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### *Once was wood concertino for flute & chamber orchestra*

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ONCE  
WAS  
WOOD

(2002)

Concertino for Flute  
& Chamber Orchestra

by Anthony Mosakowski



# Once Was Wood

approximate duration: 10 minutes

## Instrumentation

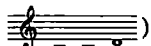
Flute Solo

Flute 1/Piccolo

Flute 2/Alto Flute

Percussion (1 player):

Glockenspiel

Tubular Chimes (pitches used: )

Xylophone

Temple Blocks (5)

Harp

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Bass

**Performance Notes:** The Alto Flute sounds as written. Harp harmonics sound one octave higher than written. Bass harmonics sound one octave lower than written. All other harmonics sound as written. The Xylophone sounds one octave higher than written, and the Glockenspiel sounds two octaves higher. Words in square brackets in the percussion part indicate the type of stick or mallet to be used.

in memory of Jeffrey W. Prichard

# ONCE WAS WOOD

Anthony Mosakowski

(2002)

*mysterious*

$\text{♩} = 54$

The musical score is written for a full orchestra and solo flute. The Solo Flute part begins with a tempo of 54 beats per minute and a mood of 'mysterious'. The piece is in 4/4 time. The Solo Flute part features a melodic line with dynamic markings of *p*, *fp*, *mf*, and *pp*, and includes a triplet of eighth notes and a 7-measure rest. The other instruments (Flute 1/Piccolo, Flute 2/Alto Fl, Percussion, Harp, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Bass) have rests throughout the piece. The Harp part includes a chord sequence: D4C4B3|E4F4G4A4.

5

Solo Flute

*p < fp* *mf* *f* *mf* *f* *mf > mp*

Solo Flute

with more emotion

*pp* *mp* *ppp*

Alto Flute

Change to Flute.

*p < fp* *mp* *ppp*

Harp

*p* *mp* *p*

Va

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

Vc 1

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

Vc 2

*p*

10

Vn 1

distant (echo) con sordino

*pp* *p* *ppp* *pp > ppp*

Vn 2

distant (echo) con sordino

senza sordino

*p* *mp* *pp* *p > pp*

Va

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

Vc 1

*mp > p* *mp* *p* *mp > p*

Vc 2

*mp > p* *mp* *p* *mp > p*

Bs

*p* *mp* *p*

15

mysterious

**Solo Fl**  
Musical notation for Solo Flute, starting with a rest and then playing a melodic line with dynamics *p*, *fp*, *mf*, and *pp*. Includes a triplet of eighth notes.

**Hp**  
Musical notation for Harp, including a chord change from Bb to Eb and dynamics *(LV) fp* and *mf*.

**Vn 1**  
Musical notation for Violin 1, starting with dynamics *mp* and *n*, and the instruction *senza sordino*.

**Vn 2**  
Musical notation for Violin 2, starting with dynamics *ppp*.

**Va**  
Musical notation for Viola, starting with dynamics *p* and *ppp*.

**Vc 1**  
Musical notation for Violoncello 1, starting with dynamics *ppp* and *ppp*.

**Vc 2**  
Musical notation for Violoncello 2, starting with dynamics *ppp* and *ppp*.

**Bs**  
Musical notation for Double Bass, starting with dynamics *ppp*.







Solo Fl

Hp

Vc I

Bs

3 *mp* *p* *mp* *pp* *p* *mp*

3 *cresc.* *mp* *mp* *mp*

*p* *mp* *p* *mp*

*pizz.* *mp* *mp* *mp*



30

Solo Fl

Hp

Vc I

Bs

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

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

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

*p* *p* *mp* *p*

35

Solo Fl

mp mf<sup>3</sup> mp mf

Hp

mp

Va

p mp p mp

Vc 1

mp pp p mp

Vc 2

pizz mp

Bs

mp

Solo Fl

mp mp mf mp fp

Hp

Va

p mp p mp p

Vc 1

p mp p mp p

Vc 2

Bs

40

Solo Fl

*mf* *f* *mf* *pp* *mf*

Hp

*cresc.* *mf* Ch

Va

*mf* *mp* *mf* *mp*

Vc 1

*mf* *mp* *pp*

Vc 2

*mf*

Bs

*mf*

45

Solo Fl

*f* *mf* *f* *p* *f*

Hp

Gh Dh|Fh

Vn 1

*mf* *mp* *mf* *mp* *mf*

Va

*mf* *mp* *mp* *mf* *mp*

Vc 1

*mp* *mf* *mp* *mp* *mf* *mp*

Vc 2

Bs

This musical score page features six staves. The top staff is for Solo Flute (Fl), showing a complex melodic line with dynamic markings of *mf*, *f*, and *p*, and technical markings such as 7ths and triplets. The second staff is for Harp (Hp), which includes a chord progression: F# | C# | Eb | Bb | Gb | Ab | Db | Cb | Fb | Bb. The strings (Violins 1 and 2, Violas, and Cellos) play a rhythmic accompaniment with dynamic markings ranging from *mp* to *f*. The Bassoon (Bs) part is mostly silent, indicated by whole rests.

50

Flute

Xylophone [soft]

*f* sempre

*f* *mf* *f* *mf* *pp* *mf*

*f* *mf* *f* *mf* *pp* *mf* *f*

*pp* *pp* *f*

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

*mf* *f*

*f*

arp

Detailed description: This page of a musical score covers measures 50 through 53. The instruments and their parts are: Flute 2 (Fl 2), Xylophone (labeled 'soft'), Harp (Hp), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violin 1 (Vc 1), Violin 2 (Vc 2), and Bass (Bs). The Flute part begins in measure 50 with a dynamic of *f*, followed by a triplet and a *mf* section. The Xylophone plays a rhythmic pattern of eighth notes throughout. The Harp provides a harmonic accompaniment with a sequence of chords: D4|E4|G4|A4. The Violin 1 part features a melodic line with dynamics ranging from *mf* to *pp*. The Violin 2 part has a similar melodic line with dynamics from *f* to *pp*. The Viola part is mostly rests, with some activity in measure 53. The Violin 1 (Vc 1) part has a melodic line with dynamics from *mp* to *pp*. The Violin 2 (Vc 2) part has a melodic line with dynamics from *mf* to *f*. The Bass part provides a steady bass line with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc 55 Change to Flute.

Piccolo

Picc *mf* *f* *mp* *mf* *p*

Fl 2 *f* *mp* *mf* *p*

Prc *dim.* *mf* *p*

Hp *dim.* *mf* (LV)

Vn 1 *f* *mp* *mf* *p non dim.*

Vn 2 *mp* *mf* *p non dim.*

Va *mp* *mf* *p non dim.*

Vc 1 *f* *mf* *pp* *mf* *p*

Vc 2 *mf* *pp* *mf* *f* *pp*

Bs *dim.* *mf*

quasi cadenza

Solo Fl *p* *fp* *mf* *p* *fp* *mf* *p*

60

Solo Fl *pp* *mp* *pp* *mf* *pp* *f* *mf*

rit. .... accel. .... rit. .... accel. .... a tempo

Solo Fl

*f* *mp* *mf* *mp* *ff*

65 *con spirito*

$\text{♩} = \text{♩} = 108$

Solo Fl

Flute

Flute

Flute

Xylophone [hard]

Prc

Hp

*mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp*

D♭ C♭ B♭ | E♭ F♯ G♯ A♯

B♭ | E♭

70

75

Solo Fl

Flute

Flute

Prc

Hp

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

80

Solo Fl

Fl 1

Fl 2

Prc

Hp

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

B $\flat$ |E $\flat$  *mp* *mf* *mp* B $\flat$ |E $\flat$

85

Solo Fl

Fl 1

Fl 2

Prc

Hp

*mf* *mf* *f* *mf* *mf*

*mf* *pp* *mf* *pp*

*mf* *pp*

*mf* *mf*

*mf* *mf*



90 (♩ = ♩)

Solo Fl *f* *mp* *mf*

Fl 1 *mp*

Fl 2 *mp* *mf*

Prc *mp* *mp* *mf* *mp*

Hp *mp* *mf*

C♯B♭ | G♭A♭



95

Solo Fl *mp* *mf*

Fl 1 *mp* *mf*

Fl 2 *mp* *mf* *mf*

Prc *mf*

Hp *mp* *mf*

D♯C♯ | G♯A♯

100  $\text{♩} = \text{♩} (= 144)$  105

Solo Fl

Fl 1

Fl 2

Prc Temple Blocks (5) [hard]

Hp

Vn 1

Vn 2

Va pizz.

Vc 1

Vc 2

Bs arco (sul D)

*mf* *ppp* *mp* *mf* *ppp*

- ♩ = ♩. → (= 144)

110

♩. = ♩ (= 144)

Musical score for page 16, measures 108-114. The score includes parts for Solo Flute, Flute 1 and 2, Percussion, Harp, Violin 1 and 2, Viola, Violoncello 1 and 2, and Bass. It features various dynamics (mf, ppp, mp) and articulations (pizz., arco). A key signature change is indicated in the Harp part: D#C#Bb|E#F#G#A|.

**Solo Fl**: *mf*, triplet of eighth notes.

**Fl 1**: *ppp*, quarter note.

**Fl 2**: *ppp*, quarter note.

**Prc**: *mp*, triplet of eighth notes.

**Hp**: *mf*, (LV), chordal accompaniment.

**Vn 1**: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

**Vn 2**: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

**Va**: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

**Vc 1**: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

**Vc 2**: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

**Bs**: *ppp*, quarter note.

115

*♩ = ♪*

Solo Fl 1

Fl 1

Fl 2

Prc

Hp

Vn 1

Vn 2

Va

Vc 1

Vc 2

Bs

120

Solo Fl *f*

Fl 1 *mp*

Fl 2 *mp*

Prc *mf*

Hp

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc 1 *f*

Vc 2 *f*

Bs *p*

D4C4Bb|E4F4

Detailed description: This page of a musical score, numbered 120, features ten staves. The Solo Flute part (top) has a melodic line with slurs and accents, marked *f*. Flute 1 and Flute 2 parts have similar melodic lines, marked *mp*. The Percussion part has a rhythmic pattern marked *mf*. The Harp part is mostly silent, with a chord sequence D4C4Bb|E4F4 indicated in the right hand. The Violin 1 and Violin 2 parts have melodic lines with accents, marked *f*. The Viola part has a melodic line with accents, marked *f*. The Violoncello 1 and Violoncello 2 parts have melodic lines with accents, marked *f*. The Bassoon part has a melodic line with accents, marked *p*. The score is in 3/4 time and includes dynamic markings and articulation symbols.

with steady movement

(♩ = 72)

125

Solo Fl

Fl 1

Fl 2

Prco

Hp

Vn 1

Vn 2

Va

Vc 1

Vc 2

Bs

*pp*

*mp sempre*

*mp sempre*

Change to Glockenspiel.

*mf sempre*

*simile*

*pizz.*

*pp sempre*

*pizz.*

*pp sempre*

*pizz.*

*mp sempre*

*arco*

*mf*

*pp*

*mp*

*mf*

*mp*

*mf*

*pp*

*arco*

*mf*

*pp*

*mp*

*mf*

*mp*

*mf*

*pp*

*arco*

*mf*

*pp*

*mp*

*mf*

*mp*

*mf*

*pp*

130

Fl 1

Fl 2

Hp

*simile*

Vn 1

Vn 2

Va

Vc 1

*mp < mf > mp < mf*

*p*

*mp < mf > mp < mf > p*

Vc 2

*p < mp > p < mp*

*p*

*p < mp*

*p*

Bs

*p < mp*

*p*

*p < mp*

*p*

Detailed description: This is a page of a musical score, page 20, starting at measure 130. The score is arranged in a standard orchestral layout with staves for Flute 1 and 2, Harp, Violin 1 and 2, Viola, Violin 1 and 2, and Basses. The Flute parts feature intricate sixteenth-note patterns with accents. The Harp part is marked 'simile' and consists of a steady eighth-note accompaniment. The string parts (Violins, Viola, Violas, and Basses) play sustained notes with dynamic markings such as *mp*, *mf*, *p*, and *mp* connected by hairpins to indicate crescendos and decrescendos. The key signature has two flats, and the time signature is 4/4.

135

Change to Piccolo.

Fl 1

Fl 2

Hp

Vn 1

Vn 2

Va

Vc 1

Vc 2

Bs

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

3

3

3

3

3



140

**Picc**  
Piccolo  
*pp*

**Fl 2**  
*pp*

**Prc**  
Glockenspiel  
*mf*

**Hp**  
*mf sempre*  
*simile*

**Vn 1**  
*arco*  
*pp* *mp* *p* *mf* *mp* *p* *p* *mp*

**Vn 2**  
*arco sul tasto*  
*pp* *p* *pp* *mp* *p* *pp* *p*

**Va**  
*pizz.*  
*mp sempre*

**Vc 1**  
*pizz.*  
*mp* *p* *n sempre*

**Vc 2**  
*pizz.*  
*p sempre*

**Bs**  
*mp* *ppp* *p* *ppp* *pp*

145

This musical score page, numbered 145, features ten staves for various instruments. The Piccolo and Flute 2 parts are marked with a hairpin crescendo from *n* (pianissimo) to *pp* (pianissimo) across the first four measures. The Percussion part has a *mf* (mezzo-forte) dynamic in the fourth measure. The Harp part is marked *simile* and features a rhythmic pattern of eighth notes with accents. The Violin 1 and Violin 2 parts are highly active, with dynamic markings ranging from *mf* to *f* and *pp* to *p*. The Viola part has a steady eighth-note accompaniment. The Violoncello 1 and Violoncello 2 parts have a similar eighth-note accompaniment. The Bass part has a simple harmonic line with dynamic markings from *mp* to *p* and *mf* to *p*.

150

This musical score page contains measures 148 through 151. The instruments and their parts are as follows:

- Picc:** Piccolo flute, playing a sustained note with dynamics *n* and *pp*.
- Fl 2:** Second flute, playing a sustained note with dynamics *n* and *pp*.
- Prc:** Percussion, playing a single note with dynamic *mf*.
- Hp:** Harp, playing a rhythmic accompaniment with accents.
- Vn 1:** Violin I, playing a melodic line with dynamics *mp*, *mf*, *mp*, and *f*, including triplets.
- Vn 2:** Violin II, playing a melodic line with dynamics *p*, *mp*, *p*, and *mf*, including triplets.
- Va:** Viola, playing a melodic line with accents.
- Vc 1:** Violoncello I, playing a rhythmic accompaniment with accents.
- Vc 2:** Violoncello II, playing a rhythmic accompaniment with accents.
- Bs:** Bassoon, playing a sustained note with dynamics *ppp*, *mf*, and *mp*.

*dramatic*

**Solo Fl**  
*p* *f* *mf* *f* *f*

**Picc**  
*fp* *fp*

**Fl 2**  
*fp* *fp*

**Prc**  
*f* *f*

**Hp**  
*f* *Bb|Gb*

**Vn 1**  
*p* *fp* *fp*

**Vn 2**  
*p* *fp* *fp*

**Va**  
*arco* *fp*

**Vc 1**  
*arco* *fp*

**Vc 2**  
*arco* *fp* *fp*

**Bs**  
*fp* *fp*

The score is for a dramatic passage. The Solo Flute part features a melodic line with dynamic markings of *p*, *f*, *mf*, and *f*. The Piccolo and Flute 2 parts play a sustained *fp* accompaniment. The Percussion part has *f* accents. The Harp part provides a *f* accompaniment with a *Bb|Gb* chord. The string ensemble (Violins 1 & 2, Viola, Violoncello 1 & 2, and Bass) plays a sustained *fp* accompaniment, with the lower strings marked *arco*.

155

$\text{♩} = \text{♩} \rightarrow (= 72)$

$\text{♩} = \text{♩} (= 108)$

**Solo Flute (Fl):** *mp* *mf* *f* *p* *f*. Includes fingerings 2, 7, 5, 5 and dynamic markings.

**Picc:** *fp non dim.*

**Fl 2:** *fp non dim.*

**Prc:** Change to Chimes. *f*

**Hp:** Chords: C#|G# *f* E|F#

**Vn 1:** *fp non dim.*

**Vn 2:** *fp non dim.*

**Va:** *fp* *fp non dim.*

**Vc 1:** *fp* *fp non dim.*

**Vc 2:** *fp non dim.*

**Bs:** *fp non dim.*

160

with gradually increasing excitement

The musical score consists of ten staves. The Solo Flute (Fl) staff features a melodic line with sixteenth-note runs, marked with *mf* and *f* dynamics, and includes fingerings (6) and slurs. The Piccolo (Picc) and Flute 2 (Fl 2) staves have sustained notes. The Percussion (Prc) staff starts with Chimes and changes to Xylophone [hard] with a *f* dynamic. The Harp (Hp) staff has a rhythmic accompaniment of sixteenth notes, marked *f* and *mp*. The Violin 1 (Vn 1) and Violin 2 (Vn 2) staves have sustained notes. The Viola (Va) staff has a melodic line with a *mp* dynamic. The Violoncello 1 (Vc 1) staff has a melodic line with a *pizz.* (pizzicato) marking and a *mp* dynamic. The Violoncello 2 (Vc 2) and Bass (Bs) staves have sustained notes.

165

Xylophone [hard]

Musical score for measures 165-166. The score includes parts for Percussion (Prc), Harp (Hp), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello 1 (Vc 1). The Percussion part features a xylophone line starting at measure 165 with dynamics *mp* and *f*. The Harp part includes a guitar (Gt) part with dynamics *p* and *mp*. The Violin 1 and Violin 2 parts have dynamics *p* and *mp*. The Viola and Violoncello 1 parts have dynamics *mf* and *p*. A double bar line is present at the end of measure 166.

170

Musical score for measures 170-173. The score includes parts for Percussion (Prc), Harp (Hp), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello 1 (Vc 1), Violoncello 2 (Vc 2), and Bassoon (Bs). The Percussion part has dynamics *mf*, *mp*, and *p*. The Harp part includes an Eb instrument with dynamics *f*, *mf*, and *mp*. The Violin 1 part has dynamics *f* and *mf*. The Violin 2 part has dynamics *f*, *mf*, and *mp*. The Viola part has dynamics *mp*, *p*, *mp*, and *f*. The Violoncello 1 part has dynamics *p*, *mf*, *p*, *mp*, and *mf*. The Violoncello 2 part has dynamics *p*, *mp*, *mf*, and *mp*. The Bassoon part has dynamics *p*, *mf*, *mp*, and *pp*. A double bar line is present at the end of measure 173.

Solo Fl

Flute

Fl 1

Fl 2

Prc

Hp

Vn 1

Vn 2

Va

Vc 1

Vc 2

Bs

$DbCb|EbfCb$

$F\#$

$D\flat|F\flat$

7/16 9/16 3/4

*mf* *f* *f* *mf* *f* *ff* *f* *mf* *f* *ff* *f*



(♩ = 54)

175

Solo Fl

Fl I

Fl 2

Prc

Hp

Vn I

Vn 2

Va

Vc I

Vc 2

Bs

*ff* *fff* *mf*

*ff dim. poco a poco*

*ff dim. poco a poco*

*ff dim. poco a poco*

*ff dim. poco a poco*

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

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

*mp* *mf* *mp* *mf*

*pp*

*ff* *pp*

*calm*

180

*f* *mp* *mf* *mp* *mf* *mp*

*p* *mp* *mp*

*p* *mp* *mp*

*p* *mp* *mp*

Change to Glockenspiel.

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

*p*

Detailed description: This page of a musical score, numbered 31, features a Solo Flute (Fl) part at the top with a dynamic range from *f* to *mp*. The flute line includes a long melodic phrase with a slur and a fermata, followed by a triplet of eighth notes and a quintuplet of sixteenth notes. A box containing the number '180' is placed above the flute staff. Below the flute are staves for Flute 1 (Fl 1), Flute 2 (Fl 2), Percussion (Prc), and Harp (Hp), all of which play rhythmic accompaniment. The Percussion part includes the instruction 'Change to Glockenspiel.' The lower section of the score contains staves for Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello 1 (Vc 1), Violoncello 2 (Vc 2), and Bass (Bs). The strings play a simple harmonic accompaniment, with dynamics ranging from *pp* to *p*. The score is written in 7/8 time and includes various musical notations such as slurs, fermatas, and dynamic markings.

Solo Fl

Fl 1

Fl 2

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

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

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

*poco*

3

3

3

185

Solo Fl

Fl 1

Fl 2

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

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

*p* *fp* *mf* *p*

Change to Piccolo.

190

with gradually increasing tension

Solo Fl

Vn 1

Vn 2

Va

Vc 1

Vc 2

*mp*

*pp*

*pp*

*pp*

*pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *pp* *p* *pp*

This musical score page features the following parts and dynamics:

- Solo Fl (Flute 1):** Dynamics include *mf*, *mp*, *mf*, *mp*, *fp*, *f*, and *mp*. It includes a triplet and a five-note slur.
- Picc (Piccolo):** Dynamics include *pp*, *mp*, *p*, and *pp*. It includes a triplet. A note at the end of the staff is marked "Change to Flute."
- Fl 2 (Flute 2):** Dynamics include *p*, *fp*, *mf*, and *pp*. It includes a triplet. A note at the end of the staff is marked "Change to Alto Flute."
- Prc (Glockenspiel):** Dynamic is *mp*.
- Hp (Harp):** Dynamic is *mp*. It includes a triplet and a nine-note slur.
- Vn 1 (Violin 1):** Dynamic is *pp*.
- Vn 2 (Violin 2):** Dynamic is *pp*.
- Va (Viola):** Dynamic is *pp*.
- Vc 1 (Violoncello 1):** Dynamics include *pp*, *p*, and *pp*.
- Vc 2 (Violoncello 2):** Dynamic is *pp*.
- Bs (Bass):** Dynamic is *mp*. It includes a *pizz.* (pizzicato) marking.

195

**Solo Fl**  
*p*  $\curvearrowright$  *mf*

**Fl I**  
Flute  
*pp*

**Alto Fl**  
Alto Flute  
*pp*

**Prc**  
*mf* Change to Temple Blocks [soft]. Temple Blocks [soft] *mp*

**Hp**  
*mf*  $\text{Db|F}\sharp\text{G}\flat$  *p* *mp*

**Vn 1**  
*mp*  $\curvearrowright$  *pp*

**Vn 2**  
*pizz.* *p*

**Va**  
*pp*

**Vc 1**  
*pp*  $\curvearrowleft$  *p*  $\curvearrowright$  *pp*

**Vc 2**  
*pizz.* *pp* *p*

**Bs**  
*arco* *pp*

**Solo Fl**  
*f* *mp cresc.* *fp* *f*

**Fl I**  
Change to Piccolo. *mf* *fp* *f*

**Alto Fl**  
*pp* *f*

**Prc**  
Change to Glockenspiel. *mf* Glockenspiel *p cresc.* Change to Chimes. *mf*

**Hp**  
*mf* *pp* *p cresc.* *mf*

**Vn 1**  
*f* *pp* *f*

**Vn 2**  
*pp* *mf* *pp* *f*

**Va**  
*pp* *pp* *f*

**Vc 1**  
*pp* *f*

**Vc 2**  
*pp* *f*

**Bs**  
*pp* *f*

Annotations: *arco*, *pizz.*, *mf*, *pp*, *p cresc.*, *fp*, *f*, *mf*, *pp*, *f*, *mf*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*.

Performance markings: *arco*, *pizz.*, *mf*, *pp*, *p cresc.*, *fp*, *f*, *mf*, *pp*, *f*, *mf*, *pp*, *f*, *pp*, *f*, *pp*, *f*.

Instrument changes: Change to Piccolo, Change to Glockenspiel, Change to Chimes.

Accents: *Bb*, *D#Bb*

Figured bass: *5*, *3*, *5*, *6*, *3*, *6*

200

**Solo Fl**  
*f* *mf* *f* *pp* *mp*

**Picc**  
*f* *mf* *f* *pp* *mp*

**Alto Fl**  
*f* *mf* *f* *pp* *mp*

**Prc**  
Chimes  
*mp*

**Hp**  
*p*

**Vn 1**  
*pizz. (LV)*  
*pp* >

**Vn 2**  
*pizz. (LV)*  
*pp* >

**Va**  
*pizz. (LV)*  
*p*

**Vc 1**  
*pizz. (LV)*  
*p*

**Vc 2**  
*pizz. (LV)*  
*pp*

This musical score page, numbered 37, features a variety of instruments. The Solo Flute part begins with a melodic line marked *mf*, followed by a five-measure rest, then a dynamic increase to *f* and *ff*. A box containing the number 205 is placed above the flute staff, with the word "mysterious" written below it. The flute concludes with a triplet of notes marked *pp* and *mf*. The Piccolo part mirrors the flute's initial melodic line but is marked *pp*. A "Change to Flute." instruction is placed above the piccolo staff. The Alto Flute part also mirrors the initial melodic line, marked *pp*. The Percussion (Prc) part is mostly silent, with some rhythmic markings. The Harp (Hp) part provides a harmonic accompaniment, marked *pp*. The string section, including Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello 1 (Vc 1), Violoncello 2 (Vc 2), and Bass (Bs), all play sustained notes, with the strings marked *pp*. The Viola and Violoncello parts include the instruction "arco".



Solo Flute part with dynamic markings: *pp*, *mf*, *pp*, *mf*, *p*, *mf*. Includes fingerings (5, 7, 3) and articulation (>).

Flute 1: *pp*

Alto Flute: *pp*

Percussion: (empty staff)

Harpsichord: *pp*

Violin 1: (empty staff)

Violin 2: (empty staff)

Viola: *pp*

Violoncello 1: *pp*

Violoncello 2: (empty staff)

Bass: (empty staff)

210

*rit.*

Solo Fl *mp* *pp* *mp* *p*

Fl 1 *ppp*

Alto Fl *ppp*

Prc Glockenspiel *p* *pp*

Hp *p* *pp*

Vn 1 *arco* *ppp*

Vn 2 *arco* *ppp*

Va *ppp*

Vc 1 *pizz. (LV)* *mp* *p* *ppp* *arco*

Vc 2 *pizz. (LV)* *p* *pp* *ppp* *arco*

Bs *ppp*

# COMMENTARY

on the

Portfolio of Compositions  
submitted for the degree of  
Ph.D. in Composition

by

Anthony F. Mosakowski

under the supervision of

Dr. Fabrice Fitch  
Department of Music  
University of Durham

February 2002



# ABSTRACT

Portfolio of Compositions submitted for the degree of Ph.D. in Composition

Anthony Mosakowski  
University of Durham

***Wear (1996)*** an electro-acoustic composition employing sounds of water recorded in Durham; Duration: 18 minutes

***Slender Rose (1997)*** for Javanese Gamelan, slendro tuning, 10 players; cipher notation and transcription; Duration: 8 minutes

***calling at (1998)*** an electro-acoustic composition employing sounds recorded in Newcastle-upon-Tyne Central Railway Station; Duration: 13 minutes

**COLLOQVIVM (2000)** 8 movements; Instrumentation: Flute, Oboe, Bass Clarinet, Vibraphone, Violin, Viola, and Violoncello; Duration: 16 minutes and 30 seconds

***The Seafarer (2000)*** a setting of the Old English poem *The Seafarer* for Soprano Solo, Chorus, & Orchestra; Instrumentation: 4 Flutes (3rd & 4th doubling Piccolo), Percussion, Harp, Piano, Soprano Solo, SATB Chorus, and Strings; Duration: 16 minutes

***String Quartet (2001)*** 3 movements based on two string quartet movements by Haydn; Duration: 12 minutes and 50 seconds

***Once Was Wood (2002)*** Concertino for Flute & Chamber Orchestra; Instrumentation: Flute Solo, Flute 1/Piccolo, Flute 2/Alto Flute, Percussion, Harp, and Strings; Duration: 10 minutes and 30 seconds

**Commentary** on the above compositions

The compositions contained in this portfolio share several issues and techniques in common, the most notable being experimentation with systematic procedures for the extension of musical material. These systematic procedures range from strict generative processes allied with serialism to mechanically derived formal frameworks which allow more freedom. Other concerns include the marrying of diatonic collections to the complete chromatic set. In the electro-acoustic works, "concrete" sounds are processed, mixed, sequenced, and transformed so that they may be heard in a new context organized to heighten their musical potential.

# **COMMENTARY**

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*for Ashwina*

# Section 1

## Introduction

Before beginning to comment on the contents of this portfolio, it may be useful to summarize the styles and concerns of my pre-Durham work. This may be most efficiently done by briefly surveying the works included in my Master's degree portfolio. These were a piano sonata, a short movement for piano trio, a song cycle for soprano and piano, a set of four Latin text-settings for SSAA choir, and a tape piece employing synthesizer-generated sounds controlled by MIDI sequencing software. Of these works, the most successful are probably the text settings. The choral set *Four Marian Antiphons* features the use of four different, purely diatonic collections, one in each movement. The song cycle also makes use of much diatonic material, but begins by dividing the full chromatic set into three parts: the C major triad, the "black key" pentatonic set, and the B half-diminished seventh chord. Procedurally both of these pieces make use of canon, sequence, and inversionally symmetric mirrors to extend musical material. They are short, compact pieces which strive to render their texts sensitively, clearly, and naturalistically with regard to speech rhythm and syllable emphasis. These compositions concisely exemplify most of the major compositional concerns and techniques with which I began my studies at Durham and which I have continued to explore during the creation of this portfolio.

The first issue is the use of pure diatonic materials. The term diatonic here is meant to refer to the "white key" modes and their transpositions which are primarily used in such a way as to deliberately avoid any suggestion of common-practice tonality or harmonic progression. The potential of the pitch collection is explored with special emphasis placed on the inherent dissonances of the set. These dissonances may be measured both individually within each sonority and in relation to a static tonal centre. The emphasis is on the moment-to-moment changes in sonority, especially as they relate to the meaning and imagery of the texts involved. Unfortunately, the limited range of pitch materials tends to make pieces of this type very brief, and it also goes against the twentieth-century tendency to utilize the complete chromatic set in a composition. While this tendency need not be taken for granted, it somehow remains a kind of unspoken assumption that composers must deal with whether that means acceptance or refusal. As these diatonic compositions show, I have never taken the use of the complete chromatic set as a given, but I have felt the presence of a sort of "atonal common practice" in which chromatic saturation seems to be an axiom. However, this is not to imply that I have rejected the chromatic either. There are many sonorities that I find appealing which demand a chromatic context. The challenge is to somehow blend the diatonic and chromatic together in a balanced and musical way. As an undergraduate I was given a composition assignment which was to somehow address the dichotomy of diatonic/chromatic. The song cycle mentioned above shows one attempt to continue to solve that problem. Most of the pieces in this portfolio also represent

further solutions. The motivation for this is twofold: to find ways to extend diatonic materials while continuing to avoid common-practice tonality and to reconcile my own personal diatonic predilections with that "call of the chromatic" mentioned above.

Clearly, I am not the first composer to grapple with this diatonic/chromatic conflict. As best exemplified in the *Violin Concerto*, Berg's special use of serial techniques shows a desire to keep alive elements of diatonicism (and common-practice tonality) through the incorporation of triadic structures in a system originally intended for music which is chromatic in the purest sense. In the more recent climate of Post-Modernism, composers like George Rochberg have even gone so far as to write music in a deliberately "archaic" tonal idiom, partly in reaction to the assumption of chromatic saturation mentioned above. Rochberg in particular has shed interesting light on the diatonic/chromatic issue especially as it relates to another element found in my work, the use of symmetry. In a talk entitled *Polarity in Music: Symmetry and Asymmetry and their Consequences*\* he sets forth the idea that the tensions between diatonic and chromatic, polyphonic and harmonic, tonal and atonal throughout the entire history of Western music are specific manifestations of a "dance of polar opposites". These poles are symmetry, musically exemplified by the chromatic scale (a uniform series of semitones) and imitative polyphony (music generated by self-referential patterns) and asymmetry, the diatonic scale (an uneven pattern of tones and semitones) and music which features a primary melody with chordal support. He also asserts that now, more than ever, composers are trying to find a balance between these two poles.

The initial reaction in Durham to my earlier compositions indicated that the next best step would be to attempt a more systematic approach to composing, not in opposition to what was perceived to be the rather instinctive handling of materials in the above-mentioned pieces, but to enrich and mediate it. The first three pieces presented here show a variety of systematic approaches: from very strict, mechanical procedures used to generate almost every detail of a piece (*Slender Rose & COLLOQVIVM VIIΩ*) to more loosely applied systems and rules which govern only certain levels of musical structure, leaving others more free (*The Seafarer*). All the while these systems continue to expand on the pre-existing issue of diatonic/chromatic and often include aspects of canon, sequence, and symmetry.

An issue which arose later as a result of these attempts at greater systematization is the idea of idiomatic writing. One pitfall of the strict and equal application of systematic processes to all of the instrumental parts of a composition (particularly when compounded by the use of canon) is that the instrumental writing may be too uniform. This approach may in fact generate musical lines that do lie very well on all of the instruments, but the likelihood of it producing lines which are especially well suited for such different instruments as bass clarinet and vibraphone is more remote. The chamber piece *COLLOQVIVM* represents the main attempt at dealing with this issue by trying to find a balance between systematic process and idiomatic writing.

The pair of electroacoustic pieces (*Wear & calling at*) stand somewhat apart from the first three pieces. While they do employ systematic procedures, they are not nearly as preoccupied with them. Rather than relying on mechanical processes to extend musical material, they offer a different perspective on the form-generating aspects of systematic procedures. These pieces also represent the greatest departure from my previous compositions. They do not contribute in any important way to the diatonic/chromatic debate, and the only technique carried over from my earlier work in the electronic medium is the use of monophonic MIDI sequences to create relatively thick textures. In all other respects, these pieces are original essays inspired by the digital recording and sound processing tech-

---

\*read 20 April 1995, published in *Proceedings of the American Philosophical Society*, Vol. 141, No. 2, June 1997

niques to which I was introduced for the first time at Durham. Perhaps because of working with these new techniques and in a different medium, these pieces are more freely constructed than the earlier pieces and use systems and processes in a less literal way.

The last two compositions discussed here (*String Quartet & Once Was Wood*) were also the last to be composed. They continue the loosening of the restrictions of systematic processes begun in *The Seafarer*, and attempt to connect the diatonic/chromatic dichotomy of my earlier work to the freer use of mechanical procedures found in the electroacoustic pieces. They therefore, represent the truest synthesis of my compositional concerns to date.

## Section 2

### *Slender Rose*

The University of Durham is fortunate enough to be in possession of a *gamelan*, the traditional orchestra of Indonesia. I am also fortunate in that while at Durham I was an active member of Durham Gamelan, the student/community group which meets regularly to play the instruments. *Slender Rose* was commissioned by the group and subsequently performed in concert. It is perhaps of all the pieces contained in this portfolio, the best example of *Gebrauchsmusik*. It is also an example of one of my initial attempts at developing a systematic approach to composing (a few other earlier attempts are not included in this portfolio). *Slender Rose* uses very simple mechanical processes applied recursively to a limited set of materials, but in such a way that the end result is a complex interaction of numerous layers of sound, each working themselves out according to specific sets of rules.

The Durham *gamelan* is specifically of the Javanese type, and it is not a complete set of instruments. Ordinarily, a *gamelan* would consist of two separate sets of instruments, one set for each of the two tuning systems used in Javanese music. The *pelog* system is based on a seven-note scale rather different from the Western diatonic scale, and the *slendro* system is based on a five-note scale very close to the “black-key” pentatonic scale. The Durham *gamelan* has only the *slendro* set of instruments which are of several types including bronze-bar metallophones (*peking*, *saron barung*, *saron demung*, and *slenthem*); large hanging gongs (*kempul*, *gong suwukan*, and *gong ageng*); sets of horizontally mounted, smaller “pot” gongs (*bonang panerus*, *bonang barung*, *kenong*, and *kethuk & kempyang*); and a set of two double-sided, barrel-shaped drums (*kendang kalih*). All of the instruments are struck with hammer-like beaters or with yarn- or cloth-covered mallets with the exception of the drums which are played with the hands. Again with the exception of the drums (and also of the *kethuk* which is struck so that it produces a short, dry sound), the instruments have a rather long decay time so that one of the most complicated playing techniques involves damping a bar or gong with one hand while simultaneously striking the next note with the beater in the other hand in order to prevent the notes from overlapping. One of the requests included in the commission was that the composition not exceed the current level of expertise achieved by the performers, who ranged in experience from veterans of several years’ standing to absolute beginners. Also, since the membership included both musicians and non-musicians it was requested that the score and parts be notated in the numeric cipher notation usually employed for *gamelan* music.

The cipher notation system is fairly straightforward. Each of the five notes of the scale is assigned a number: 1, 2, 3, 5, 6. (The *pelog* tuning system has notes numbered 1 through 7; therefore 4 is skipped in the *slendro* scale to avoid confusion.) These notes (at least on the Durham *gamelan*) are roughly equivalent to the pitches C D E G A. Dots are placed over or under numbers to distinguish

between high and low notes of the same pitch class. Javanese music is typically based on a very regular, four-beat cycle known as a *gatrå* which corresponds closely to a bar of common time, the main difference being that the strongest metrical position is at the end of the *gatrå* as opposed to the downbeat of the bar. In the cipher system, rhythm is indicated by the position of the number (indicating the pitch to be played) in the *gatrå*. Rests are indicated with dots (·), and notes are understood to ring until the next note is struck; so for most of the instruments a legato line is the norm. Further refinements of rhythm are effected with horizontal lines placed over the numbers and dots. A line over two numbers (or a number and an adjacent dot) indicates that they are to be played in the time of one “beat”, i.e. twice as fast as usual. Two lines indicate that they are to be played four times as fast, etc. The notation for the drums is slightly different in that it does not use numbers to represent the various sounds produced. And as the drums usually play a very steady pattern which subdivides every beat, the dot indicates one of the standard sounds rather than a rest.

Limitations on space do not permit the inclusion of more information regarding the instruments, their techniques, or cipher notation, but a few words must be said about the basic structure of Javanese music. Although it may be an inappropriate use of the term in an ethnomusicological sense, *gamelan* music is very canonic in the Medieval sense. All of the performers (again with the exception of the drummer who plays a fixed pattern) read from identical copies of a score (usually on one or two sheets of paper) which shows all the information needed by all the players to derive their individual parts according to certain rules specific to each instrument. A string of notes known as the *balungan* functions as a sort of cantus firmus. A few instruments such as the *sarons* and *slenthem* play the *balungan* exactly as written, while other instruments may play each note twice at twice the speed or repeat pairs of notes at twice the speed. The result is an emergent polyphony which grows out of the monophonic *balungan*. In addition to following the restrictions already stated above, *Slender Rose* also retains this “canonic” aspect of traditional Javanese music but applies it in a more extreme way.

The pitch material of the composition is derived from a very small initial cell (1 2 5) which is extended through transposition to generate the series 1 2 5 3 5 1 6 1 3 2 3 6 5 6 2. This series is rotated by reversing the order of each pair of notes beginning with the second and placing the first note at the end of the resulting row. (This particular permutation is partly related to the way in which the *bonangs* and the *peking* derive their parts from the *balungan* in certain Javanese musical forms.) This process is applied recursively to produce a series of eight fifteen-note rows (Figure 2.1) which are used sequentially throughout the piece as a kind of meta-*balungan*.

Figure 2.1: *Slender Rose* Pitch Material

```

1 2 5 3 5 1 6 1 3 2 3 6 5 6 2
  5 2 5 3 6 1 3 1 3 2 5 6 2 6 1
    5 2 6 3 3 1 3 1 5 2 2 6 1 6 5
      6 2 3 3 3 1 5 1 2 2 1 6 5 6 5
        3 2 3 3 5 1 2 1 1 2 5 6 5 6 6
          3 2 5 3 2 1 1 1 5 2 5 6 6 6 3
            5 2 2 3 1 1 5 1 5 2 6 6 3 6 3
              2 2 1 3 5 1 5 1 6 2 3 6 3 6 5

```

The rhythmic material is also based on a very small initial cell ((<sup>g</sup>)1 1 1 · 1 1 · ·) which is extended through augmentation by multiplying the original rhythm by 1, 2, 3, 5, and 6 (i.e. the same numbers used as code for the pitches of the *slendro* scale) (Figure 2.2). The initial rhythmic cell is a stock pattern played by the *bonangs* in traditional *gamelan* music. The initial (<sup>g</sup>) indicates that it begins immediately after the fourth (“gong”) beat of the *gatrå*.

Figure 2.2: *Slender Rose* Primary Rhythm Material

```

1  (g)1 1 1 · 1 1 · ·
2  (g)· 1 · 1 · 1 · · · 1 · 1 · · · ·
3  (g)· · 1 · · 1 · · 1 · · · · · 1 · · 1 · · · · · ·
5  (g)· · · · 1 · · · · 1 · · · · 1 · · · · · · · 1 · · · · 1 · · · · · · · ·
6  (g)· · · · · 1 · · · · 1 · · · · 1 · · · · · · · 1 · · · · 1 · · · · · · · · ·

```

These rhythms are further extended by combining all of the five primary rows in pairs: 1+2, 1+3, 1+5, etc. Figure 2.3 shows the process with rhythm rows 2 and 3 as an example.

Figure 2.3: *Slender Rose* Secondary Rhythm Material

```

2  (g)· 1 · 1 · 1 · · · 1 · 1 · · · · 1 · 1 · 1 · · · 1 · 1 · · · · 1 · 1 · 1 · · · 1 · 1 · · · ·
3  (g)· · 1 · · 1 · · 1 · · · · 1 · · 1 · · · · · · 1 · · 1 · · 1 · · · · · 1 · 1 · · · · ·
2+3 (g)· 1 1 1 · 1 · · 1 1 · 1 · · 1 · · 1 · 1 · 1 · · · 1 · 1 · 1 · · 1 1 · 1 · 1 1 · · 1 · 1 · · ·

```

All of these rhythmic materials are combined with the series of pitch rows to generate everything in the piece.

Various processes are set up to allow each instrumental part to cycle through the entire series of pitch and rhythm rows at least once. Most of the instruments function as parts of groups while the rest are independent. Two duets are formed by the pair of *bonangs* and the combination of *kenong* and *gongs*. The *saron* group (which includes the *peking*) and the *slenthem* functions as a quartet. The drums and the *kethuk* & *kempyang* are set apart primarily because they are not able to cycle through the pitches of the “*balungan*” in the same way as the other instruments. The solution for the drums is that the five standard sounds of the *kendang kalih* are equated with the five notes of the scale. In the case of the *kethuk* & *kempyang*, the *kempyang* (which has a pitch of 1) plays for the odd-numbered notes in the pitch series while the *kethuk* (which has a pitch of 2) plays for the even-numbered notes.

Due to the very traditional performance techniques maintained in this piece, the music sounds very much like traditional Javanese music in a superficial way. The main differences are structural. Whereas in the traditional music all players read from one score showing the *balungan* with a few additional indications particular to their instruments, the disparity of the “canonic rules” applied to the *balungan* for the various instruments in *Slender Rose* demands a full score with each part written out on its own line. Whereas traditional Javanese music depends largely on repetitions of several cycles of music, with sections of a piece demarcated by drastic changes in tempo, *Slender Rose* is through-composed with very little repetition. The greater-than-usual independence of the instrumental parts and the lack



of repeated patterns was a considerable challenge for the performers and may represent the greatest departure from *gamelan* tradition.

The strictly applied processes which generate this score serve several important ends. The limitation of using only five pitches presents a challenge that ironically must be very similar to the one faced by the first composers to systematically use the complete chromatic set, specifically in relation to the avoidance of repetition of pitches (and therefore the suggestion of a tonic) and the overall equality of all the pitches of the set.\* In both cases, serial procedures provide a way of extending the initial material in a highly organized way. Also, this is not a piece which is about pitch in any meaningful sense. Therefore, the series of pitch rows maintains an overall balance between the pitches, creating a sort of pentatonic “haze” over the piece as a whole. There is no real sense of harmonic motion being attempted or simulated, and forward momentum depends largely on the almost constant quaver pulse. The level of interest in this music lies more in the textural changes created by the overlap and interplay of the various patterns and cycles played out by the different groups of instruments as they progress through the pitch and rhythm rows. (For example, at the beginning of the piece the *sarons* form two pairs of instruments each playing through the pitch meta-row using a different combination of rhythm rows. The *saron barung/demung* pair end their quaver-based cycle of rhythms in m. 30. The *peking/slenthem* pair whose rhythm cycle is based on a crotchet pulse extends beyond this point. The first pair finish out their statement of the pitch meta-row with long notes (whose durations are also derived from the rows) as if waiting for the other pair to finish. The second pair also finishes out the pitch row with long notes until both pairs coincide to begin a completely new texture in m. 49 in which the pitch row is distributed among all four instruments.) Still, on the local level there are harmonic events which cannot be entirely discounted. Whereas in my strictly diatonic pieces I have been content to seek out the best harmonic potential of the collection, with only five notes it seemed more sensible to let the various mechanisms detailed above do most of the work. The results on the local level would have been about the same. Once the mechanisms are defined, the main work of the composer is deciding which one to use and where to use it in order to shape the piece in a sensible way. This relationship of composer to material is at the other extreme from the one I had before coming to Durham, and *Slender Rose*<sup>†</sup>—as process-driven as it is—is not my last exploration of this issue.

---

\*“The construction of a basic set of twelve tones derives from the intention to postpone the repetition of every tone as long as possible. I have stated in my *Harmonielehre* that the emphasis given to a tone by a premature repetition is capable of heightening it to the rank of a tonic. But the regular application of a set of twelve tones emphasises all the other tones in the same manner, thus depriving one single tone of the privilege of supremacy.” [Arnold Schoenberg, *Style and Idea* Ed. Leonard Stein. Trans. Leo Black. (Berkeley: University of California Press, 1984) 246]

<sup>†</sup>The title of this composition is a pun on the words “*slendro*” and “rows”.

## Section 3

# COLLOQVIVM

COLLOQVIVM, like *Slender Rose*, began as a work composed for a specific occasion: a composers' workshop hosted by members of Northern Sinfonia in Newcastle-upon-Tyne. This piece represents a further attempt at systematization of the compositional process while at the same time beginning to address the issue of idiomatic instrumental writing. It is also an example of my continuing investigation into the diatonic/chromatic issue. Here, serial techniques are used again, but only with respect to pitch.

The initial pitch material is derived from the names of the instruments in a way inspired by Ravel's *Menuet sur le nom d'Haydn* of 1909. VIIA is the original workshop movement (the others being added later), and it fulfils an introductory function for the set as a whole. At first each instrument's "motto" is treated freely, more as a general pitch-class contour than as a fixed series. However, by the end of the movement each instrument, through the insistent repetition of an ostinato figure, firmly states the final form of its motto which is used as an *idée fixe* for the rest of the movements. Figure 3.1 shows the initial pitch-class contours for each instrument name on the left and the final forms attained by the end of the movement on the right. Throughout the remaining movements, these final forms are used as pitch rows extended by a variety of transformations, including the original and transposed Prime, Retrograde, Inversion, and Retrograde Inversion forms. The Inversion forms used most frequently are those that fit within the pitch compass of the Prime forms as shown in Figure 3.2.

The primary motivation to compose additional movements based on this material stems from the potential hinted at in the first movement for a more idiomatic style of instrumental writing. This is perhaps more true of the first part of the movement where the texture is more free as the mottos are being explored than in the last part where they become fixed. However, these two modes of operation—improvisatory exploration vs. machine-like process—form the poles between which the set as a whole moves. Aside from the two outer movements which use the full ensemble, each movement has a different instrumentation. The distribution of the instruments themselves among the movements deliberately maintains a certain balance. If taken in sequential order as they are in the score, there is an additive, alternating pattern to the distribution which ensures that each movement (with the exception of I) has a mixed ensemble of winds and strings. However, this sequential ordering of the movements is purposely prevented by the rules set up to determine the order of the movements in performance. While preventing a sequential ordering, these rules still preserve one aspect of the original pattern of distribution: the non-uniformity of instrumentation between successive movements. The result is a shuffling of the original distribution so that on the small scale the relationships from movement to movement are variable, while on the large scale balance is maintained. The reason VI is stipulated to be the penultimate movement is a part of maintaining this balance, since, as will be seen below, VI and

Figure 3.1: COLLOQVIVM Initial Pitch Material

A B C D E F G  
 H I J K L M N  
 O P Q R S T U  
 V W X Y Z

Flute  
 F L U T E

Oboe  
 O B O E

Bass Clarinet  
 B A S(S) C L A R I N E T

Vibraphone  
 V I B R A P H O N E

Violin  
 V I O L I N

Viola  
 V I O L A

Violoncello  
 V I O L O N C E L(L) O

VII $\Omega$  are the polar opposites of the set. Another reason for this built-in variability in movement order has to do with the title and extra-musical theme of the piece. By inviting the performers to shape the overall form of the music, they are given the opportunity to take part in the “conversation” in a more proactive way than that allowed by their usual roles as mere interpreters.

Since each instrument carries with it its peculiar series of pitches, each movement presents a different pitch collection which is treated in a characteristic way, some movements being more strict and/or literal than others in their presentation of the pitch material. Once again, canonic techniques are used frequently, and much of the music has a machine-like quality which is a result of setting up processes based on very simple patterns. In each case however, the approach adopted is an attempt to explore the potential of the pitch collection at hand. Movements VI and VII $\Omega$  offer two very different approaches for comparison.

VI is based on a long pitch row which is the result of combining the rows of all the instruments

Figure 3.2: COLLOQUIVM Extended Pitch Material

used in the movement in a nearly palindromic arrangement. The pitches of this series are distributed among the instruments as long, sustained notes. The duration of these long notes is proportional to the frequency of recurrence of the pitch in the series. For example, F $\sharp$  which appears seven times is held the longest (eight beats) before the attack of the next note in the series, E, which appears six times and is held for six beats. Furthermore, each long note is held—overlapping with the succeeding long note—for an additional length of time equal to half the duration of this succeeding note. This forms the skeleton structure of the composition—a device to be found again later in *The Seafarer*—, but the rest of the notes are chosen freely from the series and are not bound by the original order. The only other predetermined detail is that each of the freely composed statements must somehow lead into the following long note. Again there are sequential and mechanistic details on the local level, but on the whole the instrumental gestures are more heuristic (and therefore idiomatic) than in other movements.

VII $\Omega$  however is much more rigidly and tightly structured. It is in fact a veritable jigsaw puzzle. Each instrument plays through a long pitch series which is the result of extension of the original motto through a process of intervallic expansion—also to be found later in *The Seafarer*. These rows are divided into diatonic segments, each instrumental part progressing through its series one segment at a time, with concurrent statements in other instruments linked by the circle of fifths. The first bar of the movement shows this relationship: the diatonic collections (i.e. major scales) connected to the

statements of the vibraphone, violin, viola, and cello are A, E, A/E, and B respectively, all adjacent on the circle of fifths. (The two notes in the oboe also fall within this range of scales.) In addition to predetermining the order of pitches for each instrument, the process of intervallic expansion also results in a fixed registral placement for these pitches which is retained note-for-note in the music. Here, the primary focus of compositional decision-making is to rhythmically accommodate each of the row segments—some of which involve very large leaps due to the fixed registers of the pitches—so that it is playable, and also to assemble all of these row segments into a coherent whole.

In the case of VI, the individual gestures of each instrument are freely composed, restricted only by the skeleton of the long pitch series which provides only an underlying framework and does not dictate very much on the local level. With VII $\Omega$ , the pitch series and the processes related to them generate the whole piece in a way similar to *Slender Rose*. The difference is that whereas in *Slender Rose* the mechanical devices are used to move within a pitch collection wherein the tension between consonance and dissonance is negligible, here they are used to bind disparate elements, some of which on their own are quite awkward.

Another way in which mechanical processes are controlled and counterbalanced is the reaction to “accidents” thrown out by the processes. An accident here is some detail which stands out from the rest of the music generated by following a process strictly. These accidents need not mean that the process which generated them must be abandoned or applied in a different way in order to create a more uniform result. Rather, they present an additional opportunity for the composer to interact with the material, or at the very least they invite the composer to comment on their presence.

In COLLOQVIVM II for example, the bass clarinet and cello cycle through each other’s pitch collections extended by a series of transpositions based on their own collections. The result is that several unisons occur between the two instruments. These unisons may simply be seen as one of the possible pitch events of the piece alongside dyads, single notes, and rests. However, fleeting as they are, it may not be possible for a listener to hear these unisons on a par with these other events due to the peculiar history of the treatment of the unison in counterpoint. The solution here is to highlight the occurrences of these unisons by multiplying their durations by 1, 2, 3, or 4, the same numbers used to generate the rhythm of the piece. Additionally these unisons are distinguished by a quick dynamic/timbral cross-fade between the instruments. A similar effect is applied to several consecutive, hocket-like unisons which occur. These additional interactions with the material effect a mediation of the output of the strictly applied process. Also, as in the case here where the augmentation used to highlight the unisons is itself systematically related to the original process, these interactions mean that the process/material/composer relationship is not completely relegated to the area of precomposition but operates on varying levels throughout the piece.

One additional particular opportunity/pitfall of this type of process music is that one shape or contour can be replicated on many different levels, in a manner similar to a computer-generated fractal design. However, although the theory behind this technique is inspired by certain properties found in nature, the imitation of this type of formal symmetry may inadvertently lead to rigid, sterile results, regardless of how many accidents are built into the design. The realization of this potential problem led me to explore various alternatives in the later pieces contained in this portfolio.

## Section 4

### *The Seafarer*

*The Seafarer* is an Old English poem contained in the collection known as the *Exeter Book*. (The specific edition of the text used in my setting is based on several standard, published editions with further emendations made through consultation and personal correspondence with John Vickrey, an Anglo-Saxonist who has published many articles on the poem.) The text of the poem presents several challenges not usually faced when setting words to music. First of all there is the language itself. Old English (sometimes also called Anglo-Saxon) has not been spoken as a living language for nearly a millennium. There is a fairly large amount of well-preserved Old English literature, most of which probably had an oral-formulaic genesis, at least in part. Ironically the sound of the spoken language is all but lost to modern students, who must content themselves with reading poetry which was almost certainly intended only to be recited aloud. However, the sound of the language can be reconstructed approximately through the application of various phonological laws and theories and by comparing words with cognates in related modern Germanic languages. Regardless of the procedures used to recapture the sounds of any dead language, there will always be a certain amount of guesswork involved and a fairly large margin of error associated with the end result. Therefore information has been synthesized from a variety of sources to produce a practical singers' diction of Old English. The reason this is given such prominence in the score—the IPA (International Phonetic Alphabet) transcription appearing under the Old English text in each voice part—is that the sound of the language must be given very careful and special consideration in rehearsal and performance. The sound of the words are as important and interesting a feature of the music in performance as anything else. It is therefore necessary to be sure the words can be sung correctly without a great deal of difficulty before putting them to music. From the compositional perspective, however, the sound of the language is not quite as important as the rhythm.

Rhythm is perhaps the most important factor in creating a text-setting which sounds natural and meaningful, specifically with regard to word emphasis and syllable stress. (Of course, a naturalistic text-setting is not necessarily a foregone conclusion in any style of music, but when dealing with an unfamiliar language, an approach which attempts at first to represent a faithful if somewhat stylized version of natural speech patterns will enjoy the added historical interest that accompanies this type of project.) A stressed syllable or important word can most effectively be made to stand out by setting it on a metrically strong beat or through the use of syncopation. Pitch, melodic contour, articulation, and dynamics can either enhance or undermine the effect of rhythm, but rhythm remains the main determining factor. Again, Old English provides a challenge in this regard. Like Modern English, Old English depends on heavy emphasis (mainly through relative loudness) on certain syllables for

meaning and the flow of the language in general. Similarly Modern and Old English verse rely on patterns of stressed and unstressed syllables. One of the main distinguishing features of Old English verse, however, is the importance of alliteration. In each line of verse there will usually be three or four heavily stressed syllables at least two of which must alliterate. However, unlike Modern English, Old English also has a fixed system of syllabic quantity or duration. This is primarily important in determining which syllables may be stressed, but it may also have some bearing on the natural rhythm of the language as well. Modern English does have some degree of quantity, but it is fairly flexible. One may say a word slowly or quickly without changing its meaning. It is possible however that this flexibility did not exist in spoken Old English, that the quantity of syllables was fixed or perhaps flexible but only within a narrow range. While presenting a challenge, this possibility also presents an opportunity for experiment. Whereas in Modern English (for example) there may be many rhythmic interpretations of a line of verse all of which are equally natural in that they may represent variant readings of the text which may emphasize different things, Old English may be much more limited in this regard. The nature of the language and its poetic style may impose more restrictions on the range of interpretations while allowing the possibility of approaching what may be considered to be an ideal reading of the text.

In order to be able to begin to reproduce the natural rhythm of Old English poetry the following types of syllables must be taken into account: long/stressed, short/stressed, long/unstressed, and short/unstressed. By assigning each of these values a fixed duration or a narrow range of possible durations and combining this with the above-mentioned principal of highlighting stressed words or syllables through the use of metric accent or syncopation, a rhythmic "skeleton" of the entire text may be produced. This forms a blueprint from which to work, a necessity when there is no available tradition of text setting in this type of poetry. It need not be adhered to strictly, but it will at least show the norm against which any deviations may be gauged.

There is in fact very little deviation at all in the piece from the original rhythmic skeleton of the entire poem, i.e. the word-to-word and phrase-to-phrase relationships and proportions are as naturalistic as possible. This means that there is not a great deal of rhythmic variety in the vocal parts. Short rhythmic formulæ recur over and over again. But, rather than limiting the expression of the poem, this repetition serves to highlight the formulaic nature of the text. It mirrors the tight-knit structure of the verse in which other elements such as meaning and imagery are more free to move. And, from a musical perspective, the constantly shifting play of long and short, stressed and unstressed syllables, and the frequent changes in meter which this implies create a movement which at least on the local level is quite dynamic and fluid.

The rhythmic skeleton of the first five lines of the poem (Figure 4.1) shows most of these details and several of the recurring rhythmic formulæ. Throughout the piece, short/unstressed syllables are generally given the value of a quaver (or crotchet triplet or quadruplet); long/unstressed syllables are crotchets; long/stressed syllables are either minims or dotted crotchets; and short/stressed syllables range from quaver to crotchet quadruplet but are always placed on a downbeat. The resulting formulæ are relatively varied considering the small range of note values involved, and their juxtaposition creates a fair amount of rhythmic interest without being unduly taxing on the choir who may have their hands (or rather their mouths) full just coping with the language. The meter changes mentioned above are entirely dependent on the rhythm of the words. Whereas the pattern of long and short syllables is mirrored in the rhythm according to the scheme outlined above, the meter changes as necessary both to accommodate the varying length of phrases (which depends primarily on the number of unstressed syllables) and also to ensure that an unstressed syllable falls on a weak beat while a stressed syllable

Figure 4.1: *Seafarēr* Rhythmic Skeleton: Lines 1–5

Mæg ic be mē sylf - um sōð - gied wrec - an,  
sīp - as secg - an, hū ic ge - swinc-dag-um  
ear - foð - hwī - lē oft prō - wa - de,  
bit - re brēost - cea - re ge - bi - den hæg - be, ge  
cun - nad in cēo - le cear - sel - da fe - la,

falls on a downbeat or on a weak beat where syncopation can occur. That these changes in meter are subsidiary to the rhythm is further emphasized by the fact that they may or may not be heard depending on the way they are articulated in the music. In the opening section of the piece (through m. 32) for example, the only line which supports the metrical changes is the soprano, and conceivably this line might have been notated otherwise; some of the stressed syllables falling on downbeats could have been syncopated instead, or vice versa. The other lines—particularly the rising, four-note pattern in the flutes—are made to fit into the meter changes, but they do not support them. In this case, the changes in meter serve mainly to inform the vocal part, emphasizing the syllables to be accented, and may not be felt very strongly at all. In the section which immediately follows (mm. 33–70) the chord changes in the flutes and strings articulate the downbeats at the start of each phrase, making the changes in meter here slightly more apparent. In the first parts of Paragraphs VI and VII (mm. 274–295 and 333–354 respectively) however, the voices, strings, and percussion all work together to articulate the metrical changes very clearly. It is only the piano which is entirely independent. This shifting of meter from background to foreground is another element which adds variety to the fixed rhythmic movement defined by the text. The only other time element in the music is the change of tempo from one section to the next. By keeping the tempo constant within each section the quantitative proportions of the words are maintained on the local level. But by changing tempo from section to section, more variety of rhythmic movement is introduced as the various formulæ are heard at different speeds. The relationship of the adjacent tempi is for the most part by the same simple proportions shared by the note values connected to the various types of syllables. For example, the relationship of the change from  $\text{♩} = 96$  in the first part of Paragraph I to  $\text{♩} = 128$  in the second part is a ratio of 3:4, the same ratio as that for dotted crotchet to minim, the two values employed for long/stressed syllables.



Figure 4.2: Seafarer Expanded Phrygian Sets

The musical score consists of four systems, each containing a grand staff (treble and bass clefs) and a single-line staff below. The single-line staff contains a sequence of notes with labels in boxes: P+0, P+5, P+1, P+6, P+2, P+7, P+3, P+8, P+4, P+9, I+9, I+4, I+8, I+3, I+7, I+2, I+6, I+1, I+1, I+0.

All of the above discussion of rhythm and meter applies primarily to the vocal parts. The instrumental parts are not directly dependent on the predetermined skeleton but rather serve to either accentuate or undermine it. One primary role of the orchestra is to highlight the punctuation in the text. Where punctuation is signified in the vocal parts by a rest, the orchestra at times fills up the rest, alternating with the voice(s) in a hocket-like manner. In the second section of Paragraph I, already mentioned above, the strings and flutes play on the rests separating each of the soprano's phrases. All but two of these fall on a downbeat, so that in addition to emphasizing the short pauses between phrases, the downbeat is reinforced, thus clarifying the context of the initial notes of each successive vocal phrase, helping to make the distinction between an unstressed syllable (anacrusis) and a stressed syllable (syncopation). The first parts of Paragraphs VI and VII, also mentioned above, illustrate a more pronounced example of this reinforcement of meter and support of the metric accent articulated by the voices. Other rhythmic structures in the orchestra either fill in gaps between punctuating figures by dividing the intervening duration into equal (or roughly equal) parts, or set up layers of rhythmic movement based on simple cycles which may or may not coincide with the prevailing meter. An example of the division of the time between punctuations may be found in the piano in mm. 94–97 where a total duration of  $13\frac{1}{2}$  crotchets is divided into seven dotted crotchets and one minim. Here this almost-equal division happens to coincide with the metrical changes dictated by the rhythmic skeleton. However, as mentioned above, in the first parts of Paragraphs VI and VII the piano's seven-crotchet ostinato does nothing to underline the changes in meter and may serve instead to partly undermine it. There is therefore a varying tension between the voices and the orchestra, at times working together within the meter changes defined by the rhythmic skeleton and at times working on two different planes which may or may not share points of convergence.

Thus far, rhythm and meter have been discussed without regard to pitch. This is no accident since the two areas are really quite independent in the piece. Whereas rhythm and meter are rather uniform throughout the entire piece, changing only locally as dictated by the poetry, the pitch structure of the music is based on a separate plan only coincidentally aligned with the structure of the text. The pitch material is based on an intervallic expansion of the Phrygian-mode collection which begins the piece. Figure 4.2 shows all of the pitch collections in the order in which they appear in the piece. With the notes of the original collection (P+0) stacked vertically, one semitone is added to the intervals between adjacent pitches resulting in the first expansion (P+1), the third in the series. The expansion is roughly centred on the midpoint of the original set so that the outer notes of each successive expansion are roughly equidistant from the outer notes of the previous set with the restriction that the bass note must be a part of the original Phrygian collection. The expansion halts at P+9 since P+10 would yield the three-note set F F# G. The same expansion principle applied to the inversion of the original Phrygian set (the E Ionian set) generates a further nine pitch collections making a total of twenty. In Figure 4.2 each collection is shown in two forms, the upper one showing the vertical arrangement of the collection and the lower one showing the collection collapsed into a scale starting on the bass note of the vertical arrangement. Rather than being arranged in sequential order (P+0, P+1, P+2, etc.) the sets succeed each other following an outward/inward contour which mirrors the wave imagery that pervades the first part of the poem. Once the climax of the expansion (P+9) is reached, the order reverses as the sets derived from the inversion of the original set collapse inward towards I+0, with the restriction here that the bass notes must belong to the Ionian set. Again here, the principle of symmetry is apparent on two levels: the roughly equal outward/inward expansion of the sets and the palindromic/mirror-image ordering of the entire series of pitch collections.

In addition to the wave-imagery aspect, this ordering of the pitch sets also coincides very well with the changes of mood and tone throughout the poem. The poem may be divided into ten paragraphs, and each paragraph into two parts usually signalled by a change in mood, tone, and/or meaning. The twenty pitch sets therefore correspond very neatly to the twenty sections of the text. The fact that this arrangement works on both the mechanical, sequential level of the ordering of the pitch sets and the more fluid, semantic level of the poem makes it a strong foundation for the large-scale structure of the piece. For example, the almost-complete diatonic set P+3 is suggestive of the suddenly softer nature imagery of the first part of Paragraph IV, while the gloomier mood of the second part of the paragraph is supported by the more dissonant chromatic content of the succeeding P+8 set. Each section of the text is treated as a somewhat static tableau, coloured by the overall sonority of its accompanying pitch set. Within each section, the designated pitch set is used freely as an unordered collection based on its collapsed scale form, but there is also in each section at least one prominent reference to the registrally fixed vertical form produced by the process of expansion, the outer sections of the piece being exceptions to this since their sets are already scales. Many sections begin with this reference to the vertical form of the set; again, the second section of Paragraph I is an example of this. The gradual rising motion of the first section of Paragraph I purposefully leads into this widely spaced chord which then gradually collapses towards the fixed vertical form of P+1 at the beginning of Paragraph II, the result being that the outward/inward contour of the whole series of sets is made audible on a large scale throughout the composition. Another result of using the vertical forms as points of reference is that the bass notes of each sonority function as tonal centres adding to the impression that each section is individually coloured by its particular pitch set. Many of the local harmonic events in the orchestra are simply the result of moving sequentially (often with inversional symmetry) from one vertical pitch set to the next as in the connection of P+5 in the second part of Paragraph I to P+1 at the beginning of Paragraph II (mm. 33–71). Other possibilities include fragmentation of the full sonority so that individual portions of the total verticality are heard either as separate harmonies or as a gradual unfolding of the full chord. Examples of this include the stripping away of notes from the full string chord (P+6) in the second section of Paragraph II (mm. 91–97) and conversely the layer-by-layer building up of P+7 in the full orchestra in part two of Paragraph III (mm. 179–195). The vertical forms of the two sets P+3 and I+3 appear not as points of departure or arrival in their respective sections (Paragraphs IVa, mm. 199–218 and VIIB, mm. 355–375) but rather as static, delimiting frames for the music of the voices; they are both sounded as punctuating chords played by the harp in IVa and pizzicato strings in VIIB.

In contrast to the rather process-oriented way in which the pitch material is treated in the orchestra, the voices exploit and explore more of the expressive potential of the material. As stated above, melodic contour is one means by which the rhythmic declaration of the words may be enhanced or undermined. Although they are not as predetermined as the rhythmic formulæ which constantly recur, there are numerous recurring melodic formulæ present in the piece as well. For example, three-syllable, compound words such as *brēostceare* and *cearselda* found in the opening lines of the poem are frequently given a melodic contour of three, descending pitches. As opposed to the rhythmic formulæ which remain fixed throughout the piece, these melodic formulæ vary considerably from section to section depending on the interval content of the corresponding pitch set. So whereas in Paragraph Ia the nature of the wholly conjunct P+0 collection allows this descending, three-note formula to be conjunct regardless of the starting pitch (mm. 15 and 19), in Paragraph IIb the P+6 collection dictates that this same contour starting on certain scale degrees must yield disjunct motion (m. 92 and following). Thus by applying similar melodic formulæ to different pitch collections, the differences between

those sections are emphasized.\*

The distribution of the sections of the poem among the voices is based mainly on their meaning, so that passages written in the first person are sung by the soloist, the remaining ones being sung by the chorus. There is however no first-person narrative in the second half of the poem, so here the soloist and choir alternate more freely. Aside from the formulaic melodic aspects discussed above, the pitch material in the voices is treated in a way that is characteristic of almost all the choral music which precedes *The Seafarer* in my output. The main difference is that whereas previously this style has been most frequently applied to purely diatonic collections, here most of the piece is based on collections which are non-diatonic. This composition represents a revisiting of some of the styles and procedures with which I was preoccupied before beginning my studies at Durham. Now however they have been enriched with elements of the results of my experimentation with the other more strictly process-oriented pieces presented here. More importantly, I believe that the composition of *The Seafarer* must have been influenced (largely unconsciously) by the way in which I had already begun to use systematic procedures in my electroacoustic pieces. This synthesis of old and new will be more fully realized in the last two pieces presented here.

A final word must be added concerning the unusual orchestration of this piece. It is intended to represent a kind of updated version of the Anglo-Saxon "orchestra". There are many instruments mentioned in Old English literature, but the most famous is the harp (or lyre) which is a part of the hoard of goods found at the Sutton Hoo ship burial site. The harp is mentioned frequently in Old English literature as the instrument which accompanies the recitation (which may have been more like singing than speaking) of the poetry itself. The piano and strings alongside the harp may be seen as its distant, modern relatives. The flutes, drums, and other percussion instruments, although not as poetically important as the harp must certainly have been known to the Anglo-Saxons in some primitive form also. The instrumentation, as is also the case with the systems of pronunciation and rhythm applied here to the Old English language, is meant to be more of a stylized, practical evocation of the past rather than a scientifically rigorous recreation of it.

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\*The idea of melodic formulæ as an inherent feature of Old English poetry is most notably explored by Thomas Cable in his book *The Meter and Melody of Beowulf* (Urbana: University of Illinois Press, 1974) in which he suggests a system based on melodic contour as an alternative to more traditional analyses of Old English prosody based on rhythm.

## Section 5

### *Wear and calling at*

*Wear* and *calling at* belong to a different category of music from the pieces discussed in this portfolio thus far, not only because they are electroacoustic works, but because they share concerns which are different from those dealt with in most of the other pieces. Although they were composed two years apart from each other, they form a kind of diptych. Both pieces make use of source sounds recorded outside the studio, and although the source sounds differ considerably between the two pieces, the techniques used to extend them are practically the same, and the overall forms of the pieces are very similar.

*Wear* was composed for the Durham University Festival of Environment held in May of 1996 where it appeared as part of the Music Department's contribution to the festival: a series of performances of "water" music. *Wear* uses a series of sounds recorded on the banks of the River Wear in Durham and also in my bedroom in one of the Graduate Society halls of residence. In keeping with the theme of the festival, the prevalent sound used is that of water. The fairly long segment of sound recorded by the river does not actually contain any sounds of water but rather of birds singing on the riverbanks and the noise of traffic and construction machinery on nearby streets. The water sounds come instead from the bedroom washbasin, and one other group of sounds not directly related to water comes from the "Grad Soc Disco" that was in progress in the adjacent residence hall on the night the other sounds were recorded.

*calling at* was not composed for any specific occasion, and its choice of theme came about quite by accident. A few of the women who make the announcements over the public address system in Newcastle Central Railway Station have a particular style of declamation which to some ears sounds more like singing than speaking. It is possible that when in the right frame of mind and with circumstances coinciding in just the right way, a person can have a very musical experience in a train station. The song-like announcements echoing under the long roof; the horns, bells, and whistles; the laughter of young children—all of these mesh together to form a kind of "un-composed" tone poem. *calling at* is an attempt to capture this elusive moment, but in a decidedly *composed* way. The source material for this piece consists of recordings made in Newcastle Central Station on two different days. Very little attempt was made to capture specific sounds other than ensuring that the announcements—the main inspiration for the piece—were well represented. Other captured sounds include trains arriving and departing and the sounds of passengers coming and going.

There are two contrasting approaches to the material used in both pieces. Some sounds are taken as short, isolated entities which are used as individual musical events and/or combined with other such sounds to build more complex events and gestures. Other sounds are used very much in their raw state,

particularly those longer sequences of uninterrupted recording which capture a whole series of events. In *Wear*, the sounds of splashing heard in the second section of the piece are examples of the short, isolated type of sound. By sampling the sounds and triggering them with a sequencer they are used as a type of percussion instrument. Sounds of individual water droplets and short gushes of water produced by quickly raising and lowering the drain-plug with the sink full of water are used in a similar way. The very first sound heard in *calling at* is another example of the isolated type of sound, but one that is derived and used in a different way. As the splash used in *Wear* is already a discrete sound there is not much difficulty in getting a clean sample from it. However, the opening sound of *calling at* is the result of much more editing and signal processing. It is a segment of one of the train announcements: only the words "calling at". These words are first excised from the rest of the announcement and then heavily filtered to remove as much of the ambient noise as possible. The first sound heard is this filtered "calling at" time-stretched to 128 times its original length. At the halfway point of this first sound, the words are repeated, stretched to 64 times their length, and then again to 32 times, etc. to build up one layer of the opening section of the piece.

The long sequence of sound recorded on the banks of the River Wear is an example of a sound consisting of multiple events used in its entirety. This is the only such source sound used in *Wear*, and it appears in several of the layers that make up the first section of the piece, both time-stretched and compressed as well as transposed and panned from side to side. In contrast, almost all of the source sounds in *calling at* are of this type as there is no way to get a clean recording of individual sounds in the noisy environment of a train station. (There is always the background hum of engines, even in the quietest segments.) Several different complete announcements are used in the piece, including one in the first section which is time-stretched and played forwards and backwards simultaneously. Another long sequence of sound is used in the following section. Rather than being altered in duration or pitch, this sequence which includes many sounds of people coming and going is gated so that the continuity of the sound is broken.

Some of the processing techniques used have already been mentioned above, but it may be useful here to summarize the most frequently used techniques and briefly to describe the devices used to obtain them. Both pieces make use of software and hardware signal processing. All of the primary sound editing (truncating, filtering, reversing) as well as time stretching and compression was done on the Macintosh. Panning, reverb, and gating were applied using external hardware devices such as the Eventide Harmonizer. This device is mainly responsible for those surf-like, "watery" flange effects used in both pieces and also for the ringing comb filters at the end of *Wear*. The MIDI passages which make use of short, sampled sounds were sequenced using Digital Performer on the Macintosh. The final mix of all sounds and sequences for *Wear* was done on a digital 8-track, whereas for *calling at*, all of the mixing was done using Digidesign Pro Tools on the Macintosh.

As mentioned above, another similarity shared by the pieces is their overall form. Both pieces can be divided into several connected sections which act almost like movements played *attacca*. This is the result of using the same approach in assembling all of the sounds. In both cases, the sounds are ordered and layered in such a way that there is a timbral (and sometimes melodic/harmonic) connection between adjacent sounds and also between the larger complexes formed by them. For these pieces, this assembly of sounds was performed largely "by ear" and by intuition. Some complexes of sound are made up of excerpts from the same source recording, such as the time-stretched/compressed riverbank sequence which comprises most of the first part of *Wear*. Other complexes are made up of sounds from different sources that have a similar timbral quality as a result of processing. In *calling at*, sounds of doors closing and conductors' whistles are transposed, filtered, and stretched in similar ways and

then used together as a kind of percussion instrument in the second section of the piece. The effect of assembling sounds in this way is of a type of musical journey in which similar sounds are heard throughout the piece in a variety of contexts. In fact, when I have played *Wear* for groups of non-musicians not at all accustomed to hearing electro-acoustic music, I have suggested an extramusical program to help them follow the piece: a journey along the entire length of the River Wear, from its source in the bleakness of the Durham Dales to the place where it empties into the sea through the mouth of the once busy shipbuilding centre of Sunderland. The aspect of journey also binds these pieces together with *The Seafarer*. In addition to the obvious transportation analogies that can be made with the subject-matter of all three pieces, there are also formal similarities between the pieces. This primarily involves the episodic stringing together of sections which within themselves are somewhat static, like discrete steps along the way from the point of departure to the place of arrival. However, there is an important difference here also. The type of journey suggested by *Wear* and *calling at* is an incomplete one, or perhaps each piece shows a glimpse of a much larger journey. This is due perhaps to the manner in which both pieces end: a gradual receding into the distance of a static haze which may hide further episodes yet unheard. *The Seafarer* however suggests a different type of journey. Here, the narrative of the poem and the palindromic nature of the pitch structures coincide to reinforce the idea of a circular journey which is completed by a return to the point of departure, albeit in a transformative way.

On a more mundane level, the way in which the sounds are assembled in *Wear* and *calling at* shows a difference in approach to the idea of systematic composition. There are systems and processes at work in these pieces, just as in the first three discussed, but it seems that in these two electroacoustic pieces they are used in a less literal way. It may have something to do with the *musique concrète* nature of these pieces: the source materials are already created and not themselves the result of any process or system. Perhaps when my musical materials are themselves the result of, or bound up in a systematic process it is difficult for me ever to let these processes come to a halt; whereas when the materials are “found”, I feel more free to adopt a dual approach including both the rigour of mechanical processes (as in the assembly of the variously time-stretched versions of the words “calling at”) as well as the spontaneity of intuition (as in the method of combining sounds according to timbral resemblance) and improvisation. This notion is investigated further in the last two pieces included in this portfolio.

## Section 6

### *String Quartet and Once Was Wood*

*String Quartet* and *Once Was Wood* are both part of an effort to loosen up the restrictions encountered in the earlier acoustic compositions presented here. As has been stated above, the first three compositions were the result of an attempt at developing a systematic approach to composing. However, it is possible that some of those early efforts (not included in this portfolio) may have yielded results that are at times sterile and impersonal. Therefore, in these two latest compositions, a change of approach may be noted. Rather than allowing systematic processes to govern the composition of a piece from the genesis of the basic material to its extension and development, here processes are applied in a freer way to material which preexists in a spirit similar to that encountered in the electroacoustic pieces. This change of approach was the result of the realization that my composing seems to benefit from using some sort of “found object” — whether that be a text, a “concrete” sound, or borrowed material — as a starting point.

#### 6.1 *String Quartet*

The first inspiration for *String Quartet* came during a performance given by the Kreutzer Quartet during one of Durham University Music Department’s Lunchtime Concerts. The programme included Haydn’s *String Quartet Op. 64, No. 2* in B minor. I was struck by the opening few bars of this piece and immediately imagined that the opening motive might make an interesting subject for a minimalist-style composition. I have never been particularly interested in minimalism, but recent investigations into the music of John Adams (particularly Part I. of *Harmonielehre* and *Short Ride in a Fast Machine*) have broadened my appreciation of the potential of this compositional aesthetic. *String Quartet* is therefore a belated realization of this moment of inspiration.

Perhaps the most notable thing about those opening bars of Haydn’s Op. 64 quartet is their tonal ambiguity. The first violin’s motive at first seems to imply the key of D major. It is only when the rest of the quartet enters on the last quaver of m. 2 that B minor is confirmed as the tonic. Haydn had used this musical “joke” in the first movement of an earlier quartet as well: Op. 33, No. 1, also in B minor. In this quartet, the implication of a D major opening is even stronger, and again it is only at the end of the second full bar that the listener is directed towards B minor as the tonic. Material from the openings of both of these works by Haydn is used in *String Quartet*, and it is primarily this use of borrowed vs. original material that separates *String Quartet* from *Once Was Wood*.



Figure 6.1: Haydn, *String Quartet Op. 64, No. 2* in B minor; Mvt. I, mm. 1–4

The three-movement structure of *String Quartet* and in particular the order of movements—fast, slow, fast (*Scherzo*)—is modelled on Karol Szymanowski's *String Quartet I in C major, Op. 37*.<sup>\*</sup> There is no intended significance in the cross-referencing of Haydn with Szymanowski. It is rather that this order of movements provides a suitable frame for the exploration of Haydn's material, and at the same time gives the *Scherzo* special prominence. (Emphasizing the *Scherzo* was one of my primary intentions in composing this piece, in part because of the joke-like nature of Haydn's opening material.) The two outer movements were composed first, each based on one of Haydn's opening themes, while the second movement acts as a bridge by combining the themes used in the outer movements.

The opening music of Haydn's Op. 64, No. 2 provides the material for mvt. I. (*Vivace*), which is a sort of *moto perpetuo*. Figure 6.1 shows Haydn's original music and labels the parts of the first violin's opening statement that are used. The movement is made up of four sections, each of which moves from one point of stasis to another. After the exact quotation of Haydn's opening music in m. 1, the four notes (G F# C# D) of motive 'B' are constantly repeated, varied only by duration until this opening episode is broken down beginning in m. 30. Then the demisemiquavers of motive 'A' gradually reappear amongst the repeated notes in the violins. These eventually spread to the increasingly compressed statements of motive 'C' in the viola and cello until a new point of momentary stasis is reached in m. 43. The third section which follows is marked by a very gradual move from one point of stasis to the next, and is an illustration of the type of minimalist procedure that I admire in the work of John Adams, particularly in reference to the pacing of the musical change or metamorphosis. There are several mechanical processes at work here simultaneously. Initially (m. 43) both pairs of instruments share a similar kind of musical figuration. Then the ostinato in the upper strings is extended intervally, tending towards staccato, increasingly disjunct motion. Concurrently, the lower strings' ostinato is also extended as more notes are added to the ending scale figure, tending towards legato, conjunct motion. However, not long into these processes, interpolations are made into the music of each pair of strings. The material interpolated into each pair of instruments is related to the music of the opposite pair, so that by the climax of the section in m. 77, a different kind of stasis has been reached by way of

<sup>\*</sup>The first movement of Szymanowski's quartet has a variety of tempi, but for the most part the tempo is fast.

a combination of contradictory processes that assures an overall balance of motion (disjunct/conjunct) and articulation (staccato/legato). The climax is interrupted by the abrupt return of 'B' in m. 78 which also signals the gradual unwinding of the processes of the third section and another move towards a new point of stasis: the return of the predominance of 'B' itself at the end of the movement.

This movement may seem to progress no further than the most systematic of the process-driven compositions among the earlier works presented here, and although it does revisit many of their techniques, I believe there are several differences. First of all, in the earlier pieces, mechanical processes are most often used to generate and/or maintain fairly static textures or episodes, whereas here they are used to move from one point of stasis to another. In general it is this impression of movement that may be the most important difference. Obviously the diatonic/chromatic issue is still in evidence. This movement represents the diatonic extreme of the three of the quartet. Its use of decidedly non-chromatic material—it even avoids the raised leading-tone of Haydn's B minor—is reminiscent of *Slender Rose*, but here there is a little more room for movement within the pitch collection: from the four-note 'B' set of the opening to the diatonically saturated third section and back, vs. the constant pentatonicism of *Slender Rose*. In general, the processes in this movement are not uniformly applied as strictly as they are in some of the earlier pieces. For example, although there is a systematic plan which determines the positions and lengths of the interpolated fragments in the third section, the pitches of the interpolations are not strictly regulated, being chosen rather according to vertical sonority. It is in the relationship of the music to its original source material that this movement differs most significantly from the previous acoustic compositions.

An analogy may be made between the way Haydn's music is used in this movement as a found object and the way in which some of the short, discrete sounds are used in the electroacoustic pieces. In both cases the motives/sounds are used as fragments taken from larger contexts. In both cases they are then subjected to various processes and transformations. They are filtered, transposed, stretched, compressed, combined, truncated, and sequenced to create larger complexes of sound. Both the way in which the individual sounds are combined to create these larger complexes and also the way in which the larger complexes are layered and ordered to generate the music of the piece represent a combination of mechanical processes and heuristic decision-making. Another aspect of this analogy can be seen in the third movement.

In mvt. III. (Scherzo), the borrowed material is treated more like one of the extended source recordings that are used in the electroacoustic pieces. Here the opening of Haydn's Op. 33, No. 1 (Figure 6.2) is quoted in full, albeit transformed into a *scherzo*. Then it is fragmented and used in a way similar to that found in the first movement, including gradual shifts from one point of stasis to another, largely controlled by mechanical processes. One such shift occurs beginning in m. 105. This section eventually leads to the return of the opening material in m. 135, again stated in full, but transformed differently. Here, as in the electroacoustic pieces, there is another level of interplay between the original material and the resulting music. The incorporation of full statements of the original material as well as short fragments allows additional points of reference to be set up. For example, in both *Wear and calling at*, long stretches of source recording are allowed to run their original lengths, modified but unimpeded. These statements then form layers of sound over, within, and around which other sounds (both complex and discrete) are heard and with which they interact. In *String Quartet III.*, the sounds are not layered, but are rather used as horizontal points of reference and moments of stasis. In both cases the materials are allowed to stand in their (nearly) original states and are not the result of arbitrary processes.

Figure 6.2: Haydn, *String Quartet Op. 33, No. 1* in B minor; Mvt. I, mm. 1–11

**Allegro moderato**

The musical score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is B minor (two sharps). The time signature is common time (C). The tempo is **Allegro moderato**. The score includes dynamic markings (*p*, *cresc.*, *f*) and articulation (accents). A box labeled 'D' highlights the first measure of the Violin I and Violoncello parts. Another box labeled 'E' highlights the first measure of the Violin I and Violoncello parts. Measure numbers 5 and 10 are indicated in boxes above the Violin I staff.

(Obviously there are clear and important differences between the ways the material borrowed from Haydn and the source sounds are used as found objects in *String Quartet* and the electroacoustic pieces respectively. In *Wear and calling at*, the source sounds are taken from contexts that are not musical in a traditional sense. They are then recontextualized and treated as musical entities with a considerable amount of freedom. In *String Quartet*, the found objects are themselves already music, and furthermore, music in the very same genre. Therefore, the treatments and transformations are far less drastic and the recontextualization is much more subtle. It is mainly the idea of using “found objects” as a starting point that forms the link between these pieces.)

As stated above, the second movement (*Largo*) forms a thematic bridge between the outer two. However, from the points of view of style and technique it is more of an excursion. The thematic links are found at the very beginning of the movement. The viola’s figure in m. 1 is an inversion of the cello figure (‘D’) found in m. 3 of Haydn’s *Op. 33, No. 1* (minus the anacrusis) and which figures so prominently as an ostinato in mvt. III. A transposition of motive ‘B’ from mvt. I (starting on the downbeat rather than the anacrusis) is presented by the viola and cello together in the first two beats of m. 2. These two small motivic cells are rather freely developed and extended for the remainder of the movement using primarily traditional types of techniques. The importance of mechanical processes is negligible in this movement, perhaps the most mechanistic section being the rising sequence in

mm. 32–38. The most obvious issue here is that of the chromatic, tonal style of the music. This is best discussed in reference to the two other movements.

The very use of borrowed material in this quartet raises several issues, perhaps the most important of which is the relationship between the borrowed material and what is produced from it. Since, in this case, the borrowed material is in the Classical style, some sort of comment on common-practice tonality is unavoidable. Each movement positions itself differently in relation to Haydn's original music and to tonality. In Haydn's original Op. 64, No. 2 movement, the initial perception of D major is quickly dispelled by the half cadence in B minor in mm. 3 & 4. However, the music does return to D major at the end of the exposition, and assuming this section is repeated, the impression of D major in mm. 1 & 2 will be even stronger the second time. Haydn seems to be capitalizing on the relative minor/major key relationship to create a tonal ambiguity which at least momentarily makes the listener uncertain as to exactly which mode the movement is in. The first movement of *String Quartet* does not play on ambiguity as does Haydn, but rather prolongs the feeling of uncertainty by choosing to avoid the A $\sharp$  leading-tone. In the end it hints at neither D major nor B minor, but perhaps most strongly suggests a tonic of F $\sharp$  (Phrygian). As many of my pieces do, this movement uses the diatonic scale as an artefact of tonality, but in a non-tonal way.

Mvt. II leaves diatonicism behind and enters a rather different sound world. Here tonality is explored in a much more chromatic milieu. Aside from a more overt reference to tonality, this movement may seem to have hardly any relation to Haydn's music at all. However, I have always felt that Haydn's use of chromaticism is very much a prefiguration of the Romantic style. Whereas mvt. I quotes Haydn's quartet literally but avoids common-practice tonality, this movement "paraphrases" Haydn's material, but provides a tonal context. It is up to the third movement to bring these two opposites together.

The *Scherzo* begins with a literal "translation" of Haydn's original material with the original tonality intact. However, rather than the diatonic scale being used as an artefact, it is tonality itself that is used. Harmonic progression is small-scale only, and not of structural importance. Haydn's material is heard both in tonal episodes and as an element in areas of non-tonal (and non-diatonic) development. On the whole, *String Quartet* explores Haydn's original material in relation to the axis of diatonic-chromatic—already common in many of my earlier pieces—as well the axis of tonal-atonal—one which I have not used as frequently. In contrast to a piece such as Schnittke's *3rd String Quartet* which quotes and uses material from three different sources/styles/eras, my *String Quartet* uses two very similar sources in three different ways.

## 6.2 Once Was Wood

The last piece presented here, *Once Was Wood*, is perhaps the best example of a synthesis of my compositional concerns and techniques to date. It is envisaged as a summation of the various trends present in my compositions both before and during my studies in Durham. Once again, the diatonic/chromatic issue is revisited but without the common-practice tonality of the borrowed material of *String Quartet*. Systematic procedures are used, but in the freer manner of the electroacoustic pieces, the musical materials being treated somewhat as found objects. Also, in *Once Was Wood*, greater attention is paid to the concern of idiomatic writing which was first taken up in *COLLOQVIVM*. A new concern which this piece addresses is the dynamic of soloist vs. ensemble. This generally goes against the grain of my tendency towards an "egalitarian" type of canonic polyphony and is perhaps the biggest personal challenge contained in composing this piece.

There are four motives that provide the material for *Once Was Wood*. Although these motives are original, resulting from precompositional improvisations, they are used as if they were found objects (unlike those which are the result of mechanical processes or sets of rules as in my three earlier acoustic pieces) in order to tap into the freer spirit of the treatment of material found in the electroacoustic pieces. The first motive—which is diatonic but somewhat modally ambiguous—is found in the solo flute’s first measure and in the immediate extension found in m. 2. This is answered by an extended chromatic variation of the opening gesture beginning in m. 3, the most important part of which is the descending arpeggio heard first in the second half of m. 4. The third motive begins with the viola in m. 8 and continues with the lower strings. It is diatonic, more modally stable than the flute’s opening music, and is also given a polyphonic, imitative texture. Out of this grows the fourth motive beginning with the viola in m. 10 and continuing with the violins. Like the second flute motive, it is an extension of the preceding one; however, it remains diatonic and combines motive 3 with the rising demisemiquaver figure of the flute’s motive 1. Presented in fairly quick succession as they are, these motives establish a considerable degree of instability in the opening section of the piece. This provides the impetus for the forward motion of the music as various strategies for developing and reconciling these four opening motives are explored. Unlike *The Seafarer* (and to some extent *String Quartet*), where the music is contained within a predetermined formal framework, this exploration takes place in a way similar to that of the electroacoustic pieces: the form of the piece is generated as it is composed and is the result of a combination of mechanical procedures and improvisation.

After a brief recapitulation of motives 1 and 2 (mm. 16–20), the harp’s version of the downward arpeggio of motive 2 becomes an accompaniment figure for a *passacaglia* episode. The inclusion of a *passacaglia* was one of my initial ideas for the piece. I have always liked this form, and here it serves a dual purpose: allowing for a rather free development of the musical material in a soloistic manner while also providing an episode of relative stasis following the instability of the opening music. In fact, the regular meter combined with the somewhat ambiguous E Ionian/B Mixolydian diatonic collection mark this section as the pole of maximum stability of the composition. The flute begins in an improvisational way, mainly developing elements of motives 1 and 2 with occasional hints of motive 3. As more instruments enter, the flute begins to incorporate elements of motive 3 and also to introduce a new figure marked by short, repeated notes (e.g. m. 41). This signals a change from diatonic to chromatic as well as a movement away from the first point of stasis. For the climactic, final “variation” of the *passacaglia* (mm. 49–55), the full ensemble (minus the solo flute) join to combine motives 3 and 4 with a hybrid consisting of the rising figure of motive 1 and the downward arpeggio of motive 2.

Following a brief solo cadenza based primarily on motive 2 (mm. 56–64) there is an obvious change of tempo and mood. In response to the previous section, there is now another episode, but one of relative instability. Most of the music is derived from motive 1 only, and although locally the diatonic identities of the motivic elements are maintained, the rapid movement from one diatonic area to another through sequential transpositions results in a cumulative chromaticism. This chromaticism is further emphasized by short interruptions such as those found in mm. 73–76 and 85–90 which are based on intervallic expansions of elements of motives 1 and 2. When the strings enter in m. 99, the diatonic/chromatic relationship is reversed: now the sequential statements result in a denser cumulative chromaticism while the interruptions (mm. 103–106, 112–115) are more diatonic. The last two of these interruptions (beginning in m. 120) introduce a new theme which is based on an inversion of the melodic contour of motive 1.

This new theme figures prominently in the following section (mm. 124–151) which represents the

second episode of relative stasis. Here, instead of in the ground bass of the Western *passacaglia*, that stability is found in a reference to the style of Javanese *gamelan* music. The new theme begins the melodic statement in the lower strings and is also used as part of the “*balungan*” (found in the accented line of crotchets in the harp).<sup>†</sup> This section leads to another episode of instability which climaxes in m. 175 (at which point elements of motives 1, 3, and 4 are combined) and gradually winds down to the end of the piece, recalling earlier sections on its way.

The relationship of the soloist to the ensemble varies throughout the piece. At first the solo flute is a sort of narrator or presenter of themes. During the *passacaglia* episode, it may be seen as the leader of the whole ensemble until it grows larger, at which point the solo flute steps aside to allow the ensemble to take the lead momentarily. In the following section, the soloist takes part in the ensemble in a more egalitarian way until once again, it steps aside for a longer period of time during the *gamelan* episode. Then the solo flute combines its roles of narrator/presenter and leader for the final section of the piece.

In general this composition attempts to present and develop musical ideas in a balanced way without resorting to the tight restrictions and rules imposed by some of the systems I have experimented with in earlier pieces. As mentioned above, the overall form of the piece was not predetermined at all (other than my wish to include a *passacaglia*). The construction of the piece from the four initial motives is analogous in principle (and perhaps more so here than in *String Quartet*) to the way in which sounds were combined in the electroacoustic pieces: a mixture of mechanical process and improvisation. A freer interaction and juxtaposition of diatonic and chromatic materials (rather than the codification of their relationship in a systematic way) more fully realizes the expressive potential of both types of materials. For example, whereas in a piece such as *Colloquium*, I was very interested to apply a strict set of rules to some material and then puzzle out the best way to utilize the results (which was a meaningful exercise in expanding the range of my musical vocabulary and adding new ideas to my repertoire), in *Once Was Wood* I have not applied rules and processes in as literal a manner. This allows for different possibilities: the non-literal transformation of motive 1 mentioned above becomes a new motive suggestive of *gamelan* music, something which is already part of my musical experience on which I now have an opportunity to shed a new light.

The title, *Once Was Wood*, is meant to be vaguely poetic and suggestive of two things primarily: wood as the original material used to make many types of flute, and wood as a raw material for craftsmanship generally (Jeffrey W. Prichard to whom the composition is dedicated was a maker of fine, handcrafted historical furniture reproductions). This work is one of my most personal creations, in which I feel that I have been able to combine techniques and sounds gleaned from previous (and perhaps more “academic”) experiments with both large issues and small details that have always been central to my identity as a composer.

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<sup>†</sup>The use of *gamelan* technique and tradition here differs from that found in *Slender Rose*. The accompaniment figures are derived from the “*balungan*” in a very traditionally Javanese way rather than serially. Also, the pitch collection employed is intended to evoke the sound of *pathet barang* (*Pathet* is very roughly equivalent to mode.) which I had occasion to experiment with in another composition of mine not included in this portfolio: *Missa Veni Sancte Spiritus Filius Leonis* (2001), a setting of the Latin mass for choir and Javanese *gamelan* which uses the *pelog* tuning system rather than the *slendro* used in *Slender Rose*.

## Section 7

### Conclusion

From the canonic and diatonic/chromatic preoccupations of my pre-Durham work to the results of my experiments with systematization and attempts at more idiomatic instrumental writing and finally to my latest efforts to synthesize and mediate all of these concerns, there are several threads which run throughout the compositions in this portfolio. First of all, those early issues are still present throughout the works in one way or another. I still regard canon as a very effective and economical means for extending musical material in an organic way. The unifying function of strict imitation and the transformation of a single melodic line into polyphony remains a phenomenon that still has potential for much exploration. Besides obvious examples of canon such as COLLOQVIVM V and the “*gamelan*” episode in *Once Was Wood*, there are canonic procedures at work even in *Wear* and *calling at*, in which as alluded to briefly in the introduction, certain passages are generated by the distribution of the notes of a monophonic MIDI sequence among several different sampled sounds to produce a texture much thicker than that implied by the original line. Symmetry is also seen in several different ways in this portfolio, most notably in the palindromic and inversionally symmetric series of pitch collections of *The Seafarer*. There is something in the neatness of palindromes and inversional symmetries that I find very attractive. Perhaps the next step will be to look at ways of counterbalancing them so that the interaction of symmetry and asymmetry may be developed as another layer of musical dialogue.

The issues surrounding pitch also invite further exploration. Although these concerns began with an undergraduate assignment and may still seem to be elementary to some, I hope to remain flexible with regard to my use of pitch collections. Part of this concern has to do with my desire to write for different audiences. From my purely diatonic choral pieces to the chromatic/diatonic serialism of COLLOQVIVM, I would hope to be able to reach many different kinds of people with my music. I am too much of a realist to ignore the fact that diatonicism is alive and well in the musical experience of the vast majority of my prospective audience. One goal of my diatonic music has been to use the diatonic collection in unusual ways. In a piece such as COLLOQVIVM VIIΩ, the diatonic collection functions only as a link between chromatic musical entities. In either case, the listeners are given a thread which may connect their experience of my music to their experience of the larger musical world. However, the most important reason that this issue remains is that I still like the sounds of both the diatonic and chromatic collections, and I hope that by continuing to find new ways to bring them together I will continue to be able to enjoy the best of both worlds. I am obviously not the first modern composer to question the assumption of a chromatic/atonal axiom vs. continuing possibilities for diatonic/tonal language. And as Berg, for one, shows so skilfully in his *Violin Concerto*, the two worlds need not be kept apart.

The experimentation with systematic processes—sometimes to extremes—was at first an attempt to mediate what was seen to be the largely “instinctive” nature of many of my earlier pieces. An additional result of following some of these mechanical constructs through to their conclusions is the creation of musical ideas which I might never have discovered through more traditional practices alone. In very strict process-driven pieces such as *Slender Rose* and certain of the movements of *COLLOQVIVM*, there is a sense in which the process *is* the piece. In a rather circular way, the processes which generate the piece can be justified only as long as they produce musically meaningful results. If the above-mentioned pieces are fair representatives of this type of composing, then it seems that the most important details involved are the choice and/or generation of the initial materials, a great deal of trial and error in order to find combinations of material and process that produce satisfactory results, and perhaps a bit of luck. Here the burden of compositional decision-making is shifted to the front end of the whole process—the area of precomposition. The distinction between process music and other types of composition is that with process music, most of the composer’s work is done before the notes are written. This however does not necessarily invalidate the music nor does it release the composer from any responsibility once the processes are allowed to run their individual courses. The composer’s first responsibility is to ensure that the material and processes are well designed and well matched so as to produce the desired output. Of course there is a middle ground here as suggested above. Processes may sometimes produce results not previously considered which may later be deemed suitable for inclusion in a composition provided that they fit in with the logic/aesthetic of the piece as a whole. For example, if a process generates something truly unplayable, then this result may not be justified simply because it was produced by the process—unless of course an important aspect of the composition involves playability/un-playability. In the case of *COLLOQVIVM*, one of the main objects of the composition was to develop my idiomatic instrumental writing. It was therefore necessary that I intervened occasionally—as in movement VIIΩ—to ensure that some of the events generated by the processes would fit well on a certain instrument.

A further evolution of the use of systematic processes is represented by movement VI of *COLLOQVIVM* and *The Seafarer*. Here a systematic, pre-compositional design lies behind the form of the piece as a type of skeleton or blueprint, partly determining and limiting local events, but not subordinating their generation to the rules of any one process or set of processes. In these two pieces, systematically conceived formal designs are embellished by musical gestures which are partly limited by certain restrictions of the designs but which on the whole are the result of heuristic reactions to local events. They may also be the result of separate, small-scale systematic procedures which in turn interact with the large-scale structural design forming another level of musical dialogue. The structural designs may be completely arbitrary arrangements of elements like that in *COLLOQVIVM* VI or, as in the case with *The Seafarer*, a convergence of mathematical pattern and extramusical congruence. Whatever the combination, the interaction of formal and local levels holds many interesting possibilities for musical expression and for the role of the composer. It is a further development of the process/material/composer relationship described previously in relation to *COLLOQVIVM* II (p. 12). Here instead of reacting to accidents in the output of mechanical processes, the composer deliberately inserts a whole layer of “accidental” music thus allowing for a much more complex musical narrative. The relative freedom provided by this approach also allows for more attention to idiomatic writing while still maintaining the balance between gestures, and between gesture and form.

The electroacoustic pieces operate on different principles, and the relationship of local event to formal design is the opposite of that described above. With *Wear* and *calling at*, there are no predetermined moulds into which the sounds are poured. Instead, the sounds are assembled in an almost



stream-of-consciousness manner to build up the formal structure event by event. Here, the important compositional decisions include choosing the sounds to be recorded, the subsequent editing and processing of these sounds to transform them by varying degrees, and finally determining how they may be put together into a coherent whole. Possible new directions for my electroacoustic work include returning to pieces with computer-generated sounds as well as source recordings, investigation into non-equal tempered tuning systems and microtonal pitch structures, and experimentation with the generation and destabilization of tonal/rhythmic/aural symmetries.

The final two compositions benefit from the combined experience of all of the previous ones, especially the use of new possibilities that might not have been encountered except as the result of mechanical processes and the realization that my composing seems most fruitful when it begins with a found object. They also display a less literal dialogue of diatonic and chromatic elements, especially in *Once Was Wood*.

The pieces contained in this portfolio represent various steps along the way of musical discovery. Some of the devices and techniques employed may be nearing the end of their usefulness and may soon need to be discarded or recycled, while others have perhaps been used in an incomplete way. This portfolio is part of a continuous evolution of compositional thought and process, which as demonstrated above, comes full circle to revisit old ideas while at the same time suggesting new directions for further exploration.

# The Seafarer

(2000)

for Soprano Solo,  
Chorus, & Orchestra

by Anthony Mosakowski



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### The Seafarer

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approximate duration: 16 minutes

## Instrumentation

4 Flutes (3rd and 4th doubling Piccolo)

Percussion (2 players):

Bass Drum, Single-Headed Hand Drum, Tambourine,

Suspended Cymbal, Crash Cymbals, Triangle,

Woodblock, Claves, Shaker (Maracas)

Harp

Piano

Soprano Solo

SATB Chorus

Strings

**Performance Notes:** Harp harmonics sound one octave higher than written. Bass harmonics sound one octave lower than written. Words in square brackets in the percussion parts indicate the type of stick or beater to be used.

**Acknowledgements:** I first encountered *The Seafarer* in the dual language edition of Richard Hamer. My understanding and appreciation of the poem were then increased by the edition of Ida Gordon, the tutelage of Ann Squires, and many articles by numerous Anglo-Saxonists. I am most greatly indebted however to Mr. John Vickrey whose writings on the poem and whose personal assistance to me in preparing my edition made this work possible. This composition is therefore dedicated to him.

### The Seafarer

- I** Mæg ic be mē sylfum sōðgied wrecan,  
 sīþas secgan, hū ic geswincdagum  
 earfoðhwile oft þrōwade,  
 bitre brēostceare gebiden hæbbe,  
 5 gecunnad in cēole cearselda fela,  
 atol yþa gewealc, þær mec oft bigeat  
 nearo nihtwaco æt nacan stefnan,  
 þonne hē be clifum cnossað, calde geþrunge.  
 Wæron mine fēt forste gebunden,  
 10 caldum clommum, þær þa ceare seofedun  
 hāt' ymb heortan; hungor innan slāt  
 merewērges mōd. Ðæt se mon ne wāt  
 þe him on foldan fægrost limpeð:  
 hū ic earmcearig iscealdne sǣ  
 15 winter wunade wræccan lāstum,  
 winemægum bidroren,  
 bihongen hrimgicelum.
- II** Hægl scūrum flēag,  
 þær ic ne gehyrde būtan hlimman sǣ,  
 iscaldne wæg. Hwilum ylfete song  
 20 dyde ic mē tō gomene, ganetes hlēoþor  
 ond huilpan swæg fore hleator wera,  
 mǣw singende fore medodrince.  
 Stormas þær stānclifu bēotan þær him stearn oncwæð,  
 isigfepera; ful oft þæt earn bigeal,  
 25 hyrnednebba. Nænig hlēomæga  
 fēasceftig ferð frēfran meahte,  
 for þon him gylýfeð lýt, se þe āh lifes wyn  
 gebiden in burgum, bealosīpa hwōn,  
 wlonc ond wīngāl, hū ic wērig oft  
 30 in brimlāde bīdan sceolde.
- III** Nāp nihtscūa, norþan sniwde,  
 hrīm hrūsan bond, hægl fēol on eorþan,  
 corna caldast. For þon cnyssað nū  
 heortan gepōhtas, þæt ic hēan strēamas,  
 35 sealtýpa gelác, sylf cunnige;

Translated by Anthony Mosakowski

**I** I will recite a true story about myself,  
 tell of journeys; how I in days of hardship  
 often suffered times of trouble,  
 and experienced bitter heart-ache;  
 [5] how I on board ships explored many abodes of sorrow,  
 hateful rolling of waves, where anxious night-waking  
 often befell me at the stem of the ship,  
 whenever it would crash along the cliffs, pressed on by the cold.  
 My feet were bound with frost,  
 [10] with cold fetters, while worries sighed  
 hot around my heart; hunger from within  
 tore the spirit of the sea-weary one. All this is unknown  
 to those who fare most happily on land:  
 how I, wretched and sorrowful on the ice-cold sea,  
 [15] spent the winter in paths of exile,  
 deprived of friendly kinsmen,  
 hung around with icicles.

**II** Hail showers flew,  
 wherein I heard nothing but the roaring of the sea,  
 the ice-cold wave. At times I had the swan's song  
 [20] as my entertainment, the cry of the gannet  
 and the sound of the curlew instead of men's laughter,  
 the singing sea-gull in place of mead-drink.  
 Storms beat the rock-cliffs where the tern answered them,  
 icy-feathered; very often the eagle screamed round about,  
 [25] horny-beaked. None of the protecting kinsmen  
 could console the wretched spirit,  
 because he who has experienced the joy of life  
 in cities, few painful journeys,  
 proud and flushed with wine, little believes how I  
 [30] often had to remain weary on the sea-way.

**III** The night-shadow grew dark, from the north it snowed,  
 frost gripped the earth, hail fell on the ground,  
 the coldest of grains. Therefore thoughts now  
 impel the heart that I myself, humble, venture upon the ocean,  
 [35] the salt-waves' tumult;

monað mōdes lust      mǣla gehwylce  
ferð tō fēran,      þæt ic feor heonan  
elþeodigra      eard gesēce:

for þon nis þæs mōdwlonc      mon ofer eorþan,  
40 ne his gifena þæs gōd,      ne in geoguþe tō þæs hwæt,  
ne in his dǣdum tō þæs dēor,      ne him his dryhten tō þæs hold,  
þæt hē ā his sǣfōre      sorge næbbe.

Tō hwon hine dryhten      gedōn wille:

ne biþ him tō hearpan hyge,      ne tō hringþege,  
45 ne tō wife wyn,      ne tō worulde hyht,  
ne ymbe ōwiht elles,      nefne ymb yða gewealc;  
ac ā hafað longunge      se þe on lagu fundað.

**IV** Bearwas blōstmum nimað,      byrig fægriað,  
wongas wlitigað,      woruld ōnetted;  
50 ealle þā gemoniað      mōdes fūsne  
sefan tō siþe,      þām þe swā þenceð  
on flōdwegas      feor gewitan.

Swylce gēac monað      gēomran reorde,  
singeð sumeres weard,      sorge bēodeð  
55 bitter in brēosthord.      Þæt se beorn ne wāt,  
eftēadig secg:      hwæt þā sume drēogað  
þe þā wræclāstas      wīdost lecgað.

**V** For þon nū mīn hyge hweorfeð      ofer hreþerlocan,  
mīn mōdsefa      mid mereflōde,  
60 ofer hwæles ēpel      hweorfeð wīde,  
eorþan scēatas,      cymed eft tō mē  
gifre ond grædig,      gielleð ānfloga,  
hweteð on hwælweg      hreþer unwearnum,  
ofer holma gelagu;      forþon mē hātran sind  
65 Dryhtnes drēamas      þonne þis dēade lif,  
lǣne on londe.

**VI**                                      Ic gelȳfe nō  
þæt him eorðwelan      ēce stondað.  
Simle þrēora sum      þinga gehwylce,  
ǣr his tiddege,      tō twēon weorþeð:  
70 ādl oþþe ylðo      oþþe ecghete  
fægum fromweardum      feorh oðringeð.

the spirit's desire constantly urges me  
 to journey, that I far away from here  
 seek the dwelling-place of pilgrims:  
 because no man throughout the earth is so proud in spirit,  
 [40] nor so generous with his gifts, nor in youth so vigorous,  
 nor in his deeds so brave, nor his lord so gracious to him,  
 that he does not always have sorrow of a sea-voyage.

His lord will do too little for him:  
 his thought is not of the harp, nor of receiving of rings,  
 [45] nor of the delight of woman, nor of the joy of the world,  
 nor about anything else, except the tossing of the waves;  
 but he who eagerly sets out on the sea always has longing.

IV Groves blossom, cities grow fair,  
 meadows become beautiful, the world hastens;  
 [50] all these things urge one eager of spirit,  
 urge the heart to journey in one who thinks  
 to depart on the far flood-ways.  
 Likewise urges the cuckoo with melancholy voice,  
 summer's guardian sings, forbodes sorrow  
 [55] bitter in the heart. All this is unknown  
 to the man prosperous in turn: what is endured by those  
 who lay the tracks of furthest exile.

V Therefore my mind now travels beyond the heart's enclosure,  
 my spirit with the sea-flood,  
 [60] travels wide over the whale's home,  
 the world's surface, comes back to me again  
 ravenous and greedy, the lone-flier yells,  
 irresistably incites the heart on the whale-way,  
 over the ocean's waters, because to me the Lord's delights  
 [65] are warmer than this dead,  
 transitory life on land.

VI I do not believe  
 that earth-wealth remains forever.  
 Always one of three things in every circumstance  
 brings uncertainty before his final hour:  
 [70] sickness or age or violence  
 wrests life from one doomed to die, about to depart.

For þon biþ eorla gehwām æftercweþendra  
 lof lifgendra lāstworda betst,  
 þæt hē gewyrce, ær hē on weg scyle,  
 75 fremum on foldan wið fēonda niþ,  
 dēorum dædum dēofle tōgēanes,  
 þæt hine ælda bearn æfter hergen,  
 ond his lof siþþan lifge mid englum  
 āwā tō ealdre, ēcan lifes blæd,  
 80 drēam mid dugeþum.

**VII** Dagas sind gewitene,  
 ealle onmēdlan eorþan rices;  
 nearon nū cyningas ne cāseras  
 ne goldgiefan swylce iū wæron,  
 þonne hi mæst mid him mærp̃a gefremedon  
 85 ond on dryhtlicestum dōme lifdon.  
 Gedroren is þeos duguð eal, drēamas sind gewitene;  
 wuniað þā wācran ond thās woruld healdap,  
 brūcað þurh bisgo. Blæd is gehnæged,  
 eorþan indryhto ealdað ond sēarað,  
 90 swā nū monna gehwylc geond middangeard.

**VIII** Ylde him on fareð, onsȳn blācað,  
 gomelfeax gnornað, wāt his iūwine,  
 æþelinga bearn, eorþan forgiefene.  
 Ne mæg him þonne se flāschoma, þonne him þæt feorg losað,  
 95 ne swēte forswelgan, ne sār gefēlan,  
 ne hond onhrēran, ne mid hyge þencan.  
 Þeah þe græf wille golde strēgan  
 brōþor his geborenum, byrgan be dēadum  
 māþmum mislicum þæt hine mid wille,  
 100 ne mæg þære sāwle þe biþ synna ful  
 gold tō gēoce for Godes egsan,  
 þonne hē hit ær hȳdeð þenden hē hēr leofað.

**IX** Micel biþ se Meotudes egsa, for þon hi sēo molde oncyrrēð;  
 se gestapelade stiþe grundas,  
 105 eorþan scēatas ond ūprodor.  
 Dol biþ se him his Dryhten ne ondrædeþ; cymeð him se dēað unþinged.  
 Ēadig bið se þe ēaþmōd leofaþ; cymeð him sēo ār of heofonum.



Therefore for every warrior the praise of posterity,  
 the living, is the best epitaph,  
 which he may earn before he must go away,  
 [75] by good deeds on earth against the hatred of the enemy,  
 by brave deeds against the devil,  
 so that children of men praise him afterwards,  
 and his praise live from then on among the angels  
 for ever and ever, in the glory of eternal life,  
 [80] bliss among the heavenly host.

**VII**

Gone are the days,  
 all the magnificence of the kingdoms of earth;  
 now there are neither kings nor caesars  
 nor gold-givers such as there formerly were,  
 when among themselves they accomplished the greatest of glorious deeds  
 [85] and lived in the most lordly glory.  
 Fallen is all this noble company, pleasures are gone;  
 weaker men live and hold this world,  
 possess it through toil. Glory is brought low,  
 the nobility of earth grows old and withers,  
 [90] as does everyone now throughout this world.

**VIII**

Old age overtakes him, the face grows pale,  
 the gray-haired one mourns, realizes that is former friends,  
 children of princes, are given to the earth.  
 When he loses his life, his body will be of no use to him,  
 [95] neither to swallow sweetness, nor to feel pain,  
 nor to move the hand, nor to think with the mind.  
 Even though a brother will strew with gold  
 his sibling's grave, bury beside the dead one  
 various gifts which he wishes to go with him  
 [100] gold can be of no help to the soul which is full of sin  
 in the presence of the terrible power of God,  
 when he hides that gold while he lives here.

**IX**

Great is the Creator's terrible power, before which the earth turns itself aside;  
 he established firm ground,  
 [105] the surface of the world and the heavens above.  
 Foolish is he who dreads not his Lord; death will come to him unprepared for.  
 Blessed is he who lives humbly; the grace of heaven will come to him.

Meotud him þæt mōd gestapelað,      for þon hē in his meahte gelȳfeð:  
 stieran mon sceal strongum mōde,      ond þæt on stapelum healdan;  
 110      ond gewis wērum,      wīsum clāne,  
             scyle monna gehwylc      mid gemete healdan.  
 (111.1)\*      Se þe welan fylgeð      Waldend forlæteð;  
             āh lufan wiþ lēofne      ond wið lāþne bealo,  
             þeah þe hē hine fȳres      fulne wille  
             oþþe on bæle witan      forbærnedne  
 115      his geworhtne wine;      wyrd biþ swiþre,  
             Meotud meahtigra      þonne ænges monnes gehygd.  
 X      Uton wē hycgan      hwær wē hām āgen,  
             ond þonne geþencan      hū wē þider cumen,  
             ond wē þonne ēac tilien      þæt wē tō mōten  
 120      in þā ēcan      ēadignesse,  
             þær is lif gelong      in lufan Dryhtnes,  
             hyht in heofonum.      Þæs sȳ þām Halgan þonc,  
             þæt hē ūsic geweorþade,      Wuldres Ealdor,  
             ēce Dryhten,      in ealle tīd. Amen.

---

\*This and the following three lines have been emended and reconstructed by John Vickrey; they are used by his permission.

The Creator establishes his spirit in him, because he believes in his might:  
a man must control a strong spirit, and hold it steadfast;  
[110] and true to his pledges, pure in his ways,  
should each man hold himself with moderation.

[(111.1)] He who follows wealth abandons the Ruler;  
he loves the one and despises the other,  
even though he will know himself full of fire  
or his wrought friend burned up  
[115] in fire; fate is stronger,  
the Creator mightier than anyone can comprehend.

**X** Let us think where we have a home,  
and then consider how we may come to that place,  
and then also strive that we may go there  
[120] into that eternal blessedness,  
where there is long life in the love of the Lord,  
bliss in heaven. Let there be thanks to the Holy One,  
that he may honor us, Prince of Glories,  
Eternal Lord, for all time. Amen.

## Old English Pronunciation Guide

	OE letter(s)	IPA symbol(s)	modern equivalent(s)
Vowels:	a/ā	[ɑ]	Latin <i>pax</i>
	æ/ǣ	[æ]	English <i>cat</i>
	e	[ɛ]	Latin <i>et</i>
	ē	[e]	German <i>leben</i>
	i	[i]	English <i>wit</i>
	ī	[i]	Latin <i>gloria</i>
	o	[ɔ]	Latin <i>gloria</i>
	ō	[o]	German <i>Dom</i>
	u	[u]	English <i>foot</i>
	ū	[u]	Latin <i>hominibus</i>
	y	[ʏ]	German <i>Glück</i>
	ȳ	[y]	German <i>Tür</i>
Diphthongs:	ea/ĕa	[æə]	These diphthongs do not have exact modern equivalents. They may be formed by combining the appropriate vowel listed above with the neutral "schwa" sound [ə].
	eo	[eə]	
	ĕo	[ɛə]	

Consonants: b, d, m, p, t, and x are pronounced as in English or Latin.

cg	[dʒ]	English <i>edge</i>
sc	[ʃ]	English <i>ship</i>

The remaining consonants have more than one sound value depending on their environment. Please consult the IPA transcription in the score to determine which sound is called for.

c	[k]/[tʃ]/[ç]	English <i>cat</i> /English <i>chat</i> /German <i>Ich</i>
f	[f]/[v]	English <i>foot</i> /English <i>heaven</i>
g	[g]/[j]/[ɣ]	English <i>God</i> /English <i>yet</i> /voiced form of [x] (See 'h' below.)
h	[h][x]	English <i>house</i> /German <i>macht</i> /h also has the effect of de-voicing an immediately following l, r, n, or w.
l	[l]/[ʎ]	English <i>luck</i> /[ʎ] devoiced by preceding h
n	[n]/[ŋ]/[ɲ]	English <i>nice</i> /English <i>ring</i> /[n] devoiced by preceding h
r	[r]/[ʀ]/[ʁ]	Latin <i>gloria</i> /English <i>word</i> /[r] devoiced by preceding h
s	[s]/[z]	English <i>self</i> /English <i>wiser</i>
ð/þ	[ð]/[θ]	These letters interchangeably represent both the voiced [ð] and unvoiced [θ] "th" sounds in English <i>weather</i> and <i>thick</i> respectively.
w	[w]/[ʍ]	English <i>will</i> /[w] devoiced by preceding h (carefully pronounced English <i>why</i> )

to John Vickrey  
**The Seafarer**  
(2000)

Anthony Mosakowski

Old English Poem  
ca. 9th-10th century

**I**  $\text{♩} = 96$  5

**Flutes** 1, 2, 3, 4

**Percussion** 1, 2  
Bass Drum (soft)  
*f* *pp cresc.*

**Harp**  
D4C4B4|E4F4G4A4  
*f sempre*  
8<sup>va</sup> until loco

**Piano**  
*f sempre*  
8<sup>va</sup> until loco

**Soprano Solo**  
*f sempre*  
8<sup>va</sup> until loco  
12<sup>va</sup> until \*

**Soprano**  
Mæg ic be mē sylf - um sōð - gied wrec - an, sip - as secg - an,  
[mæ] ɪç be me svl vum so ðjed wre tʃan si ðas se dʒan

**Violin 1**  
**Violin 2**  
**Viola**  
**Violoncello**  
**Bass**  
*f sempre*

10

15

1 *f sempre*

2 *f sempre*

3 *f sempre*

4 *f sempre*

1 (dr) *f dim.*

2 *pp cresc.*

Harp *loco*

Piano *loco*

Solo

hū ic ge - swinc - dag - um ear - fōð - hwī - le oft þrō - wa - de, bit - re brēost - cea - re ge - bi - den hæb - be, ge -  
 hu ic je swink da yum æa vo θwi le ofθ þro wa de bi tre breast: tʃæ re je bi den hæb be je

Vn 2 *f sempre*

Va *f sempre*

Vc

Bs

20

1  
2  
3  
4

cun - nad in cēo - le ceas - sel - da fe - la, a - tol y - þa ge - wealc, þær mec oft bi - geat  
kun: nad in tŕeo le tŕeou sel da fe la a tol y ða je wæolk þær mec oft bi jæot

1  
2

*(sf)* *n*

Hp

Pn

Solo

cun - nad in cēo - le ceas - sel - da fe - la, a - tol y - þa ge - wealc, þær mec oft bi - geat  
kun: nad in tŕeo le tŕeou sel da fe la a tol y ða je wæolk þær mec oft bi jæot

Vn 1

*f sempre*

Vn 2

Va

Vc

25 30

1  
2  
Fl  
3  
4

1  
2  
Pc

Hp

Pn

Solo

Vn 1  
Vn 2  
Va  
Vc

nea-ro niht - wa - co æt nac-an stef - nan, þon - ne hē be clif-um cnos - sad, cal - de ge - þrun - gen.  
 næa ro niçt wa ko æt na kan stev non þan: ne he be kli vom knos: sað kal de je þrun gen

\*



♩ = 128

35

40

1 *fp*

2 *fp*

3 *p*

4 *fp*

1

2 *f*

Pc

Hip

⊕ EbAb

Solo *mp*

Wæ - ron mi - ne fet for - ste ge - bun - den, cal - dum clom - mum, þær þá cea - re seo - fe - dun  
 wæ ron mi ne fet fœr ste je bun den kal dum klom: mum þær þá tjææ re seo ve dun

Vn 1 *fp*

Vn 2

Va *fp* non divisi

Vc *fp* non divisi

Bs *fp*

45

1 Fl 1

2 Fl 2

3 Solo

4 Vn 1

Vn 2

Va

Vc

Bs

hāt' ymb heor - tan; hun - gor in - nan slāt me - re - wēr - ges mōd.  
 hat: ymb hea: tan hun - gor in: nan slat me re we: jes mod

50

55

1 Fl 1

2 Fl 2

3 Solo

4 Vn 1

Vn 2

Va

Vc

Bs

ðæt se mon ne wāt þe him on fold - an fæg - rost lim - peð: hū ic earm - cea - rig  
 ðæt se mon: ne wat ðe him on fol - dan fæg - rost lim - peð hu ic æarm tʃeɑ rij

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

60

1 *mf dim.* *p*

2 *mf* *p*

3 *mf dim.* *p*

4 *mf dim.* *p*

1 *p*

2 [hard, near edge, choked] *p*

Triangle

Hp *mf dim.*

Pn *mf dim.*

Solo *mf* *dim.* *mp*

is - ceald - ne sæ win - ter wu - na - de wræc - can lāst - um, wi - ne - mæg - um bi - dro - ren, bi -  
 is . tǣold ne sæ win tēl wu na de wræt: tǣan lo stum wi ne mæg jum bi dro ren bi

Vn 1 *mf dim.* *p*

Vn 2 *mf dim.* *p*

Vn *mf dim.* *p*

Vc *mf dim.* *p*

Bs *mf dim.* *p*

65 70

accel. ....

Pc

Hp

*p cresc.*

Pn

*p cresc.*

Solo

hon - gen hrim - gi - ce - lum.  
 hæg gen rím jí tje lum

Vn 1

Vn 2

Va

*non divisi*

Vc

*non divisi*

Bs

1 *trb*  
*mp*

2 *mp*

3 *mp* change to Piccolo

4 *mp* change to Piccolo

*ff*

1 Shaker *p*

2 *f* Crash Cym.

Hp *mp* *ff*

Pn *mp* *ff* *mf*

Solo *ff*

S *ff* Hægl scū - - - rum flæg, þær ic ne ge -  
hæjl ju rum flæax ðær ic ne je

A *ff* Hægl scū - - - rum flæg,  
hæjl ju rum flæax

T *ff* Hægl scū - - - rum flæg,  
hæjl ju rum flæax

B *ff* Hægl scū - - - rum flæg,  
hæjl ju rum flæax

Vn 1 *p* *ff* *unis.* *mf*

Vn 2 *p* *ff* *mf*

Va *p* *ff* *mf*

Vc *p* *ff* *unis.*

75

1  
Pc

2

Po

Solo

S

A

T

B

Vn I

Vn 2

Va

Vc

hýr - - de bú - - tan hlim - - man sê, is - - - cald - - ne  
hys de bu ton Jm: man sæ is is - - - kold - - ne

is - - - cald - - ne  
is is - - - kold - - ne

is - - - cald - - ne  
is is - - - kold - - ne

is - - - cald - - ne  
is is - - - kold - - ne

is - - - cald - - ne  
is is - - - kold - - ne

*f*

*ff*

*ff*

*ff*

80

1  
Pc

2

Hp

Pn

Solo

S

A

T

B

Vn I

Vn 2

Va

Vc

Bs

*p*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

wæg.  
wæj

Hwi - lum yl - - fe - te song dy - de ic mē tō go - me - ne,  
mi lum vl ve te song dy de ic me to ga me ne

*mf*

85

**Pn**  
Piano accompaniment with a steady eighth-note pattern in both hands. *cresc.*

**Solo**  
Solo voice part with lyrics: ga - ne - res hleo - þor ond huil - - - pan swæg fo - re hleah - - - tor we - ra,  
ga ne tes Jea ðar ond mil pan swej fð re Jæax tǫ we ra

**T**  
Tenor voice part with lyrics: ga - ne - tes hleo - þor ond huil - - - pan swæg fo - re hleah - - - tor we - ra,  
ga ne tes Jea ðar ond mil pan swej fð re Jæax tǫ we ra

**B**  
Bass voice part with lyrics: ga - ne - tes hleo - þor ond huil - - - pan swæg fo - re hleah - - - tor we - ra,  
ga ne tes Jea ðar ond mil pan swej fð re Jæax tǫ we ra

**Vn 1**  
Violin I part, mostly rests. *cresc.*

**Vn 2**  
Violin II part, mostly rests. *cresc.*

**Va**  
Viola part with a melodic line.

**Vc**  
Violoncello part with a steady eighth-note pattern. *cresc.*

**Bs**  
Bassoon part with a steady eighth-note pattern. *cresc.*



1 *mp* *ff*

2 *ff* *mf*

3 *mp* *ff*

4 *ff* *mf*

(Piccolo)

(Piccolo)

1 *ff*

2 *ff*

Hand Drum [hard]

Hp *C#Bb|E#F#Ab* *mp* *ff* *mf*

Pn *ff*

Solo

mæw sin - gen - de fo - re me - do - drin - ce.

mæw sig gen de fo re me do drin ke

S *f* *divisi* *ff*

mæw sin - gen - de fo - re me - do - drin - ce. Stor - - - mas þær

mæw sig gen de fo re me do drin ke stau mas þær

A *ff*

Stor - - - mas þær

stau mas þær

T *ff*

Stor - - - mas þær

stau mos þær

B *ff*

Stor - - - mas þær

stau mas þær

Vn 1 *divisi* *ff*

Vn 2 *divisi* *ff*

Va *divisi* *ff*

Vc *divisi* *ff*

Bs *ff*

1 *f mp mf p p < mp > p p < mf >*

2 *f mf mp < mf mp p p < mp > p*

3 *f mp mf mf p p < mp > p p < mf >*

4 *f mf mp < mf mp p p < mp > p*

Pc 1

Pc 2

(8<sup>va</sup>)

Hp *f mp mf mp < mf p mp p < mp > p < mp > p < mf >*

Pn *ff*

S  
stān - - - cli - fu bēo - - - tan, þær him stearn on - cwæð,  
stan kli vu beo tan Oæt him stearn on on kwæð

A  
stān - - - cli - fu bēo - - - tan, þær him stearn on - cwæð,  
stan kli vu beo tan Oæt him stearn on on kwæð

T  
stān - - - cli - fu bēo - - - tan, þær him stearn on - cwæð,  
stan kli vu beo tan Oæt him stearn on on kwæð

B  
stān - - - cli - fu bēo - - - tan, þær him stearn on - cwæð,  
stan kli vu beo tan Oæt him stearn on on kwæð

(9<sup>va</sup>)

Vn 1

Vn 2

Va

Vc

1 *mp* *mp < f > mf* *f* *mp* *ff* *mf*

2 *mp < mf > mp* *mf < f* *f* *mp* *ff*

3 *mp* *mp < f > mf* *f* *mp* *ff* *mf*

4 *mp < mf > mp* *mf < f* *f* *mp* *ff*

(8<sup>va</sup>)

Hp *mp < mf > mp < f > mf < f* *mp* *ff* *mf*

Pn

S  
is - - - ig - fe - pe - ra; ful oft þæt earn bi - geal,  
i sij fe ðe ra ful oft ðæt æan bi jæl

A  
is - - - ig - fe - pe - ra; ful oft þæt earn bi - geal,  
i sij fe ðe ra ful oft ðæt æan bi jæl

T  
is - - - ig - fe - pe - ra; ful oft þæt earn bi - geal,  
i sij fe ðe ra ful oft ðæt æan bi jæl

B  
is - - - ig - fe - pe - ra; ful oft þæt earn bi - geal,  
i sij fe ðe ra ful oft ðæt æan bi jæl

Vn 1 *mf* *unis.*

Vn 2 *mf* *unis.*

Va *mf* *unis.*

Vc *mf* *unis.*

rit.  $\text{♩} = 128$

1 *f* *mf* *p* *mp*

2 *f* *mp* *mf* *mp* *p*

3 *f* *mf* *p* *mp*

4 *f* *mp* *mf* *mp* *p*

1 Bass Drum *mf*

2 Tambourine *mf*

Harp *f* *mp* *mf* *p* *mp* *p* *mf* *simile*

S *mf*  
 hyr - - - ned - neb - - - ba. Næ - nig hléo - mæ - ga fea - sceaf - tig  
 hvj ned neb: ba næ nij leo mæ ja fea sæof sæof tij

A *mf*  
 hyr - - - ned - neb - - - ba. Næ - nig hléo - mæ - ga fea - sceaf - tig  
 hvj ned neb: ba næ nij leo mæ ja fea sæof sæof tij

T *mf*  
 hyr - - - ned - neb - - - ba. Næ - nig hléo - mæ - ga fea - sceaf - tig  
 hvj ned neb: ba næ nij leo mæ ja fea sæof sæof tij

B *mf*  
 hyr - - - ned - neb - - - ba. Næ - nig hléo - mæ - ga fea - sceaf - tig  
 hvj ned neb: ba næ nij leo mæ ja fea sæof sæof tij

Vn 1 *pizz.* *mf sempre*

Vn 2 *pizz.* *mf sempre*

Va *pizz.* *mf sempre*

Vc *pizz.* *mf sempre*

*près de la table*

105

110

1  
Pc

2

Hip

Solo *mf*

S  
ferð frē - fran meah - te, for þon him ge - ly - fed lyt, se þe ah li - fes wyn ge-  
feio fre vran meax te fu ðon him je ly veð lyt se ðe ax li ves wyn je

A  
ferð frē - fran meah - te, for þon him ge - ly - fed lyt, se þe ah li - fes wyn ge-  
feio fre vran meax te fu ðon him je ly veð lyt se ðe ax li ves wyn je

T  
ferð frē - fran meah - te, for þon him ge - ly - fed lyt, se þe ah li - fes wyn ge-  
feio fre vran meax te fu ðon him je ly veð lyt se ðe ax li ves wyn je

B  
ferð frē - fran meah - te, for þon him ge - ly - fed lyt, se þe ah li - fes wyn ge-  
feio fre vran meax te fu ðon him je ly veð lyt se ðe ax li ves wyn je

Vn 1

Vn 2

Va

Vc

115

1  
Pc

2

Hp

Pn

Solo

S

A

T

B

Vn 1

Vn 2

Va

Vc

bi - den in bur - gum, bea - lo - si - þa hwōn, wlonc ond win - gál,  
 bi den in buꝛ yun bæꝛ lo si ða mon wlaꝅk ond win gal

bi - den in bur - gum, bea - lo - si - þa hwōn, wlonc ond win - gál,  
 bi den in buꝛ yun bæꝛ lo si ða mon wlaꝅk ond win gal

bi - den in bur - gum, bea - lo - si - þa hwōn, wlonc ond win - gál,  
 bi den in buꝛ yun bæꝛ lo si ða mon wlaꝅk ond win gal

bi - den in bur - gum, bea - lo - si - þa hwōn, wlonc ond win - gál,  
 bi den in buꝛ yun bæꝛ lo si ða mon wlaꝅk ond win gal

120

rit. ....

1  
Pc

2

Hp

Pn

Solo

hū ic wē - rig oft in brim - lā - de bi - dan sceol - de.  
hu iç we - rij oft in brim la de bi dan seol de

Vn 1

Vn 2

Va

Vc

*dim.*

*p*

III

125

♩ = 96

130

Hp  
B♭ C♯ | E♭ F♯ A♭

S  
Nāp niht - scū - a, nor - - - þan sniw - de,  
nap niçt fu a naꝝ ðan sniw de

A  
Nāp niht - scū - a, nor - - - þan sniw - de,  
nap niçt fu a naꝝ ðan sniw de

T  
Nāp niht - scū - a, nor - þan sniw - de, hrīm  
nap niçt fu a naꝝ ðan sniw de ðim

B  
Nāp niht - scū - a, nor - þan sniw - de, hrīm  
nap niçt fu a naꝝ ðan sniw de ðim

Vn 1  
arco sul tasto  
pp

Vn 2  
arco sul tasto  
pp

Va  
arco sul tasto  
pp

Vc  
arco sul tasto  
pp

Bs  
sul tasto  
pp



ordinaire

Hp

Pn

S

A

T

B

Vn I

Vn 2

Va

Vc

Bs

hrim hrú - san bond, hægl feol on eor - þan, cor - na cal - dast.  
 rim ru zan bond hægl hægl feol on eor þan, dan kor na kal dast

hrim hrú - san bond, hægl feol on eor - þan, cor - na cal - dast.  
 rim ru zan bond hægl hægl feol on eor þan, dan kor na kal dast

hrú - san bond, hægl feol on eor - þan, cor - na cal - dast.  
 ru zan bond hægl hægl feol on eor þan, dan kor na kal dast

hrú - san bond, hægl feol on eor - þan, cor - na cal - dast.  
 ru zan bond hægl hægl feol on eor þan, dan kor na kal dast

♩ = 112

140 145

Hp

Pn

Solo *mp*

For þon cnys - sað nú heor - tan ge - þoh - tas, þæt ic hēan strēa - mas, sealt -  
 for þon knvs: soð nu hear ton je þox tas ðæt ic hæan stræo mas sæol

Vn 1 *normale p*

Vn 2 *normale p*

Vc *normale unis. p*

(150)

Hp

Solo

Vn 1

Vn 2

Vc

y - þa ge - lác, sylf cun - ni - ge; mo - nað mó - des lust mæ - la ge - hwy - ce  
 ty ða je lak sylf kun: ni je mo noð mo des lust mæ la je mvi tje

(155) (160)

Hp

Solo

Vn 1

Vn 2

Vc

ferð to fē - ran, þæt ic feor heo - nan el - þeo - dig - ra eard ge - sē - ce:  
 fea0 to fe ron ðæt ic fea hea nan el ðea dij ra aead je se tje

♩ = 144

165

170

Hp *cresc.* F# D||E|F#|G#

Solo *p cresc.* *mp* *p cresc.*  
 for þon nis þæs mōd - wlonc mon o-fer eor - þan, ne his gi-fe-na þæs gōd, ne in geo-gu-þe tō þæs hwæt, ne in his  
 fū θan nis θæs mod wlaḡk man o ver ead dan ne his ji ve na θæs god ne in jea yu ðe to θæs mæt ne in his

S *p cresc.* *mp*  
 for þon nis þæs mōd - wlonc mon o-fer eor - þan,  
 fū θan nis θæs mod wlaḡk man o ver ead dan

A *p cresc.* *mp*  
 for þon nis þæs mōd - wlonc mon o-fer eor - þan,  
 fū θan nis θæs mod wlaḡk man o ver ead dan

T *p cresc.* *mp*  
 for þon nis þæs mōd - wlonc mon o-fer eor - þan,  
 fū θan nis θæs mod wlaḡk man o ver ead dan

B *p cresc.* *mp*  
 for þon nis þæs mōd - wlonc mon o-fer eor - þan,  
 fū θan nis θæs mod wlaḡk man o ver ead dan

Vn I *mp* *pp cresc.* *p* *pp cresc.* *mp* *p cresc.*

Vn 2 *cresc.* *mp* *pp cresc.* *p* *pp cresc.* *mp* *p cresc.*

Va *cresc.* *mp* *pp cresc.* *p* *pp cresc.* *mp* *p cresc.*

Vc *cresc.* *mp*

175

Solo *f* *rit.* *dim.* *p*  
 dæd - um tō þæs deor, ne him his dryh - ten tō þæs hold, þæt he ā his sæ - fo - re sor - ge næb - be.  
 dæ dum to θæs deo. ne him his drvc ten to θæs hold θæt he a his sæ fo re so. ye næb: be

Vn I *mp* *p cresc.* *mf* *f* *dim.* *p*

Vn 2 *mp* *p cresc.* *mf dim.* *pp*

Va *mp* *p cresc.* *mf dim.* *pp*

♩ = 96

180

1 Fl  
2 Fl

pp cresc.

Harp

pp cresc.

Piano

pp cresc.

Solo

pp p cresc.

Tō hwon hi-ne dryh - ten ge - dōn wil - le: ne biþ him tō hearp - an hy - ge, ne tō  
to mōn hi ne dryç ten je don wil: le ne biθ him to hæwī pan hv je ne to

Soprano

pp p cresc.

Tō hwon hi-ne dryh - ten ge - dōn wil - le: ne tō  
to mōn hi ne dryç ten je don wil: le ne to

Alto

pp p cresc.

Tō hwon hi-ne dryh - ten ge - dōn wil - le: ne tō  
to mōn hi ne dryç ten je don wil: le ne to

Tenor

pp

Tō hwon hi-ne dryh - ten ge - dōn wil - le:  
to mōn hi ne dryç ten je don wil: le

Bass

pp

Tō hwon hi-ne dryh - ten ge - dōn wil - le:  
to mōn hi ne dryç ten je don wil: le

Vn 1

p cresc.

Vn 2

unis. cresc.

Va

cresc.

Vc

p cresc.

185

1  
Fl 2  
4  
Hp  
Pn  
Solo  
S  
A  
T  
B  
Vn 1  
Vn 2  
Va  
Vc

(Picc.)  
*mp cresc.*

*mf cresc.*

*mf cresc.*

*divisi*

*divisi*

*divisi*

hring - - - be - ge, ne tō wi - - - fe wyn, ne tō wo - rul - de hyht,  
 rigg ðe je ne to wi ve wyn ne to wo rul de hvçt

hring - - - be - ge, ne tō wi - - - fe wyn, ne tō wo - rul - de hyht,  
 rigg ðe je ne to wi ve wyn ne to wo rul de hvçt

hring - - - be - ge, ne tō wi - - - fe wyn, ne tō wo - rul - de hyht,  
 rigg ðe je ne to wi ve wyn ne to wo rul de hvçt

ne tō wo - rul - de hyht,  
 ne to wo rul de hvçt

ne tō wo - rul - de hyht,  
 ne to wo rul de hvçt

190

1  
2  
Fl  
3  
4

(Picc.)  
f cresc.

Detailed description: This block contains the staves for four woodwind instruments (1-4) and a Percussion (Hp) staff. The woodwinds are in treble clef with a key signature of one sharp (F#). The Percussion staff is in bass clef. The woodwinds play long, sustained notes with some phrasing slurs. The Percussion staff has a melodic line with eighth and sixteenth notes.

Hp

Detailed description: This block contains the Percussion (Hp) staff, which is a grand piano. It features a melodic line with eighth and sixteenth notes, often beamed together in groups.

Pn

Detailed description: This block contains the piano accompaniment (Pn) staves, both in treble and bass clef. The music consists of rhythmic patterns, including triplets and sixteenth-note runs.

Solo  
S  
A  
T  
B

ne ym - be ö - - - wiht el - - - les, nef - ne ymb y - - - ða ge -  
 ne ym be o - - - wiçt el: les nev ne ymb y - - - ða je

ne ym - be ö - - - wiht el - - - les, nef - ne ymb y - - - ða ge -  
 ne ym be o - - - wiçt el: les nev ne ymb y - - - ða je

ne ym - be ö - - - wiht el - - - les, nef - ne ymb y - - - ða ge -  
 ne ym be o - - - wiçt el: les nev ne ymb y - - - ða je

ne ym - be ö - - - wiht el - - - les, nef - ne ymb y - - - ða ge -  
 ne ym be o - - - wiçt el: les nev ne ymb y - - - ða je

Detailed description: This block contains the vocal staves for Solo, Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a vocal line and corresponding lyrics in German. The lyrics are: "ne ym - be ö - - - wiht el - - - les, nef - ne ymb y - - - ða ge - ne ym be o - - - wiçt el: les nev ne ymb y - - - ða je".

Vn 1  
Vn 2  
Va  
Vc

Detailed description: This block contains the string staves for Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The strings play sustained, long notes with some phrasing slurs.

195

1 *ff* *f dim.* *p*

2 *ff*

Fl 1 *ff* change to Flute

3 *ff* change to Flute

4 *ff*

Hp *ff* D|G|

Pn *ff*

Solo *ff* *f dim.* *p*

wealc; ac a ha - fað lon - gun - ge se þe on la - gu fun - dað.  
 wæaltj ok a ha vað løj guj ge se 0e an la yu fun dað.

S *ff* wealc; wæaltj

A *ff* wealc; wæaltj

T *ff* wealc; wæaltj

B *ff* wealc; wæaltj

Vn 1 *ff*

Vn 2 *ff*

Va *ff* *pp* sul pont.

Vc *ff* *pp* sul pont.

Bs *ff* *pp* sul pont.



IV

(♩ = 96)

200

The score is for a section labeled 'IV' starting at measure 200. The tempo is marked as quarter note = 96. The music is in 4/4 time and consists of 5 measures. The instrumentation includes Flute 1 and 2, Percussion (Triangle), Harp, and four vocal parts (Soprano, Alto, Tenor, Bass). The flute parts feature triplet patterns. The harp part provides a rhythmic accompaniment. The vocal parts sing a line of text in both English and a non-English language.

**Flute 1 & 2:** *mp* (mezzo-piano), playing triplet eighth notes.

**Percussion (Triangle):** *p* (piano), playing a rhythmic pattern of eighth notes.

**Harp:** *mp*, playing a rhythmic accompaniment.

**Vocal Parts (Soprano, Alto, Tenor, Bass):** *p* (piano), singing the following lyrics:

Bear - was blōst - mum ni - mað, by - rig fæg - - - ri - að, won - gas wli - ti - gað,  
 bææi was blōst mum ni mað by rij fæg ri að wøj gas wli ti gað

205

210

Piano accompaniment for measures 205-210, featuring four staves with complex rhythmic patterns and triplets.

Percussion accompaniment for measures 205-210, showing two staves with rhythmic notation and time signatures.

Harpsichord accompaniment for measures 205-210, showing two staves with sustained chords and melodic lines.

S  
wo-ruld ò - - - net - ted; eal - le þa ge - mo - ni - að mó - des fús - ne se - fan tò  
wo ruld o net: teð æol: le ða je mo ni að mo des fuz ne se van to

A  
wo-ruld ò - - - net - ted; eal - le þa ge - mo - ni - að mó - des fús - ne se - fan tò  
wo ruld o net: teð æol: le ða je mo ni að mo des fuz ne se van to

T  
wo-ruld ò - - - net - ted; eal - le þa ge - mo - ni - að mó - des fús - ne se - fan tò  
wo ruld o net: teð æol: le ða je mo ni að mo des fuz ne se van to

B  
wo-ruld ò - - - net - ted; eal - le þa ge - mo - ni - að mó - des fús - ne se - fan tò  
wo ruld o net: teð æol: le ða je mo ni að mo des fuz ne se van to

215

1  
2  
3  
4

change to Piccolo

1  
2

Hp

S  
A  
T  
B

sī - þe, þām þe swā þen - ced on flōd - weg - as feor ge - wi - tan.  
 si - ðe ðam ðe swa ðen tʃeθ on flod we - jas feaŋ je wi - tan

♩ = 104

(220) (225)

1 (mp) cresc.

2 (mp) cresc.

Fl change to Piccolo (Picc.) (mp) cresc.

4 (Picc.) (mp) cresc.

Claves pp cresc.

Woodblock [hard] pp cresc.

S cresc. mf

T cresc. mf

Vn 1 divisi mp cresc.

Vn 2 p cresc.

Swyl - ce gēac mo - nað gēom - ran reor - de, sin - geð su - me - res weard,  
 swyl tfe jæaƿ mo nað jeam ran reoƿ de siƿ geð su me res wæard

230

1  
2  
3  
4  
Fl

1  
2  
Pc

S  
A  
T  
B

Vn 1  
Vn 2

*mp cresc.* *mf* *cresc.*

sor - ge bēo - deð bit - ter in brēost - hord. ef - tēa - dig  
 sɑɪ ɣe beo deθ bit: ter in breast hɑɪd ef tæɑ dij

*mp cresc.* *mf* *cresc.*

sor - ge bēo - deð bit - ter in brēost - hord. Ɔæt se beorn ne wāt, ef - tēa - dig  
 sɑɪ ɣe beo deθ bit: ter in breast hɑɪd θæt se beɑrn ne wut ef tæɑ dij

*mp cresc.* *mf* *cresc.*

sor - ge bēo - deð bit - ter in brēost - hord. ef - tēa - dig  
 sɑɪ ɣe beo deθ bit: ter in breast hɑɪd ef tæɑ dij

*mp cresc.* *mf* *cresc.*

sor - ge bēo - deð bit - ter in brēost - hord. Ɔæt se beorn ne wāt, ef - tēa - dig  
 sɑɪ ɣe beo deθ bit: ter in breast hɑɪd θæt se beɑrn ne wat ef tæɑ dij

*mf cresc.*

235

♩ = 96

240

1  
2  
Fl  
3  
4

1  
2

Hp

Pn

S  
A  
T  
B

secg: hwæt þā su - me drēo - gað þe þā wræc - læst - as wī - dost lecg - að.  
sed3 mæt ða su me dreo yað ðe ða wrætf la stas wi dost le d3a0

Vn 1  
Vn 2

V

(♩ = 96)

245

Hp L.V. *p*

Solo *p cresc.*

Va *divisi* *p*

Vc *p*

Bs *p*

For þan nú mīn hy-ge hweor - feð o-fer hre-þer - lo-can, mīn mōd - se - fa mid  
 for þan nu min hy je meði veð o vei fe ðei lo kan min mod se va mid

250

Hp

Solo

Vn 1 *divisi* *p*

Vn 2 *divisi* *p*

Va

Vc

Bs

me - re - flo - de, o - fer hwæ - les ē - þel hweor - feð wī - de, eor - þan scēa - tas, cy - með  
 me re flo de o vei wæ les e ðel meði veð wī ðe eor þan scēa tas ky með

255

(Picc.)  
*p cresc.*

(Picc.)  
*p cresc.*

*cresc.*

Solo  
eft tó mé gi - fre ond græ - dig, giel - leð an - - flo - ga,  
eft to me ji vre ond græ dij jel: leð on flo yo

*cresc.*

*cresc.*

*cresc.*



260

3 Fl  
4 Fl  
Hp  
Solo  
Vn 1  
Vn 2  
Va  
Vc  
Bs

hwe - ted on hwæl - - weg hre - per un - wear - num, o - fer hol - - ma ge - la - gu;  
me teð on mæl wej ge ðez un wæz num o vez hol ma je la yu

*cresc.* *f*

265

♩ = 112

270

rit.....

change to Flute

change to Flute

Hp

Pn

Solo

Vn 1

Vn 2

Va

Vc

Bs

for - þon mē hāt - ran sind Dryht - nes drēa - mas þon - ne þis dea - de lif, læ - ne on lon - de.  
 for þon me ha tran sind dryct nes dræa mas þon: ne þis dæa de lif læ ne on lon de

mf

fp

divisi

fp

♩ = 96

Sus. Cym.  
[hard, near center]

(275)

1  
Pc

2  
Bass Drum  
[muffled, dry]  
*mp*

Pn  
*mp*

Solo  
*mf*  
Ic ge - ly - fe nō þæt him eorð - - we - lan ē - - ce ston - - dað.  
ic je ly ve no þæt him eorð we lan e tje ston dað

Vn 1 & 2  
*pp*

Bs  
*mf*

(280)

(285)

1  
Pc

2

Pn

Solo  
*mp* *mf*  
Sim - le þrēo - ra sum þin - ga ge - hwyl - ce, ær his tid - de - ge, tō  
sim le θrea ra sum θinj ga je awl tje ær his tid: de je to

S  
*mp* *mf*  
Sim - le þrēo - ra sum þin - ga ge - hwyl - ce, ær his tid - de - ge, tō  
sim le θrea ra sum θinj ga je awl tje ær his tid: de je to

A  
*mp* *mf*  
Sim - le þrēo - ra sum þin - ga ge - hwyl - ce, ær his tid - de - ge, tō  
sim le θrea ra sum θinj ga je awl tje ær his tid: de je to

T  
*mp* *mf*  
Sim - le þrēo - ra sum þin - ga ge - hwyl - ce, ær his tid - de - ge, tō  
sim le θrea ra sum θinj ga je awl tje ær his tid: de je to

B  
*mp* *mf*  
Sim - le þrēo - ra sum þin - ga ge - hwyl - ce, ær his tid - de - ge, tō  
sim le θrea ra sum θinj ga je awl tje ær his tid: de je to

Vn 1 & 2

Bs

1  
Pc

2

Pn

Solo

S

A

T

B

Vn 1

Vn 2

Va

Bs

*dim.* *mp cresc.*

*dim.* *mp cresc.*

*dim.* *mp cresc.*

*dim.* *mp cresc.*

*dim.* *mp cresc.*

*pp*

twēon weor - þed: ād - - - l op - þe yl - - - do op - þe  
 twēan wean wea: ðe0 ad | sð: ðe vl do sð: ðe

twēon weor - þed: ād - - - l op - þe yl - - - do op - þe  
 twēan wean wea: ðeθ ad | sð: ðe vl do sð: ðe

twēon weor - þed: ād - - - l op - þe yl - - - do op - þe  
 twēan wean wea: ðeθ ad | sð: ðe vl do sð: ðe

twēon weor - þed: ād - - - l op - þe yl - - - do op - þe  
 twēan wean wea: ðeθ ad | sð: ðe vl do sð: ðe

twēon weor - þed: ād - - - l op - þe yl - - - do op - þe  
 twēan wean wea: ðeθ ad | sð: ðe vl do sð: ðe

Scrape with triangle beater towards edge. *normale*

ecg - - - he - te fæg - - - um from - wear - - dum feorh oð - þrin - - ged.  
 eð3 he te fæc jum from wæa1 dum fea1x oð: þriŋ ge0

ecg - - - he - te fæg - - - um from - wear - - dum feorh oð - þrin - - ged.  
 eð3 he te fæc jum from wæa1 dum fea1x oð: þriŋ ge0

ecg - - - he - te fæg - - - um from - wear - - dum feo:h oð - þrin - - ged.  
 eð3 he te fæc jum from wæa1 dum fea1x oð: þriŋ ge0

ecg - - - he - te fæg - - - um from - wear - - dum feorh oð - þrin - - ged.  
 eð3 he te fæc jum from wæa1 dum fea1x oð: þriŋ ge0

ecg - - - he - te fæg - - - um from - wear - - dum feorh oð - þrin - - ged.  
 eð3 he te fæc jum from wæa1 dum fea1x oð: þriŋ ge0

Vn I  
 Va  
 Bs

♩ = 100

300

For þon biþ eor - la ge - hwām æf - ter - cwe - þen - dra lof lif - gen - dra læst - wor - da betst,  
 fœ1 0on bi0 eaz la je wam æf ter kwe 0en dra lof liv jen dra last waz da betst

305

310

þæt hē ge - wyr - ce, ær hē on weg scy - le, fre - mum on fol - dan wið feon - da niþ,  
 0æt he je wuz tje az he on wej sv le fre mum on fol dan wi0 feon da ni0

315

320

Hp

Pn

Solo

S

A

T

B

*mp*

*mf*

*p*

*p*

*p*

*p*

bret hi-ne æl - da bearn æf - ter her - gen,  
 þæt hi ne æl da bæarn æf ter hea jen

dēor - um dǣd - um dēo - fle tō - gēa - nes,  
 dea rum dæ dum deav le to jæa nes

dēor - um dǣd - um dēo - fle tō - gēa - nes,  
 dea rum dæ dum deav le to jæa nes

dēor - um dǣd - um dēo - fle tō - gēa - nes,  
 dea rum dæ dum deav le to jæa nes

dēor - um dǣd - um dēo - fle tō - gēa - nes,  
 dea rum dæ dum deav le to jæa nes

325

Hp

Pn

S

A

T

B

*cresc.*

*cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

ond his lof sib - - þan lif - - ge mid eng - lum ā - wa tō  
 ond his lof sib: θan liv je mid eŋ glum a wa to

ond his lof sib - - þan lif - - ge mid eng - lum ā - wa tō  
 ond his lof sib: θan liv je mid eŋ glum a wa to

ond his lof sib - - þan lif - - ge mid eng - lum ā - wa tō  
 ond his lof sib: θan liv je mid eŋ glum a wa to

ond his lof sib - - þan lif - - ge mid eng - lum ā - wa tō  
 ond his lof sib: θan liv je mid eŋ glum a wa to

330

The musical score is arranged vertically for the following parts: Hp (Harp), Pn (Piano), Solo, S (Soprano), A (Alto), T (Tenor), B (Bass), Vc (Violoncello), and Bs (Bassoon). The Hp and Pn parts feature complex arpeggiated figures with dynamic markings of *f* and *sfz*. The Solo part begins with a *f* dynamic. The vocal parts (S, A, T, B) have lyrics in Old English and Latin. The Vc and Bs parts feature a melodic line with *f* dynamics and an *arco* marking.

**Lyrics:**  
 e - - - can li - - - fes blæd, dræam mid du - ge-þum.  
 e tjon li ves blæd dræam mid du ye ðum  
 eal - dre, e - - - can li - - - fes blæd, dræam mid du - ge-þum.  
 æol dre e tjon li ves blæd dræam mid du ye ðum  
 eal - dre, e - - - can li - - - fes blæd, dræam mid du - ge-þum.  
 æol dre e tjon li ves blæd dræam mid du ye ðum  
 eal - dre, e - - - can li - - - fes blæd, dræam mid du - ge-þum.  
 æol dre e tjon li ves blæd dræam mid du ye ðum

VII

♩ = 96

(Sus. Cym.)

335

340

1  
Pc (Sus. Cym.)

2  
Pc (Bass Drum) *mp*

Hp  
Db|GbAb

Pn *mp*

S *mf*  
Da - gas sind ge - wi - te - ne, eal - le on - mēd - lan eor - þan ri - ces; nea - ron nū  
da yas sind je wi te ne æol: le on med lan eor þan ri tjes næa ron nu

A *mf*  
Da - gas sind ge - wi - te - ne, eal - le on - mēd - lan eor - þan ri - ces; nea - ron nū  
da yas sind je wi te ne æol: le on med lan eor þan ri tjes næa ron nu

T *mf*  
Da - gas sind ge - wi - te - ne, eal - le on - mēd - lan eor - þan ri - ces; nea - ron nū  
da yas sind je wi te ne æol: le on med lan eor þan ri tjes næa ron nu

B *mf*  
Da - gas sind ge - wi - te - ne, eal - le on - mēd - lan eor - þan ri - ces; nea - ron nū  
da yas sind je wi te ne æol: le on med lan eor þan ri tjes næa ron nu

Vn 1 *pp*

Vn 2 *pp*

Va

Bs *pizz.* *mf*



345

1  
Pc

2

Pn

S  
cy - nin - gas ne cā - se - ras ne gold - - - gie - fan swyl - ce iū wā - ron, bon - ne hi  
kv niņ gas ne ka ze ras ne gald je van swyl tje ju wā - ron θon: ne hi

A  
cy - nin - gas ne cā - se - ras ne gold - - - gie - fan swyl - ce iū wā - ron, bon - ne hi  
kv niņ gas ne ka ze ras ne gald je van swyl tje ju wā - ron θon: ne hi

T  
cy - nin - gas ne cā - se - ras ne gold - - - gie - fan swyl - ce iū wā - ron, bon - ne hi  
kv niņ gas ne ka ze ras ne gald je van swyl tje ju wā - ron θon: ne hi

B  
cy - nin - gas ne cā - se - ras ne gold - - - gie - fan swyl - ce iū wā - ron, bon - ne hi  
kv niņ gas ne ka ze ras ne gald je van swyl tje ju wā - ron θon: ne hi

Vn 1

Vn 2

Va

Bs

350

1  
Pc

2

Pn

S  
mæst mid him mær - þa ge - fre - me - don ond on dryht - li - ce - stum dó - me lif - don.  
mæst mid him mæu ða je fre me don ond on dryçt li tfe stum do me liv don

A  
mæst mid him mær - þa ge - fre - me - don ond on dryht - li - ce - stum dó - me lif - don.  
mæst mid him mæu ða je fre me don ond on dryçt mæ li tfe stum do me liv don

T  
mæst mid him mær - þa ge - fre - me - don ond on dryht - li - ce - stum dó - me lif - don.  
mæst mid him mæu ða je fre me don ond on dryçt li tfe stum do me liv don

B  
mæst mid him mær - þa ge - fre - me - don ond on dryht - li - ce - stum dó - me lif - don.  
mæst mid him mæu ða je fre me don ond on dryçt li tfe stum do me liv don

Vn 2

Va

Bs

Omit if not enough time to change.

Omit if not enough time to change.

355

♩ = 144

Tambourine

1 *f* >

2 *mf* >

Hand Drum (soft)

Strum with the fingernails (as a guitar) within the range of the cluster, alternating up and down *ad lib.*

Hp *f*

A *f sempre*

Ge - dro-ren is þeos du-guð eal, dræa - mas sind ge - wi - te - ne;  
je dro ren is þeas du γuð æal dræo mas sind je wi te ne

T Double Altos & Basses *ad lib.* *f sempre*

Ge - dro-ren is þeos du-guð eal, dræa - mas sind ge - wi - te - ne;  
je dro ren is þeas du γuð æal dræo mas sind je wi te ne

B *f sempre*

Ge - dro-ren is þeos du-guð eal, dræa - mas sind ge - wi - te - ne;  
je dro ren is þeas du γuð æal dræo mas sind je wi te ne

Vn 1 *pizz.* *divisi* *f sempre*

Vn 2 *pizz.* *divisi* *f sempre*

Va *pizz.* *divisi* *f sempre*

Vc *pizz.* *divisi* *f sempre*

360 365

**Pc**  
1  
2

**Hp**

**A**  
wū-ni-að þá wāc - ran ond þās wo-ruld heal - - - dap, brū - - - cað þurh bis - go.  
wū ni aθ: θa wa kran ond θas wō ruld hæal daθ bru kaθ: θux biz γo

**T**  
wū-ni-að þá wāc - ran ond þās wo-ruld heal - - - dap, brū - - - cað þurh bis - go.  
wū ni aθ: θa wa kran ond θas wō ruld hæal daθ bru kaθ: θux biz γo

**B**  
wū-ni-að þá wāc - ran ond þās wo-ruld heal - - - dap, brū - - - cað þurh bis - go.  
wū ni aθ: θa wa kran ond θas wō ruld hæal daθ bru kaθ: θux biz γo

**Vn I**

**Vn 2**

**Va**

**Vc**

370

**Pc**  
1  
2

**Hp**

*Double Altos ad lib:*

**S**  
Blæd is ge - hnæt - ged,  
blæd is je næ jed

**A**  
Blæd is ge - hnæt - ged, eor - þan in - - - dryh - to eal - dað ond  
blæd is je næ jed ear ðan in dryc to æal dað ond

**T**  
Blæd is ge - hnæt - ged, eor - þan in - - - dryh - to eal - dað ond  
blæd is je næ jed ear ðan in dryc to æal dað ond

**B**  
Blæd is ge - hnæt - ged, eor - þan in - - - dryh - to eal - dað ond  
blæd is je næ jed ear ðan in dryc to æal dað ond

**Vn 1**

**Vn 2**

**Va**

**Vc**

375

**Pc**  
1  
2

**Harp**

**A**  
sēa - - - rað, swā nū mon - - na ge - hwylc geond mid - dan - gearð.  
sæa rað swa nu mæn: na je hwylf jeand mid: dan jæard

**T**  
sēa - - - rað, swā nū mon - - na ge - hwylc geond mid - dan - gearð.  
sæa rað swa nu mæn: na je hwylf jeand mid: dan jæard

**B**  
sēa - - - rað, swā nū mon - - na ge - hwylc geond mid - dan - gearð.  
sæa rað swa nu mæn: na je hwylf jeand mid: dan jæard

**Vn 1**

**Vn 2**

**Va**

**Vc**

♩ = 112

380

Hp Ch|E4F4G4A4

Solo *p cresc.*  
 Yl - do him on fa - reð, on - sýn bla - cað, go - mel - feax gnor - nað, wät his iú - wi - ne,  
 vl do him on fa reð on sýn bla kað go mel feaks gnoꝛ nað wat his ju wi ne

Vn 2 *divisi* *mp cresc.*

Va *divisi* *p cresc.*

Vc *divisi* *pp cresc.*

385

390

Solo *f*  
 æ - þe - lin - ga bearn, eor - þan for - gie - fe - ne. Ne mæg him þon - ne se flæsc - ho - ma, þon - ne him þæt feorg  
 æ ðe liþ ga bearn eor þan for je ve ne ne mæg him þon: ne se flæsc ho ma þon: ne him þæt feaꝛx

Vn 1 *divisi* *f dim.*

Vn 2 *mp cresc.* *f*

Va *f*

Vc *f*

395

Solo  
 lo - sað, ne swē - te for - swel - gan, ne sār gc - fe - lan, ne hond on - hrē - ran, ne mid hy - ge þen - can.  
 lo zað ne swe te for swel gan ne saꝛ je fe lan ne hond on fe ran ne mid hv je þen tjan

Vn 1 *p*

Vn 2 *dim.* *f dim.* *p*

Va *f dim.* *p* *fp*

400

♩ = 128

Bass Drum [brush]

405

1 *pp cresc.*

2 *pp cresc.* Sus. Cym. [brush]

Pn *mp cresc.*

Solo *mp cresc.*

ðeah þe græf wil - le gol - de strē - gan brō - þor his ge - bo - re - num,  
 þæx ðe græf wil - le gol - de stre - jon bro - ðau his je bo re num

410

1 *mf dim.*

2 *mf dim.*

Pn

Solo

byr - gan be dēad - um, māþ - mum mis - li - cum þæt hi - ne mid wil - le, ne mæg þæ - re  
 byr - yan be dæa - dum mōð - mum miz - li tþum þæt hi ne mid wil - le ne mæg þæ re

415

420

1

2

Pn

Solo *f*

sāw - le þe biþ syn - - na ful gold rō gēo - ce for Go - des eg - san, þon - ne hē hit ær hý - deð þen - den hē  
 saw le ðe bið syn - na ful gold to jea tje fōr go des ej zan þan - ne he hit ær hý deð þen den he

O~~~~ = continuous circular brush-stroke: start slowly and increase/decrease speed with dynamic.



425

accel.....

[soft mallets]

*p cresc.*

[soft mallets]

*p cresc.*

1  
Pc

2

Hp

(8<sup>va</sup>)

*cresc.*

Pn

Solo

hēr            leo -    fad.  
hcr            lea        vað

Vn 1

Vn 2

Va

Vc



435

1  
2  
Pc

S  
sta - pe - la - de stī - pe grun - das, eor - þan scēa - tas ond ūp - - - ro - dor.  
sta ðe la ðe sti ðe grun das eor þan scēa - tas ond up: - - - ro dor.

A  
sta - pe - la - de stī - pe grun - das, eor - þan scēa - tas ond ūp - - - ro - dor.  
sta ðe la ðe sti ðe grun das eor þan scēa - tas ond up: - - - ro dor.

T  
sta - pe - la - de stī - pe grun - das, eor - þan scēa - tas ond ūp - - - ro - dor.  
sta ðe la ðe sti ðe grun das eor þan scēa - tas ond up: - - - ro dor.

B  
sta - pe - la - de stī - pe grun - das, eor - þan scēa - tas ond ūp - - - ro - dor.  
sta ðe la ðe sti ðe grun das eor þan scēa - tas ond up: - - - ro dor.

Vn 1  
Vn 2  
Va  
Vc

*cresc.* *fp*

*cresc.* *fp*

*cresc.* *fp*

*cresc.* *fp*

440 445

1 Percussion 1: Shaker *f*

2 Percussion 2: Woodblock *f*

S Dol biþ se þe him his Dryh - ten ne on - dræ - deþ;  
 dol bið se ðe him hus drvc ten ne on dræ deð

A cy - með him se deað un - þin - ged.  
 kv með him se dæað un þin ged

T Dol biþ se þe him his Dryh - ten ne on - dræ - deþ;  
 dol bið se ðe him hus drvc ten ne on dræ deð

B cy - með him se deað un - þin - ged.  
 kv með him se dæað un þin ged

Vn 1 *fp*

Vn 2 *fp*

Va *fp*

Vc *fp*

(450)

S  
 cy-med him seo ar of heo-fo-num.  
 ky me0 him seo ar of hea va num

A  
 Ea - dig bi0 se pe eap - m0d leo-fap;  
 æa - dij bi0 se 0e æa0 mod lea va0

T  
 cy-med him seo ar of heo-fo-num.  
 ky me0 him seo ar of hea va num

B  
 Ea - dig bi0 se pe eap - m0d leo-fap;  
 æa - dij bi0 se 0e æa0 mod lea va0

Vn I  
*fp*

Vn II  
*fp*

Va  
*fp*

Vc  
*fp*

(455)

Pn  
*f dim.*

S  
 Meo-tod him þæt m0d ge - sta - þe-la0, for þon hē in his meah - te ge - ly - fed:  
 meo t0d him 0æt mod je sta 0e la0 for þon he in his meax te je ly ve0

T  
 Meo-tod him þæt m0d ge - sta - þe-la0, for þon hē in his meah - te ge - ly - fed:  
 meo t0d him 0æt mod je sta 0e la0 for þon he in his meax te je ly ve0

Vn I  
*cresc.* *fp*

Vn II  
*cresc.* *fp*

Va  
*cresc.* *fp*

Vc  
*cresc.* *fp*

460

465

Piano accompaniment for measures 460-465, featuring a complex rhythmic pattern with frequent sixteenth and thirty-second notes in both hands.

Soprano vocal line for measures 460-465. The line is mostly silent until measure 465, where it begins with the lyrics "ond ge - wis wē - rum, ond je wis we rum" marked *mf*.

Alto vocal line for measures 460-465. The line is mostly silent until measure 465, where it begins with the lyrics "stie - ran mon sceal stron - gum mō - de, ond bæt on sta - þe - lum heal - dan; stie ran mon jæol stron gum mo de ond bæt on sta ðe lum hæol dan".

Tenor vocal line for measures 460-465. The line is mostly silent until measure 465, where it begins with the lyrics "ond ge - wis wē - rum, ond je wis we rum" marked *mf*.

Bass vocal line for measures 460-465. The line is mostly silent until measure 465, where it begins with the lyrics "stie - ran mon sceal stron - gum mō - de, ond bæt on sta - þe - lum heal - dan; stie ran mon jæol stron gum mo de ond bæt on sta ðe lum hæol dan".

Violin 1 part for measures 460-465, featuring long, sustained notes with a melodic contour that rises and then falls.

Violin 2 part for measures 460-465, providing harmonic support with sustained chords and moving lines.

Viola part for measures 460-465, providing harmonic support with sustained chords and moving lines.

Violoncello part for measures 460-465, providing harmonic support with sustained chords and moving lines.

(470) rit. ....

**Pn**

**S**

*mp*

wi - sum clæ - ne,  
wi - zum klæ - ne

**A**

*mp*

wi - sum clæ - ne,  
wi - zum klæ - ne

**T**

*p*

scy - le mon - na ge - hwylc mid ge - me - te heal - - - dan.  
fý le mon: na je wyltj mid je me te hæol don

**B**

*p*

scy - le mon - na ge - hwylc mid ge - me - te heal - - - dan.  
fý le mon: na je wyltj mid je me te hæol don

**Vn 2**

**Va**

475

♩ = 128

1 *non legato*  
*f*

2 *non legato*  
*f*

3 (Flute) *non legato*  
*f*

4 (Flute) *non legato*  
*f*

1 (Shaker) *mf*

2 (Woodblock) *mf*

Pn *f*

Hold until sound dies away.

S *f*

A *f*

T *f*

B *f*

Se þe we - lan fyl - - - - ged Wal - - - - dend for - - - læ - - - ted;  
 se ðe we lan fy - - - - geð wal - - - - dend for - - - læ - - - teð

Va *unis.*  
*f*

Vc *unis.*  
*f*



480

Fl

Pc

S  
 ah lu - fan wip leof - - - ne ond wið læp - - - ne bea - lo,  
 ax lu van wið leav ne ond wið lað ne bæc lo

A  
 ah lu - fan wip leof - - - ne ond wið læp - - - ne bea - lo,  
 ax lu van wið leav ne ond wið lað ne bæc lo

T  
 ah lu - fan wip leof - - - ne ond wið læp - - - ne bea - lo,  
 ax lu van wið leav ne ond wið lað ne bæc lo

B  
 ah lu - fan wip leof - - - ne ond wið læp - - - ne bea - lo,  
 ax lu van wið leav ne ond wið lað ne bæc lo

Va

Vc

485

The musical score is arranged in a system with the following parts from top to bottom:

- Piano (Pc):** Two staves (1 and 2) showing the accompaniment with various time signatures (4/4, 3/4, 7/8, 2/4).
- Vocal Parts:** Four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff includes the lyrics in Old English and a Latin translation below it.
- Violin (Va) and Viola (Vc):** Two staves at the bottom of the system.

**Lyrics:**

Soprano (S):  
 þeah þe hē hi - ne fy - - - res ful - - - ne wil - - - le op - þe on  
 θæax ðe he hr ne fy res ful ne wil: le oð: ðe on

Alto (A):  
 þeah þe hē hi - ne fy - - - res ful - - - ne wil - - - le op - þe on  
 θæax ðe he hr ne fy res ful ne wil: le oð: ðe on

Tenor (T):  
 þeah þe hē hi - ne fy - - - res ful - - - ne wil - - - le op - þe on  
 θæax ðe he hr ne fy res ful ne wil: le oð: ðe on

Bass (B):  
 þeah þe hē hi - ne fy - - - res ful - - - ne wil - - - le op - þe on  
 θæax ðe he hr ne fy res ful ne wil: le oð: ðe on

490

1  
2  
Fl

3  
4

1  
2  
Pc

S  
A  
T  
B

Va  
Vc

bæ - - - le wi - tan for - - - bæc - - - ned - ne his ge - worht - - - ne  
 bæ le wi tan for bæc bæc ned ne his ge worht - - - ne  
 bæ - - - le wi - tan for - - - bæc - - - ned - ne his ge - worht - - - ne  
 bæ le wi tan for bæc bæc ned ne his ge worht - - - ne  
 bæ - - - le wi - tan for - - - bæc - - - ned - ne his ge - worht - - - ne  
 bæ le wi tan for bæc bæc ned ne his ge worht - - - ne  
 bæ - - - le wi - tan for - - - bæc - - - ned - ne his ge - worht - - - ne  
 bæ le wi tan for bæc bæc ned ne his ge worht - - - ne

1  
2  
Fl  
3  
4

1  
2

S  
A  
T  
B

wi - ne;                      wyrð                      biþ                      swī - - - þre,                      Meo - tud                      meah -  
 wi    ne                      wyrð                      biθ                      swi                      ðre                      meo    tud                      mæx

Va  
Vc

495

1  
2  
Fl  
3  
4

1  
Pc  
2

S  
A  
T  
B

Va  
Vc

tig - ra bon - ne æn - ges mon - nes ge - hygd.  
tij ra ðon: ne æn jes mon: nes je hvjd

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*dim.* *mf*

*dim.* *mf*

X

500

505

♩ = 96

Hp L.V. *mp*

Pn *mf*

Solo

U-ton wē hycg - an hwær wē hām ā - gen, ond þon - ne ge - þen - can hū wē þi - der cu - - - men,  
 u ton we hyc dyan mæu we ham a yen ond þan: ne je þen tjan hu we þi dea ku men

B

ond þon - ne ge - þen - can hū wē þi - der cu - - - men,  
 ond þan: ne je þen tjan hu we þi dea ku men

Vn 2 *divisi*

Va *divisi p*

Vc *divisi p*

Bs *mf*

510

Hrp

*cresc.*

Pn

Solo

ond wē þon - ne ðac ti - li - en, þæt wē tō mō - ten in þā ē - can ða - dig - nes - se,  
 ond we þon: ne æaƿf ti li en ðæt we to mo ten in þa e tƿan æa dij nes: se

A

þæt wē tō mō - ten in þā ē - can ða - dig - nes - se,  
 ðæt we to mo ten in þa e tƿan æa dij nes: se

T

ond wē þon - ne ðac ti - li - en, þæt wē tō mō - ten in þā ē - can ða - dig - nes - se,  
 ond we þon: ne æaƿf ti li en ðæt we to mo ten in þa e tƿan æa dij nes: se

B

ond wē þon - ne ðac ti - li - en, þæt wē tō mō - ten in þā ē - can ða - dig - nes - se,  
 ond we þon: ne æaƿf ti li en ðæt we to mo ten in þa e tƿan æa dij nes: se

Vn 1

*divisi*

Vn 2

Va

Vc

*cresc.*

Bs

515

rit.....

Hp

Pn

Solo

þær is lif ge - long in lu - fan Dryht - nes, hyht in heo - fo - num.  
 ðær is lif je lagg in lu van drvçt nes hvçt in hea vç num

S

þær is lif ge - long in lu - fan Dryht - nes, hyht in heo - fo - num.  
 ðær is lif je lagg in lu van drvçt nes hvçt in hea vç num

A

þær is lif ge - long in lu - fan Dryht - nes, hyht in heo - fo - num.  
 ðær is lif je lagg in lu van drvçt nes hvçt in hea vç num

T

þær is lif ge - long in lu - fan Dryht - nes, hyht in heo - fo - num.  
 ðær is lif je lagg in lu van drvçt nes hvçt in hea vç num

B

þær is lif ge - long in lu - fan Dryht - nes, hyht in heo - fo - num.  
 ðær is lif je lagg in lu van drvçt nes hvçt in hea vç num

Vn 1

*cresc.*

*mp*

Vn 2

*cresc.*

Va

*cresc.*

Vc

Bs



520

525

♩ = 64

1 *mp cresc.*

2 *mp cresc.*

3 *mp cresc.*

4 *mp cresc.*

Harp *mp cresc.* G# D#

Pn *mp cresc.*

Solo *mp cresc.*

S *mp cresc.*

A *mp cresc.*

T *mp cresc.*

B *mp cresc.*

Vn 1 *subito p* *unis.* *cresc.*

Vn 2 *subito p* *unis.* *cresc.*

Va *unis.* *p* *cresc.*

Vc *unis.* *subito mp cresc.*

Bs *mp cresc.*

ðæs sý þám Hal - gan þonc, þæt hē ū - sic ge - weor - þa - de, Wul - dres Eal - dor,  
 0æs sy 0am hal yan 0aŋk 0æt he u zic je weaꝝ 0a de wul dres æal ða

1 Fl  
2 Fl  
3 Fl  
4 Fl

1 Pc  
2 Pc

Triangle *mf*  
Bass Drum (soft)

Hp

Pn

Solo

E - ce Dryh - ten, in eal - le tid. A - - - men.  
e tfe drvc ten in ael: le tid a men]

S

E - ce Dryh - ten, in eal - le tid. A - - - men.  
e tfe drvc ten in ael: le tid a men]

A

E - ce Dryh - ten, in eal - le tid. A - - - men.  
e tfe drvc ten in ael: le tid a men]

T

E - ce Dryh - ten, in eal - le tid. A - - - men.  
e tfe drvc ten in ael: le tid a men]

B

E - ce Dryh - ten, in eal - le tid. A - - - men.  
e tfe drvc ten in ael: le tid a men]

Vn 1  
Vn 2  
Va  
Vc  
Bs

*non divisi* *divisi* *un.*  
*f*

# String Quartet

(2001)

by Anthony Mosakowski



# String Quartet

## Contents

MOVEMENT	PAGE	DURATION
I. Vivace	1	3'17"
II. Largo	12	6'
III. Scherzo	17	3'30"

**Note:** This string quartet is based on themes from the first movements of two string quartets by Franz Joseph Haydn: Op. 33, No. 1 and Op. 64, No. 2, both in B minor.

# I. Vivace

## String Quartet (2001)

Anthony Mosakowski

$\text{♩} = 126$

*innocently at first but increasingly worried until m. 33*

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

5

*mf p mp p mp*

*mf p mf p mf*

*mp > p < mf p*

*mp p mp > p < mf*

10

*p mp > p mp p*

*p mp p mf*

*p mf p mf*

*p mf p mp p*

15

Musical score for measures 15-19. The score consists of four staves: Treble (top), Treble (second), Alto (third), and Bass (bottom). The key signature is two sharps (F# and C#). The dynamics are marked as follows: Treble 1 (mp, p, mp), Treble 2 (p, mf, p, mp), Alto (p, mp, p), and Bass (mf, p).

20

Musical score for measures 20-24. The score consists of four staves: Treble (top), Treble (second), Alto (third), and Bass (bottom). The key signature is two sharps (F# and C#). The dynamics are marked as follows: Treble 1 (p, mf, p, mp, p, mp), Treble 2 (p, mf, p, mp, p), Alto (mf, p, mp, p, mp), and Bass (mf, p, mp, p, mp).

Musical score for measures 25-29. The score consists of four staves: Treble (top), Treble (second), Alto (third), and Bass (bottom). The key signature is two sharps (F# and C#). The dynamics are marked as follows: Treble 1 (p, mp, p, mp, p), Treble 2 (mp, p, mp, p, mp), Alto (p, mp, p, mp, p), and Bass (p, mp, p, mp).

25

Musical score for measures 25-29. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The dynamics are: *fp*, *f p sub.*, *mf*, and *p*.

30

Musical score for measures 30-34. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The dynamics are: *cresc.*, *ff*, *p cresc.*, and *mp*.

tense, with growing expectation

35

Musical score for measures 35-39. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#). The dynamics are: *pp* and *mp*.

pp  
pp  
mp  
mp

This system contains measures 1 through 39. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first two staves have a piano (*pp*) dynamic. The third and fourth staves have a mezzo-piano (*mp*) dynamic. The music consists of complex rhythmic patterns with many beamed notes and rests.



40

This system contains measures 40 through 39. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and beamed notes.



*pp cresc.*  
*pp cresc.*  
*mp dim.*  
*mp dim.*

This system contains measures 40 through 39. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first two staves have a *pp cresc.* dynamic. The third and fourth staves have an *mp dim.* dynamic. The music continues with complex rhythmic patterns and beamed notes.



with pent-up exuberance,  
gradually growing in excitement until m. 78

The first system of music consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The second staff is also in treble clef and contains a dense, rhythmic accompaniment of eighth notes. The third staff is in alto clef and continues the rhythmic accompaniment. The bottom staff is in bass clef and features a melodic line with eighth-note patterns, mirroring the top staff. Dynamics include *p*, *mp*, and *p* with hairpins indicating crescendos and decrescendos.

The second system of music consists of four staves. The top staff continues the melodic line from the first system. The second staff continues the rhythmic accompaniment. The third staff continues the rhythmic accompaniment. The bottom staff continues the melodic line. Dynamics include *mp*, *p*, *mp*, and *p* with hairpins indicating crescendos and decrescendos.

The third system of music consists of four staves. The top staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the rhythmic accompaniment. The bottom staff continues the melodic line. Dynamics include *mp*, *p*, *mp*, *p*, *mp*, and *p* with hairpins indicating crescendos and decrescendos.

50

Musical score for measures 50-54. The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The first system (measures 50-51) has dynamics *mp* and *p*. The second system (measures 52-53) has dynamics *mp* and *p*. The third system (measures 54-55) has dynamics *mp* and *p*.



Musical score for measures 55-59. This system continues the piece with four staves. The dynamics are *mp* and *p*. The first system (measures 55-56) has dynamics *mp* and *p*. The second system (measures 57-58) has dynamics *mp* and *p*. The third system (measures 59-60) has dynamics *mp* and *p*.



55

Musical score for measures 60-64. This system continues the piece with four staves. The dynamics are *mp* and *p*. The first system (measures 60-61) has dynamics *mp* and *p*. The second system (measures 62-63) has dynamics *mp* and *p*. The third system (measures 64-65) has dynamics *mp* and *p*.

Musical score for the first system, measures 55-60. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The dynamics are marked as follows: *p*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp* in the first staff; *mf*, *mp*, *mf*, *mp*, *mf*, *mp* in the second staff; *mf*, *mp*, *mf*, *mp* in the third staff; and *p*, *mf*, *mp*, *mf*, *mp* in the fourth staff.

Musical score for the second system, measures 61-66. It consists of four staves. A box containing the number "60" is positioned above the first staff. The dynamics are marked as follows: *mf*, *mp*, *f*, *pp sub.*, *p*, *pp* in the first staff; *mp cresc.*, *f*, *mf*, *f*, *p sub.*, *pp*, *p*, *pp* in the second staff; *mp*, *f*, *p sub.*, *pp*, *p* in the third staff; and *f*, *pp sub.*, *p*, *pp* in the fourth staff.

Musical score for the third system, measures 67-72. It consists of four staves. The dynamics are marked as follows: *pp*, *p*, *pp*, *p*, *pp*, *p* in the first staff; *p*, *pp*, *p*, *pp*, *p*, *pp* in the second staff; *pp*, *p*, *pp*, *p* in the third staff; and *p*, *pp*, *p* in the fourth staff.

65

Musical score for measures 65-69. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes and beams. Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mp* (mezzo-piano) with hairpins indicating volume changes. A double bar line is present at the end of measure 69.

70

Musical score for measures 70-74. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with the same complex rhythmic pattern. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) with hairpins. A double bar line is present at the end of measure 74.

Musical score for measures 75-79. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with the same complex rhythmic pattern. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte) with hairpins. A double bar line is present at the end of measure 79.

75

*f* *mf* *f*

*mf* *f* *f* *mf* *f* *f*

*f* *mf*

*f* *mf* *mf*

80

suddenly stern

exuberance more restrained

*ff* *p* *mp* *p* *mp*

*ff* *pp* *mp* *p* *mp* *p*

*ff* *pp* *p* *mp*

*ff* *p* *mp*

"echo" -----

"echo" -----

*mf* *mp* *mf* *mf* *f* *mp* *mp*

*mp* *mp* *mf* *mp* *mf* *f*

*mp* *mf* *mf* *f*

*p* *mp* *mf* *mp* *mf* *mp sub.* *f*

"echo" -----

"echo" -----

85

becoming worried again

90

95

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the top staff and accompaniment in the other three. Dynamic markings include *f*, *mf*, *mp*, *p*, and *f*. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of four staves, continuing from the first system. The notation and clefs are consistent. Dynamic markings include *mp*, *mf*, *f*, and *ff*. The music continues with melodic and accompaniment parts, ending with a double bar line.

# II. Largo

*molto espressivo e poco rubato*

5

$\text{♩} = 42$

*rit. .... ancora rit. ....*

Violin I

Violin II

Viola

Violoncello



*a tempo*

10



15

*rit. ....*



a tempo

20

Musical score for measures 20-24. Dynamics include *p*, *mp*, and *pp*. The score is written for four staves (two treble and two bass clefs).

25

Musical score for measures 25-29. Dynamics include *p*, *mp*, and *mf*. The score is written for four staves (two treble and two bass clefs).

30

gradually building in intensity

35

Musical score for measures 30-35. Dynamics include *p*, *mp*, and *pp*. The score is written for four staves (two treble and two bass clefs). Includes the instruction *cresc. poco a poco* and *senza vibrato*.

*senza vibrato* *normale*

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

*fp*

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

40 *maintain intensity*  
*senza vibrato* *normale*

*f* *mf*

*f* *mf* *f* *mf*

*f non dim.* *senza vibrato* *mf* *normale*

*f* *mf*

*lighter, quasi cadenza* 45 *poco accel.*

*f* *mp sub.* *f* *mp* *mf* *p* *mp* *mf* *pp*

*pp* *pp* *pp*

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

lighter still, *molto cantabile*  
slightly faster (♩ = 44)

50

15

Musical score for measures 50-54. The score is written for four staves: Treble, Violin, Viola, and Bass. The key signature has one flat (B-flat). The tempo is *molto cantabile* with a quarter note equal to 44. The dynamic markings are *mf* (mezzo-forte) throughout. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents. A triplet of eighth notes is marked with a '3' above it in measure 52. The piece ends with a double bar line in measure 54.

gradually building in intensity again  
*poco accel.* ----- ♩ = 46

55

rit.-----

Musical score for measures 55-59. The score is written for four staves: Treble, Violin, Viola, and Bass. The key signature has one flat. The tempo is *poco accel.* with a quarter note equal to 46. The dynamic markings are *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The music continues with the complex rhythmic patterns from the previous section. There are slurs and accents. The piece ends with a double bar line in measure 59.

intense, frozen, but gradually relaxing

♩ = 42

60

Musical score for measures 60-64. The score is written for four staves: Treble, Violin, Viola, and Bass. The key signature has one flat. The tempo is *intense, frozen, but gradually relaxing* with a quarter note equal to 42. The dynamic markings are *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *p* (piano). The music features a more melodic and sustained texture compared to the previous sections. There are slurs and accents. The piece ends with a double bar line in measure 64.

65

as at the beginning

rit. ----- a tempo

Musical score for measures 65-69, featuring four staves (treble and bass clefs). The music includes dynamic markings such as *p*, *pp*, *mp*, *mf*, and *f*, along with crescendos and decrescendos. The tempo marking *rit.* is followed by a double bar line and *a tempo*. The piece concludes with a double bar line and repeat sign.

70

75

Musical score for measures 70-74, featuring four staves. The music includes dynamic markings such as *mf*, *mp*, and *f*, along with crescendos and decrescendos. The piece concludes with a double bar line and repeat sign.

80

molto rit. ----- a tempo

Musical score for measures 80-84, featuring four staves. The music includes dynamic markings such as *mp*, *p*, *pp*, and *ppp*, along with crescendos and decrescendos. The tempo marking *molto rit.* is followed by a double bar line and *a tempo*. The piece concludes with a double bar line and repeat sign.

# III. Scherzo

"Haydnesque"

♩. = 84

5

Violin I *p* *cresc.*

Violin II *p* *mp* *p* *cresc.*

Viola *p* *cresc.*

Violoncello *p* *cresc.*

10

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *mp* *p* *cresc.*

15

20

(non rit.)

*f* *p*

*f* *p*

*f* *p*

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

suddenly quite fierce

25

30

Musical score for measures 25-30. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). The tempo/mood is 'suddenly quite fierce'. The dynamic marking is *f* (forte). The music features a series of eighth and sixteenth notes with accents and slurs, creating a rhythmic and melodic pattern.

35

40

Musical score for measures 35-40. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps. The dynamic marking is *cresc.* (crescendo). The music continues with similar rhythmic patterns, including slurs and accents, with some notes held over from the previous measure.

45

Musical score for measures 45-50. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps. The dynamic marking is *ff* (fortissimo) and *f cresc.* (forte crescendo). The music features a transition from eighth notes to a more sustained, chordal texture with slurs and accents.

50

55

ff *poco a poco* *sul tasto* pp

ff *sul tasto* pp

ff *sul tasto* pp

ff *poco a poco* *sul tasto* pp



*mysterious sul tasto*

60

*poco a poco sul ponticello (until m. 76)*

pp *poco a poco sul ponticello (until m. 76)*

*poco a poco sul ponticello (until m. 75)*

*poco a poco sul ponticello (until m. 75)*

*espressivo normale* mf



65

70

75

*sul ponticello*

80

85

*poco a poco*



90

-> normale espressivo

*mf*

*pp*

*pp sub.*

*poco a poco*

*non espressivo sul ponticello*

*poco a poco normale (until m. 105)*

*non espressivo sul ponticello*

*poco a poco normale (until m. 105)*

*poco a poco normale (until m. 104)*

95

3

4

100

(portamento)

4

4

4

4

4

105

Musical score for measures 105-110. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features a variety of articulations including *pizz. sul pont.* and *arco (normale)*. Dynamic markings range from *pp* to *mp*. Measure numbers 105, 110, and 115 are indicated in boxes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music consists of eighth and sixteenth notes, often beamed in groups of four.

110

115

Musical score for measures 110-115. This section continues the piece with similar articulations and dynamics. Measure numbers 110 and 115 are boxed. The notation includes *pizz. sul pont.* and *arco* markings, with dynamics such as *mp*, *p*, and *pp*. The rhythmic patterns remain consistent with the previous section.

120

Musical score for measures 115-120. This section concludes the page with articulations like *pizz. sul pont.* and *arco*. Dynamic markings include *mp*, *pp*, and *mf*. Measure number 120 is boxed. The notation continues with eighth and sixteenth notes, maintaining the 4/4 time signature and two-sharp key signature.

125 *poco a poco normale* (until m. 134) 130

*f* *poco a poco normale* (until m. 135)

*f* *poco a poco normale* (until m. 135)

*f* *poco a poco normale* (until m. 135)

135

with humor  
 $\text{♩} = \text{♩} \rightarrow (\text{♩} = 112)$

*normale* *molto vibrato*  
*ff* *f*

*normale*  
*mp*

*normale*  
*mp*

*normale*  
*mp sub.*

140 145

*normale*  
*mp*

*molto vibrato*  
*mf*

150

Musical score for measures 150-154. The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#). Measure 150 is marked with a box. Dynamics include *f*, *mf*, and *mp*. Performance instructions include *molto vibrato* and *normale*.

155

160

Musical score for measures 155-164. The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#). Measure 155 is marked with a box. Performance instructions include *arco molto espressivo* and *pizz.* Dynamics include *mf* and *mp*.

165

170

Musical score for measures 165-174. The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#). Measure 165 is marked with a box. Performance instruction includes *suddenly serious*. Dynamics include *f* and *p*.

175

arco pizz.

Musical score for measures 175-180. The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measure 175 is marked with *arco* and *f*. Measure 176 has *pizz.* and *f*. Measure 177 has *arco* and *f*. Measure 178 has *f*. Measure 179 has *f*. Measure 180 has *f*. The key signature is one sharp (F#).

180 185

arco pizz. arco

*f sempre*

Musical score for measures 180-185. The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measure 180 is marked with *arco* and *f*. Measure 181 has *f*. Measure 182 has *pizz.* and *f*. Measure 183 has *arco* and *f*. Measure 184 has *f*. Measure 185 has *f*. The key signature is one sharp (F#).

190

Musical score for measures 190-195. The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measure 190 has *p*. Measure 191 has *f*. Measure 192 has *p*. Measure 193 has *f*. Measure 194 has *p*. Measure 195 has *f*. The key signature is one sharp (F#).

gradually building

195

200

205

210

Musical score for measures 210-214. The score consists of four staves. Each staff contains a triplet of eighth notes. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. Dynamic markings include *ff* (fortissimo) and *v* (vibrato). The music concludes with a double bar line.

215

Musical score for measures 215-219. The score consists of four staves. The first staff is in treble clef, and the last three are in bass clef. The key signature has two sharps. The time signature is 3/4. A tempo marking  $\text{♩} = 84$  is present. The first staff is marked *arco* and *ff*. The second and third staves are marked *molto vibrato*. Dynamic markings include *ff*, *p*, *mf*, *ff*, *mf*, and *f*. The music concludes with a double bar line.

220

225

Musical score for measures 220-224. The score consists of four staves. The first staff is in treble clef, and the last three are in bass clef. The key signature has two sharps. The time signature is 3/4. Dynamic markings include *f*, *mf*, *mp*, *mf*, *f*, *mf*, *mp*, *mf*, *p*, *mp*, *f*, *mf*, *p*, and *pp*. The music concludes with a double bar line.

gradually building again

230

235

240

245



250

*sul tasto*

Musical score for measures 250-254. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Dynamics include *mf*, *p*, *mp*, and *pp*. Performance instructions include *sul tasto* and *normale*.

255

*normale*

Musical score for measures 255-259. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Dynamics include *mf* and *f*. Performance instructions include *normale*.

260

*boisterous*

265

Musical score for measures 260-264. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Dynamics include *f*.

270

Musical score for measures 270-274. The score is written for four staves (two treble clefs and two bass clefs). The music features a complex rhythmic pattern with slurs and accents. Dynamic markings include *ff*, *mf*, and *mp*.

275

Musical score for measures 275-279. The score is written for four staves (two treble clefs and two bass clefs). The music features a complex rhythmic pattern with slurs and accents. Dynamic markings include *p*, *ff*, *f*, *mf*, and *mp*.

280

Musical score for measures 280-284. The score is written for four staves (two treble clefs and two bass clefs). The music features a complex rhythmic pattern with slurs and accents. Dynamic markings include *p* and *pp cresc. poco a poco*.

285

Musical score for measures 285-289. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of continuous eighth-note patterns with various articulations and slurs.

290

295

Musical score for measures 290-299. This section includes dynamic markings such as *f*, *p*, *mf*, and *fp*. Performance instructions include *pizz. sul pont.* (pizzicato sul ponticello), *arco sul pont.* (arco sul ponticello), and *arco normale* (normal arco). There are also slurs and accents throughout the passage.

300

Musical score for measures 300-304. This section features a *poco a poco* (gradually) dynamic change indicated by a dashed line with arrows. Performance instructions include *arco sul pont.*, *arco normale*, *pizz. sul pont.*, *più f*, *mp sub.*, and *sul pont.*. There are also slurs and accents throughout the passage.

*normale*

*ff* *p* *ff* *pp*

*normale*

*ff* *p* *ff* *pp*

*normale*

*ff* *p* *ff* *pp*

*normale*

*ff* *p* *ff* *pp*

# COLLOQVIVM

(2000)

for VII instruments

by Anthony Mosakowski



### Contents

VIIA	p.1
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II	p. 10
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VIIΩ	p. 30

**Approximate duration:** 16 minutes and 30 seconds

### Instrumentation

Flute  
Oboe  
B $\flat$  Bass Clarinet  
Vibraphone  
Violin  
Viola  
Violoncello

**Performance note:** The numerical title of each movement indicates the number of instruments and not the order of performance which is flexible within the following guidelines:

- VIIA must be the first movement.
  - VIIΩ must be the last movement and VI the penultimate.
  - The remaining movements may be arranged in any order with these restrictions:
    - ◇ There may be no more than two adjacent consecutive numbers, ascending or descending.
    - ◇ There may be no more than two adjacent odd numbers.
    - ◇ There may be no more than two adjacent even numbers.
- e.g. I may follow VIIA, but then III or V may not follow I. V may not precede VI.

# COLLOQVIVM

(2000)

Anthony Mosakowski

## VIIA

♩ = 63

5

Flute

Oboe

Bass Clarinet

Vibraphone

Violin

Viola

Violoncello

This score is in C.

10

Musical score for Flute (Fl), Oboe (Ob), Bassoon (Bcl), Clarinet (Cb), Violin (VI), Viola (Va), and Violoncello (Vc). The score is in 4/4 time and features dynamic markings such as *mf*, *pp*, *p*, *mf*, and *pp cresc.*. The Flute part includes a triplet of eighth notes. The Oboe and Bassoon parts feature melodic lines with slurs and accents. The Clarinet part has a triplet of eighth notes. The Violin, Viola, and Violoncello parts are primarily accompaniment, with the Violin and Viola parts starting with *mf* and *pp cresc.* markings. The Violoncello part starts with *mf* and *pp cresc.* markings.



15

Fl

Ob

BCl

Vb

VI

Va

Vc

*p*

*mp*

*p*

*Red. ad lib. (with phrasing)*

*f*

*p subito*

*pizzicato, molto vibrato*

*f*

*p subito*

*f*

*p subito*

3

3

3

Musical score for Colloquium, page 4, measures 18-21. The score is for a woodwind and string ensemble. The instruments are Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (Vl), Viola (Va), and Violoncello (Vc). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes dynamic markings such as *mp*, *p*, and *mf*, and articulation like slurs and accents. A box containing the number 20 is located above the Flute staff at the beginning of measure 20. The Flute part features a melodic line with slurs and dynamics *mp* and *p*. The Oboe part has triplet markings. The Bass Clarinet part has dynamics *mp* and *p*. The Violin part has triplet markings and a dynamic marking of *mf*. The Viola part has a triplet marking. The Violoncello part has triplet markings.

Musical score for measures 25-28, featuring Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (Vl), Viola (Va), and Violoncello (Vc). The score includes dynamic markings such as *mf*, *mp*, *p*, and *mp*, and performance instructions like *pizzicato, molto vibrato*. Measure 25 is marked with a box containing the number 25. The Flute part has a melodic line with slurs and dynamics *mf* and *mp*. The Oboe part features triplet figures and a dynamic of *mf*. The Bass Clarinet part has a melodic line with dynamics *mf* and *mp*. The Violin part starts with *pizzicato, molto vibrato* and a dynamic of *p*. The Viola part has a melodic line with a dynamic of *mp*. The Violoncello part has a rhythmic accompaniment with dynamics *mf*, *p*, and *mp*, and includes the instruction *pizzicato, molto vibrato*.

30

Flute (Fl): *cresc.* *mf*

Oboe (Ob): *mp* *cresc.* *mf*

Bassoon (Bcl): *cresc.* *mf*

Clarinet (Cl): *mp* *cresc.* *mf*

Violin (Vl): *mp* *cresc.* *mf cresc.*

Viola (Va): *cresc.* *mf cresc.*

Cello (Vc): *cresc.* *mf cresc.*

Detailed description: This page of a musical score, numbered 30, features seven staves for woodwinds and strings. The Flute part begins with a *cresc.* marking and reaches *mf* by the end of the page. The Oboe part starts at *mp*, includes a triplet of eighth notes, and reaches *mf*. The Bassoon part starts with a triplet of eighth notes and reaches *mf*. The Clarinet part starts at *mp* and reaches *mf*. The Violin part starts at *mp* and reaches *mf cresc.*. The Viola part starts with a *cresc.* marking and reaches *mf cresc.*. The Cello part starts with a *cresc.* marking and reaches *mf cresc.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

35

The musical score for VIIA, page 7, measures 35-38, features the following parts and dynamics:

- Flute (Fl):** Dynamics are *f*, *mf*, *mp*, and *p*.
- Oboe (Ob):** Dynamics are *f*, *mf*, *mp*, and *p*. Includes triplet markings.
- Bass Clarinet (BCl):** Dynamics are *f*, *mf*, and *mp*.
- Viola (Vb):** Dynamics are *f* and *dim.*
- Violin I (VI):** Dynamics are *f* and *mf*.
- Violin II (Va):** Dynamics are *f*, *mf*, and *mp*.
- Violoncello (Vc):** Dynamics are *f*, *mf*, and *mp*.

40

The musical score for page 8 of "Colloquium" covers measures 40 through 44. The instrumentation includes Flute (Fl), Oboe (Ob), Bass Clarinet (Bcl), Bassoon (Vb), Violin (Vi), Viola (Va), and Violoncello (Vc). The key signature is B-flat major (two flats). The score features various dynamic markings: *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The Flute part begins with a *pp* dynamic and a melodic line. The Oboe part features a triplet of eighth notes followed by a quarter note, also marked *pp*. The Bass Clarinet part has a melodic line with a *p* dynamic. The Bassoon part has a melodic line with a *p* dynamic and a *pp* dynamic. The Violin part starts with a *mp* dynamic and a melodic line. The Viola part has a melodic line with a *p* dynamic and a *pp* dynamic. The Violoncello part has a melodic line with a *p* dynamic and a *pp* dynamic. The score concludes with a double bar line and repeat signs at the end of each staff.

I

Vibraphone

$\text{♩} = 96$   
motor on, slow

*mp*

Vb

5

Vb

Vb

10

*f*

Vb

15

*p subito pp (echo) p cresc.*

Vb

*f*

Vb

20

Vb





# III

Flute  $\text{♩} = 40$

Vibraphone

Violin

*pp* *mp* *pp*

*motor on, slow* *arco* *pp* *mp*

*pp*

Fl

Vb

VI

5

*mp*

*arco* *pp* *mp*

*mp* *pp* *mp*

Fl

Vb

VI

10

*p cresc.* *mf* *dim.*

*p cresc.* *mf dim.*

*p cresc.* *mf dim.*

COLLOQVIVM

The musical score consists of three staves: Flute (Fl), Bassoon (Vb), and Violin (VI). The Flute staff begins with a circled measure number '15'. Above the Flute staff, there is a separate line of music labeled '\* ossia' with a *pp* dynamic marking. The Bassoon staff also has a separate line of music labeled '\* ossia' with *pp* dynamics and 'arco' markings. The Violin staff features a triplet of eighth notes and ends with a *pp* dynamic marking. The Flute staff includes a trill-like ornamentation above a note and a *pp* dynamic marking. The Bassoon staff includes a triplet of eighth notes and a *pp* dynamic marking.

\* Play *ossia* if flute does not have low B.

# IV

$\text{♩} = 128$

in 7 ( $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩}$ )

in 6 ( $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩}$ )

in 5 ( $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩}$ )

Oboe *pp* *p* *pp*

Bass Clarinet *pp*

Viola *pp* *p*

Violoncello *pp* *p* *pp*

5

Ob *pp* *cresc.*

BCl *p* *pp* *cresc.*

Va *pp* *cresc.*

Vc *p* *pp cresc.*

Oboe *espressivo* *mp* *p*

Bass Clarinet *p*

Viola *p* *mp* *p simile*

Violoncello *p*

10

Ob *non cresc.*

BCl *cresc.*

Va *p cresc.*

Vc *cresc.*



15

Ob *non espressivo*  
*(mp)*

BCl *mp* *mf* *mp simile*

Va *espressivo*  
*mf*

Vc *mp*



Ob *cresc.*

BCl *mp cresc.*

Va *non cresc.*

Vc *cresc.*

20

Ob *mf*  
*espressivo*

BCl *f*

Va *non espressivo*  
*(mf)*

Vc *mf* *f* *mf simile*

Ob *dim.*

BCl *dim.*

Va *dim.*

Vc *mf* *f*

25

Ob *mp* *mf* *mp simile*

BCl *non espressivo*  
*mp*

Va *mp*

Vc *espressivo*  
*> mf*

COLLOQVIVM

30

Ob *mp* *mf*

BCl *dim.*

Va *dim.*

Vc *dim.*

Ob *mp* *p*

BCl *p* *cresc.* *mp*

Va *p cresc.* *mp* *p*

Vc *non espressivo* *p* *cresc.*

35

Ob *cresc.* *mp* *pp* *ritardando*

BCl *p cresc.* *mp* *pp*

Va *mp* *mp* *pp*

Vc *mp* *p* *mp* *pp*

# V

♩ = 80

5

Flute

Oboe

Vibraphone

Violin

Viola

10

\* ossia

Fl

Ob

Vb

Vi

Va

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

\* Play *ossia* if flute does not have low B.

COLLOQVIVM

Musical score for measures 15-20. The score is written for five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin I (VI), and Viola (Va). The key signature has one sharp (F#) and the time signature is 3/4. Measure 15 is marked with a box containing the number 15. Measure 20 is marked with a box containing the number 20. Dynamics include *f*, *p*, and *f p subito*. Crescendo markings include *cresc. poco a poco*.



Musical score for measures 25-30. The score is written for five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin I (VI), and Viola (Va). The key signature has one sharp (F#) and the time signature is 3/4. Measure 25 is marked with a box containing the number 25. Dynamics include *f* and *f p subito*. Crescendo markings include *cresc. poco a poco*.



← d = d. →

30

35

Musical score for measures 30-35, featuring five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin (VI), and Viola (Va). The score is in 3/4 time with a key signature of one flat. The dynamic marking is *pp cresc. poco a poco*. The Flute and Oboe parts have melodic lines with slurs and accents. The Bassoon part has a rhythmic pattern of eighth notes. The Violin and Viola parts have sustained notes with some movement.

==

40

Musical score for measures 40-45, featuring five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin (VI), and Viola (Va). The score is in 3/4 time with a key signature of one flat. The dynamic marking is *pp cresc. poco a poco*. The Flute and Oboe parts have melodic lines with slurs and accents. The Bassoon part has a rhythmic pattern of eighth notes. The Violin and Viola parts have sustained notes with some movement.

COLLOQVIVM

45 50

Fl  
Ob  
Vb  
Vi  
Va

This musical system contains five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin (Vi), and Viola (Va). The Flute staff begins with a boxed measure number '45'. The Oboe staff has a boxed measure number '50' above the first measure of its second system. The Bassoon staff features a complex rhythmic pattern with many beamed notes. The Violin and Viola staves have long, flowing melodic lines with various accidentals and phrasing slurs.



55 60

Fl  
Ob  
Vb  
Vi  
Va

This musical system continues with five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin (Vi), and Viola (Va). The Flute staff has a boxed measure number '55' above the first measure. The Oboe staff has a boxed measure number '60' above the first measure of its second system. The Bassoon staff continues with its complex rhythmic pattern. The Violin and Viola staves continue their melodic lines with various phrasing slurs and accidentals.

65 70

Fl  
Ob  
Vb  
VI  
Va

75

$\leftarrow d. = d \rightarrow$

*ff* *p cresc. poco a poco*

*ff* *p cresc. poco a poco*

*ff* *p cresc. poco a poco*

*ff* *p cresc. poco a poco*

*ff* *p cresc. poco a poco*

Fl  
Ob  
Vb  
VI  
Va

80

Flute (Fl): *f* *p*

Oboe (Ob): *f* *p subito*

Bassoon (Vb): *f* *p*

Violin (Vi): *f* *p*

Viola (Va): *f* *p*

Measures 80-84. The score shows five staves: Flute, Oboe, Bassoon, Violin, and Viola. The music is in 3/2 time and features dynamic markings of *f* (forte) and *p* (piano), with a *p subito* instruction for the Oboe.

=

85

ossia

Flute (Fl): *cresc. poco a poco*

Oboe (Ob): *cresc. poco a poco*

Bassoon (Vb): *cresc. poco a poco*

Violin (Vi): *cresc. poco a poco*

Viola (Va): *cresc. poco a poco*

Measures 85-89. The score shows five staves: Flute, Oboe, Bassoon, Violin, and Viola. The music is in 3/2 time and features a *cresc. poco a poco* (crescendo poco a poco) instruction across all staves. An ossia part is indicated for the Flute staff.

90

Fl  
Ob  
Vb  
VI  
Va

*f*

Detailed description: This block contains the musical score for measures 90 through 94. It features five staves: Flute (Fl), Oboe (Ob), Bassoon (Vb), Violin (VI), and Viola (Va). The music is in 2/4 time and begins with a key signature of two flats. The Flute part starts with a melodic line, while the Oboe, Bassoon, Violin, and Viola parts provide harmonic support. The dynamic marking *f* (forte) is present at the end of the section.



95 100

Fl  
Ob  
Vb  
VI  
Va

*p*  
*p subito*

Detailed description: This block contains the musical score for measures 95 through 100. It features the same five staves as the previous section. The music continues in 2/4 time with the same key signature. The Flute part has a dynamic marking of *p* (piano) at measure 96. The Bassoon part also has a *p* marking at measure 96. The Violin part has a *p subito* marking at measure 95. The Viola part has a *p* marking at measure 96. The section concludes at measure 100.

# VI

♩ = 80

5

Flute

Oboe

Bass Clarinet

Violin

Viola

Violoncello

*pp* *p* *n*

*pp* *cresc.* *p* *n*

*mp*

*p* *mp*

Fl

Ob

BCl

VI

Va

Vc

*mf cresc.* *f* *n*

*mf* *mp* *n*

*mp dim.* *p*

*mf* *n*

*p cresc.*

*n*

10

Musical score for measures 10-14. The score is in 4/4 time and features five staves: Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (VI), and Violoncello (Vc).  
- Flute: Starts with a rest, then plays a melodic line with dynamics *p cresc.*  
- Oboe: Plays a melodic line with dynamics *p cresc.*, *fp*, and *p*. Includes triplets of eighth notes.  
- Bass Clarinet: Plays a sustained note with dynamics *mf* and *p*.  
- Violin: Plays a melodic line with dynamics *fp*, *mf*, and *p*.  
- Violoncello: Plays a sustained note with dynamics *mf* and *p*. Includes a triplet of eighth notes at the end with dynamic *p cresc.*

15

Musical score for measures 15-18. The score is in 4/4 time and features five staves: Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (VI), and Violoncello (Vc).  
- Flute: Dynamics *fp*, *mf*, *p*, *mf*. Includes triplets of eighth notes.  
- Oboe: Dynamics *mf*, *p*, *mf*. Includes triplets of eighth notes.  
- Bass Clarinet: Dynamics *p cresc.*, *fp*. Includes triplets of eighth notes.  
- Violin: Dynamics *p cresc.*, *fp*, *mf*, *p*. Includes a sextuplet of eighth notes.  
- Violoncello: Dynamics *fp*, *mf*, *p*, *pizz.*. Includes a triplet of eighth notes.

COLLOQVIVM

20

Musical score for measures 1-4 of the first system. The score is for Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (VI), Viola (Va), and Violoncello (Vc). The time signature changes from 3/4 to 4/4. Dynamics include *mf*, *p*, *ff*, and *f*. Performance instructions include *pizz.* and *arco*. The Vc part ends with the instruction *non dim.*

Musical score for measures 5-8 of the second system. The score is for Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (VI), Viola (Va), and Violoncello (Vc). The time signature changes from 3/4 to 4/4. Dynamics include *f*, *mp non dim.*, *dim.*, *ff*, *non dim.*, and *mp*. Performance instructions include *arco*, *pizz.*, and *non-arpeggiato*. The Vc part includes triplets and a *mp* dynamic.



25

Musical score for measures 25-29. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Bass Clarinet. The key signature has one flat (B-flat major or D minor). The time signature changes from 2/4 to 4/4 and then to 3/4. The Violin I part features a melodic line with a *mf* dynamic, a *cresc.* marking, and a triplet of eighth notes. The Violin II part has a similar melodic line with a *mf* dynamic and a *cresc.* marking. The Viola part has a melodic line with a *mf* dynamic and a *cresc.* marking. The Violoncello part has a melodic line with a *mf* dynamic and a *cresc.* marking. The Bass Clarinet part has a melodic line with a *mp cresc.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

30

Musical score for measures 30-34. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Bass Clarinet. The key signature has one flat (B-flat major or D minor). The time signature changes from 2/4 to 3/4 and then to 4/4. The Violin I part features a melodic line with a *mf cresc.* marking, a *fp* marking, and a *mf* marking. The Violin II part has a melodic line with a *mp cresc.* marking, a *fp* marking, and a *mf* marking. The Bass Clarinet part has a melodic line with a *fp* marking, a *mf* marking, and a *p* marking. The Violin II part has a melodic line with a *fp* marking, a *mf* marking, and a *p* marking. The Viola part has a melodic line with a *p cresc.* marking. The Violoncello part has a melodic line with a *mf* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

35

Musical score for measures 35-39. The score is for five instruments: Flute (Fl), Oboe (Ob), Bass Clarinet (BCL), Violin (Vi), and Viola (Va). The time signature is 3/4. The key signature has one sharp (F#).  
- Flute: Starts with a whole rest, then plays a melodic line starting at measure 35 with dynamics *mp cresc.* and a quintuplet in measure 39.  
- Oboe: Starts with a whole rest, then plays a melodic line starting at measure 35 with dynamics *mf* and *p*.  
- Bass Clarinet: Starts with a whole rest, then plays a melodic line starting at measure 35 with dynamics *mp cresc.* and a triplet in measure 38, ending with *mf*.  
- Violin: Starts with a whole rest, then plays a melodic line starting at measure 35 with dynamics *mp cresc.*, *mf*, *mp*, and *mf*.  
- Viola: Starts with a whole rest, then plays a melodic line starting at measure 35 with dynamics *mp* and *p*, and a triplet in measure 38. Below the staff are four chords marked with a '4' and *mp cresc.*, and a *mf* dynamic in measure 38.



40

Musical score for measures 40-44. The score is for five instruments: Flute (Fl), Oboe (Ob), Bass Clarinet (BCL), Violin (Vi), and Viola (Va). The time signature is 3/4. The key signature has one sharp (F#).  
- Flute: Starts with a whole rest, then plays a melodic line starting at measure 40 with dynamics *mf*, *p*, *mp*, and *pp*, followed by *mf cresc.* and a quintuplet in measure 42, and *f* in measure 44.  
- Oboe: Starts with a whole rest, then plays a melodic line starting at measure 40 with dynamics *p* and *mf*, and a *n* dynamic in measure 44.  
- Bass Clarinet: Starts with a whole rest, then plays a melodic line starting at measure 40 with dynamics *p* and *mp*.  
- Violin: Starts with a whole rest, then plays a melodic line starting at measure 40 with dynamics *pp non dim.* and a triplet in measure 44.  
- Viola: Starts with a whole rest, then plays a melodic line starting at measure 40 with dynamics *mp dim.* and a triplet in measure 44.

45

50

Musical score for VI, measures 45-50. The score is arranged in two systems of staves. The first system includes Flute (Fl), Oboe (Ob), and Bass Clarinet (BCl). The second system includes Violin (VI), Viola (Va), and Violoncello (Vc). The music is in 3/4 time, with a key signature of one sharp (F#). Measure 45 begins with a dynamic of *n* (normal) and a hairpin crescendo. The Flute and Oboe parts are mostly rests. The Bass Clarinet part has a *pp* (pianissimo) dynamic. The Violin part has a *pp* dynamic. The Viola part has a *mf* (mezzo-forte) dynamic. The Violoncello part has a *pizz.* (pizzicato) dynamic. Measure 46 features a *pp* dynamic for the Violin and a *mf* dynamic for the Viola. Measure 47 has a *p* (piano) dynamic for the Violin and a *n* dynamic for the Viola. Measure 48 has a *n* dynamic for the Violin and a *n* dynamic for the Viola. Measure 49 has a *n* dynamic for the Violin and a *n* dynamic for the Viola. Measure 50 has a *n* dynamic for the Violin and a *n* dynamic for the Viola. The Violoncello part has a *mp* (mezzo-piano) dynamic. The score includes various articulations such as accents, slurs, and hairpins.

# VIIΩ

♩ = 64

Flute

Oboe  
*p* *cresc.* *f*

Bass Clarinet  
*p cresc.* *f* 3 *p*

Vibraphone  
*motor off* *p* *cresc.* *f* 3

Violin  
*pizz.* *p* *arco* *cresc.* *f*

Viola  
*pizz.* *p* 3 3 *arco* *cresc.* 3 3 *f* *p*

Violoncello  
*pizz.* *p* 3 *arco* *cresc.* 3 3 *f*

Detailed description: This page contains a musical score for seven instruments: Flute, Oboe, Bass Clarinet, Vibraphone, Violin, Viola, and Violoncello. The score is in 4/4 time with a tempo of quarter note = 64. The Flute part is mostly rests. The Oboe part starts with a piano (*p*) dynamic, increases through a crescendo (*cresc.*) to a forte (*f*) dynamic. The Bass Clarinet part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to forte (*f*), includes a triplet of eighth notes, and ends with a piano (*p*) dynamic. The Vibraphone part starts with a piano (*p*) dynamic, includes a 'motor off' instruction, a crescendo (*cresc.*) to forte (*f*), and features a triplet of eighth notes. The Violin part starts with a pizzicato (*pizz.*) dynamic at piano (*p*), then switches to arco (bowed) with a crescendo (*cresc.*) to forte (*f*). The Viola part starts with a pizzicato (*pizz.*) dynamic at piano (*p*), includes two triplets of eighth notes, then switches to arco with a crescendo (*cresc.*) and two more triplets, ending with a forte (*f*) dynamic and a final piano (*p*) dynamic. The Violoncello part starts with a pizzicato (*pizz.*) dynamic at piano (*p*), includes a triplet of eighth notes, then switches to arco with a crescendo (*cresc.*) and two more triplets, ending with a forte (*f*) dynamic.

5

Ob *p* *cresc.* *f*

BCl *cresc.* *f*

Vb *p* 3 *cresc.* *f*

VI *p*

Va

Vc *p* *cresc.* *f*

Detailed description: This system contains the staves for Oboe (Ob), Bass Clarinet (BCl), and Bassoon (Vb). The Oboe part begins with a piano (*p*) dynamic and features a five-measure phrase marked with a '5' and a crescendo leading to a forte (*f*) dynamic. The Bass Clarinet part also starts piano and includes a five-measure phrase marked with a '5' and a crescendo to forte. The Bassoon part begins with a piano dynamic and includes a three-measure phrase marked with a '3' and a crescendo to forte. The Viola (VI) part starts piano and has a three-measure phrase marked with a '3'. The Violoncello (Vc) part starts piano and includes an eight-measure phrase marked with an '8' and a crescendo to forte.

Fl *p* 5 *f* *p* 7

Vb *p* *cresc.* *f* *p* 8

Va *cresc.* 3 *f*

Vc *p* 8 *cresc.* 3 *f* 3 3

Detailed description: This system contains the staves for Flute (Fl), Bassoon (Vb), Viola (Va), and Violoncello (Vc). The Flute part starts with a piano (*p*) dynamic, followed by a five-measure phrase marked with a '5' and a crescendo to forte (*f*), then a seven-measure phrase marked with a '7' and a piano (*p*) dynamic. The Bassoon part starts piano and includes an eight-measure phrase marked with an '8' and a crescendo to forte. The Viola part starts with a piano dynamic and includes a three-measure phrase marked with a '3' and a crescendo to forte. The Violoncello part starts piano and includes an eight-measure phrase marked with an '8' and a crescendo to forte, followed by three-measure phrases marked with '3' and a piano (*p*) dynamic.

10

Flute (Fl) part: Measure 10 starts with a triplet of eighth notes (F4, G4, A4) followed by a slur over seven eighth notes (A4, B4, C5, B4, A4, G4, F4) marked *f*.  
Violin (Vb) part: Measure 10 has a whole note F4. Measure 11 has a triplet of eighth notes (F4, G4, A4) marked *f*. Measure 12 has a triplet of eighth notes (G4, A4, B4) marked *p cresc.*. Measure 13 has a slur over eighth notes (B4, A4, G4, F4) marked *f*.  
Viola (VI) part: Measure 10 has a whole note F4. Measure 11 has a slur over seven eighth notes (F4, G4, A4, B4, A4, G4, F4) marked *f*. Measure 12 has a triplet of eighth notes (F4, G4, A4) marked *p cresc.*. Measure 13 has a triplet of eighth notes (G4, A4, B4) marked *f*.  
Violoncello (Vc) part: Measure 10 has a triplet of eighth notes (F4, G4, A4) marked *cresc.*. Measure 11 has a slur over eighth notes (A4, B4, C5, B4, A4, G4, F4) marked *f*. Measure 12 has a triplet of eighth notes (G4, A4, B4) marked *p cresc.*. Measure 13 has a slur over eighth notes (B4, A4, G4, F4) marked *f*.

15

Oboe (Ob) part: Measure 15 has a whole rest. Measure 16 has a slur over eighth notes (F4, G4, A4, B4) marked *f*.  
Violin (Vb) part: Measure 15 has a triplet of eighth notes (F4, G4, A4) marked *p*. Measure 16 has a slur over eighth notes (A4, B4, C5, B4, A4, G4, F4) marked *f*.  
Viola (VI) part: Measure 15 has a triplet of eighth notes (F4, G4, A4) marked *p*. Measure 16 has a slur over eighth notes (A4, B4, C5, B4, A4, G4, F4) marked *f*.  
Violoncello (Vc) part: Measure 15 has a pizzicato (pizz.) triplet of eighth notes (F4, G4, A4) marked *p*. Measure 16 has a slur over eighth notes (A4, B4, C5, B4, A4, G4, F4) marked *cresc.*. Measure 17 has a slur over eighth notes (F4, G4, A4, B4) marked *f*.  
Measure 18 has a slur over eighth notes (A4, B4, C5, B4, A4, G4, F4) marked *f*.  
Measure 19 has a slur over eighth notes (F4, G4, A4, B4) marked *f*.

BCI *p cresc.* *f*

Vb *p* *cresc.* *f* *p cresc.* *f*

VI *p* *cresc.* *f* *p cresc.* *f*

Va *p* *cresc.* *f* *pizz.* *p cresc.* *f* *arco*

Vc *p cresc.* *f*

20

Fl *f*

Ob *f*

BCl *p* *f* *p* *cresc.* *f*

VI *p cresc.* *f*

Va *p* *f* *p* *f*

This musical score page, titled "COLLOQVIVM" and numbered "34", features seven staves for different instruments: Flute (Fl), Oboe (Ob), Bassoon (BCL), Clarinet (Cb), Violin (Vl), Viola (Va), and Violoncello (Vc). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute part begins with a melodic line in the first measure. The Oboe part features a triplet of eighth notes in the first measure, followed by a 7-measure phrase, and then a dynamic marking of *p*. The Bassoon part starts with a 5-measure phrase, followed by a triplet, and then a 5-measure phrase with a dynamic marking of *p*. The Clarinet part begins with a 3-measure phrase, followed by a 3-measure phrase, and then a 5-measure phrase with a dynamic marking of *p*. The Violin part starts with a 3-measure phrase, followed by a 3-measure phrase, and then a 3-measure phrase with a dynamic marking of *f*. The Viola part begins with a 3-measure phrase, followed by a 3-measure phrase, and then a 3-measure phrase with a dynamic marking of *f*. The Violoncello part starts with a 3-measure phrase, followed by a 3-measure phrase, and then a 3-measure phrase with a dynamic marking of *p cresc.*. The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *cresc.*, *f*) to guide the performance.



Musical score for measures 25-28, featuring Flute (Fl), Oboe (Ob), Bassoon (BCL), Violin (Vb), Viola (VI), and Violoncello (Vc). The score includes dynamic markings (*p*, *f*, *cresc.*, *mp*) and articulation (accents, slurs). Fingerings (3, 5) and bowings (6) are indicated. A box containing the number 25 is located at the top left of the Flute staff.

**Flute (Fl):** Measure 25 starts with a rest, followed by a half note *p* (finger 3), a quarter note *p* (finger 3), and a half note *p* (finger 3). Measure 26 begins with a half note *f* (finger 3), followed by a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3). Measure 27 contains a half note *f* (finger 3), a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3). Measure 28 has a half note *f* (finger 3), a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3).

**Oboe (Ob):** Measure 25 starts with a rest, followed by a half note *p* (finger 3), a quarter note *p* (finger 3), and a half note *p* (finger 3). Measure 26 begins with a half note *f* (finger 3), followed by a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3). Measure 27 contains a half note *f* (finger 3), a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3). Measure 28 has a half note *f* (finger 3), a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3).

**Bassoon (BCL):** Measure 25 starts with a rest, followed by a half note *p* (finger 5), a quarter note *p* (finger 5), and a half note *p* (finger 5). Measure 26 begins with a half note *cresc.* (finger 3), followed by a quarter note *cresc.* (finger 3), a quarter note *cresc.* (finger 3), and a half note *f* (finger 3). Measure 27 contains a half note *f* (finger 3), a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3). Measure 28 has a half note *f* (finger 3), a quarter note *f* (finger 3), a quarter note *f* (finger 3), and a half note *f* (finger 3).

**Violin (Vb):** Measure 25 starts with a rest, followed by a half note *p* (finger 3), a quarter note *p* (finger 3), and a half note *p* (finger 3). Measure 26 begins with a half note *mp* (finger 3), followed by a quarter note *mp* (finger 3), a quarter note *mp* (finger 3), and a half note *mp* (finger 3). Measure 27 contains a half note *mp* (finger 3), a quarter note *mp* (finger 3), a quarter note *mp* (finger 3), and a half note *mp* (finger 3). Measure 28 has a half note *mp* (finger 3), a quarter note *mp* (finger 3), a quarter note *mp* (finger 3), and a half note *mp* (finger 3).

**Viola (VI):** Measure 25 starts with a rest, followed by a half note *p* (finger 3), a quarter note *p* (finger 3), and a half note *p* (finger 3). Measure 26 begins with a half note *cresc.* (finger 3), followed by a quarter note *cresc.* (finger 3), a quarter note *cresc.* (finger 3), and a half note *f* (finger 6). Measure 27 contains a half note *f* (finger 6), a quarter note *f* (finger 6), a quarter note *f* (finger 6), and a half note *f* (finger 6). Measure 28 has a half note *f* (finger 6), a quarter note *f* (finger 6), a quarter note *f* (finger 6), and a half note *f* (finger 6).

**Violoncello (Vc):** Measure 25 starts with a rest, followed by a half note *p* (finger 3), a quarter note *p* (finger 3), and a half note *p* (finger 3). Measure 26 begins with a half note *cresc.* (finger 5), followed by a quarter note *cresc.* (finger 5), a quarter note *cresc.* (finger 5), and a half note *f* (finger 5). Measure 27 contains a half note *f* (finger 5), a quarter note *f* (finger 5), a quarter note *f* (finger 5), and a half note *f* (finger 5). Measure 28 has a half note *f* (finger 5), a quarter note *f* (finger 5), a quarter note *f* (finger 5), and a half note *f* (finger 5).



This musical score page contains seven staves for woodwinds and strings. The instruments are Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (Vb), Viola (VI), Violoncello (Vc), and Double Bass (Va). The music is in 7/8 time and features a variety of dynamics and articulations. The Flute part begins with a triplet and a *p* dynamic, followed by a *cresc.* 5. The Oboe part starts with *p cresc.*, followed by a triplet *f*, then *p* 3, and ends with a triplet *cresc.* 3. The Bass Clarinet part has a triplet *p cresc.* 3. The Violin part starts with a triplet *p* 3 *cresc.*, followed by *f* and *p*, and ends with a triplet *cresc.* 3. The Viola part begins with *p* and ends with a triplet *cresc.* 3. The Violoncello part starts with *arco* and a triplet, followed by *p cresc.*, a triplet, *f*, *p*, and ends with *cresc.* 3. The Double Bass part is not explicitly labeled but follows the same rhythmic and dynamic patterns as the other instruments.

35

Fl

Ob

BCl

Vl

Va

Vc

*f*

*p*

*cresc.*

*f*

*pizz.*

*arco*

*cresc.*

*f*

*f*

*p*

*cresc.*

*f*

Ob

BCl

Vb

VI

Vc

*p* *cresc.* *f*

*f*

*f*

*pizz.*

40

Fl

Ob

BCl

Vb

Va

Vc

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *f*

*p* *cresc.* *f*

*p* *f*

45

Fl I: *f*

BCl: *p cresc.* *f*

VI: *p cresc.* *f*

Va: *pizz.* *p cresc.* *f*

Vc: *p* *cresc.* *f*

Detailed description: This system contains five staves. Flute I (Fl I) starts with a forte (*f*) dynamic. Bass Clarinet (BCl) enters with a piano (*p*) dynamic, gradually increasing (*cresc.*) to forte (*f*). Violin I (VI) and Viola (Va) also start piano (*p*) and increase to forte (*f*). The Viola part is marked *pizz.* (pizzicato). Violoncello (Vc) plays a triplet pattern, starting piano (*p*) and increasing to forte (*f*).

Ob: *p* *f*

BCl: *p* *f*

Vb: *p* *f* *p*

VI: *p* *f*

Vc: *pizz.* *p*

Detailed description: This system contains five staves. Oboe (Ob) starts piano (*p*) and increases to forte (*f*). Bass Clarinet (BCl) starts piano (*p*) and increases to forte (*f*). Violoncello (Vb) plays a triplet pattern, starting piano (*p*), increasing to forte (*f*), and then returning to piano (*p*). Violin I (VI) starts piano (*p*) and increases to forte (*f*). Violoncello (Vc) starts with a triplet pattern, marked *pizz.* (pizzicato) and piano (*p*).

50

Ob: *p* *f* *p cresc.* *f*

Vb: *f* *cresc.*

Va: *arco* *p cresc.* *f*

Vc: *f* *arco* *p* *f*

Ob: *p*

Vb: *f* *p* *f*

VI: *p* *f* *p*

Va: *f* *p* *f*

Vc: *p* *f*

55

Ob  
*cresc.* *f* *p* *f*

BCl  
*p cresc.* *f* *p* *cresc.* *f*

Vb  
*p* *cresc.* *f*

VI  
*cresc.* *f* *pizz.* *p* *arco* *f*

Va  
*pizz.* *p*

Vc  
*pizz.* *p*



Musical score for measures 59 and 60, featuring parts for Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Violin (Vb), Violin (Vl), and Violoncello (Vc). The score includes dynamic markings such as *p*, *cresc.*, and *f*, as well as articulation like *arco* and various ornaments like slurs and triplets.

Measure 59:  
Fl: *p* (with slurs and accents), *f*  
Ob: *p cresc.*, *f*  
BCl: *p* (with triplet)  
Vb: *p cresc.*, *f*, *p*, *cresc.*  
Vl: *p cresc.* (with triplet), *f* (with triplet)  
Vc: *p*, *f* (with triplet)

Measure 60:  
Fl: *f*  
Ob: *f*  
BCl: *p* (with triplet)  
Vb: *p*, *cresc.*  
Vl: *f*  
Vc: *arco*, *p cresc.* (with quintuplet)

COLLOQVIVM

This musical score page contains seven staves for the instruments: Flute (Fl), Oboe (Ob), Bassoon (BCl), Violin (Vb), Viola (VI), Violoncello (Vc), and Double Bass (Va). The music is written in treble clef for Flute, Oboe, Violin, and Viola, and bass clef for Bassoon, Violoncello, and Double Bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into three measures. The first measure shows the beginning of the piece with various dynamics and articulations. The second measure features a prominent crescendo from piano (*p*) to forte (*f*) in several parts, with triplets and slurs. The third measure continues the development, including a section for the Double Bass marked *arco* and *f*. The score includes numerous musical notations such as slurs, triplets, and dynamic markings.

65

Flute (Fl): *p cresc.* (triplets), *f* (triplets), *f* (triplets)

Oboe (Ob): *f* (triplets)

Bassoon (Bcl): *p cresc.* (triplets), *f* (triplets), *f* (triplets)

Violin (Vb): *p cresc.* (triplets), *f* (triplets), *f* (triplets), *p cresc.* (triplets), *f* (triplets)

Violin (VI): *f* (triplets), *f* (triplets)

Viola (Va): *f* (triplets)

Violoncello (Vc): *p cresc.* (triplets), *f* (triplets), *pizz.* (triplets), *f* (triplets), *arco* (triplets)

This musical score page, titled "COLLOQVIVM" and numbered "46", features seven staves of music. The instruments are: Flute (Fl), Oboe (Ob), Bass Clarinet (BCL), Bassoon (Vb), Violin (VI), Viola (Va), and Violoncello (Vc). The score is written in 7/8 time and includes various musical notations such as triplets, dynamics (p, cresc., f), and articulation (arco, pizz.).

**Flute (Fl):** Starts with a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamics range from *p cresc.* to *f*.

**Oboe (Ob):** Mirrors the flute's initial triplet pattern. Dynamics range from *p cresc.* to *f*.

**Bass Clarinet (BCL):** Features a triplet of eighth notes in the first measure, followed by a half note, and then a triplet of eighth notes. Dynamics range from *p cresc.* to *f*.

**Bassoon (Vb):** Features a triplet of eighth notes in the first measure, followed by a half note, and then a triplet of eighth notes. Dynamics range from *p cresc.* to *f*.

**Violin (VI):** Features a triplet of eighth notes in the first measure, followed by a half note, and then a triplet of eighth notes. Dynamics range from *p cresc.* to *f*.

**Viola (Va):** Starts with a half note, followed by a half note, and then a half note. Dynamics range from *p cresc.* to *f*. Includes an *arco* marking and a quintuplet in the final measure.

**Violoncello (Vc):** Features a triplet of eighth notes in the first measure, followed by a half note, and then a triplet of eighth notes. Dynamics range from *p cresc.* to *f*. Includes *pizz.* and *arco* markings.

# Slender Rose

(1997)

for Javanese Gamelan

(slendro tuning, 10 players)

by Anthony Mosakowski



## Contents

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## Instrumentation

Bonang Panerus  
Bonang Barung  
Peking (Saron Panerus)  
Saron Barung  
Saron Demung  
Slenthem  
Kendang Kalih  
Kethuk & Kempyang  
Kenong  
Gongs

**Duration:** approximately 8 minutes

**Performance Note:** The initial  $\circ$  in the Kendang Kalih part indicates a rest.

**Acknowledgement:** The cipher notation version of this score was produced using the  $\LaTeX$  document preparation system developed by the computer scientist Leslie Lamport to facilitate the production of complex (especially scientific and mathematical) documents. I am greatly indebted to my friend Rob Talbot for first of all introducing me to  $\LaTeX$  as a possible means of producing all of the dots and lines necessary for cipher notation and secondly for patiently and generously helping and guiding me through the process of producing this score.

# Slender Rose

(1997)

Anthony Mosakowski

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Bonang Panerus . 125351 . 613.23 . 656.252. 536.13 . 132562 . 615.26 . 331.315. 226.16 .  
 Bonang Barung . 125351 . 613.23 . 656.252. 536.13 . 132.56 . 261.526. 331.31 . 522616 .  
 Peking . 1 2 5 . 3 5 . . 1 6 1 . 3 2 3 . 6 5 6 . 2 5 . . 2 5 3 . 6 1 . .  
 Saron Barung . 125 3 . 51 6 1̇ . 3 2 3 . 656 2 . 52 5 36 . 1 3 . . 132 5 . 62 6 1̇ .  
 Saron Demung . 125 3 . 51 6 1̇ . 3 2 3 . 656 2 . 52 5 36 . 1 3 . . 132 5 . 62 6 1̇ .  
 Slenthem . 1 2 5 . 3 5 . . 1 6 1 . 3 2 3 . 6 5 6 . 2 5 . . 2 5 3 . 6 1 . .  
 Kendang Kalih o b ṗ . ' . b . ṫ . ' . b ' p ṫ . t ' . p . p ' . . ṫ . ' . b ' ḃ . ' . p . . r  
 Kethuk & Kempyang . o + o . . + o . . + o + o . . + o + o . . + o . . + o . . + o . .  
 Kenong . . . . i . . . . 2 . . . . 5 . . . . 3 . . . . 5 . . . . . . . .  
 Gongs G . . . . i . . . . (2) . . . . 5 . . . . 3 . . . . . . . . . . . . G

10

15

B P 562.33 . 315.12 . 216565 . 323.35 . 121.125. 656.63 . 253.21 . 115.256.  
 B B 562.33 . 315.122. 165.65 . 323.35 . 121.12 . 565663 . 253.21 . 115.256.  
 Pkg 3 1 3 . 2 5 6 . 2 6 1 . 5 2 . . 6 3 3 . 1 3 . . 1 5 2 . 2 6 1 .  
 SB 5 2 6 . 331 3 . 15 2 26 . 1 6 . . 562 3 . 33 1 5 . 1 2 2 . 165 6 .  
 SD 5 2 6 . 331 3 . 15 2 26 . 1 6 . . 562 3 . 33 1 5 . 1 2 2 . 165 6 .  
 Sln 3 1 3 . 2 5 6 . 2 6 1 . 5 2 . . 6 3 3 . 1 3 . . 1 5 2 . 2 6 1 .  
 Kdg ṫ p t b ' . p . ' . t ṫ b ' . ' b . . ' . p p t ṫ b t . t ' . p ' . ' . ' b . . ' .  
 K&K + o + . . o + . . o + o . . + o . . + o + o . . + o + o . . + o . . + o . .  
 Kng . . . i . . . 6 . . . . i . . . . 3 . . . . 2 . . . . 3 . . . . . . . .  
 Gng . . . i . . . 6 . . . . i . . . . 3 . . . . (2) . . . . . . . . . . 3

## Slender Rose

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BP 663 52 . 231151 .  $\overline{5_6 \cdot 6_6 \cdot 3_3}$  . . .  $3_3 \cdot 2_2 \cdot$  . . .  $3_3 \cdot$  . . .  $i_1 \cdot \overline{i_1 \cdot 2_2}$  . . .  $6_6 \cdot$  . . .  
 BB 663 52 . 231151 .  $\overline{2_2 \cdot 6_6 \cdot 6_6}$  . . .  $2_2 \cdot$  . . .  $i_1 \cdot$  . . .  $\overline{6_6 \cdot 6_6 \cdot 6_6}$  . . .  $3_3 \cdot 3_3 \cdot$  . . .  $5_6 \cdot$  . . .  
 Pkg 6 5 6 . 2 3 . . . 3 3 1 . . . 5 1 . . . 2 2 1 . . . 6 5 6 . . . 5 3 2 . . . 3 3 . . .  
 SB 53 2 33 . 5 1 . . . 211 2 .  $\overline{56 5 \cdot 6}$  . . . 6 3 2 . . . 532 1 .  $\overline{11 5 \cdot 25}$  . . . 6 6 . . .  
 SD 53 2 33 . 5 1 . . . 211 2 .  $\overline{56 5 \cdot 6}$  . . . 6 3 2 . . . 532 1 .  $\overline{11 5 \cdot 25}$  . . . 6 6 . . .  
 Sln 6 5 6 . 2 3 . . . 3 3 1 . . . 5 1 . . . 2 2 1 . . . 6 5 6 . . . 5 3 2 . . . 3 3 . . .  
 Kdg b p  $\overline{pb}$  ' t . . .  $\overline{t}$  . ' p ' . . . ' . . . ' . . .  $\overline{pb}$  ' . . . b p . . . ' . . . t . . . t ' . . . p . . . ' . . .  
 K&K o + o . . . + o . . . + o . . . + o . . . + o . . . + o . . . + o . . . + o . . . + o . . . + o . . .  
 Kng . . . 6 . . . 5 . . . 6 . . . 6 . . . 6 . . . 2 . . . 5 . . . 5 . . . 5 . . . 5 . . . 5 . . .  
 Gng . . . 6 . . . 5 . . . 5 . . . 6 . . . 6 . . . (2) . . . 6 . . . 6 . . . 6 . . . 6 . . . 6 . . . G

25

30

BP  $i_1 \cdot 5_6 \cdot$  . . .  $5_6 \cdot$  . . .  $5_6 \cdot$  . . .  $\overline{6_6 \cdot 3_3 \cdot 3_3}$  . . .  $5_6 \cdot$  . . .  $2_2 \cdot$  . . .  $2_2 \cdot$  . . .  $3_3 \cdot$  . . .  $i_1 \cdot$  . . .  $i_1 \cdot$  . . .  
 BB .  $2_2 \cdot$  . . .  $3_3 \cdot$  . . .  $\overline{i_1 \cdot i_1 \cdot 2_2}$  . . .  $6_6 \cdot 6_6 \cdot$  . . .  $5_6 \cdot$  . . .  $5_6 \cdot$  . . .  $6_6 \cdot$  . . .  $6_6 \cdot$  . . .  $3_3 \cdot 3_3 \cdot$  . . .  
 Pkg 5 1 2 . . . 1 1 . . . 2 5 6 . . . 5 6 6 . . . 3 2 5 . . . 3 2 . . . 3 2 . . . 1 1 1 . . . 5 2 . . .  
 SB 635 2 .  $\overline{23 1 \cdot 1}$  . . . 5 1 5 . . . 266 3 .  $\overline{63 2 \cdot 21}$  . . . 3 5 . . . 3 5 . . . 1 . . . 1 . . . 5 . . . 5 . . .  
 SD 635 2 .  $\overline{23 1 \cdot 1}$  . . . 5 1 5 . . . 266 3 .  $\overline{63 2 \cdot 21}$  . . . 3 5 . . . 3 5 . . . 1 . . . 1 . . . 5 . . . 5 . . .  
 Sln 5 1 2 . . . 1 1 . . . 2 5 6 . . . 5 6 6 . . . 3 2 5 . . . 3 2 . . . 3 2 . . . 1 1 1 . . . 5 2 . . .  
 Kdg ' p b ' b  $\overline{b}$  . . . ' p . . .  $\overline{tt}$  ' . . . t . . .  $\overline{p}$  p ' . . . b b . . . ' . . . b . . . p . . . t . . . ' . . .  
 K&K + o + . . . o + . . . o + . . . o + . . . + o . . . + o . . . + o . . . + o . . . + o . . . + o . . . + o . . .  
 Kng . . . 2 . . . 5 . . . 6 . . . 6 . . . 6 . . . 3 . . . 3 . . . 1 . . . 1 . . . 3 . . . 3 . . . 1 . . .  
 Gng . . . (2) . . . 5 . . . 5 . . . 5 . . . 3 . . . 3 . . . 6 . . . 6 . . . 6 . . . 6 . . . 6 . . . 6 . . . 1



35

40

BP	$2_2$	...	$6_6$	$6_6$	...	$5_5$	...	$2_2$	...	$1_1$	$5_5$	...	$2_2$	...
BB	$5_5$	...	$2_2$	...	$1_1$	...	$2_2$	...	$6_6$	...	$6_6$	...	$6_6$	...
Pkg	5 6 6	...	6 3 5	...	2 2 3	...	1 1	...	5 1 5	...	2 6	...	6 3 6	...
SB	...	1	...	...	...	6	...	2	...	...	...	...	3	...
SD	...	1	...	...	...	6	...	2	...	...	...	...	3	...
SIn	5 6 6	...	6 3 5	...	2 2 3	...	1 1	...	5 1 5	...	2 6	...	6 3 6	...
Kdg	t' p	...	p b	...	...	b	...	t	...	p	...	t	...	...
K&K	+ o +	...	o + o	...	+	o +	...	o + o	...	+	o +	...	o +	...
Kng	3	...	2	...	5	...	6	...	2	...	6	...	1	...
Gng	...	3	...	...	...	...	3	...	(2)	...	...	...	...	G

45

BP	$3_3$	$1_1$	$1_1$	...	$2_2$	...	$6_6$	...	$3_3$	...	$5_5$	$2_2$	$1_1$	...	$5_5$	...	$5_5$	...		
BB	$3_3$	$3_3$	$5_5$	...	$2_2$	...	$5_5$	...	$2_2$	...	$3_3$	$1_1$	$1_1$	...	$2_2$	$6_6$	...	$6_6$	...	
Pkg	1 3 5	...	1 5	...	1	...	6	...	2	...	3	...	6	...	3	...	6	...	5	...
SB	...	6	...	...	3	...	...	...	...	...	...	...	6	...	...	...	...	...	5	...
SD	...	6	...	...	3	...	...	...	...	...	...	...	6	...	...	...	...	...	5	...
SIn	1 3 5	...	1 5	...	1	...	6	...	2	...	3	...	6	...	3	...	6	...	5	...
Kdg	$\sqrt{bp}$	...	$\sqrt{t}$	...	b	...	$\sqrt{t}$	...	b	...	t	...	p	...	t	...	t	...	t	...
K&K	$\overline{o+o}$	...	$\overline{o+o}$	...	o + o	...	$\overline{+o+}$	...	$\overline{o+o}$	...	o + o	...	$\overline{o+o}$	...	o + o	...	+	...	+	...
Kng	2	...	...	...	6	...	3	...	3	...	1	...	3	...	1	...	5	...	2	...
Gng	6	...	(2)	...	6	...	1	...	...	...	5	...	(2)	...	6	...	...	...	6	...





Slender Rose

85

BP 3 2 1 6̇ 6 . . 5̇ 2 . . . 1 1̇ . 5̇ 2 . 3 6 . . . 2 1̇ 1 5 . 2 3 . . .

BB 1 1̇ 5 . . 6̇ 3 . . . 2 3 . . 5̇ 1 . 6̇ 6 . . . 3 2 3 5 . . 1 6 . . . 6̇ 3

Pkg 125 3 . 51 6 1̇ . 3 2 3 . 656 2 . 52 5 36 . 1 3 . . . 1 325 . 6 2 6̇ .

SB 1 253 . 5 1 6̇ . 1 3 2 . 36 5 6 . 2 5 2 . . 5 36 . . . 1 3 13 . 2 5 . .

SD 125 3 . 51 6 1̇ . 3 2 3 . 656 2 . 52 5 36 . 1 3 . . . 1 325 . 6 2 6̇ .

Sln 51 253 . 5 1 6̇ . 1 3 2 . 36 5 6 . 2 5 2 . . 5 36 . . . 1 3 13 . 2 5 . .

Kdg τ . p p̄ τ . b b . . . τ . b . . . p . τ . t . . . τ . . . τ . p . .

K&K o + . . . o . o . o . o . . . τ . . . o . . . + . . . τ . . . o . . . τ . . .

Kng 6 . . . . 6 . . . 3 . . . 5 . . . . 2 . . . 2 . . . 3 . . . . . 1 . .

Gng . . . . . 1 . 1 . (2) . . . . G . 6 . . . . . 5 . 6 . . . 3 . (2)

90

BP 6 5 . . . 5 3 . 6̇ 1 . 3 6̇ . . . . 2̇ . . . . 5̇ 6̇ . 1 3 . . . . . 6̇ 1 5 2

BB . . 1 2 . 5 1 . 3 2 . . . 5 5̇ 5̇ . 1 3 . . . . . 2 5̇ 1 3 3 1 . 2

Pkg 1 5 2 . 63 3 1 . 3 1 5 . 2 26 . . . 1 6 56 . 2 3 . . 33 1 5 . 1 5 . .

SB 62 6 1 . 5 2 . . . 633 1 . 31 5 2 . 2 6 1 . 656 2 . 33 3 15 . 2 6 . .

SD 1 5 2 . 63 3 1 . 3 1 5 . 2 26 . . . 1 6 56 . 2 3 . . 33 1 5 . 2 5 . .

Sln 62 6 1 . 5 2 . . . 633 1 . 31 5 2 . 2 6 1 . 656 2 . 33 3 15 . 1 6 . .

Kdg p . b̄ τ . . . . τ . b . . . . τ . . . . p . τ . . . . τ . . . . τ . t .

K&K τ . . . . τ . o . . . . τ . o . . . . τ . o . . . . τ . . . . τ . . . . τ . . . .

Kng . 1 . . . . . 5 . . . . . 5 . . . . . 1 . . . . . 5 . . . . . 2 . . . . . 6 . . .

Gng . . . . . G 3 (2) . 1 1 . . 1 5 (2) . G 6 6 . 6 3 5 . (2)(2) . . 3 1 1 .

95

100

BP	• 1 ♠ 3	1 5 • 2	1 • 6 5	3 3 2 1	• • 5 ♠	♠ 2 1 5	• 6 ♠ 2	1 1 5 2 <sub>3</sub>
BB	♠ 6 3 3	• 1 2 •	6 5 3 2	5 1 • •	1 ♠ ♠ 5	1 1 • 2	♠ 3 2 3	5 ♠ 6 •
Pkg	3 233	• 5 1 2 •	1 1 2 •	6 6 5 6 •	6 3 2 •	5 32 •	1 1 15 •	2 5 • •
SB	323 3	• 5 1 2 • 1 •	1 2 5 •	6 5 6 •	3 2 5 3 2 •	1 1 • •	1 5 2 5 •	6 6 7 •
SD	3 233	• 5 1 2 •	1 1 2 •	6 6 5 6 •	6 3 2 •	5 3 2 •	1 1 15 •	2 5 • •
Sln	3 2 3 3	• 5 1 2 • 1 •	1 2 5 •	6 5 6 •	3 2 5 3 2 •	1 1 • •	1 5 2 5 •	6 6 7 •
Kdg	• • • •	• ♠ bp •	b p ♠ p •	• • • ♠ •	• • • •	• b • •	b ♠ p •	p • ♠ ♠
K&K	+ ♠ ♠ •	• o o ♠ ♠ •	o + • ♠ o + o •	+ ♠ ♠ •	+ ♠ ♠ •	o o ♠ •	o o o o •	+ o • •
Kng	6 • • •	• 3 • 6	• 3 • •	2 2 1 •	• 3 • 5	• 1 • •	• • 5 •	• 1 • •
Gng	G 1 • •	5 (2) 6 •	6 3 • •	6 3 (2) •	(2) 1 • •	• 3 • G	• 1 • •	• 5 • 1

105

BP	6 • 2 1	1 5 • •	• • • •	• 2 • •	• 3 • •	• • • •	• • • •	• 5 • •
BB	3 2 3 5	• • • •	• 1 • 6	• • • •	• • • •	• • • •	• 3 • •	• • • •
Pkg	6 6 6 3	• 5 2 • •	2 3 1 1 •	5 1 5 2 •	6 6 3 •	6 3 2 2 •	1 3 5 1 5 •	3 5 • •
SB	3 5 2 •	2 3 1 1 •	5 1 5 •	2 6 6 •	• 3 6 3 2 •	2 1 • •	3 5 1 5 •	2 6 • •
SD	6 6 6 3	• 5 2 • •	2 3 1 1 •	5 1 5 2 •	6 6 3 •	6 3 2 2 •	1 3 5 1 5 •	6 3 • •
Sln	3 5 2 •	2 3 1 1 •	5 1 5 •	2 6 6 •	• 3 6 3 2 •	2 1 • •	3 5 1 5 •	1 6 • •
Kdg	• t •	♠ p •	• b •	• ♠ ♠ •	t • ♠ p •	• p ♠ •	• • • •	• • • •
K&K	♠ ♠ + + •	• o + • •	♠ ♠ o o •	♠ o + ♠ •	+ ♠ ♠ •	♠ ♠ ♠ ♠ •	♠ o o o o •	+ + • •
Kng	6 • • •	• • • • 2	• • • • 3	• • • • 6	• • • •	• • • • 3	• • • • 6	• • • • 5
Gng	• • • •	• • • • 6	• • • • (2)	• • • • 3	• • • • 6	• • • • 3	• • • • 6	• • • • G

110

## Slender Rose

116

BP  $\overline{111 \cdot 11_1} \cdot \overline{22^2 \cdot 2^2_2} \cdot \overline{55^5 \cdot 5^5_5} \cdot \overline{33^3 \cdot 3^3_3} \cdot \overline{55^5 \cdot 5^5_5} \cdot \overline{111 \cdot 11_1} \cdot \overline{66^6 \cdot 6^6_6} \cdot \overline{111 \cdot 11_1} \cdot$   
 BB  $\overline{5^5_5} \cdot \overline{5^5_5} \cdot \overline{2^2_2} \cdot \overline{2^2_2} \cdot \overline{2^2_2} \cdot \overline{5^5_5} \cdot \overline{5^5_5} \cdot \overline{3^3_3} \cdot \overline{3^3_3} \cdot \overline{3^3_3} \cdot$   
 Pkg  $\overline{111 \cdot 11_1} \cdot \overline{222 \cdot 22_2} \cdot \overline{555 \cdot 55_5} \cdot \overline{333 \cdot 33_3} \cdot \overline{555 \cdot 55_5} \cdot \overline{111 \cdot 11_1} \cdot \overline{666 \cdot 66_6} \cdot \overline{111 \cdot 11_1} \cdot$   
 SB 5 5 5 . 5 5 . 2 2 2 . 2 2 . 5 5 5 . 5 5 . 3 3 3 . 3 3 .  
 SD  $\overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot \overline{3 \cdot 3} \cdot \overline{3 \cdot 3} \cdot \overline{3 \cdot 3} \cdot \overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot$   
 Sln  $\overline{2 \cdot 2} \cdot \overline{2 \cdot 2} \cdot \overline{2 \cdot 2} \cdot \overline{5 \cdot 5} \cdot \overline{5 \cdot 5} \cdot \overline{5 \cdot 5} \cdot$   
 Kdg  $\overline{b \cdot 1} \overline{p \cdot 1} \overline{b \cdot 1} \overline{p \cdot 1} \overline{b \cdot 1} \overline{p \cdot 1} \overline{b \cdot 1} \overline{p \cdot 1} \overline{b \cdot 1} \overline{p \cdot 1}$   
 K&K o o o . + + + . + + + . o o o . o o o . o o o .  
 Kng . . 5 . . 5 . . 5 . . 5 . . 5 . . 5 . . 6 . . 6 . .  
 Gng . . 5 . . 5 . . 5 . . 5 . . 5 . . 6 . . 6 . .

120

BP  $\overline{33^3 \cdot 3^3_3} \cdot \overline{22^2 \cdot 2^2_2} \cdot \overline{33^3 \cdot 3^3_3} \cdot \overline{66^6 \cdot 6^6_6} \cdot \overline{55^5 \cdot 5^5_5} \cdot \overline{66^6 \cdot 6^6_6} \cdot \overline{22^2 \cdot 2^2_2} \cdot \overline{55^5 \cdot 5^5_5} \cdot$   
 BB  $\overline{6^6_6} \cdot \overline{6^6_6} \cdot \overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot \overline{3^3_3} \cdot \overline{3^3_3} \cdot \overline{3^3_3} \cdot \overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot$   
 Pkg  $\overline{333 \cdot 33_3} \cdot \overline{222 \cdot 22_2} \cdot \overline{333 \cdot 33_3} \cdot \overline{666 \cdot 66_6} \cdot \overline{555 \cdot 55_5} \cdot \overline{666 \cdot 66_6} \cdot \overline{222 \cdot 22_2} \cdot \overline{555 \cdot 55_5} \cdot$   
 SB  $\overline{6^6_6} \cdot \overline{6^6_6} \cdot \overline{6^6_6} \cdot \overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot \overline{3 \cdot 3} \cdot \overline{3 \cdot 3} \cdot \overline{1 \cdot 1} \cdot \overline{1 \cdot 1} \cdot$   
 SD  $\overline{1 \cdot 1} \cdot \overline{3 \cdot 3} \cdot \overline{3 \cdot 3} \cdot \overline{3 \cdot 3} \cdot \overline{2 \cdot 2} \cdot \overline{2 \cdot 2} \cdot \overline{2 \cdot 2} \cdot \overline{5 \cdot 5} \cdot$   
 Sln  $\overline{5 \cdot 5} \cdot \overline{5 \cdot 5} \cdot \overline{6 \cdot 6} \cdot \overline{6 \cdot 6} \cdot \overline{6 \cdot 6} \cdot \overline{6 \cdot 6} \cdot \overline{2 \cdot 2} \cdot$   
 Kdg  $\overline{b \cdot 1} \overline{1 \cdot 1} \overline{1 \cdot 1} \overline{1 \cdot 1} \overline{1 \cdot 1} \overline{1 \cdot 1} \overline{p \cdot 1} \overline{1 \cdot 1} \overline{p \cdot 1} \overline{1 \cdot 1} \overline{p \cdot 1} \overline{1 \cdot 1} \overline{p \cdot 1}$   
 K&K o o o . + + + . o o o . o o o . + + + . o o o . o o o .  
 Kng 6 . . . . 6 . . 6 . . . . 2 . . . . 2 . . . . 2 . . . .  
 Gng 6 . . . . 6 . . 6 . . . . (2) . . . . (2) . . . . (2) . .

125



# Transcription Key and Notes

The transcription key consists of ten rows, each representing an instrument. The notes are written on a five-line staff, and numbers 1 through 6 are placed below the notes to indicate their approximate pitch equivalents. Some instruments also have letters (a-g) or symbols (b, p, x, o) placed below the notes to indicate specific rhythmic or articulation markings.

- Bonang Panerus:** Notes on a treble clef staff. Numbers 2, 3, 5, 6, 1, 2, 3, 5, 6, 1 are placed below the notes.
- Bonang Barung:** Notes on a bass clef staff. Numbers 2, 3, 5, 6, 1, 2, 3, 5, 6, 1 are placed below the notes.
- Peking:** Notes on a treble clef staff. Numbers 6, 1, 2, 3, 5, 6, 1 are placed below the notes.
- Saron Barung:** Notes on a treble clef staff. Numbers 6, 1, 2, 3, 5, 6, 1 are placed below the notes.
- Saron Demung:** Notes on a bass clef staff. Numbers 6, 1, 2, 3, 5, 6, 1 are placed below the notes.
- Slenthem:** Notes on a bass clef staff. Numbers 6, 1, 2, 3, 5, 6, 1 are placed below the notes.
- Kendang Kalih:** Notes on a bass clef staff. Letters b, p, dha, dhung, tong, ket, tak are placed below the notes.
- Kethuk & Kempyang:** Notes on a bass clef staff. Letters +, kethuk, kempyang are placed below the notes.
- Kenong:** Notes on a bass clef staff. Numbers 2, 3, 5, 6, 1 are placed below the notes.
- Gongs:** Notes on a bass clef staff. Letters a, g, (2), suwukan, kempul are placed below the notes.

This key shows the approximate equivalents of the notes of the Durham *gamelan* in standard staff notation. The reference pitch 1 is actually closer to C#D<sup>b</sup> than to C. In addition to this, there seems to be a significant variance in tuning between instruments, despite the impression of their being in tune when played together. No attempt has been made to show all of these differences in tuning, neither between the instruments nor to the reference pitch.

The transcription then is not exact on the pitch level, although rhythmically it is directly equivalent to the cipher notation. It should be thought of as a rough guide to the piece, graphically depicting the rhythm, melodic contour, and the "intervals" and "harmonies" of the music in a way that the cipher notation may not for those unaccustomed to reading it.



# Slender Rose

Anthony Mosakowski

*Delicately* ♩ = 72

5

Bonang Pareris

Bonang Barung

Peking

Saron Barung

Saron Demung

Slenthem

Kendang Kalih

Kethuk & Kempyang

Kenong

Gongs

This musical score is arranged in two systems of ten staves each. The first system includes staves for guitar (BP, BB) and piano (Pkg, SB, SD, Sin). The second system includes staves for guitar (Kdg, K&K) and piano (Kng, Cng). The score features various musical notations such as notes, rests, and articulation marks. Measure numbers 10 and 11 are indicated in circles at the beginning of the first and second systems, respectively. The piano part uses a variety of clefs: treble clef for Pkg, SB, and Sin; bass clef for SD, Kng, and Cng; and a grand staff (treble and bass clefs) for K&K. The guitar part uses standard six-string guitar clefs: treble clef for BP and BB; and a combination of treble and bass clefs for Kdg and K&K. The piano part includes dynamic markings like 'x' and 'p'.

20

BP  
BB  
Pkg  
SB  
SD  
Sin  
Kdg  
K&K  
Kng  
Cng

Detailed description of the musical score: The score consists of ten staves, each representing a different instrument. The first two staves (BP and BB) are in treble clef and feature complex rhythmic patterns with many sixteenth and thirty-second notes, including slurs and accents. The next four staves (Pkg, SB, SD, Sin) are in various clefs (treble and bass) and show more melodic lines with some slurs. The last four staves (Kdg, K&K, Kng, Cng) are in various clefs and feature simpler, more sustained notes, often with slurs and some articulation marks like 'x' and 'y'. The overall texture is dense and rhythmic.

28

30

This musical score is arranged in ten staves, each labeled with an instrument name: BP, BB, Pkg, SB, SD, Sln, Kdg, K&K, Kng, and Gng. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first two staves (BP and BB) feature circled measure numbers 28 and 30. The score is written in a standard musical notation style with a common time signature.

This musical score is for guitar and consists of ten staves, each labeled with a guitar part: BP, BB, Pkg, SB, SD, Sln, Kdg, K&K, Kng, and Cng. The score is written in a single system with ten systems of staves. Measure numbers 35 and 40 are indicated in circles above the first two staves. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs. The guitar parts are arranged in a way that suggests a specific playing technique, possibly a fingerstyle or a specific strumming pattern. The notation is clear and professional, suitable for a music book or a guitar method book.

48

This musical score is arranged in ten systems, each corresponding to a different instrument. The instruments are labeled as follows: BP, BB, Pkg, SB, SD, Slr, Kdg, K&K, Kng, and Gng. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and ties. The score is written in a standard musical notation style with a key signature of one flat and a common time signature. The instruments are arranged in a specific order, with BP and BB at the top, followed by Pkg, SB, SD, Slr, Kdg, K&K, Kng, and Gng at the bottom. The notation is clear and legible, with a focus on the rhythmic and melodic lines of each instrument.

BP BB Pkg SB SD Sln Kdg K&K Kng Cng

60 65

Detailed description: This musical score is arranged in two systems. The first system contains six staves, and the second system contains four staves. The instruments are labeled as follows: BP (Bassoon), BB (Bassoon), Pkg (Percussion), SB (Soprano Saxophone), SD (Soprano Saxophone), Sln (Soprano Saxophone), Kdg (Keyboard), K&K (Keyboard), Kng (Keyboard), and Cng (Cymbal). The notation includes various rhythmic values, slurs, and articulation marks. Measures 60 and 65 are circled. The score is written in a common time signature.

60

This musical score is arranged in ten staves, each labeled with an instrument abbreviation. The instruments are: BP (Bassoon), BB (Bassoon), Pkg (Percussion), SB (Soprano Saxophone), SD (Soprano Saxophone), Sln (Soprano Saxophone), Kdg (Klarinet), K&K (Klarinet), King (Klarinet), and Cng (Conga). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings. The notation includes stems, beams, and various note heads. The Pkg staff shows a complex rhythmic pattern with many rests. The K&K and King staves have a more melodic line with some grace notes. The Cng staff has a simple, steady rhythmic pattern.



65 70

BP BB Pkg SB SD Sin Kdg K&K Kng Cng

Detailed description of the musical score: The score is written for ten instruments, arranged in two rows of five. The first system contains measures 65 through 70, and the second system contains measures 70 through 75. The instruments are: BP (Bassoon), BB (Bassoon), Pkg (Percussion), SB (Soprano Saxophone), SD (Soprano Saxophone), Sin (Soprano Saxophone), Kdg (Klarinet), K&K (Klarinet), Kng (Klarinet), and Cng (Clarinete). The notation includes various note values, rests, and articulation marks. The score is divided into two systems, with measures 65-70 in the first system and measures 70-75 in the second system. The instruments are arranged in two rows of five.

75

80

B P

B B

Pkg

S B

S D

Sln

Kdg

K&K

Kng

Cng

85

B P  
B B  
Pkg  
S B  
S D  
Sln  
Kdg  
K&K  
Kng  
Cng

Detailed description of the musical score: The score consists of ten staves, each representing a different instrument. The instruments are labeled as follows: B P (Bassoon), B B (Bassoon), Pkg (Percussion), S B (Soprano Saxophone), S D (Soprano Saxophone), Sln (Saxophone), Kdg (Keyboard), K&K (Keyboard), Kng (Keyboard), and Cng (Cymbal). The notation includes various note values, rests, and dynamic markings. A circled number '85' is located at the top left of the first staff. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

This musical score is arranged in two systems. The first system contains measures 90 and 91, which are circled at the beginning. The second system contains measures 92 through 95. The instruments are arranged as follows:

- BP** (Bassoon): Treble clef, playing a melodic line with eighth and sixteenth notes.
- BB** (Bassoon): Treble clef, playing a similar melodic line.
- Pkg** (Percussion): Treble clef, playing a rhythmic accompaniment.
- SB** (Soprano Saxophone): Treble clef, playing a melodic line.
- SD** (Soprano Saxophone): Bass clef, playing a melodic line.
- Sln** (Saxophone): Bass clef, playing a melodic line.
- Kdg** (Keyboard): Treble clef, playing a rhythmic accompaniment with 'x' marks above notes.
- K&K** (Keyboard): Treble clef, playing a melodic line.
- Kng** (Keyboard): Bass clef, playing a melodic line.
- Gng** (Guitar): Bass clef, playing a melodic line.

(100)

B P

B B

Pkg

S B

S D

Sln

Kdg

K&K

Kng

Cng

This musical score is arranged for guitar and consists of ten staves, each labeled with a specific guitar part. The parts are: B P (Bass Pedal), B B (Bass Bridge), Pkg (Plectrum), S B (Soprano Bridge), S D (Soprano D), S ln (Soprano Lead), K dg (Klein D), K & K (Klein & Klein), K ng (Klein Neck), and C ng (C Klein Neck). The score is divided into two systems. The first system contains measures 109 and 110, with the measure numbers circled. The second system contains measures 111 and 112. The notation includes various rhythmic values, accidentals, and articulation marks such as 'x' for natural harmonics. The B P and B B parts are in the bass clef, while the other parts are in the treble clef.

Musical score for ten instruments: BP, BB, Pkg, SB, SD, Slh, Kdg, K&K, Kng, and Cng. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The first two staves (BP and BB) include circled measure numbers 118 and 120. The instruments are arranged in two groups of five staves each. The notation includes various note values, rests, and dynamic markings such as *f* and *mf*.

128

This musical score is arranged in ten staves, each labeled with an instrument abbreviation. The instruments are: B P (Bassoon), B B (Bassoon), Pkg (Percussion), S B (Soprano Saxophone), S D (Soprano Saxophone), Sin (Soprano Saxophone), Kdg (Klarinet), K&K (Klarinet), Kng (Klarinet), and Cng (Clarinete). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes stems, beams, and various articulation marks. The Pkg staff shows a complex rhythmic pattern with many notes. The S B and S D staves have a similar rhythmic pattern. The Sin staff has a more melodic line. The Kdg, K&K, and Kng staves have a similar rhythmic pattern. The Cng staff has a similar rhythmic pattern. The B P and B B staves have a similar rhythmic pattern. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes stems, beams, and various articulation marks.



This musical score is arranged in ten staves, each representing a different instrument. The instruments are labeled as follows: B P (Bassoon), B B (Bassoon), Pkg (Percussion), S B (Saxophone Bass), S D (Saxophone Soprano), Sin (Saxophone Alto), Kdg (Keyboard), K&K (Keyboard), Kng (Keyboard), and Cng (Cymbal). The score is divided into two systems. The first system contains measures 130 and 135, with the measure numbers circled. The second system contains measures 136 through 141. The notation includes various rhythmic values, accidentals, and articulation marks. The B P and B B staves feature complex rhythmic patterns with many beamed notes. The Pkg staff shows a series of rhythmic pulses. The S B, S D, and Sin staves have melodic lines with some grace notes. The Kdg, K&K, Kng, and Cng staves provide harmonic support with sustained notes and rhythmic patterns.

140

This musical score is arranged in ten systems, each with two staves. The instruments are labeled as follows:

- BP** (Bassoon) and **BB** (Bassoon): Both play a melodic line with eighth and sixteenth notes, often beamed together.
- Pkg** (Percussion): Features a rhythmic pattern of eighth notes.
- SB** (Soprano Saxophone) and **SD** (Soprano Saxophone): Both play a melodic line with eighth and sixteenth notes.
- Sln** (Soprano Saxophone): Plays a melodic line with eighth and sixteenth notes.
- Kdg** (Klarinet): Plays a melodic line with eighth and sixteenth notes, including some grace notes.
- K&K** (Klarinet): Plays a melodic line with eighth and sixteenth notes.
- Kng** (Klarinet) and **Gng** (Klarinet): Both play a melodic line with eighth and sixteenth notes.

The score includes various musical notations such as stems, beams, slurs, and dynamic markings. The overall texture is dense and rhythmic.