

University of Nebraska - Lincoln

From the Selected Works of Randall Snyder

January 1, 2005

Place of Execution

Randall Snyder, *University of Nebraska - Lincoln*



Available at: https://works.bepress.com/randall_snyder/21/

Place Of Execution

poem: Weldon Kees

Randall Snyder

2005

I

Dirge $\text{♩} = 72$ *rit.*

The score is for a full orchestra and vocal soloists. It begins with a tempo of Dirge $\text{♩} = 72$ and a *rit.* marking. The orchestration includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in Bb 1 & 2, Trombone, Percussion (M. Cym. coin, L. Cym. mallets), Timpani, Harp, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Cello, and Double Bass. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: "Where are the mar-ve-lous ci-ties that our child-hoods built for us with hous-es un-like those that". The score includes various dynamic markings such as *f*, *p*, *mf*, *mp*, *pp*, and *ppp*, as well as performance instructions like *a tempo* and *rit.*

Musical score for a symphony orchestra and vocal soloists. The score is in 4/4 time and features various dynamics and articulations.

Flutes (Fl. 1, Fl. 2): *mf* *p* *sf*

Oboes (Ob. 1, Ob. 2): *mf* *p* *sf*

Clarinets (B♭ Cl. 1, B♭ Cl. 2): *mp* *f* *mf* *p*

Bassoons (Ban. 1, Ban. 2): *mf* *p*

Horns (Hn. 1, Hn. 2): *mf* *p*

Trumpets (B♭ Tpt. 1, B♭ Tpt. 2): *Straight Mute* *f* *p*

Trombones (Tbn.): *f* *p*

Percussion (Perc., Timp.): *f* *p*

Harp (Hp.): *f* *p*

Vocal Soloists (S, A, T, B):
we have come to know _____ and the ca - the - drals _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with
we have come to know _____ and the ca - the - drals _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with
we have come to know _____ and the vi - o - let streets _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with
we have come to know _____ and the vi - o - let streets _____ and all the rooms mir - ac - u - lous - ly de - signed warm as our nights with

Violins (Vln. I, Vln. II): *mf* *p* *f*

Viola (Vla.): *mf* *p* *sf* *f* *p*

Vcello (Vc.): *mf* *p* *sf* *f* *p*

Double Bass (D.B.): *mf* *p* *sf* *f* *p*

rit. Δ A Little Faster $\downarrow = 80$

The score is for a piece titled "A Little Faster" with a tempo marking of $\downarrow = 80$. It features a variety of instruments and vocal parts. The woodwinds include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, and Bassoons 1 and 2. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombones. Percussion includes Timpani and other instruments. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "friends at ev(e)ry door Great tow-ers rich and yel-lo wing and chur-ning seas with cliffs to throw their break-ing waves on". The score includes dynamic markings such as *p*, *f*, *mf*, *pp*, *mp*, *fp*, and *fz*, along with articulation marks like accents and slurs.

Musical score for orchestra and vocal soloists. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombone, Percussion, Harp, and Strings. It features vocal lines for Soprano, Alto, Tenor, and Bass with lyrics: "and im-mense suns burn-ing through the palms what hap-pened to the pre-dic-tions all the prom-i-ses of a-chieve-ment the gold-en beach-es that we". The score includes various dynamic markings such as *mf*, *ff*, *p*, *f*, *mp*, and *fp*.

rit. a tempo

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf > f > p* *p < >*

Ob. 2 *mf > f > p* *p < >*

B♭ Cl. 1 *p* *mf* *p* *mf > p* *p < >*

B♭ Cl. 2 *p* *mf* *p* *mf > p* *p < >*

Bsn. 1 *mf > f > p* *mf > p*

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

Hr. 1 *p < mf*

Hr. 2 *p < mf*

B♭ Tpt. 1 *p < mf*

B♭ Tpt. 2 *p < mf*

Tbn. *p < mf*

Perc.

Timp.

Hp.

S *mf* *p* *pp < mf mp < f* *p*

A *mf* *p* *pp < mf mp < f* *p*

T *mf* *p* *pp < mf mp < f* *p*

B *mf* *p* *pp < mf mp < f* *p*

Vln. I *mf* *p* *pp < mp* *mf < fp*

Vln. II *mf* *p* *pp < mp* *mf < fp*

Vla. *mf* *p* *pp < mp* *mf < fp*

Vc. *mf* *p* *pp < mp* *mf < fp*

D.B. *mf > p* *pp < mp* *mf < fp*

hur-(ur)-ried to like tides where have the fa-ces gone the cur-tained win-dows that o-pened on the park green fields green woods green dis-tan-ces

The score is arranged in systems. The first system includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bass Clarinets 1 and 2 (B♭-Cl. 1, B♭-Cl. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (B♭-Tpt. 1, B♭-Tpt. 2), Trombone (Tbn.), Percussion (Perc.), and Timpani (Timp.). The second system includes Horns 1 and 2, Trumpets 1 and 2, Trombone, Percussion, and Timpani. The third system includes Horns 1 and 2, Trumpets 1 and 2, Trombone, Percussion, and Timpani. The fourth system includes the vocal quartet (Soprano, Alto, Tenor, Bass) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). Dynamics include *p*, *mf*, *mp*, *f*, *pp*, and *ppp*. The vocal parts have lyrics: "the mir-rored globes re-turn-ing our dis-tort-ed smiles / If we walk a-long the emp-ty fore-ground of the sea / The wind is cold and there is on-ly dark-ness at our backs".

II

Scherzo $\text{♩} = 56$

C

Fl. 1

Fl. 2 *take Picc*

Ob. 1 *fp*

Ob. 2 *fp*

B♭ Cl. 1 *mf >*

B♭ Cl. 2 *mf >*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *sord*

Hn. 2 *sord*

B♭ Tpt. 1 *mf >*

B♭ Tpt. 2 *mf >*

Tbn. *Straight Mute*

Perc. *coin*

Woodblock *f*

Timp.

Hp. *arco*

S. *mf*

A. *mf*

T. *recite*

B. *mf*

Vln. I *p* *fp* *f* *p* *pizz* *arco*

Vln. II *p* *fp* *mf* *f* *p* *pizz* *arco*

Vla. *p* *fp* *mf* *f* *p* *pizz* *arco*

Vc. *mf* *f* *mp* *f* *p*

D.B. *f* *p*

The fish — swarm

The fish — swarm

The world was a de-vi-ous curve-a-ture seen through the gold-fish bowl

Fl. 1 *mf* *p* *f*
 Fl. 2
 Ob. 1 *mf* *fp* *f* *p* *f*
 Ob. 2 *mf* *fp* *f* *p*
 B♭ Cl. 1 *mf* *fp* *f* *p*
 B♭ Cl. 2 *mf* *fp* *f* *p*
 Bsn. 1 *p < mf* *fp* *f*
 Bsn. 2 *p < mf* *fp* *f*
 Hn. 1 *f* *p*
 Hn. 2 *p*
 B♭ Tpt. 1 *mf*
 B♭ Tpt. 2 *mf*
 Tbn. *p*
 Perc. *mf*
 Timp.
 Hp. *mp*
 S. *mf* *f* *p*
 A. *mf* *f* *p*
 T. *mf* *f* *p*
 B. *mf* *f* *p*
 Vln. I *mf* *f* *p*
 Vln. II *mf* *f* *p*
 Vla. *mf* *f* *p*
 Vcl. *mf* *f* *p*
 D.B. *mf*

— through a ti - dy u - ni - verse of arch - ing skies — weed stems debris white flakes of sog - gy nour - ish - ment and the moss on the cas - tle - wa - ved lang - uid -
 — through a ti - dy u - ni - verse of arch - ing skies — weed - stems debris white flakes of sog - gy nour - ish - ment and the moss on the cas - tle - wa - ved lang - uid -
 of arch - ing skies — and the moss
 of arch - ing skies — and the moss

76

Fl. 1 *mp* *mp*

Fl. 2

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

Ob. 2

B♭ Cl. 1 *mp* *p* *fp* *f p*

B♭ Cl. 2

Bsn. 1 *mp* *fp* *fp*

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp. *mf*

S
ly the quar - rels were con - stant

A
ly the quar - rels were con - stant

T
but e - ven then quar - rels were con - stant

B
but e - ven then quar - rels were con - stant

Vln. I *pizz* *f*

Vln. II *pizz* *f*

Vla. *pizz* *f*

Vc.

D.B.

D Melodramatic

This page of a musical score, page 10, is titled "Melodramatic" and features a variety of instruments and vocal soloists. The score is divided into two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Percussion (Toms and Cymbals), Timpani, Harp, and a vocal soloist. The second system includes Soprano, Alto, Tenor, Bass, Violins I and II, Viola, Violoncello, and Double Bass. The vocal soloist part includes lyrics: "Live my own life", "Night af-ter night I've tried to sleep", and "And one day someone broke the gold fish bowl or it fell;". The score contains various musical notations such as dynamics (pp, p, f, ff, mf, p), articulation (accents, slurs), and performance instructions like "take Flute" and "arco".

Tempo 1 ♩ = 56 Ruminative ♩ = 66

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭-Tpt. 1
B♭-Tpt. 2
Tbn.
Perc. *mallets*
Timp.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

85 86 87 88 89 90 91 92

f
f
f
pp

mp

mf

p *mf* *p* *>*
If you walk _____ of the
mp *<* *mf* *p* *>*
a long _____ of the
mf *<* *f* *p* *>*
An-y-way the fish were dead on the floor a-mong the bro-ken glas-sy-ry-one a-greed it was for-tu-nate that the cat had been out-ide the fore-ground of the
p *<* *mf* *p* *>*
of the

mp *p* *<* *mf* *pp*
mp *p* *<* *mf* *pp*
mp *mf* *p* *<* *mf* *pp*
mf *p* *<* *mf*
seed
pp *<* *mf*
seed
pp *<* *mf*
seed
pp *<* *mf*
seed
pp *<* *mf*

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S
sea — the wheeling birds — List-(ening to the waves and the sound of ours — what if there is no sea?

A
sea — and watch — List-(ening to the waves and the sound of ours — what if there is no sea?

T
sea — and watch — List-(ening to the waves and the sound of ours — what if there is no sea? What if it roars a

B
sea — the far — boats List-(ening to the waves and the sound of ours — what if there is no sea? What if it roars a

95

Vln. I
p senza sord

Vln. II
p senza sord

Vla.
p senza sord pizz f p f p f f

Vc.
p senza sord pizz f p

D.B.
p arco

A Tempo $\text{♩} = 92$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Perc.
Timp.
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf What if the wa - ter flows down down down
mf What if the wa - ter flows down down down
thou - sand miles from where you are? flows down down down
thou - sand miles from where you are? flows down down down

pizz arco
p *mf* *f* *p* *f*
p *mf* *f* *p* *f*
p *mf* *f* *p* *f*
ff *p* *mf* *p*
ff *p* *mf* *p*
ff *p* *mf* *p*
ff *p* *mf* *p*

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

Fl. 2 *mf* *f* *p*

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

Ob. 2 *mf* *f* *p* *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *sord* *mf p* *mf* *senza sord*

Hn. 2 *sord* *mf p* *mf* *senza sord*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc.

Timp.

Hp.

S *mf* or searching at a door-way for the prop-er key

A

T *mf* More prob-ab-ly you are con-duc-ting an un-willed so-ci-o-log-i-cal in-ves-ti-gation of a mid-dle-class slum

B *mf* or star-ing from a

Vln. I *mf p* *f p*

Vln. II *mf p* *f p*

Vla. *mf* *f* *pizz*

Vc. *mf* *f* *pizz*

D.B. *mf* *f*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Perc.
Timp.

S.
A.
T.
B.

streaked as though by tears
streaked as though by tears
streaked as though by tears
win-dow at Christ-mas ev-er - greens that smoul-der in an emp - ty lot

the streets are dark - ened
the day is mov - ing towards its un - spec - ta - cu - lar con - clu - sion
the streets

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

Faster $\text{♩} = 92$

A Tempo $\text{♩} = 66$

Fl. 1 *mf* > *p*

Fl. 2 *pp*

Ob. 1 *mf* < *mf* < *mf* < *mf* >

Ob. 2 *mf* < *mf* < *mf* < *mf* >

B♭ Cl. 1 *mf* > *p*

B♭ Cl. 2 *mf* > *p*

Bsn. 1 *p* < *mf*

Bsn. 2 *p* < *mf*

Hr. 1 *senza sord* *p* < *mp*

Hr. 2 *senza sord* *p* < *mp*

B♭ Tpt. 1 *p* < *mp*

B♭ Tpt. 2 *p* < *mp*

Tbn. *senza sord* *p* < *mp*

Perc.

Timp.

Hp.

S. *mp* *p* < *mf* > *p* *pp* *mp*

A. *p* < *mf* > *mp* *pp* *mp*

T. *mp* *p* < *mf* > *p* *pp* *mp*

B. *mp* *p* < *mf* > *mf* *f* *pp* *mp*

Vln. I *mp* > *f* > *p* < *mf* < *mf* < *mf* < *mf* > *pp*

Vln. II *mp* > *f* > *p* < *mf* < *mf* < *mf* < *mf* > *pp*

Vla. *pp* < *mp* > < *mf* > *pp*

Vc. *mp* > < *mf* > *p* > *pp*

D.B. *mp* > < *mf* > *p* > *pp*

Lyrics:
we have arrived finally at the cel-ebra-tion where there is no-thing to cel-e-brate
and the lights come on — we have arrived finally at the cel-e-bration where there is no-thing to cel-e-brate
and the lights — we have arrived finally at the cel-e-bration where there is no-thing to cel-e-brate

accel..... Faster ♩=92

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.

sond
sond
Straight Mute
Straight Mute
Straight Mute

p < mf p < mf
p < mf p < mf
p < mf p < mf
p < mf p < mf

Perc.
Timp.
Hp.

S
A
T
B

mp
mp
mp
mp

In a land-scape of du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less pleas-ant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dic-tions an-er-u-bes-cent San-ta

pp
pp
pp
pp

f dut dut dut dut dut

In a land-scape of du-bi-ous in(t)rest with o-dors of un-ai-red rooms and the less pleas-ant a-ro-ma of last years so-ci-o-ec-o-nom-ic pre-dic-tions but dut dut but dut dut but dut

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

sond
sond
sond
sond

mf > p
mf > p
mf > p
mf > p

A Tempo 1 ♩=66 Resigned ♩=72

rit.

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

Fl. 2 *pp* *mf* *mf* *p* take Flute

Ob. 1 *mf* *mf* *p*

Ob. 2 *mf* *mf* *p*

B♭ Cl. 1 *mf* *mf* *p* *mp* *p* *mf*

B♭ Cl. 2 *mf* *mf* *p* *mp* *p* *mf*

Bsn. 1 *mf* *p* *mp* *p* *mf*

Bsn. 2 *mf* *p* *mp* *p* *mf*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

B♭ Tpt. 1 *pp* (sord)

B♭ Tpt. 2 *pp* (sord)

Tbn. *pp*

Perc.

Timp.

Hp. *mf*

S. *pp* *p* *p* *p* *p* *mf* *p* *p* *mf* *p*

A. *pp* *p* *p* *p* *p* *mp* *p* *mf* *p* *p* *mf* *p*

T. *pp* *p* *p* *p* *p* *mp* *p* *mf* *p* *p* *mf* *p*

B. *pp* *p* *p* *p* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Vln. I *p* *pp* *mp* senza sord

Vln. II *p* *pp* *mp* senza sord

Vla. *p* *pp* *mp* senza sord

Vc. *p* *mf* *p* senza sord

D.B. *mf* *p* senza sord

Claus grim from a win - dow saw - dust run - ning out of his side The ci - ty wa - kens slow - ly in un - mov - ing fog — float — and are
 saw - dust run - ning out of his side The ci - ty wa - kens slow - ly in un - mov - ing fog — and — des - e - cra - ted walls float — and are
 dut but dut dut dut dut saw - dust run - ning out of his side The ci - ty wa - kens slow - ly in un - mov - ing fog — Pale col - on - nades — and — des - e - cra - ted walls float — and are
 dut but dut dut but dut dut saw - dust run - ning out of his side The ci - ty wa - kens slow - ly in un - mov - ing fog — Pale col - on - nades — and — des - e - cra - ted walls float — and are

160

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

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

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

B♭ Cl. 1 *mf* *p* *mp* *p* *mf*

B♭ Cl. 2 *mf* *p* *mp* *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

Tbn.

Perc.

Timp.

Hp.

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

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

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

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

gone beyond the col-lage of the roofs Be-low the rus-ty grill-work and the nailed-up doors thin mourn-ful cats the dir-ty snow the day takes on the

166

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

Vln. II *p* *mf* *f* *mf* *pp*

Vla. *p* *mf* *f* *mf* *pp*

Vcl. *p* *mf* *f* *mf* *pp*

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

rit. G Tense $\text{♩} = 52$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Perc.
Timp.
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

col- or of the street — What we have come to know are these e - merg - ing un - de - si - red views these va - cant and re - lent - less dawns that length - en toward a -

col- or of the street — What we have come to know are these e - merg - ing un - de - si - red views these va - cant and re - lent - less dawns that length - en toward a -

col- or of the street — What we have come to know are these e - merg - ing un - de - si - red views these va - cant and re - lent - less dawns that length - en toward a -

col- or of the street — What we have come to know are these e - merg - ing un - de - si - red views these va - cant and re - lent - less dawns that length - en toward a -

col- or of the street — What we have come to know are these e - merg - ing un - de - si - red views these va - cant and re - lent - less dawns that length - en toward a -

167 *molto rit.*

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

Fl. 2 *mf* *p* *mp* *ff* *p* *f* *fff* *mf* *p*

Ob. 1 *mp* *ff* *p* *f* *fff* *f* *p*

Ob. 2 *mp* *ff* *p* *f* *fff* *f* *p*

B♭ Cl. 1 *mf* *p* *mp* *ff* *p* *f* *fff* *f* *p* *mf* *p*

B♭ Cl. 2 *mf* *p* *mp* *ff* *p* *f* *fff* *f* *p* *mf* *p*

Bsn. 1 *ff* *fff* *f* *fff* *f* *p*

Bsn. 2 *ff* *fff* *f* *fff* *f* *p*

Hr. 1 *ff* *p* *f* *fff* *p*

Hr. 2 *ff* *p* *f* *fff* *p*

B♭ Tpt. 1 *p* *ff* *p* *f* *fff*

B♭ Tpt. 2 *p* *ff* *p* *f* *fff*

Tbn. *p* *ff* *p* *f* *fff*

Perc. 167

Timp. 167 *p* *ff* *f*

Hp. 167 *fff* *fff*

S. *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions shut-tered prom-i-ses— and loss of hope—

A. *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions shut-tered prom-i-ses— and loss of hope—

T. *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions shut-tered prom-i-ses— our weak-ness and loss of hope—

B. *p* *mf* *ff* *mp* *f* *p* *mf*

no-ther af-ter-noon what we have come to know are false pre-dic-tions shut-tered prom-i-ses— our weak-ness and loss of hope—

Vln. I *p* *mp* *ff* *p* *f* *fff* *p* *pp*

Vln. II *mp* *ff* *p* *f* *fff* *p* *pp*

Vla. *ff* *p* *f* *fff* *p*

Vc. *ff* *p* *f* *fff* *p*

D.B. *ff* *f* *fff* *pizz* *mf*

177

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
Perc.
Timp.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

mf *p* *pp* *p < mf* *p >*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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

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

p < fp *mf* *p* *pp*

M. Cym
cym

arco *pizz* *arco*

the loss of courage where both time and cel-e-bration end — The win-dow of fers gray-ing col-on-nades gray rooms where gold fish samp-le death a-gain and flow-ers

the loss of courage where both time and cel-e-bration end — The win-dow of fers gray-ing col-on-nades gray rooms where gold fish samp-le death a-gain and flow-ers

the loss of courage where both time and cel-e-bration end — the bowl breaks and the fish gasp on the floor The win-dow of fers gray-ing col-on-nades gray rooms where gold fish samp-le death a-gain and flow-ers

the loss of courage where both time and cel-e-bration end — The win-dow of fers gray-ing col-on-nades gray rooms where gold fish samp-le death a-gain and flow-ers

