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FOREVER'S SILENT SONG
FOR
CHAMBER ORCHESTRA
AND
MEZZO-SOPRANO

THESIS

Presented to the Graduate Council of the
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Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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T.S.C.

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(Composition), August, 1986, 65 pp., 11 illustrations.

This work is a setting of two poems by E.E. Cummings for chamber orchestra and mezzo-soprano soloist. The approximate durations of the first and second movements are respectively seven and one half, and six minutes. The music was inspired by the poetry and attempts to highlight the cyclic syntax which hallmarks Cummings' style.

The first poem ("pity this busy monster, manunkind,") presents a sarcastic analysis of the progress of society. The compositional techniques used in the first movement involve elements of ostinato and fragmented motivic development to punctuate the penetrating message of the poem. The second movement ("these children singing in stone a") offers a marked contrast in texture and is a peaceful resolution to the agitated frustration of the first poem.

Chromaticism is an essential element in defining the melodic and harmonic style. The vocal writing is largely declamatory and presents the vocalist with challenges of tessitura, intervallic complexity and extended technique.

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DISCUSSION AND ANALYSIS

Elements of Form

The first movement is set to the following poem:

pity this busy monster, manunkind,
not. Progress is a comfortable disease:
your victim (death and life safely beyond)

plays with the bigness of his littleness
-electrons deify one razorblade
into a mountain range; lenses extend

unwish through curving wherewhen till unwish
returns on its unself.

A world of made
is not a world of born-pity poor flesh
and trees; poor stars and stones, but never this
fine specimen of hypermagical

ultraomnipotence. We doctors know.

a hopeless case if-listen: there's a hell
of a good universe next door: let's go.¹

The music uses the poem to define a through-composed formal scheme (Fig. 1). The poetry describes mankind as an entity destined to fall prey to its own progress and points out the fact that the future looks bleak unless man reappraises his situation. Cummings chides man for

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failing to recognize his plight and scathingly proposes that all of mankind is doomed to selfishness and conceit. The second half of the poem mourns for a world that has been devastated by mankind's "progress," and it even abandons all hope at the end.

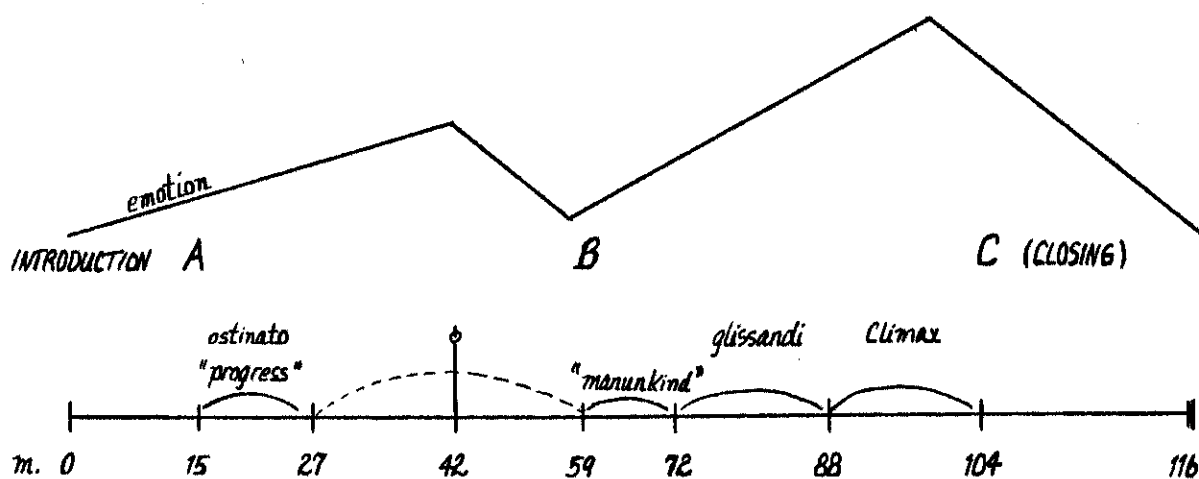


Fig. 1--Formal Scheme (I)

In an attempt to portray the enormity of mankind, the introduction opens with dense and expansive textures. Much of the harmonic vocabulary throughout the movement is a mixture of secundal, polychordal and quartal sonorities, which are often expanded by octave displacement. The

example (from the introduction) is reflective of the harmonic style of the movement (Fig. 2).

The image shows a musical score for five instruments: f horn, violin 1 and 2, viola, cello, and bass. The score is divided into three measures, numbered 1, 2, and 3. The f horn part is marked with a forte 'f' dynamic and includes handwritten notes 'Dolce' and 'a2'. The violin parts are marked with 'p' and 'v'. The viola part includes 'diss.' and 'v'. The cello and bass parts include 'dir.', 'gliss.', and 'p'. The bass part also has 'p' and 'a2' markings. The score is written in a staff with a key signature of one flat and a time signature of 4/4.

Fig. 2--Harmonic style and "progress" motive

The material in the horns (measure 3 of the above example) forecasts the first important motive in the movement. Recognized easily by its durational pattern (short-long), this motive represents "progress" and is used symbolically throughout the movement. The first entrance of the voice signals the close of the introduction and is characteristic of the accusatory nature of the poem (m. 7).

After the introduction the first formal division (the A section) opens with an ostinato in the bass. The tritone interval at its outset, coupled with an avoidance of pitch duplication, produces an asymmetrical, martial character. The rhythmic patterns are continually displaced, as if accompanying a corps of marchers periodically missing a step. The first four pitches of the ostinato make up the second important motive of the movement, "manunkind" (Fig. 3).



Fig. 3--Ostinato showing "manunkind" motive

The pitch, E, was chosen in order to pay homage to E.E. Cummings and provides a pitch center throughout the movement.

The bass ostinato (Fig. 3) gives way to a new, delicate ostinato in the violins (m. 27) which is derived from the "progress" motive. This subsection (marked "mysteriously") depicts the dream world out of which man has made a reality through his delusions of grandeur and conceit. The key phrase, "plays with the bigness of his littleness," is a bitter reminder to man that he is not always the paragon of virtue he thinks he is. Fragmented usage of both "progress" and "manunkind" motives is evident here, both in isolation and in various combinations. The section reaches a midpoint at the word "razorblade" with a snap pizzicato which is representative of the author's effort to awaken mankind before it is too late.

The closing portion of the A section becomes progressively agitated with solo winds and strings taking part in dense counterpoint culminating in a musical pyramid (m. 48) symbolizing the word "mountainrange" in the text. The voice is woven into the orchestra at the close of this section ending with an emphatic punctuation containing the highest note possible for all involved.

The second definable section (B) begins with a permutation of the "manunkind" motive. The motive occurs on different pitch levels as if to illustrate the instability of the world due to mankind's "progress." The poem at this point laments these evils and mourns for the

earth and cosmos as victims of the destruction of man. Glissandi are used in the voice and orchestra to depict sorrow and sobbing. Dissonant sonorities containing seconds, tritones and sevenths are used to enhance the movement's emotional impact as well as to generate high energy in order to complement the poem. The final expression of grief in this section occurs in m. 87 as the voice and orchestra end with the lowest note possible.

As if to further punctuate the preceding lament, Cummings' next line of poetry, "but never this fine specimen of hypermagical ultraomnipotence," derisively satirizes the monster "manunkind." The accompanying music (m. 88) begins softly and delicately but is rudely interrupted by the "progress" motive in m. 91. Entrances of the motive are staggered and rise quickly to the highest tessitura in the movement. Perhaps the most emotional usage of the "progress" motive occurs after this point (m. 97), but it is a fleeting moment not unlike the often transitory nature of progress and success. The energy dissipates after m. 97 with more dialogue in the orchestra.

The concluding section is representative of Cummings' apathy toward humanity and his proposal that it start over again. The voice delivers the penultimate line ("We doctors know a hopeless case if-listen") followed by

the last ostinato of the movement which is evocative of the martial character of section A. For additional excitement, the last statement is spoken by the voice accompanied by scattered fragments in the winds. A final "progress" motive in the horns is punctuated by the piccolo and flute to end the movement.

The second movement is a musical realization of the following poem:

these children singing in stone a
silence of stone these
little children wound with stone
flowers opening for

ever these silently lit
tle children are petals
their song is a flower of
always their flowers

of stone are
silently singing
a song more silent
than silence these always

children forever
singing wreathed with singing
blossoms children of
stone with blossoming

eyes
know if a
lit tle
tree listens

forever to always children singing forever
a song made
of silent as stone silence of
song 2

²Copyright 1939 by E.E. Cummings; renewed 1967 by Marion Morehouse Cummings. From COMPLETE POEMS 1913-1962 by E.E. Cummings by permission of Harcourt Brace Jovanovich, Inc.

The poem offers inspiration and a possible answer to the accusations posed in the first. The reference to children and song creates a feeling of forever, and the seemingly stone-carved message of hope emerges. (Children have always provided an element of hope for mankind, and often that which seems obvious to a child remains unobvious to adults). The reference to a "lit tle tree" (not a grown tree) also serves to point out that time is forever and that the immortality symbolized by a child's song cannot go unrecognized. (Perhaps "manunkind" would do well to listen to this "silent song.")

The form of the movement is presented below (Fig. 4)

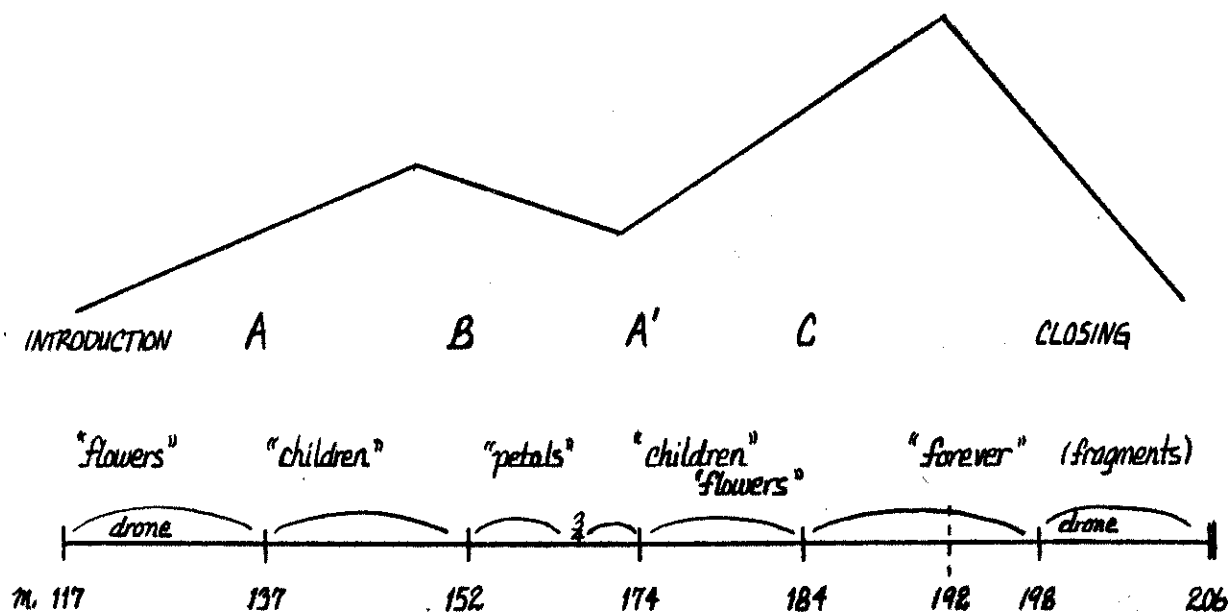


Fig. 4--Formal Scheme (II)

The movement opens with a drone consisting of the interval of a perfect fifth, symbolizing antiquity, immortality and forever. The second movement is centered around the pitch, A, in the tradition of tonic-subdominant key schemes (mvt. I uses the pitch E as a unifying factor). Soon after the introduction of the drone, the oboe and flute enter with an improvisatory Arabian-flavored dialogue. The voice follows with a motive named "flowers" (m. 126) on the syllable "ah" and is treated melodically as if it were functioning as another wind instrument (Fig. 5).

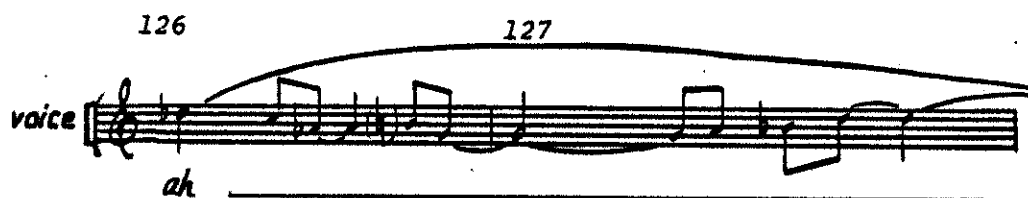


Fig. 5--"Flowers" motive

The first setting of the text also uses the "flowers" motive and is accompanied by the drone which ends the introduction.

The A section begins in m. 137 and utilizes the following melodic material in the voice (Fig. 6).



Fig. 6--"Children" motive

This motive and its various derivatives permeates the section and much of the movement. Strings and brasses are used to provide lush background sonorities to accompany the voice. Fragmented conversation continues among the winds, imitating the mood set in the introduction.

The next section (B) uses the word "petal" as a point of departure into a different texture. The interval of a descending half-step is used as a repetitive motive ("petals") to create a muted texture in the strings. The

vocal writing also contains the half-step as an integral part of the melody (Fig. 7).

Fig. 7—"Petals" motive

The "petal" motive develops into a $\frac{3}{4}$ section reminiscent of a childhood song and the section soon ends with the half-step motive on the word "silence."

After a short interlude, the voice re-enters with the "children" motive in a section which resembles the A section in prime form. However, this segment also employs the "flowers" motive and the texture found in the B section (m. 174-5). The drone also makes a short appearance in

m. 177 as an accompaniment to the motivic fragments in the winds. A brief reminder of the "progress" motive from the first movement brings this section to a close.

The climax begins with a wavering monotone in the voice and tremolos in the strings (m. 184). Gradually the texture thickens with the addition of more strings and brasses, but the entire orchestra drops out in m. 192 as the voice delivers the most crucial line of the poem. This melodic material can be traced to the previous reference to the word "forever" (m. 146-7), and is subsequently echoed by the orchestra (Fig. 8).

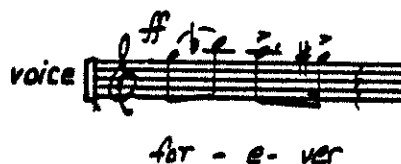


Fig. 8-- "Forever" motive

Following this emotional peak, the alto saxophone restates the "progress" motive from the first movement. Out of the accompanying chord emerges the drone which has

been inverted to a perfect fourth. The voice presents the final statement of the text (set to the "flowers" motive) amidst fragmented motivic material in the winds.

Aspects of Pitch Organization

The six aforementioned motives play a central part in unifying the work as a whole. Their significance in symbolizing various elements in the text has already been established. All but two motives employ aspects of intervallic symmetry, as can be seen in the following figure (Fig. 9).³

<u>Motive</u>	<u>Set</u>	<u>Pitch Class</u>	<u>Symmetry in Work</u>
progress	3-10	0 3 6	none
monster	5-22	0 1 4 7 8	ABb C# Db EF V V V V V
mankind	4-9	0 1 6 7	E ABb Eb V V V
flowers	5-6	0 1 2 5 6	none
children	5-34	0 2 4 6 9	C# D# F# A B V V V V V
forever	4-1	0 1 2 3	GG#ABb V V V V

Key
 V = m2nd
 ... = M2nd
 L = m3rd
) = P4th or P5th

Fig. 9-- Motive Symmetry

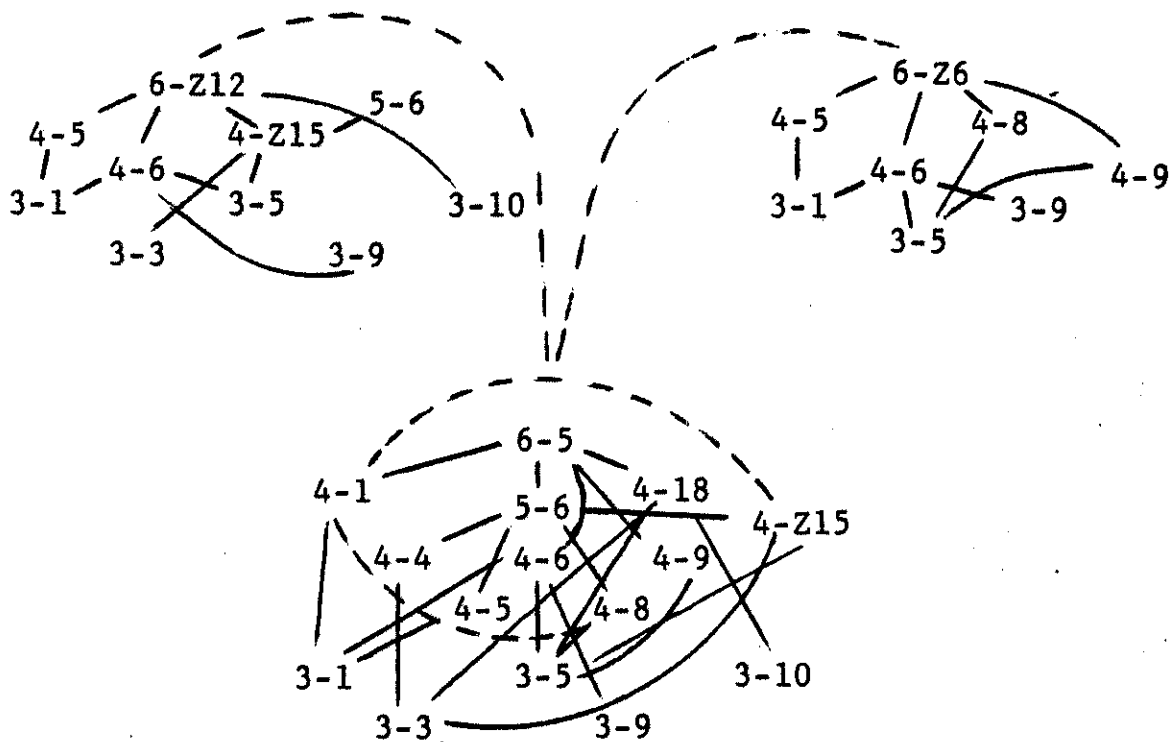
³Set tables from: Allen Forte, The Structure of Atonal Music, (New Haven and London, 1977) p. 179.

Together with the six central motive sets, additional sets 3-1, 3-5, 3-9, 4-5, 4-Z15, 6-5, 6-Z6 and 6-Z12 were used consistently throughout the piece. These sets are found in prominent places in the melodic or harmonic texture of the work, often in close proximity to the motives themselves. The following figure lists these sets and gives their locations in the piece.

SETS	PITCH CLASS	VECTOR	MOTIVE OR MEASURE NUMBER
6-5	0,1,2,3,6,7	422232	199
6-Z6	0,1,2,5,6,7	421242	196
6-Z12	0,1,2,4,6,7	332232	Aggregate of similar pitches in motives
5-6	0.1.2.5.6	311221	flowers
4-9	0,1,6,7	200022	mankind
4-5	0,1,2,6	210111	19
4-1	0,1,2,3	321000	forever
4-Z15	0,1,4,6	111111	difference notes in motives
3-1	0,1,2	210000	27
3-5	0,1,6	100011	16
3-9	0,2,7	010020	137
3-10	0,3,6	002001	progress

Fig. 10--Most Used Sets

Set 6-5 emerged from the above list of sets as the nexus set in a series of networks. Below is the central network shown with two related networks.



Key

— = Strong Relation

- - - = Same Number Sets

Fig. 11--Set Network

In conclusion, the six motives in the work provide an intuitive link with other diverse elements in the work. Although the piece was conceived in a freely atonal style, the pitch structures described above were discovered to play an important role in unifying the piece.

INSTRUMENTATION

2 flutes

oboe

alto saxophone in Eb

bassoon

2 trumpets in Bb

2 horns in F

trombone

strings

3 percussion

1st vibraphone, marimba

2nd snare drum, suspended cymbal,
triangle, wind chimes

3rd bass drum, snare drum (shared),
suspended cymbal, tam-tam

e.e. cummings

- I -

lisa a. webb

mysteriously $\text{♩} = 54$
(2+3)

1 flute

2 flute

oboe

e^b alto saxophone

bassoon

1 b^b trumpet

2 b^b trumpet

1 f horn

2 f horn

trumpet

marimba

1 Percussion

2 Percussion

3 Percussion

voice

1 violin

2 violin

viola

cello

bass

Handwritten musical score for a symphony orchestra, page 2. The score is arranged in systems and includes the following parts:

- Flutes:** 1 and 2. Part 1 includes a circled "A" and a "(3+2)" marking.
- Oboe (ob.)**
- Clarinet in A (a.sax)**
- Bassoon (bssn.)**
- Trumpets:** 1 and 2 (labeled "tp. 1" and "tp. 2").
- Horn:** 1 and 2 (labeled "hr. 1" and "hr. 2").
- Trombone (tbn.)**
- Maracas (mar.)**
- Snare Drum (sus. cym.)**
- Other Percussion (1, 2, 3)**
- Voice**
- Violins:** 1 and 2. Part 2 includes "(v) div." markings.
- Viola (vln.)**
- Violoncello (vcl.)**
- Double Bass (c.b.)**

The score features various dynamics such as *mf*, *mp*, *f*, and *div.* (divisi). It includes detailed notation for woodwinds, brass, and strings, as well as specific performance instructions for the percussion and voice sections.

Handwritten musical score for a symphony orchestra and voice. The score is divided into two systems. The first system includes woodwinds (flute, oboe, saxophone, bassoon), brass (trumpets, horns, trombones), and percussion (snare, tenor, bass drums). The second system includes strings (violins, violas, cellos, double basses) and voice.

System 1:

- Flute 1 (fl. 1): $(3+2)$ dynamics: p , f
- Flute 2 (fl. 2): p
- Oboe (ob.): p
- Saxophone (sax.): p
- Bassoon (bsn.): p , mf
- Trumpet 1 (tp. 1): p
- Trumpet 2 (tp. 2): p
- Horn 1 (hn. 1): p
- Horn 2 (hn. 2): p
- Trombone (tbn.): p
- Percussion (Per.): Snare 1, Snare 2, Snare 3 (all marked with $||$)
- Voice: f dynamics, lyrics: "pi-ty" and "this - s-s - s-s - s-s - s-s"
- Violin 1 (vln. 1): p , mf
- Violin 2 (vln. 2): p
- Viola (vla.): p
- Violoncello (vcl.): p
- Double Bass (c.b.): p

System 2:

- Violin 1 (vln. 1): mf
- Violin 2 (vln. 2): p
- Viola (vla.): p
- Violoncello (vcl.): p
- Double Bass (c.b.): p

10 $\#$ $\frac{5}{4}$ (2+3)

1 fl. 1 $\#$ $\frac{5}{4}$

2 fl. 2 $\#$ $\frac{5}{4}$

ob. $\frac{5}{4}$

a. sax. $\frac{5}{4}$

bsn. $\frac{5}{4}$

1st tpt. $\frac{5}{4}$

2nd tpt. *lontano* $\frac{5}{4}$

1st hn. *mp* $\frac{5}{4}$

2nd hn. *mp* $\frac{5}{4}$

tbn. *fp* $\frac{5}{4}$

Perc. 1 *(to vibas)* $\frac{5}{4}$

2 *snare drum* $\frac{5}{4}$

3 *pp* $\frac{5}{4}$

voice *mf* $\frac{5}{4}$
man - - - - - ster, man-un - - - - - Kind - - - - -

1 vln. $\frac{5}{4}$

2 vln. $\frac{5}{4}$

vla. $\frac{5}{4}$

vcl. $\frac{5}{4}$

c.b. $\frac{5}{4}$

13 (3+2) *militantly* ♩ = 110

1 fl. 2

ob.

a. sax

bas.

1st 2nd tpt.

1st 2nd hn.

tbn.

Perc. 1 2 3

voice

1 2 vln.

vla.

vcl.

c.b.

mf

f

mp

sffz

ff

triangle

tam-tam

f

pizz.

bi bi

3

16

1 fl.
2 fl.
ob.
a.sax
bsn. *simile*
1st tpt.
2nd tpt.
1st hn.
2nd hn.
tbn.
perc.
voice
1 vln.
2 vln.
vla.
vcl.
cb. *arco*

mp
f
f
arco
vivo

3
3
3
3
3

19 (3+2)

1 fl.

2 fl.

ob.

a.sax

bsn.

1 tpt.

2 tpt.

1 hn.

2 hn.

tbn.

perc. (vibes on)

1

2

3

voice

f

Pro-gress is a com-for-ta-ble

1 vln.

2 vln.

vla.

vcl.

c.b.

27 (2+3)

1 fl. 2 fl. ob. a. sax. bsn. tpt. 1 2 hn. 1 2 tbn. (vibes) Perc. 1 2 3 voice vln. 1 2 vla. vcl. cb.

mp f f f 3 mp f sf f (vibes) mp ped. * (tenore) ff (tam-tam) f LV mp di - sease! so!

24

fl. 1
fl. 2
ob.
a. sax.
ban.
tp. 1
tp. 2
hn. 1
hn. 2
tbn.
perc.
1
2
3
voice
vln. 1
vln. 2
vla.
vcl.
cb.

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

your — vic-tim

127 mysteriously J=54

The musical score is arranged in systems. The first system includes staves for Flute 1 and 2, Oboe, Alto Saxophone, Bassoon, Trumpet 1 and 2, Horn 1 and 2, and Trombone. The second system features the Vibraphone (labeled '(vibes)') with three staves, and a Voice staff. The third system contains Violin 1 and 2, Viola, Cello, and Double Bass. The score includes various musical notations such as dynamics (pp, mf), articulation (Ped., Sim.), and performance instructions like '(m)' and '(v)'. The tempo is marked as 'mysteriously' with a quarter note equal to 54 (J=54).

30

1 fl.
2 fl.

ob.

a. sax

b. sn.

1st tpt.
2nd tpt.

1st hn.
2nd hn.

tbn.

Perc.
1
2
3

voice
f (whispered.)
death and life
safely beyond

1 vln.
2 vln.

vla.

vcl.

c. b.

to marimba

solo

53

1
fl. (3+2)
2
ob.
a. sax
b. sax.
1
tp. 2
1
hn. 2
tbn.
1
2
3
perc.
voice
1
vln. 2
vla.
vcl.
c.b.

Handwritten musical score for page 12, rehearsal mark 53. The score includes staves for Flute 1 (with a (3+2) marking), Flute 2, Oboe, Alto Saxophone, Bass Saxophone, Trumpet 1 & 2, Horn 1 & 2, Trombone, Percussion (3 staves), Voice, Violin 1 & 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features various dynamics such as f, mf, and f (v).

1 (2+3)

fl. 1 *mp* *p*

fl. 2

ob. *ff* *p*

a. sax *ff* *p*

bsn. *ff*

tpt. 1 *ff*

tr. 1 *ff*

tr. 2 *ff* *p*

tbn. *ff*

perc. (marimba) *ff*

1

2

3

voice *mp* *f* *mp*
plays with the big-ness of his lit-tle-ness

1 *ff* *p*

2 *ff* *p*

vla. *ff* *p*

vcl. *ff* *p*

cb. *ff*

30

(2+3)

1 fl. 2 to piccolo

ob.

a.sax

bsn.

1₁ 2₂ tpt.

1₁ 2₂ hn.

tbn.

1
2
3 Perc.

voice e - lec - tions

1 sul a
2 sul g

vln.

vla.

vcl.

cb.

slightly faster

1 fl. 1 *ff*

2 fl. 2 *ff*

ob. *ff*

a. sax *ff*

basn. *ff*

1 tpt. *f*

2 tpt. *f*

1 hn. *f*

2 hn. *f*

tbn. *f*

perc. 1 *ff* (to vibes)

2 (snare drum) *f*

3 bass drum *f*

voice de-i-fy one ra-zor blade!

1 vlz. *ff* pizz. arco *mf*

2 vlz. *ff* pizz. arco *mf*

vla. *ff* pizz. arco *mf*

vcl. *ff* pizz. arco *mf*

cb. *ff* pizz. arco *mf*

44

1 fl.
2 fl.
ob.
a. sax.
bsn.
1st pt.
2nd pt.
1st hn.
2nd hn.
tbn.

This section of the score covers measures 44 to 46. It includes staves for two flutes (1 and 2), oboe, alto saxophone, bassoon, two parts of trumpet, two parts of horn, and trombone. The woodwinds and bassoon have melodic lines with various dynamics such as *mf* and *p*. The brass instruments are mostly silent in this section.

1
2
3

perc.

This section shows the percussion part for measures 44 to 46. It consists of three staves. The first staff is for a snare drum, the second for a tom-tom, and the third for a cymbal. The notation includes rhythmic patterns and dynamics like *mp* and *p*.

voice

This section shows the vocal line for measures 44 to 46, which is currently blank.

1
2
vln.
vla.
vcl.
cb.

This section shows the string part for measures 44 to 46. It includes staves for two violins (1 and 2), viola, violin, and cello. The strings play a rhythmic accompaniment with dynamics such as *mp* and *mf*. A *solo* marking is present above the first violin staff in measure 46.

47

1 fl. 1 *tr(b)* *f*

2 fl. 2 *f*

ob. *f*

a. sax. *f*

bar. *f*

1st tpt. *f*

2nd tpt. *f*

1st hn. *f*

2nd hn. *f*

tbn. *f*

1 (vibes) *f*

2

3

voice *mp* 3 in-to a

1 vln. *tr(b)* *f* *dim*

2 vln. *f*

vla. *f*

vcl. *f*

cb. *f*

Detailed description: This is a handwritten musical score for page 17. It features a full orchestral arrangement with a voice part. The instruments are arranged in staves from top to bottom: Flute 1 and 2, Oboe, Alto Saxophone, Baritone, Trumpet 1 and 2, Horn 1 and 2, Trombone, Vibraphone (3 parts), Voice, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time. The key signature has one flat (B-flat). The music is marked with various dynamics including *f* (forte), *mp* (mezzo-piano), and *dim* (diminuendo). There are several trills and slurs throughout. The voice part has a triplet of notes with the lyrics "in-to a". The page number "- 17. -" is at the top center, and the rehearsal mark "47" is in a box at the top left.

50 (2+3)

1 fl. *f*

2 fl. *mf*

ob.

a. sax

bsn. *p*

1st tpt. *p*

2nd tpt. *p*

1st hn. *p*

2nd hn. *p*

tbn.

Perc. 1, 2, 3

voice *mf*
m(lou) - - - - n - tain range - - - - ah - - - -

1 vln. *div.* *pp* *mp*

2 vln. *div.* *pp* *p*

vla. *pp* *p* *mf*

vcl. *pp* *p* *f*

cb. *p* *mf*

1
fl.

2

ob.

a. sax

bar.

1
tp.

2

1
hn.

2

tbn.

1
2
3
Perc.

voice

1
vln.

2

vla.

vcl.

cb.

no vib.
mp
no vib.
mp

ord.

ord.

no vib.
mp
no vib.
mp

ord.

ord.

ah - - - - - len - ses ex - tend - - - - - un - wish through

div.
mp

mp

mp

mp

mp

56 (3+2)

1 fl. 2
ob.
a.sax
b.sn.

1 tpt. 2
1 hn. 2
tbn.

1
2
3 Perc.

voice

1 vln. 2
vla.
vcl.
cb.

curv - - - ing where un-mish re-tuns on its un-self!

mf cresc. (v) f (v) f

sus. cym.

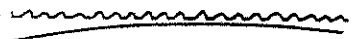
lv

(snare drum)

f f f f f

69 Desperately ♩ = 120

69 (b)



1 fl. 2

ob.

a. sax

1 2

1 2

1 2

1 2

1 2

1 2

1 2 3

voice

1 2

vla.

vcl.

cb.

62 (2+3)

1 fl. 2
ob.
a. sax
bsn.
1st tot. 2
1st hn. 2
tbn.
Perc.
1
2
3
voice
1 vln. 2
vla.
vcl.
c.b.

Handwritten musical score for page 22, featuring woodwinds, strings, and percussion. The score is in 5/4 time and includes parts for Flute (1 and 2), Oboe, Alto Saxophone, Bassoon, Trumpets (1st and 2nd), Horns (1st and 2nd), Trombone, Percussion (3 parts), Voice, Violins (1 and 2), Viola, Violoncello, and Contrabass. The music includes various dynamics such as *f*, *ff*, and *tr*, and includes performance markings like *tr* and *tr* with wavy lines. A rehearsal mark "62 (2+3)" is present at the top left. The score is written in a single system with multiple staves.

65

1 fl.
2 fl.

ob.

a. sax

bas.

1st tpt.
2

1st hn.
2

tbn.

1
2
3 Perc.

voice

1 vln.
2

vla.

vcl.

cb.

Detailed description: This is a handwritten musical score for page 23. The score is arranged in a system with multiple staves. At the top left, there is a circled number '65'. The instruments listed on the left are: 1 and 2 flutes (fl.), oboe (ob.), alto saxophone (a. sax), bassoon (bas.), 1st and 2nd trumpets (tpt.), 1st and 2nd horns (hn.), trombone (tbn.), a percussion section (Perc.) with three staves numbered 1, 2, and 3, voice, 1 and 2 violins (vln.), viola (vla.), cello (vcl.), and double bass (cb.). The music is written in a common time signature (C) and features various musical notations including notes, rests, accidentals, and dynamic markings such as 'ff' and 'f'. The score is divided into measures by vertical bar lines.

1
fl.

2

ob.

a. sax

no vib.

bsn.

no vib.

1
tpt.

2

1
bn.

2

no vib.

tbn.

no vib.

1
Perc.

2

3

voice

mf

a world of made is not a world of born

1
vln.

2

no vib.

vla.

no vib.

vcl.

no vib.

cb.

no vib.

to vibos (fast)

f

f

f

72

1
fl. *fl.*
2

ob.

a.sax

bsn.

1
tpt. *f*
2

1
hn. *f*
2

ebn.

Perc.
1
2
3

voice *mf*
pi-ty

1
vln. *div.* *f*
2 *div.* *f* *fz*

vla. *fz*

vcl. *f*

cb.

15

1 fl. *f*

2 *f*

ob. *f*

a.sax

bar. *fp*

1 tpt. *fp*

2 *fp*

1 hn. *fp*

2 *fp*

tbn. *fp*

Perc. 1, 2, 3

voice *mf*
poor
flesh and trees

1 vln. *fp*

2 *fp*

vla. *fp*

vcl. *fp*

c.b. *fp*

Detailed description: This is a page of a musical score, page 26, marked with a rehearsal cue '15' in a box at the top left. The score is arranged in a standard orchestral format. The woodwind section includes two flutes (fl.), oboe (ob.), alto saxophone (a.sax), and baritone saxophone (bar.). The brass section includes two trumpets (tpt.), two horns (hn.), and two trombones (tbn.). The string section consists of two violins (vln.), viola (vla.), two violas (vcl.), and a double bass (c.b.). A percussion section (Perc.) with three parts is also present. The voice part is written on a single staff. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte). The voice part has lyrics: 'poor' and 'flesh and trees'. The score shows a transition in dynamics and texture between measures, with many instruments playing *fp* in the later measures.

78

1 fl. 2

ob.

a. sax

bsn.

1 tpt. 2

1 hn. 2

tbn.

1 Perc. 2 3

(marimba)

voice

poor — stars and stones — poor —

1 vln. 2

vla.

vcl.

cb.

81

Handwritten musical score for page 28, featuring various instruments and a vocal line. The score is organized into systems of staves. The first system includes two flutes (fl. 1 and 2), oboe (ob.), alto saxophone (a. sax), and bassoon (bsn.). The second system includes trumpet 1 (tp. 1), trumpet 2 (tp. 2), horn 1 (hn. 1), horn 2 (hn. 2), and trombone (tbn.). The third system is for Percussion (Perc.), with three staves labeled 1, 2, and 3. The fourth system is for voice, with lyrics: "flesh", "poor", and "stars!". The fifth system includes violin 1 (vln. 1), violin 2 (vln. 2), viola (vla.), violoncello (vcl.), and double bass (cb.). The music is written in a major key with a 4/4 time signature. Dynamics include *fl.* (fortissimo) and *f* (forte). The score is marked with various musical notations such as slurs, accents, and dynamic markings.

81

1
fl.

2

ob.

a. sax

bsn.

1
tpt.

2

1
hn.

2

tbn.

1
Perc.

2

3

voice

1
vln.

2

vla.

vcl.

c.b.

poor — trees! — poor stones!

Detailed description: This is a handwritten musical score for page 29. The score is arranged in systems. The first system includes staves for Flute 1 and 2, Oboe, Alto Saxophone, Bassoon, Trumpet 1 and 2, Horn 1 and 2, and Trombone. The second system includes Percussion (three parts), Voice, Violin 1 and 2, Viola, Violoncello, and Contrabass. The voice part has lyrics: "poor — trees! — poor stones!". The score contains various musical notations including dynamics (f, ff), articulation (accents), and performance directions (hairpins). There are some handwritten corrections and markings throughout the score.

88 ♩ = 90

1 fl. 1 *f*

2 fl. 2 *p*

ob.

a. sax

bsn. *p* *mf*

1st tpt. 2

1st hn. 2 *mf*

1st tbn. 2 *mf*

vibes

1

2

3

perc. *ped.* *sim.*

voice *mp* *f*
* but ne- ver this fine spec-i-men of

1 vln. *mf*

2 vln. *mf*

vla. *mf*

vcl. *mf*

c.b. *mf*

92

1 fl. 1

2 fl. 2

ob.

a. sax

bsn.

1st tpt.

2nd tpt.

1st hn.

2nd hn.

tbn.

1 Perc.

2 Perc.

3 Perc.

voice

1 vln.

2 vln.

vla.

vcl.

cb.

mf

f

fff

ped.

lv.

hy-per mag-i-cal ul-tra om-ni-po-tence!

broadly

1 fl. 2

ob.

a. sax

bar.

1 tpt. 2

1 hn. 2

tbn.

1

2

3

Arce.

voice

1 vln. 2

vla.

vcl.

c.b.

98 (3+2)

drunkenly

1 fl. 2 to flute

ob.

a. sax drunkenly

bsn.

tpt. 2

hn. 2 solo

tbn.

1 2 3 Perc.

voice

1 vln. 2

vla.

vcl.

cb.

mf

mp

f

mf

mp

101

Handwritten musical score for a symphony orchestra and voice, page 34. The score includes staves for flutes (fl.), oboes (ob.), saxophones (sax.), bassoons (bsn.), trumpets (tp.), horns (hn.), trombones (tbn.), percussion (Perc.), voice, violins (vln.), violas (vla.), violoncellos (vcl.), and double basses (cb.). The music is in 2/4 time and features various dynamics (mf, f), articulations (accents, slurs), and performance instructions like 'div. f' and 'bass drum'. A rehearsal mark '(2+3)' is present at the top of the first staff.

104

1 fl.
2 fl.
ob.
a. sax
bsn.

1 tpt.
2 tpt.
1 hn.
2 hn.
tbn.

Perc.
1
2
3

voice

1 vln.
2 vln.
vla.
vcl.
cb.

mf we doctors know a hope-less case if lis-ten!
ff
f *whispered*

no vib.
no vib.
no vib.
no vib.
no vib.
no vib.

to marimba

(108)

1 fl. *f*

2 piccolo *f*

ob. *f*

a. sax *f*

bar. *mp-f*

1st tpt. *solo*

2nd tpt.

1st hn. *mp*

2nd hn.

tbn.

perc. *marimba* *f*

1

2

3

voice

1 vln.

2 vln.

vla.

vcl. *pizz.*

cb.

4x

11A

1 fl. 2 piccolo

ob.

a. sax

bar.

1 tpt. 2

1 hn. 2

tbn.

perc. 1 2 3

voice

there's a hell of a good universe next door, LET'S GO!

1 vln. 2 div.

vla.

vcl.

c.b.

117

$\text{♩} = 70$

Handwritten musical score for a symphony orchestra and voice. The score is divided into several systems of staves. The first system includes two flutes (fl. 1 and 2), oboe (ob.), and alto saxophone (a. sax). The second system includes trumpet (tp. 1 and 2), horn (hn. 1 and 2), and trombone (tbn.). The third system is for Percussion (Perc.) with three parts. The fourth system is for voice. The fifth system includes violin (vln. 1 and 2), viola (vla.), violoncello (vcl.), and double bass (cb.). The oboe part features a melodic line starting with a *solo* marking and a *mf* dynamic. The string parts (vln., vla., vcl., cb.) are marked with *pp* and *no vib.* (no vibrato). The tempo is indicated as $\text{♩} = 70$.

(121)

1
fl. *mf*
2

ob.

a. sax

bsn.

1
tpt.
2

1
hn.
2

tbn.

1

2

3

voice

1
vln.
2

vla.

vcl.

cb.

125

(2+3)

1 fl. 1

2 fl. 2

ob.

a. sax

bsn.

1st tpt.

2nd tpt.

1st hn.

2nd hn.

tbn.

Perc. 1

Perc. 2

Perc. 3

voice

1 vln.

2 vln.

vla.

vcl.

c.b.

f

ah

simile

simile

simile

(12B) (3+2)

Handwritten musical score for page 41, featuring various instruments and a voice part. The score is organized into systems of staves. The first system includes two flutes (fl. 1 and 2), oboe (ob.), alto saxophone (a. sax.), and baritone saxophone (bsn.). The second system includes two trumpets (tpt. 1 and 2), two horns (hrn. 1 and 2), and tuba (tbn.). The third system includes three percussion parts (perc. 1, 2, and 3). The fourth system includes a voice part with the vocal line and the syllable "ah" written below it. The fifth system includes two violins (vln. 1 and 2), viola (vla.), violoncello (vcl.), and double bass (cb.). The score includes dynamic markings such as *fl.*, *mf*, and *ah*. There are also handwritten annotations like "12B" and "(3+2)" at the top left. The notation includes notes, rests, and slurs across the staves.

(2+3) - 42. -

(131)

1 fl.

2 fl.

ob.

a.sax

bsn.

1st tp.

2nd tp.

1st hn.

2nd hn.

tbn.

Perc. 1

Perc. 2

Perc. 3

voice

these chil-dren sing-ing

1 vln.

2 vln.

vla.

vcl.

cb.

134

- 43. -

(3+2)

1 fl. 1

2 fl. 2

ob.

a. sax

bar.

1 tpt. 1

2 tpt. 2

1 hn. 1

2 hn. 2

tbn.

Perc. 1

Perc. 2

Perc. 3

voice

1 vln. 1

2 vln. 2

vla.

vcl.

cb.

mf

mp

tr

in stone a st-lence of stone

(137)

1
fl. 1 *mf*

2
fl. 2

ob. *mf*

a. sax

ban. *mf*

1
tpt. 1

2
tpt. 2

1
hn. 1

2
hn. 2

tbn.

1
Perc. 1

2
Perc. 2

3
Perc. 3

voice *f*
these lit-tle chil-dren round

1
vln. 1 *mf*

2
vln. 2 *mf*

vla. *mf*

vcl. *mf*

cb. *mf*

(140)

1 fl.
2
ob.
a.sax
bass.

1st tpt.
2
1st hn.
2
tbn.

Perc.
1
2
3

voice

L
with stone _____

1 vln.
2
vla.
vcl.
c.b.

143

(3+2)

1 fl.

2 fl.

ob.

a. sax

bsn.

1st tpt.

2nd tpt.

1st hn.

2nd hn.

tbn.

Perc.

1

2

3

voice

flow - ers

1 vln.

2 vln.

vla.

vcl.

cb.

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

solo *tutti*

(146)

Handwritten musical score for page 47, featuring various instruments and a vocal line. The score is organized into systems:

- Flutes (fl. 1, 2):** Flute 1 has a melodic line starting with a forte (*f*) dynamic and a sixteenth-note run. Flute 2 has a few notes at the end of the system, marked *mf*.
- Oboe (ob.):** Plays a few notes, marked *mf*.
- As Saxophone (a. sax):** Rests.
- Baritone (bsn.):** Plays a few notes, marked *mf*.
- Trumpets (tpt. 1, 2):** Trumpet 2 has a melodic line marked *solo* and *f*.
- Horns (hn. 1, 2):** Horn 1 has a melodic line marked *mf*.
- Trombone (tbn.):** Plays a few notes.
- Marimba:** Labeled "marimba", it has a melodic line marked *f*.
- Other Percussion (Perc. 2, 3):** Indicated by double bar lines.
- Voice:** Sings the lyrics "o - pen - ing for - ev - er" with a melodic line. Dynamics include *f* and *mf*.
- Violins (vln. 1, 2):** Violin 1 has a melodic line marked *solo* and *f*. Violin 2 has a melodic line marked *divisi* and *mf*.
- Viola (vla.):** Plays a melodic line marked *mf*.
- Violoncello (vcl.):** Plays a melodic line marked *mf*.
- Double Bass (cb.):** Plays a melodic line marked *mf*.

(149) (2+3)

1 fl. 2

ob.

a. sax

bsn.

1 2 tpt.

1 2 hn.

tbn.

1 2 3 Perc.

voice

e-ver these si-lent - ly lit-tle chil-dren are

1 2 vln.

vla.

vcl.

cb.

152

(2+3)

1 fl. 2

ob.

a. sax

bas.

1st tpt. 2

1st hn. 2

tbn.

perc.

1

2

3

voice

pe - tals their song is a flow-er of al- ways their

f *mp*

1 vln. 2

vla.

vcl.

c.b.

155

1 fl.
2
ob.
a. sax
bar.
1st tpt.
2
1st hn.
2
tbn.
vibes
1
2
3 Perc.
voice
1 vln.
2
vla.
vcl.
cb.

flow-ers — al-ways flow-ers — of stone — are

mp *mf* *simile* *pizz.* *mp*

Detailed description: This is a handwritten musical score for page 50. The score is arranged in systems. The first system contains staves for Flute 1 and 2, Oboe, Alto Saxophone, Baritone, Trumpet 1 and 2, Horn 1 and 2, and Trombone. The second system contains Vibraphone (Vibes) and Percussion (Perc.) parts. The third system contains the vocal line with lyrics: "flow-ers — al-ways flow-ers — of stone — are". The fourth system contains Violin 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (*mp*, *mf*, *pizz.*), articulation (*simile*), and performance markings. The time signature is 3/4.

159

1 fl. 2
ob.
a. sax
bar.

1st tot.
2
1st hn.
2
tbn.

(vibes)
1
2
3
perc.

voice

si - lent-ly sing - ing — sing - ing — a song —

1 vln.
2
vla.
vcl.
cb.

164

1 fl. 2

ob.

a. sax

bas.

1st tpt. 2

1st hn. 2

tbn.

Perc.

1

2

3

(vibes)

voice

mp

pp

more si - lent

than si - lence

1 vln. 2

vla.

vcl.

c.b.

arco

l

ppp

(169) (3+2)

1 fl. 2

ob.

a. sax

bar.

1st 2nd tot.

1st 2nd hn.

tbn.

1 2 3 Perc.

voice

1 2 vln.

vla.

vcl.

cb.

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

solo

these al-ways

Detailed description: This is a page of a musical score, page 53. It contains staves for various instruments: Flutes (1 and 2), Oboe, Alto Saxophone, Baritone, Trumpets (1st and 2nd), Horns (1st and 2nd), Trombone, Percussion (1, 2, and 3), Voice, Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is in 2/4 time. The key signature has one flat. The piece is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are performance instructions like 'solo' for the cello and 'these al-ways' for the voice. The score includes a rehearsal mark (169) and a first ending bracket (3+2). The woodwinds and strings have melodic lines, while the percussion and voice provide rhythmic and vocal elements.

(172)

1
fl. 1

2
fl. 2

ob.

a. sax

bas.

1
tpt. 1

2
tpt. 2

1
hn. 1

2
hn. 2

tbn.

1
perc.

2
perc.

3
perc.

voice

chil - dren for - e - ver sing

1
vln. 1

2
vln. 2

vla.

vcl.

cb.

174

1 fl. 1
2 fl. 2
ob.
a. sax
basn.
1 tpt.
2 tpt.
1 hn.
2 hn.
tbn.
Perc.
1
2
3
snare drum
voice
-ing wreath-ed with sing-ing blos - soms
1 vln.
2 vln.
vla.
vcl.
cb.

(177)

- 56. -

1
fl. *mf*

2

ob. *mf*

a. sax *mf*

bar. *mf*

1
tpt. *L*

2

1
hn. *f* solo

2

tbn.

1

2

3

perc.

voice

1
vln. *L*

2

vla. *L*

vcl. *mf*

cb. *mf*

181

-57-

Handwritten musical score for a symphony orchestra and voice. The score is written in 2/4 time and consists of the following parts:

- Flutes (fl.):** 1 and 2. Part 1 has a dynamic marking of *f*. Both parts have a *ba* marking above the first measure.
- Oboe (ob.):** Part with a *f* dynamic marking.
- Alto Saxophone (a.sax):** Part with a *f* dynamic marking.
- Bassoon (bsn.):** Part with a *f* dynamic marking.
- Trumpets (tpf.):** 1 and 2. Part 1 has a *f* dynamic marking.
- Horns (hn.):** 1 and 2. Part 1 has a *f* dynamic marking.
- Trombone (tbn.):** Part with a *f* dynamic marking.
- Percussion (Perc.):** 1, 2, and 3. Part 3 has a triplet marking.
- Voice:** Part with a *f* dynamic marking.
- Violins (vln.):** 1 and 2. Part 1 has a *div.* marking and a *v* marking above the first measure. Part 2 has a *div.* marking and a *v* marking above the first measure. Both parts have a *ppp* dynamic marking.
- Viola (vla.):** Part with a *v* marking above the first measure and a *ppp* dynamic marking.
- Violoncello (vcl.):** Part with a *v* marking above the first measure and a *ppp* dynamic marking.
- Double Bass (cb.):** Part with a *v* marking above the first measure.

The score includes various musical notations such as slurs, accents, and dynamic markings. The *ppp* (pianissimo) dynamic is used for the string parts in the lower section. The *div.* marking likely indicates a divisi section for the violins. The *v* marking indicates a *ritardando* or *ritard.* marking. The *ba* marking is likely a *breve* or *breve* marking. The *f* marking indicates *forte*. The *ppp* marking indicates *pianissimo*. The *v* marking indicates *ritardando* or *ritard.*. The *div.* marking indicates *divisi*. The *ba* marking is likely a *breve* or *breve* marking. The *ppp* marking indicates *pianissimo*. The *v* marking indicates *ritardando* or *ritard.*. The *div.* marking indicates *divisi*. The *ba* marking is likely a *breve* or *breve* marking.

(184)

1 fl. 2
ob.
a. sax
bsn.
1st 2nd tpt.
1st 2nd hn.
tbn.
1
2
3 Perc.
voice
1 vln. 2
vln.
vcl.
cb.

pp *mf*

chil-dren of stone chil-dren of

Detailed description: This is a page of a musical score, page 58, numbered (184). The score is arranged in systems. The first system contains five staves for woodwinds: Flute 1 and 2, Oboe, Alto Saxophone, and Bassoon. The second system contains three staves for brass: Trumpet 1 and 2, Horn 1 and 2, and Trombone. The third system contains three staves for Percussion, numbered 1, 2, and 3. The fourth system is for the voice, with lyrics: "chil-dren of stone" followed by a long line, then "chil-dren" followed by another long line, and finally "of". The voice part has dynamic markings *p* and *mf*. The fifth system contains five staves for strings: Violin 1 and 2, Viola, Violoncello, and Contrabass. The string parts have dynamic markings *pp*. The score is written in a standard musical notation with treble and bass clefs.

187

1 fl. 1

2 fl. 2

ob.

a. sax

bsn.

1 tpt. 1

2 tpt. 2

1 hn. 1

2 hn. 2

tbn.

1 Perc. 1

2 Perc. 2

3 Perc. 3

voice

1 vln. 1

2 vln. 2

vln.

vcl.

cb.

(vibes)

stone with blossoming eyes

mf

mf

p

(190) (2+3)

1 fl. *f*

2

ob.

a. sax

basn.

1st tpt.

2

1st hn.

2

tbn.

Perc. 1

2

3

voice *mf* *f*
blas - som-ing with eyes

1 vln.

2

vla.

vcl.

cb.

192

1
fl.

2

ob.

a.sax.

basn.

1
tpt.

2

1
hn.

2

tbn.

1
2
3

marimba

voice

know if a lit-tle tree lis-tens for - e - ver

1
vln.

2

vla.

vcl.

c.b.

195

(2+9)

1
fl. 1 *ff*

2
fl. 2 *ff*

ob. *ff*

a. sax *f* *mp*

bsn. *ff* *sub. mp*

1
tpt. 1

2
tpt. 2

1
hn. 1

2
hn. 2

tbn. *ff* *sub. mp*

1 *f* *sub. mp*

2

3

voice

1 *ff* *sub. mp*

2 *f* *sub. mp*

vla. *f* *sub. mp*

vcl. *f* *sub. mp*

c.b. *f* *sub. mp*

(198)

1 fl. 2

ob.

a. sax

bsn.

1st tpt. 2

1st hn. 2

tbn.

perc. 1 2 3

voice

1 vln. 2

vla.

vcl.

c.b.

mf

mp

to al-ways chil-dren — sing-ing

Detailed description: This is a handwritten musical score for a symphony orchestra and voice. The score is arranged in systems. The first system includes flutes (1 and 2), oboe, alto saxophone, and bassoon. The second system includes trumpets (1st and 2nd), horns (1st and 2nd), and trombone. The third system is for percussion, with three staves. The fourth system is for voice, with the lyrics "to al-ways chil-dren — sing-ing" written below the staff. The fifth system includes violins (1 and 2), viola, violoncello, and double bass. Dynamics markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is numbered (198) in the top left corner and page number - 63. - is centered at the top.

(201)

Handwritten musical score for a symphony orchestra and voice. The score is arranged in systems. The instruments listed on the left are: 1 fl., 2 fl., ob., a. sax., bsn., 1st tpt., 2nd tpt., 1st hn., 2nd hn., tbn., Perc. (3 parts), voice, 1st vln., 2nd vln., vla., vcl., and cb.

The score includes various musical notations such as notes, rests, and dynamic markings. The voice part has lyrics: "for-e-ver" and "a song".

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianissimissimo). There are also markings for *l* (legato) and *(muted)*.

The percussion part (Perc.) is marked with a double bar line, indicating it is silent for this section.

(204)

The musical score is written for a symphony orchestra and a voice. The instruments are arranged in systems from top to bottom: Flutes (1 and 2), Oboe, Alto Saxophone, Bassoon, Trumpets (1 and 2), Horns (1 and 2), Trombone, Percussion (1, 2, and 3), Voice, Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is divided into measures, with a key signature of one flat and a 3/2 time signature. The voice part has lyrics: "made of si-lent as stone — si-lence of song —". The score includes various dynamics such as *mf*, *pp*, *ppp*, and *pp*, as well as performance markings like *l* (legato) and *ppp* (pianissimo). The percussion part includes a snare drum part starting in the second measure. The score is handwritten and shows signs of being a working draft.