

Many Splendid Forgettings (2011)

for tenor and large chamber ensemble

Tonia Ko

Duration: about 10 minutes

Instrumentation:

oboe/ english horn

bass clarinet/ clarinet in B♭

horn in F

percussion (one player):

xylophone

vibraphone

bongos (2)

large suspended cymbal

medium gong (precise pitch not necessary)

triangle

timpani (one 26 in. drum)

harpsichord (double manual)

tenor

violin

viola

violoncello

Notes:

Accidentals are valid until the end of the measure

Grace notes occur before the beat unless otherwise indicated

... my dream is intangible, it comprises no allegory;
as Mallarmé said, "It is a musical poem, it needs no libretto."

... In his memory will you permit me to offer you this sketch of him, hastily dashed off,
a vague recollection of a beautiful and beloved face, radiant, even in the shadows.

From Paul Gauguin's letter to André Fontainas, Tahiti, March 1899

This time of ours
Is like a great, confused dream.
Why should one spend life in toil?
When I woke up, I gazed for a long time
At the courtyard before me.
A bird sings among the flowers.
May I ask what season this is?
Spring wind,
The bright oriole of the water-flowing flight calls.
My feelings make me want to sigh.
The wine is still here, I will throw back my head and drink.

I sing splendidly,
I wait for the bright moon.
Already, by the end of the song, I have forgotten my feelings.

From "A Statement of Resolutions After Being Drunk on a Spring Day" by Li T'ai Po, trans. Amy Lowell

Please don't forget;
in the grove
a plum blossom

Sweeping the garden,
the snow forgotten:
a broom

So many many
memories comes to mind:
cherry blossoms

Three haiku by Basho Matsuo, trans. David Landis Barnhill

Many Splendid Forgettings
Commissioned by the Georgina Joshi Foundation

Score in C

Tonia Ko

J=56 (Recitative)

Oboe
Bass Clarinet
Horn
Percussion
Lg. Sus. Cymb.
scrape with stick over duration
yarn mallet
Timpani
(same mallet)
gloss.
Harpsichord
8' F.
B. relaxed
Tenor
p legato
My dream is in - tan - gi - ble,
Violin
con sord.
pp
con sord.
Viola
pp
con sord.
Violoncello
pp



B. Cl.
pp
Sus. Cymb.
scrape with stick
l.v.
Perc.
p
mp
Timpani
yarn mallet
gloss.
Hpsd.
T.
it com - pris - es no -
al - le - go - ry;
As Mal-lar - mé said,
"It is a mu - si - cal po - em,
Vln.
p
Vla.
p
Vc.
pp
p
pp
p
p
pizz.
pp

A Più mosso $\text{♩} = 60$

Ob. gently swelling p mf $\frac{3}{4}$ p espress.

B. Cl. pp mp pp

Hn. Vibraphone hard cord. motor off pp mp mf $n.$

Perc.

Hpsd. F. B. $\frac{3}{4}$ $\frac{6}{4}$

T. it needs no li-bret-to." $n.$ p

Vla. p $arco$ $\frac{3}{4}$ p senza sord. flautando

Vc. mp $n.$ p senza sord. pizz. mp



14 Ob. mp f $\frac{3}{4}$ pp

B. Cl. mp mfp p

Perc. mp

Hpsd. F.

T. p molto legato

Vln. 2 4 2 3 4 In his

Vla. $pizz.$ mf p

Vc.

Musical score for orchestra and choir, page 19, section B. The score includes parts for Hn., Perc., Hpsd., T., Vln., Vla., and Vc. The vocal part for Tenor (T.) includes lyrics: "mem-o-ry will you per - mit me to of - fer you this sketch of him, hast-i-ly dashed off, a". The score features various musical markings such as dynamic changes (p, pp, mp), articulations (pizz., arco, flautando), and performance instructions (3, mf). The instrumentation includes woodwind, percussion, brass, and strings.

二

C ♩=56 Suspended, pulled back

23

B. Cl. $\begin{cases} 5 \\ 4 \end{cases}$ $\begin{cases} mp \\ pp \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} p \\ - \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} pp \\ n. \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$

Hn. $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} pp \\ (mf) \end{cases}$ $\begin{cases} 3 \\ p \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} pp \\ mp \end{cases}$ $\begin{cases} 3 \\ n. \end{cases}$

Perc. $\begin{cases} 5 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$

T. $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} mf \\ mp \end{cases}$ $\begin{cases} 3 \\ - \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} p \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$

vague re - col - lec - tion of a beau - ti ful and be - lov'd face, ra-di-ant, e-ven in the sha - dows.

Vln. $\begin{cases} 5 \\ 4 \end{cases}$ $\begin{cases} f > p \\ - \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} mf \\ p \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} p \\ mp \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} pp \\ p \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$

Vla. $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} f > p \\ - \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} mf \\ p \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} p \\ mp \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} pp \\ p \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$

Vc. $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} - \\ 3 \end{cases}$ $\begin{cases} 3 \\ 4 \end{cases}$ $\begin{cases} mp \\ - \end{cases}$

D ♩=60 senza vib.

Ob. 29 3/4 *ppp* p n.

B. Cl. 4/4 *p*

Hn. (Vib.) n. *mp* n.

Perc. 3/4 *p*

Hpsd. lute stop *molto legato*

Vln. sul tasto *pizz.* *p* *pizz., delicately*

Vla. *mp* *(pizz.) delicately* *p*

Vc. *pp*



E ♩=126

Ob. *pp*

B. Cl. sotto voce *ppp* 2/4 16/4 *f*

Hn. 12/4 *pp* 3/4 *mf*

Perc. *mp* 12/4 *pp* 3/4 *mf* Triangle metal beater

Hpsd. open, F. 3/4 *f*

T. 3/4

Vln. arco 12/4 *pp* 3/4 *f* no dim.

Vla. *mp* 12/4 *mf* 3/4 *f*

Vc. *mf* 12/4 *mf* 3/4 *f*

38

Ob. $\frac{4}{4}$ *mf* *f* *mp* *sfp* *ff* $\frac{5}{4}$ *mf* *f* *p* *f*

B. Cl. *p* *f* *mp* *p*

Hn. *mf* *f* *mp* *mf* *(mf)* *f* *p*

Perc. *Bongos med. cord* *mf* *f* $\frac{5}{4}$ *mf* *f* *p*

Hpsd. *poco agitato* *mf* *f* *mf* *f* *lift* *mp* *mf* *mp*

T. *Ah!* *Ah ah* *(h)ah* *(h)ah*

Vln. *ff* *f* *ff* *ff* $\frac{5}{4}$ *mf* *f* *mp* *f* *ff*

Vla. *ff* *f* *ff* *ff* *ff* *mp* *f* *ff*

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

F

Ob. *mf* *f* *p* *mp* *(mp)* *p*

B. Cl. *mf*

Hn. *p* *mp* *sfp* *n.* *mp* *p*

Perc. *Bongos (2)* *med. cord* *f* *mp* *mf* *mp*

Hpsd.

T. *f* *mp* *mf* *mp* *hushed, playfully* *p*

Vln. *mf* *f* $\frac{3}{4}$ *mp* *f* $\frac{4}{4}$ *mp*

Vla. *f* *f* *mp* *f* *mp* *legato*

Vc. *mf* *p* *mp* *(mp)* *p*

This time *This time* *of ours*

51

Ob. *sub. mf*
B. Cl. *mf* *p* *sub.f* *mp*
Hn.
(Bongos)
Perc. *mf* *mf* *mp* *mf* *p*
(Xylo.)
T. *f carefree* *mf* *mp* *mf* *p* *f*

This time of ours (s) is like a great, con-fused

Vln. *=f* *f* *pizz.* *mf* *arco* *f* *p* *f*
Vla. *=f* *f* *mf* *mp* *f* *mf* *arco*
Vc. *mf* *mp* *mf* *f*

57

G

Ob. *pp* *mf* *f*
B. Cl. *pp* *mp* *p* *mf* *open* *mf* *f*
Hn. *sub p* *pp* *n.* *mp* *p* *mf* *f*
Perc. *5* *4* *3* *4* *mf* *f*
Hpsd.
T. *sub mp* *n.* *mp* *mf* *f*
dream. Why should one spend life in

Vln. *sub p* *non. vib.* *4* *mp* *n.* *non. vib.* *mf* *4* *mf* *f*
Vla. *p* *pp* *mp* *p* *mf* *ord. vib.* *p* *mf* *f*
Vc. *sfp* *f*

64

H

Ob. *f*

B. Cl. *n. < p* *mf p (p)*

Hn. *p mf* *p with dark intensity pp*

Perc. *Vibraphone med. yarn.* *mf p*

B. 3 *mf*

Hpsd. *sfp f*

T. *p languidly* *3 3*
toil? When I woke up, I

Vln. *sul pont. f trrrrrrrr*

Vla. *pizz. mp arco, ord. pp mp p*

Vc. *f mf pp mp mp mp mp n. p mp mp mp mp*

==

72

Ob. *mf*

B. Cl. *mp mp p* *p pulsing mp* *mf*

Hn. *p mp p* *(p) mp* *> mp*

Perc. *Xylophone med. cord p*

T. gazed for a long time at the court - yard be - fore me.

Vln. *mf* *mp* *pizz. arco n.* *pizz. mp* *arco*

Vla. *mp p mp mf pp* *p pulsing mp* *pizz. mp*

Vc. *mp* *pp p*

77

Ob. B. Cl. Hn. (Xylo) Sus. Cymb. (same mallets) Perc. T. Vln. Vla. Vc.

f *pp* *mf* *mf* *mf* *f* *awestruck* *A bird sings* *a - mong the flow* *ers.*

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

=

83 I

Ob. B. Cl. Hn. Perc. Hpsd. T. Vln. Vla. Vc.

ff *mf* *f* *pp*

Vibraphone hard cord *Triangle metal beater*

F. *B.* *F.* *no dim.* *(s)* *May* *I ask what*

pizz. *arco* *pizz.* *arco* *dolce* *ord.* *p* *dolce*

sul pont. *ff* *pp* *mf* *p*

90 rit. J ♩=84

Ob. B. Cl. Perc. Hpsd. T. Vln. Vla. Vc.

Timpani soft felt *p* *n.* *mp* *n.* *pp* *6 mp* *pp* *sfp* *n.*

B. *3* *4* *4* *5* *4* *4*

long *short*

p non express.

sea - son this is? Spring wind,

mp *n.* *tr.* *3* *4* *ord.* *ord.* *5* *4* *mf* *n.*

mp *n.* *p* *pizz.* *pp* *mf* *(pizz.)* *mp*

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

=

97 K

Ob. B. Cl. Hn. Perc. Hpsd. T. Vln. Vla. Vc.

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

3 *4* *4* *4* *4* *2* *4*

F., manuals coupled *3* *6* *5* *3* *3*

p molto legato *mf* *express.* *(mf) tenderly* *mf*

Spring wind() The bright or - i - ole

ord. *sul tasto.* *p* *mf* *p* *sf* *f* *p* *mf* *p* *mf* *f* *mf* *mp* *mf*

arco *n.* *p* *>* *sf* *f* *p* *mp* *mf* *mf* *mf*

103

Ob. $\frac{2}{4}$ - 3 $\frac{3}{4}$ p 5 mf

B. Cl. p open $mp \rightarrow mf \rightarrow pp$

Hn. $p \rightarrow mp$ $p \rightarrow mf$

Perc. Xylophone hard plastic 8 mf 5 3 3 3 p B.

Hpsd. 5 5 6

T. 8 - of the wa - ter flow - ing flight calls. My feel - ings make me

Vln. p $mf \rightarrow p$ pizz. arco $f \rightarrow pp$ (pp) arco

Vla. $mf \rightarrow p$ mp mf $p \rightarrow f$ pp

Vc. mp f mp

109 L

Ob. mp 6 $\rightarrow p$ no cresc. $f \rightarrow mp$ f

B. Cl. $pp \rightarrow mp \rightarrow n.$ p no cresc. Bongos

Hn. $pp \rightarrow mp \rightarrow n.$ $mp \rightarrow mf$ (mf) f

Perc. med. cord 3 $mp >$ mf

Hpsd. 5

T. 8 want to sigh. pp

Vln. $n. \rightarrow mp$ ord. $p \rightarrow f$ 5 $sfp \rightarrow f$ $mp \rightarrow f$ $mf \rightarrow$

Vla. $n. \rightarrow mf$ $p \rightarrow mf$ $p \rightarrow f$ $sfp \rightarrow f$ $mf \rightarrow$

Vc. arco $n. \rightarrow mp$ p $mp \rightarrow f$ f ff

115 **M**

Ob. *ff*
B. Cl. *mp*
Hn. *mp*
Perc. *f*
T. *mp*
The wine is still here, I will throw back my head and

Vln. *ff*
Vla. *ff*
Vc. *mp*

121 **N** $\text{♩} = 104$

Ob. *ff*
B. Cl. *mf*
Hn. *sub.p* *gliss.*
Perc. *f* *triangle metal beater*
Hpsd. *F, uncoupled*
T. *cresc.* *drink.* *Ah!*
Vln. *ff*
Vla. *f* *non legato*
Vc. *mf*

128

Ob. *mp* *f* *f* *sub. mp* *f* *mp* *f* *mp* *f* *rall.* *O* ♩=76 Broadly

B. Cl. *=f*

Hn. *mf* *p* *(p)* *f* *p* *f* *p* *mf* *f* *f* *molto p*

Perc. *Timpani* med. felt *I.v.* *f*

Hpsd.

T. *f* I sing splen-did-ly,

Vln. *sub. p* *mf* *pizz. arco* *f* *sfp* *f* *sfp* *f* *sfp* *f* *ff* *=mf*

Vla. *sub. p* *mf* *f* *=mf* *f* *=ff* *mf* *ff* *sub. mp* *f*

Vc. *sub. p* *mf* *mf* *mf* *mf* *mf* *gliss.* *f* *ff*

rit. ♩=66

To Eng. Hn. Ob. *f*

B. Cl. *f* *p-f* *mf* *mf* *n.* To Cl. *pp* *E.H.* *espress.* *Cl. in Bb*

Hn. *half-stopped* *p* *poco* *pp*

Perc. *cord mallets on beat* *Bongos* *Xylo.* *mp* *f* *p* *5* *p* *pp* *3* *4* *p* *pp* *2* *4* *pp*

8' only *B.*

Hpsd.

T. *sub. mp* *f* *p* *3* *I wait for the bright* *moon.* *III* *p* *mf* *4* *Al - read y,* by the end of the song, *I have for-*

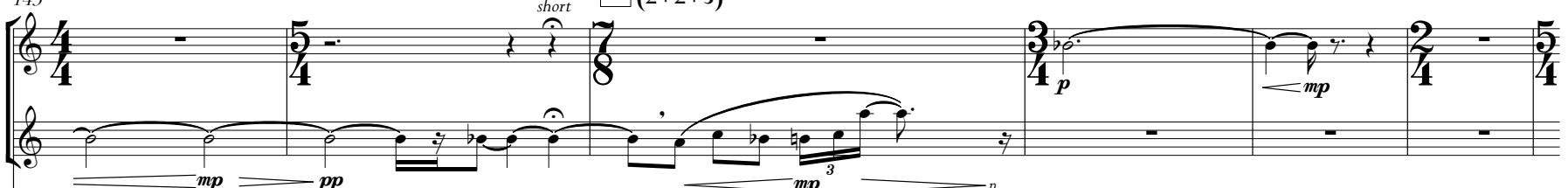
Vln. *ff* *ff* *mf* *f* *p* *legato* *IV* *0* *IV* *mp* *n.* *2* *4*

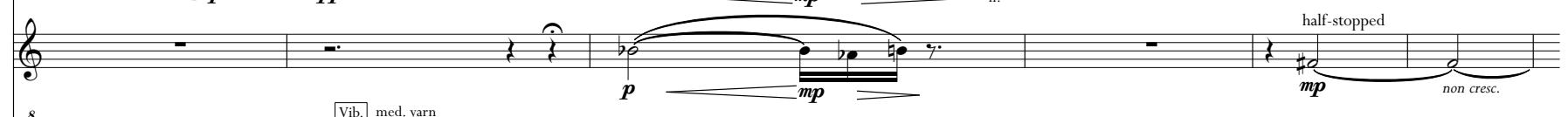
Vla. *ff* *ff* *mf* *f* *p* *mf* *pp* *pp* *mp* *n.*

Vc. *ff* *ff* *mf* *f* *p* *mf* *p* *pp* *pp* *mp*

143

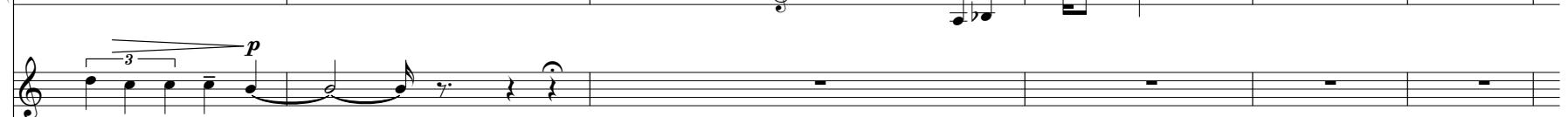
short **P** (2+2+3)

Eng. Hn. 

Cl. 

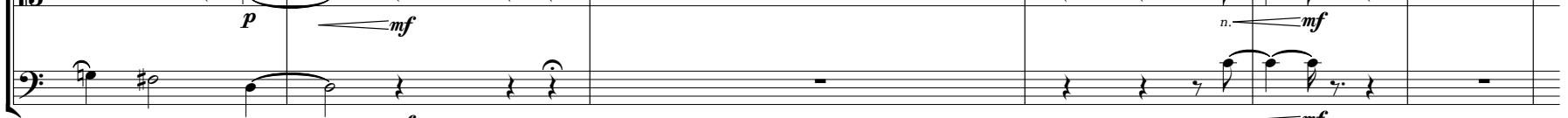
Hn. 

Perc. 

Hpsd. 

T.

Vln. 

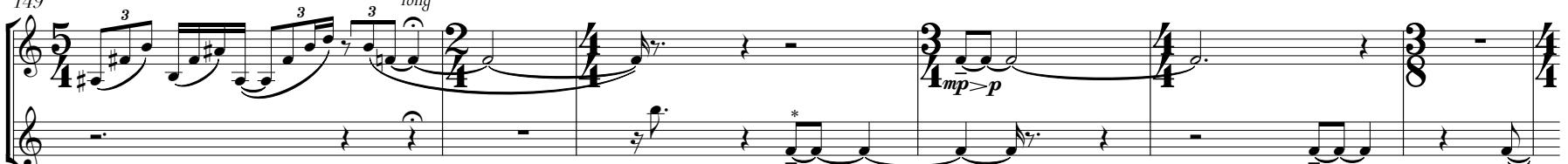
Vla. 

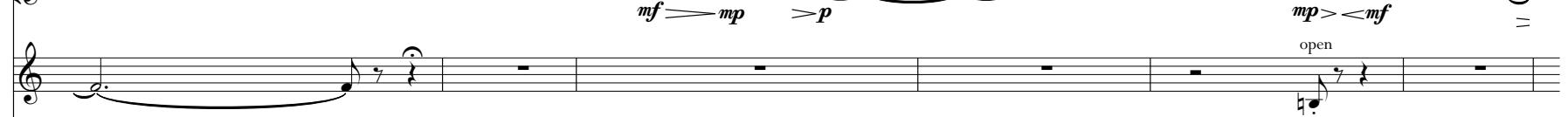
Vc. 

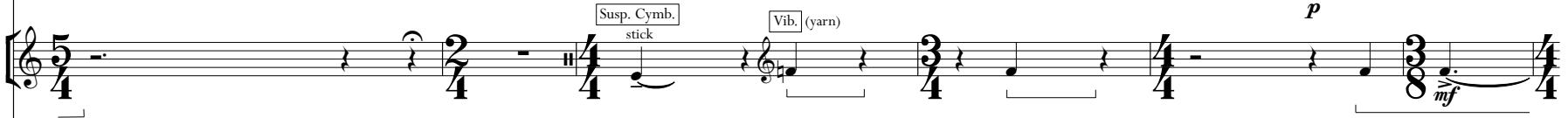


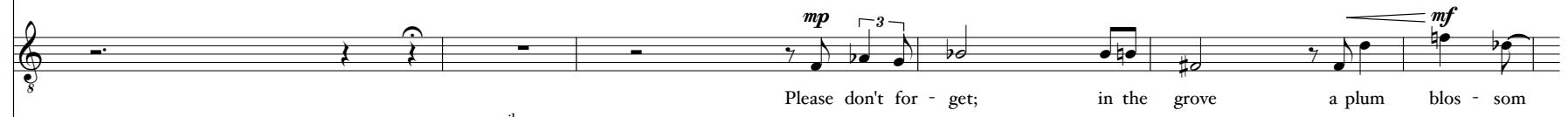
149

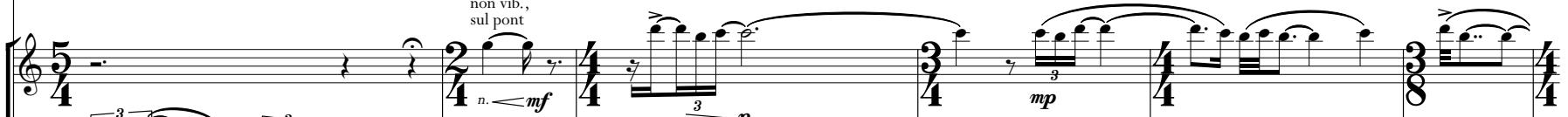
long

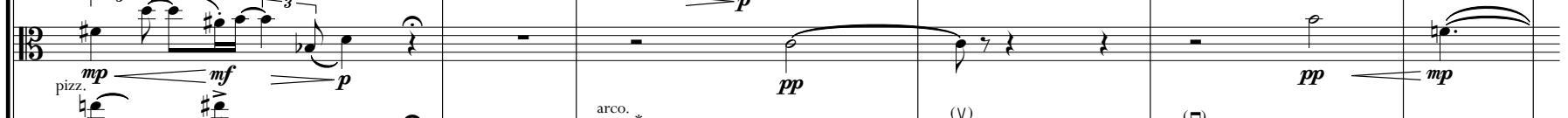
Eng. Hn. 

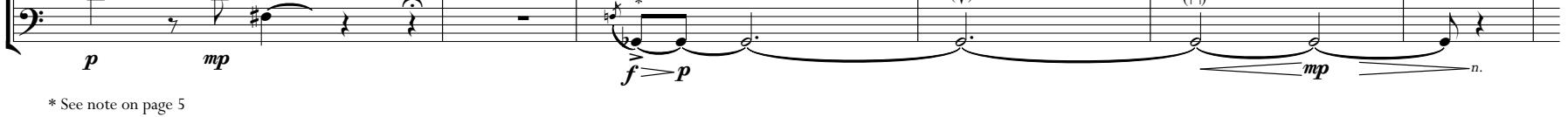
Cl. 

Hn. 

Perc. 

T. 

Vln. 

Vla. 

Vc. 

155 Q

Eng. Hn. $\frac{4}{4}$
Cl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{4}$
Hn. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{4}$
Perc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$
Hpsd. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$
T. $\frac{8}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$
Vln. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$
Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$
Vc. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$

Sweep-ing the gar-den, the

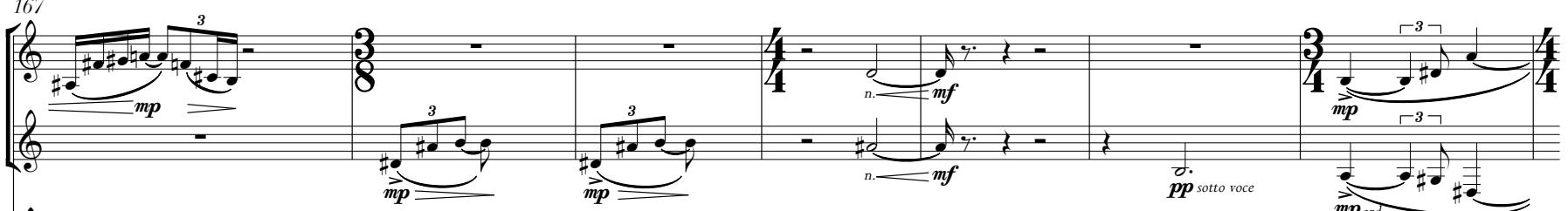
162 R

Eng. Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
Perc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
Hpsd. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
T. $\frac{8}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
Vln. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

(yarn) Susp. Cymb. Trgl. (beater) Vib. (yarn)

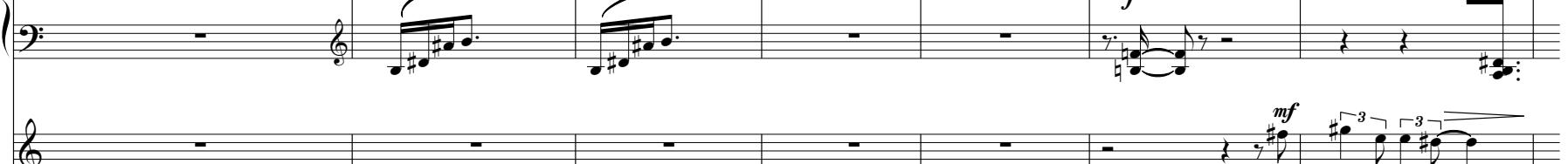
snow for-got-ten: a broom

167

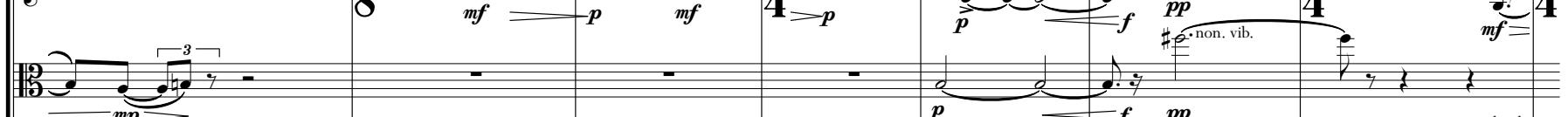
Eng. Hn. 

Cl. 

Hn. 

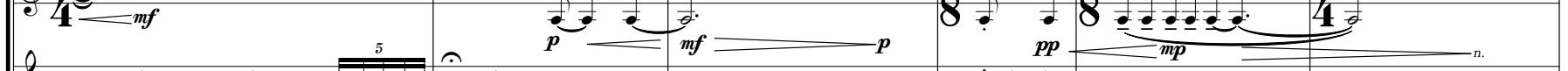
Perc. 

Hpsd. 

T. 

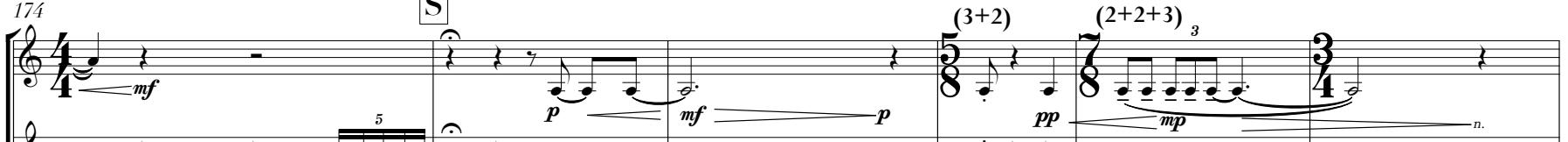
Vln. 

Vla. 

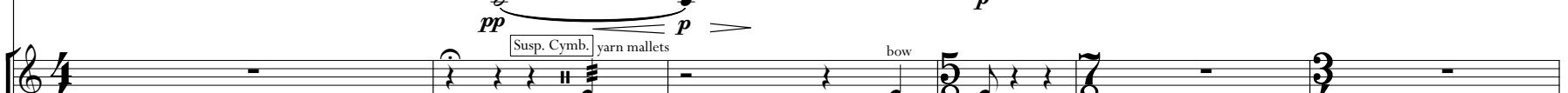
Vc. 

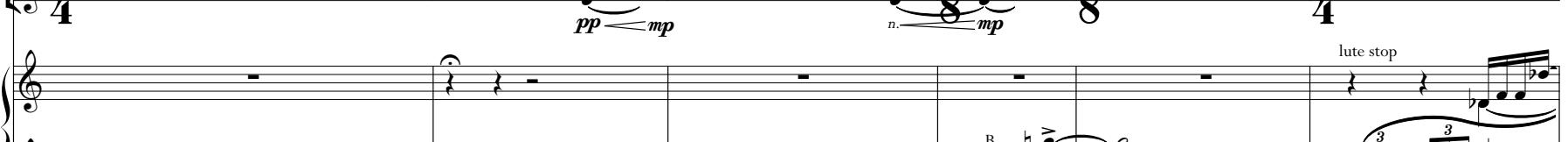
174

S

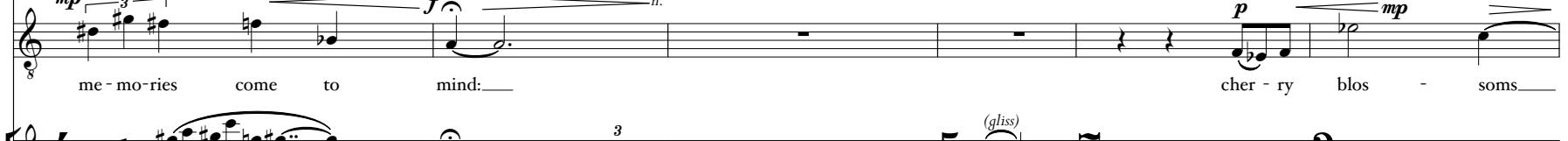
Eng. Hn. 

Cl. 

Hn. 

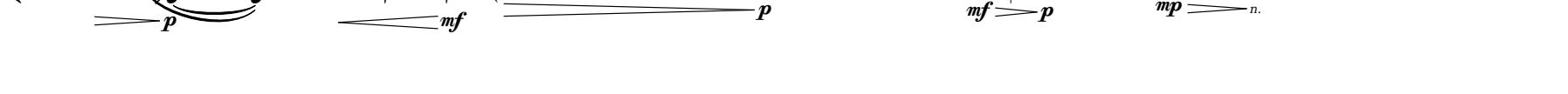
Perc. 

Hpsd. 

T. 

Vln. 

Vla. 

Vc. 

180

Eng. Hn. *p* *mp* *pp* *no dim.* *n.*

Cl. *pp* *mp*

Hn. *p* *mp* *pp* *no cresc.*

Perc. *Vib. hard cord* *pp* *pizz.* *mf*

Hpsd. *mf*

T. *cher - ry - blos - soms* *arco* *pizz.* *mf* *pp*

Vln. *pizz.* *arco* *p* *mp* *pp* *mp* *mf* *pp*

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

Vc. *p* *mf*

T **Meno Mosso** ($\text{♩} = 56$)

Eng. Hn. *pp* *mp* *pp*

Cl. *mp* *pp* *pp*

Hn. *mf* *n.* *mp* *mf* *p* *pp* *n.*

Perc. *Susp. Cymb. yarn* *mp* *Vib. cord* *pp* *l.v.*

Hpsd. *open, F.* *lute stop* *r.h.* *l.h.*

T. *cher - ry - blos - soms* *p* *mf* *n.* *cher - ry - blos - soms* *pizz.* *arco* *pizz.* *arco*

Vln. *p* *pp*

Vla. *n.* *mf* *p* *pp*

Vc. *p* *mf* *n.* *f* *p* *mf* *p*

192

U

Eng. Hn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cl. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hn. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Perc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hpsd. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(lute) *molto legato* $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Med. Gong
med. yarn mallet $\frac{2}{4}$

pizz. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pizz. delicately $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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

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

pizz. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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

gliss. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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

pizz. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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



198

Eng. Hn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Perc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hpsd. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

n. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pp $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

mf $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

arco $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

f $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

mp $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

n. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

mf $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pp $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

f $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

espress. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

n. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

mf $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pp $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

n. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pizz. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

pp no cresc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

204

(Gong)

pp very delicately

mp

(lute)

pp

mp

Vib. cord, motor on slow

mf

n.

gliss.

arco

pizz.

pp

mp

arco

pp

mp

November 2011
Bloomington, IN