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ADAM GREENE

SHROUD

concerto for piano and chamber orchestra

Full Score

*Senza Misura*



SMMP No. 124

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SHROUD

concerto for piano and chamber orchestra

*duration: ca. 17 minutes*

*Senza Misura*



SMMP No.124

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In Homer's *Odyssey*, Odysseus travels widely and survives numerous trials through wit and cunning while the most important figure in his life, Penelope, remains at home and survives an equally harrowing situation in an effort to preserve the kingdom. In order to delay the unwanted advances from the crowd of suitors determined to force her into marriage, she develops a ruse in which she agrees to consider their proposals only after completing a death shroud for her father-in-law. Alone in her quarters, she weaves during the day and unweaves the entire tapestry at night, thus maintaining her solitude and holding her household intact for more than three long years. Brilliant and combative in public, she becomes increasingly despondent in private.

*SHROUD* takes Penelope's character and circumstance as a point of departure, rather than being wedded to the narrative itself. This provides the framework for a somewhat unconventional concerto formulation that obviates the sort of exchange of ideas that characterizes the core of the genre. While the pianist and ensemble have some direct encounters, the normative condition for the piece is one in which they occupy distinct spaces, where there is little meaningful interaction, and virtually no common ground. Our protagonist is not looking to persuade anyone and finds the very presence of the ensemble to be a torment.

Broadly speaking, the piano part is vested with elaborate figuration depicting an ingenious and rhetorically brilliant persona whereas the ensemble tends to be elemental and feral – a malignant presence. In the first movement the piano engages warily with the ensemble but soon takes on a critical distance, eventually displaying an imperious rage at the very circumstance of this encounter. The second movement examines the costs of this situation, particularly the effects of isolation, and features a gradual loss of the piano's fluency and resonance. These are perhaps the central attributes that define its character, and thus this loss is a tragic one.

*SHROUD* is dedicated to the pianist Shannon Wettstein Sadler, to whom I'm indebted for her friendship and for our rich collaboration on several projects over a period of more than twenty years. This project was made possible by the Center for New Music at the University of Iowa and by David Gompper, its director.

#### Texts and Interpretation

The piano part features a number of brief texts, all of which are lines spoken by Penelope in Fitzgerald's translation of the *Odyssey*. Penelope speaks these lines, variously, to her maid, to herself, and (briefly) to the suitors. In this score they are not read aloud; rather they are intended to offer an expressive context and subtext to the musical behaviors that occupy the piano part.

#### Instrumentation

Flute (doubling piccolo)  
 Oboe  
 Clarinet in B♭ (doubling bass clarinet)  
 Bassoon  
 Horn in F  
 Trumpet in B♭  
 Trombone  
 2 Percussionists (see below for instrumentation)  
 Celesta  
 Piano Solo  
 2 Violins  
 Viola  
 Violoncello  
 Contrabass

#### Percussion 1:

Crotales (high set)	
Kettle drum (30-32")	
Triangle (high)	
3 Temple gongs (wide range)	
2 Temple bowls	
2 Cymbals (low, high)	
Tam-tam	
3 Woodblocks	
Bongo pair	
Bow	

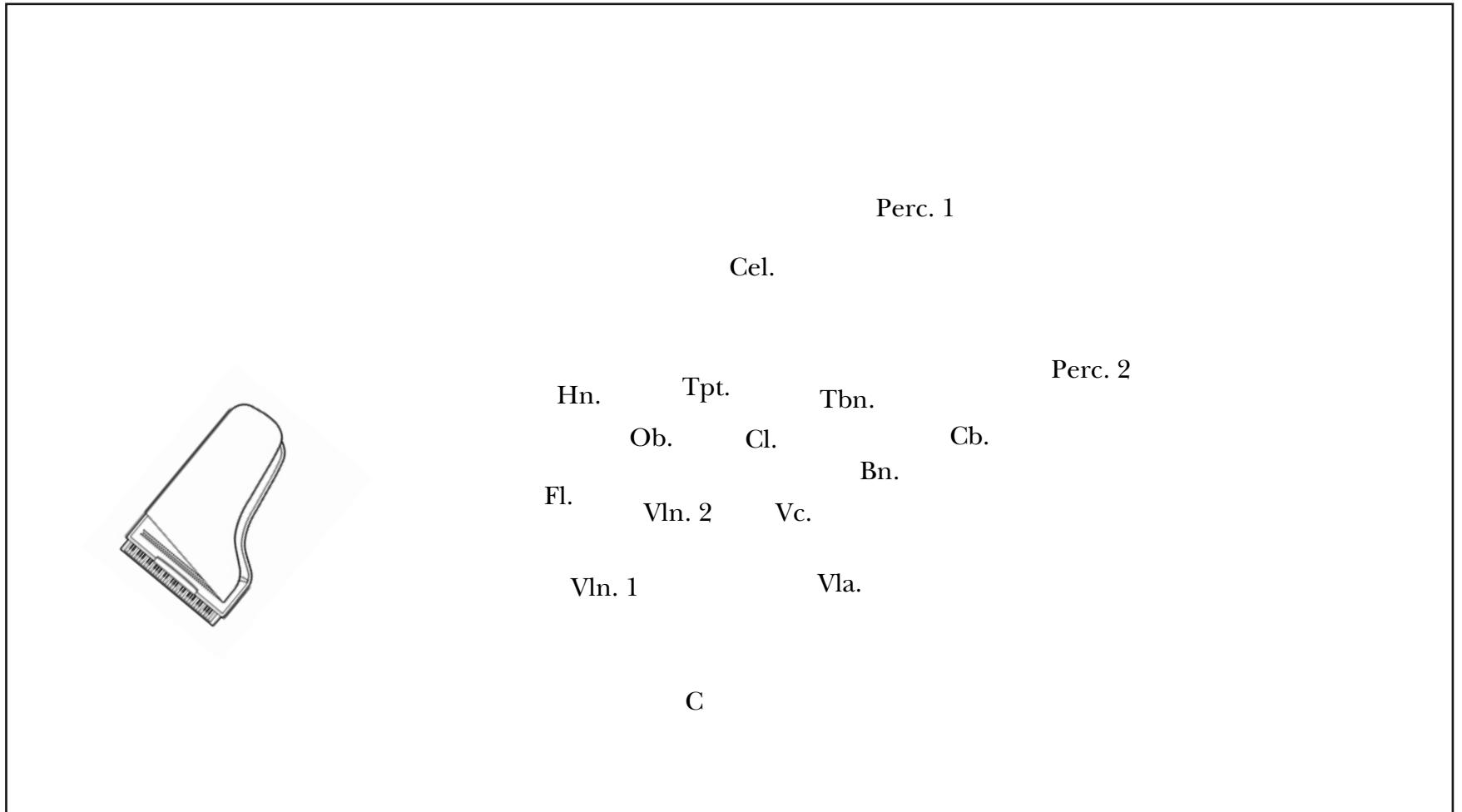
#### Percussion 2:

Vibraphone (motor off)	
Musical saw	
Glass chimes	
Bamboo chimes	
Triangle (low)	
3 Almglocken	
2 Cymbals (large Chinese, high, sizzle)	
3 Toms (wide range)	
Bass Drum (flat)	
2 Bows	

In addition to the above, both players have passages that use their largest drums as resonators. Other instruments are placed on them and struck. Perc. 1 uses (at different times) a small cymbal and a temple bowl on the kettle drum. Perc. 2 uses a large cymbal and an almglocken on the bass drum. Chinese cymbals work well, here, due to the flat cup allowing them to balance on the drum head. It is at the player's discretion whether to use cymbals from the main setup for this purpose or to have extras that can be moved into place at the appropriate times.

### Suggested Setup

The diagram below shows the piano shifted to the side of the stage in order to establish a physical isolation that reflects the expressive situation in this piece. This assumes adequate stage width and no acoustically compromising elements in the hall.



### Notational Conventions

Pedaling indications are quite generalized and should be considered suggestions rather than prescriptions. The exceptions to this practice are those few occasions with special pedal effects along with the passage from mm. 310-319, where one really should seek a saturated texture. Contrast this with mm. 344-352, where one should aim for a somewhat clearer sound world, so the occasional fluttering of the pedal or lifting off by half would seem to be appropriate. The introduction (mm. 26-39) should be approached similarly.

Tempo markings are approximate, but transitions between tempi should be maintained. Accidentals affect a single register and are canceled by the barline.

♪ ♪ ♪	fermatas of increasing duration, the last of which is a significant suspension of the time flow	(, )	breath marks in parentheses articulate adjacent phrases with a slight interruption of the time flow. Standard breath marks are significant pauses.
,	cut off suddenly, without interrupting time flow at all	(A vertical line with a bracket above it, containing a eighth note followed by a sixteenth note, a thirty-second note, and a sixteenth note.)	begin exactly at the indicated rhythm then proceed as quickly as possible through the figure, regardless of the note value
♯ ♭ ♮ ♯ ♮ ♯	represents an equal-tempered microtonal scale	↓ ↑	microtonal inflection, smaller than a quarter tone
❖ ❖	mordents: assume semitone above or below principal note	(A curved line with a dot at each end, indicating a glissando movement.)	glissando with indeterminate ending; only the arrival register is indicated

NB: the score is in C with the usual octave transpositions for piccolo, crotale, celesta, and contrabass

## Woodwinds

	breathy, diffuse sound		breath sound only
	exaggerated key noise		flute only: harmonic with diamond notehead showing fundamental fingering
	flute: tongue ram		flute: jet whistle
	flute only: lip pizzicato clarinet: slap tongue		clarinet: teeth on reed, sliding to activate various partials
	alternate fingerings (or use trill keys) that yield significant timbral distinctions without altering pitch		
	flute embouchure positions: normal, outward, inward, as far inward as possible (or covered completely). Embouchure bends are indicated for their special timbral properties. On rare occasions the notated pitch only refers to the fingered pitch as opposed to the corresponding sound (see m. 7). Do not attempt to lip up (or down) to 'correct' intonation.		

## Brass

	breath sound only		breathy, diffuse sound, pitch barely present		very high partial, unstable
--	-------------------	--	--	--	-----------------------------

## Percussion

	dead stick		buzz stroke
	press on drum head to raise pitch		open (no pressure)

## Strings

	natural harmonics are indicated by the sounding pitch, artificial harmonics by the fingered pitch		gettato, where the bow is bounced on the string, causing an indeterminate number of rebounds
	half harmonic pressure, resulting in a diffuse, unstable sound		overpressure, producing a coarse, distorted sound, as opposed to...
	"hammer-on": percussive attack with fingertip (left hand only)		increase pressure to produce distorted coloration while maintaining pitch identity. The depth of the graphic represents the degree of distortion
	circular bowing: lightly sweep the strings in a circular fashion, producing a wispy, unstable sound		mute strings with or free finger, largely obscuring pitch in order to profile the sound of bow hairs on the string

- s.p. *sul ponticello*  
 s.p.e. *sul ponticello estremo*  
 s.t. *sul tasto*  
 n.v. *non vibrato*

col legno (c.l.) and 1/2 col legno are canceled by the indication "coi crini" (with the hairs)

# **SHROUD**

concerto for piano and chamber orchestra

ADAM GREENE

I

### **Oscuro ed inquieto**

$\text{♩} = 44$

*rall.* - - - - - // A tempo

Flute

Oboe

Clarinet in B<sub>b</sub>

Bassoon

Horn in F

Trumpet in B<sub>b</sub>

Trombone

Percussion 1

Percussion 2

Celesta

**Oscuro ed inquieto**

$\text{♩} = 44$

**rall. - - - - // A tempo**

Piano solo

Violin 1

Violin 2

Viola

Violoncello

Contrabass

(4)

tbn

perc. 1

perc. 2

vla

vc

cb

*nervoso*  
*p poco* *sim.*

tap cymbal  
with knuckle

tap drum head  
(on cymbal)  
*p* *p* *p*

*5:4*

*poco accel.* - - - - // *A tempo*

(7) *5* *16* *3* *8*

fl *mfz* *mf* = *p* *mp* *'sh'*

ob *mfz* *pp sub.* *p*

cl *ff* *poss.*

tpt *mfz* *via la sord.* *senza sord.* *pp*

tbn *pp* < *p* < *mp*

perc. 1 *Temple bowl on kettle drum* *2* *med-hard yarn* *5* *16* *3* *8* *pp* *(kettle drum is never struck)*

perc. 2 *Musical saw* *take bow*

*poco accel.* - - - - // *A tempo*

*5* *16* *3* *8*

vln *pizz.* *mfz*

vc *pp* *mp*

cb *pp* *mp* *ff*

I *sul pont.* *mf* = *p*

II *arco* *p* *3:2*

*8* *5:4* *sul pont.* *ff*

poco meno mosso      A tempo      accel. - - - - //

(10) fl ob cl bsn hn tpt tbn perc. 1 perc. 2

*p* ① ②  
*ppp* *mp*  
*change to Bass Clarinet*

*leva la sord. (harmon)*

*remove temple bowl*

*Tam-tam*

*(saw)* *vibr.* *Cymbals*

*arco* *l.v.*

*Bass Drum* 2 ♀ *med-hard yarn*

*s.p.* *2* *3* *5*  
*8* *8* *16*

*s.p.* *2* *3* *5*  
*8* *8* *16*

vln vla vc cb

*ord. n.v.*  
*ord. n.v.*

*s.p.* *ff* *mf* *ff* *s.p.*  
*ff* *mf* *ff* *s.p.*  
*ff* *mf* *ff* *s.p.*  
*ff* *p*

**A tempo**

(14) (.)  
**5**  
**16**

fl  
ob  
(Bass clarinet)  
B. cl  
bsn

**6**  
**16**

*mp*  
*mf p*

hn  
con sord.(harmon)  
tpt  
tbn  
*mfz*  
*p* *mp*  
*pp*  
*ff*

*via la sord.*

perc. 1  
**5**  
**16**  
*Tam-tam*  
*mp*

**6**  
**16**  
(kettle drum)  
*p*

perc. 2  
*Bass Drum* (on drum head)  
*mf*

**A tempo**

(.)  
**5**  
**16**  
*ff*  
*mp* *p*

**6**  
**16**  
*p*  
*pp*

vln  
vla  
vc  
cb

*ff* *ord.*  
*ff* *ord.*  
*ff*  
*pizz.*

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

*col legno*  
*mfz*  
*col legno*  
*mfz*

*gett.*  
*l.v.*  
*p*

(17)

fl  
ob  
bsn  
B. cl  
hn  
tpt  
tbn  
perc. 1  
perc. 2  
cel  
vln 1  
vln 2  
vla  
vc  
cb

*mfz*   *mp*   *mf*

*smorz.* *p*   *mp*

*p*   *mf*

*f*   *p*

*senza sord.* *1/2 v.* *f*

*p*

*mf*

place small cymbal on kettle drum

(large inverted cymbal on bass drum)   brush cymbal with handle

*p*   *p*   *l.v.*

*Toms*   *S* superball

*mf*

*pp*

*ff*   *mf*

*ff*   *mf*

*ff*   *mf*

*5*   *16*   *3*   *16*   *4*   *16*

*5*   *16*   *3*   *16*   *4*   *16*

(21)

fl 4 16 5 16 4 16 ff agitato 5 16

ob

B. cl

bsn

hn

tpt

tbn 3 mf

perc. 1 4 16 3 mp l.v. 5 16 4 16 5 16

perc. 2 Toms (S) ----- (S) -----

cel 6 mf 6 Re.

1 vln 4 16 5 16 4 16 ff agitato 8- 5 16 ff agitato 8- 5 16

2 vln

vla

vc s.p. f 3

cb f

(24) 5 16

fl ob B. cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln vla vc cb

15 16

1 5 16

vln vla vc cb

**Giusto** $\text{♪} = 66$ 26 **15****16**

fl  
ob  
B. cl  
bsn

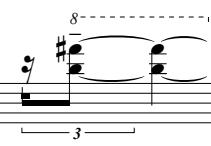
hn  
tpt  
tbn

perc. 1 **15**  
remove cymbal from bass drum  
perc. 2 **16**

cel

**Giusto** $\text{♪} = 66$  Ruses served my turn to draw time out –  
first a close-grained web**15**

sereno, uguale

**16***legg. sempre***5****8**

pf

1 **15**  
vln  
2 **16**

s.p.  
3 *mp* <>

vla

vc

cb

poco rall. - - - - - //

(28) fl. *mp* *mf*

ob.

B. cl.

bsn.

hn. *pp*

tpt.

tbn.

perc. 1 [Temple bowl on kettle drum]

perc. 2 [Triangle]

cel.

pf. *3* *8*

vln. 1

vln. 2

vla. pizz. *mf*

vc.

cb.

**11 16** *p* smorz. *p*

**4 8**

**11 16** *p* poco rall. - - - - - //

**4 8**

*5*

**11 16** arco *p* *pp* *p*

**4 8**

**A tempo**

(30) **4** 8 | **7** 16 | **9** 16 | **4** 8

fl ob B. cl bsn hn tpt tbn

perc. 1 perc. 2 cel

**A tempo**

4 8 | 7 16 | 9 16 | 4 8

cel pf

1 vln 2 vla vc cb

(33) 4 8 5 16 fl (pp) ob B. cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln 1 vln 2 vla vc cb

(36)

fl

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

vln 1

vln 2

vla

vc

cb

**6 16**

**5 16**

**3 8**

*lip bend* 5

*lip bend* 3

*change to Clarinet*

*poco*

*p*

*pp*

*p*

*pp*

*p*

*poco*

*Toms* (fingertips) 5

*Bass Drum*

*p*

*○ → ● ○ → ○*

*6 più insistente* 16

*5 16*

*6:5*

*mf*

*5 16*

*ppp*

*ppp*

*ppp*

*p · pp*

*p · pp*

*SMMP No. 124*

(40)  $\text{♩} = 72$

*fl*      *ob*      *cl*      *bsn*

*hn*      *tpt*      *tbn*

*perc. 1*      *perc. 2*

*cel*

*pf*

*vln 1*      *vln 2*      *vla*      *vc*      *cb*

$\text{♩} = 72$  I would be seen among those ruffians,  
hateful as they are.

*p sub.*

*mf*      *p sub.*

*mf*      *mf*

*sul tasto*

*pp*

(42)

fl 2 8 fl 3 8 3 16

ob

cl

bsn

hn

tpt

tbn

perc. 1 2 8 3 8 3 16

perc. 2 Almglocken 2 (soft yarn) pp mp

cel

poco \* Reo. \*

elegante pf 2 8 3 8 3 16

1 vln 2 vln 3 8 3 16

sul tasto gliss. pp sul tasto p

vla sul tasto p

vc sul tasto p

cb 3 pizz. mp

(45) *poco rall.* - - - - //,  $\text{♩} = 66$

fl 3/16 3/8 2/8

ob

cl

bsn

hn

tpt

tbn

perc. 1 3/16 3/8 2/8

perc. 2

cel

pf 3/16 3/8 2/8

*sereno*

*poco rall.* - - - - //,  $\text{♩} = 66$

*ppp*

*pp*

*7:8*

*brillante*

*mf* *f*

vln 3/16 3/8 2/8

vla

vc

cb

48

*fl*      *ob*      *cl*      *bsn*

*hn*      *tpt*      *tbn*

*perc. 1*      *perc. 2*      *cel*

*pf*

*vln*      *vla*      *vc*      *cb*

*Temple gongs*

*Vibraphone*

*pensoso*

*p sub.*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

*ord.*

*pp*

### **poco trascinante**

53

*intenso*

*Poco animante*

5:4

5:4

*ffz*

*mf*

*Poco animante*

*ff*

54

fl. *pp*

ob. *pp*

cl. *pp*

bsn.

hn. *p*

tpt. *mf*

tbn. *mf*

(Temple gongs)

perc. 1 *p* *p* *l.v.*

(Vibraphone) *p*

(Almglocken) *Reo.* *p* *l.v.*

cel.

pf. *p* *leggero* *rall.* *66* *Reo.*

vln. 1 *p* *gett.* *pp* *p* *p* *pp*

vln. 2 *p* *gett.* *pp* *p* *pp* *p* *p*

vla. *p* *pizz.* *3* *p* *p* *p*

vc. *p* *pizz.* *3* *p* *p* *mp*

cb. *p* *p* *p* *mp*



## Quasi sospeso

## A tempo

(61)

fl

ob

cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

Tam-tam knitting needle

scrape

tap edge

Cymbals Ⓜ (coin)

Almglocken Ⓜ

scrape with coin

poco l.v.

Quasi sospeso

A tempo

calmo

pp sub.

due corde

1 vln

2 vln

vla

vc

cb

(R&D.) →

poco

arco due corde

pp poco

arco III s.p.

p [↗ —→ •]

64

fl  
ob  
cl  
bsn

hn  
*via la sord.*  
tpt  
tbn

perc. 1  
(Cymbals) take bow []

perc. 2

cel

agitato

5:4

pf

1  
vln  
2  
vla  
vc  
cb

ord.  
*p*

38

arco  
*lv.*  
*mp*

s.p. (b2)

pp  
s.p. (b2)

pp  
s.p. (b2)

pp  
s.p. (b2)

pp  
s.p. (b2)

accel. ----- //  $\text{♪} = 66$ 

66

fl ob cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln 1 vln 2 vla vc cb

**3 8** **2 8** **5 16**

*mfpz* *Toms*

*furioso*

*ff* *fff*

*sfz* *sfz*

*ord.* *f>* *ord.* *f>* *ord.* *f>* *ord.* *f>* *ord.* *f>*

### **Stesso tempo**

69

fl 5 16 4 8 3 8 3 16

ob

cl

bsn

hn

tpt leva la sord. (harmon)

tbn leva la sord.

(harmon, stem removed)

perc. 1 5 16 4 8 3 8 3 16

perc. 2 (hands) (mp) (p)

cel

pf Stesso tempo 5 16 4 8 3 8 3 16

vln 1 5 16 4 8 3 8 3 16

vln 2 p poco 5 16 4 8 3 8 3 16

vla p poco 5 16 4 8 3 8 3 16

vc

cb

(72)

**fl** 3  
16 : *p* (1) (2)

**ob**

**cl** (1) (2) *p*

**bsn**

**hn**

**tpt** con sord. *mfz*

**tbn** con sord. *mfz*

**perc. 1** 3  
16 **Woodblocks** *mp* 2  
8 *to temple gongs* 3  
16

**perc. 2** (Toms) *p* Cymbals *p* *to bass drum*

**cel**

**pf** 3  
16 *leggero* *mp* 2  
8 *mp* 3  
16

**vln** 1 3  
16 *p* pizz. 2  
8 arco flaut. 3  
16

**vla** 2 3  
16 pizz. 2  
8 arco flaut. 3  
16

**vc**

**cb**

76

fl 3  
16

ob

cl

bsn 3  
8

hn

tpt

tbn

perc. 1 3  
16 Temple gongs 3  
8 mp

perc. 2 Bass Drum mp

cel

pf più drammatico 13:10 ff brillante 3  
8

1 3  
16 s.p. pp 3  
8

vln s.p. pp

2 s.p. pp

vla s.p. pp

vc s.p. sfz sfz

cb

(78) **3** 16 **2**

fl ob cl bsn hn tpt tbn

perc. 1 **3** 16 **2**

perc. 2

cel

pf

vln 1 vln 2 vla vc cb

*subitamente giocoso*

*poco*

*s.p.* *p* *mp* *p* *mp* *s.p.* *p*

*(R&D)* →

*\**

*9:8* *4:3* *5*

(81) 2 8 fl  
ob  
cl  
bsn  
hn  
tpt  
tbn  
perc. 1 2 8  
perc. 2  
cel  
pf  
vln 1 2 8  
vla  
vc  
cb

5 16 2 8

mp pp sereno 6:5 6:5 pppp

Ré. \*

1 2 8 5 16 2 8

84

fl ob cl bsn hn tpt tbn

*p*

3 8 3 16

mf mf mf

perc. 1 (Temple gongs) 3 8 3 16

(Bass drum) *p* place large cymbal on bass drum (inverted)

cel

pf nervoso frenetico ff agitato leggero 9:8 poco

vln vla vc cb

*p*

3 8 3 16

ord. *p* ord. pizz. *sfp* 3 16

**Poco meno mosso**

*elegante* *mp*

9:8 *aspro*

*mf* *sfz*

*p*

*pp*

*9:8*

*2:8*

*3:8*

*Reo.*

*ancora elegante*

*colerico*

*ff sub.*

*mp*

*pp*

*3:2*

*3:2*

*3:2*

*3:2*

*3:16*

*3*

*3*

*3*

*3*

*3*

*3:16*

*Reo.*

**A tempo** ( $\text{♩} = 66$ )

*fl* *3* *16*

*mp* *mf*

*Vibraphone*

*perc. 2*

*arco* *l.v.*

*Reo.* *mf*

*3* *2*

**A tempo** ( $\text{♩} = 66$ )

*oscuro*

*II:8*

*3* *16*

*mf*

*poco*

*II:8*

*Reo.*

*2* *8*

*vln. 2*

*mp* *p*

*vla*

*mp* *p*

*vc*

*mp* *p*

*cb*

*mp* *p*

*pizz.*

*p*

### **Meno mosso**

Musical score for piano and orchestra, page 94, measures 1-6. The score includes two staves: a treble clef piano staff and a bass clef orchestra staff. The piano part features eighth-note patterns with dynamic markings *p*, *m.d.*, *m.s.*, *mp*, and *ff*. The orchestra part includes sixteenth-note patterns with dynamics *p*, *m.s.*, *mp*, and *ff*. Measure 6 concludes with a fermata over the piano's sixteenth-note pattern. The score is set in 2/8 time with a key signature of one sharp. Measure numbers 1 through 6 are indicated above the measures. Measure 6 is labeled "3 16".

**A tempo** ( $\text{♩} = 66$ )

96

fl 3 16 *p*

ob 6 16 *p*

cl *p*

bsn

hn

tpt (con sord.) + → ○ *pp* → *p*

tbn

**A tempo** ( $\text{♩} = 66$ )

pf

3  
16

*incerto*

$p$

$mp$

$pp$

$mf$

$f$

$5$

$6$

$sforz.$

$3$

$15:16$

$8$

$6$   
16

1  
vln

2  
vla

vcl  
vc

cb

3  
16

6  
16

**Meno mosso**

99

fl  
ob  
cl  
bsn

hn  
tpt  
tbn

perc. 1  
Temple gongs  
Temple bowls

perc. 2  
Almglocken  
Inverted cymbal on Bass Drum

cel

**Flessibile** ♩ = 66

6 16 | 3 16 | 2 16 | 2 8

6 16 | 3 16 | 2 16 | 2 8

**Meno mosso** liberamente

pf

1 6 | 3 16 | 2 16 | 2 8

vln 1  
vln 2  
vla  
vc  
cb

**Flessibile** ♩ = 66 risoluto

3:2 | 3:2 | 3:2 | 3:2

p — mf

p — mf

p — mf

p — mf

accel. - - - - // A tempo

(103) fl. 2/8 3/16 4/16

ob.

cl.

bsn.

hn.

tpt.

tbn.  $\text{mp} > \text{p}$

(Temple gongs)

perc. 1 2/8 3/16 4/16

Cymbals

(Almglocken)

perc. 2 (large inverted cymbal on bass drum) 2/8 3/16 4/16

cel.

accel. - - - - // A tempo

pf. 2/8 3/16 4/16

furioso

ff.  $\text{ff}$

\*

gett.

vln. 2/8 3/16 4/16

poco s.p.

p sub.

poco s.p.

p sub.

poco s.p.

p sub.

IV flaut.

vc. 2/8 3/16 4/16

poco s.p.

p sub.

poco s.p.

p sub.

cb. 2/8 3/16 4/16

$\text{mp} \longrightarrow \text{p}$

(107) fl 4 16 3 16 mf 5 32

ob cl bsn hn tpt tbn

perc. 1 4 16 3 16 5 32

perc. 2 cel

pf 4 16 calmandosi 3 16 galante 5 32

Reo. 5:4 \*

vln 1 4 16 ord. v. n.v. 3 16 n.v. 5 32

ord. v. pp mp-pp sub. n.v.

vln 2 4 16 n.v. 3 16 n.v. 5 32

pp mp-pp sub. n.v.

vla 4 16 v. 3 16 <> n.v. 5 32

p mp sub. <>

vc 4 16 III pizz. arco 5 32

p mp I

cb 4 16 5 32

(110) fl 5 32 3 16 6 16

ob

cl

bsn

hn

tpt

tbn

perc. 1 5 32 3 16 6 16

perc. 2

cel

pf 5 32 6:4 f 3 16 p f Sost. mp \*

vln 1 5 32 3 16 6 16

vln 2

vla

vc

cb

(114) fl 6 16 5 16 6 16 5 16

ob cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln vla vc cb

*mano destro sempre ben in fuori*

5:6 5:6 5:6

cel

5 16 5 16 6 16 5 16

1 vln 2 vla vc cb

*risoluto* *poco* *brillante*

*sub.* *ff*

(117) fl 5 16 'sh' 'sh' 'sh'  
 ob 4 16 (bend)  
 cl 5 16  
 bsn  
 hn  
 tpt  
 tbn  
 perc. 1 5 16 4 16 5 16  
 perc. 2  
 cel  
 pf 5 16 4 16 5 16  
 vln 1 5 16 4 16 5 16  
 vla 2 ff mp  
 vc ff mp  
 cb ff mp

*poco irritato* 4:5 3:2

*gett.* *f* *f* *f* 9:8 *sub.* *p*

*mp*

*mp*

*mp*

(120) 

**fl**

**ob**

**cl**

**bsn**

**hn**

**tpt**

**tbn**

**perc. 1** Temple bowl on kettle drum pp to vibraphone

**perc. 2** Triangle p

**cel**

**pf** pp legatiss. 6:5 pppp \*

**vln 1**

**vln 2**

**vla**

**vc**

**cb**

**Stesso tempo**

(123) (.) 5 16 (.) 7 16 5 16

fl ob cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln vla vc cb

**Vibraphone 3 ♩**

cymbals, take bow

**Stesso tempo**  
No coward's eye should light by my consenting!

(.) 5 16 vago 7 16 5 16

ppp poss. 3:2

NB: palm/finger clusters (chromatic)

1 2 vln vla ord. vc cb

(126) (♩.)

**5** 16 *p*      **3** 16 *mf*

**7** 16 *f > mp* *p*

*c → v*

fl ob cl bsn hn tpt tbn

*p sub.* ① ② *p*

*pp*

**5** 16 *mf*      **3** 16 *mf*      **7** 16 *mf*

perc. 1

perc. 2 Cymbals arco *mf*

cel

(♩.)

**5** 16 *mf*      **3** 16 *mf*      **7** 16 *mf*

pf

*s.p.e.* *ffz* *8*

**5** 16 *mf*      **3** 16 *mf* *mp*      **7** 16 *mf*

vln 1 *s.p.e.* *8* *mf* *mp* *mp*

vln 2 *sub.* *mf* *mp* *mp*

vla *sub.* *mf* *mp* *mp*

vc *sub.* *mf* *mp* *mp*

cb *sub.* *mf* *mp* *mp*

Musical score for flute (fl), oboe (ob), clarinet (cl), and bassoon (bsn). The score consists of four staves. The flute has a melodic line with grace notes and dynamic markings *mf*, *pp*, and *<>= pp*. The oboe plays eighth-note patterns. The clarinet has sustained notes with dynamic markings *mp* and *pp*. The bassoon provides harmonic support with sustained notes. The score includes measure numbers 129 and 130, and time signatures 4/8 and 3/16.

Musical score for three instruments: hn (Horn), tpt (Trumpet), and tbn (Tuba). The score consists of three staves. The first measure shows hn at *p*, tpt at *p*, and tbn at *p*. The second measure shows tpt and tbn at *p*, followed by a dynamic change to *mf*. The third measure shows tpt and tbn at *mf*, followed by a dynamic change to *p sub.*. The fourth measure shows tbn at *mf*, followed by a dynamic change to *p sub.*

Musical score for perc. 1. The score consists of two measures. Measure 1 starts with a dynamic of  $\frac{4}{8}$  followed by a measure of  $\frac{3}{16}$ . The first measure contains a single eighth note with a dot and a sharp sign. The second measure contains a single sixteenth note with a sharp sign. The score is written on a staff with a bass clef and a key signature of one sharp.

Musical score for perc. 2 and vibraphone. The score consists of two staves. The left staff for perc. 2 shows a bass drum (double bar line) followed by two eighth-note strokes. The right staff for vibraphone starts with a dynamic *mf*, followed by a sixteenth-note stroke, a eighth-note stroke, and a sixteenth-note stroke. A vertical bar line separates the two staves. The text "to vibraphone, 2 bows" is written above the vibraphone staff.

A musical score for cello. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves consist of five horizontal lines. In the first measure, there is a short vertical bar on the top line. In the second measure, there is a short vertical bar on the bottom line. The word "cel" is written vertically next to the top staff.

Musical score for piano showing measures 11-12. The score includes two staves: treble and bass. Measure 11 starts with a dynamic *(ppp)* and a tempo of 16th notes. Measure 12 begins with a dynamic *mf* and a tempo of 16th notes.

Musical score for strings (vln, vla, vc, cb) in 4/8 time. The score consists of eight measures. Measures 1-3 show eighth-note patterns on the G and D strings. Measure 4 starts with a forte dynamic (f) followed by a piano dynamic (p), indicated by  $f = p$ . Measures 5-8 show eighth-note patterns on the G and D strings.

(131)

fl 3 16 4 8 2 8 3 8

ob

cl

bsn

hn

tpt

tbn

perc. 1 3 16 4 8 2 8 3 8 l.v.

Vibrphone 2 | to cymbals

cel

pf 3 16 4 8 2 8 3 8

vln 1 3 16 4 8 2 8 3 8

vln 2 3 16 4 8 2 8 3 8

vla 3 16 4 8 2 8 3 8

vc 3 16 4 8 2 8 3 8

cb



(137) fl 3 8 5 16 2 8 3 16

ob

cl

bsn

hn p → f sub.

tpt p → f sub.

tbn p → f sub.

perc. 1 3 8 5 16 2 8 3 16

perc. 2

cel

pf mfz apoplettico 5 16 mf 5 5 5 5 2 8 5 5 3 16  
8-  
(Sost.)→

1 3 8 5 16 2 8 pp ord. 8-  
vln 2 3 16 ord. b  
vla  
vc  
cb col legno 5 5 f → mf

(140) fl 3 16 2 8 3 8

ob

cl

bsn

hn

tpt

tbn

perc. 1 3 16 2 8 3 8

perc. 2

cel

pf 3 16 2 8 3 8

vln 1 3 16 2 8 3 8

vln 2 3 16 2 8 3 8

vla col legno 3 16 2 8 3 8

vc col legno 3 16 2 8 3 8

cb col legno 3 16 2 8 3 8

(143) **3** **5** **16**

fl ob cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln vla vc cb

*mf* *poco* *f* *ff* *mfz* *g-1*

*(Sost.)*

*col legno*

(145) 5 16 2 8

fl  
ob  
cl  
bsn  
hn  
tpt  
tbn

*mf - p sub.*

*smorz.*

*mp*

*mf*

5 16 2 8

perc. 1

perc. 2

cel

pf

5 16 2 8

*ff*

*f*

*mf*

*ff*

*3*

*brillante*

*11:8*

*subitamente*

*delicato*

*mp*

*5:4*

*sfz*

*3*

*8:4*

*(Sost.)*

*Réo.*

1 5 16 2 8

vln 1

vln 2

vla

vc

cb

*coi crini*

*s.p.*

*p*

*mp*

*coi crini*

*s.p.*

*p*

*mp*

*coi crini*

*s.p.*

*p*

*mp*

(147) 2 8 | 3 8 | 5 16

fl ob cl bsn hn tpt tbn

perc. 1 2 8 | 3 8 | 5 16

perc. 2 Bass Drum

cel

pf 5:4 10:8 5 16

vln 1 2 vla vc cb

*tagliare subito*

*acerbo*

*coi crini*

*gliss.*

*(Sost.)*

*poco*

*ord.*

*ord.*

*ord.*

(149) fl 5 16 3 8  
 ob  
 cl  
 bsn  
 hn  
*change to Bass Clarinet*  
 tpt  
*leva la sord. (cup)*  
 tbn  
*leva la sord. (cup)*  
 perc. 1 5 16 3 8  
 perc. 2 *mfz*  
 cel  
 pf 5 16 3 8  
*leggero* 10:8 *intensificando* 10:8 5 II:8 8:6 *ca. 5"*  
*mf* *fff*  
*(Sost.)* *Réo.* *\** *(Sost.)* *\**  
 vln 5 16 3 8  
*ord.* *mf*  
 2 *mp* *mf*  
 vla *mf*  
 vc *mf*  
 cb *coi crini* *mp* *mf*

## Intimo ♩ = 36

My forlorn thought flows variable...

Quasi stretto ( $\text{♪} = 36$ ) $\text{♪} = 72$ 

(167)

fl  $p$   
ob  $p$   
B. cl  $p$   
bsn  $p$

hn  
tpt  
tbn

perc. 1  
perc. 2

cel

4 8

Quasi stretto ( $\text{♪} = 36$ ) $\text{♪} = 72$  Infatuate, steeped in evil!

13:8

pf  $pp$   $pppp$   $ff$   $f$

cel

4 8

ord.

vln 1  $mf < ff$   $p$   
vln 2  $p \rightarrow f$   
vla  $p \rightarrow f$   
vc  $p \rightarrow f$   
cb  $p \rightarrow f$

II

4 8

(170) fl 4 8 *mp* 3 8 *mf* 2 8 5 16

ob ① ② *p* *poco* *p*

B. cl -

bsn -

hn - *p*

tpt -

tbn - *con sord.* *mp* *p*

perc. 1 4 8 3 8 2 8 5 16

perc. 2 -

cel -

pf 4 8 *ff* 3 8 *mf* *retorico* 2 8 *f* 5 16  
R. 6:5

vln 1 4 8 *mp* 3 8 2 8 5 16

vln 2 4 8 *ord.* *mp* 3 8 2 8 5 16

vla 4 8 *ord.* *p* *mp* 3 8 2 8 5 16

vc -

cb -

(173)

fl 5 16 3 16 2 8 5 32

ob

B. cl

bsn

hn

tpt

tbn

perc. 1 5 16 3 16 2 8 5 32

perc. 2

cel

pf 5 16 6:5 3 16 2 8 5:4 3:2 5 32

vln 1 5 16 3 16 2 8 5 32

vln 2 pp < f sub. s.p.

vla

vc

cb

( $\frac{5}{32}$ )

176

fl 5

ob

B. cl

bsn

hn

tpt

tbn

perc. 1 5

perc. 2

cel

pf

vln 1

vln 2

vla

vc

cb

*intensificando*

7:5 3:2 5:4 11:8 7:8 6:4

ff fff

\*

ord.

mp mf

ord.

mp mf

ord.

mp << mf

(179)

fl ob B. cl bsn hn tpt tbn

perc. 1 perc. 2

cel

pf

vln 1 vln 2 vla vc cb

Measure 179: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 3: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 16: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 2: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 8: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 5: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 16: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano. Measure 2: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion 1, Percussion 2, Cello, Piano.

*esplosivo*

*poco meno*

*fff* *f*

*3* *16* *3* *16* *2* *8* *mp* *fff* *mf*

*ord.* *s.p.*

*pp* *f* *ord.* *s.p.*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f*



(186) fl 2/8

ob 3 mp → p

B. cl

bsn 3 mp → p

hn

tpt 3 via la sord.

tbn via la sord.

perc. 1 2/8 5 16 2/8

perc. 2 Bass Drum superball (S) p to vibraphone

cel

pf 2/8 5:4 5:4 5 16 2/8

vln 1 2/8 5 16 2/8

vla

vc s.p. mf → p → mf → p

cb s.p. mf → p → mf → p

Poco meno mosso ( $\text{♪} = 66$ )

189 2 5 16 3 8

fl ob B. cl bsn hn tpt tbn perc. 1 Vibraphone 3 8 perc. 2 cel pf vln 2 vla vc cb

**Poco meno mosso ( $\text{♪} = 66$ )**

5 16 3 8

*p pensoso* *Réol.*

*mf* *p* *mf* *p* *s.p.* *p*

(192) **3** 8 fl -

ob *mp*

B. cl *p*

bsn *mp*

hn

tpt *leva la sord. (cup)*

tbn *leva la sord.*  
(cup)

perc. 1 **3** 8 [Temple gongs] 2 ♪ *p* 2 8 *lv* 3 8

perc. 2 *Almglocken on Bass Drum* *pp*

cel

pf 3 8 7:6 2 8 3:2 *mp* 3:2 poco 3 8

vln 1 3 8

vla 2 8

vc 3 8 *1/2 col legno* *p* *1/2 col legno*

cb 3 8 *p* *1/2 col legno*

**A tempo** ( $\text{♩} = 72$ )

(196)

fl      ob      B. cl      bsn      hn      tpt      tbn

perc. 1      perc. 2      cel

pf

vln 1      vln 2      vla      vc      cb

**A tempo** ( $\text{♩} = 72$ )

3/8      2/8      3/8      5/16

cel

pf

vln 1      vln 2      vla      vc      cb

col legno      poco s.p.      1/2 col legno      pp      p      poco s.p.      1/2 col legno      pp      p      pp      p

(catch and sustain with pedal)

(.)

199

5

16

2

3

8

fl  
ob  
B. cl  
bsn

*f*

*sub.*  
*p*

hn  
tpt  
tbn

*pp* — *mf*

*pp* — *mf*

*via la sord.*

*pp* — *mf*

*via la sord.*

perc. 1  
16 Cymbals  
*p*

perc. 2 Cymbals  
*p*

cel

pf

*leggero*

*6:5*      *5*      *5:4*

*f sub.*      *mf*      *6:4*

*3*      *5:6*      *m.d.*

*3*      *7:6*

*Reo.*      *Reo.*

vln 1  
16 arco coi crini  
*s.p.e.*  
*p* —  
pizz.

vln 2  
*pizz.*  
*mf*

vla  
*mf*

vc  
arco coi crini  
*s.p.e.*  
*p* —

cb  
*pizz.*  
*mf*  
*s.p.e.*  
*p* —

203

fl ob B. cl bsn hn tpt tbn perc. 1 perc. 2 cel pf vln 1 vln 2 vla vc cb

5 16 2 8 5 16

change to Piccolo

p — mp ① ② p

mf mf 3

arco poco

sffz pp sffz pp sffz p sffz fff 3 8- 3

s.p.e. 5 16 2 8 5 16

arco s.p.e. p arco s.p.e. p arco s.p.e. p arco s.p.e. p

p p

(207)

picc.

**5** 16 | **3** | **5** 16

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

**5** 16 | **3** 16 | **5** 16

Tam-tam

mp

Bass Drum

2

perc. 2

cel

pf

**5** 16 | **3** 16 | **5** 16

agitato

6:5

5:4

mp

p

mp

f

vln

vla

vc

cb

**5** 16 | **3** 16 | **5** 16

s.p.e.

f

s.p.e.

mf < f >

s.p.e.

f = mf<sub>ord.</sub>

ff

s.p.e. → ord.

ff

fff

fff

**Poco meno mosso**

(211) picc. ob. **2** **3** **8**

**Poco meno mosso**

pf **2** **8** **3** **8**

vln 1 pizz. **2** **3** **8**

vln 2 pizz. **f**



(214) pf **3** **8** **7:6** **2** **5** **16**

*irato*

*Reo.* \*

**Meno mosso ( $\text{♩} = 56$ )**

(216) **5** 16 picc. ob. B. cl. bsn. hn. tpt. tbn.

**Più mosso ( $\text{♩} = 66$ )**

2 8 p

**Più mosso ( $\text{♩} = 69$ )**

5 16 mf p 2 8

**Bongos** 2 ♫

**perc. 1** 16 2 8 mp

**Bass Drum** 2 ♫

**perc. 2** ♫ p to Toms

**cel.**

**Meno mosso ( $\text{♩} = 56$ )**

5 16 p 6:5 pf. 2 8 mfp 3 ♫ 5 16 9:8 2 8

**Più mosso ( $\text{♩} = 66$ )**

mf fff 5 16 9:8 2 8

**Più mosso ( $\text{♩} = 69$ )**

mf 5 16 9:8 2 8

1 5 16 fp arco ord. 2 8 f vln. 2 8 f vla. vc. cb.

arco ord. arco ord. arco ord. arco ord.

**Inciso**  
 $\text{♪} = 72$

(219)

perc. 1      Cymbals

perc. 2      Toms

$\frac{2}{8}$        $\frac{6}{32}$        $\frac{2}{8}$        $\frac{6}{32}$

**Inciso**  
 $\text{♪} = 72$  Madman...have you no pity?

pf       $\frac{2}{8}$        $\frac{6}{32}$        $\frac{2}{8}$        $\frac{6}{32}$

vc       $\frac{2}{8}$        $\frac{6}{32}$

cb       $\frac{2}{8}$        $\frac{6}{32}$



(224)

pf       $\frac{6}{32}$        $\frac{2}{8}$        $\frac{6}{32}$        $\frac{3}{8}$

(228) picc. 3 8

ob. 5 32 2 8 3 8

B. cl.

bsn.

hn.

tpt. 7. 7. #mf

tbn. 7. mf 7. f

perc. 1 3 8 Woodblocks 5 32 2 8 3 8

Toms

perc. 2 mp poco 7. l.v. 7. mp

Bamboo Chimes

cel.

pf. ff 5 32 2 8 3 8

vln. 1 sfz 5 32 2 8 3 8

vla. 2 sfz 5 32 2 8 3 8

vc. sfz fp 5 32 2 8 fp

cb. sfz fp 5 32 2 8 fp

(231) picc. 3 8

ob. Eb Ab mp mf

B. cl.

bsn.

hn. mf fp

tpt. mf fp

tbn. mf fp mf

perc. 1 3 8 Woodblocks Bongos Almglocken Toms

perc. 2 cel. Almglocken Toms

pf. 3 8 f 6 32 2 8 3 8

vln. 1 3 8 sffz 6 32 2 8 3 8

vln. 2 3 8 sffz 6 32 2 8 3 8

vla. 3 8 sffz 6 32 2 8 3 8

vc. 3 8 fp s.p.e. 6 32 2 8 3 8

cb. 3 8 fp fp s.p.e. 6 32 2 8 3 8

(. . .)

mf (bend)

+

3

6 32 2 8 3 8

mp l.v. (.)

mf poco l.v. (.)

col legno 3

mf col legno 3

mf col legno 3

mf col legno 3

mf col legno 3

mf

gliss.

poco

mf

(234)

picc. 3/8

ob.

B. cl.

bsn.

hn.

tpt.

tbn.

perc. 1 3/8 (Bongos) 5/32 mp (scratch with fingernail) 3/16 (flick with fingernail) 5/32

perc. 2 (Almglocken) (Toms) 3/8 mp

cel.

pf. 3/8 ff 5/32 poco 3/16 quasi stringendo 5/32

vln. 1 3/8 arco coi crini 5/32 s.p. 3/16 5/32

vln. 2 3/8 arco coi crini 5/32 s.p. 3/16 5/32

vla.

vc.

cb.

(237)

picc. 5 32 | 3 8 | 7 32 | 2 8

ob. ① ② mp | lip bend | ① ② mp | mp

B. cl. f p | f ff | ① ② mp | mp

bsn. | | | |

hn. mp | poco | |

tpt. mp | poco | mf | |

tbn. mp | poco | mf | |

perc. 1 5 32 [Temple bowls] | 3 8 | 7 32 | 2 8

perc. 1 6:5 | p | mf | |

perc. 1 Temple gongs mp | | | |

(Toms) | | | |

cel. | | | |

pf. 5 32 | 3 8 | 7 32 | 2 8

pf. ff | fff | ff | fff

vln. 1 5 32 | 3 8 | 7 32 | 2 8

vln. 1 ord. sfz | | p | |

vln. 2 5 32 | 3 8 | 7 32 | 2 8

vln. 2 ord. sfz | | | |

vla. 5 32 | 3 8 | 7 32 | 2 8

vla. sfz | | | |

vc. 5 32 | 3 8 | 7 32 | 2 8

vc. sfz | | p | |

cb. 5 32 | 3 8 | 7 32 | 2 8

cb. sfz | | mp | |

(240) **2** *mp* (..*.*.*) **9** **32** **3** **8***

picc. ob. B. cl. bsn. hn. tpt. tbn. perc. 1 (Bongos)

**2** **9** **32** **3** **8**

perc. 2 (Toms) cel.

pf. **2** *ff* **9** **32** **3** **8**

1 vln. 2 vln. vla. vc. cb.

(242) picc. 3 8 (.) 7 32 (.) 3 8

ob.

B. cl.

bsn.

hn.

tpt.

tbn.

perc. 1 3 8 (Temple bowls) 7 32 Temple gongs 3 8

(Almglocken)

perc. 2 mp poco

cel.

pf. 3 8 (.) 7 32 scintillante 4:3 (.) 5:4 3 8

poco mp ff

vln. 1 3 8 (.) 7 32 (.) 3 8

vln. 2 3 8 (.) 7 32 (.) 3 8

vla. 3 8 (.) 7 32 (.) 3 8

vc. 3 8 (.) 7 32 (.) 3 8

cb. 3 8 (.) 7 32 (.) 3 8

picc. 3/8  
ob  
B. cl.  
bsn  
hn  
tpt  
tbn  
perc. 1 3/8 Cymbals (Temple gongs)  
perc. 2 Tam-tam  
cel  
pf 3/8 9:8 3/8 7:6 2/8  
vln 3/8 s.p. flaut. 9/8 3/8 2/8  
vla 3/8 s.p. flaut. 9/8 3/8 2/8  
vc 3/8 f 9/8 3/8 2/8  
cb 3/8 f 9/8 3/8 2/8

picc. **2**  
8 (tr) ~~~~~

ob. **6** 32 ord. **2** 8  
*mp* — *mf*

B. cl. **5** 32

bsn. **2** 8  
*sfz* *mp* — *p*

hn. **2** 8  
*mp*

tpt. **6** 32  
*mp*

tbn. **2** 8  
plunger + **5** 32  
*mf* — *mp* *mp* — *p*

(Temple gongs)

perc. 1 **2** 8 — **6** 32 *mp* **2** 8 — **5** 32

(Cymbals)  $\oplus$

perc. 2 (Almglocken) **p** *poco*  
*mp*

Bass Drum

cel.

pf. **2** 8 *f* 10:8 — **6** 32 *mp* 5:3 — **2** 8 *f* 8:1 — **5** 32 9:8 — 9:8 — 8:1

vln. 1 **2** 8 (tr) ~~~~~ **6** 32 — **2** 8 s.p. — **5** 32

vln. 2 (tr) ~~~~~ — **2** 8 s.p. — **5** 32

vla. (tr) ~~~~~ — **2** 8 s.p. — **5** 32

vc. — **2** 8 s.p. — **5** 32

cb. — **2** 8 s.p. — **5** 32

*fuggevole*

picc. 5 32

ob.

B. cl.

bsn.

hn.

tpt.

tbn.

perc. 1 5 32 Triangle 2 8 A tempo 5 32

perc. 2 (Cymbals) mf

cel.

pf. 5 32 ff pesante 2 8 più leggero cantabile 3 A tempo 5 32

vln. 5 32

vla.

vc. ord. f

cb.

(253) picc. 5 32 2 8 ca. 15-20"

ob  
B. cl  
bsn  
hn  
tpt  
tbn  
change to Clarinet

leva la sord. (cup)  
leva la sord. (cup)

perc. 1 5 32 2 8

perc. 2 Glass Chimes p

cel

pf 5 32 2 8 ff mp loco loco l.v. 8~ ca. 15-20"

vln 1 5 32 2 8

vln 2 5 32 2 8

vla 5 32 2 8

vc 5 32 2 8

cb 5 32 2 8

*Allow chord to fade completely before releasing damper pedal. Conductor should begin second movement while the piano sonority is still barely sounding.*

II

**Sostenuto**

$\text{♩} = 44$

picc. 255 4 8 5 16

ob

cl

bsn

hn

tpt

tbn

perc. 1 4 8 5 16

perc. 2

cel

pf

vln 1 4 8 5 16

vln 2

vla

vc

cb

picc

ob

cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

vln

vla

vc

cb

(261)

picc.      3      5      7  
ob.      8      16      16  
cl.  
bsn.

hn.  
tpt.  
tbn.

perc. 1      3      5      7  
Triangle      16      mp  
Cymbals      (take bow)      arco  
cel.      mp  
—(Rœ)—  
vln. 1      3      5      7  
mp      mf      mp      f  
vln. 2      3      5      7  
mp      mf      mp      f  
vla.      3      5      7  
mp      mf      s.p.      ord.  
vc.      —      3      5  
mf      s.p.      mf      ("seagull" effect)  
cb.      —      3      5  
mf

(. . .) Squilibrato

picc. 7 16 (.) Squilibrato (.) 3 8

ob. 5:3 p poco 3 f mp p poco 5:3 mp

cl. 5 3 p mp smorz. pp 5 5 p poco 3 mp

bsn. p poco 3 p mp

hn. —

tpt. —

tbn. —

perc. 1 7 (Crotales) 3 8

p

perc. 2 take musical saw —

cel. mp 3 8

cel. 3 8

vln. 1 7 3 8

vln. 2 —

vla. —

vc. —

cb. —

picc      ob      cl      bsn

hn      tpt      tbn

perc. 1      perc. 2

cel

pf

vln 1      vln 2      vla      vc      cb

266      3      2      8

*poco in rilievo*

*via la sord.*

(Crotales)

*Temple gongs*

*(scrape)*

*stems up:* *stems down:*

*edge*

*—(Rœ.)—*

*ord.*

*s.p.*

*5:3*

picc. 268 2 5 16 3 8 Sostenuto ma agitato  $\text{♪} = 66$

ob.  $pp$   $p$   $mf$

cl.  $pp$   $p$   $mp$

bsn.  $pp$   $p$

hn.

tpt.  $mf$   $p$   $mf$

tbn.  $mf$   $p$   $mf$

perc. 1 2 5 16 3 8 edge  $p$   $mp$

Musical saw vibr.

perc. 2  $p$

cel.

pf. 2 5 16 3 8 Sostenuto ma agitato  $\text{♪} = 66$   
This bitter tale wears my heart away.

vln. 1  $mp$   $p$  spettrale  $mf$   $mp$

vln. 2  $mp$   $p$  spettrale  $mf$   $mp$

vla.  $mp$   $p$  spettrale  $mf$   $mp$

vc.  $p$   $mp$

cb.

(271) *mf* 8- *f* *mp*

(274) *mf* 8- **5** **16** **7** **32** *mf* 8- **5** **32**

*vc* *cb* *ord.* *p* *flaut.* *ord.* *p*

(277) **5** **32** 10:6 **4** 10:8 *f*

*vc* *cb* *pizz.* *mf* *pizz.* *mf*

(279) *p* **3** **8** **3** **16** **5** **16**

*Woodblocks* *perc. 1* **3** **8** **3** **16** **5** **16**

*pf* *mp* *p* *mf* *f* *pp* *U.C.*

*vc* *cb* *arco s.p.* *p* *poco* *pizz.* *mf*

**Meno mosso** ( $\text{♩} = 56$  ca.)

*un proposito fermo*

*accel.* -

285

ff *sempre*

*pp*

*f sempre*

*Sost.*

*\* Sost.*

*Red.*

286

5 16

p

*Sost.*

*Red.*

66

accel.

Musical score for piano, page 107, measures 288-290. The score consists of four staves. Measure 288 starts with a forte dynamic (ff) in 2/8 time. Measure 289 begins with a piano dynamic (pp). Measure 290 starts with a piano dynamic (p), followed by a melodic line labeled "come una ricordanza". Measure 291 ends with a sustained note (Sost.) indicated by a fermata. Various dynamics and performance instructions like "accen.", "(Leo.)", and "Sost." are included.

(*accel.*) - - - - -  $\text{♪} = 76$

**291** pf *poco caotico*  $\text{p}$  *mp*  $\text{p}$  *pp* *Sost.* **7** **16** *p* *p* *p* *p* *risoluto* **2** **8**

**294** **2** **8** *disperato*  $7:4$  **3** **16** **3** **8** **2** **8** **1** **8** *sub.* *fff* *f* *5:3* *5:4* *8:4* *3:2* *6:4* *mf* *ff* *ff* *mf* *Sost.* *(senza Red.)* *Red.* \*

**297** **1** **8** **5** **16** **3** **8** **16** **2** **8** *sub.* *p* *fff* *mf* *ffff* *tutto la forza* *loco* *mp* *fff* *retake silently* *Sost.* *(\*)* *8:4* *Red.* \*

**301** **2** **8** **16** **3** **8** **16** **2** **8** *ff* *ffff* *(retake)* *5* *8:4* *5* *Sost.* *(8)* *Sost.* \*

**304** ...wasted with longing... **3** **8** **16** **2** **8** **9:8** **3** **16** *fff* *3* *mp* *ffff* *ff* *sffz* *f* *5:4* *8:4* *3* *8* *5* *Red.* *(Sost.)* *Red.* \*



(311)

tbn      pf      cb

*tenebroso*

*pp* — *mf* — *p sub.*

*3*

*(8)* — *(Rœ.)* →

*arco*

*p* — *poco*

*accel.* — *56*

(313)

hn      tbn

*pp*

*pp* — *mf* — *p sub.*

*inverted cymbal on kettle drum*

perc. 1

*ppp*

*Vibraphone* 2 ♩

*gliss.*

*Rœ.*

*pp*

*accel.* — *56*

*uguale ancora, senza sfumatora*

pf

*p*

*(Rœ.)* →

vla

*pp* — *poco*

315

fl  
ob  
cl  
bsn  
hn  
tpt  
tbn  
perc. 1  
perc. 2  
cel  
pf  
vln  
vla  
vc  
cb

*Almglocken on Bass Drum*

pp

l.v.

mp

(Reo.)

(317)

fl *p*

ob *pp*

cl *pp*

bsn

hn *p*

tpt *p*

tbn *p*

perc. 1 *ppp*

perc. 2 → ○ → ● → ○ → ● → ○ *pp* → *mp*

cel

pf *(Rœ.)* → 11 32

vln 1

vln 2

vla *s.p.* *pp* *mp*

vc *s.p.* *pp* *mp* *p* *s.p.* *mp*

cb *pp* *mp*

11 32

① ②

11 32

poco s.p. *p*

poco s.p. *p*

(. . .)

(319) fl 11 32 (bend) 3 8 5 16 3 8

ob

cl

bsn

hn

tpt

tbn

perc. 1 11 32 3 8 5 16 3 8

perc. 2 pp mp → ⚫ ⊕

cel

(. . .)

pf 11 32 3 8 5 16 3 8

p subito chiaro

→ (R) →

pp m.s. sotto voce 6:5

vln 1 11 32 3 8 5 16 3 8

poco s.p.

vln 2 11 32 3 8 5 16 3 8

p

vla 11 32 3 8 5 16 3 8

p

vc 11 32 3 8 5 16 3 8

cb 11 32 3 8 5 16 3 8



325

fl ob cl bsn

hn tpt tbn

perc. 1 perc. 2

cel

pf

vln 1 vln 2 vla vc cb

**3 8**

**3 8**

**3 8**

(8)  
—(Sost.)→

92

**Giusto** ( $\text{♩} = 60$ )

(327)

fl  
ob  
cl  
bsn

**5**  
**16**

*mf* *f*

hn  
tpt  
tbn

*mf* *mf* *mf*

perc. 1

*Temple bowl on kettle drum*

**5**  
**16** *pp*

(•)

perc. 2

*Toms*  
*Bass Drum*

*p*

cel

**Giusto** ( $\text{♩} = 60$ )

*mp*

**5**  
**16**

*p* *mf* *p*

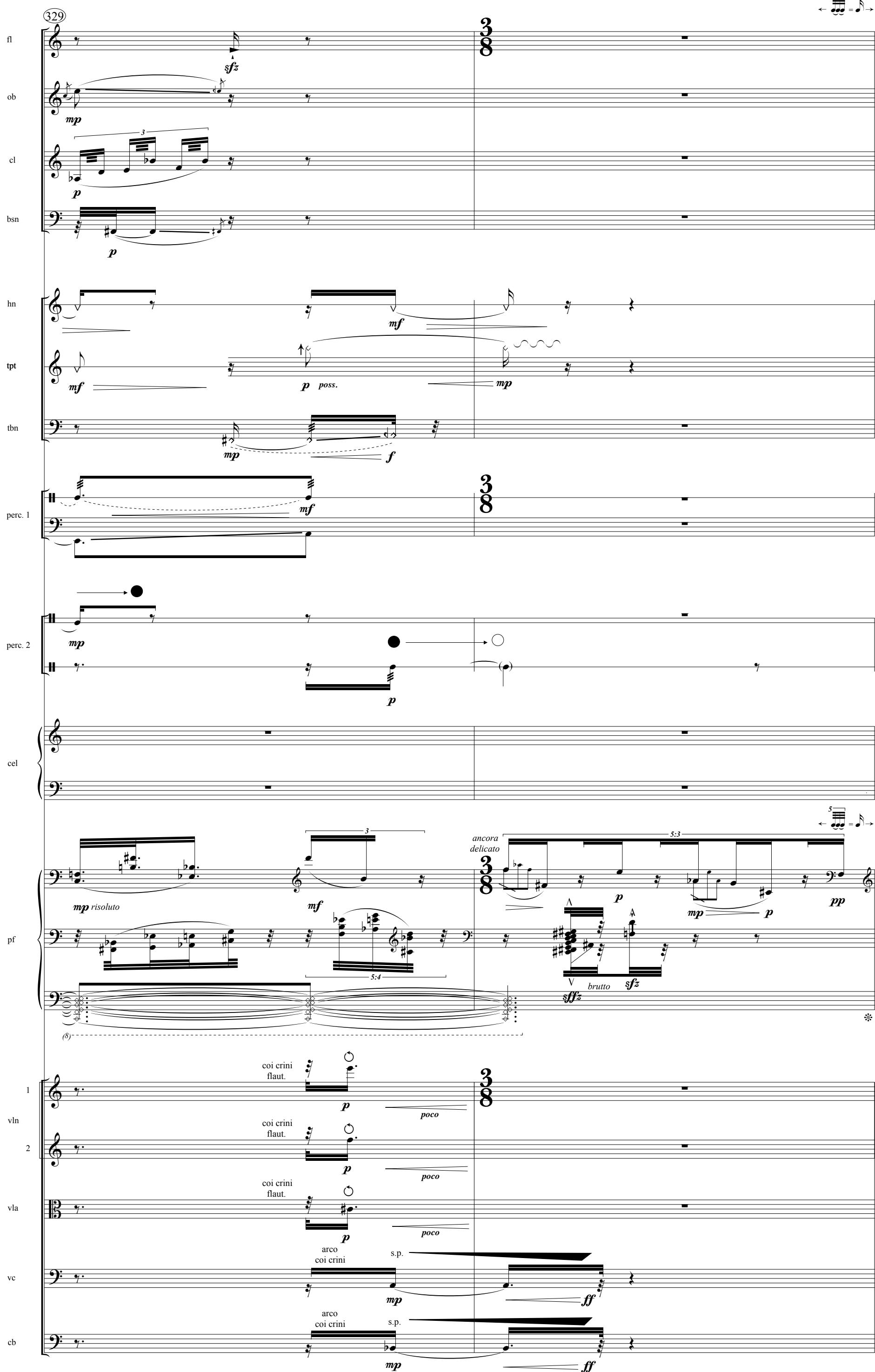
*delicato* *7:5*

(8)  
—(Sost)→

vln 1  
vln 2  
vla  
vc  
cb

**5**  
**16**

*mfz* *mfz*



**Flessibile**

(331)  $\text{♪} = 50$  I have no strength left

*poco* *pp debole* *p*

*sospirando* *6:5*

**5** *pp* **8** *p* *pp* *p*

**3** **8**

*(R&D.)*

*brillante* *5:4*

**3** *8* *sub.* *mf*

*(♪)* *(♪)* *(♪)* *(♪)* *(♪)* *(♪)* *(♪)* *(♪)*

*quasi una voce* *(piangevole)*

*(sospeso)* *8:7* **5** *16* *pp*

*(R&D.)*  $\rightarrow$

*~(tr)~*

**3** *16* *pp*

*6:5* *pp*

**3** *16* *mf* *mp*

**2** *8* *p* *pp*

*(R&D.)*  $\rightarrow$

**4** *8* *ppp* *10:8*

**5** *16* *6:5*

**3** *8* *7:6* *pppp*

*(R&D.)*  $\rightarrow$

$\text{♪} = 66$  If only Artemis the Pure would give me death...

*p* *8:* *sciogliendo*

**5** **16**

*(R&D.)*  $\rightarrow$

**5** **16**

**3** **8**

*(R&D.)*  $\rightarrow$

(346) **3**

pf

**2** **8**

(347) **2** **8**

pf

**5** **16**

(349) **5** **16**

pf

**9** **32** **2** **8**

(351) **2** **8**

pf

**3** **16** **5** **32**

*più intenso*

*(senza R)*

(354) **5** **32**

pf

**1** **8** **3** **8**

(357) **3** **8**

pf

*poco accel.*

**7** **3**

*Let the arrows fly...*

**1** **8**

*perduto*

*sub. ff*

*mf*

*Sost.*

Musical score for piano, page 107, measures 363-364. The score consists of two systems. The first system starts with a treble clef, 16th note time signature, and a dynamic of *pf*. It includes markings *f*, *mf*, *ff*, *mf*, *sffz*, *ff*, and *mf*. The second system begins with a bass clef, 8th note time signature, and a dynamic of *ff*. It includes markings *8-1*, *8-1*, *5*, *32*, *7.5*, *mf*, *5*, *5*, *8-1*, *5.4*, *3*, *8-1*, *5.4*, *6.4*, *3*, *sffz*, *8-1*, and *8-1*. The score also features various slurs, grace notes, and dynamic markings like *p*, *f*, *mf*, *ff*, *sffz*, and *mf*.

Musical score for piano and voice. The piano part (pf) starts with a dynamic of *mf* followed by *fff*. The vocal line begins with a melodic line consisting of eighth-note pairs and sixteenth-note pairs. The vocal part includes lyrics "Stop my heart." The piano accompaniment features eighth-note chords and sixteenth-note patterns. Measure 367 ends with a fermata over the piano part. Measure 368 begins with a dynamic of *p sub.* The vocal line continues with eighth-note pairs and sixteenth-note pairs. The piano accompaniment consists of eighth-note chords. The measure ends with a dynamic of *p* and a grace note. The vocal line concludes with a melodic line consisting of eighth-note pairs and sixteenth-note pairs. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The measure ends with a dynamic of *poco*.

Musical score for piano, page 16, measures 372-376. The score consists of two staves. The left staff is for the left hand (piano) and the right staff is for the right hand. Measure 372 starts with a dynamic **p**. Measure 373 begins with a forte dynamic **f**, followed by a dynamic **sub.** Measure 374 starts with a dynamic **p**. Measure 375 starts with a dynamic **pp**. Measure 376 starts with a dynamic **p**. Measure 377 starts with a dynamic **p**.



## Music by Adam Greene

### SOLO

*Penelope* (2016)  
piano  
SMMP No. 124a

*Sibyl* (2015)  
viola  
SMMP No. 123

*Absence* (2012)  
guitar  
SMMP No. 121

*Ripples* (2011)  
alto flute  
SMMP No. 120

*Shoji* (2006)  
violin  
SMMP No. 116

*for nothing* (2005/2014)  
piano  
SMMP No. 115

*Emerging Landscapes* (1997)  
percussion  
SMMP No. 111

*Omphalos* (1996)  
violin  
SMMP No. 110

*Quattro Esercizi Soli* (1993)  
oboe, bassoon, viola, contrabass  
SMMP No. 106

*Requiem for Richard's Knee* (1993)  
clarinet in B♭  
SMMP No. 105

*Initiation* (1991)  
piano  
SMMP No. 102

### ORCHESTRA

*Shroud* (2016)  
Duration: 17'  
Piano Solo and Chamber Orchestra: 1(Picc) 1.1(B.Cl.)  
1 – 1.1.1 – Perc (2) – Cel. – String Quintet  
SMMP No. 124

*In Winter* (2007)  
Duration: 9'  
Orchestra: 3(2Picc,3Alto)3(3E.H.)3(3B.Cl)2(2C.Bn.)  
– 322(2B.Tbn)0 – Perc(3) – Cel., Hp., Strings (10-8-6-6-4)  
SMMP No. 117

*Emblems* (1997)  
Duration: 15'  
Chamber Orchestra: 2(1Picc.,2Alto)1.1(B.Cl.)0  
– 0.1.1.0 – Perc(3) – String Quintet  
SMMP No. 109

### CHAMBER

*Flame* (2013)  
prepared guitar, bass flute, violoncello  
SMMP No. 122

*Accord* (2010)  
percussion and piano  
SMMP No. 119

*String Quartet "Threnody"* (2009)  
SMMP No. 118  
Duration: 19'

*Scène II: Pas de deux à travers le jardin de sculpture* (2001)  
violin duo with sculptures and projections  
SMMP No. 113  
Duration: 15'

*Pas de deux à travers le jardin de sculpture* (2001)  
violin duo  
SMMP No. 113a  
Duration: 14'

*To Look Within* (1998)  
violin duo  
SMMP No. 112  
Duration: 14'

*Non Plus Ultra* (1996)  
piano duo  
SMMP No. 108  
Duration: 10'

*Five Phases of the Naiad's Lament* (1993)  
violin and celesta  
SMMP No. 104  
Duration: 7'

### ENSEMBLE (with conductor)

*A Breath Between* (2003)  
Double Concerto for flute and violin with small ensemble  
(ob, cl, bn, pno, vln, vla, vc, cb)  
SMMP No. 114  
Duration: 23'

*Jabberwocky* (1994)  
Duration: 10'  
soprano, oboe, bassoon, viola, contrabass, harpsichord  
Text by Louis Carroll  
SMMP No. 107

*Palindrome* (1992, rev. 1993)  
flute (picc), B♭ cl. (B.Cl.), perc, pf, vln, vc  
SMMP No. 103  
Duration: 15'