

# 1. here is the ocean

Words by e. e. cummings

Music by Sorana Santos

**Dark, ominous**  $\text{♩} = \text{c.104}$

Clarinet in A

Baritone

Piano

*p*

here is

*Ped. A simile*

**Dark, ominous**  $\text{♩} = \text{c.104}$

Violoncello

8

Cl.

Bar.

the o - cean this moon - light

Pno.

Vc.

15

Cl.

rit.

*mf cresc...*

Bar.

say that both pre - cis - ley - beyond ei - ther were

Pno.

Vc.

*rit.*

21

A tempo

Cl.

Bar. *p*  
so in the dark - ness our - selves go

Pno.

Vc. *p* *mf* > *simile*

28

Cl. *mp*

Bar. *f* *mf*  
mind in mind which is the thrill - ling least of all for

Pno.

Vc. *p*

35 Sweetly

Cl. *p*

Bar. love's se - cret-su - preme - ly clothes her - self with day

Pno. *p*

Vc. *rit.* *rit.*

Angry

Cl.

Bar. *f*  
i mean should a ny cu - ri - ous dawn dis - cuss our ming - ling spi - rit s

Pno.

Vc. *Angry*

Cl. *f*

Bar. you would dis - ap-pear un-real - ly as the pla - net for - gets theen

Pno.

Vc. *ff*

Cl. *f* *rit.* *Tempo I*

Bar. tire\_ and per - pe - tu - al sea but if you your -

Pno. *f* *rit.* *Tempo I*

Vc. *ff*

58

Cl.

Bar. self con - si der won der - full

Pno.

Vc. *mf*

63

Cl.

Bar. that your how lu - mi - nous life to - ward twi -

Pno.

Vc. *f*

69

Cl.

Bar. light will dis-solve re - in - te - grate

Pno.

Vc.

75

Cl. Bar. Pno. Vc.

be - ckon through me i think it less won - der

82

Cl. Bar. Pno. Vc.

ful than this on ly by

88

Cl. Bar. Pno. Vc.

rit. you my heart al ways moves rit.

## 2. when you are silent

Words by e. e. cummings

Music by Sorana Santos

**Slow, free, with much movement and rubato.**

Clarinet in A

When you are si - lent shi - ning host by guest \_\_\_\_\_ a

**Slow, free, with much movement and rubato.**

Violoncello

When you are si - lent shi - ning host by guest \_\_\_\_\_ a

Cl.

snow-ing-ly un-fol - ding glo - ry is all an - gry \_\_\_\_\_

Bar.

com-mon things to dis-ap- pear \_\_\_\_\_

Vc.

mf

Cl.

mf

Bar.

cau - sing through mys - te - ry mi - ra - cle peace or if be - gin the co - lours of your

Vc.

mf

**More confident** = c. 80-90

18

Cl.

Bar. voice from some com - plete ex - is tence of to dream in -

Vc.

21

Cl.

**Mysterious**

Bar. to com - plete some dream of to ex - ist a stran - ger who is i a -

Vc.

**Mysterious**

25

Cl.

Bar. wa - ken - ing am li - ving no sin - gle thing dares part - ly seem one

Vc.

31

Cl.

Bar. a - to-my once... and en - vy can not stir i - ma-gi- ning While you are

Vc.

38

**Bright**

Cl.

Bar. no - tion - less whose mo\_ving is more ap -ril than the year if

Vc.

**Bright**

44

**Calm**

Cl.

Bar. Calm hemost first lit-tleflow - ers rise of tremen-dous dark-ness in to air

Vc.

### 3. Angel and Demon

Words by G. Eminescu (tr. C. Popescu)

Music by Sorana Santos

**Expressive**  $\text{♩} = \text{c.132}$

**Baritone**  $\text{Bass clef, 3/4 time, dynamic } p$

Black - ness of the cath - e - deral dome saddened

**Piano**  $\text{G clef, 3/4 time, dynamic } p$

use pedal at each harmonic change

**Violoncello**  $\text{C clef, 3/4 time, dynamic } mp$

9  $\text{mf}$

**Bar.**  $\text{Bass clef, 3/4 time}$

by — the yel — low light of wax — en can — dles shim — mer ing which

**Pno.**  $\text{G clef, 3/4 time}$

**Vc.**  $\text{C clef, 3/4 time, dynamic } f$

17

**Bar.**  $\text{Bass clef, 4/4 time, dynamic } p$

burn be - fore the al - tars face while in — the dark and spa - ceous

**Pno.**  $\text{G clef, 4/4 time, dynamic } pp$

**Vc.**  $\text{C clef, 4/4 time}$

24

Bar. vault un pe - ne - tra ted realms of space de - fy the ta pers tired

(8)

Pno.

Vc.

*mf*

*mf*

*mf*

32

Bar. eyes that strain to probe un - con - quered night.

Pno.

Vc.

*mp*

*mf*

39

Bar. - - - - -

Pno.

Vc.

*cresc*

*f*

47

Bar.

p

what can ail thee mai - den sweet with thy

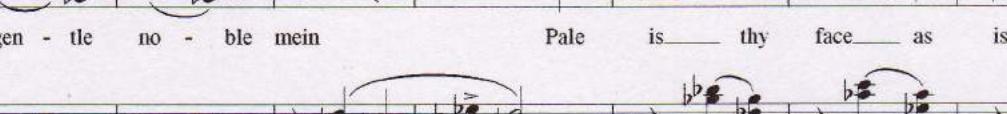
Pno.

p

Vc.

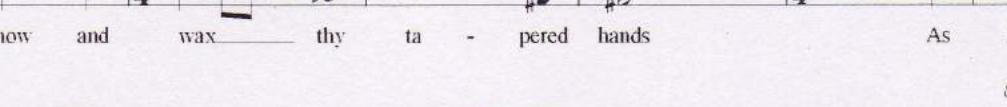
p

55

Bar. 

62                          *mf*                          *p*

Bar.                          snow and wax thy ta - pered hands As ri - ver

Pno. { 

68

Bar. 

(8)

Pno. 

Vc. 

75

Bar. 

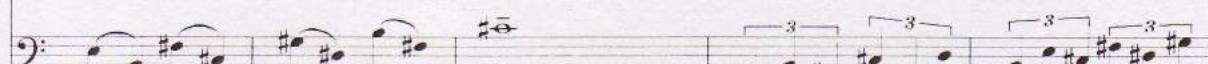
Pno. 

Vc. 

81

Bar. 

Pno. 

Vc. 

## 4. The Brazen Bells of Midnight

Words by George Eminescu (tr. Corneliu Popescu)

Music by Sorana Santos

**Haunting** ♩ = c. 130

Baritone

The bra - zen bells of mid - night \_\_\_\_\_ up - on the

**Haunting** ♩ = c. 130

Piano

from now, pedal each harmonic change.

9

Bar.

dark - ness toll. But sleep life's cus - tom a - gent. won't take from me his

Pno.

14

Bar.

dole. Down paths so ma - ny fol - low. death would my spi - rit lead. and

Pno.

mf cresc.

19 *mf cresc*

Bar. *death when all con sidered re sen bles life indeed.* While in my heart the

Pno. *mf cresc ff mp*

24 rit.

Bar. *ba - lance— does 3 le - vel stand be - tween and nei - ther to the one*

Pno. rit.

28

Bar. *nor to the o - ther lean*

Pno.

86

Bar. **Rit...**

Pno. { seen  
*decrecsc*

Vc. **Rit...**

*Sfz*

This musical score page shows a single system for piano and cello. The piano part begins with a dynamic marking 'seen' above a piano dynamic. It consists of a decrescendo line of eighth-note chords in a 2/4 time signature. The cello part is silent throughout this section. The piano dynamic is indicated by a piano icon with a downward arrow. Above the piano staff, the instruction 'Rit...' is written twice. Below the cello staff, the instruction 'Sfz' is written once. The page number '86' is at the top left, and the page header '5' is at the top right.

Clarinet in A

# 1. here is the ocean

Words by e. e. cummings

Dark, ominous  $\text{♩} = \text{c.} 104$

14

*mf cresc...*

Music by Sorana Santos

rit.

21

*A tempo*

6

*mp*

33

*Sweetly*

2

*p*

42

*rit.*

*Angry*

3

*f*

2

*ff*

52

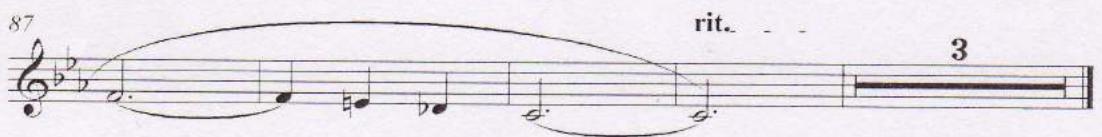
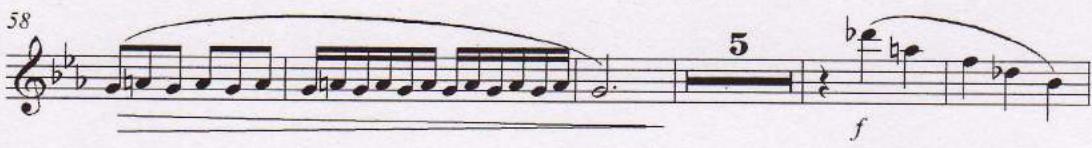
*f*

*rit.*

*Tempo I*

*mp*

## Clarinet in A



Clarinet in A

## 2. when you are silent

Words by e. e. cummings

Music by Sorana Santos

**Slow, free, with much movement and rubato.**

Musical score for Clarinet in A. The score consists of six staves of music. The first staff starts with a rest followed by a dynamic *p*. The second staff begins with a dynamic *mp*. The third staff begins with a dynamic *mf*. Measure 1 ends with a fermata over the note.

Measure 8 starts with a dynamic *>f*. Measure 9 starts with a dynamic *p*. Measure 10 begins with a dynamic *mf*. Measure 11 begins with a dynamic *f*.

**More confident**       $\text{♩} = \text{c. } 80-90$

Measure 11 starts with a dynamic *mf*. Measure 12 begins with a dynamic *f*. Measure 13 begins with a dynamic *mf*. Measure 14 begins with a dynamic *f*.

**Mysterious**

Measure 15 starts with a dynamic *p*. Measure 16 begins with a dynamic *mf*. Measure 17 begins with a dynamic *f*. Measure 18 begins with a dynamic *f*.

**30**

Measure 19 begins with a dynamic *f*. Measure 20 begins with a dynamic *f*. Measure 21 begins with a dynamic *f*. Measure 22 begins with a dynamic *f*.

**38**

Measure 23 starts with a dynamic *mf*. Measure 24 begins with a dynamic *f*. Measure 25 begins with a dynamic *f*. Measure 26 begins with a dynamic *f*.

**44 Calm**

Measure 27 begins with a dynamic *f*. Measure 28 begins with a dynamic *f*. Measure 29 begins with a dynamic *f*. Measure 30 begins with a dynamic *f*.

Violoncello

# 1. here is the ocean

Words by e. e. cummings

Music by Sorana Santos

**Dark, ominous**  $\text{♩} = \text{c.} 104$

14  
rit.  
*mf cresc...*

22 **A tempo**  

p      *mf*      >      simile

28 **Sweetly**  

3      p      3      p  
Sweetly

38 **rit.** **Angry** **3**  

rit.  
3

48 **rit.**  

2      3      6  
rit.

## Violoncello

56 **Tempo I**

64

73

80

86

The musical score consists of six staves of cello music. Staff 1 (measures 56-58) begins with a dynamic marking of *mf* and a tempo of **Tempo I**. Staff 2 (measures 64-66) begins with a dynamic marking of **f** and a tempo of **3**. Staff 3 (measures 73-75) begins with a dynamic marking of **ff**. Staff 4 (measures 80-82) shows a change in time signature from **3** to **2**. Staff 5 (measures 86-88) begins with a dynamic marking of **p** and a tempo of **4**.

Violoncello

## 2. when you are silent

Words by e. e. cummings

Music by Sorana Santos

**Slow, free, with much movement and rubato.**

Musical score for measures 1-8. The key signature is B-flat major (two flats). Measure 1 starts with a half note at dynamic *p*. Measures 2 and 3 are rests. Measure 4 starts with a half note at *mp*, followed by a rest. Measure 5 starts with a half note at *mf*, followed by a rest. Measure 6 starts with a half note at *f*.

Musical score for measures 9-17. Measure 9 starts with a half note at *p*. Measure 10 starts with a half note at *p*, followed by a rest. Measure 11 starts with a half note at *mf*, followed by a rest. Measure 12 starts with a half note at *f*, followed by a rest. Measure 13 starts with a half note at *p*, followed by a rest. Measure 14 starts with a half note at *mf*, followed by a rest. Measure 15 starts with a half note at *f*, followed by a rest. Measure 16 starts with a half note at *p*, followed by a rest. Measure 17 starts with a half note at *f*, followed by a rest.

Musical score for measures 19-24. Measure 19 starts with a half note at *p*, followed by a rest. Measure 20 starts with a half note at *p*, followed by a rest. Measure 21 starts with a half note at *p*, followed by a rest. Measure 22 starts with a half note at *p*, followed by a rest. Measure 23 starts with a half note at *p*, followed by a rest. Measure 24 starts with a half note at *p*, followed by a rest.

Musical score for measures 25-28. Measure 25 starts with a half note at *mf*, followed by a rest. Measure 26 starts with a half note at *f*, followed by a rest. Measure 27 starts with a half note at *f*, followed by a rest. Measure 28 starts with a half note at *f*, followed by a rest.

Musical score for measures 32-35. Measure 32 starts with a half note at *p*, followed by a rest. Measure 33 starts with a half note at *p*, followed by a rest. Measure 34 starts with a half note at *p*, followed by a rest. Measure 35 starts with a half note at *p*, followed by a rest.

Musical score for measures 39-41. Measure 39 starts with a half note at *mf*, followed by a rest. Measure 40 starts with a half note at *p*, followed by a rest. Measure 41 starts with a half note at *p*, followed by a rest.

Musical score for measure 46. Starts with a half note at *p*, followed by a rest.

Violoncello

### 3. Angel and Demon

Words by G. Eminescu (tr. C. Popescu)

Music by Sorana Santos

Expressive  $\text{♩} = \text{c.} 132$

**2**

mp

10

p

18

cresc

p

mf

**6**

30

mf

37

cresc

f

**13**

## Violoncello

52

*simile*

*mf*

Musical score for bassoon part, page 10, measures 60-61. The score shows a bassoon line with various notes and rests. Measure 60 ends with a fermata over the first note of measure 61. Measure 61 begins with a rest followed by a bass note. The key signature changes from B-flat major (two flats) to C major (no sharps or flats). Measure 61 concludes with a dynamic marking *mf* and a repeat sign.

73

*f*

*mp*

80

*cresc*

The musical score shows a bassoon part on a bass clef staff. The key signature is one sharp. The measure consists of six notes, each with a sharp symbol above it. The first five notes have a common time signature, while the last note has a half note head and a vertical bar line through its stem, indicating a change in time signature or a specific performance instruction.

84

Rit...

3