

Malcolm Dedman

Memories of Simona

for Male Speaker and Orchestra

2003/04, revised 2009

Duration: 8 mins 30 secs

Memories of Simona

Orchestration

2 Flutes (2nd doubling Piccolo)
 2 Oboes (2nd doubling Cor Anglais)
 2 Clarinets in B \flat (2nd doubling Bass Clarinet)
 2 Bassoons (2nd doubling Contrabassoon)

2 Horns in F
 2 Trumpets in C
 2 Tenor Trombones
 1 Bass Trombone
 1 Tuba

3 Percussion players

1: Tubular Bells, Marimba, 5 Roto Toms (E \flat 2, G2, C3, E3, F#3) and
 Vibraphone (bowed).

2: Medieval Tabor, Cabasa (or Shaker), Tenor Drum, Tam-tam and Rainstick.

3: Field Drum (or Large Side Drum), Maracas, Large Suspended Cymbal (share
 with player 2), Glockenspiel and Bass Drum

1 Electric Piano
 1 Electronic Keyboard

Male Speaker

Strings

Note: All instruments are written in their respective transpositions.

Details of Electronic Instruments

Electric Piano: should have a Grand Piano sound and two Electric Piano sounds, 'hard' and 'soft'. It should also have two effects, such as 'flanger' and 'chorus'. As an alternative, a second Electronic Keyboard may be used.

Electronic Keyboard: should have the following sounds, or equivalent:

Humming Pad (or soft vocal/human pad) - has a soft attack of about 1 second.

Echo Celesta - use a standard celesta sound with a digital decaying echo effect. Each echo is to be slightly less than a second later than the sound before, with the sound echoing for up to 3 seconds after the keys are released.

Goblin - has a soft attack of about 3 seconds.

The keyboard should also have 'flanger' and 'chorus' effects.

Both instruments are to be connected into a sound system. A microphone for the male speaker should also be mixed into the sound system, as he is required to speak quietly.

Text used in *Memories of Simona*

Memories of you
Oh! Simona.
Our music filled our souls.

Memories of our love,
We shared our thoughts
So deep and true.

You, dear one, showed
How to channel White Light;
The Light that heals;
Divine Light.

You showed how thoughts
Are so real,
And how to channel these too.

You showed how dreams
Occupy your nights
With the work you had to do.

Memories, your memories,
Not of this life, but
Of what, where and when?

Memories of you
Dear Simona.
How we all miss you,
Your qualities were a rich jewel.

Yet now, dear one,
You have passed
To the Kingdom of Abhá.

Your life here, so short,
Is surely being rewarded there.
You left so quickly,
I had no time to say 'Goodbye'.

You and I will meet again
When it's my time to go.
Again we shall play sweet music
That ascends to the Realm on High.

We shall aim for perfect peace
And help to fulfil God's Will.
Dear loved one,
How I miss you.

Malcolm Dedman

The composer married Simona Rozanne Morris (ne Marcel) in November 1977. Simona suffered a miscarriage during 1979, and subsequently gave birth to Nicholas James Dedman on 8 May 1980. After the birth, she went into a coma with a brain haemorrhage and subsequently died around 12 hours after the birth.

The character of Simona is represented by the first theme in this music, with her love for mediaeval music. The second theme, from bar 19, represents the composer's character. These are brought together from bar 41 with this section ending in a representation of the miscarriage, and a tribute to the dead soul from bar 64. Life attempting to get back to normal is represented from bar 75. A sudden change at bar 95 represents the events that took place after Nicholas' birth, leading to Simona's death. Bars 117 to the end of the piece reflect her life after death, for both she and the composer believe wholeheartedly in the life hereafter, and that life on earth prepares us for the next.

It is the composer's hope that this music can offer some comfort to anyone who has lost a loved one, in whatever the circumstances.

Memories of Simona

for Male Speaker and Orchestra

2003/04, rev. 2009

Malcolm Dedman

Allegro, ♩ = 120

2nd Flute takes Piccolo

The musical score is arranged in systems. The first system includes Piccolo, Flute 1, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons, 2 Horns in F, 2 Trumpets in C, 2 Trombones, Bass Trombone, and Tuba. The second system includes Percussion 1 (Tubular Bells), Percussion 2 (Medieval Tabor), and Percussion 3 (Field Drum). The third system includes Electric Piano and Keyboard. The fourth system includes Male Speaker. The fifth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *ff*, *f*, and *mf*, and includes a section marked with a '5' in a box.

10

Picc.

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

B. Tbn.

Perc. 1
Tubular Bells

Perc. 2
Medieval Tabor

Perc. 3
Field Drum, without snares

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Picc. *f* 3 3 3

Fl. *f* 3 3 3

Ob. *f* 1 3 3 3

Cl. *f*

Bsn. *f*

Tpt.

Tbn.

B. Tbn.

Perc. 1 Tubular Bells *f*

Perc. 2 Medieval Tabor *ff* *f*

Perc. 3 Field Drum *ff* Take Maracas

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

15

20 Piccolo takes 2nd Flute

This musical score page includes the following parts and markings:

- Picc.** Piccolo part with a triplet of eighth notes and a *ff* dynamic.
- Fl.** Flute part with a triplet of eighth notes and a *ff* dynamic.
- Ob.** Oboe part with a triplet of eighth notes and a *ff* dynamic.
- Cl.** Clarinet part with a triplet of eighth notes and a *ff* dynamic. A note indicates "2nd Clarinet takes Bass Clarinet" in the final measure.
- Bsn.** Bassoon part with dynamics *f*, *ff*, and *f*.
- Perc. 1:** Tubular Bells (first measure), Take Marimba (second measure), Marimba (third measure) with *mf* dynamic.
- Perc. 2:** Medieval Tabor (first measure), *mf* (second measure), *ff* (third measure), Take Cabasa (fourth measure).
- Perc. 3:** Maracas (first measure), *mf* (second measure).
- E. Pno.** Grand Piano part with dynamics *f* and *ff*. A *Ped.* marking is present under the first measure.
- Vln. 1 & 2:** Violin parts with *ff* dynamics.
- Vla.** Viola part with *ff* dynamic.
- Vc.** Violoncello part with dynamics *ff*, *f*, and *mf*. A *pizz.* marking is present in the final measure.
- D.B.** Double Bass part with dynamics *ff*, *f*, and *mf*. A *pizz.* marking is present in the final measure.

Musical score for measures 24-29. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1) with Marimba, Percussion 3 (Perc. 3) with Maracas, Piano (Pno.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 24: Flute (Fl.) has a first ending bracket (I) starting with a *mf* dynamic. Bass Clarinet (B. Cl.) is silent. Percussion 1 (Perc. 1) plays a rhythmic pattern on the Marimba. Percussion 3 (Perc. 3) plays a rhythmic pattern on the Maracas. Piano (Pno.) has a *mf* dynamic. Violoncello (Vc.) and Double Bass (D.B.) play a rhythmic pattern.

Measure 25: Flute (Fl.) continues with the first ending. Bass Clarinet (B. Cl.) enters with a *p* dynamic. Percussion 1 (Perc. 1) continues. Percussion 3 (Perc. 3) continues. Piano (Pno.) continues. Violoncello (Vc.) and Double Bass (D.B.) continue.

Measure 26: Flute (Fl.) continues. Bass Clarinet (B. Cl.) continues with a *f* dynamic. Percussion 1 (Perc. 1) continues. Percussion 3 (Perc. 3) continues. Piano (Pno.) continues. Violoncello (Vc.) and Double Bass (D.B.) continue.

Measure 27: Flute (Fl.) continues. Bass Clarinet (B. Cl.) continues with a *p* dynamic. Percussion 1 (Perc. 1) continues. Percussion 3 (Perc. 3) continues. Piano (Pno.) continues. Violoncello (Vc.) and Double Bass (D.B.) continue.

Measure 28: Flute (Fl.) continues. Bass Clarinet (B. Cl.) continues with a *f* dynamic. Percussion 1 (Perc. 1) continues. Percussion 3 (Perc. 3) continues. Piano (Pno.) continues. Violoncello (Vc.) and Double Bass (D.B.) continue.

Measure 29: Flute (Fl.) continues. Bass Clarinet (B. Cl.) continues with a *p* dynamic. Percussion 1 (Perc. 1) continues. Percussion 3 (Perc. 3) continues. Piano (Pno.) continues. Violoncello (Vc.) and Double Bass (D.B.) continue.

This musical score page includes the following parts and dynamics:

- Flt.:** Starts with a first ending bracket (I) and a *mf* dynamic. A triplet of eighth notes is marked with a '3' and a box containing '30'. The part concludes with a *f* dynamic.
- B. Cl.:** Features a *p* dynamic for the first two measures, followed by a *f* dynamic for the triplet, and returns to *p* for the final measure.
- Hn., Tpt., Tbn.:** These parts enter at measure 30 with a first ending bracket (I). They play a rhythmic pattern with dynamics of *p*, *f*, and *p*.
- Perc. 1 (Marimba):** Plays a rhythmic pattern throughout, with a *f* dynamic starting at measure 30.
- Perc. 2 (Cabasa):** Plays a rhythmic pattern with a *mf* dynamic starting at measure 30.
- Perc. 3 (Maracas):** Plays a rhythmic pattern throughout.
- Pno.:** Provides harmonic support with chords, featuring a *f* dynamic at measure 30.
- Vc. & D.B.:** Play a bass line with a *f* dynamic starting at measure 30.

Flt. *mf* *f* *mf*

B. Cl. *p* *f* *mf*

Hn. *p* *f* *mf*

Tpt. *p* *f* *mf*

Tbn. *p* *f* *mf*

Perc. 1 Marimba *mf* *f* *p*

Perc. 2 Cabasa *mf* *f* *p* Take Tenor Drum

Perc. 3 Maracas *p*

Pno. *f* *p*

Vc. *mf* *f* *p*

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

40 2nd Flute takes Piccolo

Flt. I *p*

B. Cl. Bass Clarinet takes Clarinet in B
pp *mf* *pp*

Tpt. *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

B. Tbn. *pp* *mf* *pp*

Perc. 1 Marimba Take Tubular Bells Tubular Bells *pp* *f*

Perc. 2 Tenor Drum *f*

Perc. 3 Maracas Take Field Drum *pp*

Pno.

Vln. 1 non div. *p* *f* *f mf*

Vln. 2 non div. *p* *f* *f mf*

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

Vc. arco *p* *f* *f mf*

D.B. arco *p* *f* *f mf*

45

Woodwinds:
Picc. *f* (triplets)
Flt. *f* (triplets)
Ob. II *f* (triplets)
Cl. (rest)
Bsn. (rest)
Hn. (rest)
Tpt. (rest)
Tbn. (rest)
B. Tbn. (rest)
Tba. (rest)

Brass:
Hn. *ff*
Tpt. *ff*
Tbn. *ff*
B. Tbn. *ff*
Tba. *ff*

Percussion:
Perc. 1: Tubular Bells (rest)
Perc. 2: Tenor Drum (rhythmic pattern)

Strings:
Vln. 1: *f mf* (chords)
Vln. 2: *f mf* (chords)
Vla.: *f mf* (chords)
Vc.: *f mf* (chords)
D.B.: *f mf* (chords)

Dynamic Markings: *f*, *mf*, *ff*

Performance Indicators: *ff* hairpins, triplet markings, crescendo/decrescendo lines.

50

Picc. *f*

Flt. *f*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Perc. 1 Tubular Bells *ff*

Perc. 2 Tenor Drum *f*

Perc. 3 Field Drum *f* *ff*

Vln. 1 *f* non div. *ff*

Vln. 2 *f* non div. *ff*

Vla. *f* *ff*

Vc. *f* non div. *ff*

D.B. *f* *ff*

55

Woodwinds:
Picc.: *f*
Flt.: *f*
Ob.: *f*
Cl.: *f*
Bsn.: *f*
Hn.: *f*
Tpt.: *f*
Tbn.: *f*
B. Tbn.: *f*
Tba.: *f*

Percussion:
Perc. 1: Take Roto-toms
Perc. 2: Tenor Drum *ff*
Perc. 3: Field Drum *f*, Take Large Suspended Cymbal

Strings:
Vln. 1: *f*
Vln. 2: *f*
Vla.: *f*, *mf*, *f*
Vc.: *f*, *mf*, *f*
D.B.: *f*, *mf*, *f*

The score features a woodwind section with Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba, all playing fortissimo (*f*). The percussion section includes Roto-toms, Tenor Drum (*ff*), and Field Drum (*f*), with a Large Suspended Cymbal also indicated. The string section consists of Violin 1 and Violin 2 (*f*), Viola (*f*, *mf*, *f*), Violoncello (*f*, *mf*, *f*), and Double Bass (*f*, *mf*, *f*). A specific musical phrase is marked with a box containing the number 55 and a triplet of eighth notes in the Piccolo and Flute staves.

Picc. *ff* *f*

Flt. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *f* *ff*

Hn. *ff* *mf*

Tpt. *mf* *f* *ff* *mf*

Tbn. *mf* *f* *ff* *mf*

B. Tbn. *f* *ff* *mf*

Tba. *ff* *mf*

Perc. 1 Roto-toms *ff*

Perc. 2 Tenor Drum *ff* Take Tam-tam

Perc. 3 Large Suspended Cymbal *mf* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f* *mf* *ff*

Vc. *f* *mf* *ff*

D.B. *f* *mf* *ff*

60

molto rit. = 84

65

Picc. *ff* *fff*

Flt. *ff* *fff*

Ob. *a2* *ff* *fff*

Cl. *ff* *fff* 2nd Clarinet takes Bass Clarinet

Bsn. *f* *ff* *fff*

Hn. *ff* *fff*

Tpt. *ff* *fff*

Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Perc. 1 Roto-toms Take Marimba

Perc. 2 Tam-tam I.v. Take Cabasa

Perc. 3 Large Suspended Cymbal *mf* Take Glockenspiel *fff* Glockenspiel *pp*

Kbd. Humming Pad *pp*

Vln. 1 (non div.) *f* *ff* *fff*

Vln. 2 *f* *ff* *fff* non div.

Vla. *f* *ff* *fff* non div.

Vc. *f* *ff* *fff*

D.B. *f* *ff* *fff*

molto rit. = 84

80

This musical score page contains measures 80 through 83. The instruments and their parts are as follows:

- Cl. (Clarinet):** Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 has a first ending (1) and a triplet (3) of eighth notes, marked *mf*. Measure 83 is a whole rest.
- B. Cl. (Bass Clarinet):** Measure 80 has a *mf* eighth-note pattern. Measure 81 has a *p* eighth-note pattern. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *mf* eighth-note pattern.
- Bsn. (Bassoon):** Measure 80 has a *mf* eighth-note pattern. Measure 81 has a *p* eighth-note pattern. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *mf* eighth-note pattern.
- Perc. 1 (Marimba):** Measure 80 has a *mf* eighth-note pattern. Measure 81 has a *p* eighth-note pattern. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *mf* eighth-note pattern.
- Perc. 2 (Cabasa):** Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *p* eighth-note pattern.
- Perc. 3 (Maracas):** Measure 80 has a *mf* eighth-note pattern. Measure 81 has a *p* eighth-note pattern. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *p* eighth-note pattern.
- E. Pno. (Electric Piano):** Measure 80 has a whole rest. Measure 81 has a whole rest. Measure 82 has a whole rest. Measure 83 has a *mf* chord.
- Vln. 1 (Violin 1):** Measure 80 has a whole rest. Measure 81 has a *mf* eighth-note pattern. Measure 82 has a *mf* eighth-note pattern. Measure 83 has a *mf* eighth-note pattern.
- Vln. 2 (Violin 2):** Measure 80 has a *mf* eighth-note pattern. Measure 81 has a whole rest. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *mf* eighth-note pattern.
- Vla. (Viola):** Measure 80 has a *mf* eighth-note pattern. Measure 81 has a whole rest. Measure 82 has a *p* eighth-note pattern. Measure 83 has a *mf* eighth-note pattern.
- Vc. (Violoncello):** Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 is a whole rest. Measure 83 has a *mf* eighth-note pattern, marked "senza sord."
- D.B. (Double Bass):** Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 is a whole rest. Measure 83 has a *mf* eighth-note pattern, marked "senza sord."

85 *espress.*

Picc. *f* *mf* *f*

Ob. *espress.* *f* *mf* *f*

Cl. *mf*

B. Cl. *p* *mf* *f* *mf*

Bsn. 2nd Bassoon takes Contrabassoon *mf* *mf*

Perc. 1 Marimba *mf* *f*

Perc. 2 Cabasa *mf* *f*

E. Pno. *f*

Vln. 1 *f* *f*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *f*

D.B. *f*

90

Woodwinds:
Picc.: *mf* (measures 90-91), *p* (measure 92)
Flt.: *mf* (measures 90-91), *p* (measure 92)
Ob.: *mf* (measures 90-91)
Cl.: *mf* (measures 90-91)
B. Cl.: *pp* (measures 92-93), *mp* (measures 92-93)
Bsn.: *p* (measures 90-93)
Cbsn.: *p* (measures 92-93)

Strings:
Vln. 1: *mf* (measures 90-91), *p* (measures 92-93)
Vln. 2: *pp* (measures 92-93), *mp* (measures 92-93), *pp* (measures 92-93)
Vla.: *pp* (measures 92-93), *mp* (measures 92-93), *pp* (measures 92-93)
Vc.: *p* (measures 90-93)
D.B.: *p* (measures 90-93)

Percussion:
Perc. 1: Marimba, *p* (measures 90-93)
Perc. 2: Cabasa, *p* (measures 90-91); Take Tam-tam (measures 92-93)
Perc. 3: Maracas, *p* (measures 90-93)

Other:
E. Pno.: *mf* (measures 92-93)

95

Bass Clarinet takes Clarinet in B:

Woodwinds:
B. Cl. (Bass Clarinet): *mf*
Bsn. (Bassoon): *mf*
Cbsn. (Contrabassoon): *mf*
Hn. (Horn): *mp* (measures 95-96), *mf* (measure 98)
Tbn. (Trumpet): *mf*
B. Tbn. (Baritone Trumpet): *mf*
Tba. (Tuba): *mf*

Percussion:
Perc. 1 (Marimba): *mf*
Perc. 2 (Tam-tam): *p* (measure 95), *mp* (measure 96), *mf* (measure 98)
Perc. 3 (Maracas): *mf*
Perc. 3 (Large Suspended Cymbal): (measure 98)

Piano:
E. Pno. (Electric Piano): *mf*

Strings:
Vla. (Viola): *f*, arco unis., triplet (measure 98)
Vc. (Violin): *mf* (measure 95), *f* (measure 98)
D.B. (Double Bass): *mf* (measure 95), *f* (measure 98)

100

Cl. *f* *a2* *3*

Cbsn.

Hn. *f*

Tpt. *mf* *f* *I*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 Roto-toms *f*

Perc. 2 Tam-tam *f*

Perc. 3 Large Suspended Cymbal *mp*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

105

Woodwinds:
Picc.: *f* (measures 105-106), *mf* (measure 107)
Flt.: *mf* (measure 107)
Ob.: *f* (measures 105-106), *mf* (measure 107)
Cl.: *mf* (measure 107)
Cbsn.: *mf* (measure 107)

Brass:
Hn.: *f* (measure 105), *mf* (measure 107)
Tpt.: *fp* (measures 105-106), *f* (measures 105-106), *p* (measure 107), *mf* (measure 107)
Tbn.: *fp* (measures 105-106), *f* (measures 105-106), *p* (measure 107), *mf* (measure 107)
B. Tbn.: *fp* (measures 105-106), *f* (measures 105-106), *p* (measure 107), *mf* (measure 107)
Tba.: *fp* (measures 105-106), *f* (measures 105-106), *p* (measure 107)

Percussion:
Perc. 1 (Roto-toms): *mf* (measure 107)
Perc. 2 (Take Large Suspended Cymbal): *f* (measure 105)
Perc. 3 (Take Bass Drum): *f* (measure 105)

Grand Piano:
E. Pno.: *p* (measure 107), *mf* (measure 107)

Strings:
Vln. 1: *p* (measure 107)
Vln. 2: *arco unis.*, *mp* (measure 107)
Vla.: *f* (measures 105-106), *p* (measure 107), *mp* (measure 107)
Vc.: *f* (measures 105-106), *p* (measure 107), *mp* (measure 107)

This page of a musical score, page 24, contains measures 108 through 111. The score is for a symphony orchestra and includes the following parts:

- Picc.** (Piccolo): Treble clef, dynamic markings *f*, *mf*, *f*, *mf*, *f*.
- Flt.** (Flute): Treble clef, dynamic markings *f*, *mf*, *f*, *mf*, *f*.
- Ob.** (Oboe): Treble clef, dynamic markings *f*, *mf*, *f*, *mf*, *f*. Includes an *a2* marking above the staff.
- Cl.** (Clarinet): Treble clef, dynamic markings *f*, *mf*, *f*, *mf*, *f*.
- Tpt.** (Trumpet): Treble clef, dynamic markings *p*, *f*, *mp*, *f*, *mf*.
- Tbn.** (Trombone): Bass clef, dynamic markings *p*, *f*, *mp*, *f*, *mf*.
- B. Tbn.** (Bass Trombone): Bass clef, dynamic markings *p*, *f*, *mp*, *f*, *mf*.
- Perc. 1** (Roto-toms): Bass clef, dynamic marking *f*.
- E. Pno.** (Electric Piano): Grand staff (treble and bass clefs), dynamic markings *p*, *f*, *mp*, *f*, *mf*.
- Vln. 1** (Violin 1): Treble clef, dynamic markings *f*, *mf*.
- Vln. 2** (Violin 2): Treble clef, dynamic markings *f*, *mf*.
- Vla.** (Viola): Bass clef, dynamic marking *f*.
- Vc.** (Violoncello): Bass clef, dynamic marking *f*.

The score features various dynamic markings (*f*, *mf*, *f*, *mf*, *f*, *p*, *mp*, *f*, *mf*) and includes a box containing the number 110 in the upper right corner.

molto rit. $\text{♩} = 100$ 115

Picc. *ff* *fff* Stand up, wave end of instrument in circles.

Flt. *ff* *fff* Stand up, wave end of instrument in circles.

Ob. *ff* *fff* Stand up, wave instrument bell in circles.

Cl. *ff* *fff* Stand up, wave instrument bell in circles.

Bsn. *ff* *sfz p* *fff*

Cbsn. *ff* *sfz p* *fff* Contrabassoon takes 2nd Bassoon

Hn. *sfz p* *fff*

Tpt. *ff* *f* *fff*

Tbn. *ff* *f* *fff*

B. Tbn. *ff* *f* *fff*

Tba. *ff* *sfz p* *fff*

Perc. 1 Roto-toms *ff* *fff*

Perc. 2 Large Suspended Cymbal *mf* *fff* Take Tam-tam

B. D. Bass Drum *mf* *fff*

E. Pno. *ff* *f* *fff* *Ped.*

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *sfz p* *fff*

D.B. *ff* *sfz p* *fff*

Meno mosso, ♩ = 72

Piccolo takes 2nd Flute [120] [125]

Picc. sit down

Flt. sit down

Ob. 2nd Oboe takes Cor Anglais Cor Anglais Tearfully *pp* *p* *pp* *p*

Cl. sit down

Perc. 1 Roto-toms Take Vibraphone

Perc. 2 Tam-tam I.v. Take Rainstick

B. D. Bass Drum Take Glockenspiel Glockenspiel *ppp*

E. Pno. *fff* I.v.

Kbd. *ppp* Humming Pad, Flanger ON

D.B. **Meno mosso, ♩ = 72** con sord. non vib. div. *ppp* *pp*

130

135

Cor Anglais takes 2nd Oboe

C. A. *pp* *p* *ppp*

Perc. 3 Glockenspiel *pp* *pp* *p* *ppp*

Kbd. *pp*

Sp'ker || Spoken quietly into a PA microphone. Start each phrase on the beat nearest the first word of that phrase *pp* Memories of you Oh! Simona.

Vln. 1 con sord. non vib. *pp* *ppp*

Vln. 2 con sord. non vib. *pp* *ppp*

Vla. con sord. non vib. *pp* *ppp*

Vc. con sord. non vib. *pp* *ppp*

D.B. *ppp*

Vibraphone, bowed with 'cello bow

Perc. 1 Glockenspiel *pp* *pp* *pp*

Perc. 3 *pp*

E. Pno. *p* i.v.

Kbd. *pp* *pp*

Sp'ker || Our music filled our souls. Memories of our love, We shared our thoughts So deep and true You, dear one, showed How to channel White Light; The Light that heals; Divine Light. You showed how thoughts Are so real,

Vln. 1 vib. *ppp* *p* non vib. *ppp* *pp*

Vln. 2 *ppp* *pp*

Vc. senza sord. div. Quasi 'In Nomine' *pp* *p* *pp* *pp*

D.B. senza sord. Sul G, natural harmonics *pp*

N.B. Double Bases in treble clef are shown at concert pitch *pp* Glissando up and down harmonics in own tempo for the duration shown by the wavy line. Do not all start simultaneously.

145

150

Bsn. *ppp* *p* *ppp*

Hn. *con sord.* *ppp* *p* *ppp*

Tpt. *con sord.* *ppp* *p*

Tbn. *con sord.* *ppp* *p*

B. Tbn. *con sord.* *ppp* *p* *ppp*

Tba. *con sord.* *ppp* *p* *ppp*

Perc. 1 *Vibraphone* *pp*

Perc. 2 *Rainstick* *pp* *p*

Perc. 3 *Take Bass Drum* *Bass Drum* *pp* *Take Large Suspended Cymbal*

E. Pno. *p* *l.v.*

Kbd. *accel.* *pp* *accel.* *pp* *Goblins* *ppp*

Sp'ker *And how to channel these too. You showed how dreams Occupy your nights With the work you had to do. Memories, your memories, not of this life, but Of what, where and when?*

Vln. 1

Vln. 2

Vla. *div.* *pp*

Vc. *pp*

155 160

Tpt. *ppp*

Tbn. *ppp*

Perc. 1
Vibraphone *pp*

Perc. 2
Rainstick

E. Pno.
mp l.v. *p* l.v. *Chorus ON*

Kbd. *mp* *f*

Sp'ker
Memories of you, Dear Simona. How we all miss you. Your qualities were a rich jewel. Yet now, dear one, You have passed To the Kingdom of Abhá Your life here, so short, is surely being rewarded there.

Vln. 1 *pp* div. vib.

Vln. 2 *pp* unis. vib.

Vla. *pp* unis. vib.

Vc. *pp* *p* *mp* div. 3

D.B. Sul G, natural harmonics *pp*

165 170

Flt. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *pp* *p* *pp*

Vibraphone *pp* *pp*

E. Pno. *p* l.v.

Sp'ker * *pp* *

You left so quickly, I had no time to say 'Goodbye': You and I will meet again When it's my time to go. Again we shall play sweet music That ascends to the Realm on High.

Vln. 1 senza sord. div. *pp*

Vln. 2 senza sord. div. *pp*

Vla. senza sord. *pp*

Vc. *mf* *p* *pp* *pp*

D.B. *pp* *p* *pp*

Sul G, natural harmonics Sul D, natural harmonics Sul A, natural harmonics

175 180

Bsn. *ppp* *p* *ppp*

Hn. *ppp* *p* *ppp*

Tpt. *ppp* *p* *ppp*

Tbn. *ppp* *p* *ppp*

B. Tbn. *ppp* *p* *ppp*

Tba. *ppp* *p* *ppp*

Perc. 1 Vibraphone *pp*

Perc. 2 Rainstick *pp* *p* *f*

Perc. 3 Large Suspended Cymbal *pp*

E. Pno. *f* *dim.*

Kbd. *ppp* *f* *dim.*

Sp'ker || We shall aim for perfect peace and help to fulfill God's Will. Dear loved one, How I miss you.

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp* *ppp*

Chorus ON

185

Perc. 2 *pp*

E. Pno.

Kbd.

Vla. *All natural harmonics on appropriate open string*

Vc. *All natural harmonics on appropriate open string unis.* *p*

D.B. *All natural harmonics on appropriate open string* *p* *pp*

E. Pno. *ppp* **G.P.**

Kbd. *ppp* *

Vln. 1 *All natural harmonics on appropriate open string unis.* *pp* *dim.* *ppp* **G.P.**

Vln. 2 *All natural harmonics on appropriate open string unis.* *pp* *dim.* *ppp*

Vla. *pp* *dim.* *ppp*

Vc. *pp*