

ORPHEUS

Harrison Birtwistle

Preview File Only

Rehearsal Score

The Mask of Orpheus

Harrison Birtwistle

ACT I

Scene 1: Marriage

1st Form of Reminiscence

Poem of Miracles

52

R

$\text{♩} = c. 40$, not faster (own tempo)

Non Harp

ppp (two lowest pitches)

Orpheus' entrance is like a human sunrise

O. entrance under phrase between figs [2] & [3]

At least his head must be visible by Fig. [2]

1

2

m.m. 40 (not faster)

Psaltery 3.

P.1

P.2

P.3

P.4

pp (sempre)

Summer aura

signal

OXFORD

Handwritten musical notation for 'Summer aura'. The top system shows a melodic line with a triplet of eighth notes and a dotted quarter note. The bottom system shows a bass line with a similar rhythmic pattern. A bracket above the first system is labeled '3'. The second system includes a treble clef, a 2/4 time signature, and notes with dynamics 'Psf' and 'A'. A sequence of numbers '1 2 3 1 2 3 2 1 2 3 1 2 3 1 2' is written below the notes. The text 'Summer aura' is written at the bottom left.

3

Nob Hp.

(mm. 60s.)
Inwardly, as if searching for words, not projected.

Os

t a s d g n d e s i a

Psalteries

Summer aura

Handwritten musical notation for 'Summer aura' with lyrics. The notation is on a single staff with a treble clef and a 2/4 time signature. The lyrics are 't a s d g n d e s i a'. Above the notes, there are markings for dynamics and phrasing: 'Psf', 'A', and a box containing 'Psf -> P'. A bracket above the first four notes is labeled '3'. The text 'Nob Hp.' is written above the staff, and '(mm. 60s.) Inwardly, as if searching for words, not projected.' is written below it. The text 'Os' is written to the left of the staff. The text 'Psalteries' is written below the staff. The text 'Summer aura' is written at the bottom left.

4

Os

g k e a d

Projected f

(Signal scope)

(fade)

Signal 2

DRBD

14"

Handwritten musical notation for 'Summer aura' with technical annotations. The notation is on a single staff with a treble clef and a 2/4 time signature. The notes are 'g k e a d'. Above the notes, there are markings for dynamics and phrasing: 'Projected f', '(Signal scope)', and '(fade)'. A bracket above the first four notes is labeled '3'. The text 'Os' is written to the left of the staff. The text 'Signal 2' is written below the staff, with a diagram showing a signal waveform and the text 'DRBD' and '14"'. The text 'Summer aura' is written at the bottom left.

Noh Harp

5

Inwardly, as before

pp → **p**

Os

g a i e d a n i a g i s

mm = c.50 (a little faster)

pp sempre

Ps.3 Ps.1 Ps.3 Ps.1

Preview File Only

Noh Harp

projected f

Inwardly

ppp → **p**

Os

n n k s i g a n t

Ps.3 Ps.1

12312321212312

6

♩ = c. 40 (own tempo)

Harps

pp sample

Bu.

♩ = c. 100

Opo

Through mist swept islands

Perc. *ppp* *p*

molto rall. *to nothing*

Tempo

1 2 3 4 5 1 2 3 4 5

f (hold mouth shape)

f *f > p* *f* *p*

exaggeratedly mouthed

a e s E high - e - s - t n

Psalteries

Signal 3

DREID

15"

Harps

Bu.

♩ = c. 100

Opo

Tempest, Deaths, De-saritions

Perc. *ppp* *p*

molto rall.

1 2 3 4 5 1 2 3 4

f *> p > s* *f* *f*

g g s sta n d s t king the a

Psalteries

7

Mps

The inflection of 'I remember' must remain the same throughout the piece.

♩ = c.100

Opo

I re- member I re- member

Oso

Inwardly (rather fast)
Ad lib

PPP → P

rall.

projected f ff

1 2 3 4

d e KE g A n i s d s e

7

Flautas

Ps. 1 Ps. 3 B. 2 Ps. 1

pp sempre

Signal 4

DREIO

13"

Harps

Opo

Just landed The clouds became visions

rall. (PPP) p-PPP PP PPP 3 (PPP) rall.

5 1 2 3 4 5

f # ka

st a n d-s

P.s.2 P.s.3

123132321213231312

Harps

Opo

Mi-raculous first words Ex-actly at dawn

Rec. PPP P PPP P rall.

1 2 3 4 5 1 2

f p ff

King a s E d s high

Psalteries

Hpa.

Opo

A miracle at dawn as the clouds become visions

PPP ← p 5- PPP PP P PPP

3 4 5 1 2 3

Oss

-e-s-t s E s ta ki

graduals

DRAP

13"

Andantino

Harp

♩ = c.40 (not faster)

Non Harp

pp sempre

Opo

These Questions These answers

p = ppp

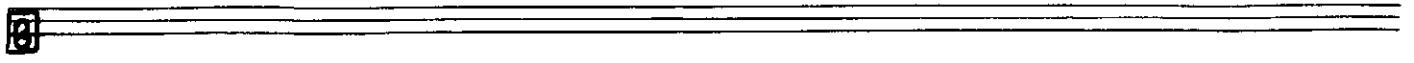
4 5 1 2 3 4 5

Oss

p = f = ff ff fop (p) p ff

i i i highest g s, s - t - ands

g g g g t a



Harp

Non Harp

Opo

The dragon slept The dragon slept

O5

(a) k - i - n - g

p < mf > p

n n n n n d



B.2 Ps.1 Ps.2 Ps.3 Ps.2 B.1

123132321213231312

pp sempre

Signal 6

OFFICE

mp.

Mod. Hp.

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

mf *p* *ff* *mf* *mf* *ff* *fp* *ppp* *f* *p* *f* *fp* *f*

Os *Psaltery*

LA (A) (A) (A) (A) E the st-a-n-d-s kigtad Eng's the i s t gata a

Mod. Hp.

♩ = 100

Op. Stolen The golden fleece Huge rocks cut the sea, the fleece stolen sirens song

Perc.

ppp *p* *ppp* *mp* *fp* *mf* *pp* *p* *ppp* *P* *rall.*

Os (a)

Psaltery

Signal 7

α FOR MR IF

Noh Harp

Opo

Two lands smashed to-gether... rocks cut the sea... Two

ppp

mp

ppp

p

ppp

p

mf

p

mf

p

f

Os

ff

p

a n d s e

Psalteries

Preview File Only

Noh Harp

9

Opo

lands smashed six sirens sang

ppp

5

1

2

3

4

5

Os

mp

p

p

high o-s-t s e k-i-n-g

the

Psalteries

Noh Harp (♩ = 100) *P* *pp* *mp* *p* *pp* *ppp (scab)*

Opo *fast* *(ppp)* *mf-p* *pp* *ppp* *p* *mf-pp* *pp* *ppp*

The Argos was steered by Tiphys Jason stood

Oc *p* *mf* *mf p* *mf* *p* *ff*

Ki i g s s t t ta

Psalteries *Ps.2* *Ps.3* *Ps.2* *Ps.1*

pp sempre

Opo

midships watching all day waiting

mf → pp ppp ← p ppp p → ppp

radd.

O5

(c)

(ta)

n d k - ing d ds n high-

mf → p f > p > f p < f

P3.2

P3.3

123132321213231312

Signal B

DR EID

10

Op. $\text{♩} = c. 100$

Amphion Dio-scari

$\text{p} = \text{ppp}$ $< \text{p}$ ppp p

10

Os

f mp p mf ff ff f

e - s - t s a m da s e

Psalteries

Signal 9

Signal 10

DRÉID

OFWRIF

Op. Peleus Mele-ager

p ppp

Os

mp p mp

(E) s t a n d s

Psalteries

Slower

Signal 11

DRÉID

Moh. Hp. $\text{♩} = 72$

pp mp p

Opo

Falling through the water

Oss

king stands over fifty men, Th thin i in the first light; Ha

Ten.1

(b)igh(t) (ke) n - (ed)

Bass.1

PPP

(ey)s d

Psalteries & Pipes

Preview File Only

Moh. Hp. $\text{♩} = 72$

mp pp

Opo

Filled with the wind

Oss

Hands w waiting - d darkened P Passions of the mind

Ten.1

(o) v - (er) (m) n (si) l - (ent) (P) a - (ssions)

Bass.1

(w) ai (t) (th) e (stan) d (s) (Pa) ss (ions)

Psalteries & Pipes

15 senza tempo

tempo comodo poco rall. P

Opo

Os

1

Ten. 2

3

1

Bass 2

3

Ballrooms & Pipes

senza tempo

d = c.40

Clar. $\bar{0}$

Org. \circ

$\bar{0}$

PPP

Cl.

Vib.

si- lent, Th through tightened eyes
Hands to ear, as if listening
closed lips (m) EU m o
rall. setto voce pp mf p pp

RI-DI CE

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14

Opo *mm 72*
 I re-member the base beach Whispering our ship to the ocean,

O5 *With a degree of pitch, low in the voice*
mm 72
 Off — er — ings, Prou — dest) o-ver fifty rules the King (re — lies)

1. 5
 Tea 2. (clu)t(ching) f — fi(fly) (of-fer)i(ngs)

3. (re)li — (cs) (fif) ty (i)n(gs) (of-fer)i — n — (gs)

1. o — (ver) (fif)t(y) (offer)ing(s) (offer)ing(s)

Bass 2. (offer)in(gs)
 3. o — ff(er —

mm 72 *♩ = c. 100* *mm 72*
 Clar. *pp*
 Non Hp. *mp* *pp*

Opo

scraping The shingle shore

O5

Proudest (P Peep-ing) in to dawn (ch- tching relics) Clutching (fi - fly) precious (o -) relics (ve

1

(in) to - (o) v - (er)

2

in - (to) (o) v - (er)

3

(p) ee - p (ing) (o) v (er)

4

(Pr) ou - (dest) m slightly sharp ppp - p - ppp

Bass 2

(Prou) d (e) s - (t) m

3

- ings) (Prou) d e - (st) m slightly flat

Più mos

4 2 4 5 2

similar patterns as before

Clar.

Clar.

♩ = 72

♩ = 100

Molto. mp -> pp

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Opo

Os

rall. $\text{mm} = 60$ hold mouth shape

r) wrapped in silk Offerings (pee-ping in ta

Ten. 2.

3.

Bas. 2.

3.

rall. $\text{♩} = 40$

Sim. m

(pr)ou — de — s (t)

(rou) de — st

Pipes & Drums

rall. $\text{♩} = 72$ $\text{♩} = 40$

pp - p

$\text{♩} = c.60$

Opo

$\text{♩} = c.60$ tempo comodo

Os

1. Ten. 1

2. Ten. 2

3. Ten. 3

1. Bass

2. Bass

3. Bass

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Pipes / Psalteries

$\text{♩} = c.60$

Op. 15 *mm 50-60*

I remember the snapping

Os 5 *mm 50-60* very clipped

The King stands a-lone (King) The mast (still mast) still, (himself) Reaching

1. 15 s t(ands) b- b- b- b-(ack)

Ten. 2. 15 (st) i i i i (ll) m *ppp*

3. 15 (high) e (st) k i-(ng) m *ppp*

1. 15 (h) i s m *ppp*

Bass 2. 15 (ki)n-(g)

3. 15 (ki) n n n n (g) (s) t t t (ill) t(oo)

Pipes & Psalteries

1 = mm 50-60

stress occasionally, Ametrically

sempre

Opo

The sea cliffs clanging

Os

back into night, (stretched behind) Two hands stretched behind him losing the cold weather, Grinning his
(back) (night)

1.

(ki) n (g) s bill

Ten. 2.

(b) a a a a (ck) (Hi) s s s s s

3.

(nigh) t t t

1.

k (ing)

Bass. 2.

(k) i (ng) (k) i n (g) (b) e (hind)

3.

(Reach) in g s t (ill)

Pipes & Botheries

(sim.)

Opo

The dove passes clipped

♩ = c. 60

EU

Os

blue eyes (hands) into the sun-rise (blue-)

hold mouth shape (-)

♩ = c. 60

(R) I I I

Ten.

(h) i i i i i (s)

(s) t (retched) b (ahind)

(hi) s s s s s

♩ = c. 60

Bass

st - (ill)

m o (st) (behin) d

Pipes & Percussions

♩ = c. 60

Fig. p dim. p dim.

♩ = mm 100c

Opo 4/4

Ten islands misted

Os 4/4

Royal features hide treasure the King shines over fifty men (cry-s-(s)ta-ls)

♩ = mm 100c

1. 4/4

(k) i (ng) (me) L

Ten. 2. 4/4

(t)

3. 4/4

(me) - L - (t)

1. 4/4

(k) i i i i (ng)

Bass. 2. 4/4

(ki) n n n n (g)

3. 4/4

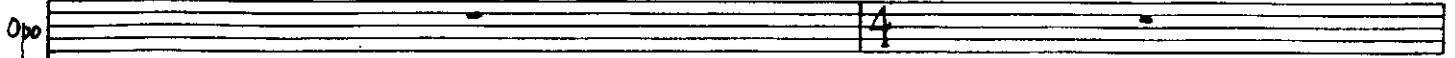
m e (t) t (ing)

Pipes & Bagpipes

sim.

♩ = mm 100c.

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Opo 

fast 5 secs. mm 50 (like slow motion)

Os 

Eyes dancing off the rock crystals, Piercing through the jewelled skull The King's hands press forward

1. 

Ten. 2. 

3. 

1. 

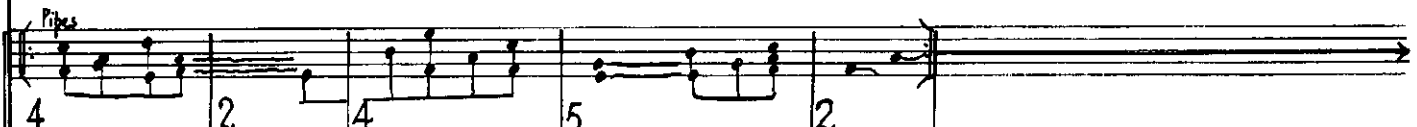
Bass 2. 

3. 

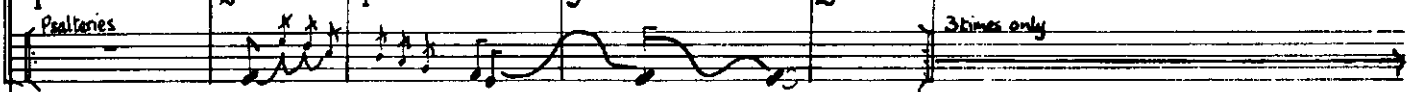
(ki)

(the)

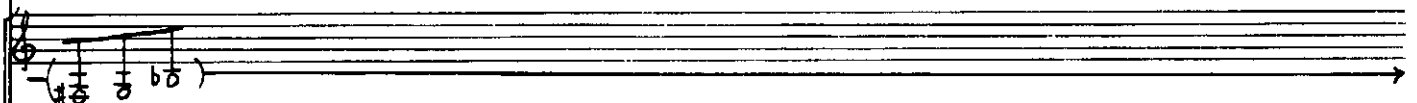
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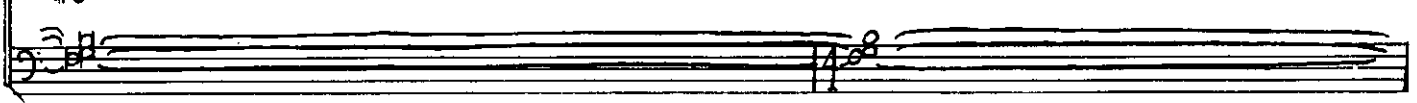
Pipes 

4 2 4 5 2

Psalteries 

3 times only





f: mmb

mm 40

Opo

Sirens catching the moon

Os

To melt on the sun-light (light too) Be-hind the blue morning dances

1.

(cry -) s - (als) (s) - ku - (ll)

Ten. 2.

(King) s (crys- ta) - l - (s)

3.

(Behin) d d (n) d (th)e

1.

(Eye)s c (ystals) (mor- ni-) g (in) g g (mor) n

Bass 2.

(Kin) g g g (s)

3.

- n n - (elt)

Pipes

Pantheries

(b = 60) rall.

17

Opo $\downarrow = c.60$ $p < mf > p$ $mf > p$

EU RI CE

Os $\downarrow = c.60$

DI I I I I m

1. Ten. 2. 3.

1. Bass. 2. 3.

Pipes & Baltharies

(Fls. continue)

$\downarrow = c.100$ p

$\downarrow = c.78$ p

$\downarrow = c.60$ p

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Opo

mm 40

(spoken)

mm 50

I re-member

O5

mm 40

mm 50

The King stood highest

re-member

the screaming

1.

mm 40

mm 50

hea - (d)

(sa) cri - i - fi - i - (ce)

Ten. 2.

(nigh) t

(Bli) - n - d (sa-cri) -

3.

(Bli) n - n - n - n (d)

1.

sa - ac - cri - (fice)

Bass 2.

(Bli) n - n - n - n - (d)

(sa-cri) i - (fice)

3.

(H) a - n - d

Preview File Only

Pipes & Psalteries

mm 40

♩ = 60

(d)

♩ = 60

(d)

♩ = 60

(d)

Oboe (Obo) part: *Against the night dead whisper* *The dark rocks splashing*

Oboe Second (Obo II) part: *His parched greetings screamed,* *(a ——— gainst) (the whi ——— sper)*

Tempo: $\text{♩} = c. 120$

Measure markings: $\overline{3}$, $\overline{3}$, $\overline{mm 50}$

Instrument parts: Ten. (Tenor), Bas. (Bass), Clar. (Clarinet)

Each instrument part has three staves (1, 2, 3) and a 4/4 time signature.

Watermark: Preview File Only

Opo 5
The effortless rowing

OS 5
Hands to head (Gree — tings) Blinded (screamed his) sacrifice (Parched) 5-7secs to nothing

Alps poco a poco dim.

Psalteries after 3rd time 1 2 3 sim. poco a poco rall. etc.

Clars. rall. poco a poco

Summer AURA ppp

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1st ACT OF LOVE	
Act of Tenderness	
64	M

101

Slow tempo, according to action

Tpts. ppp < poco sim.

Hps/Brz. ppp (maraca)

AURA

dim.

1st DUET OF LOVE

Duet of Hope

1 A

$\text{♩} = 64$

Os

Op

echo ppp sotto voce: closed lip

m

EU

RI

$\text{♩} = 54$

(always very smooth and sustained)

ppp Bass Fl.

Car. Ang.

Marimba

Summer Aura

ppp

continues

Vibra. 1.

PPP

with tenderness and tension -
sotto voce: with very clear enunciation

pp

EU RI DI CE

EU (EU) (EU) U

Op

(RI)DI CE m

ppp Bz. Fl.

poco p

poco

both continues

19

Es *pp*

Ep

Os *spoken: projected, but only as loud as necessary*

U - U RI - RI CE I remember my singing

Op

Hns. *pp* Clar. c.A. *b \flat* Hn.

Summer Aura → Harp *ppp (in duet with Noh Harp)*

Es OR - (m) PHE - (m) US OR

Ep *echo* *pp* OR - PHE - US OR - PHE - US

Os *pp* EU RI DICE EU RI DICE

Op *pp* EURI - DICE EU - RI - DICE

Fis/Cora/Cis/Hns. *sempre pp, molto legato*

Marimba 2 *continues with* Vibri. 2 (already playing) Vib. 1

Summer Aura →

Es *OR* PHE- US

Ep *OR* PHE US

Os *spoken, as before*
 Dragging soft memories from children's children EU RI-DI

Op EU RI DI CE

Summer Aura → *Hp.* *Viola 2*

Es *as calling* OR PHE US

Ep *OR* PHE US

Os CE I re member re- membering EU (EU)

Op

Mar. 1

Summer Aura →

Es *mp* O — OR — PHE — US

Ep *pp* *gently* OR PHEU-US OR PHEU-US

Os *p* RI — DI — CE I EU re- RI mem- ber — RI-DICE

Op *gently* EU-U-U-U RI-I-I-I DICE-E-

Summer Aura
Vib.1 *Vib.2* *HP*

Es *mp* OR — PHEUS OR — PHE

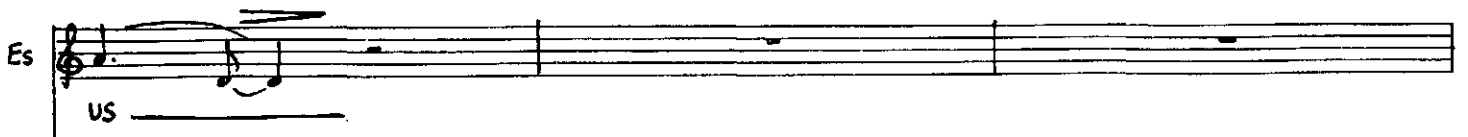
Ep *p* OR — PHE — US *ppp*

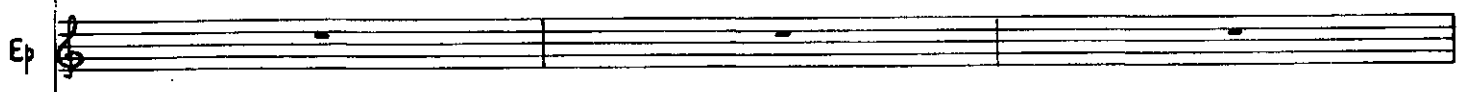
Os I re- member re- membering Singing EU

Op *p* *ppp* EU-RI-DI-CE-

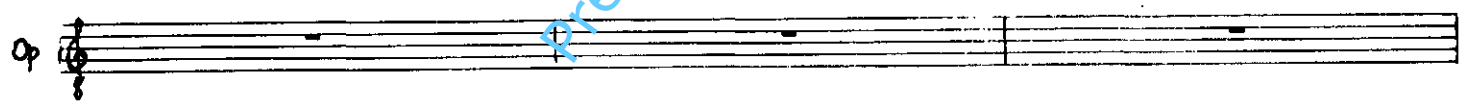
HP *Mar.2* *Mar.1*

Summer Aura


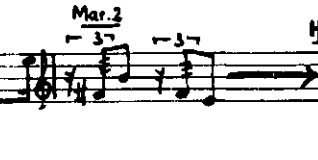

Es  US

Ep 

Os  (EU) (EU) RI-DI CE I am Orpheus

Op 



Vib.1  Mar.2  Hp. 

Summer Awa

21

$\text{♩} = 70c$

ES Hands, Orpheus, Give

O3

$\text{♩} = 70c$

Ric. (always Sm.) *pp* *p*

Oboe (laca) *pp*

22

($\text{♩} = 54$)

E♭ *p* with whole voice OR

O4 *bd*

O5 *bd*

Mar. 2 *3*

Mar. 1 *3*

Vib. 1 *3*

Summer Aura

Es
hands: hearts Later

Os
Touch follows These vows though fingers given.

(Sva.)
poco
p

Ep
PHE US

Op
EU RI

Mar. 2

Vib. 2

Es
Kisses, vows: all later Give hands, Orphans, Give hands.

Os
crowns kiss rings in summer time

The musical score for the voices and piano accompaniment. The vocal parts (Es and Os) feature lyrics: "Kisses, vows: all later Give hands, Orphans, Give hands." and "crowns kiss rings in summer time". The piano accompaniment includes dynamic markings such as *p*, *ppp*, and *p*, along with various musical notations like triplets and slurs.

Ep
OR

Op
DI CE

The musical score for the voices and piano accompaniment. The vocal parts (Ep and Op) feature lyrics: "OR" and "DI CE". The piano accompaniment includes dynamic markings such as *p* and *ppp*, along with various musical notations like triplets and slurs.

Summer Aura

Mar.2 Mar.1
Mar.2 Vib.1

The musical score for the instruments. It includes parts for Mar.2, Mar.1, and Vib.1. The notation includes various musical symbols and dynamic markings.

in tempo of conductor I (♩ = 54)

Es

Os

(gva)

I remember Eu-ridice, this summer: Willing a-cross jewelled hands

EU RI

Ep

Op

PRE US

EU RI DI CE

Mar.1 3 Vib.2 5

1st PASSING CLOUD OF ABANDON
The Story of Diamond

Es

DI CE

poco

Os

(♩=54)

OR PHE US

poco

(3^{va})

to nothing

Preview File Only

Ep

Op

mf

Ob. 2nd

pp

all 4 patterns

Summer Dance

Es
words; songs later

Os
love follows words through fingers taken

(8m)
p poco

Ep
PHE US

Op
SCE

Mar. 1
Hp. 1 Arc.

Summer Awa

Es
Hands, Orpheus, Give hands: hearts much later

Os
Sounds touch lips in Summer-time

(8va)
poco pp p

EU RI (RI) DI CE
OR

Mar. 1 Hp. 1 Perc.

Preview File Only

The musical score is arranged in systems. The first system includes a vocal line (Soprano) with lyrics: "I remember Ep-ri-dice this summer forcing across jewelled hands". Below the vocal line is a piano accompaniment with various fingerings and dynamics. The second system features a vocal line with lyrics: "PHE (PH)E - US". The piano accompaniment continues with complex rhythmic patterns. The third system shows further piano accompaniment with markings for "Mar. 1", "Mar. 2", "Hp. 1", and "Rec.". The score concludes with a double bar line and a final key signature change.

Summer Awa


Rall. 

Es

Os

Silent, willing love

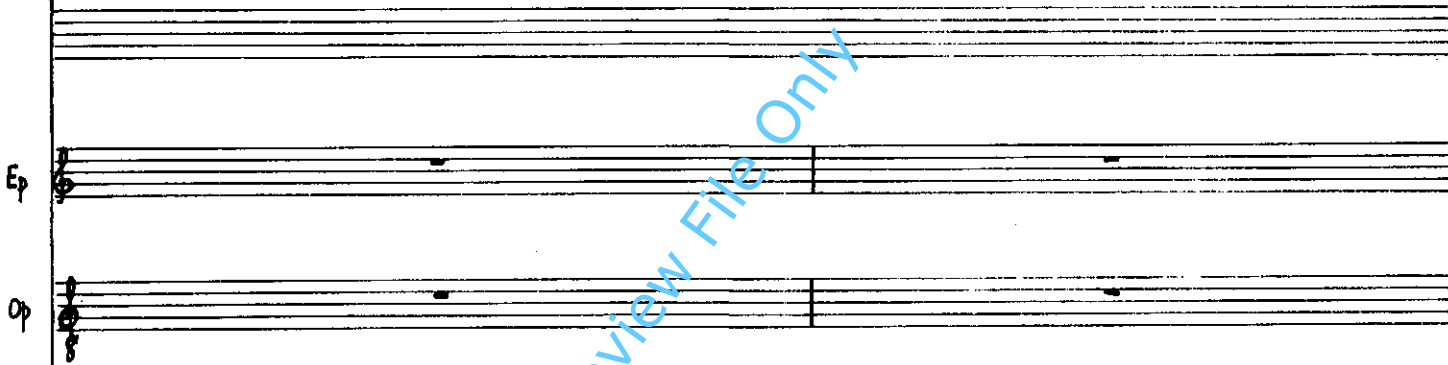
(rall.)



Detailed description: This block contains the first system of musical notation. It features two staves, Es (E-flat soprano) and Os (O soprano). The Os staff has lyrics: "Silent, willing love". Above the lyrics are three triplet markings. A "Rall." marking with a long arrow is positioned above the Es staff. The Os staff has a "(rall.)" marking. The music includes various notes, rests, and triplet markings.

Ep

Op



Detailed description: This block contains two empty musical staves, Ep (E-flat alto) and Op (O alto), with their respective clefs and key signatures.

Preview File Only

Mar. 2

Mar. 1



Detailed description: This block contains two musical staves, Mar. 1 and Mar. 2. Both staves feature triplet markings and dynamic markings such as "p" (piano). The Mar. 1 staff has a "p" marking. The Mar. 2 staff has a "p" marking. The music includes various notes, rests, and triplet markings.

Es

Os

Ep

Op

Hr. 1

Hr.

Vib.

ppp

pp

mf

cresc.

accel.

d=70

Mar.

5

3

6

Summer Auca.

1st CEREMONY
The Wedding
79 C

II

♩ = 72

23

1. *HY* *MEN* *shout*

2. *HY* *MEN* *shout*

3. *HY* *MEN* *shout*

Conch *Whips* *sff* *sff* *sff*

23

♩ = 198

1. Perc. *ff* *dim.*

2. Perc. *ff* *dim.*

3. Perc. *ff* *dim.*

1. *HY* *MEN*

2. *HY* *MEN* *shout*

3. *HY* *ME-E-E-E-E* *(E)N*

dim. till end of pause

Perc. continues
Toms

Bia sempre

Caller

Priest 1

Dance pattern A

always very clipped

These are the questions

Musical score for the first system. It includes staves for Caller, Priest 1, and instruments: Bsn (Bassoon), Mar (Maracas), and Obs (Oboe). The music is in 4/4 time. The Caller part has a measure with a fermata and an arrow pointing to 'Dance pattern A'. The Priest 1 part has lyrics 'These are the questions' and a dynamic marking of *ff*. The instrument parts include various notes, rests, and dynamic markings like *mp* and *fff*.

Preview File Only

Os

Caller

Priest 2

f

These questions

f

What are the answers

Musical score for the second system. It includes staves for Os (Oboe), Caller, Priest 2, and instruments: Mar (Maracas) and Bsn (Bassoon). The music continues in 4/4 time. The Os part has lyrics 'These questions' and a dynamic marking of *f*. The Caller part has a fermata. The Priest 2 part has lyrics 'What are the answers' and a dynamic marking of *f*. The instrument parts include various notes, rests, and dynamic markings like *ff* and *p*.

25

Os

These an swers

dances in exact imitation of Collier

Hps.

mp

ff Bass

Os

Pr. 1.

Pr. 2.

Pr. 3.

These are the signs

What are the

What are the

What are the

Hps.

p

mf

pp

Bass

This musical score is for three vocal parts and piano accompaniment. The vocal parts are labeled Os, Caller, and three parts labeled Pr. 1, Pr. 2, and Pr. 3. The piano part is at the bottom. The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics for the vocal parts are: "br - ight", "bright", "ta", "a", "lis - man". The piano accompaniment includes various dynamics such as *ff*, *ff>p*, *mp*, and *ff*. There are also performance markings like accents and slurs. A large blue watermark "Preview File Only" is overlaid on the piano part.

Os

Caller

1.

Pr. 2.

3.

luck - wards tur ——— ning What are the signs!

luck - wards tur ——— ning

luck - wards tur ——— ning

crow — ding — out the

Detailed description: This system contains the vocal parts for the first system. The 'Os' part is a single note on a high staff. The 'Caller' part has lyrics 'crow — ding — out the' with musical notation including a long horizontal line and notes with a 'b' and 'e' above. The 'Pr.' parts (1, 2, 3) have lyrics 'luck - wards tur ——— ning' and 'What are the signs!' with musical notation including triplets and slurs.

ff

mf

p

Detailed description: This system contains the piano accompaniment for the first system. It features a grand staff with treble and bass clefs, and a cello/bass part below. The music includes various dynamics such as 'ff', 'mf', and 'p', and includes a 'Cresc.' marking. The notation includes chords, arpeggios, and melodic lines.

Preview File Only

Os *f* Such *quest* *uno* such an *owers* *Dance step 32*

Caller *down* *ear.* *piu a poco cresc.*

1. *p cresc.* *f* *Cull*

Pr. 2. *p cresc.* *Cull*

3. *p cresc.* *f* *Cull*

(C)u(11) —

(C)u(11) —

(C)u(11) —

Preview File Only

Hrs. f *Bns. f = fff* *mf* *pp*

Hrs. *Obs.*

27

OS

Colla

(cresc.)

1. bri ight Dull Ta lisman

Pr. 2. bri ight Dull Ta lisman

3. bri ight Dull Ta lisman

27

ff>p

Hps. ff

B.c. (4)

Os

Caller

These are the corners

1. care-ful-ly dis-cov-ered

2. care-ful-ly dis-cov-ered The

3. care-ful-ly dis-cov-ered

ff

Bow. fff

Hps. f

28

Os

they dance together: dance pattern A & B

Caller

1.

Pr. 2.

first corner seeks the parts of earth

ff with much intensity

3.

The second

29

p cresc.

f

mf

p

f

Os

Callor

1. The blind corner seeks

2. *mf*

3. corner seeks *With much intensity* jour — neys

8

ff *mf* *ff* *mf*

ff *mf*

28

♩ = 60 (not faster)
molto meno mosso

Os

Caller

1. *> voice normal*
the di-vi-sions -

Rt. 2.

3.

29

♩ = 60 (not faster)
molto meno mosso

8 - - - - - 7

Hps.

Hps.

p *fff* (Perc. continues →) *ppp* *mp*

Summer
AURA