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GRADUATE COLLEGE

SONGS OF LIFE, LOVE, AND DEATH
A Cycle of Songs and Interludes for
Soprano and Tenor Soloists,
Chamber Choir, and
Instruments

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SONGS OF LIFE, LOVE, AND DEATH

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
Purpose of the Study	2
Presentation of the Poems	3
"Time"	3
"Ashes of Life"	4
"The Passionate Shepherd"	5
"Remember Me"	6
"Gentlemen, I bid you all"	6
"My Death"	7
"Autumn Rain"	8
"Clouds"	8
Selection of Instruments and Placement of Interludes	8
II. ANALYSIS OF THE SONGS AND INTERLUDES	11
Analytical Procedure Defined	11
I. "Time"	12
II. "Ashes of Life"	17
III. Interlude	21
IV. "The Passionate Shepherd"	23
V. Interlude	25
VI. "Remember Me"	28
VII. "Gentlemen, I bid you all"	31
VIII. Interlude	35
IX. "My Death"	36
X. "Autumn Rain"	38
XI. Interlude	40
XII. "Clouds and Time Reprise"	42
III. SUMMARY AND HISTORICAL PLACEMENT OF THE SONG CYCLE	45
Compositional Procedures	45
Historical Placement of the Song Cycle	47
BIBLIOGRAPHY	49

SONGS OF LIFE, LOVE, AND DEATH

CHAPTER I

INTRODUCTION

The communication of poetic text and the technical limits of the human voice are two areas of concern unique to the composition of choral music. Whether or not a text is to be perceived by an audience is dependent upon the individual musical style--the "characteristic language"¹ of the composer. For example, Berio, in his Sinfonia, apparently did not consider complete textual perception essential for comprehension of the total musical entity. In the third movement of the Sinfonia, only selected portions of the complete text are made audible to the listener; in the second movement, the text is based solely upon the phonetic sounds encountered in the vocalization of the name "Martin Luther King".

In contrast to the Sinfonia, Randall Thompson, in his Frostiana, obviously considered the complete aural

¹Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964), p. 714.

perception of Frost's verses essential for comprehension of the musical whole. The work is characterized by a clarity in textual presentation.

Regarding the technical limits of the solo or composite choral voice, vocal possibilities have been greatly expanded in works such as the Penderecki Passion According to Saint Luke and the Stockhausen Momenti; yet, vocal capabilities are still not comparable to the technical facility of most orchestral instruments. Therefore, in certain choral works, such as the Kaddish by Bernstein, instrumental interludes not only add to the dramatic context, but also free the composer from the technical restrictions of the human voice.

Having selected poetic texts with the pre-compositional intention that their vocal presentations be clearly perceived by the listener, and desiring to demonstrate additional compositional and technical intricacies through instrumental interludes, the author proposed the following study.

Purpose of the Study

The purpose of the study was to compose a cycle of songs and interludes for soprano and tenor soloists, chamber choir and instruments. The songs were to be based upon poetic texts selected for their direct or indirect reference to themes concerning life, love, and/or death. The

interludes were to further develop musical ideas initially presented in the songs, and overall, the songs and interludes were to be conceived as an uninterrupted and inseparable musical totality--a gestalt.

Presentation of the Poems

In addition to direct or indirect references to poetic themes concerning life, love and/or death, the author selected the texts because of opportunities inherent in them for the employment of a variety of vocal and instrumental forces. The decision to utilize soprano and tenor soloists was a direct result of musical inferences noted in the poetry. This is dealt with in detail in the analysis of each of the songs.

The poems are presented below in the order that they appear in the cycle, thereby demonstrating a continual variance of poetic themes. The first poem is attributed to the Sanskrit poet Bhartrihari (c. 500). Its subject matter concerns the relentless passage of time and man's inability to forestall the sorrows and maintain the pleasures of life. In essence, life will take its inevitable course.

"Time"²

Time is the root of all this earth;
These creatures, who from Time had birth,
Within his bosom at the end
Shall sleep; Time hath nor enemy nor friend.

²Mark Van Doren, editor, An Anthology of World Poetry (New York: Albert and Charles Boni, 1928), p. 65.

All we in one long caravan
Are journeying since the world began;
We know not whither, but we know
Time guideth at the front, and all must go.

Like as the wind upon the field
Bows every herb, and all must yield,
So we beneath Time's passing breath
Bow each in turn,--why tears for birth or death?

The second poem, by Edna St. Vincent Millay, was selected from her collection entitled Renascence.³ The poem reflects upon the loneliness of life after one has suffered the loss of a very close love relationship.

"Ashes of Life"

Love has gone and left me and the days are all alike;
Eat I must, and sleep I will,--and would that night were here!
But ah!--to lie awake and hear the slow hours strike!
Would that it were day again!--with twilight near!

Love has gone and left me and I don't know what to do;
This or that or what you will is all the same to me;
But all the things that I begin I leave before I'm through,--
There's little use in anything as far as I can see.

Love has gone and left me,--and the neighbors knock and borrow,
And life goes on forever like the gnawing of a mouse.--
And tomorrow and tomorrow and tomorrow and tomorrow
There's this little street and this little house.

The English Renaissance poet Christopher Marlowe (1564-1593) is represented by the third poem. The verse communicates the idyllic state of romantic love as seen

³Edna St. Vincent Millay, Collected Poems (New York: Harper and Brothers, 1950), p. 37.

through the eyes of a passionate shepherd wooing a maiden.

"The Passionate Shepherd"⁴

Come live with me and be my love,
And we will all the pleasures prove,
That valleys, groves, hills and fields,
Woods or steepy mountains yields.

And we will sit upon the rocks
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cup of flowers and a kintle
Embroidered all with leaves of myrtle;

A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair-lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me and be my love.

The shepherd swains shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love.

The fourth poem was written by the English Romanticist, Christiana Rossetti (1830-1894). Its subject is again the loss of love, but with a novel twist. Instead of the familiar "'Tis better to have loved and lost/Than

⁴Van Doren, Anthology of World Poetry, p. 1030.

never to have loved at all,"⁵ the poet seems to be proposing that it is better to forget than to remember lost love and incur the anguish and pain resulting from such thoughts.

"Remember Me"⁶

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go, yet turning stay.
Remember me when no more, day by day,
You tell me of our future that you planned:
Only remember me: you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

The fifth poem was written during the Sung Dynasty of China (860-1279), by Wei Chuang (c. 858-910). Simply stated, its theme is to enjoy the pleasures of life while one can.

"Gentlemen, I bid you all"⁷

Gentlemen, I bid you all, tonight we must get dead drunk.
With the cups before us, let us have no talk about tomorrow.
All hail the bounty of our friend and host--
The wine is deep, our feelings no less deep.
We all must sigh that springtime's span is short,
So don't protest when the golden cups are filled.
Whenever you come by wine, then laugh and shout--
After all, how long does a man's life last?

⁵Lord Alfred Tennyson, "In Memoriam," 1850, Part XXVII, Stanza 4.

⁶Van Doren, Anthology of World Poetry, p. 1162.

⁷Cyril Birch, editor, Anthology of Chinese Literature (New York: Grove Press, Inc., 1965), p. 340.

The Armenian poet, Bedros Tourian (1852-1872), is the author of the sixth poem. According to Tourian, real death occurs only when one's existence is no longer recalled by friends and family.

"My Death"⁸

When Death's pale angel comes to me,
And smiling sweetly on my head,
Bids all my pains and sorrows flee,--
Believe not then that I am dead.

When my cold limbs they shroud with care,
And on my brow love's tear-drops shed,
And lay me on my ebon bier,--
Believe not then that I am dead.

And when the tolling bell shall ring
To my black coffin's muted thread
--Death's fiendish laughter, quivering,--
Believe not then that I am dead.

And when my black-robed priests shall sing,
And prayers and incense round me spread,
With faces dark and sorrowing--
Believe not still that I am dead.

When on my tomb they head the clay,
And leave me in my lonely bed,
And loved ones turn with sobs away--
Then never think that I am dead.

But if my grave neglected lie,
My memory too be gone and fled,
My dear ones pass unheeding by,
Ah, then believe that I am dead.

A second poet of the Sung Dynasty, Yen Hsiian (fl. 932), is represented by the seventh poem. Hsiian

⁸Zabelle C. Boyajian, editor, Armenian Legends and Poems (New York: Columbia University Press, 1958), p. 50.

reflects upon the mental anguish of promised love which shall never be fulfilled.

"Autumn Rain"⁹

Autumn rain,
Autumn rain!
No moon, no night.
Drip, drip! pour, pour!
Lamp gone out, pallet cold, hating loneliness--
Pretty witch,
Unbearably sad!

West wind rustles faintly in the bamboo by the window,
Stops and begins again.
On her cold-creamed cheeks two teardrops hang like jade.
How many times he promised, "When the wild geese come--"
He broke the date;
The geese came back, he didn't.

The Haiku written by Matsuo Basho (1644-1694) served as the final literary source for the cycle. In the context of the entire cycle of songs, "Clouds" alludes to situations of sorrow and anguish which prevent man from realizing, in unending fashion, the pleasures of love and life.

"Clouds"¹⁰

Clouds come from time to time--
and bring men a chance to rest
from looking at the moon.

Selection of Instruments and Placement of Interludes

Because of the intimate nature of the poetry, it was

⁹Birch, Anthology of Chinese Literature, p. 346.

¹⁰Harold G. Henderson, translator, An Introduction to Haiku (Garden City, New York: Doubleday and Co., 1958), p. 35.

decided that the vocal and instrumental forces should employ small ensemble proportions. Along with the two soloists, the chorus was conceived as a chamber choir consisting of a maximum of 40 voices.

Prior to selection of the supportive instruments, it was determined that all instrumental families be represented in a balanced registration. It was hoped that this would provide ample opportunity for instrumental color variation and tonal interest during both the interludes and the songs. The ensuing instrumental ensemble consists of flute, French horn, cello, piano and percussion (primarily mallet instruments).

The author decided that each interlude should convey a sense of musical and instrumental color dissimilarity, one from the other, and that each interlude should follow a different poetic theme. The following outline resulted from these initial instrumental and vocal considerations:

- I. Chorus: "Time"
- II. Duet: "Ashes of Life"
- III. Interlude
- IV. Tenor and Chorus: "The Passionate Shepherd"
- V. Interlude
- VI. Soprano and Chorus: "Remember Me"
- VII. Tenor and Chorus: "Gentlemen, I bid you all"
- VIII. Interlude
- IX. Duet: "My Death"
- X. Soprano, Tenor and Chorus: "Autumn Rain"
- XI. Interlude
- XII. Chorus: "Clouds and Time Reprise"¹¹

¹¹The Haiku "Clouds" preceded the poetic recapitulation of the first verse of the initial poem "Time". The similarity

The following section of this paper presents an analysis of each of the songs and interludes. This analysis consists of a pragmatic study of the texts, an isolation of musical characteristics and principal compositional procedures, and a clarification of overall formal and structural ingredients.

of subject matter (generalizations of life's inevitabilities) and word usage ("Clouds come from time to time..." "Time is the root of all this earth" and "Time hath nor enemy nor friend") were influential in the decision to unite the verses.

CHAPTER II

ANALYSIS OF THE SONGS AND INTERLUDES

The following analyses present pre-compositional considerations given to each of the songs and interludes and the musical settings ultimately realized.

Analytical Procedure Defined

The following seven items were considered in a pre-compositional analysis of the text of each of the poems:

- (1) the isolation of key words or phrases which appear to capture the essence of the poem and which could, therefore, be used in a repetitive or motto fashion;
- (2) tonal implications which indicate the use of particular solo, choral or instrumental forces;
- (3) stanza, rhyme scheme, or other constructions which isolate specific formal musical designs;
- (4) the overall atmosphere or mood inherent in the text and its meaning;
- (5) opportunities for tone-painting (the association of musical sound to extra-musical definition);
- (6) the particular pace or temporal rhythm inherent in the poem; and
- (7) any additional nuances which could affect a musical setting.

The analysis of the musical settings of the poems and interludes ultimately realized will include discussion of intervallic content, musical gestures, textural considerations, aspects of melodic and harmonic content which are considered organic in nature and therefore crucial to the establishment of specific compositional procedures, and the isolation of tonal, formal and structural designs.

I. "Time"

Several aspects of the poetic text were influential in determining the musical setting of the poem "Time". The overall form and musical direction of the setting was dictated by the poem's division into three equal stanzas with a climactic verse concluding each stanza: "Time hath nor enemy nor friend" [line 4]; "Time guideth at the front, and all must go" [line 8]; and "Why tears for birth or death?" [line 12].

The profound nature of the opening stanza and the concept of time as a root or cornerstone suggested a dramatic setting in which the word "time" could be treated as a musical clockwork having harmonic stability or immobility.

The second stanza compares life to a caravan in which we are all participants. To the author, the concept of caravan suggested a highly rhythmic, syncopated, forward-moving and contrapuntal allegro section, as well as a

percussive, staccato usage of the instrumental ensemble.

The final stanza, while possessing the all-climactic final verse, did not seem to suggest a musical setting uniquely different from that of the previous stanza.

No central character other than mankind in general is isolated in the text. This suggested the utilization of complete vocal and instrumental forces.

In reference to the finished song, the overall form can be outlined as follows:

- Introduction - opening to 2/2/1*
- A - 2/2/2 to 5/2/4
- B - 6/1/1 to 15/2/2
- Coda - 15/2/3 to the end

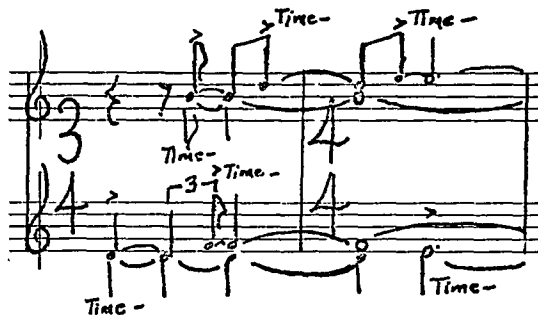
The introduction is divided into two parts, the second part beginning at 1/3/3. Both parts present two principal intervals of melodic and harmonic construction: the tritone and the second. These two intervals are noted in all melodic and harmonic constructions found in the introduction, with the exception of measures 1/3/3-4. In addition, the tritone outlines the tonal motion of the introduction from A-flat to D.

The initial choral sound presents the musical clock-work setting of the word "time" (as shown in Example 1).

*Direct references to the score are made in the following manner: 2/2/1 means Page 2/System 2/Measure 1.

and marks the beginning of Part A of the overall form. As can be seen in Example 1, in the clock-work gesture the tritone and the second continue as principal constructive intervals.

Example 1. "Time," soprano and alto, 2/2/2-3.



Harmonic immobility is achieved as the vertical sonority established at 2/2/3, DFBE, remains constant for 18 measures, until 4/2/3 where it is replaced by a sonority consisting of EAB-flatDC. During these 18 measures, musical motion directly results from the minor variations encountered in the rhythmic repetition of the word "time" and new presentations of the poetic text.

Part B of the overall form presents four distinct contrasts to Part A: (1) a faster tempo; (2) the greater use of contrapuntal elements; (3) the replacement of the tritone by a third as the principal harmonic interval; and (4) a greater variety in the use of vocal and instrumental

forces.

Closer investigation of the formal ingredients of Part B results in a further reduction into six internal sections beginning in the following measures:

a	-	6/1/1
a ¹	-	7/2/4
b	-	9/2/5
a ²	-	10/2/3
b ¹	-	12/1/4
c	-	13/2/3

The subsections of Part B are constructed from four unifying motives (as shown in Example 2) in the following plan:

subsection	a	a ¹	b	a ²	b ¹	c
motive	1,2	1,2	3	1,2,3	3,4	2

Example 2. "Time," No. 1, piano 6/1/1-2; No. 2, bass 7/1/1; No. 3, alto 9/2/5; No. 4, tenor 12/1/5.



The two unifying motives of subsections a and a¹ are first encountered at 6/1/1-2 in the piano, and 7/1/1 in the

bass. The vocal motive is used in both an imitative and homophonic manner, compare 7/1/1-4 to 8/2/3; and the instrumental motive in an additive/subtractive procedure, see 6/1/1-4 followed by 6/2/1-3.

Subsection b is unified by the motive presented in the alto at 9/2/5, and subsection a² is constructed from all three previously introduced motivic elements, piano at 10/2/3-4, tenor at 11/1/2 and alto at 11/1/4.

Subsection b¹ employs not only the motivic idea from subsection b, but also a new motivic idea, which is first presented by the tenor at 12/1/5. The latter motive is treated in an additive procedure.

Subsection c begins with a direct statement of the second motive unifying a, but pursues, after 14/1/4, a different musical direction: longer note values, and a strict homophonic treatment.

The codetta combines motivic elements found both in Part B, compare 15/2/3 with 6/1/1, and the introduction, compare 16/2/1 with 1/1/1.

An overall sense of tonal centering around the pitch "D" characterizes Parts A and B, while the opening of the introduction and closing of the codetta clearly emphasize A-flat as the principal tonal region. Again, there is emphasis on the tritone.

The basic compositional procedures noted in the song

"Time" also serve as an additional distinction between Parts A and B. Part A and the introduction demonstrate an emphasis on intervallic concerns, the tritone and second, whereas Part B denotes an emphasis on motivic constructions. While both parts demonstrate the manipulation of motives, the essential organic concerns are basically different--interval versus motive.

II. "Ashes of Life"

The text of the poem "Ashes of Life" portrays extreme loneliness and strong emotional reactions. To the author, the loneliness suggested solo voices, or a duet with clear distinctions between the lines; and the emotional frame suggested a dramatic use of voices in accord with tenor and soprano tessitura. Such a vocal setting could be instrumentally enhanced with scoring that was both seemingly non-existent, to effect loneliness, as well as full and dissonant within the composition's musical context, to support powerful emotions.

The repetition of the opening text in each stanza, "Love has gone and left me," and the repetitive use of the word "tomorrow" in line eleven, both suggested the use of recurring musical gestures. In order to bring the phrase "Love has gone and left me" into closer proximity, the verses were re-ordered in the following sequence: verse 1, 2, 5, 6, 9, 10, 3, 4, 7, 8, 11, and 12.

The overall form of the song can be outlined as follows:

Introduction	-	17/1/1 to 17/4/6
A	-	17/5/1 to 21/1/1
B	-	21/1/2 to 22/1/7
A ¹	-	22/2/1 to the end

The opening flute passage of the introduction serves as an instrumental link to the previous song. It also presents the principal interval of melodic construction, the second, as well as the key melodic motive, as shown in Example 3. This melodic motive is duplicated by the soprano at 17/4/2, where it is rhythmically displaced as it is set to the four syllable phrase "and tomorrow," and is also utilized as accompaniment to the tenor solo beginning at 17/5/1.

Example 3. "Ashes of Life," flute, 17/3/2-3.



The tenor solo, which marks the beginning of Part A of the formal outline, is also developed from the three-note motive transposed to C-sharp, 17/5/1-2. The phrase construction of Part A is fairly regular and can be outlined as:

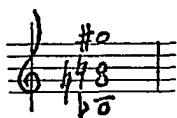
- a - 8 measures
- b - 9 measures
- a - 8 measures
- b - 9 measures
- a¹ - 8 measures plus an 8 measure extension

Of particular interest in the instrumental setting is the doubling of the soprano one octave higher by the flute, and the doubling of the tenor one octave lower by the cello, 18/1/2. Such a spatial arrangement adds both to the loneliness and the hopelessness portrayed by the text. This doubling is inverted by the flute and cello at 19/1/2.

The tonal centering of Part A revolves around F-sharp, and contains a continual cross-relationship between the major and minor thirds above F-sharp, A and A-sharp, as is presented in the tenor at 18/1/3 and soprano in the following measure. Harmonic constructions are triadic with added notes, which, at times, achieve tone-cluster proportions, piano at 19/2/4-6.

A transition between the two main formal sections occurs at 20/1/4. Harmonic constructions (Example 4) are based on the linking together of two sixths an octave apart, one or both of the tones of the lower sixth a chromatic second away from the upper sixth.

Example 4. "Ashes of Life," vibraphone and piano, 20/2/4.



In the transition, the glissando effect in the cello and the rapid rhythmic figures notated in the flute are obvious attempts at tonal imagery suggested by the word "mouse".

Part B employs the organic melodic interval of a second, but uses a contrapuntal procedure in contrast to the homophonic texture of Part A. A sense of harmonic consistency is achieved in Part B through the use of the same vertical sonorities found in the transition, compare 21/2/3 to 20/2/4.

A brief transition, 22/1/7, links Part B to the recapitulation of the two initial phrases of Part A, 22/3/3. The song concludes with a final horn statement of the organic three-note figure transposed to C-sharp at 23/3/1.

The overall tonal organization of the song, while demonstrating much tonal fluctuation in Part B, is basically centered around F-sharp. This results from harmonic root implications occurring at phrase beginnings and endings at 17/4/2, 17/5/1, 18/1/2, 19/1/2, 20/1/4, 22/2/3 and 22/3/3. As has been noted above, compositional procedures again revolve around a balance of intervallic, motivic, homophonic

and contrapuntal concerns.

III. Interlude

The form of the first Interlude would appear to be through-composed, but a closer examination reveals three sections, the last two of which are developed from material utilized in the previous part:

- I - 24/1/1 to 25/1/3
- II - 25/1/4 to 25/4/3
- III - 25/4/4 to the end

The latter part of the middle section contains the climactic portion of the Interlude, thereby creating an arch for the overall design of musical tension.

The opening section is developed from four principal ideas: (1) the irregular repetition of harmonic entities consisting of tritones, perfect fourths, perfect fifths and thirds, presented by the piano; (2) an opposing source of vertical sonorities, presented by the vibraphone, consisting of perfect fourths and thirds, which are sometimes horizontalized; (3) a French horn line, 24/3/1, which utilizes a variation of the initial vibraphone sonority; and (4) a cello line, 24/4/4, which is derived from the three-note motive of the previous song, F-sharp, E-sharp, G, and is projected in time by employment of the additive/subtractive technique of composition (Example 5).

Example 5. Interlude I, cello, 24/4/4-8.



The middle section of the work develops as a contrapuntal duet between horn and cello, and leads to the movement's musical climax at 25/4/3. The climactic measure is achieved through the use of the cross-relationship between C and C-sharp and the use of the minor second, E to F. The musical material employed by the soloists in this section is a further development of the line initially presented by the cello in the previous section.

The last section is developed from another presentation of the three-note motive of the last song, this time announced by the flute at 25/4/4, 26/1/4, 27/1/5, and from harmonic sonorities developed by the interlocking of major and minor thirds, 26/1/2-4, comparable to the interlocking of sixths noted in the "Ashes of Life," 21/2/3.

The first Interlude, as has been discussed above, presents a utilization of compositional procedures and melodic materials extracted from the second song of the cycle.

IV. "The Passionate Shepherd"

The third poem, which concerns a shepherd's amorous desires, suggested the use of a solo male voice. The employment of a tenor as opposed to a lower voice resulted from a musical consideration, that of constructing a lyric duet. A tenor and cello appeared to be the most appropriate choice of available timbre.

The essence of the poem is expressed in the opening verse: "Come live with me and be my love"; therefore, a motto phrase capturing the shepherd's romantic propositions was employed. The poetic reference to "madrigals" in line eight suggested the use of a choral interruption based upon the madrigalists' "fa-la-la" syllables.

The overall form of the third song can be outlined as follows:

- A - 28/1/1 to 29/2/2
- B - 29/3/1 to 36/3/3
- C - 36/3/3 to the end

The formal A part serves as an introduction to the fast B section. The recitative-like tenor solo of the introduction presents the motto phrase, "Come live with me and be my love," as shown in Example 6.

Example 6. "The Passionate Shepherd," tenor, 28/2/2.



The vibraphone-piano accompaniment anticipates the burst of rhythmic activity characteristic of Part B.

Harmonically, Part A is basically triadic with much use of major and minor sevenths; tonally, it is centered around C.

Part B can be divided into two sections: a, 29/3/1, and b, 32/2/1. Both sections a and b are characterized by much imitative counterpoint and off-beat accents in both male and female entrances and ensuing vocal lines.

The tenor and bass entrance at 30/1/4 presents a rhythmic variation of the tenor solo introduced in Part A, but now is scored against highly syncopated soprano and alto lines which continue vocalization on the "fa-la-la" syllables.

The opening of section b is based upon the canonic treatment of a $7\frac{1}{2}$ beat musical phrase (Example 7), first introduced in soprano II at 32/2/1, and thereafter imitated in four-part female and instrumental voicing.

Example 7. "The Passionate Shepherd," soprano II, 32/2/1-2.



The tenor and bass entrance at 33/1/1 is based upon the opening fourths of the motto phrase and the rhythm of the previous "fa-la-la" section, compare 33/1/3-4 to 29/3/1-2. Section b continues with imitative entries in all voices, page

34, and concludes with an instrumental variation of the $7\frac{1}{2}$ beat canonic subject (compare 35/1/4 to 32/2/1).

A link between Part B and C is provided for by a repetitive use of the opening measures of the introduction (compare 36/2/3-7 to 28/1/1-2). The tenor solo of Part C can be divided into two parts: a beginning at 36/3/3 and a¹ at 37/4/1. A closer analysis of compositional procedures in Part C reveals a consistent use of motivic statements within individual lines and in counterpoint. For examples of this procedure, compare the tenor, 36/3/3-5, to cello, 36/4/2, to cello, 37/2/2 beat 3, to tenor, 37/1/3; and compare the tenor, 36/4/3 beat 3, to cello, 37/1/1, to tenor, 37/1/2.

Predominant compositional procedures in "The Passionate Shepherd" develop from the use of imitative counterpoint cast in a diatonic harmonic setting and a generally clear tonal frame. The overall tonal motion can be diagramed as follows:

Part A	-	C
Part B	-	G D-flat G (E)
Part C	-	E (numerous tonal diversions) E

V. Interlude

The second Interlude follows the preceding song without interruption in the musical flow. Its principal intervals of melodic organization are the fourth and

seventh, the fourth being derived from the motto phrase of "The Passionate Shepherd" and the seventh from this song's harmonic content.

The overall form can be outlined as follows:

- A - 39/1/1 to 42/1/3
- B - 42/1/4 to 46/1/4
- Codetta - 46/1/5 to the end

A further reduction of Part A reveals this musical design:

- a - 39/1/1 to 40/1/2
- b - 40/1/3 to 40/3/3
- c - 40/3/4 to 42/1/3

Several compositional devices, which are employed throughout the second Interlude, are presented in section a of Part A: (1) the creation of a sense of nervous energy through the use of consistently varying rhythmic phrases and displaced metric accents; (2) the addition and subtraction of motivic elements in the construction of melodic lines, i.e., marimba, 39/1/4 to 39/3/2; (3) the continued use of the previous song's motto phrase, marimba, 39/2/2; and (4) the added-note chords employed in the piano part for percussive reasons, 39/1/8 to 40/1/1.

Section b of Part A presents a new melodic motive (Example 8), developed in irregular phrase lengths and harmonized by a series of perfect fifths. Note the

Example 8. Interlude II, flute, 40/1/3.



The chorus is introduced at the beginning of Part B, 42/1/4, in an apparent attempt to unify "The Passionate Shepherd" and the following Interlude, and to aid in bringing the first temporal half of the cycle to a dramatic close.

Example 9. Interlude II, soprano, 42/1/4-5.



Section b returns to the predominant use of the interval of a seventh, piano, 43/1/5-6, ultimately being realized in full choral treatment beginning at 43/3/4. Section c combines the use of musical elements introduced in a and b (compare 44/1/2 to 42/1/4 and 44/1/6 to 43/3/4), but reverses the role of instruments and chorus at 44/1/2.

The codetta of the work returns to the instrumental phrase presented in Part B, 44/1/2, bringing the Interlude to a close under a long sustained choral unison.

Aurally, the Interlude appears to be tonally coherent, but so much tonal fluctuation occurs that it is difficult to isolate an overall tonal center. Yet, two tonal regions, G and F, are generally vying for prominence: G, 39/1/4; F, 41/2/3; G, 42/1/4; F, 45/2/2; and G/F, 46/2/3.

VI. "Remember Me"

The text of "Remember Me," like "The Passionate Shepherd," presents a definitive narrative personality, in this case an anguished female. Owing to the dramatic subject matter of the poetry, the utilization of a soprano in her full tonal range, employing distinctive angular lines, seemed appropriate. The abundant use of the phrase "Remember me", lines 1, 5, 7, 10 and 14, suggested the use of a prominent motto idea. The last two lines, "Better by far that you should forget and smile than that you should remember and

be sad," are very important to understanding the essence of the poem. Therefore the author felt these lines should be presented in a manner clearly distinct from the rest of the song.

The form of "Remember Me" represents the first through-composed song in the cycle. The main body of the song is preceded by an introduction, 48/1/1 to 48/3/5, and is followed by a rather lengthy coda, 52/2/2. Primary intervallic importance in both melodic and harmonic content is contained in the second, seventh, and third. The aural effect of the song is further delineated by the noticeable absence, with few exceptions, of the fourth, fifth, and sixth. Abundant chromatic usage is apparent in all melodic presentations.

The introduction is developed from the repetition, with slight modifications, of three motivic gestures, each associated with a particular instrument or instruments: piano and horn, 48/1/1, vibraphone, 48/1/2-3, flute and cello, 48/1/5.

The soprano solo, beginning at 49/1/1, is characterized by angular melodic lines and irregular phrase lengths, as can be noted by the initial phrase groupings of three plus two plus one plus two. The motto idea is presented in the first textual utterance of "Remember Me," Example 10.

Example 10. "Remember Me," soprano, 49/1/1-2.



Thereafter it is presented rhythmically or rhythmically and intervallically with each succeeding statement of the phrase, Example 11.

Example 11. "Remember Me," soprano, 49/3/3-4; 50/1/4; 50/3/3-4; 51/3/1-2.



Structurally, the soprano melody represents continually ascending or descending chains of major and minor seconds, such as the descending motion E-flat, D, D-flat C, B, B-flat, beginning at 49/1/1, and the descending motion G, F, E, D, C-sharp, C at 49/2/2. The same type of chromatic motion, B-flat, B, C, D-flat, E-flat, E, F, F-sharp, G, but less ornamented than that noted in the soprano line, is presented by the cello beginning at 49/3/3. Overall, the line lacks a regular sense of metric punctuation, which creates a quasi-recitative or fantasy-like atmosphere. The accompaniment presents an obvious repetition of the motivic gestures initially employed in the introduction, piano at

49/1/2, vibraphone at 49/2/1, and flute and cello at 49/3/2.

After a brief transition, 52/1/1, the coda is presented. It serves as a recapitulation for the principal themes and gestures of the song. A further subdivision of the coda reveals the following: a, 52/2/2 to 54/1/3; b, 54/1/4 to the end.

A new compositional procedure is noted in the chorus beginning at 52/2/2. It consists of the retention of the individual syllables and pitches of the melodic line, resulting in the creation of vocal tone-clusters. The use of this device in the coda anticipates its role as the principal compositional procedure utilized in the final song.

Even though the setting of "Remember Me" is highly chromatic, an overall tonal center of D is clearly distinguished in most of the song. The second section of the coda is somewhat inconsistent with the D tonality in that the tonal emphasis appears to modulate and conclude the song on G.

VII. "Gentlemen, I bid you all"

The text of the fifth song at first glance appears to be a typical lighthearted drinking song; but the final verse--"After all, how long does a man's life last?"--portrays a deeper, more substantial poetic comment. To the author, this suggested a musical setting with harmonic and

rhythmic elements existing within an internally disoriented frame; that is, the choral and instrumental statements are not always in agreement with themselves or with each other.

The opening verse, in which an all male group is addressed by an individual, suggested the use of both a male soloist and an all male choir. The author felt that the utilization of the French horn would especially complement the nature of such an ensemble.

The overall form of "Gentlemen, I bid you all" can be outlined as follows:

Introduction	-	56/1/1 to 58/2/3
Chorus	-	58/2/4 to 61/1/1
Codetta	-	61/1/2 to the end

The introduction may be further subdivided into three sections beginning at 56/1/1, 56/4/1 and 57/3/1.

The opening recitative, 56/2/1, is preceded by an angular *ad libitum* horn call, which returns in the chorus at 60/1/1 to receive thematic significance. The opening section of the introduction is developed from a motivic interplay between the French horn and tenor.

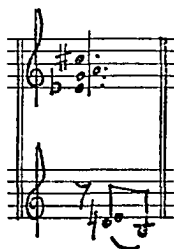
The principal intervals of melodic and harmonic construction in the middle section of the introduction are the second, tritone and ninth, as presented in the piano at 56/4/1, the flute at 57/1/1, and the French horn at 57/1/4. Motivically, the piano develops a duplet (Example 12) and a

triplet (Example 13), the latter which also serves as the compositional basis for the last part of the introduction beginning at 57/3/1.

Example 12. "Gentlemen, I bid you all," piano, 56/4/1.



Example 13. "Gentlemen, I bid you all," piano, 56/4/2.



In the middle section of the introduction, the duplet is given primary importance, whereas in the last section of the introduction, the triplet is given principal motivic importance. The result is a reversal in basic rhythmic grouping: duplet, duplet, triplet, duplet, triplet, duplet, duplet (56/4/1-5); triplet, triplet, duplet, triplet, triplet, duplet, duplet, triplet, triplet (57/3/1-4). Musical

construction in the introduction is analogous to a mosaic designed by the two- and three-note motivic cells.

The chorus may be subdivided into two sections, the first beginning at 58/2/4, the second at 60/1/1. The first section of the chorus opens with a pantonal "spinning-out" of melodic lines. This is supported in the accompaniment not only by a continued use of harmonic constructions based upon the interval of a second and its inversion the seventh, but also an occasional usage of the two- and three-note motivic elements initially presented in the introduction, 58/4/2-4.

In contrast to the harmonic sonorities of the accompaniment, the homophonic choral setting, which begins at 59/2/1, is based upon implied and real triadic sonorities which maintain a regularity of diminished and/or augmented intervals. A sharp textural contrast can be found beginning at 59/3/1. This is due to the absence of an instrumental accompaniment and to the initiation of a contrapuntal handling of the voices.

The second section of the chorus restates the horn call from the opening measures of the song, but now uses it as a vehicle for textual presentation, 60/1/3. Further musical constructions combine contrapuntal and homophonic textures, 60/2/4 to 61/1/1. The overall sound of this section is more consonant than the previous section.

The codetta, 61/1/2, presents a restatement of the two- and three-note motivic cells of the introduction, 59/3/1. Tonality in the song, while fluctuating during certain chromatic passages, 58/2/3 to 59/1/3, maintains an overall D center.

The analysis of "Gentlemen, I bid you all" revealed several compositional procedures: the mosaic treatment of motivic cells; the "spinning out" of melodic lines; the contrapuntal treatment of lines; and the construction of harmonies resulting from specific intervallic combinations.

VIII. Interlude

Two concepts are responsible for the generation of musical motion in the third Interlude: (1) the sudden contrast of extremely loud rhythmic activity with very soft lyrical statements, and (2) the use of instrumental color devices.

The overall form of the Interlude is through-composed:

- A - 62/1/1 to 62/3/5
- B - 62/3/6 to 63/1/5
- C - 63/2/1 to 64/1/6
- D - 64/2/1 to the end

The following tonal scheme accompanies the formal sectioning:

- A - B
- B - G-flat

C - B-flat to A to B-flat

D - E to B-flat to E-flat

Principal intervals in the Interlude are the second and third, and harmonic constructions are generally the result of sustained melodic activity and chordal arpeggiation; that is, timpani overlap at 62/1/1-3 and piano at 62/4/3-4.

IX. "My Death"

The morbid nature of the poetic text of "My Death" suggested a dirge-like musical setting. The poem identifies a singular narrative personality, but it does not distinguish between male or female.

The overall form of the poem is in six equal stanzas, each containing four verses. The last verse of the final three stanzas presents a variation of the text, "Believe not then that I am dead." This poetic format suggested a musical variation which parallels the text. The poem's obvious goal orientation toward the last stanza suggested a gradual building up of musical intensity leading to the final section of the song.

Many opportunities for tone-painting and the musical depiction of non-musical entities are inherent in the text. Since it would be difficult to capture all such nuances, the author selected only the initial reference isolated in each stanza. The following plan resulted from the association of

each reference to a particular instrument or musical effect: "Death's pale angel," timpani and piano; "Cold limbs. . . shroud with care," cello; "Tolling bell," piano; "Black-robed priests," male voices chanting; and "Head with clay," female voices building a tone-cluster.

The musical setting of "My Death" can be divided into six sections, which parallel the six stanzas of the poem:

A	-	65/1/1 to 66/1/4
A ¹	-	66/1/4 to 66/3/4
A ²	-	66/3/4 to 67/2/5
A ³	-	67/2/5 to 68/2/2
A ⁴	-	68/2/2 to 70/1/2
A ⁵	-	70/1/2 to the end

The separation of the musical setting into six sections results primarily from the use of two distinct compositional procedures. First, each new stanza is constructed on a new melodic interval in the following manner: A uses the second; A¹, the third; A², the fourth; A³, the fifth; A⁴, the sixth; and A⁵, the seventh. Secondly, the musical depiction of extra-musical entities introduced in each stanza remains in presentation until the climactic final stanza. The instrumental initiation of this procedure can be noted in the following measures: A, piano and timpani, 65/1/1-3; A¹, cello, 66/2/1; A², piano, 67/1/3; A³, men,

67/3/4; and A⁴, women, 68/2/4.

The ultimate tone-cluster achieved by the women at 69/2/5 contains the pitches C, D, E, F-sharp, G, A, B-flat and C. Additional intensity is created by the exact imitation of the vocal line in section A⁴ by the French horn, 68/2/3, cello, 68/2/4, and flute, 68/2/5.

Tonal centers are constantly fluctuating throughout "My Death." For one to try to establish an overall tonal center or general pattern of motion would be open to conjecture.

X. "Autumn Rain"

The light, thin quality of timbre inherent in many of the words of "Autumn Rain," such as "autumn rain," "no moon," "no night," "drip," "pour," and "pretty witch," suggested an almost transparent musical fabric for the setting of the poem. Since the particular gender of the narrator of the poem is unclear, the author concluded that the use of a women's chorus would best duplicate the timbre quality inherent in the text. The references to "bamboo" and "jade" suggested an oriental atmosphere for the musical setting.

The overall formal design of the song can be outlined as follows:

Introduction - 72/1/1 to 72/2/4

- A - 72/3/1 to 74/2/5
- B - 74/3/1 to the end

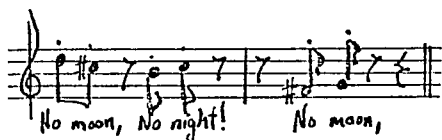
The introduction presents the perfect fifth, which is the principal interval of construction for the accompaniment and vocal solos of Part A.

Part A consists of a series of musically contrasting sections composed of slow passages of vocal solo and rapid rhythmic presentations of choral material. The entire A section can be outlined as follows:

- a - 72/3/1 to 72/4/2
- b - 72/4/3 to 73/1/2
- a¹ - 73/1/3 to 73/1/4
- b¹ - 73/1/5 to 73/4/5
- a² - 74/1/1 to 74/2/5

The solo vocal lines in Part A are reminiscent of the use of the open perfect fifth in the introduction, while the choral sections are developed from the interval of a second. The majority of the contrapuntal musical lines of the choral statements in Part A are projections of the two-note motive initially presented by the soprano (Example 14).

Example 14. "Autumn Rain," soprano, 72/4/3-4.



The motive in Example 14 is often coupled to create a four-note gesture (Example 15).

Example 15. "Autumn Rain," soprano, 73/1/5.



Part B, 74/3/1 to 75/2/2, is based upon the scale formation, E, F, F-sharp, A, B, C. The instrumental opening of Part B presents the free use of this scale in a polyrhythmic, contrapuntal setting. The choral entrance develops from a canonic presentation of melody, which utilizes the new scale formation.

While tonality is apparent throughout most of "Autumn Rain," it is difficult to isolate a specific center that lasts any appreciable length of time.

Compositional procedures used in "Autumn Rain" present a variety of approaches. All except one, the constructions based upon a new scale formation, have been used abundantly in the previous movements of the cycle.

XI. Interlude

The principal harmonic sonority of the last Interlude is constructed from the coupling together of two perfect fifths at the distance of a second, F - C/D-flat - A-flat,

77/1/5. Additional sonorities are based upon further combinations of perfect fifths and/or fourths, such as D-flat - A-flat/C - G, 77/1/5; D-flat - A-flat/E - A, 77/2/5; and C - G/E-flat - A-flat, 78/3/3.

The form of the movement can be outlined as follows:

Introduction	-	77/1/1 to 77/2/2
A	-	77/2/3 to 78/1/3
B	-	78/1/4 to the end

Melodic lines presented in the vibraphone, flute and cello of the introduction isolate the principal intervals of melodic construction: the second, fourth and fifth. These melodic lines also show the basic procedure of overlapping, which is used throughout the Interlude. Note the vibraphone and flute, 77/1/1-3, and cello and flute, 77/3/1-4.

Part A of the formal outline can be further reduced into two sections: a beginning at 77/2/3, and a¹ beginning at 77/3/2. Formal sectioning in Part A is created by harmonic repetition rather than by melodic or motivic substance. The melodies throughout the Interlude are developed in a continuous melodic flow, similar to the "spinning-out" technique demonstrated in "Gentlemen, I bid you all," cello, 77/2/3 to 77/3/4.

Part B presents a sharp contrast to the melodic constructions of Part A in that intervallic content is now basically confined to the second, French horn, 78/1/4, and

rhythmic values are elongated, cello, 78/2/1. Part B can be further reduced into two sections: b, beginning at 78/1/4, and c, beginning at 78/3/2. Principal distinctions between the two sections include: different melodic lines; varied instrumental forces; and minor variation in construction of harmonic sonorities (use of thirds and sixths at 78/3/2-5).

The overall tonality is C with obvious modal-mixture. Principal compositional devices include the "spinning-out" of melodic lines, a consistent harmonic usage, and the instrumental overlapping of melodic lines.

XII. "Clouds and Time Reprise"

The text of the Haiku "Clouds"--"Clouds come from time to time"--suggested the musical depiction of clouds in motion. Since no specific narrator is portrayed in the Haiku, the full vocal ensemble seemed appropriate. As was pointed out previously, the similarity of subject matter and word usage suggested the recapitulation of portions of "Time" in the finale.

The overall form of the last movement can be outlined as follows:

- A - 80/1/1 to 84/1/3
- B - 84/1/4 to 84/3/4
- C - 85/1/1 to 87/2/4
- D - 87/2/4 to the end

The predominant compositional procedure utilized in Parts A, B, and D of the last movement was previously introduced in the song "Remember Me". The procedure involves a retention of the individual syllables and pitches of a melodic line, resulting in the creation of vocal tone-clusters.

During the course of the presentation of Part A, motivic elements from four of the previous songs can be noted beginning in the following measures: "The Passionate Shepherd," bass, 80/1/3; "Remember Me," soprano, 80/1/2; "My Death," alto, 81/1/2; "Ashes of Life," soprano and alto, 83/1/3. In addition, motivic gestures from the other three songs of the cycle are presented in the last movement: "Time," bass, 84/2/2; "Gentlemen, I bid you all," flute, 81/1/4; and "Autumn Rain," piano, 83/1/1. In effect, the principal motivic elements associated with each of the songs of the cycle recapitulate in the last movement.

An analysis of the pitch content of vocal tone-clusters established in Part A reveals the following three sonorities:

- I. "The Passionate Shepherd" - C, D, F, G, B-flat
"Remember Me" - C-sharp, D
"My Death" - E, F, G, A
- II. "Ashes of Life" - C-sharp, D, A-sharp, B-sharp
"The Passionate Shepherd" - C, D, F, G, B-flat
- III. "Ashes of Life" - C, D-flat, D, G, A-flat, B-flat
and B

The combined pitch content of each of the three sonorities results in the following harmonic pattern:

- I. C, C-sharp, D, E, F, G, A, B-flat
- II. C, C-sharp, D, F, G, B-flat
- III. C, D-flat, D, G, A, B-flat, B

The aural effect is motion from a diatonic scale system with C-sharp and B-flat as added tones, sonority I, to a more chromatic cluster of pitches, sonority III.

Part B presents the Haiku "Clouds" accompanied by a continuation of the vocal tone-cluster procedure initiated in Part A.

Part C denotes the recapitulation of thematic material from the first song, beginning at 85/1/1. An exact repetition of 11/1/2 to 13/1/4 is found at 85/2/3 to 87/2/2.

Part D is developed from the $7\frac{1}{2}$ beat canonic phrases initially presented at 32/1/1-2. In the presentation beginning at 88/2/2, the retention of the pitches of the melody results in the tone-cluster A-flat, B-flat, C, D-flat, E-flat, F. The final flute tone, G-flat, establishes a mixolydian tone-cluster, linking the resultant A-flat tonal center to the opening A-flat tonality of the entire cycle.

CHAPTER III

SUMMARY AND HISTORICAL PLACEMENT OF THE SONG CYCLE

Compositional Procedures

The poetic sources used in the Songs of Life, Love, and Death represent an eclectic compilation of texts and poets. Included are works of Sanskrit, "Time," the English Renaissance, "The Passionate Shepherd," Medieval China, "Gentlemen, I bid you all" and "Autumn Rain," 17th Century Japan, "Clouds," 19th Century England, "Remember Me," 19th Century Armenia, "My Death," and 20th Century America, "Ashes of Life."

The poetic text influenced the musical settings in a variety of ways. It determined the overall atmosphere or mood of the setting, the gender of the solo and choral statements, and words or phrases which could be used in a motto fashion; it presented opportunities for tone-painting and musical imagery; and it helped in the establishment of overall pace and rhythm and in the construction of specific formal musical designs.

The order of presentation of the poems presents a continual variance of poetic themes. The Interludes

represent a further development of musical materials initiated in the songs. Sometimes they retain the overall atmosphere of the previous song, Interludes III and VI; other times, they provide contrast to the previous song, Interludes VIII and XI.

The instrumental ensemble, which consists of flute, French horn, cello, piano and percussion, provides a balanced registration and a representative from each of the instrumental families. It provides a variety of timbres throughout helping to establish the appropriate musical setting in the songs, as well as in the Interludes.

The overall song cycle is characterized by the following compositional procedures: the use of intervals in an organic sense for the creation of the majority of melodic and harmonic constructions; the use of the additive/subtractive method of melodic construction; the employment of motto figures; a balance of motivic and through-composed sections; a blend of contrapuntal and homophonic writing; the use of a variety of solo, choral, and instrumental mixtures; a multiplicity of musical textures and fabrics; the use of a variety of triadic and non-triadic harmonic sonorities; the use of a number of rhythmic devices, among which are rapidly changing meters, syncopation, hemiola, and polyrhythms; the clarity of textual statements; the predominant use of tonal centers;

and the use of clearly-defined sectional forms, as well as through-composed forms.

While there is not a motivic "germ" idea to link the various songs and interludes, there is a recapitulation of all the principal motivic ideas in the final movement. This, combined with the uninterrupted presentation of the songs, excepting between V and VI, serves to unify the entire work.

Historical Placement of the Song Cycle

Settings of two or more texts selected to express a particular emotion or to reflect a particular point of view are formally referred to as "occasional pieces" by Ulrich.¹² He considers such works to be a particular manifestation of the 20th century. Clearly then, the format of the Songs of Life, Love and Death should place this work under the heading of "occasional pieces".

However, the composition also contains elements peculiar to both the choral cantata and the 19th-century song cycle. According to Apel, the cantata is a vocal form originating in the Baroque era, usually consisting of arias, recitatives, duets and choruses which are based upon a

¹²Homer Ulrich, A Survey of Choral Music (New York: Harcourt Brace Janovich, Inc., 1973), p. 209.

continuous narrative text, lyrical, dramatic, or religious.¹³ Aside from the fact that the text for Songs of Life, Love, and Death is not narrative in nature, the formal design of the work does correspond to the above definition of "cantata". Twentieth-century usage of the term "cantata" is difficult to define by formal characteristics, since much of the time the term means nothing more than a "sung piece".¹⁴ Even in the 19th century, Grout notes that there was no consistent usage of this term.¹⁵

The song cycle, a particular manifestation of the 19th century, is comprised of a series of songs relating to a common poetic subject.¹⁶ It would appear then that the Songs of Life, Love and Death represents an integration of the musical form of the Baroque cantata and the 19th-century song cycle.

¹³Apel, Harvard Dictionary, p. 114.

¹⁴Ulrich, Choral Music, p. 201.

¹⁵Donald Jay Grout, A History of Western Music, revised ed. (New York: W. W. Norton and Co., Inc., 1973), p. 553.

¹⁶Eric Blom, editor, Grove's Dictionary of Music and Musicians, fifth edition, Volume VII (New York: St. Martin's Press, Inc., 1954), p. 962.

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

SONGS OF LIFE, LOVE, AND DEATH
A Cycle of Songs and Interludes for
Soprano and Tenor Soloists,
Chamber Choir, and
Instruments

A MUSICAL COMPOSITION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSICAL ARTS

BY
ROBERT PETER GARWELL
Norman, Oklahoma
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TABLE OF CONTENTS

	Page
I. "Time": Chorus	1
II. "Ashes of Life": Soprano and Tenor	17
III. Interlude	24
IV. "The Passionate Shepherd": Tenor and Chorus	28
V. Interlude	39
VI. "Remember Me": Soprano and Women	48
VII. "Gentlemen, I bid you all": Tenor and Men	56
VIII. Interlude	62
IX. "My Death": Soprano, Tenor, and Chorus	65
X. "Autumn Rain": Soprano, Tenor, and Women	72
XI. Interlude	77
XII. "Clouds" and "Time" Reprise: Chorus	80

I.
"Time"

Bhartrihari (c. 500)

Slow $\text{♩} = 76$

Fl. *fritter*
Hn. (F) *fp*
Cello *p*
Perc. *Vibc (no on, fast on)*
Pn. *f* *ped b*

Accel. a tempo Accel...

Fl. *mf*
Hn. *p*
Cello *p*
Perc. *f* *ped*
Pn. *mf* *ped*

... rall. a tempo

Cello *p*
Perc. *p*
Pn. *f* *ped*

Handwritten musical score for the first system, featuring five staves:

- Fl** (Flute): Treble clef, starting with a *mp* dynamic.
- Hn** (Horn): Treble clef, marked *Muted* and *p*.
- Cello**: Bass clef, starting with a *p* dynamic.
- Perc** (Percussion): Treble clef, with various rhythmic markings and *mp* dynamics.
- Pn** (Piano): Treble clef, featuring complex chords, triplets (marked '3'), and various dynamics including *p* and *mp*.

Handwritten musical score for the second system, featuring seven staves:

- S** (Soprano): Treble clef, with lyrics and performance instructions like *mp*, *Time*, and *(sustain 4/4)*.
- A** (Alto): Treble clef, with lyrics and performance instructions like *mp*, *Time*, and *(sustain 4/4)*.
- T** (Tenor): Bass clef, with lyrics and performance instructions like *mp*, *Time*, and *(sustain 4/4)*.
- B** (Bass): Bass clef, with lyrics and performance instructions like *mp*, *Time*, and *(sustain 4/4)*.
- Fl** (Flute): Treble clef, with *mp* and *f* dynamics.
- Hn** (Horn): Treble clef, with *mp* and *f* dynamics.
- Cello**: Bass clef, with *mp* and *f* dynamics.
- Perc** (Percussion): Treble clef, with *mp* and *f* dynamics.
- Pn** (Piano): Treble clef, with *mp* and *f* dynamics, and a *ped* (pedal) marking.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, grouped into four systems. The parts are:

- Soprano (S):** Lyrics: "Time - Time -", "Time -", "Time -", "Time -", "Time -".
- Alto (A):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".
- Tenor (T):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".
- Bass (B):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".
- Horn (Hn):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".
- Cello (Cello):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".
- Percussion (Perc):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".
- Piano (Pn):** Lyrics: "Time -", "Time -", "Time -", "Time -", "Time -".

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mp*, *mp Time*). The lyrics are written below the vocal staves, and the instrumental parts are written on the lower staves.

Handwritten musical score for "Time" by John Cage. The score is for a large ensemble, including Soprano (S), Alto (A), Tenor (T), Bass (B), Horn (Hn), Cello (Cello), Percussion (Perc), and Piano (Pn). The music is in 6/8 time and features a complex, layered structure with multiple staves. The lyrics "Time is the root of all this earth" are written under the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p". The piece is divided into sections marked with large numbers 2 and 3.

Time-Time —

Soprano (S): *Time-Time*

Alto (A): *Time-Time*

Tenor (T): *Time-Time*

Bass (B): *Time-Time*

Flute (Fl.): *Time-Time*

Celli (Cello):

Piano (Pn): *pp* *grad. cresc.*

Those crea-tures, who from Time had birth with

Time-Time

Soprano (S): *grad. cresc.* *Time-Time* *the end* *3 sleep* *Time, time, Time* *2*

Alto (A): *Time-Time* *the end* *4 sleep* *Time* *4*

Tenor (T): *in his do-som* *at the end* *shall* *sleep - Time, Time*

Bass (B): *grad. cresc.* *Time*

Flute (Fl.): *mp* *mf*

Celli (Cello): *mp* *mf*

Piano (Pn): *molto rit.* *3 a tempo* *2*

2

-5-

Handwritten musical score for the first system, measures 3 through 7. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Horn, Cello, Percussion, Piano). The lyrics are: "Time - hath nor e - ne - my nor friends, - nor". The music is in 4/4 time. The vocal parts have lyrics written below them. The instrumental parts include dynamics like *ff* and *f*, and articulation like *acc* and *acc.*. The piano part has a *bo* marking. The horn part has a *Mute out* marking. The cello part has a *tr* marking. The percussion part has a *tr* marking. The piano part has a *bo* marking.

Handwritten musical score for the second system, measures 8 through 11. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Horn, Cello, Percussion, Piano). The lyrics are: "friends, nor friend nor friend". The music is in 4/4 time. The vocal parts have lyrics written below them. The instrumental parts include dynamics like *dim...*, *mf*, *mp*, and *rit.*. The piano part has a *dim...* marking. The horn part has a *tr* marking. The cello part has a *tr* marking. The percussion part has a *tr* marking. The piano part has a *bo* marking.

Allegro ♩=176

-6-

Handwritten musical score for the first system, measures 1-4. The staves are labeled S (Soprano), A (Alto), T (Tenor), B (Bass), Fl. (Flute), Hn. (Horn), Celb. (Cello), Vibc. (Vibraphone), Perc. (Percussion), and Pn. (Piano). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The piano part features a complex rhythmic pattern with many beamed sixteenth notes.

Handwritten musical score for the second system, measures 5-8. The staves are labeled Fl. (Flute), Hn. (Horn), Celb. (Cello), Perc. (Percussion), and Pn. (Piano). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f*. The piano part continues with its complex rhythmic pattern.

[3]

S: *mf* All we in one long ca-ra-

A: *mf* All we in, All we in one long ca-ra-

T: *mf* All we in -

B: *mf* All we in - one long ca-ra-van, ca-ra-

Fl: *mp* *Arco*

Cello: *mp* *Arco*

Perc: *mp*

Pn: *mp*

S: - van. Ca-ra-van. - *ff*

A: *ff*

T: *ff*

B: *f* ca-ra-van. *ff*

Cello: *Pizz.* *mf*

Perc: *f*

Pn: *f*

Handwritten musical score for the first system, measures 7-8. The score includes staves for Flute (Fl), Horn (Hr), Cello (Cello), Bassoon (Bsn), and Piano (Pn). The key signature has one flat (B-flat). The time signature is 4/4. Measure 7 is marked with a forte (f) dynamic. Measure 8 is marked with a mezzo-forte (mf) dynamic. The piano part features complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Handwritten musical score for the second system, measures 9-10. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl), Horn (Hr), Cello (Cello), Bassoon (Bsn), and Piano (Pn). The vocal parts (S, A, T, B) have lyrics: "jour-ney-ing since the world be-gan". The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include mezzo-piano (mp) and piano (p). The piano part continues with complex rhythmic patterns.

Handwritten musical score for a vocal ensemble and instruments. The score is written on ten staves, with the first five staves for vocal parts (Soprano, Alto, Tenor, Bass, Flute) and the last five staves for instrumental parts (Cello, Percussion, Piano, and a second Piano part).

The lyrics for the first system are: "in one long ca-ra-van - are jour-ney - ing since the".

The lyrics for the second system are: "world be - gan" and "f We know not when - then".

The score includes various musical notations such as notes, rests, and dynamic markings (mp, f, mt, O.B.). There are also handwritten annotations like "Arco" and "4" in a box.

The instrumental parts include a Cello line with "Arco" and "mp" markings, a Percussion line with "mt" and "O.B." markings, and two Piano lines with "mp" and "f" markings. The Piano lines feature complex rhythmic patterns and chords.

Handwritten musical score for a large ensemble, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Horn, Cello, Percussion, Piano, Flute, Clarinet, Bassoon, Double Bass).

First System:

- Soprano (S):** Time guideth at the front.
- Alto (A):** - but we know -
- Tenor (T):** All must go -
- Bass (B):** All must go -
- Horn (Hn):** *mp* (mezzo-piano)
- Cello:**
- Percussion (Perc):** *mf* (mezzo-forte)
- Piano (Pn):** *mf* (mezzo-forte)
- Vibraphone (Vibe):** *mf* (mezzo-forte)

Second System:

- Soprano (S):** All must go
- Alto (A):** All must go
- Tenor (T):** All must go
- Bass (B):** All must go
- Flute (Fl):**
- Horn (Hn):** *p* (piano)
- Cello:**
- Percussion (Perc):** *p* (piano)
- Piano (Pn):** *sub p* (sub-piano)

The score includes various musical notations such as notes, rests, and dynamic markings (*mp*, *mf*, *p*, *sub p*). The time signature is 4/4.

Handwritten musical score for the first system. The staves are labeled A (Alto), T (Tenor), B (Bass), Fl (Flute), Hrn (Horn), Cello, Bsn (Baritone), and Pn (Piano). The key signature is one flat (B-flat). The time signature is 3/4. The tempo is marked 'mf' (mezzo-forte). The lyrics are: 'Journeying since the world be-' (Alto), 'All we in one long ca-ra-van' (Tenor), and 'world be-' (Bass). The piano part has a 3/4 time signature and a 4/4 time signature. The baritone part has a 3/4 time signature and a 4/4 time signature. The piano part has a 3/4 time signature and a 4/4 time signature.

Handwritten musical score for the second system. The staves are labeled S (Soprano), A (Alto), T (Tenor), B (Bass), Fl (Flute), Hrn (Horn), Cello, Bsn (Baritone), and Pn (Piano). The key signature is one flat (B-flat). The time signature is 3/4. The tempo is marked 'mf' (mezzo-forte). The lyrics are: 'Time gathereth at the front, All must' (Soprano), 'gan - go - All must' (Alto), 'gan - go - All must' (Tenor), 'we know not whither - but we go - All must' (Bass), and 'con sord' (Horn). The piano part has a 3/4 time signature and a 4/4 time signature. The baritone part has a 3/4 time signature and a 4/4 time signature. The piano part has a 3/4 time signature and a 4/4 time signature.

Handwritten musical score for the first system, measures 1-4. The score includes vocal parts (Soprano, Alto, Tenor, Bass), Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The lyrics are: "go", "All must go.", "We know not when - then but", "Subp", "mp But we know", "Time guid-eth at the front.", "All must", "mp We must go", "Mute out", "f", "mp", "2 f", "3", "4", "4 f", "8va".

Handwritten musical score for the second system, measures 5-8. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and Piano (Pn). The lyrics are: "Time guid-eth at the front", "we must go But we know we know that we", "mp", "mf Time guid-eth at the front", "and all must go", "go - we - go first so we know not when - then", "we must go must go we know not when", "and all must go".

Handwritten musical score for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Bows ev'-ry herb, and all must yield So". The piano accompaniment includes Flute (ff), Horns (f), Percussion (Timp, P, f), and Piano (f). The score is written in G major and 4/4 time.

Vocal parts: S, A, T, B. Lyrics: Bows ev'-ry herb, and all must yield So.

Piano parts: Fl (ff), Hrn (f), Perc (Timp, P, f), Pn (f). Percussion includes Timp and P. Flute has a trill marked "bitter".

Handwritten musical score for the second system. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "we be-neath Time's pass-ing breath, Bows each in". The piano accompaniment includes Percussion (Timp, PP, mp) and Piano (f). The score is written in G major and 4/4 time.

Vocal parts: S, A, T, B. Lyrics: we be-neath Time's pass-ing breath, Bows each in.

Piano parts: Perc (Timp, PP, mp), Pn (f). Percussion includes Timp and P. Piano has a trill marked "bitter".

rit.

S: *bo* turn — *bo* why tears for — *bo* birth or —

A: *bo* — — — — — *bo* — — — — — *bo* — — — — —

T: *bo* turn — *bo* why tears for — *bo* birth or —

B: *bo* — — — — — *bo* — — — — — *bo* — — — — —

Cello: *mp* *a.g.* *p*

Bc: *p*

a tempo

S: *3* death? *2* dim... *2* *p* *4* *2*

A: *4* — — — — — *4* — — — — — *4* — — — — — *4*

T: death? — — — — — dim... — — — — — *p*

B: — — — — — dim... — — — — — *p*

Fl: — — — — — *p*

Harp: — — — — — *p*

Cello: *mf* *senza sord.*

Bc: *3 a tempo 2* *mf* *mf* *mf*

Handwritten musical score for five instruments: Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The score is in 4/4 time. The Flute part starts with a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The Horn part has a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The Cello part has a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The Percussion part has a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The Piano part has a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The score ends with a double bar line.

Handwritten musical score for three instruments: Flute (Fl), Cello (Cello), and Piano (Pn). The score is in 4/4 time. The Flute part starts with a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The Cello part has a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The Piano part has a 7-measure rest, then plays a melodic line with dynamics *f* and *mf*. The score ends with a double bar line.

Handwritten musical score for two instruments: Flute (Fl) and Piano (Pn). The score is in 4/4 time. The Flute part starts with a 7-measure rest, then plays a melodic line with dynamics *mp* and *mf*. The Piano part has a 7-measure rest, then plays a melodic line with dynamics *mp* and *mf*. The score ends with a double bar line.

Duration 5 min.

Attacca

Edna St. Vincent Millay

[illegible]

8

Handwritten musical score for Soprano Solo, Tenor Solo, and Piano. The score is in G major (one sharp) and 4/4 time. The lyrics are: "I have gone and left me and I". The score includes dynamic markings (mp, p), articulation (accents), and performance instructions (rubato). The piano part features complex chordal textures and arpeggiated figures.

Handwritten musical score for Soprano Solo, Tenor Solo, and Piano. The score is in G major (one sharp) and 4/4 time. The lyrics are: "I don't know what to do; This or that or". The score includes dynamic markings (mp, p), articulation (accents), and performance instructions (rubato). The piano part features complex chordal textures and arpeggiated figures.

Handwritten musical score for Soprano Solo, Tenor Solo, and Piano. The score is in G major (one sharp) and 4/4 time. The lyrics are: "I what you will is all the same to me". The score includes dynamic markings (mp, p), articulation (accents), and performance instructions (rubato). The piano part features complex chordal textures and arpeggiated figures.

rubato

mf Love — has gone — and left me — and the neigh — bors

mf *mp* *mp* *rubato*

Knock — and bor — row, — and life — goes on for — ev — er

Muted *mp* *mp* *mp*

rall.....

9 Slower. l=63

Handwritten musical score for the first system, featuring the following parts and markings:

- Sop Solo:** Vocal line with lyrics "like the gnawing of a mouse".
- Ten Solo:** Tenor vocal line.
- Fl:** Flute line with various fingerings and dynamics.
- Hr:** Horn line.
- Cell:** Cello line with a "gliss." (glissando) marking.
- Pn:** Piano line with a "rall....." marking and complex chordal textures.

Handwritten musical score for the second system, featuring the following parts and markings:

- Supr Solo:** Soprano solo line.
- Ten Solo:** Tenor solo line.
- Fl:** Flute line with complex rhythmic patterns and fingerings.
- Hr:** Horn line.
- Cell:** Cello line with a long, sustained glissando.
- Perc:** Percussion line with a "Vibe (motion off)" marking.
- Pn:** Piano line with complex chordal textures and dynamics.

-21-
Allegretto A little faster 1=C

Soprano Solo
Tenor Solo
Horn
Bass
Piano

To lie a - wake, and to hear the slow - to
lie a - wake, and to hear the slow - hours -

mp

Soprano Solo
Tenor Solo
Horn
Bass
Piano

hear the slow hours strike -
the slow hours strike -
should that it were day a -
should that it were - day a -

mp

Soprano Solo
Tenor Solo
Horn
Bass
Piano

gain and twi - light - near
gain and twi - light - near
But all the things - that I be -
But all the things - that

mp

rall.....

all.

Sop Solo *gin I leave - be - fore I'm through; I leave be - fore I'm through.*

Ten Solo *I be - gin I leave be - fore I'm through.*

Fl.

mp

Tempo primo *♩ = 69*

Sop Solo *mp And to - mor - row and to - mor - row and to -*

Ten Solo

Fl.

Sop Solo *mor - row and to - mor - row and to - mor - row and to - mor - row and to - mor - row and to -*

Ten Solo *mp have has gone - and left -*

Fl.

Sop Solo *mor - row to - mor - row and to - mor - row and to - mor - row to - mor - row and to -*

Ten Solo *me - and the days - are all - a - like -*

Sop Solo *mor - row and to - mor - row and to - mor - row to - mor - row and to - mor - row and to -*

Ten Solo *Eat - I must and sleep - I will and - would - that*

Sop
Solo
mor-row and to mor-row and to mor-row to mor-row and to mor-row there's this

Ten
Solo
night were here. —

Sop
Solo
lit-tle street and lit-tle street this lit-tle street and lit-tle house and

Hr
Solo

Sop
Solo
lit-tle street and house and street to mor-row and to mor-row and to

Hr
Solo
mp

Sop
Solo
mor-row and to mor-row

Hr
Solo

rit.....

Duration 4 min. 30 sec.

Attacca

III. Interlude

Contemplative $\text{♩} = 92$
Vib (motor on) $\text{r} 3 7$

Perc mp

Pn mp

Perc ped

Pn

Hn $\text{Muted r} 3 7$

Perc mp

Pn mp

Hn $\text{r} 3 7$

Cello con sord mp

Perc

Pn mp

10 Accel.....

Handwritten musical score for Horn (Hr), Cello (Cello), and Piano (Pn). The score is in 4/4 time and features a key signature of one sharp (F#). The Horn part has a melodic line with a 37-measure rest. The Cello part has a 3-measure rest. The Piano part has a 4-measure rest. The score is marked with a box containing the number 10 and the text "Accel.....".

Handwritten musical score for Horn (Hr), Cello (Cello), and Piano (Pn). The score is in 4/4 time and features a key signature of one sharp (F#). The Horn part has a melodic line with a 3-measure rest. The Cello part has a 3-measure rest. The Piano part has a 4-measure rest. The score is marked with a box containing the number 10 and the text "Accel.....".

Handwritten musical score for Horn (Hr), Cello (Cello), and Piano (Pn). The score is in 4/4 time and features a key signature of one sharp (F#). The Horn part has a melodic line with a 3-measure rest. The Cello part has a 3-measure rest. The Piano part has a 4-measure rest. The score is marked with a box containing the number 10 and the text "Accel.....".

Handwritten musical score for Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The score is in 4/4 time and features a key signature of one sharp (F#). The Flute part has a melodic line with a 3-measure rest. The Horn part has a 4-measure rest. The Cello part has a 4-measure rest. The Percussion part has a 3-measure rest. The Piano part has a 4-measure rest. The score is marked with a box containing the number 10 and the text "Accel.....".

Handwritten musical score for five staves (F, Hnd, Clld, Rld, Rn). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*. A large slur is present over the first staff.

Handwritten musical score for five staves (F, Hnd, Clld, Rld, Rn). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*. A large slur is present over the first staff.

Handwritten musical score for five staves (F, Hnd, Clld, Rld, Rn). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*. A large slur is present over the first staff.

Handwritten musical score for five staves:

- Fl** (Flute): Treble clef, 4/4 time. Measures 1-4 contain rests. Measure 5 has a half note G4, marked *pp*.
- Hr** (Horn): Treble clef, 4/4 time. Measures 1-4 contain rests. Measure 5 has a half note G4, marked *p*.
- Cello**: Bass clef, 4/4 time. Measures 1-4 contain rests. Measure 5 has a half note G2, marked *p*.
- Perc** (Percussion): Treble clef, 4/4 time. Measures 1-4 contain rests. Measure 5 has a half note G4, marked *mp*. Above the staff, there is a bracketed section with the instruction *(let ring)* and a bracketed section with the instruction *Tam-Tam - (let vibrate)*.
- Pn** (Piano): Treble and Bass clefs, 4/4 time. Measures 1-4 contain rests. Measure 5 has a half note G4 in the treble and a half note G2 in the bass, marked *p*.

Handwritten musical score for one staff:

- Fl** (Flute): Treble clef, 4/4 time. Measures 1-4 contain rests. Measure 5 has a half note G4, marked *pp*.

Duration 2 min. 20 sec.

Attacca

IV. "The Passionate Shepherd"

Christopher Marlowe

legato, molto rubato $\text{♩} = 80$

Pn *mp*

Molto espressivo *rubato*

Ten Solo *mf* Come live with me and be my love Vibe And we shall

Pn *mp* 15ua

Ten Solo all the pleasures prove that val-ley graves hills and fields, woods and steep-ny

Pn (15ua) (Cello and Double Bass line)

rubato

Ten Solo noon-tains yields. Come live with me and be my love And we will

Pn

Ten Solo
sit up-on the rocks — see-ing shepherds feed their flocks by shel-low riv-

Cello

Pn

(isva)

gus

Ten Solo
ers to whose falls birds sing ma-dri-gals.

Cello

Pn

gus

molto rit...

molto rit..

FAST 12/16

S
mf Fa-la-la (simile)

A
mf Fa-la-la (simile)

T
mf Fa-la-la (simile)

B
mf Fa-

Handwritten musical score for voices and percussion. The system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Percussion (Perc.). The lyrics are: "Fa-la-la-la Fa-la-la-la Fa-la-la Fa-la-la". The percussion part includes "Sn. Dr." and "Rim-shd". The tempo/mood is marked "mf".

Soprano: Fa-la-la-la Fa-la-la-la Fa-la-la Fa-la-la

Alto: Fa-la-la-la Fa-la-la-la Fa-la-la Fa-la-la

Tenor: Fa-la-la-la Fa-la-la-la Fa-la-la-la f Come live with me and be my

Bass: Fa-la-la-la-la f

Percussion: Sn. Dr. Rim-shd mf

Handwritten musical score for voices and percussion. The system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Horns (Hrns), Celli (Cels), Percussion (Perc.), and Piano (Pn). The lyrics are: "La-la-la La-la-la love and we shall sit up-on the rocks -". The percussion part includes "Mute owl" and "mp". The tempo/mood is marked "mf".

Soprano: La-la-la La-la-la f La-la-la

Alto: La-la-la La-la-la f La-la-la

Tenor: love and we shall sit up-on the rocks -

Bass: love and we shall sit up-on the rocks -

Horns: Mute owl mp

Celli: mf

Percussion: mf

Piano: mf

Handwritten musical score for the first system, measures 1-4. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Harp (H), Cello (C), and Piano (Pn). The lyrics for the Tenor part are: "See-ing she-pherds feed their flocks — by shal-low riv-ers". Dynamic markings include *mf* and *f*.

Handwritten musical score for the second system, measures 5-8. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Harp (H), Cello (C), and Piano (Pn). The lyrics for the Tenor part are: "— to whose-falls birds sing. —". The Soprano and Alto parts have vocalizations "La-la-la". Dynamic markings include *f* and *8va*.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. There are large numbers 2, 3, 4, and 4 written above the staff, possibly indicating measures or sections. The key signature has one flat (B-flat).

III

Handwritten musical score for multiple staves. The staves are labeled with letters: S, S, S, A, A, T, B, F, B, and R. The notation includes various notes, rests, and accidentals. There are dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The key signature has one flat (B-flat). The staves are arranged in a system, with some staves having multiple lines of notation.

SI
SII
AI
AII
T
B
Fl
Rc
Rn

And I will make thee beds of ros-es And a thou-sand frag-rant

gue

mp

3 4

4 4

3 4

4 4

Handwritten musical score for the first system, featuring vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Pn). The tempo is marked *Anda*. The lyrics are: "cup of flowers and kin- - tie - po- sies - Em- broi- dered all with leaves of". The piano part includes a 3/4 time signature and a 4/4 time signature.

Handwritten musical score for the second system, continuing the vocal parts and piano accompaniment. The lyrics are: "Em- broi- dered all with leaves of myr- tie; with myr- tie; with leaves of myr- tie; with leaves of myr- tie; Em- broi- dered all with leaves of myr- tie; with". The piano part includes a *Timp* (timpani) part marked *mp* (mezzo-piano) and *grad. cres.* (gradually crescendo). The piano part includes a 3/4 time signature and a 4/4 time signature.

12

Soprano: leaves of my f—hle;
 Alto:
 Tenor: hle;
 Bass:
 Flute:
 Cello:
 Bassoon:
 Piano: f, figura

Soprano: 2 3 mf with leaves of
 Alto: 4 4 mf with leaves of
 Tenor: 4 4 mf with leaves of
 Bass: 4 4 mf with leaves of
 Flute:
 Cello:
 Bassoon:
 Piano: mf

Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl), Piano (Pn) vocal and piano accompaniment. The lyrics "myr-tle;" are written under the vocal staves. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

Flute (Fl) and Piano (Pn) section. The tempo marking "a tempo" is written above the flute staff. The piano part includes a "rit." (ritardando) marking. The flute part has a "guz" (guzza) marking.

Tenor Solo (Ten Solo), Cello (Cello), and Piano (Pn) section. The tempo marking "Slow and expressive, much rubato" is written above the tenor staff, with a tempo of 84 indicated. The lyrics "mf A - gown made of the fin-est gold which" are written under the tenor staff. The piano part includes a "rall." (rallentando) marking.

Tenor Solo (Ten Solo) and Cello (Cello) section. The tempo marking "a tempo" is written above the tenor staff. The lyrics "from our pret-ty slippers we pull" and "Fair-lined slippers from the" are written under the tenor staff. The cello part includes a "rall." (rallentando) marking.

Ten Solo
cold, with buck-les of the purest gold; Belt of straw and i vy buds

Cello

Ten Solo
rub...
with cor-al claps and am-ber studs, cor-al claps and am-ber

Cello

Ten Solo
studs; — And if, these plea-sures may then 2 move

Fl

Cello

Ten Solo
molto rit. a tempo
Come live with me and be my love — 5

Fl

Cello

Ten Solo
la-la-la-la-la-la-la-la 3 Fair-lined slip-pers for the

Fl

Cello

Tenor Solo
 cold with bac-les of the pre-est gold;
 Gift of stars and buds

Tenor Solo
 with cer-al
 leaps and an-ber
 the she-pherd sa-ving shee came end

Tenor Solo
 sing for thy de-light each thy morn-ing

Duration 4 min. 30 sec.

Attaca

Fast ♩ = 200

V.
Interlude

Handwritten musical score for the first system, featuring five staves:

- Ten Solo**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Fl**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Cello**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Rec**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Rn**: Bass clef, key of D major. Contains a melodic line with a fermata and a final note.

Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The score is written in a cursive, handwritten style.

Handwritten musical score for the second system, featuring five staves:

- Fl**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Rec**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Rn**: Bass clef, key of D major. Contains a melodic line with a fermata and a final note.
- Fl**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.
- Rec**: Treble clef, key of D major. Contains a melodic line with a fermata and a final note.

Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is written in a cursive, handwritten style.

-40-

13

Handwritten musical score for the first system, measures 13-16. The staves are labeled Flute (Fl), Horn (Hr), Cello, Percussion (Perc), and Piano (Pn). The Flute part features a triplet of eighth notes in measure 13, followed by a half note in measure 14, and eighth notes in measures 15 and 16. The Horn part is marked "Muted" and "mf" in measure 14, with a half note in measure 15 and a half note in measure 16. The Cello part is marked "mf" in measure 14, with eighth notes in measures 15 and 16. The Percussion part has a half note in measure 14 and a half note in measure 15. The Piano part has a half note in measure 14 and a half note in measure 15.

Handwritten musical score for the second system, measures 17-20. The staves are labeled Flute (Fl), Horn (Hr), Cello, Percussion (Perc), and Piano (Pn). The Flute part has a half note in measure 17, a half note in measure 18, and a half note in measure 19. The Horn part has a half note in measure 17, a half note in measure 18, and a half note in measure 19. The Cello part has a half note in measure 17, a half note in measure 18, and a half note in measure 19. The Percussion part has a half note in measure 17, a half note in measure 18, and a half note in measure 19. The Piano part has a half note in measure 17, a half note in measure 18, and a half note in measure 19. The word "cres." is written above the Flute staff in measure 19.

Handwritten musical score for the third system, measures 21-24. The staves are labeled Flute (Fl), Horn (Hr), Cello, Percussion (Perc), and Piano (Pn). The Flute part has a half note in measure 21, a half note in measure 22, and a half note in measure 23. The Horn part has a half note in measure 21, a half note in measure 22, and a half note in measure 23. The Cello part has a half note in measure 21, a half note in measure 22, and a half note in measure 23. The Percussion part has a half note in measure 21, a half note in measure 22, and a half note in measure 23. The Piano part has a half note in measure 21, a half note in measure 22, and a half note in measure 23. The word "flutter" is written above the Flute staff in measure 21. The word "mf" is written below the Flute staff in measure 22. The word "mf" is written below the Horn staff in measure 22. The word "mf" is written below the Cello staff in measure 22. The word "mf" is written below the Percussion staff in measure 22. The word "mf" is written below the Piano staff in measure 22. The word "gua" is written above the Piano staff in measure 23.

Handwritten musical score for the first system, measures 1 through 8. The staves are labeled: Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals.

Handwritten musical score for the second system, measures 9 through 16. The staves are labeled: Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The music continues with complex rhythmic patterns. Dynamic markings include *f* (forte), *p* (piano), and *cres.* (crescendo). Performance instructions include *tr.* (trill), *fl.* (flute), *Imp.* (improvise), *Timp.* (timpani), and *8va* (octave). The system concludes with a double bar line.

Four empty musical staves, likely for a third system or as a placeholder for additional notation.

-42-

14 a tempo

Handwritten musical score for the first system, measures 14 to 17. The score includes parts for Soprano (S), Alto (A), Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The tempo marking is "a tempo".

Measure 14: S (2), A (4), Fl (4), Hr (4), Cello (4), Perc (2), Pn (4). Dynamics: *mf*. Lyrics: "la-la-la-la-la".

Measure 15: S (3), A (4), Fl (4), Hr (4), Cello (4), Perc (3), Pn (4). Dynamics: *mf*. Lyrics: "la-la-la-la-la".

Measure 16: S (2), A (4), Fl (4), Hr (4), Cello (4), Perc (2), Pn (4). Dynamics: *mf*. Lyrics: "la-la-la-la-la".

Measure 17: S (3), A (4), Fl (4), Hr (4), Cello (4), Perc (3), Pn (4). Dynamics: *mf*. Lyrics: "la-la-la-la-la".

Additional markings: "Mute Out" above Hr, "molto rit..." below Hr and Cello, "sub p" below Hr and Cello.

Handwritten musical score for the second system, measures 18 to 21. The score includes parts for Soprano (S), Alto (A), Flute (Fl), Horn (Hr), Cello (Cello), Percussion (Perc), and Piano (Pn). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Measure 18: S (2), A (4), Fl (4), Hr (4), Cello (4), Perc (2), Pn (4). Dynamics: *f*. Lyrics: "La-la-la-la".

Measure 19: S (3), A (4), Fl (4), Hr (4), Cello (4), Perc (3), Pn (4). Dynamics: *f*. Lyrics: "La-la-la-la".

Measure 20: S (2), A (4), Fl (4), Hr (4), Cello (4), Perc (2), Pn (4). Dynamics: *f*. Lyrics: "La-la-la-la".

Measure 21: S (3), A (4), Fl (4), Hr (4), Cello (4), Perc (3), Pn (4). Dynamics: *f*. Lyrics: "La-la-la-la".

Additional markings: "Sn.Dr (rim-shot)" above Perc, "sub p" below Hr and Cello.

-43-

rit..... a tempo

Handwritten musical score for voices and piano. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pn). The time signature is 2/4. The lyrics include "la-la-la", "Loo", and "gua". The tempo marking is "rit..... a tempo". The piano part includes a "rit....." marking and a "gua" marking.

Tempe BIKs

Handwritten musical score for Percussion (Per) and Piano (Pn). The score is written for Percussion (Per) and Piano (Pn). The tempo marking is "Tempe BIKs". The piano part includes a "mf" marking and a "ped" marking.

Handwritten musical score for voices and piano. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Horn (Hn), Percussion (Per), and Piano (Pn). The lyrics include "La-la-la", "Loo", and "f Loo". The tempo marking is "f Loo". The piano part includes a "mf" marking and a "ped" marking.

Handwritten musical score for measures 1-4. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (F), Horn (H), Cello (C), and Piano (P). Measures 1-4 are marked with large numbers 2, 3, 4, and 4 respectively. The music features various notes, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical score for measures 5-8. The score continues with the same instruments as the previous system. Measures 5-8 are marked with large numbers 2, 3, 4, and 4 respectively. A rehearsal mark '15' is present at the beginning of measure 5. The music continues with various notes, rests, and dynamic markings.

Handwritten musical score for the first system, measures 1-4. The staves are labeled S, A, T, B, F, M, A, and P. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. Measure 1 features a whole note chord in the Soprano part. Measure 2 has a half note in the Soprano and a half note in the Bass. Measure 3 contains a half note in the Soprano and a half note in the Bass. Measure 4 has a whole note in the Soprano and a whole note in the Bass.

Handwritten musical score for the second system, measures 5-8. The staves are labeled F, M, A, B, and P. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. Measure 5 features a whole note chord in the Soprano part. Measure 6 has a half note in the Soprano and a half note in the Bass. Measure 7 contains a half note in the Soprano and a half note in the Bass. Measure 8 has a whole note in the Soprano and a whole note in the Bass.

Handwritten musical score for the first system, measures 1-4. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), and Horn (Hn). The music features various dynamics such as *pp*, *ppove*, *grad. cres.*, and *f*. There are also handwritten notes like "live" and "grad. cres." near the bottom staves.

Handwritten musical score for the second system, measures 5-8. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl), Clarinet (Cl), and Horn (Hn). The music features various dynamics such as *mp grad. cres.*, *molto rit.*, *mf*, *ff*, and *me and be my*. There are also handwritten notes like "live" and "grad. cres." near the bottom staves.

-46-
molto rit. a tempo

-47-

Handwritten musical score for a choir with parts for Soprano, Alto, Tenor, Bass, Flute, Horn, Clarinet, Bassoon, and Trombone. The score includes notes, rests, and dynamic markings like 'ff' and 'p'. The notation is in a single system with multiple staves.

Duration 2 min. 20 sec.

Brief pause

Very expressive

Sop Solo *mf* Re-mem-ber me When I am gone a-way gone far a-way in-to the si-lent land

Cello

Perc

Pn

mp

ped

Sop Solo When you can no more hold me by the hand, Nor I half turn to go

Fl *mp*

Cello

Perc

Pn

gtr

ped

16

Sop Solo - yet turn-ing - stay - Re-mem-ber me and

Fl

Cello

Perc

Pn

gtr

5va

ped

Soprano
Solo
no more, no more - you tell me of the future you had planned only re-member me:-

Cello

Percussion

Piano

Soprano
Solo
- you un-der-stand It will be late To coun-sel then or-to pray yet

Cello

Percussion

Piano

Soprano
Solo
if you should for-get me- for-act me for a-while and af-ter-wards re-mem-ber re-mem-

Cello

Percussion

Piano

Handwritten musical score for "The Darkening Wood" by John Rutter. The score is written on ten staves. The first staff is for Soprano (Sop), the second for Alto (Alto), the third for Tenor (Ten), the fourth for Bass (Bass), and the fifth for Piano (P). The lyrics are: "Sop: bet - Do not / greiv - For if the / dark - ness and con - f - u - s - i - o - n / turn here a ves - t - i - g - e". The score includes various musical notations such as notes, rests, and dynamic markings like "mp" and "f".

Handwritten musical score for Soprano, Alto, and Bass parts. The Soprano part has lyrics: "of the things that once I had set far by for you should forget and smile". The Alto and Bass parts have lyrics: "of the things that once I had". The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the song "Then that you should re-mem-ber". The score is written on five staves. The first staff is labeled "Soprano" and the second "Soprano" (likely a typo for "Soprano" or "Soprano"). The third staff is labeled "Celli" and the fourth "Pn" (likely a typo for "Piano"). The fifth staff is labeled "Pn" (likely a typo for "Piano"). The lyrics "Then that you should re-mem-ber" are written below the staves. The music is in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "mp" (mezzo-piano) and "f" (forte). There are also some handwritten annotations like "rit." (ritardando) and "and be sad" above the notes.

17 *a tempo*

F
Hr
Cello
Pn

S I
S II
A I
A II
A III
F
Hr
Cello
Pn

mf Re-mem-ber Re-mem-ber when I am
mf Re-mem-ber me Re-mem-ber me when I am gone
mf Re-mem-ber Re-mem-ber when I am gone
mf Re-mem-ber Re-mem-ber

In-to the the Re-mem-ber
far In-to the si-lent si-lent Re-mem-ber
way gone a way In-to the si-lent land land Re-mem-

Handwritten musical score for page 53, featuring vocal parts and instrumental accompaniment.

Vocal Parts:

- S I:** me when I am
- S II:** me when I am gone far
- A I:** mer I am gone a-way gone a-way
- A II:** ber

Instrumental Parts:

- Fl:** mp
- Hr:** mf, p, mf
- Cello:** mp
- Vibe:** 15va, 15va
- Rx:** mf, 15va
- Ry:** mf, 15va

The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p).

Sop Solo *f* Bet-ter by far you

S I *Re-mem-ber me Re-mem-ber me*

S II *Re-mem-ber me Re-mem-ber me*

S I II *Re-mem-ber Re-mem-ber*

S III *Re-mem-ber Re-mem-ber*

Fl *Re-mem-ber*

Hr *p mf p*

Cello *mf*

Perc *f*

Pia *f*

molto rit...

Sop Solo *should forget and smile then that you should re-mem-ber re-mem-ber and be*

S I *p should for*

S II *p should*

A I *p should forget and*

A II *p*

Tim *p*

PP

4

3

4

a tempo *molto rit..*

Sop Solo 3/4 sad.

S II 4/4 P. Re mem-ber Re mem-ber Re mem-ber

S III 4/4 P. Re mem-ber Re mem-ber Re mem-ber

A II 4/4 P. Re mem-ber Re mem-ber Re mem-ber

A III 4/4 P. Re mem-ber Re mem-ber Re mem-ber

A IV 4/4 P. Re mem-ber Re mem-ber Re mem-ber

Duration 4 min.

Attacca

Handwritten musical score for a piece titled "Fast". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music consists of a single melodic line with various notes, rests, and accidentals. The tempo marking "Fast" is written at the bottom right of the page.

[illegible]




Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The top staff is for the vocal solo, with lyrics written below it. The bottom four staves are for the piano accompaniment, with lyrics written above them. The lyrics are: "The Rose Tree - I bid you all to-night to-night to-night". The music is in a simple, folk-like style, with a key signature of one flat (B-flat) and a 2/4 time signature. The piano part features a simple melody and a steady accompaniment. The vocal part is a solo melody. The score is written in ink on a piece of paper with horizontal lines.




Handwritten musical notation on a five-line staff, featuring various notes, rests, and dynamic markings such as *rit...* and *Ad libitum*. The notation is written in ink and includes a measure number '58'.

Handwritten musical score for "The Rose Tree" featuring five instruments: Flute (F), Horn (H), Clarinet (Cl), Bassoon (Ba), and Piano (P). The score is written on five staves, each with a key signature of one sharp (F#) and a common time signature (C). The music is in a 2/4 time signature. The Flute part starts with a treble clef and a key signature change to one sharp. The Horn part starts with a bass clef and a key signature change to one sharp. The Clarinet part starts with a bass clef and a key signature change to one sharp. The Bassoon part starts with a bass clef and a key signature change to one sharp. The Piano part starts with a bass clef and a key signature change to one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "f". The Flute part has a key signature change to one sharp at the beginning. The Horn part has a key signature change to one sharp at the beginning. The Clarinet part has a key signature change to one sharp at the beginning. The Bassoon part has a key signature change to one sharp at the beginning. The Piano part has a key signature change to one sharp at the beginning. The score is written in a clear, legible hand.

Perc. 
Pn. 

Menz. 
Horn 
Perc. 
Pn. 
20

Menz. 
Horn 
Pn. 

Menz. 
Horn 
Pn. 

Handwritten musical score for the first system. The vocal line (Tenor) begins with the lyrics "hail the bounty of our friend - and - host." The piano accompaniment includes chords marked "Sus. Syn." and "cres...". The system concludes with a "ped-" marking.

Handwritten musical score for the second system. The vocal line continues with the lyrics "All Hail, All hail the bounty of our friend and host. The". The piano accompaniment features a "15 VA" marking and a "guz" marking.

Handwritten musical score for the third system. The vocal line includes the lyrics "The wine is deep - The wine is deep - is deep, our feel-ings are no less deep". The piano accompaniment has a "grad. rall..." marking.

Handwritten musical score for the fourth system. The vocal line includes the lyrics "we all must sigh for Spring-time's span is short". The piano accompaniment has a "Slower 15/16" marking and a "Fall..." marking.

Handwritten musical score for the fifth system. The vocal line includes the lyrics "deep must sigh Spring-time's span is". The piano accompaniment continues the melodic and harmonic development.

Handwritten musical score for "The Golden Calf" by Elton John. The score is for Tenor Solo, Tenor, Bass, and Horn. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "2) a tempo". The lyrics are "So don't protest - when golden cups are". The Tenor Solo part has a dynamic marking "f" and a slur over the notes. The Tenor part has a slur over the notes. The Bass part has a slur over the notes and a "short" marking. The Horn part has a slur over the notes.

Handwritten musical score for "The Cup" by The Beatles. The score is written on four staves: Tenor Solo, Treble, Bass, and Flute. The Tenor Solo part has lyrics: "- filled", "Don't protest when your cups are - filled", and "When - ev - er you come by". The Treble staff has lyrics: "When - ev - er you come by". The Flute staff has a dynamic marking "mf". The score includes a tempo change instruction "grad. accel..." at the end.

Wine When ev-en you come by wine then laugh and shout

When ev-en you come by wine, wine, wine Ah then laugh and shout

Handwritten musical score for a vocal piece. The score is written on three staves: Tenor Solo (top), T (middle), and B (bottom). The lyrics are: "Ah — laugh and shout — how long does a". The score includes performance instructions: "Rall...." above the Tenor Solo staff, "f After a!!" above the T staff, and "Slow" above the B staff. The music is written in treble clef with a key signature of one sharp (F#). The Tenor Solo part starts with a "Tenor Solo" marking. The T and B parts have "Ah" markings. The score is handwritten and appears to be a rehearsal or working draft.

Fast ♩:160 -61-

Handwritten musical score for the first system, featuring four staves:

- Ten Solo** (Tenor Solo): Treble clef, lyrics "man's life last?".
- T** (Trumpet): Treble clef, lyrics "man's life last?".
- B** (Baritone): Bass clef.
- Pn** (Piano): Grand staff (treble and bass clefs).

Measure numbers 3, 2, and 3 are written above the Tenor and Trumpet staves. Measure numbers 4, 4, and 4 are written below the Baritone and Piano staves.

Handwritten musical score for the second system, featuring a grand staff (Piano).

Measure numbers 3, 2, and 4 are written above the staff.

Handwritten musical score for the third system, featuring a grand staff (Piano).

Measure numbers 3, 2, and 4 are written above the staff.

Duration 3 min.

Attacca

VIII.

Interlude

Fast ♩ = 184

Handwritten musical score for Percussion (Perc) and Piano (Pn) staves. The Perc staff features a 3/4 time signature and includes dynamic markings: *mf*, *pp*, *f*, and *mf*. The Pn staff includes a 4/4 time signature and dynamic markings: *mf*, *sfz*, and *sfz*. A *15va* marking is present below the Pn staff.

Handwritten musical score for Percussion (Perc) and Piano (Pn) staves. The Perc staff includes dynamic markings: *pp*, *f*, *pp*, and *ff*. The Pn staff includes dynamic markings: *mf*, *sfz*, and *sfz*.

Handwritten musical score for Percussion (Perc) and Piano (Pn) staves. The Perc staff includes markings for *Tam-tam (ktring)* and *Timp*, with dynamic markings *f* and *mf*. The Pn staff includes a *ped* marking.

Handwritten musical score for Percussion (Perc) and Piano (Pn) staves. The Perc staff includes markings for *Temp k B/Ks.* and *gua*, with dynamic markings *f*, *mf*, and *ff*. The Pn staff includes a ** ped* marking.

Handwritten musical score for Percussion (Perc) and Piano (Pn) staves. The Perc staff includes markings for *gua* and *sub*, with dynamic markings *sub pp* and *mp*. The Pn staff includes a ** 8va* marking.

Handwritten musical score for Percussion (Perc) and Piano (Pn). The Perc part is marked **Vibe** (vibraphone) and **22** (measure number). The Pn part is marked **pp** (pianissimo). The Perc part features a melodic line with a **mp** (mezzo-piano) dynamic marking. The Pn part has a bass line with a **1** (first finger) marking.

Handwritten musical score for Percussion (Perc) and Piano (Pn). The Perc part is marked **(vibe)** and **f** (forte). The Pn part is marked **f** and includes a **ped** (pedal) marking. The Perc part features a melodic line with a **7** (seventh finger) marking. The Pn part has a complex bass line with various accidentals and a **5** (fifth finger) marking.

Handwritten musical score for Horn (Hn) and Percussion (Perc). The Hn part is marked **f** and **fp** (fortissimo). The Perc part is marked **f** and includes a **ped** marking. The Hn part features a melodic line with a **7** marking. The Perc part has a complex bass line with various accidentals and a **6** (sixth finger) marking.

Handwritten musical score for Horn (Hn) and Percussion (Perc). The Hn part is marked **f** and **fp**. The Perc part is marked **f** and includes a **ped** marking. The Hn part features a melodic line with a **7** marking. The Perc part has a complex bass line with various accidentals and a **4** (fourth finger) marking. The Perc part also includes a **3** (third finger) marking.

Handwritten musical score for Horn (Hr) and Piano (Pn). The Horn part is in G major, 4/4 time, with a melodic line. The Piano part is in G major, 4/4 time, with a bass line and chords. The score is written on two staves.

Handwritten musical score for Flute (Fl) and Cello (Cello). The Flute part is in G major, 4/4 time, with a melodic line. The Cello part is in G major, 4/4 time, with a bass line and chords. The score is written on two staves. The tempo is marked "Slower" and the dynamics are "con sord." and "mp".

Handwritten musical score for Flute (Fl), Cello (Cello), and Piano (Pn). The Flute part is in G major, 4/4 time, with a melodic line. The Cello part is in G major, 4/4 time, with a bass line and chords. The Piano part is in G major, 4/4 time, with a bass line and chords. The score is written on three staves. The tempo is marked "Slower" and the dynamics are "con sord." and "mp".

Duration 1 min 40 sec.

Attacca

IX. "My Death"

Bedros Tourian (1852-1872)

Funeral-like $\text{♩} = 92$
Timp. (let vibrate)

Rec $\text{♩} = 92$
Pn 4 pp
ped - 8va

Sop Solo mp When Death's pale an-gel comes to me, And smile-ing

Ten Solo mp

Rec

Pn

Sop Solo sweetly on my head, Sits all my pains and sor-rows flee Be-

Ten Solo

Rec

Pn

23

Sop Solo: lieve not then that I am dead. *mf* When my cold limbs they

Ten Solo:

Perc:

Pn:

Sop Solo: shroud with care and on my brow lowels tear-drops shed, And lag-me on my

Cello: *mp*

Perc:

Pn:

24

Sop Solo: e-ban bier Be-lieve not then that I am dead.

Ten Solo: *mf* And- when the toll-ing

Cello:

Perc:

Pn:

Tempo: *Andante*

Solo: bell shall ring to my black cotton's mut-ed thread Death's fiend-ish laugh-ter

Cello: *mf*

Perc: *mf*

Pn: *mf*

25

Sop: *mf* And when my

Solo: *mf* And when my

Tempo: *Andante*

Solo: *mf* And when my

Cello: *mf*

Perc: *mf*

Pn: *mf*

Sop: *mf* And when my

Solo: *mf* And when my

Men: *mf* And when my

Cello: *mf*

Perc: *mf*

Pn: *mf*

Soprano Solo: fac-es dark and sor-row-ing Be-lieve not then that

Menor: eis, te-dec-ti-hy-mus De-us in Si-on et ti-bi re-det-ur vo-lun-tas in ver-be et in re-a-ni-ma-ti-o-nem

Cello: be be

Perc: 3

Pn: 4

26

Soprano Solo: I am dead when on my tomb they beat the clay, And

Tenor Solo: when

Woodw: (tutti) on

Menor: ni-nem, mo-er-ni ad te om-ni-s car-o ve-ni-at. Re-quiem. Ky-rie elei-sa, Ky-rie elei-sa. Chri-ste chri-ste

Fl: mp

Hrn: Muted p

Cello: p

Perc: da

Pn: p

Sop Solo leave me in my lone-ly bed, And dear ones turn with sub-a-

Ten Solo the tomb they

Women

Mas III Christe eleison. Kyrie eleison. Kyrie eleison. Christe eleison. Kyrie eleison. Christe eleison.

Pf

Har

Cello

Perc

Perc

Sop Solo way Then ne-ver think that I am dead.

Ten Solo head the clay

Women

Mas III Christe eleison. Requiem aeternam dona eis Domine. et lux perpetua luceat eis; et lux perpetua luceat

Har

Cello

Perc

Perc

Tam-tam

grad. cresc.

grad. cresc.

Sop Solo *f* But if my grave ne glect-ed lie,

Ten Solo

Wmch

Mer eis

Fl

Hr *ff* *pp* *mp*

Cell

Prc *mf*

M *ff*

Sop Solo *sub* If my grave ne glect-ed lie, My 2 mem-ry 3 to be gone and fled

Ten Solo

Bs.Dr. (direct center) *sfs* Vibe *p*

Prc

27

Slower $\text{♩} = 76$

Handwritten musical score for Soprano Solo, Tenor Solo, Flute, Cello, and Percussion. The tempo is marked "Slower $\text{♩} = 76$ ". The lyrics are: "And dear ones pass un-heed-ing by, And dear ones". The score includes dynamic markings like *p* and *pp*, and a "Tam-tam" section for the percussion.

Handwritten musical score for Soprano Solo, Tenor Solo, Flute, Cello, and Percussion. The lyrics are: "pass un-heed-ing by, Ah then be-lieve that-". The score includes dynamic markings like *p* and *pp*, and a "Tam-tam" section for the percussion.

Handwritten musical score for Soprano Solo and Tenor Solo. The lyrics are: "I am (whisper) dead". The score includes dynamic markings like *p* and *pp*, and a "Tam-tam" section for the percussion.

Duration 3 min. 40 sec.

Attacca

-73-
Andante

28
Allegro

Handwritten musical score for Soprano (Sop), Tenor Solo (Ten Solo), Alto (A), and Piano (Pn). The score is divided into two sections: Andante and Allegro. The lyrics are: "mp Au-tumn rain!", "No moon, No moon, No night!", and "mp No".

Sop
mp Au-tumn rain!

Ten Solo
mp Au-tumn rain!

A
No moon, No moon, No night!

Pn
mp

Handwritten musical score for Soprano (Sop) and Alto (A). The tempo is marked "grad. cres.". The lyrics are: "No moon, No night!", "No moon, No night!", "No moon, No night!", "No moon, No night!", "No moon, No night!", "No moon, No night!", "No moon, No night!".

Sop
No moon, No night! No moon, No night! No moon, No night! No moon, No night! No moon, No night! No moon, No night! No moon, No night!

A
No moon, No night! No moon, No night! No moon, No night! No moon, No night! No moon, No night! No moon, No night! No moon, No night!

Handwritten musical score for Soprano (Sop) and Alto (A). The tempo is marked "mf". The lyrics are: "No moon, No night!", "Drip, Drip. Pour, Pour. No moon, No night!", "Drip, Drip. Pour, Pour. No moon, No night!".

Sop
No moon, No night! Drip, Drip. Pour, Pour. No moon, No night! Drip, Drip. Pour, Pour. No moon, No night!

A
No moon, No night! Drip, Drip. Pour, Pour. No moon, No night! Drip, Drip. Pour, Pour. No moon, No night!

Handwritten musical score for Soprano (Sop) and Alto (A). The tempo is marked "mf". The lyrics are: "No night! Pour, Pour!", "No moon, No night! No moon, No night!", "Pour, Pour!", "Pour, Pour!", "Pour, Pour!".

Sop
No night! Pour, Pour! No moon, No night! No moon, No night! Pour, Pour! Pour, Pour! Pour, Pour!

A
No night! Pour, Pour! No moon, No night! No moon, No night! Pour, Pour! Pour, Pour! Pour, Pour!

29 Andante

-74-

Sup Solo *f* Au-tumn rain

Ten Solo *f* Au-tumn rain

Cello

Pn

ped

ped

ped

Sup Solo *mf* Lamp-gre out, pal-let cold, hat-ing lone-li-ness-

S *mp* Pretty with un-bear-ably sad! -

A *mp*

Cello *mp* *pp*

Pn

A little faster $\text{♩} = 17\frac{1}{2}$

Fl *p*

Cello *mf*

Rec *mf* *vib* *quasi sempre stacc*

Pn *p*

ped

30 Somewhat slower. ♩ = 160 - 75 -

S I ♯ On West winds rus-tle faintly in the Bam-boo by the win-dow Stops and be-gins a-gain
 S II ♯ West winds rus-tle faintly in the Bam-boo
 A I ♯ West winds rus-tle faintly in the Bam-boo
 A II ♯ West winds rus-tle
 Cello ♯
 Perc ♯
 Pn ♯

S I ♯ On her cold cream cheeks two tear-drops like jade How ma-ny times he
 S II ♯ by the win-dow Stops and be-gins a-gain
 A I ♯ faintly in the Bam-boo by the win-dow How ma-ny times he
 A II ♯ West winds rus-tle faintly in the Bam-boo by the win-dow
 Cello ♯
 Pn ♯

*

Sop Solo *f* "when the geese come"...

SEI prem-ised, "when the geese come"

SII prem-ised

AI prem-ised "when the geese come"

AII prem-ised "when the geese come"

Cello *f* *mp* *Temp* (h.x)

Rev *pp*

Pn *p*

Sop Solo *mf* He broke the date *mp* He did not

SEI *mp* The geese came back

SII *mp*

AI *mp* The geese came back

AII *mp*

Pn *p* *15va* *15va*

Duration 2 min 30 sec

Attacca

Slow and expressive ♩=48 Interlude

Handwritten musical score for the first system, featuring Flute (Fl), Cello, Percussion (Perc), and Piano (Pn). The tempo is marked "Slow and expressive ♩=48". The key signature has one sharp (F#). The time signature is 3/4. The Flute part is marked *mp* and includes the instruction "senza sord." (without mutes). The Cello part is marked *mp* and includes the instruction "Vibe (motor on)". The Percussion part is marked *mp*. The Piano part is marked *p*. The system concludes with a double bar line.

Handwritten musical score for the second system. The Flute part features a triplet of eighth notes and a measure with a 3-measure rest, indicated by a box containing the number "3". The Cello part has a 4-measure rest, indicated by a box containing the number "4". The Percussion part has a 4-measure rest, indicated by a box containing the number "4". The Piano part continues with a complex rhythmic pattern. The system concludes with a double bar line.

Handwritten musical score for the third system. The Flute part features a triplet of eighth notes and a measure with a 3-measure rest, indicated by a box containing the number "3". The Cello part has a 4-measure rest, indicated by a box containing the number "4". The Percussion part has a 4-measure rest, indicated by a box containing the number "4". The Piano part continues with a complex rhythmic pattern. The system concludes with a double bar line.

Handwritten musical score for the fourth system, consisting of empty staves for Flute, Cello, Percussion, and Piano.

Handwritten musical score for the first system, measures 32-35. The score includes parts for Flute (F), Horn (Hn), Cello (Cello), and Bassoon (Bn). Measure 32 is marked with a box containing the number 32. The Flute part has a 'Mute out' instruction and a 'mp' (mezzo-piano) dynamic marking. The Cello and Bassoon parts have a 'good cres.' (good crescendo) marking. The Horn part has a 'good cres.' marking. The Flute part has a 'Mute out' instruction and a 'mp' (mezzo-piano) dynamic marking.

Handwritten musical score for the second system, measures 36-39. The score includes parts for Horn (Hn), Cello (Cello), and Bassoon (Bn). The Horn part has a 'good cres.' (good crescendo) marking. The Cello part has a 'good cres.' marking. The Bassoon part has a 'good cres.' marking.

Handwritten musical score for the third system, measures 40-43. The score includes parts for Flute (F), Horn (Hn), Cello (Cello), Percussion (Perc), and Bassoon (Bn). The Flute part has a 'mp' (mezzo-piano) dynamic marking. The Horn part has a 'mp' (mezzo-piano) dynamic marking. The Cello part has a 'mp' (mezzo-piano) dynamic marking. The Percussion part has a 'mp' (mezzo-piano) dynamic marking. The Bassoon part has a 'mp' (mezzo-piano) dynamic marking.

FL 4

Pn 4

Duration 2 min.

Attacca

XII.
"Clouds" and "Time" Reprise

Matsuo Basho (1644-1694)

Very Slow J=48

Handwritten musical score for "Clouds" and "Time" Reprise by Matsuo Basho. The score is for a large ensemble, including Soprano (S), Alto (A), Tenor (T), Bass (B), Cello, and Piano (Pn). The tempo is marked "Very Slow J=48". The key signature is one flat (B-flat major or D minor). The score is divided into three measures. The first measure contains the lyrics "Re-mem-ber" for Soprano and "Re-mem-" for Alto. The second measure contains "Re-mem-" for Soprano and "Re-mem-" for Alto. The third measure contains "Re-mem-" for Soprano and "Re-mem-" for Alto. The score includes various musical notations such as notes, rests, and dynamics (pp, p).

Handwritten musical score for a choir and instrumental ensemble. The score is written on ten staves. The vocal parts are labeled S (Soprano), S (Soprano), A (Alto), A (Alto), T (Tenor), B (Bass), B (Bass), F (Female), Cello, Perc, and M (Music).

The lyrics are:

Re-mem-ber Re-mem-ber Re-mem-ber
Re-mem-ber Re-mem-ber me Re-mem-ber
Then That- Then That- Then
Then be- Then be- dead That- Then
Then be-lieve that I am That I am dead
Come live with- Come live with-
Come live with me- Come live with me-
Come Come Come

The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The instrumental parts include Cello, Percussion, and Music.

Empty musical staves for additional parts or rehearsal marks.

Handwritten musical score for "Love has gone and left me" by J. S. Gershwin. The score is written on ten staves. The first staff is for Soprano (S), the second for Alto (A), the third for Tenor (T), the fourth for Bass (B), the fifth for Bass (B), the sixth for Flute (F), the seventh for Piano (P), the eighth for Piano (P), the ninth for Piano (P), and the tenth for Piano (P). The lyrics are: "Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me / Love has gone and left me". The score includes dynamic markings such as mf, f, and p, and tempo markings such as Andante and Allegro. The score is written in G major and 4/4 time.

Handwritten musical score for "Love Has Gone" by The Beatles. The score is written for five parts: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The lyrics are: "Love has gone / f love has gone and / Love has / f Love has gone / Love has / f Love has gone / Love has / f left me". The score includes musical notation with various annotations such as "f" for forte, "3" for triplet, and "8" for eighth notes. The score is divided into four measures, with the first measure containing the lyrics "Love has gone", the second measure containing "f love has gone and", the third measure containing "Love has", and the fourth measure containing "f Love has gone". The score is written in a handwritten style with some corrections and annotations.

34

S *Clouds come* *Clouds come from*

A

T *Clouds come* *Clouds come from*

B *left me -* *Love has - gone*

B *left me -* *Love has*

Br

Pn

S *time to - time -* *Clouds come - from time to - time*

A *Love has*

A *Love has gone*

T *Clouds come - from time to - time*

B *Time is the root of all this earth*

S

A

A

T

B *rall...*
And bring men a chance to rest - Bring men a chance to - rest - to rest from looking at the moon.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "We know not what we are, but we are all must be saved at the end of the world." The piano part includes a melodic line with a key signature change to two flats (B-flat and E-flat) and a tempo marking of "Fast 1=M".

35

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "All we in one long ca-me down-weeping, and the world was made." The piano part includes a melodic line with a key signature change to two flats (B-flat and E-flat) and a tempo marking of "Fast 1=M".

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "Time guid-eth at the front, all must be saved at the end of the world." The piano part includes a melodic line with a key signature change to two flats (B-flat and E-flat) and a tempo marking of "Fast 1=M".

1. **Einleitung**
 2. **Ziele und Aufgaben**
 3. **Methodik**
 4. **Ergebnisse**
 5. **Diskussion**
 6. **Fazit**
 7. **Literaturverzeichnis**
 8. **Anhang**
 9. **Index**
 10. **Abkürzungen**
 11. **Formeln**
 12. **Diagramme**
 13. **Tabelle**
 14. **Figuren**
 15. **Quellenangaben**
 16. **Verweise**
 17. **Notizen**
 18. **Footnote**
 19. **Bibliographie**
 20. **Quellenverzeichnis**
 21. **Referenzen**
 22. **Quellenangaben**
 23. **Verweise**
 24. **Notizen**
 25. **Footnote**
 26. **Bibliographie**
 27. **Quellenverzeichnis**
 28. **Referenzen**
 29. **Quellenangaben**
 30. **Verweise**
 31. **Notizen**
 32. **Footnote**
 33. **Bibliographie**
 34. **Quellenverzeichnis**
 35. **Referenzen**
 36. **Quellenangaben**
 37. **Verweise**
 38. **Notizen**
 39. **Footnote**
 40. **Bibliographie**
 41. **Quellenverzeichnis**
 42. **Referenzen**
 43. **Quellenangaben**
 44. **Verweise**
 45. **Notizen**
 46. **Footnote**
 47. **Bibliographie**
 48. **Quellenverzeichnis**
 49. **Referenzen**
 50. **Quellenangaben**
 51. **Verweise**
 52. **Notizen**
 53. **Footnote**
 54. **Bibliographie**
 55. **Quellenverzeichnis**
 56. **Referenzen**
 57. **Quellenangaben**
 58. **Verweise**
 59. **Notizen**
 60. **Footnote**
 61. **Bibliographie**
 62. **Quellenverzeichnis**
 63. **Referenzen**
 64. **Quellenangaben**
 65. **Verweise**
 66. **Notizen**
 67. **Footnote**
 68. **Bibliographie**
 69. **Quellenverzeichnis**
 70. **Referenzen**
 71. **Quellenangaben**
 72. **Verweise**
 73. **Notizen**
 74. **Footnote**
 75. **Bibliographie**
 76. **Quellenverzeichnis**
 77. **Referenzen**
 78. **Quellenangaben**
 79. **Verweise**
 80. **Notizen**
 81. **Footnote**
 82. **Bibliographie**
 83. **Quellenverzeichnis**
 84. **Referenzen**
 85. **Quellenangaben**
 86. **Verweise**
 87. **Notizen**
 88. **Footnote**
 89. **Bibliographie**
 90. **Quellenverzeichnis**
 91. **Referenzen**
 92. **Quellenangaben**
 93. **Verweise**
 94. **Notizen**
 95. **Footnote**
 96. **Bibliographie**
 97. **Quellenverzeichnis**
 98. **Referenzen**
 99. **Quellenangaben**
 100. **Verweise**
 101. **Notizen**
 102. **Footnote**
 103. **Bibliographie**
 104. **Quellenverzeichnis**
 105. **Referenzen**
 106. **Quellenangaben**
 107. **Verweise**
 108. **Notizen**
 109. **Footnote**
 110. **Bibliographie**
 111. **Quellenverzeichnis**
 112. **Referenzen**
 113. **Quellenangaben**
 114. **Verweise**
 115. **Notizen**
 116. **Footnote**
 117. **Bibliographie**
 118. **Quellenverzeichnis**
 119. **Referenzen**
 120. **Quellenangaben**
 121. **Verweise**
 122. **Notizen**
 123. **Footnote**
 124. **Bibliographie**
 125. **Quellenverzeichnis**
 126. **Referenzen**
 127. **Quellenangaben**
 128. **Verweise**
 129. **Notizen**
 130. **Footnote**
 131. **Bibliographie**
 132. **Quellenverzeichnis**
 133. **Referenzen**
 134. **Quellenangaben**
 135. **Verweise**
 136. **Notizen**
 137. **Footnote**
 138. **Bibliographie**
 139. **Quellenverzeichnis**
 140. **Referenzen**
 141. **Quellenangaben**
 142. **Verweise**
 143. **Notizen**
 144. **Footnote**
 145. **Bibliographie**
 146. **Quellenverzeichnis**
 147. **Referenzen**
 148. **Quellenangaben**
 149. **Verweise**
 150. **Notizen**
 151. **Footnote**
 152. **Bibliographie**
 153. **Quellenverzeichnis**
 154. **Referenzen**
 155. **Quellenangaben**
 156. **Verweise**
 157. **Notizen**
 158. **Footnote**
 159. **Bibliographie**
 160. **Quellenverzeichnis**
 161. **Referenzen**
 162. **Quellenangaben**
 163. **Verweise**
 164. **Notizen**
 165. **Footnote**
 166. **Bibliographie**
 167. **Quellenverzeichnis**
 168. **Referenzen**
 169. **Quellenangaben**
 170. **Verweise**
 171. **Notizen**
 172. **Footnote**
 173. **Bibliographie**
 174. **Quellenverzeichnis**
 175. **Referenzen**
 176. **Quellenangaben**
 177. **Verweise**
 178. **Notizen**
 179. **Footnote**
 180. **Bibliographie**
 181. **Quellenverzeichnis**
 182. **Referenzen**
 183. **Quellenangaben**
 184. **Verweise**
 185. **Notizen**
 186. **Footnote**
 187. **Bibliographie**
 188. **Quellenverzeichnis**
 189. **Referenzen**
 190. **Quellenangaben**
 191. **Verweise**
 192. **Notizen**
 193. **Footnote**
 194. **Bibliographie**
 195. **Quellenverzeichnis**
 196. **Referenzen**
 197. **Quellenangaben**
 198. **Verweise**
 199. **Notizen**
 200. **Footnote**
 201. **Bibliographie**
 202. **Quellenverzeichnis**
 203. **Referenzen**
 204. **Quellenangaben**
 205. **Verweise**
 206. **Notizen**
 207. **Footnote**
 208. **Bibliographie**
 209. **Quellenverzeichnis**
 210. **Referenzen**
 211. **Quellenangaben**
 212. **Verweise**
 213. **Notizen**
 214. **Footnote**
 215. **Bibliographie**
 216. **Quellenverzeichnis**
 217. **Referenzen**
 218. **Quellenangaben**
 219. **Verweise**
 220. **Notizen**
 221. **Footnote**
 222. **Bibliographie**
 223. **Quellenverzeichnis**
 224. **Referenzen**
 225. **Quellenangaben**
 226. **Verweise**
 227. **Notizen**
 228. **Footnote**
 229. **Bibliographie**
 230. **Quellenverzeichnis**
 231. **Referenzen**
 232. **Quellenangaben**
 233. **Verweise**
 234. **Notizen**
 235. **Footnote**
 236. **Bibliographie**
 237. **Quellenverzeichnis**
 238. **Referenzen**
 239. **Quellenangaben**
 240. **Verweise**
 241. **Notizen**
 242. **Footnote**
 243. **Bibliographie**
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Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "And so we know na-where but we know Time guid-eth at-the front we know not when that we must go we all must". The score includes vocal staves and piano accompaniment staves with handwritten notes and markings.

Handwritten musical score for piano accompaniment, including staves for Horns, Cello, Percussion, and Piano. The score includes various musical notations, including notes, rests, and dynamic markings like *mf* and *f*. The lyrics "Time guid-eth at-the front" are visible in the background of the piano staves.

36

S 7 4 7 4 7
A 8 4 8 4 8
T 7 4 7 4 7
B 7 4 7 4 7
Perc 7 4 7 4 7
Pn 8 4 8 4 8

la-la-la
be-be-be
la-la-la

S 7 4 7 4 7
A 8 4 8 4 8
T 7 4 7 4 7
B 7 4 7 4 7
Perc 7 4 7 4 7
Pn 8 4 8 4 8

la-la-la
be-be-be
la-la-la

Handwritten musical score for five staves (Soprano, Alto, Tenor, Bass, Piano). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano part has a melodic line with eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and some movement. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines, with some measures containing large numbers (6, 4) indicating fingerings or measure counts.

Handwritten musical score for five staves (Soprano, Alto, Tenor, Bass, Piano). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano part has a melodic line with eighth and sixteenth notes, marked with "grad. dim." (gradually diminishing). The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and some movement, also marked with "grad. dim.". The Piano part features a rhythmic accompaniment with eighth and sixteenth notes, marked with "grad. dim.". The score is divided into measures by vertical bar lines, with some measures containing large numbers (7, 4, 8) indicating fingerings or measure counts.

Handwritten musical score for five staves (Soprano, Alto, Tenor, Bass, Piano). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano part has a melodic line with eighth and sixteenth notes, marked with "mp" (mezzo-piano). The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and some movement, also marked with "mp". The Piano part features a rhythmic accompaniment with eighth and sixteenth notes, marked with "mp". The score is divided into measures by vertical bar lines, with some measures containing large numbers (6, 4, 8) indicating fingerings or measure counts.

-90-

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part features a melodic line with various intervals and a final note marked 'pp'. The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and some melodic movement. The notation includes clefs, a key signature of one flat, and dynamic markings.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Flute (Fl). The Soprano part has a melodic line with a final note marked 'ppp'. The Alto, Tenor, and Bass parts have sustained notes. The Flute part has a melodic line with a final note marked 'mp rit.'. The notation includes clefs, a key signature of one flat, and dynamic markings.

Duration 4 min. 10 sec.

Total Duration 38 min. 40 sec.