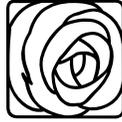


Raving Beauty



Joseph Hallman
on poetry of Jessica Hornik

*commissioned by the Rosenbach Museum and Library,
in culmination of Joseph Hallman's Residency there,
premiered by Dolce Suono with Abigail Haynes-Lennox, soprano
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www.jhallmanmusic.com

Raving Beauty

Jessica Hornik

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely
with an elastic
tempo until m. 38

p, slightly exaggarated,
but always believable

Musical score for the first system of "The Unrequited Lover's Lament". The score is in 4/4 time and features four staves: Voice, Alto Flute, Viola, and Harp. The voice part begins with the lyrics "you were pure pure co - ro - na". The Alto Flute and Viola parts are marked *ppp* and *mp* respectively. The Harp part includes a "harm. sound as written" instruction and is marked *pp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for the second system of "The Unrequited Lover's Lament", starting at measure 8. The score continues with the voice part singing "Some days I was a-llow'd a glimpse". The Alto Flute (A. Fl.), Viola (Vla.), and Harp (Hp.) parts are marked *mf* and *sub. pp*. The Harp part includes a "freely and boldly, virtuosic" instruction and is marked *molto* and *sfz*. The score includes various musical notations such as slurs, triplets, and dynamic markings.

12 *mp, almost sing-songy*

Voice: and some-days you were full-on dark-ness. *mp* Some-days it was b - est. to

A. Fl. *mp* *p* *mp*

Vla. *mp* *p* *mp* 5 6

Hp. *mp* *mp* lulling *D:*

18 *as before - almost sing-songy* *sub. p*

Voice: look a - way. and some-days you were full - on dark-ness. Some - days

A. Fl. *sub. p*

Vla. *sub. p* 5 6

Hp. *sub. p* *Db*

(hands cupped over mouth - creating an organic filter effect. X=closed / O=open)

X ————— opening hands slowly

pp almost hummed

Ooo

simple, clean, and clear

25

Voice: it was b - est. to look a - way. a - way. *pp* *simple, clean, and clear*

A. Fl. *mp*

Vla. *mp* *pizz.*

Hp. *mp* *simple, clean, and clear* *Gb* *Eb* *G:* *D:* *E:*

29 *closing hands slowly* O *X* *pp* *tr* *opening slightly faster* O X *opening slowly* O X *closing abruptly at the end of the note* O X *remove hands from face*

Voice: Ah Ooh ooh ah ohh oooh ah ooh

A. Fl.

Vla.

Hp.

37 *mp, brave and bold but not loud*

Voice: You gave You gave me You gave me litt-le else but my sha - dow and so I sha - dow'd you and

A. Fl.

Vla.

Hp. *mp, brave and bold but not loud*

45 *rit. to bar 62*

Voice: so I sha - dow'd you

A. Fl.

Vla. *arco*

Hp. *gliss. (z)*

49 $\text{♩} = 76$ *mf cresc. a m.66*
more frustrated,
angrier

Voice: I sang for I sang for you I sang for you

A. Fl. *mf cresc. a m.66*

Vla. *mf cresc. a m.66*

Hp. *cresc. a m.66*
mf

53 *f* *rit.*

Voice: I sang for you

A. Fl. *f*

Vla. *f* *pizz.*

Hp. *f* *Ab* *E#* *C#-D#* *D#*

59 $\text{♩} = 60$ *p* *starting simply but quickly getting more frustrated and emotive*
start non-vibrato and add vibrato $\text{♩} = 76$ (subito) *mp*

Voice: I was the vowel slip'd in be-tween your con-son-ants I was the

A. Fl. *flzg.* *pp* *mp* *tr* *match the pizz. in shortness*

Vla. *pp* *harm. sound an octave higher* *mp*

Hp. *pp* *Bb* *mp* *A#* *p.d.l.t.*

66 *cresc. a m. 87*

Voice
vowel I was the vowel a-mong your con - son-ants con - son - ants con - son - ants I was your

A. Fl. *tr* *tr* *tr* *tr* *cresc. a m. 87*

Vla. *cresc. a m. 87*

Hp. B \natural D \natural

72

Voice
I was your Con - - - - stant I was your Con - - - - stant

A. Fl. *arco* *tr* *(b)*

Vla. *arco*

Hp. G \flat A \flat B \flat

75 *mp* *rit.*

Voice
I was your con - stant con - stant con - stant con - stant

A. Fl.

Vla. *slow gliss (G String)* *gliss*

Hp. G \sharp 5 6 A \sharp B \sharp *pp*

♩ = 52

80 *mp* *lighter voice, but still suffering and sad*

Voice: I nev-er suff - er'd and I suff - er'd al - ways

A. Fl. *tr* *ppp* *like rustling leaves*

Vla. *pizz.* *mp* *light but full of pathos*

Hp. *mp* *light but full of pathos* *harm. sound 8va higher*

84 *p*

Voice: me. me, me, me.

A. Fl. *tr* *mp*

Vla. *p*

Hp. *p* *C#*

89 *tr*

Voice: me me, me

A. Fl. *ppp* *tr* *mp* *ppp* *tr*

Vla. *3*

Hp.

92

almost whispered

Voice

me me with my sun - burnt heart

A. Fl. *mp* To Fl.

Vla. 3 3

Hp.

2. The Sisters

97 $\text{♩} = 86$ *mp* light and somewhat scherzando

Voice: Au - tumn Au - tumn Au - tumn Au-tumn e - sca-lates Au-tumn e - sca-lates

Fl. *mp* light and somewhat scherzando

Vla. *mp* light and somewhat scherzando

Hp. *mp* light and somewhat scherzando

107

Voice: — Au - tumn e - sca-lates — e - sca - lates through the ma-ples through the ma - ples

Fl. arco

Vla. *mp*

Hp. *mp* G# E#4 A# D# Eb G# A#

115 rit.

Voice: through the ma-ples through the ma-ples through the ma - ples at the edge of the park

Fl. harmonics sound as written pizz.

Vla.

Hp. G# F# Bb G# F# B#

$\text{♩} = 76$
pp, nostalgic and
with great longing, almost suffering
start with no vibrato
and swell on the longer notes

121

Voice: and po - ses _____ and po - ses glo - ri - ous - ly and po - ses glo - ri - ous - ly glo - ri - ous - ly glo -

Fl.

Vla. *pizz.*

Hp. *pp*, nostalgic and with great longing, almost suffering

132

Voice: - ri - ous - ly _____ glo - ri - ous - ly on the brink. the brink. the brink.

Fl.

Vla. *mp* light and somewhat scherzando

Hp. *pp* light and somewhat scherzando

$\text{♩} = 86$

144

Voice: Summ - er Summ - er Summ - er Summ - er scowls mo - no - chro - mat - ic - ally green_

Fl. *mp* light and somewhat scherzando

Vla.

Hp. *mp* light and somewhat scherzando

155

Voice: green — with en-vy but one one wind-y day

Fl. *mp*

Vla.

Hp. F# D: C#D# A# D: G#

161

Voice: but one wind-y day — is the end of it is the

Fl.

Vla.

Hp. harm. sound octave higher G#A:

rit. *freely*

170

$\text{♩} = 86$ *mp* clapping very lightly dry sound

Voice: end of it

Fl. *tr*

Vla. *mp* cue entrance to cello

Hp. *mp* p.d.l.t. Eb Eb Eb F#

179 *mp come prima*

Voice: The sis - ters e - xit and win -

Fl. (tr) *tr* *5*

Vla. *mp* *come prima*

Hp. *mp* *come prima*

E \sharp D \sharp G \sharp F \sharp F \sharp

189 *mf* *f*

Voice: ter win - ter en - ters the mar - bl'd room, all - gray all gray -

Fl. *mf* *f*

Vla. *f* arco *gliss.*

Hp. *mf* *f*

F \sharp G \sharp F \sharp C \sharp C \sharp D \sharp C \sharp C \sharp D \sharp

198 *rit.*

Voice: gray - gray - gray - glam - our

Fl. *5* *6* *6* *3* *3*

Vla. *gliss.*

Hp. C \sharp C \sharp D \sharp C \sharp C \sharp D \sharp F \sharp A \sharp D \sharp

♩ = 76

pp

204

Voice: all gray gray gray glam - our

Fl.

Vla. *pizz. fall down slightly*
pp

Hp. *pp*
A[♯] F[♯] G[♯] B[♭]

214

Voice: [>] blood rel - a - tive of no one. blood rel - a - tive of no one. *whispered, almost pitchless:*

Fl.

Vla.

Hp. C[♯]

222

Voice: *whispered, pitchless:*
blood rel - a - tive of no one.

Fl.

Vla.

Hp. B[♯] G[♯] E[♭] G[♭] A[♭] B[♭] C[♭] D[♭]

3. Rushing through the garden

♩ = 132

251 *mp, playful*

Voice: Rush-ing through the gar-den Rush-ing through the gar-den Rush-ing through the gar-den

Fl. *sfz* *mp*

Vla. *pizz.* *sfz* *mp* *sfz* *mp*

Hp. *alt.* *F_b* *mp, playful*

256

Voice: - - - - -

Fl. *mp* *sfz*

Vla. *sfz* *mp*

Hp. *mp*

240 *mp more declarative*

Voice: I al - most stop near the sprays of budd - ing

Fl. - - - - -

Vla. *mp*

Hp. *mp*

244

Voice: cor - al - bells_ each stalk dotted dotted_ with_ ti - ny

Fl. *mp* *mf* *mp*

Vla.

Hp.

248

Voice: ti - ny ti - ny com - pact globes. You

Fl. *mp, still playful but becoming more agitated*

Vla. *mp, still playful but becoming more agitated*

Hp. *mp, still playful but becoming more agitated*

252

Voice: _ let_ go_ of my hand to_ a - pproach the mass of i - ris -

Fl. 3 3 3 3 3 3 3 3 3 3 3 3

Vla.

Hp. F \flat F \natural F \flat F \natural F \flat

256 *mf full-voiced*

Voice: es float - ing like Cle - o - -

Fl. *mf* arco

Vla. *mf*

Hp. *mf*

260

Voice: pat - ra's barge

Fl. *pizz.*

Vla.

Hp.

265 *mp dry*

Voice: in a be - calmed world.

Fl. *stort and pecky sub. mp*

Vla. *sub. mp*

Hp. *mp bell-like*

271

p *mp* *mf*

Voice: A-round us the stone walls

Fl. *p* *mp* *mf*

Vla. *p* *mf*

Hp. *p* *mf*

F# G# C# A# E# B# D#

277

rit.

Voice: are going back going back to the earth. to the earth.

Fl. 3 6 6

Vla.

Hp. Bb Ab Gb Eb sub.f Cb

$\text{♩} = 116$

282

p *mp*

Voice: to the earth. The one i - ris

Fl. 3

Vla. *pizz.* *p* *mp*

Hp. *p* *mp*

Fb F#

289 *mp*

Voice: You de-cide no one will miss its gold-en-filled cent-er an ex-plor-a-ble ex-plor-a-ble

Fl.

Vla.

Hp. *E♭* *E♭*

296 *accel.* (mostly occurs in harp part) $\text{♩} = 132$ *mp*

Voice: wild-er-ness, has a fu-ture in a glass of wat-er Look at those Look at those

Fl.

Vla. *mp*

Hp. *mp, bell-like*

302

Voice: I say I say turn-ing toward turn-ing toward a reg-i-ment of pe-o-nies.

Fl. *mp, almost tongue stops, very short*

Vla.

Hp. *F♭* *A♯* *A♭* *mp*

308 lightly clapping

Voice

mp

Fl.

Vla.

Hp.

313 = rit. al m. 331

Voice

Fl.

Vla.

mp

Hp.

318

Voice

Fl.

Vla.

Hp.

♩ = 76

324 *pp*

Voice: But you know what you like— You know— where we've been

Fl. *pp*

Vla.

Hp. *pp*

328

Voice: where we've been where we've been where we've been.

Fl.

Vla.

Hp.

Raving Beauty

Jessica Hornik
Voice

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely

with an elastic tempo until m. 38

♩ = 86

p, slightly exaggarated, but always believable

pp

you were pure pure co - ro - na

9

pp reluctant and thin

mp, almost sing-songy

Some-days I was a-llow'd a glimpse and some-days you were

15

mp

full-on dark-ness. Some-days it was b - est to look a-way.

19

as before - almost sing-songy

sub. p

and some-days you were full - on dark-ness.

(hands cupped over mouth - creating an organic filter effect. X=closed / O=open)

25

almost hummed

pp

it was b - est to look a-way. a - way.

opening hands slowly
O closing hands slowly

Ooo Ah
simple, clean, and clear

30

pp

tr

Ooh ooh ah ohh ooh

34

closing abruptly at the end of the note

remove hands from face

ah

ooh

Voice

38 *mp, brave and bold
but not loud*

You gave You gave me You gave me litt-le else but my sha -

rit. to bar 62

dow and so I sha-dow'd you and so I sha-dow'd you

49 *mf cresc. a m.66
more frustrated,
angrier*

I sang for I sang for you I sang for you I sang for you

54 *rit. p starting simply but quickly getting more
start non-vibrato and add vibrato*

I was the vowel slip'd in

♩ = 76 (subito)

be-tween your con-son-ants I was the vowel I was the vowel

67 *cresc. a m. 87*

a-mong your con-son-ants con-son-ants con-son-ants I was your

I was your Con-stant I was your Con-stant I was your con-stant

77 *rit. mp lighter voice, but still suffering
and sad*

con-stant con-stant con-stant I nev-er suff-er'd and I suff-

4 $\text{♩} = 76$
pp, nostalgic and
 with great longing, almost suffering
 start with no vibrato
 and swell on the longer notes

Voice

121

and po - ses _____ and po - ses glo - ri-ous-ly and po - ses glo-ri-ous

129

ly glo - ri-ous-ly _____ glo - ri-ous-ly _____ glo - ri-

135 $\text{♩} = 86$

ous-ly on the brink. the brink. the brink.

146 *mp* light and somewhat scherzando

Summ-er Summ-er Summ-er Summ - er scowls mo-no-chro-mat-ic-ally green

155

green with en-vy but one one wind-y day _____

162 *rit.*

but one wind-y day _____ is the end of it

169 $\text{♩} = 86$ *mp* clapping very lightly
 dry sound

freely

is the end of it

177

is the end of it

184

mp come prima

The sis - ters e - xit and win - ter win-ter en-ters the mar -

191

mf *f*

- bl'd room, all - gray all gray - gray-gray - gray-glam-

$\text{♩} = 76$

200

rit.
pp

our all gray _____ gray _____

210

_____ gray _____ glam - our _____ blood rel-a-tive

217

whispered, almost pitchless:

whispered, pitchless:

of no one. blood rel - a - tive of no one. blood

224

3. Rushing through the garden
rel a - tive of no one.

$\text{♩} = 132$

231

mp, playful

Rush - ing through the gar - den Rush - ing through the gar - den

233

Rush - ing through the gar - den

6

Voice

241 *mp* *more declamative*

I al-most stop near_ the sprays of budd-ing_ cor - al - bells_

245

each stalk dotted dotted with_ ti-ny ti-ny ti-ny

249 *mp*

com-pact globes. You_ let_ go_ of my hand

254 *mf* *full-voiced*

to_ a-p-proach the mass of i - ris - es float-ing like

259

Cle - o - - - pat - ra's_

263 *mp, dry*

barge in a be-calmed world.

274 *p* *mp* *mf*

A-round us the stone_ walls_ are_ going_ back_

rit. ♩ = 116

279

going_ back_ to the earth. to the earth. to the earth.

284 *p* *mp*

The one i - ris You de-cide no one will miss

291

its gold-en-filled cent-er an ex - plor - a-ble ex-plor-a-ble

accel.

(mostly occurs in harp part) ♩ = 132 *mp*

296

wild-er-ness, has a fu - ture in a glass of wat - er Look at those

301

Look at those I say - I say - turn-ing toward

306

turn-ing toward a reg-i-ment of pe - o - nies. *mp*

310

313 =

rit. al m. 331
7

8

$\text{♩} = 76$

Voice

324

pp

Musical staff for measures 324-327. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. A triplet of eighth notes is marked with a bracket and the number '3' above it in the final measure.

But you know what you like_ You know where we've been

328

Musical staff for measures 328-331. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. A double bar line is present at the end of the staff.

where we've been where we've been where we've been.

Flute
Alto Flute

Jessica Hornik

Raving Beauty

1. The Unrequited Lover's Lament

Joseph Hallman

Alto Flute

$\text{♩} = 86$
Hazy, Freely
with an elastic
tempo until m.38

ppp *mp* *pp* *mf* *sub. pp* *reluctant and tb in* *mf*

11 *sub. pp* *mp* *p* *mp*

19 *sub. p*

26 *rit. to bar 62* $\text{♩} = 76$ *mf cresc. a m.66*

50

55 *f* *trill* *rit.*

♩ = 76 (subito)

59 ♩ = 60 flzg.
pp

68 trill 3 3 6 6
cresc. a m. 87

75 (b) trill 6 7

76 rit. ♩ = 52 3 like rustling leaves trill ppp mp

85 4 trill To Fl. 4 ppp mp

2. The Sisters $\text{♩} = 86$

97 Flute **6**
mp light and somewhat scherzando

111 *tr*

118 *rit.* $\text{♩} = 76$ **21** $\text{♩} = 86$ **7** *mp light and somewhat scherzando*

151 **3** *mp*

160

167 *rit.* $\text{♩} = 86$ **3** *tr tr tr tr tr*

180 **5** **3** **7** *mf*

197 *f* **5** **6** **6**

201 *rit.* $\text{♩} = 76$ **3** **24**

3. Rushing through the garden

4

♩ = 132

251 *sf* *mp* *mp* *tr*

259 *sf* *mp* *mf* *mp* *mp*, still playful but becoming more agitated

254 *mf*

258

261 *short and pecky*
sub. mp

266

271 *p* *mp*

276 *mf*

rit. ♩ = 116

279

Detailed description: This is a musical score for a piece titled "3. Rushing through the garden". It is in 4/4 time and starts with a tempo of 132 beats per minute. The score is written for a single melodic line on a treble clef staff. It begins at measure 251 with a dynamic of *sf* (sforzando) and a tempo of 132. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *sf*, *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *sub. mp* (sub-mezzo-piano). The score includes several triplet markings (3) and sextuplet markings (6). A trill is marked with a wavy line and the letter 'tr' above it. The piece concludes with a *rit.* (ritardando) section where the tempo changes to 116 beats per minute. The final measure is marked with a 5-measure rest followed by a 2-measure rest, ending with a double bar line.

291 **accel.** ♩ = 132
 4 (mostly occurs in harp part)

mp

501

mp, almost tongue stops, very short

507

512 **rit. al m. 331**

519

♩ = 76

522

pp

7

Viola

Raving Beauty

Jessica Hornik
Hazy, Freely
with an elastic
tempo until m.38

Joseph Hallman

1.86 The Unrequited Lover's Lament

ppp *mp* *pp*

7 *mf* *reluctant and thin* *sub. pp* *mf* *sub. pp* *mp*

15 *p* *mp* 5 6

18 *sub. p* 3

24 *pizz.* *mp* 5 6

28 3 3

35

40

45 *mp, brave and bold
but not loud*

arco

rit. to bar 62

48

$\text{♩} = 76$

mf cresc. a m. 66

50

6

f

54

pizz.

rit.

59 $\text{♩} = 60$

pp

$\text{♩} = 60$

64 $\text{♩} = 76$ (subito)

mp

$\text{♩} = 76$ (subito)

68

cresc. arco

slow gliss
(G String)

72

3

3

3

gliss.

77 *rit.* $\text{♩} = 52$ *pizz.*
mp light but full of pathos

82
p

87

91

2. The Sisters

97 $\text{♩} = 86$
mp light and somewhat scherzando

105

109 *arco* *mp* *harmonics sound as written*

114 *pizz.*

118 *rit.* $\text{♩} = 76$

125 pizz.

Musical staff for measures 125-155. The staff is in 3/4 time and contains a series of eighth notes. A dynamic marking of *pp* is present, along with the instruction "nostalgic and with great longing".

pp, nostalgic and with great longing

156

Musical staff for measures 156-145. It begins with a triplet of eighth notes. A tempo marking of $\text{♩} = 86$ is shown. The instruction "light and somewhat scherzando" is present. A dynamic marking of *mp* is also present.

mp light and somewhat scherzando

146

Musical staff for measures 146-151. The staff contains a sequence of eighth and sixteenth notes.

151

Musical staff for measures 151-156. The staff contains a sequence of eighth and sixteenth notes.

156

Musical staff for measures 156-161. The staff contains a sequence of eighth and sixteenth notes, ending with three triplet markings.

161

Musical staff for measures 161-168. The staff contains a sequence of eighth and sixteenth notes, with several triplet markings.

168 rit.

$\text{♩} = 86$

Musical staff for measures 168-175. It begins with a triplet of eighth notes. A dynamic marking of *mp* is present.

175

Musical staff for measures 175-181. The staff contains a sequence of eighth and sixteenth notes, ending with a dynamic marking of *mp*.

181

Musical staff for measures 181-190. It begins with a triplet of eighth notes. A dynamic marking of *f* is present. The instruction "come prima" is shown. A section of ten measures is marked "arco". The staff ends with a dynamic marking of *f* and the instruction "gliss."

come prima

f

199 *gliss.* *rit.* **2**

206 *pizz.* *fall down slightly* ♩ = 76 *pp*

214 **2**

220 **2** **7**

3. Rushing through the garden

231 ♩ = 132 *pizz.* *sfz* *mp* *sfz* *mp*

256 **2** **3** *sfz* *mp*

242 **3**

246 **3**

249

*mp, still playful but becoming more agitated*

255



257



pizz.

mf

261

*sub. mp*

266



271

*p*

277



rit.

pizz.

♩ = 116

*p**mf*

285



288

*mp*

292

Musical staff for measures 292-300. The staff is in 3/4 time with a key signature of two flats. It features a melodic line with several triplet markings. The tempo marking **accel.** is placed above the staff, and a note below it reads "(mostly occurs in harp part)".

297 $\text{♩} = 132$

Musical staff for measures 297-300. The staff is in 3/4 time with a key signature of two flats. It features a melodic line with a fermata over the final measure. The dynamic marking *mp* is placed below the staff.

301

Musical staff for measures 301-304. The staff is in 3/4 time with a key signature of two flats. It features a melodic line with a fermata over the final measure. The dynamic marking *mp* is placed below the staff. A bracket labeled "8" spans the final measure.

315

Musical staff for measures 315-322. The staff is in 3/4 time with a key signature of two flats. It features a melodic line with a fermata over the final measure. The dynamic marking *mp* is placed below the staff.

315

Musical staff for measures 315-331. The staff is in 3/4 time with a key signature of two flats. It features a melodic line with a fermata over the final measure. The dynamic marking *mp* is placed below the staff. The tempo marking **rit. al m. 331** is placed above the staff, with a note below it reading $\text{♩} = 76$. A bracket labeled "7" spans the final measure, and another bracket labeled "8" spans the final measure.

Raving Beauty

Jessica Hornik

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely
with an elastic
tempo until m.38

♩ = 86

harm. sound as written

pp

pp

freely and boldly,
8 virtuosic

molto sfz pp p molto sfz mp

15

mp lulling

20

sub. p

simple, clean, and clear

26

32

40

*mp, brave and bold
but not loud*

46

rit. to bar 62

$\text{♩} = 76$

gliss. (♯)

crec. a m.66

mf

52

f

rit.

59

$\text{♩} = 60$

pp

*harm. sound
an octave higher*

$\text{♩} = 76$ (subito)

mp

p.d.l.t.

67

Bb

Db

Gb Ab

75

B \flat G \sharp 5 6 A \sharp B \flat

78

rit. $\text{♩} = 52$

pp G \sharp harm. sound 8va higher mp light but full of pathos

82

p C \sharp

87

91

2 2 2

4 2. The Sisters

$\text{♩} = 86$

97

D#
light and somewhat scherzando
mp

Musical score for measures 97-106. The piece is in 3/4 time. The right hand has a melodic line with some grace notes, while the left hand plays a rhythmic accompaniment of chords. The tempo is marked as quarter note = 86. The dynamic is mezzo-piano (mp).

107

G# E#A# A# D# E# G# A#

Musical score for measures 107-113. The right hand continues the melodic line with some slurs. The left hand accompaniment features a triplet in measure 113. Chord symbols are provided above the staff.

114

rit. $\text{♩} = 76$

G# F# Bb G# F# B#

pp, nostalgic and with great longing, almost suffering

Musical score for measures 114-124. The tempo slows down to quarter note = 76, marked with a ritardando (rit.). The dynamic is pianissimo (pp). The right hand has a melodic line with some grace notes, and the left hand plays a rhythmic accompaniment of chords. Chord symbols are provided above the staff.

125

Musical score for measures 125-151. The right hand has a melodic line with some grace notes, and the left hand plays a rhythmic accompaniment of chords. The tempo remains at quarter note = 76.

152

C# F# D#

pp

Musical score for measures 152-159. The right hand has a melodic line with some grace notes, and the left hand plays a rhythmic accompaniment of chords. The dynamic is pianissimo (pp). Chord symbols are provided above the staff.

142 $\text{♩} = 86$

mp light and somewhat scherzando

F#
C#

152

F#
D#
C#D#
A#
D#
G#

161

tr *rit.*

harm. sound octave higher

G#4

harm. sound octave higher

3

3

♩ = 86

cue entrance to cello

172



mp p.d.l.t.

E^b E^{#4} E^b F^{#4} E^{#4} D^{#4} G^{#4}

182



G^{#4} F^{#4} G^{#4}

mp *mf*

come prima

195



F^{#4} C^{#4} C^{#4} D^{#4} C^{#4} C^{#4} D^{#4}

f

205

rit.

♩ = 76



F^{#4} A^{#4} D^{#4} F^{#4} G^{#4} B^b C^{#4}

pp

214



C^{#4}

222



G^{#4} E^b G^b A^b B^b C^b D^b C^{#4}

3. Rushing through the garden

Harp

$\text{♩} = 132$

251

gliss.

mp, playful

256

mp

240

245

246

mp, still playful but becoming more agitated

250

256

259

mf

265 *mp. bell-like*

265 266 267 268 269 270 271

272 *p* *mf*

272 273 274 275 276 277 278 279

F# *G#* *C# A# E# B#* *D#* *Bb* *Ab Gb* *Eb*

rit. ♩ = 116

280 *sub. f* *p*

280 281 282 283 284 285 286 287

Cb *Fb* *F#*

288 *mp*

288 289 290 291 292 293 294

E#

accel.
(mostly occurs in harp part) ♩ = 132

295 *mp. bell-like*

295 296 297 298 299

Eb *mp. bell-like*

500

500 501 502 503 504

Fb *A#* *Ab*

506

Musical score for harp, measures 506-511. The score is in G-flat major (three flats) and 3/4 time. Measure 506 starts with a *mp* dynamic. The right hand plays chords and arpeggios, while the left hand plays a descending eighth-note line. A $F\sharp$ chord is indicated above the staff in measure 508.

512

Musical score for harp, measures 512-516. The score continues in G-flat major. The right hand features a melodic line with various chords indicated above the staff: $C\sharp$, $C\flat$, $C\sharp$, $C\flat$, $C\sharp$, $F\flat$, and $C\flat$. The left hand continues with a descending eighth-note line.

517 rit. al m. 331

Musical score for harp, measures 517-521. The tempo is marked *rit.* and the measure number *al m. 331* is indicated. The right hand plays a melodic line with rests, and the left hand plays a descending eighth-note line.

$\text{♩} = 76$

522

Musical score for harp, measures 522-525. The score continues in G-flat major. The right hand plays a melodic line with rests. The left hand plays a descending eighth-note line. A *pp* dynamic is indicated in measure 524. A $F\sharp$ chord is indicated above the staff in measure 523.

526

Musical score for harp, measures 526-529. The score continues in G-flat major. The right hand plays a melodic line with rests. The left hand plays a descending eighth-note line. A double bar line with a repeat sign is present at the end of measure 529.