

**COMPOSITION PORTFOLIO**

**BY**

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## Introduction

In this portfolio I reflect on issues Covid-19 has brought to our communities and the possibilities of creating a brighter future. My music reflects the struggle that most people have faced in the last two years, the emotions and the conspiracies surrounding the experience, and the effect of solitude. In a time such as this it is almost inevitable that the music being composed is connected to the struggle in society at large. For my composition is a journal of the heart. The pandemic has created a situation where most are out of touch with each other, have lost all previous routine and structure, where relationships are broken due to lack of personal contact, and almost everyone has unwillingly (or unwittingly) been thrust into self-reflection. Every day sees a new struggle to squeeze in all those pre-pandemic ideals so that some normalcy can be obtained, but this is not a time to be looking back. It's a time to understand what we are going through, build new joy and excitement for this different life and learn to live the best we can with the opportunities we are given. There has not been a more important time to foster some form of connection with friends and family, and to be as strong and supportive as possible.

The portfolio begins with a solo violin piece, *Unwelcome Solitude*, which exemplifies the loneliness and sadness during the various lockdowns over the last two years, with hints of the past and the difficulties in trying to resurrect pre-Covid-19 times. There are some unusual expressive markings to add to the descriptive effect within the piece.

This is followed by *The Pandemic*, two serialism works: *Panic* and *Pain* scored for a string quartet. Both of these pieces apply a flexible use of serialism to emphasize out the emotional aspects of the music, and quite simply; the panic and the pain caused by Covid-19 and the country's response to the pandemic as a whole.

Finally there is a three movement chamber piece titled *A Storm Series* which quite literally represents the series of events that occur from the upcoming to the closure of a typical Highveld storm. Further than this, these pieces represent the series of events that occurred in South Africa from the first rumour of the Covid-19 virus starting to circle around the world, through the various lockdowns and progression of events in our country and abroad. The final movement of this series, *Re-awakening*, ends on a positive note representing the rainbow at the end of the storm, and the positive outlook for South Africa to keep persevering through the pandemic.

# *Unwelcome Solitude* A piece for solo violin.

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In this piece I have taken to exploring mainly lyrical characteristics of the violin, and the various modes of sound production that are possible. This piece is as much an expression of loneliness fuelled by hard lockdowns during the Covid-19 pandemic, as it is an exploration of the many sonic variations made possible by the violin. Harmonic areas are considered through multiple-stoppings and these range from dissonant features to arpeggiation in broken chord-like writing. In all of this the emotional tautness experienced during hard lockdowns is balanced against an urge to break free from the confines of these difficult times.

Structurally, the music alternates between sections without time signature which showcase the will to explore freedom within the confinement and isolation of lockdown, and the other sections written with bar lines and time signatures being more reminiscent of the pre-Covid-19 era where the predictable rhythm of life was experienced. The unpredictable and unusual way of life experienced during hard lockdowns is expressed in the sections which do not have bar lines or time signatures. The timelessness of level 5 lockdown, for example where the commonplace way of life was replaced with insular, lack of contact with other people (apart from virtual meetings) and a sense of anxiety for the unknown.

With a somewhat improvisatory feel, the character is very free flowing, as instructed by 'Libermente' suggesting a free approach to tempo and rhythm. There is space for freedom of interpretation, especially with the numerous silences throughout the score. The character itself represents emotional self reflection, such as one's journey through inner loneliness to ultimately return and start over, in a manner completely different from the norm in pre-pandemic times. These 'returns' are the stricter forms of lockdown which were imposed at intervals throughout the last eighteen months, reflected in the stop-start nature of the thematic material and the lack of complete follow-through and development of much of the material. The dramatic dynamics throughout befit that of a lonely mind without company to stimulate thoughts, over-thinking and being panicked from the Covid-19 situation.

The piece begins with the main theme in a lyrical fashion. It is a strong statement, which returns multiple times. This theme is the controlling force behind this piece; it is both a representation of a person thrust into solitude from isolation due to hard lockdowns, and the effect of the accompanying deafening silence. The long drawn notes and tied notes with tenuto articulations express the familiar which is no longer so familiar. The intention here is to pulse the longer notes on the beat; the drawn out notes suggest static silence while the pulse imitates the rush of blood in the ears. Although this effect is not very audible in the playback, the intent is to represent the stillness and silence that overcomes one when alone. For this the violin's 'sound' possesses a timbre that allows for this effect of being overwhelmed by solitude and silence to be expressed.



Figure 1 Lemmer, *Unwelcome Solitude* Page 1 - line 1.

Following this a shorter, more rhythmically energetic theme emerges. It sputters into life without developing its full potential, and fails to flower fully (though later incantations are longer lived) such is the emotional difficulty of living under hard lockdown. The attempts to uplift one's own spirit unsuccessfully.



Figure 2 Lemmer, *Unwelcome Solitude* Page 1 - line 3.

A 'falling' motif is introduced in line five on page one, with sonic imagery of an escalation of the sense of loneliness.

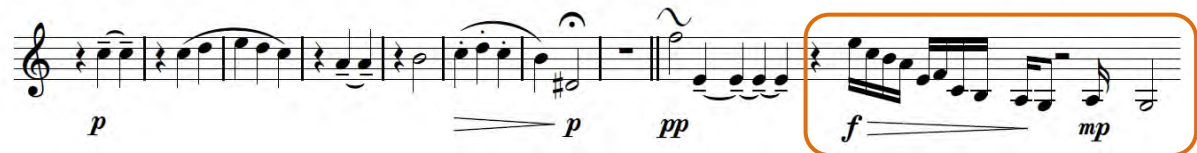


Figure 3 Lemmer, *Unwelcome Solitude* Page 1 - line 5.

This sense is exacerbated at the 'Portamento e adagio' indicated by specific down bows, where the performer slides between pitches on single strings to create a sighing effect.

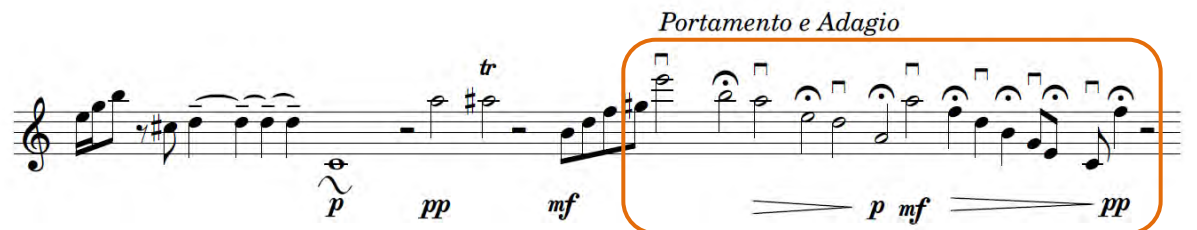


Figure 4 Lemmer, *Unwelcome Solitude* Page 1 - line 7.

From the depths of despair the rhythmically energetic theme returns, reaffirming the necessity of perseverance to work through the difficult times. The music becomes more energized and has a definite sense of purpose as the hard lockdown gives way to something more resembling normality. As the dark lonely cloud lifts, assisted by the decreasing lockdown levels, the energy levels of society begin to rise as people start exercising again and more people are moving around. There are memories of what life was like before Covid-19 struck, though there is still the sense that these less onerous lockdown levels could give way to harder lockdown once again.

Left hand pizzicato appears notated with a '+' above the note. This is a really interesting technique, although not easy to execute, it allows for much quicker movements between bowed and pizzicato notes.

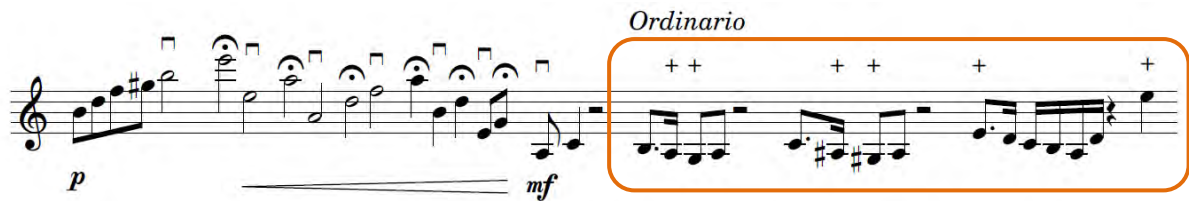


Figure 5 Lemmer, *Unwelcome Solitude* Page 2 - line 1.

The sense of a lightening mood coupled with the greater movement of people serves as inspiration for the section ushered in by D-flat pentatonic at the end of the third line on page two. This section conjures a sense of energy as it alternates between quick bowed and right hand pizzicato notes. Here the musical thoughts are longer and more developed than the brevity of previous sections. As the music moves to a rhythmic section on the seventh line of page two, the emerging hustle and bustle is apparent: the city regains some of its rhythmic momentum with movement on the streets, more energy in its buildings, and a sense of connectivity between people starting to emerge again.



Figure 6 Lemmer, *Unwelcome Solitude* Page 2 - line 3.

With the introduction of 'Flautando e Adagio' (the performer creates a flute-like sound with the bow by lightly moving it over the strings closer to the fingerboard) a new soundscape becomes apparent. This breaks the piece into a new section, it is both a slow reflective moment in between the excitement of this section, and a reminder of what another lockdown could mean.



Figure 7 Lemmer, *Unwelcome Solitude* Page 3 - line 3

The piece moves into A pentatonic. On the fourth line of page three, a rising optimistic theme enters. This adds a spirit of liveliness to the music.

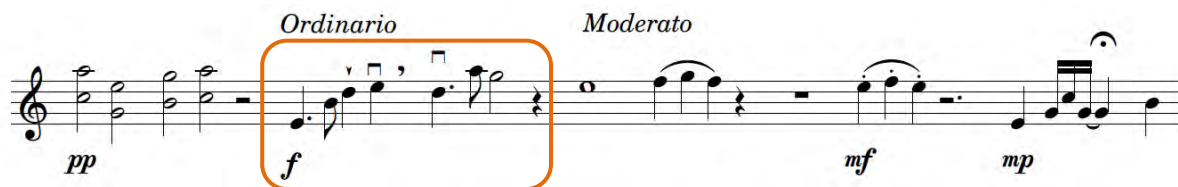


Figure 8 Lemmer, *Unwelcome Solitude* Page 3 - line 4.

Following this, fragments of the initial theme are intertwined with the improvisatory parts. This allows space for the performer to explore the sounds within the theme where before they were more restricted by a structured time signature.



Figure 9 Lemmer, *Unwelcome Solitude* Page 3 - line 7.

As the piece moves to B pentatonic, new material is introduced. This section speaks to the disastrous movement of Covid-19 toward the end of 2020 as the second wave of infections, suffering and death took hold across the world and locally. The liberties that were taken on lighter lockdown now started to cripple the country's readiness as people became too relaxed and dropped their guard; a perfect breeding ground for spreading the virus. 'Col legno' is instructed - notes created by striking the string with the back wooden part of the bow whilst stopping the string on the correct pitch - the percussive sound typifying the frustration of having to move away from a more free way of living to lockdown under stricter conditions.



Figure 10 Lemmer, *Unwelcome Solitude* Page 4 - line 1.

This somewhat jarring sound begins the rise of the drama, the panic of harder lockdown returning, and the fear of that lonely depressive state recurring. This all builds up and is brought to a climax with arpeggiated chords, evoking distorted and confused cries.



Figure 11 Lemmer, *Unwelcome Solitude* Page 6 - line 5.

The falling motif brings back the silence and unwelcome solitude giving a sense of acceptance of one's fate, and returning to the original theme, to that first agonising pulse in the silence of one's own exhausted thoughts. The pace and the space at the end, seeming like it is lonelier than ever.

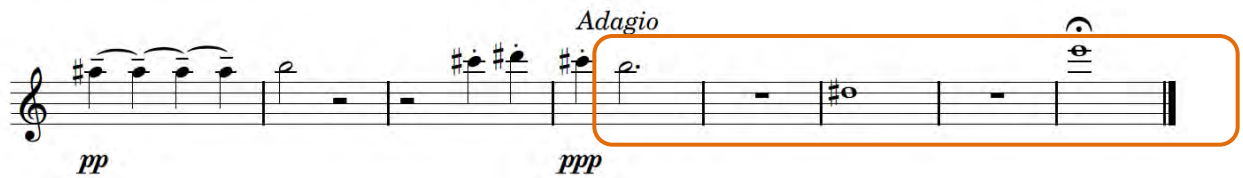


Figure 12 Lemmer, *Unwelcome Solitude* Page 7 - line 3.

# *The Pandemic* Two movements for string quartet

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These two movements *Panic* and *Pain* for string quartet use the modernist language of the twentieth-century with its moments of uncompromising dissonance and angular melodic shapes. Both pieces are based on a twelve-tone row and employ serial compositional techniques, though using Alban Berg's Violin Concerto (1934) as a model, the approach to serialism is more pragmatic than rigid. The row appears in varied formats (principal, retrograde, inversion and retrograde inversion) and each format appears in a number of transposed forms, e.g. a perfect fifth higher than the original. Frequently, more than one format of the row appears simultaneously, though there are places where the row is dispensed with or only a portion of the row is used. Expressivity is taken as the most important element in these movements with serialism merely an aid towards a means. Each row contains remnants of harmonic entities with the row for *Panic* closing with intervals that hone in on C as the row culminates. The final five notes move inexorably towards C with hints of dominant-tonic cadencing suggested in the final three notes: D-B-C. This shows some correlation with Berg's row for his Violin Concerto where notes are grouped in triads or outline a tritone; displaying remnants of tonality in the row's contraction. Despite, the tonal implications of the closing parts of the row for *Panic*, the music where the row is applied demonstrates a more atonal bias than tonal, and this adds to the sense of dissent denoted by the title, *Panic*.

Each movement focuses on the role of Covid-19 in uprooting logic and letting panic and false information rip through vast swathes of society, splitting it apart, and leaving it desperate to pick up the pieces. A fluid approach, especially in terms of dynamics, meter and articulation, is followed which allows for an element of artistic surprise within the complexity of the interlocking rows. The changeability of different time signatures create varying metrical stresses and metrical fluidity ideal for depicting the unpredictability of the Covid-19 Pandemic and society's reaction to it. The first movement (*Panic*) is anxious with an element of confusion, reminiscent of the beginning of the Covid-19 pandemic, when the virus made its way across the world causing panic and death. Then the questions began, questions that could not be answered. As these questions grew so did the anxiety across the globe: What was truly happening, what does it all mean, and, why is it happening to us?

The second movement (*Pain*) provides a much more sombre and introspective overview of the Covid-19 pandemic. Although there are periods that present a more positive outlook, where the strength of society begins to rebuild, the emotional toll that the death and destruction that the pandemic has taken on each individual is evident throughout.

As Covid-19 began circling the world and South Africa did its best to combat the virus and decrease the death rate, people became more disconnected through isolation and the need to protect oneself and loved ones. Although we were all experiencing the same thing, it was affecting us in different ways. Many people felt alone and scared and it reflected in their lives whether they lost their jobs, their houses, their connection with others, or whether they had to bury loved ones due to death caused by the pandemic; situations that no one could have sensed on the horizon.

These are the underlying issues that lie at the core of *Panic* and *Pain* and influenced the artistic expression in each movement.

# 1. *Panic*

This first movement takes you through the motions of the first two lockdowns due to Covid-19. The interlocking themes and repetitive nature represents the questions and theories about the virus; where it came from and what it could potentially do. The clashing opinions of science and conspiracy theories can be heard as each instrument progresses on its own path, yet also constantly draws from each other. The need to have support and comfort from each other is difficult in a world where everyone is affected so differently. Even so, this need for communication and dialogue brought about a sense of hope for humanity, working as a whole to come up with answers and solutions to the effect of the virus, eventually a vaccine. The possibilities are endless when opinions and societal divisions can be set aside and humankind can work as a whole to create hope for the future.

The movement is set in a variation of Rondo form: A (bar 1 – 34); B (bar 39 – 83); A (bar 93 – 121); C (bar 122 – 177); D (bar 186 – 228) A (bar 233 – 264), with the A section becoming more fragmented as it continues through the piece. Predominantly the form is based on rhythmic and register changes within the chosen rows. The last bar of every A section is what I refer to as “summative Phrase”, stretching the principal row across the ensemble in varying modes of motion and pausing before the new section starts.

The image shows a musical score for four staves, likely representing different instruments. The score is for bars 28 through 33. The first staff (top) starts at bar 28 with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes and a dynamic marking of *pp*. The second staff has a treble clef and a key signature of one flat, with a dynamic marking of *mp* and a *pizz.* marking. The third staff has an alto clef and a key signature of one flat, with a dynamic marking of *mp* and a *pizz.* marking. The fourth staff (bottom) has a bass clef and a key signature of one flat, with a dynamic marking of *mp* and a *pizz.* marking. The score includes various musical notations such as triplets, slurs, and articulation marks. An orange oval highlights the section from bar 29 to bar 33, which shows a change in time signature from 6/8 to 3/8 and back to 6/8, and includes fingerings for the final notes in each staff (1-3, 4-6, 7-9, 10-12).

Figure 13 Lemmer, *Panic* bars 28 – 33.

The piece begins with a statement of the principal row in the first violin and then in the cello, in a fugato style that is followed for the initial 29 bars. Simultaneously, the row is presented in parts where the instruments are playing a version of the “principal theme” (either in its original or retrograde formations) in an unusual format where sections of the row are repeated, sections are omitted, and different sections of the row are presented at the same time. For example, after the theme has been announced by the first violin it is portrayed again by the first violin in sustained notes: from bar 4 through bar 12 these notes are derived from the first six notes of the row. From bar 6 the second violin and viola take over the replications of the theme (still in fugato style) while the first violin and cello are adding harmonic substance through the incorporation of longer note values. The first violins addition (bar 4 – 12) has been outlined, but while this is occurring the cello adds another row inspired strand where the traditional treatment of the row is dispensed with. From bar 6 – 12 the notes are derived from the row showing repetition. While the row is the primary source for the musical material, it is used in various formats and not always completely traditionally, with changes to the traditional usage applied to create expressivity and not rigid adherence to the Schoenbergian outline.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-12. The tempo is marked  $\text{♩} = 120$ . The key signature has one flat (B-flat). The time signature is 4/4. The score shows the principal row in the first violin (measures 1-3) and the cello (measures 1-3). The first violin then plays sustained notes (measures 4-12) derived from the first six notes of the row. The cello plays a row inspired strand (measures 4-12) derived from the row. The second violin and viola are silent in these measures.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 6-12. The tempo is marked  $\text{♩} = 120$ . The key signature has one flat (B-flat). The time signature is 4/4. The score shows the principal row in the first violin (measures 6-12) and the cello (measures 6-12). The first violin then plays sustained notes (measures 6-12) derived from the first six notes of the row. The cello plays a row inspired strand (measures 6-12) derived from the row. The second violin and viola are silent in these measures.

The image displays two systems of musical notation for the piece 'Panic' by Lemmer. The first system covers bars 13 to 22, and the second system covers bars 17 to 22. The music is written for piano (P), cello (C), and double bass (DB) in 3/4 time. The first system includes dynamics such as *mf*, *f*, and *p*. The second system includes dynamics such as *mp* and *p*. Fingerings and articulation marks are indicated throughout the score.

Figure 1 Lemmer, *Panic* bars 1 – 22.

In bars 26 and 27 there is a “falling” motif played by the cello which returns throughout the movement increasing the mood of despondency as the debate between science and conspiracies moves ‘back and forth’.

Figure 2 Lemmer, *Panic* bars 23 – 27.

The A section comes to a conclusion with a sweet sounding interlude which returns in various forms through the movement. These interludes start at bars 35, 85, 178, 229 and 265 respectively. These brief moments are tonal where all the instruments work together towards a harmonic goal, within a homophonic chorale-like texture. This exemplifies society and its underlying force of strength when working together for the future and thinking positively. It also shows an internal sense of unity between the atonal and tonal sections as elements of the row are visible in the construction of the main melodic material. Given the neo-classical twist of the modernist style, these repeated though varied “refrains” are a reminder of the ritornelli moments in much Baroque music.

Figure 14 Lemmer, *Panic* bars 34 – 40.

As this movement evolves, the row appears in a myriad of guises, with the overarching emotional aspect of the music being the sense of panic which gripped the nation, and the world, as nation after nation was placed into lockdown to cope with the global pandemic.

Section B shows the varied use of the original row as the motifs twist and interact with each other.

A motif in triplet rhythm, using each of the four basic formats of the row, is scattered across the texture. The repetition of this motif binds the work together and provides a focal point.

The image shows a musical score for four staves, numbered 50 to 52. The top staff is in treble clef, 4/4 time, with a dynamic of *mp*. It features a triplet of eighth notes (1, 2, 3) and another triplet (4, 5, 6) with a flat on the 5th note. The second staff is also in treble clef, 4/4 time, with a dynamic of *mp*. It contains a triplet of eighth notes (1, 2, 3) and another triplet (4, 5, 6) with a flat on the 5th note, both marked *pizz.*. A third triplet (7, 8, 9) with a flat on the 8th note and a fourth triplet (10, 11, 12) with a flat on the 11th note are also present. The section ends with a triplet (1, 2, 3, 4) and a final note (5, 6, 7, 8) marked *arco* and *pp*. The third and fourth staves are in bass clef, 4/4 time, with a dynamic of *pp*. They feature a pattern of eighth notes (1, 2, 3, 4) and a triplet (5, 6, 7, 8) with a flat on the 5th note, followed by notes 9, 10, 11, and 12.

Figure 3 Lemmer, *Panic* bars 50 – 52.

Section A returns in bar 93 with a very fragmented statement of its theme. It is not a repeat of the first section but rather a development of the thematic material. The motif fragmentation is emblematic of the breakdown in society with so many losing their livelihoods and a general lack of true human-to-human contact between people.

88  $\text{♩} = 108$

Violin I: *ppp*

Violin II: *ppp*

Cello: *p*, *ppp*

Double Bass: *ppp*, *p*

arco

P 1 2 6 7 8 9 10

3

3

7

Figure 4 Lemmer, *Panic* bars 88 – 94.

Section C reveals the fastest tempo in this movement and relentless sense of motif propulsion, with the interaction between the instruments necessitating precision in ensemble performance: close working together.

123

Violin I: *f*

Violin II: *f*

Cello: *f*

Double Bass: *f*

R pizz. 1 2 3 4 5 6 7 8 9

1 4 5 6 7 8 9 10 11 12

R1 pizz. 1 2 3 4 5 6 7 8 9

Figure 5 Lemmer, *Panic* bars 123 – 128.

A particular characteristic of section C is the Bartók styled Pizzicato represented by a small circle with a line through it above the note. Here the intention is to allow the string to slap back against the neck of the instrument adding to the percussive resonance. This raw and sharp sound resembles the difficulty to return to normal life practices with all the constraints and changes to general lifestyle. Here again, reference to twentieth-century's modernism is obvious.

The image shows a musical score for four staves, numbered 129 to 134. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Staff 1 (Violin I):** Starts with a rest, then plays notes with pizzicato markings (circles with a line through them) above them. Fingerings 1-12 are indicated below the notes. Dynamic markings include *pp* and *f*.
- Staff 2 (Violin II):** Starts with a rest, then plays notes with pizzicato markings above them. Fingerings 1-3 are indicated below the notes. Dynamic markings include *f*.
- Staff 3 (Viola):** Starts with a rest, then plays notes with pizzicato markings above them. Fingerings 1-12 are indicated below the notes. Dynamic markings include *pp*.
- Staff 4 (Cello):** Starts with a rest, then plays notes with pizzicato markings above them. Fingerings 1-12 are indicated below the notes. Dynamic markings include *pp*.

Figure 6 Lemmer, *Panic* bars 129 – 134.

Section D starts with a veiled reference to the original theme (section A) though it appears in an attenuated fashion before a new thematic section is introduced. The polyphonic texture with motifs scattered across the instrumentation produce an unsettling, though driven, feeling. It is possible that this represents the rampant drive of Covid-19 across communities, but that is only a suggestion reached after the music was written. While the Covid-19 pandemic served as the foundational idea for this music it was not composed with specific programmatic intent.

Figure 7 Lemmer, *Panic* bars 185 – 189.

In bar 205 a sequential pattern is established beginning with the retrograde inversion row in the cello. The syncopated rhythmic aspects along with the cross rhythms produced by the triplet structure of the viola part, add to the sense of irregularity in this section. The sustained note values in the first violin part bring as sense of uniformity to this complex rhythmic structure.

Figure 8 Lemmer, *Panic* bars 205 – 207.

In bar 217 another sequential pattern is established by the cello and viola running simultaneously. This seemingly stable sequencing builds into a short but alarming climax.

Figure 9 Lemmer, *Panic* bars 215 – 217.

To close, the A section returns rounding off the movement.

Figure 10 Lemmer, *Panic* bars 230 – 236.

## 2. Pain

In the second movement the anxiety and the hurt that everyone has experienced from Covid-19 serves as the underlying motivation for the manner of expression. This movement reflects emotional moments where all seems lost: the death of loved ones, families torn apart through suffering, the sense of being alone without true contact with other people for stretches of time, and anxiety as the future seems so insecure. It reflects the devastated public and their outcries for the government to help but not receiving any real aid. There were no jobs, so there was no food and when the number of deaths hit over three-hundred a day the country was sent into its third major lockdown. With this, the cracks in the system broke open and many in the population set to looting and burning to get their point across. Although some were egged on by protests against former President Jacob Zuma's arrest many of the others were just looking for help to feed their families after Covid-19 left them jobless, in major debt, with some sent to basically live on the street. This was a heart wrenching tragedy for those who felt the need to loot and those whose shops and factories were destroyed after working for a year and a half to keep them open through all the lockdowns and complications. South Africa's sense of togetherness was destroyed and everyone from then on could only stand for their own, on their own. Nevertheless, there was still hope as people from across social divides grouped together to help clean the mess that followed the looting spree.

Although the movement has a ternary form the climax of the music can be considered as a section in itself, therefore adjusting the form to A (bar 1 – 69) B (bar 70 – 168) C (bar 169 – 260) A (bar 261 – 291). The first theme represents the sadness from the destruction that Covid-19 has wrought. The sustained note values, slow tempo, rhythmic instability with movement away from the main beats, and soft dynamic level, add to expressing the sense of loss.

The musical score for the first eight bars of the second movement 'Pain' is presented. The tempo is marked 'Adagio' with a quarter note equal to 70. The score is in 6/8 time. The Violin I part begins with a piano (*p*) dynamic, followed by *pp*, *ppp*, and *p*. Fingerings 1 through 8 are indicated for the Violin I line. The Violoncello part starts with a *P5 1* dynamic and *pp* dynamics, with fingerings 2, 12, 4, 5, 2, and 4. The Viola and Violin II parts are silent in these bars.

Figure 1 Lemmer, *Pain* Bars 1 – 8.

As section A continues, a faster moving motif is added which allows some reprieve from the general gloom of this section (figure 2). This theme is developed and later appears across the ensemble (figure 3).

Figure 2 Lemmer, *Pain* bars 9 – 15.

The moving motif ends with a sustained note that is then stretched across all the instruments creating a mournful and heartbroken soundscape, possibly representing the loss of loved ones, jobs, businesses and a past life no longer possible.

Figure 3 is a musical score for four staves, numbered 40 to 49. The score is in 5/4 time and features a complex polyphonic texture. The dynamics range from *ppp* (pianississimo) to *p* (piano). The notation includes various articulations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The piece concludes with a key signature change to one sharp (F#) and a final cadence.

Figure 3 Lemmer, *Pain* bars 34 – 49.

A sense of polyphony is introduced with two vastly different themes operating simultaneously within an irregular time signature. This possibly references the unusual nature of the pandemic on our daily lives and the impact that it has on society.

Figure 4 is a musical score for four staves, numbered 64 to 67. The score is in 5/4 time and features a complex polyphonic texture. The dynamics range from *p* (piano) to *pp* (pianissimo). The notation includes various articulations such as accents, slurs, and fingerings (e.g., 9, 10, 11, 12). The piece concludes with a key signature change to one sharp (F#) and a final cadence.

Figure 4 Lemmer, *Pain* bars 64 – 67.

Between bars 106 and 107 a new set of motifs emerge: one is an angularly moving motif grouped in equally spaced quavers (first violin and viola), another one is a melodic motif with a syncopated aspect (second violin) and a third (cello) evenly spaced notes representing the basic compound triple pulse. The combined effect is one of dissonance and pain which resonates with the general sense of forlornness and loss that permeates this movement.

The image shows a musical score for four staves (Violin I, Violin II, Viola, and Cello) covering bars 104 to 107. The score is in 9/8 time. Bars 104 and 105 are marked with 'R' and fingerings 7, 8, 9, 10, 11, 12. Bars 106 and 107 are circled in orange and feature new motifs: Violin I (R3, mp, arco), Violin II (P, ff, arco), Viola (RI3, mp, arco), and Cello (P, f, arco). The motifs are described in the text as angularly moving, syncopated, and evenly spaced notes.

Figure 5 Lemmer, *Pain* bars 104 – 107.

The melodic angularity of the previous motif leads to a motif that generates a perpetual rhythmic movement with sequentially arranged patterns. These are offset against a slightly slower moving pattern with syncopated features set in parallel fourths. The unsettling harmonic imagery suggests the harshness of Covid-19 upon ordinary citizens.

Figure 6 shows a musical score for 'Pain' bars 120-127. The score is written for four staves in 5/4 time. The first staff (treble clef) starts at bar 120 with a right-hand (R) fingering of 1, 5, 8, 9, 12. It includes 'arco' markings and dynamic markings of *p* and *mp*. The second staff (treble clef) has a right-hand (R) fingering of 2, 4, 7, 10, 11 and includes 'pizz.' markings and a dynamic marking of *mp*. The third staff (bass clef) has a left-hand (l) fingering of 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 and includes 'pizz.' markings and a dynamic marking of *mp*. The fourth staff (bass clef) has a right-hand (R) fingering of 3, 3, 6, 7, 7 and includes 'pizz.' markings and a dynamic marking of *mf*. The score concludes at bar 127 with a right-hand (R3) fingering of 1, 5.

Figure 6 Lemmer, *Pain* bars 120 – 127.

A slower section between bars 138 and 147 suggests a reflective look (in chorale style writing) at the pain and suffering that Covid-19 has inflicted on society.

Figure 715 shows a musical score for 'Pain' bars 136-142. The score is written for four staves in 3/4 time. It is marked 'Lento' with a tempo of quarter note = 60. The first staff (treble clef) starts at bar 136 with a right-hand (R8) fingering of 9, 12, 12 and includes dynamic markings of *pp* and *ppp*. The second staff (treble clef) has a left-hand (l8) fingering of 7, 8, 9, 10, 11, 12 and includes 'arco' markings and dynamic markings of *pp* and *ppp*. The third staff (bass clef) has a left-hand (l8) fingering of 7, 8, 9, 10, 11, 12 and includes 'arco' markings and dynamic markings of *pp* and *ppp*. The fourth staff (bass clef) has a right-hand (P87) fingering of 8, 9, 10, 11, 12 and includes 'arco' markings and dynamic markings of *pp* and *ppp*. The score concludes at bar 142 with a left-hand (l) fingering of 1, 2, 3, 4, 5, 6.

Figure 715 Lemmer, *Pain* bars 136 – 142.

Section C starts mournfully at bar 169 but builds to a frenzy with the irregular time signatures and irregular note groupings (as seen in the example that starts at bar 205) leading the music to a sustained climax founded on a quartal construction.

The musical score for bars 205-209 of Lemmer's 'Pain' is presented in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 7/8, which changes to 2/4 at the end of bar 208. The music is characterized by complex rhythmic patterns, including numerous triplets and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics range from piano (p) to fortissimo (ff). The notation includes various accidentals and articulation marks.

Figure 8 Lemmer, *Pain* bars 205 – 209.

The main part of first climax through bars 211 – 217 is loud and intrusive just like the third wave of Covid-19 was. This passage is overwhelming and scary, sounding the alarm for everyone to return to their homes and for the country to be locked down.

Figure 9 shows a musical score for 'Pain' bars 210-216. The score is in 7/8 time and features four staves: two treble clefs (P4 and P9) and two bass clefs (R3). Dynamics range from *fff* to *mp*. A section from bar 213 to 216 is circled in orange, showing a shift in texture and dynamics.

Figure 9 Lemmer, *Pain* bars 210 – 216.

A rising but mysteriously lonely statement interrupts the progress of section C harmonized in rhythmic unison with the principal melody.

Figure 10 shows a musical score for 'Pain' bars 217-226. The score is in 7/8 time and features four staves. Dynamics range from *ppp* to *p*. A section from bar 220 to 223 is circled in orange, showing a rising melodic line.

Figure 10 Lemmer, *Pain* bars 217 – 226.

Immediately after this mournful moment a panicked and disjointed Section C erupts in bar 234. This whole section predominantly makes use of the original row in a gradually lengthening rhythmic pattern that includes another note of the row at each sounding (first and second violins). Underneath the viola and cello exert a dominant threatening sound using the retrograde inversion of the row in sustained melodic line format.

The musical score for bars 236-239 consists of four staves. The top two staves are for Violin I and Violin II, and the bottom two are for Viola and Cello/Double Bass. The Violin parts play a rhythmic sequence of notes from the original row, with fingerings and accents indicated. The Viola and Cello parts play a sustained melodic line using the retrograde inversion of the row. Dynamics range from piano (p) to mezzo-forte (mf).

Figure 1116 Lemmer, *Pain* bars 236 – 239.

This climax runs from 242 to 257 with quickly moving agitated notes. A rhythmic sequence of the original row is stated in bar 249 and repeated in bars 250 and 251 bringing the height of the climax to an overwhelming point.

Figure 12 shows a musical score for four staves, likely representing different instruments or voices. The score is in 3/4 time and features a homophonic texture. The first four bars (248-251) are circled in orange. Each staff begins with a piano (P) dynamic and a forte (ff) dynamic marking. The music consists of a sequence of chords, with fingerings indicated above the notes. The first four bars (248-251) are circled in orange.

Figure 12 Lemmer, *Pain* bars 248 – 249.

This comes to an abrupt end, as a short homophonic passage with harmonically recognisable chords gives way to a final reprise of A that once again expresses the sadness and pain of the destruction and tragedy that Covid-19 has brought.

Figure 13 shows a musical score for four staves. The score is in 3/4 time and features a homophonic texture. The first two staves are marked 'pizz.' and 'arco'. The last two staves are marked 'pp'. The music consists of a sequence of chords, with fingerings indicated above the notes. The last four bars (260-263) are circled in orange.

Figure 1317 Lemmer, *Pain* bars 257 – 263.

The piece concludes with a final statement of the section A theme with a lonely and sad timbre.

The musical score consists of four staves. The top staff is in treble clef and contains the main melodic line. It begins at bar 279 with a piano (*p*) dynamic and a tempo marking of *Largo* (♩ = 50). The melody features several slurs and fingerings: a slur over bars 2-5 with fingerings 3, 4, and 5; a slur over bars 9-11 with fingerings 10 and 11. The bottom staff is in bass clef and contains a lower melodic line. It begins at bar 283 with a piano (*p*) dynamic and a slur over bars 6-8 with fingerings 7 and 8. The dynamic changes to *ppp* at bar 284. At the end of the piece, bar 291, there is a final piano (*p*) dynamic marking and a *ppp* marking below the staff.

Figure 14 Lemmer, *Pain* bars 279 - 291

## *A Storm Series:* Three movement chamber piece.

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My intention behind this set of pieces is to represent the natural movement of a summer Highveld storm in South Africa. Since I moved to the Highveld a few years ago the impact of a good thunder shower is one of my most favourite natural events. It is such a powerful experience when you notice the reaction of nature, the leaves swirling, the animals running for shelter and the cooling of the earth. However, a storm can be more than physical; it can be an emotional journey which is often my experience, and both are represented in this music. My focus begins with the approach of the storm, the rise of pressure and the smell of those first few drops on the hot earth. I named this movement *Petrichor*, which describes this particular smell. The slow drops of rain and the whirls of wind blowing a beautiful smell all around as it pumps exhilaration and energy into the air, a subtle reminder that the weather is about to change, and the storms of life are about to buffet the world.

The second movement, *Thoughts in a Storm*, is a reminder of the oncoming and release of the storm itself. While the storm is breaking open I have allowed for a moment of self-reflection when the sheer volume of the storm, leaves one with only thoughts to ponder on. The crash and rumble of lightning and thunder, and the swirling of leaves as the storm rages on, perhaps with battering hailstones, and incessant rain, so typical of what can happen during a summer Highveld storm. Outside, a tree may be uprooted or a street flooded; that which was may be irrevocably changed. Naturally, these storm moments can be reflected in personal experiences.

The final movement, *Re-awakening*, is a hopeful, joyful sigh of relief. The earth has been replenished and a new positive outlook acquired, with a simple sentiment that there is always an end to the chaos. The moment the sun comes out, after a seemingly endless event reminding us that nature is beautiful and there is always a reprieve after a storm.

This metaphor itself can be related to the recent (and ongoing) pandemic and the journey we all took to survive. At the start of the pandemic, when the news came from other countries of a dangerous virus spreading rapidly and killing many, it all felt so surreal. That initial panic of what will the country do when the virus gets to us and the rush and panic before we were sent into our first hard lockdown, sitting and hearing about the devastation this virus was causing just outside our front door. This sentiment is spread across the first movement; nature warning us of an impending storm. It reflects on the change slowly spreading across the world and society being sent into a craze not knowing what to expect from Covid-19 or the reaction that our country would have to protect its people. It was only the beginning and so many questions were left unanswered. With those questions still hanging we plunged into the first big wave of infections and the country was placed into hard lockdown. This increase in energy through the movement reflects the increase in South Africa's infection rate leading to the climax from bars 171 to 182 which is the peak of the infections and lockdown, the feeling so foreign yet utterly conceivable.

The second movement reflects the storm: the crash of economies, loss of livelihoods, and the sense of so much death all around. Beginning with the build to the second wave through bars 35 to 48, slowly but surely the Covid-19 cases began to surge until they became uncontrollable, the wave was

upon us this time even worse than before , the new variant running rampant. This sensation is then mirrored, where it trickles out as the country is moved into another stricter locked down state in an effort to curb the death rate. The hospitals became over-run and it was no longer possible to give all non-Covid-19 patients the treatment they required with. Only emergency surgeries were scheduled and elective surgeries were placed on hold. During the second hard lockdown over the festive season there was so much alone time to reflect on what was happening to our country and the devastation all around. Between bars 78 and 129 there is a moment of reflection and realisation of the true long term impact of job loss and economic uncertainty. A reflection on the horrifying reality that if this same surge happened again there might not be enough strength left to recover. This reflection also brings in an uplifting tone towards the climax, to reaffirm that there was still time to build spirits and rely on the perseverance of humanity to stay strong and fight through it. The climax builds unnoticeably just as the third wave begins to develop. In bar 116 we begin the true climb to the height on the third wave but this time with a sense of strength and preparedness especially suggested in the final chords sounding in bars 126, 127, and 129. The height of the third wave brings us back to the theme for the storm in bar 131, devastating the country, filling hospital beds with at its peak nearly three hundred people dying a day from Covid-19 related issues. Even more broken hearts left to witness the country being looted and crying for help, but help does not seem to be coming anytime soon.

The third movement shows a refreshing aftermath. A reminder that after all this torture, of not knowing what to do or what is going to happen tomorrow, there will be a day when we establish a new form of normalcy and can enjoy life once again. After the storm the sun comes out and reminds us that no matter what happens, when you think there couldn't possibly be an end to this overwhelming destruction and just then, it begins to end and a beautiful rainbow appears, reminding us of the beauty our world still has to offer and inspiring us to make the most of the good moments. This movement is inspired by the positive reaction to the Covid-19 vaccine, the benefits and the positivity it sent through everyone and the new motivation to not only return to some semblance of normalcy but also to make our society even better.

The comparison of this storm and the last 2 years of the Covid-19 pandemic are apt in showing the true destruction of our communities and in personal lives. But most importantly, in this comparison we can find reprieve, as we all know that the rainbow must come at the end of a summer storm. This pandemic itself can be seen as Mother Nature taking control of its home, it is an ever powerful force that can change and create at any time, then can scream and burn and destroy overnight. We can't stand out in a storm and expect not to become affected, we can only hope that we have some shelter to wait out the motion of the natural world, and survive to enjoy another day. Nature is a truly scary, but beautiful system, and after all our pollution and destruction for societal gains causing global warming, the response from this self-preserving climate could only be devastating.

Each of these movements tells a story, on a dawning of a new world, the horrors that occurred and the call for strength to fight for a better future. The power of positive thought is astronomical and we as a society can band together and inspire strength in our communities. We can inspire people to get back on their feet and fight through the struggle because we can make it better, and we can return to some of the things we loved doing pre-pandemic, because we made our home safe again.

# 1. *Petrichor*

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This first movement begins atmospherically. The use of whole tone scales with their interlocking sets of unresolved dissonant augmented triads, and suggestions of different tonal centres operating simultaneously within a wide canvas of whole tone movement creates a mysterious and curious sound, adding to the sense of eeriness and anxiety. The piece begins with a dovetailing of whole tone scales: B whole tone in the flute and B-flat whole tone in the clarinet, G whole tone in the bassoon and vibraphone and E-flat whole tone in the marimba and timpani. The B-flat clarinet is notated in concert pitch throughout these movements.

The musical score for the first seven bars of 'Petrichor' is shown. It is for a woodwind and percussion ensemble. The tempo is marked  $\text{♩} = 80$  and the mood is *Espressivo*. The key signature has two flats (B-flat major or D minor) and the time signature is 3/4. The Vibraphone part in bars 1-7 is highlighted with an orange box and marked *mp*. Other parts have *pp* markings. The Flute part has a *pp* marking in bar 7. The Marimba and Timpani parts have *pp* markings in bar 7.

Figure 18 Lemmer, *Petrichor* bars 1 – 7.

The opening theme represents the smell of Petrichor, that inimitable smell of rain, or the hint of rain, after a prolonged period of dryness. This smell is usually the first hint of the weather changing. The combination of the small rising motifs and the sense of questioning put the energy in the music. The dissonance within the texture as numerous whole tone scales move together and the rhythmic movement embodied in each strand adds to the sense of uncertainty.

Without wishing to be overtly programmatic specific it is possible to consider the marimba part from bar 15 to represent rain droplets, though this could be another strand in the build up toward the storm.

14

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*pp*

*mp*

*pp*

*mf*

*pp*

*p*

*mf*

Figure 19 Lemmer, *Petrichor* bars 14 – 19.

The scampering of creatures trying to find cover or the scurrying of humankind as an unusual storm of pandemic proportions approaches did influence my creation of this rising triplet figure first played by the vibraphone at bar 28.

26

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*mp*

*mp*

*mf*

*p*

*mp*

*p*

Figure 20 Lemmer, *Petrichor* bars 26 – 30.

From bar 42 the character becomes more intense as the brooding intensity of the storm becomes ever ominous. The descending figure and its varied formations add to the sense of foreboding.

The image shows a musical score for six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mridangam (Mrm.), and Timpani (Timp.). The score is in 2/4 time and begins at bar 43. An orange oval highlights a descending melodic figure in the Flute, B♭ Clarinet, and Bassoon parts across bars 44, 45, and 46. The Flute part starts with a half note G4, followed by quarter notes F#4, E4, D4, and C4. The B♭ Clarinet and Bassoon parts mirror this descending line. The Vibraphone and Mridangam parts play a rhythmic pattern of eighth notes. The Timpani part plays a simple rhythmic pattern. Dynamics include *mp* (mezzo-piano) for the woodwinds and *p* (piano) for the vibraphone and mridangam.

Figure 21 Lemmer, *Petrichor* bars 43 – 47.

Bar 68 is the final statement of the theme, closing off this section – spread across four octaves with intervallic doubling and stretto imitation – with the harmonised and contrapuntal appearance adding darkness to the timbre.

65

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

$\text{♩} = 60$

*ff*

*mp*

*p*

*p*

*mp*

*mp*

Figure 22 Lemmer, *Petrichor* bars 65 – 70.

A new section starts in bar 75 which is based around the Aeolian mode starting on G, though there is a hint of the harmonic minor in the bassoon part. It is less brooding than the previous whole tone section though it develops in intensity as the section progresses. The percussion (marimba, vibraphone and timpani) hints at thunder and lightning in the distance, the devastation making its way closer.

71

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

$\text{♩} = 55$   
*Misterioso*

*p*

*p*

*pp*

*pp*

*p*

*p*

Figure 23 Lemmer, *Petrichor* bars 71 – 77.

As in the first section, a triplet dominated theme, first presented in ascending form then reappearing in intervallic truncated format. It is cast in simple triple (3/4) within a compound duple (6/8) setting creating a suggestion of hemiola, and rhythmic interest.

The musical score for Figure 24 shows six staves: Flute (Fl.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marimba (Mrm.), and Timpani (Timp.). The Flute part starts at bar 84 with a dynamic of *p*. The Bassoon part starts with a dynamic of *f* and changes to *mp* and *pp*. The Timpani part features a hemiola pattern. Two triplet markings (3) are highlighted with orange boxes: one in the Flute part and one in the Bassoon part.

Figure 24 Lemmer, *Petrichor* bars 84 – 89.

As the clarinet and bassoon play swirling semiquaver passages with the marimba added into the mix, the sense of the fast approaching storm becomes ever-present. The hemiola figure presented in the timpani (in effect as 3/4 time signature within a 6/8 framework) the unease of the impending storm is made more apparent, especially as the “knocking” from the timpani becomes more incessant.

The image shows a musical score for six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.). The score is for bars 107 to 110. The key signature has two flats (B♭ and E♭). The time signature is 7/8. The Flute part starts with a triplet of eighth notes in bar 108. The B♭ Clarinet and Bassoon parts have a melodic line in bar 108, with the B♭ Clarinet part circled in orange. The Vibraphone part has a melodic line in bar 108. The Marmoset part has a melodic line in bar 108, with the first two bars circled in orange. The Timpani part has a melodic line in bar 108. The score includes dynamic markings: *mf* (mezzo-forte) for the B♭ Clarinet, Bassoon, and Marmoset, and *pp* (pianissimo) for the Marmoset. There are also slurs and accents in the score.

Figure 25 Lemmer, *Petrichor* bars 107 – 110.

The music moves to an irregular time signature (7/8) in bar 124 and the flute begins with a new theme echoed by the bassoon.

124

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*p*

*mf*

*mp*

*mp*

Figure 26 Lemmer, *Petrichor* bars 124 – 126.

The nature theme sings even stronger from bar 141. The natural progressing of the storm in on the way and cannot be halted. In bar 144 to 145 the timpani is accented and gives a shock, suddenly this storm is right above. This begins the rush to the climax as the wind swirls and the rain falls harder. The Nature theme singing away above all the chaos erupting.

144

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*mp*

*mf*

*mf*

*f*

*mf*

Figure 27 Lemmer, *Petrichor* bars 144 – 147.

From bar 163 the climax builds even further. Running triplets in bar 171 through all instruments, makes the final announcement that the storm is about to erupt and Nature is ready to work its magic. It culminates in bars 177 to 180 the tone expressing the sheer power and grandeur of the oncoming storm.

The image shows a musical score for seven instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mridangam (Mrm.), and Timpani (Timp.). The score is for bars 180 through 184. The key signature has two flats (B♭ and E♭), and the time signature is 3/4. The music begins at bar 180 with a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes. A crescendo hairpin leads to a dynamic marking of *pp* (pianissimo) by bar 184. The woodwinds (Fl., B♭ Cl., Bsn., Vib., Mrm.) and Timpani all play the same melodic line, which is a triplet of eighth notes. The percussion (Timp.) plays a steady eighth-note accompaniment. The score ends with a double bar line and a fermata over the final note.

Figure 28 Lemmer, *Petrichor* bars 180 – 184.

The final section is a recapitulation of the first Petrichor theme, giving the listener a reminder of where this started, that this beautiful overwhelming smell, was the sign that brought on the dark destruction of the storm.

## 2. *Thoughts in a Storm*

This movement is the storm, also reminiscent of the Covid-19 escalation forcing lockdowns and taking so many loved ones to their death, while everyone struggled to keep the rest alive without adequate facilities and protection, it was inevitable. Once the storm is fully in motion there is a moment of reflection. The mind begins to wander and consider the impact of the storm on the earth. All the devastation from this virus and the emotional toll it pays on everyone is a difficult matter to think through or even understand, how can this glorious nature, hand us such horrific consequences? What could have been done to avoid this and how will it ever end without a vaccine or a cure. This reflective journey comes to an end with a re affirmation of the storm itself and how it slowly comes to an end. The timpani and the cymbal work together to perform the thunder and lightning, as if they are two separate elements.

The piece begins with atmospheric notes from the timpani and the vibraphone, with quick droplets littered all over. It is the breaking of the calm before the true storm leading off the sentiment of the final passage of the first movement.

The image shows the first eight bars of the musical score for the movement "Thoughts in a Storm". The score is written for seven instruments: Flute, B♭ Clarinet, Bassoon, Vibraphone, Marimba, Timpani, and Cymbal. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part has a trill (tr) in bar 8. The B♭ Clarinet part has a *pp* dynamic marking in bar 2. The Bassoon part has a *pp* dynamic marking in bar 4. The Vibraphone part has a *pp* dynamic marking in bar 1. The Marimba part has a *p* dynamic marking in bar 2. The Timpani part has a *pp* dynamic marking in bar 1. The Cymbal part has a *pp* dynamic marking in bar 1. The score is arranged in a grand staff format with the instruments listed on the left side of the staves.

Figure 29 Lemmer, *Thoughts in a Storm* bars 1 – 8.

The notes gradually increase in speed until they run alongside each other building up that first big shock of the storm. The feeling of the first section depicting the build of the storm assists in the description of the different physical elements of the setting. During this build in bar 42, an ascending motif forms which is instrumental in announcing the danger and warning of the upcoming storm, specifically as it is carried through the climax by the bassoon.

The image shows a musical score for bars 42 and 43 of 'Thoughts in a Storm'. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marimba (Mrm.), Timpani (Timp.), and Cymbals (Cym.). The woodwind parts (Fl., B♭ Cl., Bsn., Vib.) feature a prominent ascending motif in bar 42, highlighted by an orange oval. This motif consists of a series of eighth notes with triplet markings, moving upwards in pitch. The dynamics are marked as *mf* (mezzo-forte) for the woodwinds and *p* (piano) for the cymbals. The percussion parts (Mrm., Timp., Cym.) provide a rhythmic accompaniment, with the marimba and vibraphone playing a repetitive motif of eighth notes.

Figure 30 Lemmer, *Thoughts in a Storm* bars 42 – 43.

In bar 50 the theme of the storm itself is introduced. Each instrument works to create the power and ferocity of this storm all around. The marimba and the vibraphone bring in a repetitive motif representing the rainfall. This section allows the listener to be immersed in the storm, with the gusts of wind and the lightning and thunder. This section is more tonal and rhythmical, showing the structured predetermined event, an event that has been around since the beginning of time and always returns.

50

Fl. *ff*

B♭ Cl. *ff*

Bsn. *f*

Vib. *mf*

Mrm. *mf*

Timp. *f*

Cym. *mp*

Figure 31 Lemmer, *Thoughts in a Storm* bars 50 – 55.

The short motif appearing in bar 70 draws us into the mind space, as if a fade-in of a memory, but in this case it is a reflection of the situation at hand.

70

Fl. *mf*

B♭ Cl. *mp*

Bsn. *mf* *mp*

Vib. *mp*

Mrm. *mp* *p*

Timp. *mp*

Cym. *p*

Figure 32 Lemmer, *Thoughts in a Storm* bars 70 – 73.

The next section is kept afloat by the vibraphone with a regular rhythm. The staccato articulation adds to the continuous, somewhat monotonous rainfall throughout this section. In bar 80 the theme enters with a hint of hemiola patterning. All normal day routine is put on hold, waiting for the storm to activate and pass. The mood is quizzical and ethereal with fast running motifs creating a mystical space.

The image shows a musical score for seven instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Maracas (Mrm.), Timpani (Timp.), and Cymbal (Cym.). The score is for bars 80 through 83. The Flute part starts with a rest in bar 80 and enters in bar 81 with a melodic line marked *p*. The B♭ Clarinet part is highlighted with an orange box in bar 80, showing a melodic line marked *mp*. The Bassoon part has a melodic line starting in bar 81. The Vibraphone part has a steady rhythmic pattern of eighth notes. The Maracas part has a rhythmic pattern of eighth notes, with triplets in bars 82 and 83, marked *pp*. The Timpani part has a rhythmic pattern of eighth notes. The Cymbal part has a rhythmic pattern of eighth notes, marked *pp*.

Figure 33 Lemmer, *Thoughts in a Storm* bars 80 – 83.

This section remain very structured and rhythmical reflecting on living through a storm in the safety and comfort of secure dwelling, sheltered away from the storm, to allow the space to think about the events.

The determination of humanity to keep going is clear as this section moves to its own climax. The modulations through bars 122 and 125 lead to a strong point of harmonic arrival. The positivity and motivation to survive is strong and vibrant. There is a note of resounding support and respect for nature and the sheer power of the storm.

The image shows a musical score for 'Thoughts in a Storm' by Lemmer, covering bars 125 to 131. The score is arranged in a standard orchestral format with seven staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Maracas (Mrm.), Timpani (Timp.), and Cymbals (Cym.). The key signature has one sharp (F#) and the time signature is 3/4. The score features various dynamic markings such as *ff*, *fff*, *f*, *sfz*, *rfz*, and *mp*. A vertical orange box highlights the dynamic markings in bar 131, where most instruments reach their loudest point (*fff*), while the Cymbals play *rfz*.

Figure 34 Lemmer, *Thoughts in a Storm* bars 125 – 131.

In bar 131 there is a return to the original storm theme, leaving the mind space and returning to the thundering storm. Reality is re-established and the storm is still raging on.

Around bar 150 the storm begins to fade and we are reminded of what we learnt in the storm and the respect we gained. This ethereal motif brings the end of the storm, after the volume and the journey the storm brought the end is questioning.

### 3. *Re-awakening*

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The final movement is after the storm has completed its work and the earth has been refreshed. It runs through the slow re-awakening of birds and the animals hiding away, the clearing of the sky and trickles of sun beams coming through. Finally the sun comes out and the rainbow appears. Everything is fresh and bright. This is perfectly positive way to conclude the series, the power of positive thought. If we believe in ourselves we can out last any storm.

The piece begins with a strong statement by the flute and bassoon of the main theme; “re-awakening”. This theme represents the end of the storm, the confirmation that it’s over and the gratefulness that it was survived. This theme has the energy of everything waking up from the haze of the storm coming to see what the earth looks like now. It is scored using the D Dorian mode.

The musical score for 'Re-awakening' bars 1-7 is presented in a standard orchestral format. It consists of six staves, each labeled with an instrument: Flute, Bb Clarinet, Bassoon, Vibraphone, Marimba, and Timpani. The music is in 4/4 time and begins with the tempo/mood marking 'Affettuoso con brio'. The Flute and Bassoon parts play a melodic line, starting with a piano (pp) dynamic. The Bb Clarinet, Vibraphone, Marimba, and Timpani parts are silent in these bars.

Figure 35 Lemmer, *Re-awakening* bars 1 – 7.

From bar 10 the marimba (and later the vibraphone joins) depicts the last of the droplets as the clouds separate and the timpani fades the thunder as the storm moves on. Later, the theme is doubled at the interval of a perfect fifth with the bassoon using G Dorian mode.

8

Fl. *p*

B♭ Cl.

Bsn. *p*

Vib.

Mrm. *pp*

Timp. *p*

Figure 36 Lemmer, *Re-awakening* bars 8 – 12.

The motif in the vibraphone and marimba changes in bar 26 to represent the sun rays trickling through.

26 *Brillante*

Fl. *f*

B♭ Cl. *mp*

Bsn. *mf*

Vib. *mp*

Mrm. *mp*

Timp. *mp*

Figure 37 Lemmer, *Re-awakening* bars 26 – 29.

Bar 57 brings the build to the climax. The music starts to move a lot faster, everything awakens and the world begins to spin back to normal. All this energy builds to the climax point where the clouds break open and the sun appears in full, shining bright, as the last of the clouds begin to dissipate and a rainbow appears. This appearance of the rainbow is represented by the sustained notes played by the flute, clarinet and bassoon.

The image shows a musical score for six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mtr. (Mrm.), and Timpani (Timp.). The score covers bars 63 to 67. A red box highlights bars 63-65 in the Flute, B♭ Clarinet, and Bassoon parts, where they play sustained notes. The tempo is marked 'Sospirando'. Dynamics include 'ff' (fortissimo) and 'p' (piano). The Vibraphone, Mtr., and Timpani parts also show 'ff' dynamics in the highlighted section.

Figure 38 Lemmer, *Re-awakening* bars 63 – 67.

In bar 69 a theme emerges that represents the soft touch of the sun now spreading out all over the ground and touching all of nature. This theme is played in full by the flute with echoes through the instruments. This section is like a sigh of relief, the rainbow is out and the sun is coming down, all the drama of the storm appears to be subsiding.

68

Fl. *Capriccioso*  
*mf*

B♭ Cl.

Bsn. *mp*

Vib. *p*

Mrm. *mf*

Timp. *p*

Figure 39 Lemmer, *Re-awakening* bars 68 – 71.

Throughout this section there is so much fresh energy and movement, reaffirming the *Re-awakening* and the happiness that has come with it.

The piece modulates and the texture thins out before the return of the original theme in bar 105 for one last refreshing and joyful moment, made more poignant through the contrapuntal, complex texture.

102

Fl. *f*

B♭ Cl. *mf*

Bsn. *f*

Vib. *pp* *mp*

Mrm. *pp* *mp*

Timp. *mf*

*Trionfale con Anima*

Figure 40 Lemmer, *Re-awakening* bars 102 – 106.

In Bar 128 most of the instruments sound the original theme as a reaffirmation of this positive energy achieved through the re-awakening, showing the strength and support though society working together in a more free and supportive environment without fear.

117

Fl. *f*

B♭ Cl. *mf*

Bsn. *f*

Vib. *f*

Mrm. *f*

Timp. *f*

Figure 41 Lemmer, *Re-awakening* bars 117 - 122.

The piece closes very gently with a thin texture as the original theme continues, alternating through the flute, clarinet and finally the bassoon creating a euphoric and relaxed closing atmosphere.

139

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*pp*

*ppp*

Figure 42 Lemmer, *Re-awakening* bars 139 – 142.



Ordinario

Musical staff 1: Treble clef, starting with a piano (*p*) dynamic. The music features a melodic line with various note values and rests. A *mf* dynamic is indicated later in the staff. Above the staff, there are several '+' signs.

Musical staff 2: Treble clef, tempo markings  $\text{♩} = 120$  *Allegro* and  $\text{♩} = 110$  *Moderato*. Dynamics include *pp*, *mf*, *ff*, and *mp*. The staff includes *pizz.* (pizzicato) and *arco* (arco) markings.

Musical staff 3: Treble clef, dynamics include *p*. The staff includes *pizz.* and *arco* markings.

Musical staff 4: Treble clef, dynamics include *ff*, *p*, and *f*. The staff includes *pizz.* and *arco* markings.

Musical staff 5: Treble clef, dynamics include *ff*, *pp*, *mf*, and *ff*. The staff includes *arco* and *pizz.* markings.

Musical staff 6: Treble clef, dynamics include *mp*, *pp*, and *p*. The staff includes *pizz.* and *arco* markings.

Musical staff 7: Treble clef, dynamics include *mp* and *pp*. The staff features triplets (marked with '3') and a final measure with a fermata. A double bar line is present at the end.

Musical staff 1: Treble clef, 4/4 time signature. The piece begins with a piano (*p*) dynamic and features a series of triplet eighth notes. The tempo and meter change to 2/4, then back to 4/4, and finally to 2/4. The piece concludes with a forte (*f*) dynamic and a fermata over a final note.

Musical staff 2: Treble clef. The piece starts with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) articulation. It features several triplet eighth notes. The dynamics range from forte (*f*) to piano-piano (*pp*). The piece ends with an arco (*arco*) articulation and a fermata.

Musical staff 3: Treble clef. The piece begins with a piano-piano (*pp*) dynamic and pizzicato (*pizz.*) articulation. It features triplet eighth notes. The dynamics range from *pp* to mezzo-piano (*mp*). The tempo is marked as  $\text{♩} = 70$  and the style is *Flautando e Adagio*. The piece ends with a fermata.

Musical staff 4: Treble clef. The tempo is marked as  $\text{♩} = 110$  and the style is *Ordinario Moderato*. The piece starts with a piano-piano (*pp*) dynamic and features a series of chords. The dynamics range from *f* to mezzo-forte (*mf*) and mezzo-piano (*mp*). The piece ends with a fermata.

Musical staff 5: Treble clef. The piece starts with a piano-piano (*pp*) dynamic and features a series of chords. The dynamics range from *pp* to mezzo-piano (*mp*). The piece ends with a fermata.

Musical staff 6: Treble clef. The piece starts with a piano-piano (*pp*) dynamic and features a series of chords. The dynamics range from *pp* to mezzo-forte (*mf*) and piano (*p*). The piece ends with a fermata.

Musical staff 7: Treble clef. The piece is divided into three sections. The first section is marked  $\text{♩} = 120$  *Allegro* and starts with a mezzo-piano (*mp*) dynamic. The second section is marked  $\text{♩} = 70$  *Adagio* and starts with a piano (*p*) dynamic. The third section is marked  $\text{♩} = 120$  *Allegro* and starts with a piano-piano (*pp*) dynamic. The piece ends with a mezzo-forte (*mf*) dynamic and a fermata.

♩ = 70  
*Adagio*

♩ = 120  
*Allegro Col Legno*

musical staff with notes, rests, and dynamic markings: *f*, *ff*, *mf*, *p*. Includes the instruction *tremolo* above the staff.

♩ = 110  
*Moderato*

musical staff with notes, rests, and dynamic markings: *f*, *pp*. Includes the instruction *arco* above the staff.

musical staff with notes, rests, and dynamic markings: *mp*, *pp*, *mf*.

musical staff with notes, rests, and dynamic markings: *f*.

musical staff with notes, rests, and dynamic markings: *p*, *ff*, *p*.

musical staff with notes, rests, and dynamic markings: *pp*, *p*.

musical staff with notes, rests, and dynamic markings: *p*.

♩ = 70  
Adagio

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a long melodic line with a large slur over the first two-thirds. The dynamics are marked *p*, *f*, *p*, and *pp*. The notes are mostly eighth and sixteenth notes, with some triplets.

♩ = 110  
Moderato

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a melodic line with a 4/4 time signature change. The dynamics are marked *mp*, *mf*, *p*, *mf*, and *p*. The notes are mostly eighth and sixteenth notes.

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a melodic line with a large slur over the first two-thirds. The dynamics are marked *pp*, *p*, *mf*, and *sfz*. The notes are mostly eighth and sixteenth notes.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a melodic line with a large slur over the first two-thirds. The dynamics are marked *mp*, *pp*, and *p*. The notes are mostly eighth and sixteenth notes, with some triplets.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a melodic line with a large slur over the first two-thirds. The dynamics are marked *mf*. The notes are mostly eighth and sixteenth notes, with some triplets.

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a melodic line with a large slur over the first two-thirds. The dynamics are marked *pp* and *mf*. The notes are mostly eighth and sixteenth notes, with some triplets.

♩ = 120  
Allegro

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a melodic line with a large slur over the first two-thirds. The dynamics are marked *mf* and *pp*. The notes are mostly eighth and sixteenth notes, with some triplets.

mf *f* *p*

*f* *mf* *pp*

*mf* *f* *p*

*f*

♩ = 80  
*Allargando*

*ff*

♩ = 100

♩ = 110  
*Accelerando*

♩ = 70  
*Adagio*

*pp* *mf*

*pp* *tremolo*

Musical notation examples showing various techniques and dynamics:

- Staff 1:** *Lento* (♩ = 50) and *Presto* (♩ = 170). Dynamics: *p*, *f*. Techniques: *arco*, triplets.
- Staff 2:** *Moderato* (♩ = 110). Dynamics: *mp*, *pp*. Techniques: triplets, slurs.
- Staff 3:** *Adagio* (♩ = 70). Dynamics: *pp*, *ppp*. Techniques: slurs, fermatas.

Expressive marking; Example in piece; Directions of use:

Portato; Page 1 Line 1; Rhythmic pulsing of the sustained note.

Portamento; Page 1 line 7; Sliding between pitches.

Left hand Pizzicato; Page 2 line 1; Plucking the note with any left hand finger whilst stopping at the correct pitch.

Flautando; Page 3 Line 3; Creates flute like sounds by moving the bow closer to or on top of the finger board.

Spiccato; Page 3 Line 5; Bounce the bow lightly on the string.

Harmonics; Page 3 line 7; Gently touch the string with your fourth left hand finger whilst drawing a normal bow stroke.

Col Legno; Page 4 Line 1; Strike the string with the back of the bow.

# The Pandemic

Elizabeth Lemmer

# 1. Panic

Elizabeth Lemmer

Violin I

$\text{♩} = 120$

*mf*

3

*p*

Violin II

Viola

Violoncello

*mf*

Detailed description: This block contains the first five measures of the piece. The tempo is marked as quarter note = 120. The score is for Violin I, Violin II, Viola, and Violoncello. Violin I starts with a melody in 4/4 time, marked *mf*, featuring a triplet of eighth notes. The time signature changes to 3/4 in measure 3 and back to 4/4 in measure 4. A dynamic shift to *p* occurs in measure 4. Violin II, Viola, and Violoncello are mostly silent, with the Violoncello playing a triplet in measure 5. The key signature has one flat.

6

*mf*

3

*mf*

*mp*

Detailed description: This block contains measures 6 through 9. The time signature changes to 3/4 in measure 6. The Violin I part continues with a melody, marked *mf*, with a triplet in measure 7. The Violoncello part has a triplet in measure 7. The Viola part has a triplet in measure 7. The key signature has one flat. The dynamic *mp* is marked at the beginning of measure 6.

13

Musical score for measures 13-16. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at the beginning of measure 14. Measure 13 starts with a *mf* dynamic. Measure 14 features a *f* dynamic and a triplet of eighth notes. Measure 15 features a *f* dynamic and a triplet of eighth notes. Measure 16 features a *p* dynamic and a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

17

Musical score for measures 17-20. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 2/4. Measure 17 starts with a *mp* dynamic. Measure 18 features a *mp* dynamic and a triplet of eighth notes. Measure 19 features a *p* dynamic and a triplet of eighth notes. Measure 20 features a *p* dynamic and a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 23-27. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The time signature changes from 2/4 to 4/4 at measure 24. Dynamics include *mp*, *f*, and *f*. Trills and triplets are indicated with '3' and a slur. A fermata is present over the final note of measure 27.

Musical score for measures 28-32. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The time signature changes from 4/4 to 6/8 at measure 30. Dynamics include *pp*, *mp*, and *mp*. Trills and triplets are indicated with '3' and a slur. Pizzicato markings (*pizz.*) are present in measures 31 and 32. A fermata is present over the final note of measure 32.

34  $\text{♩} = 66$  arco  $\text{♩} = 120$

Violin I: *pp*, *ppp*, *p*

Violin II: *pp*, *ppp*

Viola: *pp*, *ppp*

Cello/Double Bass: *pp*, *ppp*

41

Violin I: *mp*, *mf*

Violin II: *mf*

Viola: *mp*, *mf*

Cello/Double Bass: *mf*

45

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

50

*mp* *pizz.* 3 3

*mp* 3 *pizz.* 3 3 *pp* *arco*

*pp*

*pp*

53

Violin I: *pizz.* *mf* 3 3

Violin II: *mp*

Viola: *p* *pizz.* *arco*

Cello/Double Bass: *mp* *pizz.* *arco* *mp*

56

Violin I: *pizz.* *mf* 3 3

Violin II: *f*

Viola: *pizz.* *mf* 3 3

Cello/Double Bass: *f*

Musical score for measures 59-62. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piece features a complex rhythmic pattern with frequent changes in meter, including 4/4, 7/8, and 3/4. The first staff (Violin I) has markings for *arco* and *pizz.*. The second staff (Violin II) is mostly silent. The third staff (Viola) has markings for *pizz.* and *arco*. The fourth staff (Cello/Double Bass) has markings for *arco*. The dynamics range from *p* (piano) to *mf* (mezzo-forte). There are also some performance markings like *v* (accents) and *^* (breath marks).

Musical score for measures 63-66. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat. The time signature is 4/4. The piece continues with the complex rhythmic pattern. The first staff (Violin I) has markings for *arco* and *mf*. The second staff (Violin II) has markings for *pizz.* and *f*, with triplet markings (3). The third staff (Viola) has markings for *arco* and *mf*. The fourth staff (Cello/Double Bass) has markings for *pizz.* and *f*, with triplet markings (3). There are also some performance markings like *v* (accents) and *^* (breath marks).

65

pizz.

*f*

*mf* 3

*f*

*mf* 3

*f*

68

*mp*

arco

*mp*

71

arco

arco

arco

arco

*f*

*f*

pizz.<sup>3</sup>

*f*

3

74

*mp*

3

3

*pp*

arco

*pp*

3

*mp*

3

3

arco

3 3

arco

3 3

*mf*

arco

*pp*

arco

*pp*

arco

*pp*

arco

*pp*

♩ = 66

*pp*

*pp*

*p* 3

*pp*

*pp*

88

♩ = 108

Violin I: *ppp*, *arco*

Violin II: *ppp*

Viola: *p*, *ppp*

Cello/Double Bass: *ppp*, *p*

Measures 88-94. Includes dynamic markings *ppp* and *p*, performance instruction *arco*, hairpins, and triplet markings.

95

♩ = 140

Violin I: *mf*

Violin II: *mp*

Viola: *mp*

Cello/Double Bass: *mf*

Measures 95-99. Includes dynamic markings *mf* and *mp*, performance instruction *arco*, hairpins, and triplet markings.

100

Musical score for measures 100-103. The score consists of four staves: two treble clefs, one alto clef (C4), and one bass clef. The music is in 3/4 and 4/4 time signatures. Dynamics include *p*, *mf*, and a 3-measure rest. A 3-measure triplet is present in the first and fourth measures.

104

Musical score for measures 104-107. The score consists of four staves: two treble clefs, one alto clef (C4), and one bass clef. The music is in 3/4 and 4/4 time signatures. Dynamics include *pp*, *f*, and a 3-measure rest. A 3-measure triplet is present in the first and fourth measures.



117

$\text{♩} = 160$

pizz.

*p*

pizz.

*sfz*

pizz.

*sfz*

pizz.

*p*

*mf*

123

pizz.

*f*

pizz.

*f*

129

pizz.

pp

pizz.

f

pp

pizz.

f

135

pp

pp

arco

3

3

140

140

arco 3

*f*

3

*p*

pizz.

*mf*

144

144

3

3

*mf*

arco 3

3

*f*

*f*

*f*

149

*b $\flat$*

3

3

*arco*

*f*

3

3

3

154

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*p*

159

Musical score for measures 159-162. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The dynamic marking *mf* is present on each staff. There are fermatas (circles with a vertical line) above the first and third measures of each staff. The notation includes eighth and sixteenth notes with stems, and rests.

163

Musical score for measures 163-166. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The dynamic markings are *f* on the top two staves and *f* and *ff* on the bottom two staves. The word *arco* is written above the second measure of the second staff and above the first measure of the third staff. There are accents (^) above the first notes of the first and third measures of the top two staves. The notation includes eighth and sixteenth notes with stems, and rests.

167

arco

171

arco



190

Violin I: *pizz.* (measures 191-192)

Violin II: *ff* (measure 192)

Viola: *f* (measure 191), *ff* (measure 192)

Cello/Double Bass: *f* (measure 190)

193

Violin I: *arco* (measures 194-195)

Violin II: *mp* (measure 194), *pp* (measure 195)

Viola: *ff* (measures 194-195)

Cello/Double Bass: *ff* (measures 194-195), *mp* (measure 195)

Musical score for measures 196-198. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat). Measure 196 shows the beginning of the section with various rhythmic patterns. Measure 197 features a 'pizz.' (pizzicato) marking and triplets in the Violin II and Viola parts. Measure 198 is marked with a forte 'ff' dynamic. The Cello/Double Bass part has a 'ff' marking at the end of the measure.

Musical score for measures 199-201. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats. Measure 199 shows the continuation of the rhythmic patterns. Measure 200 is marked with a forte 'ff' dynamic and includes an 'arco' (arco) marking in the Violin II part. Measure 201 continues the musical development with various rhythmic patterns and dynamics. The Cello/Double Bass part has a 'ff' marking at the end of the measure.

Musical score for measures 202-204. The score is written for four staves: Violin I (top), Violin II (second), Cello/Double Bass (third), and Bass (bottom). The key signature has one flat (B-flat). Measure 202 shows the Violin I and II parts with a *pp* dynamic and the instruction *arco*. The Cello/Double Bass part is silent. Measure 203 continues the Violin I and II parts with *pp* dynamics. The Bass part begins with a melodic line. Measure 204 shows the Violin I and II parts continuing with *pp* dynamics, while the Bass part continues its melodic line.

Musical score for measures 205-207. The score is written for four staves: Violin I (top), Violin II (second), Cello/Double Bass (third), and Bass (bottom). The key signature has one flat (B-flat). Measure 205 shows the Violin I part with a *f* dynamic. The Cello/Double Bass part has a *fff* dynamic and is playing a triplet of eighth notes. The Bass part has a *fff* dynamic and is playing a melodic line. Measure 206 shows the Violin I part with a *mf* dynamic. The Cello/Double Bass part has a *mf* dynamic and is playing a triplet of eighth notes. The Bass part continues its melodic line. Measure 207 shows the Violin I part with a *mf* dynamic. The Cello/Double Bass part is silent. The Bass part continues its melodic line.

Musical score for measures 208-210. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat).  
- Measure 208: Treble staff has a whole rest. Alto staff has a triplet of eighth notes (B-flat, C, D) marked *arco* and *mp*. Bass staff has a triplet of eighth notes (B-flat, C, D) marked *ff*.  
- Measure 209: Treble staff has a whole note with a sharp sign (#). Alto staff has a quarter note (E) marked *pizz.* and *f*. Bass staff has a quarter note (E) marked *f*.  
- Measure 210: Treble staff has a whole note. Alto staff has a quarter note (F) marked *pizz.* and *f*. Bass staff has a quarter note (F) marked *f*.

Musical score for measures 211-214. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat).  
- Measure 211: Treble staff has a quarter note (G) marked *pizz.* and *mp*. Bass staff has a quarter note (G) marked *mf*.  
- Measure 212: Treble staff has a quarter note (A) marked *pizz.* and *mp*. Bass staff has a quarter note (A) marked *mf*.  
- Measure 213: Treble staff has a quarter note (B-flat) marked *pizz.* and *mp*. Bass staff has a quarter note (B-flat) marked *mf*.  
- Measure 214: Treble staff has a quarter note (C) marked *arco* and *p*. Bass staff has a quarter note (C) marked *mf*.

215

Musical score for measures 215-217. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 215 shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 216 features a *pp* dynamic marking. Measure 217 includes *pizz.* markings and a *p* dynamic marking. The key signature has one sharp (F#) and the time signature is 3/4.

218

Musical score for measures 218-220. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 218 shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 219 features a *mp* dynamic marking. Measure 220 includes a *f* dynamic marking. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for measures 221-223. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes dynamic markings such as *f* and *pizz.*, and performance instructions like *arco*. The notation shows various rhythmic patterns and melodic lines across the staves.

Musical score for measures 224-227. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes dynamic markings such as *ff*, *sfz*, *pp*, and *mp*. A tempo marking  $\text{♩} = 72$  is present. Performance instructions like *arco* are also included. The notation shows various rhythmic patterns and melodic lines across the staves.

231

pizz. *mp* pizz. *mf* arco *p* *pp*

238

$\text{♩} = 120$

*mf* arco *mp* *mf* arco *mp*

Musical score for measures 245-248. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes triplets, slurs, and dynamic markings such as *f* and *arco*. The time signature changes from 4/4 to 3/4.

Musical score for measures 249-252. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes triplets, slurs, and dynamic markings such as *mp*, *mf*, and *f*. The time signature changes from 4/4 to 2/4.

Musical score for measures 255-262. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various rhythmic patterns, including triplets. Dynamic markings include *pp* and *mp*. An *arco* instruction is present in the second staff. Time signatures change from 4/4 to 3/4 and back to 4/4. Measure numbers 255, 256, 257, 258, 259, 260, 261, and 262 are indicated at the end of each staff line.

♩ = 120

♩ = 80

Musical score for measures 263-270. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes pizzicato (*pizz.*) and arco markings. Dynamic markings include *pp* and *ppp*. A triplet is present in the third staff. Time signatures change from 12/8 to 4/4 and back to 12/8. Measure numbers 263, 264, 265, 266, 267, 268, 269, and 270 are indicated at the end of each staff line.

The image shows a musical score for four staves, likely for a piano. The score is divided into two measures by a vertical bar line. The first measure contains musical notation for each staff, including notes and rests. The second measure contains rests for all staves. Dynamic markings are placed below the staves: *pp* under the first staff, *ppp* under the second staff, *pppp* under the third staff, and *pppp* under the fourth staff. The notation includes treble clefs for the first two staves and bass clefs for the last two. The time signature is 12/8. The first measure shows notes on the first two staves, while the second measure shows rests on all staves.

# 2. Pain

Elizabeth Lemmer

♩. = 70  
*Adagio*

Violin I  
*pp* *ppp* *p*

Violin II

Viola

Violoncello  
*pp*

Detailed description: This block contains the first eight measures of the score. The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. It features dynamic markings *pp*, *ppp*, and *p*. The Violoncello part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. It has a *pp* dynamic marking. The Violin II and Viola parts are silent, indicated by rests.

9

Violin I  
*ppp* *p*

Violin II  
*p*

Viola  
*ppp*

Violoncello  
*ppp* *mf* *arco* *pizz.*

Detailed description: This block contains measures 9-12. Measure 9: Violin I has a half note G4, then quarter notes A4 and B4. Measure 10: Violin I has a half note C5. Measure 11: Violin I has a half note D5. Measure 12: Violin I has a half note E5. The Violoncello part has a half note G2 in measure 9, a half note A2 in measure 10, and a half note B2 in measure 11. In measure 12, it has a half note C3, marked *arco*. Dynamic markings include *ppp*, *p*, and *mf*. Performance instructions include *pizz.* and *arco*.

16

16

*ppp*

*ppp*

*pizz.*

*arco*

*pp*

24

24

*p*

*pp*

*pizz.*

*arco*

*f*

*p < mf*

*pp < mp < f*

34

pizz. *mf* arco *mf* arco *mp*

*p* *pp* *mp*

40

*pp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

*p* *ppp* *ppp* *ppp*

♩. = 80  
Adagio

50

Musical score for measures 50-58. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The time signature is 3/4. The tempo is Adagio with a quarter note equal to 80 beats per minute. The dynamics are marked *pp* (pianissimo) in the first two staves and the third staff. The music features a melodic line in the first treble staff and a harmonic accompaniment in the second treble and bass staves.

59

Musical score for measures 59-66. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are marked *pp* (pianissimo) in the first two staves and *mf* (mezzo-forte) in the third and fourth staves. The music continues with melodic and harmonic development.

64

pizz.

*p*

pizz.

*p*

*p*

*p*

$\text{♩} = 70$   
*A tempo*

68

arco

*ppp*

arco

*ppp*

*ppp*

*f*

*mp*

75

pizz. arco pizz.

*p*

pizz. arco

*p*

*f*

pizz.

*mp* *f*

80

arco

arco

pizz. arco

*ff* *mf*

arco

♩ = 80

85

Musical score for measures 85-92. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a mix of pizzicato (pizz.) and arco (arco) playing. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). A crescendo hairpin is shown at the bottom, starting at *mf* and ending at *pp*. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of eighth and sixteenth notes, often beamed together, with some notes marked with a slash and a vertical line, indicating a specific articulation.

93

Musical score for measures 93-100. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a mix of ppp (pianississimo) and *mf* (mezzo-forte) playing. Dynamics include *ppp* and *mf*. A crescendo hairpin is shown at the bottom, starting at *ppp* and ending at *ppp*. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of eighth and sixteenth notes, often beamed together, with some notes marked with a slash and a vertical line, indicating a specific articulation.

99

*mf* *pp* *pp* *pp*

*pizz.* *pizz.*

104

*arco* *mp* *arco* *ff* *arco* *mp* *arco* *f*

108

Musical score for measures 108-111. The score is in 4/4 time and consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one sharp (F#). The music features a complex texture with multiple melodic lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots.

112

Musical score for measures 112-115. The score is in 6/8 time and consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one sharp (F#). The music features a complex texture with multiple melodic lines. Dynamic markings include *ppp* (pianissimo), *p* (piano), and *f* (forte). The piece concludes with a double bar line and repeat dots.

arco

*p*

*f*

arco

*p*

*f*

arco

*p*

*mp*

arco

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*mf*

*mf*

arco

*p*

*mp*

arco

*p*

*mp*

arco

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*mf*

*mf*

127

Violin I: *mf* *f*

Violin II: *mf* *f*

Viola: *mf* *f*

Cello/Double Bass: *mf* *f*

$\text{♩} = 60$   
Lento

136

Violin I: *pp* *ppp* *pp*

Violin II: *pp* *ppp* *pp*

Viola: *pp* *ppp* *pp*

Cello/Double Bass: *pp* *ppp* *pp*

Violin II: arco

Violin I: pizz.

Viola: arco

Cello/Double Bass: arco

♩ = 70  
A tempo

143

Musical score for measures 143-148. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/2 to 3/4 at measure 144, then to 2/4 at measure 145, and back to 3/4 at measure 146. The dynamics are marked as *ppp* and *mp* for arco and *pizz.* for pizzicato. The Cello and Double Bass parts include accents and a *mf* dynamic marking in measure 146.

152

Musical score for measures 152-157. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. The key signature is one flat. The time signature is 3/4. The dynamics are marked as *mf* and *pizz.*. The Cello and Double Bass parts include accents and a *mf* dynamic marking. The Violin I part has a *pizz.* marking in measure 153.

159

arco

*mf*

*f* pizz.

*f* pizz.

*mf*

♩ = 80  
Adagio

165

arco

*ff*

*ppp* arco

*ff*

*ppp* arco

*ff*

*ppp* arco

*ff*

*ppp*

Musical score for measures 171-174. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *pp* and *p*. The notation includes slurs, ties, and fermatas.

Musical score for measures 184-187. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. Dynamics include *p* and *pp*. The notation includes slurs, ties, and fermatas.

Musical score for measures 198-204. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a variety of dynamics: *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are several triplet markings (indicated by a '3' over a group of notes) and some notes with accents (indicated by a 'v' above a note). The key signature has two flats, and the time signature is 7/8.

Musical score for measures 205-208. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features dynamics including *ff* (fortissimo) and *p* (piano). There are several triplet markings (indicated by a '3' over a group of notes) and some notes with accents (indicated by a '^' above a note). The key signature has two flats, and the time signature is 7/8.

Musical score for measures 210-216. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 7/8. Dynamics include *fff*, *mp*, and *ff*. There are triplets and slurs. The bottom two staves have 'A' markings under some notes.

Musical score for measures 217-222. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 7/8, changing to 2/4 and 4/4. Dynamics include *ppp* and *p*. There are triplets and slurs.

♩ = 90

Moderato

pizz.

227

Musical score for measures 227-235. The score is in 4/4 time and consists of four staves: two treble clefs, one alto clef, and one bass clef. The key signature has one flat. The tempo is Moderato (♩ = 90) and the texture is pizzicato. The dynamics are *pp*, *ppp*, and *p*. There are triplets in measures 230 and 232. A crescendo and decrescendo are indicated in the bass staff.

236

Musical score for measures 236-243. The score is in 4/4 time and consists of four staves: two treble clefs, one alto clef, and one bass clef. The key signature has one flat. The dynamics are *p*, *mp*, and *mf*. There are triplets in measures 237, 238, and 240. Slurs and fingering numbers (5, 3, 7) are present. A crescendo and decrescendo are indicated in the bass staff.

Musical score for measures 240-241. The score consists of four staves. The first two staves (treble clef) contain sixteenth-note patterns with slurs and dynamic markings of *f*. The third staff (alto clef) features a long note with a slur and a dynamic marking of *mf*. The fourth staff (bass clef) contains a few notes with a dynamic marking of *mf*. There are also some triplets and sixteenth-note groupings indicated by the number '3'.

Musical score for measures 242-244. The score consists of four staves. The first two staves (treble clef) contain sixteenth-note patterns with slurs and dynamic markings of *f* and *ff*. The third and fourth staves (alto and bass clefs) feature arco markings and dynamic markings of *ff*. There are also some triplets and sixteenth-note groupings indicated by the number '3'.

Musical score for measures 245-247. The score consists of four staves (two treble and two bass clefs).  
 - Measure 245: Each staff begins with a slur over seven notes, marked with a '7' below. The notes are: G4, A4, B4, C5, B4, A4, G4.  
 - Measure 246: Each staff begins with a slur over six notes, marked with a '6' below. The notes are: G4, A4, B4, C5, B4, A4.  
 - Measure 247: Each staff begins with a slur over three notes, marked with a '3' below. The notes are: G4, A4, B4. This is followed by a triplet of eighth notes: C5, B4, A4. The dynamic marking *pp* is present in the right-hand staves.

Musical score for measures 248-250. The score consists of four staves (two treble and two bass clefs).  
 - Measure 248: Each staff begins with a slur over 11 notes, marked with an '11' below. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The dynamic marking *ff* is present.  
 - Measure 249: Each staff begins with a slur over 11 notes, marked with an '11' below. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.  
 - Measure 250: Each staff begins with a slur over 11 notes, marked with an '11' below. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The time signature changes to 3/4.

Musical score for measures 250 and 251. The score is arranged in two systems, each with four staves (treble and bass clefs). The notation consists of eighth notes with stems, some containing accidentals (sharps and naturals). The number '11' is printed below each staff in both systems, indicating a specific fingering or measure count.

Musical score for measures 252, 253, and 254. The score is arranged in two systems, each with four staves (treble and bass clefs). The notation includes eighth notes, quarter notes, and half notes, with stems and various accidentals (flats, naturals, sharps). The key signature changes from one flat to two flats between measures 252 and 253. The time signature is 4/4. The number '4' is printed below the first staff in the second system, indicating a measure count.

257

Musical score for measures 257-263. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The first two staves are marked "pizz." and "arco" with a "12" below them, indicating a 12-measure phrase. The bottom two staves also have "12" markings. Dynamics include "pp" (pianissimo) and "mf" (mezzo-forte).

264

Musical score for measures 264-270. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamics include "mf" (mezzo-forte), "f" (forte), and "ppp" (pianississimo).

Musical score for measures 272-278. The score is written for four staves: Treble clef (top), two middle staves (likely for piano and violin/viola), and Bass clef (bottom). The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the top staff and a bass line in the bottom staff. Dynamics include *pp* (pianissimo) and *p* (piano). There are accents (>) over some notes. The piece concludes with a double bar line.

♩ = 50  
*Largo*

Musical score for measures 279-285. The score is written for four staves: Treble clef (top), two middle staves, and Bass clef (bottom). The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the top staff and a bass line in the bottom staff. Dynamics include *ppp* (pianississimo). There are accents (>) over some notes. The piece concludes with a double bar line.

# **A Storm Series**

Elizabeth Lemmer

# 1. Petrchor

Elizabeth Lemmer

$\text{♩} = 80$   
*Espressivo*

Flute

B♭ Clarinet

Bassoon

Vibraphone

Marimba

Timpani

8

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Musical score for measures 14-19. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Measures 14-16 are rests. Measure 17 has a half note G4. Measure 18 has a half note G4. Measure 19 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- B♭ Cl.:** Measure 14 has quarter notes G3, A3, B3, C4. Measure 15 has a half note G3. Measure 16 has a half note G3. Measure 17 has a half note G3. Measure 18 has a half note G3. Measure 19 has quarter notes G3, F3, E3, D3.
- Bsn.:** Measure 14 has quarter notes G2, A2, B2, C3. Measure 15 has a half note G2. Measure 16 has a half note G2. Measure 17 has quarter notes G2, F2, E2, D2. Measure 18 has a half note G2. Measure 19 has quarter notes G2, F2, E2, D2.
- Vib.:** Measure 14 has quarter notes G3, A3, B3, C4. Measure 15 has a half note G3. Measure 16 has a half note G3. Measure 17 has quarter notes G3, F3, E3, D3. Measure 18 has a triplet of quarter notes G3, F3, E3. Measure 19 has a triplet of quarter notes G3, F3, E3.
- Mrm.:** Measure 14 has quarter notes G3, A3, B3, C4. Measure 15 has quarter notes G3, A3, B3, C4. Measure 16 has quarter notes G3, A3, B3, C4. Measure 17 has quarter notes G3, A3, B3, C4. Measure 18 has quarter notes G3, A3, B3, C4. Measure 19 has a triplet of quarter notes G3, F3, E3.
- Timp.:** Measures 14-16 are rests. Measure 17 has a half note G2. Measure 18 has a half note G2. Measure 19 has a half note G2.

Dynamic markings: *pp* (pianissimo) and *mp* (mezzo-piano).

Musical score for measures 20-24. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Measure 20 has quarter notes G4, A4, B4, C5. Measure 21 has a half note G4. Measure 22 has a half note G4. Measure 23 has quarter notes G4, A4, B4, C5. Measure 24 has a half note G4.
- B♭ Cl.:** Measure 20 has quarter notes G3, A3, B3, C4. Measure 21 has a half note G3. Measure 22 has a half note G3. Measure 23 has quarter notes G3, A3, B3, C4. Measure 24 has quarter notes G3, F3, E3, D3.
- Bsn.:** Measure 20 has a half note G2. Measures 21-24 are rests.
- Vib.:** Measure 20 has a half note G3. Measure 21 has quarter notes G3, A3, B3, C4. Measures 22-24 are rests.
- Mrm.:** Measure 20 has quarter notes G3, A3, B3, C4. Measure 21 has quarter notes G3, A3, B3, C4. Measure 22 has quarter notes G3, A3, B3, C4. Measure 23 has quarter notes G3, A3, B3, C4. Measure 24 has quarter notes G3, A3, B3, C4.
- Timp.:** Measure 20 has a half note G2. Measures 21-24 are rests.

Dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano).

Musical score for measures 26-30. The score is in B-flat major and 2/4 time. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Rests in measures 26-29. Measure 30 has a whole note rest.
- Bb Cl.:** Measures 26-29: quarter notes G4, A4, Bb4, A4, G4. Measure 30: whole note G4.
- Bsn.:** Measures 26-29: quarter notes G3, A3, Bb3, A3, G3. Measure 30: whole note G3.
- Vib.:** Measures 26-29: quarter notes G4, A4, Bb4, A4, G4. Measure 30: quarter notes G4, A4, Bb4, A4, G4.
- Mrm.:** Measures 26-29: triplet of eighth notes G4, A4, Bb4. Measure 30: triplet of eighth notes G4, A4, Bb4.
- Timp.:** Measures 26-29: quarter notes G3, A3, Bb3, A3, G3. Measure 30: quarter notes G3, A3, Bb3, A3, G3.

Dynamic markings: *mp* (measures 29-30), *mf* 3 (measure 29), *p* (measures 29-30).

Musical score for measures 31-35. The score is in B-flat major and 2/4 time. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Measures 31-35: quarter notes G4, A4, Bb4, A4, G4.
- Bb Cl.:** Measures 31-35: quarter notes G4, A4, Bb4, A4, G4.
- Bsn.:** Measures 31-35: quarter notes G4, A4, Bb4, A4, G4.
- Vib.:** Measures 31-35: quarter notes G4, A4, Bb4, A4, G4.
- Mrm.:** Measures 31-35: quarter notes G4, A4, Bb4, A4, G4.
- Timp.:** Measures 31-35: quarter notes G4, A4, Bb4, A4, G4.

Dynamic markings: *p* (measures 31-35), *mp* (measures 31-35).

37

♩ = 70

Fl. *p* *f*

Bb Cl. *p* *mf*

Bsn. *p* *mf*

Vib. *p* *mp*

Mrm. *p* *mp*

Timp. *mf*

43

Fl. *mp*

Bb Cl. *mp*

Bsn. *mp*

Vib. *p*

Mrm. *p*

Timp. *p*

48  $\text{♩} = 100$

Fl.

Bb Cl. *mf*

Bsn. *mp* *mf*

Vib. *p* *mp*

Mrm. *mp*

Timp.

53  $\text{♩} = 80$

Fl.

Bb Cl. *f*

Bsn. *f*

Vib. *mf*

Mrm. *mf*

Timp. *mf*

59

Fl.

Bb Cl.

Bsn.

Vib.

Mrm.

Timp.

*p*

*f*

*ff*

*f*

♩ = 60

66

Fl.

Bb Cl.

Bsn.

Vib.

Mrm.

Timp.

*mp*

*p*

*p*

*mp*

*mp*

♩ = 60

♩. = 55  
*Misterioso*

72

Fl. *p*

B♭ Cl. *p*

Bsn. *p*

Vib. *pp*

Mrm. *pp*

Timp. *p*

The musical score consists of six staves. The Flute staff begins with a melodic line in the first measure, followed by rests in the second and third measures, and a final melodic phrase in the fourth measure. The B♭ Clarinet and Bassoon staves have similar melodic lines, with the Bassoon staff including a sharp sign in the fourth measure. The Vibraphone staff plays chords in the second, third, and fourth measures. The Mtrm. staff plays chords in the second, third, and fourth measures. The Timpani staff plays a rhythmic pattern of eighth notes in the first measure, followed by rests in the second and third measures, and a final rhythmic pattern in the fourth measure. Dynamics include *p* (piano) and *pp* (pianissimo).

79

Fl. *pp*<sup>3</sup> *p*

B♭ Cl.

Bsn. *f*

Vib.

Mrm.

Timp. *mp*

85

Fl. *pp*<sup>3</sup>

B♭ Cl.

Bsn. *mp* *pp*<sup>3</sup>

Vib. *p*

Mrm.

Timp.

91

Fl. *mp* *pp* 3 3

Bb Cl. *p* *mf* 3 3

Bsn. *pp* 3 3

Vib. *pp* 3 3

Mrm. *mp* *p* 3

Timp.

Detailed description: This system contains measures 91 through 95. The Flute part begins with a melody at *mp*, followed by a triplet of eighth notes at *pp*. The Bb Clarinet part has a melody starting at *p*, moving to *mf* for a triplet of eighth notes, and then returning to *p* for another triplet. The Bassoon part has a triplet of eighth notes at *pp*. The Vibraphone part has a triplet of eighth notes at *pp*. The Mridangam part has a melody starting at *mp* and ending with a triplet of eighth notes at *p*. The Timpani part has a simple rhythmic pattern of two eighth notes followed by a quarter rest.

96

Fl. 3

Bb Cl. *mp* *p*

Bsn.

Vib. *p*

Mrm. *p* *mp*

Timp.

Detailed description: This system contains measures 96 through 100. The Flute part has a triplet of eighth notes. The Bb Clarinet part has a melody starting at *mp* and moving to *p*. The Bassoon part is silent. The Vibraphone part has a melody starting at *p*. The Mridangam part has a melody starting at *p* and moving to *mp*. The Timpani part has a simple rhythmic pattern of two eighth notes followed by a quarter rest.

Fl. *pp* 3 3

B♭ Cl. *mf*

Bsn. *mp* 3 3 *mf*<sup>3</sup>

Vib. *mp* 3

Mrm. 3 *mf*<sup>3</sup>

Timp.

Detailed description: This page of a musical score, numbered 101, features six staves for woodwinds and percussion. The Flute (Fl.) part begins with a melodic line in the first measure, followed by a rest, and then a triplet of eighth notes in the second measure, marked *pp*. The Bass Clarinet (B♭ Cl.) part has a long note in the first measure, followed by a triplet of eighth notes in the second measure, marked *mf*. The Bassoon (Bsn.) part has a triplet of eighth notes in the second measure, marked *mp*, and another triplet in the fourth measure, marked *mf*<sup>3</sup>. The Vibraphone (Vib.) part has a triplet of eighth notes in the second measure, marked *mp*. The Mellophone (Mrm.) part has a triplet of eighth notes in the second measure, marked *mf*<sup>3</sup>. The Timpani (Timp.) part has a simple rhythmic pattern of quarter notes in the first measure, followed by rests in the subsequent measures.

Fl. *mf* 3

B♭ Cl. *p*

Bsn. *p*

Vib. *mf* 3

Mrm. *pp*

Timp.

Detailed description: This page of a musical score, numbered 105, features six staves for different instruments. The Flute (Fl.) staff is in treble clef with a key signature of two flats and contains a melodic line with a triplet of eighth notes marked *mf* and a triplet of quarter notes. The B♭ Clarinet (B♭ Cl.) staff is in treble clef with a key signature of two flats, featuring a long, sweeping melodic line with a triplet of eighth notes and a triplet of quarter notes, marked *p*. The Bassoon (Bsn.) staff is in bass clef with a key signature of two flats, showing a melodic line with a triplet of eighth notes and a triplet of quarter notes, marked *p*. The Vibraphone (Vib.) staff is in treble clef with a key signature of two flats, containing a melodic line with a triplet of eighth notes and a triplet of quarter notes, marked *mf*. The Mridangam (Mrm.) staff is in treble clef with a key signature of two flats, featuring a melodic line with a triplet of eighth notes and a triplet of quarter notes, marked *pp*. The Timpani (Timp.) staff is in bass clef with a key signature of two flats, showing a simple rhythmic accompaniment with a triplet of eighth notes and a triplet of quarter notes.

Fl. *3*

B♭ Cl.

Bsn. *mf* *mp*

Vib.

Mrm. *mf* *mp*

Timp.

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Vib. *mp* *mf*

Mrm. *mf* *mp*

Timp. *>*

118

Fl. *mf*

Bb Cl. *mf*

Bsn. *mf*

Vib. *f*

Mrm. *mf*

Timp. *mf* *sfz*

123

Fl. *p*

Bb Cl. *mf* *p* *3* *3*

Bsn. *p*

Vib. *mf*

Mrm. *mp*

Timp. *mp*

126

Fl. *mf*

B♭ Cl.

Bsn. *mf*

Vib.

Mrm.

Timp.

130

Fl. *mp* 3 *f*

B♭ Cl. *mf* 3 3

Bsn. *f*

Vib. *mp* *f* *mf*

Mrm. *f*

Timp.

134

Fl. *p* 3 3

Bb Cl.

Bsn.

Vib. *f*

Mrm.

Timp. *mf*

138

Fl. *mf*

Bb Cl. *f*

Bsn. *f* *mf*

Vib. *mf* *mp*

Mrm. *mf* *mp*

Timp. *sfz* *mp*

142

Fl. *mf*

Bb Cl. *p*

Bsn. *mf*

Vib. *mf*

Mrm.

Timp. *sfz* *f*

Detailed description: This system contains measures 142, 143, and 144. The Flute part has a melodic line with a trill in measure 143 and a doublet in measure 144. The Bb Clarinet plays a sixteenth-note pattern in measure 142. The Bassoon has a similar sixteenth-note pattern. The Vibraphone has a melodic line starting in measure 143. The Mridangam is silent. The Timpani has a rhythmic pattern of eighth notes and rests, with dynamics *sfz* and *f*.

145

Fl. *mp* *mf*

Bb Cl. *mp*

Bsn. *mf*

Vib. *mf*

Mrm. *mp*

Timp. *mf*

Detailed description: This system contains measures 145, 146, and 147. The Flute part has a melodic line with a trill in measure 146. The Bb Clarinet has a melodic line starting in measure 147. The Bassoon has a melodic line starting in measure 145. The Vibraphone has a melodic line starting in measure 145. The Mridangam has a melodic line starting in measure 145. The Timpani has a rhythmic pattern of eighth notes and rests, with a dynamic of *mf*.

149

Fl. *f*

B♭ Cl. *mp*

Bsn. *f*

Vib. *mp*

Mrm.

Timp. *mf*

Detailed description: This system contains measures 149 through 152. The Flute part begins with a quarter rest, followed by eighth notes, and then a half note with a fermata. The Clarinet and Bassoon parts play eighth-note patterns. The Vibraphone enters in measure 151 with a sixteenth-note pattern. The Mridangam and Timpani parts provide rhythmic accompaniment with eighth notes and rests. Dynamics include *f*, *mp*, and *mf*. There are also fermatas and accents in the Flute and Clarinet parts.

153

Fl. *p*

B♭ Cl. *f*

Bsn.

Vib.

Mrm.

Timp. *p*

Detailed description: This system contains measures 153 through 156. The Flute part starts with a quarter rest, followed by a half note with a fermata, and then a sixteenth-note pattern. The Clarinet part plays eighth notes and has a fermata in measure 154. The Bassoon part has a half note with a fermata in measure 154. The Vibraphone enters in measure 155 with a sixteenth-note pattern. The Mridangam and Timpani parts continue with rhythmic accompaniment. Dynamics include *p* and *f*. There are also fermatas and accents in the Flute and Clarinet parts.

156

Musical score for measures 156-158. The score is in 3/4 time and B-flat major. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Plays a rhythmic pattern of eighth notes with slurs and accents.
- Bb Cl.:** Features a melodic line with slurs and accents, including a double-measure rest.
- Bsn.:** Plays a rhythmic pattern of eighth notes with slurs and accents.
- Vib.:** Features a melodic line with slurs and accents, including a double-measure rest.
- Mrm.:** Plays a rhythmic pattern of eighth notes with slurs and accents.
- Timp.:** Plays a rhythmic pattern of eighth notes with slurs and accents.

Dynamic markings include *mf* (mezzo-forte) for Fl., Bb Cl., Bsn., and Vib. in measures 156-158.

159

Musical score for measures 159-161. The score is in 3/4 time and B-flat major. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Plays a rhythmic pattern of eighth notes with slurs and accents.
- Bb Cl.:** Features a melodic line with slurs and accents, including a double-measure rest.
- Bsn.:** Plays a rhythmic pattern of eighth notes with slurs and accents.
- Vib.:** Features a melodic line with slurs and accents, including a double-measure rest.
- Mrm.:** Plays a rhythmic pattern of eighth notes with slurs and accents.
- Timp.:** Plays a rhythmic pattern of eighth notes with slurs and accents.

Dynamic markings include *mf* (mezzo-forte) for Fl., Bb Cl., and Bsn. in measure 159; *mp* (mezzo-piano) for Vib. in measure 160; and *f* (forte) for Vib. in measure 161.

162

Fl. *f*

B♭ Cl. *p* 3

Bsn.

Vib. *mf* 3 3 2 *f*

Mrm. *mp*

Timp. *mf*

166

Fl.

B♭ Cl. 3 2 *mp* 3

Bsn. *f*

Vib. *mf*

Mrm.

Timp.

170

Fl. *mp*

B♭ Cl. *mp* 3 3 2 3 3 3 3

Bsn.

Vib.

Mrm. *tr*

Timp. *mp* 3

173

Fl. *mp* 3 3 3 3 3 3

B♭ Cl. *mp* 3 3 3 3 3 3

Bsn. *mp*

Vib.

Mrm. *mp* 3 3 3

Timp. *mp* 3

175

Fl. *3* *3* *3* *3* *3* *3*

B♭ Cl. *3* *3* *3* *3* *3* *3*

Bsn. *3* *3* *3* *3* *3* *3*

Vib. *mp* *3* *3*

Mrm. *3* *3* *3* *3* *3* *3*

Timp. *3* *3*

Detailed description: This page of a musical score, numbered 175, features six staves for different instruments. The Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Mromatic Horn (Mrm.) parts consist of sixteenth-note triplets, with the number '3' written below each group. The Vibraphone (Vib.) part begins with a rest, followed by a single sixteenth note marked *mp*, and then two groups of sixteenth-note triplets, each marked with a '3'. The Timpani (Timp.) part consists of eighth-note triplets, also marked with a '3'. The score is written in a key signature of one flat (B♭) and a common time signature (C).

Musical score for measures 177-181, featuring six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mridangam (Mrm.), and Timpani (Timp.). The score is in 3/4 time and B-flat major. The Flute, B♭ Clarinet, and Mridangam parts feature triplet patterns. The Bassoon part includes a dynamic marking of *f* (forte) in measure 180. The Vibraphone part features a melodic line with a sharp sign in measure 180. The Timpani part provides a rhythmic accompaniment with triplet patterns.

180

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

$\text{♩} = 60$   
*Presante*

184

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*p*

*pp*

*pp*

*pp*

*p*

*p*

189

♩ = 80

Fl. *p*

B♭ Cl. *p*

Bsn. *p*

Vib. *mp* *p* *mp*

Mrm. *p*

Timp. *mf*

197

Fl. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Vib. *pp*

Mrm.

Timp. *p*

206

Musical score for measures 206-208. The score is for six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.). The key signature is B-flat major (two flats). The time signature is 4/4. The Flute part has rests. The B♭ Clarinet part has a quarter note, a quarter rest, and a quarter note with a sharp sign. The Bassoon part has a quarter note, a quarter rest, and a quarter note with a sharp sign. The Vibraphone part has a quarter note, a quarter rest, and a quarter note with a sharp sign. The Marmoset part has a quarter note, a quarter rest, and a quarter note with a sharp sign. The Timpani part has a quarter note, a quarter rest, and a quarter note with a sharp sign. Dynamics include *pp* and *pp*. There are triplets in the Bassoon and Vibraphone parts.

209

Musical score for measures 209-212. The score is for six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.). The key signature is B-flat major (two flats). The time signature is 4/4. The Flute part has rests. The B♭ Clarinet part has a half note with a sharp sign, a half note with a sharp sign, and a half note with a sharp sign. The Bassoon part has a half note with a sharp sign, a half note with a sharp sign, and a half note with a sharp sign. The Vibraphone part has a half note with a sharp sign, a half note with a sharp sign, and a half note with a sharp sign. The Marmoset part has rests. The Timpani part has rests. Dynamics include *pp* and *ppp*.

# 2. Thoughts in a Storm

Elizabeth Lemmer

The musical score is for the piece "Thoughts in a Storm" by Elizabeth Lemmer. It is written in 4/4 time and consists of seven staves for different instruments. The Flute part begins with a trill (tr) on the fifth line of the staff, marked *pp*. The Bb Clarinet part has a melodic line starting in the fourth measure, marked *pp*. The Bassoon part has a melodic line starting in the fifth measure, marked *pp*. The Vibraphone part plays a series of sustained notes, marked *pp*. The Marimba part has a melodic line starting in the fourth measure, marked *p*. The Timpani part plays a rhythmic pattern of eighth notes, marked *pp*. The Cymbal part is silent throughout the piece.

Flute *tr*  
*pp*

B♭ Clarinet  
*pp*

Bassoon  
*pp*

Vibraphone  
*pp*

Marimba  
*p*

Timpani  
*pp*

Cymbal

9

*tr*

Fl.

*p*

B♭ Cl.

Bsn.

Vib.

*tr*

Mrm.

Timp.

Cym.

Fl. *tr*

B♭ Cl. *p*

Bsn.

Vib. *tr*  
*p*

Mrm. *p*

Timp.

Cym.

Detailed description: This musical score page contains seven staves for woodwinds and percussion. The Flute staff (Fl.) has a trill (*tr*) in the third measure. The B♭ Clarinet staff (B♭ Cl.) has a melodic line in the first and third measures, marked *p*. The Bassoon staff (Bsn.) has a simple melodic line. The Vibraphone staff (Vib.) has a trill (*tr*) in the first measure and a melodic line in the second measure, marked *p*. The Mellophone staff (Mrm.) has a melodic line in the first and third measures, marked *p*. The Timpani staff (Timp.) has a sustained note in the first measure and a melodic line in the third measure. The Cymbal staff (Cym.) has a simple rhythmic pattern.

16

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

*p*

*tr*

*tr*

*mp*

Fl. *p*

B♭ Cl. *p*

Bsn.

Vib. *mp*

Mrm. *mp*

Timp.

Cym.

Detailed description: This is a page of a musical score for a percussion ensemble. It features seven staves. The Flute (Fl.) staff is in treble clef and contains a few notes in the second measure, with a dynamic marking of *p*. The B♭ Clarinet (B♭ Cl.) staff is also in treble clef and features a complex melodic line in the third measure, including two triplet markings (3) and a slur. The Bassoon (Bsn.) staff is in bass clef and has a few notes in the third measure. The Vibraphone (Vib.) staff is in treble clef and contains a melodic line with a dynamic marking of *mp*. The Mellophone (Mrm.) staff is in treble clef and has a melodic line with a dynamic marking of *mp*. The Timpani (Timp.) staff is in bass clef and contains a rhythmic pattern of notes. The Cymbal (Cym.) staff is represented by a double bar line and rests, indicating no playing.

23 *tr* *tr*

Fl. *mp* *p*

B♭ Cl. *3* *3*

Bsn.

Vib.

Mrm.

Timp.

Cym.

27

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Vib. *mp*

Mrm.

Timp.

Cym. *ppp*

29

Fl. *tr*

*mp*

B $\flat$  Cl. *p*

Bsn.

Vib.

Mrm.

Timp.

Cym.

32

*tr*

Fl. *tr*

B♭ Cl.

Bsn.

Vib. *mp*

Mrm. *mp*

Timp.

Cym.

Detailed description: This is a page of a musical score for a percussion ensemble. It contains seven staves, each for a different instrument. The Flute (Fl.) staff starts with a trill (tr) on a quarter note. The B♭ Clarinet (B♭ Cl.) staff has a whole rest in the first measure and a quarter note in the second. The Bassoon (Bsn.) staff has a quarter note in the first measure and a whole rest in the second. The Vibraphone (Vib.) staff has a whole rest in the first measure and a quarter note in the second, marked *mp*. The Mellophone (Mrm.) staff has a quarter note in the first measure and a quarter note in the second, marked *mp*. The Timpani (Timp.) staff has a quarter note in the first measure and a quarter note in the second. The Cymbals (Cym.) staff has a double bar line in the first measure and a quarter note in the second.

Fl. *mf*

B♭ Cl. *mf*

Bsn.

Vib. *mf*  
*tr*

Mrm. *mf*

Timp.

Cym.

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It features seven staves. The Flute (Fl.) and Mellophone (Mrm.) parts have a melodic line with slurs and accents, marked *mf*. The B♭ Clarinet (B♭ Cl.) part features a complex melodic line with triplets and a slur, also marked *mf*. The Bassoon (Bsn.) part is silent. The Vibraphone (Vib.) part has a melodic line with a trill (*tr*) and is marked *mf*. The Timpani (Timp.) part has a rhythmic pattern with a triplet. The Cymbals (Cym.) part has a simple rhythmic pattern. The score is in 2/4 time and includes various musical notations such as slurs, accents, and triplets.



36

Fl.

B $\flat$  Cl.

Bsn.

Vib.

Mrm.

Timp.

*mf*

Cym.

The image shows a page of a musical score for measures 36 and 37. The instruments listed are Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), Timpani (Timp.), and Cymbal (Cym.). The Flute and B-flat Clarinet parts begin with a triplet of eighth notes, followed by a slur over a series of eighth notes. The Bassoon part has a whole rest. The Vibraphone part has a quarter note followed by a half note. The Mellophone part has a quarter note followed by a half note. The Timpani part has a quarter note followed by a half note. The Cymbal part has a dynamic marking of *mf* and a series of notes including a quarter note, a half note, and a quarter note.



38

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

3

3

39

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Vib. *mp*

Mrm. *mp*

Timp. *mf*

Cym. *mp*

Detailed description: This page of a musical score covers measures 39 to 42. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), Timpani (Timp.), and Cymbal (Cym.). The woodwinds and vibraphone play a melodic line consisting of eighth-note triplets, slurred across measures 39 and 40, and then continuing in measure 41. The timpani and cymbal provide a rhythmic accompaniment with eighth-note triplets. The dynamic markings are *mp* (mezzo-piano) for the woodwinds and vibraphone, and *mf* (mezzo-forte) for the timpani. The score includes various musical notations such as slurs, triplets, and dynamic markings.

40

Fl.

B $\flat$  Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

*mp*

*mp*

*mp*

*mp*

*mp*

This musical score page contains measures 40 through 43. It features six staves for woodwinds and percussion: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), and Timpani (Timp.). The Cymbal (Cym.) part is on a separate line below. The woodwind parts (Fl., B $\flat$  Cl., Bsn., Vib., Mrm.) all play a melodic line that begins with a grace note (marked 'v') and includes two triplet figures (marked '3'). The dynamics are marked 'mp' (mezzo-piano) for these parts. The Timpani part has a single note in measure 40. The Cymbal part has a rhythmic pattern of dotted quarter notes and eighth notes, starting in measure 41 and ending with a fermata in measure 43.

41

Fl. *f*

B♭ Cl. *p*

Bsn.

Vib. *pp*

Mrm. *p*

Timp. *f* *mp*

Cym. *pp*

Detailed description: This page of a musical score covers measures 41 to 44. It features seven staves for different instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts begin with triplets in measures 41 and 42. The Flute part has a dynamic marking of *f* starting in measure 43. The B♭ Clarinet part has a dynamic marking of *p*. The Bassoon (Bsn.) part is silent in measures 41 and 42, then enters in measure 43 with a triplet. The Violin (Vib.) part has a dynamic marking of *pp* in measure 43. The Morn. Trumpet (Mrm.) part has a dynamic marking of *p* in measure 43. The Timpani (Timp.) part has dynamic markings of *f* in measure 41 and *mp* in measure 43. The Cymbal (Cym.) part has a dynamic marking of *pp* in measure 44. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Fl. *f*

B♭ Cl. *mf*

Bsn. *mf*

Vib. *mf*

Mrm. *mf*

Timp. *mf*

Cym. *p*

Detailed description: This page of a musical score, numbered 42, features seven staves for different instruments. The Flute (Fl.) staff is in treble clef and contains two measures of music with eighth notes and a dynamic marking of *f*. The B♭ Clarinet (B♭ Cl.) staff is in treble clef, starting with a dynamic marking of *mf* and featuring eighth notes and two triplet markings. The Bassoon (Bsn.) staff is in bass clef, with a dynamic marking of *mf* and triplet markings. The Vibraphone (Vib.) staff is in treble clef, with a dynamic marking of *mf* and triplet markings. The Maracas (Mrm.) staff is in treble clef, with a dynamic marking of *mf* and triplet markings. The Timpani (Timp.) staff is in bass clef, with a dynamic marking of *mf* and a few notes. The Cymbals (Cym.) staff is in common time, with a dynamic marking of *p* and a few notes.

Fl. *Flute*: Treble clef, quarter notes, eighth notes, and a half note with a slur.

B♭ Cl. *B♭ Clarinet*: Treble clef, quarter note, and two triplet eighth notes.

Bsn. *Bassoon*: Bass clef, quarter note, and two triplet eighth notes.

Vib. *Vibraphone*: Treble clef, eighth notes, and triplet eighth notes.

Mrm. *Mallets*: Treble clef, eighth notes, and triplet eighth notes.

Timp. *Timpani*: Bass clef, two notes with a slur.

Cym. *Cymbals*: Percussion clef, quarter note, and two notes with a slur.

Fl. *f*

B♭ Cl. *f*

Bsn. *f*

Vib. *f*

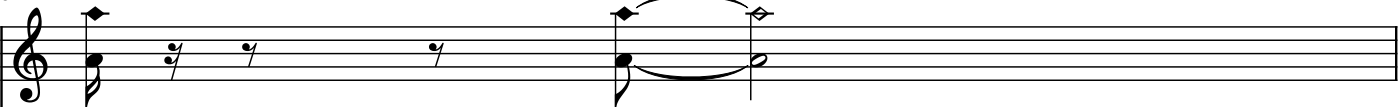
Mrm. *f*

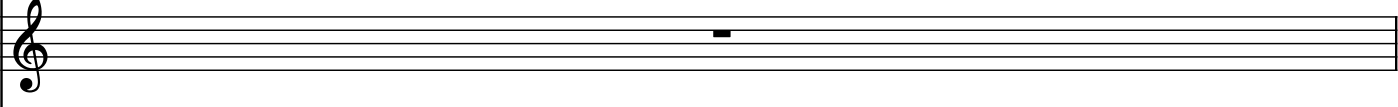
Timp. *f*

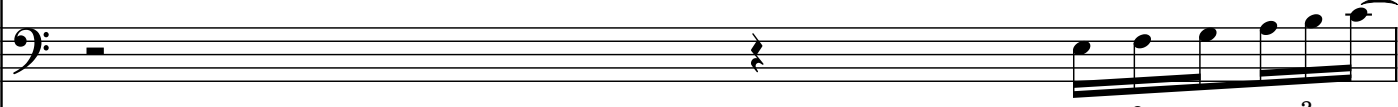
Cym. *f*

Detailed description: This page of a musical score, numbered 45, features seven staves. The Flute (Fl.) staff begins with a quarter rest, followed by a dotted quarter note, and then a half note with a slur. The B♭ Clarinet (B♭ Cl.) staff has a dotted quarter note followed by a quarter rest. The Bassoon (Bsn.) staff has a whole note. The Vibraphone (Vib.) staff plays a continuous eighth-note triplet pattern with a dynamic of *f*. The Mridangam (Mrm.) staff plays a similar eighth-note triplet pattern with a dynamic of *f*. The Timpani (Timp.) staff has a dynamic of *f* and a whole note. The Cymbal (Cym.) staff has a dynamic of *f* and a half note with a slur.

46

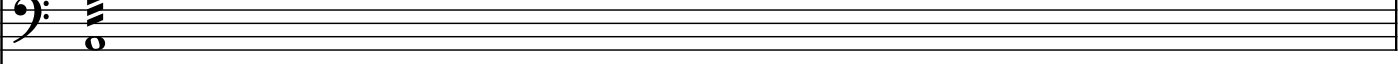
Fl. 

B♭ Cl. 

Bsn. 

Vib. 

Mrm. 

Timp. 

Cym. 



50

Fl. *ff*

B $\flat$  Cl. *ff*

Bsn. *f*

Vib. *mf*

Mrm. *mf*

Timp. *f*

Cym. *mp*

Detailed description: This is a page of a musical score for a percussion ensemble, starting at measure 50. The score is arranged in seven staves. The Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.) parts are in treble clef and marked *ff*. The Bassoon (Bsn.) part is in bass clef and marked *f*. The Vibraphone (Vib.) part is in treble clef and marked *mf*. The Mellophone (Mrm.) part is in treble clef and marked *mf*. The Timpani (Timp.) part is in bass clef and marked *f*. The Cymbal (Cym.) part is in a common time signature and marked *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some performance markings like hairpins and wedge marks on the right side of the Flute and B-flat Clarinet staves.

56

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*



63

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

Detailed description: This page of a musical score covers measures 63 and 64. The score is arranged in seven staves, each for a different instrument. The Flute (Fl.) part begins with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The B♭ Clarinet (B♭ Cl.) part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The Bassoon (Bsn.) part begins with a quarter note G3, followed by a quarter rest, a quarter note A3, a quarter note B3, and a quarter note C4, all beamed together. The Vibraphone (Vib.) part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The Mellophone (Mrm.) part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The Timpani (Timp.) part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The Cymbal (Cym.) part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The score includes various musical notations such as slurs, accents, and triplets.

65

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

5

△

67

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

Detailed description: This page of a musical score covers measures 67 through 70. The score is arranged in seven staves, each for a different instrument. The Flute (Fl.) staff is in treble clef and contains notes with accents, slurs, and a second ending bracket. The B♭ Clarinet (B♭ Cl.) staff is also in treble clef, mirroring the flute's line with some variations. The Bassoon (Bsn.) staff is in bass clef, playing a more melodic line with accents. The Vibraphone (Vib.) and Mellophone (Mrm.) staves are in treble clef and feature complex rhythmic patterns, including triplets and sixteenth-note runs. The Timpani (Timp.) staff is in bass clef, providing a rhythmic accompaniment with triplets and slurs. The Cymbals (Cym.) staff is in bass clef and uses a double bar line to indicate specific rhythmic patterns. The overall texture is dense and rhythmic, typical of a concert band or orchestral percussion section.

Fl. *mf*

B♭ Cl. *mp*

Bsn. *mf* *mp*

Vib. *mp*

Mrm. *mp* *p*

Timp. *mp* 3

Cym. *p*

Detailed description: This page of a musical score contains seven staves for measures 70, 71, and 72. The instruments and their parts are: Flute (Fl.) in treble clef, playing a melodic line with a dynamic of *mf*; B♭ Clarinet (B♭ Cl.) in treble clef, playing a melodic line with a dynamic of *mp*; Bassoon (Bsn.) in bass clef, playing a melodic line with dynamics of *mf* and *mp*; Vibraphone (Vib.) in treble clef, playing a melodic line with a dynamic of *mp*; Mellophone (Mrm.) in treble clef, playing a melodic line with dynamics of *mp* and *p*; Timpani (Timp.) in bass clef, playing a rhythmic pattern with a dynamic of *mp* and a triplet of eighth notes in measure 72; and Cymbal (Cym.) in a single-line staff, playing a rhythmic pattern with a dynamic of *p*. The score includes various musical notations such as rests, slurs, and dynamic markings.

Fl. *pp* *ppp*

B♭ Cl. *pp* *ppp*

Bsn. *p* *pp*

Vib. *p*

Mrm.

Timp. *p*<sup>3</sup> *p*

Cym. *pp*

Detailed description: This page of a musical score covers measures 73 through 78. It features seven staves for different instruments. The Flute (Fl.) staff starts with a whole rest in measure 73, followed by a half note G4 with a sharp sign in measure 74, and then eighth notes in measures 75 and 76. Dynamics are *pp* and *ppp*. The B♭ Clarinet (B♭ Cl.) staff has whole rests until measure 75, then eighth notes in measures 76 and 77. Dynamics are *pp* and *ppp*. The Bassoon (Bsn.) staff has eighth notes in measures 73 and 74, then rests until measure 77, where it has quarter notes. Dynamics are *p* and *pp*. The Vibraphone (Vib.) staff has eighth notes in measures 73 and 74, then rests until measure 77, where it has a descending eighth-note pattern. Dynamics are *p*. The Mellophone (Mrm.) staff has a half note G4 in measure 73, a half note A4 with a sharp sign in measure 74, and rests for the remainder of the page. The Timpani (Timp.) staff has a triplet of eighth notes in measure 73, rests until measure 77, then eighth notes. Dynamics are *p*<sup>3</sup> and *p*. The Cymbal (Cym.) staff has a half rest in measure 73, eighth notes in measures 74 and 75, and rests for the remainder of the page. Dynamics are *pp*.

80

Fl. *p*

B♭ Cl. *mp*

Bsn.

Vib.

Mrm. *pp*

Timp.

Cym. *pp*

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It features seven staves. The Flute (Fl.) staff has a treble clef and contains a few notes in the third measure, marked with a *p* dynamic. The B♭ Clarinet (B♭ Cl.) staff has a treble clef and contains a melodic line starting in the first measure, marked with an *mp* dynamic. The Bassoon (Bsn.) staff has a bass clef and contains a melodic line starting in the first measure. The Vibraphone (Vib.) staff has a treble clef and contains a rhythmic pattern of eighth notes. The Mridangam (Mrm.) staff has a treble clef and contains two triplet eighth notes in the third and fourth measures, marked with a *pp* dynamic. The Timpani (Timp.) staff has a bass clef and contains a few notes in the third and fourth measures. The Cymbal (Cym.) staff has a double bar line at the beginning and contains a few notes in the third and fourth measures, marked with a *pp* dynamic. The page number 80 is located at the top left.

Fl. *pp*

B♭ Cl. *p*

Bsn. *p* *pp*

Vib.

Mrm.

Timp. *p*

Cym.

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It contains seven staves. The Flute (Fl.) staff starts with two triplet eighth notes, followed by a rest, and then a phrase of eighth notes marked *pp*. The B♭ Clarinet (B♭ Cl.) staff begins with a half note marked *p*, followed by a melodic line. The Bassoon (Bsn.) staff has a half note marked *p*, followed by a melodic line that ends with a triplet eighth note marked *pp*. The Vibraphone (Vib.) staff plays a steady eighth-note accompaniment. The Mellophone (Mrm.) staff has rests until the final measure, where it plays a triplet eighth note. The Timpani (Timp.) staff has rests until the final measure, where it plays a half note marked *p*. The Cymbal (Cym.) staff has a cymbal roll in the first measure, followed by rests.

Fl.

B♭ Cl. *mp*

Bsn. *p*

Vib.

Mrm. 3 3

Timp.

Cym.

Detailed description: This page of a musical score covers measures 88 to 91. The Flute part is silent. The B♭ Clarinet part begins in measure 88 with a quarter note G4, followed by a half note A4, and then a melodic line of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A dynamic marking of *mp* is placed below the staff. The Bassoon part starts in measure 89 with a quarter note G2, followed by a half note A2, and then a melodic line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking of *p* is placed below the staff. The Vibraphone part consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Mellophone part features two triplet eighth-note figures in measures 89 and 90, and a quarter note G4 in measure 91. The Timpani part plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Cymbal part has a quarter note G2 in measure 88, a quarter rest in measure 89, a quarter note G2 in measure 90, and a quarter rest in measure 91.

Fl. *mf*

B♭ Cl. *mf*

Bsn. *p*

Vib.

Mrm.

Timp.

Cym.

Detailed description: This page of a musical score covers measures 92, 93, and 94. The Flute (Fl.) part begins with a rest in measure 92, followed by two triplet eighth notes in measure 93, and a quarter note with an accent in measure 94. The B♭ Clarinet (B♭ Cl.) part has a quarter note with an accent in measure 92, a half note with a slur in measure 93, and a quarter note with an accent in measure 94. The Bassoon (Bsn.) part has a quarter note with an accent in measure 92, a half note with a slur in measure 93, and two quarter notes with slurs in measure 94. The Vibraphone (Vib.) part consists of a steady eighth-note pattern across all three measures. The Mellophone (Mrm.) part has rests in measures 92 and 93, followed by two triplet eighth notes in measure 94. The Timpani (Timp.) part has rests in measures 92 and 93, followed by a quarter note, an eighth note, and a quarter note in measure 94. The Cymbal (Cym.) part has rests in measures 92 and 93, followed by a quarter note with an accent in measure 94.

Fl. *tr*

B♭ Cl. *mp*

Bsn.

Vib. *mp*

Mrm. *mp*

Timp.

Cym.

Detailed description: This page of a musical score covers measures 95 through 98. The Flute part (Fl.) begins with a triplet of eighth notes in measure 95, followed by another triplet in measure 96, and a trill (tr) in measure 97. The B♭ Clarinet (B♭ Cl.) part features a melodic line with accents (^) and a dynamic marking of *mp*. The Bassoon (Bsn.) part consists of a rhythmic pattern of eighth notes with accents. The Vibraphone (Vib.) part plays a steady eighth-note accompaniment with a dynamic marking of *mp*. The Mellophone (Mrm.) part has rests in measures 95-97 and enters in measure 98 with a triplet of eighth notes. The Timpani (Timp.) part features a rhythmic pattern of eighth notes with accents. The Cymbal (Cym.) part has a simple rhythmic pattern of eighth notes.

Fl. *mf*

B♭ Cl. *mf*

Bsn. *mp*

Vib. *mp*

Mrm. *mp*

Timp. *mf*

Cym.

Detailed description: This page of a musical score covers measures 99 to 102. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), Timpani (Timp.), and Cymbal (Cym.). The Flute and B♭ Clarinet parts have dynamic markings of *mf* and include accents (^) and breath marks (v). The Bassoon part has a dynamic marking of *mp*. The Vibraphone part has a dynamic marking of *mp*. The Mellophone part has a dynamic marking of *mp*. The Timpani part has a dynamic marking of *mf* and includes a triplet of eighth notes in measure 101. The Cymbal part is mostly silent, with a single note in measure 102. The score is written in a common time signature and includes various musical notations such as slurs, accents, and breath marks.

Fl. *Flute*: Treble clef, melodic line with slurs, accents, and triplets.

B♭ Cl. *B♭ Clarinet*: Treble clef, melodic line with slurs, accents, and triplets.

Bsn. *Bassoon*: Bass clef, melodic line with slurs and accents.

Vib. *Vibraphone*: Treble clef, chordal accompaniment with slurs.

Mrm. *Mellophone*: Treble clef, chordal accompaniment with slurs.

Timp. *Timpani*: Bass clef, rhythmic accompaniment with slurs.

Cym. *Cymbal*: Percussion line with vertical strokes.

Musical score for measures 108-110, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), Timpani (Timp.), and Cymbal (Cym.).

The score is written for seven instruments. The Flute and B♭ Clarinet parts feature melodic lines with accents and dynamic markings of *f*. The Bassoon part consists of a steady eighth-note accompaniment. The Vibraphone part provides a harmonic accompaniment with chords. The Mellophone part includes melodic lines with accents and dynamic markings of *f* and *mp*, along with triplet markings. The Timpani part features a rhythmic pattern with triplet markings. The Cymbal part includes a rhythmic pattern with triplet markings.

Measures 108-110:

- Fl. and B♭ Cl.: Melodic lines with accents and dynamic markings of *f*.
- Bsn.: Steady eighth-note accompaniment.
- Vib.: Harmonic accompaniment with chords.
- Mrm.: Melodic lines with accents and dynamic markings of *f* and *mp*, along with triplet markings.
- Timp.: Rhythmic pattern with triplet markings.
- Cym.: Rhythmic pattern with triplet markings.

Musical score for measures 111-114, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), Timpani (Timp.), and Cymbal (Cym.).

**Fl.:** Measures 111-112: *mp* triplet eighth notes. Measure 113: *f* eighth notes. Measure 114: *f* eighth notes with accent (*v*).

**B♭ Cl.:** Measures 111-112: *mp* triplet eighth notes. Measure 113: *f* eighth notes. Measure 114: *f* eighth notes with accent (*v*).

**Bsn.:** Measure 111: Rest. Measure 112: Rest. Measure 113: *mp* quarter notes. Measure 114: *mp* eighth notes with accent (*v*).

**Vib.:** Measures 111-114: Sustained chords.

**Mrm.:** Measure 111: *f* triplet eighth notes. Measure 112: Rest. Measure 113: *f* eighth notes. Measure 114: *mf* eighth notes.

**Timp.:** Measure 111: Rest. Measure 112: *f* quarter notes. Measure 113: *f* quarter notes. Measure 114: *f* quarter notes.

**Cym.:** Measure 111: Rest. Measure 112: *f* quarter note. Measure 113: Rest. Measure 114: Rest.

Fl. *p*

B♭ Cl. *p*

Bsn. *pp*

Vib. *pp*

Mrm. *pp*

Timp.

Cym.

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It contains seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are in treble clef and play a melodic line starting with a sharp sign and a breath mark. The Bassoon (Bsn.) part is in bass clef and plays a rhythmic accompaniment. The Vibraphone (Vib.) part is in treble clef and plays a steady accompaniment of chords. The Mellophone (Mrm.) part is in treble clef and plays a rhythmic accompaniment. The Timpani (Timp.) part is in bass clef and plays a rhythmic accompaniment with triplets. The Cymbal (Cym.) part is in bass clef and plays a rhythmic accompaniment with triplets. The dynamics are marked as *p* (piano) for the Flute and Clarinet, and *pp* (pianissimo) for the Bassoon, Vibraphone, and Mellophone.

Fl. *f*

B♭ Cl. *f*

Bsn. *mf*

Vib. *mp*

Mrm. *mf*

Timp. *p* *mf*

Cym. *ppp* *mp*

Detailed description: This page of a musical score covers measures 119 to 122. It features seven staves for different instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are in treble clef and play a melodic line with eighth-note patterns, marked with a forte (*f*) dynamic. The Bassoon (Bsn.) part is in bass clef, playing a rhythmic accompaniment of eighth notes, marked mezzo-forte (*mf*). The Vibraphone (Vib.) part is in treble clef, playing a steady accompaniment of eighth notes, marked mezzo-piano (*mp*). The Mellophone (Mrm.) part is in treble clef, playing a rhythmic accompaniment of eighth notes, marked mezzo-forte (*mf*). The Timpani (Timp.) part is in bass clef, playing a rhythmic accompaniment of eighth notes, marked piano (*p*) in measure 119 and mezzo-forte (*mf*) in measures 120-122. The Cymbals (Cym.) part is in bass clef, playing a rhythmic accompaniment of eighth notes, marked pianissimo (*ppp*) in measure 119 and mezzo-piano (*mp*) in measures 120-122. The score includes various musical notations such as slurs, accents, and dynamic markings.

123

Fl. *Flute* part with two measures of music, each containing a four-note melodic line with a slur and a sharp sign on the second note.

Bb Cl. *B-flat Clarinet* part with two measures of music, each containing a four-note melodic line with a slur and a sharp sign on the second note.

Bsn. *Bassoon* part with two measures of music, each containing a four-note melodic line with a slur and a sharp sign on the second note.

Vib. *Vibraphone* part with two measures of music, each containing a sixteenth-note triplet pattern with a '3' above and below.

Mrm. *Mallets* part with two measures of music, each containing a sixteenth-note triplet pattern with a '3' above and below.

Timp. *Timpani* part with two measures of music, each containing a sixteenth-note triplet pattern with a '3' above and below.

Cym. *Cymbals* part with two measures of music, each containing a sixteenth-note triplet pattern with a '3' below.

Fl. *ff* *fff* *f*

B♭ Cl. *ff* *fff* *f*

Bsn. *f* *ff* *f*

Vib. *f* *fff*

Mrm. *ff* *fff*

Timp. *ff* *fff* *rfz* *f*

Cym. *sfz* *sfz* *rfz* *mp*

Fl. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib. *mf*

Mrm. *mf*

Timp.

Cym.

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It contains seven staves. The Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Vibraphone (Vib.) parts are in treble clef. The Mellophone (Mrm.) part is also in treble clef. The Timpani (Timp.) part is in bass clef. The Cymbals (Cym.) part is on a single line with a double bar line at the beginning. The music is in 2/4 time and features a melodic line in the woodwinds with various articulations like accents and slurs. The dynamic marking *mf* (mezzo-forte) is present for the Flute, B♭ Clarinet, Bassoon, and Vibraphone parts. The score is numbered 132 in the top left corner.



Fl. *f*

B♭ Cl. *f*

Bsn. *f*

Vib. *mf*

Mrm. *mf*

Timp. *f*

Cym. *p*

Detailed description: This page of a musical score covers measures 141, 142, and 143. The Flute (Fl.) part begins with a rest in measure 141, followed by eighth notes in 142 and a half note in 143. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts play eighth notes in 141 and 142, then half notes in 143. The Vibraphone (Vib.) part has a rest in 141 and 142, then plays eighth notes in 143. The Mellophone (Mrm.) part has a rest in 141 and 142, then plays a triplet of eighth notes in 143. The Timpani (Timp.) part plays eighth notes in 141 and 142, then a half note in 143. The Cymbals (Cym.) part plays eighth notes in 141 and 142, then a half note in 143. Dynamics include *f* for Flute, Clarinet, and Bassoon; *mf* for Vibraphone and Mellophone; and *p* for Cymbals. Accents are present on several notes in the woodwind parts.

Fl.   
 B♭ Cl.   
 Bsn.   
 Vib.   
 Mrm.   
 Timp.   
 Cym.

The musical score consists of seven staves. The Flute (Fl.) staff is in treble clef and contains a melodic line with slurs and accents. The B♭ Clarinet (B♭ Cl.) staff is also in treble clef and follows a similar melodic path. The Bassoon (Bsn.) staff is in bass clef and provides a lower melodic line. The Vibraphone (Vib.) and Mellophone (Mrm.) staves are in treble clef and feature complex rhythmic patterns, including triplets and sixteenth-note runs. The Timpani (Timp.) staff is in bass clef and shows a sparse pattern of notes. The Cymbals (Cym.) staff is in common time and features a rhythmic pattern of notes and rests.

146

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

148

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Cym.

Detailed description: This page of a musical score covers measures 148 to 151. The score is arranged in seven staves. The Flute (Fl.) part begins with a dynamic marking of  $\hat{}$  and includes a slur over measures 149 and 150. The B♭ Clarinet (B♭ Cl.) part also features a slur over measures 149 and 150. The Bassoon (Bsn.) part starts with a dynamic marking of  $\hat{}$  and includes a slur over measures 149 and 150. The Vibraphone (Vib.) part features two triplet markings (3) in measures 149 and 150. The Mellophone (Mrm.) part also features two triplet markings (3) in measures 149 and 150. The Timpani (Timp.) part includes two triplet markings (3) in measures 150 and 151. The Cymbal (Cym.) part consists of rhythmic patterns in measures 148, 149, and 150, with a final flourish in measure 151.

Fl. *mf* *mp*

B♭ Cl. *mf* *p*

Bsn. *mf* *mp*

Vib. *mp*

Mrm. *mp*

Timp. *mp*

Cym. *pp*

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It contains seven staves, each for a different instrument. The Flute (Fl.) staff is in treble clef and shows a melodic line with dynamics *mf* and *mp*. The B♭ Clarinet (B♭ Cl.) staff is also in treble clef, featuring a melodic line with accents and dynamics *mf* and *p*. The Bassoon (Bsn.) staff is in bass clef and has a melodic line with dynamics *mf* and *mp*. The Vibraphone (Vib.) staff is in treble clef and plays a rhythmic pattern with a *mp* dynamic. The Mellophone (Mrm.) staff is in treble clef and plays a rhythmic pattern with a *mp* dynamic. The Timpani (Timp.) staff is in bass clef and plays a rhythmic pattern with a *mp* dynamic. The Cymbals (Cym.) staff is in bass clef and plays a rhythmic pattern with a *pp* dynamic. The score is written in a common time signature and includes various musical notations such as notes, rests, accents, and dynamic markings.

Fl. *p* *pp*

B♭ Cl. *> pp*

Bsn. *pp* *pp*

Vib. *p* *pp* *ppp*

Mrm. *p* *pp* *ppp*

Timp.

Cym.

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It contains seven staves. The Flute (Fl.) staff has two melodic phrases, the first marked *p* and the second *pp*. The B♭ Clarinet (B♭ Cl.) staff has a single note with an accent (*>*) and a *pp* dynamic. The Bassoon (Bsn.) staff has two melodic phrases, both marked *pp*. The Vibraphone (Vib.) and Mellophone (Mrm.) staves have melodic lines with dynamics *p*, *pp*, and *ppp*. The Timpani (Timp.) and Cymbal (Cym.) staves are mostly silent, with a double bar line at the beginning of the Cym. staff.

Fl. *ppp*

B♭ Cl. *pp*  $\triangle$

Bsn. *ppp*

Vib.

Mrm.

Timp.

Cym.

Detailed description: This page of a musical score covers measures 161 through 166. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), Timpani (Timp.), and Cymbal (Cym.). The Flute part begins in measure 161 with a *ppp* dynamic and plays a melodic line starting with a sharp sign. The B♭ Clarinet part has a *pp* dynamic and a crescendo hairpin in measure 165, with a triangle symbol above the final note. The Bassoon part starts in measure 162 with a *ppp* dynamic. The Vibraphone and Mellophone parts have melodic lines in measures 161-162. The Timpani and Cymbal parts are mostly silent, with the Cymbal having a double bar line at the start of the first measure.

# 3. Re-awakening

Elizabeth Lemmer

*Affettuoso con brio*

Flute *pp*

B♭ Clarinet

Bassoon *pp*

Vibraphone

Marimba

Timpani

8

Fl. *p*

B♭ Cl.

Bsn. *p*

Vib.

Mrm. *pp*

Timp. *p*

14

Musical score for measures 14-19. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Measures 14-15 have rests. Measures 16-17 play a melodic line with accents. Measure 18 has a rest. Measure 19 has a melodic line with an accent.
- B♭ Cl.:** Measures 14-17 have rests. Measures 18-19 play a melodic line with accents and a *mp* dynamic.
- Bsn.:** Measures 14-17 have rests. Measures 18-19 play a melodic line with accents and a *mp* dynamic.
- Vib.:** Measures 14-17 have rests. Measures 18-19 play chords with a *p* dynamic.
- Mrm.:** Measures 14-17 have rests. Measures 18-19 play chords with a *p* dynamic.
- Timp.:** Measures 14-15 play a rhythmic pattern with a *p* dynamic. Measures 16-17 have rests. Measure 18 plays the pattern with a *pp* dynamic. Measure 19 plays the pattern with a *p* dynamic.

20

Musical score for measures 20-24. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Measures 20-24 have rests.
- B♭ Cl.:** Measures 20-21 play a melodic line with accents and a *p* dynamic. Measures 22-23 have rests. Measure 24 plays a melodic line with an accent.
- Bsn.:** Measures 20-21 play a melodic line with accents and a *p* dynamic. Measures 22-23 have rests. Measure 24 plays a melodic line with an accent.
- Vib.:** Measures 20-21 have rests. Measures 22-23 play chords. Measure 24 plays chords.
- Mrm.:** Measures 20-21 have rests. Measures 22-23 play chords. Measure 24 plays chords.
- Timp.:** Measures 20-21 have rests. Measure 22 plays a rhythmic pattern. Measure 23 has a rest. Measure 24 plays a rhythmic pattern.

26 *Brillante*

Fl. *f*

Bb Cl. *mp*

Bsn. *mf*

Vib. *mp*

Mrm. *mp*

Timp. *mp*

Detailed description: This system contains measures 26 through 29. The Flute part begins with a melodic line marked *f* and includes accents. The Clarinet and Bassoon parts have a more rhythmic, accompanimental role. The Vibraphone, Mallets, and Timpani parts provide harmonic support with sustained chords and rhythmic patterns. Dynamic markings include *f*, *mp*, and *mf*.

30

Fl.

Bb Cl.

Bsn.

Vib.

Mrm.

Timp.

Detailed description: This system contains measures 30 through 33. The Flute part continues its melodic line with accents. The Clarinet and Bassoon parts maintain their accompanimental role. The Vibraphone, Mallets, and Timpani parts continue their harmonic and rhythmic support. Dynamic markings are consistent with the previous system.

34

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*f*

*mf*

*f*

*mf*

*mp*

*mf*

*mp*

*mf*

38

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*mf*

*mf*

*mp*

43

Fl. *p*

B♭ Cl.

Bsn. *mp* *f*

Vib. *p* *mf*

Mrm.

Timp. *p*

47

Fl.

B♭ Cl.

Bsn. *mf*

Vib.

Mrm. *mf*

Timp. *mf* *mp*

Musical score for measures 51-55. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.).

- Fl.:** Rests throughout.
- B♭ Cl.:** Rests until measure 55, then plays a short melodic phrase starting on G4, marked *p*.
- Bsn.:** Starts with a quarter note G2, rests, then plays a melodic line in measures 52-55, marked *mp* and *p*. Includes accents (^) on notes in measures 52 and 55.
- Vib.:** Plays a rhythmic pattern of eighth notes in measures 51-55, marked *mp* and *p*.
- Mrm.:** Plays a rhythmic pattern of eighth notes in measures 51-55, marked *mp* and *p*.
- Timp.:** Plays a rhythmic pattern of quarter notes in measures 51-55, marked *p*.

Musical score for measures 56-60. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.).

- Fl.:** Rests throughout.
- B♭ Cl.:** Rests until measure 59, then plays a melodic phrase starting on G4, marked *p cresc.*
- Bsn.:** Starts with a quarter note G2, rests, then plays a melodic line in measures 56-60, marked *p*. Includes accents (^) on notes in measures 56 and 57, and a breath mark (>) in measure 60.
- Vib.:** Plays a rhythmic pattern of eighth notes in measures 56-60, marked *mf*, *p*, and *mp*. Includes a *cresc.* marking in measure 57.
- Mrm.:** Plays a rhythmic pattern of eighth notes in measures 56-60, marked *p* and *mp*. Includes a *cresc.* marking in measure 57.
- Timp.:** Plays a rhythmic pattern of quarter notes in measures 56-60, marked *p cresc.* and *mp*. Includes a *cresc.* marking in measure 57.

60

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*mp* *mf*

*mp* *mf*

*mf* *f*

*mf* *f*

*mf*

63

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

*ff* *p*

*ff* *pp*

*ff* *p*

*ff*

*ff* *p*

*Sospirando*

68

*Capriccioso*

Musical score for measures 68-71. The score is for a woodwind and percussion ensemble. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.). The tempo is marked *Capriccioso*. The dynamics are *mf* (mezzo-forte) for Flute and Clarinet, *mp* (mezzo-piano) for Bassoon, *p* (piano) for Vibraphone and Mallets, and *p* (piano) for Timpani. The Flute part features a melodic line with slurs and a sharp sign. The Clarinet and Bassoon parts have rests and some notes. The Vibraphone and Mallets parts have rests and some notes. The Timpani part has a rhythmic pattern.

72

Musical score for measures 72-75. The score is for a woodwind and percussion ensemble. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.). The tempo is *Capriccioso*. The dynamics are *mf* (mezzo-forte) for Flute, Clarinet, and Mallets. The Bassoon and Vibraphone parts have rests and some notes. The Timpani part has a rhythmic pattern. Fingerings are indicated: 5 for Flute, 6 for Bassoon and Vibraphone, and 5 for Mallets.

75

Musical score for measures 75-78. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Melodic line with slurs and accents.
- B♭ Cl.:** Melodic line with slurs, accents, and a fingering of 5. Dynamic markings include *mf* and *mp*.
- Bsn.:** Sustained notes.
- Vib.:** Sustained notes with a dynamic marking of *p*.
- Mrm.:** Sustained notes with a dynamic marking of *p*.
- Timp.:** Rhythmic accompaniment with a dynamic marking of *p*.

79

Musical score for measures 79-82. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mallets (Mrm.), and Timpani (Timp.).

- Fl.:** Melodic line with slurs and accents. A fingering of 5 is indicated.
- B♭ Cl.:** Melodic line with slurs and accents.
- Bsn.:** Sustained notes.
- Vib.:** Melodic line with slurs and accents. A fingering of 6 is indicated. Dynamic marking is *mf*.
- Mrm.:** Sustained notes.
- Timp.:** Rhythmic accompaniment.

83

Fl. *p* *f*

B♭ Cl. *p* *mf*

Bsn. *p* *mp*

Vib. *mp* *mf*

Mrm. *mp* *mp*

Timp. *mp* *mp*

88

Fl. *f* 5

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

91

Fl.  
Bb Cl.  
Bsn.  
Vib.  
Mrm.  
Timp.

95

Fl.  
Bb Cl.  
Bsn.  
Vib.  
Mrm.  
Timp.

99

Fl.

Bb Cl.

Bsn.

Vib.

Mrm.

Timp.

*mp*

*mp*

102

*Trionfale con Anima*

Fl.

Bb Cl.

Bsn.

Vib.

Mrm.

Timp.

*f*

*mf*

*f*

*pp* <sup>3</sup>

*pp*

*mp*

*mp*

*mf*

107

Fl. *mp*

B♭ Cl.

Bsn.

Vib.

Mrm. *mp*

Timp. *mp*

111

Fl. *pp*

B♭ Cl.

Bsn. *mp*

Vib. *mp*

Mrm. *mp*

Timp. *p*

117

Musical score for measures 117-122. The score is for a woodwind ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), and Timpani (Timp.).

- Fl.:** Measures 117-122. Starts with a whole rest in 117, then a half note G4 in 118, a whole note A4 in 119, a half note B4 in 120, and a quarter note G4 in 121. Measure 122 has a whole note G4. Dynamics: *f* starting in measure 121. Accents:  $\Delta$  above the G4 in measure 122.
- B♭ Cl.:** Measures 117-122. Whole rests in 117-120. Measure 121 has a quarter note G4. Measure 122 has a whole note G4. Dynamics: *mf* starting in measure 121.
- Bsn.:** Measures 117-122. Measures 117-120 have a melodic line with accents ( $\Delta$ ) above the notes. Measure 121 has a quarter note G4. Measure 122 has a whole note G4. Dynamics: *f* starting in measure 121.
- Vib.:** Measures 117-122. Whole rests in 117-120. Measure 121 has a quarter note G4. Measure 122 has a whole note G4. Dynamics: *f* starting in measure 121. Accents:  $\Delta$  above the G4 in measure 122.
- Mrm.:** Measures 117-122. Whole rests in 117-120. Measure 121 has a quarter note G4. Measure 122 has a whole note G4. Dynamics: *f* starting in measure 121. Accents:  $\Delta$  above the G4 in measure 122.
- Timp.:** Measures 117-122. Whole rests in 117-120. Measure 121 has a quarter note G4. Measure 122 has a whole note G4.

123

Musical score for measures 123-126. The score is for a woodwind ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Mellophone (Mrm.), and Timpani (Timp.).

- Fl.:** Measures 123-126. Measures 123-124 have a melodic line with accents ( $\Delta$ ) above the notes. Measure 125 has a quarter note G4. Measure 126 has a whole note G4. Accents:  $\Delta$  above the G4 in measure 126.
- B♭ Cl.:** Measures 123-126. Measures 123-124 have a melodic line with accents ( $\Delta$ ) above the notes. Measure 125 has a quarter note G4. Measure 126 has a whole note G4. Accents:  $\Delta$  above the G4 in measure 126.
- Bsn.:** Measures 123-126. Measures 123-124 have a melodic line with accents ( $\Delta$ ) above the notes. Measure 125 has a quarter note G4. Measure 126 has a whole note G4. Accents:  $\Delta$  above the G4 in measure 126.
- Vib.:** Measures 123-126. Measures 123-124 have a melodic line with accents ( $\Delta$ ) above the notes. Measure 125 has a quarter note G4. Measure 126 has a whole note G4. Accents:  $\Delta$  above the G4 in measure 126.
- Mrm.:** Measures 123-126. Measures 123-124 have a melodic line with accents ( $\Delta$ ) above the notes. Measure 125 has a quarter note G4. Measure 126 has a whole note G4. Accents:  $\Delta$  above the G4 in measure 126.
- Timp.:** Measures 123-126. Whole rests in 123-126.

*Pensierosamente*

127

Fl. *mp*

B♭ Cl.

Bsn.

Vib. *mp*

Mrm. *p*

Timp. *p*

Detailed description: This system contains measures 127 through 130. The Flute (Fl.) part begins with a melodic line in measure 127, marked *mp*, with accents over the first and fourth notes. The B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts have rests in measures 127 and 128. The Vibraphone (Vib.) part has a melodic line in measure 127, marked *mp*, with an accent over the first note. The Marmoset (Mrm.) part has a melodic line in measure 127, marked *p*, with an accent over the first note. The Timpani (Timp.) part has rests in measures 127 and 128, then enters in measure 129 with a rhythmic pattern marked *p*.

131

Fl.

B♭ Cl.

Bsn.

Vib.

Mrm.

Timp.

Detailed description: This system contains measures 131 through 134. The Flute (Fl.) part has a melodic line in measure 131, with an accent over the first note. The B♭ Clarinet (B♭ Cl.) part has a melodic line in measure 132, with accents over the first and fourth notes. The Bassoon (Bsn.) part has rests in measures 131 and 132. The Vibraphone (Vib.) part has a melodic line in measure 132. The Marmoset (Mrm.) part has a melodic line in measure 132. The Timpani (Timp.) part has rests in measures 131 and 132, then enters in measure 133 with a rhythmic pattern.

135

Musical score for measures 135-138. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.).

- Fl.:** Rests in all four measures.
- B♭ Cl.:** Measures 135-136: *mp* (mezzo-piano), melodic line with accents (^) on the 3rd and 4th notes. Measures 137-138: *dim.* (diminuendo) leading to *p* (piano), melodic line with accents (^) on the 3rd and 4th notes.
- Bsn.:** Rests in all four measures.
- Vib.:** Measure 135: *p* (piano), single note. Measure 136: single note. Measures 137-138: Rests.
- Mrm.:** Measures 135-136: Rests. Measures 137-138: *pp* (pianissimo), rhythmic pattern.
- Timp.:** Measure 135: *pp* (pianissimo), single note. Measures 136-138: Rests.

139

Musical score for measures 139-142. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Marmoset (Mrm.), and Timpani (Timp.).

- Fl.:** Rests in all four measures.
- B♭ Cl.:** Rests in all four measures.
- Bsn.:** Measures 139-140: *pp* (pianissimo), melodic line with accents (^) on the 3rd and 4th notes. Measures 141-142: *ppp* (pianississimo), melodic line with accents (^) on the 3rd and 4th notes.
- Vib.:** Rests in all four measures.
- Mrm.:** Rests in all four measures.
- Timp.:** Rests in all four measures.