

Suite for Grief

I. Denial

Duration (3:03)

May 2022

Instrumentation

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

4 Horns in F

2 Trumpets in Bb

Tuba

Percussion (2 players)

suspended cymbal

snare drum

bass drum

Glockenspiel

Piano

Orchestral Strings

Composer's Notes: *Denial*

Denial is the first movement in a four movement suite about Grief. Though the journey of grief isn't linear in nature, it is, in whatever pattern, progressive over time. And these movements attempt to capture the varying phases of grief.

In *Denial* we face shock and disbelief, an inability to even recognize the presence of death, the reality of absence. But eventually, loss presents itself and shatters our illusions - forcing a recognition.

Inspiration for this piece came from my own journey through grief in 2021, and from a selection of poems & quotations from these sources:

Linda Pastan's "The Five Stages of Grief," Joan Didion's

The Year of Magical Thinking and bell hooks' *Appalachian Elegy*.

Extracts from these works are placed throughout the four movements.

Grief Suite - I. Denial

Larghetto, misterioso

♩ = 60

"I sat down at breakfast carefully setting the table for two. I passed you the toast -- you sat there. I passed you the paper -- you hid behind it." (Linda Pastan)

A

Musical score for woodwinds, brass, and piano. The score includes staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 in Bb, Bassoons 1 & 2, Horn in F, Horns 1-4 in F, Trumpet in Bb, Trumpets in Bb, Tuba, Percussion 1&2, and Glockenspiel. The piano part features a complex texture with chords and arpeggios, marked with dynamics *p* and *mp*. The tempo is *Larghetto, misterioso* with a metronome marking of 60. A rehearsal mark **A** is present at the beginning of the section.

♩ = 60

Larghetto, misterioso

A

Musical score for strings, including Violin I, Violin 2, Viola, Violoncello, and Contrabass. The strings play a pizzicato accompaniment, marked with dynamics *p* and *mp*. The tempo is *Larghetto, misterioso* with a metronome marking of 60. A rehearsal mark **A** is present at the beginning of the section.

solo

5

Fl.1 *mf*

Fl.2 *mp*

Ob.1 *mp*

Ob.2

Cl.1 *p*

Cl.2

Bsn.1

Bsn.2

Hn.1&3 *pp*

Hn.2&4 *p*

Pno. *mp*

Vln.1 *pizz.* *pp*

Vln.2 *pp*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* solo *f* *sfz* *sfz* *p*

Ob. 2

Cl. 1

Cl. 2 *p*

Bsn. 1 *sfz* *sfz* *p*

Bsn. 2

Hn. 1&3 *pp* *p*

Hn. 2&4 *pp* *p* *mp*

Perc. *cymbals* (with mallet) *p*

Glockenspiel

Pno. *mp* *mp* *mf*

Vln. 1

Vln. 2

Vla.

Vc. *arco* *mp* *mf*

Cb. *arco* *mp* *mf*

13

Fl.1

Fl.2

Ob.1
espressivo
soli with clarinet
mf *f* *ff* *mf*

Ob.2

Cl.1
espressivo
soli with oboe
mf *f* *ff*

Cl.2

Bsn. 1

Bsn. 2

Hn 1&3
1. *legato*
p

Hn 2&4
1.
p

Tpt 1

Tpt 2

Tba.

Perc.
crash (let ring)
mf *pp* *p* *mf* *f*

Glockenspiel
gliss.

Pno.
mp *mf*

Vln. 1
mp *mf* *f* *uni*

Vln. 2
mf *f* *uni*

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

Vc.
mp *mf* *arco*

Cb.
mp *mf* *arco*

B

Piu agitato

Fl.1 *f* *ff* *f* *ff* *gliss.*

Fl.2 *f* *ff* *f* *ff* *gliss.*

Ob.1 *mf* *mf* *f* *sol^o* *ff*

Ob.2 *mp* *mf* *f*

Cl.1 *mp* *mf* *f* *ff*

Cl.2 *mp* *mf* *f* *ff*

Bsn.1 *mp*

Bsn.2 *mf* *f*

Hn.1&3 *mp* *mf* *f* *mf* *f* *mo*

Hn.2&4 *mp* *mf* *f* *mf* *f* *mp*

Tpt.1 *p* *p* *mp* *mf* *solo*

Tpt.2

Tba. *mp* *f*

Perc. *mp* *mf* *mf* *f* *mp* *f* *let ring*

Glockenspiel *gliss.* *ff*

Pno. *mf*

Vln.1 *f* *mf*

Vln.2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

This page of a musical score, page 6, features 24 measures of music. The score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamic markings *ff* and *f sfz*.
- Ob. 1 & 2:** Oboe parts, with *(soli - with trumpets)* and *(soli with trumpets)* markings and dynamics *f* and *ff*.
- Cl. 1 & 2:** Clarinet parts with dynamics *f* and *ff*.
- Bsn. 1 & 2:** Bassoon parts with dynamics *f* and *ff*.
- Hn. 1&3 & 2&4:** Horn parts with dynamics *mf* and *mp*.
- Tpt. 1 & 2:** Trumpet parts with dynamic *f*.
- Tba.:** Trombone part.
- Perc.:** Percussion part including *cymbal* and *bass drum* with various rhythmic patterns and dynamics *f*.
- Glockenspiel:** Glockenspiel part.
- Pno.:** Piano part.
- Vln. 1 & 2:** Violin parts with dynamics *f*, *mf*, and *ff*.
- Vla.:** Viola part with dynamics *f*, *mf*, and *ff*.
- Vc.:** Violoncello part with dynamics *f*, *mf*, and *ff*.
- Cb.:** Double bass part with dynamics *f* and *ff*.

The score includes dynamic markings such as *mf*, *mp*, *f*, *ff*, *sfz*, and *g.p.* (grand piano). It also features performance directions like *rit.* (ritardando) and *divisi*. The page number 24 is indicated at the top left of the first staff.

C *Mysterioso, lingering (A dream-like awakening)*
rubato

Fl. 1 *pp* *flz* *3* *ppp*

Fl. 2 *pp* *flz* *3* *ppp*

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&3

Hn. 2&4 1. *p*

Tpt. 1 (prepare mute) *p* *mp* *ppp*

Tpt. 2

Tba. *pp*

Perc. *p*

Glockenspiel *mp*

Pno. *mp* *ppp*

C *Mysterioso, lingering (A dream-like awakening)* *sul ponticello*

Vln. 1 *ppp* *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *uni* *ppp* *uni* *pp* *sul ponticello* *ppp*

Cb. *ppp* *pp* *ppp*

Michelle Lorimer

Suite for Grief

II. Bargaining

Duration approximately 2:48

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Percussion (2 players)
suspended cymbal,
bass drum, triangle,
woodblocks, mark tree

Glockenspiel
Piano

Orchestral Strings

Composer's Notes: *Bargaining*

Though the journey of grief isn't linear in nature, it is, in whatever pattern, progressive over time.
These movements attempt to capture the varying phases of grief.

In *Bargaining* we reason & rationalize, replay & rehearse alternative options & endings.
But the frenzied futility of that enterprise becomes clear, and we grow tired...

Inspiration for this piece came from my own journey through grief in 2021, and from a selection of poems & quotations:
Linda Pastan's "The Five Stages of Grief," Joan Didion's *The Year of Magical Thinking* and bell hooks' *Appalachian Elegy*.
Extracts from these works are placed throughout the movements.

Grief Suite - II. Bargaining

A

If only...I should have...what if there were... a different path...(the games we play)

♩ = 125

Allegro, agitato

Flute 1&2

Oboes 1&2

Clarinet 1&2 in B \flat

Bassoons 1&2

Horn in F 1,3

Horn in F 2,4

Trumpet in B \flat

Trumpets in B \flat

Trombone

Trombone

Trombone

Tuba

Percussion

Triangle

Glockenspiel

woodblocks

mf
(along with select stringed instruments tapping on body of instrument)

p

mp

Violin I

Violin 2

Viola

Violoncello

Contrabass

Allegro, agitato

A ♩ = 125

col legno

f

arco, nat.

p cres.

percussive tapping along with woodblock

mf nat.

col legno

f

pizz

arco

p *f*

col legno

f

pizz

percussive tapping along with woodblock

p *f* *mp*

col legno

f

pizz

p *f*

Fl.1&2

Ob. 1&2

Cl.1&2

Bsn. 1&2

Hn.1,3

Hn.2,4

Tpt.

Perc.

Tri.

[sus cymbal with drumstick]

[woodblocks]

along with stringed instrument tapping

[woodblocks] *f*

[sus cymbal with mallet] (choke)

p \longleftarrow *mf* \longleftarrow *f*

(siempre open)

mp \longleftarrow *f*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

pizz

f

mf

pizz

arco

percussive tapping

chop-style playing throughout

percussive tapping along with woodblock

B

Fl.1&2 15 *a2 throughout* 16 17 18 19

Ob. 1&2

Cl.1&2

Bsn. 1&2

Hn.1,3

Hn.2,4

Perc. *triangle*

(woodblock and/or double bass percussion taps)

B

Vln. 1 *jete* *(sim. throughout)* *mp* *mf* *mp*

Vln. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *mf* *mp* *mf* *mp*

Cb. *tapping* *pizz.* *mp*

Fl.1&2 *mf* 20 *f* 21 22 23

Ob. 1&2 *a2* throughout *mp* *mf* *mp*

Cl.1&2 *a2* throughout *mp* *mf* *mp*

Bsn. 1&2 *a2* throughout *mp* *mf* *mp*

Hn.1,3 *a2* *p* *p* *sfz* *p*

Hn.2,4 *p* *p* *sfz* *p*

Vln. 1

Vln. 2 *arco* *mf*

Vla. *pizz.* *mf*

Vc.

Cb.

Fl.1&2 *mf* *f*

Ob. 1&2 *mf* *f*

Cl.1&2 *mf* *f*

Bsn. 1&2 *mf* *f*

Hn.1,3 *p* *mp* *mf*

Hn.2,4 *p* *mp* *mf*

Tpt. *solo trumpet* *f*

Tbn.1 *f* *sfz* *f*

Tbn.2 *f* *sfz* *f*

Tbn.3 *f*

Tba. *f*

Perc. *sus cymbal with mallets* *p* *mf* *f* *mp* *f* *mf*

bass drum *mf* *f* *mf* *mf* *mp* *f*

Pno. *sfz* *f* *f* *f*

Vln. 1

Vln. 2 *sfz* *mf* *mp* *mf* *f*

Vla. *arco* *f*

Vc. *arco*

Cb. *arco*

24 25 26 27

This page of a musical score covers measures 28 through 31. The instruments and their parts are as follows:

- Fl. 1&2:** Measures 28 and 29 feature a *sfz* dynamic with a decrescendo hairpin. Measures 30 and 31 feature a *ff* dynamic that transitions to *f*.
- (Fl. 2):** Plays a rhythmic pattern of eighth notes throughout.
- Ob. 1&2:** Features a dynamic range from *f* to *mf* to *f*.
- Cl. 1&2:** Features a dynamic range from *f* to *mf* to *f*.
- Bsn. 1&2:** Features a dynamic range from *f* to *mf* to *f*.
- Hn. 1,3:** Starts at *mp* and moves to *mf* and then *f*.
- Hn. 2,4:** Starts at *mp* and moves to *mf* and then *f*.
- Tpt.:** Features a dynamic range from *mf* to *f*.
- Tbn. 1:** Features a dynamic range from *mf* to *f*.
- Tbn. 2:** Features a dynamic range from *mf* to *f*.
- Tbn. 3:** Features a dynamic range from *mf* to *f*.
- Tba.:** Features a dynamic range from *f* to *f*.
- Perc.:** Features a complex rhythmic pattern with dynamics *mp*, *f*, and a *choke* effect.
- Pno.:** Features a dynamic range from *f* to *mf* to *f*.
- Vln. 1:** Plays a rhythmic pattern of eighth notes.
- Vln. 2:** Features a dynamic range from *f* to *mf* to *f*.
- Vla.:** Features a dynamic range from *mf* to *f*.
- Vc.:** Features a rhythmic pattern of eighth notes.
- Cb.:** Features a rhythmic pattern of eighth notes.

subito p

Fl.1&2: *p* (a1), *p* (a2), *p* (b2), *p* (b2)

Ob. 1&2: *pp* (i), *pp* (a2), *pp* (b2)

Cl.1&2: *pp* (i), *pp* (a2), *pp* (b2)

Bsn. 1&2: *pp* (a1)

Perc.: *mark tree*, *alisse*

Glock.: *pp*

Pno.: *p*

Vln. 1: *pizz, divisi*, *p*

Vln. 2: *pizz, divisi*, *p*

Vla.: *pizz, divisi*, *p*

Vc.: *pizz, divisi*, *p*

Cb.: *pizz*, *p*

This page of a musical score covers measures 36 through 39. The instruments and their parts are as follows:

- Fl. 1&2:** Measures 36-37 are silent. Measure 38 has a half note G4 with an accent (>) and a flat (b). Measure 39 has a half note G4 with an accent (>) and a flat (b).
- Ob. 1&2:** Continuous eighth-note accompaniment. Measure 36 starts with a piano (p) dynamic. Measure 37 changes to pianissimo (pp). Measure 38 returns to piano (p). Measure 39 continues with piano (p).
- Cl. 1&2:** Similar eighth-note accompaniment to the oboes. Measure 36 starts with piano (p). Measure 37 changes to pianissimo (pp). Measure 38 returns to piano (p). Measure 39 continues with piano (p).
- Bsn. 1&2:** Measures 36-38 are silent. Measure 39 has a half note G2 with an accent (>) and a flat (b), marked pianissimo (pp).
- Perc.:** Silent throughout.
- Glock.:** Silent throughout.
- Pno.:** Measures 36-38 are silent. Measure 39 has a half note G4 with an accent (>) and a flat (b), marked pianissimo (ppp). There are also some markings in the bass clef.
- Vln. 1:** Measure 36 has a half note G4 with an accent (>) and a flat (b), marked pianissimo (ppp) and arco. Measure 37 has a half note G4 with an accent (>) and a flat (b), marked piano (pp) and sul tasto. Measures 38-39 have a half note G4 with an accent (>) and a flat (b), marked piano (pp).
- Vln. 2:** Similar to Vln. 1. Measure 36 has a half note G4 with an accent (>) and a flat (b), marked pianissimo (ppp) and arco. Measure 37 has a half note G4 with an accent (>) and a flat (b), marked piano (pp) and sul tasto. Measures 38-39 have a half note G4 with an accent (>) and a flat (b), marked piano (pp).
- Vla.:** Measures 36-37 are silent. Measure 38 has a half note G4 with an accent (>) and a flat (b), marked piano (pp) and sul tasto. Measure 39 has a half note G4 with an accent (>) and a flat (b), marked piano (pp).
- Vc.:** Measures 36-37 are silent. Measure 38 has a half note G2 with an accent (>) and a flat (b), marked piano (pp). Measure 39 has a half note G2 with an accent (>) and a flat (b), marked pianissimo (ppp).
- Cb.:** Silent throughout.

40 41 42 43 44

Fl.1&2 *p* *pp* *mp* *ppp*

Ob. 1&2 *p* *pp* *p* *ppp*

Cl.1&2 *p* *pp* *p* *ppp*

Bsn. 1&2 *p* *pp*

Perc. *ppp* *p* *ppp*
cymbal roll

Glock. *pp* *ppp*

Pno. *pp* *ppp* *ppp* *pp*
(pedal throughout)

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp* *a tempo*

Vc. *pp* *ppp* *a tempo*

Cb.

rit.

What can I exchange for loss?

12

C Slightly rubato, espressivo ♩ = 90

Fl.1&2 45 46 47 48 49 50 51

Ob. 1&2 solo 3 mp

Cl.1&2 a1 p soli mp

Bsn. 1&2 1. p pp

Phno. p mp slightest rit. tempo p p 8va

C Slightly rubato, espressivo ♩ = 90

Vln. 1 pp nat. mp

Vln. 2 pp nat. mp

Vla. pp nat. mp

Vc. pp nat. pp mp

Cb.

52 53 54 55 56 57 58 59

Fl.1&2 *p* *ppp* *ppp* *p*

Ob. 1&2 *ppp* *pp*

Cl.1&2 *pp* *p*

Bsn. 1&2 *p* *ppp*

Pno. *mp*

Vln. 1 *p* *mp* *ppp*

Vln. 2 *p* *mp* *ppp*

Vla. *p* *mp* *ppp*

Vc. *p* *mp* *ppp* *pp*

Cb. *pp*

rit. *a1* *♩=100 con moto* *pizz.*

Detailed description of the musical score: The score is for measures 52 through 59. It features a woodwind section (Flutes 1&2, Oboes 1&2, Clarinets 1&2, Bassoons 1&2), a Piano, and a string section (Violins 1&2, Viola, Violoncello, Contrabass). The key signature has one flat (B-flat major or E-flat minor). The time signature is 4/4. The score includes various performance markings: 'rit.' (ritardando) starting at measure 54, 'con moto' (with motion) starting at measure 56, and 'pizz.' (pizzicato) for the strings starting at measure 56. Dynamic markings include 'p' (piano), 'ppp' (pianissimo), and 'mp' (mezzo-piano). The woodwinds have 'a1' markings above notes in measures 55 and 56. The strings have 'pizz.' markings above notes in measures 56-59. The piano part has a melodic line starting in measure 54. The strings play a sustained harmonic accompaniment.

Michelle Lorimer

Suite for Grief

III. Anger & Depression

Duration approximately 6:20

Instrumentation

2 Flutes + Piccolo (or 2nd flute
doubling on piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (3 players)

suspended cymbal, snare drum,
bass drum, crotales, triangle,
woodblocks

Orchestral Strings

Composer's Notes: *Anger & Depression*

Though the journey of grief isn't linear in nature, it is, in whatever pattern, progressive over time.

These movements attempt to capture the varying phases of grief.

Anger seeks release & boils to the surface while *Depression* can be a slow, submerged state in which we find it difficult to move and to be moved. How are these natural responses to disorientation connected?

Inspiration for this piece came from my own journey through grief in 2021, and from a selection of poems & quotations: Linda Pastan's "The Five Stages of Grief," Joan Didion's *The Year of Magical Thinking* and bell hooks' *Appalachian Elegy*.

Extracts from these works are placed throughout the movements.

michellelorimer.ca

Grief Suite - III. Anger & Depression

Score in C

"Grief comes in waves, paroxysms, sudden apprehensions that weaken the knees & blind the eyes & obliterate the dailyness of life." - Joan Didion

M. Lorimer

A
3/4 Vivo, molto agitato ♩ = 140

Woodwinds: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, Bassoon 2.
Brass: Hns 1&3, Hns 2&4, Trumpet 1 in Bb, Trumpet 2 in Bb, Trombone, Trombone, Trombone, Tuba, Timpani, Cymbals, Wood Blocks.

Dynamic markings: *ff*, *fff*, *sfz*, *f*, *mf*, *mp*, *ff*, *gliss.*, *subito p*, *mf*, *f*, *ff*, *p*, *ff*.

Performance instructions: *a2*, *(stagger breathing where necessary)*, *suspended cymbal*.

A
3/4 Vivo, molto agitato ♩ = 140

Violin I, Violin II, Viola, Violoncello, Double Bass.

Dynamic markings: *f*, *sfz*, *ff*, *fff*, *subito pp*, *pp*.

Performance instructions: *au talon, aggressively*, *divisi*, *sul ponticello*, *subito*.

13 14 15 16 17 18 19 20 21 22 23

Picc. Fl. Fl. Ob.1 Ob.2 Cl1 Cl2 Bsn1 Bsn2

(optional cue Hns 1&3)
ppp p pp

Hn1&3 a2 (stagger breathing where necessary) pp p pp mf a2

Hn 2&4 p pp p pp

Tpt1 (optional cue Hns 1&3) ppp p pp mf

Tpt2 Tbn.1 Tbn.2 Tbn.3 Tba.

Timp. mf

Cym. W.B. Triangle

Vln. I au talon, unison f ff divisi

Vln. II au talon, arco f ff

Vla. au talon, arco f ff

Vc. Db.

Detailed description of the musical score: This page contains measures 13 through 23 of a symphonic score. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets (Cl1 and Cl2), two Bassoons (Bsn1 and Bsn2), Horns 1&3 (Hn1&3), Horns 2&4 (Hn 2&4), Trumpets 1 and 2 (Tpt1 and Tpt2), and Trombones 1, 2, and 3 (Tbn.1, Tbn.2, Tbn.3) along with a Trombone (Tba.). The percussion section includes Timpani (Timp.), Cymbals (Cym.), and a Wood Block (W.B.). The string section consists of Violins I and II (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as ppp, p, pp, f, and ff, and includes performance instructions like 'stagger breathing where necessary', 'au talon, unison', and 'au talon, arco'. Measure numbers 13 through 23 are indicated at the top of the page.

24 25 26 27 28 29 30 31 *animato* 32 33 34 35

Picc. *mf* *f* *ff* *fff*

Fl. *mf* *f* *ff* *fff*

Fl. *mf* *f* *ff* *fff*

Ob.1 *mf* *f* *ff* *fff*

Ob.2 *mf* *f* *ff* *fff*

Cl1 *mf* *f* *ff* *fff*

Cl2 *mf* *f* *ff* *fff*

Bsn 1 *mf* *f* *ff* *fff*

Bsn 2 *mf* *f* *ff* *fff*

Hn1&3 (stagger breathing to keep continuous) *ff* *pp* *a1*

Hn 2&4 *mf* *f* *ff* *pp* *a1* (stagger breathing to keep continuous)

Tpt 1 *f* *mf*

Tpt 2 *f* *mf*

Tbn.1 *mp* *mf* *mf* *f*

Tbn.2 *mp* *mf* *f*

Tbn.3 *f* *f*

Tba. *ff* *f*

Timp. *gliss.*

Cym. *mp* *ff*

W.B.

Triangle *mf* *f*

Vln. I *fff* *animato*

Vln. II *f* *ff* *fff* *animato*

Vla. *f* *ff* *fff* *animato*

Vc. Solo

Vc. *f* *ff* *fff* *animato*

Db. *f* *ff* *fff* *animato*

sul ponticello

36 37 38 39 40 41 42 43 44 45 46 *morendo* rit. 47 . . 48 . . 49. . . 50 51 G.P. **64**

Picc. *mf* 3 (slightly rubato) *solo* *f* *mp* *ppp*

Cl 1 *mf* 3 (slightly rubato) *solo* *f* *mp* *ppp*

Cl 2

Hn1&3 *p* *pp* (stagger breathing to keep continuous) *pppp*

Hn 2&4 *p* (stagger breathing to keep continuous) *pppp*

Tpt 2

W.B. (rubato here, not too strict, fading away...) *ppp*

Vln. I *ppp* sul tasto *morendo* rit. **64**

Vln. II *ppp* sul tasto

Vla. *ppp* sul tasto

Vc. Solo *p* *ppp* solo cantabile *ppp* sul tasto

Vc. *ppp* sul tasto

Db. *pizz* *p* *pp*

B Largo, grave ♩ = 96

6
4

sempre legato

Fl. 52 53 54 55 56 57 58 59 60 61 62 63 64 65

Bsn 1

Bsn 2

soli, sempre legato

soli

soli

soli

Hn1&3

Hn 2&4

Tbn.1

Tbn.2

Tbn.3

Tba.

B Largo, grave ♩ = 96

6
4

sempre legato

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

Db.

66 67 68 69 70 71 72 73 74 75 76 77 poco accel. .

Fl. 1 *mp* *p* *mp* *mf* *p* *mp* *mp* *mf*

Fl. 2 *p* *mp* *mf* *p* *mp* *mp* *mf*

Ob. 1 *p* *mp* *mf* *p* *mp* *mp* *mf*

Ob. 2

Cl. 1 *p* *mf* *p* *f* *soli, (bring out)*

Cl. 2

Bsn. 1 *pp* *p* *mp* *mf* *p*

Bsn. 2 *p*

Hn. 1&3 *a1, solo* *mp* *mf* *pp*

Hn. 2&4

Vln. Solo *Solo: (with & under oboe line)* *p* *mp* *poco accel. .*

Vln. I *p* *p* *mp* *p* *p* *mp*

Vln. II *p* *p* *mp* *p* *p* *mp*

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

Vc. Solo *solo, espressivo* *mp* *mf* *mp*

Vc. *divisi* *p* *p* *mp* *mf* *p* *unj.* *p* *mp*

Db. *pizz* *mp*

78 79 80 81 82 83 84 85 86

Fl. *mf* *pp*

Ob.1 *mf* *p* *pp*

Ob.2 *p* *pp*

Cl.1 *mp* *mf* *pp*

Cl.2 *mp* *mf* *pp*

Bsn.1 *mp* *mf* *pp*

Bsn.2 *mp* *mf* *pp*

Hn1&3 *mp* *mf* *p*

Hn 2&4 *mp* *mf* *p*

Tpt 1 *mp* *mf* *p*

Cym.

S.D. *p* *ppp*

W.B.

Crot. *p*

Moderato, ♩ = 100

Vln. Solo *p* *mf*

Vln. I *mp* *mf* *f* *pp* *p*

Vln. II *mp* *mf* *f* *pp* *p*

Vla. *mp* *mf* *f* *pp* *p*

Vc. Solo

Vc. *mp* *mf* *f* *pp* *p*

Db. arco *mp* *f* *ppp* *p*

87 88 89 90 91

Fl. *mp* *mf*

Fl. *mp* *mf*

Ob.1 *mp* *mf*

Ob.2 *mp* *mf*

Cl1 *mp* *mf*

Cl2 *mp* *mf*

Bsn1 *p* *mp*

Bsn2 *p* *mp*

Hn1&3 *pp* *p*

Hn 2&4 *pp* *p*

Tpt1

Cym.

S. D. *p* *p* *p*

W.B. *p* *p* *mp*

Crot. *mp*

Vln. Solo *solo*

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *p* *mp*

Vc. *mp* *p* *mp*

Db. *mp* *p* *mp*

3/4 94 95 6/4

Fl. 1 *f* 93 94 95

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn 1&3 *mf* a2

Hn 2&4 *mf* a2

Tbn. 1 *mp*

Tba. *mp*

Timp. *p* *mp*

S. D. *mp*

W. B. *mf*

Crot.

Vln. Solo

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

6/4

♩ = 105

96

97

5/4

Picc.

Fl. *f* 3 3 3

Fl. *f* 3 3 3

Ob.1 *f* 3 3 3

Ob.2 *f* 3 3 3

Cl1 *f*

Cl2

Bsn1 *mp*

Bsn2 *mp*

Hn1&3 *mp* a2

Hn 2&4 *mp* a2

Tpt1 *mp*

Tpt2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tba. *mp*

Timp. *p*

Cym.

S. D.

W.B.

Crot. *f*

Triangle

6/4

♩ = 105

5/4

Vln. Solo *mf* 3 3 3

Vln. I *mf* 3 3 3

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

5/4 99 100 6/4 102

Picc. *ff* 3 3 3 3 *ff* 5

Fl. *ff* 3 3 3 3 *ff* 5

Fl. *ff* 3 3 3 3 *ff* 5

Ob.1 *f*

Ob.2 *ff* 3 3 3 *f*

Cl1 *f*

Cl2 *f*

Bsn1 *ff* 3 3 3 3 *f*

Bsn2 *ff* 3 3 3 3 *f*

Hn1&3 *f*

Hn 2&4 *f*

Tpt1 *mf*

Tpt2 *mf*

Tbn.1 *f*

Tbn.2 *f*

Tbn.3 *ff* 3 3 3 3 *f*

Tba. *f*

Timp. *mp* *mf* *mp* *mp*

Cym. *p* *ff*

S.D. *ff*

W.B. *ff* 3 3 3 3

Triangle *mp*

Vln. Solo *f* 3 3 3 3 *ff*

Vln. I *f* 3 3 3 3 *ff* *divisi*

Vln. II *f* 3 3 3 3 *ff* *divisi*

Vla. *f* 3 3 3 3 *f*

Vc. *f* 3 3 3 3 *mf*

Db. *f* 3 3 3 3 *mf*

3
4

6
4

Picc. *ff* 5

Fl. *ff* 5

Fl. *ff* 5

Ob.1

Ob.2

Cl1

Cl2

Bsn1

Bsn2

Hn1&3 *mp* *f*

Hn 2&4 *mp*

Tpt1 *f*

Tpt2

Tbn.1 *f*

Tbn.2 *f*

Tbn.3 *f*

Tba. *f*

Timp. *f* *mp*

Cym. *ff* *mp* *ff*

S. D. 3

W.B.

Triangle *f*

Vln. I *unison* *divisi* *unison*

Vln. II *unison*

Vla.

Vc.

Db.

C ♩ = 130 subito misterioso

6/4

107 108 109 110 111 112 113 114

Picc. -

Fl. -

Fl. -

Ob.1 -

Ob.2 -

Cl1 -

Cl2 -

Bsn 1 *solo* *pppp* *p* *vib. on this phrase*

Bsn 2 *p*

Hn1&3 -

Hn 2&4 -

Tpt 1 *prep to play with mute

Tpt 2 -

Tbn.1 -

Tbn.2 -

Tbn.3 -

Tba. -

Timp. *subito ppp*

Cym. -

S.D. -

W.B. *p* *3* *pp* *3* *mysteriously* *3* *3* *3*

Triangle -

C ♩ = 130 subito misterioso

6/4

Pno. -

Vln. I *pizz divisi* *mf*

Vln. II -

Vla. *sul ponticello* *ppp* *pp* *arco, au talon* *mp*

Vc. *sul ponticello* *mp* *arco, au talon* *pp* *sul ponticello* *pp*

Db. *sul ponticello* *ppp* *pp* *pp* *pizz* *pp*

115 116 117 118 119 120

Picc.

Fl.

Fl.

Ob.1

Ob. 2

Cl1

Cl 2

Bsn 1

Bsn 2

Hn1&3

Hn 2&4

Tpt1

Timp.

Bass Drum

Cym.

S. D.

W.B.

Crot.

Triangle

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

pp

p

mp

mf

f

with sticks to create accelerando /darker sustain cym.

con sordino flz

ppp

p

ppp

p

ppp

p

mf

mf

ppp

p

p

mf

mf

ppp

p

p

mf

legato throughout

121 122 123 124 125 126

Fl. 1 *pp* *p*

Fl. 2 *p*

Ob. 1 *pp* *p*

Ob. 2

Hn 1&3 *ppp* *pp* *a1* *stagger breathing as necessary...*

Hn 2&4 *ppp* *p* *a1* *stagger breathing as necessary...*

Tpt 1 (mute off) *ppp* *p* *ord.* *stagger breathing as necessary...*

Tpt 2

Tbn. 1 *p* *take breath as necessary...*

Tbn. 2 *p* *stagger breathing as necessary...*

Tbn. 3

Tba.

Timp. *p*

Bass Drum *mp* *mf*

Cym.

S. D.

W. B.

Crot. *pp* *mp*

Triangle *pp*

Pno. *mp*

Vln. I *f* *ff* *unison arco* *pp*

Vln. II *arco* *pizz* *ff* *arco unisgn* *pp*

Vla. *pp* *p* *gradually accelerate tremolo till end.*

Vc. *p*

Db. *arco* *p*

Picc.
 Fl.
 Fl.
 Ob.1
 Ob. 2
 Cl1
 Cl 2
 Hn1&3
 Hn 2&4
 Tpt 1
 Tbn.1
 Tbn.2
 Tbn.3
 Timp.
 Bass Drum
 Cym.
 Crotales
 Triangle
 Pno.
 Vln. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for orchestra and strings, measures 127-130. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Horns, Trumpets, Trombones, Timpani, Bass Drum, Cymbals, Crotales, Triangle, Piano, Violin Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features dynamic markings such as *pp*, *f*, *mf*, and *ppp*, and includes performance instructions like "molto rit." and "morendo". The score is divided into two systems, with the second system starting at measure 129.

D

3/4 $\text{♩} = 130$

131 132 133 134 135 136 137 138 139 140 141 142 143

Tpt 1 *ppp*

3/4 **D**

ppp *mp* *ppp* *sfz* *f* *3* *3*

rubato here - take your time

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

Db.

a1, con sordino

Vivo, molto agitato
♩ = 140, a tempo with timp gliss.

144 145 146 147 148 149 150 rit. 151 152 153 154 155 156 157 sfz 158

TUTTI molto rit.

Picc. ff fff

Fl. ff fff

Fl. ff fff

Ob.1 ff fff

Ob.2 ff fff

Cl1 ff fff

Cl2 ff fff

Bsn1 ff fff

Bsn2 ff fff

Hn1&3 ff fff

Hn 2&4 ff fff

Tpt1 mf p ff fff

Tpt 2 ff fff

Tbn.1 ff fff

Tbn.2 ff fff

Tbn.3 ff fff

Tba. ff fff

Timp. pp mf f molto gliss. ff (cut off with orchestra)

Cym. ff ff

S. D. rit. f ff (cut off with orchestra)

Crot. mf f ff

Pno. rit. molto rit. f ff

Vln. Solo pp

Vln. I ff fff

Vln. II ff fff

Vla. ff fff

Vc. Solo solo, aggressively ff fff pp

Vc. ff fff

Db. ff fff

Michelle Lorimer

Suite for Grief

IV. Acceptance

Duration approximately 6:00

Michelle Lorimer
Humber College 2022

2 Flutes + Piccolo (or 2nd flute
doubling on piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (2 players)

suspended cymbal,

bass drum, snare drum

crotales, triangle, tubular bells

Harp

Piano

Orchestral Strings

Composer's Notes: *Acceptance*

Though the journey of grief isn't linear in nature, it is, in whatever pattern, progressive over time.

These movements attempt to capture the varying phases of grief.

Who knows exactly how we let *Acceptance* enter, but eventually, it does - a composite of our struggle & surrender, and the love that's persevered. Life beyond loss emerges, and our embracing of it is like a gradual dance that we are invited into, steps unsure and accompaniment unexpected.

Inspiration for this piece came from my own journey through grief in 2021, and from a selection of poems & quotations: Linda Pastan's "The Five Stages of Grief," Joan Didion's *The Year of Magical Thinking* and bell hooks' *Appalachian Elegy*.

Extracts from these works are placed throughout the movements.

IV. Acceptance (Suite for Grief)

Score in C

such then is beauty, surrendered against all hope...you are here again, turning slowly...
nature as chameleon, all life change and achanging again, awakening hearts
steady moving from unnamed loss into fierce deep grief
that can bear all burdens - bell hooks, "Appalachian Elegy"

M. Lorimer

A

"You are here again, turning slowly...nature as chameleon, all life change and achanging again, awakening hearts"

Andante ♩ = 34

Woodwind and Percussion score for measures 1-8. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboes 2, Clarinet 1 in B♭, Clarinets 2 in B♭, Bassoon 1, Bassoons 2, Horn in F, Horns in F (con sordino to begin), Trumpet 1 in B♭, Trumpet 2 in B♭, Trombone, Trombone, Bass Trombone, Tuba, Timpani, Percussion, and Crotales/Triangle. The music is in 6/8 time and begins with a key signature of one flat. Dynamics range from ppp to mp. The Crotales/Triangle part includes markings for 'crotales' and 'triangle'.

A

Andante ♩ = 34

String score for measures 1-8. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 6/8 time and begins with a key signature of one flat. Dynamics range from ppp to p. Performance instructions include 'sul ponticello', 'gentle, slow', 'pizz', 'arco', and 'divisi'. The Contrabass part includes a 'col legno' instruction.

9 10 11 12 13 14 15 16

Fl.1 *pp* *p*

Fl.2 *pp* *p*

Ob.1 *pp* *p*

Ob.2 *pp* *mf* *solli espressivo* *mf* *solli espressivo* *p*

Cl.1 *pp* *mp* *mf* *p*

Cl.2 *mp* *mp*

Bsn.1 *p* *mp*

Bsn.2 *p* *mp*

Hn.1,3 *ppp* *p*

Hn.2,4 *ppp* *p*

Tpt.1 *pp* *con sordino* *senza sord.* *p* *mf*

Tpt.2 *p* *mf*

Tbn.1 *p* *mp*

Tbn.2 *p* *mp*

Timp. *p* *p*

Perc. *cymbals* *ppp* *ppp*

Crot/Triangle *crotales* *p* *ppp* *p*

Vln. I *ord* *ppp* *ppp* *mp* *pp*

Vln. II *ord* *ppp* *ppp* *mp* *pp*

Vla. *mp* *mp*

Vc. *uni* *mp* *mp*

Cb. *pizz* *p* *3* *arco* *pp* *p*

Fl.1 *ppp* *f* 3 3 *p* *ppp* *mf* 3 *ppp*

Fl.2 *>ppp* *f* 3 3 *p* *ppp* *mf* 3 *ppp*

Ob.1 *=ppp* *mf* 3 3 *p* *ppp* *p* 3 *ppp* *a1* *a1* *mf* *ppp*

Ob.2 *=ppp* *mf* 3 3 *p* *ppp* *p* 3 *ppp* *mf* *ppp*

Cl.1 *=ppp* *mf* 3 3 *p* *ppp* *p* 3 *ppp* *mf* 3 *ppp*

Cl.2 *>ppp* *mf* 3 3 *p* *ppp* *p* 3 *ppp* *mf* 3 *ppp*

Bsn.1 *pp* 3 *p* *ppp* *p* 3 *mf* 3 *p*

Bsn.2 *pp* *ppp* *ppp* *p* 3 *mf* 3 *p*

Hn.1,3 *ppp* *pp*

Hn.2,4 *ppp*

Tpt.1 *ppp* *pp* *con sordino*

Tpt.2 *ppp*

Tbn.1 *ppp*

Tbn.2 *ppp*

Timp. *ppp*

Perc. *ppp*

Crot/Triangle *ppp*

Vln. I *mf* *pp* 3 *pizz* *mp*

Vln. II *mf* *pizz* *mp*

Vla. *pp* *sul ponticello* *p* 3 *pizz* *mp*

Vc. *>pp* *pizz* *mp* *mp* *arco* 3 *mp*

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

...strong green growth will rise here, trees back to life... "

6

688

22 23 24 25 26 27 28

Picc.

Fl.1 *mp* *mf* *pp* *f* *pp* *rubato* 3

Fl.2 *mp* *mf*

Ob.1 *p* *mp* *p* *mp* *pp*

Ob.2 *p* *mp* *p* *mp* *pp*

Cl.1 *p* *mp* *solo* 3

Cl.2 *p* *mp* *mp*

Bsn.1 *p* *mp* *mp* *solo, (joined by oboe)* 3

Bsn.2

Hn.1,3

Hn.2,4

Tpt.1

688

Vln. I *ord. arco* *p* *mf* *ppp*

Vln. II *ord. arco* *p* *mf* *ppp*

Vla. *arco, ord.* *p* *mf* *ppp*

Vc. *arco* *p* *mf* *ppp*

Cb. *arco* *p* *mf* *ppp*

Picc. - Rests throughout.

Fl.1 - Rests until m. 31, then *p* (m. 32), *mf* (m. 33), *p* (m. 34), *mf* (m. 35). Includes a *solo* passage in m. 34.

Fl.2 - Rests until m. 31, then *mp* (m. 32), *p* (m. 33), *p* (m. 34), *mf* (m. 35).

Ob.1 - *solo, (with bassoon)* in m. 29, *p* (m. 29), *pp* (m. 30), *mp* (m. 32), *p* (m. 33), *p* (m. 34), *mf* (m. 35).

Ob.2 - Rests until m. 31, then *mp* (m. 32), *p* (m. 33), *p* (m. 34), *mf* (m. 35).

Cl.1 - *pp* (m. 29), *mp* (m. 32), *p* (m. 33), *pp* (m. 34), *mp* (m. 35). Includes a *solo* passage in m. 34.

Cl.2 - Rests until m. 31, then *mp* (m. 32), *p* (m. 33), *p* (m. 34), *mf* (m. 35).

Bsn.1 - *p* (m. 29), *mp* (m. 32), *p* (m. 33), *p* (m. 34), *mf* (m. 35).

Bsn.2 - Rests throughout.

Hn.1,3 - Rests until m. 36, then *p* (m. 36).

Hn.2,4 - Rests throughout.

Tpt.1 - Rests until m. 32, then *pp* (m. 32), *pp* (m. 33), *p* (m. 35). Includes instructions: *con sordino* (m. 32), (remove mute) (m. 34), *senza sord.* (m. 36).

Tpt.2 - Rests until m. 36, then *p* (m. 36).

Tbn.1 - Rests until m. 36, then *p* (m. 36).

Tbn.2 - Rests until m. 36, then *p* (m. 36).

Crot/Triangle - *triangle* in m. 30, *pp* (m. 31).

Vn. I - *sul tasto* (m. 31), *ppp* (m. 31), *p* (m. 32), *ppp* (m. 33), *arco* (m. 35), *mf* (m. 35).

Vn. II - *sul tasto* (m. 31), *ppp* (m. 31), *p* (m. 32), *ppp* (m. 33), *arco* (m. 35), *mf* (m. 35).

Vla. - *sul tasto* (m. 31), *ppp* (m. 31), *p* (m. 32), *ppp* (m. 33), *arco* (m. 35), *mf* (m. 35).

Vc. - *sul tasto* (m. 31), *ppp* (m. 31), *p* (m. 32), *ppp* (m. 33), *arco* (m. 35), *mf* (m. 35).

Cb. - *sul tasto* (m. 31), *p* (m. 32), *ppp* (m. 33), *arco* (m. 35), *mf* (m. 35).

General Performance Instructions: *majestically* (m. 35), *arco* (m. 35).

B

$\text{♩} = 140$ poco accel. rit.

37 38 39 40 41 42 43 44

Fl.1 *mp* *f* *pp*

Fl.2 *mp* *f* *pp*

Ob.1 *mp* *f* *pp*

Ob.2 *mp* *f* *pp*

Cl.1 *mp* *f* *pp*

Cl.2 *mp* *f* *pp*

Bsn.1 *mp* *mf* *pp*

Bsn.2 *mp* *mf* *pp*

Hn.1,3 *mp* *mf* *pp* (Horn 1: insert mute)

Hn.2,4 *mp* *mf* *pp*

Tpt.1 *mp* *mf* (insert mute)

Tpt.2 *mp* *mf* (insert mute)

Tbn.1 *mp* *mf*

Tbn.2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Perc. *ppp* *mf* sus cymbals

Crot/ Triangle *pp* *p*

Pno. *p* *ppp* *mf* rubato to start R.H. *mf*

Vln. I *pp* *mf* *f* (add mutes)

Vln. II *pp* *mf* *f* (add mutes)

Vla. *mp* *mf* *f* divisi

Vc. *mp* *mf* *f* divisi

Cb. *mp* *mf* *f* divisi

tempo, ♩ = 145

45

46

47

48

49

50

9

Picc. Fl.1 Fl.2 Ob.1 Ob.2 Cl.1 Cl.2 Bsn.1 Bsn.2 Hn.1,3 Hn.2,4 Tpt.1 Tpt.2

Pno.

rubato to start

tempo, ♩ = 145

Vln. I Vln. II Vla. Vc. Cb.

Allegretto, piu tranquillo ♩ = 145

51 poco rit. 52 53 54 55 56 57 58

Fl.1.1 *p* *mp* *mf*

Fl.2.2 *p* *mp* *mf*

Ob.1 *p* *mp* *mf*

Ob.2 *p* *pp* *mp*

Cl.1 *p* *ppp* solo *p* *mf* *mp*

Cl.2 *p* *mp* *mf*

Bsn.1 *ppp* *pp*

Bsn.2 *ppp* *pp*

Hn.1.3 (remove mute) *pp* a1, senza sord. *ppp* *pp* *mp*

Hn.2.4 *pp*

Tpt.1 (remove mute)

Tpt.2 (remove mute)

Tbn.1

Tbn.2

B. Tbn.

Tba. poco rit.

Pno. dolce *mp* *pp* *p* *mp* *leggerio*

Vln. I divisi *p* senza sord *ppp* senza sord *uni*

Vln. II divisi *p* senza sord *nat.* *ppp* *p*

Vla. *p* pizz divisi *f* arco, sul ponticello *ppp* *p*

Vc. *mp* pizz *f* arco, solo *ppp*

Cb. *mp* pizz *f* pizz *pp*

Allegretto, piu tranquillo ♩ = 145

C

...steady moving from unnamed loss ...into fierce deep grief that can bear all burdens

tempo (Allegretto ♩ = 142)

59 rit. . . 60 . . . 61 62 63 64 65 66

Picc. -

Fl.1 solo *f* *p* *pp*

Fl.2 *mf* *f* *p*

Ob.1 *mp* *mf* *p*

Ob.2 *mp* *mf* *p*

Cl.1 solo *p* *mp* *mf*

Cl.2 *mp* *mf*

Bsn.1 *p* *mp* *mf*

Bsn.2 *mp*

Hn.1,3 *p* *pp*

Hn.2,4 -

Tpt.1 -

Tpt.2 -

Tbn.1 -

Tbn.2 -

B. Tbn. -

Tba. -

(clarinet & flute overtop)

Pno. *mp* *p* *pp* *mp*

pedal throughout as needed

C

tempo (Allegretto ♩ = 142)

59 rit. 60 61 62 63 64 65 66

Vln. I *pizz* *mp* *mp*

Vln. II *mp* *mp*

Vla. *pizz* *mp* *mp*

Vc. *pizz* *mp* *mp*

Cb. *mp* *mp*

This musical score page covers measures 67 to 75. It features a variety of instruments including Piccolo, Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2), Horns (Hn. 1, 3 & 2, 4), Trumpets (Tpt. 1 & 2), Trombones (Tbn. 1 & 2), Baritone (B. Tbn.), Tuba (Tba.), Piano (Pno.), Violins (Vln. I & II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include:

- Ob. 1:** "soli with trumpet" starting in measure 69.
- Ob. 2:** "senza sord. soli with oboe" starting in measure 69.
- Fl. 1:** "mf" dynamic marking in measure 71.
- Cl. 1:** "mf" dynamic marking in measure 73.
- Bsn. 2:** "mf" dynamic marking in measure 72.
- Hn. 1, 3 & 2, 4:** "pp" dynamic marking in measure 69.
- Tbn. 1 & 2:** "pp" dynamic marking in measure 69, transitioning to "mp" and "mf" in subsequent measures.
- Tba.:** "p" dynamic marking in measure 69.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *p*, *f*, *mf*, *pp*, and *mf*.

piu animato ♩ = 150

76

77

poco accel. 78

duet 79

80

81

Picc. *solo* *mf* *f*

Fl.1 *mf* *f* *ff* *duet* *ff* *mf*

Fl.2 *mf* *f* *mf* *ff* *mf*

Ob.1 *mf* *f* *mp* *mf* *f* *f*

Ob.2 *ppp* *mf* *mp* *mf* *f* *f*

Cl.1 *mp* *ppp* *mp* *mf* *f* *f*

Cl.2 *mp* *ppp* *mf* *f* *f*

Bsn.1 *ppp* *mf* *mf* *f* *f*

Bsn.2 *ppp* *mf* *mf* *f* *f*

Hn.1,3 *p* *ppp* *p* *mp* *mp*

Hn.2,4 *p* *ppp* *p* *mp* *mp*

Tpt.1 *ppp* *mp* *p* *mp* *mp*

Tpt.2 *ppp* *mp* *p* *mp* *mp*

Tbn.1 *mp* *ppp* *mp* *mp* *mp*

Tbn.2 *mp* *ppp* *mp* *mp* *mp*

B. Tbn. *ppp* *mp* *mp* *mp* *mp*

Tba. *ppp* *mp* *mp* *mp* *mp*

Pno. *p* *mp* *p* *mp* *mp*

Vln. I *arco* *p* *mf* *arco* *f* *mf*

Vln. II *arco* *p* *mf* *arco* *f* *mf*

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

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

Cb. *mf* *mf* *mf* *mf* *mf*

poco accel. piu animato ♩ = 150
espressivo

Picc.
 Fl.1
 Fl.2
 Ob.1
 Ob.2
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1,3
 Hn.2,4
 Tpt.1
 Tpt.2
 Tbn.1
 Tbn.2
 B. Tbn.
 Tba.
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Musical score for measures 82-86. The score includes parts for Piccolo, Flutes (Fl.1, Fl.2), Oboes (Ob.1, Ob.2), Clarinets (Cl.1, Cl.2), Bassoons (Bsn.1, Bsn.2), Horns (Hn.1,3, Hn.2,4), Trumpets (Tpt.1, Tpt.2), Trombones (Tbn.1, Tbn.2), Tuba (Tba.), Timpani (Timp.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score features various dynamic markings such as *mf*, *f*, *mp*, *ff*, *p*, and performance instructions like *soli* and *espressivo*. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The score is divided into measures 82, 83, 84, 85, and 86.

D C B E \flat F \sharp G A

native flowers pushing the fragrance of hope...the promise of resurrection...

con moto ♩ = 155

D

87

88

89

90

15

Musical score for woodwinds, brass, and percussion. The score is divided into four measures (87-90). The instruments listed are Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1,3 (Hn.1,3), Horn 2,4 (Hn.2,4), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), and Timpani (Timp.). The woodwinds and brass play sustained notes with various dynamics (f, mf, pp, p). The timpani plays a rhythmic pattern of eighth notes.

not too particular about rhythm here - a continuous blur of sound on these pitches is good

Musical score for Harp (Hp.) and Piano (Pno.). The Harp part features a continuous pattern of triplets of eighth notes, marked with a dynamic of *mf*. The Piano part features chords and arpeggiated figures, marked with a dynamic of *mf*. The score is divided into four measures (87-90).

D

con moto ♩ = 155

Musical score for strings. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play sustained notes with various dynamics (pp, mf, p, mp). The score is divided into four measures (87-90).

91 92 93 94 95

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

Cl.1 *mf*

Cl.2 *f*

Bsn.1 *f*

Bsn.2 *f*

Hn.1,3 *mp*

Hn.2,4 *mp*

Tpt.1 *soli* *mf*

Tpt.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

B. Tbn. *mp*

Timp. *p* *mf* (let ring)

Perc. *pp* *mf* *sus cymbal*

Crot/Triangle *crotales*

Hp. *f* *gliss.* *mf* *gliss.* *f*

Pno. *mp* *f* *mp* *f*

Vln. I *mp* *mf* *mp* *ord.* *p*

Vln. II *mp* *mf* *mp* *ord.* *p*

Vla. *mp* *mf* *mp* *ord.* *pp*

Vc. *mp* *mf* *ord.* *espressivo* *mf*

Cb. *mp* *ord.* *p*

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Timp.

Perc.

Crot/
Triangle

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

gliss.

mp

This musical score page contains two measures, 98 and 99, for a large ensemble. The instruments are listed on the left: Picc., Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1,3, Hn.2,4, Tpt.1, Tpt.2, Tbn.1, Tbn.2, B. Tbn., Tba., Timp., Perc., Crot/Triangle, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 98 shows various instruments with notes and rests. Measure 99 features a prominent woodwind and brass section with notes and dynamics such as *f*, *ff*, and *mp*. The strings play sustained notes, and the piano part includes triplets and glissandos. The percussion section includes a bass drum and triangle. The harp part features a glissando. The piano part includes a forte (*f*) dynamic. The violin and viola parts play sustained notes with a mezzo-forte (*mf*) dynamic. The cello and double bass parts play sustained notes with a mezzo-forte (*mp*) dynamic.

100 101 102 solo 103 19

Ob.1 *mp* *mf* solo

Ob.2 *mp*

Cl.1 *mp* *mf* solo

Cl.2 *mp* *mf* solo

Bsn.1

Bsn.2

Hn.1,3 *mp*

Hn.2,4 *mp*

Tpt.1 *mp* *p*

Tpt.2 *mp*

Tbn.1 *mp*

Tbn.2 *mf* *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p* *p*

Perc. *mp* *p*

Croc/Triangle

Hp. *mf* gliss. *mf* gliss. *mf* gliss. *p* E flat

Pno. *mf* *mp* *f* *mp* *p*

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf*

104 105 106 107 108 109 110 111 112

Ob.1 *mf* *mf* *mp*

Ob.2

Cl.1 *mf* *mp*

Cl.2 *mf* *mp*

Tpt.1 *p*

Tpt.2 *p* *pp*

Timp.

Perc.

Crot/Triangle *mp* *pp*

Tub. B. *f* let ring

Hp. *mp* *p* start slowly into free gliss

Pno. *p* *pp* *ppp* *ppp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* soli, sul tasto, non vibrato

Vc. *p* *pp* *p*

Cb. *p* *p*

4/4

E

4/4

Lento ♩ = 50

rit.

113 114 115 116 117 118 119

Picc. Fl.1 Fl.2 Ob.1 Ob.2 Cl.1 Cl.2 Bsn.1 Bsn.2 Hn.1,3 Hn.2,4 Tpt.1 Tpt.2 Tbn.1 Tbn.2 B. Tbn. Tba.

Hn.1,3 Hn.2,4 Tpt.1 Tpt.2 Tbn.1 Tbn.2 B. Tbn. Tba.

4/4

Lento ♩ = 50

sul ponticello

rit.

ord.

Vln. I Vln. II Vla. Vc. Cb.