

APPENDIX III-G. MUSICAL SCORES OF COMMISSIONS AND WORLD PREMIÈRES

Appendix III-G contains PDF scores for the following works:

- *September Quartet* (2011) in five movements, for chorus, winds, brass, percussion, violin and piano
 - Beginning
 - 77-175
 - 93
 - 11
 - End
- *Tre Studi di Colore* (2012) in three movements, for piano
 - Azzurro (right hand alone)
 - Rosso (left hand alone)
 - Violetto (hands together)
- *Fuente y Variación* (2013) in two movements, for piano
 - Fuente
 - Variación
- *Who was Wissam Eid* (2017) in three movements, for violin, cello, and piano
 - Ahmad Abu Adass
 - Rafik Hariri
 - Wissam Eid
- *Parallel Lives—Distant Mirrors* (2018) in five movements, for flute, mezzo-soprano, speaker, piano, and soundtrack
 - Ignition (solo piano)
 - The Last Minutes of Baghdad TV (bass and alto flutes + projection)
 - An Iraqi Mother's Lament (voice and piano)
 - Quranic Verses 16:111 – 16:114 (speaker and alto flute)
 - Catharsis (piano + soundtrack)

PDF scores start on the next page.

September Quartet (2011)

D.S. Dabby

1. Beginning
2. 77-175
3. 93
4. 11
5. End

September Quartet Instrument List 8-21-11

September Quartet comprises five movements, all of which can be conducted except for the fourth movement, '11', written for violin and piano:

Beginning
77-175
93
11
End

List of instruments/singers and the movements in which they play:

Flute: Beginning, 77-175, 93, End

Oboe: Beginning, 77-175, 93 (oboe plays from back of hall for '93'), End

Clarinet: Beginning, 77-175, 93, End

Trumpet I: Beginning, 77-175, 93, End

Trumpet II: Beginning, 77-175, 93, End

Bass Trombone: Beginning, 77-175, 93, End

Piano: Beginning, 77-175, 93, 11, End

Violin: Beginning, 11, End

Percussion: 93 (4 timpani (32", 29", 26", 23"), xylophone, glockenspiel, tam-tam (dark), cymbal (dark), triangle (bell-like), triangle (low, resonant), bass drum, tenor drum, snare drum, timbales, low woodblock, tambourine

Here is the breakdown for the 3 percussionists:

- Player 1: 4 timpani (32", 29", 26", 23"), tam-tam (dark), cymbal (dark), triangle (bell-like), triangle (low, resonant), bass drum (shared with Player 3)
- Player 2: tenor drum, low woodblock, snare drum, tambourine, timbales (shared with player 3), glockenspiel (shared with player 3)
- Player 3: xylophone (4 octaves, sounding C4-C8), timbales (shared with player 2), glockenspiel (shared with player 2), bass drum (shared with player 1)

Percussion: Beginning (The following instruments are set up and played from within the audience.)

- Player 1: tubular bells
- Player 2: snare drum
- Player 3: marimba

Percussion: End (The following instruments are already set up on stage for '93')

- Player 1: tam-tam, bass drum, timpani
- Player 2: snare drum, tenor drum
- Player 3: xylophone, bass drum

SATB voices (mezzo, alto, tenor, bass). **AATB** will work as well: 77-175, 93, End

Additional notes:

- The most challenging parts are for the solo trumpet (trumpet I), piano, violin, and oboe.
- The vocal parts, though critical to the piece, are not difficult.
- The parts for flute, clarinet, a 2nd trumpet, and bass trombone require players who, in addition to technical competence, possess an expressive range of articulations and dynamics.
- Flutter tonguing occurs in the parts for clarinet, trumpet I, trumpet II, and bass trombone. If a player is not able to flutter tongue, I can write an ossia.

SET UP

Beginning. The singers, pianist, and conductor are on stage. Dispersed within the audience are flute, oboe, clarinet, alto sax, trumpet I, trumpet II, bass trombone, percussion 1 (tubular bells), percussion 2 (snare drum), percussion 3 (marimba). Each has an assigned position according to the Distler Performance Hall seating chart (enclosed).

A short score is provided for each instrumentalist. Each player within the audience (except for marimba, snare drum, and tubular bells) memorizes one or two notes. They are cued by the conductor. Since each part holds long notes, places for breathing are indicated in the score. These breathing spots are coordinated with audible entrances of the different instruments, as indicated by boxed text for the flute, oboe, clarinet, alto sax, tpt I, tpt II, and bass trombone.

77-175.

Percussion (already set up for '93')

	singers
	tpt1 tpt2 b. tbn
Piano	flute oboe clarinet

93.

Tam-tam

BD timp 32,29, 26, 23 cym tri

Xylo tmb TD WB SD tmb singers
Glock tpt2 b. tbn
Piano tpt I flute oboe clarinet

Oboe at back of hall

11.

Piano vln

End.

Onstage instruments:

Tam-tam (1)

BD (1,3) timp (1)

Xylo (3) TD SD tri (2)

Piano vln

In a horseshoe formation surrounding center section of audience:

Oboe at back of hall.

All instrumentalists/singers within the audience memorize their 1-note parts. They are cued by the conductor. How long each instrumentalists holds each note is determined by the following plan:

Distler Hall Instrument Placement
 Violin near A1 but closer to stage
 Marimba indented space at rear of orchestra section, straddling 107 and 106 in rows G-H
 Oboe Box Right Z1
 Alto sax E2
 Trumpet 1 E1
 Chimes (tubular bells) near H2 but closer to Box Right
 Clarinet near A2 but closer to stage
 Trumpet 2 near J 117 but on main floor
 Bass trombone Box left Z2
 Snare drum near H1 but closer to Box Left Z2
 Flute near J 101 but on main floor
 Piano on stage
 Conductor on stage
 (Singers already seated on stage)

for Emily

Beginning

Score for each player, in lieu of parts
 (clarinet, asax, trumpets transposed)

d.s. dabby
 8-21-11

Tempo giusto ♩ = 58

Flute

Breathe in 5 places: after hear 1st chime on C#4, after hear 3rd chime on A4, after hear *fp* E3-B3 on btb and tpt2, before upbeat to m. 12 coordinated with violin, and right before *sub. p* F#4 in m. 13. Reference: mid C = C4.

Oboe

p

Breathe in 3 places: after hear 4th chime on E4, after hear *fp* E5 on tpt1 in m. 9, and when start to hear SD cresc. Reference: mid C = C4.

Clarinet in B♭

fp

Breathe in 3 places: after hear 2nd chime on B4, after hear 5th chime on D#5, after hear 7th chime on chord E4-A4. Reference: mid C = C4.

Alto Saxophone

p

Breathe in 4 places: after hear 2nd chime on B4, after hear 5th chime on D#5, after hear 6th chime on G#4, when start to hear SD cresc. Reference: mid C = C4.

Trumpet in B♭

p

Breathe in 2 places: after hear 7th chime on chord E4-A4, and before make final crescendo on B3 to forte G#3. Reference: mid C = C4.

Trumpet in B♭

Breathe in 2 places: after hear 7th chimes on chord E4-A4, and before make final crescendo on A2 to low E2. Reference: mid C = C4.

Bass Trombone

Perc. 1: Tubular Bells

1 2 3 4
mp

Perc. 2: Snare Drum

Perc. 3: Marimba

p

Piano

Tempo giusto ♩ = 58

Violin

p

8

Fl.

Ob.

Cl.

Alto Sax.

Tpt.

Tpt.

B. Tbn.

1 Tub. B.

2 S. D.

3 Mar.

Pno.

Vln.

p

mf

oboiist coordinates low B with entrance of violin's B harmonic

mp

p

sub. p

f

f

fp

f

f

fp

f

mp

f

mf

f

pp

cresc.

f

f

ff

violinist coordinates B harmonic with entrance of oboe's low B

mp

f

After big chord in m. 13, all musicians (except oboe, SD, marimba, and chimes) start walking to the stage and take places for 77-175.
After finishing the last note of m. 16, the oboist starts walking to the stage while marimba, SD, and chimes continue to play.

14

Fl.

Ob.

Cl.

Alto Sax.

Tpt.

Tpt.

B. Tbn.

1 Tub. B.

2 S. D.

3 Mar.

Pno.

Vln.

p

pp

pp

20

Fl.

Ob.

Cl.

Alto Sax.

Tpt.

Tpt.

B. Tbn.

1 Tub. B.

2 S. D.

3 Mar.

Pno.

Vln.

9

mf

f

f

Andante ♩ = 116

Flute

Oboe

Clarinet

Trumpet I

Trumpet II

Bass Trombone

Voices (soprano, alto or 2 altos)

Voices (tenor, bass)

Piano

clarinet sounds as written in score.

trumpets sound as written in score.

p

trains planes boats dolls

mp

pedal judiciously (resonant yet clear)

13

Ob.

Voices

Voices

Pno

stars

kites lights cars stars

25 **A**

Ob.

Voices

Voices

Pno

p cantabile

bright swim bike

mp

mf

65

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

Ob. *pp* *p* *mp* *p* *mf*

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

Tpt I *p* *mp*

Tpt II *p* *mp*

Tbn. *mp* *p* *mp* *p* *mp*

Voices *mp* *mp* *p* *mp*

Voices *mp* *mp* *p* *mp*

Pno *p* *mf* *mp* *mf*

zoo. *me*

A3-G3 trill

Fltzg.

mp Red.

73

Fl. *sub. pp* *p* *mp* *p* *mf*

Ob. *> p* *p* *mp* *p* *mf*

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

Tpt I *pp* *p* *mp* *p* *mf*

Tpt II *pp* *p* *mp* *p* *mf*

Tbn. *p* *mp* *p* *mp* *p* *mf*

Voices *mf* *too!* *mf*

Voices *mf* *too!* *mf*

Pno *sub. p* *p* *mp* *p* *mf*

con sordino

Red.

79

Fl.

Ob.

Cl.

Tpt I

Tpt II

Tbn.

Pno

mf

p

turn bell away

3 3 3 3 3 3

2 3 3

3 3 3 3

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Fl. *pp* *pp* *pp* *pp* *pp* *pp*

Cl. *p* *p* *pp*

Tpt I *p*

Tpt II *p*

Tbn. *p*

Pno *p* *mf* *p*

94 **Lento** ♩ = 48 **D** senza sordino

Tpt I *p* *pp* *mp* *pp*

Tpt II *mp*

Tbn. *mp* *p* *mp* *pp* *p*

Voices *mp*
ber-nard cur-tis brown a-sia cot tom

Pno *p*

8th 8th

101

Ob.

Cl.

Tpt I

Tpt II

Tbn.

Voices

Voices

Pno

da - na fal - ken - berg

rod - ney dic - kens.

mp p mp p mp mp p

mp p

p m.d.

8^{ub}

106

Fl.

Ob.

Cl.

Tpt I

Tpt II

Tbn.

Voices

Voices

Pno

zo - e fal - ken - berg

p mp p mp p mp mp

mp mf mp p m.d.

8^{ub}

8 110 precise, like a timer

Fl. *p*

Ob. *p*

Cl. *p*

Tpt I *mp* *mp* *p* *mp*

Tpt II *p* *mp* *p*

Tbn. *mp* *p* *p* *mp*

Voices

Voices

da vid brand horst chris - tine han - son ju - li - a na

Pno *mf* *mp* *mf* *mp* *p*

8^{vb}

115

Fl. *p*

Ob. *p*

Cl. *p* *pp*

Tpt I *p*

Tpt II

Tbn. *p*

Voices

Voices

va - len - tine mc - court.

Pno *p* 15^{ma}

oboe at back of hall

player 1: timpani (32", 29", 26", 23"), tam-tam (dark),
cymbal (dark), triangle (bell-like), triangle (low, resonant)
bass drum (shared with player 3)

player 2: tenor drum, low wood block, snare drum,
timbales E3-C#3 (shared with player 3), tambourine,
glockenspiel (shared with player 3)

player 3: xylophone (4 octaves, sounding C4-C8),
timbales (shared with player 2)
glockenspiel (shared with player 2),
bass drum (shared with player 1)

93

d.s. dabby
(8-21-11)

1

Flute

Oboe

Clarinet in Bb

Trumpet I in Bb

Trumpet II in Bb

Bass Trombone

Percussion 1: Timpani, BD

Tam-tam, Cymbal, Triangles

Percussion 2: Tenor Drum, Low Wood Block, Snare Drum, Tambourine

Timbales, Glockenspiel

Percussion 3: Xylophone, Glockenspiel, Timbales

Bass Drum

Piano

Female Voices (Mezzos and/or altos)

Male Voices (tenors/basses)

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379

380

381

382

383

384

385

386

387

388

389

390

391

392

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395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

9

Fl.

Ob.

Cl.

Tpt.

Tpt.

B. Tbn.

1 Timp.

1 Tri.

2 T. D.

2 Tmb.

3 Xyl.

3 B. D.

Pno.

F. Voices

M. Voices

10

A

Allegro energico

3

♩ = 132

20

1 Timp. *tr* *f* *p* *tr*

1 Tri. *fff* *l.v.* *TD only*

2 T. D. *f* *p* *f* *p* *f* *p* *f* *p*

3 B. D. *p* *f* *p*

To Timpani

To Xyl.

26

1 Timp. *p* *TD + low WB*

2 T. D. *f* *mf*

3 Xyl. *f*

Pno. *f* *mf*

pedal sparingly, with an ear for clarity, crispness, blend with other instruments, and resonance (e.g., octaves will require some pedal)

29

2 T. D. *mf*

3 Xyl. *mf*

Pno. *mf*

32

Tpt. *mf* *mf*

2 T. D. *p* *p* *mf*

3 Xyl. *mp* *mf* *f*

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

arrow = voice out top note

36

Tpt.

2 T. D.

3 Xyl.

Pno.

f

TD only

TD + WB

p *f*

p *mf* *m.d.* *f*

mf

40

Tpt.

2 T. D.

3 Xyl.

Pno.

sub. p *f*

TD only

WB only

mf *p* *fp* *f*

p *f*

voice out top note of each chord till beat 2, m. 44

sub. p *mf*

B

45

Tpt.

1 Timp.

2 T. D.

Pno.

p *mf*

TD + WB

f *f* *mf*

f

50

Tpt.

1 Timp.

2 T. D.

3 Xyl.

Pno.

voice out top notes of each LH chord thru downbeat m. 55

55

Tpt.

1 Timp.

2 T. D.

3 Xyl.

Pno.

60

Tpt.

2 T. D.

3 Xyl.

Pno.

64

Tpt.

1 Timp.

2 T. D.

3 Xyl.

Pno.

D voice out top notes with LH thumb

69

Tpt.

1 Timp.

2 T. D.

3 Xyl.

Pno.

D Flitzg. (or jazz growl)

76

Tpt.

2 T. D.

3 Xyl.

Pno.

play Eb with 5th finger;
play G-A-B with palm

sotto voce

sub. p

m.s.

m.d.

m.p.

f

mp

mf

pp

p

sf

ff

TD only

TD + WB

SD only

voice out top notes with LH thumb

play Gb with LH thumb

play Eb with 5th finger;
play G-A-B with palm

Flitzg. (or jazz growl)

sotto voce

sub. p

m.s.

m.d.

m.p.

f

mp

mf

pp

p

sf

ff

TD only

TD + WB

SD only

voice out top notes with LH thumb

play Gb with LH thumb

play Eb with 5th finger;
play G-A-B with palm

83 **E**

Tpt. *mp* *f* *mf*

1 Timp.

2 T. D. **TD + WB** *p* *f* **TD only** *mf* *f* **TD + WB** *f*

3 Xyl. *mf* *f* *mf*

Pno. *f* *sf* *f*

90

Tpt. *mp* *fp* *f* half valve gliss.

1 Timp. *mf* *p* *p* *mf* *p* *mf* *f*

2 T. D. **TD+SD** *p* **TD only** *mf* **SD only** *p* *mf* *f* **TD + SD**

3 Xyl. (8) *p* *mf* *fp* *mf*

Pno. *mp* *f*

96 **F** play concert Ab in score (written Bb in part) and simultaneously sing a minor 3rd above it.

Tpt. *sfp* *mf* *mp*

1 Timp. *mf* *mf* *f*

2 T. D. **SD only** *mf* *f* **TD only** *sub. p* **TD + SD** *p*

3 Xyl. *mf* *sub. p*

Pno. *mf* *f*

102 G

Tpt. *mf* *mp* *cresc.* *f*

2 T. D. SD only *p* *f* *p* *mf* TD + WB *f*

3 Xyl. *mf* *f* *fp* *8^{va}*

Pno. *mp* *mf* *m.d.* *f* *8^{va} - 1*

8^{va}...

108

Tpt. *mf*

1 Timp.

2 T. D. WB only *mf* *p* *f* TD + WB *mp*

3 Xyl. *f* *mp* *f*

Pno.

113 H

Tpt. *f*

1 Timp. *f*

2 T. D. TD + WB *f* *mf* TD only *f* TD + WB

3 Xyl. *mp* *f* *To Bass Drum*

Pno. *f* *tr* *mf* *f* *8^{va}*

120

1 Timp. *trm* *gliss.* *mf* *gliss.* *mp* *p* *trm*

2 T. D. *f* *mf* *mp*

3 B. D. *mp*

Pno. *f* *meno f* *mf*

Bass Drum

8va

127

pick up 3rd mallet in right hand **I**

1 Timp. *sub. sf* *f*

2 Tmb. *f*

3 B. D. *p* *secco* *mf* *molto sostenuto*

Pno. *p* *sempre p*

Ped.

134

1 Timp. *trm* *sf* *sf sf* *sf* *ff* *sf*

2 Tmb. *rim shot* *rim shot* *To Glock.* *sf*

3 B. D. *f* *sempre sostenuto* *To Xylophone* *f*

Pno. *sempre sostenuto* *simile*

Ped.

J

142

1 Timp.

Pno.

pp

p

8va

In the upcoming "Moderato, sostenuto" section (L-V), the oboe answers the stage ensemble from the back of the hall. For synchronization, performers are encouraged to play their parts from the score.

153

Pno.

piu f

K Moderato, sostenuto
♩ = 116

Red. _____

165

Tpt.

p cantabile

Glockenspiel

2 Tmb.

pp

Pno.

p legato

8va

very light pedal

with pedal, resonant yet clear

174

Tpt.

2 Glock.

p

pp

Pno.

8va

L Oboe answers trumpet from back of hall

181

Ob.

Tpt.

2 Glock.

Pno.

p *mp*

p

mp

LHthumb

188

Ob.

Tpt.

Pno.

p *mp* *p* *p*

G4 - A4 trill

mf *pp*

p *mp*

8va

Hold down each finger until it has to play again: molto sostenuto *più p*

M

196

Ob.

Tpt.

2 Glock.

3 Xyl.

Pno.

pp *p* *mp* *mf* *mp*

p cantabile

Flitzg. or jazz growl

p *mp* *p* *mp* cantabile

p *pp* *mp*

warmer sound; softer mallets

warmer sound; softer mallets

To Snare

To Glock.

normale *mp* *p*

203

Ob. *p* *mf* *p* N

Tpt. *p* *mf* *p*

3 Xyl. *p* Glockenspiel To Glock.

Pno. *mp* *p* *mp*

214

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

Tpt. *mp* *p* *mf* *mp*

2 T. D. SD only *pp* *mp* *f*

Pno. *f*

220

Ob. *p* *p* *mp* O F4-E4 trill

Tpt. *p* *p* *mp* *f*

1 Tri. bell-like triangle Triangle *mp*

2 T. D. TD only *f*

3 Glock. *mp*

Pno. *sf* no pedal and let sound die *p*

P

227 (tr) *mp* *p* *piu p*

Ob.

Tpt.

1 Tri. Triangle bell-like triangle To Cym. *mp*

2 T. D. TD + SD *pp* *mp*

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

Q

236 *mp* *p* *p* *p* *mf*

Ob.

Tpt.

1 Cym. Cymbal *pp* *mp* l.v. To Tri.

2 T. D. TD + SD *pp* To Tamb. *p* Tambourine thumb roll *p*

3 Glock. Glockenspiel *p*

Pno. *mp* *mp* *p*

R

245 slide B5 to A5 *mp* *p* *mp* *p* senza sordino *mp*

Ob.

Tpt.

2 Tamb. (tr) *mf* th.roll *pp* *p* l.v.

3 Glock. Glockenspiel *p* *delicatissimo*

Pno. *pp*

255 senza vibrato for this F#5

Ob. *p* *pp* *p* con sordino (harmon with stem) *p*

Tpt.

1 Tri. Triangle bell-like triangle To Cym.

2 Tamb. *p* To S. D. Snare Drum *mp*

3 Glock. *mp*

pitch bend down:
hold one mallet at bar's node,
strike G with other mallet,
drag 'node' mallet toward end of bar.

265

Ob. *mp* bend G5 1/4 tone up

Tpt. *p* *mp* senza sordino *p* con sordino (harmon-remove stem)

1 Tri. low triangle, resonant low triangle, resonant

2 S. D. *p* *mp* *p* *sub. p* *mp* *3*

3 Glock. *p* *3*

275

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

Tpt. *pp* con sordino (harmon-remove stem) *pp*

1 Cym. Cymbal *ppp* l.v. To T.-t. Tam-tam To Cym. *pp*

2 S. D. *pp* *p* *f*

286 **W**

Ob. *mp* bend C5 down/up 1/4 tone

Tpt. *mf* senza sordino *p* bend pitch down 1/2 step

1 Cym. *pp* l.v. *p* l.v. To T.-t.

2 S. D. *p* *mf* *p* 3

3 Glock. *p* Glockenspiel l.v. To Bass Drum

296 **X** **Y**

Ob. *p* Più Mosso - con fuoco = 138

Tpt. *mp* *fp*

1 Timp. *f*

1 T.-t. *pp* l.v. To Timp.

2 S. D. *f* *fff* To Timbales

3 B. D. *f* *fff*

305 senza vibrato *pp* senza sordino

Tpt. *mf* *fp* now tpt=xylo; timp=pno; xylo=pno; pno=tpt

1 Timp. *mf* *mp*

2 Tmb. *mp* Timbales

Pno. *mp*

311

Tpt. *mp* *mf* *f* *mf*

1 Timp. *mf* *f* *mf*

2 Tmb. *mf* *f*

3 B. D.

Pno. *mf* *f*

316

Tpt. *p* *mp* *mf* *f*

1 Timp. *sub.p* *mp* *mf*

2 Tmb. *f*

3 B. D. *mf* *p*

Pno. *p*

To Tenor Drum

gliss from F to E but do not strike E till 'and' of beat 3

322

Tpt.

1 Timp. *f*

2 T. D. *mf* *f* *ff* *sf*

3 Xyl. *f*

Pno. *f* *sf* *ff* *f*

Tenor Drum *TD only* *TD + WB*

Xylophone

(use fist)

8^{vb} J

345

Tpt. *mp cantabile*

1 Timp. dead stroke (D.S.) on downbeat *mp* *secco*

2 T. D. *TD + WB* *mf*

2 Tmb. *mp* *p* *mp* *f* *mp*

3 Xyl. *mp* *f* *p* *mp* *f* *mp*

Pno. *f* (use fist) *ff* *ff*

BB

351

Tpt. *mp cresc.* *f* *f*

1 Timp. *mf* *f* *secco*

2 T. D. *f* *f* *SD + WB* *SD only thru m. 356; then to Timbales* *sf* *f*

3 Xyl. *mp* *f* *mf*

Pno. *mp* *f* *sforzando on B2 only* *sf*

357

Tpt. *p* *cresc.*

1 Timp. *mp* *mf*

2 Tmb. *p* *f* *fp* *f*

3 Xyl. *mp* *mf* *f*

Pno. *f*

Timbales

To Bass Drum

pick up 2 extra mallets for 4-note chords at mm. 375, 382

363

Tpt. *f* *f*

1 Timp. *f*

2 Tmb. *sf* *secco*

3 B. D. *f*

Pno. *f*

CC

To Tenor Drum

368

Tpt. *mp* *mf* *cantabile*

1 Timp. *mf* *gliss.* *tr*

2 T. D. *mf*

3 B. D. *To Timbales*

Pno. *mp* *mp*

TD only

374 **DD**

Tpt. *fp* *sub. sf*

1 Timp. *tr* **m. 375** *sf* *p* *subito* *sff* *f*

2 T. D. *p* *mf* *pp* *sub. f* **TD + WB** *p*

3 Xyl. Timbales

Pno. *f*

380 **EE** **m. 382**

1 Timp. *sff* *sff* *sff* *p* *f* *sff* **SD + WB**

2 T. D. *f*

3 Tmb. *f*

Pno. *f*

386

FF

Fl.

Ob.

Cl.

Tpt.

Tpt.

B. Tbn.

1 Timp.

ff

SD only

rim shot

pp

sf

l.v.

2 T. D.

2 Tmb.

3 Tmb.

fp

ff

3 B. D.

pp

ff

ff

l.v.

Pno.

ff

ff

FF

F. Voices

M. Voices

GG

394 ♩ = 58 Pesante, ma risonante

Fl. *mp*

Cl. *mp*

Tpt. *mf*

Tpt. *mp*

B. Tbn. *f* *fp* *mf*

1 Timp. *f* *fp* *mf*

2 Glock. Glockenspiel *mf*

3 B. D. *f* *fp*

Pno. *f* *fp* *mf*

GG

♩ = 58 Pesante, ma risonante

F. Voices *mf*

M. Voices *mf*

ja son le roy john cee cee de borah an drew a lan mark de or a jo seph pa trick ed ward lin da ma ri on

ja son le roy john cee cee de borah an drew a lan mark or a jo seph pa trick ed ward lin da ma ri on

399

HH

Fl. *p mp*

Cl. *p mp*

Tpt. *mp mf*

Tpt. *p mp*

B. Tbn. *f mf*

1 Timp. *f mp mf*

2 Glock. *mf*

3 B. D. *f mp mf*

Pno. *f mf mf*

HH

F. Voices

tho mas wil liam col leen chris tine todd san dra wan da shi ya wa les ka lau ren don ald rich ard

mp mf

M. Voices

tho mas wil liam col leen chris tine todd san dra wan da to shi ya les ka lau ren don ald rich ard

mp mf

II

402

Fl. *p*

Cl. *p*

Tpt. *mp* *p*

Tpt. *p*

B. Tbn. *mp* *p*

1 Timp. *mp* *mp* *p decresc.*

2 Glock. *mp* *p* *p*

3 B. D. *mp* *mp* *p decresc.*

Pno. *mp* *mp* *p*

F. Voices *mp*

M. Voices *mp*

pa tri cia whis per kris tin je re my mark lor raine ni cole geor gine jane— don ald jean— chris tian

tri cia whis per kris tin je re my mark lor raine ni cole geor gine jane— don ald jean— chris tian

405

Fl. *p*

Cl. *p* Flttzg. *fp* *n*

Tpt. *pp* *p* *n*

Tpt. *p* *n*

B. Tbn. *piu p*

1 Timp. *pp* *sf*

2 Glock. Glockenspiel *pp* l.v.

3 B. D. *pp* *sf*

Pno. *pp* *sf* *no pedal*

F. Voices hil da lou is hon or *p*

M. Voices hil da lou is hon or *p*

Note: In the first section of '11', the violin is often in its low register yet still needs to be heard over the piano. For this reason, the piano and violin dynamics may need to be adjusted relative to one another, depending on piano and concert hall.

11

d.s. dabby
(8-21-11)

con anima ♩ = 66
(contemplative)

Violin

con anima ♩ = 66
(contemplative)

Piano

p

pp

con sordino

IV III

pedal as needed. a few key pedals are marked.

6

Vln.

IV

pno

10

Vln.

senza sordino

p

mp

III

pno

2 14

Vln. *mf*

pno *mp*

16

Vln. *più p*

pno *sub. p*

18

Vln. *mf*

pno *mp*

20

Vln. *IV*

pno *D5 E5 trill*

roll Eb-B-E up to Ab-Bb chord

Detailed description: This is a page of a musical score for Violin (Vln.) and Piano (pno). The page contains measures 14 through 20. At measure 14, the key signature changes from 7/8 to 6/4. The Violin part has a melodic line with a *mf* dynamic. The Piano part has a complex accompaniment with a *mp* dynamic. At measure 16, the Violin part has a *più p* marking. The Piano part has a *sub. p* marking. At measure 18, the Violin part has a *mf* marking. The Piano part has a *mp* marking. At measure 20, the key signature changes to 4/4. The Violin part has a *IV* marking. The Piano part has a *D5 E5 trill* marking and a performance instruction: *roll Eb-B-E up to Ab-Bb chord*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

22 3

Vln. *mp*

pno *mp* *8va*

25

Vln.

pno *p*

27 A (longing)
espressivo

Vln. *mf* *p*

pno *p* *A* *to Bb4*

30

Vln.

pno *cresc.* *mf* *subito p* *8va*

4 34 *mp*

Vln.

p *mp*

pno

38

Vln.

pno

40

Vln.

mf *f*

pno

mf *f* 8va

42

Vln.

mf

pno

mf

8va

Detailed description: This musical score page contains measures 34 through 42. It is written for Violin (Vln.) and Piano (pno). The key signature has one flat (B-flat). The time signature is 4/4. Measures 34-37: Violin enters with a melody starting on a half rest, followed by eighth notes and a triplet of eighth notes. Piano accompaniment features chords and moving lines in both hands. Measures 38-39: Violin continues with eighth notes and a triplet. Piano accompaniment has sustained chords in the left hand and moving lines in the right. Measures 40-41: Violin features a melodic line with accents and a crescendo leading to a fortissimo (f) section. Piano accompaniment mirrors this with a crescendo and fortissimo chords. Measures 42: Violin has a melodic phrase with a triplet. Piano accompaniment includes octaved passages in the right hand, marked '8va', and sustained chords in the left hand.

45 5

Vln. *mp* 3

pno *mp* *p*

48

Vln. *mf* *f* III III

pno *mf* *f* II

51

Vln. 6/4 7/8 4/4

pno 6/4 7/8 4/4

p legato cantabile

no pedal half/quarter pedals

$\text{♩} = 104$ (reminiscence)

55

Vln. 6/8 7/8

pno *p* 6/8 7/8

6 58

Vln.

pno

Measures 58-60. Violin part: Measure 58 has a long note with a fermata. Measure 59 has a 4/4 time signature change. Measure 60 has a 7/8 time signature change. Piano part: Measures 58-60 feature a complex rhythmic pattern with many accidentals, including flats and naturals.

61

Vln.

pno

p

p legato cantabile

cresc.

Measures 61-63. Violin part: Measure 61 starts with a piano (*p*) dynamic. Measure 62 has a 7/8 time signature change. Measure 63 has a 4/4 time signature change and a *cresc.* marking. Piano part: Measures 61-63 are marked *p legato cantabile*. Measure 63 has a 4/4 time signature change.

64

Vln.

pno

mf

Measures 64-66. Violin part: Measure 64 has a 6/8 time signature change. Measure 65 has a 7/8 time signature change. Measure 66 has a 4/4 time signature change. Piano part: Measures 64-66 feature a complex rhythmic pattern with many accidentals. Measure 65 has a *mf* marking.

67

Vln.

pno

p

mp sonorous

Measures 67-69. Violin part: Measure 67 has a 8/8 time signature change. Measure 68 has a 7/8 time signature change. Measure 69 has a 4/4 time signature change. Piano part: Measures 67-69 feature a complex rhythmic pattern with many accidentals. Measure 68 has a *mp sonorous* marking.

70 7

Vln. *mp* **B** *p*

pno **B** *p*

73

Vln. *pp*

pno *p legato cantabile*

76

Vln. *mp*

pno *mp*

78

Vln. *mp* *p*

pno *mp* *p*

8 80

Vln.

pno

mf *pp*

G#-A trill *tr*

82

Vln.

pno

mf

C più mosso ♩ = 112

mf legato cantabile

3

84

Vln.

pno

3

86 9

Vln.

pno

Measures 86-87. Violin part: Treble clef, key signature of two flats. Measure 86: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Measure 87: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Piano part: Treble and Bass clefs. Measure 86: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2. Measure 87: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2.

88

Vln.

pno

Measures 88-89. Violin part: Treble clef, key signature of two flats. Measure 88: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Measure 89: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Piano part: Treble and Bass clefs. Measure 88: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2. Measure 89: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2.

90

Vln.

pno

Measures 90-91. Violin part: Treble clef, key signature of two flats. Measure 90: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Measure 91: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Piano part: Treble and Bass clefs. Measure 90: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2. Measure 91: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2.

92

Vln.

pno

Measures 92-93. Violin part: Treble clef, key signature of two flats. Measure 92: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Measure 93: quarter note G4, eighth note triplet A4-B4-C5, quarter note G4. Piano part: Treble and Bass clefs. Measure 92: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2. Measure 93: Treble has eighth notes G4-A4-B4-C5, quarter note G4. Bass has eighth notes G2-A2-B2-C3, quarter note G2.

10 94

Vln.

pno

f

96

Vln.

pno

decelerando

98

Vln.

pno

100

Vln.

pno

104

80

72

72

104

The musical score is for a Violin (Vln.) and Piano (pno) duo. It consists of four systems of staves, each with a Violin staff on top and a Piano staff on the bottom. The measures are numbered 94, 96, 98, and 100 at the beginning of each system. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations: slurs, ties, triplets, and dynamic markings. A 'f' (forte) marking is present in measure 94. A 'decelerando' marking is present in measure 96. The tempo markings at the end of each system are 104, 80, 72, and 104 respectively. The Piano part features complex rhythmic patterns, including triplets and slurs, while the Violin part has more melodic lines with slurs and ties.

102 **D** (defiance) 11

Vln.

D *f* (defiance)

pno

f marcato yet buoyant

LH and RH chords need to be heard at all times, even at page turns. Accent stresses can vary in dynamic level, i.e., they should not all be played at the same dynamic.

104 voice out top note

Vln.

pno

106

Vln.

pno

109

Vln.

pno

12 111

Vln.

pno

mf

114

Vln.

pno

f *mf*

118

Vln.

pno

f *mf*

121

Vln.

pno

mp *mp*

124 13

Vln. *mf*

pno *mf*

$\text{♩} = 100$

127

Vln. *f*

pno *f*

129

Vln.

pno *sub. p*

131

Vln. *f*

pno

This musical score page contains measures 124 through 131. It is written for Violin (Vln.) and Piano (pno). The score is divided into four systems, each with a Violin staff and a two-staff Piano section. The key signature has two sharps (F# and C#). The time signature changes from 7/8 to 8/8 at measure 127, and back to 7/8 at measure 129. Measure numbers 124, 127, 129, and 131 are indicated at the start of their respective systems. The page number 13 is in the top right corner. Dynamics include *mf* (mezzo-forte), *f* (forte), and *sub. p* (subito piano). A tempo marking of $\text{♩} = 100$ is present. The score includes various musical notations such as slurs, accents, and articulation marks.

14 134

Vln. *mp* *crescendo*

pno *mp* *mf*

136

Vln. voice out top notes *f*

pno *f*

139

Vln. *f*

pno *f*

E $\text{♩} = 100$ **E**

142

Vln.

pno

145 *f* *mf* *decresc.*

Vln.

pno

II

148 *m.s.*

Vln.

pno

II

151 *mp* *p*

Vln.

pno

154 *cantabile* *plaintive*

Vln.

pno

16 159

Vln.

pno

p

6 3 3 5

161

Vln.

pno

p

3 3

164

Vln.

pno

rit.

sf

mf a piacere

arco

col legno battuto

3 3 3 3

168

Vln.

pno

f

F (finality)

F (finality)

3

171 17

Vln.

pno

174

Vln.

pno

ff

G

$\text{♩} = 60$

p

(silken)

ffff

sostenuto pedal (II)

178

Vln.

pno

ff

(tolling)

damper pedal

183

Vln.

pno

decrecendo

187

Vln.

pno

u.c.

191

Vln.

pno

ppp

pp

pizz.

August 2011

End

score for each player and singer, in lieu of parts
(clarinet, asax, trumpets transposed)

conductor on main floor, in front of A105-6, in line with violin and oboe

d.s. dabby
8-22-11

Tempo giusto ♩ = 60

Flute H107-08

Oboe between altos and flute, in line with violin

Clarinet E101

Alto Saxophone D101

Trumpet in Bb H112

Trumpet in Bb H102-103

Bass Trombone D116

Percussion 1: Tam-tam on stage

Perc. 1: Bass Drum on stage

Percussion 2: Tenor Drum on stage

Percussion 3: Xylophone on stage sounds 1 octave higher

Piano

3 Mezzo-sopranos H109-111

3 Altos H104-106

3 Tenors E116, F116, G112

3 Basses F101, G101, H101

Violin center stage, in line with oboe

If this low B is hard to play *p* after the *f*, then muting might help.
One solution: from packet of cigarette papers, slide the papers up the tube so air of the low B can still escape around the sides.

p

fp

fp

fp

fp

fp

fp

mp

like a heartbeat

Strike T.-t. and then l.v. go to bass drum

Timpani like a heartbeat

sf

pp

To Timpani

sf

To S. D.

Snare Drum To T. D.

Tenor Drum like a heartbeat

secco

mp

To B. D.

Bass Drum

like a heartbeat

secco

mp

on stage

sf

with flute, trumpet 1

mp

ah that day tues day a blue bright sky dark earth hot wind

p

with oboe, trumpet 2

mp

ah that day tues day a blue bright sky dark earth hot wind

p

with alto sax, bass trombone

mp

ah that day tues day a blue bright sky dark earth hot wind

p

with clarinet

mp

ah that day tues day a blue bright sky dark earth hot wind

p

Tempo giusto ♩ = 60

p

8

Fl.

Ob.

Cl.

Alto Sax.

Tpt.

Tpt.

B. Tbn.

1 Timp.

2 T. D.

3 B. D.

Pno.

C.

A.

T.

Bar.

Vln.

p

p

p

p

p

p

mp

mp

mp

mf

pp

pp

breathe when hear triangle

Triangle (bell-like)

fi re red day.

fi re red day.

fi re red day.

fi re red day.

pp

Tre Studi di Colore

D.S. Dabby

- I. Azzurro for right hand
- II. Rosso for left hand
- III. Violetto for two hands

Tre Studi di Colore

for Margaret Bachelder

I. Azzurro

per la mano destra

d.s. dabby

$\text{♩} = 80$

Espansivo, di evocare

The first system of the musical score is in 6/4 time. The right hand plays a series of eighth notes, starting on a whole note chord of Bb and Eb, and then moving up stepwise. The left hand plays a whole note chord of Bb and Eb. The tempo is marked $\text{♩} = 80$. The dynamics are *mf* and *p*. The instruction "decelerate" is written above the right hand. The system ends with a fermata over the final notes.

pedal as needed for sonority.
additional pedals are marked.

The second system of the musical score is in 7/4 time. The right hand plays a series of eighth notes, starting on a whole note chord of Bb and Eb, and then moving up stepwise. The left hand plays a whole note chord of Bb and Eb. The tempo is marked *più f*. The dynamics are *f* and *p*. The instruction "decelerate to 16ths" is written above the right hand. The system ends with a fermata over the final notes.

The third system of the musical score is in 8/4 time. The right hand plays a series of eighth notes, starting on a whole note chord of Bb and Eb, and then moving up stepwise. The left hand plays a whole note chord of Bb and Eb. The tempo is marked *mf*. The dynamics are *p* and *p*. The system ends with a fermata over the final notes.

The fourth system of the musical score is in 7/4 time. The right hand plays a series of eighth notes, starting on a whole note chord of Bb and Eb, and then moving up stepwise. The left hand plays a whole note chord of Bb and Eb. The tempo is marked *f*. The dynamics are *f* and *p*. The instruction "hold Gb and then blend into m. 5 grace notes" is written above the right hand. The system ends with a fermata over the final notes.

$\text{♩} = 104$
moderato

acc.

2 5 *8va*

p legato
(pull grace notes out of the preceding Gb)

mp 1 3 2-1

8

mp 3-5

11

$\text{♩} = 144$
F-G trill con moto

tr

mp cantabile

p light pedal for sonority

14

legato

16

hold F with 5th finger

18

più p

3

21

mp

voice out tenuto notes

just a little clearing of pedal with each pedal change

1/4 pedal

Ped. *mp*

25

—Λ simile

28

32

cresc.

4 36

mf

pp
u.c.

Ped.

40

Ped.

44

mp

full pedal

1/2 pedal

rit.

1/8 pedal

1/4 pedal

Ped.

♩ = 126

47

mf
giocoso

Ped.

51

Ped.

55

8^{va}

♩ = 144
con fuoco

58

f

pedal throughout to maximize sonority, while keeping `clarity

59

60

61

Ped.

62

6/4

f *sf*

gradually lighten pedal

6/4

Detailed description: This system contains measures 62 and 63. Measure 62 is in 6/4 time and features a piano introduction with a forte (*f*) chord and a triplet of eighth notes in the right hand, followed by a sforzando (*sf*) triplet. Measure 63 continues the piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. The instruction "gradually lighten pedal" is written below the staff.

63

6/4

5/4

Detailed description: This system contains measures 63 and 64. Measure 63 is in 6/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. Measure 64 is in 5/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand.

64

5/4

7/4

Detailed description: This system contains measures 64 and 65. Measure 64 is in 5/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. Measure 65 is in 7/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand.

65

5/4

più f

Detailed description: This system contains measures 65 and 66. Measure 65 is in 5/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. Measure 66 is in 5/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. The instruction "*più f*" is written below the staff.

66

5/4

5/4

Detailed description: This system contains measures 66 and 67. Measure 66 is in 5/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand. Measure 67 is in 5/4 time and features a piano introduction with a triplet of eighth notes in the right hand and a half note in the left hand.

67

sub. *p*

69

f

72

f *mp* *ff*

Red.

75

sf *pp*

da lontano (un poco esitante, come una scatola di musica)

8^{va}

u.c.

79

(8)

8

83 **rit.**

1/2 pedal 1/4 pedal

85 **misterioso, come un mormorio**

ppp *pp*

© ds dabby
8-3-2012

These studies rely on certain interpretative slants, e.g., stressing the sixteenth of a dotted rhythm more than the note that follows, hearing the piano embrace different instruments of the orchestra (and at times, a military band), voicing out the top notes of octaves and chords for a clear line, sharp contrasts in dynamics/ texture/articulations to convey different instruments, tempo as musical glue, and creative use of the pedal, including none at all.

II. Rosso

per la mano sinistra

♩ = 120
Animato

d.s. dabby
August 3, 2012

voice out top notes of all octaves and chords

The musical score is for the left hand of a piano piece titled "II. Rosso". It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked "Animato" with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The score includes various dynamics: *mp* (mezzo-piano), *pp* (pianissimo), *pp secco* (pianissimo, dry), *u.c.* (unaccompanied), *mf* (mezzo-forte), and *p* (piano). Articulation includes accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings include "pedal sparingly (a few key pedals are marked)" and "8vb" (8va). The score is divided into measures by bar lines, with measure numbers 4, 8, and 12 indicated at the start of their respective systems. The time signature changes from 5/4 to 3/4 and back to 5/4.

voice out top notes of all octaves and chords

pedal sparingly
(a few key pedals
are marked)

8vb

4

8

12

mp

pp secco

mp

pp
u.c.

mf

p

mf

p

mf

2 17 voice out top notes for all chords

f *marcato* *mf*

1/4 pedal
Ped.

23 voice out top notes

f

molto rit.

D-E trill w/
C4 D4 suffix

f *mf* *tr*

$\text{♩} = 104$

subito con moto

p *più rilassato*

38

mf 8^{va} *f*

Ped.

41

ff A#-B trill *tr* *decre.* 1/2 pedal

Ped.

44

1/4 pedal decelerate the trill 1/8 pedal *pp*

46

♩ = 120
demonico

subito a tempo ♩ = 120 voice out changing notes u.c. F2 G1 Ab1 C2 C#2 *f* *sub. pp* *p*

50

D#2 C2 Ab2 C#3 Bb2 *mp* *mf*

4 54

voice out top notes

f

B2 D3

f

2 3 1

catch 8ve F#s as part of chord on downbeat of m.56

57

Ped.

Ped.

small pedal change at m.61 (to avoid blur yet still retain sonority of m. 60)

62

mf

mp

p

1/8 pedal

Ped. 1/4 pedal

64

voice out top notes

f

con moto

1/4 pedal

full pedal & broaden

1 2 3 4 5

1 2 3 4 5

f

67

secco
u.c.

sub. pp

3 2 1

p

70

mp *mf* *p* *cresc.*

74

a piacere

rit. *f* *p*

77

$\text{♩} = 108$
con moto

f marcato voice out top notes

f *mp pesante*

hold chord with sostenuto pedal (if it works)
else, use light damper

$\text{Eb}3$ $\text{Db}3$

79

mf pesante *Ped..*

82

f *mf*

6 85

88

91

while low F1 fades, silently press
E3-E4 octave with RH so that harmonics
caused by E2-E1 octave will ring
in m. 97

© ds dabby
8-3-2012

III. Violetto

per due mani

d.s. dabby
updated

Con coraggio

0 ♩ = 56

Measures 0-6 of the piece. The score is in bass clef with a 7/4 time signature. The right hand (RH) plays a descending eighth-note scale starting on Bb4, marked with a piano (*p*) dynamic and an 8vb ledger line. The left hand (LH) plays a sustained chord of Eb3 and Bb2, marked with a mezzo-forte (*mf*) dynamic. Pedal markings include 'm.s.' (mezzo-soprano) and 'Ped.' (pedal). A bracket indicates 'do not roll any chords'.

depress pedal as upbeat to m. 1

do not roll any chords

Ped.

4

Measures 4-6 of the piece. The time signature changes to 6/4. The RH continues the descending eighth-note scale, marked with a forte (*f*) dynamic. The LH plays a sustained chord of Eb3 and Bb2, marked with a forte (*f*) dynamic. Pedal markings include 'Ped.' and 'play Eb3 with RH'. A bracket indicates 'play Ab3 with RH'.

play Eb3 with RH

play Ab3 with RH

7

♩ = 104

come una preghiera, semplice

Measures 7-10 of the piece. The time signature changes to 4/4. The RH continues the descending eighth-note scale, marked with a piano (*p*) dynamic. The LH plays a sustained chord of Eb3 and Bb2, marked with a piano (*p*) dynamic. Pedal markings include 'Ped.' and 'morendo' (diminuendo). A bracket indicates 'gradually release pedal but not completely so can blend into m. 9'.

p

morendo

pp

u.c.
pp

gradually release pedal
but not completely so can
blend into m. 9

light pedal

10

Measures 10-12 of the piece. The time signature changes to 4/4. The RH continues the descending eighth-note scale, marked with a piano (*p*) dynamic. The LH plays a sustained chord of Eb3 and Bb2, marked with a piano (*p*) dynamic. Pedal markings include 'Ped.' and 'light pedal'.

2 13

16

pp

tre corde

19

22

25

m.d.
on
F#3

tr

28

8va-----|

trill

3

31

*p con calore interno
e sempre piano e legato*

8vb-----|

34

8vb-----|

37

Eb4-F4 trill (trill lower Eb of octave with 1-2)

trill

40

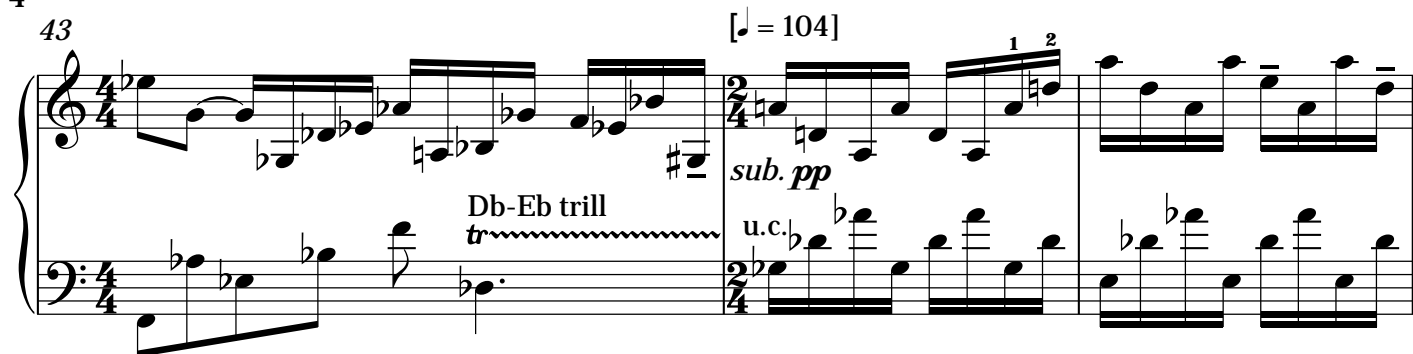
m.s. m.d.

43 [♩ = 104]

sub. *pp*

Db-Eb trill

u.c.



46

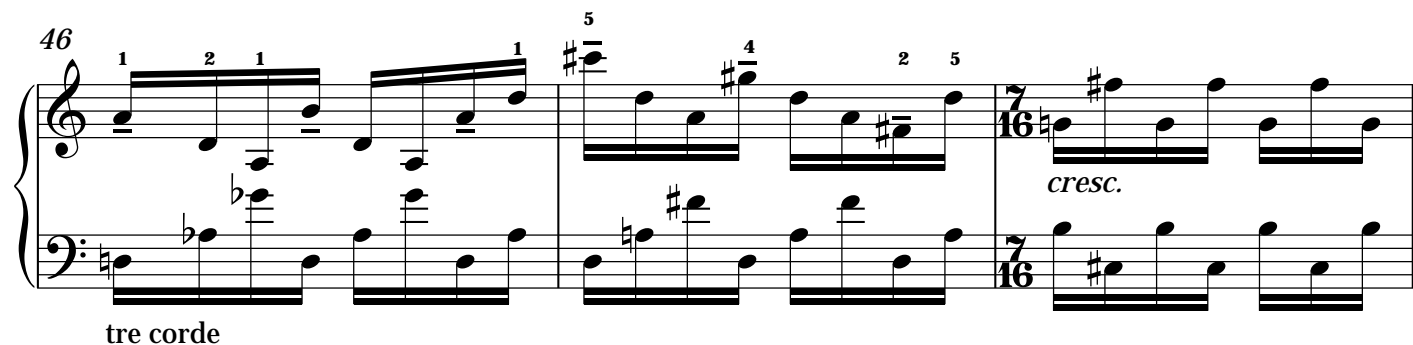
1 2 1 1

5 4 2 5

16 7 16

cresc.

tre corde



49

5 16

5 16

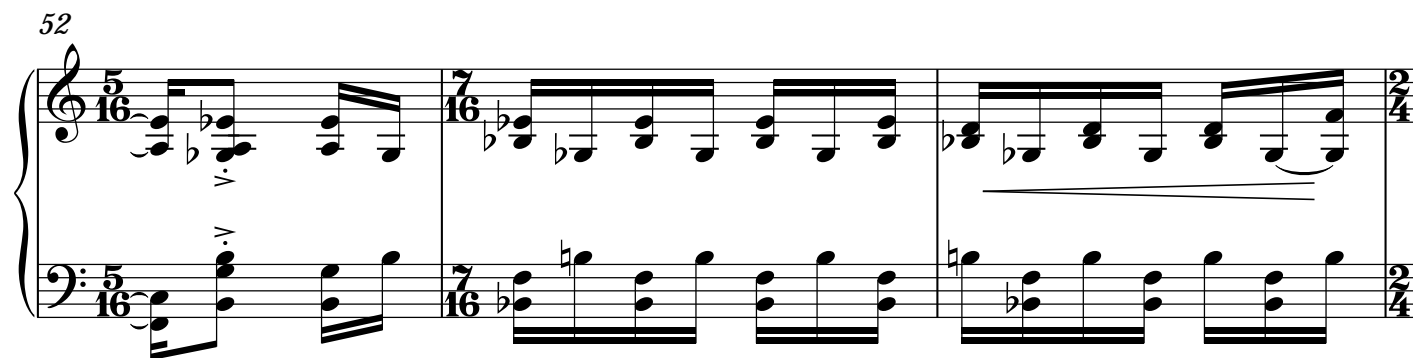


52

5 16

7 16

2 4



55

accel.

m.s.

m.s.

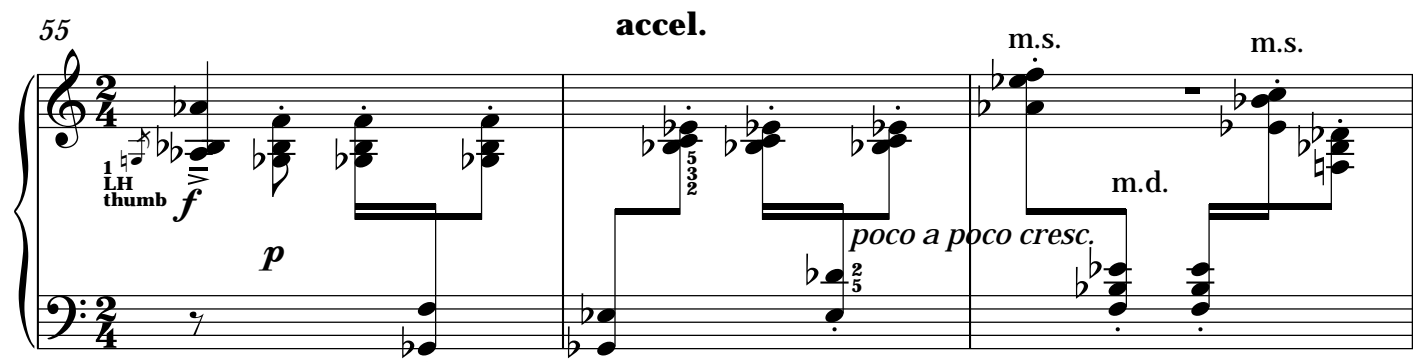
1 LH thumb

f

p

poco a poco cresc.

m.d.



58 *più veloce* $\text{♩} = 120$

m.d. *m.s.* *f*

1 *m.s.*

5

61 *sub. pp* *u.c.* *tre corde but play pp -> mp* *mp*

64 *f* *mf* *giocoso* In this 'giocoso' part, the RH is a variation of Rosso's martial theme, and the LH is a variation of Azzurro's lyrical theme.

use RH 3 for G#4 on downbeat

touches of pedal as needed - maintain clarity

voice out C3 w/ LH thumb

67

70 *mp* *mf*

6 73

Musical score for measures 73-75. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. Measure 73 has a 3/4 time signature. Measure 74 has a 6/8 time signature. Measure 75 has a 3/4 time signature. The music features various chords and melodic lines in both hands.

Musical score for measures 76-78. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. Measure 76 has a 5/8 time signature. Measure 77 has a 2/4 time signature. Measure 78 has a 3/4 time signature. The music includes dynamic markings *mp* and *p*, and fingerings such as 4 5 2, 2 5, 5 2, 3 5 3. Pedal markings (Ped.) are present under the bass staff. A "voice out D6" instruction is written above the upper staff in measure 77.

Musical score for measures 79-81. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. Measure 79 has a 3/4 time signature. Measure 80 has a 4/4 time signature. Measure 81 has a 2/4 time signature. The music includes dynamic markings *mp* and *f*, and fingerings such as 5 3 2, 1 2 4, 3. Pedal markings (Ped.) are present under the bass staff. A "voice out E4" instruction is written above the upper staff in measure 80. A "voice out G4" instruction is written below the lower staff in measure 80. A "staccato D4" instruction is written below the lower staff in measure 79. A "m.d." (mezzo-dolce) marking is present above the upper staff in measure 79. A "m.s." (mezzo-sostenuto) marking is present above the upper staff in measure 80.

Musical score for measures 82-84. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. Measure 82 has a 3/4 time signature. Measure 83 has a 5/4 time signature. Measure 84 has a 4/4 time signature. The music includes dynamic markings *f* and *f*, and fingerings such as 4 2 1, 1 2, 3, 1 5. A "voice out D6" instruction is written above the upper staff in measure 83. A "voice out G4" instruction is written below the lower staff in measure 83. A "staccato D4" instruction is written below the lower staff in measure 82.

84

m.d. *f*

1 2 3

m.s.

8^{vb}

86

sf *f*

5 3 1

Ped.

89

sf *sf*

8^{vb}

92

p *sf* *f* *sff*

(8)

1/4 pedal

Ped.

play both low clusters with LH palm

Fuente y Variación

D.S. Dabby

for Dahguh

Fuente y Variación

I. Fuente

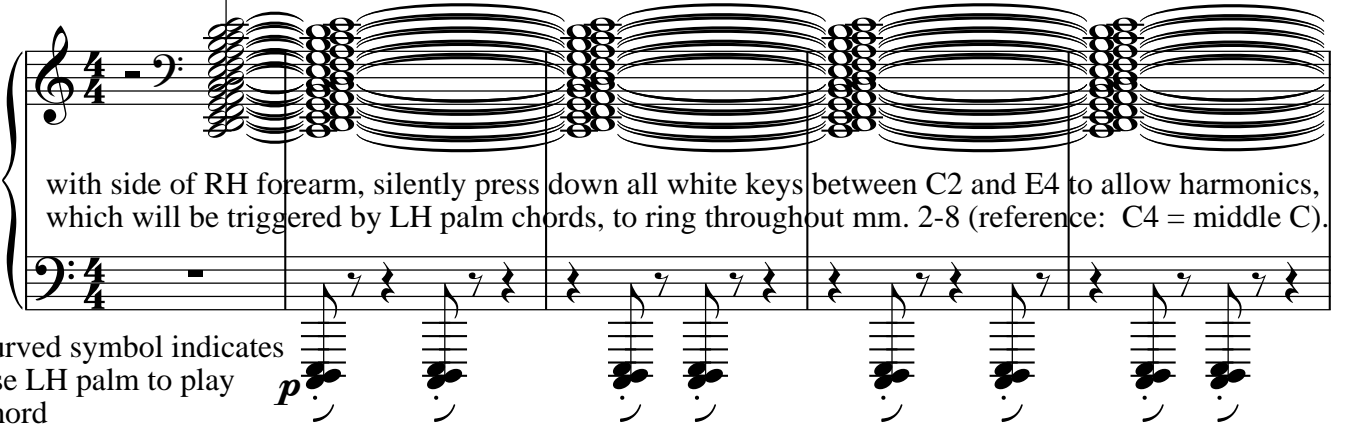
d.s.dabby
3-31-13/4-16-13/8-22-13
updated November 2013

♩ = 104 come se da lontano

Piano

with side of RH forearm, silently press down all white keys between C2 and E4 to allow harmonics, which will be triggered by LH palm chords, to ring throughout mm. 2-8 (reference: C4 = middle C).

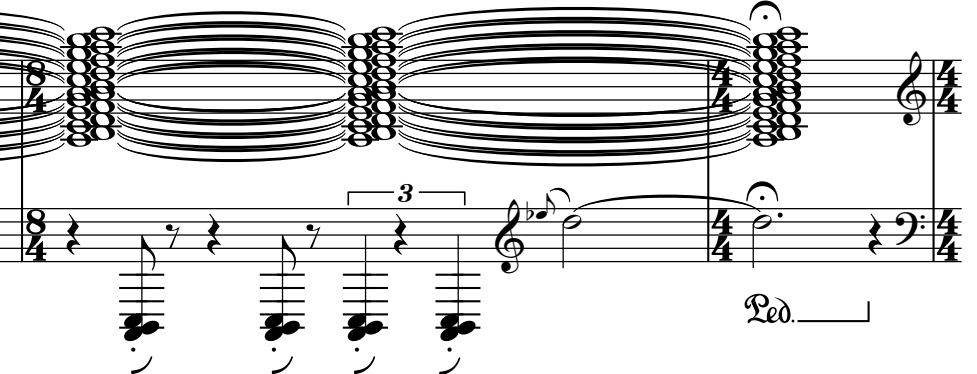
curved symbol indicates use LH palm to play chord



u.c. secco e marcato

6


Pno.



9 con bravura

Pno.

f



use pedal for sonority (full/half pedals depending on instrument/hall acoustics) and still maintain clarity

12

Pno.



voice out D3;
C3-B2 staccato

2 14

Pno.

Pno.

17

Pno.

21

weight palm towards G1

hear palm chord as upbeat to next bar

voice out G2; D2-F2 staccato

voice out D4; A3-C4 staccato

mp

Pno.

25

hold Bb3; F3-G3 staccato

mf

Pno.

28

voice out B3 in RH

mp \rightarrow *p* \rightarrow *f*

G3, A3 to B3

31 *8va* *f* *decresc.* 3

Pno.

34 *p* *leggero* *p secco e leggero*

Pno.

36 *Ped.*

Pno.

39 *mp* *secco* *p* *Ped.*

Pno.

42 *voice out C#2* *mp*

Pno.

4 44

2 1 3 2 1

Pno.

mf p m.d. C4

54 2 1

1 3 4

46

Pno.

mf mp p

2 4 4

49

Pno.

f

mf

3 1 2 3

1 1 1

8vb

51

Pno.

bring out top notes in LH

2 1 2 1

3 2 4 5

53

Pno.

1 3 1 2 3

54

Pno.

sf *p subito*

5

56

Pno.

p *mf* *p*

58

Pno.

mp *p* *mf* *mp*

m.d. A3

60

Pno.

mf *p*

m.d. grace notes

62

Pno.

mp *f subito* *mp*

D3 to Eb3

6 64

Pno.

Eb3 m.d.

f subito

mp m.d. F3-G3

secco

mf

66

Pno.

mf

p

pp

p

resonant

45

12----- 1---2

Red.

sognante (wistful)

70

Pno.

pp

p cantabile

half pedal

Red.

73

Pno.

p

pp

half pedal

half pedal

m.d.

Pls take C4 with LH so m.d. stays independent

76

Pno.

mp

C4 m.d., then hold with LH

p cantabile

Ped.

80

Pno.

Ped.

♩ = 72

risoluto

84

Pno.

mf

mp

p cantabile

E5 rings out like a bell

voice out Ab3, G3, F3

Ped.

86

Pno.

mp

p

risolante

Ped.

87

Pno.

meditare

use full and half pedals

89

Pno.

m.s.
1

5:2

90

Pno.

7:2

mp p

8vb

92

Pno.

♩ = 108
con moto

95

Pno.

3 4 3

3

100

Pno.

♩ = 100
risoluto

5:2

mp

hold down all notes of tuplet

102

Pno.

p

3

5:2

6/4

103

Pno.

mf p subito

pp secco e leggero

secco e leggero

m.d.

p

7:2

u.c.

5 4 3 2 1

tre corde

Ped.

105

Pno.

secco e leggero

4

3

4

3

senza u.c.

109

Pno.

mp

sf

morendo

while holding G2 in RH, silently depress C3-D3-E3-G3 chord

no pedal

no pedal

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8-22-2013

II. Variación

♩ = 66 dal nulla; misterioso

d.s. dabby

4-16-13; 8-22-13

updated november 2013

Piano

pp leggerissimo

u.c. *Ped.* 1/4 pedal

Pno.

pp leggerissimo

u.c. 1/4 pedal

Pno.

1/2 pedal *Ped.*

Pno.

1/2 pedal *Ped.*

2 6 *8va*

Pno.

Ped.

8 *8va*

Pno.

(8) m.s.
B4, D4

10 *8va* *15ma* *8va*

Pno.

♩ = 104
con bravura

15 *tr*

Pno.

f *f* *mf*

1/4 pedal

19

Pno.

pp m.d. 3 4 3 2 1 5 3 4 3 2 1 1 2 3

5:2 7:2

p m.s. u.c.

8vb

22

Pno.

mf *p* *mf* *mp*

tre corde

26

Pno.

hold Eb4 and play Ab3-Db4 staccato

mp *p* *f subito*

4-2

tre corde

30

Pno.

hear C-G-Ab chord as upbeat to m. 30

m.d. *m.s.* *m.d.* *m.s.*

Pno.

32

mf *mp*

Pno.

35

mf p *pp leggerissimo* *f*

u.c. tre corde

Pno.

39

mp

Pno.

43

mf

Pno.

47

rit. *= 84*

tie B3 into next measure

(change mood, like a chameleon)

51 $\text{♩} = 96$ *m.d.* *F4*
un poco più lento *I*

Pno. *p* *m.s.* *E4* *1*

1/2 pedal *Ped.* *Ped.* *Ped.*

54 *Ab4-->A4*

Pno. *Ped.* *Ped.*

57 *p* *poco accel.* *pp* *u.c.*

Pno. *Ped.* *Ped.*

61 $\text{♩} = 104$ *mercurial; suspenseful*

Pno. *p* *mp* *tre corde*

Ped.

64

Pno.

3 2 1 2

m.s. A4 2

m.s. B3 *mf* 1 *marcato* *mp*

3 2 1 2 *p*

m.s. C5 2

E4

1 *mf* *marcato*

67

Pno.

hear B3 as 'upbeat' to A2

3

5 2

mf

4

71

Pno.

f

2

1 3 5

4 2

73

Pno.

32

mf m.d. D4-C4

3 1

mp

pp *leggero* *gliss.*

u.c.

75 *gliss.*

Pno.

pp subito *mp* *f subito marcato* *pp* *pp secco*

u.c. 1/8 pedal *secco* tre corde u.c. 1/8 pedal

Ped. keep u.c. but play a little louder *Ped.*

78

Pno.

p *f subito*

tre corde *f pesante* *marcato*

8^{vb}

80

Pno.

marcato *m.d.* *bring out top notes in LH* *crisp and clear*

1onAb2 m.s.

83

Pno.

85

Pno.

m.d. *m.s.* *voice out C#2* *mf*

8 88

Pno.

mp

1-3

mp

3

5

2

Red.

Pno.

p

4 3 2 1

3 2 1-5 2

Red.

Pno.

pp secco

(like a wind-up doll or toy)

u.c.

Pno.

1 2 3 4 5 2 1 3 5 1 2

1 3 4 secco 2 3 4

8vb

99 bring out melodic tenuto notes

Pno.

pp legato cantabile

p

m.d.

m.s.

1 1 2

1 2 3 1 1

tre corde

p

Red.

102

Pno.

105

Pno.

p

107

Pno.

pp

u.c. 1/4 pedal

109

Pno.

p tre corde

cresc.

pp subito

u.c.

112

Pno.

10 114

Pno.

p

tre corde

Pno.

117

gliss.

4-5 4-5

Pno.

120

$\text{♩} = 84$ meditare

tr

sempre p

Red.

4-5 4-5 4-5

Pno.

124

pp

1 2 3 4 5

2-3

5

ten. F3

Pno.

128

pp

tr

u.c.

132

Pno.

p

3

4321

8^{va} tre corde

♩ = 72

più lento

come se da lontano

136

Pno.

pp

1/4 pedal

u.c.

141

Pno.

3

6/4

144

Pno.

♩ = 104 con bravura

p *mp* *p* *f*

ritardando

tre corde

148

Pno.

8^{vb}

5

1

150

Pno.

3

p *mp*

mp

3

12 153

Pno.

mf *mp* *f*

157

Pno.

sf *f* *mp* *f*

weight palm towards G1

hear palm chord as upbeat to next bar

voice out G2; D2-F2 staccato

15^{mb}

161

Pno.

mp *f*

voice out D4; A3-C4 staccato

164

Pno.

mf *sf* *p*

subito *p*

to B3

167

Pno.

mp *f* *mf*

hold B3; play C4-G4 staccato

169 $\text{♩} = 96$ risoluto

Pno.

pesante bass till beat 4

171

Pno.

m.d. C4

cresc.

173

Pno.

f

176

Pno.

mf

add light pedal (1/8 pedal)

very fast roll leading to the E3; voice out the E3

178

Pno.

f

use side of RH fist to play Gb2-Ab2-Bb2 chord

LH sounds 8ve lower from beat 3 of 176 until end

copyright ds dabby 2013

8vb

11-25-13

Who was Wissam Eid?

D.S. Dabby

- I. Ahmad Abu Adass
- II. Rafik Hariri
- III. Wissam Eid

for Danny

Who was Wissam Eid?

2017-04-18

DS Dabby

I. Ahmad Abu Adass misterioso

Violin $\text{♩} = 72$

(NB: C4 = middle C.
Any accidental holds throughout a measure,
applying to same pitches in same register only.)

pp da molto lontano *p* *pp* *mp* *pp*

10 *p* *sub. sf* *pizz.* *arco* *p cantabile* *pizz.* *più mosso col legno*

15 *sf* *p* *mp*

A Doppio Movimento

19 *accel. ord.* $\text{♩} = 144$ *p*

22 *subito molto sul pont. (1/4 of bow hair on top of the bridge)* *p* *mp*

25 *p* *mp* *pp*

28 *p* *mp*

31 *arco* *mf pizz.* *cresc.*

34 *f* *decrec.* *p* *pp* *subito molto sul pont.*

37 *p* *cresc.* *mf* *3* *3* *3* *3*

velocita dimezzata

♩ = 72

40

Vln. *mp* *pp* *mp*

43 **B** *mesto* *mf* *pizz. p* *poco rit.* *bend Eb4 to D4 (finger twist)*

Vc. *mp* *II arco* *p eterea eppure risonante*

Pno. *mp risonante* *più p sempre di risonanza* *laissez vibrer*

Ped. hold down damper pedal till 3rd beat m. 50

♩ = 144
**Doppio
 movimento**

45 **C** *f* *sub. pp misterioso* *pizz.* *mf* *arco* *p*

Vc. *mf* *sf*

Pno. *tip ricochet arco* *marcato* *midbow ricochets*

49 *col legno* *mf* *p* *f* *buzz pizz. (pluck string; let vibrate against thumb nail)*

*

53

Vln. *p*

RH drums low/high rhythmic pattern on belly

Vc. *mf*
LH drums these notes on fingerboard

Pno. *mp*
laissez vibrer; hold pedal down till m. 58

ord. → ESP

3

D animato

57

Vln. *mp*

Vc. *mp* arco

ESP

ord. → sul tasto

p

sf

mp

simile

Pno. *mp*

laissez vibrer; hold pedal down till m. 62

61

Vln. *mp*

Vc. *pp* *ppp*

Pno. *ppp*

64

Vln. *mf* *p*

Vc.

Pno.

67

Vln. *mp* *mf*

Vc.

Pno. hold down damper pedal here

69 **E**

Vln. *p*

Vc.

Pno. *pp* piano rumble *md md simile* *pp*

8^{vb} ms ms

Ped.

71

Vln.

Vc.

Pno.

f

mf

mp

allow low G to emerge by gradually lifting pedal. Then further depress pedal and hold down till cello enters with D5 harmonic (m. 75, 3rd beat)

f

71 72 73

74

Vln.

Vc.

Pno.

mp

pp

p

arco

gradually lift pedal

74 75

76

Vln.

Vc.

Pno.

p

pp

pp

evanescens

evanescens

N

76 77 78

II. Rafik Hariri
con slancio e verve

79 $\text{♩} = 66$

Vc. *mp* (NB: C4 = middle C) *cresc.* *gliss G3 to Eb3* *arco*

Pno. *3+4* *8* *4* *mf cantabile* *3* *3*

84 **F** *mf* *extreme sul pont (ESP)* *meno f* *3* *1 2 4* *3* *3* *8vb*

Vc. *ESP* *ord.* *3* *G* *mp* *3*

Pno. *mp* *mf* *p* *3* *cresc.* *3*

92 *mf* *f* *3* *decrec.* *3* *3* *3* *3* *5* *4* *3*

Pno. *1* *3* *1* *mf* *1* *1* *3* *3* *3*

Violoncello (Vc.) and Piano (Pno.) score. The Vc. part includes a tempo marking of 100, a trill, and a bowing instruction: "drop bow tip so bounces increase till next downbeat". The Pno. part includes a triplets marking and a dynamic marking of *mp*. The score is divided into measures with time signatures of 5/4, 4/4, 6/4, and 4/4. The Vc. part includes a section marked "col legno" and a section marked "arco". The Pno. part includes a section marked "pizz." and a section marked "arco".

104

Vc.

p

mp

col legno

ord.

Pno.

p

p

pp

depress u.c. here

4 3 2 1 1 2 3 4 5

1/4 pedal Ped.

107

Vc.

pizz.

arco

16ths increase to 32nds

cresc.

Pno.

m.d.

m.s.

8va

8

110

Vc. *mf* *f impennata (soaring)*

Pno. *mf* secco staccatos in LH with 1/8 pedal for RH sonority

tre corde

I

112

Vc.

Pno. slur C3 to A2

114

Vc. pizz arco

Pno. voice out B2

117

Vc. pizz. arco *mp* *p*

Pno. slur B2 to C3

120

Vc.

Pno.

mf

f

tr

3

slur G3 to D3

3

1 3

2 3

123

Vln.

Vc.

Pno.

J poco sostenuto
♩ = 64

(come un mandolino)

pizz.

mp

II

violinist plays while walking to stage

ord. to S.P.

col legno (resonant)

p

pp

secco (like a drum)

3

3

depress u.c. here

Ped.

Ped.

1/8 pedal

127

Vln.

Vc.

Pno.

simile

mf

p cantabile

secco

3

3

tie B2s

tre corde

2

light pedal as before

Ped.

Ped.

molto sul pont to normale over next 5 bars

III

pizz.

10

131 arco
p cantabile

ESP normale

Pno. 1 3 3 3 half pedal partial lift half ped *piu p* light ped for legato Ped.

136 rit.

Vln. mp p

Vc. 3 mp

Pno. 8va C4 w RH mp gradual pedal lift to merge previous F#-C#-G# chord with F-C-C chord Ped.

139

Vln. mp p pp morendo

Vc. p morendo

Pno. p C3 m.d. pp morendo

III. Wissam Eid con il fuoco e la fiducia

♩ = 144

142

(NB: C4 = middle C)

Vln.

Vc.

Pno.

mf

sinistre

più p

hook thumb between
fingerboard & strings
for C snaps

pizz.

mf

snap C2 and
slap cello side (x),
simultaneously

8vb

148

Vln.

Vc.

Pno.

p

mp

p

S.P.

arco

pizz.

pizz.

arco

pizz.

arco

downbow chop (x) on
C2, then sounded
upbow chop on C2

2 3 1

mp

(8)-----

8vb

8vb

8vb

152

col legno

mp

K

ord.

pizz.

arco

f

p

mp

mf

p

mp

3 3

mf

p

(8)-----

161 *glass* *mf*

Vc. *cresc.*

Pno. *p*

mf drop bow tip so that bounces increase until 3rd beat chord

164

Vln. *p*

Vc. *mp* MBR *pizz.* *f* arco

Pno. *p* gliss.

166

Vln. *p* *sf* *sub. p* MBR *p*

Vc. *sf* *pp sub.* *leggero*

Pno. *mf* *pp sub.* *p*

For 4th beat notation: LH mute strings; bow slides from 1/4" below fingerboard to bridge, with increasing pressure

169

Vln. *mf* *p* subito molto sul pont. *col legno* *ord.* *normale*

Vc. *pizz.* *arco* *p* subito molto sul pont. *col legno* *ord.* *ESP* *mp*

Pno. *mp* *mf* *mp*

subito molto sul pont. (ESP, extreme sul pont.)

14

172

Vln.

Vc.

Pno.

p *mf* *mf* *mp*

175

Vln.

Vc.

Pno.

p *sf* *f* *mp* *mf* *pizz.*

MBR

178

Vln.

Vc.

Pno.

f *sub. p* *cresc.* *sub. p* *mp* *f*

arco

5 *2*

3

N

180

Vln. *mf*

Vc. *mf* (tip) ricochet pizz.

Pno. *mf* *mp*

4 3 2 1

15

182

Vln. *mp*

Vc. *f* arco pizz. (unrolled) *mp*

Pno. *cresc.* *mf*

O

184

Vln. tip ricochet *f* *p* molto sul pont. *ord. mp*

Vc. *f* *p* molto sul pont. *unbroken chords mp*

Pno. *mf* *mp*

4 5 2 3 1

16

187

Vln.

Vc.

Pno.

sim.

pizz.

f

MBR

8va

mf

p

mf

190

Vln.

Vc.

Pno.

MBR arco

pizz.

8va

f

193

Vln.

Vc.

Pno.

no slur to next beat
arco

mf

mp

f

mf

pizz.

drop bow tip so that bounces
increase until next downbeat chord

P

arco

extreme over pressure
for G3-D4 chord. Stop
bow on 2nd beat.

gliss.

gliss.

Vln.

Vc.

Pno.

f

ff

mf

8va

1 2 3

1 1

1 3 2 1 1 4 2

199

con sord.

pp

espr.

mp

p

pp

u.c.

LH mute strings; bow slides
from 1/4" below fingerboard
to bridge, with increasing pressure

sf

(8)

tr

1 2 5

5 2

1 2 1

Vln.

Vc.

Pno.

203

pizz.

p

laissez vibrer

u.c. down here

Vln.

Vc.

Pno.

18

Q **Meno mosso**
♩ = 100

208

Vln.

Vc.

Pno.

pp m.s. *sim.* tre corde

mf *dolore* *mp* *p*

p cantabile

half, quarter, eighth pedals for legato and sonority; maintain clarity in tolling bass notes; voice out moving notes

(tolling)

212

Vln.

Vc.

Pno.

pp *mp* *mp* *p* *mf* *pp*

3

216 senza sord.

Vln.

Vc.

Pno.

p cantabile *p cantabile* *cresc.*

219

Vln.

Vc.

Pno.

f

mf

cresc.

3

222

Vln.

Vc.

Pno.

6/4

223

Vln.

Vc.

Pno.

mf

mp

p

tr

gliss.

mf

mp

8va

3

3

R

225 (tr)
p

col legno (half hair, half wood)
p

mp

p

meno f
sostenuto pedal
(hold chord with mid pedal)

Vln.

Vc.

Pno.

228 ord.
p

mf

Vln.

Vc.

Pno.

230 ord.
mp

p

pizz.

sim.

mf

Vln.

Vc.

Pno.

232

Vln. *mp* *p* *esp.*

Vc. (tr) *p* arco 3 3 3 3

Pno. *mp*

variation of reduction **S** *secco (like a drum)*

235

Vln. *p cantabile*

Vc. *col legno* *p* downbow chop, upbow chop, mute ('ghost') chop, 2nd upbow chop

Pno. *p ma risonante*

pp *Ped.*

239

Vln.

Vc. *p*

Pno. *mp*

T

come un
mandolino
pizz.

243

Vln. *mp*

Vc. pizz *mp*

Pno. *p* gradually lift pedal

pedal lightly for clarity
(1/4 and 1/8 pedals)

248

Vln.

Vc.

Pno.

251

Vln. *allontanarsi*

Vc. arco *mf* *pp* *p espressivo* *mp*

Pno. *mf* *sf* *allontanarsi*

place RH thumb fingernail on lowest A string (A0),
then play A0 with LH. Allow buzz to die.

U subito veloce

23

255

ESP

mp *p*

Vc.

Pno.

259

Vc.

Pno.

261

poco meno mosso

mp *a piacere* *mf*

Vc.

Pno.

264

ESP

sf *p* *sff* *f*

ord. , pizz.

Vln.

Vc.

Pno.

266

meno put down bow

Vln.

Vc.

Pno.

268 **V** arco *pp*

RH drums low/high rhythmic pattern on belly

+ *p* LH drums these notes on fingerboard

+ *cresc.*

270 *mf*

f

274 *mp* *p* hit strings with palm of hand *risonante* *sf* laissez vibrer

279 *laissez vibrer* *mf* *8va* sospendere movimento fino ad alto D svanisce *N*

sospendere movimento fino ad alto D svanisce *N*

sospendere movimento fino ad alto D svanisce *N*

sospendere movimento fino ad alto D svanisce *N*

Diana Dabby

Parallel Lives - Distant Mirrors

I. Ignition

II. The Last Minutes of Baghdad TV

III. An Iraqi Mother's Lament

IV. Quranic Verses 16:111-114

V. Catharsis

Parallel Lives - Distant Mirrors

I. Ignition

con convinzione
(with belief and conviction)

$\text{♩} = 96$
p cantabile

7

12

17

♩=96 **Agitazione**

22 Mashup

3

p secco (no damper pedal)

28

RH touches of 1/8 pedal, e.g., mm. 34 - 39

mp

p secco

34

cresc.

39

mf

Use LH palm for FGAB chord

sub. p

44

cresc.

mp

mf

f

pp

LH under RH

49

mf

p

ms

md

ms

55

ms

ms

ms

ms

4 60 RH over LH

mp

p secco

1 2 1 5 1 3 4 4 5 2

ms

5 3 2

65

sub. pp

70

mp

p

sf 3

3 2 1 2 3 4 1

76

mf

mp

mf

sf

4 3 1 2 5 4

82

sub. p

mf

mp

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

88

p

pp

cresc.

2 1 3 4 5

93

mf

Macchina
(no damper pedal)

mp

voice out
E2

104

108

112

D4-Eb4 trill

ppp

Malinconia mesto

117

♩ = 100

p

quarter pedals; nuanced
blend of harmonies

sim.

124

mp

131

mf

quarter and half pedals
for sonority and clarity

♩ = 160

6 137 *tr* *guadagnando forza*

poco rit. *p* *mp*

light pedals for sonority and clarity;
a few key pedals are marked

142

mf

ped.

148

p *mf*

ped.

154

p *mf*

162

f

167

2 3 4

Mashup'
piu mosso, misterioso

7

172 $\text{♩} = 100$

ppp *leggero* ancora marcato e secco (no damper pedal)

1 1 3 2 4

Db1

179 una corda

pp *sempre*
RH touches of 1/8 pedal, e.g., mm. 184-89

ppp *sempre*

185

1 2 3 4 5 2

190

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

pp

maintain same touch on keys as if playing *pp* till m. 175

tre cordes

195

p *sf* *mp* *sf* *f* *sf* *p*

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

201

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

p md ms md ms 2

206

2 1 5 2 1 5 2 1 5 2 1

ms md ms ms

8 210

RH over LH

210 211 212 213 214

mp *p*

2 3 1 5

1 3 4 4 5 2

5 3 2

215

215 216 217 218 219

sub. pp *p*

2 3 1

2 3 4

220

220 221 222 223 224 225

sf *mp*

3 2 1

2 3 4

226

226 227 228 229 230 231

mf *mp* *mf*

4 3

1 2 5

232

232 233 234 235 236 237

sub. p *mp*

2 1 2 3 4 2 3 1 2 4

4 3 2 1 2 3 2 1 4 2

238

238 239 240 241 242

p *pp*

2 1 3 4 5

2 1 3 4 5

243

243 244 245 246 247

mf *p*

2 1 3 4 5

2 1 3 4 5

Macchina'

9

251 $\text{♩} = 144$

pp secco

una corda

254

258

Malinconia'
riflessivo, triste $\text{♩} = 60$

263

pp

p sempre legato

eighth pedals to blend sonorities
yet maintain clarity of voice leading

Ped.

269

274

md

accel.

280

Piu Mosso
rinnovato fuoco e risoluzione

10₂₈₇ ♩ = 84

mp

detached (no slurs)

slurs should be realized by fingers, not pedal, but use light
1/8 pedals to help connect tones and for sonority

pp

p

u.c.

tre cordes

mp

pp

p

u.c.

tre cordes

mp

subito pp

una corda

mf

sf

voice out
E3

Coda
Presto
lavorando molto velocemente

11

312 $\text{♩} = 112$

subito pp leggero

detached (no slurs)

detached (no slurs)

una corda

tre cordes

319

p detached

mp

sub. p

325

mp

sub. p

332

pp

p

u.c.

tre cordes

337

mp

mf

pp

343

p

mp

350

f

354

sf sf

Some translations for the Italian expressive markings:

guadagnando forza = feeling greater strength

riflessivo, triste = reflective, sad, wistful

rinnovato fuoco e risoluzione = with focus and resolve

lavorando molto velocemente = working very fast

Parallel Lives - Distant Mirrors
 II. The Last Minutes of Baghdad TV
 for solo flute (bass and alto)
 with projected text on slides (appended)

con movimento ed energia

un'aria inquietante

♩ = 60

Aeolin sound:
audible air with
focused pitch

♩ = 120

come una
conversazione

tongue pizzicato

Bass Flute

* indicates slide entrance *a piacere*

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

a "sigh" with pitch bend down on B5
norm.

a "sigh" with pitch bend up on Bb4

tongue pizz.

pizz.

norm.

pizz.

norm.

hard stop "Y"

pizz.

norm.

flttzg.

mp

pizz.

norm.

mp

pizz.

norm.

pizz.

norm.

pizz.

norm.

mp

f

p

pizz.

norm.

mp

flttzg.

fpp

mf

mp

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

B. Fl.

23

27

30

32

34

36

38

39

40

42 B. Fl.

mix air sound
and flute pitch
while putting
down bass flute

To A. Fl.

mf *f* *mp*

46 A. Fl.

Alto Flute

fittzg.

(threatening)
marcato

mf *mp*

★

51 A. Fl.

float these notes
under the slur

dolce *mf* *mp* *mf*

56 A. Fl.

sub. p e marcato

62 A. Fl.

mf *p*

66 A. Fl.

cresc.

72 A. Fl.

multiphonic D5-D6
(like an EKG flatlining)

fittzg.

hard
stop
"Y"

ppp *sf subito*

76 A. Fl.

"Y" on each feathered note

f marcato

mf *rit.* *mp*

a piacere

79 A. Fl.

p

III. An Iraqi Mother's Lament

for voice and piano (with alto flute at end)

contemplativo

♩ = 66

A

mp cantabile

5

contemplativo

♩ = 66

mp

p

This is the pho to of Ah med.

Pedal for sonority and clarity using 1/8, 1/4, and 1/2 pedals. A few key pedals are marked.

5

Ah med, my old est son who worked as a trans la tor with the Ti tan

voice out F3

Db4-E4 trill

7

mf

Ti tan Cor por a tion. He was mar tyred in Fa lu____ ja of course

legato

10 **B**

while work ing as a trans la tor for the Ti tan Ti tan Cor por a tion

sempre legato

p

2 12

mp

it is a well known se cur i ty com pa ny. It pre pared him to work with,

14

mf *mp* *p*

em bed with the ar my, the A mer i can the A mer i can

16

mp *ritenuto* *a tempo* *mp* *cantabile* *ritenuto*

the A mer i can ar my— Here's his I D his Ti tan I D that he used to hang a round his

mp *p*

hold LH chord full value
1/4 pedal
Ped.

19

neck.

m.s.

20

Più mosso
♩ = 112

mp *p* *f marcato*

23

Loudly and
angrily ...

f *3* *3* *3* *3* *3*

I raised__ him I gave him as a gift to the A mer i can.

mf *mp*

29

mf *3* *3* *3* *3* *3*

He was my son, my old est son, he worked for the A mer i can.

32

E

mf *mp* *p poco ritenuto* *p poco ritenuto*

Did a ny of them vi sit me? A ny of them con tact me? He was

mp *p* *poco ritenuto*

4 34 *a tempo*
mp
 some one that they loved. B-C# trill He was some one with a sense of hu mor
pp *a tempo* *pp* *p*
 u.c. tre corde

36 *mp* *mf* *p*
 some one who gets a long with them. and they said "He stays with us. He
 LH LH
 hold Bb3 hold Gb4
 2-5 3
mf *p* *mp* *m.d.*

38 **F** *mf* *p* *ritenuto*
 stays with us. We like to chat with him and speak with him. He stays with us."
mp *p* *ritenuto*
 m.s. tie E5

41 *rallentando*
mf

Meno mosso

43 **G** $\text{♩} = 72$
p *mp*

So what re mains?_____ Is this what I reap from my rais ing him?

Meno mosso
 $\text{♩} = 72$
p

46 **rall.** *mp* **Lento** $\text{♩} = 60$ *p*

Is this what I reap from my hard work? There is no thing.

rall. **Lento** $\text{♩} = 60$ *p*

49 *mp* *mf*

No thing. His head all gone, his

Bb-Db trill

53 "squashed" half sung-half spoken (express emotion on "squashed" with an audible accent) **H** "Nothing" half sung-half spoken with accented 1st syllable and shorter, pointed staccatos

f *pp* *pp*

face_____ squashed. Noth ing. Noth ing.

mf *pp*

1 2 1 2 $\frac{1}{3}$ secco u.c.

6 57 *mf*

No Thing re mains.

mf

p

I

much slower ♩ = 44

59 *p cantabile*

This is my pho to of Ah med. Ah med, my old est son who

p

61 *mp*

worked as a trans la tor with the Ti tan

mp

Alto flute at back of hall
(written pitch)

62 *p morendo*

Ti tan Cor por a tion.

p

flttzg.

hold chord till no longer heard

una corda

morendo

Parallel Lives - Distant Mirrors

IV. Quranic Verses 16:111-114

for alto flute (transposing score) and text recording

Lento, con mosso

♩ = 56

And on the day... *p cantabile*

6 *G-Ab tr.*

10

12 *ritenuto*

Text of the recorded speaker:

16:111 And on the day, when every soul comes pleading for itself, and everyone is paid in full for what they did (good or evil, belief, disbelief in the life of this world) and they shall be justly recompensed.

16:112 Then Allah speaks the tale of a city – safe and secure – its people at peace, surrounded by abundant provisions from every place. But its people denied His blessings. So Allah made them taste hunger and fear for what they had done.

16:113 And there came to them a Messenger – a messenger from their own people, yet they denied him and so they were punished.

16:114 So people, eat of what Allah has provided – lawful and good sustenance for you. Be grateful for His Graces, if it is He Whom you worship.

Parallel Lives - Distant Mirrors

V. Catharsis

Introduction **Mashup** **♩=96 Agitazione**

42-second audio recording, sung by Ahmed Burhan Mohamed

p *p*

secco (no damper pedal)

RH touches of 1/8 pedal, e.g., mm. 34 - 39

8

14

19

mf *sub. p*

Use LH palm for FGAB chord

24

cresc. *mp* *mf* *f* *pp*

LH under RH

29

mf *p* *ms* *md* *ms*

35

ms *ms* *ms* *ms*

The musical score is written for piano and bass. The piano part is in treble clef and the bass part is in bass clef. The key signature has one flat (Bb). The time signature is 2/4. The score is divided into measures, with measure numbers 8, 14, 19, 24, 29, and 35 indicated. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *sub. p* (subito piano). Performance instructions include "secco (no damper pedal)", "RH touches of 1/8 pedal, e.g., mm. 34 - 39", "Use LH palm for FGAB chord", and "LH under RH". The score includes various musical notations such as slurs, ties, and fingerings.

2 40 RH over LH

mp

p secco

1 2 1 5 1 3 4 4 5 2

ms

5 3 2

45

sub. pp

50

mp

p

sf 3

3 2 1 2 3 4 1

56

mf

mp

mf

sf

4 3 1 2 5 4 4 4

62

sub. p

mf

mp

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

68

p

pp

cresc.

2 1 3 4 5

73

Macchina
(no damper pedal)

mf

mp

79

84

88

voice out
E2

92

p

ppp

D4-Eb4 trill

Malinconia
mesto
♩ = 100

p

quarter pedals; nuanced
blend of harmonies

sim.

104

mp

quarter and half pedals
for sonority and clarity

111

mf

♩ = 160

4 117 *tr* *guadagnando forza* *p* *mp* *poco rit.*

light pedals for sonority and clarity;
a few key pedals are marked

122 *mf* *Ped.*

128 *p* *mf* *Ped.*

134 *p* *mf*

142 *f*

147 *mf*

Mashup'

piu mosso, misterioso

5

152 ♩=100

ppp *leggero* ancora marcato e secco (no damper pedal)

1

1 3 2 4

Db1

159 una corda

pp *sempre*
RH touches of 1/8 pedal, e.g., mm. 184-89

ppp *sempre*

165

1 2 3

4

5 2

170

4 3 2 1

3 4 2 1

5 4 3 2 1

pp

maintain same touch on keys as if playing *pp* till m. 175

tre cordes

175

p — *sf* *mp* — *sf* *f* *sf* *p*₂

4 3 2 1 2 3

4 3 4

2 3 4

1 2 3

3 2

4 3 2

181

3 1 2 3 4 1 2 3 4 1 4

1 3 4

4 3 2 1

p md ms

md ms 2

186

2 1 5

2 1 5

2 1 5

2 1

2 1

ms

ms

ms

ms

6 190 RH over LH

2 3 1

5

1 3 4 4 5

2

ms

5 3 2

mp

p

195

sub. pp

200

3 2 1

2 3 4

sf

mp

p

206

4 3

1 2 5

4

mf

mp

mf

sf

212

2 1

2 3 4

2 3 1 2 4

sub. p

4 3

2 1 2

3 2 1 4 2

mf

mp

218

2 1

3 4 5

p

pp

cresc.

223

mf

p

Macchina'

231 $\text{♩} = 144$

7

pp *secco*

una corda

234

238

Malinconia'

riflessivo, triste

$\text{♩} = 60$

243

pp

p *sempre legato*

eighth pedals to blend sonorities
yet maintain clarity of voice leading

Ped.

249

254

md

accel.

260

8 Piu Mosso
rinnovato fuoco e risoluzione

267 ♩ = 84

mp

detached (no slurs)

slurs should be realized by fingers, not pedal, but use light 1/8 pedals to help connect tones and for sonority

pp

p

u.c.

tre cordes

mp

pp

p

u.c.

tre cordes

mp

subuo pp

una corda

mf

sf

voice out E3

Coda

Presto

lavorando molto velocemente

292 $\text{♩} = 112$

subito pp leggero

detached (no slurs)

detached (no slurs)

una corda

tre corde

299

p detached

mp

sub. p

305

mp

sub. p

312

pp

p

u.c.

tre corde

317

mp

mf

pp

323

p

mp

330

Measures 330-334 of a musical score. The piece is in 2/4 time and features a key signature of one flat (B-flat). The music is written for piano, with a forte (*f*) dynamic marking at the beginning. The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

335

Measures 335-339 of a musical score. The piece is in 2/4 time and features a key signature of one flat (B-flat). The music is written for piano, with a forte (*f*) dynamic marking at the beginning. The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

Movement Five: Guidelines for the Pianist

Here are the guidelines for the fifth movement of *Parallel Lives—Distant Mirrors* given to Jongsun Lee, the pianist for the world première.

The audio sources used to create the Left Side soundtrack are given below for the Intro recording, Mashup, Macchina, Malinconia, MU', Macchina', Malinconia', and Coda:

1. Introduction (42 seconds): Part of the Quran sung by the American, Ahmed Burhan Mohamed (his family is from Somalia). He won the 2018 Dubai International Quran competition. He represented the USA.
2. Mashup: Day 3 of the aerial war over Baghdad as recorded by the Associated Press, 2003
3. Macchina: A soldier's footsteps
4. Malinconia: An American mother remembering her son who enlisted, was sent to Iraq, and took his own life.
5. Mashup': The last minutes of Baghdad TV in 2003
6. Macchina': A military robot
7. Malinconia': An Iraqi mother remembering her son who worked as a translator for the Americans and lost his life
8. Coda: Hermit thrush punctuated by Wood thrush, songbirds common to both the Middle East and the Americas

The audio sources used to create the Right side soundtrack are given below for the Intro recording, Mashup, Macchina, Malinconia, Mashup', Macchina', Malinconia', and Coda:

1. Introduction (42 seconds): Part of the Quran sung by the American, Ahmed Burhan Mohamed (his family is from Somalia). He won the 2018 Dubai International Quran competition. He represented the USA.
2. Mashup: The last minutes of Baghdad TV in 2003
3. Macchina: Apache helicopter starting up
4. Malinconia: An Iraqi mother remembering her son who worked as a translator for the Americans and lost his life

5. Mashup': Day 3 of the aerial war over Baghdad as recorded by the Associated Press
6. Macchina': A soldier's footsteps
7. Malinconia': An American mother remembering her soldier son who enlisted, was sent to Iraq, and took his own life.
8. Coda: Hermit thrush punctuated by Wood thrush, songbirds common to both the Middle East and the Americas

This map relates the left side and right side soundtracks to the piano score:

Soundtrack for the Audience, Stage Left	Soundtrack for the Audience, Stage Right
Introduction: Verses 16:111-114 of the Quran sung by Ahmed Burhan Mohamed	
1. Mashup: Day 3, the Bombardment of Iraq, recorded by an Associated Press reporter, 2003	1. Mashup: The last minutes of Baghdad TV before its transmitter was destroyed, 2003
2. Macchina: A soldiers' footsteps	2. Macchina: Apache helicopter starting up
3. Tristezza: An American mother remembering her son, who became a soldier	3. Tristezza: An Iraqi mother remembering her son, a translator for the Americans
4. Mashup': The last minutes of Baghdad TV before its transmitter was destroyed, 2003	4. Mashup': Day 3, the Bombardment of Iraq, recorded by an Associated Press reporter, 2003
5. Macchina': A military robot	5. Macchina': A soldier's footsteps
6. Tristezza': An Iraqi mother remembering her son, a translator for the Americans	6. Tristezza': An American mother remembering her son, who became a soldier
Coda: A duet of thrushes, songbirds common to both the Middle East and the Americas	

If you get ahead of the soundtrack, you can adjust by doing any of the following:

1. add an extra A0 right before Macchina as part of m76
2. hold the G octaves longer in m97 (right before the Malinconia), or play them again (preferably softer)
3. hold the fermata a little longer in m118 before the Guadagnando forza

4. hold m151 longer, before starting MU'
5. hold the rest in m230 longer before starting Macchina'
6. hold the Bb octaves longer in m245. You can repeat them, provided you didn't repeat the m97 octaves
7. take a little more time on the half rest in m 291 before starting the Presto

Some translations of the Italian expressive markings:

guadagnando forza = feeling greater strength

riflessivo, triste = reflective, sad, wistful

rinnovato fuoco e risoluzione = with focus and resolve

lavorando molto velocemente = working very fast