

Appendix E - UNIVERSITY HONORS PROGRAM
SENIOR PROJECT - APPROVAL

Name: Julian D. Bryson

College: Arts & Sciences Department: Music

Faculty Mentor: Dr. Kenneth A. Jacobs

PROJECT TITLE: _____

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: Kenneth A. Jacobs, Faculty Mentor

Date: Dec. 9, 2002

General Assessment - please provide a short paragraph that highlights the most significant features of the project.

Comments (Optional):

Julian has provided careful documentation of his considerable compositional output while a student at the University of Tennessee. As he has called attention to his successes in gaining recognition nationally in the field, I won't belabor the point, but the music ultimately is the most important part of his work, and it is a solid, well-crafted body worthy of recognition. It has been a joy providing some input into the shaping of these works.

From the Mind of a Collegiate Composer

Commentary, Analysis, and Associated Ramblings

Julian David Bryson

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Preface

This collection of essays and scores is intended to be neither a treatise on methods of composition, nor an attempt to defend my work as a student. I have no desire to placate critics, as others' opinions of my work are largely irrelevant to the greater goal of honoring my God. Instead, with these writings, I hope to present a clearer picture of my motives, methods, and approach to composition as well as my own analysis and commentary on the best compositions from my college career. While the language is occasionally technical in nature, I have also attempted to include anecdotes and reflections that might be of interest even to those with a limited knowledge of music theory and terminology.

The compositions are presented in chronological order as a partial catalog of my collegiate career. Originally, I intended the collection to include some of my less than favorites as well as a few arrangements and pop songs. However, after spending a great deal of time on my best "art music," I was left with over fifty pages of narrative and a hundred pages of scores. Thus, I chose to limit the scope for this project, leaving my so-called "less scholarly" work for later publication.

Beginning with *Rag for Two Marimbas and Two Xylophonists* and culminating with *The Vancouver Suite* for string quartet, this offering is a journey through the orchestra, the choir, and even a few soloists. You will find brushes with extended and poly-tonality, word painting, jazz, pop, and various other influences. However, I hope that the most brilliant stroke upon my canvas will be nothing directly related to music, but instead, the message of God woven amongst the notes, dynamics, and phrases. As J.S. Bach wrote so many years ago, my music is S.D.G.: *Solo Deo Gloria*—to the glory of God alone.

Before I get to the music, allow me to offer a few brief words of thanks to a few people who have helped me to make it this far. To Mrs. Josephine, Mrs. Rummel, Dr. Luther, Dr. Brunell, Dr. Batey, and Dr. Stutzenberger who led me through dangerous waters of music education. To my church families who have allowed and encouraged me to share the music of my heart. To the many friends who listened to, commented on, and proofread both text and tune. To Dr. Jacobs who gave me the freedom to explore myself by not allowing me to be anyone else. To my parents who encouraged me to persevere by making me stick with it. Most importantly, to the supreme and eternal Creator who saw fit to bless me with ideas and opportunities; may my feeble attempts to channel His inspiration serve only to glorify Him.

Commentary and Analysis

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current popularity as a sign that people prefer shorter works. In either case, the current version stands as an offering of absolute music in light-hearted character for anyone who needs a quick—and I do mean quick—smile.

Here, B is represented in both the upper voice and the accompaniment below. In m. 64, B is presented in augmentation as well.

At m. 70, M2, M3, and B appear together with harmonies lifted from previous transitions, as the level of complexity continues to ascend. M2 expands into a new accompanying figure (M4) at m. 74, and C1 is again woven between the outer voices. All of this climaxes at m. 92 (the area of the golden proportion) as B and a layered extension of M2 are joined by an arpeggiated $g^{m9/13}$ chord.

Measure 99 begins a quick collapse into the final transition. This passage is a transposition and truncation of mm. 15-20 and 38-46, with the last phrase emphasizing $g^{\#m}$. The recapitulation of the opening section comes at the transposition of a minor second as predicted by mm. 122-124. The final A section is almost identical to the opening, except for the register shifts in mm. 125-126 and the brief coda added to the end.

Programmatically, my mind tends to generate pictures as I compose. When playing M1, I felt a very somber mood, perhaps associated with a great burden. As the piece developed, I began to see the story of the crucifixion—literally. It was as if I were on the outside looking in. Slowly, I realized that this piece was a representation of the emotions of a disciple of Christ watching the proceedings from the darkness of his own shame—knowing he should be standing, walking, and hanging beside Christ, but finding himself unwilling even just to claim the Suffering Savior as a friend.

This piece begins with the death parade in the far distance. The crowd moves closer, growing more and more intense. Transitory sections, such as mm. 15-20 and 38-46 provide insights into the disciple's self-examination. In the first transition, he simply watches the approach. Then, he chooses to follow the masses to Golgotha—the place of the skull. Still seeing himself as a mere observer, he continues along the path as anticipation spreads throughout the mob.

He sees his friend and supposed Savior stumble and fall beneath the weight of His execution and the exhaustion of a Roman beating. A man from the crowd is chosen to carry the cross the rest of the way, but the disciple has no thought to volunteer for the job. With fresh legs, the procession gains speed

Never Handle Firearms Carelessly

Quick Facts:

Movements:	i. the incident ii. the lesson
Instrumentation:	Voice and Piano (versions exist for both Counter Tenor and Mezzo-Soprano, though the Mezzo-Soprano version is the original and preferred edition)
Completion Date:	Late 1999
Approximate Duration:	7 minutes
Performances:	January, 2001 Society of Composers Region III Conference at Old Dominion University October, 2000 at UT Knoxville by Fresia Schuil, Soprano and Julian Bryson, piano

During my second year studying composition, I was given the assignment of writing a song for voice and piano. In previous compositions, my professor had encouraged me to move beyond traditional harmonies and styles to create my own sounds. While I am now thankful that he pushed me in that direction, I then argued, rather stubbornly, that I didn't want to write contemporary music. As I saw it, nothing but atonal, aleatoric banging and clanging populated the genre, and it was anything but musical. Still, he forced me down the path of new music. Out of spite, I bravely set out to combine every last cliché of modernism—polytonality, chance, chromaticism, collage, mixed meter—into something so wretched that the world would surely see the error of their ways and abandon all such methods as they relate to music. To push the work into the realm of the truly unbearable, I made the most of every opportunity for word painting—sometimes taking the pictures to the extreme.

While hatching my nefarious scheme, I came across a speech entitled, "Advice to Youth" given by Samuel Clemens to a graduating class in 1882. Sharing his instructions on topics as variant as obeying your parents, lying, reading, and firearm safety, Clemens' didactic sarcasm was a perfect match for my goals. Thus, I chose a single paragraph, beginning with the phrase, "Never Handle Firearms Carelessly" and set about to teach my lesson.

The first so-called musical phrase was to set the tone for the rest of the work by combining random pitches and the form of a traditional recitative. In selecting the chords for the accompaniment,

To open “the lesson,” I again invoked the recitative/aria combination (note the more subtle word painting beneath the word “only”). This time, however, the recitative is much shorter, and the aria takes the form of a rondo with coda. Beginning with the phrase, “Therefore, just the same,” the A section stretches to m. 81. While each repetition’s accompaniment grows slightly more intense, the text and melody occur with both “repetition and redundancy.”

Harmonically, the stepwise shifts are reminiscent of those in my *Rag for Two Marimbas and Two Xylophonists* while the quartal nature of the passage points forward to the *Sonata for Trumpet and Piano*. By ending each phrase on a G natural, I again emphasize the redundant monotony of the section. Textually, this ritornello summarizes the basic “teaching” of Clemens’ paragraph and represents the anecdotal traditions of contemporary music theory—especially those that glorify creative methods over creative musicians.

The ensuing contrasting section implies the camel vamp of the first movement, but this time, the melody is extended and ornamented, and the accompaniment is much smoother. Still, there is a dominant-tonic relationship amidst a variety of minor 6/9 and 11 chords ($C^{\text{min}6/9}$, Db^{11} , and $Bb^{\text{min}6/9}$ in mm. 82, 86, and 91, respectively). Another example of extreme word painting surfaces in m. 95 where the pianist “bangs” on the piano.

As expected, the A section again arises with all of its repetition and redundancy (hats off to the minimalists in the audience) before segueing to yet another tangent. Here, Twain speaks about the amazing ability for a youth with an unloaded musket to somehow “bag his grandmother” despite an obvious lack of point-blank marksmanship. The piano figure in m. 107 is inverted in 113 to emphasize this contrast. As well, the plagal cadence of m. 108 mimics the sounds of a most holy cathedral before the expected melee begins. Beat subdivisions in mm. 109 and 111 underscore the numerical text above, while m. 116 provides transition into the return of the rhythmic A section.

In the final alternative section, Twain’s text suggests that the battle of Waterloo would have come to a far different conclusion had one army been boys armed with old, unloaded muskets and the

Silver of the Night

Quick Facts:

Instrumentation:	Acapella SSAATTB Choir
Completion Date:	Early 2000
Approximate Duration:	4 minutes
Performances:	none

On July 5, 1999, Time Magazine presented a report on affirmative action in Southern California.

Tucked away in a brief sub-story entitled, "College Prep from Day One," were a few lines from the poem *Silver of the Night* by nine-year-old Raynaldo Ramires, a student enrolled in one of the programs outlined in the article. The intense emotions collected in just those few lines inspired me to search for the remainder of the verse:

In the night, the moonlight is on the son and the parents
on the wings of the stars,
the form of the stars is the night of dreams,
of sleep,
the beauty of the hand of God,
never let go of my mother and father,
of the silver night,
of the city so quiet and
birds singing like diamonds.

Six months later, I began composing a piece of the same name for unaccompanied SATB choir. So that the listener may better understand the meaning of the composition and the intentions of its composer, I will take a few moments to discuss my creative strategies and techniques as well as the form and features of the finished work.

My first goal was to represent the text through an overall depiction of the poem's message. The poet opens the narrative in an uncertain mood; images of insecurity haunt the veil of night. However, he feels safe because of the light from the moon and stars and the presence of his parents. Despite the possibility for fear, the poet realizes the beauty of nature and, attributing its creation to God, expresses a thought of thankfulness for his family's safety and for giving him, the quiet city, and the singing birds this moment to enjoy. From this framework, I outlined the shape as a basic arc, setting the climax to

birds singing peacefully. The final measures represent the speaker finally falling asleep in the safety of perfect fifths and “extended tritons.”

Complementing more traditional aesthetics, the work features several characteristics of twentieth-century composition. Drawing on sounds of 19th century romanticism, I used largely non-functional harmony. Cadences occur mainly as textual pauses with little connection to harmonic relationships. Sounds developed as I placed my fingers on the piano keys in whatever way seemed to fit my hand, trying different combinations until I hit upon something pleasant. The chords that emerged are grounded in my previous experiences with traditional classical, jazz, and pop music, but fall short of any one of those genres’ ideals. With each additional harmonic progression, I altered the level of dissonance according to the emotions present in the corresponding word or line of text. Thus, consonance for this piece may be defined as a combination of extended tertian, quartal, and aleatoric sources.

Because of their tonal implications, I chose not to use key signatures in this composition. However, individual sections often fit into patterns of accidentals that fit into traditional keys. For example, before m. 15 all B’s, E’s, A’s, and D’s are flatted, but there is no strong sense of either A flat major or F minor. This omission of tonality allows for greater flexibility in tonality and/or modulations, as well as easier segues into passages of modality and polytonality/ polymodality. Measures 14-15 provide an example of just such a transition. Beginning with m. 15, D’s are no longer flatted on a regular basis. Instead, harmony is split between a D Phrygian mode in the male voices and an F Dorian mode in the female voices. The fluctuation of tonality becomes quicker in mm. 19-21 as there are suggestions of Bb aeolian and C locrian.

Finally, meter is rarely steady in the piece. Barlines appear only to establish a hierarchy of emphases for the notes that follow. Thus, successive measures may contain varied moods. While the first five measures allude to a waltz, mm. 6-11 rest in a less dance-like rhythm. Similarly, the meter changes as mm. 19-21 highlight the rhythm of the text as spoken, but in the context of a chant. In addition, the changing metric pulse allows me to notate pauses that might be added by a choral director

Sonata for Trumpet and Piano

Quick Facts:

Movements:	i. reflections ii. reality
Instrumentation:	Trumpet and Piano
Completion Date:	Spring of 2000, revised 1-30-01.
Approximate Duration:	8 minutes
Performances:	November 2001 at UT Knoxville by Jeff Rappold, trumpet and Julian Bryson, piano

Sonata for Trumpet and Piano began like many of my compositions, as a brief motive at the keyboard that evolved into the first two measures of the piece—originally without the initial anticresis. At the time I began the *Sonata*, I was playing with a small jazz ensemble, and we had put together a performance of Herbie Hancock’s modal jazz standard, *Maiden Voyage*. In practice and study, I was fascinated by what could be achieved with and sometimes despite static harmonies. The minute differences between seemingly divergent note combinations also caught my attention. For example, simply changing a single note by a half step or merely rearranging the chord members could create an entirely different sound.

The “rocking motive,” as I began to call it, existed in a Tonic-Neapolitan relationship, foreshadowing the neighbor tones of the melody entering at m. 5 in the trumpet. Reflecting the modal nature of the work and the connections between chords, I arranged the harmonies so that they would overlap from measure to measure. For example, the F-Bb-Eb of the C^{ml1} in m. 1 bleeds into the following Db^{maj11} of m. 2. This pattern continues throughout the movement and allows smoother transitions between what are not usually complimentary harmonies.

The form of the both movements is basically ternary according to thematic material. In the first movement, the first A section ends at m. 27 and returns at m. 51, though at a higher pitch level. The B section stretches from m. 35 to m. 49 with brief transitions before and after. The second movement’s A sections include mm. 1-20 and 71-83, while the B section stretches from 27 to 70. A brief coda begins at m. 84.

extended version of the theme from m. 7. A quick interjection of yet another variation on the rhythmic idea leads into the beginning of what seems to be another repetition of the theme. But this presentation slowly winds down into a feeling much more like the first movement.

When I wrote this piece, I saw this section as a “memory” of the first movement. However, I now tend to see this relapse as a cop-out. Were I to rewrite the movement today, I would try to avoid returning to the earlier style in favor of sustaining the increased energy. In some ways, the change in philosophy suggests a return to the doctrine of affections popular in the Baroque period—representing only one emotion in each movement. In fact, in my next ensemble composition (*pressing instincts*), I specifically tried to limit myself to one tempo per movement. I almost succeeded.

Regardless, the transitory passage from m. 20 to 27 resembles the transition in the first movement in that the ideas are related to, if not derived from earlier material. Gradually, the note values grow longer, the tempo slows down, and the rhythm morphs into something similar to that present throughout the first movement.

Above the return of the “rocking motive,” the trumpet provides an ornamented version of the melody from mm. 7 and 14. As the range grows wider and the note values grow shorter, the intensity rises to the cadenza. I had really hoped to showcase the creativity of the performer at this point, assuming that if they had chosen to perform the piece, then they would have had experience with jazz idioms. This would require some knowledge of improvisation. However, I was strongly advised to include a suggested cadenza to prevent radical and extended departures from the *ethos* of the movement. My fear, though, is that performers will see the provided cadenza and deny themselves the time to participate in the joy of composition.

Following the cadenza, the piano remembers the theme of the first movement with a few alterations before the trumpet returns to its ornamented idea from the B section. Just as in the opening of the movement, though, a rush of notes reestablishes the energy of the previous section. Here, though, the notes are a bit shorter, and filling in the rests with percussive bass notes moving in parallel fifths has

Numbers

Quick Facts:

Instrumentation:	Piano solo
Completion Date:	Late fall, 1999
Approximate Duration:	4 minutes
Performances:	Premiered by Mary Hellmann at the Conference of the Southeastern Composers' League, University of Alabama. April 5, 2001

Numbers began as part of a collection of pieces dedicated to my friends. Each piece was to be a character portrait reflecting their personalities and interests. Though I started with three sketches, only one ever materialized into a completed work. While I expect to add other faces to this gallery as I meet and make more friends, I currently lack the time and drive to make such an expansion successful.

Nevertheless, *Numbers* is intended as a look into the life of Jarrod Douglas (Demosthenes to anyone who would believe him) Edwards as I knew him in the Spring of 2000. At the time, we were roommates, and I had quite a few opportunities to observe his activities. A tireless student of Nuclear Engineering, Jarrod was obsessed with numbers, and the best way to exploit that aspect of his personality was through a plethora of meter changes. His drive for self-improvement was unmistakable, and his faith in the Lord provided a never-ending source of energy. This required a quick tempo with many accents and a continually rising level of tension. As the self-admitted epitome of "planned spontaneity," Jarrod would take great pains to appear completely random, though every action was predicated on a great deal of forethought. Thus, a proper performance of *Numbers* should sound completely unexpected, despite the many hours of preparation and practice required to play it.

To those who only know him casually, Jarrod seems to be quite the extrovert, but there is another side to him. On more than one occasion during the first year we shared an apartment, we, along with our other two roommates, sat up many hours into the night discussing everything from nuclear physics, doctrine, and theology, to the best way to contact a girl about a date. I'm sure that through the course of that year, we solved all of the world's problems, though because our symposia stretched so late, our greatest epiphanies were forever lost. Still, I learned once again that a person's exterior is often not the

together some elusive concept for the first time. In the music, there is a strong build through this section as the harmonies sequence chromatically beneath the expanding melodic ideas.

Returning to the earlier theme in m. 37, I added a stronger harmonic rhythm. The progression begins in a key vicariously positioned as c major, as follows:

C: v/ii ii⁷ I⁹ bVII^{Δ7} v/ii bVII^{Δ7} v⁷

However, instead of resolving to tonic, the cadence deceptively moves a minor second too high. This allows for the same progression to be repeated a major third above its previous occurrence. Beneath these measures, a low pedal tone moves upwards, chromatically. Sometimes, as in m. 37, this note fits into the local tonality. In other places, such as m. 40, it seems completely out of place. This represents a continuous thought process as possibilities are explored and either accepted or abandoned.

Measures 41-43 sequence upward leading to a climaxing statement of the full descending idea from mm. 31-36 combined with the rising harmonies and harmonic rhythm of mm. 37-40. The beginning of this union coincides with the area of the golden proportion. In m. 49, these divergent principles begin to pull together, building to a second climax at m. 54—the return of the A section.

Adding to the intensity, the meter contracts from 7/4 in m. 37 to 4/4 in m. 53 with a brief occurrence of 3/4 in m. 48. This contraction actually continues into m. 53, where the 9/8 actually feels more like a bar of 3/4 with compound subdivisions. The ritardando and crescendo lead to the recapitulation in measure 54—the culmination of the plan that has been ruminating for the past 17 measures.

The restatement of the A section omits what would correspond to mm. 2-6, choosing instead to get right to the action. There are a few minor changes to the final layer in mm. 61 and 63 (cf. mm. 11 and 13). Also, the former transition (mm. 15-17) has been expanded into a full coda, though appearing in reverse order. Originally, they were intended to relax the tension into the second part of the A section. Here, though, the tension needs to grow throughout, and this is exactly what happens as the four measures are repeated a major third higher. Then, everything pauses, completely without warning,

pressing instincts

Quick Facts:

Movements:	i. play ii. grow iii. busy
Instrumentation:	Keyboard percussion trio
Completion Date:	Fall, 2000
Approximate Duration:	15 minutes
Awards:	First Place, 2002 College Music Society Undergraduate Composition Contest First Place, 2002 Southeastern Composers League Arnold Salop Memorial Competition
Performances:	None yet, though one is scheduled for March, 2003 at the University of Georgia, Athens

Probably my most misunderstood work, *pressing instincts* is intended as a satirical commentary on contemporary psychology. I believe we have misused words like “must” and “have to” to the point that we now feel obligated to exhibit certain optional behaviors. What were options to our grandparents have attained the status of instincts today. In this piece, I endeavor to present a musical look at three of these unfortunate mutations: play, grow, and busy.

While none of these are necessarily wrong, there is great potential for danger. As the Apostle Paul once wrote, “When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things” (1 Corinthians 13:11, KJV). Too many adults choose to play, leaving behind important grown-up responsibilities like parenting and marital vows. We value growth in diversity, knowledge, and our bank accounts at the expense of understanding, common sense, and honor. We find every way possible to be busy, regardless of the toll it requires of our souls. In the process, we lose the ability to be content. And the worst part is that we look down on those who choose not to take part in such insanity. We call them simple, intolerant, ignorant, lazy. We question how they can ignore such basic instincts as these. In so doing, perhaps we have created “pressing instincts” where there once were none.

It is against this background that I have created three movements. In each, a single, main idea is developed in a way that showcases both the positives and negatives inherent in the

measure	89	93	97	99	101	102	103	105	107	109
eighth notes passed	15	15	9	6	5	4	6	8	8	12
xylo. 1	Bb	B	B	B	Bb	A	A	A	Ab	G
xylo. 2	F	E	E	F	F	F	F#	G	G	G
marimba	C	C#	D	Eb	Eb	Eb	Eb	E	F#	G

A quick chromatic/octatonic scale leads to the final recapitulation. This section combines the octaves of the C section with the main theme, now in octaves itself. A final octatonic scale leads to a quick chromatic burst to finish the movement.

ii. grow

In contrast to the rambunctious *play*, *grow* is much more relaxed. Starting with an unhurried duet between the orchestral bells and vibraphone, the piece grows slowly and deliberately. Then, following the climax, the tension again relaxes, taking a shape similar to a palindrome.

The basic thematic idea for the movement comes in the first four notes. From this, the rest of the phrase develops, as well as much of the secondary thematic material. The upward motion of this idea suggests growth and forward thought. Similarly, the main accompaniment figure also features rising arpeggiation. The marimba adds a bit of extra support at m. 5, but does little to thicken the texture. This allows for more contrast in m. 11, when the rolls begin.

Trailing the opening phrase, m. 8 provides something of an inversion of the melody, as the first and last notes of each fragment exchange octaves. In mm. 12-14, the vibraphone begins to assert itself as a melodic force, leading to its version of the opening theme in m. 15. Above this, the bells continue to expand the motive stretching finally to a minor ninth.

As the marimba presents the melody in m. 16, the bells take various fragments of the melody and augment their rhythms to quarter and half notes. In the accompaniment, beat subdivisions become smaller and smaller, increasing motion without changing the overall tempo. As well, the marimba rolls move from independent to hand-to-hand styles, allowing for greater dynamic potential.

Measure 23 continues the layering of melodic ideas into the climax at m. 26, where everything grinds to a halt beneath a restatement of the melody from mm. 8-9. Then, as if having learned the lesson of complexity, the original accompaniment figure returns at a higher transposition, eventually being

For just a few moments, the piece rests from its bustle, remembering the joy of childhood and the peace of simplicity. Fragments of *grow* find themselves woven into a texture of cascading rolls. The vibraphone leads a brief cadenza-like passage before cadencing on F. From here, a series of rolls and arpeggios grow into a recapitulation of the opening material at m. 76.

Though each of the first two entrances are shortened by two bars, the melody at m. 80 remains intact as an exact restatement through bar 86, transposed up a minor third. Due to harmonic considerations, the original melody would not work here, and so I created something with similar rhythms, but new intervals. The combination of old and new continues into the coda at m. 97.

The melodic content of the coda is based on ideas taken from the first movement, though none are necessarily recognizable as such. The most striking component of the section is the chord repeated at virtually random rhythmic intervals. This chord, consisting of F, G, Ab, B, and Eb, functions as a ii^{omin7} of Eb, which is where the coda, and the composition, finally resolve.

While *pressing instincts* is among my favorite compositions for listening, it remains as one of the most impossible works I have yet written. Though it is programmed for performance at the Southeastern Composers' League conference at the University of Georgia this spring, I sincerely doubt that anyone will ever be execute it with accuracy and at the marked tempos. Thus, I plan to arrange a version for piano duo, and perhaps to further simplify the percussion version to foster more frequent performances. Then again, perhaps it is merely ahead of its time—many impossible pieces of the past have somehow worked their way into the canonical literature of today.

Publishing Notes

The version included in this collection was revised from the original during the summer of 2002. For that revision, I am very grateful for the benefit of Mr. Mark Douglass's expert opinions, as he helped me to distinguish the difficult from the impossible.

The second section is the shortest of the three, lasting only five measures. However, it is here, for the first and only time of any length, that the text is presented homophonically. The supplicants bring their praises and requests before the Lord, praying with one voice. The lines follow a gentle decline, and you can almost feel the energy leaving those who have prayed themselves into exhaustion. As Romans 8:26 says:

In the same way the Spirit also helps our weakness; for we do not know how to pray as we should, but the Spirit Himself intercedes for us with groanings too deep for words;

This describes exactly what occurs in the third section, where the weary prayer warriors are refreshed by the truth of our Lord's incarnation. The asymmetrical meter beginning with the text, "*qui carne quondam contegi*" implies the awkwardness an omniscient, omnipotent, and omnipresent God would experience when squeezing Himself into such a limited form as ours. Building on a melodic motive taken from the sopranos' line in mm. 2-3 ("de lumine"), the phrase grows into the climax at m. 24—the area of the golden proportion. As a theme, the "de lumine motive" appears at mm. 18, 22, 23, 24 (altered) in the soprano line, and mm. 20, and 25 in the tenor line. Gradually, the prayer for unity within the body of Christ relaxes and winds down into a final amen: "so be it."

Harmonically, there is a mixture of traditional and extended traditional harmony as well as both major and minor modes, though most of the extensions come in the form of traditional non-harmonic tones. In some cases, however, these non-harmonic tones lack resolution, and the dissonance is merely accepted as the norm. For example, the first harmony of the fourth measure never settles into a traditional chord of any type, but it still seems to fit among the other chords because non-harmonic tones are so common throughout.

While the tonality is more of an approximation than a science, a few modulations stand out. The first section is largely in G major/minor with a rather strong cadence on the downbeat of m. 10. From here, it modulates to D, but cadences on a D^{aug} to transition to the next section. Here, the tonality seems to be shifting to g minor, but the Db^{maj7} prevents any sense of finality. The third section establishes the key of c minor through repetitions of a tonic-dominant relationship. However, the introduction of A flat

The first episode, beginning in m. 9, is based on an inversion of A-b, playing with both the compound and simple portions of the subject in turn. The horn at m. 13 foreshadows a melodic idea (D) and one of its derivatives (d-2) that will come to prominence in the third episode. For now, though, the emphasis remains on the primary subject, and elements of A-a return at mm. 16 and 18. This paves the way for the second exposition at m. 20.

In this much abbreviated exposition, there is a mixture of the original subject and its inversion. The flute begins the idea as normal, but presents the second half in inversion, passing the expected conclusion of the phrase to the clarinet. Then the oboe imitates the flute as the clarinet inverts A-a. The bassoon enters with A-a, but then inverts and extends A-b at m. 24. The flute overlaps these last statements with both the inverted and original A-a. Woven among the confusion are three more statements of D (flute in m. 22, clarinet in 23, and oboe in 24) and variations on the two countersubjects.

The second episode, at m. 25, allows the clarinet to take control with a slower version of A-b, now its own idea (B). A bit more relaxed than the previous section, there are still allusions to prior activities in the form of punctuating sixteenth notes inserted in almost random fashion. A complimentary idea (C) enters in the horn at m. 29, and the last four notes of this theme are later extracted and manipulated to become an idea of their own (D). An altered form of C appears with an inversion at m. 31 along with a combination of B and A-b. Movement between B, C, D, and A-b provides transition to the third exposition at m. 37.

Here, the two parts of the subject are still separated, but both appear in somewhat closer proximity to each other. The two countersubjects also make an appearance, though the first has shed its melodic aspect, presenting only its characteristic rhythm in the bassoon line at mm. 37-39. The second countersubject is a bit more obvious in the horn at m. 27 and the clarinet and oboe at m. 38. Again, A-a passes between the flute and clarinet with A-b following, though fractured among the four woodwinds. As the subject becomes more and more fragmented, it is as if the performers are ripping it apart that they might keep a piece of it for themselves. Measure 43 provides a clear exclamation point to close the

Conflictions

Quick Facts:

Instrumentation:	Brass quintet
Completion Date:	Spring, 2002
Approximate Duration:	6 minutes
Performances:	None

While *Quibbles and Quirks* plays with disagreement within an ensemble, *Conflictions* is more about internal friction. In just under six minutes, the audience experiences regal fanfares, a few jazz clichés, bittersweet dissonance bordering on depression, and soaring lines of victory. In this variety, I examine some of the forces that impact the soul without getting overly absorbed in any of them.

The work uses four main ideas throughout, beginning with the aforementioned fanfare. Consisting of two parts, the first is homophonic and very rhythmic, while the second allows each instrument to highlight their chord member. This motive alludes to a person's self-image, at first suggesting confidence and strength. However, successive reiterations grow less and less sure, leaving room for self-doubt and confusion.

Secondly, the melodic gesture (A) entering first at m. 10 becomes a major theme when it expands into mm.17-19 (A'). Beneath A', there is a countermelody that is fairly consistent in its accompanying A'. Making full use of the blues scale and other jazz maxims, the ideas in all incarnations imply something not entirely original and somewhat less than commendable. This represents those character imperfections that everyone has and everyone tries to hide. Some are more successful than others.

A third ingredient (B) comes in thematic form at m. 31. Related to A and A', B moves in the opposite direction after introducing the longest melodic note to this point. I see this theme as being victorious. While A and A' are hurried and limited in range to only a perfect fifth, B covers a span of an octave and a sixth. Beginning on such a high note, the melody seems to imply elation and excitement.

The final component is only marginally thematic, appearing more as a contrasting emotion picking up into m. 54. I hesitate to label it as a theme, mainly because it is changed in almost every "restatement"—even the first repetition only uses the first three notes. Instead, I look at all of the

in m. 92, resolving to Ab. Here, by common chord modulation, we return to c for the ending. Measures 95-97 provide further confirmation by moving from a tonic 6/4 through the subdominant, dominant, and leading tone to a tonic in root position.

I believe *Conflictions* is a rather accurate portrayal of the inner struggle of mankind to find peace. We pass through the failures of self-reliance and then, if we so choose, into the redeeming grace of God. On the way, we try to ignore and hide our imperfections, sometimes insisting on their usefulness. This, then, is the first battle—overcoming our pride so we can admit our inability to fulfill our own needs. Eventually, we face the final challenge: accepting the free gift of grace despite our incapacity to earn or otherwise deserve it.

open the movement. Eventually, the basses begin to sing the “vanity theme” in m. 5. Based on major and minor thirds, it is eerie and haunting, yet not overpowering—something of an afterthought. The tenors answer by sequencing the phrase down, contrary to the basses’ statement. The altos and sopranos follow suit above the men’s steady, pulsing chords. To this point, only the string bass, with lengthy whole notes, provides accompaniment.

In m. 17, the tables turn as the melody moves through the strings as it did in the voices. The choir provides harmonic support for the instrumental counterpoint. Moving primarily in similar motion, the vocalists rise through a variety of dissonances to the climax at m. 27. As in much of my work, the harmony was never intended to be functional in a traditional sense, but only as similar sonorities. Any forward propulsion is based on tension and dissonance level alone.

When the brass enter at m. 27, they double the choir, providing an immediate boost in volume as well as a much harsher tone. The woodwinds and piano add further bite with major and minor thirds moving in sequence. Successive down-bows from the strings reinforce both the beat and emotion, with the horns providing the only appearance of the theme. For effect, everyone except for the voices is to gradually die away over the following seven measures, leaving the chorus in its own vanity. Eventually, even they tire and join the trend, condensing harmonically to perfect fifths. As they prepare to restate the main theme, the chimes enter, ringing in the next movement. My concept was to mark the following entrance *attaca* with a twelfth and final chime on the downbeat. This would correspond not only to time (a major textual theme), but also to the number of chapters in the book.

As I approach graduation, I consider which of the topics would be most appropriate for me to attempt next. While I have some thoughts on and even some experience with youth, and my forgetfulness continues to astound me, I find myself drawn to an exploration of life’s cycles and the role of worship in a person’s daily life. Looking forward to life with a degree and having just accepted the position of Minister of Worship and Missions in my church, both of these subjects are currently at the forefront of my worldview. Now I await the proper music with which the words most naturally connect.

Armed with new source material, I set out to arrange it in a way that would be catchy to the ear, but still not impossible to sing. I also tried to write in a way that would blend into the southern and traditional gospel music that would be a part of the premiere concert. Thus, I began with four parts moving in similar motion, where the bass voices often double the sopranos. Establishing this convention allowed me to feature the basses by breaking them away from the melody at various points to “lead” the sacred-harp meeting. (see mm. 3, 7, etc.)

The faster tempo at m. 10 emphasizes the rhythmic aspects of the song and provides transition to the first verse. Though the metrical shifts may look daunting, initially, they are merely a shortening of the syncopated 4/4 measures. Instead of the grouping 3-3-2, the pattern is now truncated to simply 3-3. The measure of 5/4 then adds a two-beat pickup to this new pulse.

Measure 17 uses the “s” of sing to crescendo into the new phrase. The intended effect is similar to that of a suspended cymbal roll. As the basses carry the melody, the remaining voices provide rhythmic vitality and harmonic motion through their sustained commentary. Finally, the reunion at m. 24 prepares the way for a key change and the return of the chorus, now with shouting instead of singing, as suggested by the “Israelites.” Again, the shifting metric pulse is based on the same principles as in mm. 14-16. Ironically, though, the “shout chorus” begins at a greatly reduced dynamic. This allows for greater effect when the sound explodes into “O, Lord” at m. 34, and makes the phrase seem more like shouting and less like over-singing.

In combination with the next verse, the choir continues to “shout” reinforcements for the syncopated word stresses of the lead lyrics. I must admit that this section was largely inspired by Jack Halloran’s classic arrangement of *Witness*, where the accompanying voices use a condensed version of the full text to support the tenors’ *solis*. Also, I set the text in appropriate voice parts as led by the characters in the story. Thus, the basses continue in their role as narrator, and the tenors sing the words of the angel (there are no biblical records of female angels), and the ladies respond with the words of Mary.

In the spirit of the *Magnificat*, the choir navigates a difficult key change and responds with a

Joel: Portrait of Prophecy

Quick Facts:

Movements:	I. Invasion II. Repentance III. Judgment Divided
Instrumentation:	Orchestra
Completion Date:	November, 2002
Approximate Duration:	20 minutes
Performances:	None

For the summer of 2002, I was one of twelve UT students to receive an inaugural UT Summer Research Internship. The project was intended to allow students to work on a project in their field with the help of a faculty member. As a composition major, I submitted a proposal to write a major orchestral work based on the book of Joel. My choice of subject developed after a sermon exposed me to the thirteenth verse of the second chapter:

“And rend your heart and not your garments.”
Now return to the LORD your God,
For He is gracious and compassionate,
Slow to anger, abounding in lovingkindness
And relenting of evil.

Given in the context of spiritual renewal, it really spoke to my heart, reminding me that God is not interested in the rituals of religion, but in true repentance—change. From this, I read the rest of the book and found a beautiful illustration of this principle, leading to the blessings of God. Surrounding the offer of restoration, though, are warnings of judgment against those who choose to rebel against God and those who war against His people.

Perhaps the most striking characteristic of the book is its intense imagery. For example, the book opens by describing a devastating plague of locusts. In the account, the effects are far-reaching, causing young and old, drunkards and priests to weep and howl amidst the destruction, intense drought, and famine. In the second and third chapters, the imminent “Day of the Lord” is a major theme:

A day of darkness and gloom,
A day of clouds and thick darkness.
As the dawn is spread over the mountains

in a span of two measures—a fitting representation of Joel 1:13: “Gird yourselves with sackcloth And lament, O priests; Wail, O ministers of the altar!” All of this is intertwined with the chimes’ incessant ringing of judgment and alternating pairs of sixteenth notes throughout the rest of the ensemble.

More octatonic flourishes from the horns herald a contracting harmonic progression calling a meeting of the priests, ministers, elders, and inhabitants of the land. This call is accompanied by the opening bars of a Dutch folk tune (KREMSER) often associated with the traditional Thanksgiving text:

We gather together to ask the Lord’s blessing—
He chastens and hastens His will to make known;
The wicked oppressing now cease from distressing;
Sing praises to His name—He forgets not His own.

The relationship to the themes of this movement is clear in both the calling together of an assembly and the judgment being pronounced on a rebellious people.

Intermingled with the hymntune is an original theme that serves as response to the assembling call. Beginning with both themes as solos, they grow throughout the movement, adding more instruments, harmony, and further support. This symbolizes the reaction of the people as they begin to connect their current judgment to their sins as a nation. At this point, though, only the priests have come to understand their plight, and their job, according to Joel 1:14, is to spread the word among the rest of the populace.

To accomplish this task, they begin to survey the destruction of the land. Visions of drought and fire mingle with variations on the response theme, KREMSER, and the “judgment motive.” Symbolizing complete destruction, everything slowly dies away to nothing.

It is here that the people are warned of what is to follow the current judgment: the day of the Lord. In this day, the locusts would return with renewed and augmented ferocity. Joel describes their attack as horses, a flame of fire, and soldiers of determination able to cause earthquakes and trembling heavens. Musically, these ideas are represented by combining KREMSER in the brass and strings with the “judgment motive” in the woodwinds. Gradually, however, these two themes begin to disintegrate and intermingle, leaving a conglomeration of the two in the brass and strings and a corrupted inversion

flute, english horn, bass clarinet, and contrabassoon. The counterpoint then moves through the string family, eventually rejoined by alternate and standard woodwinds restating the main theme in pairs. In m. 27, the bassoon, celli, and double basses again repeat the theme of repentance in sequence, and the alternate instruments are put away for the remainder of the movement. While there is obviously nothing sinful about using an alto flute or contrabassoon in an orchestra, this provides a clear symbol of turning from one lifestyle to another.

Above the preexisting thematic material at m. 27, the upper strings present a new theme wrapped in biting dissonance. This takes repentance beyond spoken words and token rituals (rending one's garments) into a true rending of the heart. This is what God desires of His people, and this is the first step toward finding the promised blessings.

Again God blows the trumpet to call for a solemn assembly of fasting, calling for intercessory prayer on the nation's behalf. Here, the thematic material, presented first in the high strings and later in the horns, is taken directly from mm. 37-41 in the first movement. This line, as it did in its previous place, corresponds rhythmically to the words, "to you, O Lord, I cry;" (Joel 1:19).

Sensing sincerity in the hearts of His people, God responds with zeal and pity. Underscoring His compassion, the tension eases both harmonically and rhythmically. As in the opening of this movement, the melodic and harmonic motion is a gentle decline—again a movement toward rest. When God promises to exile the invading army, there is a renewed tension, but this also relaxes into the cadence at m. 81.

The harmonies in this chorale were never intended to function according to traditional rules of harmony. Instead, my focus was to find sonorities that provided a bridge from tension to release, while relating to the appropriately related scriptures. I discovered them through trial and error at the keyboard. Because of this, I have chosen not to analyze them according to root movements and inversions, allowing them to stand on sound alone. Any patterns or relationships are either coincidental or subconscious.

“day of the Lord theme” that ended *Repentance*. Note values grow shorter and activity increases to paint the picture of God gathering all the nations to the valley of Jehoshaphat to be judged.

As the trial begins, God brings forth the charges. First, he holds them responsible for scattering His people throughout the nations. This manifests itself as an idea tossed around the orchestra in sundry pairings and with diverse rhythms. The theme in its myriad versions pictures a single culture influenced by many others. For dividing up the Promised Land, the violas enter with a syncopated motive, dividing the beat in an unusual manner. As further charges pile up, so to does the thematic complexity.

Then, He questions the witnesses. “Are you rendering me a recompense?” (Joel 3:4). In other words, are you giving me the respect I deserve? Obviously by mistreating His people, they have dishonored God, and while they try to talk their way out of punishment, God judges their hearts. He knows that they are only repenting out of mortal fear and have no remorse for their actions. If they had been truly sorry, they would have repented after the first warning along with the people of Judah. Thus, the “judgment motive” returns in a slightly modified form, along with the paired sixteenth notes from *Invasion*. God then returns their recompense on their heads as the “scattering theme” recurs, this time applying to the judged rather than the victims. As war approaches, the sixteenth note outbursts grow more frequent and closer together. Finally, God calls together his army with a mighty exclamation, and they begin to transform their peaceful farm implements into powerful weapons. With His strength behind them, even the weak are made strong.

As they step into battle at m. 86, God’s people become supernatural giants among mortal men due to their repentance and subsequent devotion to the Lord. The melody, here, comes from the line that accompanies several occurrences of the “scattering theme,” while the harmonies are inspired by the horn riffs in the closing bars of Ravel’s *Bolero*. An extended accelerando brings the battle to a climax at m. 105, where the horns and trombones revive the octatonic calls from the *Invasion*, this time in fourths, tritones, and fifths.

Again calling the nations to the valley of Jehoshaphat, the KREMSER melody ascends through

Jesus Christ is Lord. But when that day comes, it will be too late to ask for forgiveness. Just as Israel's evil neighbors repented after the last moment and were denied, so shall those who ignore the calling of the Holy Spirit be punished. Please don't ignore the message of Joel 2:12-13:

"Yet even now," declares the LORD,
"Return to Me with all your heart,
And with fasting, weeping and mourning;
And rend your heart and not your garments."
Now return to the LORD your God,
For He is gracious and compassionate,
Slow to anger, abounding in lovingkindness
And relenting of evil.

Publishing Notes

The enclosed editions of *Joel: Portrait of Prophecy* are not to be considered authoritative, as I have yet to complete the editing process. Dynamics are currently missing or misplaced, and there are few slurs or bowings. The second movement is closest to completion, but there is still work to be done there, as well.

there are several octave leaps among the accompanying voices to prevent the range from settling into any certain register.

The two thematic fragments continue to develop through a series of overlapping repetitions, all of this riding above a sequencing bass line adapted from the first melodic motive. These gradually pull apart, leading back to the wide-spread feeling of the opening. Gradually, the rhythm contracts to include sixteenth notes, making way for future flourishes. The 3/8 bars help to create forward motion and increased energy leading to m. 30

Beneath the activity of the upper voices, the cello contrives a new melody of octave leaps and neighbor tones. From this, it introduces perfect fifths and intervals beyond the octave as new thematic material continues to develop. After the melody moves to the viola, though, the texture breaks down and on extended leaps, pizzicatos make their first entrance. These expand again to the exceptional ranges of the opening measures and use similar techniques to collapse once again. At the cadence in m. 57, the first violin has the lowest note while the cello takes the highest.

The expansive motive returns again at m. 60 as instruments gradually fade into a cello solo with trio accompaniment. Motion gently relaxes into the cadences as the instruments cascade into very tight harmonies surrounding middle C. Measure 76 recalls the opening motives, but with a few variations. The leaps come without pause, and this time, there is less harmonic sway. Beginning in measure 81, the rhythm is augmented in successive measures where the opposite is true at mm. 9-10. The final cadence again features large leaps landing on a closely voiced suspension without resolution.

Cityview Baptist Church is located in a residential area near downtown Vancouver, and has the most ethnically diverse congregation I have ever seen, drawing members from the Philippines, China, Japan, Korea, Mexico, Iran, and many other nations. We had the privilege of befriending a family of Afghan refugees whom the church had sponsored. Our ministries included sharing hot chocolate, cookies, and hope on the less than hospitable streets of after-dark Vancouver, teaching English as a second language to international students at a local college, handing out flyers and prayer-walking

Closing Thoughts

While I don't expect this project to be widely published, or even widely read, it has been for me a wonderful exercise in hindsight. Looking back on my work has allowed me to consider the stylistic changes and experimentation of my college years. It also has given me a solid reference point—mine Ebenezer that the Lord has helped me to attain—from which I can now move forward (for clarification, see I Samuel 7:12).

To any future student of composition who might read this, let me first encourage you to find your voice. Don't settle for creating yet another generic "Bowl of Fruit on Table." I guarantee the search will be among the most difficult challenges you ever undertake, but the results will be much more fulfilling in the long run.

If you find yourself buried in writer's block, try listening to other people's music. While you must be careful to avoid thievery, you can gain tidbits that may grow into full-fledged ideas. For example, when I began *pressing instincts*, I had just heard Ney Rosaro's concerto for marimba. This introduced me to the fun of extremely mixed meters, and from that basic concept, I developed the main idea for *play*. Inspiration can come at any moment from any source. Keep your eyes and ears open, wherever you find yourself.

Never ignore the value of improvisation. I have stumbled onto much of my best work—and many more ideas lacking permanent residences—while just playing around at the keyboard. Even random notes will eventually turn into something useful. The keys are knowing what to keep, what to cut, and which ideas will work together.

When writing for voices, always start with the text. The best choral and solo literature hangs on the interaction between the spoken and the sung.

Finally, I encourage you to find your inspiration in the God of Bach, Handel, and Haydn. He still waits to bless those who seek.

Rag
for Two Marimbas
and Two Xylophonists

Julian David Bryson

My first assignment as a student of composition was to write six melodies. From those six melodies, I was to develop an instrumental solo, three duets, and a trio. Of the five ensuing compositions, I claim only this one. *Rag for Two Marimbas and Two Xylophonists* is almost shorter than its title, timing less than a minute. However, based

IN THE SHADOW OF AGONY . . .

BY JULIAN DAVID BRYSON

FOR SOLITARY PIANO

PROGRAM NOTES:

IN THE SHADOW OF AGONY . . . DEPICTS JESUS CHRIST'S JOURNEY TO THE CROSS AS WITNESSED BY ONE OF HIS FOLLOWERS. THE FOLLOWER WATCHES THE SLOW, SORROWFUL, AND LONESOME STEPS OF THE SAVIOR APPROACHING DEATH AT CALVARY'S SUMMIT ACCOMPANIED BY THE OPENING MOTIVE. AS THE JOURNEY PASSES THROUGH JERUSALEM, CROWDS GATHER AND BECOME

20

Musical score for measures 20-23. The piece is in B-flat major (two flats) and 4/4 time. Measures 20-21 feature a wide interval in the right hand, with the left hand playing a descending eighth-note pattern. Measures 22-23 continue this pattern, with the right hand playing chords. A fermata is placed over the final chord in measure 23.

24

Musical score for measures 24-27. The key signature changes to E-flat major (three flats). Measures 24-25 are marked *mp*. Measures 26-27 are marked *simile*. The right hand plays chords, and the left hand plays a descending eighth-note pattern. A fermata is placed over the final chord in measure 27.

28

♩ = 80

Musical score for measures 28-32. Measures 28-29 are marked *mp cresc.*. Measures 30-31 are marked *mf cresc.*. Measures 32 are marked *mp cresc.*. A note indicates: *Upstems = R.H., Downstems = L.H. (Staff 2, mm 28-36 only)*. The right hand plays chords, and the left hand plays a descending eighth-note pattern. A fermata is placed over the final chord in measure 32. Pedal markings (Ped.) are present at the beginning and end of the system.

33

Musical score for measures 33-36. Measures 33-34 are marked *mf cresc.*. Measures 35-36 are marked *f cresc.*. The right hand plays chords, and the left hand plays a descending eighth-note pattern. A fermata is placed over the final chord in measure 36. Pedal markings (Ped.) are present at the beginning and end of the system.

67 *accel.*

cresc.

70 *a tempo*

mf

Red.

72

Red.

75 *simile*

mf

mp

ped. sim.

79

r.h.

(8)-----]

100

Musical score for measures 100-105. The system consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat). The tempo/mood marking *molto dim. e rit.* is present. Pedal points are indicated by 'Ped.' below the bass staff in measures 100, 101, 102, 103, 104, and 105.

106

Musical score for measures 106-109. The system consists of a grand staff. The right hand continues with eighth-note chords. The left hand has a more complex bass line with some rests. Pedal points are indicated by 'Ped.' below the bass staff in measures 106 and 107. A large oval connects the bass staff across measures 108 and 109. The system ends with a double bar line and a key signature change to two sharps (F-sharp and C-sharp).

110

Musical score for measures 110-112. The system consists of a grand staff. The right hand has a melody of half notes. The left hand has a bass line of half notes. The tempo marking $\text{♩} = 36$ is present. The dynamic marking *mp* is present. Pedal points are indicated by 'Ped.' below the bass staff in measures 111, 112, and 113. A large oval connects the bass staff across measures 110 and 111. The marking *sost.* is present below the oval.

113

Musical score for measures 113-115. The system consists of a grand staff. The right hand has a melody of half notes. The left hand has a bass line of half notes. Pedal points are indicated by 'Ped.' below the bass staff in measures 114 and 115. A large oval connects the bass staff across measures 113 and 114. The marking *ped. sim.* is present below the oval, preceded by an asterisk.

116

Musical score for measures 116-119. The system consists of a grand staff. The right hand has a melody of half notes. The left hand has a bass line of half notes. The dynamic marking *p* is present. Pedal points are indicated by 'Ped.' below the bass staff in measures 117, 118, and 119. A large oval connects the bass staff across measures 116 and 117.

Never Handle Firearms Carelessly

- i. the incident
- ii. the lesson

Text adapted from “Advice to Youth” by
Samuel Clemens

Set to music by
Julian David Bryson

program notes:

Never Handle Firearms Carelessly comes from a speech given by Samuel Clemens (a.k.a. Mark Twain) to a graduating class. In setting the text to music, I hoped to match the brilliant sarcasm of America’s most famous satirist. First, I chose a blatantly atonal setting for the text to emphasize the verbal caricatures. Also, I used word painting wherever possible,

26

B

young grand-son crept in and got down an old, bat-tered

p *p*

8va *loco*

32

rus - ty gun which had not been touched for ma - ny years

p *sfz*

loco *loco* *Red.*

37

C slower, like the beginning

and was sup - pos - ed not to be load - ed and point - ed it at her, Laugh - ing

p *mp* *rit. mf* *suddenly a tempo*

rit. *sfz*

Red. *Red.* *Red.* *

41

and threat - en - ing to shoot.

with humor *rit.* *rit.*

Red.

65 *delaying the inevitable*

Presto *segue*

(ah) right.

mf *mp*

Ped. *

ii. the lesson

G *freely, with melodrama*

f *p* *slower, deliberately*

So, there was -n't a -ny harm done. It is the on - ly case of that kind I e - ver heard of. There - fore, just the

mf

Ped. *

H $\text{♩} = 94$ *lightly*

mf

same, don't you med - dle with old un - load - ed fire - arms; they are the most dead - ly and un -

with repetition and redundancy *mp*

Ped. * *Ped.* * *simile*

106

K *slower, with freedom*

A youth who can't hit a ca - the - dral at thir - ty yards with a Gat - ling

f with appropriate clerical plagality *mf*

Red. Red. Red.

110

gun in three quar - ters of an hour, can take up an old emp - ty mus - ket and

Red. Red. Red. Red. Red.

115

bag his grand - mo - ther ev - 'ry time at a hun dred. There - fore, just the same, don't you med - dle with old un - load - ed

P *slower, deliberately* *ff* *a tempo* *L* *lightly*

slower, deliberately *a tempo* *f*

with repetition and redundancy

Red. Red. Red. Red. Red. Red. *

Red. Red. 8^{vb} *

120

fire - arms; they are the most dead - ly and un - err - ing things that have ev - er been cre - a - ted by

(8) *simile*

Silver of the Night

Text by Raynaldo Ramires

Music by Julian David Bryson

On July 5, 1999, Time Magazine presented a report on affirmative action in Southern California. Tucked away in a brief sub-story entitled, "College Prep from Day One," were a few lines from the poem *Silver of the Night* by nine-year-old Raynaldo Ramires, a student enrolled in one of the programs outlined in the article. The intense emotions collected in just those few lines inspired me to search for the remainder of the verse:

In the night, the moonlight is on the son and the parents
on the wings of the stars,
the form of the stars is the night of dreams,
of sleep,
the beauty of the hand of God,
never let go of my mother and father,

22

mf the form of the stars is the night of dreams, *p* the form of

mf the form of the stars is the night of

mf the

p dreams, the form of the stars is the night of

mf *p* *mf* *p*

25

the night, is the night of dreams, of

molto rit.

dreams, the night of dreams, of

molto rit.

form of the stars is the night of dreams, of

molto rit.

of dreams, of

molto rit.

29

A tempo, moving along

sleep, the beauty of the hand of God, ne-ver let go of my mo-ther and

A tempo, moving along

light like dia - monds, like dia - monds, sing - ing like

light like dia - monds, like dia - monds, sing - ing like

light like dia - monds, like dia - monds, sing - ing like

light like dia - monds, like dia - monds, sing - ing like

pp *molto rit.*
dia - monds. in the night.

pp *molto rit.*
dia - monds. in the night.

pp *molto rit.*
dia - monds. in the night.

Sonata for Trumpet and Piano

i. reflections

$\text{♩} = 44$, *Slowly, with nostalgia*

Measures 1-4 of the piece. The trumpet part (top staff) is mostly rests. The piano accompaniment (bottom staves) features a melodic line in the right hand and a bass line in the left hand, both with a nostalgic feel. The dynamic is marked *mp*.

5

Measures 5-9. The trumpet part (top staff) has a long melodic line starting on measure 5, marked *p*. The piano accompaniment continues with its melodic and bass lines. A *pedal simile* marking is present at the bottom of measure 9.

10

Measures 10-14. The trumpet part (top staff) has a melodic line starting on measure 10, marked *(if possible)*. The piano accompaniment continues with its melodic and bass lines.

15

Measures 15-19. The trumpet part (top staff) has a melodic line starting on measure 15. The piano accompaniment continues with its melodic and bass lines.

39

Musical score for measures 39-41. Measure 39: Treble clef has a half note G4, quarter note A4, quarter note Bb4, and quarter note C5, all beamed together. Bass clef has a half note G3, quarter note A3, quarter note Bb3, and quarter note C4, all beamed together. Measure 40: Treble clef has a half note D5, quarter note E5, quarter note F5, and quarter note G5, all beamed together. Bass clef has a half note D4, quarter note E4, quarter note F4, and quarter note G4, all beamed together. Measure 41: Treble clef has a half note A5, quarter note B5, quarter note C6, and quarter note D6, all beamed together. Bass clef has a half note A3, quarter note B3, quarter note C4, and quarter note D4, all beamed together. A fermata is placed over the final notes of both staves.

42

Musical score for measures 42-44. Measure 42: Treble clef has a half note D5, quarter note E5, quarter note F5, and quarter note G5, all beamed together. Bass clef has a half note D4, quarter note E4, quarter note F4, and quarter note G4, all beamed together. Measure 43: Treble clef has a half note A5, quarter note B5, quarter note C6, and quarter note D6, all beamed together. Bass clef has a half note A3, quarter note B3, quarter note C4, and quarter note D4, all beamed together. Measure 44: Treble clef has a half note E5, quarter note F5, quarter note G5, and quarter note A5, all beamed together. Bass clef has a half note B3, quarter note C4, quarter note D4, and quarter note E4, all beamed together. A fermata is placed over the final notes of both staves.

45

Musical score for measures 45-47. Measure 45: Treble clef has a half note Bb4, quarter note C5, quarter note D5, and quarter note E5, all beamed together. Bass clef has a half note Bb3, quarter note C4, quarter note D4, and quarter note E4, all beamed together. Measure 46: Treble clef has a half note F5, quarter note G5, quarter note A5, and quarter note B5, all beamed together. Bass clef has a half note F4, quarter note G4, quarter note A4, and quarter note B4, all beamed together. Measure 47: Treble clef has a half note G5, quarter note A5, quarter note B5, and quarter note C6, all beamed together. Bass clef has a half note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. A fermata is placed over the final notes of both staves.

48

Musical score for measures 48-50. Measure 48: Treble clef has a half note D5, quarter note E5, quarter note F5, and quarter note G5, all beamed together. Bass clef has a half note D4, quarter note E4, quarter note F4, and quarter note G4, all beamed together. Measure 49: Treble clef has a half note A5, quarter note B5, quarter note C6, and quarter note D6, all beamed together. Bass clef has a half note A3, quarter note B3, quarter note C4, and quarter note D4, all beamed together. Measure 50: Treble clef has a half note E5, quarter note F5, quarter note G5, and quarter note A5, all beamed together. Bass clef has a half note B3, quarter note C4, quarter note D4, and quarter note E4, all beamed together. A fermata is placed over the final notes of both staves.

f

pedal as at beginning

ii. reality

1 ♩ = 96, with excitement

Measures 1-4 of the musical score. The music is in 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in the left hand, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The dynamic is *fp* (fortissimo piano). The tempo is marked as ♩ = 96, with excitement.

Measures 5-6 of the musical score. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in the left hand, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The dynamic is *f.t.* (fortissimo). The tempo is marked as ♩ = 96, with excitement.

Measures 7-8 of the musical score. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in the left hand, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The dynamic is *p* (piano). The tempo is marked as ♩ = 96, with excitement.

Measures 9-12 of the musical score. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in the left hand, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The dynamic is *p* (piano). The tempo is marked as ♩ = 96, with excitement.

26

$\text{♩} = 70$

mp

30

34

38

63

Measures 63-66 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning measures 63-66. The grand staff contains a complex accompaniment with many beamed sixteenth notes and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

67

Measures 67-70 of a musical score. The system consists of three staves: a single treble staff and a grand staff. Measure 67 features a triplet of eighth notes in the treble staff. The treble staff has a melodic line with a slur from measure 67 to 70. The grand staff has a complex accompaniment. The key signature has two flats, and the time signature is 4/4.

71

Measures 71-73 of a musical score. The system consists of three staves: a single treble staff and a grand staff. Measure 71 is marked "Tempo primo" and "fp". The treble staff has a melodic line with a slur from measure 71 to 73, and a "f.t." marking at the end. The grand staff has a complex accompaniment. The key signature has two flats, and the time signature is 4/4.

74

Measures 74-76 of a musical score. The system consists of three staves: a single treble staff and a grand staff. Measure 74 is marked "f". The treble staff has a melodic line with a slur from measure 74 to 76. The grand staff has a complex accompaniment. The key signature has two flats, and the time signature is 4/4.

84

♩ = 102

sub. *p* molto cresc.

sub. *p* molto cresc.

Measures 84-85. Treble clef: eighth-note melody with accents. Bass clef: block chords with eighth-note accompaniment. Both parts marked *sub. p* and *molto cresc.*

86

fp *fp*

Measures 86-87. Treble clef: eighth-note melody with accents, ending with a half note. Bass clef: block chords with eighth-note accompaniment. Dynamics *fp* are indicated at the start and end of the measure.

89

fp *f.t.* *molto cresc.*

Measures 89-91. Treble clef: half-note melody with a slur and a fermata. Bass clef: block chords with eighth-note accompaniment. Dynamics *fp*, *f.t.*, and *molto cresc.* are indicated.

92

> > > > $b^{\wedge}$ $b^{\wedge}$

Numbers

♩ = 96, ♪ = ♩ throughout
Steady as with planned spontaneity.

mp cresc. poco à poco

mf

f

sub m *nu f* *sub m*

39

mp

mf

ped. sim.

8vb

(8vb)

42

f

ff

8vb

(8vb)

45

dim.

mf

8vb

(8vb)

49

f

8vb

52

molto rit.

ff

cresc.

8vb

pressing instincts

for three mallet percussionists

revised and updated summer, 2002

- i. play
- ii. grow
- iii. busy

by

Julian David Bryson

program notes:

pressing instincts has a two-fold purpose. First, it portrays the unfortunate side-effects requisite in evolutionary theory—men are reduced to mere animals guided only by self-serving instincts. In addition, it demonstrates our insanity in taking traits common to every human being and magnifying them to the point that they rule our world. Our play has become our work. Our growth has become our competition. Our work has become our life. There is no time for what is truly important—love, family, friends, God. In *play*, the acrobatic theme combined with a whirlwind of time signatures demonstrates the pleasurable chaos that is childhood. *grow* presents the indomitable human impulse to build upon whatever already exists. Textural *crescendi*, diminishing rhythms, and thematic *stretto* symbolize human expansion on both genetic and macroscopic levels. *busy* juxtaposes an agitated *obligato* with melodic rolls to perpetually shove the listener

I. Play

Prestissimo e rubato

(♩ = at least 70)

Player 1
(Xylophone)

First staff of music for Player 1 (Xylophone). It begins with a treble clef and a 7/8 time signature. The key signature has one flat (B-flat). The notation includes various rests, eighth notes, and sixteenth notes, with dynamic markings of *pp* and *p*. There are also slurs and accents.

Player 2
(Xylophone)

Second staff of music for Player 2 (Xylophone). It begins with a treble clef and a 7/8 time signature. The key signature has one flat (B-flat). The notation includes various rests, eighth notes, and sixteenth notes, with dynamic markings of *pp* and *p*. There are also slurs and accents.

Player 3
(Marimba)

Third staff of music for Player 3 (Marimba). It consists of two staves (treble and bass clef) with a 7/8 time signature. The key signature has one flat (B-flat). The notation includes various rests, eighth notes, and sixteenth notes, with dynamic markings of *pp* and *p*. There are also slurs and accents.

A In tempo, but playfully

Section A, starting at measure 5. It consists of three staves (treble, middle, and bass clef) with a 7/8 time signature. The key signature has one flat (B-flat). The notation includes various rests, eighth notes, and sixteenth notes, with dynamic markings of *p* and *pp*. There are also slurs and accents.

Continuation of the musical notation, starting at measure 9. It consists of a single staff with a 7/8 time signature. The key signature has one flat (B-flat). The notation includes various rests, eighth notes, and sixteenth notes, with dynamic markings of *p* and *pp*. There are also slurs and accents.

20

Measures 20 and 21 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The first staff begins with a forte (*f*) dynamic marking. The music features complex rhythmic patterns, including eighth and sixteenth notes, with many notes marked with accents (>). Phrasing is indicated by slurs and ties across measures. The key signature has one flat (B-flat).

22

Measures 22 and 23 of a musical score. The score continues with four staves. Measure 22 includes a key signature change to two flats (B-flat and E-flat) and a time signature change to 14/16. A box labeled 'D' is placed above the first staff in measure 23. The music features complex rhythmic patterns, including eighth and sixteenth notes, with many notes marked with accents (>). Phrasing is indicated by slurs and ties across measures. The key signature has two flats (B-flat and E-flat).

24

Measures 24 and 25 of a musical score. The score continues with four staves. Measure 24 includes a key signature change to one flat (B-flat) and a time signature change to 14/16. The music features complex rhythmic patterns, including eighth and sixteenth notes, with many notes marked with accents (>). Phrasing is indicated by slurs and ties across measures. The key signature has one flat (B-flat).

50" 53"

19

57" 1' 0"

21

1' 3" 1' 5" 1' 8"

23

1' 10" 1' 13"

26

Cityview

COMPOSER

0" $\text{♩} = 80$

3"

Violin I

Violin II

Viola

Violoncello

6"

9"

3

12"

15"

5

18"

21"

24"

44

1' 57.3" 1' 59.2" 2' 0.7" 2' 1.5" 2' 3.7" 2' 6.0"

pizz. arco

50

2' 8.2" 2' 10.5" 2' 12.7" 2' 15.0" 2' 17.2" 2' 19.5"

56

2' 21.7" 2' 25.1" 2' 28.1" 2' 30.3" 2' 32.6"

61

2' 34.8" 2' 37.1" 2' 39.3" 2' 41.6" 2' 43.8" 2' 46.1" 2' 48.3"

53.2" 56.2" 1' 0.0"

18

1' 3.7" 1' 7.5" 1' 11.2"

21

1' 15.0" 1' 18.0" 1' 19.1" 1' 22.1"

24

1' 23.2" 1' 26.2" 1' 27.3"

28

Vancouver Suite

for string quartet

I. The Bridge II. Cityview

by
Julian David Bryson

In the spring of 2002, I had the great pleasure of ministering to the great people of Vancouver, British Columbia. On this mission trip, my group and I became rather acquainted with a pair of churches, The Bridge and Cityview Baptist Church, for which the existing movements are named.

The Bridge is a small church plant in the Kitsilano area of Vancouver. They are trying to reach out to those who think Christianity is for old people, the uneducated, and the socially inept. So, they don't meet in a church building, choosing instead a room in the city science museum. Their pastor is as comfortable with college students as he is with young professionals. And they feature professionally-designed logos on their bulletins, hats, water bottles, t-shirts, and just about anything else they can give away. At the center of it all, though, is the same timeless message that Christians have proclaimed since the ladies discovered the empty tomb so many years ago.

Cityview Baptist Church is located in a residential area near downtown Vancouver, and has the most ethnically diverse congregation I have ever seen, drawing members from the Philippines, China, Japan, Korea, Mexico, Iran, and who knows where else. We even had an opportunity to befriend an Afghan family whom the church had sponsored as refugees. Our work included sharing hot chocolate, cookies, and hope on the less than hospitable streets of after-dark Vancouver, teaching English as a second language to international students at a local college, handing out flyers and prayer-walking throughout the city, and preparing lunch for the neighborhood's homeless community among other

$\text{♩} = 150$ Egypt will become a waste, and Edom will become a desolate wilderness, because of the violence done to the sons of Judah
in whose land they have shed innocent blood. Joel 3:19

146

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Tub. B.

Vib.

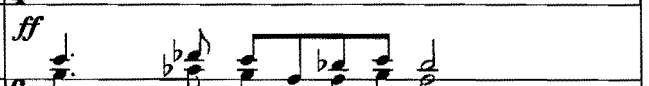
Vln. I

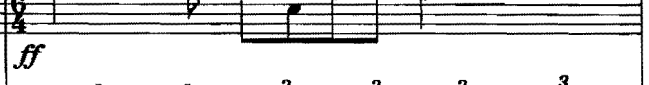
poco accel.

141

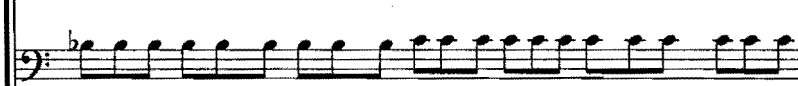
Picc.  

Fl.  

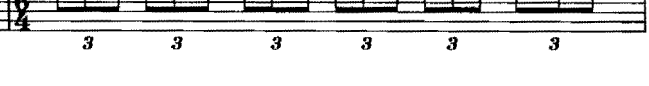
Ob.  

Cl.  

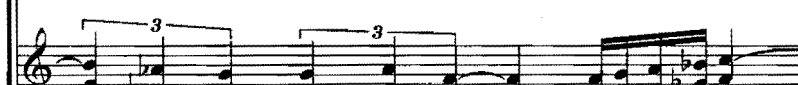
Bsn.  

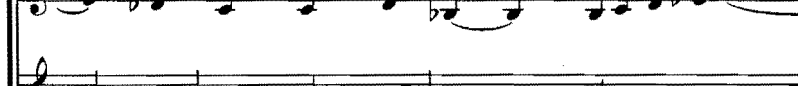
Cbsn.  

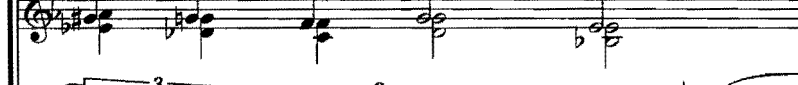
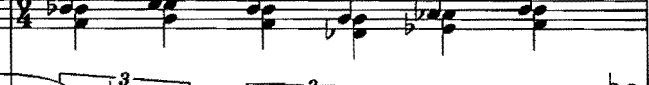
Hn.  

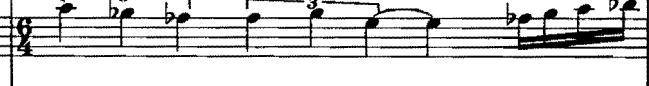
Hn.  

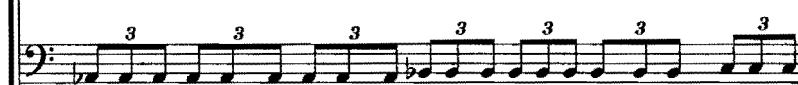
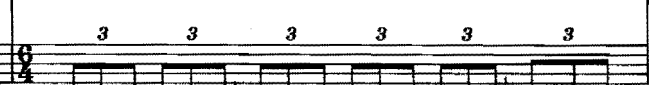
C Tpt.  

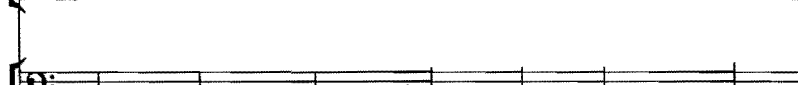
Tbn.  

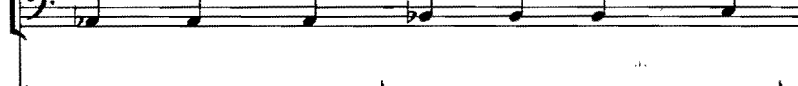
Tba.  

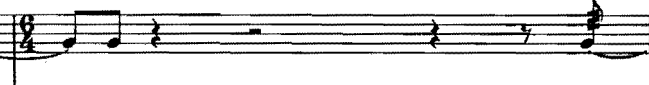
Timp.  

Perc.  

Perc.  

Cym.  

Tub. B.  

Glock.  

molto rit.

135

Picc.

Fl.

Ob.

Cl.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Vln. I

molto rit.

And the Lord roars from Zion and utters His voice from jerusalem, And the heavens and the earth tremble. Joel 3:16

126

Picc. Fl. Ob. Cl. Hn. Hn. C Tpt. Tbn. Timp. Tub. B. Vln. I

$\text{♩} = 160$ The vats overflow, for their wickedness is great.
Joel 3:13

118

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *f*

Bsn. *mf*

Hn. *f*

Hn. *f*

C Tpt. *f* harmon mute

Tbn. *f*

Tba. *f*

Timp. *f*

Vln. I *fff*

$\text{♩} = 160$

$\text{♩} = 150$ "Prepare a war; rouse the mighty men!"
Joel 3:9

105

Picc. Fl. Ob. Cl. Bsn. Cbsn. Hn. Hn. C Tpt. Tbn. Tba. Timp. Perc. Perc. Vln. I Vln. II

97

Picc.

Fl.

Ob.

Cl.

Hr.

C Tpt.

Tbn.

Timp.

Perc.

Perc.

Vln. I

Vln. II

This musical score page contains measures 97 through 100. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Horn, Cornet/Trombone, Tuba, Timpani, two Percussion parts, Violin I, and Violin II. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4 at measure 99. The woodwinds (Piccolo, Flute, Oboe, Clarinet) play a melodic line with slurs and ties. The brass section (Horn, Cornet/Trombone, Tuba) provides harmonic support with chords and sustained notes. The percussion section includes Timpani with a rhythmic pattern and two Percussion parts with sustained notes. The string section (Violin I and II) plays sustained chords.

$\text{♩} = 60$ "I am a mighty man."
Joel 3:10

poco accel.

86

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn.

C Tpt.

Tbn. *ff*

Tba. *ff*

Timp.

Perc. Anvil

Perc.

Cym.

$\text{♩} = 60$

Vln. I poco accel.

Joel 3:10

 $\equiv$

II

Proclaim this among the nations: "Prepare a war; rouse the mighty men! Let all the soldiers draw near, let them come up!" Joel 3:9

60

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Perc.

Cym.

Glock.

Vln. I

Swiftly and speedily I will return your recompense on your head.
Joel 3:4

52

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *ff*

Tba. *f*

Timp. *fff*

Perc. *f*

Perc. *f*

Cym.

Tub. B. *f*

Glock. *f*

Vln. I *f*

... Traded a boy for a harlot, and sold a girl for wine that they may drink.
Joel 3:3

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Tub. B.

Vln. I

f

mp

f

mp

... And they have divided up My land.
Joel 3:2

33

Fl.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Perc.

mp

mf

f

mp

♩ = 58

III. Judgment Divided

When I restore the fortunes of Judah and Jerusalem, I will gather all the nations, and bring them down to the valley of Jehoshaphat.
Joel 3:1-2

This musical score is for a piece titled "III. Judgment Divided". It features a variety of instruments, including woodwinds, brass, percussion, and strings. The tempo is marked as ♩ = 58. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in B, Bassoon, Contrabassoon, Horn in F (two parts), Trumpet in C, Trombone, Tuba, Timpani, Percussion (two parts), Cymbals, Tubular Bells, Glockenspiel, Xylophone, and Vibraphone. The second system includes Violin I, Violin II, and Violin III. The music is written in 4/4 time. The key signature is one flat (B-flat). The score is for a full orchestra, with a variety of instruments and parts. The music is written in a clear, legible style, with a focus on the melodic lines of the woodwinds and brass. The percussion and strings provide a rhythmic foundation for the piece. The overall mood is solemn and majestic, reflecting the title "Judgment Divided".

Flute

Oboe

Clarinet in B

Bassoon

Contrabassoon

Horn in F

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Percussion

Percussion

Cymbals

Tubular Bells

Glockenspiel

Xylophone

Vibraphone

Violin I

Violin II

Violin III

And I will shew wonders in the heavens and in the earth, blood, and fire, and pillars of smoke. The sun shall be turned into darkness, and the moon into blood, before the great and the terrible day of the LORD come. Joel 2:30-31

140

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Cym.

Glock.

Vln. I

The musical score is written for a large ensemble. The first four staves (Flute, Oboe, Clarinet, Bassoon) are in treble clef, while the next six (Horn I, Horn II, C Trumpet, Trombone, Baritone Trombone, Tuba) are in bass clef. The Timpani, Percussion, Cymbals, and Glockenspiel staves are in bass clef. The Violin I staff is in treble clef. The score begins at measure 140. The Flute part starts with a *fff* dynamic and a triplet of eighth notes. The Oboe part has a *ff* dynamic and a triplet of eighth notes. The Clarinet part has a *ff* dynamic and a triplet of eighth notes. The Bassoon part has a *ff* dynamic and a triplet of eighth notes. The Horn I part has a *ff* dynamic and a triplet of eighth notes. The Horn II part has a *mf* dynamic and a triplet of eighth notes. The C Trumpet part has a *ff* dynamic and a triplet of eighth notes. The Trombone part has a *f* dynamic and a triplet of eighth notes. The Baritone Trombone part has a *mp* dynamic and a triplet of eighth notes. The Tuba part has a *mp* dynamic and a triplet of eighth notes. The Timpani part has a *fff* dynamic and a triplet of eighth notes. The Percussion part has a *fff* dynamic and a triplet of eighth notes. The Cymbals part has a *fff* dynamic and a triplet of eighth notes. The Glockenspiel part has a *fff* dynamic and a triplet of eighth notes. The Violin I part has a *fff* dynamic and a triplet of eighth notes. The score ends at measure 144.

And it shall come to pass, [that] whosoever shall call on the name of the LORD shall be delivered:
for in mount Zion and in Jerusalem shall be deliverance Joel 2:32

133 $\text{♩} = 50$

Fl. *fff*

A. Fl.

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Hn. *fff*

C Tpt. *fff*

Tbn. *fff* *ff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff* *mp* *mp*

Perc. *fff*

Perc. *fff*

Cym. *fff*

Glock. *fff*

Vln. I $\text{♩} = 50$

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

This musical score page contains measures 123 through 127. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the first Horn part play a melodic line that changes with the meter. The second Horn part, Contralto Trumpet, and Trombone parts (Trombone, Baritone Trombone, Tuba) provide harmonic support with chords and single notes. The string section (Violin I and Violin II) features a rhythmic pattern of eighth and sixteenth notes. The score is written in a key with one flat and a 2/4 time signature that changes to 3/4 and back to 2/4.

And ye shall know that I [am] in the midst of Israel, and [that] I [am] the LORD your God, and none else: and my people shall never be ashamed.
Joel 2:27

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

The musical score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn.), and Violins (Vln. I, Vln. II). The score is in 3/4 time and features a key signature of one sharp (F#). The flute and oboe parts have trills marked with '3' and accents. The woodwinds and strings play sustained chords and single notes. The violin parts have long, sweeping lines with accents.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

This musical score page, numbered 93, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn.), Tubas (Tba.), Violin I (Vln. I), and Violin II (Vln. II). The woodwind section (Fl., Ob., Cl., Bsn.) is active with eighth-note triplets and accents. The brass section (Hn., C Tpt., Tbn., B. Tbn., Tba.) provides harmonic support with sustained chords and moving lines. The string section (Vln. I, Vln. II) plays sustained chords. The key signature has one flat (B-flat), and the time signature is 4/4.

And I will restore to you the years that the locust hath eaten, my great army which
I sent among you. Joel 2:25

$\text{♩} = 120$
molto accel.

69

Fl.

Ob.

Cl.

Bsn.

Vla.

Vc.

molto accel.
 $\text{♩} = 120$

76

Fl.

Ob.

Cl.

Bsn.

80

Fl.

Ob.

Cl.

Bsn.

$\text{♩} = 75$

[illegible]

This musical score is for measures 37-40 of 'The Swan' from Swan Lake. It features woodwinds (Ob., Cl., Bsn.) and brass (Hn., C Tpt.). The woodwinds play a melodic line with a forte dynamic, while the brass provides harmonic support. The woodwinds play a melodic line with a forte dynamic, while the brass provides harmonic support. The woodwinds play a melodic line with a forte dynamic, while the brass provides harmonic support.

9

Picc.

A. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Vla.

Vc.

Db.

pp

p

15

A. Fl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

19

Fl.

A. Fl.

p

81

$\text{♩} = 96$

Picc.

Fl.

Ob.

Cl.

Bsn.

ff

Hn.

fff

Hn.

f

C Tpt.

fff

C Tpt. (Solo)

Tbn.

f

Tba.

Timp.

B. D.

ff

S. D.

ff

Tub. B.

fff

$\text{♩} = 96$

Vln. I

f

Vln. I

f

Vln. II

f

"Before them the earth quakes, the heavens tremble." Joel 2:10

77

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

B. D.

S. D.

Tub. B.

Vln. I

Vln. II

The musical score is written for a full symphony orchestra. It begins at measure 77. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) plays a rapid, ascending and descending sixteenth-note scale. The brass section (Horns, Trumpets, Trombones, Tuba) plays a steady eighth-note pattern. The percussion section (Timpani, Snare Drum, Cymbals) provides a rhythmic foundation. The string section (Violins I and II) plays a sustained harmonic background. The score is in a key with one flat (B-flat major or D minor) and 4/4 time. Measures 77-80 show a complex orchestration with rapid sixteenth-note passages in the woodwinds and a steady eighth-note pattern in the brass and percussion. The strings play a sustained harmonic background.

"Like the crackling of a flame of fire consuming the stubble. . . Before them the people are in anguish; All faces turn pale." Joel 2:5-6

73

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *mf*

B. D.

S. D.

Tub. B.

Vln. I *f*

68

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

B. D.

S. D.

Vln. I

mp

mp

"Blow the trumpet in Zion; sound the alarm on my holy hill." Joel 2:1a

60

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *fff* *ff*

Cym. *fff*

TT *fff*

B. D. *fff* *fff*

S. D. *fff*

Vln. I *ff*

Vln. II

$\text{♩} = 65$

The barns are torn down, For the grain is dried up. Joel 1:17

This page of the musical score contains the following staves and markings:

- Fl.** (Flute): *mf*, *solo*, *ff*
- Ob.** (Oboe): *ff*
- Cl.** (Clarinet): *p*
- Bsn.** (Bassoon): *p*
- Hn.** (Horn): *p*
- Tbn.** (Trombone): *solo*, *mf*
- Tba.** (Tuba): *mf*
- Vib.** (Vibraphone): *f*, *mf*
- Viol. I** (Violin I): *f*, *mf*
- Viol. II** (Violin II): *mf*
- Vla.** (Viola): *mf*
- Vc.** (Violoncello): *mf*
- Db.** (Double Bass): *mf*

The score includes various musical notations such as notes, rests, dynamics (*p*, *ff*, *mf*, *f*), and articulation marks. A tempo marking of $\text{♩} = 65$ is present above the Violin I staff.

25

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 C Tpt.
 C Tpt. (Solo)
 Tbn.
 Tba.
 Timp.
 Glock.
 Vib.
 Vln. I

Musical score for the first system of "The Lord of the Rings: The Fellowship of the Ring". The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Glockenspiel, Vibraphone, and Violin I. The music is in 2/4 time and features a variety of dynamics and articulations.

♩ = 78

18

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

B. D.

Tub. B.

Glock.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

This musical score page contains measures 18, 19, and 20 of a symphony. The tempo is marked as quarter note = 78. The score is for a full orchestra, including woodwinds, brass, percussion, and strings. Measures 18 and 19 are marked with a forte (f) dynamic, while measure 20 is marked with a piano (p) dynamic. The woodwinds and strings play sustained notes, while the brass and percussion have more active parts. The tuba and glockenspiel have melodic lines in measures 18 and 19.

Measures 18, 19, and 20 of the score. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola) play sustained notes. The brass (Horn I & II, Trumpet, Trombone, Tuba) and percussion (Tympani, Bass Drum, Tubular Bell, Glockenspiel) have more active parts. The tuba and glockenspiel have melodic lines in measures 18 and 19.

"Put on sackcloth, O priests, and mourn; wail, you who minister before the altar." Joel 1:13

12

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Hn. *mf*

C Tpt. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *mp* *mf*

Cym.

TT

B. D.

Tub. B. *f*

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

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

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

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

Vla. *mf* *mf* *mf*

[illegible]

I. Invasion

$\text{♩} = 90$

"What the locust swarm has left, the great locusts have eaten . . . A nation has invaded." Joel 1:4, 6

Piccolo

Flute

Oboe

Clarinet in B

Bassoon

Horn in F

Horn in F

Trumpet in C

Trumpet in C (Solo)

Trombone

Tuba

Timpani

Cymbals

Tam-Tam

Bass Drum

Snare Drum

Tubular Bells

Glockenspiel

Vibraphone

Violin I

Violin I

Violin II

Violin II

During sustained notes, rub rubber "bouncy ball" against timpani head to create quiet and ominous moans and shrieks through measure 6.

praise._____ Oh, Lord, I'm get - tin read - y to praise.

praise._____ Oh, Lord, I'm get - tin read - y to praise. Read - y to

praise._____ Oh, Lord, I'm get - tin read - y to praise. Read - y to shout.

I got - ta praise. So, Je - sus, Oh, Lord, I'm get - tin read - y to, read - y to praise._____ Read - y to

Read - y to sing. Je - sus, Oh, Lord, I'm get - tin read - y to_____ sing.

sing._____ So, Je - sus, Oh, Lord, I'm get - tin read - y to_____ sing.

sub. *pp* *fp* sub. *pp*

'Hal-le-lu-jah'as I praise His name (muh)." shout when the Spi-rit says

sub. *pp* *fp* sub. *pp*

'Hal-le-lu-jah'as I praise. Praise His name (muh)." shout when the Spi-rit says

sub. *pp* *fp* sub. *pp*

'Hal-le-lu-jah'as I praise. Praise His name (muh)." shout when the Spi-rit says

sub. *pp* sub. *pp*

shout, 'Hal-le-lu-jah'as I praise. Praise His name- (muh)." I'm gon-na shout when the Spi-rit says

shout. I'm gon-na shout when the Spir-it says shout. I'm gon-na shout when the Spi-rit says

shout. I'm gon-na shout when the Spir-it says shout. I'm gon-na shout when the Spi-rit says

shout. I'm gon-na shout when the Spir-it says shout. I'm gon-na shout when the Spi-rit says

I got-ta shout. I'm gon-na shout when the Spir-it says I got-ta shout. I'm gon-na shout when the Spi-rit says

shout. Oh, Lord, I'm get-tin read-y to sh - shout. I'm gon-na

shout. I'm gon-na

Commissioned to mark the celebration of their 30th anniversary by the Roane Choral Society,
Roane County, Tennessee, Dr. Angela Batey, Conductor.

I'm Gonna Sing

Final consonants on words should be very clearly enunciated.
Often, they may even require their own eighth note syllable.

$\text{♩} = 50$
pp

SOPRANO
I'm gon-na sing when the Spi-rit says sing. I'm gon-na sing when the Spir-it says sing. I'm gon-na

ALTO
I'm gon-na sing when the Spi-rit says sing. I'm gon-na sing when the Spir-it says sing. I'm gon-na

TENOR
I'm gon-na sing when the Spi-rit says sing. I'm gon-na sing when the Spir-it says sing. I'm gon-na

BASS
I'm gon-na sing when the Spi-rit says sing. I'm gon-na sing when the Spir-it says sing. I'm gon-na

$\text{♩} = 50$
Piano

6 *mp* $\text{♩} = 120$

sing when the Spi-rit says sing. Oh, Lord, I'm get-tin read-y to sing.

mp

C Tpt.

Tbn.

Tba.

S. D.

Ch./
Cymb

S.

A.

T.

B.

Van

i

ty.

Van

i

ty.

Van

i

ty.

Van

i

ty.

33

Picc.

Fl.

Ob.

C Tpt.

Tbn.

Tba.

decresc. to m. 42

decresc. to m. 42

decresc. to m. 42

B. D.

S. D.

Ch./
Cymb

decresc. to m. 42

Chimes

ff

S.

A.

T.

B.

decresc. to m. 42

decresc. to m. 42

decresc. to m. 42

decresc. to m. 42

ties. All is

ties. All is.

ties. All is.

ties. All is.

26 $\text{♩} = 80$ *decresc. to m. 37*

Picc. *fff* *decresc. to m. 35*

Fl. *fff* *decresc. to m. 33*

Ob. *fff* *decresc. to m. 31*

Cl. *fff*

Hn. *fff* *Sempre fff to m. 34*

C Tpt. *Sempre fff to m. 34*

Tbn. *Sempre fff to m. 34*

Tba. *Sempre fff to m. 34*

B. D. *p* *fff*

Perc. *p* *fff* *decresc. to end*

S. D. Cymbals

Ch./Cymb

S. *Sempre fff to m. 34* *stagger breath where necessary*

A. *Sempre fff to m. 34*

T. *Sempre fff to m. 34*

B. *Sempre fff to m. 34*

ing - les, Van i - - - - ty

ing - les, Van i - - - - ty

ing - les, Van i - - - - ty

ing - les, Van i - - - - ty

(right hand only)

decresc. to m. 39

Pno. *fff*

i. vanity

♩ = 40

Piccolo
 Flute
 Oboe (a2)
 Clarinet in B (a2)
 Horn in F (a4)
 Trumpet in C (a4)
 Trombone (a2)
 Tuba
 Bass Drum
 Tam-Tam
 Snare Drum
 Cymbals and Chimes
 Soprano
 Alto
 Tenor
 Bass
 Piano

Half of the choir should speak "Meaningless" and "Vanity" individually at various speeds and random times. Begin with one voice whispering and add others, gradually gaining strength and intensity leading into bar 27 where the choir should unite in singing. The voices should add tone during the crescendo so that by the end of bar 26, they are shouting. Be very careful to emphasize consonants, especially s's.

pp sempre cresc. to m. 27
 The van - i -
 Van - i - ty of van - i - ties. Van - i -

♩ = 40

M

90

Musical score for section M, measures 90-94. The score is written for five staves (two treble and three bass). The key signature has one flat (B-flat). The time signature is 7/8. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *sfz* (sforzando) and accents. The section concludes with a repeat sign at the end of measure 94.

95

Musical score for section M, measures 95-97. The score continues for five staves. The key signature changes to two flats (B-flat and E-flat). The time signature is 6/8. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and accents. The section concludes with a repeat sign at the end of measure 97.

N

98

Musical score for section N, measures 98-100. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *sfz* (sforzando) and accents. The section concludes with a repeat sign at the end of measure 100.

54

H

Musical score for measures 54-60, marked 'H'. The score is written for five staves (three treble and two bass). The time signature is 3/4. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes. A piano (*p*) dynamic marking is present in measure 56, and a mezzo-forte (*mf*) dynamic marking is present in measure 59. The score includes various musical notations such as beams, slurs, and ties.

61

I

Musical score for measures 61-66, marked 'I'. The score is written for five staves (three treble and two bass). The time signature is 3/4. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes. A forte (*f*) dynamic marking is present in measure 62, and another forte (*f*) dynamic marking is present in measure 64. The score includes various musical notations such as beams, slurs, and ties.

67

Musical score for measures 67-72. The score is written for five staves (three treble and two bass). The time signature is 3/4. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes. A forte (*f*) dynamic marking is present in measure 71. The score includes various musical notations such as beams, slurs, and ties.

26

Musical score for measures 26-29. The score is written for five staves (three treble and two bass). The key signature has one flat (B-flat). The time signature is 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes. The dynamic marking *mp* (mezzo-piano) is present in measures 27, 28, and 29. The notation includes various articulations such as slurs and accents.

E

30

Musical score for measures 30-33. The score is written for five staves (three treble and two bass). The key signature has one flat (B-flat). The time signature is 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes. The dynamic markings *mf* (mezzo-forte) and *f* (forte) are present. The notation includes various articulations such as slurs and accents.

F

34

Musical score for measures 34-37. The score is written for five staves (three treble and two bass). The key signature has one flat (B-flat). The time signature is 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes. The notation includes various articulations such as slurs and accents.

Conflicts

A study in disagreement.
(Transposed Score)

♩ = 120
Repeated notes articulated with a tenuto and staccato are not to be tied, but slurred in a jazz articulation)

1st Trumpet in B

2nd Trumpet in B

Horn in F

Trombone

Tuba

A

5

1st Trumpet in B

2nd Trumpet in B

Horn in F

Trombone

Tuba

f *sfz* *sfz* *sfz* *ff*

B

10

1st Trumpet in B

2nd Trumpet in B

Horn in F

Trombone

Tuba

f *sfz* *sfz* *sfz* *ff*

85

85

86

87

88

mf

mf

mf

I

89

89

90

91

92

93

fp

p

p

p

fp

94

94

95

96

97

p

p

p

J

$\text{♩} = 60$, rubato and improvisational, with the blues

$\text{♩} = 90$, strictly in tempo

molto rit.

A tempo

98

98

99

100

38

mf

f

F

43

$\text{♩} = 80, \text{ laid back}$

ff

p

mp

mp

p

ff

p

p

ff

p

mp

p

ff

p

mp

50

56

accel.

$\text{♩} = 75, \text{ more laid back}$

Quibbles and Quirks

Transposed Score

Julian David Bryson

$\text{♩} = 90$

Flute

Oboe

Clarinet in B

Horn in F

Bassoon

p

pp

A

mp

mf

B

fp

p

f

con - te - gi. Qui car - ne quon - dam con - te - gi *f* dig - na - tus, dig -
 ne quon - dam con - te - gi *f* dig - na - tus,
 quon - dam. Qui car - ne quon - dam con - te - gi. *f* Dig - na - tus,
 ne quon - dam con - te - gi. *f* Dig - na - tus,

Area of the Golden Proportion

na - tus, dig - na - tus es pro per - di - tis. *mf* Nos mem - bra con -
 dig - na - tus. *mf* es pro per - di - tis. *f* Nos mem -
 dig - na - tus es pro per - di - tis. *f* Nos mem - bra con -
 dig - na - tus es pro per - di - tis. *mf* Nos mem -

- fer ef - fi - ci, *mf* ef - fi - ci tu - i be - a - ti
 bra ef - fi - ci, *mf* ef - fi - ci tu - i be - a - ti
 fer ef - fi - ci, *mf* ef - fi - ci tu - i be - a - ti cor -
 bra ef - fi - ci, *mf* ef - fi - ci tu - i be - a - ti cor - por -

molto rit.

O nata lux

in memory those lost on September 11, 2001

by Julian David Bryson

88 M

mf

mp

Ped.

Ped.

91 N

Ped.

Ped.

93

10

67 (Bells) J To Xylophone

ppp

Ped.

niente

72

Xyl.

p

fp

fp

ppp

76 K Tempo Primo

p

41

mf

Ped.

mf

44

mf

Ped.

mf

48

mf

Ped.

mf

26 D

with mallets

mf
Red.

16 16 16

29

mf

mf

mp

p

16 16 16

31

16 16 16

9 **B**

p
bowed
mp
Ped.

12

Ped.

15 **C**

mf

25 molto rit. e cresc.

E a tempo,
rit. e smorz.

25 molto rit. e cresc.

ff

ff

Ped. * *Ped.* * *Ped.* *

ffp *fp* *mfp*

F
29 a tempo

a tempo

p
Ped.

pp

poco a poco rit.

l.v.

Building steadily in volume and intensity to measure 25.

12

B

Musical score for measures 12-14. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 12 starts with a treble staff containing eighth notes and a bass staff with chords. Measure 13 continues the treble staff with eighth notes and the bass staff with chords. Measure 14 features a treble staff with a long melodic line and a bass staff with chords. Dynamics include *p* (piano) and *mf* (mezzo-forte). Pedal markings (*Ped.*) are present in measures 13 and 14.

15

C

Musical score for measures 15-16. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 15 features a treble staff with a long melodic line and a bass staff with chords. Measure 16 continues the treble staff with a long melodic line and the bass staff with chords. Dynamics include *mp* (mezzo-piano) and *p* (piano). Pedal markings (*Ped.*) are present in measures 15 and 16.

17

Musical score for measure 17. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 features a treble staff with a long melodic line and a bass staff with chords. Dynamics include *mp* (mezzo-piano) and *p* (piano). Pedal markings (*Ped.*) are present in measure 17.

Building to measure 127

125

ff pp

Q

ff pp

Detailed description: This block contains the musical notation for measures 125 through 127. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together. A box labeled 'Q' is placed above the staff at the start of measure 127. Dynamic markings 'ff' and 'pp' are indicated with slanted lines. The bottom staff continues the melodic line with similar rhythmic values and dynamic markings. The notation includes various accidentals (flats and naturals) and phrasing slurs.

Building to measure 127

ff pp

Detailed description: This block shows the piano accompaniment for measures 125 through 127, written in a grand staff (treble and bass clefs). The left hand plays a steady eighth-note accompaniment, while the right hand plays a more complex melodic line. Dynamic markings 'ff' and 'pp' are present, along with phrasing slurs and various accidentals. The notation is dense, with many beamed notes and slurs.

==

128

fff

Detailed description: This block contains the musical notation for measures 128 through 130. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together. A box labeled 'Q' is placed above the staff at the start of measure 128. Dynamic markings 'fff' and 'pp' are indicated with slanted lines. The bottom staff continues the melodic line with similar rhythmic values and dynamic markings. The notation includes various accidentals (flats and naturals) and phrasing slurs.

84

Measures 84-87 of a musical score. The score is written for three staves: two treble staves and one bass staff. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various accidentals (sharps, flats, naturals). The notation includes slurs, ties, and dynamic markings. The key signature has one sharp (F#).

Measures 88-92 of a musical score. The score is written for three staves: two treble staves and one bass staff. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various accidentals (sharps, flats, naturals). The notation includes slurs, ties, and dynamic markings. The key signature has one sharp (F#). Measure 88 is marked with a box containing the letter 'M'. Measures 89-92 are marked with a box containing the letter 'f'. The time signature changes from 8/16 to 6/16 in measure 90.

93

Measures 93-96 of a musical score. The score is written for three staves: two treble staves and one bass staff. The music features complex rhythmic patterns, including eighth and sixteenth notes, and various accidentals (sharps, flats, naturals). The notation includes slurs, ties, and dynamic markings. The key signature has one sharp (F#). Measures 93-96 are marked with a box containing the letter 'f'. The time signature changes from 8/16 to 6/16 in measure 94.

66

mp

f

mp

f

mp

70

K

ff

f

mf

72

f

44 **H**

p *mp*

47

mf

51 **I**

f