

- Money -

A Piece for Mixed Instruments and Narrator


By P. Busiakiewicz
(Cambridge Summer 2014)

Money – For nine instruments and narrator
Composer – Robert Busiakiewicz

Duration – c. 14 minutes

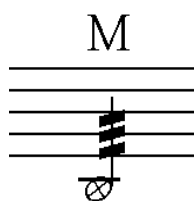
Instrumentation – Oboe, 2 Clarinets in Bb, Piano, Accordion*, Violin, Viola, Violoncello, Double Bass and Narrator.

*The accordion must have a range of at least G#3 to A5 in the right hand, F3 to C4 in the left hand and a Stradella bass with major, minor and dominant seventh chord playing capabilities.

 Where this notation appears in the accordion left hand, what is required is a rapid oscillation of the bellows, whilst indiscriminately pressing down as many of the Stradella bass keys as possible.



Passages such as these should be interpreted as instructing the player to repeat the music contained within the box ad libitum, and without attempting to correlate rhythmically with any other part. Players should stop repeating this music at the direction of the conductor at the required moment.



Where the following unpitched multiphonic notation for the oboe, one possible fingering to achieve this can be with the thumb plate, first and third fingers in the left hand, and first and third fingers in the right.

The part of the narrator is composed of rhythmically specific contours and entirely free passages. Where rhythms are notated, the narrator should endeavour to realise these accurately, whilst maintaining the natural element of human speech. Where no rhythms are provided, the performer should be guided by the performance markings above the stave and only be restricted by bar lines.

The Score is in C.

- TEXTS -

Names of a number of financial workers who committed suicide in the immediate aftermath of the collapse of 2008, according to various news outlets:

Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good.

Extract from the first poem in the second chapter of the 'is 5' (1926) collection by E. E. Cummings:

the season 'tis, my lovely lambs,
of Sumner V. Stead Christ and Co.
the epoch of Man's righteousness
the age of dollars and no sense.

Extracts from the ninth poem in the chapter entitled 'Post Impressions' from the 'Tulips & Chimneys' (1922) collection by E. E. Cummings:

at the ferocious phenomenon of 5 o'clock i find myself gently decomposing
in the mouth of New York. Between its supple financial teeth deliriously
sprouting from conference gums, a morsel prettily wander buoyed
on the murderous sea of industry. The morsel is i.
[...]
Laughters jostle grins nudge faces push [...]
these various innocent ferocities are superseded by
the sole prostituted ferocity of silent fat is in 5 o'clock

I stare only into the tremendous canyon
, tremendous canyon only exhales a climbing dark fact of alloping
human noise of digestible millions whose rich slow scene procession
always floats through the thin lips of the
evening

And it is 5 o'clock

Extract from a review entitled 'The School of Doyle' by Martin Amis, which appeared in the Observer newspaper in September, 1983:

By 10 a.m., it is too hot for golf or tennis, or even for swimming. Apart from the marriages, quick food, pornography, prostitutes and pawnshops, the sand-locked town of Las Vegas has nothing to offer but Hazardry. [...] Money is the language of poker, but for the pro that language has no further currency. 'It is an instrument, and the only time you notice it is when you run out.' [...] There are no clouds, no windows; there is no outer reality.

Extract from 'First as Tragedy, Then as Farce' (2009) by Slavoj Žižek:

The danger is thus that the predominant narrative of this meltdown will be the one which, instead of awakening us from a dream, will enable us to continue dreaming.

Extract from the poem 'Worry about Money' from 'The Pythoness' (1949) collection by Kathleen Raine:

[...] life itself wakes me each morning, and love

Urges me to give although I have no money
In the bank at this moment, and ought properly

To cease to exist in a world where poverty
Is a shameful and ridiculous offence.

Having no one to advise me, I open the Bible

And shut my eyes [...]

Extract from the poem 'Money' from the 'High Windows' (1973) collection by Philip Larkin:

So I look at others, what they do with theirs:
They certainly don't keep it upstairs.
By now they've a second house and car and a wife:
Clearly money has something to do with life

The Gospel According to Matthew 16:26 and The Gospel According to Mark 8:36:

For what doth it profit a man, if he gain the whole world, but lose his very soul?

Extract from the 'Wordsworth Dictionary of Proverbs' (1993) under the heading 'Devil':

The devil may dance in crossless purse when coin hath took his tide.

Latin saying attributed to the Roman emperor Vespasian (9 CE-79 CE):

Pecuniam non olet (Money does not stink)

Extract from Psalm 38 in the Vulgate Bible:

Thesaurizat (He heaps up treasure)

Extract from 'The Hitch-Hiker's Guide to the Galaxy' (1979) by Douglas Adams:

This planet has – or rather had – a problem, which was this: most of the people living on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were the problem.

Extract from an article entitled 'You've been bankered' by Aditya Chakraborty, which appeared in the Guardian newspaper on the 3rd of July, 2012:

We don't know each other, but I want to offer you a deal. You each give me £20,000. And that's it. What do you get in return? Well, it's a fair question but I can't really promise to pay it all back. But let me assure you of this: your hard-earned cash will keep me in the style to which I'm accustomed. And that's got to be good for all of us. So I'm sure you'll agree that 20 grand is an absolute bargain. Indeed, I would call it a once-in-a-lifetime offer; only I can't promise not to come back again. What I'm talking about has already happened. [...] There ought to be a verb for this kind of involuntary donation. For true accuracy, it should be in the passive voice. We could call it: to be bankered. "What happened to the British in the early 21st century?", they will ask. "Poor sods, they got totally bankered."

Extract from 'Essays on Money and the Standard of Value' (1833) by John Taylor:

In the laws of Aethelstan, the murder of a king was commutable for thirty thousand shryms, whereof fifteen thousand belonged to the nation as compensation for his death, fifteen thousand to his kindred as the value of his head. The head of an archbishop or earl was valued at fifteen thousand, of a general or high sheriff at four thousand, of a spiritual thane, or temporal at two thousand, of a churl or farmer at two hundred and sixty seven. The head of a Briton, if he had land, was valued at one-twentieth. If he had no land, but was free: seventy.

Extract from Act 4, Scene 3 in 'Henry IV, Part 2' (1599) by William Shakespeare:

How quickly nature falls into revolt
When gold becomes her object!
For this the foolish overcareful fathers
Have broke their sleep with thoughts,
Their brains with care, their bones with industry.
For this they have engrossèd and piled up
The canker'd heaps of strange-achievèd gold.

For this they have been thoughtful to invest
Their sons with arts and martial exercises –
When, like the bee, tolling from every flower
The virtuous sweets,
Our thighs packed with wax, our mouths with honey,
We bring it to the hive and, like the bees,
Are murdered for our pains.

- Money -

Recitativo (q = c.90)

The musical score is arranged in a standard orchestral layout. The Oboe part is the only one with melodic notation, starting with a *mf rubato molto* dynamic and moving to *f* and *ff*. The woodwinds (Clarinet in Bb) and strings (Violin, Viola, Violoncello, Double Bass) are marked *ff* and play a rhythmic accompaniment. The Piano and Accordion parts are also marked *ff*. The Narrator part is a single line with rests. A large, diagonal watermark reading "Preview Copy" is overlaid across the center of the page.

Slower (q = c.58)

7

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

p

p ad lib.

p ad lib.

p ad lib.

p ad lib.

11

Ob. *secco*

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

mp

mp

ff

ff

ff

ff

ff

A Flowing
(q = c.74)

Repeat, as necessary,
with dim al niente

23

Ob. Whisper: Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good. *exuberant mf*

Cl.1 Whisper: Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva. *exuberant mf*

Cl.2 Whisper: Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles. *exuberant mf*

Pno. Whisper: Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor.

Acc. Whisper: Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood

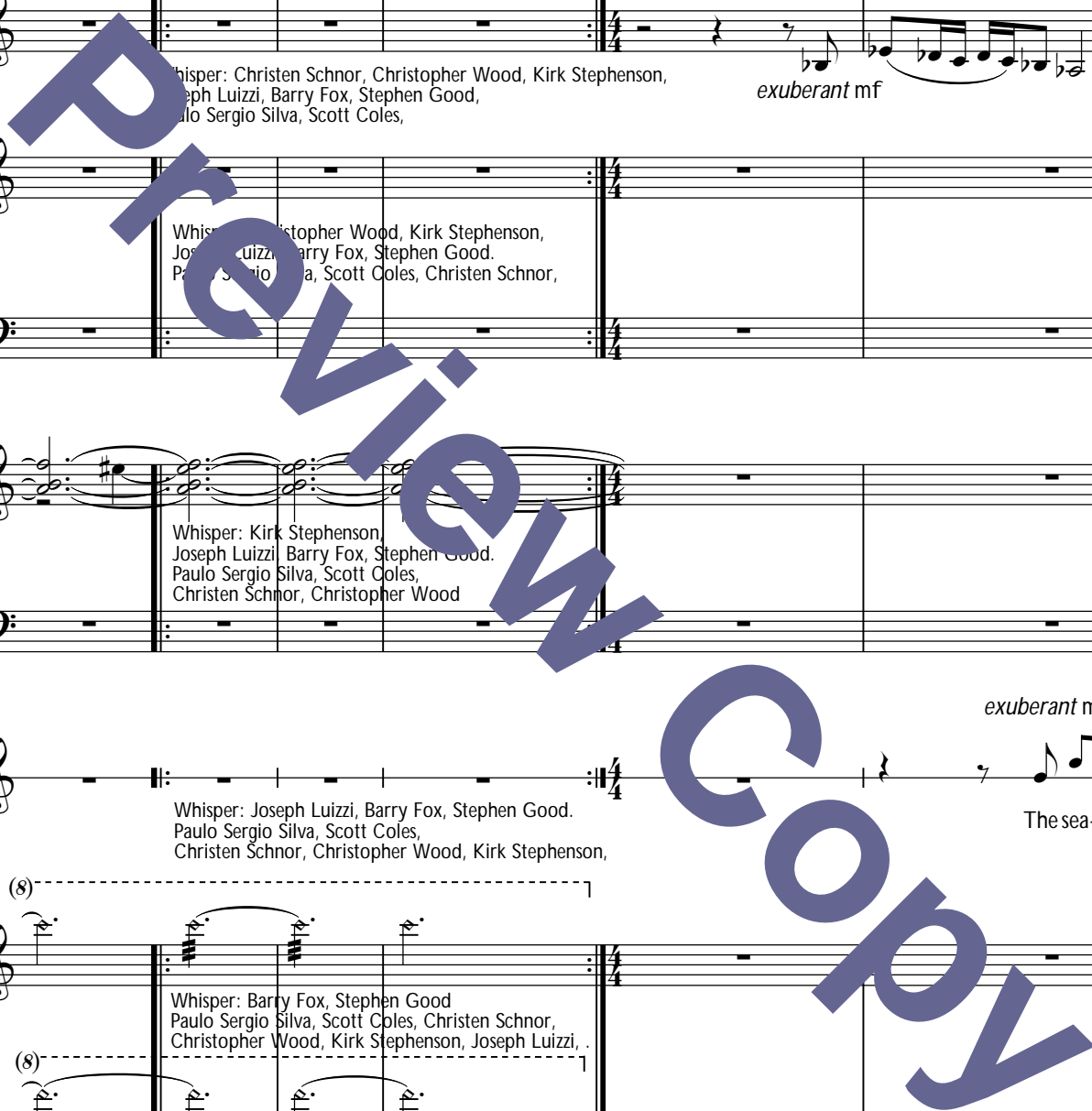
Nar. Whisper: Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson. *exuberant mf*
The sea-son 'tis, my

Vln. (8) Whisper: Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi.

Vla. (8) Whisper: Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox. *exuberant mf*
gliss. gliss. gliss.

Vc. *pp* Whisper: Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good. *exuberant mf*
Pizz.

Db. *pp* Whisper: Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles. *mf*



29

Ob.

Cl.1

Cl.2

Nar.

Vln.

Vla.

Vc.

Db.

re-ly n of Sum ner Vol -stead Christ and Co., the e-poch of Mann's right-eous-ness,

exultant mf

32

Ob.

Cl.1

Cl.2

Nar.

Vln.

Vla.

Vc.

Db.

the age of dol-lars and no sense. At the fe-r... me-no-me-non of five O-

cresc.

f

f

f

cresc.

cresc.

f

f

Ob.

Cl.1

Cl.2

Nar.

Vln.

Vla.

Vc.

Db.

clock I find my - self gen - er - ally com - pos - ing in the mouth of New York.

mp

37

Ob. *mp dolce*

Cl.1

Cl.2 *mp dolce*

Nar. *mp*
 Be-tween the sup-ple fin an - cial teeth de - li - rious - ly sprou-ting from com-pla-cent gums,

Vln. *mp dolce*

Vla. *mp dolce*

Vc.

Db. *mp*

39

Ob.

Cl.1

Cl.2

Nar.

Vln.

Vla.

Vc.

Db.

f

f

f

f

f

f

f

arco.

f

p

3

3

3

3

a mor-sel pret-ti - ly wan-ders bouyed on the m' d'rous sa - li - va of in - dus - try. The mor-sel is I...

41

Ob. mp f

Cl.1 mp

Cl.2 mp f

Pno. mp f

Nar. *cresc.*
Laugh - ters jos - tle, grins ludge, smiles push these var - i -

Vln. f

Vla. mp f

Vc. mp f

Db. pizz. mp

49

Pno.

Acc.

Nar.

Vln.

the tremendous can only exhales a clim... exact
 5 walloping human noise of digestible millions,
 whose rich slovenly obscene procession always floats
 4 between the thin lips of the evening,

8^{va} 8^{va}

C Lazily
 (q = c.94)

rit.

53

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

and it is five o'clock

C

mf G D7

IV. *tasto* *ant. to tasto.*

I. tasto to pont. to tasto.

IV. *sul pont.*

gliss. *gliss.*

p

A Tempo

58

rit. 13

Acc. *mf* Dmi A7 E7 A7

Nar. *mf* 3 3 3 3

By ten A. M. it is too hot for golf or for ten-nis or ev-en for swim-ming.

Vln. *p* IV. *tasto to pont. to tasto.*

Vla. *p* I. *tasto to pont. to tasto.*

Vc. *p* IV. *sul pont. gliss. gliss.*

A Tempo

63

Acc. C G Gmi

Nar. 3 3

A - part from quick mar-ria-ges, quick food, por-no gra-phy, pro-cu-tes, pawn-shops, the sand-locked

Vln. *p* IV. *tasto to pont. to tasto.*

Vla. *p* I. *tasto to pont. to tasto.*

Vc. *p* IV. *sul pont. gliss. gliss.*

Db. *mp* *gliss. gliss.*

67

Pno. *mf*

Acc. C Fmi

Nar. town of Las Ve-gas has no-thing to of - fer but ha za-dry. Mo-ney,

Vln. *ad lib.* gliss. *8va* gliss. gliss. *8va* gliss.

Vla.

Vc. *simile ad lib.* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Db. gliss. gliss. gliss.

D

Punchy Swing (q = c.130)

Swung Quavers

72

Cl.1
mf

Cl.2
Swung Quavers

Pno.
mf

Nar.
is the lan-guage of pok - er, but for the pro that lan-guage has

D

Vla.
Swung Quavers
mf

Vc.
Swung Quavers
mf

Db.
Swung Quavers
pizz.
mf

75

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

no fur-ther cur-ren- cy. It is an ins-tru- ment, and the on-ly time you no-tice it is when you run out.

The image shows a page of a musical score for rehearsal mark 75. It features seven staves: Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), and Violoncello/Double Bass (Vc./Db.). The key signature has one flat (Bb) and the time signature is 3/4. The Piano part includes triplets in both hands. The Narrator part has lyrics: "no fur-ther cur-ren- cy. It is an ins-tru- ment, and the on-ly time you no-tice it is when you run out." A large, diagonal watermark reading "Preview Copy" is overlaid across the center of the page.

Slow and Numb
(straight quavers)

E
(q = 48)

79

Pno. *pp colla vln.*

Nar. There are no clocks, no windows, There is no outer reality. The danger is thus

Vln. *pp molto rubato, ad libitum*

Moving on slightly
(q = c.66)

84

Pno.

Acc. *p*

Nar. that the predominant narrative of this meltdown will enable us to continue dreaming. will enable us to continue dreaming.

Vln. *pp*

Vla. *pp*

87

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

pp secco

pp secco

pp secco

IV. sul pont. gliss. gliss. gliss.

pp arco. gliss. gliss.

pp

90

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

pp secco

pp ad lib. (solo) una corda

8va

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

93

Pno.

8va

F Con Slancio

(q = c.96)

96

Cl.1 mp *simile*

Cl.2 mp *simile*

Nar. *mf with optimism*
Life it-self wakes me each mor-ning, love ur - ges me to give though I have no -

Vln. mp *simile*

Vla. mp *simile*

Vc. mp *simile*

Db. mp *insistant*



101

Cl.1 *gradual cresc.*

Cl.2 *gradual cresc.*

Nar. *gradual cresc.*
thing in the bank at this mo-ment, and ought pro-per-ly to cease to ex - is - tence and where pov-er-ty

Vln. *gradual cresc.*

Vla. *gradual cresc.*

Vc. *gradual cresc.*

Db. *gradual cresc.*

gradual cresc.

108

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

don't keep it up-stairs. By now they've a sec-ond home and a wife: clear-ly mo-ney has some-thing to

f

115

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

pro - fit a man, if he gain the whole world, but lose his ve - ry soul?" The de - vil

This musical score page, rehearsal mark 115, is set in 4/4 time and consists of two systems of music. The instruments are arranged as follows: Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Vocal Soloist (Nar.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line includes the lyrics: "pro - fit a man, if he gain the whole world, but lose his ve - ry soul?" The word "soul" is marked with a triplet of eighth notes. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a corresponding triplet in the left hand. A large, diagonal watermark reading "Preview Only" is overlaid across the center of the page.

117

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

very dramatic, shouting

may dance in cross-less purse when coin hath took his tide. Pe-cu-ni-an on o-l The-sau-ri-zat...

G

Suddenly Slower

121 (q = c.68)

Ob. *mf espress.*

Cl.1 *p senza espress.*

Cl.2 *p senza espress.*

Pno.

Acc. *p*

Nar.

G

Vln. *p senza espress.*

Vla. *p senza espress.*

Vc. *mf espress.*

Db.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Oboe (Ob.), Clarinet 1 (Cl.1), and Clarinet 2 (Cl.2). Below them is the Piano (Pno.) with grand and bass staves. The next section is for strings: Accordion (Acc.), Narwhal (Nar.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time. A large, diagonal watermark reading 'Preview Copy' is overlaid across the center of the page. The key signature is G major, indicated by a 'G' in a box at the beginning of the section. The tempo is marked '121 (q = c.68)'. The dynamics range from piano (p) to mezzo-forte (mf) with 'espress.' (espressivo) markings.

H

Urgently

(q = c.108)

130

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

p

subito mf pomposo

mf

H

subito mf pomposo

subito mf pomposo

subito mf pomposo

subito mf pomposo

mf

3

This pla-net has, or

137

Ob.

Cl.1

Cl.2

mf
pomposo

Pno.

Acc.

Nar.

ra - ther had a prob - lem, which was this: most the peo - ple li - ving on it were

Vln.

Vla.

Vc.

Db.

140

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

un-hap-py for pret-ty much of the time. Many so-lu-tions were sug-ges-ted for this prob-lem but most of these

144

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

were large - ly con - cerned with the move - ments of small green pie - ces of a - per, which is odd, be - cause on the

148

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

spritely

mf

(confrontational)

spritely

spritely

whole it was - n't the small green pie - ces of pa - per which were un - hap - py. now we don't know each other,

152

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

spritely

ly

but I want to offer you a deal: You each give me twenty thousand pounds And what's it What do you get in return?

158

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

(beginning to find it funny)

Well, it's a fair question but I can't even promise pay it all back.

164

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

marcato

f

marcato

f

marcato

f

marcato

f

marcato

f

marcato

f

But let me assure you of this:

Your hard ear which will keep me in the style to which I am accustomed and that's got to be good for all of us.

170

Ob.

mf

Cl.1

Cl.2

mf

Pno.

mf

Nar.

So I'm sure you'll gree that
twenty grand is an absolute bargain.

I would call it a once
time offer,

but I can't promise
not to come back.

Vln.

mf

Vla.

mf

Vc.

mf

Db.

mf

175

Ob. mp mp mf

Cl.1 mp mp

Cl.2 mp

Pno. mp

Nar. (almost singing)

What I'm talking about has already happened. There are no people in this kind of involuntary nation.

Vln. mp

Vla. mp mp

Vc. mp mf

Db.

J

185

Ob. *f*

Cl.1 *f*

Cl.2 *f*

Pno. *f*

Nar. *(serious again)*

"Poor sods," "They got totally bankered." This pla-net has, or ra-ther

J

Vln. *f* *agitato*

Vla. *f* *agitato*

Vc. *f* *agitato*

Db. *f*

195

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

mf

p

p

of the time.

Many solutions were suggested for this program

but most of these

207

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

because on the whole it wasn't
the small green pieces of paper
that were unhappy.

mf

mp

p

mf

mf

mf

p

Slow and Numb

(q = 48)

214

Pno. *pp colla vln.*

Vln. *p* *pp molto rubato, ad libitum* *8^{va} 1*

Vla.

Vc. *p*

Db.

Very laid back

(q = c.84)

221

Pno. *mp legato*

Acc. *p*

Nar.

Vln. *8^{va} 1*

L Deciso
(q = c.84)

225

Ob. *mp energico*

Cl.1 *mp energico*

Cl.2 *mp energico*

Pno. *subito f*

Acc.

Nar. *like an auctioneer*
L In the land of Ae - thel - stan,

Vln. *pizz.*
f

Vla. *pizz.*
f

Vc. *pizz.*
f

Db. *pizz.*
f

227

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

the mur - der of a king was com - mu - ta - ble

229

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

for thir - ty thou - sand thrym - s where - of fif - teen thou - sand

232

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

be - longed to the na - tion as com - pen - sa - tion for his

234

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

death, fif - teen sand his kin - dred

This musical score page, numbered 48, contains rehearsal mark 234. It features eight staves: Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Piano (Pno.), Narrator (Nar.), Violin (Vln.), Viola (Vla.), and Double Bass (Db.). The woodwinds and piano play a melodic line with slurs and accents. The narrator has two lines of lyrics: "death," and "fif - teen sand his kin - dred". The strings play a rhythmic accompaniment with accents. A large, diagonal watermark reading "Preview Copy" is overlaid on the page.

236

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

as the va-lue of his head. The head of an arch-bishop or earl was va-lued at

This musical score page, rehearsal mark 236, features a woodwind section with Oboe (Ob.), Clarinet 1 (Cl.1), and Clarinet 2 (Cl.2), a piano (Pno.) part, and a vocal line (Nar.). The woodwinds play melodic lines with various articulations and slurs. The piano provides harmonic support with chords and textures. The vocal line includes lyrics: "as the va-lue of his head. The head of an arch-bishop or earl was va-lued at". The score also includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), which play sustained notes and chords. The music is in 3/4 time and consists of three measures.

239

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

gradual dim.

gradual dim.

gradual dim.

gradual dim.

gradual dim.

fif-teen thou-sand, of a ge-ne-ral high sher-in at four thou-sand,

gradual dim.

gradual dim.

gradual dim.

gradual dim.

243

Ob.

Cl.1

Cl.2

Pno.

Nar.

Vln.

Vla.

Vc.

Db.

of a spi-ri - tu-al thane, or tem-po-ral at two thou-sand, of a churl or far-mer

quietening, becoming depressed

247

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

at two hun-dred and six-ty se- ven. The head of a Bri- ton, if he had, va- lued at one- twen- ty,

p

p

p

p

250

M

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

p

p

grv

p
sempre legato

p

if he had no land, but was free, se-ven-ty.

M

arco.
mp

arco.
mp

arco.
p

262

Ob. *mf*

Cl.1 *mf*

Cl.2

Pno.

Acc.

Nar.
gold be-comes her ob-ject! For this the f-ish -ver care-ful fa-thers have broke their

Vln. *pp*

Vla. *mf*

Vc. *mf*

Db.

266

Ob.

Cl.1

Cl.2

Pno.

Acc.

Nar.

Vln.

Vla.

Vc.

Db.

mf

mf

mf

gradual cresc.

gradual cre

sleep with thoughts, their brains with care, their bones with in - dus - try. they have en grossed

mf

mf

mf

mf

269

Ob. *cresc.*

Cl.1

Cl.2 *cresc.*

Pno.

Acc.

Nar.
... and piled up the can - ker'd heaps of strange ach-ieved gold. For this they have been thought-ful to in -

Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

N

272

Ob. *f* *p*

Cl.1 *f* *p*

Cl.2 *f*

Pno. *f*

Acc. *f* *p*

Nar. *ff* *mp with new excitement*
 vest their sons with arts and mar-tial ex-cer-ci-ses. When, like the bee, teeming from the flow'r the vir-tu-ous sweets, our

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

(8) **N**



Slow and Numb

(q = 48)

280

Pno. *pp colla vln.*

Acc. *pp*

Nar. are murder for our pains.

Vln. *p molto rubato ad libitum*



Moving on

(q = c.58)

286

Pno.

Acc. *pp*

Nar.

Vln. *8va*

Vla. *pp*

Vc. *pp* *gliss.*

moving freely from tasto to pont.

Preview Copy

Repeat, as necessary,
with *dim al niente*

292

Ob. Whisper: Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good.

Cl.1 Whisper: Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva.

Cl.2 Whisper: Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles.

Pno. Whisper: Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor.

ppp una corda

8va

Acc. Whisper: Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood

Nar. Whisper: Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson.

Vln. (8) Whisper: Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi.

Vla. (8) Whisper: Stephen Good, Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox.

gliss.

Vc. Whisper: Paulo Sergio Silva, Scott Coles, Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good

Db. Whisper: Christen Schnor, Christopher Wood, Kirk Stephenson, Joseph Luizzi, Barry Fox, Stephen Good, Paulo Sergio Silva, Scott Coles.

