

Susanna Payne-Passmore

FROM TIME TO ETERNITY

for orchestra

Duration: 8'

(full score)

Contact composer at susanna.paynepassmore@gmail.com.

Susanna Payne-Passmore

FROM TIME TO ETERNITY

Duration: ca. 10 minutes

INSTRUMENTATION

2 Flutes (Flute 2 doubles Piccolo)

2 Oboes (Oboe 2 doubles English Horn)

2 Clarinets (Clarinet 2 doubles Bass Clarinet)

2 Bassoons

4 Horns in F

2 Trumpets

3 Trombones: 2 Tenor Trombones, Bass Trombone

Tuba

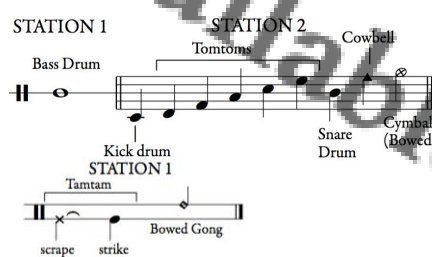
Timpani: (5 drums ranging from C2 to A3)

3 Percussion

Perc 1 { Station 1: Large Bass Drum
Station 2: Drum Kit, Bass bow
Station 3: Glockenspiel

Perc 2 { Station 1: Tamtam, Gong
Station 2: Vibraphone, Bass Bow

Perc 3 { Station 1: Tubular Bells
Station 2: Cymbal, Bass Bow
Station 3: Crotales



Piano, doubles Celesta

Harp

Strings

EXTENDED TECHNIQUES

Piano- Inside the Piano

☒ Hit lowest strings with palm.

↑/ Sweep strings in lower middle quadrant with fingers.

Violins and Violas

Harmonic Bowing: In measures 7-16 (violins and violas) and 43-48 (all), bow with almost no pressure but with enough speed to produce rich, cascading harmonics. You may need to actively lift the hand's weight to achieve a light enough bowing. While bowing lightly, oscillate the position of the bow on the strings like so:

Violins - Bow on the fingerboard, about an inch up and down about once per bow.

Violas - Bow from the bridge to about 2 inches on the fingerboard about once per bow.

Occasional Gliss: At F, strings except basses gliss between tremolo pitches occasionally.

Bassoon 1

Use uvular flutter tonguing to produce a growling, semi-pitched tone where marked (mm. 7-16).

COMPOSER'S NOTE

This piece is on the theme of untimely death. Its composition was in the wake of two such events in my life. Searching for a title, I came across another Quaker's thoughts on the matter: William Penn. His words echoed my own understanding of death from the process of grief and are inscribed as the title of this composition.

“For death is no more than turning us over

from time to eternity.”

Contact composer at susanna.paynepassmore@gmail.com.

William Penn

FROM TIME TO ETERNITY

Susanna Payne-Passmore
(2015/18)

Foreboding
♩ = 72

Flutes 1 2
Oboe 1
English Horn (Oboe 2)
Bb Clarinet 1
Bass Clarinet (Bb Clarinet 2)
Bassoons 1 2
Horns 1 2
Horns 3 4
Trumpets 1 2
Trombones 1 2 3
Tuba
Timpani
Percussion 1: Large Bass Drum
Percussion 2: metal scrape, soft mallet, scrape, soft mallet
Percussion 3: Tubular Bells
Piano (doubling Celesta)
Harp
Violins I
Violins II
Violas
Violoncellos
Contrabasses

to Drum Kit

ppp mp ppp ppp mp ppp

ppp mp ppp

strum ff palm strike strike

Red.

ppp ppp ppp

div. p ppp ppp

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Full Score

(uvular flutter) (flutter tongue) (uvular flutter)

Bsn. 1 *p* *mf sub.p* *mf* *p* *mf* *p* *mf*

1. Tbn. 2. echoing bsn with Tbn 5

B. Tbn. *ppp*

Perc 1: BD Snare Drum buzz roll *n* *mp* *mp < f > mp* *n*

Perc 2: Tam.

Perc 3: Tub. B. to Cym.

Pno. strum strike *ff* *ff*

Vlins I Harmonic Bowing div. 1/3 stands *n* *ppp* +1/3 stands *(ppp) n* *ppp* *n* *ppp* (ppp)+1/3 stands

Vlins II Harmonic Bowing div. 1/2 stands *n* *ppp* +1/4 stands *(ppp) n* *ppp* *(ppp) n* *ppp* +1/4 stands

Vlas Harmonic Bowing div. 1/2 stands *n* *ppp* +1/4 stands *(ppp) n* *ppp* *(ppp) n* *ppp* +1/4 stands



17 A

Cl. 1 *p* *mp* *p* *mf* Creeping: legato and velvety

B. Cl. *pp* *mp* *pp* *mp* *p* *mp* *p* *mp* Creeping: legato and velvety

Bsn. 1 *pp* *mp* *pp* *mp* *p* *mp* *mp* *mf* Creeping: legato and velvety 5

B. Tbn. 3. emerging from the depths *mp*

Perc 2: Tam. *mf*

Pno. *ff sempre* *8^{va}* ** Ped.* *thunderous, intimidating*

Vlas *p* *mp* *p* *mf* Creeping: legato and velvety

Vcs *pp* *mp* *pp* *mp* *p* *mp* *p* *mf* *div.* Creeping: legato and velvety

Cbs *arco* *div.* *pp* *mp* *pp* *mp* *p* *mp* *p* *mf* *sfz* *mp* *sfz* *mp*

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Fls

Obs

Cl. 1

B. Cl.

Bsn. 1

Hn. 1
2. menacing, rearing
f

Hn. 3
4.
f

Tbn. 1
2

B. Tbn.

Tba.
legato
p *mp*

Pno.

Vlins I
storming, raging
pp mp pp mp mp pp mp pp

Vlins II
storming, raging
pp mp pp mp p mp p

Vlas
storming, raging
pp mp pp mp mp pp mp pp

Vcs
storming, raging
pp mp pp mp mp pp mp pp

Cbs

Score and parts available on request.

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Fls
Ob. 1
Eng. Hrn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc I: Kit
Pno.
Vlins I
Vlins II
Vlas
Ycs
Cbs

mf, mp, f, mf, f, mf, mf

1., 3., 1., 2., 1., 1., 1.

To Cl.

1., 3., 1., 3., 1., 3., 1., 3.

mf, mp

toms, cowbell, kick drum

mp, f, mp, f, mp

mf, mf, mf, mf, mf, mf, mf

div. 3, div.

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31 **B**

Fls. *mf* *f*

Ob. 1 *f*

Eng. Hrn. *mf* to Ob.

Cl. 1 *p* *mf* *p* *mf*

B. Cl. *p* *mf* *p* *mf*

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *f*

Tba. *f*

Perc I: Kit *ff* *p* *mf* *sub. p* *mf*

Pno.

Vlins I *f* *p* *mf* *p*

Vlins II *f* *p* *mf* *p*

Vlas *f* *p* *mf* *p*

Vcs *f*

Cbs *f*

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Fl. 1

Fl. 2

Obs.

Cl. 1

Cl. 2

Bsns.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tba.

Timp.

Perc. 1: Kit.

Perc. 2: Tam.

Perc. 3: Tub. B.

Pno.

Hp.

Vlins I

Vlins II

Vlas.

Vcs.

Cbs.

sub. *mf*

mf

ff

mf

ff

sub. *p*

mf

sub. *mp*

mf

p

mf

mp

f

mf

2.

mf

mp

mf

mf

p

mf

f

mf

mf

p

mf

mf

p

Gong bowed faster and faster

ppp

Cymbal bowed faster and faster

ppp

div.

mf

p

mf

f

unis.

pizz.

mf

p

mf

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38

Fl. 1 *f* *ff* *fff*

Fl. 2 *f* *ff* *fff* To Picc.

Obs *mf* *ff* to E. Hn

Cls *mf* *ff* *ff* *p*

Bsns *f* *ff* *p*

Hn. 1 *f* *ff* *p*

Hn. 2 *f* *ff* *p*

Hn. 3 *f* *ff* *p*

Hn. 4 *f* *ff* *p*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *ff* *ff* *p* 2. and 3.

Tbn. 2 *mf* *ff* *mp*

Tbn. 3 *mf* *ff* *mp*

Tba. *mf* *ff* *mp*

Timp. *mf* *mf*

Perc 1: Kit *mf* *ff*

Perc 2: Tam. *mf* *ff* To Vib.

Perc 3: Cym. *mf* *ff* To Tub. B.

Pno. *ff* strike to Cel.

Hp. *ff* 8th

Vlns I *f* *ff*

Vlns II *f* *ff*

Vlas *f* *ff* *ff* *p* divisi

Vcs *ff* *ff* *p* *mp*

Cbs *ff* arco *ff* *p* *mp*

Score and parts available on request.

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43 C Vulnerable, Distant $\text{♩} = 52$

Cl. 1 pp mp mf p

Bsn. 1 mp p n

Timp. p pp

Perc 1: Kit pp p *snare* *To Glock.*

Perc 2: Tam. n n *Vibraphone bowed*

Ped.

Vulnerable, Distant $\text{♩} = 52$

Vlins I ppp *Harmonic Bowing*

Vlins II ppp *Harmonic Bowing* *div.*

Vlas ppp *Harmonic Bowing* *div.* *Solo* p

Vcs *Solo* *Expressive: impassioned, legato.* mf p mf mf mf p

Cbs

50 D

Fl. 2 *Piccolo* *Otherworldly.* pp

Cl. 1 n mp n n mp n

Perc 1: Glock. p 3 3 6 6

Cel. *Celesta*

Ped.

Like warm waves. II

Hp. pp mp pp mp pp mp pp mp pp mp

D

Vlins I ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$

Vlins II ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$ ppp $<mf$

Vlas *Soaring, lifted* mp

Vcs

Cbs

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52

Picc. *To Fl.* *p*

Otherworldly.
With viola and piccolo.

Ob. 1 *pp* *p*

Cl. 1 *n* *mp* *n* *n* *mp* *n*

Perc. I: Glock. *To Bass Drum*

Cel. *to Piano*
(move early if necessary)

Harp. *pp* *mp* *p* *mp*

Vlins I *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf*

Vlins II *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf* *ppp* *<mf*

Viola *Solo*

Vcs *pp* *p*

Cbs

Ab II *D# G# II A*

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Forceful, Dominating
a tempo, ♩ = 72

55

E

Musical score for woodwinds, brass, and percussion. Includes parts for Flute (Fls.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Bass Clarinet in Bb (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Tuba (Tba.), Timpani (Timp.), Percussion 1: Bass Drum (BD), Piano (Pno.), and Celesta (Cel.).

Key performance instructions include: "Creeping: legato and velvety" (p, mf), "twisting, gnarled" (mf, f), "dark, murky" (mf, mp, p, mf), and "thunderous, intimidating" (ff). Dynamics range from *p* to *ff*. A section change is noted "to Drum Kit" for Perc 1 and "to Cel." for Piano.

Forceful, Dominating
a tempo, ♩ = 72

E

Musical score for strings and double bass. Includes parts for Violin I (Vlns I), Violin II (Vlns II), Viola (Vlas), Violoncello (Vcs), and Double Bass (Cbs.).

Key performance instructions include: "Creeping: legato and velvety" (p, mf), "Tutti" (mf, f), and "thunderous, intimidating" (ff). Dynamics range from *p* to *ff*. A section change is noted "to Cel." for Piano.

63

Fls. *mf* *ff*

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

Eng. Hn.

Cl. 1 *mp* *f*

B. Cl. *mp* *f* *ff*

Bsn. 1 *mp* *f*

Bsn. 2 *ff* *warning, blurring*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Hn. 3 *ff* *f*

Hn. 4 *ff* *f*

Tpt. 1 *f* *mf*

Tbn. 1 and 2 *mf* *f*

Tbn. 3 *f*

Tba. *warning, blurring* *mf*

Timp. *mp* *mf*

Perc 1: BD

Pno.

Vlns I *f*

Vlns II *f* *div.*

Vlas *f*

Vcs *f*

Cbs *f*

Score and Parts available on request.

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66

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Vlins I

Vlins II

Vlas

Ves

Cbs

mf

ff

ff

Score and Parts available on request.

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69

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *f*

Eng. Hn. *f*

Cl. 1 *mf* *mp*

B. Cl. *f* *p*

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

Bsn. 2 *mf* *mp* *p*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tba. *mp*

Timp. *mp* *p*

Vlins I *p*

Vlins II *p*

Vlas *p*

Ves *div.*

Cbs *p*

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72

F Taut, Barely contained

Fls *p*

Ob. 1 *p*

Eng. Hn. *mp* To Ob.

Cl. 1 *p*

B. Cl. *ppp*

Bsns *pp* *mp*

Hn. 1 2

Tbn. 1 2 3 *pp*

Tba. *mp* *pp*

Timp.

Perc 2: Vib. *pp* *p* to Tamtam Tamtam scrape

Perc 3: Cym.

Pno. *mp* Celesta *mp* To Pno.

F Taut, Barely contained

Vlns I *ppp* *p* *mp* *p* *mp* occasional gliss

Vlns II *p* *mp* *p* occasional gliss

Vlas *p* *mp* *p* occasional gliss

Vcs *pp* *mp* occasional gliss

Cbs *pp* *mp*

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79

G

Fls

Ob. 1

Eng. Hrn.

Oboe

Cl. 1

B. Cl.

Bsns

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc 2: Tamtam

Perc 3: Cym.

Cel.

Piano

Vlns I

Vlns II

Vlas

Ves

Cbs

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84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsns

1 Tpt. 2

1 Tbn. 2 3

Vlns I

Vlns II

Vlas

Vcs

Cbs

Score and parts available on request.

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87

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a rest in the first two measures and enters in the third with a triplet of eighth notes, starting *p* and ending *mf*. Fl. 2 plays a triplet of eighth notes throughout, starting *p* and ending *mf*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a rest in the first two measures and enters in the third with a triplet of eighth notes, starting *p* and ending *mf*. Ob. 2 has a rest throughout.
- Clarinets (Cl. 1, B. Cl.):** Cl. 1 has a melodic line starting *mp* and ending *f*. B. Cl. has a sustained note starting *mf*.
- Bassoons (Bsns):** Rest throughout.
- Trumpets (Tpt. 1, 2):** Both play a triplet of eighth notes throughout, starting *p* and ending *mf*.
- Trombones (Tbn. 1, 2, 3):** Tbn. 1 has a rest in the first two measures and enters in the third with a melodic line starting *f*. Tbn. 2 and 3 have a sustained note starting *mf*.
- Violins (Vlins I, Vlins II):** Both play a triplet of eighth notes throughout.
- Viola (Vlas):** Sustained notes starting *mf*.
- Cello (Vcs):** Sustained notes starting *mf*.
- Double Bass (Cbs):** Sustained notes starting *mf*.

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90

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

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

Ob. 1 *p* *mf*

Cl. 1 *f*

B. Cl. *mf*

Bsns

Tpt. 1 *mf* *mf* *mf* *mf* *mf* *mf* *f*

Tpt. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. 1 (1.)

Tbn. 2 *f*

B. Tbn.

Vlins I *p* *mf* *p* *mf*

Vlins II *p* *mf* *p* *mf*

Vlas *p*

Vcs *p*

Cbs *p*

Score and Parts available on request.

Score and parts available on request.

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The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1: Treble clef, playing a melodic line with triplets and dynamics *p* and *mf*.
- Fl. 2: Treble clef, playing a similar melodic line with triplets and dynamics *p* and *mf*.
- Ob. 1: Treble clef, mostly silent.
- Cl. 1: Treble clef, playing a short melodic phrase starting in the second measure with dynamics *f*.
- B. Cl.: Bass clef, playing a melodic line with dynamics *f*.
- Bsns: Bass clef, mostly silent.
- Tpt. 1: Treble clef, playing a melodic line with dynamics *f*.
- Tpt. 2: Treble clef, playing a melodic line with dynamics *f*.
- Tbn. 1: Bass clef, playing a melodic line with dynamics *f*.
- Tbn. 2: Bass clef, playing a melodic line with dynamics *f*.
- B. Tbn.: Bass clef, playing a melodic line with dynamics *f*.
- Vlins I: Treble clef, playing a melodic line with triplets and dynamics *p* and *mf*.
- Vlins II: Treble clef, playing a melodic line with triplets and dynamics *p* and *mf*.
- Vlas: Bass clef, mostly silent.
- Vcs: Bass clef, mostly silent.
- Cbs: Bass clef, mostly silent.

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Fls

Ob. 1

Eng. Hrn.

Cls

Bsns

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc 1: Drum Kit

Perc 2: Tamtam

Perc 3: Tub. B.

Vlns I

Vlns II

Vlas

Vcs

Cbs

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H Eerie

99

Fls
Ob. 1
Eng. Hn.
Cls
Bsns

Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Perc 1: Kit
Perc 2: Tamtam
Perc.

Cymbal bowed with increasing vigor
Gong bowed faster and faster
Cymbal bowed with increasing vigor

To Glock.
To Vib.
Vibraphone
To Tub. B.

Vlins I
Vlins II
Vlas
Vcs
Cbs

1/2 stands div.
1/2 stands
1/2 stands
1/2 stands

H Eerie

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105

poco rit.

I Mysterious, Growing, Transforming
♩ = 52

Cl. 1

Perc 1: Kit
Glockenspiel
p
Gong one bow stroke To Vib.
mf

Perc 2: Vib.
Vibraphone
ppp *p* *ppp* *p*

Perc 3: Tub. B.
Tubular Bells
mp
To Cym.

Cel.
Celesta
pp *mf* *p* *mp*

Hp.
ppp *p* *ppp*

I Mysterious, Growing, Transforming
♩ = 52

Vlins I
1/4 stands
Solo *legato, very expressive*
p *poco cresc.*

Vlins II
1/4 stands

Vlas
1/4 stands

Vcs
1/4 stands

Cbs

110

Musical score for measures 110-112. The score includes parts for Cl. 1, Perc 1: Glock., Perc 2: Vib., Perc 3: Tub. B., Cel., Hp., Solo, Vlns I, Gli altri, Vlns II, Vlas, Vcs, and Cbs. The music features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *ppp*, *p*, *mf*, and *pp*. Performance instructions include *mute*, *div.*, and *sempre*. A large watermark is present across the score: "Score and parts available on request."

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Fl. 1

Obs

Cl. 1

Bsns

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Perc 1: Glock.

Perc 2: Vib.

Hp.

Solo

Vlins I

Gli altri

Vlins II

Vlas

Vcs

Cbs

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116

Fl. 1 *f*

Obs.

Cls.

Bsns.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Perc 1: Glock.

Perc 2: Vib.

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

to Tamtam

Hp.

Solo *f*

Vlins I

Gli altri *mp*

Vlins II

Vlas

Vcs

Cbs

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Fl. 1

Fl. 2 Piccolo *mf* *ppp possible*

Ob. 1 *mp*

Eng. Hn. *pp* *mp*

Cl. 1 *p* *mf*

B. Cl. *p* *mp*

Bsn. 1 *ppp* *p* *ppp* *ppp*

Bsn. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Perc I: Glock. *f*

Hp. *ppp* *mf* *ppp*

Solo *mf*

Vlns I div. *ppp*

Gli altri *ppp*

Vlns II *ppp*

Vlas *ppp*

Ves. *p* *ppp*

Cbs. div. *mf*

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Fl. 1

Picc.

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Perc 1:
Glock.

Hp.

Score and Parts available on request.

J

Coda: The Unanswered Question

1/2 stands tremolo (div 3)
 1/2 stands muted, norm. (div 3)

Vlns I

Vlns II

Vlas

Vcs

Cbs

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128

Fl. 1

Picc.

Obs.

Cls.

Cl. 1

B. Cl.

Bsns.

Score for woodwinds. Clarinet 1 part features a melodic line with five-fingerings (5) and dynamics *ppp*, *p*, and *n*. Bass Clarinet part includes a triplet and dynamics *p*, *mp*, and *n*.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Score for Horns 1 through 4. Horns 1 and 2 play a melodic line with dynamics *p* and *n*.

Perc. 1: Cymbal

Kit

Perc. 2: Vib.

Tamtam

softest mallet

Perc. 3: Cym

Score for Percussion. Percussion 1 (Cymbal/Kit) has dynamics *pp* and *mf*. Percussion 2 (Vibraphone/Tamtam) has dynamics *pp* and *mf*. Percussion 3 (Cymbal) has dynamic *mf*. Includes instruction: "bow with increasing vigour to final note, but gently this time".

Hp.

Score for Piano. Features triplet patterns and dynamics *ppp*, *p*, and *ppp*.

Vlns I

Vlns II

Vlas

Vcs

Cbs

Score for strings. Violins I, Violins II, Viola, and Violoncello parts feature sustained notes and dynamic markings *ppp*, *mp*, and *n*. Contrabass part includes a seven-fingered (7) pattern and dynamics *ppp*, *mp*, and *n*.

Contact composer at susanna.paynepassmore@gmail.com.