

ERIC MOORE

(b. 1986)

Soliloquy

FOR FIVE CELLOS
(2016-22)

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ABOUT

Soliloquy is an eight-movement work for Solo Cello + Cello Quartet. It is approximately 38 minutes long.

I composed *Soliloquy* on and off from 2016 to 2022. In 2016, my mother, Dr. Kathy Bundock Moore, was already a triple cancer survivor. At that time she was going through the second recurrence of her second cancer decided not to do another round of chemo, but she smiled through it each and every day. She was a brilliant harpist and theorist, with dual undergraduate degrees and a Master's from the Eastman School of Music, and a Doctorate from Michigan State University.

Soliloquy is concerned with the slow evaporation of memories. I establish patterns and then slowly change them, merge them, or even audibly delete them until a new pattern emerges. The audience should be more or less unaware that the pattern has changed. The Solo Cello's starting C is a note to which it will struggle to return or, at other times, try to avoid.

The Cello Quartet represents the inner monologue of the soliloquy. Often they provide a blanket of sound that smears material from the Solo Cello across time. Sometimes they help the Solo Cello along, sometimes they are indifferent, sometimes they trap the Solo Cello as it tries to flee, or even bombard it with sound while it plays its own line, unaffected.

FORM

Soliloquy has eight sections, four two-movement pairs.

Clear Lake | Chemical Fires
Little Things | Gypsy Moths
Paths | Furthest Thing
Hear You There | Automne

Their titles are taken from music or text that had lodged itself into my mind at the time. However, no musical material is derived from anything referenced except for the direct transcription of "Automne," my mom's favorite piece for harp (by my grandmother's harp teacher). In "Hear You There" I also quote my mom's *Elegy*, a small little work in 3/4 written after her own mother passed away from cancer.

"Sleight of hand / jump off the end
Into a clear lake / no one around."
—Radiohead

"Chemical fires / will signal we're dead.
Chemical fires / will signal we're dead / gone."
--Karnivool

"A house on fire / burning all the past away.
And what defines us, well / it's the little things that slip away."
--How to Destroy Angels

"I like gypsy moths / and radio talk
Cuz it doesn't remind me / of anything."
--Audioslave

After the Violin Concerto, op. 23 "Concentric Paths"
Mvt II: Paths
--Thomas Adès

"The furthest thing from perfect
Like everyone I know." —Drake

"Deep asleep. I heard you in my deep sleep.
There is no sleep so deep I would not hear you there."
--Samuel Beckett

Automne for Harp — Marcel Grandjany

PREMIERE

The premiere took place September 22, 2022 in Napa, CA and it fulfilled a generous grant from the Napa Valley Arts Council. It was produced in part with the help of an anonymous donation.

Solo Cello: Eric Moore

Cello Quartet: Megan Chartier, Emanuel Evans, James Jaffe, Natalie Raney

ABOUT THE ARTS COUNCIL NAPA VALLEY COMMUNITY FUND

Made possible through the support of a multi year grant from The William and Flora Hewlett Foundation. The re-granting program funds \$40,000 each year to small nonprofits, individual artists and groups of individuals to support creative works and programs that are publicly accessible within Napa County to grow and deepen the general community's relationship to arts and culture through greater access, engagement and culturally relevant opportunities.

ABOUT ARTS COUNCIL NAPA VALLEY

As the official local arts agency in Napa County, Arts Council Napa Valley connects, advocates and leads the arts community countywide. Since 1981, the Arts Council has served to benefit all residents with a more sustainable, accessible and quality local arts scene. To learn more, visit arts council napa.org.

EXPLANATION OF MARKINGS

Shift Boxes:

Set Shift notation has been added to facilitate more accurate shifting. Rather than consider a shift in terms of positions (shift from 1st Position to 2nd Position), Set Shifts use common notes between the hand frames as a reference.

- 2x4 means "second finger replaces where the fourth finger was"
- 1/2 means Half Position
- N means 1st Position
- C means 4th Position
- 8 means the Octave (base thumb position)
- 12 means an Octave + Fifth
- 15 means two octaves

Please e-mail any discrepancies or questions to publications@celloloft.com

Soliloquy for Five Cellos

1. Clear Lake	p. 1
2. Chemical Fires	p. 18
3. Little Things	p. 38
4. Gypsy Moths	p. 57
5. Paths	p. 62
6. Furthest Thing (cadenza)	p. 76
7. Hear You There	p. 78
8. Automne	p. 95

1. Clear Lake

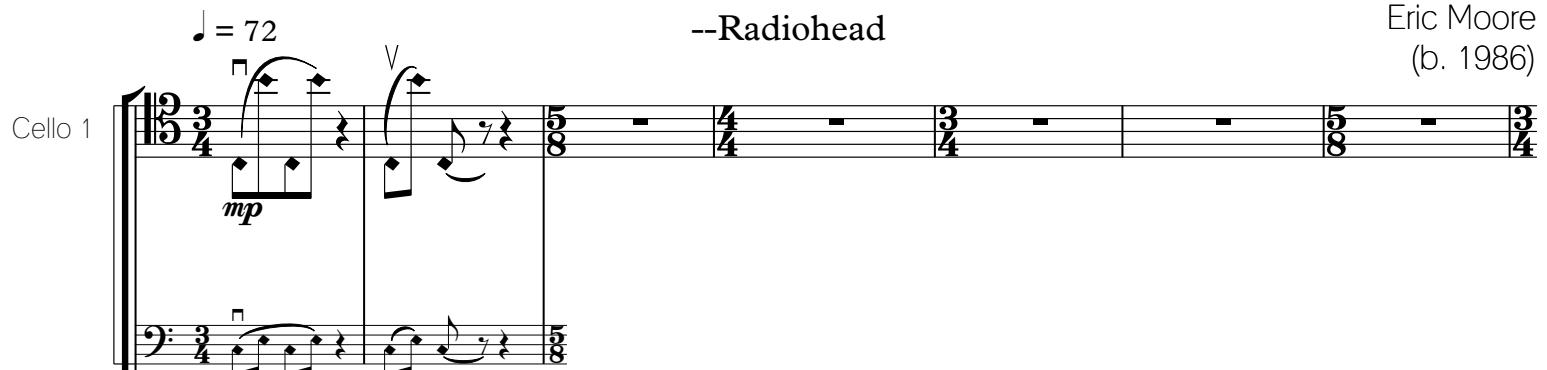
"Sleight of hand / jump off the end
Into a clear lake / no one around."

--Radiohead

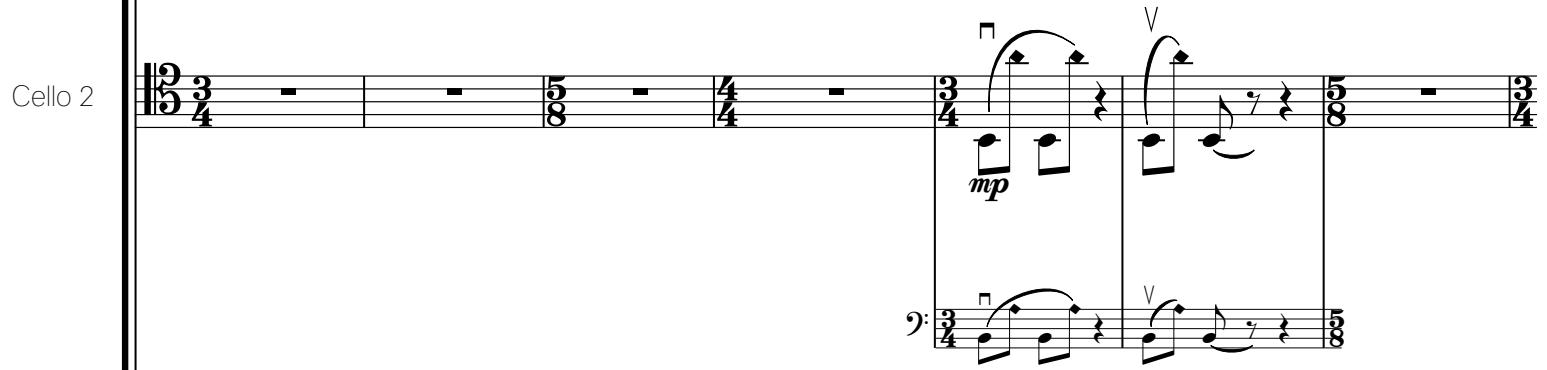
Eric Moore
(b. 1986)

Cello 1

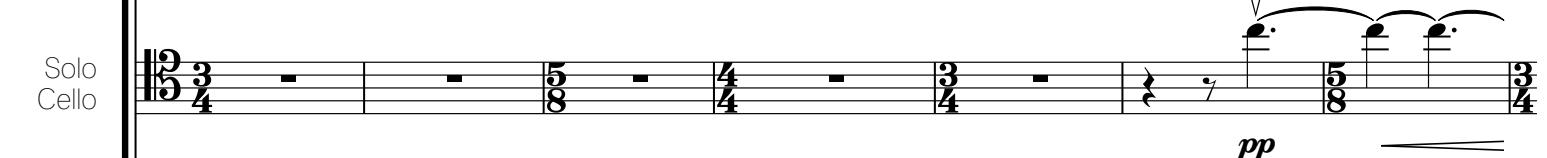
$\text{J} = 72$



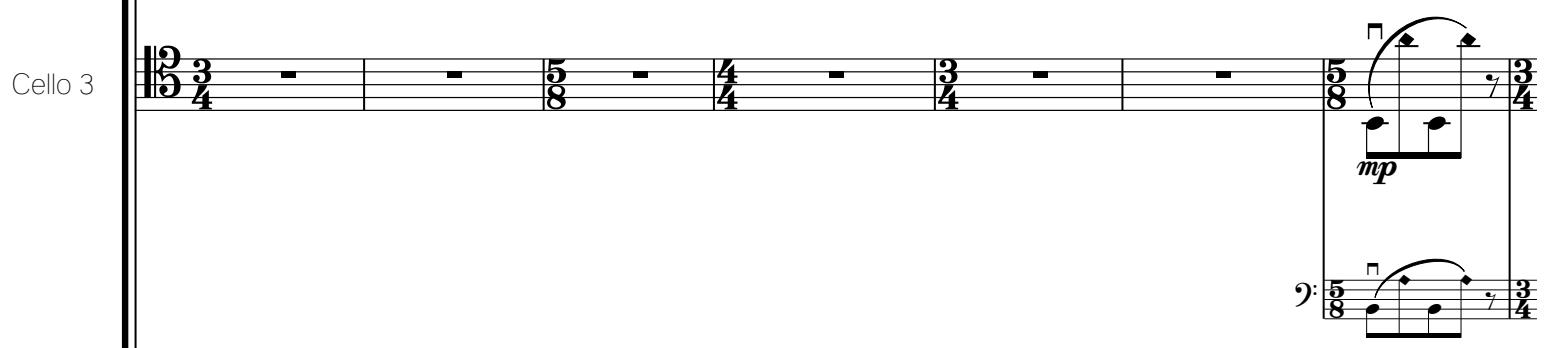
Cello 2



Solo Cello



Cello 3



Cello 4



Musical score for two staves. The top staff is in common time (indicated by '8') and 3/4 time (indicated by '3'). The bottom staff is in common time (indicated by '8'). The music consists of eighth-note patterns. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measure 4 starts with a sixteenth-note pattern.

Continuation of the musical score. The top staff remains in common time (8) and 3/4 time (3). The bottom staff remains in common time (8). Measures 5-6 show eighth-note patterns, continuing the established rhythmic scheme.

Continuation of the musical score. The top staff starts with a forte dynamic (f) indicated by a bracket over four measures. The bottom staff starts with a piano dynamic (p) indicated by a bracket over four measures. Measures 7-8 show eighth-note patterns.

Continuation of the musical score. The top staff starts with a forte dynamic (f) indicated by a bracket over four measures. The bottom staff starts with a piano dynamic (p) indicated by a bracket over four measures. Measures 9-10 show eighth-note patterns.

Continuation of the musical score. The top staff starts with a forte dynamic (f) indicated by a bracket over four measures. The bottom staff starts with a piano dynamic (p) indicated by a bracket over four measures. Measures 11-12 show eighth-note patterns.

13

V V V V

A

17

mp

mp

mf

mp

mp

21

dim.

B

24

Musical score for page 6, section B, measures 24-25. The score consists of four staves, each with a bass clef and a 9/8 time signature. Measure 24 starts with a dynamic *p*. Measure 25 begins with a dynamic *mp*, followed by *mf* and *no dim.* markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like *p* and *mf*.

≡

26

Musical score for page 6, section B, measures 26-27. The score continues with four staves in 9/8 time. The music consists of eighth-note patterns with various dynamics and articulations, including slurs and grace notes. The key signature changes to 13/8 in the final measure.

28

Musical score for page 28 featuring five staves of bassoon music. The staves are arranged vertically, each starting with a bass clef. The music consists of eighth-note patterns with various slurs and grace notes. The key signature changes between measures, including a section in B-flat major indicated by a double bar line.

=

30

Musical score for page 30 featuring five staves of bassoon music. The staves are arranged vertically, each starting with a bass clef. The music consists of eighth-note patterns with various slurs and grace notes. The key signature changes between measures, including a section in B-flat major indicated by a double bar line. Dynamic markings include "cresc.", "mf", and "cresc." at the end of the page.

32

cresc.

mf

V



34

f

to trem.

f

f

f

V

to trem.

V

C

37

mf sempre

gliss. > *gliss.* >

= *fp* *fp*

mp dolce sempre

gliss. > *gliss.* >

fp *fp*

to trem.

gliss. > *gliss.* >

fp *fp*

mf



42

ff *mp*

gliss. > *gliss.* >

fp *fp* *fp* *mf*

ff<

gliss. > *gliss.* >

fp *fp*

ff<

ff<

10 **D**

47

sempr mp dolce

sempr mp dolce practice mute

ff

sempr mp dolce

sempr mp dolce



51

V

V

ff

ff

56

4 12 8 4 8 12 3

4 12 8 4 8 12 3

4 12 8 4 8 12 3

4 12 8 4 8 12 3

12

60

E

rit.

sempre mp dolce

p *mf* *mp*

sempre mp dolce

sempre mp dolce

This musical score for piano consists of six staves of music. The first two staves begin in F major (three sharps) and switch to E major (no sharps or flats) at measure 12. The tempo is 60 BPM. Measure 12 starts with a ritardando (rit.) and a dynamic of *sempre mp dolce*. The third staff begins in 3/4 time, then changes to 2/4, 12/8, 7/8, and back to 3/4. Measures 13-14 show a transition with a dynamic of *sempre mp dolce*. The fourth staff begins in 3/4 time, then changes to 2/4, 12/8, 7/8, and back to 3/4. Measures 15-16 show a transition with a dynamic of *sempre mp dolce*. The fifth staff begins in 3/4 time, then changes to 2/4, 12/8, 7/8, and back to 3/4. Measures 17-18 show a transition with a dynamic of *sempre mp dolce*. The sixth staff begins in 3/4 time, then changes to 2/4, 12/8, 7/8, and back to 3/4. Measures 19-20 show a transition with a dynamic of *sempre mp dolce*.

65

v

f *mp* *mf* *p*

Bass Clef Staff:

Treble Clef Staff:

Bass Clef Staff:

14

F

72

$\text{J} = 72$



75

78 pizz.

f *mp* *mf* *p* *mp*

f *mp* *mf* *mp*

f *mp* *mf* *p* *mp* *mp*

f *mp* *mf* *p* *mp* *mp*



81

mp *mp* *mp*

mp *mp*

senza sord.

pizz.

mp *mp*

mp *mp*

16

G

84

3

p

arco

3

mf

12

mp

3

mf

arco

12

p

arco

This page of musical notation is labeled with a large bold letter 'G' in the top right corner. It consists of six staves of music for string instruments. The first two staves are in common time (indicated by '3') and the last four are in 12/8 time (indicated by '12'). The key signature changes from G major (no sharps or flats) to C major (one sharp) at different points. Dynamics include 'p' (piano), 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'pp' (pianissimo). Performance instructions like 'arco' (bowing) and slurs are also present. The music features various note heads, stems, and beams.

88

V V □ □ | 38

arco
p arco | pp

V | 38

arco
p arco | pp

V V □ □ | 38

attacca

2. Chemical Fires

"Chemical fires / will signal we're dead.

Chemical fires / will signal we're dead / gone."

$\text{♪} = 240$

*imprecise third-tones

--Karnivool

7

A

14 *all trills are half-step

22

tr

tr

gliss.

gliss.

tr

tr

==

28

gliss.

sfzp

sfzp

20

B

33

ff

ff

tr ff

ff

==

39

*quarter tones

(\natural)

(\natural)

tr

*quarter tones

(\natural)

(\natural)

45

==

50

*imprecise
third-tones

C

59

*imprecise third-tones

ff *all trills are half-step



65

mf

mf

mf

mf

71

molto sul tasto
tr tr tr tr tr tr tr tr
p
tr tr
p
molto sul tasto
tr tr tr tr tr tr tr tr
p



77

ord.
sfzp
*imprecise third-tones
sfzp
sfzp
sfzp
f
sfzp
ord.
sfzp

83

D

83

D

ff

ff

ff

ff

==

89

89

ff

ff

ff

ff

V V

V V

V V

V V

94

ff

gliss.

ff

gliss.

ff



100

gliss.

sfzp

sfzp

26

E

105

*quarter tones

*quarter tones

mp

v

mp

*quarter tones

v

mp

*quarter tones

mp



110

115

This section contains five staves of musical notation for bassoon. The first three staves are in common time, while the last two are in 6/8 time. Measure 115 starts with a rest followed by a eighth note. Measures 116-119 feature eighth-note patterns with various dynamics and articulations like accents and slurs.

==

120

F

This section contains five staves of musical notation for bassoon. It begins with a dynamic **f**. Measures 121-124 feature eighth-note patterns with various dynamics and articulations. Measures 123-124 include dynamic markings **f**, **v**, and **< V**.

126

126

mf

to sul tasto *sul tasto*

mf

to sul tasto *sul tasto*

dim. al niente

sul tasto



133

G *imprecise third-tones
ord.

pp

p *imprecise third-tones
ord.

free bow - overpress

fffff

140

mp

mf

*imprecise third-tones

□ord.

mp

mf

*imprecise third-tones

□ord.

mf

145

f

f

f

f

30

H

150

ff

ff

ff

=

154

ff

ff

ff

I

158

This section contains four staves of musical notation. The top three staves are in common time (indicated by '8') and the bottom staff is in 3/8 time (indicated by '3'). Measure 158 starts with a bass note followed by a series of eighth notes. Measures 159 and 160 continue this pattern. Measure 161 begins with a bass note, followed by a measure of eighth notes, then a measure of sixteenth notes, and finally a measure of eighth notes.

=

162

This section contains four staves of musical notation. The top three staves are in common time (indicated by '8') and the bottom staff is in 3/8 time (indicated by '3'). Measure 162 starts with a bass note followed by a series of eighth notes. Measures 163 and 164 continue this pattern. Measure 165 begins with a bass note, followed by a measure of eighth notes, then a measure of sixteenth notes, and finally a measure of eighth notes.

32

J

166

3 8
3 8
3 8
3 8
3 8

=

170

3 8
3 8
3 8
3 8
3 8

K

174

15ma - |

15ma - |

==

179

15ma - |

==

185

≡

L

188

193

==

198

202

8va

38

38

38



208

fff

15ma-

fff

38

38

38

fff

38

fff

38

212

Pause.

Musical score page 212, featuring five staves of music for bowed strings. The score includes dynamic markings such as *fffff*, *free bow - overpress*, and *sub. dampen*. Measure numbers 212 and 15 are indicated. The score consists of five staves, each with a different time signature and key signature, separated by vertical bar lines. The first staff starts with a bass clef, a 3/8 time signature, and a key signature of one flat. The second staff starts with a bass clef, a 3/8 time signature, and a key signature of one sharp. The third staff starts with a treble clef, a 3/8 time signature, and a key signature of one sharp. The fourth staff starts with a bass clef, a 3/8 time signature, and a key signature of one sharp. The fifth staff starts with a bass clef, a 3/8 time signature, and a key signature of one sharp. The score includes various performance instructions like *free bow - overpress* and *sub. dampen*, and measure numbers 212 and 15.

3. Little Things

"A house on fire / burning all the past away.

And what defines us, well / it's the little things that slip away."

--How to Destroy Angels

$\text{♩} = 52$

I

Practice Mute
Sounding Pitch

sempre mp

$\text{♩} = 52$

$\text{♩} = 52$

6

Change to
Normal Mute

40

A

10

V

pp — *f* *mf* — *pp* — *mf*

mf — *pp* — *f* *mf* — *pp* — *mf*

V *V*

mf

calando

mp — *p* — *f* *mp* — *p* — *mf*

p — *mp* < *f* *p* — < *mf*

Musical score for orchestra and piano, page 14, measures 1-6. The score consists of six systems of music, each with two staves: treble and bass. Measure 1: Treble staff has eighth-note pairs (pp dynamic). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs (f dynamic). Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs (p dynamic). Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs (pp dynamic). Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs (f dynamic). Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs (p dynamic). Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs (a tempo dynamic). Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs (mp dynamic). Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs (f dynamic). Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs (p dynamic). Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs (f dynamic). Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs (p dynamic). Bass staff has eighth-note pairs.

42

B

18

Musical score for two staves (treble and bass) in 4/4 time. Measure 18 starts with a dynamic of *mp* *sempre*. The treble staff has eighth-note pairs connected by slurs. The bass staff has eighth-note pairs connected by slurs. Measures 19-20 continue with eighth-note pairs in both staves. Measure 21 begins with a dynamic of *f*. The bass staff shows eighth-note pairs with slurs. Measures 22-23 show eighth-note pairs in both staves. Measure 24 begins with a dynamic of *mp* *sempre*. The bass staff shows eighth-note pairs with slurs. Measures 25 concludes with eighth-note pairs in both staves.

21

calando a tempo

V V

C

25

pp *V* *f*

p *V* *f*

mp *mp*

mp *f*

mf < *f* >

29

L.H. senza sord.

dolce espress.

38

D

arco

--> l.b.p.

transition -->
slurred trem, l.b.p.

--> ord.b.p.

ord.b.p.

47

38

D

arco

--> l.b.p.

transition -->
slurred trem, l.b.p.

--> ord.b.p.

ord.b.p.

47

--> l.b.p.

sempre **mp**

transition --> two
strings --> h.b.p.

h.b.p.

overpress

vertical
wipes

43

h.b.p.

overpress

vertical wipes

ff

v

mp

transition -->
slurred trem.
l.b.p.

--> ord.b.p.

ord.b.p.

transition -->
two strings
--> h.b.p.

h.b.p.

cresc.

v

v

v

transition -->
slurred trem.

--> l.b.p.

l.b.p.

--> ord.b.p.

ord.b.p.

cresc.

v

v

--> l.b.p.

v

mp

v

E

48

--> l.b.p. l.b.p. --> ord.b.p. ord.b.p. --> h.b.p. h.b.p. o.p.

cresc.

ff

49

overpress vertical wipes

--> l.b.p. l.b.p. --> ord.b.p.

mp

cresc.

sempre mp

transition -->
two strings
--> h.b.p. h.b.p. overpress vertical wipes --> l.b.p.

ff mp

transition -->
slurred trem l.b.p. --> ord.b.p. ord.b.p. h.b.p. overpress wipers

cresc. ff

50

wipes

F

V

55

-->

h.b.p.

o.p.

wipes

sempre mp

l.b.p.

-->

ord.b.p.

-->

h.b.p.

o.p.

--> l.b.p.

l.b.p.

-->

61

--> l.b.p. l.b.p. --> ord.b.p. --> h.b.p. o.p.

--> l.b.p.

wipes

mp

V

ord.b.p. --> h.b.p. o.p. wipes

ff

52

G wipes

68

--> l.b.p. l.b.p. --> ord.b.p. --> h.b.p. o.p. wipes

l.b.p. --> ord.b.p. --> h.b.p. o.p. wipes

sempre mp

l.b.p. --> ord.b.p. --> h.b.p. o.p. wipes

--> l.b.p. l.b.p. --> ord.b.p. --> h.b.p. o.p. wipes

H

-->

53

84

12

mp

This section begins with a dynamic of *mp*. The first measure consists of a single eighth note followed by a fermata. The second measure contains two eighth notes with grace notes. The third measure is in 4/4 time, featuring a sixteenth-note cluster followed by a fermata. The fourth measure is also in 4/4 time, with a sixteenth-note cluster and a fermata.

12

mp

This section continues with a dynamic of *mp*. Measures 5-8 follow the same pattern as measures 1-4, consisting of a single eighth note with a fermata, two eighth notes with grace notes, a sixteenth-note cluster with a fermata, and another sixteenth-note cluster with a fermata respectively.

12

mf cresc. poco a poco

This section begins with a dynamic of *mf cresc. poco a poco*. Measures 9-12 follow the established pattern of eighth notes with grace notes, sixteenth-note clusters, and fermatas.

12

mp

This section continues with a dynamic of *mp*. Measures 13-16 follow the same rhythmic and harmonic structure as the previous sections, maintaining the eighth-note grace-note pattern and sixteenth-note clusters.

12

mp

This section continues with a dynamic of *mp*. Measures 17-20 follow the established pattern, concluding the section with a final sixteenth-note cluster and fermata.

ord.b.p. --> h.b.p. o.p. wipes

89

ord.b.p. --> h.b.p. o.p. wipes

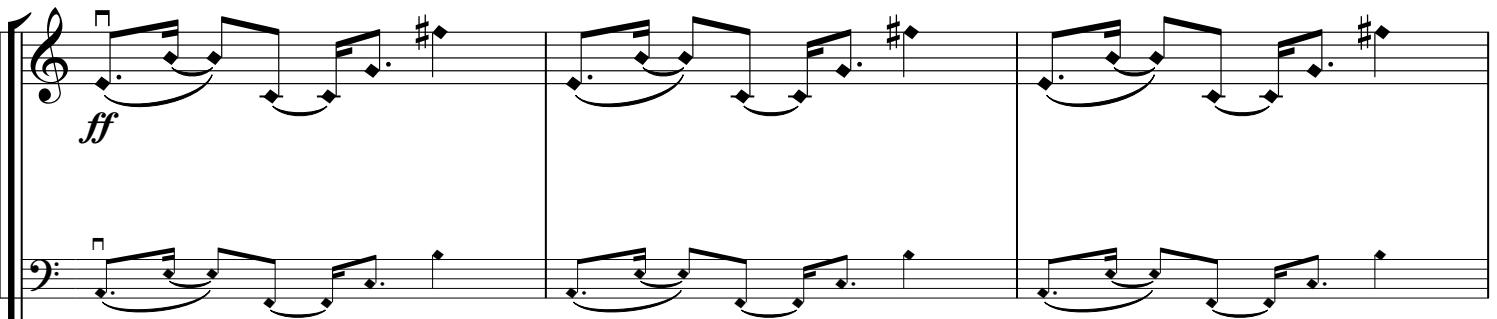
non dim.

ff

non dim.

non dim.

94 I ord.



ord.

Continuation of the musical score for piano, page 55, measures 94-95. The score continues with the same two staves (treble and bass) and dynamic 'ff'. The bass staff includes a melodic line with eighth-note pairs.

ord.

Continuation of the musical score for piano, page 55, measures 94-95. The score continues with the same two staves (treble and bass) and dynamic 'ff'. The bass staff includes a melodic line with eighth-note pairs.

ord.

Continuation of the musical score for piano, page 55, measures 94-95. The score continues with the same two staves (treble and bass) and dynamic 'ff'. The bass staff includes a melodic line with eighth-note pairs.

97

pizz.

v.

v.

v.

attacca

4. Gypsy Moths

"I like gypsy moths / and radio talk
Cuz it doesn't remind me / of anything."

--Audioslave

pizz. $J = 52$

mp pizz.

mp

pizz.

mp pizz.

mp



A

4

mp

mp

pizz.

mp

6

Musical score for page 58, measures 6-7. The score consists of four staves. The top staff has a bass clef, a key signature of one sharp, and a tempo marking of mp . It features eighth-note patterns with grace notes and slurs. Measure 6 ends with a fermata over the first note of the next measure. The second staff has a bass clef and rests. The third staff has a bass clef, a key signature of two sharps, and rests. The fourth staff has a bass clef and rests. Measure 7 begins with a bass clef, a key signature of one sharp, and a tempo marking of mp . It contains eighth-note patterns with grace notes and slurs. Measure 7 ends with a fermata over the first note of the next measure.

=

7

Musical score for page 58, measures 7-8. The score continues from the previous page. The top staff has a bass clef, a key signature of one sharp, and a tempo marking of mp . It features eighth-note patterns with grace notes and slurs. Measure 7 ends with a fermata over the first note of the next measure. The second staff has a bass clef and rests. The third staff has a bass clef, a key signature of two sharps, and rests. The fourth staff has a bass clef and rests. Measure 8 begins with a bass clef, a key signature of one sharp, and a tempo marking of mp . It contains eighth-note patterns with grace notes and slurs. Measure 8 ends with a fermata over the first note of the next measure.

Musical score for bassoon part, measures 8-10. The score consists of five staves of music. Measure 8 starts with a dynamic *H*. Measure 9 begins with a 4:3 time signature, indicated by a bracket over the first four measures. Measure 10 ends with a dynamic *5*. Measures 8-10 include dynamics *mp*, *H*, and *mp*. Measure 10 also includes a tempo marking *3*.

2

B

9

Three staves of musical notation for bassoon and piano. The top staff uses a bass clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 9 starts with a bassoon eighth-note rest followed by sixteenth-note pairs. Measure 10 begins with a piano dynamic *mp*. Measures 11-12 show eighth-note patterns with grace notes. Measure 13 includes a measure repeat sign and a piano dynamic *mp*. Measure 14 concludes with a piano dynamic *mp*. Measure 15 starts with a bassoon eighth-note rest followed by sixteenth-note pairs. Measure 16 begins with a piano dynamic *mp*. Measures 17-18 show eighth-note patterns with grace notes. Measure 19 includes a measure repeat sign and a piano dynamic *mp*. Measure 20 concludes with a piano dynamic *mp*.

60

10

Score for bassoon part 10. The score consists of four staves of music. The first three staves are in common time (indicated by a '4'). The fourth staff begins with a measure in 3/4 time, indicated by a '3' below the staff. This is followed by a measure in 4:3 time, indicated by '4:3' above the staff, and another measure in 3/4 time, indicated by a '3' below the staff. The final measure of the staff is in 5/4 time, indicated by a '5' above the staff. Measures 10 and 11 are identical, consisting of eighth-note patterns. Measure 12 begins with a measure in 3/4 time, indicated by a '3' below the staff, followed by a measure in 4:3 time, indicated by '4:3' above the staff, and another measure in 3/4 time, indicated by a '3' below the staff.

==

11

Score for bassoon part 11. The score consists of four staves of music. The first three staves are in common time (indicated by a '4'). The fourth staff begins with a measure in 3/4 time, indicated by a '3' below the staff, followed by a measure in 4:3 time, indicated by '4:3' above the staff, and another measure in 3/4 time, indicated by a '3' below the staff. Measures 11 and 12 are identical, consisting of eighth-note patterns. Measure 13 begins with a measure in 3/4 time, indicated by a '3' below the staff, followed by a measure in 4:3 time, indicated by '4:3' above the staff, and another measure in 3/4 time, indicated by a '3' below the staff.

12

H

mp

3

H

mp

3

H

mp

4:3

H

mp

5



13

Pause.

5

5

5

5

5. Paths

After the Violin Concerto, op. 23
 "Concentric Paths": Mvt II: Paths
 --Thomas Ades

$\text{♩} = 88$

*all non-snap pizz.
are sul ponticello

*all non-snap pizz.
are sul ponticello

*all non-snap pizz.
are sul ponticello



5

*all non-snap pizz.
are sul ponticello

9

10

11

12

13 A

14

15

16

16



B

19

23

23

p

f *p*

mp *p*

27

mf *p*

mf *p*

f *p*

mf *p*

mf *p*

66

C

31 ord.

f espress.

ord.

f espress.

f cresc.

ord.

f espress.

36

D

b tr~~~~~

ff — *f*

ff — *f*

p cresc.

ff — *f*

ff — *f*

2

48

Musical score for page 68, measures 48-50. The score consists of four staves, each with a bass clef and a dynamic marking. Measure 48 starts with a forte dynamic (*f*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern. Measure 49 starts with a piano dynamic (*pp*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern. Measure 50 starts with a forte dynamic (*f*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern.



51

E

Musical score for page 68, measure 51, and page 69, measures 1-4. The score consists of four staves, each with a bass clef and a dynamic marking. Measure 51 starts with a forte dynamic (*f*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern. Measure 52 starts with a forte dynamic (*f*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern. Measure 53 starts with a forte dynamic (*f*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern. Measure 54 starts with a forte dynamic (*f*) and a tempo of 2/4. The first staff has a single note followed by a sixteenth-note pattern. The second staff has a single note followed by a sixteenth-note pattern. The third staff has a single note followed by a sixteenth-note pattern. The fourth staff has a single note followed by a sixteenth-note pattern.

54

55

56

57

58

59

60

F

57

58

59

60

61

62

63

64

61

mp

p cresc.

p cresc.

sub p cresc.

mp

p cresc.



65

mf

p cresc.

mf

p cresc.

mf

sub p cresc.

mf

sub p cresc.

mf

sub p cresc.

69

G ord.

ord.

f

mp

ff

f

sub. p

ff

f

ord.

f

mp

ff

f

mp

ff

72

mf

sub. p

mf

sub. p

p

ff

mf

sub. p

mf

sub. p

74

mp *ff* *mf* *sfzp*

mp *ff* *mf* *sfzp*

sub. p *ff* *p cresc. ff*

mp *ff* *mf* *sfzp*

mp *ff* *mf* *sfzp*



78 H

f *sul pont.*

f *sul pont.*

f *sul pont.*

f *sul pont.*

82

V V V V V

86

V V V V V

74

89 I ord.

Bassoon 1: *f* (measures 89-90), *mp ff* (measures 91-92), *mf* (measures 93-94)

Bassoon 2: *ord.* (measures 89-90), *ff* (measures 91-92), *mf* (measures 93-94)

Bassoon 3: *f* (measures 89-90), *mp ff* (measures 91-92), *mf* (measures 93-94)

Bassoon 4: *p cresc.* (measures 89-90), *ff* (measures 91-92), *p cresc.* (measures 93-94)

Bassoon 5: *ord.* (measures 89-90), *ff* (measures 91-92), *mf* (measures 93-94)

Bassoon 6: *f* (measures 89-90), *mp ff* (measures 91-92), *mf* (measures 93-94)

Bassoon 7: *ord.* (measures 89-90), *ff* (measures 91-92), *mf* (measures 93-94)

Bassoon 8: *f* (measures 89-90), *mp ff* (measures 91-92), *mf* (measures 93-94)

92

Bassoon 1: *p* (measures 92-93), *mp ff* (measures 94-95), *v* (measures 96-97)

Bassoon 2: *v* (measures 92-93), *ff* (measures 94-95), *v* (measures 96-97)

Bassoon 3: *p* (measures 92-93), *mp ff* (measures 94-95), *v* (measures 96-97)

Bassoon 4: *p cresc.* (measures 92-93), *ff* (measures 94-95), *v* (measures 96-97)

Bassoon 5: *p* (measures 92-93), *mp ff* (measures 94-95), *v* (measures 96-97)

Bassoon 6: *p* (measures 92-93), *mp ff* (measures 94-95), *v* (measures 96-97)

Bassoon 7: *p* (measures 92-93), *mp ff* (measures 94-95), *v* (measures 96-97)

Bassoon 8: *p* (measures 92-93), *mp ff* (measures 94-95), *v* (measures 96-97)

94

mf

v

mf

p cresc.

f

6. Furthest Thing

"The furthest thing from perfect
Like everyone I know."
--Drake



pp

*Each note slightly flatter to subtly increase the speed of beating. Non gliss. Non vib.
Landmarks are approximate for reference.

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: ooo ||: ooo ||: ooo ||: ooo |

cresc poco a poco

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: ooo ||: ooo ||: ooo ||: ooo |

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: ooo ||: ooo ||: ooo ||: ooo |

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: ooo ||: ooo ||: ooo ||: ooo |

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: ooo ||: ooo ||: ooo ||: ooo |

mf cresc poco a poco

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: #ooo ||: #ooo ||: #ooo ||: #ooo |

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: #ooo ||: #ooo ||: #ooo ||: #ooo |

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: #ooo ||: #ooo ||: #ooo ||: #ooo |

==

♩ ↓ ♩ ↓ ♩ ↓ ♩ ↓

||: #ooo ||: #ooo ||: #ooo ||: #ooo |

♭ *justified pitch
 #||| o || 11/4 11/4
fff *sub. pp*
 ||| o || 11/4 11/4

||| o ||
 cresc poco a poco
 ||| o || 11/4 11/4

||| o || 11/4 11/4
 ||| o || 11/4 11/4

||| o || 11/4 11/4
 ||| o || 11/4 11/4

||| o || 11/4 11/4
 ||| o || 11/4 11/4

||| o || 11/4 11/4
 ||| o || 11/4 11/4

110
 ||| o || 11/4 11/4
 sub. *p* 11/4 11/4

||| o ||
f cresc molto
 ||| o || 11/4 11/4

||| o ||
p

7. Hear You There

"Deep asleep. I heard you in my deep sleep.
There is no sleep so deep I would not hear you there."
--Samuel Beckett

$\text{♩} = 62$

con sord.

pp
con sord.

p
con sord.

pp
con sord.



5

V

V

V

V

A

9

==

B

From "Elegy for Harp" by Dr. Kathy Bundock Moore

14

80

rit. - - - C A tempo

20

measures 20-24: ritardando, *mp*, *mp*, *arco*

=

25

measures 25-29: *V*, *calando*, *a tempo*

30

senza sord.

senza sord.

senza sord.

senza sord.



D

33

f

f

f

f

36



39

42

V V V V V V
V V V V V V
V V V V V V
V V V V V V

V V V V V V
V V V V V V
V V V V V V
V V V V V V



45

V V V V V V
V V V V V V
V V V V V V
V V V V V V

V V V V V V
V V V V V V
V V V V V V
V V V V V V

V V V V V V
V V V V V V
V V V V V V
V V V V V V

V V V V V V
V V V V V V
V V V V V V
V V V V V V

E

48

f

f

sub. p

f

f



51

mp

mf

sub. p

mp

54

V V V V V V V V V 3 V

3 sub. **p**

f

mp

mf



F

57

sub. **p**

mp

mf

ff

mf

f

ff

60

Musical score for page 86, measures 60-62. The score consists of five staves of music for a single instrument. Measure 60 starts in 7/8 time with a dynamic of *mf*. Measure 61 begins in 3/4 time with a dynamic of *f*. Measure 62 continues in 3/4 time. The music features various note heads, stems, and bar lines, with some notes having horizontal strokes through them.

==

63

Musical score for page 86, measures 63-65. The score consists of five staves of music for a single instrument. Measure 63 starts in 3/4 time with a dynamic of *f*. Measure 64 begins with a dynamic of *ff*. Measure 65 continues in 3/4 time. The music features various note heads, stems, and bar lines, with some notes having horizontal strokes through them.

G

65

ff

mf

mp

==

68

con sord.

p

pp

72

A musical score for five staves. The first four staves are in common time (indicated by '4/4') and the fifth staff is in 3/4 time. Measure 72 starts with a eighth note followed by a sixteenth-note group. Measures 73-74 show various rhythmic patterns including eighth and sixteenth notes. Measure 75 begins with a sixteenth-note group. Measure 76 concludes the section.

≡

H
75

A musical score for five staves. The first four staves are in common time (4/4) and the fifth staff is in 3/4 time. Measure 75 starts with a eighth note followed by a sixteenth-note group. Measures 76-77 show various rhythmic patterns including eighth and sixteenth notes. Measure 78 begins with a sixteenth-note group. Measure 79 concludes the section.

79

dim.

f

dim.

f

dim.



83

I

p

p

ff

>mp

p

88

5/8 3/4 V V V V V V V V V V V V V V V V V V
 5/8 3/4 V V V V V V V V V V V V V V V V V V
 5/8 3/4 V V V V V V V V V V V V V V V V V V
 5/8 3/4 V V V V V V V V V V V V V V V V V V
 5/8 3/4 V V V V V V V V V V V V V V V V V V



92

J con sord.

4/4 3/4 V V V V V V V V V V V V V V V
 4/4 3/4 V V V V V V V V V V V V V V V
 4/4 3/4 V V V V V V V V V V V V V V V
 4/4 3/4 V V V V V V V V V V V V V V V
 4/4 3/4 V V V V V V V V V V V V V V V

con sord. pp

senza sord. pizz. p

con sord. pp

con sord. pp

K

98

Musical score for bassoon part K, measures 98-103. The score consists of five staves of bassoon music. Measure 98 starts with eighth-note pairs connected by slurs. Measures 99-100 show eighth-note pairs with various rests and dynamics. Measure 101 begins with sixteenth-note patterns followed by eighth-note pairs. Measure 102 features eighth-note pairs with slurs and dynamic markings. Measure 103 concludes with eighth-note pairs. Measure 104 is preceded by a double bar line.

=

104

Musical score for bassoon part K, measure 104. The score consists of five staves of bassoon music. The first two staves continue the eighth-note pairs from the previous measure. The third staff begins with a sixteenth-note pattern. The fourth staff continues with eighth-note pairs. The fifth staff concludes with eighth-note pairs. The score ends with a double bar line.

110

A musical score for a bassoon part, page 92, measure 110. The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature changes throughout the measures. Measure 110 starts with a dynamic of 110. The music features various slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'V' (volume). Measures 111 through 115 continue the pattern, ending with a double bar line.



116

A musical score for a bassoon part, page 92, measure 116. The score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature changes frequently. Measure 116 starts with a dynamic of 116. The music includes slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'V' (volume). Measures 117 through 121 continue the pattern, ending with a double bar line.

121

senza sord.

senza sord.

senza sord.

senza sord.

L

125

mf

f

mf

senza sord. V

f

mf

f

mf

129

ff

ff

ff

131 pizz.

138

attacca

ff f mf mp

8. Automne

for Harp

by Marcel Grandjany (1891-1975)

Allegretto sans lenteur

$\text{J.} = 48$
pizz.

mp le chant soutenu et expressif

pizz.

pizz. arco V pizz.

mp le chant soutenu et expressif

pp le chant soutenu et expressif

pp meno p meno p pp

A

10

meno p

meno p

pp

pizz. arco V pp

18

arco
V
pizz.
mf pp mp
arco
V
pp

mp p cresc.
mp p cresc.

**B**

26

mf cresc.
mf cresc.
pizz.
mf mf cresc.
mf mf cresc.

C

34

poco rit.

=

D Scherzando, un peu animé $\text{♩} = 76$

arco

43

p

52

pp *cresc.* *f*

pp *cresc.* *f*

p *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

60

E

con calore *pizz.* *mp* *expressif* *mf* *arco*

con calore *pizz.* *mp* *expressif* *mf* *arco*

con calore *mp* *expressif* <

con calore *mp* *expressif* <

con calore *mp* *expressif* <

F

69

pizz.

f pizz.

arco

pp legg.

p **mf**

pizz.

f

pizz.

pp **mp** **f**

pizz.

f

pizz.

pp **mp** **f**

G Tempo Allegretto (Piu mosso)

$\text{J}=63$

molto rit.

77

arco

f **mp** **p**

arco

f **mp** **p**

Play and sing

mp mmmm

arco

mf **p**

varco

pizz.

arco

mf **p**

100

H

84

pizz.

=

90

p

p

v

arco

96

Musical score for page 101, measure 96. The score is for two voices (two staves) in common time. The key signature is one sharp. The music consists of six measures. The first measure starts with a forte dynamic. The voices play sixteenth-note patterns. Measures 2-5 continue the sixteenth-note patterns. Measure 6 ends with a half note followed by a fermata.

==

102

Musical score for page 102, measure 102. The score is for two voices (two staves) in common time. The key signature is one sharp. The music consists of six measures. The first measure starts with a forte dynamic. The voices play sixteenth-note patterns. Measures 2-5 continue the sixteenth-note patterns. Measure 6 ends with a half note followed by a fermata.

102

I

107

mf

mf

mf

mf

p

p

mp

p

==

111

mf

p

p

p

mp

p

mp

p

J

116

Play and sing

p **pp**

pp **ppp**

pp **ppp**

pp **ppp**

rall.

122

perdendosi

perdendosi

perdendosi

perdendosi