
Music of a Moment

An installation piece

INSTRUMENTATION

Academia:

Horn in F
Cajon
Keyboard (Harpsichord Synth)
Violin
Violoncello

Musical Theatre:

Tenor Solo
SATB Chorus
Flute
Trumpet
Piano
Drum Set
Bass Guitar

Covid:

Treble solo

Journey Theme:

SATB Chorus
Organ
Horn in F
2 Trumpets in C
Trombone
2 Tubas

Score in C

This piece is a large-scale installation work. Its composite sonic landscapes and idioms abstractly evoke the evolving, complex relationship the composer had with music whilst studying at the University of Cambridge. The piece is comprised of four distinct sections, some of which repeat and overlap, each embodying a different section of the composer's musical identity and journey during that time of study.

The *Journey theme* material, performed from within the Chapel and heard from outside, alludes to two aspects of that identity. Firstly, it makes reference to a life-long involvement with sacred choral groups. Additionally, the section's title makes reference to a love of film music: a common technique employed by film music composers to form wide scale unity and continuity in their films is to create a theme, which, whilst being able to represent many things during the course of the cinematic narrative, primarily acts as a means of tracking the most significant moments of the film's emotional journey. The *Journey theme* of this piece is employed to similar effect, recurring at significant moments in the piece in order to tie together the otherwise disparate sonic landscapes at play.

The *Academia* section serves as a depiction of the composer's academic relationship with music, viewed through a fractured modernist lens. It evokes the strained relationship between the modernist idioms of the compositional practices the composer was exposed to and the sound worlds of the canonical works which they studied. It should feel purposefully unstable and unrelenting, connoting the unevenness of the composer's academic journey and the unrelenting rigor demanded despite personal adversities.

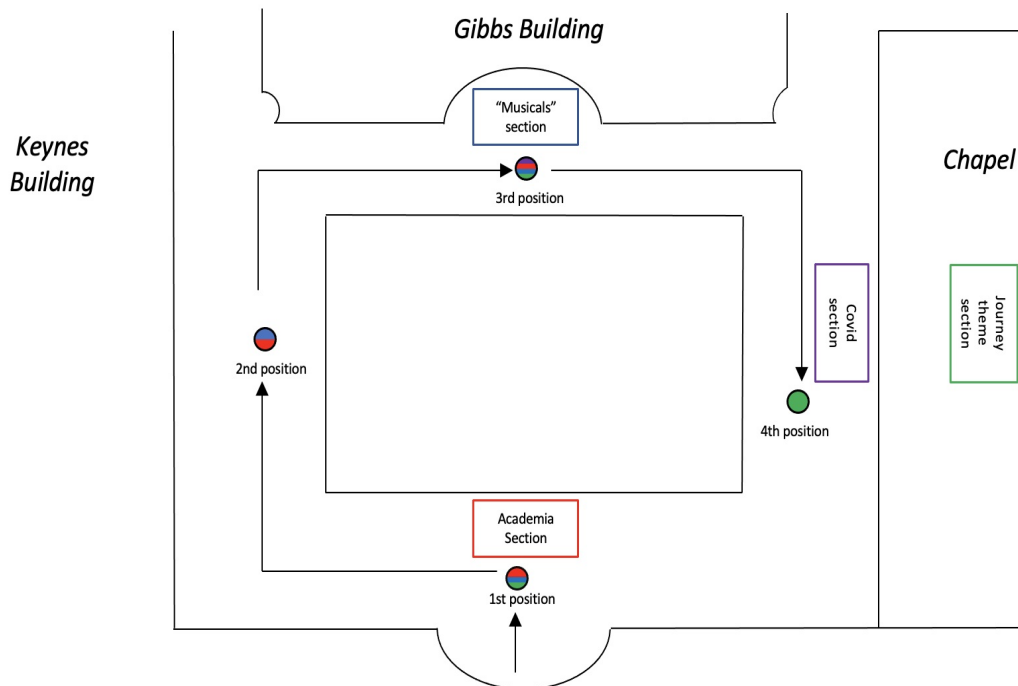
The *Musical Theatre* section alludes to the composer's involvement with musical theatre and its idioms whilst at Cambridge. Musicals became an important mode of musical expression during this period and was the predominant medium of musical performance with which the composer was involved. An involvement in such projects existed in tandem with and, at times, superseded academic priorities. In reflection of this, the *Academia* and *Musical Theatre* sections play simultaneously.

The *Covid* section represents the radical limitations faced by musicians and artists globally during the Covid-19 pandemic. It hears a solo treble singing, a capella, a song without words. Restricted texturally, dynamically and semantically, he is unable to properly articulate any definitive meaning in his performance.

The piece concludes with the final material of the *Journey theme* accompanied by the Chapel bells, both of which eventually fade away and stop.

INSTRUCTIONS AND SUGGESTIONS

As the audience are ushered into the performance space, instrumentalists involved in the *Academia* section are instructed to play recognisable works associated with their respective instruments on repeat, emulating the sounds of busking. This can be any work that the instrumentalist chooses, but no performer should sound more important than another, so co-ordination between the instrumentalists concerning difficulty and virtuosity of their intended pieces would be prudent. The work is composed with the intention of being performed in a quadrangle- or square-court-like space of a building - such as that of a cathedral cloister or college quad - with a chapel, or chapel-like space adjacent to it. An example of such a space would be King's College Cambridge's Front Court. Using King's College as a template, here is a graphic conception of how the section's instrumentalists would be placed within the space and how the audience might interact with that space.



This graphic tracks the intended path the audience should take during the piece, starting at King's Porters' Lodge and concluding in front of the Chapel. The colours within the four circles correspond to the colours of the different sections. This is intended to show the places at which the audience might hear material from those sections as they move through the space. Movement should never be directly restricted, but the audience should be guided along the intended path. Freedom of movement is most highly encouraged during the interaction between the Academia section and the Musical Theatre section, where the audience can move between 1st, 2nd and 3rd position at their discretion

Instrumentalists involved in the *Academia* and *Musical Theatre* sections should be mic'd, but those involved in the three Chapel permutations of the Journey theme material and solo treble should not be assisted in this way. They are to remain acoustic and, as a result, feel more organic.

During the piece, sound effects will also be fed through the speakers (placed at each corner of the court), cued once the respective section begins. Only the first Journey theme section and Covid section should remain unaccompanied by additional SFX. Below is a list of suggestions of the kind of SFX each section should be accompanied by. This is by no means a definitive list. It can be added to or reduced according to the discretion of the event organiser and creative director. The SFX should never be intrusive and should remain at a fairly low volume throughout

SFX BREAKDOWN

Busking:

Busy streets
 People laughing
 Bikes rushing past
 Bottles smashing
 Birds chirping

Academia:

People talking over each other in discussion
 Sounds of people rushing to somewhere
 Pencils on paper
 Computer keys being tapped
 Doors opening and closing
 Eating in halls

Musical Theatre:

Audience laughter
 Applause
 Sounds of foods such as popcorn being consumed
 Crew relaying instructions

Journey theme II:

Snow falling
 Walking through snow
 People saying goodbye
 Luggage being wheeled down streets

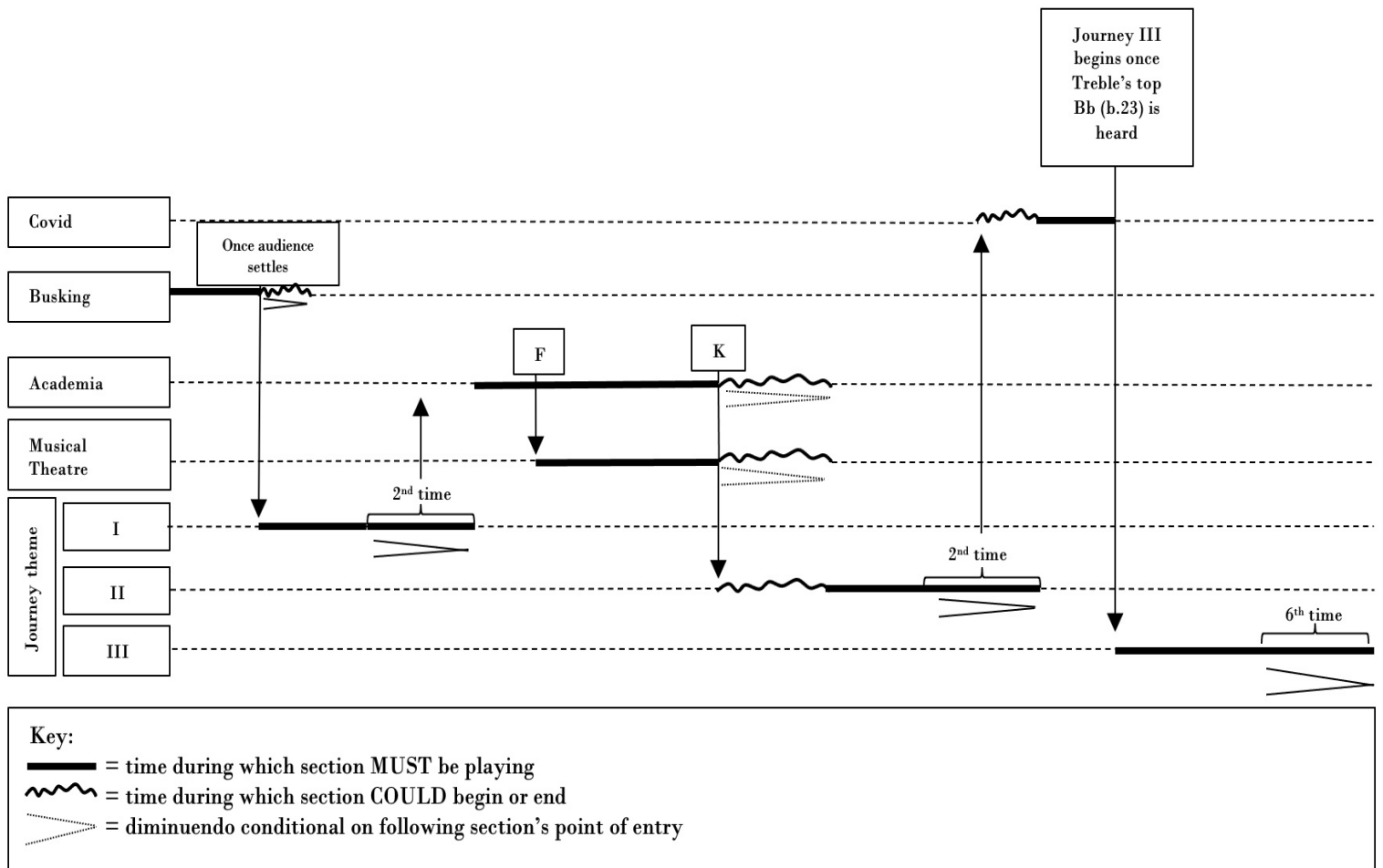
Journey theme III:

Chairs being put out in front of a cafe
 Small conversations
 Bikes
 Slow walking on pavement

INSTRUCTIONS AND SUGGESTIONS CONT...

As a result of the complex nature of this piece's performance requirements, it is recommended that a selected individual is charged with cueing each section. This individual, the section's conductors and the sound engineers should communicate using headset microphones or an equivalent product.

PIECE OVERVIEW



Academia section

Length of first bar at conductor's discretion

A ♩=100 *molto rit.* Vivace (♩=160)

Horn in F

Cajon

oscillate in dynamic and speed

f *pp cresc. poco a poco*

Harpichord synth

oscillate between notes ad lib.

f *pp* *f*

Violin

f *pp* *fp*

Violoncello

sfz

4

Hn.

Cajon

sfz *sfz*

Hpsd.

p *cresc. poco a poco*

Vln.

cresc. poco a poco

Vc.

sfz *p cresc. poco a poco* *sfz* *sfz*

arco

6

Hn. *mp* *f*

Cajon *sfz* *fp*

Hpsd. *f* *p*

Vln. *f* *p*

Vc. *sfz* *sfz* *f* *p*

B

10 *molto rit.*

Hn.

Cajon

Hpsd. *p cresc. poco a poco*

Vln. *mp cresc. poco a poco*

Vc. *sfz*

B

molto rit.

Hn.

Cajon

Hpsd.

Vln. *mp cresc. poco a poco*

Vc. *sfz*

12 **A tempo** **molto rit.** **A tempo**

Hn.

Cajon

Hpsd.

Vln.

Vc.

mp cresc. poco a poco sfz sfz sfz sfz

14

Hn.

Cajon

Hpsd.

Vln.

Vc.

mf cresc. sfz sfz sfz sfz

16 ♩=176

Hn. *mp*

Cajon

Hpsd. *ff* *subito p* *subito ff*

Vln. *ff* *subito p* *subito ff*

Vc. *ff* *subito mp* *subito ff*

Much Slower (♩=80)

♩=176

C

19

Hn.

Cajon

Hpsd. *p* *f*

Vln. *p* *f* *f*

Vc. *mp* *f*

22

Hn. *pp*

Cajon

Hpsd. *f* RH LH

Vln. *8va* sul pont.

Vc. *pp*

25

Hn. *pp* *cresc.*

Cajon *pp* *cresc.*

Hpsd. RH LH *pp cresc.* *fp* *cresc.*

Vln. *pp* *fp* *cresc.* arco

Vc. *pp* *p cresc.*

D

28

Hn. *f*

Cajon *ff* *mf*

Hpsd. *f* *subito pp* *f*

D

Vln. *f* *subito pp*

Vc. *f* *f*

34

Hn.

Cajon

Hpsd.

Vln. *f* *pizz.* *nat.*

Vc.

37

Hn. *mf cresc. poco a poco*

Cajon

Hpsd. *mf cresc. poco a poco*

Vln. *arco mf cresc. poco a poco*

Vc. *pizz. arco mf cresc. poco a poco*

39

Hn. *f*

Cajon *f*

Hpsd. *f*

Vln. *f*

Vc. *f subito f*

molto accel. . . A tempo

49

Hn.

Cajon

Hpsd.

Vln.

Vc.

mf

p cresc. poco a poco

f

molto accel. . . A tempo

p cresc. poco a poco

f

ff

p

p cresc. poco a poco

f

sul tasto

sul tasto

53

F

Hn.

Cajon

Hpsd.

Vln.

Vc.

F

port

arco

arco

57

Hn. *f* *p* *f*

Cajon

Hpsd. *f* *p* *f*

Vln. *fp* *f* *p* *f* pizz. arco

Vc. *fp* *f* *p* *f* pizz. arco

62 *molto rit.* **G** ♩=160

Hn. *p* 3 3 3

Cajon *f* *mf* 3 3 3

Hpsd. *p* *ff* 3 3 3 *8va* *8va*

Vln. *p* *ff* sul pont. arco 3 3 3

Vc. *p* *ff* sul pont. arco *p* *sim.*

66

Hn. *f*

Cajon

Hpsd. *8va*

Vln. *sul pont.*

Vc.

69 *molto rit.* $\text{♩} = 176$

Hn.

Cajon

Hpsd.

Vln. *ppp* *nat.* *f* *sul pont.*

Vc. *p*

72

H

Hn.

 Cajon

 Hpsd.

 Vln.

 Vc.

75

Hn.

 Cajon

 Hpsd.

 Vln.

 Vc.

78

Hn.

Cajon

Hpsd.

Vln.

Vc.

mf

81

Molto Vivace (♩=230) molto rit. .

Hn.

Cajon

Hpsd.

Vln.

Vc.

Molto Vivace (♩=230) molto rit. .

14 **molto accel.** I Andante (♩=50)

85

Hn. *mp cresc. poco a poco*

Cajon *cresc. poco a poco*

Hpsd. *mf cresc. poco a poco*

molto accel. I Andante (♩=50)

Vln. *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*

89 **mute**

Hn. *pp*

Cajon

Hpsd. *p* ^{15^{ma}}

Ped.

Vln. *mp espressivo*

Vc. *mp espressivo* *sul tasto*

95 nat.

Hn. *nat.*

Cajon

Hpsd. *ppp*

Vln. *mf* *pp* arco

Vc. *pp*

101 **J** ♩.=66

Hn. *f* *p*

Cajon *f*

Hpsd. *f* *p*

Vln. *f* **J** ♩.=66

Vc. *f* *mp*

104

Hn.

Cajon

Hpsd.

Vln.

Vc.

107 *staccato*

Hn.

mf

Ad Lib. (can decide to be at odds with pervading metre)

Cajon

Hpsd.

Vln.

Vc.

f

110

Hn.

Cajon

Hpsd.

Vln.

Vc.

113

K ♩=100
nat.

Hn.

Cajon

Hpsd.

Vln.

Vc.

f

more energy suggested here

3

3

staccato

mf

115

Hn. Cajon Hpsd. Vln. Vc.

This system contains measures 115 and 116. The Horn (Hn.) part features a melodic line with eighth notes and triplet markings. The Cajon part consists of a steady rhythmic pattern of diagonal slashes. The Harpsichord (Hpsd.) part has a complex melodic line with sixteenth and thirty-second notes, including a fermata and a grace note. The Violin (Vln.) part plays a melodic line with triplet markings. The Violoncello (Vc.) part has a dense, rhythmic accompaniment with many sixteenth notes.

117

Hn. Cajon Hpsd. Vln. Vc.

This system contains measures 117 and 118. The Horn (Hn.) part has a melodic line with a fermata and a dynamic marking of *f*. The Cajon part continues with its rhythmic pattern. The Harpsichord (Hpsd.) part has a melodic line with sixteenth notes and a fermata. The Violin (Vln.) part has a melodic line with triplet markings and a fermata. The Violoncello (Vc.) part has a dense, rhythmic accompaniment with many sixteenth notes.

119

Musical score for measures 119-120. The score includes parts for Horn (Hn.), Cajon, Harpsichord (Hpsd.), Violin (Vln.), and Violoncello (Vc.).

- Hn.:** Bass clef. Measure 119: triplet of eighth notes (G2, A2, B2) followed by a dotted quarter note (C3). Measure 120: triplet of eighth notes (G2, A2, B2) followed by a dotted quarter note (Bb2).
- Cajon:** Rhythmic notation with diagonal slashes indicating beats.
- Hpsd.:** Treble clef. Measure 119: eighth-note pattern (G4, A4, B4, C5, B4, A4, G4). Measure 120: eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) with a grace note (G4) over the final eighth note.
- Vln.:** Treble clef. Measure 119: triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 120: triplet of eighth notes (G4, A4, B4) followed by a quarter note (Bb4).
- Vc.:** Bass clef. Measure 119: eighth-note pattern (G2, A2, B2, C3, B2, A2, G2). Measure 120: eighth-note pattern (G2, A2, B2, C3, B2, A2, G2).

121

Musical score for measures 121-122. The score includes parts for Horn (Hn.), Cajon, Harpsichord (Hpsd.), Violin (Vln.), and Violoncello (Vc.).

- Hn.:** Bass clef. Measure 121: triplet of eighth notes (G2, A2, B2) followed by a dotted quarter note (C3) with a slur over the next two notes (Bb2, A2). Measure 122: triplet of eighth notes (G2, A2, B2) followed by a dotted quarter note (Bb2) with a slur over the next two notes (A2, G2).
- Cajon:** Rhythmic notation with diagonal slashes indicating beats.
- Hpsd.:** Treble clef. Measure 121: eighth-note pattern (G4, A4, B4, C5, B4, A4, G4). Measure 122: eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) with a slur over the final two notes (A4, G4).
- Vln.:** Treble clef. Measure 121: triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 122: triplet of eighth notes (G4, A4, B4) followed by a quarter note (Bb4).
- Vc.:** Bass clef. Measure 121: eighth-note pattern (G2, A2, B2, C3, B2, A2, G2). Measure 122: eighth-note pattern (G2, A2, B2, C3, B2, A2, G2).

L molto rit.

Hn. *ff*

Cajon *ff*

Hpsd.

L molto rit.

Vln. *ff*

Vc. *ff*

nat.

127 A tempo

molto rit.

Hn. *fp* *ff*

Cajon *ff*

Hpsd. *mp*

A tempo

molto rit.

Vln. *fp* *ff*

Vc. *mp* *ff*

130 A tempo

Musical score for measures 130-133. The score is divided into two systems. The first system includes Horn (Hn.), Cajon, and Harpsichord (Hpsd.). The second system includes Violin (Vln.) and Violoncello (Vc.).

System 1:

- Hn.:** Treble clef, 4/4 time signature. Starts with a whole note G4 (marked *fp*), followed by a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a whole note B3 (marked *ff*).
- Cajon:** Percussion staff with rests in 4/4, 6/4, and 2/4 time signatures.
- Hpsd.:** Treble clef, 4/4 time signature. Features a melodic line with eighth notes and sixteenth notes, marked *mp*.

System 2:

- Vln.:** Treble clef, 4/4 time signature. Mirrors the Horn part, starting with a whole note G4 (marked *fp*) and ending with a whole note B3 (marked *ff*).
- Vc.:** Bass clef, 4/4 time signature. Mirrors the Harpsichord part, featuring a melodic line with eighth notes and sixteenth notes, marked *mp*.

134

Musical score for measures 134-137. The score is divided into two systems. The first system includes Horn (Hn.), Cajon, and Harpsichord (Hpsd.). The second system includes Violin (Vln.) and Violoncello (Vc.).

System 1:

- Hn.:** Treble clef, 2/4 time signature. Starts with a whole note G4, followed by a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a whole note B3. A *rit.* marking with a dashed line begins at the end of the measure.
- Cajon:** Percussion staff with rests in 2/4, 4/4, and 6/4 time signatures.
- Hpsd.:** Treble clef, 2/4 time signature. Features rests in 2/4, 4/4, and 6/4 time signatures.

System 2:

- Vln.:** Treble clef, 2/4 time signature. Mirrors the Horn part, starting with a whole note G4 and ending with a whole note B3. A *rit.* marking with a dashed line begins at the end of the measure.
- Vc.:** Bass clef, 2/4 time signature. Mirrors the Harpsichord part, featuring rests in 2/4, 4/4, and 6/4 time signatures.

138 -

Musical score for measures 138-141, featuring five staves: Horn (Hn.), Cajon, Harpsichord (Hpsd.), Violin (Vln.), and Violoncello (Vc.).

- Hn. (Horn):** Treble clef, key signature of one flat. Measures 138-141: Bb^2 , Bb^2 , Bb^2 , Bb^2 , Bb^2 , Bb^2 , Bb^2 , Bb^2 . Dynamics: f (measures 140-141), p (measures 140-141).
- Cajon:** Percussion staff with vertical bar lines indicating rhythmic pulses in measures 138-141.
- Hpsd. (Harpsichord):** Grand staff (treble and bass clefs) with rests in measures 138-141.
- Vln. (Violin):** Treble clef, key signature of one flat. Measures 138-141: Bb^4 , B^4 , B^4 , B^4 , Bb^4 , B^4 , B^4 , B^4 . Dynamics: f (measures 140-141), p (measures 140-141).
- Vc. (Violoncello):** Bass clef, key signature of one flat. Measures 138-141: Bb^3 , Bb^3 , Bb^3 , Bb^3 , Bb^3 , Bb^3 , Bb^3 , Bb^3 . Dynamics: f (measures 140-141), p (measures 140-141).


Musical Theatre

Performance Notes

Flute

Bars 6-7 and 84-85: Flautists asked to employ flutter tongue technique and to transition into and out of these moments as smoothly as possible. Trill in bars 7 and 85 should sound almost as if the flutter tongue's sonic clarity has merely been increased.

Bars 23-24: Flautist is asked to transition from syllabic air sound to tone over the marked duration. The "tone" note should be forcefully played. Overblow is not expected for this but can be used for extra effect.

Bars 35 and 105: Flautist is asked to use tongue to produce pizzicato effect on notes with stems marked by symbol 

Bass Guitar

Bars 95 and 105: when symbol **+** is displayed above a note, Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretter by the fret hand

Musical Theatre

Lively (♩=200)

A



sim.

Tenor Solo

Piano

Trumpet in B♭

Ad lib (unless otherwise indicated)

Drum Set

Bass Guitar



3

Fl.

Pno.

Tpt.

Dr.

Bass

6

The image shows a page of a musical score for five instruments: Flute (Fl.), Piano (Pno.), Trumpet (Tpt.), Drums (Dr.), and Bass. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The piece begins at measure 6. The Flute part starts with a whole note chord (F#, C#, G#) and a half note (F#), followed by a trill on F# and a half note (F#), and then a triplet of eighth notes (F#, G#, A#) and another triplet of eighth notes (B, C#, D#). The Piano part features a complex rhythmic pattern with sixteenth notes and chords, marked with *sfz* and *f*. The Trumpet part has a melodic line with slurs and triplets, marked with *f*, *mp*, *f*, *ff*, and *mp*. The Drums part shows a pattern of rests and a final triplet of eighth notes marked *f*. The Bass part has a melodic line with slurs and triplets, marked with *sfz* and *f*. The score includes various dynamic markings and articulations such as *tr* (trill), *sfz* (sforzando), *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo).

Fl.

Pno.

Tpt.

Dr.

Bass

tr *tr*

f

sfz *f*

f *mp* *f* *ff* *mp*

f *sfz* *f*

9 **B**

mf animato e scherzando

B. peo - ple

Fl. *dim. al niente*

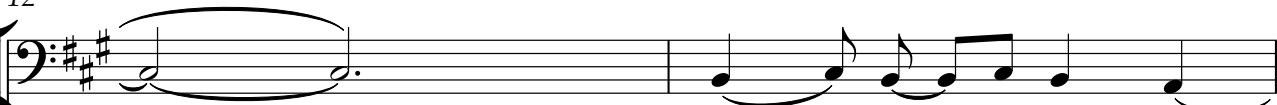
Pno. *p*

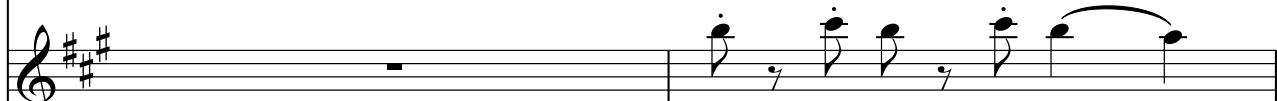
Tpt. *p*

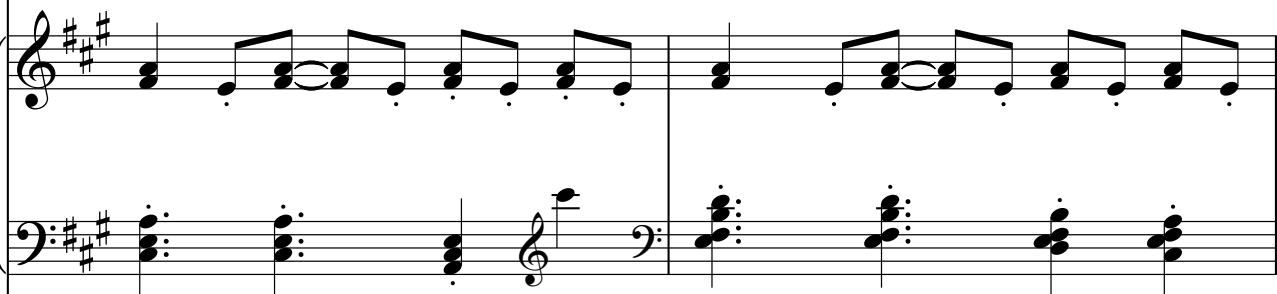
Dr. *mp*

Bass *p*

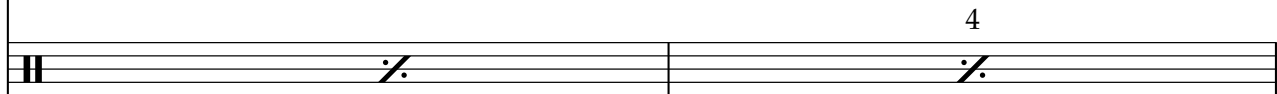
12

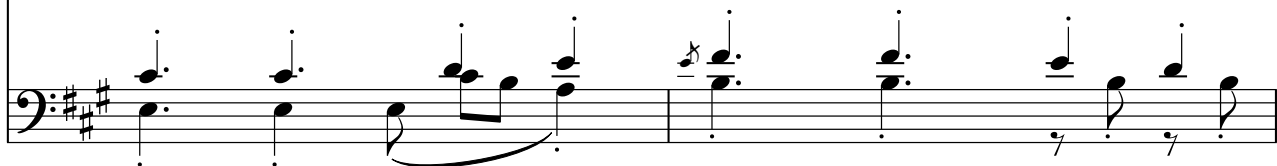
B.  chang - ing day_ by day. In -

Fl.  *f animato e leggero*

Pno. 

Tpt. 

Dr.  4

Bass 

14

to what? who_ can say. Those peo - ple

B. Fl. Pno. Tpt. Dr. Bass

This musical score is for a band and includes the following parts: Bass (B.), Flute (Fl.), Piano (Pno.), Trumpet (Tpt.), Drums (Dr.), and Bass (Bass). The score is in the key of A major (three sharps) and 4/4 time. The lyrics are: "to what? who_ can say. Those peo - ple". The Bass part (B.) has a melodic line with a long note in the second measure. The Flute part (Fl.) has a melodic line with grace notes. The Piano part (Pno.) has a complex accompaniment with chords and moving lines. The Trumpet part (Tpt.) has a melodic line with triplets. The Drums part (Dr.) has a simple drum pattern. The Bass part (Bass) has a bass line with chords and moving lines.

16

mf animato e scherzando

A. peo - ple_ may - be they'll im-prove, not

B. may - be they'll im-prove, not

Fl. 3

Pno.

Tpt.

Dr. 8

Bass

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. It begins at measure 16. The vocal parts (A and B) sing the lyrics 'peo - ple_ may - be they'll im-prove, not'. The instrumental parts include Flute (Fl.), Piano (Pno.), Trumpet (Tpt.), Drums (Dr.), and Bass. The piano part features a rhythmic accompaniment with chords and eighth notes. The flute part has a melodic line with accents and a triplet of eighth notes. The trumpet part has a rhythmic pattern with eighth notes and rests. The drums play a simple pattern with a snare drum and a cymbal. The bass part has a melodic line with eighth notes and rests. The score is marked *mf* animato e scherzando.

18

A. just fill age_ old shoes. Oh ex - pec - ta - tions

B. just fill age_ old shoes. Oh ex - pec - ta - tions

Fl. *p*

Pno. *mp* *f*

Tpt. *mf*

Dr. 

Bass

20

A. Musical staff for voice A in treble clef, key of D major. Lyrics: fall on_ them to flor - ish_ but no

B. Musical staff for voice B in bass clef, key of D major. Lyrics: fall on_ them to flou - rish_ but no-one tells them how_

Fl. Musical staff for Flute in treble clef, key of D major. Dynamics: *mf*, *p*, *mf*, *f*. Marking: overblow

Pno. Musical staff for Piano in grand staff, key of D major. Dynamics: *mp*, *f*, *p*, *mf*

Tpt. Musical staff for Trumpet in treble clef, key of D major. Dynamics: *p*, *mf*, *p*, *mf*

Dr. Musical staff for Drums. Dynamic: *mf*. Marking: 12

Bass Musical staff for Bass in bass clef, key of D major. Dynamic: *mf*

C

23

B. [Bassoon part with rests]

Fl. [Flute part: *p* (air) to *ff* (tone)]

Pno. [Piano part: *p* (triplets) to *f* to *mp*]

Tpt. [Trumpet part: *pp* to *f* to *subito mp*]

Dr. [Drum part: *pp* to *f* to *subito mp*]

Bass [Bass part: *mp animato* to *poco cresc.* to *sim.*]

26

mf

peo - ple_____

The musical score consists of five staves. The top staff is for the Bass (B.) in bass clef, with a key signature of three sharps (F#, C#, G#). It features a melodic line starting at measure 26 with a mezzo-forte (*mf*) dynamic, including a slur over the notes. The second staff is for the Piano (Pno.) in grand staff (treble and bass clefs), providing harmonic accompaniment with chords and moving lines. The third staff is for the Trumpet (Tpt.) in treble clef, with a key signature of three sharps, featuring a melodic line with a four-measure rest indicated by a '4' above the staff. The fourth staff is for the Drums (Dr.) in a drum set notation, showing a pattern of rests and a four-measure rest indicated by a '4' above the staff. The bottom staff is for the Bass in bass clef, with a key signature of three sharps, providing a rhythmic accompaniment with eighth and sixteenth notes.

29

A. *mf*
peo - ple_ car - ing_ all_ too much, yet

T. *mf animato e scherzando*
peo - ple_ car - ing_ all_ too much, yet

B. _____
car - ing_ all_ too much, yet

Fl. *mf*

Pno.

Tpt. *mf*

Dr. / /

Bass

31

mf animato e scherzando

S. peo - ple_

A. ne-ver quite_ e-nough, *mf* peo - ple_

T. ne-ver quite_ e-nough, *mf* peo - ple_

B. ne-ver quite_ e-nough, poor peo - ple_

Fl.

Pno.

Tpt. *ff* *mf*

Dr. 8

Bass

D

34

S. *ff con brio*
 A. *ff con brio*
 T. *ff con brio*
 B. *ff con brio*
 Fl.
 Pno. *f con brio*
 Tpt. *f con brio*
 Dr. *pp con giusto*
 Bass *f con brio*

sear-ching for_the means to re-al ise_their dreambut do they have time

sear-ching for_the means to re-al ise_their dreambut do they have time

sear-ching for_the means to re-al ise_their dreambut do they have time

sear-ching for_the means to re-al ise_their dreambut do they have time

nat.

37

S. — is it just fine to live life ac-cor-ding to

A. — or is it just fine to live life ac-cor-ding to

T. — or is it just fine to live life ac-cor-ding to

B. — or is it just fine to live life ac-cor-ding to

Fl. nat. *p*

Pno. *p*

Tpt.

Dr.

Bass

40

S. peo - ple

A. peo - ple

T. peo - ple

B. peo - ple

Fl. *f* *f*

Pno. *f*

Tpt. mute *mp* *cresc.*

Dr.

Bass *p*

43

S. And, when will they know — if un-trod-den snow will

A. And, when will they know — if un-trod-den snow will

T. And, when will they know — if un-trod-den snow will

B. And, when will they know — if un-trod-den snow will

Fl. *p cresc.*

Pno. *p cresc.*

Tpt. Growl nat. *f*

Dr.

Bass *f*

47

S. make them as hap-py as land that is built on, is it

A. make them as hap-py as land that is built on, is it

T. make them as hap-py as land that is built on, is it

B. make them as hap-py as land that is built on, is it

Fl. *mf*

Pno. *f*

Tpt. *p* *f* *sim.*

Dr.

Bass

f *appassionata ma dolce*

50

T. Solo

he - llo there

S.

bad that it's been done

A.

bad that it's been done

T.

bad that it's been done

B.

bad that it's been done

Fl.

3 3

Pno.

legato *mp dolce*
subito *p dolce*
mp
Ped.

Tpt.

pp dolce

Dr.

brush
pp

Bass

port
p dolce

53

T. Solo

Fl.

Pno.

Tpt.

Dr.

Bass

I'm glad that I've found you When you

mp *pp* *mp*

\wedge *ped sim.*

56

T. Solo

o-pened the door, I was scared and un-sure I could en - ter

Fl.

Pno.

Tpt.

Dr.

Bass

62

T. Solo

8 heart saw You've changed me

Fl.

Pno.

Tpt.

Dr.

Bass

f *mp* *pp* *pp*

65

T. Solo

Fl.

Pno.

Tpt.

Dr.

Bass

who knows for the better but

Detailed description of the musical score: The score is for measures 65-67. The key signature has four sharps (F#, C#, G#, D#). The T. Solo part (Tenor Solo) starts at measure 65 with a treble clef and a common time signature. The lyrics are 'who knows for the better but'. There is a triplet of eighth notes in measure 65. The Fl. part (Flute) has a treble clef and a common time signature. The Pno. part (Piano) consists of two staves. The right hand has a triplet of eighth notes in measure 65, and a triplet of eighth notes in measure 66. There are 8va markings in measures 65 and 67. The left hand has a half note in measure 65 and a half note in measure 66. The Tpt. part (Trumpet) has a treble clef and a common time signature. The Dr. part (Drums) has a common time signature. There are dynamics mp and pp. The Bass part (Bass) has a bass clef and a common time signature.

68

T. Solo

through you I know things, have done things and made things I

Fl.

Pno.

Tpt.

Dr.

Bass

pp *mf*

70

T. Solo

could-n't be-fore but now that I'm new, I don't

Fl.

Pno.

Tpt.

Dr.

Bass

pp *mf*

73

T. Solo

know what to do when I leave you who will I

Pno.

Tpt.

Dr.

Bass

mf *f*

76

molto rit.

T. Solo

look to

Pno.

Tpt.

Dr.

Bass

p *f*

mp *f*

10/8

Tempo primo (♩=200)

79

F △ △ □ □

Fl. *mp animato* *poco cresc.* *sim.*

Pno. *mp animato* *poco cresc.* *sim.*

Tpt. *mp animato*
Ad lib (unless otherwise indicated)

Dr. *mp animato*

Bass *mp animato* *poco cresc.* *sim.*



82

Fl. *pp cresc. poco a poco*

Pno. *sfz*

Tpt. *f*

Dr. 4

Bass *sfz*

85 *tr* *tr*

Fl.

Musical notation for the Flute part. It starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure contains a trill on E4 (marked with a sharp sign) and a quarter note on D4. The second measure contains a whole note on B3. The third measure contains a quarter rest. The fourth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The fifth measure contains a quarter rest. The sixth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The seventh measure contains a quarter rest. The eighth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The piece concludes with a dynamic marking of *f*.

Pno.

Musical notation for the Piano part. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The right hand plays a series of chords and eighth notes, while the left hand plays block chords. The piece concludes with a dynamic marking of *f*.

Tpt.

Musical notation for the Trumpet part. It starts with a treble clef and a key signature of three flats. The first measure contains a quarter rest. The second measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The third measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The fourth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The fifth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The sixth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The seventh measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The eighth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The piece concludes with a dynamic marking of *ff*.

Dr.

Musical notation for the Drums part. It consists of two staves: a top staff with a double bar line and a slash, and a bottom staff with a double bar line and a slash. The piece concludes with a dynamic marking of *f*.

Bass

Musical notation for the Bass part. It starts with a bass clef and a key signature of three flats. The first measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The second measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The third measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The fourth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The fifth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The sixth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The seventh measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The eighth measure contains a quarter note on G3, followed by two eighth notes on F3 and E3, and another quarter note on G3. The piece concludes with a dynamic marking of *f*.

87 **G** *mf*

B. *mf*
peo - ple

Fl. *mp*

Pno. *mp*

Tpt. *mp*

Dr. *dim.*

Bass *mp*

89

B. call them fu - ture kind but leave their mess_ be-hind, those

Fl. *mf*

Pno.

Tpt.

Dr. *mp*

Bass

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 89 at the top left and 31 at the top right. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal part (B.) is in the bass clef and has the lyrics "call them fu - ture kind but leave their mess_ be-hind, those". The flute part (Fl.) is in the treble clef and features a melodic line with slurs and accents, marked *mf*. The piano part (Pno.) consists of two staves, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment. The trumpet part (Tpt.) is in the treble clef and has a melodic line with slurs and accents. The drum part (Dr.) is in a standard drum notation and is marked *mp*. The bass part (Bass) is in the bass clef and has a melodic line with slurs and accents.

91

A. *mf*
peo - ple

B.
peo - ple

Pno.

Tpt.

Dr. 4

Bass

92

mf

S. peo - ple_ suf - fer - ing_ a-buse from

A. Suf - fer - ing_ a-buse from

T. peo - ple_ suf - fer - ing_ a-buse from

B. suf - fer - ing_ a-buse from

Fl.

Pno.

Tpt.

Dr.

Bass

94

S. *f* those who once_were youths. "They have new i - d - eas

A. *f* those who once_were youths. "They have new i - d - eas

T. *f* those who once were youths. "They have new i - *subito mp*

B. *f* those who once were youths. "They have new i - *subito mp*

Fl.

Pno. *p* *subito p* *mp*

Tpt. *p* *mf*

Dr. *p* *subito mp*

Bass *sfz* *mf*

97

S. *what to be is it's a phase soon they will see that we are right and*

A. *what to be is it's a phase soon they will see that we are right and*

T. *de - as what to be is it's a*

B. *de - as what to be is it's a*

Fl.

Pno. *f sim. f mp f sim.*

Tpt.

Dr. *p f mp sim.*

Bass *f sim.*

101 poco accel.

S. they are wrong no need to change just shift the blame we'll hang on tight what

A. they are wrong no need to change just shift the blame we'll hang on tight what

T. phase soon they will see that they are

B. phase soon they will see that they are

Fl.

Pno. *f* *f*

Tpt.

Dr. *pp*

Bass *f* *p*

I

105

ff brillante e dolce ♩=185

T. Solo

He - llo there I'm glad that I've

S.

if they're right" aa

A.

if they're right

T.

wrong, right? aa

B.

wrong, right?

Fl.

Pno.

ff *mf* brillante e dolce

Tpt.

mf brillante e dolce

Dr.

ff *p* < *mp*

Bass

mf

108

T. Solo

found you the months and the years, all the

S.

aa aa

T.

aa aa

Fl.

Pno.

ped sim.

Tpt.

Dr.

Bass

Detailed description of the musical score: The score is for page 108 and is in a key with four sharps (F#, C#, G#, D#). It features a vocal soloist (T. Solo) and a full orchestra. The vocal line starts with the lyrics 'found you' and 'the months and the years, all the'. The strings (S. and T.) play a melodic line with dynamics *mp < f* and *p cresc.*. The piano (Pno.) has a right-hand part with triplets and a left-hand part with a *ped sim.* marking. The woodwinds (Fl.) and brass (Tpt.) have sustained notes. The drums (Dr.) play a pattern with dynamics *p* and *mp*. The bass line is simple, with a *ped* marking.

111

T. Solo

Musical staff for T. Solo, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth notes and triplets. The lyrics "joys and the fears soon will on-ly be me - mo- ries just" are written below the staff.

joys and the fears soon will on-ly be me - mo- ries just

S.

Musical staff for S. (Soprano), featuring a treble clef and a key signature of three sharps. The staff contains a melodic line with a triplet of eighth notes. The lyrics "on-ly be me - mo- ries" are written below the staff.

on-ly be me - mo- ries

T.

Musical staff for T. (Tenor), featuring a treble clef and a key signature of three sharps. The staff contains a melodic line with a triplet of eighth notes. The lyrics "on-ly be me - mo- ries" are written below the staff.

on-ly be me - mo- ries

Fl.

Musical staff for Fl. (Flute), featuring a treble clef and a key signature of three sharps. The staff contains a melodic line with eighth notes and slurs.

Pno.

Musical staff for Pno. (Piano), featuring a grand staff with treble and bass clefs and a key signature of three sharps. The right hand contains a complex melodic line with many triplets. The left hand contains a bass line with chords. A dynamic marking of *f* is present at the bottom right.

f

Tpt.

Musical staff for Tpt. (Trumpet), featuring a treble clef and a key signature of three sharps. The staff contains a melodic line with eighth notes and slurs.

Dr.

Musical staff for Dr. (Drums), featuring a drum set notation. The staff contains a rhythmic pattern with dynamic markings of *f*, *pp*, and *mp*.

f *pp* *mp*

Bass

Musical staff for Bass, featuring a bass clef and a key signature of three sharps. The staff contains a bass line with chords and slurs.

117

T. Solo

I'm rea - ching the end of my

S. *mp* *f* aa

A. *mp* *f* aa

T. *mp* *f* aa

B. *mp* *f* aa

Fl. *f*

Pno. *f* *p* *mp* *8va*

Tpt.

Dr. *f* *p* *mp*

Bass *mf*

120

T. Solo

journey _____ but while I am drown-ing I

S.

aa _____ aa _____

A.

aa _____ aa _____

T.

aa _____ aa _____

B.

aa _____ aa _____

Fl.

Pno.

Tpt.

Dr.

Bass

123

molto rit.

T. Solo

Musical staff for T. Solo, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a melodic line with three triplet markings over the first three measures. The lyrics "can't find the ground-ing to just stop and think" are written below the staff.

can't find the ground-ing to just stop and think

S.

Musical staff for Soprano, featuring a treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a *f* dynamic marking and a triplet marking over the first three measures. The lyrics "just stop and think" are written below the staff.

just stop and think

A.

Musical staff for Alto, featuring a treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a *f* dynamic marking and a triplet marking over the first three measures. The lyrics "just stop and think" are written below the staff.

just stop and think

T.

Musical staff for Tenor, featuring a treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a *f* dynamic marking and a triplet marking over the first three measures. The lyrics "just stop and think" are written below the staff.

B.

Musical staff for Bass, featuring a bass clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a *f* dynamic marking and a triplet marking over the first three measures. The lyrics "just stop and think" are written below the staff.

Fl.

Musical staff for Flute, featuring a treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with three triplet markings over the first three measures.

Pno.

Musical staff for Piano, featuring a grand staff (treble and bass clefs), key signature of three sharps, and a common time signature. The right hand contains a melodic line with multiple triplet markings and a *dim.* dynamic marking. The left hand contains a bass line with chords. A *sfz* dynamic marking is present at the end of the staff.

Tpt.

Musical staff for Trumpet, featuring a treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a *sfz* dynamic marking.

Dr.

Musical staff for Drums, featuring a drum clef and a common time signature. The staff contains a rhythmic pattern with dynamic markings *f*, *p*, and *mf*. A triplet marking is present over the last three measures.

Bass

Musical staff for Bass, featuring a bass clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a *f* dynamic marking and a triplet marking over the last three measures. The lyrics "molto rit." are written below the staff.

molto rit.

126

J ♩ = 100


T. Solo



a - bout all the things that

Detailed description: This staff shows the vocal line for a Tenor Soloist. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music starts with a rest for two measures, followed by a quarter note G5, a quarter note A5, and a quarter note B5, all beamed together with a '3' above them. This is followed by a quarter rest and a quarter note G5. The lyrics 'a - bout all the things that' are written below the notes.

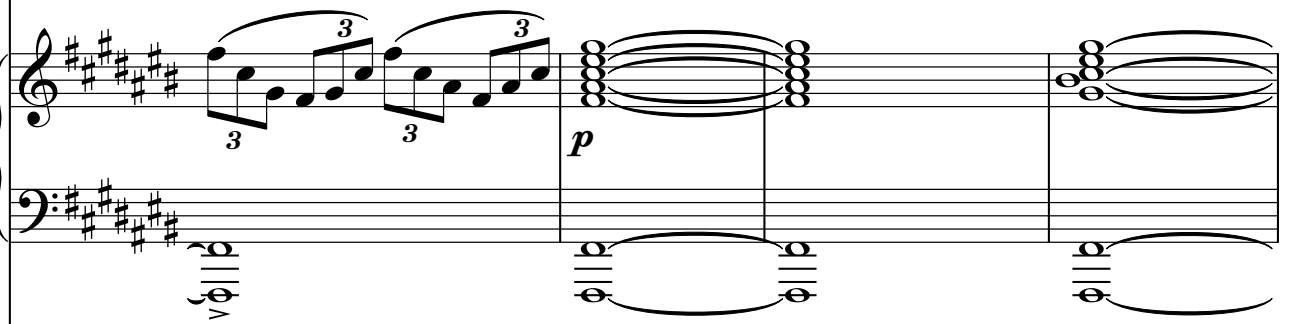
Fl.



pp

Detailed description: This staff is for the Flute. It starts with a treble clef and a key signature of three sharps. The flute plays a whole note G5 in the second measure, which is sustained through the third and fourth measures. The dynamic marking *pp* is placed below the first measure.

Pno.



p

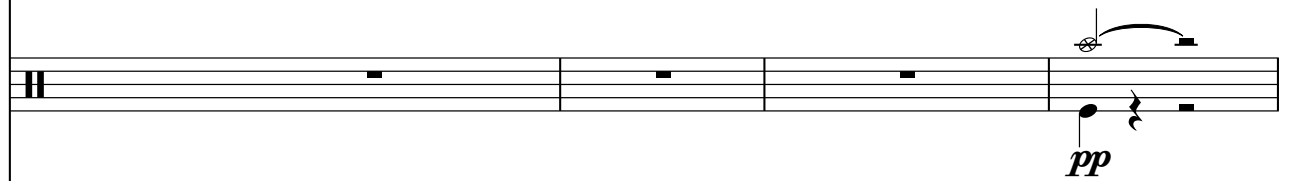
Detailed description: This staff shows the piano accompaniment. The right hand has a treble clef and a key signature of three sharps. It features two triplet eighth notes in the first and second measures, followed by sustained chords in the third and fourth measures. The dynamic marking *p* is placed below the first measure. The left hand has a bass clef and a key signature of three sharps, playing a steady eighth-note accompaniment with a 'v' marking below the first measure.

Tpt.



Detailed description: This staff is for the Trumpet. It starts with a treble clef and a key signature of three sharps. The trumpet plays a quarter note G5 in the first measure, followed by rests for the remaining three measures.

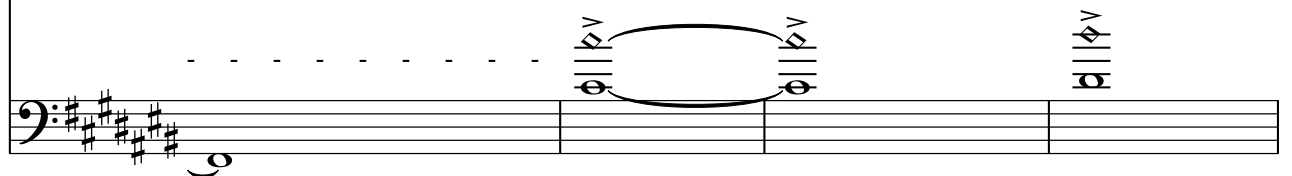
Dr.



pp

Detailed description: This staff is for the Drums. It shows a drum set with a snare drum and a cymbal. The snare drum has a quarter note in the first measure, followed by rests. The cymbal has a quarter note in the fourth measure. The dynamic marking *pp* is placed below the snare drum in the fourth measure.

Bass



Detailed description: This staff is for the Bass. It starts with a bass clef and a key signature of three sharps. The bass plays a whole note G4 in the first measure, followed by rests. The dynamic marking *v* is placed below the first measure.

130

T. Solo

8

know-ing you brings but time wal-tzes by a

Fl.

Pno.

Dr.

Bass



134

T. Solo

8

poco rit.

dance I can ne-ver deny good - bye good - bye good__

Fl.

Pno.

Bass

Covid

Largo e molto rubato (♩=60)

Treble Solo

mf dolce
aa _____ *sim.*

7 *poco rit.* *A tempo* *p* *ff poco furioso*

12 *mf dolce* *f*

18 *pp*

22 *ff* *p*

Journey theme

Performance notes

All

Whilst no performer should intentionally disrupt the meters, individuals are free to move onto their subsequent note slightly earlier or later than the written note values suggest. The sonic consequence should be an ever moving but less definable soundscape. A sense of order should be maintained but, within that framework, a sense of freedom should be felt.

Journey theme III

For the final permutation of the Journey theme, the performers should begin their material at approximately *mp* and grow louder with each repeat. By the time the material following the repeat barline is heard, the dynamic level should be *fff*

The brass should join only once the choir and organ have repeated their material at least twice. They should then join at a appropriate dynamic level relative to the choir and organ and grow in volume in parallel with them.

A selection of the instrumentalists belonging to the sections situated in the court should also play the material provided for them as soon as the choir signals the beginning of Journey III. They can play at any speed and decide to go against or play with their fellow performers. Their first entry should sound timid and imprecise and with each repetition the performance of the material should begin to feel more confident and grounded. They should follow the same dynamic structure as those performing from within the Chapel.

Journey theme I

$\text{♩} = 30$
ff *appassionato ma dolce*

Soprano

ff *appassionato ma dolce*

Alto

ff *appassionato ma dolce*

Tenor

ff *appassionato ma dolce*

Bass

Pedals

ff *appassionato ma dolce*

5

molto rit. **A tempo**

S.

A.

T.

B.

Ped.

rit. A tempo
dim. poco a poco al niente

8

S.

A.

T.

B.

Ped.

molto rit. A tempo

12

S.

A.

T.

B.

Ped.

rit. -----

15

S.

A musical staff for the soprano voice in treble clef. It begins with a whole note chord (F4, A4, C5) with a fermata. The melody continues with a half note G4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A long slur covers the entire line, and a dashed line above it indicates a ritardando.

A.

A musical staff for the alto voice in treble clef. It begins with a whole note chord (F4, A4, C5) with a fermata. The second measure contains a whole note chord (F#4, A4, C5).

T.

A musical staff for the tenor voice in treble clef. It begins with a whole note chord (F4, A4, C5) with a fermata. The melody continues with a half note G4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A long slur covers the first six notes, and a dashed line above it indicates a ritardando.

B.

A musical staff for the bass voice in bass clef. It begins with a whole note chord (F3, A3, C4) with a fermata. The second measure contains a whole note chord (F#3, A3, C4).

Ped.

A musical staff for the pedal point in bass clef. It begins with a whole note chord (F3, A3, C4) with a fermata. The melody continues with a half note G3, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. A long slur covers the first six notes, and a dashed line above it indicates a ritardando.

Journey theme II

♩=30
ff *appassionato ma dolce*

Soprano

ff *appassionato ma dolce*

Alto

ff *appassionato ma dolce*

Tenor

ff *appassionato ma dolce*

Bass

ff *appassionato ma dolce*

Pedals

ff *appassionato ma dolce*

♩=30

Horn in F

mf *appassionato ma dolce*

Trumpet in C

mf *appassionato ma dolce*

Trumpet in C

mf *appassionato ma dolce*

quai-port

Tenor Trombone

mf *appassionato ma dolce*

Tuba

mf *appassionato ma dolce*

Tuba

mf *appassionato ma dolce*

molto rit.

A tempo

rit.

A tempo

dim. poco a poco al niente

S.

A.

T.

B.

Ped.

A tempo

rit.

A tempo

dim. poco a poco al niente

dim. poco a poco al niente

dim. poco a poco al niente

dim. poco a poco al niente

dim. poco a poco al niente

dim. poco a poco al niente

Hn.

C Tpt.

C Tpt.

quai-port

quai-port

Tbn.

Tba.

Tba.

molto rit.

11

S.

A.

T.

B.

Ped.

molto rit.

Hn.

C Tpt.

C Tpt.

quai-port

Tbn.

Tba.

Tba.

A tempo

rit.

14
S.

A.

T.

B.

Ped.

A tempo

rit.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Tba.

Journey Theme III

$\text{♩} = 30$
mp cresc. poco a poco

Soprano
mp cresc. poco a poco

Alto
mp cresc. poco a poco

Tenor
mp cresc. poco a poco

Bass
mp cresc. poco a poco

Organ Pedals
mp cresc. poco a poco

Horn in F
mp cresc. poco a poco

Trumpet in C
mp cresc. poco a poco

Trumpet in C
mp cresc. poco a poco

Tenor Trombone
mp cresc. poco a poco

Tuba
mp cresc. poco a poco

Tuba
mp cresc. poco a poco

Flute
mp cresc. poco a poco

Keyboards
mp cresc. poco a poco

$\text{♩} = 30$
Violin & Trumpet in Bb & Horn in F
mp cresc. poco a poco

Violoncello and Bass Guitar
mp cresc. poco a poco

molto rit. A tempo

rit.

Play 5 times

This musical score is for a vocal and instrumental ensemble. It consists of 13 staves, each representing a different instrument or voice part. The parts are: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Pedal (Ped.), Horn (Hn.), C Trumpet (C Tpt.), C Trumpet (C Tpt.), Trombone (Tbn.), Trombone (Tba.), Trombone (Tba.), Flute (Fl.), Keyboard (Kbd.), Violin (Vln.), and Violoncello (Vc.). The score is written in 4/2 time and features a key signature of one flat (B-flat). The tempo markings are 'molto rit.' (very slow), 'A tempo' (return to original tempo), and 'rit.' (ritardando). The instruction 'Play 5 times' appears at the top right and bottom right of the page. The vocal parts (S., A., T., B.) and the Violin part (Vln.) have melodic lines with long phrases and slurs. The instrumental parts provide harmonic support, with some parts like the C Trumpets and Pedal having more rhythmic or harmonic patterns. The Keyboard part (Kbd.) provides a harmonic accompaniment with chords and moving lines in both hands. The Flute part (Fl.) has a melodic line with some grace notes. The Trombone parts (Tbn., Tba., Tba.) have harmonic support with sustained notes and some rhythmic patterns. The Horn part (Hn.) has a melodic line with some grace notes. The Pedal part (Ped.) has a rhythmic pattern in the bass line. The Violoncello part (Vc.) has a harmonic support with sustained notes and some rhythmic patterns.

A tempo

fff dim. poco a poco al niente

9

S.

A. *fff* dim. poco a poco al niente

T. *fff* dim. poco a poco al niente

B. *fff* dim. poco a poco al niente

Tub. B. *fff*

Ped. *fff* dim. poco a poco al niente

Hn. *fff* dim. poco a poco al niente

C Tpt. *fff* dim. poco a poco al niente

C Tpt. *fff* dim. poco a poco al niente

Tbn. *fff* dim. poco a poco al niente

Tba. *fff* dim. poco a poco al niente

Tba. *fff* dim. poco a poco al niente

Tba. *fff* dim. poco a poco al niente