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**Who, If I Cry Out, Would Hear Me Among the Angels**

A Dissertation Presented

by

**Hsiu-Hsiu Chang**

to

The Graduate School

In Partial fulfillment of the

Requirements

For the Degree of

**Doctor of Philosophy**

in

**Music**

**(Composition)**

Stony Brook University

**August 2007**

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We, the dissertation committee for the above candidate for the

Doctor of Philosophy degree, hereby recommend

acceptance of this dissertation.

**Daniel Weymouth -- Dissertation Advisor**
**Associate Professor, Department of Music**

**Peter Winkler, Chairperson of Defense**
**Professor, Department of Music**

**Perry Goldstein, Internal Committee Member**
**Associate Professor, Department of Music**

**Eleanor Cory, External Committee Member**
**Professor, Kingsborough Community College, City University of New York**

This dissertation is accepted by the Graduate School

Lawrence Martin
Dean of the Graduate School

Abstract of the Dissertation

**Who, If I Cry Out, Would Hear Me Among the Angels**

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This three-movement piece was shaped gradually owing to a succession of three tragic events: the largest earthquake of the 20th century in my native country, Taiwan, in September, 1999, the sudden death of a high school friend in 2000, and 9-11. Each movement may be performed separately, combined with the immediately following movement, or continuously from the first movement. Beginning with a string quartet, the work segues to a duo for violin and piano, ending with a movement for solo viola. A Bach chorale and a Gregorian chant are incorporated into the sonic texture and the narrative musical context of this piece.

The first movement expresses a sense of loss wavering between pandemonium and a stunned silence. This movement is a tripartite. Each part has two sections with completely contrasting textures: the first sections having texture that is chaotic, the second sections using fragments from the Bach chorale, borrowing its affect to evoke a sense of stillness and distance. However, changes are not abrupt, rather, there is a continual transformation, each part evolving from the preceding music. This overarching transformation leads both to the movement's climax and to the following movement.

The second movement continues the perplexity, featuring a “template,” with an overall structure of an agitated beginning followed by a gradual yet non-linear dissolution that ends on a sustained decay. This template also provides the general form for the movement.

The third movement is a quest that finds no resolution other than tumult. This movement has four parts. It begins with a sustained tone around which the musical line gradually unfolds. Musical register gradually widens as fragments are introduced. These fragments then begin to group together, forming a new line. The Gregorian chant follows, providing an emotional pivot that leads to the third part, which begins with sporadic fragments. The temporal interval between the fragments is gradually reduced as the order of the fragments is constantly rearranged, an acceleration that leads to the fourth part. In this final part, the previous gestures are combined with fast running passages, these gestures repeat in permutation until the piece abruptly stops.

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**Who, If I Cry Out Would Hear Me Among the Angels**

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**Performance notes**

**In general:**

A)
***Who, If I Cry Out, Would Hear Me Among the Angels'*** consists of three movements. This piece may be performed continuously as a whole as well as separately as individual movements. The order of the movements may not be changed if they are to be performed continuously. Instructions at the end of both 1st and 2nd movement may apply ONLY IF movements are to be played successively.

B)
The 3rd movement is for viola solo if it is to be performed as an individual piece.

C)
This music is spaced proportionally even in metric sections. Metric numbers, measure lines, and different tempi serve as referential points, performers are encouraged to take liberty for the sake of expression.

D)
When the piece is performed as a whole, all performers should enter the stage together as a unit. Appropriate players may leave the stage after each movement. If such decision is made, choreographing the personnel change with the music is highly recommend, in other words, the personnel change may not interfere with the continuity of the music; all movements should be performed without any break.

E)
Sources of Quotations:

Text-

1. The title of this piece is my modification of the first line of the first elegy from "Duino Elergies" by Rainer Maria Rilke, translated by Stephen Mitchell (1982)*. The original text in German read as "Wer, wenn ich schriee, hörte mich denn aus der Engel Ordnungen?"

2. The title of the third movement " Ah! How Trivial" is my translation and modification of the title of J.S. Bach's chorale "Ach wie nichtig, ach wie flüchtig."

3. The epilogue of the third movement "I find no peace, and all my war is done" is a direct quote from the poem of the same name by Sir Thomas Wyatt. Following is the full poem:

I find no peace, and all my war is done:
I fear, and hope; I burn, and freeze like ice;
I fly above the wind, yet can I not arise;
And nought I have, and all the world I seize on;
That locketh nor loseth holdeth me in prison,
And holdeth me not, yet can I 'scape nowise:
Nor letteth me live, nor die at my devise,
And yet of death it giveth me occasion.
Without eyen I see, and without tongue I 'plain;
I desire to perish, and yet I ask health;
I love another, and thus I hate myself;
I feed me in sorrow, and laugh in all my pain.
Likewise displeaseth me both death and life,
And my delight is causer of this strife.

Music-

1. "Ach wie nichtig, ach wie flüchtig." *371 Vierstimmige Choralgesange* by J.S. Bach.

2. "Miserere" *Psalm 50/51*

**For each movement:**

***The Color of Midst***
This movement is to depict a state of internal uproar through an alternation of sections full of activity and sections that are relatively motionless. Performers should exaggerate expressive markings dramatize the expression to bring out the very essence of conflict and controversy.

***……Unquiet Stillness…..***
The character of this movement is that of a stream of fluctuating motions, in other words, qualities. The result should be a sense of anacrusis, constant uneasiness, and unresolved tensions maintained during the entire performance.

*The Violinist will need -*

- A Fine tuner/ String adjuster on the G string, so that it may be re-tuned to F+ (quarter sharp) in the second half of the movement.
- A Mute.

*The Pianist will need–*

- A Metal chain of 8 to 10 pound (only if the piece is to be continued.)
- Tac N Stick (reusable adhesive) to dampen strings.

***Ah! How Trivial***

- Part of this movement uses proportional notation. Beat lines in between systems serve as reference points.
- All notes should be held unless a rest or rhythm is indicated.
- The differences between the note-head followed by solid black line and the note head without such following has to do with directionality (as performed). The solid line implies a momentary stillness -- a temporary suspension of time -- while notes without a line imply a sense of flow.
- Retune C string to A in advance.

IF this movement is to be performed as an individual piece:

- The placements of piano events are notated in approximation to the Viola.

---

***The First Elegy***

Who, if I cried out, would hear me among the angels' hierarchies?
and even if one of them pressed me suddenly against his heart:
I would be consumed in that overwhelming existence.
For beauty is nothing but the beginning of terror, which we are still just able to endure,
and we are so awed because it serenely disdains to annihilate us.
Every angel is terrifying.
And so I hold myself back and swallow the call-note of my dark sobbing.
Ah, whom can we ever turn to in our need?
Not angels, not humans, and already the knowing animals are aware
that we are not really at home in our interpreted world.
Perhaps there remains for us some tree on a hillside, which every day we can take into our vision;
there remains for us yesterday's street and the loyalty of a habit so much at ease
when it stayed with us that it moved in and never left.
Oh and night: there is night, when a wind full of infinite space gnaws at our faces.
Whom would it not remain for--that longed-after, mildly disillusioning presence,
which the solitary heart so painfully meets.
Is it any less difficult for lovers?
But they keep on using each other to hide their own fate.
Don't you know *yet*?
Fling the emptiness out of your arms into the spaces we breathe;
perhaps the birds will feel the expanded air with more passionate flying.

Yes--the spring times needed you. Often a star was waiting for you to notice it.
A wave rolled toward you out of the distant past,
or as you walked under an open window, a violin yielded itself to your hearing.
All this was mission. But could you accomplish it?
Weren't you always distracted by expectation, as if every event announced a beloved?
(Where can you find a place to keep her, with all the huge strange thoughts inside you going and coming and often staying all night.)
But when you feel longing, sing of women in love; for their famous passion is still not immortal.
Sing of women abandoned and desolate (you envy them, almost)
who could love so much more purely than those who were gratified.
Begin again and again the never-attainable praising; remember: the hero lives on;
even his downfall was merely a pretext for achieving his final birth.
But Nature, spent and exhausted, takes lovers back into herself,
as if there were not enough strength to create them a second time.
Have you imagined Gaspara Stampa intensely enough
so that any girl deserted by her beloved might be inspired by that fierce example of

---

* “Duino Elergies” by Rainer Maria Rilke, translated by Stephen Mitchell (1982)

soaring,
objectless love and might say to herself, "Perhaps I can be like her?"
Shouldn't this most ancient of sufferings finally grow more fruitful for us?
Isn't it time that we lovingly freed ourselves from the beloved and,
quivering, endured: as the arrow endures the bowstring's tension,
so that gathered in the snap of release it can be more than itself.
For there is no place where we can remain.

Voices. Voices. Listen, my heart, as only saints have listened:
until the gigantic call lifted them off the ground;
yet they kept on, impossibly, kneeling and didn't notice at all: so complete was their listening.
Not that you could endure *God's* voice--far from it.
But listen to the voice of the wind and the ceaseless message that forms itself out of silence.
It is murmuring toward you now from those who died young.
Didn't their fate, whenever you stepped into a church in Naples or Rome,
quietly come to address you?
Or high up, some eulogy entrusted you with a mission,
as, last year, on the plaque in Santa Maria Formosa.
What they want of me is that I gently remove the appearance of injustice about their death--
which at times slightly hinders their souls from proceeding onward.

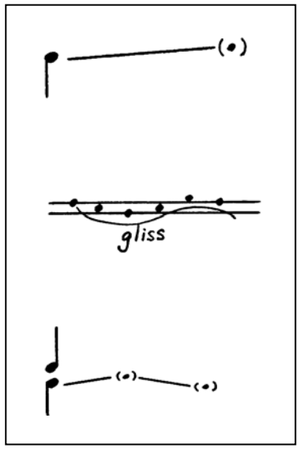
Of course, it is strange to inhabit the earth no longer,
to give up customs one barely had time to learn,
not to see roses and other promising Things in terms of a human future;
no longer to be what one was in infinitely anxious hands;
to leave even one's own first name behind,
forgetting it as easily as a child abandons a broken toy.
Strange to no longer desire one's desires.
Strange to see meanings that clung together once, floating away in every direction.
And being dead is hard work and full of retrieval before one can gradually feel a trace of eternity.
Though the living are wrong to believe in the too-sharp distinctions which
they themselves have created.
Angels (they say) don't know whether it is the living they are moving among, or the dead.
The eternal torrent whirls all ages along in it, through both realms forever,
and their voices are drowned out in its thunderous roar.

In the end, those who were carried off early no longer need us:
they are weaned from earth's sorrows and joys,
as gently as children outgrow the soft breasts of their mothers.
But we, who do need such great mysteries,
we for whom grief is so often the source of our spirit's growth--:
could we exist without *them*?
Is the legend meaningless that tells how, in the lament for Linus,
the daring first notes of song pierced through the barren numbness;
and then in the startled space which a youth as lovely as a god has suddenly left forever,
the Void felt for the first time that harmony which now enraptures and comforts and helps us.

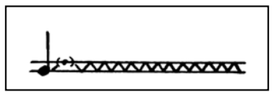
**Notation:**

**For Strings**

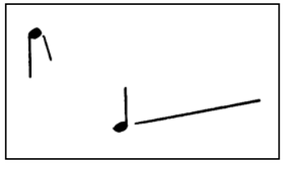
At the very end, rotate the finger downwards from the given pitch to create a glissando within a major second.




Glissando without re-articulate the given note.

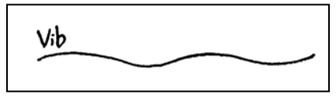


Glissando in between the two given notes

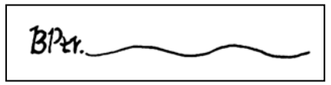


Glissando. The angle and length of the line indicate the speed of the glissando. A sharper angle with a shorter line indicates a fast glissando while a wider angle with a longer line indicates a slower glissando.

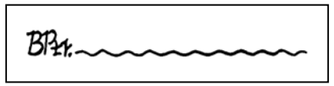
A quarter-tone higher or lower from the given note.



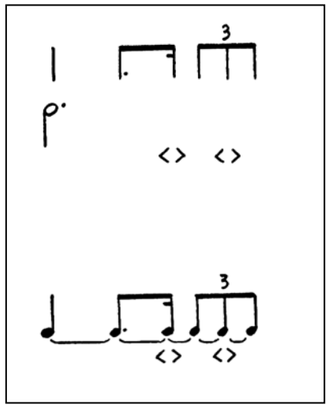

Vibrato. The speed is relatively proportional.



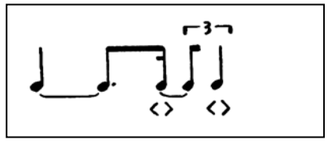

Bow pressure tremolo at slower speed.



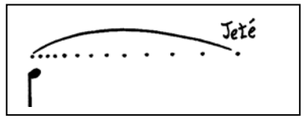

Bow pressure tremolo at faster speed.



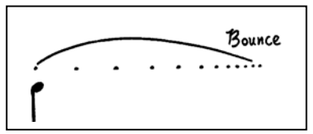

- Making dynamic changes by changing bow pressure. The rhythm indicates where the dynamic changes should occur.
- Do Not change bow direction.



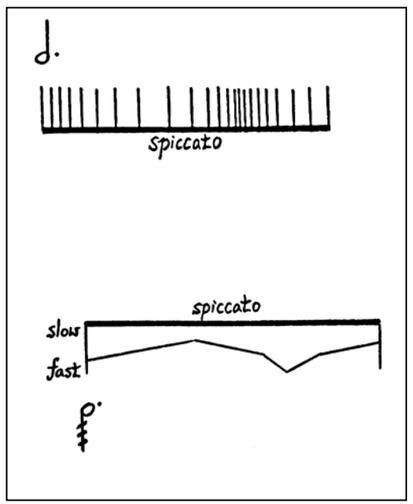

- Bow pressure dynamic change with note rearticulation.



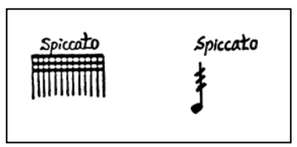

"Jeté," from fast to slow.



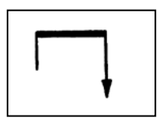

"Jeté," from slow to fast.



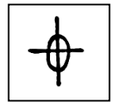

Spiccato with change of speed as indicated.



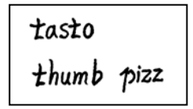

Spiccato of constant speed.



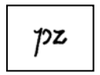
Gesture indicator. Start the gesture from where the arrow is located rhythmically (in this case, on the half-beat).



Damp the string after the note is played.

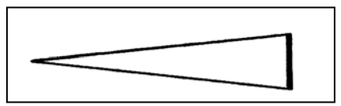



Thumb Pizz. Use the pad of thumb to plug the string, preferably over the fingerboard in order to create a warmer timbre.

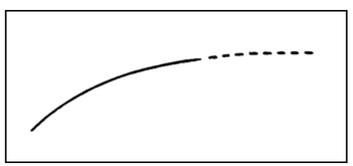



Abbreviation for Pizzicato.

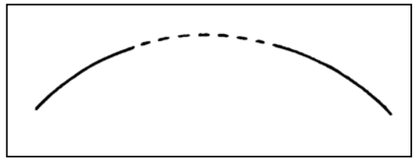
Abbreviation for Arco.



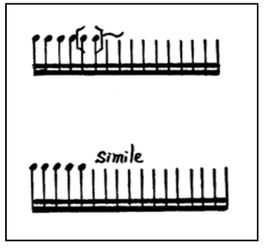
- Crescendo, and changing the tone quality from sound to noise.
- Stop abruptly.



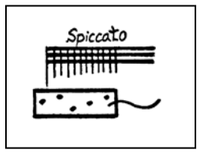
Phrasing. The dotted line indicates the continuation of the phrase.



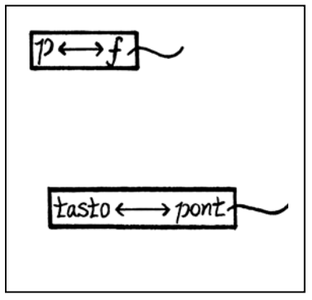
Phrasing.  The dotted line indicates the interruption within the phrase.



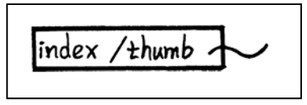

Continue the given pitches without changing their order.




- Spiccato on the given notes, no pattern should be created.
- Start on any note within the given pitch group.



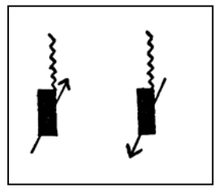

- Continue the alteration among the given indications.  Try to avoid obvious patterns.
- Start at any position within the given spectrum.




- Continue the alternation between the given indications.  No pattern should be created.
- Start with either possibility.

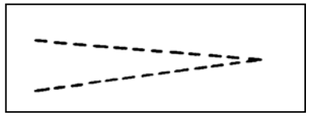
- Glissando among the given notes.  No pattern should be created.
- Start at any given note.
- The contour of the glissandi suggests the intervals between notes.

**For Piano**

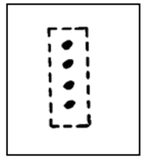


Slide with extreme force across the lowest section of the string inside piano to create a rattling sound.  Arrows indicates the direction.

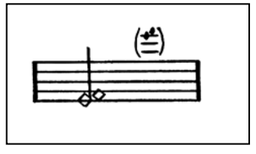
** In order to create an effective rattling sound, the performer can create this gesture using a tool such as the soft plastic pen cap, instead of his or her fingers.



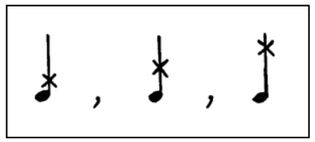
Natural decay of resonance.



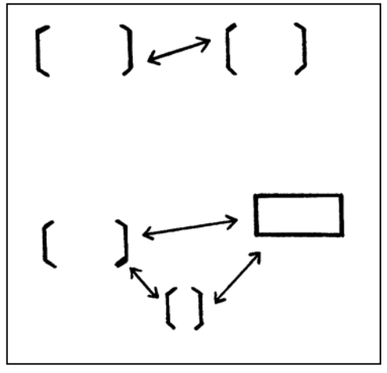
Depress the given note down silently.



Touch the given string for specific harmonics indicated in parenthesis.



Dampen the string. Positions where “x” is located on the stem indicates the relative position of damping point on the string, with an “x” closer to the note head indicating a damping point close to the pianist.



- Alternating between or among framed materials. No pattern should be created.
- Within brackets, the order of material should be fixed, within boxes, the order of materials, AND the number of items used, is improvised.

**Instrumentation:**

***The Color of Midst***
Violin
Viola
2 Cellos

***….Unquiet Stillness….***
Violin
Piano

***Ah, How Trivial***
(Piano)
Viola

**Acknowledgments**

My most profound gratitude for their life-shaping forces

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Daria Semegen

assistances

Chi-Yuan Chen

Kuan-Chen Huang

Benjamin Robison

Jacob Rhodebeck

TLT Media Lab at Stony Brook University

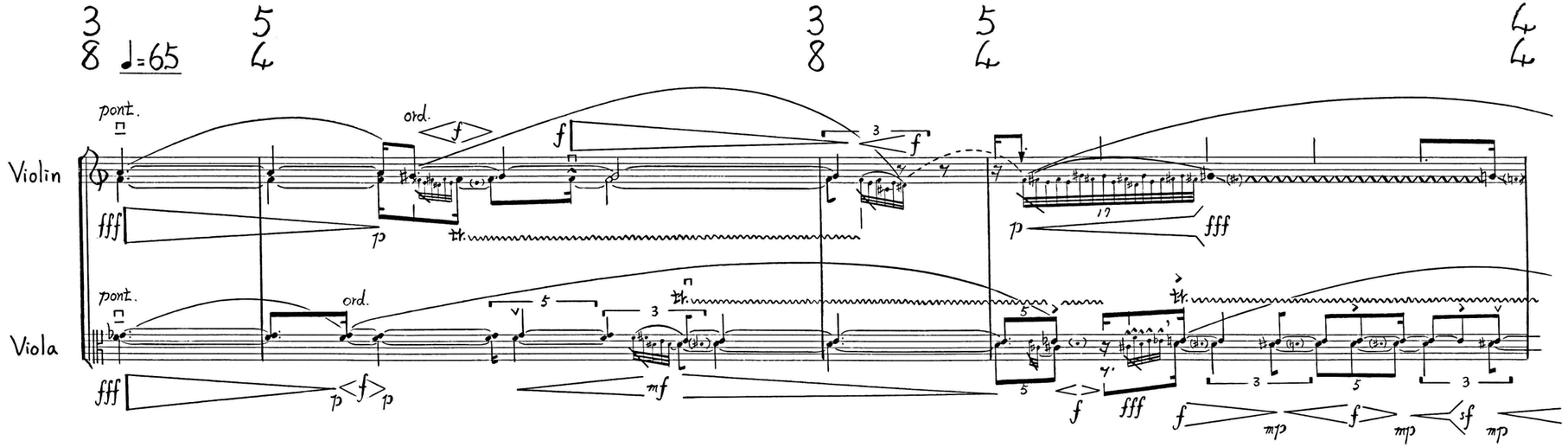
and love

Mom & Dad

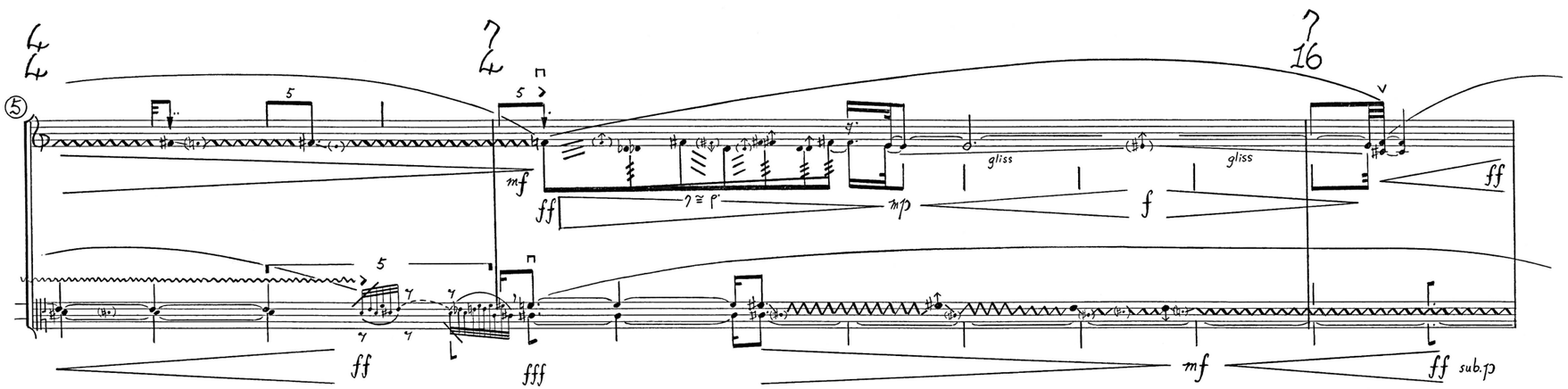
Who, If I Cry Out, Would Hear Me Among the Angels

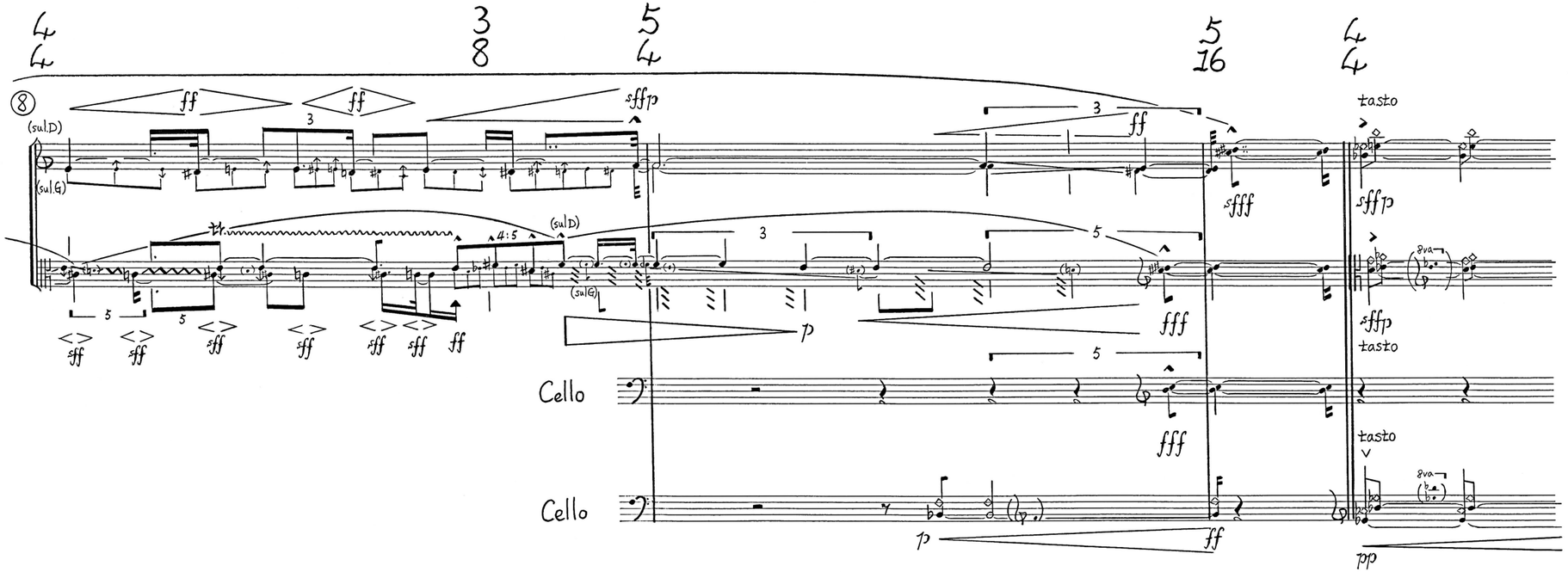
*The Color of Midst*

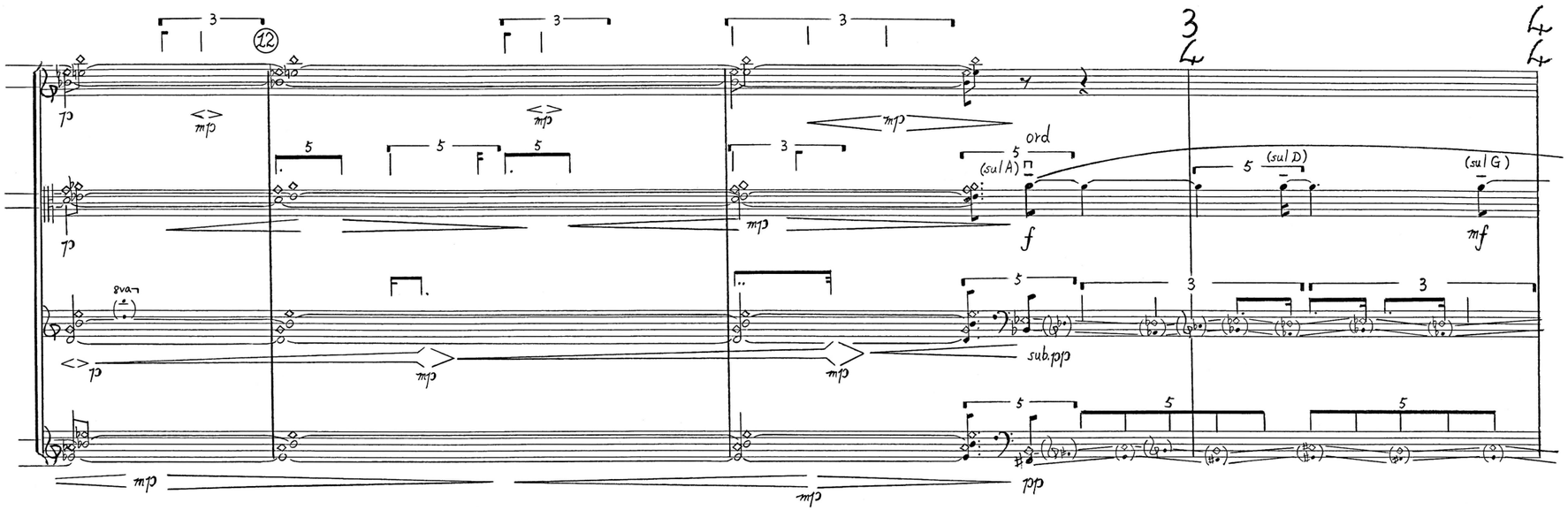
Hsiu-Hsiu Chang

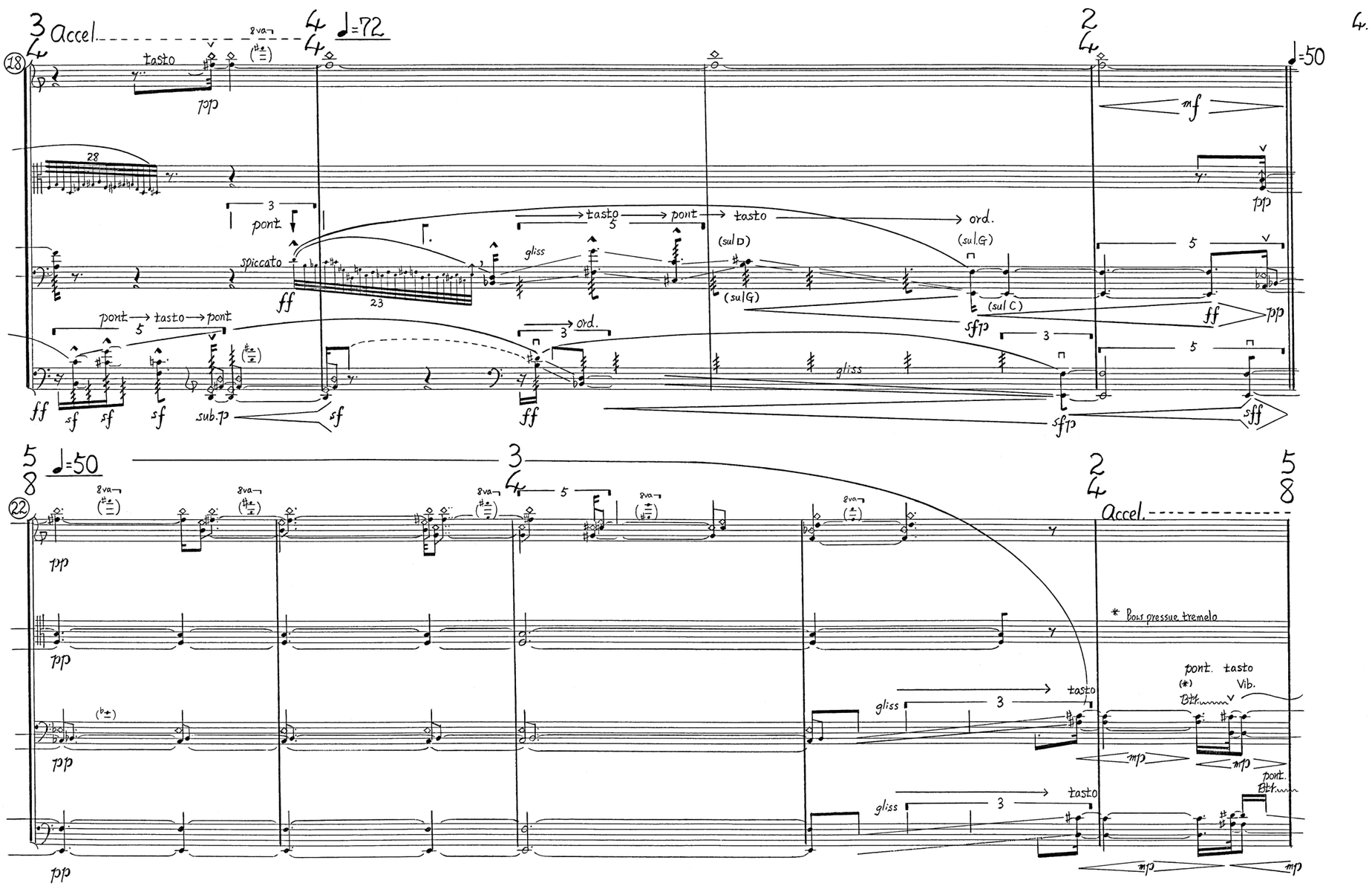


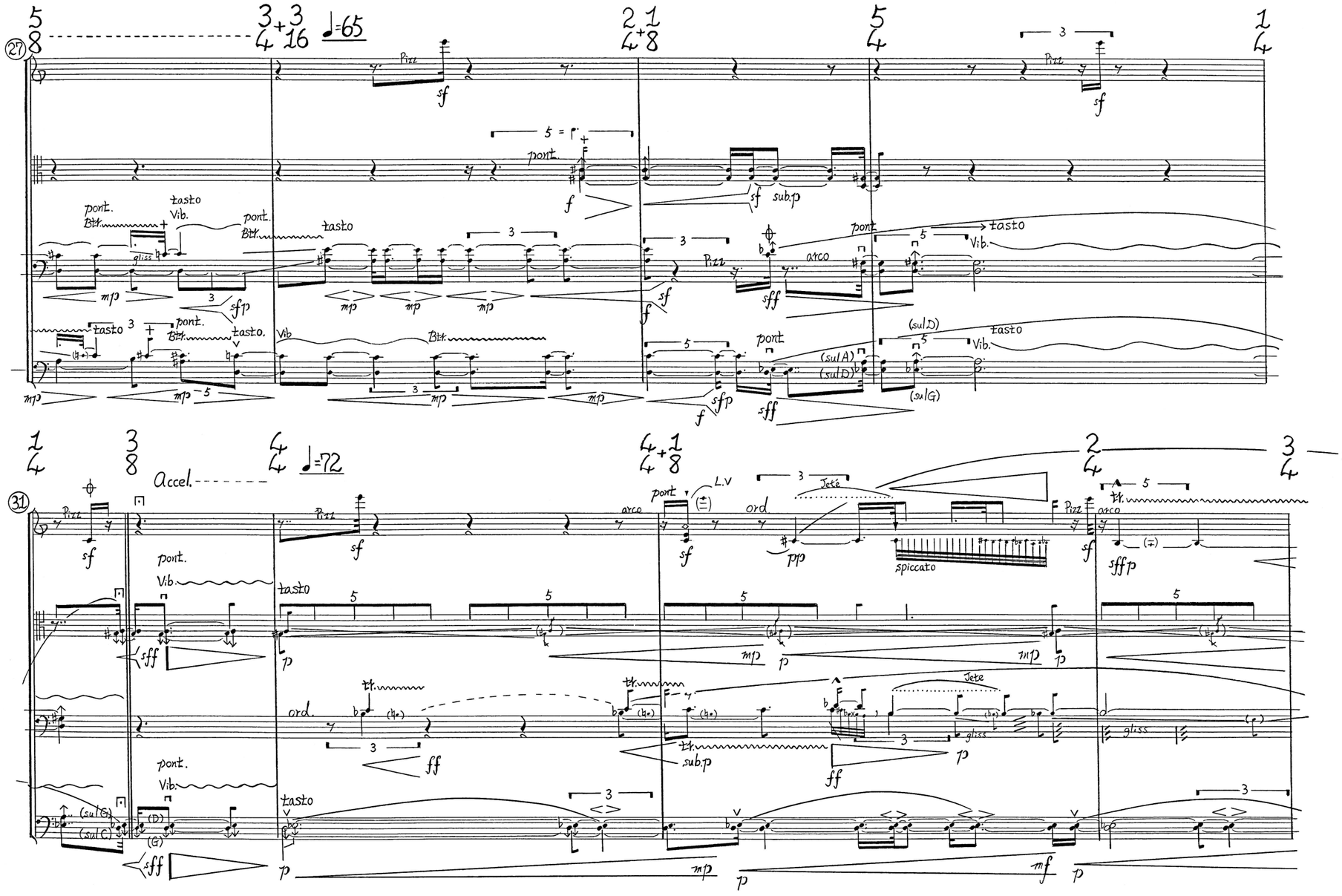

1.

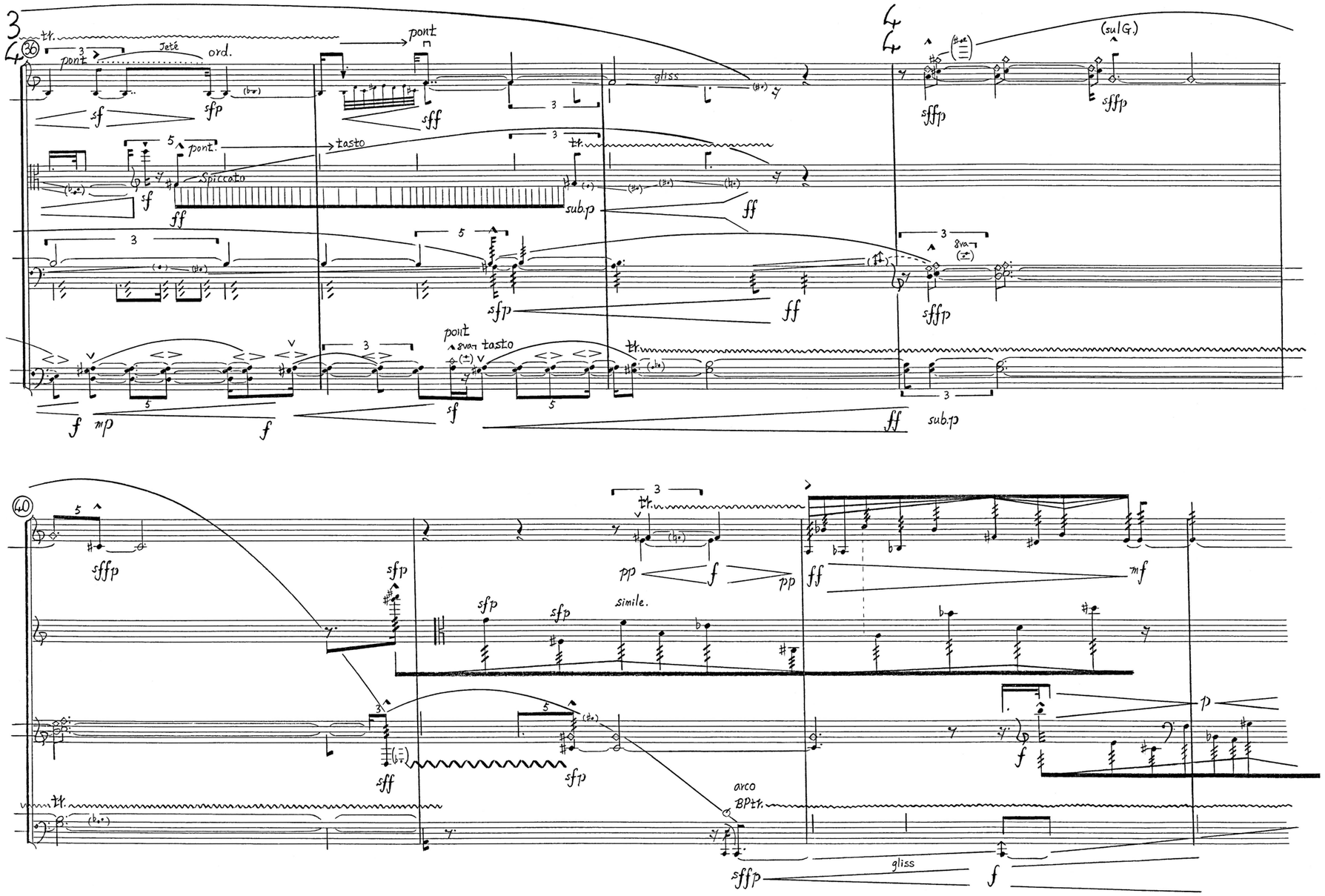

gliss
gliss
sub.p

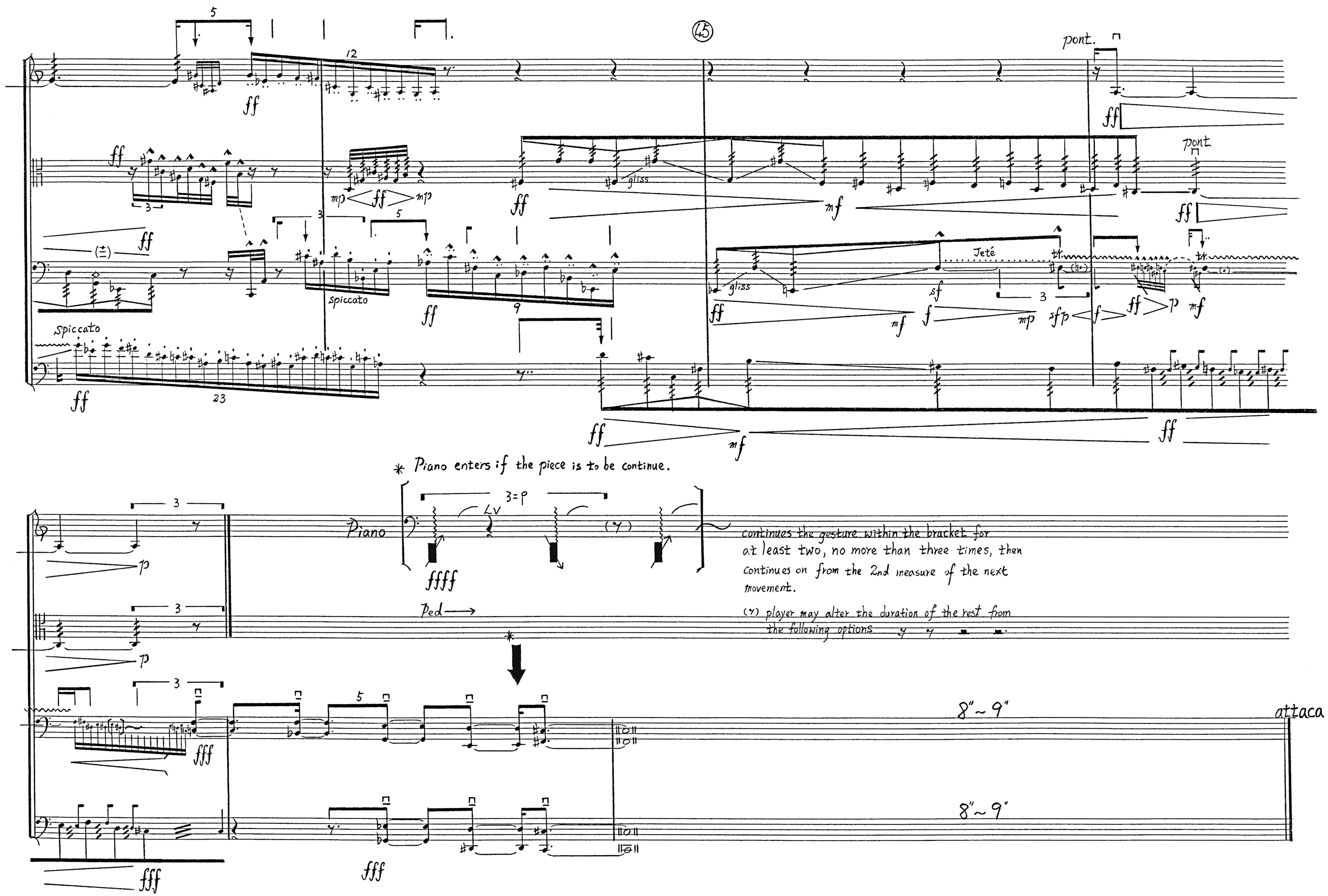

(sul D)
(sul G)
Cello
Cello
tasto
tasto
8va
8va


12
3
4
ord
(sul A)
(sul D)
(sul G)
sub.pp
15
Accel.
♩=68
(sul C)
Vibrato.
sub.p
(tasto)
pont.
Jeté → Spiccato
gliss
spiccato
28

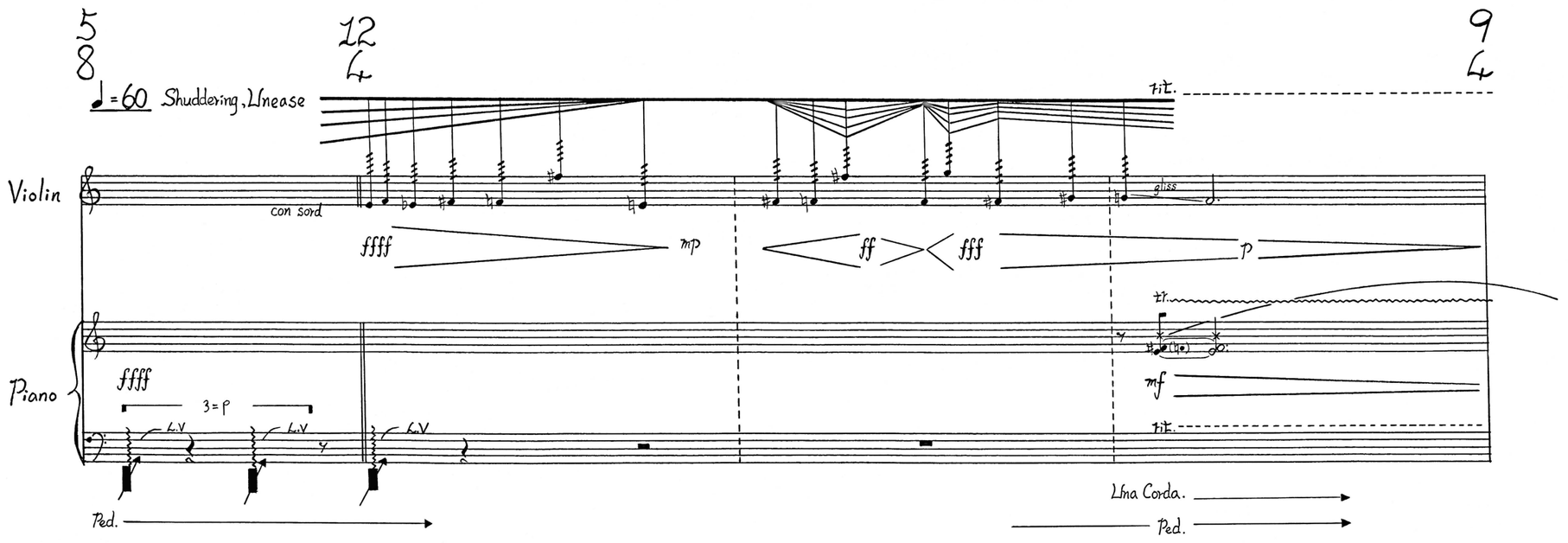

Accel.
♩=72
♩=50
tasto
pp
mf
pont
spiccato
ff
gliss
tasto
pont
ord.
(sul D)
(sul G)
(sul C)
sfp
sf
sub.p
sff
Accel.
* Bows pressue tremelo
pont. tasto
Vib.
mp


27
♩=65
Pizz
pont.
tasto
Vib.
Btr.
gliss
arco
sub.p
(sul D)
(sul A)
(sul G)
31
Accel.
♩=72
L.V
ord.
Jeté
spiccato
(sul C)
(D)
(G)

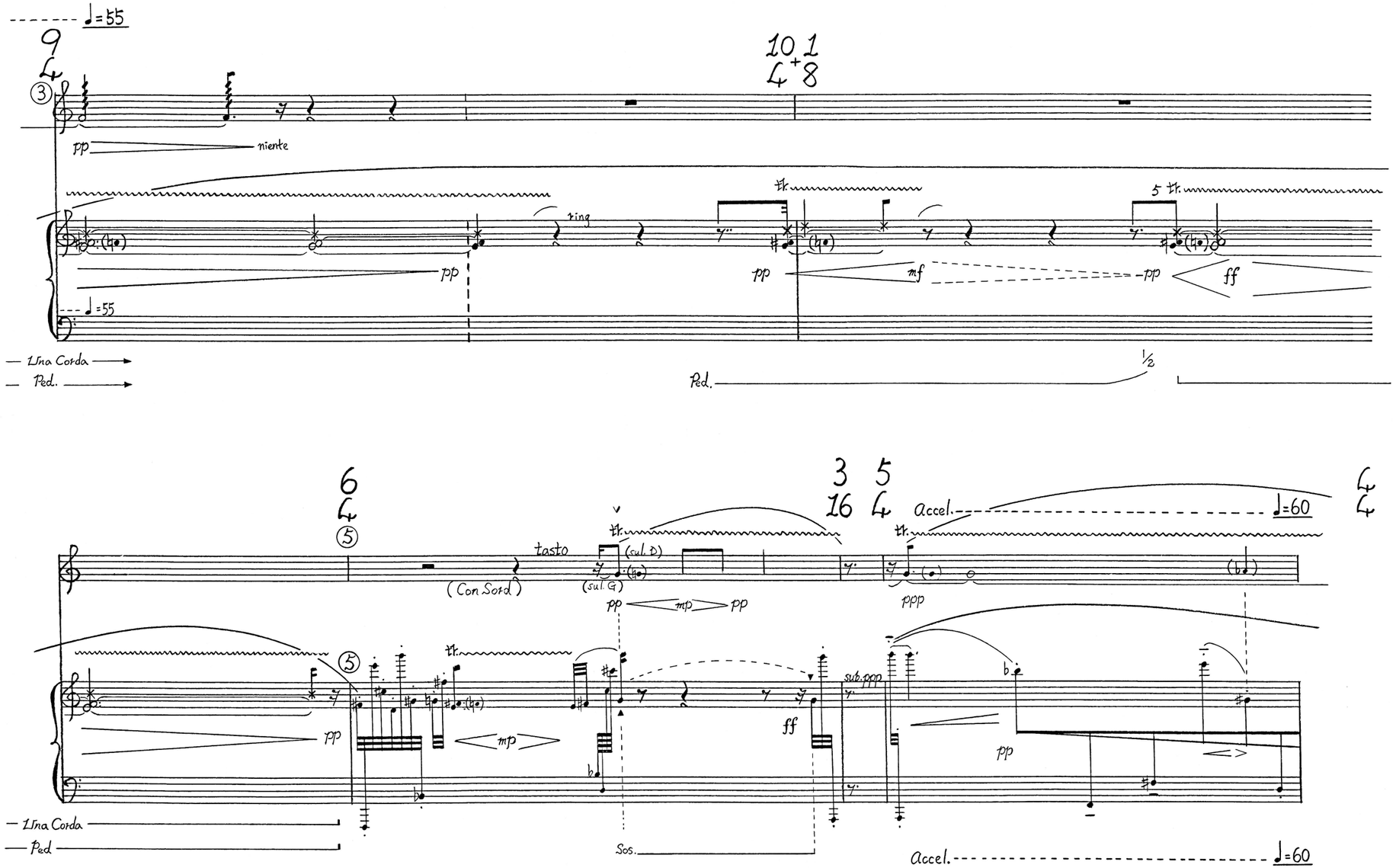

36
tr.
pont
Jeté
ord.
sf
sfp
sff
gliss
sffp
(sul G.)
tasto
Spiccato
ff
sub.p
8va
f
mp
40
pp
simile.
mf
p
arco
BP tr.



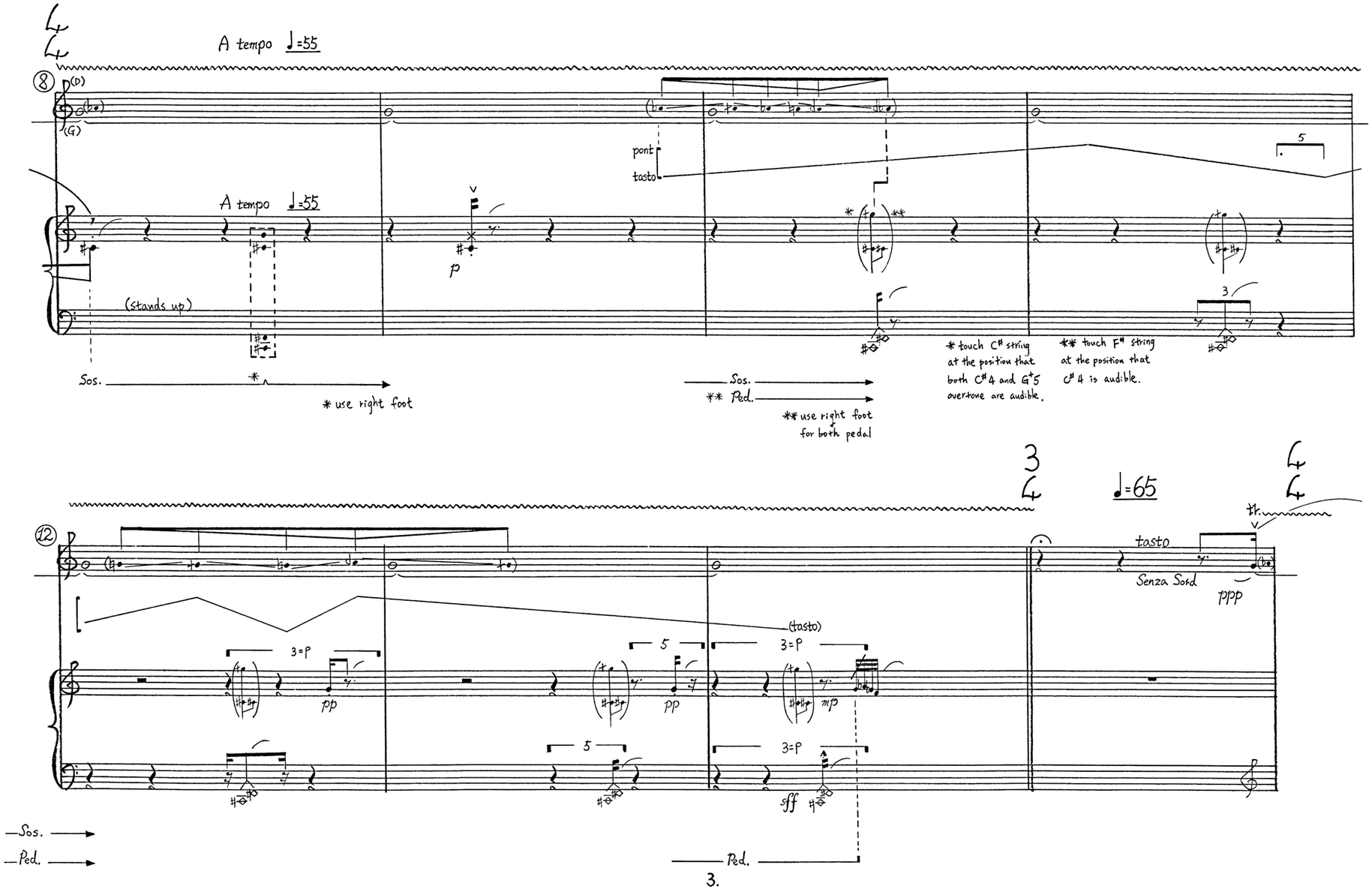
45
pont.
pont
Spiccato
spiccato
gliss
Jeté
sfp
* Piano enters if the piece is to be continue.
Piano
Ped
continues the gesture within the bracket for at least two, no more than three times, then continues on from the 2nd measure of the next movement.
player may alter the duration of the rest from the following options
8"~9"
8"~9"
attaca

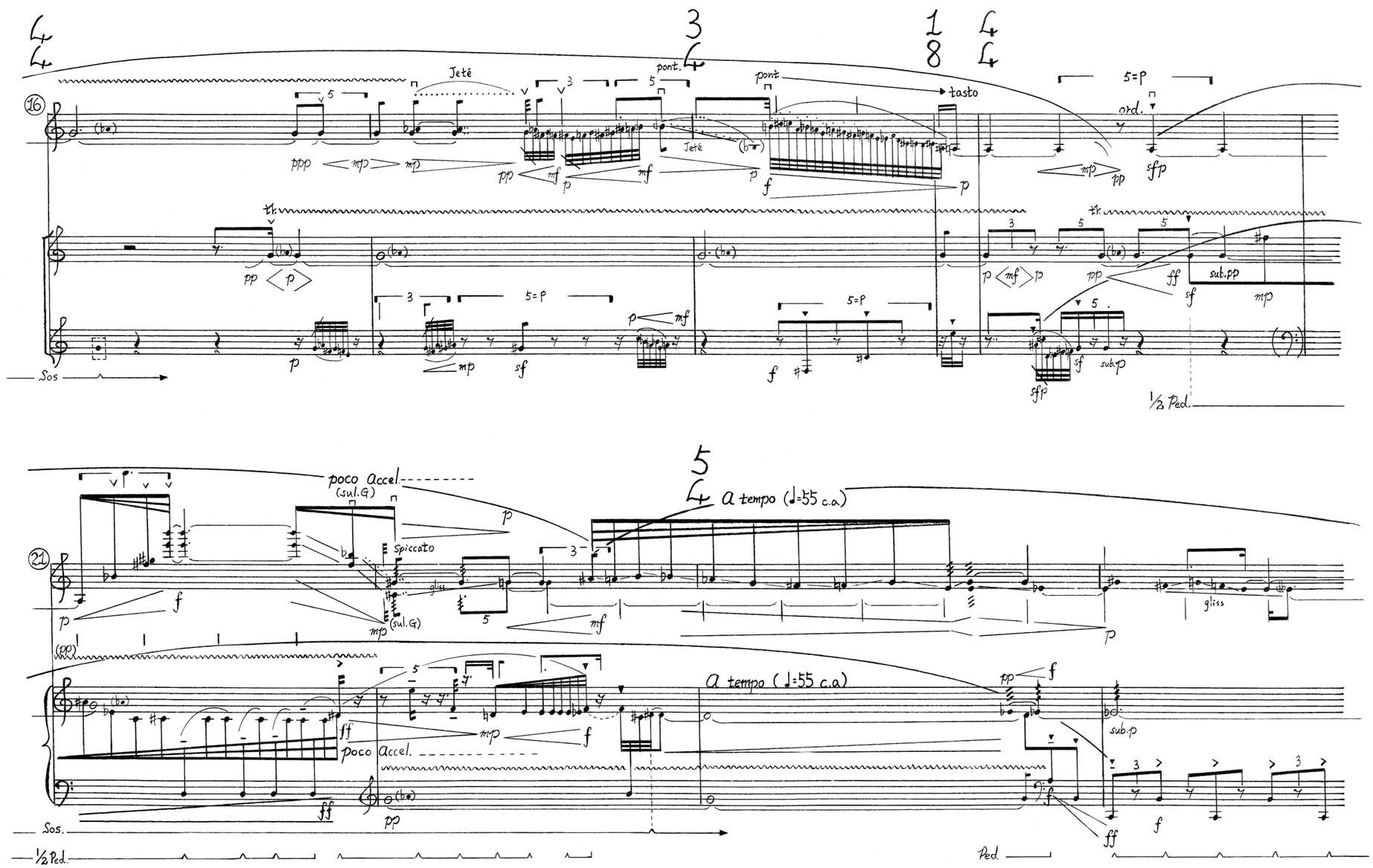

5/8
12/4
9/4
♩=60 Shuddering, Unease
rit.
Violin
con sord
ffff
mp
ff
fff
p
gliss
Piano
ffff
3=♩
L.V
tr.
mf
rit.
Una Corda.
Ped.
Ped.

1.

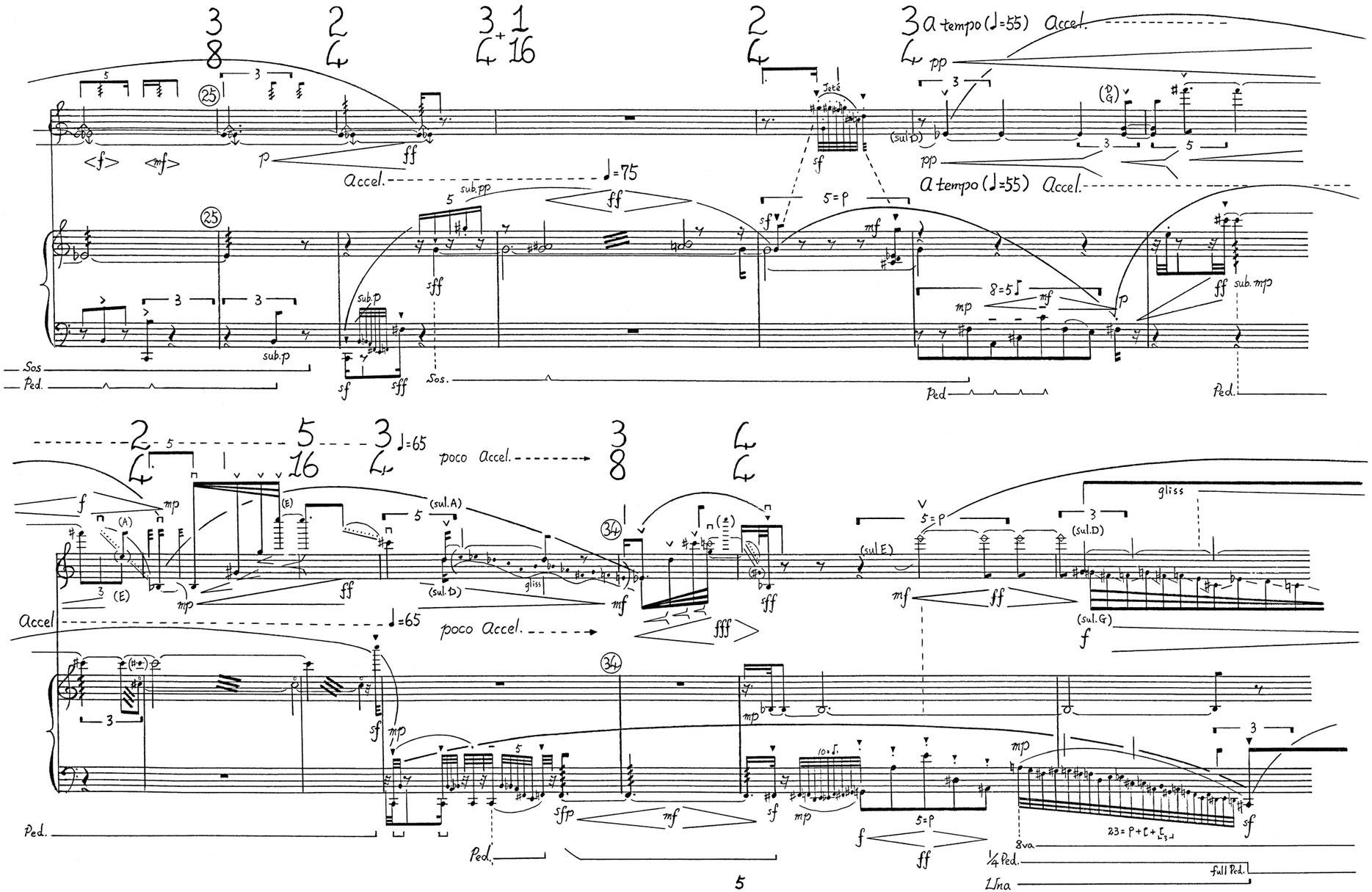

♩=55
9
4
10 1
4 8
pp
niente
ring
pp
mf
ff
5 tr.
Una Corda
Ped.
1/2
6
4
3 5
16 4
4
4
tasto
(Con Sord)
(sul. D)
(sul. G)
pp
mp
ppp
Accel.
♩=60
sub. ppp
Sos.

2.

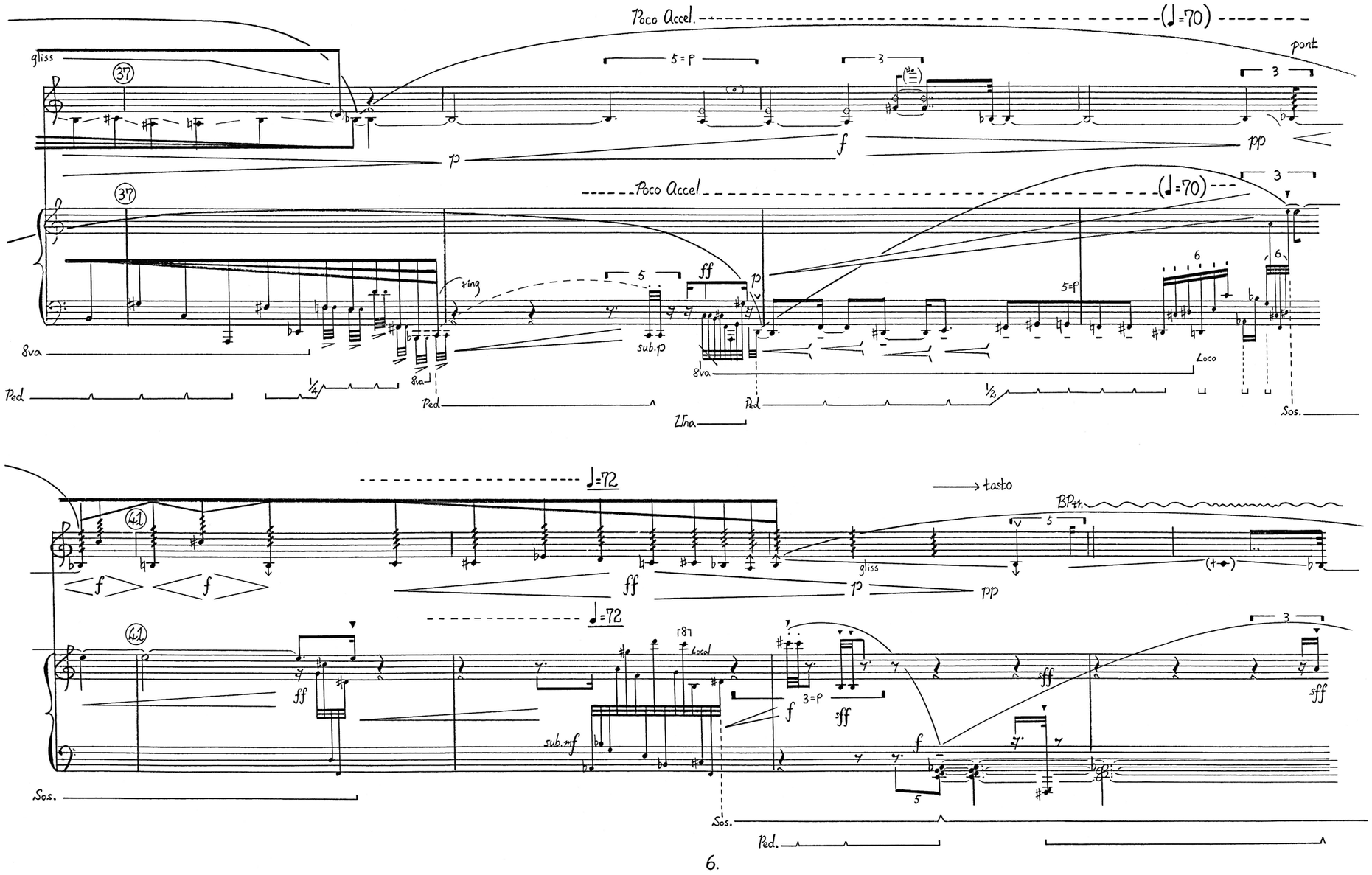

A tempo ♩=55
(D)
(G)
pont
tasto
A tempo ♩=55
(stands up)
Sos.
* use right foot
Sos.
** Ped.
** use right foot for both pedal
* touch C# string at the position that both C#4 and G+5 overtone are audible.
** touch F# string at the position that C#4 is audible.
♩=65
tasto
Senza Sord
ppp
(tasto)
3=P
pp
mp
sff
Sos.
Ped.
Ped.
3.


Jeté
pont.
pont
tasto
ord.
5=P
Sos
1/2 Ped.
poco Accel.
(sul.G)
Spiccato
gliss
a tempo (♩=55 c.a)
sub.pp
sub.p
Ped.

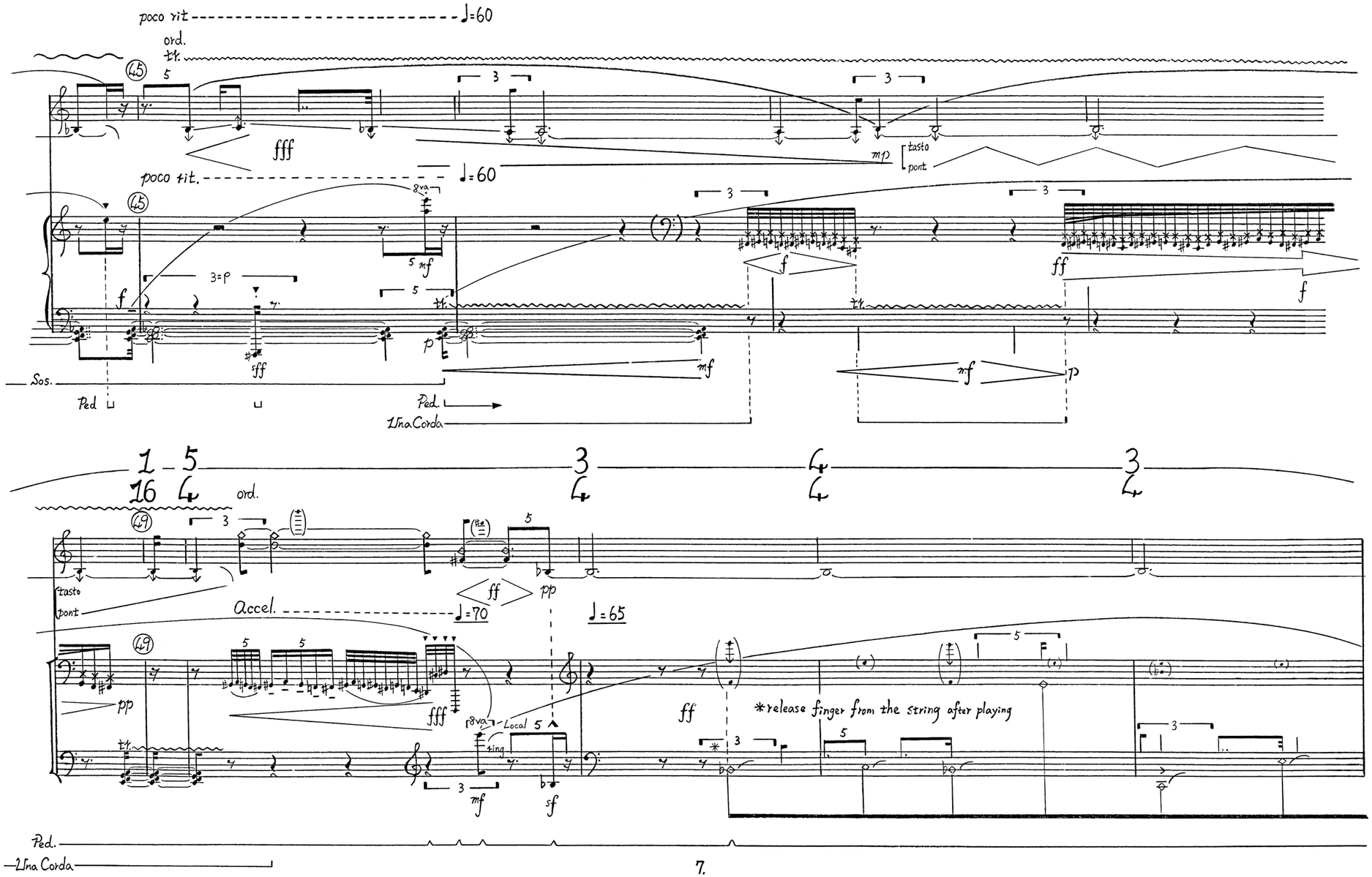
4.

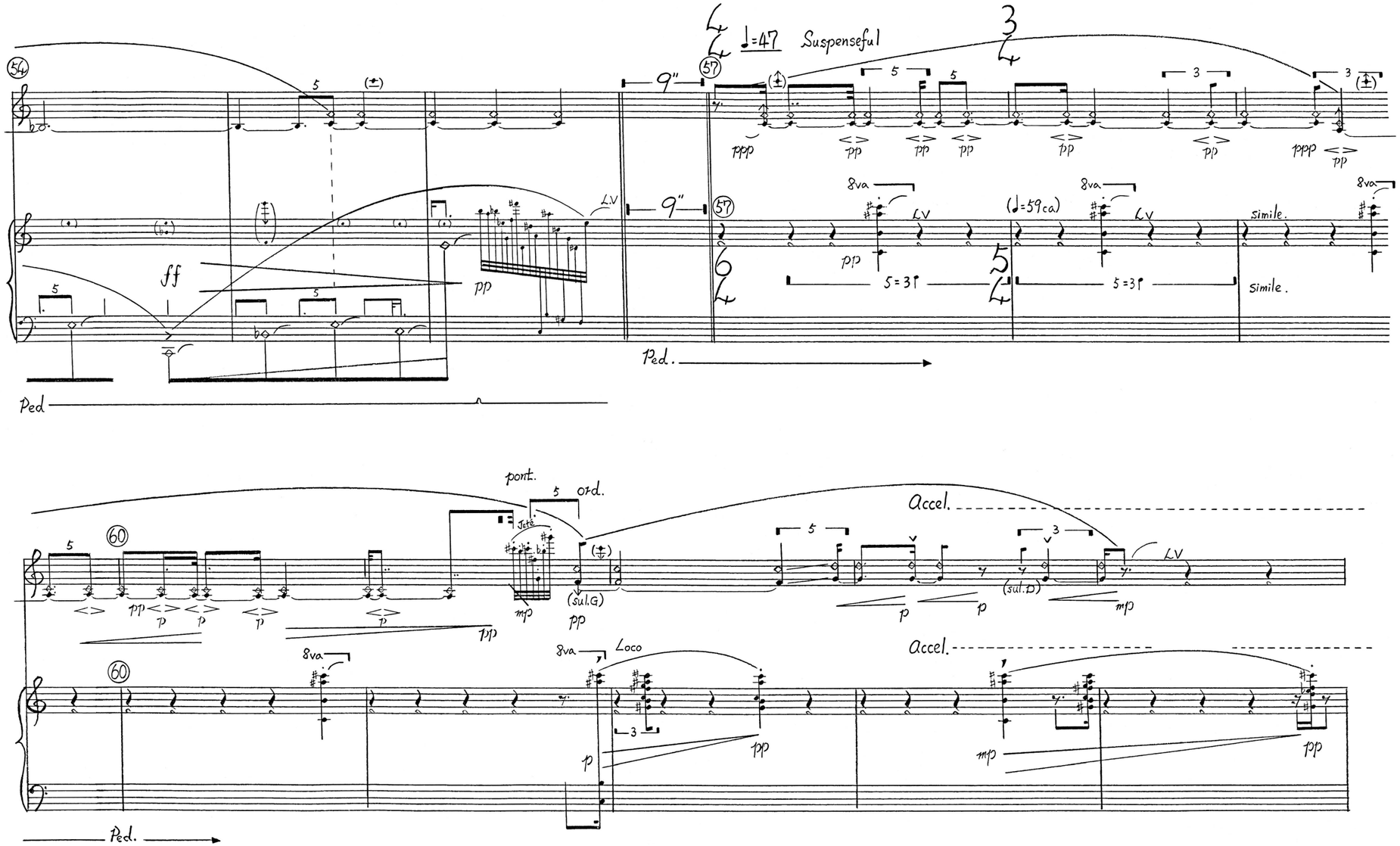


a tempo (♩=55) Accel.
Accel.
♩=75
poco Accel.
♩=65
Jeté
(sul D)
(sul A)
(sul E)
(sul G)
gliss
Sos
Ped.
8va
1/4 Ped.
full Ped.
Una

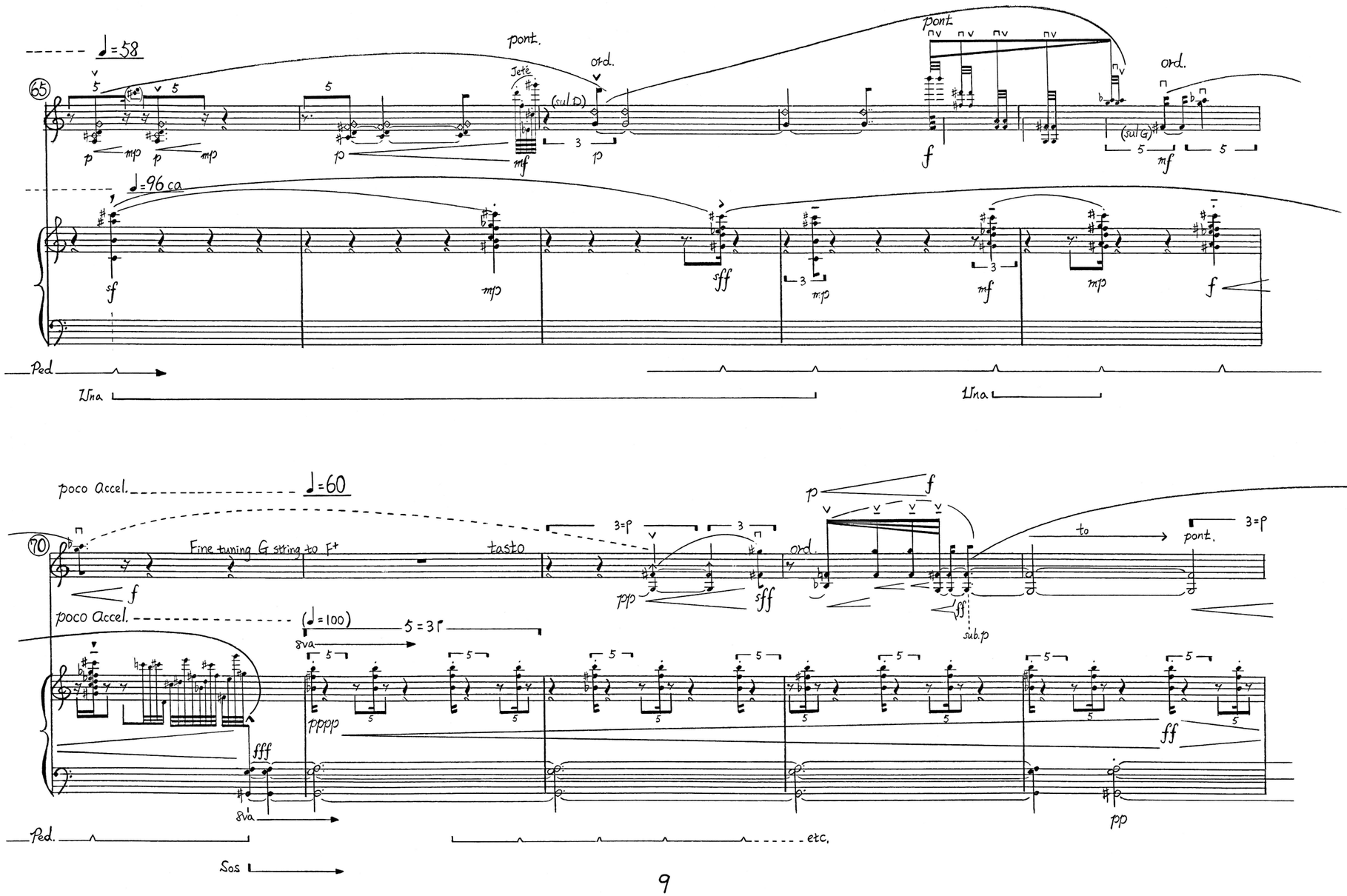

Poco Accel.
(♩=70)
pont
gliss
37
5=p
3
p
f
pp
Poco Accel
(♩=70)
ring
5
ff
p
sub.p
8va
Ped
1/4
1/2
Loco
Sos.
♩=72
tasto
BPtt.
41
gliss
sub.mf
Local
3=p
sff
Sos.
Ped.

6.


poco rit
♩=60
ord.
tr.
fff
mp
tasto
pont
poco rit.
♩=60
8va
mf
f
ff
p
sff
Sos.
Ped
Ped.
Una Corda
1 5
16 4
3
4
ord.
tasto
pont
Accel.
♩=70
ff
pp
♩=65
fff
8va
Local
ting
sf
*release finger from the string after playing
Ped.
Una Corda
7.


54
57
♩=47 Suspenseful
9"
ff
pp
LV
8va
(♩=59ca)
simile.
5=3♪
Ped.
60
pont.
ord.
Jeté
(sul.G)
(sul.D)
Accel.
Loco
mp
p
ppp

8.


♩=58
65
pont.
ord.
Jeté
(sul D)
pont.
ord.
(sul G)
♩=96 ca
Ped
Una
Una
poco Accel.
♩=60
70
Fine tuning G string to F+
tasto
ord.
to
pont.
sub.p
poco Accel.
(♩=100)
5=3
8va
8va
Ped.
etc.
Sos

to tasto pont. tasto pont.

Jeté

tasto

Spiccato

8va

Loco

Ped.

Sos.

Spiccato

8va

Ped.

Sos.

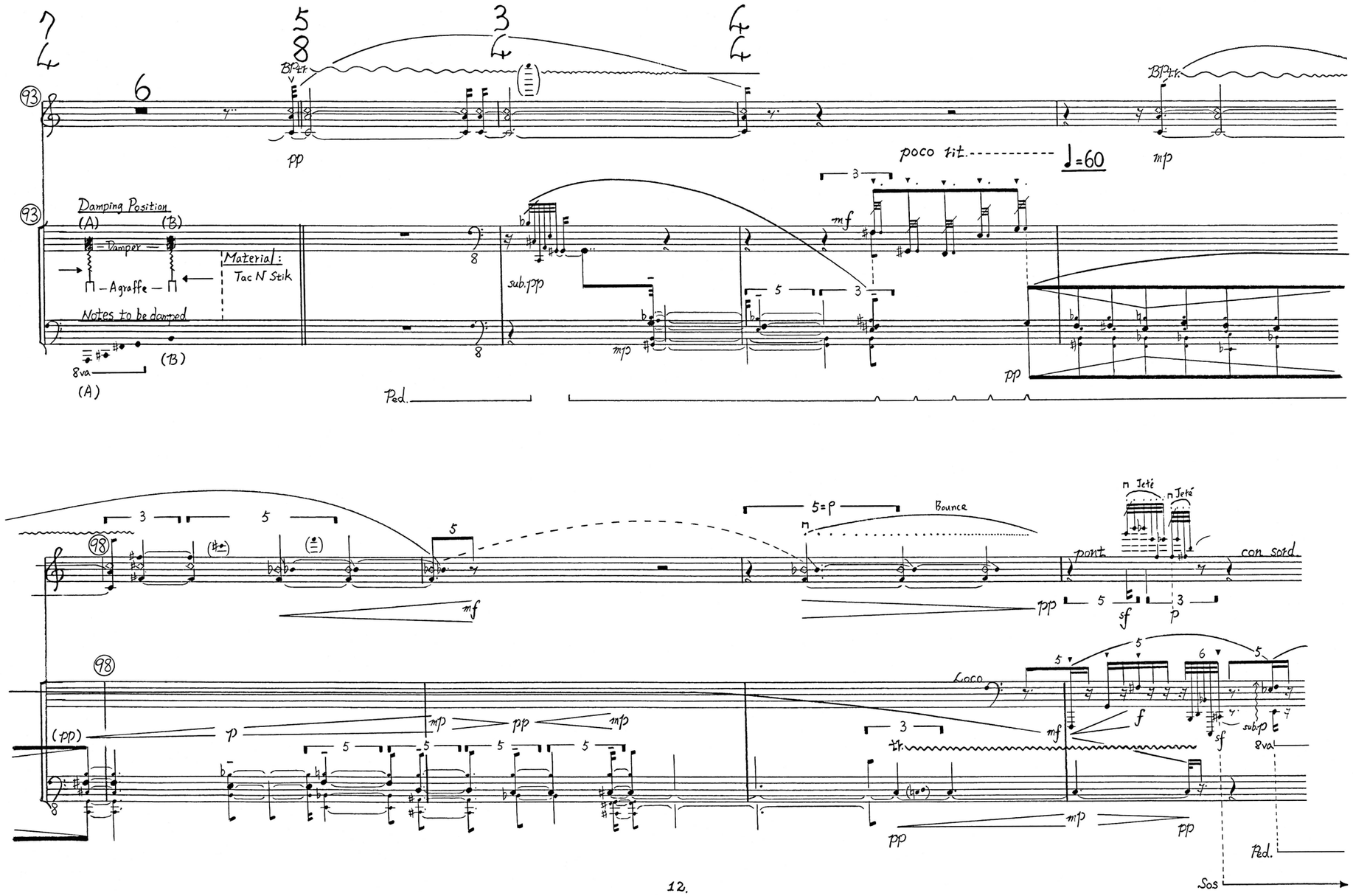
Ord.

pont

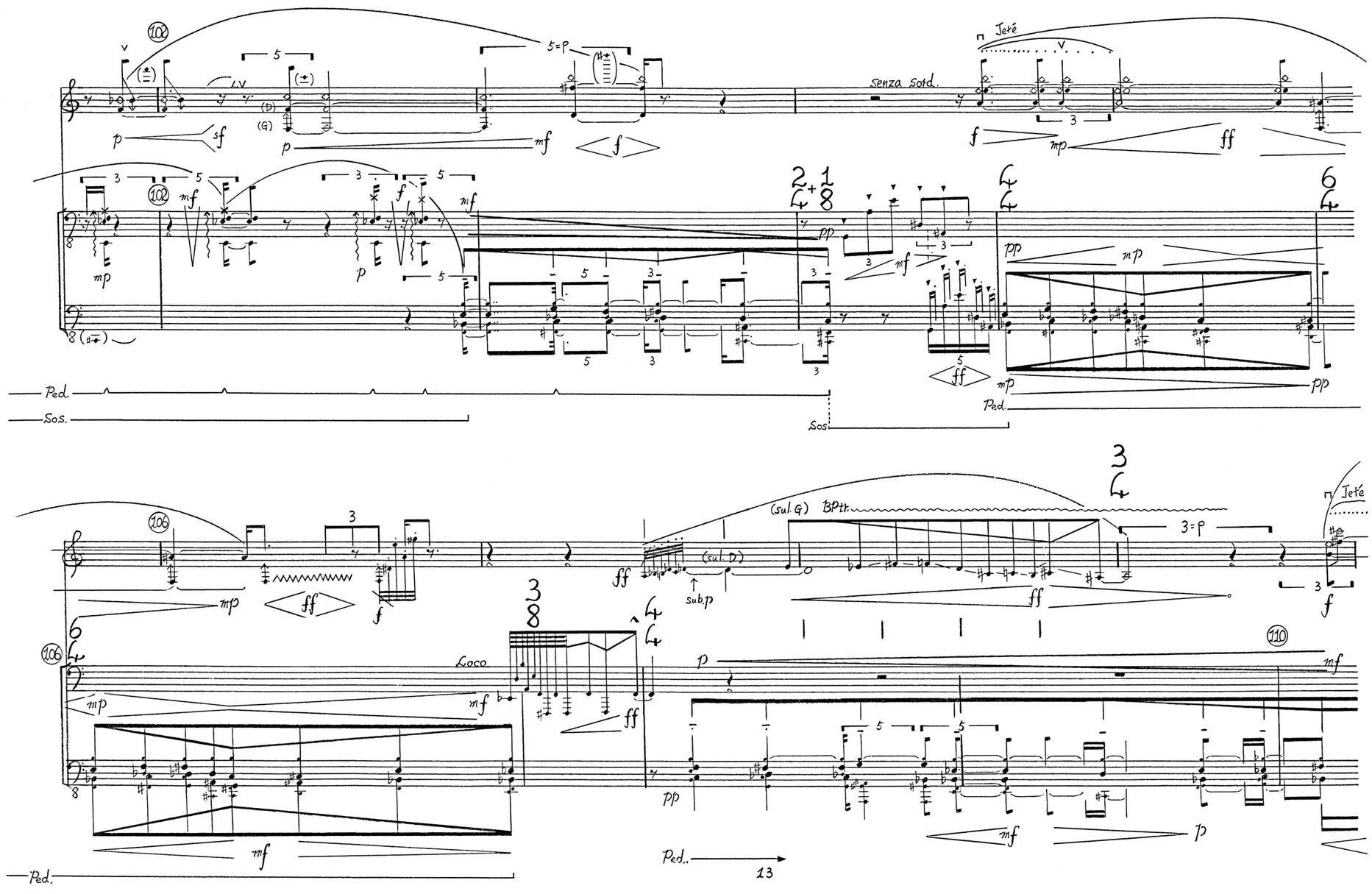
Jeté

poco Accel.

L.V.


Damping Position
(A)
(B)
Damper
Agraffe
Material:
Tac N Stik
Notes to be damped
8va
(A)
(B)
poco rit.
♩=60
Ped.
Bounce
Jeté
Jeté
pont
con sord.
Loco
8va
Ped.
Sos

12.



Jeté
senza sord.
Ped.
Sos.
(sul. G)
BPtr.
(sul. D)
sub.p
Loco
Ped.
13

8va

spiccato

mp

3=p

Loco

tasto

mf f p

8va

5

Spiccato

ff pp

ff

*Place the metal chain on the string.
Range indicated below.

Range:

(x)

L.V

f pp

Ped.

8va

tremelo

Bp.tr.

Spiccato

Bp.tr.

pppp

mf

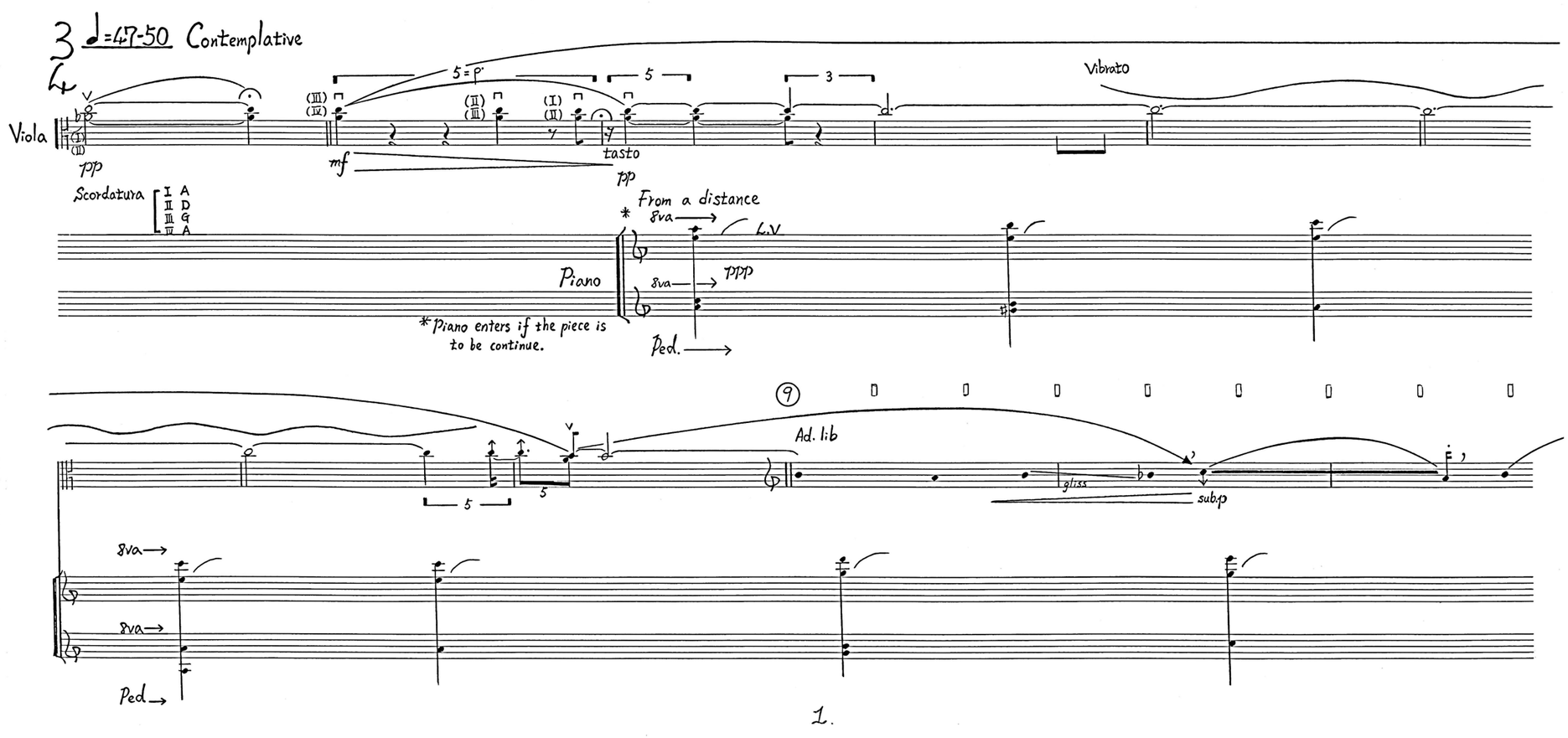
pp

end with piano

Viola

pp

* Viola enters if the piece is to be continue.
Start the next movement from the 2nd measure
after the resonance of the piano disappear completely.


3/4
♩=47-50 Contemplative
Viola
pp
Scordatura
I A
II D
III G
IV A
5=p
5
3
mf
tasto
pp
Vibrato
From a distance
8va
L.V
Piano
8va
ppp
*Piano enters if the piece is to be continue.
Ped.
9
Ad. lib
5
5
gliss
sub.p
8va
8va
Ped.
1.

12

pont (I) ord. (II) p mf p (III) tasto (IV)

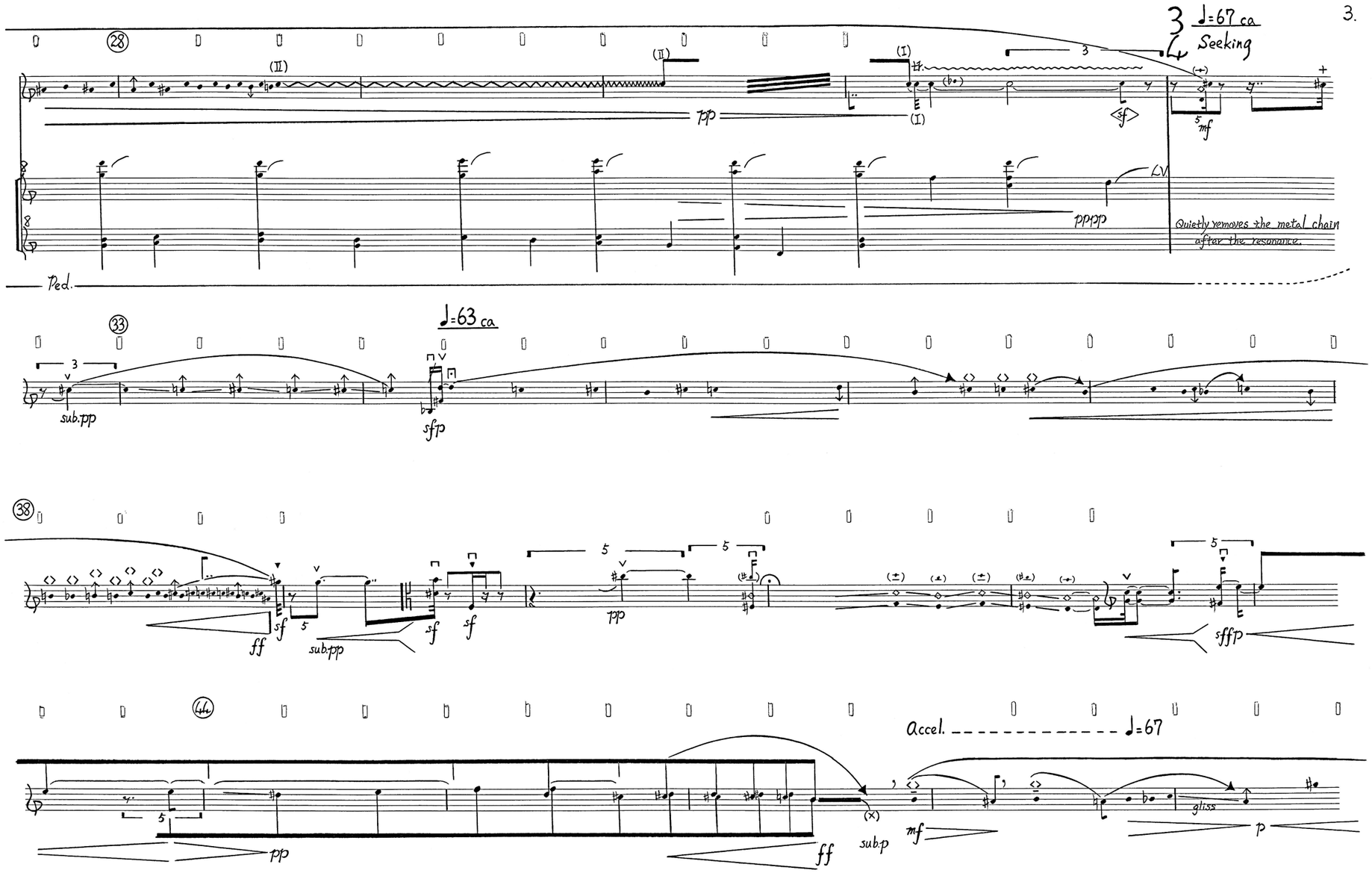
Ped.

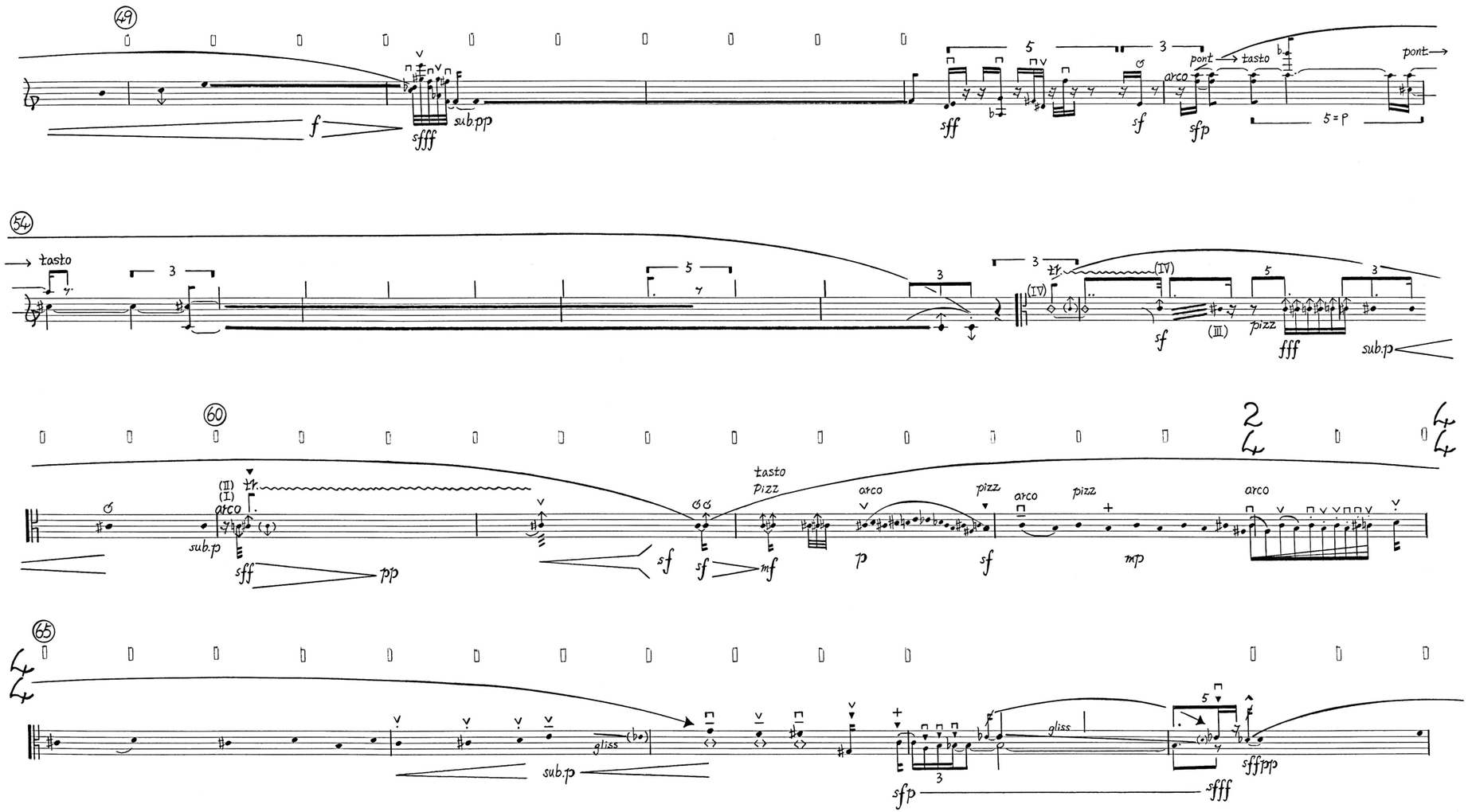
17

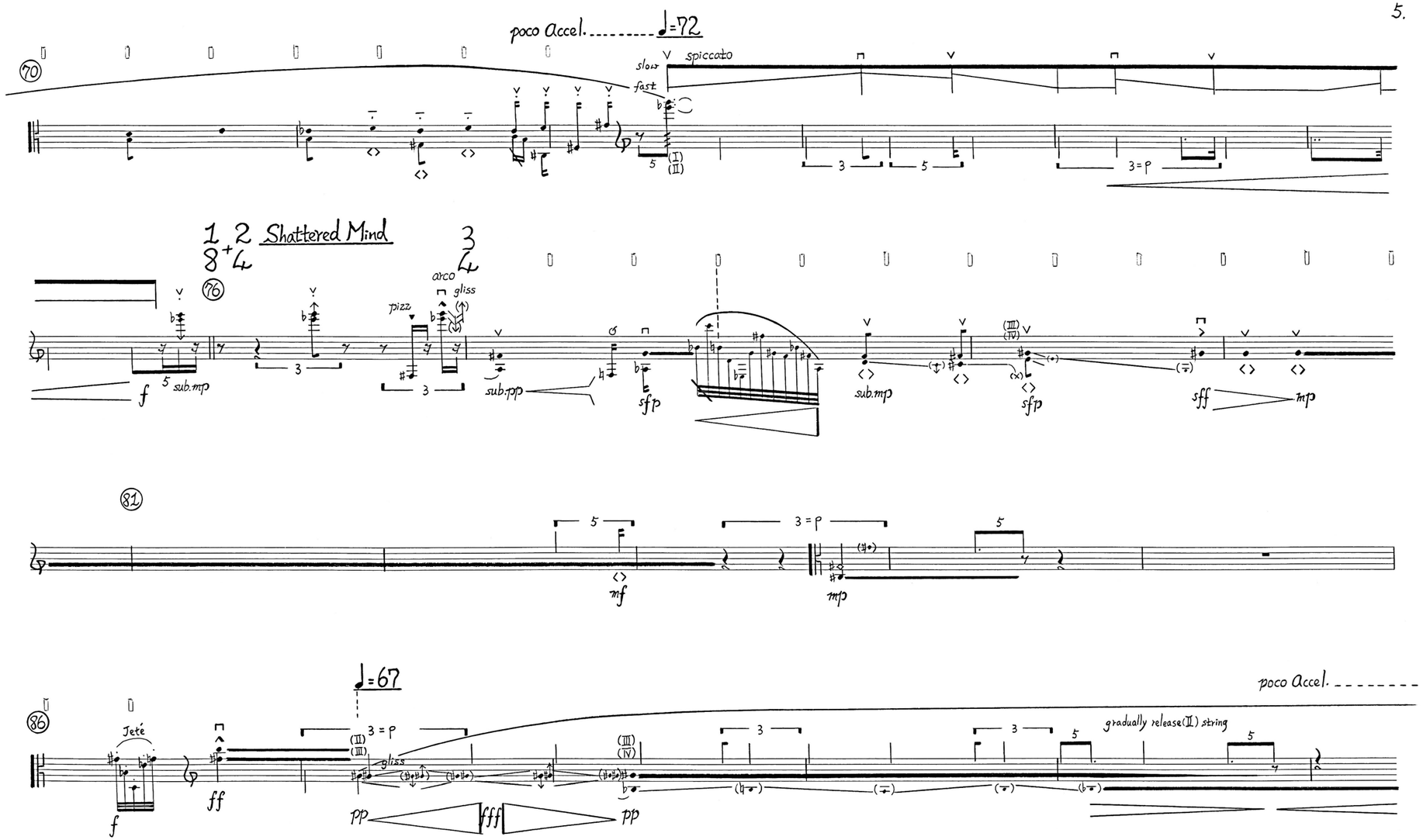
pont (I) ord. (III) ff (I) mp 3 pont (II) tasto f sub.p

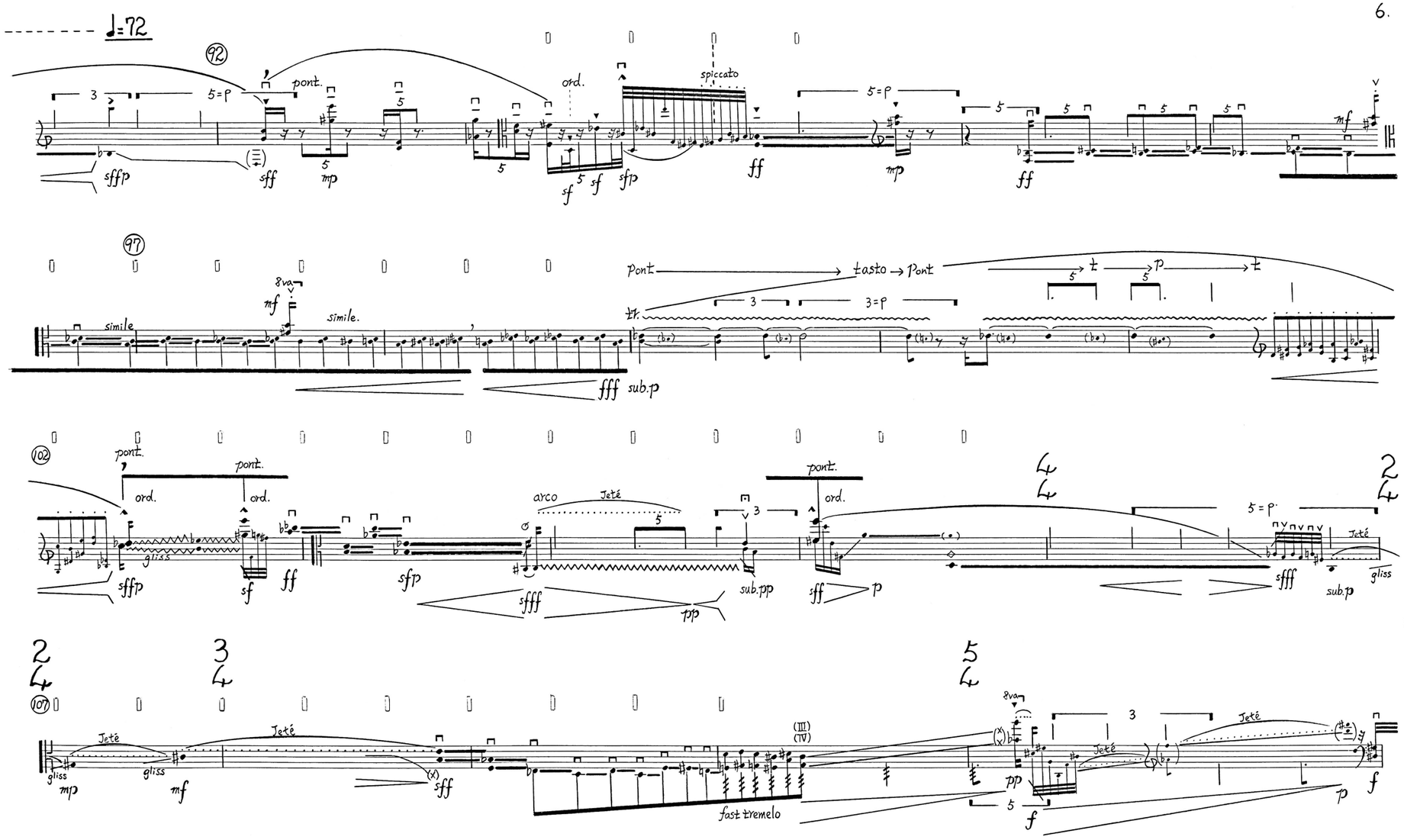
23

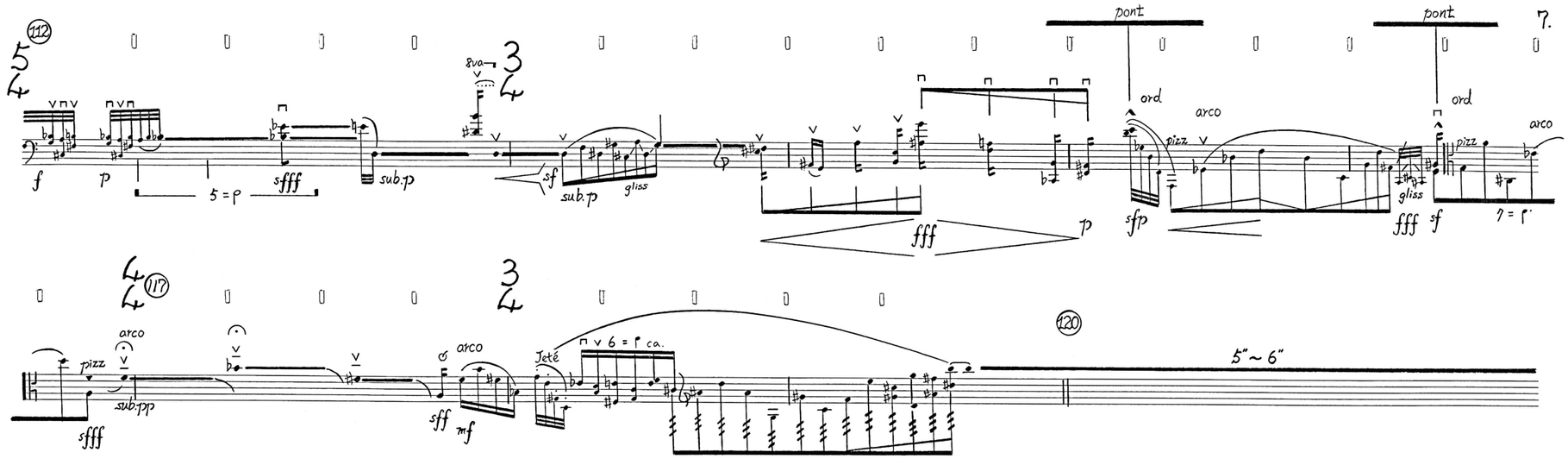
pont fp (II) (I) ord. gliss (I) f p ff (II) (III) (II) (III)

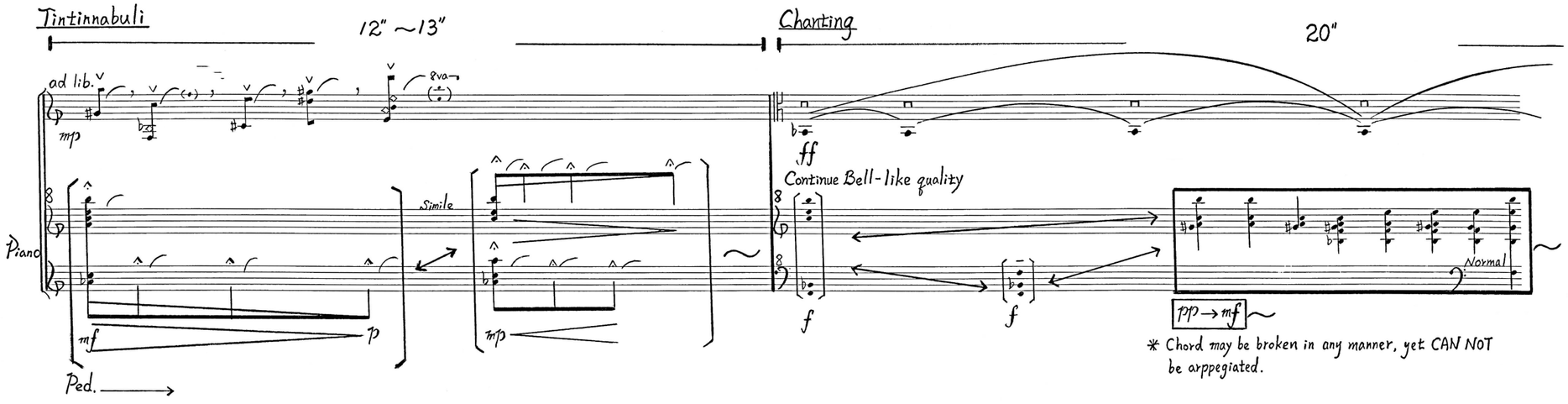

28
♩=67 ca
Seeking
pp
sf
mf
pppp
Quietly removes the metal chain after the resonance.
Ped.
33
♩=63 ca
sub.pp
sfp
38
ff
sf
sub.pp
pp
sffp
44
Accel.
♩=67
pp
ff
sub.p
mf
gliss
p

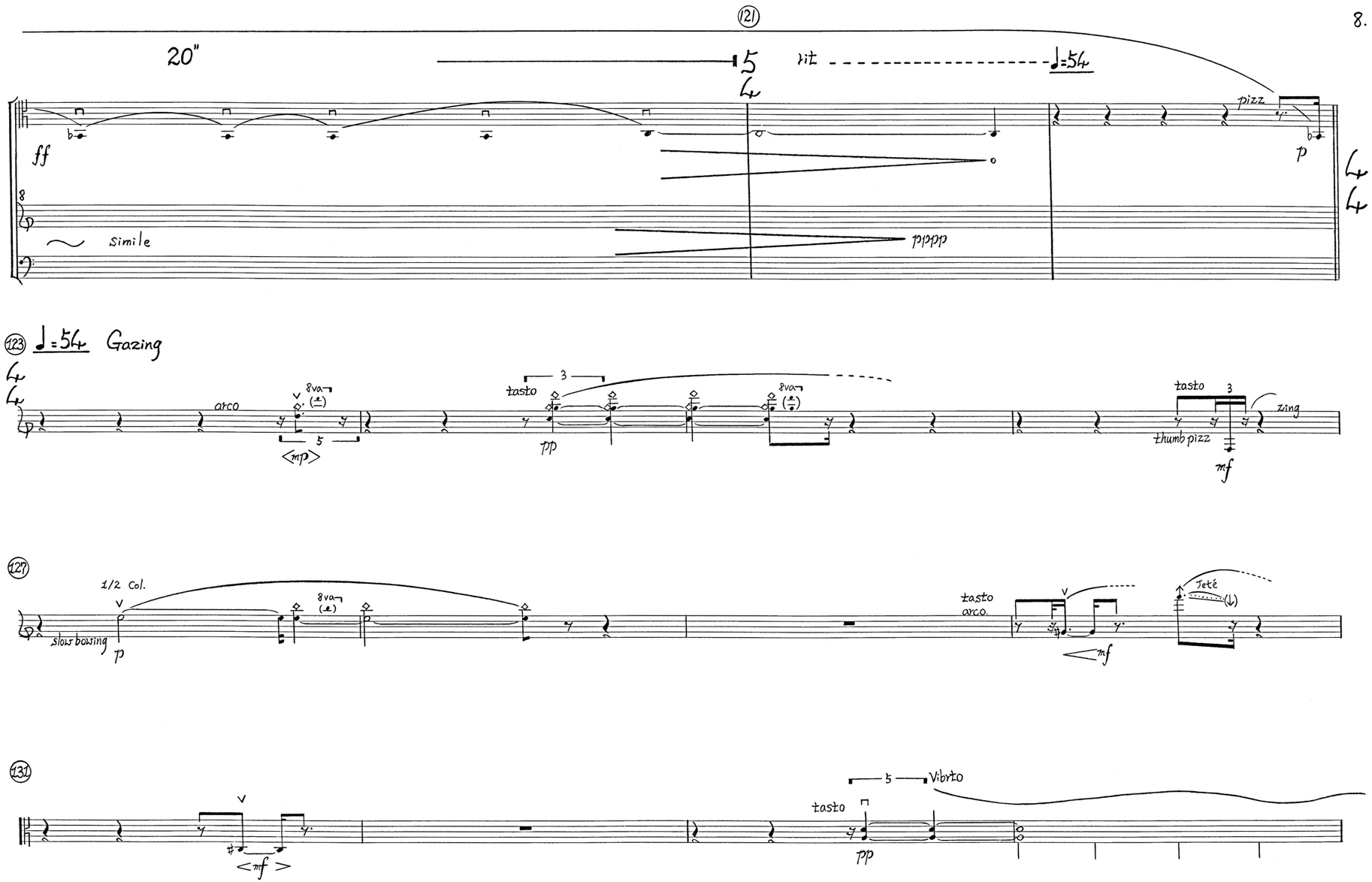

49
f
sfff
sub.pp
sff
sf
arco
pont
tasto
sfp
5 = p
54
tasto
(IV)
(III)
pizz
fff
sub.p
60
(II)
(I)
arco
sub.p
sff
pp
sf
mf
tasto
pizz
p
mp
65
gliss
sfp
sfff
sffpp

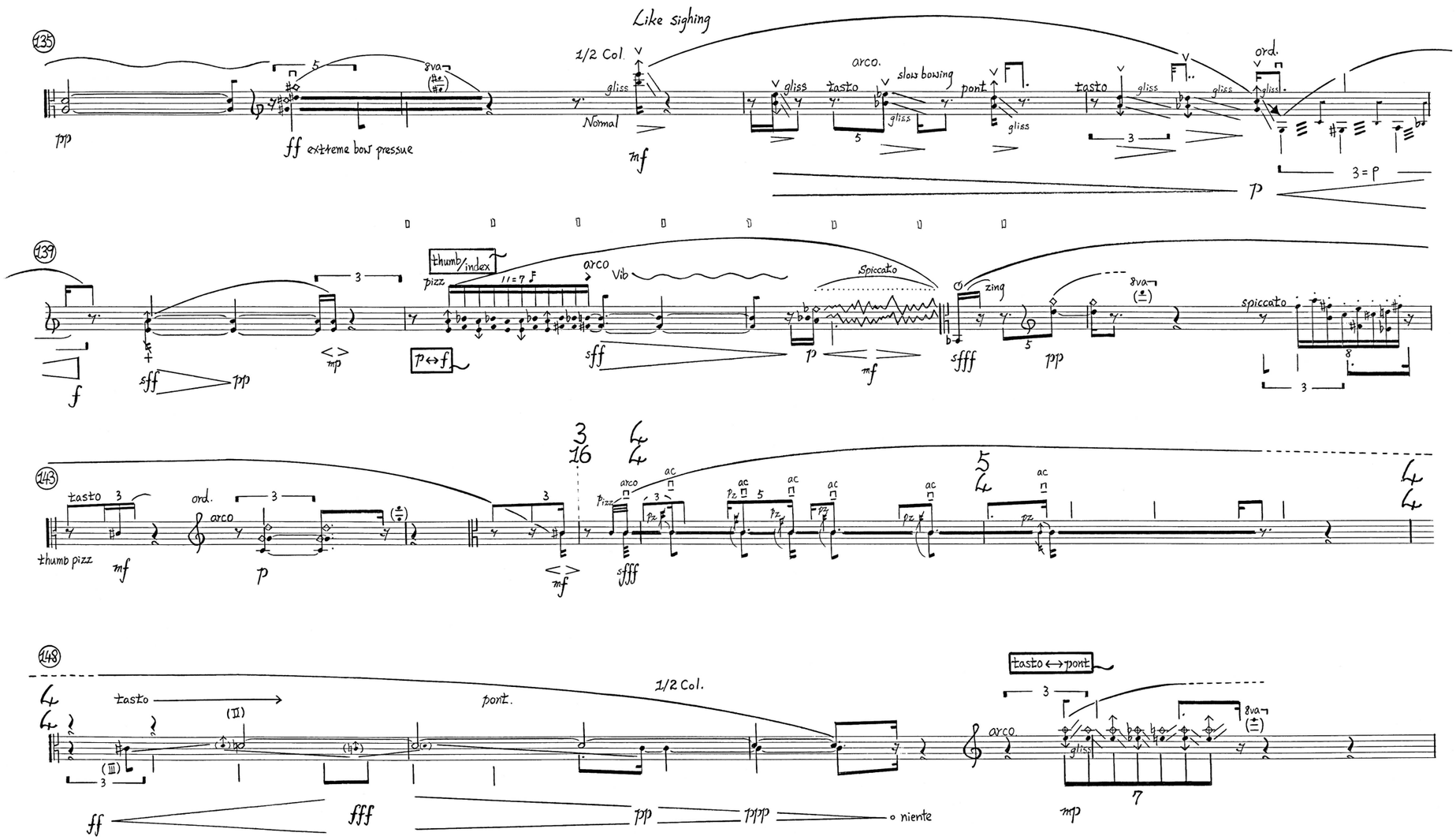

poco Accel. ♩=72
70
slow
fast
spiccato
3=p
1 2 Shattered Mind
8 4
3 4
76
arco
gliss
pizz
sub.mp
sub.pp
sfp
sff
mp
81
mf
86
Jeté
♩=67
gliss
pp
fff
poco Accel.
gradually release(II) string

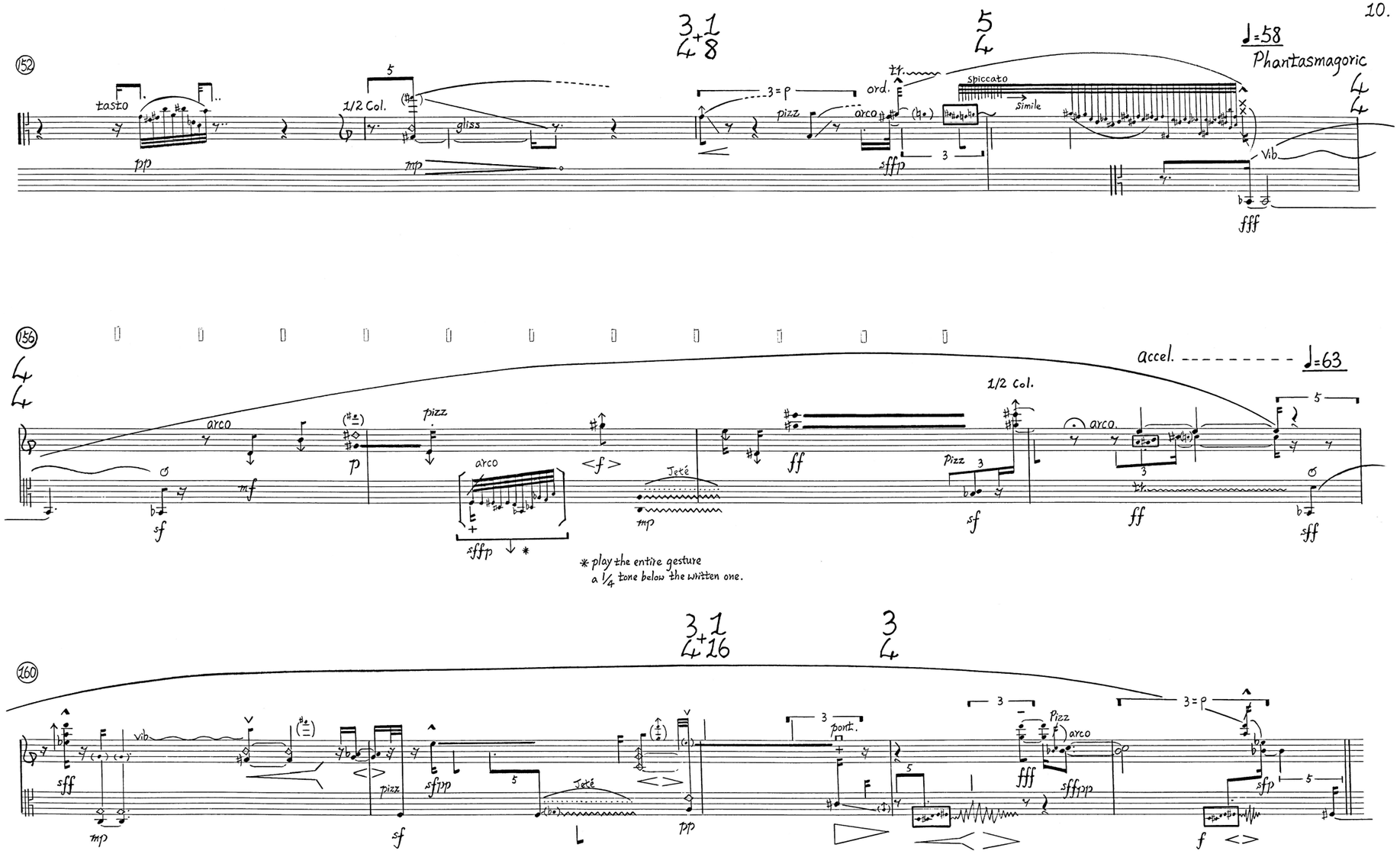

♩=72
92
pont.
ord.
spiccato
sffp
sff
mp
sf
sfp
ff
97
8va
mf
simile
fff sub.p
pont → tasto → pont
tr.
102
gliss
arco
Jeté
sfff
pp
sub.pp
sub.p
107
(III)
(IV)
fast tremelo


112
8va
f
p
5 = ρ
sfff
sub.p
sf
sub.p
gliss
fff
p
pont
ord
arco
pizz
sfp
fff
gliss
pont
ord
arco
pizz
sf
7 = ♩.
7.
117
arco
pizz
sub.ppp
sfff
arco
sff
mf
Jeté
6 = ♩ ca.
120
5"~6"

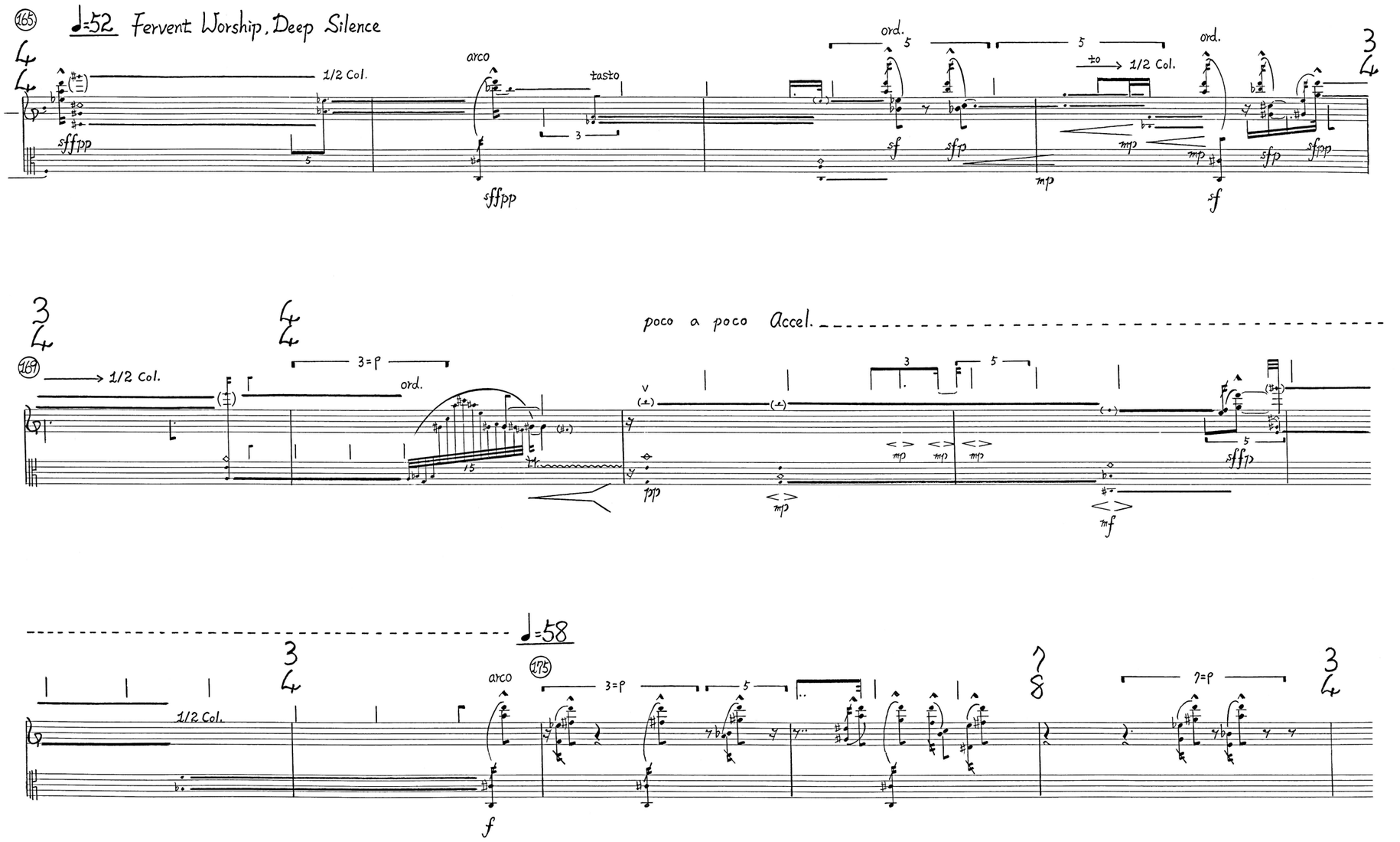

Tintinnabuli
12"~13"
Chanting
20"
ad lib.
8va
mp
Piano
Simile
mf
p
mp
Ped.
ff
Continue Bell-like quality
f
f
Normal
pp→mf
* Chord may be broken in any manner, yet CAN NOT be arppegiated.

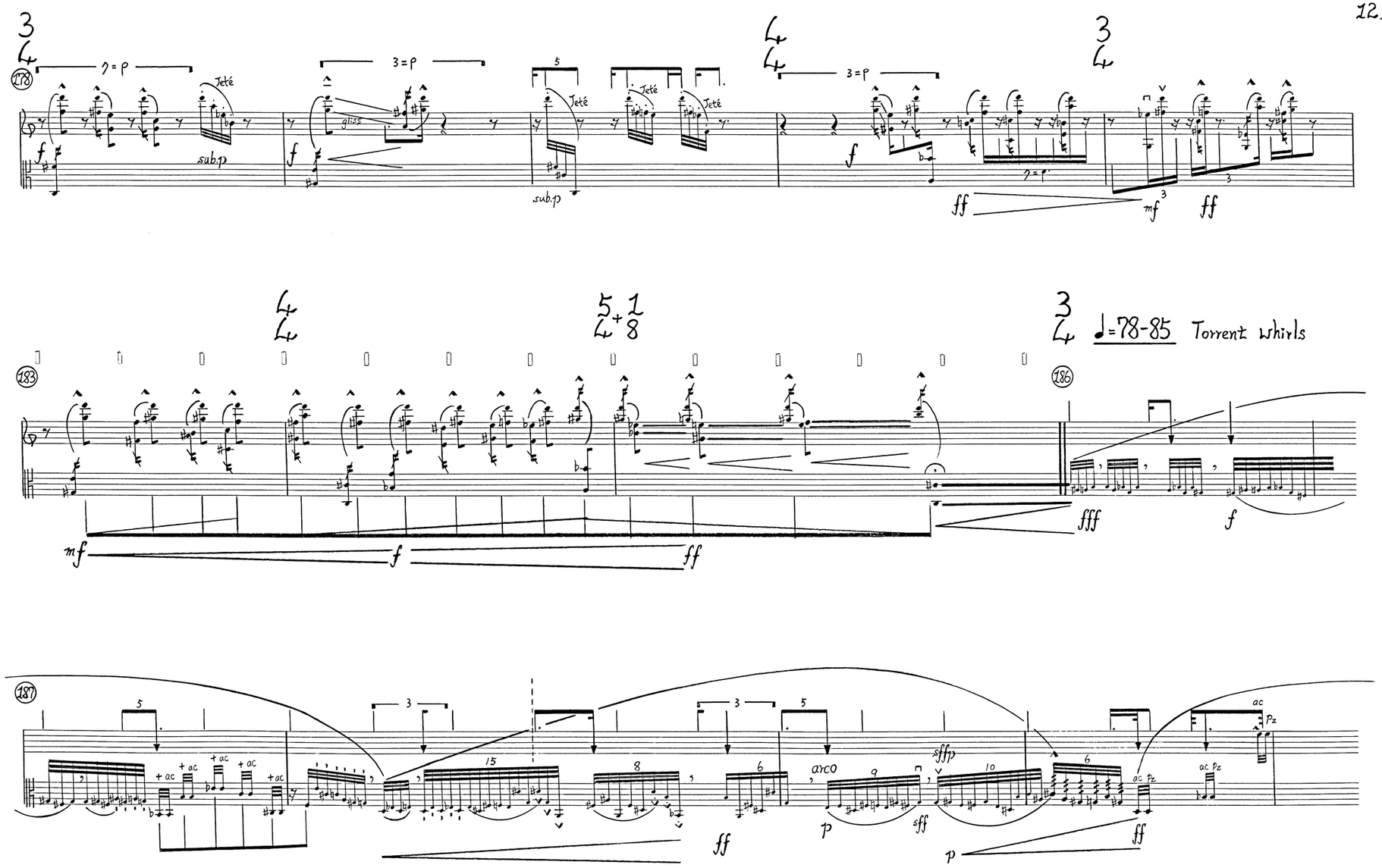

121
20"
5
rit
♩=54
pizz
ff
p
simile
pppp
123
♩=54 Gazing
arco
8va
tasto
3
pp
thumb pizz
zing
mf
127
1/2 Col.
slow bowing
p
tasto
arco.
Jeté
mf
131
5
Vibrto
tasto
pp
mf

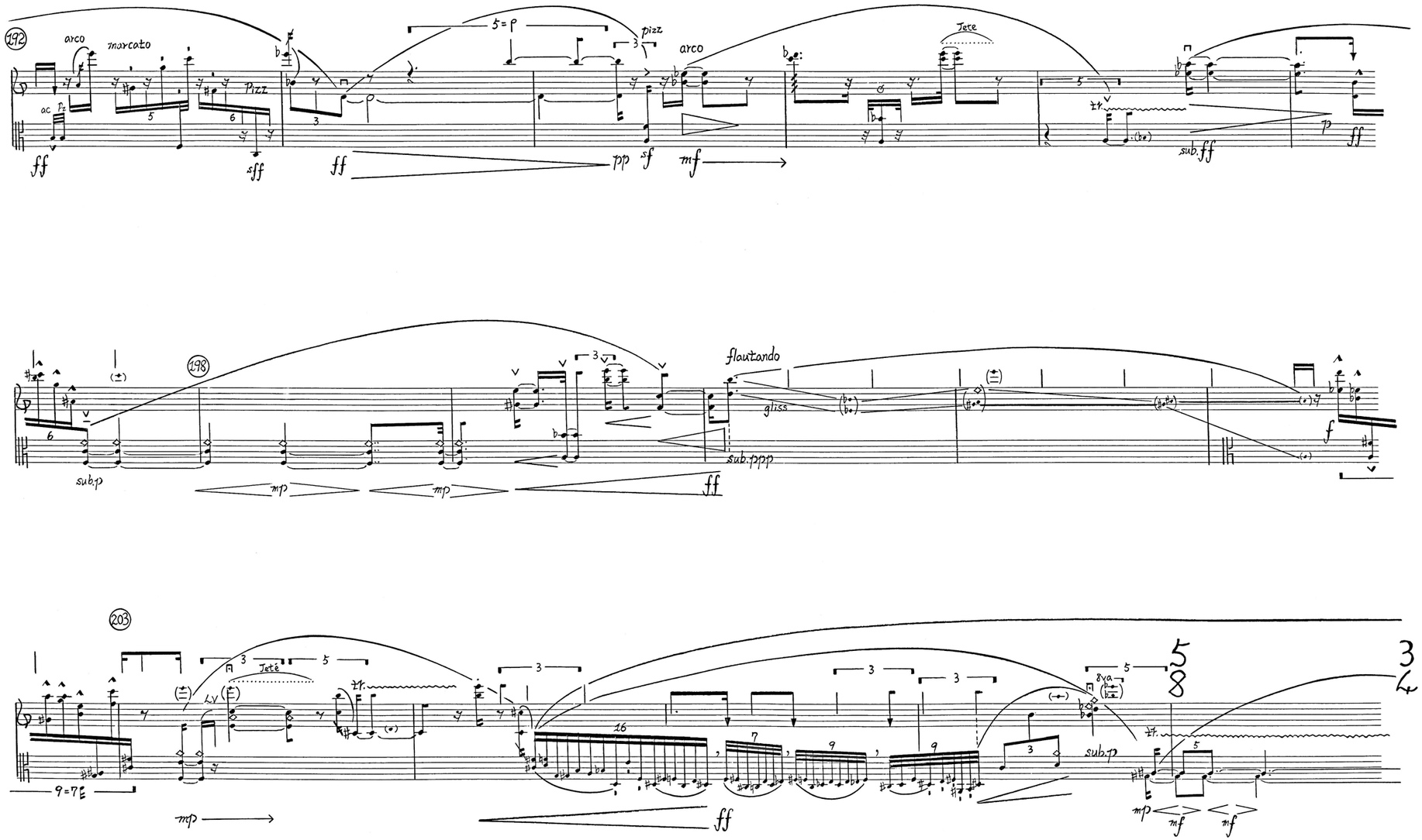

135
Like sighing
1/2 Col.
gliss
Normal
pp
ff extreme bow pressure
mf
arco.
slow bowing
pont
tasto
ord.
3 = p
p
139
thumb/index
pizz
arco
Vib
Spiccato
zing
spiccato
f
sff
pp
mp
p↔f
sff
p
mf
sfff
pp
143
tasto
ord.
arco
thumb pizz
mf
p
mf
sfff
148
tasto
pont.
1/2 Col.
tasto↔pont
arco.
gliss
ff
fff
pp
ppp
niente
mp

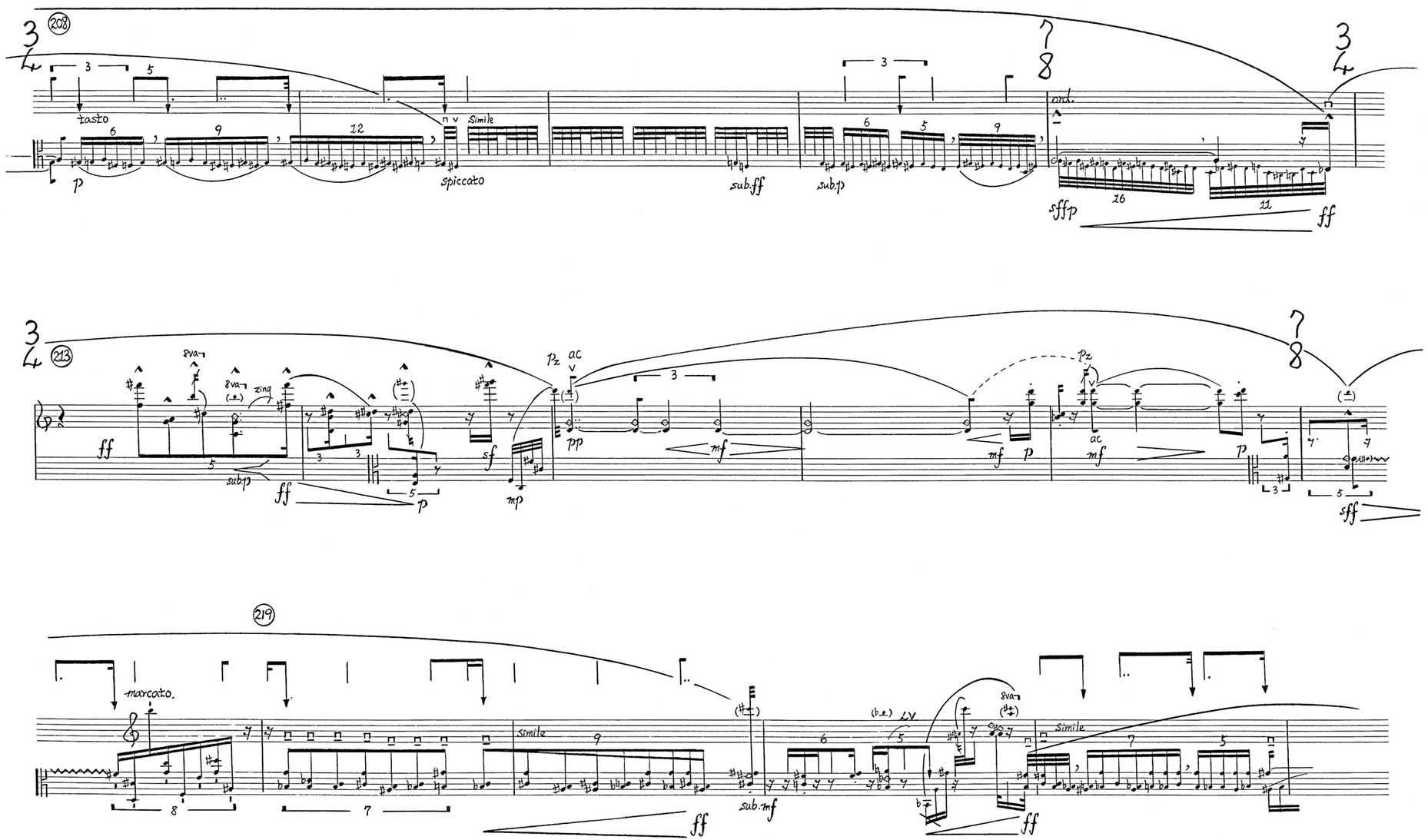


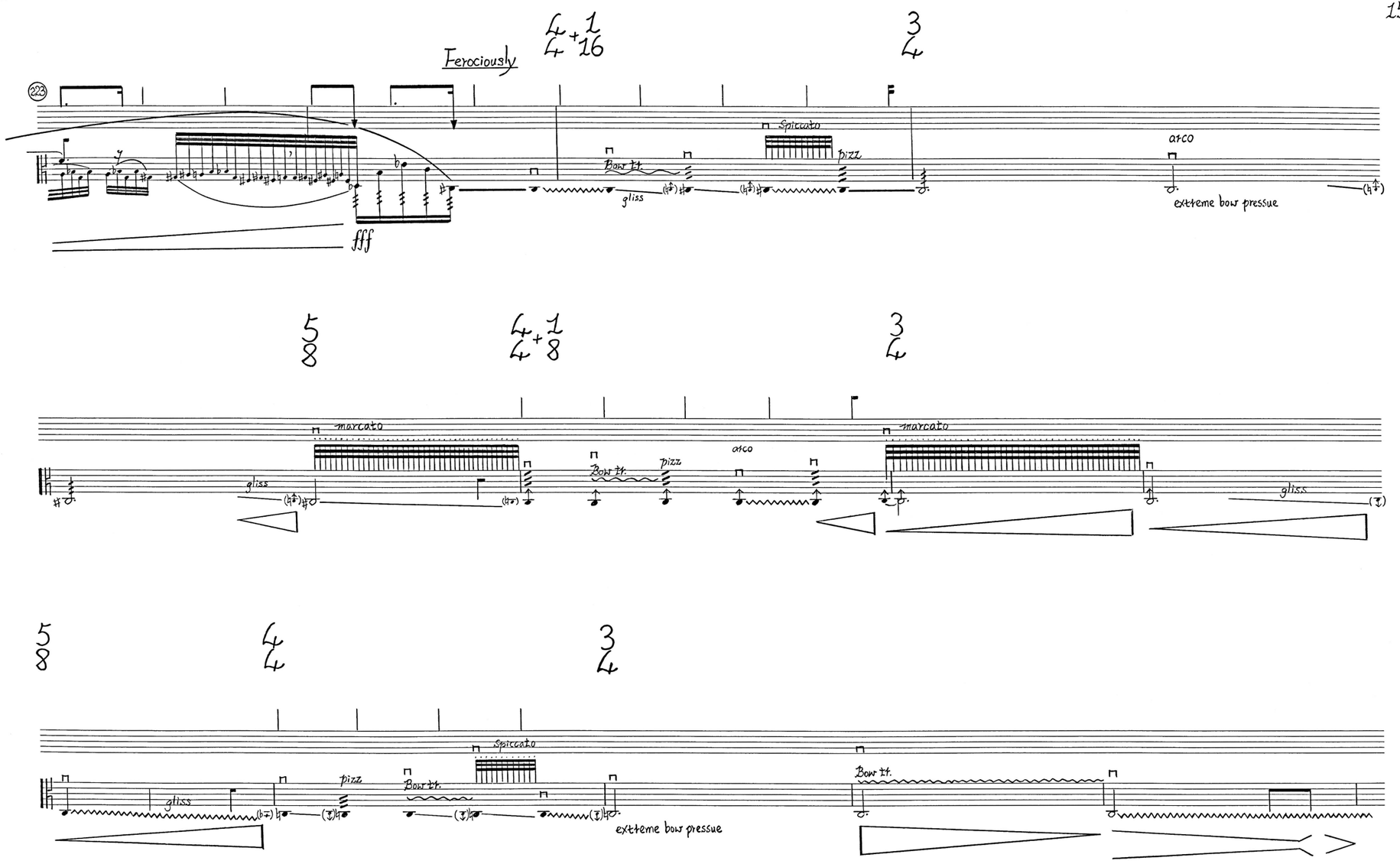

* play the entire gesture a 1/4 tone below the written one.

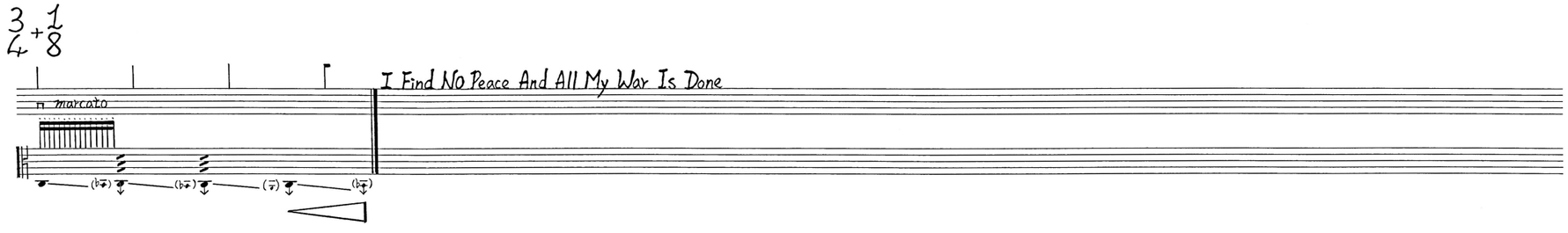

165
♩=52 Fervent Worship, Deep Silence
1/2 Col.
arco
tasto
ord.
to 1/2 Col.
sffpp
sf
sfp
mp
sfpp
poco a poco Accel.
169
3=p
pp
mf
♩=58
175
7=p
f


178
Jeté
sub.p
gliss
183
186
♩=78-85 Torrent whirls
187
arco
sffp
ac
pz


192
arco
marcato
Pizz
pizz
arco
Jete
sub.ff
198
flautando
gliss
sub.ppp
sub.p
203
Jeté
sub.p


208
tasto
Simile
spiccato
sub.ff
sub.p
ord.
sffp
ff
213
8va
zing
sub.p
ff
p
sf
mp
pz
ac
pp
mf
p
sff
219
marcato.
Simile
sub.mf
LV
8va
ff


Ferociously
223
fff
Bow tr.
gliss
Spiccato
pizz
arco
extreme bow pressue
marcato
gliss
Bow tr.
pizz
arco
marcato
gliss
gliss
pizz
Bow tr.
Spiccato
extreme bow pressue
Bow tr.


3/4 + 1/8
I Find NO Peace And All My War Is Done
marcato