



Omar Daniel

Zwei Lieder nach Rilke



Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lger Award for New Chamber Music. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers.

Omar Daniel has an ongoing desire to work in a collaborative way with other artists, and has commissioned text from Anne Michaels, Michael Redhill and Yann Martel. His compositional endeavors extend to electroacoustic music as well. His innovative work 'The Flaying of Marsyas' has been performed many times since its creation in 2001, and his 'Annunciation' for electronics and string quartet has been performed over twenty times with the Penderecki String Quartet.

Omar Daniel currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.

ZWEI LIEDER NACH RILKE

Die Engel
Aus Einer Sturmnacht

by Omar Daniel

commissioned by New Music Concerts
with the financial assistance of
The Canada Council

Winner of the 1997 Jules Léger Prize for New Chamber Music

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Zwei Lieder nach Rilke

Die Engel
Aus einer Sturmnacht

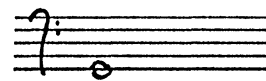
Instrumentation

Soprano

Alto flute
English horn
Bass Clarinet
Violin
Viola
Cello
Piano

Percussion I:

marimba, chimes, bass drum,
crotales (shared with perc. II)
one Thailand gong, tuned as follows, if possible:



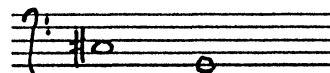
4 wine glasses, tuned as follows:



three mason jars, struck and broken with a hammer.

Percussion II:

vibraphone, timpani, chinese cymbal,
hi hat cymbal (always closed!)
crotales (share with perc. I)
two Thailand gongs, tuned as follows, if possible:



Anvil, struck with hammer

G gong may be shared

SCORE IS IN C

Natural harmonics sound as written, artificial harmonics are notated
where played.

Accidentals carry through bar.

Micro-tone deviations

$\downarrow\sharp$ and $\uparrow\flat$ mean lower and higher intonation respectively,
deviating from equal temperament by a quarter-tone. There must be no
glissandos or portamentos; the slightly raised or lowered pitch is to
be attacked squarely, and not 'shaded' away from the true pitch.

Die Engel

LENTO $\text{♩} = 46$

Rainer Maria Rilke

Omar Daniel 1996

Soprano

Fl. alt

Cor. ing

Cl. bas.

LENTO $\text{♩} = 46$

Vi.

Vle.

Vc.

LENTO $\text{♩} = 46$

Pf.

Pf.

LENTO $\text{♩} = 46$

Perc. 1

Perc. 2

* Trill between 'regular' note and indicated artificial harmonic. Slight tenuto on all pitch changes, occurring on regular note, not on harmonic.

Soprano

Fl. alt.

Cor. ing.

Cl. bas.

Vi.

Vle.

Vc.

Pf.

Perc. 1

Perc. 2

A

Soprano

Fl. alt.
Cor. ing.
Cl. bas.

Vi.
Vle.
Vc.

Pf.

Perc. 1
Perc. 2

13

Soprano

Fl. alt

Cor. ing.

Cl. bas.

13

Vi.

Vle.

Vc.

13

Pf.

Perc. 1

Perc. 2

* Trill between 'regular' note and indicated artificial harmonic. Slight tenuto on all pitch changes, occurring on regular note, not on harmonic.

27

Soprano *p* Sie ha-ben al-le mü—de Mü—nde und

Cl. bas. *p*

Vi.

Bva (7)

Pf. (7)

Perc. 1 10:8 10:8 i.v.

31

Soprano *mf* hel— le See— len *p* oh— ne Saum.

Cl. bas. *mf* *p*

Vi. *senza sord.* *p*

Vla. *senza sord.* *p*

Vc. *senza sord.*

Bva (7) 31 *mf* *p*

Pf. (7)

Perc. 1 10:8 5:4 5:4 5:4 5:4 i.v. *ppp*

D

Soprano

35

Und eine Seh— sucht (wie nach Sünde)

Cl. bas.

f

VI.

Quasi gliss sul G.

Sul pont.

f

ord.

Vle.

Quasi gliss sul G.

7:B

f

sul pont.

f

ord.

Vc.

f

poco a poco --- ord.

f

Pf.

35

(7)

Perc. 1

ppp

39
Soprano

geht ihnen manchmal durch den Traum.

Fl. alt.

Cl. bas.

39
VI.

Vle.

Vc.

39
Pf.

Perc. 1

*For convenience, groups of seven are notated as

E

43

Soprano

accel - - - - - Poco Più Mosso $\text{♩} = 54$ *f* Fast

Fl. alt

accel - - - - - Poco Più Mosso $\text{♩} = 54$ *f*

43

VI.

ord. *f* *p*

Vle.

(7) *f* *f*

Vc.

(7) *f* *f*

43

Pf.

accel - - - - - Poco Più Mosso $\text{♩} = 54$

Bva *sfz*

43

Perc. 1.

accel - - - - - Poco Più Mosso $\text{♩} = 54$ *sfz* CROTALES

Perc. 2.

VIBRAPHONE *f* 5

47

Soprano

glei-chen sie einan—der alle: in Gottes Gär—ten schwei—gen sie, wie

mp

Fl. alt.

Cor. ing.

Cl. bas.

47

Vi.

Vle

Vc

ord.

47

Pf.

Perc. 2

(tr)

f

pp

f

pp subito

f

pp subito

ord.

p

sfz

f

f

p

f

(d —)

Soprano
viele, vie — le Interval — le in seiner Macht und

Fl. alt.
mf ff

Cor. ing
mf ff

Cl. bas.
mf ff

VI.
tr. #D(-) gl. #D(-) #D(-)

Vle.
tr. #D(+) #D(+) f sul c

Vc.
f ff sul A sul D sul G

Pf.
ff Bvb L

Perc. 2
p #D(-) #D(-) #D(-)

Detailed description of the musical score: The score is for page 11 of a piece. It features a vocal line for Soprano and a full orchestral accompaniment. The vocal line has lyrics: "viele, vie — le Interval — le in seiner Macht und". The instrumental parts include Flute (Fl. alt.), Cor Anglais (Cor. ing), Clarinet Bass (Cl. bas.), Violin (VI.), Viola (Vle.), Violoncello (Vc.), Piano (Pf.), and Percussion 2 (Perc. 2). The score contains various musical notations such as dynamics (mf, ff, f, p), articulation (accents, slurs), and performance instructions (sul c, sul A, sul D, sul G, Bvb L). There are also some handwritten annotations and a "51" marking at the beginning of several staves.

F

55

Soprano

Me — lo — die.

Fl. alt.

Cor. ing.

Cl. bas.

legato

p *ff* *p*

55

Vi.

Vle.

Vc.

H Marcato

ff

ff

ff

Bva

55

Pf.

8vb

sfz sfz

sfz sfz

8vb

Per. 2

Timp.

f

60

Soprano

Fl. alt.

Cor. ing.

Cl. bas.

Bva

60

VI.

Vle.

Vc.

60

Pf

Perc. 2

Handwritten musical score for page 13, measures 60-64. The score includes parts for Soprano, Flute (alto), Cor Anglais, Clarinet (bass), Violin I, Violin II, Viola, Piano, and Percussion 2. The key signature changes from G major to D major at measure 64. The time signature is 7/4. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *fff* and *f*. There are also performance instructions like "Bva" and "Svb" with dashed lines.



Rit. ----- Tempo I $\text{♩} = 46$

Dolce *pp*

Nur wenn sie ihre

65

Soprano

Fl. alt.

Cor. ing.

Cl. bas.

decresc

decresc

decresc

decresc

p

p

ppp

Rit. ----- Tempo I $\text{♩} = 46$

Rit. ----- Tempo I $\text{♩} = 46$

65

VI.

Vla.

Vc.

10:8

f

f

f

p

p

p

Rit. ----- Tempo I $\text{♩} = 46$

Rit. ----- Tempo I $\text{♩} = 46$

65

Bra

Pf.

Bub L

4 WINE GLASSES

f

mf

p

p

Rit. ----- Tempo I $\text{♩} = 46$

Soprano

Flü—gel brei—ten, sind sie die Wecker eines Winds: als ginge Gott mit

mf

Detailed description: The soprano part features a melodic line with a dynamic marking of *mf*. It includes a five-measure rest at the beginning, followed by a phrase of eighth notes with a slur and a '5' above it. This is followed by another phrase of eighth notes with a slur and a '3' above it. The final phrase consists of eighth notes with a slur and a '5' above it. The lyrics are written below the notes.

Fl. alt.

Cor. ing

Detailed description: The flute and cor Anglais staves are currently empty, indicating they are silent during this passage.

Cl. bas.

Detailed description: The bass clarinet part begins with a five-measure rest, followed by a melodic line of eighth notes with a slur and a '5' above it. The line continues with eighth notes and a final quarter note.

Vi.

Vla.

Vc.

p *mf*

Detailed description: The string section consists of three staves. The violin part starts with a five-measure rest, followed by a melodic line with slurs and a '3' above it. The viola part plays a rhythmic accompaniment of eighth notes with slurs. The cello part begins with a five-measure rest, followed by a melodic line with slurs and a '3' above it. Dynamic markings *p* and *mf* are present.

Pf.

Detailed description: The piano part is currently empty, indicating it is silent during this passage.

Perc. 1

WINE GLASSES or BOWED CROTALES

lv. *lv.* *lv.*

Detailed description: The percussion part is for wine glasses or bowed crotales. It features three measures of rests, each followed by a dynamic marking of *lv.* (largo) with a slur above it.

Soprano

seinen weiten Bildhauerhanden durch die Seiten

Fl. alt

Cor. ing

Cl. bas.

Vl.

Vle.

Vc.

Pf.

Perc. 1

Perc. 2

CHIMES

2 GONGS



78 *ff*

Sopranos
im dun-ken Buch des An-be-ginns.

Fl. alt
p *fff*

Cor. ing.
p *fff*

Cl. bas
p *fff*

78 *Pizz*
Vi.
sffz

Pizz
Vle.
sffz

Pizz
Vc.
sffz

78 *fff*
Bra
Pf.
Alto line loco!

Perc. 1
ff

Perc. 2
CROTALES
ff

The musical score is divided into several systems. The first system includes Flute (Fl. alt.), Clarinet in G (Cl. ing.), and Clarinet in Bb (Cl. bas.). The second system includes Violin I (VI.), Viola (Vle.), and Cello (Vc.). The third system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The fourth system includes Marimba and Vibraphone. The score features various musical notations such as dynamics (ff, p, pp, f, sffz), articulation (trills, slurs), and performance instructions (Arco, sounding, Cello sounding, ad. lib.). A large Roman numeral 'I' is placed above the first system. Measure numbers 83 and 11:8 are also present.

* Trill between 'regular' note and indicated artificial harmonic. Slight tenuto on all pitch changes, occurring on regular note, not on harmonic.

88

Fl. alt.

Cor. ing.

Cl. bas.

This section of the score features three staves: Flute (Fl. alt.), Cor Anglais (Cor. ing.), and Clarinet Bass (Cl. bas.). The music is written in treble clef and includes dynamic markings such as *p* and *pp*. Fingerings are indicated by numbers 1-5 above notes. The notation includes eighth and sixteenth notes, often beamed together, and rests.

88

(Vl. sounding)

Vl.

(Vle. sounding)

Vle.

(Vc. sounding)

Vc.

This section of the score features three staves: Violin (Vl.), Viola (Vle.), and Violoncello (Vc.). The music is written in treble clef and includes dynamic markings such as *f*. Fingerings are indicated by numbers 1-3 below notes. The notation includes eighth and sixteenth notes, often beamed together, and rests. Above the staves, there are chord diagrams and upward-pointing arrows indicating fingerings or bowings.

Fl. alt.
Cor. ing.
Cl. bas.

Musical score for Flute (Fl. alt.), Cor Anglais (Cor. ing.), and Clarinet Bass (Cl. bas.). The score is in treble clef and includes dynamic markings such as *p* and *pp*. It features melodic lines with slurs and fingerings (e.g., 5, 7) and includes a key signature change to one sharp (F#) in the second measure.

VI. sounding
VI.
Vle. sounding
Vle.
Ve. sounding
Ve.

Musical score for Violin (VI.), Viola (Vle.), and Violoncello (Ve.). The Violin and Viola parts include trills and triplets, with dynamic markings *p* and *pp*. The Violoncello part includes a key signature change to one sharp (F#) in the second measure. The score is in treble clef and includes various musical notations such as slurs, fingerings, and dynamic markings.

96

Fl. alt.

Cor. ing

Cl. bas.

96

Vl. sounding

Vl.

Vla. sounding

Vla.

Vc. sounding

Vc.

100

VI. sounding

VI.

Vle. sounding

Vle.

Ve. sounding

Ve.

104

VI. sounding

VI.

Vle. sounding

Vla.

Ve. sounding

Ve.

108

VI. sounding

VI.

Vle. sounding

Vle.

Vc. sounding

Vc.

112

VI. sounding

VI.

Vle. sounding

Vle.

Vc. sounding

Vc.

Thomso

Aug. 1986

Omni Day

Aus einer Sturmnacht

Rainer Maria Rilke

Omar Daniel 1996

LENTO $\text{♩} = 44$

Soprano *mp*

Die Nacht,

Fl. alt *pp*

Cl. bas. *p* *f*

Vi. *p*

Vc. *mp*

Pf. *mf*

Perc. 1 *p*

Low Gong

Perc. 2 *p*

2 Timp.

Soprano

mf $\overbrace{\hspace{2cm}}^5$

vom wachsenden Sturme bewegt,

Fl. alt.

Cor. ing

Cl. bas.

f

VI.

Vle.

Vc.

quasi vibrato

ff *f*

quasi vibr.

ff *f*

quasi vibr.

ff *f*

Pf.

Perc. 1

Perc. 2

f

f

l.v.

l.v.

8vb

A

accel.-----molto ALLEGRO ♩=112

Soprano

Wie wird sie auf einmal weit

Dynamic markings: *p*, *f*, *p*, *ff*

Fl. alt.

Cor. ing.

Cl. bas.

acc.-----molto ALLEGRO ♩=112

Dynamic markings: *ff*

VI.

Vle.

Vc.

acc.-----molto ALLEGRO ♩=112

Dynamic markings: *ff*

Pf.

Perc. 1

Perc. 2

acc.-----molto ALLEGRO ♩=112

Dynamic markings: *ff*, *mp*

Low Gong

24

Fl. alt. *Bvb*

Cor. ing. *ppp*

Cl. bas.

Detailed description: This system contains the first three staves of the score. The Flute part (Fl. alt.) features a complex melodic line with many sixteenth notes and rests, marked with *Bvb* (Basso Vento). The Cor Anglais part (Cor. ing.) plays a rhythmic pattern of eighth notes with triplets, starting with a *ppp* dynamic. The Bass Clarinet part (Cl. bas.) plays a similar rhythmic pattern with triplets. The system is numbered 24 at the beginning.

24

VI.

Vle. *Arco sul pont.*

Vc. *p*

Detailed description: This system contains the next three staves. The Violin part (VI.) has a simple melodic line. The Viola part (Vle.) is marked *Arco sul pont.* and plays a melodic line. The Violoncello part (Vc.) plays a rhythmic pattern with triplets, marked with a *p* dynamic. The system is numbered 24 at the beginning.

28

Fl. alt. *Bvb*

Cor. ing. *f*

Cl. bas. *ff*

Detailed description: This system contains the next three staves. The Flute part (Fl. alt.) continues with its complex melodic line, marked with *Bvb*. The Cor Anglais part (Cor. ing.) plays a rhythmic pattern with triplets, marked with a *f* dynamic. The Bass Clarinet part (Cl. bas.) plays a similar rhythmic pattern with triplets, marked with a *ff* dynamic. The system is numbered 28 at the beginning.

VI.

Vle. *f*

Vc. *f*

Detailed description: This system contains the next three staves. The Violin part (VI.) has a simple melodic line. The Viola part (Vle.) is marked with a *f* dynamic. The Violoncello part (Vc.) plays a rhythmic pattern with triplets, marked with a *f* dynamic. The system is numbered 28 at the beginning.

28

Pf *fff* *p*

Detailed description: This system contains the Piano part (Pf). It is mostly silent until measure 31, where it plays a complex rhythmic pattern with triplets, marked with a *fff* dynamic that then changes to *p*. The system is numbered 28 at the beginning.

Perc. 1 *Bass DRUM* *fff* *Bvb* *p*

Perc. 2 *Hihat cym.* *f*

Detailed description: This system contains the Percussion parts. Percussion 1 (Perc. 1) is marked *Bass DRUM* and plays a rhythmic pattern with triplets, marked with a *fff* dynamic that then changes to *p*, with a *Bvb* marking. Percussion 2 (Perc. 2) is marked *Hihat cym.* and plays a rhythmic pattern with triplets, marked with a *f* dynamic. The system is numbered 28 at the beginning.



32

Soprano

Wo die Sterne ihr wehren, dort

(♩ = 112)

Fl. alt.

Cor. ing.

Cl. bas.

(♩ = 112)

VI.

Vle.

Vc.

(♩ = 112)

Pf.

(♩ = 112)

Perc. 1

Perc. 2

CROTALES

VIBRAPHONE, HARD MALLETS

37 *mf*
 Soprano endet sie nicht und beginnt nicht mitten im Wald und

sfz
 Fl. alt.

sfz
 Cor. ing.

sfz
 Cl. bas.

sfz
 Vl.

sfz
 Vle.

sfz
 Vc.

Sva
 37 *f*
 Pf.

f
 Perc. 1

f
 Perc. 2

Detailed description of the musical score: The score is for page 31 of a musical work. It features a vocal line for Soprano and an orchestral accompaniment. The vocal line starts at measure 37 with the lyrics 'endet sie nicht und beginnt nicht mitten im Wald und'. The melody includes triplets and a five-note run. The orchestration includes Flute (alt.), Clarinet in G (ing.), Clarinet in Bb (bas.), Violin (Vl.), Viola (Vle.), Violoncello (Vc.), Piano (Pf.), and Percussion (Perc. 1 and Perc. 2). The piano part has a complex rhythmic pattern with many triplets. The percussion parts provide a steady accompaniment. Dynamics range from mezzo-forte (mf) to fortissimo (sfz) and forte (f). The score ends with a triplet of eighth notes in the piano part.

D

42

Soprano
nicht an meinem An—gesicht und nicht mit deiner Gestalt.

Cl. bas.
(♩=112)
p f p f p f p f

Vc.
(♩=112)
p f p f p f p f

Pf.
(♩=112)
p f p f p f p f
cresc

47

Soprano
f marcato
Die Lampen stammeln und wis-sen nicht:

Fl. alt
p

Cor. ing.
p

Cl. bas.
f p

Vl.
p

Vle.
p

Vc.
f p

Pf.
Bva
Bvb
Anvil
sfz sffz sffz

Perc. 2
sfz

(4/4) **E**

57 *accel.* *Allegro Molto* $\text{♩} = 138$ *ff* *3* *5*

Soprano

Ist die Nacht die einzige

accel. *ad. lib.* *(4/4) Allegro Molto* $\text{♩} = 138$

Fl. alt.

Cor. ing.

Cl. bas.

f *ff*

accel. *(ad. lib)* *(4/4) Allegro Molto* $\text{♩} = 138$

VI.

Ule.

Vc.

ff

ff

accel. *(4/4) Allegro Molto* $\text{♩} = 138$

Pf.

f *ff*

accel. *Allegro Molto* $\text{♩} = 138$

Perc. 1

Perc. 2

Timp.

mf

*Use boxed pitches to create rapid, frenetic, disjointed and irregular rhythms. These pitches may be combined in any order or repeated ad lib.

62

Soprano

Wirklichkeit seit Jahrtausenden

Fl. alt.

Cor. ing.

Cl. bas.

62

VI.

Vle.

Vc.

62

Pf.

BASS DRUM

Perc. 1

Perc. 2

72

Fl. alt.

Cor. ing

Cl. bas.

Musical score for Flute (Fl. alt.), Cor Anglais (Cor. ing), and Clarinet Bass (Cl. bas.). The score consists of three staves. The Flute part starts with a treble clef and a key signature of one sharp (F#). The Cor Anglais and Clarinet Bass parts start with a bass clef and the same key signature. The music is in 4/4 time and features a rhythmic pattern of eighth notes with some accents and slurs.

Vl.

Vle.

Vc.

Musical score for Violin (Vl.), Viola (Vle.), and Violoncello (Vc.). The Violin and Viola parts start with a treble clef, and the Violoncello part starts with a bass clef. All three instruments share a key signature of one sharp (F#). The Violin and Viola parts have a melodic line with some slurs and accents. The Violoncello part provides a harmonic accompaniment with a steady eighth-note rhythm.

72

Pf.

Musical score for Piano (Pf.). The score consists of two staves, treble and bass clef. The key signature is one sharp (F#). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. There are several slurs and accents throughout the piece.

72

Perc. 1

VIBRAPHONE. * Secco

Perc. 2.

ff

Musical score for Percussion 1 (Perc. 1), Vibraphone, and Percussion 2 (Perc. 2.). Perc. 1 has a treble clef and a melodic line with slurs. The Vibraphone part is marked with an asterisk and the word 'Secco'. Perc. 2 has a bass clef and a rhythmic pattern of eighth notes, starting with a fortissimo (ff) dynamic. The key signature is one sharp (F#).

*Repeat notated pitch until change in pitch is indicated.

78

Fl. alt.

Cor. ing

Cl. bas.

Vi.

Vle

Vc.

78

Pf.

Perc. 1

Perc. 2

84

Fl. alt.

Cor. ing

Cl. bas.

This system contains three staves. The Flute (Fl. alt.) staff has a treble clef and a key signature of one sharp (F#). The Cor Anglais (Cor. ing) and Clarinet Bass (Cl. bas.) staves have bass clefs and the same key signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some triplet markings in the final measure.

84

Vi.

Vle

Vc

This system contains three staves. The Violin (Vi.) and Viola (Vle) staves have treble clefs, and the Violoncello (Vc) staff has a bass clef. All three staves share a key signature of one sharp (F#). The music features rhythmic patterns of eighth and sixteenth notes, with some triplet markings in the final measure.

84

Pf

This system contains two staves for the Piano (Pf). The upper staff has a treble clef and the lower staff has a bass clef. Both staves share a key signature of one sharp (F#). The music consists of rhythmic patterns of eighth and sixteenth notes, with some triplet markings in the final measure. A 'Bia' marking is present above the final measure.

84

Perc. 1

Perc. 2

This system contains two staves for Percussion. Percussion 1 (Perc. 1) has a treble clef, and Percussion 2 (Perc. 2) has a bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with some triplet markings in the final measure.

90

Fl. alt.

Cor. ing.

Cl. bas.

fff

fff

fff

Detailed description: This system contains three staves. The top staff is for Flute (Fl. alt.), the middle for Cor Anglais (Cor. ing.), and the bottom for Bass Clarinet (Cl. bas.). All three parts play a melodic line with frequent trills and grace notes. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked with a dynamic of fortissimo (fff) starting in the third measure.

90

Vi.

Vle.

Vc.

fff

fff

fff

Detailed description: This system contains three staves for strings. The Violin (Vi.) and Viola (Vle.) parts play a rhythmic pattern of eighth notes. The Violoncello (Vc.) part plays a similar rhythmic pattern but with a different melodic contour. All three parts are marked with fortissimo (fff) dynamics.

8va

90

Pf.

fff

Detailed description: This system contains two staves for the Piano (Pf.). The upper staff is marked with an 8va (octave up) and contains a melodic line with trills. The lower staff contains a complex chordal accompaniment with many accidentals. The music is marked with fortissimo (fff) dynamics.

90

Perc. 1

Perc. 2

fff

Detailed description: This system contains two staves for Percussion (Perc. 1 and Perc. 2). Perc. 1 plays a melodic line with accents. Perc. 2 plays a complex rhythmic pattern with many notes. The music is marked with fortissimo (fff) dynamics.

G

LENTO ♩=44

95

Fl. alt. mf cresc ----- fff

Cor. ing. mf cresc ----- fff

Cl. bas. mf cresc ----- fff

95

LENTO ♩=44

VI. mf subito cresc ----- fff

Vla. mf subito cresc ----- fff

Vc. mf subito cresc ----- fff

♩=160

pp

95

LENTO ♩=44

Pf. mf subito cresc ----- fff

Subi. mp

95

LENTO ♩=44

Perc. 1

Perc. 2

* Violin and viola continue in the previous tempo (♩ = 160), synchronized with each other.

rit. -----

100

Soprano

Die Nacht, vom wachsenden Sturme be—wegt.

rit

Fl. alt.

p

rit. -----

100

VI.

gl.

niente

Sul D

Sul A

Sul E

Vle.

gl.

niente

p

Vc.

gl.

rit. -----

100

Pf.

Sub

5

rit. -----

Perc. 1

Low Gong

5

l.v.

Perc. 2

* Slow glissando accomplished by adjusting tuning peg.

Ch. P. P. Toronto Aug 1996

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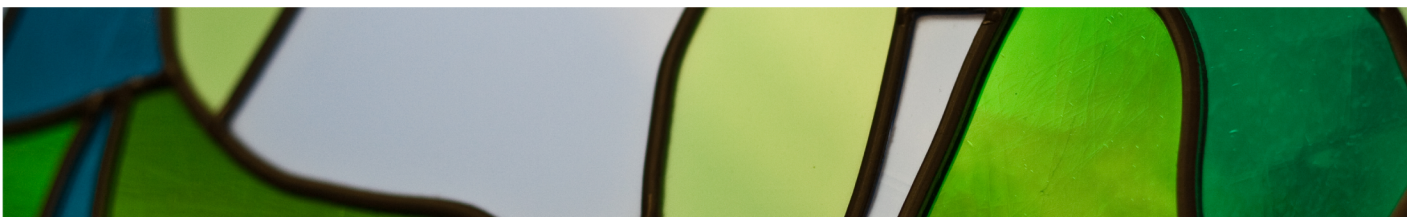
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