

Where the Cross is Made

Nancy Van de Vate

$\text{♩} = 66$ 5

5

10

15

f *ff* *mp*

20

25

Cym.

mf *ff*

30

dim. *p*

$\text{♩} = \text{♩}$ 35 *rit.* $\text{♩} = 48$

40

poco a poco accel. *Tempo I*

45

50 *poco rit. a tempo*

mf cresc. *ff* *p*

A 55 *J = ca 66* 60 *poco rit.*

4/4 5 3/4 2 4/4 5/4 4/4

65 *atempo* 2 *meno mosso* Hn *a tempo* *mf* *muta in Picc.*

4/4 2 3/4 4/4 *mf* 4/4

70 Picc. *p* *muta in Fl.*

2 *p* 5/4 3 3/4 4/4

75 Flute *mf* 80

4/4 *mf* 3 5/4

85 *rit.* *J = 52*

2 3 4/4 5/4 4/4

90 *J = 70* *mf*

3/4 4/4 *mf* 5/4 4/4

95 100 *p* *cresc.* *muta in Picc.* *rit.*

3 *p* *cresc.* 100 *muta in Picc.* *rit.*

105 *a tempo* *poco rit.* *poco accel.* *J = 80* *poco rit.*

5/4 4/4 *a tempo* *poco rit.* *poco accel.* *J = 80* *poco rit.*

110 *meno mosso* ♩ = 54

2 Picc. *p mp*

115 ♩ = 92

♩ = 60 *muta in Fl.* Flute *p*

120 ♩ = ca52

poco meno mosso *muta in Picc.* 2 *rit.* Picc. *p* *muta in Fl.* ♩ = ca82

125

2 Flute *f* 2

130

♩ = 82 135

140 ♩ = 96

4

145 *meno mosso* ♩ = ca72

poco rit. ♩ = ca58 Cl. *rit.*

150 ♩ = 94

155 *senza battuta* ♩ = 92

160

165 *senza battuta*

$\text{♩} = \text{ca}66$ accel. $\text{♩} = \text{ca}92$ (170) rit.

accel. $\text{♩} = \text{ca}82$ (175) rall.

C meno mosso $\text{♩} = 54$ (180)

mf *p*

(185) poco piu mosso rit. $\text{♩} = \text{ca}54$

(190) (195) *mf*

(200) poco piu mosso rit. $\text{♩} = \text{ca}54$

$\text{♩} = \text{ca}48$ (205) poco piu mosso $\text{♩} = \text{ca}69$

(210) (215) *mp* *f*

(220) poco rit. $\text{♩} = \text{ca}60$

225 *poco piu mosso* $\text{♩} = 54$
Picc.
p

230 *rit.* $\text{♩} = \text{ca}76$
p

235 *lunga* $\text{♩} = \text{ca}84$
D
3 **5**

240 **3** **5**

245

250

255 *fp* **5**

260 $\text{♩} = \text{ca}80$ **3** **2** *rit.*

265 *tempo a piacere* $\text{♩} = 54$ *Flute* *poco* *accel.*
p *mf* *p*

270 $\text{♩} = \text{ca}78$ $\text{♩} = \text{ca}72$
mp *f* *f* *f*

275 $\text{♩} = 96$ $\text{♩} = 90$
f

285

♩ = ca 72

290 poco rit.

E

xil.

♩ = ca 40

295

mf

♩ = ca 69

300 poco rit. a tempo

Bsn

305

mf

f p

cresc.

mf

9

310

315

colla voce

320

♩ = ca 88

poco rit. ♩ = ca 72

325

poco rit.

♩ = ca 66

330

Picc.

f

p

335

tr

pp

mf

mp mf

340 rit. 3 345 a tempo

p 3

2 rit. piu agitato

mp p

350

poco a poco cresc. f

355 poco rit. F ♯ = ca76

2 5/4 4/4 2

360 4 365 espress.

mf 3

f p

370 rit. a tempo 4 375

4 3/4

2

380

4

385

rit.

Picc. $\text{♩} = \text{ca}60$

p

390

poco cresc.

395

mf

Flute

400

rit.

f — *p*

tempo a piacere

G

$\text{♩} = \text{ca}69$

mf 3

poco meno mosso

3

405

a tempo

mf

410

3

415 420 T-tam 2

425 430

mf poco dim.

435 440 mf

accel. ♩ = 86-88 445 p 2

450 Presto furioso sf sf sf sf

non stacc. f ff 455 sim.

senza battuta H ♩ = 86 460

465 allarg. a tempo 2

poco rit. (530) *a tempo*

(535) *rit.* *mufa in Fl.*

(540) *Flute* *f*

(545) *mf* *f*

(550) *Tempo ad lib.* *a tempo* (555)

(560) *f* *rit.* *a tempo*

[K] (565) *rit.* *a tempo* (570)

(575) *mf* *meno mosso*

(580) *senza battuta* *Grave* ♩ = ca48 (585)

590

Picc. *p*

595

cresc.

600

ff

605

610

615

L

620

625

$\text{♩} = \text{ca} 120$

630

635

rit.

a tempo 640

Timp. 3

Flute *mp*

645

p

Presto possibile 650

$\text{♩} = 54$

M

♩ = ca84 (655) rit. ♩ = 66

(660) rit. a tempo (665) ♩ = 74

(670) (675) rit.

a tempo (680) piu mosso ♩ = ca88

(685) ♩ = ♩

(690) ♩ = ca86 mp

(695) Tempo ad lib. sf sf sf

(700) poco rit.

meno mosso ♩ = ca76 (705) piu mosso ♩ = ca86

710

2 3

rit. Timp.

a tempo

715

p cresc.

N

mf

720

3

725

Timp.

Chimes

730

mf cresc.

f

meno mosso

735

4 2

pp

mf

740

Tempo ad lib.

$\text{♩} = ca. 92$

745

750

4 3

Vibr.

$\text{♩} = 116$

755

760

mf

ff

765 *poco rit. a tempo*

770 *poco agitato*
♩ = ca 82

775

780

ff

785 *f > p*

♩ = ca 54

lunga ca 8"

P

ff

790

795

♩ = ca 56

solo

800

805

mp

f

810 *senza battuta*

mf

♩ = 82

815 *senza battuta*

♩ = ca 72

820

♩ = ca 66

rit.

825 $\text{♩} = \text{ca}72$ *rit.* $\text{♩} = \text{ca}60$ 830 835

840 *senza battuta* $\text{♩} = \text{ca}56$ 845

Q *L'istesso tempo* 850 855 860 865

rit. 870 *a tempo*

875 880

f *ff*

885 890 $\text{♩} = \text{ca}116$

f

895 900 *poco meno mosso* $\text{♩} = \text{ca}106$ 905

910 $\text{♩} = \text{ca}54$ *Picc.* *pp*

915 *poco a poco cresc.*

poco rit. a tempo

f

p

muta in Fl.

920

rit.

4

925 *meno mosso* ♩ = 108

Flute

p

mp

930

poco cresc.

mf

p

935

muta in Picc.

p

Picc.

p

muta in Fl.

940

poco rit. a tempo

2

945

2

3

950

very slowly ♩ = 96

955

p

piu agitato e poco a poco accel.

T-toms

960

2

4

p

Flute
non stacc.

965

$\text{♩} = 96$

mf *cresc.* *f*

970

mf *f* *p*

2 3

975

980

$\text{♩} = 60$

985

5 5 2

senza battuta

Horn
Timp.

990

995

2 3

p

1000

f *p* *sf*

$\text{♩} = \text{ca}72$

1005

pp

3 2

poco rit. $\text{♩} = \text{ca}60$

1010

mf *cresc.* *f*

3

1015

poco rit. $\text{♩} = \text{♩}$

a tempo

1020

mf *dim.*

very slowly $\text{♩} = \text{ca}50$

1025

pp

3

Oboé , English Horn

Where the Cross is Made

Nancy Van de Vate

♩ = 66

3

5

10

2

15

Fl.

ff *mp*

20

2

Timp. Bsn

25

Cym.

mf *ff*

30

f

muta in E.H. 2

♩ = ♩ E. Horn solo

mp espr.

35

3 3 3

rit.-----

40

♩ = 48 poco a poco accel.

Tempo I

muta in Ob.

Ob.

(45) S.cym.m.

Oboe

(50) poco rit. a tempo

mf cresc. *ff* *p*

A

(55) ♩ = ca 66

(60) poco rit.

5 2

a tempo (65) meno mosso a tempo

2

mf

(70) 3 (75)

mp *mf*

mf

(80) 3 2

(85) rit. ♩ = 52 (90) ♩ = 70

3

(95)

mf

100

p *cresc.*

105

rit. *a tempo* *poco rit.* *poco accel.*

f *p*

110

J = 80 *poco rit.* *meno mosso* *J = 54*

mp

115

J = 60 *J = 92*

mf *f* *p*

120

poco meno mosso *rit.* *J = ca52*

p *f*

B 125

J = ca82

f

130

J = 82

135

Vib. Pno *Hn*

J = 82

145

meno mosso poco rit. *J = 58* *rit.*

f

150 $\text{♩} = 94$ *mf* senza battuta $\text{♩} = 92$

160 *mf* senza battuta

$\text{♩} = 66$ accel. $\text{♩} = \text{ca}92$ 170

rit. accel. $\text{♩} = \text{ca}82$ *mf* 3

175 *ff* rall. dim. C meno mosso $\text{♩} = \text{ca}54$

180 4 185 poco più mosso rit. *mf* 3

$\text{♩} = \text{ca}54$ 190 2 *mp*

195 4 200 poco più mosso rit. $\text{♩} = \text{ca}54$

$\text{♩} = \text{ca}48$ 205 poco più mosso $\text{♩} = \text{ca}69$ 210 3 3

215 2

(220) poco rit. $\text{♩} = \text{ca}60$ (225) poco piu mosso
 Bsn

$\text{♩} = \text{ca}54$ Picc. Cl. (230) $\text{♩} = \text{ca}76$ (235)
 mf

mf lunga

D (240) $\text{♩} = \text{ca}84$ (245) (250)
 f

(255)
 fp

(260) $\text{♩} = \text{ca}80$ Timp. (265) rit.
 3 2

tempo a piacere (270) $\text{♩} = 54$ Vib. poco accel.
 p mf p

(275) $\text{♩} = \text{ca}78$ $\text{♩} = \text{ca}72$ (280) $\text{♩} = 96$
 3 2

(285) $\text{♩} = 90$ $\text{♩} = \text{ca}72$
 2

290 *poco rit.* E ♩ = ca40 295

♩ = ca69 300 *poco rit. a tempo*

mf

305 310 315 2

colla voce T-tam Timp. 320 ♩ = ca88 *poco rit.* ♩ = ca72 325

poco rit. ♩ = ca66 330 335

mf

mf 3 3 3 3 *mp* 3 3 3 3

340 *rit.* 345 *a tempo*

mf *mf*

rit. piú agitato 350 355

F *poco rit.* ♩ = ca76 360 365

Fl.

mf 3 *f* *p* *f*

370 rit. a tempo

mf

muta in E.Horn

375

E.Horn

380

muta in Ob. 3

385

rit.

$\text{♩} = \text{ca}60$

390

3

395

rit.

tempo a piacere

400

3

G

$\text{♩} = \text{ca}69$

405

poco meno mosso a tempo

Oboe *mf* *f*

410

3 *f* 4

415

420

2 *mf* 2 3

Ob. -

425 2 3 2 430 2

Fl. Cl. 435 5 2 440

accel. ♩ = 86-88 445 2 5/4 4 2

450 Presto furioso non stacc. tr

455 sim. ff 3 3 3 3

senza battuta H ♩ = 86 460 2 mf

allarg. 465 a tempo ♩ = ca72 2 2

470 2 p muta in E.Horn 475 E.Horn pp

480 2 muta in Ob. 3/4 Oboe mf

485

490

495

500

molto ritard.

J Sue's Aria

$\text{♩} = 104$

505

510

515

rit. a tempo

520

525

poco rit.

530

a tempo

mf

535

rit.

mf

540

f

mf

545 550

Tempo ad lib. a tempo 555

B.Cl. Timp.

560 K

rit. a tempo

565 570 575

rit. a tempo

Glock Pno 580 Grave ♩ = ca48

meno mosso senza battuta

585 590

mf

595 600

605 610

615 L 620

Pno

mp

(695) *Tempo ad lib.*

sf sf sf

(700) *poco rit.*

2

meno mosso (705) *Hn* *piu mosso*

$\text{♩} = \text{ca}76$

(710) *rit.*

f mf p

(715) *a tempo* **N**

p cresc. mf mp

(720) **3** (725) **2**

(730)

mf f

meno mosso (735) **4** **2** **2** (740)

Tempo ad lib.

♩ = ca92

745

750

□

♩ = 116

755

760

Fl.

765

poco rit.

a tempo

molto rit.

770

poco agitato

♩ = ca82

775

780

rit.

♩ = ca54

785

lunga ca 8"

□ P

muta in E.Horn

790

molto espress.

E.Horn

muta in Oboe

Ob. -

795 $\text{♩} = \text{ca}56$ 800 805

Musical staff with rests and fingerings 2, 2, 5. Measure 795 has a rest with a circled 2. Measure 800 has a rest with a circled 2. Measure 805 has a rest with a circled 5.

Oboe

Musical staff for Oboe with notes and rests. Starts with a forte (f) dynamic.

810 senza battuta $\text{♩} = 82$ $\text{♩} = \text{♩}$ 815

Musical staff with rests and fingerings 2, 2. Measure 810 has a rest with a circled 2. Measure 815 has a rest with a circled 2. Tempo markings include $\text{♩} = 82$ and $\text{♩} = \text{♩}$.

senza battuta $\text{♩} = \text{ca}72$ 820 $\text{♩} = \text{ca}66$

Musical staff with notes and rests. Measure 820 has a rest with a circled 2. Tempo markings include $\text{♩} = \text{ca}72$ and $\text{♩} = \text{ca}66$. Dynamics include *f* and *mf*.

rit. 825 $\text{♩} = \text{ca}72$

Musical staff with notes and rests. Measure 825 has a rest with a circled 3. Tempo marking includes $\text{♩} = \text{ca}72$. Dynamics include *cresc.*, *f*, and *p*.

rit. $\text{♩} = \text{ca}60$ 830 835 840

Musical staff with rests and fingerings 5, 5, 2. Measure 830 has a rest with a circled 5. Measure 835 has a rest with a circled 5. Measure 840 has a rest with a circled 2. Tempo marking includes $\text{♩} = \text{ca}60$.

senza battuta $\text{♩} = \text{ca}56$ 845 Q L'istesso tempo 850

Musical staff with rests and fingerings 2, 2, 3, 5. Measure 845 has a rest with a circled 2. Measure 850 has a rest with a circled 5. Tempo marking includes $\text{♩} = \text{ca}56$ and *L'istesso tempo*.

855 860 B.C.I. 865

Musical staff with rests and fingerings 5, 2, 3, 3. Measure 855 has a rest with a circled 5. Measure 860 has a rest with a circled 2. Measure 865 has a rest with a circled 3. Tempo marking includes *B.C.I.*

rit. 870 a tempo

Musical staff with rests and fingerings 2. Measure 870 has a rest with a circled 2. Tempo marking includes *rit.* and *a tempo*.

875 880

f *ff* T-toms 2

885 890 ♩ = ca116

f 4

895 900 poco meno mosso ♩ = ca106 905

4 3/4 4

910 915 ♩ = ca54 Picc. 3

5/4 4 3/4 4 3

poco rit. a tempo 920

3/4 2 mp

rit. 925 meno mosso ♩ = 108

3 *mf* 6/8 5/8 6/8

930

5/8 6/8 9/8 6/8 2

935 940

4/4 5/4 4/4 3

poco rit. *a tempo* (945)

2 3 4 3 4 3

(950) *very slowly* ♩ = 96

3/4 4/4 5/4 6/8 5/8 6/8

(955) *piu agitato e poco a poco accel.* (960)

3 4

(965) *non stacc.* *mf* *cresc.* *f* ♩ = 96

7/8 5/4

(970) *mf* *f* *p* S

2 3

(975) (980) ♩ = ca 60 (985) *senza battuta*

5 4 2

(990) (995)

2 3 5/4 4/4 2

(1000) ♩ = ca 72

5/4 4/4 4

(1005) *poco rit.* ♩ = ca60 (1010)

3 5/4 - 4/4 - 5/4 3 6/8

(1015) *poco rit.* ♩ = ♩ *a tempo*

3 4 mf

(1020) *very slowly* ♩ = ca50

dim. 3/4 pp

(1025)

4/4 2

Clarinet in B \flat
Bass Clarinet

Where the Cross is Made

Nancy Van de Vate

$\text{♩} = 66$
3

5

10

15

20

25

30

35

40

45

50

$\text{♩} = 48$

ff *mp* *mf* *ff* *dim.* *p* *mp* *cresc.* *ff* *p*

poco a poco accel. *Tempo I* *rit.* *poco rit.* *a tempo*

A

55 $\text{♩} = ca66$ 4 **60** muta in B.Cl.

mf

poco rit. a tempo **65** meno mosso
Hn Fl Ob

a tempo **70** B.Cl. *mf*

75 *mf*

80

85 rit. $\text{♩} = 52$ *p*

90 $\text{♩} = 70$ muta in Cl. Cl. *mf*

cresc. *f*

95

100 rit. a tempo *mf*

105 poco rit. poco accel. $\text{♩} = 80$ poco rit. *mf*

meno mosso $\text{♩} = 54$ $\text{♩} = 60$

2 mp mf f p

115 $\text{♩} = 92$ p poco meno mosso
muta in B.Cl. 2

rit. 120 $\text{♩} = ca52$ B $\text{♩} = ca82$ B.Cl. mf

2

125 f 2

130 $\text{♩} = 82$ mf mp mf

135 muta in Cl. 3/4 4/4 3/4 4/4

140 3 Cl.inB f 145 meno mosso poco rit. $\text{♩} = 58$
 $\text{♩} = ca72$

150 $\text{♩} = 94$ p mf rit.

senza battuta 155 $\text{♩} = 92$ mf p mp

160 2 3 mf p

senza battuta (165) $\text{♩} = \text{ca}66$ accel. $\text{♩} = \text{ca}92$
 mf

(170) rit. accel. $\text{♩} = \text{ca}82$ (175) Vibr. ff

rall. (180) C meno mosso $\text{♩} = \text{ca}54$ p
 dim.

(185) mf p

poco piu mosso rit. $\text{♩} = \text{ca}54$
 mf mp

(190) 2 (195) mp

(200) poco piu mosso rit. $\text{♩} = \text{ca}54$

$\text{♩} = 48$ (205) poco piu mosso $\text{♩} = \text{ca}69$

(210) 3 (215) $\text{♩} = \text{ca}72$ 2

(220) poco rit. $\text{♩} = \text{ca}60$ 4

225 *poco piu mosso* Bsn $\text{♩} = \text{ca}54$

p

230

p

$\text{♩} = \text{ca}76$ 2 3 4 4

235 *mf*

mf

240 $\text{♩} = \text{ca}84$ **D** *lunga* *mf*

mf

245 *tr*

p *mf* *f*

250 *fp*

fp

255 *mf*

mf

260 $\text{♩} = \text{ca}80$ *mf*

mf

265 rit. 2 tempo a piacere 2

270 $\text{♩} = 54$ 2 poco accel. 275 $\text{♩} = \text{ca}78$

p *mf* *p*

280 $\text{♩} = \text{ca}72$ *mf*

285 $\text{♩} = 96$ $\text{♩} = 90$

290 $\text{♩} = \text{ca}72$ poco rit. 3

E 295 $\text{♩} = \text{ca}40$ $\text{♩} = \text{ca}69$ muta in B.Cl.

p

300 poco rit. a tempo 305 Timp. 3 B.Cl. *mf*

310 *mf*

315

colla voce 320 $\text{♩} = \text{ca}88$ poco rit. $\text{♩} = \text{ca}72$

2 2 2 5/4

325 poco rit. ♩ = ca66
B.Cl.

330 335 muta in Cl. 2

340 rit.

345 a tempo 3 rit. piu agitato 350 5

355 poco rit. ♩ = ca76 [F]

360 365 Vib. Fl. Ob. Xyl.

370 rit. a tempo

375 muta in B.Cl.

2 380

B.CI.

p

p

385 *rit.* $\text{♩} = \text{ca}60$

Picc.

p

390 395

3 Cl.

p cresc. mf p

poco a poco cresc. *rit.* *tempo a piacere*

f > p *f > p*

400 G $\text{♩} = \text{ca}69$

f > p mf

405 *poco meno mosso* *a tempo*

f mf

410 2

mf

415

mf

420 425

mf

2 3 2 3

430

mf

poco dim.

2 2

3 3 3 3 3

435 440

muta in B.Cl.

5 2

B.Cl.

p

accel.

445 450

$\text{♩} = 86-88$

muta in Cl.

2 5 4 2

Cl.

sf

455

Presto furioso

sf *sf* *sf*

2 2

senza battuta

H

460

$\text{♩} = 86$

Pno

mf

2

tr^b

465 470

allarg.

a tempo

$\text{♩} = \text{ca}72$

2 2

475

p *mp*

3 3 3

480

muta in B.Cl.

2 2

mf

485

490

B.C.I.

f

p sub.

495

500

muta in Cl.

2

molto ritard.

J Sue's Aria 505

♩ = 104

2

2

510

2

3

515

rit.

a tempo

520

3

2

2

525

Hn 3

poco rit.

530

a tempo

Picc. Cl. 3

mf

535

rit.

540

f

545

mf

550

Tempo ad lib. a tempo

555

3

Bn.

560

rit.

f

a tempo

K

565

rit.

Vibr. Pno

a tempo

3

570

3

575

mf

meno mosso

580

senza battuta

2

Grave $\text{♩} = \text{ca}48$

Pno

585

3

muta in B.Cl.

590

3

mf

595

3

4

600

605

4

3

610

2

3

615

L

Pno

620

B.Cl.

mf

3

625

$\text{♩} = \text{ca}120$

mp

cresc.

3

f

tr

mf

630

mp

muta in Cl.

635

3

640

rit. a tempo

4

645

Presto possibile

650

$\text{♩} = 54$

Pno

2

M

$\text{♩} = \text{ca}84$

655

rit.

$\text{♩} = 66$

Cl.

mf

3

660

rit.

a tempo

mutain B.Cl.

3

665 $\text{♩} = 74$ Pno Pno

670 B.Cl. *mf*

675 *rit.* muta in Cl. 2

680 *a tempo* *più mosso poco rubato* $\text{♩} = 88$ Cl. *f*

685 $\text{♩} = \text{♩}$ *mf*

690 $\text{♩} = \text{ca}86$ *mp*

695 *sf sf*

Tempo ad lib. 700 *sf* 2

poco rit. meno mosso 705 $\text{♩} = \text{ca}76$

piu mosso ♩ = ca 86

(710)

rit. a tempo (715)

(720)

(725)

(730)

meno mosso (735)

(740) Tempo ad lib.

♩ = ca 92 (745)

(750)



♩ = 116

755

Musical staff with rests and measure numbers 5, 6, 5, 6, 5.

760

Fl.

Musical staff with rests and measure numbers 5, 6, 5, 6, 5, 6.

765

poco rit. a tempo

molto rit.

Musical staff with notes, slurs, and dynamics ff >.

770

poco agitato
♩ = ca82

775

Musical staff with rests and measure numbers 4, 3, 2, 4.

780

muta in B.Cl.

B.Cl.

muta in Cl.

Musical staff with rests, notes, and dynamics ff, mp.

785

rit.

♩ = ca54

lunga ca 8"

Musical staff with notes, slurs, and dynamics f > p.



790

795

♩ = ca56

800

Musical staff with rests and measure numbers 2, 5, 2, 2.

805

B.Cl.

muta in Cl.

Cl.

Musical staff with notes, slurs, and dynamics p, f >.

810

senza battuta

Musical staff with notes, slurs, and measure numbers 3, 4, 4.

♩ = ca 82

♩ = ca 82

815

senza battuta

♩ = ca 72

820

♩ = ca 66

rit.

825

♩ = ca 72

rit.

muta in B.Cl.

♩ = ca 60

830

835

840

senza battuta

♩ = ca 56

845

Q

L'istesso tempo

850

855

860

B.Cl.

pp

865

rit.

870 *a tempo*

875 *f* *muta in Cl.* 870 3 5

885 890 *♩ = ca 116* 895

900 *poco meno mosso* *♩ = ca 106* *Cl.* *mp* *mf*

905 2

910 *♩ = ca 54* 915 *poco rit. a tempo*

920 2 3 *mf* *rit.* 925 *meno mosso* *♩ = 108*

930

935

(940) poco rit. a tempo *f*

(945) muta in B.Cl. (950)

very slowly $\text{♩} = 96$ (955)

(960) poco agitato e poco a poco accel. (965) *mf* cresc. B.Cl.

$\text{♩} = 96$ muta in Cl. (970) S (975) (980)

$\text{♩} = \text{ca}60$ (985) senza battuta (990)

(995) Cl. *p*

(1000) *f* *sf*

$\text{♩} = \text{ca}72$ (1005) *poco rit.* $\text{♩} = \text{ca}60$

mf cresc. *f*

(1010) (1015)

$\text{♩} = \text{♩}$

poco rit. $\text{♩} = \text{♩}$ *a tempo* (1020) *mf* *dim.*

$\text{♩} = \text{♩}$

very slowly $\text{♩} = \text{ca}50$ (1025) *pp*

$\text{♩} = \text{ca}50$

Where the Cross is Made

Nancy Van de Vate

$\text{♩} = 66$
3

5

10 C.Bassoon muta in Bassoon

15 Bassoon

20

25

30

35 3 2 rit. = 48 poco a poco accel.

40 Tempo I

45

Musical staff 1: Bass clef, 6/8 time signature. Measures 45-49. Dynamics: *mp cresc.* Measure 49 has an accent (>).

50

Musical staff 2: Bass clef, 6/8 time signature. Measures 50-54. Dynamics: *poco rit.*, *ff*. Measure 54 has a fermata (2) and a box labeled 'A'. Tempo: *J = ca 66*.

A

55

J = ca 66

60

Musical staff 3: Bass clef, 3/4 time signature. Measures 55-59. Dynamics: *mf*. Tempo: *poco rit.* Mute instruction: *muta in C. Bassoon*.

poco rit.
muta in C. Bassoon

65

Musical staff 4: Bass clef, 4/4 time signature. Measures 60-64. Dynamics: *a tempo*, *meno mosso*, *a tempo*. Fermatas (2) are present in measures 61 and 63.

70

75

Musical staff 5: Bass clef, 4/4 time signature. Measures 65-74. Dynamics: *mf*. Mute instruction: *C. bassoon*, *muta in Bassoon*, *Bassoon*. Tempo: 75. Fermatas (2) are present in measures 72 and 74.

80

Musical staff 6: Bass clef, 4/4 time signature. Measures 75-79. Dynamics: *mf*. Tempo: 80.

85

Musical staff 7: Bass clef, 4/4 time signature. Measures 80-84. Dynamics: *rit.*, *p*. Tempo: *J = 52*. Fermata (2) in measure 80. Triplet (3) in measure 84.

90

Musical staff 8: Bass clef, 5/4 time signature. Measures 85-94. Dynamics: *cresc.*, *f*, *mf*. Tempo: *J = 70*. Triplet (3) in measure 94.

95

Musical staff 9: Bass clef, 4/4 time signature. Measures 95-99. Dynamics: *mf*. Fermata (4) in measure 99.

100

Musical staff 10: Bass clef, 5/4 time signature. Measures 100-104. Dynamics: *mf*, *rit.*, *a tempo*. Triplet (3) in measure 100.

105 *poco rit.* *poco accel.* ♩ = 80 *poco rit.* *meno mosso*

Musical staff 105-110: Bass clef, 5/4 time signature. Measure 105: *mf*, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 106: quarter rest. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.

110 ♩ = 60

Musical staff 110-115: Bass clef, 5/4 time signature. Measure 110: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 111: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 112: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 113: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 114: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 115: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

115 ♩ = 92 *poco meno mosso* *rit.* 120 ♩ = 52

Musical staff 115-120: Bass clef, 5/4 time signature. Measure 115: quarter rest. Measure 116: quarter rest. Measure 117: quarter rest. Measure 118: quarter rest. Measure 119: quarter rest. Measure 120: quarter rest.

B ♩ = ca 82 125

Musical staff 120-125: Bass clef, 5/4 time signature. Measure 120: quarter rest. Measure 121: quarter rest. Measure 122: quarter rest. Measure 123: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 124: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 125: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

130 *mf*

Musical staff 125-130: Bass clef, 5/4 time signature. Measure 125: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 126: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 127: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 128: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 129: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 130: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

135 ♩ = 82

Musical staff 130-135: Bass clef, 5/4 time signature. Measure 130: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 131: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 132: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 133: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 134: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 135: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

140 145 *meno mosso poco rit.* ♩ = 58

Musical staff 135-140: Bass clef, 5/4 time signature. Measure 135: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 136: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 137: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 138: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 139: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 140: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

150 *rit.* ♩ = 94

Musical staff 140-145: Bass clef, 5/4 time signature. Measure 140: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 141: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 142: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 143: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 144: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 145: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

senza battuta 155 ♩ = 92

Musical staff 145-150: Bass clef, 5/4 time signature. Measure 145: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 146: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 147: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 148: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 149: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 150: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

160 165 *senza battuta*

Musical staff 150-155: Bass clef, 5/4 time signature. Measure 150: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 151: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 152: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 153: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 154: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 155: quarter note G4, quarter note F4, quarter note E4, quarter note D4.

170

♩ = ca66 accel. ♩ = ca92

rit. accel. ♩ = ca82 175 rall.

C meno mosso 180 ♩ = ca54

185

poco piu mosso

rit. ♩ = ca54 190

195

poco piu mosso 200

rit. ♩ = ca54

muta in C.Bsn ♩ = ca.48 205

poco piu mosso

210

215

220 poco rit. ♩ = ca60

muta in Bsn

225

Horn

poco piu mosso

♩ = ca54

230

rit.

♩ = ca76

235

D

lunga

240

♩ = ca84

245

250

255

5

260

♩ = ca80

2

265

ten.

rit.

tempo a piacere

f

(270) ♩ = 54 *accel.* (275) ♩ = ca78 ♩ = ca72

4 2

(280) (285) ♩ = 90

4 3/4 2

♩ = ca72 (290) *poco rit.*

3/4 4 3 3/4

E ♩ = ca40 (295) *p*

p

♩ = ca69 (300) *poco rit. a tempo*

4/4

(305) *mf*

mf

3

(310) (315) *mf* *>* *>* *muta in C. Bassoon* 4

mf *>* *>* *muta in C. Bassoon* 4

C. Bassoon *colla voce*

p *fp*

320 $\text{♩} = \text{ca}88$

mf

325 *poco rit.* $\text{♩} = \text{ca}72$ *poco rit.* $\text{♩} = \text{ca}66$

mf *p*

330 5 335 Picc. 2

Bassoon 340

mf

345 *rit.* *a tempo*

p *mf*

350 5 355 2

F *poco rit.* $\text{♩} = \text{ca}76$ 360 *mf*

365 2

370 *rit. a tempo*

f *mf*

375

2
3
4

380

p

385 *rit.*

$\text{♩} = \text{ca}60$ 390

3
5/4 4/4 5/4 4/4

395 *rit. tempo a piacere*

3
4/4 3 4/4 5/4

400 **G** $\text{♩} = \text{ca}69$ 405 *poco meno mosso a tempo*

3
5/4 4/4 5/4 4/4

mf

410 415 420

3 2 5 3
3

425 430

435 440 Fl. C. Bassoon

accel. ♩ = 86-88 445

450 muta in Bsn Presto furioso

455 senza battuta H ♩ = 86

460 Bassoon mf 465 allarg. a tempo

470 ♩ = ca72

475 480

485

L

615 3 3/4 2 620

C. Bassoon 3 mf mp 625 $\text{♩} = \text{ca}120$

630 2 3

635 3 3 5 4 3 4 4 3 4

f *mp* muta in Bsn

640 5 4 4 4 4

rit. *a tempo* Bassoon *mp*

645 2 3 4 4

Presto possibile 650

M

$\text{♩} = 54$ 2 3 4 4 4

ff *p* *mf* 655 $\text{♩} = \text{ca}84$

rit. 3 7 7 7 7 7 7 7 7

p 660 $\text{♩} = 66$

a tempo 3 5 4 4 4

665 $\text{♩} = 74$ Pno 2

670

mf

675

2

rit.

a tempo

680

piu mosso
♩ = ca88

2

685

♩ = ♩

mf

690

♩ = ca86

mf

695

mp

Tempo ad lib.

3

sf

700

2

poco rit.

2

meno mosso
♩ = ca76

705

piu mosso

2

710

non legato

3

f

715

a tempo

2

f

mf

N

720

4 3 4 4 2 3

730

meno mosso

735

2 4 2

740

Tempo ad lib.

2

♩ = ca92

745

2

mf cresc.

750

3

♩ = 116

f

755

760

765

poco rit. *a tempo* *molto rit.*

2 2

770

poco agitato

♩ = ca82

S.cym.

775

T-tam

ff

780

p

785

rit. $\text{♩} = \text{ca}54$

f > p

lunga ca8"

P

790 795

ff

$\text{♩} = \text{ca}56$

800 805

f

810 senza battuta

$\text{♩} = \text{♩} = \text{ca}82$

815

senza battuta

$\text{♩} = \text{ca}72$

820 $\text{♩} = \text{ca}66$

rit.

825 $\text{♩} = \text{ca}72$

rit. $\text{♩} = \text{ca}60$

830 835 840

senza battuta

♩ = ca56

845

Q

L'istesso tempo

850

855

860

865

rit.

870

a tempo

875

880

f *ff*

885

Pno

890

♩ = ca116

895

900

poco meno mosso

♩ = ca106

mp *mf*

905

910

♩ = ca54

pp

915

poco a poco cresc.

poco rit.

a tempo

f

920

mp *mf*

rit. 925 *meno mosso*
♩ = 108

930

935 940

poco rit. *a tempo* 945

950 *very slowly* ♩ = 96

955 960 *piu agitato e poco a poco accel.*

965 *mf* *cresc.* *f* ♩ = 96

970 975 *f* *p*

Horn in F

Where the Cross is Made

Nancy Van de Vate

$\text{♩} = 66$

3 5 10 15 20 25 30 35 40 45 50

ff *mp* *ff* *dim.* *p* *rit.* $\text{♩} = 48$ *poco a poco accel.* *Tempo I* *poco rit. a tempo* *f cresc.* *ff*

rit. accel. $\text{♩} = 82$ (175)

rall. C meno mosso $\text{♩} = \text{ca}54$ (180)

(185) poco piu mosso rit. $\text{♩} = \text{ca}54$

(190)

(195)

(200) poco piu mosso rit. $\text{♩} = \text{ca}54$

$\text{♩} = \text{ca}48$ (205) poco piu mosso

(210)

(215)

220 poco rit. $\text{♩} = \text{ca}60$

Hn - 225 poco piu mosso

$\text{♩} = \text{ca}54$ 230 rit. p

$\text{♩} = \text{ca}76$ 235 3

D lunga 240 $\text{♩} = \text{ca}84$ 3 mp

245 4 250 f fp

255 2 mf

260 3

$\text{♩} = \text{ca}80$ 265 rit. tempo a piacere 2 2 mp p

(270) $\text{♩} = 54$ **4** accel. (275) $\text{♩} = \text{ca}78$ **3** $\text{♩} = \text{ca}72$

(280) *mf* *mp*

(285) $\text{♩} = 90$ **2** $\text{♩} = \text{ca}72$ (290) *poco rit.*

E (295) $\text{♩} = \text{ca}40$ **3** $\text{♩} = \text{ca}69$ *p*

(300) *poco rit. a tempo* (305) **4** (310) **5** **5**

(315) *colla voce* (320) **2** **2** **2** $\text{♩} = \text{ca}88$ *mf*

(325) *poco rit.* $\text{♩} = \text{ca}72$

poco rit. $\text{♩} = \text{ca}66$ (330) **2** (335) **5** **5**

(340) *mf* **2** *rit.* **2** **3**

475 480

mf

485

490

$\text{♩} = \text{♩} = 72$

mf

495 500

p sub.

J

molto ritard. Sue's Aria

$\text{♩} = 104$

505

510 515

rit. a tempo

520 525

poco rit.

530

a tempo

mf

535

rit.

605

mp *p*

610 615

L Pno C.Bsn

620

625 $\text{♩} = \text{ca}120$ 630

mp

635 rit. a tempo

640 645 Presto possibile 650

Timp.

M

655 $\text{♩} = 54$ $\text{♩} = \text{ca}84$

Pno

ff *p* *mf*

660 rit. a tempo

$\text{♩} = 66$

p *mf*

665 $\text{♩} = 74$ 670

mf

675

2

mf

rit. *a tempo*

680

piu mosso
♩ = ca88

685

2

mf

♩ = ♩

mf

690

♩ = ca86

695

2

mf

Tempo ad lib.

sf

700

poco rit. meno mosso
♩ = ca76

705

piu mosso

mf *f*

710

rit.

f *mf* *p*

715 *a tempo* **N**
mf

720 *p*

725 730 *meno mosso*

735 740 *Fl.* *ten.*
mf

Tempo ad lib. ♩ = ca 92 745

750 *f* *ff*

O ♩ = 116 755

760

765 *poco rit. a tempo*
 2

molto rit. (770) poco agitato
♩ = ca 82

T-tam

(775)

(780)

rit.

♩ = ca 54

(785)

lunga ca 8"

P

(790)

(795)

♩ = ca 56

(800)

(805)

B.CI.

(810)

(810)

senza battuta

♩ = 82

♩ = ♩.

(815)

senza battuta

♩ = ca 72

(820)

♩ = ca 66

rit.

(825)

♩ = ca 72

cresc.

f

rit.

♩ = ca 60

(830)

(835)

(840)

Q

850

senza battuta ♩ = ca56

L'istesso tempo

Musical staff 1: Treble clef, 2/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 2, 2, 3, 5. A circled number 845 is above the first measure.

Musical staff 2: Treble clef, 6/8 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 5, 5, 3. A circled number 855 is above the first measure, 860 above the second, and 865 above the third. The word "rit." is written above the final measure.

Musical staff 3: Treble clef, 5/8 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 2, 2. A circled number 870 is above the first measure, and 875 above the fifth. The word "a tempo" is written above the staff.

Musical staff 4: Treble clef, 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 3, 3. A circled number 880 is above the second measure. Percussion markings: "Pno XII.", "T-tam", "S.cym.", "T-toms". A trill is marked with "tr" and a flat sign. The dynamic "f" is written below the trill.

Musical staff 5: Treble clef, 5/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 4, 5, 4. A circled number 885 is above the first measure, 890 above the second, and 895 above the third. The tempo marking "♩ = ca116" is written above the staff.

Musical staff 6: Treble clef, 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 900, 905. The tempo marking "poco meno mosso" and "♩ = ca106" are written above the staff. Dynamics "mp" and "mf" are written below the staff.

Musical staff 7: Treble clef, 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 910, 915. A "T-toms" marking is above the second measure. Dynamics "mp" and "mf" are written below the staff.

Musical staff 8: Treble clef, 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 915, 920. The tempo marking "♩ = ca54" is written above the staff. Dynamics "pp" and "mf" are written below the staff.

Musical staff 9: Treble clef, 4/4 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 920. The tempo marking "poco rit. a tempo" is written above the staff. Dynamics "mp" and "mf" are written below the staff.

Musical staff 10: Treble clef, 6/8 time signature. Notes: quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Above the staff are circled numbers 920. Dynamics "mf" and "rit." are written below the staff.

990

995

1000 1005

$\text{♩} = \text{ca}72$

poco rit. $\text{♩} = \text{ca}60$ 1010

1015

poco rit. a tempo

1020

very slowly 1025

Percussion I

NANCY VAN DE VATE

Where the Cross is Made

Where the Cross is Made

Nancy Van de Vate

♩. = 66

S.cym.large Cym.a due

p *f* *mf*

5

Cym.a due

mf

10

Cym.a due S.cym.m.

mp *mf*

15

T-toms

f *sempre f* *f*

20

Cym.a due

p *mp*

25

S.cym.m. T-toms. S.cym.m. Mark tree

f *f* *f*

30

♩. = ♩

Vib. soft sticks

35

2

rit.

p

♩. = 48

poco a poco accel.

40

S.cym.m.

Tempo I

66

S.cym.m.

45

mf

p

50

poco rit.

T-toms

mf >

A

55

♩. = ca 66

2

4

4

3/4

60

poco rit. a tempo

S.D. rim shots

mf

2

4

5/4

4/4

65

meno mosso

a tempo

T-toms

mp

p

2

3/4

4/4

70 3 2 75 4 80 Vib. motor off
 Timp. mf

85 rit. $\text{♩} = 52$ Vib. motor on
 molto Ped. mp \rightarrow p

90 $\text{♩} = 70$ Mark tree S.D. on
 cresc. f p mf

95 2 100 5 rit. S.cym.m.
 p

105 a tempo poco rit. poco accel. $\text{♩} = 80$ poco rit.
 mf

110 meno mosso $\text{♩} = 54$ S.cym.m. $\text{♩} = 60$
 p \rightarrow f

115 $\text{♩} = 92$ poco meno mosso rit.
 2 5 4

120 $\text{♩} = 52$ **B** $\text{♩} = \text{ca}82$

Vib. motor off

molto Ped. *p* *mf*

125

S.D. *mf* *p* *mf* *mp*

3 3 4 T-toms

130 $\text{♩} = 82$

S.cym.m. *p*

2 4 4 3 4 4

135

T-toms. *mp* S.cym.m. *p* S.D.sn off *p* Vib. motor off soft mallets *p* *cresc.*

140

mf *mf* S.D. sn on *poco* *mf*

2 4 4 5 4

145 *meno mosso* *poco rit.* $\text{♩} = 58$ *rit.*

S.cym.m. *mf* Vib. motor off *p* 3 3 3 3

150 $\text{♩} = 94$

t-toms *p* T-toms *senza battuta* 2

155 $\text{♩} = 92$ 160 *senza battuta*

5 4 4 2 S.cym.m. *mp*

165

♩ = ca66

accel.

♩ = ca92

170

rit.

accel.

♩ = ca82

175

Crash cym.

rall.

T-tam

C

meno mosso

♩ = ca54

180

T-tam

185

poco piu mosso rit.

♩ = ca54

190

195

T-tam

200

poco piu mosso

rit.

♩ = ca54

205

♩ = ca50

poco piu mosso

♩ = ca69

210

S.cym.m. *p* *<* *3* Crash cym. *f*

215 *J* = ca72

T-tam. *p* *2*

220 *poco rit.* *J* = ca60 *4* 225 *poco piu mosso* *J* = ca76 *2* *J* = ca54 *2* 230

235 *rit.* *J* = ca76

Crash cym. *mf* *3*

D

240 *J* = ca84

Mark tree *p* *lunga* *mf* *Crash cym.* *p*

245 *3* S.cym.lg. *p* *<* *mf*

250 *2* T-tam *mp*

255 *4* S.D.(sn on) *mf* 260

♩ = ca80
Timp. **3**
265
T-tam
p
rit. S.cym.m.
p

Crash cym.
mf
Tempo à piacere
270
♩ = 54
Vib.
p
Mark tree

accel.
275
♩ = ca78
3
Vib.
Ped.
mf *p*

♩ = ca72
280
2
T-toms
mp
♩ = 96

Crash cym.
mf
285
♩ = 90
S.cym.m.
mf

♩ = ca72
B.D.
p
290
poco rit.
3

E
♩ = ca40
295
3
♩ = ca69
Mark tree
p

300
poco rit. atempo
4
305
5
310
2

315

S.D.sn on *mf* **2** S.cym.m. *f*

colla voce

320

T-tam lg *fp* **2** ♩ = ca88

poco rit. ♩ = ca72

325

T-toms *mp* **5** **4** **4** poco rit. T-tam lg. *p* **2**

330

5 **335** **2** T-toms *p*

340

2 rit. Vib. # *mp* **2** 345 a tempo

Vib. *pp* con Ped. *rit.* *mp*

più agitato

350

p

poco a poco cresc.

355

2 **5** **4** **4** *f* poco rit.

F

♩ = ca76

Vib. soft sticks

360

365

4

Xlf

T-tam

Crash cym.

365

370

rit. a tempo

S.D. (sn.on)

370

375

378

380

385

375

378

380

385

rit. ♩ = ca60

390

390

395

400

rit. tempo a piacere

395

400

G

♩ = ca69

Vib.

Ped.

mf → p

3

405

poco meno mosso

a tempo

Xlf

T-tam

405

410

415

T-toms

mf

3

3

p

410

415

420

S.cym.m.

mf

3

3/4

425

T-toms

S.D. sn.off

p

mf

p

430

S.D.sn.on

T-toms

mf

2

mp

3

3

3

435

440

S.D.sn off

p

5

3

accel.

Timp.

445

T-toms

B.D.

T-tam

mf

3

mf

p

5/4

4/4

450

Crash cym.

Presto furioso

2

mf

Presto furioso

T-toms

f

3

3

3

455

S.cym.m.

senza battuta

mp

f

senza battuta

H $\text{♩} = 86$ (460) *allarg.*

T-tam *p* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ B.D. *mp*

(465) *a tempo* $\text{♩} = ca 72$ (470) T-toms *f*

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

(475) T-tam *p* (480) Ob Hn $\frac{3}{4}$ $\frac{2}{4}$ S.D.sn on $\frac{3}{4}$ *mf*

$\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

(485) $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{5}{8}$ (490) $\text{♩} = 72$

(495) Crash cym. *mp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

(500) S.D.sn on $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ *f* *molto ritard.*

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

J Sue's Aria (505) $\text{♩} = 104$ T-tam lg *p* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

(510) $\frac{2}{4}$ $\frac{3}{4}$ (515) $\frac{3}{4}$ *rit.*

$\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

a tempo

520

3 2 2 4

525

4 *poco rit.* 530 *a tempo*

3 4 3

535

Pno *rit.*

3 5 4

540

Crash cym. *f*

545

3 4 3 5

S.cym.m. *mf* *mp* \rightarrow *p*

550

S.D.sn on *f*

S.cym. f. *mp*

Tempo ad lib. *a tempo* 555 560

5

rit. *a tempo* **K** 565 *rit.*

Xlf

3 4 4

Vib. *a tempo* 570

p

2 3 4

575 Cl. Fl. **2** *meno mosso* T-tam *mf* *p*

580 *senza battuta* **2** Pno *Grave* ♩ = ca 48 **3** 585 S.cym.m. *mf*

590 **3** Crash cym. *p* S.cym.lg. *mf* **2**

595 **3** T-tam lg. *mf* 600 **4**

605 **3** T-tam *p* 610 T-tam *p*

3 *cresc. poco a poco* *f*

L 620 Crash cym. *mp*

625 ♩ = ca 120 **2** **2** **2** 630 *Vla*

635 C.Bsn S.cym.m. *mf*

rit. 640 a tempo 645 Timp. 4

S.cym.m. Presto possibile 650 *p* *f* *J* = 54 S.cym.lg.

M *J* = ca84 655 rit. *J* = 66

660 rit. a tempo S.cym.m. 665 *p* *J* = 74

670 675 rit.

a tempo 680 *J* = ca88 piu mosso 685

690 *J* = ca86

695

Tempo ad lib.
T-tam

Musical staff for measure 695. It features a 4/4 time signature with a 3-measure rest. The staff is divided into four measures with time signatures 4/4, 3/4, 4/4, and 4/4.

700

poco rit.

Musical staff for measure 700. It features a 4/4 time signature with a 2-measure rest. The staff is divided into four measures with time signatures 4/4, 4/4, 3/4, and 4/4. A snare drum (S.D.) is marked 'on' in the third measure, and the dynamic is *f*.

meno mosso
♩ = ca76

705

più mosso ♩ = ca86

Musical staff for measure 705. It features a 4/4 time signature with a 3-measure rest. The staff is divided into four measures with time signatures 4/4, 4/4, 5/4, and 4/4. A tom-tom (T-tom) is marked in the first measure (*mf*), and a large tom (T-tam lg) is marked in the third measure (*mp*).

710

S.D. sn on

Musical staff for measure 710. It features a 4/4 time signature with a 2-measure rest. The staff is divided into four measures with time signatures 4/4, 4/4, 4/4, and 5/4. A snare drum (S.D.) is marked 'on' in the third measure (*mf*).

rit.
Timp.

715

N

a tempo

Glock

T-tom

Musical staff for measure 715. It features a 5/4 time signature with a 4-measure rest. The staff is divided into four measures with time signatures 5/4, 4/4, 4/4, and 4/4. A glockenspiel (Glock) is marked in the third measure, and a tom-tom (T-tom) is marked in the fourth measure (*mf*).

720

3

Timp..

Musical staff for measure 720. It features a 4/4 time signature with a 3-measure rest. The staff is divided into four measures with time signatures 4/4, 4/4, 3/4, and 4/4. A timpani (Timp..) is marked in the first measure (*p*).

725

Chimes

Mark tree

Musical staff for measure 725. It features a 4/4 time signature with a 4-measure rest. The staff is divided into four measures with time signatures 4/4, 3/4, 4/4, and 4/4. Chimes are marked in the second measure (*mp*), and a mark tree is marked in the third measure (*mp*). A crescendo (*cresc.*) is indicated in the fourth measure.

730

meno mosso

735

Musical staff for measure 730. It features a 4/4 time signature with a 4-measure rest. The staff is divided into four measures with time signatures 4/4, 4/4, 3/4, and 4/4. A dynamic of *f* is marked in the first measure.

(740)

Fl. Cl. Hn T-tom S.D. sn on

f mf

Tempo ad lib. ♩ = ca92 (745)

T-tom S.D. T-toms

mf mf cresc. f

(750) T-toms S.cym.m.

mf mf

(755) S.cym.lg.

p mp

(760) S.cym.lg.

cresc. f

(765) poco rit. a tempo molto rit.

Chimes

ff

(770) poco agitato ♩ = ca82 S.cym.m. T-tam (775)

mf

780

T-tam *mf* **2** Crash cym. **3** *mf* rit.

785

$\text{♩} = \text{ca}54$ S.cym.lg *f > p* lunga ca 8" **P** T-tam *p*

790

795

$\text{♩} = \text{ca}56$ **2** T-tam *p*

dim. *ppp*

805

B.D. *p* S.D: on *f* *mf*

810

senza battuta

815

$\text{♩} = \text{ca}82$ **2** $\text{♩} = \text{♩. (82)}$ S.D.sn on *f* **2**

820

senza battuta $\text{♩} = \text{ca}72$ $\text{♩} = \text{ca}66$ *rit.*

4 T-toms Play randomly, imitating the footsteps below.

825 $\text{♩} = \text{ca}72$ *rit.*
 Vib. Crash cym. T-tam
f *p* *mf*

$\text{♩} = \text{ca}60$ 830 835 840 *senza battuta*
 T-tam
f

$\text{♩} = \text{ca}56$ 845 [Q] 850 *l'istesso tempo*
 2 3 5

855 860 865 *rit.* 870
 5 5 3 9/8 6/8 5/8

a tempo 875 Pno Xlf
 2 6/8 9/8 4/4

880 Crash cym. T-tom
f *f*

885 S.D. sn. orn Xlf
p sub. *mf*

T-toms: without B.D.

890 ♩ = ca. 116
(may be improvised)

mf fast; random

T-toms

S.cym.m.

T-toms

pp

895

p

f

900

poco meno mosso
♩ = ca 106

B.D.

S.cym.m.

fp *mf* *p*

905

T-toms

f

910

♩ = ca 54

f *mf*

915

poco rit. a tempo

920

Crash cym.

f

925 *rit.* *meno mosso* ♩ = 108

Chimes 930

935 940

poco rit. 2 *a tempo* S.D.sn on 945 2

Chimes 950 *p*

very slowly ♩ = 96 955 *piu agitato e poco a poco accel.* 2

T-toms 960 965 *mf* *f* 2

♩ = ♩ 970 S 3 2 2

975

B.D.

p *cresc.* *ff* *f*

3

980

p *p*

♩ = ca60

B.D.

985

cresc. *f*

T-toms

senza battuta

S.cym.m.

990

f

2 3 5 4

995

1000

♩ = ca72

B.D.

p

4 5 4

1005

poco rit.

♩ = ca60

cresc. *f*

1010

1015

♩ = *♩*

3 2

5/4 6/8 9/8

poco rit. *a tempo* (1020)

S.cym. lg $\text{♩} = \text{♩}$

p **2** **3**

Detailed description: This musical staff shows measures 1020 and 1021. Measure 1020 starts with a half note followed by a quarter note, both marked with a piano (*p*) dynamic. The tempo changes from *poco rit.* to *a tempo*. The time signature changes from 4/4 to 3/4. Measure 1021 contains a whole note marked with a '2' above it, followed by a whole note marked with a '3' above it.

very slowly $\text{♩} = \text{ca}50$ (1025)

T-tam T-tam S.cym.m.

pp *p* *mp* *ff*

Detailed description: This musical staff shows measures 1025 and 1026. Measure 1025 begins with a half note marked *pp* and a quarter note marked *p*, both with a 'T-tam' label above them. Measure 1026 starts with a quarter note marked *p* and a half note marked *mp*, both with a 'T-tam' label above them. The staff concludes with a half note marked *ff* and a quarter note marked *mp*, both with an 'S.cym.m.' label above them. A crescendo hairpin is shown under the *mp* and *ff* notes.

Alternate Ending

very slowly $\text{♩} = \text{ca}50$ (1025)

T-tam T-tam S.cym.m.

pp *p* *mp* *ff*

Detailed description: This musical staff shows the alternate ending for measures 1025 and 1026. The notation is identical to the previous staff, including the *pp*, *p*, *mp*, and *ff* dynamics, the 'T-tam' and 'S.cym.m.' labels, and the crescendo hairpin.

Where the Cross is Made

Nancy Van de Vate

♩. = 66

Timp.

p *f*

5

mp *cresc.* *f* *dim.*

10

mp *mf* *f*

15

f *ff*

20

Timp.

mp *p*

25

30

mf *dim.* *p*

3

35

rit.

♩. = 48 poco a poco accel.

40

2

Tempo I

xyl.

mf

45

p sub.

50

poco rit. a tempo

Timp.

S.cym.m.

Timp.

f mp f

A

♩. = ca66

55

60

5 2

p

poco rit. a tempo

65

meno mosso

2 2

a tempo

70

75

3 2

Ob Timp. mp

80

3

Timp. mp

85 *rit.* $\text{♩} = 52$

Timp. *mp*

90 $\text{♩} = 70$

T-tam *mf* W.bl.m. *mf*

95 100 *rit.* *a tempo*

105 *poco rit.* *poco accel.* $\text{♩} = 80$ *poco rit.*

T-tam *mp* Timp. *mf*

110 *meno mosso* $\text{♩} = 54$ $\text{♩} = 60$

T-tam *mf* Tri. *f* T-tam *mf* *f*

115 $\text{♩} = 92$ *poco meno mosso*

Timp. *p*

120 *rit.* $\text{♩} = 52$ $\text{♩} = \text{ca } 82$

Glock *p* **B** *mf*

125

Timp. *mf* *mp*

130

T-tam

140

145

meno mosso poco rit. ♩ = 58
♩ = ca72

150

♩ = 94

Chimes

155

senza battuta ♩ = 92

Timp.

160

165

senza battuta

♩ = ca66

accel. ♩ = ca92

170

rit. accel.

175

♩ = ca82

S.D. sn on vib.

C

meno mosso
♩ = ca54

rall.

180

mf *p*

185 *poco piu mosso rit.* ♩ = ca54

190

T-tam

195 *mp* *poco piu mosso* 200

Timp. *mp*

rit. ♩ = ca54 205 ♩ = ca50

T-tam lg *p* S.cym.lg *p*

poco piu mosso ♩ = ca69 210 Timp. *mf*

215

220 *poco rit.* ♩ = ca60 225 *piu mosso*

♩ = ca54
T-tam
mp

230

2

♩ = ca76

2

235

3

Chimes lunga

240

♩ = ca84

D

Timp.

fp

245

2

3

250

Timp.

p

mf

2

255

S.cym.m.

4

S.D. sn on

260

♩ = ca80

Timp.

f

sub.p

265

rit.

tempo a piacere

T-tam scrape near rim with Triangle beater

mf

2

270

♩ = 54

4

accel.

275

♩ = ca78

3

♩ = ca72

280 ♩ = 90

Timp. **3**

mp

285 ♩ = ca72 290 *poco rit.*

2

E ♩ = ca40 295

Pno Xyl. **2**

mp **3**

♩ = ca69 300 *poco rit.* a tempo

T-tam **4**

mp *mp*

305 310

Timp. **2** **5**

p *cresc.* *mf*

315 colla voce 320

Vib. Timp. **fp**

♩ = ca88 poco rit. ♩ = ca72 325

2 **5/4** **4/4**

poco rit. ♩ = ca66 330

2 T-tam lg **2**

mf *p*

335 340

5/4 4/4 2 s.cym.m. 2

mf

rit. 345 a tempo

T-tam lg 2

p

Glock rit.

pp *mp*

più agitato 350

poco a poco cresc.

355 poco rit.

2 5/4 4/4

f

F ♩ = ca76 360

Vib. 2 Xyl. *mf* 3

365

Xyl. *p* *mf* 3

Xyl. *f* $\underline{3}$

370 rit. a tempo $\underline{3}$ Timp. *p* $\underline{2}$ 375

380 $\underline{2}$ 385 $\underline{5}$ rit. $\text{♩} = \text{ca}60$ Vib. *p*

390

395

rit. tempo a piacere T-tam *mf*

400 **G** $\text{♩} = \text{ca}69$ $\underline{3}$ Xyl. W.Bl.m. *f* Xyl. *f* poco meno mosso *p*

405 a tempo t-tam $\underline{2}$ T-toms

410

S.cym. *mp* Timp. *p*

415

420

Timp. *mf*

425

430

T-tam *mf*

435

440

S.cym.m. *mp*

445

accel. Timp. *p* ♩ = 86-88

450

Presto furioso

Pno

455

senza battuta

H

♩ = 86

460

Pno

465

S.cym.m.

allarg.

a tempo

mp

$\text{♩} = \text{ca}72$
Xyl.
mf

470 475

480 485

Ob.
Hn.

Fl.

$\text{♩} = \text{♩} = 72$
Timp.
mp *mf*

490

495

S.cym.m. S.cym.lg.

mf *p sub.*

500

J Sue's Aria
molto ritard. $\text{♩} = 104$

505 510

515 520

rit. a tempo

525

poco rit.

530 *a tempo* 535

rit. 540 Crash cym. Ob. Cl. Bsn Hn

545 Fl. VI. Timp. *mf* *mp*

Chimes *mp*

550 Timp. *mp* 2 Tempo ad lib. *a tempo*

555 4 560 Timp. *mf* xyl. *f* *rit.*

a tempo K 565 *rit.* *a tempo*

570 2 3 Cl.

575 *meno mosso*

Glock

ff *mf* *ff*

2

580 senza battuta

585 Grave ♩ = ca48

3 2 3

590 595

3 4

600 605

Bsn Hn 2 3 T-tam

610 Vib. *mp* Ped. 3 Ped. * *cresc. poco a poco*

615 3

ff

L 620 3 2

625 ♩ = ca120 630 2 2 4

635

S.cym.m.

rit. a tempo

Musical staff for measure 635, Percussion II. The staff shows rests for the first four measures, with time signatures changing from 5/4 to 4/4, then 3/4, and finally 5/4. A bass clef is present at the end of the staff.

640

Timp.

mp

Musical staff for measure 640, Timpani. The staff begins with a rest, followed by a series of eighth notes in 4/4 time, ending with a half note. The dynamic is marked *mp*.

645

presto possibile

650

2

3

Wood block

ff

Musical staff for measures 645-650, Percussion II. Measures 645 and 646 contain rests. Measure 647 has a half note with a '2' above it. Measure 648 has a half note with a '3' above it. Measure 649 has a rest. Measure 650 has a wood block pattern (quarter notes) with a *ff* dynamic.

♩ = 54

M

♩ = ca84

655

S.cym.lg.

Wood block

p

f

mp

Musical staff for measures 655-660, Percussion II. Measure 655 has a rest. Measure 656 has a half note with a *p* dynamic. Measure 657 has a half note with a *f* dynamic. Measure 658 has a rest. Measure 659 has a wood block pattern (quarter notes) with a *mp* dynamic. Measure 660 has a rest.

rit.

♩ = 66
Cl.
Vc

660

rit.

a tempo
S.cym.m.

Musical staff for measure 660, Percussion II. The staff shows rests for the entire measure in 4/4 time.

665

♩ = 74

Whip

2

Whip

2

f

f

Musical staff for measures 665-670, Percussion II. Measure 665 has a whip sound (quarter note) with a *f* dynamic. Measure 666 has a rest. Measure 667 has a whip sound (quarter note) with a *f* dynamic. Measure 668 has a rest. Measure 669 has a rest. Measure 670 has a rest.

670

S.D. sn on

S.D.

mf

mf

mp

Musical staff for measure 670, Percussion II. The staff shows a snare drum pattern (quarter notes) with a *mf* dynamic, followed by a rest.

675

rit.

T-tam

p

Musical staff for measure 675, Percussion II. The staff shows rests for the first two measures. The third measure has a rest. The fourth measure has a tom-tam sound (quarter note) with a *p* dynamic.

720

2 2 S.cym.m. Timp.

p *mf* *mp*

725

p *mp* *mf* *cresc.* *f*

730

meno mosso 4 Whip

mf

740

2 T-tam

mf Tempo ad lib.

745

♩ = ca92

4 3 5

755

Vib. ♩ = 116

mp *mf*

760

cresc. *ff*

765

poco rit. a tempo molto rit.

770 poco agitato $\text{♩} = \text{ca}82$

T-tam

mf

775 Chimes *f*

780 Timp. *p*

785 Timp. *p* < *mf* > < *f* >

rit. $\text{♩} = \text{ca}54$

lunga ca 8" **P**

790 2 5 795 2

$\text{♩} = \text{ca}56$ 800 5 805 3

810 senza battuta $\text{♩} = \text{ca}82$ 815

S.cym.lg senza battuta $\text{♩} = \text{ca}72$ 820 $\text{♩} = \text{ca}66$

mf

825 $\text{♩} = \text{ca}72$

rit. Vib. *p*

rit. $\text{♩} = \text{ca}60$

Timp. *f* *p* Vib.

830

835

mp *p* *poco cresc.*

840

mp

senza battuta

ff *p* *pp* *p*

$\text{♩} = \text{ca}56$

845

Q *L'istesso tempo*

850 855 860 865

5 5 2 B.C.I. 3 3

rit. 870 *a tempo*

2

875

Fl.
Ob.
B.Cl.
Bsn

Wood block

XII.

880

T-tam

3

885

T-tam

XII.

2

890

♩ = ca 116

S.cym.m.

Vib. motor an

895

900

poco meno mosso

♩ = ca 106

905

T-toms

2

910

$\text{♩} = \text{ca}54$
Vib. motor *off*

p

915

poco a poco cresc.

poco rit.

920

a tempo

rit.

925

meno mosso
 $\text{♩} = 108$

Chimes

mp

930

mf

935

Timp.

p

940

poco rit.

a tempo

945

950

Timp.

p

955

S.cym.m. *very slowly* ♩ = 96

p

960

965

piu agitato e poco a poco accel.

970

S

975

♩ = 96

T-tam

p *ff* *f* *p*

980

ff *f* *p*

985

♩ = ca 60

Vib.off soft sticks

S.cym.m. *senza battuta*

p *f*

990

Timp.

p

995

1000

p

$\text{♩} = \text{ca. } 72$ 1005 *poco rit.* $\text{♩} = \text{ca } 60$ 1010

4 3 5 4 4 5

1015

5 3 6 8 8 2

poco rit. $\text{♩} = \text{♩}$ *a tempo* 1020

4 4 2 3 4

very slowly $\text{♩} = \text{ca } 50$ 1025

T-tam 2 4 T-tam Timp. mp ff

Alternate ending

very slowly $\text{♩} = \text{ca } 50$ 1025

T-tam 2 4 T-tam Timp. mp ff

Piano, Celesta

Where the Cross is Made

Nancy Van de Vate

$\text{♩} = 66$

5

Musical notation for measures 1-4. The piece is in 6/8 time. Measures 1 and 2 feature a piano introduction with a '2' above the staff. Measure 3 begins with a forte (*f*) dynamic. The bass line consists of eighth notes with rests, while the treble line has whole notes. Measure 4 continues the bass line pattern.

10

Musical notation for measures 5-8. Measure 5 includes a *cresc.* marking. Measure 6 includes a *ff* marking. Measure 7 includes a *dim.* marking. Measure 8 features a *mp* marking and a *8^{ub}* (octave below) marking. The bass line continues with eighth notes and rests, while the treble line has whole notes.

15

Musical notation for measures 9-14. Measure 9 includes a *mf* marking. Measure 10 includes a *f* marking. Measure 11 includes a *ff* marking. Measure 12 includes a *ff* marking. Measure 13 includes a *ff* marking. Measure 14 includes a *ff* marking. The bass line continues with eighth notes and rests, while the treble line has whole notes.

20

Musical notation for measures 15-20. Measure 15 includes a *f* marking. Measure 16 includes a *mf* marking. Measure 17 includes a *f* marking. Measure 18 includes a *f* marking. Measure 19 includes a *f* marking. Measure 20 includes a *f* marking. The bass line continues with eighth notes and rests, while the treble line has whole notes.

25

Musical score for measures 25-29. The piece is in 6/8 time. The right hand has rests. The left hand plays a sequence of chords: G2-Bb2 (mf), G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2. The dynamic *cresc.* is indicated at the end of the sequence.

30

Musical score for measures 30-34. The right hand has rests. The left hand plays chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2. The dynamic *ff* is indicated. The time signature changes to 4/4 at the end of measure 34.

35

Musical score for measures 35-39. The right hand has rests. The left hand has rests. The time signature is 4/4. The dynamic *rit.* is indicated. The tempo marking is $\text{♩} = 48$ poco a poco accel.

40

Tempo I

Musical score for measures 40-44. The right hand has rests. The left hand has rests. The time signature changes: 8/8, 6/8, 5/8, 6/8, 7/8, 6/8.

45

Musical score for measures 45-49. The right hand has rests. The left hand plays chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2. The dynamic *mp* and *cresc.* are indicated.

50 *poco rit.* *a tempo*

A

55 $\text{♩} = \text{ca}66$ 60 *poco rit.*

65 *a tempo* *meno mosso* *a tempo*

70 75 80

85 *rit.* $\text{♩} = 52$

con Ped.

(90) $\text{♩} = 70$

(95) (100) rit. a tempo

(105) poco rit. T-tam poco accel. $\text{♩} = 80$ poco rit.

Piano *mf*

(110) meno mosso $\text{♩} = 54$ $\text{♩} = 60$

p

115

$\text{♩} = 92$

poco meno mosso

rit.

Musical staff for measures 115-120. The staff shows a sequence of time signatures: 3/4, 4/4, 2/4, 2/4, 5/4, 4/4. There are rests in the first two measures, followed by two measures with a '2' above a horizontal line, and a final measure with a '5' above a horizontal line.

120

$\text{♩} = 52$

Vibr.
Glock

B

$\text{♩} = \text{ca } 82$

Musical staff for measures 120-125. The staff is in 4/4 time. It features a piano part with triplets and a dynamic marking of *p* in the first measure, which transitions to *mf* in the second measure. The notation includes various rhythmic values and accidentals.

125

Musical staff for measures 125-130. The staff is in 4/4 time. It features a piano part with triplets and a dynamic marking of *f* in the final measure. The notation includes various rhythmic values and accidentals.

130

Musical staff for measures 130-135. The staff is in 4/4 time. It features a piano part with triplets and a dynamic marking of *mf* in the first measure. The notation includes various rhythmic values and accidentals.

♩ = 82 (135) T-toms

(140)

p *cresc.* *mf* *f*

(145) *meno mosso* *poco rit.* ♩ = 58 *rit.*

♩ = ca72

p

(150) ♩ = 94 *senza battuta* (155) ♩ = 92

(160) *senza battuta*

(165) ♩ = ca66 *accel.* ♩ = ca92

170

rit. accel.

♩ = ca 82

175

f

C

meno mosso

♩ = ca 54

rall. ff p

180

mf p

185

poco più mosso

rit.

♩ = ca 54

2

190

Musical staff for measure 190. Treble clef, 4/4 time signature. A whole note chord with a '2' above it. The staff continues with rests in 3/4, 4/4, 3/4, and 4/4 time signatures.

195

200

Musical staff for measures 195-200. Treble clef, 4/4 time signature. Measure 195 has a whole note chord with a '4' above it. Measures 196-199 are rests. Measure 200 is a 3/4 time signature. Performance markings: *poco più mosso*, *rit.*, and $\text{♩} = \text{ca } 54$.

$\text{♩} = \text{ca } 48$

205

poco più mosso
 $\text{♩} = \text{ca } 69$

Piano accompaniment for measures 205-210. Treble and bass clefs, 3/4 time signature. Measure 205 has a whole note chord with a '5' above it. Measure 206 has a whole note chord with a '4' above it. Measure 207 has a whole note chord with a '4' above it and a *p* dynamic marking. Measure 208 has a whole note chord with a '4' above it. Measure 209 has a whole note chord with a '4' above it. Measure 210 has a whole note chord with a '3' above it. Bass line notes: e_2 , e_2 , e_2 , b_2 .

210

215

Musical staff for measures 210-215. Treble clef, 3/4 time signature. Measure 210 has a whole note chord with a '3' above it. Measure 211 has a whole note chord with a '3' above it. Measure 212 has a whole note chord with a '4' above it. Measure 213 has a whole note chord with a '5' above it. Measure 214 has a whole note chord with a '4' above it. Measure 215 has a whole note chord with a '2' above it.

220

poco rit.

Piano accompaniment for measures 220-225. Treble and bass clefs, 3/4 time signature. Measure 220 has a whole note chord with a *mp* dynamic marking. Measure 221 has a whole note chord with a *sf* dynamic marking. Measure 222 has a whole note chord with a *dim.* dynamic marking. Measure 223 has a whole note chord with a *dim.* dynamic marking. Measure 224 has a whole note chord with a *dim.* dynamic marking. Measure 225 has a whole note chord with a *dim.* dynamic marking. Bass line notes: b_2 , e_2 , e_2 , e_2 , e_2 . An *8vb* marking is present below the bass line.

$\text{♩} = \text{ca } 60$

225

poco più mosso

$\text{♩} = \text{ca } 54$

Musical staff for measures 225-230. Treble and bass clefs, 4/4 time signature. Measure 225 has a whole note chord with a '4' above it. Measure 226 has a whole note chord with a '4' above it. Measure 227 has a whole note chord with a '3' above it. Measure 228 has a whole note chord with a '2' above it. Measure 229 has a whole note chord with a '4' above it. Measure 230 has a whole note chord with a '4' above it. Performance markings: *Cel.*, *p*.

(230) *rit.* ♩ = ca76

(235) D (240) ♩ = ca84

Piano (245) (250)

(255) (260)

♩ = ca80 (265) *rit.* tempo a piacere ♩ = 54

accel. *mf*

275

♩ = ca78

280

♩ = ca72 Timp.

♩ = 96 T-toms.

285

Crash cym.

♩ = 90

♩ = ca72 B.D.

290

poco rit.

E

♩ = ca40

295

♩ = ca69

300

poco rit.

a tempo

305

310

315

colla voce

320

♩ = ca88

poco rit.

325

♩ = ca72

poco rit. ♩ = ca66

330

Cel. *p*

con Ped.

335

340

f

rit.

Vib.

T-tam

345

a tempo

rit.

più agitato

Piano *mf*

350

355

F

poco rit. ♩ = ca76

360

mf

* Ped.

365

370

rit. atempo

375

380

385

rit.

♩ = ca 60
rhythmically even, but with expression

390

395

mf *p* *poco a poco cresc.*

rit. *tempo a piacere*

f 8_{vb}

400 **G** $\text{♩} = \text{ca}69$ *poco meno mosso a tempo* 405

f

410 415 420

425 430 435

440 *accel.* *Timp.* $\text{♩} = 86-88$ 445 *T-toms*

450

mp 8_{vb}

Presto furioso

sempre cresc.

6 6 6 6 6 6

f

8^{vb}

Ped. Ped. Ped. sim.

6 6 6 6 6 6 6 6

8^{vb}

senza battuta

H ♩ = 86

6 6 6

fff

8^{vb}

460

6 6 6 6

f

8^{vb}

465 *allarg.*

a tempo

♩ = ca 72

470

S.cym.m. 2 Xyl. 2 2

475 480

p *loco*

8^{vb} 8^{vb}

485 490

495 500 *molto ritard.*

J Sue's Aria 505
♩ = 104

p *sempre p* *loco*

8^{vb}

510 *sim.*

8^{vb}

515 *rit.* *a tempo*

mf

8^{vb}

520

525

poco rit.

530

a tempo

535

rit.

545

550

Tempo ad lib. a tempo

555

560

rit. ^{8va} a tempo **K** (565) rit.

a tempo

(570) 3 Cl. (575) ff

meno mosso (580) senza battuta 2

Grave ♩ = ca48 (585)

590 595

3 3 4

600 605

2 2 3

Bsn
Hn

T-tam Xyl.

610

Cel.

mp

Ped. 3 3 * Ped. 3 *

cresc. poco a poco

615

ff

L 620

forearm clusters at bottom of keyboard.

Piano

ff

625 630 635

$\text{♩} = \text{ca}120$

2 2 2 4 5

rit. a tempo 640

Timp. **4**

A single musical staff containing rests. The time signatures are 4/4, 3/4, 5/4, and 4/4. A circled number 640 is positioned above the staff.

Presto possibile 650 ♩ = 54

p legato

8^{vb} U.C.

A piano score for two staves. Measures 645 and 646 feature triplets of eighth notes in both hands. Measure 647 has a whole rest in the right hand and a half note in the left. Measure 648 has a whole rest in the right hand and a half note in the left. Measure 649 has a whole rest in the right hand and a half note in the left. Measure 650 has a whole rest in the right hand and a half note in the left. The tempo is marked 'Presto possibile' with a quarter note equal to 54. The dynamic is 'p legato'. An 8va line is shown below the bass staff.

M ♩ = ca84 655 rit. ♩ = 66

A single musical staff containing rests. The time signatures are 3/4 and 4/4. A circled number 655 is positioned above the staff. The tempo is marked 'rit. ♩ = 66'. A box containing the letter 'M' is positioned above the staff.

rit. a tempo 660 Whip 665 ♩ = 74

mf

A piano score for two staves. Measures 660 and 661 have whole rests in both hands. Measure 662 has a whole rest in the right hand and a half note in the left. Measure 663 has a whole rest in the right hand and a half note in the left. Measure 664 has a whole rest in the right hand and a half note in the left. Measure 665 has a whole rest in the right hand and a half note in the left. The tempo is marked 'rit. a tempo' with a quarter note equal to 74. The dynamic is 'mf'. A circled number 660 is above the first measure, and a circled number 665 is above the fifth measure.

670

A piano score for two staves. Measures 670 and 671 feature triplets of eighth notes in both hands. Measure 672 has a whole rest in the right hand and a half note in the left. Measure 673 has a whole rest in the right hand and a half note in the left. Measure 674 has a whole rest in the right hand and a half note in the left. Measure 675 has a whole rest in the right hand and a half note in the left. An 8va line is shown below the bass staff.

675 rit. a tempo

A single musical staff containing rests. The time signatures are 4/4, 2/4, and 3/4. A circled number 675 is positioned above the staff. The tempo is marked 'rit. a tempo'.

680 *piu mosso* 685

690 $\text{♩} = \text{ca}86$ 695

Tempo ad lib.

15^{ma} sf sf f

700 poco rit. meno mosso 705 $\text{♩} = \text{ca}76$

piu mosso $\text{♩} = \text{ca}86$ 710

rit. Timp. a tempo 715 N 8^{va} mf

720 725

730

meno mosso

mp
Ped. * Ped. *

735

740

Ped. *

Tempo ad lib.

♩ = ca92

745

750



♩ = 116
Vib. S.cym.

755

760

765

poco rit.

f
8va
8vb

a tempo

molto rit.

770

poco agitato

♩ = ca82

f
8va
8vb

775

780

Crash cym. Timp.

$\text{♩} = \text{ca}54$

785

lunga ca 8"

P

790

795

$\text{♩} = \text{ca}56$

800

805

810

senza battuta

$\text{♩} = \text{ca}82$

$\text{♩} = \text{ca}82$

815

820

senza battuta

$\text{♩} = \text{ca}72$

$\text{♩} = \text{ca}66$

rit.

825

$\text{♩} = \text{ca}72$

Vib.

Crash cym.

2

Timp

rit.

♩ = ca60

p

8^{va}

8^{vb}

U.C. Ped.

Ped.

8^{va}

8^{vb}

Ped.

Ped.

835

8^{vb}

mp

p

Ped.

Ped.

840

loco

poco cresc.

mp

7 7

8^{vb}

senza battuta

8^{va}

cresc. 3

f

Tre corde

8^{vb}

♩ = ca56

845

Q

l'istesso tempo

pp

8^{vb}

850

8^{vb}

* Ped.

* Ped.

Ped.

855

860

8^{vb}

*

865

8^{vb}

rit.

870

8^{vb}

a tempo

Musical notation for measures 870-874. The piece is in 5/8 time. The right hand has whole rests. The left hand plays a sequence of chords: G2-Bb2, G2-A2, G2-Bb2, G2-A2, and G2-Bb2. A dynamic marking of *f* is present. A first ending bracket is shown above the staff with a repeat sign.

875

Musical notation for measures 875-879. The right hand has whole rests. The left hand plays chords: G2-Bb2, G2-A2, G2-Bb2, G2-A2, and G2-Bb2. A dynamic marking of *f* is present. A first ending bracket is shown above the staff with a repeat sign.

Musical notation for measures 880-884. The right hand plays a melodic line with various accidentals. The left hand plays chords: G2-Bb2, G2-A2, G2-Bb2, G2-A2, and G2-Bb2. Dynamic markings include *sf* and *ff*. First ending brackets are shown above and below the staff with repeat signs.

880

Musical notation for measures 885-889. The right hand has whole rests. The left hand plays chords: G2-Bb2, G2-A2, G2-Bb2, G2-A2, and G2-Bb2. Dynamic markings include *sf*, *f*, and *ff*. First ending brackets are shown above and below the staff with repeat signs.

885

Musical notation for measures 890-894. The right hand has whole rests. The left hand has whole rests. A dynamic marking of *p* is present. A first ending bracket is shown below the staff with a repeat sign.

f Ped. _____ * *mf* poco Ped.

890 ♩ = ca 116

f *p*

895

900 poco meno mosso ♩ = ca 106

8^{va} *f* 905

910 ♩ = ca 54

pp 914

8^{vb}

915

8^{vb} poco a poco cresc.

Exercise 915 is a piano exercise in 3/4 time. The bass staff begins with an 8^{vb} (octave below) marking. The piece starts with a series of eighth notes in the bass, moving from a low register to a higher register. The upper staff is mostly rests, with a final measure containing a triplet of eighth notes.

920

poco rit. a tempo

f *ff*

Exercise 920 is a piano exercise in 3/4 time. It features a triplet of eighth notes in the bass staff, followed by a half note. The upper staff has rests, with a final measure containing a triplet of eighth notes. Dynamics include *f* and *ff*.

925

rit. meno mosso ♩ = 108

Exercise 925 is a piano exercise in 3/4 time, consisting of a single staff with rests. The tempo is marked *rit.* and *meno mosso* with a metronome marking of ♩ = 108. The exercise is divided into measures of 3, 6, 5, 6, 5, and 6 eighth notes.

930

Exercise 930 is a piano exercise in 6/8 time, consisting of a single staff with rests. The exercise is divided into measures of 9, 6, 2, 4, and 5 eighth notes.

940

poco rit. a tempo

Exercise 940 is a piano exercise in 5/4 time, consisting of a single staff with rests. The tempo is marked *poco rit.* and *a tempo*. The exercise is divided into measures of 4, 3, 2, 3, 4, 4, and 3 eighth notes.

945

950

Exercise 945 is a piano exercise in 3/4 time, consisting of a single staff with rests. The exercise is divided into measures of 2, 4, 3, 4, 5, 4, and 6 eighth notes.

Exercise 950 is a piano exercise in 3/4 time, consisting of a single staff with rests. The exercise is divided into measures of 4, 4, 3, 4, 5, 4, and 6 eighth notes.

very slowly ♩ = 96

955

più agitato
e poco a poco accel.

960

Musical staff with notes 5, 6, 5, 6, 3, 5. Fingerings: 8, 8, 8, 8, 3, 5.

965

♩ = 96

970

Musical staff with notes 7, 5, 2, 2, p, 8vb, 7, 6, 5, 4, 3, 2, 1. Fingerings: 8, 4, 2, 2. Includes dynamic marking *p* and an 8vb bracket.

S

975

Musical staff with notes 4, 2, p, cresc., 8vb, 4, 3, 2, 1, 2, 3, 4, 5. Fingerings: 4, 2, 2. Includes dynamic marking *p*, *cresc.*, and an 8vb bracket.

980 ♩ = ca 60

985

Musical staff with notes 5, 2, 5, 2. Includes dynamic marking *ff*, text "Clusters at extreme ends of keyboard", and brackets for 8va and 15mb.

senza battuta

990

Musical staff with notes 2, 3, 5, 4, 4. Fingerings: 2, 3, 5, 4, 4.

995

1000

1005

Musical staff with notes 4, 5, 4, 4, 3, 5. Fingerings: 4, 5, 4, 4, 3, 5.

poco rit. ♩ = ca60 1010 1015

poco rit. ♩ = ♩ 1020 *a tempo*

Fl
Ob
Cl

very slowly ♩ = ca50 1025 curtain

pp *ff* *8va*

Alternate Ending

very slowly ♩ = ca50 1025 curtain

pp *ff* *8va*

Violin I

NANCY VAN DE VATE

Where the Cross is Made

Where the Cross is Made

Nancy Van deVate

♩.=66

5

2

f

10

cresc. *ff* *dim.* *mp*

15

mf *f* *ff*

20

mp *f* *mf* *f*

25

dim. *p* *cresc.*

30

ff *dim.* *p*

35

pp *rit.* *mp*

♩ = 48 poco a poco accel. (40)

div. unis. Tempo I

cresc. f > mf >

(45)

mp f > sub.p >

(50) poco rit. a tempo

cresc. ff

A (55) ♩ = ca66

p

(60) poco rit. a tempo

f > mf

(65) poco rit. meno mosso a tempo

(70) pizz. 3

(75) arco mf pp

(80) pizz. div. unis. div. arco

mf

85 rit. $\text{♩} = 52$
 p solo c.sord.
 pp 3 3 3

2 soli [c.sord.]
 90 tutti div.
 cresc. f

$\text{♩} = 70$ 95 [1,2 s.sord.] unis. p

100 rit. div. atempo pocorit. p

105 poco accel. $\text{♩} = 80$ poco rit. meno mosso $\text{♩} = 54$
 unis. mf p

110 div. $\text{♩} = 60$
 mp mf f p

115 $\text{♩} = 92$ unis. p div. poco meno mosso $\text{♩} = 76$

120 rit. $\text{♩} = 52$
 p div. a3

B $\text{♩} = \text{ca}82$ unis. mf p div. unis. mf 125

div. *f* unis. pizz. *mf*

130

arco solo tutti *f* *mf*

♩ = 82

135

140

pizz. div. unis. arco

145

meno mosso poco rit. ♩ = ca 72

f *p* *pp*

150

♩ = 58 *espress.* *rit.* ♩ = 94

p *mf*

div. pizz. senza battuta div. a3 arco *p*

155

♩ = 92 div. unis. pizz. 3

mf

160

arco

165
 senza battuta ♩ = ca66

170
 accel. ♩ = ca92
 pizz. arco rit.

175
 accel. ♩ = ca82
 div. unis.

180
 rall. C meno mosso
 meta ♩ = ca59
 con sord. p

185
 tutti c.sord.

190
 div. unis. s.sord. poco piu mosso

195
 rit. ♩ = ca54

200

205

200 *poco piu mosso* *rit.* ♩ = ca54

205 ♩ = ca48 *poco piu mosso* *div. b2*

210 *unis.*

215 ♩ = ca72

220 *poco rit.* ♩ = ca60

225 *poco piu mosso* *pizz.*

230 *unis. arco, ord.* ♩ = ca54

235 *rit.* ♩ = ca76

235

pizz. arco lunga

mf *mf* *mf*

D

240

♩ = ca 84

pizz. arco

mp *p* *p*

245

meta

tutti div.

250

8va

p *mf* *mf* *fp*

255

260

Hn 4 unis.

fp

265

♩ = ca 80

rit.

tempo a piacere

3 pizz. arco 2

f *mf* *mf*

270

275

accel. ♩ = ca 78

div. unis.

p *mf* *p*

280

♩ = ca 72

mp

285

♩ = 90

mp *p*

290

poco rit.

E

♩ = 40

295

div.

♩ = ca 69

300

poco rit. a tempo unis.

305

8va

310

315

320

colla voce

♩ = ca 88

poco rit. ♩ = ca 72

325

poco rit. ♩ = ca 66

p *cresc.* **330**

f > p *> pp* *unis.* *mf > mf* **335**

mp *div.* *mf* *p* **340**

unis. *rit.* *mf* **345**

p *rit.* *piu agitato* **350**

f *mf* **355**

f *mp* *P* **360**

tutti *f* *mf* **365**

div. *unis.* **365**

370 *rit.* *a tempo*
p **2** *p*

375 *pizz.*
mf

380 *sempre pizz.*

385 *arco* *rit.*

$\text{♩} = \text{ca } 60$ 390 **3**

395 *rit.* *tempo a piacere*
mf *f* *p* 400

G $\text{♩} = \text{ca } 72$ *pizz.* 3
mf

poco meno mosso 405 *arco* *a tempo*
p *mf* *mp* *mf*

410

pizz. arco

415

div. *p* unis. *f* *mf* espress.

420

mp

425

mp

430

mp

435

mf

440

div. *p*

445

poco dim. *p*

450

p

440

accel.
div. senza vibr.

♩ = 86-88

445

450

Presto furioso

455

senza battuta

H

♩ = 86

460

465

a tempo

♩ = ca 72

470

475 *mp* *f* *p* *mf* *div.* *8va* *unis.*

480

485 *mf* *div.* *unis.*

490 *mf* *cresc.*

495 *f* *p sub.*

500 *f*

molto ritard. *dim.* **J** Sue's Aria *p* $\text{♩} = 104$

505 *div.*

510 *mf* *div.* *unis.*

515 *rit.* *a tempo*

Musical staff with notes, rests, and dynamics. Includes markings: *p*, *div.*, *unis.*, and a triplet of 3.

520

Musical staff with notes, rests, and dynamics. Includes markings: *div.*, *unis.*, *cresc.*, and triplets of 3.

525

Musical staff with notes, rests, and dynamics. Includes markings: *f*, *p*, *mf*, and a triplet of 3.

530

Musical staff with notes, rests, and dynamics. Includes markings: *mf dim.*, *pp*, *poco rit.*, and a triplet of 3.

535

Musical staff with notes, rests, and dynamics. Includes markings: *a tempo*, *mp*, and a triplet of 3.

540

Musical staff with notes, rests, and dynamics. Includes markings: *mf*, *dim.*, *rit.*, *pp*, and a triplet of 3.

545

Musical staff with notes, rests, and dynamics. Includes markings: *mf*, *f*, and a triplet of 3.

550

Musical staff with notes, rests, and dynamics. Includes markings: *p*, *mp*, and *f*.

555

Tempo ad lib. a tempo

Musical staff with notes, rests, and dynamics. Includes a marking: **2**.

560 *mf* *rit.* *mf*

565 *p* *rit.*

mf espress. *a tempo*

570 *div.* *unis.* 3

575 *f*

580 *meno mosso* *senza battuta* 2

Grave ♩ = ca 48 585 590

595 *senza sord* *f* *sf* *mf cresc.*

ff *div.*

600 605

unis.
pp

2 610

8va div. sul tasto
f pp

unis. ord.
p cresc.

615

8va

ff f ff

L 620

2

p

625 630

♩ = ca 120

2 2 2 4

635

rit.

mf

640

a tempo

p mf

645

Presto possibile

3

650 *ff* *div.* $\text{♩} = 54$ **2**

M

655 $\text{♩} = \text{ca } 84$ *rit.* $\text{♩} = 66$ *unis.* **3** *mf*

660 *rit.* *a tempo* **3** 665 $\text{♩} = 74$ *mf*

pizz. *arco* **3** *p*

670 *div.* *mf* *unis. pizz.*

675 *arco* **3**

rit. *a tempo* 680 *piu mosso* $\text{♩} = \text{ca } 88$ *p*

685 *pizz.* *mf* **3**

690 $\text{♩} = \text{ca } 86$ *arco* *mf* **3**

695

pizz. *mp*

arco *sf sf* *Tempo ad lib.* *mf*

700

705

div. *poco rit. meno mosso* $\text{♩} = \text{ca } 76$ *mf*

710

piu mosso $\text{♩} = \text{ca } 86$ *f* *unis.*

715

rit. *a tempo* *p cresc. mf*

720

mf

725

f > mp *p senza accenti*

mp

mf *div.* *cresc.* *f*

730

f

meno mosso

unis.

Musical staff 1: Treble clef, starting with a rest, then a melodic line with triplets and slurs. Dynamics include *mf*.

735

Musical staff 2: Treble clef, starting with a rest, then a melodic line with slurs and accents. Dynamics include *p* and *mf*.

740

div. unis.

ten.

Musical staff 3: Treble clef, 4/4 time signature, melodic line with slurs and accents. Dynamics include *mf*.

Tempo ad lib.

$\text{♩} = \text{ca } 92$

745

Musical staff 4: Treble clef, 4/4 time signature, melodic line with triplets and slurs. Dynamics include *mf*.

Musical staff 5: Treble clef, 4/4 time signature, melodic line with triplets and slurs. Dynamics include *f* and *mf*.

cresc.

750

Musical staff 6: Treble clef, 4/4 time signature, melodic line with triplets and slurs. Dynamics include *f* and *mp*.

$\text{♩} = 116$

755

Musical staff 7: Treble clef, 4/4 time signature, melodic line with triplets and slurs. Dynamics include *mf* and *p*.

760

Musical staff 8: Treble clef, 6/8 time signature, melodic line with slurs and accents. Dynamics include *mf* and *cresc.*

765

poco rit.

Musical staff 9: Treble clef, 5/8 time signature, melodic line with slurs and accents. Dynamics include *ff*.

a tempo

molto rit.

Musical staff 10: Treble clef, 4/4 time signature, melodic line with slurs and accents.

770 poco agitato

♩ = ca 82

mf

775

f mp

780

mp f mf

div. unis. 3

785

rit. ♩ = ca 54

div. f > p ff

lunga ca 8"

P

790

con sord. unis. p

795

2 s. sord. ♩ = ca 56 p

800

p

805

div. 2

810 *senza battuta*

unis. *f* div.

815 *♩ = ca 82*

unis. *p* *f*

820 *senza battuta* *♩ = ca 72* *♩ = ca 66*

mf *f* *pizz.* *mp*

825 *rit.* *arco* *div.* *♩ = ca 72*

cresc. *f* *p* *unis.*

830 *rit.* *♩ = ca 60*

5

835 *5* 840 *2* *div. a 3* *senza battuta* *♩ = ca 56*

f *pp*

845 *2* *Q* *l'istesso tempo* 850 *5* 855 *5* 860 *5*

865 *3* *rit.* 870 *a tempo*

875 *unis.* *mf* *f* *ff*

Staff 1: Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic. Features two triplet eighth notes. A fermata is placed over a measure, followed by a *div.* (divisi) marking and another forte (*f*) dynamic.

880

885

Staff 2: Treble clef. Shows a change in time signature from 5/4 to 4/4. Includes a quintuplet (5) and a triplet (3). A *f* dynamic is present, along with a *unis.* (unison) marking.

890

895

900

$\text{♩} = \text{ca } 116$

Staff 3: Treble clef. Shows time signature changes from 5/4 to 4/4 to 3/4. Includes a quintuplet (5) and a triplet (3).

poco meno mosso

$\text{♩} = \text{ca } 106$

905

Staff 4: Treble clef, 4/4 time signature. Includes a triplet (3). A *mf* (mezzo-forte) dynamic is marked, followed by a *f* dynamic. The time signature changes to 5/4 at the end.

Staff 5: Treble clef, 5/4 time signature. Changes to 4/4 at the end.

910

Staff 6: Treble clef. Shows a change in time signature from 3/4 to 4/4. Includes a triplet (3) and a *mf* dynamic.

915

$\text{♩} = \text{ca } 54$

Staff 7: Treble clef, 4/4 time signature. Changes to 3/4 at the end. Starts with a *pp* (pianissimo) dynamic and includes a *poco a poco cresc.* (poco a poco crescendo) marking. Features a triplet (3).

poco rit. a tempo

Staff 8: Treble clef, 3/4 time signature. Changes to 4/4 at the end. Includes a triplet (3) and a *ff* (fortissimo) dynamic. A fermata is placed over a measure.

920

Staff 9: Treble clef, 4/4 time signature. Includes a triplet (3) and dynamic markings *mp* (mezzo-piano) and *mf*.

Vn I -

rit. **925** meno mosso
♩ = 108

930 div. poco cresc. mf p

935 unis. p solo tutti

940 poco rit. mp

a tempo div. f

945 unis. mf

950 f p

very slowly ♩ = 96 unis.

955 piu agitato e poco a poco accel.

960 f **965** 2

$\text{♩} = 96$
 s.vibr.
 f mf ord. f → p

970 S p

975 8va div. a3 ff tr

cresc.

980 $\text{♩} = \text{ca } 60$ 4 985 unis. p f

senza battuta

div. s. vibr. unis. ord. 990 mp

sf sf > pp mf

995 div. p

1000 unis. div. unis. f mp

1005 $\text{♩} = \text{ca } 72$ p

mf sf

1010 $\text{♩} = \text{ca } 60$ p

f

Vn I -

1015

div. unis. div. unis.

1020

poco rit. a tempo p mf dim.

1025

very slowly $\text{♩} = \text{ca } 50$ curtain pp mp ff

Alternate ending

1025

very slowly $\text{♩} = \text{ca } 50$ curtain pp mp ff

Violin II

NANCY VAN DE VATE

Where the Cross is Made

Where the Cross is Made

Nancy Van de Vate

$\text{♩} = 66$

2

5

f

cresc.

ff

dim.

10

mp

mf

15

ff

div.

mp

20

unis.

f

mf

f

mf

25

dim.

f

cresc.

div.

ff

30 *dim.* *p* *pp* unis.

35 *rit.* *p* *mf* *J = 48 poco a poco accel.*

40 *cresc.* *f* *mf* *mp* Tempo I

45 *f* *sub p* *cresc.*

50 *poco rit.* *a tempo* *ff* *p*

A

55 *J = ca 66* *mf* 60

65 *poco rit.* *a tempo* *mf*

70 *meno mosso* *a tempo* *div.* *unis.*

75

div. unis. pizz. 3 3

80

arco mf pp mf pizz.

div. unis. arco 3 3

85

rit. dim. p unis. 3

$\text{♩} = 52$

90

cresc. f $\text{♩} = 70$ 2

95

100

p mf 3

rit. a tempo poco rit. p

105

poco accel. $\text{♩} = 80$ poco rit. meno mosso $\text{♩} = 54$ mf p

110

div. mp 3

115

$\text{♩} = 60$ $\text{♩} = 92$ f p

poco meno mosso

♩ = 76

rit.
div.
p

120

♩ = 52

B

♩ = ca 82

pp
mf
mp
mf
unis.

125

mf
f

130

pizz.
mf
arco
pizz.

135

♩ = 82

solo arco
tutti
f
mf

140

pizz.
p
cresc.
mf
arco
5

145

meno mosso poco rit.

♩ = ca 72

div.
f
p
pp

150

♩ = 58

unis. espr.

rit.

♩ = 94

p
mf

155

♩ = 92

senza battuta

p

unis.

div. pizz. 3

mf

160 unis. arco senza battuta

165 $\text{♩} = \text{ca}66$ accel. $\text{♩} = \text{ca}92$

div. unis. pizz. arco

170 rit. accel.

$\text{♩} = \text{ca}88$ 175 div. rall. dim.

C meno mosso $\text{♩} = \text{ca}54$ 180 c.sord.

185 s.sord. unis. p

poco piu mosso rit. $\text{♩} = \text{ca}54$

190

195 div. unis.

(200) poco piu mosso rit. ♩ = ca54

(205) ♩ = ca48

poco piu mosso ♩ = ca69

(210)

(215)

(220) poco rit. ♩ = ca60

(225) poco piu mosso

(230) arco, ♩ = ca. 54

rit. ♩ = ca. 76

235

pizz. 3

arco

mf

D

240

lunga

pizz.

arco

mp

p

♩ = ca 84

245

mf

250

mf

fp

div.

255

260

265

5

unis.

fp

♩ = ca 80

3

270

rit.

tempo a piacere

♩ = 54

p

div.

275

unis.

accel.

♩ = ca 78

♩ = ca 72

mf

p

mp

280

♩ = 96

♩ = 90

mp

3

3

285

div. unis. *f*

290

poco rit. div. *p* *mf* unis (non trem.) *mf*

E

295

p *mf* *mf* $\text{♩} = \text{ca } 40$ $\text{♩} = \text{ca } 69$

300

poco rit. a tempo div. *mf*

305

unis. *f* *p* *cresc.* *mf*

310

mp

315

mf *ff*

320

colla voce $\text{♩} = \text{ca } 88$ poco rit. $\text{♩} = \text{ca } 72$

325

poco rit. ♩ = ca 66

mf *p* cresc.

330

f > p > pp *p* cresc.

335

mf > mf meta pizz. tutti arco mp

340

div. *mf* p unis. rit.

345

a tempo 2

p

350

rit. piu agitato

rit. piu agitato 2 *f*

355

poco rit.

mf *f* mp

F

♩ = ca 76

360

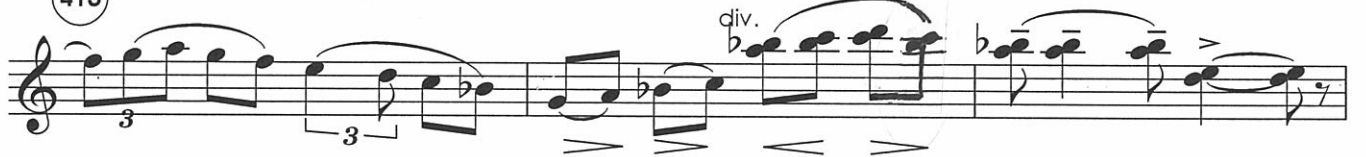
f *mf*

arco *p* *f* *mf* espress. *div.* *unis.*



415

div.

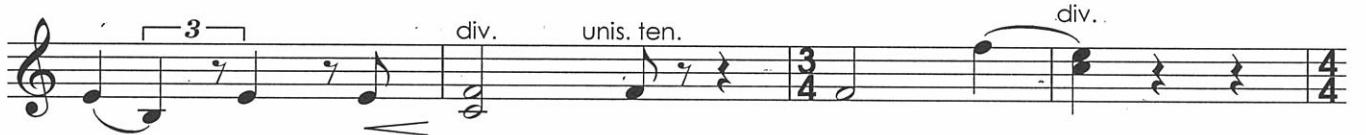


420

unis. *mp*



3 *div.* *unis. ten.* *div.*



425

mf



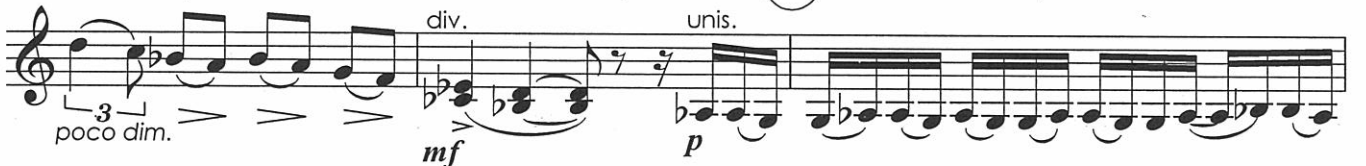
430

div. *unis.*



435

poco dim. *mf* *p* *div.* *unis.*



440

accel. $\text{♩} = 86-88$ 445

div. senza vibr.

mf

450

Presto furioso

455

senza battuta

H

$\text{♩} = 86$ 460

div.

f

465

allarg.

a tempo

div.

mf

unis. $\text{♩} = \text{ca } 72$ 470

f

p

div.

p

cresc.

mf

pp

unis.

p

475

div.

p

f

unis.

p

480

div.

unis.

485

3

unis.

mf

3

3

3

3

6/8

490

$\text{♩} = 72$

mf

cresc.

f

495

div.

p sub.

3/4

4/4

3/4

unis.

J Sue's Aria

500

molto ritard.

div.

unis. $\text{♩} = 104$

dim.

p

505

510

div.

unis.

div.

unis.

mf

515

div.

unis.

rit.

a tempo

520

p

p

cresc.

525

div.

f

p

mf

unis. poco rit. mf dim.

530 a tempo pp 535 p

rit. div. 540 pp

mf > dim. 545 div. unis.

div. f > p 550 unis. mp f

tempo ad lib. a tempo 555 mp 2

mf 560 rit. mf

a tempo 565 rit. a tempo p mf

570

575 2

div. ^{8va} | meno mosso 580 senza battuta Grave ♩ = ca 48

ff

mp 585

con sord.

590 senza sord. *f* *sf*

div.

595 unis. *mf* *ff*

div.

600 unis. *pp*

605 610 *f*

p *cresc.* *ord.* *ff*

sul tasto

615 unis. *f* *ff* *p*

div.

620 625 ♩ = ca 120

630 unis. *f*

rit.

635

5/4 *mp* *div.* *pp* *mf* *unis.*

640

a tempo *unis.* *p* *mf*

645

Presto possibile **3**

650

div. $\text{♩} = 54$ **2**

M *ff*

655

$\text{♩} = \text{ca } 84$ *rit.* $\text{♩} = 66$

660

unis. *rit.* *a tempo* **3** $\text{♩} = 74$ *mf*

665

pizz. *div.* **3** *unis. arco* *p*

670

div. *mf* *unis. pizz.*

675

arco **3**

680

rit. *a tempo* *piu mosso* $\text{♩} = \text{ca } 88$ *p*

685

pizz. *mf*

690 $\text{♩} = \text{ca } 86$

arco *mf*

pizz. *mp*

695

div. arco

Tempo ad lib.

700

sf sf

poco rit. meno mosso $\text{♩} = \text{ca } 76$

unis. *mf*

705

piu mosso $\text{♩} = \text{ca } 86$

710

mf

rit. a tempo

f mf p

715

N

720

p cresc. mf

725

f mp p senza accenti

mp

mf *cresc.*

div. unis. *f* *mf* *meno mosso*

p

mf

ten. *Tempo ad lib.*

mf *f*

mf *cresc.* *f*

mf *cresc.* *f*

mp *mf*

p *mf*

cresc. *ff*

poco rit. *a tempo* *molto rit.*

mf

770

poco agitato

♩ = ca 72

Musical notation for measures 770-774. The music is in 4/4 time and features a continuous eighth-note pattern. The dynamic marking is *mf*. At the end of measure 774, there is a 3/4 time signature change.

775

Musical notation for measures 775-779. Measure 775 starts with a dynamic marking of *f*. The music continues with eighth notes and rests. Measure 779 has a dynamic marking of *mp*.

780

Musical notation for measures 780-784. Measure 780 has a dynamic marking of *mp*. Measure 784 has a dynamic marking of *f*. The time signature changes to 3/4 at the end of measure 784.

rit.

785

div. ♩ = ca 54

lunga ca 8"

Musical notation for measures 785-789. The music consists of long, sustained notes. The dynamic markings are *mf*, *f*, *p*, and *ff*. The time signature changes to 3/4 at the end of measure 789.

P

unis. con sord.

790

Musical notation for measures 790-794. The music features a series of eighth notes. The dynamic marking is *p*.

795

2

♩ = ca 56
s. sord.

Musical notation for measures 795-799. Measure 795 has a dynamic marking of *p*. The music consists of a few notes and rests. The time signature changes to 3/4 at the end of measure 799.

800

Musical notation for measures 800-804. The music consists of eighth notes. The dynamic marking is *p*.

805

Musical notation for measures 805-809. The music consists of eighth notes. The dynamic marking is *f*. The time signature changes to 3/4 at the end of measure 809.

810

senza battuta

♩ = ca 82

Musical notation for measures 810-814. The music consists of eighth notes. The dynamic marking is *p*. The time signature changes to 6/8 at the end of measure 814.

$\text{♩} = \text{ca } 82$ (815)

Musical staff 1: Treble clef, key signature of one sharp (F#). Measures 815-819. Dynamics: *f*, *mf*, *f*.

senza battuta $\text{♩} = \text{ca } 72$ $\text{♩} = \text{ca } 66$

rit.

Musical staff 2: Treble clef. Measures 820-824. Dynamics: *mp*, *cresc.*, *f*. Includes "pizz." marking.

(825) $\text{♩} = \text{ca } 72$

div. ^{8va}

unis.

Musical staff 3: Treble clef, key signature of one sharp (F#). Measures 825-829. Dynamics: *p*, *f*.

rit.

$\text{♩} = \text{ca } 60$

(830)

(835)

Musical staff 4: Treble clef. Measures 830-834. Includes rests of 5 and 4 measures.

con sord. ³

(840)

Musical staff 5: Treble clef, key signature of one flat (Bb). Measures 840-844. Dynamics: *mp*, *cresc.*. Includes triplets.

div. senza battuta

$\text{♩} = \text{ca } 56$

(845)

Q

l'istesso tempo

(850)

Musical staff 6: Treble clef, key signature of one flat (Bb). Measures 845-849. Dynamics: *ff*, *pp*. Includes rests of 2 and 3 measures.

4

(855)

5

(860)

5

(865)

3

Musical staff 7: Treble clef. Measures 850-869. Includes rests of 4, 5, 5, and 3 measures.

rit.

(870)

a tempo

unis. s.sord.

div.

unis.

Musical staff 8: Treble clef, key signature of one sharp (F#). Measures 870-874. Dynamics: *mf*, *f*. Includes "sord." marking.

(875)

div.

unis.

Musical staff 9: Treble clef, key signature of one flat (Bb). Measures 875-879. Dynamics: *ff*, *f*. Includes triplets.

(880)

div.

4

Musical staff 10: Treble clef. Measures 880-884. Dynamics: *f*. Includes rests of 4 and 5/4 measures.

925

meno mosso

♩ = 108

Musical staff for measure 925. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The music consists of eighth notes with slurs and accents. The dynamic marking is *mp* with an accent (>).

930

Musical staff for measure 930. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The music features a melodic line with slurs and a dynamic marking of *poco cresc.* leading to *mf* and then *p*. The word *div.* is written above the staff, and *unis.* is written below the staff.

935

Musical staff for measure 935. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The music consists of quarter notes with slurs. The dynamic marking is *p*. The word *solo* is written above the staff.

940

Musical staff for measure 940. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The music consists of eighth notes with slurs. The dynamic marking is *mp*. The words *tutti div.* and *poco rit.* are written above the staff, and *unis.* is written below the staff.

945

Musical staff for measure 945. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The music consists of quarter notes with slurs. The dynamic marking is *f*. The word *a tempo* is written above the staff.

950

Musical staff for measure 950. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The music consists of eighth notes with slurs. The dynamic marking is *p*. The word *div.* is written above the staff.

955

Musical staff for measure 955. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The music consists of eighth notes with slurs. The dynamic marking is *mf*. The words *very slowly* and *piu agitato e* are written above the staff, and *unis.* is written below the staff.

960

Musical staff for measure 960. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The music consists of eighth notes with slurs. The dynamic marking is *f*. The words *poco a poco accel.* and *div.* are written above the staff, and *cresc.* is written below the staff.

965

♩ = 96

unis. s.vibr.

ord.

div.

f *mf* *f* *p*

970

S

unis.

p

975

cresc.

div.

ff

980

♩ = ca 60

985

f *p* *cresc.*

sul tasto

div.

senza battuta

990

ord.

s. vibr.

unis. ord.

f *sf* *sf* *pp* *mf*

mp *p*

995

f *mp*

1000

♩ = ca 72

(div.)

div.

mf *sf* *mp*

1005

poco rit.

unis.

div.

p *cresc.*

♩ = ca 60

1010

unis.

f >

mf

1015

div.

unis.

poco rit.

div.

a tempo

p < *mf*

1020

dim.

very slowly

♩ = ca 50

pp

1025

unis.

div.

curtain

mp < *ff*

Alternate Ending

1025

unis.

div.

curtain

mp < *ff*

Where the Cross is Made

Nancy Van de Vate

5

$\text{♩} = 66$
2

Staff 1: Bass clef, 2/6 time signature. Measure 1 has a whole rest. Measures 2-5 contain eighth notes with slurs and accents. Dynamics: *f*.

Staff 2: Bass clef, 2/6 time signature. Measures 6-9 contain eighth notes with slurs and accents. Dynamics: *cresc.*, *ff*, *dim.*

10

Staff 3: Bass clef, 2/6 time signature. Measures 10-13 contain eighth notes with slurs and accents. Dynamics: *mp*, *mf*, *f*.

15

Staff 4: Treble clef, 5/8 time signature. Measures 14-16 contain eighth notes with slurs and accents. Dynamics: *ff*, *pp*.

20

Staff 5: Bass clef, 2/6 time signature. Measures 17-20 contain eighth notes with slurs and accents. Dynamics: *f*, *mf*, *f*, *mf*.

25

Staff 6: Bass clef, 2/6 time signature. Measures 21-24 contain eighth notes with slurs and accents. Dynamics: *dim.*, *p*, *cresc.*

Staff 7: Treble clef, 6/8 time signature. Measures 25-28 contain eighth notes with slurs and accents. Dynamics: *ff*.

30

$\text{♩} = \text{♩}$

35

Staff 8: Treble clef, 4/4 time signature. Measures 29-31 contain whole notes with slurs. Dynamics: *dim.*, *p*. Includes a 3-measure rest and a 2-measure rest.

40

rit. $\text{♩} = 48$ poco a poco accel.

Tempo I $\text{♩} = 66$

45

50

poco rit. a tempo

A

55

$\text{♩} = \text{ca}66$
5

60

poco rit. a tempo

65

meno mosso

a tempo

70

75

80

85

rit.

♩ = 52

div.

unis.

90

div.

♩ = 70

unis.

2

95

100

rit.

div.

a tempo

poco rit.

105

poco accel. ♩ = 80

poco rit.

meno mosso

unis.

div.

110

unis.

div.

♩ = 60

unis.

115

♩ = 92

div.

unis.

poco meno mosso

div.

120

♩ = 52

B

unis. ♩ = ca82

125

130

arco solo tutti $\text{♩} = 52$

mf *f* *mf*

135

pizz. *p*

140

arco 10 *mf* div. unis.

145

meno mosso $\text{♩} = \text{ca } 72$ poco rit. *f* *p* *pp*

div. pizz. arco

150

$\text{♩} = 58$ espr. *p* *mf* $\text{♩} = 94$

rit.

155

div. senza battuta $\text{♩} = 92$ *p*

unis. div. unis. pizz. *mf*

160

arco

165

senza battuta $\text{♩} = \text{ca } 66$ *p*

div.

accel. $\text{♩} = \text{ca}92$ 170 rit.

pizz. arco

accel. $\text{♩} = \text{ca}82$ 175

rall. 180 meno mosso $\text{♩} = 54$

div. C dim. p

unis. $\text{♩} = \text{ca}54$

mf (non dim.) mp p

185 poco piu mosso rit.

3 div. unis.

$\text{♩} = \text{ca}54$ 190

espress. mp

195

poco piu mosso

div. unis.

200 rit. $\text{♩} = \text{ca}54$

p pp

♩ = ca48 (205) poco piu mosso
 div. ♩ = ca 69 unis.
 p mp

(210)

(215) f p cresc.

mf p sf

(220) poco rit. ♩ = ca60 (225) poco piu mosso
 dim mf arco

♩ = ca54 (230) rit.

♩ = ca76 (235) pizz. mf

D

(240) ♩ = ca84
 arco mf div.

unis. pizz. arco

245

pizz. arco

mf

250

mf *fp* *p*

255

div. unis.

mf

260

$\text{♩} = \text{ca } 80$

p

265

ten. pizz. rit. arco

p *f* *mf*

270

Tempo a piacere $\text{♩} = 54$

p

275

accel. $\text{♩} = 78$ $\text{♩} = \text{ca } 72$

mf *p*

280

$\text{♩} = 96$

mp

285

$\text{♩} = 90$ $\text{♩} = \text{ca } 72$

div. unis.

p *f*

290 *poco rit*

p *mf* *mf*

E $\text{♩} = \text{ca } 40$ 295 *div.*

p

300 $\text{♩} = \text{ca } 69$ *poco rit. a tempo* *unis.*

mf *mf*

305

f *p*

cresc. *mf*

310 *mp* *mf*

315 *ff* *f* *colla voce* **2**

320 $\text{♩} = \text{ca } 88$ *poco rit.* $\text{♩} = \text{ca } 72$ 325 *mp* *< mf*

poco rit. ♩ = ca 66

330

p *cresc.*

div. unis.

335

f > p > pp *p* *cresc.* *mf > mf*

$\frac{1}{2}$ pizz. tutti arco

mp *mf* *mp*

340

p *mp*

345

a tempo

2

rit.

mf *mp* *mf*

piu agitato

350

pizz.

poco a poco cresc.

mp *poco a poco cresc.*

355

arco

f *mf*

poco rit. **F**

♩ = ca 76

2

360

f *mp* *f*

365

mf

f *p* *f* *p* *ord.* *div.* *unis.*

370

rit.

a tempo
3

375

div. *unis.* *p*

pizz. *mf*

380

arco

v *arco*

385

rit.

♩ = ca 60

p

390

3

pizz.

p

395

rit.

tempo a piacere

pp

400

G

♩ = ca 69

poco meno mosso

405

a tempo

410

pizz.

arco

♩ = ca 69

mf espress.

415

420

ten.

div.

425

unis.

mf

430

435

3

poco dim.

mf

440 *div.* *p* *unis.*

445 *accel.* *div. senza vibr.* $\text{♩} = 86 - 88$ *mf* **2**

450 *sf* *sf* *sf* *Presto furioso* **2** **2** *senza battuta* 455

H $\text{♩} = 86$ 460 *mp* *div.* *f sempre*

465 *allarg.* *a tempo* *mf* *div.*

$\text{♩} = \text{ca}72$ 470 *p* *cresc.* *mf* *pp* *div.* *unis.* *p*

475 *f* *p* *div.* *unis.* *mf*

480

485 **2** **3** *mf*

490 $\text{♩} = 76$ pizz. *mf*

495 *f* *p sub.* *div. arco* *unis.*

500 *f* *3* *dim.* *molto ritard.* *div.* *p*

J Sue's Aria

$\text{♩} = 104$

505 *unis.* *div.* *unis.* *div.* *p*

510 *unis.* *div.* *unis.* *div.* *unis.*

515 *mf* *rit.* *a tempo*

520 *mp* *p* *div.* *p*

unis. *div.* *cresc.* *f* *p*

525 *mf* *unis.* *div.* *unis.*

530 *poco rit.* *a tempo* *pp*

535

Musical staff 535: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs and accents. The dynamic marking *mf* is placed below the first measure.

540

Musical staff 540: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs, a triplet, and a fermata. Dynamic markings include *mf*, *dim.*, *rit.*, *unis.*, and *pp*.

545

Musical staff 545: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs and accents. Dynamic markings include *mf* and *mf*.

550

Musical staff 550: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs and accents. Dynamic markings include *f*, *p*, *mp*, and *f*.

Tempo ad lib. a tempo

555

Musical staff 555: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs and accents. Dynamic markings include *f* and *f*.

560

Musical staff 560: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs, triplets, and accents. Dynamic marking *mf* is placed below the staff.

K

rit.

a tempo

565

rit.

a tempo

Musical staff 565: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking *mf* is placed below the first measure.

570

Musical staff 570: Treble clef, 9/8 time signature. The staff contains a melodic line with slurs and accents. Dynamic marking *mf* is placed below the first measure.

Musical staff with triplets and dynamic marking *f*.

575

575 *div.* *unis.* *ff* *meno mosso* 2

580 senza battuta Grave ♩ = ca 48

con sord. *mp*

585

585 *div.* *unis.* 3 590

senza sord. *f* *sf* *mf* *unis.*

595

595 *f* *mf*

cresc. *ff*

600

600 *unis.* *pp*

605

605 2 610 *f* 2

rit. ♩ = 66

p *mf*

660 rit. a tempo ♩ = 74

mf

pizz. *p* arco

670

mf *mf*

675 rit.

mp

a tempo 680 *piu mosso* ♩ = ca 88

685 pizz. arco ♩ = ♩

mf

690 ♩ = ca 86

f *mf* *mp*

695

tempo ad lib.

700

sf sf sf mf

poco rit. meno mosso

♩ = ca 76

unis.

mf mf

705

piu mosso

♩ = ca 86

mp

710

non legato

f

715

N

rit.

a tempo

mf > p p cresc. mf

720

mf mf

725

f p

div.

mf cresc.

730 *un.* *meno mosso*

735 *div.* *un.*

740

Tempo ad lib. ♩ = ca 92 745 *ten.* *mf*

750 *f* *mf* *cresc.* *f*

755 *mp*

760 *p* *mf*

765 *cresc.* *ff*

765 *poco rit. a tempo* *div.* *molto rit.*

770 poco agitato
♩ = ca 82

unis.
mf

775

780

mp mp

785

rit. ♩ = ca 54
f f f > p

P

790

lunga ca 8" div. ff con sord. div. unis. div. unis.
p

795

2

800

♩ = ca 56 s.sord. unis.
p

805

div. **2** unis. pizz. **3** arco

810

senza battuta

$\text{♩} = \text{ca } 82$ div. $\text{♩} = \text{♩} = \text{ca } 82$

p *f*

815

senza battuta $\text{♩} = \text{ca } 72$

unis. *mf* *f*

820

$\text{♩} = \text{ca } 66$ pizz. *mp* *cresc.* *f* rit.

825

$\text{♩} = \text{ca } 72$ div. unis. *p* *f*

$\text{♩} = \text{ca } 60$ 830 **5** 835 **5**

840 **2** senza battuta div. **2** 845 $\text{♩} = \text{ca } 56$ **2**

f *pp*

Q l'istesso tempo 850 **3** 855 **5** 860 **5**

865 **3** rit. 870 **5** a tempo

875

unis.
mf f ff

f f

880

885

f p

890

895

900

unis.
f

poco meno mosso
♩ = ca 106

mp mf

905

f

910

mf

♩ = ca 60

915

pp poco a poco cresc.

poco rit. a tempo

f ff mp

920

rit.

Musical notation for measure 920, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with two triplet markings over groups of three notes. The measure ends with a fermata over a whole note.

925

meno mosso
♩ = ca 108

Musical notation for measure 925, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is a rhythmic pattern of eighth notes with various accents and slurs. The dynamic marking is *mp*.

930

poco cresc.

div.

mf

p

unis.

p

Musical notation for measure 930, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes a triplet of eighth notes, followed by a section marked 'div.' (divisi) with a fermata. The dynamic markings are *mf* and *p*. The instruction 'poco cresc.' is written below the first part, and 'unis.' is written above the second part.

935

Musical notation for measure 935, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes with various rests and slurs.

940

poco rit.

mp

Musical notation for measure 940, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with various slurs and accents. The dynamic marking is *mp*.

a tempo

945

Musical notation for measure 945, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with various rests and slurs. The dynamic marking is *f*.

950

mf > *p*

div.

mf

p

Musical notation for measure 950, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes a section marked 'div.' (divisi) with a fermata. The dynamic markings are *mf* and *p*.

very slowly ♩ = 96

955

piu agitato e

p

mf

Musical notation for measure 955, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes with various slurs and accents. The dynamic markings are *p* and *mf*.

poco a poco accel.

960

cresc.

f

2

Musical notation for measure 960, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes with various slurs and accents. The dynamic markings are *cresc.* and *f*. A large number '2' is written at the end of the measure.

965

♩ = ♩ ♩ = 96

mf *f > p*

970

S

p

975

cresc.

ff *f*

980

♩ = ca 60
3

985

sul tasto

p cresc.

senza battuta

ord. senza vibr. ord.

f *sf* *sf* *pp* *mf*

990

mp *p*

995

f

1000

♩ = ca 72

mp *sf*

1005

unis. *p*

poco rit. ♩ = ca 60 (1010)

cresc. *f* *mf*

(1015)

mf

poco rit. *a tempo*

mf

(1020) *dim.* *very slowly* ♩ = ca 50 *pp*

(1025) *mp* *ff* *curtain*

Alternate Ending

(1025) *mp* *ff* *curtain*

Violoncello

NANCY VAN DE VATE

Where the Cross is Made

Where the Cross is Made

Nancy Van de Vate

♩. = 66

2

5

10

15

20

25

30

35

40

45

f

cresc.

ff

dim.

mf

ff

div.

unis.

mp

f

mf

f

mf

cresc.

div.

ff

dim.

unis.

p

mf

p

*mf*³

div.

rit.

♩. = 48 poco a poco accel.

unis.

cresc.

mf

Tempo I

mp

sub.p

50 *poco rit.* *div.* *ff*

A 55 *unis.* *ff* *p* *mf* $\text{♩} = \text{ca}66$

60 *pizz.* *arco*

pizz. *arco* *poco rit. a tempo* *f* *mf*

65 *meno mosso* *a tempo*

70 *pizz.* *arco*

75 *pizz.* *arco* *mf* *poco*

80 *pizz.* *arco*

85 *rit.* *dim.*

$\text{♩} = 52$ *div.* *p* *cresc.*

90 *unis.* $\text{♩} = 70$ *f* *mf* **2**

95

mf <> p

100

cresc. mf rit.

a tempo

poco rit.

105

poco accel.

p mf

♩ = 80

poco rit.

meno mosso ♩ = 54

p

110

♩ = 60

unis.

mp mf f p p

115

♩ = 92

poco meno mosso

div. unis.

120

♩ = 52

rit. div. p pp

B

♩ = ca 82

125

unis. mf mp mf

f mf pizz.

130

♩ = 82

arco div. f mf

135

unis. pizz. arco

140 *mf* 10 *b₇*

145 *meno mosso poco rit.* *div.* *mf* *f* *p* *pp*

150 *rit.* *mf* *♩ = 92*

155 *senza battuta* *un.* *p* *♩ = 92*

div. *pizz.* *mf* *3*

160 *mf*

165 *senza battuta* *♩ = ca66* *accel.* *p* *mf* *pizz.* *arco* *♩ = ca92*

170 *pizz.* *arco* *rit.* *accel.* *3*

175 *♩ = ca82* *f* *ff* *rall.*

C *meno mosso* 180 *div.* *un.* *dim.* *mp* *p* *un.*

185 *div.* *un.* *mf* *p* *mp* *3* *poco piu mosso*

rit. $\text{♩} = \text{ca}54$ (190)

div. mp unis.

div. unis.

(195)

f

(200)

poco piu mosso (200) rit. unis. $\text{♩} = \text{ca}54$

div. p

(205)

$\text{♩} = \text{ca}48$ poco piu mosso $\text{♩} = \text{ca}69$

pp p

(210)

mf

(215)

f p cresc.

div. unis. *mf* p *sf*

(220)

poco rit. $\text{♩} = \text{ca}60$ dim. p

div. unis.

(225)

poco piu mosso unis. pizz. arco *mf*

♩ = ca54

(230)

rit.

♩ = ca76

(235)

mf

p

mf

D

(240) ♩ = ca84

unis. pizz.

arco

mp

fp

(245)

div.

unis.

mf

(250)

mf

fp

(255)

p

2

(260)

mf

3

(265)

♩ = ca80

ten.

pizz.

p

f

(270)

♩ = 54

arco

tempo a piacere

mf

f

4

275 $\text{♩} = \text{ca } 78$ accel. pizz.

$\text{♩} = \text{ca } 72$ arco 280 mp

$\text{♩} = 96$ 285 $\text{♩} = 90$ div. p

$\text{♩} = \text{ca } 72$ 290 poco rit. div. unis. > f p mf

(non trem.) E $\text{♩} = \text{ca } 40$ 295 mf p

$\text{♩} = \text{ca } 69$ 300 poco rit. a tempo div. unis. mf mf

305 div. unis. f > p cresc. mf

310

div. mp mf unis.

315

ff p f

320

colla voce

2 2 2

♩ = ca 88

325

poco rit. ♩ = ca 72

mf

poco rit. ♩ = ca 66

mf p cresc.

330

f p cresc. div. unis.

335

mf mf div. 1/2 pizz.

tutti arco

340

div. unis.

mp mf p mp3

rit.

345

a tempo

2

mp

rit. *piu agitato* (350)

mp < *mf* > *mp* < *mf* >

(355)

poco a poco cresc. *f* *mp* < *mf*

poco rit. [F] ♩ = ca 76 (360)

f *mp* *f*

(365)

unis.

mf

(370) *rit.*

f > *p*

a tempo (375)

p

(380)

pizz.

mf

(385)

(pizz.) *arco*

rit. ♩ = ca 60 (390)

p *pp*

395

pizz. *p* *pp*

400

G

rit. tempo a piacere $\text{♩} = \text{ca } 69$

405

poco meno mosso a tempo

arco *mf* *f* *mp* *mf*

410

pizz. *mf*

$\text{♩} = \text{ca } 69$

arco *p* *mf espress.*

415

mf *mp*

420

mf *mp* div. ten.

425

arco unis. arco *pizz.* *mf* *mf*

430

Musical staff for measure 430, bass clef, 3/4 time signature. The staff contains a whole note chord with a flat sign (b) and a fermata, followed by a quarter rest, and then a series of eighth notes with various accidentals (flat, natural, sharp) and a fermata.

435

Musical staff for measure 435, bass clef, 3/4 time signature. The staff contains a triplet of eighth notes, followed by eighth notes with various dynamics: *poco dim.*, *mf*, and *p*. There are also accents and a fermata.

440

Musical staff for measure 440, bass clef, 3/4 time signature. The staff contains eighth notes with various accidentals and a fermata.

445

Musical staff for measure 445, bass clef, 3/4 time signature. The staff contains eighth notes with various accidentals and a fermata. Above the staff, the text reads: *accel.*, *div. senza vibr.*, and $\text{♩} = 86-88$. The dynamic *mf* is written below the staff.

unis.,ord.

div.

Musical staff for measure 445 continuation, bass clef, 3/4 time signature. The staff contains a half note with a fermata, followed by a quarter rest, and then a half note with a fermata. The dynamics *mf* and *p* are written below the staff.

450

Presto furioso

455

senza battuta

Musical staff for measure 450-455, bass clef, 3/4 time signature. The staff contains four measures with rests of 2, 3, 2, and 4 beats respectively, indicated by horizontal lines and numbers above the staff.

H

460

$\text{♩} = 86$

Musical staff for measure 460, bass clef, 3/4 time signature. The staff contains a half note with a fermata, followed by a quarter rest, and then a half note with a fermata. The dynamics *mp*, *f*, and *mp* are written below the staff. The text *unis.* and *div.* is written above the staff.

465

allarg. a tempo

mf

470

$\text{♩} = \text{ca } 72$

div. unis. div.

mp *p* *mf*

475

unis.

pp *p*

480

div. unis.

mf

485

div. unis.

p

490

$\text{♩} = \text{♩} = 72$

mf *mf*

495

cresc. *f* *p sub.*

500

f

J

Sue's Aria 505

♩ = 104

molto ritard.

dim. p < >

510

div.

unis. div. mf

515

rit. a tempo mp > p > 3

520

p cresc. unis. 3 f

525

p mf >

530

poco rit. a tempo mf dim. pp 3 mf

535

mf dim. 3 5/4 4

rit. (540) *pp* *f* **2**

(545) *mf*

(550) *mp* *f* *p* Tempo ad lib.

a tempo (555) *mp*

(560) *mf* *mf* *rit. div.*

a tempo **K** (565) *rit.* a tempo unis. *mf*

(570) *mf* *div.* *unis.*

(575) *f*

(580) *meno mosso* **3** *senza battuta*

Grave ♩ = ca 48

con sord.

585

mp

590

mf p mf >p

senza sord.

mf

595

mf cresc.

600

ff div.

605

p div. unis.

610

f

615

p cresc. ff

L

620

f mf

vc-

625

♩ = ca 120

mp cresc.

f mf

630

mf

635

f mp mf unis. div.

640

rit. p mf a tempo

645

mf

Presto possibile

ff

650

M $\text{♩} = 54$ $\text{♩} = \text{ca } 84$ (655)

rit. $\text{♩} = 66$ (660) rit.

div. a tempo (665) $\text{♩} = 74$

690

$\text{♩} = \text{ca } 86$

unis. 3

mf *mp*

695

Tempo ad lib.

3

2

700

poco rit.

mf *f* *mf*

3

meno mosso
 $\text{♩} = \text{ca. } 76$

705

piu mosso $\text{♩} = \text{ca } 86$

mf *mp*

3

710

non legato

f

3

rit.

a tempo

715

mf *p* *p* *cresc.*

pizz. 3

N

mf

720

3

725

Musical notation for exercise 725 in bass clef, 4/4 time. It features a sequence of notes with dynamic markings *f*, *mp*, *p*, and *f*. A fermata is placed over a measure, and a '2' indicates a second ending. The piece concludes with a double bar line and a sharp sign.

730

meno mosso

Musical notation for exercise 730 in bass clef. It includes a 'div.' (divisi) marking and a dynamic marking *p*. The notation shows a series of chords and melodic lines.

735

unis.

Musical notation for exercise 735 in bass clef. It features a 'div.' marking, a triplet of eighth notes, and a dynamic marking *f*. The piece ends with a sharp sign.

740

Tempo ad lib.

Musical notation for exercise 740 in bass clef. It includes a 'ten.' (tenuto) marking and various time signatures (5/4, 4/4, 6/4, 4/4). The piece concludes with a double bar line.

♩ = ca 92

745

Musical notation for exercise 745 in bass clef. It starts with a dynamic marking *mf* and includes a triplet of eighth notes. The piece ends with a dynamic marking *mf*.

750

Musical notation for exercise 750 in bass clef. It features a 'cresc.' (crescendo) marking, a 'div.' marking, and a dynamic marking *f*. The piece ends with a double bar line.



♩ = 116

755

Musical notation for exercise 755 in bass clef. It includes 'unis.' (unison) and 'div.' markings, and a dynamic marking *p*. The piece ends with a double bar line.

760

Musical notation for exercise 760 in bass clef. It features 'div.' and 'unis.' markings, a dynamic marking *mf*, and a 'cresc.' marking. The piece ends with a double bar line.

765 *poco rit. a tempo*
ff *div.* *unis.* *unis.*

770 *poco agitato*
mf *molto rit.* $\text{♩} = \text{ca } 82$

775 *f* *div.* *unis.* *div.* *unis.*

780 *mp* *f* *> mf* *rit.*

785 $\text{♩} = \text{ca } 54$ *f > p* *ff* *p* *lunga ca 8"* *div.* *unis.* **P**

790

795

♩ = ca 56 (800)

p *p* *div.*

(805)

unis. **2**

(810) senza battuta ♩ = ca 82

pizz. *arco* *f* *p*

♩ = ♩ = ca 82 (815)

div. *f* *mf* *unis.* *f*

senza battuta ♩ = ca 72 (820) ♩ = ca 66 *rit.*

f *pizz.*

(825) ♩ = ca 72

div. *p* *f* *unis.*

♩ = ca 60 (830)

f **5**

(835) **5** (840) **2** senza battuta (845) ♩ = ca 56 **2**

div. *f* *pp*



unis. l'istesso tempo
con sord.

850

p

855

860

865

div.

rit.

unis.

870

a tempo

senza sord.

f

875

ff *f*

880

f *ff* div.

885

unis. *f* *p* *p* **2**

890 $\text{♩} = \text{ca } 116$ 895 900

div. *f*

5 4 3 4

poco meno mosso
 $\text{♩} = \text{ca } 106$

unis. *mp* *mf* *mf*

905 *f*

910 *mf*

$\text{♩} = \text{ca } 54$ 915

div. *pp* unis. *poco a poco cresc.*

poco rit. *a tempo*

ff 6 *mp*

920 *mf*

rit. 925 *meno mosso*
 $\text{♩} = 108$

mp

930

poco cresc. *mf* *p*

935

p *unis.*

940

poco rit.

a tempo

945

f

950

mf *mf* *p*

very slowly ♩ = 96

955

mf *p*

piu agitato e poco a poco accel.

960

mf

965

mf

970

mf *f > p* *div.* *unis.*

S

sub. p *p*

975

ff *f* *unis.*

980

$\text{♩} = \text{ca } 60$

con sord.

p *div.* *f*

985

990

senza battuta

2

cresc. *f* *mf* *mf*

> p *div.* *unis.* *div.* *unis.*

995

f *mp* *div.* *unis.*

1000

$\text{♩} = \text{ca } 72$

mf *p* *unis.*

1005

Musical staff 1005: Bass clef, 5/4 time signature, five measures of quarter notes with sharps.

poco rit. ♩ = ca 60 1010

Musical staff 1010: Bass clef, 5/4 time signature, crescendo, f, mf dynamics.

1015

Musical staff 1015: Bass clef, 6/8 time signature, triplet, mf dynamics.

poco rit. ♩ = ♩ *a tempo*

Musical staff: Bass clef, 4/4 time signature, mf dynamics.

1020

very slowly
♩ = ca 50

Musical staff 1020: Bass clef, 3/4 time signature, triplet, dim., pp dynamics.

1025

div.

unis.

curtain

Musical staff 1025: Bass clef, 4/4 time signature, div., unis., curtain, ff dynamics.

Alternate Ending

1025

div.

unis.

curtain

Musical staff 1025 (Alternate Ending): Bass clef, 3/4 time signature, div., unis., curtain, ff dynamics.

Contrabass

NANCY VAN DE VATE

Where the Cross is Made

45

f *sub.p* *cresc.*

50 *poco rit. a tempo*

ff *p*

A

55 ♩ = ca 66

mf *pizz.*

60

arco *pizz.*

65 *poco rit. a tempo* *meno mosso a tempo*

arco

70

mf

75

mf

80

pizz.

85 *rit.* ♩ = 52

arco *p*

90

div. *unis. pizz.* *f* *mf*

♩ = 70

95

arco

mf

p

100

rit.

2

a tempo

105

poco rit.

mf

poco accel. ♩=80

poco rit.

110

meno mosso ♩=54

p

div.

mf

unis.

115

♩=60

div.

pizz.

♩=92

unis. arco

120

poco meno mosso ♩=76

rit.

♩=52

2

B ♩=ca82

mf

mp

mf

div.

125

div.

f

unis.

mf

pizz.

130

arco

♩=82

135

2

mp

140

solo

p

tutti

cresc.

mf

145 *pizz.* *mf* *arco* *mf* *f*

meno mosso poco rit. $\text{♩} = 58$ *rit.* $\text{♩} = 94$

p

155 *div.* *unis. pizz.* *div. arco* *senza battuta* *mf* *2*

160 *arco* *mf* *3* *senza battuta* 165

$\text{♩} = \text{ca}66$ *p* *accel.* $\text{♩} = \text{ca}92$ *f* *3* *mf*

arco *rit.* *accel.* *f*

$\text{♩} = \text{ca}82$ *ff* *175* *rall.* *ff* *dim.*

C *meno mosso* 180

div. $\text{♩} = 54$ *p* *pp* *p* *pp* *p* *mf* *p*

185 *unis.* *p* *poco piu mosso rit.* $\text{♩} = \text{ca}54$ *div.* *mp* *unis.*

190 *div.* *pizz.* *unis. arco*

195

200 *poco piu mosso* *rit.* ♩ = 54

205 *poco piu mosso* ♩ = ca48, ♩ = ca69

210 unis.

215 ♩ = ca72

220 *poco rit.* ♩ = ca60

225

poco piu mosso *pizz.* *arco* ♩ = ca54

230 unis. *rit.* ♩ = ca76

235

D

240 ♩ = ca84

245

Musical staff 245: Bass clef, 4/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *mf*.

250

Musical staff 250: Bass clef, 4/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *p*.

255

Musical staff 255: Bass clef, 4/4 time signature. Triplet of notes: G2, Bb2, D3. Dynamics: *mf*. $\text{♩} = \text{ca. } 80$

260

Musical staff 260: Bass clef, 3/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *p*.

265

Musical staff 265: Bass clef, 4/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *p*, *f*, *mf*, *f*. Performance instructions: *ten.*, *pizz.*, *rit.*, *arco*, *Tempo a piacere*.

270

Musical staff 270: Bass clef, 4/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *mf*, *mp*. Performance instruction: *accel.*

275

Musical staff 275: Bass clef, 4/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *mp*. Performance instruction: *unis.*

280

Musical staff 280: Bass clef, 4/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *f*. $\text{♩} = 96$, $\text{♩} = 90$, $\text{♩} = \text{ca}72$

285

Musical staff 285: Bass clef, 3/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *p*, *pp*, *mf*. Performance instruction: *poco rit.*

290

E

Musical staff 295: Bass clef, 3/4 time signature. Notes: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3. Dynamics: *p*, *mf*. Performance instruction: *div.* $\text{♩} = \text{ca}40$, $\text{♩} = \text{ca}69$

295

300 poco rit. a tempo

unis. p mf mf

305 unis. p

div.

cresc. mf

div. unis.

310 mf

div. unis.

315 colla voce

p f fp

320 mf

$\text{♩} = \text{ca } 88$ poco rit. $\text{♩} = \text{ca } 72$

2 5/4 4/4

330 poco rit. $\text{♩} = \text{ca } 66$

mf mf p

335

div. unis.

f p pp mp cresc.

5/4 4/4

340 rit.

mf p

3

345

a tempo

rit

2

piu agitato

350

mf

poco a poco cresc.

355

poco rit

F

♩ = ca76

2

2

f

mp < mf

mp

360

mf

365

f > p

370

rit

a tempo

375

2

p

pizz.

mf

380

arco

385

div.

unis.

rit.

♩ = ca60

p

pp

440

Musical staff 440: Bass clef, 7/8 time signature. The staff contains a series of eighth and quarter notes with various accidentals (sharps and naturals).

accel.
tempo a piacere

♩ = 86-88

445

Musical staff 445: Bass clef, 4/4 time signature. It features a long note with a slur and a dynamic marking *mf* that transitions to *p*.

450

Presto furioso

Musical staff 450: Bass clef, 4/4 time signature. It shows a long note with a slur, followed by a measure with a fermata and a measure with a fermata and a '2' above it.

455

senza battuta

H

♩ = 86

460

Musical staff 455: Bass clef, 4/4 time signature. It features a measure with a fermata and a '2' above it, followed by a measure with a fermata and a '3/4' time signature, and a final measure with a fermata and a dynamic marking *mp*.

allarg.

a tempo

465

Musical staff 465: Bass clef, 4/4 time signature. It shows a series of notes with dynamic markings *f*, *mp*, and *mp*.

470

♩ = ca 72

Musical staff 470: Bass clef, 2/4 time signature. It includes markings for *div.*, *pizz.*, *arco unis.*, and dynamic markings *mp*, *p*, and *p*.

475

Musical staff 475: Bass clef, 4/4 time signature. It features a series of notes with dynamic markings *mf*, *pp*, and *p*, and markings for *div.* and *unis.*

480

Musical staff 480: Bass clef, 3/4 time signature. It shows a series of notes with a dynamic marking *mf* and a triplet of eighth notes.

485

Musical staff 485: Bass clef, 3/4 time signature. It features a series of notes with a dynamic marking *mf* and triplet markings.

535

rit.

Musical staff 535: Bass clef, 3/4 time signature. Dynamics: *mp*, *mf*, *dim.*

540

div.

unis.

Musical staff 540: Bass clef. Dynamics: *pp*, *f*, *mf*. Performance markings: *div.*, *unis.*

545

Musical staff 545: Bass clef, 5/4 time signature.

550

tempo ad lib.

Musical staff 550: Bass clef, 4/4 time signature. Dynamics: *mp*, *f*, *p*.

a tempo

555

Musical staff 555: Bass clef. Dynamics: *mp*. Performance marking: *3*.

560

rit.

Musical staff 560: Bass clef. Dynamics: *mf*. Performance marking: *3*. Tempo marking: *rit.*

a tempo

K

565

rit.

a tempo

Musical staff 565: Bass clef, 4/4 time signature. Dynamics: *mf*. Performance marking: *div.*

570

unis.

pizz.

[pizz]

Musical staff 570: Bass clef, 3/4 time signature. Dynamics: *mf*. Performance marking: *3*.

575

meno mosso

580

senza battuta

Musical staff 575-580: Bass clef. Performance markings: *2*, *3*, *senza battuta*.

Grave ♩ = ca48

585

Staff 1: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *p*.

Staff 2: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *mf*, *p*, *mf > p*.

590

Staff 3: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *f*.

595

Staff 4: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *mf*.

600

Staff 5: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *f*, *p*.

605

Staff 6: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *mf*.

610

Staff 7: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *ff*.

615

L

620

Staff 8: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *f*, *mf*.

625

♩ = ca120

Staff 9: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *mp*.

Staff 10: Bass clef, 4/4 time signature. Notes: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . Dynamics: *f*.

cresc.

665 $\text{♩} = 74$

pizz. arco > >

mf

670

pizz. 2 4

mf

675 rit.

arco *mf* *p*

680 *a tempo* *piu mosso* [poco rubato] $\text{♩} = \text{ca} 88$

fp *mf*

685

690 $\text{♩} = \text{ca} 86$

f

695

div. b pizz. unis. arco *mp* pizz.

Tempo ad lib. 700

arco *mp* *f*

poco rit. meno mosso 705 $\text{♩} = \text{ca} 76$

piu mosso ♩ = ca86

710 *non legato*

mp *f* *rit.* *a tempo*

div. *unis.* *f* *mf* *div.* *unis. non legato* *p*

715 **N**

cresc. *mf*

720

725

mp *p*

730 *meno mosso*

mf *p* *mp*

740 *Tempo ad lib.*

f *mf*

♩ = ca92 745

mf *f* *mf*

unis.

750

cresc. *f*



♩ = 116

755

mp < mf p

760

mf cresc.

765

pocò rit. a tempo

ff

770

poco agitato
♩ = ca 82

molto rit. mf

775

div.

unis.

f mp

780

rit.

mp f > mf

785

lunga ca 8"

unis.

div. p

790

div.

unis.

795

♩ = ca 56

845

Q

l'istesso tempo

850

2 3 unis. div. |

p *pp*

855

860

865

870

rit.

a tempo

unis.

875

f

880

div. ▯

f 3 3 3 3

885

unis.

ff *p*

890

♩ = ca 116

895

div.

2 5 4 3/4

f

900

poco meno mosso

unis.

mp < *mf*

905

910

915

poco rit. a tempo

920

925

930

935

940

poco rit.

a tempo

945

950

very slowly ♩ = 96

955

piu agitato e poco a poco accel.

960

965

♩ = 96

970

S

975

div.

tr

ff tr

980

♩ = ca 60

985

senza battuta

4 2 3

990

2

unis.

mp

p

995

p

1000

$\text{♩} = \text{ca } 72$ (1005)

poco rit. $\text{♩} = \text{ca } 60$ (1010)

(1015) *poco rit.*

$\text{♩} = \text{♩}$ (1020) *a tempo*

very slowly $\text{♩} = \text{ca } 50$ (1025)

Alternate Ending

very slowly $\text{♩} = \text{ca } 50$ (1025)