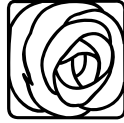


Raving Beauty



Joseph Hallman
on poetry of Jessica Hornik

*commissioned by the Rosenbach Museum and Library,
in culmination of Joseph Hallman's Residency there,
premiered by Dolce Suono with Abigail Haynes-Lennox, soprano
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www.jhallmanmusic.com

Raving Beauty

Jessica Hornik

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely
with an elastic
tempo until m. 38

p, slightly exaggarated,
but always believable

Voice: you were pure pure co - ro - na

Alto Flute: *ppp*, *mp*, *pp*

Cello: *ppp*, *mp*, *pp*

Harp: *pp*, *pp*

harm. sound as written

Tempo: $\text{♩} = 86$

Dynamic markings: *ppp*, *mp*, *pp*, *pp*

Articulation: *pp*, *pp*

Performance instructions: Hazy, Freely with an elastic tempo until m. 38; *p*, slightly exaggarated, but always believable

Voice: 8 Some-days I was a-llow'd a glimpse

A. Fl.: *mf*, *sub. pp*, *mf*, *sub. pp*

Vc.: *mf*, *sub. pp*, *mf*, *sub. pp*

Harp: freely and boldly, virtuosic; *molto*, *sfz*, *pp*, *p*, *molto*, *sfz*

Dynamic markings: *pp*, *reluctant and thin*, *mf*, *sub. pp*, *mf*, *sub. pp*, *mf*, *sub. pp*, *pp*, *p*, *molto*, *sfz*

Performance instructions: *pp* reluctant and thin; freely and boldly, virtuosic; *molto*; *sfz*

12 *mp, almost sing-songy*

Voice: and some-days you were full-on dark-ness. *mp* Some-days it was b - est. to

A. Fl. *mp* *p* *mp*

Vc. *mp* *p* *mp* 5 6

Hp. *mp* *mp lulling*

18 *as before - almost sing-songy* *sub. p*

Voice: look a - way. and some-days you were full - on dark-ness. Some-days

A. Fl. *sub. p*

Vc. 5 6 *sub. p*

Hp. *sub. p*

hands cupped over mouth - creating an organic filter effect. X=closed / O=open

25 *pp* *almost hummed* *opening hands slowly*

Voice: it was b - est. to look a - way. a - way. Ooo *simple, clean, and clear*

A. Fl.

Vc. *pizz. simple, clean, and clear* *mp*

Hp. *simple, clean, and clear* *mp*

G \flat E \flat G \sharp D \sharp E \sharp

29 *closing hands slowly* X *pp* *tr* *opening slightly faster* O X *opening slowly* O X *closing abruptly at the end of the note* O X *remove hands from face*

Voice: Ah Ooh ooh ah ohh oooh ah ooh

A. Fl.

Vc.

Hp.

37 *mp, brave and bold but not loud*

Voice: You gave You gave me You gave me... litt-le else but my sha - dow and so I sha - dow'd you and

A. Fl.

Vc.

Hp.

mp, brave and bold but not loud

mp, brave and bold but not loud

45 *rit. to bar 62*

Voice: so I sha - dow'd you

A. Fl.

Vc.

Hp.

arco

gliss. (z)

49 $\text{♩} = 76$ *mf cresc. a m.66*
more frustrated,
angrier

Voice: I sang for I sang for you I sang for you

A. Fl. *mf cresc. a m.66*

Vc. *mf cresc. a m.66*

Hp. *cresc. a m.66*
mf

55 *f* *rit.*

Voice: I sang for you

A. Fl. *f*

Vc. *f* *pizz.*

Hp. *f* *Ab* *E \natural* *C \sharp -D \flat* *-D \flat* *D \flat*

59 $\text{♩} = 60$ *P* *starting simply but quickly getting more frustrated and emotive*
start non-vibrato and add vibrato $\text{♩} = 76$ (subito) *mp*

Voice: I was the vowel slip'd in be-tween your con-son-ants I was the

A. Fl. *flzg.* *pp* *mp* *tr* *match the pizz. in shortness*

Vc. *pp* *mp*

Hp. *pp* *harm. sound an octave higher* *B \flat* *mp* *A \sharp* *p.d.l.t.*

66 *cresc. a m. 87*

Voice: vowel I was the vowel a-mong your con - son-ants con-son-ants con - son - ants I was your

A. Fl. *tr* *tr* *tr* *tr* *cresc. a m. 87*

Vc. *cresc. a m. 87*

Hp. *B \natural* *D \natural*

72

Voice: I was your Con - - - - - stant I was your Con - - - - - stant

A. Fl. *6* *6* *arco* *tr* *(b)*

Vc. *3* *3*

Hp. *G \flat* *A \flat* *B \flat*

75 *mp* *rit.*

Voice: I was your con - stant con - stant con - stant con - stant

A. Fl. *6* *7*

Vc. *slow gliss (G String)* *gliss* *3*

Hp. *G \sharp* *5* *6* *A \natural* *B \natural* *pp*

♩ = 52

80 *mp* *lighter voice, but still suffering and sad*

Voice: I nev-er suff - er'd and I suff - - er'd al - ways

A. Fl. *tr* *ppp* *like rustling leaves*

Vc. *pizz.*

Hp. *mp* *light but full of pathos* *harm. sound 8va higher*

84 *p*

Voice: me. me, me, me.

A. Fl. *(tr)* *mp*

Vc. *p*

Hp. *p* *C#*

89 *tr*

Voice: me me, me

A. Fl. *ppp* *mp* *ppp* *tr*

Vc. *3*

Hp.

92

almost whispered

Voice

me me with my sun - burnt heart

A. Fl.

(tr) To Fl.
mp

Vc.

3 3

Hp.

2. The Sisters

97 $\text{♩} = 86$ *mp* light and somewhat scherzando

Voice: Au - tumn Au - tumn Au - tumn Au-tumn e - sca-lates Au-tumn e - sca-lates

Fl. *mp* light and somewhat scherzando

Vc. *mp* light and somewhat scherzando

Hp. *mp* light and somewhat scherzando

107

Voice: Au - tumn e - sca-lates_ e - sca - lates through the ma-ples through the ma - ples

Fl.

Vc. arco *mp*

Hp. *mp* G# E#4# A# E# D# E# G# A#

115 rit.

Voice: through the ma-ples through the ma-ples through the ma - ples at the edge of the park

Fl. tr

Vc. harmonics sound as written pizz.

Hp. G# F# Bb G# F# B#

$\text{♩} = 76$
pp, nostalgic and
with great longing, almost suffering
start with no vibrato
and swell on the longer notes

121

Voice: and po - ses _____ and po - ses glo - ri - ous - ly and po - ses glo - ri - ous - ly glo - ri - ous - ly glo -

Fl. _____

Vc. _____

Hp. **pp**, nostalgic and with great longing, almost suffering

pizz.

132 $\text{♩} = 86$

Voice: - ri - ous - ly _____ glo - ri - ous - ly on the brink. the brink. the brink.

Fl. _____

Vc. _____

Hp. **pp** light and somewhat scherzando

C# F# D#

144 **mp** light and somewhat scherzando

Voice: Summ - er Summ - er Summ - er Summ - er scowls mo - no - chro - mat - ic - ally green_

Fl. **mp** light and somewhat scherzando

Vc. _____

Hp. F# C#

155

Voice: green — with en-vy but one one wind-y day

Fl. *mp*

Vc. *mp*

Hp. F# D: C#D# A# D: G#

161

Voice: but one wind-y day — is the end of it is the

Fl.

Vc.

Hp. *harm. sound octave higher* *tr* *harm. sound octave higher* *G#A:*

rit. *freely*

170

$\text{♩} = 86$ *mp* clapping very lightly dry sound

Voice: end of it

Fl. *tr* *tr* *tr* *tr*

Vc. *mp* cue entrance to cello

Hp. *mp* p.d.l.t. Eb Eb Eb F#

179 *mp* *come prima*

Voice: The sis - ters e - xit and win -

Fl. (tr) *tr* *5*

Vc. *mp* *come prima*

Hp. *come prima* *mp*

189 *mf* *f*

Voice: ter win - ter en - ters the mar - bl'd room, all - gray all gray -

Fl. *mf* *f*

Vc. *f* *arco*

Hp. *mf* *f*

198 *rit.*

Voice: - gray - gray - gray - glam - our

Fl. *5* *6* *6* *3* *3*

Vc. *gliss.*

Hp. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

♩ = 76

pp

204

Voice: all gray — gray — gray — glam - our

Fl.

Vc. *pizz.* fall down slightly *pp*

Hp. *pp* A^b F[#] G[#] B^b

214

Voice: *>* blood rel - a - tive of no one. whispered, almost pitchless: blood rel - a - tive of no one.

Fl.

Vc.

Hp. C[#]

222

Voice: whispered, pitchless: blood rel - a - tive of no one.

Fl.

Vc.

Hp. B[#] G[#] E^b G^b A^b B^b C^b D^b

3. Rushing through the garden

♩ = 132

251 *mp, playful*

Voice: Rush-ing through the gar-den Rush-ing through the gar-den Rush-ing through the gar-den

Fl. *sfz* *mp*

Vc. *sfz* *mp* *pizz.*

Hp. *gliss.* *Fb* *mp, playful* *sfz* *mp*

256

Voice: - - - - -

Fl. *mp* *sfz*

Vc. *sfz* *mp*

Hp. *mp*

240 *mp more declarative*

Voice: I al - most stop near the sprays of budd - ing

Fl. - - - - -

Vc. *mp*

Hp. *mp*

244

Voice: cor - al - bells_ each stalk dotted dotted_ with_ ti - ny

Fl. *mp* *mf* *mp*

Vc.

Hp.

248

Voice: ti - ny ti - ny com - pact globes. You_

Fl. *mp, still playful but becoming more agitated*

Vc. *mp, still playful but becoming more agitated*

Hp. *mp, still playful but becoming more agitated*

252

Voice: _ let_ go_ of my hand to_ a - pproach the mass of i - ris -

Fl. 3 3 3 3 3 3 3 3 3 3 3 3

Vc.

Hp. Fb F# Fb F# Fb

256 *mf full-voiced*

Voice: es float - ing like Cle - o - -

Fl. *mf* 6 3

Vc. arco 3

Hp. *mf* 3 3

260

Voice: pat - ra's barge

Fl. 3 6 3 6 6 6

Vc. pizz. 3 3

Hp.

265 *mp dry*

Voice: in a be - calmed world.

Fl. *short and pecky* *sub. mp* 6 6

Vc. *sub. mp*

Hp. *mp bell-like*

271

p *mp* *mf*

Voice: A-round us the stone walls

Fl. *p* *mp* *mf*

Vc. *p* *mf*

Hp. *p* *mf*

F# G# C# A# E# B# D#

277

rit.

Voice: are going back going back to the earth. to the earth.

Fl. *3* *6* *6*

Vc.

Hp. *Bb* *Ab* *Gb* *Eb* *sub. f* *Cb*

$\text{♩} = 116$

282

p *mp*

Voice: to the earth. The one i - ris

Fl. *3*

Vc. *pizz.* *p* *mp*

Hp. *p* *Fb* *F#* *mp*

289 *mp*

Voice: You de-cide no one will miss its gold-en-filled cent-er an ex-plor-a-ble ex-plor-a-ble

Fl.

Vc.

Hp. $E\sharp$ $E\flat$

296 *accel.* (mostly occurs in harp part) $\text{♩} = 132$ *mp*

Voice: wild-er-ness, has a fu-ture in a glass of wat-er Look at those Look at those

Fl.

Vc.

Hp. *mp, bell-like*

302

Voice: I say I say turn-ing toward turn-ing toward a reg-i-ment of pe-o-nies.

Fl. *mp, almost tongue stops, very short*

Vc.

Hp. $F\flat$ $A\sharp$ $A\flat$ *mp*

308 lightly clapping

Voice

Fl.

Vc.

Hp.

mp

mp

F#4 C#4 Cb4

314 rit. al m. 331

Voice

Fl.

Vc.

Hp.

C#4 Fb Cb

♩ = 76

319

Voice

Fl.

Vc.

Hp.

But you know

pp

pp

F#4 C#4

325

Voice

what you like.. You know where we've been where we've been where we've been where we've been.

Fl.

Vc.

Hp.

The image shows a page of a musical score, page 20, starting at measure 325. It features four staves: Voice, Flute (Fl.), Violin (Vc.), and Piano (Hp.). The voice part is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "what you like.. You know where we've been where we've been where we've been where we've been." There is a triplet of eighth notes in the second measure of the voice part. The piano part is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex accompaniment with many beamed notes and chords. The flute and violin parts are currently silent, indicated by whole rests. The score ends with a double bar line.

Raving Beauty

Jessica Hornik
Voice

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely

with an elastic tempo until m. 38

♩ = 86 **p**, slightly exaggarated, but always believable **pp**

you were pure pure co - ro - na

pp reluctant and thin **mp**, almost sing-songy

Some-days I was a-llow'd a glimpse and some-days you were

mp

full-on dark-ness. Some-days it was b - est to look a-way.

as before - almost sing-songy **sub. p**

and some-days you were full - on dark-ness. time-days

(hands cupped over mouth - creating an organic filter effect. X=closed / O=open)

opening hands slowly almost hummed **pp** closing hands slowly

it was b - est to look a-way. a - way. Ooo Ah

opening slightly faster

simple, clean, and clear

pp *tr* opening slowly

Ooh ooh ah ohh ooh

closing abruptly at the end of the note remove hands from face

ah ooh

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2

*mp, brave and bold
but not loud*

Voice

38

You gave You gave me You gave me litt-le else but my sha -

rit. to bar 62

45

dow and so I sha-dow'd you and so I sha-dow'd you

49 $\text{♩} = 76$

*mf cresc. a m.66
more frustrated,
angrier*

I sang for I sang for you I sang for you I sang for you

54

I was the vowel slip'd in

$\text{♩} = 76$ (subito)

65

be-tween your con-son-ants I was the vowel I was the vowel

67

cresc. a m. 87

a-mong your con-son-ants con-son-ants con-son-ants I was your

72

I was your Con-stant I was your Con-stant I was your con-stant

77

rit.

*mp lighter voice, but still suffering
and sad*

con-stant con-stant con-stant I nev-er suff-er'd and I suff-

Voice

85 *p* *trill*

- er'd al-ways me. me, me, me me me

90 almost whispered

me, me me with my sun-burnt heart

2. The Sisters

97 $\text{♩} = 86$ *mp* *light and somewhat scherzando*

Au - tumn Au - tumn Au - tumn Au-tumn e-sca-lates

106

Au-tumn e-sca-lates Au-tumn e-sca-lates e-sca-lates through the ma-ples through

112

the ma-ples through the ma-ples through the ma-ples through

117 *rit.* 2

the ma - ples at the edge of the park

4 $\text{♩} = 76$
pp, nostalgic and
 with great longing, almost suffering
 start with no vibrato
 and swell on the longer notes

Voice

121

and po - ses _____ and po - ses glo - ri-ous-ly and po - ses glo-ri-ous

129

ly glo - ri-ous-ly _____ glo - ri-ous-ly _____ glo - ri-

135 $\text{♩} = 86$

ous-ly on the brink. the brink. the brink.

146 *mp* light and somewhat scherzando

Summ-er Summ-er Summ-er Summ - er scowls mo-no-chro-mat-ic-ally green

155

green with en-vy but one one wind-y day _____

162 *rit.*

but one wind-y day _____ is the end of it

169 $\text{♩} = 86$ *mp* clapping very lightly
 dry sound

freely

is the end of it

177

184 *mp come prima*

The sis - ters e - xit and win - ter win-ter en-ters the mar -

191 *mf* *f*

- bl'd room, all gray all gray - gray-gray - gray-glam-

$\text{♩} = 76$

200 *rit. pp*

our all gray gray

210

gray glam - our blood rel-a-tive

217 *whispered, almost pitchless:* *whispered, pitchless:*

of no one. blood rel - a - tive of no one. blood

224 **3. Rushing through the garden**

rel a - tive of no one.

$\text{♩} = 132$

231 *mp, playful*

Rush - ing through the gar - den Rush - ing through the gar - den

233

Rush - ing through the gar - den

Voice

241 *mp* *more declamative*

I al-most stop near_ the sprays of budd-ing_ cor - al - bells_

245

each stalk dotted dotted with_ ti-ny ti-ny ti-ny

249 *mp*

com-pact globes. You_____ let_____ go_____ of my hand

254 *mf* *full-voiced*

to_ a-p-proach the mass of i - ris - es float-ing like

259

Cle - o - - - pat - ra's_____

263 *mp, dry*

barge in a be-calmed world.

274 *p* *mp* *mf*

A-round us the stone_ walls_ are_ going_ back_

rit. ♩ = 116

279

going_ back_ to the earth. to the earth. to the earth.

284 *p* *mp*

The one i - ris You de-cide no one will miss

291

its gold-en-filled cent-er an ex - plor - a-ble ex-plor-a-ble

accel.

(mostly occurs in harp part) ♩ = 132 *mp*

296

wild-er-ness, has a fu - ture in a glass of wat - er Look at those

301

Look at those I say_ I say_ turn-ing toward

306

turn-ing toward a reg-i-ment of pe - o - nies. *mp*

310

313 =

3 **7** **rit. al m. 331**

8

$\text{♩} = 76$

Voice

324

pp

Musical staff for measures 324-327. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. A triplet of eighth notes is marked with a bracket and the number '3' above it in the final measure.

But you know

what you like_

You know

where we've been

328

Musical staff for measures 328-331. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. A double bar line is present at the end of the staff.

where we've been

where we've been

where we've been.

Flute
Alto Flute

Jessica Hornik

Raving Beauty

1. The Unrequited Lover's Lament

Joseph Hallman

Alto Flute

$\text{♩} = 86$
Hazy, Freely
with an elastic
tempo until m.38

ppp *mp* *pp* *mf* *sub. pp* *mf*
reluctant and tb in

11

sub. pp *mp* *p* *mp*

19

sub. p

26

20

rit. to bar 62

$\text{♩} = 76$

mf *cresc. a m.66*

50

6

55

f

tr

rit.

♩ = 76 (subito)

♩ = 60
flzg.
pp

59

68

cresc. a m. 87

75

76

rit.

♩ = 52

like rustling leaves

ppp mp

85

To Fl.

ppp mp

2. The Sisters ♩ = 86

97 Flute **6**
mp light and somewhat scherzando

111 *tr*

118 *rit.* ♩ = 76 **21** ♩ = 86 **7** *mp light and somewhat scherzando*

151 **3** *mp*

160

167 *rit.* ♩ = 86 **3** *tr tr tr tr tr*

180 **5** **3** **7** *mf*

197 *f* **5** **6** **6**

201 *rit.* ♩ = 76 **3** **24**

3. Rushing through the garden

4

♩ = 132

251 *sf* *mp* *mp* *tr*

259 *sf* *mp* *mf* *mp* *mp*, still playful but becoming more agitated

254 *mf*

258 *6* *3* *6* *3* *6*

261 *6* *6* *6* *6* *short and pecky* *sub. mp*

266

271 *p* *mp*

276 *mf* *6* *6*

rit. ♩ = 116

279 *5* *2*

Detailed description: This is a musical score for a piece titled "3. Rushing through the garden". It consists of ten staves of music in 4/4 time. The tempo is marked as ♩ = 132. The score begins with a dynamic of *sf* (sforzando) and a *2* (second) marking. The music features various rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *sf* to *mp* (mezzo-piano). Performance instructions include "tr" (trills), "still playful but becoming more agitated", "short and pecky", and "sub. mp" (subito mezzo-piano). The piece concludes with a *rit.* (ritardando) section where the tempo changes to ♩ = 116, featuring a *5* (quintuplet) and a *2* (second) marking.

291 **accel.** ♩ = 132
 4 (mostly occurs in harp part)

mp

501

mp, almost tongue stops, very short

507

512 **rit. al m. 331**

519

♩ = 76

522

pp

7

Raving Beauty

Jessica Hornik

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely
with an elastic
tempo until m.38

$\text{♩} = 86$

rit. to bar 62

v.s.

♩ = 76 (subito)

64

mp *cresc. a m. 87*

70

mp *rit.* *arco* *pizz.* *slow gliss (G String)* *gliss.* *rit.*

77

mp *light but full of pathos* *rit.*

84

p *p* *p* *p* *p*

90

p *p* *p* *p* *p*

2. The Sisters

97 ♩ = 86

97 *mp* light and somewhat scherzando

106

arco
106 *mp*

115 harmonics sound as written pizz.

115 rit. 2 4
115 ♩ = 76

125 pizz.

125 *pp*, nostalgic and with great longing 3

142 ♩ = 86

142 *mp* light and somewhat scherzando

151

151

158

158

167

167 rit. 3 ♩ = 86
167 *mp*

177

177 *mp* come prima 3 10

197 arco

197 *f* rit. 2

3. Rushing through the garden

♩ = 132

pizz.

251

sfz mp sfz mp sfz mp

240

246

mp, still playful but becoming more agitated

252

258

mf arco pizz.

264

sub. mp mf

271

p mf

rit. ♩ = 116

280

pizz.

p

287

mp

295

accel. ♩ = 132
(mostly occurs in harp part)

mp

500

8

515

rit. al m. 331 ♩ = 76

mp

7 8

Raving Beauty

Jessica Hornik

Joseph Hallman

1. The Unrequited Lover's Lament

Hazy, Freely
with an elastic
tempo until m.38

♩ = 86

harm. sound as written

pp

freely and boldly,
8 virtuosic

molto sfz pp p molto sfz mp

15

mp lulling

20

sub. p

simple, clean, and clear

26

32

40

*mp, brave and bold
but not loud*

46

rit. to bar 62

$\text{♩} = 76$

gliss. (♯)

cresc. a m. 66

mf

52

f

rit.

59

$\text{♩} = 60$

pp

*harm. sound
an octave higher*

$\text{♩} = 76$ (subito)

mp

p.d.l.t.

67

Bb

D#

Gb Ab

75

B \flat G \sharp 5 6 A \sharp B \flat

78

rit. $\text{♩} = 52$

pp G \sharp mp *light but full of pathos* harm. sound 8va higher

82

p C \sharp

87

91

2 2

4 2. The Sisters

$\text{♩} = 86$

97

D#
light and somewhat scherzando
mp

Musical score for measures 97-106. The piece is in 3/4 time. The right hand has a whole rest, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#).

107

G# E#A# A# D# E# G# A#

Musical score for measures 107-113. The right hand has a melodic line with slurs and ties. The left hand continues the accompaniment. The key signature has two sharps (F#, C#).

114

rit. $\text{♩} = 76$

G# F# Bb G# F# B#

pp, nostalgic and with great longing, almost suffering

Musical score for measures 114-124. The tempo is marked 'rit.' and the tempo indicator is $\text{♩} = 76$. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The key signature has two sharps (F#, C#).

125

Musical score for measures 125-151. The right hand has a series of chords with slurs. The left hand has a rhythmic accompaniment. The key signature has two sharps (F#, C#).

152

C# F# D#

pp

Musical score for measures 152-158. The right hand has a series of chords with slurs. The left hand has a rhythmic accompaniment. The key signature has two sharps (F#, C#).

142 $\text{♩} = 86$

mp light and somewhat scherzando

F#
C#

152

F#
D#
C#D#
A#
D#
G#

161

tr *rit.*

harm. sound octave higher

G#4

harm. sound octave higher

3

3

♩ = 86

cue entrance to cello

172

mp p.d.l.t.
E \flat E \natural E \flat F \natural E \natural D \sharp G \sharp

182

G \natural F \natural F \sharp G \sharp
come prima mp *mf*

195

F \natural C \sharp C \sharp D \sharp C \sharp C \sharp D \sharp f C \sharp C \sharp D \sharp C \sharp C \sharp D \sharp

205

rit.

♩ = 76

F \sharp A \sharp A \natural D \natural pp F \natural G \natural B \flat

214

C \sharp

222

B \flat G \sharp E \flat G \flat A \flat B \flat C \flat D \flat

3. Rushing through the garden

Harp

♩ = 132

251

gliss.

mp, playful

256

mp

240

245

246

250

256

259

mf

265 *mp. bell-like*

272 *p* *mf*

F#m G#m C#m A#m E#m B#m D#m Bb Ab Gb Eb

rit. ♩ = 116

280 *sub. f* *p*

C#m F#m

288 *mp*

E#m

accel. (mostly occurs in harp part) ♩ = 132

295 *mp. bell-like*

Eb

300

F#m A#m Ab

506

mp

F#4

512

C#4 Cb4

C#4 Cb4

Cb4

517 rit. al m. 331

rit. al m. 331

♩ = 76

522

pp

526

2

2