

ATHENA SUITE

CONCERT SELECTIONS
FROM THE
ORIGINAL FILM SCORE
TO FW MURNAU'S
CITY GIRL

MUSIC BY
JOHN FREDERICK PAUL

INSTRUMENTATION
CLARINET IN A
VIOLIN
VIOLA
CELLO



John F Paul Music

The Suite

Athena Suite is a selection and adaptation of the composer's original score written to accompany FW Murnau's 1930 silent film *City Girl*. The film with this new score was first presented live in May 2009 at the Marylhurst University's Oregon Sesquicentennial Film Festival, a celebration of the state's contribution to the art of film. *City Girl* was chosen to be shown at the festival since it was shot on location in the wheat fields of eastern Oregon, near Athena, and because it allowed for significant collaboration with the university's music program. The suite was created in the summer of the same year as a response to requests for a stand-alone version of the score. No longer constricted to the film's dramatic, transitional and timing demands, the suite presents ten selections from the 90-minute score.

Athena Suite provides several options for performance. It may be performed as a complete set (basically following the order the music appears in the film), or it may be divided into several shorter sets.

The Music

The original score sought to honor Murnau's original vision for his film (which he entitled *Our Daily Bread*): to create a "symphony of wheat", a story about the "sacredness of bread and the estrangement of the modern metropolitans from and their ignorance about Nature's sources of sustenance". The score also sought to draw a modern audience into the film's drama and themes, which were in many respects quite timely. The musical language flows between the sacred/tonal world of the country to the exuberant honky-tonk of the city. The music of Alban Berg, Kurt Weill, Bela Bartok, and Aaron Copland provided musical inspiration.

Much of the melodic material of the score is based upon the phrase "give us this day our daily bread", from Albert Hay Mallotte's 1935 setting of the Lord's Prayer. Each character was given a different version of the musical idea, forming a web of leit-motives drawn from a single source. The mother's diatonic version, closest to the original material, captures her ability to accept and to forgive. Lem's is a whole-tone version that emphasizes his naiveté. Kate's version is a jazzy major/minor (split-third) that emphasizes her roots in the city and her longing for more from life. The father's version is contracted into all half-steps, which I felt captured his anger and obsession with wheat and money.

	MOVEMENT	PAGE	PERFORMANCE ORDER			
			COMPLETE SET	COUNTRY SET	CITY SET	COMBO SET
I.	PRELUDE	1	1	1		1
II.	TITLE & MOTO PERPETUO	3	2		2	2
III.	RAGTIME & ROMANCE	10	3		1	
IV.	RAGTIME & NOCTURNE	18	4		3	3
V.	VARIATIONS	20	5		4	
VI.	MELODY & DANCES	25	6	2		4
VII.	HOE-DOWN & TANGO	29	7	4		6
VIII.	PASSACAGLIA	34	8	3		5
IX.	CONFLICT	39	9		5	
X.	CONCLUSION	53	10	5		7

ATHENA SUITE

John Frederick Paul

1. PRELUDE

MELODY BY ALBERT HAY MALOTTE (1935)

Andante $\text{♩} = 60$

* Our Fa - ther, Who art in hea - - - - - ven, —

pp

7

hol - - - low - ed be Thy —

pp

pp

pp

13 — name. — Thy **A** king - dom come, — Thy —

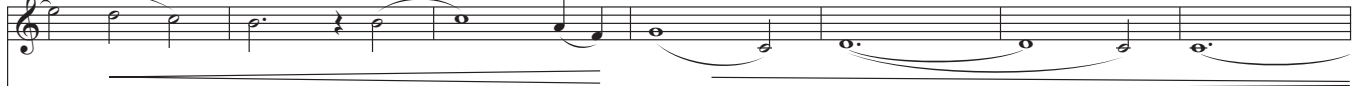
mp


p

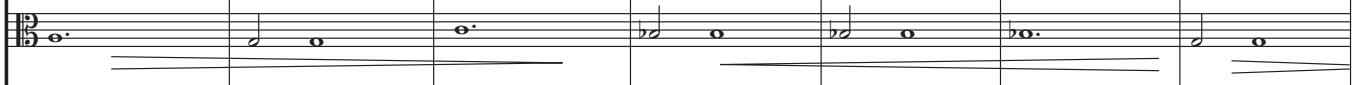
p


p

19 will be done on earth as it is in hea - - - - - ven.

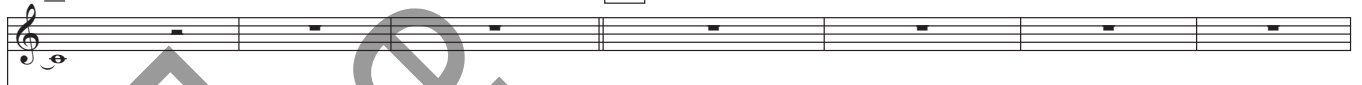
Cl. 


Vln. 


Vla. 


Vlc. 

26 **B**

Cl. 


Vln. Give us this day our dai - - - ly 


Vla. 


Vlc. 


p

33 Give us this day our dai - ly bread.

Cl. 


Vln. 


Vla. 


Vlc. 

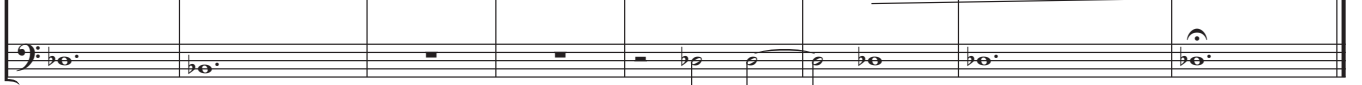
pp

40 **C**

Cl. 

Vln. 

Vla. 

Vlc. 

ppp *p* *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

2. TITLE & MOTO PERPETUO

Allegro (♩ = 120)

Cl.

Vln. *vigorously*

Vla. *f vigorously*

Vlc. *f vigorously*

f *mf* *p* *f* *mf* *p*

5 **A**

Cl.

Vln.

Vla. *f* *mf* *p* *f* *p*

Vlc.

9

Cl.

Vln. *f* *p* *f* *mf* *f*

Vla. *f* *p* *f*

Vlc.

13 **B**

Cl. *f* *p*

Vln. *mf* *f*

Vla. *mf* *f*

Vlc.

17

C

Cl.
 Vln.
 Vla.
 Vlc.
 Musical score for measures 17-20. The Clarinet part is silent. The Violin part has a melodic line with a slur over measures 18-19. The Viola part has a rhythmic accompaniment starting in measure 18, marked *p*. The Violoncello part has a simple harmonic accompaniment.

21

Cl.
 Vln.
 Vla.
 Vlc.
 Musical score for measures 21-24. The Clarinet part is silent. The Violin part has a rhythmic accompaniment starting in measure 21, marked *p*. The Viola part has a melodic line with a slur over measures 22-23. The Violoncello part is silent.

25

Cl.
 Vln.
 Vla.
 Vlc.
 Musical score for measures 25-27. The Clarinet part is silent. The Violin part has a rhythmic accompaniment. The Viola part has a melodic line with a slur over measures 26-27. The Violoncello part is silent.

28

D

Cl.
 Vln.
 Vla.
 Vlc.
 Musical score for measures 28-31. The Clarinet part is silent. The Violin part has a rhythmic accompaniment. The Viola part has a melodic line with a slur over measures 29-30, marked *mf* with a triplet of eighth notes. The Violoncello part is silent.

33

Cl.
Vln.
Vla.
Vlc.

38

Cl.
Vln.
Vla.
Vlc.

43

Cl.
Vln.
Vla.
Vlc.

48

Cl.
Vln.
Vla.
Vlc.

53

Cl.

Vln.

Vla.

Vlc. *pizz.*

G

61

Cl.

Vln.

Vla.

Vlc.

68

Cl.

Vln.

Vla. *arco*

Vlc.

74

Cl.

Vln.

Vla. *arco*

Vlc.

H

81

Cl. 

Vln. 

Vla. 

Vlc. 

87

Cl. 

Vln. 

Vla. 

Vlc. 

94

Cl. 

Vln. 

Vla. 

Vlc. 

100 I

Cl. 

Vln. 

Vla. 

Vlc. 

107

Cl.
Vln.
Vla.
Vlc.

113

Cl.
Vln.
Vla.
Vlc.

119

Cl.
Vln.
Vla.
Vlc.

124

Cl.
Vln.
Vla.
Vlc.

129

Cl. 

Vln. 

Vla. 

Vlc. 

H Give us this day our

133

Cl. 

Vln. 

Vla. 

Vlc. 

daily bread.

137

Cl. 

Vln. 

Vla. 

Vlc. 

3. RAGTIME & ROMANCE

Frantic ragtime (♩ = 152)

The musical score is arranged for four instruments: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into three systems of four staves each.

- System 1 (Measures 1-5):** The Clarinet part begins with a forte (*f*) dynamic. The Violin part starts with a forte (*f*) dynamic and then changes to piano (*p*). The Viola and Violoncello parts are marked with forte (*f*) and piano (*p*) dynamics respectively.
- System 2 (Measures 6-8):** The Clarinet part features a complex rhythmic pattern with accents. The Violin part is marked with forte (*f*). The Viola and Violoncello parts continue with their respective dynamics.
- System 3 (Measures 9-11):** The Clarinet part continues with a similar rhythmic pattern. The Violin part is marked with piano (*p*). The Viola and Violoncello parts are marked with piano (*p*).
- System 4 (Measures 12-15):** The Clarinet part features a complex rhythmic pattern with accents. The Violin part is marked with forte (*f*). The Viola and Violoncello parts are marked with forte (*f*). A section marker 'A' is placed above the Clarinet staff at measure 14, with a tempo change to ♩ = 76.
- System 5 (Measures 16-18):** The Clarinet part continues with a complex rhythmic pattern. The Violin part is marked with mezzo-forte (*mf*). The Viola and Violoncello parts are marked with mezzo-forte (*mf*).

15

Cl. *mf*

Vln. *p*

Vla.

Vcl. *p*

B

22

$\text{♩} = \text{♩} (\text{♩} = \text{c.51})$

Cl.

Vln. *mf*

Vla.

Vcl. *mf*

30

Cl. *mp*

Vln. *p*

Vla.

Vcl. *p*

40

Cl.

Vln.

Vla.

Vcl.

49 **C** (♩ = 76)

Cl. *pp* *p* *f*

Vln. *mf* *f*

Vla. *f*

Vlc. *mf* *f*

56

Cl. *f*

Vln. *p* *mf*

Vla. *f*

Vlc. *p* *mf*

63 **D**

Cl. *f* *solo* *f*

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *f*

70

Cl. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

73 **E**

Cl. *ff*

Vln. *pizz.* *p*

Vla. *pizz.* *p* *arco* *mp* *pizz.* *p*

Vcl. *p*

82

F

Cl.

Vln. *(pizz.)* *f*

Vla. *f*

Vcl. *(pizz.)* *f*

91

Cl. *p*

Vln. *p* *(pizz.)*

Vla. *p* *mp*

Vcl. *p*

100

G

Cl.

Vln. *arco* *mp*

Vla. *p*

Vcl. *(pizz.)* *p*

109

Cl. *p*

Vln. *p* pizz.

Vla.

Vlc.

118

Cl. *p*

Vln. *mp*

Vla. *mp*

Vlc.

127

Cl. *mf*

Vln. *p*

Vla. *mf*

Vlc.

136

Cl. *mp*

Vln.

Vla. *mp*

Vlc.

145

Cl.

Vln.

Vla.

Vlc.

arco
p

154

Cl.

Vln.

Vla.

Vlc.

f

f

arco
f

J

160

Cl.

Vln.

Vla.

Vlc.

p

p

arco
*mf*³

mf

166

Cl.

Vln.

Vla.

Vlc.

f

f

f

171

Cl. 
Vln. 
Vla. 
Vlc. 

182 **K**

Cl. 
Vln. 
Vla. 
Vlc. 

190

Cl. 
Vln. 
Vla. 
Vlc. 

197

Cl. 
Vln. 
Vla. 
Vlc. 

205

Cl.
Vln.
Vla.
Vcl.

214 **L**

Cl.
Vln. *pizz*
p
Vla.
Vcl. *p*

221

Cl.
Vln.
Vla. *p*
Vcl. *p*

228 **M**

Cl.
Vln.
Vla. *p*
Vcl. *p*

234

Cl. *p*

Vln.

Vla. *pizz.* *p*

Vlc. *p*

4. RAGTIME & NOCTURNE

Same tempo
Frantic ragtime (♩ = 152)

Cl.

Vln. *arco* *f*

Vla. *arco* *p*

Vlc. *(arco)* *f*

7

Cl.

Vln.

Vla. *f* *mp* *f* *mp*

Vlc.

A

13


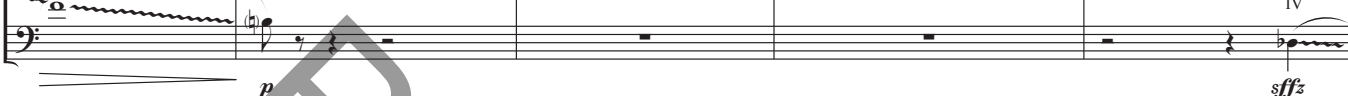
Cl.

Vln. *ff* *sfz* *sfz*

Vla. *f* *ff* *sfz* *sfz*

Vlc. *ff* *sfz* *sfz*

19

Cl. 
Vln. 
Vla. 
Vlc. 

24

Cl. 
Vln. 
Vla. 
Vlc. 

B

29 Andante ♩ = 60

Cl. 
Vln. 
Vla. 
Vlc. 

C

42

Cl. 
Vln. 
Vla. 
Vlc. 

56

D

Cl. Vln. Vla. Vlc.

71

E

Cl. Vln. Vla. Vlc.

senza sordino

5. VARIATIONS

Same tempo
Andante ♩ = 60

Cl. Vln. Vla. Vlc.

pp p

7

Cl. Vln. Vla. Vlc.

mp p H

13

Cl.

Vln.

Vla.

Vlc.

17

Cl.

Vln.

Vla.

Vlc.

22

A

Cl.

Vln.

Vla.

Vlc.

27

Cl.

Vln.

Vla.

Vlc.

B

Allegro (♩ = 120)

31

Cl. Vln. Vla. Vlc.

35

Cl. Vln. Vla. Vlc.

39

Cl. Vln. Vla. Vlc.

43

Cl. Vln. Vla. Vlc.

47

Cl. *ppp*

Vln. *p* *pizz.*

Vla. *p*

Vlc. *p*

Andante ♩ = 60

52

Cl. *ppp*

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

57

Cl. *p* *mp*

Vln. *pp* *p*

Vla. *pp* *mp* *p*

Vlc. *pp* *p*

arco

62

D

Cl. *pp*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

67

Cl. *p*

Vln.

Vla.

Vlc.

72

Cl. *p* **E**

Vln. *f* *pp*

Vla. *mf* *p*

Vlc. *f* *pp*

77

Cl.

Vln.

Vla. **N**

Vlc.

82

Cl. *p*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

6. MELODY & DANCES

Allegro (♩ = 120)

Cl. *p*

Vln. *p*

Vla. *p*

Vlc.

6 **A**

Cl. *mp*

Vln.

Vla.

Vlc.

12

21 **24**

Cl.

Vln. *p*

Vla.

Vlc. *p*

Detailed description: This is a musical score for a piece titled '6. MELODY & DANCES' from the 'ATHENA SUITE', page 25. The score is in 4/4 time and marked 'Allegro' with a tempo of 120 beats per minute. It features four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The piece begins with a piano (*p*) dynamic. The Clarinet part has a melodic line with some rests. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Viola part has a *p* dynamic marking. At measure 6, there is a section labeled 'A' in a box. The Clarinet part becomes more active, with a *mp* dynamic marking. The Viola part continues its accompaniment. At measure 12, the Viola part has a *p* dynamic marking. At measure 21, there is a section labeled '24' in a box. The Clarinet part has a melodic line with a *p* dynamic marking. The Viola part has a *p* dynamic marking. The Violoncello part has a *p* dynamic marking.

30 **B**

Cl. *p*

Vln. *pp*

Vla. *mp*

Vlc. *pizz.* *pp*

39

Cl. *mp*

Vln.

Vla. *p* *mp*

Vlc.

47 **C**

Cl. *mp* *pizz.* *mf* H⁻

Vln. *mp*

Vla. *mf* (pizz.) H^b H

Vlc.

56

Cl. *mp* *p* *f* H⁻

Vln. *arco* *f* *mp* H

Vla. *p* *mf* *mp*

Vlc. *f* *mf* *arco*

65

Cl. *N*

Vln. *N*

Vla. *H*

Vcl. *mp*

74

Cl. *f*

Vln. *N*

Vla. *mp*

Vcl. *mp*

81 **E**

Cl. *mf* *f* *mp* *f* *mp* *f* *mp*

Vln. *p* *mf* *mp* *mf* *mf* *mf* *H* *mf*

Vla. *H* *f* *mp* *f* *mp* *mf* *H* *mf*

Vcl. *mf* *mp* *mf* *mp* *mf* *mp* *H* *mf*

89

Cl. *p* *f* *mf*

Vln. *f* *mf* *mp* *p*

Vla. *f* *f* *mf* *H* *mp* *H*

Vcl. *f* *mf* *mp*

100 **F**

Cl. *mp*

Vln. *mp* *p*

Vla. *mf*

Vlc. *p* *p*

111 **H** (♩. = 80)

Cl. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

121 **H**

Cl. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

131 **G**

Cl. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

141

Cl.

Vln.

Vla. *tentative*

Vcl.

pp *ppp* *ppp*

7. HOE-DOWN & TANGO

A

ad libitum (♩ = c. 132)

Allegro molto (♩ = 132)

Cl.

Vln.

Vla.

Vcl. *arco with fire*

8 *f* *ff* *f* *p* *ff*

Cl.

Vln. *f* *ff*

Vla. *mf* *f* *ff*

Vcl. *mf* *f* *ff*

14

B

Cl.

Vln.

Vla.

Vcl.

mf *mp* *mf* *mp*

21

Cl. 

Vln. 

Vla. 

Vlc. 

27

Cl. 

Vln. 

Vla. 

Vlc. 

33 **C**

Cl. 

Vln. 

Vla. 

Vlc. 

D

Cl. 

Vln. 

Vla. 

Vlc. 

42

Cl.
Vln.
Vla.
Vlc.

49

Cl.
Vln.
Vla.
Vlc.
E

55

Cl.
Vln.
Vla.
Vlc.
F

61

Cl.
Vln.
Vla.
Vlc.
F

67

Cl.

Vln. *arco* *pizz.* *arco*

Vla.

Vlc. *mf* *f* *p* *f* *arco*

73

Cl.

Vln. *arco* *pizz.* *arco* *mf* *f*

Vla. *arco* *p* *mf*

Vlc. *p* *mf*

G

79

Cl.

Vln.

Vla. *col legno* *p*

Vlc. *col legno* *p*

85

Cl. *mp*

Vln. *col legno* *p*

Vla. *ord.* *f* *col legno* *p* *ord.* *f* *col legno*

Vlc. *ord.* *f* *col legno* *p* *ord.* *f* *col legno* *p*

H

91

Cl. *mf* *col legno*

Vln. *ord.* *f* *p*

Vla. *ord.* *col legno* *f* *p*

Vlc. *ord.* *col legno* *f* *p*

97

Cl. *p*

Vln. *ord.* *p* *f* *p*

Vla. *ord.* *p* *f* *p*

Vlc. *p* *f* *p*

103

Cl. **I**

Vln. *mp* *

Vla. *mp*

Vlc. *ff* *sfz*

* left-hand pizzicato

109

Cl. **J**

Vln. *f* *mp* *mp*

Vla. *f* *mp* *mp*

Vlc. *mp*

ritardando ----- *a tempo*

Cl.

Vln. *mp* *pizz.* *ff* *arco* *col legno*

Vla. *p* *ff* *pizz.* *col legno*

Vlc. *p* *ff* *pizz.* *col legno*

8. PASSACAGLIA

Andante $\text{♩} = 60$

Cl. *p*

Vln. *p* *arco ord.*

Vla. *p* *arco ord.*

Vlc. *p* *arco ord.*

8 Cl. *mp* *H*

Vln. *p*

Vla. *p*

Vlc. *p*

16 Cl. *p* *A* *N*

Vln. *N*

Vla. *H* *mp* *N* *p*

Vlc. *H* *mp*

23

Cl. Vln. Vla. Vlc.

H⁻ N⁻ p mp

Detailed description: This system covers measures 23 to 28. The Clarinet (Cl.) part begins with a rest in measure 23, followed by a melodic line in measures 24-28, marked with a breath mark (H⁻) and a dynamic of *p*. The Violin (Vln.) part has a rest in measure 23, then enters in measure 24 with a melodic line, marked with a dynamic of *mp*. The Viola (Vla.) part has a rest in measure 23, then enters in measure 24 with a melodic line, marked with a dynamic of *p*. The Violoncello (Vlc.) part has a rest in measure 23, then enters in measure 24 with a melodic line, marked with a dynamic of *p*. A breath mark (N⁻) is placed above the Clarinet staff in measure 25.

29

Cl. Vln. Vla. Vlc.

H⁻ B mp p

Detailed description: This system covers measures 29 to 35. The Clarinet (Cl.) part continues its melodic line, marked with a dynamic of *mp* and a breath mark (H⁻). A section marker 'B' is placed above the Clarinet staff in measure 31. The Violin (Vln.) part has a rest in measure 29, then enters in measure 30 with a melodic line, marked with a dynamic of *p*. The Viola (Vla.) part has a rest in measure 29, then enters in measure 30 with a melodic line, marked with a dynamic of *p*. The Violoncello (Vlc.) part has a rest in measure 29, then enters in measure 30 with a melodic line, marked with a dynamic of *p*. A breath mark (N⁻) is placed above the Clarinet staff in measure 32.

36

Cl. Vln. Vla. Vlc.

H⁻ C mp N⁻

Detailed description: This system covers measures 36 to 42. The Clarinet (Cl.) part continues its melodic line, marked with a dynamic of *mp* and a breath mark (H⁻). A section marker 'C' is placed above the Clarinet staff in measure 38. The Violin (Vln.) part has a rest in measure 36, then enters in measure 37 with a melodic line, marked with a dynamic of *mp*. The Viola (Vla.) part has a rest in measure 36, then enters in measure 37 with a melodic line, marked with a dynamic of *p*. The Violoncello (Vlc.) part has a rest in measure 36, then enters in measure 37 with a melodic line, marked with a dynamic of *p*. A breath mark (N⁻) is placed above the Clarinet staff in measure 39.

43

Cl. Vln. Vla. Vlc.

Detailed description: This system covers measures 43 to 48. The Clarinet (Cl.) part has a rest in measure 43, then enters in measure 44 with a melodic line. The Violin (Vln.) part has a rest in measure 43, then enters in measure 44 with a melodic line. The Viola (Vla.) part has a rest in measure 43, then enters in measure 44 with a melodic line. The Violoncello (Vlc.) part has a rest in measure 43, then enters in measure 44 with a melodic line.

49 **D**

Cl. *p*

Vln. *pp*

Vla. *mf*

Vlc. *mp*

56 **E**

Cl. *pp*

Vln. *mp*

Vla. *pp*

Vlc. *p*

63

Cl. *p*

Vln.

Vla.

Vlc. *arco*

69

Cl. *mp*

Vln. *pizz.*

Vla. *p*

Vlc. *pizz.*

75 **F**

Cl. *p*

Vln. *H arco* *mp*

Vla. *p* *H* *mp*

Vlc. *arco* *N* *p*

82 *N* *H* *mp*

Vln. *p* *H* *mp*

Vla. *N* *p*

Vlc. *mp* *p*

89 *mp* *mf* *p* *f*

Vln. *p* *mf* *p* *f*

Vla. *mf* *p* *f*

Vlc. *mf* *p* *f*

95 **G**

Cl. *pp*

Vln. *p* *pp*

Vla. *N* *pp*

Vlc. *pp*

102

Cl.

Vln.

Vla.

Vlc.

108

Cl.

Vln.

Vla.

Vlc.

115

Cl.

Vln.

Vla.

Vlc.

124

Cl.

Vln.

Vla.

Vlc.

131

Cl. *mp*

Vln. *p*

Vla. *p*

Vcl. *p*

139

Cl. *pp*

Vln. *pp*

Vla. *pp*

Vcl. *pp*

9. CONFLICT

Allegro molto (♩ = 132)

Cl.

Vln.

Vla. *arco*

Vcl. *f p*

7

Vln. *f* *pizz.*

Vla. *f p*

Vcl. *f p*

A

13

Cl. 
Vln. 
Vla. 
Vlc. 

19

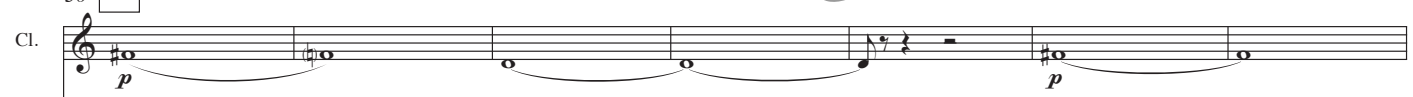



Cl. 
Vln. *arco* 
Vla. 
Vlc. 

25

Cl. 
Vln. 
Vla. 
Vlc. 

30

B

Cl. 
Vln. 
Vla. 
Vlc. 

37

Cl.

Vln.

Vla.

Vcl.

p

pp

44

Cl.

Vln.

Vla.

Vcl.

mf

p

C

51

Cl.

Vln.

Vla.

Vcl.

pizz.

p

58

Cl.

Vln.

Vla.

Vcl.

mf

f p

f p

f p

f p

D

64

E

Cl. *mp* *f*

Vln. *f* *p* *ff* arco *ff* pizz.

Vla. *f* *p* *ff* *f*

Vlc. *f* *p* *f* *p* *f* *p* *f* *ff*

70

Cl. *p* *f* *mf*

Vln. pizz. arco *p* *f* *mf* pizz.

Vla. *f* *sfz*

Vlc. *f* *sfz*

73

Cl. *p* *f* arco

Vln. *mf* *mp* *f* pizz. 4

Vla. *mf* *mp* *f* *sfz*

Vlc. *sfz* *sfz* *sfz*

77

Cl. *p* *mf* *p*

Vln. *f* arco

Vla. *mp* *f*

Vlc. *mp* *f*

79

Cl. *f* *p* *f*

Vln. *mp* *f* *f* *pizz.*

Vla. *mp* *f* *mp*

Vlc. *f* *mp*

81

Cl. *ff*

Vln. *ff*

Vla. *f* *ff*

Vlc. *ff*

F

86

Cl. *pp*

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

G

93

Cl. *p*

Vln. *pp* *pp*

Vla. *pp*

Vlc. *pp*

101

Cl. *pp*

Vln. *p*

Vla. *p*

Vlc. *p*

109

Cl. *p* *pp* *p*

Vln. *p*

Vla. *pp*

Vlc. *p*

116

Cl. *p* *f*

Vln. *mf* *p*

Vla. *f* *pp*

Vlc. *mf* *p*

123 **H**

Cl. *p* *mf* *p*

Vln. *p*

Vla. *mf*

Vlc. *p*

130

Cl. *mf*

Vln. *mp*

Vla. *p* *f mp*

Vlc. *p* *f*

137

Cl. *ff* *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

145

Cl. *p*

Vln. *pp* *pp*

Vla. *p* *pp*

Vlc. *pp*

153

Cl. *pp* *p*

Vln. *pp* *f* *pizz.*

Vla. *f* *f* *pizz.*

Vlc. *pp* *f* *pizz.*

J

161

Cl. *f* *p* *f*

Vln. *f*

Vla. *f*

Vcl. *f* *arco* *ff*

accel. *ff*

(♩=144)

166

Cl. *f* *mp*

Vln. *arco* *mf*

Vla. *(pizz.)* *ff* *arco* *p*

Vcl. *ff* *pizz.* *f* *mp*

K ♩ = 48 (♩=144)

Cl.

Vln. *f* *ff*

Vla. *f* *ff*

Vcl. *arco* *ff*

4 5 7

L Moderato (♩=72)

175

Cl. *f* *ff*

Vln. *ff* *pp* *p*

Vla. *ff* *pp* *p*

Vcl. *ff* *pp* *p*

3 3 3 2 8 2

182 **M**

Cl. *mp* *p*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

189

Cl.

Vln.

Vla.

Vlc.

N Presto (♩.=72)

Cl. *f* *p* *p* *f*

Vln. *f* *p* *mf*

Vla. *f* *f*

Vlc. *f* *mf*

201

Cl. *p* *p* *ff*

Vln. *sfz* *sfz* *f* *sfz* *sfz*

Vla. *sfz* *sfz* *f* *sfz* *sfz*

Vlc. *sfz* *sfz* *f* *sfz* *sfz*

204

Cl. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

207

Cl. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

210

Cl. *p*

Vln. *f*

Vla. *ff*

Vlc. *f*

213

Cl.

Vln.

Vla.

Vlc.

215 **P**

Cl. *p* *f*

Vln. *ff*

Vla. *f*

Vlc. *ff*

218 **H**

Cl. *p* *f* *p* *f*

Vln. *p* *f*

Vla. *ff*

Vlc. *ff*

220 **H**

Cl. *p* *p*

Vln. *p* *p*

Vla. *p*

Vlc. *p*

222 **Q**

Cl. *ff* *f*

Vln. *f* *H*

Vla. *f* *H*

Vlc. *f* *H*

225 **R**

Cl. *p* *H*

Vln. *p* *f*

Vla. *p* *H*

Vlc. *p* *f*

228

Cl. *mf* *f*

Vln. *mf* *f* *H*

Vla. *mf* *ff*

Vlc. *mf* *f*

231

Cl. *f* *N*

Vln. *ff* *H*

Vla. *ff*

Vlc. *ff*

234

Cl. *f* *sfz*

Vln. *f* *sfz*

Vla. *f* *sfz*

Vlc. *f* *sfz*

237

Cl. *f* *H*

Vln. *ff* *f* *H*

Vla. *ff* *f* *H*

Vlc. *ff*

S

242 **T**

Cl. *ff* *p* *f* *p*

Vln. *ff* *f*

Vla. *ff* *f*

Vcl. *ff*

245 **U**

Cl. *f* *ff*

Vln. *ff* *sfz*

Vla. *ff* *sfz*

Vcl. *ff* *sfz*

248

Vln. *sfz* *ff* *pp*

Vla. *sfz* *ff* *pp*

Vcl. *sfz* *ff* *pp*

V

252

Musical score for measures 252-258. The score is for four instruments: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Clarinet part starts with a rest, followed by a series of notes with a dynamic marking of *f* and a fermata. The Violin, Viola, and Violoncello parts play a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The score ends with a double bar line and a fermata.

10. CONCLUSION

Moderato (♩ = 80)

Musical score for measures 1-8 of the '10. CONCLUSION' section. The score is for four instruments: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature is one flat and the time signature is 3/4. The Clarinet part is mostly silent. The Violin part starts with a dynamic marking of *p* and includes the instruction 'con sordino'. The Viola part also includes 'con sordino' and starts with a dynamic marking of *p*. The Violoncello part is mostly silent.

9

A

Musical score for measures 9-16. The score is for four instruments: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature is one flat and the time signature is 3/4. The Clarinet part is mostly silent. The Violin part continues with a melodic line. The Viola part continues with a melodic line. The Violoncello part is mostly silent.

17

Cl. *p*

Vln.

Vla.

Vcl.

25 **B**

Cl.

Vln.

Vla.

Vcl.

33

Cl.

Vln.

Vla.

Vcl.

40 **C**

Cl. *mf*

Vln. *mf*

Vla. *mf*

Vcl. *p* *con sordino* *mf*

47

Cl.

Vln.

Vla.

Vcl.

f

56

Cl.

Vln.

Vla.

Vcl.

63

Cl.

Vln.

Vla.

Vcl.

mp *pp*

D

p *pp*

H

p

70

Cl.

Vln.

Vla.

Vcl.

pp

H

pp

E

piu lento (♩=72)

Our 'Fath - er,

77

Cl. *pp*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

84

Cl. Who art in hea - - - - - ven, Hol - - low - ed

Vln.

Vla.

Vlc.

F

91

Cl. be Thy name. Give us this day our

Vln. *p*

Vla. *p*

Vlc. *p*

98

Cl. Give us this day our dai - ly bread. dai - - - ly bread. our

Vln. *p*

Vla. *p*

Vlc. *p*

105

Cl. *our dai - - - - - ly*

Vln. *dai - - - - - ly*

Vla. *pp*

Vlc. *pp*

114 *bread.*

Concert ending

Film ending

Cl. *ppp*

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*