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Shroud

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Publication Date

2020

ADAM GREENE

SHROUD

concerto for piano and chamber orchestra

Full Score

Senza Misura



SMMP No. 124

ADAM GREENE

SHROUD

concerto for piano and chamber orchestra

duration: ca. 17 minutes

Senza Misura



SMMP No.124

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In Homer's *Odyssey*, Odysseus travels widely and survives numerous trials through wit and cunning while the most important figure in his life, Penelope, remains at home and survives an equally harrowing situation in an effort to preserve the kingdom. In order to delay the unwanted advances from the crowd of suitors determined to force her into marriage, she develops a ruse in which she agrees to consider their proposals only after completing a death shroud for her father-in-law. Alone in her quarters, she weaves during the day and unweaves the entire tapestry at night, thus maintaining her solitude and holding her household intact for more than three long years. Brilliant and combative in public, she becomes increasingly despondent in private.

SHROUD takes Penelope's character and circumstance as a point of departure, rather than being wedded to the narrative itself. This provides the framework for a somewhat unconventional concerto formulation that obviates the sort of exchange of ideas that characterizes the core of the genre. While the pianist and ensemble have some direct encounters, the normative condition for the piece is one in which they occupy distinct spaces, where there is little meaningful interaction, and virtually no common ground. Our protagonist is not looking to persuade anyone and finds the very presence of the ensemble to be a torment.

Broadly speaking, the piano part is vested with elaborate figuration depicting an ingenious and rhetorically brilliant persona whereas the ensemble tends to be elemental and feral – a malignant presence. In the first movement the piano engages warily with the ensemble but soon takes on a critical distance, eventually displaying an imperious rage at the very circumstance of this encounter. The second movement examines the costs of this situation, particularly the effects of isolation, and features a gradual loss of the piano's fluency and resonance. These are perhaps the central attributes that define its character, and thus this loss is a tragic one.

SHROUD is dedicated to the pianist Shannon Wettstein Sadler, to whom I'm indebted for her friendship and for our rich collaboration on several projects over a period of more than twenty years. This project was made possible by the Center for New Music at the University of Iowa and by David Gompper, its director.

Texts and Interpretation

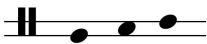
The piano part features a number of brief texts, all of which are lines spoken by Penelope in Fitzgerald's translation of the *Odyssey*. Penelope speaks these lines, variously, to her maid, to herself, and (briefly) to the suitors. In this score they are not read aloud; rather they are intended to offer an expressive context and subtext to the musical behaviors that occupy the piano part.


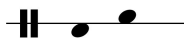
Instrumentation



Flute (doubling piccolo)
 Oboe
 Clarinet in B \flat (doubling bass clarinet)
 Bassoon
 Horn in F
 Trumpet in B \flat
 Trombone
 2 Percussionists (see below for instrumentation)
 Celesta
 Piano Solo
 2 Violins
 Viola
 Violoncello
 Contrabass

Percussion 1:

Crotales (high set)
 Kettle drum (30-32")
 Triangle (high)

3 Temple gongs 
 (wide range)



2 Temple bowls 
 2 Cymbals (low, high) 
 Tam-tam


3 Woodblocks 
 Bongo pair 

Bow

Percussion 2:

Vibraphone (motor off)
 Musical saw
 Glass chimes
 Bamboo chimes
 Triangle (low)

3 Almglocken 
 2 Cymbals 
 (large Chinese, high, sizzle)

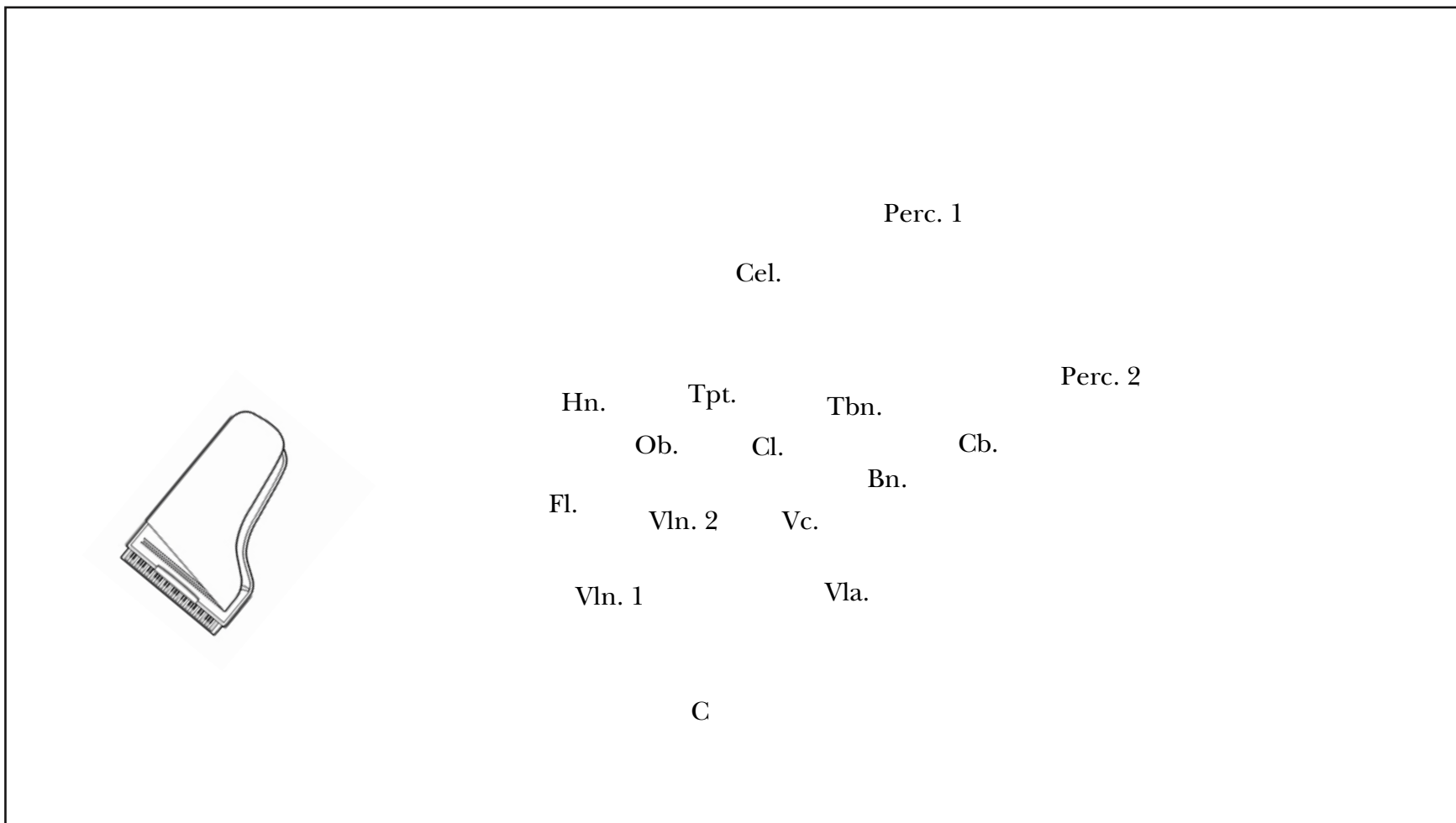
3 Toms (wide range) 
 Bass Drum (flat)

2 Bows

In addition to the above, both players have passages that use their largest drums as resonators. Other instruments are placed on them and struck. Perc. 1 uses (at different times) a small cymbal and a temple bowl on the kettle drum. Perc. 2 uses a large cymbal and an almglocken on the bass drum. Chinese cymbals work well, here, due to the flat cup allowing them to balance on the drum head. It is at the player's discretion whether to use cymbals from the main setup for this purpose or to have extras that can be moved into place at the appropriate times.

Suggested Setup

The diagram below shows the piano shifted to the side of the stage in order to establish a physical isolation that reflects the expressive situation in this piece. This assumes adequate stage width and no acoustically compromising elements in the hall.



Notational Conventions








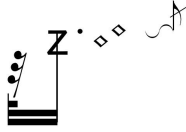

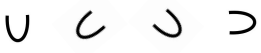
Pedaling indications are quite generalized and should be considered suggestions rather than prescriptions. The exceptions to this practice are those few occasions with special pedal effects along with the passage from mm. 310-319, where one really should seek a saturated texture. Contrast this with mm. 344-352, where one should aim for a somewhat clearer sound world, so the occasional fluttering of the pedal or lifting off by half would seem to be appropriate. The introduction (mm. 26-39) should be approached similarly.

Tempo markings are approximate, but transitions between tempi should be maintained. Accidentals affect a single register and are canceled by the barline.



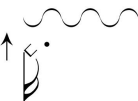
	fermatas of increasing duration, the last of which is a significant suspension of the time flow		breath marks in parentheses articulate adjacent phrases with a slight interruption of the time flow. Standard breath marks are significant pauses.
	cut off suddenly, without interrupting time flow at all		begin exactly at the indicated rhythm then proceed as quickly as possible through the figure, regardless of the note value
	represents an equal-tempered microtonal scale		microtonal inflection, smaller than a quarter tone
	mordents: assume semitone above or below principal note		glissando with indeterminate ending; only the arrival register is indicated

NB: the score is in C with the usual octave transpositions for piccolo, crotales, celesta, and contrabass





Woodwinds

	breathy, diffuse sound		breath sound only
	exaggerated key noise		flute only: harmonic with diamond notehead showing fundamental fingering
	flute: tongue ram		flute: jet whistle
	flute only: lip pizzicato clarinet: slap tongue		clarinet: teeth on reed, sliding to activate various partials
	alternate fingerings (or use trill keys) that yield significant timbral distinctions without altering pitch		
	flute embouchure positions: normal, outward, inward, as far inward as possible (or covered completely). Embouchure bends are indicated for their special timbral properties. On rare occasions the notated pitch only refers to the fingered pitch as opposed to the corresponding sound (see m. 7). Do not attempt to lip up (or down) to 'correct' intonation.		

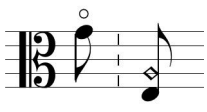
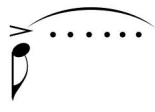






Brass

	breath sound only		breathy, diffuse sound, pitch barely present		very high partial, unstable
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Percussion

	dead stick		buzz stroke
	press on drum head to raise pitch		open (no pressure)

Strings

	natural harmonics are indicated by the sounding pitch, artificial harmonics by the fingered pitch		gettato, where the bow is bounced on the string, causing an indeterminate number of rebounds
	half harmonic pressure, resulting in a diffuse, unstable sound		overpressure, producing a coarse, distorted sound, as opposed to...
	"hammer-on": percussive attack with fingertip (left hand only)		increase pressure to produce distorted coloration while maintaining pitch identity. The depth of the graphic represents the degree of distortion
	circular bowing: lightly sweep the strings in a circular fashion, producing a wispy, unstable sound		mute strings with or free finger, largely obscuring pitch in order to profile the sound of bow hairs on the string

s.p.	<i>sul ponticello</i>
s.p.e.	<i>sul ponticello estremo</i>
s.t.	<i>sul tasto</i>
n.v.	<i>non vibrato</i>

col legno (c.l.) and 1/2 col legno are canceled by the indication "coi crini" (with the hairs)

SHROUD

concerto for piano and chamber orchestra

ADAM GREENE

I

Oscuro ed inquieto

$\text{♩} = 44$

rall. // A tempo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat
con sord.
(harmon)

Trombone

Percussion 1

Tam-tam

scrape with knitting needle

mp *l.v.*

Percussion 2

Inverted cymbal on Bass Drum

timpani mallet
wire brush

pressure on drum head with left hand: ● → ○ → ● → ○ → ● → ○

strike cymbal with mallet *mp* 3 *l.v.*

Celesta

Oscuro ed inquieto

$\text{♩} = 44$

rall. // A tempo

Piano solo

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

poco meno mosso

A tempo

accel. //

fl ⑩

ob

cl

bsn

change to Bass Clarinet

ppp mp

p

5/16

hn

tpt

tbn

leva la sord. (harmon)

pp p mp

3

pp mf

perc. 1

remove temple bowl

Tam-tam

5/16

perc. 2

(saw) vibr. Cymbals arco l.v.

p mp

Bass Drum 2 med-hard yarn

poco meno mosso

A tempo

accel. //

1

2

vln

vla

vc

cb

s.p.

pp ppp

3

ord. n.v.

3

p mp

ord. n.v.

3

p < mp

s.p.

ff mf ff p

s.p.

ff mf ff p

s.p.

ff p

A tempo

fl ⑭ $\frac{5}{16}$ $\frac{6}{16}$

ob *mp*

(Bass clarinet) *mp*

bsn *mf p*

hn *mfz* *mfz - p*

tpt con sord. (harmon) *mfz* *p* *mp* *via la sord.*

tbn *mfz* *pp* *ff*

perc. 1 $\frac{5}{16}$ $\frac{6}{16}$ Tam-tam *mp* (kettle drum) *p*

perc. 2 Bass Drum (on drum head) *mf*

A tempo

1 $\frac{5}{16}$ $\frac{6}{16}$ *ff* *mp* *p* *pp*

vln 2 *ff* *mp* *p*

vln ord. *ff* *mp* *p*

vla *ff* *mp* *p* col legno *mfz*

vc *ff* col legno *mfz*

cb *f* *mfz* *l.v.* *p*

fl *mfz mp mf* **5/16** *mp mf* **3/16** **4/16**

ob

B. cl *mf-p mp* *smorz.*

bsn

hn *p*

tpt *senza sord.* *f* *1/2 v. tr*

tbn *p mf* *f* *mf*

perc. 1 **5/16** **3/16** **4/16**
place small cymbal on kettle drum

perc. 2 *p* *p* *lv.*
(large inverted cymbal on bass drum) brush cymbal with handle
Toms (S) superball

cel

1 **5/16** **3/16** **4/16**

vln 2 *pp*

vla *ff mf*

vc *ff mf*

cb *mf* *ff mf*

24 **5** **16** **15** **16**

fl *sfz mfz* *f*

ob *f*

B. cl *mf*

bsn *mf*

hn *mf*

tpt *p* *1/2 v. tr*

tbn *p* *mf* *ff*

perc. 1 *mf* *scrape* *Tam-tam* *mf*

perc. 2 *Cymbals* *(Toms)* *mp* *(sizzle)* *mf*

cel *6* *(Lea)* *

pf **5** **16** **15** **16**

1 **5** **16** **15** **16**

vln *ff* *mf*

2 *ff* *mf*

vla *f* *mf*

vc *ord.* *f* *mf*

cb *ffp* *ff*

Giusto

♩ = 66

26

15
16

fl

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

remove cymbal from bass drum

cel

Giusto

♩ = 66

Ruses served my turn to draw time out –
first a close-grained web

15
16

sereno, uguale

pf

ppp

And. sempre

1

2

vln

vla

vc

cb

s.p.

mp

poco rall. //

28

fl $\frac{11}{16}$ $\frac{4}{8}$
 ob
 B. cl
 bsn
 hn *pp*
 tpt
 tbn
 perc. 1 Temple bowl on kettle drum $\frac{11}{16}$ $\frac{4}{8}$ *pp*
 perc. 2 Triangle
 cel
 pf *poco rall.* //

1 $\frac{11}{16}$ $\frac{4}{8}$
 vln
 2
 vla *pizz.* *mf* arco *p*
 vc *pp* *p*
 cb

A tempo

fl **4/8** **7/16** **9/16** **4/8**

ob *pp* *p* *smorz.*

B. cl *p* *smorz.*

bsn *p* *smorz.* 5

hn

tpt

tbn

perc. 1 **4/8** **7/16** **9/16** **4/8** remove temple bowl

perc. 2 *p*

cel

A tempo

pf **4/8** **7/16** **9/16** **4/8**

1 **4/8** **7/16** **9/16** **4/8**

vln 2

vla

vc *pp* *mf*

cb *pp* *mf* 3

33

fl *pp* *mp* *mf poss.*

ob *mf poss.*

B. cl *mf poss.*

bsn *mf poss.*

hn *p*

tpt

tbn *p*

perc. 1 $\frac{4}{8}$ $\frac{5}{16}$

perc. 2 Toms

cel

pf $\frac{4}{8}$ $\frac{5}{16}$

1 *ppp* *p* *pp* $\frac{4}{8}$ $\frac{5}{16}$

vln 2 *ppp* *p* *pp*

vla *ppp* *p* *pp*

vc *p* *pp* *p* *pp* *p* *pp* *p*

cb *p* *pp* *p* *pp* *p* *pp* *p*

36

fl

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

1

2

vln

vla

vc

cb

lip bend

5

p

3

p

change to Clarinet

poco

p

pp

p

poco

6/16

5/16

3/8

● → ○ ● → ○

Toms (fingertips)

Bass Drum

p

p

6/16 *più insistente*

5/16

6:5

mf

8

5

6/16

5/16

3/8

ppp

p - pp

ppp

p - pp

ppp

p - pp

40 $\text{♩} = 72$

fl *pp*

ob *pp*

cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf $\text{♩} = 72$ *mf* *p sub.* I would be seen among those ruffians, hateful as they are. *mf* *mp*

1 *sul tasto* *pp*

2

vln

vla

vc

cb

poco rall. // ♩ = 66

45

fl 3/16 3/8 2/8

ob

cl

bsn

hn

tpt

tbn

perc. 1 3/16 3/8 2/8

perc. 2

cel

pf *sereno* *poco rall.* // ♩ = 66 *brillante*

ppp *pp* *mf* *f*

7:8

1 3/16 3/8 2/8

vln 2

vla

vc

cb

48 $\text{♩} = 72$

fl *pp*

ob *pp*

cl *pp*

bsn

hn *p* *p* *mp*

tpt *p* *p* *mp*

tbn *p* *p* *mp*

perc. 1 Temple gongs

perc. 2 Vibraphone

cel

pf $\text{♩} = 72$ *mf* *mp* *p sub.* *pensoso*

1 vln *pp* ord.

2 vln *pp* ord.

vla *pp* ord.

vc *pp* ord.

cb *pp*

50

fl

ob

cl

bsn

pp

hn

tpt

tbn

mp

perc. 1

(Temple gongs)

p

perc. 2

(Vibraphone)

2 ♯

p

pf

mf p sub.

fuggevole

poco mf

1

vln

2

vla

vc

poco

poco

poco

poco

poco

poco trascinate

53

intenso

5:4

5:4

pf

mf

f

sfz

rall. ----- ♩ = 66

54

fl *pp*

ob *pp*

cl *pp*

bsn *p*

hn *p*

tpt *mf*

tbn *mf*

perc. 1 (Temple gongs) *p* *lv.*

perc. 2 (Vibraphone) *p* *lv.*
(Almglocken)

cel

pf *leggero* *p*

vln 1 *II* *gett.* *p*

vln 2 *gett.* *p*

vla *pp* *p*

vc *pizz.* *p*

cb *p* *mp*

Quasi sospeso

A tempo

61

fl

ob

cl

bsn

hn

tpt

tbn

perc. 1

Tam-tam knitting needle

scrape

tap edge

perc. 2

Cymbals (coin)

Almglocken

scrape

scrape with coin

poco

l.v.

cel

Quasi sospeso

A tempo

calmo

pf

-(Rea.)->

pp sub.

1

2

vln

vla

vc

cb

due corde

pp

poco

arco due corde

pp

poco

arco III s.p.

p

64

fl

ob

cl

bsn

hn

tpt *via la sord.*

tbn

perc. 1

perc. 2 (Cymbals) take bow [arco *L.v.* *mp*

cel

pf *agitato* *mf* *f* *5:4* *5:4*

1 vln *pp* *mf* *s.p.* *b₂* *(b2)*

2 vln *pp* *mf* *s.p.* *(b2)*

vla *pp* *mf* *s.p.* *(→)*

vc

cb *ord.* *p*

72

fl $\frac{3}{16}$ p $\frac{2}{8}$ $\frac{3}{16}$

ob p

cl p

bsn pp mp

hn

tpt con sord. mfz

tbm con sord. mfz

perc. 1 Woodblocks $\frac{3}{16}$ $\frac{2}{8}$ mp to temple gongs $\frac{3}{16}$

perc. 2 (Toms) p Cymbals p to bass drum

cel mp

pf *leggero* $\frac{3}{16}$ mp $mf \leftarrow f$ $\frac{2}{8}$ mp $\frac{3}{16}$

1 vln $\frac{3}{16}$ $pizz.$ p $\frac{2}{8}$ arco flaut. mp p $\frac{3}{16}$

2 vln $pizz.$ p arco p flaut. mp

vla $pizz.$ p arco flaut. mp p

vc ff mp

cb ff mp

76 **3/16**

fl

ob

cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

1

vln

2

vla

vc

cb

Tempo: **3/16**

Tempo markings: *mp*, *sfz*, *ff*, *brillante*, *pp*

Performance instructions: *più drammatico*, *13:10*, *7*, *8*, *5*

Dynamic markings: *mf*, *pp*, *sfz*

Articulation: *s.p.*, *tr.*, *tr.*

Rehearsal mark: 76

Section: **3/16**

Repeat sign at the end of the page.

Poco meno mosso

elegante

87 **3/16** *mf* *sfz* *aspro* *p* *5* *pp* **2/8** **3/8**

90 **3/8** *collerico* *ff sub.* *ancora elegante* *mp* *pp* **2/8** **3/16**

A tempo (♩ = 66)

92 **3/16** *mp* *mf* *arco* *lv.* *mf*

A tempo (♩ = 66)

oscuro *mf* *poco* *11:8* *11:8*

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

accel. // *A tempo*

103

fl $\frac{3}{16}$ *sfz* $\frac{4}{16}$

ob

cl

bsn *p* *mp*

hn

tpt

tbn *mp* *p*

perc. 1 (Temple gongs) $\frac{2}{8}$ *p* $\frac{3}{16}$ *p* $\frac{4}{16}$
Cymbals

perc. 2 (Almglocken) *p*
(large inverted cymbal on bass drum) 2 $\frac{3}{16}$ *p* *mp* *l.v.*

cel

accel. // *A tempo*

pf $\frac{3}{16}$ *f* *ff* *sc.* *mf* $\frac{4}{16}$

1 *gett.* $\frac{3}{16}$ *mp* *poco s.p.* *p* *mf* *p sub.* *mf* $\frac{4}{16}$

2 *poco s.p.* *p* *mf* *p sub.* *mf*

vla *gett.* *mp* *poco s.p.* *p* *mf* *p sub.* *mf*

vc *poco s.p.* *p* *mf* *p sub.* *mf*

cb *IV flaut.* *mp* *p*

107

fl $\frac{4}{16}$ $\frac{3}{16}$ $\frac{5}{32}$ *mf*

ob *mp*

cl *mp*

bsn

hn

tpt *p* *mp* *mp* stem 1/2 out

tbn

perc. 1 $\frac{4}{16}$ $\frac{3}{16}$ $\frac{5}{32}$

perc. 2

cel

pf *calmandosi* *mp* *p* *galante* *f* *mf* $\frac{5}{32}$

1 $\frac{4}{16}$ $\frac{3}{16}$ $\frac{5}{32}$ *ord. v* *pp* *mp-pp sub.* *n.v.* *n.v.* *p* *mf*

2 *ord. v* *pp* *mp-pp sub.* *n.v.* *n.v.* *p* *mf*

vla *v* *p* *sub.* *mp-pp* *n.v.* *n.v.* *p* *mf*

vc *III pizz.* *mp* *arco* *p* *mf*

cb *I* *p*

110

fl $\frac{5}{32}$ $\frac{3}{16}$ $\frac{6}{16}$

ob

cl

bsn

hn

tpt

tbn

perc. 1 $\frac{5}{32}$ $\frac{3}{16}$ $\frac{6}{16}$

perc. 2

cel

pf $\frac{5}{32}$ $\frac{3}{16}$ $\frac{6}{16}$

1 $\frac{5}{32}$ $\frac{3}{16}$ $\frac{6}{16}$

vln 2

vla

vc

cb

114

fl $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$

ob *pp* *p* *poco*

cl *p* *pp* *mf*

bsn

hn *pp*

tpt (harmon 1/2 stem) *pp*

tbn (con sord.) *pp*

perc. 1 $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$

perc. 2

cel *p*

pf *mp* *risoluto* *p* *brillante* *poco*

1 $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$

vln 2

vla

vc

cb *sub. ff*

(117) (♩.) 'sh' 'sh' 'sh' Λ Λ Λ

fl $\frac{5}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ *mf* (bend) *p* *pp* *poco*

ob *p*

cl *pp* *poco*

bsn *p*

hn

tpt

tbn

perc. 1 $\frac{5}{16}$ $\frac{4}{16}$ $\frac{5}{16}$

perc. 2

cel

pf *poco irritato* $\frac{5}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ 4:5 3:2 3 3:2

1 $\frac{5}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ *f* *f* *f* 9:8 *sub. p*

vln 2 *ff* *mp*

vla *ff* *mp*

vc *ff* *mp*

cb *mp*

Stesso tempo

fl (123) $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$
 ob p mf p
 cl p p mf
 bsn $mf \rightarrow p$ p
 hn p
 tpt p mf p
 tbn $mf \rightarrow p$
 perc. 1 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$
 perc. 2 **Vibraphone** 3 ♯ mp *cymbals, take bow*
 cel mf

Stesso tempo

No coward's eye should light by my consenting!

pf $\frac{5}{16}$ *vago* $\frac{7}{16}$ $\frac{5}{16}$
 1 p mf $\frac{7}{16}$ $\frac{5}{16}$
 2 mf
 vla
 vc ord. $mf \rightarrow p$
 cb

NB: palm/finger clusters (chromatic)

126

fl $\frac{5}{16}$ p mf $\frac{3}{16}$ $\frac{7}{16}$ $f > mp$ p

ob p

cl p *sub.* p

bsn p

hn pp

tpt

tbn

perc. 1 $\frac{5}{16}$ $\frac{3}{16}$ $\frac{7}{16}$

perc. 2 Cymbals arco mf

cel

pf $\frac{5}{16}$ $\frac{3}{16}$ $\frac{7}{16}$ $sffz$

1 $\frac{5}{16}$ $\frac{3}{16}$ $\frac{7}{16}$ f mp

2 f mp

vln *s.p.e.* f mp

vla *s.p.e.* f mp

vc *s.p.e.* f mp

cb *s.p.e.* mp

(. . . .)

129

fl *mf pp*

ob *pp*

cl *mp pp*

bsn *pp*

hn *p p mf*

tpt *p mf mf-p sub.*

tbn *p mf mf-p sub.*

perc. 1 *4/8 3/16*

perc. 2 *mf* *to vibraphone, 2 bows*

cel

pf *(ppp) mp sffz sfz sfz mf sfz mfz*

1 *s.p.e. f > p 4/8 3/16*

2 *s.p.e. f > p*

vla *s.p.e. f > p*

vc *s.p.e. f > p*

cb

131

fl

ob

cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

1

vln

2

vla

vc

cb

mf *p* *f* *mp* *f* *pp* *pp* *pp* *mf* *p* *f* *mf* *f* *ff* *f poco*

Vibraphone 2 | *to cymbals*

s.p.e. *mp* *mp* *mp* *mp*

Stesso tempo

134

ffz

mf

via la sord.

mf

via la sord.

mf

Cymbals

mf

Stesso tempo
appena reprimere l'ira

f

ff

mf

incerto

10:8

sfz

mfz

p

Sost.

s.p.e.

f

p < mf

s.p.e.

f

p < mf

s.p.e.

f

p < mf

s.p.e.

f

p < mf

s.p.e.

f

p < mf

137

fl 3/8 5/16 2/8 3/16

ob

cl

bsn

hn *p* *f sub.*

tpt *p* *f sub.*

tbn *p* *f sub.*

perc. 1 3/8 5/16 2/8 3/16

perc. 2

cel

pf *mfz apoplettico* *mf* *f* *ff* *pp*

1 *ord.* *pp* *ord.* *p*

vln 2

vla

vc

cb *col legno* *f* *mf*

—(Sost.)→

fl (145) $\frac{5}{16}$ $\frac{2}{8}$

ob

cl *mf-p sub.* *mp* *mf* *smorz.*

bsn *mf-p sub.*

hn

tpt

tbn

perc. 1 $\frac{5}{16}$ $\frac{2}{8}$

perc. 2

cel

pf $\frac{5}{16}$ $\frac{2}{8}$
ff *f* *mf* *ff* *mp* *sforz.*
brillante *subitamente delicato*
5 *11:8* *5:4* *5* *5:4* *3* *8-4*
-(Sost.) *And.* ***

1 $\frac{5}{16}$ $\frac{2}{8}$
 vln *coi crini* *s.p.* *p* *mp*

2 $\frac{5}{16}$ $\frac{2}{8}$
 vln *coi crini* *s.p.* *p* *mp*

vla $\frac{5}{16}$ $\frac{2}{8}$
coi crini *s.p.* *p* *mp*

vc

cb

fl **5/16** (149) *ca. 5"*

ob

cl *change to Bass Clarinet*

bsn

hn *leva la sord. (cup)* *sfz*

tpt *leva la sord. (cup)*

tbn *leva la sord. (cup)* *sfz*

perc. 1 **5/16**

perc. 2 *mfz*

cel

pf *leggero* *10:8* *intensificando* *10:8* *5* *11:8* *8* *6* *mf* *fff* *(Sost.)* *ca. 5"*

1 **5/16** *mf*

vln 2 *ord.* *mp* *mf*

vla *mf*

vc *mf*

cb *coi crini* *mp* *mf*

Intimo ♩ = 36

My forlorn thought flows variable...

pf *pp*

152

ppp

ombroso

5 6

pf *pp* *ppp* *sempre delicatiss.*

155

più delicato

poco agitato

sempre delicatiss.

5 6

pf

159

U.C.

5

scintillante

8

pf *poco* *un poco di più enfatico*

162

poco

un poco di più enfatico

8

5 6

pf *pppp* *quasi una domanda*

164

pppp

quasi una domanda

5 6

U.C.

170

fl *mp* *mf*

ob *p* *mf* *poco* *p*

B. cl

bsn

hn *p*

tpt

tbn (con sord.) *mp* *p*

perc. 1 $\frac{4}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{16}$

perc. 2

cel

pf *ff* *mf* *retorico* *f* *mf* *f*

1 *mp*

vln 2 *ord.* *mp*

vla *ord.* *p* *mp*

vc

cb *p* *f*

flaut. *p* *s.p.e.*

173

fl

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

1

vln

2

vla

vc

cb

$\frac{5}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{5}{32}$

mp

p *mp* *p*

mp
(con sord.)

mp

$\frac{5}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{5}{32}$

ff *mp* *f*

ff *mp*

ff *mp* *f*

pp *f sub.*

pp *f sub.*

mf-p sub.

6:5 *5:4* *3:2*

sc.

Poco meno mosso (♩ = 66)

189

fl

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

Vibraphone 3 ♀

perc. 2

cel

pf

1

vln

2

vla

vc

cb

5/16

3/8

mf

mf

mf

5/16

3/8

pp

Poco meno mosso (♩ = 66)

5/16

3/8

p

fff

mf

ff

mf

p pensoso

mf

p

mf

p

s.p.

p

A tempo (♩ = 72)

fl *pp*

ob

B. cl *pp* *sfz*

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

A tempo (♩ = 72)

pf *fff sub.* *f* *mf* *p* *sfz* *pp* *ff sub.*

1 *col legno* *mf* *pp* *p*

2 *col legno* *mf* *pp* *p*

vla *col legno* *mf* *pp* *p*

vc *col legno* *mf*

cb *col legno* *mf*

poco s.p. *1/2 col legno*

catch and sustain with pedal

199

fl

ob

B. cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

1 vln

2 vln

vla

vc

cb

5/16

2/8

3/8

6

1 2 1 2

p *mf*

f *sub. p*

pp *mf*

pp *mf*

pp *mf*

Cymbals

p

Cymbals

p

leggero

6:5

5:4

6:4

7:6

mf *f sub.* *mf* *mp* *m.d.*

arco coi crini

s.p.e.

p

pizz.

mf

pizz.

mf

arco coi crini

s.p.e.

p

pizz.

mf s.p.e.

arco coi crini

p

via la sord.

via la sord.

203

fl $\frac{5}{16}$ p mp $\frac{2}{8}$ *change to Piccolo* $\frac{5}{16}$

ob p

B. cl

bsn

hn mf

tpt mf

tbn

perc. 1 $\frac{5}{16}$ *arco* p *poco* $\frac{2}{8}$ $\frac{5}{16}$

perc. 2

cel

pf $sffz$ pp $sffz$ pp $sffz$ p $sffz$ fff

1 $s.p.e.$ p $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$

vln 1 $arco$ $s.p.e.$ p

2 $arco$ $s.p.e.$ p

vla $arco$ $s.p.e.$ p

vc $arco$ $s.p.e.$ p

cb

207 (♩.)

picc. $\frac{5}{16}$ $\frac{3}{16}$ $\frac{5}{16}$

ob

B. cl. *mf* (smorz.)

bsn *mf*

hn *mf* \rightarrow *ff*

tpt *mf* \rightarrow *ff*

tbn *mf* \rightarrow *ff*

perc. 1 $\frac{5}{16}$ Tam-tam $\frac{3}{16}$ *mp* $\frac{5}{16}$

perc. 2 Bass Drum 2 *mp* \rightarrow *f*

cel

pf *mf agitato* $\frac{5}{16}$ $\frac{3}{16}$ *mp* \rightarrow *p* $\frac{5}{16}$ *f*

1 $\frac{5}{16}$ $\frac{3}{16}$ *f* $\frac{5}{16}$

vln 2 *mf* \rightarrow *f*

vla *f* \rightarrow *mf* ord.

vc *ff* \rightarrow *fff*

cb *ff* \rightarrow *fff*

Poco meno mosso

picc. **f**

ob **f**

pf **ff** **ff** **p** **fff sub.**

vln 1 **f** pizz.

vln 2 **f** pizz.

2/8 2/8 3/8



214 **irato** 7:6 **p** **fff**

pf

3/8 2/8 5/16

Meno mosso (♩ = 56)

Più mosso (♩ = 66)

Più mosso (♩ = 69)

216

picc. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

ob. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

B. cl. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

bsn. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

hn. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

tpt. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

tbn. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

perc. 1 $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

perc. 2 $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

cel. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

Meno mosso (♩ = 56)

Più mosso (♩ = 66)

Più mosso (♩ = 69)

pf. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

vln. 1 $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

vln. 2 $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

vla. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

vc. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

cb. $\frac{5}{16}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$

Inciso

♩ = 72

perc. 1 **219** **2/8** **6/32** **2/8** **6/32**
 Cymbals *p* *mfz*

perc. 2 **6/32**
 Toms *p* *mfz*

Inciso

♩ = 72 Madman...have you no pity?

pf **2/8** **6/32** **2/8** **6/32**
p *sub. ff* *f* *poco* *f*

vc **3**
mf

cb **3**
mf



pf **224** **6/32** **2/8** **6/32** **3/8**
poco *f*

(. . .)

picc. **3/8** **5/32** **3/16** **5/32**

ob

B. cl *f* *f* *p*

bsn *mf*

hn *mf*

tpt *mf* *poco* (rip) *mf* 1/2 v.

tbn *mf*

perc. 1 **3/8** (Bongos) *mp* (scratch with fingernail) **5/32** *mfz* (flick with fingernail) **3/16** **5/32**

perc. 2 (Almglocken) (Toms) *mf* *poco* *mf* *mp*

cel

pf *ff* *poco* *quasi stringendo*

1 vln *arco coi crini* *f* *mf* s.p.

2 vln *arco coi crini* *f* *mf* s.p.

vla *mf* s.p.

vc *arco coi crini* *mf* *f* *mf* *f*

cb *arco coi crini* *mf* *f* *mf* *f*

picc. *mp* *mp* *mp*

ob *mp* *mp* *mp*

B. cl *f* *p* *f* *ff* *lip bend* *mp*

bsn *mp* *mp*

hn *mp* *poco*

tpt *mp* *poco* *mf*

tbn *mp* *poco* *mf*

perc. 1 Temple bowls *mp* *p* *mf* L.v. 7

perc. 2 (Toms)

cel

pf *ff* *fff* *ff* *fff*

vln 1 ord. *sfz* *p*

vln 2 ord. *sfz*

vla ord. *sfz*

vc ord. *sfz* *p* pizz.

cb ord. *sfz* *mp*

237 5/32 3/8 7/32 2/8

242

picc. *mf* *p* *mf-p sub.*

ob

B. cl *p* *mf-p sub.*

bsn *p* *mf-p sub.*

hn *mf* *mf*

tpt *mf* *f* *mf* *5:4*

tbn *mp* *mf* *mp* *3* *leva la sord. (plunger)*

perc. 1 (Temple bowls) *mp* *7* *32* Temple gongs *mp*

perc. 2 (Almglocken) *mp* *poco*

cel

pf *poco* *mp* *scintillante* *ff* *8:---, 4:3* *5:4*

1 *mf* *mp* *p* *5* *s.p.* *mp* *mf*

2 *mf* *mp* *p* *5* *s.p.* *mp* *mf*

vla *mf* *mp* *p* *5* *s.p.* *mp* *mf*

vc *mf* *mp* *p* *5* *s.p.* *ff*

cb *mf* *mp* *p* *5* *s.p.* *ff*

245

picc. *mf* *f* *mp*

ob *mf* *f* *mp*

B. cl *p* *mp*

bsn *p* *mp*

hn *p* *mp*

tpt

tbn

perc. 1 Cymbals (Temple gongs) *p* *mp* (cup) (edge)

perc. 2 Cymbals Tam-tam *p* *poco* *l.v.*

cel

pf *mf* *f* *mp* *ff* 9:8 3 7:6

1 s.p. flaut. *mp*

2 s.p. flaut. *mp*

vln 1 s.p. flaut. *mp*

vln 2 s.p. flaut. *mp*

vla s.p. flaut. *mp*

vc *f*

cb *f*

9/32 2/8

247

picc. *tr* *ord.*

ob *mp* *mf*

B. cl *sfz* *mp* *p*

bsn *mp* *p*

hn *mp*

tpt *mp*

tbn *mf* *mp* *mp* *p*

perc. 1 (Temple gongs) *mp*

perc. 2 (Cymbals) (Almglocken) *p* *poco*

cel

pf *f* *mp* *mfz* *ff* *f* *fuggevole* *8-1* *5:3* *9:8* *9:8* *8-1*

1 *tr* *s.p.* *mp*

vln 2 *tr* *s.p.* *mp*

vla *tr* *s.p.* *mp*

vc *mp* *p*

cb *mp* *p*

Poco meno mosso

A tempo

250

picc.

ob

B. cl

bsn

hn

tpt

tbn

perc. 1 Triangle

perc. 2 (Cymbals)

cel

pf

1 vln

2 vln

vla

vc

cb

253 ca. 15-20"

picc. 5/32 2/8

ob

B. cl *change to Clarinet*

bsn

hn

tpt *leva la sord. (cup)*

tbn *leva la sord. (cup)*

perc. 1 5/32 2/8

perc. 2 (7)

Glass Chimes

p

cel

pf ca. 15-20"

ff *mp* *loco* *loco* *p* *l.v.*

1 5/32 2/8

vln

2

vla

vc

cb

Allow chord to fade completely before releasing damper pedal. Conductor should begin second movement while the piano sonority is still barely sounding.

II

Sostenuto

♩ = 44

255

picc. **4/8** **5/16**

ob

cl

bsn

hn *pppp*

tpt

tbn *mp* con sord. (cup)

perc. 1 **4/8** **5/16** Crotales 2 † (brass beaters)

perc. 2 **4/8** Vibraphone 4 * (hard yarn mallets)

cel

Sostenuto

♩ = 44

pf **4/8** **5/16**

1 **4/8** **5/16** s.p. *pppp*

2 s.p. n.v. *pppp*

vln *pppp*

vla s.p. n.v. *pppp* *mf* s.p.e.

vc s.p. *pppp*

cb

(Musical notation) Squilibrato

264 7/16

picc. *p* *mp* *p* *mp* *f* *mp* *p* *poco* *mp*

ob. *p* *poco* *p* *mp* *p* *mp*

cl. *p* *mp* *pp* *p* *poco*

bsn. *p* *poco* *p* *mp* *p* *mp*

hn

tpt

tbn

perc. 1 (Crotales) *p*

perc. 2 take musical saw

cel. *mp*

Rea.

(Musical notation) Squilibrato

1 7/16

vln 1

vln 2

vla

vc

cb

3/8

Sostenuto ma agitato
♩ = 66

trill E \flat key

268

picc. *sffz* *p* *mf*

ob. *pp* *p* *mf*

cl. *pp* *p* *mp* *ff*

bsn. *pp* *p*

hn.

tpt. *mf* *p* *mf* *1/2 v.*

tbn. *mf* *p* *mf*

perc. 1 *p* *mp* *edge*

perc. 2 *p* *vibr.*

cel.

pf. *mf* *mp*

Sostenuto ma agitato
♩ = 66
This bitter tale wears my heart away.

1. *mp* *p* *spettrale* *s.p.*

2. *mp* *p* *spettrale* *s.p.*

vln. *mp* *p* *spettrale* *s.p.*

vla. *mp* *p* *spettrale* *s.p.*

vc. *p* *mp* *s.p.* *I*

cb. *p* *mf*

leva la sord. (harmon, stem out)

trill

musical saw

5 *16* *3*

271

pf

mf *f* *mp*

-(*leo*)→

274

pf

mf *f* *mf* *mp*

-(*leo*)→

ord. *p* flaut. *p*

ord. *p*

5/16 7/32 5/32

277

pf

f

-(*leo*)→

vc

cb

mf

10:6 10:8

5/32 4/8

pizz. *mf*

mf

279

fl

cl

perc. 1

Woodblocks

pf

p *mf* *pp*

-(*leo*)→

vc

cb

p *poco* *pizz.* *mf*

p *poco*

3/8 3/16 5/16

3/8 3/16 5/16

3/16 5/16

U.C.

ob n.v. *pp*

tpt con sord. *pp*

pf *mf* *f* *mp* *ppp* *U.C.*

1 vln *pp* s.p.e. n.v.

2 vln *pp* s.p.e. n.v.

vla *pp* s.p.e. n.v.

vc pizz. *mf*

Meno mosso (♩ = 56 ca.)

un proposito fermo

accel. - - - - -

pf *ff* sempre *pp* *p* *p*

f sempre *Sost.* ** Sost.* *Rec.* *Sost.* *Rec.*

♩ = 66

accel. - - - - -

pf *ff* *p* *mp* *p*

(Sost.) *(f)* *Rec.* *Sost.* *Sost.*

come una ricordanza

(accel.) ♩ = 76

291

poco caotico

risoluto

mp, pp, p, mp, p, p

f, *Sost.*, *Sost.*

7/16, 2/8

294

disperato

sub. *fff*, *f*, *ff*, *ff*, *mf*

7:4, 3, 5:3, 5:4, 3:2, 6:4

3/16, 2/8, 1/8

f, *ff*, *ff*, *mf*

(senza *leg.*)

leg.

297

mf, *fff*, *tutto la forza*, *loco*, *mp*, *fff*

5/16, 3/8, 3/16, 2/8

Sost., *Sost.*, *retake silently*

301

ff, *fff*

5, 3/16, 3/8, 5

retake, *Sost.*, *Sost.*

304

...wasted with longing...

fff, *mp*, *fff*, *sffz*, *f*

3, 5, 9:8, 8

2/8, 3/16

Sost., *leg.*, *leg.*

311

tbm

pp — *mf-p sub.*

tenebroso

3

pf

ppp

8

cb

p *poco*

arco



accel. ♩ = 56

313

hn

pp

tbm

pp — *mf-p sub.*

pp

perc. 1

inverted cymbal on kettle drum

ppp

perc. 2

Vibraphone 2 ♀

pp

gliss.

pp

accel. ♩ = 56

uguale ancora, senza sfumatura

p

pf

pp

vla

pp

317

fl *p* ① ② **11**
32

ob *pp* *p*

cl *pp* *p*

bsn *p*

hn *p*

tpt *p*

tbn *p*

perc. 1 *ppp* **11**
32

perc. 2 *pp* *mp*

cel

pf **11**
32

1 *p* poco s.p. **11**
32

vln

2

vla *pp* s.p. *mp* *p* poco s.p.

vc *pp* s.p. *mp* *p* *mp*

cb *pp* s.p. *mp*

319 $\text{♩} = 66$

fl $\frac{11}{32}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$

ob (bend) *p* *mp*

cl

bsn

hn *mf*

tpt *mf*

tbn

perc. 1 $\frac{11}{32}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$

perc. 2 *pp* *mp*

cel *mp* *sc*

pf $\frac{11}{32}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$

p subito chiaro

pp m.s. sotto voce 6.5

1 $\frac{11}{32}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$

vln poco s.p. *p*

2 *p*

vla *p*

vc

cb

325

fl

ob

cl

bsn

hn

tpt

tbn

perc. 1

perc. 2

cel

pf

1

vln

2

vla

vc

cb

3:2

5:4

3:2

5:4

(8)

(Sost.) →

Giusto (♩ = 60)

fl 327

ob

cl

bsn

hn

tpt

tbn

perc. 1 Temple bowl on kettle drum

perc. 2 Toms Bass Drum

cel

pf

1 vln

2 vln

vla

vc

cb

5/16

mf

f

mf

mf

pp

p

mp

p

mf

delicato

7:5

mfz

mfz

(Sost) →

Flessibile

$\text{♩} = 50$ I have no strength left

331 *p* *poco* *pp* *debole* *p* *sospirando* *pp* *p* *pp* *p*

335 *brillante* *sub. mf* *quasi una voce (piangevole)* *(sospeso)* *pp*

337 *pp* *mf* *mp* *p* *pp*

340 *ppp* *pppp*

$\text{♩} = 66$ If only Artemis the Pure would give me death...

344 *p* *sciogliendo*

345

346 *pf* *-(Leo.)→*

347 *pf* *-(Leo.)→*

349 *pf* *♩ = 69 ...and soon.*

351 *pf* *-(Leo.)→* *♩ = 72 più intenso* *p* **(senza Leo.)*

354 *pf* *p* *poco*

357 *pf* *♩ = 76 tormentato* *poco accel.* *mp* *mf* *perduto* *sub. ff* *mf* *ff* *Let the arrows fly...*

359 *f* *mp* *ff* *fff*

(Sost.)

363 *f* *mf* *ff* *mf* *ffz* *ff* *mf* *ffz*

(Sost.)

367 *mf* *fff* *mf* *p sub.* *pp* *p*

♩ = 56 Stop my heart.

(Sost.)

372 *p* *sub. p* *pp* *p* *pp*

♩ = 60 *tagliare subito* ♩ = 76

(Sost.)



Music by Adam Greene

SOLO

- Penelope* (2016) Duration: 14'
piano
SMMP No. 124a
- Sibyl* (2015) Duration: 5 ½'
viola
SMMP No. 123
- Absence* (2012) Duration: 10'
guitar
SMMP No. 121
- Ripples* (2011) Duration: 4'
alto flute
SMMP No. 120
- Shoji* (2006) Duration: 8'
violin
SMMP No. 116
- for nothing* (2005/2014) Duration: 11'
piano
SMMP No. 115
- Emerging Landscapes* (1997) Duration: 10'
percussion
SMMP No. 111
- Omphalos* (1996) Duration: 3'
violin
SMMP No. 110
- Quattro Esercisi Soli* (1993) Duration: 5'
oboe, bassoon, viola, contrabass
SMMP No. 106
- Requiem for Richard's Knee* (1993) Duration: 5'
clarinet in B \flat
SMMP No. 105
- Initiation* (1991) Duration: 7'
piano
SMMP No. 102

ORCHESTRA

- Shroud* (2016) Duration: 17'
Piano Solo and Chamber Orchestra: 1(Picc) 1.1(B.Cl.)
1 – 1.1.1 – Perc (2) – Cel. – String Quintet
SMMP No. 124
- In Winter* (2007) Duration: 9'
Orchestra: 3(2Picc,3Alto)3(3E.H.)3(3B.Cl)2(2C.Bn.)
– 322(2B.Tbn)0 – Perc(3) – Cel., Hp., Strings (10-8-6-6-4)
SMMP No. 117
- Emblems* (1997) Duration: 15'
Chamber Orchestra: 2(1Picc.,2Alto)1.1(B.Cl.).0
– 0.1.1.0 – Perc(3) – String Quintet
SMMP No. 109

CHAMBER

- Flame* (2013) Duration: 9'
prepared guitar, bass flute, violoncello
SMMP No. 122
- Accord* (2010) Duration: 14'
percussion and piano
SMMP No. 119
- String Quartet* “Threnody” (2009) Duration: 19'
SMMP No. 118
- Scène II: Pas de deux à travers le jardin de sculpture* (2001) Duration: 15'
violin duo with sculptures and projections
SMMP No. 113
- Pas de deux à travers le jardin de sculpture* (2001) Duration: 14'
violin duo
SMMP No. 113a
- To Look Within* (1998) Duration: 14'
violin duo
SMMP No. 112
- Non Plus Ultra* (1996) Duration: 10'
piano duo
SMMP No. 108
- Five Phases of the Naiad's Lament* (1993) Duration: 7'
violin and celesta
SMMP No. 104

ENSEMBLE (with conductor)

- A Breath Between* (2003) Duration: 23'
Double Concerto for flute and violin with small ensemble
(ob, cl, bn, pno, vln, vla, vc, cb)
SMMP No. 114
- Jabberwocky* (1994) Duration: 10'
soprano, oboe, bassoon, viola, contrabass, harpsichord
Text by Louis Carroll
SMMP No. 107
- Palindrome* (1992, rev. 1993) Duration: 15'
flute (picc), B \flat cl. (B.Cl.), perc, pf, vln, vc
SMMP No. 103