

CHRIS PAUL HARMAN

IT'S ALL FORGOTTEN NOW

(2017)



Co-commissioned by Stanley Witkin and the Royal Conservatory of Music.
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Instrumentation:

Flute
Oboe
Clarinet

Trumpet (C)
Trombone

Percussion (2 players)

I: Vibraphone
II: Vibraphone, Tubular Bells

Keyboards (2 players)

I: Celesta, Prepared Piano*
II: Piano

Harp

Violin I
Violin II
Viola
Cello
Double Bass

Tape**

*The piano should be prepared by inserting plastic wall plugs between strings 1 and 2 of pitch range E-flat 3 to A7 (or as high as possible) close to the tuning pins or rear frame, to produce a resonant, inharmonic sonority in which the original pitch is still clear.

**The tape part is to be diffused by Percussion II using a CD player or computer (concealed from public view) with a two-speaker playback system. These speakers should be situated at the left- and right-hand sides of the stage toward the back .

Pedaling in the vibraphone, tubular bells and keyboard instruments should follow the indications in the score faithfully, at times creating a considerable accumulation of resonance.

Accidentals apply only to the notes they precede (except when the same pitch is immediately repeated). Courtesy accidentals are nonetheless frequently provided both in the score and in the parts.

A hairpin *diminuendo* without a target dynamic should be interpreted as *diminuendo a niente*.

A *ritardando* without a target tempo should be interpreted as *un poco ritardando*.

Score is in C, except for the celesta which sounds one octave higher, and the double bass which sounds one octave lower.

The Ray Noble song *It's All Forgotten Now* is not in the public domain as of 2017. As such, the arrangement of this song should be listed in the program alongside the original composition as follows:

It's All Forgotten Now (2017).....Chris Paul Harman
It's All Forgotten Now (1934).....Ray Noble (arranged by Chris Paul Harman)

It's All Forgotten Now (2017)

Chris Paul Harman

4/4 ♩ = 100

Flute

Oboe

Clarinet

Trumpet in C

Trombone

Vibraphone 1

Percussion 2

Keyboard 1

Keyboard 2

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Prepared Piano

Piano

p

mf marcato (r.h.)

Conductor:
Stop conducting on
beat one.

ped. (remains down)

7

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

(Pno.)

p

mf

* Leo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Conductor:
Do not cue Kbd. 1.
Prepared Piano

p

mf

Red. (remains down)

* *Red.*

19

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

(Prep. Pno.)

Kbd. 1

(Ped.)

mf

p

mf

Kbd. 2

(Pno.)

(Ped.)

p

mf

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

8va

3

(Ped.)

A

Fl. ca. 60"

Ob. ca. 60"

B \flat Cl. ca. 60"

C Tpt. ca. 60"

Tbn. ca. 60"

Pcn. 1 ca. 60"

Pcn. 2 *ppp* **Tape Cue One:**
Sine tones; pitches overlap; inaudible attacks; dynamics: *crescendo*/*decrescendo*

Kbd. 1 (Ped.) ca. 60"

Kbd. 2 (Ped.) ca. 60"

Hp. ca. 60"

Vln. I ca. 60"

Vln. II ca. 60"

Vla. ca. 60"

Vc. ca. 60"

D.B. ca. 60"

B ♩ = 52

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vibraphone

pp

pp *una corda* (remains down)

Prepared Piano

p marcato

pp marcato

una corda (remains down)

una corda (remains down)

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

36

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

(Vib.)

Pcn. 2

(Ped.)

(Prep. Pno.)

Kbd. 1

(Ped.)

(Pno.)

Kbd. 2

(Ped.)

8va

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vibraphone

pp

ped. (remains down)

8va

Rit. -----

43

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Vib.)
(Ped.)

Pcn. 2
(Vib.)
(Ped.)

Kbd. 1
(Prep. Pno.)
(Ped.)

Kbd. 2
(Pno.)
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C **3**
4

46

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

pp
Ped. (remains down)

pp
Ped. (remains down)
una corda

$D\flat C\flat B\flat | E\flat F\flat G\flat A\flat$

pp

pp

pp

49

Fl. *ppp* *ppp*

Ob.

B \flat Cl. *ppp*

C Tpt.

Tbn.

Pcn. 1 (Vib.)

Pcn. 2 (Vib.) (Ped.)

Kbd. 1

Kbd. 2 (Pno.) (Ped.)

Hp. D \sharp

Vln. I

Vln. II

Vla.

Vc. *pp* *pp* *pp* *pp*

D.B.

52

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Ped.)

Pcn. 2

Kbd. 1
Celesta
pp
Ped. (remains down)

Kbd. 2
(Ped.)
Cima - 1

Hp.
Db Eb

Vln. I
ppp
con sord.

Vln. II
ppp
con sord.

Vla.

Vc.
pp

D.B.

55

Fl.

pp

pp

Ob.

ppp

B♭ Cl.

ppp

C Tpt.

Tbn.

Pcn. 1

(Vib.)

(Ped.)

Pcn. 2

(Vib.)

(Ped.)

Kbd. 1

(Cel.)

(Ped.)

Kbd. 2

(Pno.)

(Ped.)

8va

Hp.

G♭

G♯

Vln. I

ppp

Vln. II

Vla.

Vc.

pp

pp

pp

pp

D.B.

Rit. -----

2
4

58

Fl. *pp*

Ob.

B \flat Cl. *ppp*

C Tpt.

Tbn.

Pcn. 1 (Ped.)

Pcn. 2 (Ped.)

Kbd. 1 (Ped.)

Kbd. 2 (Ped.)

Hp.

Vln. I *ppp*

Vln. II *senza sord.*

Vla. *senza sord.*

Vc. *pp*

D.B.

71

D $\frac{2}{4}$ ♩ = 120

Fl. *p* 3

Ob.

B♭ Cl. *p* 3

C Tpt.

Tbn.

Pcn. 1 (Vib.) *mp* 3

Pcn. 2 (Vib.) *p* 3 (Ped.)

Kbd. 1 (Cel.) *pp* 3 (Ped.)

Kbd. 2 (Pno.) *p* 3 3 3 3 3 3 3 3 (Ped.) *8va*

Hp. *p* 3

Vln. I *pp* 3

Vln. II

Vla.

Vc. *pp* 3

D.B. *p*

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

68

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

(Ped.)

(Ped.)

(Ped.)

(Ped.)

8va

p

75

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Vib.)
(Ped.)

Pcn. 2
(Vib.)
(Ped.)

Kbd. 1
(Cel.)
(Ped.)

Kbd. 2
(Pno.)
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

82 **4** $\text{♩} = 52$ **E**

Fl. *pp*

Ob.

B \flat Cl. *ppp*

C Tpt.

Tbn.

Pcn. 1 *pp* (Ped.)

Pcn. 2 *pp* (Ped.)

Kbd. 1 *pp* (Ped.)

Kbd. 2 *pp* (Ped.)

Hp. *pp* D \sharp C \sharp B \flat |E \flat F \sharp G \flat A \sharp

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

D.B. *pp*

85

Fl. *pp*

Ob.

B \flat Cl. *ppp*

C Tpt.

Tbn.

Pcn. 1 (Vib.) (Ped.)

Pcn. 2 (Vib.) (Ped.)

Kbd. 1 (Cel.) (Ped.)

Kbd. 2 (Pno.) (Ped.)

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

87

Fl.

pp

5

Ob.

B♭ Cl.

ppp

ppp

C Tpt.

Tbn.

Pcn. 1

(Ped.)

Pcn. 2

(Ped.)

Kbd. 1

(Ped.)

Kbd. 2

(Ped.)

3

Hp.

E♭ E♯ B♯ B♭

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

3

3

D.B.

F $\text{♩} = 100$

3 5 7 3 5 7

Fl. *ff*

Ob. *ff*

B♭ Cl.

C Tpt. *fp*

Tbn. *fp*

Pcn. 1 *ff*
(Ped.)

Pcn. 2 *f*
Tubular Bells
Ped. (remains down)

Kbd. 1 *ff* *tre corde*
Ped. (remains down)

Kbd. 2 *ff* *tre corde*
Ped. (remains down)

Hp. *f*
D♯ C♯ B♯ | E♯ F♯ G♯ A

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

D.B. *fp* *sul pont.*

7 8 3

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

(Vib.)

Pcn. 1

(Ped.)

(T. Bells)

Pcn. 2

(Ped.)

(Prep. Pno.)

Kbd. 1

(Ped.)

(Pno.)

Kbd. 2

(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

con sord.

fp

fp

p

p

p

p

p

8va

D#

D#

p

norm.

fp

101

Fl. *ffz* *f* *ffz* *ff* *ff*

Ob.

B♭ Cl. *mf* *mf*

C Tpt.

Tbn.

Pcn. 1 (Ped.)

Pcn. 2 (Ped.)

Kbd. 1 (Ped.)

Kbd. 2 (Ped.)

Hp.

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *ff*

D.B. *sul pont.*

5 7 5 7

6 3 3 7 6

7
8

6
4

105

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1 (Vib.)

Pcn. 2 (T. Bells)

Kbd. 1 (Prep. Pno.)

Kbd. 2 (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *sfz* *p* *mf* *mp* *p*

(Ped.)

3 6 3 3 3 5

109 $\frac{6}{4}$ 3"-5" \boxed{G} $\frac{4}{8}$ $\text{♩} = 76$ $\frac{5}{8}$

Fl. *pp non vib.*

Ob.

B \flat Cl. *pp*

C Tpt.

Tbn.

Pcn. 1 (Ped.) *p* $\text{Ped. (remains down)}$

Pcn. 2 (Ped.) Allow resonance to die completely before moving to vibraphone.

Kbd. 1 (Ped.) *p* *8va* *una corda*

Kbd. 2 (Ped.) *p* *una corda* *

Hp. *p* $D\sharp C\sharp B\sharp | E\sharp F\sharp G\sharp A\sharp$ $C\sharp$

Vln. I

Vln. II

Vla. *p*

Vc.

D.B. *norm.* *p*

4
8

6
8 ♪ = 66

115

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1 (Vib.)
(Ped.)

Pcn. 2 (T. Bells)
(Ped.)

Kbd. 1 (Prep. Pno.)
(Ped.)

Kbd. 2 (Pno.)
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

p

pp

pp

pp

pp

pp

pp

pp

8va

3

3

B♭

3

3

3

5

Rit.

24

Musical score for orchestral instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in C (C Tpt.), Trombone (Tbn.), Percussion 1 (Pcn. 1), Percussion 2 (Pcn. 2), Keyboard 1 (Kbd. 1), Keyboard 2 (Kbd. 2), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score is marked with *pp* (pianissimo) and includes a *Rit.* (Ritardando) section. The time signature is 2/4. The page number is 29.

H $\frac{2}{4}$ ♩ = 96

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

(Vib.)

Pcn. 1

Vibraphone

Pcn. 2

(Prep. Pno.)

Kbd. 1

(Pno.)

Kbd. 2

una corda

D#C#Bb|E#F#G#A#

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Trumpets, Trombones) is mostly silent. The percussion section (Vibraphone, Percussion 1 and 2) plays a rhythmic pattern. The keyboard section (Piano 1 and 2) provides harmonic support. The harp part includes a key signature change from D major to A major. The string section (Violins, Viola, Violoncello, Double Bass) is also silent.

132

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

con sord.

p

con sord.

p

con sord.

p

G♯

138

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1 (Vib.)

Pcn. 2 (Vib.)

Kbd. 1 (Prep. Pno.)

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

tre corde

G#

pizz.

mf

pizz.

mf

144

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 33, measures 144-149, features a variety of instruments. The woodwinds (Flute, Oboe, Bass Clarinet, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) have active parts, while the Percussion and Keyboard parts are also present. The Harp part is mostly silent. A large watermark 'Not for Sale! Score for Performance' is overlaid diagonally across the page.

150

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1 (Vib.)

Pcn. 2 (Vib.)

Kbd. 1 (Prep. Pno.)

Kbd. 2 (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc. arco

D.B.

p

p

p

p

5 $\text{♩} = 88$ 7 3
16 16 Δ | | 8

156

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

ff

ff

unbroken

ff

ff

$D\sharp C\sharp B\flat | E\flat F\sharp G\sharp A\flat$

$\text{♩} = 88$

Not for Performance

162

3/8

7
16

5
16

2/8

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

(Vib.)

Kbd. 1

(Prep. Pno.)

Kbd. 2

(Pno.)

* Red.

B♭

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

< *sfz*

p — *sfz*

p — *sfz*

p — *sfz*

ff

ff

ffz

ffz

ffz

ffz

ffz

ffz

ffz

179 $\frac{5}{16}$ Δ | $\frac{2}{8}$ $\frac{3}{16}$ $\frac{7}{16}$ Δ | | $\frac{3}{16}$ $\frac{2}{4}$

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ffz

ffz

ffz

ff

ff

ff

ff

unbroken

unbroken

unbroken

2/4

185

Fl. *mp*

Ob. *p*

B♭ Cl. *mp*

C Tpt.

Tbn. *f*

Pcn. 1 (Vib.)

Pcn. 2 (Vib.)

Kbd. 1 (Prep. Pno.) (Pno.)

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

189

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. _____

Ob. _____

B♭ Cl. _____
pp _____

C Tpt. _____

Tbn. _____

Pcn. 1 *p* _____
(*Ped.*) _____

Pcn. 2 *p* _____
(*Ped.*) _____

Kbd. 1 _____
(*Ped.*) _____

Kbd. 2 _____
(*Ped.*) _____
8^{va} -----

Hp. _____
p _____
mp _____

Vln. I _____

Vln. II _____

Vla. _____
pp _____

Vc. _____
pp _____

D.B. _____
pp _____



207

Fl. *p* *mp* *mf*

Ob. *p* *mp*

B♭ Cl. *p* *mp* *mf*

C Tpt.

Tbn.

Pcn. 1 (Vib.) *mf* *f* *ff*
(Ped.)

Pcn. 2 (Vib.) *mf* *f* *ff*
(Ped.)

Kbd. 1 (Cel.) *mp* *mf* *f*
(Ped.)

Kbd. 2 (Pno.) *mf* *f* *ff*
(Ped.)

Hp. *mf* *f*

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *mp* *pp* *mf* *mp*

Vc. *mp* *pp* *mf* *pp* *f*

D.B. *pp* *f*

Rit. ----- 6/4 ♩ = 52 ----- 7" ----- 4/4 ♩ = 84 ----- Rit. ----- 12" ----- 5" ----- 3/4

212

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1
(Ped.)

Pcn. 2
(Ped.)

Kbd. 1
(Ped.)

Kbd. 2
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

8^{va}

8^{va}*

ff

p

pp *fp*

pp *fp* *p*

K 3/4 ♩ = 76

5

3/4

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1 (Vib.)
p
 Leg. (remains down)

Pcn. 2 (Vib.)
pp
 Leg. (remains down)

Kbd. 1 (Cel.)
mp
 Leg. (remains down)

Kbd. 2 (Pno.)
pp
 Leg. (remains down)
 8va-----

Hp.
p

Vln. I

Vln. II

Vla.

Vc.

D.B.
 pizz.
p

Not for Performance

221

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

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Ped.)

Pcn. 2
(Ped.)

Kbd. 1
(Ped.)

Kbd. 2
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

224

5/8

3/4

2/4 $\text{♩} = 100$

3/4

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Vib.)
(Ped.)

Pcn. 2
(Vib.)
(Ped.)

Kbd. 1
(Cel.)
(Ped.)

Kbd. 2
(Pno.)
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Anton Webern:
Klavierstück, op. post. (1925)
adaptation

3

227 $\frac{3}{4}$ 5 $\frac{3}{4}$

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Ped.)

Pcn. 2
(Ped.)

Kbd. 1
(Ped.)

Kbd. 2
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3
4

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5
8 Rit.

3
4

233

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

L 4/4 ♩ = 112

237

Fl. 10" 3" *ff* 3

Ob. 10" 3" *ff*

B♭ Cl. 10" 3" *mp*

C Tpt. 10" 3" *fp*

Tbn. 10" 3" *fp*

Pcn. 1 10" 3" *ff*

Pcn. 2 10" 3" *ff*
Tubular Bells
Ped. (remains down)

Kbd. 1 10" 3" *fff* *tre corde*
Prepared Piano

Kbd. 2 10" 3" *fff* *tre corde*
Ped. (remains down)

Hp. 10" 3" *f*
D♯ C♯ B♯ | E♯ F♯ G♯ A♯
Ped. (remains down)

Vln. I 10" 3" *fp*

Vln. II 10" 3" *fp*

Vla. 10" 3" *fp*

Vc. 10" 3"

D.B. 10" 3" *fp*

241

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

ff

8va

(Ped.)

244

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

ff

fp

ff

fp

8va

8va

B \flat

54

247

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

250

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

fp

3

3

3

3

3

3

8va

253

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ffz

f

ff

8va

8va

8va

fp

ffz

fff

M

Fl. ca. 60"

Ob. ca. 60"

B \flat Cl. ca. 60"

C Tpt. ca. 60"

Tbn. ca. 60"

Pcn. 1 (Vib.) ca. 60"
(Ped.)

Pcn. 2 (T. Bells) ca. 60"
(Ped.)

Kbd. 1 (Prep. Pno.) ca. 60"
(Ped.)

Kbd. 2 (Pno.) ca. 60"
(Ped.)

Hp. ca. 60"

Vln. I ca. 60"

Vln. II ca. 60"

Vla. ca. 60"

Vc. ca. 60"

D.B. ca. 60"

Tape Cue Two:
Twenty lines of spoken text are distorted by reinforcement of the recording studio's resonant frequencies. With each successive line, the distortion is reduced. The last lines of text will be clearly intelligible: "...we're still in love. It's all forgotten now."

N ♩ = 96

Ray Noble: *It's All Forgotten Now* (1934), arranged by Chris Paul Harman

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1
* *p*
Vibraphone

Pcn. 2
* *p*

Kbd. 1
Celesta
pp
Cello (remains down)

Kbd. 2
* *pp*

Hp.
pp
DbCbBb|EbFgAb

Vln. I

Vln. II

Vla.

Vc.

D.B.
pizz.
p

261

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

(Vib.)

(Vib.) *ped. (remains down)*

(Cel.)

(Ped.)

(Pno.)

una corda

F \flat

D \sharp F \sharp

265

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1

Pcn. 2

Kbd. 1

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Ped.)

(Ped.)

Db

269

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1
(Vib.)
(Ped.)

Pcn. 2
(Vib.)

Kbd. 1
(Cel.)
(Ped.)

Kbd. 2
(Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

F_b

D₄F₄

273

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Pcn. 1
(Ped.)

Pcn. 2

Kbd. 1
(Ped.)

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

con sord.
arco

con sord.
arco

arco

278

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Vib.)
(Ped.)

Pcn. 2
(Vib.)

Kbd. 1
Prepared Piano
pp

*Dec. (remains down)
una corda*

Kbd. 2
(Pno.)

Hp.

Vln. I

Vln. II

Vla.
*con sord.
arco*
pp

Vc.
*con sord.
arco*
pp

D.B.

283

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Ped.)

Pcn. 2

Kbd. 1
(Ped.)

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

p

pp

pizz.

287

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Pcn. 1
(Vib.)
(Ped.)

Pcn. 2
(Vib.)

Kbd. 1
(Prep. Pno.)
(Ped.)

Kbd. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

D \sharp F \sharp

D \flat

Rit. -----

291

Fl. ca. 7" ca. 5"

Ob. ca. 7" ca. 5"

B \flat Cl. ca. 7" ca. 5"

C Tpt. ca. 7" ca. 5"

Tbn. ca. 7" ca. 5"

Pcn. 1 (Ped.) ca. 7" ca. 5"

Pcn. 2 ca. 7" ca. 5"

Kbd. 1 (Ped.) ca. 7" ca. 5"

Kbd. 2 ca. 7" ca. 5"

Hp. ca. 7" ca. 5"

Vln. I ca. 7" ca. 5"

Vln. II ca. 7" ca. 5"

Vla. ca. 7" ca. 5"

Vc. ca. 7" ca. 5"

D.B. arco ca. 7" ca. 5"