Music from other Worlds

A portfolio of original compositions

with a critical analysis

By

Chloë Keating

Volume II

A submission for the Degree of MA in Composition

Waterford Institute of Technology

Supervisor: Dr Marian Ingoldsby

June 2017

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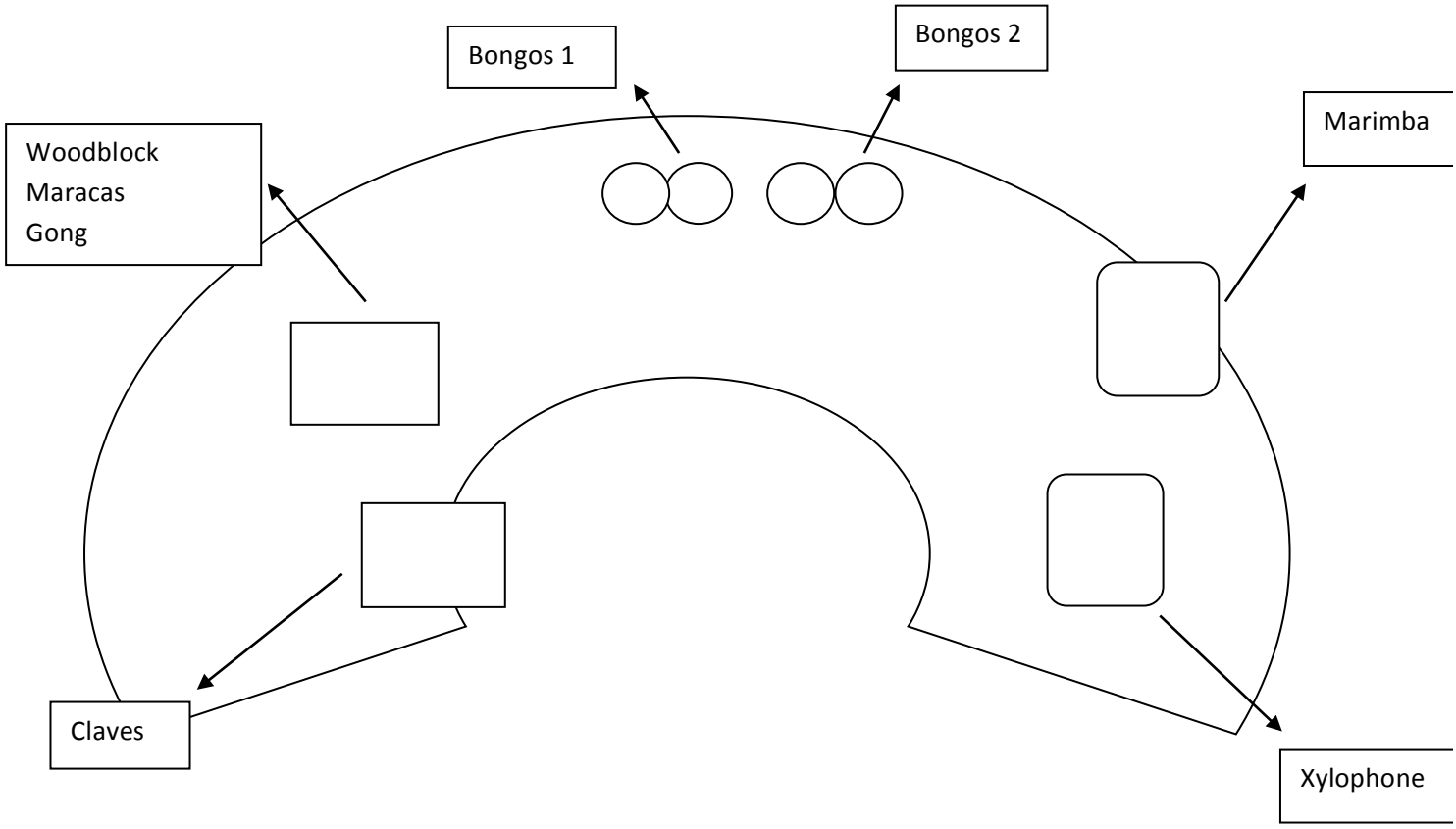
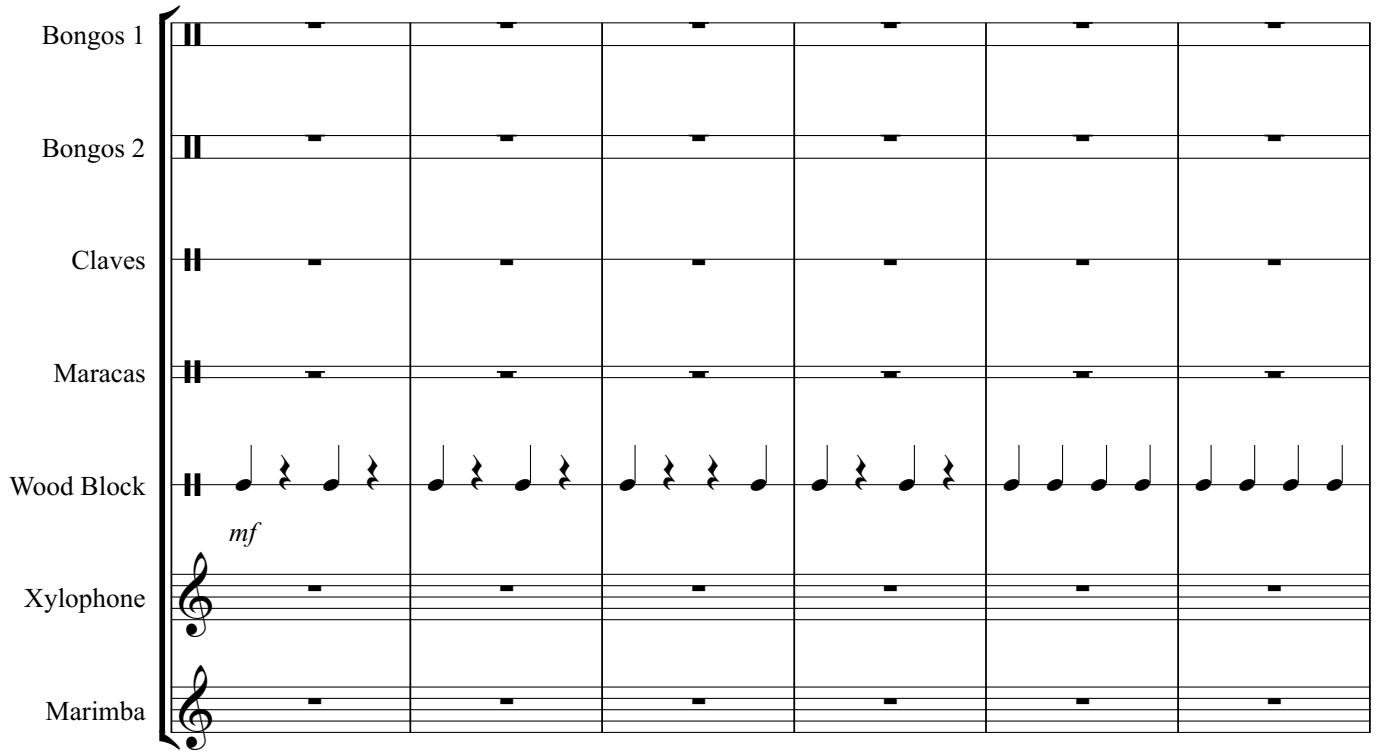
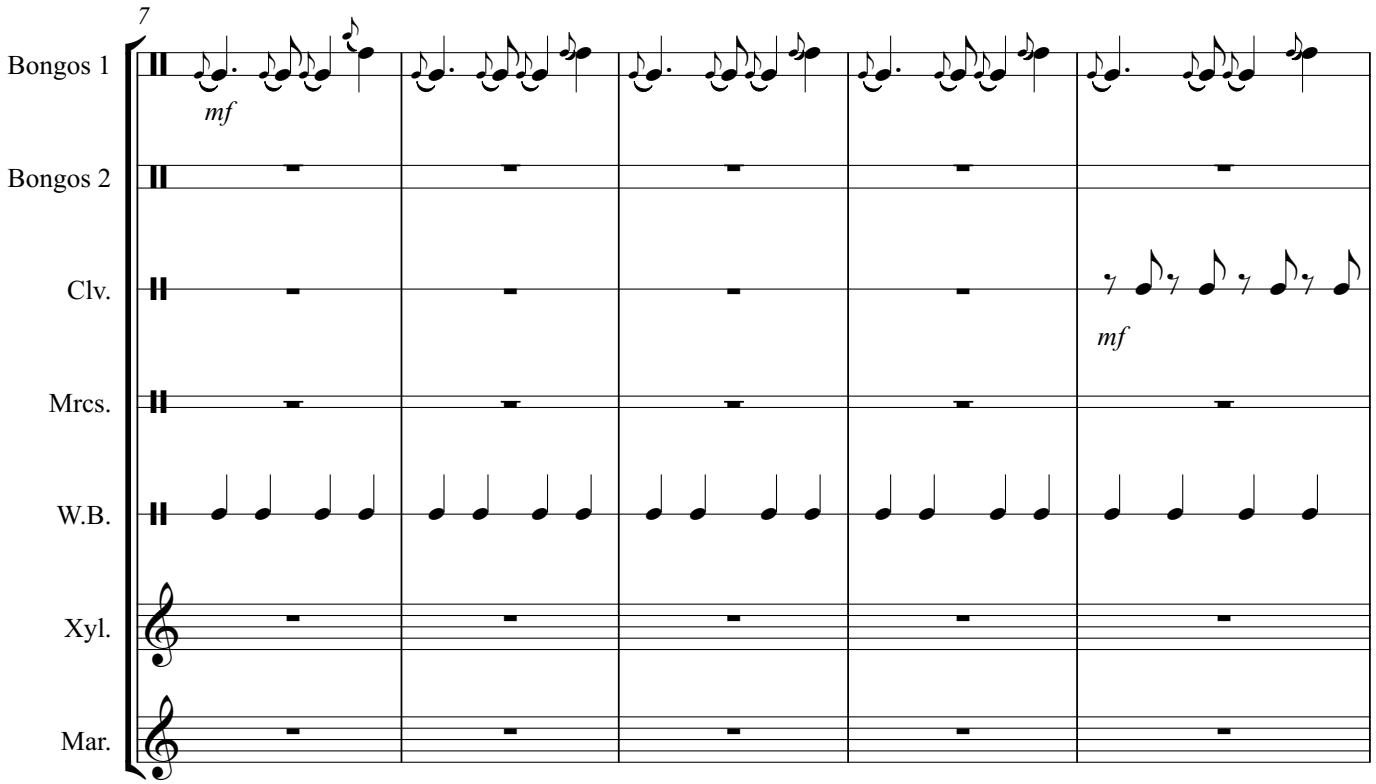


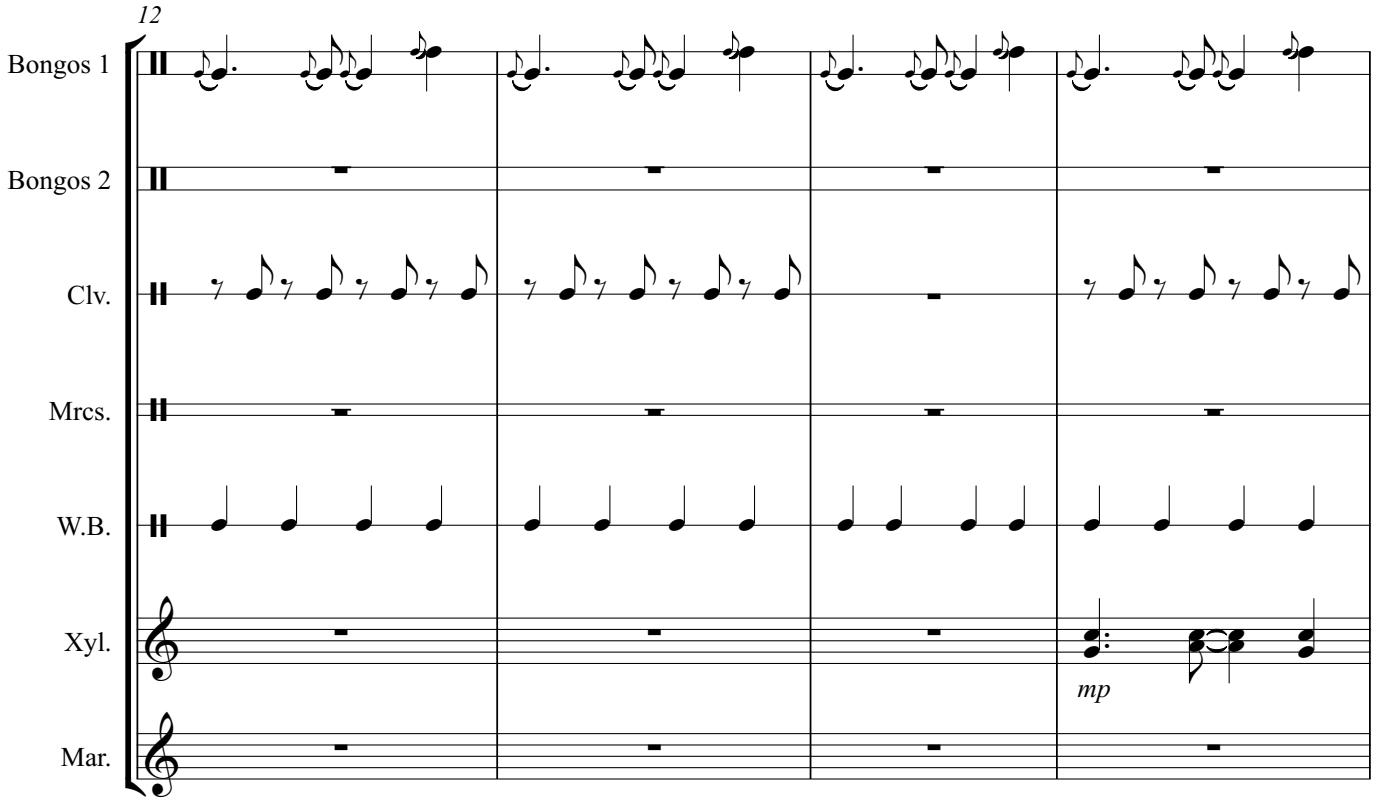
From Under the Pitched

Chloe Keating

Con Espressione ! ♩=100



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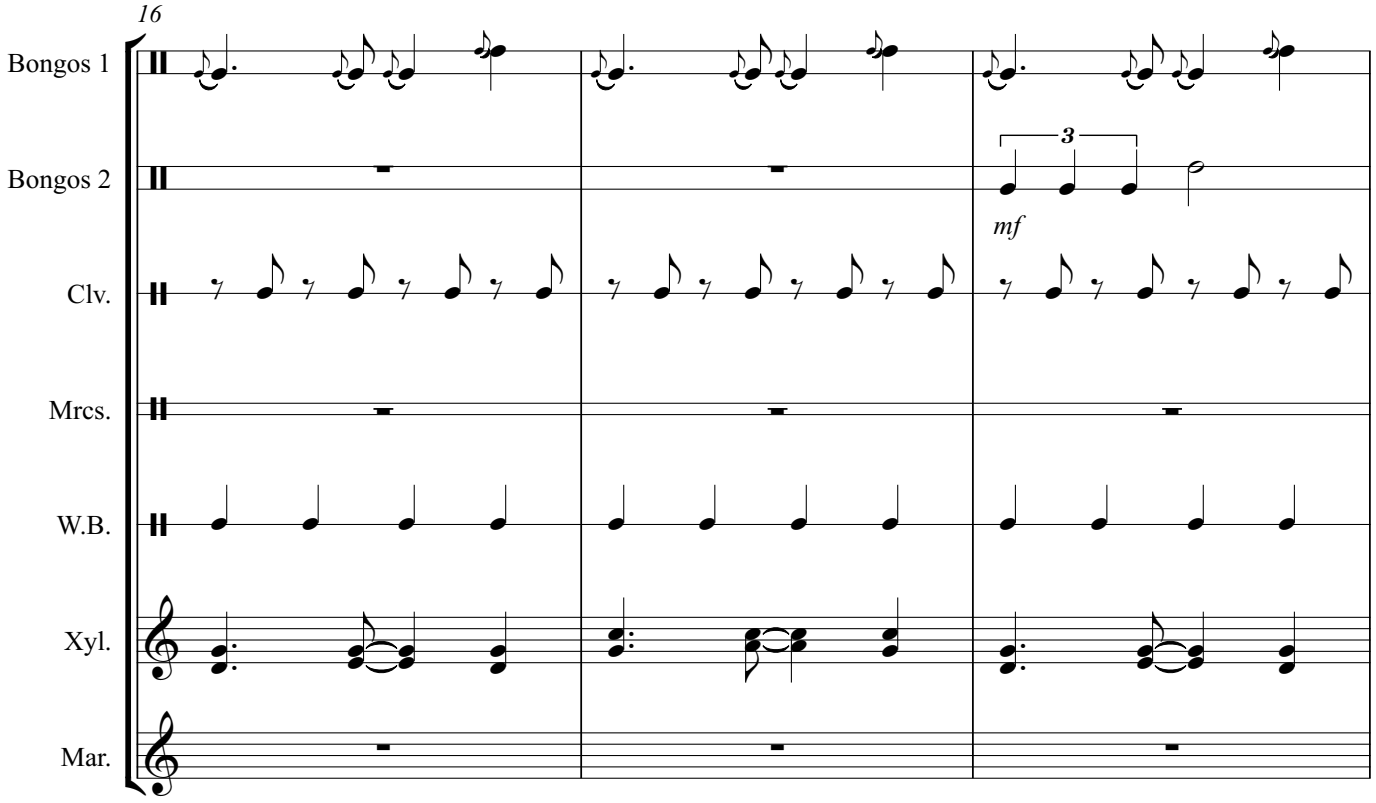
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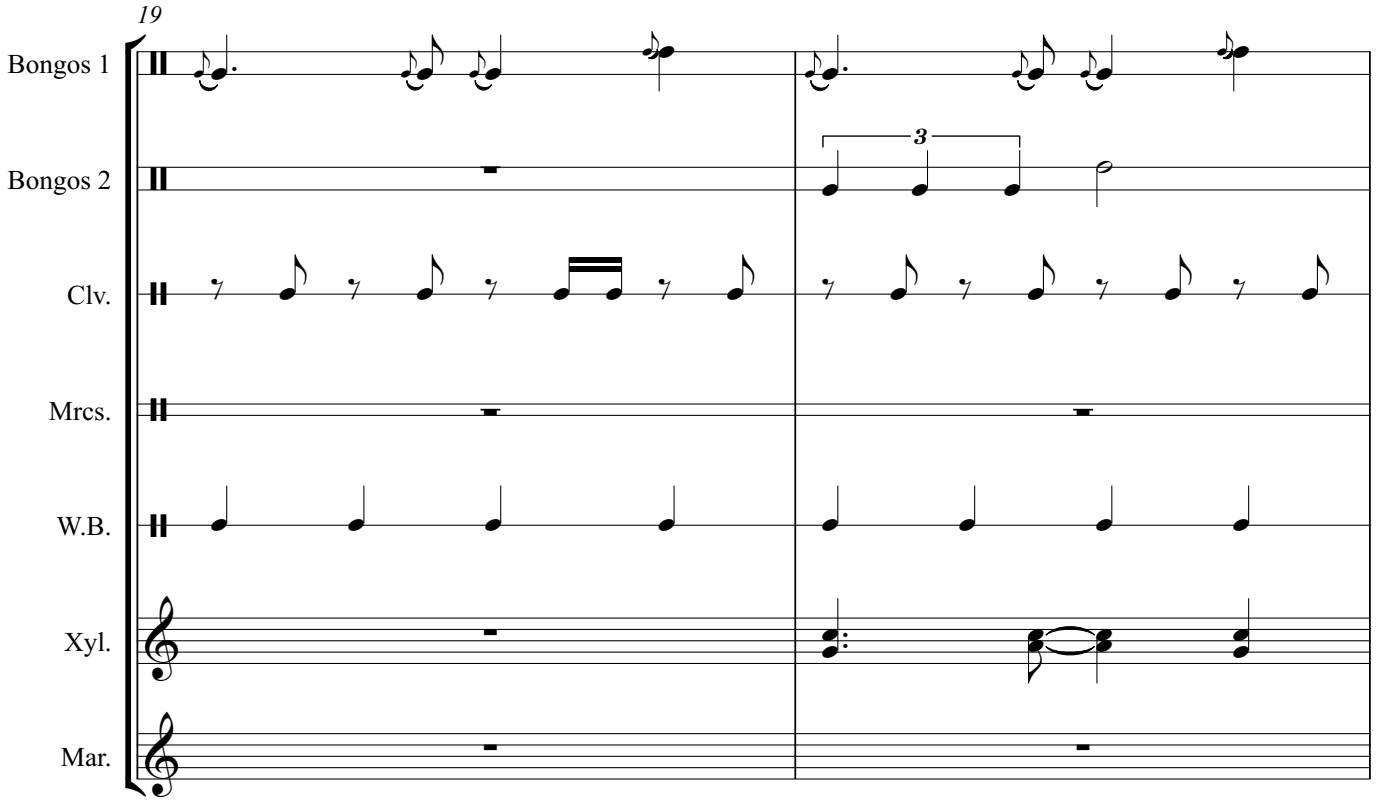
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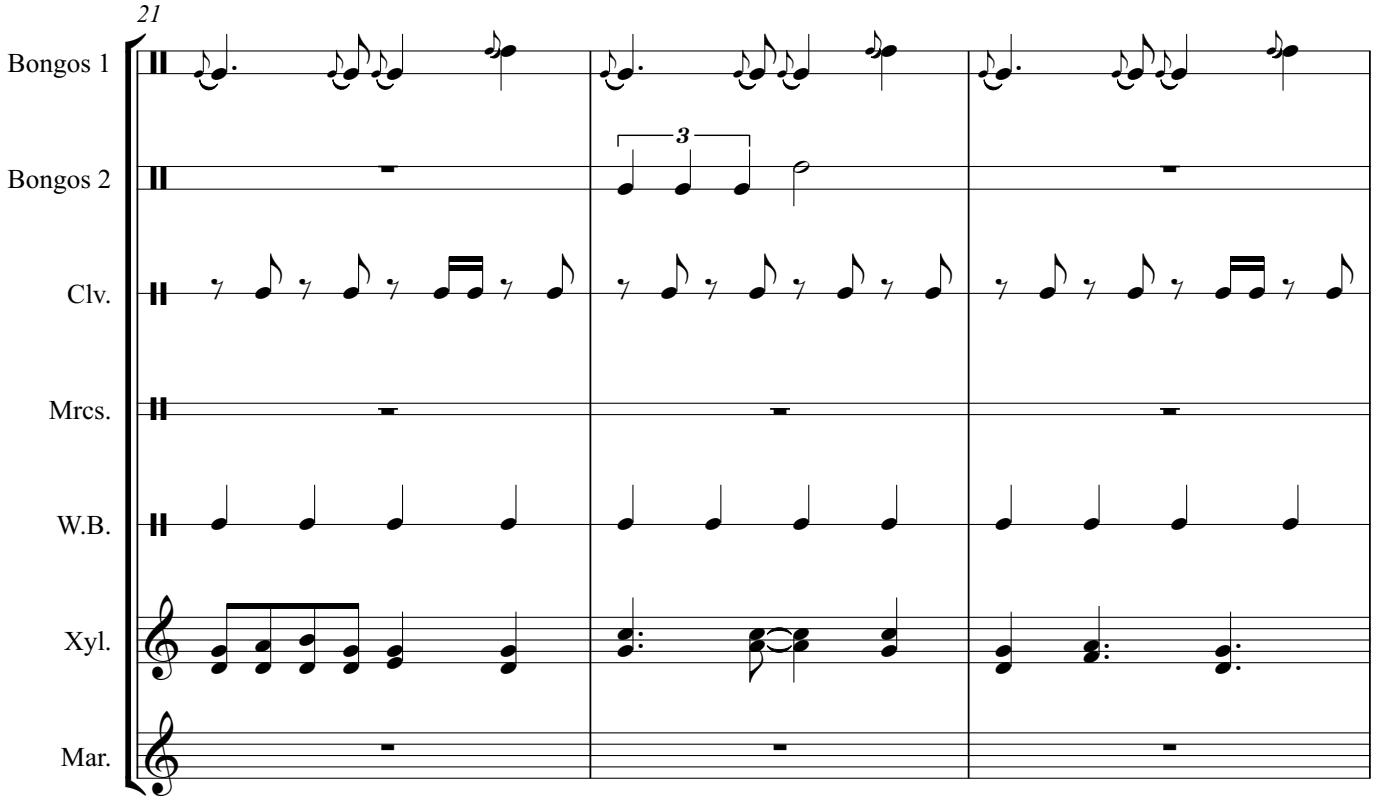
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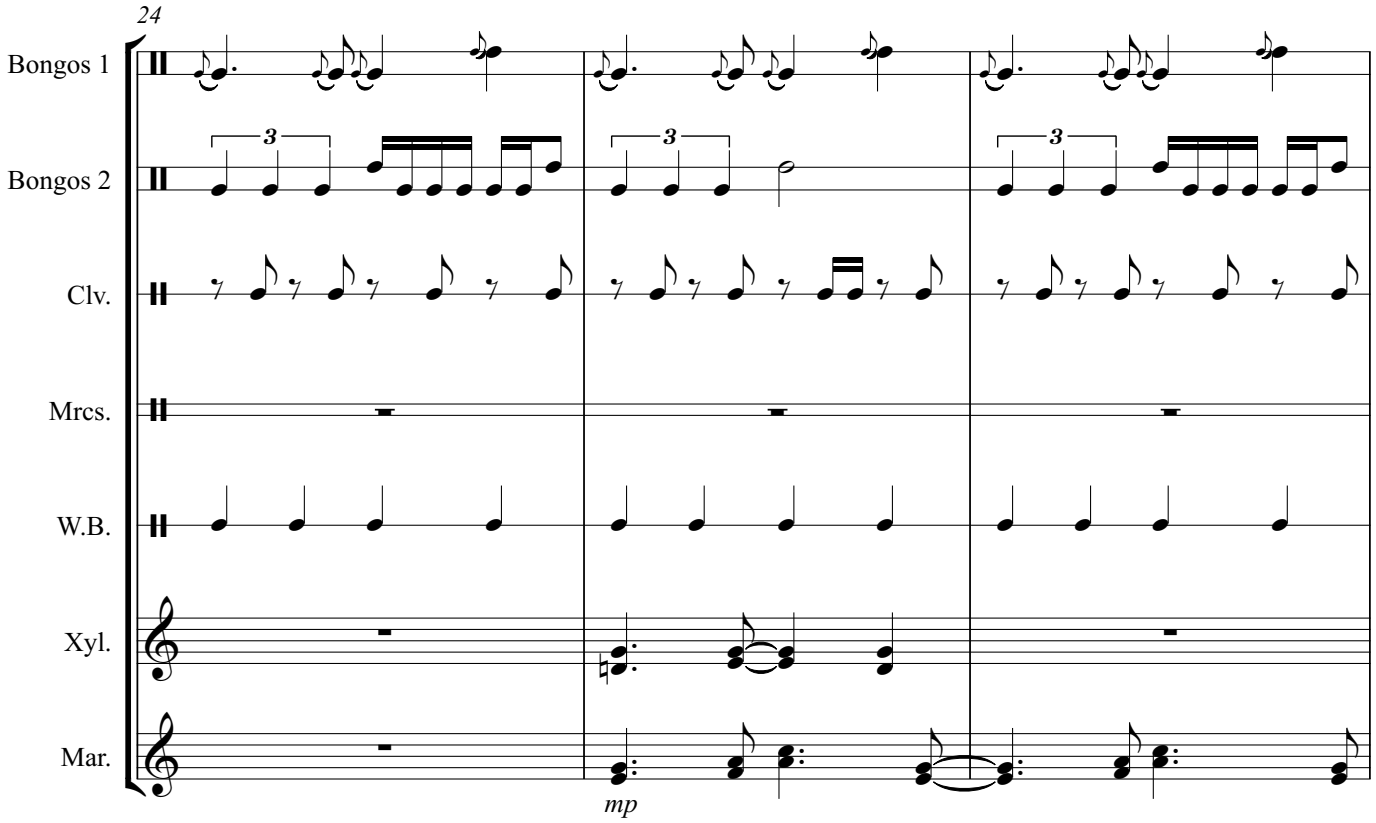
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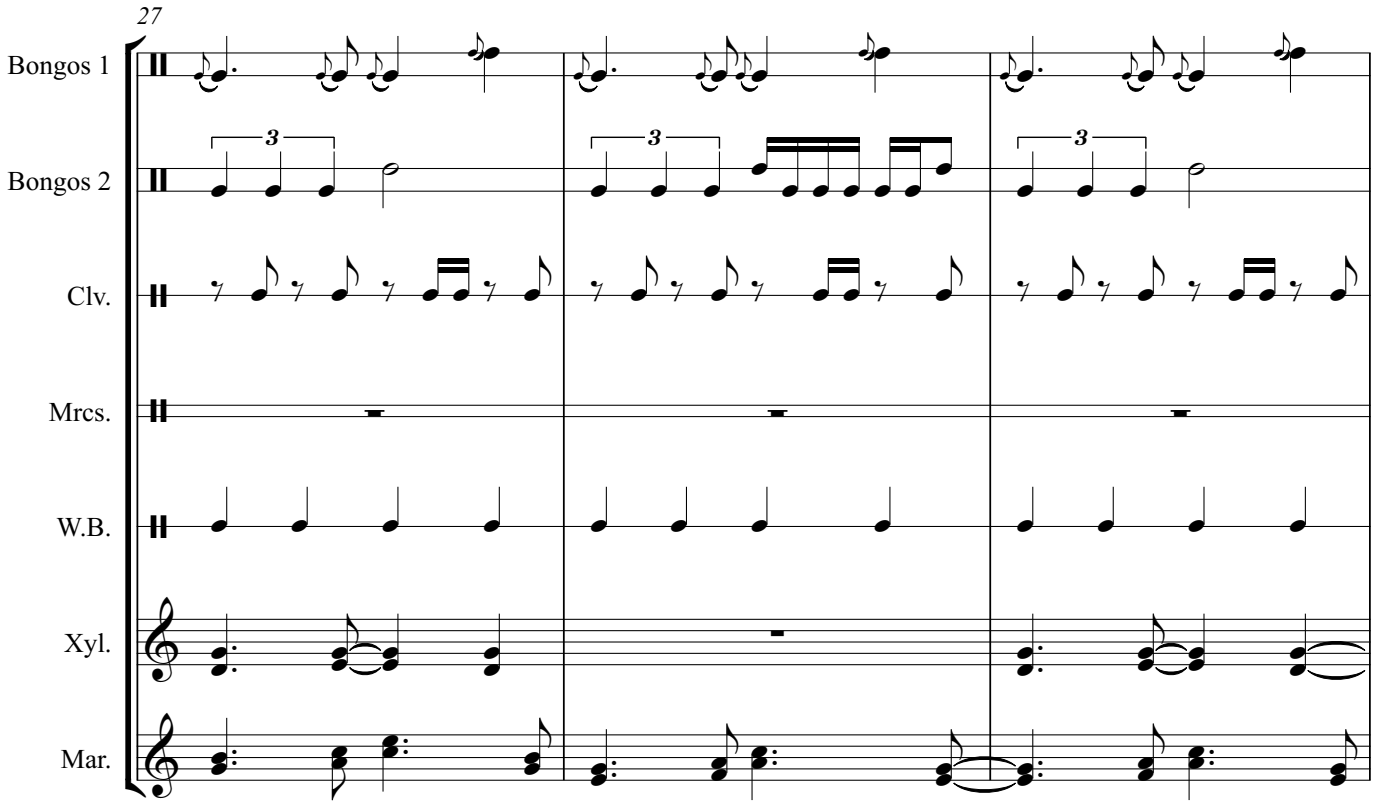
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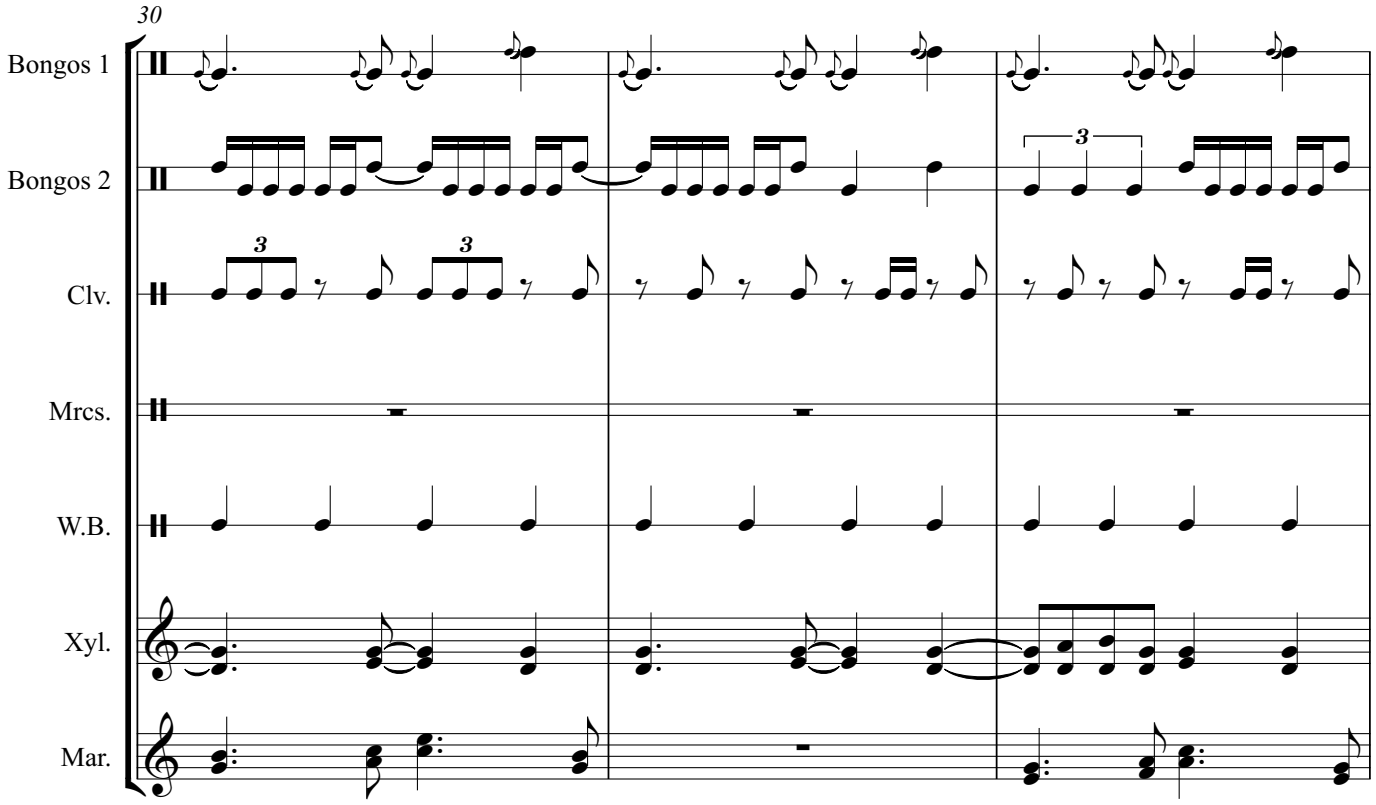
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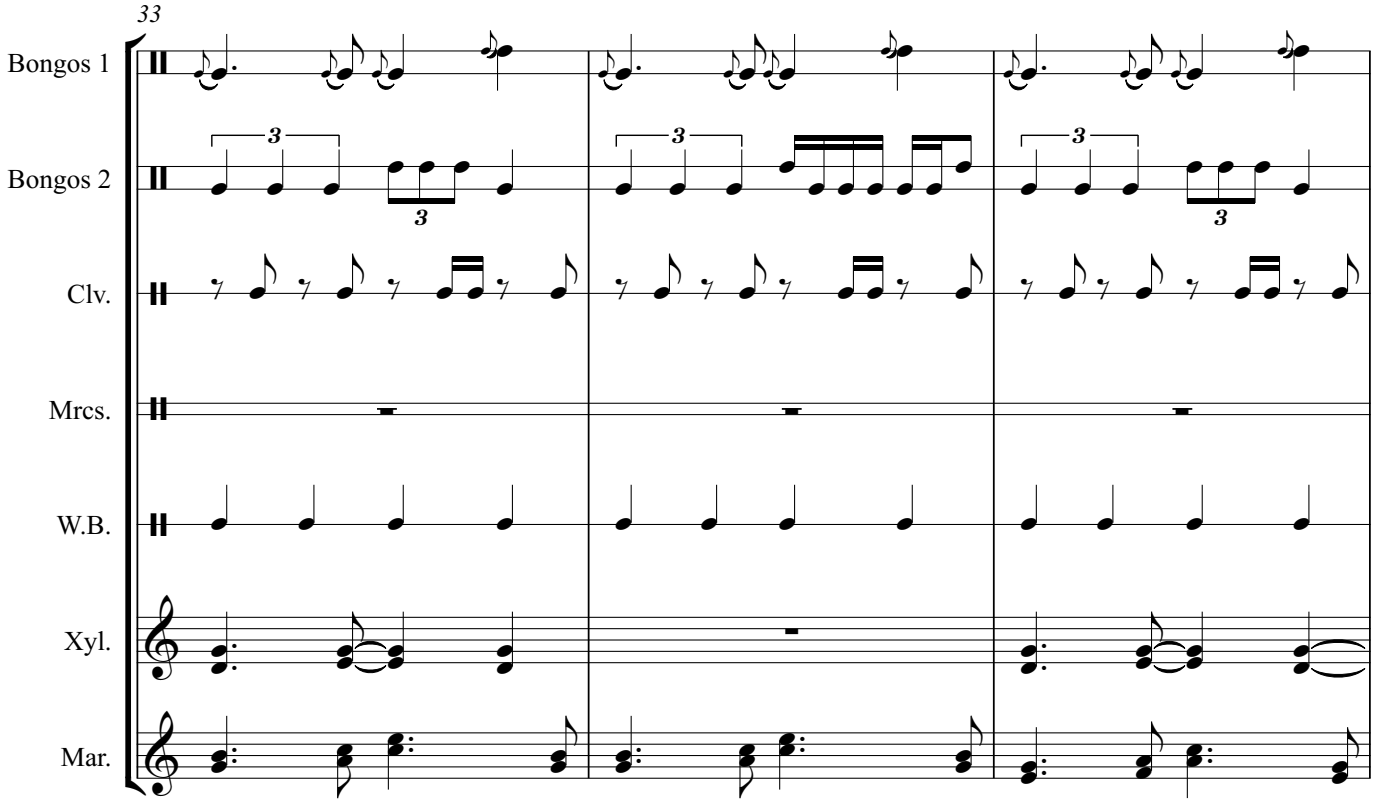
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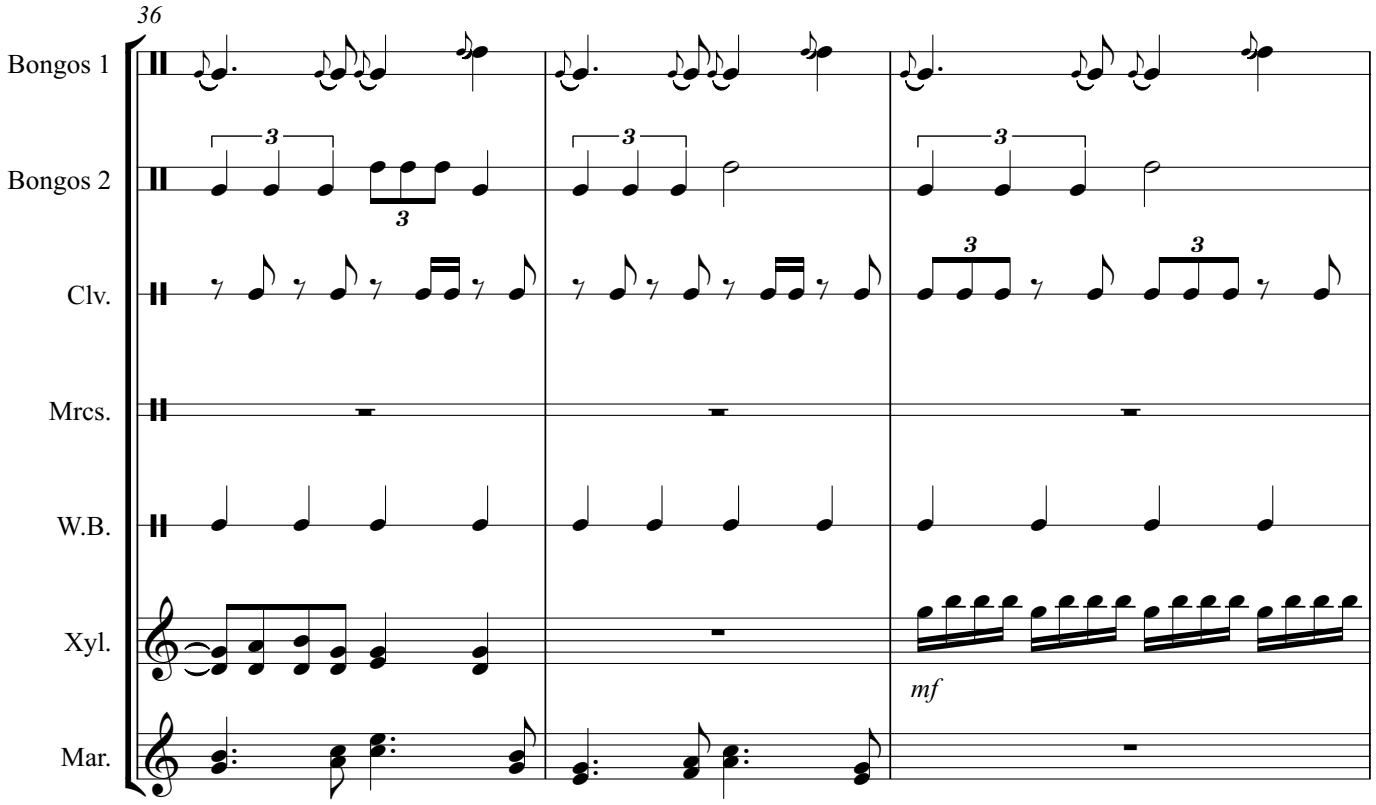
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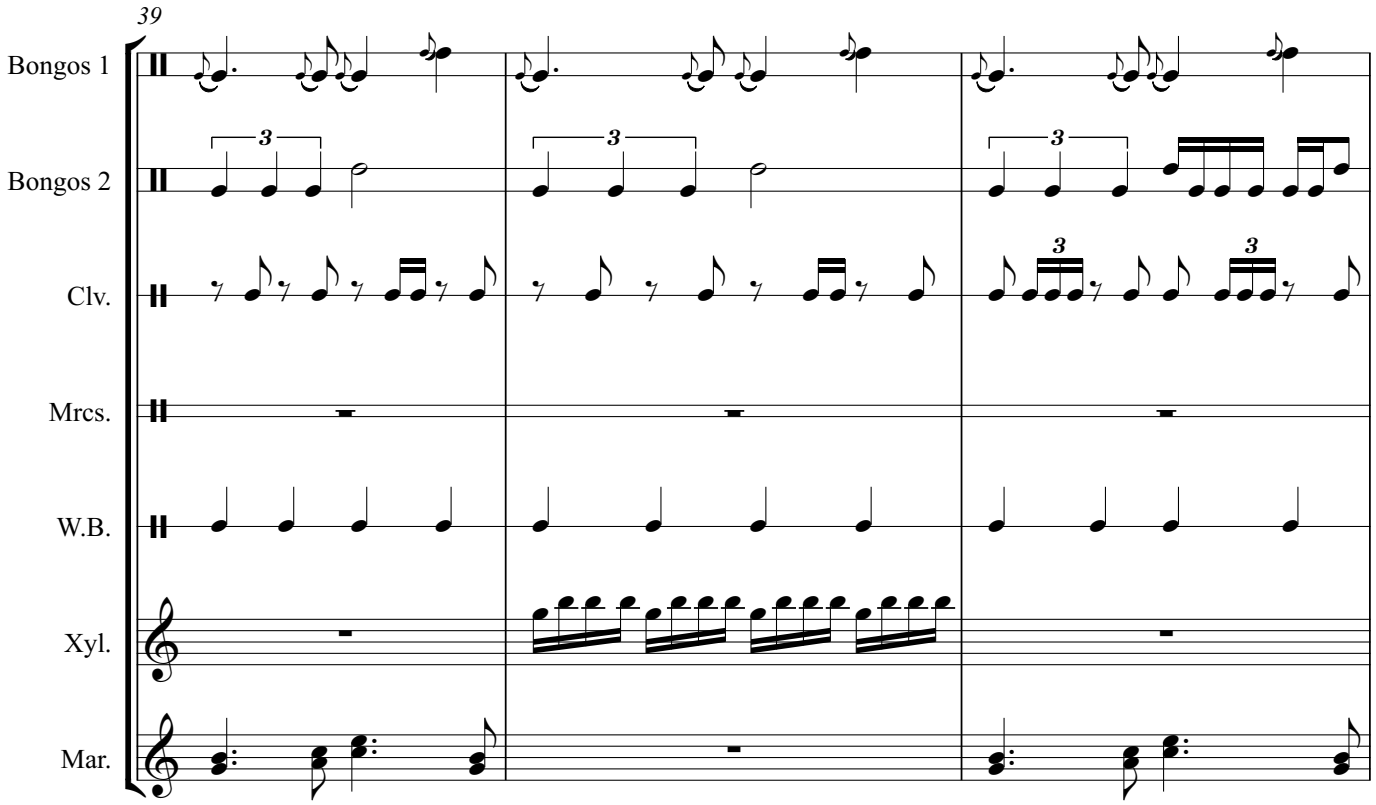
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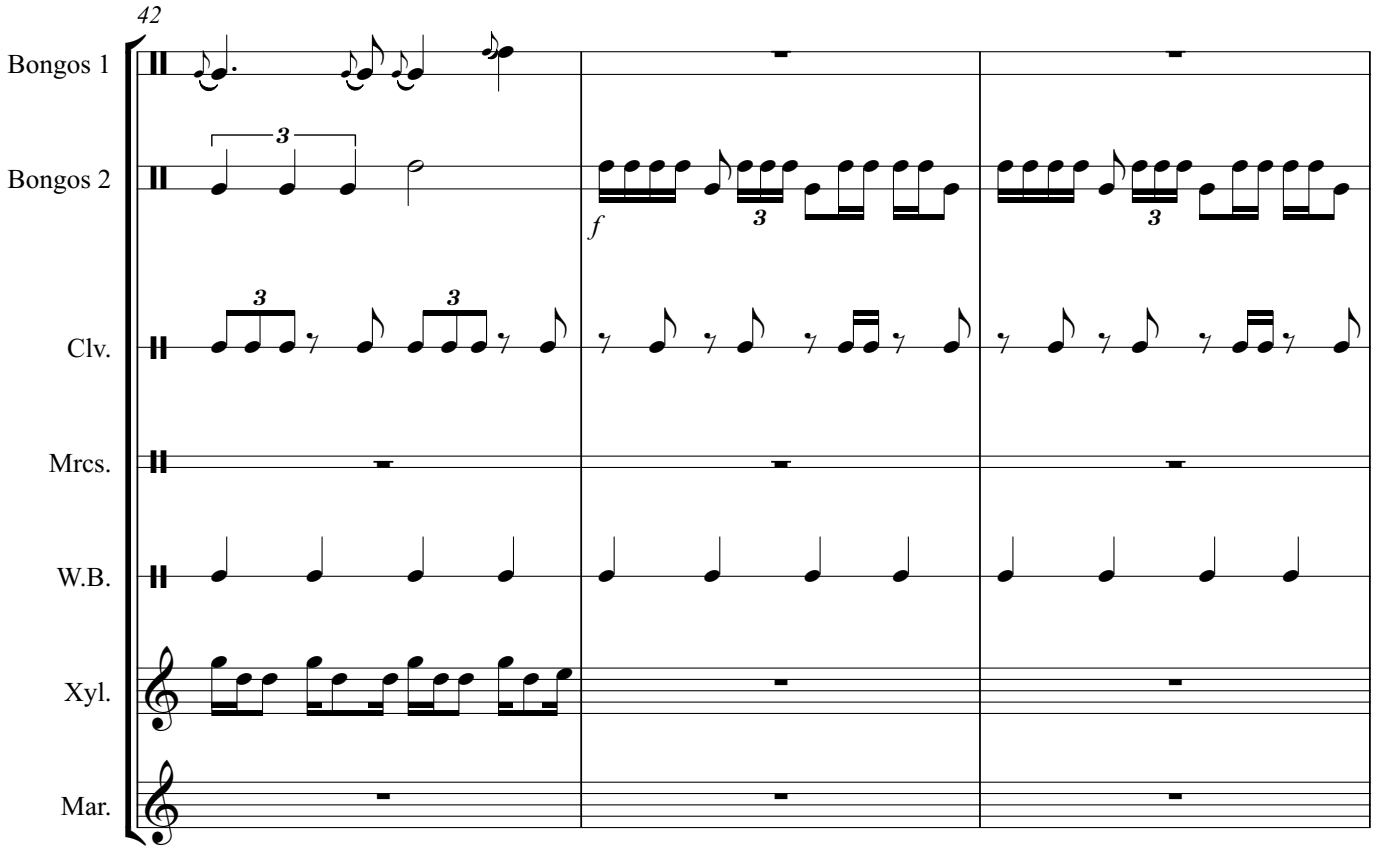
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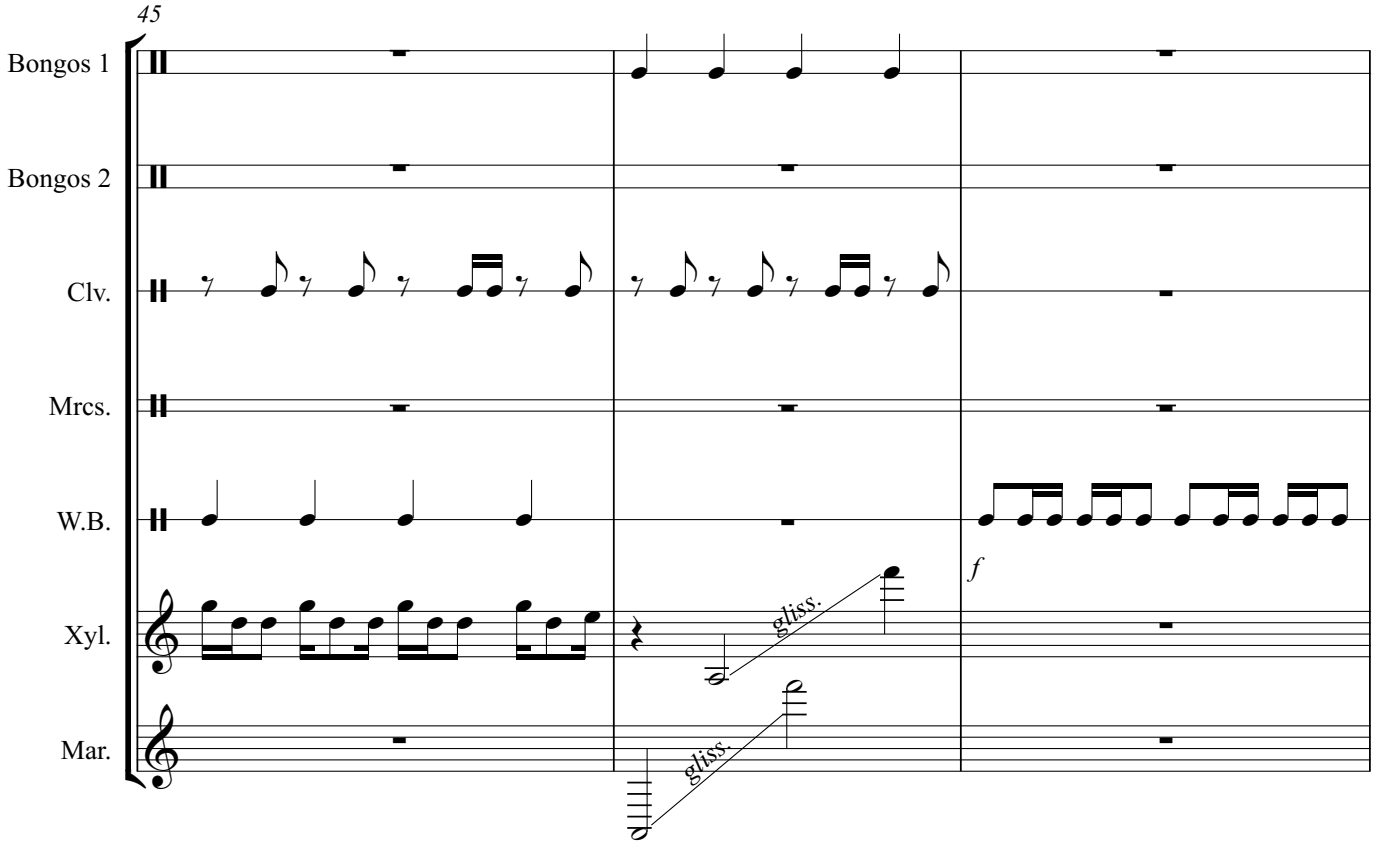
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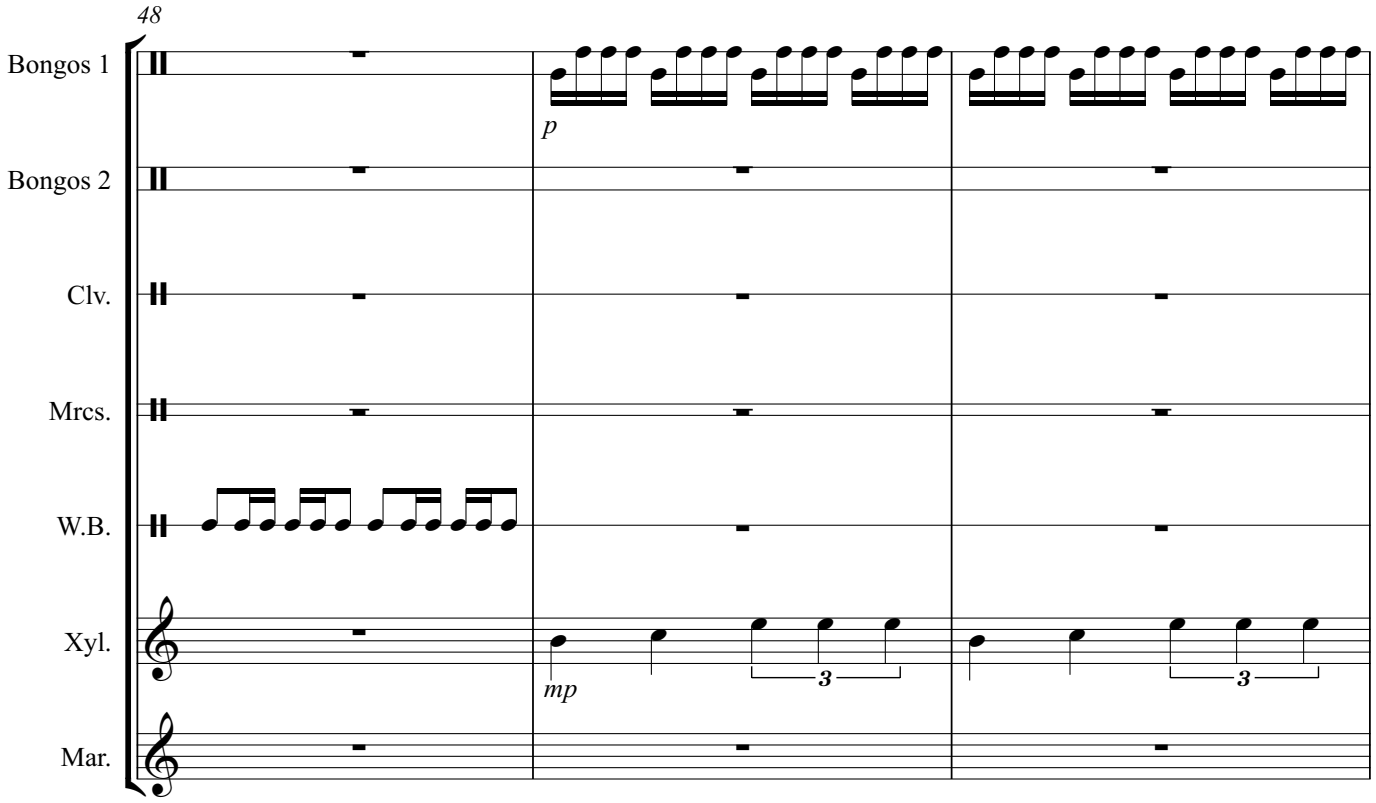
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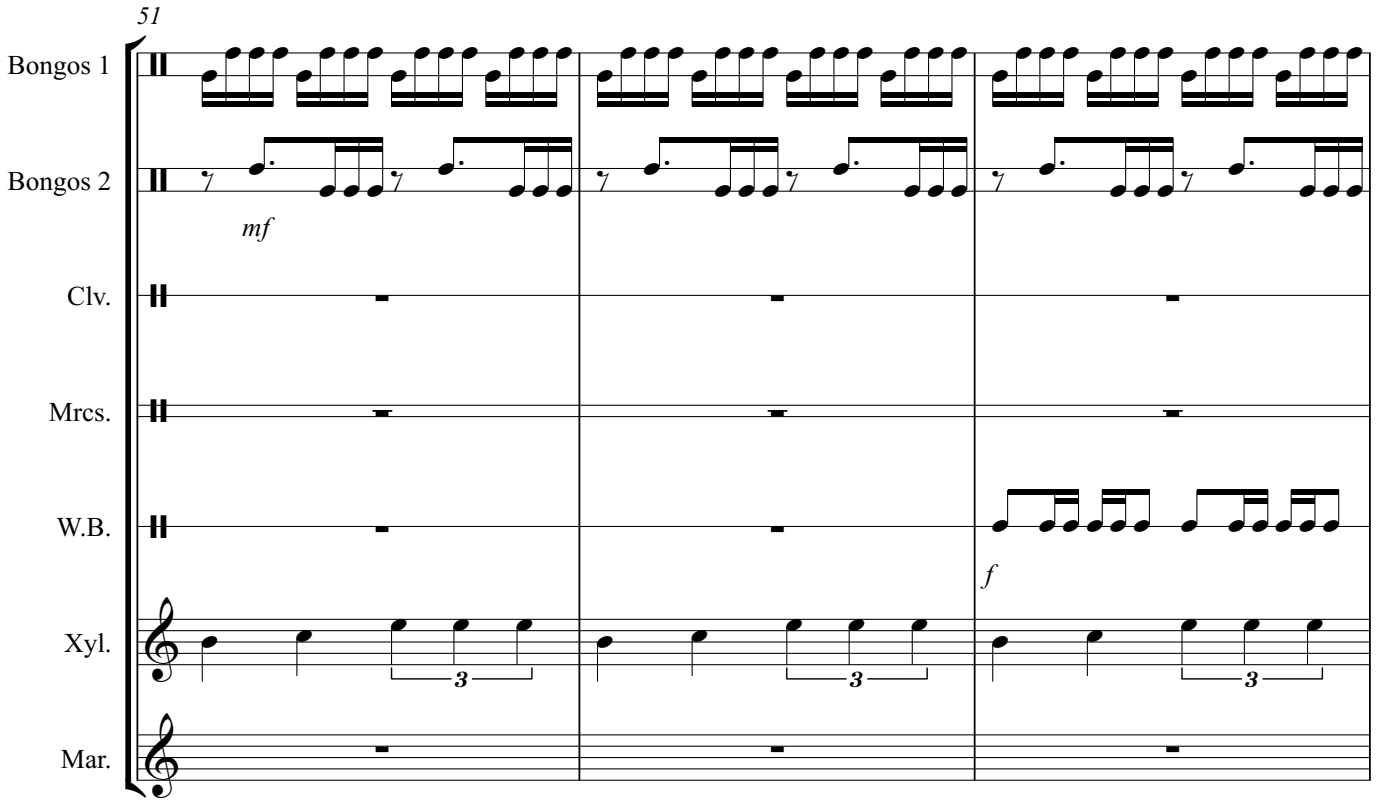
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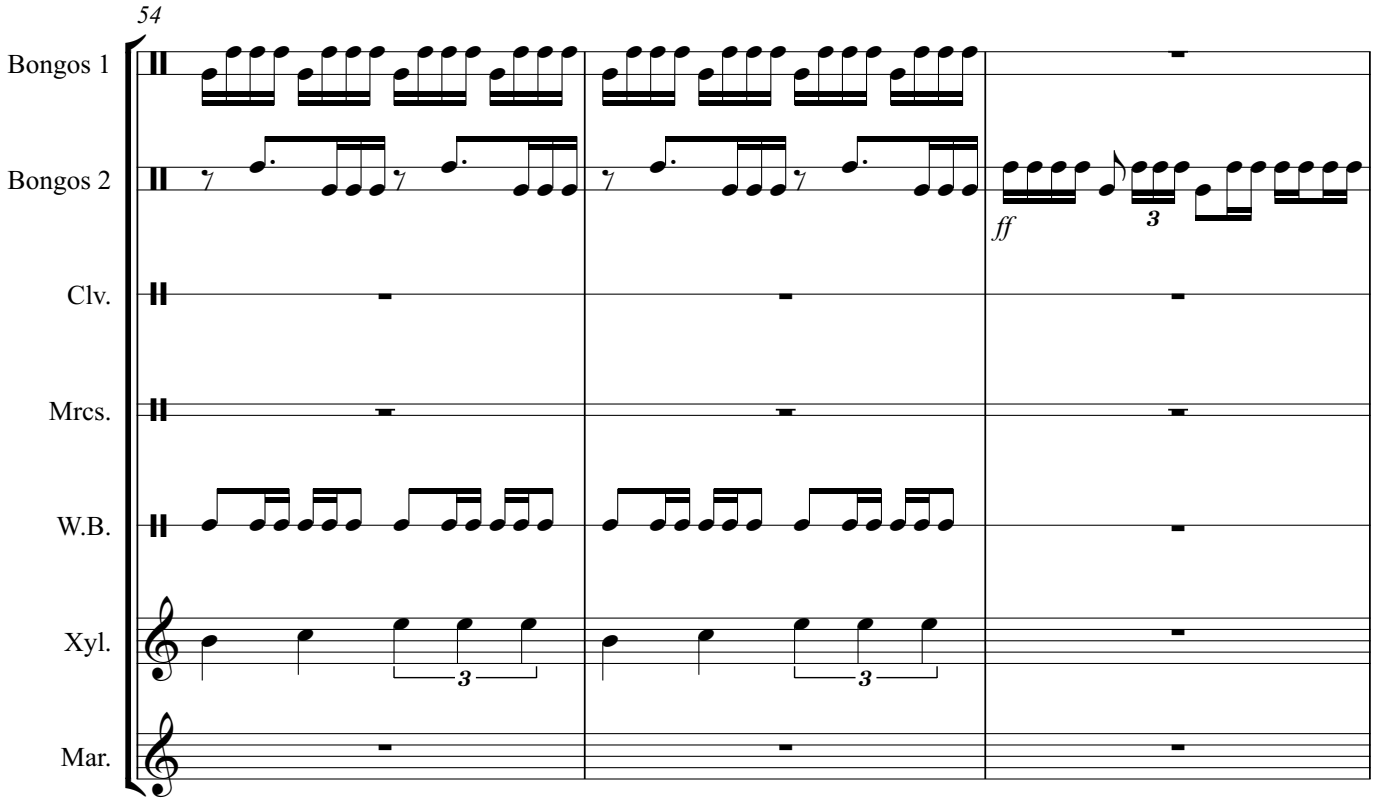
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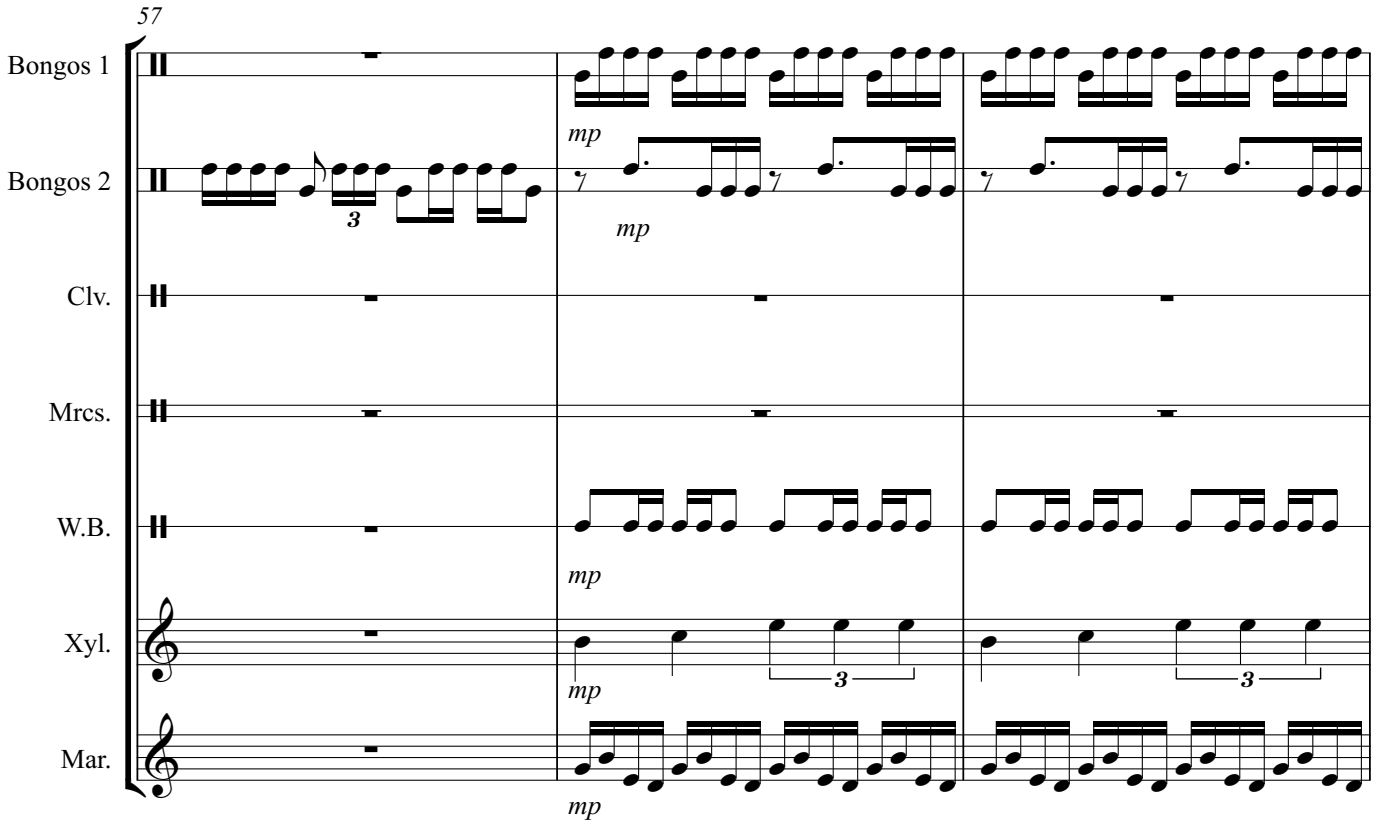
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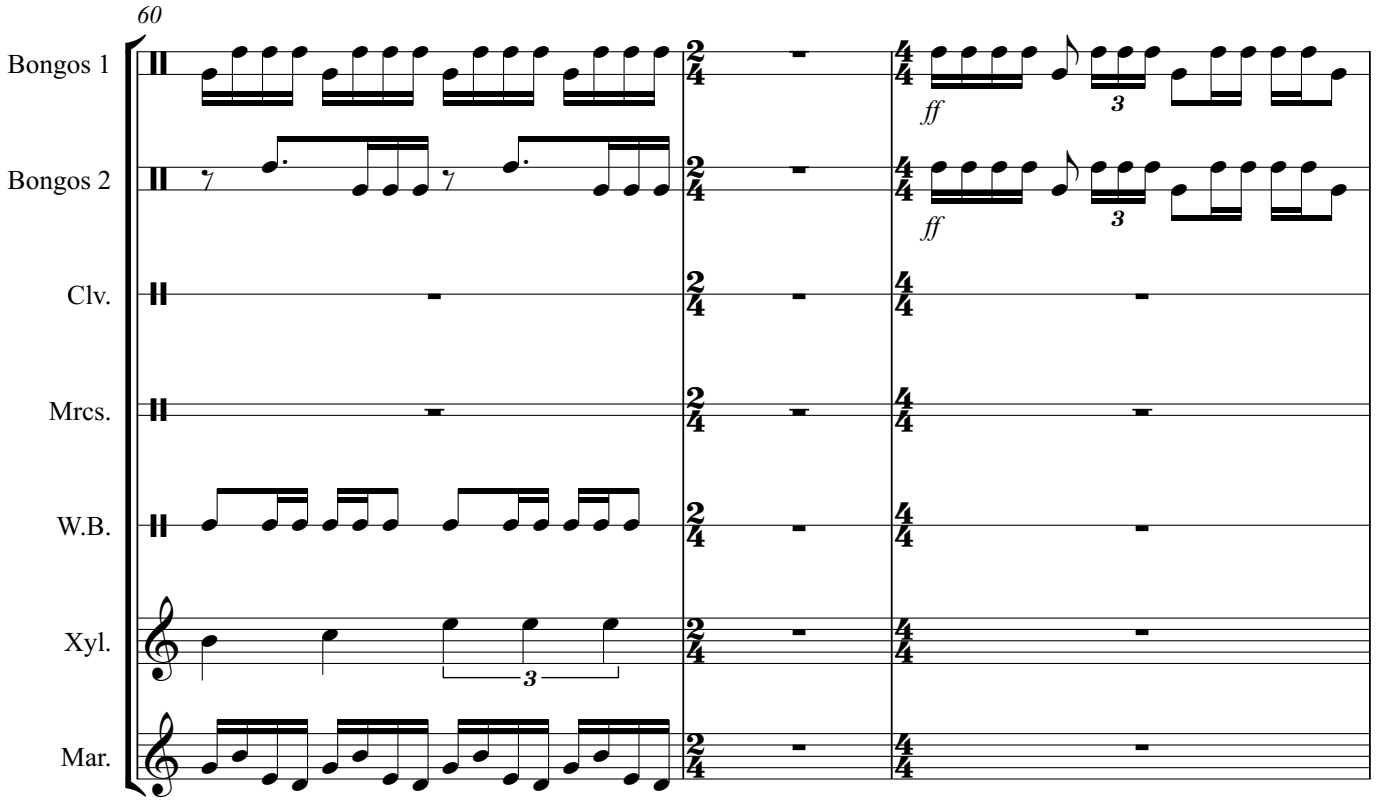
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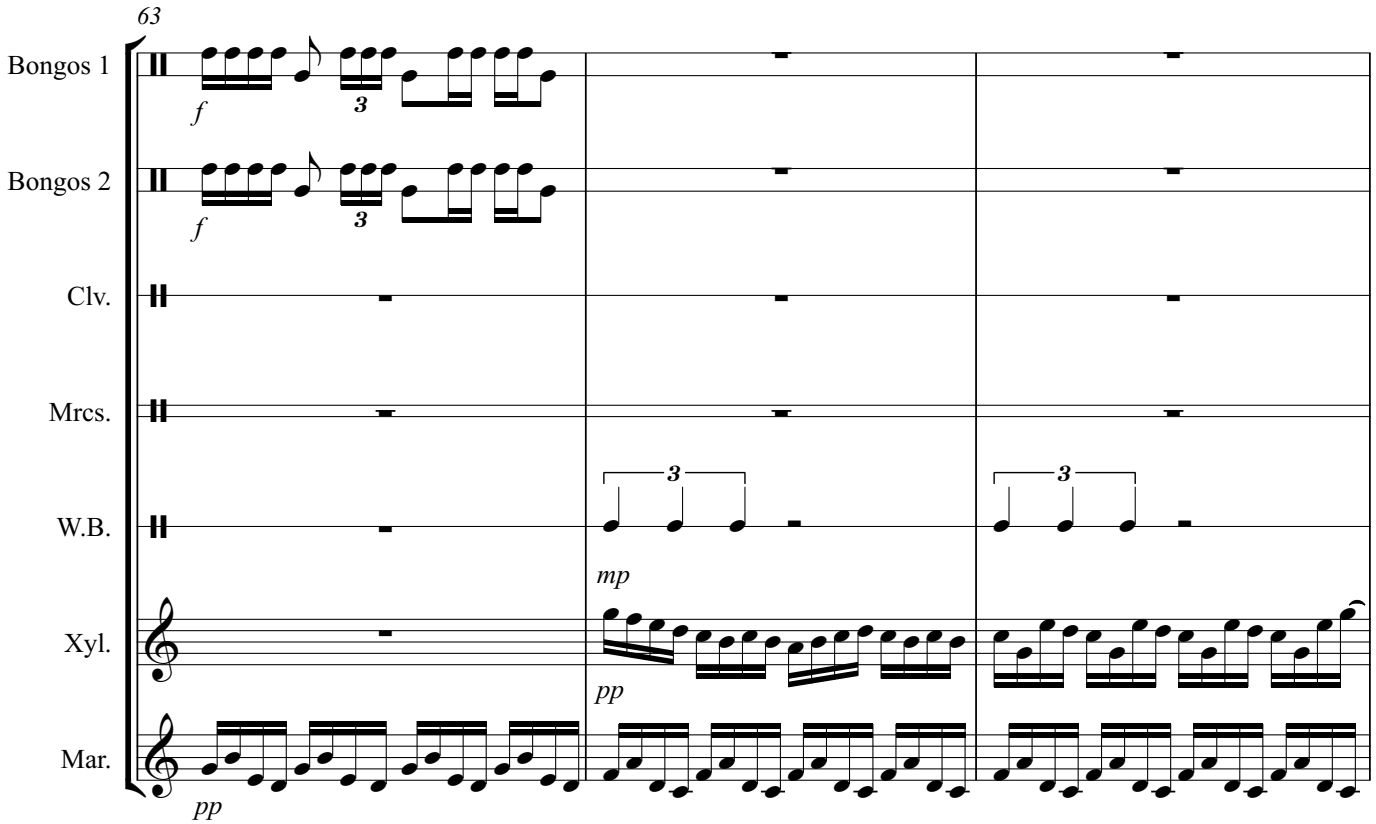
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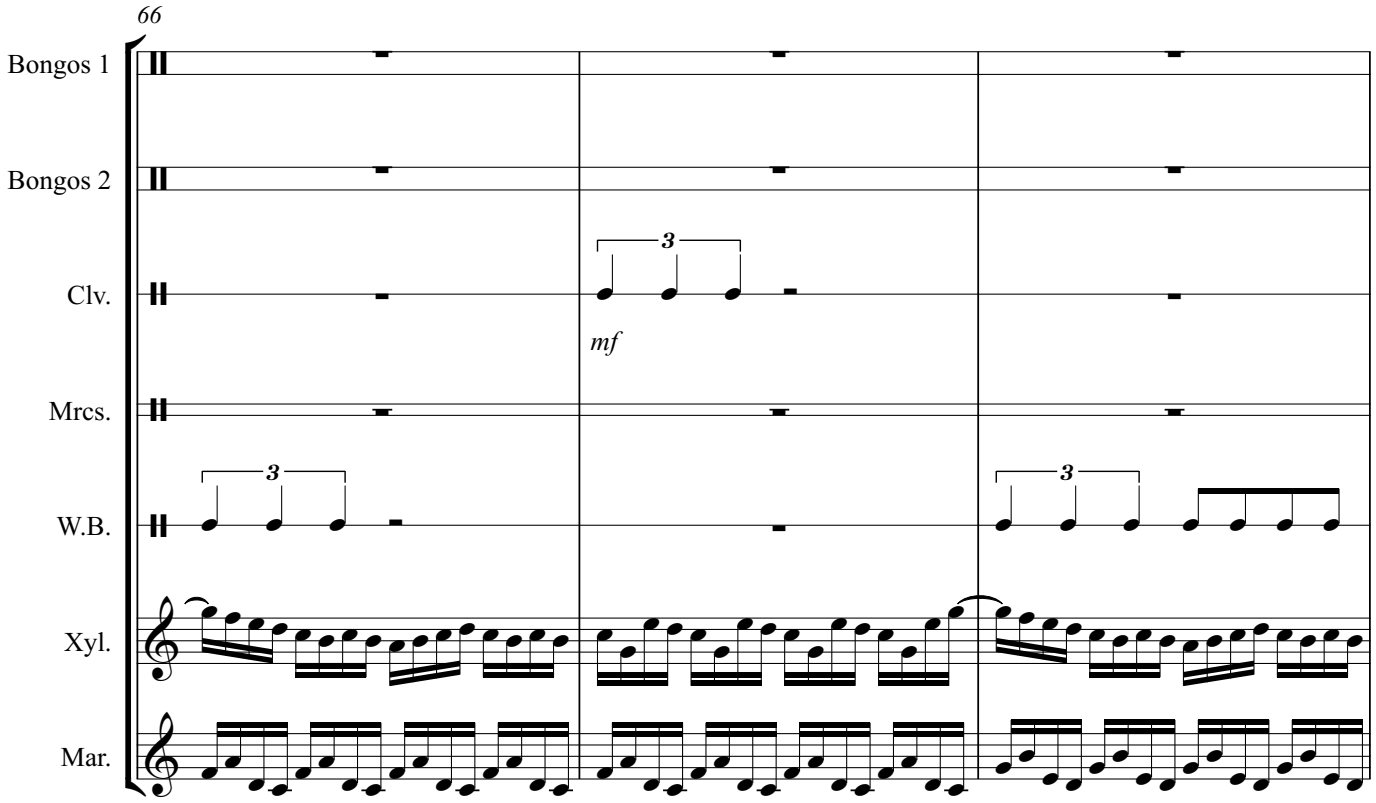
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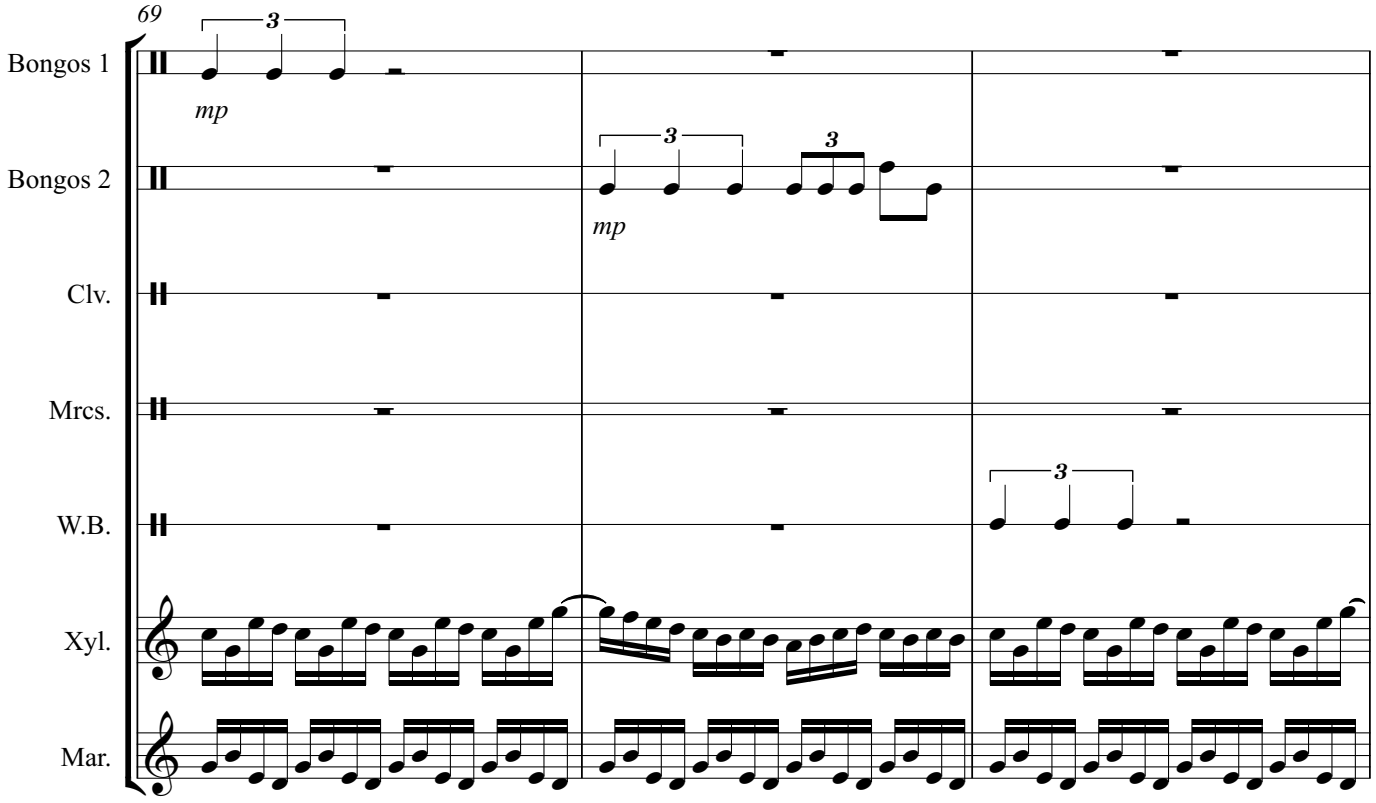
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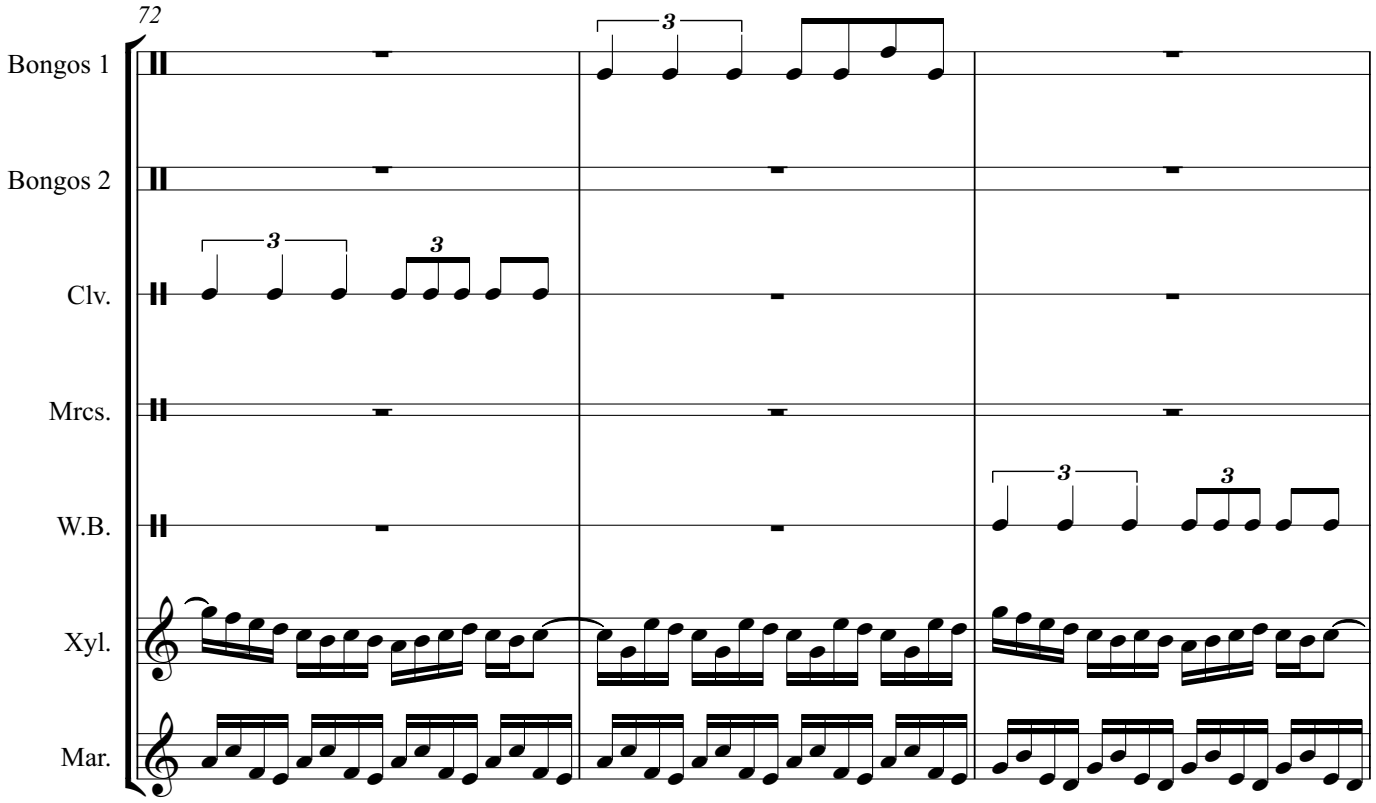
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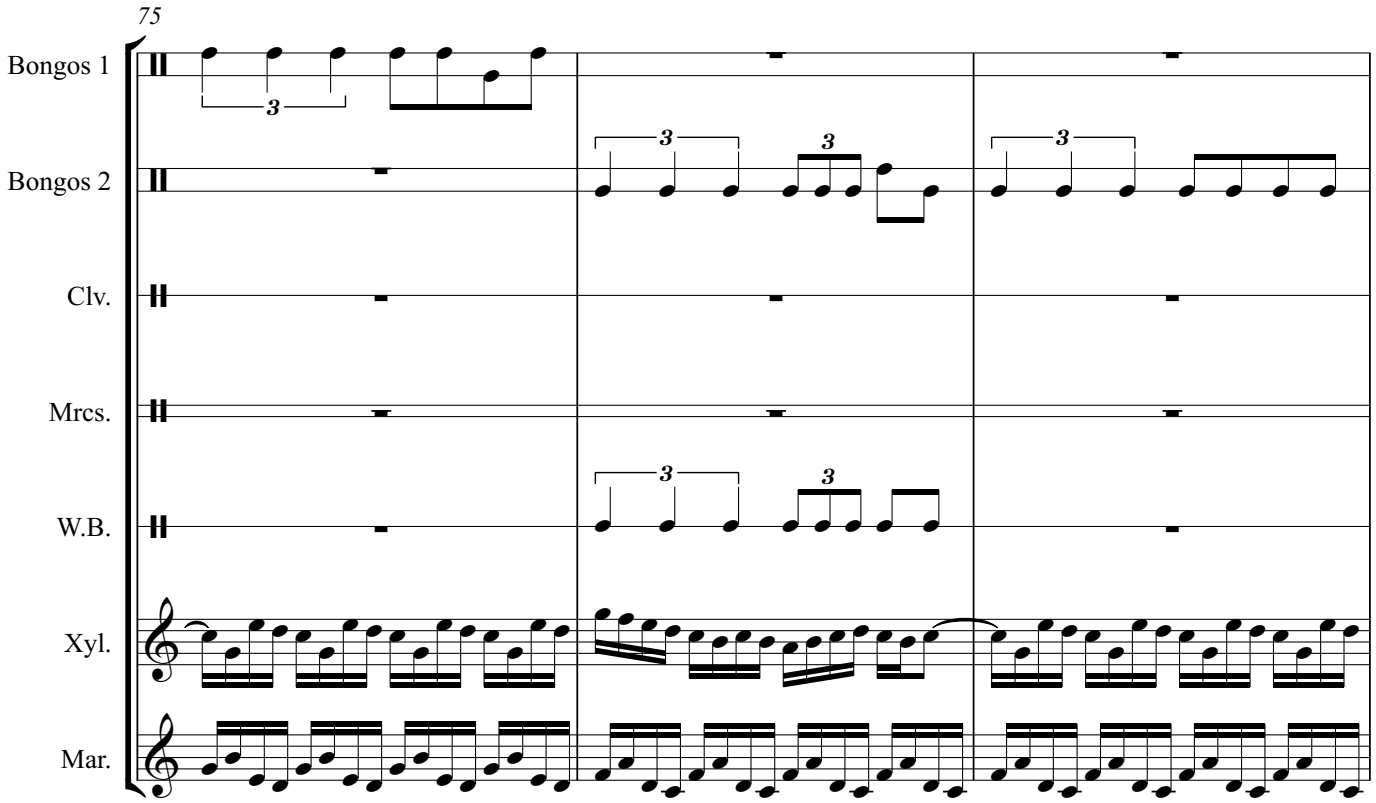
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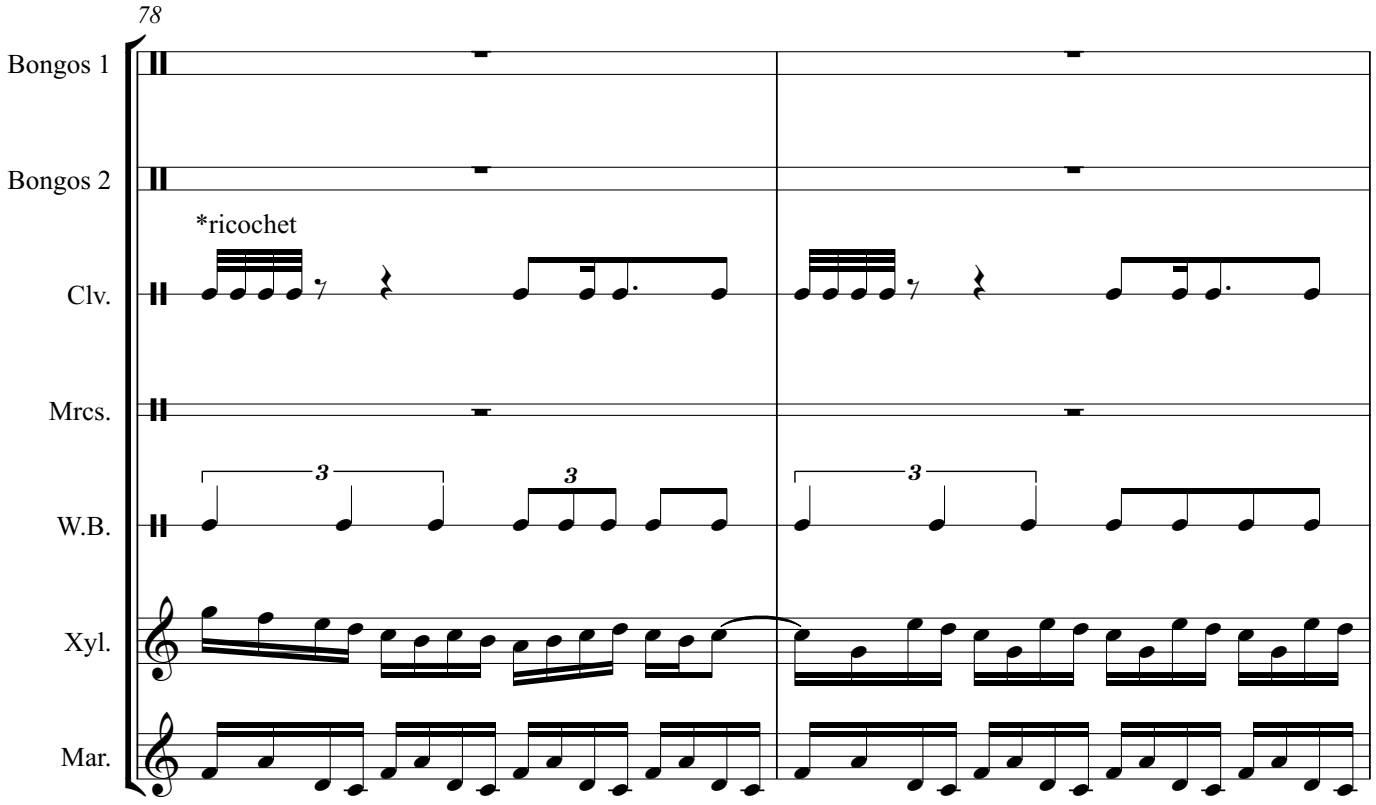
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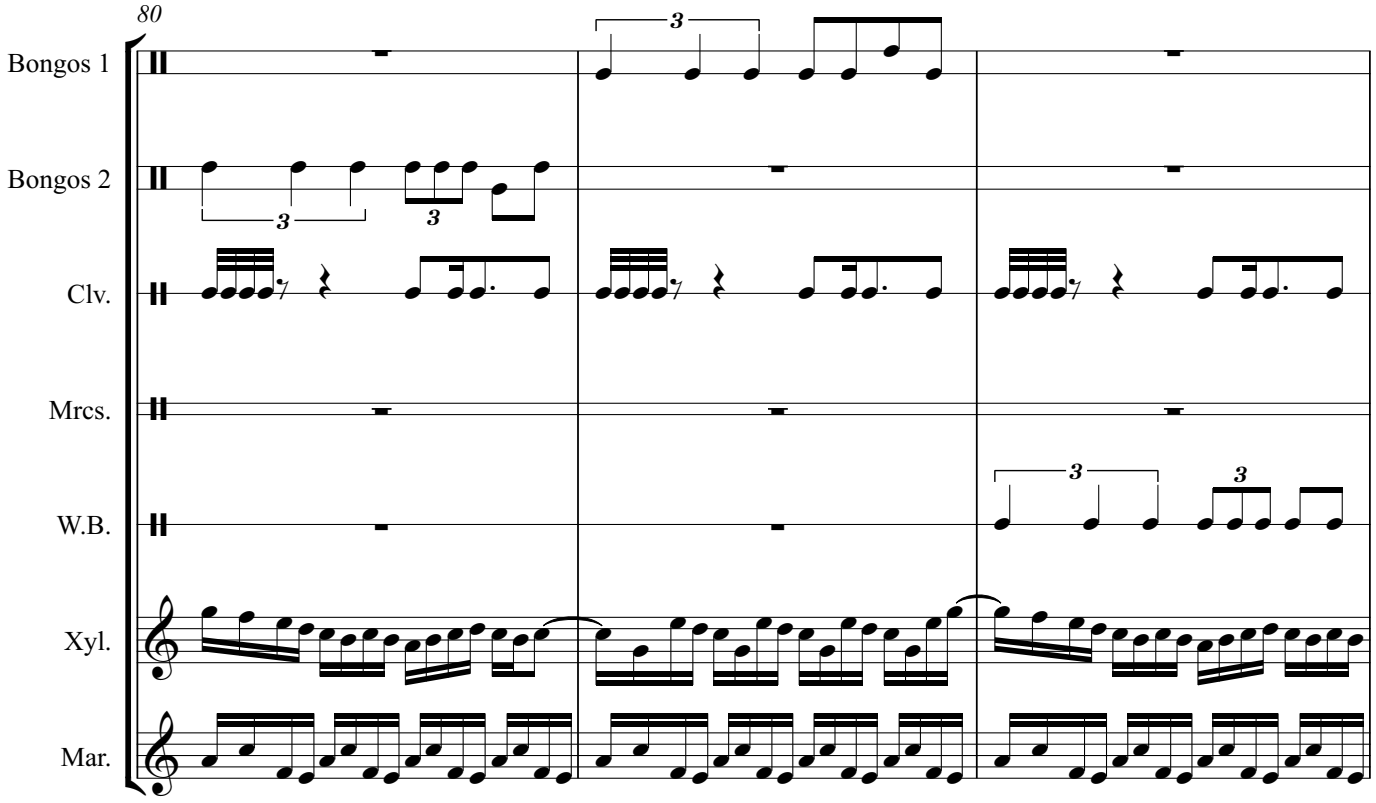
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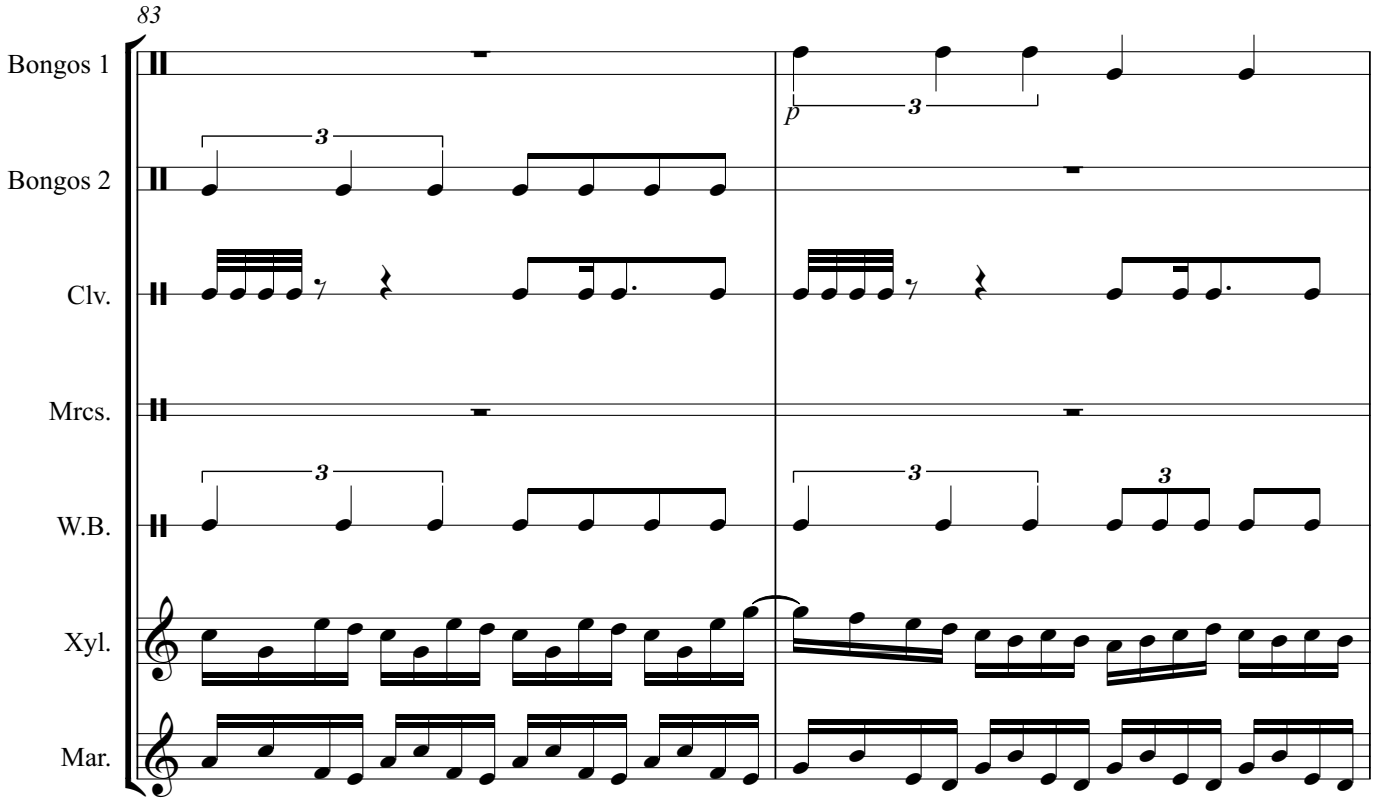
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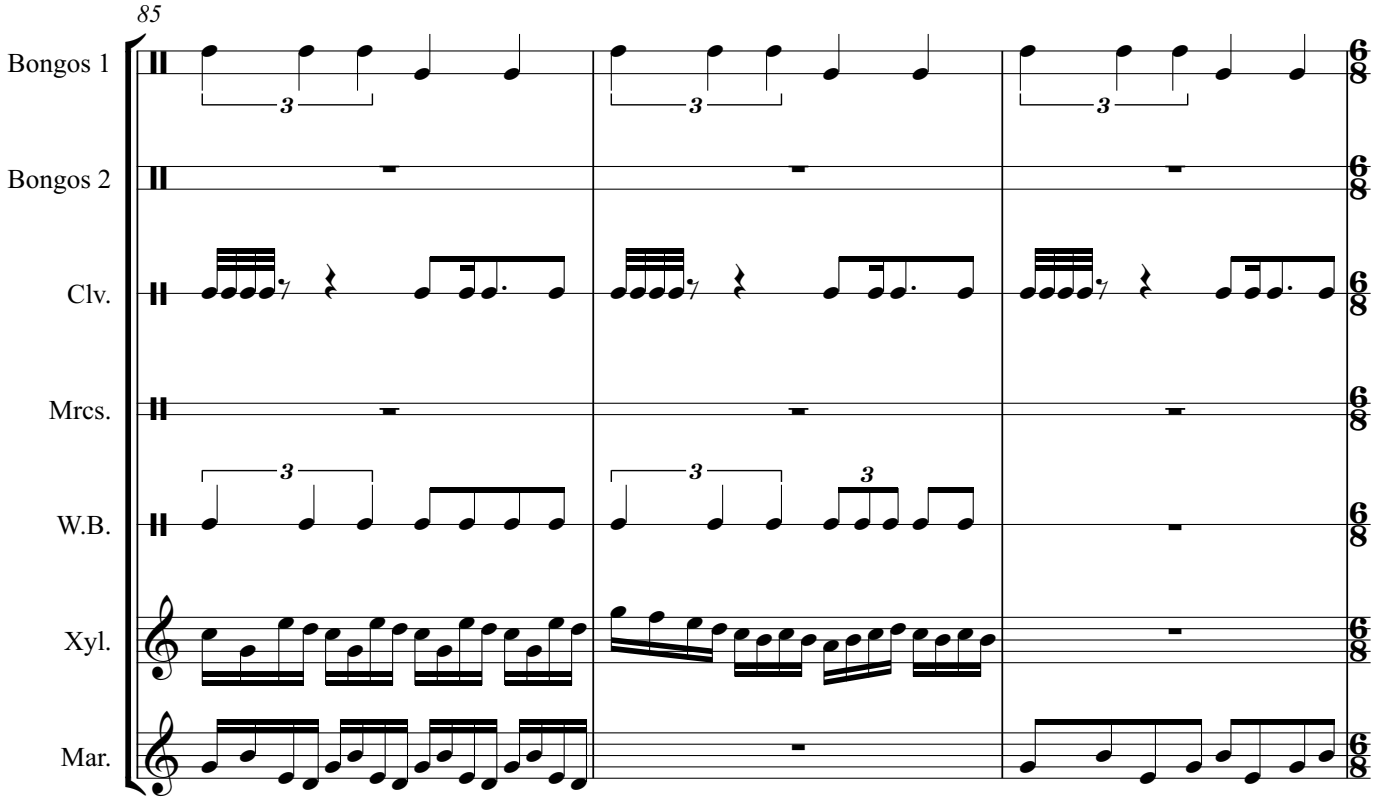
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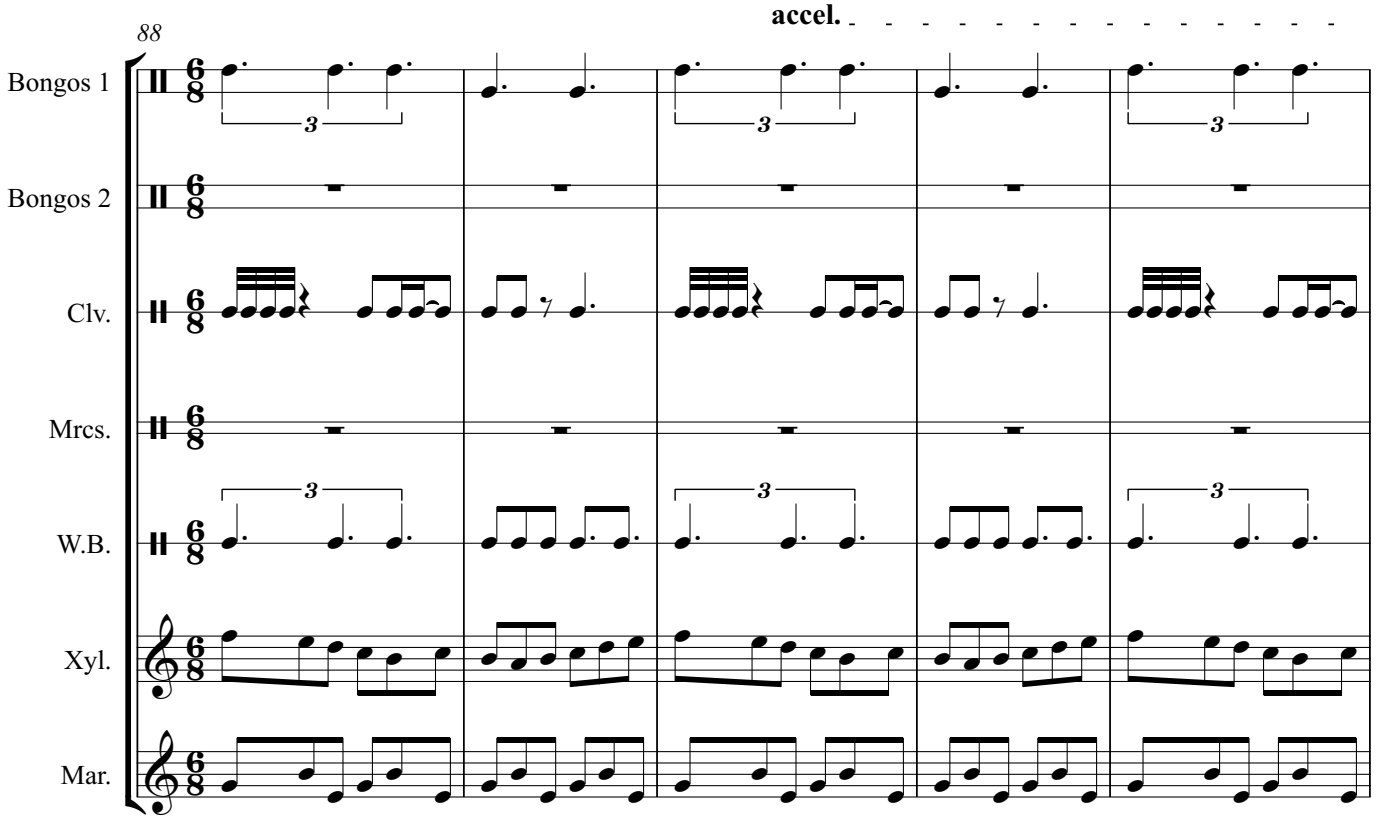
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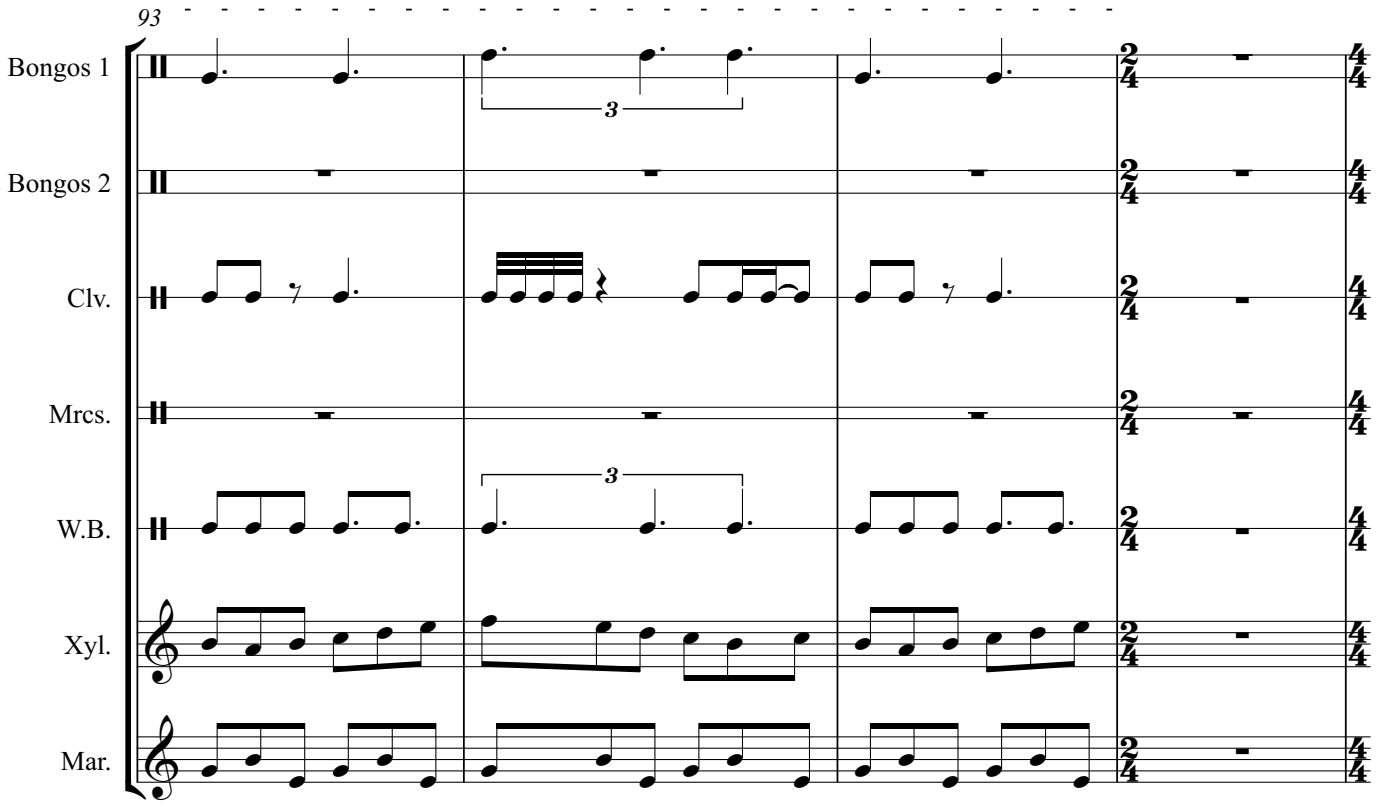
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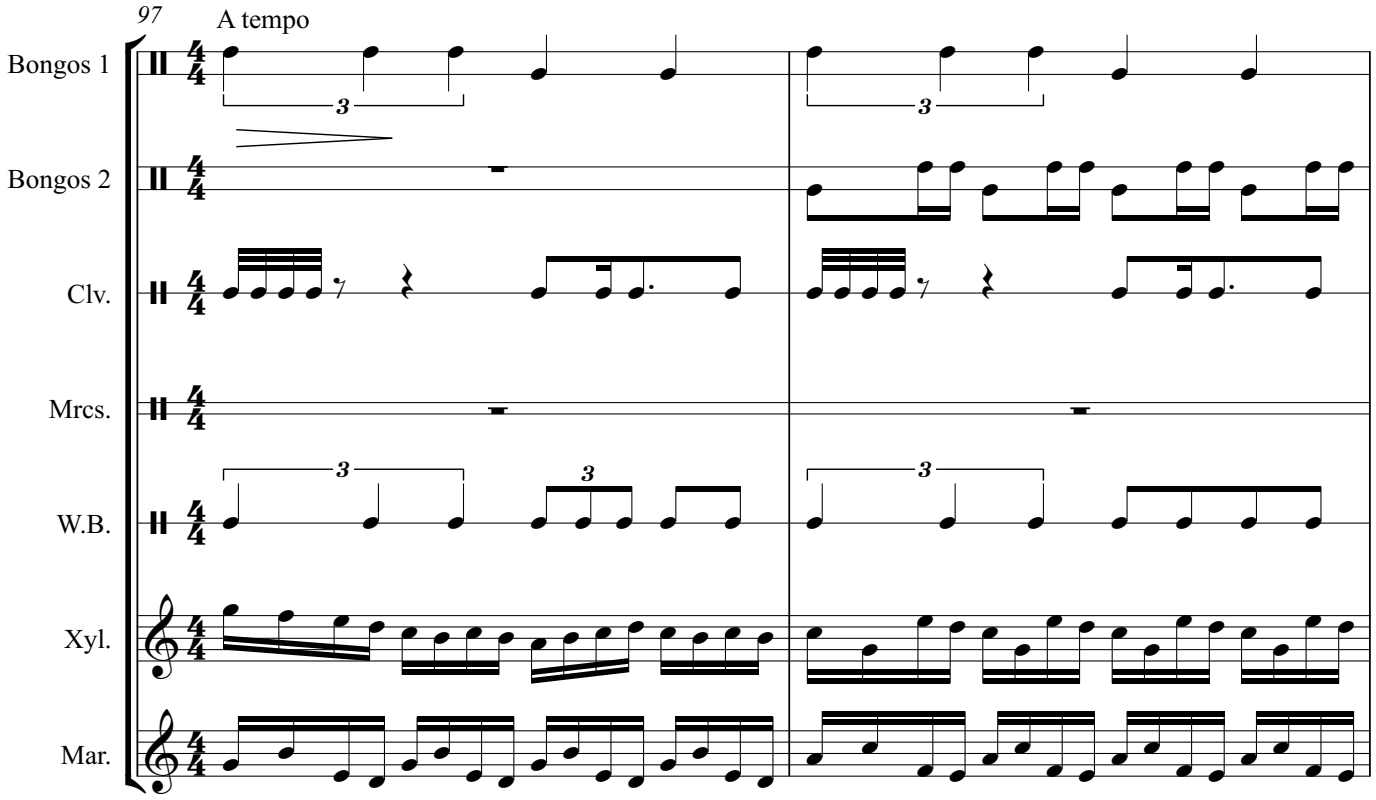
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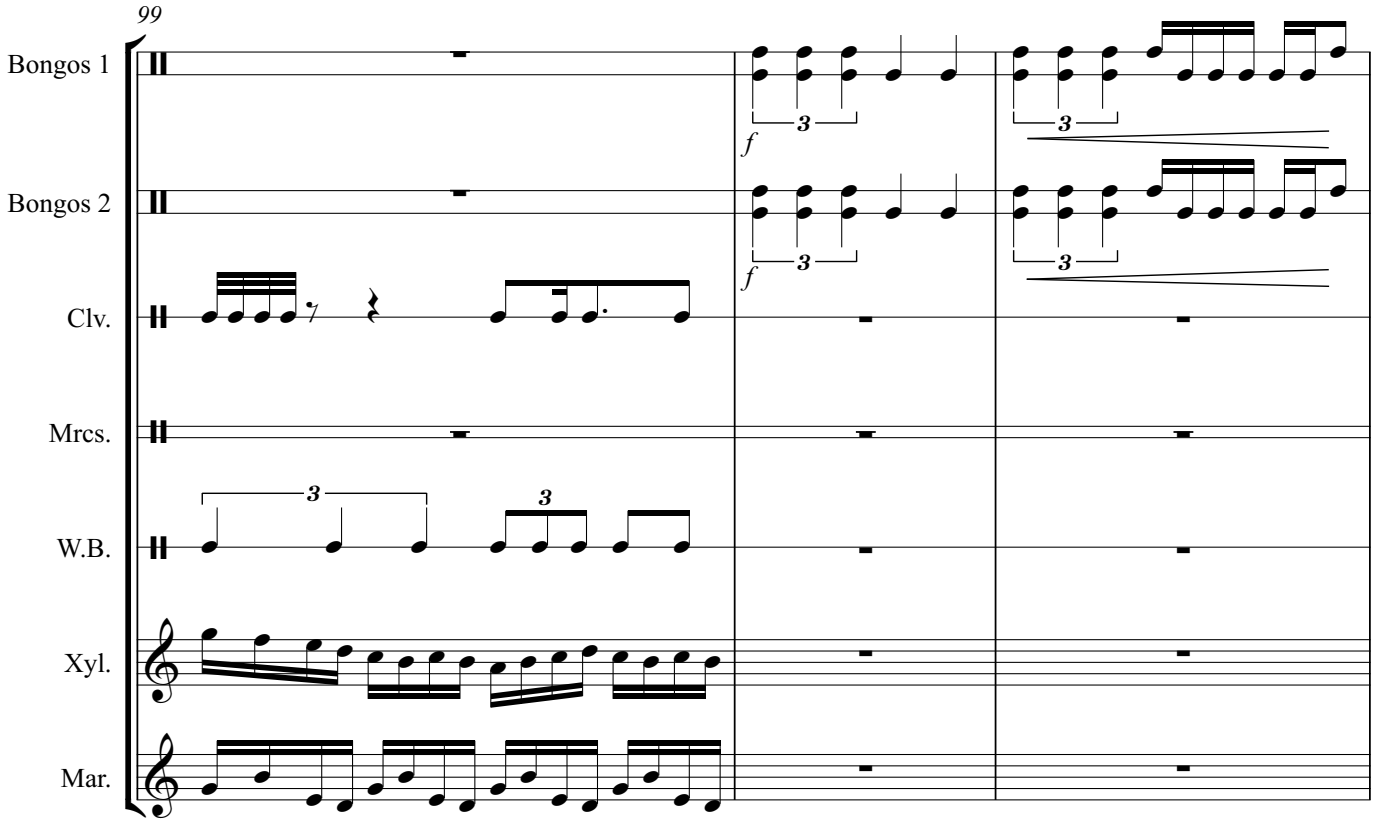
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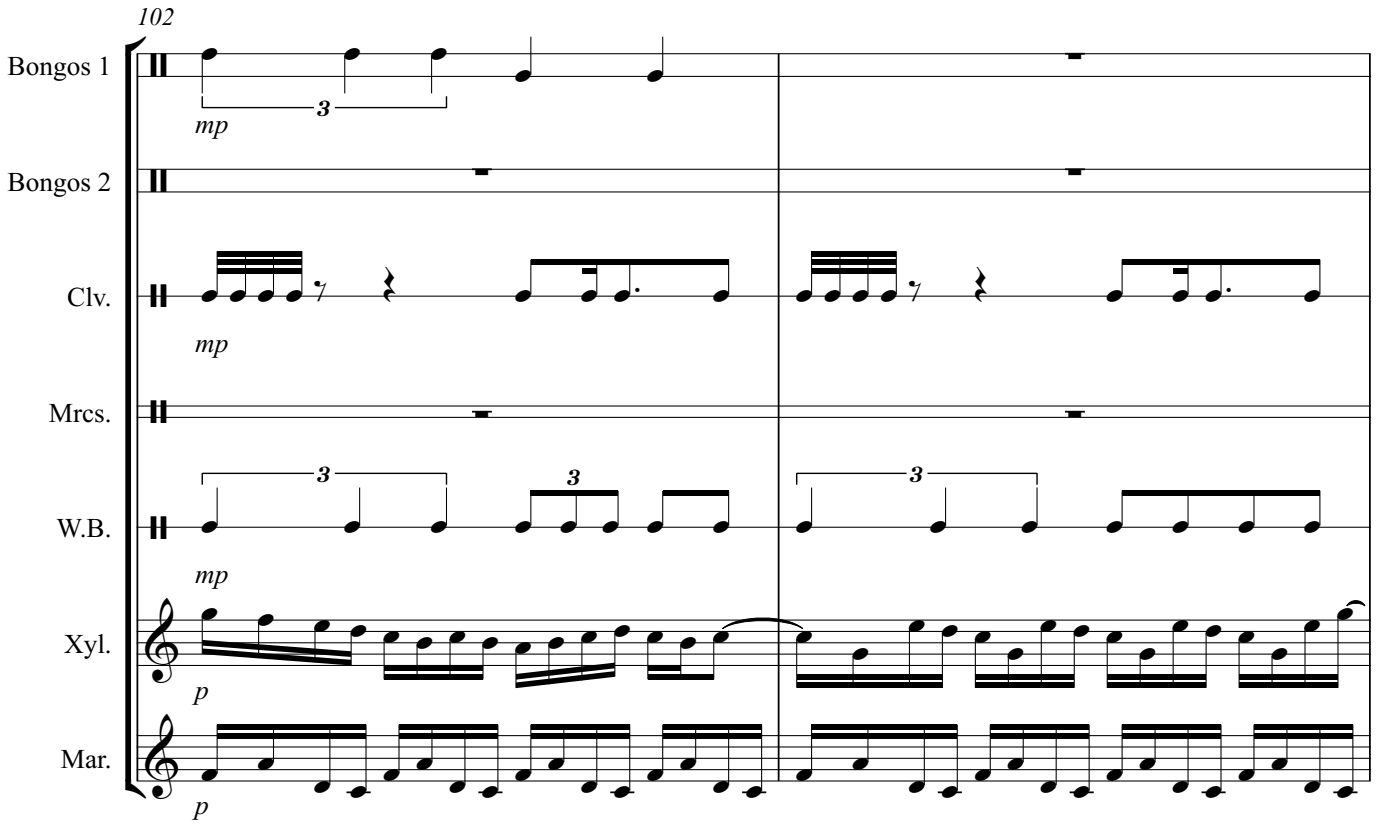
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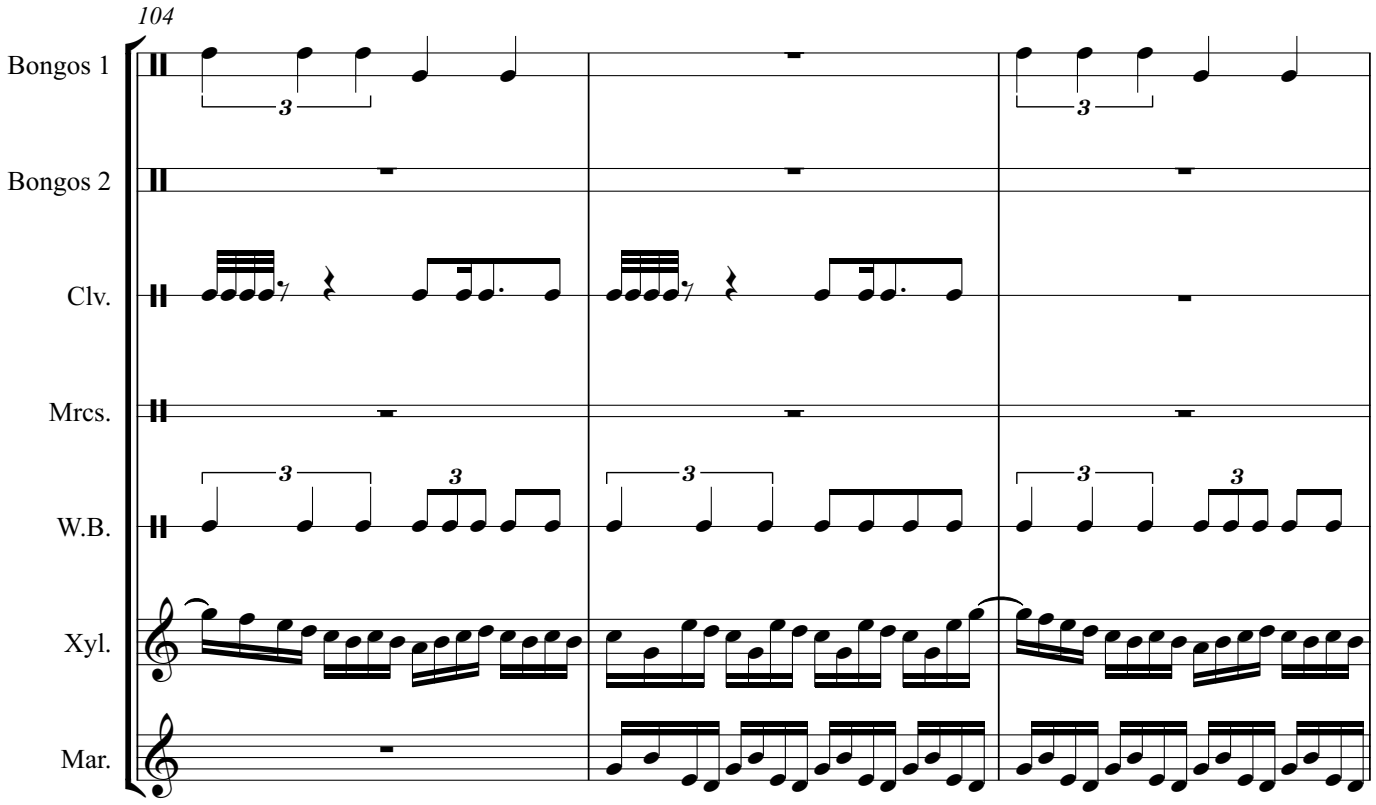
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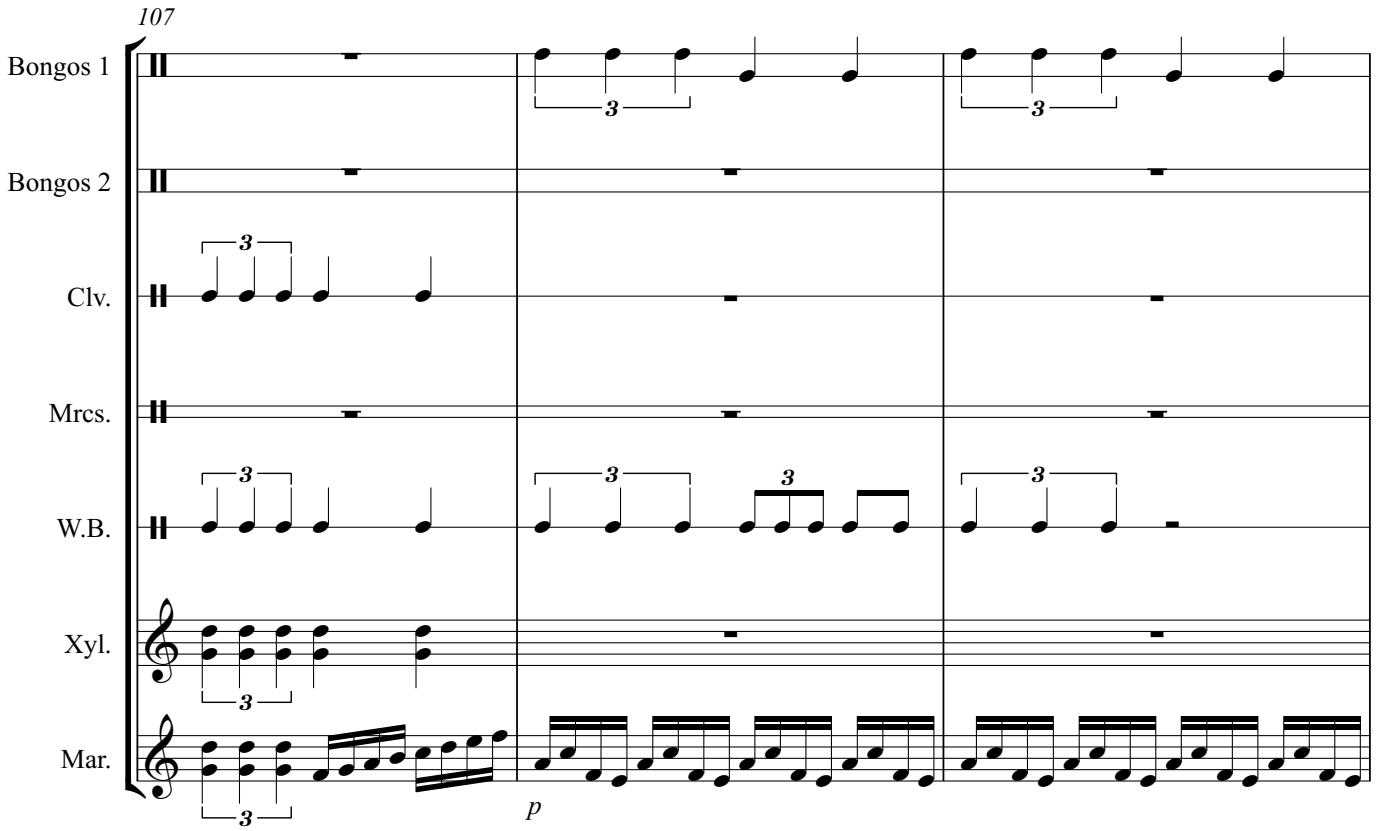
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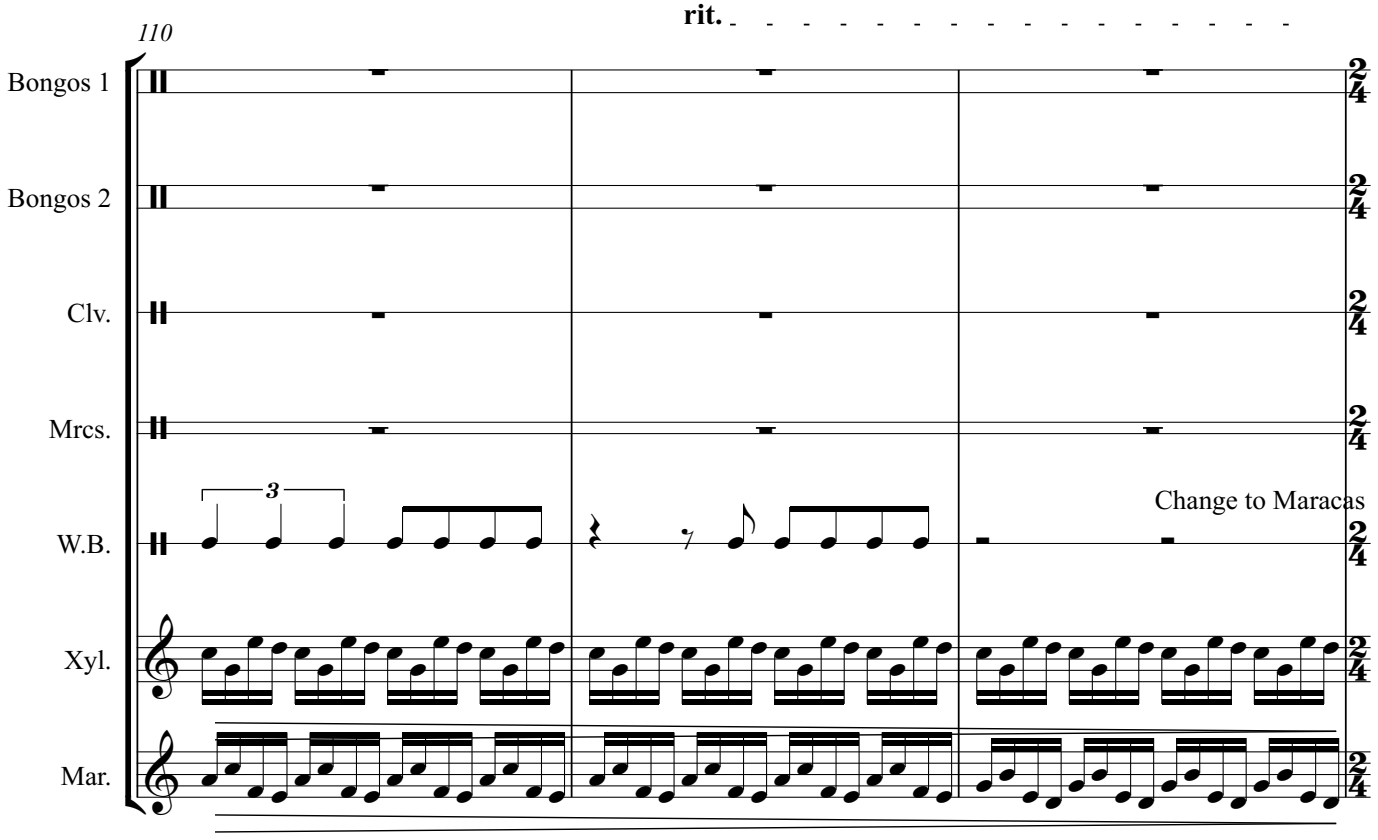
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Change to Maracas
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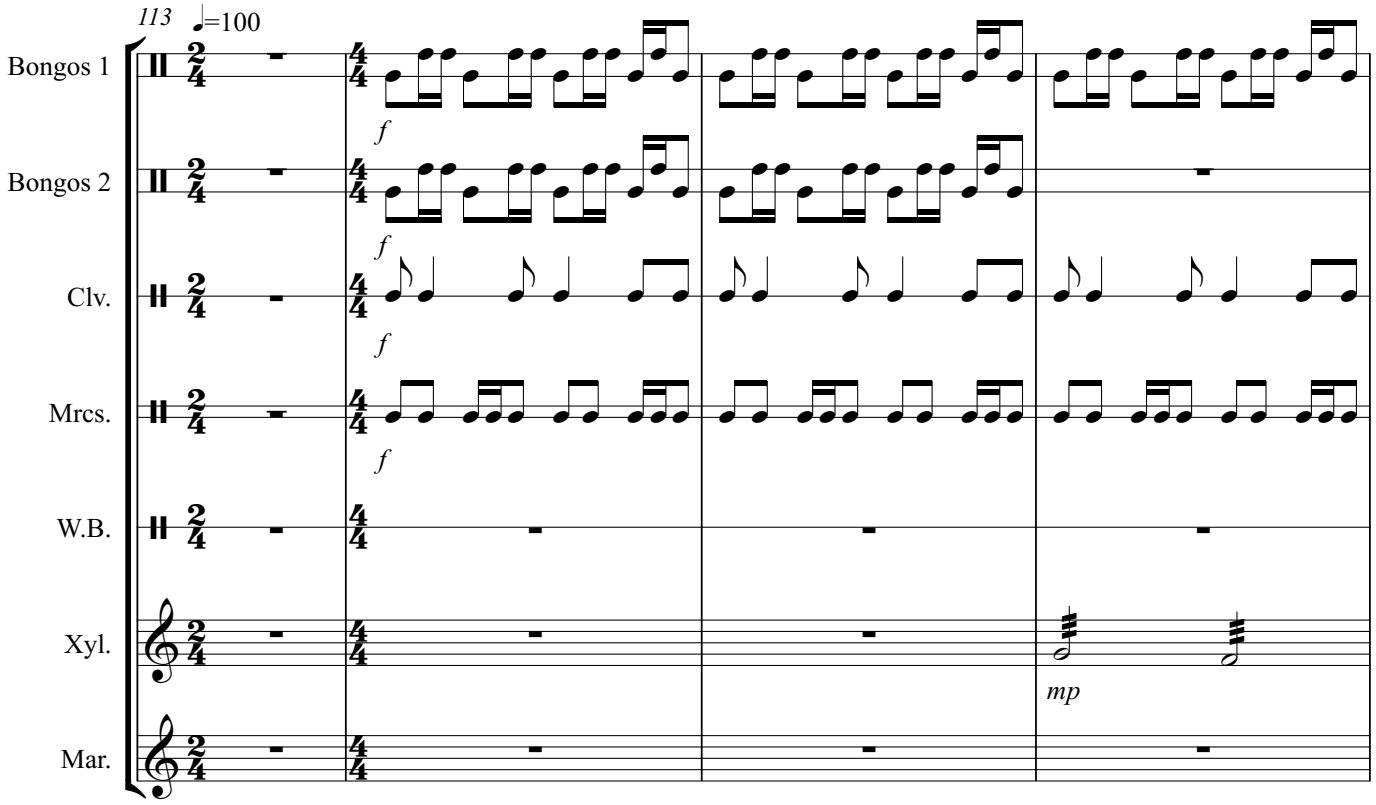
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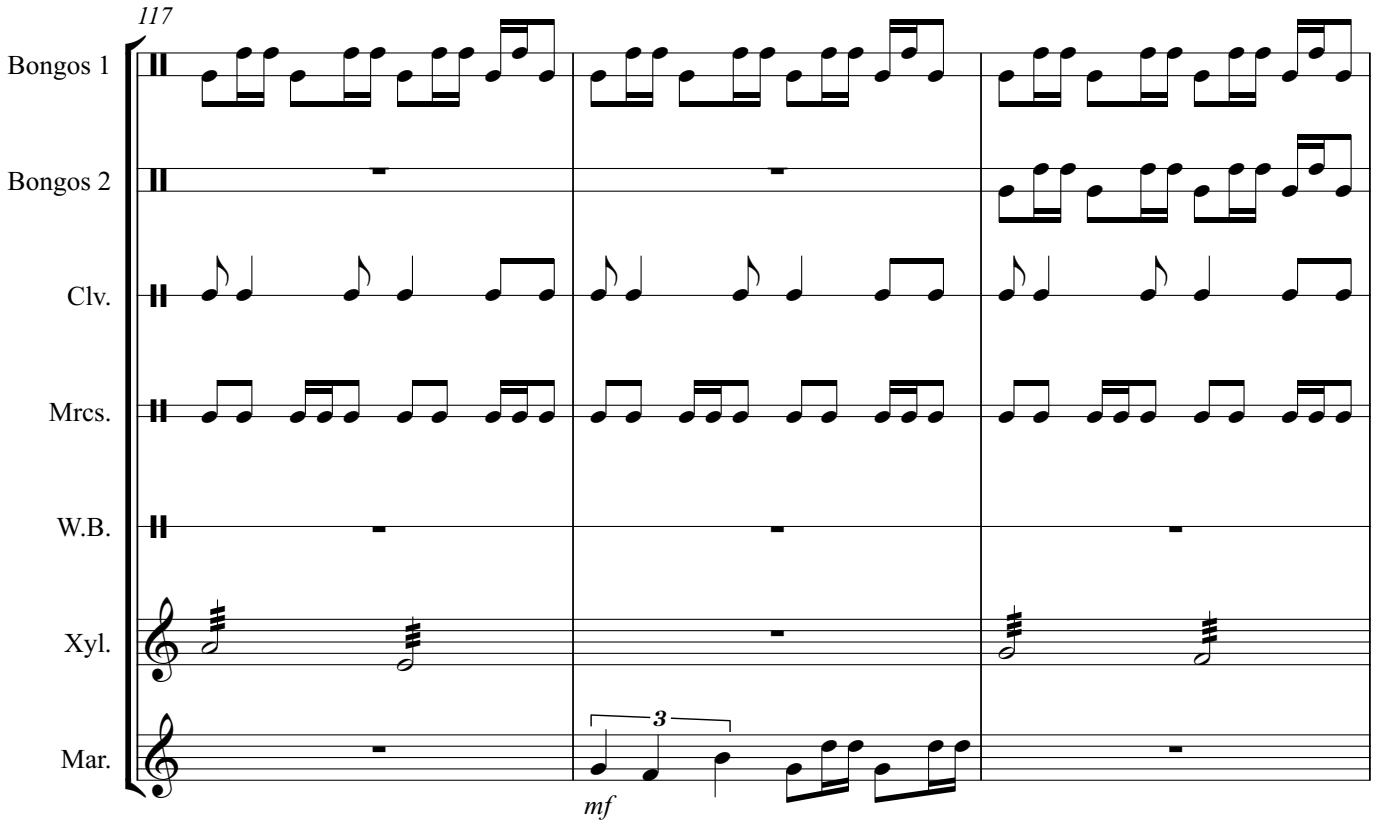
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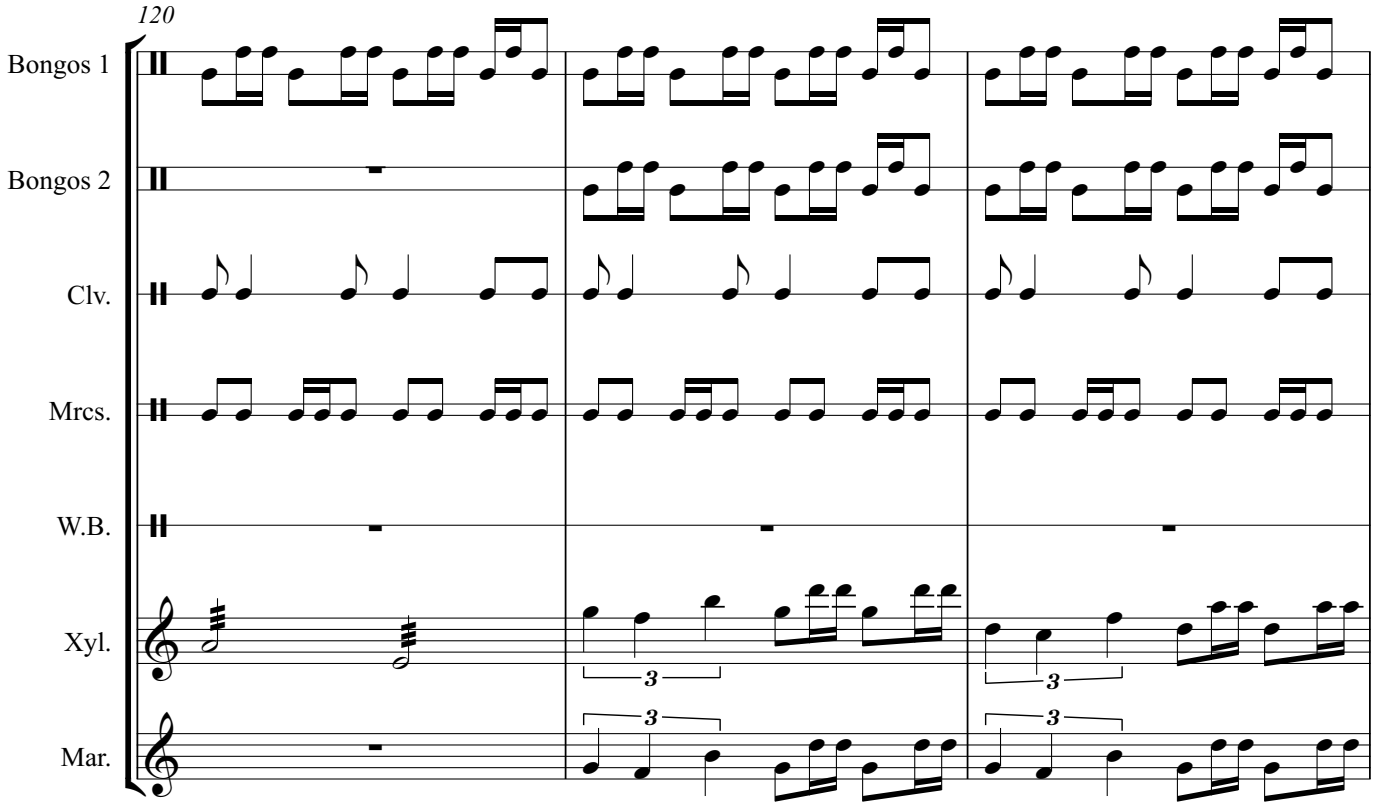
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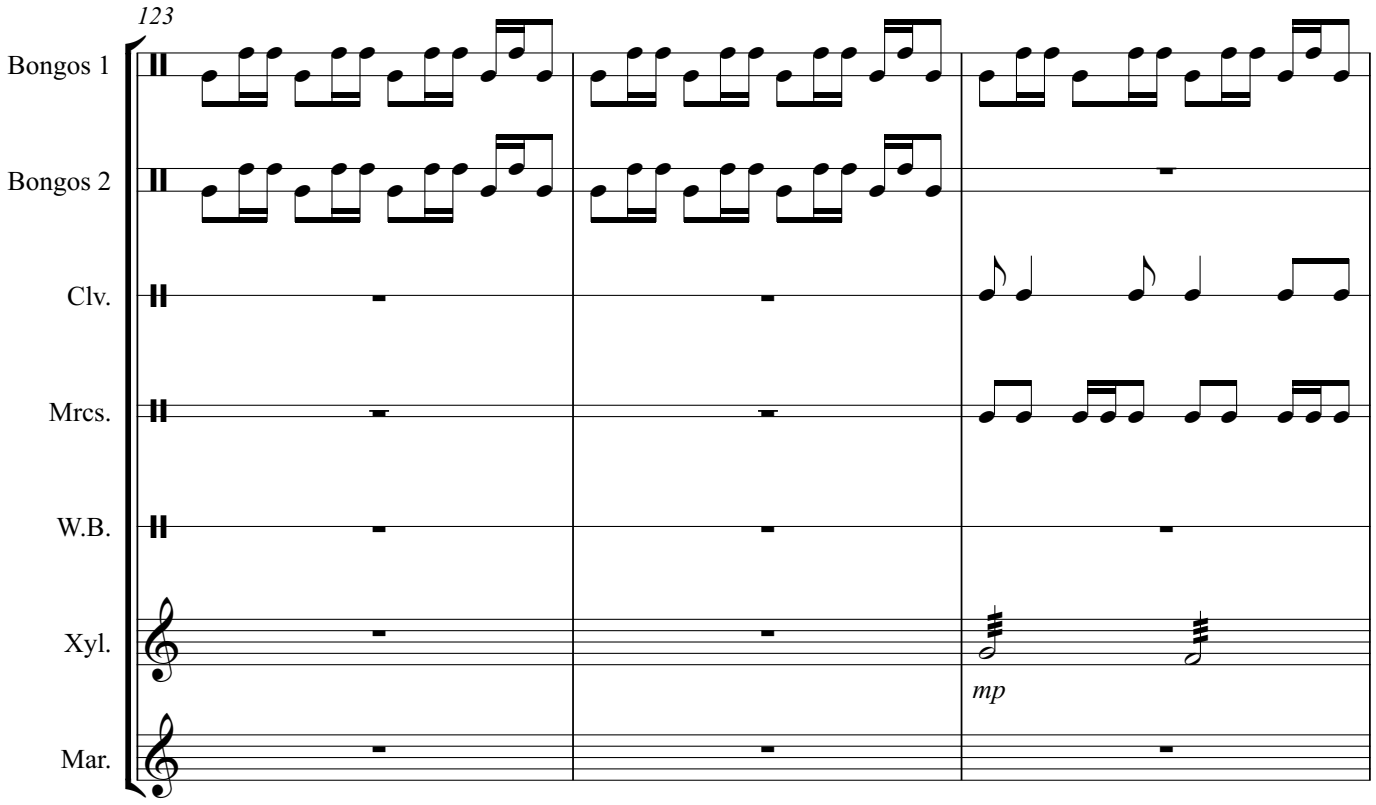
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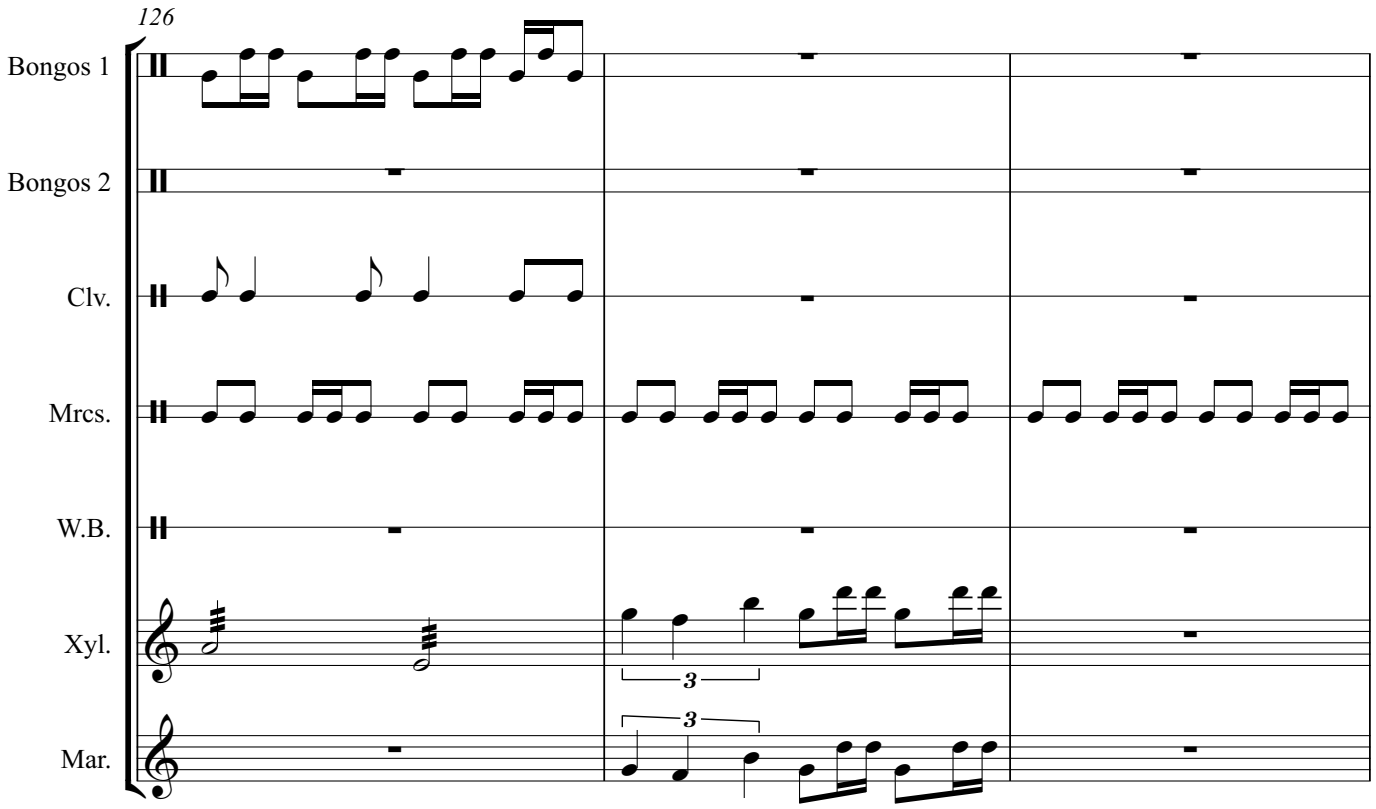
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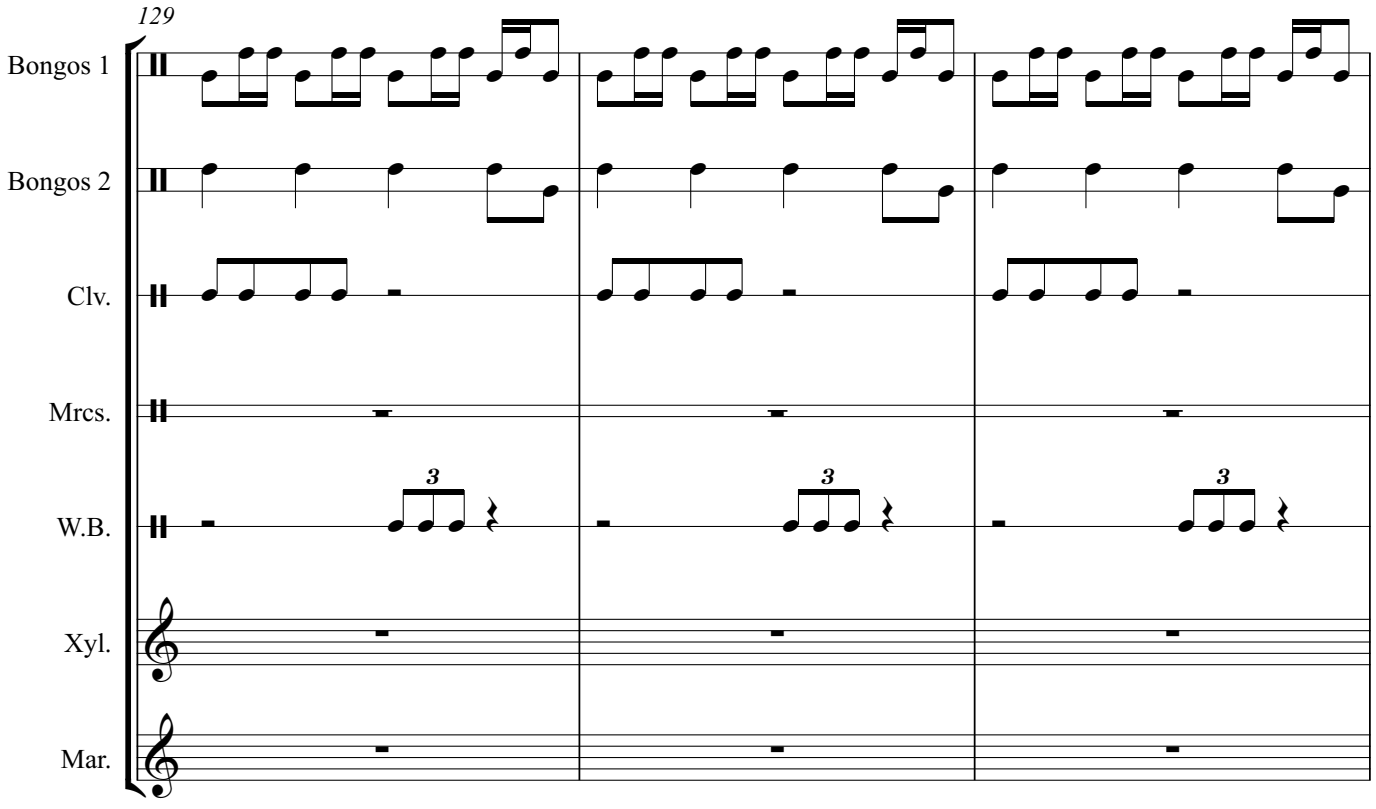
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Bongos 2
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Xyl.
Mar.
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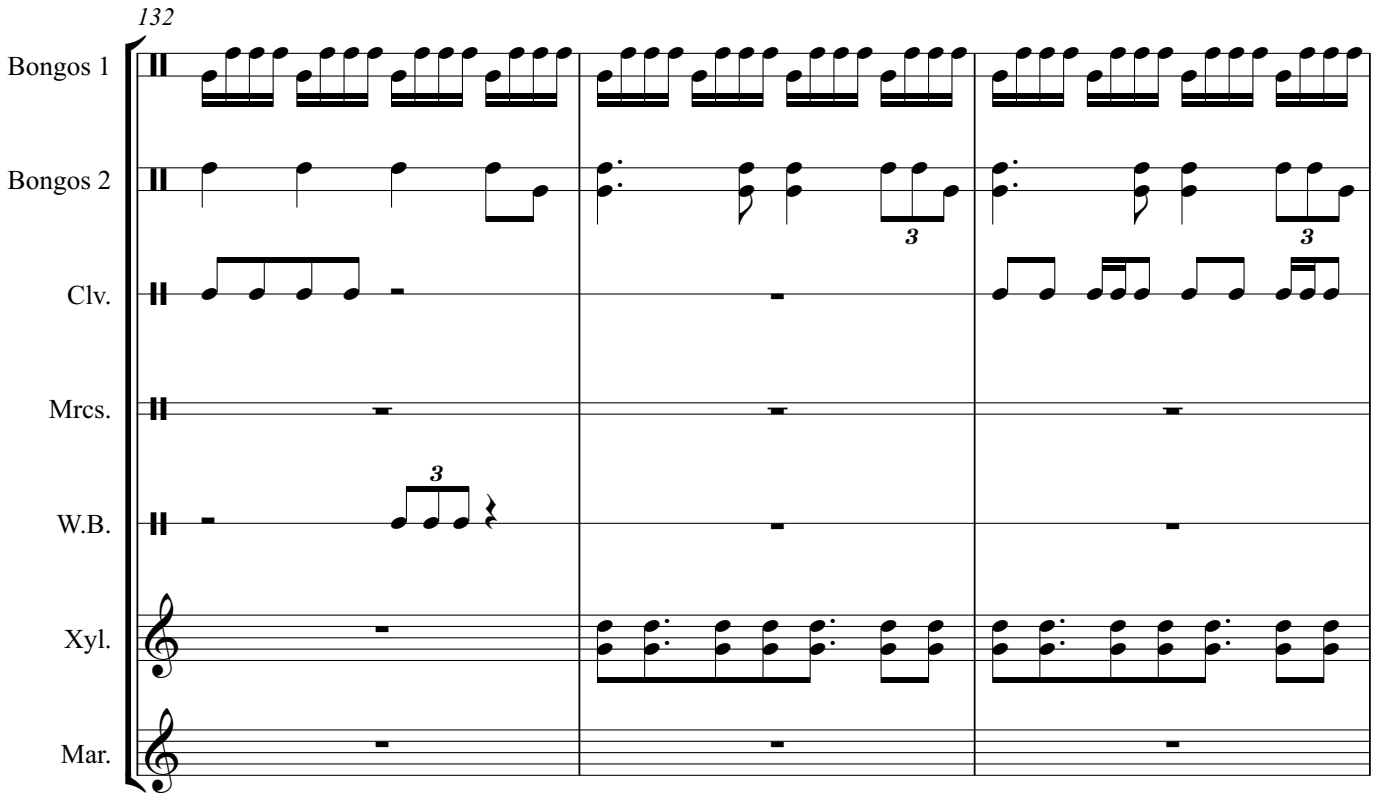
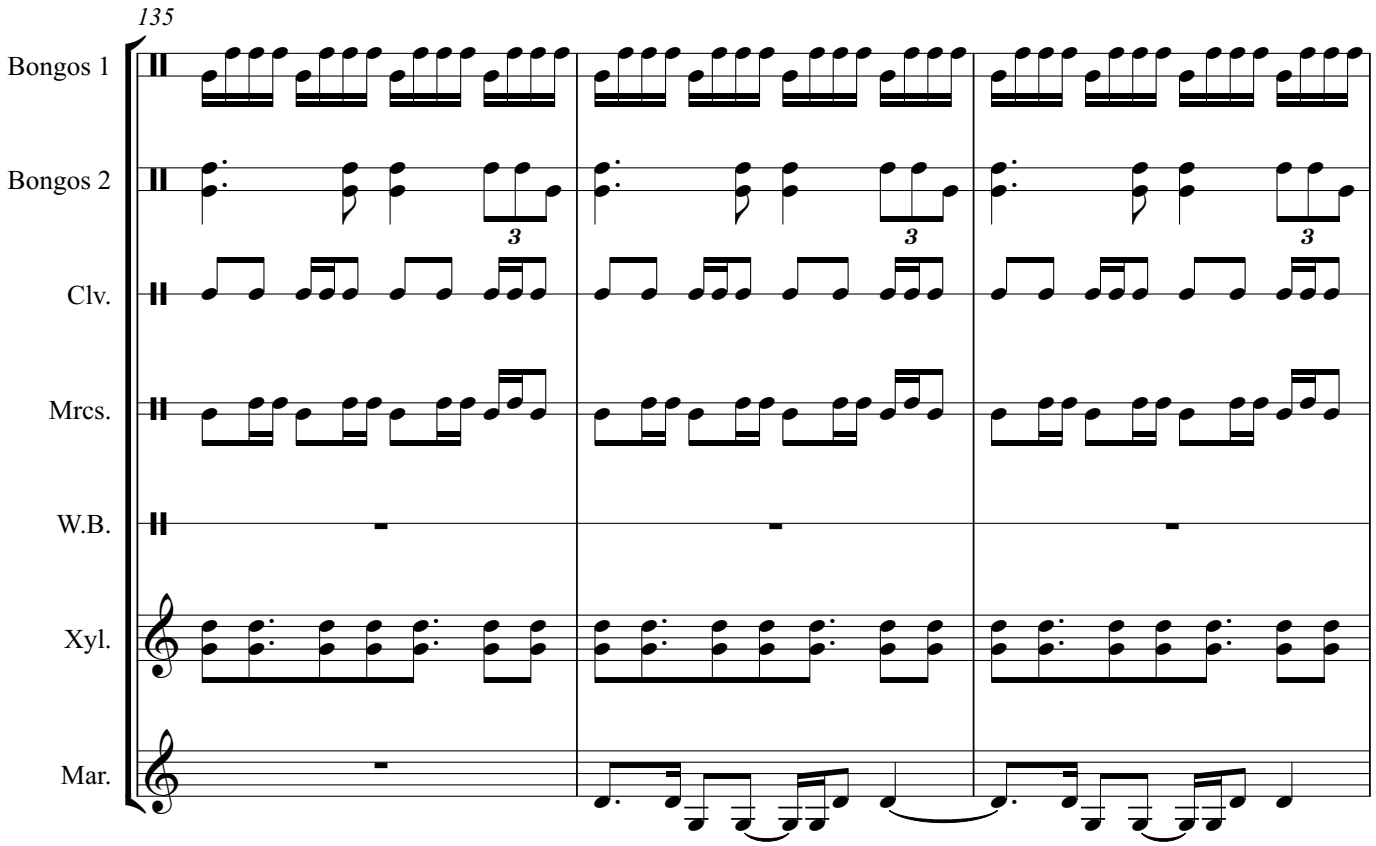
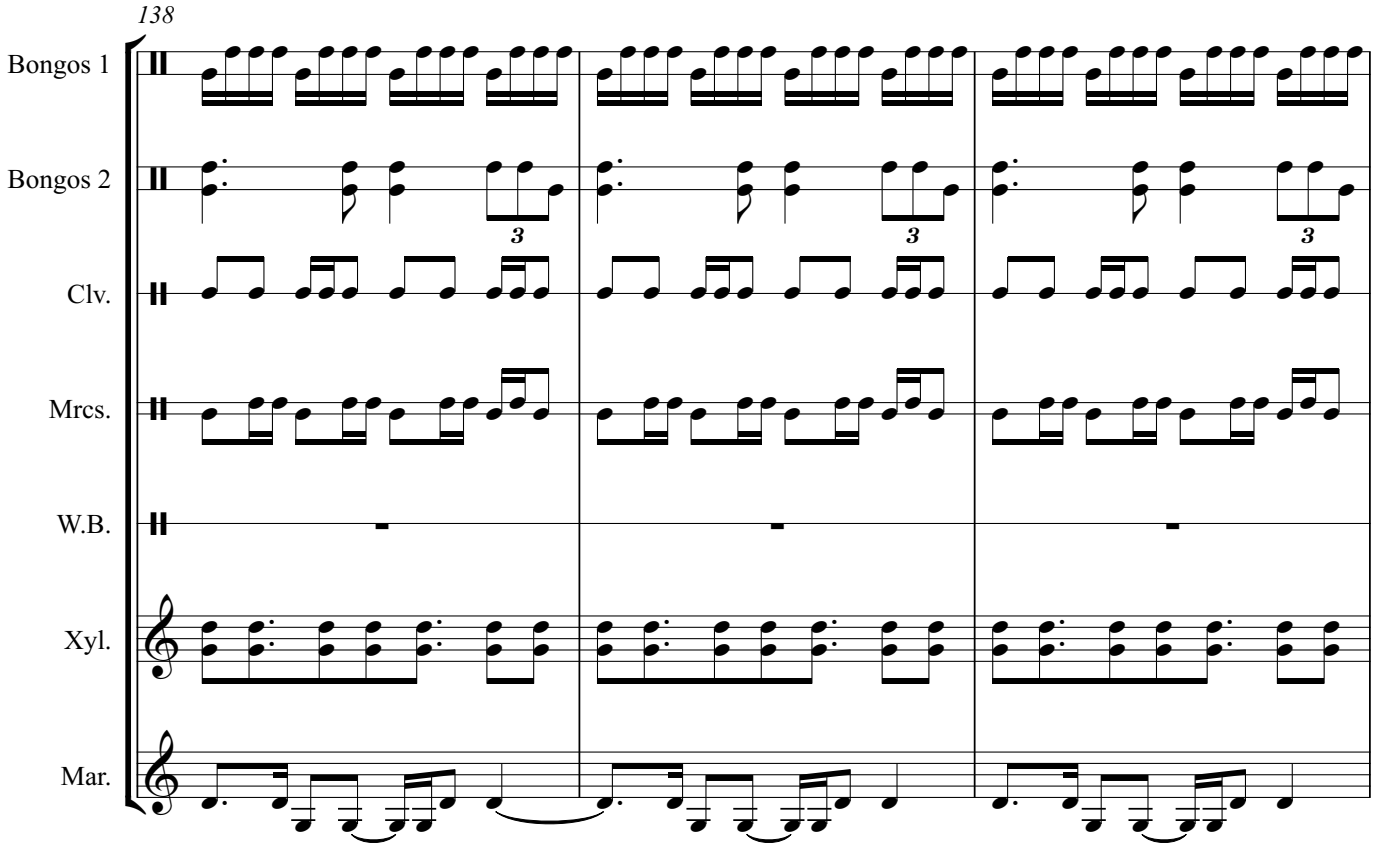
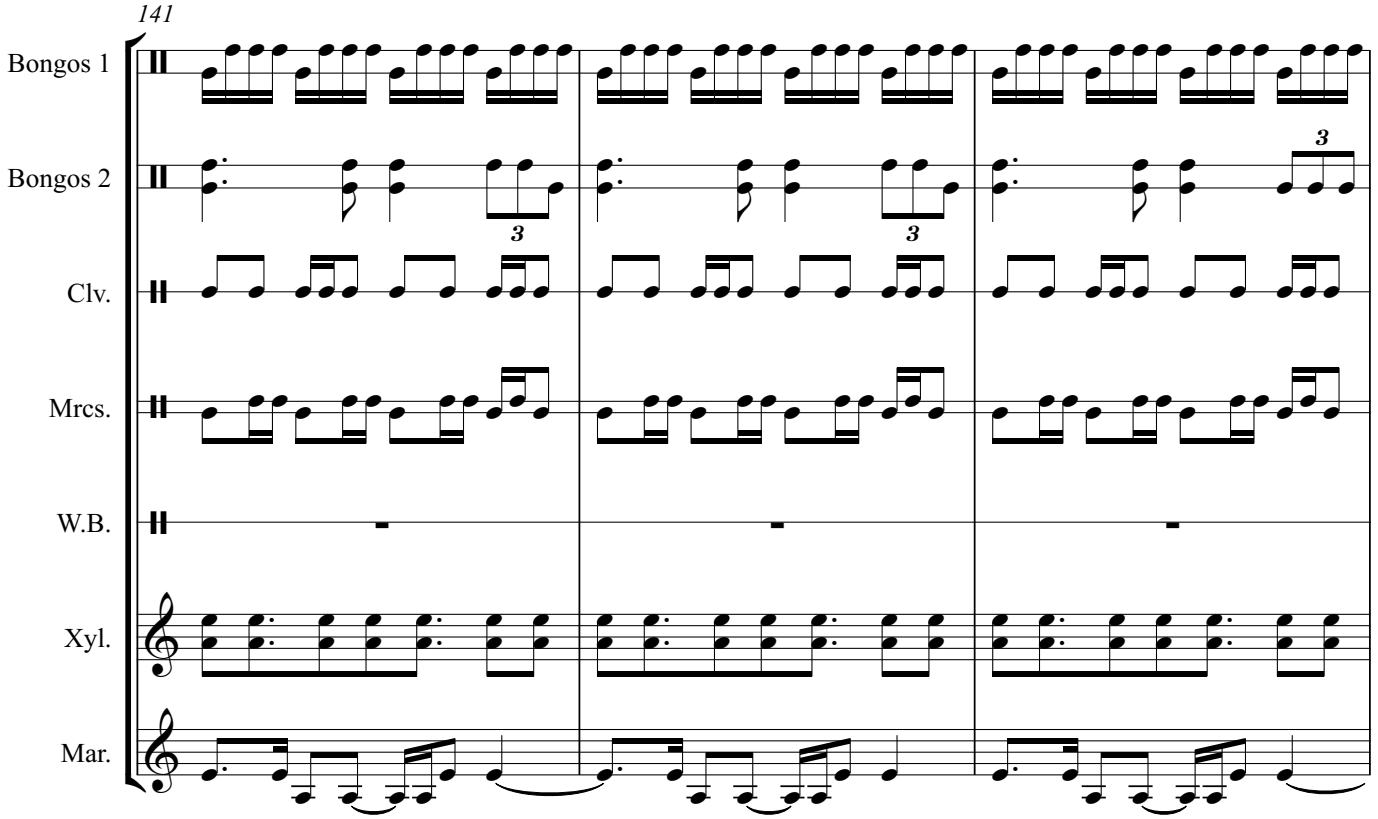
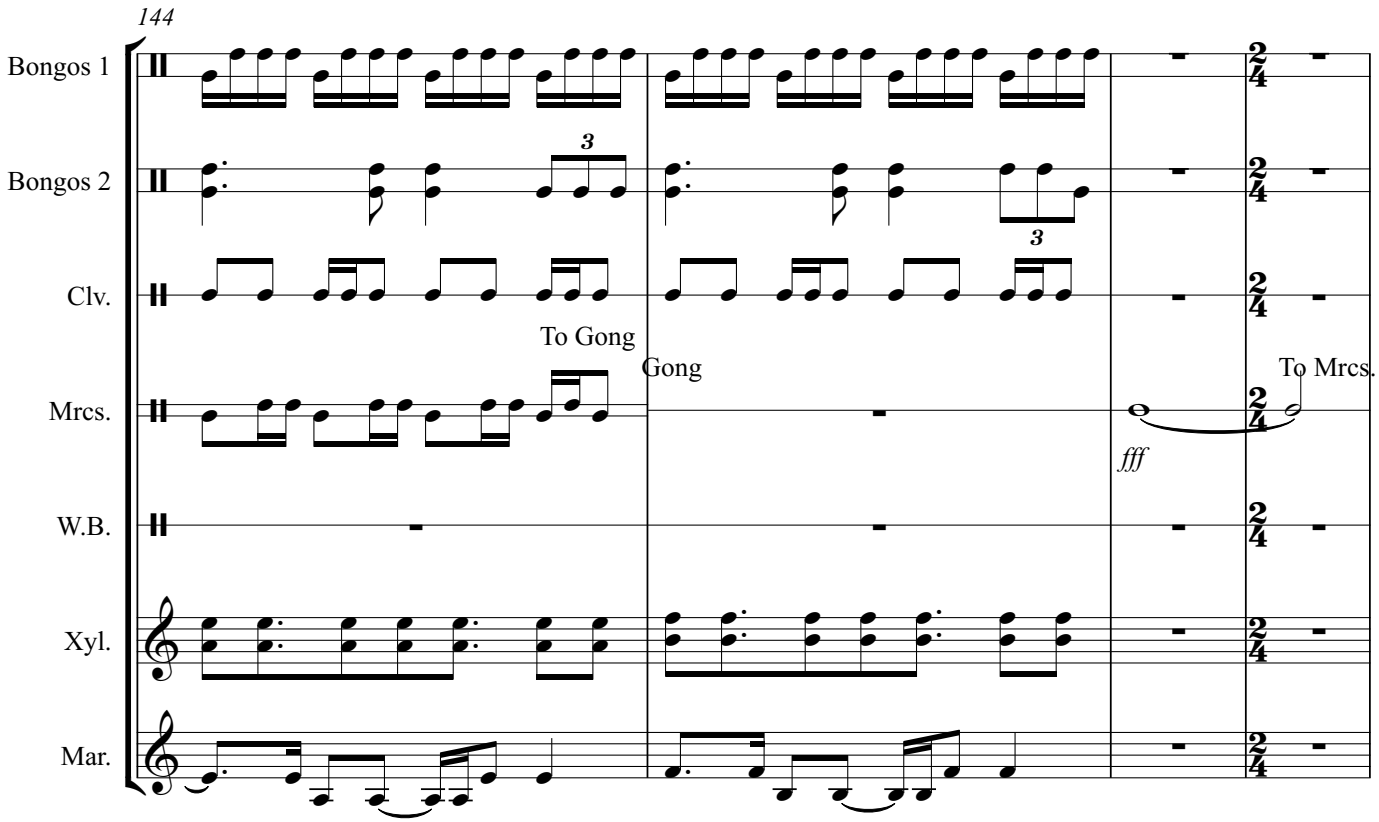
3
3

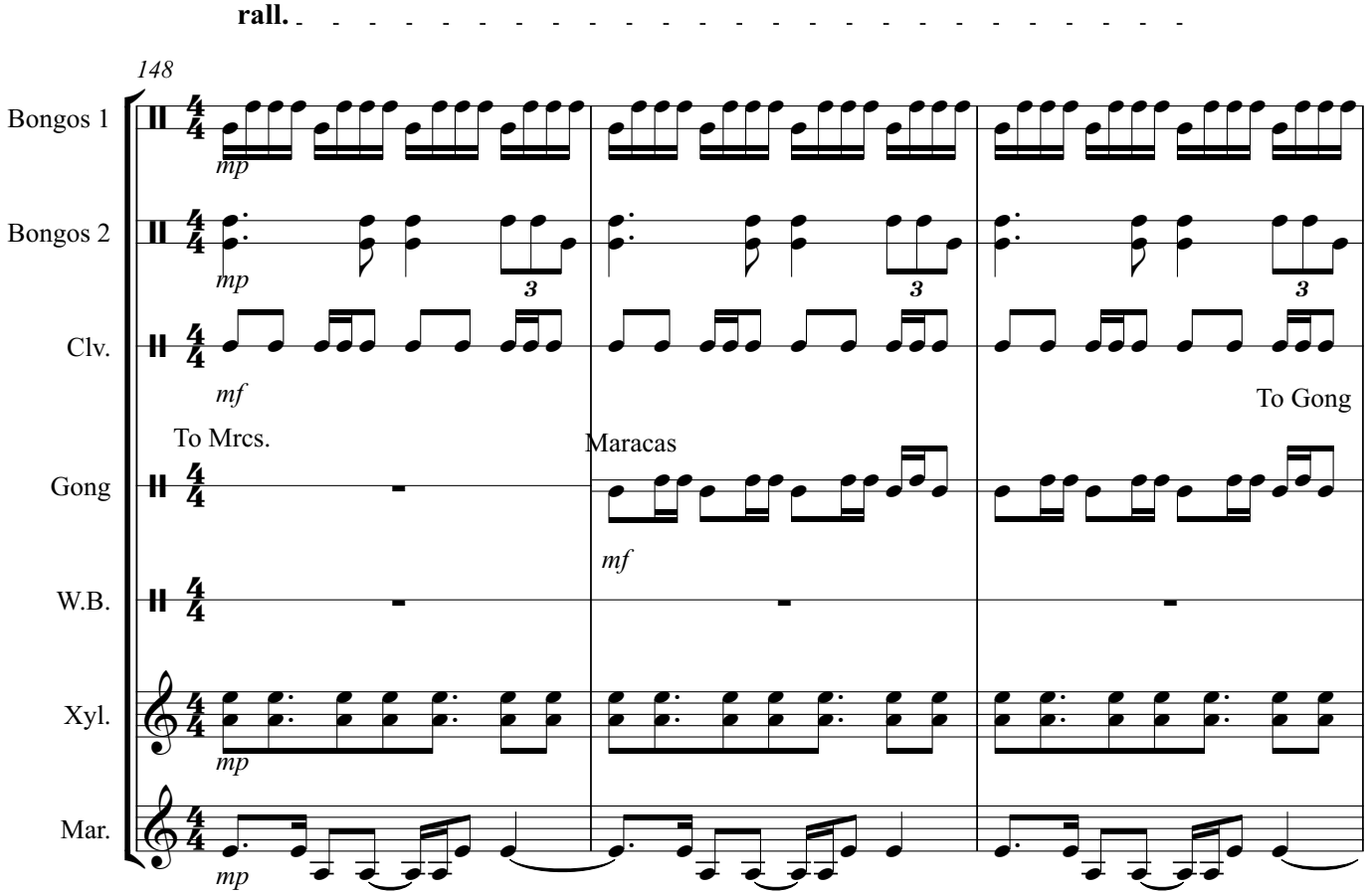

132
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.
3
3
3
3

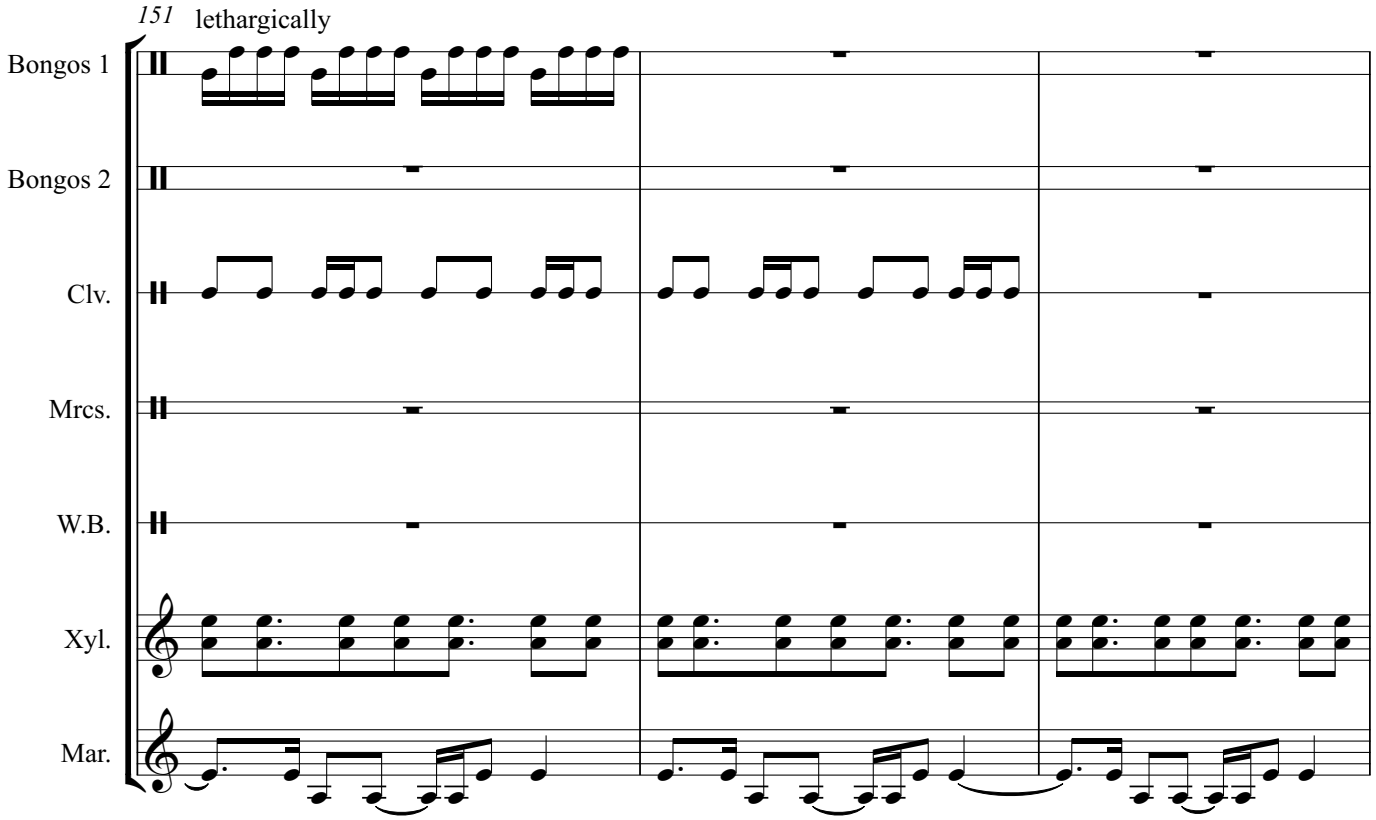

135
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.
3
3
3

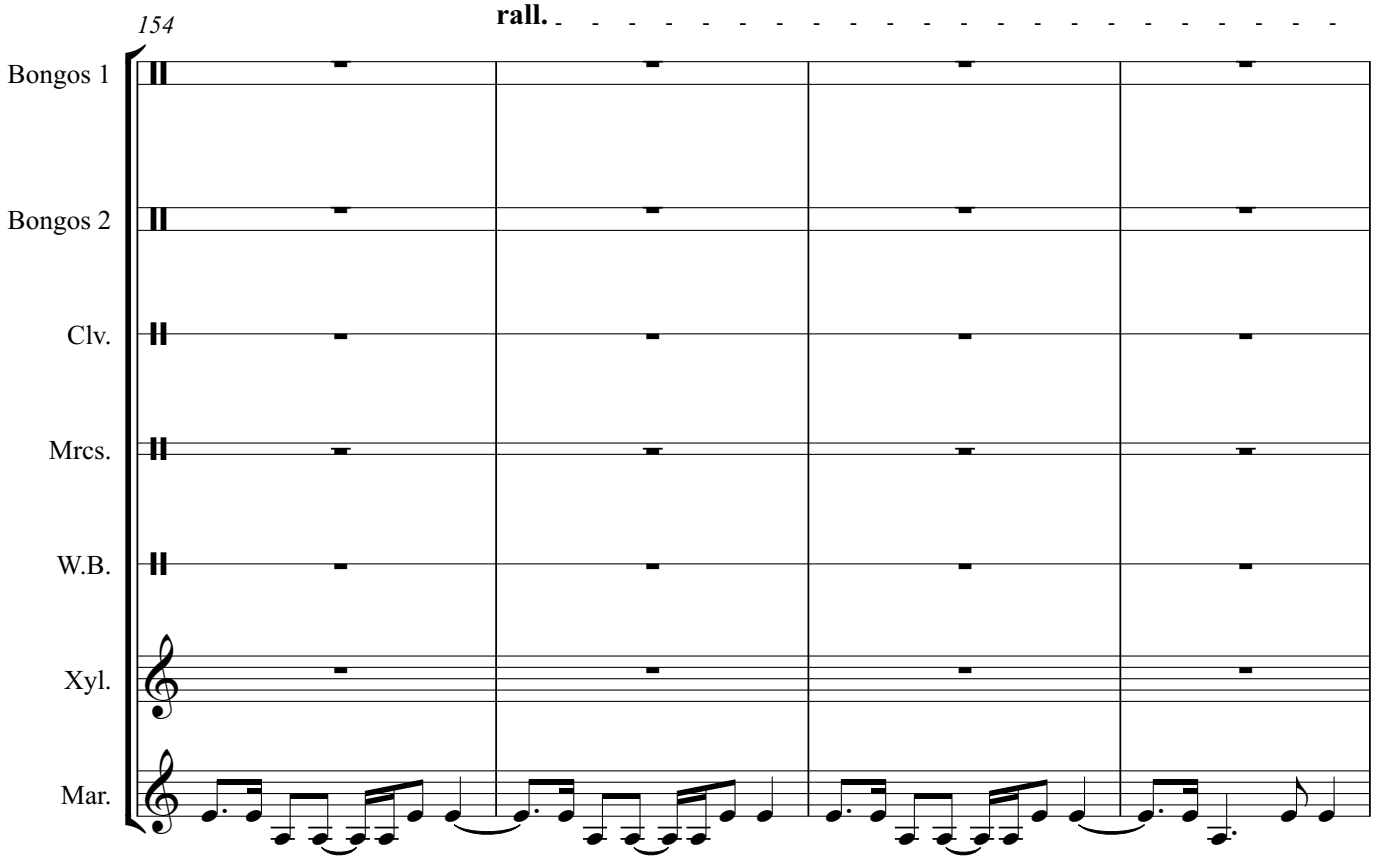

138
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.

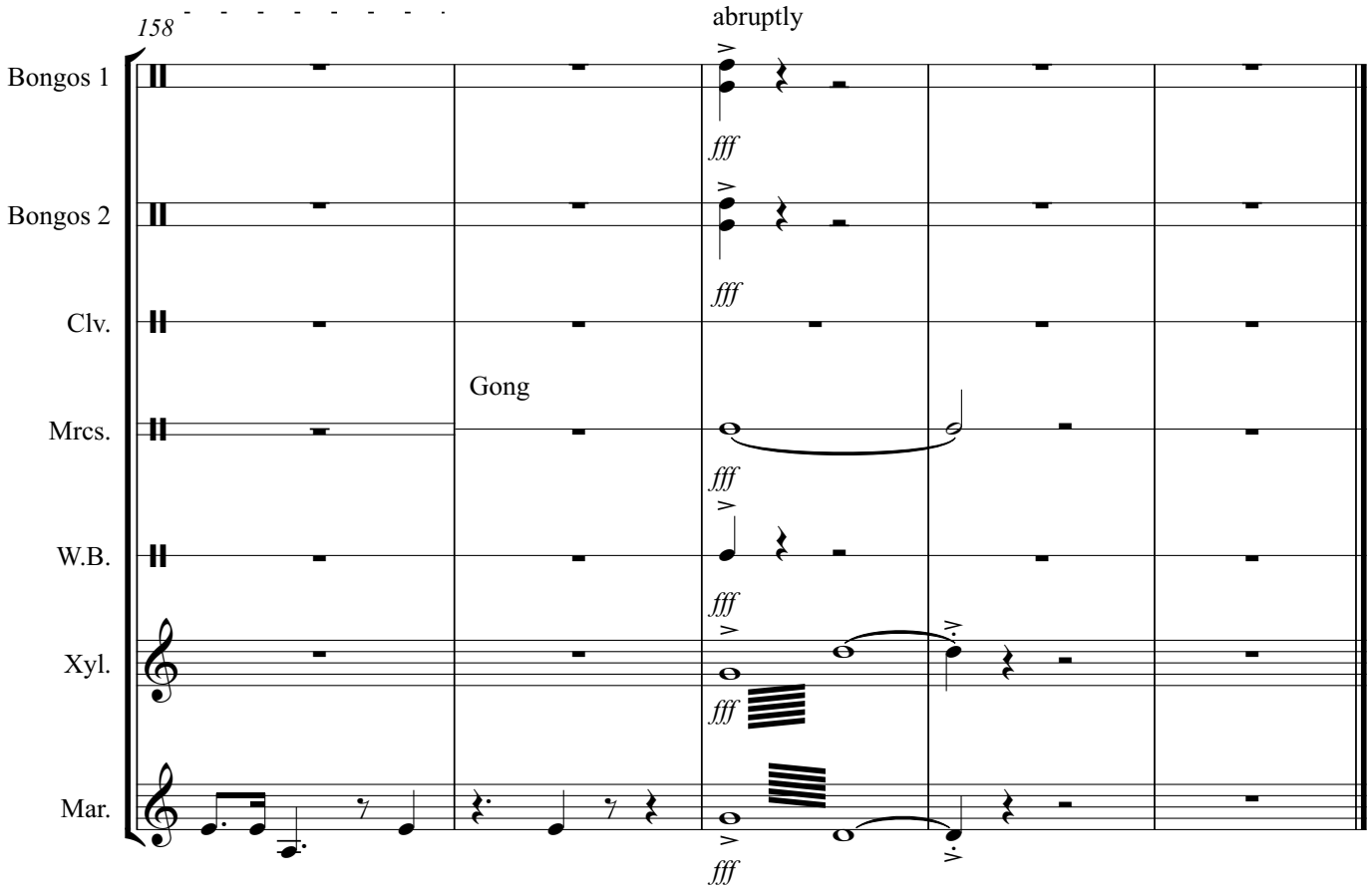

141
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.


144
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.
To Gong
Gong
To Mrcs.
fff


rall.
148
Bongos 1
Bongos 2
Clv.
Gong
W.B.
Xyl.
Mar.
mp
mf
To Mrcs.
Maracas
To Gong


151
lethargically
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.


154
rall.
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.


158
abruptly
Bongos 1
Bongos 2
Clv.
Mrcs.
W.B.
Xyl.
Mar.
Gong
fff

Speara in Domino

Lord the cares of this life consume my thoughts,
and my vision mrred by sin and guilt,
but though my flesh is opposed to You
my heart is wholly Yours

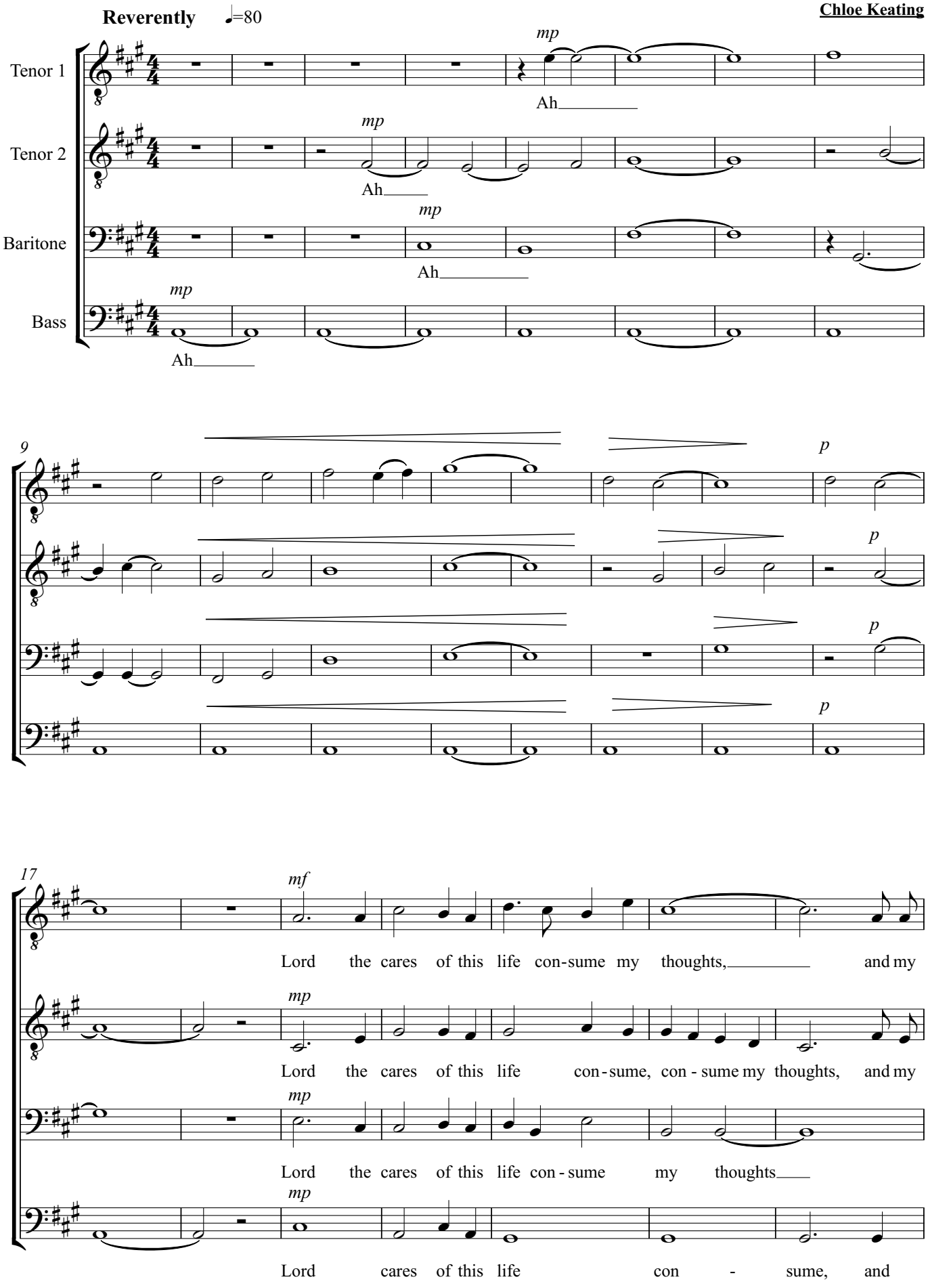
For you said
Trust in the Lord whilst we dwell
in this world
And feed on Your faithfullness
To delight myself in the power
of Your name
For the desires of m heart You will give.

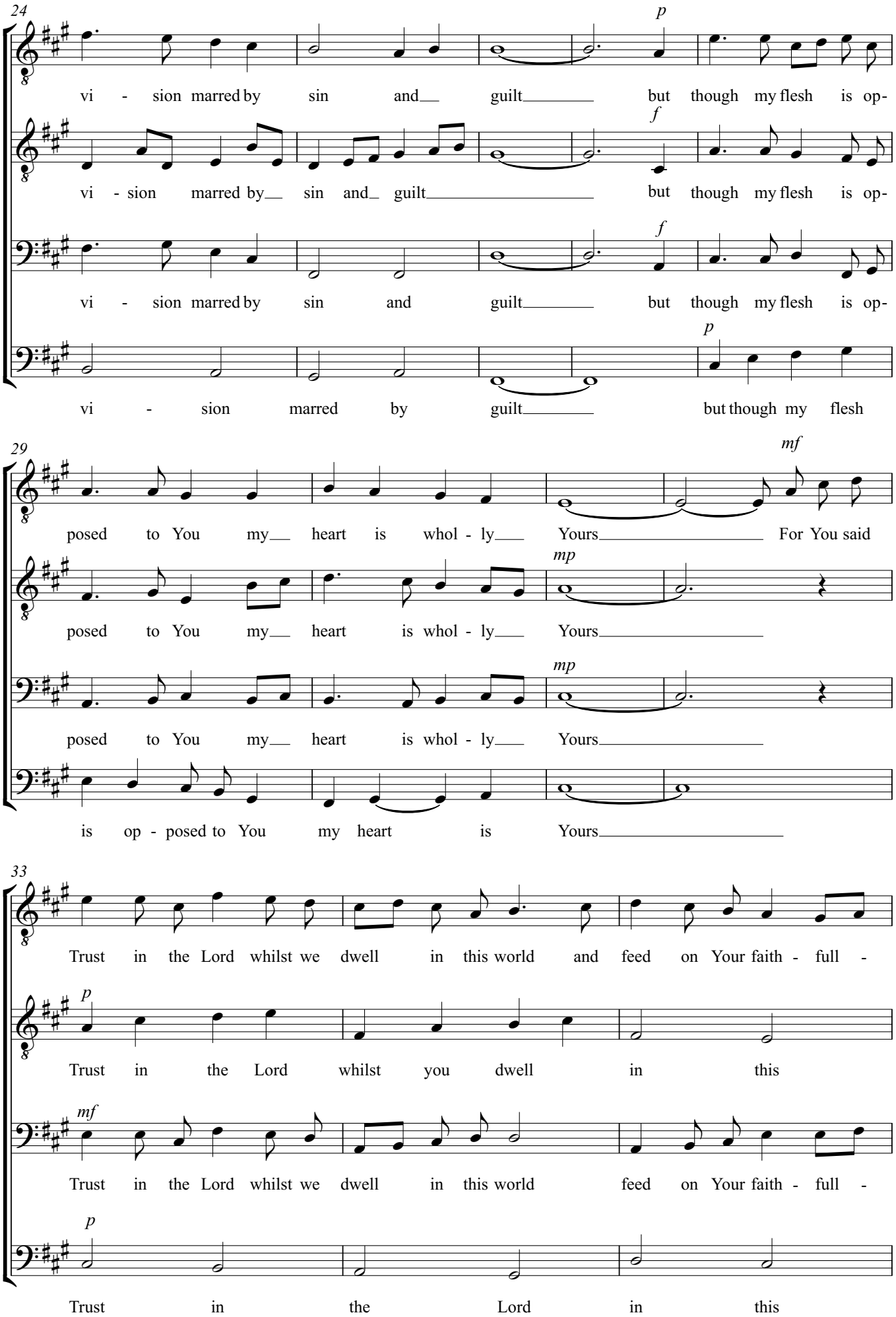
Lord when I find myself envying this world
and wishinf for and easier life
I earnestly try to change my thoughts
and focus not on all the strife
but when the cloud of selfpity clears
and the truth can clearly be seen
the the world has nought but empty words
but Your arms uphold me

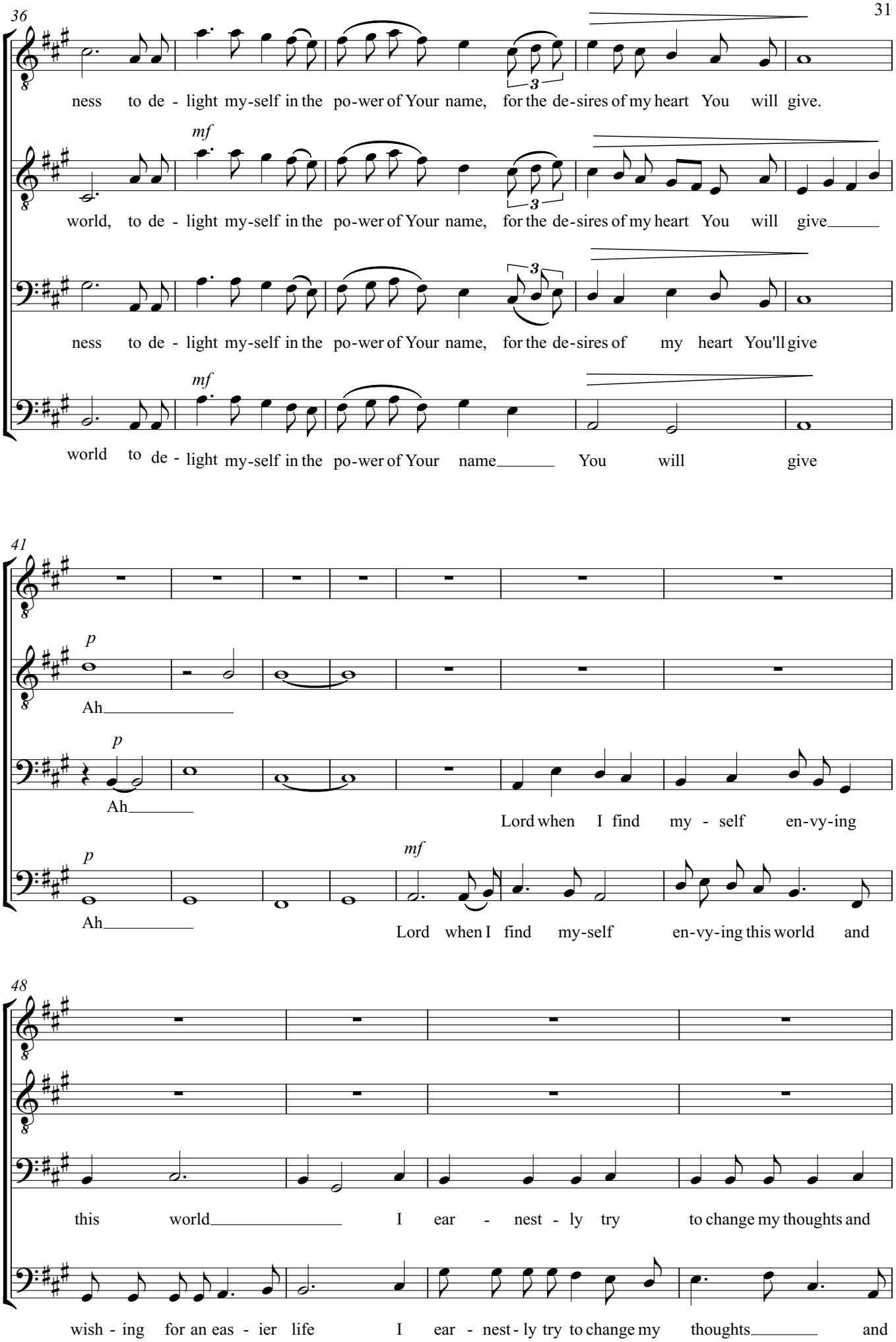
For you said
Trust in the Lord whilst we dwell
in this world
And feed on Your faithfullness
To delight myself in the power
of Your name
For the desires of m heart You will give

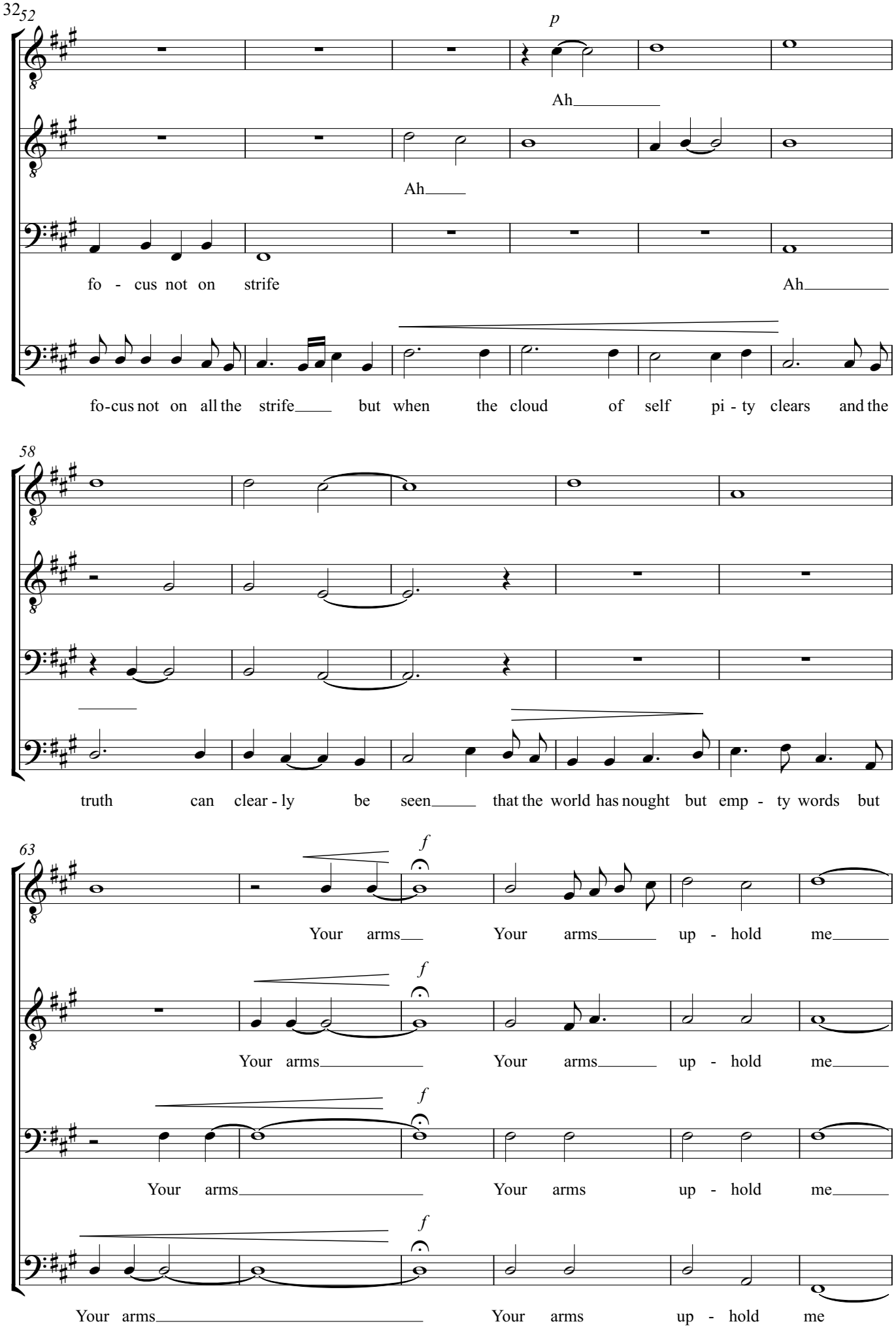
Lord the salvation that You give
is the reason for my hope,
and Your constancy the reasons for my trust
Your everlasting mercy
grace and faithfullness
are the reasons for my love.

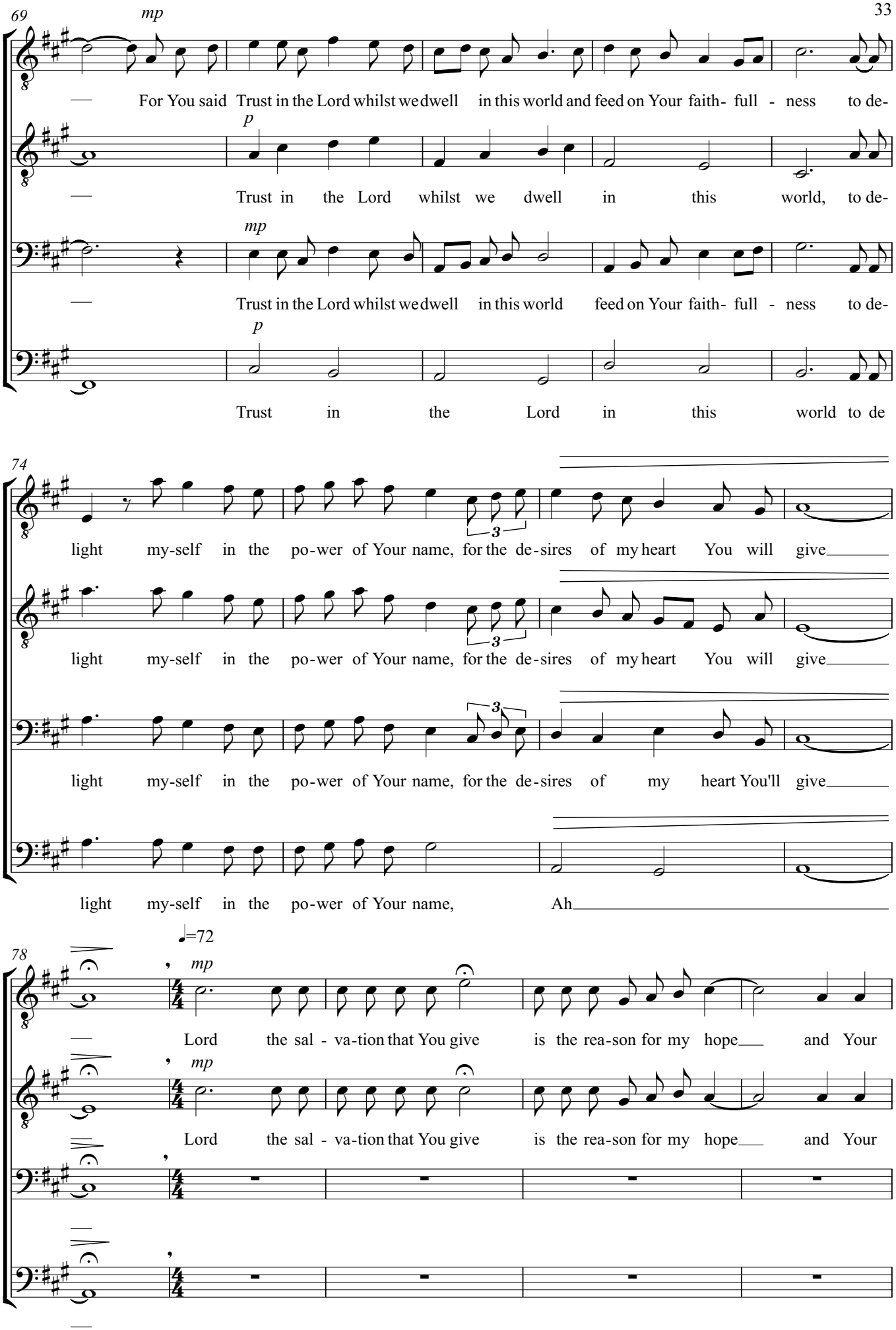
Chloe Keating

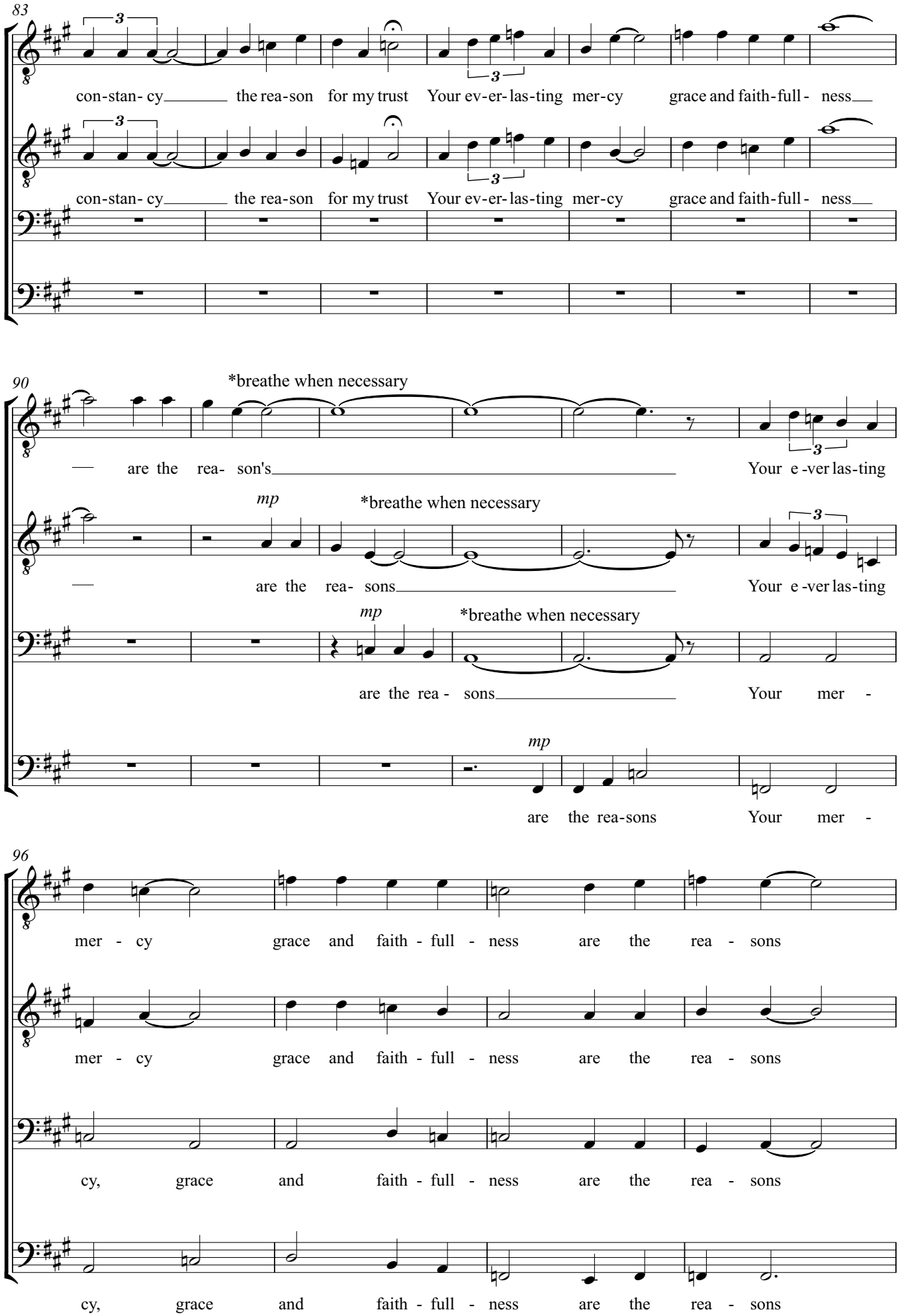

Reverently
♩=80
Chloe Keating
Tenor 1
Tenor 2
Baritone
Bass
mp
Ah
9
p
17
mf
Lord the cares of this life con-sume my thoughts, and my
Lord the cares of this life con-sume, con-sume my thoughts, and my
Lord the cares of this life con-sume my thoughts
Lord cares of this life con - sume, and

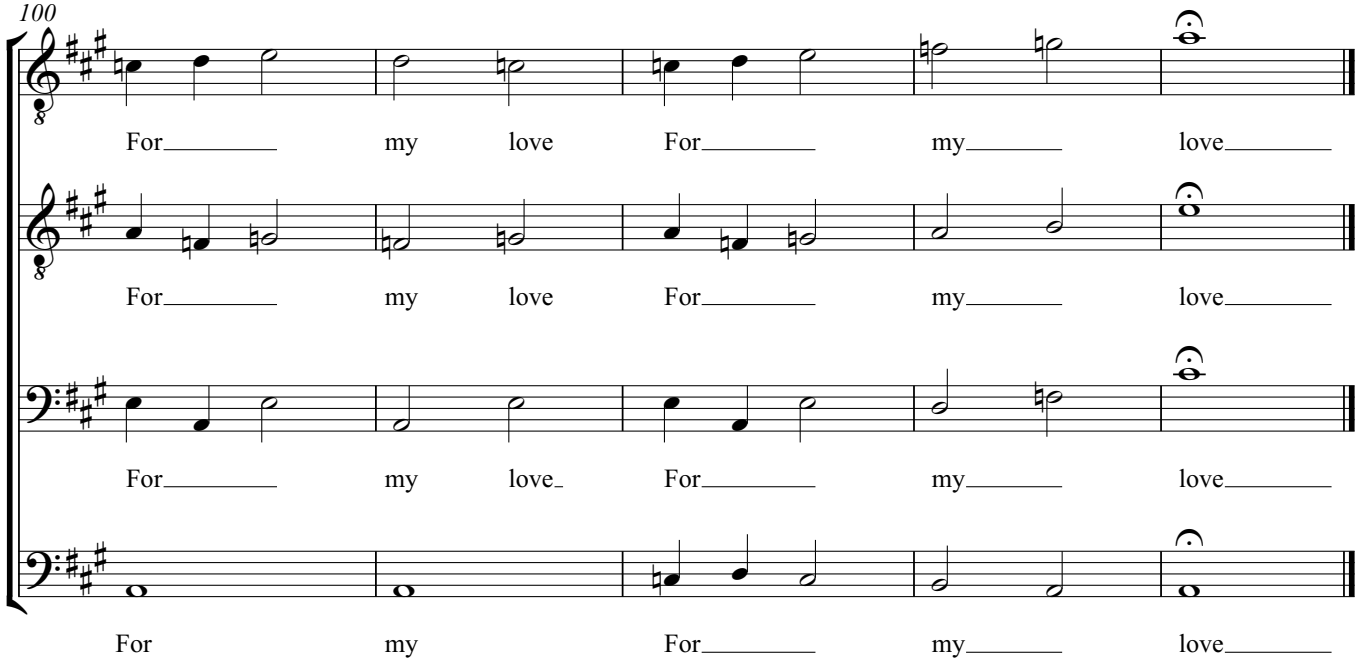

24
p
vi - sion marred by sin and guilt but though my flesh is op-
f
vi - sion marred by sin and guilt but though my flesh is op-
f
vi - sion marred by sin and guilt but though my flesh is op-
p
vi - sion marred by guilt but though my flesh
29
mf
posed to You my heart is whol - ly Yours For You said
mp
posed to You my heart is whol - ly Yours
mp
posed to You my heart is whol - ly Yours
is op - posed to You my heart is Yours
33
Trust in the Lord whilst we dwell in this world and feed on Your faith - full -
p
Trust in the Lord whilst you dwell in this
mf
Trust in the Lord whilst we dwell in this world feed on Your faith - full -
p
Trust in the Lord in this


36
ness to de - light my-self in the po-wer of Your name, for the de-sires of my heart You will give.
mf
world, to de - light my-self in the po-wer of Your name, for the de-sires of my heart You will give
ness to de - light my-self in the po-wer of Your name, for the de-sires of my heart You'll give
mf
world to de - light my-self in the po-wer of Your name You will give
41
p
Ah
p
Ah
Lord when I find my - self en-vy-ing
p
Ah
mf
Lord when I find my-self en-vy-ing this world and
48
this world I ear - nest - ly try to change my thoughts and
wish - ing for an eas - ier life I ear - nest - ly try to change my thoughts and


32
52
p
Ah
Ah
fo - cus not on strife
Ah
fo-cus not on all the strife but when the cloud of self pi - ty clears and the
58
truth can clear - ly be seen that the world has nought but emp - ty words but
63
f
Your arms Your arms up - hold me
Your arms Your arms up - hold me
Your arms Your arms up - hold me
Your arms Your arms up - hold me


69
mp
For You said Trust in the Lord whilst we dwell in this world and feed on Your faith- full - ness to de-
p
Trust in the Lord whilst we dwell in this world, to de-
mp
Trust in the Lord whilst we dwell in this world feed on Your faith- full - ness to de-
p
Trust in the Lord in this world to de
74
light my-self in the po-wer of Your name, for the de-sires of my heart You will give
light my-self in the po-wer of Your name, for the de-sires of my heart You will give
light my-self in the po-wer of Your name, for the de-sires of my heart You'll give
light my-self in the po-wer of Your name, Ah
78
♩=72
mp
Lord the sal - va-tion that You give is the rea-son for my hope and Your
mp
Lord the sal - va-tion that You give is the rea-son for my hope and Your


83
con-stan- cy the rea-son for my trust Your ev-er-las-ting mer-cy grace and faith-full - ness
con-stan- cy the rea-son for my trust Your ev-er-las-ting mer-cy grace and faith-full - ness
90
*breathe when necessary
are the rea- son's Your e -ver las-ting
mp
*breathe when necessary
are the rea- sons Your e -ver las-ting
mp
*breathe when necessary
are the rea - sons Your mer -
mp
are the rea-sons Your mer -
96
mer - cy grace and faith - full - ness are the rea - sons
mer - cy grace and faith - full - ness are the rea - sons
cy, grace and faith - full - ness are the rea - sons
cy, grace and faith - full - ness are the rea - sons

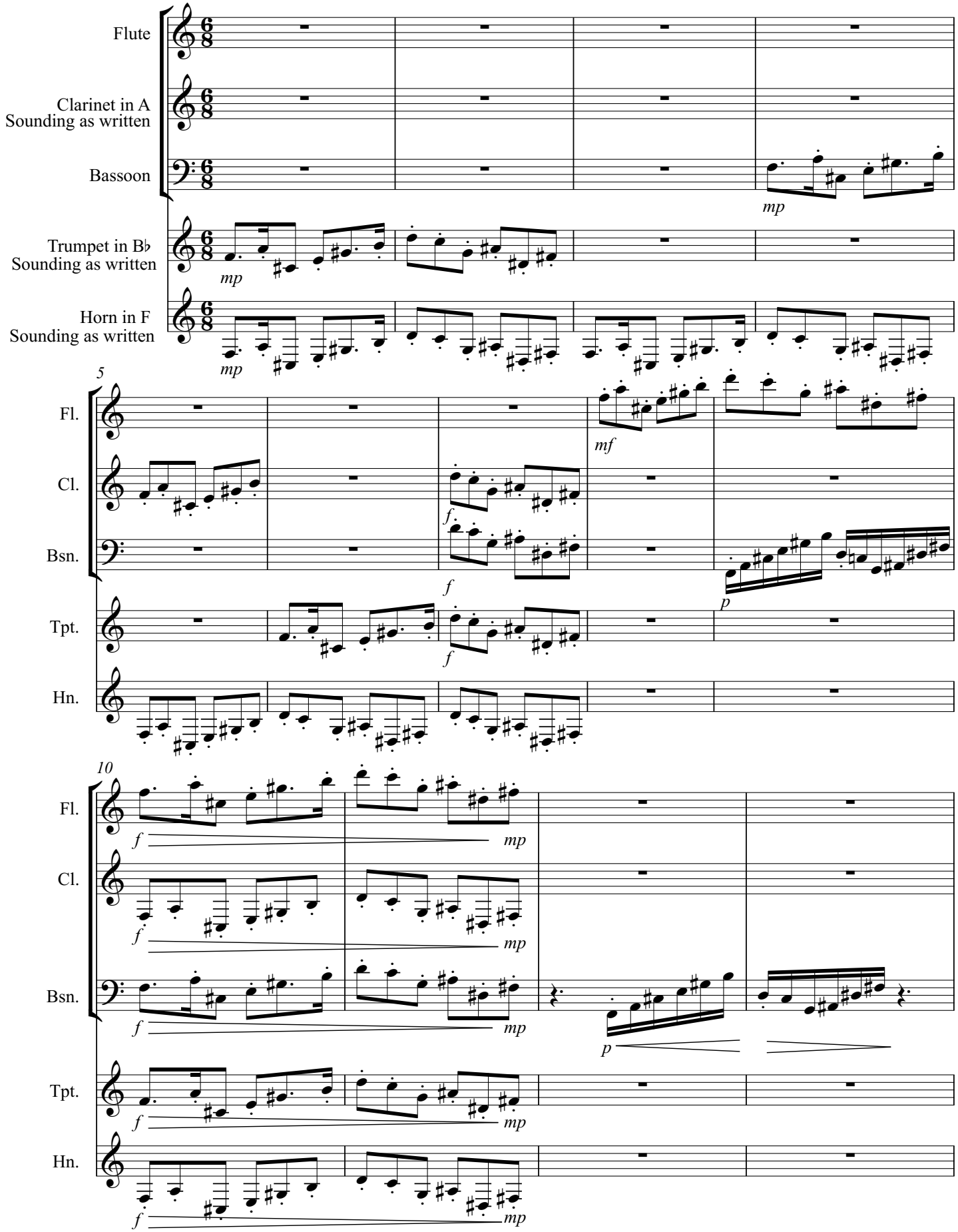

100
For my love For my love
For my love For my love
For my love For my love
For my For my love

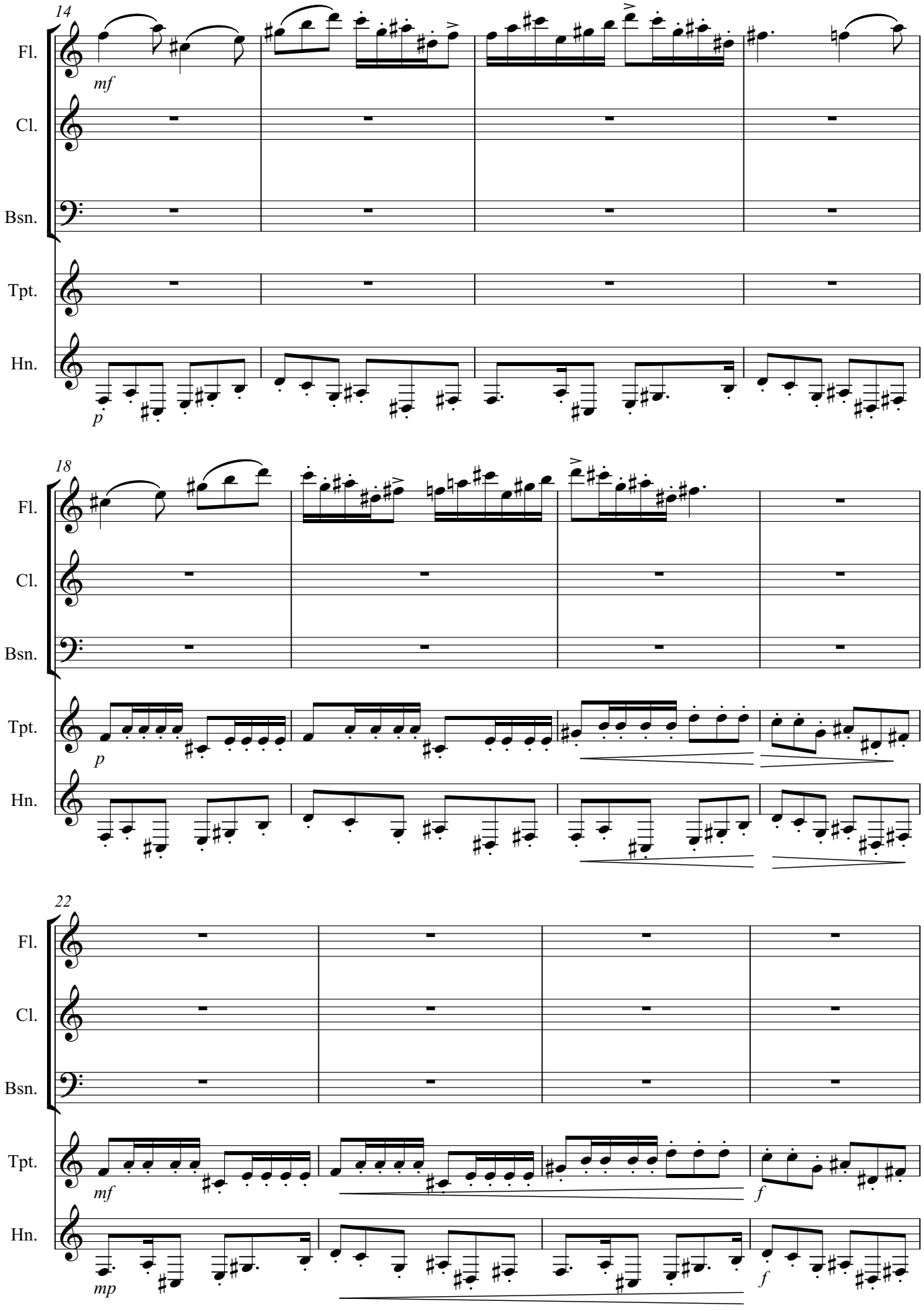
Disambiguation

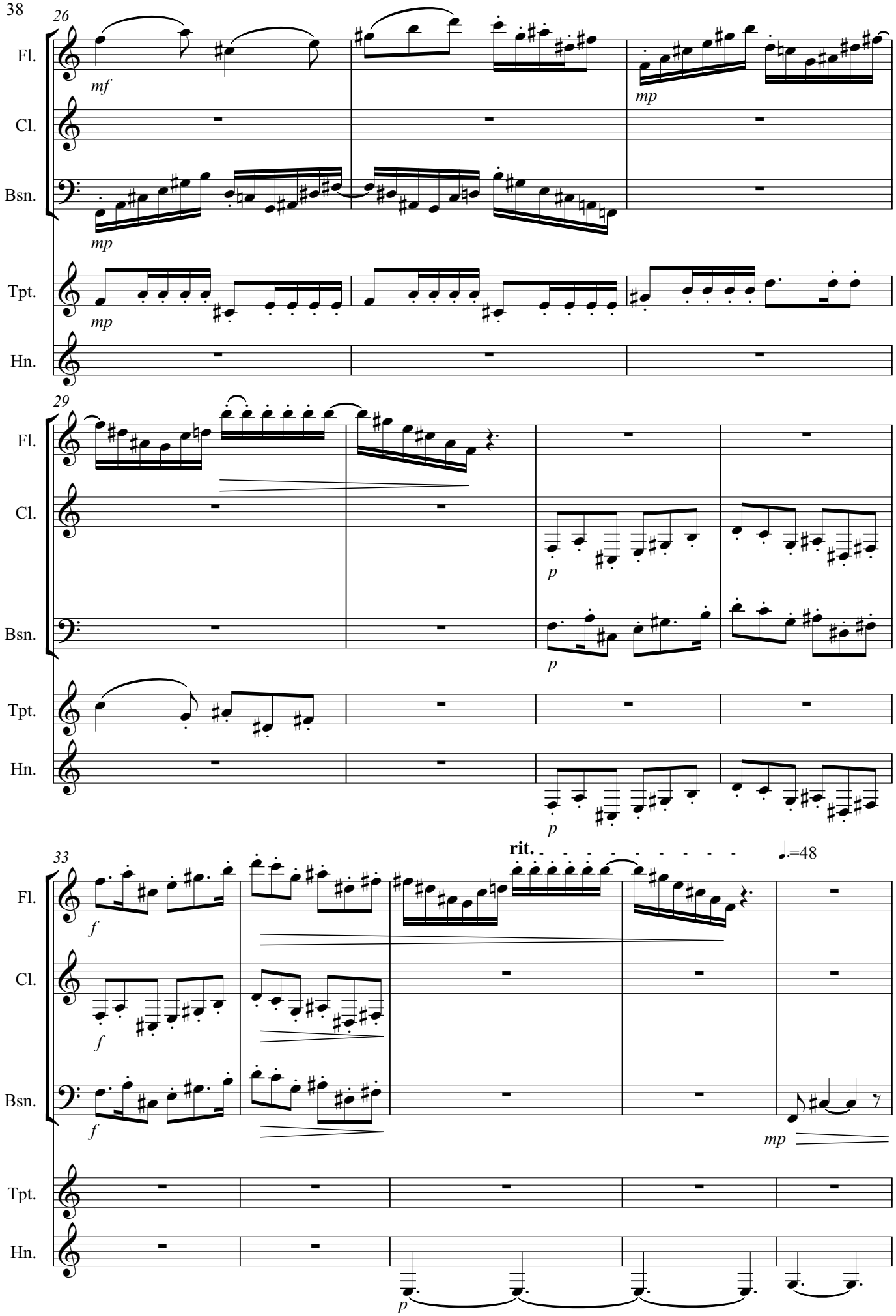
A series under subjection

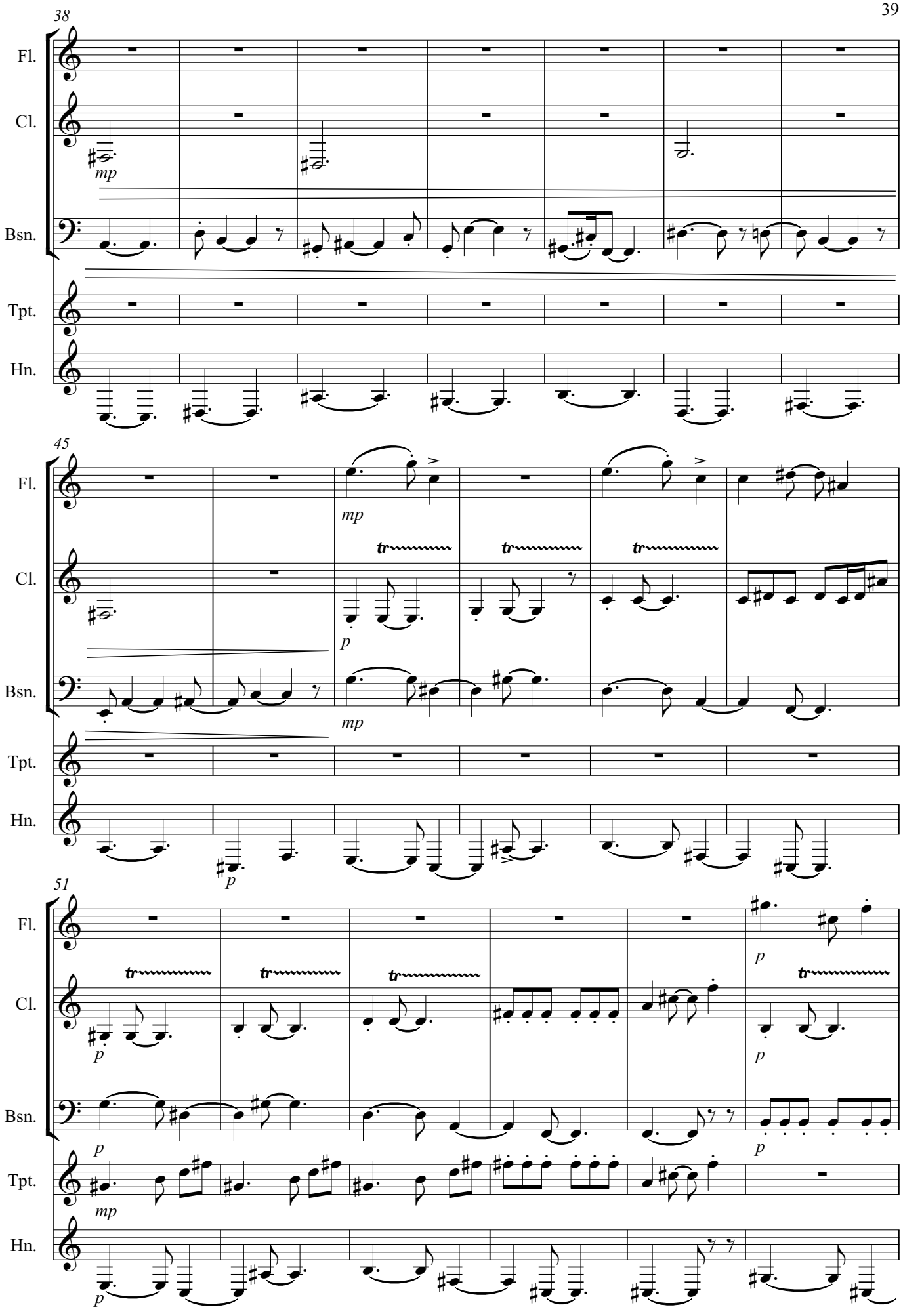
Vivaciously ♩.=66

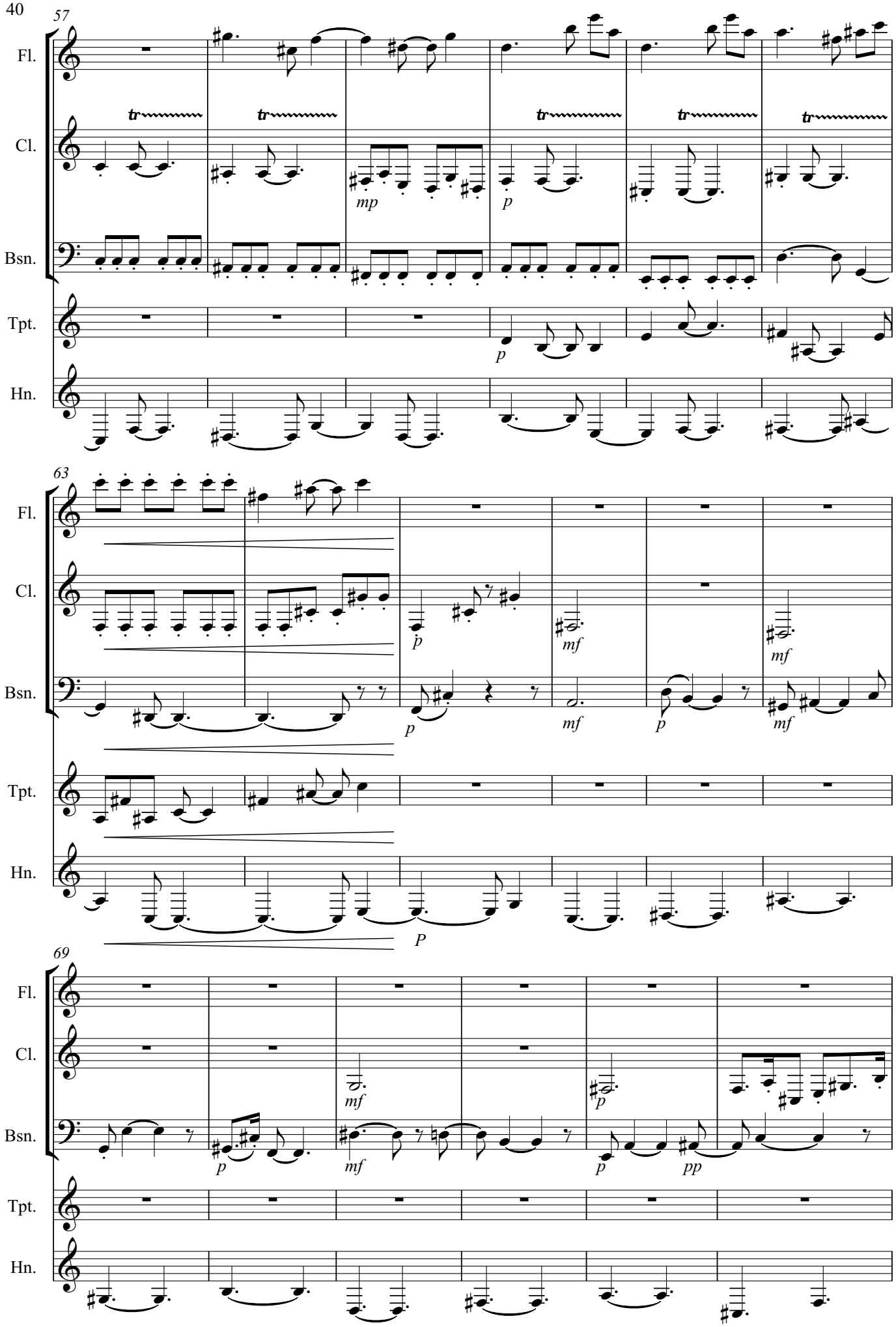
Chloe Keating

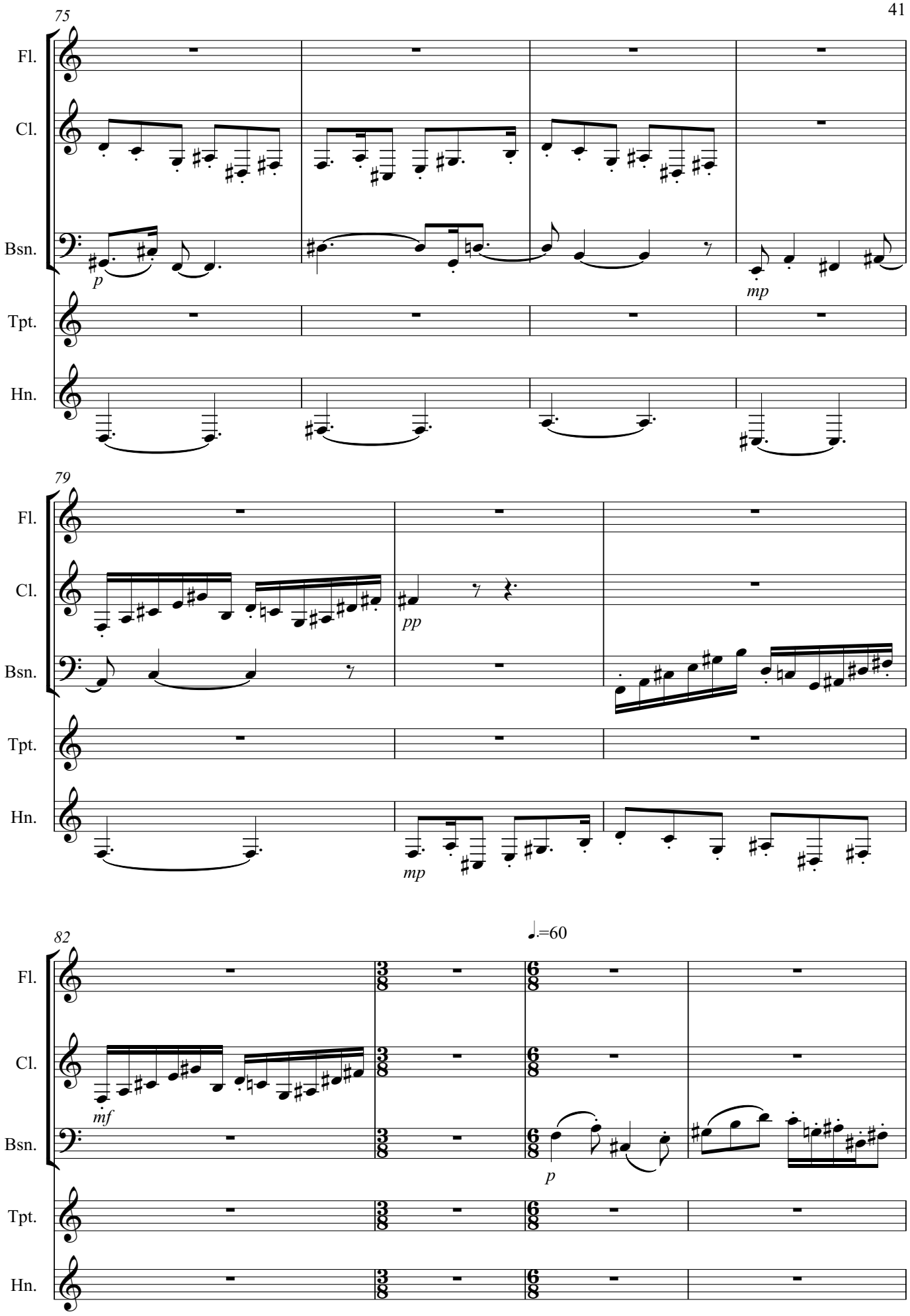


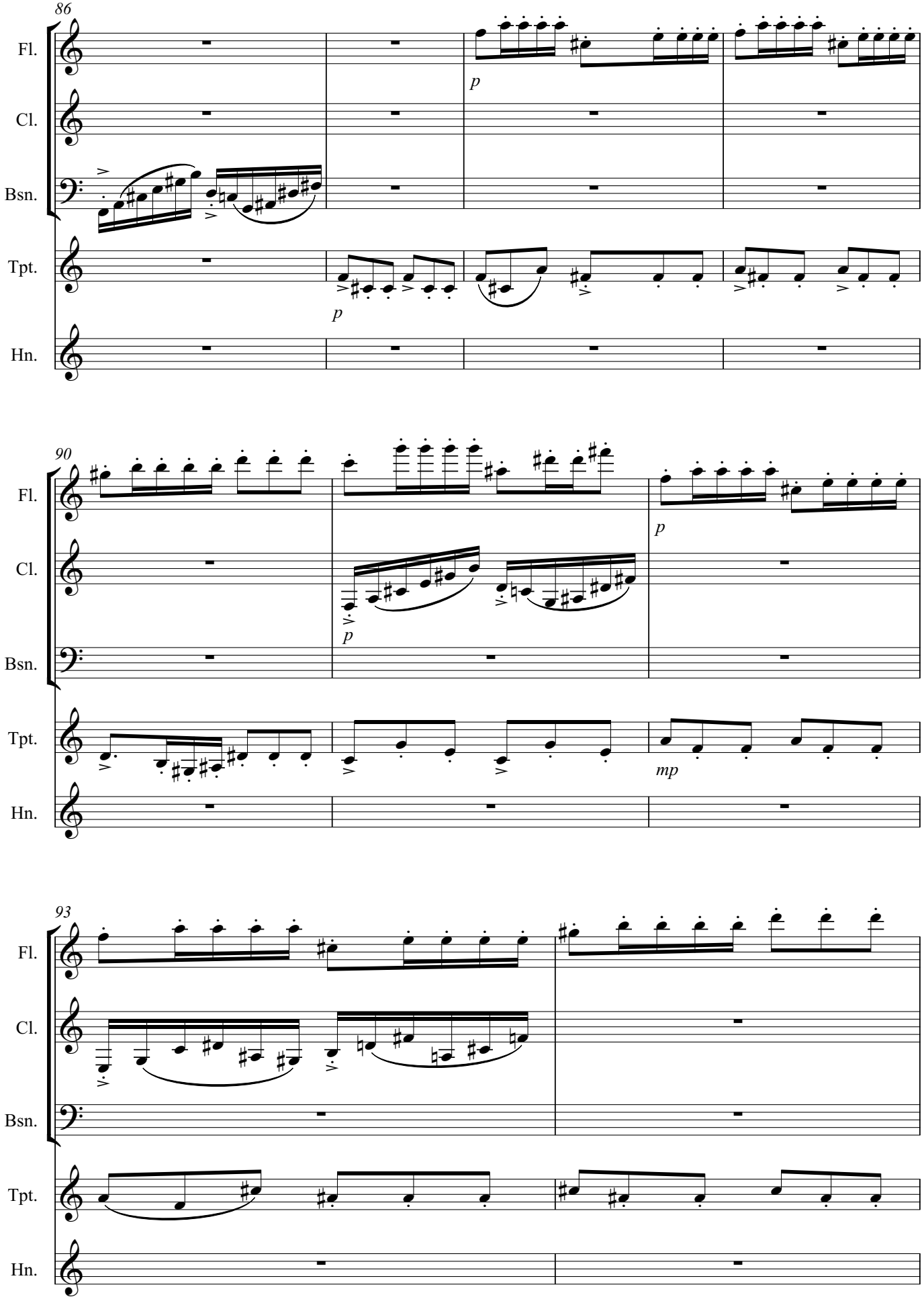

14
Fl.
mf
Cl.
Bsn.
Tpt.
Hn.
p
18
Fl.
Cl.
Bsn.
Tpt.
p
Hn.
22
Fl.
Cl.
Bsn.
Tpt.
mf
f
Hn.
mp
f

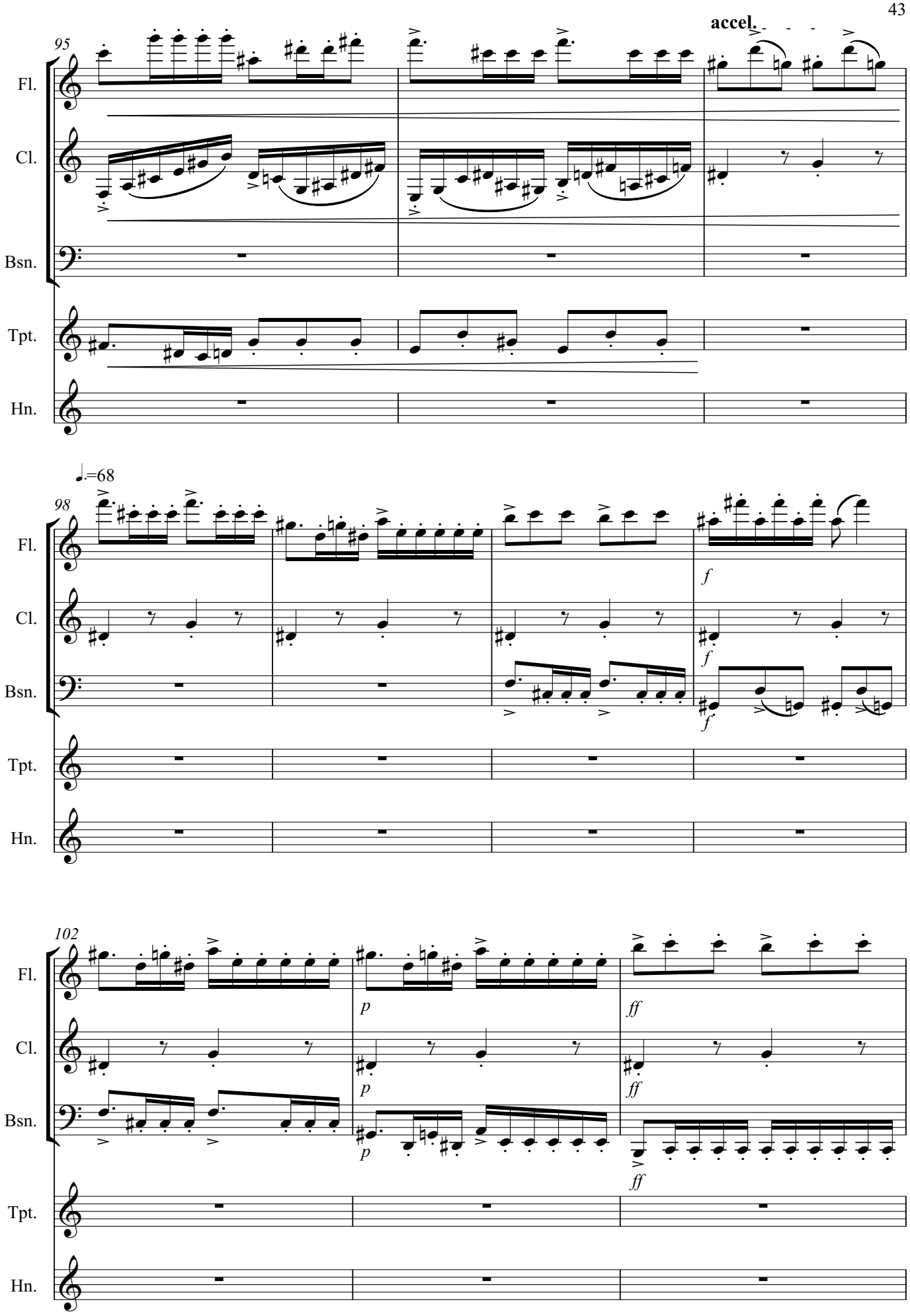

26
Fl.
mf
mp
Cl.
Bsn.
mp
Tpt.
mp
Hn.
29
Fl.
Cl.
p
Bsn.
p
Tpt.
Hn.
p
33
rit.
♩.=48
Fl.
f
Cl.
f
Bsn.
f
mp
Tpt.
Hn.
p

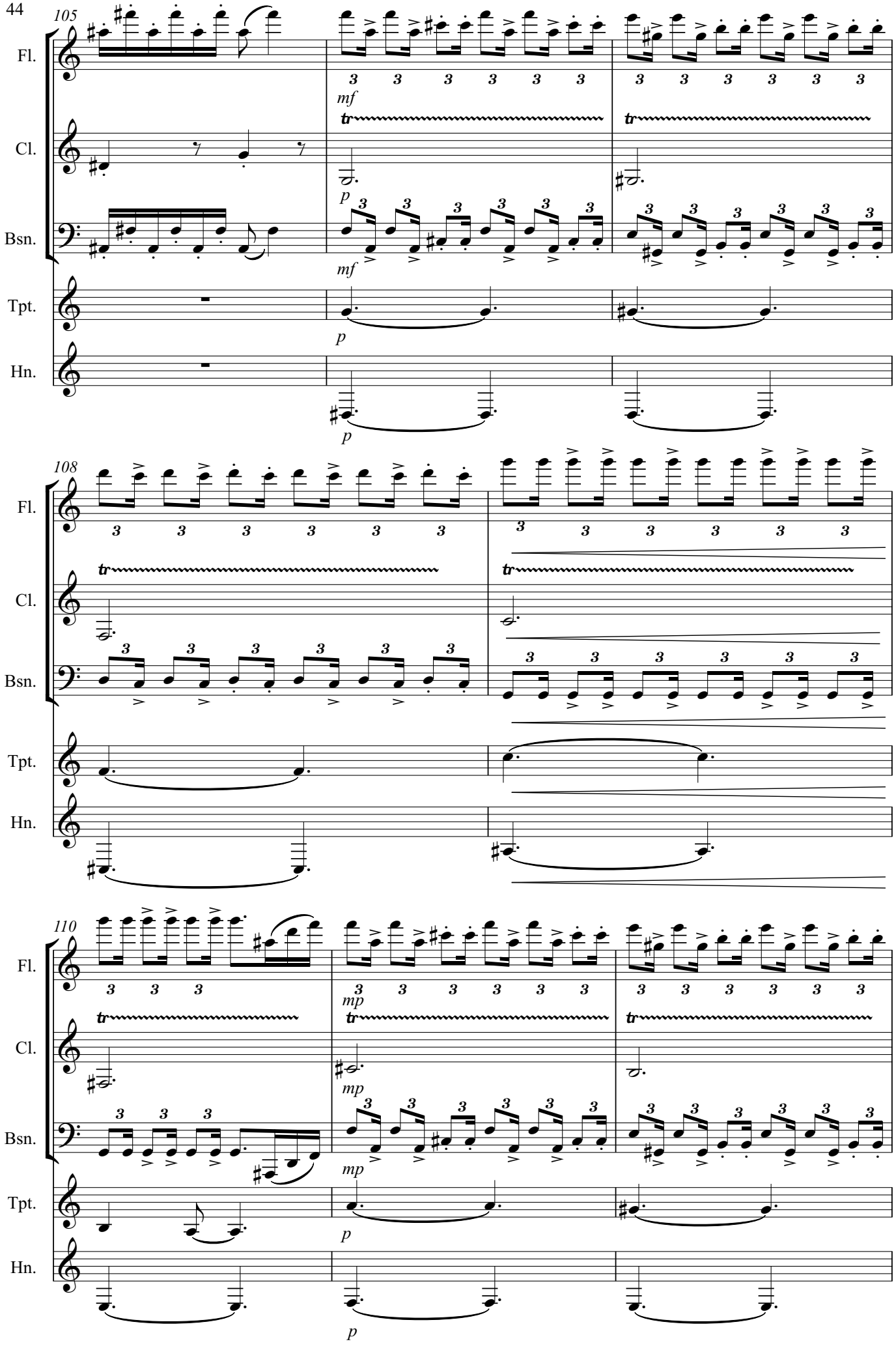

38
Fl.
Cl.
mp
Bsn.
Tpt.
Hn.
45
Fl.
mp
tr
Cl.
p
Bsn.
mp
Tpt.
Hn.
p
51
Fl.
tr
p
Cl.
p
Bsn.
p
Tpt.
mp
Hn.
p

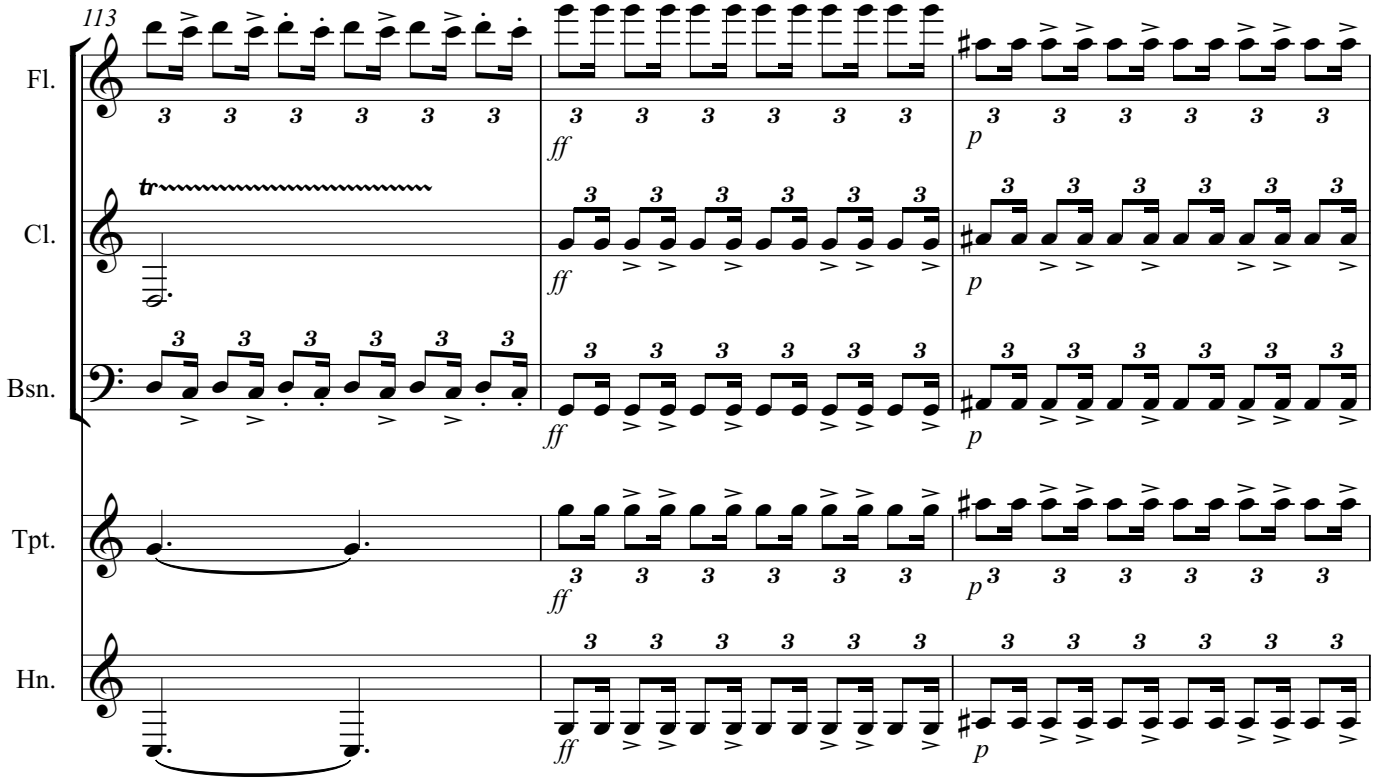

57
Fl.
Cl.
Bsn.
Tpt.
Hn.
tr
mp
p
63
Fl.
Cl.
Bsn.
Tpt.
Hn.
p
mf
P
69
Fl.
Cl.
Bsn.
Tpt.
Hn.
pp

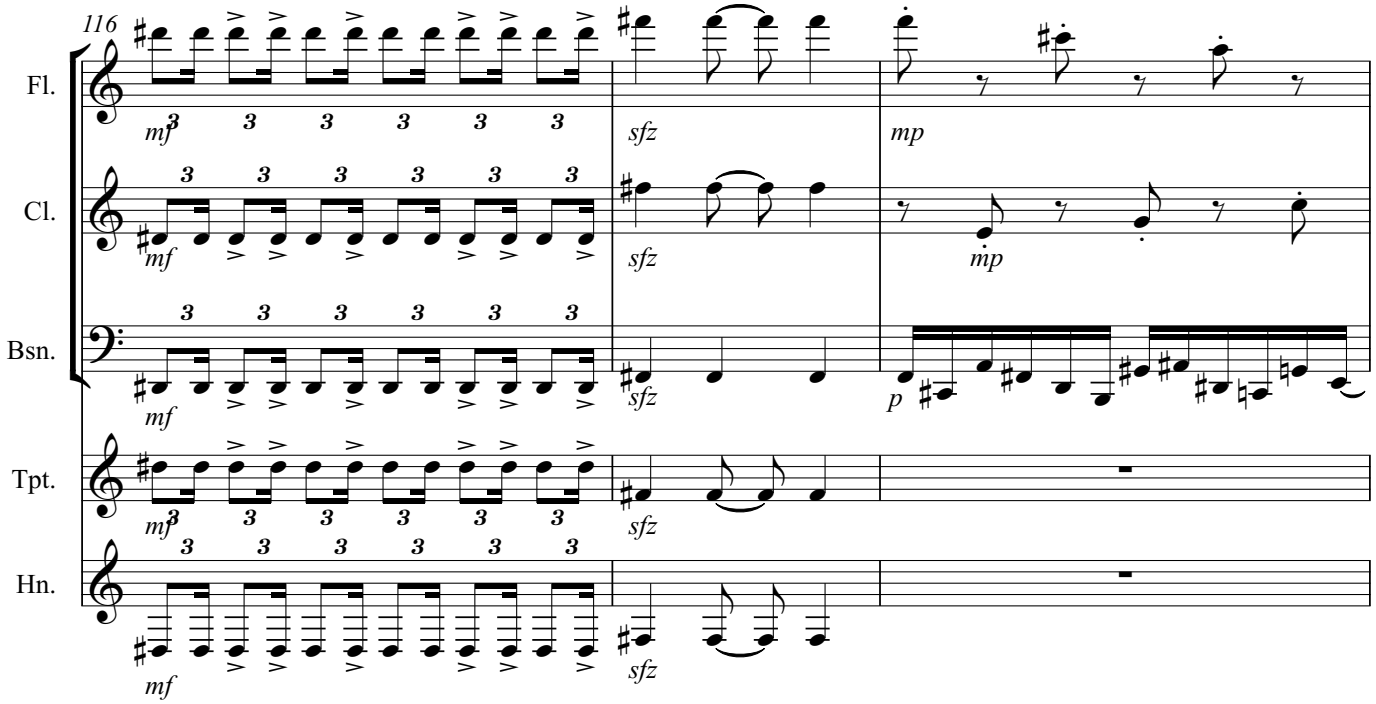

75
Fl.
Cl.
Bsn.
p
mp
Tpt.
Hn.
79
Fl.
Cl.
pp
Bsn.
Tpt.
Hn.
mp
82
♩.=60
Fl.
Cl.
mf
Bsn.
p
Tpt.
Hn.

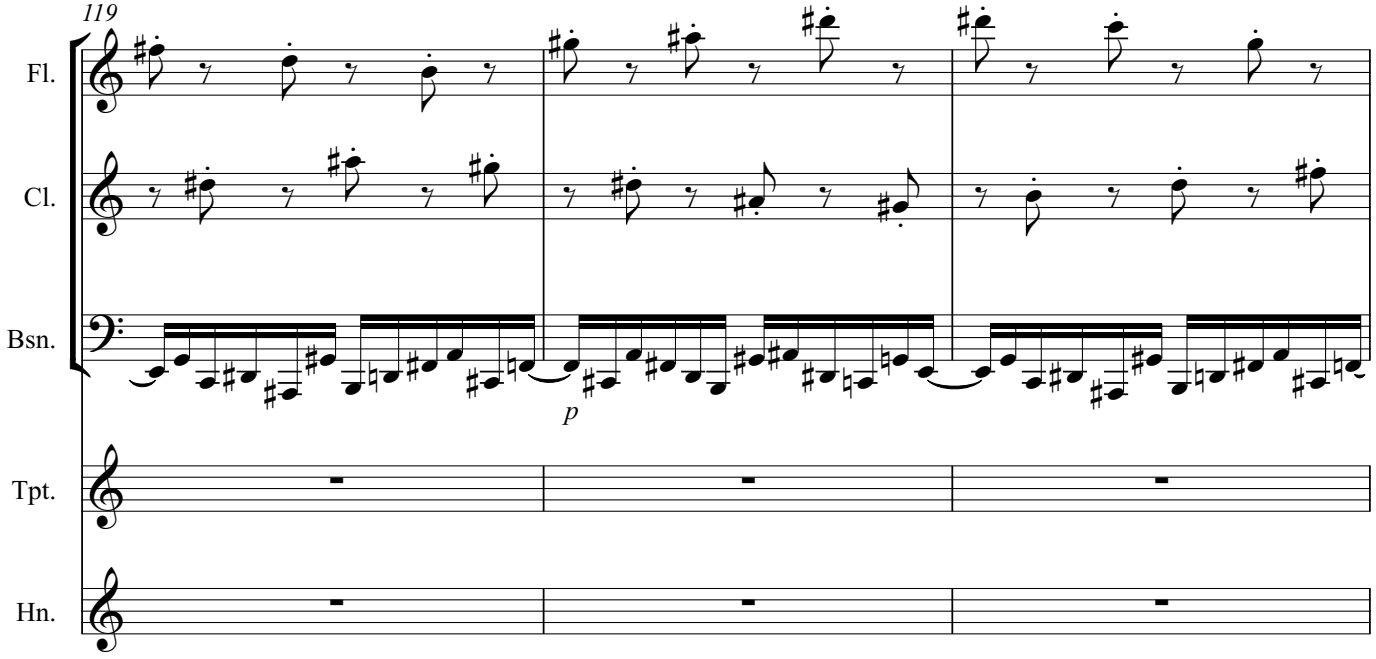

86
Fl.
Cl.
Bsn.
Tpt.
Hn.
p
p
90
Fl.
Cl.
Bsn.
Tpt.
Hn.
p
p
mp
93
Fl.
Cl.
Bsn.
Tpt.
Hn.

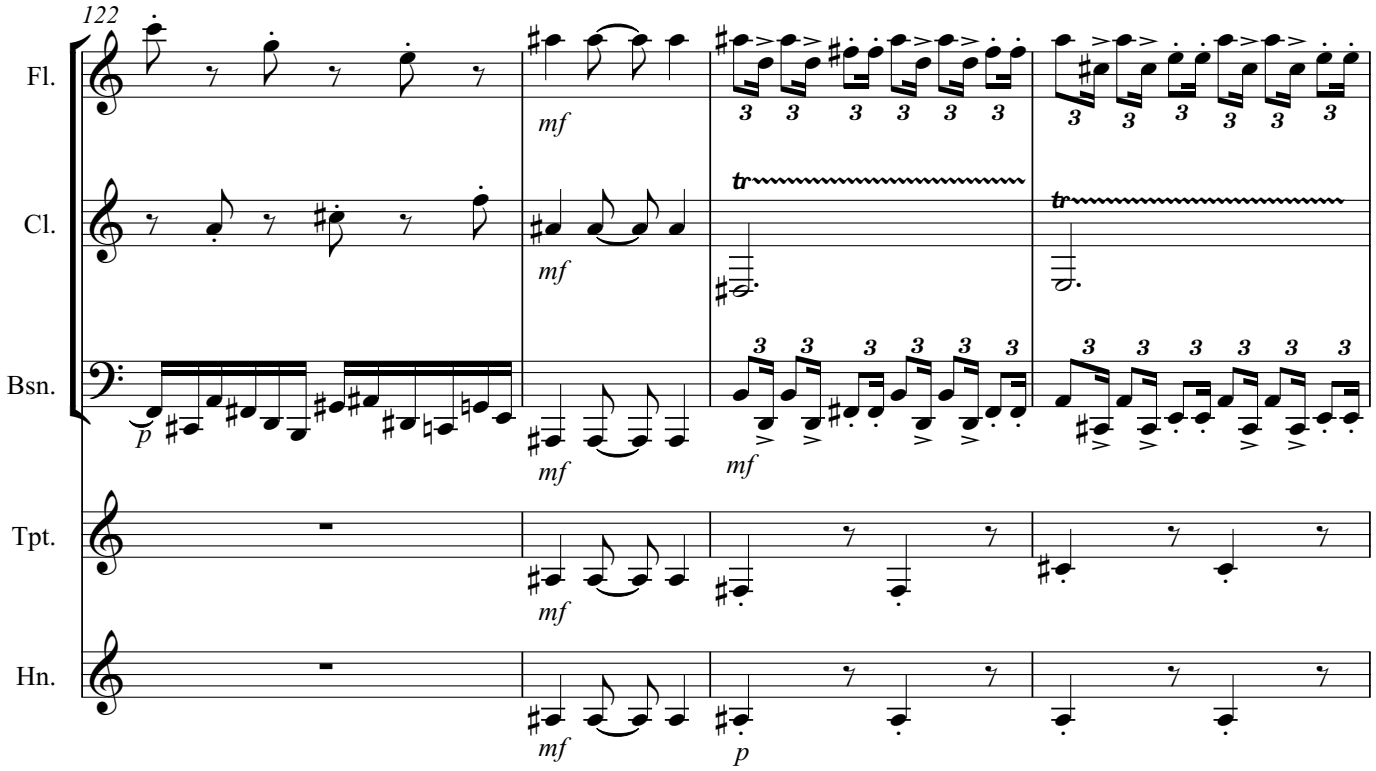

accel.
95
Fl.
Cl.
Bsn.
Tpt.
Hn.
♩.=68
98
Fl.
Cl.
Bsn.
Tpt.
Hn.
f
f
f
102
Fl.
Cl.
Bsn.
Tpt.
Hn.
p
p
p
ff
ff
ff

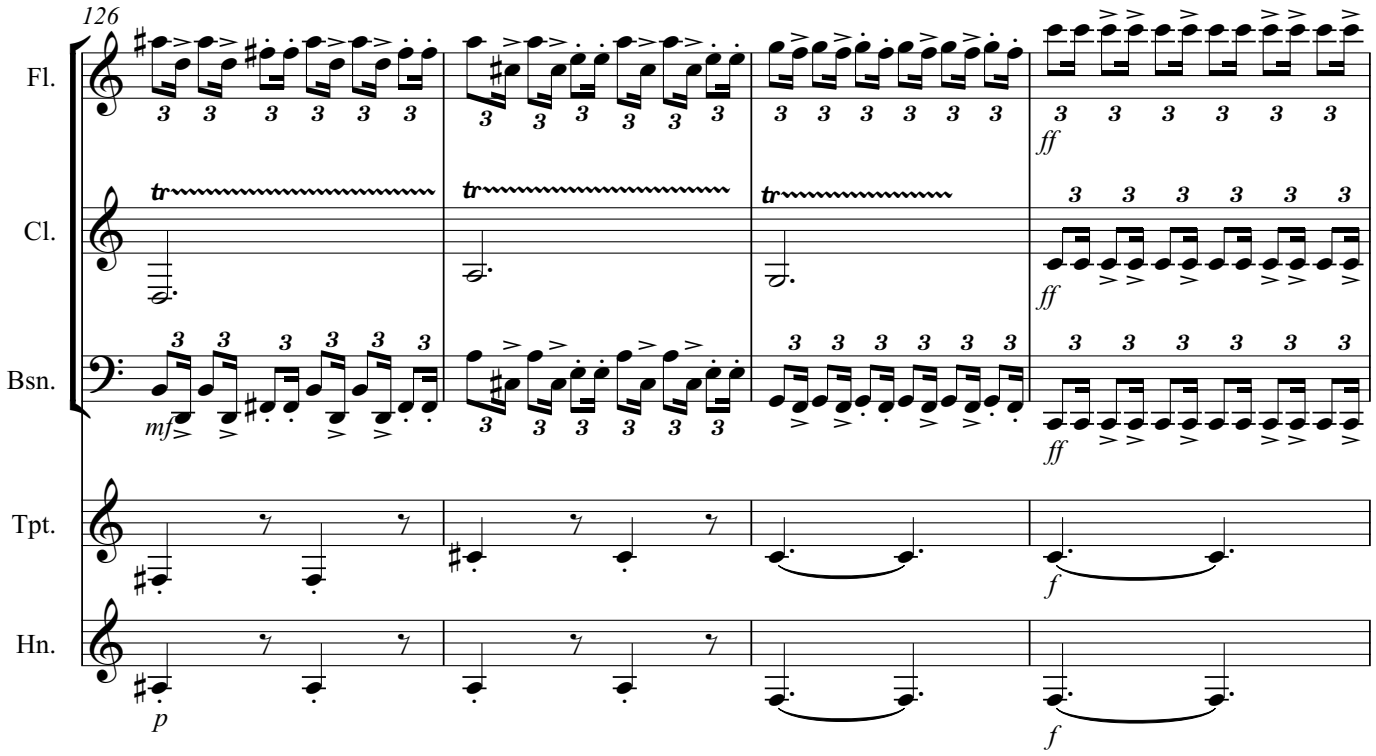

105
Fl.
Cl.
Bsn.
Tpt.
Hn.
mf
p
mf
p
p
108
Fl.
Cl.
Bsn.
Tpt.
Hn.
110
Fl.
Cl.
Bsn.
Tpt.
Hn.
mp
mp
p
p

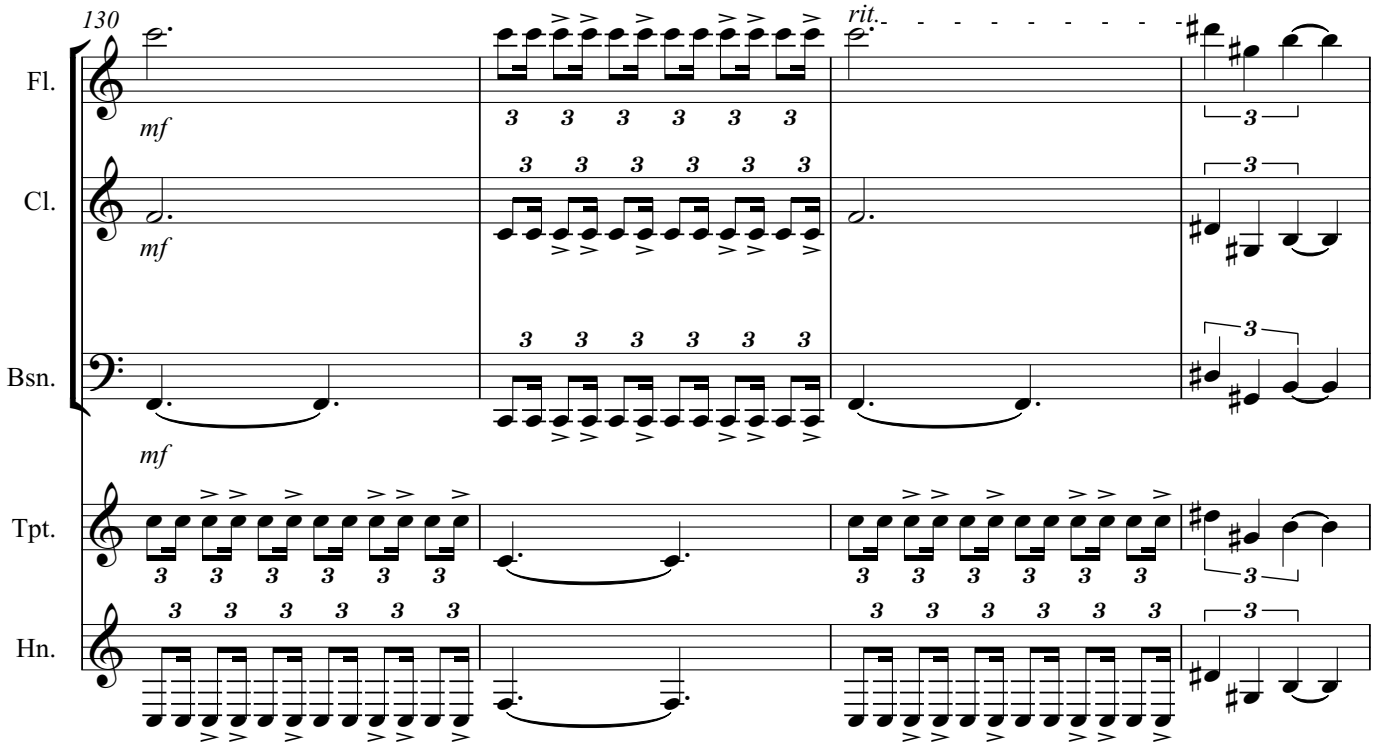

113
Fl.
Cl.
Bsn.
Tpt.
Hn.
tr
ff
p

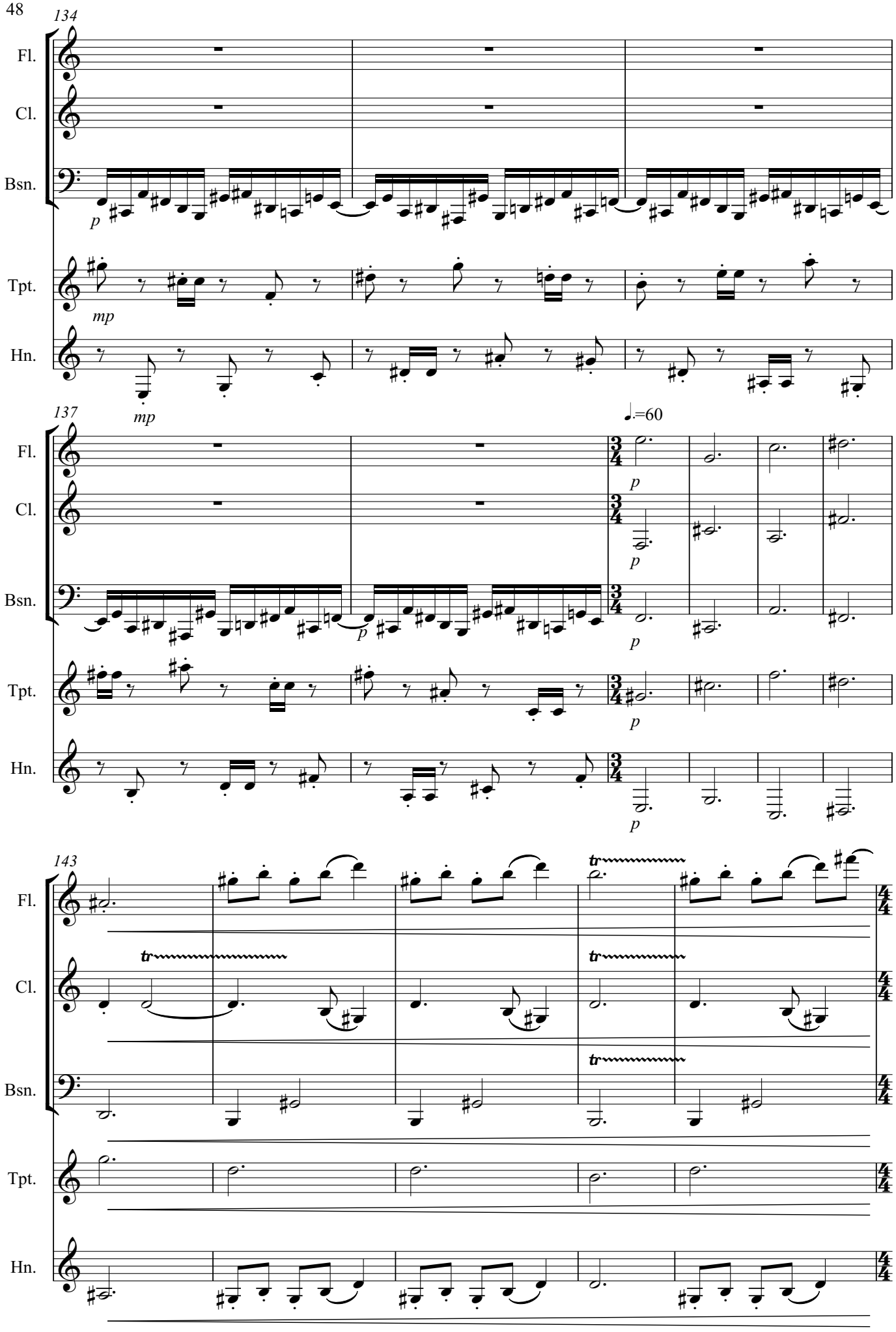

116
Fl.
Cl.
Bsn.
Tpt.
Hn.
mf
sfz
mp
p

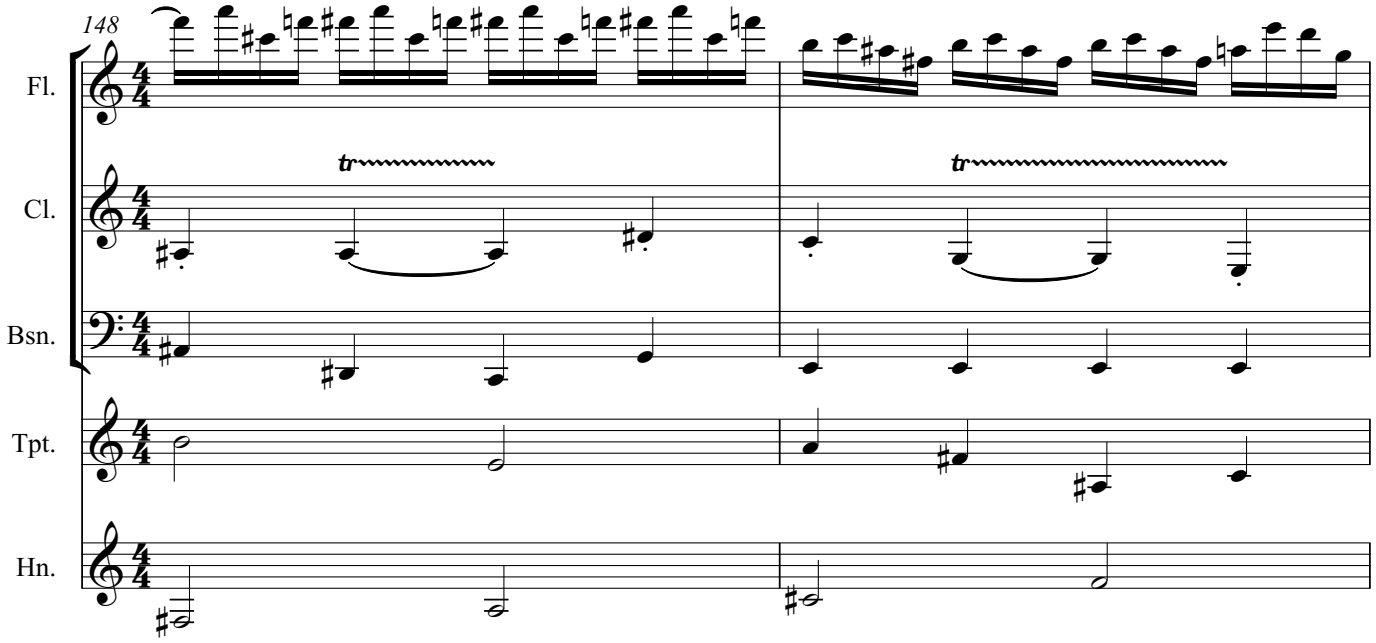

119
Fl.
Cl.
Bsn.
p
Tpt.
Hn.

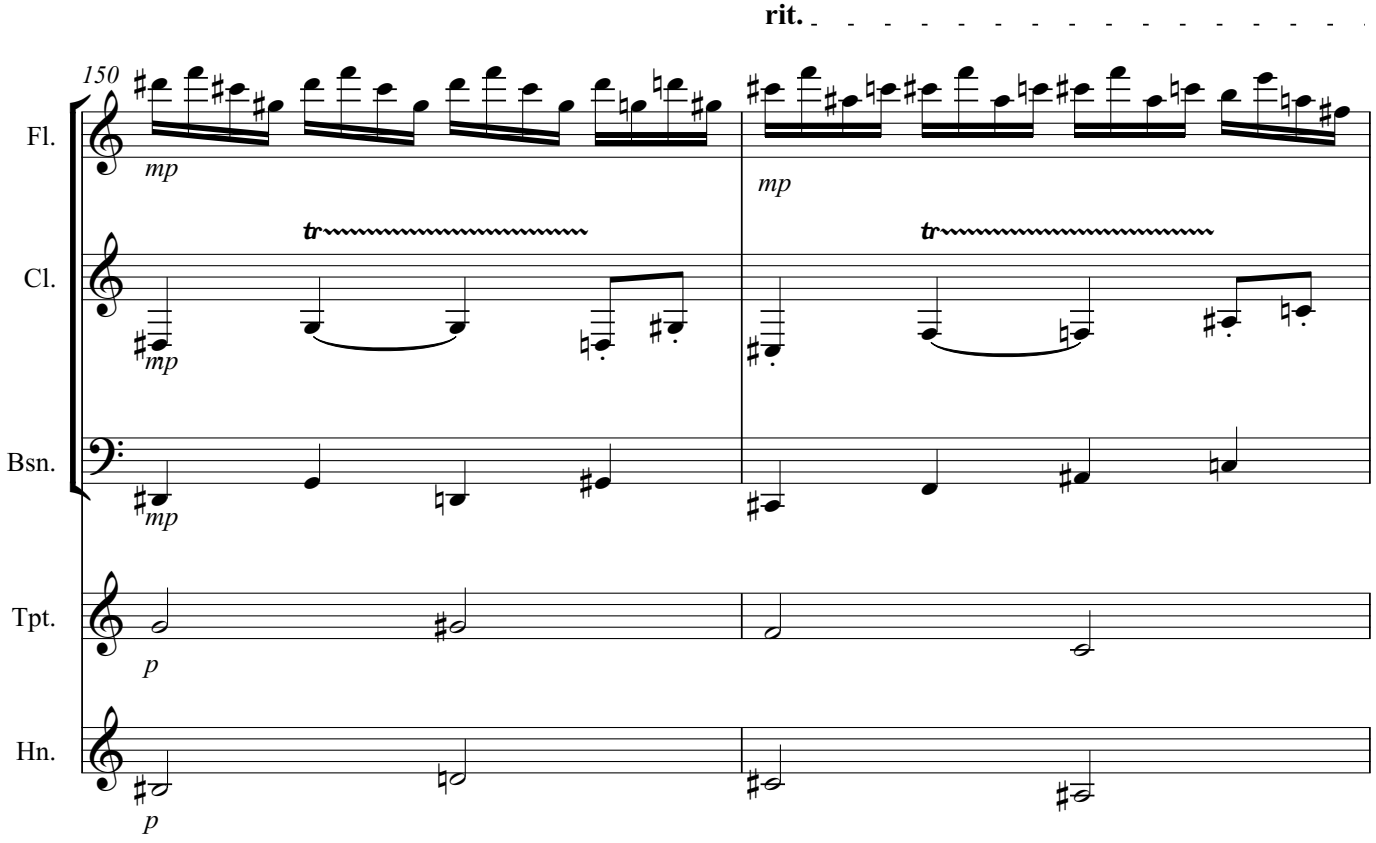

122
Fl.
mf
Cl.
tr
Bsn.
p
Tpt.
Hn.

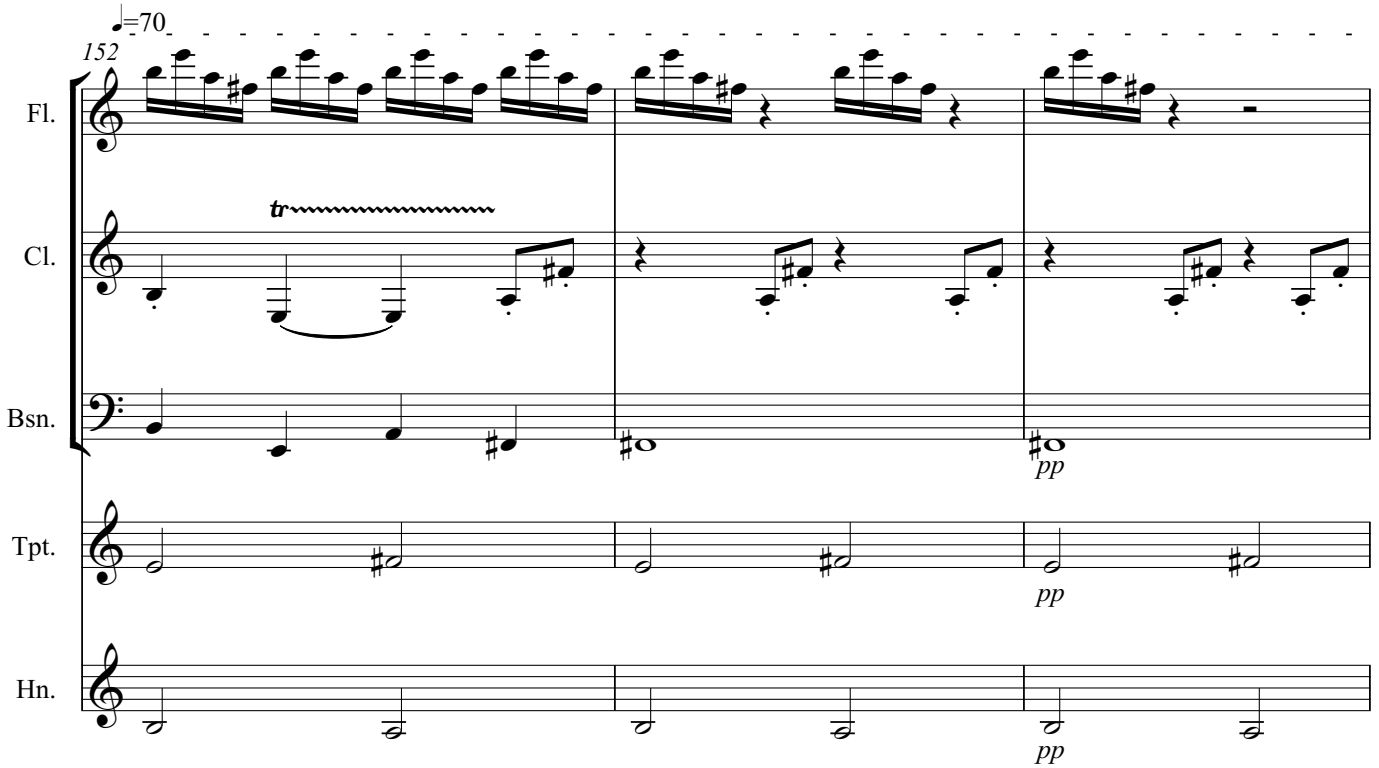

126
Fl.
Cl.
Bsn.
Tpt.
Hn.
mf
ff
f
p

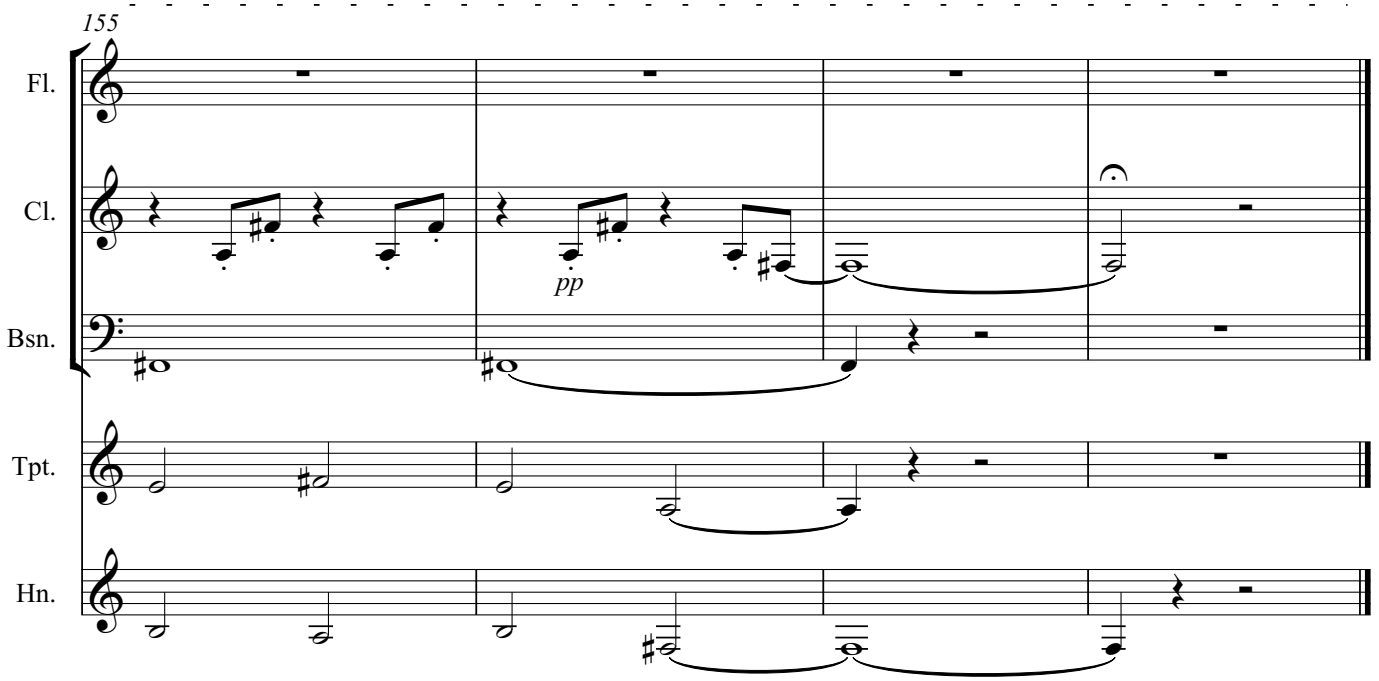

130
rit.
Fl.
Cl.
Bsn.
Tpt.
Hn.
mf


134
Fl.
Cl.
Bsn.
p
Tpt.
mp
Hn.
mp
137
Fl.
Cl.
Bsn.
p
Tpt.
Hn.
♩.=60
143
Fl.
Cl.
Bsn.
Tpt.
Hn.
tr

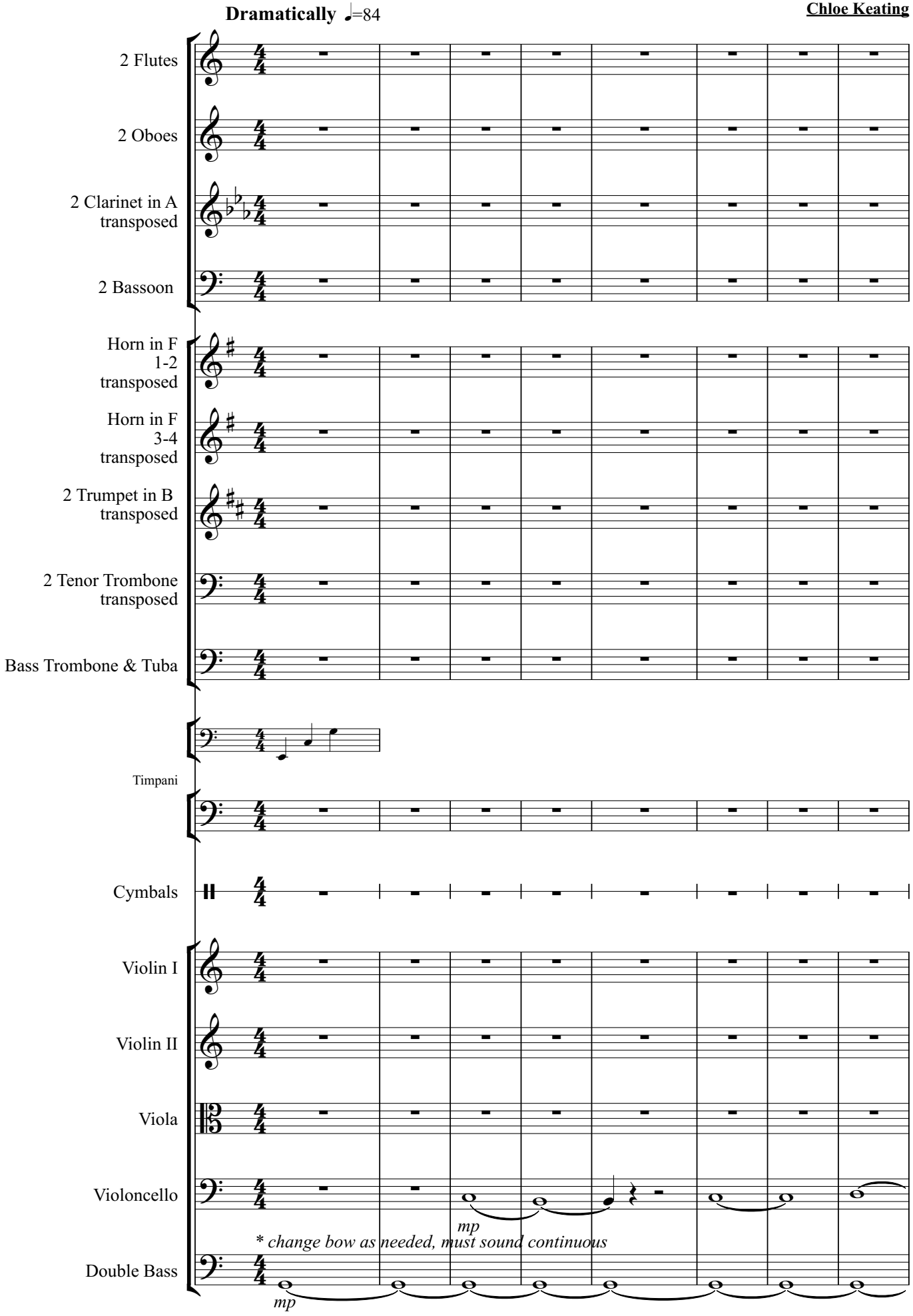

148
Fl.
Cl.
Bsn.
Tpt.
Hn.
tr
tr


rit.
150
Fl.
Cl.
Bsn.
Tpt.
Hn.
mp
mp
mp
mp
tr
tr
p
p

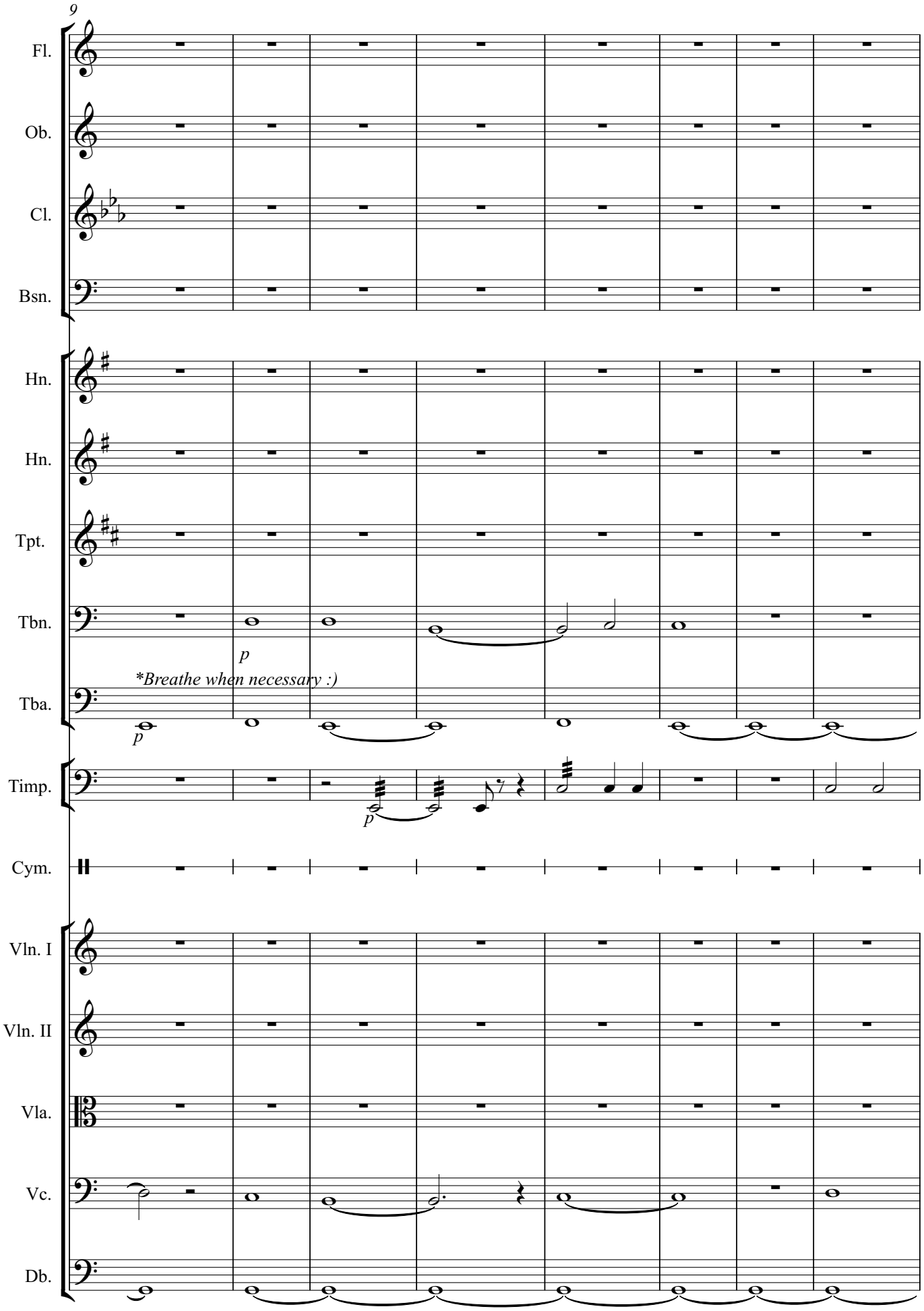

♩=70
152
Fl.
Cl.
tr
Bsn.
pp
Tpt.
pp
Hn.
pp

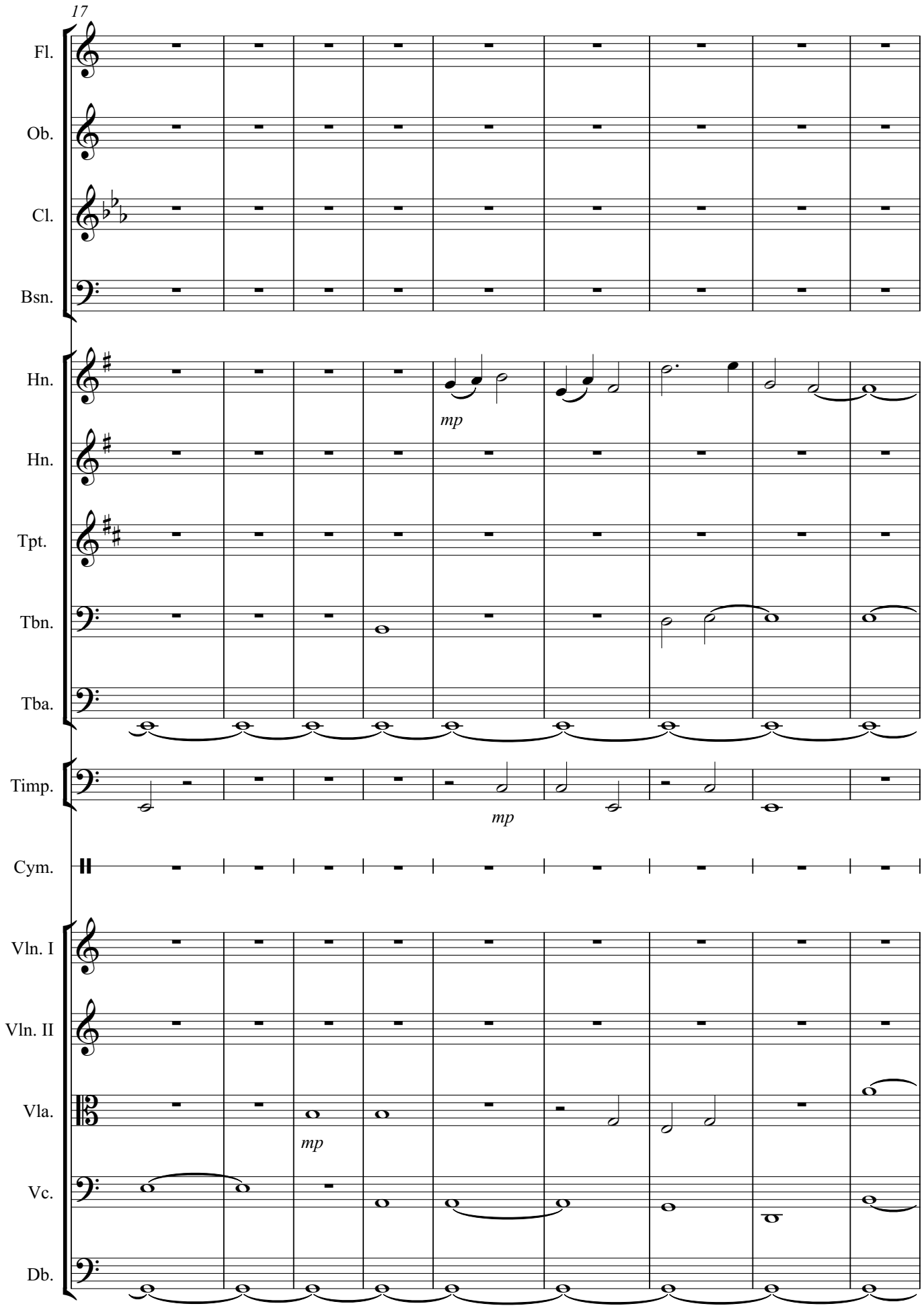

155
Fl.
Cl.
pp
Bsn.
Tpt.
Hn.

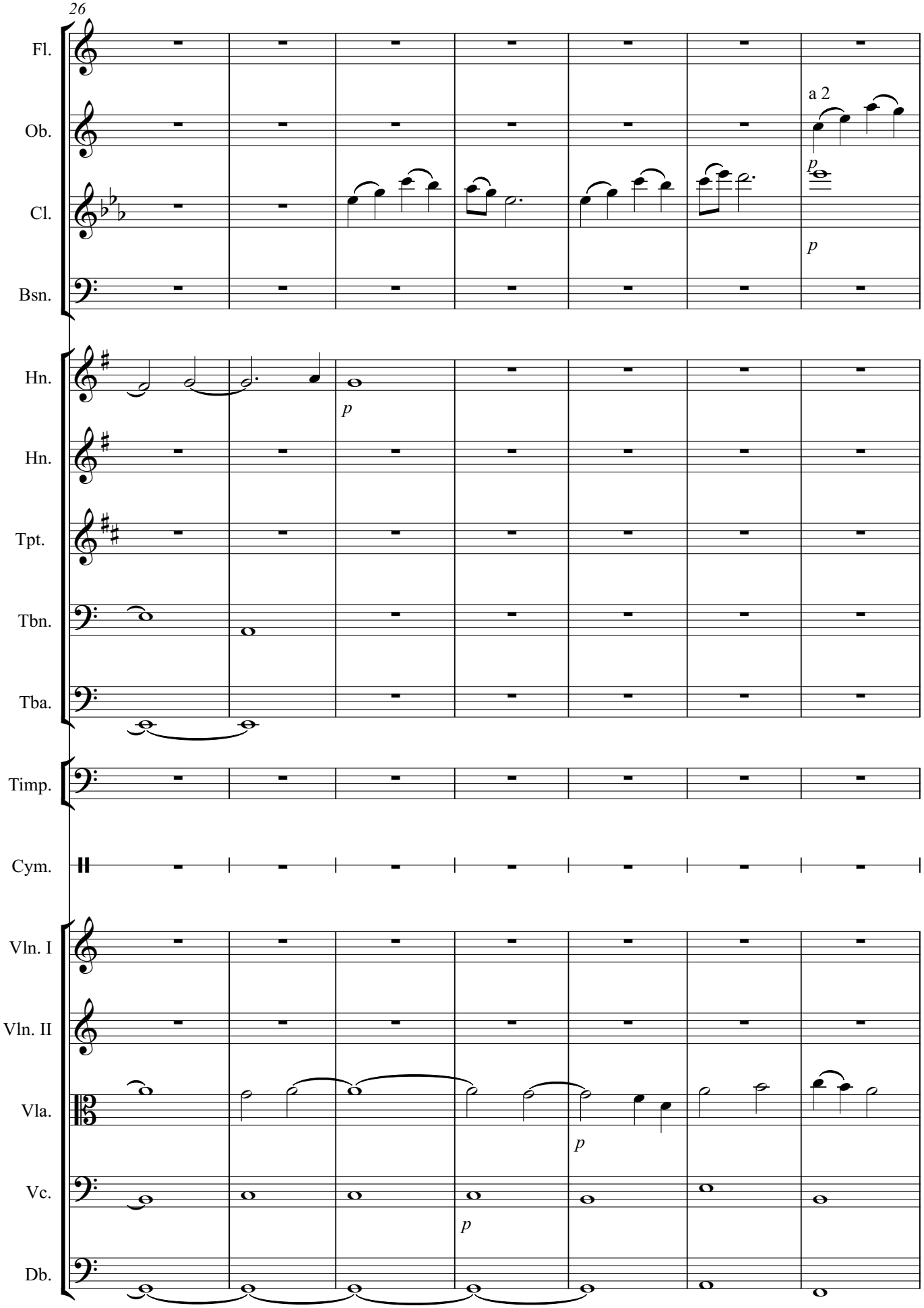
Chloe Keating



©C.Keating 2017


9
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
p
*Breathe when necessary :)
p
Timp.
p
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.


17
Fl.
Ob.
Cl.
Bsn.
Hn.
mp
Hn.
Tpt.
Tbn.
Tba.
Timp.
mp
Cym.
Vln. I
Vln. II
Vla.
mp
Vc.
Db.


26
Fl.
Ob.
Cl.
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Hn.
Hn.
Tpt.
Tbn.
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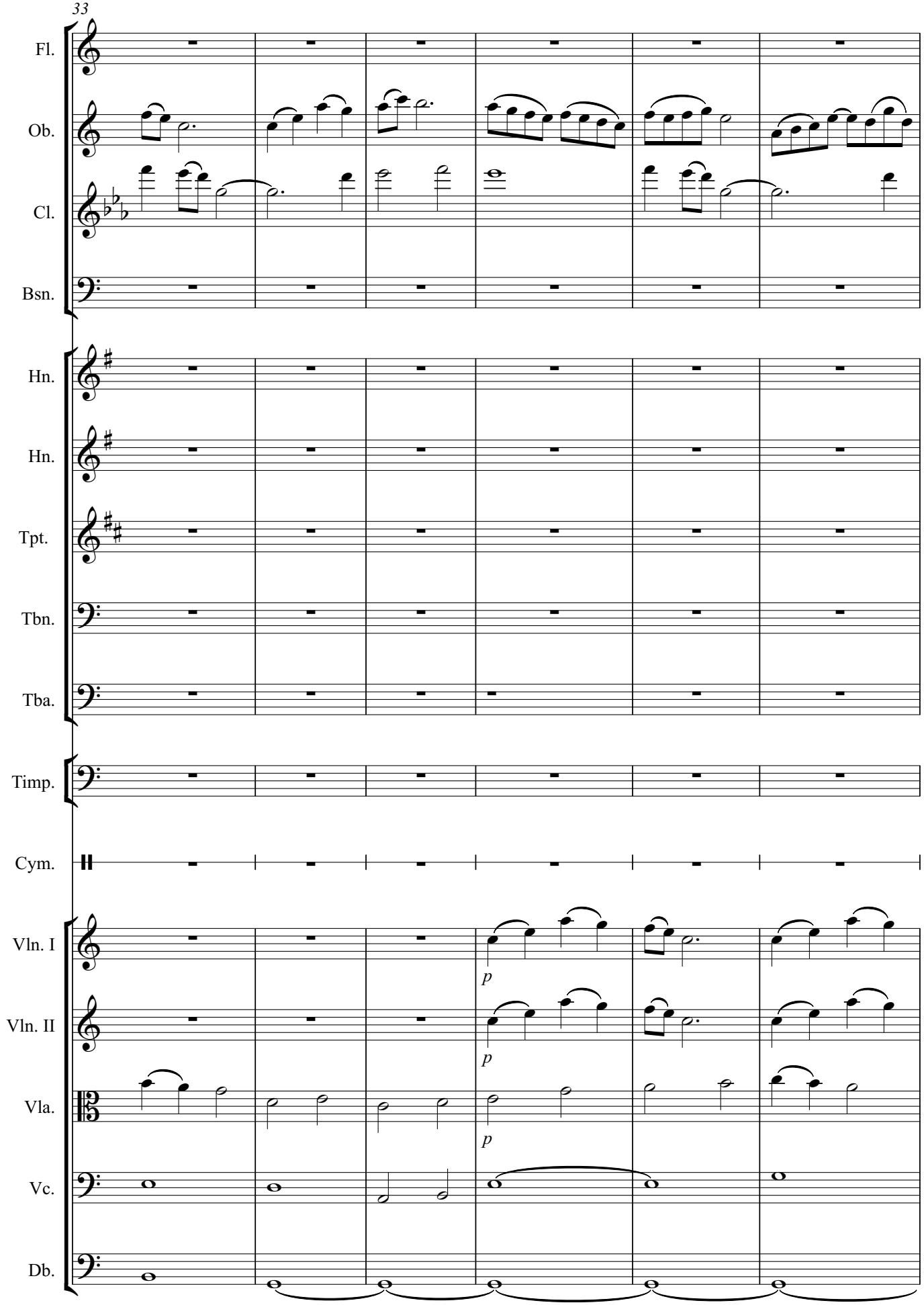
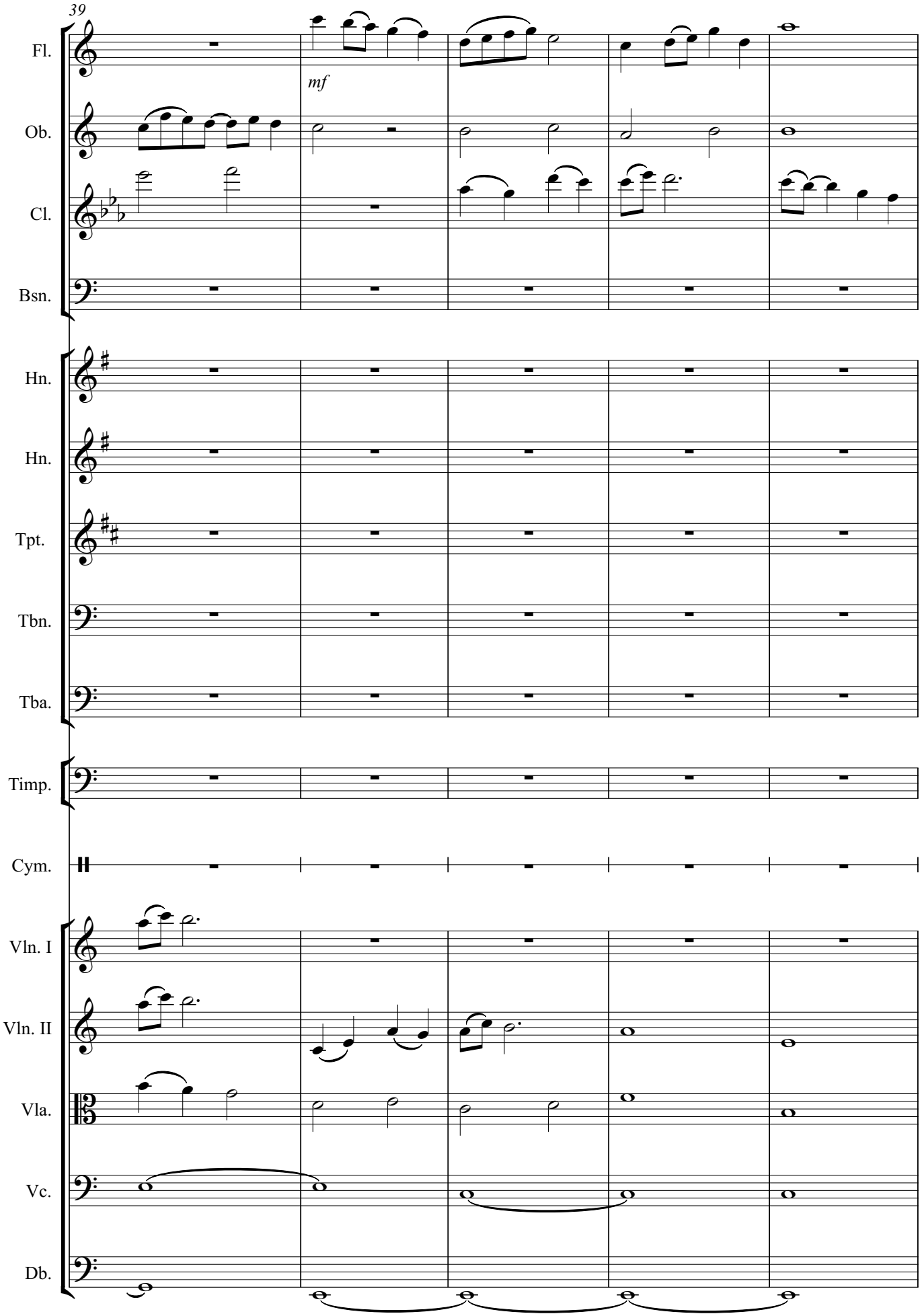
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
a 2
p
p
p
p
p
p


33
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
p
p


39
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mf
Ob.
Cl.
Bsn.
Hn.
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Tpt.
Tbn.
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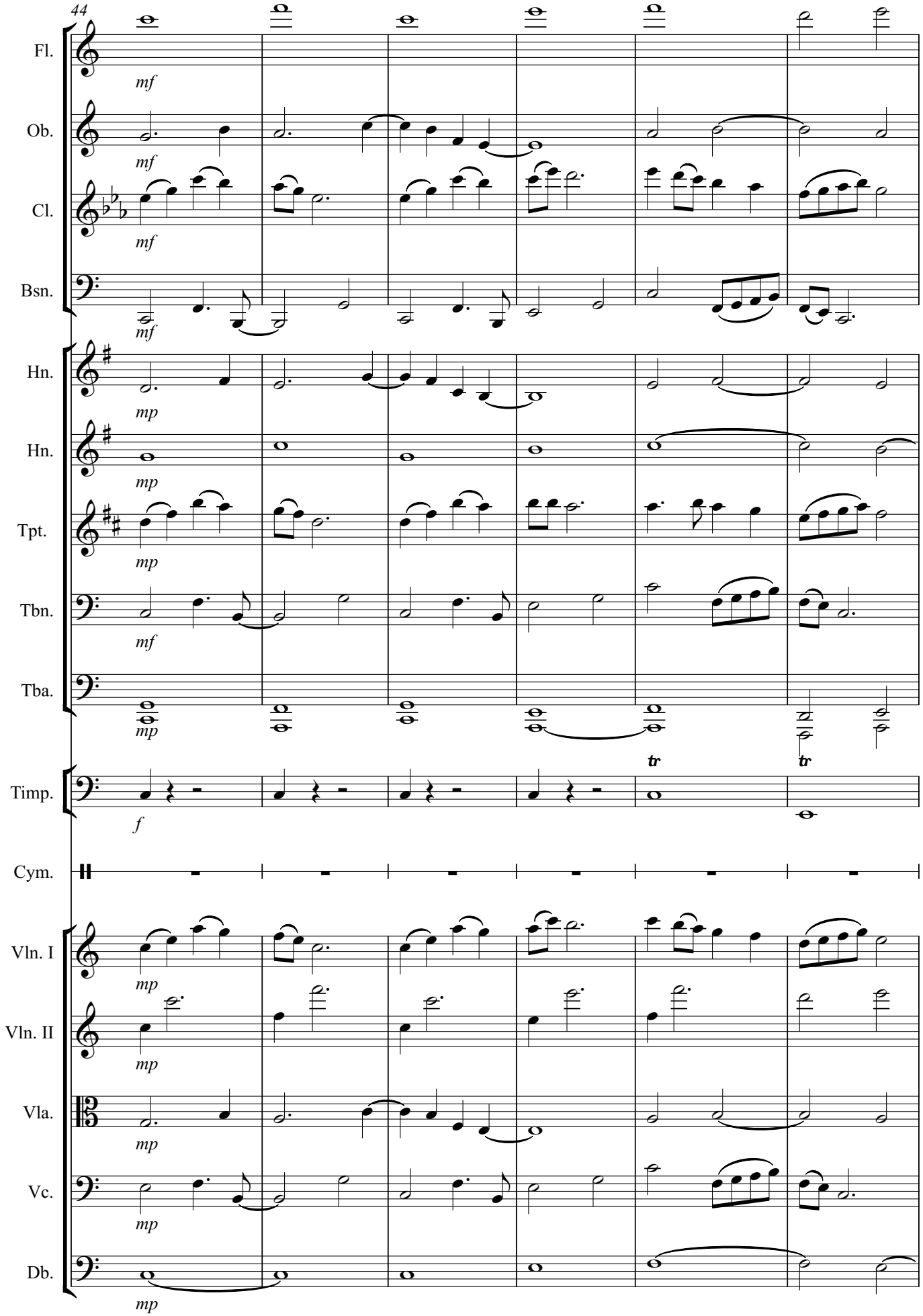
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.


44
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
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Cym.
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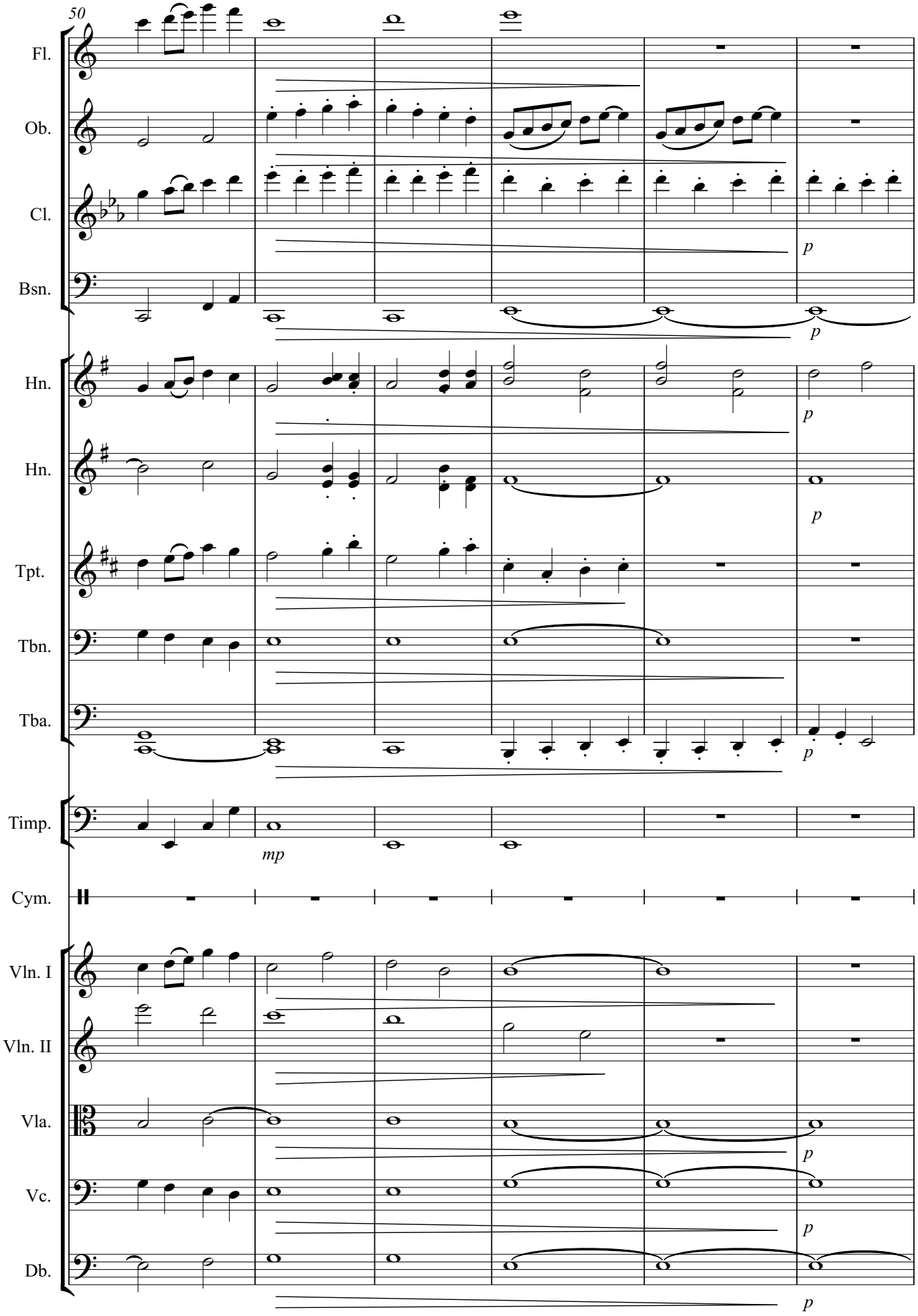
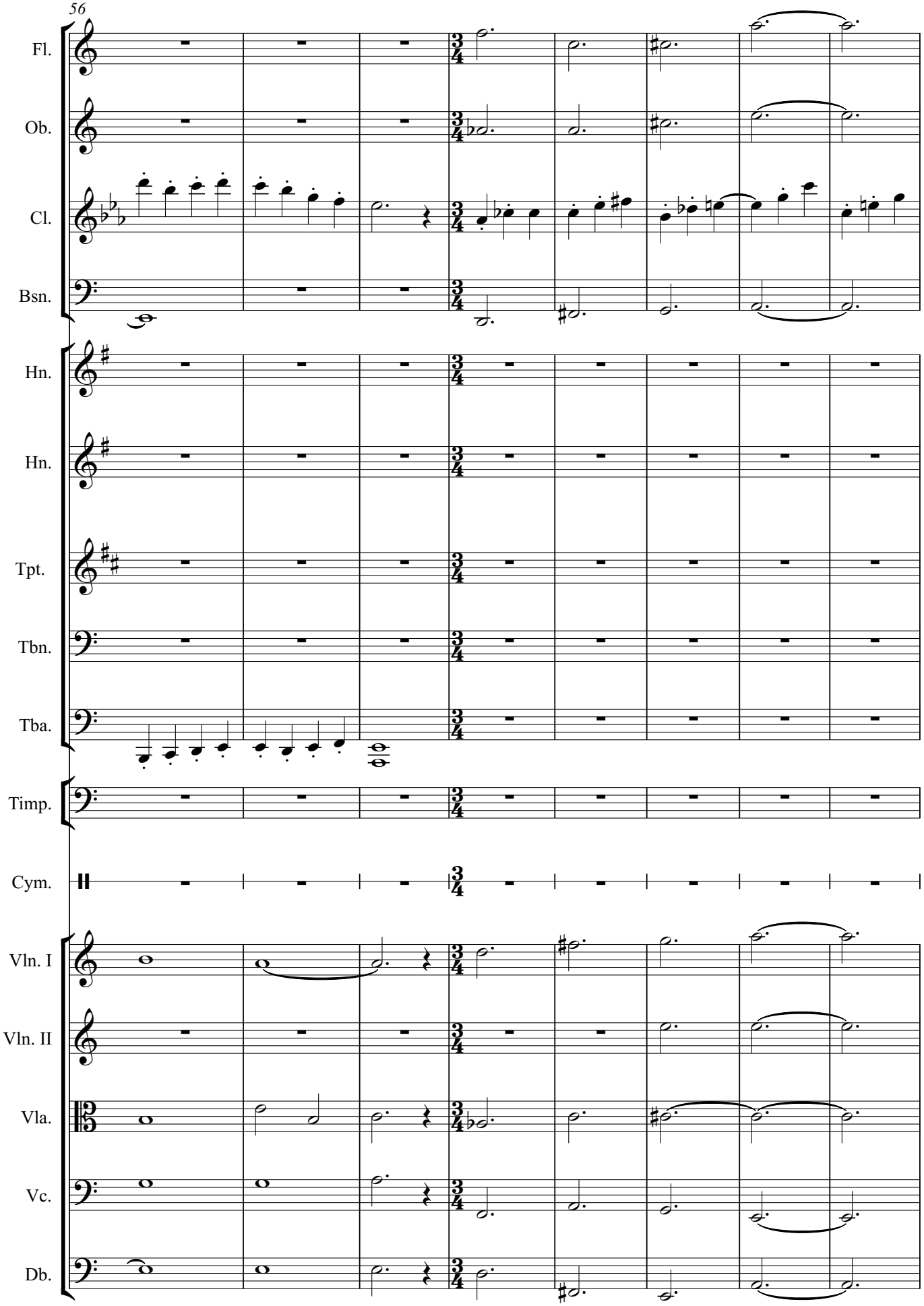
Vln. II
Vla.
Vc.
Db.
mf
mp
f
tr


50
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mp


56
Fl.
Ob.
Cl.
Bsn.
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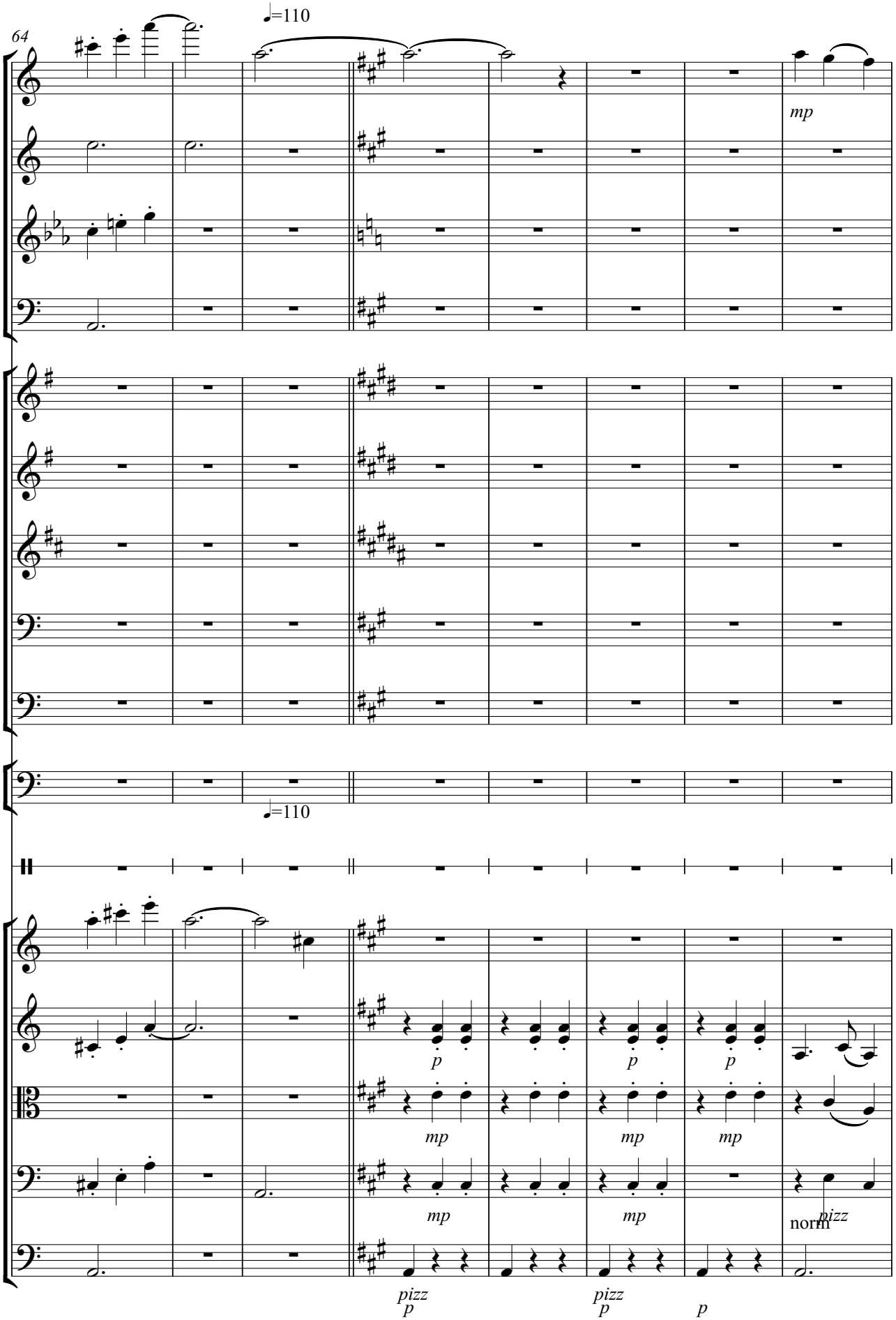
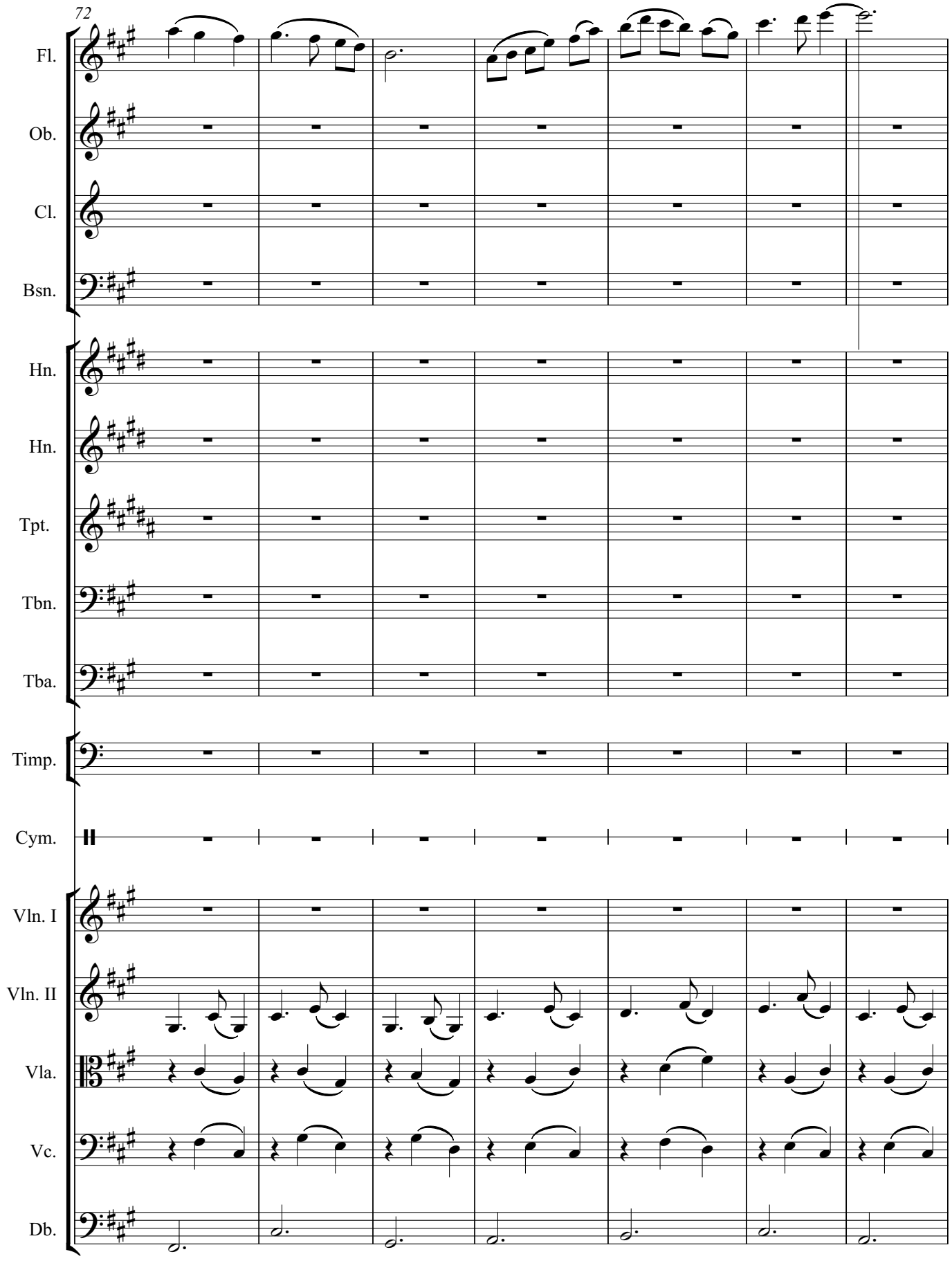
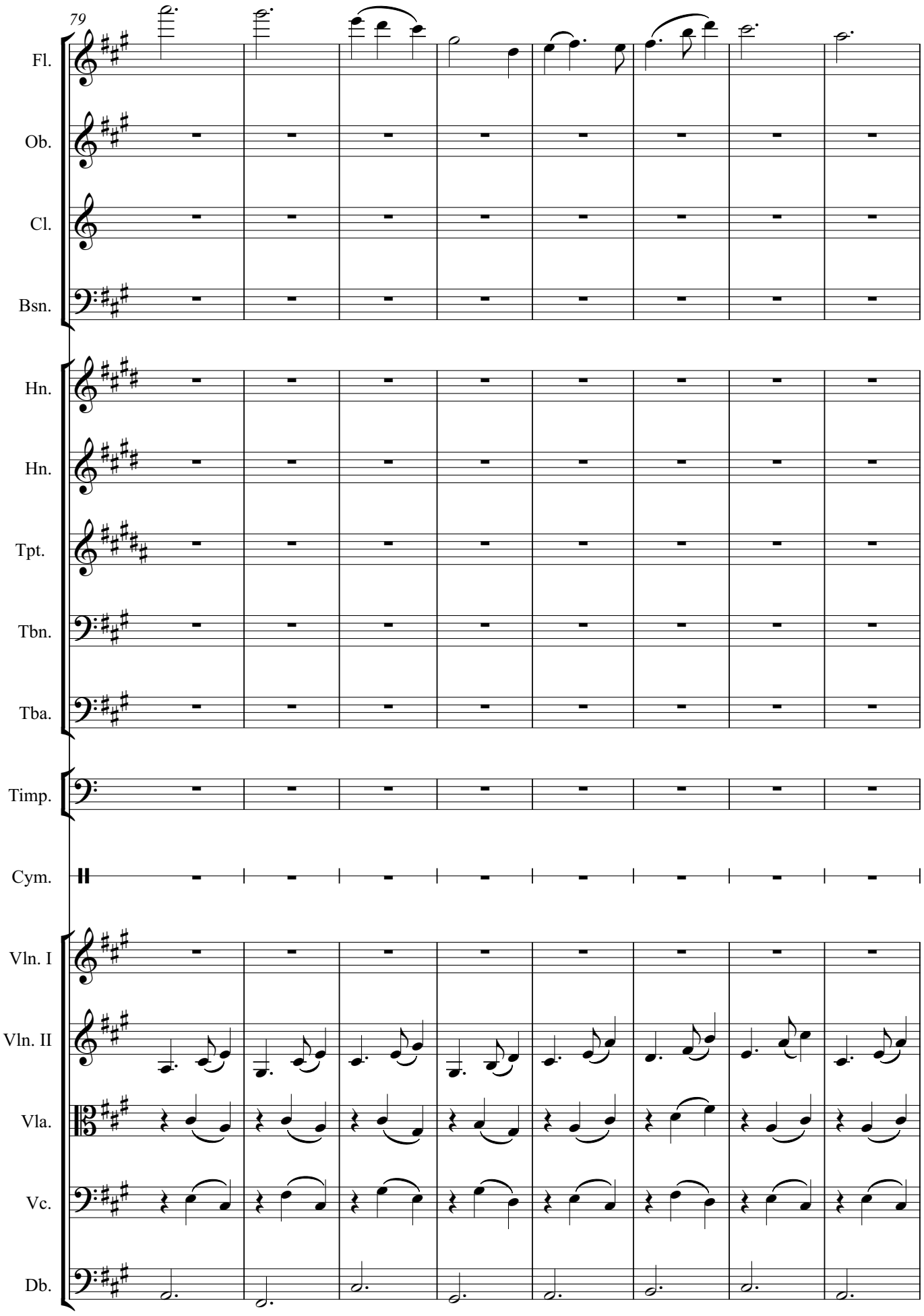
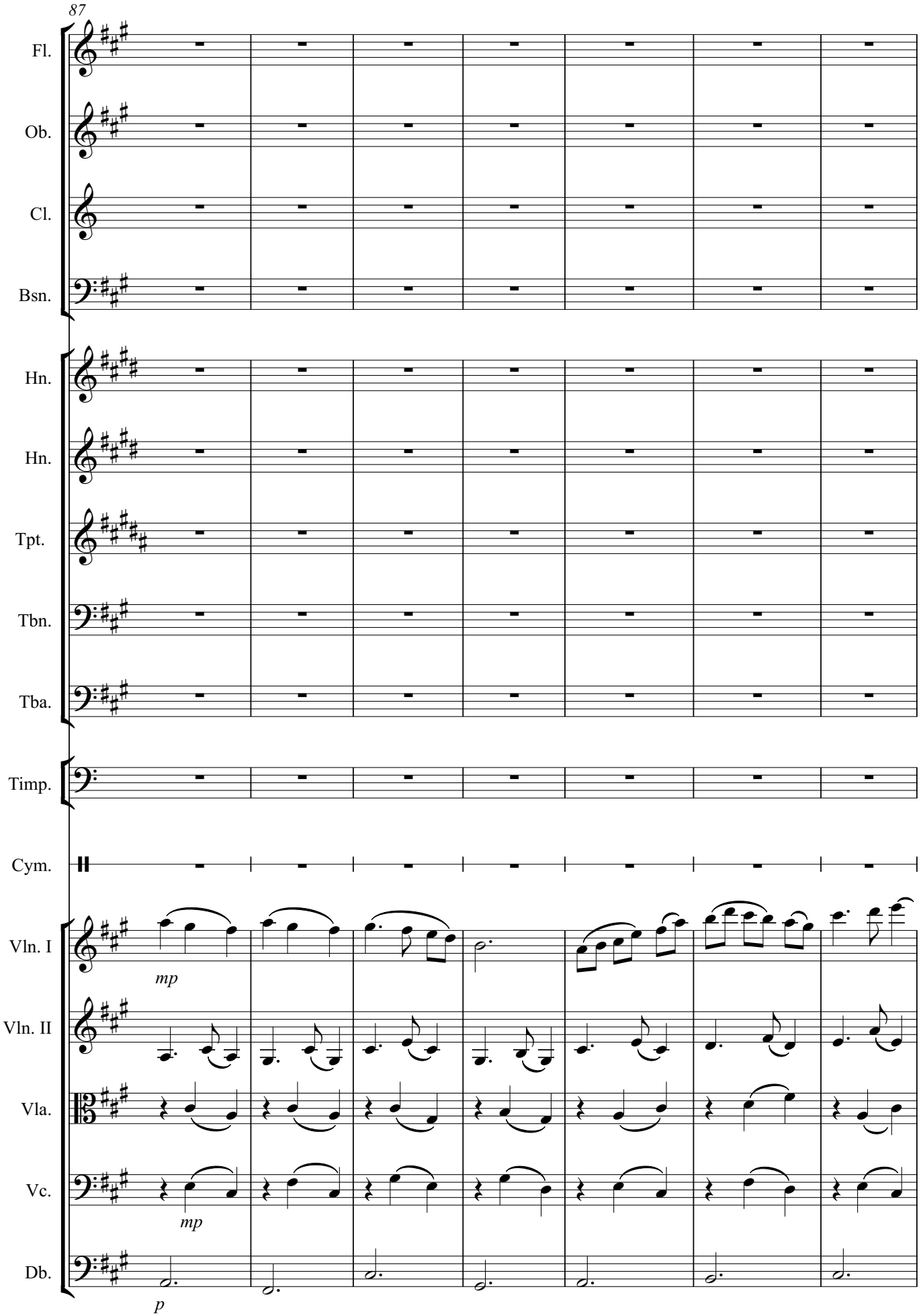
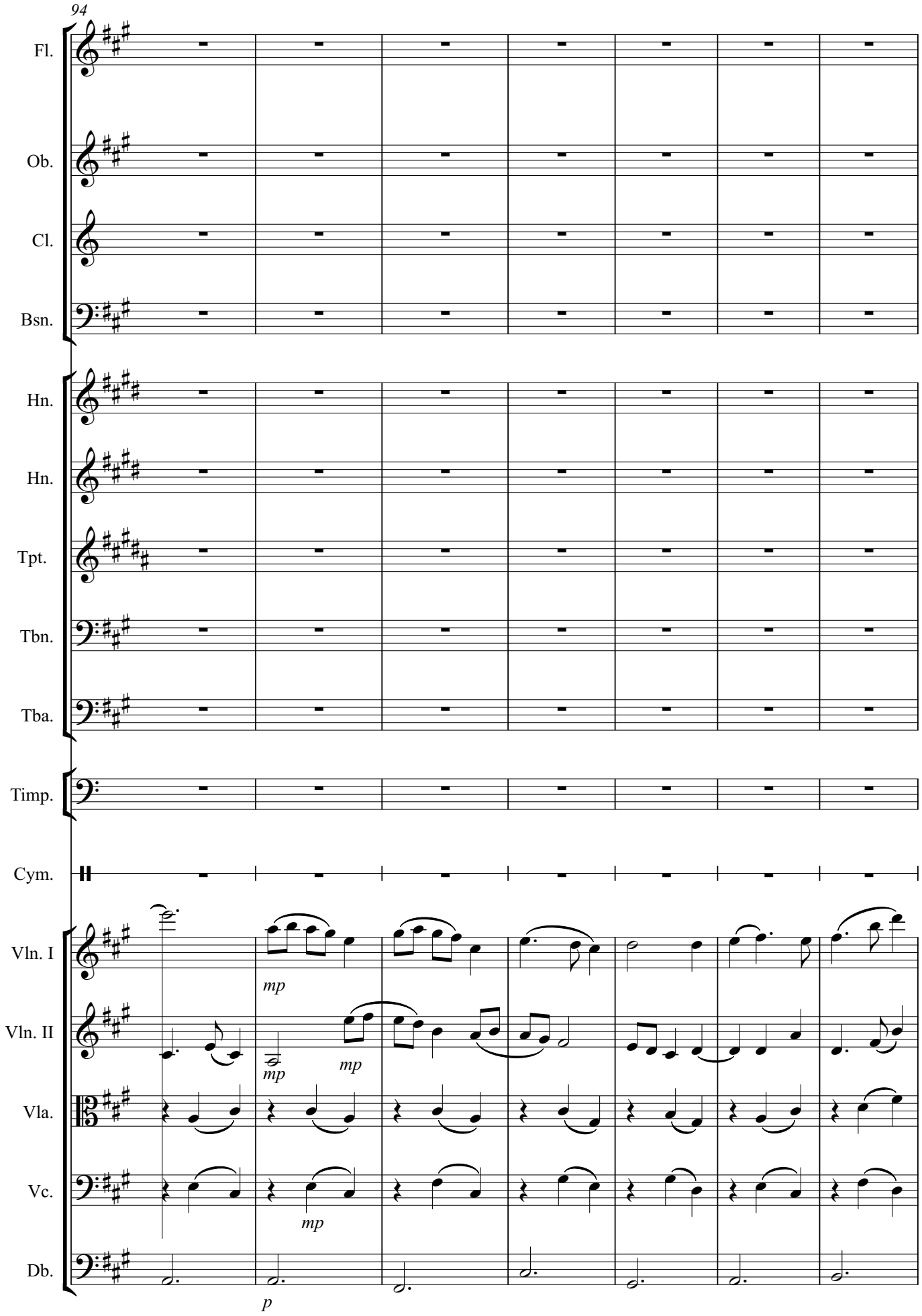
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

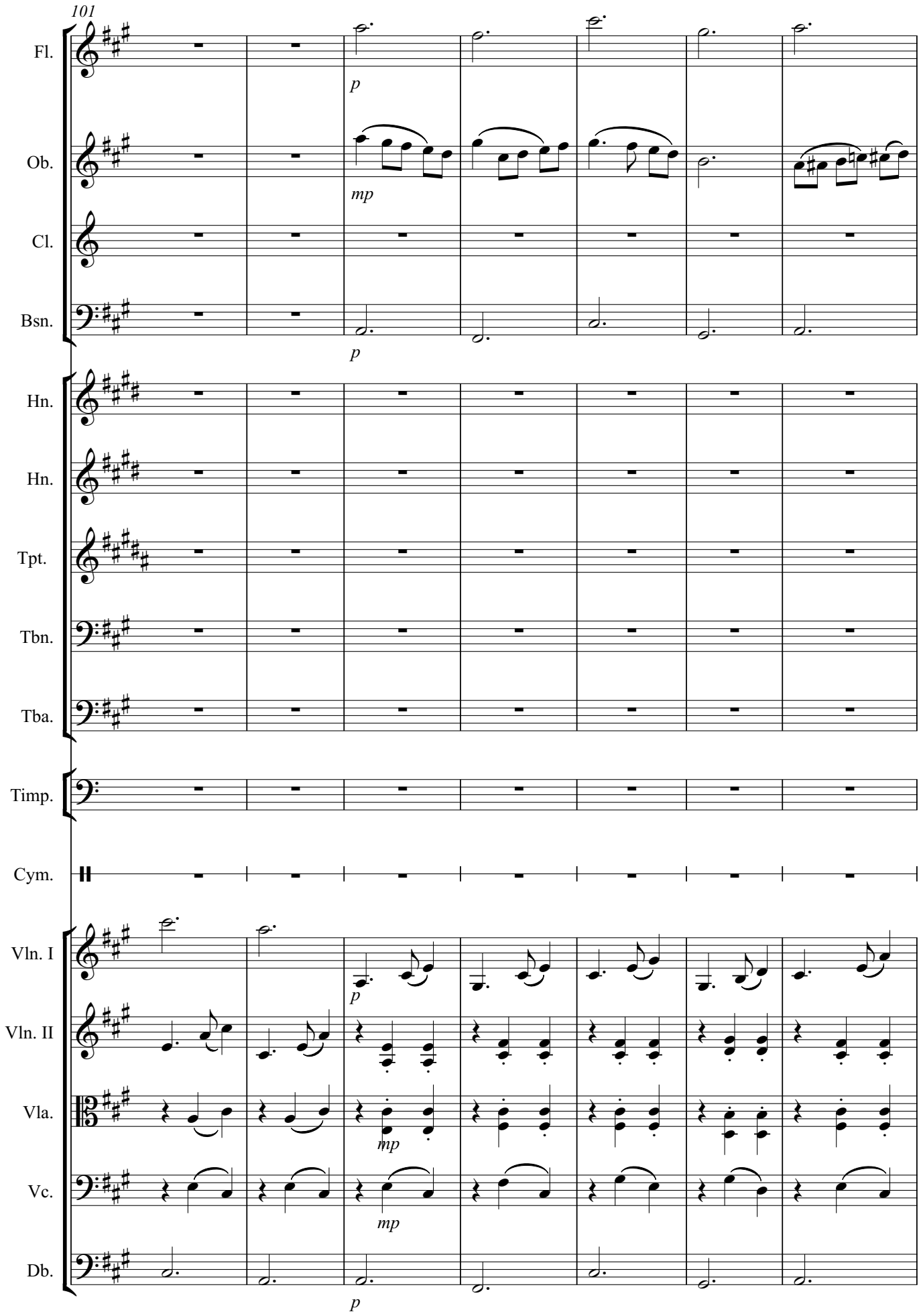

64
♩=110
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
♩=110
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p
mp
p
mp
p
mp
mp
mp
mp
mp
mp
norm
pizz
pizz
p
pizz
p
p

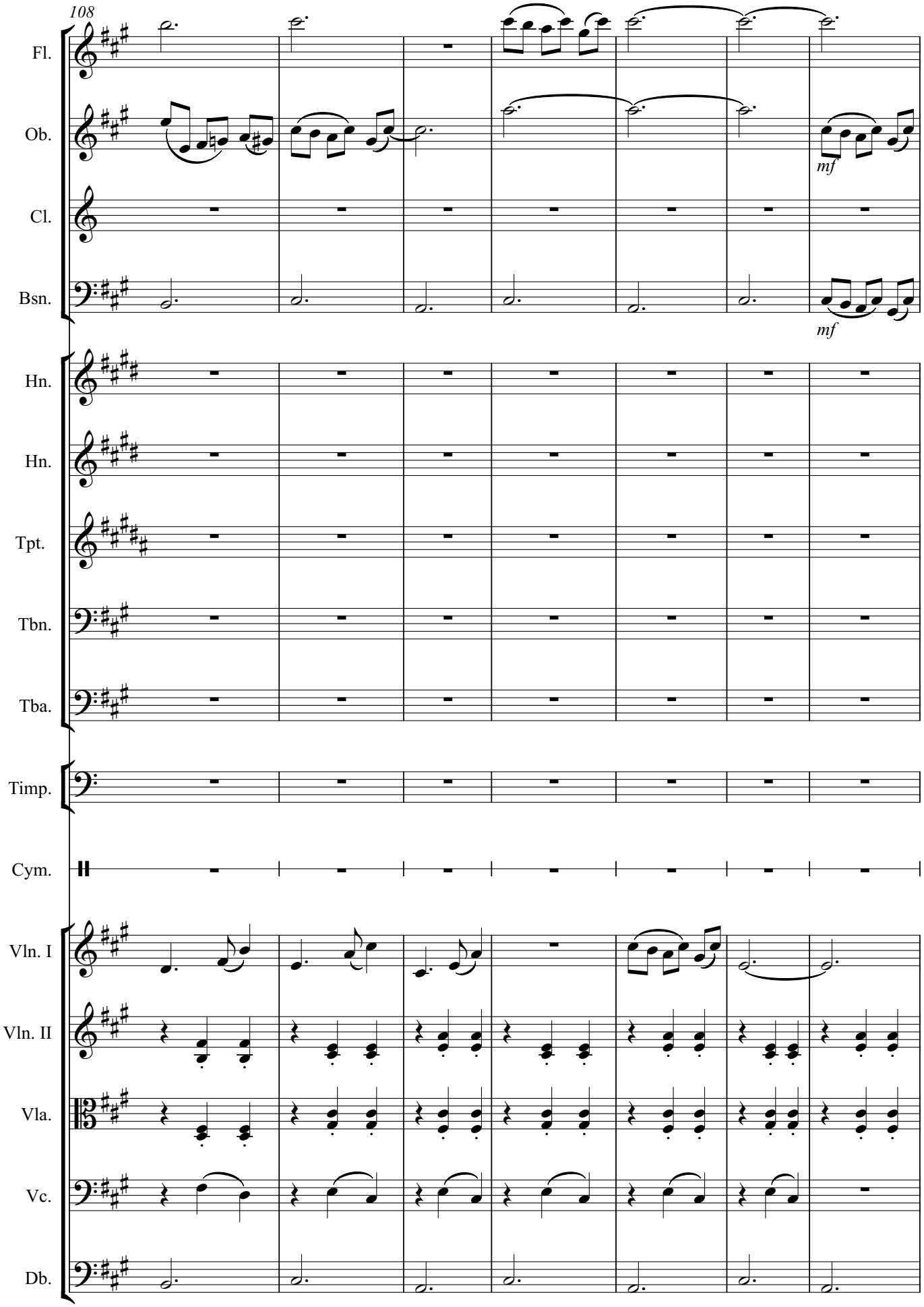

72
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

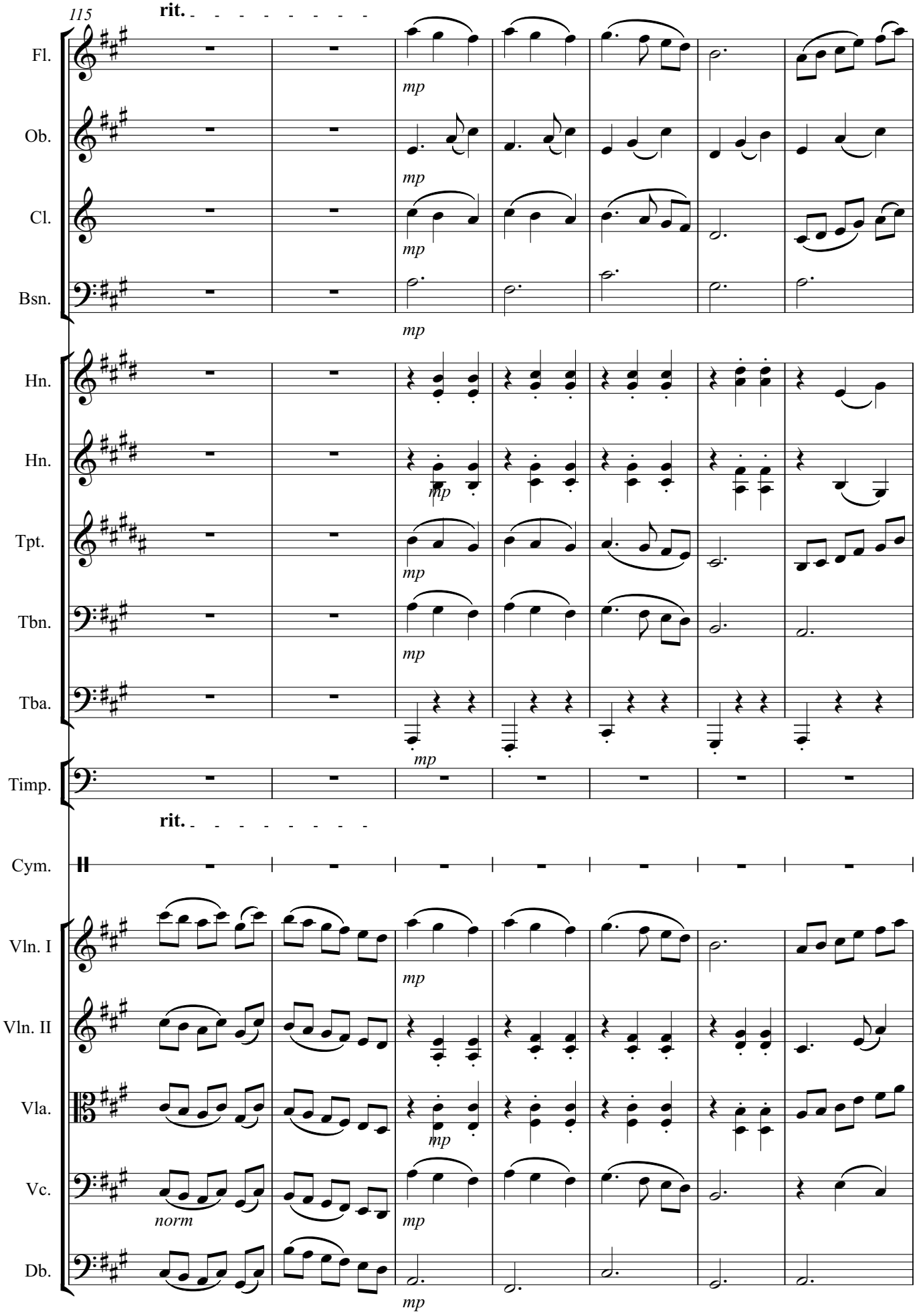

79
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

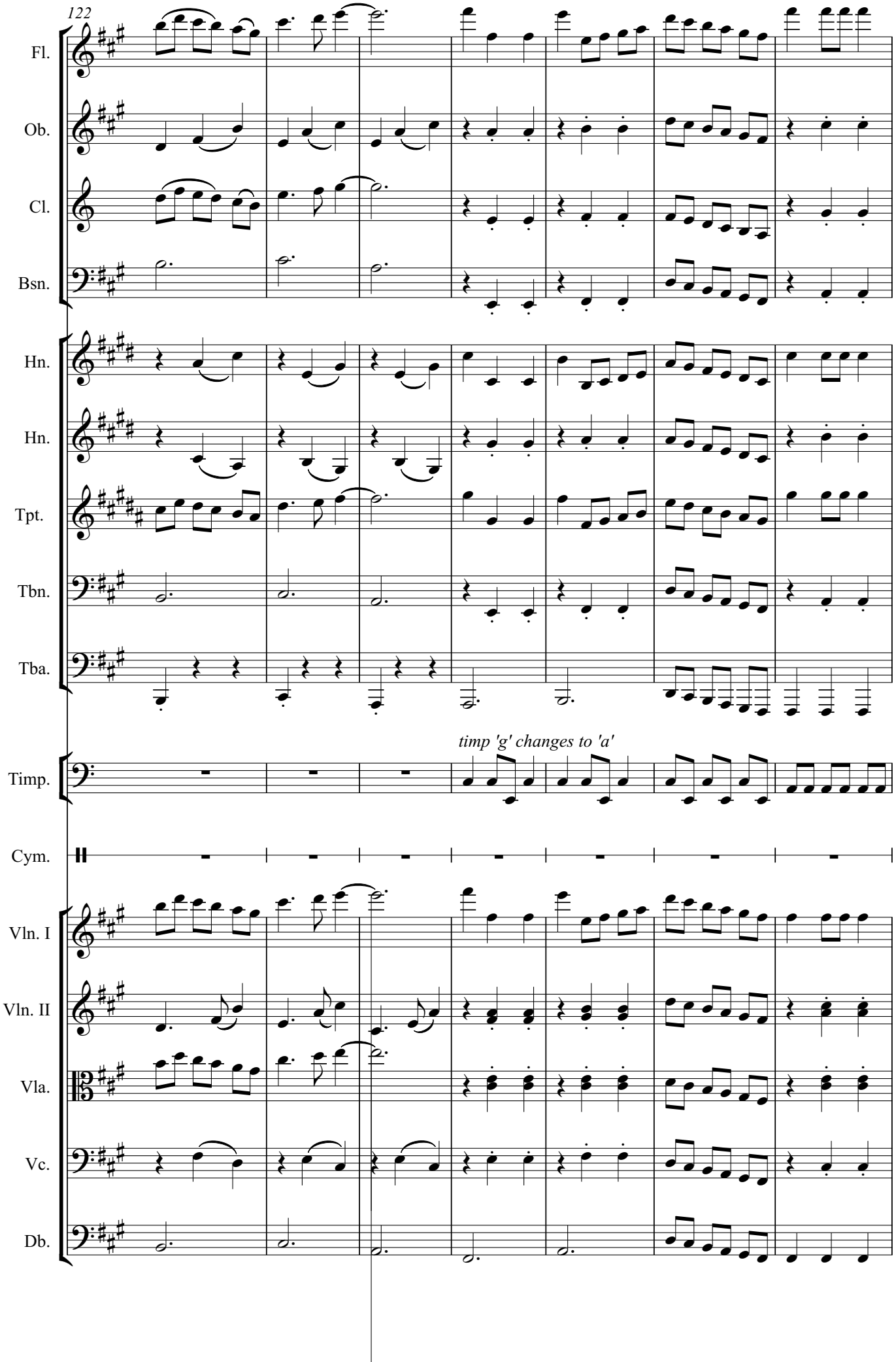

87
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mp
p

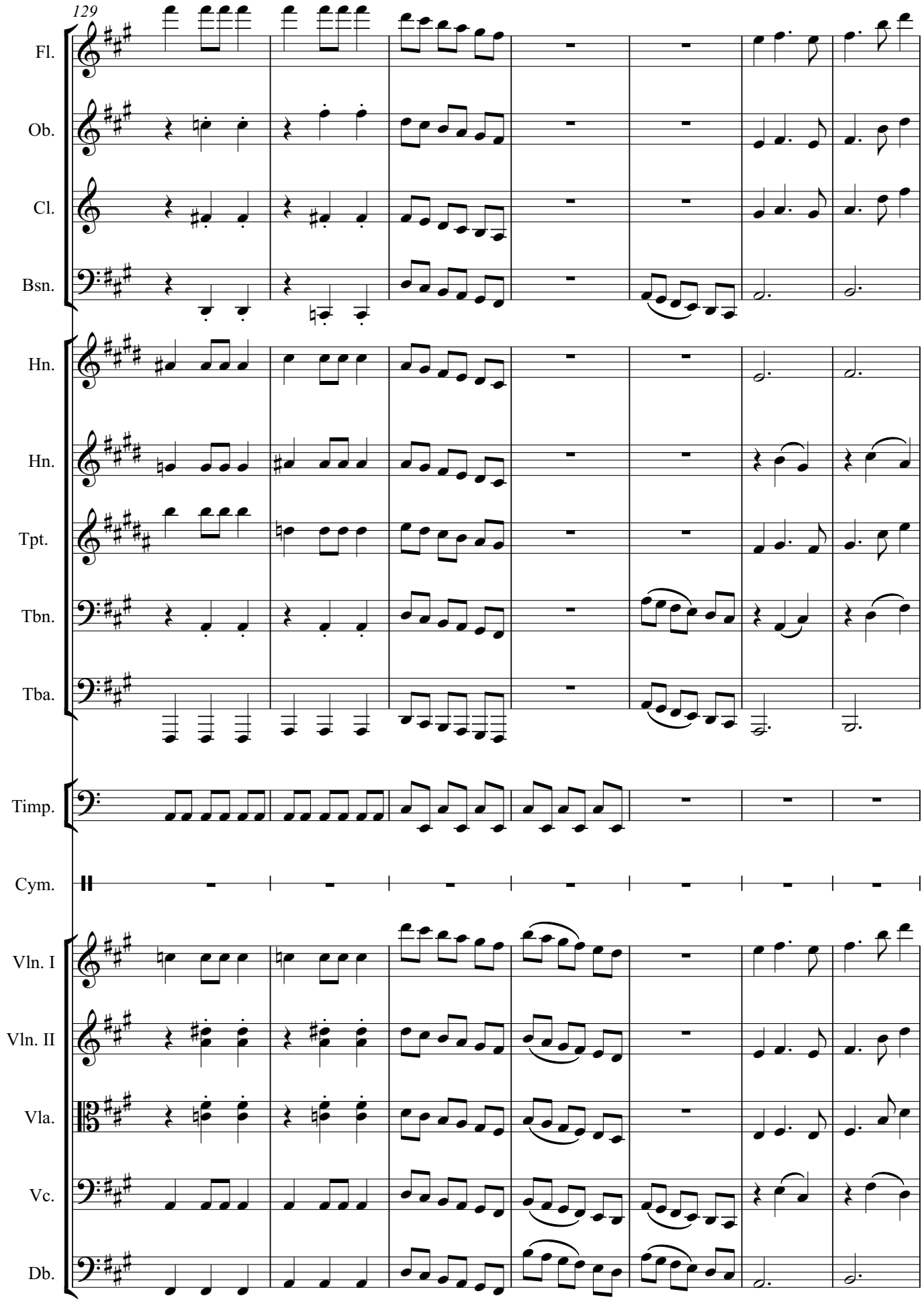

94
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mp
mp
mp
p

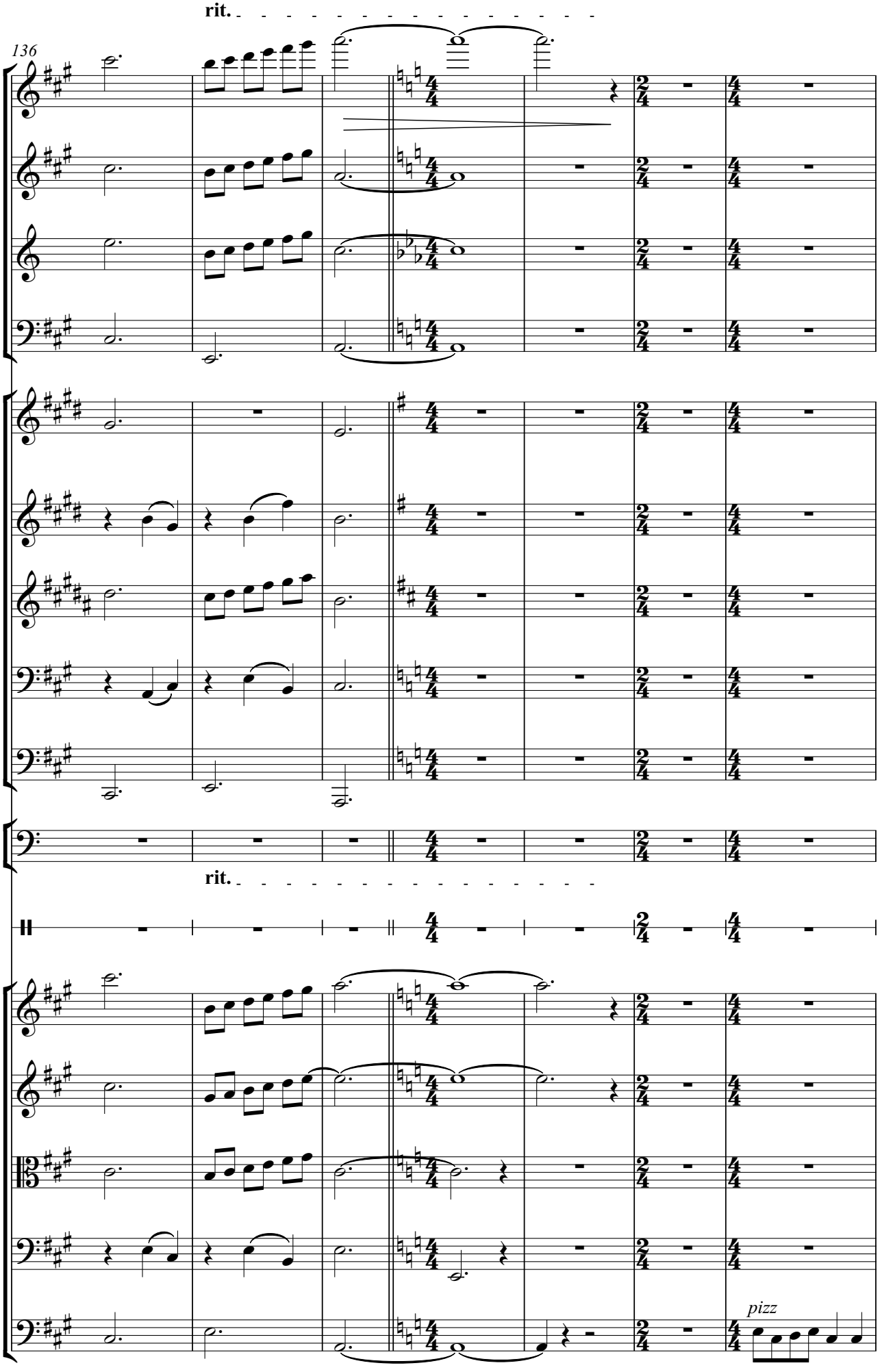

101
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mp
p
p
mp
mp
p

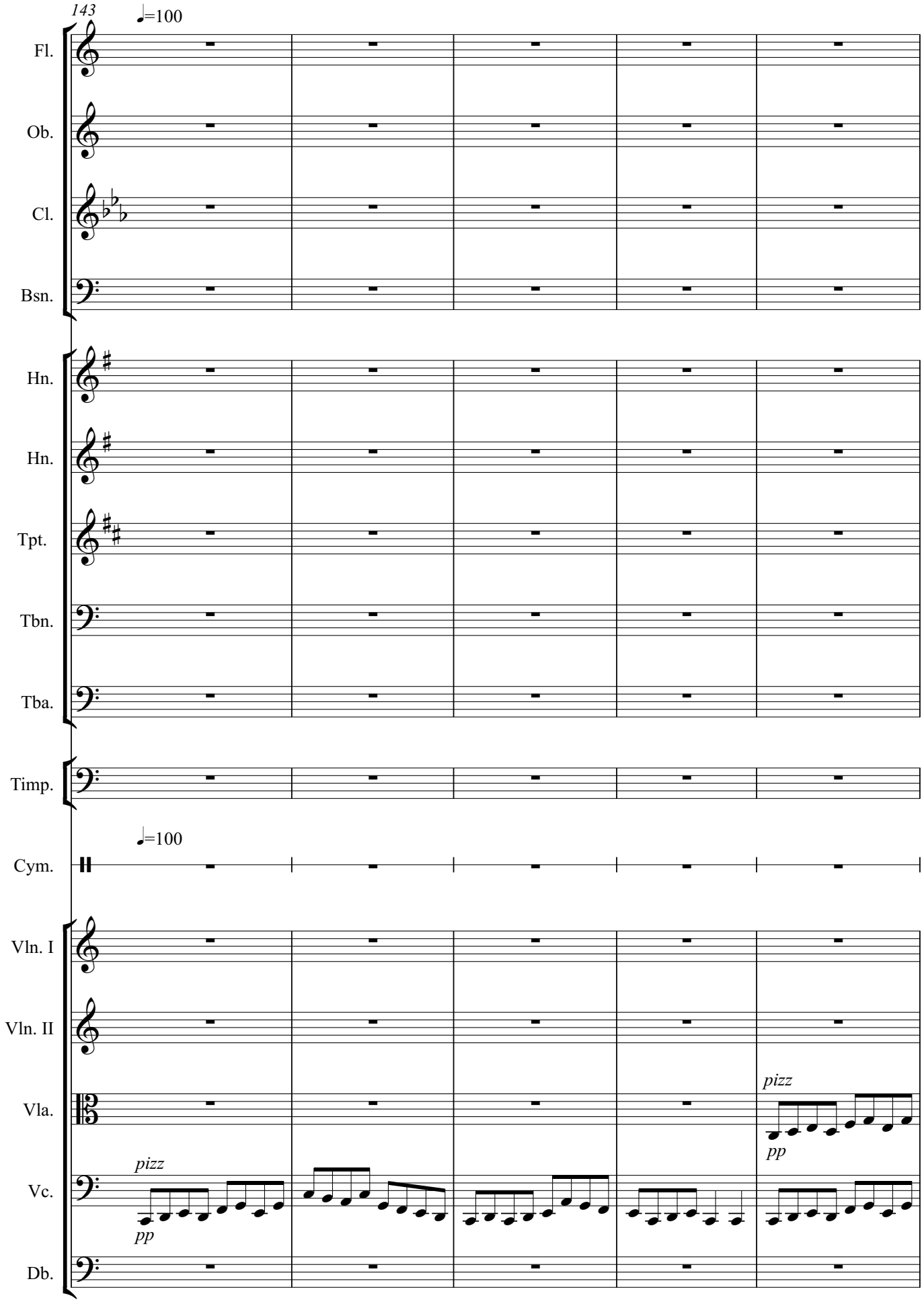

108
Fl.
Ob.
mf
Cl.
Bsn.
mf
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

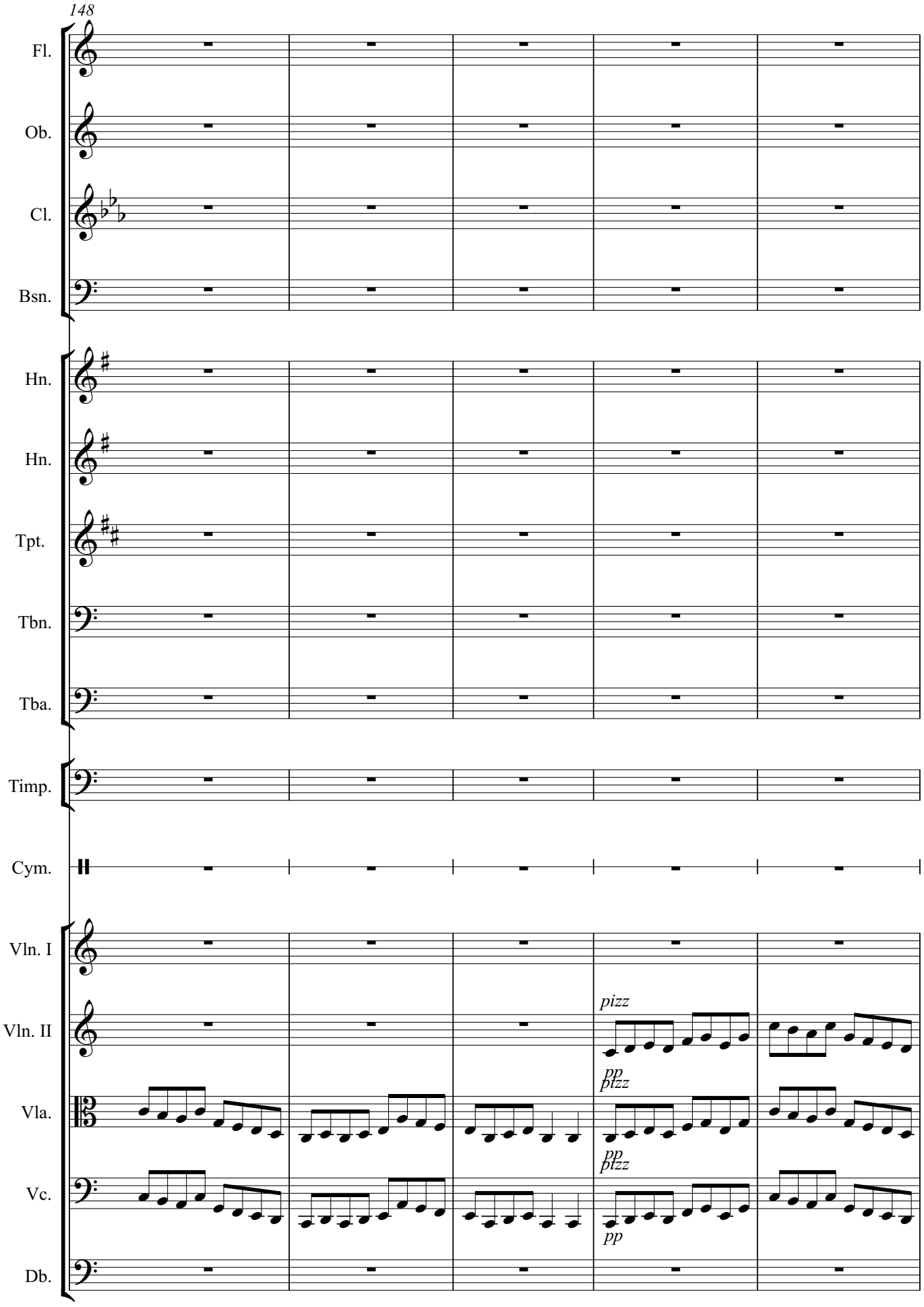

115
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
rit.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
norm

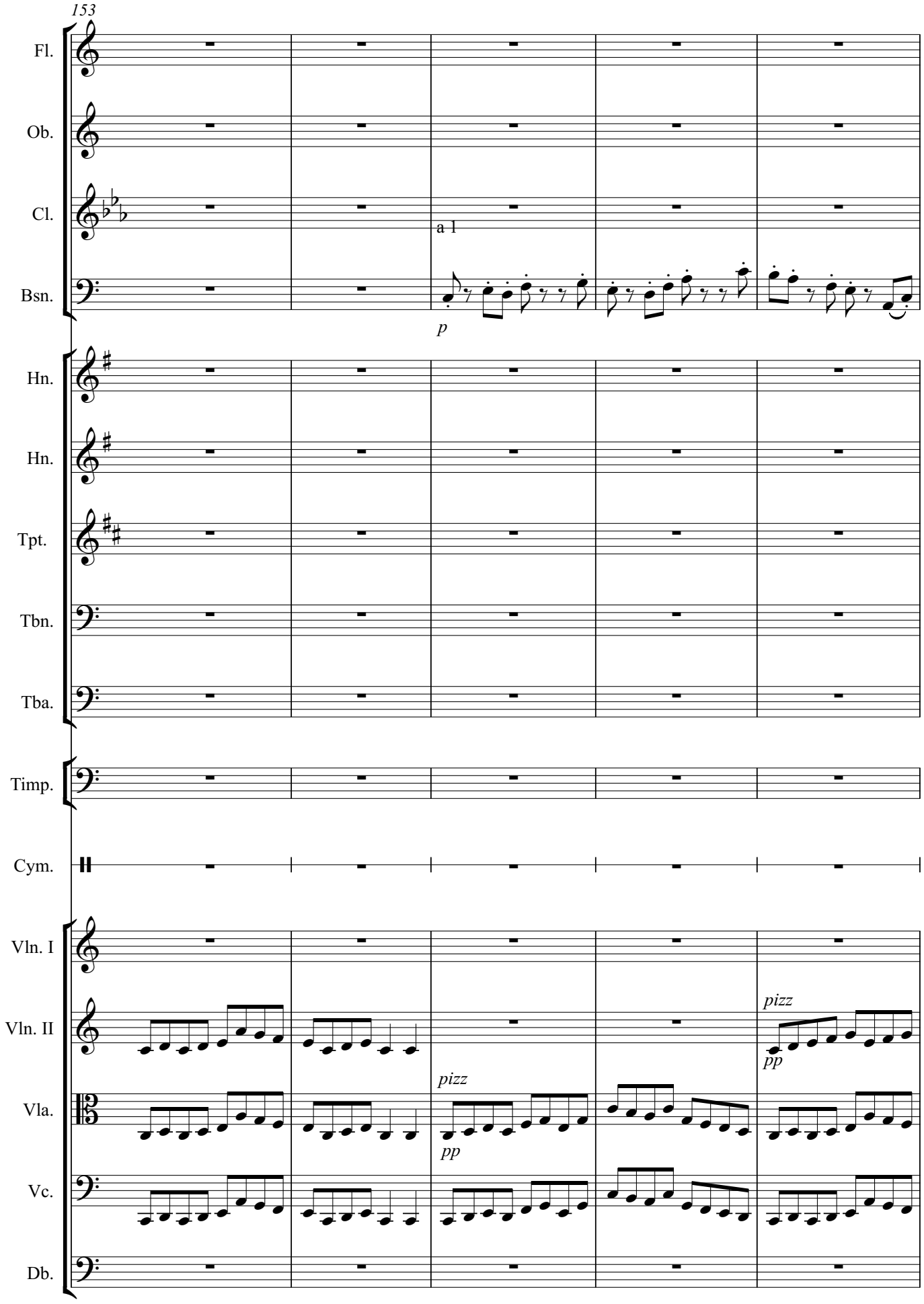

122
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
timp 'g' changes to 'a'
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.


129
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.


rit.
136
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
rit.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz


143
♩=100
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
♩=100
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz
pp
pizz
pp


148
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz
pp
ptzz
pp
ptzz
pp


153
Fl.
Ob.
Cl.
a 1
Bsn.
p
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
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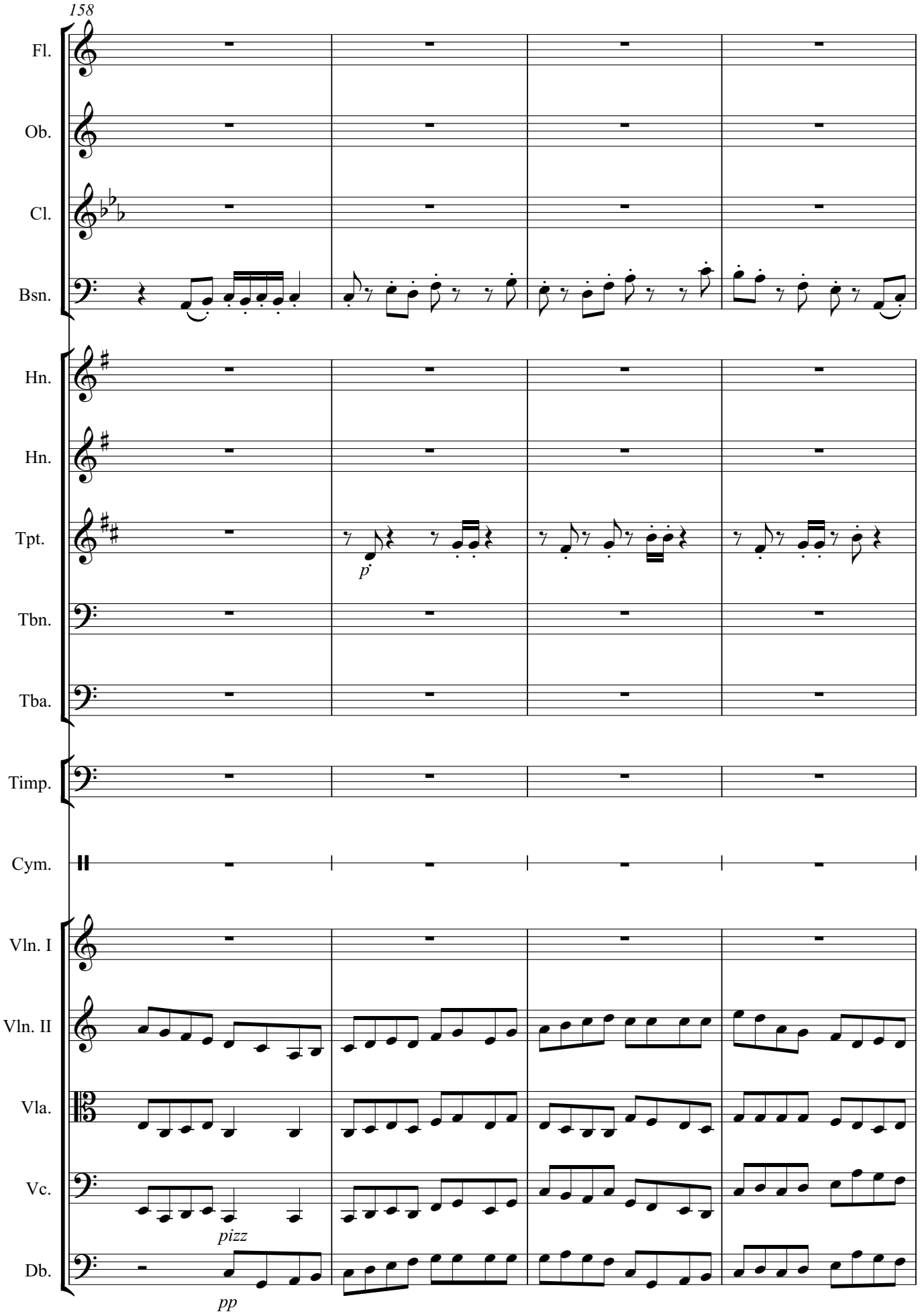
Vln. II
pizz
pp
Vla.
pizz
pp
Vc.
Db.


158
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
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Timp.
Cym.
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Vln. II
Vla.
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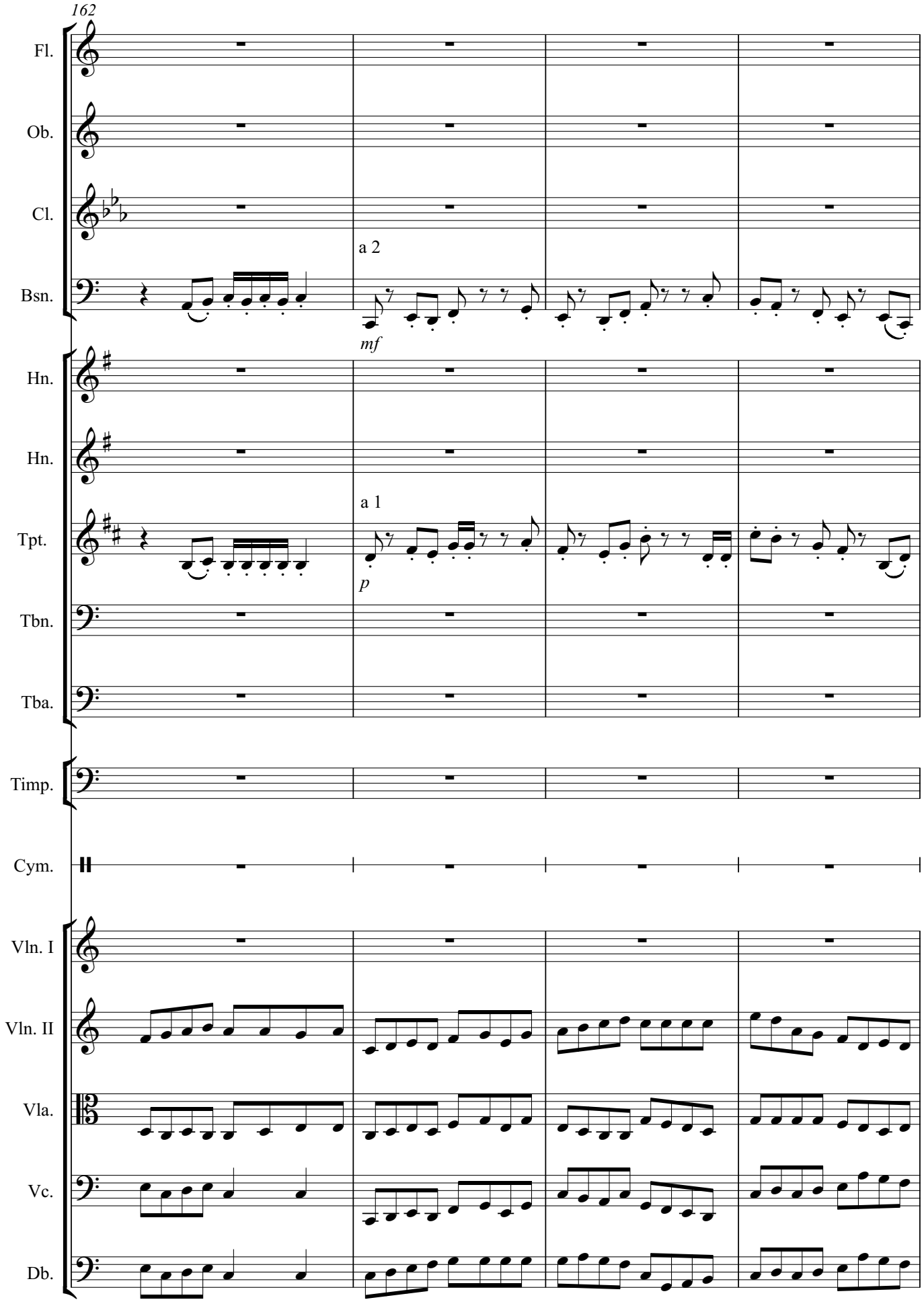
pizz
Db.
pp


162
Fl.
Ob.
Cl.
Bsn.
a 2
mf
Hn.
Hn.
Tpt.
a 1
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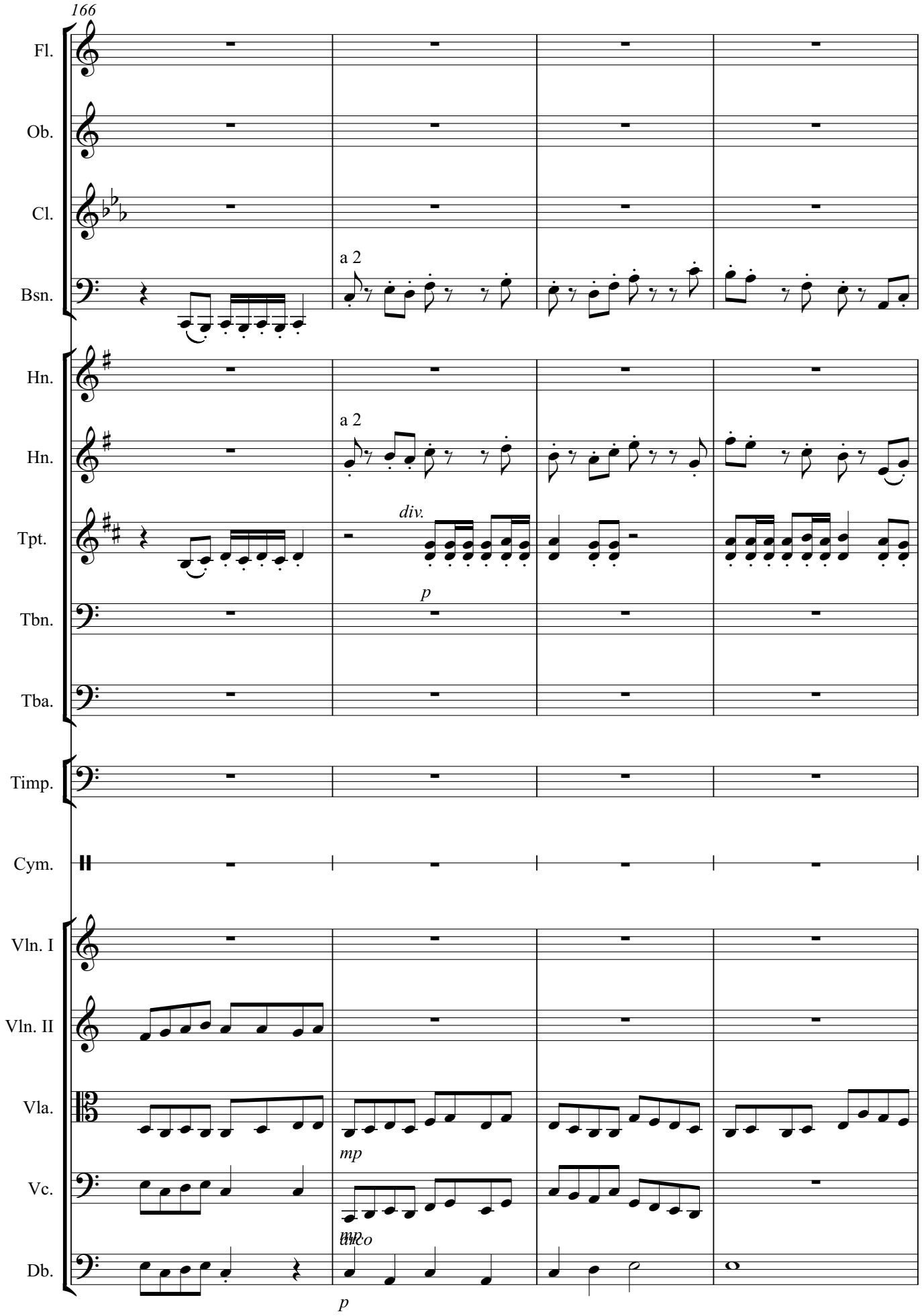
Vln. I
Vln. II
Vla.
Vc.
Db.


166
Fl.
Ob.
Cl.
Bsn.
a 2
Hn.
Hn.
a 2
Tpt.
div.
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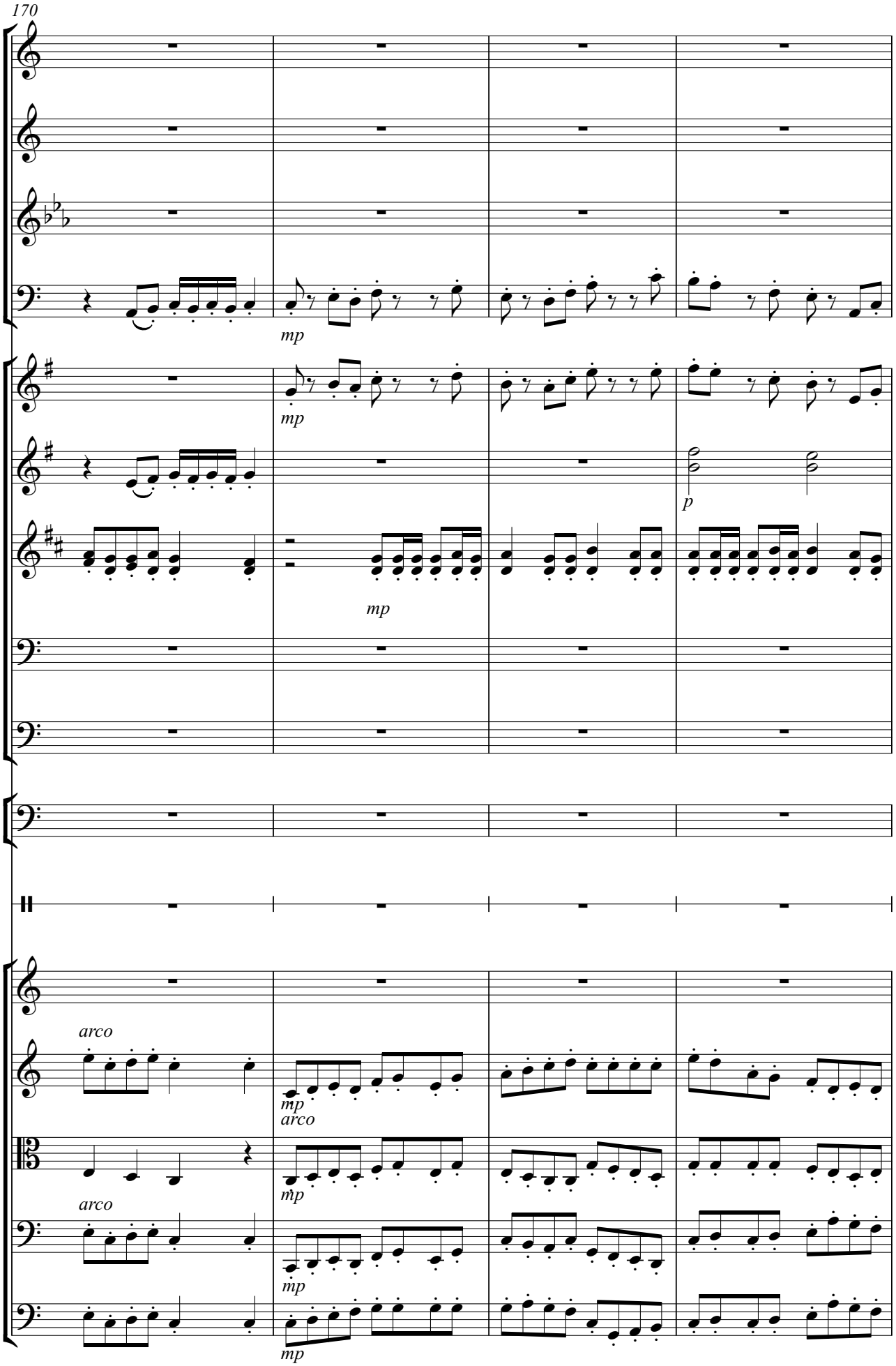
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
mp
Vc.
mp
Db.
p


170
Fl.
Ob.
Cl.
Bsn.
mp
Hn.
mp
Hn.
p
Tpt.
mp
Tbn.
Tba.
Timp.
Cym.
Vln. I
arco
Vln. II
mp
arco
Vla.
mp
arco
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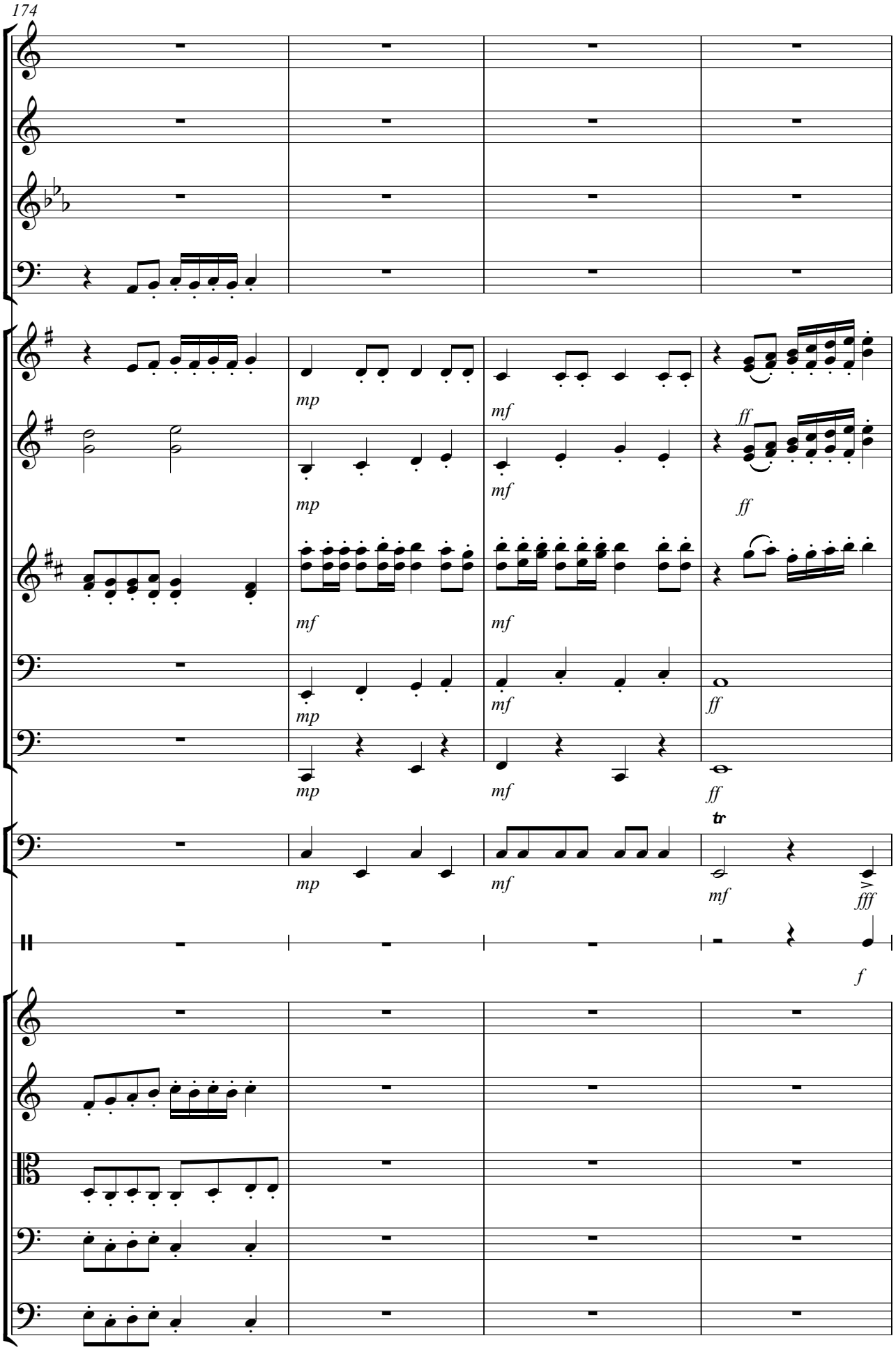
mp
Db.
mp


174
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
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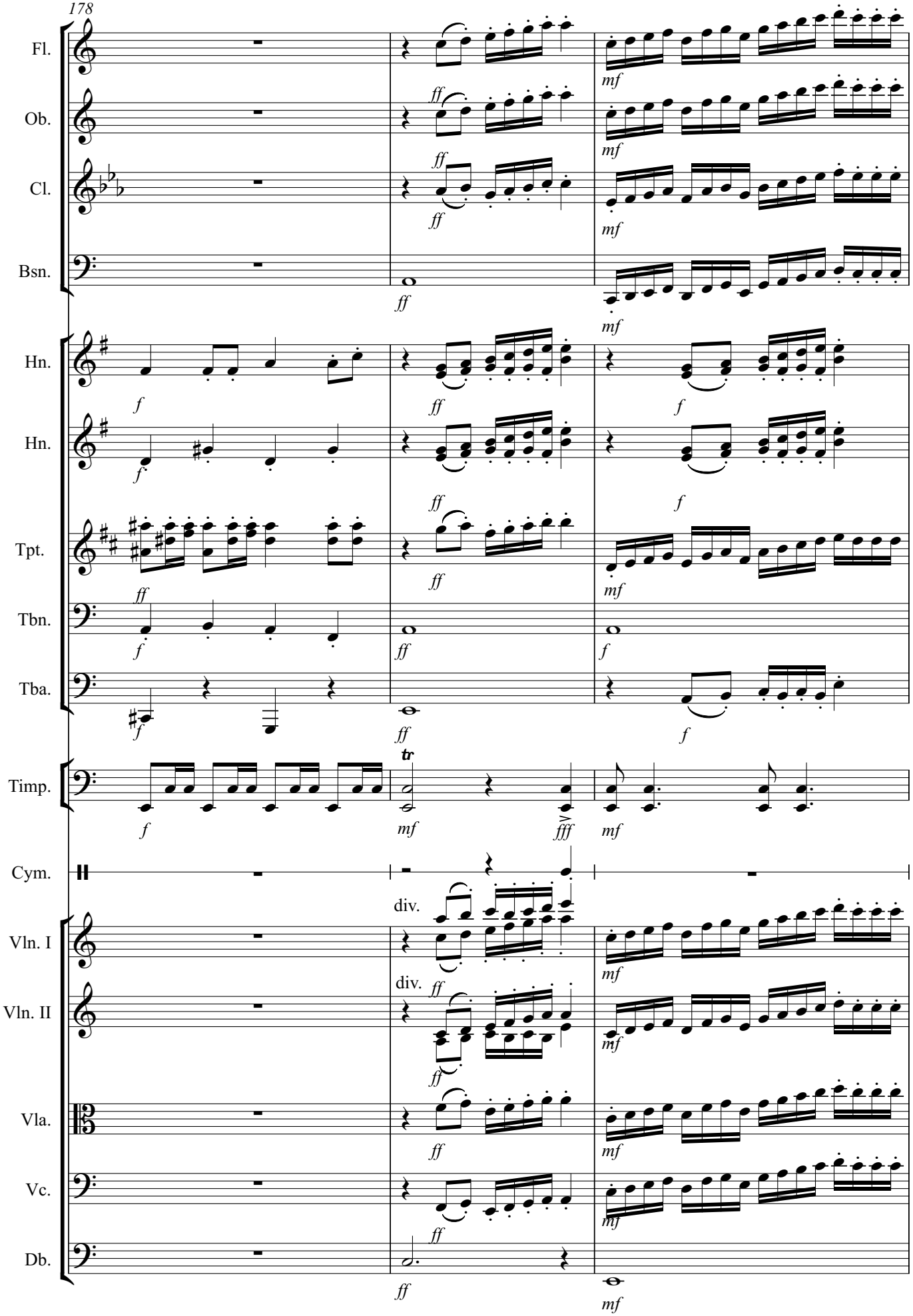
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
ff
tr
fff
f


178
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
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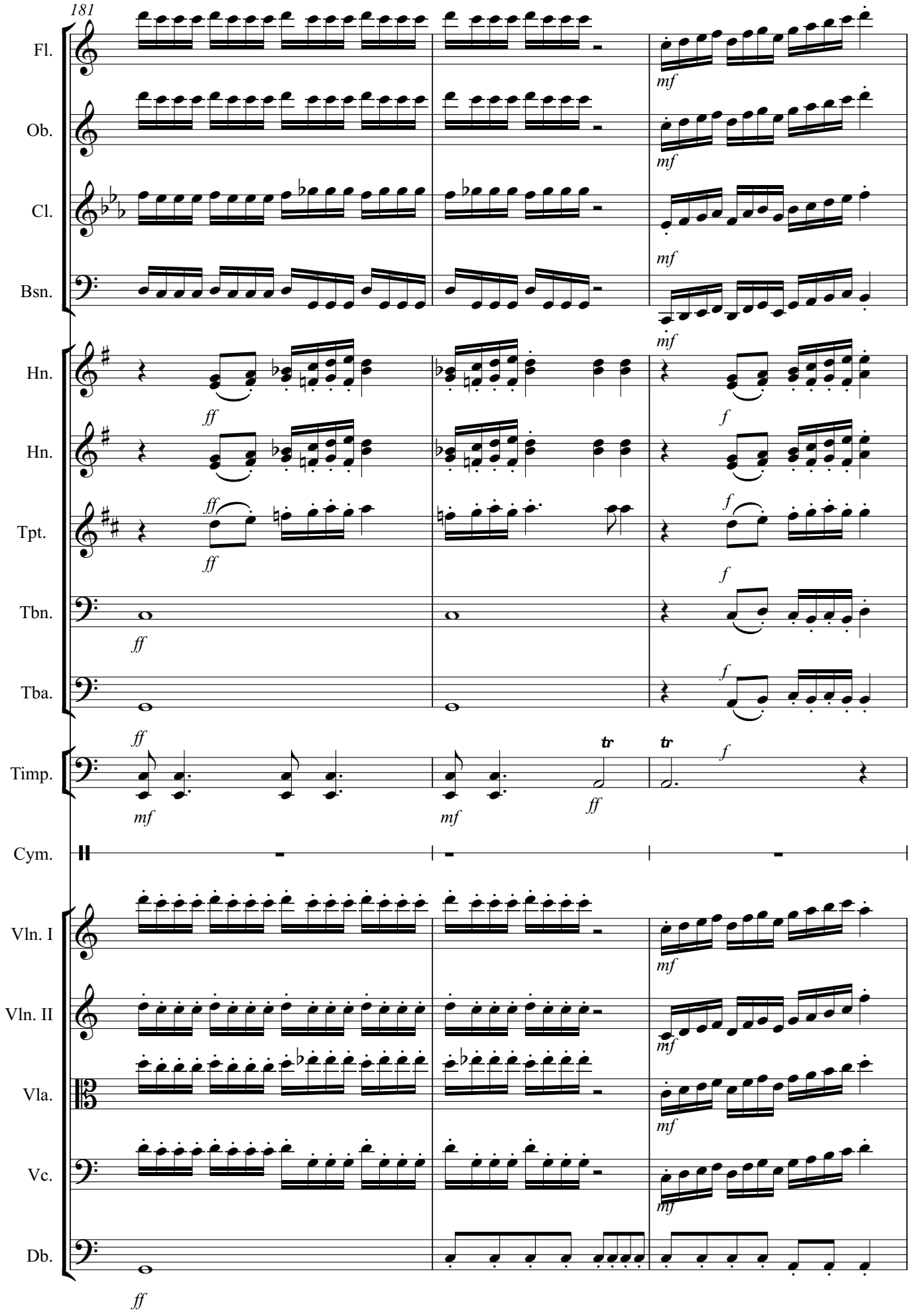
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
div.


181
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
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Timp.
Cym.
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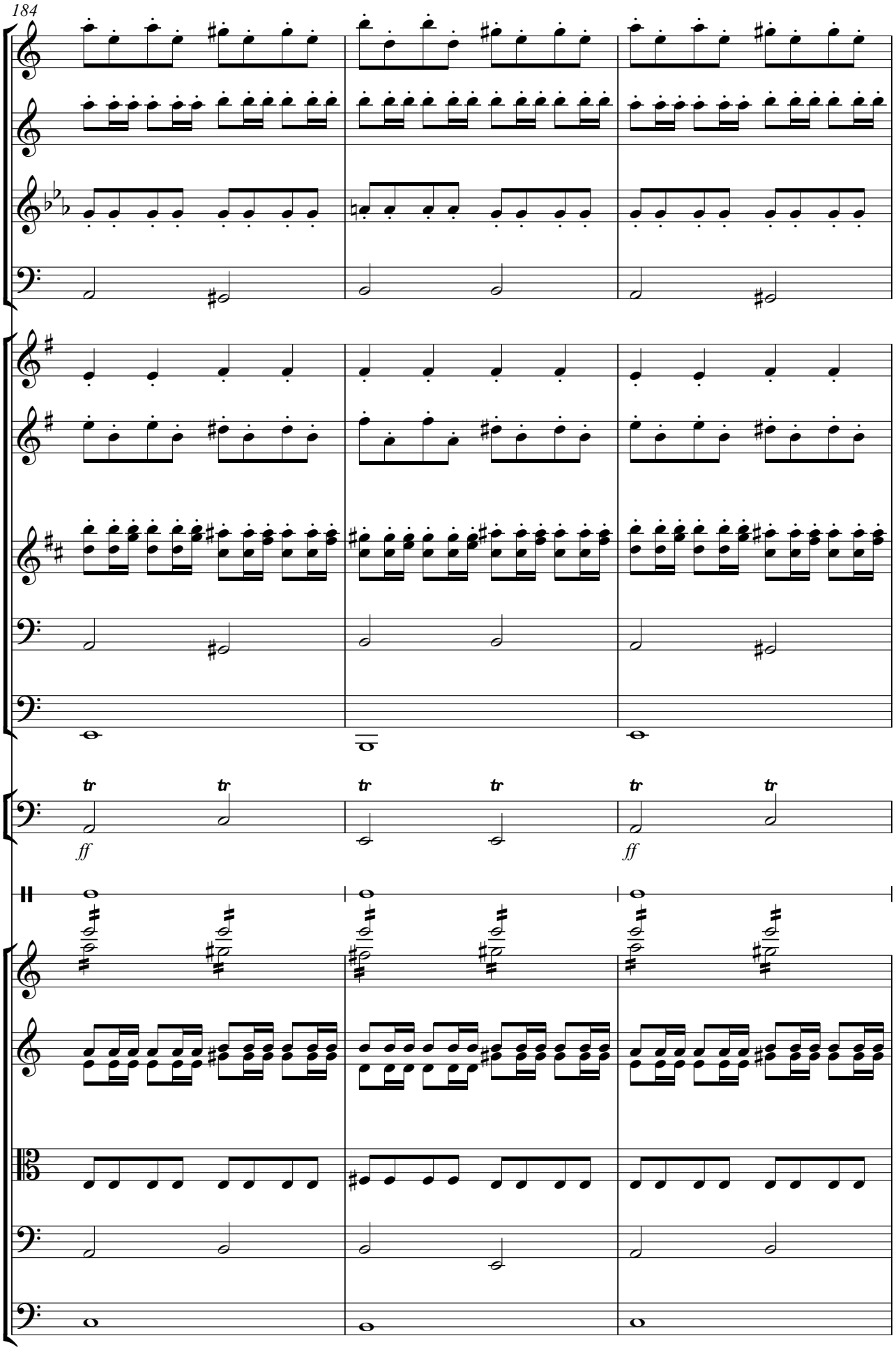
Vln. II
Vla.
Vc.
Db.
ff
mf
f
tr


184
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
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Vln. I
Vln. II
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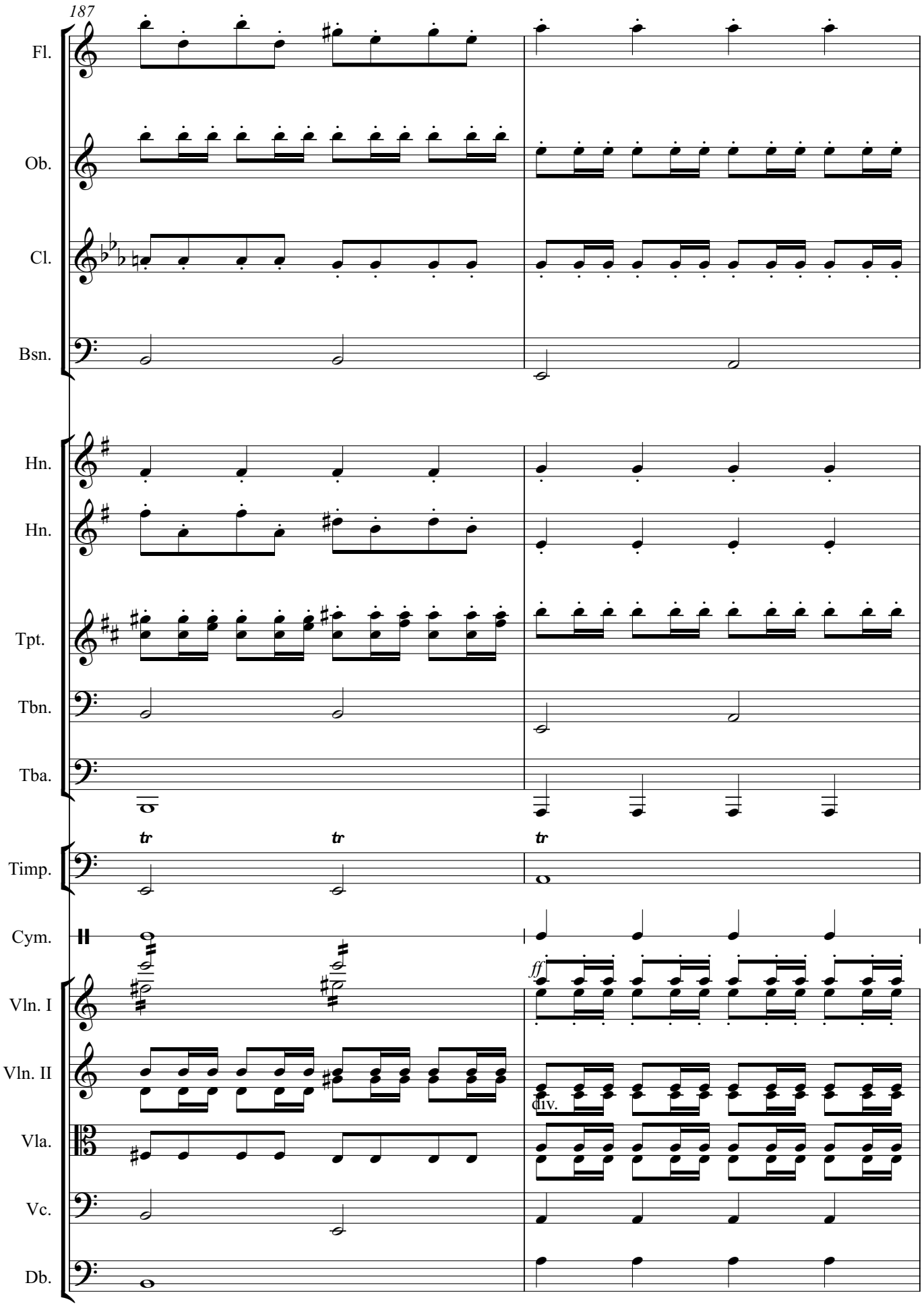
Vc.
Db.


187
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
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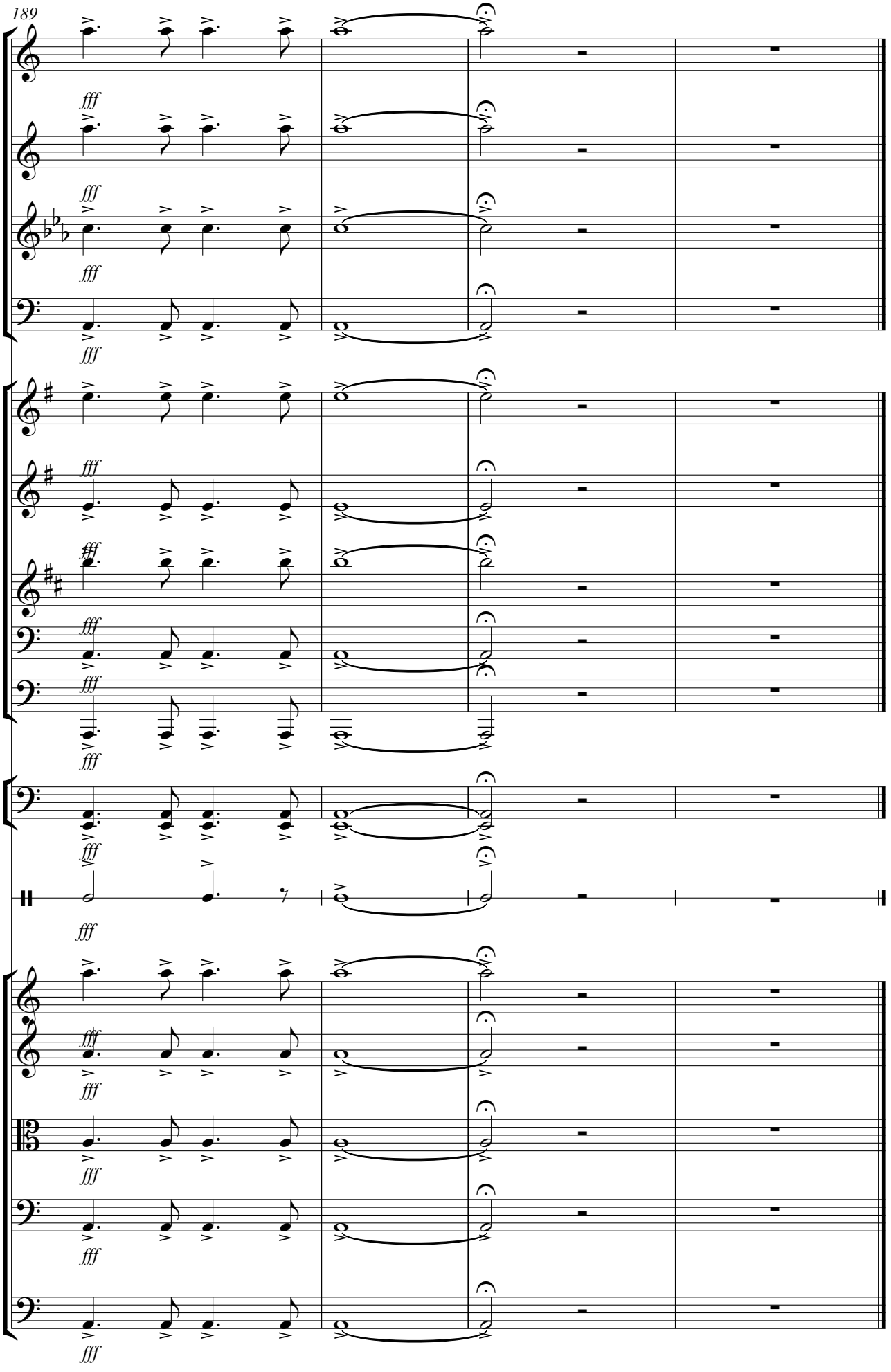
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
tr
tr
tr
ff
div.

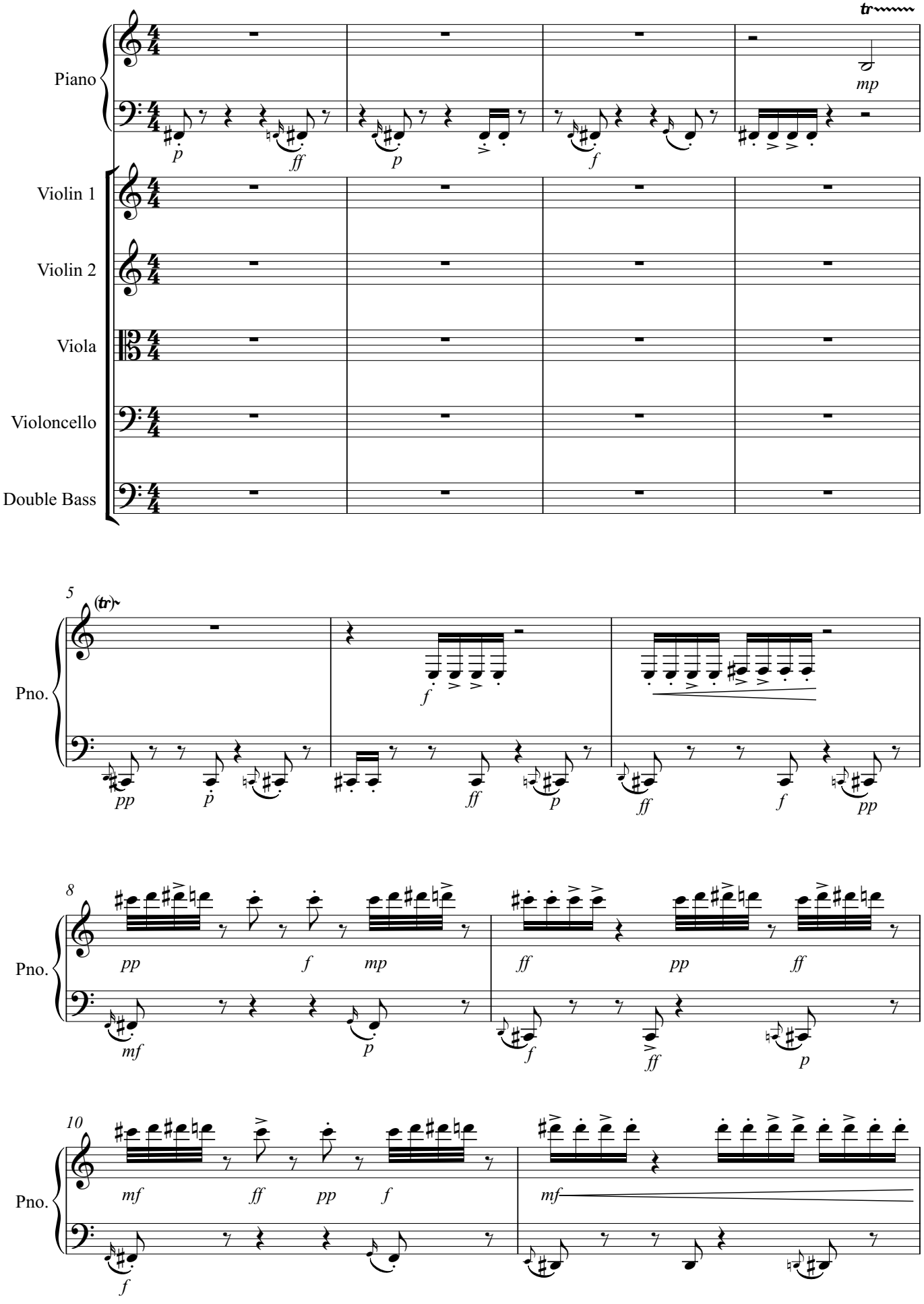

189
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff

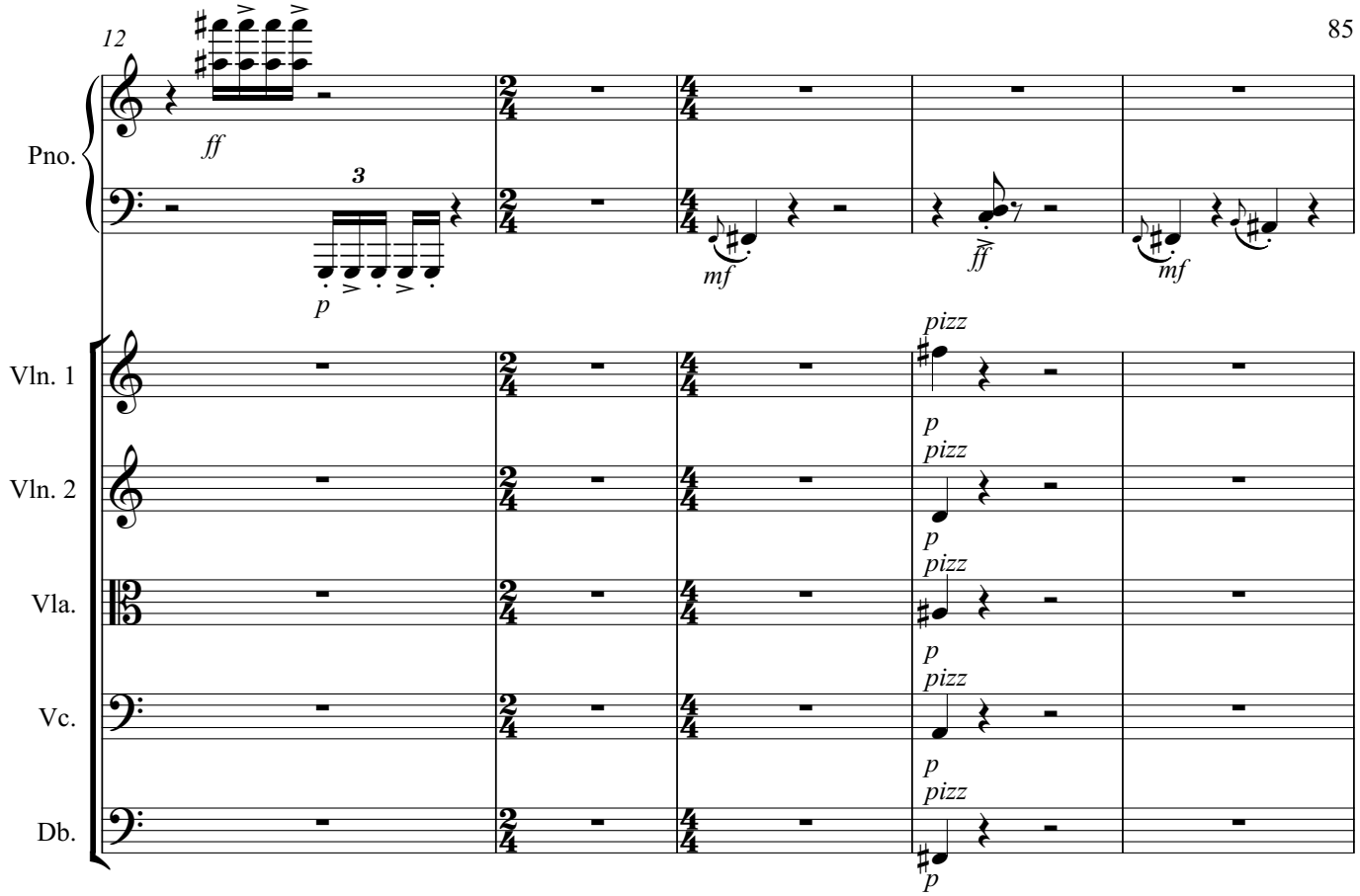
Vita Lilium

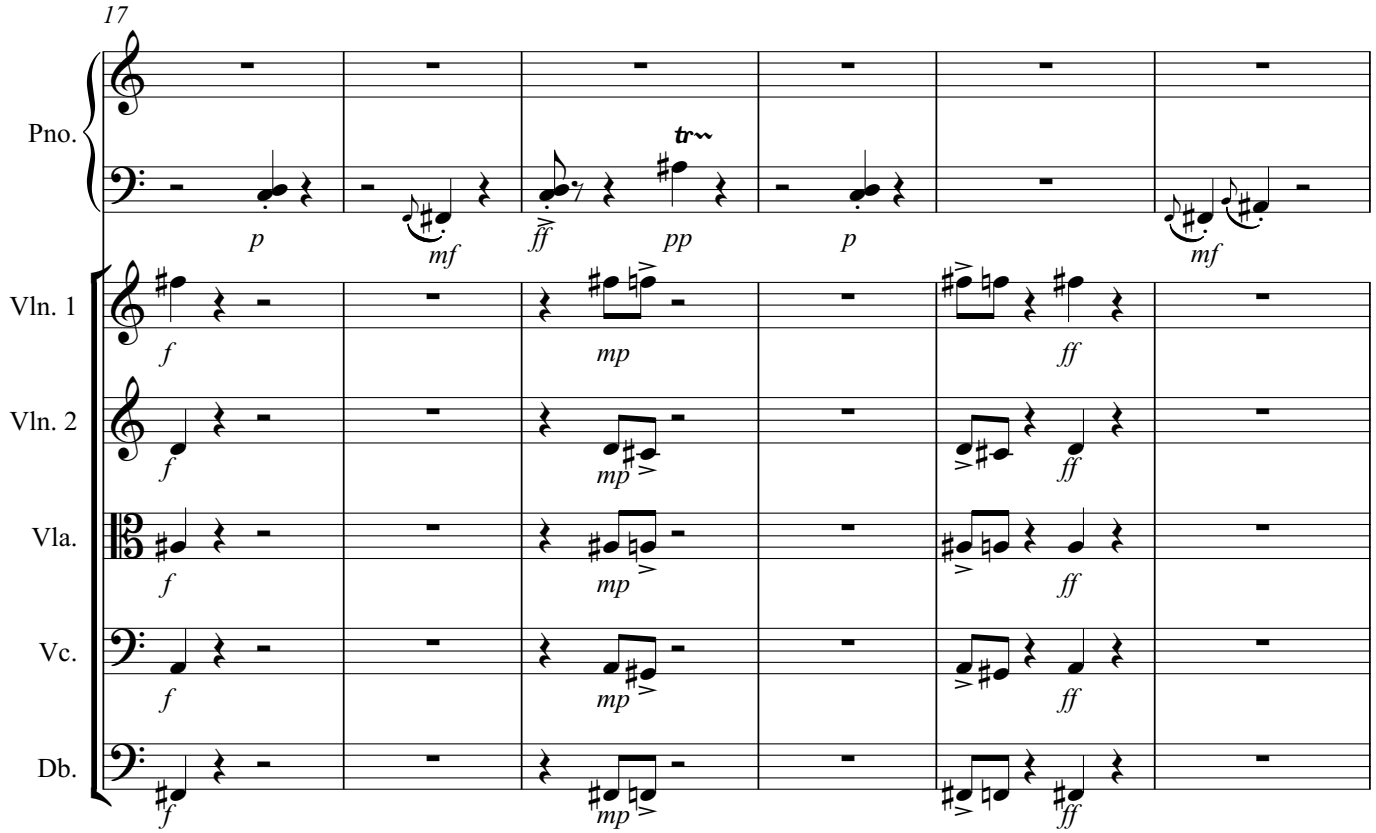
Erractically ♩=70

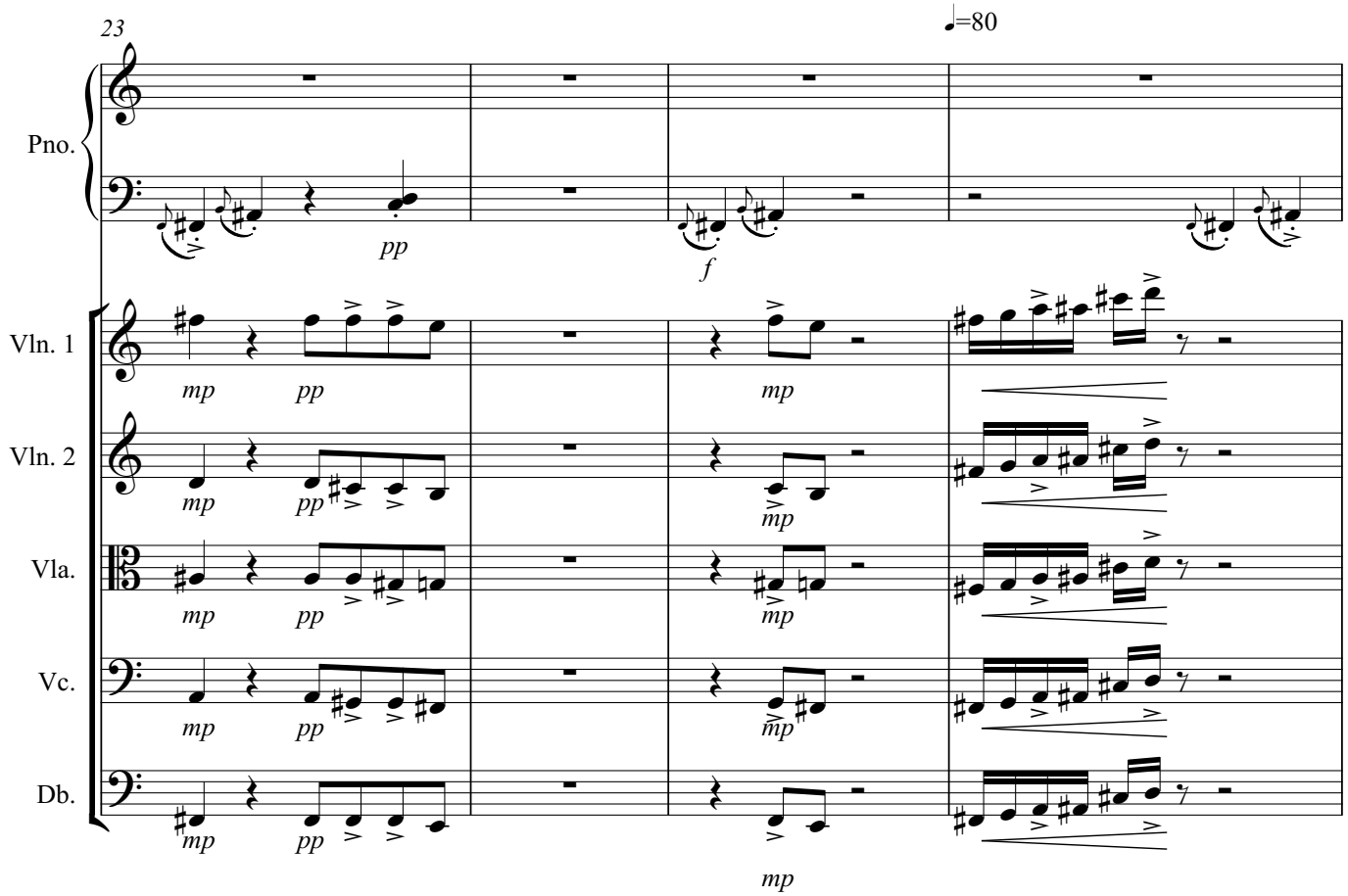
Chloe Keating

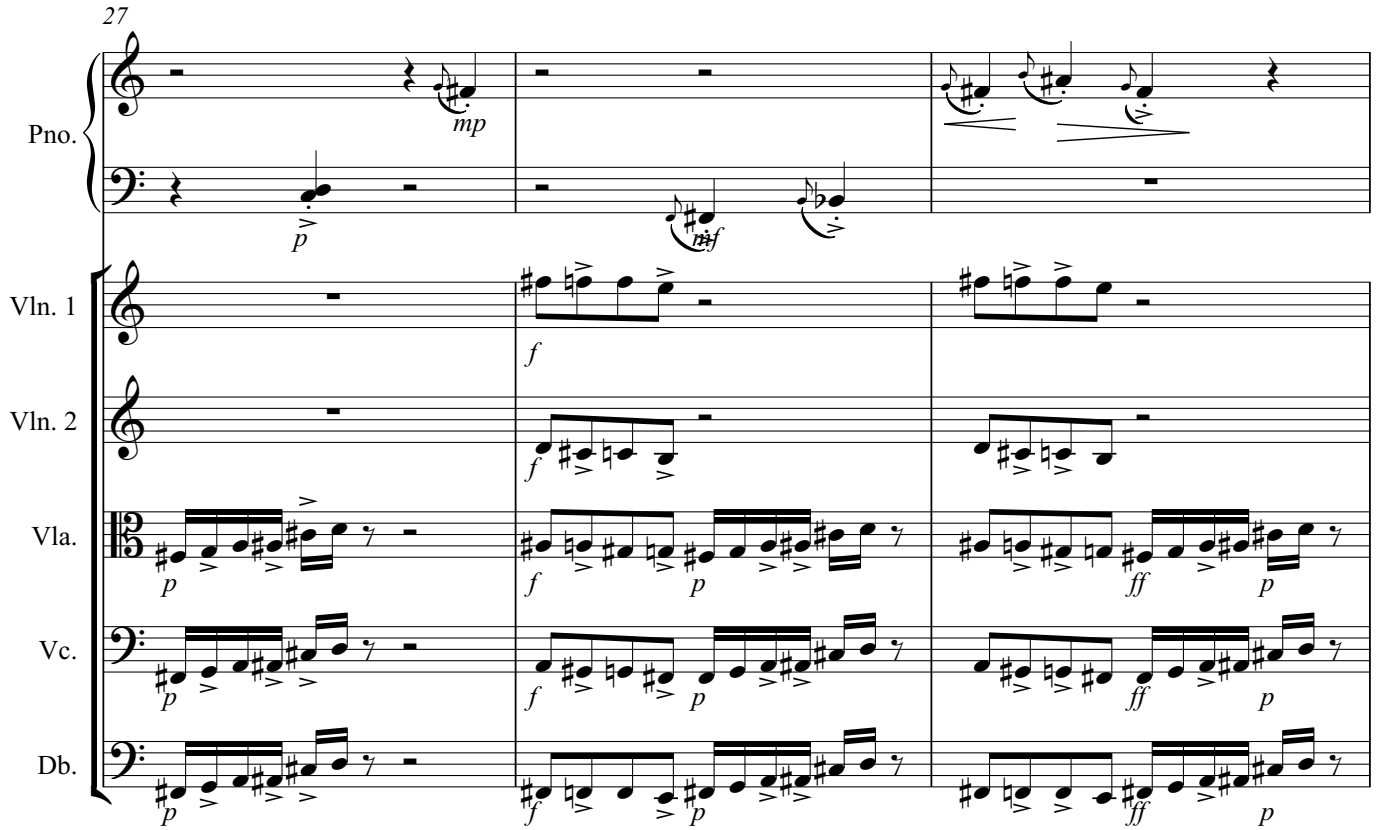
*All trills are to be semitone intervals

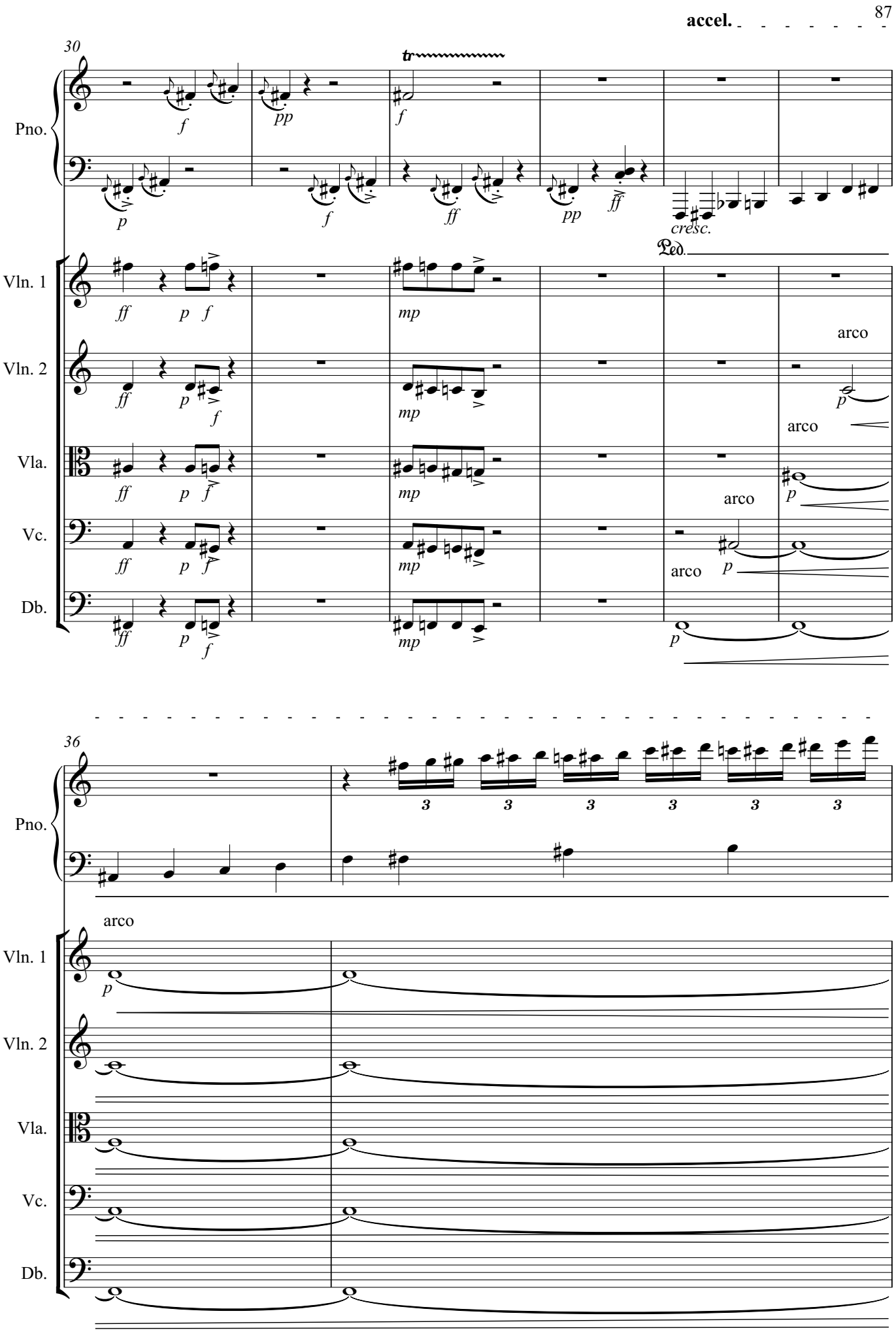


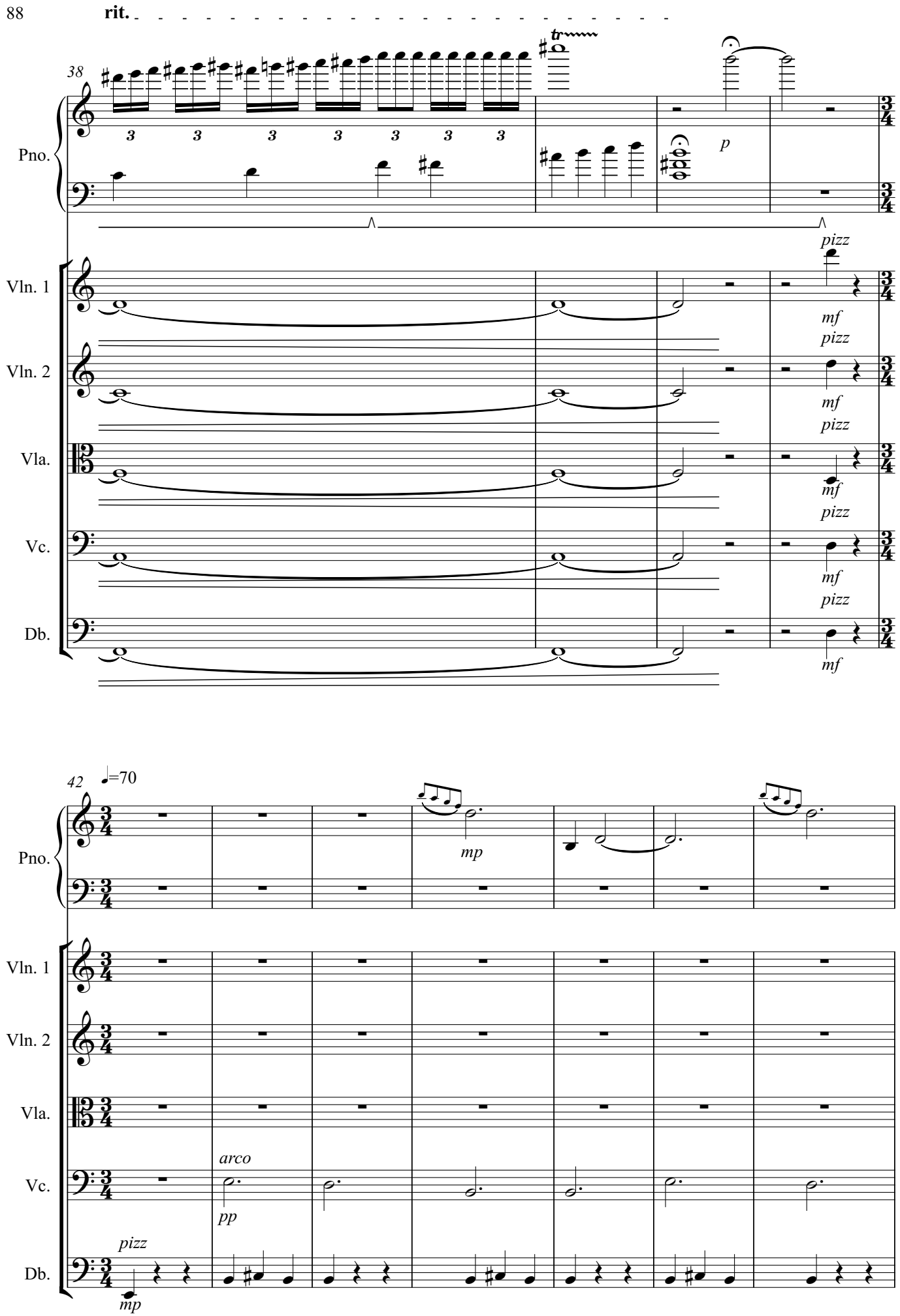

12
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
3
p
mf
ff
mf
pizz
p
pizz
p
pizz
p
pizz
p

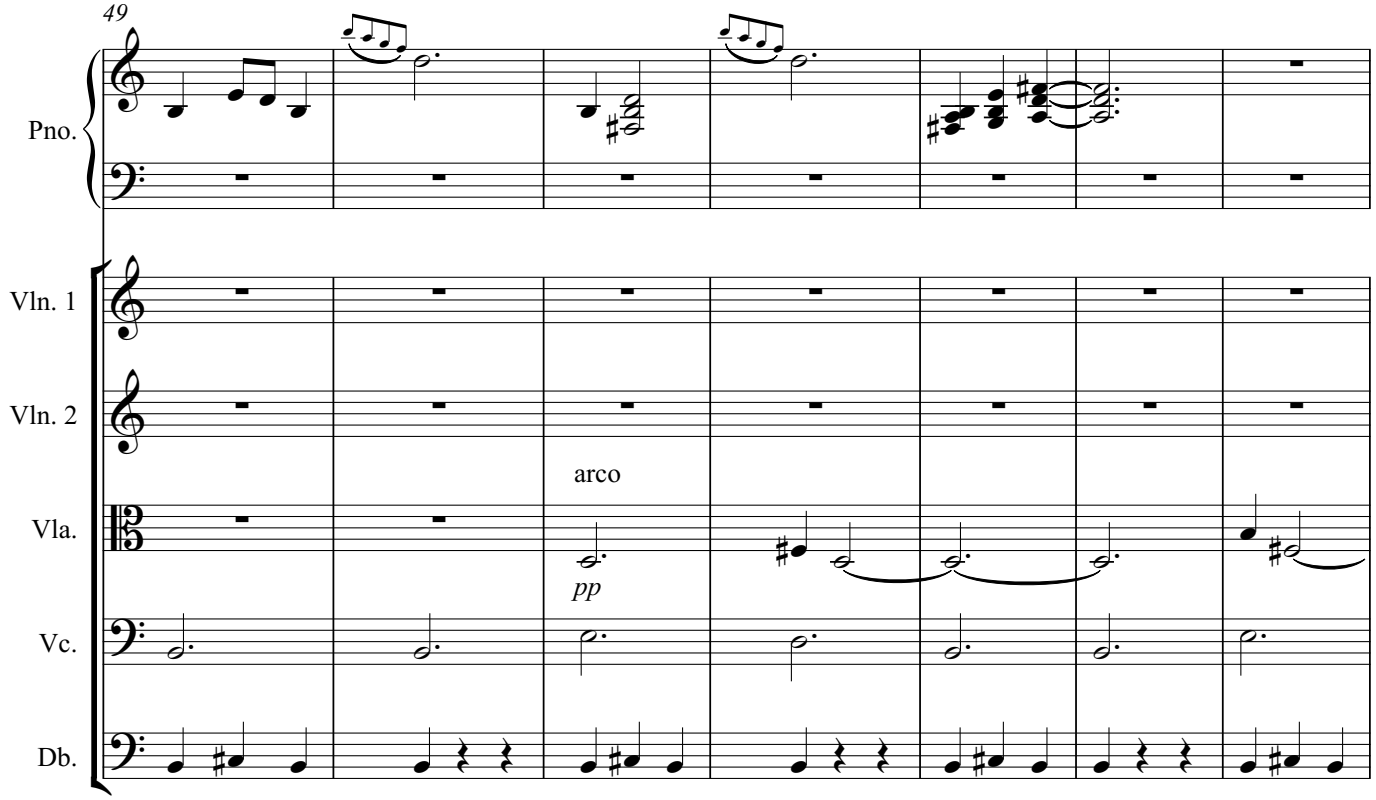

17
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
mf
ff
tr
pp
p
mf
f
mp
ff
f
mp
ff
f
mp
ff
f
mp
ff
f
mp
ff

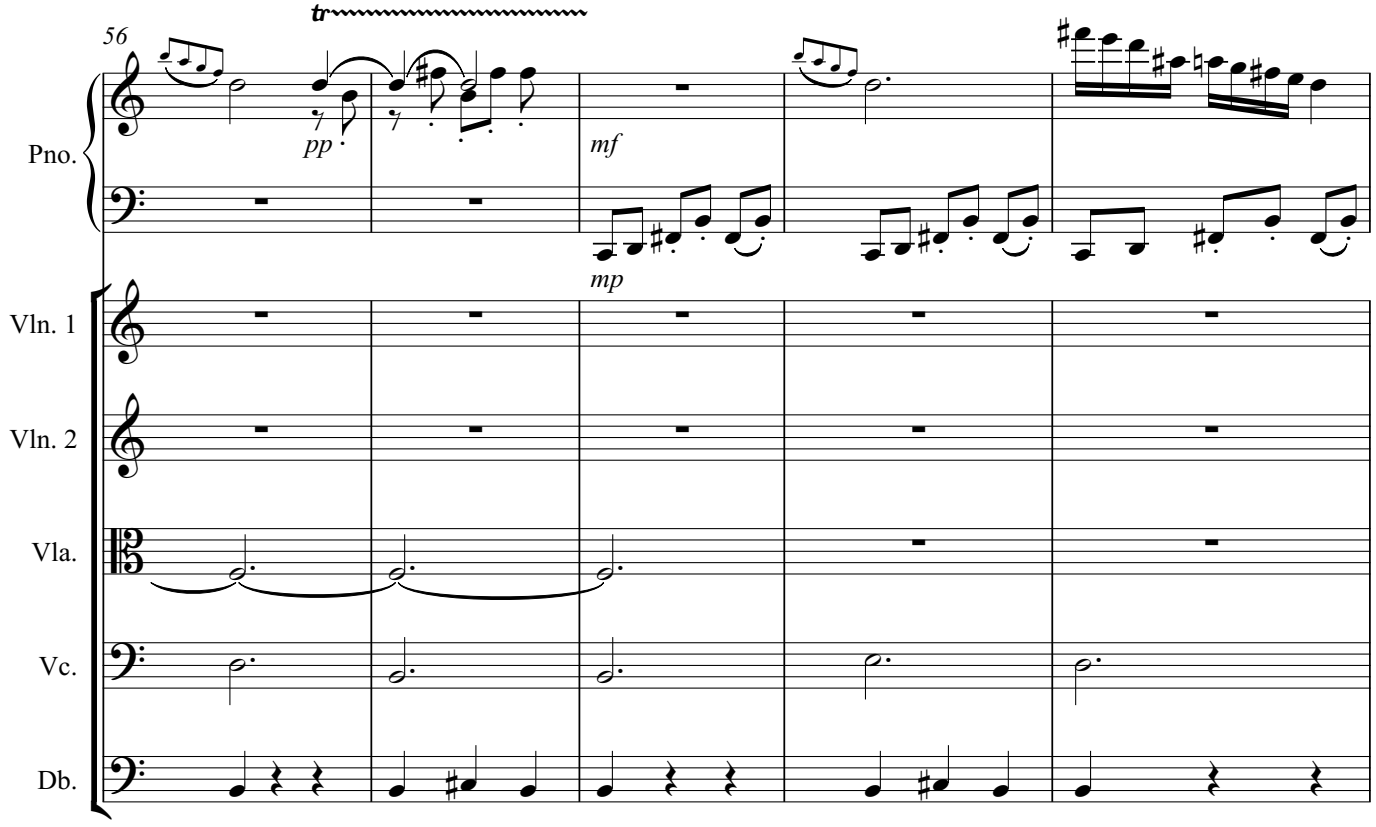

23
♩=80
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

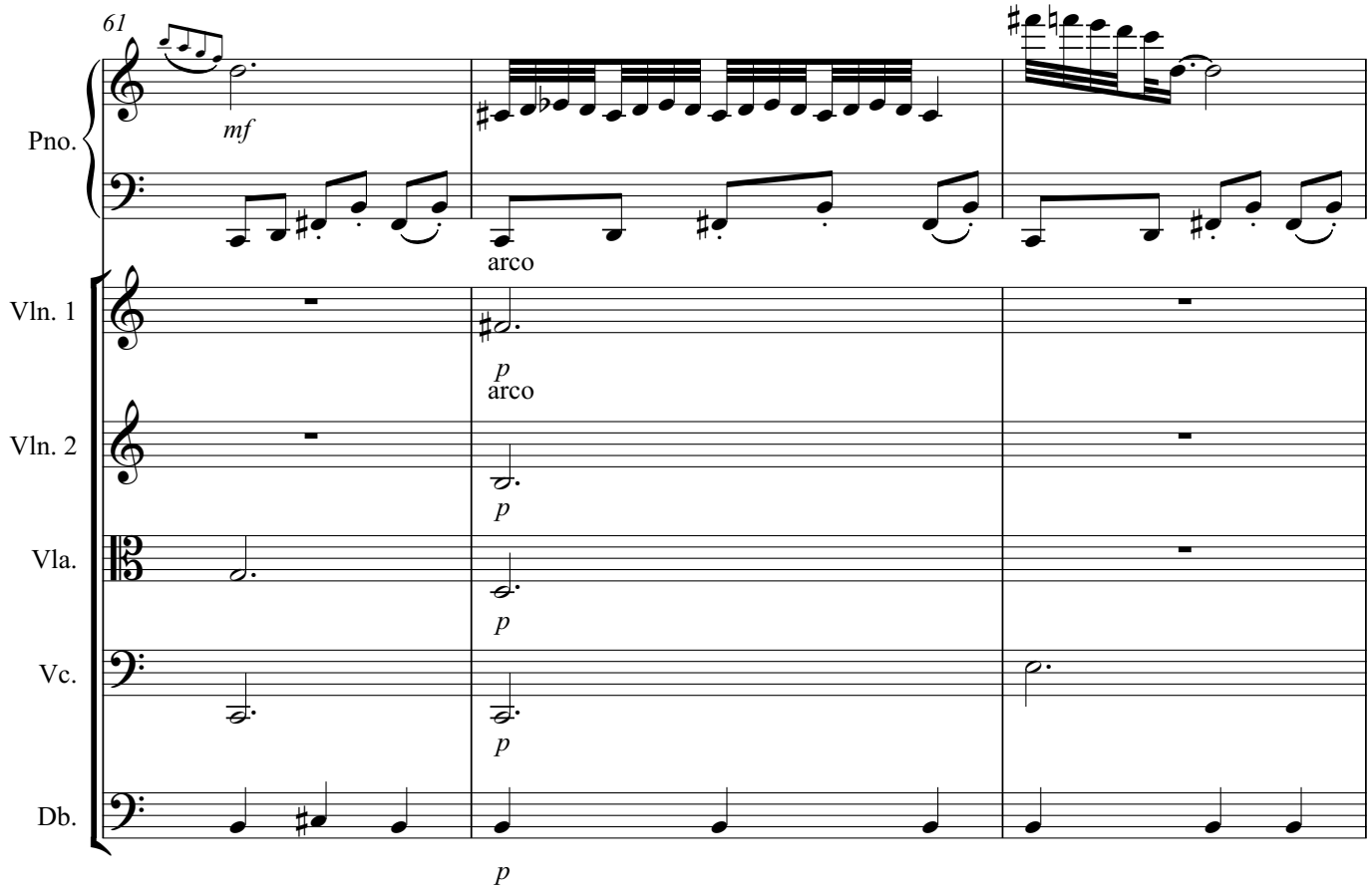

27
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

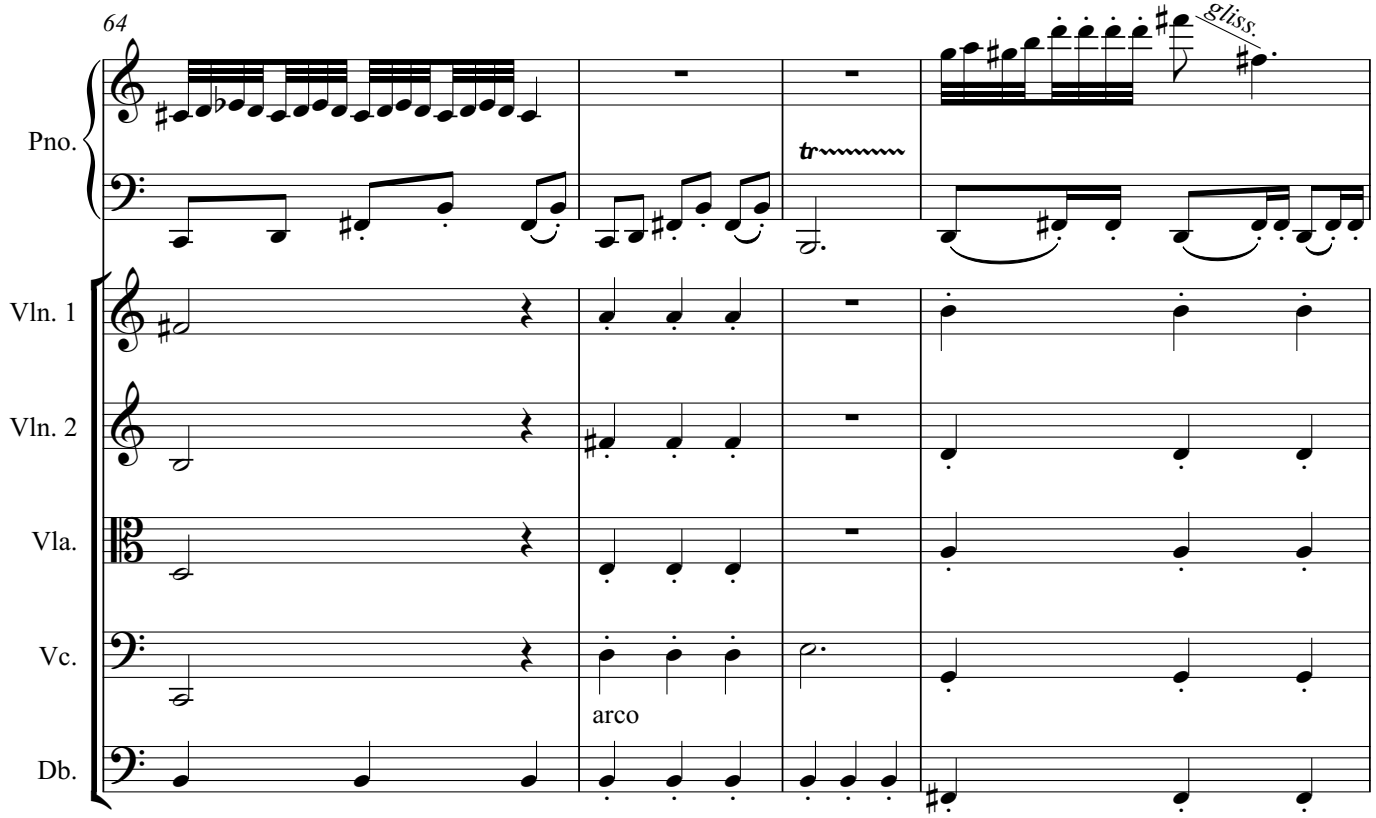

accel.
30
tr
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
cresc.
Ped.
arco
36
3

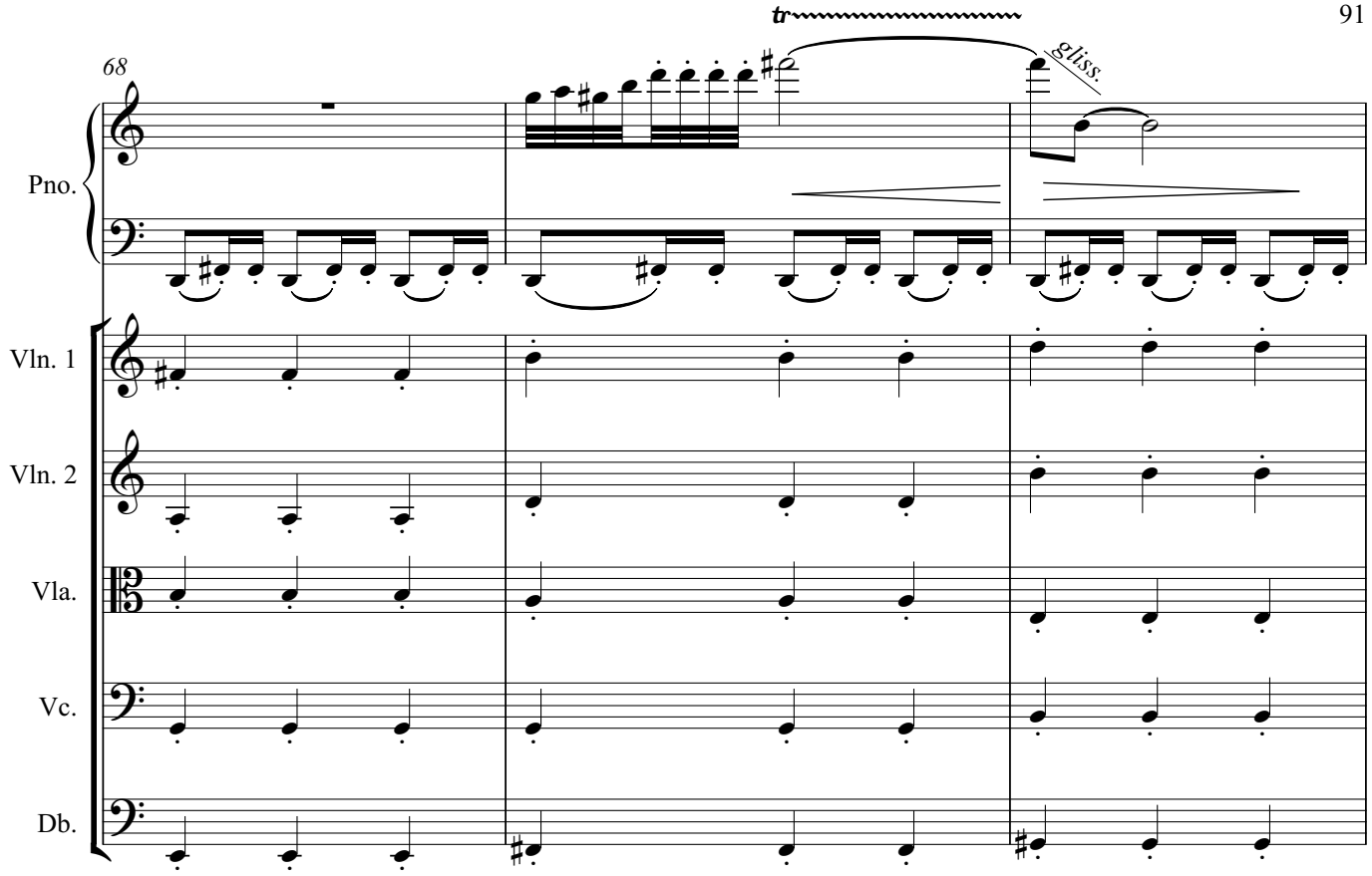

rit.
38
Pno.
tr
p
pizz
Vln. 1
mf
pizz
Vln. 2
mf
pizz
Vla.
mf
pizz
Vc.
mf
pizz
Db.
mf
42
♩=70
Pno.
mp
Vln. 1
Vln. 2
Vla.
Vc.
arco
pp
Db.
pizz
mp

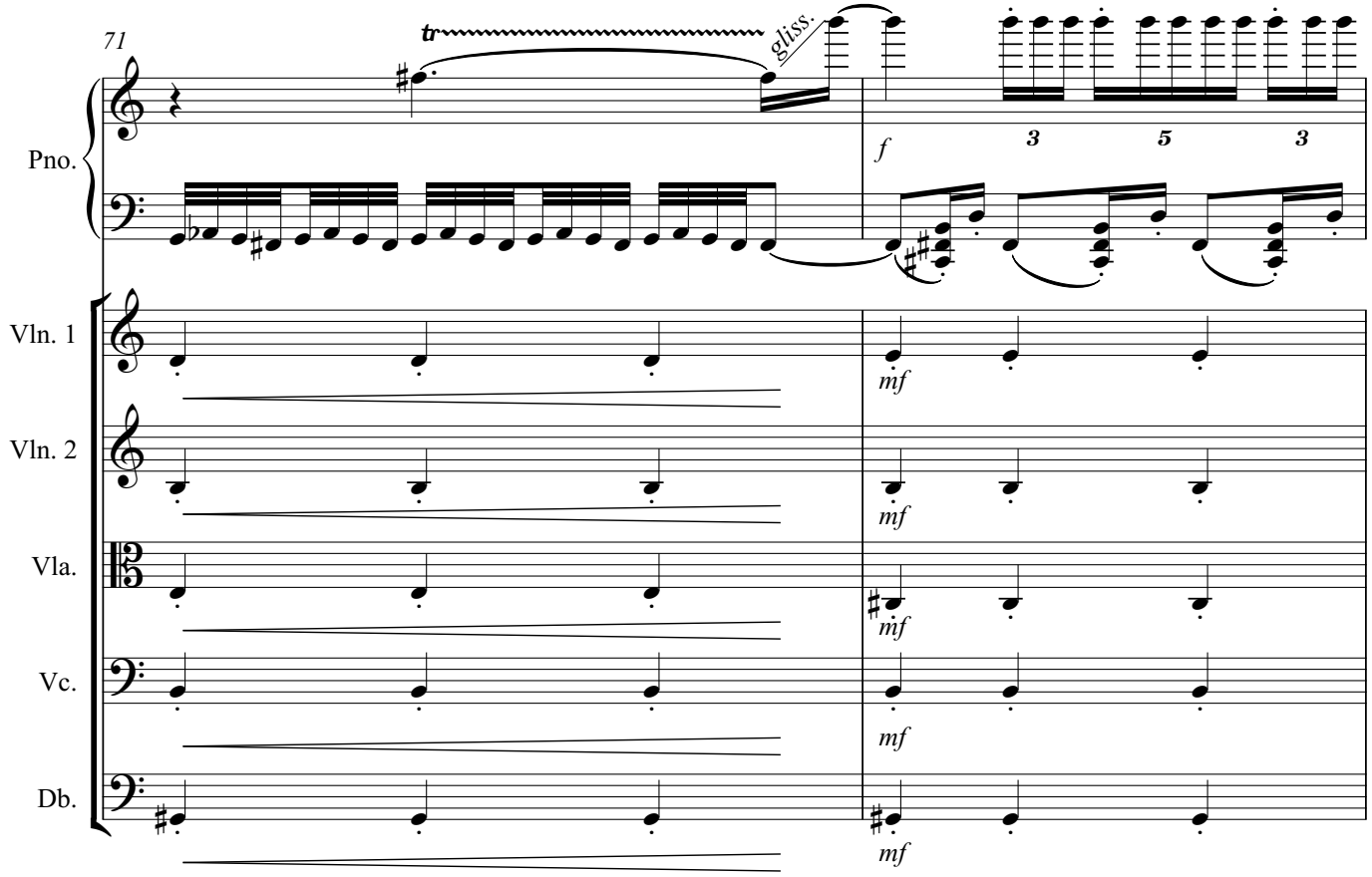

49
Pno.
Vln. 1
Vln. 2
arco
Vla.
pp
Vc.
Db.

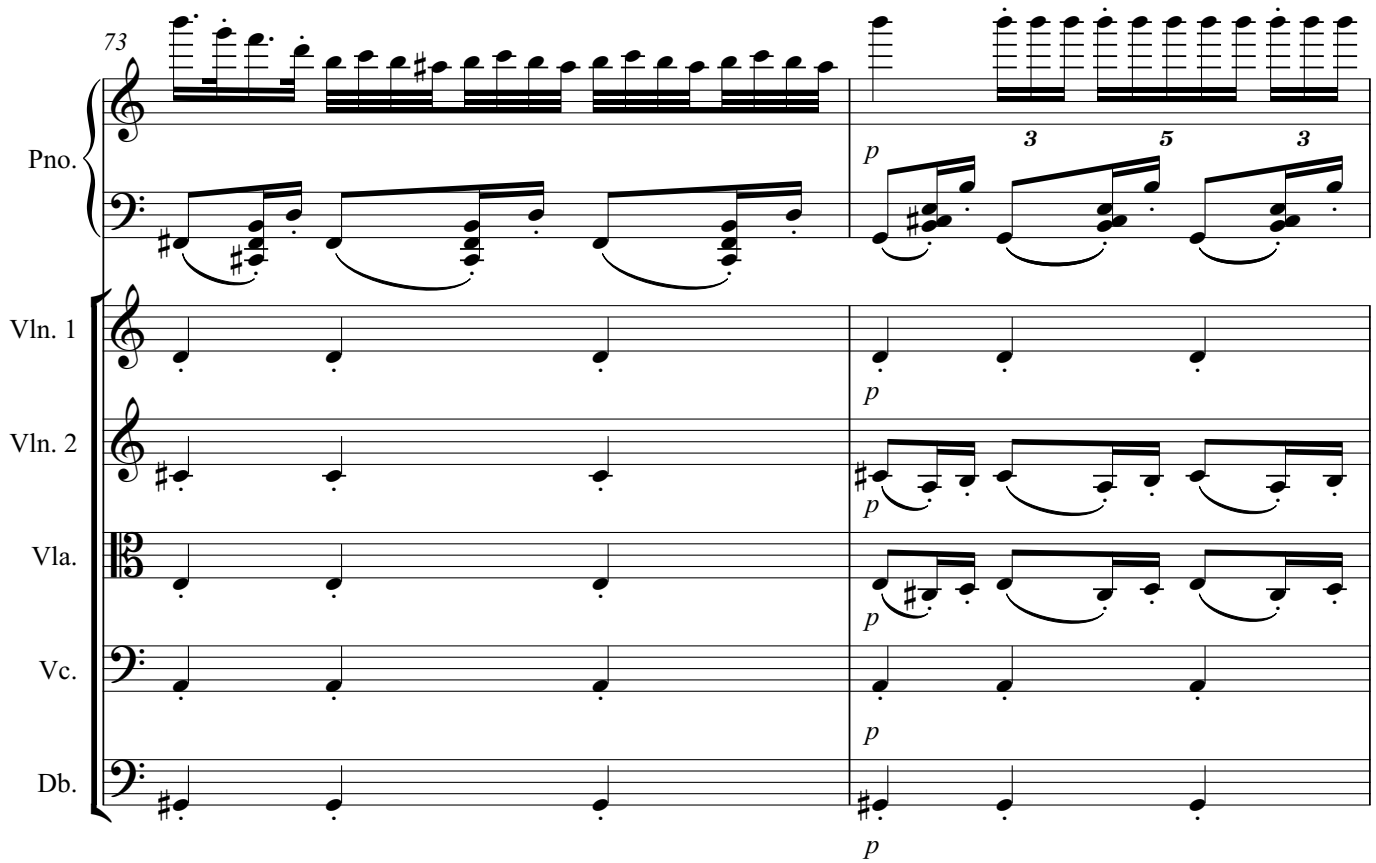

56
tr
Pno.
pp
mf
mp
Vln. 1
Vln. 2
Vla.
Vc.
Db.

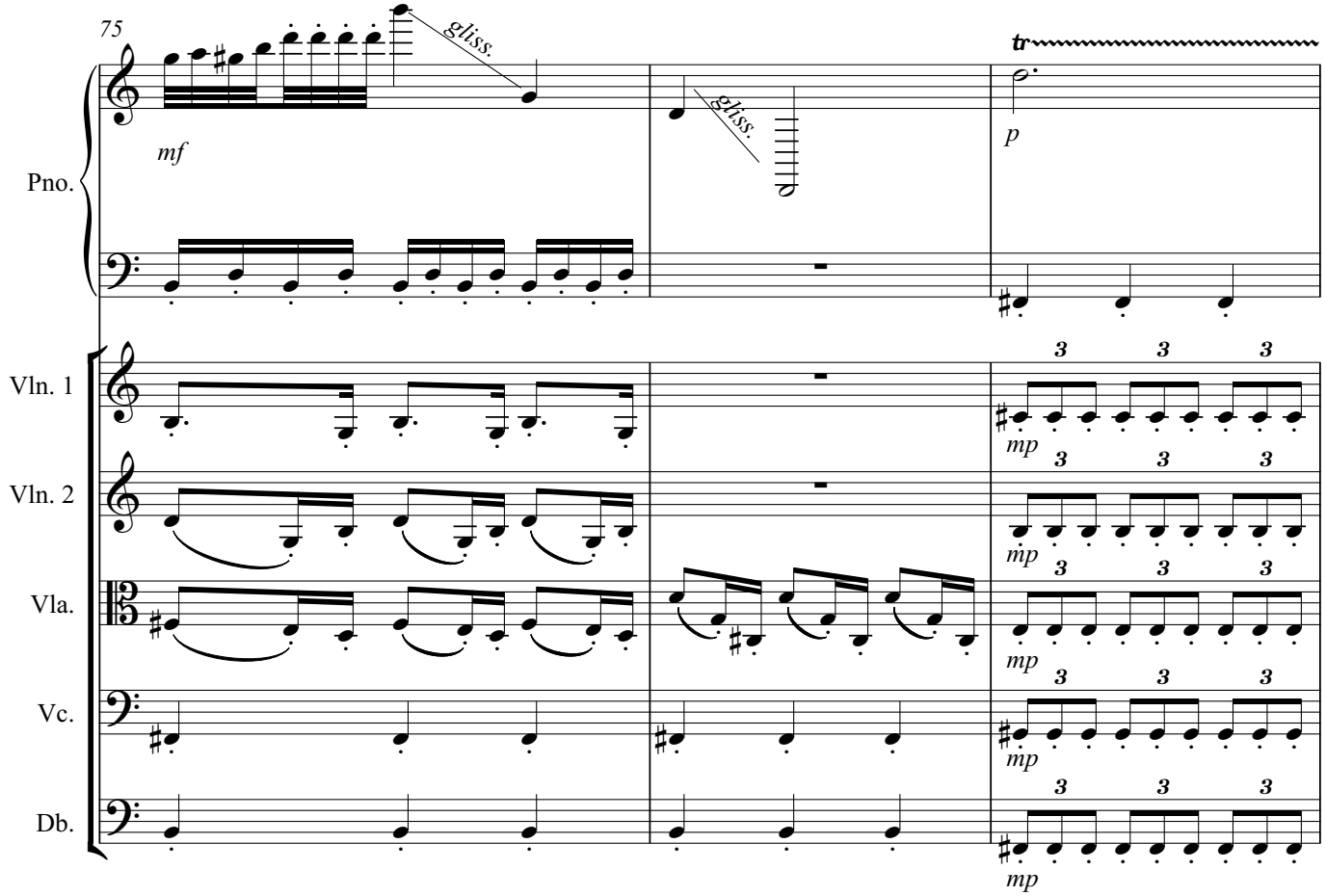

61
Pno.
mf
arco
Vln. 1
p
arco
Vln. 2
p
Vla.
p
Vc.
p
Db.
p

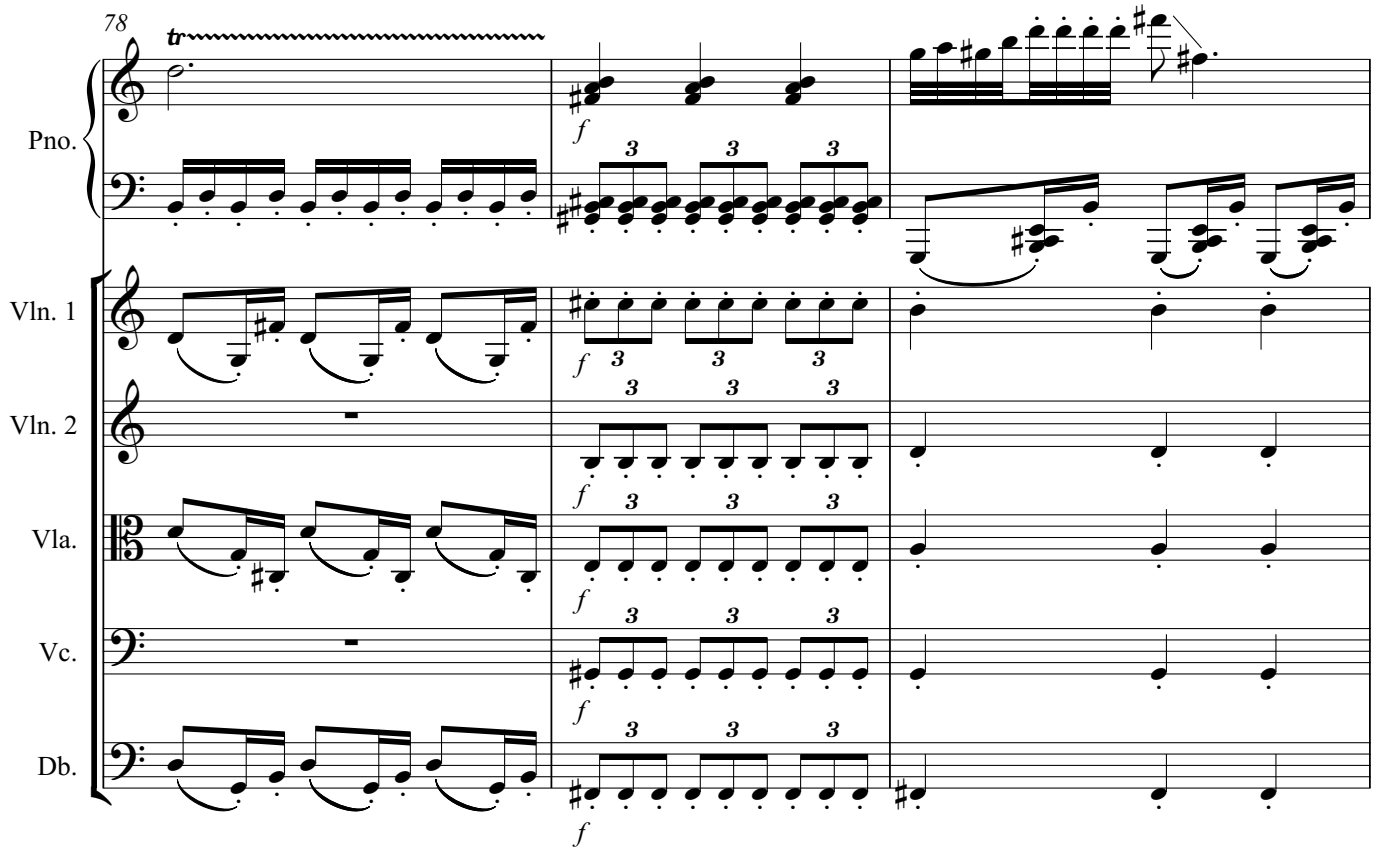

64
Pno.
tr
gliss.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

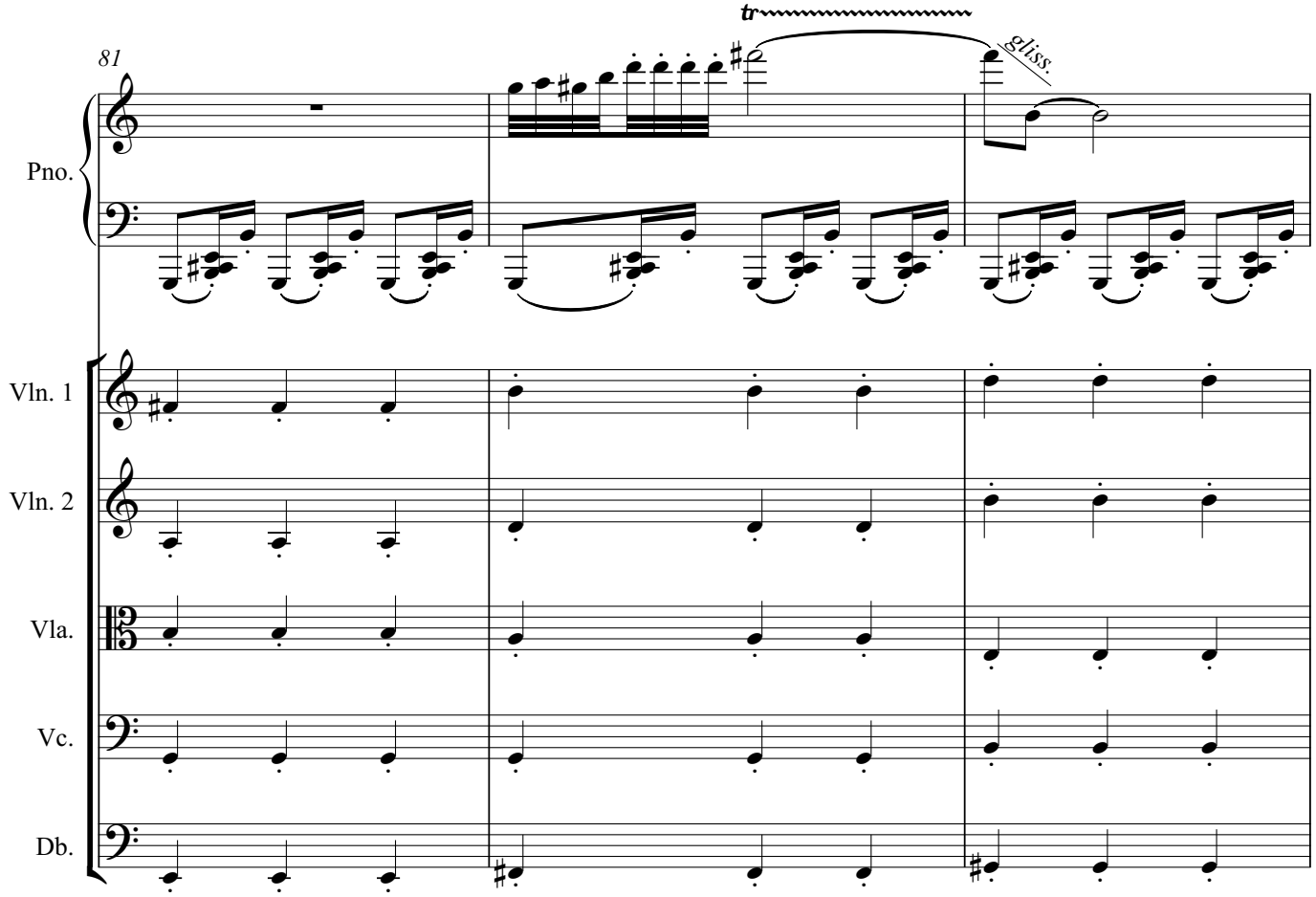

68
tr
gliss.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

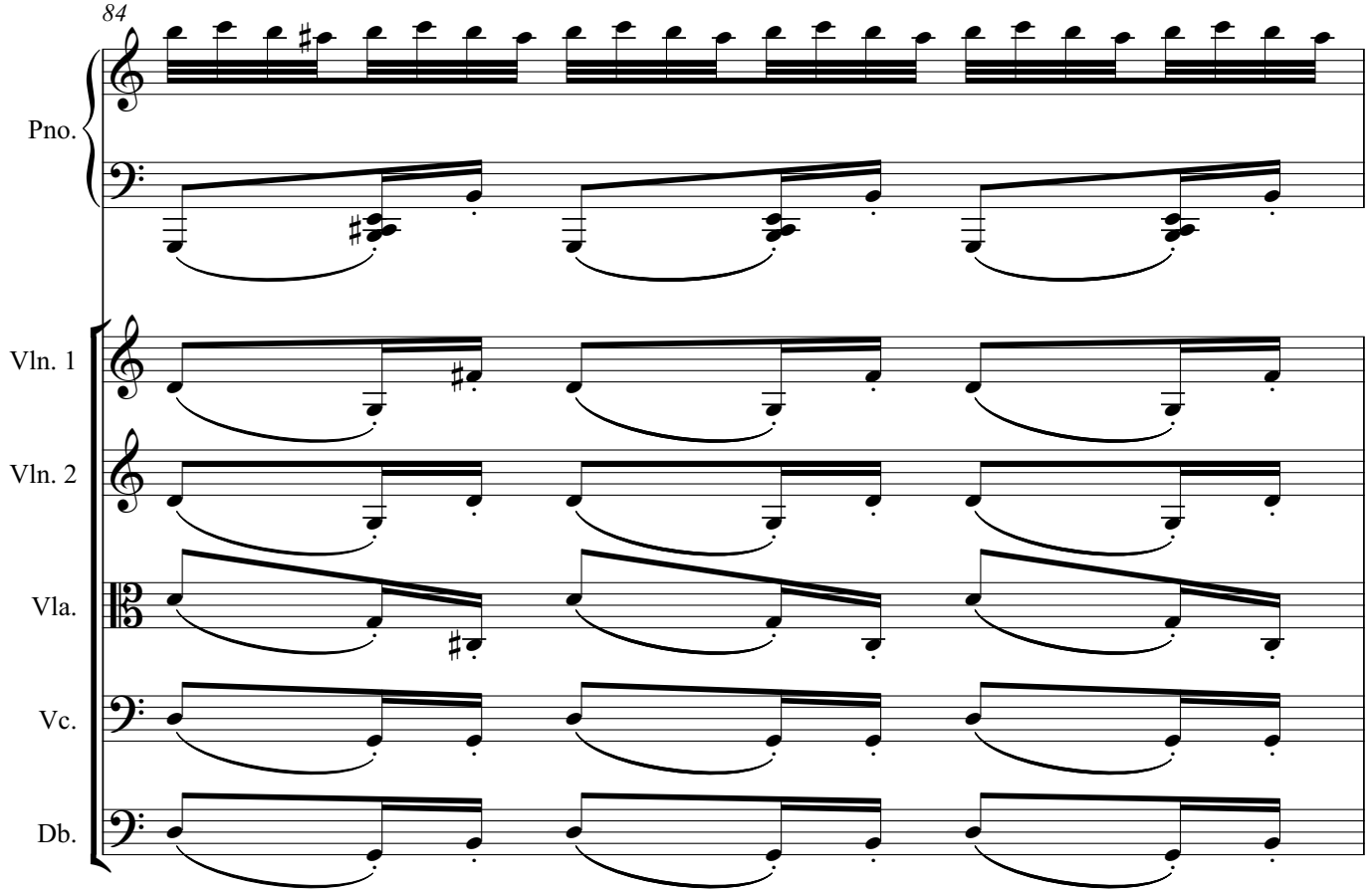

71
tr
gliss.
f
3
5
3
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mf
mf
mf
mf

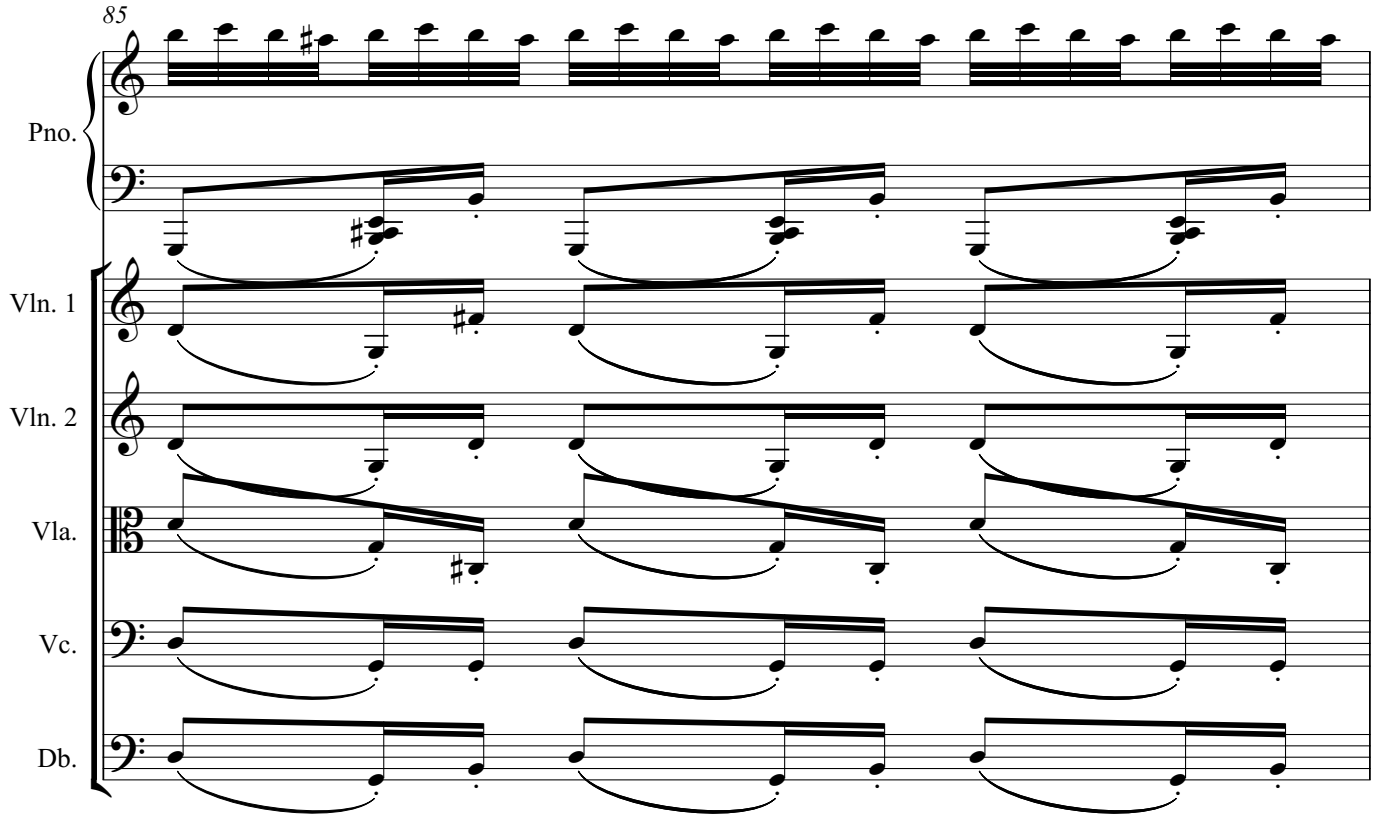

73
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
3
5
3

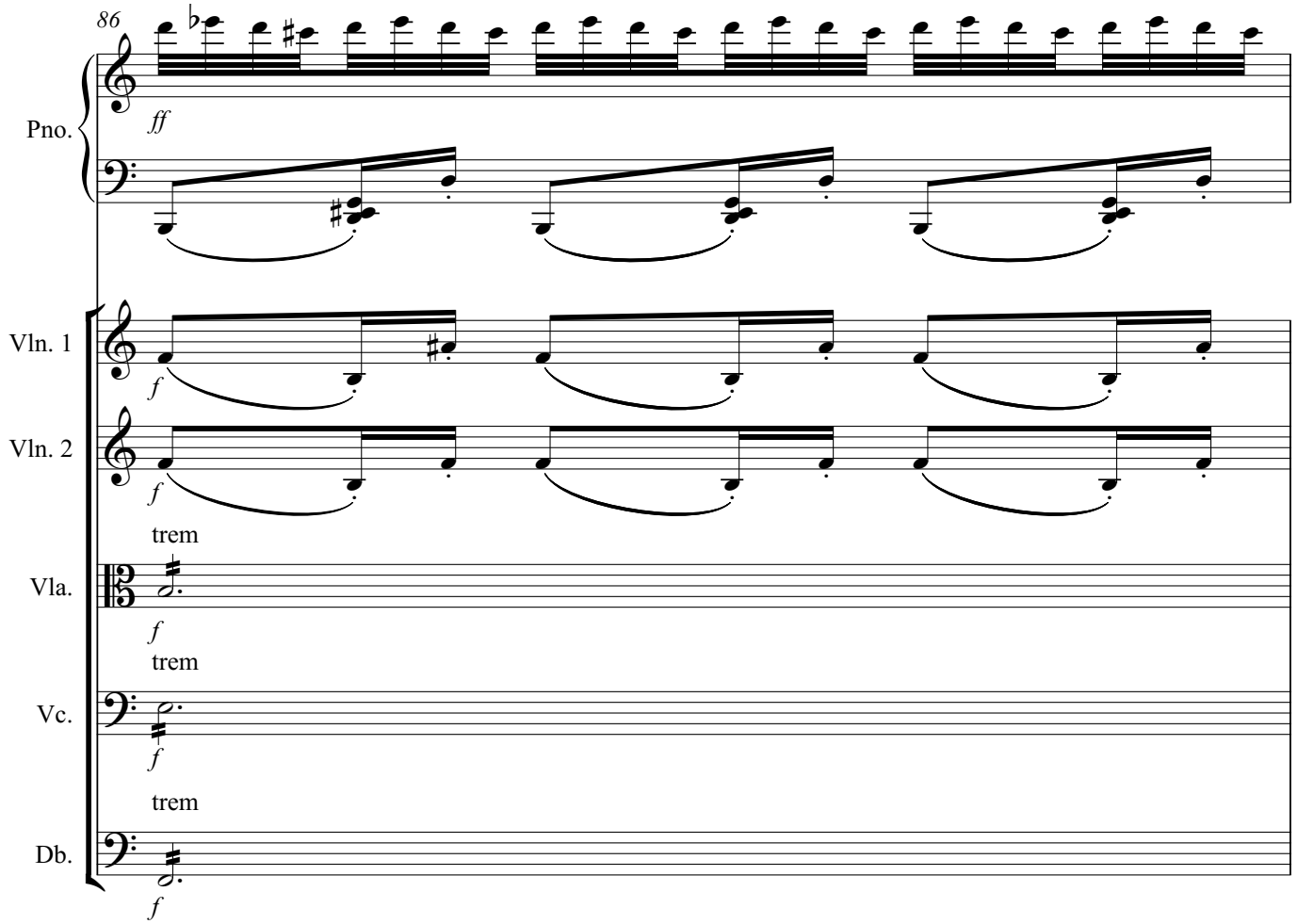

75
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
gliss.
gliss.
tr
p
mp
3

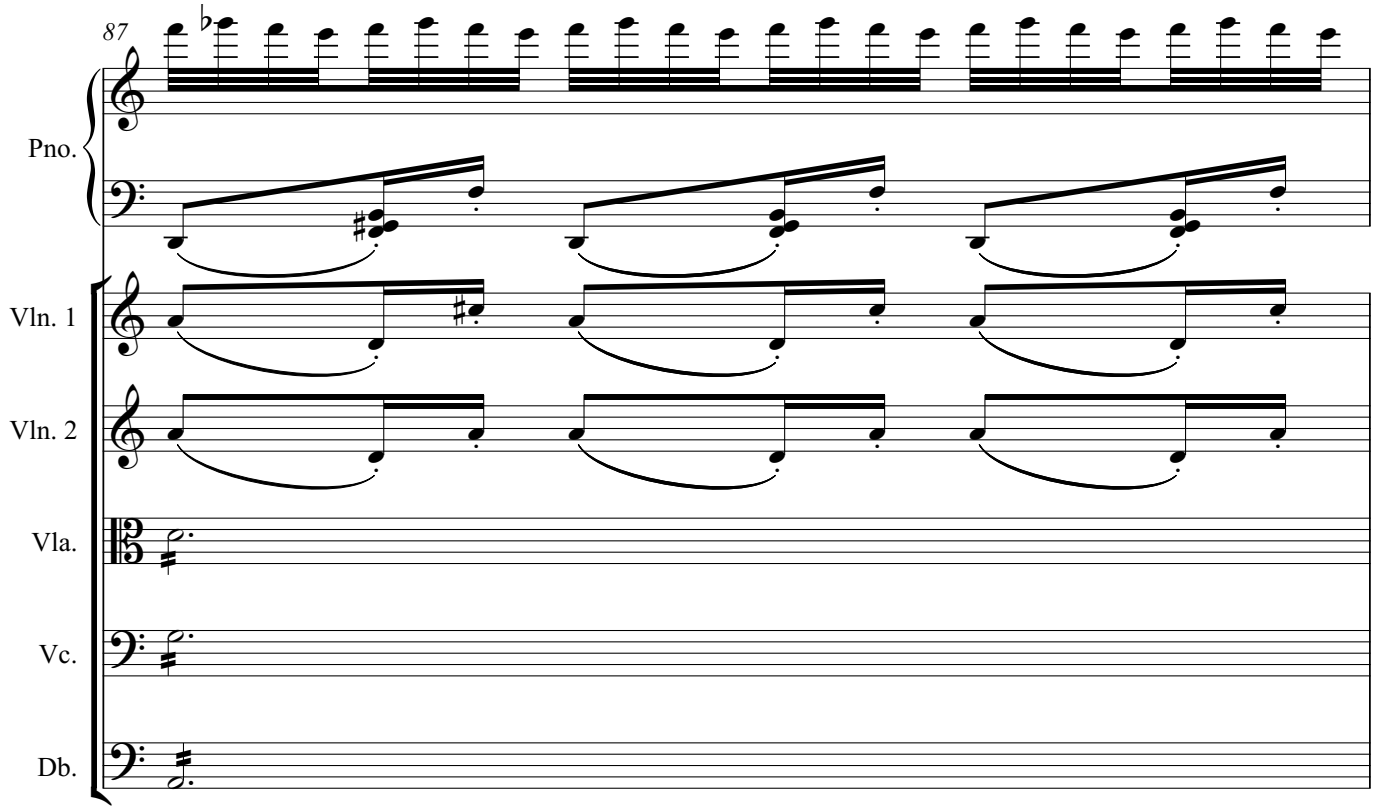

78
tr
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
3

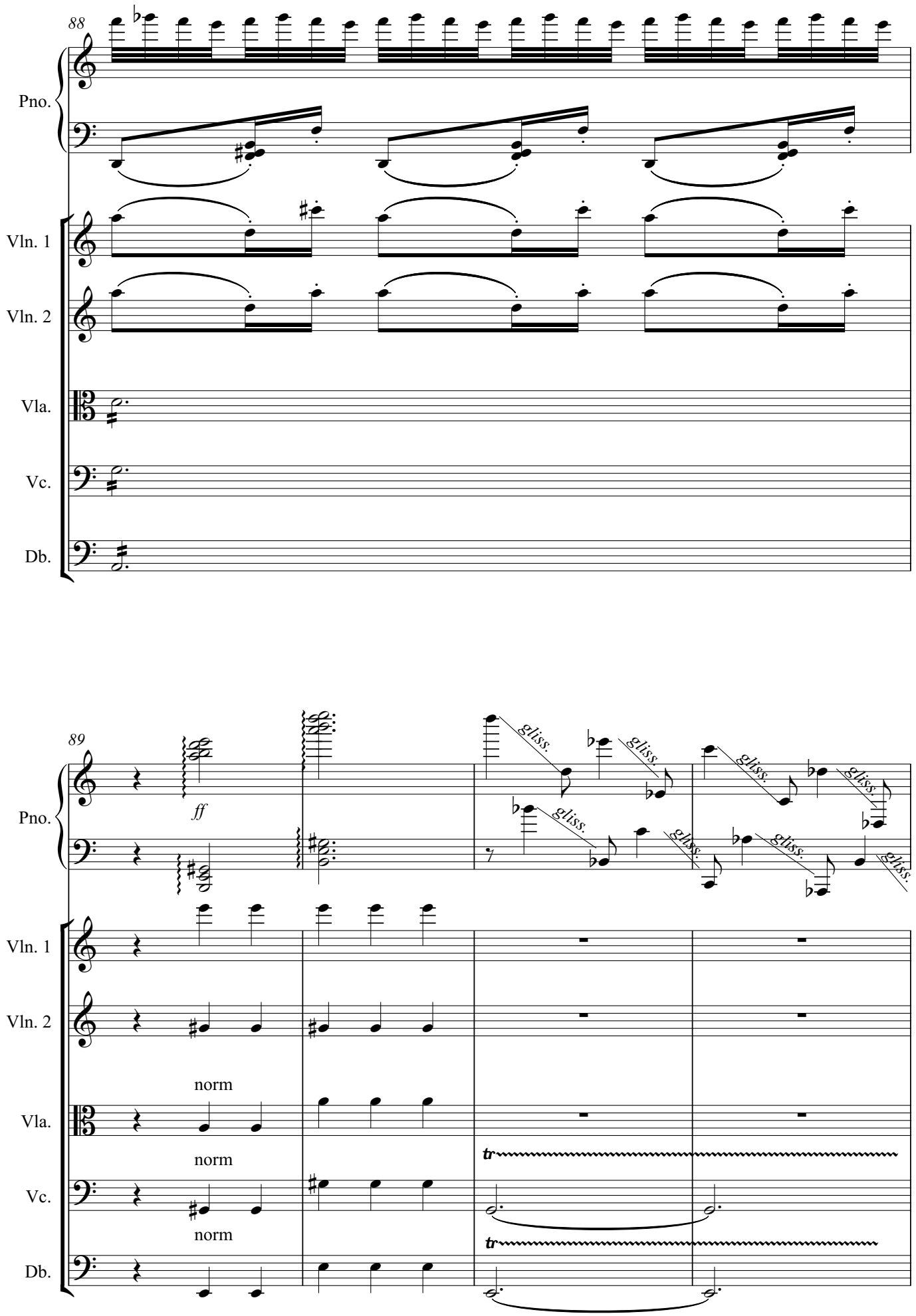

81
tr
gliss.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

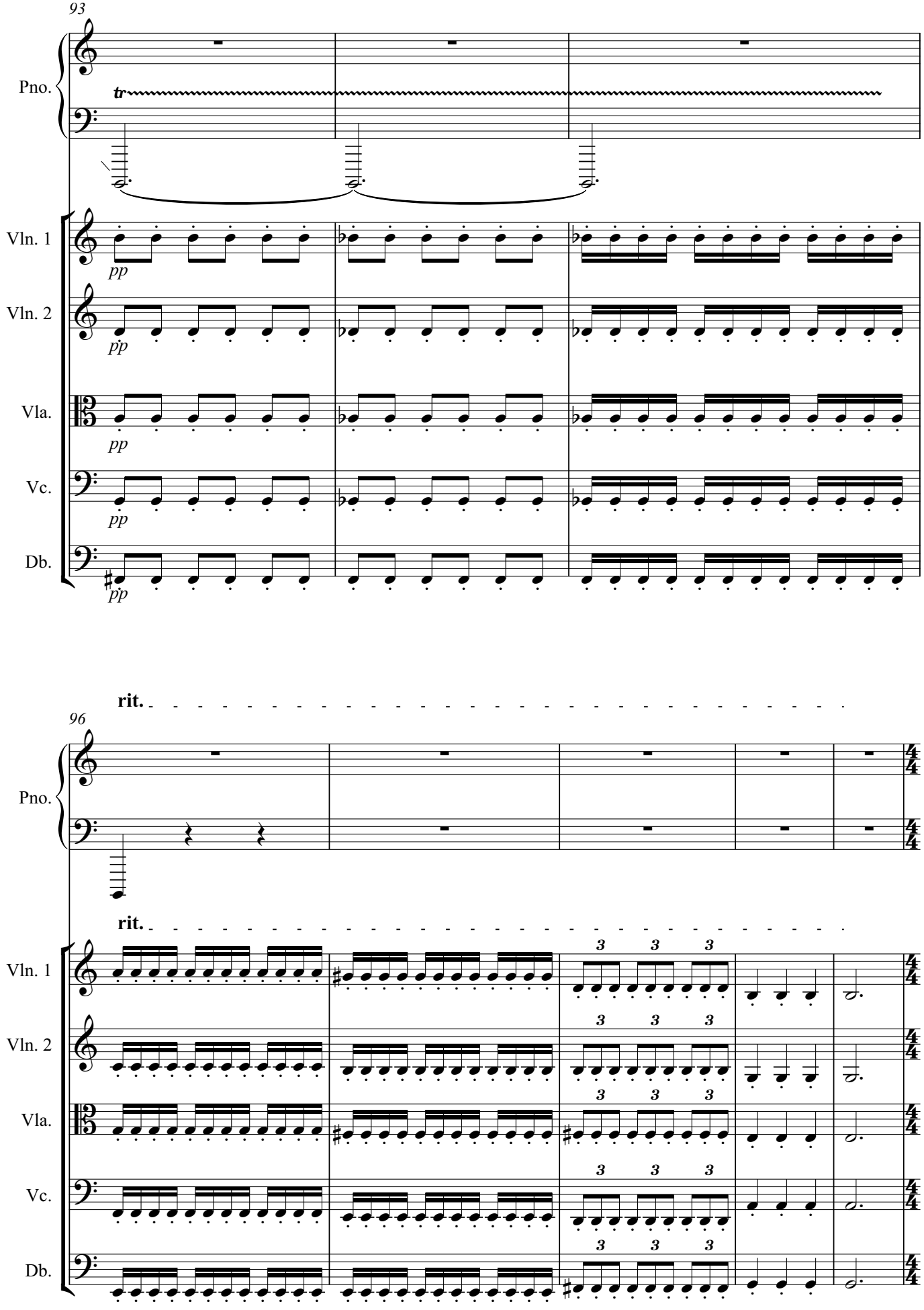

84
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

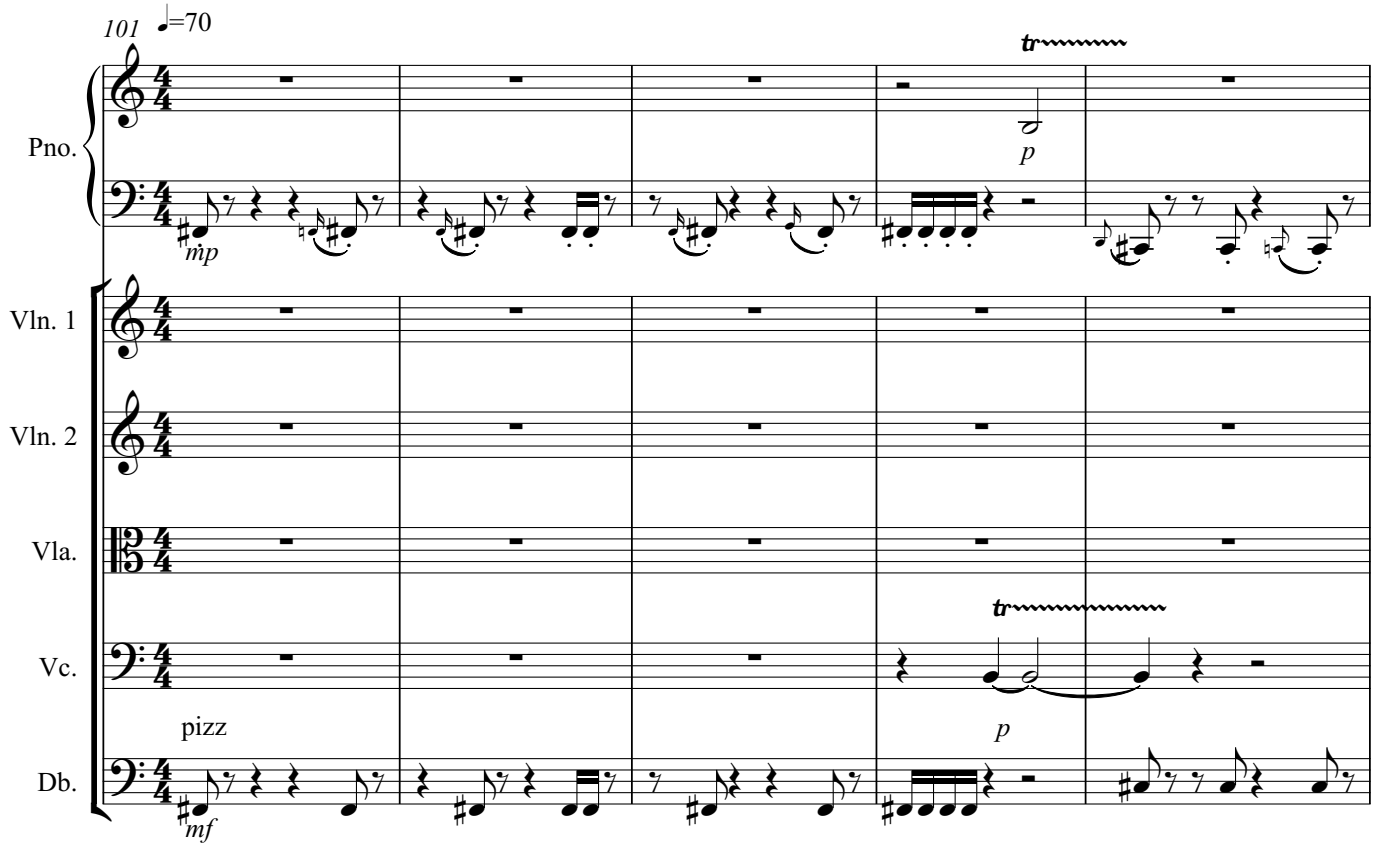

85
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

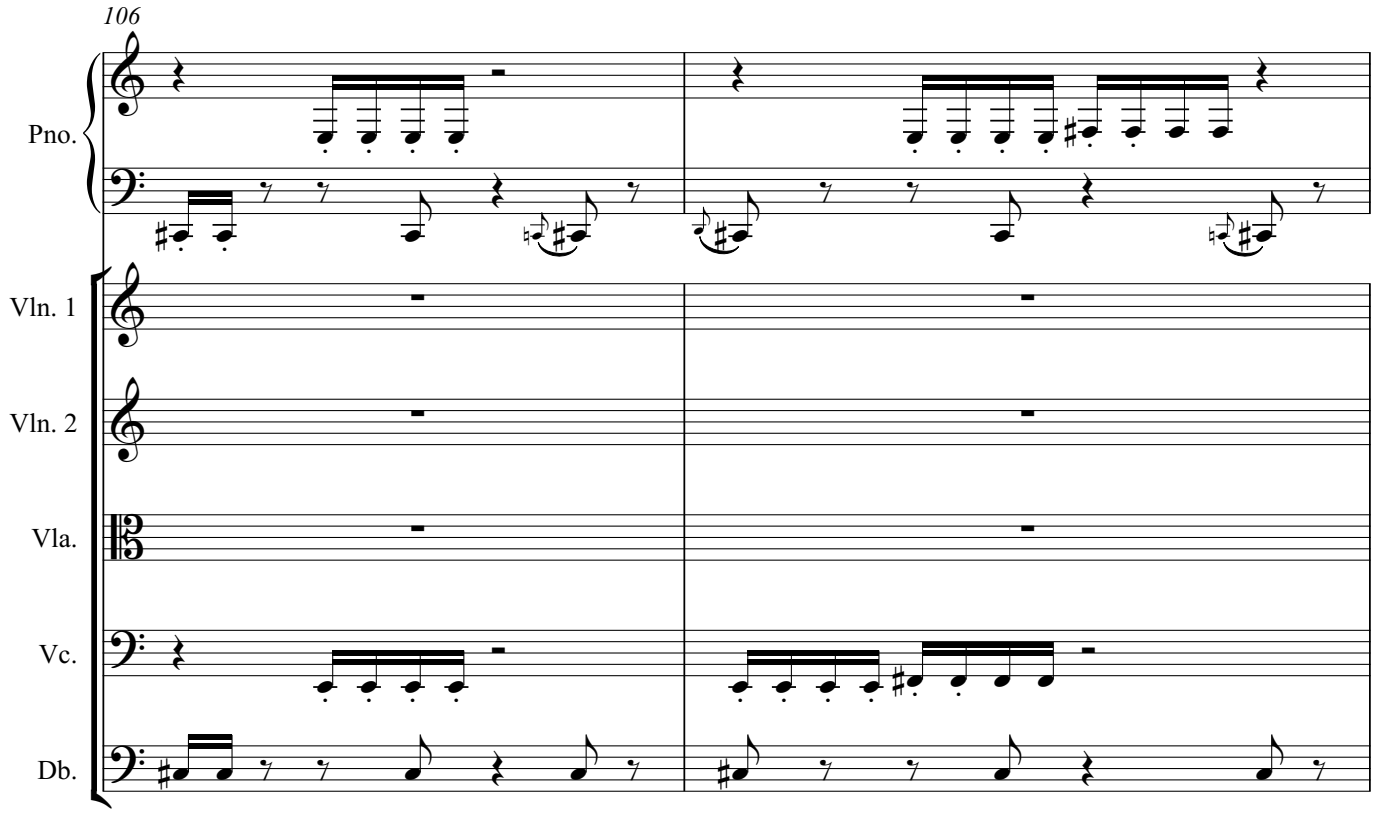

86
Pno.
ff
Vln. 1
f
Vln. 2
f
trem
Vla.
f
trem
Vc.
f
trem
Db.
f

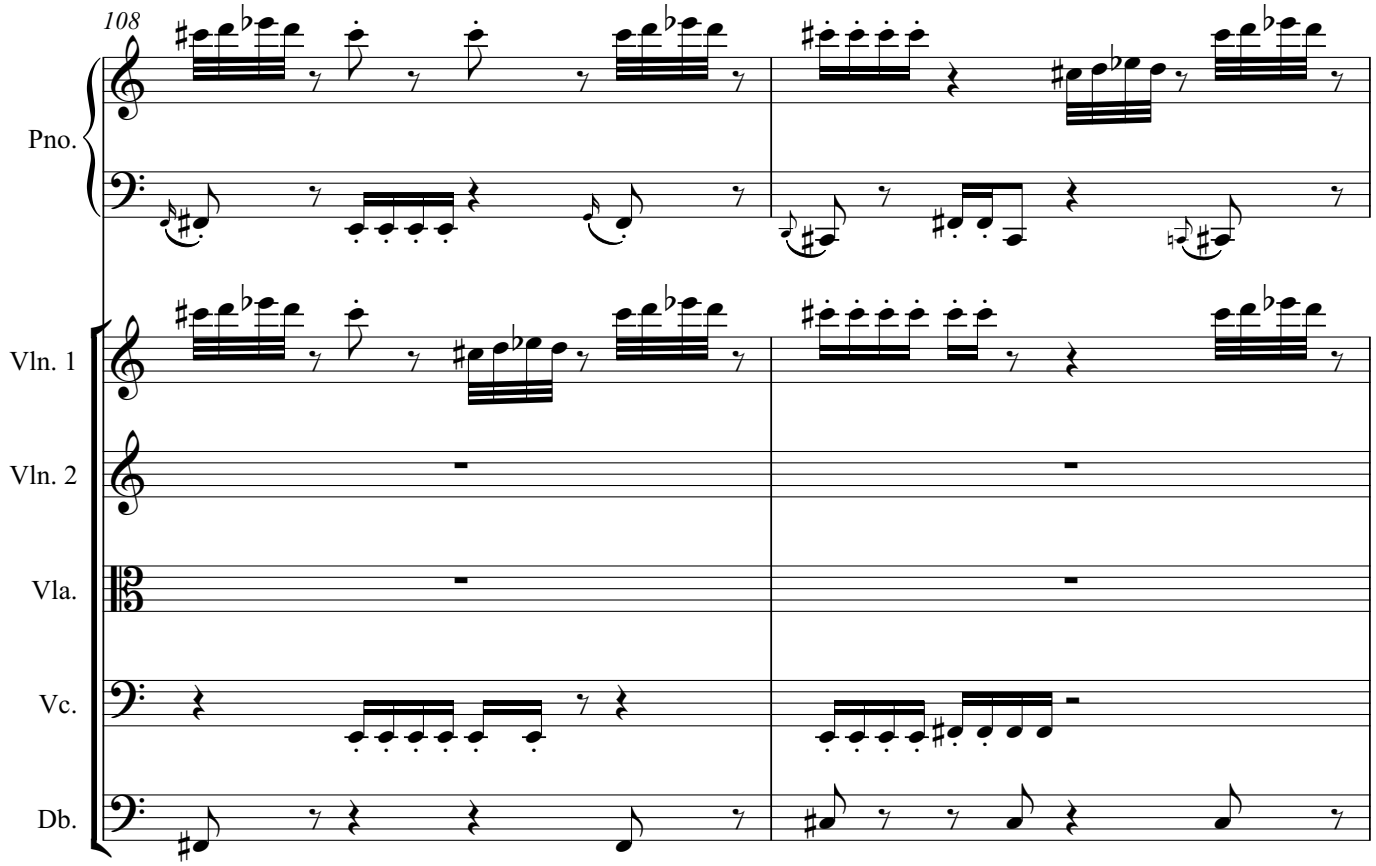

87
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

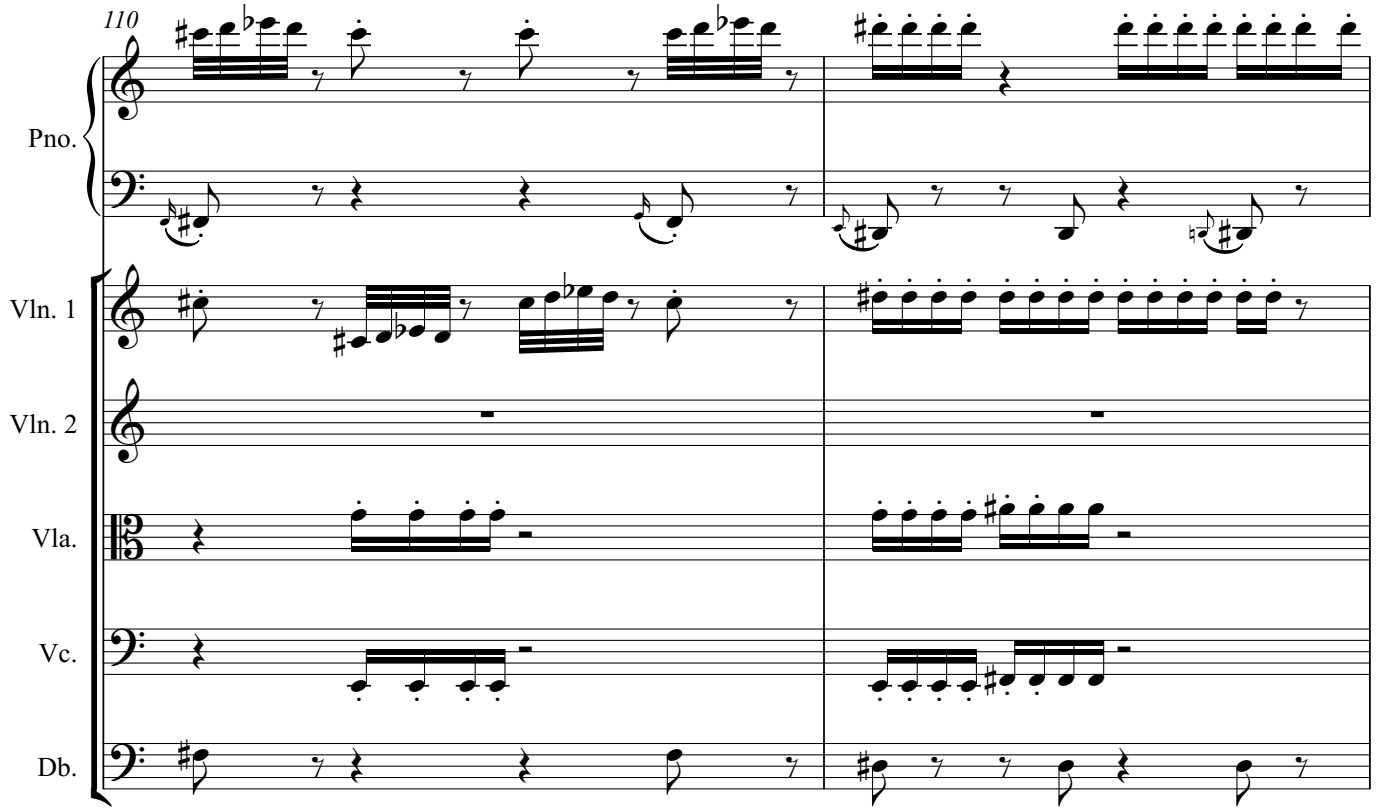

88
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
89
ff
gliss.
norm
tr

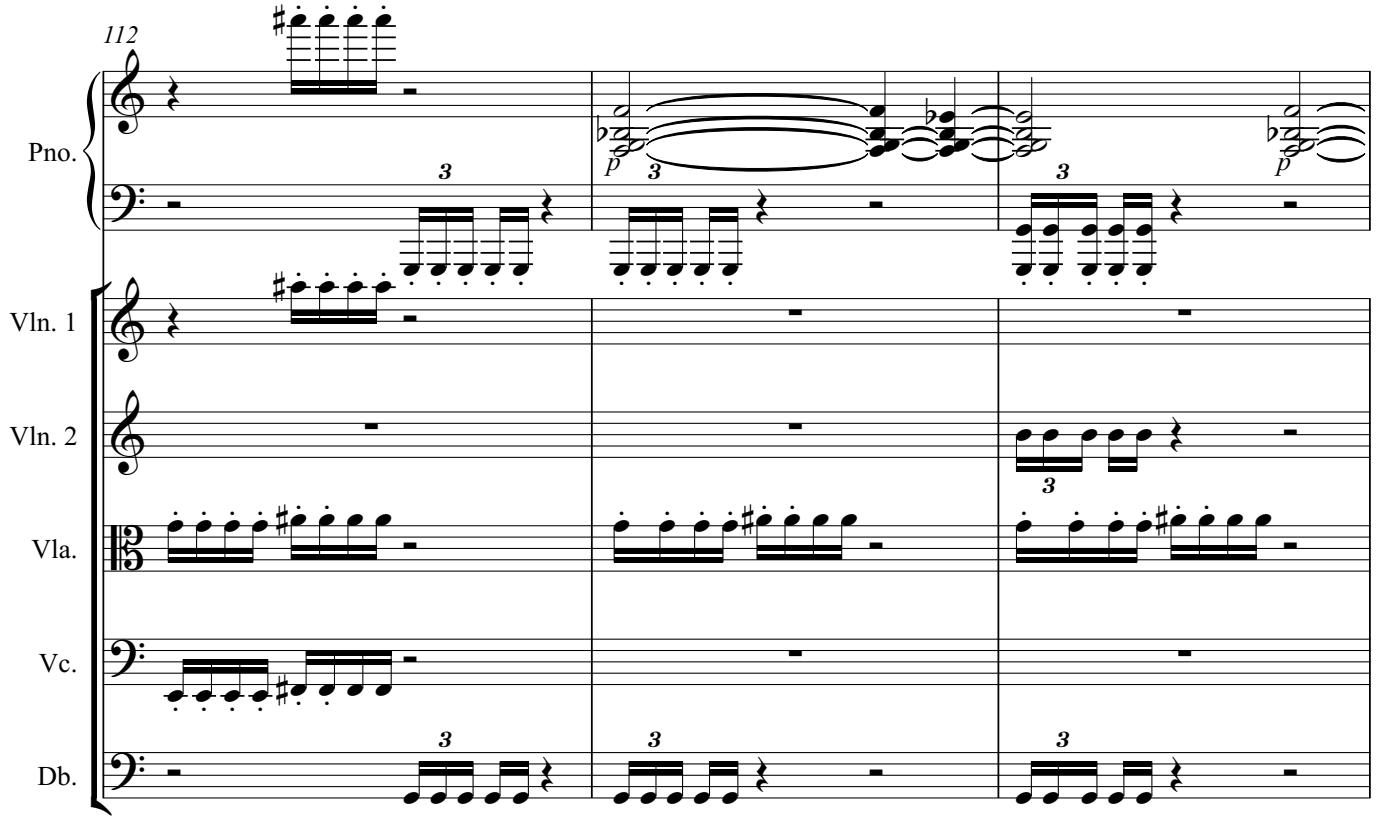

93
Pno.
tr
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Vc.
pp
Db.
pp
rit.
96
Pno.
rit.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
3

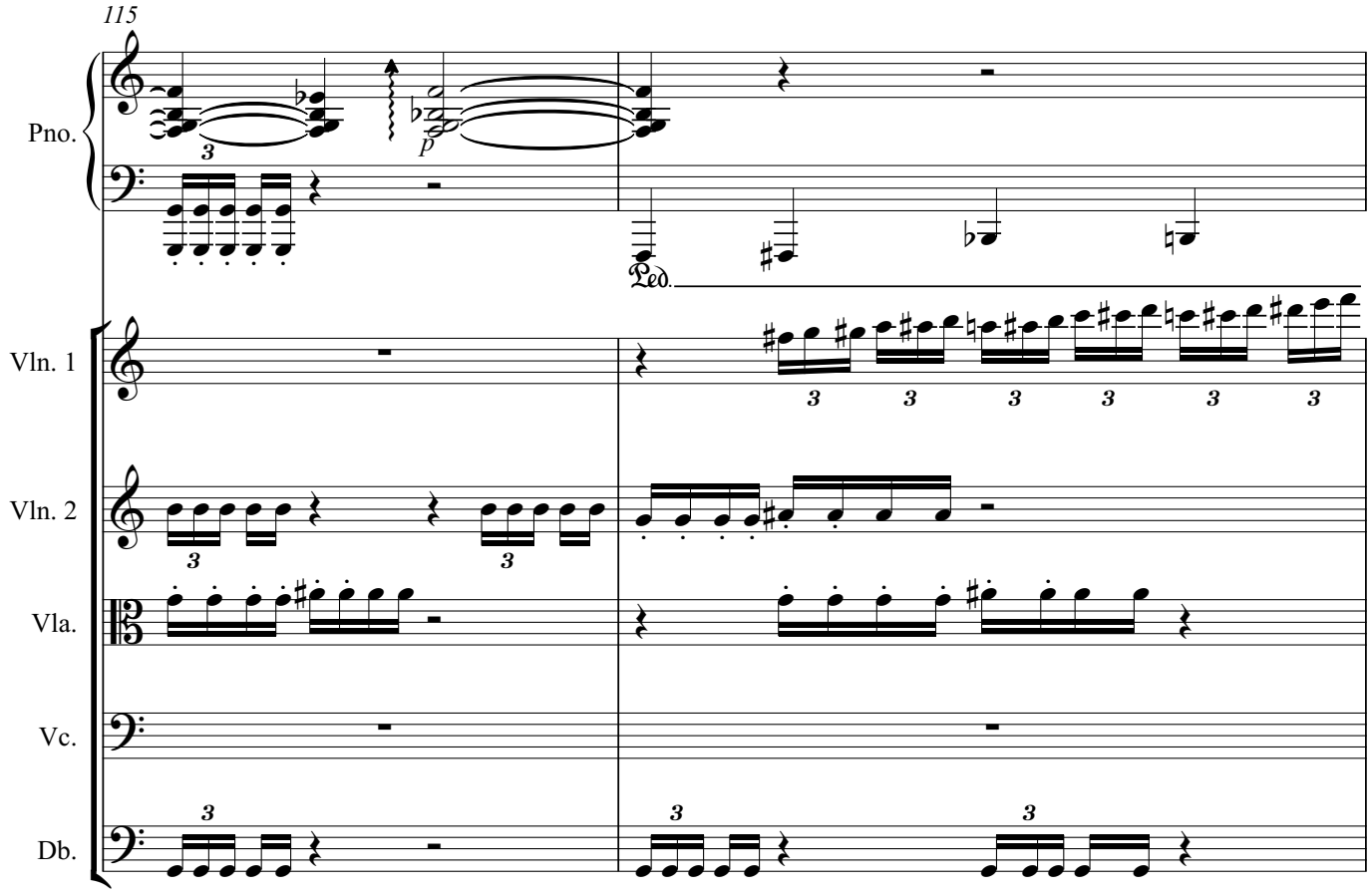

101
♩=70
Pno.
mp
p
Vln. 1
Vln. 2
Vla.
Vc.
pizz
p
Db.
mf

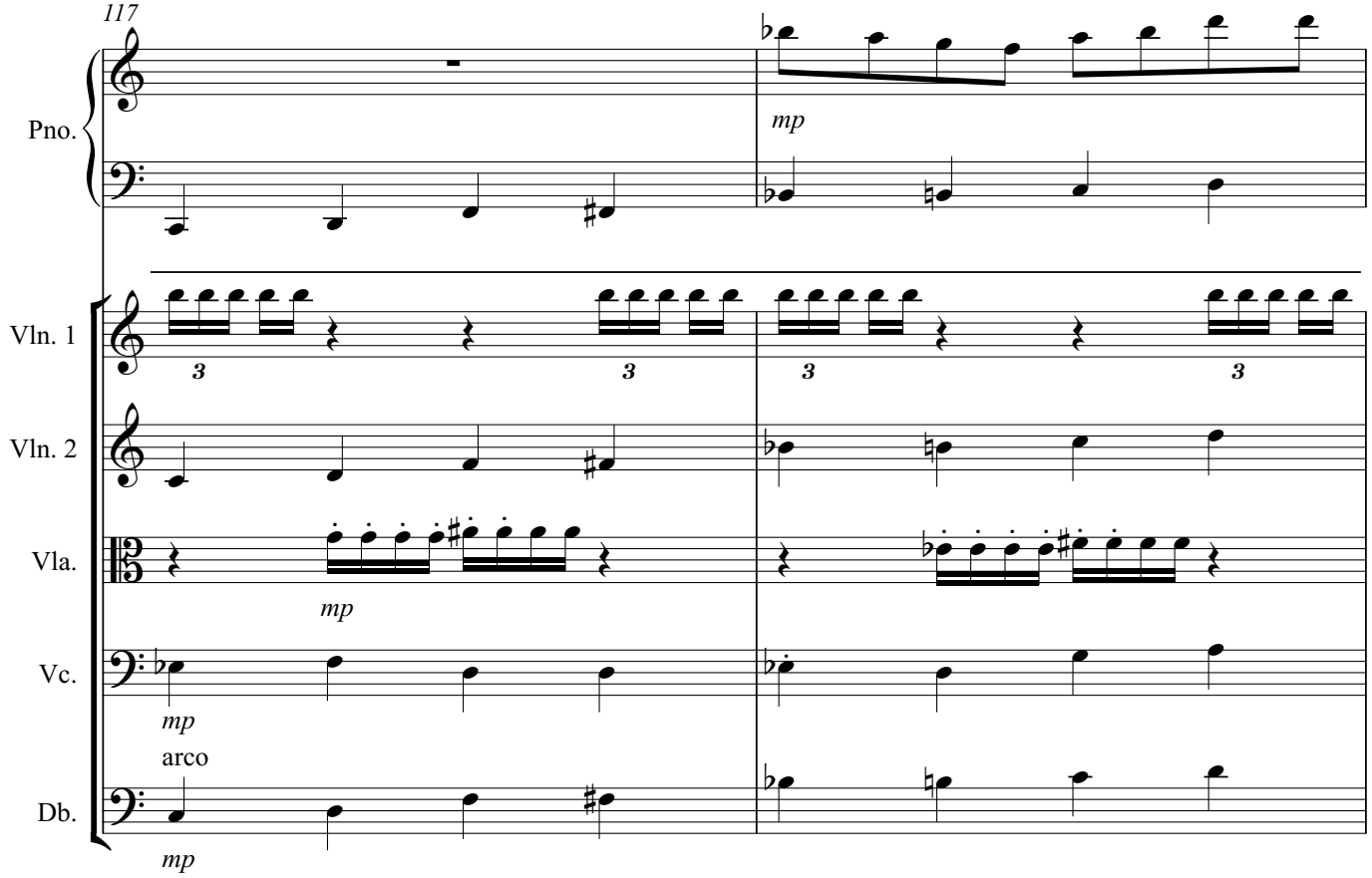

106
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

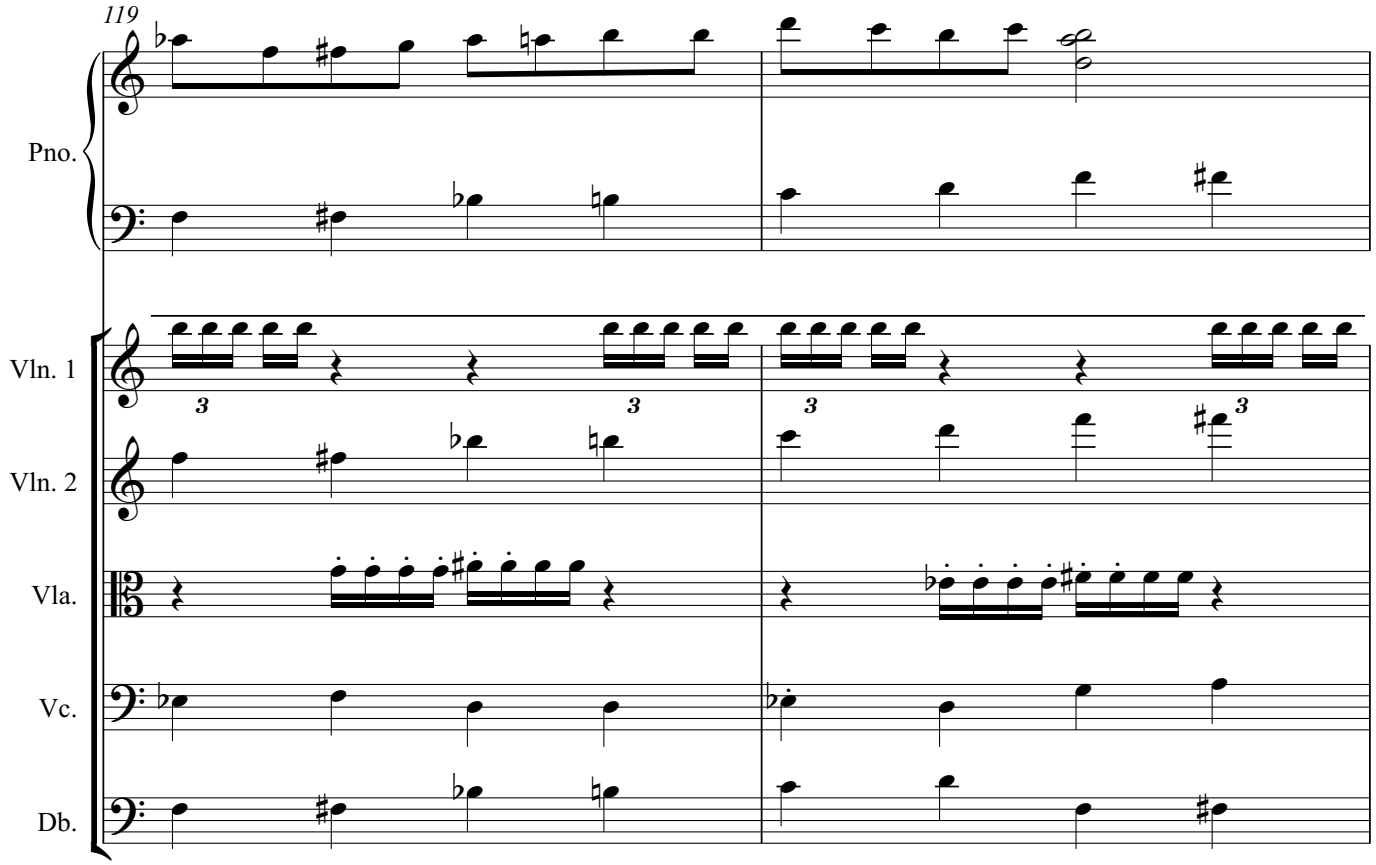

108
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

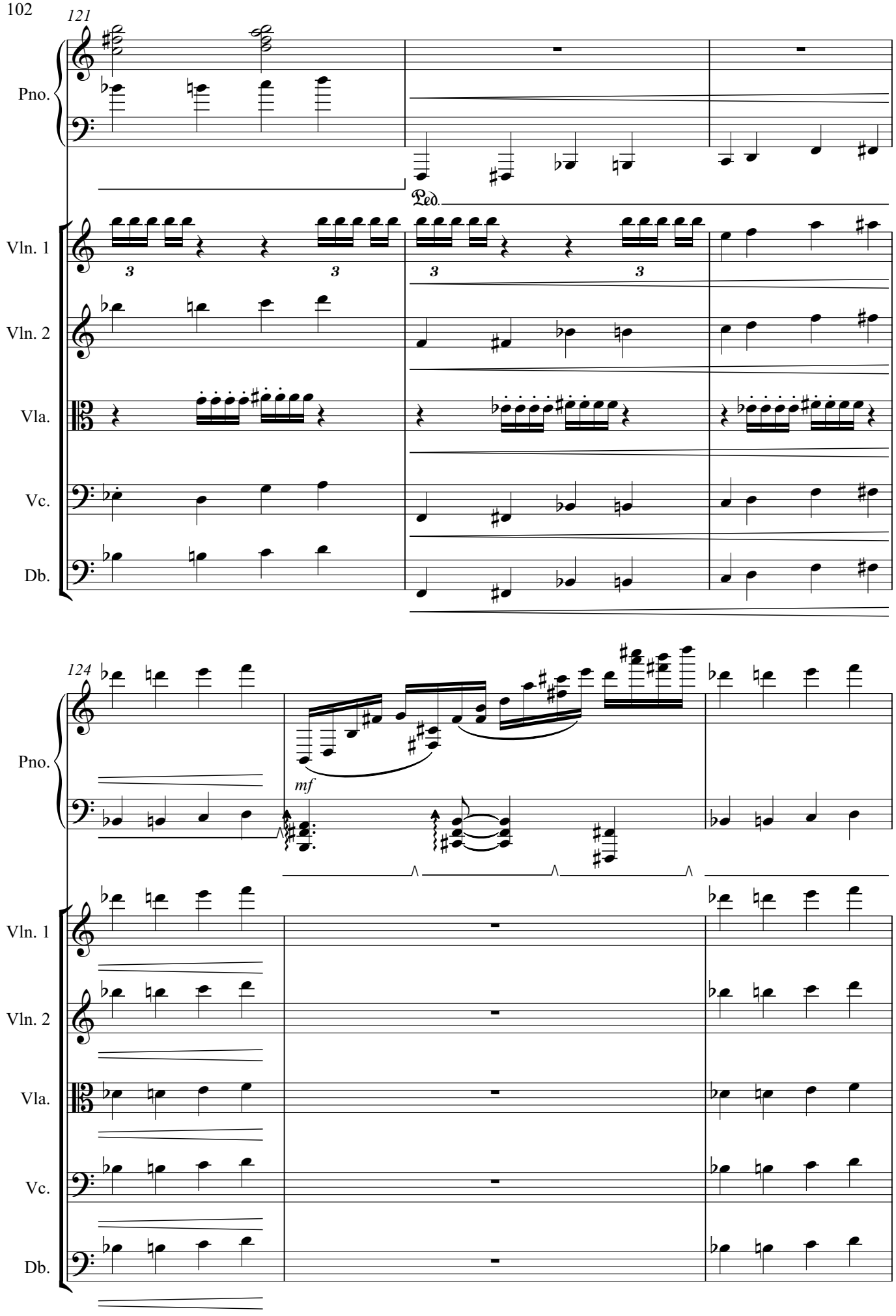

110
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

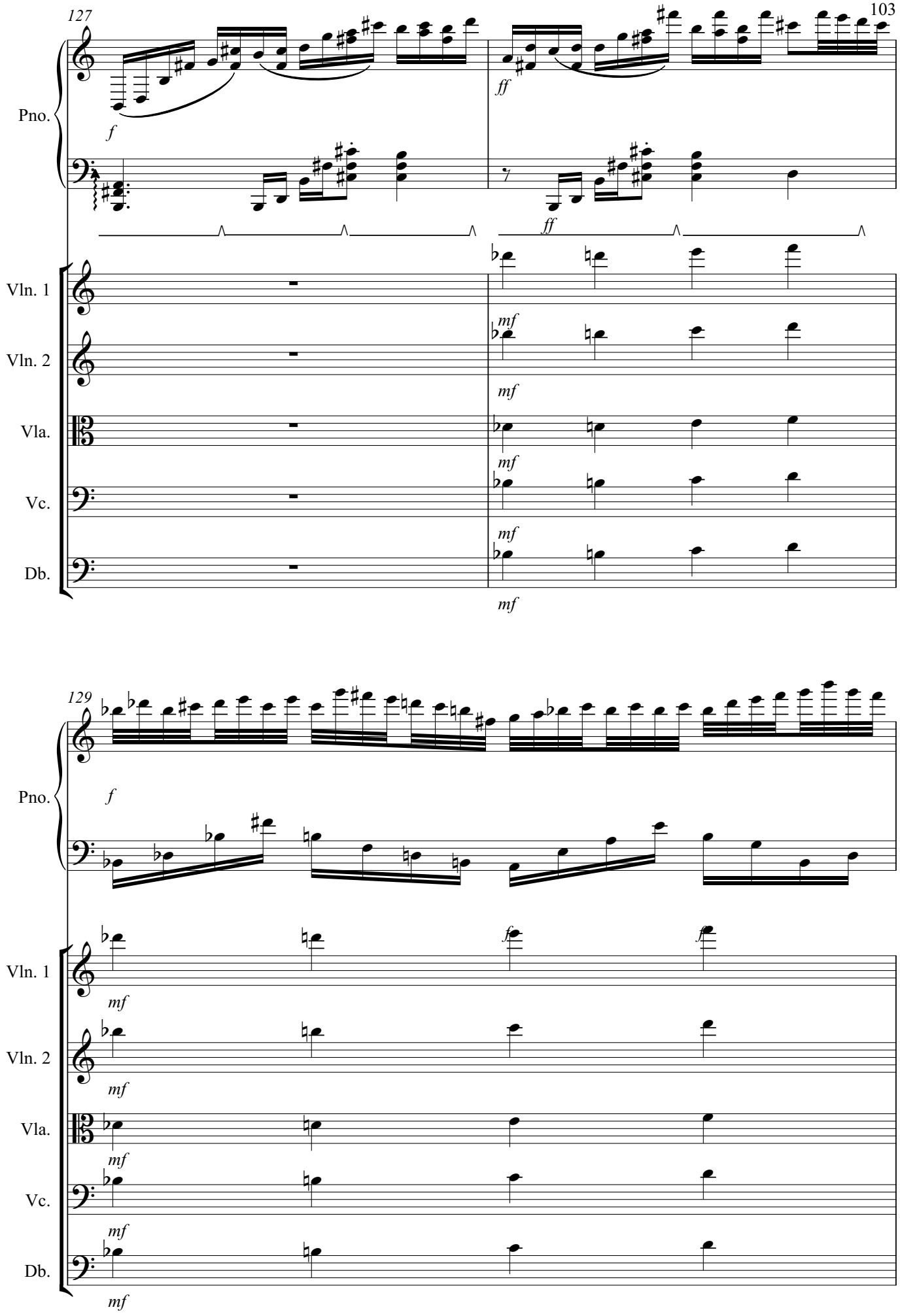

112
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

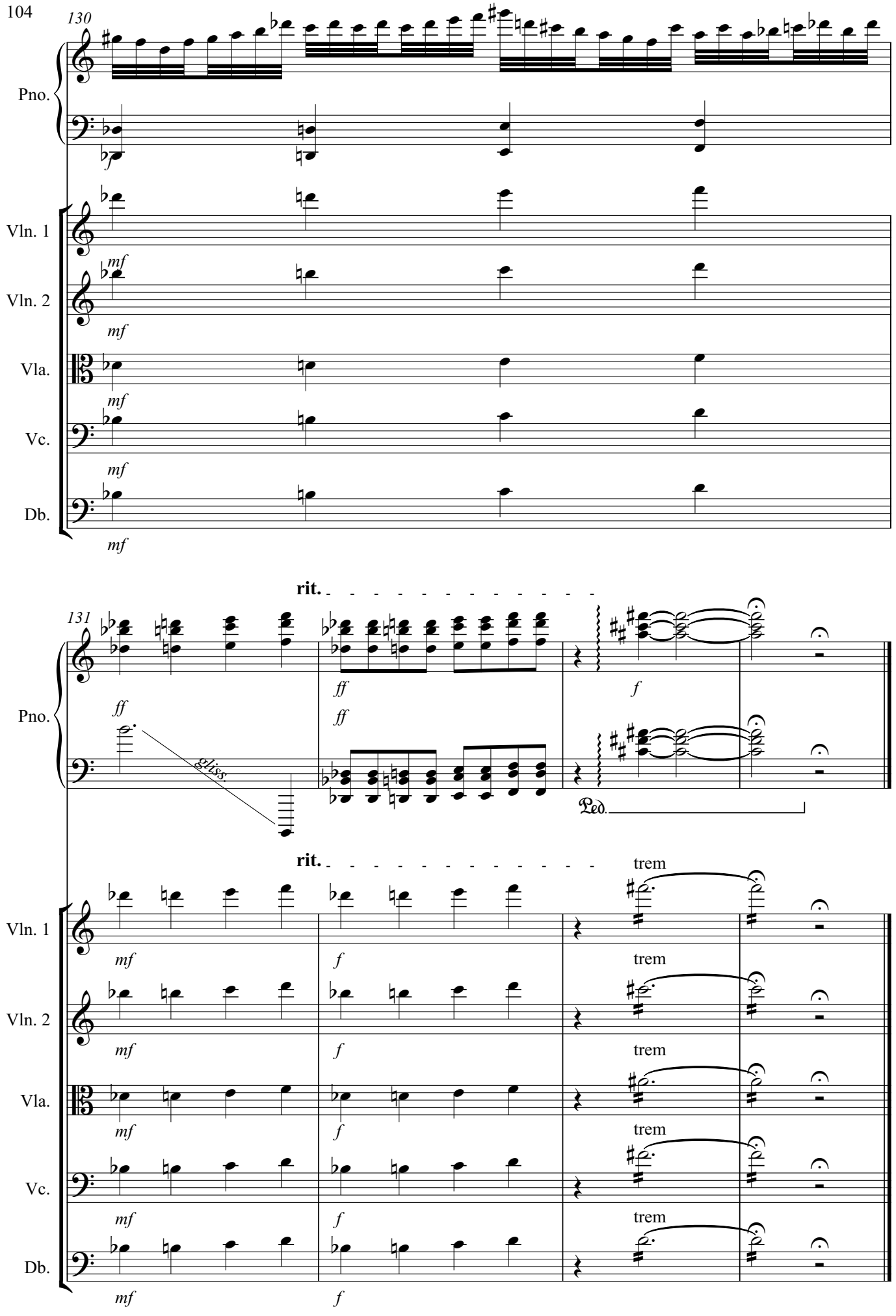

115
Pno.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


117
Pno.
mp
Vln. 1
Vln. 2
Vla.
mp
Vc.
mp
arco
Db.
mp


119
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


121
Pno.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
3
3
3
3
124
Pno.
mf
Vln. 1
Vln. 2
Vla.
Vc.
Db.


127
Pno.
f
ff
ff
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mf
mf
mf
mf
129
Pno.
f
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
mf
mf
mf
mf
f
f


130
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
rit.
131
ff
f
gliss.
Ped.
trem

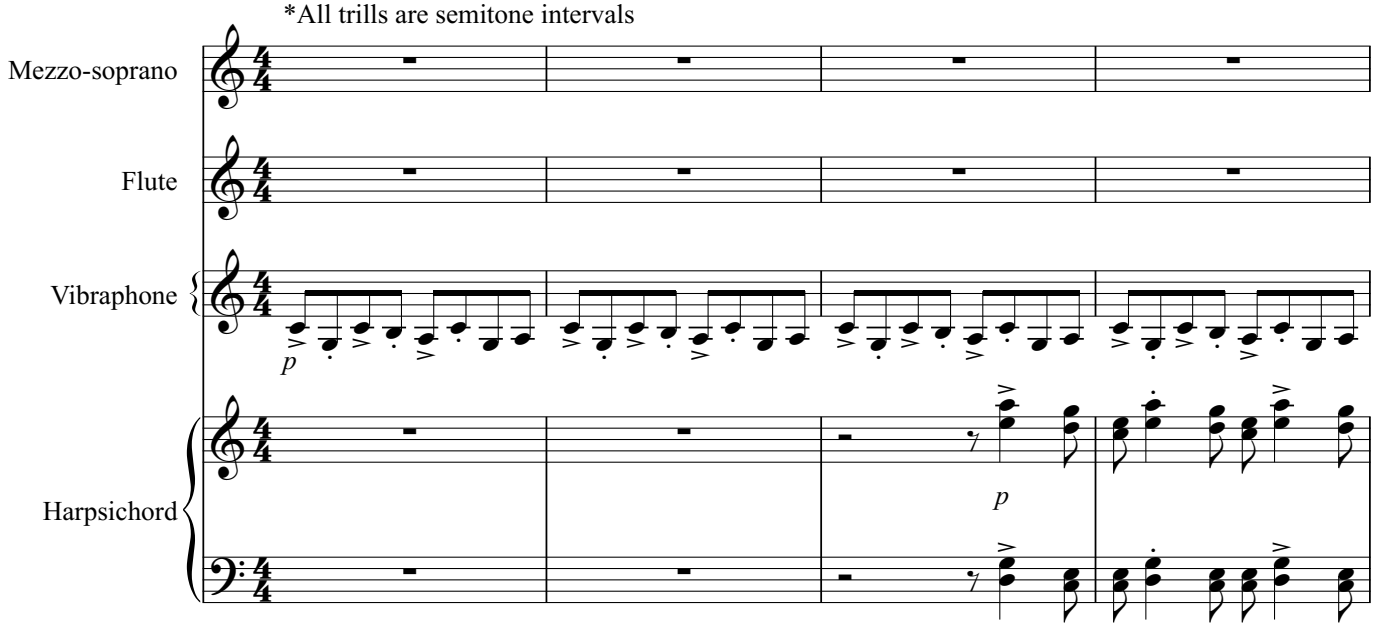
On Mulberry Street

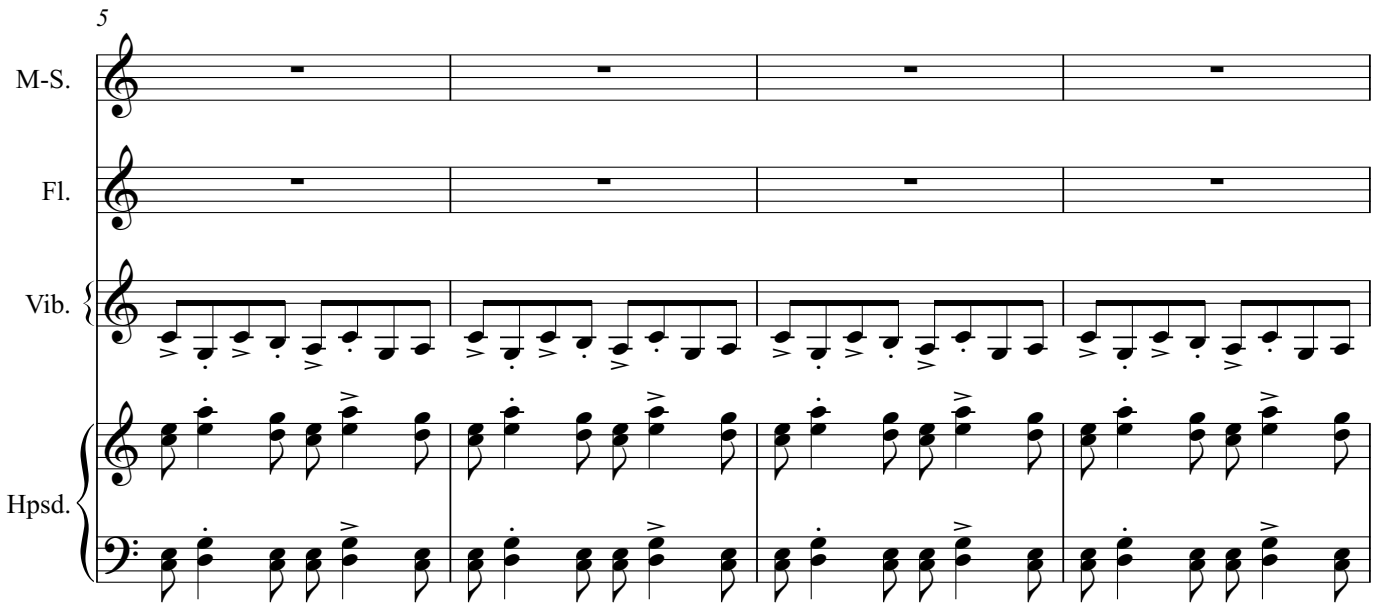
Spoken: (mp)
When I leave home to walk to school
Dad always says to me,
“Marco, keep your eyelids up
And see what you can see
But when I tell him where I’ve been
And what I think I’ve seen,
He looks at me and sternly says,
“Your eyesight’s much too keen.
Stop telling such outlandish tales
Stop turning minnows into whales”
Now what can I say
When I get home today.

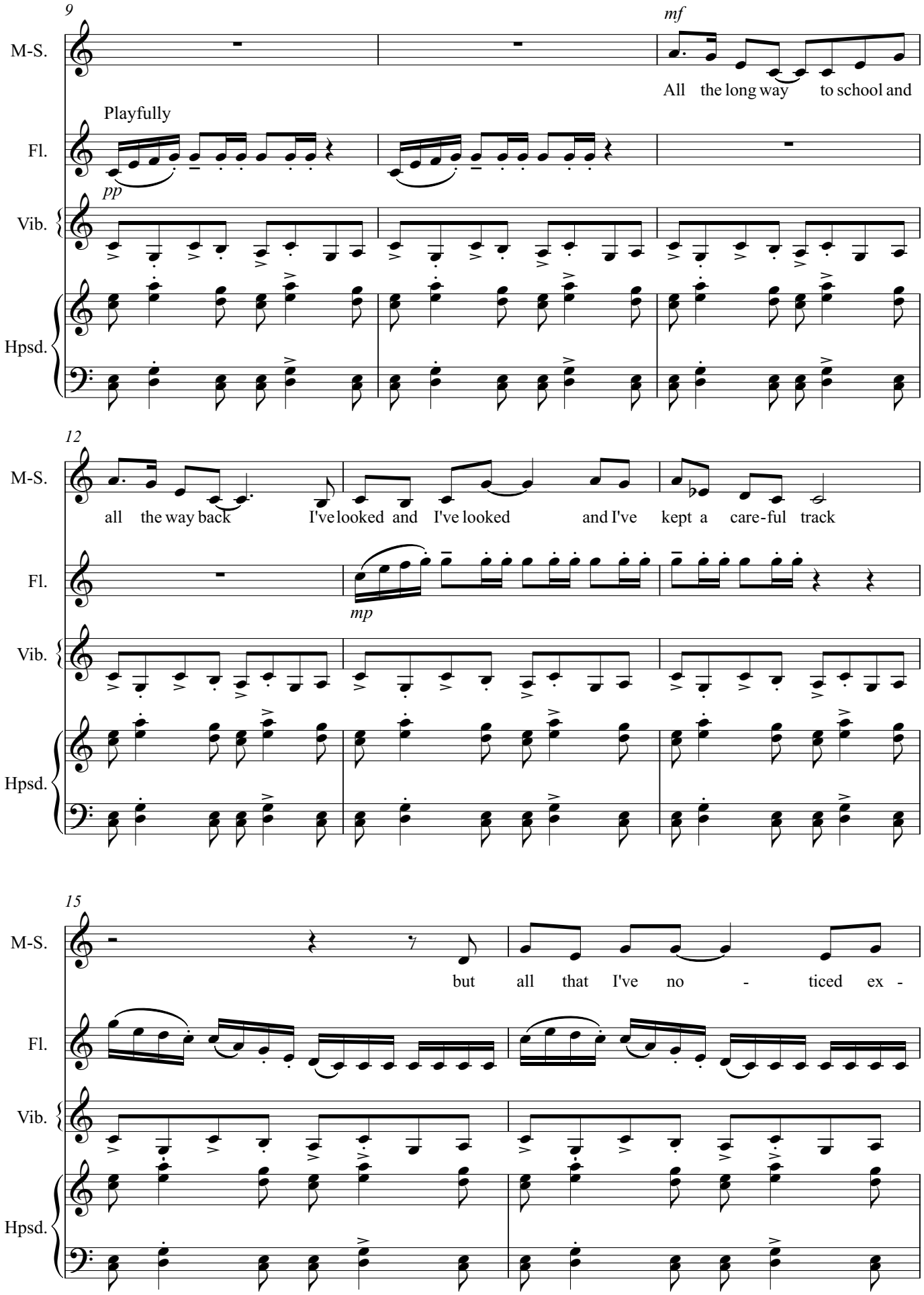
Chloe Keating

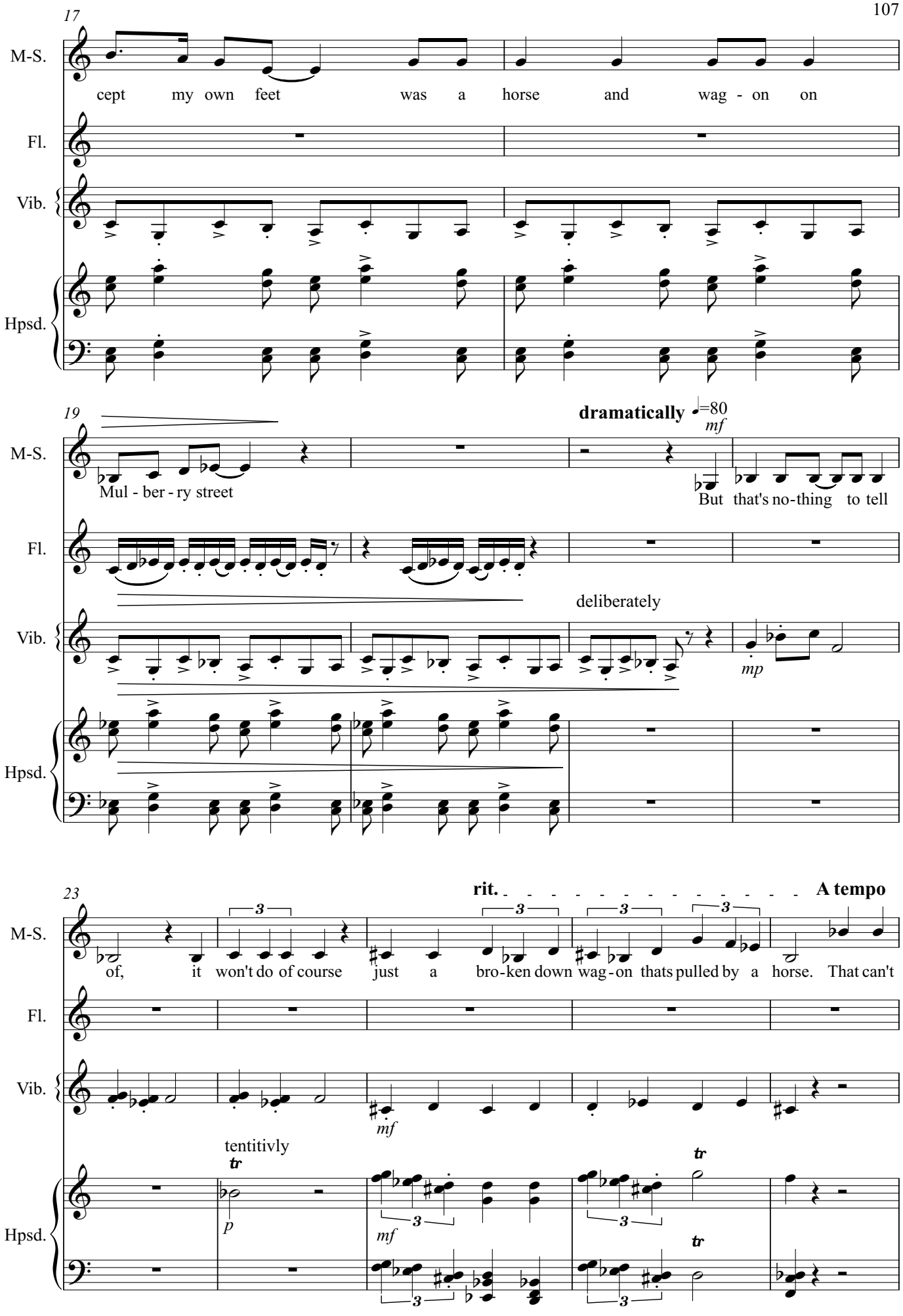
Captivatingly ♩=100 ♫=♩³♪

*All trills are semitone intervals






9
M-S.
mf
All the long way to school and
Playfully
Fl.
pp
Vib.
Hpsd.
12
M-S.
all the way back I've looked and I've looked and I've kept a care-ful track
Fl.
mp
Vib.
Hpsd.
15
M-S.
but all that I've no - ticed ex -
Fl.
Vib.
Hpsd.


17
M-S.
cept my own feet was a horse and wag - on on
Fl.
Vib.
Hpsd.
19
dramatically
=80
mf
M-S.
Mul - ber - ry street
But that's no-thing to tell
Fl.
deliberately
Vib.
mp
Hpsd.
23
rit.
A tempo
M-S.
of, it won't do of course just a bro-ken down wag-on thats pulled by a horse. That can't
Fl.
Vib.
mf
tentitivly
tr
p
Hpsd.
mf
tr
tr

28

Quicker ♩=100 **Jauntingly**

M-S. be my sto - ry it's on - ly a start I'll say that a ze-bra was pull-ing the cart

Fl.

Vib.

Hpsd. *mp* *mf*

33

M-S. *mf* Yes, the

Fl. *mf*

Vib. *mf* *p*

Hpsd. *p*

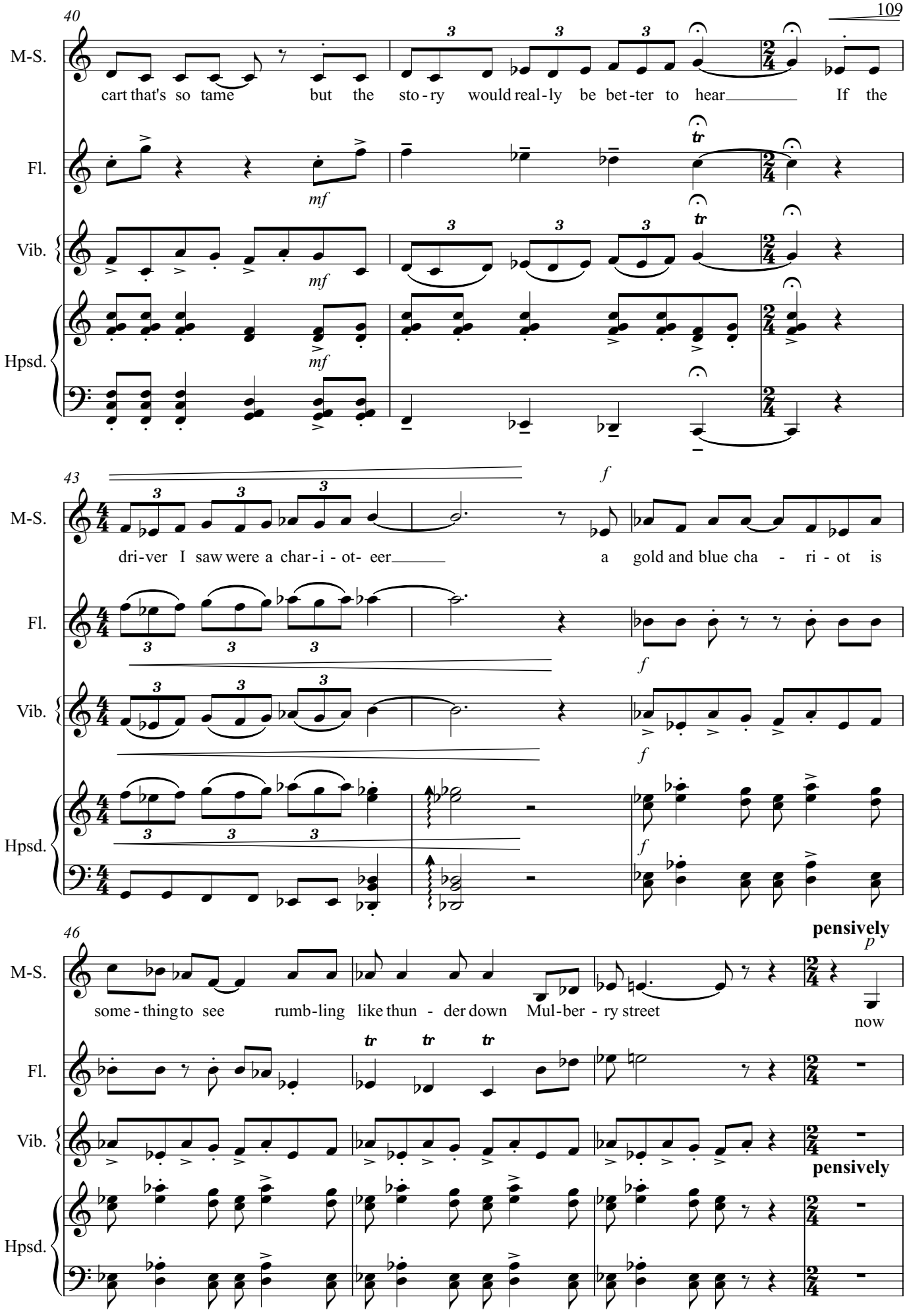
37

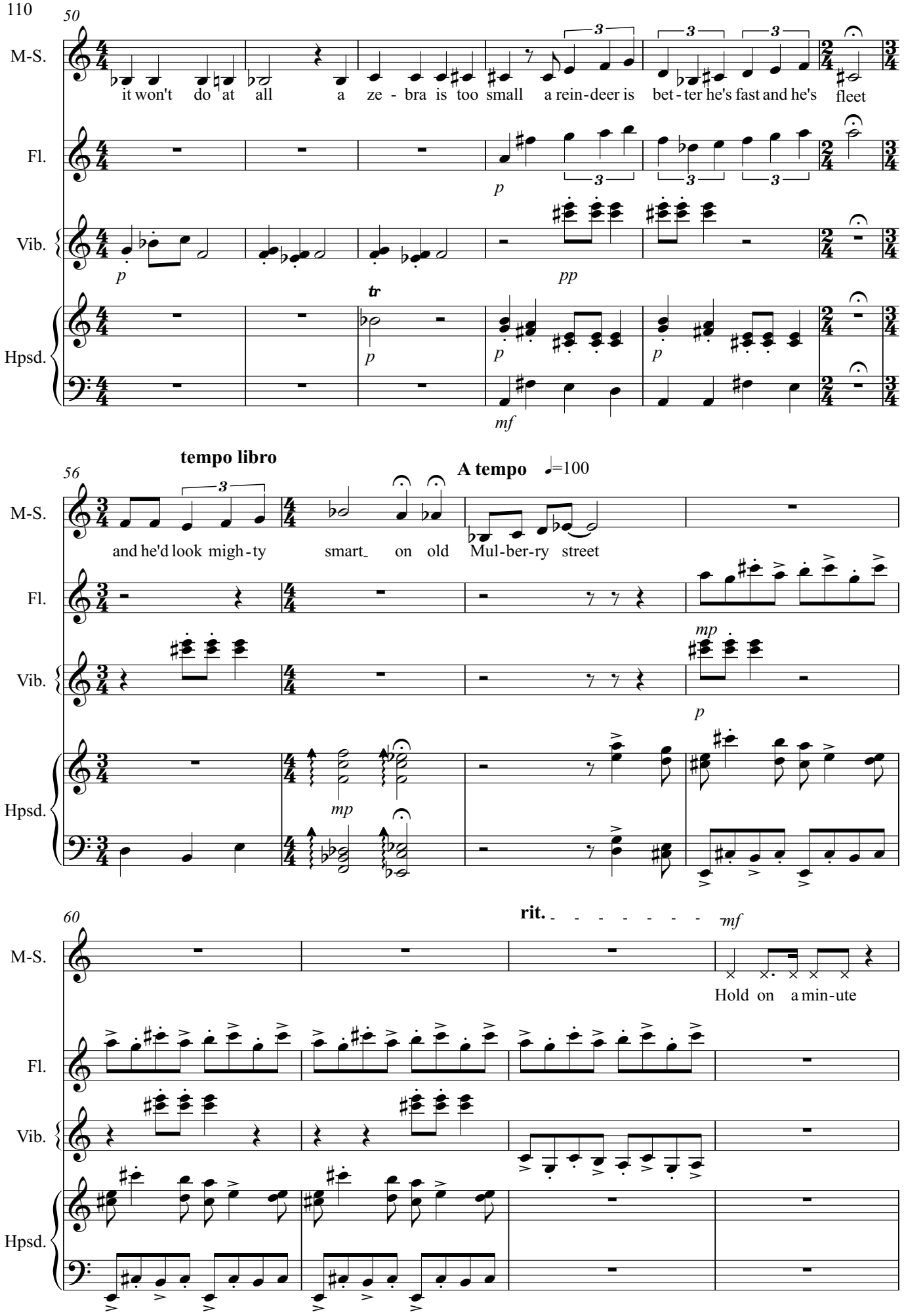
M-S. ze - bra is fine but I think it's a shame such a mar-vel-ous beast with a

Fl.

Vib.

Hpsd.


40
M-S.
cart that's so tame but the sto - ry would real - ly be bet - ter to hear If the
Fl.
Vib.
Hpsd.
mf
43
dri - ver I saw were a char - i - ot- eer a gold and blue cha - ri - ot is
f
46
some - thing to see rumb - ling like thun - der down Mul - ber - ry street
now
pensively
p
tr


50
M-S.
it won't do at all a ze - bra is too small a rein-deer is bet - ter he's fast and he's fleet
Fl.
Vib.
Hpsd.
p
pp
tr
mf
tempo libro
A tempo ♩=100
56
and he'd look migh-ty smart_ on old Mul-ber-ry street
mp
60
rit.
Hold on a min-ute

A tempo

64

M-S. *mp*

there's some-thing wrong a rein - deer hates the way its feels to pull a thing that runs on wheels He'd

Fl. *pp*

Vib.

Hpsd. *p*

67

M-S. *mp*

be much happ-i - er in-stead if he could pull a fan-cy sled Hmmm a rein-deer and a sleigh say

Fl.

Vib.

Hpsd.

71

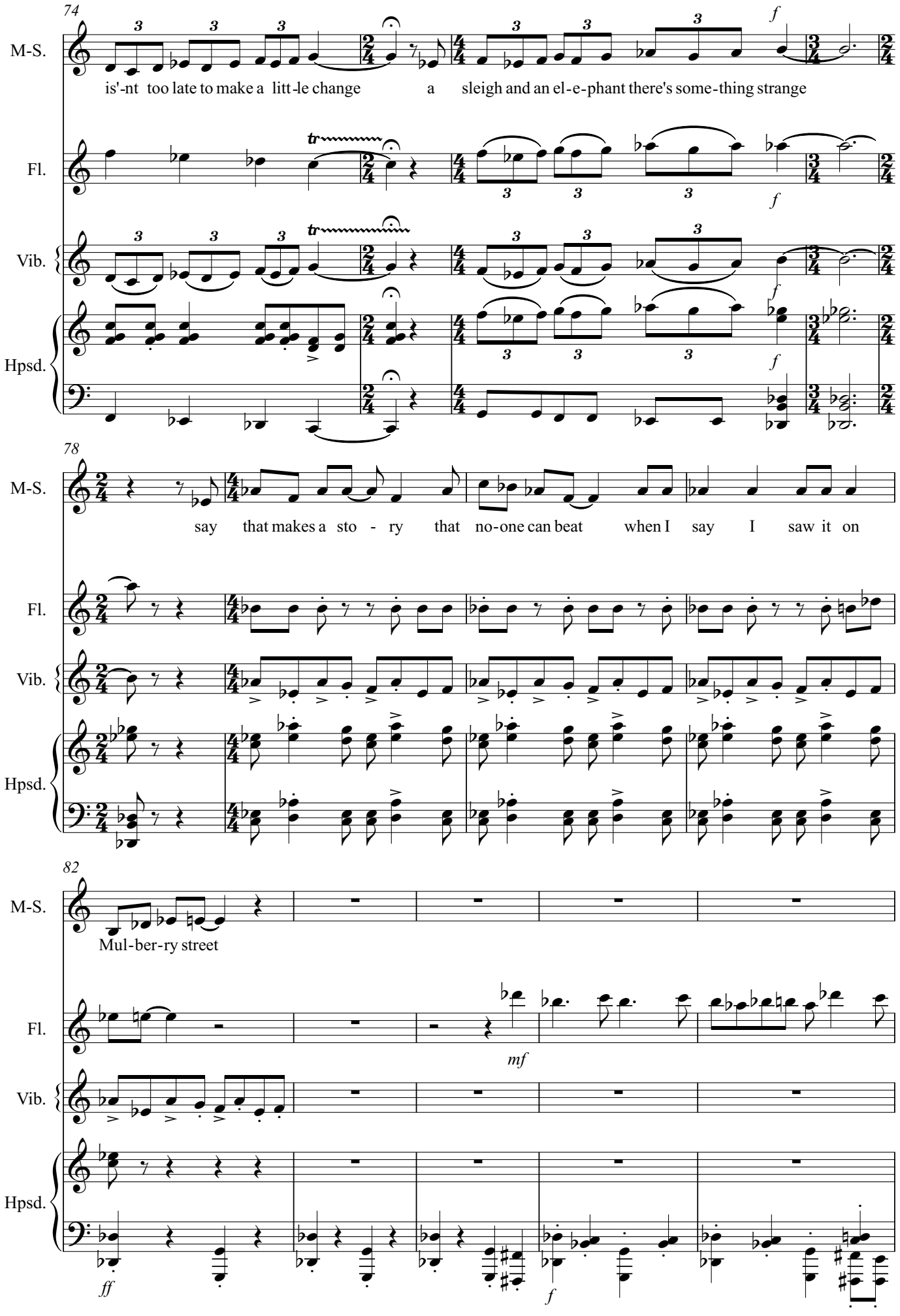
M-S. *cresc*

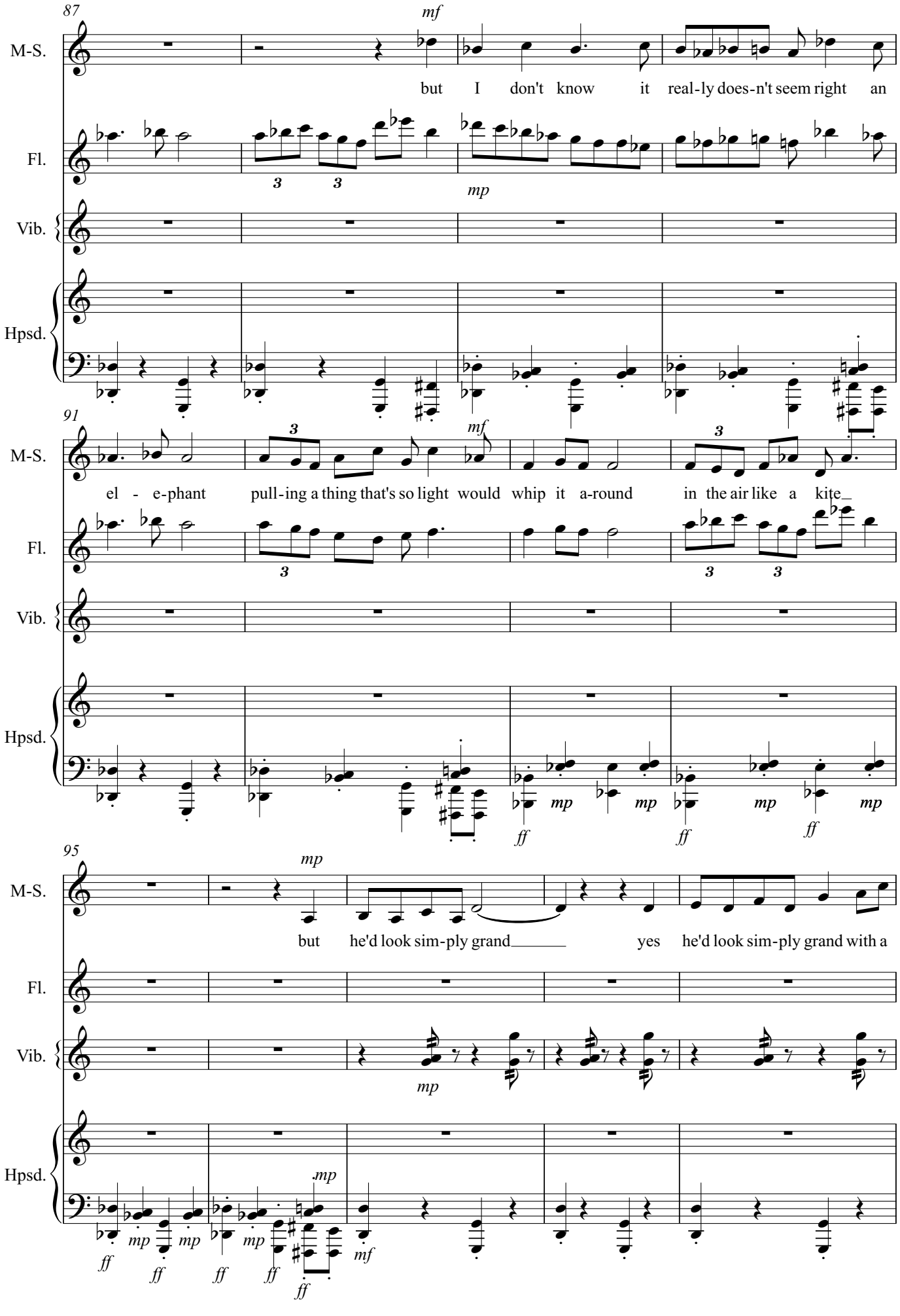
an - y-one could think of that Jack or Fred or Joe or Nat but it

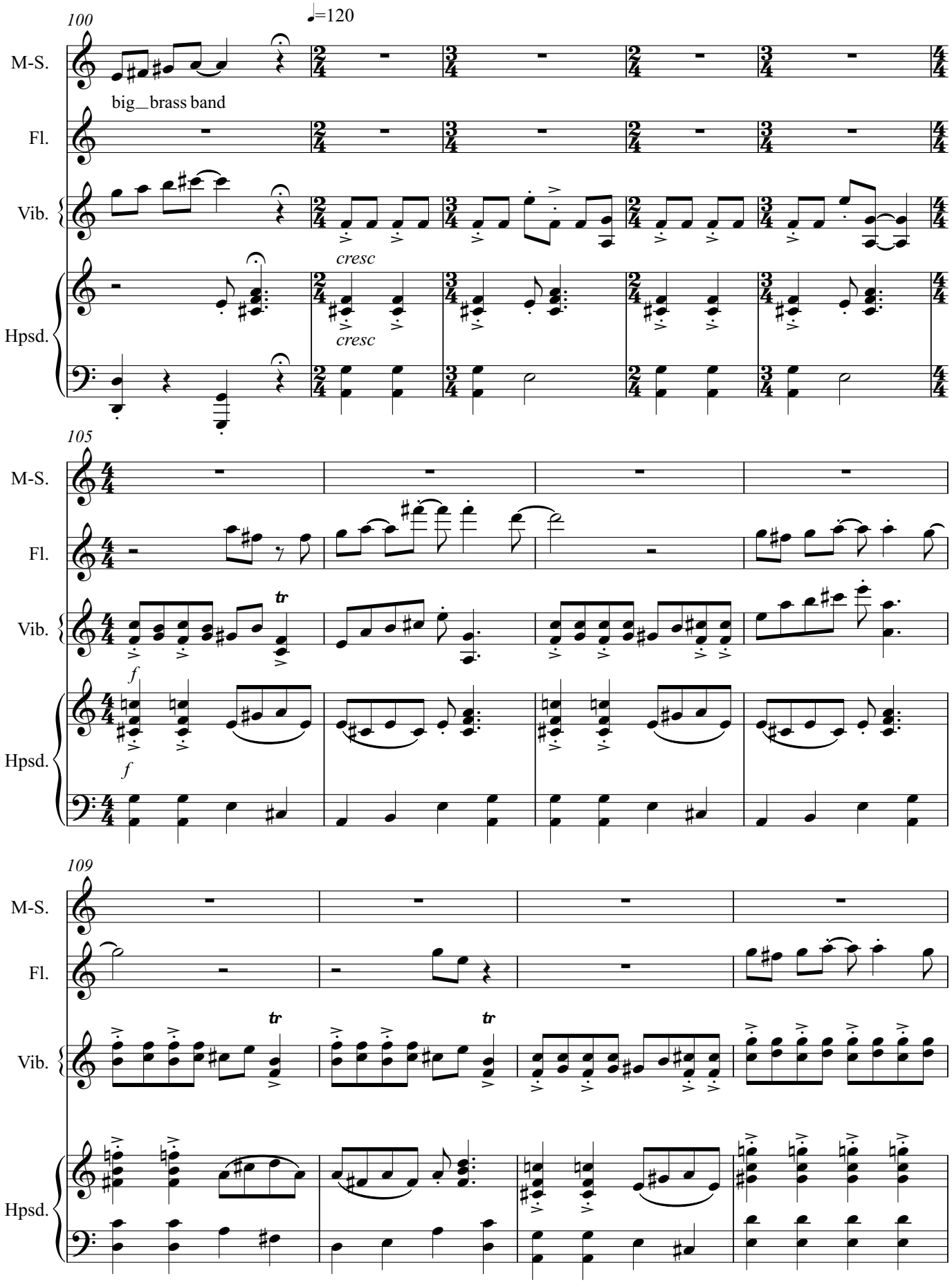
Fl. *p* *cresc*

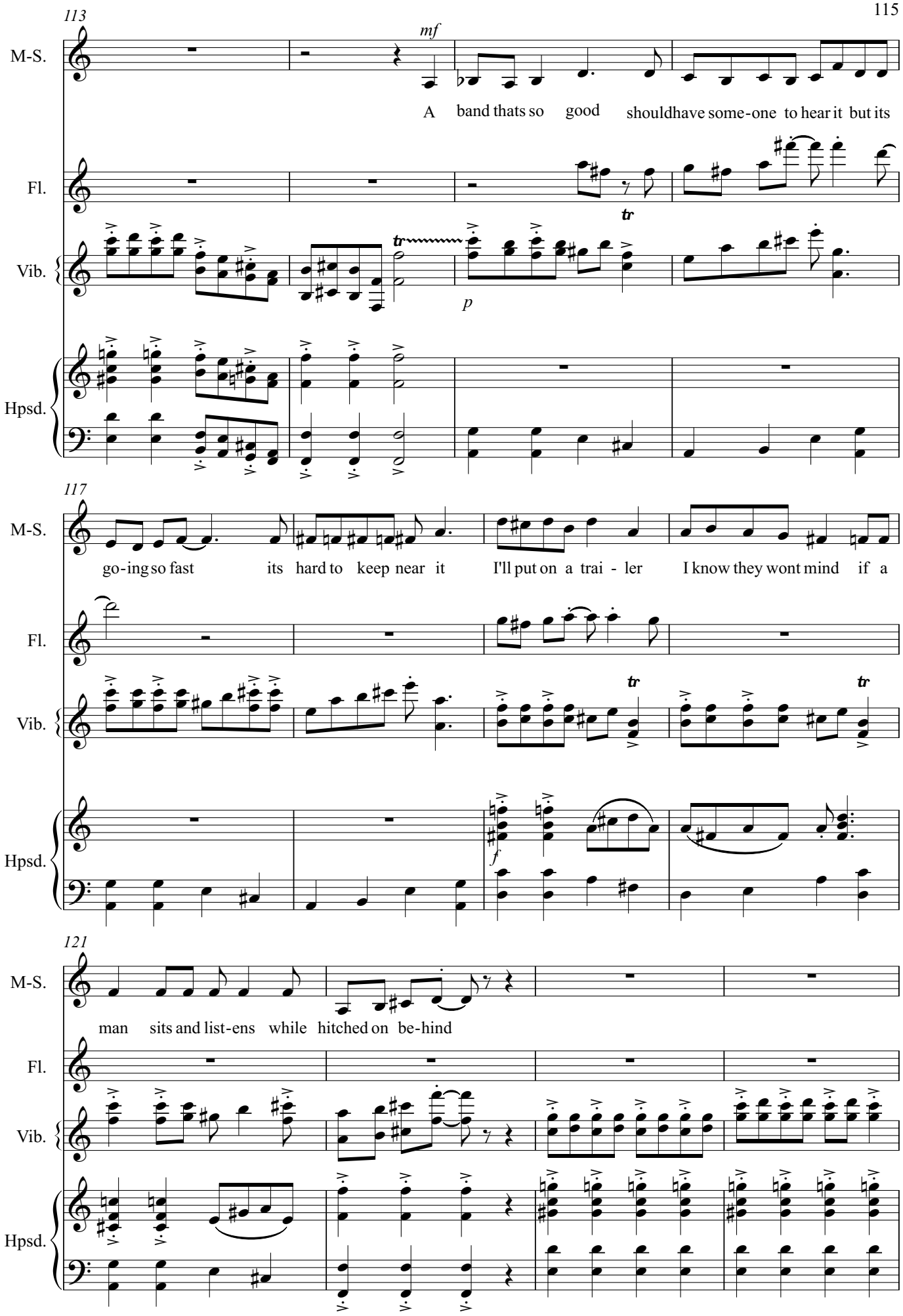
Vib. *cresc*

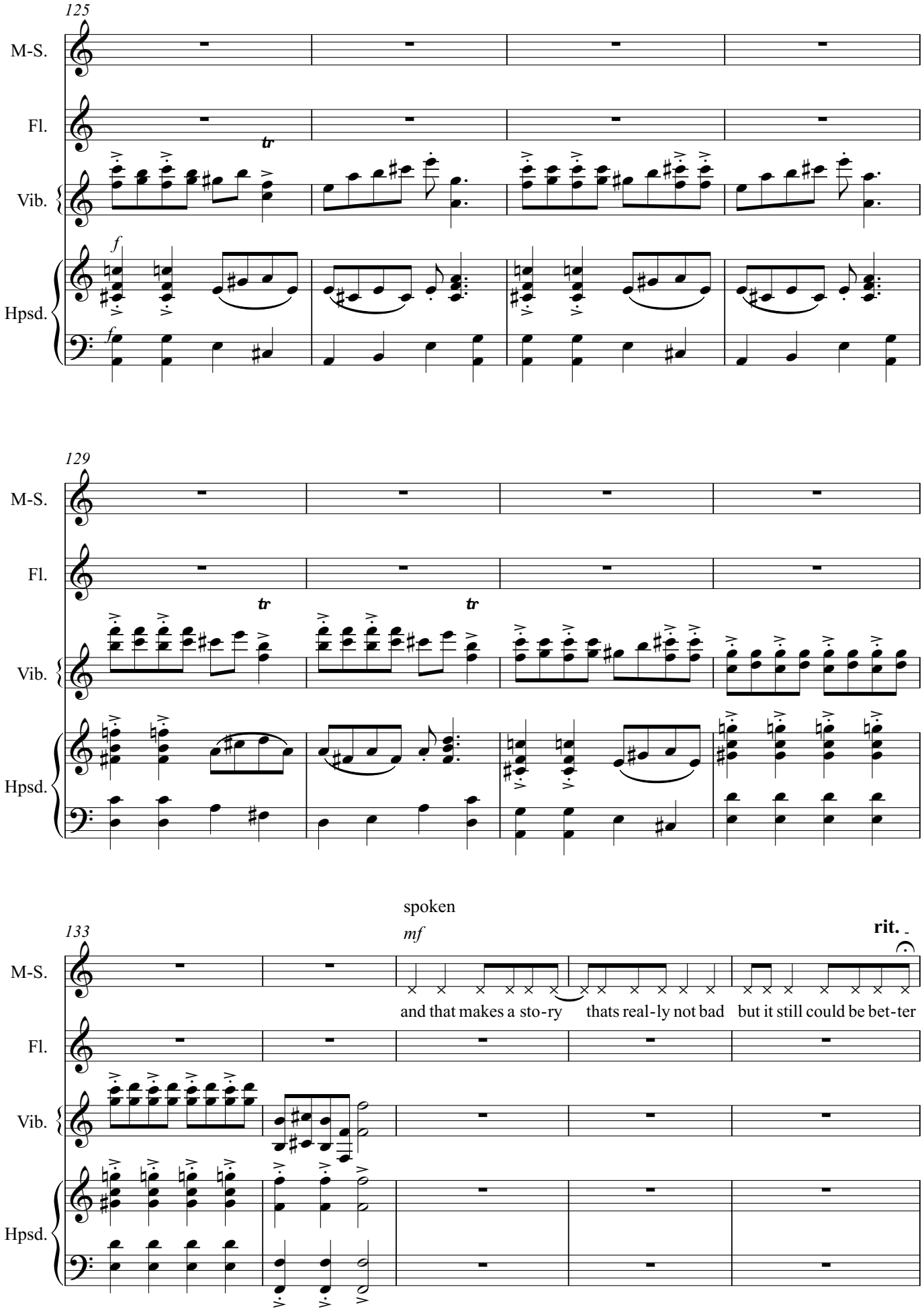
Hpsd. *p* *cresc*

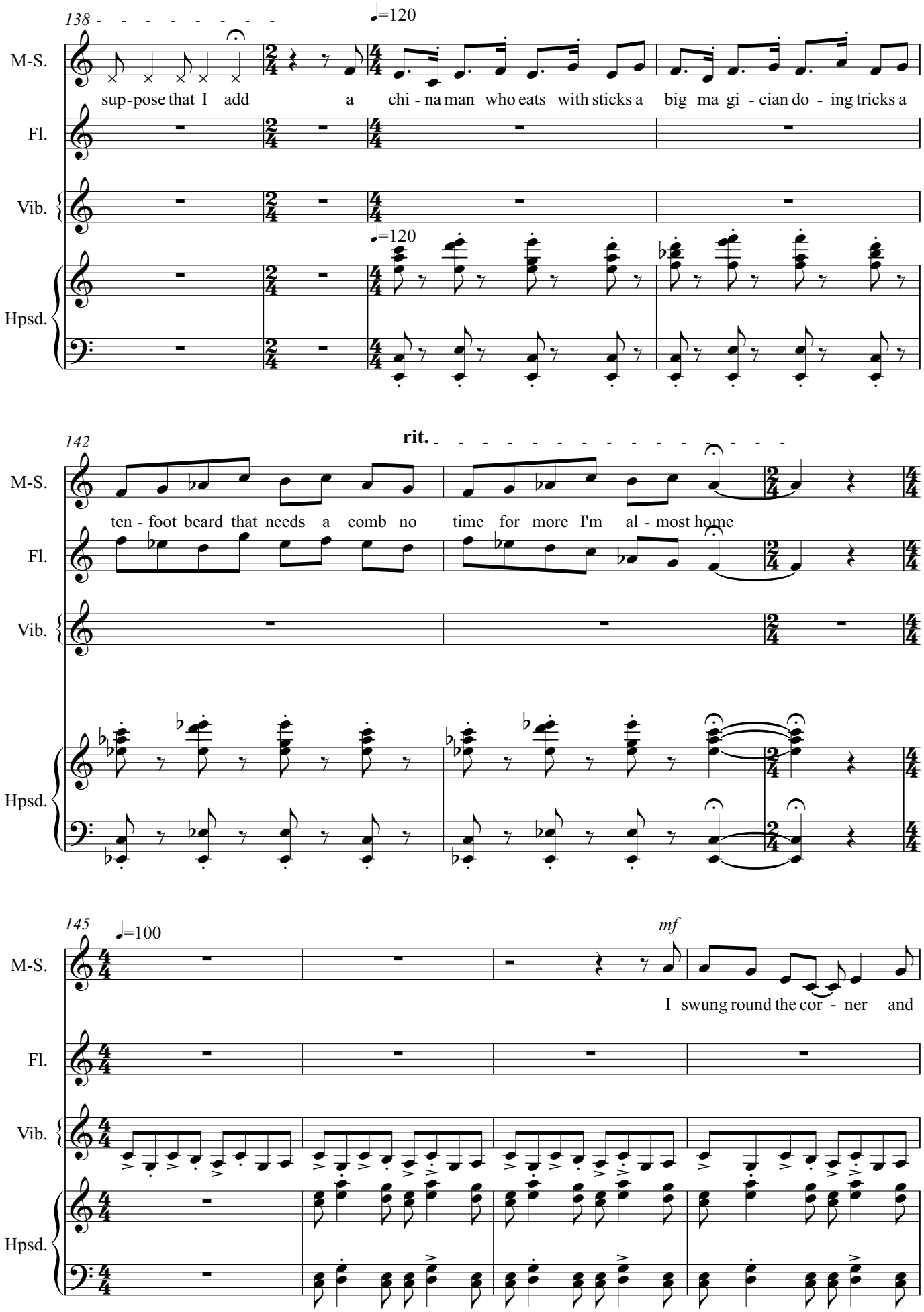

74
M-S.
is'-nt too late to make a litt-le change a sleigh and an el-e-phant there's some-thing strange
Fl.
Vib.
Hpsd.
78
M-S.
say that makes a sto - ry that no-one can beat when I say I saw it on
Fl.
Vib.
Hpsd.
82
M-S.
Mul-ber-ry street
Fl.
Vib.
Hpsd.
mf
ff
f

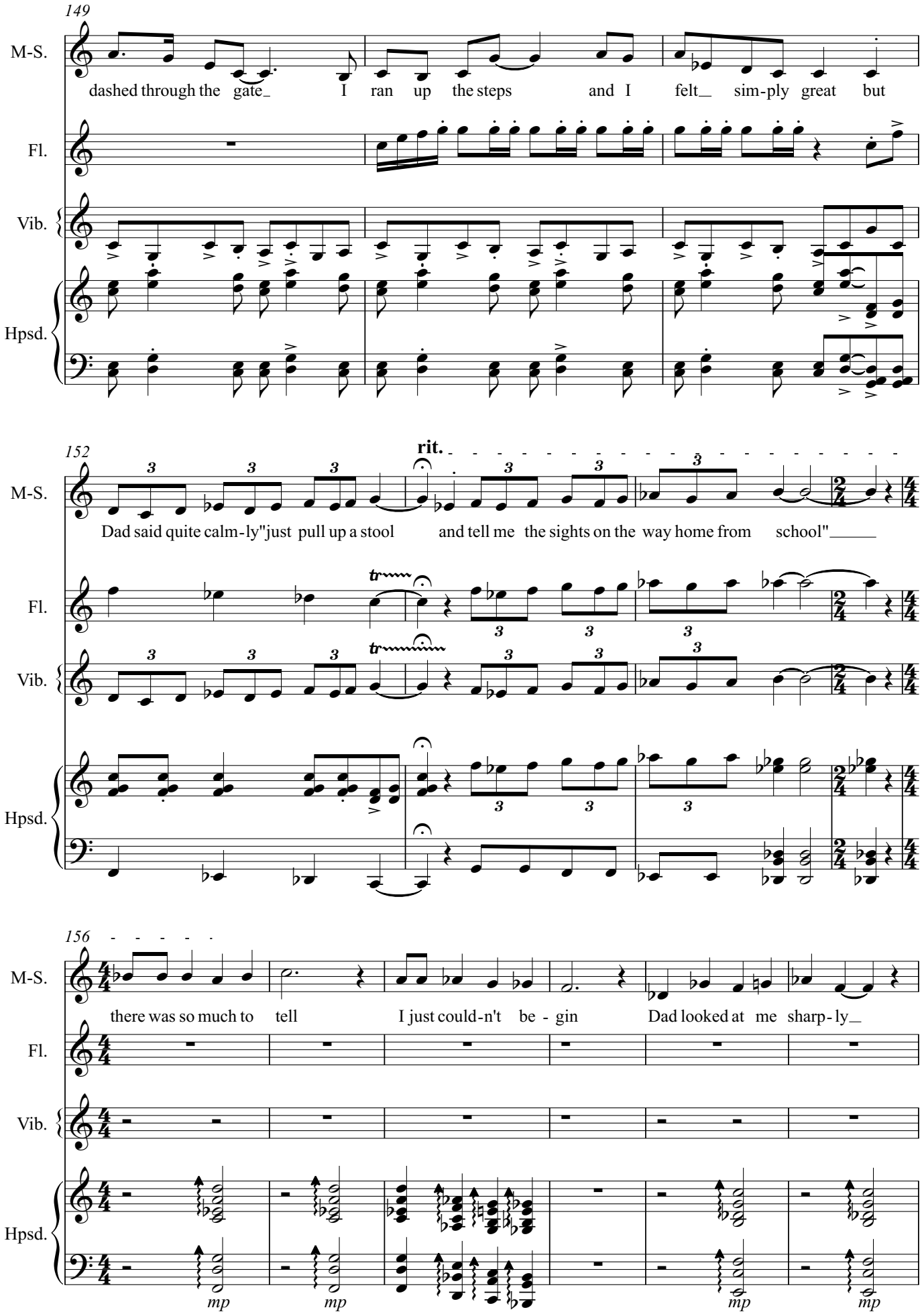

87
mf
M-S.
but I don't know it real-ly does-n't seem right an
Fl.
3
3
mp
Vib.
Hpsd.
91
M-S.
mf
el - e-phant pull-ing a thing that's so light would whip it a-round in the air like a kite_
Fl.
3
3
3
Vib.
Hpsd.
mp
mp
mp
mp
ff
ff
ff
95
M-S.
mp
but he'd look sim-ply grand_____ yes he'd look sim-ply grand with a
Fl.
Vib.
mp
Hpsd.
mp
mp
mp
mp
mp
mf
ff
ff
ff
ff
ff

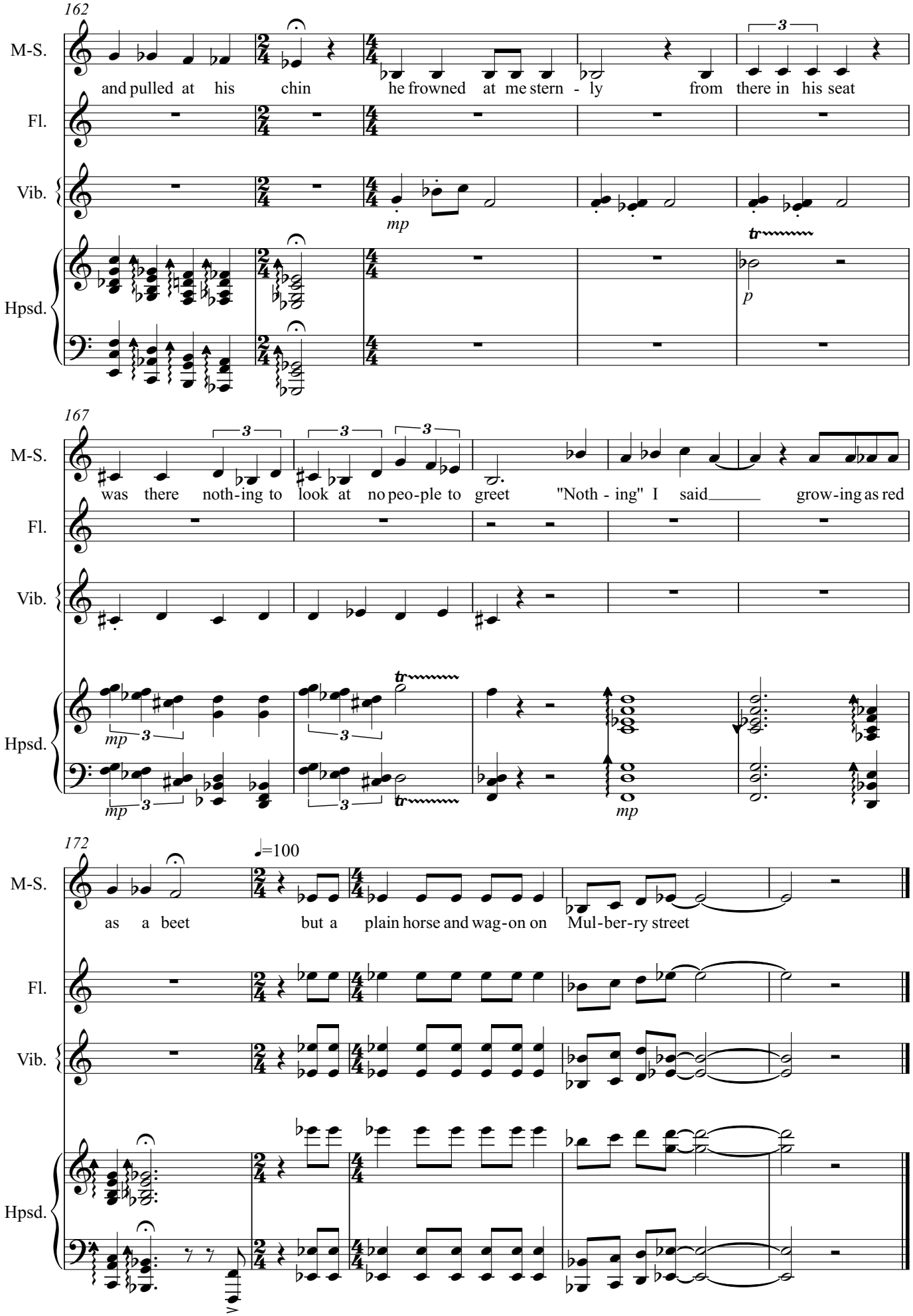

100
♩=120
M-S.
big_brass band
Fl.
Vib.
cresc
cresc
Hpsd.
105
M-S.
Fl.
Vib.
tr
f
f
Hpsd.
109
M-S.
Fl.
Vib.
tr
tr
Hpsd.


113
M-S.
mf
A band thats so good shouldhave some-one to hear it but its
Fl.
tr
Vib.
tr
p
Hpsd.
117
M-S.
go-ing so fast its hard to keep near it I'll put on a trai - ler I know they wont mind if a
Fl.
Vib.
tr
tr
Hpsd.
f
121
M-S.
man sits and list-ens while hitched on be-hind
Fl.
Vib.
Hpsd.


125
M-S.
Fl.
Vib.
Hpsd.
f
f
tr
129
M-S.
Fl.
Vib.
Hpsd.
tr
tr
spoken
133
mf
rit.
M-S.
and that makes a sto-ry
thats real-ly not bad
but it still could be bet-ter
Fl.
Vib.
Hpsd.


138
♩=120
M-S.
sup-pose that I add a chi - na man who eats with sticks a big ma gi - cian do - ing tricks a
Fl.
Vib.
♩=120
Hpsd.
142
rit.
M-S.
ten - foot beard that needs a comb no time for more I'm al - most home
Fl.
Vib.
Hpsd.
145
♩=100
mf
M-S.
I swung round the cor - ner and
Fl.
Vib.
Hpsd.


149
M-S.
dashed through the gate_ I ran up the steps and I felt_ sim-ply great but
Fl.
Vib.
Hpsd.
152
rit.
M-S.
Dad said quite calm-ly"just pull up a stool and tell me the sights on the way home from school"_____
Fl.
Vib.
Hpsd.
156
M-S.
there was so much to tell I just could-n't be - gin Dad looked at me sharp-ly_
Fl.
Vib.
Hpsd.
mp
mp
mp
mp


162
M-S.
and pulled at his chin he frowned at me stern - ly from there in his seat
Fl.
Vib.
mp
tr
p
Hpsd.
167
M-S.
was there noth-ing to look at no peo-ple to greet "Noth - ing" I said grow-ing as red
Fl.
Vib.
mp
tr
Hpsd.
172
♩=100
M-S.
as a beet but a plain horse and wag-on on Mul-ber-ry street
Fl.
Vib.
Hpsd.