

RESONANCE

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♩ = 74

Flute

mf *mp* *p* >

B♭ Clarinet

mf *mp*

Violin

con sord. *p* *p*

Cello

con sord. pizz. *mf* *mp* arco *p*

Vibraphone

medium mallets *mp*

Harp

mf *mp*
[pedals: D C B / E F G A]

Piano

mf *mp*

5

Fl. *mf* *mf*

B $\flat$ Cl. *pp* *mf* *p* *mf* *dal niente*

Vln. *pizz.* *arco*

Vc. *mf* *pp* *ppp* *p*

Vib. *mp* *mf* *solo* *3*

Hp. *mf* *p*

Pf *mf*

ΕΠΙΦΑΝΥ

Epiphany *noun*

1. an appearance, revelation, or manifestation of a divine being.
2. a revelation of the basic nature of something; a perception of some essential truth.

[from] Greek *epiphaneia*, literally, appearance, manifestation, from *epiphanēs* coming to light, appearing, from *epiphainein* to manifest

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COMMENTARY

Epiphany is that moment when the world is revealed in a gossamer state. It is glistening, obvious, pristine and lucid. Epiphany is a peculiar type of heightened awareness. Before the epiphany one can be in any type of an unaware state. It can be uneventful, boring, bland, ambiguous, tumultuous, a state of ignorance, darkness, absent mindedness or simply a sense of nothing.

That sense of unawareness or unknown can be associated with hovering, feelings of no direction, searching, endless turnings and pushing.

In this interpretation of epiphany, the music continually meanders. It repeats a fundamental pattern in seemingly differing ways. There is a sense of searching as if it is wanting to expand its reach, continually varying the same material. Sometimes sensual and repetitive, at other times dark ... but then, the epiphany strikes, coming from nowhere. And after that moment of insight, there is a way forward ... understanding ... no turning back.

EPIPHANY

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♩ = 60

Fl.

B $\flat$ Cl.

Vln.

Vc.

Vib.

Hp.

Pf

con sord.

Nat. H.

p sul A con sord.

* Nat. H.

p *pp* *pp*

pp *mf* *pp*

pp *pp*

mp

p

p

mf *mf*

pedalling follows phrasing

mf *mf*

Red. *Red.*

*

*

Harmonic: written sounding

sul A

Fl. *p* *p* *mf*

B♭ Cl. *p*

Vln. *p* *mf* *p* sul A

Vc. *p* *mf* *p*

Vib. *p* *p* *mp*

Hp. *p* *pp* *p* *p* *p*

Pf *p* *mp* *mp*

Fl. 7 3

B $\flat$ Cl. 5 6

Vln. 3 5 5 5 9

Vc.

Vib. *p*

Hp.

Pf. *mf* 10 10 5

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

mf *p*

Sample Score Only

9

Fl.

mf

5

B $\flat$ Cl.

pp

Vln.

Art. H.

pp

Vc.

mp *pp* *mf* *p*

5

3

5

Vib.

mp *p*

3

Hp.

f

9

mf

9

5

Pf

p *mf* *p*

mf *f*

12

Fl.

10 5 3

B♭ Cl.

p

Vln.

Vc.

pp *mf*

5 5 10

Vib.

mf

5 3

Hp.

[Bb C]

Pf.

mp

14

Fl. *mf* *pp* *p*

B $\flat$ Cl. *mf* *p*

Vln. Nat. H. sul A

Vc. *p* *mf*

Vib. *mf*

Hp. *mf* *p*

Pf *mf*

mf

Sample Score Only

16

Fl. *p* *pp*

B $\flat$ Cl. *mf* 10 6 3:2

Vln. *pp* *p*

Vc. *p* *p*

Vib.

Hp. *mf* 7:8 6:4 7 10 9 7 *p*

Pf 10

Sample Score Only

18

Fl. *mf* *p*

B♭ Cl. *pp* *p*

Vln. *p* *mf*

Vc. *p* Art. H.

Vib. *p* *mp*

Hp. [B] *mf*

Pf *mf* *mf*

10:8 5:4 5:4

mf

20

Fl.

mf

B $\flat$ Cl.

mf *p* *pp*

Vln.

mf

Vc.

Vib.

p

Hp.

p

Pf

mf

10

9 9

5 10

5

10

Detailed description of the musical score: The score is for measures 20 and 21. Measure 20 starts with a treble clef and a key signature of two sharps. The Flute part has a melodic line starting on G4, moving up to A4, then down to G4, with a slur and a dynamic marking of *mf*. The B-flat Clarinet part has a similar melodic line, also starting on G4, with a slur and a dynamic marking of *mf*. The Violin part has a whole note G4, then a whole rest. The Viola part has a whole note G4, then a whole rest. The Vibraphone part has a whole note G4, then a whole rest. The Harp part has a whole note G4, then a whole rest. The Piano part has a whole note G4, then a whole rest. Measure 21 continues the melodic lines for the Flute and B-flat Clarinet. The Flute part has a slur and a dynamic marking of *mf*. The B-flat Clarinet part has a slur and a dynamic marking of *p*. The Violin part has a slur and a dynamic marking of *mf*. The Viola part has a whole rest. The Vibraphone part has a slur and a dynamic marking of *p*. The Harp part has a slur and a dynamic marking of *p*. The Piano part has a slur and a dynamic marking of *mf*. There are also some fingerings indicated: 9 for the B-flat Clarinet and 5 for the Violin. A large green watermark 'Sample Score Only' is diagonally across the page.

[illegible]

24

Fl.

B $\flat$ Cl.

Vln.

Vc.

Vib.

Hp.

Pf

p *mf* *p* *mf*

mf

mf

3 9 5 7 6:4 5:4 6 6

The image displays a musical score for the song "The Rose Tree." It is a piano and voice arrangement. The score begins with a piano introduction in 3/4 time, marked with a mezzo-forte (*mf*) dynamic. The piano part features a prominent triplet of eighth notes. The vocal melody is introduced in the second measure, marked with a piano (*p*) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. A large, diagonal watermark reading "Sample Score Only" is overlaid on the image.

JOY

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♩ = 140

Fl.

B $\flat$ Cl.

Vln. *senza sord.* *pizz.*

Vc. *senza sord.* *pizz.* *p*

Vib. *p* *mp*

Hp. *p*

Pf. *p* *p*

Fl.

B $\flat$ Cl.

Vln.

Vc.

Vib. *mp*

Hp.

Pf.

11

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Hp.

Pf.

16

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Hp.

Pf.

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21

Fl.

B $\flat$ Cl.

Vln.

Vc.

Vib.

Hp.

Pf.

p

arco

mp

p

p

26

Fl.

B $\flat$ Cl.

Vln.

Vc.

Vib.

Hp.

Pf.

f

pizz.

mp

mp

31

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Hp.

Pf

p

8va

p

arco

p

p

8va

8va

36

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Hp.

Pf

mp

[E]

(8va)

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and voice. The piano part begins with a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano). The bass line is marked *p* (piano). The score includes a key signature change to E-flat major, indicated by [Eb]. The piano part features various musical notations, including eighth notes, quarter notes, and half notes, with some measures containing rests. The voice part is represented by a single line with a treble clef, showing the vocal melody. The score is marked with dynamic levels *mp* and *p*. The piece concludes with a final chord in E-flat major.