

NEW MUSIC CLASSICS

New Music for Keyboard, Other Solo Instruments, Chamber Ensemble, Orchestra, Chorus, and Voice

Master Catalog: 2007



"The distinction between past, present and future is only an illusion . . ."

—Albert Einstein

I. Keyboard (Piano, Harpsichord, Synthesizer)

Renaissance Style

#A-1. Ancient Dances and Other Keyboard Pieces from the Renaissance Sketchbook

Description: Twelve exquisitely crafted keyboard pieces vividly recalling English virginal and lute music of the late Renaissance. May be played individually or grouped into miniature suites by the performer.

Recommended Instrument(s): H, P, S

1. "His Folly" [3/4, a, M]
2. "Mr. Ford, His Galliard" [3/4, a, M]
3. Corranto [3/4, a, E+]
4. Corranto [3/4, C, E]
5. "La Giuseppina" [3/4, b, M]
6. "Amoretto" [3/4, f-sharp, E]
7. Pavan [4/4, g, M+]
8. "La Dolorosa" [3/4, g, M]
9. Pavan [2/2, c, M]
10. Galliard [3/4, c, M]
11. Pavan [2/2, f, M]
12. Galliard [3/4, f, M]

Baroque Style

#B-1. Capriccio per il clavicembalo (Capriccio for Harpsichord)

Description: A fanciful collection of two-voice baroque miniatures reminiscent of the music of J. S. Bach. Each piece may be played individually or combined by the performer with other movements into suites responsive to personal technical requirements and musical taste.

Recommended Instrument(s): H, P, S

1. Preludio [2/4, d, M]
2. "La Lamentosa" [3/4, d, E+]
3. "La Tedesca" [4/4, d, E]
4. Polacca [3/4, d, E+]
5. "Nella maniera italiana" [2/4, d, E+]
6. Minuetto [3/4, D, E]
7. "La Xeresca" [2/4, D, E]
8. Musette [2/4, D, E+]

#B-2. Capricietto per il clavicembalo (Capricietto for Harpsichord)

Description: A collection comparable in quality to the *Capriccio per il clavicembalo* above. This set, however, makes programmatic musical references to some of the most fascinating and memorable figures in Greek mythology and contains much three-voice counterpoint.

Recommended Instrument(s): H, P, S

1. "Hyacinthus" [4/4, G, M]
2. "The Three Graces" [3/4, G, E+]
3. "Galatea" [2/4, G, E+]
4. "The Clew of Ariadne" [3/4, G, E]
5. "Theseus in the Labyrinth" [2/2, G, E+]
6. "Dance of the Furies" [3/8, G, E+]
7. "Castor and Pollux" [2/4, G, M]

#B-3. Partita d-moll für das Cembalo (Partita in D Minor for Harpsichord)

Description: A dramatic, richly polyphonic work in late baroque style comparable in scope to the suites of Bach and Handel.

Recommended Instrument(s): H, P, S

1. Sinfonia [4/4, d, M+]
2. Sarabande 1 [3/4, d, M+]
3. Sarabande 2 [3/4, d, M+]
4. Bourrée [2/4, d, M]
5. Lamento [2/2, d, M]
6. Inventio [9/8, d, M]

#B-4. Suite française no. 1 pour le clavecin (French Suite No. 1 for Harpsichord)

Description: A work equal in musical quality and substance to the *Partita in D Minor* above, but whose specific dance movements are ordered more along the lines of the late baroque suite.

Recommended Instrument(s): H, P, S

1. Allemande [4/4, d, M+]
2. Courante [3/4, d, M]
3. Sarabande [3/4, d, M+]
4. Menuet [3/4, d, M]
5. Bourrée [2/2, d, M]
6. Canarie [6/8, d, M]

#B-5. Variationen über ein Thema von Georg Friedrich Händel für das Cembalo (Variations on a Theme by George Frideric Handel for Harpsichord)

Description: A concert solo combining the entire "Sarabande" from Handel's Suite No. 11 in D Minor with four imaginative new variations consistent with the master's style. Although most of the score poses only moderate difficulties (M-M+), the brilliant final variation makes greater technical demands (D).

Recommended Instrument(s): H, P, S

[3/2, d, D]

#B-6. Suite française no. 2 pour le clavecin (French Suite No. 2 for Harpsichord)

Description: A large-scale work combining traditional dance movements with a colorful program based on Voltaire's *Candide*.

Recommended Instrument(s): H, P, S

1. "Il y avait en Westphalie" ("Once Upon a Time in Westphalia") [Allemande, 4/4, c, D]
2. "Cunégonde" [Courante, 3/4, c, M]
3. "Candide" [Sarabande, 3/4, c, M]
4. "Pangloss" [3/4, c, D]
5. "La raison suffisante" ("Sufficient Reason") [4/4, c, M]
6. "Une leçon de physique expérimentale" ("A Lesson in Experimental Physics") [6/8, c, M+]

#B-7. Fuga a tre @ \$3.00

Description: A three-voice fugue comparable in style and scope to those appearing in J. S. Bach's *The Well-Tempered Clavichord*. Also available for chamber ensemble (see Chamber Music).

Recommended Instrument(s): H, P, S

[2/4, g, D]

Neoclassical Style

#C-1. Sonata in A Major for Pianoforte Solo

Description: A large-scale, robust, brightly optimistic sonata in the Viennese neoclassical tradition whose individual movements allude to the styles of Haydn, Mozart, and Beethoven respectively.

Recommended Instrument(s): P, S

1. Allegro [3/4, A, D]
2. Andante cantabile [3/4, A, M]
3. Allegro vivace e capriccioso [2/4, A, D]

#C-2. Sonata in C Minor for Pianoforte Solo

Description: A four-movement "grand sonata" of tragic/heroic character in the Viennese neoclassical tradition, programmatically connected to Goethe's *Werther*.

Recommended Instrument(s): P, S

1. Andante passionato [2/4, c, M+]
2. Adagio [2/4, A-flat, M+]
3. Presto [3/4, c, M+]
4. Allegro [2/4, c, D]

#C-3. Sonata in F Major for Pianoforte Solo

Description: A large-scale sonata of broad emotional scope in the Viennese neoclassical tradition, featuring a slow introduction and an open-ended third movement which leads directly into the finale.

Recommended Instrument(s): P, S

1. Adagio/Allegro spiritoso [3/4,4/4; c/F; D]
2. Allegro scherzando [3/4, B-flat, M+]
3. Adagio molto espressivo/Prestissimo [d/c; 4/4, 6/8; D]
4. Andante passionato [2/4, F, D]

#C-4. Sonatinas and Other Pieces from the Viennese Sketchbook

Description: A uniquely varied collection of independent works interpreting various aspects of eighteenth-century classical style.

Recommended Instrument(s): P, S

1. Sonatina [4/4, C, M]
2. Minuet I [3/4, G, E]
3. Minuet II [3/4, g, E]
4. Rondo [2/4, C, M]
5. Sonatina ("La Stravagante") [4/4, a, M]
6. Sonatina ("La Siciliana") [3/4, c, M+]
7. Andantino [4/4, G, M]
8. Scherzo ("Il Singulto") [3/4, G, M]
9. Variations on an Original Theme [4/4, D, M]
10. Rondo [3/8, D, E+]

#C-5. Cadenza to First Movement of W. A. Mozart's Piano Concerto No. 24 in C Minor, K. 491

Description: A brilliant but lyrical new cadenza for one of Mozart's greatest keyboard concerti.

Recommended Instrument(s): P

[3/4, c, D]

Romantic Style

#D-1. Tombeaux

Description: A unique collection of characteristic pieces commemorating the romantic period and several of its most outstanding keyboard composers (including Chopin, Schumann, and Liszt).

Recommended Instrument(s): P, S

1. "Solemn Procession" [2/2, e, E+]
2. "Forgotten Waltz" [3/4, a, E+]
3. "Song of the Sylph" [2/2, C, E+]
4. "Whirlwind" [3/4, a/A, D]
5. "Halcyon" [3/4, F, M]
6. "Song of Thorns" [4/4, g, E+]
7. "Russian Fairy Tale" [2/2, c, E+]
8. "Wings" [2/4, D-flat, D]
9. "Flos Adonis" [3/4, g, M]
10. "Gebel al-Tariq" [12/8, a/E, D]

#D-1a. Tombeaux, Supplement No. 1

Description: Four scintillating new romantic works continuing the ongoing *tombeau* series, for accomplished pianists and synth performers.

Recommended Instrument(s): P, S

1. "Raven's Flight" [9/8, e-flat, D]
2. "Escala" [4/4 and other meters, G-flat, D]
3. "Coquetterie" [2/4, A-flat, D]
4. "The Abduction of Princess Elena" [3/8, f, D]

#D-2. Vier Romantische Klavierstücke (Four Romantic Piano Pieces)

Description: Four serious but engagingly fanciful studies in early romantic style which may be played independently or together as a cycle.

Recommended Instrument(s): P, S

1. Sonatine [2/2, e, M+]
2. "Geisterreigen" ("Round Dance of the Spirits") [3/4, e, M+]
3. "Sehnsucht" ("Longing") [2/4, a, M]
4. "Feenjagd" ("The Fairy Hunt") [3/4, e, M+]

#E-1. From the Shadowland

Description: A group of mystically alluring pieces of French character, which may be performed individually, in sets of two, or as a series.

Recommended Instrument(s): P, S

1. "Tombeau" [2/2, c, E+]
2. "Mélisande" [3/4, c, M]
3. "She Dances No More" [3/4, a, E]
4. "Phantom Gondolier" [2/4:6/8, A, M]
5. "Cortège" [2/2, e, M]
6. "Lost Pagoda" [2/2, e, M+]

#E-2. From the Shadowland, Supplement

Description: Two dazzlingly colorful program pieces similar in style to those listed above, but of greater scope and technical difficulty.

Recommended Instrument(s): P, S

1. "Fountain of Prophecy" [4/4, f-sharp, D]
2. "Fairy Ring" [6/8, e, M+]

#E-3. A House of Pomegranates

Description: Four vividly descriptive piano pieces after the fairy tales of Oscar Wilde in various late-romantic and impressionistic idioms.

Recommended Instrument(s): P, S

1. "The Young King" [3/4, d, M+]
2. "The Birthday of the Infanta" [various meters, C-sharp, D]
3. "The Fisherman and His Soul" [12/8, f-sharp, M]
4. "The Star-Child" [3/4, b-dorian, E]

#E-4. Three Cameos for the Piano @ \$5.00

Description: Three short but colorful descriptive pieces exploring popular romantic idioms of the early twentieth century.

Recommended Instrument(s): P, S

1. "Deep Blue" [4/4, e, E+]
2. "The Golden Way" [4/4, C/A, E+]
3. "¡ Espero que sí !" [4/4, A/F-sharp, M]

#E-5. Caprice en forme d'arabesques (Caprice in the Form of Arabesques)

Description: A rare and enchanting collection of contemporary keyboard music from North Africa interpreting various aspects of Arab culture through the use of native tonal materials.

Recommended Instrument(s): P, S

1. "Caravane" [2/4, A, M+]
2. "La main de Fatima" ("The Hand of Fatima") [various meters, A, M+]
3. "Le petit bossu" ("The Little Hunchback") [2/4, A, E+]
4. "Odalisques" [6/8, A, E+]
5. "Méditation matinale" ("Morning Meditation") [4/4, A, E+]
6. "Chauves-souris dessechées" ("Dried Bats") [various meters, A, D+]

#E-6. "The Tears of Ishtar" ("Les pleurs d'Istar") @ \$5.00

Description: A short but deeply moving romantic solo commemorating the innocent victims of the Iraqi-American War (2003).

Recommended Instrument(s): P, S

[4/4, c, M]

#E-7. "Eine Kleine Geistermusik: Variationen über ein eigenes Thema" ("A Little Spirit-Music: Variations on an Original Theme") @ \$11.95

Description: A dramatic pianistic exploration of the lively relationship between the baroque and romantic styles, consisting of an original theme and twelve variations.

Recommended Instrument(s): P, S

[2/2 and 4/4, c, D]

#E-8. "There and Back Again"

Description: A magically lyrical concert solo evocative of J. R. R. Tolkien's *The Hobbit*.

Recommended Instrument(s): P, S

[4/4, C/G, D]

#E-9. "The Devil's Millhopper"

Description: A short (one minute) but fiendishly difficult solo in impressionistic style from the 2005 Delian Suite No. 1.

Recommended Instrument(s): P, S

[3/4, ends in G Major, D+]

Other Contemporary Styles

#F-2. Wanderers Nachtlied ("Wanderer's Night Song")

Description: A transliteration of Goethe's widely loved poem into music notation by means of Chromatic-One, a dialectal technique which enables any text written in the Roman alphabet to be "spoken" by musical instruments of definite pitch.

Recommended Instrument(s): S, or most fully chromatic instruments of definite pitch.

#F-3. Three Chromicons @ \$12.00

Description: Piano realizations in standard notation of a unique set of three brilliantly illuminated mandalic scores. Included is an extensive introductory text for performers and high-quality photographic reproductions of the original color notation (on cover).

Recommended Instrument(s): P, S

1. Chromicon No. 1 [4/4 and 3/4, c, M+]
2. Chromicon No. 2 [3/4 and 2/4, E-flat, D]
3. Chromicon No. 3 [2/2, c, D]

#F-4. Drei Satanischen Skizze ("Three Satanic Sketches")

Description: Three short sketches depicting the Evil One in various guises.

Recommended Instrument(s): P, S

1. "Teufelei" ("Devilry") [4/4, atonal, D+]
2. "Die Schlange" ("The Serpent") [6/4:12/8, dodecaphonic, D]
3. "Peccatum Originale" ("Original Sin") [4/4, tonally ambiguous (close to F minor); M]

II. Other Instrumental Solos

Flute Solos

#H-2. "In the Beginning"

Description: A transcription into music notation of an ancient mystical text, using Chromatic-One—a technique enabling written words to be "spoken" by musical instruments of definite pitch. Complete performance instructions accompany the score.

Recommended Instrument(s): Solo Flute

Tempo is determined by performer [No fixed meter/No specific key/M+]

Imaginary Instrumental Solos

#F-1. A Little Eye Music: Sacred and Profane Musings on the Homograph 'Agape'

Description: A series of eight humorous, ironic, and provocative musical idiograms printed on archival-quality paper, each signed by the composer. Original art prints suitable for framing. (8.5" x 11". Includes composer's commentary and archival-quality portfolio.)

Recommended Instrument(s): ?

1. "Leviathan" [8/1, a, unrated]
2. "Venus's-flytrap (*Dionaea muscipula*)" [4/4096, a, unrated]
3. "Schism" [1/1, 1/3, 3/1, 3/3; a, g a, e; unrated]
4. "Heresy" [4/1, a, unrated]
5. "Scenes from the Inquisition" [8/4, a, unrated]
6. "Table Music for a Glutton" [4/1, a, unrated]
7. "Love Feast" [13/8, a, unrated]
8. "Incantation" [n. a., a, unrated]

Viola Solos

#H-1. Tombeau for Unaccompanied Viola

Description: A serene but impassioned concert solo in the tradition of J. S. Bach (approximately eight and one-half minutes in duration).

Recommended Instrument(s): Viola.

Tempo di sarabande [3/4, c, D]

NB: For additional titles that are suitable for a variety of solo instruments, please see "Other Contemporary Styles" in our Keyboard Catalog.

III. Chamber Music

Flute and Guitar

#G-16. OX

Description: An intensely contemplative chromatic setting for flute and guitar of Henry Burt Stevens's poem of the same name. (Approximately six minutes in duration.)

Recommended Instrument(s): Flute and Guitar. Also suitable for synthesizer.

Largo [4/4, concludes in F-sharp, M+]

Clarinet and Piano

#G-4. Summer Evening on the Terrace of the Café Maxim Gorky (full score and B-flat clarinet solo part)

Description: A short but captivating chamber work for piano and clarinet solo fusing both popular and romantic art-song idioms (approximately four minutes in duration).

Recommended Instrument(s): Piano and Clarinet in B-flat. Also suitable for synthesizer.

Largo espressivo [4/4, c, M]

Trumpet and Piano

#G-11. Childe Henry's Booke of Excellent Adventures (full score and Trumpet in C part)

Description: A dazzling new programmatic work in thirty-eight sections for a virtuoso duo, based on an original theme and fairytale (approximately sixteen minutes in duration).

Recommended Instrument(s): Piano and Trumpet in C (or B-flat). Also suitable for electronic performance.

Various tempos, keys, and modes, but centered on E-flat major. [D+]

Keyboards

#G-8. Fuga a quattro (requires two copies for performance)

Description: A mesmerizingly effective four-voice fugue for two keyboard instruments (approximately three minutes in duration).

Recommended Instrument(s): 2 harpsichords. Also suitable for 2 pianos or synthesizer(s).

[3/4, g, M]

Miscellaneous Instrumentation

#G-9a. Fuga a tre (Study Score)

Description: A three-voice fugue comparable in style and scope to those appearing in J. S. Bach's *The Well-Tempered Clavichord* (just over two minutes in duration). Also available as keyboard solo (see B-7 above).

Recommended Instrument(s): Any three compatible instruments with at least the following ranges: 1) d' - c''; 2) f-sharp - f''; 3) D - e-flat'. Also suitable for synthesizer(s).

[3/4, g, M]

#G-9b. Fuga a tre (Parts)

#G-12. Suite in G Minor for Two Violins

Description: A major eight-movement work in the high baroque manner of J. S. Bach and his contemporaries for two equally matched violinists.

Recommended Instrument(s): Two Violins or Synthesizer with appropriate string patches (requires pizzicato).

1. Allemande [2/2, g, M+]
2. Courante [3/2, g, M+]
3. Sarabande [3/4, g, M]
4. Hornpipe [2/4, g, M]
5. Lamento sopra la morte d'un gatto diletissimo ("La Gazzellina") [3/4, g, M]
6. Duetto [4/4, g, D]
7. Polacca [3/4, g, M+]
8. Fuga [3/4, g, D]

#G-10. String Trio No. 1

Description: An extremely concise, intensely expressive three-movement work of approximately six minutes' duration based on Ford's Chromatic-One technique, which enables each instrument to "sing" actual texts in a tonal dialect of the English language. The entire composition is a nonsectarian poetic recitation of selected biblical passages whose close juxtaposition gives rise to some surprising paradoxes.

Due to the unusually tight integration of parts, individual players should read from a complete score. Three copies—recommended for performance—may be purchased for the single discounted price of \$18.00.

Although of no more than moderate overall difficulty, the score requires great dynamic subtlety and control, and the fluent execution of numerous long sustained notes and highly disjunct melodies.

Recommended Instrument(s): Solo Violin, Solo Viola, Solo Violoncello.

1. Largo molto sostenuto [3/1, No specific key, M]
2. Andante alighieri [4/4, No specific key, M+]
3. Largo in extremis [4/4, No specific key, M]

String Orchestra

#G-1a. Thanatopsis for String Orchestra (Full Score)

Description: A deeply meditative single-movement work in late romantic style (approximately five minutes in duration).

Recommended Instrument(s): O or S. Also suitable for string quartet.

Adagio molto sostenuto [4/4, c, M+]

#G-1b. Thanatopsis for String Orchestra (Parts)

#G-5a. Sinfonia No. I (Conductor's Score)

Description: A stately overture-like movement in a style recalling seventeenth-century Italy (approximately four minutes in duration).

Recommended Instrument(s): Stringed orchestra and harpsichord. Also suitable for synthesizer(s).

Maestoso [3/4, a, E+]

#G-5b. Sinfonia No. I (Parts)

#G-6a. Sinfonia No. II (Conductor's Score)

Description: A work similar in style to Sinfonia No. I, but featuring a quick, dance-like conclusion (approximately 3.5 minutes in duration).

Recommended Instrument(s): Stringed orchestra and harpsichord. Also suitable for synthesizer(s).

Maestoso [3/4, a, E+]

#G-6b. Sinfonia No. II (Parts)

#G-7a. Invocation (Conductor's Score)

Description: A serenely meditative work for stringed orchestra in slow, sustained style (approximately three minutes in duration).

Recommended Instrument(s): Stringed orchestra (minus basses). Also suitable for synthesizer(s).

Largo meditativo e molto sostenuto [2/2, C/A, M]

#G-7b. Invocation (Parts)

IV. Orchestra Music

#G-2a. Piano Concerto No. I in C Major ("Schroedinger's Cat," Two-piano Version; requires two copies for performance)

Description: A large-scale virtuoso work (approximately thirty minutes in duration) in the classical tradition whose individual movements present vivid musical portraits of Mozart, Chopin, and Beethoven respectively. Two scores required for performance.

NB: This version is presently undergoing revision. The Conductor's Score (see below) represents the definitive version of this work.

Recommended Instrument(s): P, S

1. Allegro [4/4, C, D+]
2. Romanza (Andante) [3/4, a, D+]
3. Rondo allegro [6/8, C, D+]

#G-2b. Piano Concerto No. I in C Major ("Schroedinger's Cat," Conductor's Score)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, piano solo, strings

#G-2c. Piano Concerto No. I in C Major ("Schroedinger's Cat") (Orchestral Parts)

#G-3a. Symphony No. I in G Minor ("The Muse in the Attic," Conductor's Score)

Description: A large-scale work (approximately thirty minutes in duration) in the Viennese "Storm and Stress" tradition, whose dramatic finale incorporates a haunting Beethoven setting of a Scottish folksong. A quasi-programmatic short story by the composer is included in the conductor's score.

Recommended Instrument(s): O or S

Instrumentation: 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 French horns, 1 trumpet, tubular bells, strings

1. Allegro [4/4, g, D]
2. Andantino [3/4, d, M]
3. Allegretto (Variations on a Scottish Folksong Setting of Ludwig van Beethoven) [4/4, g, D]

#G-3b. Symphony No. I in G Minor ("The Muse in the Attic," Orchestral Parts)

#G-14a. Concerto for Harpsichord (Conductor's Score)

Description: An exciting new virtuoso work (under fifteen minutes in duration) in Italo-German baroque style, with a theme-and-variations finale based on a Bach chorale setting.

Instrumentation: harpsichord solo, strings (violin 1, violin 2, viola, violoncello)

1. Allegro moderato [2/4, g, D]
2. Larghetto cantabile [4/4, c/G, M]
3. Allegretto grazioso (Variations on a chorale setting of J. S. Bach) [3/4, G, D]

#G-14b. Concerto for Harpsichord (Orchestral Parts)

#G-15a. Fantasia on "Westron Wynde" (Conductor's Score now in preparation)

Description: An alluringly neoromantic concert piece in five sections based on the anonymous English renaissance melody "Westron Wynde" and other early music sources.

Instrumentation: solo flute, strings (violin 1, violin 2, viola, violoncello, contrabass)

1. Largo amoroso [2/2, c, M]
2. Presto [4/4 and 3/4, c, M]
3. Allegretto (after Adam de la Halle) [3/4, E-flat, E+]
4. Vivace (after Michele Pesenti) [6/8, c, M+]
5. Largo amoroso [2/2, c, M]

#G-15b. Fantasia on "Westron Wynde" (Solo and Orchestral Parts now in preparation)

V. Vocal Solos

#I-1. Three Songs of Love and Death

Description: A deeply moving collection of three songs for solo voice (soprano, e' - b") combining folk and art-song idioms.

Recommended Instrument(s): Voice and piano.

1. "The Ballad of Seamus McPhee" [Moderato, 3/4, a, E+]
2. "Look to the Sky" [Lento ma non troppo, 2/2, a, E+]
3. "Lament for Hyacinthus" [Moderato, 6/8, C/D, M+]

#I-3. Two Country Tunes

Description: Two refreshingly light songs in popular style based on original lyrics.

Recommended Instrument(s): Voice (soprano, c' - g") and piano.

1. "Yellowstone Joan" [With spirit but not too fast, 2/4, E-flat, E+]
2. "There's Somebody Lookin' at Me" [With spirit but not too fast, 2/4, B-flat, E+]

VI. Choral Music

#I-2a. "Celestial Light" (Conductor's Score)

Description: A sublimely expressive chorale-like setting of an original non-sectarian text

Recommended Instrument(s): Soprano (c' - g"), Alto (a - e"), Tenor (f - b'), Bass (G - d'), and/or stringed orchestra. (For optional string parts, see I-2c below.)

Largo molto sostenuto [2/2, G/B, M+]

#I-2b. "Celestial Light" (Conductor's Score with piano rehearsal part)

#I-2c. "Celestial Light" (Optional string parts)

#I-4a. Requiem in tempore belli (From Delian Suite No. 2, Conductor's Score)

Description: A richly expressive new tonal setting of the beginning of the Latin Requiem Mass for SATB chorus and string orchestra

Recommended Instrument(s): Soprano (f' - a"), Alto (a - e"), Tenor (d - a'), Bass (D - e'), and string orchestra. (For string parts, see I-4c below.)

Largo and various other tempos [4/4, 3/4, 4/4; C Minor/C Major (modal inflections); D]

#I-4b. Requiem in tempore belli (Choral score with piano rehearsal part in preparation)

#I-4c. Requiem in tempore belli (String parts in preparation)

#I-5. The Three Gates (Full score)

Description: A dramatic three-movement setting of excerpts from Dante's *The Divine Comedy* for Alto, Tenor, Baritone, and Bass. Trecento Italian.

Recommended Instrument(s): Alto (c' - e"), Tenor (c - a'), Baritone (G - e-flat'), Bass (C - b-flat), and organ.

1. "The Gate of Hell" [4/4, d/G, D]
2. "The Gate of Purgatory" [4/4, c, M]
3. "The Gate of Heaven" [4/4, C, D]

#I-6. "Surrender" (from Delian Suite No. 3, Full score)

Description: A contemplative contemporary setting, using quintal harmony, of the poem of the same name by Henry Stevens, for Alto, Tenor, Baritone, and Bass Chorus.

Recommended Instrument(s): Alto (d' - d"), Tenor (e - f'), Baritone (c - b-flat), Bass (E-flat - e-flat).

Slow tempos in sustained style throughout [various meters; quintal harmony ending on d; M+]

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