

*full score*

*commissioned by the Alfred Chamber Singers  
in honour of Carol Burdick*

# *Three Songs for CB*

*words by Carol Burdick      music by Jeffrey Ryan*

*for SATB choir  
and string quartet*

# Three Songs for CB

*After Storm*

*Angeline on Ossabaw*

*Discards*

## Performance Notes:

Care should be taken to differentiate between the various levels of accent and articulation. Tenuto markings indicate a slight rhythmic and dynamic stress on the note.

*After Storm*, *Angeline on Ossabaw* and *Discards* (texts by Carol Burdick) comprise a trilogy of works with a "progressive" accompaniment (the first *a cappella*, the second with obbligato cello, and the third with string quartet). They may be performed separately or in combination; if the complete trilogy is performed, they should be presented in the order given above.

***After Storm***: Total duration ca. 3:40.

In mm. 11-43, the sopranos should be always very legato, with a pure, almost "straight" tone, to contrast with the agitated quality of the lower voices.

While some of the cross-relations are marked with a courtesy accidental, all cross-relations are intentional.

***Angeline on Ossabaw***: Total duration ca. 4:00.

The choir should sing with an easy, unforced legato sound throughout.

The cello, representing Angeline on the beach, should be performed with an expressive sense of freedom and playfulness, independent of the choir. At times the cello is slightly dominant in the texture, while at other times it is somewhat submerged by the waves of the voices. The cellist should not necessarily play with a rigid adherence to the indicated rhythms, but should feel free to judiciously use rubato and rhythmic flexibility to create the desired innocent character of Angeline.

***Discards***: Total duration ca. 4:45.

The choral score includes a piano reduction of the string quartet accompaniment, intended for rehearsal use only. This reduction is not included in the full score.

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

*Programme note:*

When I first read Carol Burdick's poem *After Storm*, I was struck by a poetic voice breaking with grief. The simplicity of the opening words masks an underlying sense of loss and pain. I imagined someone whose heart was suffering, who sought to bring peace to where there was only unrest. But the peaceful beauty of the winter snow, outside, does not find its way into this troubled soul. This setting emphasises this contrast between the outer and inner worlds. After a gentle opening suggesting the calming of the falling snow, the sopranos continue this mood with a long melody, while the lower voices struggle to speak underneath. In the next section, the voices combine to appeal for rest, but ultimately beg to be released of all feeling. The last section suggests both a sense of defeat and resignation, and the possibility of eventual release.

Carol Burdick's poem *Angeline on Ossabaw* depicts, for me, a perfect moment of innocence. Young Angeline dances on the beach, without a care in the world. The older women who watch her have danced in their own earlier time, and they know from their own experience that Angeline's innocence will not last forever — for pain, sadness, and shadow will always be waiting for her. This setting for choir and cello seeks to capture that perfect moment. The choir itself ebbs and flows like the tide against the sand, while the cello represents Angeline herself, dancing in her own perfect world, exploring and inquisitive, untouched by the shadow ahead of her.

When I read through Carol Burdick's poetry collections in search of texts, *Discards* sparked for me. Sari's careful and stately procession along the beach, and the delicate colour and glint of the broken seashells she collects, were both images that, to my imagination, made for potent musical inspiration. The result is a work that dances on the surface and glistens in detail.

***Three Songs for CB*** was commissioned by the Alfred Chamber Singers (Luanne Crosby, director) in honour of Carol Burdick.

## *After Storm*

Mute and purely beautiful this night;  
Wind-driven snow at rest  
in a tranquility of white,  
carelessly crystal under light  
from quiet stars.

So might peace come within my breast,  
to fall as snowflakes fall  
upon raw scars; to mask impurity,  
stifle futile inquiry  
which seeks in chaos, reason.  
Grant me my white season,  
make me cold.

Cool the scorching flame of why  
down to merest glow;  
Come Peace! upon my spirit lie  
like freshly fallen snow.

## *Angeline on Ossabaw*

Her Shadow form across the hard white sand  
indicates the pattern for a dance. Island music—  
wind and wave and high sweet curlew call—  
accompanies each leap and turn along the empty shore.  
Laughing, she pirouettes and climbs the air,  
using all the stage a dancer needs—  
and still her shadow leads.

Fixed to their footsteps, the older women watch,  
lightened by her exuberance and skill.  
They know that she may never occupy  
a more congenial or a safer space—  
and they know too, as sure as tide recedes,  
a shadow always leads

## *Discards*

Sari  
picks her way slowly  
back and forth  
along the low-tide beach,  
catching gleams —  
fragments with promise.  
Overlooked by collectors,  
each tinted enamel shard  
invites her sensuous,  
deliberate attention.

And after she's gone  
I find them  
heaped on my table —  
broken shells  
with porcelain interiors  
jewelled by the wearing  
of waves — sand — age.

# After Storm

words by Carol Burdick  
music by Jeffrey Ryan

♩ = 48 Gentle and restful  
*pp*

1

S

A

T

B

♩ = 72 sub.  
(*pp*) (stagger breathe)

7

S

A

T

B

\*as if struggling to speak

(no breath) *p* (sempre dolce e legato)

13

S

A

T

B

17

S ti - ful this night;

A *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
*mm* yoo *mm* yoo *mm* yoo mute mute

T *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
*mm* yoo *mm* yoo *mm* yoo mute mute

B *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
*mm* yoo *mm* yoo *mm* yoo mute mute

21

S Wind driv - en snow

A *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
mute mute mute pure pure ly

T *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
mute mute mute pure pure ly

B *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
mute mute mute pure pure ly

25

S at - rest in a tran - qui - li - ty of white,

A *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
beau - ti - ful mute pure ly beau - ti - ful pure

T *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
beau - ti - ful mute pure ly beau - ti - ful pure

B *p* *>pp* *p* *>pp* *p* *>pp* *p* *>pp*  
beau - ti - ful mute pure ly beau - ti - ful pure

29

S care - less - ly cry - stal un - der light

A ly beau - ti - ful care - less care - less care - less care -

T ly beau - ti - ful care - less care - less care - less care -

B ly beau - ti - ful care - less care - less care - less care -

*pp* *p* *>pp* *p* *>pp* *p* *>pp* *p*

3

34

S from qui - et stars

A less - ly qui - et qui - et qui - et

T less - ly qui - et qui - et qui - et

B less - ly qui - et qui - et qui - et

*>pp* *p* *>pp* *p* *>pp* *p*

39

S stars So might

A qui - et qui - et qui - et So might

T qui - et qui - et qui - et So might

B qui - et qui - et qui - et

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*poco rit. . . .* *n.* *n.* *n.* *p*

$\bullet = 96 \text{ sub.}$

45 *mf*

S peace come with - in my breast,

A peace come with - in my breast, to fall

T peace come with - in my breast, with - in my

B So might - peace come with - in my -

48 *f*

S to fall as snow - flakes - snow - flakes - fall up - on

A as snow - flakes - fall as snow - flakes fall up - on

T breast, to fall as snow - flakes - fall up - on

B breast, to fall as snow - flakes - fall up - on

51 *p ten. ten. (a tempo) mf f*

S raw scars; to mask im - pur - i - ty, sti - fle fu - tile in -

A raw scars; to mask im - pur - i - ty, sti - fle fu - tile in -

T raw scars; to mask im - pur - i - ty, sti - fle fu - tile in - qui - ry

B raw scars; to mask im - pur - i - ty, sti - fle fu - tile in - qui -



54 *ff*  $\text{♩} = 48$

S  
qui - ry which seeks in cha - os, cha - os, cha - os,

A  
qui - ry which seeks in cha - os, cha - os, cha - os,

T  
which seeks in cha - os, cha - os, cha - os,

B  
ry which seeks — in cha - os, cha - os, cha - os,

58 *p* *pp colourless*  $\text{♩} = 48$

S  
*p* rea - son. Grant me my white sea - son, make

A  
*p* rea - son. Grant me my white sea - son, make

T  
*p* rea - son. Grant me my white sea - son, make

B  
*p* rea - son. Grant me my white sea - son, make

64  $\text{♩} = 48$  *mf > p*

S  
me cold. Cool the scorch-ing flame of

A  
me cold. Cool the scorch-ing flame of

T  
me cold. Cool the scorch-ing flame of

B  
me cold. Cool the scorch-ing flame of

6

70

*p*  $\triangleright$  *pp*

S why down to mer - est glow; Come Peace! spir - it

A why to mer - est glow; Come Peace! spir - it

T why mer - est glow; Come Peace! up - on my spir - it

B why mer - est glow; Come Peace! spir - it

76

$\bullet = 72$  sub.

S lie like fresh - ly fal - len snow.

A lie like fresh - ly fal - len

T lie like fresh - ly fal - len

B lie like fresh - ly fal - len

*p* *agitato*  $\triangleright$  *pp*

Come\* Peace!\_

*p* *agitato*  $\triangleright$  *pp*

Come\* Peace!\_

*p* *agitato*  $\triangleright$  *pp*

Come\* Peace!\_

\*close to "m" on second eighth note, from here to the end.

82

*p*  $\triangleright$  *pp* *pp*  $\triangleright$  *n.*

S Come— Peace!\_ Come...— Come...— Come...— (mm)

A Come— Peace!\_ Come...— Come...— Come...— (mm)

T Come— Peace!\_ Come...— Come...— Come...— (mm)

B Come— Peace!\_ Come...— Come...— Come...— (mm)

# Angeline on Ossabaw

words by Carol Burdick  
music by Jeffrey Ryan

$\bullet = 48$  Gently

S  
A  
T  
B  
vc

*pp* *p* *pp*  
Mm

*pp*  
Mm

*pp* *p* *pp* *pp*  
Mm Mm

*pp*  
Mm

*playfully, with freedom*  
*mp* *mf* *mp* *mf*

S  
A  
T  
B  
vc

*pp* *p* *pp*  
Mm

*p* *pp* *pp* *p* *pp*  
Mm

*pp* *p* *pp* *pp* *p* *pp*  
Mm

*pp* *p* *pp*  
Mm

*mp* *mf*

9

*pp* *p* *pp* *p*

S

Mm

A

*p*

Mm

T

*pp* *p* *pp* *p*

Mm

B

*pp* *pp* *p*

Mm

vc

*gl.*

*f* *p*

12

(*p*) *div.*

S

Her Sha - dow form a - cross the

(*p*) *div.*

A

Her Sha - dow form a - cross the

(*p*) *div.* *mp* *p*

T

Her Sha - dow form a - cross the hard white

(*p*) *div.* *mp* *p*

B

Her Sha - dow form a - cross the hard white

vc

12

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

6 6

16 *mp* *p* *pp*

S  
hard white sand

A  
hard white sand

T  
sand

B  
sand

vc  
*mf* > *p* *mf* > *p* *p* 6 *mf* *f* 12

20 *p* *p* *p* *mp* *mp*

S  
Her Sha - dow form a - cross the

A  
Her Sha - dow form a - cross the

T  
Her Sha - dow form a - cross the hard white

B  
Her Sha - dow form a - cross the hard white

vc  
*pp* 12 *gl.* 3 *mf* 3 *pp*

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

S hard white sand in - di - cates the pat - tern for a dance.

A hard white sand in - di - cates the pat - tern for a dance.

T sand in - di - cates the pat - tern for a dance.

B sand in - di - cates the pat - tern for a dance.

vc *pp* *pp* *mf*

26 *f* *p* *pp* *f* *p*

S Is - land mu - sic Is - land mu - sic

A *unis. f* *p* *pp* *f* *p*

T *f* *p* *pp* *f* *p*

B *f* *p* *pp* *f* *p*

vc *pp* *pp* *(pp)*

30 *mf* < *f* *pp*  
*unis.*

S and high cur - lew call—

A *div. mf* < *f* *pp*  
 wave and high cur - lew call—

T *p* < *f* *pp*  
 wind and high sweet cur - lew call—

B *mf* < *f* *pp*  
 and high sweet cur - lew call—

vc (punta d'arco) *mf* < *f* *pp*  
*non vib.*

34 (opt. solo/small group) *pp*

S ac - com - pa - nies each leap— and turn—

A *unis. p* < *pp*  
 Is - land mu - sic—

T *unis. p* < *pp*  
 Is - land mu - sic—

B *unis. p* < *pp*  
 Is - land mu - sic—

vc *con vib.* 6 6 6  
*pp*

♩ = 60 sub.

37 *pp* *mf* *pp* (tutti) *mf* *pp*

S a - long the emp - ty shore. Laugh - ing, she

A Is - land mu - sic Laugh - ing, she

T Is - land mu - sic Laugh - ing, she

B Is - land mu - sic Laugh - ing, she

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

41 *rit. to* *mf* *pp* *div. mp* *mf* *pp* *div. mp* *mf* *pp*

S pi - rou - ettes and climbs the air, us - ing all the

A pi - rou - ettes and climbs the air, us - ing all the

T pi - rou - ettes and climbs the air,

B pi - rou - ettes and climbs the air,

vc *mf* *p* *mf* *p* *mf* *f*

(repeat ad lib.)



44

S stage a dan - cer needs— *p*

A stage a dan - cer needs— *p* *unis. p*

T and still her *p*

B and still her

44

vc *f* *mf* *p* *tr*

48

S sha - dow \_\_\_\_\_ *div.* *pp*

A sha - dow \_\_\_\_\_ *leads.* *pp*

T sha - dow \_\_\_\_\_ *leads.* *pp*

B *div. pp* *p* *pp*

Mm \_\_\_\_\_

48

vc *tr* *tr* *tr* *tr* *tr* *tr* *pp* *mf* 12

*poco rit.* -----

51

S

A

T

B

vc

*pp* *p* *pp* *pp* *p*

Mm Mm

12 *tr* 12 12

*pp* *mf* *pp*

53

S

A

T

B

vc

*p* *rit. to* ----- *48*

*72 sub.* *3* *3* *2/4* *2/4*

Fixed to their foot - steps, the old - er wo - men watch,

*unis. p* *3* *2/4* *2/4*

Fixed to their foot - steps, the old - er wo - men watch,

*pp* *n.* *2/4* *2/4*

53 *pp* *tr* *pp*

♩ = 84 sub. *rit. to* ----- ♩ = 60 *p sempre*

57

S  
They

A  
*mf playfully*  
light - ened by her ex - u - ber - ance — and skill. *p* *div. mf*  
They know,

T  
*mf playfully*  
light - ened by her ex - u - ber - ance — and skill. *p* *mf*  
They know, they

B  
*mf*  
They know, — they

vc  
*tr* *tr* *(non-tr.)* 6  
*(pp)*

62

S  
know, — They know,

A  
— they know that she may ne - ver oc - cu -

T  
— know — that she may ne - ver oc - cu - py

B  
— know that she may ne - ver oc - cu - py

vc  
62 *mf* 5 *pp* *pp* *mf* 6 *pp*

66

S They know, They know, sa -

A py a more con gen - i - al or a sa -

T a more con - gen - i - al or a sa - fer

B a more con - gen - i - al or a sa - fer

vc *pp* 6 *pp* 6 3 3 3 *pp*

70 rit. to - - - - = 48

S — They know, They know, know,

A fer space — *unis. p mf p* as sure as

T space — and they know too, as sure as

B space — and they know too, as sure as

vc *mf* *gl.* 3 *p* 7 5

74

S ——— They know. ———

A *mf* ——— *p* ——— *pp* ———  
 tide re - cedes, a sha - dow

T *mf* ——— *p* ———  
 tide re - cedes, a sha - dow al - ways

B *mf* ——— *p* ———  
 tide re - cedes, a sha - dow al - ways

vc 74 ——— 5 ——— 6 ——— *mf* *p* *mf* ———  
*gl.* *gl.*

78

S ——— *pp* ——— ———

A ——— They know. ———

T *div.* ——— *unis.* *p* ———  
 leads, a sha - dow

B *div.* ——— *unis.* *p* ———  
 leads, a sha - dow

vc 78 ——— *p* ——— 6 ——— 5 ——— 6 ———  
*p*

81

S

A *(stagger breathe)*

T al - ways

B al - ways

div. leads. *pp*

div. *pp*

81

vc

84

S

A

T

B

84 *(repeat ad lib.)*

vc

# Discards

words by Carol Burdick  
music by Jeffrey Ryan

♩ = 128  
A stately dance (not too fast)

8va

vn I *pp*

vn II *p*

va *pp*

vc

**A**

S

A

T *mp*

B *mp*

Sa - ri picks her way slow - ly

Sa - ri picks her way slow - ly

(8va)

vn I *loco*

vn II *p*

va *loco*

vc *p*

12

S

A

T

B

*pp*

*pp*

*mp*

*mp*

Sa - ri picks

Sa - ri picks

vn I

vn II

va

vc

16

S

A

T

B

*mp*

*mp*

slow - ly back and forth

slow - ly back and forth

her way slow - ly back and forth

her way slow - ly back and forth

vn I

vn II

va

vc



**B**

21

S *mp*  
Sa - ri picks her way slow - ly

A *mp*  
Sa - ri picks her way slow - ly

T *mp*  
Sa - ri picks her way slow - ly

B *mp*  
Sa - ri picks her way slow - ly

21

vn I *p*

vn II *p*

va *p*

vc *p*

26

S  
back and forth back and forth, back and forth

A  
back and forth back and forth, back and forth

T  
back and forth back and forth, back and forth

B  
back and forth back and forth, back and forth

26

vn I

vn II

va

vc

C

30

S — a-long — the low tide beach

A — a-long — the low tide beach

T — a-long — the low tide beach

B — a-long — the low tide beach

30

vn I *gl.* *pp*

vn II *pp*

va *p*

vc *p*



35

S *mp* Sa - ri *mp < mf > mp* Sa - ri

A *mp* Sa - ri *mp < mf > mp* Sa ri

T *mp* Sa - ri *mp < mf > mp* Sa - ri

B *mp* Sa - ri *mp < mf > mp* Sa - ri

35

vn I

vn II

va

vc

41 *mf* *p* *mf* *p* *mf* *p*

S catch - ing, — catch - ing, — catch - ing

A catch - ing, — catch - ing, — catch - ing

T catch - ing, — catch - ing, — catch - ing

B catch - ing, — catch - ing, — catch - ing

41

vn I

vn II

va

vc

47 *pp* *pp* *pp* *pp*

S gleams —

A gleams —

T gleams —

B gleams —

47 *pp* *pp* *pp* *pp*

non-vib.

vn I

vn II

va

vc

*pp* < *p* *pp* < *p* *pp* < *p*

52

S *pp*  $\curvearrowright$  *mf*  
frag - ments

A *pp*  $\curvearrowright$  *mf*  
frag - ments

T *pp*  $\curvearrowright$  *mf*  
frag - ments

B *pp*  $\curvearrowright$  *mf*  
frag - ments

52

vn I

vn II

va

vc

*pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*

57

S *pp*  $\curvearrowright$  *mf*      *pp*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  
of pro - mise      O - ver - looked by col - lect - ors,

A *pp*  $\curvearrowright$  *mf*      *pp*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  
of pro - mise      O - ver - looked by col - lect - ors,

T *pp*  $\curvearrowright$  *mf*      *pp*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  
of pro - mise      O - ver - looked by col - lect - ors,

B *pp*  $\curvearrowright$  *mf*      *pp*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  
of pro - mise      O - ver - looked by col - lect - ors,

**E**

57

vn I

vn II

va

vc

*pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*      *pp*  $\curvearrowright$  *p*      *p*

62 *mp* 3

S each tint - ed e - na - mel shard

A *mp* 3

A each tint - ed e - na - mel shard

T

B

62

vn I

vn II

va *pp*

vc

66

S in - vites her sen - su - ous, de - li - ber - ate

A in - vites her sen - su - ous, de - li - ber - ate

T *mp*

T de - li - ber - ate

B

66

vn I

vn II

va *p*

vc *p*

70

S at - ten - tion (n)

A at - ten - tion (n)

T at - ten - tion (n)

B *mp* at - ten - tion (n)

70

vn I

vn II

va

vc

74

**F**

S

A

T *mp* Sa - ri

B

74

vn I *f*  $\rightarrow$  *p*

vn II *f*  $\rightarrow$  *p*

va *f*  $\rightarrow$  *p*

vc *f*  $\rightarrow$  *p*

81

S *mp*

A *mp* Sa ri

T *mp* Sa ri

B *mp* Sa ri

81

vn I *p*

vn II *p*

va *p*

vc *p*

88

G

S *mf*

A *mf*

T *mf*

B *mf*

88

vn I *mf* *p* *mf*

vn II *mf* *p* *mf*

va *mf* *p* *mf*

vc *mf* *p* *mf*

96

S

A

T

B

96

vn I

vn II

va

vc

104

**H**

*molto rit. --- ♩ = 60 poco rubato*

*p*

S

A

T

B

And af - ter she's gone, I find them

Af - ter she's gone, I find them

Af - ter she's gone, I find them

And af - ter she's gone, I find them

104

*molto rit. --- ♩ = 60 poco rubato*

*pp*

vn I

vn II

va

vc



109 *a tempo* *pp* *mf pp*

S heaped on my ta - ble.

A heaped on my ta - ble.

T heaped on my ta - ble.

B heaped on my ta - ble.

109 *a tempo* *pp* *p* *con sord.*

vn I

vn II

va

vc *pp*

115 *poco rit. to ...*  $\bullet = 54$  *mp*

S bro - ken shells with por - ce - lain in -

A bro - ken shells with por - ce - lain in -

T

B

115 *poco rit. to ...*  $\bullet = 54$  (III) *pp* *p*

vn I

vn II

va

vc



129  $\bullet = 78$  sub. *pp* *rit. to*  $\bullet = 48$  *mf* *pp*

S je-welled by the wear-ing, je-welled by the wear-ing of sand

A je-welled by the wear-ing, je-welled by the wear-ing of sand

T je-welled by the wear-ing, je-welled by the wear-ing of sand

B je-welled by the wear-ing, je-welled by the wear-ing of sand

129  $\bullet = 78$  sub. (non-vib.) *pp* *rit. to*  $\bullet = 48$

vn I (non-vib.) *pp*

vn II (non-vib.) *pp*

va (non-vib.) *pp*

vc (non-vib.) *pp*

131  $\bullet = 78$  sub. *pp* *rit. to*  $\bullet = 48$  *mf* *pp* *pp*

S je-welled by the wear-ing, je-welled by the wear-ing of age Waves

A je-welled by the wear-ing, je-welled by the wear-ing of age Waves

T je-welled by the wear-ing, je-welled by the wear-ing of age Waves

B je-welled by the wear-ing, je-welled by the wear-ing of age Waves

131  $\bullet = 78$  sub. *pp* *rit. to*  $\bullet = 48$  *pizz.* *p* *pizz.* *p* *pizz.* *p*

vn I *pp* *pizz.* *p*

vn II *pp* *pizz.* *p*

va *pp* *pizz.* *p*

vc *pp* *pizz.* *p*

L

♩ = 78 sub.

134

S *pp*  
Sand

A *pp*  
Sand

T *pp*  
Sand

B *pp*  
Sand

134

♩ = 78 sub.

arco

vn I *mf* *n.*

vn II

va

vc *mf*

≡

139

S *pp*  
Age

A *pp*  
Age

T *pp*  
Age

B *pp*  
Age

139

vn I

vn II *arco* *mf*

va *arco* *mf*

vc *mf*

*n.*

144 *mf* *f*

S Sa - ri Sa - ri

A *mf* *f*

T *mf* *f*

B *mf* *f*

144 *mf*

vn I

vn II

va

vc

148 *f* *div.*

S Sa - ri

A *f*

T *f*

B *f*

148 *f* *ff*

vn I

vn II

va

vc