

# Dead Voices

## Prologue

Symon Clarke

**Agitated**

♩ = 108

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

**4/4** Agitated

♩ = 108

**3/4**

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Contrabass

Bow ad lib.

*p*

*ff marc.*

*f*

*ff marc.*

II pizz.

*f*

**Still, sustained**  $\text{♩} = 60$  **Agitated**  $\text{♩} = 108$

4 Bow ad lib.

Vla.2 *pp*

Vla.3 *pp*

Vc.1 *espress.*  
*p*  $\text{—}$  *mf*  $\text{—}$  *p*

Vc.2 *ff*  
*ff marc.*

**Still, sustained**  $\text{♩} = 60$

9

Vln.1 *mp*  $\text{—}$  *sf*

Vln.2 *p*  $\text{—}$  *sf*

Vln.3 *pp*  $\text{—}$  *sf*

Vln.4 *pp*  $\text{—}$  *sf*

Vln.5

Vln.6 Bow ad lib.  
*p*  $\text{—}$  *pp*

**Still, sustained**  $\text{♩} = 60$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vla.2 *p*  $\text{—}$  *pp*

Vla.3 *p*  $\text{—}$  *pp*

Vc.1 *espress.*  
*mp*  $\text{—}$  *mf*

Vc.2 *ff*

**A Agitated**  
♩ = 108

15

Vln.5 *f*  $\leftarrow$  *ff marc.*

Vln.6

**4/4 Agitated**  
♩ = 108

Vla.1 *ff marc.*

Vla.2

Vla.3

Vc.1 *p*

Vc.2 *f*  $\leftarrow$  *ff marc.*

18

**Still, sustained**  
♩ = 60

Vln.4 *pp* Veiled entry, col. Vlc 1

Vln.5 *pp* Bow ad lib.

Vln.6 *mp* *pp* Veiled entry, col. Vlc 1

**Still, sustained**  
♩ = 60 **2/4** **4/4** **3/4** **4/4**

Vla.1 *ff*

Vla.2 *mp* *pp* Veiled entry, col. Vlc 1

Vla.3 *mp* *pp*

Vc.1 *espress.* *mf*  $\leftarrow$  *f* *evenly*

Vc.2 *ff*

**B** Agitated  
♩ = 108

*molto rit.*

Still, sustained

♩ = 60

25

Vln.1

Vln.2 *ff*

Vln.3 *ff*

Vln.4 *mp* *pp*

Vln.5 Bow ad lib. *mp* *pp*

Vln.6 *mp* *pp*

**4/4** Agitated  
♩ = 108

*molto rit.*

Still, sustained

♩ = 60

Vla.1 *ff* *mf* *p*

Vla.2 *mp* *pp*

Vla.3 *mp* *pp*

Vc.1 *ff* *mf* *p* *f* *espress.*

Vc.2 *ff* *mf* *p*

Cb.

**C** Agitated  
♩ = 108

2+3

29

Vln.1 *ff marc.* *poco*

Bow ad lib.

Vln.2 *pp* *mp*

Bow ad lib.

Vln.3 *ppp*

Vln.4 *mp*

Vln.5 Veiled entry, col. Vlc 1 *mp*

Vln.6 *mp*

**3**  
**4**

**4**  
**4**

Agitated  
♩ = 108

**5**  
**4**

2+3

**4**  
**4**

Vla.1 *ff marc.* *poco*

Vla.2 *mp*

Vla.3 *mp*

Vc.1 *p*

Vc.2 *ff marc.* *poco*

Cb. arco *f* *p*

**Sustained**

♩ = 60

**(Senza rit.)**

**2+3**

33

Musical score for Violins 1-6. The score is in treble clef with a key signature of one sharp (F#). It consists of six staves. Vln. 1 is mostly silent. Vln. 2, 3, 4, and 5 play sustained notes with various dynamics: *pp* for Vln. 2, 4, and 5; *mp* and *pp* for Vln. 3. Vln. 6 plays sustained notes with *pp* dynamics. There are slurs and accents throughout the piece.

**4/4 Sustained**

♩ = 60

**5/4 (Senza rit.)**

**2+3**

**4/4**

Musical score for Viola, Violoncello, and Contrabasso. It consists of three staves. Vln. 1 and Vln. 2 are in alto clef. Vln. 3 is in bass clef. Vc. 1 and Vc. 2 are in treble clef. Cb. is in bass clef. The score includes dynamics such as *f marc./espress.*, *ff*, and *f sim.*. There are triplets and slurs. The Cb. part includes the instruction "I pizz." and "I II".

**D Agitated**  
♩ = 108

37

Vln.1 *ff* 5 5 *f* *f* 5 5 *mf* 5

Vln.2 *ff* 5 5 *f* 5 *f* 5 5 *mf*

Vln.3 *mp*

Vln.4 *mp*

Vln.5 *mp*

Vln.6 *mp*

**4/4 Agitated**  
♩ = 108

Vla.1 *ff* *f* *ff* *f* *mf* *mf* *f* *mf* *mp*

Vla.2 *mp*

Vla.3 *mp*

Vc.1 *ff* *f* 3 *mf* *mf* 3

Vc.2 *ff* *mf* *f* *mp* *p* *mp*

Cb. *mp* *p* *gliss.*

IV arco

Still, sustained

♩ = 60

39

Vln.1 *f* 5 5 *mf*

Vln.2 *f* 5 5 *mf* 5

Vln.3 *pp* *ppp* *pp*

Vln.4 *pp* *ppp*

Vln.5 *pp* *ppp* *pp*

Vln.6 *pp* *ppp*

Still, sustained

♩ = 60

3/4

4/4

Vla.1 *mf* < *f* 3 *mp*

Vla.2 *pp* *ppp* *pp*

Vla.3 *pp* *ppp*

Vc.1 *mp* 3 *mf* 3 *mp* *espress.* *f* *mp* *f*

Vc.2 *p* *mp* *p*

Cb. II *gliss.* *p* *pp* II *gliss.* *p* *pp*

**E** Agitated  
♩ = 108

44

Vln.1 *gliss.* *p* — *mp* *sim.* *p* — *mp* *p* — *mp* *p*

Vln.2 *gliss.* *p* — *mp* *f* *5* *5* *5*

Vln.3 *gliss.* *p* — *mp* *sim.* *p* — *mp* *p* — *mp*

Vln.4 *f* *5* *5* *5*

Vln.5 *f* *5* *5* *5*

Vln.6 *gliss.* *p* — *mp* *gliss.* *p* — *mp* *pizz.* *mp*

**4/4** Agitated  
♩ = 108  
*pizz.*

Vla.1 *mp* *mp*

Vla.2 *pizz.* *mp*

Vla.3 *pizz.* *mp*

Vc.1 *p* *pizz.* *mp*

Vc.2 *pizz.* *mp*

Cb. *pizz.* *mp*

46

Vln.1 *mp* *mf* *f* *mf* *f* *f* *ff*

Vln.2 *ff* *mf* *sim.*

Vln.3 *mp* *mf* *mf* *f* *ff*

Vln.4 *ff* *mf*

Vln.5 *ff*

Vln.6 *mf* *f* *mf* *f* *ff*

Vla.1 *mf* *f* *mf* *f* *ff* *arco*

Vla.2 *mf* *f* *mf* *f* *ff*

Vla.3 *mf* *f* *ff*

Vc.1 *mf* *f* *mf* *f* *ff*

Vc.2

Cb. *ff* III I

Still, sustained  
♩ = 60

**F** Calming ...  
♩ = 108

49

Vln.1 *mf* *mf* < *sf* — *mp*

Vln.2 *f* *mp* — *mf* *mf* < *sf* — *mp*

Vln.3 *mf* *mf* < *sf* — *mp*

Vln.4 *f* *mp* — *mf*

Vln.5 *mf* — *mp*

Vln.6 arco *gliss.* *mp* — *mf* *sim.* *p* — *mp*

Still, sustained  
♩ = 60

Calming ...  
♩ = 108

Vla.1 *mf* — *mp* *ff marc.*

Vla.2 arco *mf* < *sf* — *mp*

Vla.3 arco *mf* < *sf* — *mp*

Vc.1 *mf* *arco espress.* *mp* — *f* — *p*

Vc.2 *ff* *arco* *mf* — *mp* *ff marc.*

Cb. arco *gliss.* *mf* — *p sotto voce* — *pp*

poco rit. . . . .

53

Vln.1 *mp* *f* *f* *mp* *mf* *mp* *mp* *pp*

Vln.2 *mp* *f* *f* *mp* *mf* *mp* *mp* *pp*

Vln.3 *mp* *f* *f* *mp* *mf* *mp* *mp* *pp*

Vln.4 *mp* *p espress.*

Vln.5 *mp* *p espress.*

Vln.6 *p espress.*

poco rit. . . . .

Vla.1 *f* *mf* *p*

Vla.2 *mp* *f* *f* *mp* *mf* *mp* *mp* *pp*

Vla.3 *mp* *f* *f* *mp* *mf* *mp* *mp* *pp*

Vc.1 *f* *mf* *pp*

Vc.2 *f* *mp*

Cb.