



Spring 2016

Return to Sarah: for Orchestra

Nicaela Coté

Western Washington University, coten@students.wvu.edu

Follow this and additional works at: <https://cedar.wvu.edu/wwuet>



Part of the [Music Commons](#)

Recommended Citation

Coté, Nicaela, "Return to Sarah: for Orchestra" (2016). *WWU Graduate School Collection*. 489.
<https://cedar.wvu.edu/wwuet/489>

This Masters Thesis is brought to you for free and open access by the WWU Graduate and Undergraduate Scholarship at Western CEDAR. It has been accepted for inclusion in WWU Graduate School Collection by an authorized administrator of Western CEDAR. For more information, please contact westerncedar@wvu.edu.

Return to Sarah

By

Nicaela Coté

Accepted in Partial Completion
of the Requirements for the Degree
Master of Music

Kathleen L. Kitto, Dean of the Graduate School

Advisory Committee

Chair, Dr. Roger Briggs

Dr. Lesley Sommer

Dr. Bruce Hamilton

MASTER'S THESIS

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Western Washington University, I grant to Western Washington University the non-exclusive royalty-free right to archive, reproduce, distribute, and display the thesis in any and all forms, including electronic format, via any digital library mechanisms maintained by WWU.

I represent and warrant this is my original work, and does not infringe or violate any rights of others. I warrant that I have obtained written permissions from the owner of any third party copyrighted material included in these files.

I acknowledge that I retain ownership rights to the copyright of this work, including but not limited to the right to use all or part of this work in future works, such as articles or books.

Library users are granted permission for individual, research and non-commercial reproduction of this work for educational purposes only. Any further digital posting of this document requires specific permission from the author.

Any copying or publication of this thesis for commercial purposes, or for financial gain, is not allowed without my written permission.

Nicaela Coté
May 11, 2016

Return to Sarah

for Orchestra

A Thesis
Presented to
The Faculty of
Western Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music

by
Nicaela Coté
May, 2016

Return to Sarah

by Nicaela Coté

2016

Based on the the novel by Francine Rivers, *Redeeming Love*.

Dedicated to: Sarah Hildebrand

May you always find your way back home.

Orchestra

2 Flutes

(Flute 2 doubles on Piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

3 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Timpani

2 Percussion

Harp

Piano

Strings

Transposed Score

Duration: approximately 10 Minutes

Contact Nicaela Coté at:
nicaelafayecote@gmail.com
763.248.1315

Explanatory Notes

Special Notation:

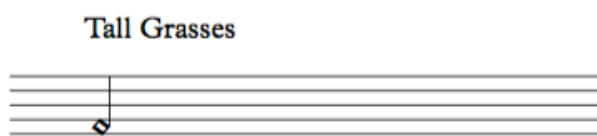
When any instrument is given the notation indicated in fig. 1, the player is meant to blow through their instrument with no intention of pitch. The desired effect is a “wind-like” projection. Some players may also be indicated to key-click while blowing through their instrument to create rhythmic density to the “Wind.” In addition to the notation, the technique will also be labeled as *Wind.

Figure 1.



The notation in fig. 2, tells the instrumentalists to rub their hands together at the indicated rhythm. By rubbing their hands together, the friction will create a sound similar to blades of tall grass rustling in the breeze. In addition to the notation, the technique will also be labeled as *Tall Grasses.

Figure 2.



The piano will be given the notation in fig. 3 between measures 30-37. The pianist will open the lid of the piano in order to play the strings. The range is indicated by the notation. If this range is not possible on the available piano, they player may substitute other strings similar in pitch and range. The player will stroke the strings, palm up, so that their finger nails may drag across the strings lightly. The player is not intended to scratch the strings.

Figure 3.



Percussion Instruction:

2 Percussionists are needed:

Percussion 1	Abbreviation	Mallets
Suspended Cymbal-Medium	Sus. Cym.	Hard Yarn, Drumstick
Snare-Off		Metal Brushes
Rain Stick		
Marimba		Soft Yarn, Hard Yarn
Glockenspiel	Glock.	Hard Rubber
Bass Drum	B.D.	Heavy Felt, Metal Brushes
Tom-Toms		Drumsticks

Percussion 2	Abbreviation	Mallets
Vibraphone- Motor Off	Vib.	Hard Yarn
Glockenspiel	Glock.	Hard Rubber
Xylophone	Xylo.	Plastic/Hard Rubber
Suspended Cymbal- Medium	Sus. Cym.	Hard Yarn, Drumstick
Bass Drum	B.D.	Heavy Felt, Metal Brushes
Mark Tree		Small Metal
Triangle- Small		Metal Beater

Percussion lines will have instrument changes indicated in the score as well as the mallet type necessary.

Percussion Notation:

The image displays two staves of musical notation for percussion instruments. The first staff contains four measures: 1. Suspended Cymbal (represented by a cymbal symbol), 2. Bass Drum (represented by a quarter note), 3. Snare (represented by a half note), and 4. Tom-Toms (represented by four quarter notes with a bar line). The second staff contains three measures: 1. Rain Stick (represented by a rain stick symbol), 2. Triangle (represented by a triangle symbol), and 3. Mark Tree (represented by a mark tree symbol with a gliss. line).

Program Notes:

“Return to Sarah” is based on the novel *Redeeming Love*, by Francine Rivers. The story follows the life of a little girl, Sarah, who is sold into prostitution as a child. Sarah’s emotional perspective shifts with the change of scenery that she finds herself in: from her childhood home in the fields to the brothel in Pair-a-Dice. Sarah becomes known as Angel, the prostitute. “Return to Sarah” follows Angel to the point when she is given a chance at new life, where Angel may return to Sarah.

Return to Sarah

Based on the novel "Redeeming Love" by Francine Rivers

Nicaela Coté 2016

♩=60

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in B \flat 1, 2

Trumpet in B \flat 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1
Sus. Cymbal, Bass Drum, Glockenspiel, Tom-Toms, Rain Stick, Snare, Marimba

Percussion 2
Vibraphone, Xylophone, Sus. Cymbal, Mark Tree, Triangle, Bass Drum, Glockenspiel

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

8va

p

mp

mf

pp

n

No Ped.

Ped.

pizz.

(pizz.)

gli altri

arco

arco

arco

A

Ob. 1, 2 *mp* *pp*

Cl. Bb 1, 2 *mp* a2

Hn. F 1, 2 *p* 1.

Hn. F 3, 4 *p* 3.

Perc. 1 Sus. Cymbal *n* *p* l.v.

Perc. 2 *mp* motor off Vibraphone - Hard Yarn *v* l.v.

Hp. *mp*

Pno. *p* *mp* * *Red.* * *Red.* *

Vln. I *p* *pp* arco *pp*

Vln. II *pp* arco *pp*

Vla. *pp*

Cb. *n*

9

Hn. F 1, 2 (1.) *mp* *pp*

Hn. F 3, 4 a2 *mp* *pp*

Tpt. Bb 1, 2 1. *mp* *mf*

Tbn. 1, 2 1. *mp* *mf*

Perc. 2 l.v. l.v.

Hp. *pp*

Pno. *mp*
Led. * Led. * Led.

Vln. I *mp* *n* *mf*

Vln. II *mp* *n*

Vla. *mp* *pp* *mp*

Vc. *mp*

Cb. trem. *mp*

13

Cl. Bb 1, 2

Bsn. 1, 2

Hn. F 1, 2

Hn. F 3, 4

Perc. 1

Perc. 2

Pno.

Vln. I

Vla.

Vc.

Cb.

f

p

mp

mf

n

mp

mf

p

p

p

p

1.

1.

l.v.

(to Glock.)

Ed.

*

C

21

Fl. 1

Fl. 2

Ob. 1, 2

Cl. Bb 1, 2

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

n

Piccolo

Glock. - Hard Rubber

*

Ped.

*

25

Fl. 1 *mp* *p*

Fl. 2 *f* *mp* *mf* (to Flute)

Ob. 1, 2 *mp* *p*

Cl. Bb 1, 2 *mp* *p*

Bsn. 1, 2 *mp* *mf*

Hn. F 1, 2 1. *p*

Hn. F 3, 4 3. *p*

Perc. 1 *n* *mp* 1.v. (to Snare)

Perc. 2 *mp* *p* (to B.D.)

Pno. *mp*

Vln. II pizz. *mp*

Vla. pizz. *mp*

Vc. pizz. *mp*

D

29

Bsn. 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Pno.

Fl.

Vln. I

Vln. II

Vla.

Cb.

mp *pp*

(1.) *mp* *p* *n*

(3.) *mp* *p* *n*

a2 *Wind

*Wind

a2 *Wind

*Wind

*Wind

mp *f*

mp *f*

p *n* *pp* *p* *mp* *f*

p *n* *pp* *p* *mp* *f*

p *n* *pp* *p* *mp* *f*

p

Brush Piano Strings with Finger-Nails in this Range simili

gliss.

gliss.

pp *mf* *pp*

Fl.

*

Fl.

(pizz.) *pp*

(pizz.) *pp*

non divisi col legno battuto

pp

non divisi col legno battuto

pp *mp*

non divisi col legno battuto

pp

pp

*Wind- blow through instrument with no intention of pitch

34

Fl. 1, 2 *a2 *Wind*
p *f* *p*

Ob. 1, 2 *a2 **Tall Grasses*
p *ff* *mp*

Cl. Bb 1, 2 *a2 **Tall Grasses* 1;
p *ff* *mp* *n* *p*

Bsn. 1, 2 *a2 **Tall Grasses*
p *ff* *mp*

Hn. F 1, 2 *a2 *Wind*
p *f* *p*

Hn. F 3, 4 *a2 *Wind*
p *f* *p*

Tpt. Bb 1, 2 *p* *f* *p* *f* *ff* *p*

Tpt. 3 *p* *f* *p* *f* *ff* *p*

Tbn. 1, 2 *p* *f* *p* *f* *ff* *p*

B. Tbn. *p* *f* *p* *f* *ff* *p*

Tba. *p* *f* *p* *f* *ff* *p*

Perc. 1 [Snare]-Snare Off, Brushes in Circular Motion *p* *fp* *f* *p* simili *p* *f* *p*

Perc. 2 [B.D.]-Brushes in Circular Motion *p* *f* *p*

Hp. *mf*

Pno. *gliss.* *mf* *pp* *ped.*

Vln. I non divisi col legno battuto *pp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. non divisi col legno battuto *pp* *mf*

Cb. *mf* *mp*

*Wind- blow through instrument with no intention of pitch
 **Tall Grasses- Friction sound made by rubbing hands together

37

Fl. 1, 2 *p* *f* 1. *mp* *mf* *p*

Ob. 1, 2 *f* *p* 1. *mp* *mf*

Cl. Bb 1, 2 *mf* *n* *mf* *n* 2. *f* *p*

Bsn. 1, 2 *p*

Hn. F 1, 2 *p* *f* *p* *f*

Hn. F 3, 4 *p* *f* *p* *f*

Tpt. Bb 1, 2 *pp* *f* *p* *mf* *p* *mf* *p*

Tpt. 3 *pp* *f* *p* *mf* *p* *mf* *p*

Tbn. 1, 2 *pp* *f* *p* *mf* *p* *mf* *p*

B. Tbn. *pp* *f* *p* *mf* *p* *mf* *p*

Tbn. *pp* *f* *p* *mf* *p* *mf* *p*

Perc. 1 *p* *f*

Perc. 2 *simili* (Prep. for Tall Grasses) *p* *f* *p*

Hp. *p* *mp*

Pno. *mf* *pp* *

Vln. I *pp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf*

Vc. *mf*

*Wind- blow through instrument with no intention of pitch

**Tall Grasses- Friction sound made by rubbing hands together

E

40

Fl. 1 *mp* **Piccolo** *tr*

Fl. 2 (to Piccolo) *mp* *tr*

Ob. 1, 2 *p*

Cl. Bb 1, 2 *a2 *accel. into tr.* *tr* **rit. out of tr.* *pp* *p*

Hn. F 1, 2 *p* 1. *mp* *p*

Hn. F 3, 4 *p* 3. *mp* *p*

Tpt. Bb 1, 2 *f* *p* *mf* *p* *fp* *f* *p*

Tpt. 3 *f* *p* *mf* *p* *fp* *f* *p*

Tbn. 1, 2 *f* *p* *mf* *p* *fp* *f* *p*

B. Tbn. *f* *p* *mf* *p* *fp* *f* *p* ****Tall Grasses**

Tba. *f* *p* *mf* *p* *fp* *f* *p*

Perc. 1 (Prep. for Tall Grasses) *ff* *p* ****Tall Grasses** *n* *ff* (to Rain Stick) **Rain stick** *pp*

Perc. 2 *n* *ff*

Pno. *p* ****Tall Grasses** *p*

Vln. I ord. arco *p* *mf* *p*

Vln. II ord. arco *tr* *p* *mf* *p*

Vla. *mp* *p* *pp* *p* ord. arco *p*

Vc. *mp* *pp* *p* ord. arco *p*

*Wind- blow through instrument with no intention of pitch
 **Tall Grasses- Friction sound made by rubbing hands together

F

49

Ob. 1, 2 *mf* *mp* *mf* *f*

Cl. Bb 1, 2 *mp* *mf* *f*

Bsn. 1, 2 *mp* *mf* *f*

Hn. F 1, 2 *mp*

Hn. F 3, 4 *mp*

Tpt. Bb 1, 2 *mp*

Perc. 1 Marimba - Soft Yarn *mp*

Perc. 2 Vib. - Hard Yarn *mf* l.v.

Vln. I *p* *n*

Vln. II *p* *n*

Vla. *n*

Vc. *n*

Cb. *p* *n*

G

54 (Fl.2 to Flute)

Fl. 1, 2 *mf* *a2*

Cl. Bb 1 *mf* *pp* *mf* *p*

Cl. Bb 2 *p*

Bsn. 1 *mp* *pp* *mp* *pp*

Bsn. 2 *pp* *mp* *pp* *mp*

Hn. F 1, 2 *mf* *p* *mf* *p*

Hn. F 3, 4 *mf* *mf* *p*

Tpt. Bb 1, 2 *a2 *Wind* *p* *f*

Tpt. 3 **Wind* *p* *f*

Tbn. 1, 2 *a2 *Wind* *p* *f*

B. Tbn. **Wind* *p* *f*

Tba. **Wind* *p* *f*

Timp. *mf*

Perc. 1 (to Sus. Cym.) *p*

Pno. *mp* *f*
*Red. ** *Red. **

Vln. I *mp* *tr* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *p*

Cb. *p*

*Wind- blow through instrument with no intention of pitch

H

58

Fl. 1, 2

Ob. 1, 2

Cl. Bb 1

Cl. Bb 2

Bsn. 1

Bsn. 2

Hn. F 1, 2

Hn. F 3, 4

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mp

mf

f

mf

pp

mp

pp

(a2)

(1.)

p

n

p

n

p

n

p

n

p

n

Sus. Cym.

(Vib. cont.)

(to Mark Tree)

n

mf

mf

f

mp

tr

mp

mp

*Wind- blow through instrument with no intention of pitch

61

Fl. 1, 2 *f* *mp* *f* *f* *p*

Ob. 1, 2 *mf* *p* *mf* *p*

Cl. Bb 1 *f* *mf* *f* *p*

Cl. Bb 2 *mf* *p*

Bsn. 1, 2 *mp* *pp* *mf* *f* *mf* *p*

Hn. F 1, 2 *p*

Tbn. 1, 2 *mp* *mf* *p* *mp* *mf* *p*

B. Tbn. *mp* *mf* *p*

Tba. *mp* *mf* *p*

Timp. (Tune to Bb) *pp* *mf*

Perc. 1 *pp* *mf* I.v. (to Rain Stick)

Perc. 2 *pp* Mark Tree (to Glock.) *gliss.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

I

65 a2

Fl. 1, 2 *mp* *p*

Ob. 1, 2 *mp* *p*

Cl. Bb 1, 2 *mp* *p*

Bsn. 1, 2 *mp* *p*

Hn. F 1, 2 a2 *p* *mp*

Hn. F 3, 4 a2 *p*

Tpt. Bb 1, 2 a2 *p*

Tpt. 3 *p*

Tbn. 1, 2 (a2) *p*

B. Tbn. *p*

Tba. *p*

Perc. 1 Rain Stick (to Marimba) *pp*

Perc. 2 Glock. - Hard Rubber *p*

Pno. *mp*
Ped.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

accel.

69

Fl. 1, 2 (a2) *p* *mf*

Cl. Bb 1, 2 (a2) *p* *mf* *mp* *mf* *n*

Bsn. 1 *mp* *mf* *n*

Bsn. 2 *mp* *mf* *n*

Hn. F 1, 2 *mf* *f* *mp* *mf*

Hn. F 3, 4 *mf* *f* *mp* *mf* *n*

Tpt. Bb 1, 2 *mf* *f* *mp* *mf* *n*

Tpt. 3 *mf* *f* *mp* *mf* *n*

Tbn. 1, 2 *mf* *f* *mp* *mf* *n*

B. Tbn. *mf* *f* *mp* *mf* *n*

Tba. *mf* *f* *mp* *mf* *n*

Perc. 1 [Marimba] - Hard Yarn (to Tom-Toms) *mf* *p* *mf* *n*

Perc. 2 (to sus. cym.) [Sus. Cym.] (to B.D) l.v. *mp* *p* *mf*

Pno. *mf*

* Led. *

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

J

A tempo ♩ = 60

73 -

Ob. 1, 2 *pp* 1.

Bsn. 1, 2 *p* 1. *mp* *p*

Hn. F 1, 2 *p* 1.

Hn. F 3, 4 *p* 3.

Tpt. Bb 1, 2 *mp* 1. *p*

Tpt. 3 *mp* *p*

Tbn. 1, 2 *p* 1.

K

77

Fl. 1, 2 *a2* *p* *f* (Fl.2 to Piccolo)

Ob. 1, 2 *a2* *p* *f*

Cl. Bb 1 *p* *f* *p*

Cl. Bb 2 *p* *f*

Bsn. 1 *p* *p* *n*

Bsn. 2 *p* *n*

Hn. F 1, 2 (1.) *mp* *pp*

Hn. F 3, 4 (3.) *mp* *pp*

Tbn. 1, 2 (1.)

B. Tbn. *p*

Tba. *p*

Timp. *mf* *f* *p*

Perc. 1 Tom-Toms - Drum Sticks *pp*

Perc. 2 [B.D.] (to Xylo.) *p* [Xylo.] - Hard Rubber *p* *f* (to Vib.)

Pno. *p* *mf*

Vla. *f* pizz. col legno battuto *pp*

Vc. *f* pizz. col legno battuto *pp*

Cb. *f* pizz. col legno battuto *pp*

Lead. * Lead. *

81

Cl. Bb 1 *n* *p* *n*

Cl. Bb 2 *n* *p* *n* *p*

Bsn. 1 *p* *n* *n*

Bsn. 2 *p* *n*

Hn. F 1, 2 *p* *a2* *mp* *p*

Hn. F 3, 4 *p* *a2* *mp*

Tpt. Bb 1, 2 *p* *a2* *mp* *p*

Tpt. 3 *p* *mp* *p*

Tbn. 1, 2 *p* *a2*

B. Tbn. *ff* *n*

Tbn. *ff* *n*

Timp. *mp*

Perc. 1 *mp*

Vla. *arco-sul tasto* *mf*

Vc. *arco* *sul tasto* *mf* *col legno battuto*

Cb. *arco* *sul tasto* *mf* *col legno battuto*

85

1. *tr*

Ob. 1, 2 *mf*

Cl. Bb 1 *p* *n* *mf*

Cl. Bb 2 *n* *p* *mf* *p*

Bsn. 1 *p* *n*

Bsn. 2 *p* *n*

Tpt. Bb 1, 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tbn. 1, 2 *mp* *mf*

B. Tbn. *ff* *n*

Tba. *ff* *n*

Timp.

Perc. 1 (to Sus. Cym.)

Pno. *mf*

Vln. I *mf* *sul tasto*

Vln. II *mf* *sul tasto*

Vla. *mf*

Vc. *mf* *ord. arco* *mp* *mf*

Cb. *mf* *ord. arco* *mp* *mf*

Red. * *Red.*

L ♩=120 (♩=♩)

accel.

89 Piccolo (to Flute) Flute

Fl. 2 *mf* *mf* *f*

Cl. Bb 1 *mp* *p* *mp* *mf* *f*

Cl. Bb 2 *mp* *p* *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *mp* *p*

Hn. F 1, 2 (a2) *mp*

Hn. F 3, 4 (a2) *mp*

Tpt. Bb 1, 2 *mp*

Tpt. 3 *mp*

Tbn. 1, 2 *mp* *mf* *p*

B. Tbn. *p* *mf* *p*

Timp. *mf*

Perc. 1 *p* Sus. Cym. l.v.

Perc. 2 *f* Vib. - Hard Yarn (to triangle)

Pno. *f*

Vln. I (sul tasto) *p* *mf*

Vln. II (sul tasto) *mp* *mf*

Vla. Ord. *mp* *mf* *p*

Vc. *p* *mf*

Cb. *p* *mf*

(accel.)

93

Fl. 1 *mf* *f* *mp*

Fl. 2 *mf* *f* *mf* (to Piccolo) Piccolo

Ob. 1, 2 (a2) *mf* *f* *mp*

Cl. Bb 1 *mf*

Cl. Bb 2 *p* *mf*

Bsn. 1, 2 *p* *mp*

Hn. F 1, 2 *sf* *mp*

Hn. F 3, 4 *sf* *mp*

Tpt. Bb 1, 2 *mp*

Tpt. 3 *mp*

Tbn. 1, 2 *sf* *mp* *mf* *p*

B. Tbn. *sf* *p* *mp* *p*

Timp. *f*

Perc. 1 *p* *mf* l.v.

Vln. I Ord. *mp* *mf*

Vln. II *mp* *mf* Ord.

Vla. *mf* *f*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

M ♩=145

(accel.)

97

Fl. 2 *f* *tr*

Cl. Bb 1 *f* *tr*

Cl. Bb 2 *f* *tr*

Bsn. 1, 2 *sf*

Hn. F 1, 2 *sf* 1. *mf* *f*

Hn. F 3, 4 *sf*

Tpt. Bb 1, 2 1. *mf* *f*

Tpt. 3 *f*

Tbn. 1, 2 *sf* *f*

B. Tbn. *sf*

Timp. *ff*

Perc. 1 *p* *ff* 1.v.

Perc. 2 *pp* *ff* *mp* Triangle (to Vib.)

Pno. *mf* *ff* *Ped.*

Vln. I *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc.

Cb.

N

105

Fl. 1, 2
mf ————— *f*

Ob. 1, 2
mf ————— *f* (a2)
mp —————

Cl. Bb 1
pp —————

Cl. Bb 2
pp ————— *p* ————— *pp*

Bsn. 1
mf ————— *f* *pp* ————— *p* ————— *pp*

Bsn. 2
mf ————— *f* *pp* ————— *p*

Hn. F 1, 2
mf ————— *f*

Hn. F 3, 4
mf ————— *f*

Tpt. Bb 1, 2
a2
mf

Tpt. 3
mf

Tbn. 1, 2
mf ————— *f* (a2)
mf

B. Tbn.
mf ————— *f*

Tba.
mf ————— *f*

Timp.
mf ————— *f*

Vln. I
mp

Vln. II
mp

109

Fl. 1, 2
Ob. 1, 2
Cl. Bb 1
Cl. Bb 2
Bsn. 1
Bsn. 2
Hn. F 1, 2
Hn. F 3, 4
Tpt. Bb 1, 2
Perc. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

(a2)

mp *f* *mp*

mf *f*

pp *mp* *pp* *p*

p *pp* *p*

pp *p*

p *p*

1. *f*

p *mf* l.v.

mf *mp*

mf *mp*

mf *f* *p*

p *mf* *p*

p *mf* *p*

113

(Fl.2 to Piccolo)

Fl. 1, 2

Ob. 1, 2

Cl. Bb 1

Cl. Bb 2

Bsn. 1

Bsn. 2

Hn. F 1, 2

Hn. F 3, 4

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vc.

Cb.

f *pp*

f *pp*

pp *p*

p

pp *p*

mf *mp* *p* *n*

mf *mp* *p* *n*

pp *f*

pp *f*

pp *f*

pp *f*

p

p

mf *p*

mf *p*

a2 *Wind

*Wind

a2 *Wind

*Wind

*Wind

(*f*)

(*f*)

(*f*)

(*f*)

*Wind- blow through instrument with no intention of pitch

121 1.

Fl. 1, 2 *p* *pp*

Ob. 1, 2 *mp* *pp* 1.

Cl. Bb 1, 2 *p* *pp* *p*

Bsn. 1, 2 *p*

Tbn. 1, 2 *ff* *n*

B. Tbn. *ff* *n*

Tba. *ff* *n*

Perc. 1 *mp* *p* Glock. - Hard Rubber (to Sus. Cym.)

Perc. 2 *mp* *p* *mp* Vib. - Hard Rubber (to B.D.)

Vln. I Solo *pp* *mp* gli altri *n*

Vln. II *p*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

*Wind- blow through instrument with no intention of pitch

125

Fl. 1, 2

Cl. Bb 1, 2

Hn. F 1, 2

Pno.

Vla.

Vc.

Cb.

pp

mf

p

n

1.

1.v.

ℓed.

*

P ♩=110

129

Fl. 1

Cl. Bb 1, 2

Bsn. 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Pno.

n

*Wind

p *mf* *n*

a2 *Wind

p *mf* *n*

a2 *Wind

p *mf* *n*

a2 *Wind

p *mf* *n*

*Wind

p *mf* *n*

a2 *Wind

p *mf* *n*

*Wind

p *mf* *n*

*Wind

p *mf* *n*

1. *pp* *mp*

3. *pp* *mp*

1.v. // (to Marimba)

pp *mf*

p

ℓed.

*Wind- blow through instrument with no intention of pitch

133

Cl. Bb 1, 2

Hn. F 1, 2

Hn. F 3, 4

Pno.

p *mp*

p *n*

p *n*

* Led.

137

Cl. Bb 1, 2

Bsn. 1, 2

Pno.

p *ppp*

ppp

mp

mp

* Led.

Q

(a2)

141

Cl. Bb 1, 2

Bsn. 1, 2

Pno.

cresc.

cresc.

cresc.

* Led.

149

Fl. 1, 2 *tr*

Bsn. 1, 2 *f*

Pno. *p mp mf f p*

Vln. I *mf p*

Vln. II *mf mp*

Vla.

Vc.

Cb. *Ed.* *

153

2. Piccolo

Fl. 1, 2 *mf*

Ob. 1, 2 *mp*

Cl. Bb 1, 2 *mp*

Bsn. 1, 2 *p mp*

Vln. II *mp*

Vla. *f mp*

Vc. *mf f mp*

Cb. *fp mp*

157 *tr* (to Flute)

Fl. 1, 2 *f*

Cl. Bb 1, 2 *p*

Bsn. 1, 2 *p*

Pno. *mf* *mp*

Vln. I *mf* *p*

Vln. II *mf* *mp*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

Cb. *pp* *mf*

Red. *

161 **S**

Ob. 1, 2 *mp*

Cl. Bb 1, 2 *pp*

Bsn. 1, 2 *pp* *mf*

Pno. *p* *pp*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

Cb. *pp* *mf*

Red. *

T ♩=90

165

Ob. 1, 2 *f* *tr*

Cl. Bb 1, 2 *f* *tr*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *fp* *mp*

Perc. 1 *mp* Marimba - Hard Yarn



169

Bsn. 1 *p* *mp* *p*

Bsn. 2 *p*

Hn. F 1, 2 *mf* *f* *p*

Hn. F 3, 4 *mf*

Tpt. Bb 1, 2 *f* *f* *p*

Tpt. 3 *f* *f* *p*

Tbn. 1, 2 *f*

B. Tbn. *ff* *p*

Tba. *ff* *p*

Perc. 1 *f* *mp*

Vla. *mf* arco- sul tasto

Vc. *mf* arco- sul tasto

Cb. *mf* arco- sul tasto

U

177

Fl. 1, 2: *f* *ff*

Cl. Bb 1: *mp* *mf* *mp*

Cl. Bb 2: *mp* *mf*

Bsn. 1: *mf* *mp*

Bsn. 2: *mf* *mp*

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

Timp.: *mf*

Perc. 1: *mp* *f* *mp* *f*

Vln. I: *mp* *mf* *p*

Vln. II: *mp* *mf* *p*

Marimba - Hard Yarn

Ord.

V

(a2)

185

Fl. 1, 2
Ob. 1, 2
Cl. Bb 1
Cl. Bb 2
Bsn. 2
Tpt. Bb 1, 2
Tpt. 3
Tbn. 1, 2
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vc.
Cb.

mf *mp* *ff* *ff* *mf* *f* *mf* *p* *ff* *ff* *mf* *mf* *ff* *mf* *ff* *mf*

(to Sus. Cym.)
(to Xylo.)

189

Fl. 1, 2
mp *mf* *mp*

Ob. 1, 2
mp *mf* *mp*

Cl. Bb 1, 2
mp *mf*

Hn. F 1, 2
mf

Tpt. Bb 1, 2
mf
(to Marimba)

Perc. 1
Sus. Cym. l.v. l.v.
n *mp* *n* *mp* *n*

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Cb.
mp

201

Fl. 1
f *p*

Fl. 2
f *p*

Ob. 1, 2
f *p* *mp*

Cl. Bb 1, 2
(a2)
f *p*

Bsn. 1, 2
f *p*

Hn. F 1, 2
(a2)
f *p*

Hn. F 3, 4
(a2)
f *p*

Tpt. Bb 1, 2
mf *p* *n*

Tba.

Hp.
+++++

Pno.
mp
Led. *

Vln. I
mf *p*

Vln. II
mf *p*

Vla.
p

Vc.
mf *p*

Cb.
mf *p*

205 rit.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. Bb 1, 2

Bsn. 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *n* *pp* *gliss.* *l.v.* *tr* *Sus. Cym.* *Mark Tree* *a2 *Wind* **Wind*

*Wind- blow through instrument with no intention of pitch

♩=60

209.

Fl. 2

Ob. 1, 2

Cl. Bb 1, 2

Bsn. 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tpt. Bb 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Hp.

Vln. I

Vln. II

Vc.

Cb.

***Tall Grasses

**Tall Grasses

a2 *Wind

sul tasto

pp

Ord.

p *f* *p* *f* *mf* *n*

n *f* *p* *p* *f* *n*

n *f* *p* *p* *f* *n*

n *f* *p* *p* *f* *n*

p *f* *p* *f* *mp* *mf* *p* *n*

p *f* *p* *f* *mp* *mf* *p* *n*

p *f* *p* *f* *mp* *mf* *p* *n*

p *f* *p* *f* *mp* *mf* *p* *n*

p *mp* *mf* *n*

n *p* *n*

n *p* *n*

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

n *pp* *n*

*Wind- blow through instrument with no intention of pitch
 **Tall Grasses- Friction sound made by rubbing hands together

Detailed Notes

The introduction of “Return to Sarah” paints a portrait of Sarah sitting among the tall blades of grass as she plucks flowers for mama. The wind brushes past her cheek and she hears the sound of a sparrow singing its tune. The main theme, played by solo violin, is presented in measures 3-4 in C major. The strings play pizzicato on open fifths, symbolic of Sarah plucking flowers. Sounds of tall grass and wind are created by the musicians blowing through their instruments with no intention of pitch and others rubbing the palms of their hands together. The exaggerated dynamics used for these unique techniques assimilates the textural sound of wind gusting through blades of tall grass. The sparrow is the primary motif throughout the piece, it represents Sarah. The sparrow call, in measure 14, is followed by a melody in measures 23-26. The melody reflects the happiness and freedom of a sparrow flying through the sky, much like how Sarah feels at this time.

Direct assimilations and programmatic material set the scene of Sarah at home, while other motifs present themselves in the introduction. In measure 10, the piano plays an ascending and descending melodic line that represents frailty. The frailty motif is followed by the main theme in a minor in measures 12-13. The main theme will undergo many variations both harmonically and rhythmically throughout the piece in order to depict the foreground of the story throughout. In measures 12-13, the main theme foreshadows the move that Sarah and her mother must make when her father doesn't want them anymore. The key is no longer centered around the tonic but rather the dominant and sub-dominant in order to maintain that Sarah is happy but the happiness is no longer as stable as it was.

Sarah and her mother leave the country to live by the sea. This is where her mother will be able to find work. The wind and tall grasses enter as a transitional character. The frailty motif is stretched out in the clarinet and is played in the flute in measure 39. With the change of scenery, the key changes and oscillates between F major and d minor. The sound of sticks, played by the string section in col legno battuto, drive the piece out of the country scene and towards the docks at the sea.

Sarah's mother finds work as a prostitute down by the docks. The crash of waves hit their new home and Sarah's mother begins to die of a broken heart. In measures 51-53, the woodwinds sway between F7 and d7, their timbre much like the sound of an organ. The bassoon plays the main theme in C major on top of the d7 pulse, making the melody sound forlorn. This effect shows the transition that Sarah and her mother have made is fatal. The interruption from the horns and trumpets in measure 53 stabilizes d7 as the tonal center. As mother's health begins to dissipate, the sense of worry and urgency overtake Sarah in measures 54-72. In order to show the drama of the waves crashing on their home, while Sarah begs for her mother to stay with her, an ostinato appears in the bassoons and clarinets. The ostinato stays on key-notes, common tones, in order to create a continuity while the harmonies and melodies guide in and out of tonal ambiguity. The ostinato is used to create a storm and stress effect by driving the melodies forward. The sense of urgency compliments the tension associated with the scene. The ostinato in measures 54-61 is subtle, played by the bassoons and clarinets. The rising tension foreshadows the panic that Sarah begins to feel with the loss of her mother in measure 73.

The descending chromatic figure passed from the strings in measures 66-67 to the brass in measures 68-69, are the last labored breaths of Sarah's mother. When the men come to take the body away, Sarah is left alone. The main theme is played by solo oboe in measures 73-74. The use of the oboe in a weak timbre identifies with the young Sarah. By herself, a kind man comes to take Sarah to a place where she can have a family. He is her valiant hero. In measures 74-78, the main theme is played in Gb major, but the section is a non-structured chromatic transition into the next scene. The use of brass and the non-structured harmony reflects his identity as a drunk who has come with good intentions.

The key shifts to g minor and the ostinato returns on the common tone Bb. Sarah is taken to Duke's house, the man who claims he will raise her as a daughter. At measure 79, with the key shift, the timpani enter with Sarah's heartbeat. The sound of waves is the primary texture but it now reflects the waves of fear that Sarah is feeling. The percussion and strings become rhythmically aggressive as a foreshadow to Duke's behavior. The transition to sul tasto in the strings, in measure 82, drives the sense of unease. The timpani quicken as Sarah's heart begins to race. Duke comes up behind her valiant hero and strangles him in front of Sarah. The music accelerates and the piano screams forth with the shrill triangle clanging as a siren in measures 98-102. Sarah's panic and terror feel like sirens in her head.

The ostinato returns in measure 106 as Sarah hides quietly from Duke in the corner. The ostinato back in control of tempo reflects Duke's control of temper. As he comes closer to Sarah, her heartbeat races as everything else begins to still. The entrance of the artificial harmonics in the first and second violins represent the weakness of young Sarah. The wind returns, taking the audience away from the scene. Half of the main theme is played by the oboe in measure 120. Sarah dies to herself and becomes Angel, the child prostitute.

The wind pushes into chromatic non-structured material that waves through the strings, mallet instruments, to the bassoons and clarinets ascending in B major and descending in C major. Each turn-around shows the change in time, place, and identity. The sparrow call is detached in measures 127-128, symbolic of Angel. The wind ends the transition as a new key takes over and brings the audience into a waltz. The waltz represents the brothel, Pair-a-Dice, in C minor.

Angel is in a lucid balance between wanting to kill herself and wanting to escape to a new life. She is forced to work at Pair-a-Dice and is guarded by a man named Morgan. She is unable to leave. When she acts out in a spirit of strong will, Morgan abuses her. The laziness of the piano line symbolizes the drunken men who come to see her. The sparrow melody returns in measure 148 as the main melodic material. The melody twists and mangles, a representation of Angel. As the melody fades to still harmonies, Angel makes the decision to taunt Morgan into killing her. This is the only way to commit suicide, her only way out.

The ostinato returns as the key shifts g-minor with c-minor tendencies. This time, the key focuses on the assistance of the dominant to show her strength in this section. The addition of the trombones and trumpets playing the ostinato, emphasizes the clarity of the ostinato and helps in the acceleration of tempo. Brass and percussion hits reflect the different punches and kicks that Angel is experiencing from Morgan. The blows pierce the texture while melodic material reflect her inner-self begging to be free. The timbre change brings the attention back to the ostinato, which had become a drone-like character in the background. In Angel's violent attempt at suicide in measures 168-197, the ostinato is also given to the marimba. The marimba ostinato is off-set with accented beats to pull the driving force forward and lends to the violent percussion and brass lines. When the ostinato breaks away, the ear is drawn into the silence it leaves.

The shift of the ostinato temporarily to the strings in measures 188-192, gives a lull and almost weightlessness within the chaos. The string ostinato is not as detached in timbre and supports the swaying harmonies. The string ostinato represents the shift out of consciousness that Angel is feeling. The quick return to the woodwinds and marimba bring the listener back to the scene of violence taking place. The shift in instrumentation shows the parallel between aggressiveness of the act and the relief that Angel is feeling.

The climax of the piece is in measures 168-199. The sparrow call reflects each of Angel's cries as she is violently attacked. The little sparrow calls are shrill and pierce the texture of the scene. The sparrow call is doubled in all the woodwinds and percussion in measure 199 where the three "tweets" are the last three hits Angel endures before passing out. The foreground holds the direct emotions emitted, while the underlying motives and harmonies display the inner layer of emotion. In the background, the frailty motif becomes the primary focus following the climax as Angel passes out in measure 199. The piano plays the frailty motif symbolic of her frail body as all that's left.

In the stretching chords following the climax, Angel does not die. She is brought to the country unconscious and given a new chance at life. When Angel awakens, she can hear the sound of wind and tall grasses. A sparrow calls through her window in measure 211-212. As the key has finally shifted back to C major, the original key, the piece is brought full-circle. The sparrow call beckons her to return to Sarah.