FULL SCORE

JUDITH MARKOVICH

EMERGENCE

Tone Poem on the Hymn Tune "Purpose"

for Orchestra

SCRIBELIGHT MUSIC

God Is Working His Purpose Out

God is working His purpose out
As year succeeds to year.
God is working His purpose out
And the time is drawing near.
Nearer and nearer draws the time,
The time that shall surely be,
When the earth shall be filled with the glory of God
As the waters cover the sea.

ARTHUR CAMPBELL AINGER (1894)

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INSTRUMENTATION

Flute 1
Flute 2
Oboe 1
Oboe 2 & English Horn
B ♭ Clarinet 1
B ♭ Clarinet 2
B ♭ Bass Clarinet
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
F Horn 3
F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Percussion 1

Suspended Cymbal
Crash Cymbal
**Fire Drum (D minor)
Field Drum

Fire Drum
Crash Cymbal
Snare Drum
Field Drum
Low Tom-tom

Percussion 2

Vibraphone
Marimba
Low Tom-toms
Mark Tree

Duration: 13' 10"

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**Performance notes for Fire Drum:
The fire drum must be amplified.
If a HandsOnFire Drum is not available. replace with vibraphone (2).
Supplier: Rental or purchase of custom drum (D minor Pentatonic, 9-tongue) & amplifier plug: http://www.handsonfire.com
Use soft rubber mallets.

Program notes:

EMERGENCE expresses the theme of emerging purpose in a season where women, who have been traditionally undervalued, are being rightly recognized. It depicts those who shake off false expectations, take courage, and step into their destined purposes. The motifs are gleaned from Markovich's childhood favorite hymn tune, "Purpose," by Martin F. Shaw. Shaw himself was an advocate for women.

- *Many thanks to Daniel Spreadbury, John Barron, and the Dorico Team for their tireless help with engraving.*
- *Special appreciation to my colleague and mentor, David Moser McKay, for all his wisdom and patience.*
- *Deep gratitude to Rebecca Vendemo, conductor of the Spring Hill Orchestra, for her faith in this project.*

Commissioned by Spring Hill Orchestra

EMERGENCE

Tone Poem on the Hymn Tune "Purpose"

JUDITH MARKOVICH

Slowly ♩ = 50

Flute 1 2
Oboe 1 2
B♭ Clarinet 1 2
Bass Clarinet
Bassoon 1 2
F Horn 1 2 3 4
C Trumpet 1
C Trumpet 2 3
Trombone 1 2
Bass Trombone
Tuba
Timpani
Suspended Cymbal
Crash Cymbal
Field Drum
Fire Drum (Dm)
Vibraphone
Marimba
Low Tom-tom
Mark Tree
Harp
Piano

1. solo
p
3
Sus. Cym.
p
Vib.
6
ppp
Ped.
ppp

Slowly ♩ = 50

Violin I
Violin II
Viola
Violoncello
Double Bass

non vib.
pp
non vib.
pp
non vib.
pp

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4

Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Sus. Cym.
Vib.
Hp.
Vla.
Vc.
D. B.

solo

metal scrape

gliss.

To Cr. Cym.

7

With motion ♩ = 62

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Vib.
Hp.

1. solo

With motion ♩ = 62

Vln. II
Vla.
Vc.
D. B.

ord.

FOR PERUSAL USE ONLY

14

accel.

Fl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Vib.

Hp.

14

accel.

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

18

Bass Cl.

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Vib.

To Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

22 **Purposeful** ♩ = 92

1 2 Hn. 3 4 Tpt 1 Tpt 2 3 Tbn. 1 2 B. Tbn. Tba. Timp. Cr. Cym. 3

30

1 2 Hn. 3 4 Tpt 1 Tpt 2 3 Tbn. 1 2 B. Tbn. Tba. Timp. Cr. Cym. 3

30

Vln. I Vln. II Vla. Vc. D. B.

FOR PERUSAL & MUSICAL USE ONLY

36

38

Bsn. 1 2

f

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Cr. Cym. 3

38

Vc.

D. B.

f

41

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

p

unis.

Vln. I

Vln. II

div.

unis.

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

46

1
2
Hn.

3
4

Tpt 1

Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Cr. Cym. 3

To Sus. Cym.

46

Vln. I

Vln. II

Vla.

non div.

Vc.

non div.

D. B.

FOR PERUSAL USE ONLY

54

1. solo

1
2
Hn.
3
4
Tpt 1
Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mp p f div.

FOR PERUSAL USE ONLY

59

molto rit.

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Sus. Cym.

molto rit.

Vln. II

Vla.

Vc.

D. B.

64 ♩ = 50

Lively ♩ = 132

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Mar.

64 ♩ = 50

Lively ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

non vib.

vib.

fp sub.

FOR PERUSAL USE ONLY

70

Mar.
Hp.
Pn.
Vln. I
Vln. II
Vla.

(4)

74

77

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt 2 3
Mar.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D. B.

stacc. sempre

vib.

FOR PERUSAL USE ONLY

79

85

1
2
Hn.
3
4

Tpt 2
3

Tbn. 1
2

B. Tbn.

Mar.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

86

FOR PERUSAL USE ONLY

91

Fl. 1 2

Hn. 1 2 3 4

Timp.

Vib.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

♩ = 66

p

pp

To Vib.

Vib.

vib.
arco

vib.

95

Bass Cl.

Timp.

Sus. Cym.

Vib.

Hp.

Pn.

Vla.

Vc.

D. B.

mp

FOR PERUSAL USE ONLY

101

rit.

Timp.

Sus. Cym.

To Fire Dr.

Vib.

To M. T.

Hp.

Pn.

rit.

Vla.

mp

p sub.

Vc.

mp

p sub.

105 Tranquil ♩ = 62

1 2 Hn.

2.

pp

3 4

4.

pp

Tbn. 1 2

pp

B. Tbn.

pp

Tba.

pp

Timp.

ppp

Fire Dr.

Fire Dr.

R

p

3

3

L

M. T.

M. T.

p

Hp.

pp

2

2

(play in absence of harp to bar 124)

Pn.

pp

2

2

105 Tranquil ♩ = 62

Vla.

pp

Vc.

pp

FOR PERUSAL USE ONLY

110

1.
solo

Fl. 1 2

mp

3

Fire Dr.

5

R

8ba

L

M. T.

To Vib.

p

p

Hp.

2

Pn.

2

114

Fl. 1 2

1.

2.

3

Ob. 1 2

1.

pp

Cl. 1 2

pp

Fire Dr.

R

8ba

mp

Vib.

Vib.

p

Hp.

2

Pn.

2

FOR PERUSAL USE ONLY

117

Fl. 1 2

Ob. 1

Eng. Hn. 1

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Fire Dr.

Vib.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

Eng. Hn.

solo

(Vib.)

pizz.

FOR PERUSAL USE ONLY

121

122

Fl. 1 2
Ob. 1
Eng. Hn. 1
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
Fire Dr.
Vib.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.

Play

FOR PERUSAL USE ONLY

125

Fl. 1 2

Ob. 1

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Fire Dr.

Vib.

Hp.

Pn.

solo

FOR PERUSAL USE ONLY

128

130

Fl. 1 2
Ob. 1
Eng. Hn. 1
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
Fire Dr.
Vib.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.

mp
p
L
Play
arco
solo
arco

FOR PERUSAL USE ONLY

132

Fl. 1 2

Ob. 1

Eng. Hn. 1

Cl. 1 2

Bass Cl.

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Fire Dr.

Vib.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp *p* *poco rit.* To Ob.

FOR PERUSAL USE ONLY

135 ♩ = 62

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2
Tpt 1 3 4
Tpt 2 3
Tbn. 1 2
Fire Dr.
Vib.
Hp.
Pn.

To Sus. Cym.
To Mar.

FOR PERUSAL USE ONLY

135 ♩ = 62

Vln. I
Vln. II
Vla.
Vc.
D. B.

tutti

138

rit.

Broadly ♩ = 62

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Timp.

Mar.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

f

div.

FOR PERUSAL USE ONLY

141

143

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

2

1 Tbn.

2

B. Tbn.

Timp.

Sus. Cym.

Sus. Cym.

mf

To Fire Dr.

Mar.

Hp.

Pn.

143

Vln. I

Vln. II

(4)

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

145

molto accel.....molto rit.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar.

To Vib.

Hp.

molto accel.....molto rit.

Vln. I

Vln. II

Vla.

unis.

Vc.

D. B.

FOR PERUSAL USE ONLY

150 151 (♩ = 62)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Fire Dr.
Hp.
Pn.
Play in absence of harp
151 (♩ = 62)
Vln. I
Vln. II
Vla.
Vc.
D. B.
pizz.

FOR PERUSAL USE ONLY

154

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Fire Dr.

Vib.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a2

1.

2.

3.

4

mf

mp

Vib.

Play

arco

(4)

FOR PERUSAL USE ONLY

157

159

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Fire Dr.

Vib.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp mf p

1. solo

pizz.

FOR PERUSAL USE ONLY

160

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Fire Dr.

Vib.

Hp.

Pn.

Vc.

D. B.

mf

mp

p

f

2. solo

To Mar.

V.S.

FOR PERUSAL USE ONLY

163 **Joyful** ♩ = 132

Fl. 1 2
Cl. 1 2
Bsn. 1 2
Mar.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D. B.

167

(Mar.)

FOR PERUSAL USE ONLY

170

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Mar.

Hp.

170

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

179

184

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
Timp.
Mar.
Vln. I
Vln. II
Vla.
Vc.
D. B.

FOR PERUSAL USE ONLY

185

Fl. 1 2

Ob. 1 2

Cl. 1 2

1.

Bsn. 1 2

mf

189

Fl. 1 2

Ob. 1 2

Bass Cl.

Bsn. 1 2

Rim

F. D.

F. D.

Mar.

Hp.

mf

Vln. II

mp

2

Vla.

p

Vc.

p

FOR PERUSAL USE ONLY

193 (♩ = 132)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Hp.
Pn.

193 (♩ = 132)

Vln. I
Vln. II
Vla.
Vc.
D. B.

FOR PERUSAL USE ONLY

197

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

mf

Bsn. 1 2

1 2 Hn.

1. *mp*

3 4

3. *mp*

Tpt 1

mp

Tpt 2 3

2. *mp*

Tbn. 1 2

a2 *mp*

B. Tbn.

mp

Tba.

mp

Hp.

Pn.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D. B.

mf

2. *p*

4. *p*

3. *p*

FOR PERUSAL USE ONLY

202

205

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
V.S.
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Mar.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mf mp pizz.

FOR PERUSAL USE ONLY

207

213

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Timp.

Mar.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf f p

(4)

pizz.

arco

FOR PERUSAL USE ONLY

214

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2

mf

Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
Timp.
Mar.
Hp.
Pn.

Vln. I
Vln. II
Vla.
Vc.
D. B.

sim.

FOR PERUSAL USE ONLY

220

221

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Timp.

Mar.

Hp.

Pn.

221

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

226

229

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

2

(4)

FOR PERUSAL USE ONLY

230

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar.

To Tom.

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

234

237

March ♩ = 58

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

F. D.

Tom.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

238

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

F. D.

Tom.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

FOR PERUSAL USE ONLY

242

245

Fl. 1 2

Ob. 1 2

Cl. 1 2

a2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

4.

2.

3.

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

F. D.

Tom.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp sub.

FOR PERUSAL USE ONLY

246

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

1 2

Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Sus. Cym.
crash with stick

F. D.

Tom.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

f

FOR PERUSAL USE ONLY

250

Bass Cl.

Bsn. 1 2

1 2 Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

(to F. D.)

F. D.

Tom.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL USE ONLY

254

Cl. 1 2

Bsn. 1 2

2

1 2

Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

Timp.

mf

F. D.

mf

2

Tom.

mf

Pn.

254

Vln. I

f

Vln. II

f

Vla.

f

Vc.

D. B.

FOR PERUSAL USE ONLY

257

Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
F. D.
Tom.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D. B.

f

2

(4)

marcato

sim.

FOR PERUSAL USE ONLY

260

262

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

f

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

f

Damp off

Timp.

f

F. D.

Tom.

(8)

Hp.

Pn.

262

simile

Vln. I

simile

Vln. II

simile

Vla.

simile

Vc.

(8)

simile

D. B.

FOR PERUSAL USE ONLY

264

poco rit.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
F. D.
Tom.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D. B.

2.

To Sus. Cym.

f

To Mar.

f

poco rit.

FOR PERUSAL USE ONLY

267 ♩ = 58

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

f

Sus. Cym.

Sus. Cym. crash with mallet

ff

To Cr. Cym.

Cr. Cym.

Mar.

ff

(4)

Hp.

6

ff

Pn.

f

267 ♩ = 58

Vln. I

Vln. II

Vla.

Vc.

D. B.

FOR PERUSAL ONLY

271

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Cr. Cym. 3
To Sus. Cym.
Mar.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D. B.

ff

8va

FOR PERUSAL USE ONLY

275

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

1 2

Hn.

3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Sus. Cym. crash

Sus. crash

Mar.

To Vib.

Vib.

Hp.

Pn.

275

Vln. I

Vln. II

Vla.

Vc.

D. B.

p sub.

f

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279

molto rall.

286

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Sus. Cym.

To Mar.

Vib.

Hp.

Pn.

molto rall.

279

286

Vln. I

Vln. II

Vla.

Vc.

D. B.

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287

a2

molto allarg.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bass Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt 1

Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

solo

fp

p

p

Hp.

Pn.

Vln. I

Vln. II

Vla.

Vc.

D. B.

molto allarg.

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291

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bass Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tpt 1
Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Sus. Cym.
To Cr. Cym.
Mar.
Hp.
Pn.
Vln. I
Vln. II
Vla.
Vc.
D. B.

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SCRIBELIGHT MUSIC

Judith Pauley Markovich, Composer

TLG1013- THE LOOKING GLASS: A Contemporary Dance Suite
For:
Chamber Ensemble (13): Woodwind Quintet plus Trumpet, Timpani,
Djembe, Congas, Drum Set, Tubular Bells, String Bass

HITD1017- HALLELUJAH IN THE DARKNESS
For:
Flutes (2), Oboes (2), Bb Clarinets (2), Bassoon,
Percussion, Harp, Piano, Electric Guitar, Electric Bass, SATB Chorus, Strings
Chorus and Piano Reduction available

BTNW1018- BEYOND THE NOBLE WAY
For:
Brass Quintet

EM1018- EMERGENCE
For:
Full Orchestra and Fire Drum

LAM1019- LAMENT
For:
Piano Quintet and Empty Chair

TM1020- THREE MINIATURES
For:
Unaccompanied Viola

TDD1021- THE DABBLING DUCK
For:
English Horn and Cello or Bassoon/Viola and Cello/Clarinet and Cello or Bassoon

REM1022- REMEMBER
For:
Clarinet, Piano and Chime (Optional)
Arranged also for Viola or English Horn in place of Clarinet or Piano Alone

CRSS1023 – CORNERSTONE SONATA
For:
Viola and Piano

CADG1024 –CAME A DROP GENTLY
For:
Mezzo-Soprano, Tenor, English Horn, and Piano

ITAS1025—I THINK ABOUT A STAR
For:
High Soprano, Oboe, Piano

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