

# A Letter to a Dying Man

Ben Lunn



to Tianyi Lu and Adam Jondelius

# A Letter to a Dying Man

Bassui

Ben Lunn

Deeply meditative ♩ = 60

Baritone Solo

Horn in F Solo

*p molto legato* *p*

Deeply meditative ♩ = 60

Violin I

*p*

Violin II

*p*

Viola

*p*

Violoncello

*p*

Contrabass

*p*

The musical score is written for seven instruments: Baritone Solo, Horn in F Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Deeply meditative' with a metronome marking of ♩ = 60. The time signature is 4/4. The Baritone Solo part is in bass clef and mostly contains rests. The Horn in F Solo part is in treble clef and features a triplet of eighth notes in the second measure, followed by a long note in the third measure. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are in their respective clefs and play long, sustained notes, often with a triplet of eighth notes in the second measure. Dynamic markings include 'p' (piano) and 'p molto legato' (piano, very legato).

7

Bar. Solo

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 7-11 is as follows:

- Bar. Solo:** Five measures of whole rests.
- Hn.:** Measure 7: whole rest. Measure 8: quarter note G2, quarter note F2, quarter note E2. Measure 9: quarter note D2, quarter note C2, quarter note B1. Measure 10: quarter note A1, quarter note G1, quarter note F1. Measure 11: quarter note E1, quarter note D1, quarter note C1. Dynamics: *p* (piano) with accents and slurs.
- Vln. I:** Measure 7: whole rest. Measure 8: whole note G4. Measure 9: whole rest. Measure 10: whole rest. Measure 11: whole rest.
- Vln. II:** Measure 7: whole rest. Measure 8: quarter note G4, quarter note F4, quarter note E4. Measure 9: quarter note D4, quarter note C4, quarter note B3. Measure 10: quarter note A3, quarter note G3, quarter note F3. Measure 11: quarter note E3, quarter note D3, quarter note C3. Dynamics: *p* (piano) with accents and slurs.
- Vla.:** Measure 7: whole rest. Measure 8: quarter note G3, quarter note F3, quarter note E3. Measure 9: quarter note D3, quarter note C3, quarter note B2. Measure 10: quarter note A2, quarter note G2, quarter note F2. Measure 11: quarter note E2, quarter note D2, quarter note C2. Dynamics: *p* (piano) with accents and slurs.
- Vc.:** Measure 7: whole rest. Measure 8: quarter note G2, quarter note F2, quarter note E2. Measure 9: quarter note D2, quarter note C2, quarter note B1. Measure 10: quarter note A1, quarter note G1, quarter note F1. Measure 11: quarter note E1, quarter note D1, quarter note C1. Dynamics: *p* (piano) with accents and slurs.
- Cb.:** Measure 7: whole rest. Measure 8: quarter note G1, quarter note F1, quarter note E1. Measure 9: quarter note D1, quarter note C1, quarter note B0. Measure 10: quarter note A0, quarter note G0, quarter note F0. Measure 11: quarter note E0, quarter note D0, quarter note C0. Dynamics: *p* (piano) with accents and slurs.

12

Bar. Solo

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

A

Detailed description of the musical score: The score is for page 5, measures 12 through 17. The instruments are Baritone Solo, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Baritone Solo part (bass clef) consists of rests in all measures. The Horn part (treble clef) has a melodic line in measures 12-13, consisting of eighth and quarter notes, followed by rests. The Violin I and Violin II parts (treble clef) consist of rests. The Viola part (alto clef) has a melodic line starting in measure 12 with a piano (*p*) dynamic, featuring slurs and hairpins. The Violoncello part (bass clef) has a melodic line starting in measure 12 with a piano (*p*) dynamic, featuring slurs, hairpins, and triplet markings in measures 15 and 17. The Contrabass part (bass clef) has a melodic line starting in measure 12 with a piano (*ppp*) dynamic, featuring slurs and hairpins. There are two boxed 'A' markings above the score, one above the Baritone Solo part and one above the Horn part.

**B**

*mp serene*

18

Bar. Solo

The es-sence of your mind is not born

Hn.

*p soli with Baritone and Contrabass*

**B**

Vln. I

(Horn)

Vln. II

(horn)

Vla.

Vc.

Cb.

*mp soli with Baritone and horn*

23

Bar. Solo

so it can ne - ver die It is not an ex - ist -

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Bar. Solo

ence which is per'sh-a - ble it is not an emp - ti - ness

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



31

Bar. Solo

which is mere void It has nei-ther co - lour

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Bar. Solo

nor form It en-joys no plea - sures and suf-fers no pain

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

Bar. Solo

Hn.

*f molto legato*

C

Vln. I

IV  
8<sup>va</sup>

*f* 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

Vln. I (continued)

8<sup>va</sup>  
IV

*f* 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup> 11<sup>th</sup>

Vln. II

8<sup>va</sup>  
IV

*f* 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup> 11<sup>th</sup> 12<sup>th</sup>

Vln. II (continued)

IV  
8<sup>va</sup>

*f* 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup>

Vla.

*f molto legato*

Vc.

*f marcato*

Vc. (continued)

*f marcato*

Cb.

*f molto legato*

*p* ————— *f marcato*

45

Bar. Solo

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11th

12th

13th

11th

Detailed description of the musical score: The score is for measures 45, 46, and 47. The Baritone Solo part consists of three whole rests. The Horn part has a long note in measure 45, a half note in measure 46, and a half note in measure 47. The Violin I part has a long note in measure 45, a half note in measure 46, and a half note in measure 47. The Violin II part has a long note in measure 45, a half note in measure 46, and a half note in measure 47. The Viola part has a long note in measure 45, a half note in measure 46, and a half note in measure 47. The Violoncello part has a long note in measure 45, a half note in measure 46, and a half note in measure 47. The Contrabass part has a long note in measure 45, a half note in measure 46, and a half note in measure 47.

48

Bar. Solo

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*12th*

*no div.*

Detailed description of the musical score: The score is for page 13, starting at measure 48. It features seven staves: Baritone Solo (Bass clef), Horn (Treble clef), Violin I (Treble clef), Violin II (Treble clef), Viola (Alto clef), Violoncello (Bass clef), and Contrabass (Bass clef). The Baritone Solo part consists of five measures of rests. The Horn part has a long note in the first measure, followed by four measures of notes with slurs. The Violin I and II parts have notes with slurs and breath marks. The Viola part has notes with slurs and breath marks. The Violoncello part has notes with slurs and breath marks. The Contrabass part has notes with slurs and breath marks. The score includes performance instructions like '12th' and 'no div.'.

**D**

Bar. Solo <sup>53</sup> *f* #2 *f* #2 *f* #2

Think on - ly of this\_\_ You will need no\_\_ more\_\_ Co - vet no -

Hn. *f* *f*

**D**

(8)

Vln. I *freely alternate between S.T. and S.P.*

Vln. II *freely alternate between S.T. and S.P.*

Vla. *freely alternate between S.T. and S.P.*

Vc. *freely alternate between S.T. and S.P.*

Cb. *freely alternate between S.T. and S.P.*

*freely alternate between S.T. and S.P.*

60

Bar. Solo

thing\_ You will need no - more

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Nat.

Nat.

Nat.

*p*

66 **E**

Bar. Solo

Hn. **E**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

E.S.P I

E.S.P IV

E.S.P IV

E.S.P II

E.S.P IV

5:4

3

3



70 *mp broad and full*

Bar. Solo  
Your end which is end - less

Hn. *p* *p:*

Vln. I *mf* *mf* E.S.P I

Vln. II *mf* *mf* E.S.P IV E.S.P IV

Vla. *mf* *mf* E.S.P III E.S.P IV

Vc. *p* *p* *p*

Cb. *p* *p* *p*

73

Bar. Solo

Is as a snow - - flake

Hn.

*p* *p:*

Vln. I

*mf* E.S.P I

Vln. II

*mf* E.S.P IV

Vla.

*mf* E.S.P IV

Vc.

*p* IV

*p* *p*

Cb.

III

77

Bar. Solo

dis - sol - ving in the pure air

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

E.S.P I

E.S.P IV

*mf*

I. 5:4

III 5:4

80 *slowly shift to breathy sound*

Bar. Solo

Hn. *slowly shift to breathy sound*

*p* *p*

Vln. I

Vln. II

E.S.P IV *mf*

E.S.P IV *mf*

Vla.

E.S.P II *mf* 5:4

Vc.

Cb.