

Carry Me Home:

Al's Piece



for Alto Saxophone, Solo Bass, Choir (SATB),
Piano and Strings

Full Score

Ben Ponniah

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(2024)

Duration:	22 minutes
Cover photograph:	Stained glass window in St Andrew's Church, Bredfield: David protecting sheep from a lion.
For more information:	www.benponniah.com

PERFORMANCE NOTE

In the first movement (Loss), the recitation of the Ayatul Kursi from the Quran – one of the best-known verses – could be performed by an imam or any Muslim.

After the post-performance applause, the third movement (Hope) could be repeated as an encore, allowing the audience to sing along, with the conductor gesturing clearly for *Swing Low, Sweet Chariot*.

Commissioned by Sir Nick and Lady Young: in loving memory of Alex, their son.

Carry Me Home is dedicated to all those who have lost a loved one in a sudden and unexpected way.

PROGRAMME NOTE

It was a great honour to be asked by Sir Nick and Lady Young to compose *Carry Me Home: Al's Piece* in memory of their son Alex, who passed away ten years ago in 2014. Like Alex, I was born in Ipswich, attended St Margaret's Primary School, and sang in the choir at Ipswich Minster – I knew him as Tigger.

Carry Me Home is a truly unique choral work, as I worked closely with Nick and Heli on both text and music until they felt it was right. I have yet to find another example in classical choral music where this level of family involvement shaped the composition from start to finish.

The stained glass window on the cover page is from the church where Al is buried. The image of David protecting sheep from a lion reminded Nick of Al: his blond hair, his bravery, and his protecting nature. The way David is holding a lamb reminded Nick of Al holding a rugby ball!

Having spoken with Al's parents (Nick and Heli), Al's brothers (Edward and Tom) and Al's best friend (Sean), it was clear that Al was an extraordinary person. He was a gifted sportsman (rugby and athletics), musician (he played saxophone and sang in choirs), and an intellectual (successful young executive in the City). His infectious energy and effortless charisma meant that he was the life and soul of a party. He could also be counted on for his wisdom and empathetic listening when his friends and family were having personal hardships. He was an easy-going high-achiever with a quirky sense of humour. I wasn't surprised to hear that there were over 600 people at his funeral.

I tried to capture all of these dimensions of Al's personality, and the impact of his sudden and unexpected death on those close to him, in the four movements of *Al's Piece*. The saxophone represents Al – or, more broadly, the human spirit.

Carry Me Home speaks to the universal themes of loss, growth, hope, and freedom.

1. Loss

The piece opens in an unsettled atmosphere, with the despair motif introduced on the saxophone. This motif is derived by inverting part of the melody from *Lord of All Hopefulness* – the hope motif. Both motifs recur at various points throughout the work.



The text combines excerpts from Sean and Ed's eulogies, as well as the Ayatul Kursi from the Quran. The night before the funeral, Al's body was in St Andrew's Church - and the Vicar had given Nick the key. The family, with their dear friends Ibrahim and Silvia, decided to walk to the church to spend some time with Al. It was completely silent – just Al in his coffin on the altar, some flowers and a candle – nobody knew what to say, so everyone just sat quietly. Then, all of a sudden, Ibrahim got up, stood in the aisle in an attitude of prayer, and started reciting from memory the Ayatul Kursi. Nick said, "It was the most incredible, heart-rending, generous, comforting and beautiful thing anyone has ever done for me. Even now it brings tears to my eyes to remember it."

2. Grow

The despair motif figuratively wrestles with the hope motif from *Lord of All Hopefulness*. Just before Tom's beautiful and heartfelt song *Growing* begins, the hope motif prevails. In *Growing*, Tom recalls a rainy hurdles race in which he slipped and fell on a grass track. Al came to the rescue, lifting him up, putting his arm around him, and helping him finish the race. Tom has since said that he feels Al's presence whenever it rains – a link both to that day on the track and to the circumstances of Al's passing.

3. Hope

This movement weaves together new arrangements of the much-loved hymn *Lord of All Hopefulness* and *Swing Low, Sweet Chariot*, which had to be included, given Al's love of rugby.

4. Free

The text is drawn from Walt Whitman's *Song of the Open Road*, which captures so many of Al's qualities – the adventurer, the wise listener, the soul now free. In this final movement, Al is celebrated and imagined on his next beautiful journey, full of joy, discovery, and fun!

I hope this piece provides some comfort for Al's family and friends, and a way for them to keep Al with them through music. Additionally, I hope *Al's Piece* can help anyone who has lost someone in a sudden and unexpected way, to feel more peace in their hearts.

Ben Ponniah

TEXT

I. Loss

There are no words that do justice to the sense of pain and loss I have felt these last weeks, knowing I will not be able to see my oldest and dearest friend again.

Sean Doyle's (Al's best friend) eulogy to Al (2014)

I don't think we will ever understand what has happened here, but if we can go on living our lives even half as well as you lived yours, we will all be very happy. Can we ever all be happy?

Edward Young's (Al's older brother) eulogy to Al (2014)

اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ لَهُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ
عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ وَلَا يُحِيطُونَ بِشَيْءٍ مِّنْ عِلْمِهِ إِلَّا بِمَا شَاءَ وَسِعَ كُرْسِيُّهُ
السَّمَوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ ٢٥٥

Translation:

God: there is no god but Him, the Ever-Living, the Ever-Watchful. Neither slumber nor sleep overtakes Him. All that is in the heavens and in the earth belongs to Him. Who is there that can intercede with Him except by His leave? He knows what is before them and what is behind them, but they do not comprehend any of His knowledge except what He wills. His throne extends over the heavens and the earth; it does not weary Him to preserve them both. He is the Most High, the Greatest.

The Quran, 2:255

II. Grow

Get better now, get stronger now, now grow.
Bit better now, keeping looking out, now grow.

And the rains came down and I'm stronger now,
And I'll keep going till the rains have filled the seas.
And the rains came down and you're all around,
And I won't see you growing but I know that you'll see me.

And I'd like to have known you just a little bit longer.

[Repeat]

I keep breathing, I keep moving on,
We all grow together, I won't do you wrong,
You're here with me, I still need you,
Whatever the weather, just help me grow.

Tom Young (Al's younger brother), *Growing* (2014)
Songwriter: Tom Young

III. Hope

1. Lord of all hopefulness, Lord of all joy,
whose trust, ever childlike, no cares could destroy:
Be there at our waking, and give us, we pray,
your bliss in our hearts, Lord, at the break of the day.

2. Lord of all eagerness, Lord of all faith,
whose strong hands were skilled at the plane and the lathe:
Be there at our labours, and give us, we pray,
your strength in our hearts, Lord, at the noon of the day.

3. Lord of all kindness, Lord of all grace,
your hands swift to welcome, your arms to embrace:
Be there at our homing, and give us, we pray,
your love in our hearts, Lord, at the eve of the day.

4. Lord of all gentleness, Lord of all calm,
whose voice is contentment, whose presence is balm:
Be there at our sleeping, and give us, we pray,
your peace in our hearts, Lord, at the end of the day.

Jan Struther, *Lord of All Hopefulness* (1931)
Tune: *Slane* (Irish Traditional)

Swing low, sweet chariot,
Coming for to carry me home.
Swing low, sweet chariot,
Coming for to carry me home.

Wallace Willis, *Swing Low, Sweet Chariot* (circa 1865)

IV. Free

I inhale great draughts of space,
The east and the west are mine, and the north and the south are mine.
From this hour I ordain myself loos'd of limits and imaginary lines,
Going where I list, my own master total and absolute,
Listening to others, considering well what they say,
Pausing, searching, receiving, contemplating...

I am larger, better than I thought,
I did not know I held so much goodness.

All seems beautiful to me.

Walt Whitman, *Song of the Open Road* (1856)

Commissioned by Sir Nick and Lady Young: in loving memory of Alex, their son.
Dedicated to all those who have lost a loved one in a sudden and unexpected way.

Carry Me Home:

Al's Piece

Sean Doyle, Ed Young,
The Quran, Tom Young,
Jan Struther,
and Walt Whitman

I. Loss

Ben Ponniah (b.1984)
Tom Young
Slane (trad. Irish)
Wallace Willis

Unsettling $\text{♩} = 84$

Musical score for measures 1-8. The score includes parts for Alto Saxophone, Soprano Alto, Tenor Bass, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Alto Saxophone part begins with a melodic line marked *f*. The Piano part features a rhythmic accompaniment starting in measure 5, marked *mp* and *p*. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) play a steady accompaniment of quarter notes, marked *mf*. The tempo is marked "Unsettling" with a quarter note equal to 84 beats per minute.

Musical score for measures 9-12. The score includes parts for Alto Sax., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The Alto Sax. part continues with a melodic line, marked *mf* and *p*. The Piano part features a rhythmic accompaniment, marked *p*. The Violin I and Violin II parts play a steady accompaniment of quarter notes, marked *p*. The Viola, Violoncello, and Double Bass parts play a steady accompaniment of quarter notes, marked *p*. The tempo is marked "Unsettling" with a quarter note equal to 84 beats per minute. The score includes performance instructions: "Like a WW2 air-raid siren" and "gliss." for the Violin I and Violin II parts.

19 **A** Mournful $\text{♩} = 84$

T. B. *mp*
 There are no words, there are no words, there are no words that do jus - tice

A Mournful $\text{♩} = 84$

Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Db. *p*



28

T. B. *mf* *mp* *mf*
 to the sense of pain and loss I have felt these last weeks,

Vln. I *mp* *p*
 Vln. II *mp* *p*
 Vla. *mp* *p*
 Vc. *mp* *p*
 Db. *mp* *p*



sub. p

T. B. *f* *molto rit.* *p*
 know - ing I will not be ab - le to see my old - est and dear - est friend a - gain.

Vln. I *f* *molto rit.* *p*
 Vln. II *f* *p*
 Vla. *f* *p*
 Vc. *f* *p*
 Db. *f* *p*

a tempo ♩ = 84

Pno.



B

48

S. A.

mf *f* *mf* *f*

There are no words that do jus - tice to the sense of pain and loss I have felt_ these last weeks,

T. B.

mf *f* *mf* *f*

There are no words that do jus - tice to the sense of pain and loss I have felt_ these last weeks,

Pno.

B

Vln. I

mf *f* *mf*

Vln. II

mf *f* *mf*

Vla.

mf *f* *mf*

Vc.

mf *f* *mf*

Db.

mf *f* *mf*

57 *mf* *ff* *molto rit.* *p* 5

S. A. know - ing I will not be ab - le to see my old - est and dear - est friend a - gain.

T. B. know - ing I will not be ab - le to see my old - est and dear - est friend a - gain.

Pno. *ff*

Vln. I *mf* *ff* *molto rit.* *p*

Vln. II *mf* *ff* *p*

Vla. *mf* *ff* *p*

Vc. *mf* *ff* *p*

Db. *mf* *ff* *p*



65 *a tempo* ♩ = 84

S. A. There are no words, there are no words.

T. B. There are no words, there are no words.

Vln. I *a tempo* ♩ = 84 *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

72

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf* *mp*



79

D *f* Reflective *mp*

S. A. I don't think we will e - ver un-der-stand what has hap-pened here,—

T. B. I don't think we will e - ver un-der-stand what has hap-pened here,—

Pno. *f* *mp*

D Reflective *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

86

Alto Sax. *f*

S. A. *f*
but if we can— go on liv-ing our lives ev-en half as well as you lived yours,

T. B. *f*
but if we can— go on liv-ing our lives ev-en half as well as you lived yours,

Pno. *f* *mp*

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Db. *f* *mp* *f*

94

Alto Sax. *ff*

S. A. *ff*
ev-en half as well as— you lived yours, we will

T. B. *ff*
ev-en half as well as— you lived yours, we will

Vln. I

Vln. II

Vla.

Vc.

Db.

100 *mf* *meno mosso* ♩ = 72 *mp* *rit.*

S. A. all be ve - ry hap - py. we will all be ve - ry hap - py. Can we e - ver all be hap - py?

T. B. all be ve - ry hap - py. we will all be ve - ry hap - py. Can we e - ver all be hap - py?

Vln. I *meno mosso* ♩ = 72 *mf* *mp* *rit.*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*



106 **E** Bereft ♩ = 72 *p* *molto rit.* *8^{va}*

Pno. *p*



114 *molto rit.* ♩ = 72 *pp* *Callis* *fortis*

Pno. *p* *pp*

II. Grow

1 Stormy waves ♩ = 72

Pno. *pp*

Pno. *p* *mp*

Pno. *mf*

8^{va}

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Pno. *f* *ff*

8^{va}

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

25

Alto Sax. *mf*

Pno. *sub. p* *mp*

Vc. *Solo* *mf*

33

Alto Sax. *f* *p*

Pno. *mf* *f* *pp* *mp* *pp* *mp*

Vc. *f*

rit. a tempo ♩ = 72

39

Pno. *p* *mf* *pp* *mf* *pp* *mf*

accel.

43

Pno. *mp* *ff*

molto rit.

48 **G** a tempo e placido ♩ = 72

Musical score for measures 48-51. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo and mood are marked 'a tempo e placido' with a quarter note equal to 72 beats per minute. The dynamic marking is *mp* (mezzo-piano). The Viola part has a *Tutti* marking. The music features a steady eighth-note accompaniment in the strings and a melodic line in the upper strings.

To be sung in a relaxed, pop style

Musical score for measures 52-55. The score includes a Bass Solo part and the string ensemble (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature is three sharps and the time signature is 4/4. The dynamic marking is *mf* (mezzo-forte). The lyrics for the Bass Solo are: "Get bet-ter now, get strong-er now, now grow." The string accompaniment continues with the same eighth-note pattern as in the previous section.

Bit bet-ter now, keep look-ing out, now grow.

Musical score for measures 56-59. The score includes a Bass Solo part and the string ensemble. The key signature is three sharps and the time signature is 4/4. The lyrics for the Bass Solo are: "Bit bet-ter now, keep look-ing out, now grow." The string accompaniment continues with the same eighth-note pattern.

60

B. Solo

And the rains_ came down and I'm_ strong - er now, And I'll_

Vln. I

Vln. II

Vla.

Vc. pizz.

Db. pizz.

62

B. Solo

— keep go - ing_ till the rains have filled the seas._

Vln. I

Vln. II

Vla.

Vc. 3

Db. 3

64

B. Solo

And the rains_ came down and you're_ all a - round, And I_

Pno. mp

Vln. I

Vln. II

Vla.

Vc.

Db.

66

B. Solo

won't see you grow - ing but I know that you'll see me.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

68

B. Solo

ad lib

And I'd like to have known you just a lit - tle bit long - er.

rit.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

70

H a tempo $\text{♩} = 72$

B. Solo

Get bet-ter now, get strong-er now, now grow.

H a tempo $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc. arco

Db. arco

74

B. Solo

Bit bet-ter now, keep look-ing out, now grow.

Vln. I

Vln. II

Vla.

Vc.

Db.

78

B. Solo

f

And the rains_ came down and I'm_ strong - er now, And I'll_

S. A. *p*

T. B. *p*

Vln. I

Vln. II

Vla.

Vc. pizz.

Db. pizz.

80

B. Solo

keep go - ing_ till the rains have filled the seas._

S. A. *mp*

T. B. *mp*

Vln. I

Vln. II

Vla.

Vc. 3

Db. 3

82

B. Solo

And the rains_ came down and you're_ all a- round, And I_

S. A. *p*

T. B. *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



84

Alto Sax.

B. Solo

won't see you grow - ing, but I know that you'll see me_

S. A. *mp* *p*

T. B. *mp* *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf ad lib

molto rit.

88 **I** a tempo ♩ = 72

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. arco *f*

Db. arco *f*

92 *ff*

B. Solo

I keep breath-ing, I keep mov-ing on, We all grow to-ge-ther, I won't do you wrong,

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

96

B. Solo

You're here with me, — I still need you, — What-ev-er the wea-ther, just help me grow,

S. A.

T. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

100

Alto Sax.

B. Solo

just help me grow.

S. A.

T. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

B. Solo

S. A.

T. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



Reminiscent of "I. Loss"

Pno.

Vc.

p

mp

Solo



straight into third movement

molto rit. a tempo ♩ = 72

Alto Sax.

Pno.

Vc.

mf

f

molto rit. a tempo ♩ = 72

III. Hope

1 **Peaceful** $\text{♩} = 72$
mf

S. A. 1. Lord of all hope - ful - ness, Lord of all joy, whose

Vln. I **Peaceful** $\text{♩} = 72$
mp

Vln. II *mp*

Vla. *mp*

Vc. *mp*

5 **Tutti**

S. A. trust, e - ver child - like, no cares could de - stroy, be

Vln. I

Vln. II

Vla.

Vc.

9

S. A. there at our wa - king, and give us, we pray, your

Vln. I

Vln. II

Vla.

Vc.

13 **K**

S. A. bliss in our hearts, Lord, at the break of the day.

17 *mf*

T. B. 2.Lord of all ea - ger - ness, Lord of all faith, whose

Pno. *mp*



21

T. B. strong hands were skilled at the plane and the lathe: Be

Pno. *mf*



25

T. B. there at our la - bours, and give us, we pray, your

Pno.



29

T. B. strength in our hearts, Lord, at the noon of the day.

Pno.

L

34 *mp*

S. A. 3.Lord of all kind - li - ness, Lord of all grace, your

T. B. *mp*
3.Lord of all kind - li - ness, Lord of all grace, your

38

S. A. hands swift to wel - come, your arms to em - brace: Be

T. B. hands swift to wel - come, your arms to em - brace: Be

42

S. A. there at our hom - ing and give us, we pray, your

T. B. there at our hom - ing and give us, we pray, your

46

S. A. love in our hearts, Lord, at the eve of, the eve of the day.

T. B. love in our hearts, Lord, at the eve of, the eve of the day.

51

Alto Sax. *p*

S. A. *p* 4.Lord of all gen - tle - ness, Lord of all calm, whose

T. B. *p* 4.Lord of all gen - tle - ness, Lord of all calm, whose

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

55

Alto Sax.

S. A. voice is con - tent - ment, whose pre - sence is balm: Be

T. B. voice is con - tent - ment, whose pre - sence is balm: Be

Vln. I

Vln. II

Vla.

Vc.

Db.



59

Alto Sax.

S. A. there at our sleep - ing, and give us, we pray, your

T. B. there at our sleep - ing, and give us, we pray, your

Vln. I

Vln. II

Vla.

Vc.

Db.

63

Alto Sax. *mf* *f* *mf*

B. Solo *mf* Swing

S. A. peace in our hearts, Lord, at the end of the day,

T. B. peace on our hearts, Lord, at the end of the day,

Vln. I

Vln. II

Vla.

Vc.

Db.

69 **M**

Alto Sax. low, sweet cha - ri - ot, Com-ing for to car-ry me home. Swing

B. Solo

S. A. *mp* at the end of the day, at the end of the day, at the end of the

T. B. *mp* at the end of the day, at the end of the day, at the end of the

M

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

IV. Free

1 Spacious and bold ♩ = 84

Alto Sax. *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

7

Alto Sax.

Vln. II

Vla.

Vc.

Db.

12 *rit.* Merge seamlessly into the next section

Alto Sax. *ff*

S. A. *mf* *ff*
I in - hale, in - hale, in - - hale great draughts of space,

T. B. *mf* *ff*
I in - hale, in - hale, in - - hale great draughts of space,

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

N

26

Lively and fun! ♩ = 144

Alto Sax.



23

T. B.

ff

The

Pno.

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

f



27

ff

S. A.

the north, the south,

T. B.

east, the west,

The

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

31

S. A. *the north, the south,*

T. B. *east, the west, The*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



35

S. A. *and the north and the south are mine,*

T. B. *east and the west are mine, The*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

39

Alto Sax. *ff*

S. A. and the north and the south are mine.

T. B. east and the west are mine,

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

43

S. A. From this hour I or-dain my-self loos'd of li - mits and i - ma - gi - na - ry lines,

T. B. From this hour I or-dain my-self loos'd of li - mits and i - ma - gi - na - ry lines,

Pno.

Vln. I *ff*

Vln. II

Vla.

Vc.

Db.

47

Alto Sax.

S. A.
 from this hour I or-dain my-self loos'd of li - mits and i - ma - gi - na - ry lines,

T. B.
 from this hour I or-dain my-self loos'd of li - mits and i - ma - gi - na - ry lines,

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

51

Alto Sax.

S. A.
 Go - ing where I list, my own mas - ter to - tal and ab - so - lute, *fff*

T. B.
 Go - ing where I list, my own mas - ter to - tal and ab - so - lute, *fff*

Pno.
ff

Vln. I
fff

Vln. II
ff

Vla.
ff

Vc.
ff

Db.
ff

56 **P** Meditative and mysterious $\text{♩} = 66$

Alto Sax. *mp*

Pno. *p*

Alto Sax.

Pno.

Alto Sax.

T. B. *mp*

Lis - t'ning to o - thers, con - si - der - ing well what they say, _____

Pno.

Alto Sax.

T. B.

Paus - ing, search - ing, re - cei - ving, con - tem - pla - ting...

Pno.

Alto Sax.

S. A. *mp*

Lis - t'ning to o - thers, con - si - der - ing well what they say, _____

T. B.

Lis - t'ning to o - thers, con - si - der - ing well what they say, _____

Pno.

Vc. *p*

Db. *p*

76 *rit.*

Alto Sax.

S. A.

T. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

81 **Q** Reflective $\text{♩} = 84$

Pno.

85 *mp* *f* *mp*

T. B.

Pno.

89 *mp* *f*

S. A.

T. B.

Pno.

93

Alto Sax. *f*

S. A. *mf*
all seems beau - ti - ful to me,

T. B. *mf*
all seems beau - ti - ful to me,

Pno. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*



97

Alto Sax.

S. A.
all seems beau - ti - ful to me,

T. B.
all seems beau - ti - ful to me,

Pno.

Vln. I

Vln. II

101

Alto Sax.

S. A.

T. B.

Pno.

Vln. I

Vln. II

f all seems beau - ti - ful to *mf* me,

f all seems beau - ti - ful to *mf* me,

