

# *Glimpses of Love*

Commissioned in 2011 by the Dartmouth College Wind Ensemble  
and the Handel Society of Dartmouth College

Jalal al-Dīn Muhammad Rumi  
Trans. by Coleman Barks, used with permission

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**Gentle, with a steady beat ( $\downarrow$  = ca. 72)**

**A**

The score consists of two systems of music. The first system (measures 1-4) features woodwind entries: Cl.1,2 (p), Cl.3,4 (p), B. Cl. (mp), Cb. Cl. (mp), followed by sustained notes from A. Sax.1,2 (lo.) and Ten. Sax. The second system (measures 5-8) continues with sustained notes from the same instruments.

This section continues the sustained note patterns established in the previous section, with notes from Hn.1,2, Hn.3,4, Tpt.1, Tpt.2,3, Tbn.1,2, Tbn.3, Euph., and Tba. sustained across the measures.

**Gentle, with a steady beat ( $\downarrow$  = ca. 72)**

**A**

The vocal entries begin with S. singing "The mo - ment I heard my first love sto - ry, I start - ed look - ing for you, not". The accompaniment consists of sustained notes from A., T., B., and Pno. (mp). The section concludes with sustained notes from Timp., Perc.1, Perc.2, Perc.3, Perc.4, Perc.5, and Perc.6.

3.

D

**Graceful, joyful ( $\downarrow$  = ca. 80)**

Picc. Fl.1 Fl.2,3 Ob.1,2 C. A. Cl.1,2 Cl.3,4 B. Cl. Cb. Cl. A. Sax.1,2 Ten. Sax. Bari. Sax. Bsn.1,2 Hn.1,2 Hn.3,4 con sord. (blend with double reeds) Tpt.1 2o. con sord. (blend with double reeds) Tpt.2,3 1o. con sord. (blend with double reeds) Tbn.1,2 Tbn.3 con sord. Euph. Tba. S. Bass arco S. A. T. B. Pno. Timp. Perc.1 Perc.2 Perc.3 Perc.4 Perc.5 Perc.6

**Graceful, joyful ( $\downarrow$  = ca. 80)**

Love is from the in - fi - nite and will re - main un - til e - ter - ni - ty. The  
Love is from the in - fi - nite and will re - main un - til e - ter - ni - ty. The  
Love is from the in - fi - nite and will re - main un - til e - ter - ni - ty. The  
Love is from the in - fi - nite and will re - main un - til e - ter - ni - ty. The

A-A $\flat$  E-F D-G-C F-E $\flat$  C-D $\flat$

*Vaia'ata Print*

**12** Intense ( $\text{d} = \text{ca. 96}$ )

Picc. *ff*

Fl.1 *f*

Fl.2,3 *a2*

Ob.1,2 *ff*

C. A. *ff*

Cl.1,2 *f*

Cl.3,4 *f*

B. Cl. *ff*

Cb. Cl. *f*

A. Sax.1,2 *a2*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn.1,2 *f*

Hn.1,2 *f*

Hn.3,4 *f*

Tpt.1 *f*

Tpt.2,3 *f*

Tbn.1,2 *f*

Tbn.3 *f*

Euph. *mf*

Tba. *mf*

S. Bass *ff*

**4.**

**A** **6**

**9**

**12** Intense ( $\text{d} = \text{ca. 96}$ )

All voices 'siren' between extremes of range

S. *ff* *gliss.* *gliss.* *f* I have lived on the lip of in - sa - ni - ty,

A. *ff* *gliss.* *gliss.* *f* I have lived on the lip of in - sa - ni - ty,

T. *ff* *gliss.* *gliss.* *f* I have lived on the lip of in - sa - ni - ty,

B. *ff* *gliss.* *gliss.* *f* I have lived on the lip of in - sa - ni - ty,

Pno. *ff* Ped.

Tim. *f*

Mar.1 medium hard mallets *ff*

Perc.1 Xyl. *ff*

Perc.2 medium hard mallets *ff*

Perc.3 Mar.2 medium hard mallets *ff*

Perc.4 S.D. *f*

Perc.5 *f*

Perc.6 *f*

**Sensuous, elegant ( $\downarrow$  = ca. 76)**

$\tilde{\circ}$

A

Picc.

Fl.1 *p*

Fl.2,3

Ob.1,2 *p* *lo.* *mp+* *p+* *mp+*

C. A. *mp*

Cl.1,2 *p*

Cl.3,4

B. Cl. *mp*

Cb. Cl. *mp*

A. Sax.1,2

Ten. Sax.

Bari. Sax. (balance with Cor Anglais) *mp*

Bsn.1,2 *p*

Hn.1,2 *p*

Hn.3,4 *p*

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass pizz. *mp*

**Sensuous, elegant ( $\downarrow$  = ca. 76)**

A

S.

A. *mp*  
I want to see you, Re-cog-nise you when you first come round a cor - ner

T.

B. *mp*  
Know your voice\_\_\_

Pno. *mp*  
Ped.

Tim.

Perc.1

Perc.2

Perc.3

Perc.4 Mar.2 *mp*

Perc.5

Perc.6

6.

**4 Joyful (♩ = ca. 64)**

Picc. Fl.1 Fl.2,3 Ob.1,2 C. A. Cl.1,2 Cl.3,4 B.Cl. Cb.Cl. A.Sax.1,2 Ten.Sax. Bari.Sax. Bsn.1,2 Hn.1,2 Hn.3,4 Tpt.1 Tpt.2,3 Tbn.1,2 Tbn.3 Euph. Tba. S.Bass.

**5**

**2 4 A 6 8 7 8**

S. A. T. B. Pno. Tim. Perc.1 Vib. Perc.2 Ped. Perc.3 Mar.2 Perc.4 Perc.5 Perc.6

*He, we: In the gar-den of mys - tic*  
*I, we: In the gar-den of mys - tic*  
*You, we: In the gar-den of mys - tic*  
*She, we: In the gar-den of mys - tic*

*(med. hard mallets)*

**2** Plaintive, delicate ( $\downarrow$  ca. 80)

Picc.

Fl.1

Fl.2,3

Ob.1,2

C. A.

Cl.1,2

Cl.3,4

B. Cl.

Cb. Cl.

A. Sax.1,2

Ten. Sax.

Bari. Sax.

Bsn.1,2

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

S.

A.

T.

B.

Pno.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

7.

arco, with imperceptible bowing

p

**2** Plaintive, delicate ( $\downarrow$  ca. 80)

8va

mp

bowed, stagger bowing with Mar.2

p

bowed, stagger bowing with Mar.1

Tri.

p

Sus.Cym.

ppp

A

**With energy (♩ = ca. 120)**

A

**With energy (♩ = ca. 120)**

**Expressive, with conviction ( $\downarrow$  = ca. 56)**

5 2 5 2 6 5 2 4 5 2 8 A 8 5

Picc.

Fl.1

Fl.2,3

Ob.1,2

C. A.

Cl.1,2

Cl.3,4

B. Cl.

Cb. Cl.

A. Sax.1,2

Ten. Sax.

Bari. Sax.

Bsn.1,2

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3

Euph.

Tba

S. Bass

**Expressive, with conviction ( $\downarrow$  = ca. 56)**

S.

A.

T.

B.

Pno.

Tim.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

They say there is a door-way from heart to heart,  
But what use is a door when there are no\_\_\_\_

They say there is a door-way from heart to heart,  
But what use is a door when there are no\_\_\_\_

They say there is a door-way from heart to heart,  
But what use is a door when there are no\_\_\_\_

They say there is a door-way from heart to heart,  
But what use is a door when there are no\_\_\_\_

F-F# E-B-E#

Vib. fan on high, clean pedal

Mar.2

Ant.Cym.

10.

**A**

**8** Simple, light-hearted ( $\text{♩} = \text{ca. } 76$ )

Picc.

Fl.1

Fl.2,3

Ob.1,2

C. A.

Cl.1,2

Cl.3,4

B. Cl.

Cb. Cl.

A. Sax.1,2

Ten. Sax.

Bari. Sax.

Bsn.1,2

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

S.

A.

T.

B.

Pno.

Tim.

Perc.1

Mar.1

Perc.2

Mar.2

Perc.3

Perc.4

Perc.5

Perc.6

pizz.

**8** Simple, light-hearted ( $\text{♩} = \text{ca. } 76$ )

When I am with you we stay up all night.  
When you're not here I can't go to sleep. Praise

When I am with you we stay up all night.  
When you're not here I can't go to sleep. Praise

When I am with you we stay up all night.  
When you're not here I can't go to sleep. Praise

When I am with you we stay up all night.  
When you're not here I can't go to sleep. Praise

normal mallets

**A**

A

**12** Mysterious ( $\downarrow$ . = ca. 96)

Fl.1      Fl.2,3      Ob.1,2      C. A.      Cl.1,2      Cl.3,4      B.Cl.      Cb.Cl.      A.Sax.1,2      Ten.Sax.      Bari.Sax.      Bsn.1,2

Hn.1,2      Hn.3,4      Tpt.1      Tpt.2,3      Tbn.1,2      Tbn.3      Euph.      Tba.

S.Bass

**12** Mysterious ( $\downarrow$ . = ca. 96)

S.      A.      T.      B.      Pno.      Timp.      Perc.1      Perc.2      Perc.3      Mar.2      Perc.4      Perc.5      Perc.6

**Expressive but steady ( $\text{♩} = \text{ca. } 80$ )**

Picc. -

Fl.1  $\text{mp+}$   $\text{mp}$  -

Fl.2,3  $\text{mp+}$   $\text{mp}$  -

Ob.1,2 -

C. A. -

Cl.1,2  $\text{mp}$  -

Cl.3,4  $\text{mp}$  -

B. Cl.  $\text{mp}$  -

Cb. Cl.  $\text{mp+}$   $\text{mp}$  -

A. Sax.1,2 -

Ten. Sax. -

Bari. Sax. -

Bsn.1,2  $\text{a2}$   $\text{mp+}$   $\text{mp}$  -

Hn.1,2  $\text{mp+}$   $\text{mp}$  -

Hn.3,4  $\text{o}$   $\text{mp+}$   $\text{mp}$  -

Tpt.1 -

Tpt.2,3 -

Tbn.1,2 -

Tbn.3 -

Euph.  $\text{mp+}$   $\text{mp}$  -

Tba. -

S. Bass pizz.  $\text{mp+}$   $\text{mp}$  -

**Expressive but steady ( $\text{♩} = \text{ca. } 80$ )**

S.  $\text{mp}$  -  
A strange, strange pas - sion is mov - ing, is mov - ing in my head. My heart, my

A.  $\text{mp}$  -  
A strange, strange pas - sion is mov - ing, is mov - ing in my head. My heart, my

T.  $\text{mp}$  -  
A strange, strange pas - sion is mov - ing, is mov - ing in my head. My heart, my

B.  $\text{mp}$  -  
A strange, strange pas - sion is mov - ing, is mov - ing in my head, My heart has be - come.

Pno.  $\text{mp+}$   $\text{mp}$  -

Timp. -

Perc.1 -

Perc.2 -

Perc.3 -

Perc.4 -

Vib. medium hard mallets, fan on high  
Perc.5  $\text{mp+}$   $\text{mp}$  -

Perc.6 -

**3** Quietly joyful ( $\text{♩} = \text{ca. } 80$ )

pizz.

**3** Quietly joyful ( $\text{♩} = \text{ca. } 80$ )

67

**Brilliant (♩ = ca. 64)**

**14.**

**A** Gentle, reflective rit.

**Brilliant (♩ = ca. 64)**

**A** Gentle, reflective rit.

**p**

**Ah**

**C♯-C♯**

**A-E♭**

**p**

**W.Ch.**

**mp**

**Tam.**