Saviour

Jordan McCrae

Saviour

Jordan McCrae

1 Flute
1 Oboe
1 Clarinet in Bb
1 Bassoon

2 Horns in F
1 Trumpet in C
1 Trombone

Percussion 1 (Bass Drum)

2 Violin I
2 Violin II
2 Viole
2 Violoncelli
2 Double Basses

4‘15”

TRANSPOSED SCORE

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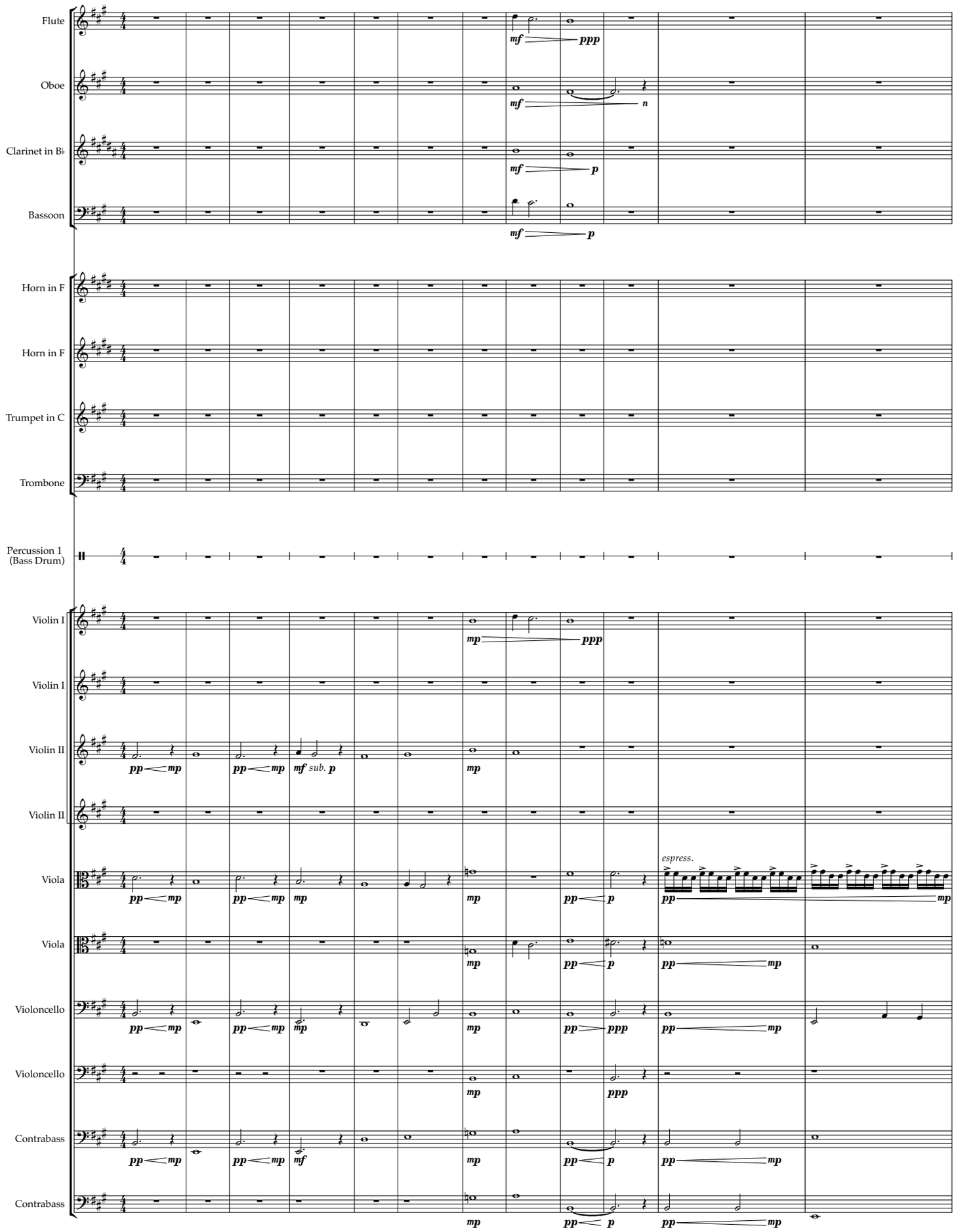
Saviour

for Chamber Orchestra

Largo ♩ = 60

A

Composed by Jordan McCrae



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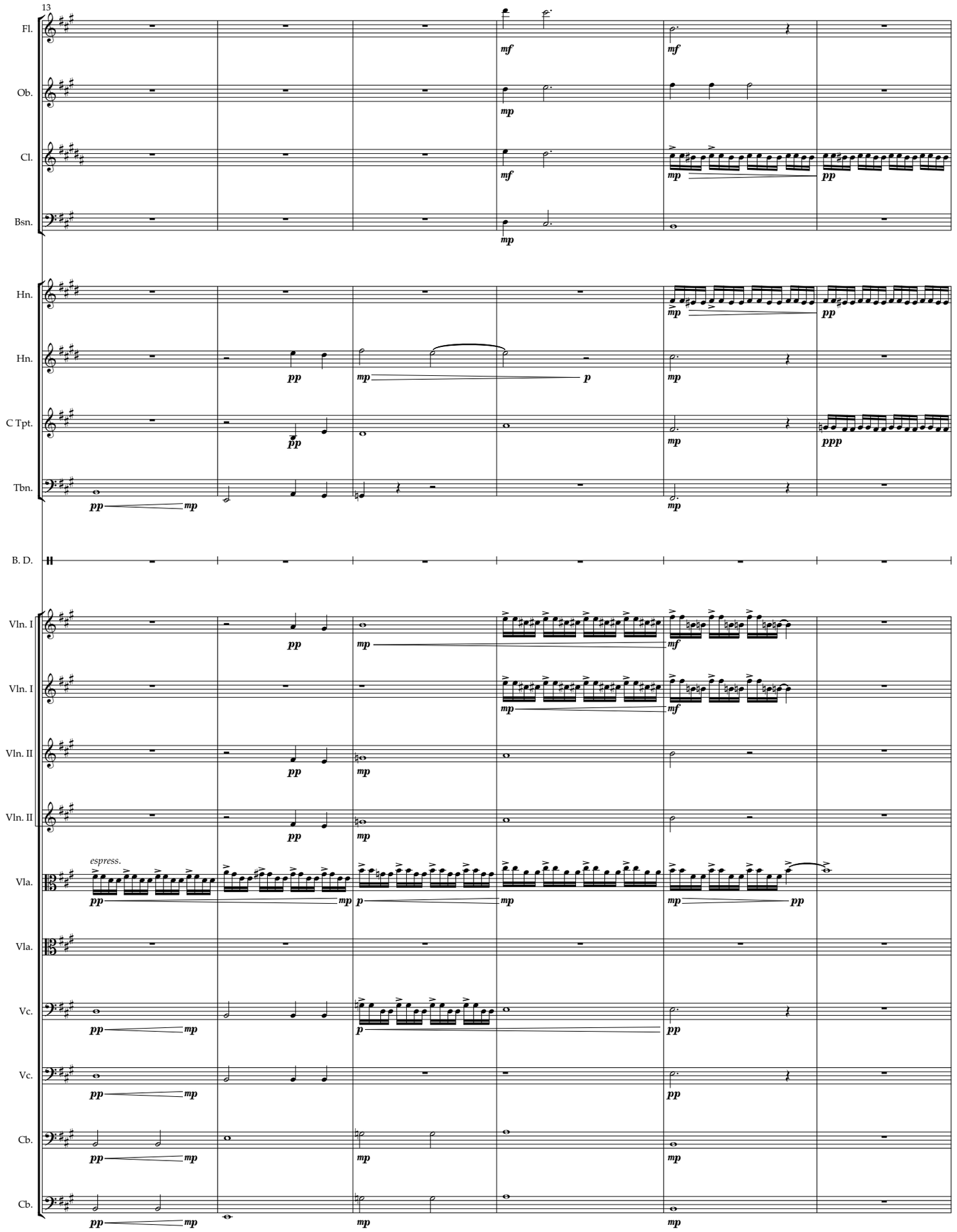
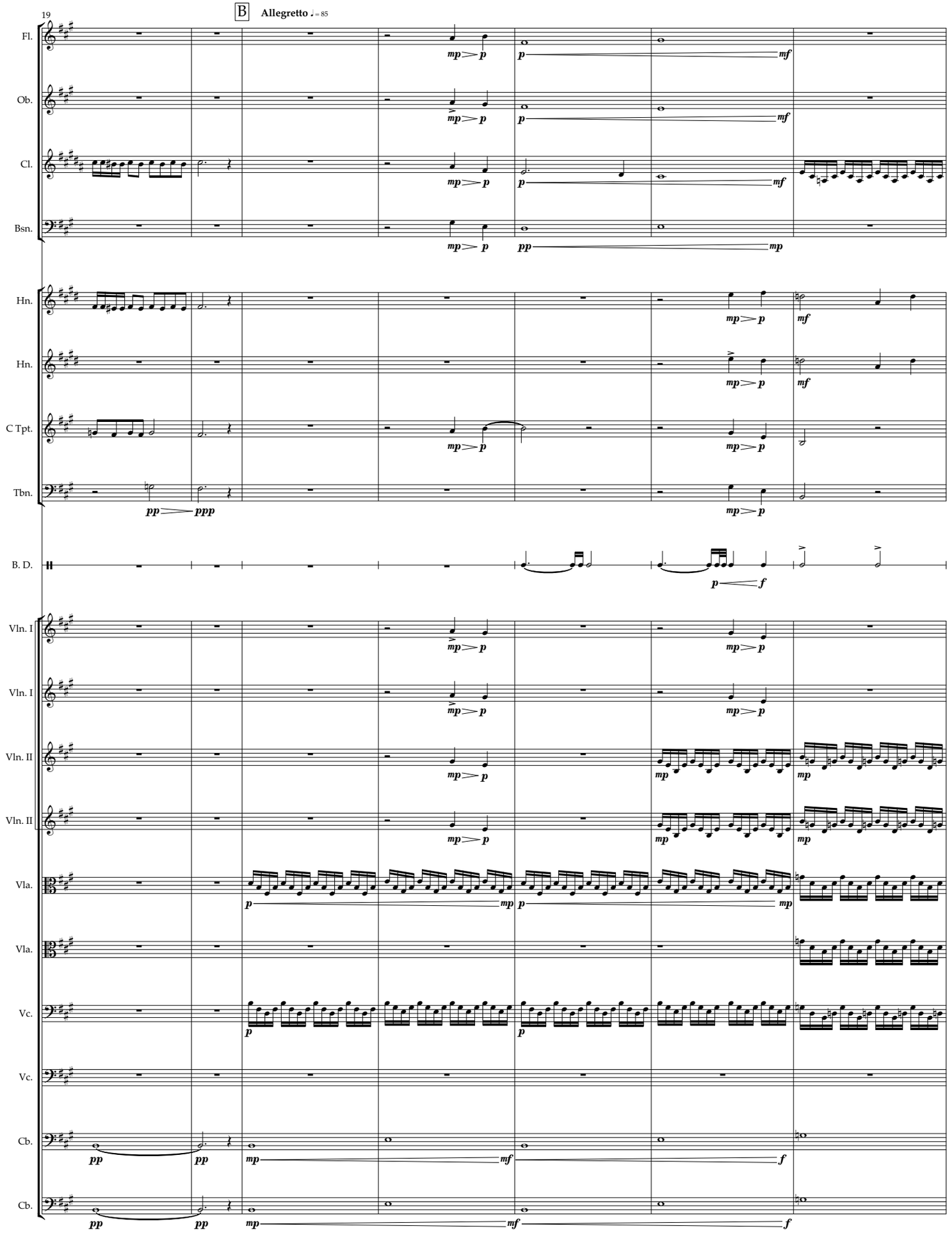
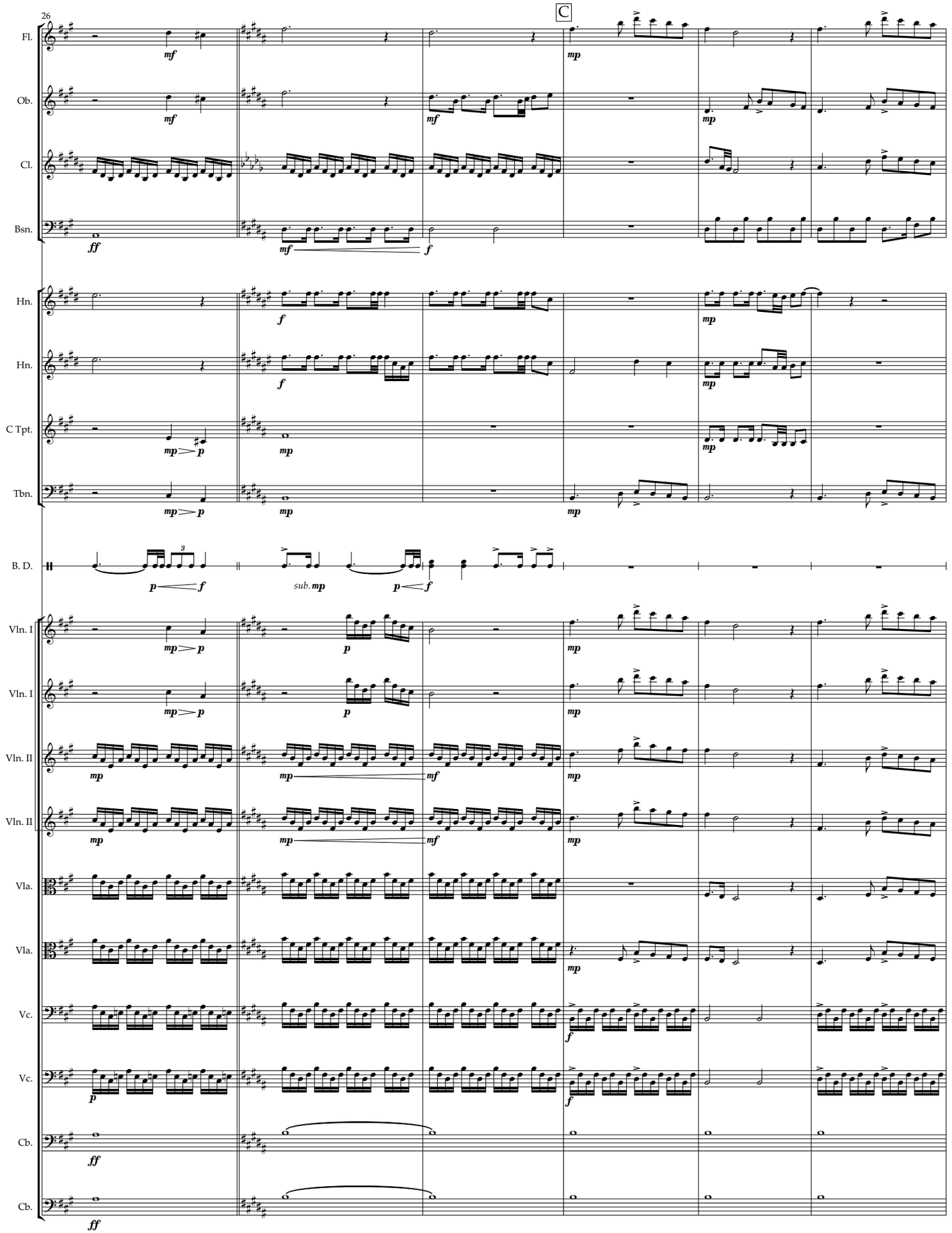
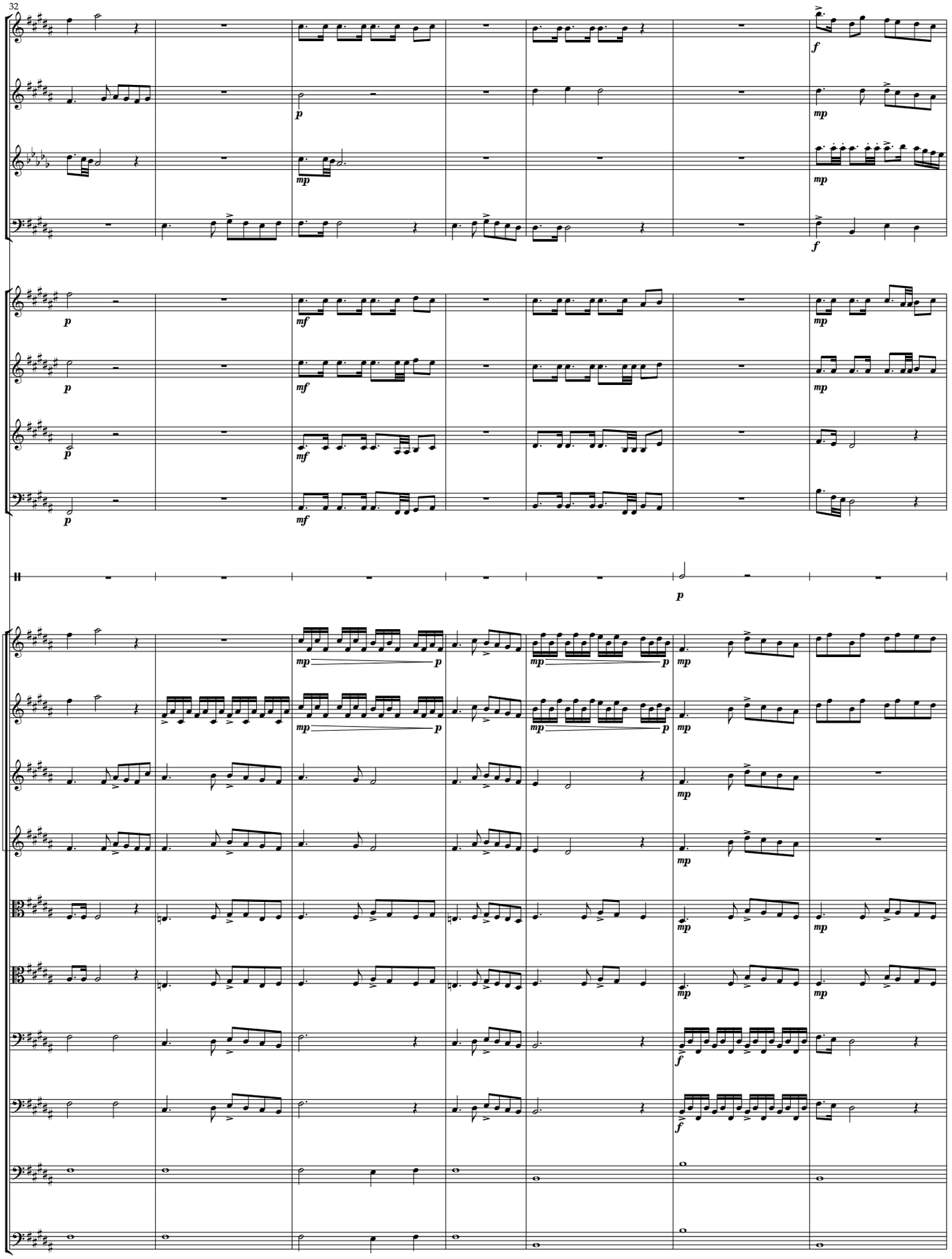
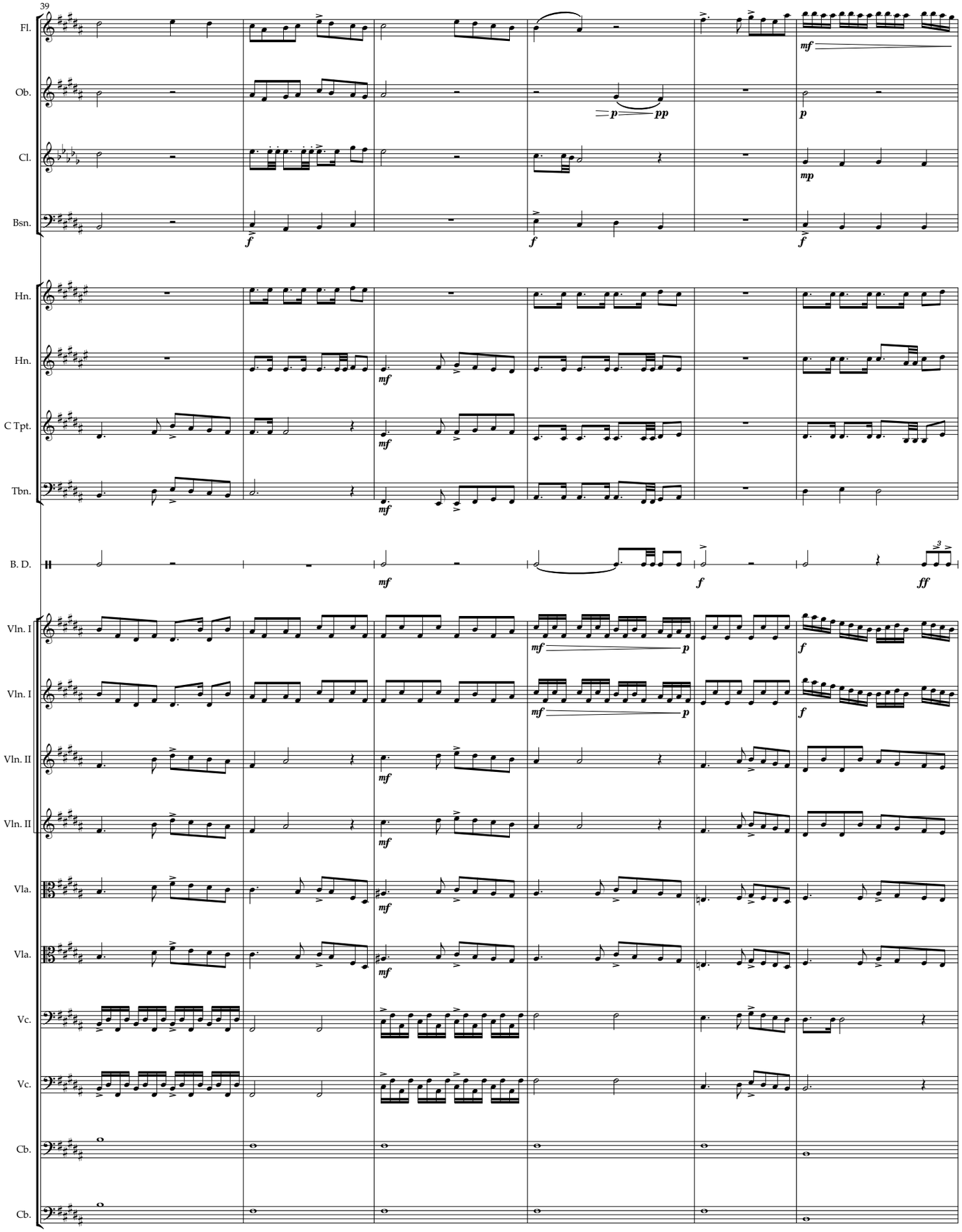
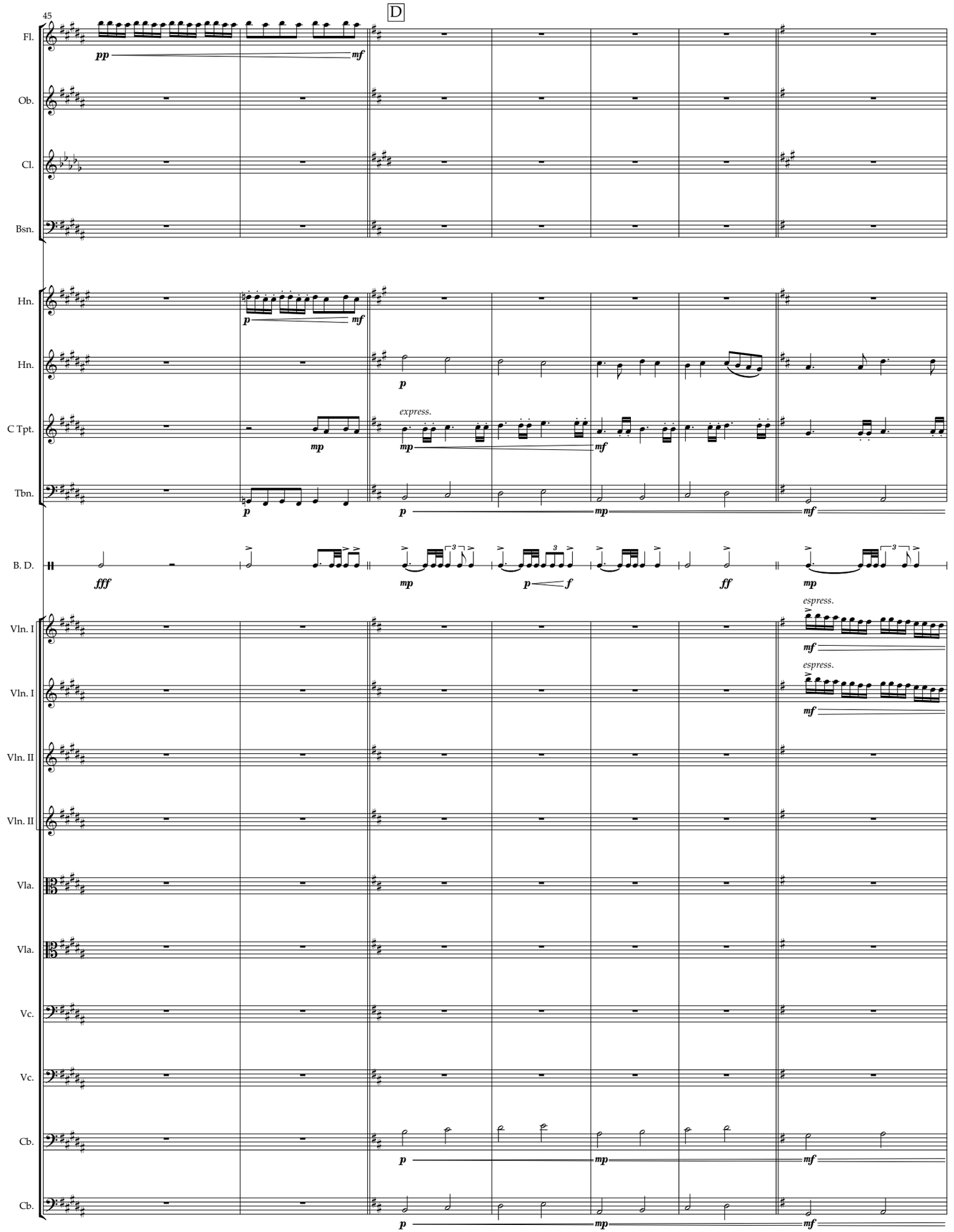

13
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
espress.

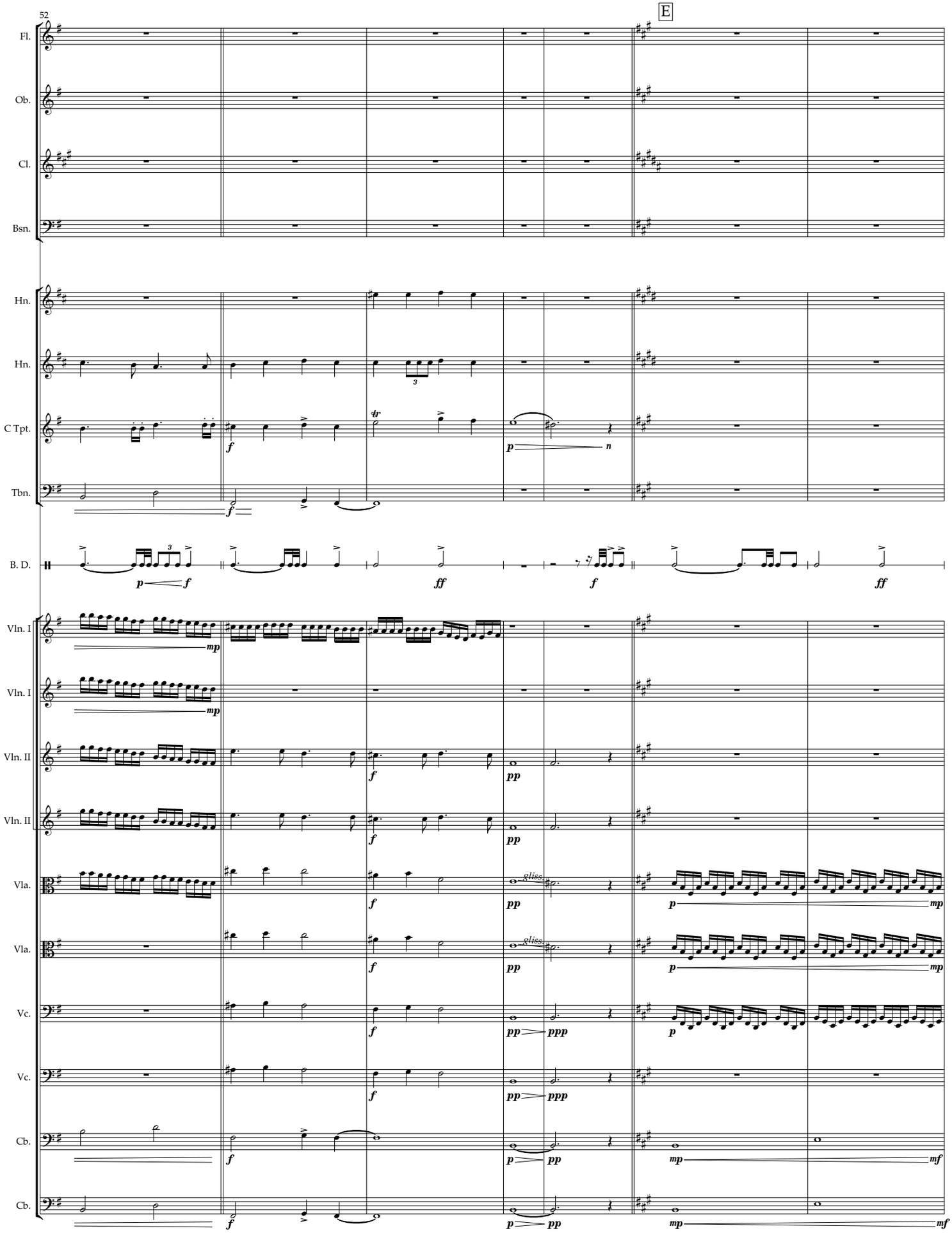

19
B
Allegretto ♩= 85
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.

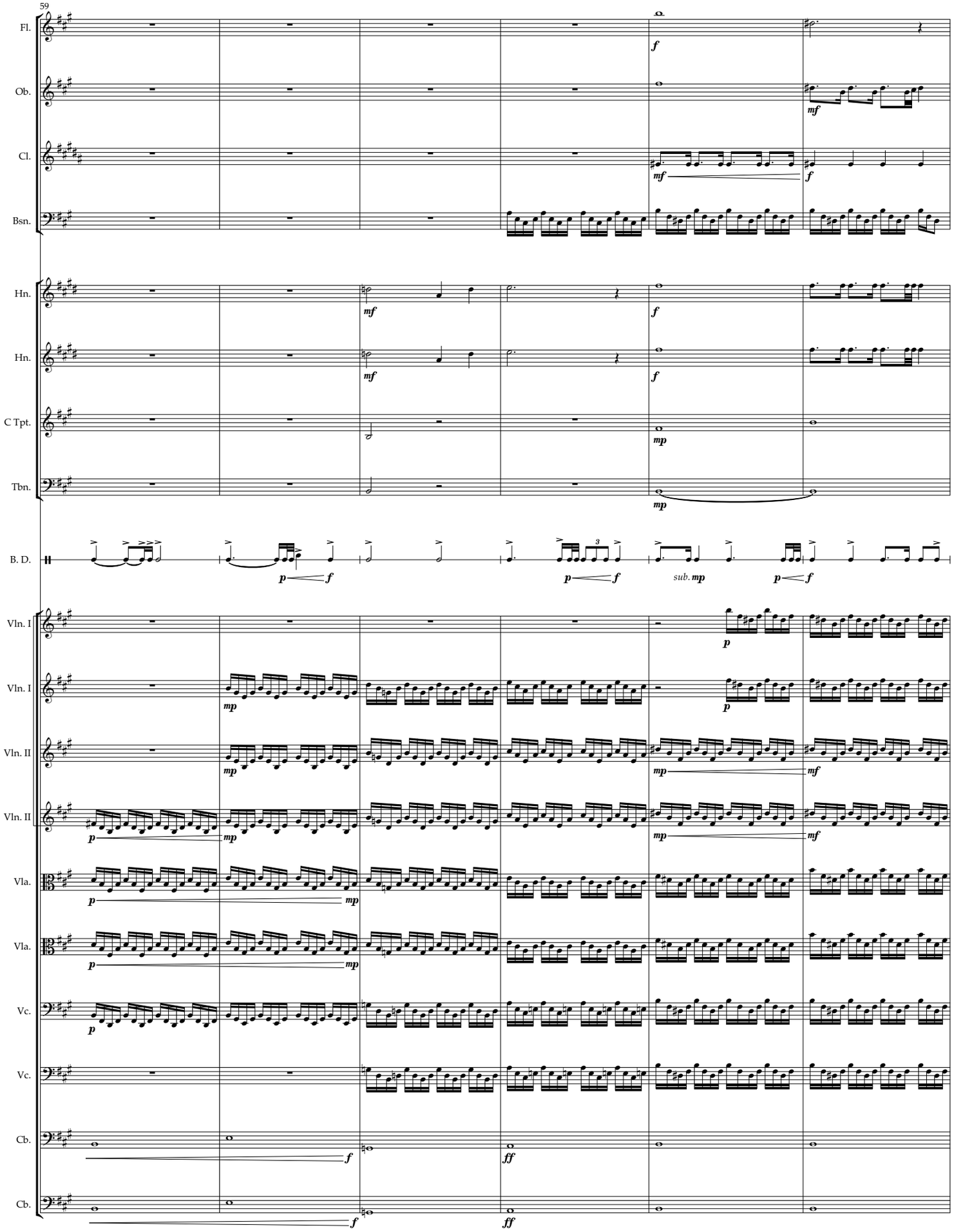

26
C
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
sub. mp

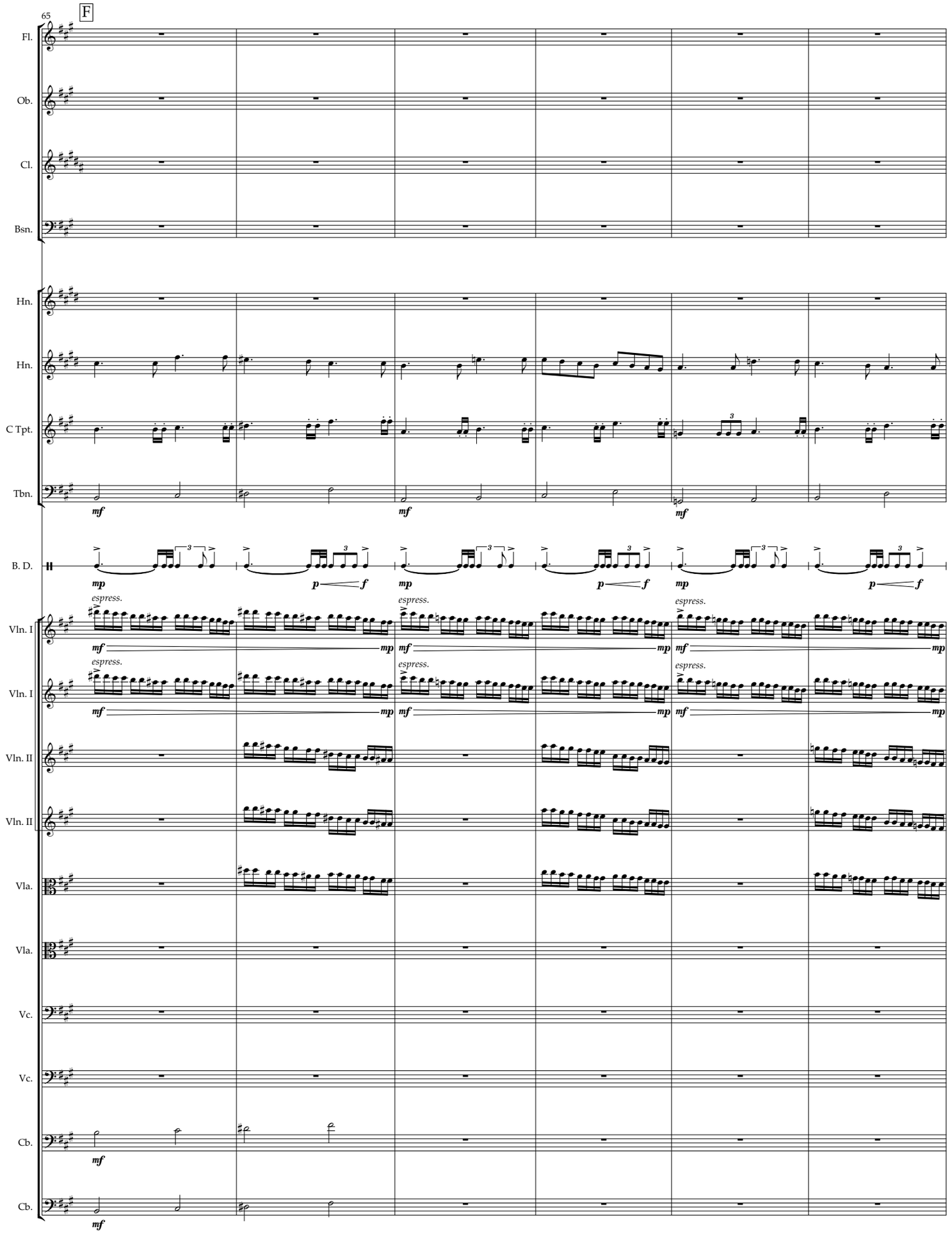

32
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.


39
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.


45
D
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
pp
mf
p
mf
p
express.
mp
mp
mf
p
p
mp
mf
fff
mp
p
f
ff
mp
espress.
mf
espress.
mf
p
mp
mf
p
mp
mf

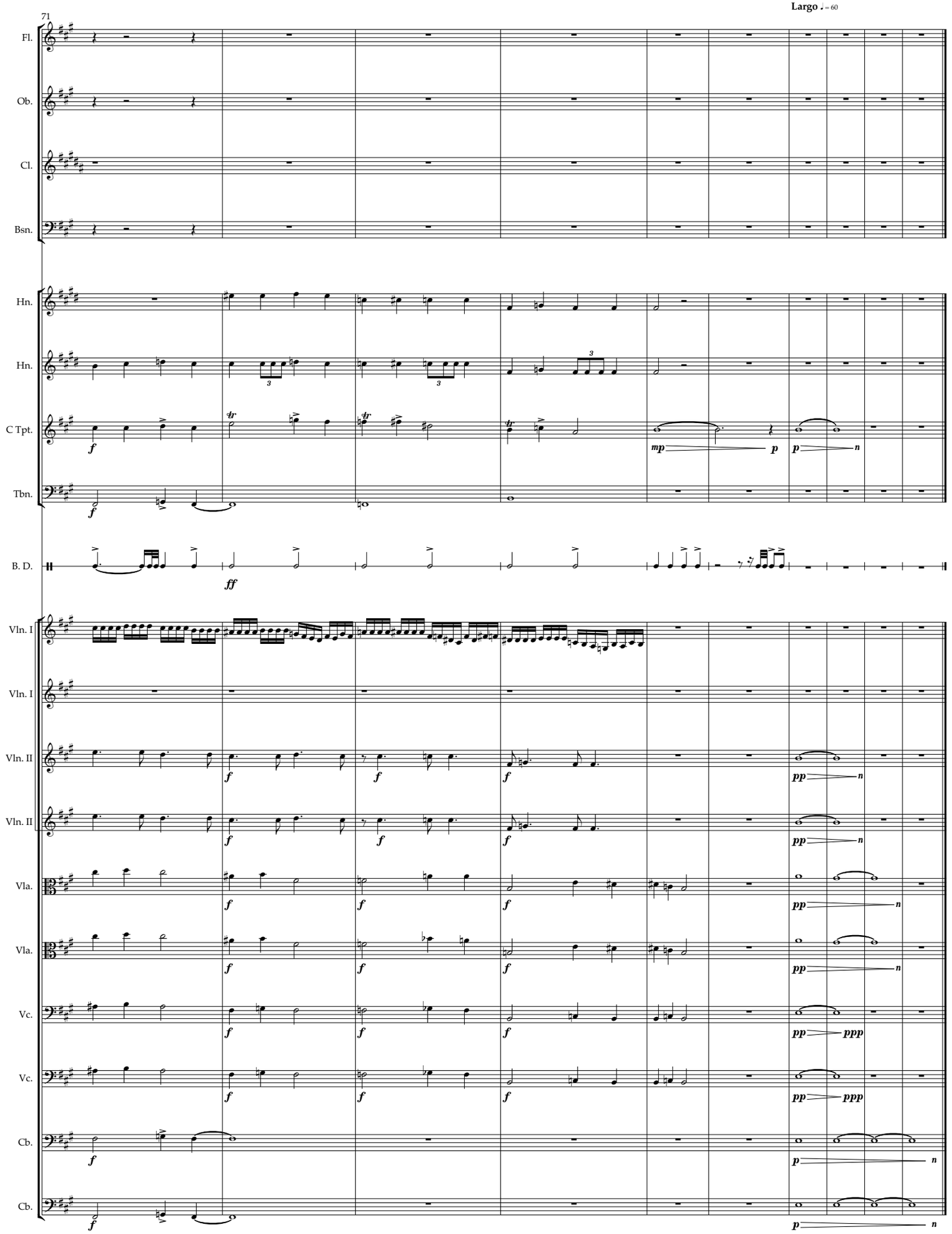

52
E
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
gliss.
gliss.


59
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
sub. mp


65
F
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
mf
mp
p
f
espress.

71

Largo ♩ = 60


Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
B. D.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.
f
mp
p
ff
pp
ppp

Dystopian Utopia

Jordan McCrae

Dystopian Utopia

Jordan McCrae

Instrumentation

1 Flute
1 Oboe
1 Clarinet in Bb
1 Bassoon

4‘49”

About

This piece is inspired by the paradox of good and evil; love and hate; happiness and anger. Everyday we are surrounded in different scenarios where our viewpoints lie on a spectrum. Whether you choose to take a *pessimistic* or *optimisic* approach to these scenarios depends on the character of the individual.

‘Dystopian Utopia’ delves into the nuances of these two perspectives.

For the *optimist*, it takes this viewpoint and exposes cracks through the positive lens, creating an array of sound that although calming and soft on the outside, still remains broken and detached on the inside.

For the *pessimist*, it brings light to the darkness of negativity, presenting the listener with an eye opening experience of new, favourable sounds - producing favourable thoughts.

Enter this piece with an open mind, and if you do so, your expectations will be succeeded.

Your perspectives will merge, allowing you to see both the light and the dark;
the ‘dystopia’ and ‘utopia’ that life itself is made of.

How you choose to perceive it is your choice.

TRANSPOSED SCORE

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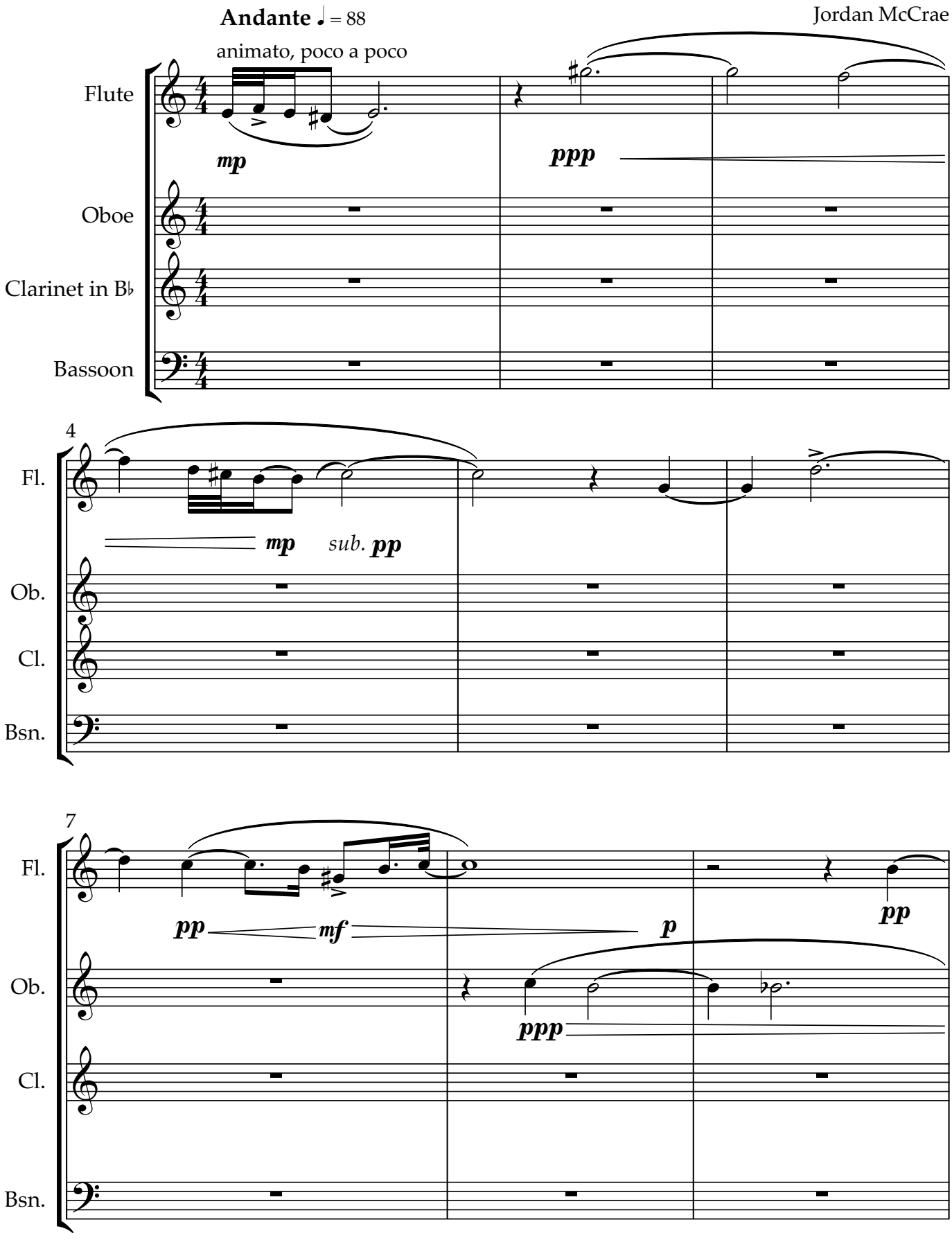
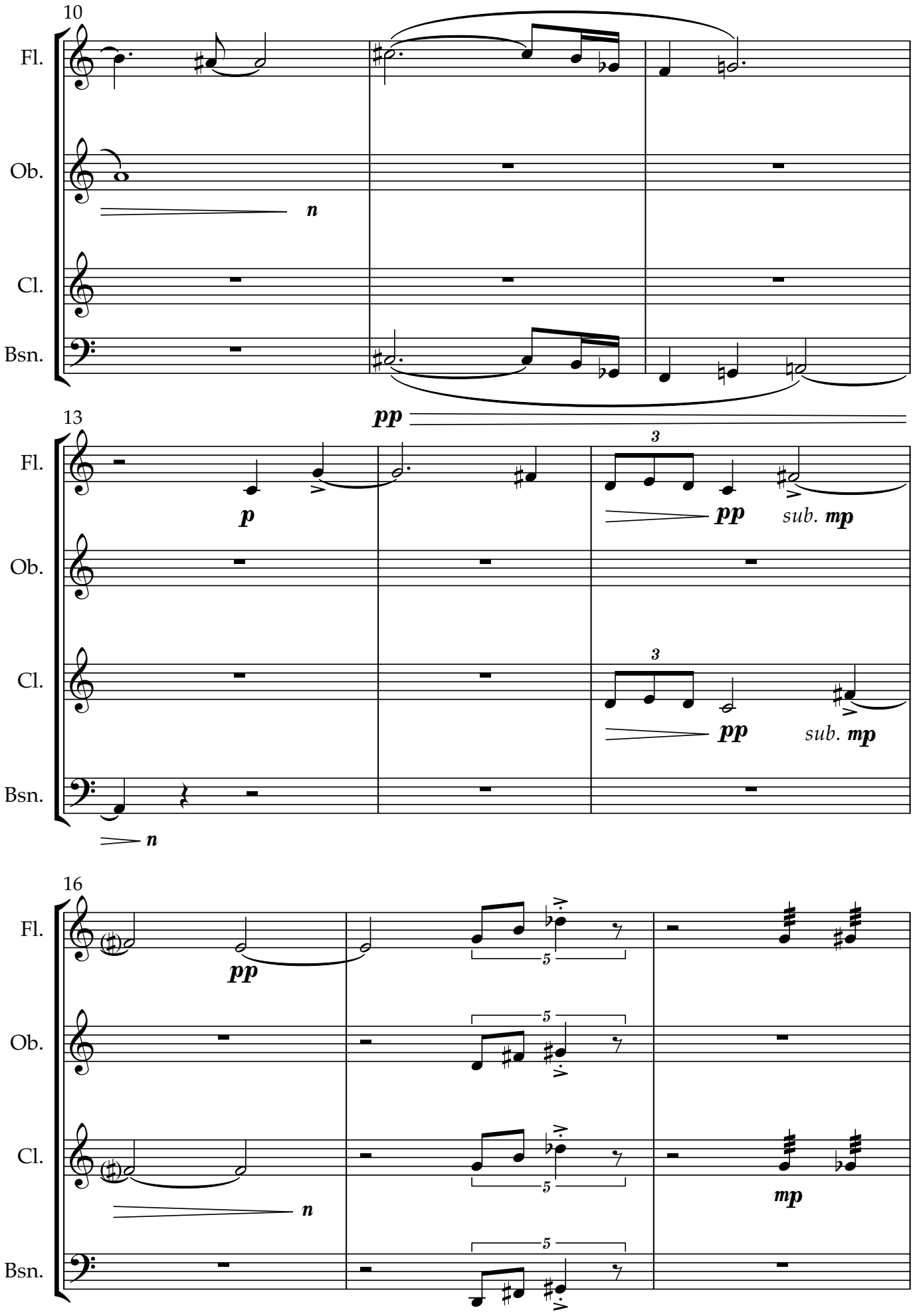
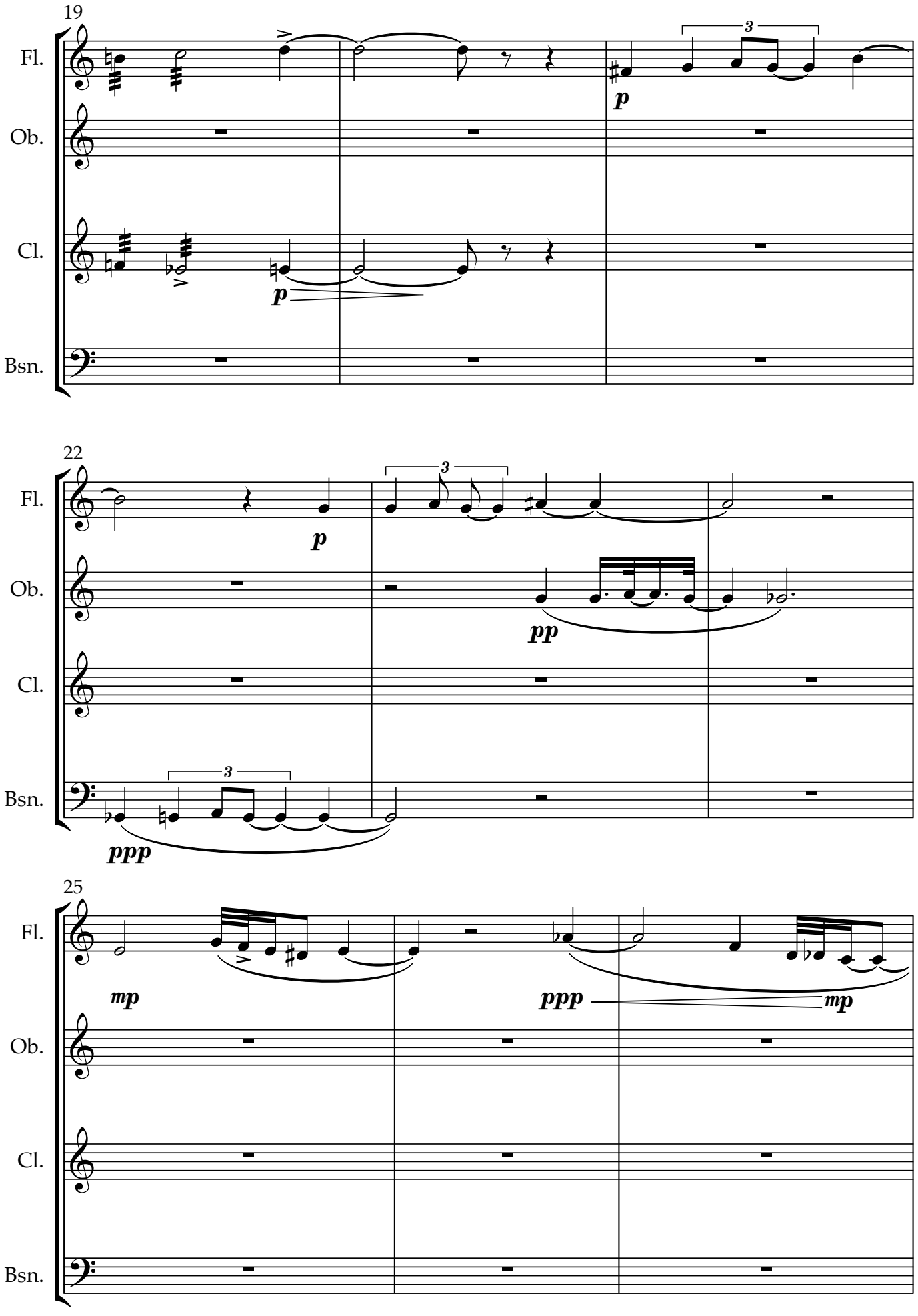
Dystopian Utopia

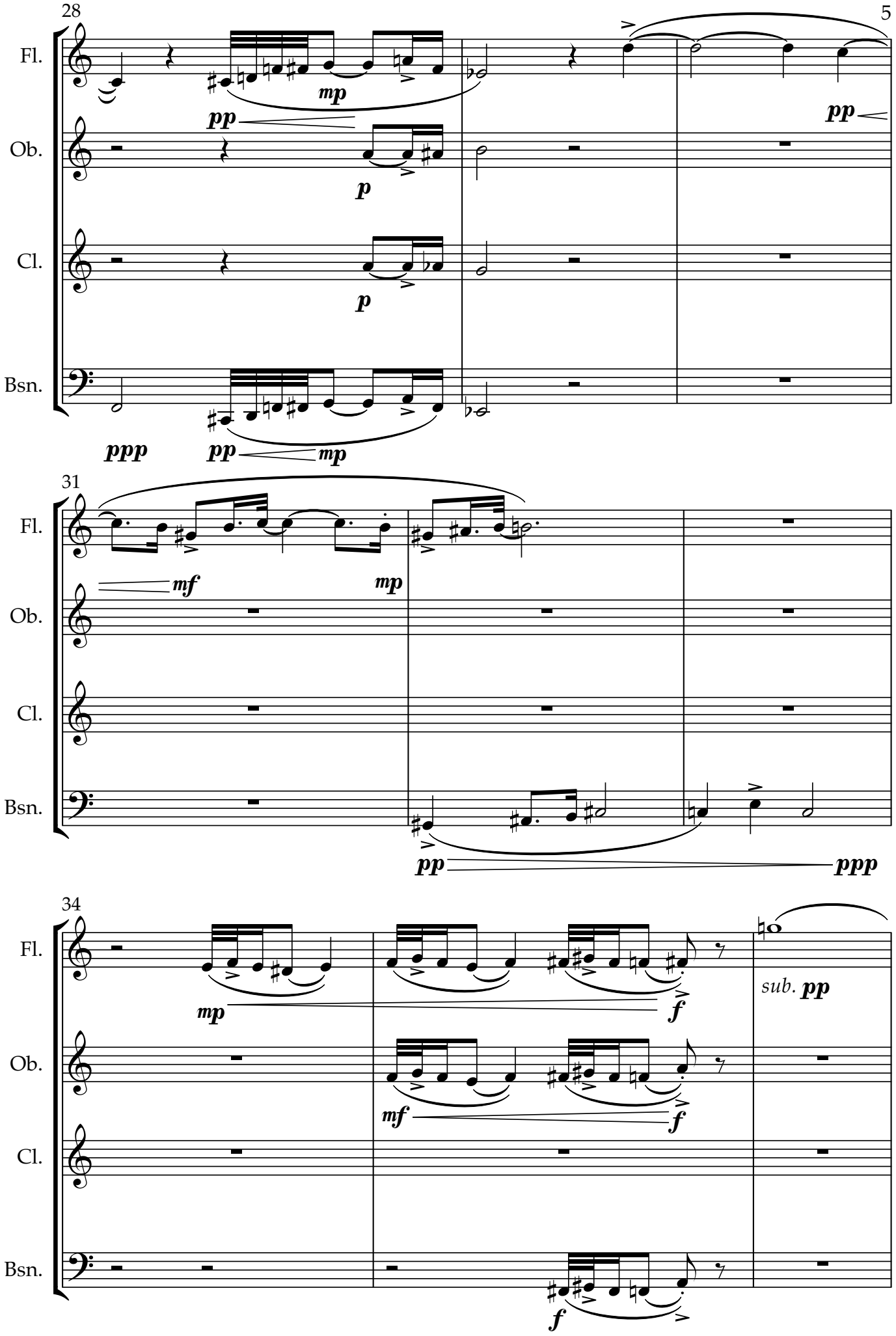
For Woodwind Quartet

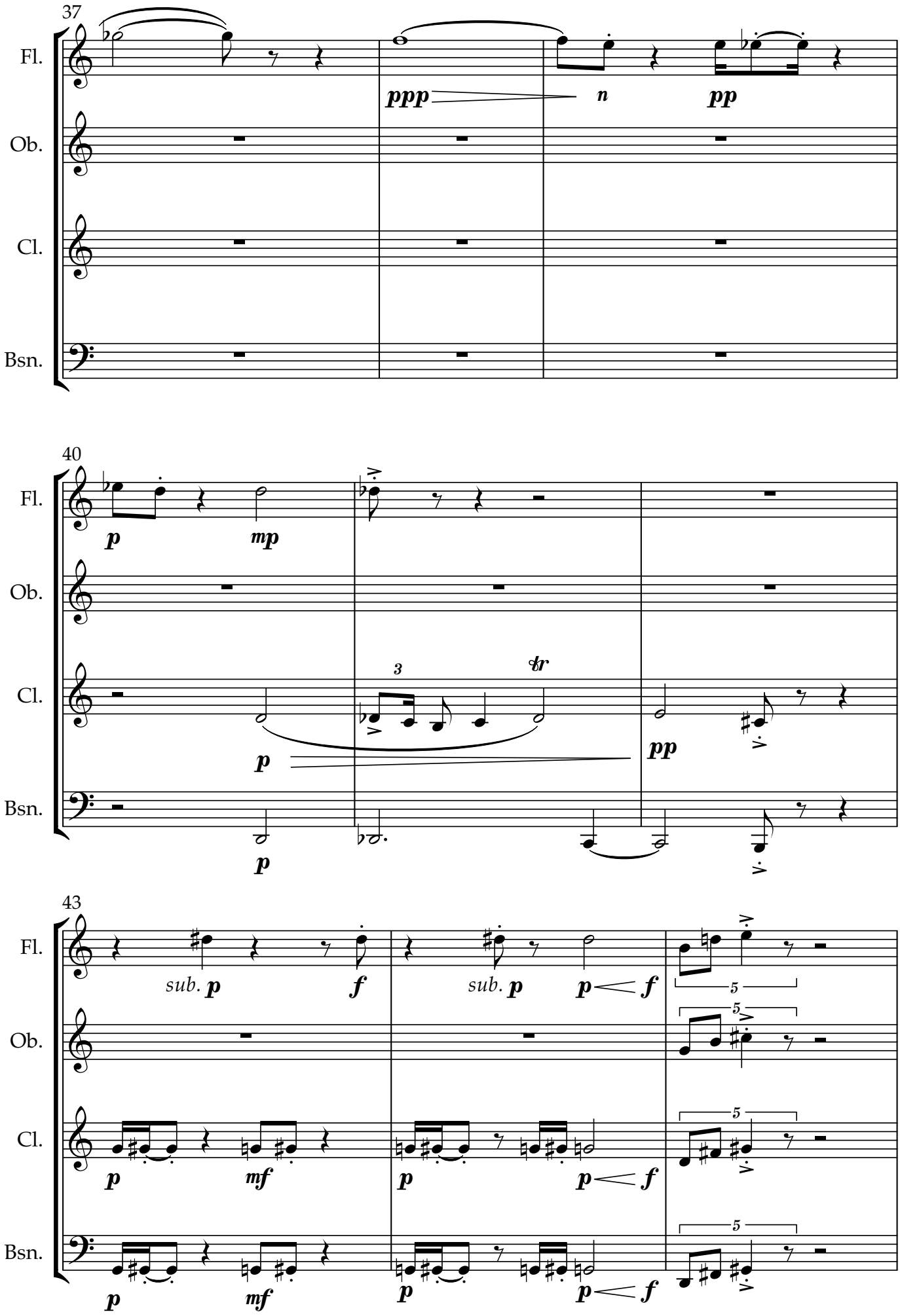
Jordan McCrae

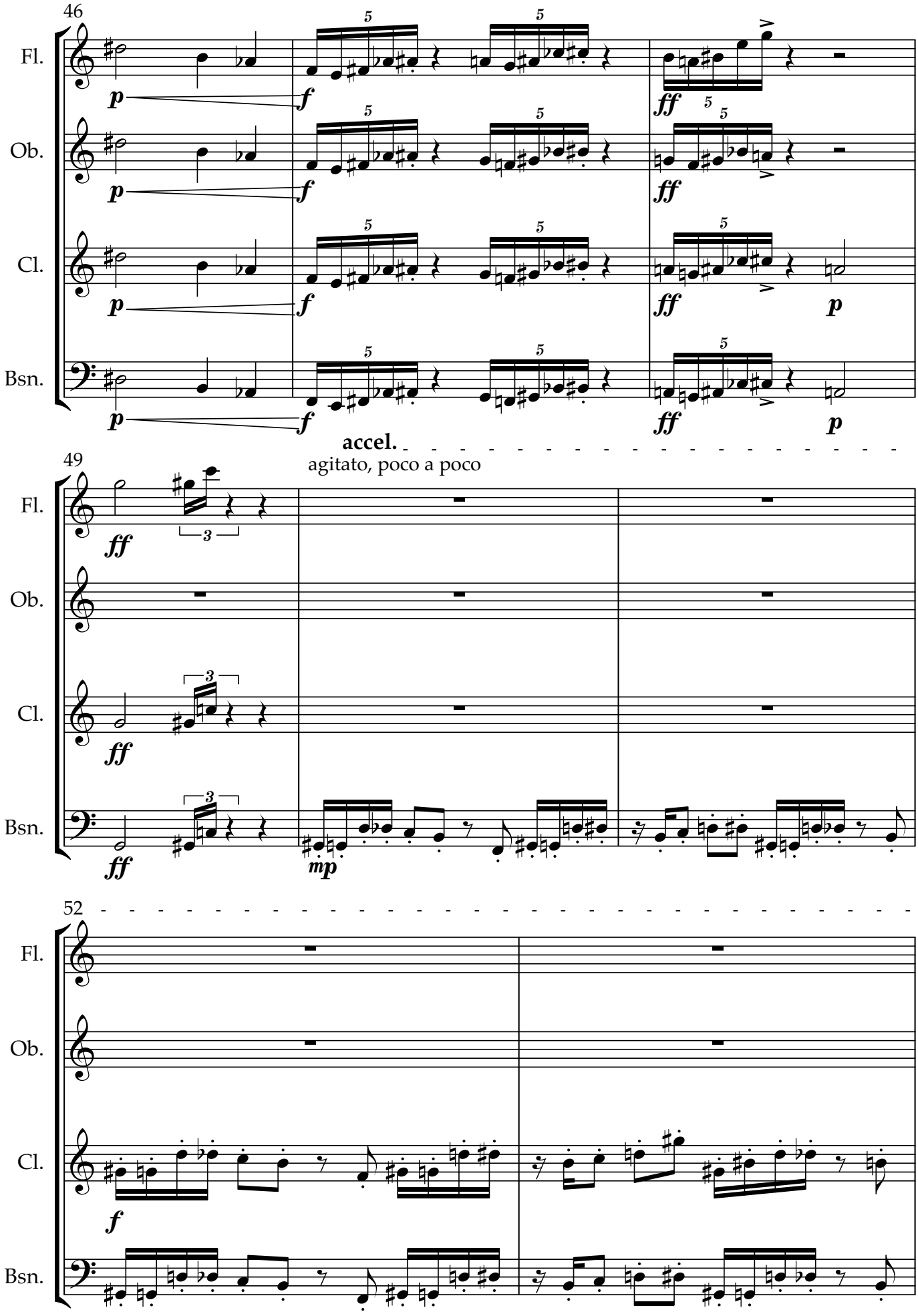


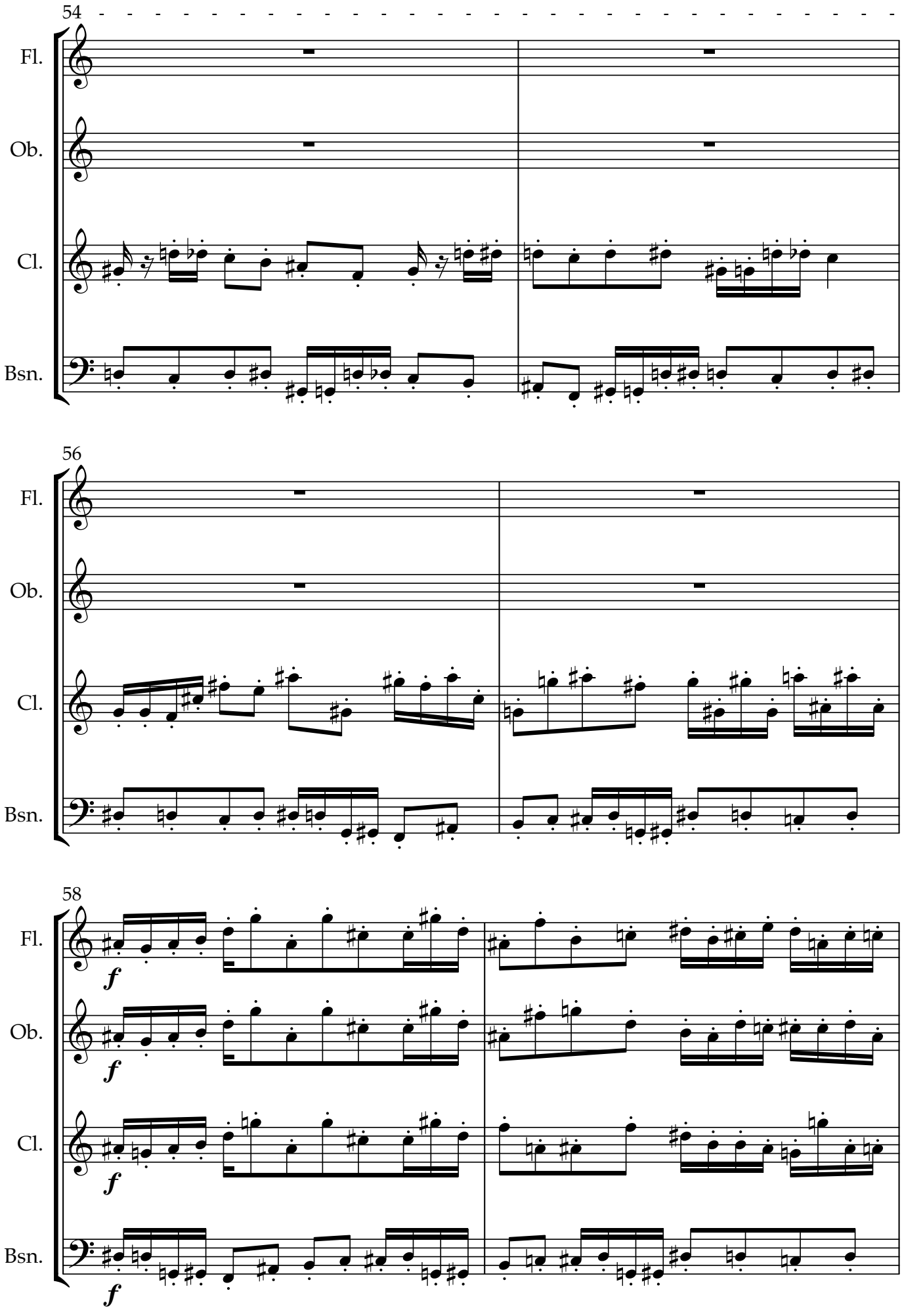

10
Fl.
Ob.
n
Cl.
Bsn.
13
pp
Fl.
p
3
pp
sub. mp
Ob.
Cl.
3
pp
sub. mp
Bsn.
n
16
Fl.
pp
5
Ob.
5
Cl.
5
n
mp
Bsn.
5

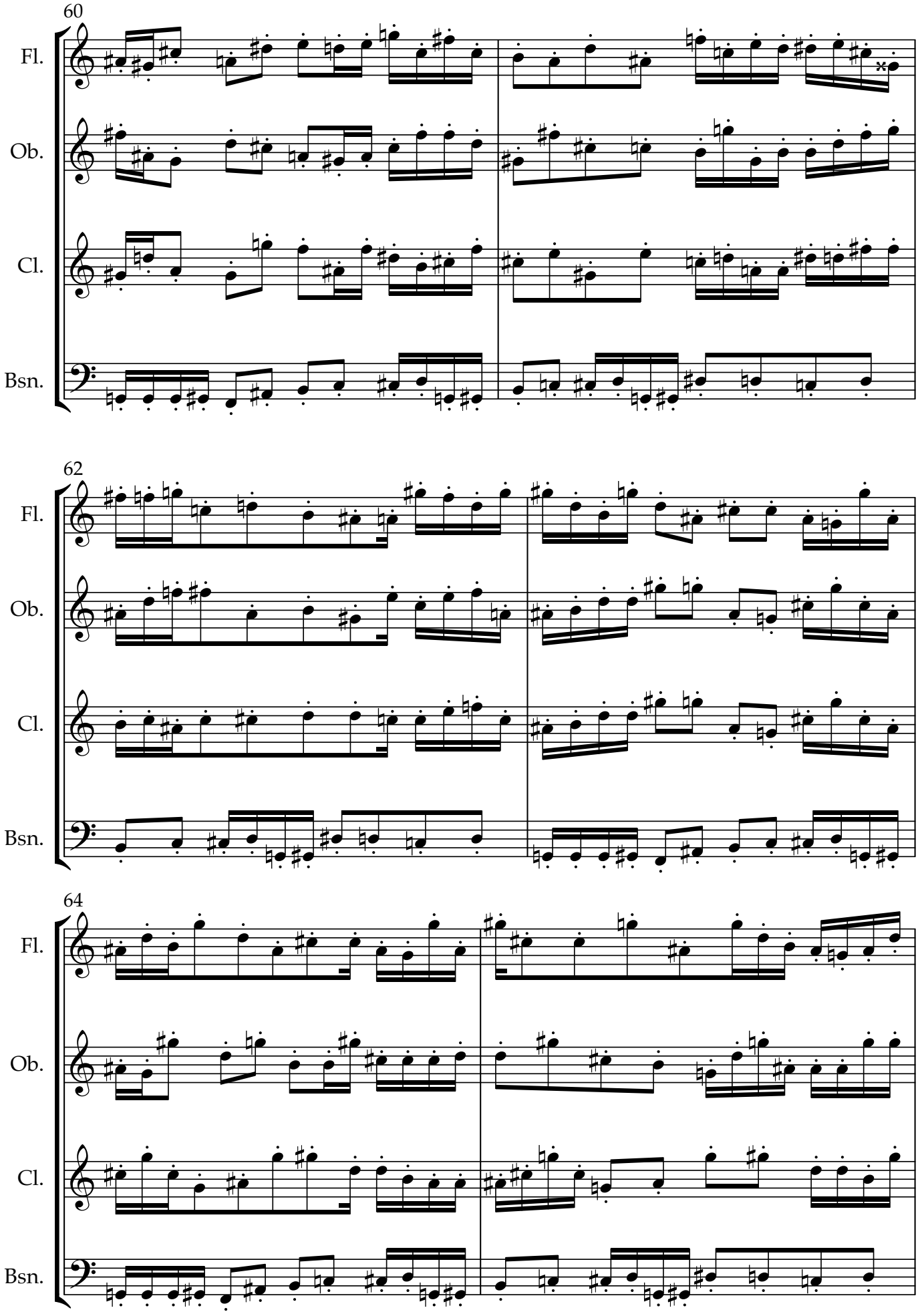

19
Fl.
Ob.
Cl.
Bsn.
p
p
3
22
Fl.
Ob.
Cl.
Bsn.
p
pp
ppp
3
3
25
Fl.
Ob.
Cl.
Bsn.
mp
ppp
mp

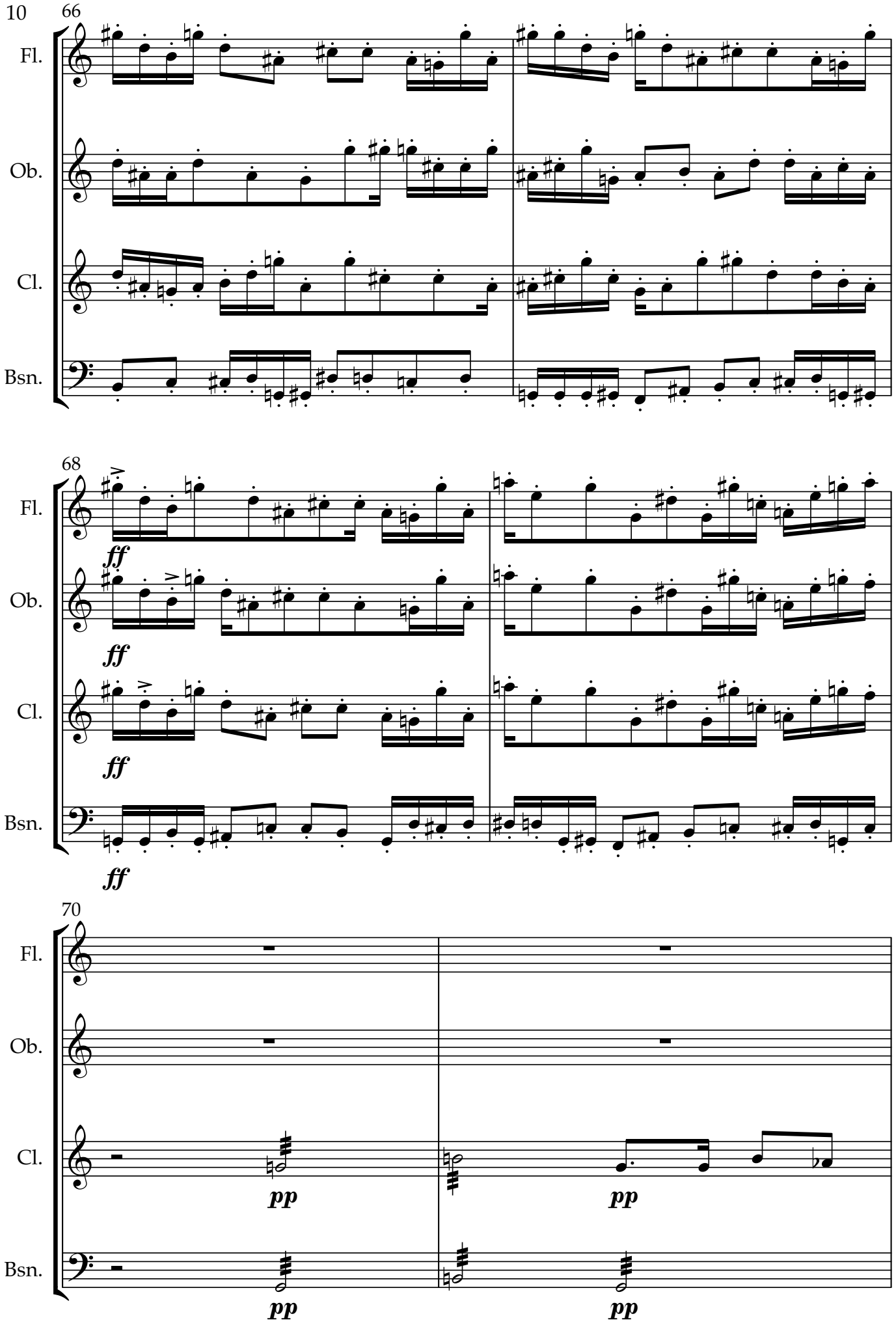

28
5
Fl.
Ob.
Cl.
Bsn.
mp
pp
p
pp
p
ppp
pp
mp
31
Fl.
Ob.
Cl.
Bsn.
mf
mp
pp
ppp
34
Fl.
Ob.
Cl.
Bsn.
mp
f
sub. pp
mf
f
f

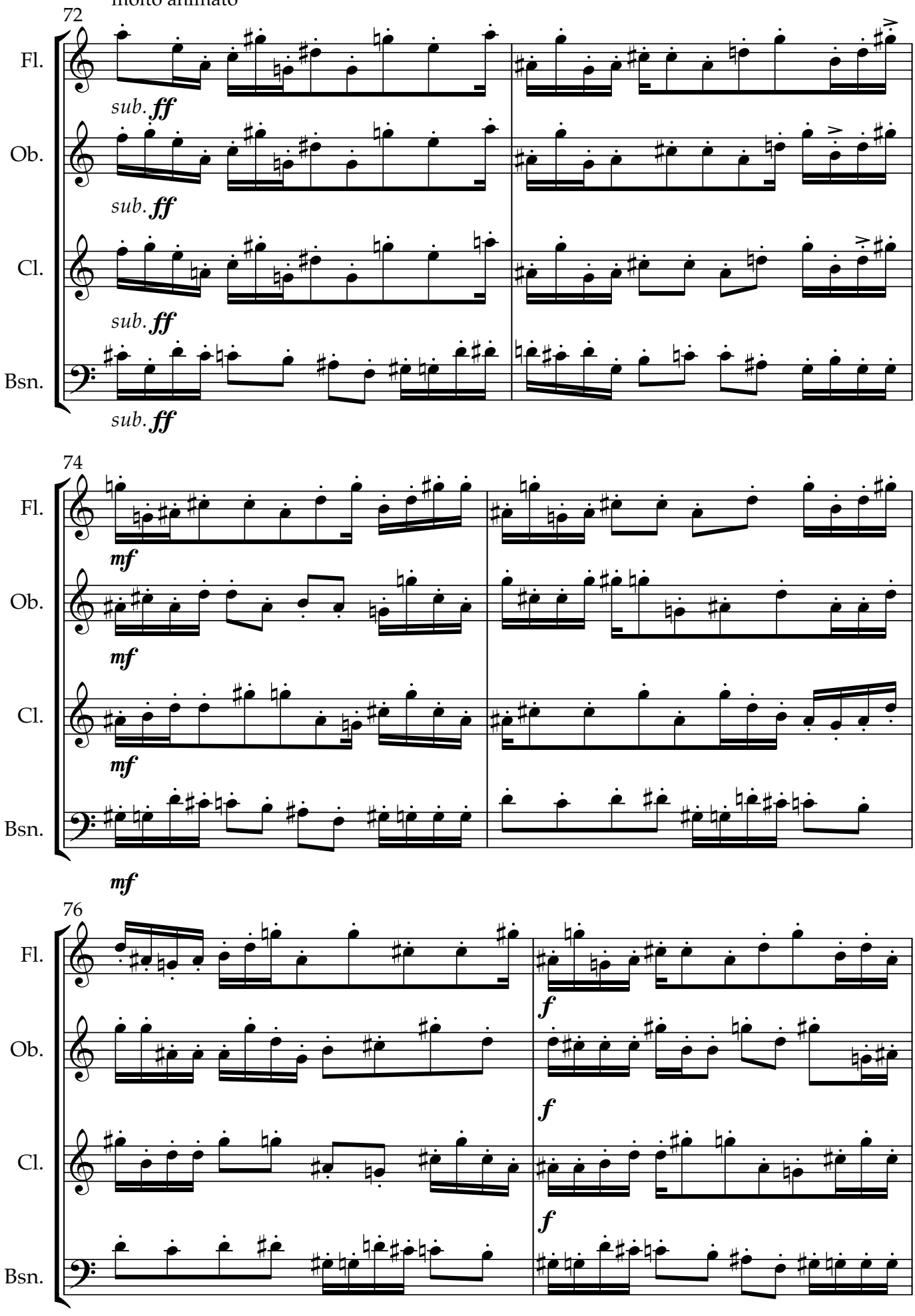

37
Fl.
Ob.
Cl.
Bsn.
ppp
n
pp
40
p
mp
3
tr
sub. p
f
mf
5

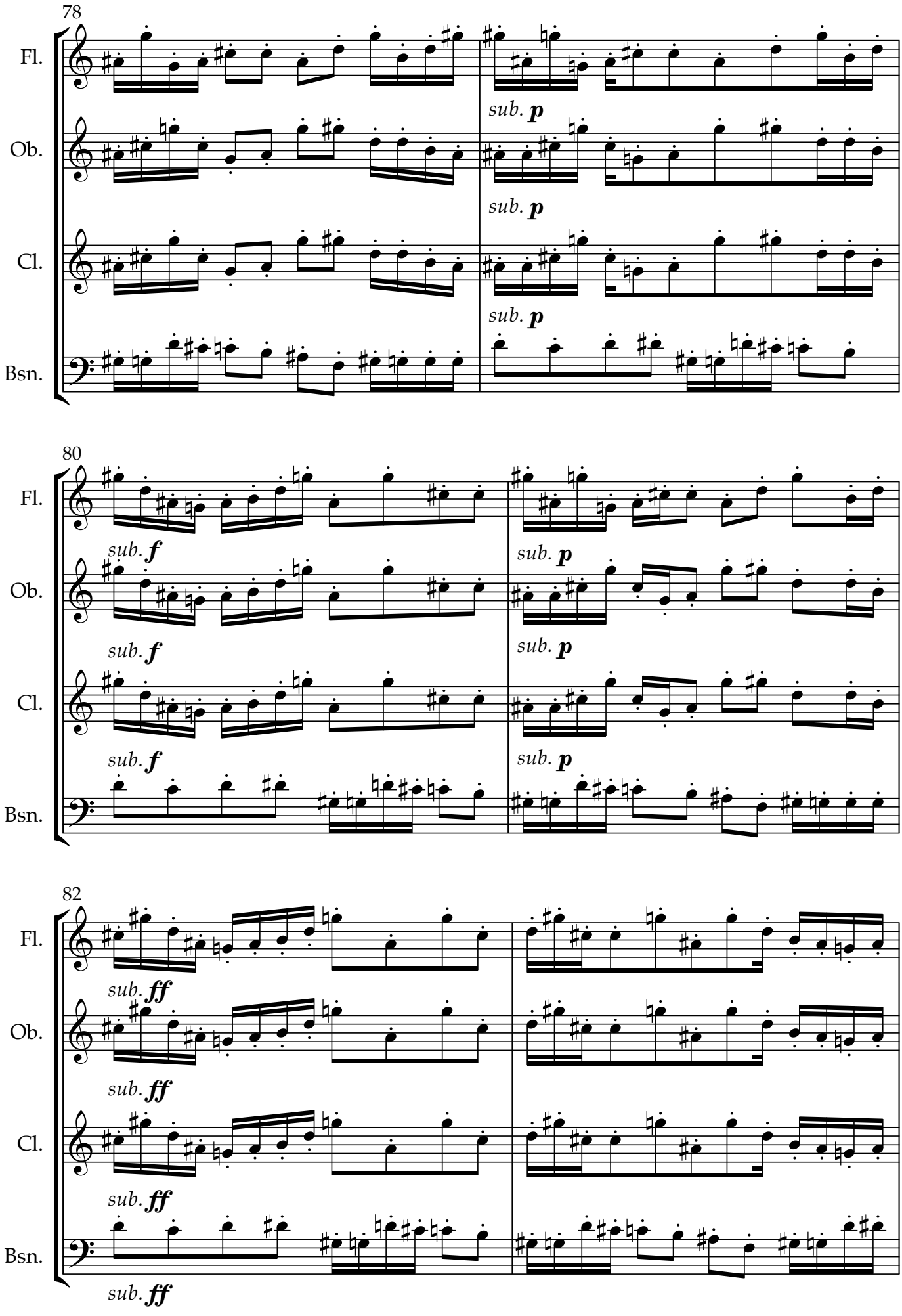

46
Fl.
Ob.
Cl.
Bsn.
p
f
ff
p
accel.
agitato, poco a poco
49
ff
mp
52
f

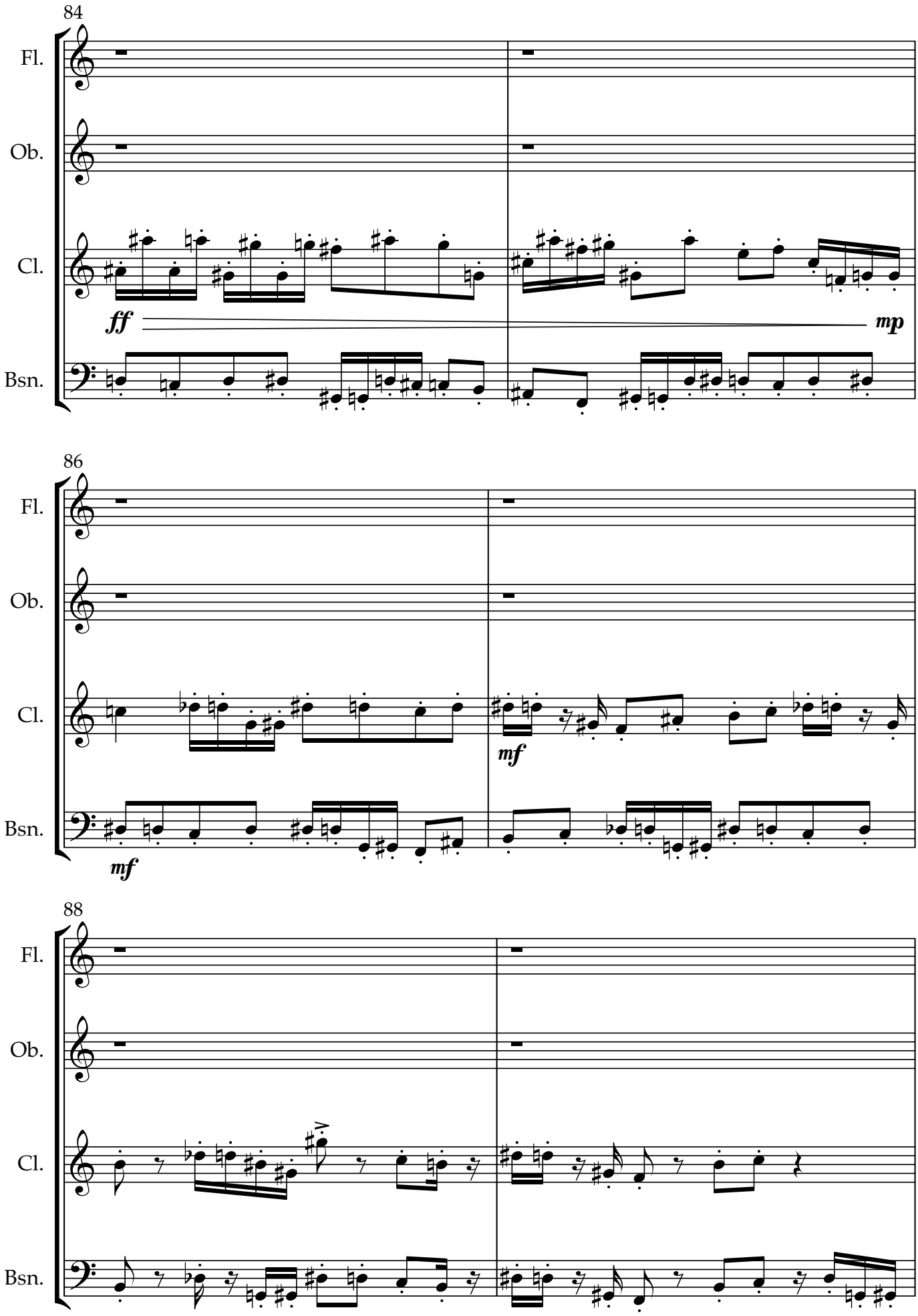

54
Fl.
Ob.
Cl.
Bsn.
56
Fl.
Ob.
Cl.
Bsn.
58
Fl.
Ob.
Cl.
Bsn.
f
f
f
f

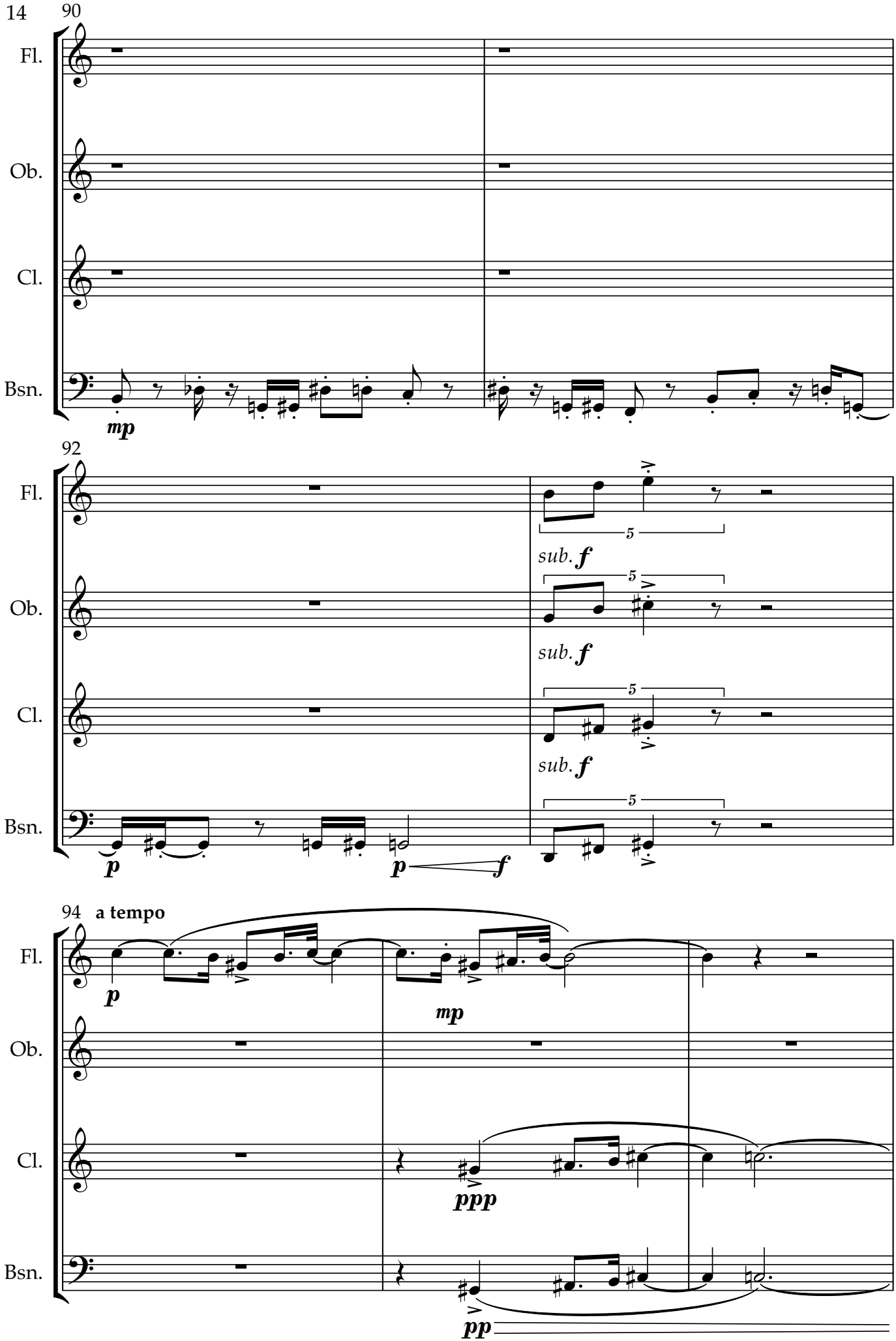

60
Fl.
Ob.
Cl.
Bsn.
62
Fl.
Ob.
Cl.
Bsn.
64
Fl.
Ob.
Cl.
Bsn.

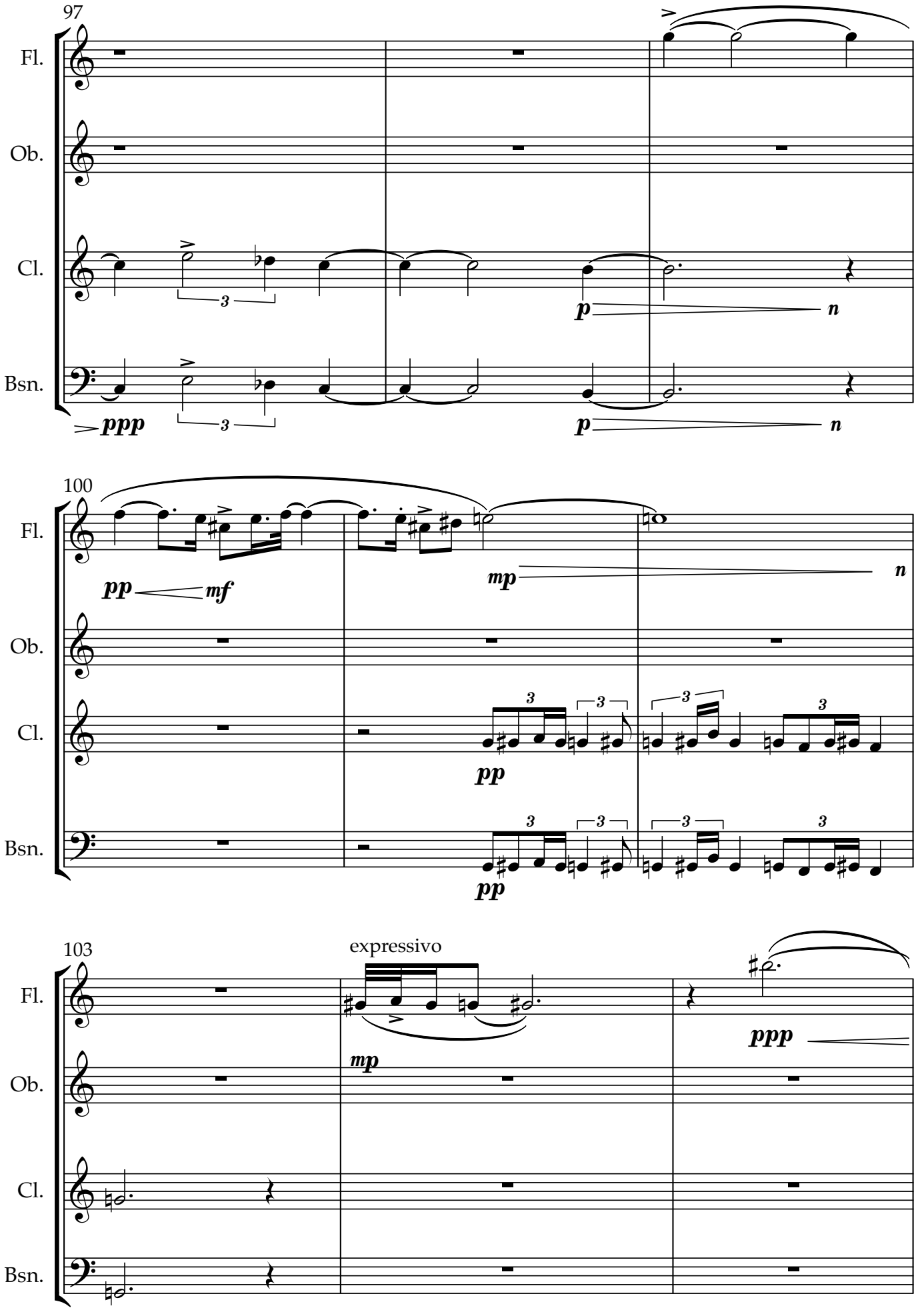

66
Fl.
Ob.
Cl.
Bsn.
68
Fl.
ff
Ob.
ff
Cl.
ff
Bsn.
ff
70
Fl.
Ob.
Cl.
pp
pp
Bsn.
pp
pp

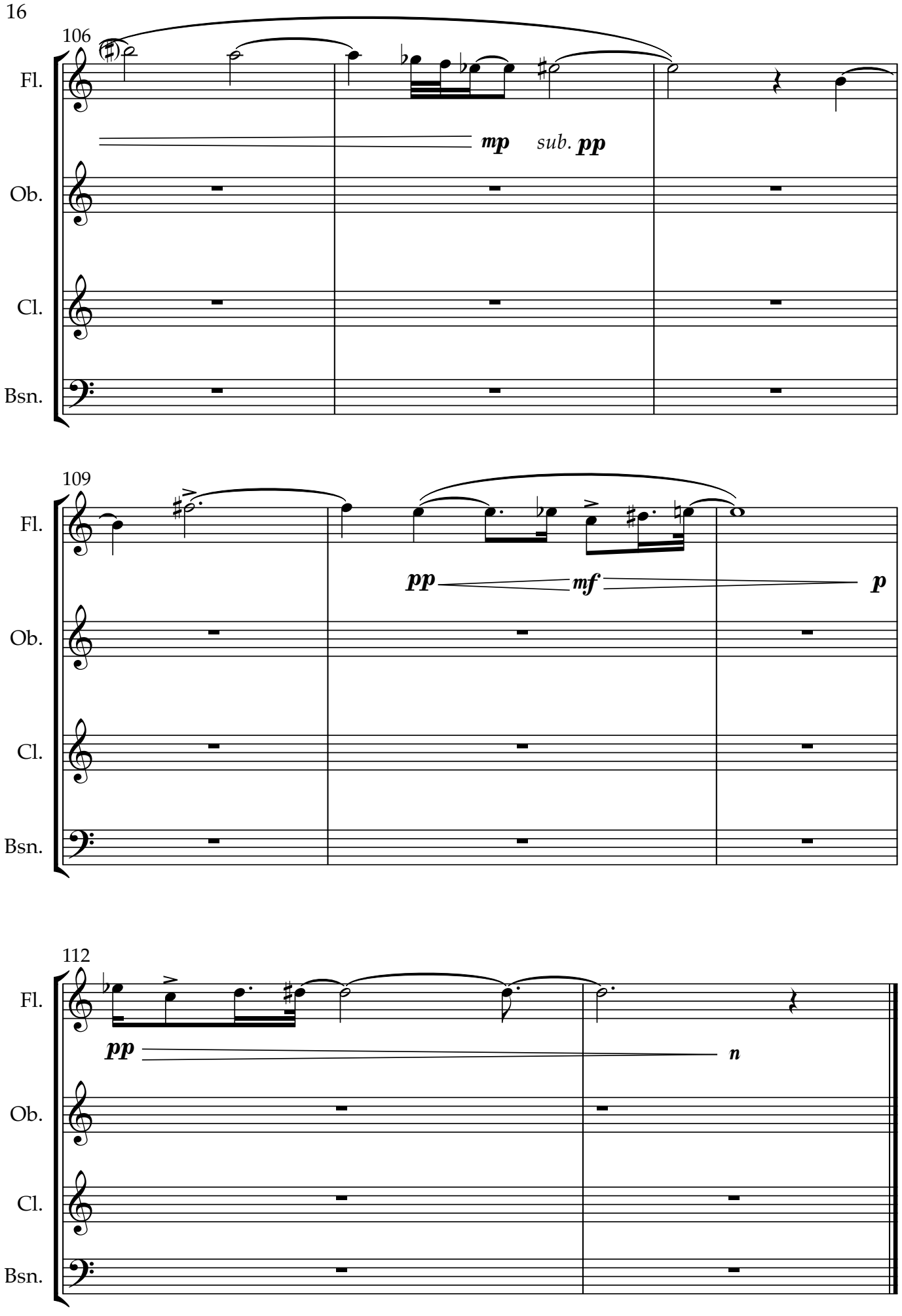

molto animato
72
Fl.
sub. ff
Ob.
sub. ff
Cl.
sub. ff
Bsn.
sub. ff
74
Fl.
mf
Ob.
mf
Cl.
mf
Bsn.
mf
76
Fl.
f
Ob.
f
Cl.
f
Bsn.


78
Fl.
Ob.
Cl.
Bsn.
sub. p
sub. p
sub. p
80
Fl.
Ob.
Cl.
Bsn.
sub. f
sub. f
sub. f
sub. p
sub. p
sub. p
82
Fl.
Ob.
Cl.
Bsn.
sub. ff
sub. ff
sub. ff
sub. ff


84
Fl.
Ob.
Cl.
Bsn.
ff
mp
86
Fl.
Ob.
Cl.
Bsn.
mf
mf
88
Fl.
Ob.
Cl.
Bsn.


90
Fl.
Ob.
Cl.
Bsn.
mp
92
Fl.
Ob.
Cl.
Bsn.
5
sub. f
p
p
f
94
a tempo
Fl.
Ob.
Cl.
Bsn.
p
mp
ppp
pp


97
Fl.
Ob.
Cl.
Bsn.
ppp
p
n
100
pp
mf
mp
expressivo
103


106
Fl.
Ob.
Cl.
Bsn.
mp
sub. pp
109
Fl.
Ob.
Cl.
Bsn.
pp
mf
p
112
Fl.
Ob.
Cl.
Bsn.
pp
n

Jordan McCrae

A Green Epiphany

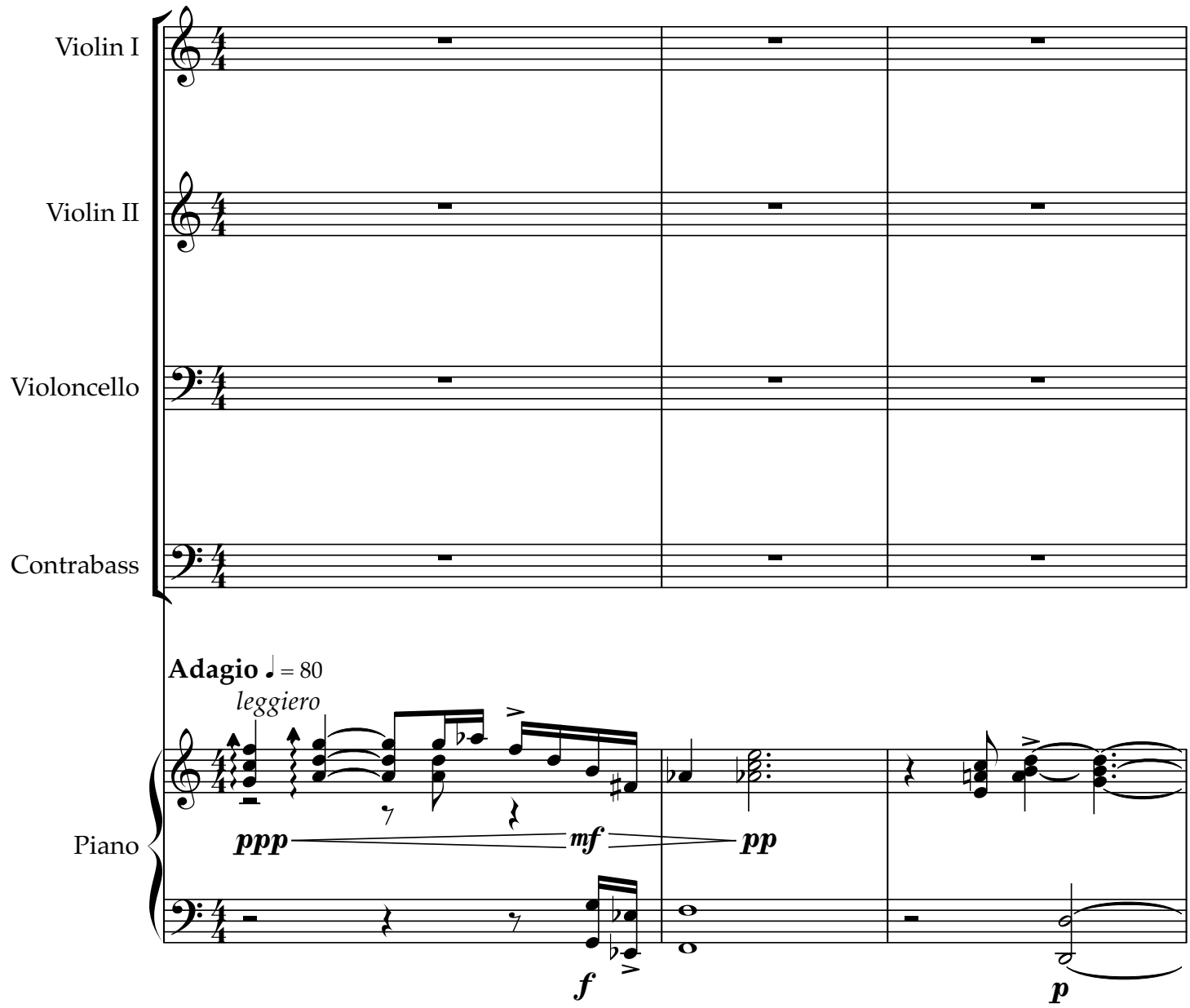
A musical interpretation of the painting
'Fissure VI'

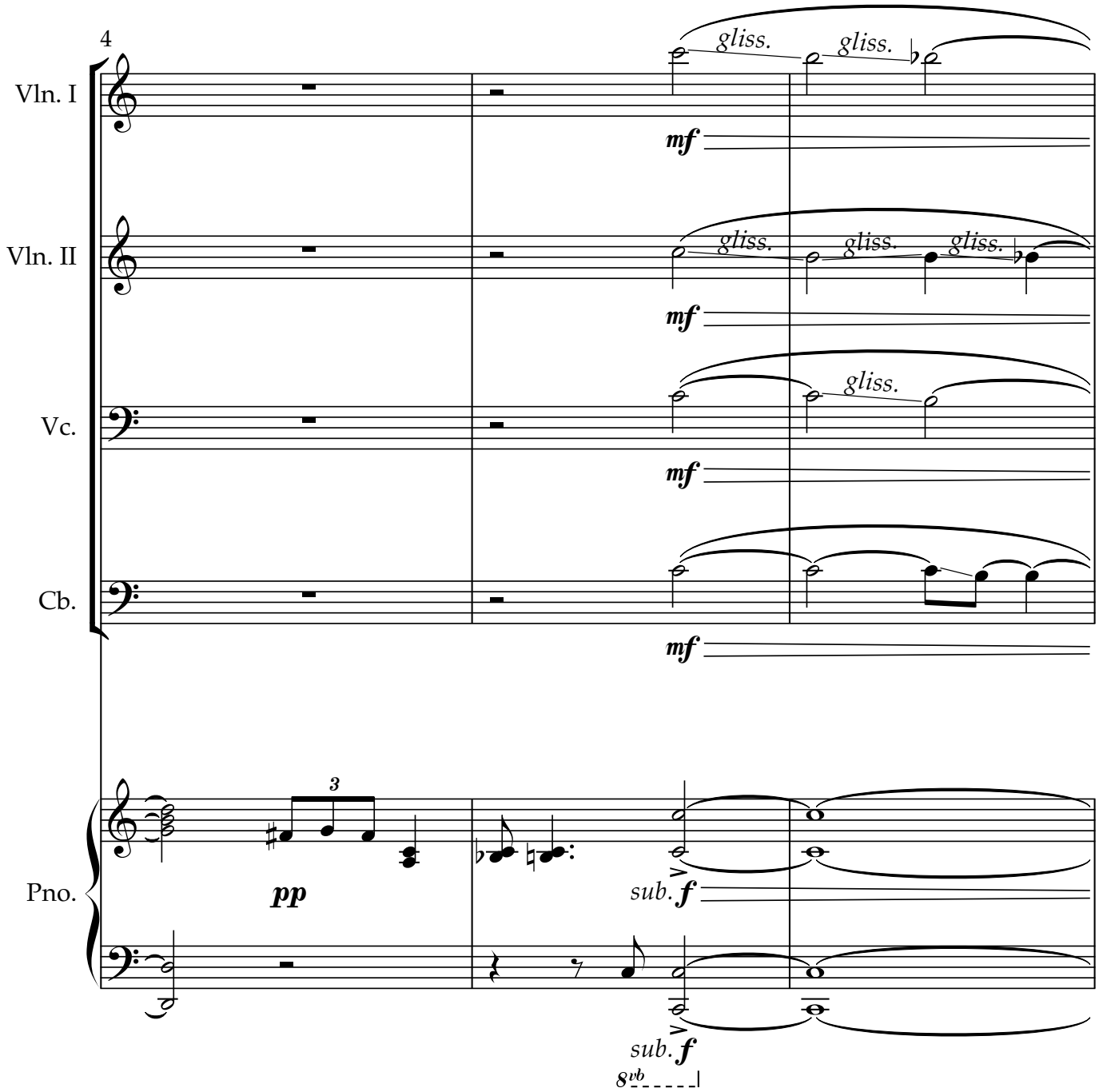
A Green Epiphany

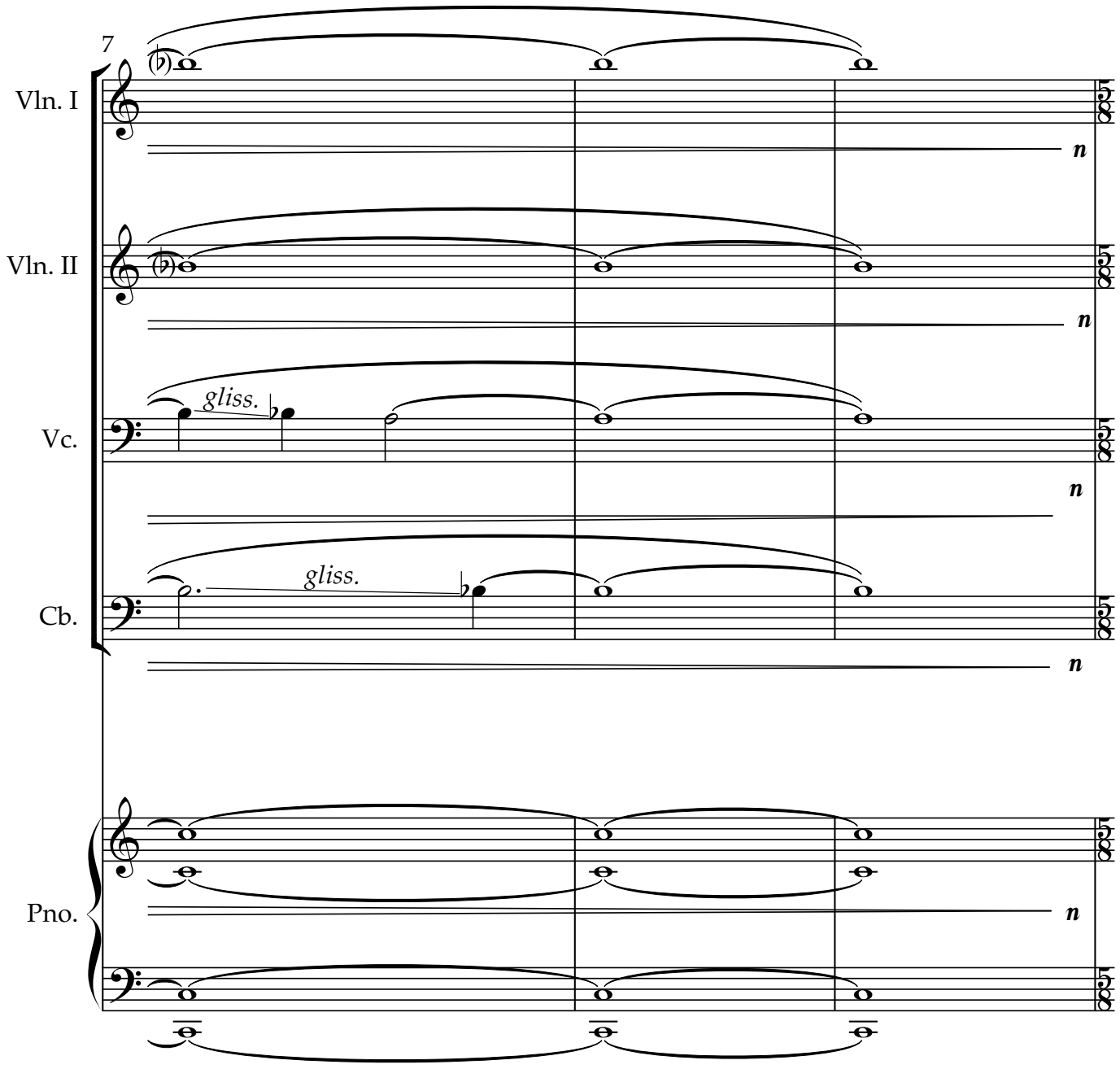
A musical interpretation of the painting
'Fissure VI'

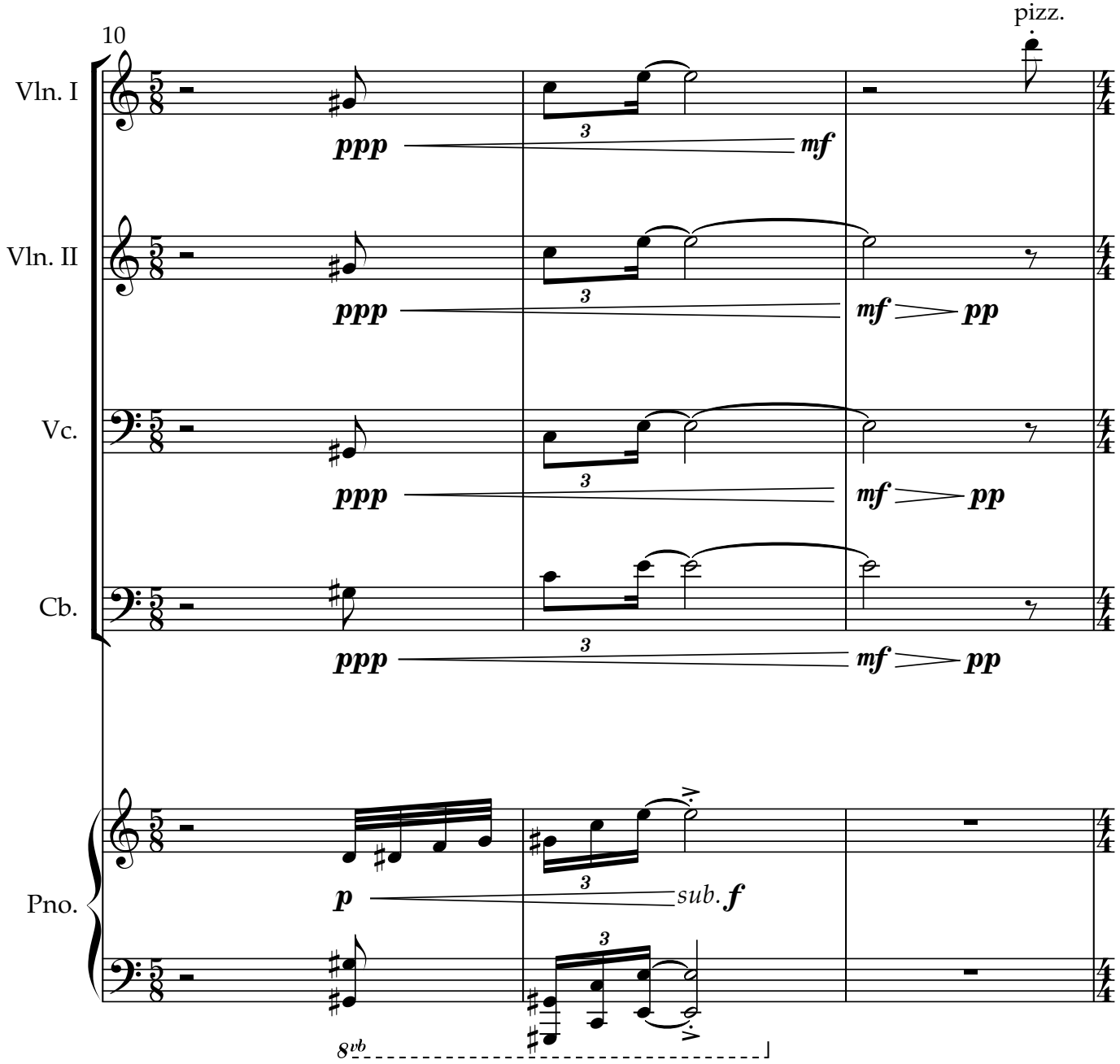
Jordan McCrae

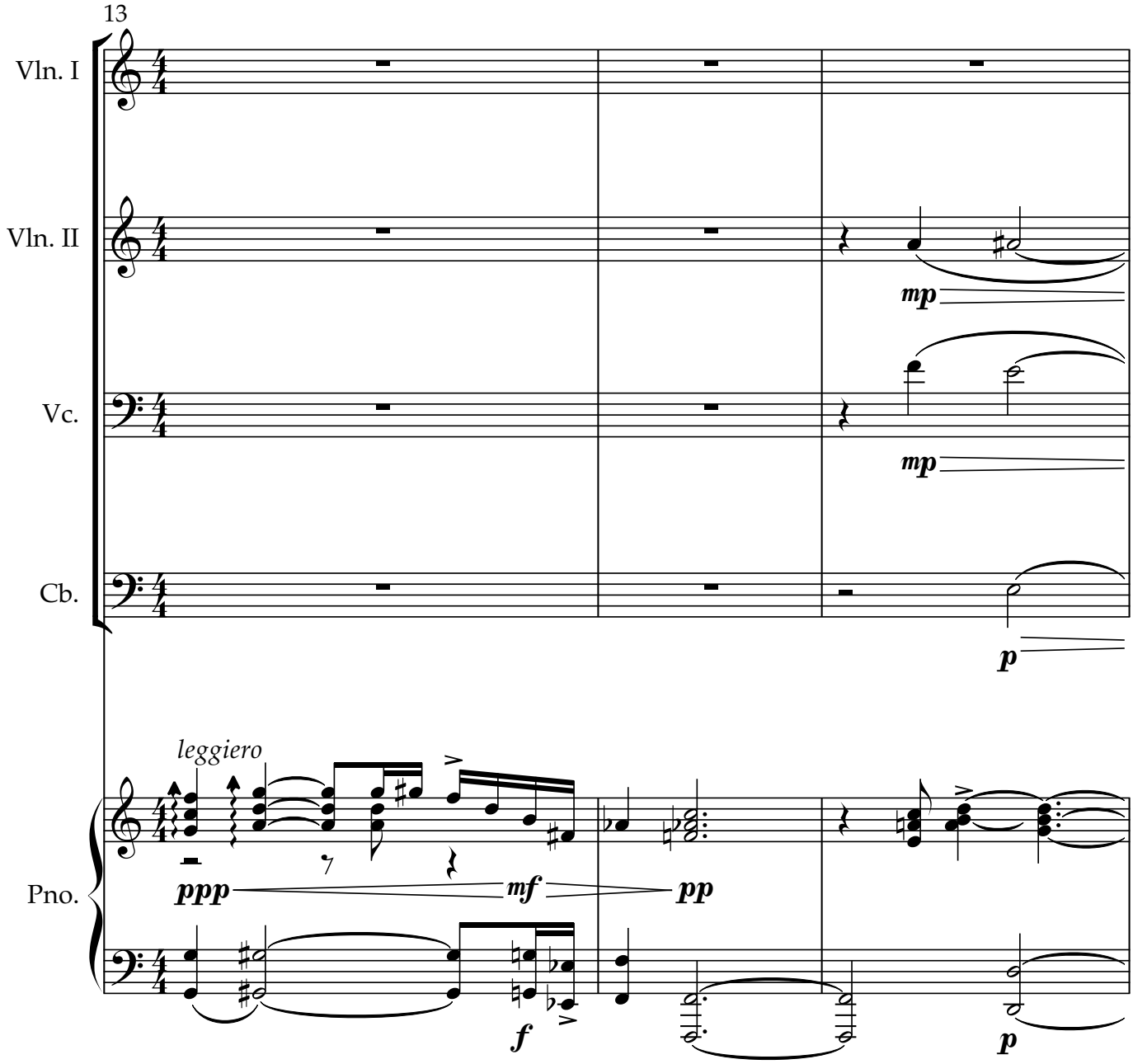
Adagio ♩ = 80

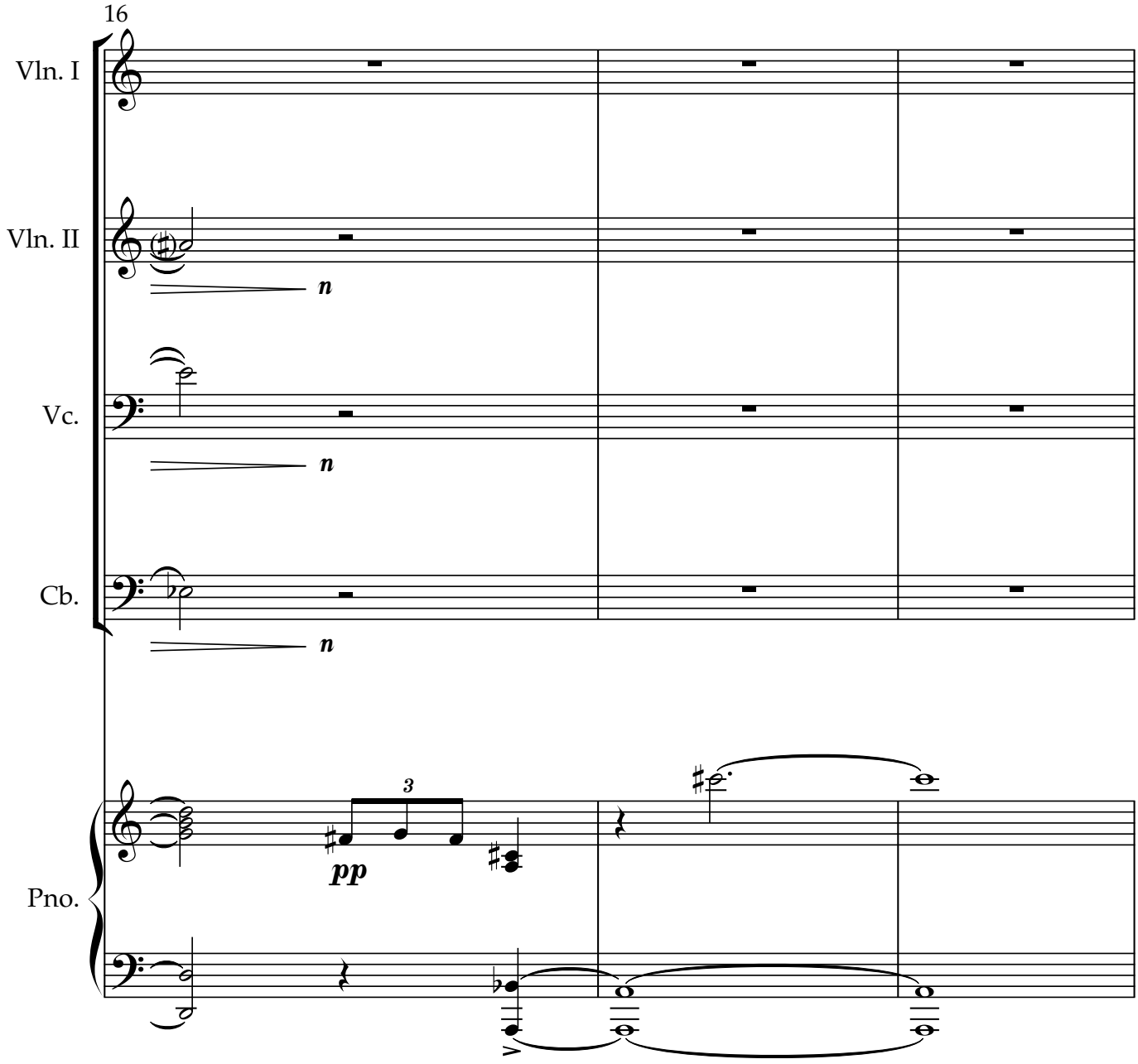


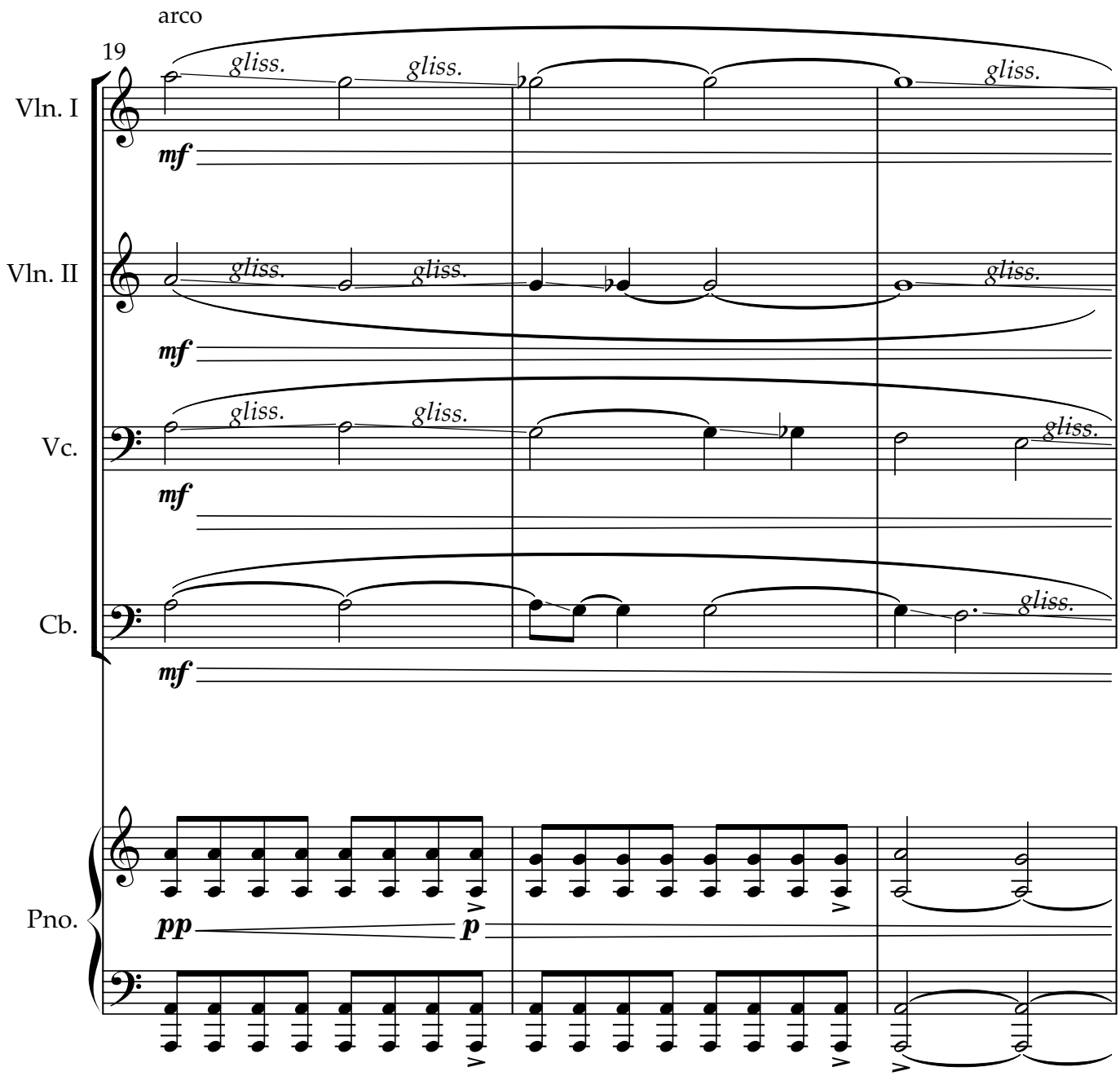

4
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
gliss.
gliss.
gliss.
gliss.
mf
mf
mf
mf
3
pp
sub. f
sub. f
8vb

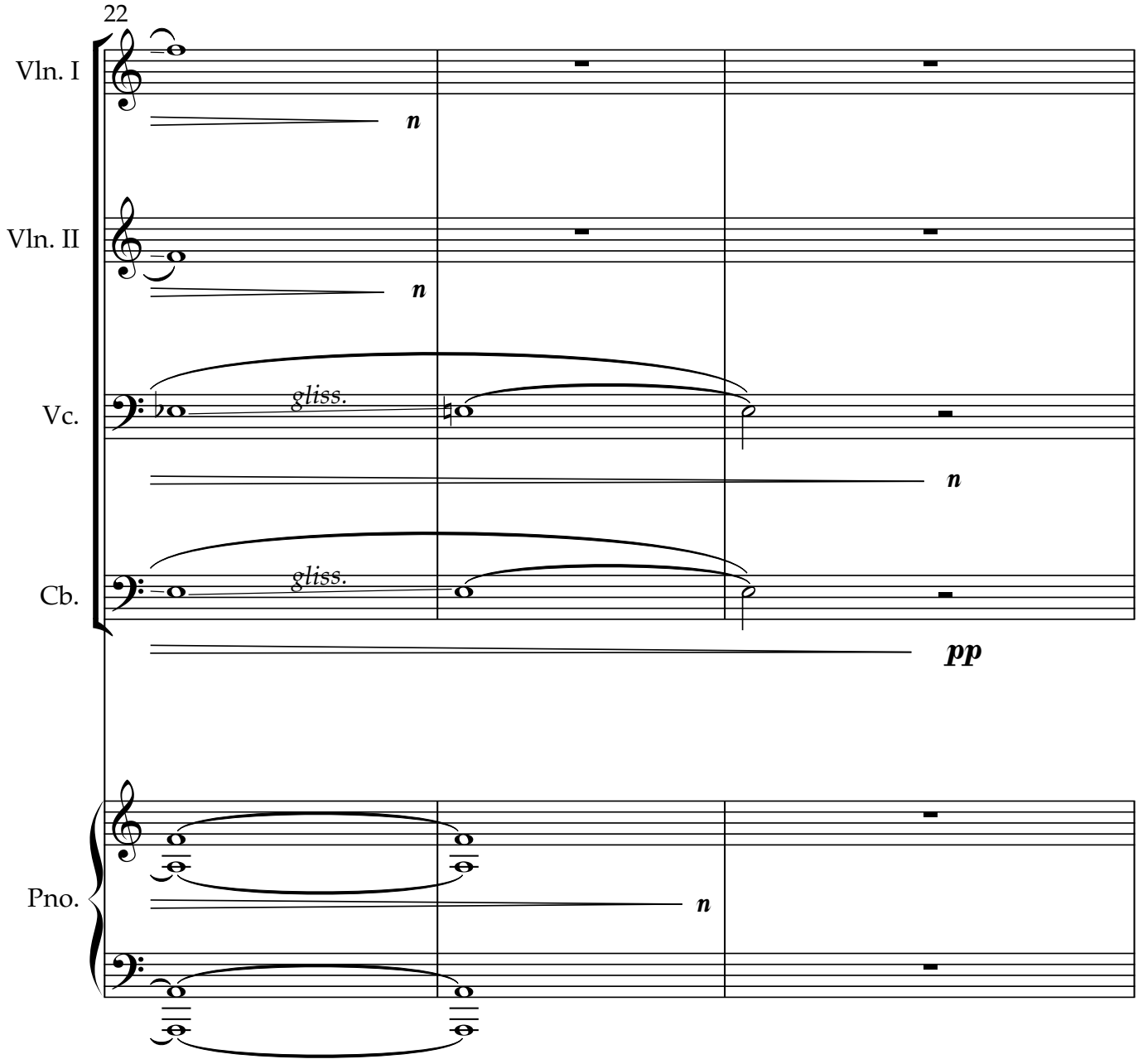

7
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
gliss.
n
n
n
n
n

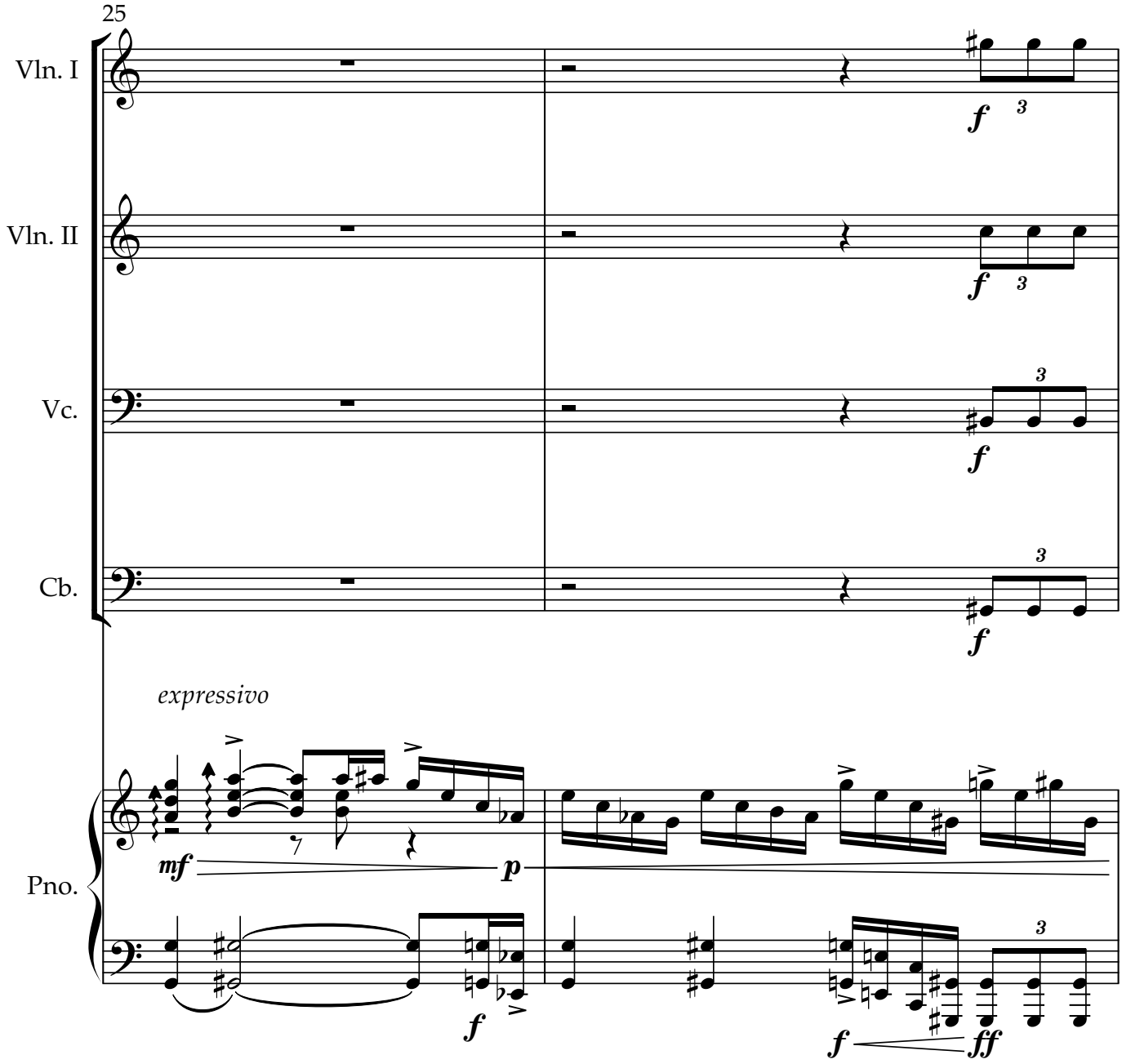

10
pizz.
Vln. I
Vln. II
Vc.
Cb.
Pno.
ppp
mf
pp
p
sub. f
3
8vb

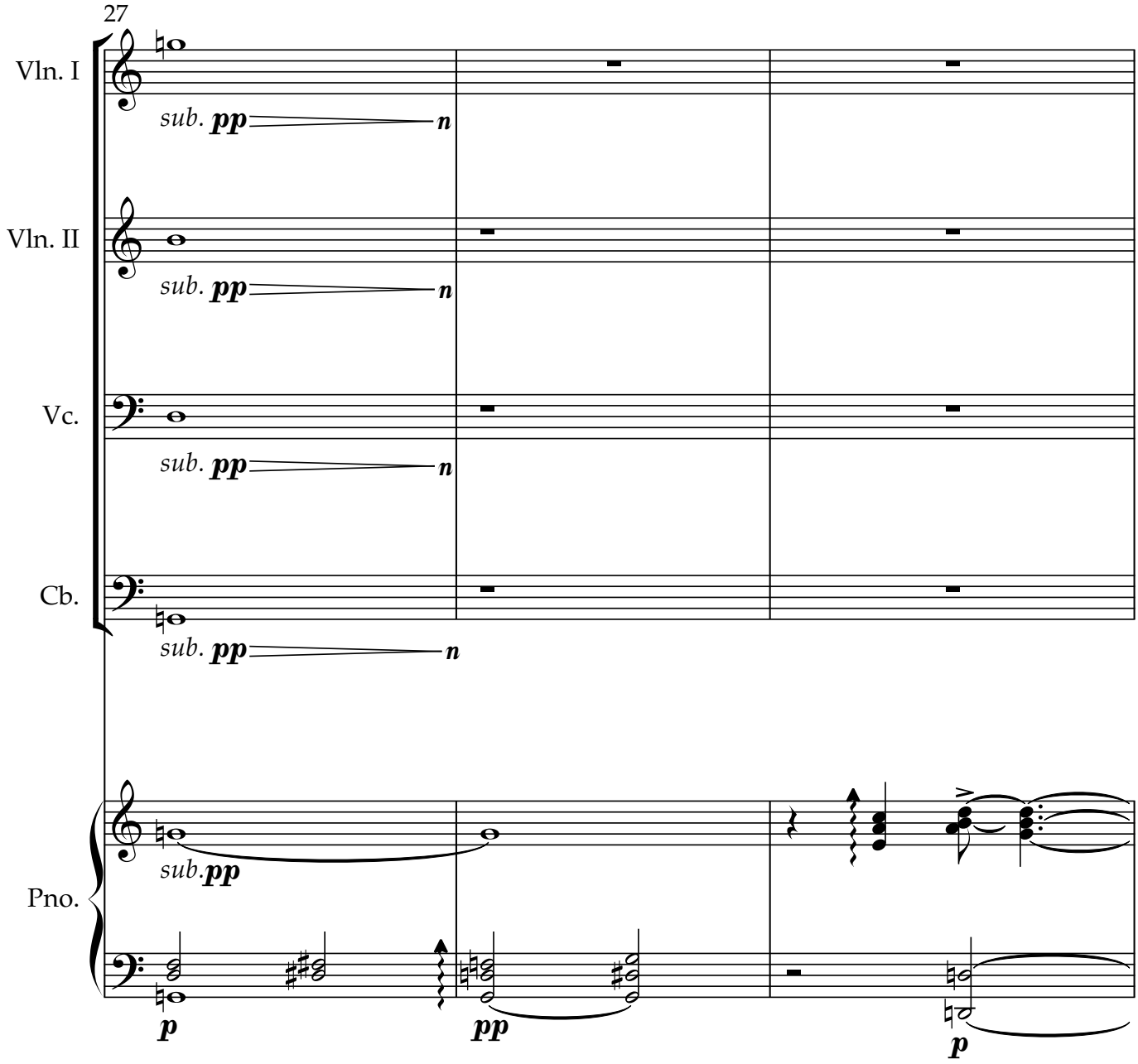

13
Vln. I
Vln. II
Vc.
Cb.
Pno.
mp
mp
p
leggiero
ppp
mf
pp
f
p

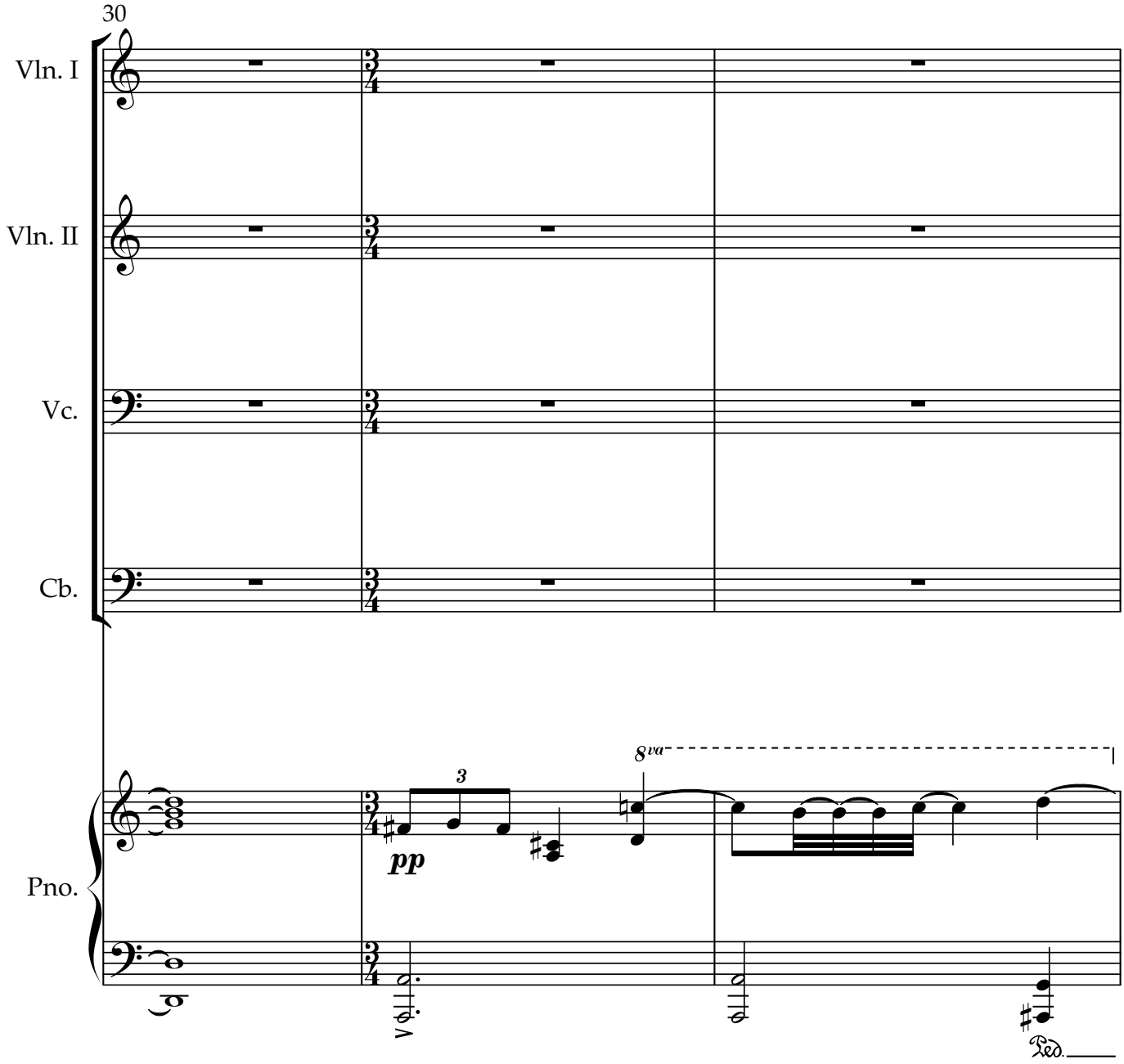

16
Vln. I
Vln. II
Vc.
Cb.
Pno.
n
n
n
3
pp

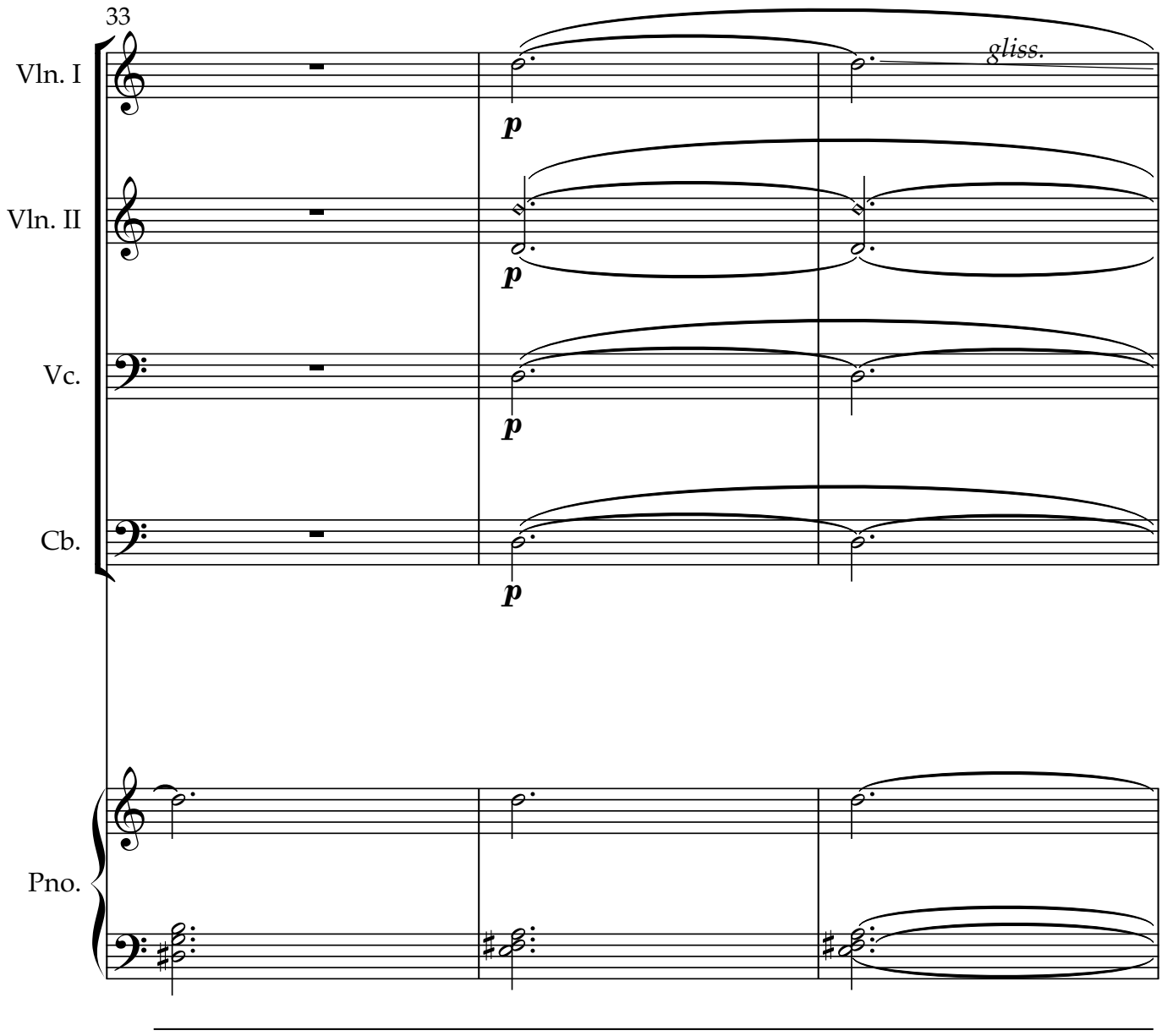

arco
19
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
mf
pp
p

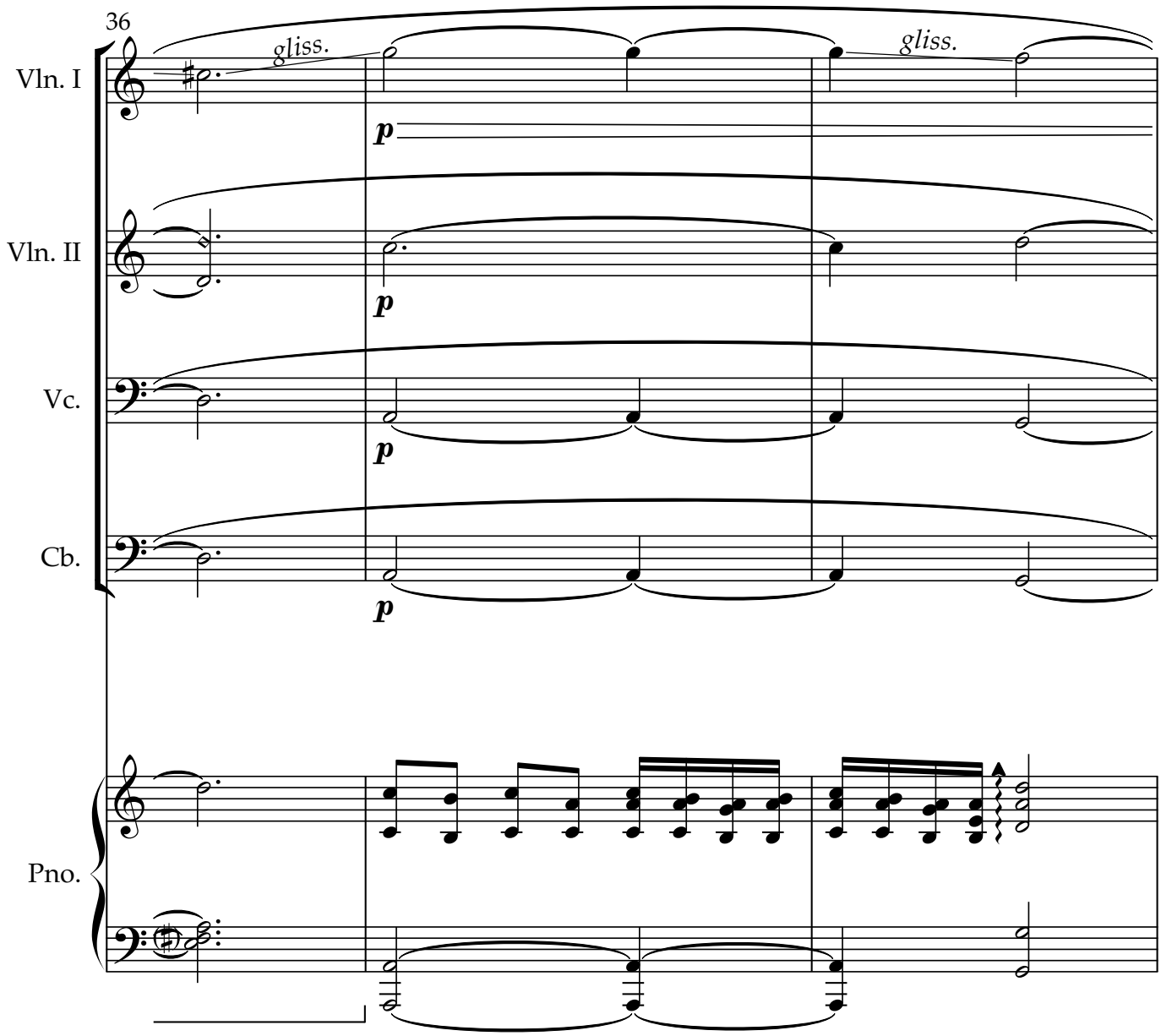

22
Vln. I
n
Vln. II
n
Vc.
gliss.
n
Cb.
gliss.
pp
Pno.
n

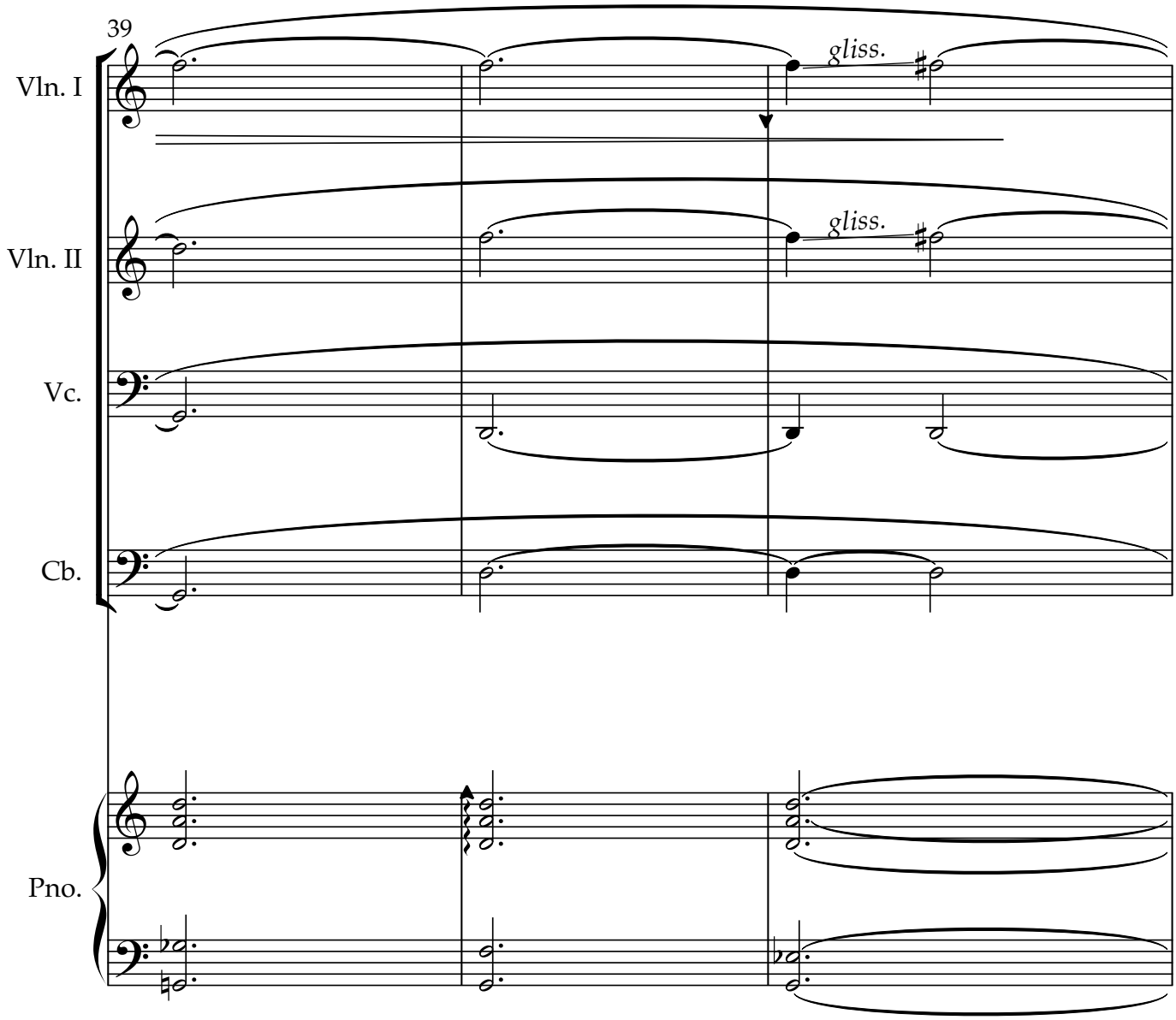

25
Vln. I
Vln. II
Vc.
Cb.
Pno.
expressivo
mf
p
f
f
f
f
ff

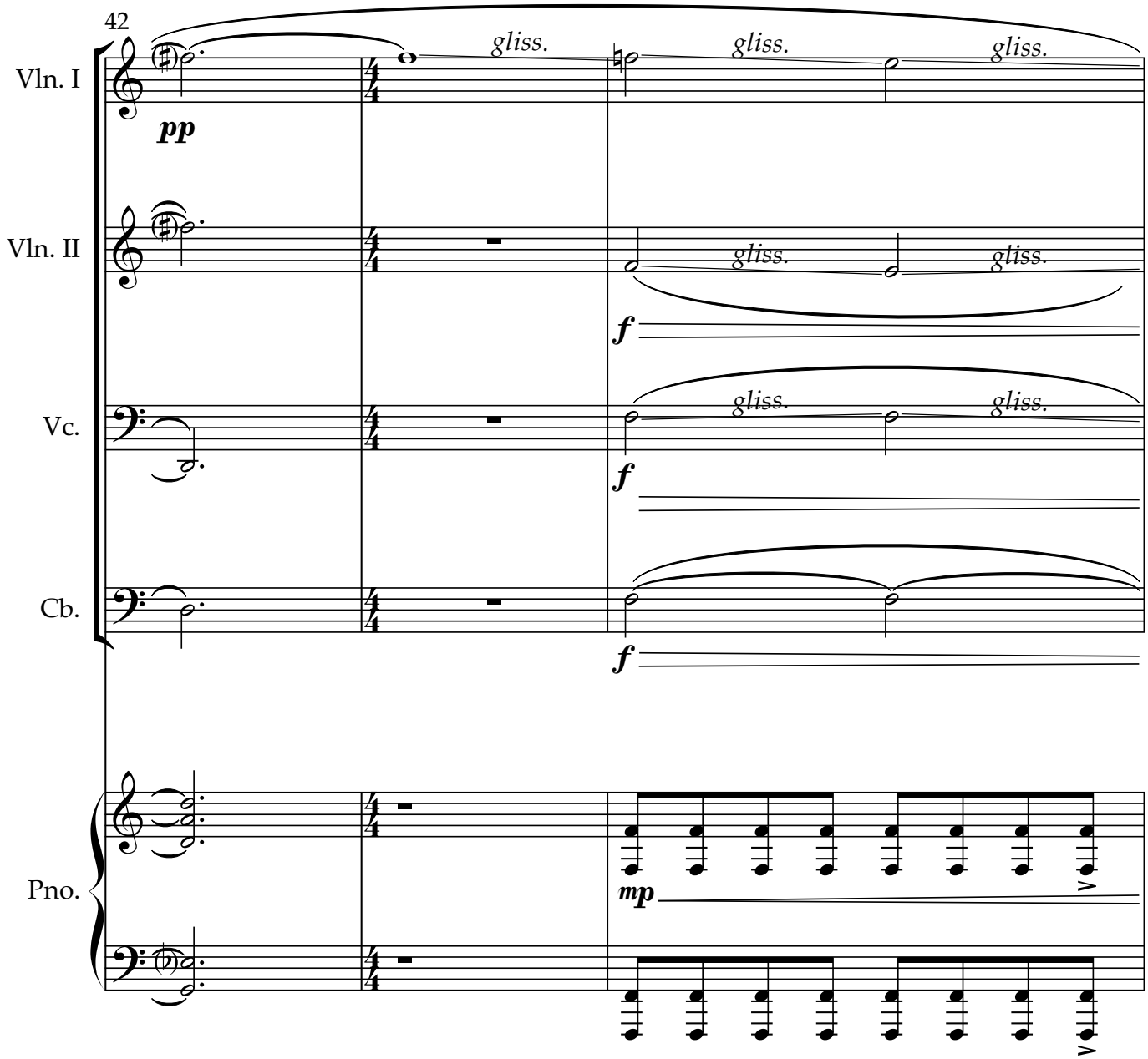

27
Vln. I
sub. pp n
Vln. II
sub. pp n
Vc.
sub. pp n
Cb.
sub. pp n
Pno.
sub. pp
p
pp
p

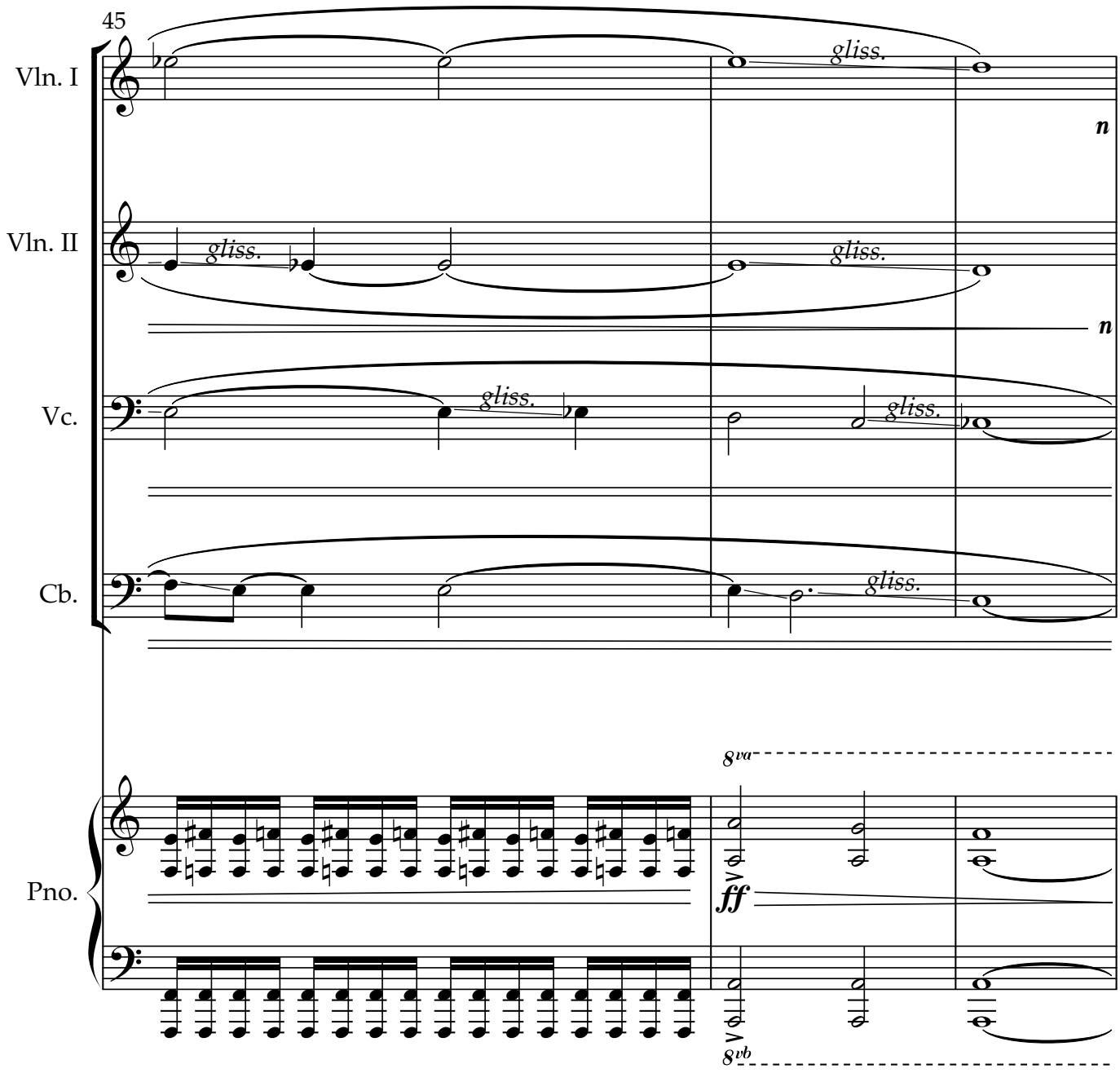

30
Vln. I
Vln. II
Vc.
Cb.
Pno.
3
pp
8va
Ped.

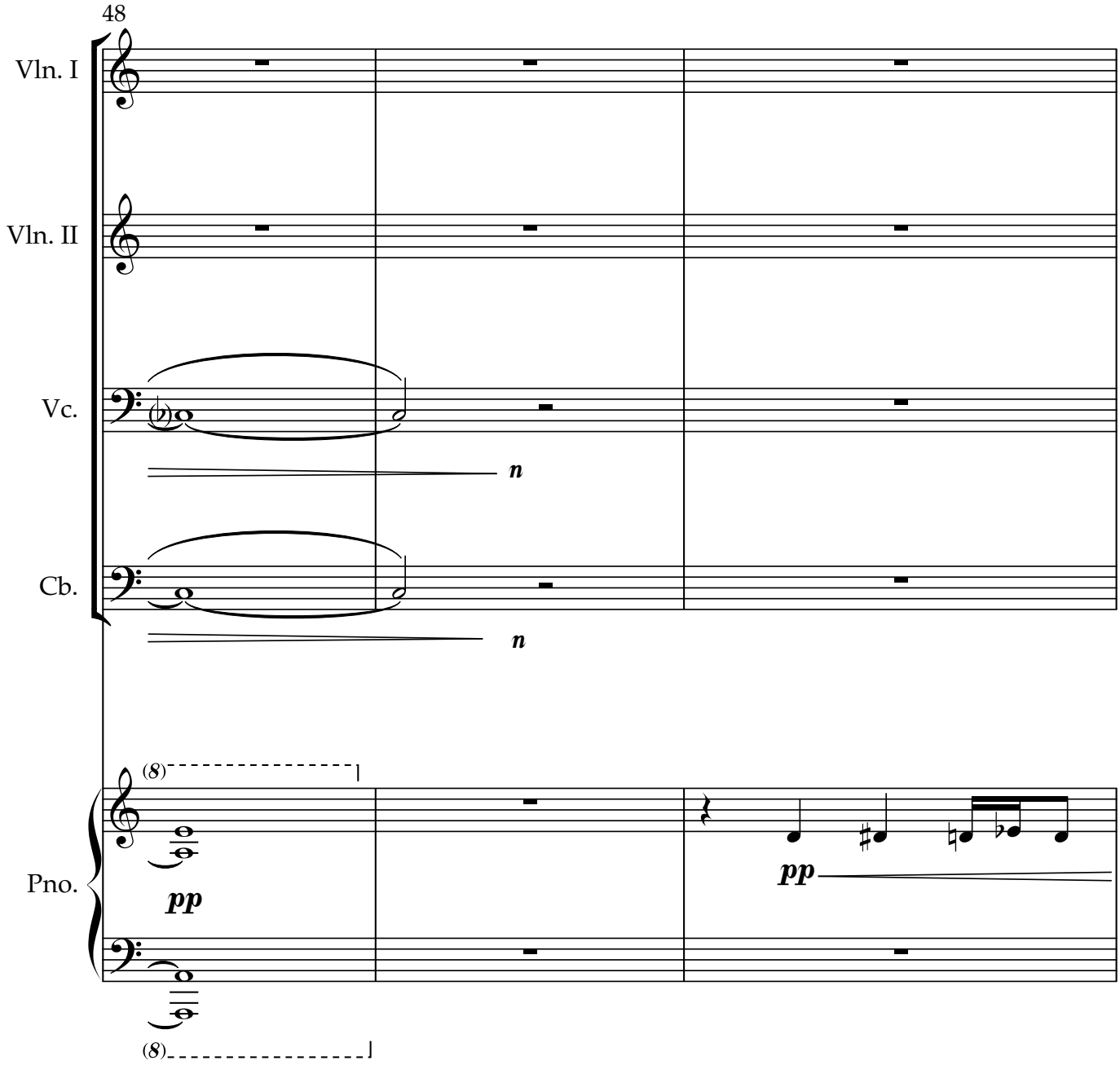

33
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
p
p
p
p

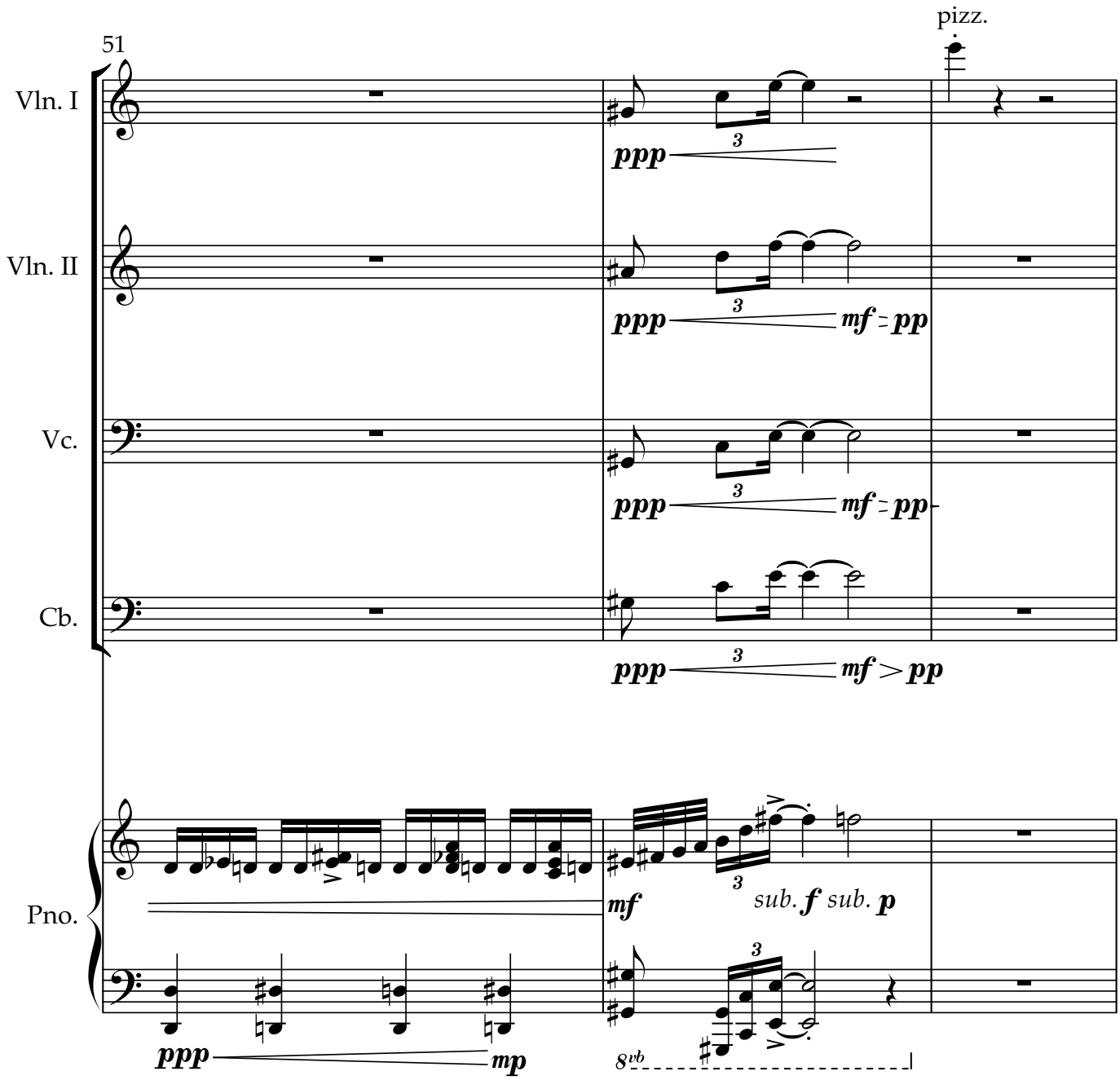

36
Vln. I
gliss.
gliss.
p
Vln. II
p
Vc.
p
Cb.
p
Pno.

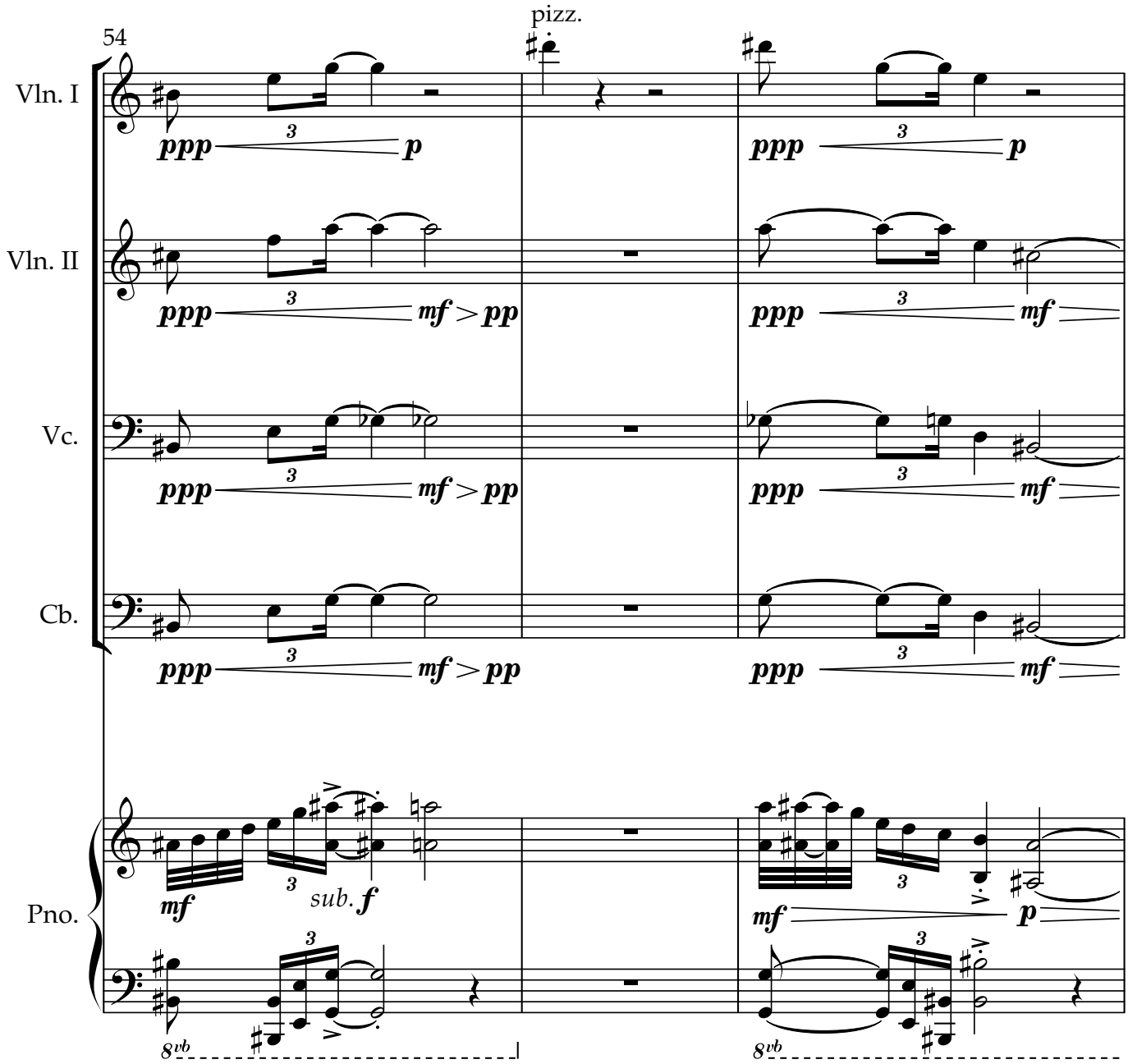

39
Vln. I
gliss.
Vln. II
gliss.
Vc.
Cb.
Pno.

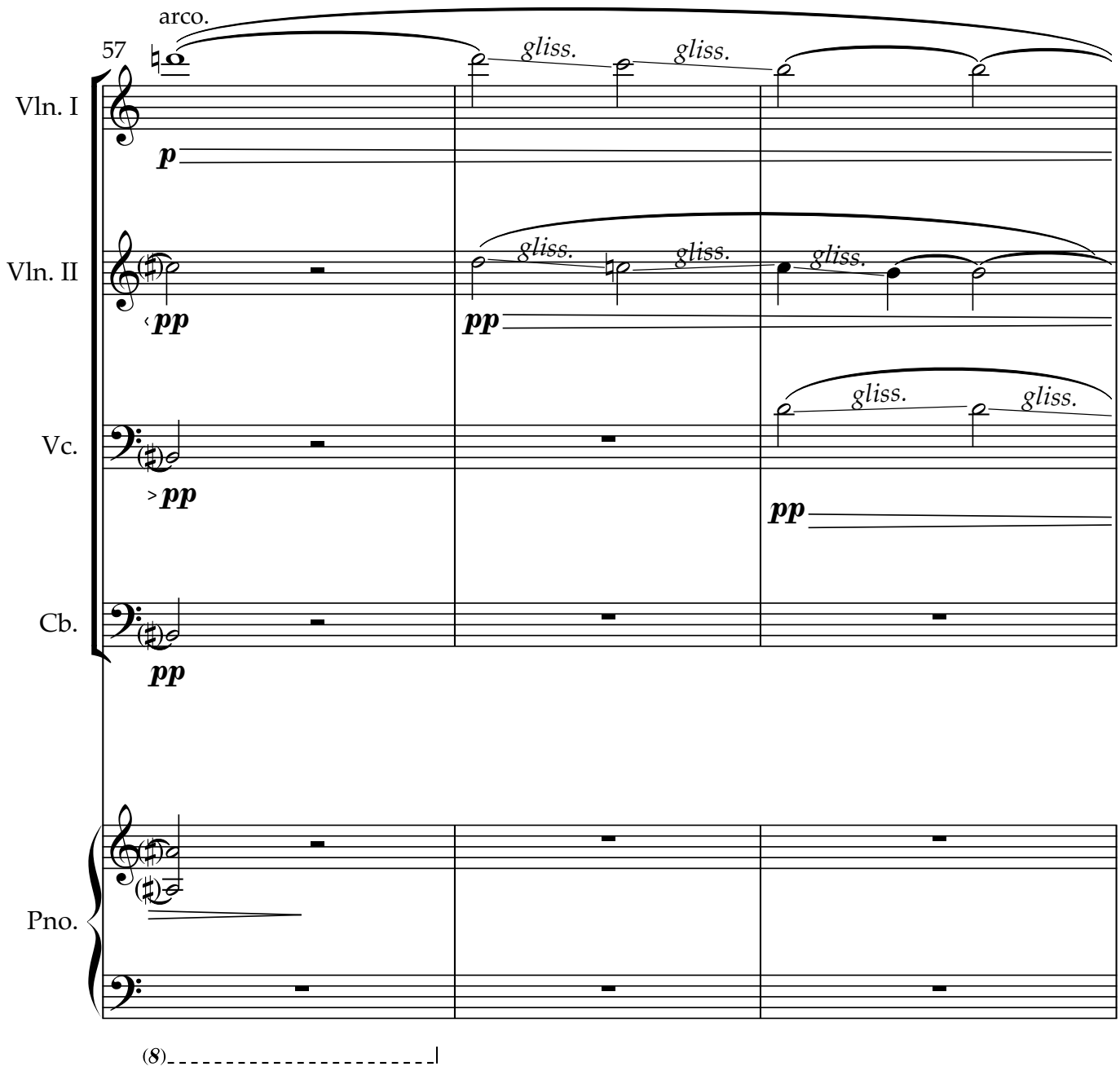

42
Vln. I
Vln. II
Vc.
Cb.
Pno.
pp
gliss.
gliss.
gliss.
f
gliss.
gliss.
f
gliss.
gliss.
f
mp

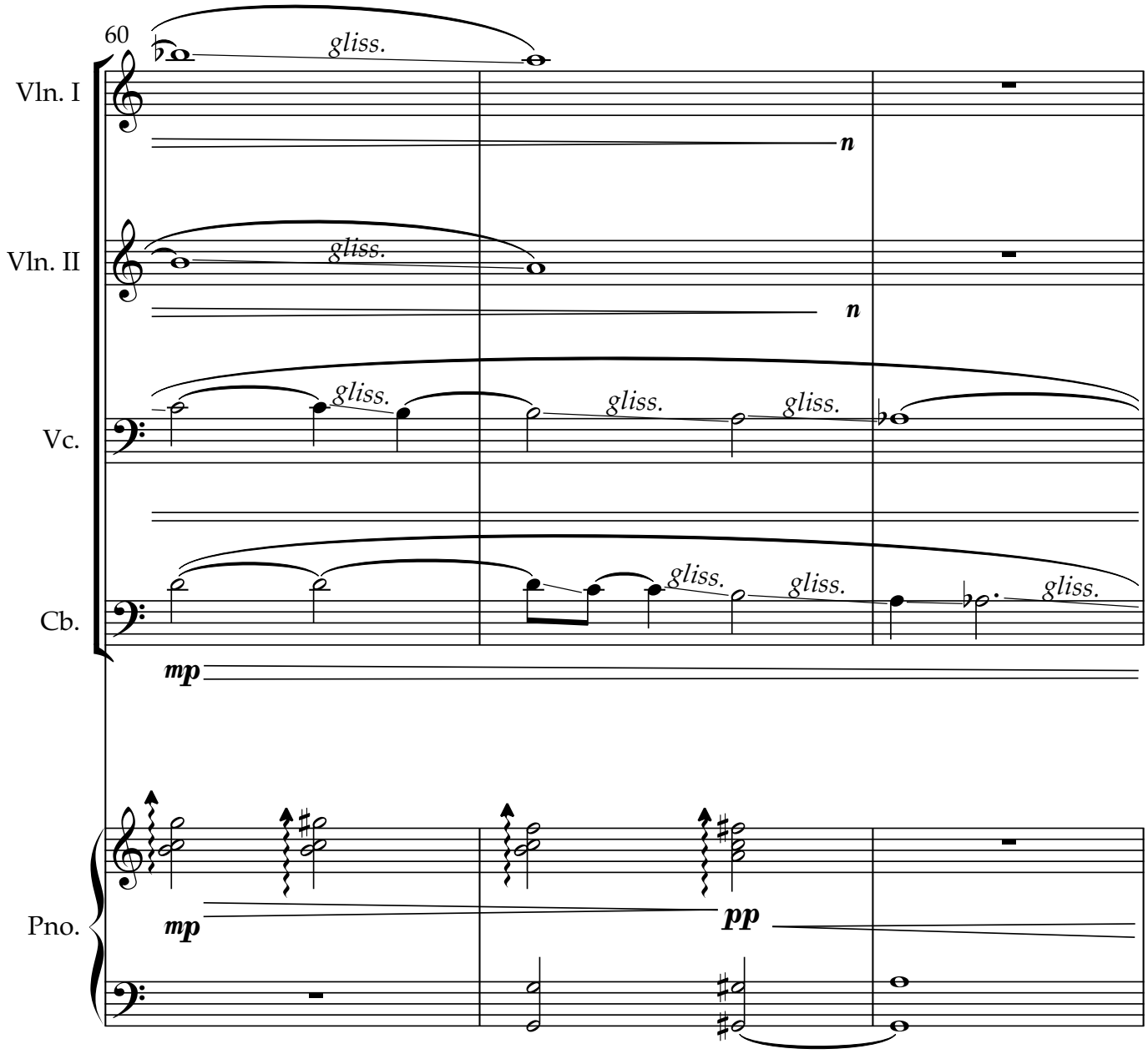

45
Vln. I
gliss.
n
Vln. II
gliss.
gliss.
n
Vc.
gliss.
gliss.
Cb.
gliss.
8va
Pno.
ff
8vb

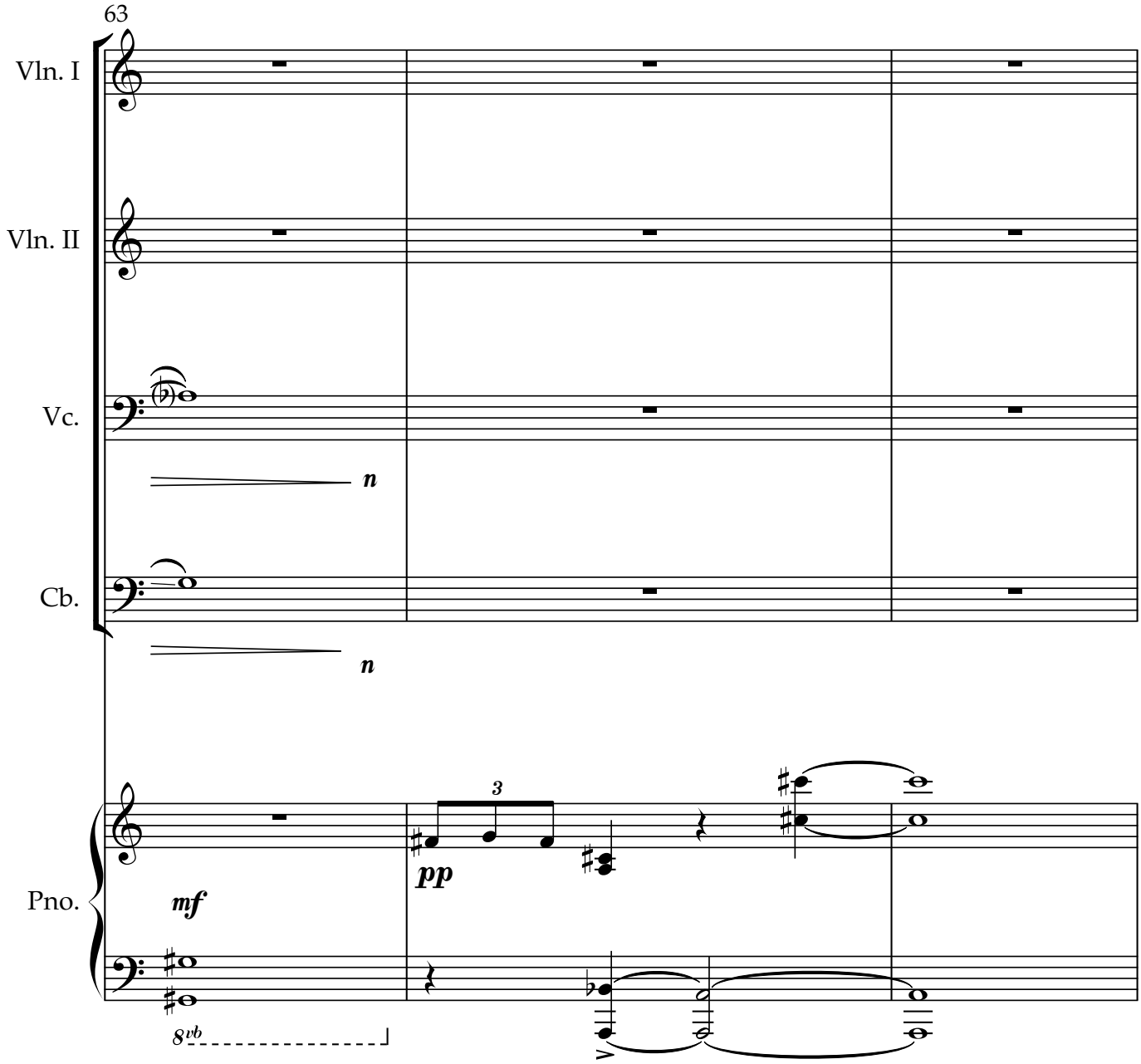

48
Vln. I
Vln. II
Vc.
n
Cb.
n
(8)
Pno.
pp
pp
(8)

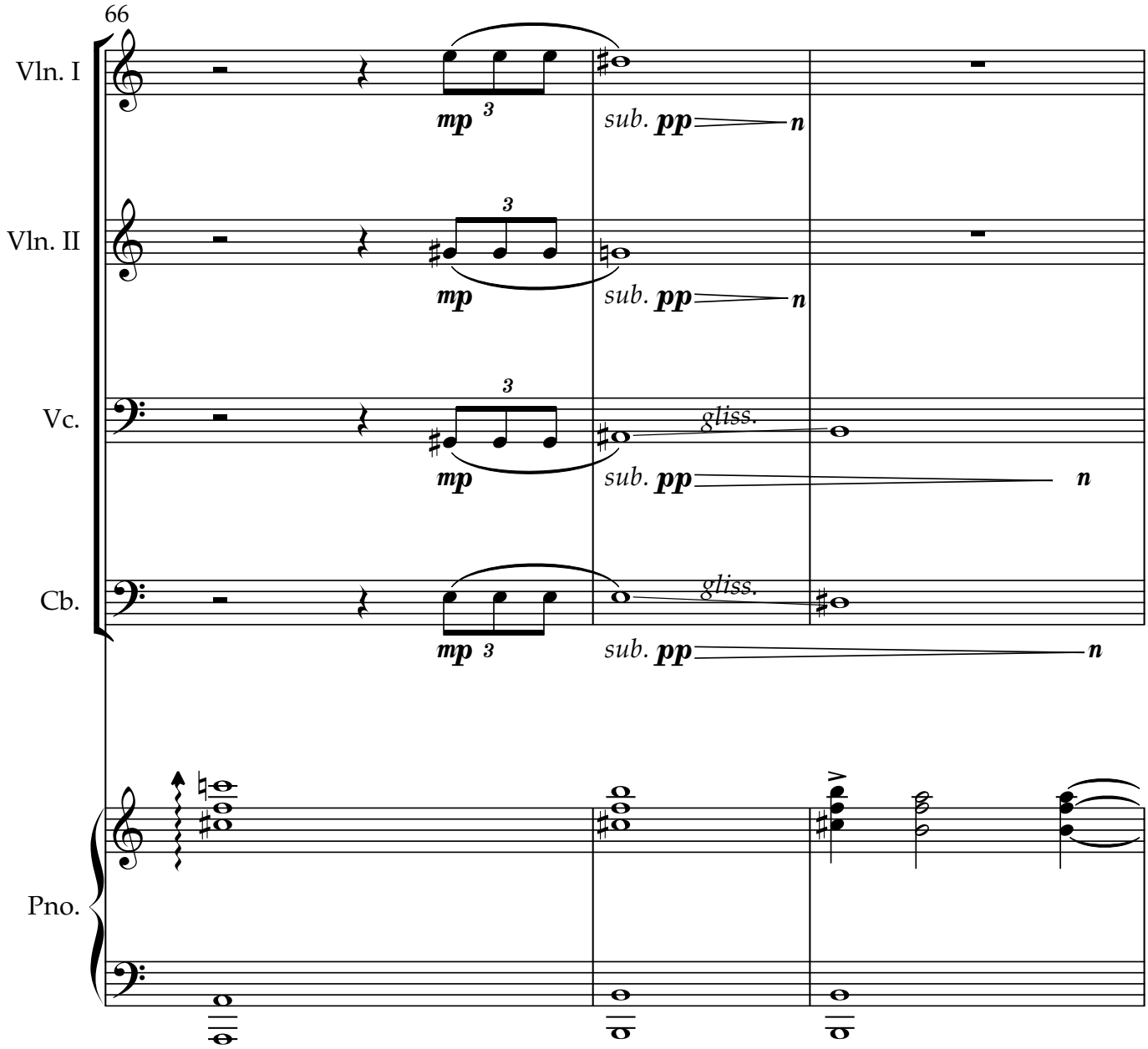

51
pizz.
Vln. I
Vln. II
Vc.
Cb.
Pno.
ppp
mf = pp
mf > pp
mf
sub. f sub. p
mp
8vb

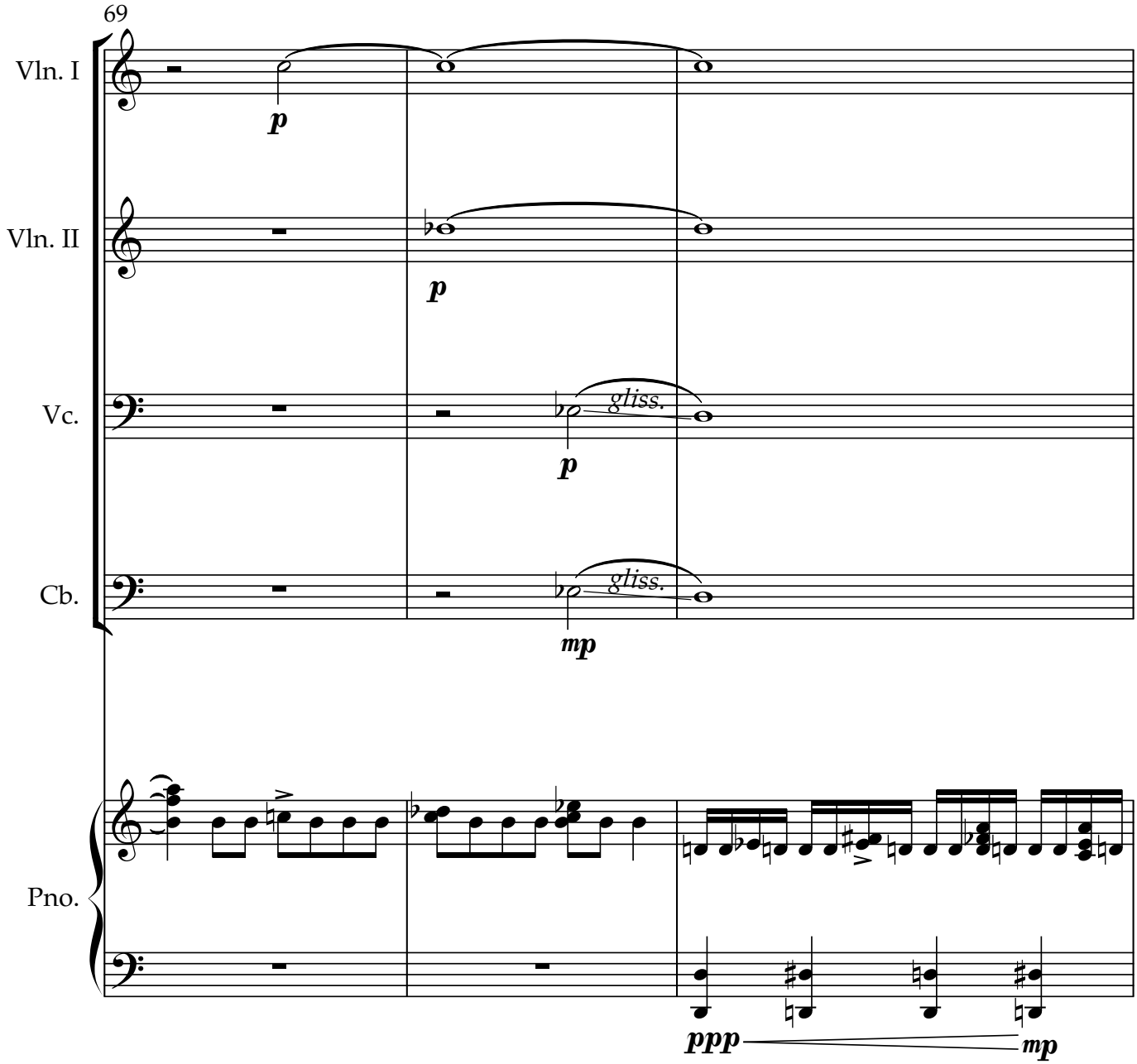

54
pizz.
Vln. I
Vln. II
Vc.
Cb.
Pno.
ppp
p
mf > pp
mf
sub. f
8vb

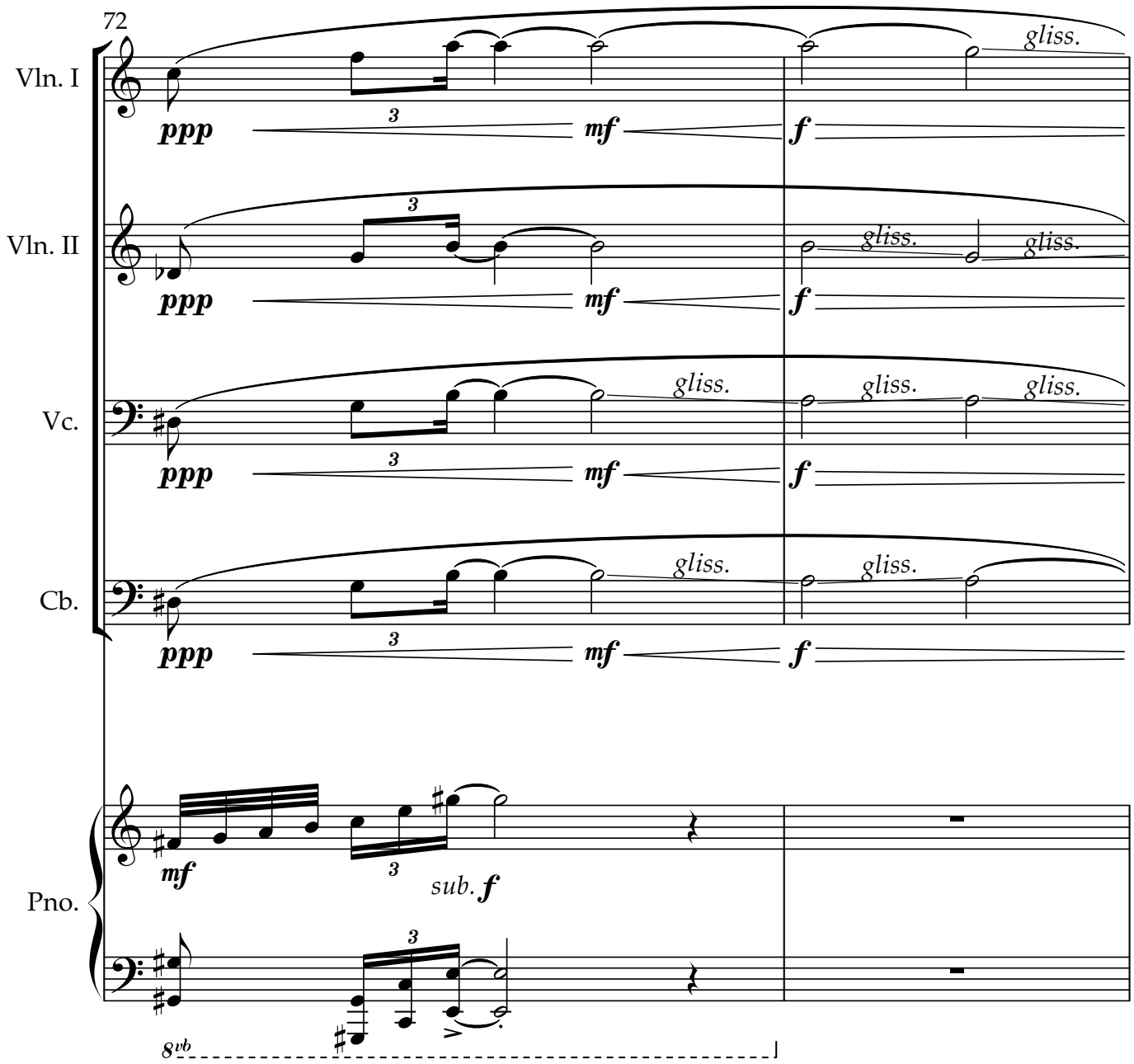

arco.
57
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
p
pp
pp
pp
pp
(8)

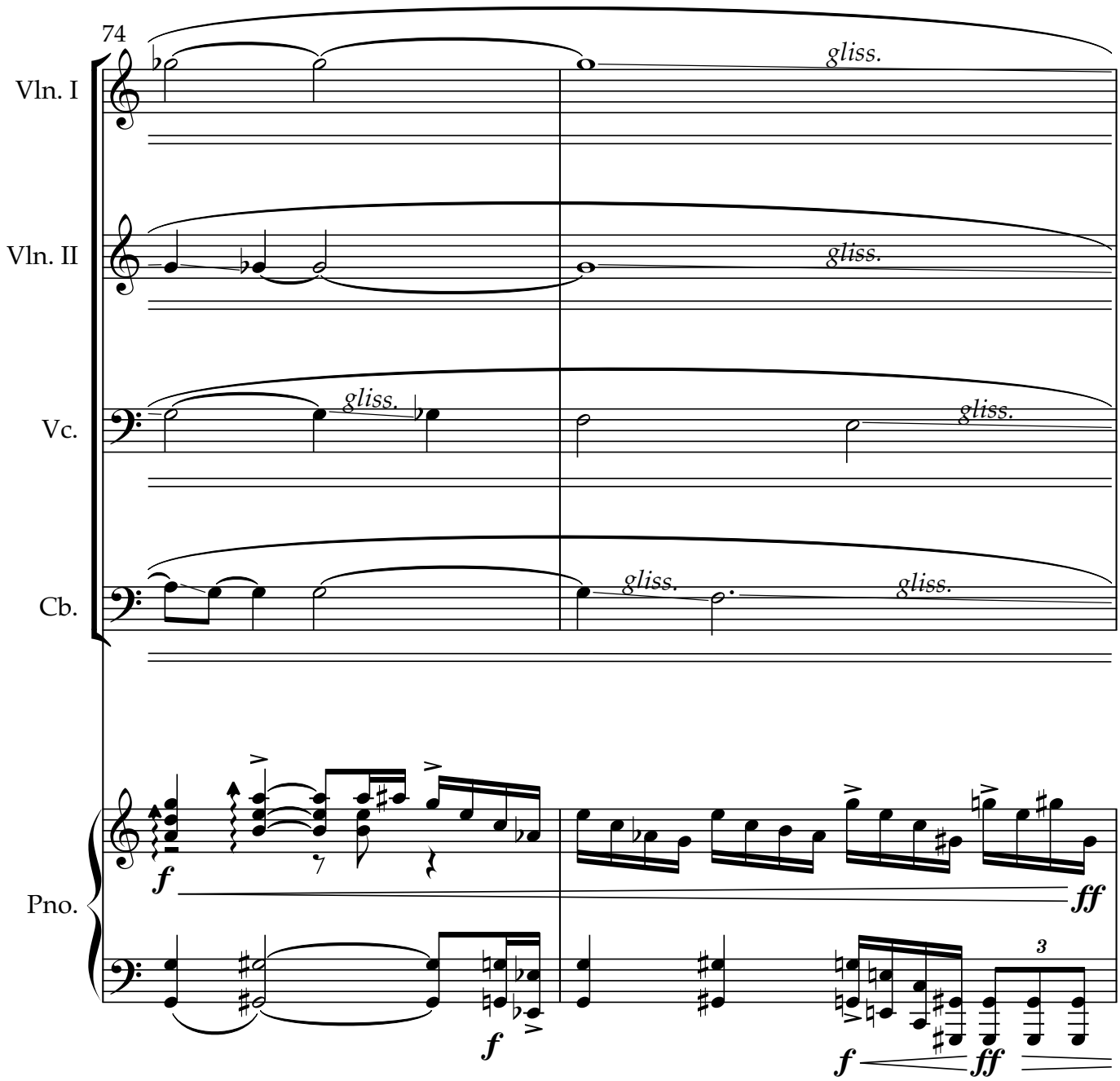

60
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
n
mp
pp

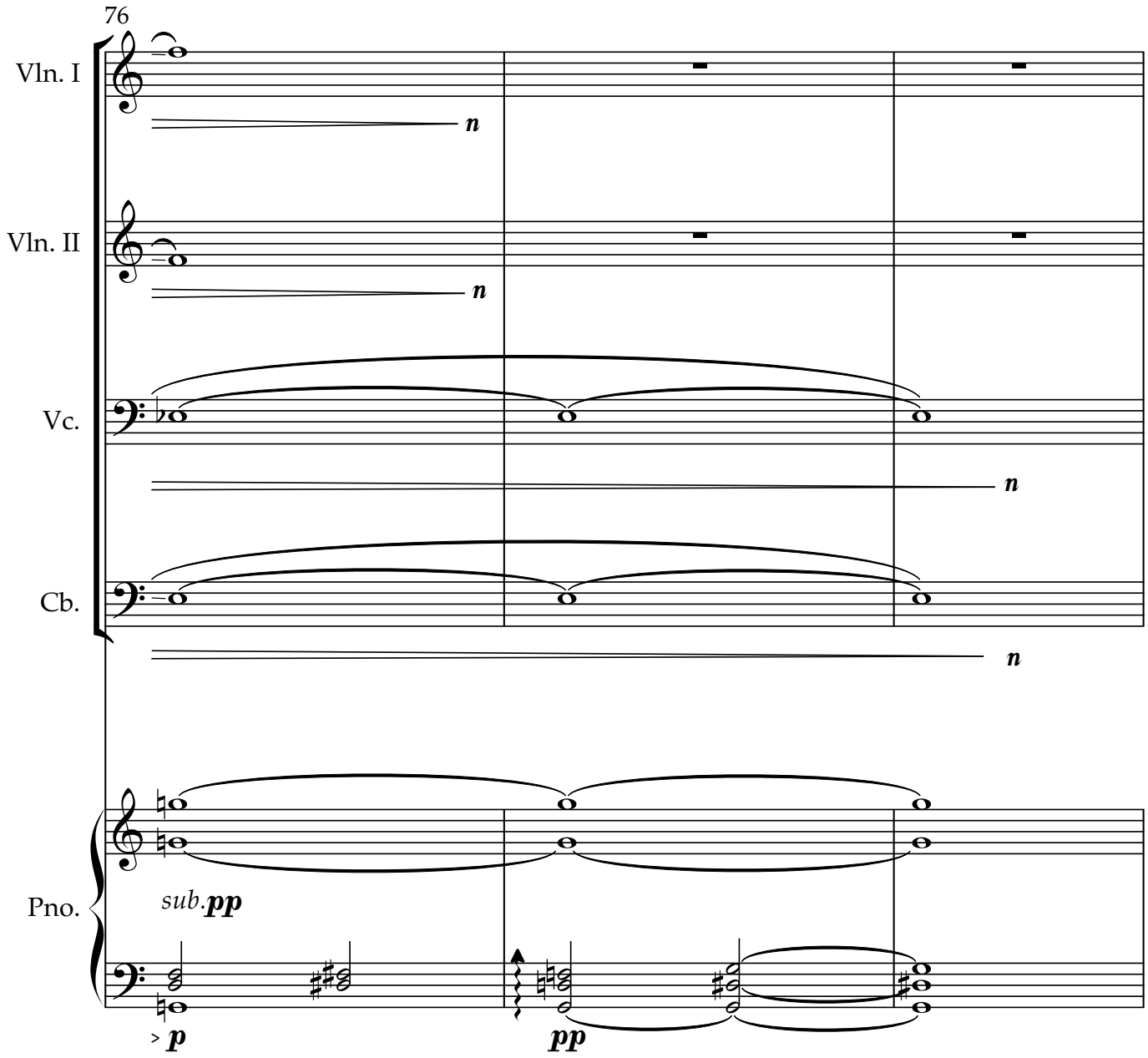

63
Vln. I
Vln. II
Vc.
n
Cb.
n
Pno.
mf
3
pp
8vb

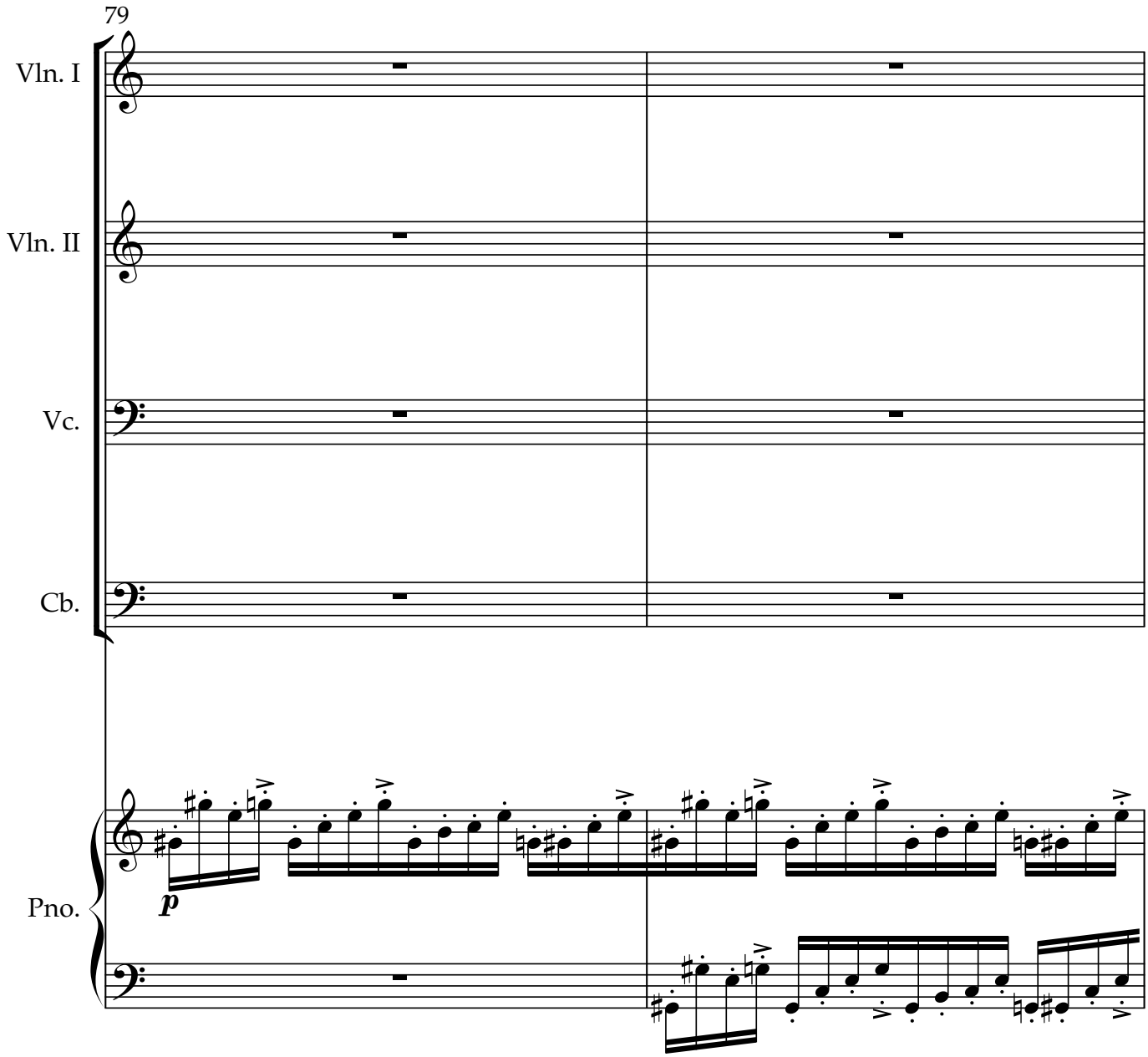

66
Vln. I
Vln. II
Vc.
Cb.
Pno.
mp
3
sub. pp
n
gliss.

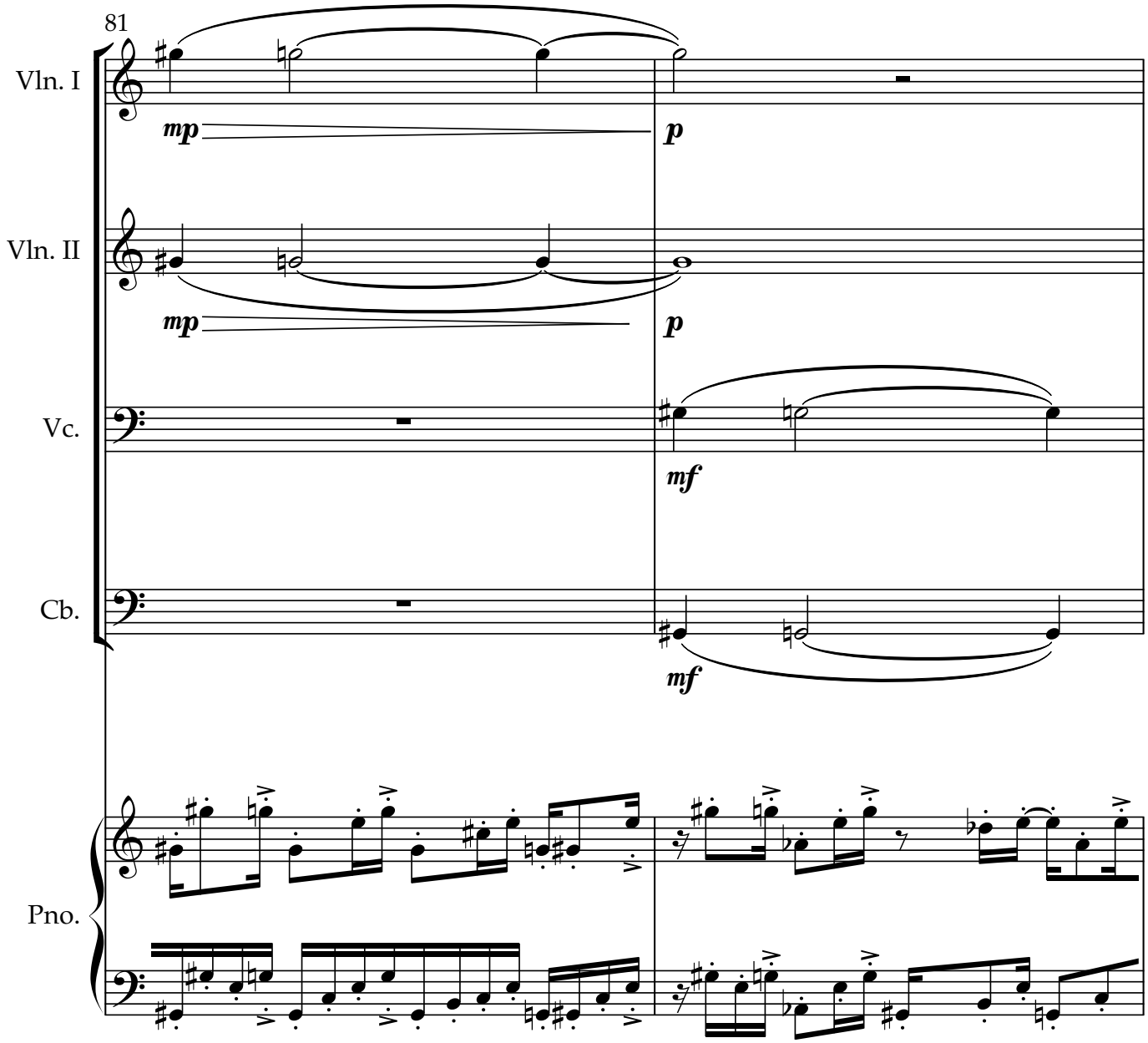

69
Vln. I
Vln. II
Vc.
Cb.
Pno.
p
p
gliss.
p
gliss.
mp
ppp
mp

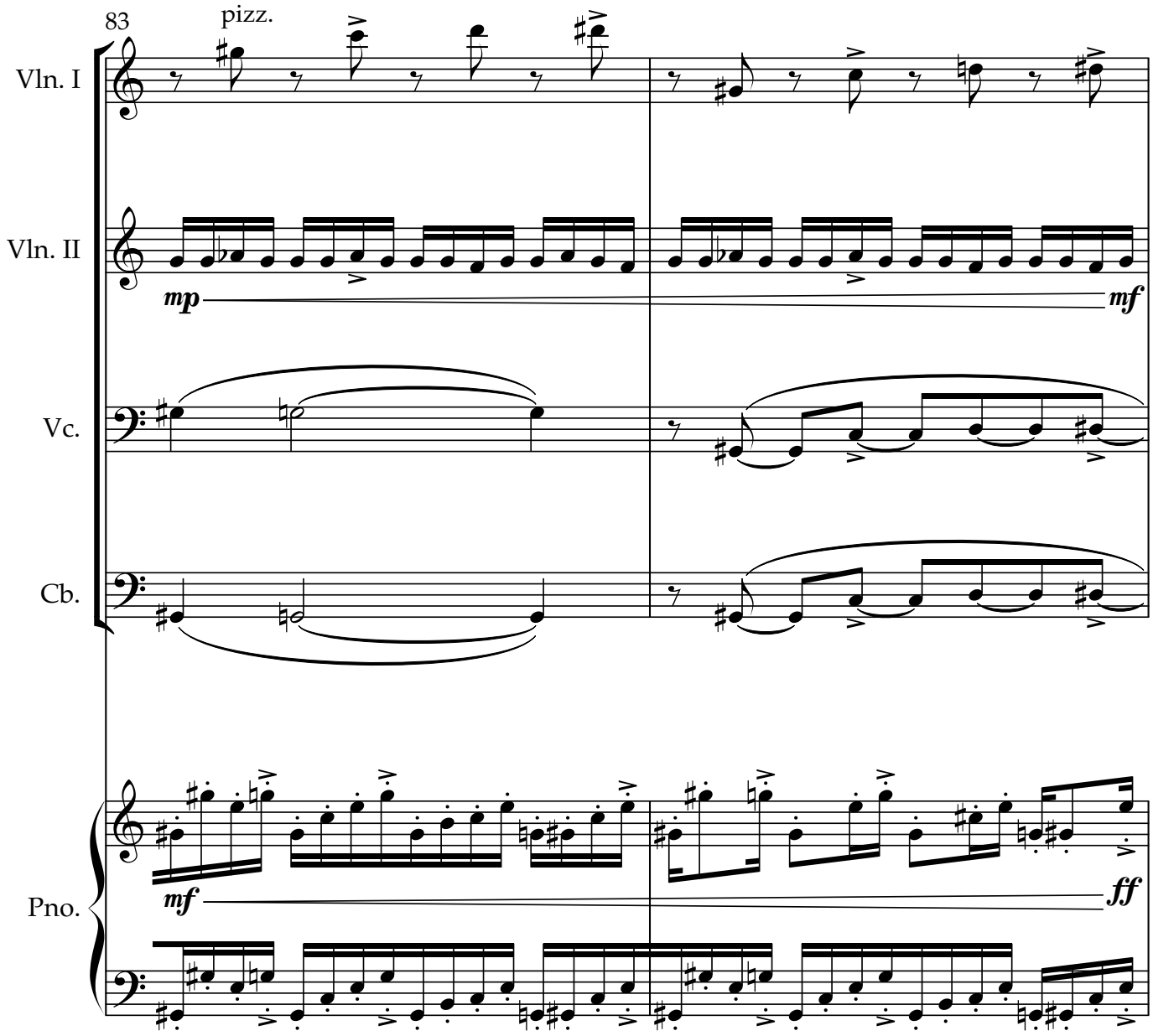

72
Vln. I
Vln. II
Vc.
Cb.
Pno.
ppp
mf
f
gliss.
sub. f
8vb

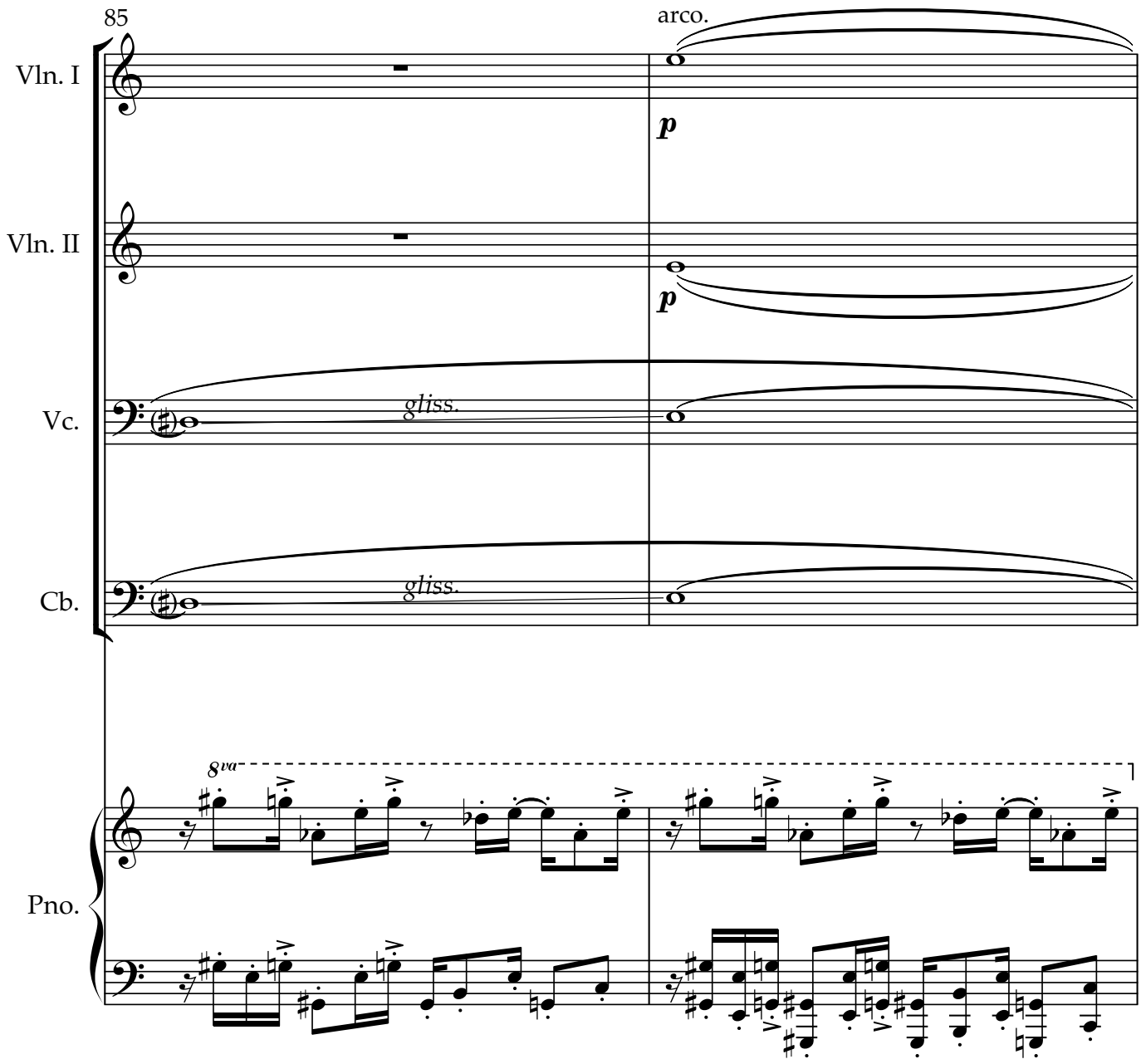

74
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
gliss.
gliss.
gliss.
gliss.
f
ff
f
f
ff
3

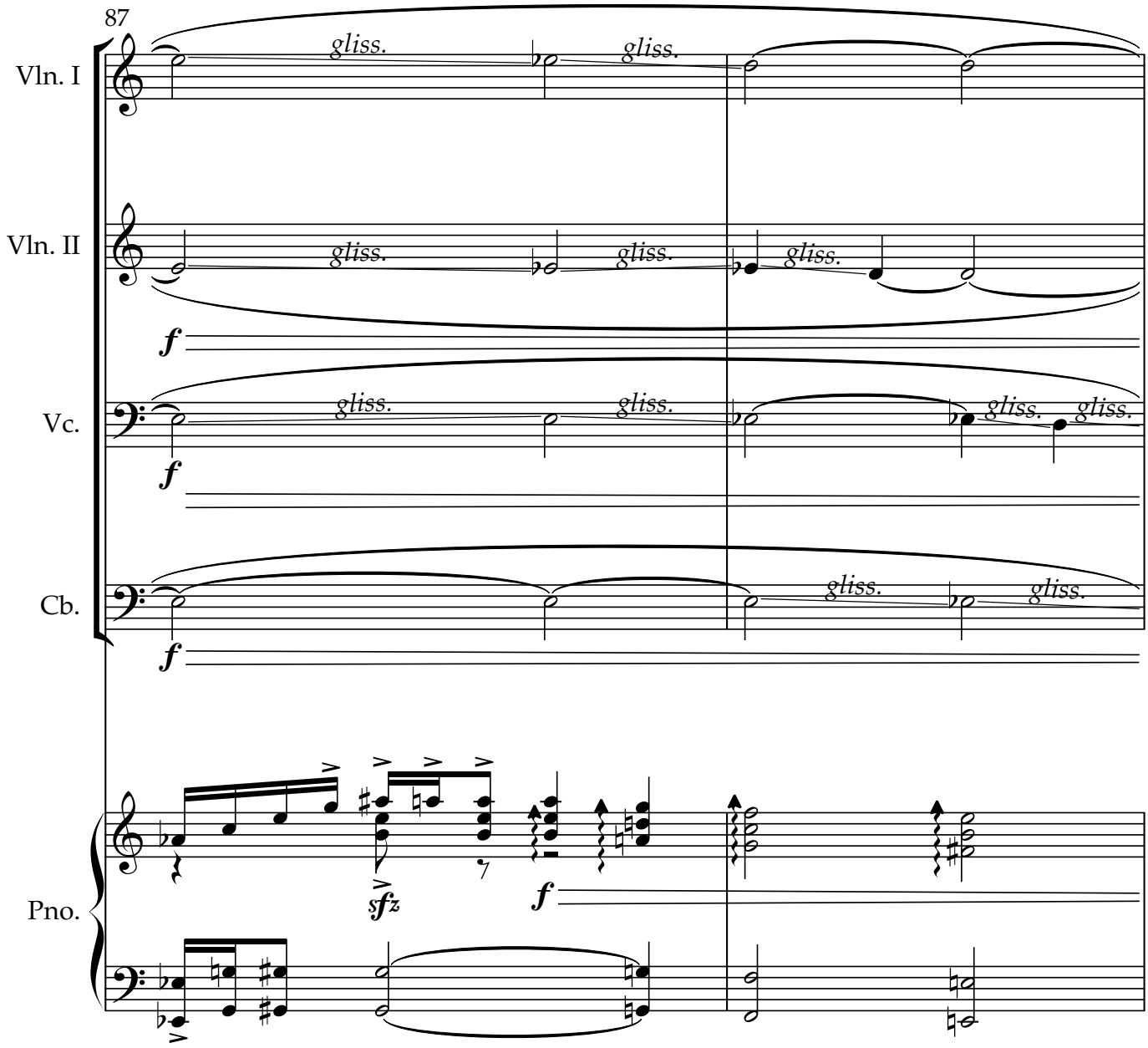

76
Vln. I
n
Vln. II
n
Vc.
n
Cb.
n
Pno.
sub.pp
p
pp

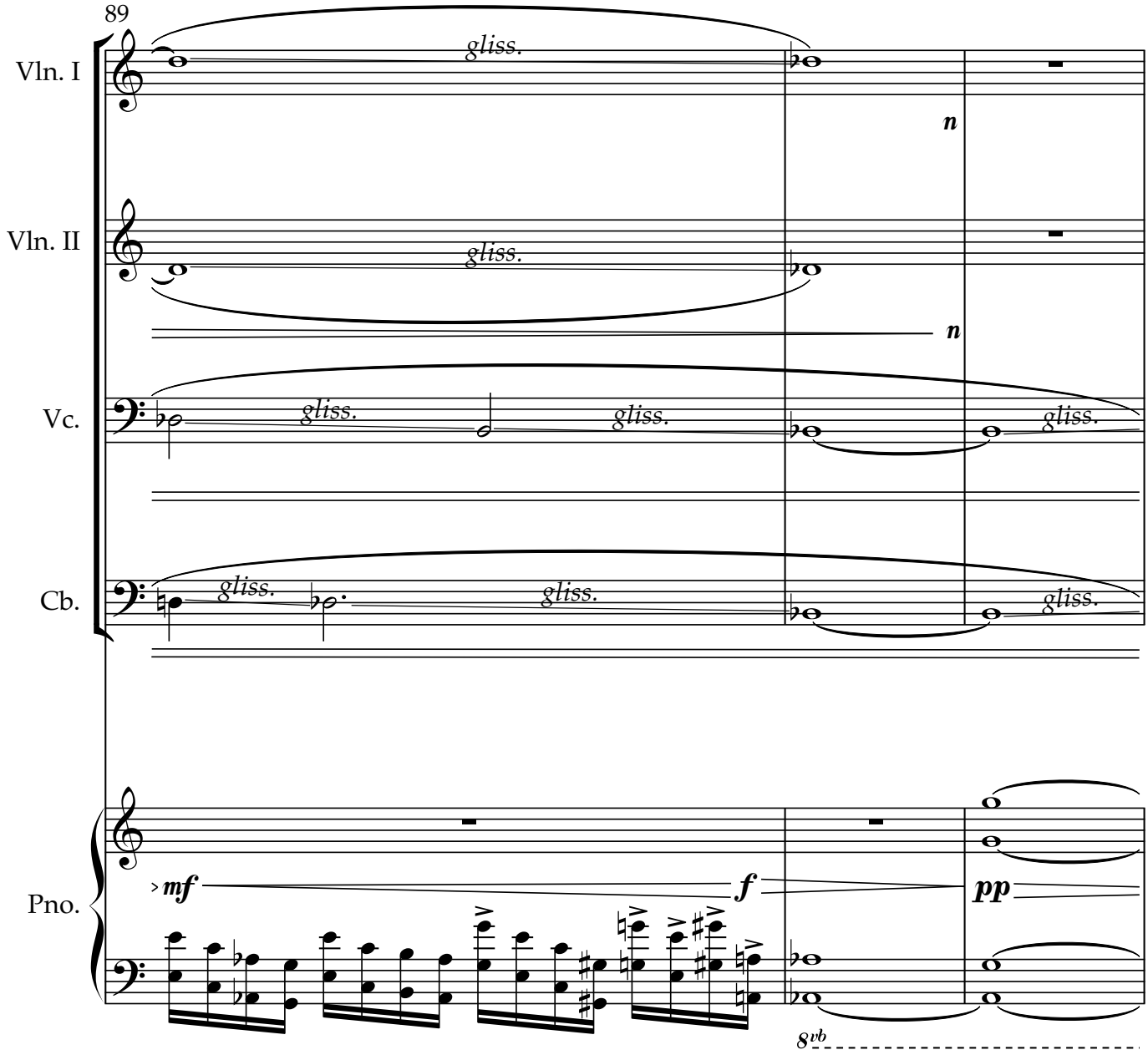

79
Vln. I
Vln. II
Vc.
Cb.
Pno.
p

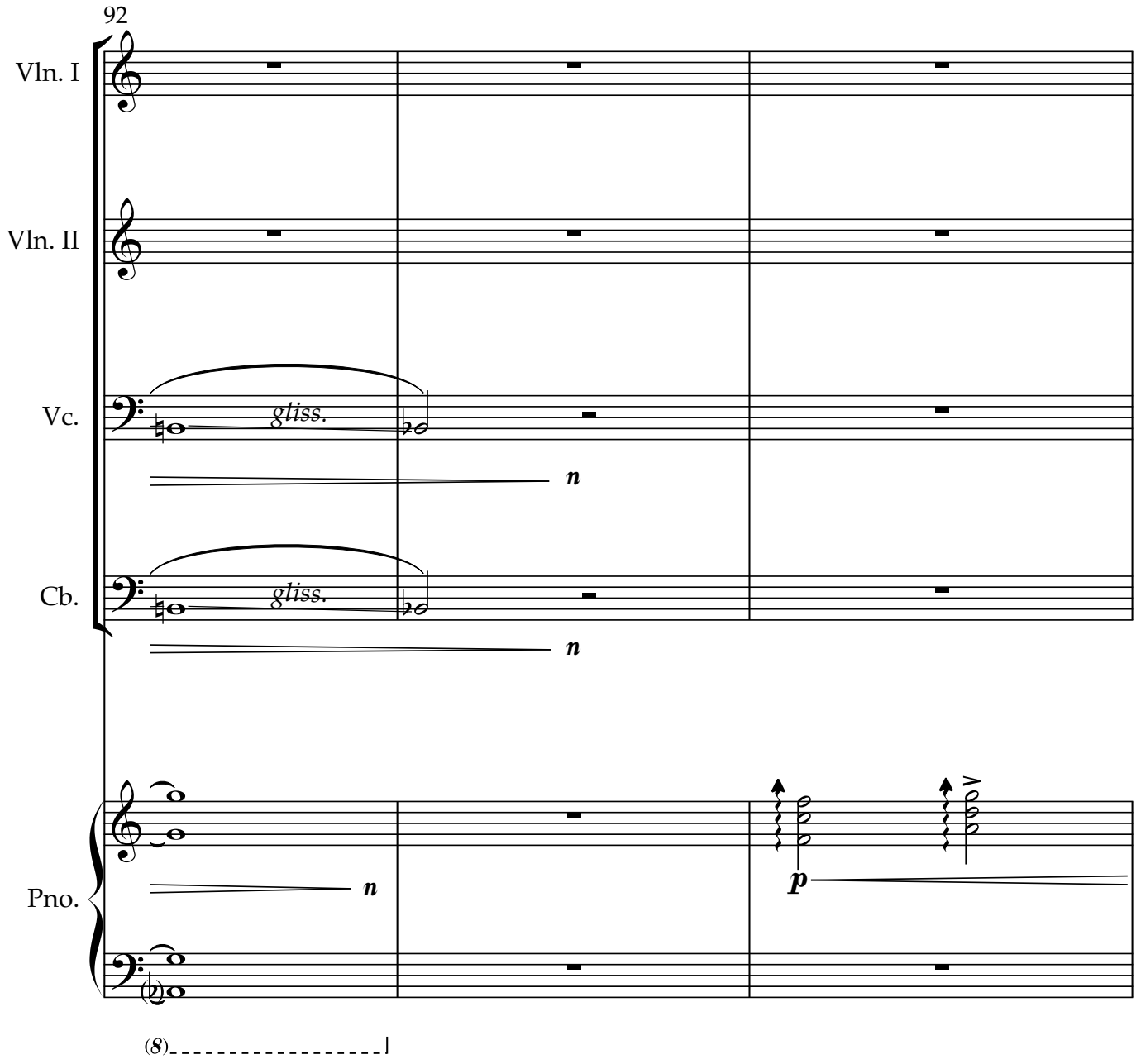

81
Vln. I
mp
p
Vln. II
mp
p
Vc.
mf
Cb.
mf
Pno.

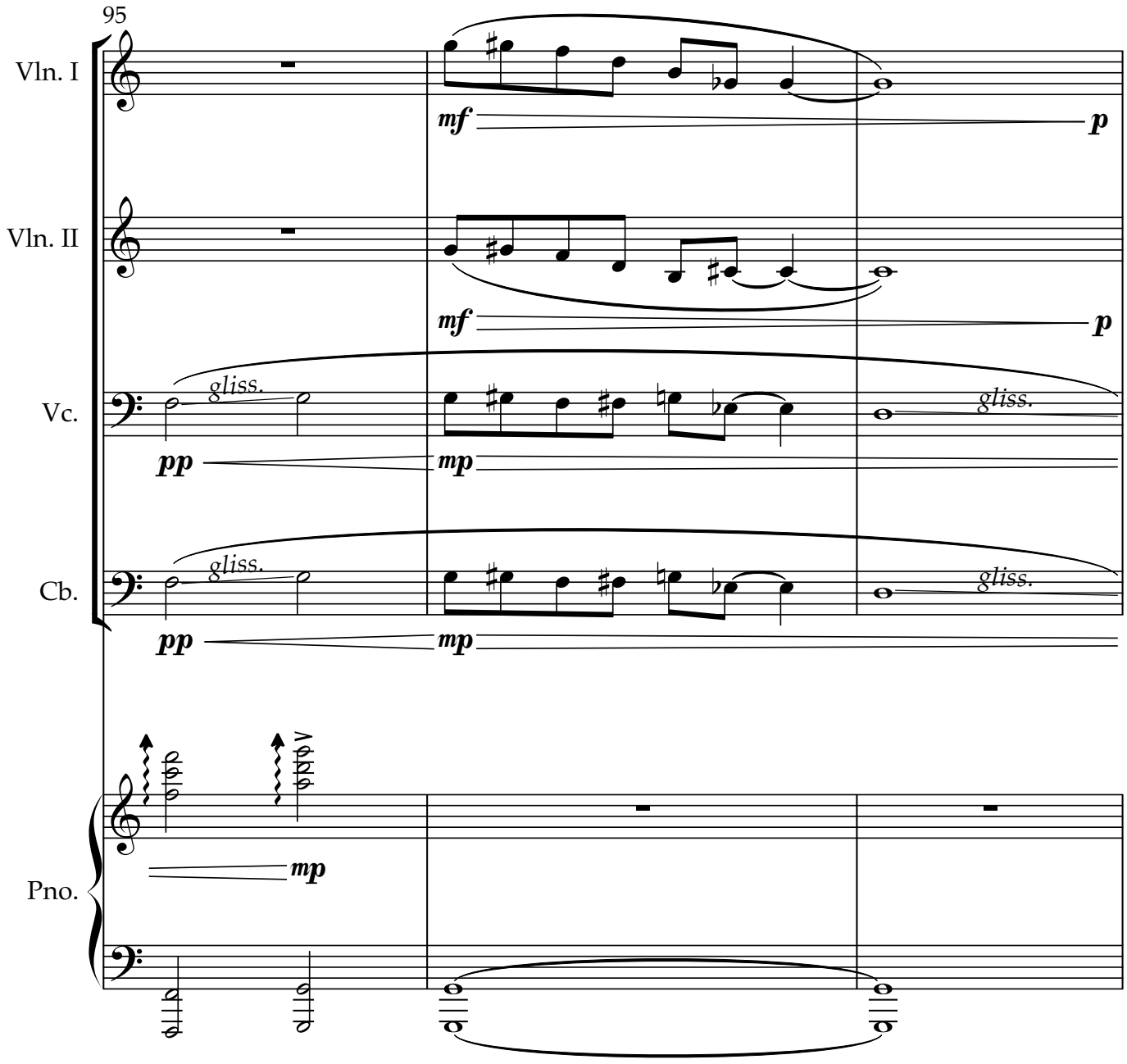

83
pizz.
Vln. I
Vln. II
mp
mf
Vc.
Cb.
Pno.
mf
ff

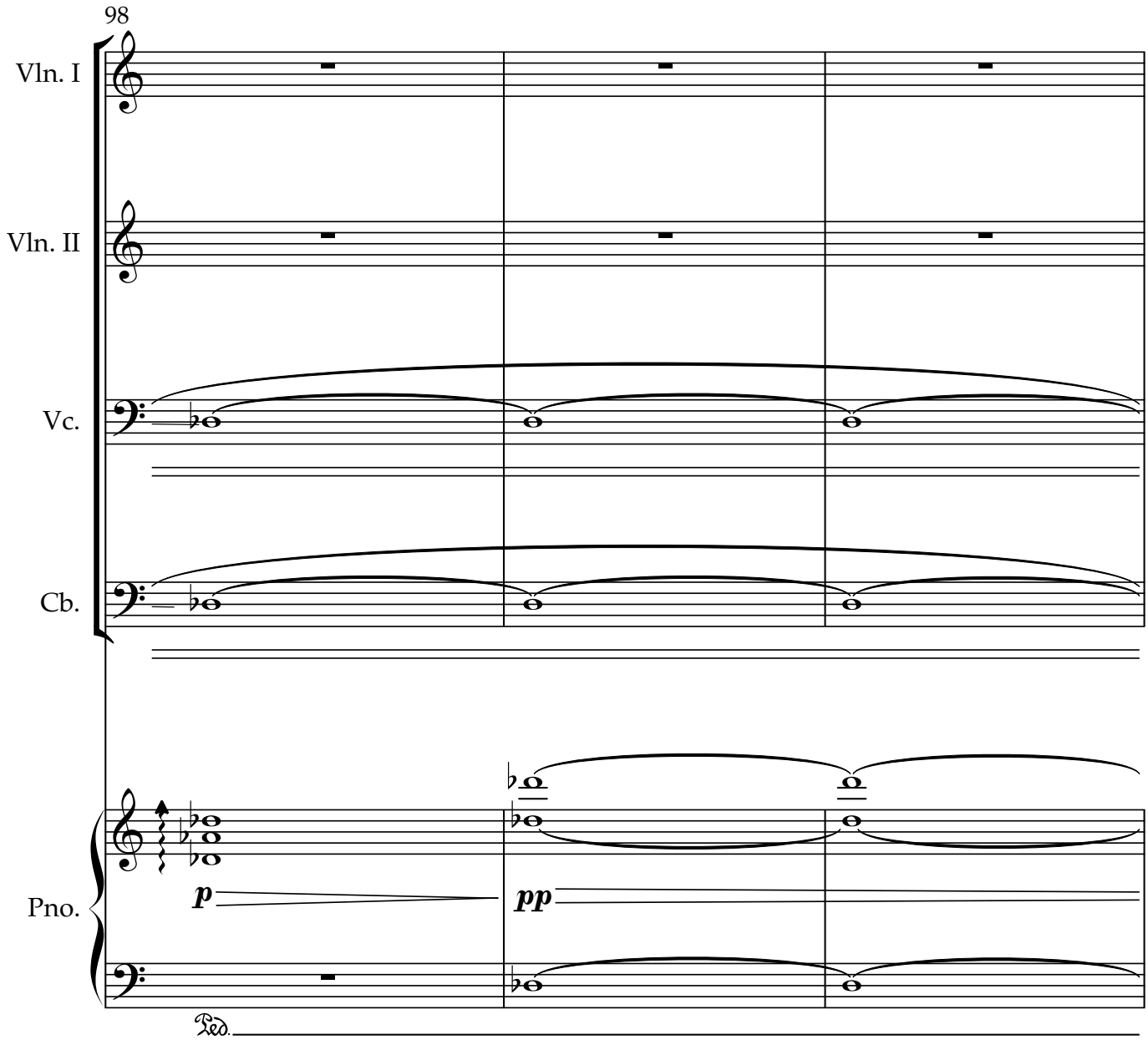

85
arco.
Vln. I
p
Vln. II
p
Vc.
gliss.
Cb.
gliss.
8va
Pno.

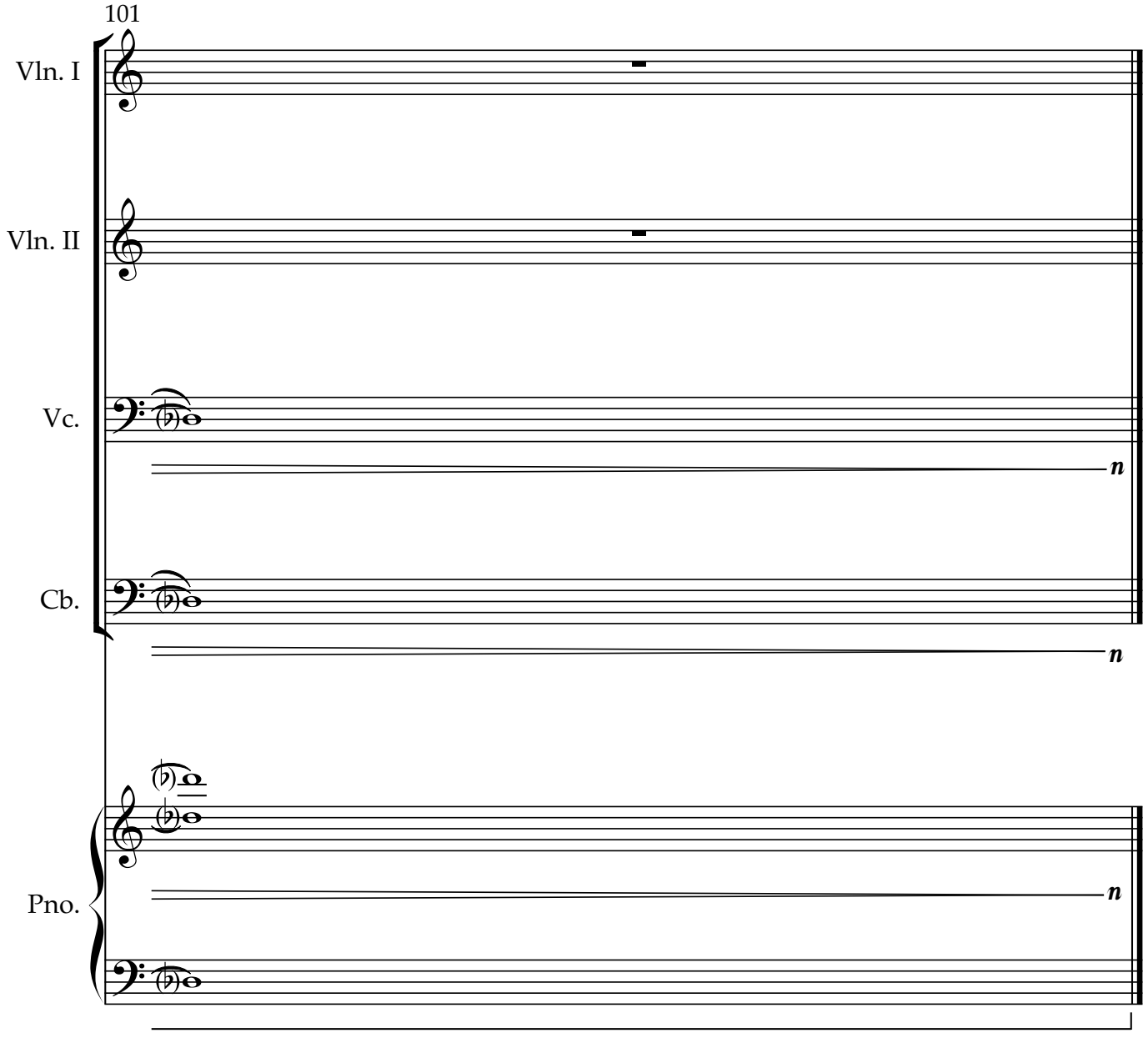

87
Vln. I
Vln. II
Vc.
Cb.
Pno.
gliss.
f
sfz
7


89
Vln. I
gliss.
n
Vln. II
gliss.
n
Vc.
gliss.
gliss.
gliss.
Cb.
gliss.
gliss.
gliss.
Pno.
mf
f
pp
8vb


92
Vln. I
Vln. II
Vc.
gliss.
n
Cb.
gliss.
n
Pno.
n
p
(8)


95
Vln. I
mf
p
Vln. II
mf
p
Vc.
gliss.
gliss.
pp
mp
Cb.
gliss.
gliss.
pp
mp
Pno.
mp


98
Vln. I
Vln. II
Vc.
Cb.
Pno.
p
pp
Ped.


101
Vln. I
Vln. II
Vc.
Cb.
Pno.
n
n
n

Jordan McCrae

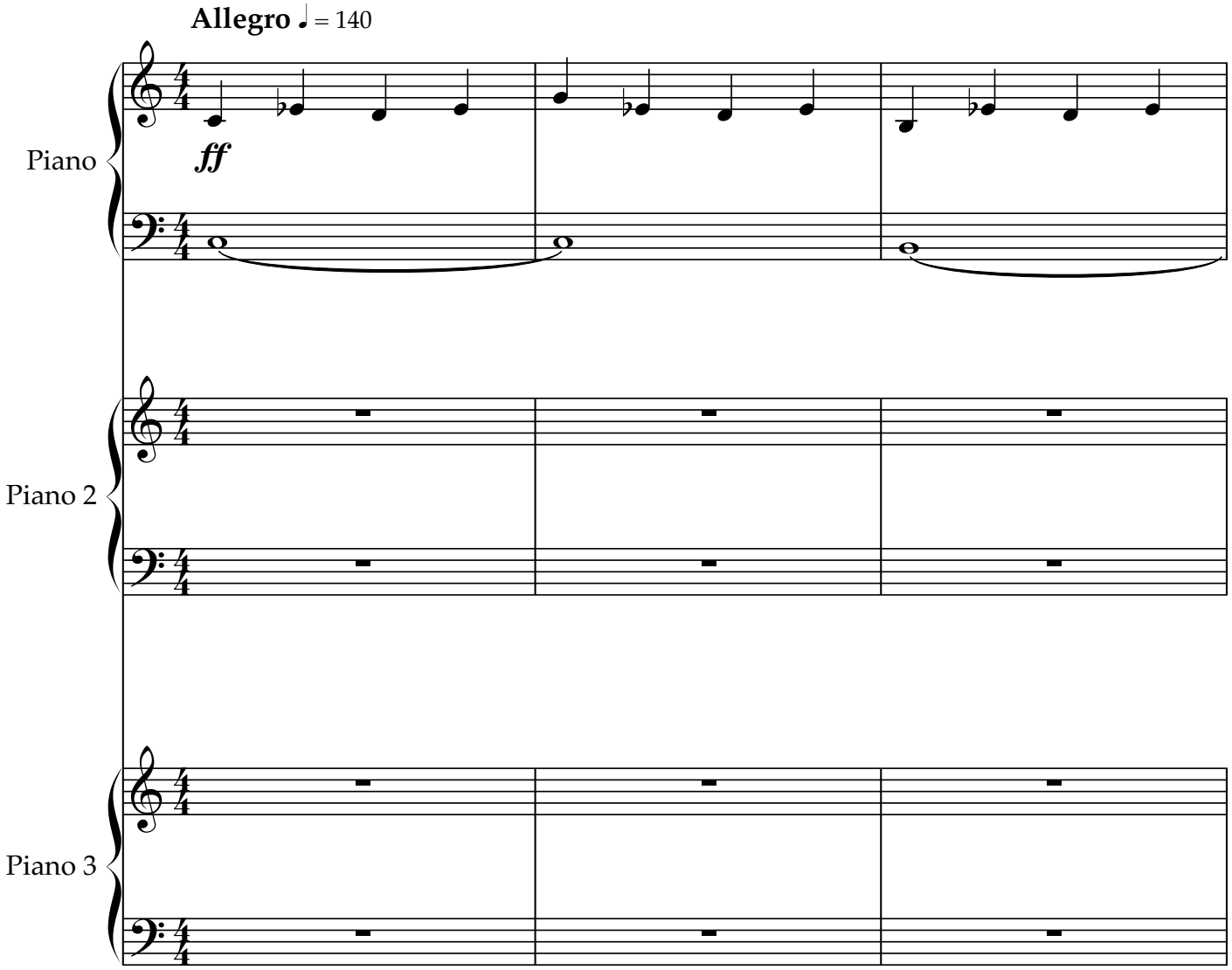
Hystairical

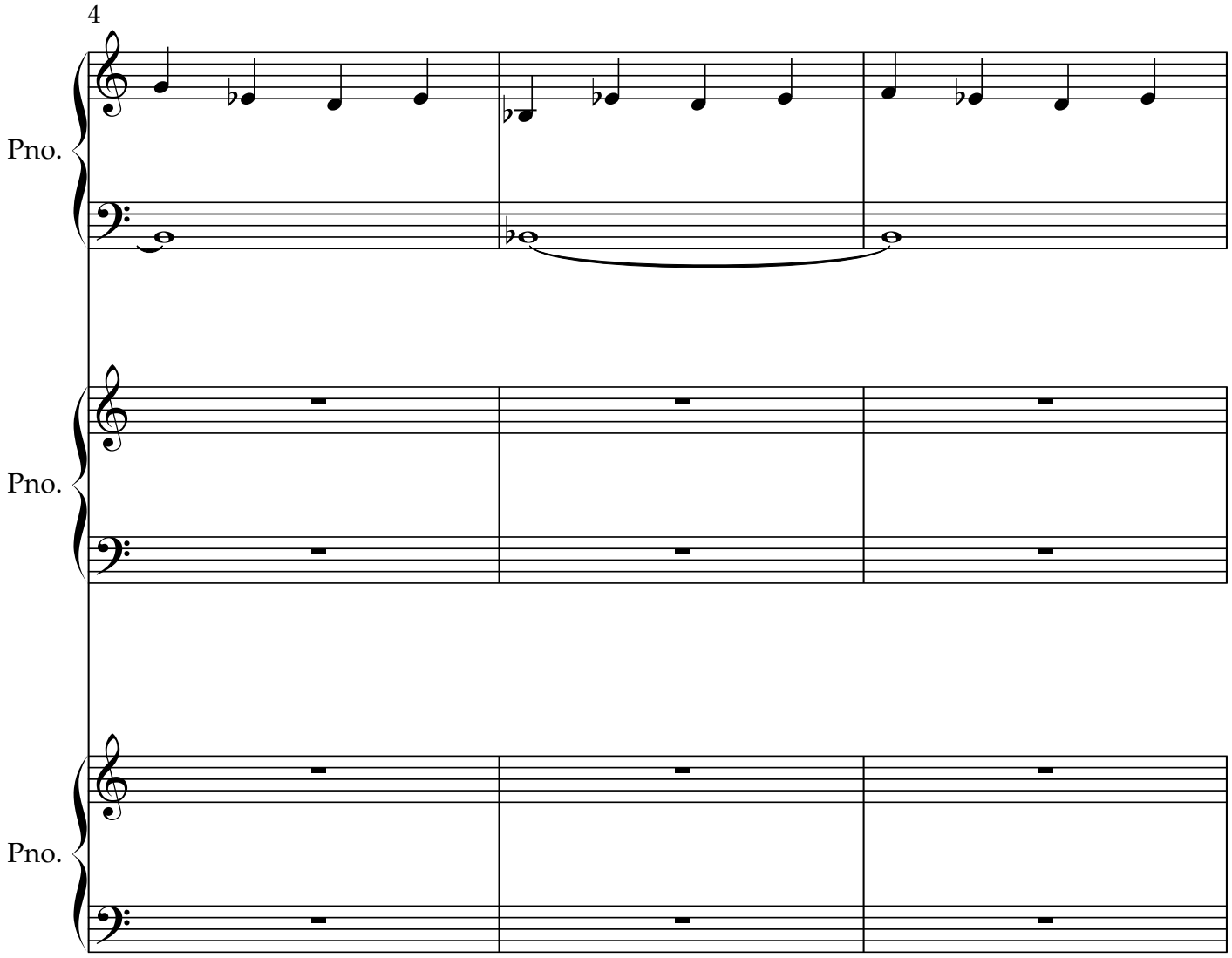
Influenced from Conlon Nancarrow's Study No.22,
an acceleration canon where one voice speeds up at 1% per note,
the next voice at 1.5% and so on (a near-palindrome).

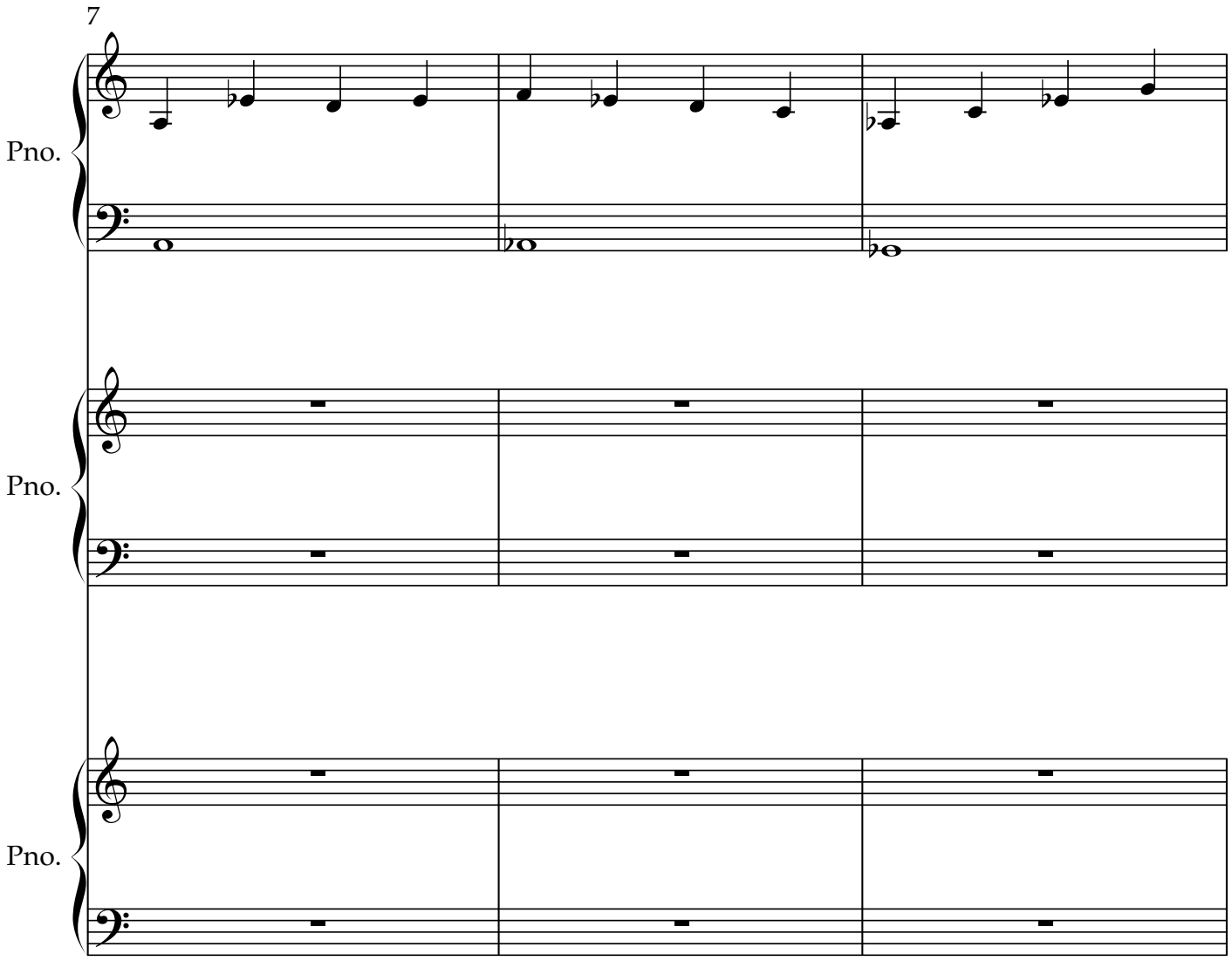
However, this piece uses only one motif (ie: the stairs), and explores the possibilities of how the stairs unfold to the average person walking up them...

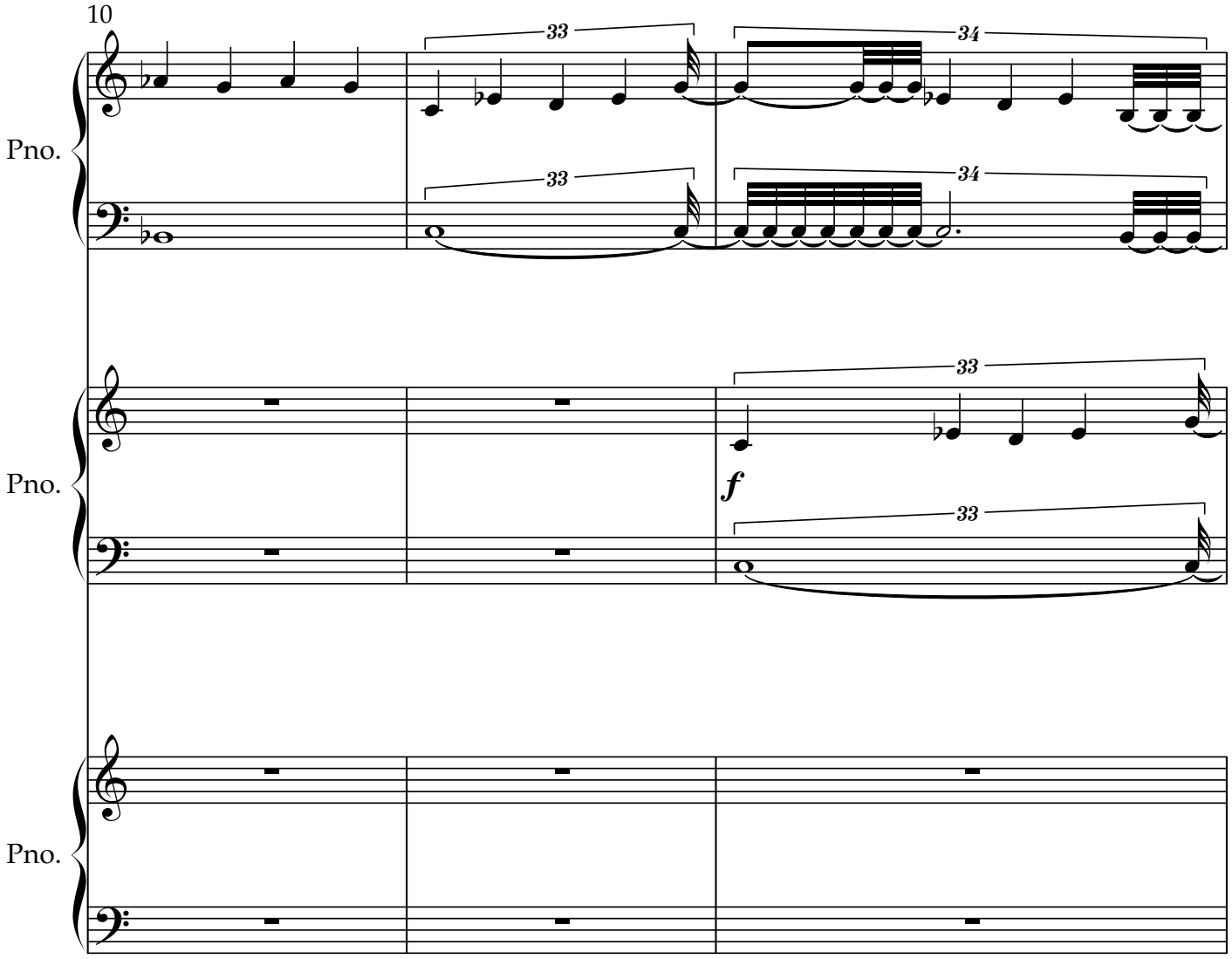
Hystairical

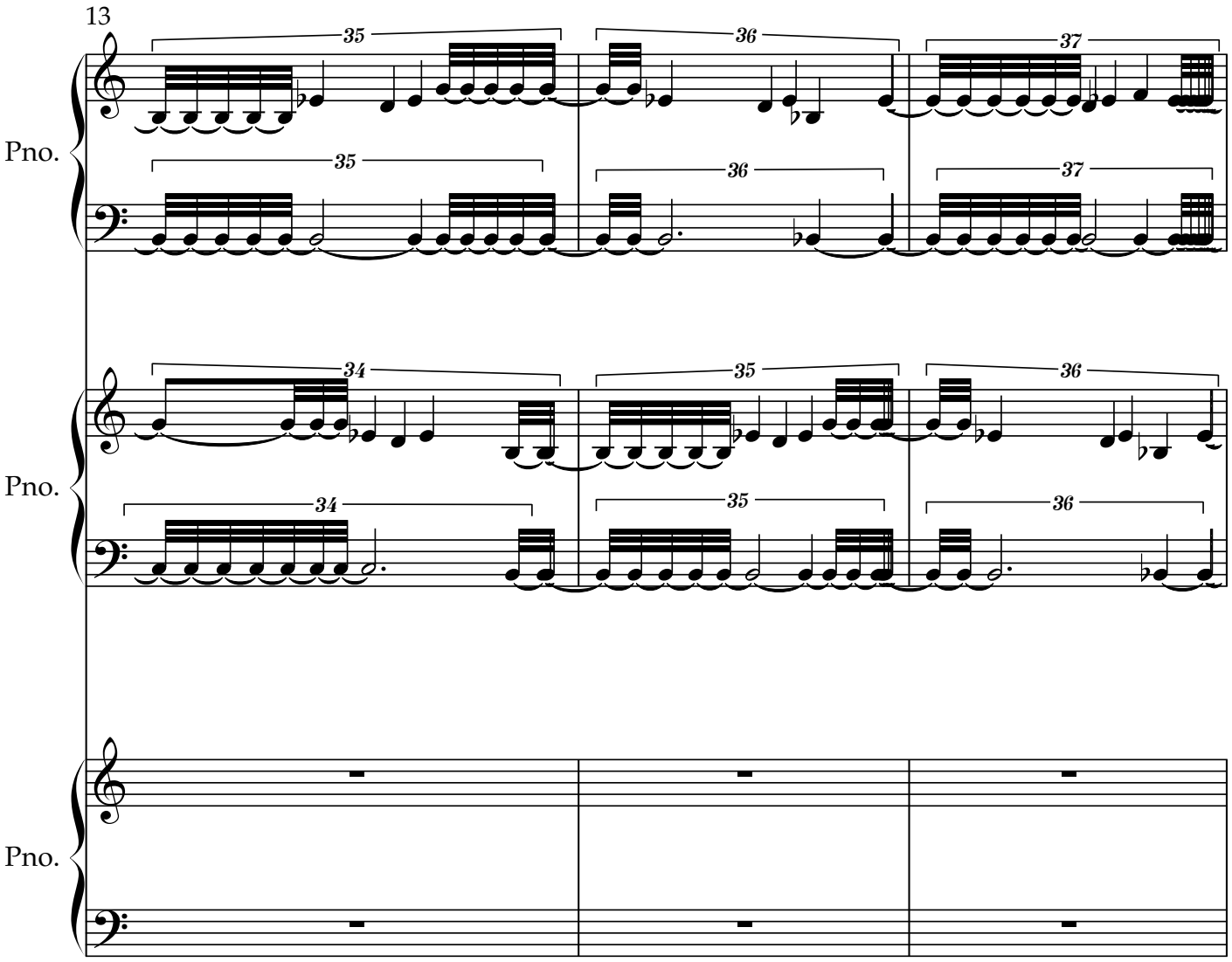
Composed by Jordan McCrae

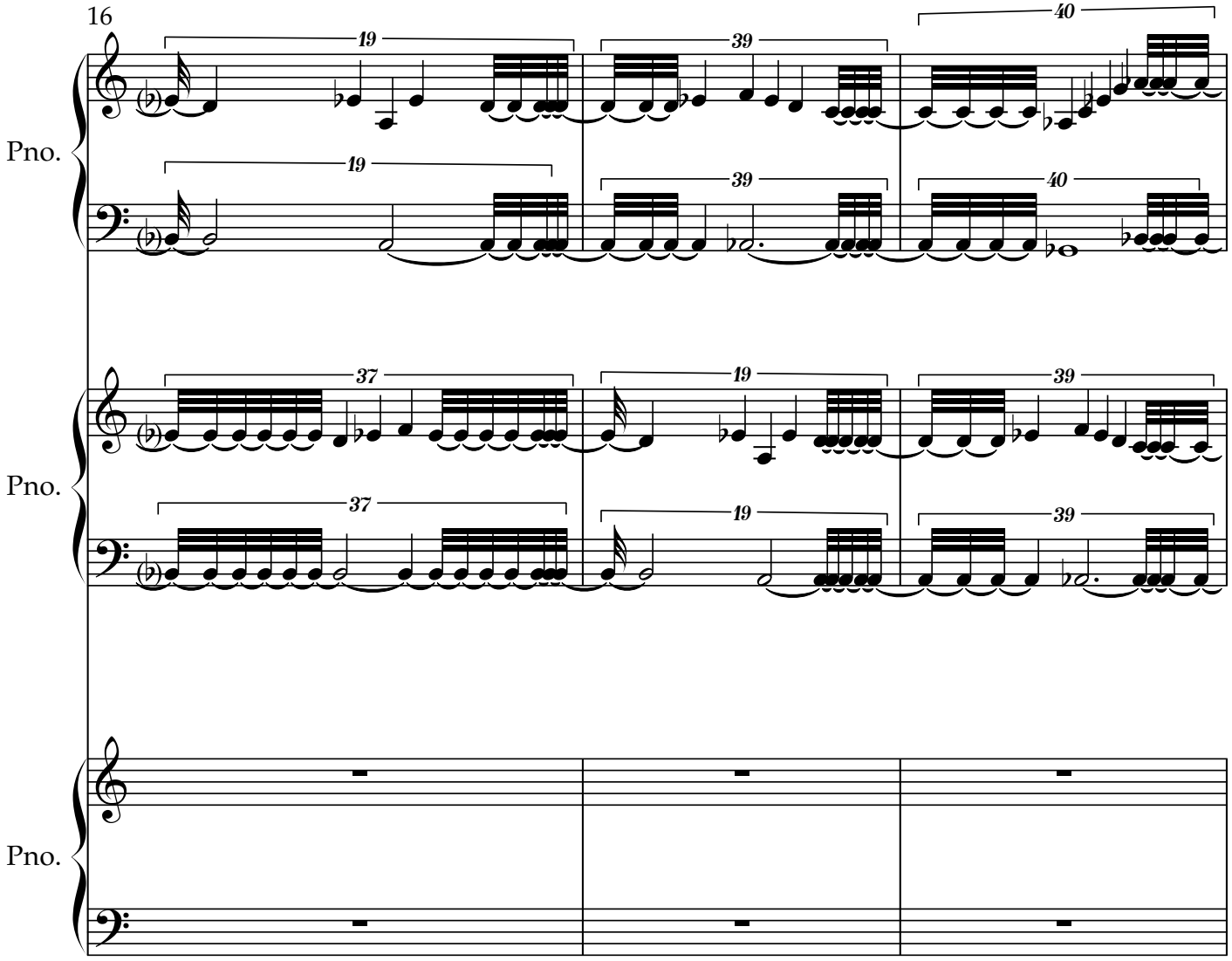


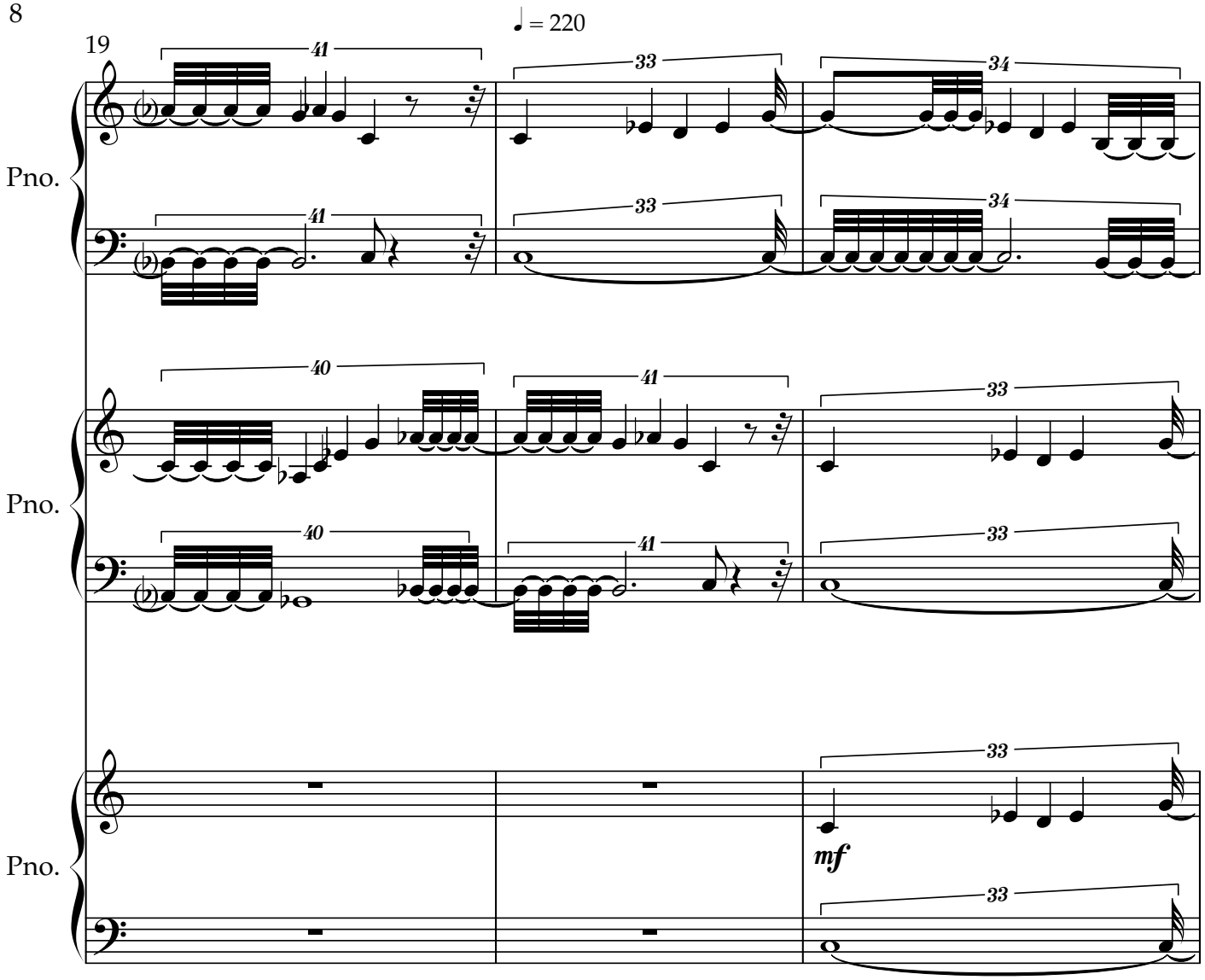

4
Pno.
Pno.
Pno.

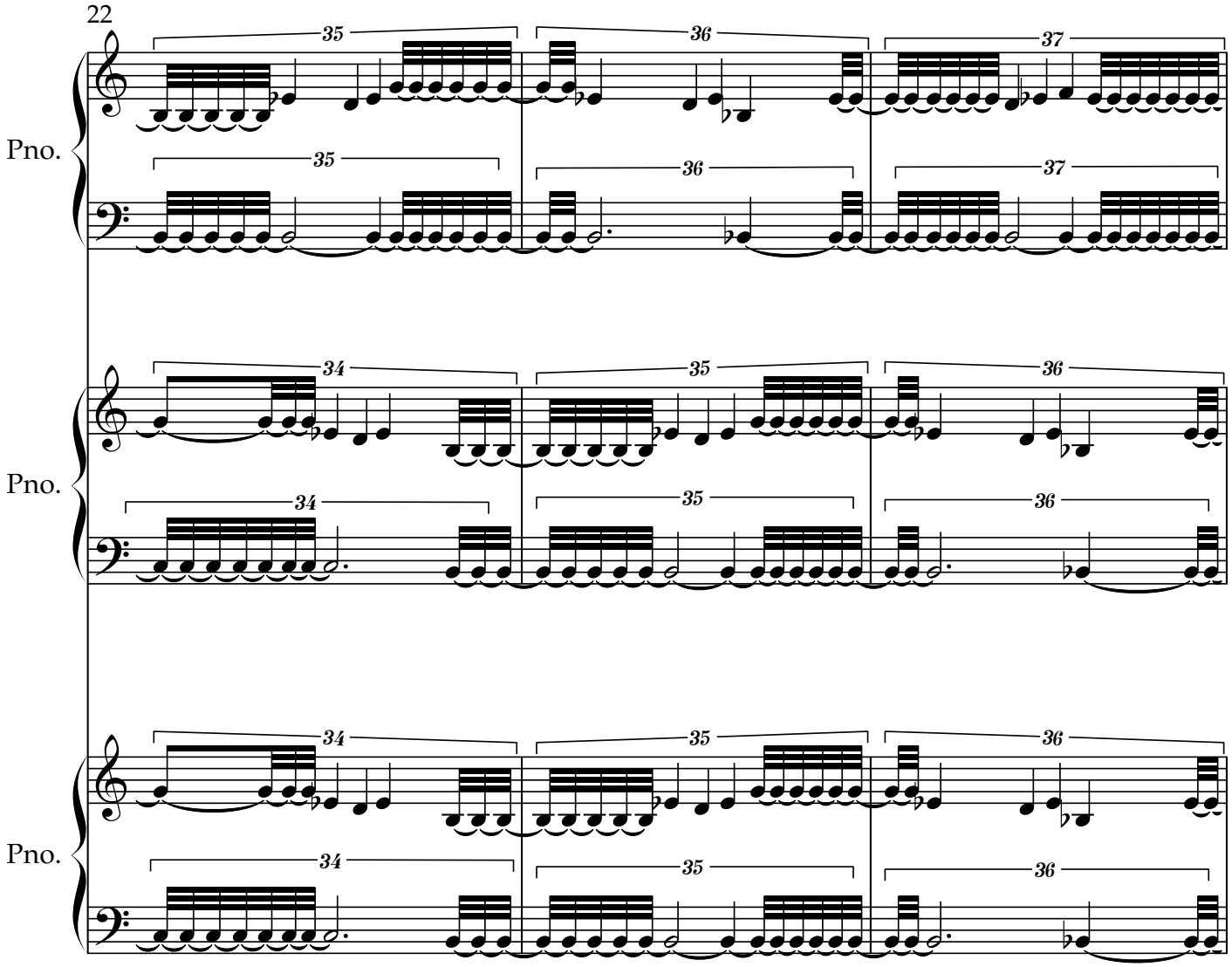

7
Pno.
Pno.
Pno.

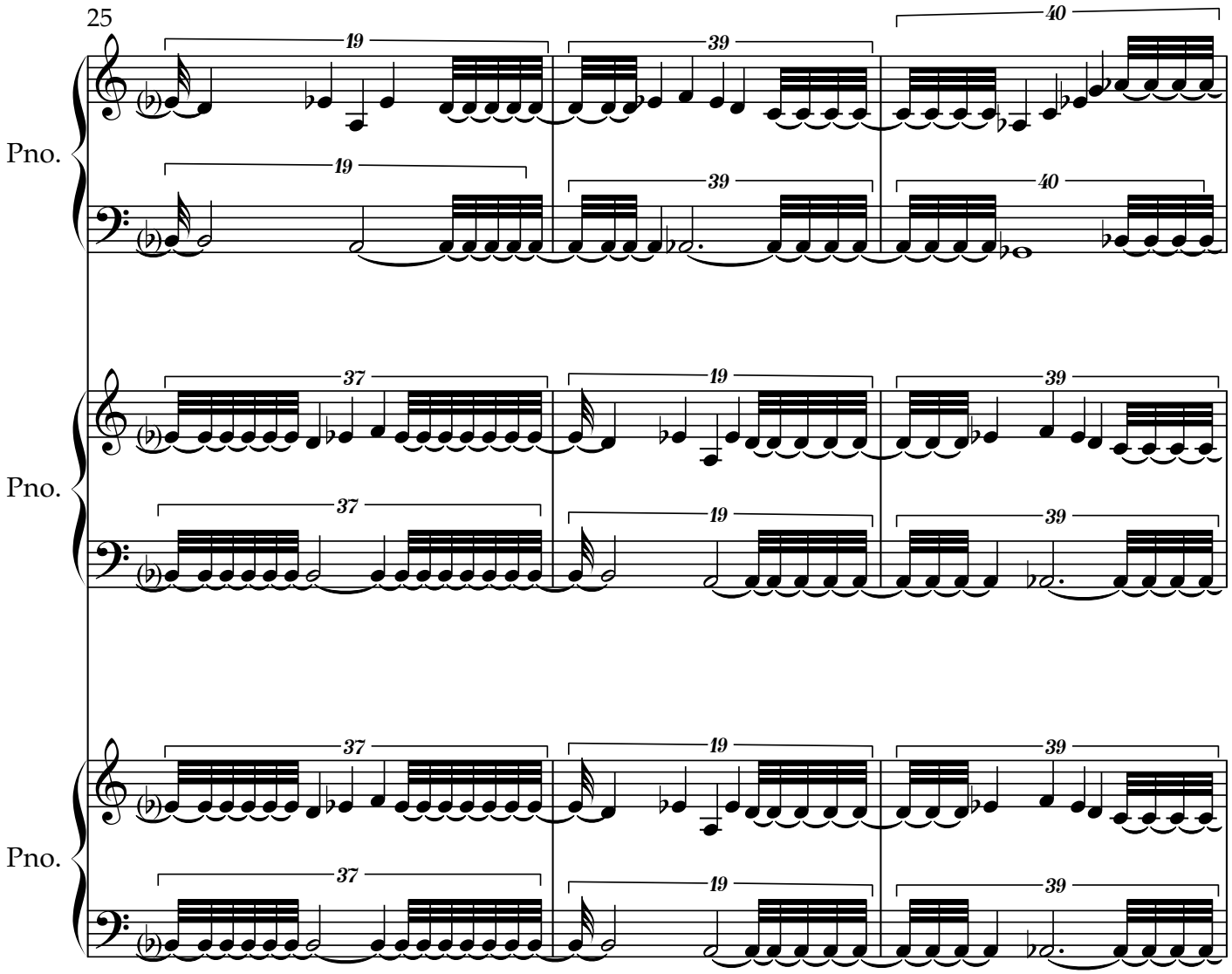

10
Pno.
33
34
33
34
Pno.
33
f
33
Pno.

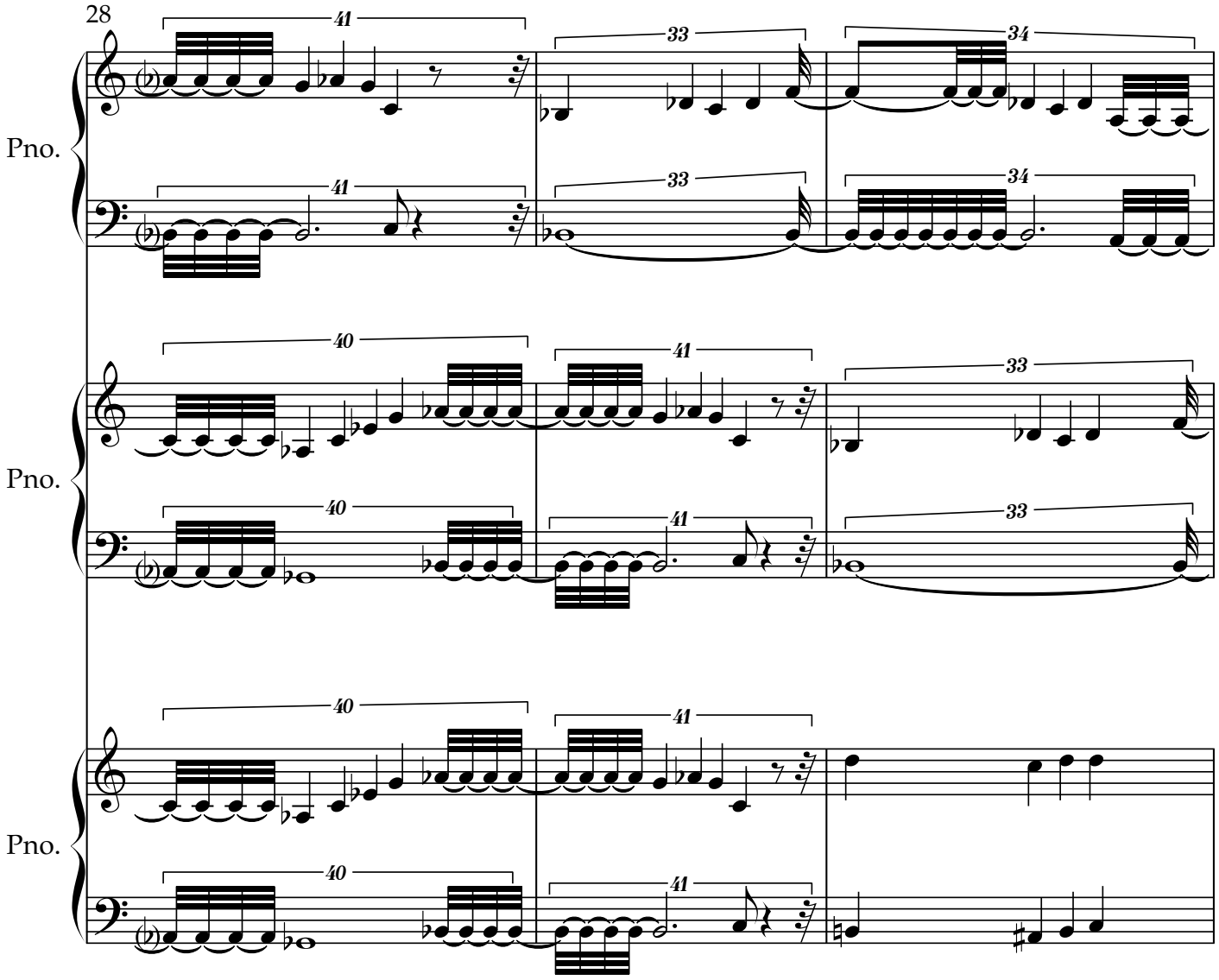

13
Pno.
35
36
37
Pno.
34
35
36
Pno.

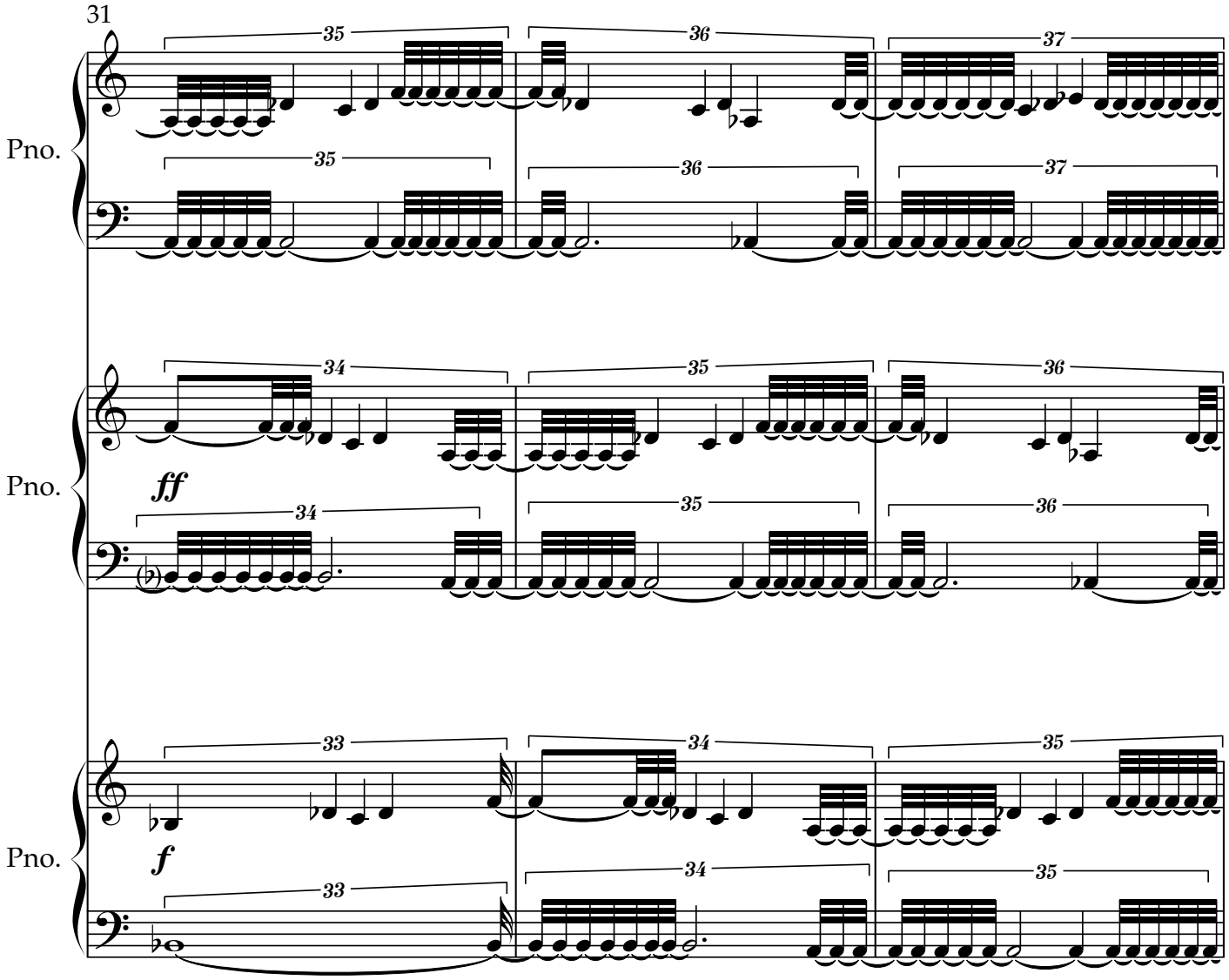

16
Pno.
19
39
40
19
39
40
Pno.
37
19
39
37
19
39
Pno.

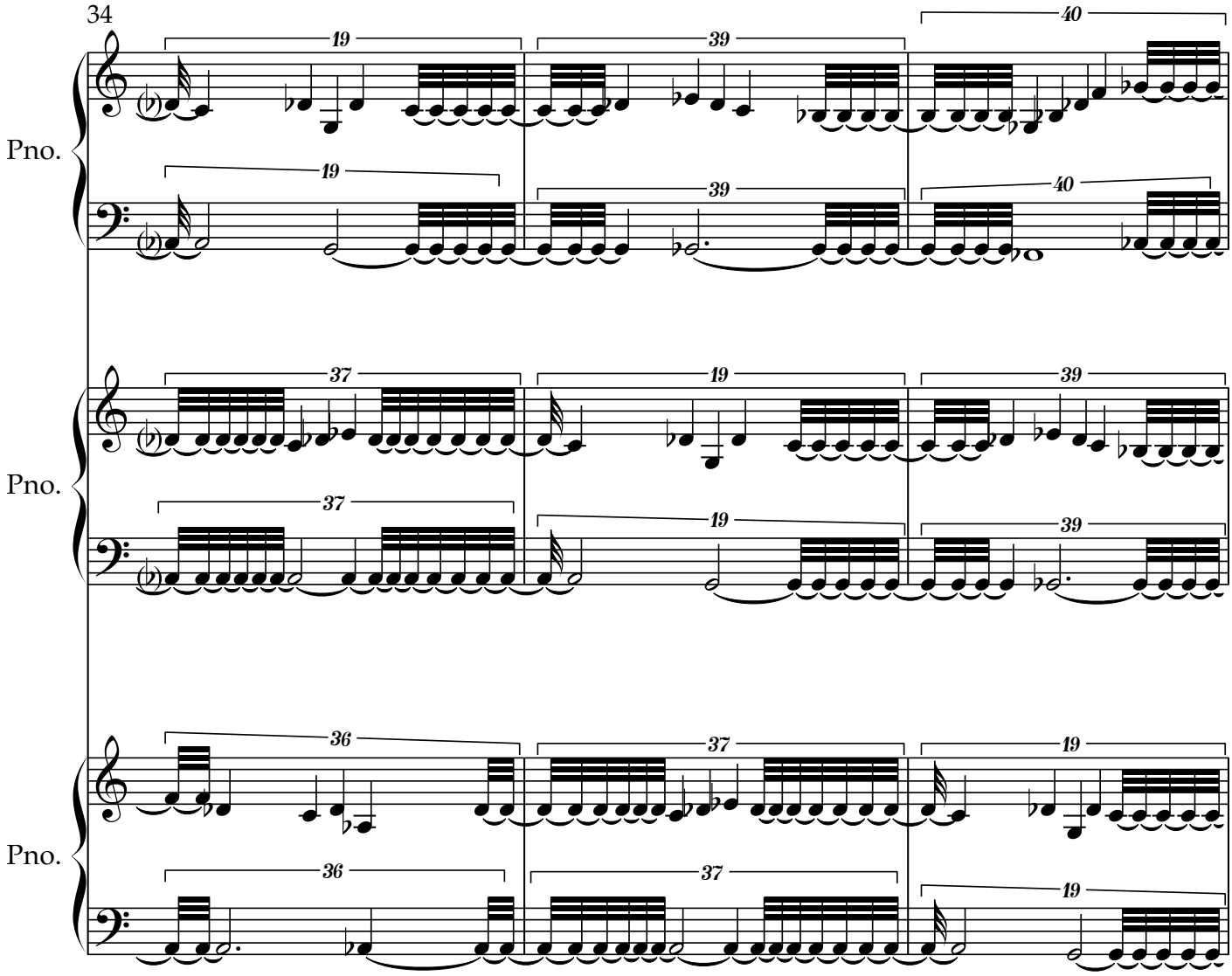

19
♩ = 220
Pno.
Pno.
Pno.
41
33
34
40
mf

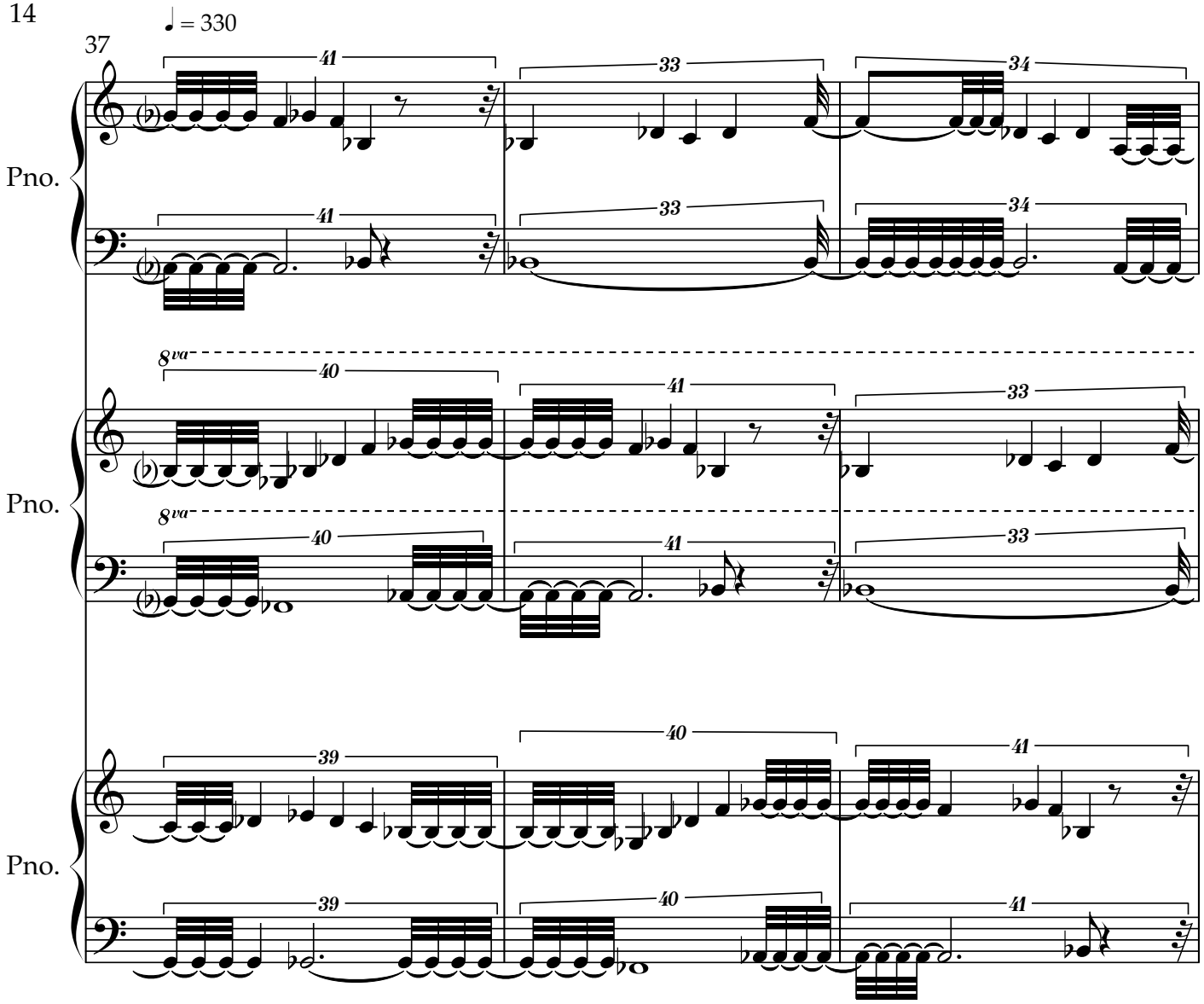

22
Pno.
35
36
37
Pno.
34
35
36
Pno.
34
35
36

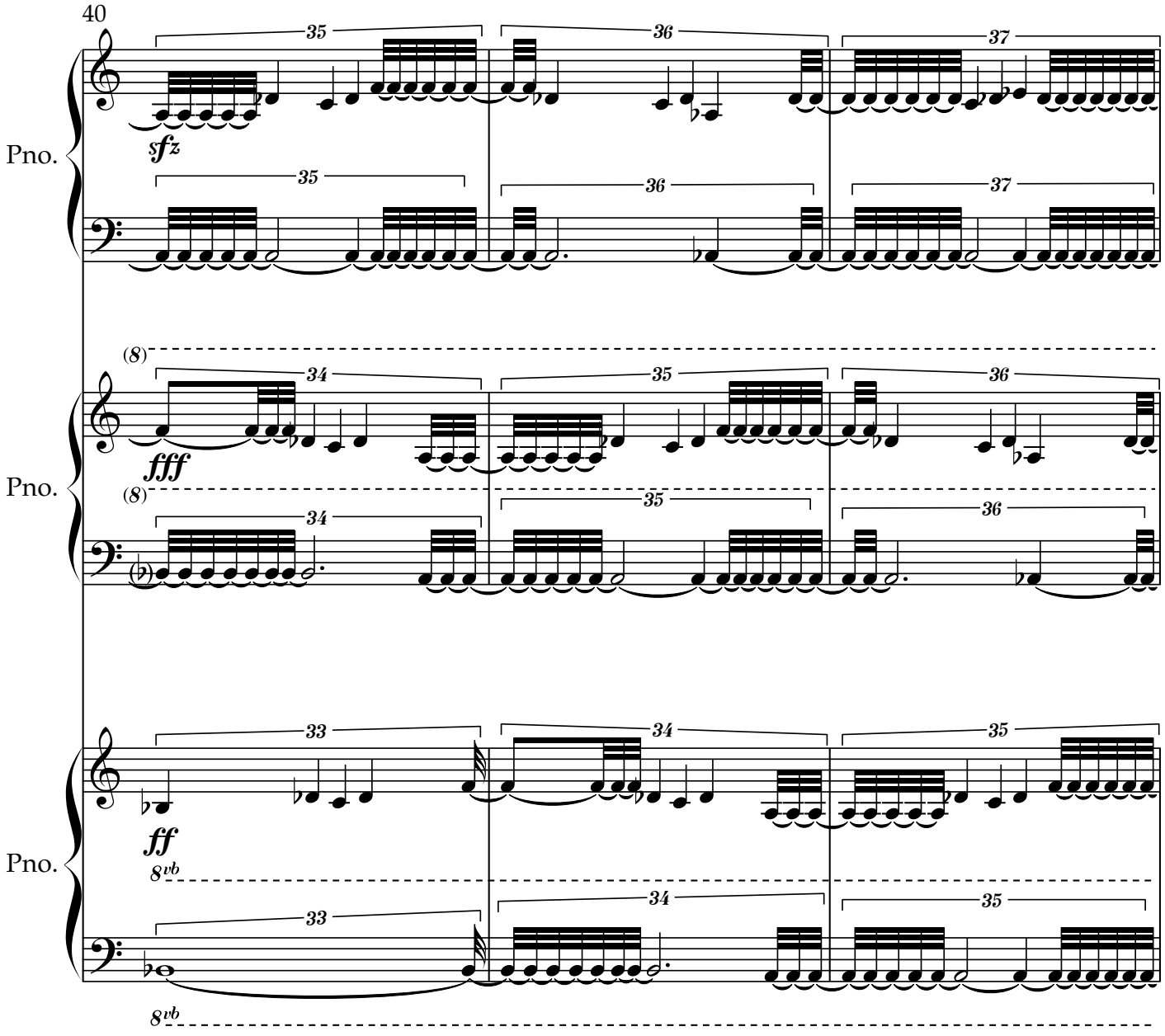

25
Pno.
Pno.
Pno.


28
Pno.
Pno.
Pno.


31
Pno.
35
36
37
Pno.
34
35
36
ff
Pno.
33
34
35
f


34
Pno.
19
39
40
19
39
40
Pno.
37
19
39
37
19
39
Pno.
36
37
19
36
37
19


37
♩ = 330
Pno.
Pno.
Pno.
8va
8va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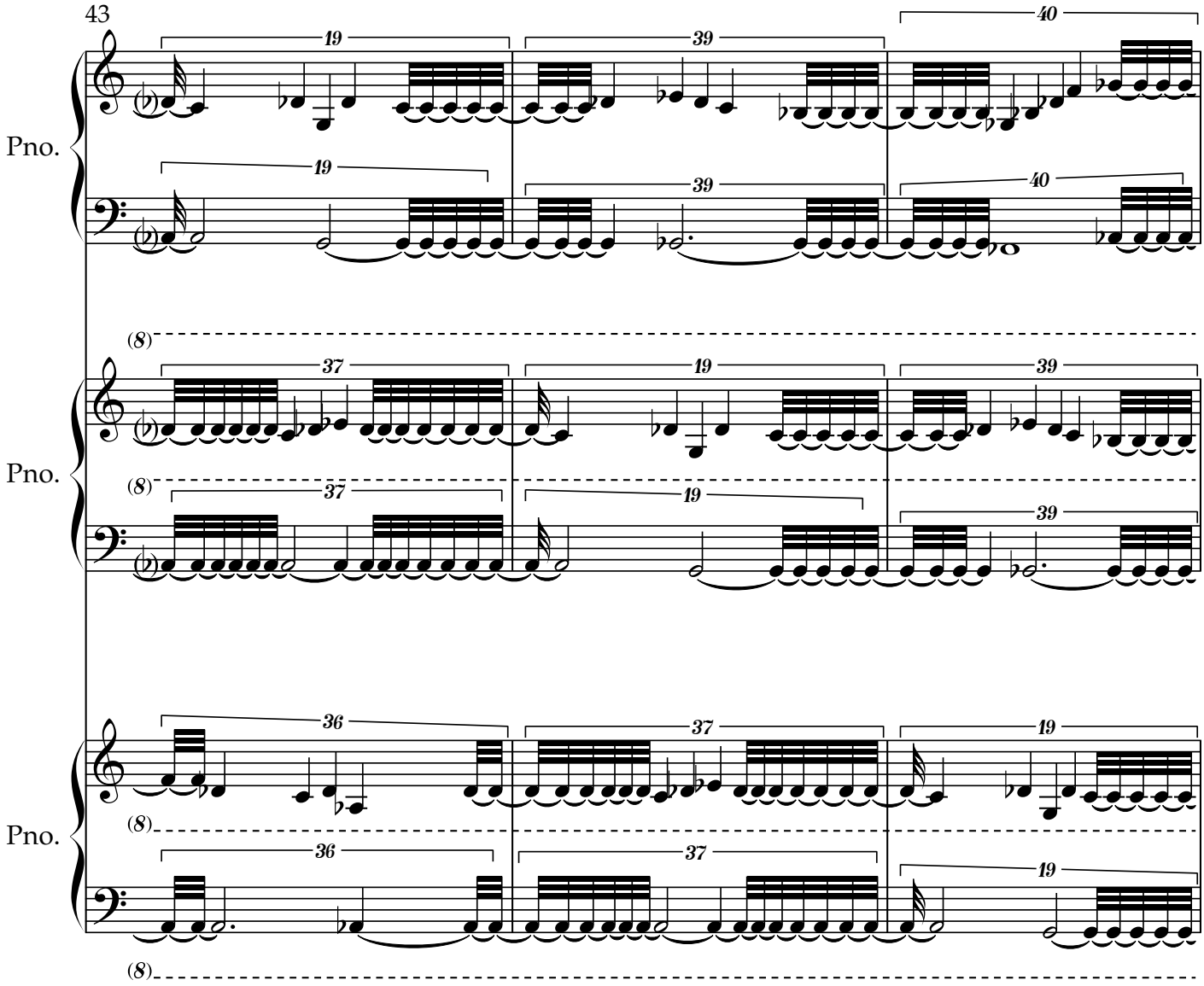
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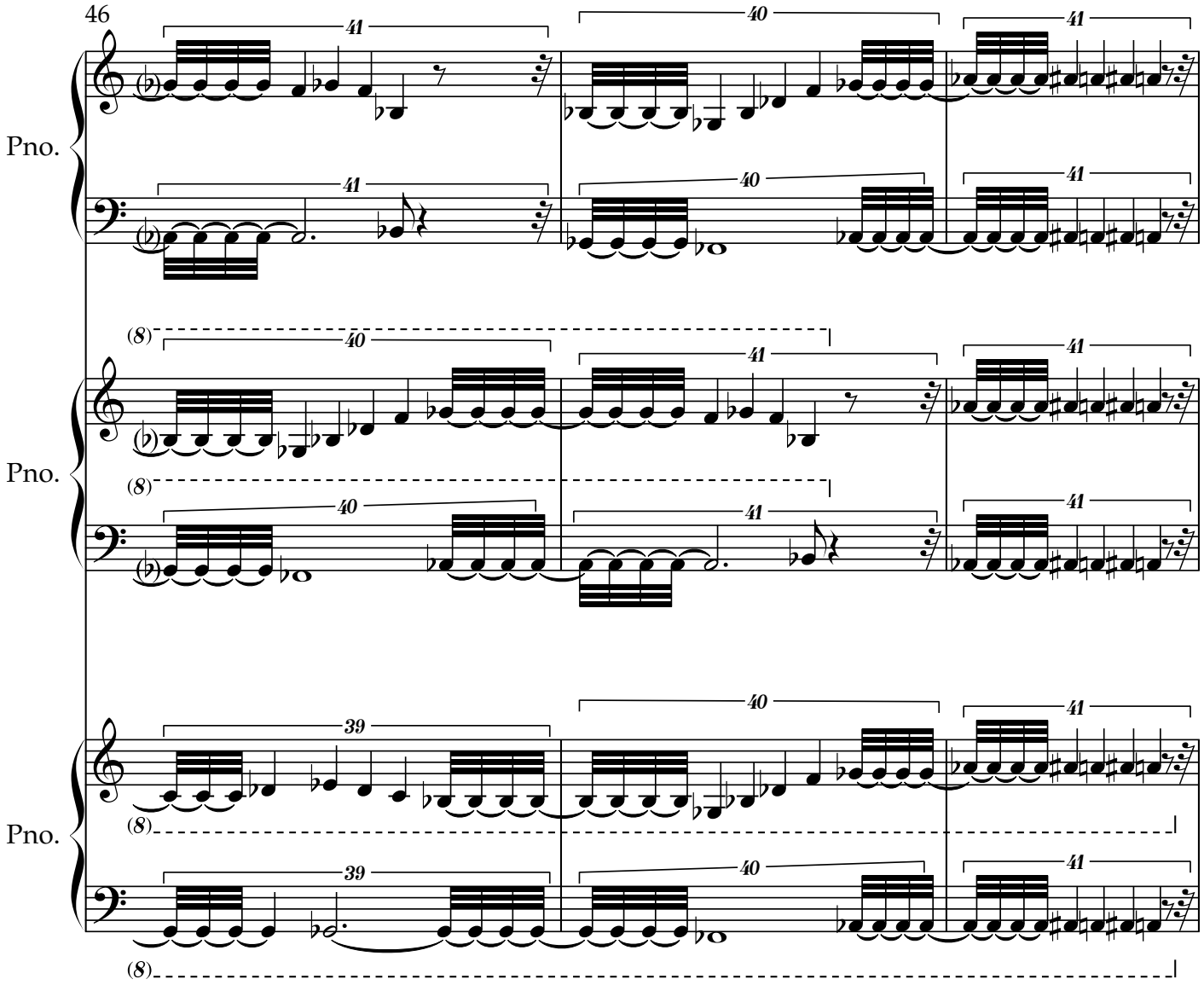
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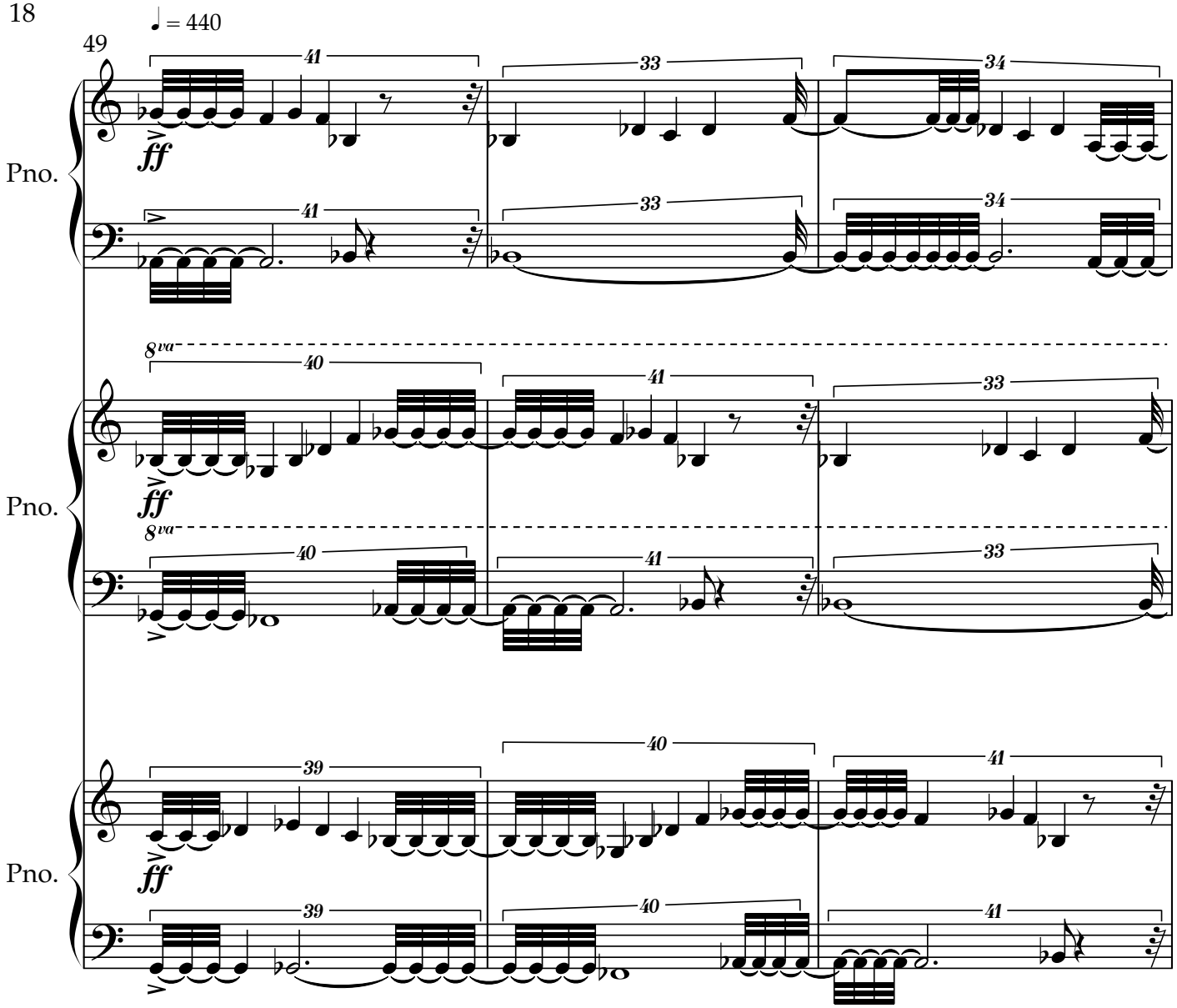
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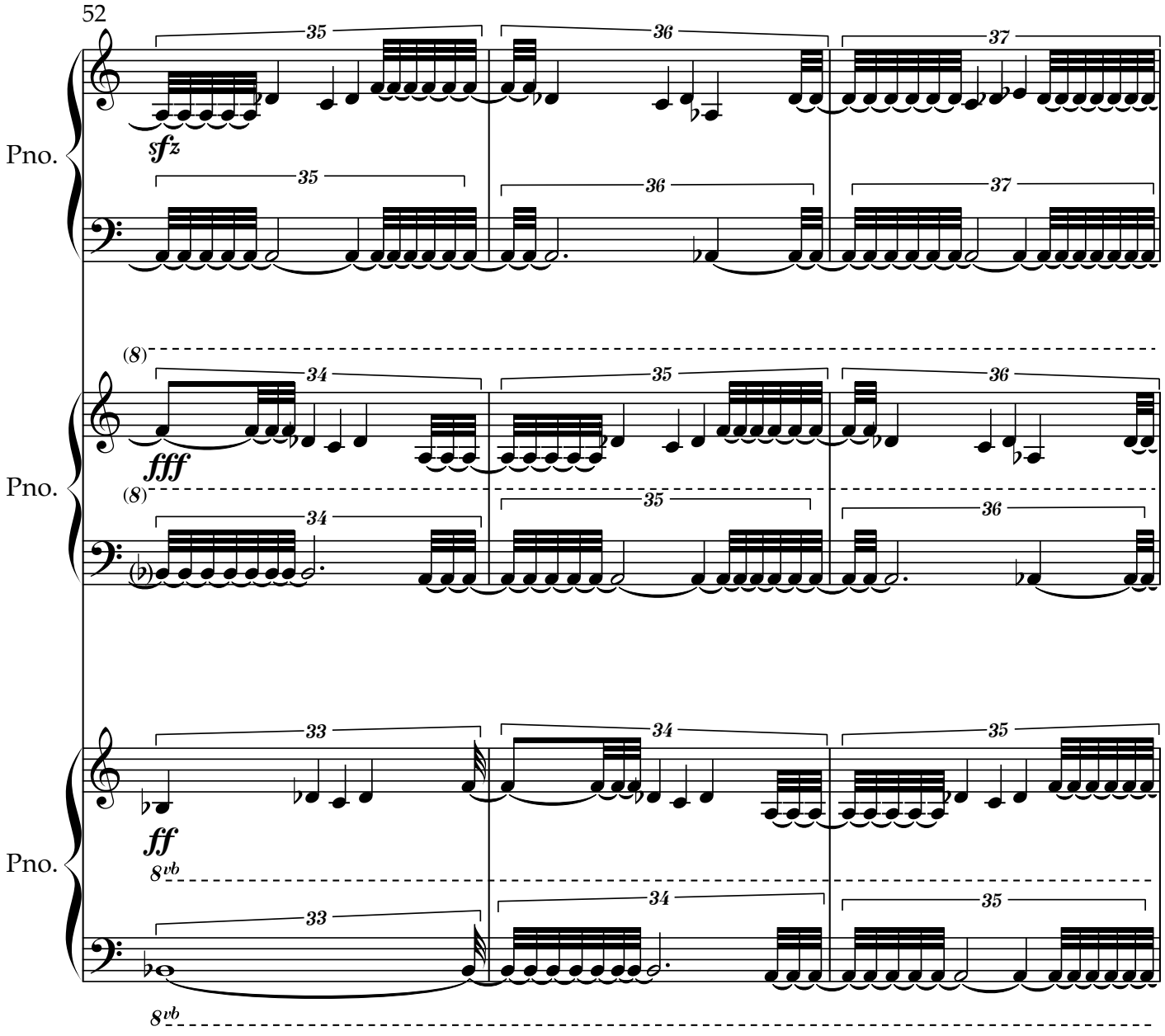
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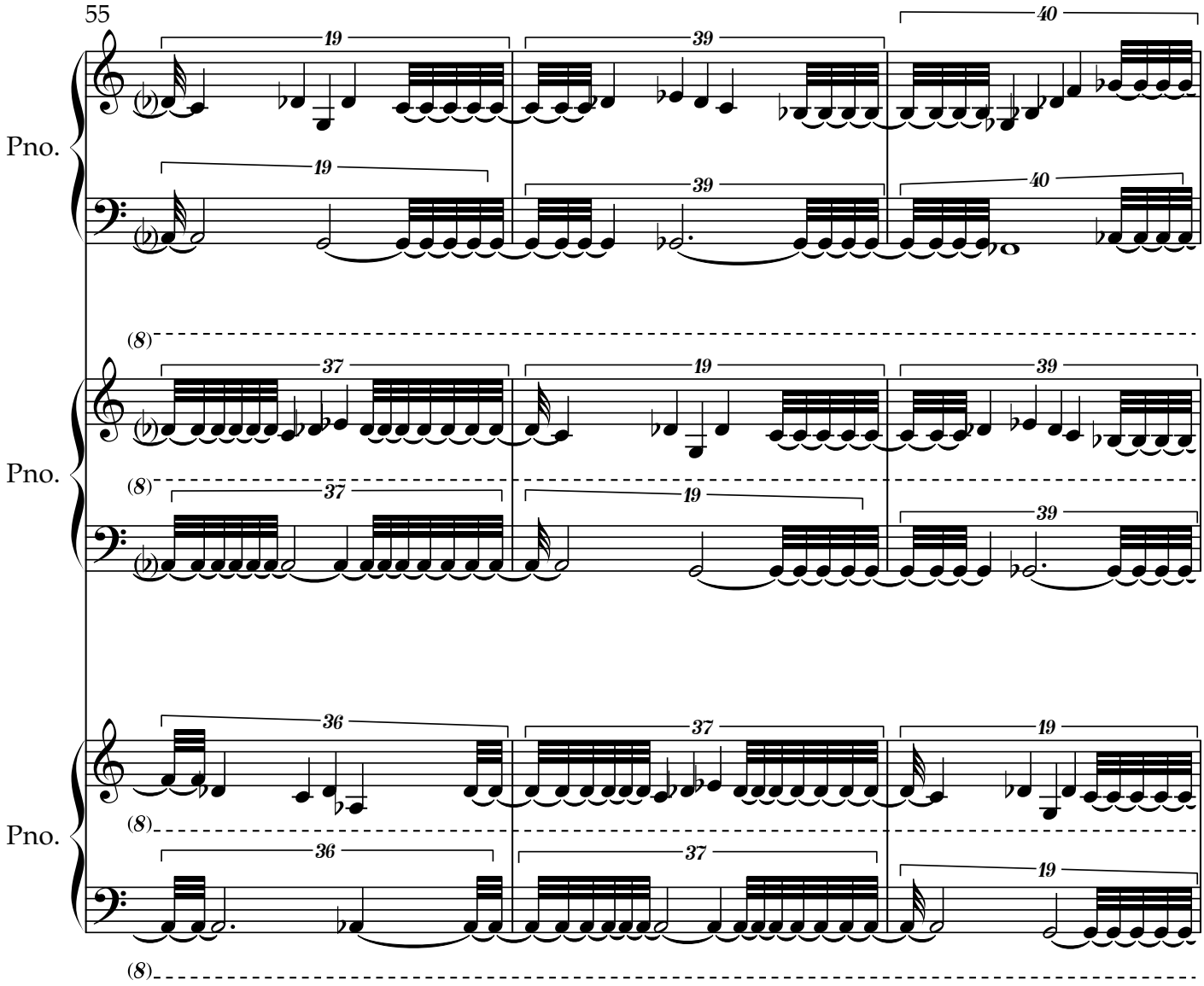
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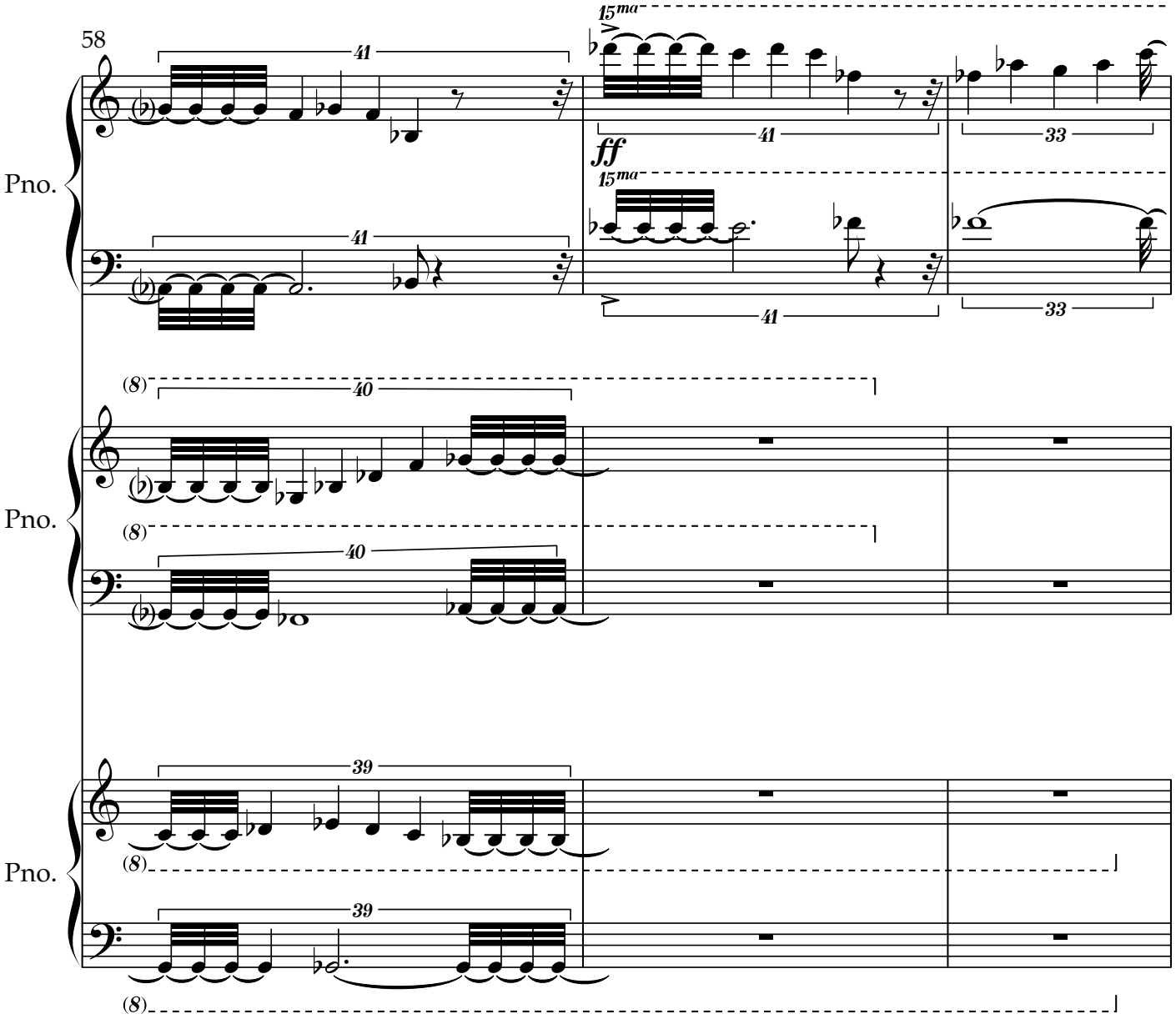
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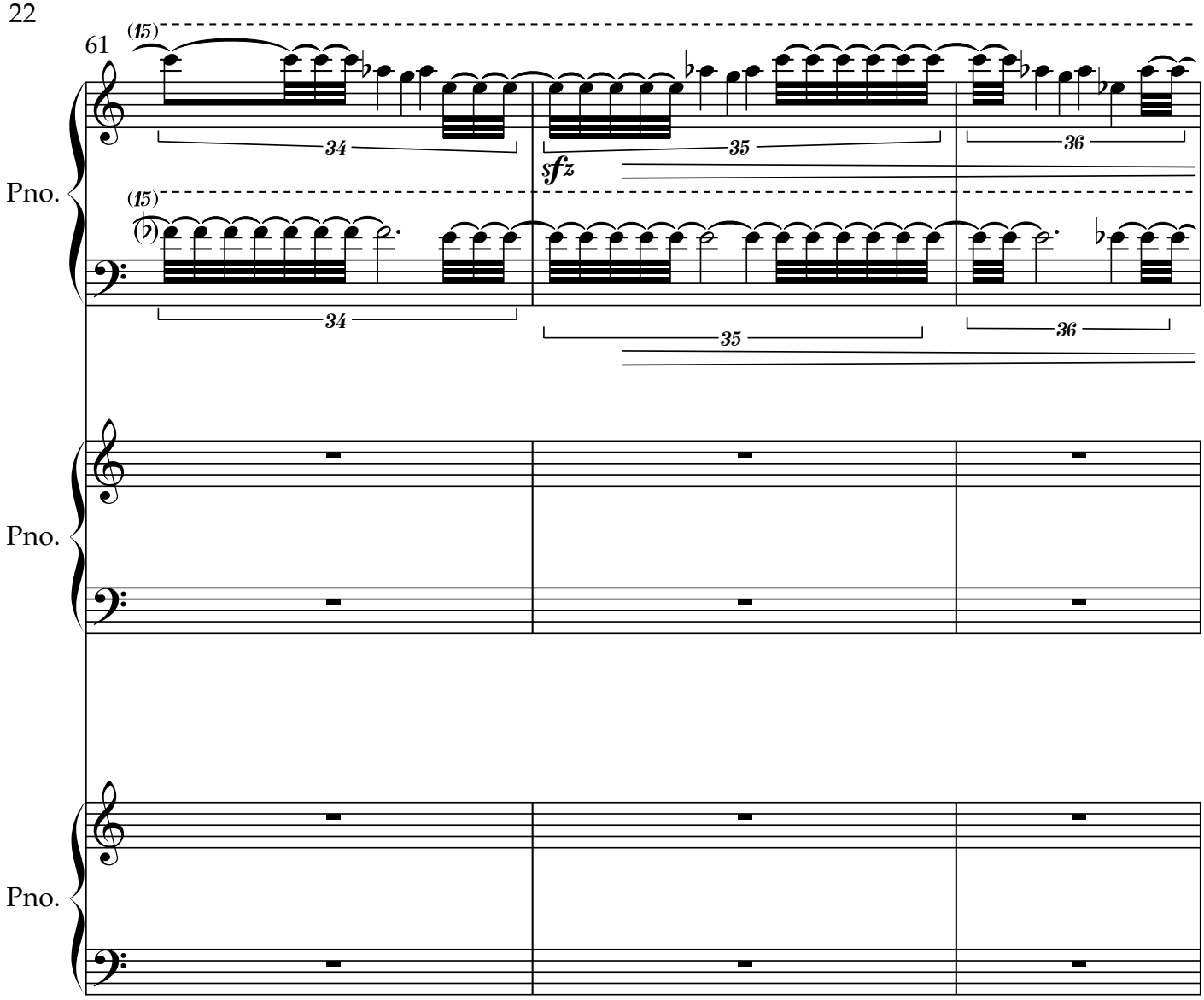
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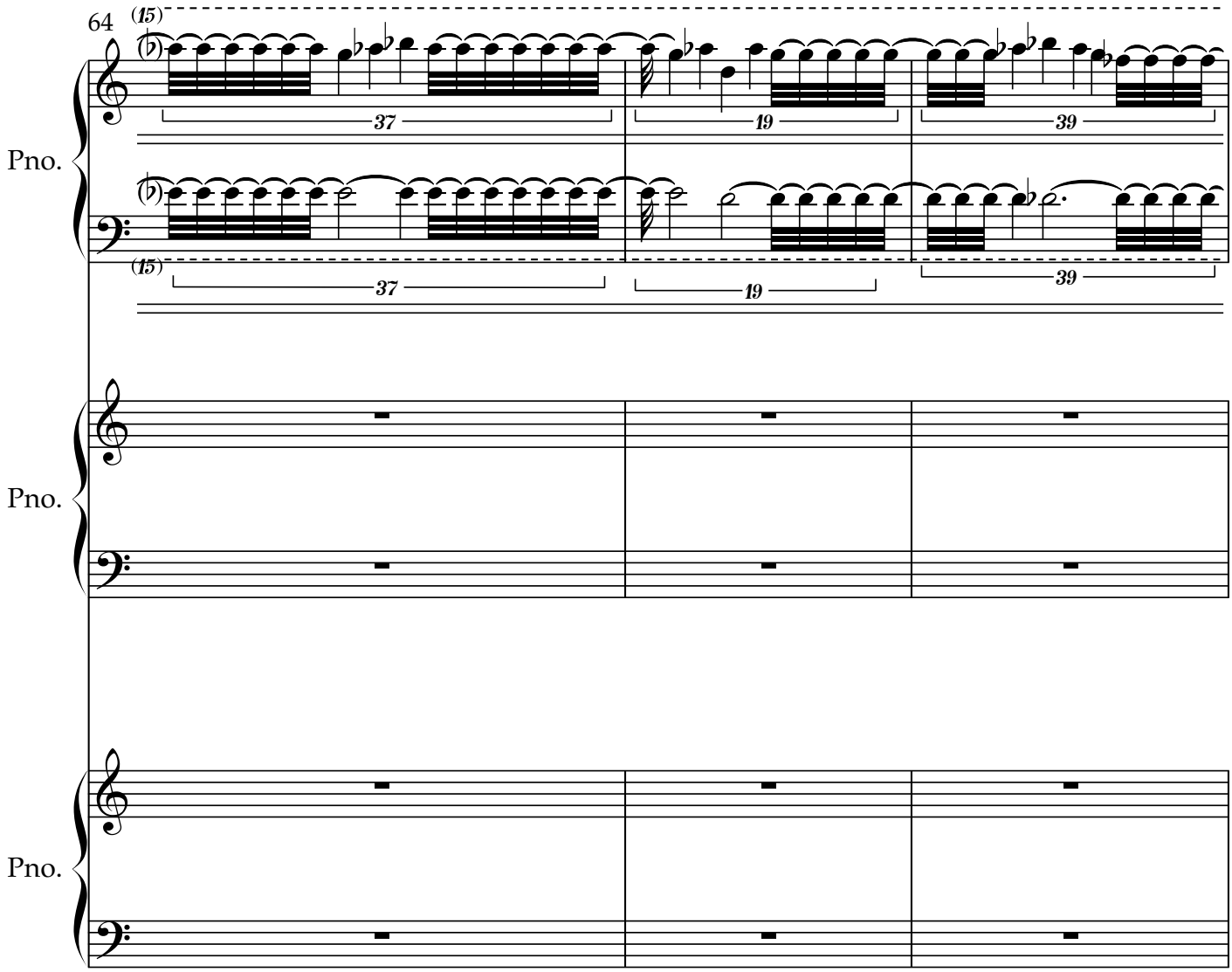
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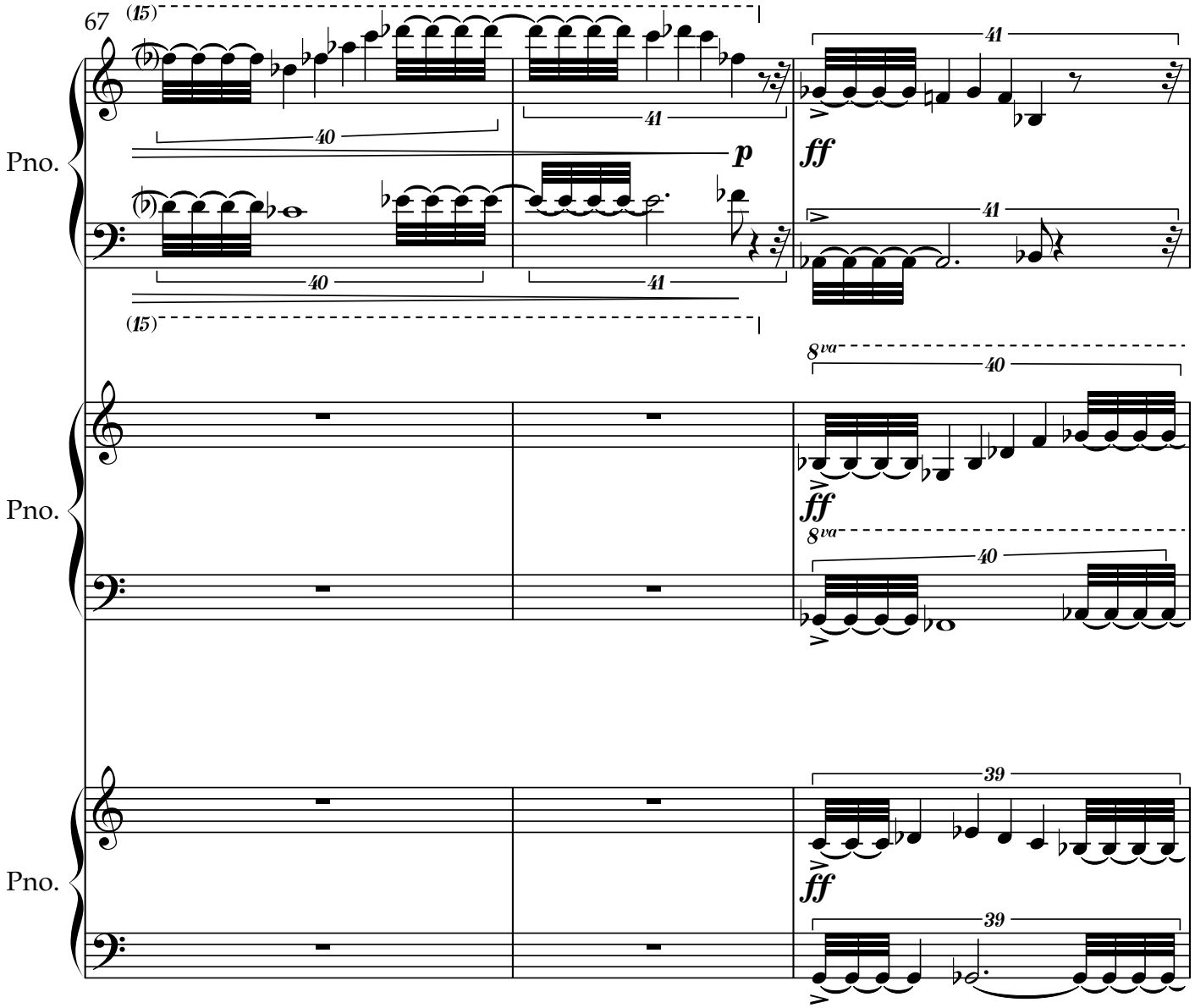
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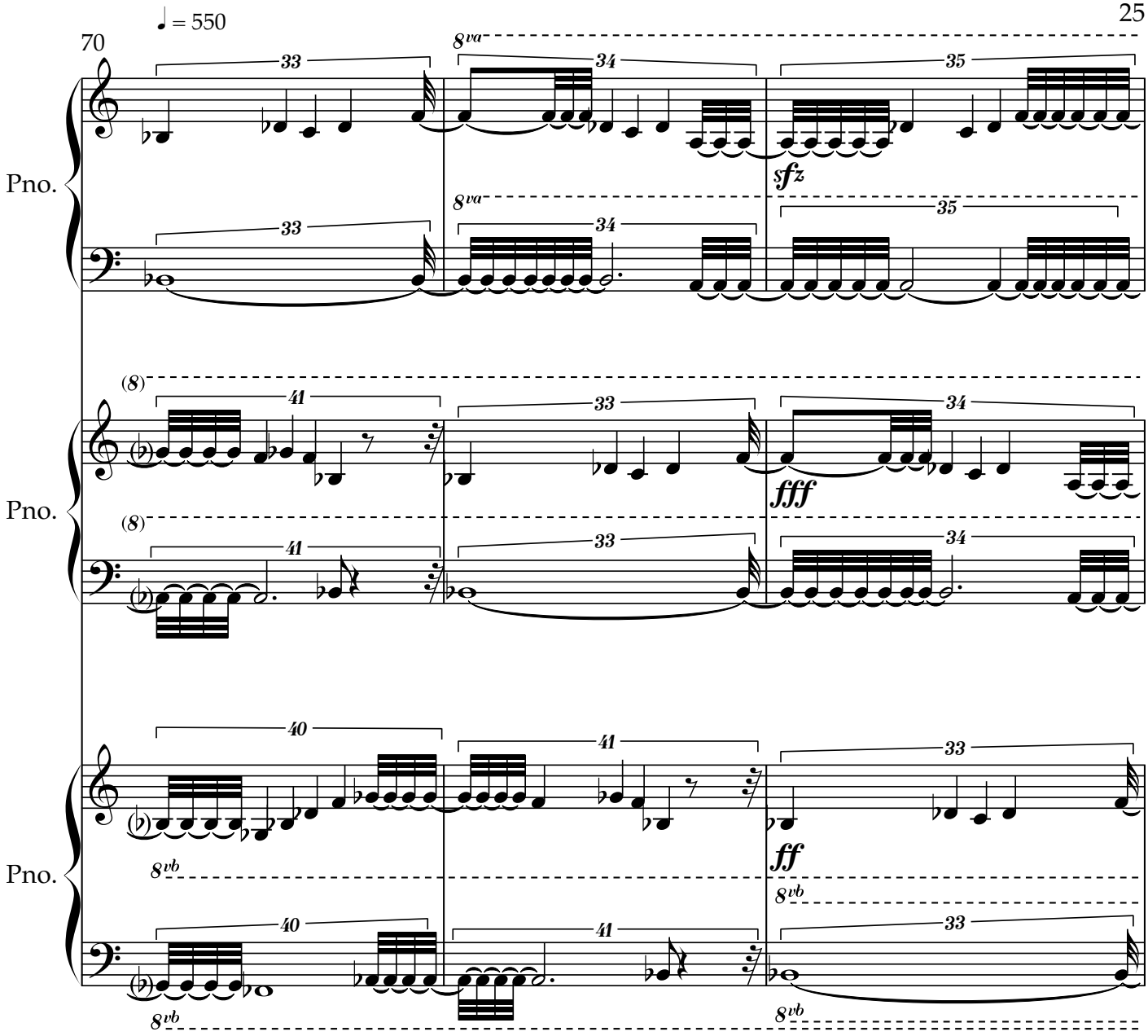
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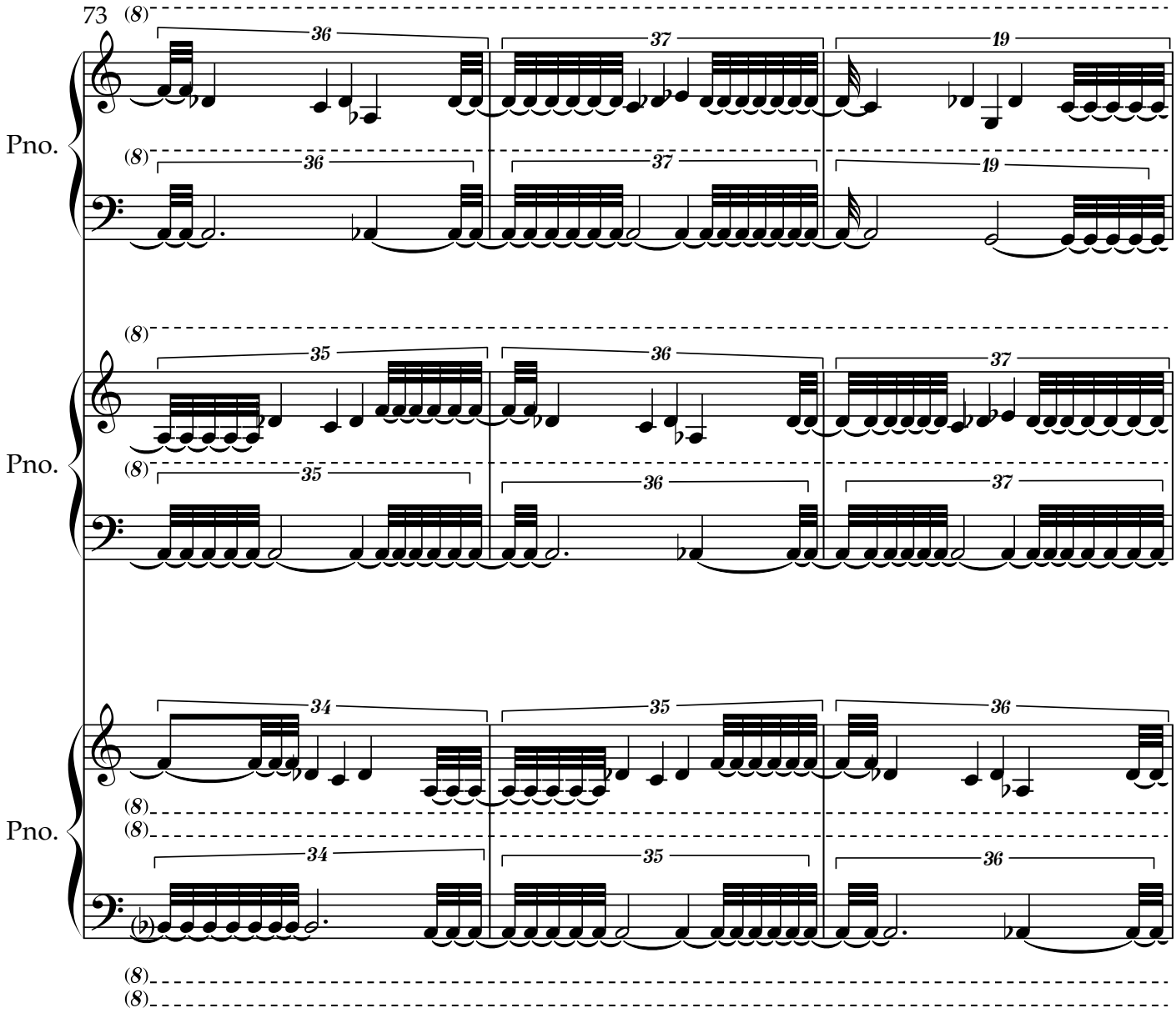
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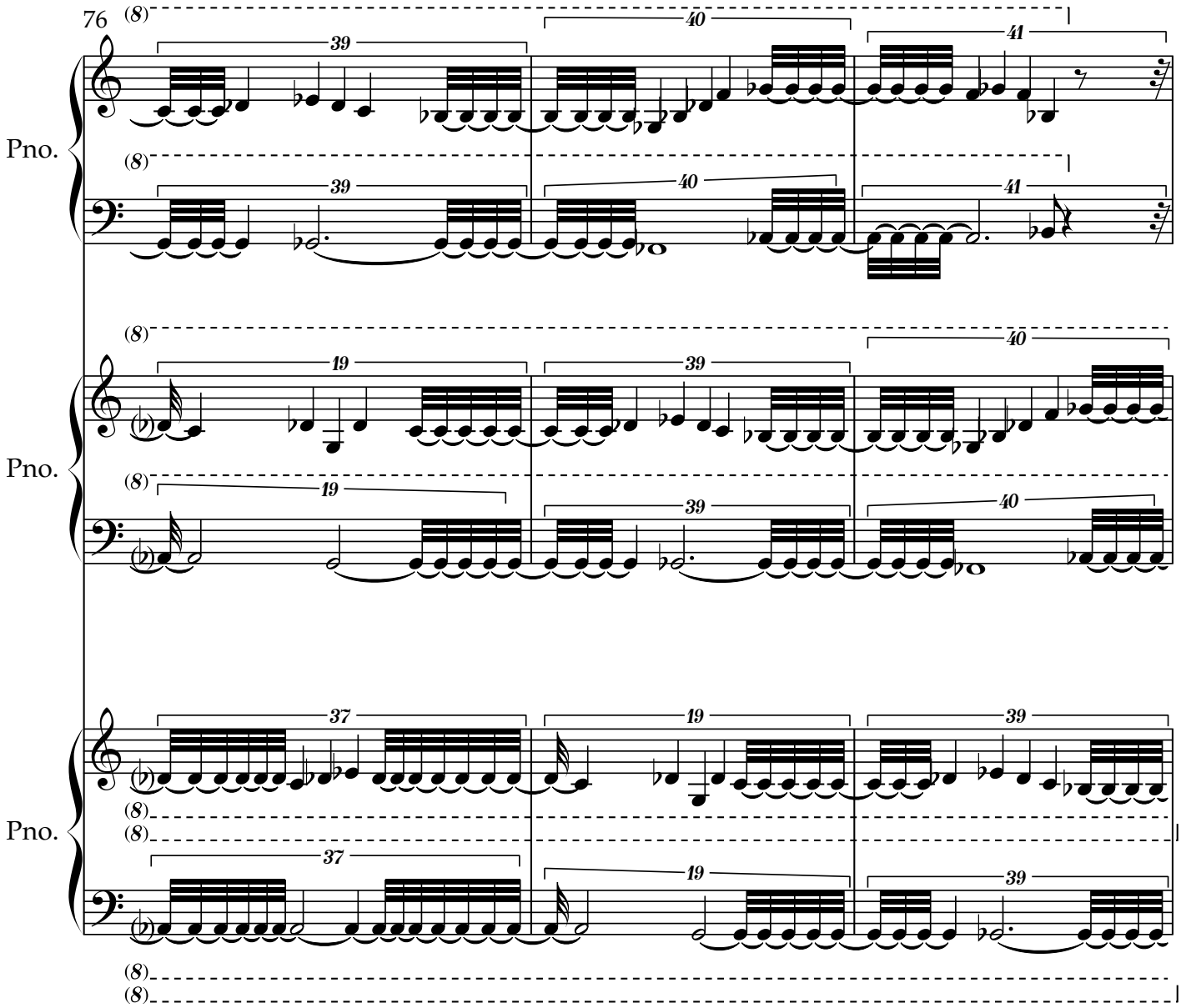
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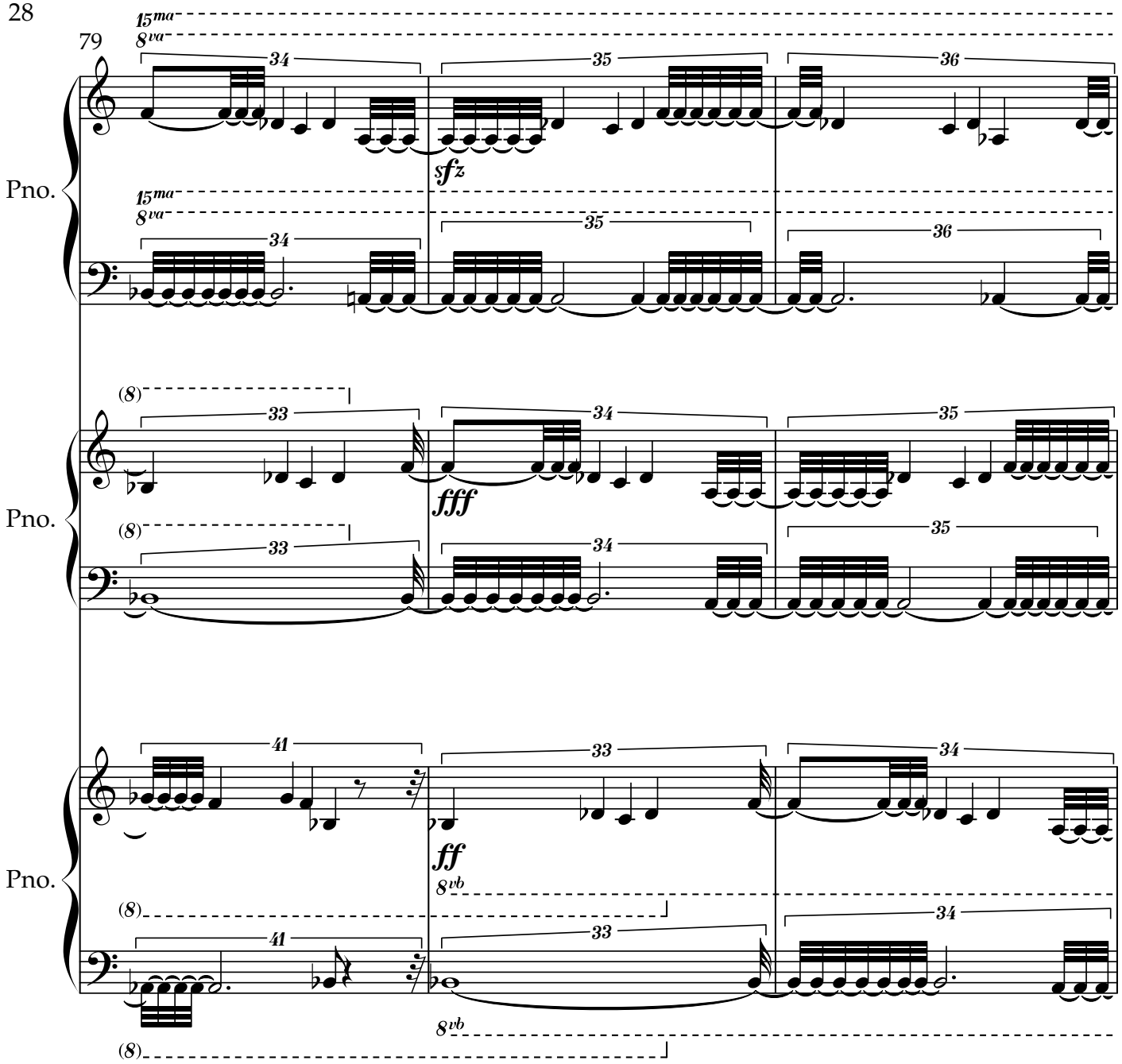
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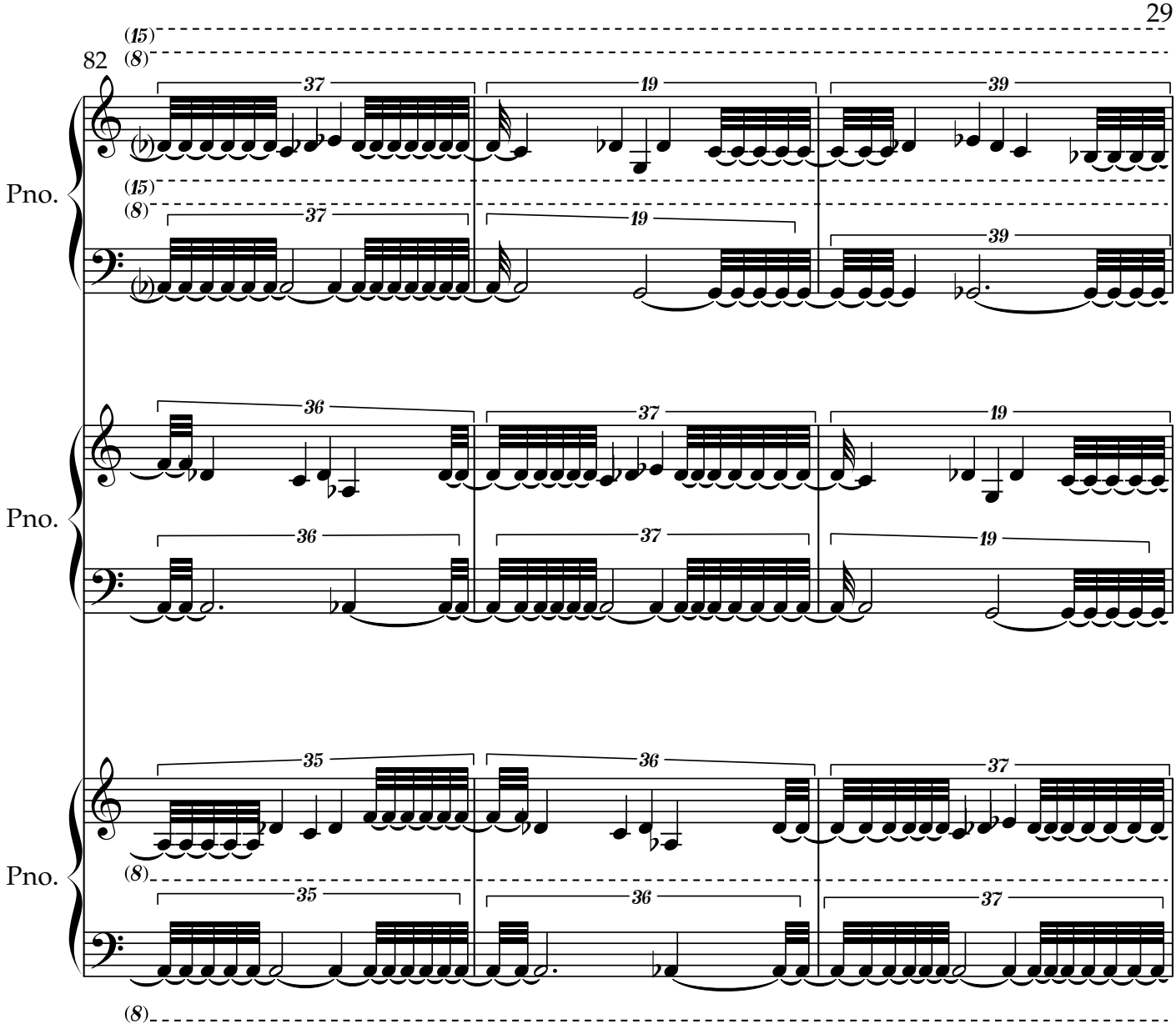
(8)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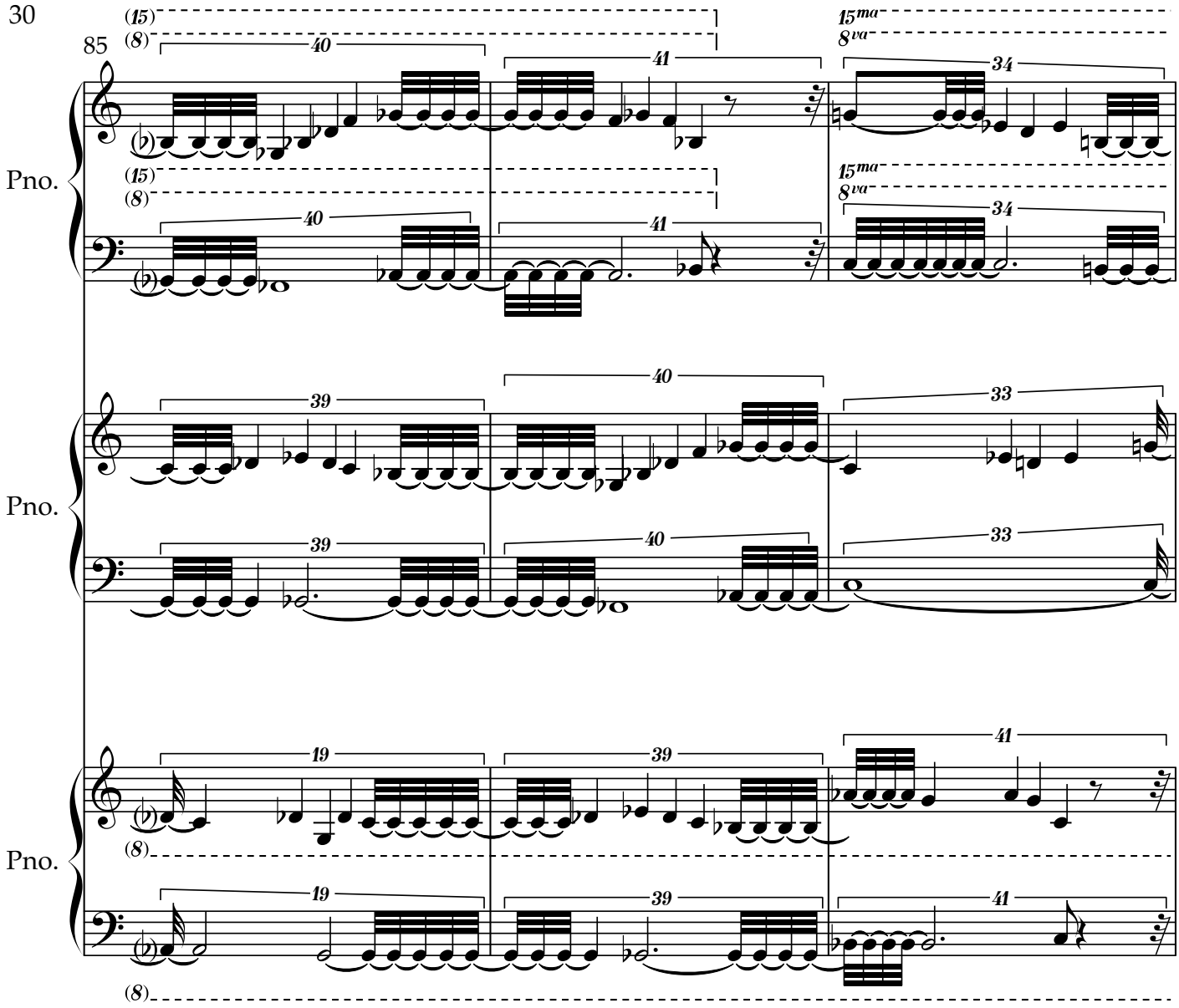
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(8)
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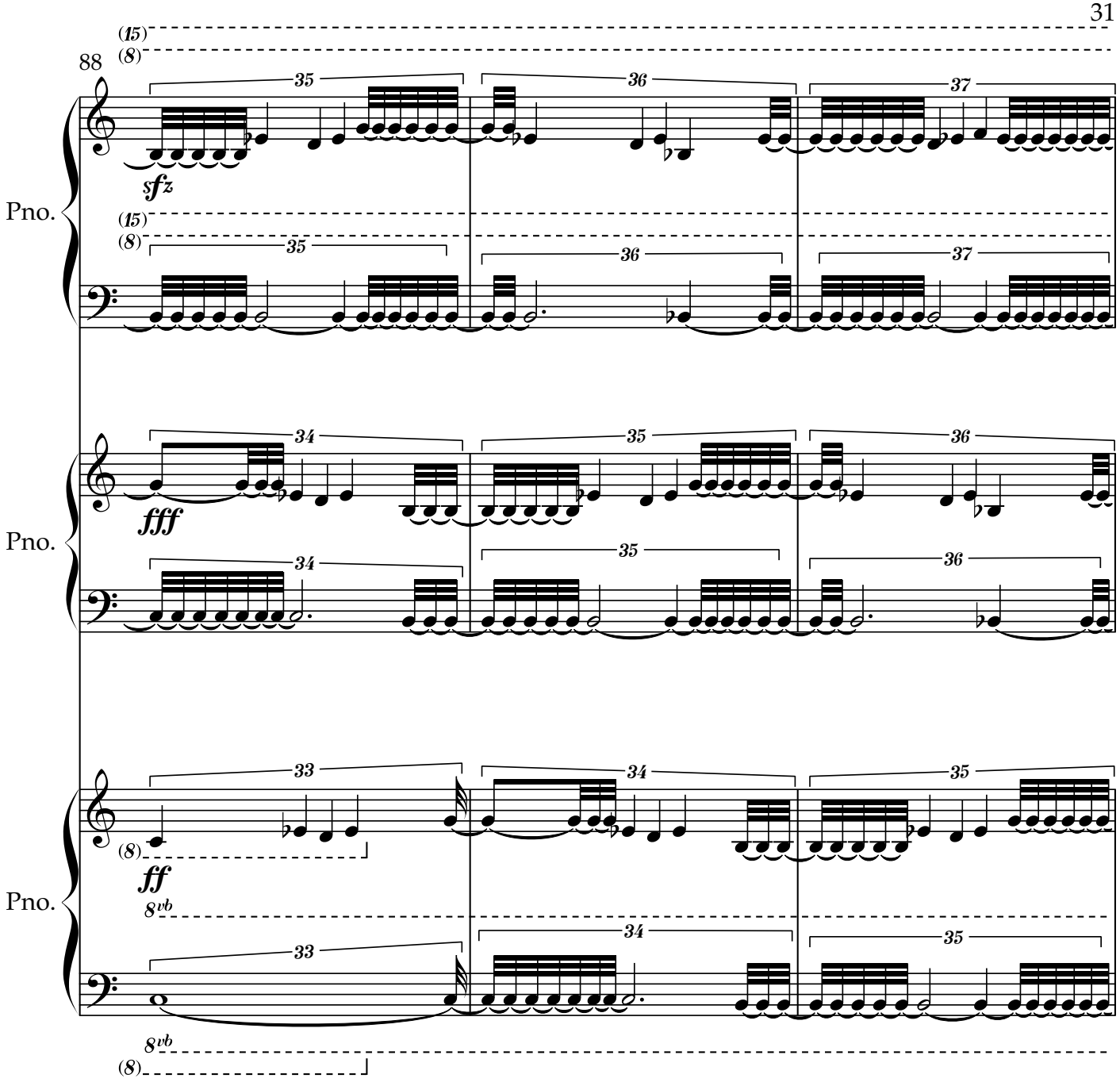
19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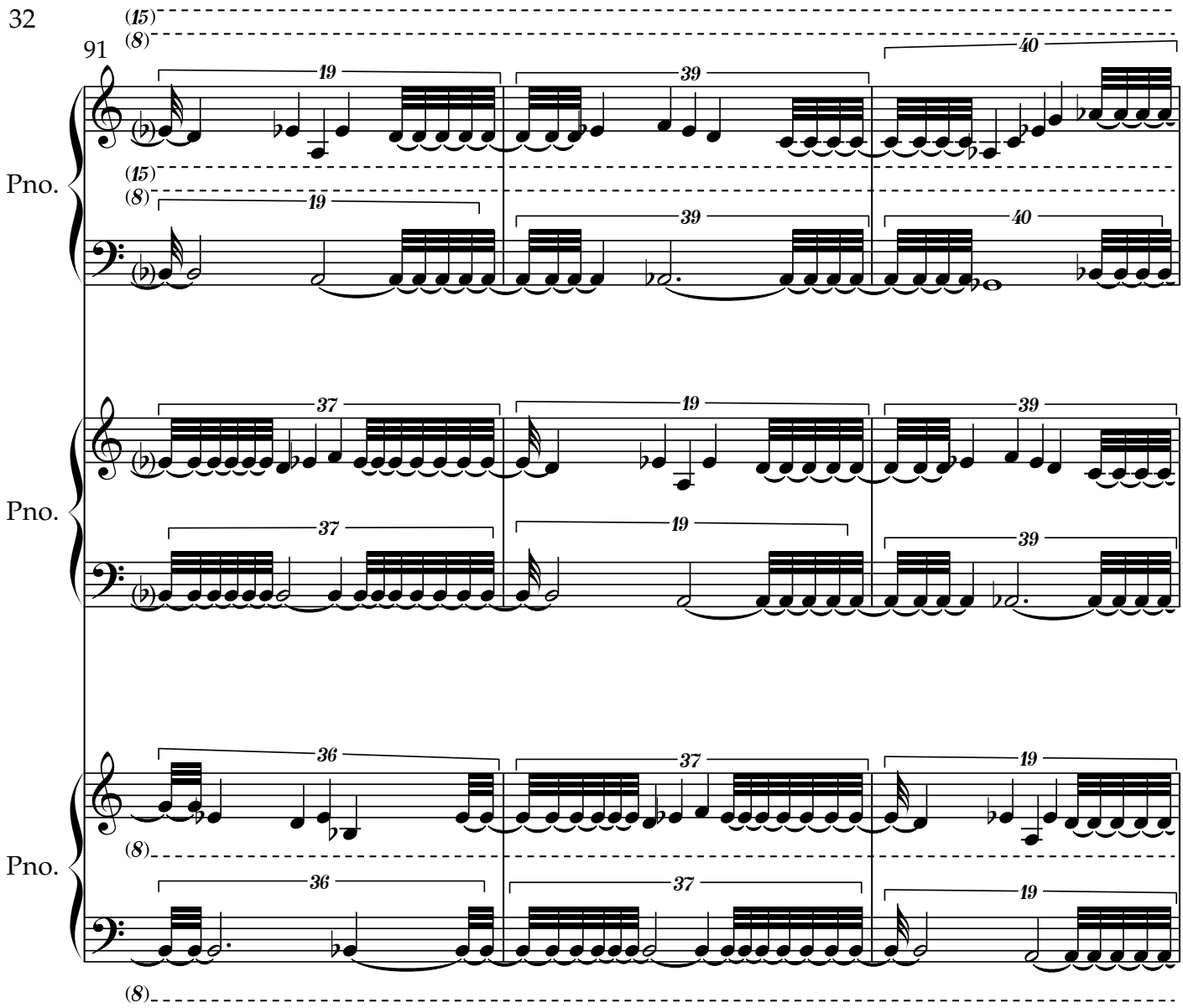
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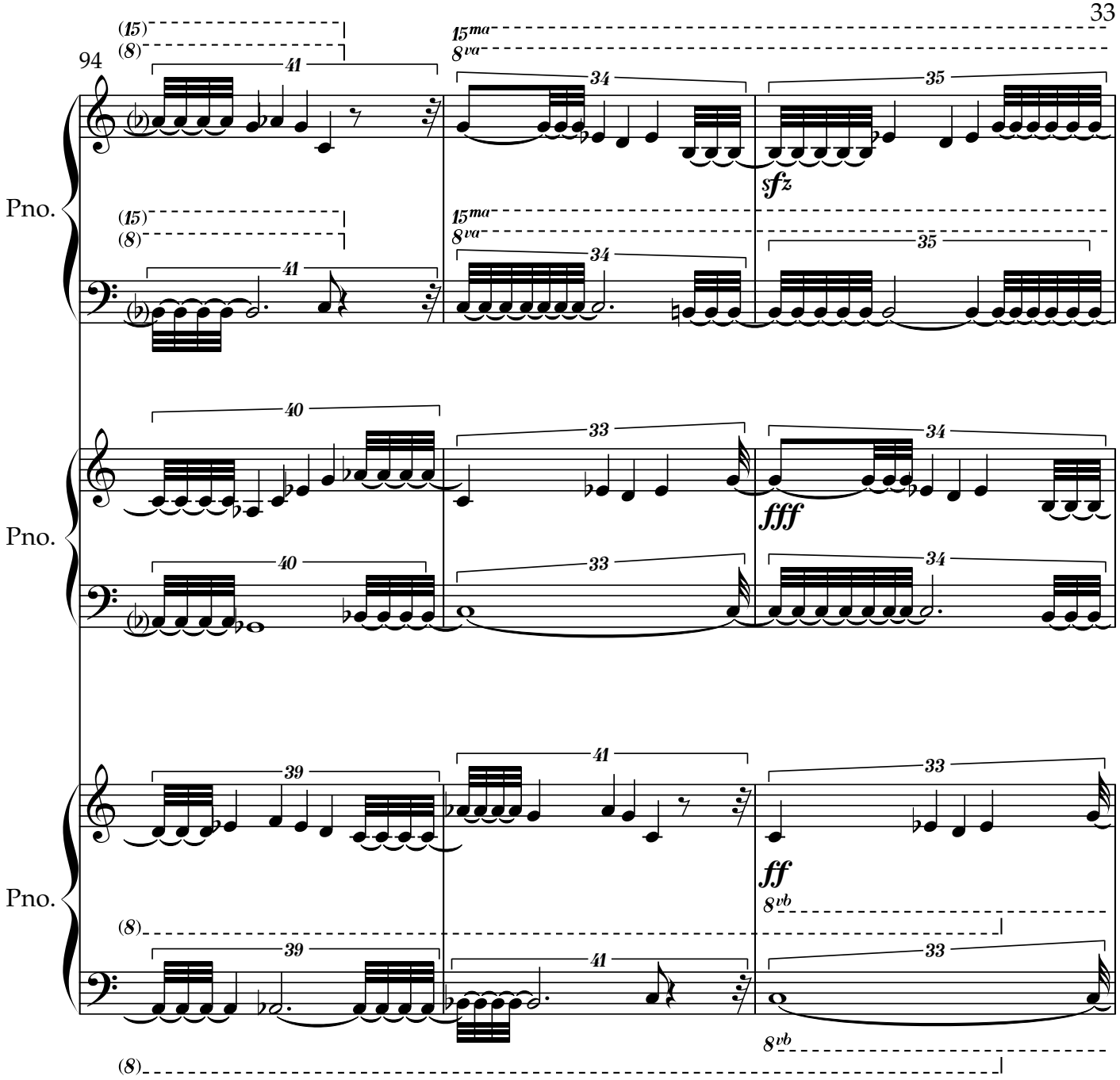
94
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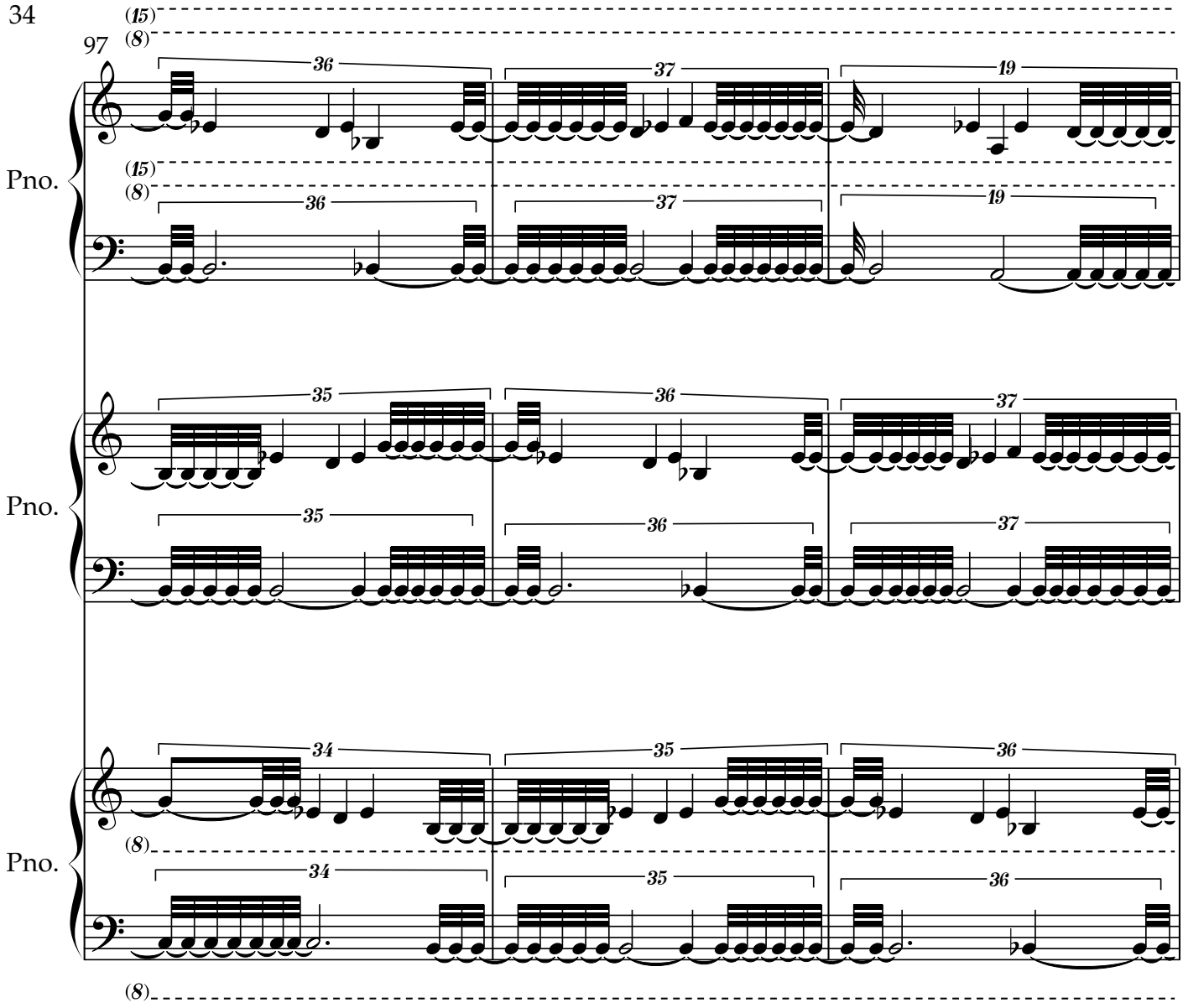
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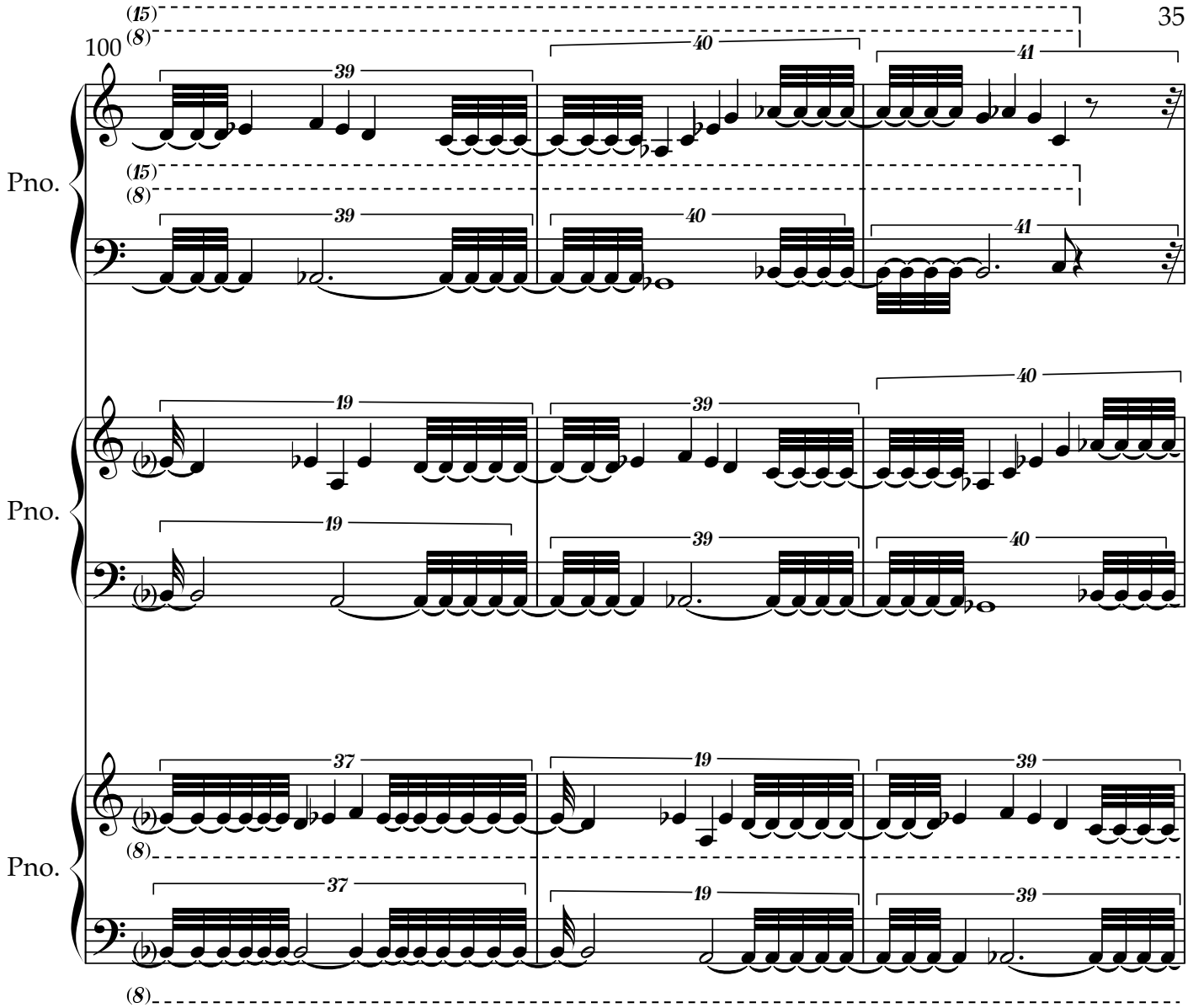
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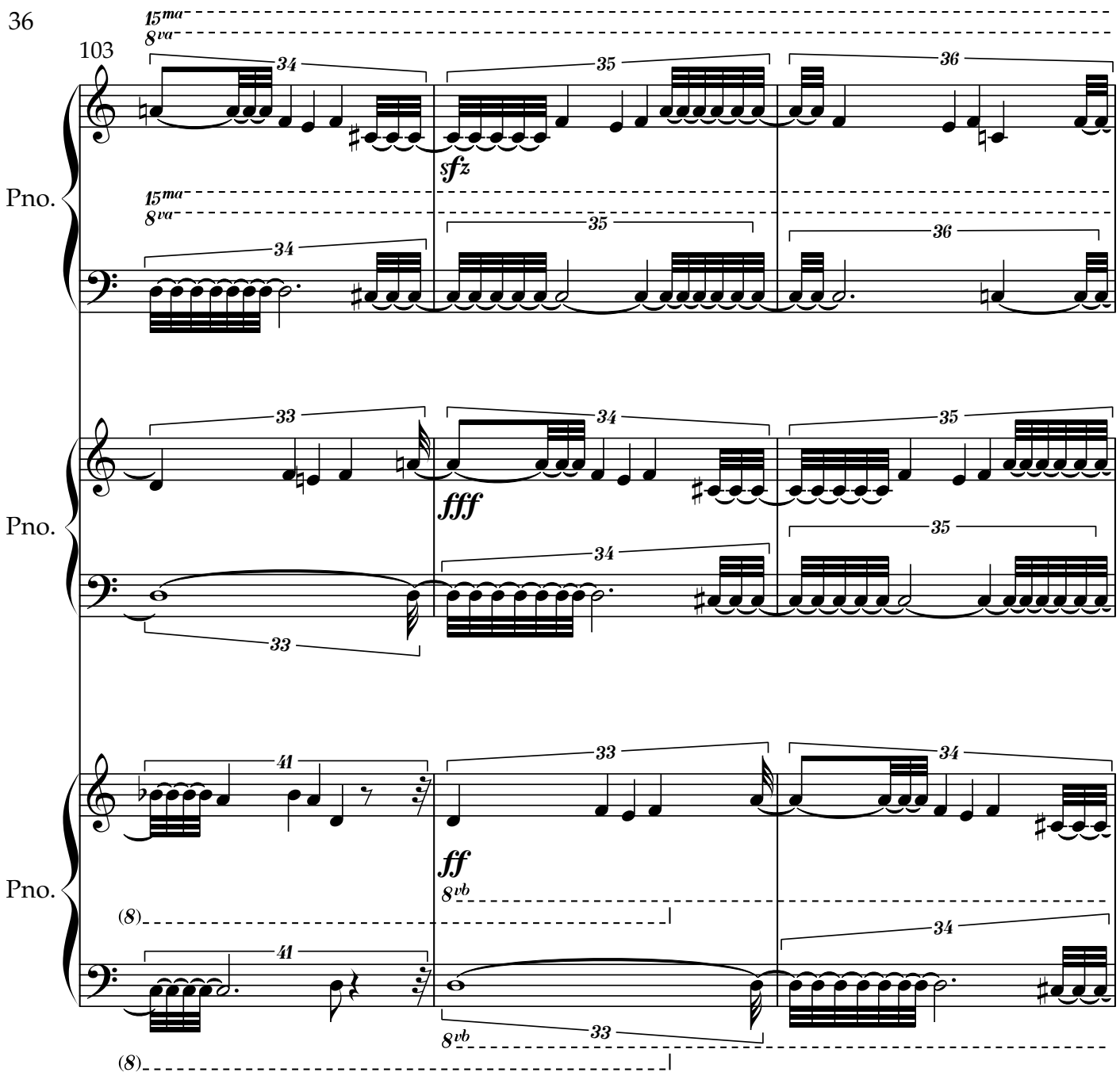
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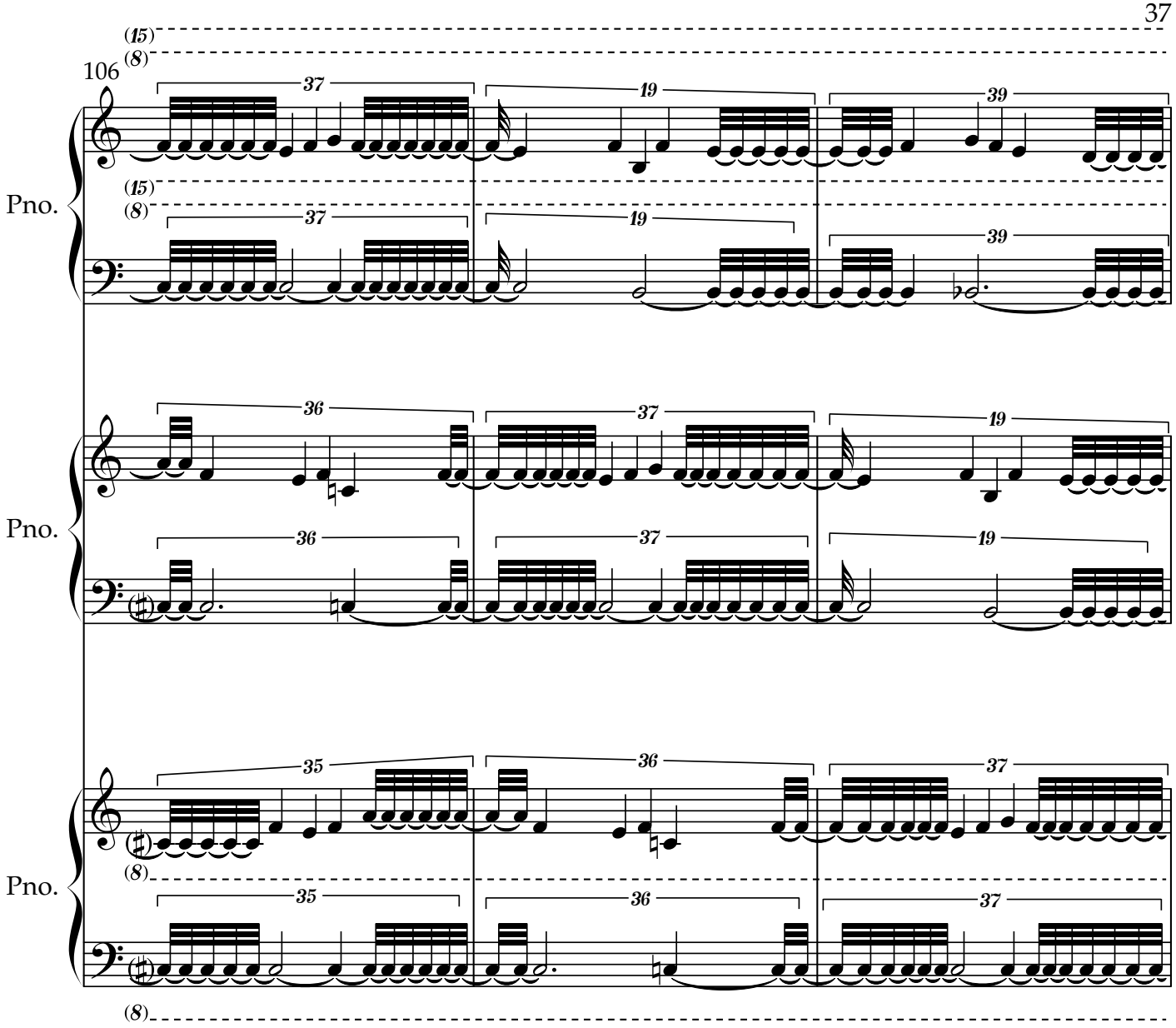
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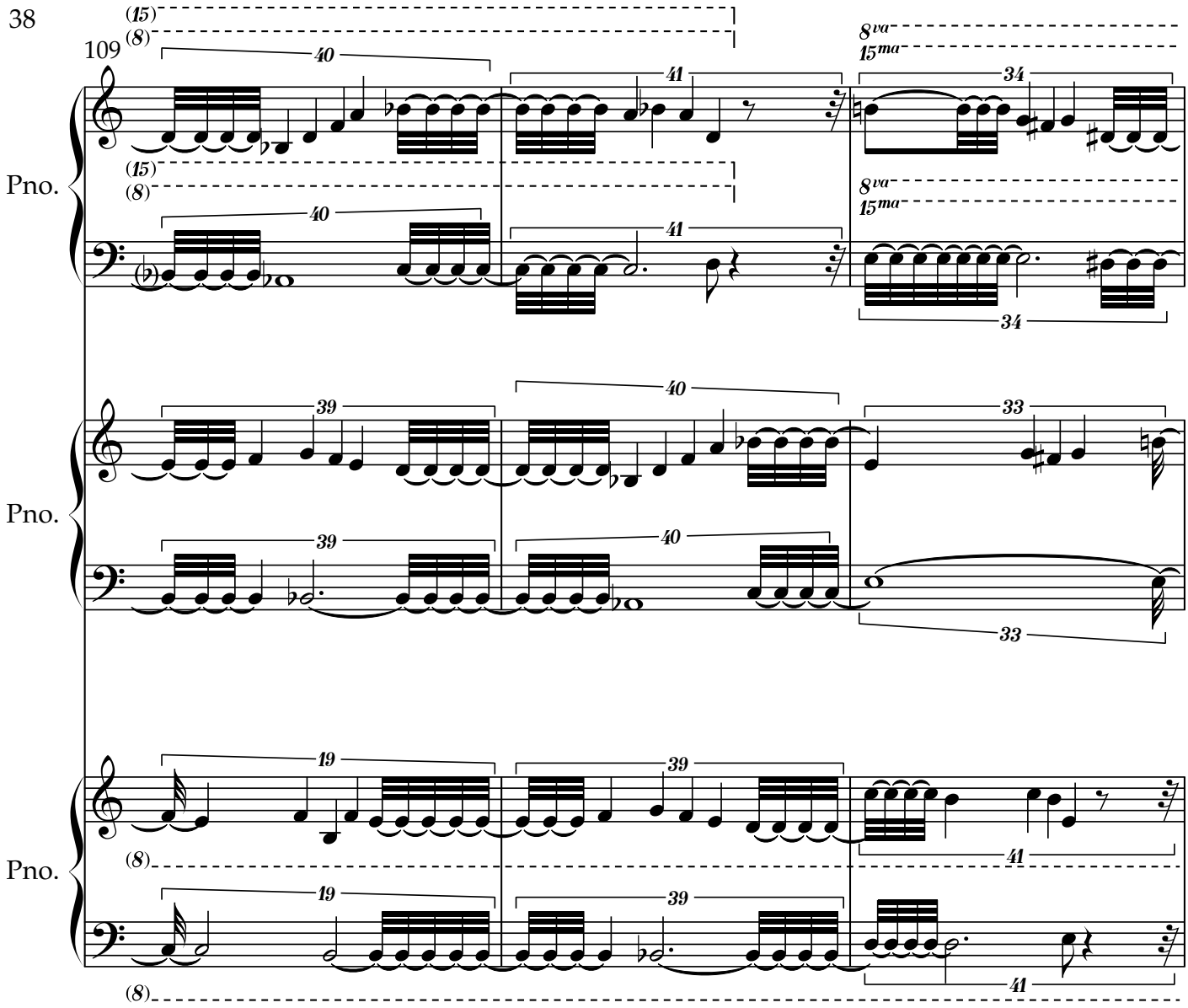
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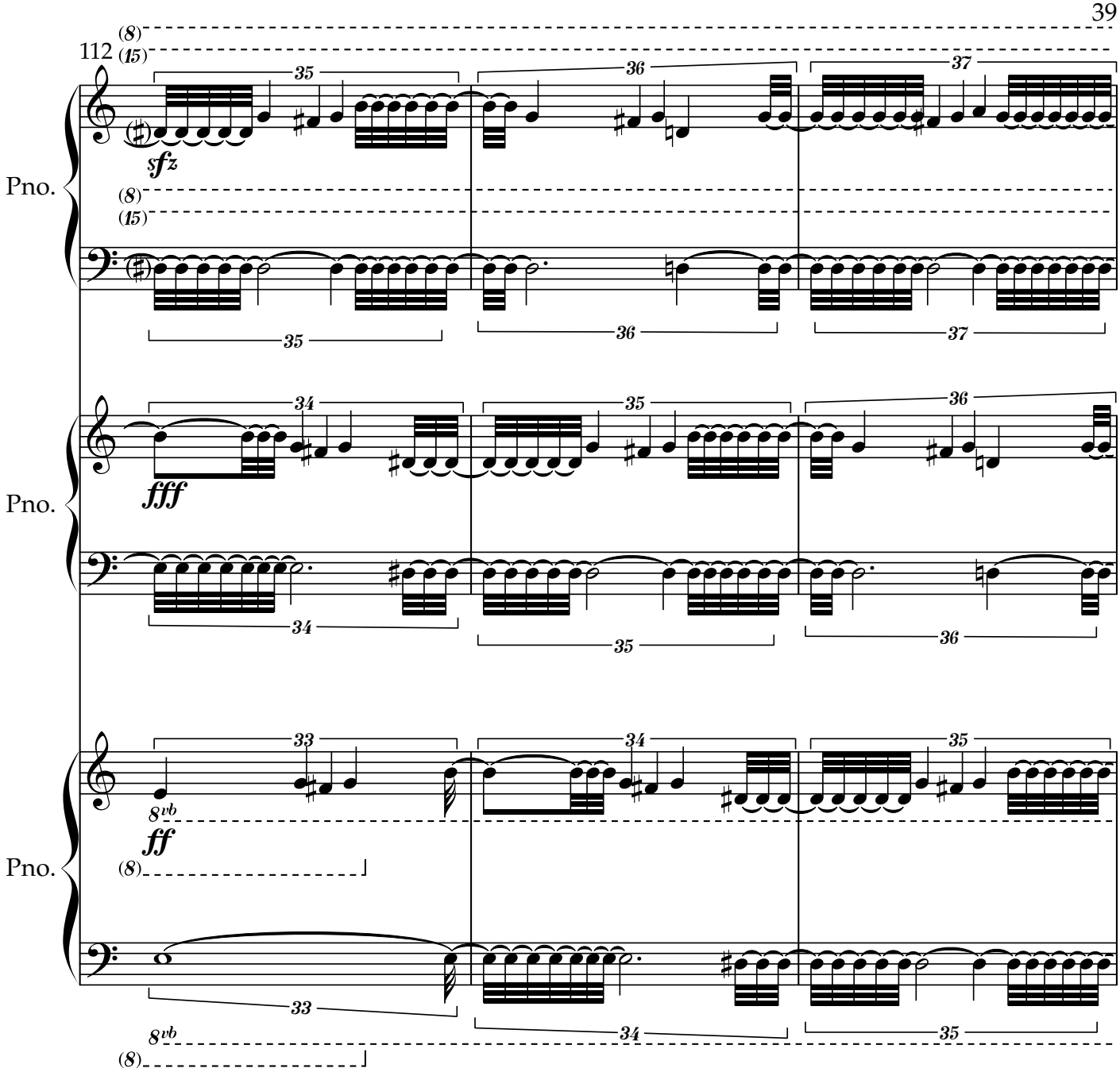
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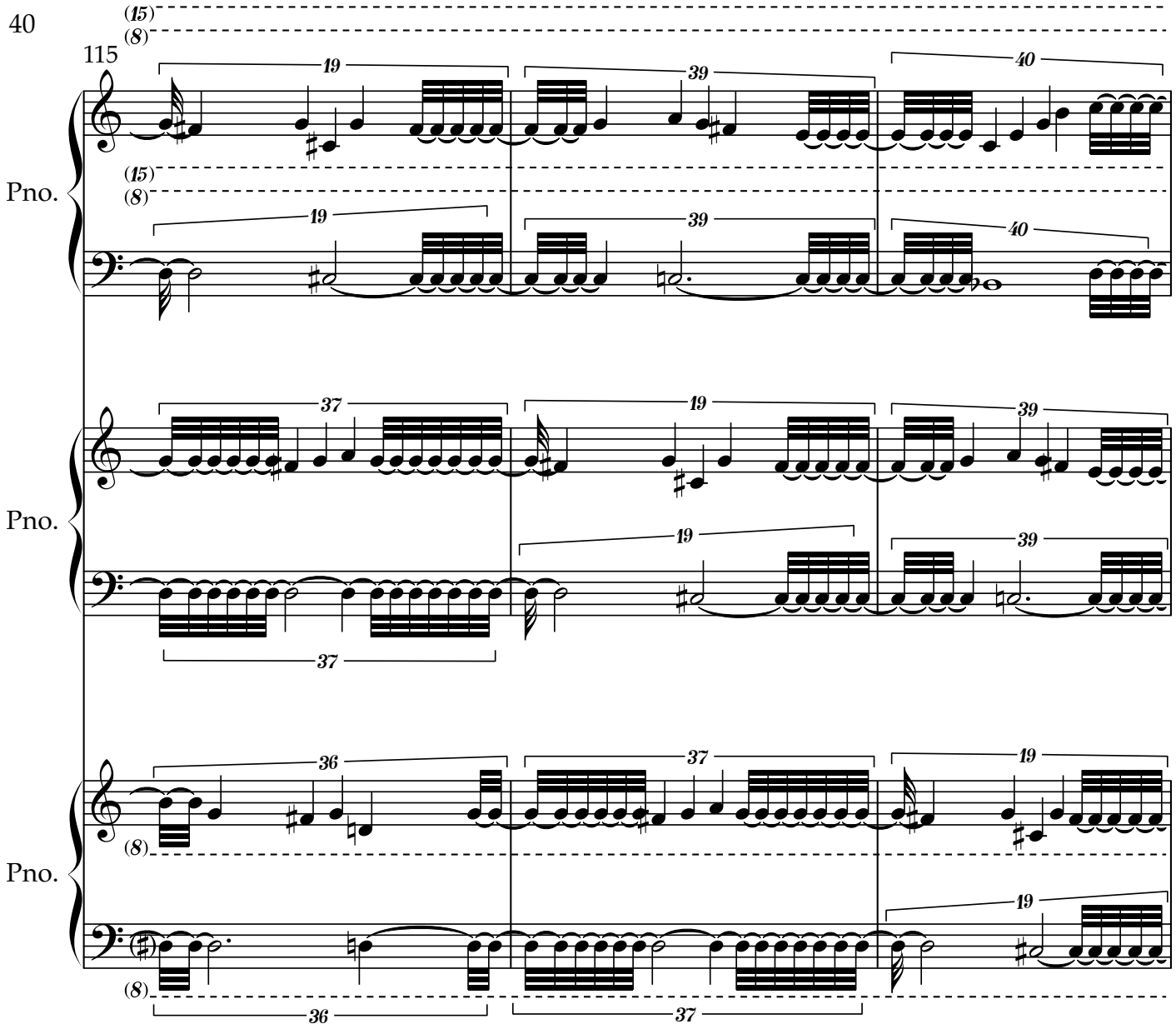
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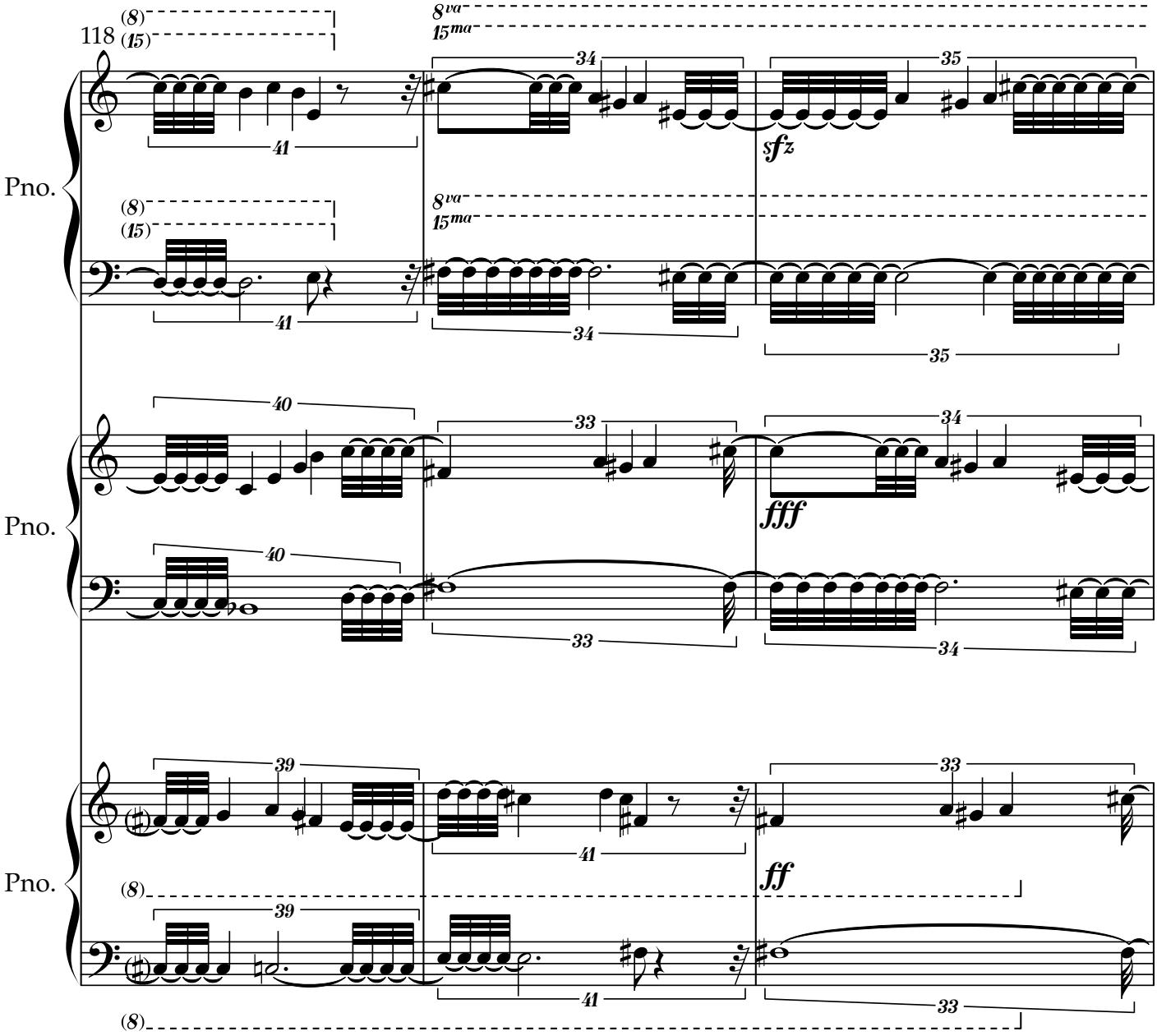
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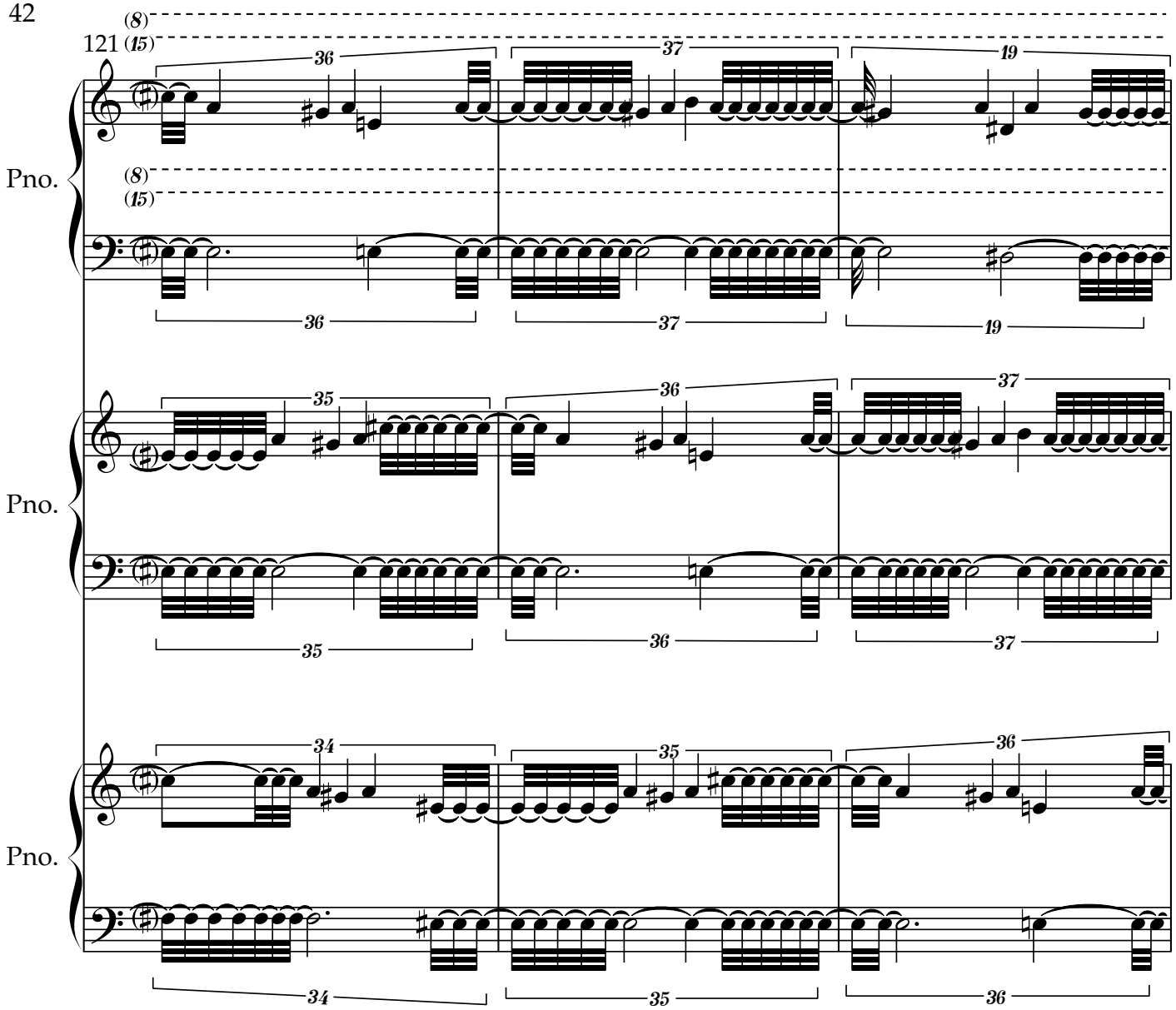
121
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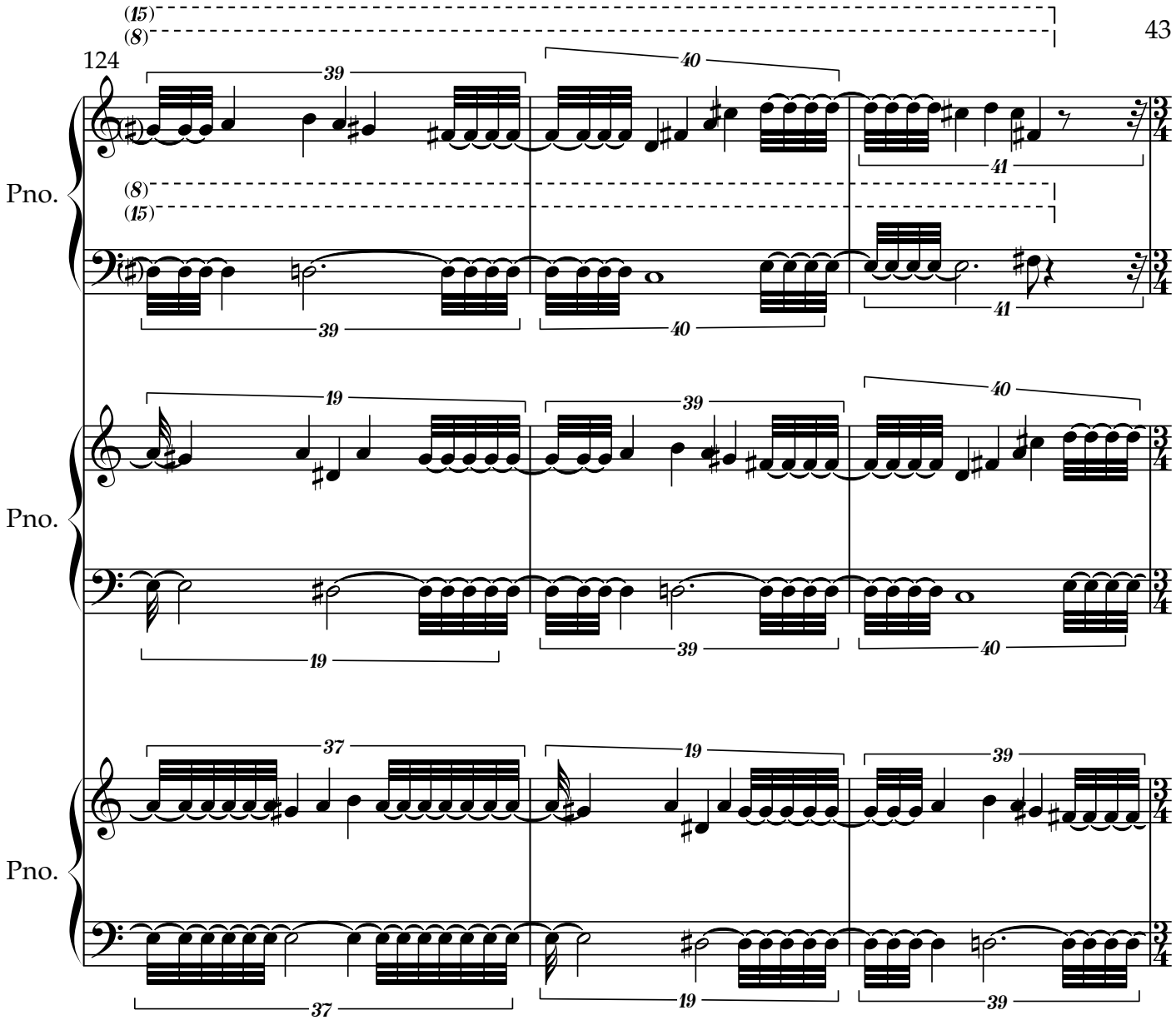
124
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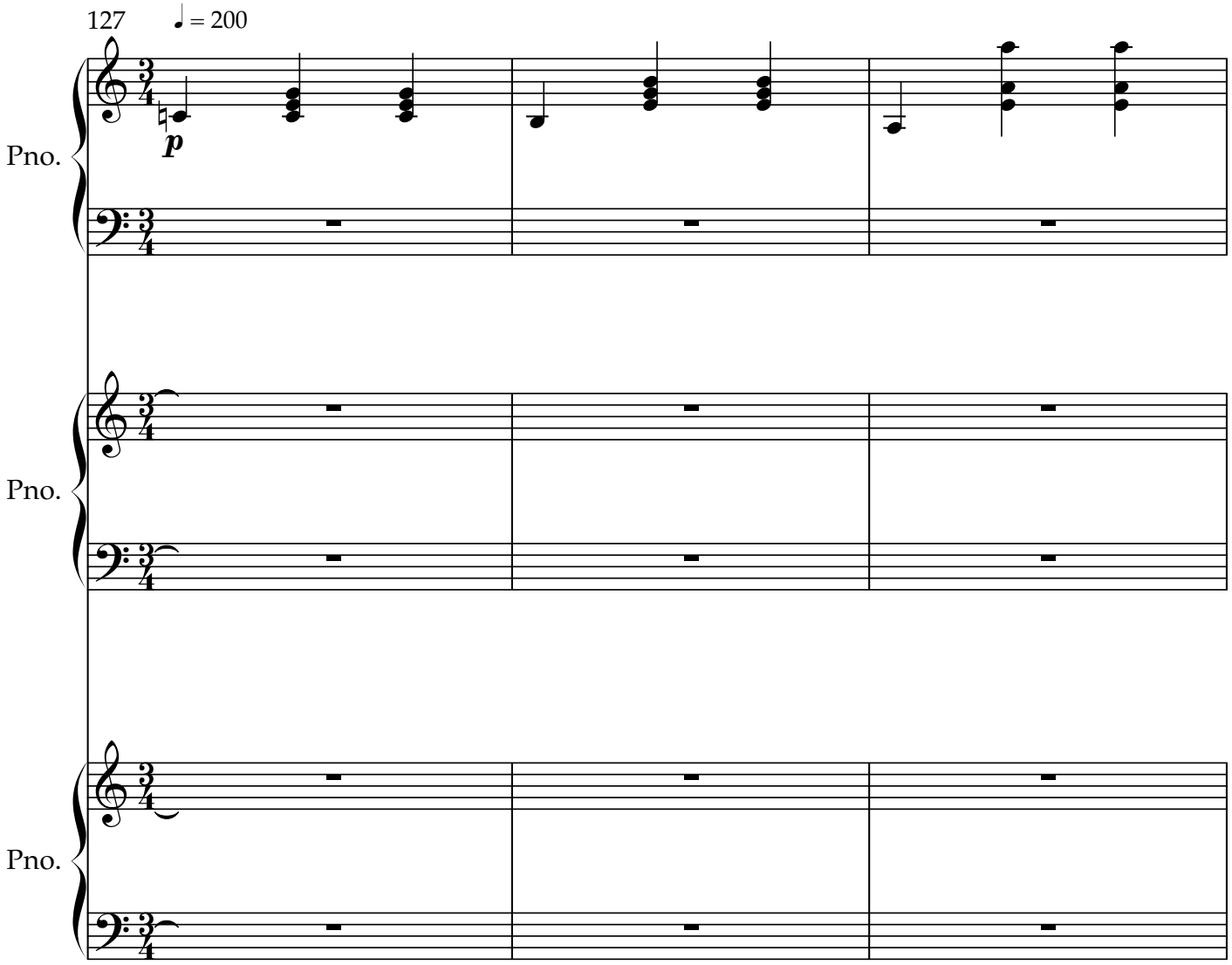
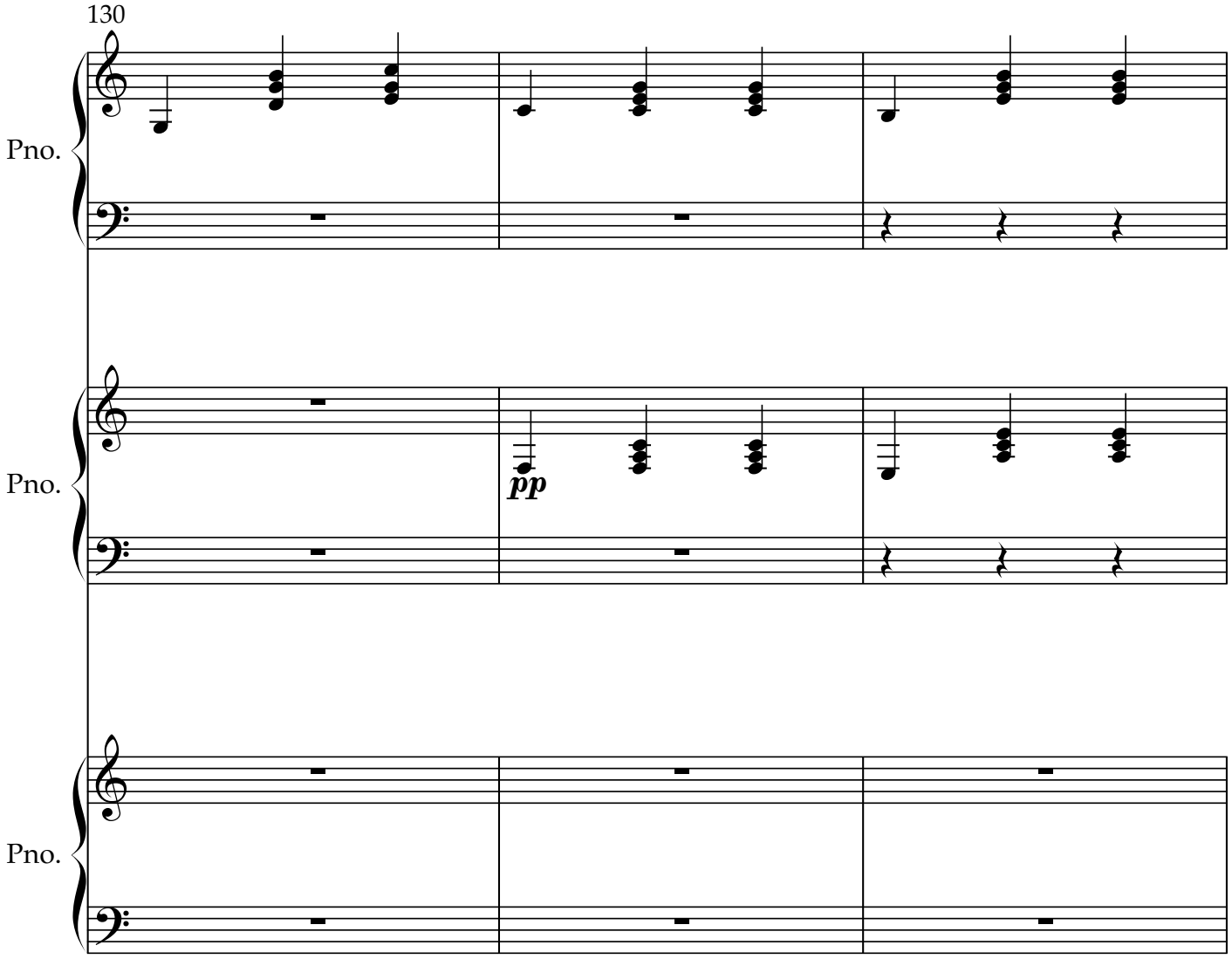
Pno.
Pno.

Welcome to the elevator (you needed a rest from all those stairs!)

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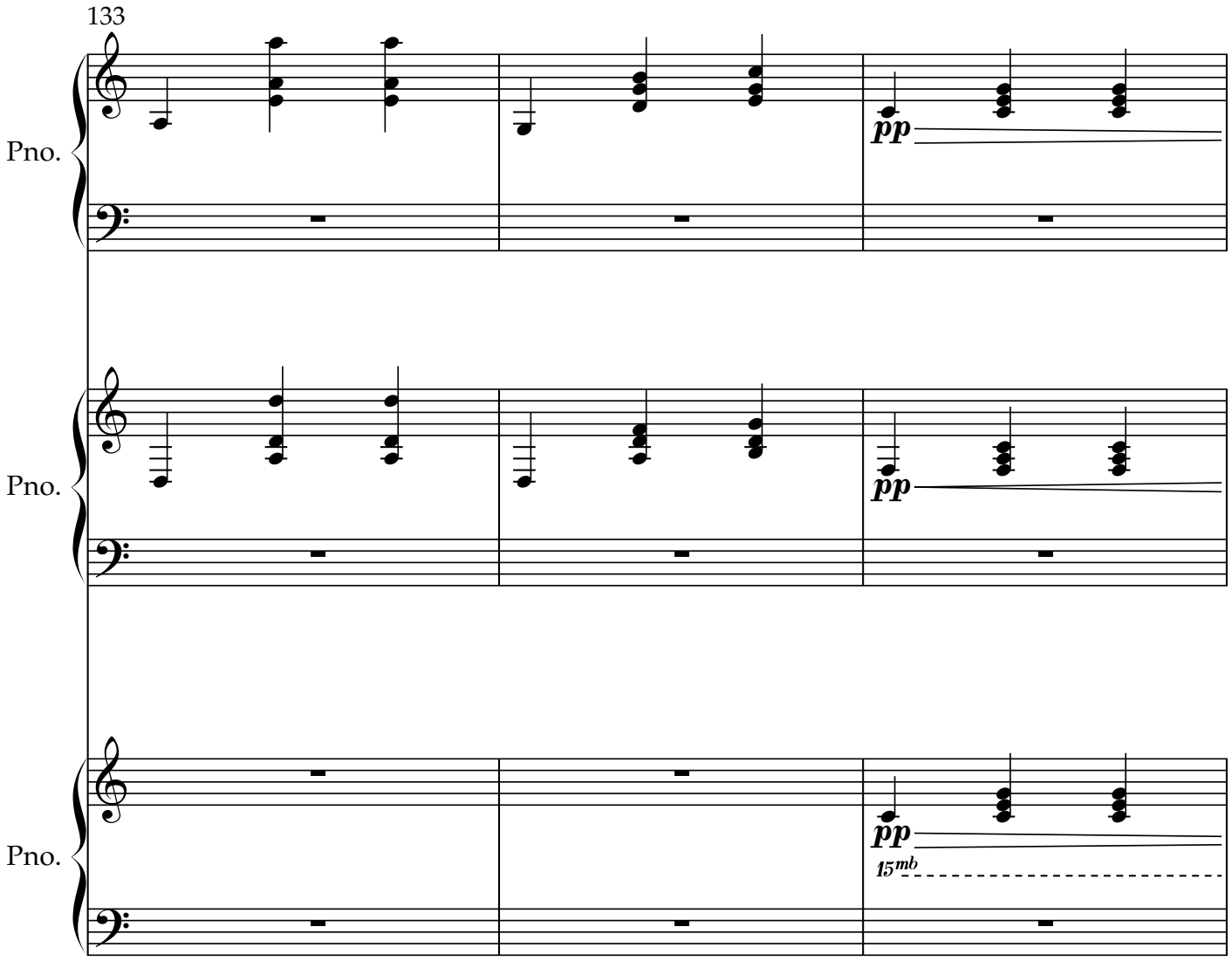
133
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Pno.
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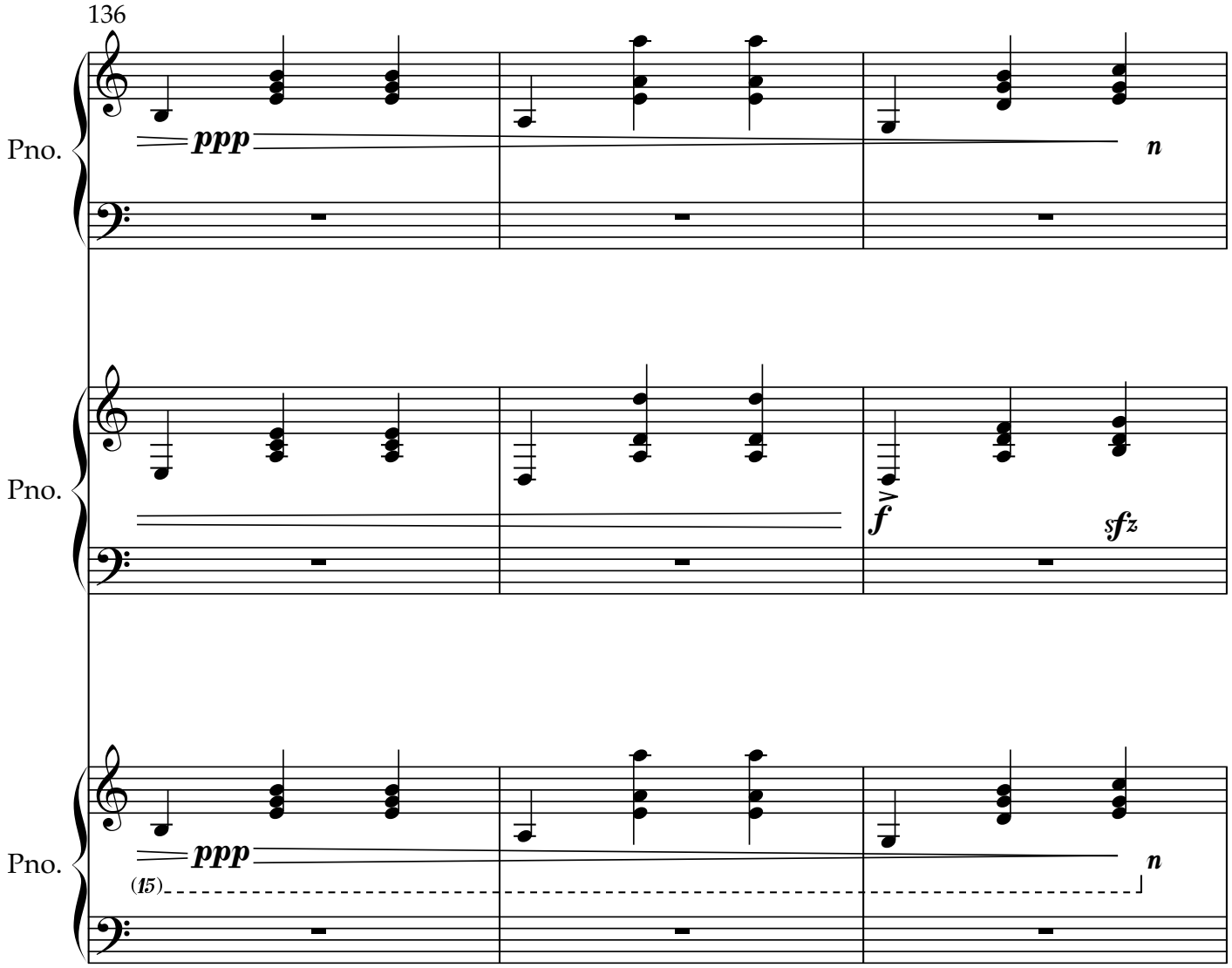
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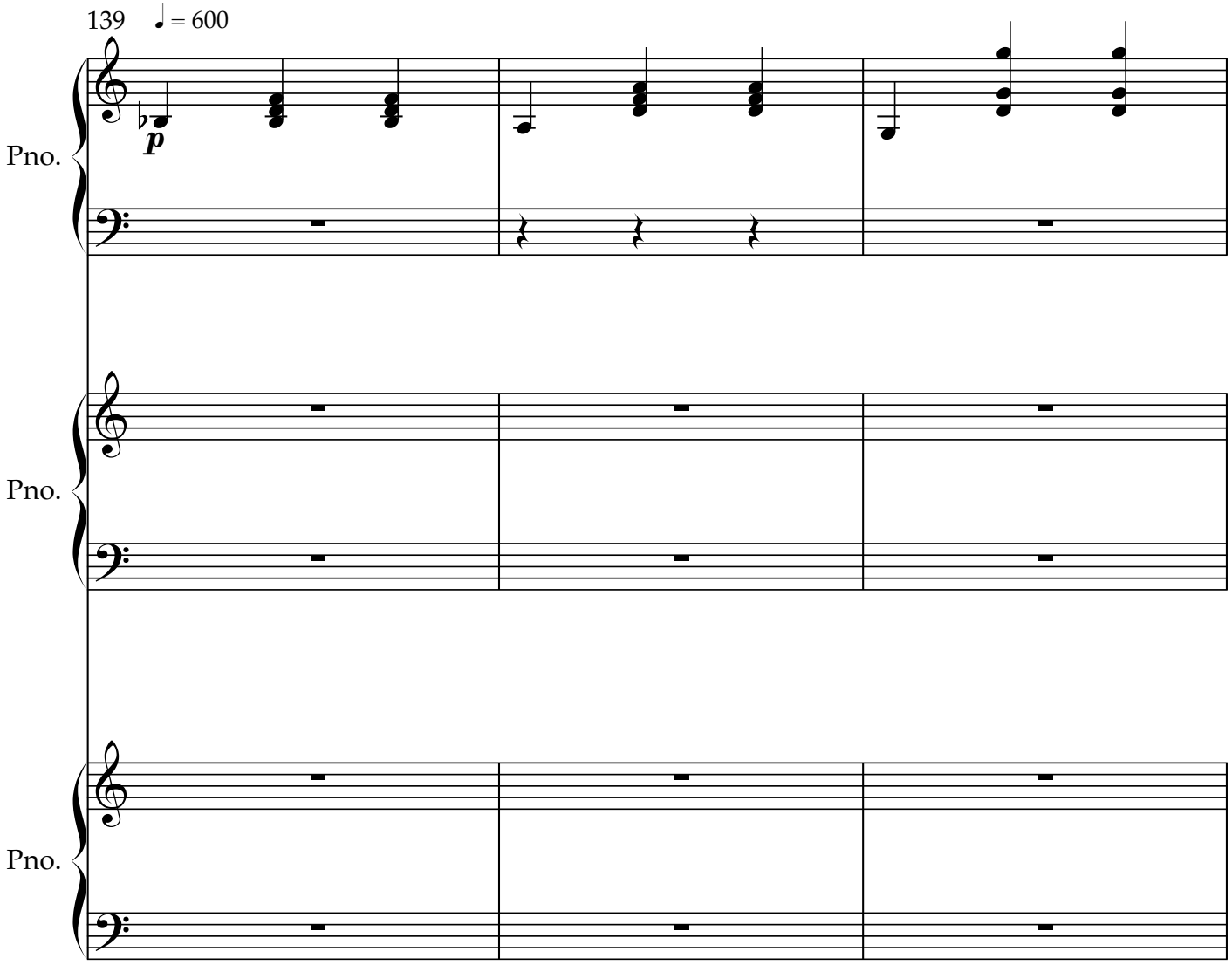
ppp
(15)
n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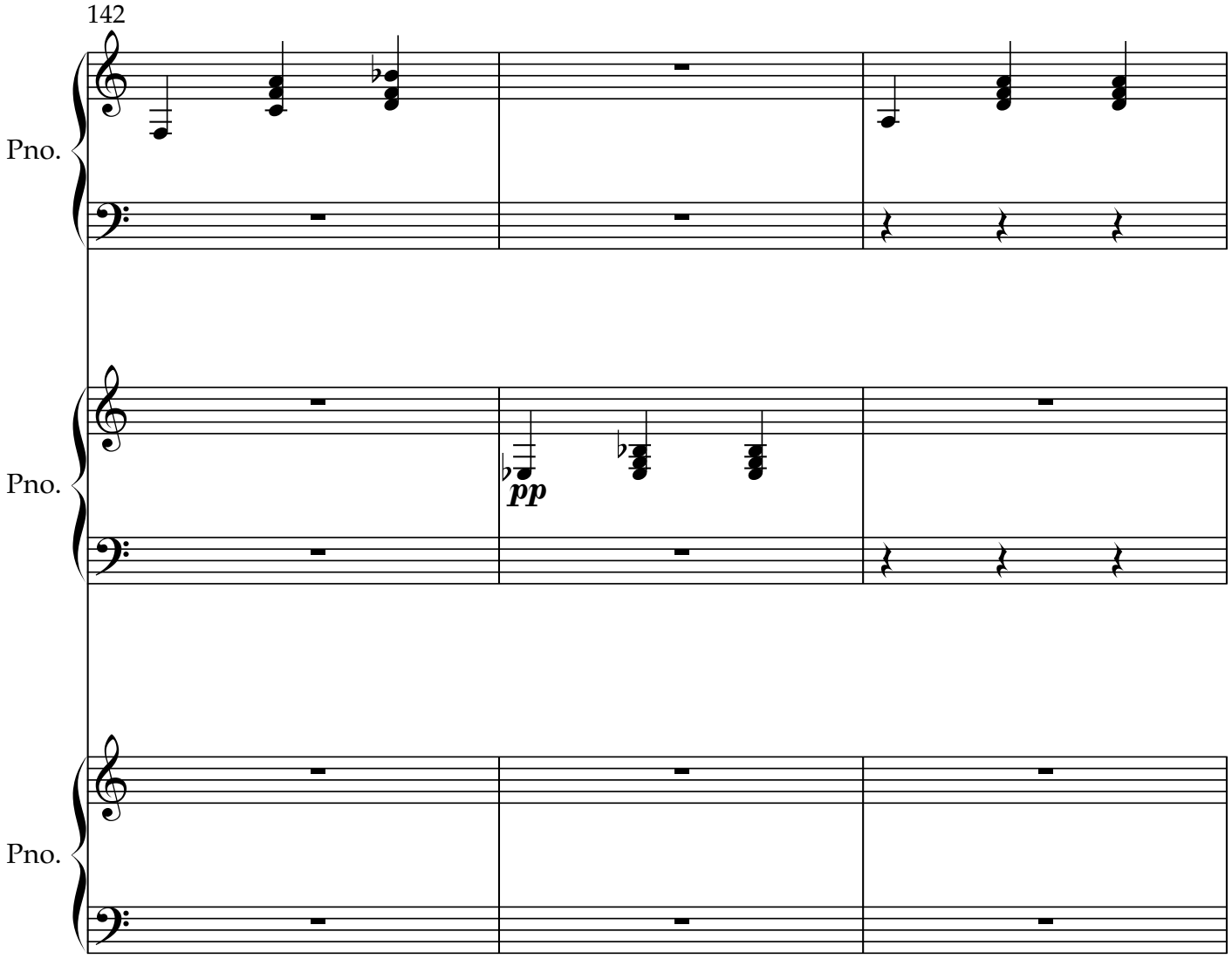
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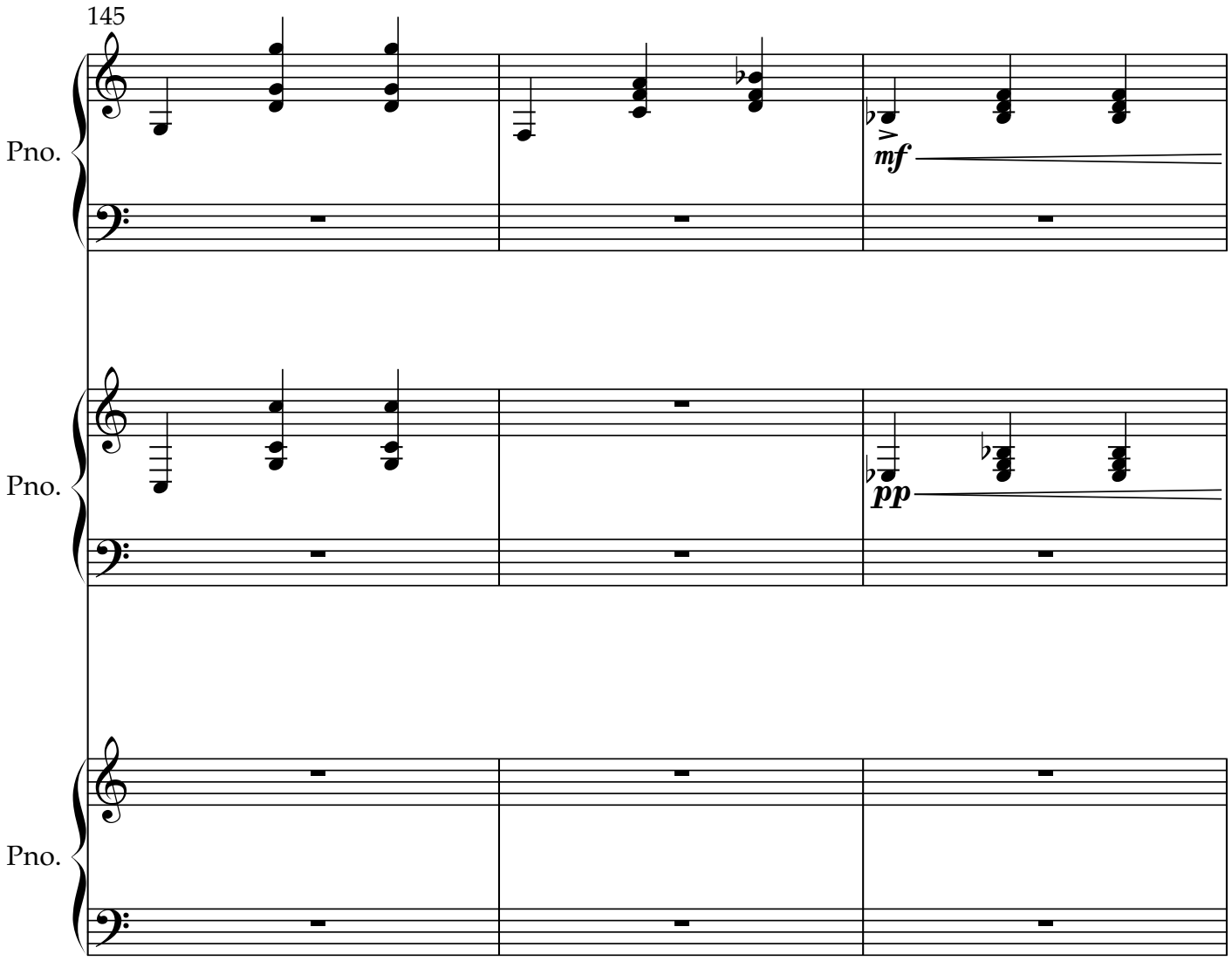
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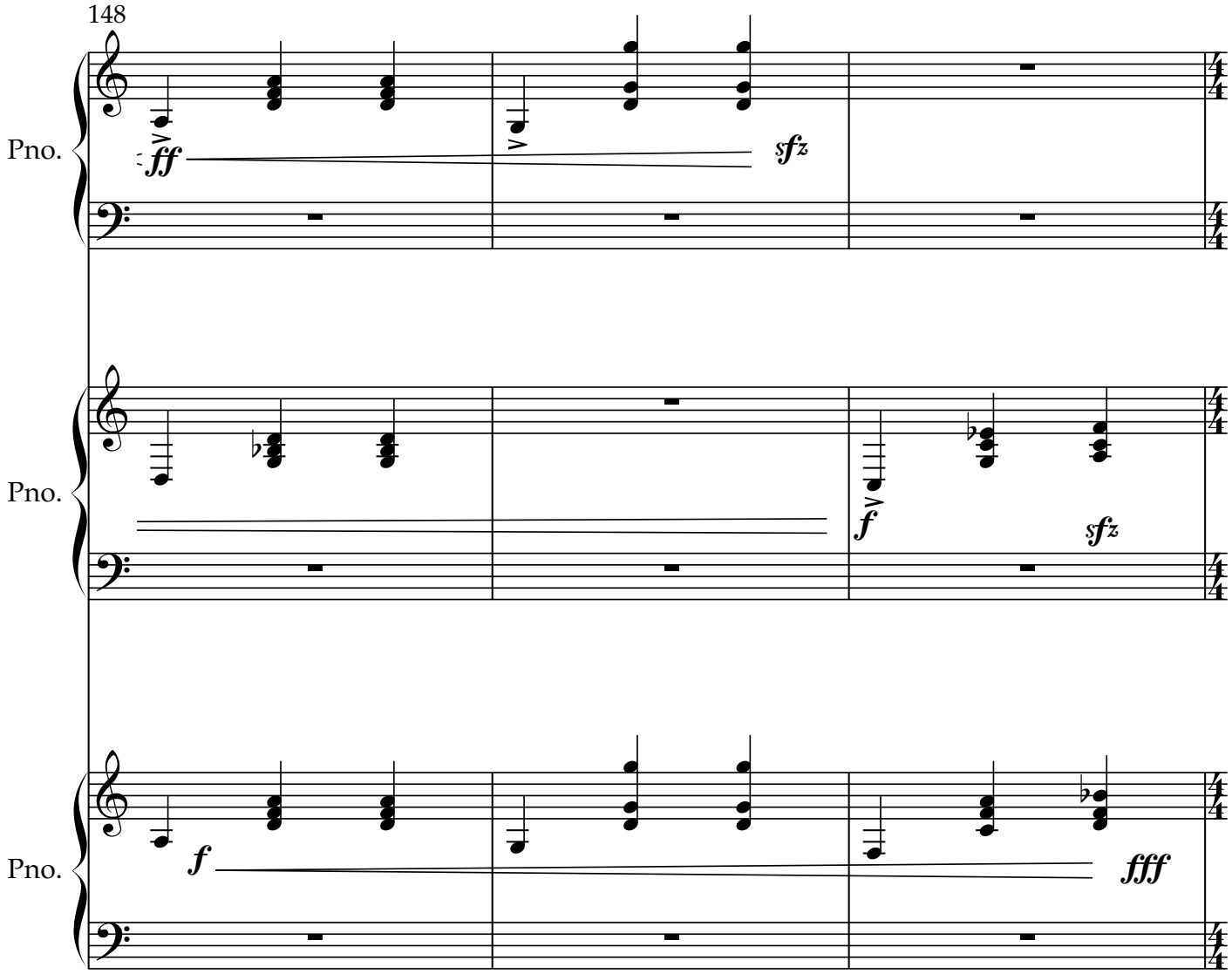
Pno.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f
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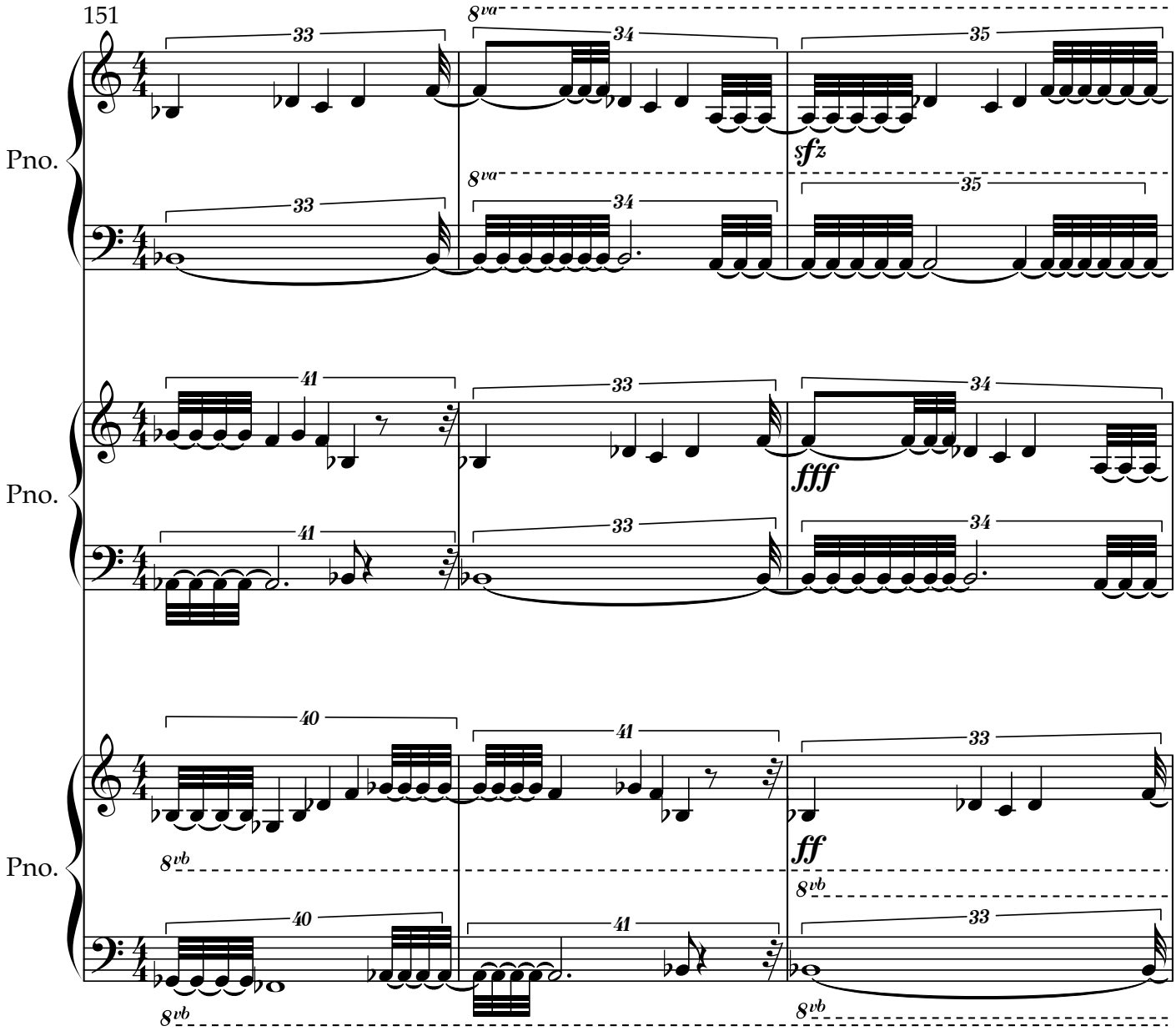
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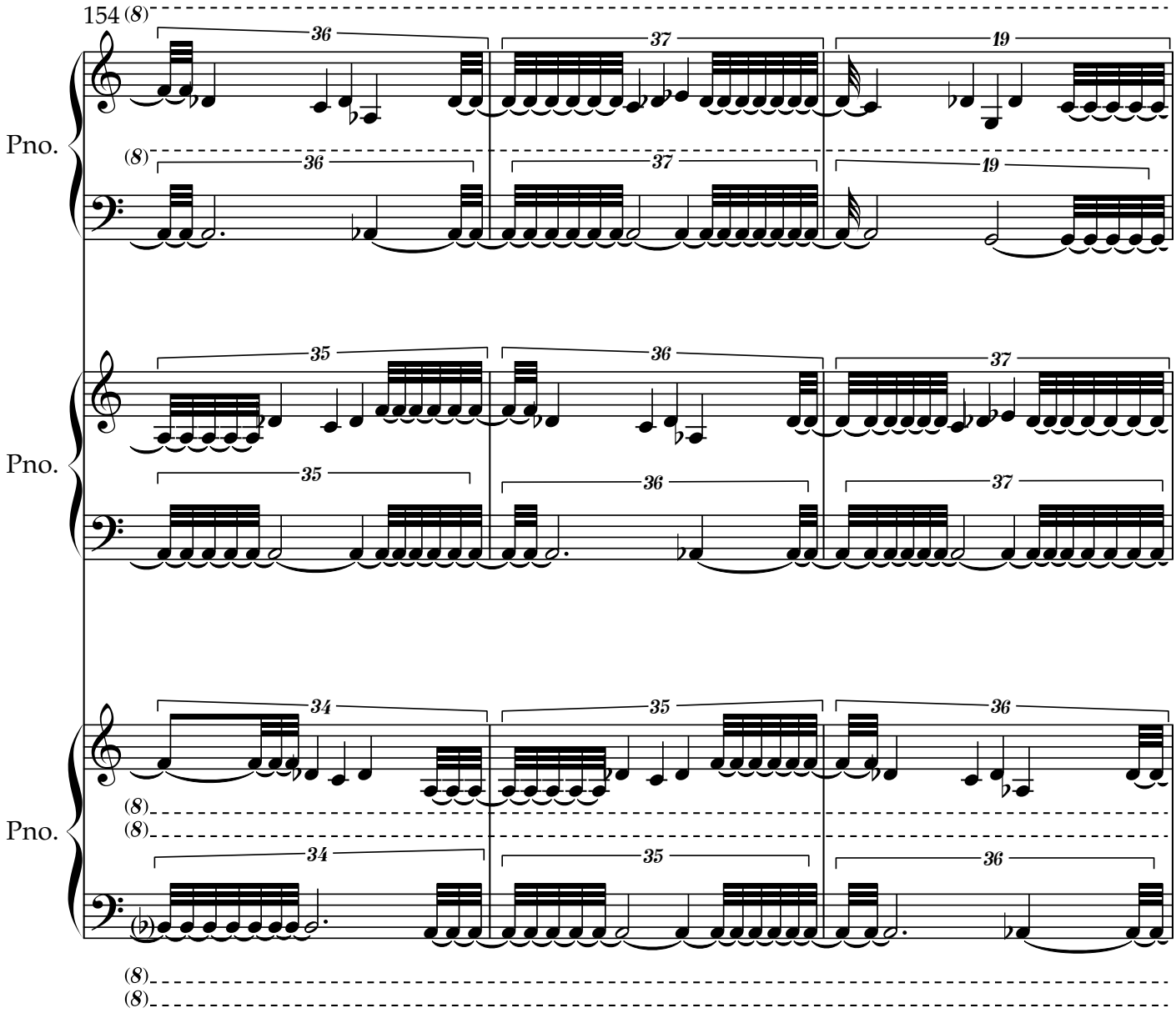
ff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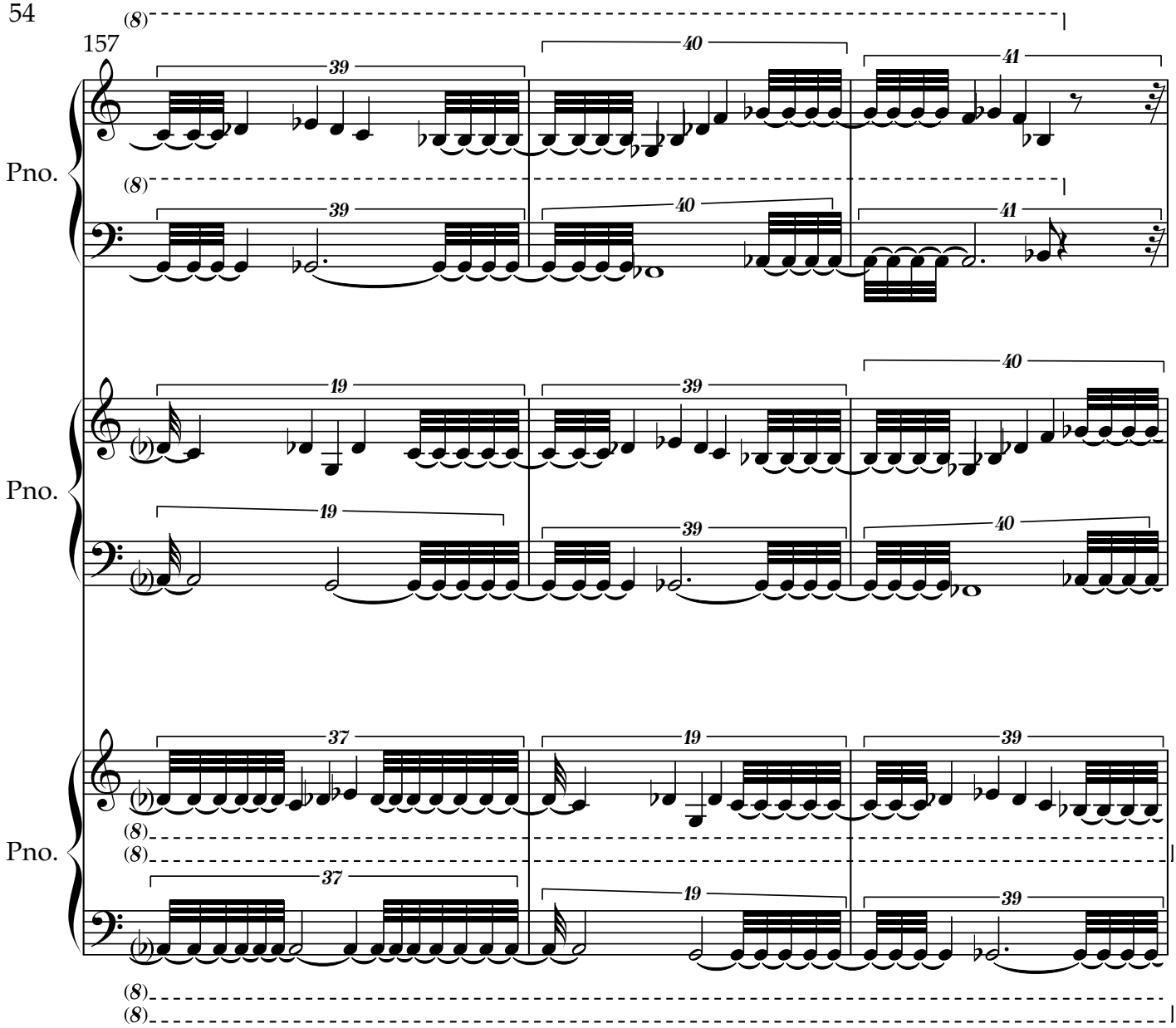
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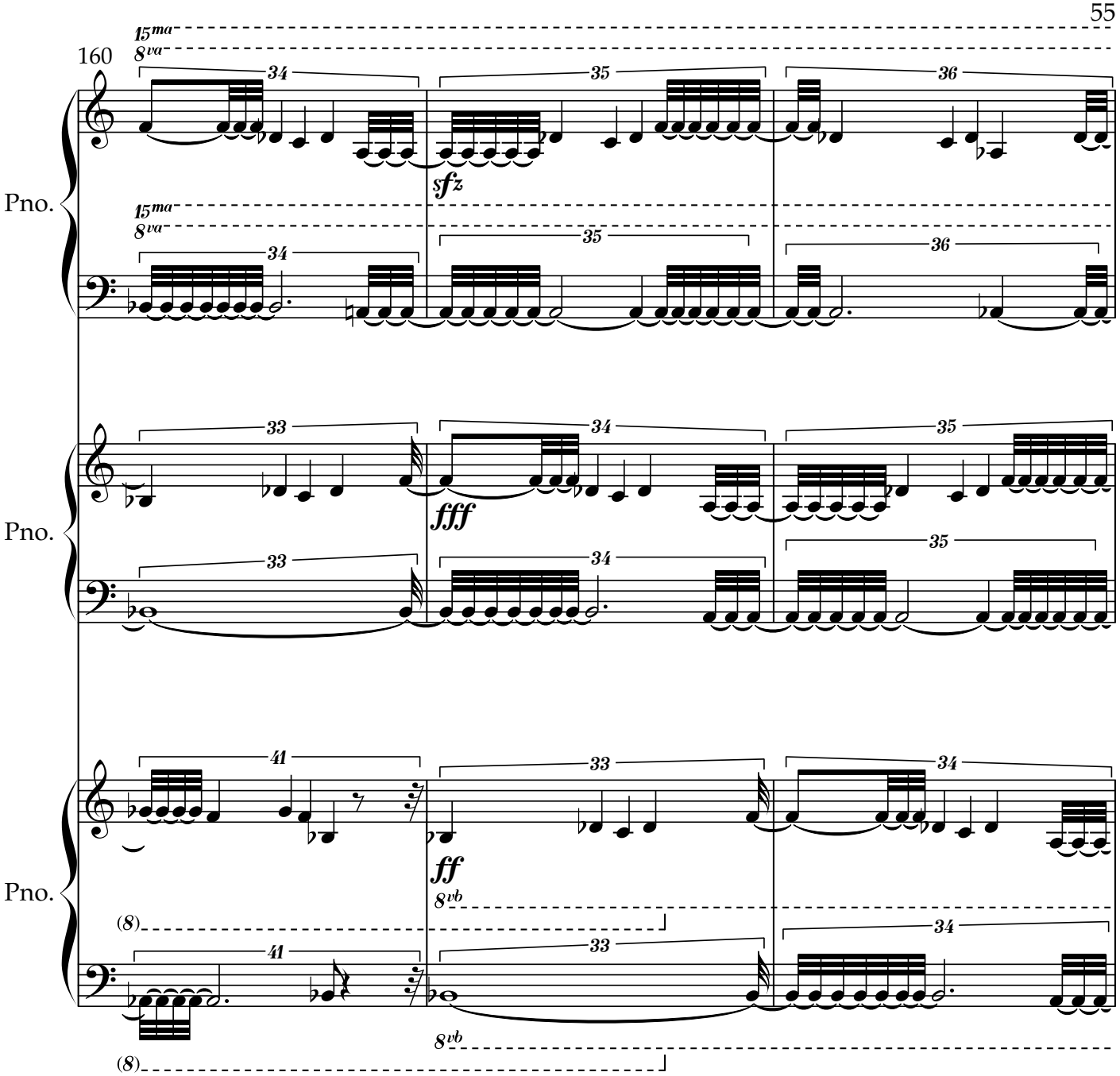
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(8)
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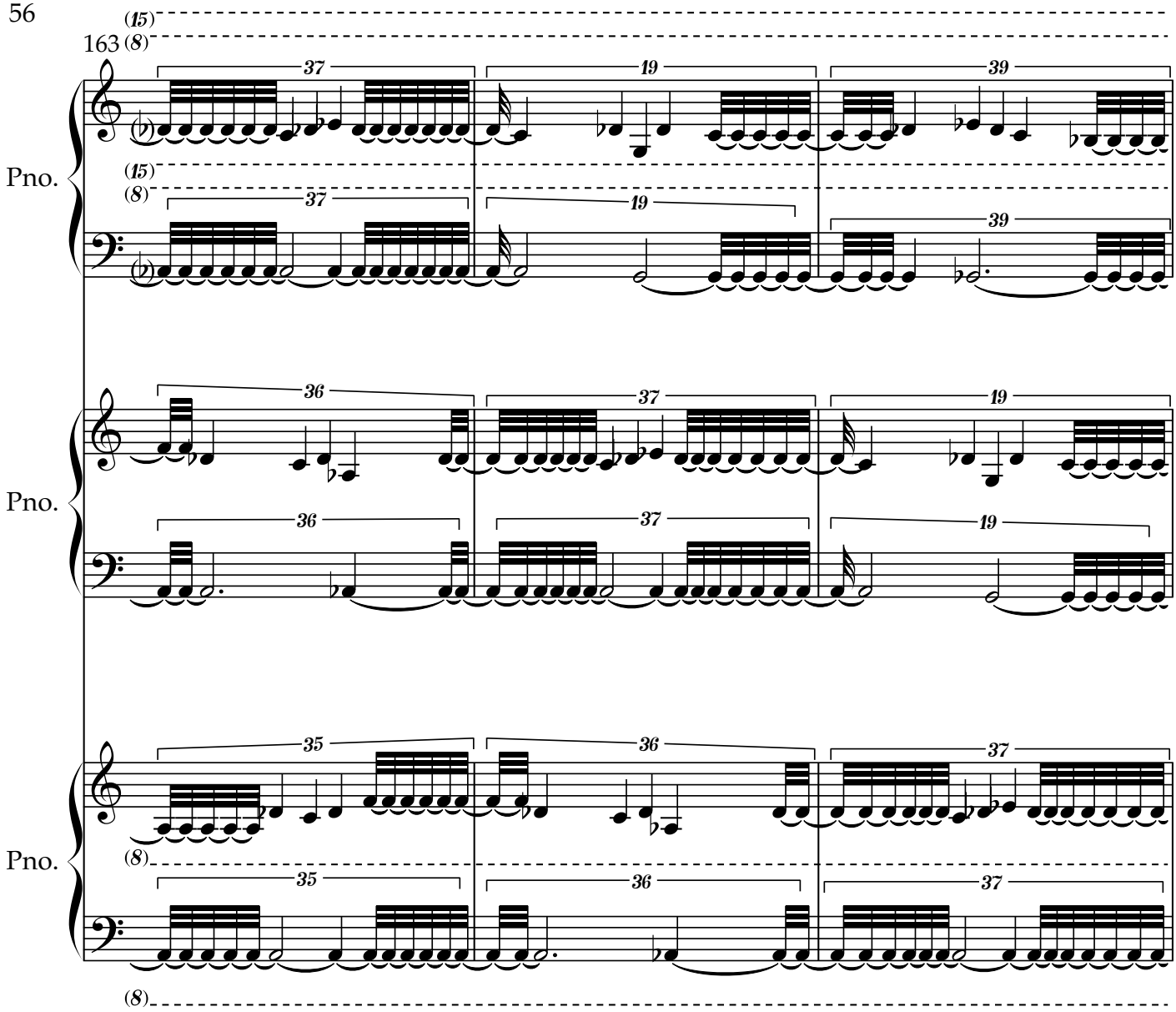
8vb
(8)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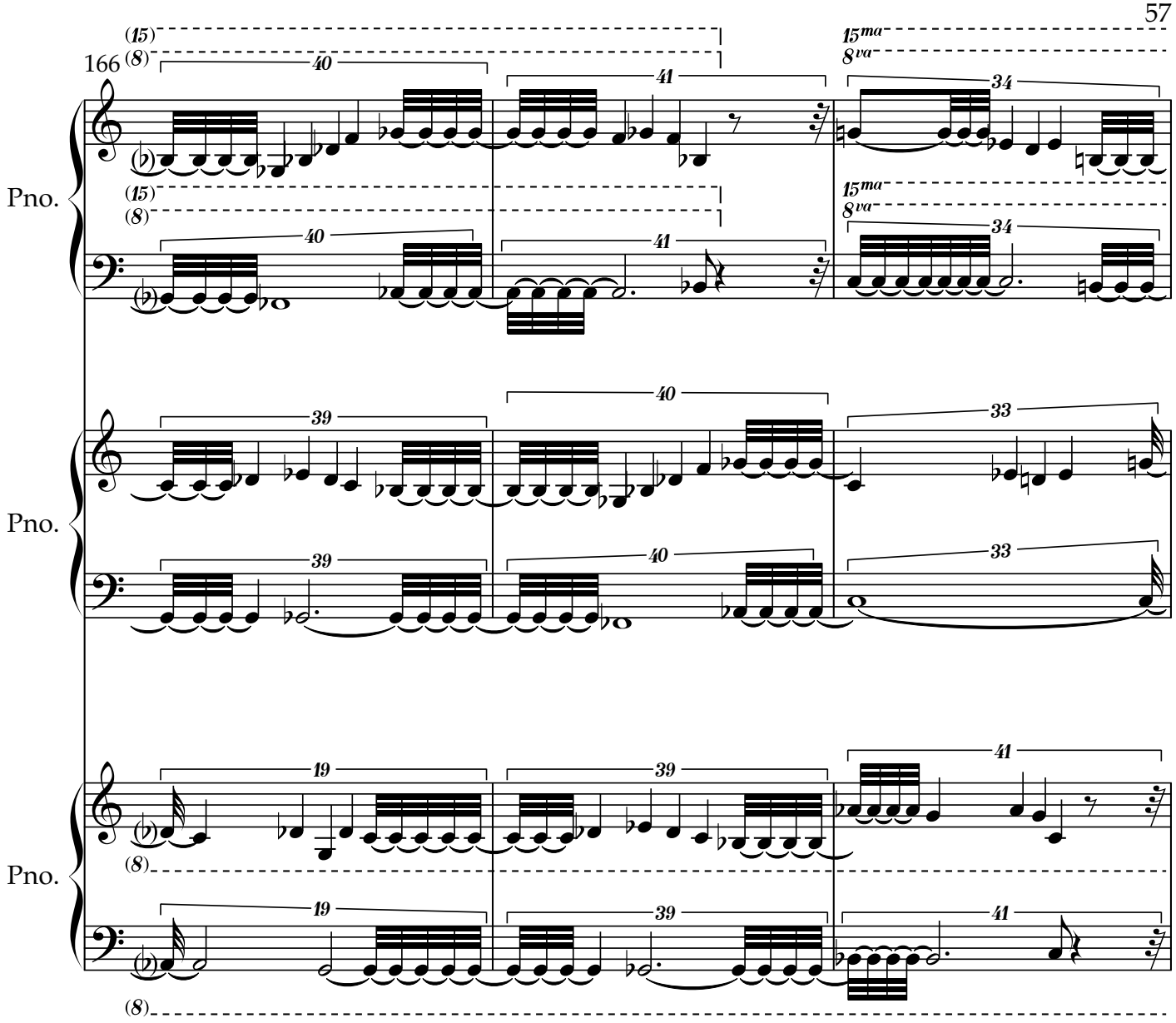
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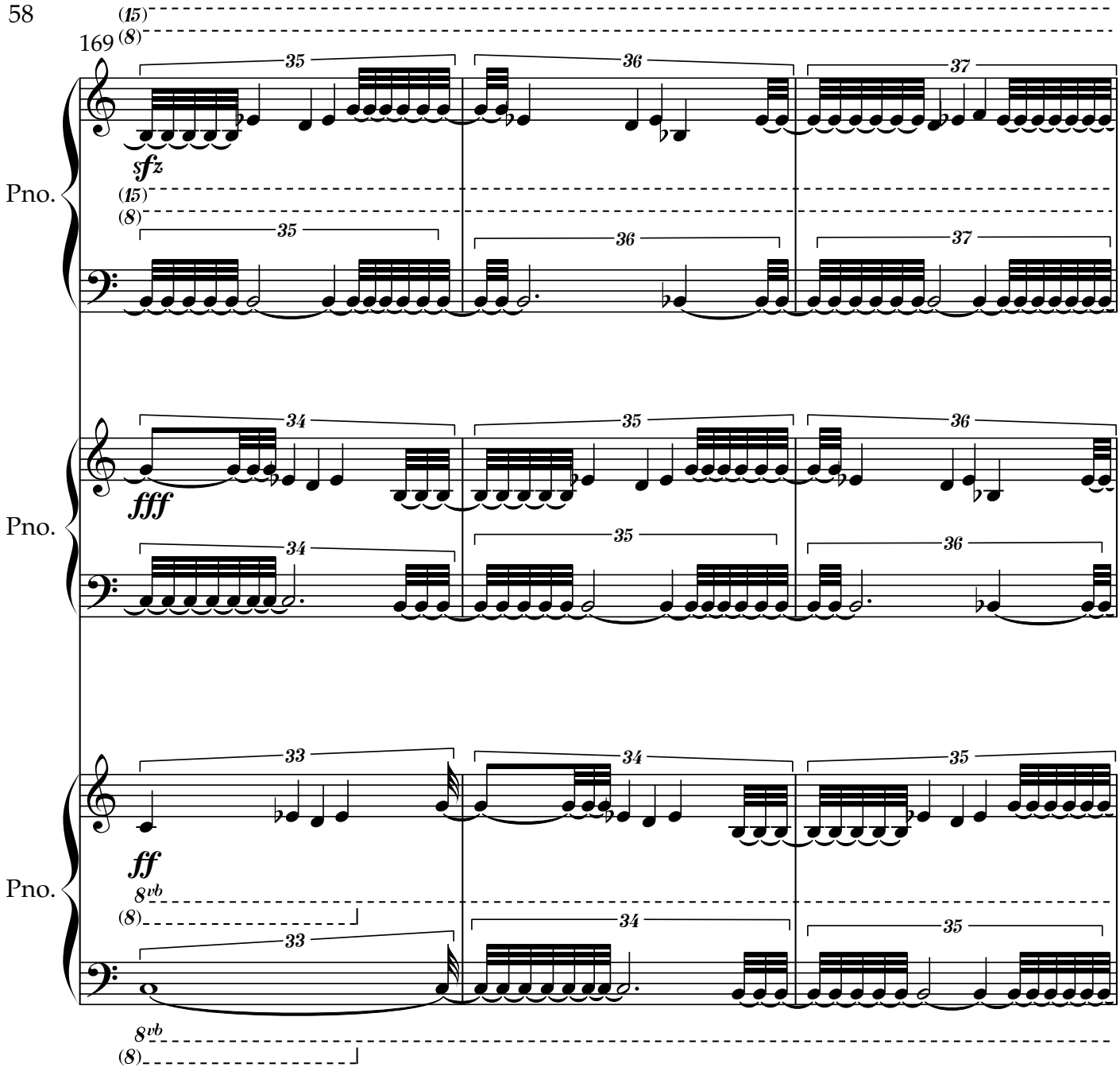
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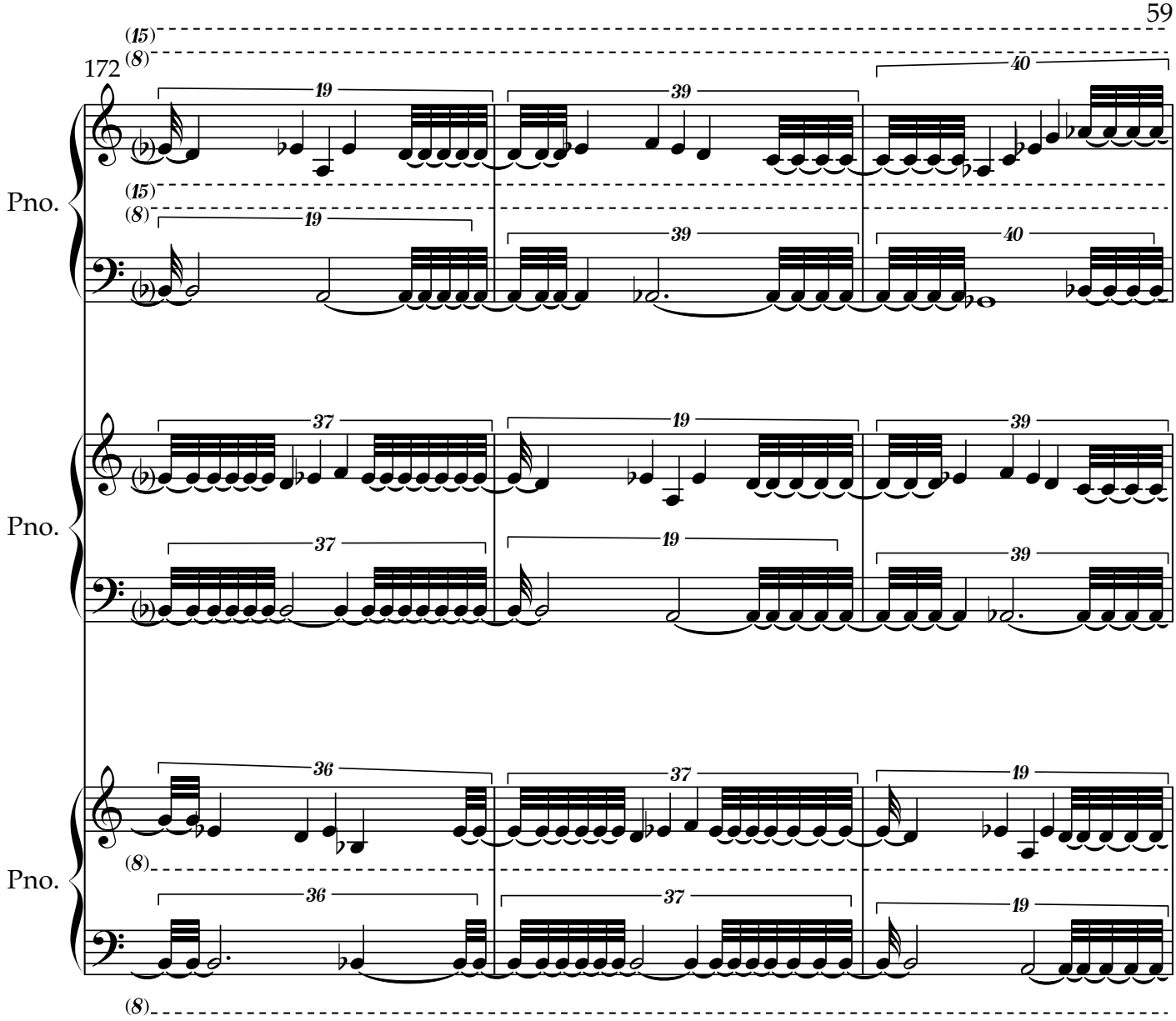
172
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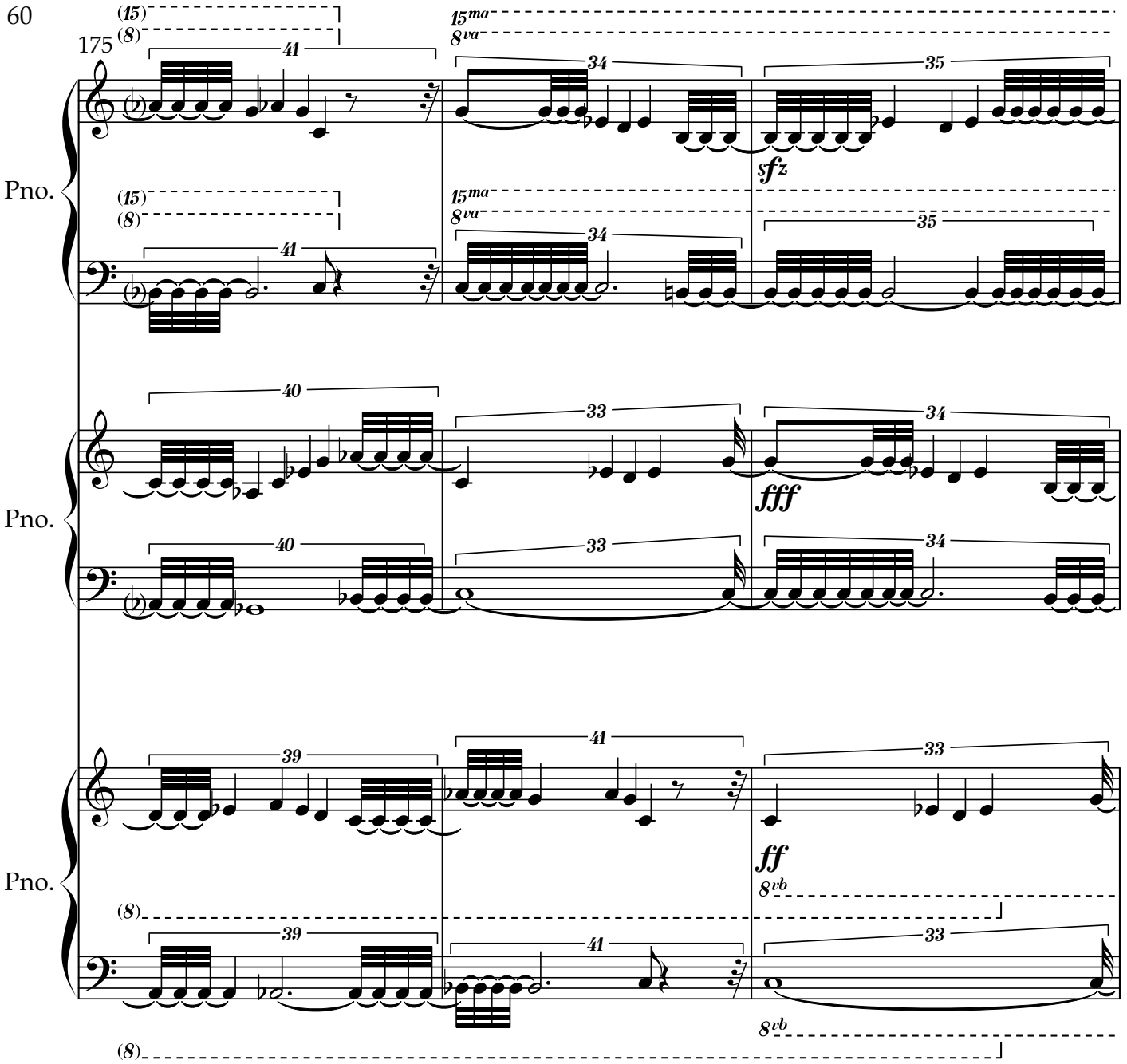
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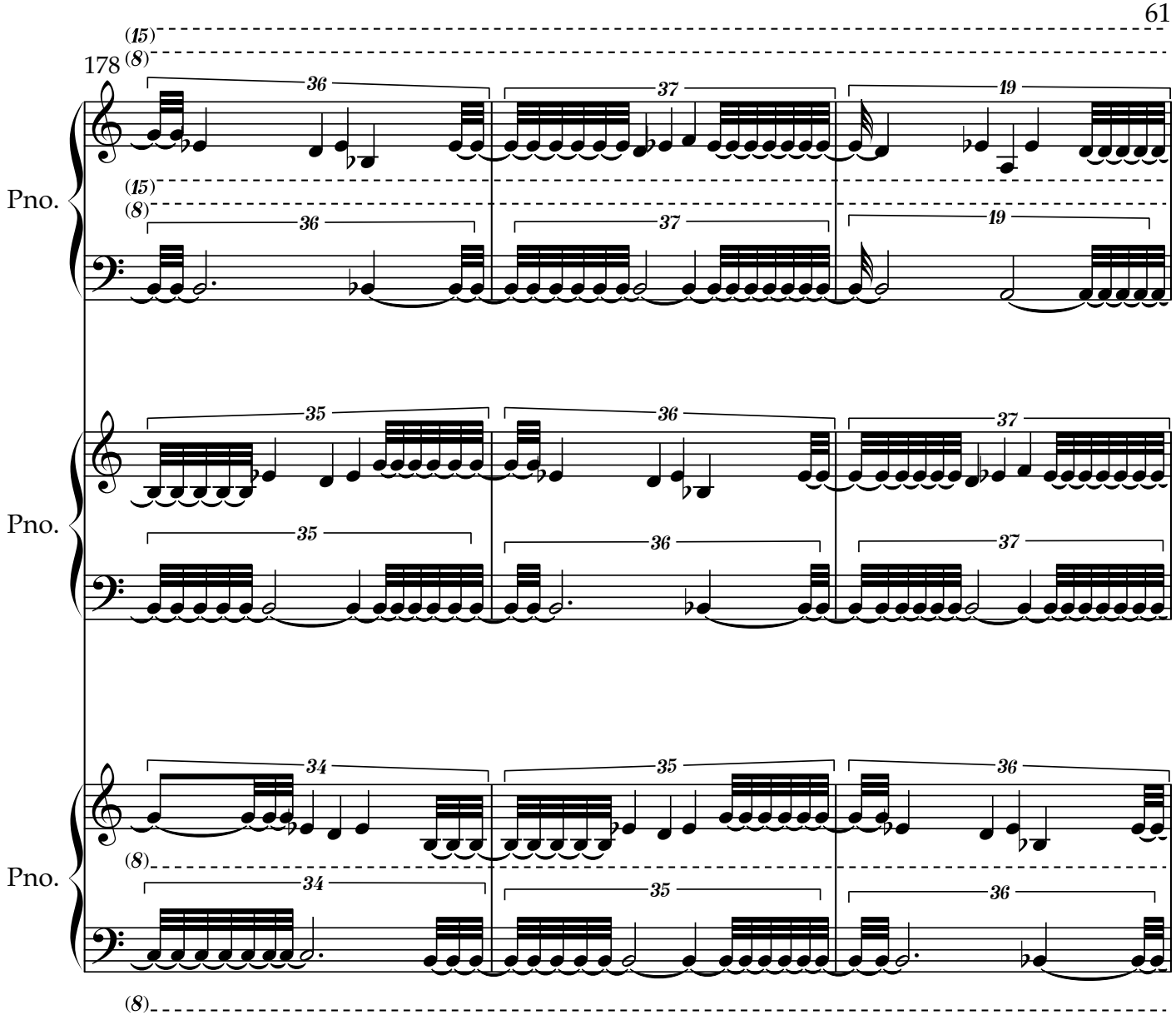
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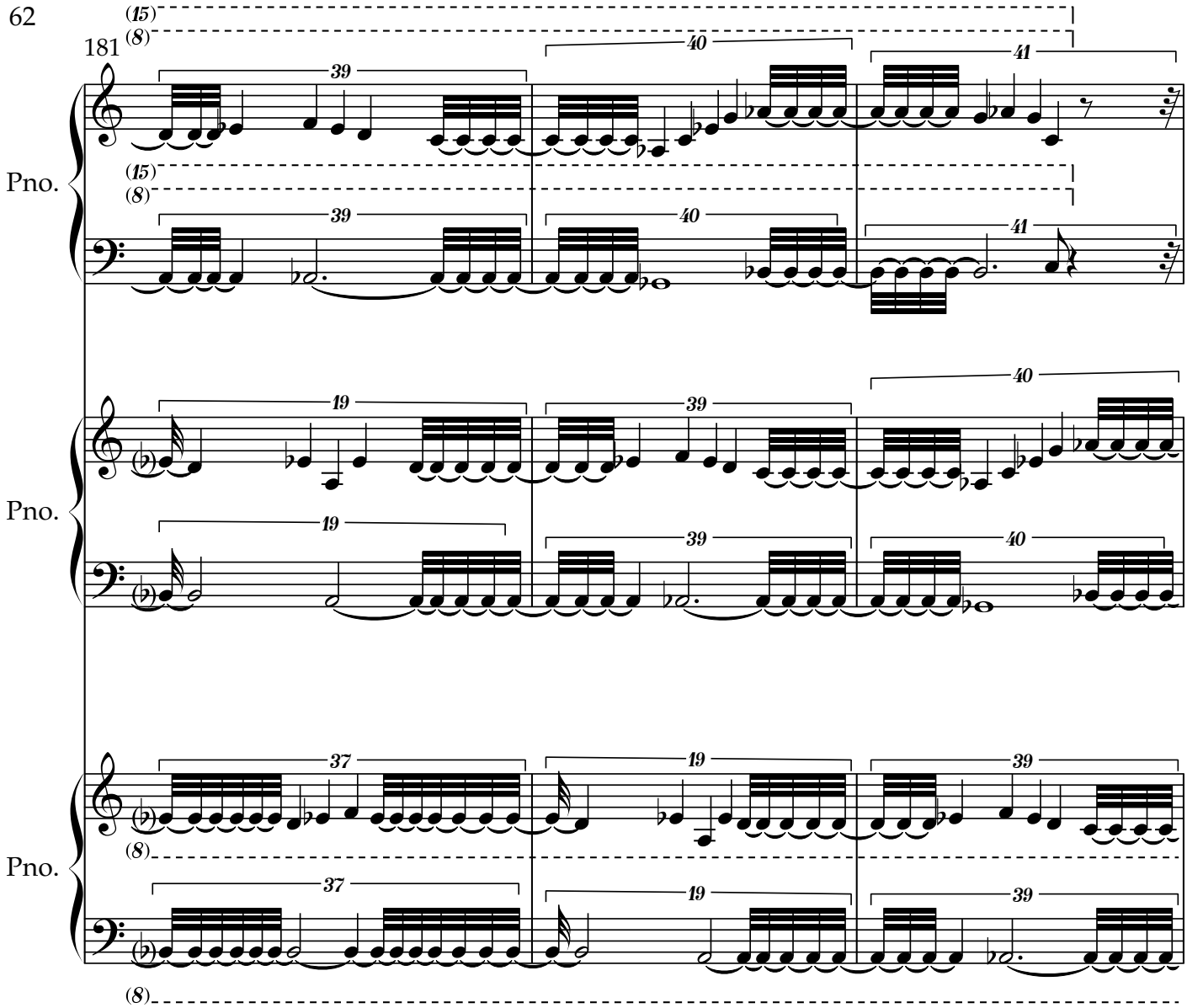
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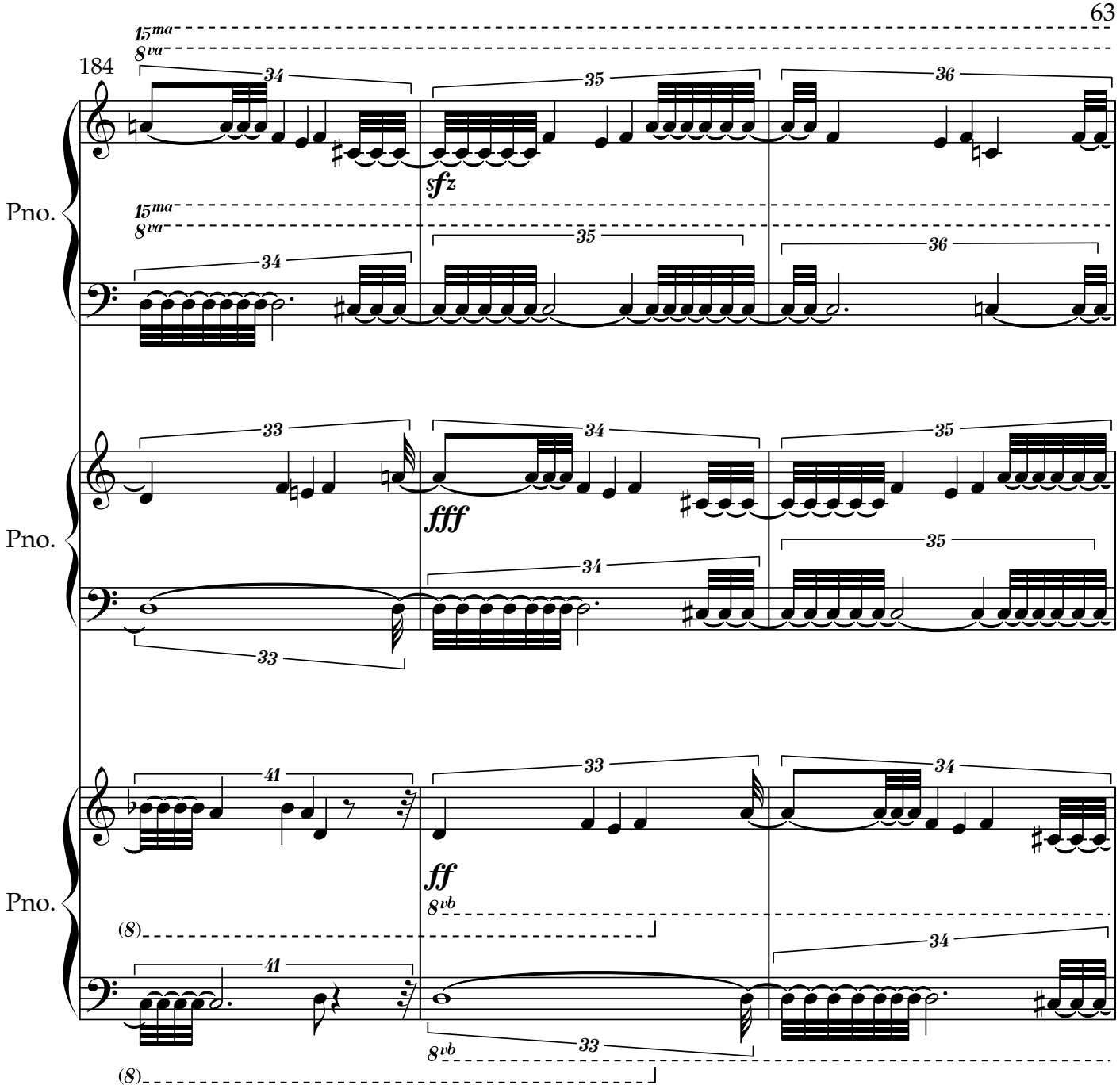
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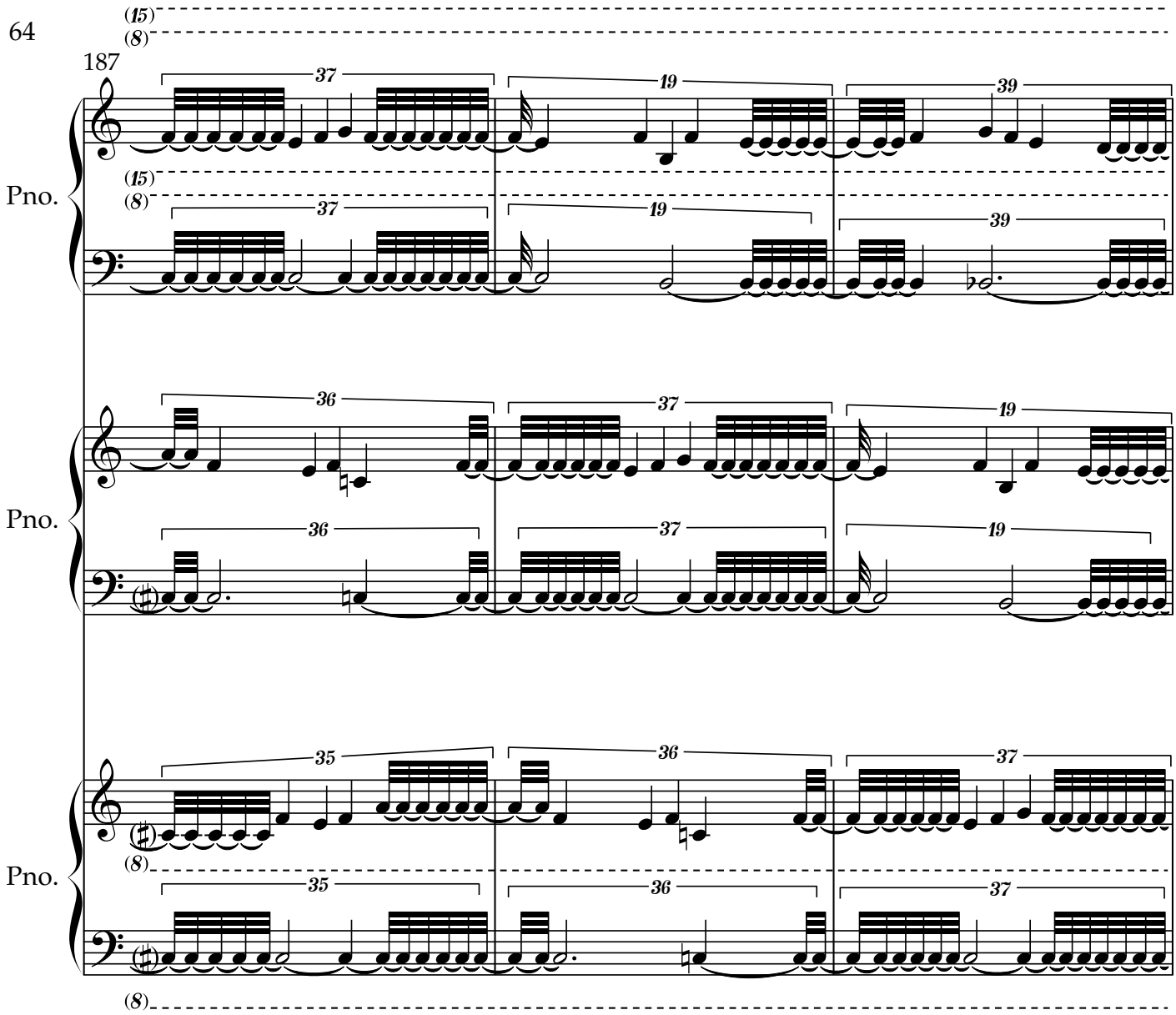
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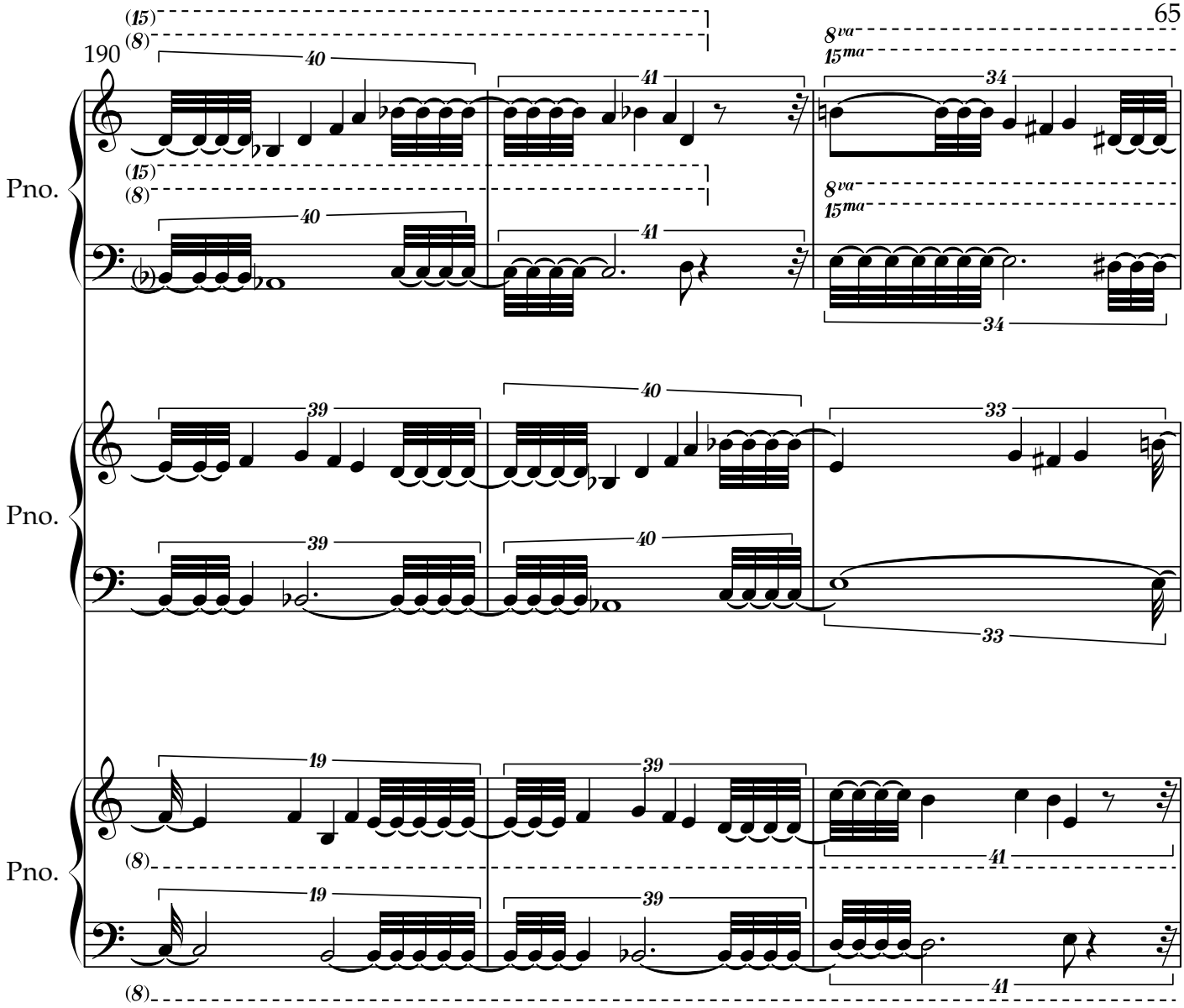
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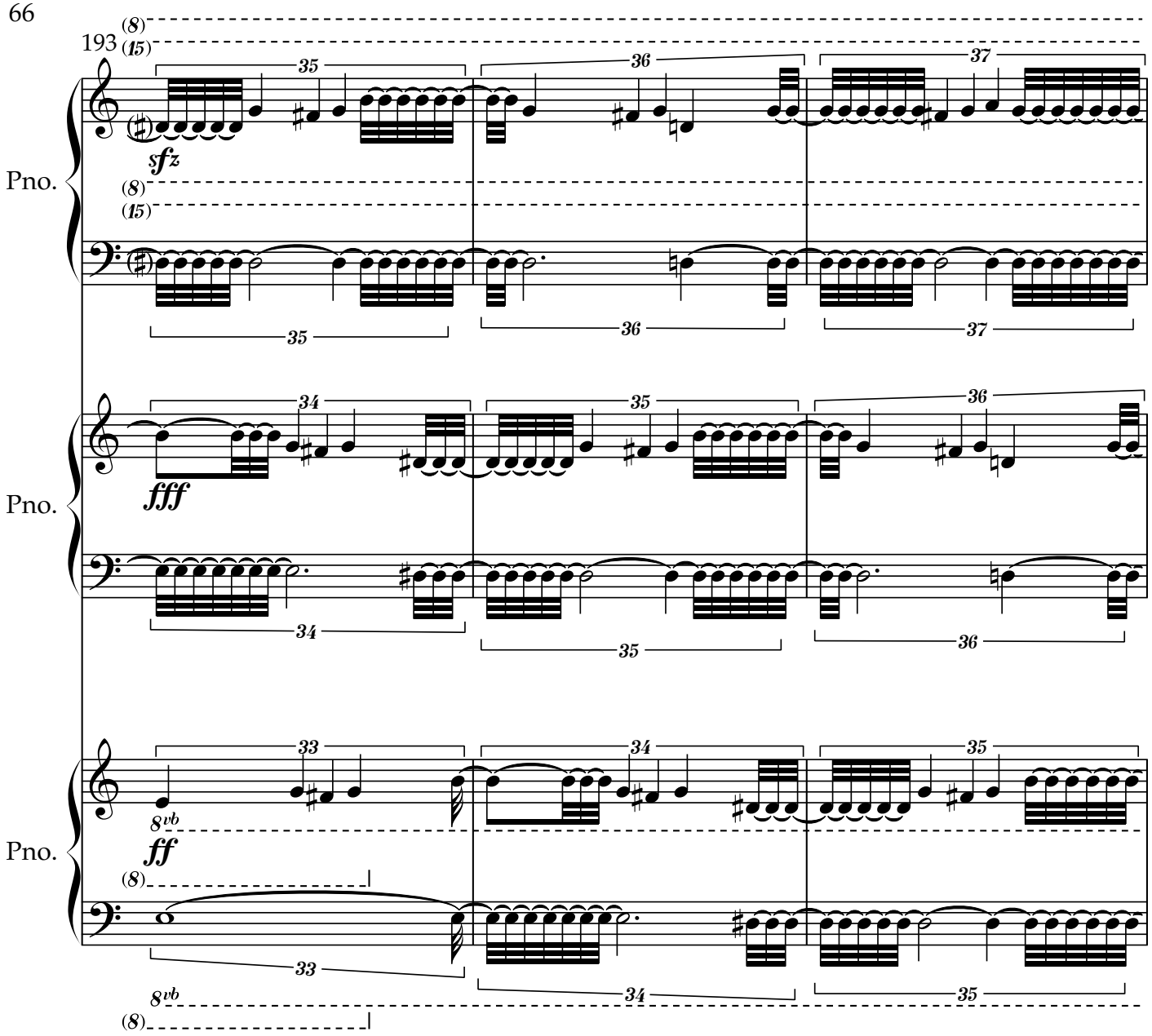
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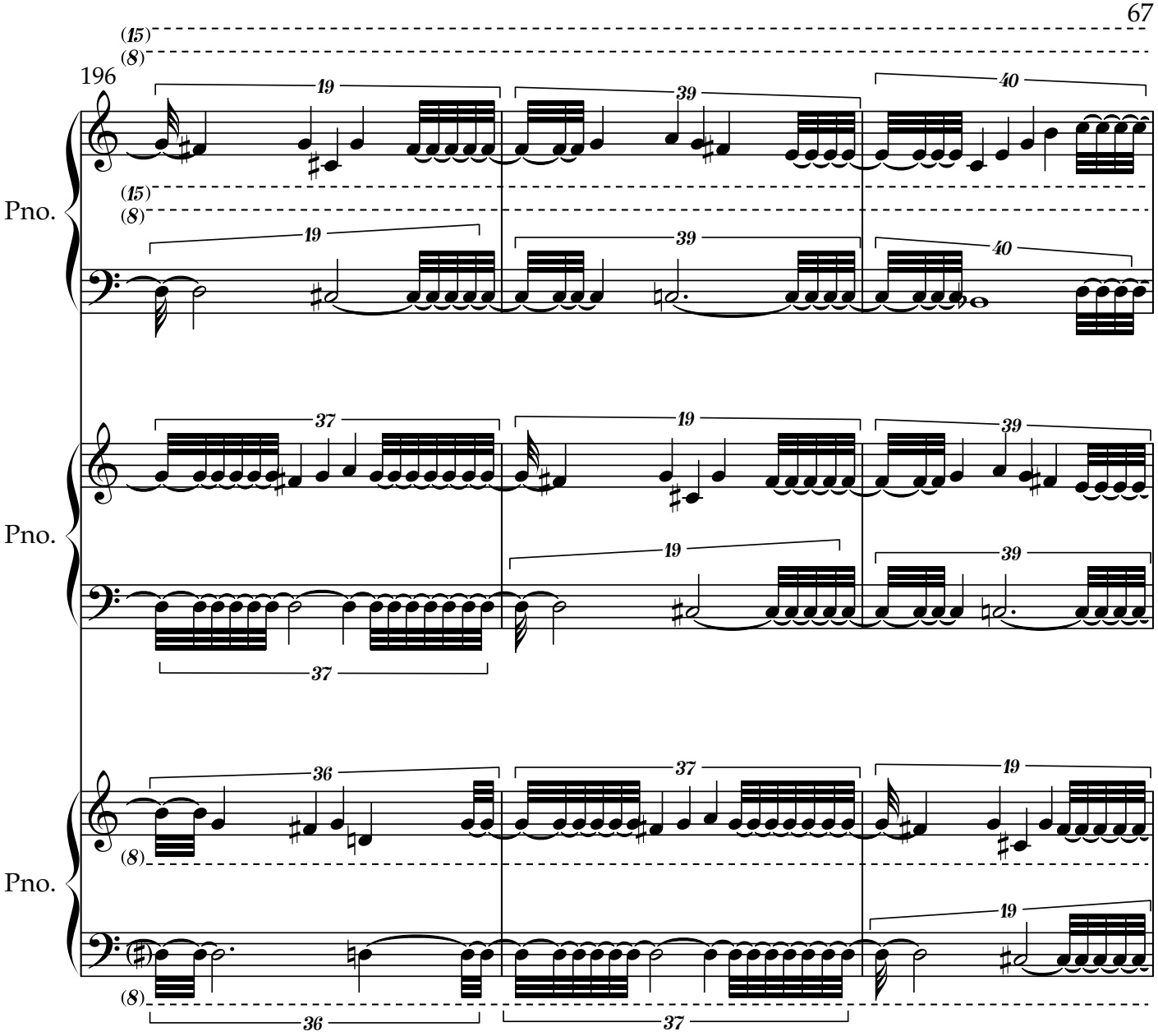
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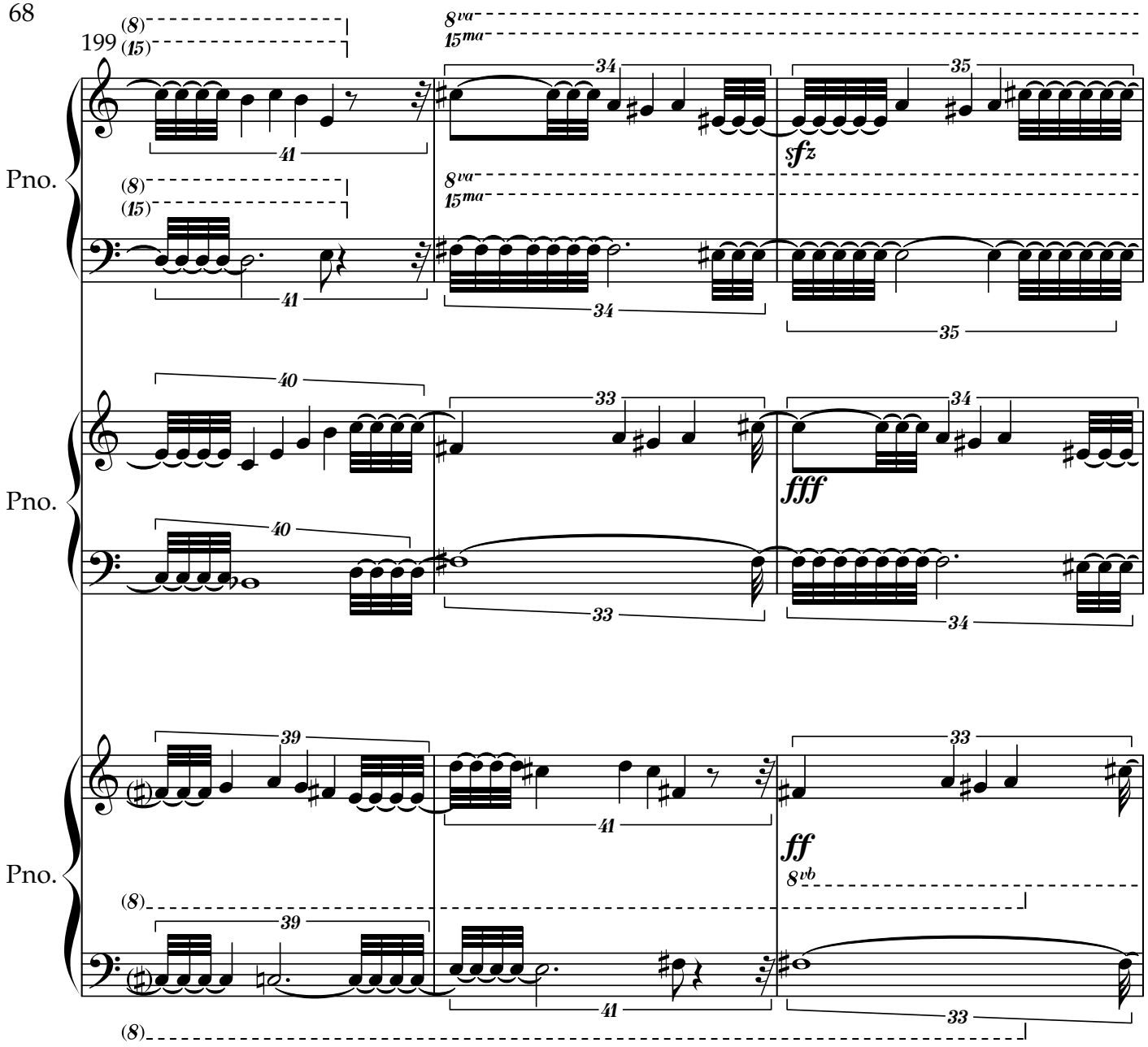
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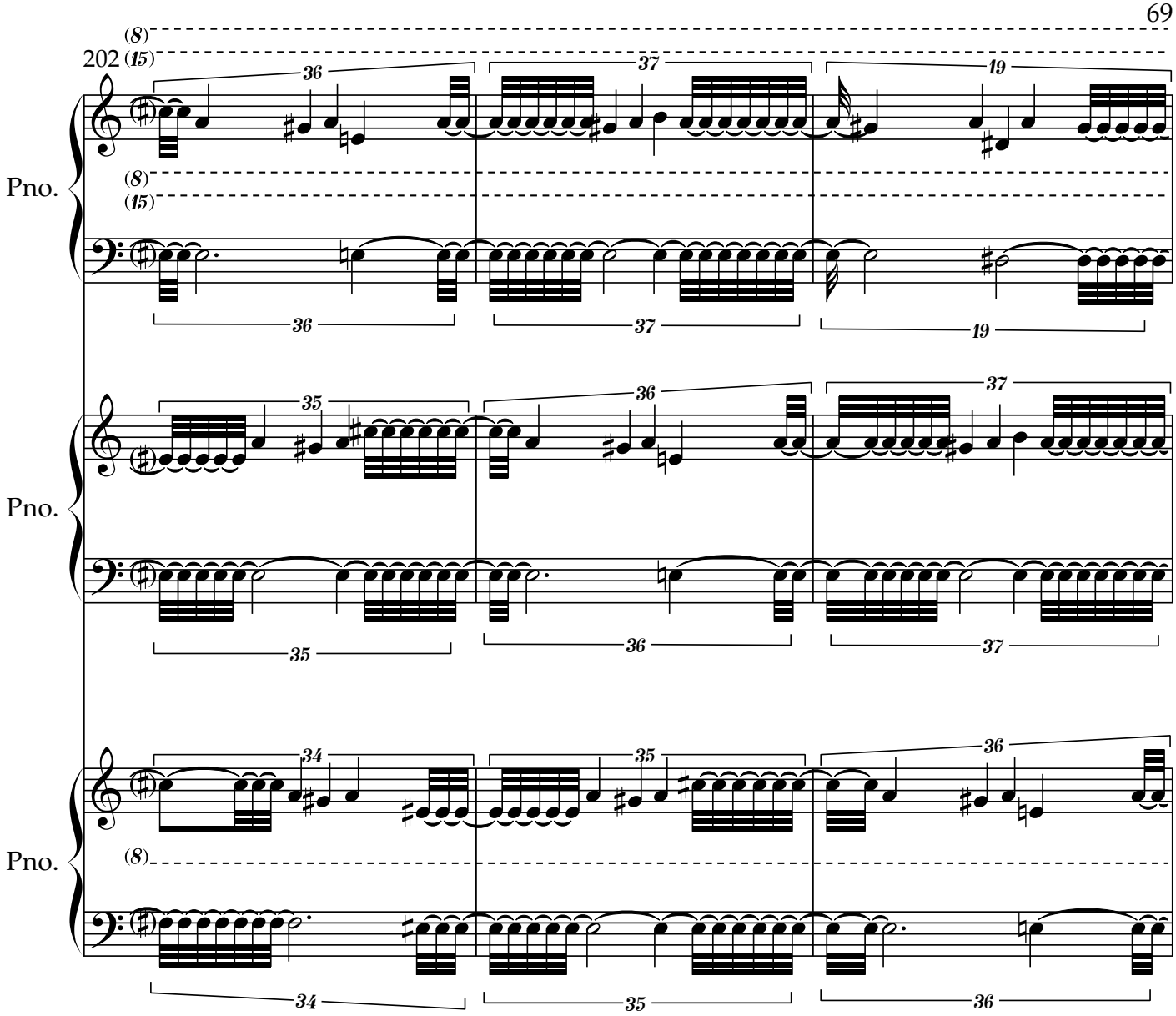
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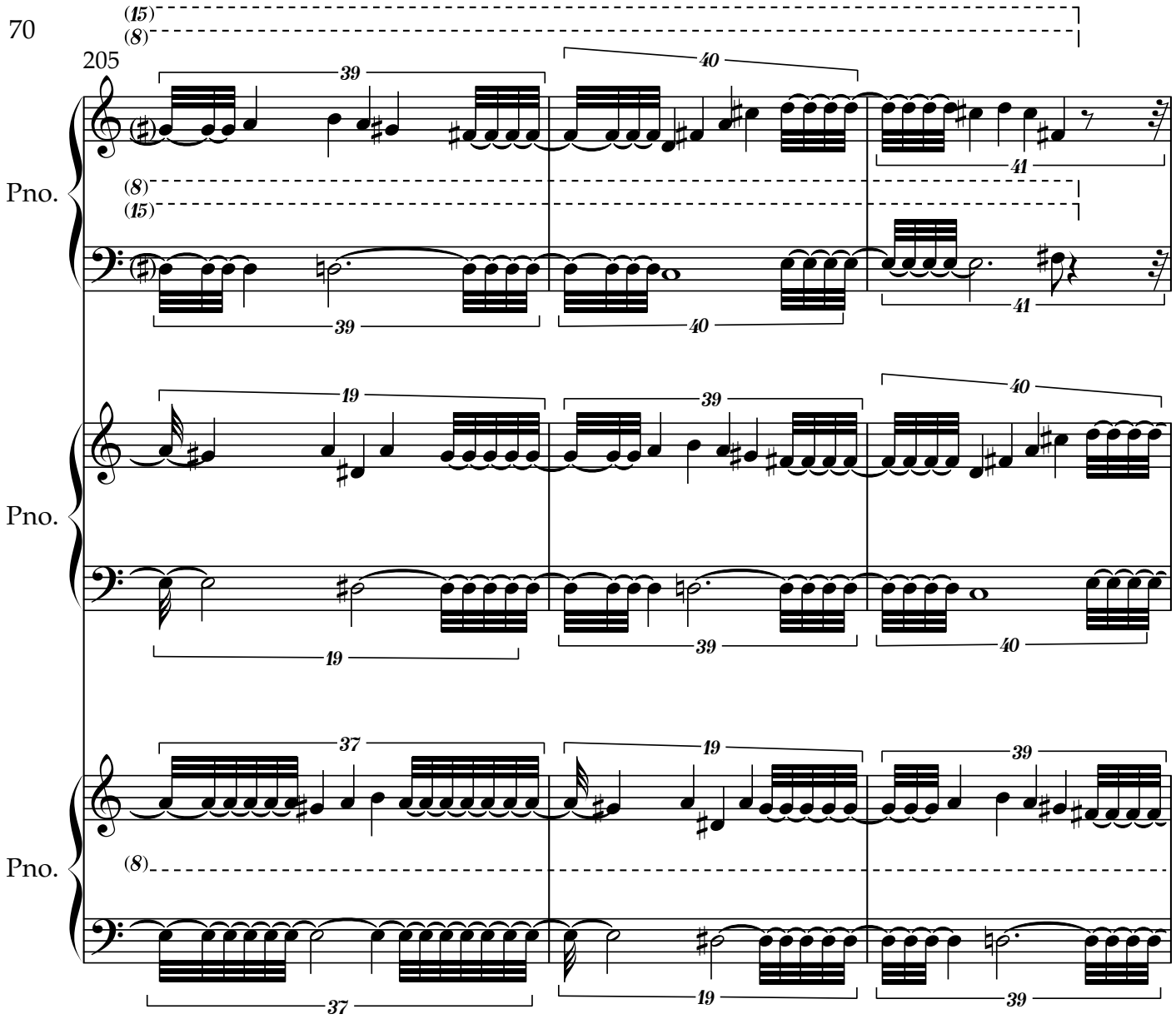
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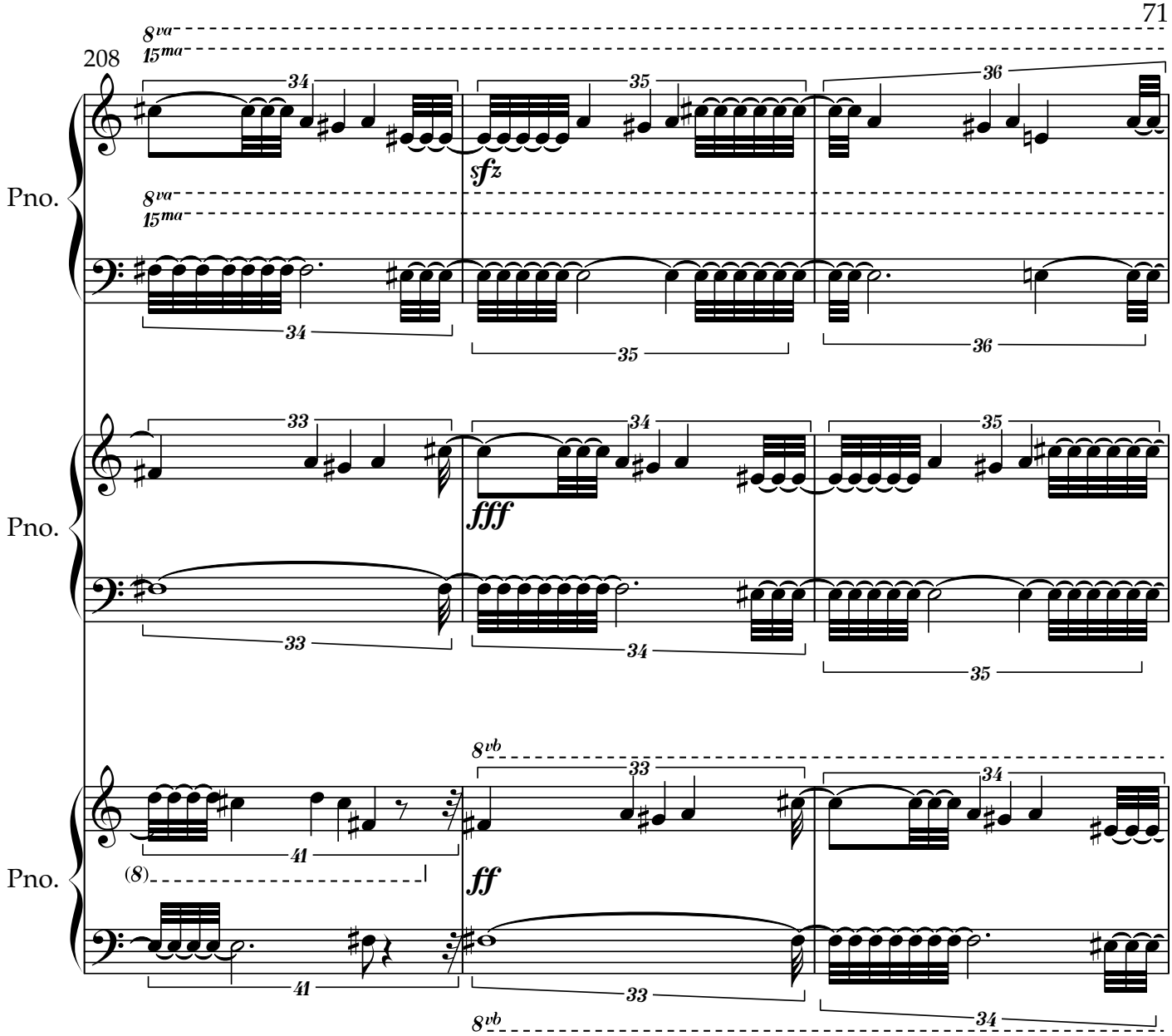
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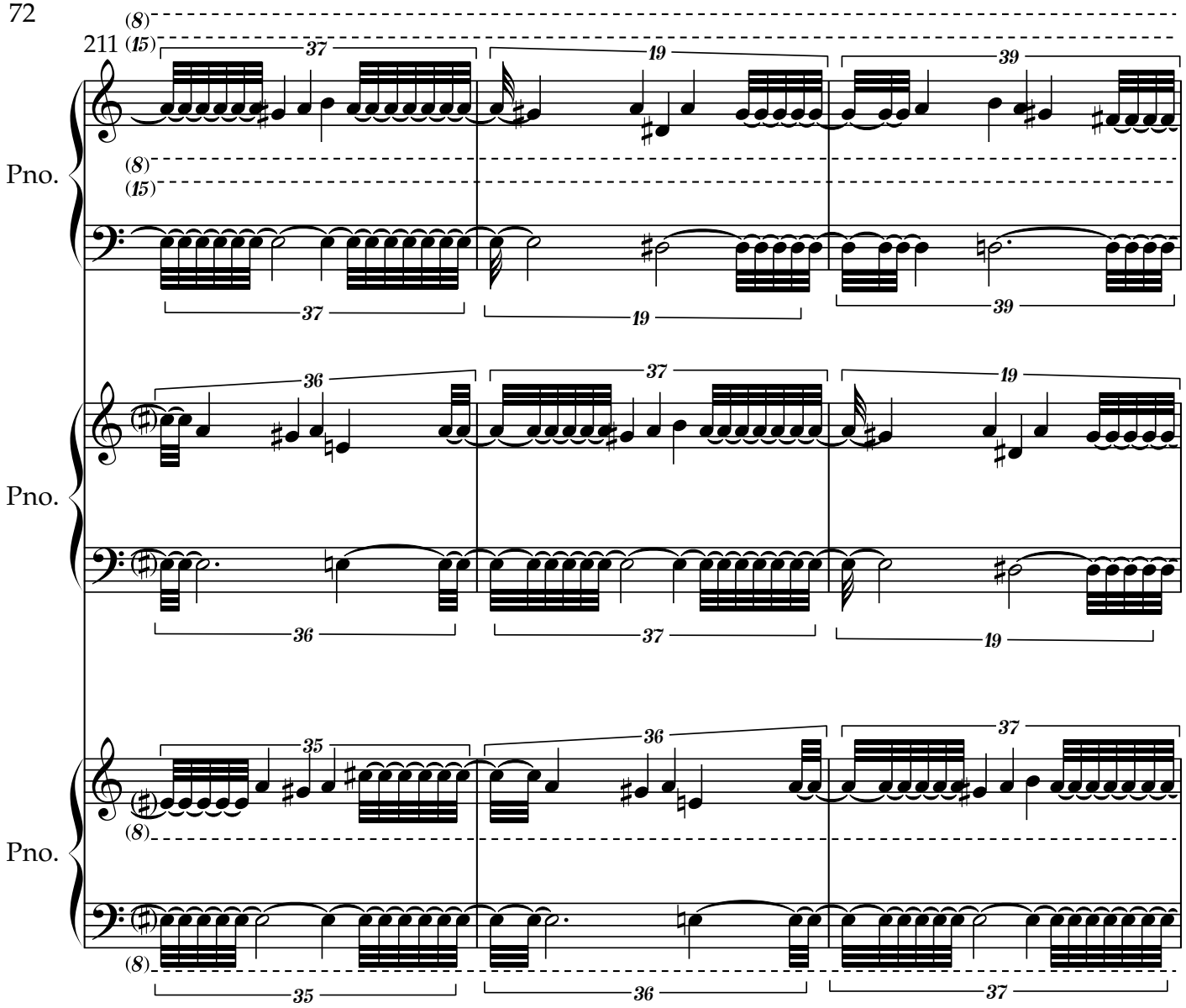
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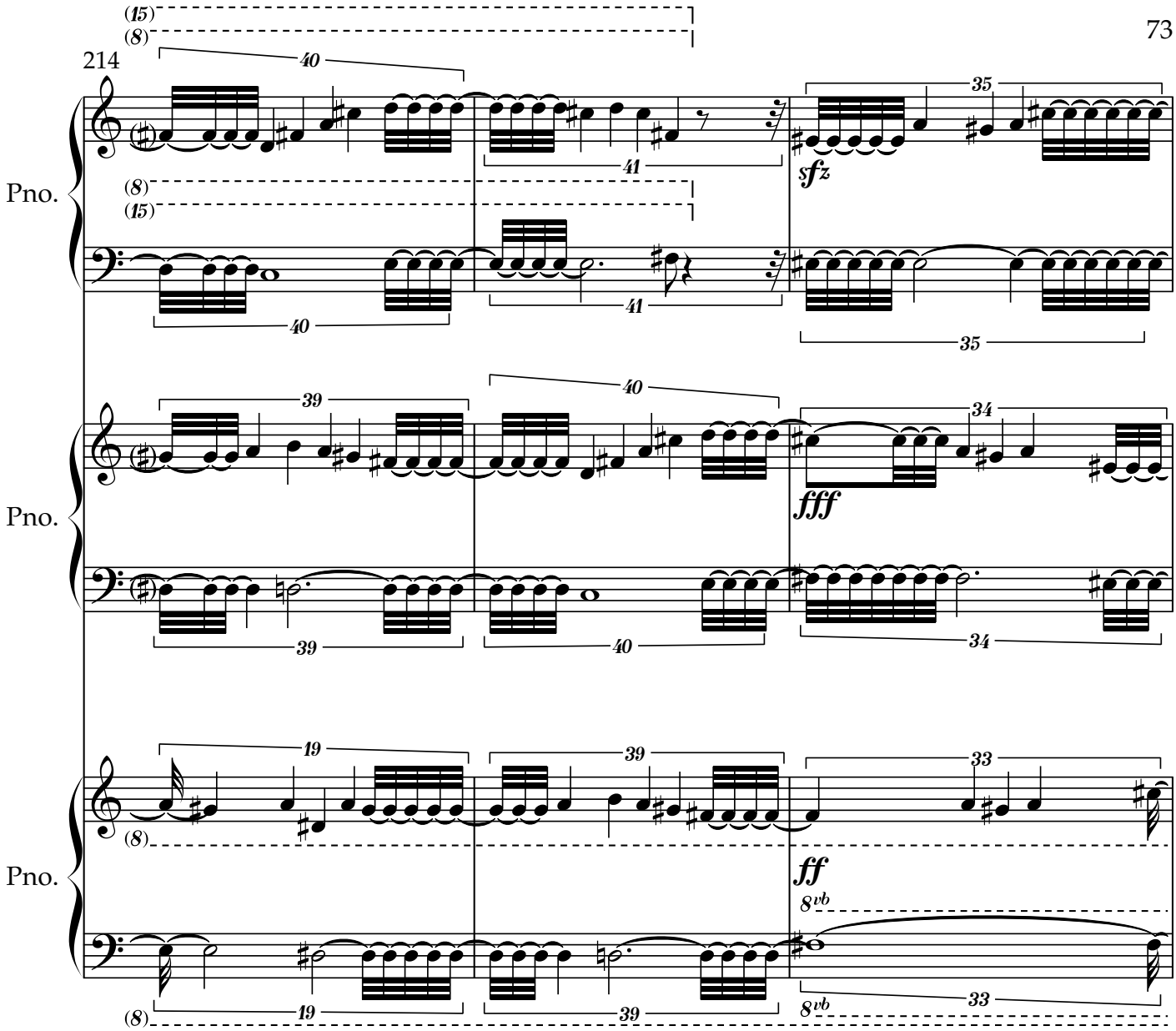
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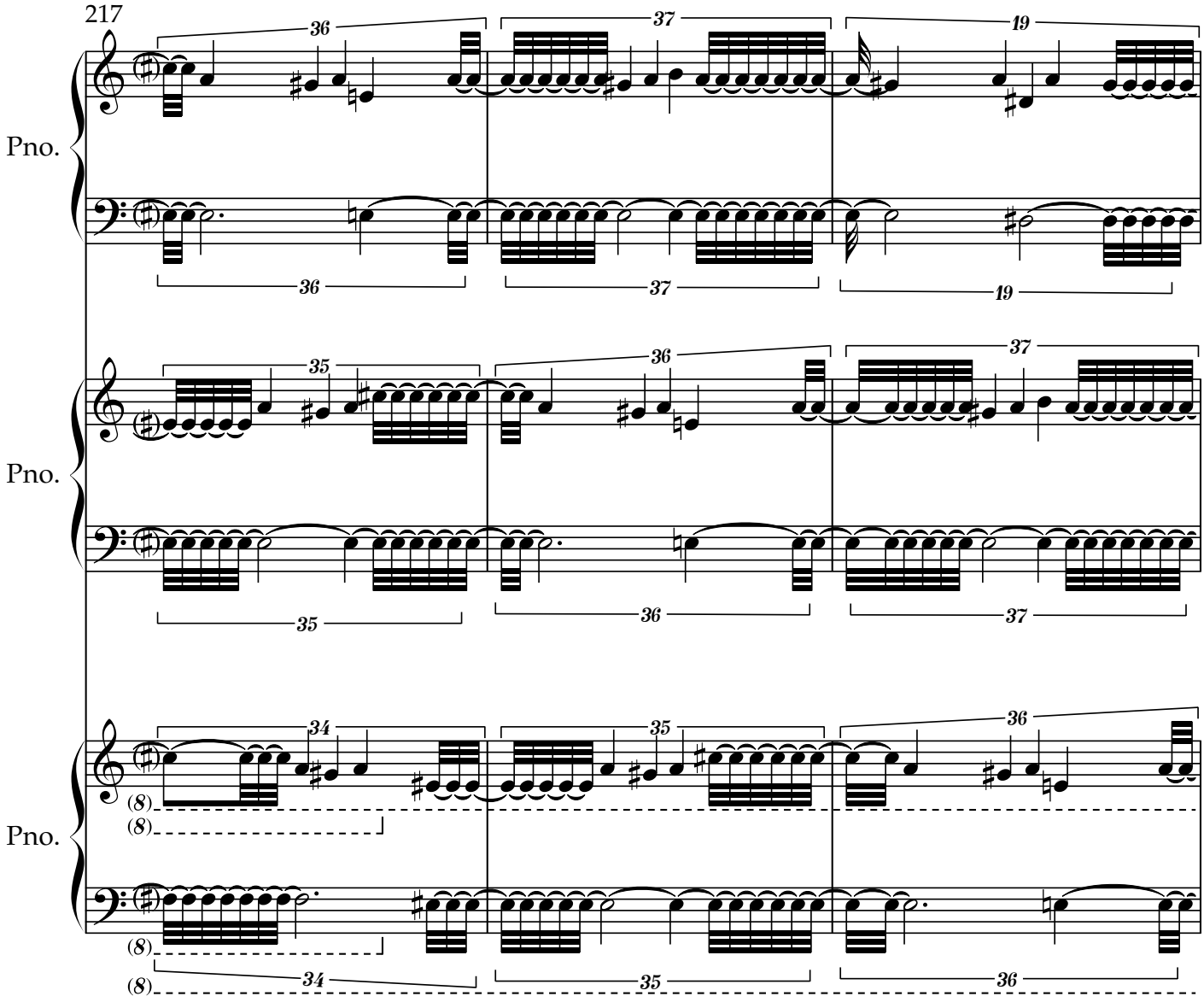
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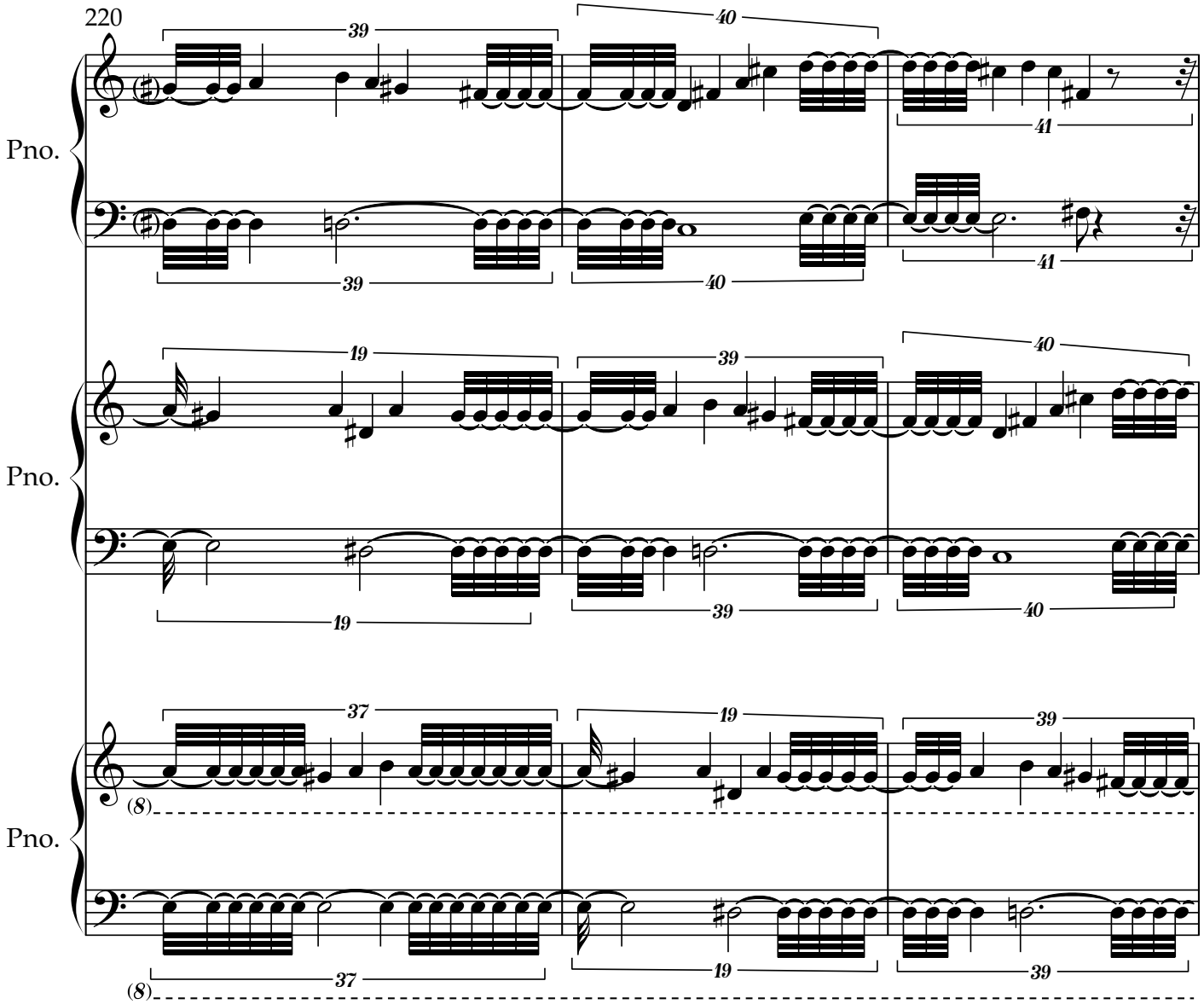
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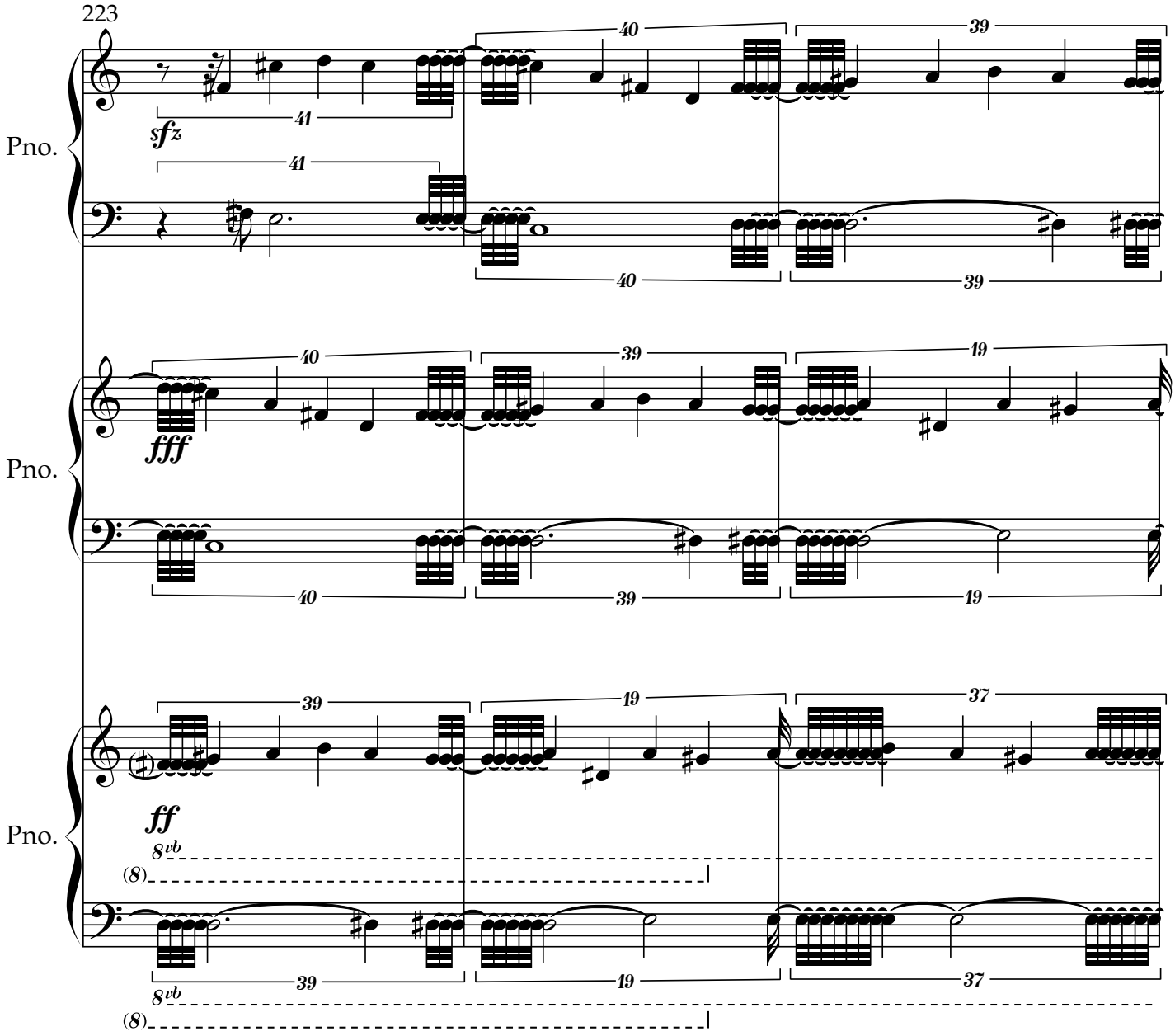
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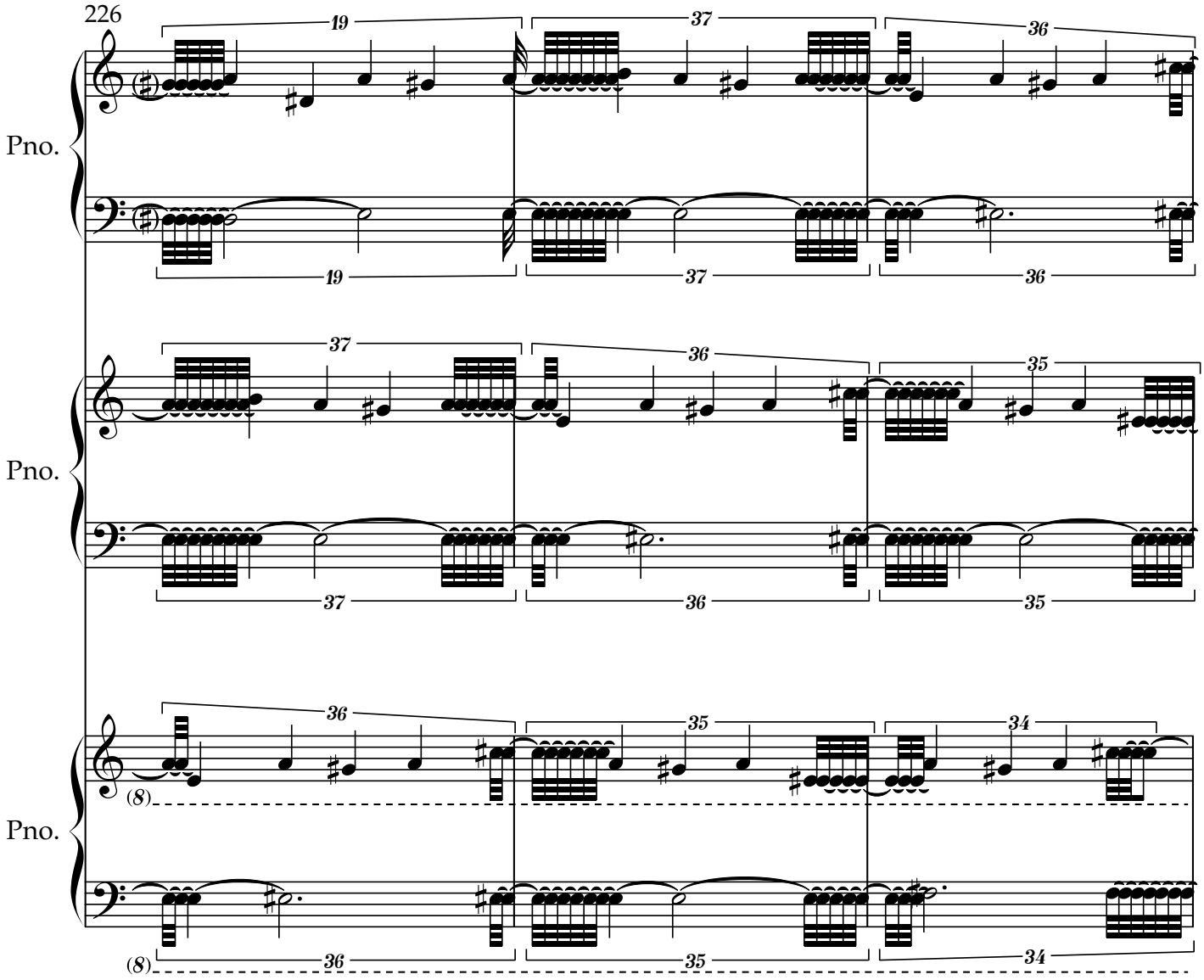
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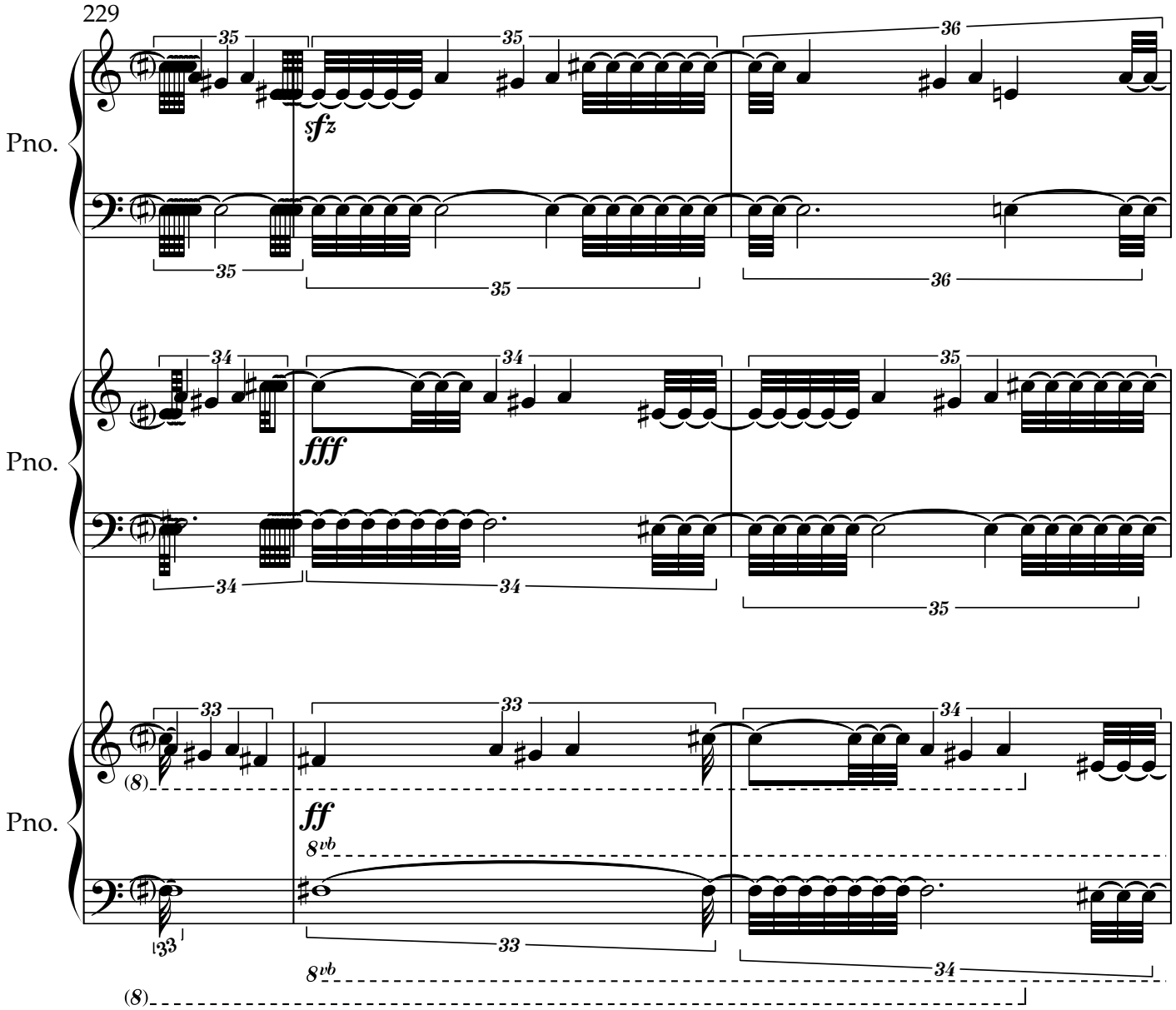
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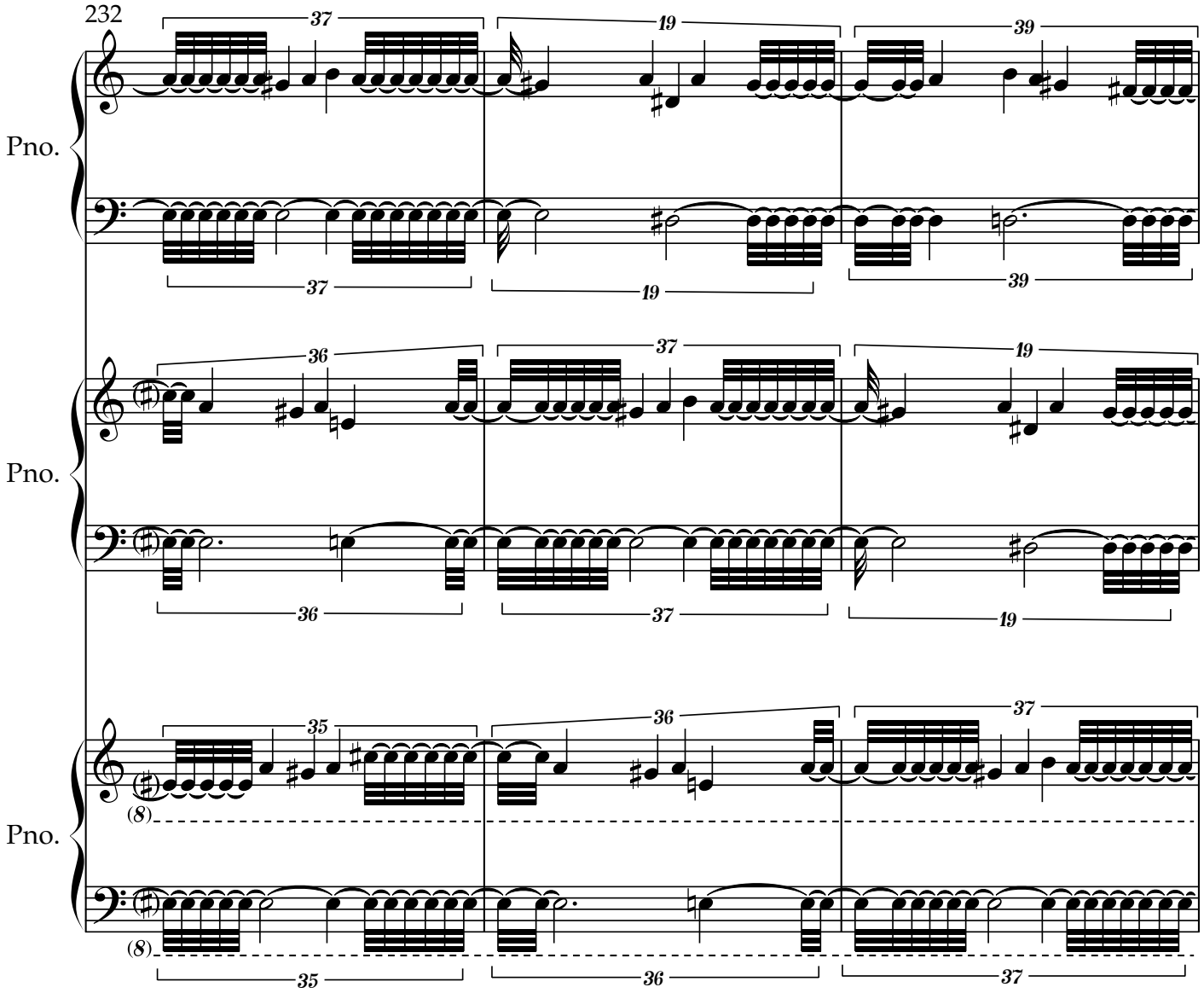
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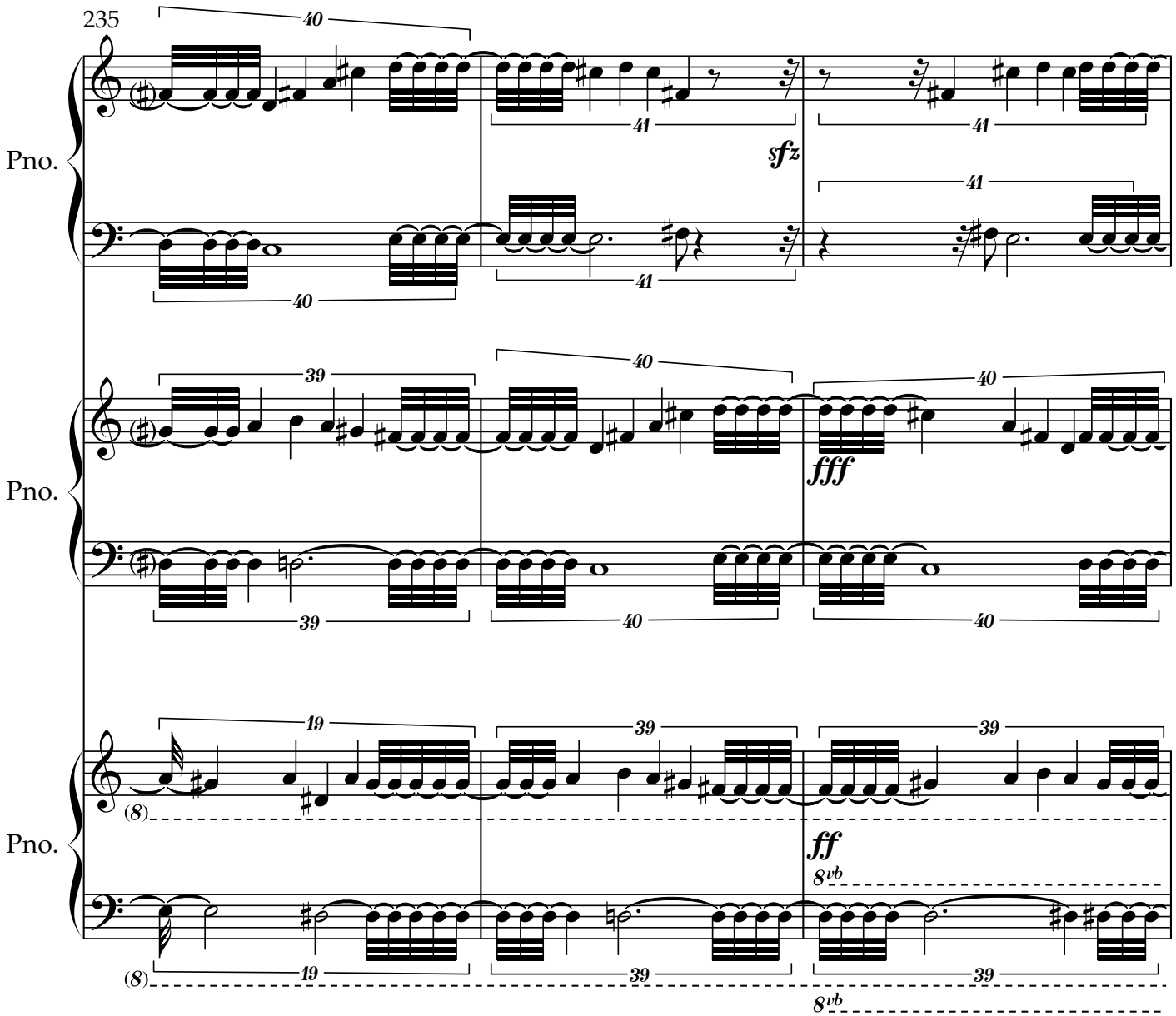
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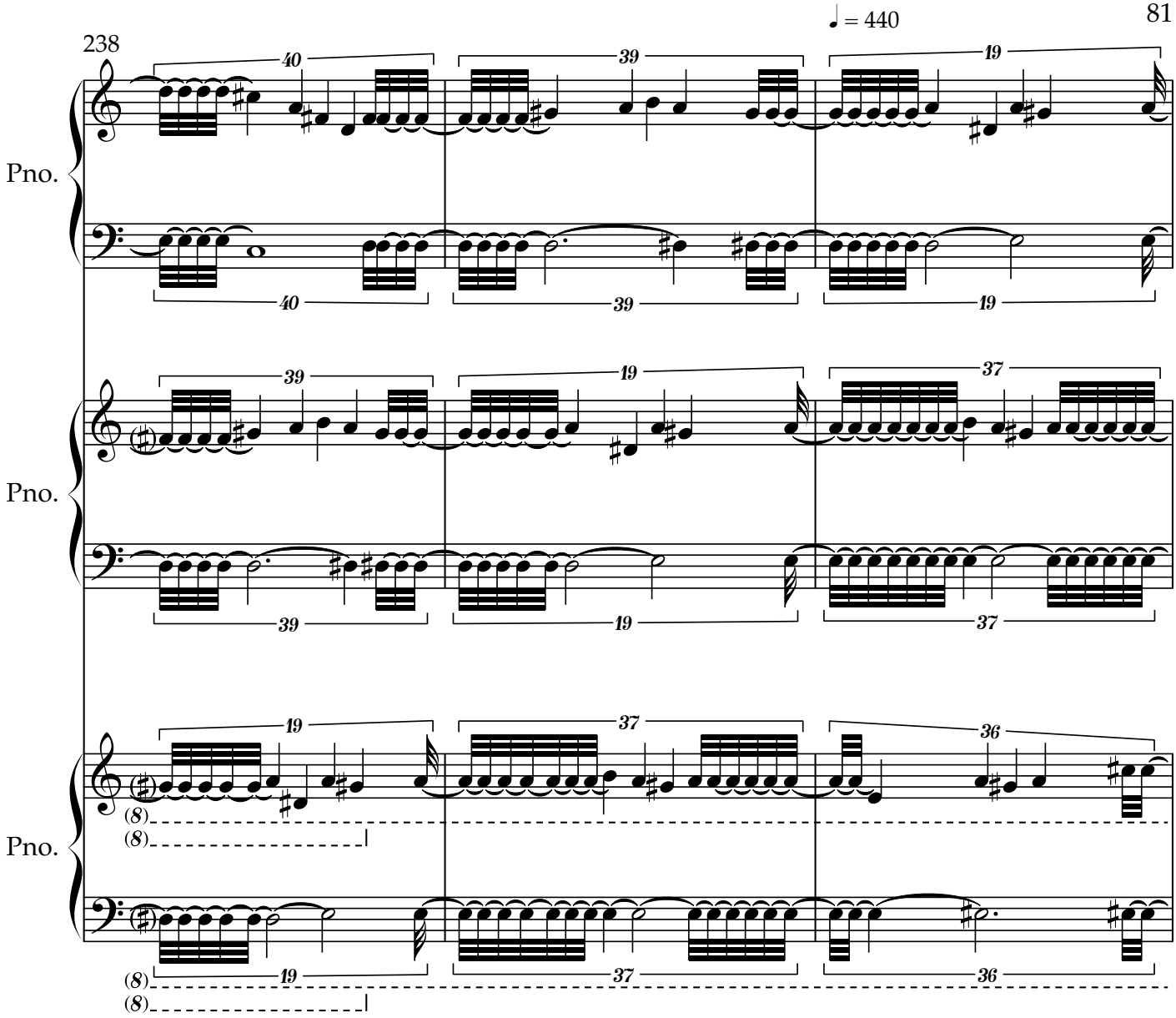
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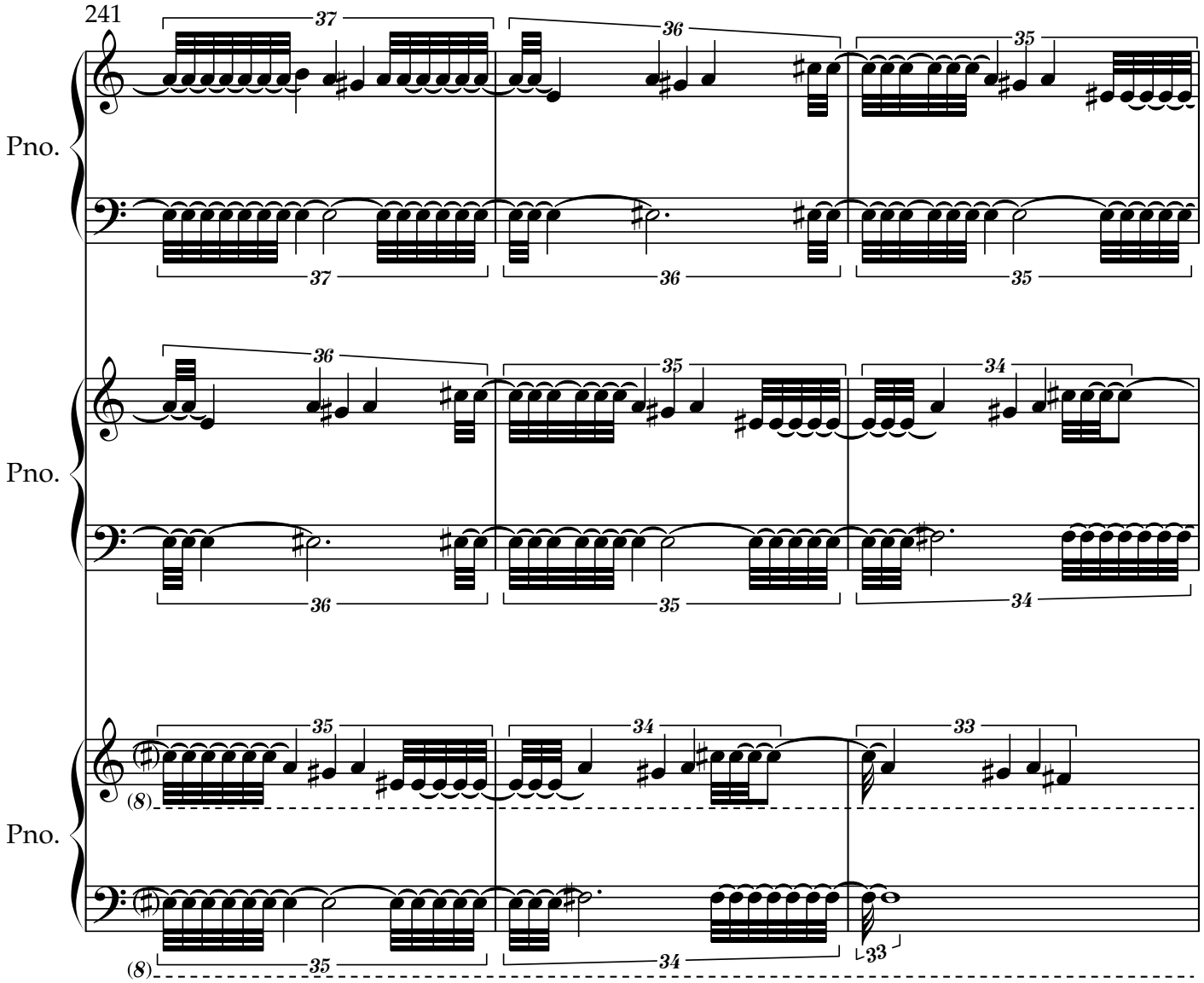
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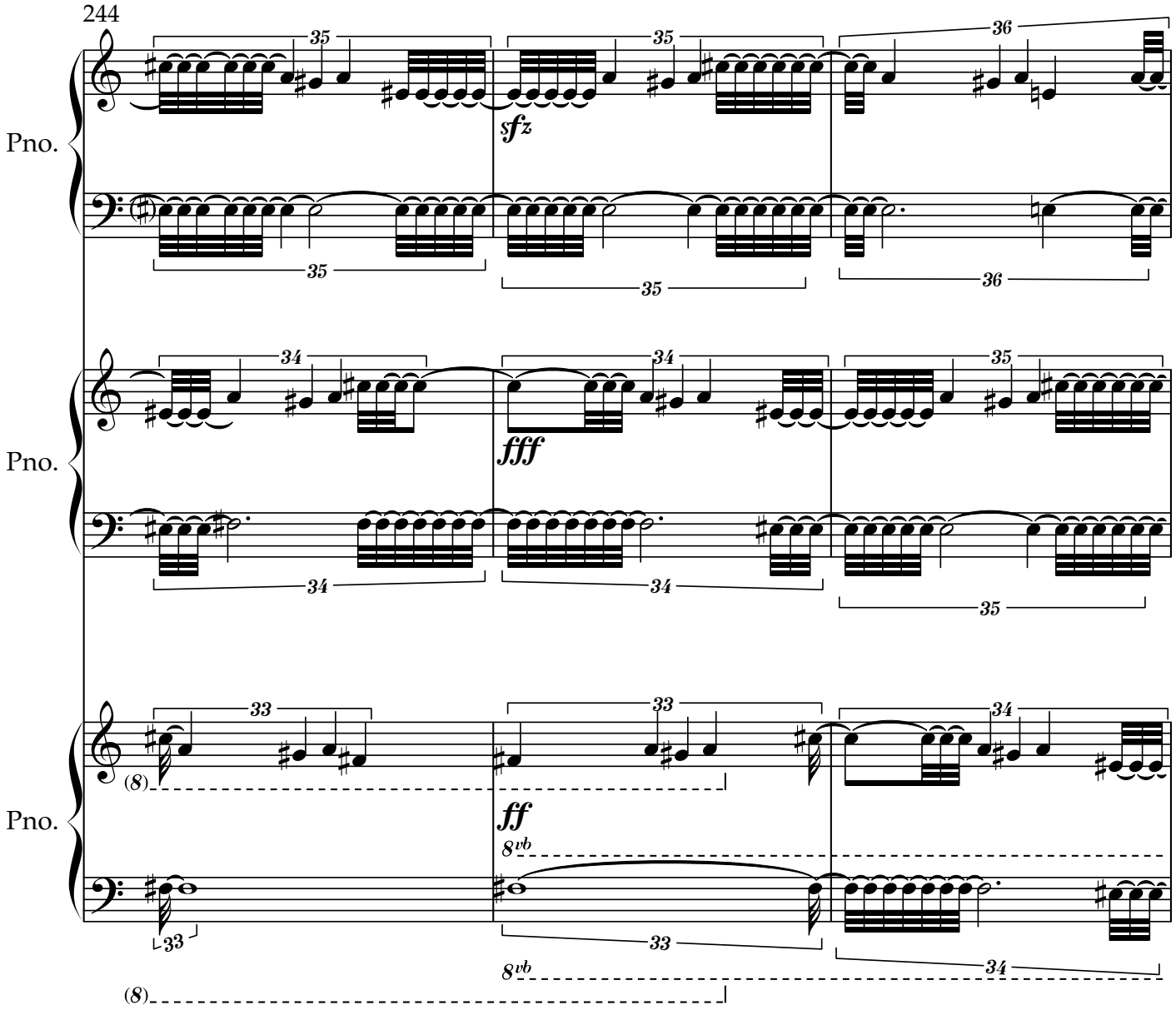
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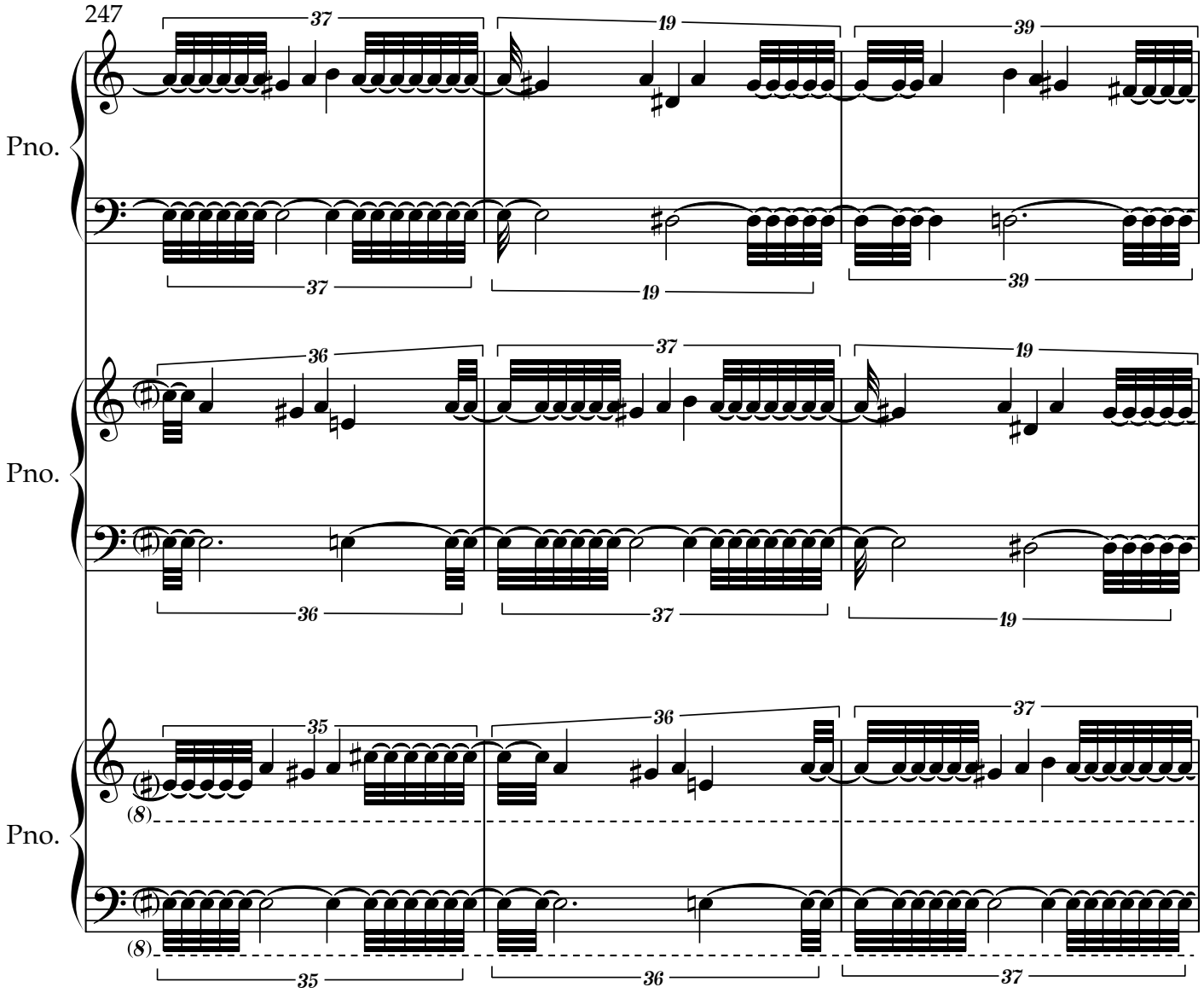
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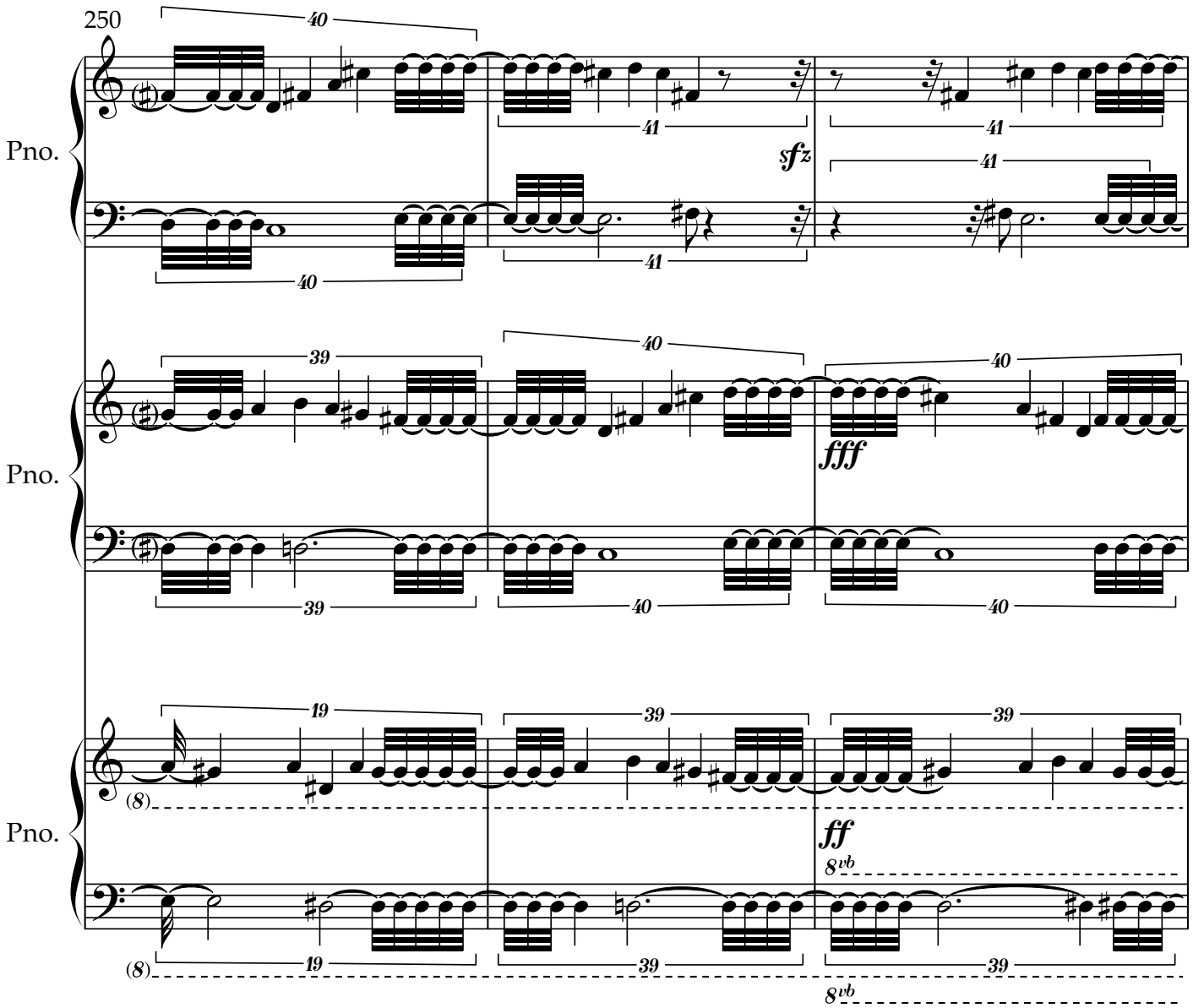
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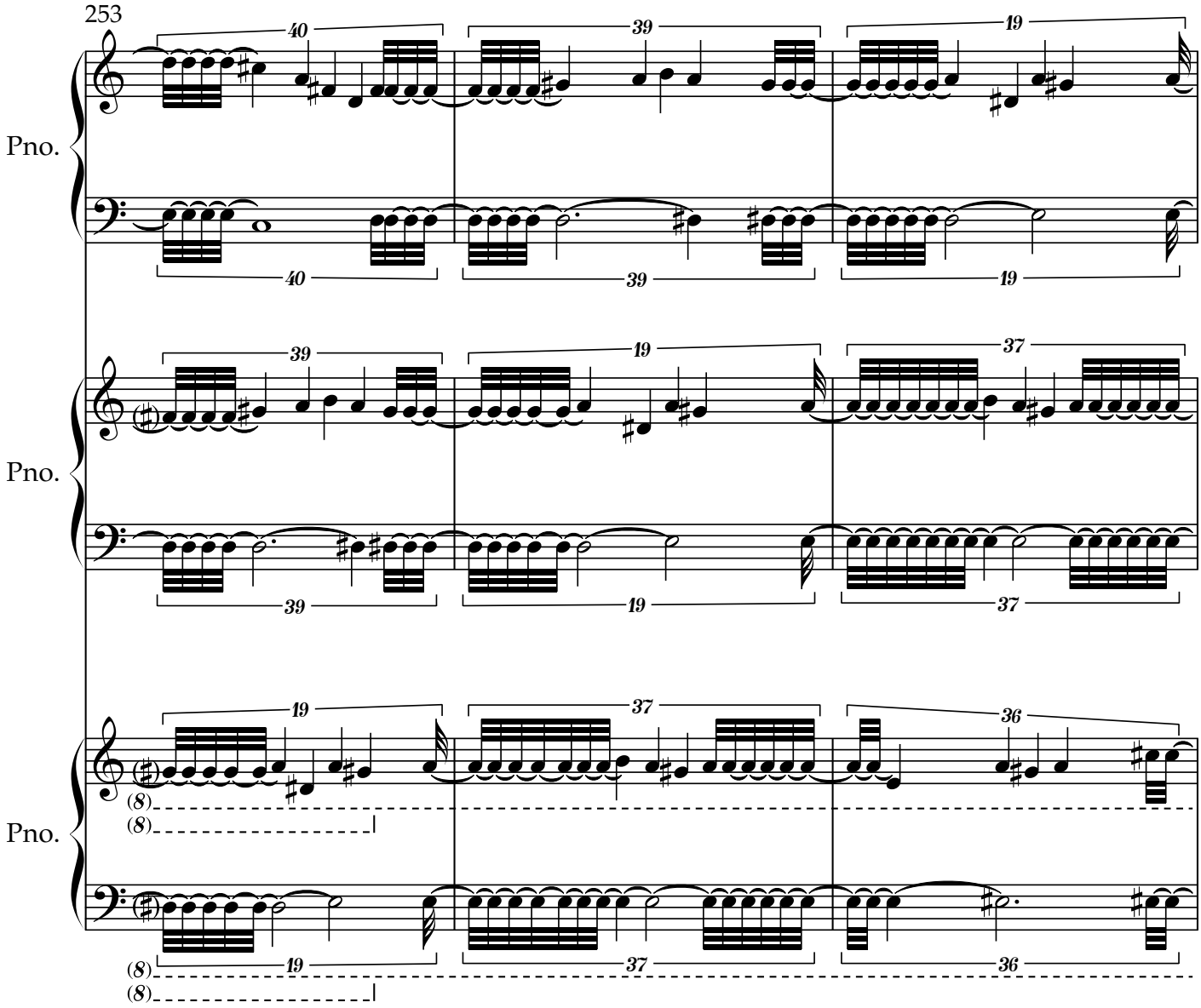
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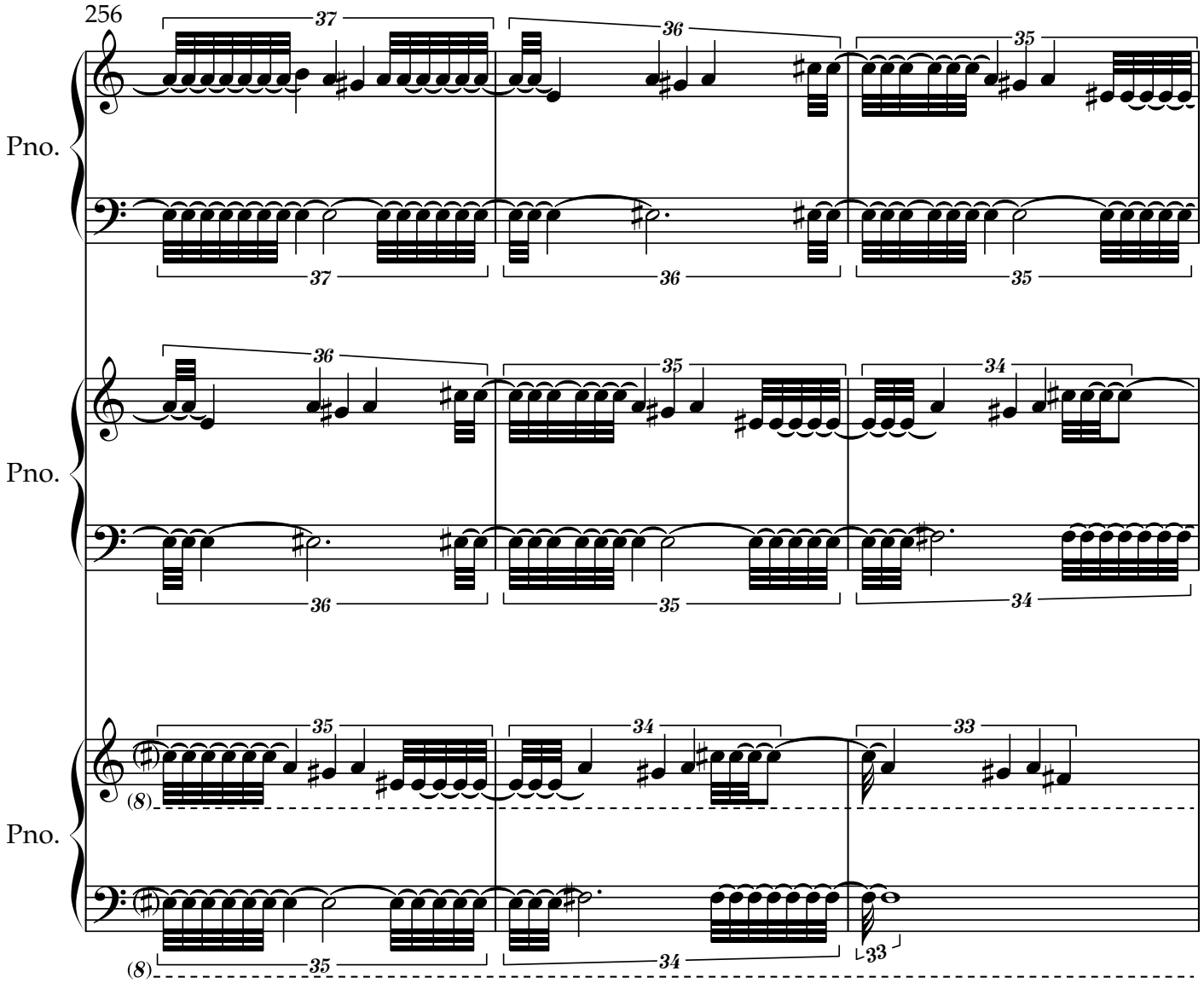
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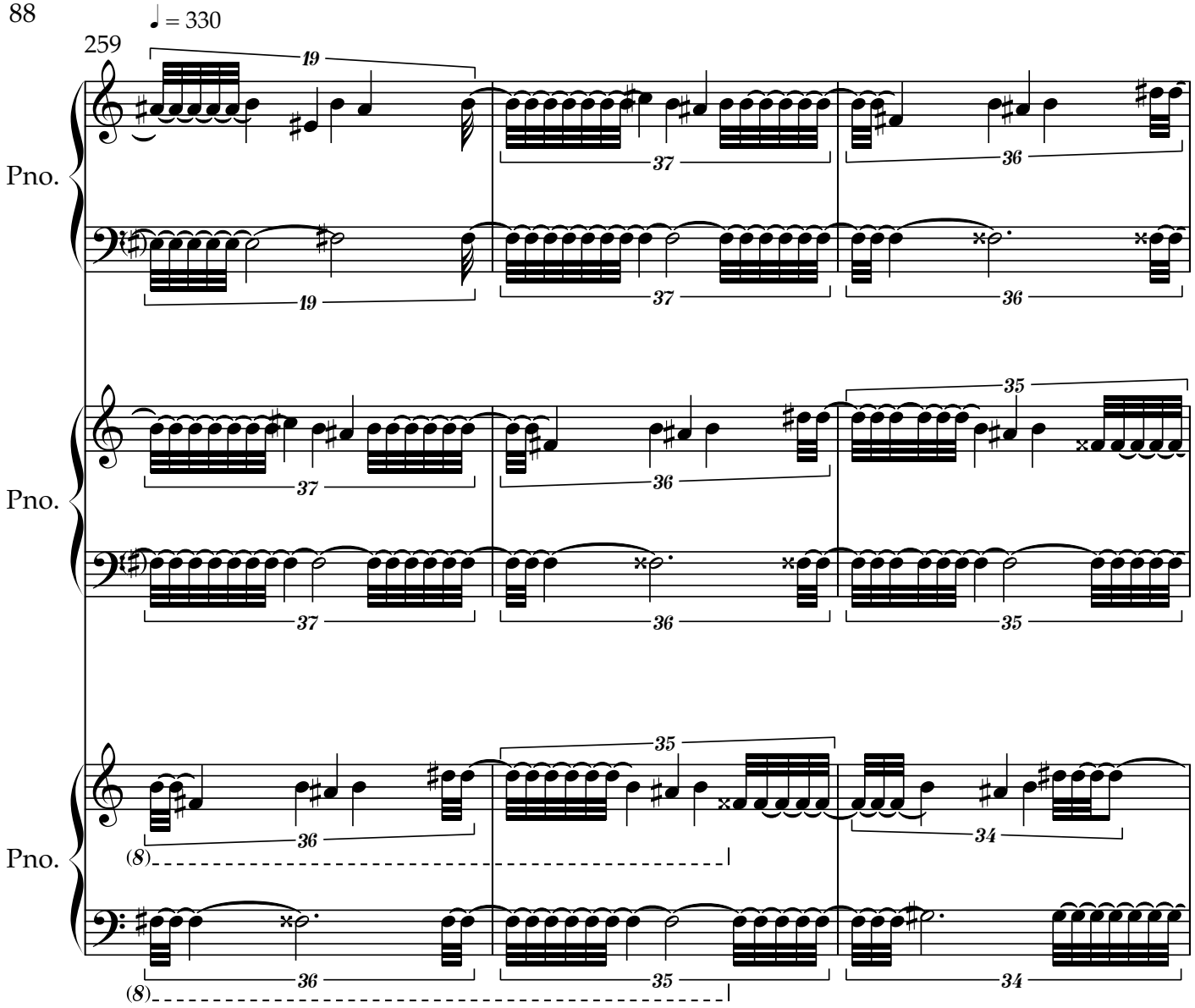
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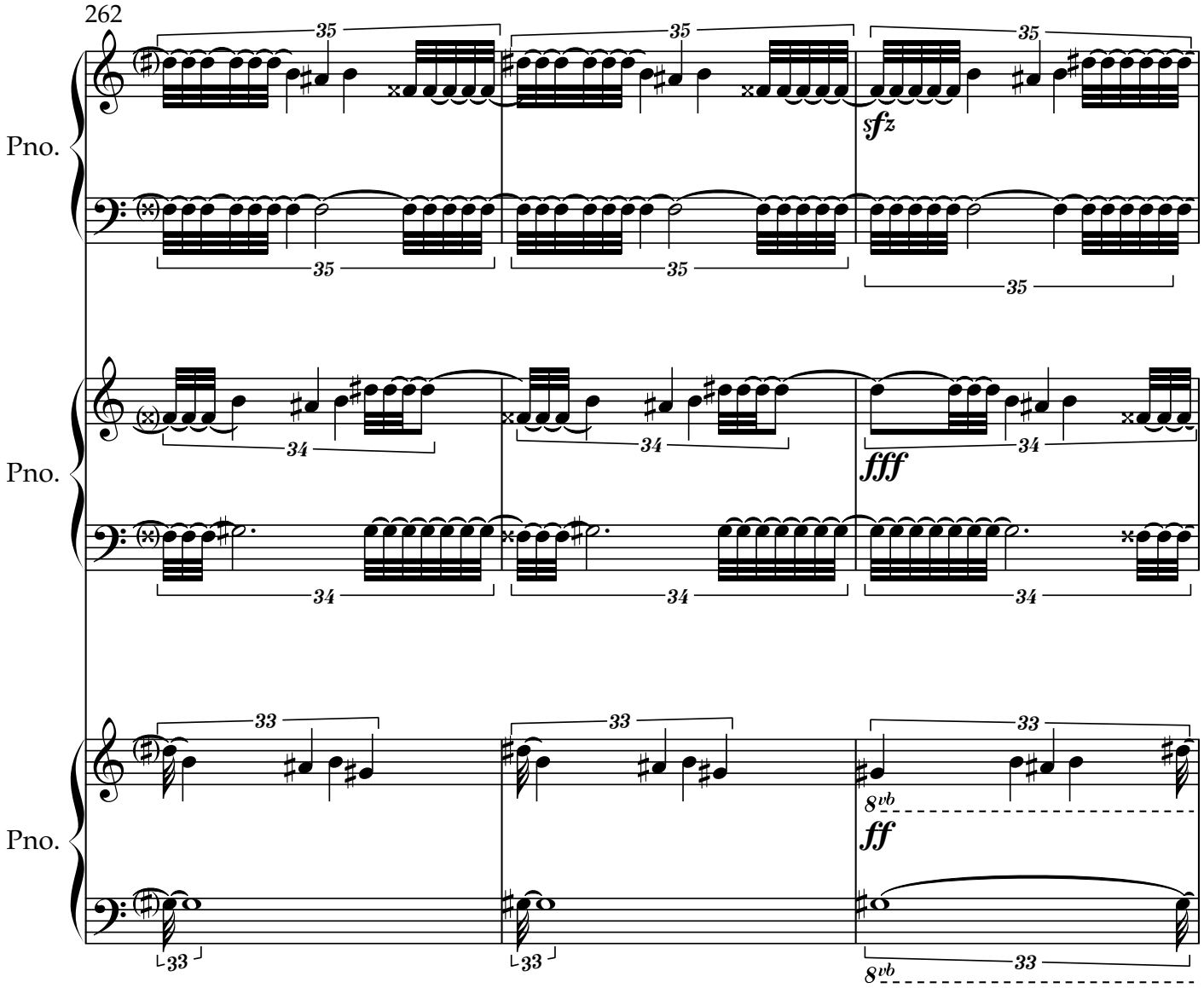
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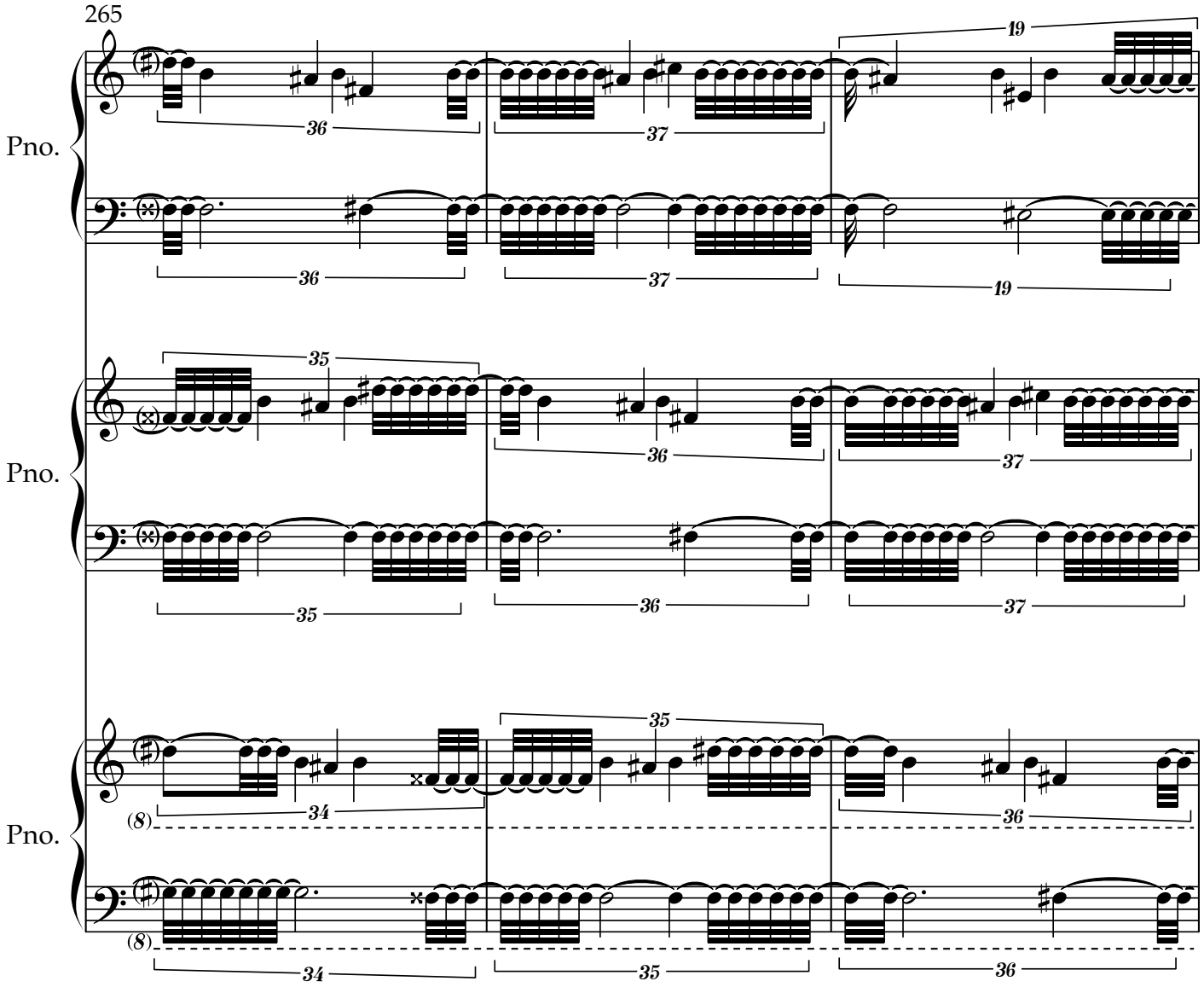
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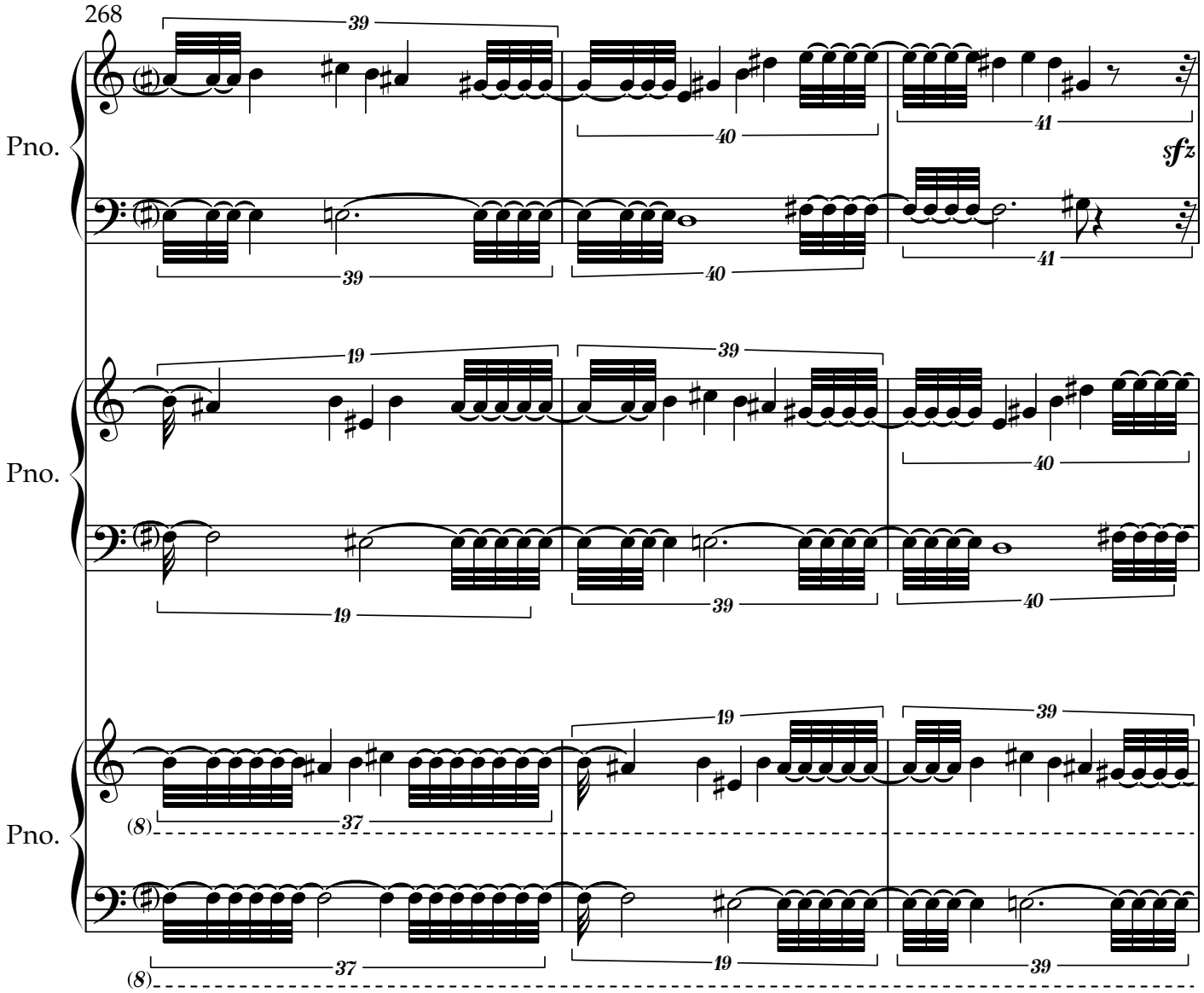
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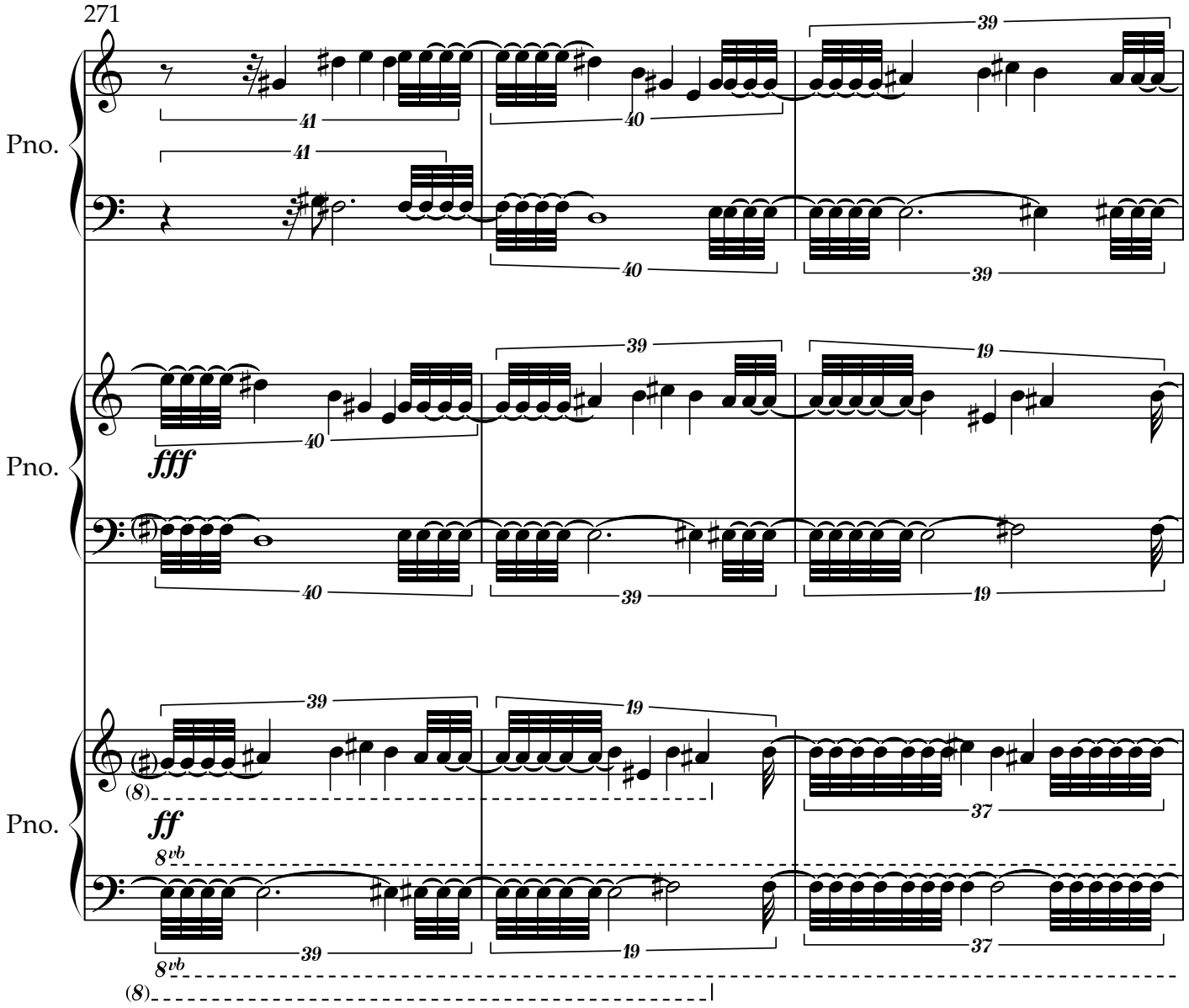
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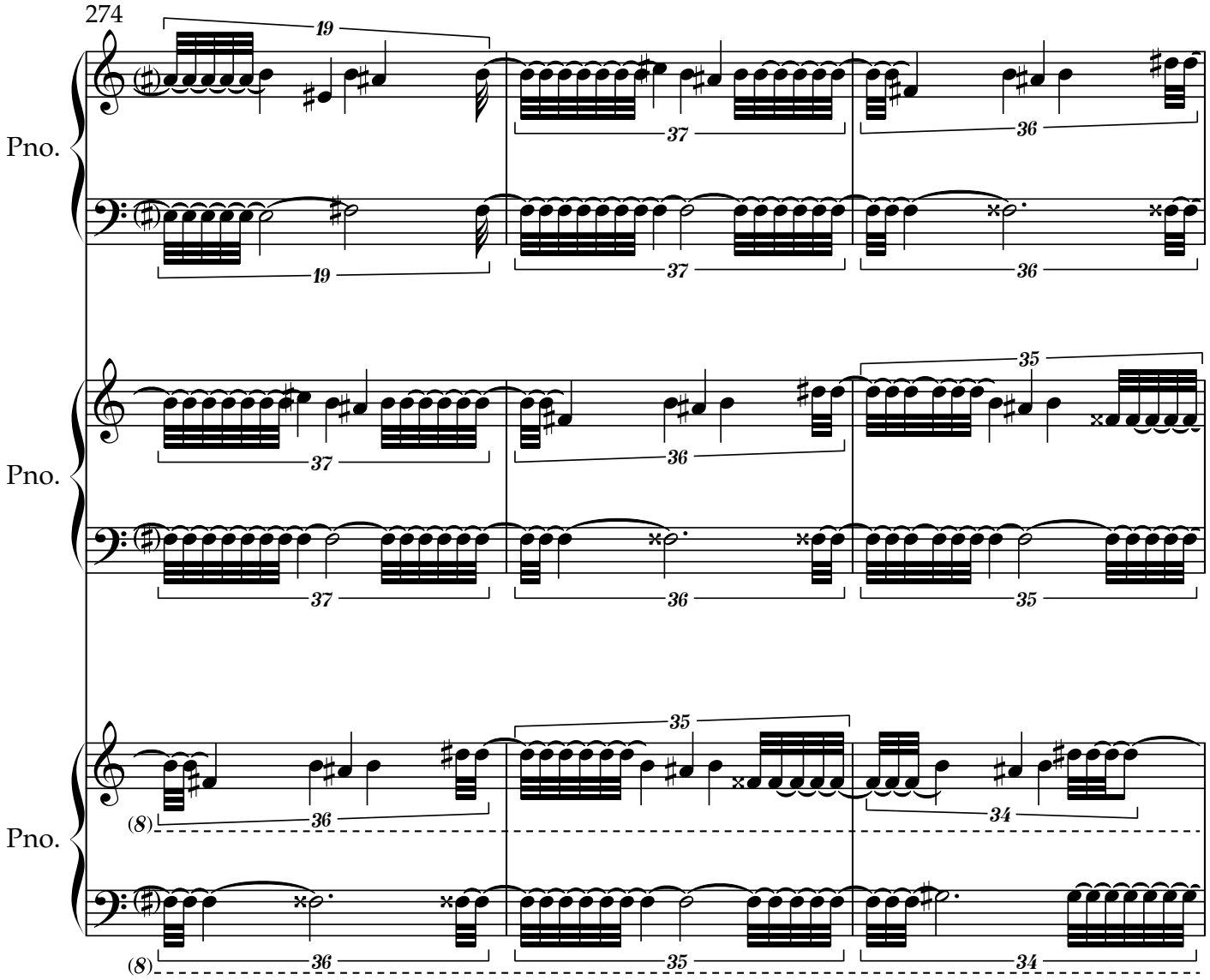
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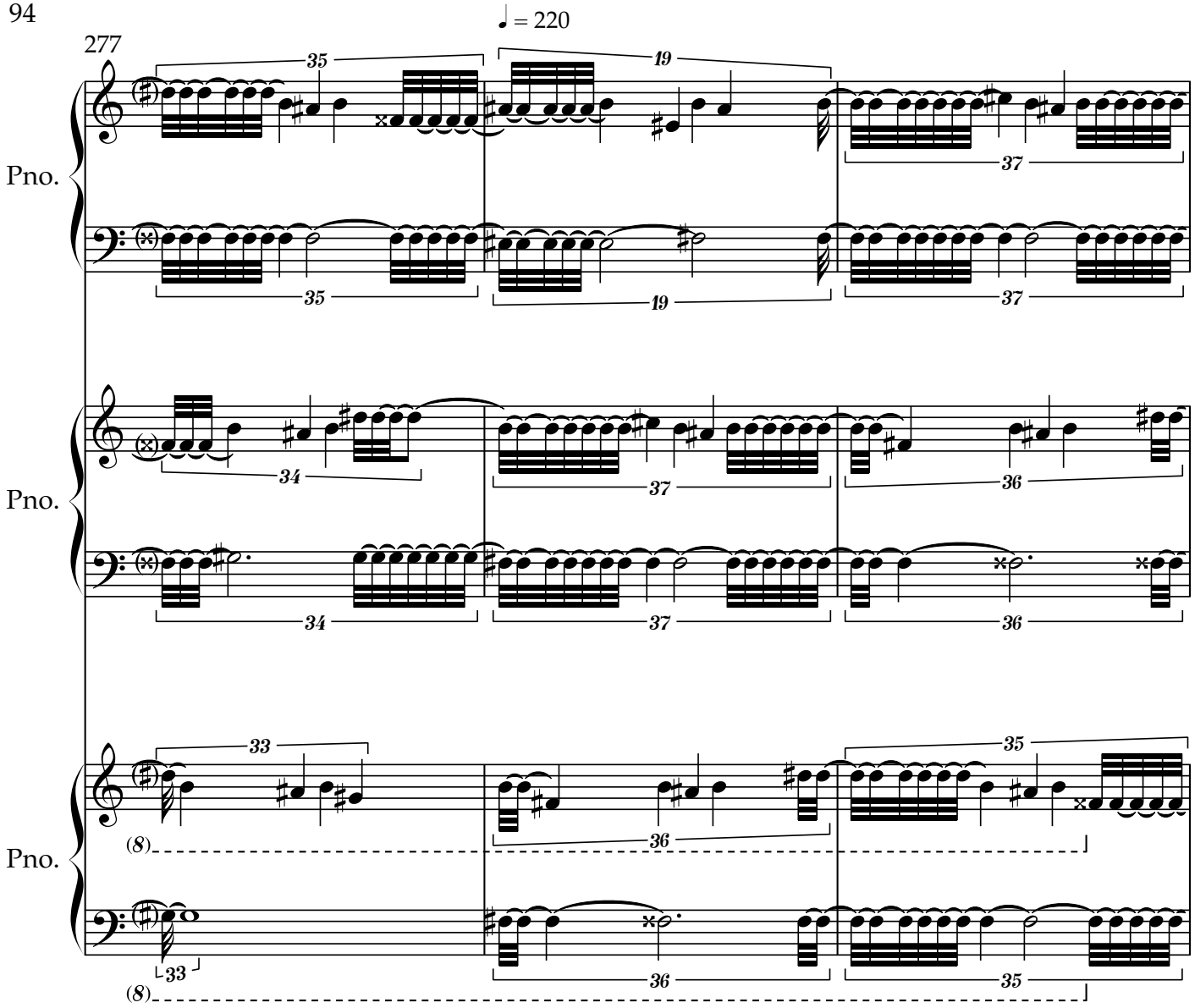
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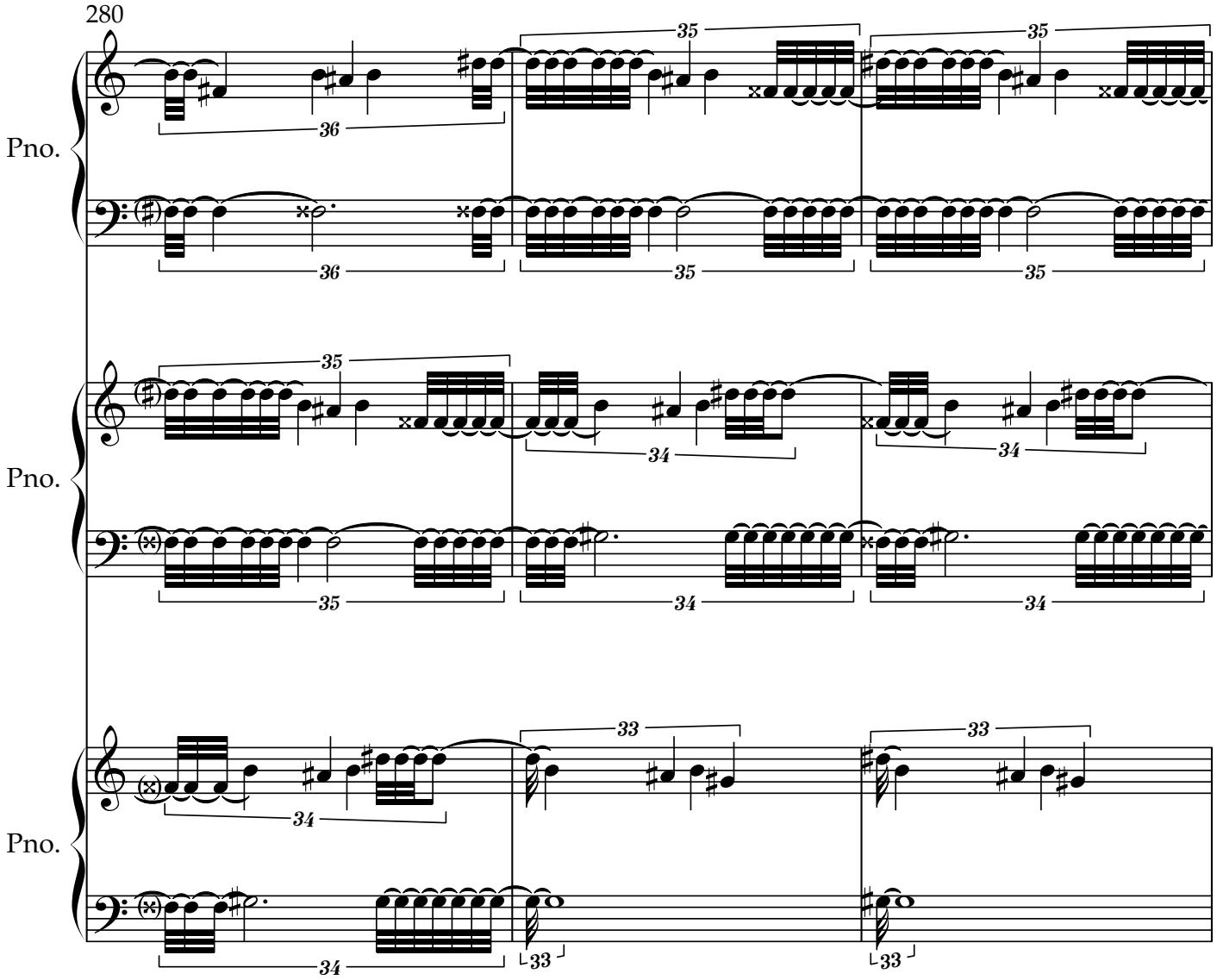
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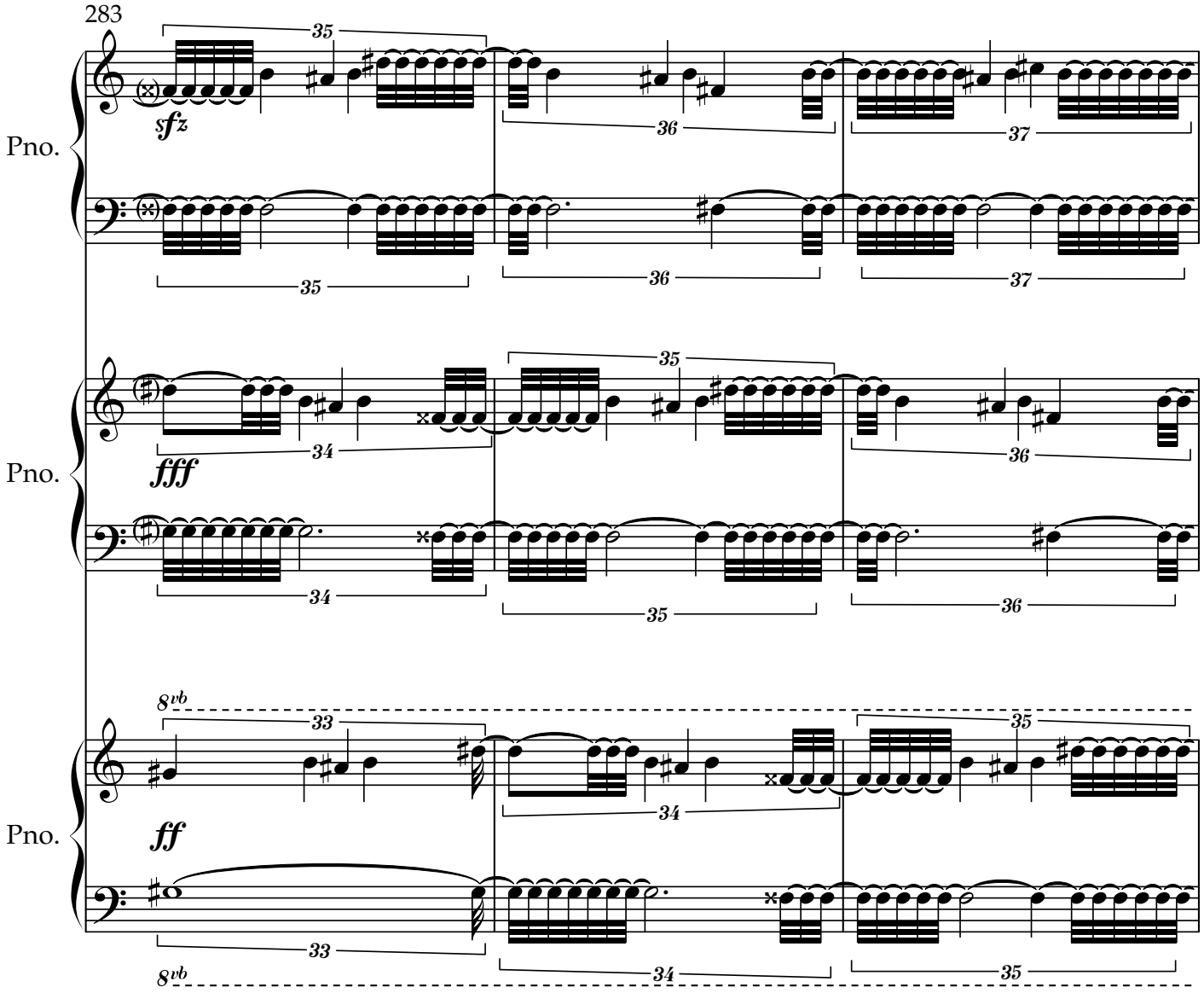
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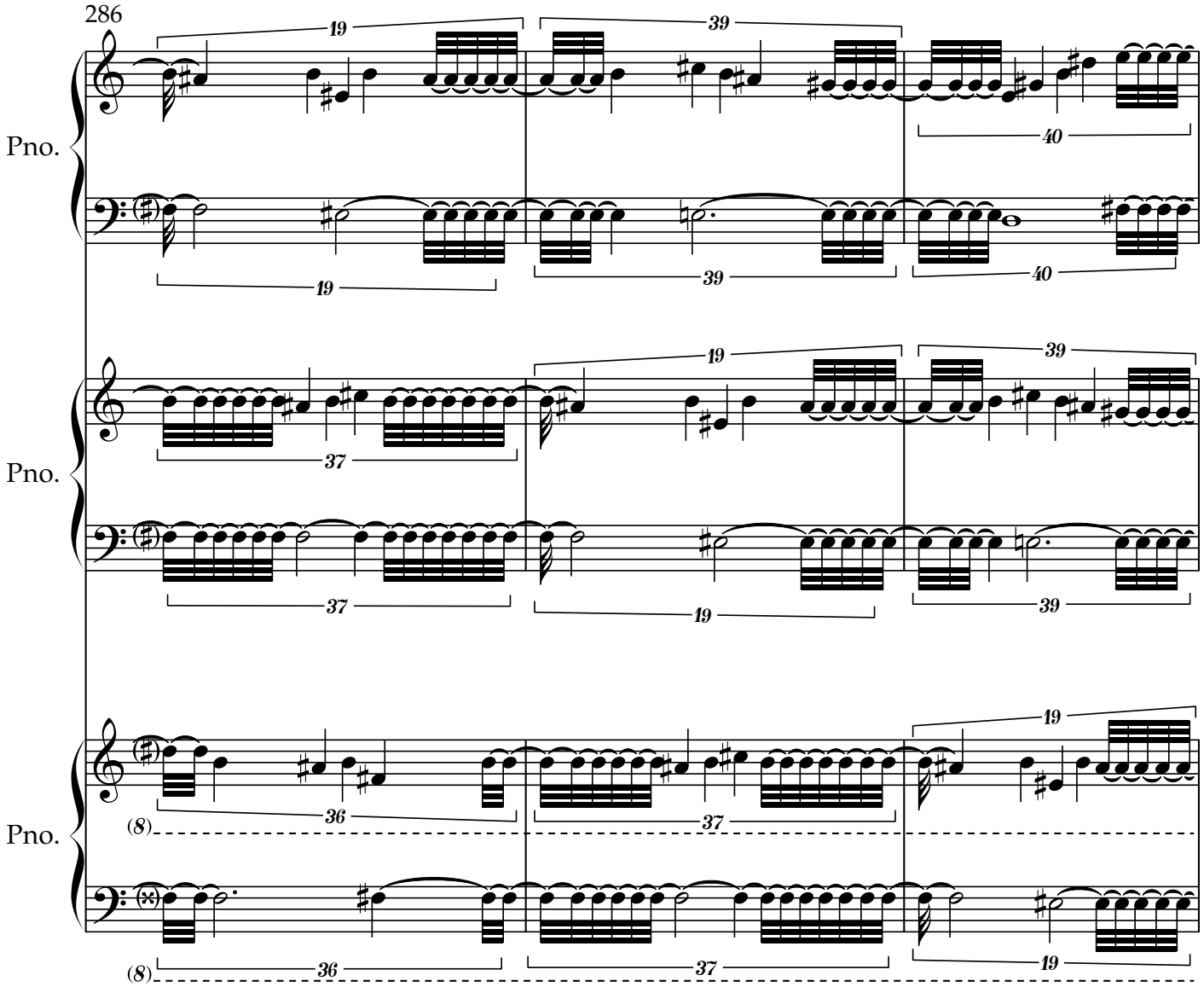
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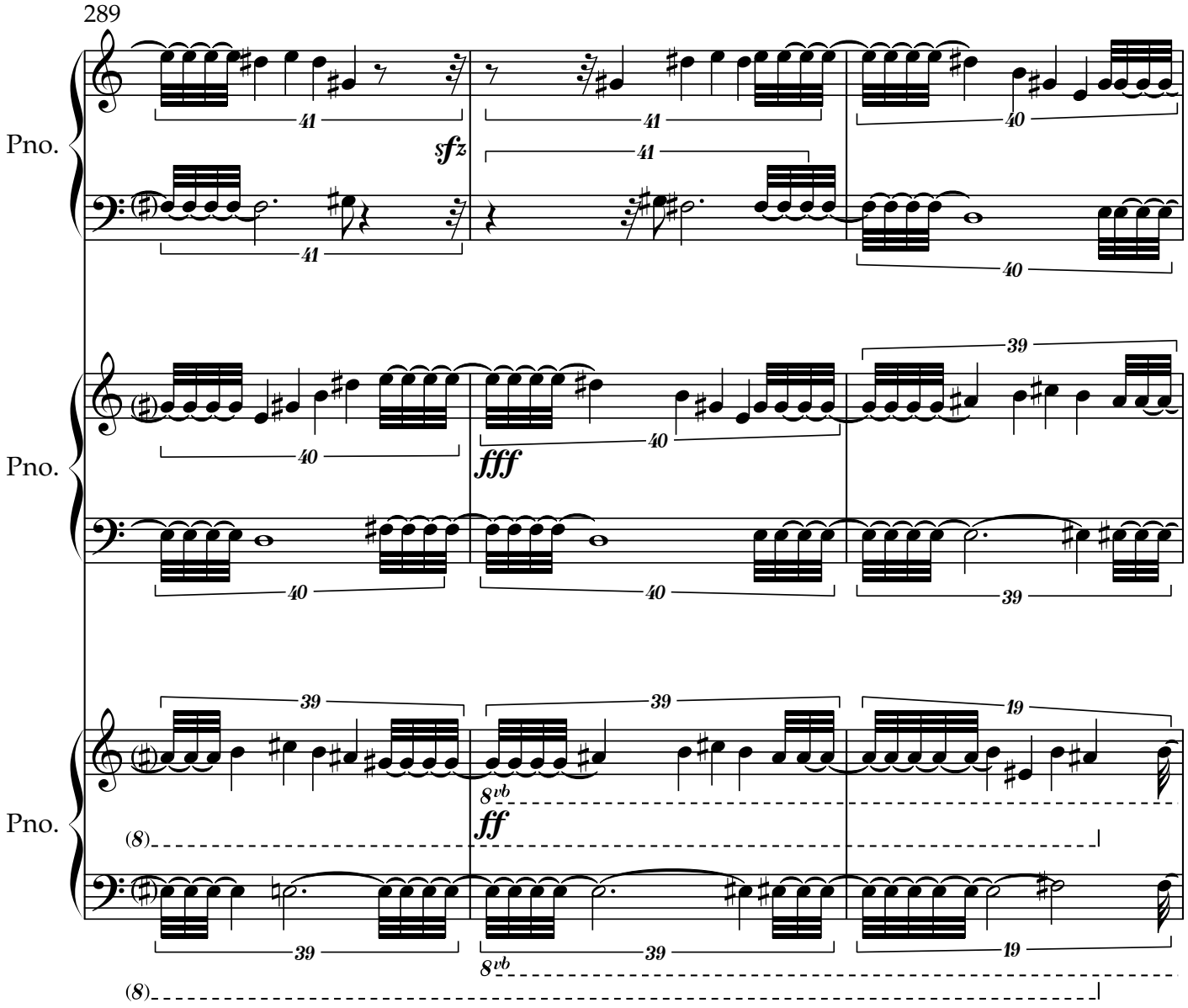
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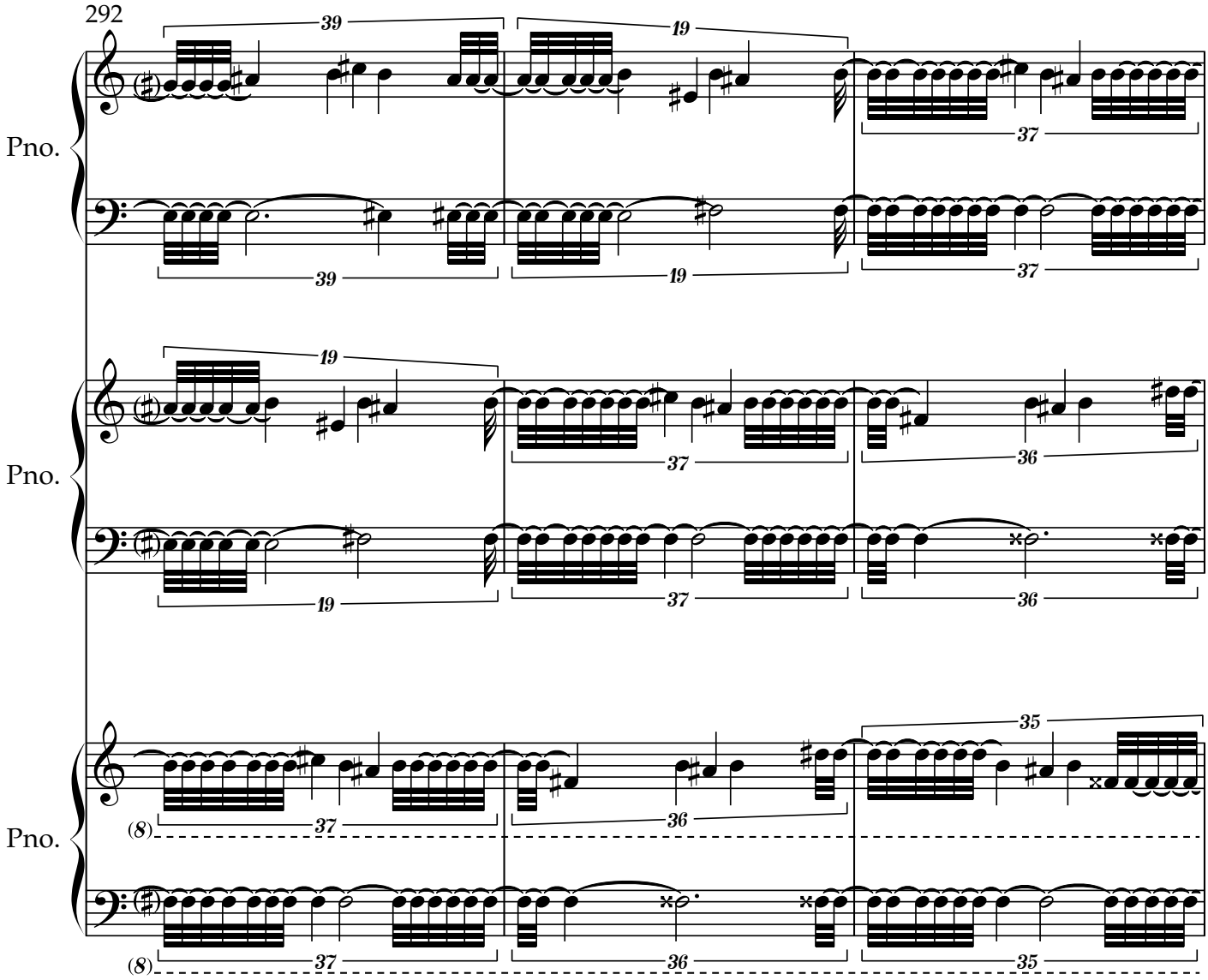
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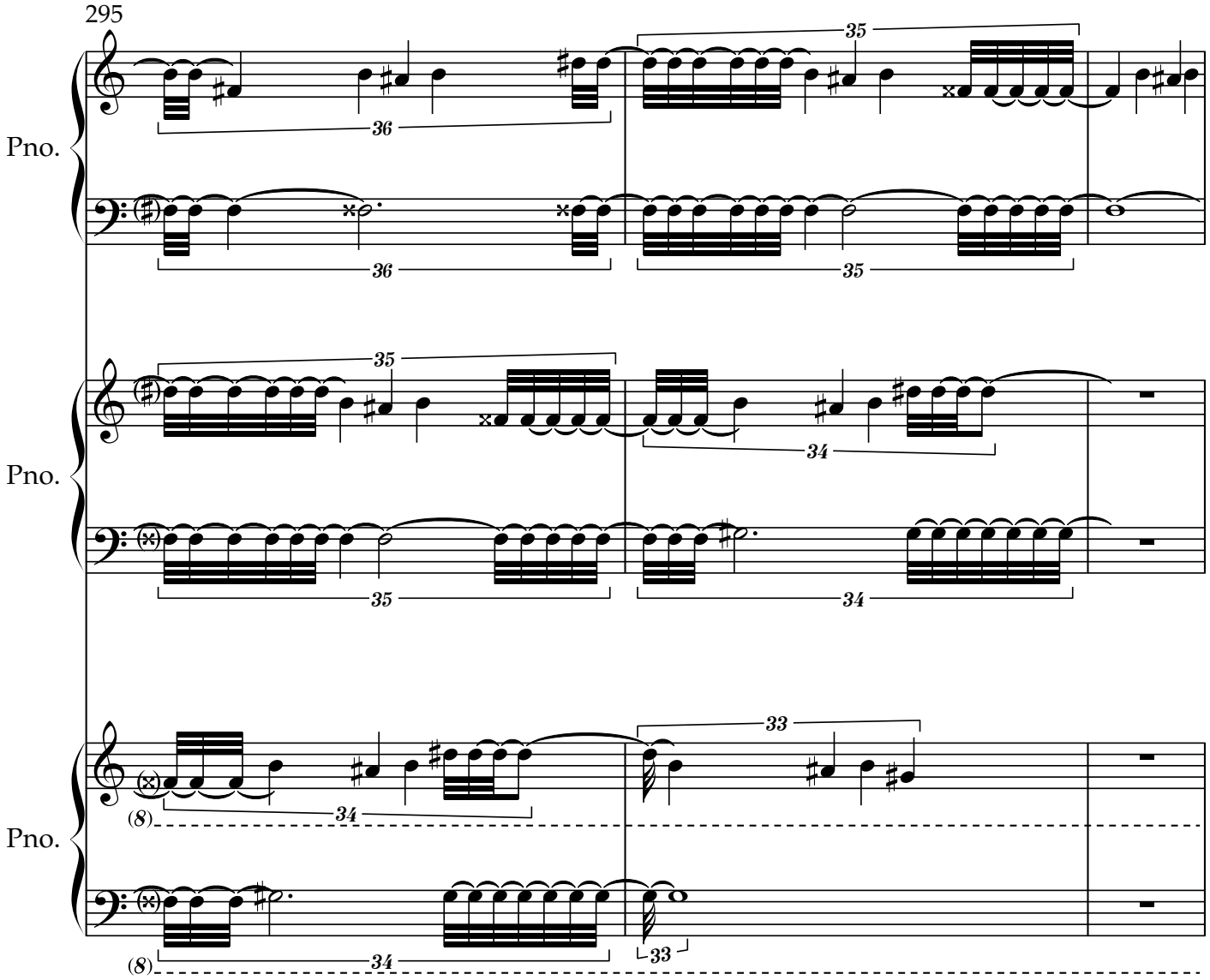
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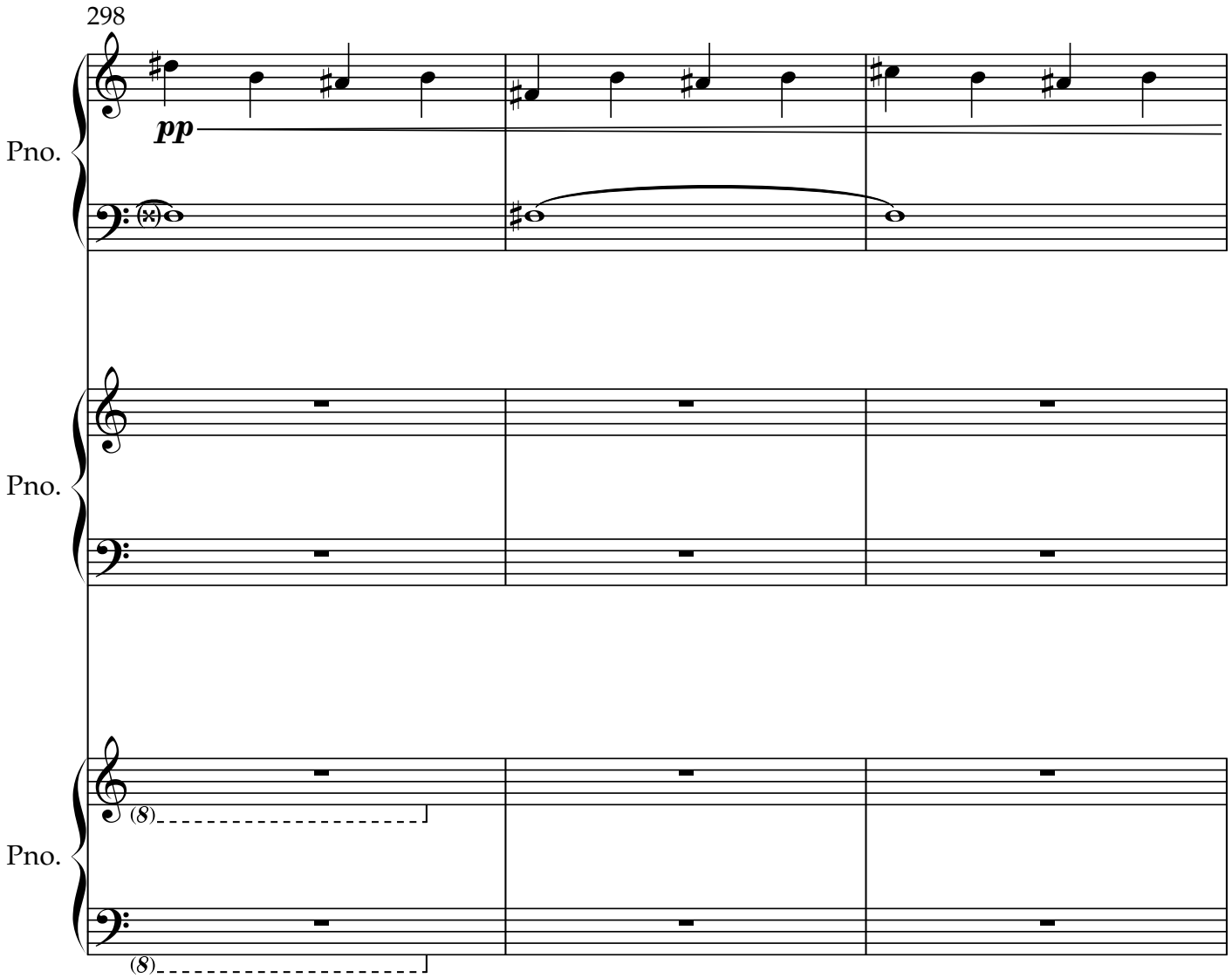
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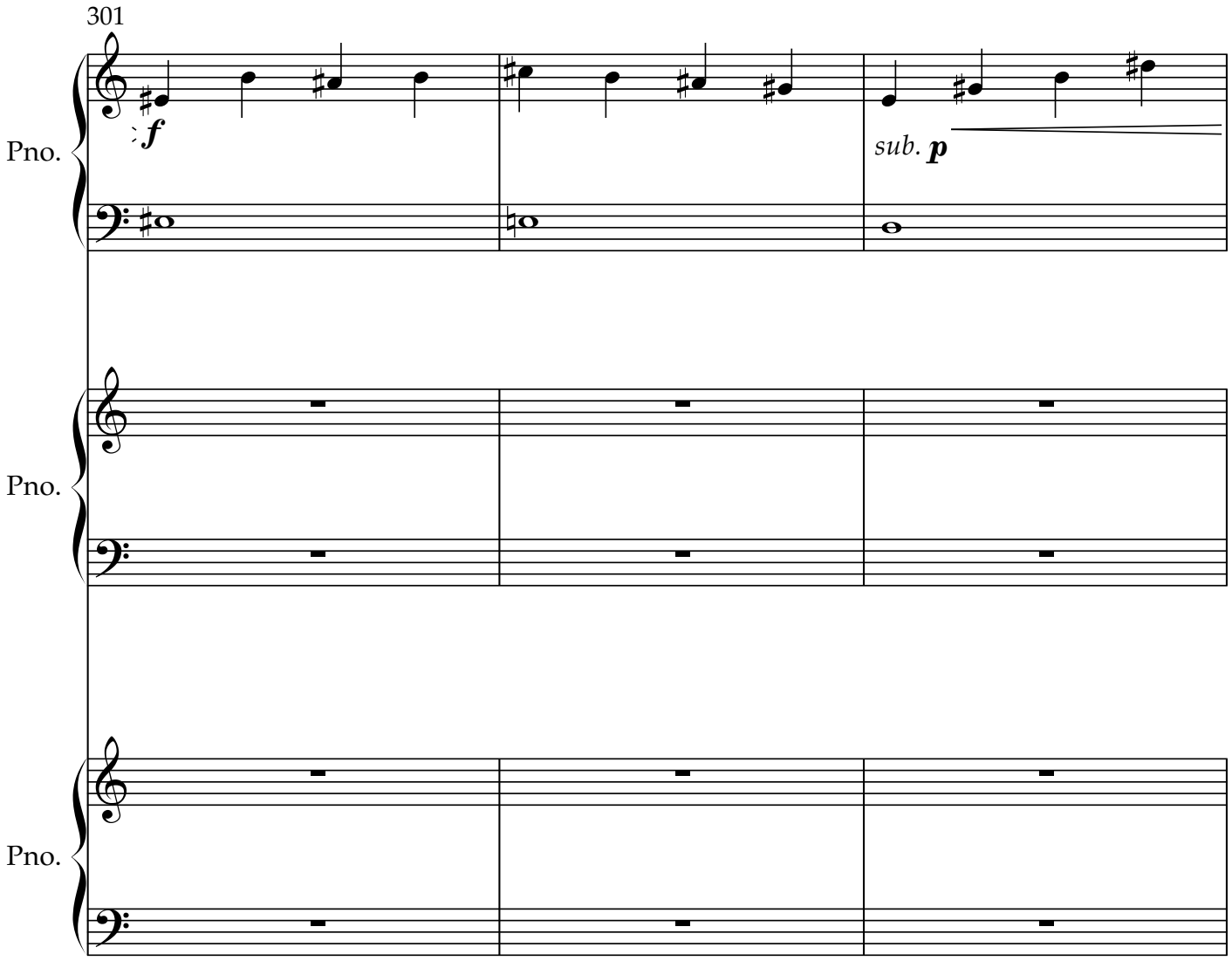
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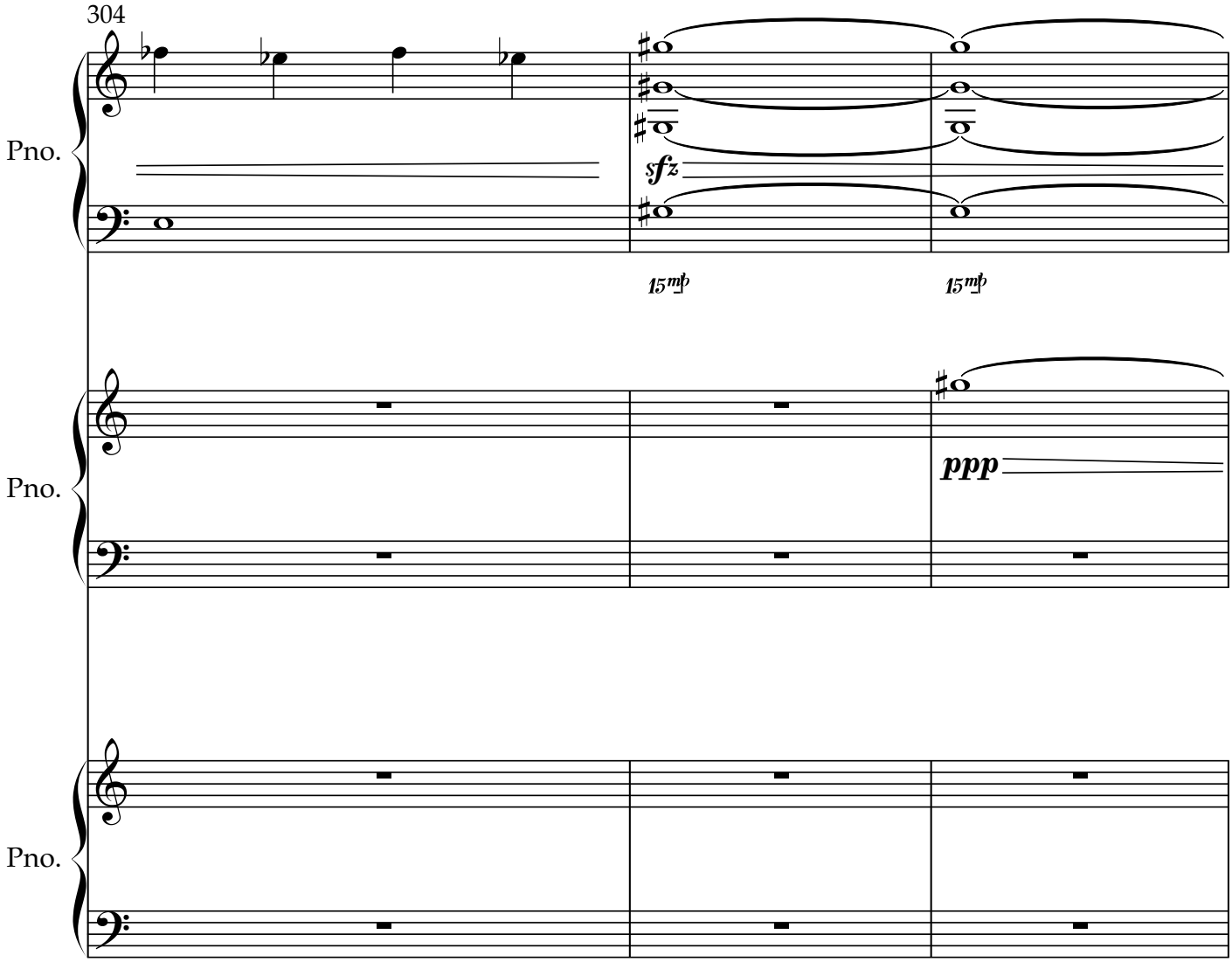
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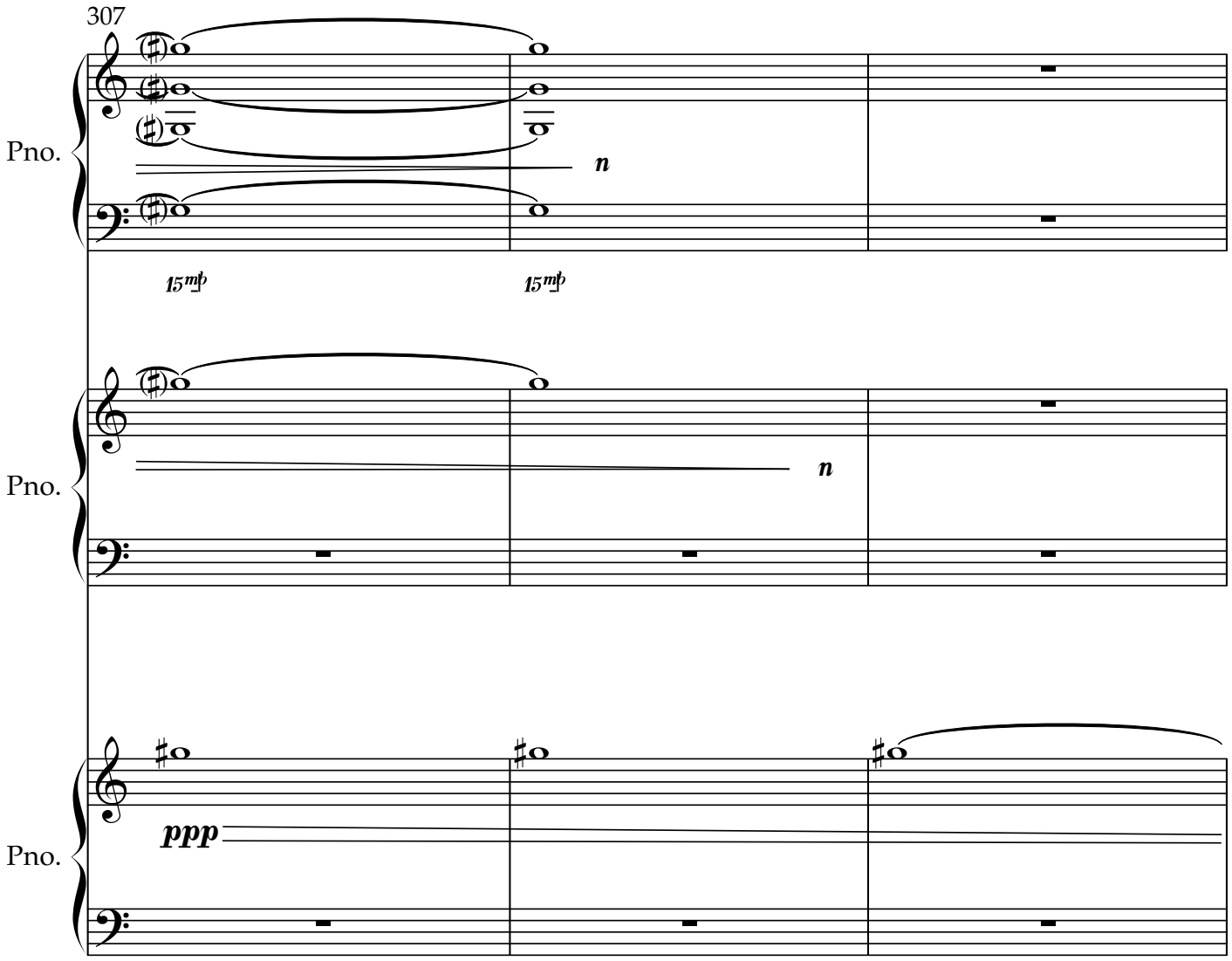
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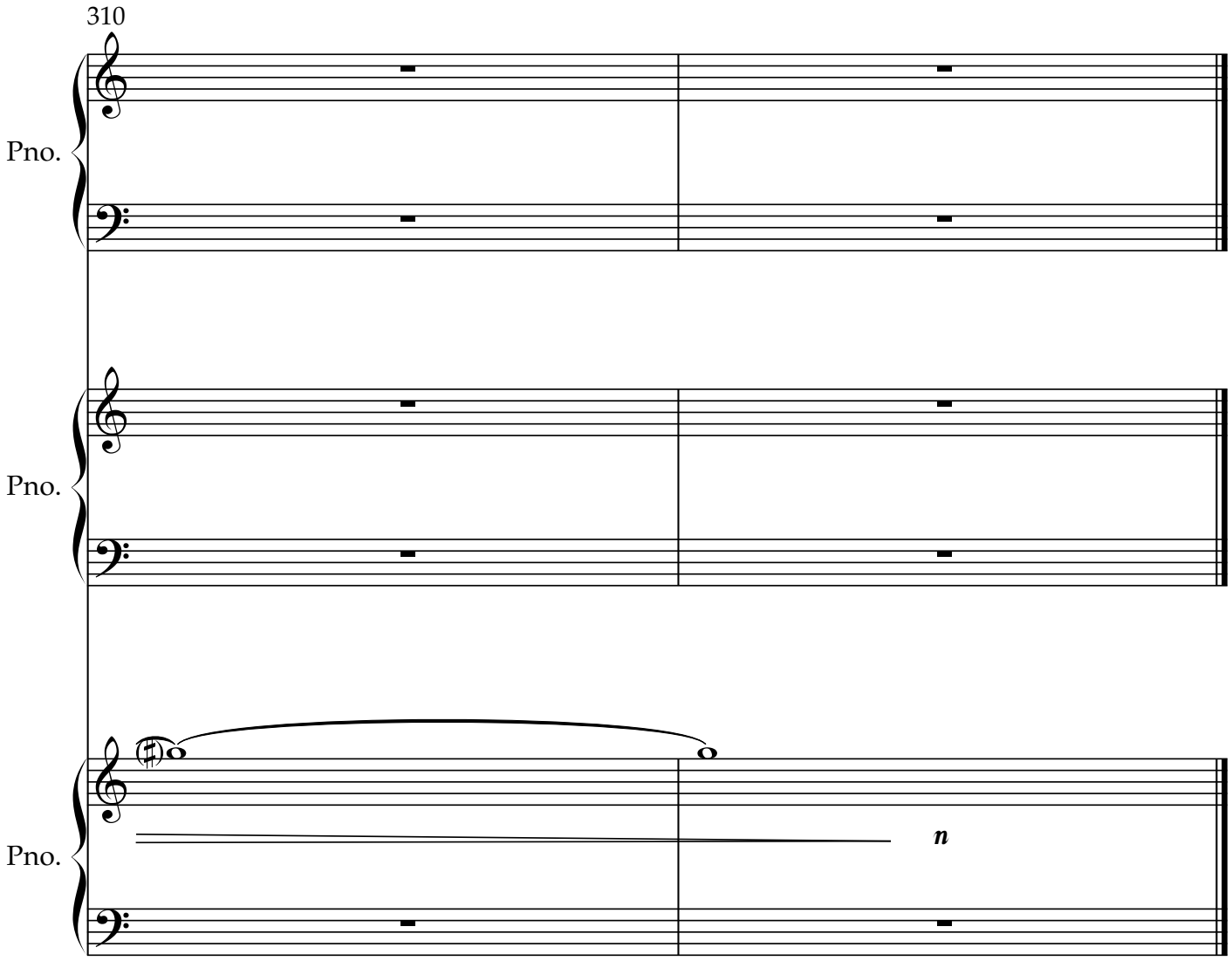
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Jordan McCrae

Fin Sahvot Gein

(Extract from the poem *Kiir do Keizaal*)

This piece depicts the power and unity of the Nordic culture,
adapted from the poem *Kiir do Keizaal* by 'Keenar'.

The text is in *Dragon*, a language from the videogame 'The Elder Scrolls V: Skyrim',
that was spoken by both dragons and ancient Nords,
who learnt to harness its power against their dragon masters.

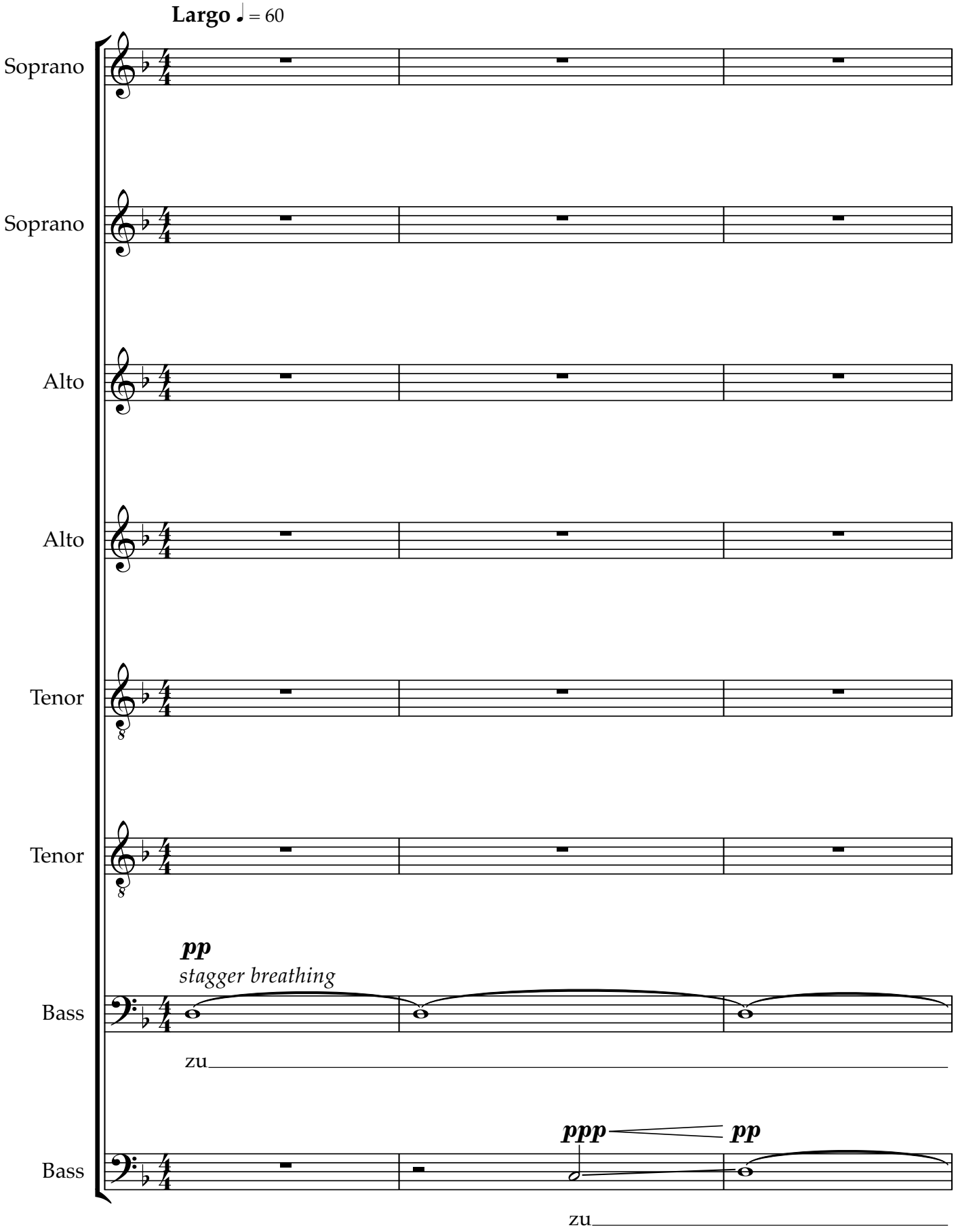
However, the language perished over time and was lost to the constructs of English,
where it is now spoken only by a rare few, including the remaining dragons and
Greybeards who follow *the Way of the Voice*.

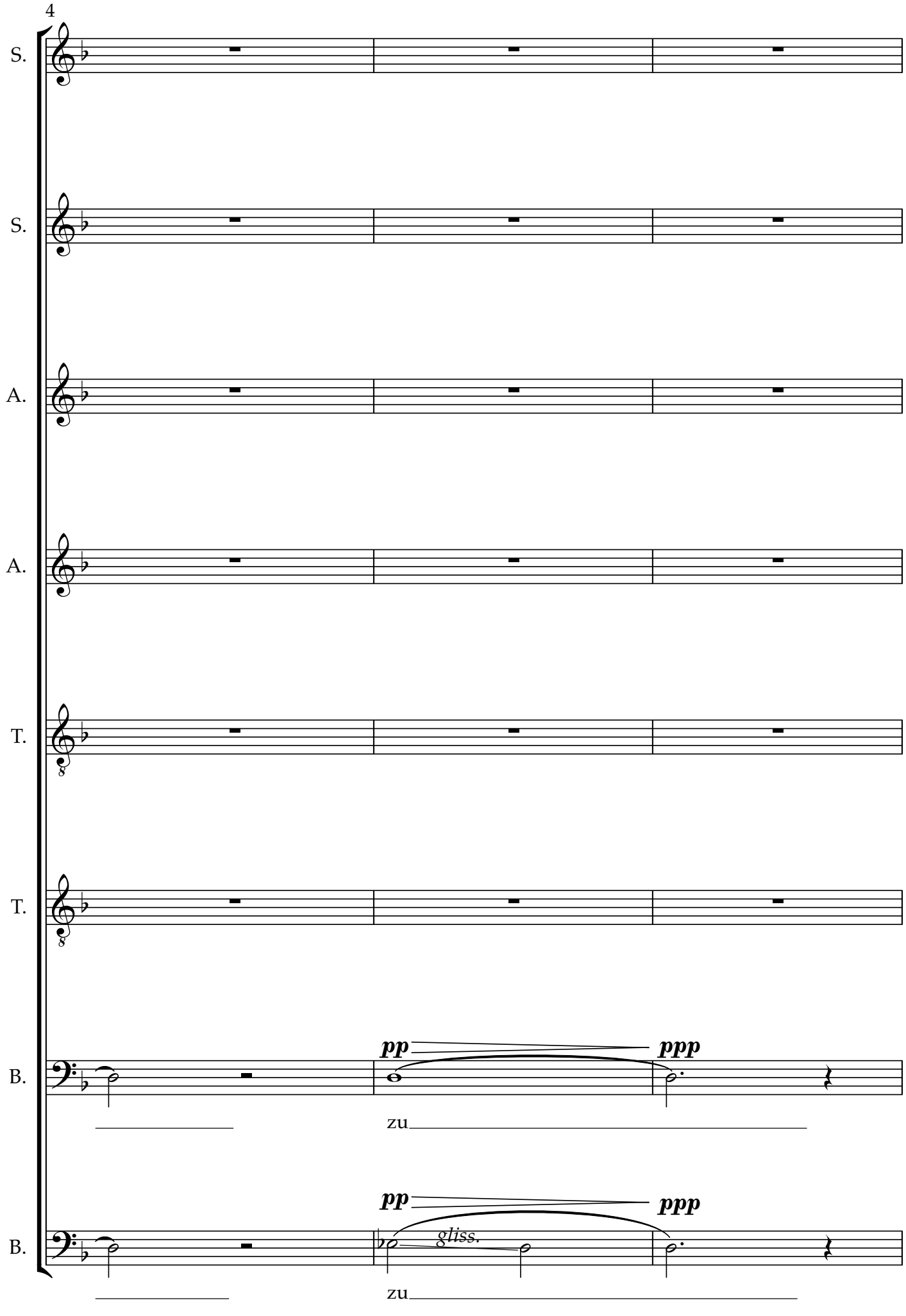
Fin Sahvot Gein

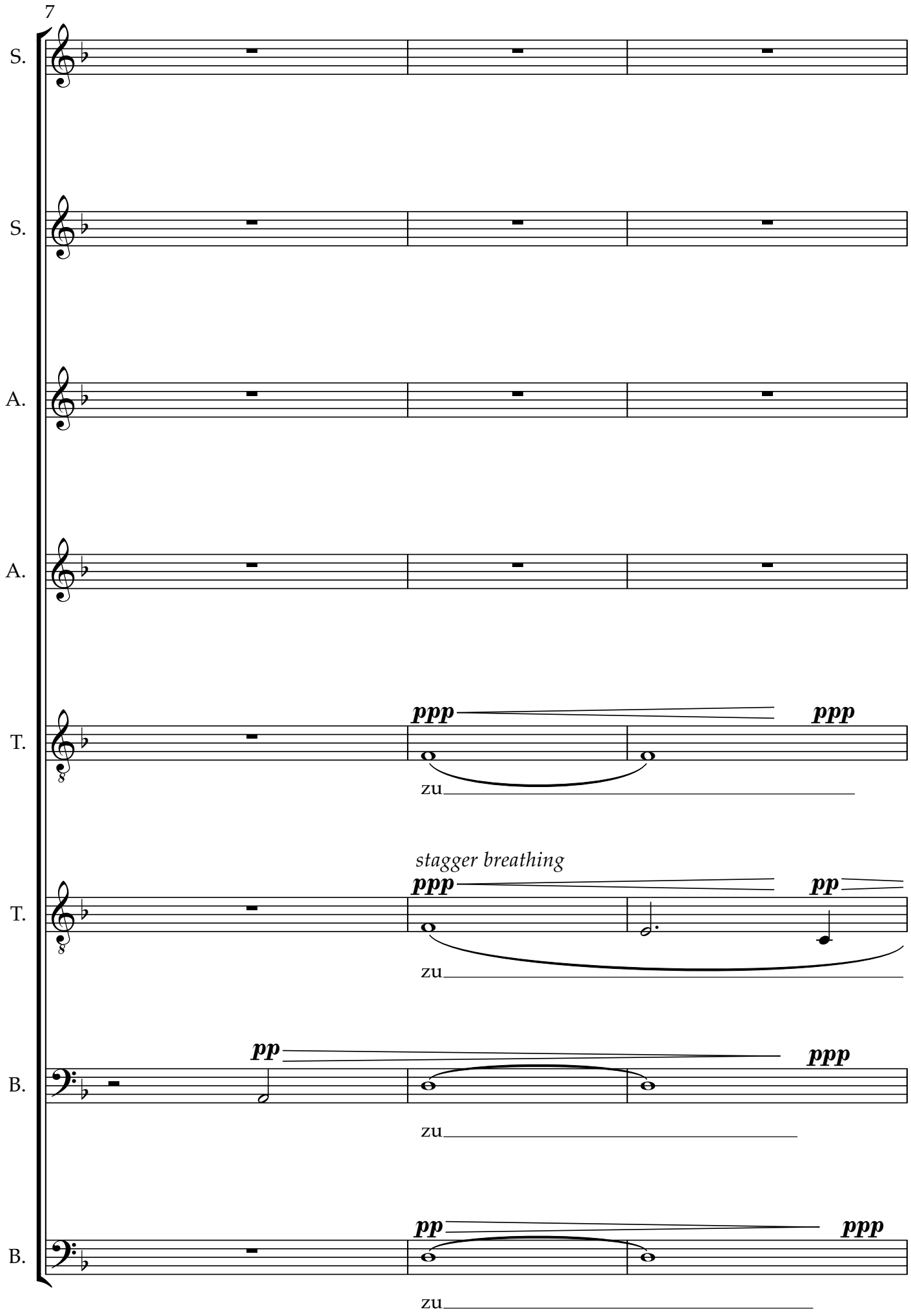
(Extract from the poem *Kiir do Keizaal*)

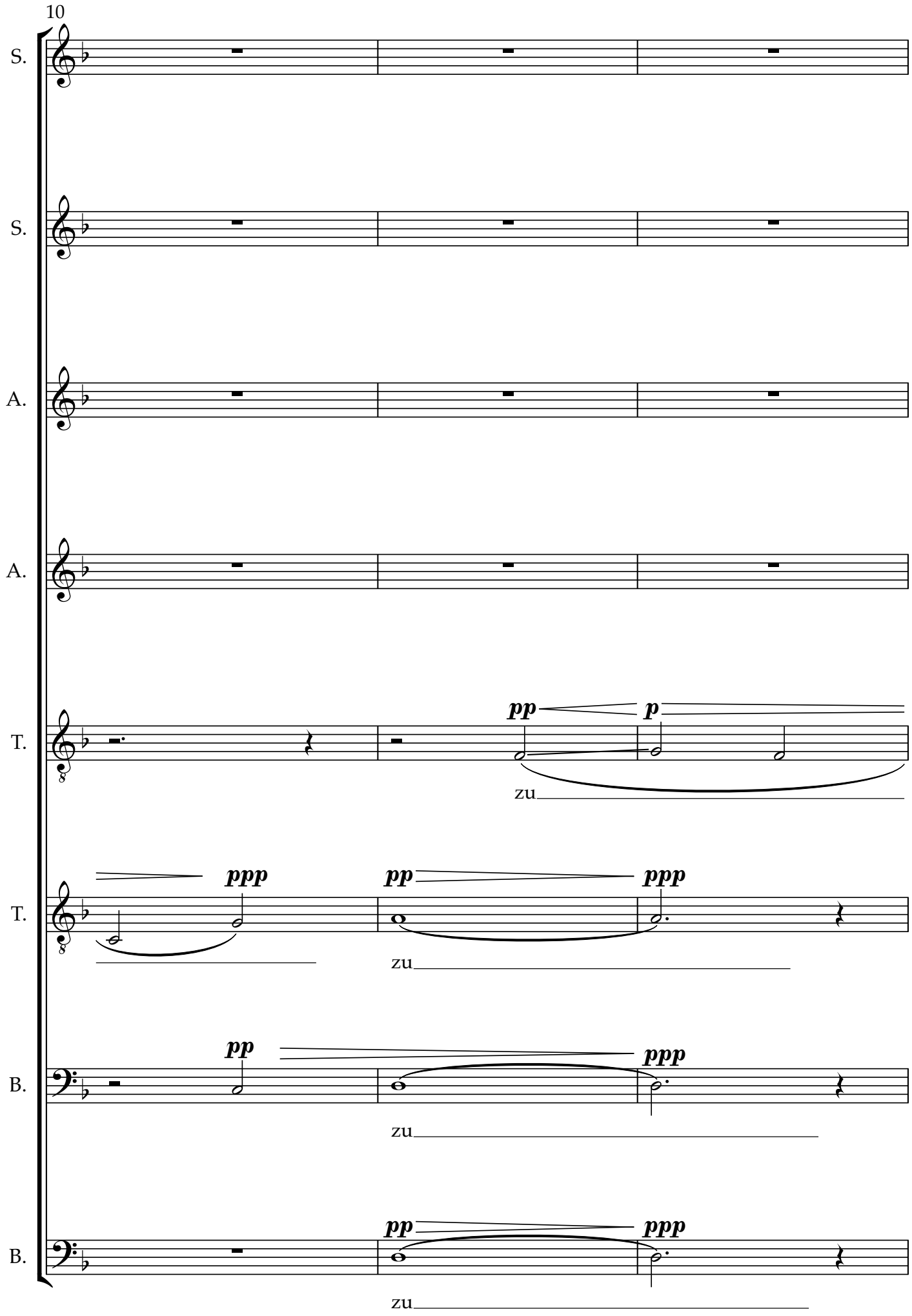
Original text by 'Keenar'

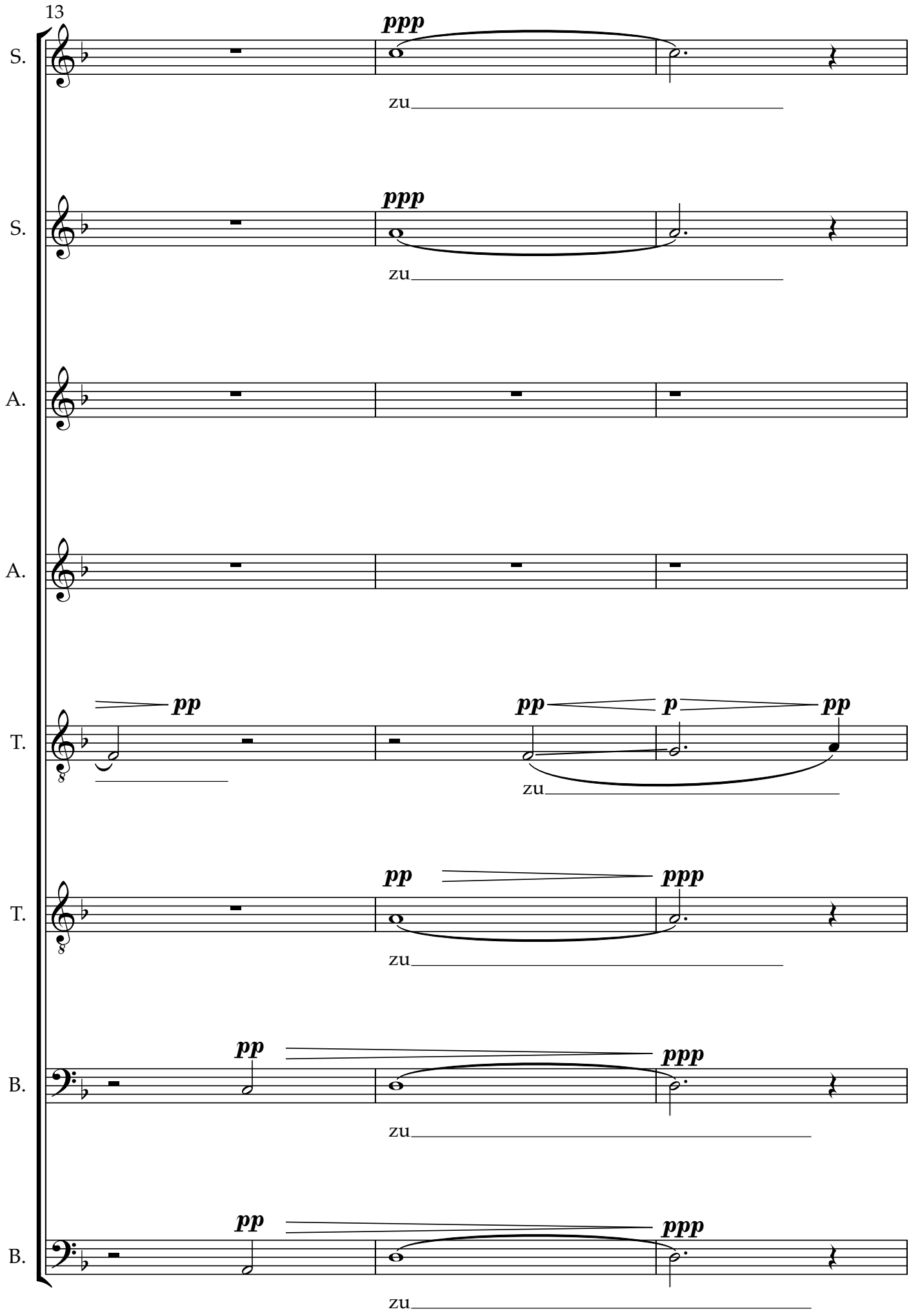
Music by Jordan McCrae

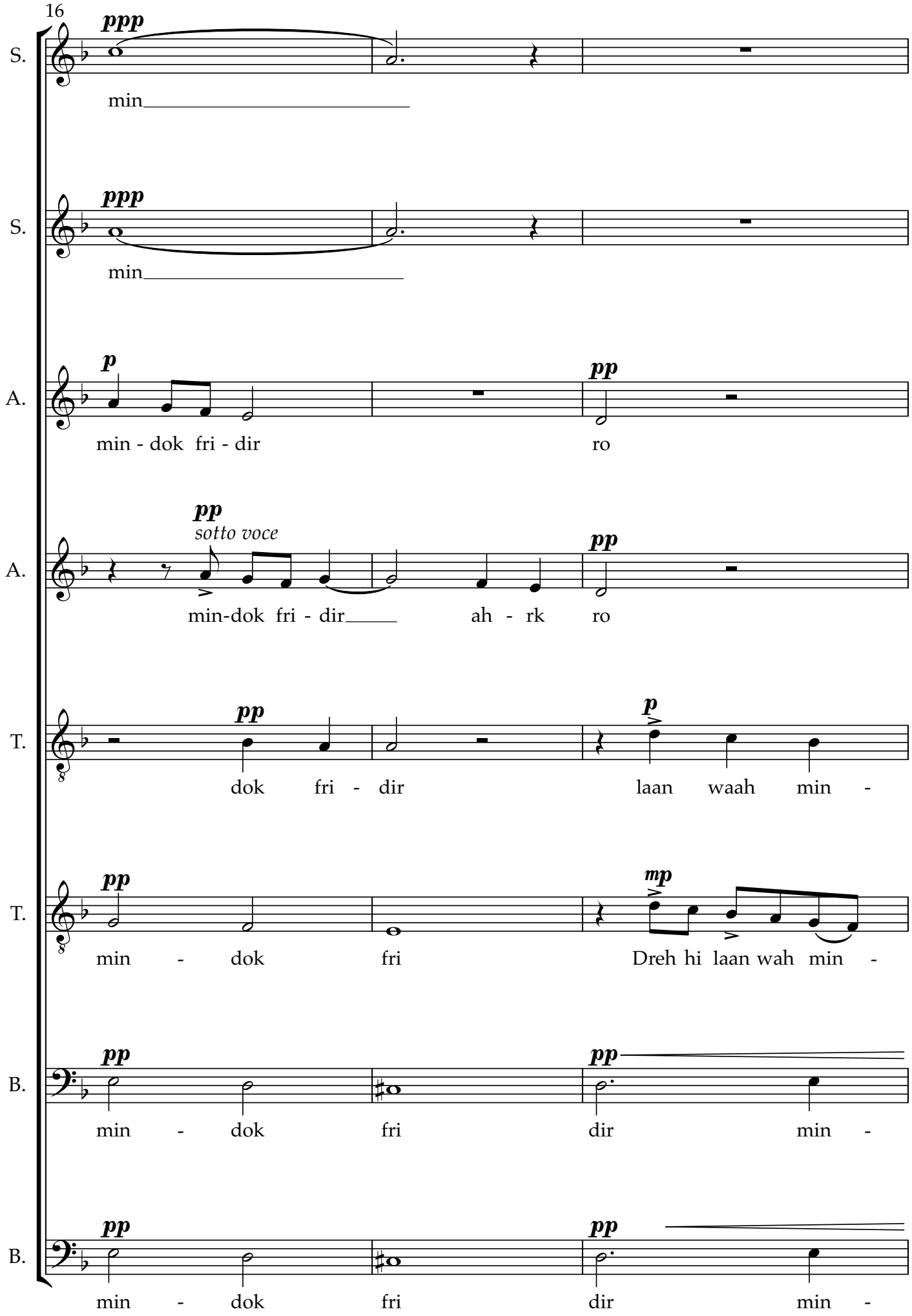


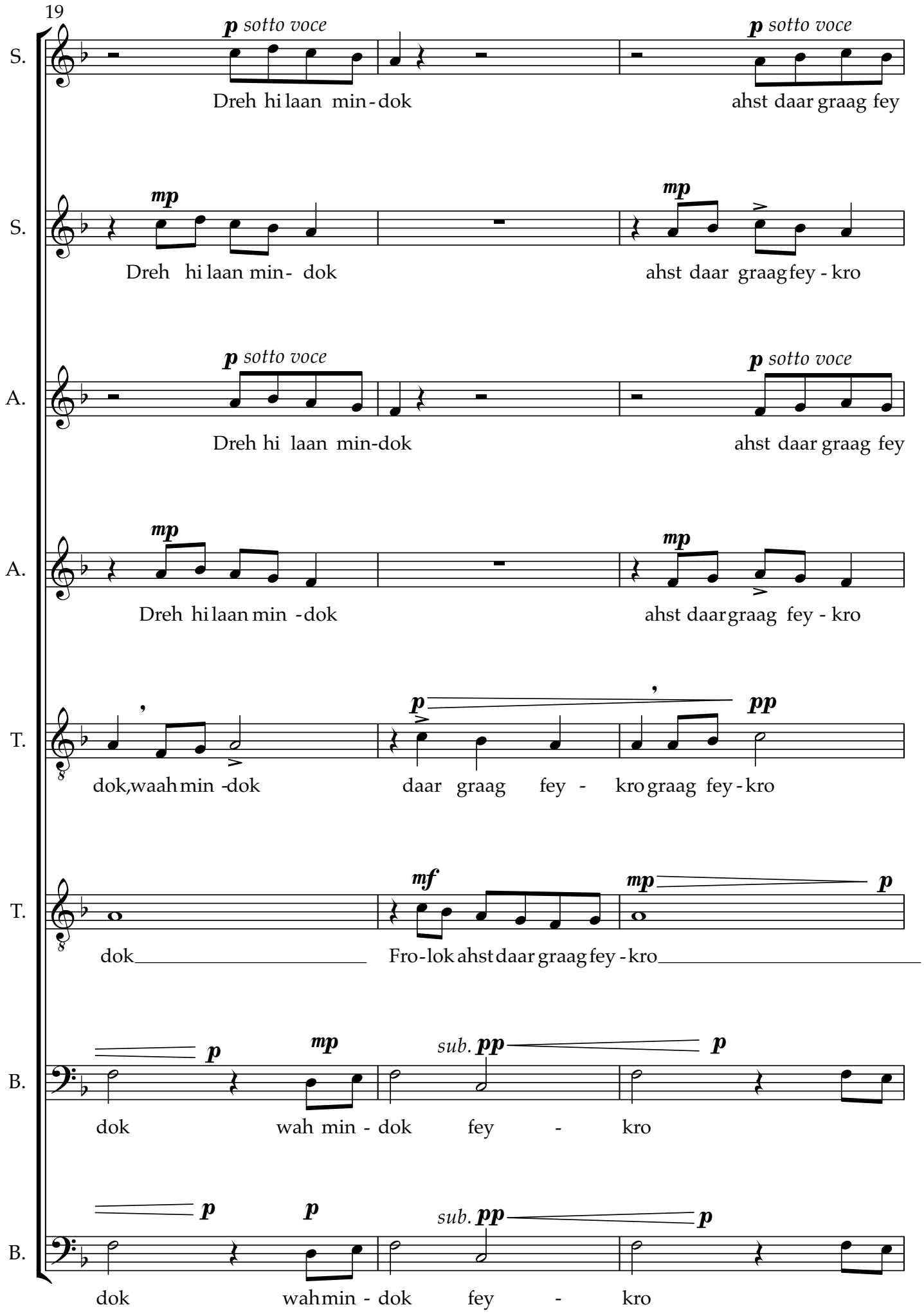

4
S.
S.
A.
A.
T.
T.
B.
pp
ppp
zu
B.
pp
ppp
gliss.
zu

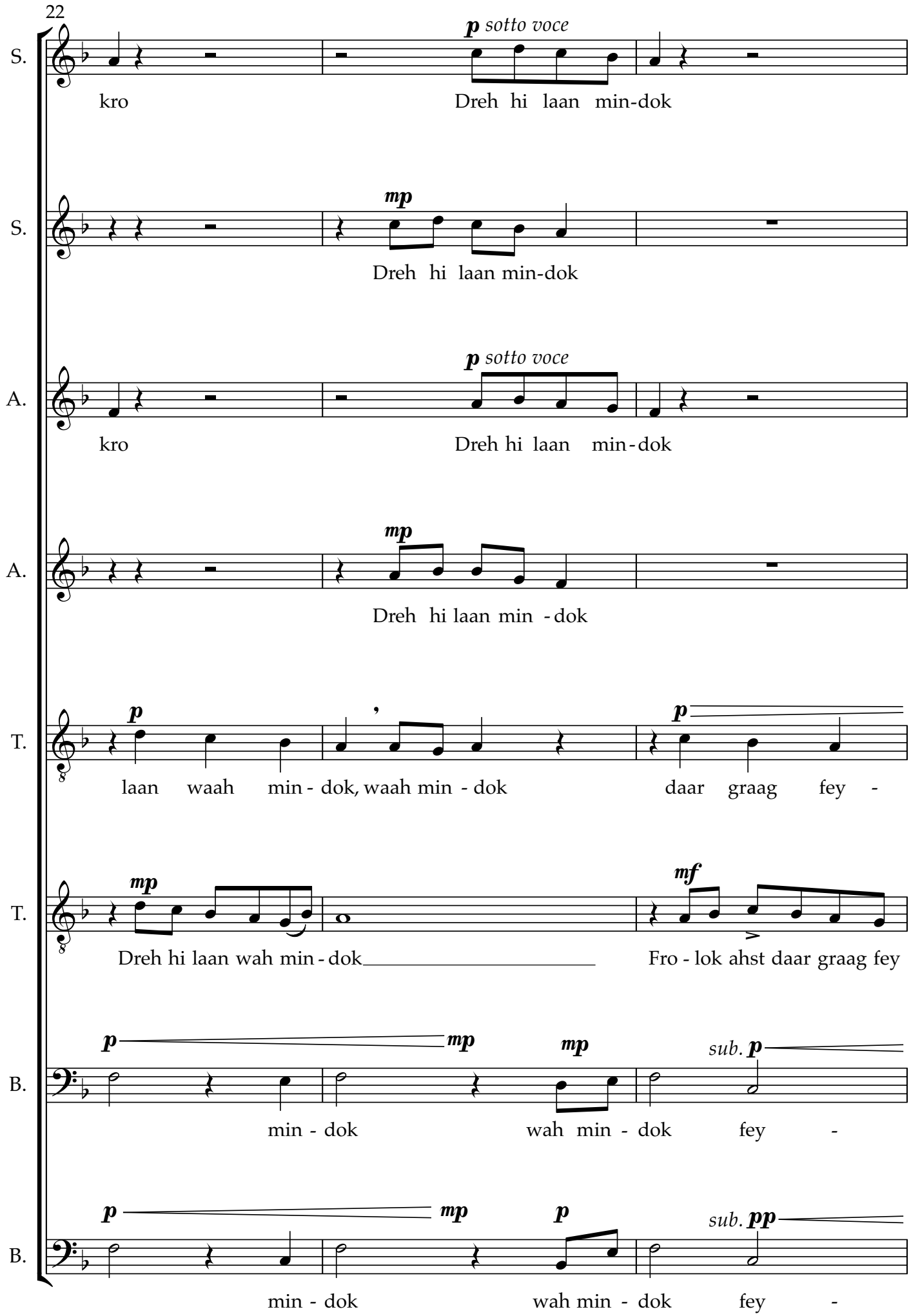

7
S.
S.
A.
A.
T.
ppp
ppp
zu
stagger breathing
T.
ppp
pp
zu
B.
pp
ppp
zu
B.
pp
ppp
zu

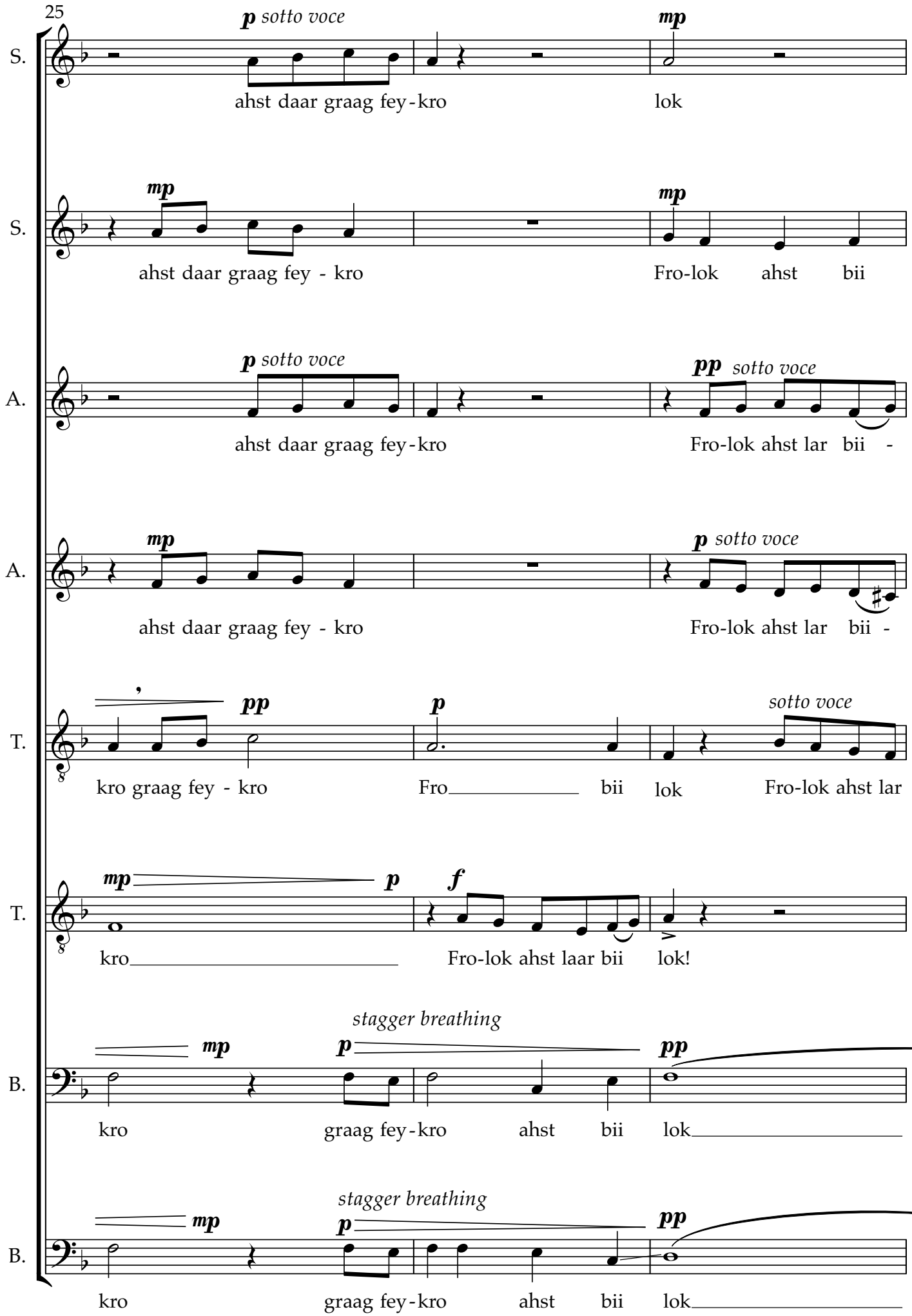

10
S.
S.
A.
A.
T.
pp
p
zu
T.
ppp
pp
ppp
zu
B.
pp
ppp
zu
B.
pp
ppp
zu

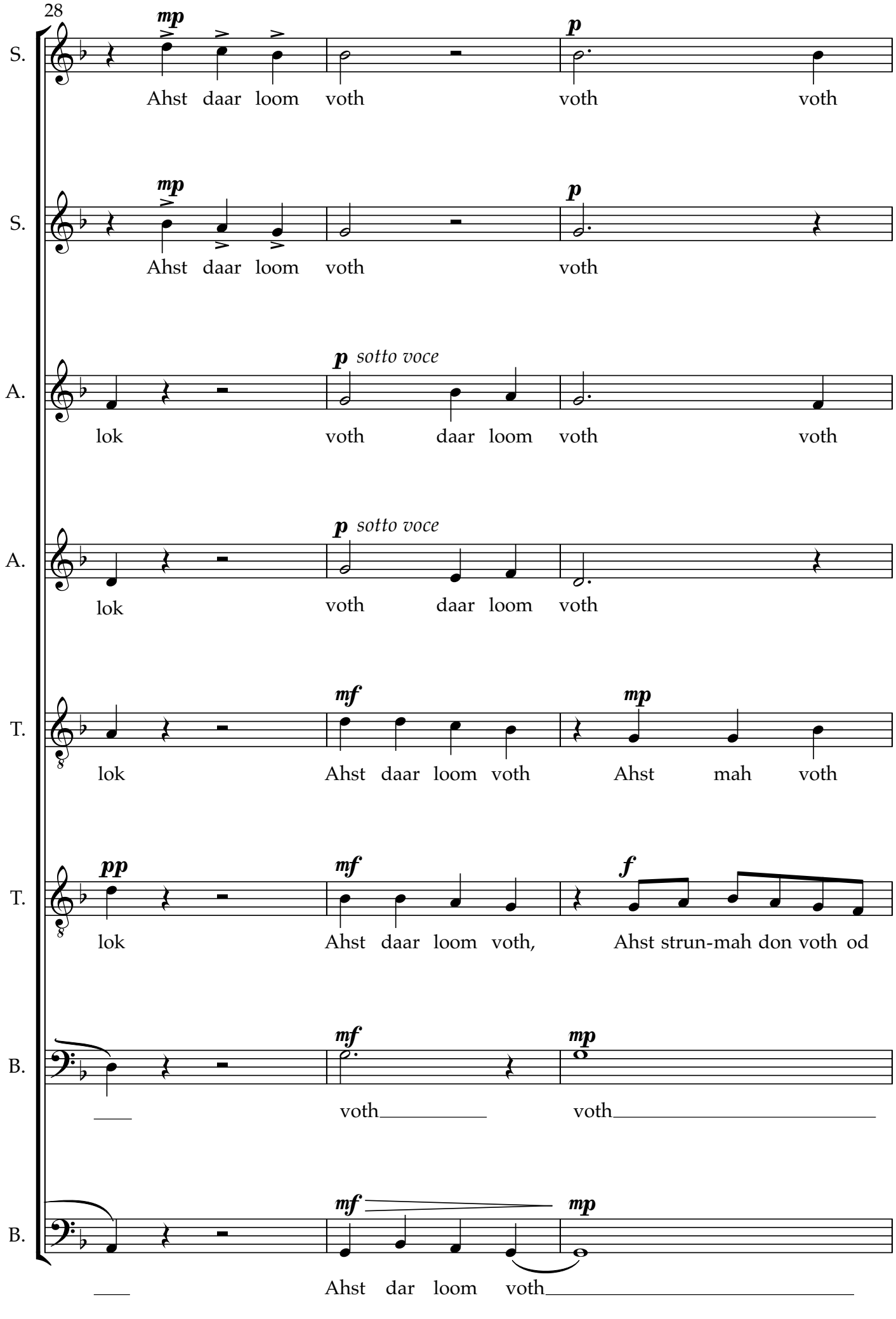

13
S.
ppp
zu
S.
ppp
zu
A.
A.
T.
pp
pp
p
pp
zu
T.
pp
ppp
zu
B.
pp
ppp
zu
B.
pp
ppp
zu

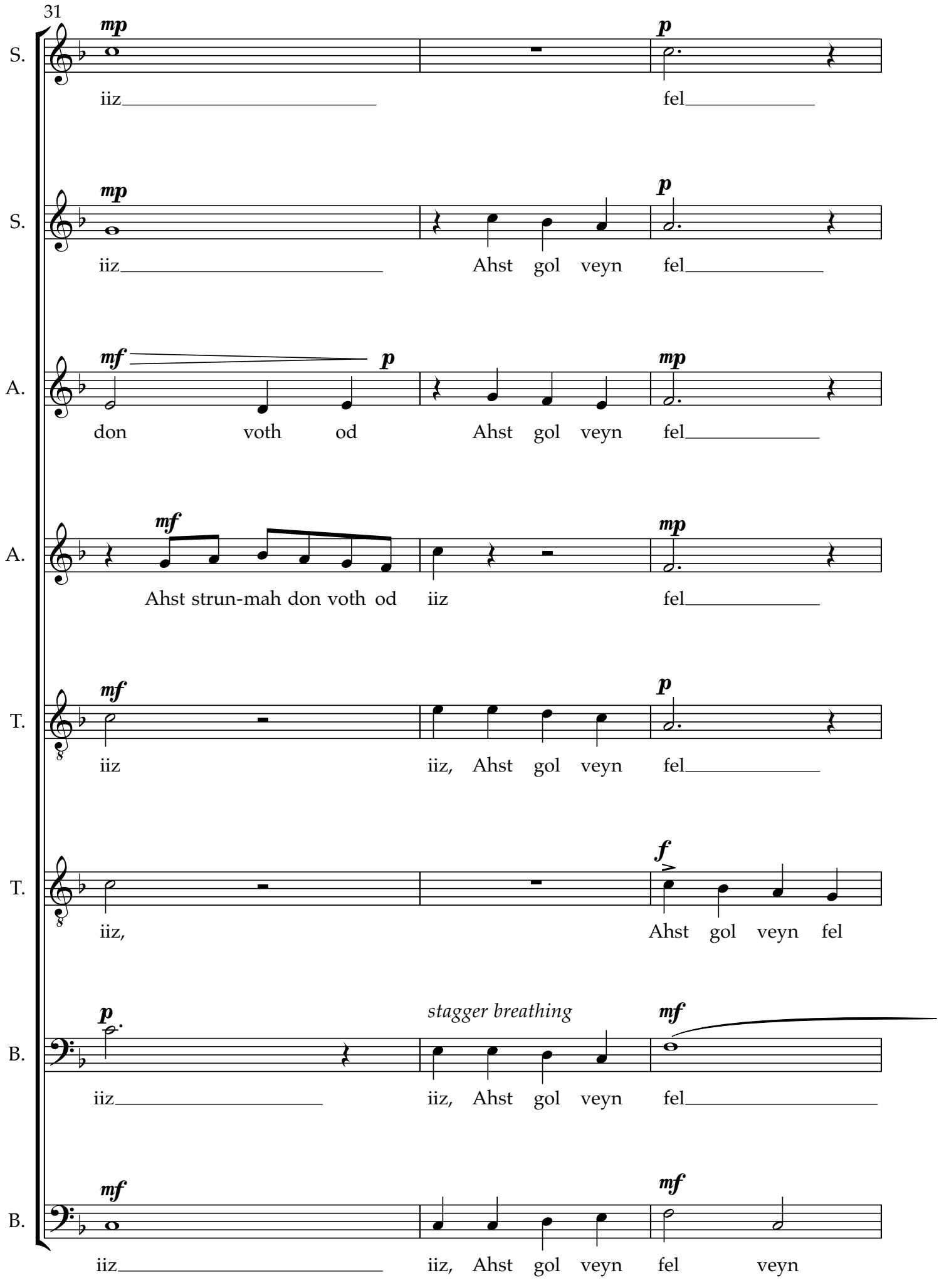

16
S.
ppp
min
S.
ppp
min
A.
p
min - dok fri - dir
pp
ro
A.
pp
sotto voce
min-dok fri - dir
ah - rk
pp
ro
T.
pp
dok fri - dir
p
laan waah min -
T.
pp
min - dok fri
mp
Dreh hi laan wah min -
B.
pp
min - dok fri
pp
dir min -
B.
pp
min - dok fri
pp
dir min -

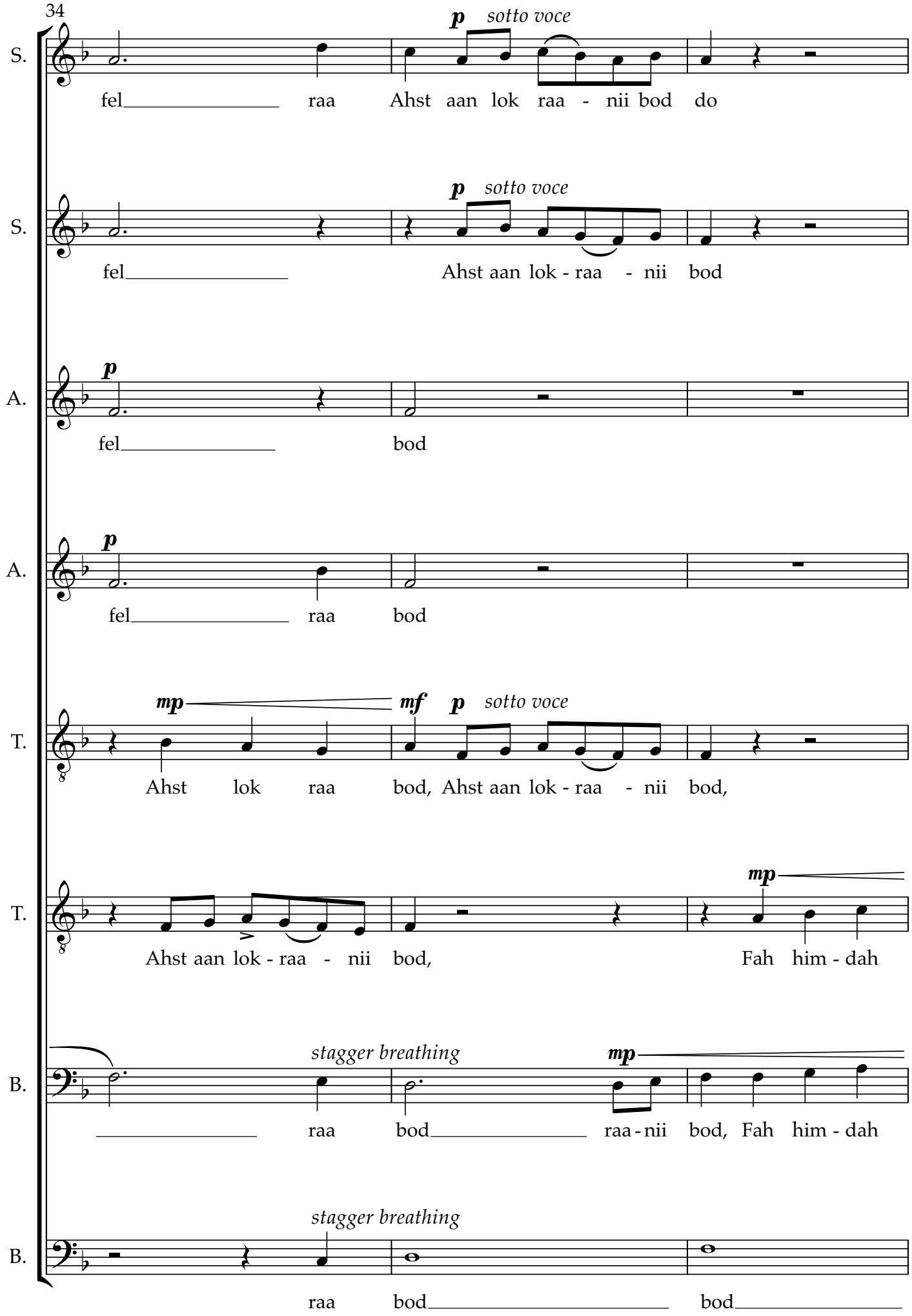

19
S.
p sotto voce
Dreh hi laan min - dok
p sotto voce
ahst daar graag fey
S.
mp
Dreh hi laan min - dok
mp
ahst daar graag fey - kro
A.
p sotto voce
Dreh hi laan min-dok
p sotto voce
ahst daar graag fey
A.
mp
Dreh hi laan min - dok
mp
ahst daar graag fey - kro
T.
dok, waah min - dok
p
daar graag fey - kro
pp
graag fey - kro
T.
dok
mf
Fro - lok ahst daar graag fey - kro
mp
p
B.
p
dok
mp
wah min - dok
sub. pp
fey - kro
p
B.
p
dok
p
wah min - dok
sub. pp
fey - kro
p

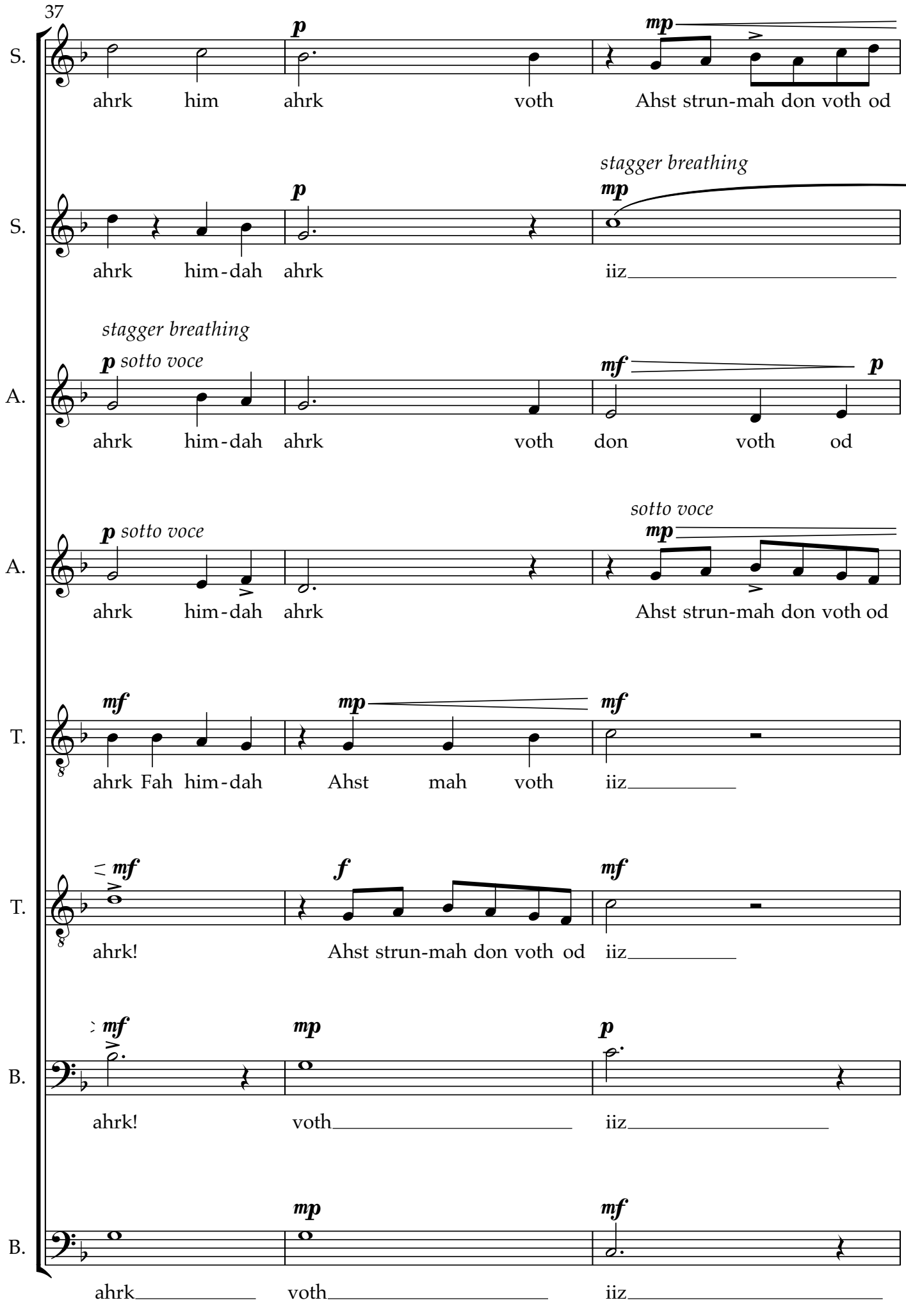

22
S.
p sotto voce
kro
Dreh hi laan min-dok
S.
mp
Dreh hi laan min-dok
A.
p sotto voce
kro
Dreh hi laan min - dok
A.
mp
Dreh hi laan min - dok
T.
p
laan waah min - dok, waah min - dok
p
daar graag fey -
T.
mp
Dreh hi laan wah min - dok
mf
Fro - lok ahst daar graag fey
B.
p
mp
mp
sub. p
min - dok
wah min - dok
fey -
B.
p
mp
p
sub. pp
min - dok
wah min - dok
fey -

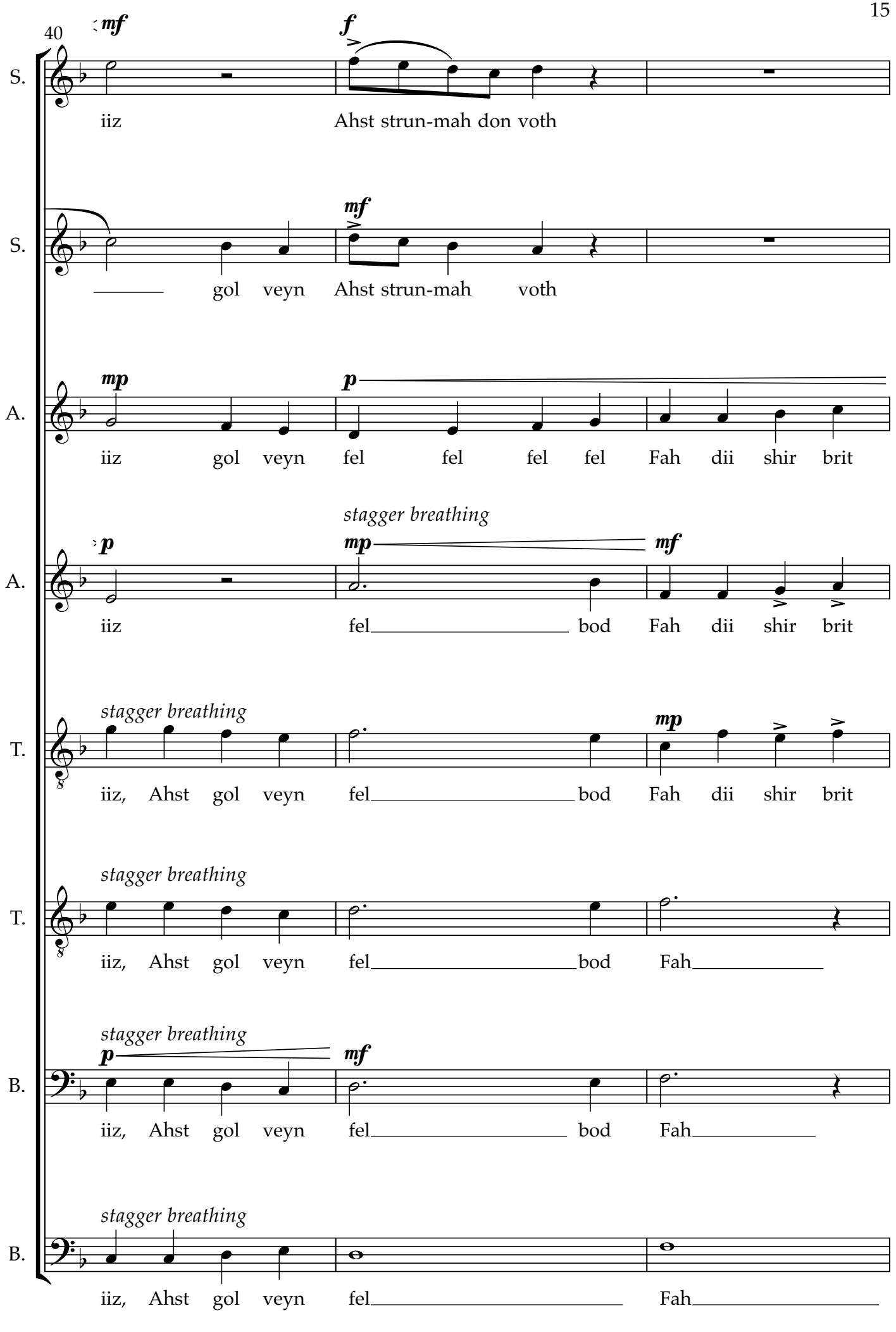

25
S.
p sotto voce
ahst daar graag fey-kro
mp
lok
S.
mp
ahst daar graag fey - kro
mp
Fro-lok ahst bii
A.
p sotto voce
ahst daar graag fey-kro
pp sotto voce
Fro-lok ahst lar bii -
A.
mp
ahst daar graag fey - kro
p sotto voce
Fro-lok ahst lar bii -
T.
pp
kro graag fey - kro
p
Fro bii
lok
sotto voce
Fro-lok ahst lar
T.
mp
kro
p
f
Fro-lok ahst laar bii
lok!
stagger breathing
B.
mp
kro
p
graag fey-kro
ahst bii
pp
lok
stagger breathing
B.
mp
kro
p
graag fey-kro
ahst bii
pp
lok

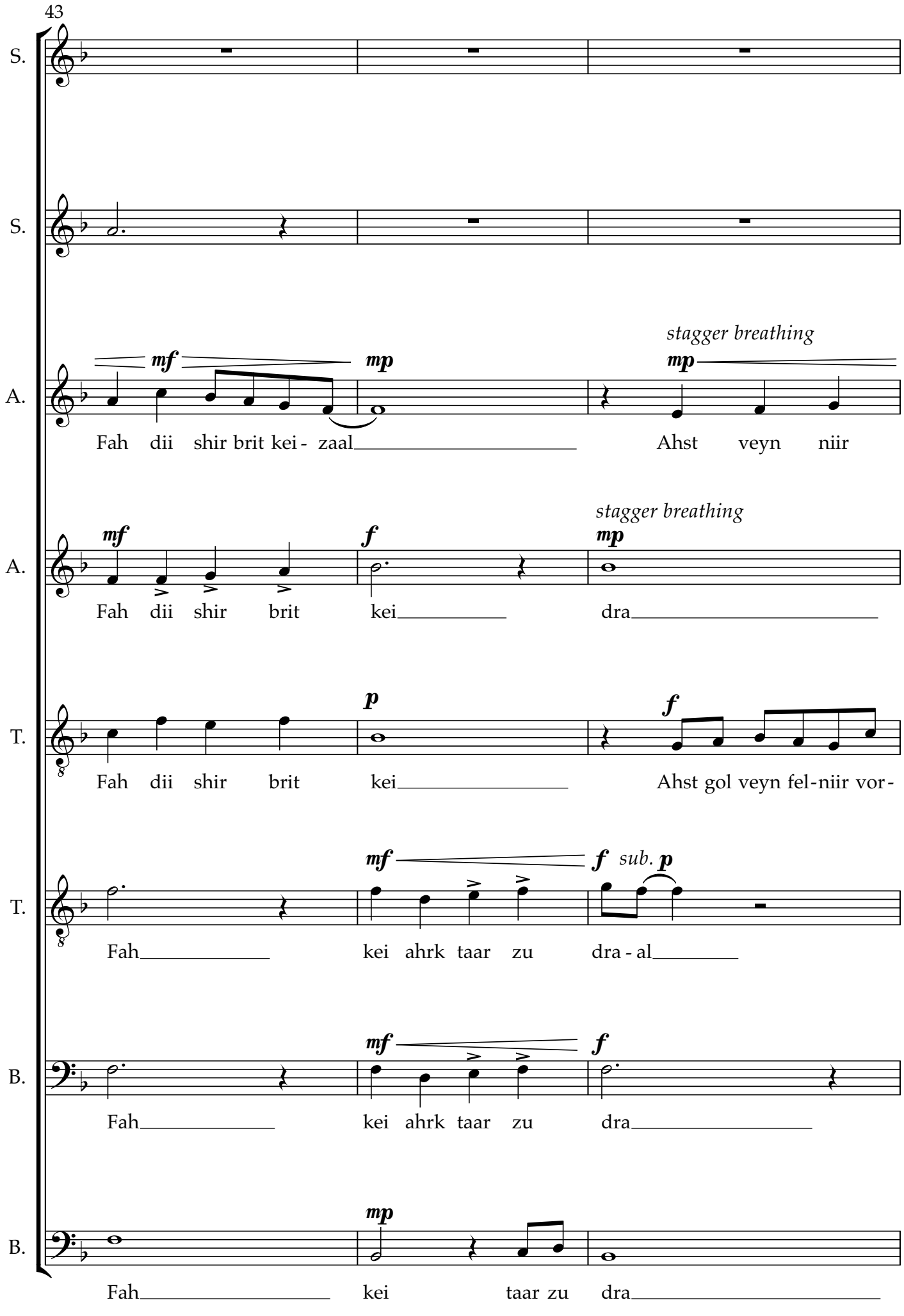

28
S.
mp
Ahst daar loom voth
p
voth voth
S.
mp
Ahst daar loom voth
p
voth
A.
p sotto voce
lok voth daar loom voth voth
A.
p sotto voce
lok voth daar loom voth
T.
mf
lok Ahst daar loom voth
mp
Ahst mah voth
T.
pp
lok
mf
Ahst daar loom voth,
f
Ahst strun-mah don voth od
B.
mf
voth
mp
voth
B.
mf
Ahst dar loom voth
mp

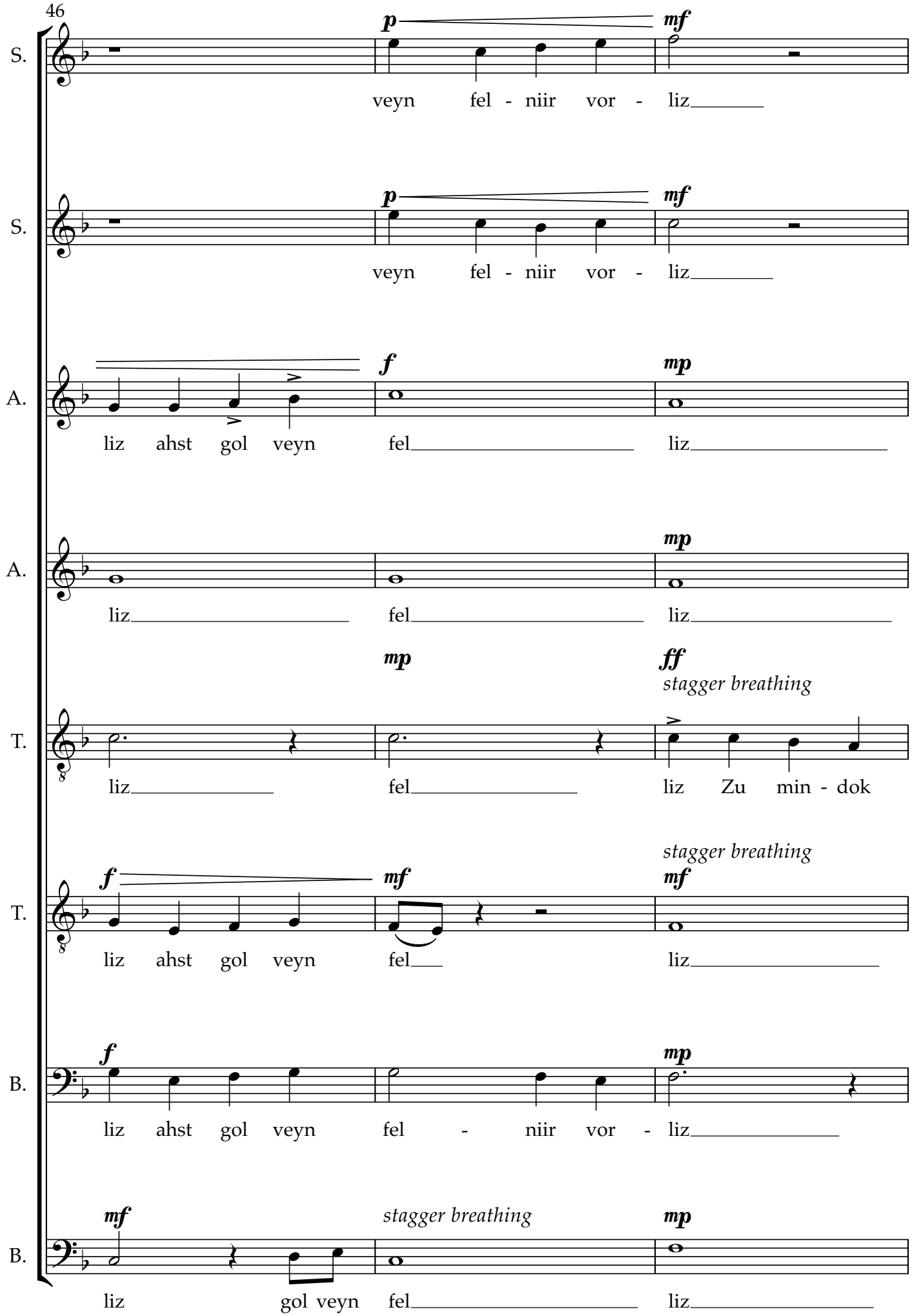

31
S.
mp
iiz
p
fel
S.
mp
iiz
Ahst gol veyn
p
fel
A.
mf
p
don voth od
Ahst gol veyn
mp
fel
A.
mf
Ahst strun-mah don voth od
iiz
mp
fel
T.
mf
iiz
iiz, Ahst gol veyn
p
fel
T.
iiz,
f
Ahst gol veyn fel
B.
p
iiz
stagger breathing
iiz, Ahst gol veyn
mf
fel
B.
mf
iiz
iiz, Ahst gol veyn
mf
fel veyn

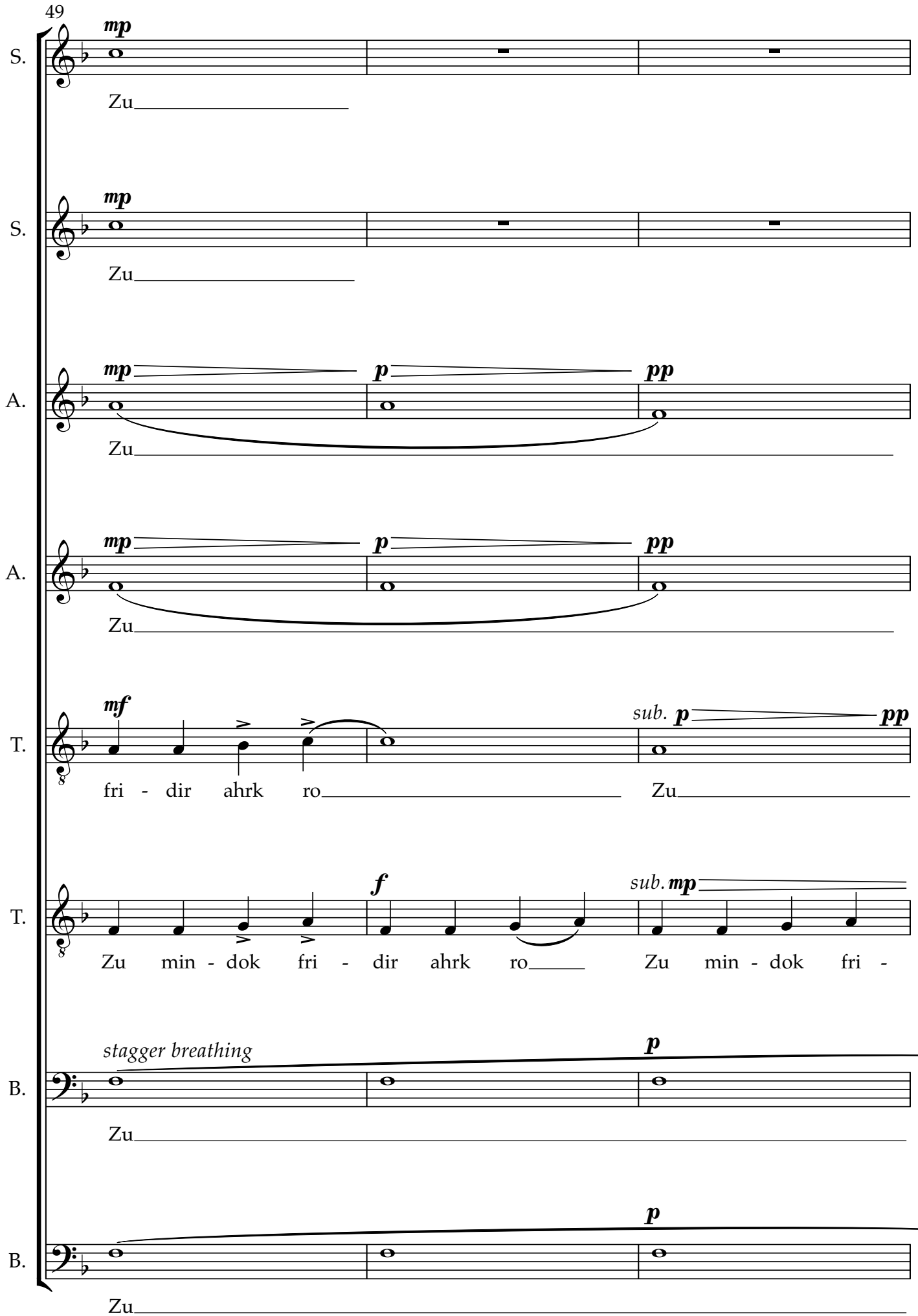

34
S.
p sotto voce
fel raa Ahst aan lok raa - nii bod do
S.
p sotto voce
fel Ahst aan lok - raa - nii bod
A.
p
fel bod
A.
p
fel raa bod
T.
mp mf p sotto voce
Ahst lok raa bod, Ahst aan lok - raa - nii bod,
T.
mp
Ahst aan lok - raa - nii bod, Fah him - dah
B.
stagger breathing
mp
raa bod raa - nii bod, Fah him - dah
B.
stagger breathing
raa bod bod

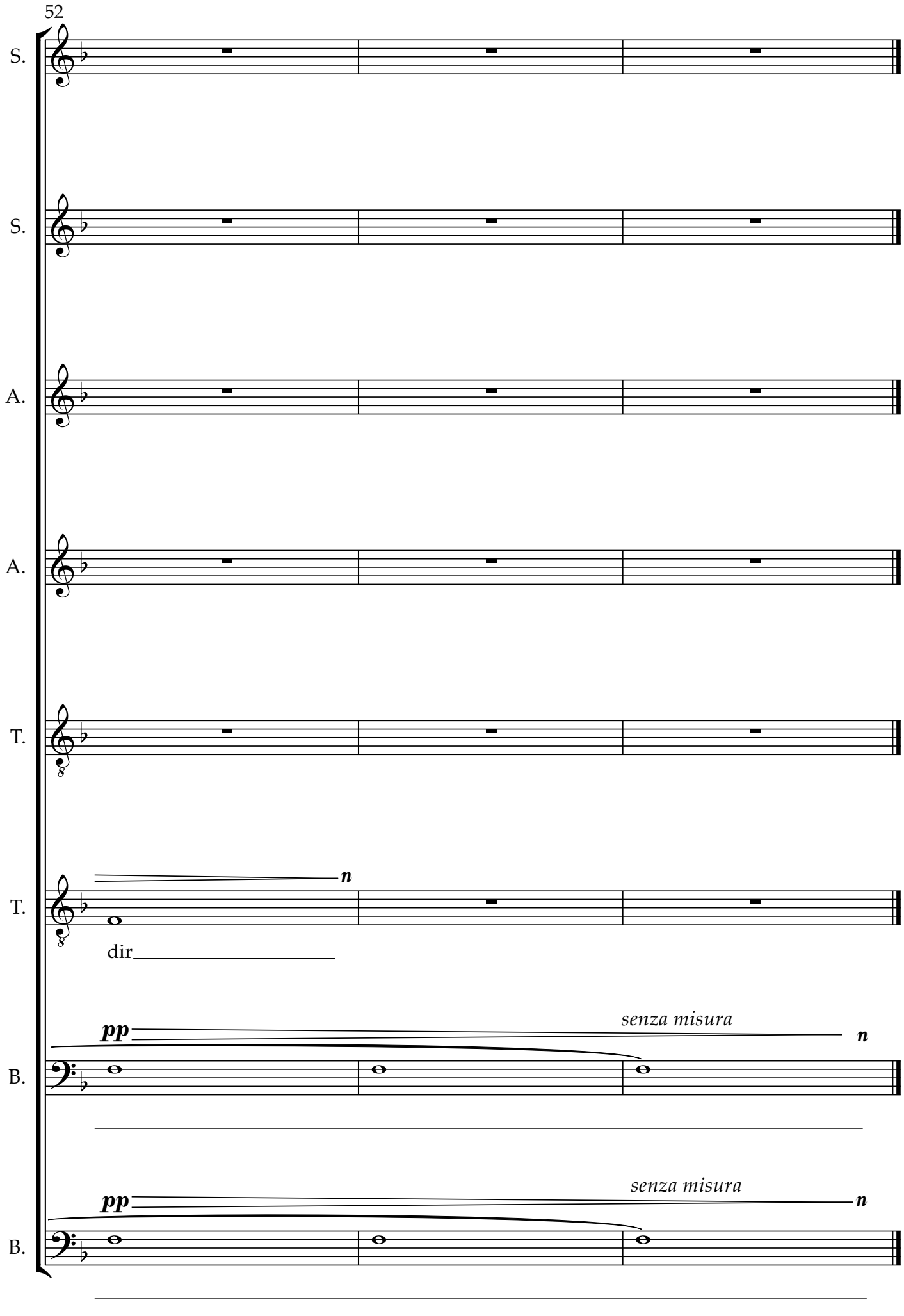

37
S.
p
mp
ahrk him ahrk voth Ahst strun-mah don voth od
S.
stagger breathing
p
mp
ahrk him-dah ahrk iiz
A.
stagger breathing
p sotto voce
mf
p
ahrk him-dah ahrk voth don voth od
A.
p sotto voce
sotto voce
mp
ahrk him-dah ahrk Ahst strun-mah don voth od
T.
mf
mp
mf
ahrk Fah him-dah Ahst mah voth iiz
T.
mf
f
mf
ahrk! Ahst strun-mah don voth od iiz
B.
mf
mp
p
ahrk! voth iiz
B.
mp
mf
ahrk voth iiz


40
S.
mf
f
iiz
Ahst strun-mah don voth
S.
mf
gol veyn Ahst strun-mah voth
A.
mp
p
iiz gol veyn fel fel fel fel Fah dii shir brit
stagger breathing
A.
p
mp
mf
iiz fel bod Fah dii shir brit
stagger breathing
T.
mp
iiz, Ahst gol veyn fel bod Fah dii shir brit
stagger breathing
T.
iiz, Ahst gol veyn fel bod Fah
stagger breathing
B.
p
mf
iiz, Ahst gol veyn fel bod Fah
stagger breathing
B.
iiz, Ahst gol veyn fel Fah


43
S.
S.
A.
mf
mp
stagger breathing
mp
Fah dii shir brit kei - zaal
Ahst veyn niir
A.
mf
f
stagger breathing
mp
Fah dii shir brit kei
dra
T.
p
f
Fah dii shir brit kei
Ahst gol veyn fel-niir vor -
T.
mf
f sub. p
Fah
kei ahrk taar zu dra - al
B.
mf
f
Fah
kei ahrk taar zu dra
B.
mp
Fah
kei taar zu dra


46
S.
p
mf
veyn fel - niir vor - liz
S.
p
mf
veyn fel - niir vor - liz
A.
f
mp
liz ahst gol veyn fel liz
A.
mp
liz fel liz
T.
mp
ff
stagger breathing
liz fel liz Zu min - dok
T.
f
mf
stagger breathing
mf
liz ahst gol veyn fel liz
B.
f
mp
liz ahst gol veyn fel - niir vor - liz
B.
mf
stagger breathing
mp
liz gol veyn fel liz


49
S.
mp
Zu
S.
mp
Zu
A.
mp
p
pp
Zu
A.
mp
p
pp
Zu
T.
mf
fri - dir ahrk ro
sub. p
pp
Zu
T.
f
Zu min - dok fri - dir ahrk ro
sub. mp
Zu min - dok fri -
B.
stagger breathing
p
Zu
B.
p
Zu


52
S.
S.
A.
A.
T.
T.
n
dir
pp
senza misura
n
B.
pp
senza misura
n
B.

Jordan McCrae

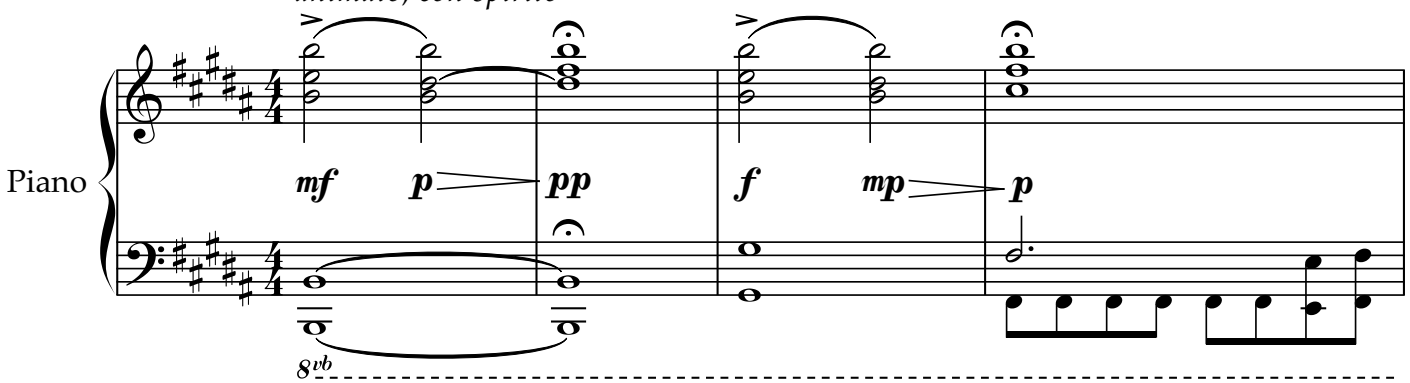
Cinema 'Q'

Cinema 'Q'

Andante ♩ = 100

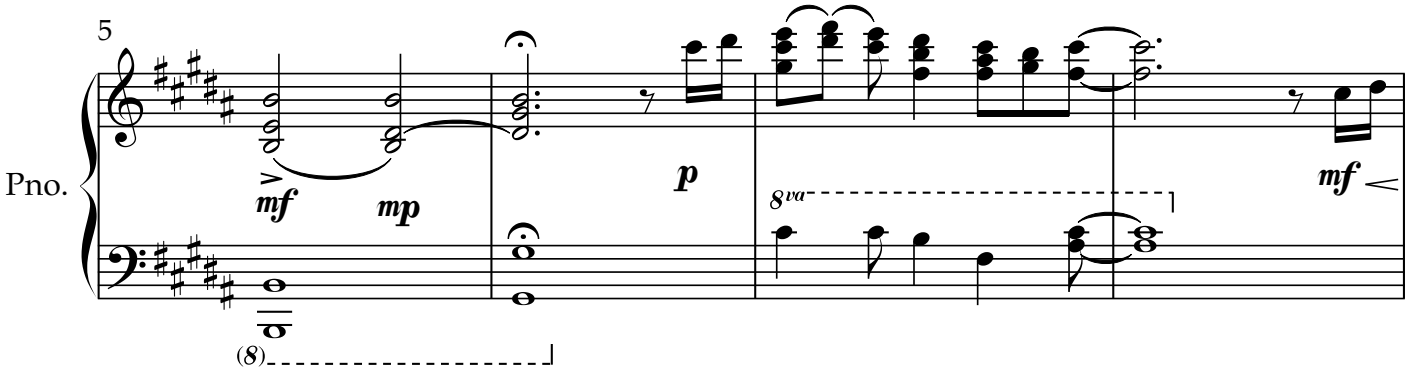
Jordan McCrae

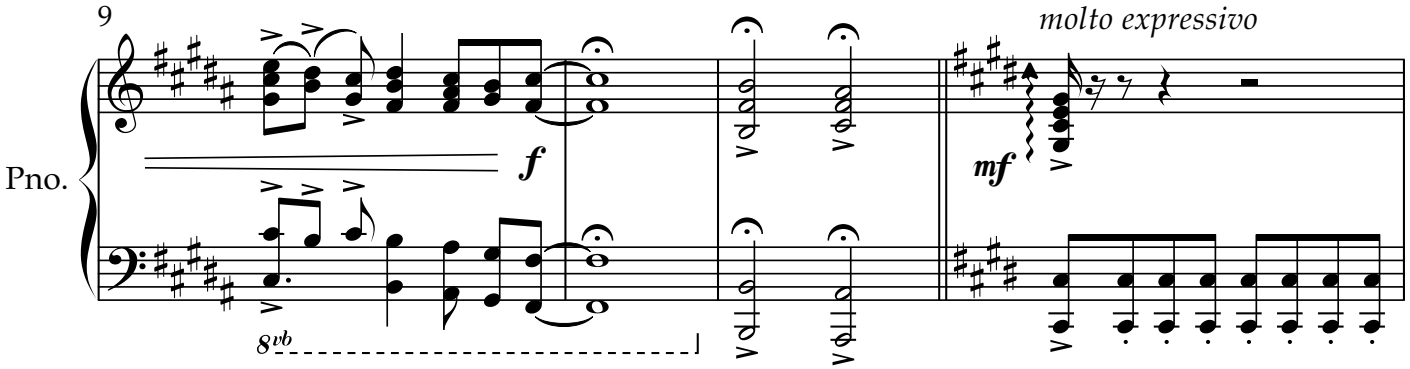
animato, con spirito

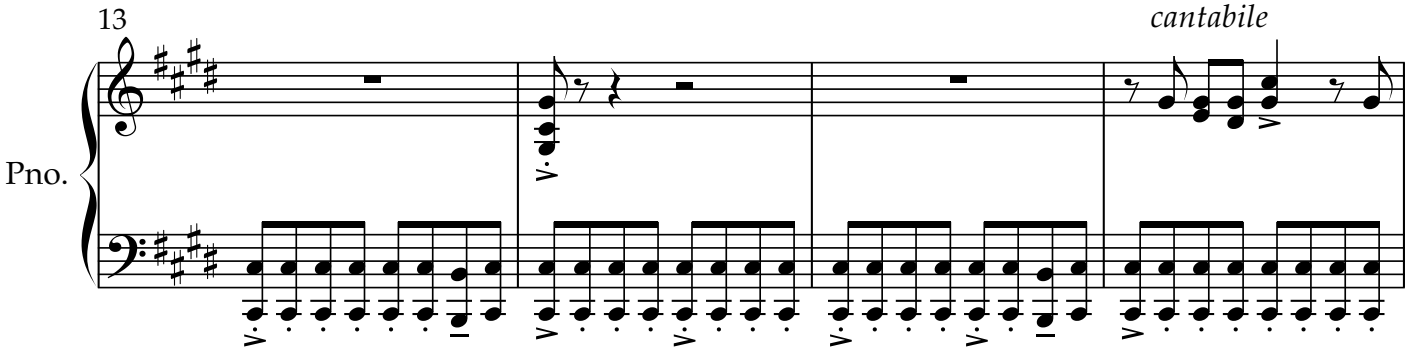


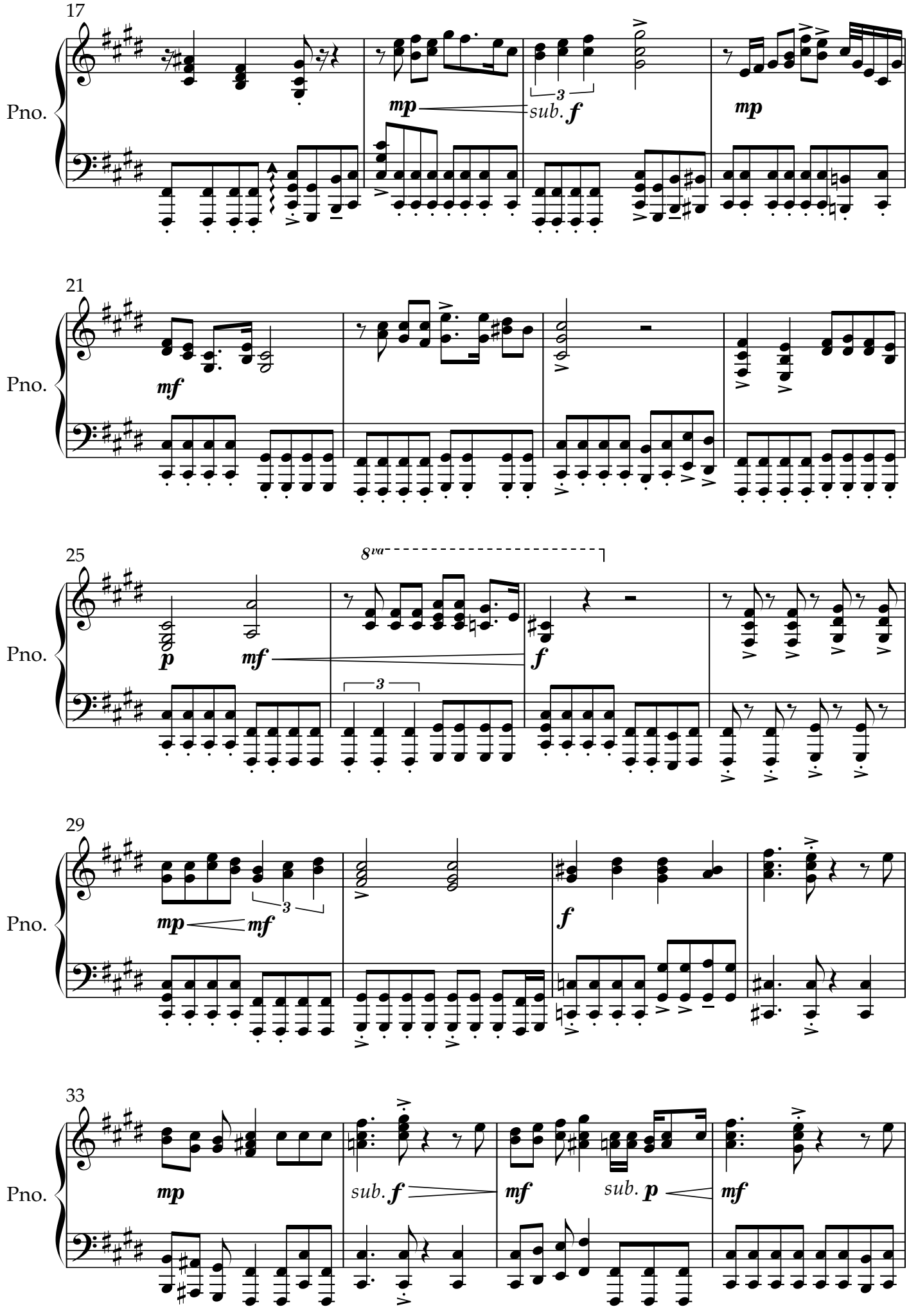
♩ = 110

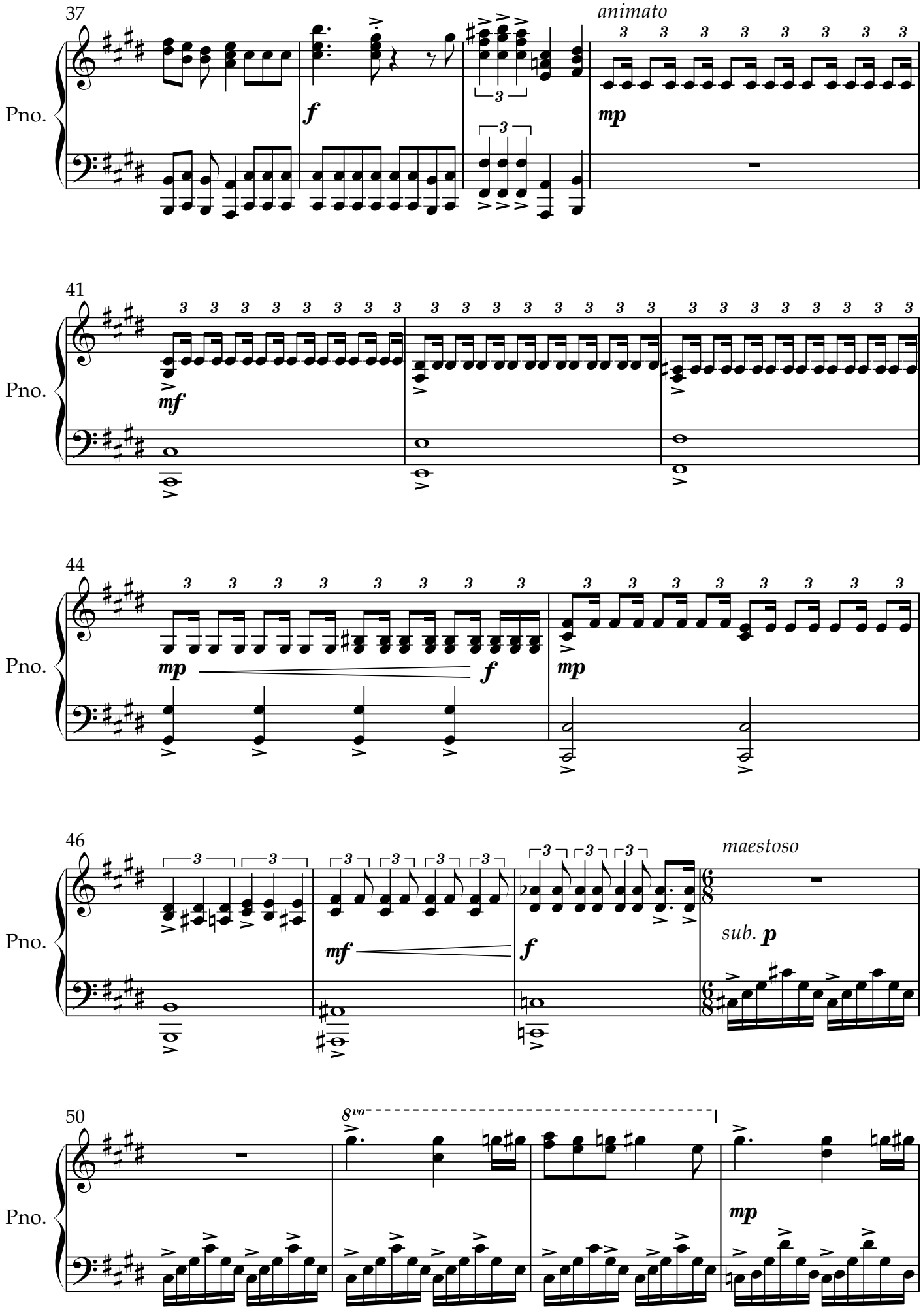
maestoso

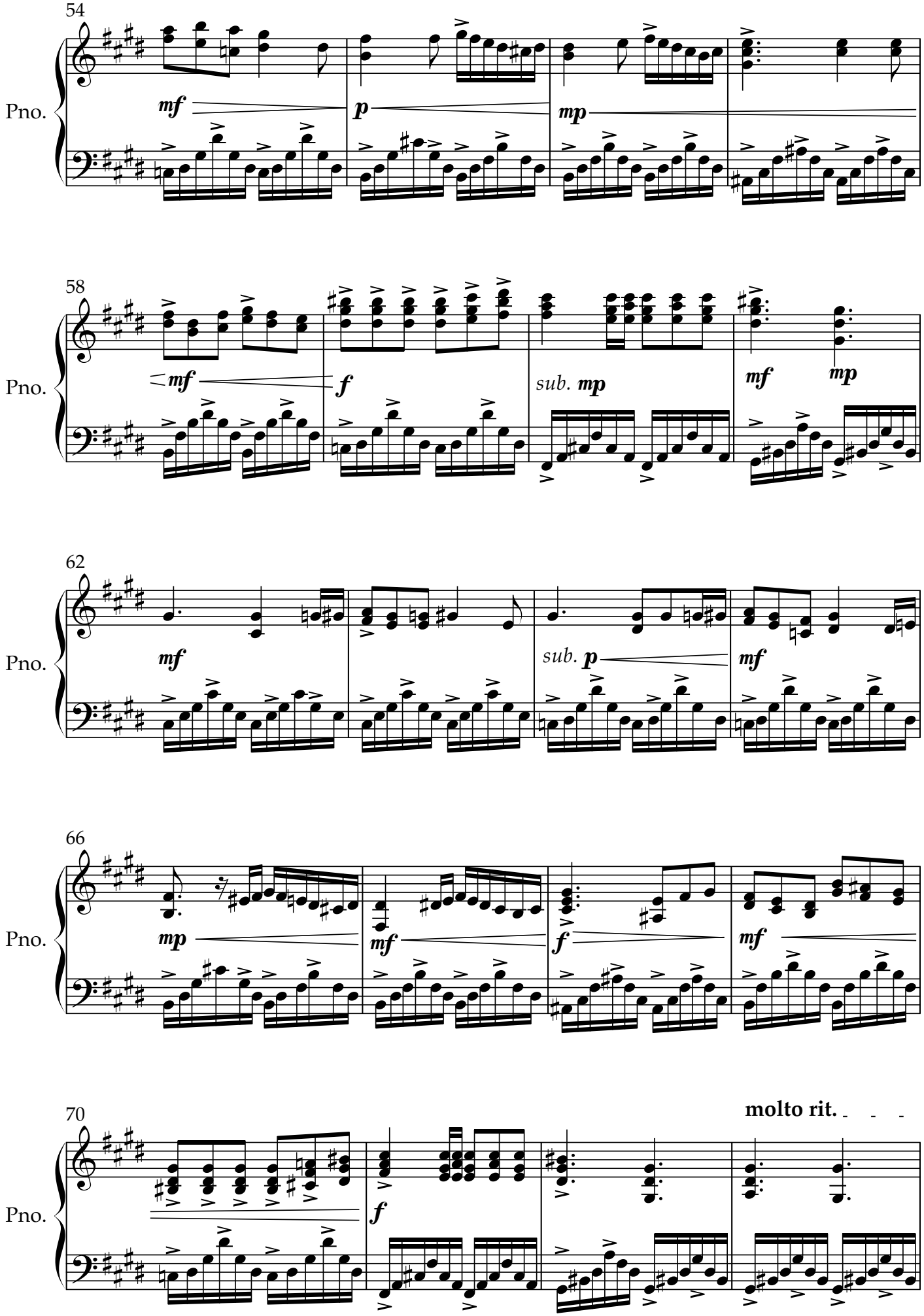


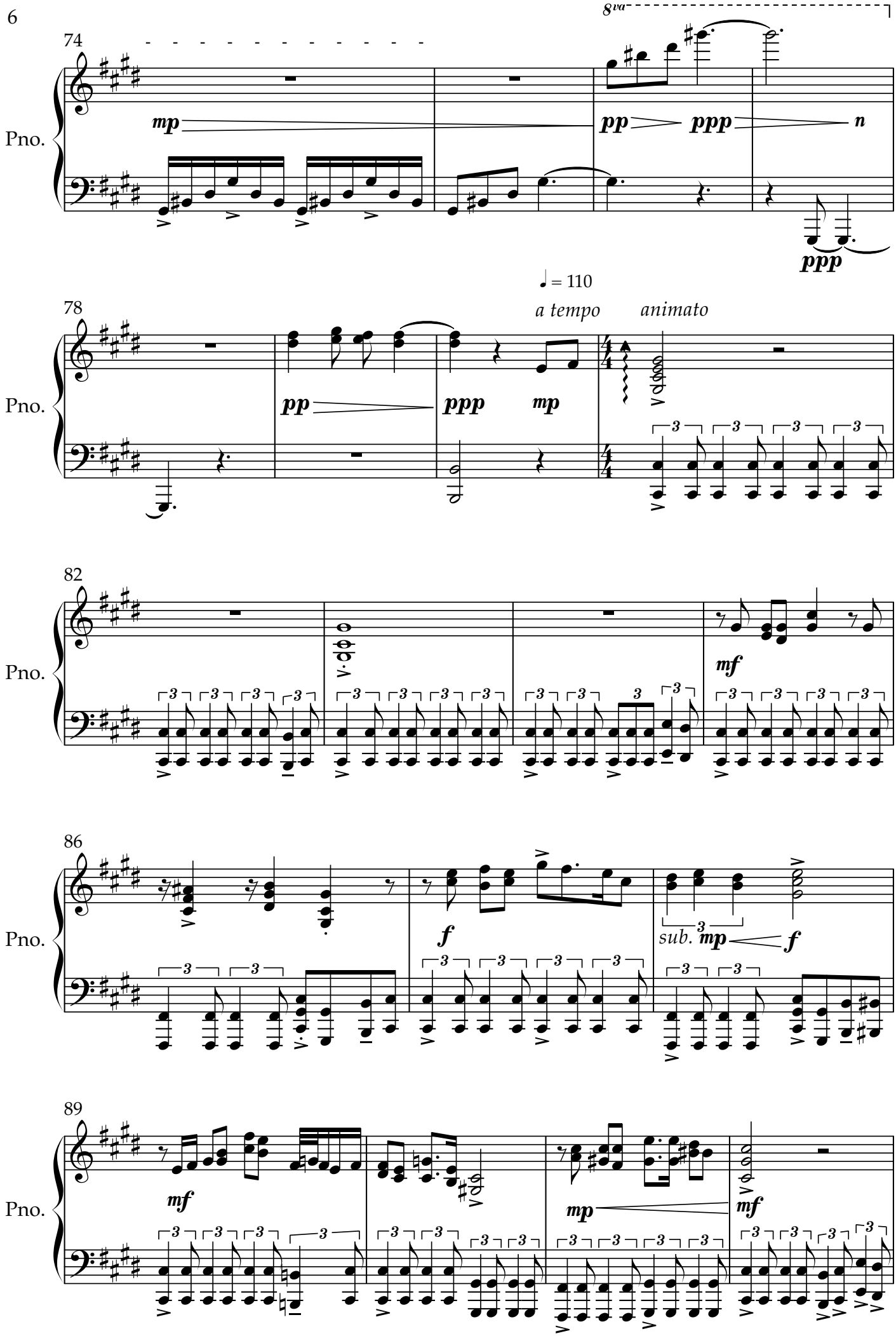


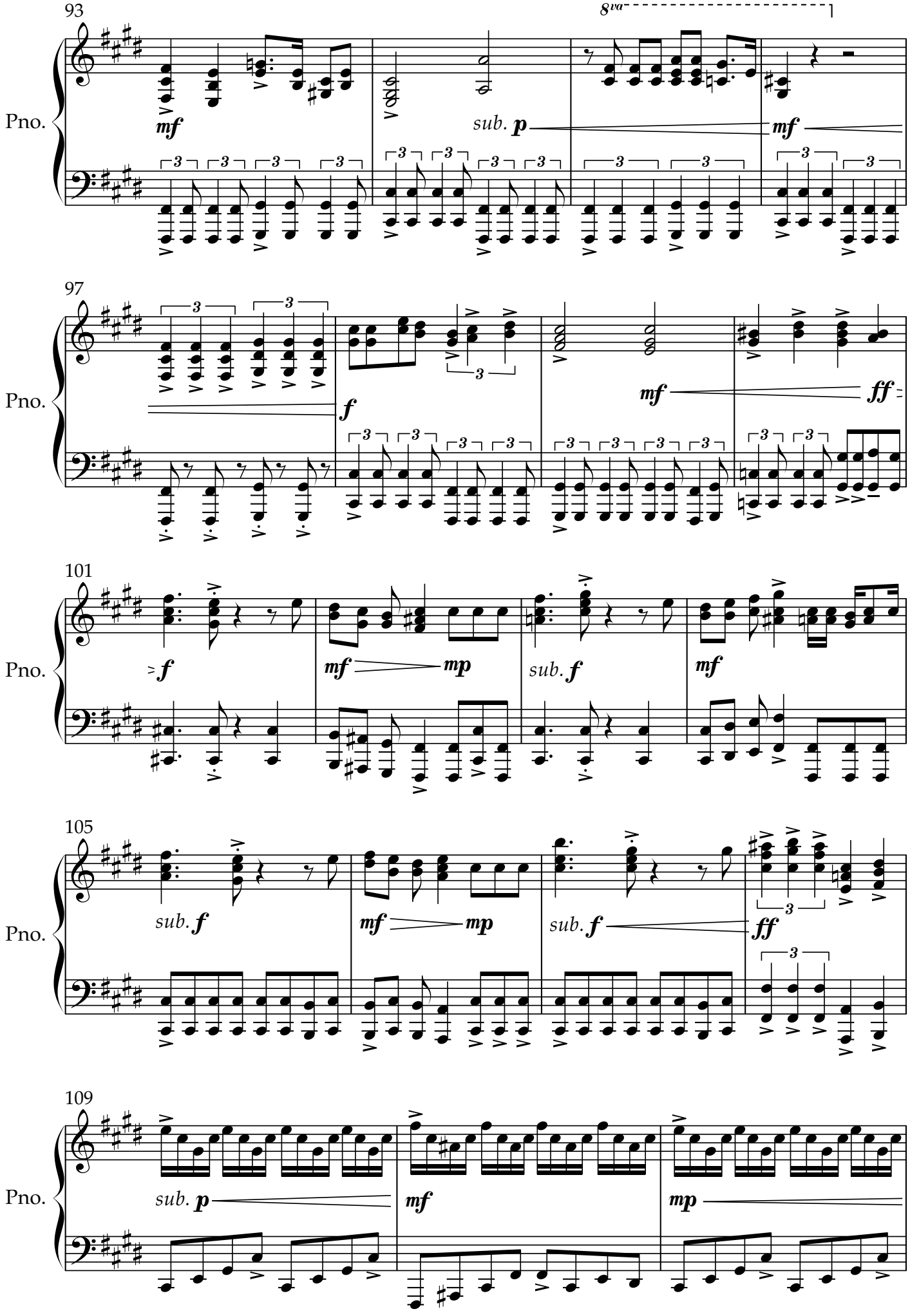


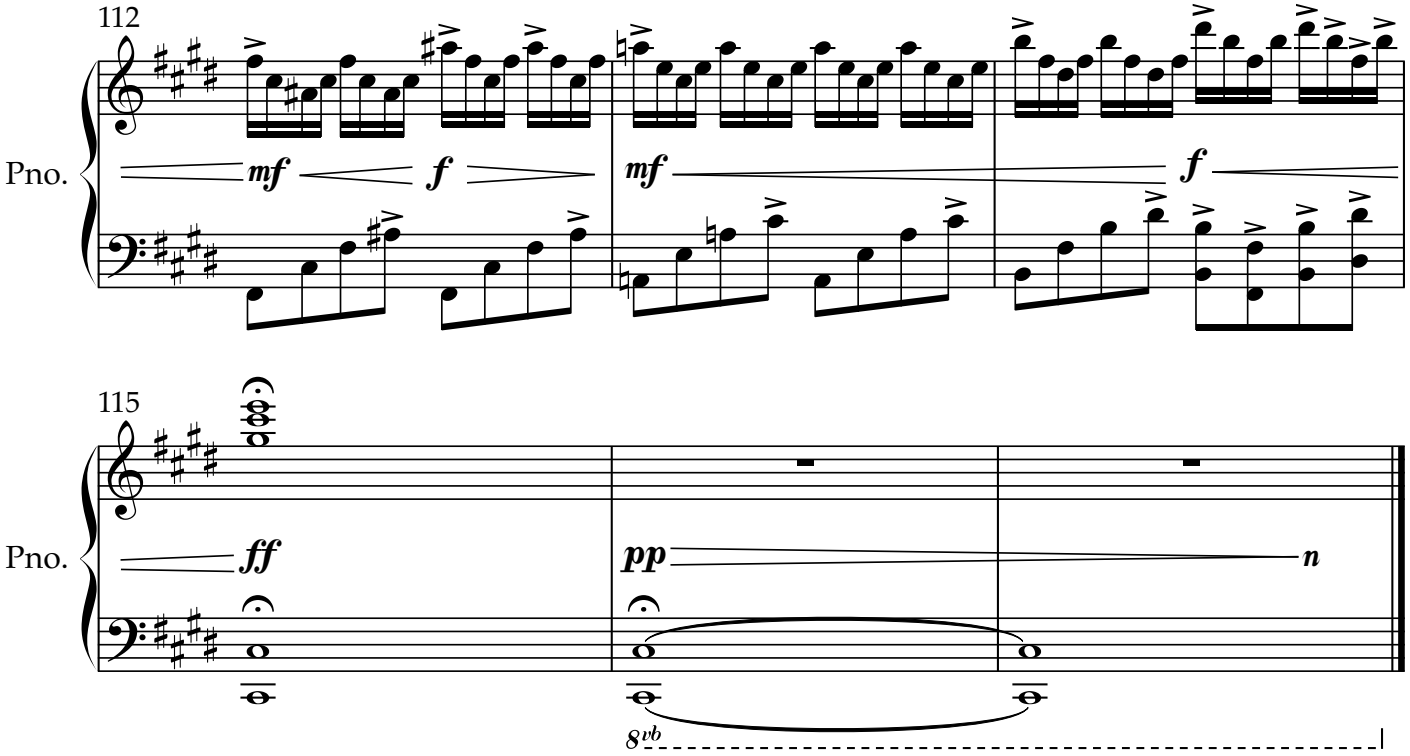

17
Pno.
mp
sub. f
3
mp
21
Pno.
mf
25
Pno.
8va
p
mf
f
3
29
Pno.
mp
mf
3
f
33
Pno.
mp
sub. f
mf
sub. p
mf


37
animato
Pno.
41
Pno.
44
Pno.
46
maestoso
sub. p
Pno.
50
8va
Pno.


54
Pno.
mf
p
mp
58
Pno.
mf
f
sub. mp
mf
mp
62
Pno.
mf
sub. p
mf
66
Pno.
mp
mf
f
mf
70
Pno.
f
molto rit.


74
8va
Pno.
mp
pp
ppp
n
ppp
78
♩ = 110
a tempo
animato
Pno.
pp
ppp
mp
82
Pno.
mf
86
Pno.
f
sub. mp
f
89
Pno.
mf
mp
mf


93
8va
Pno.
mf
sub. p
mf
97
Pno.
f
mf
ff
101
Pno.
f
mf
mp
sub. f
mf
105
Pno.
sub. f
mf
mp
sub. f
ff
109
Pno.
sub. p
mf
mp


112
Pno.
mf
f
mf
f

115
Pno.
ff
pp
n
8vb

Jordan McCrae

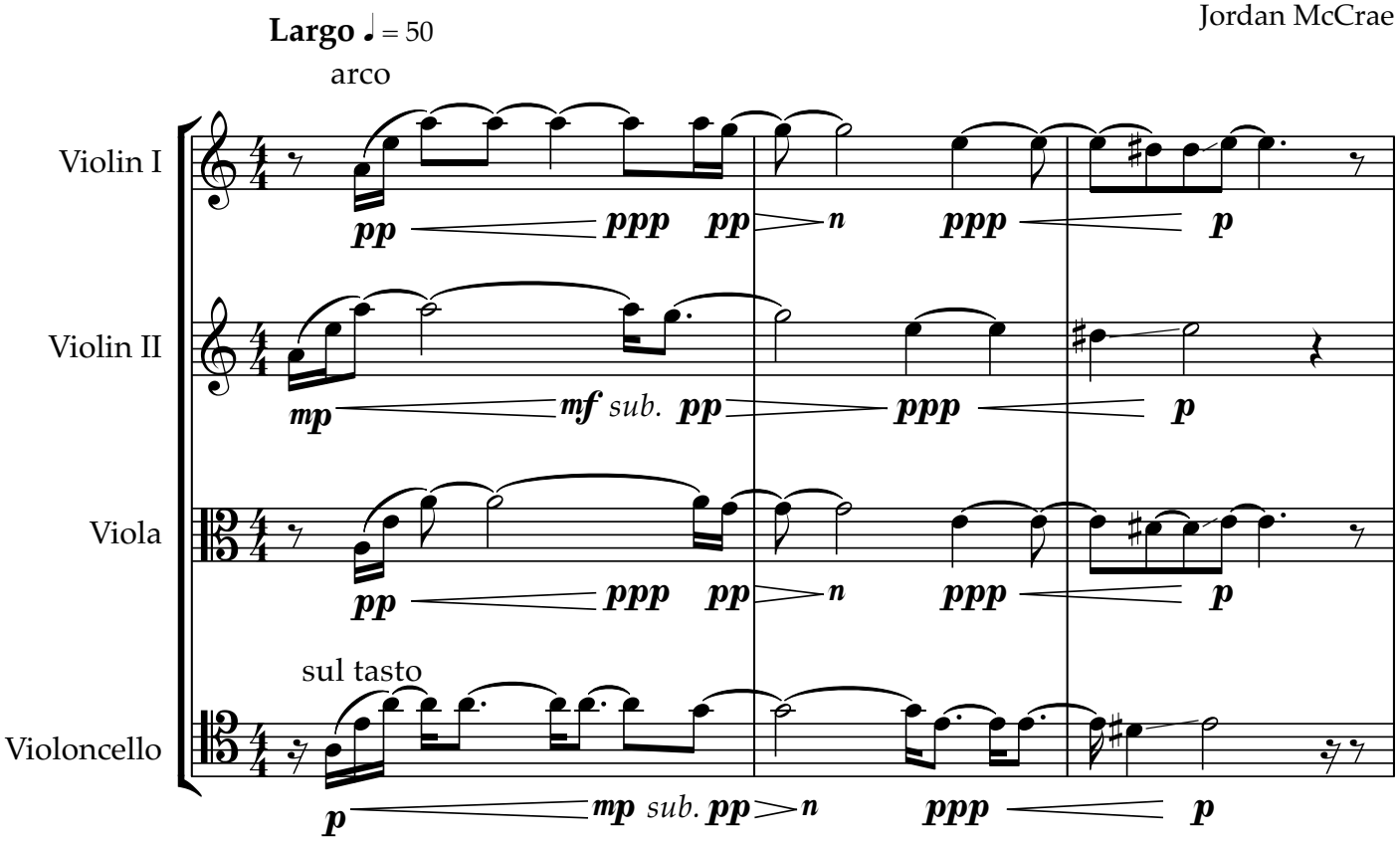
Residious

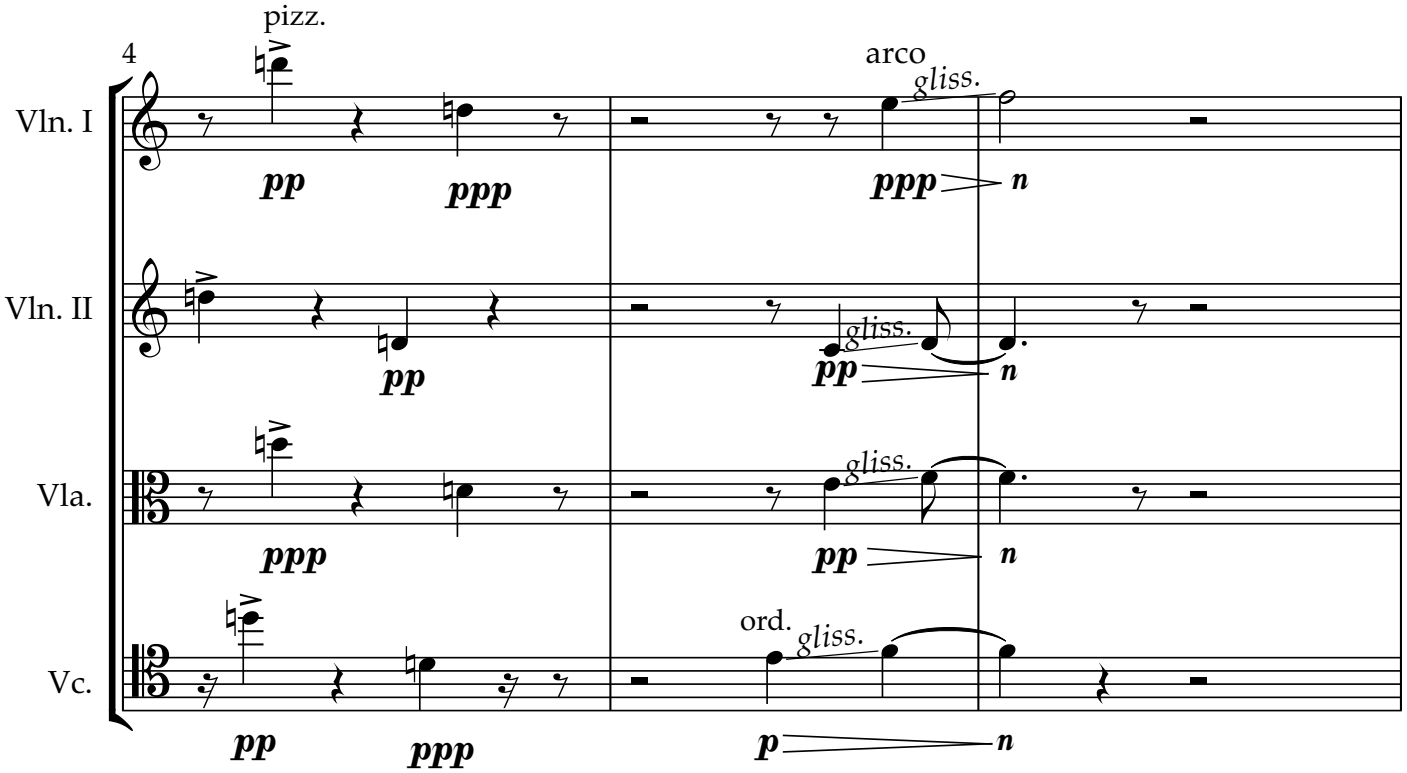
(Canon)

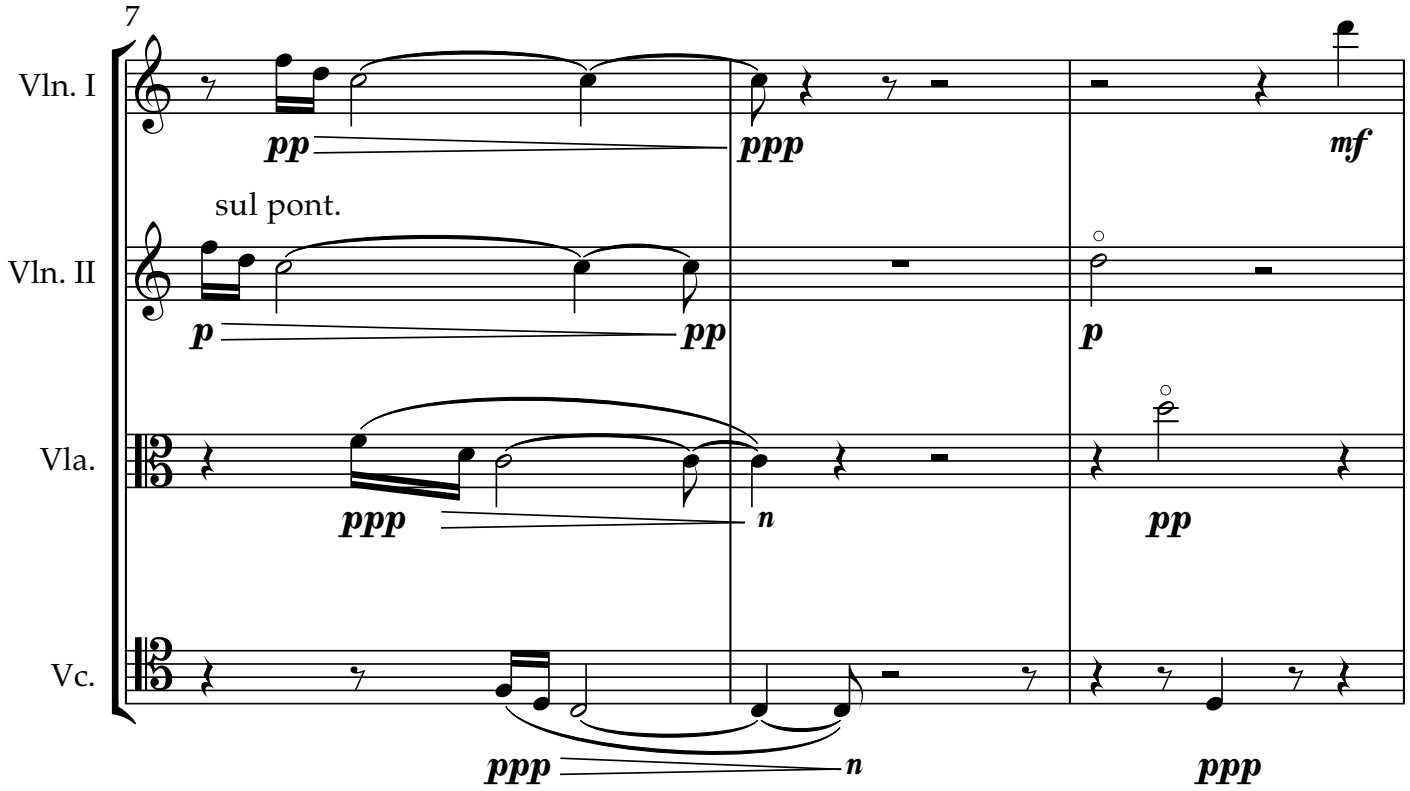
Residious

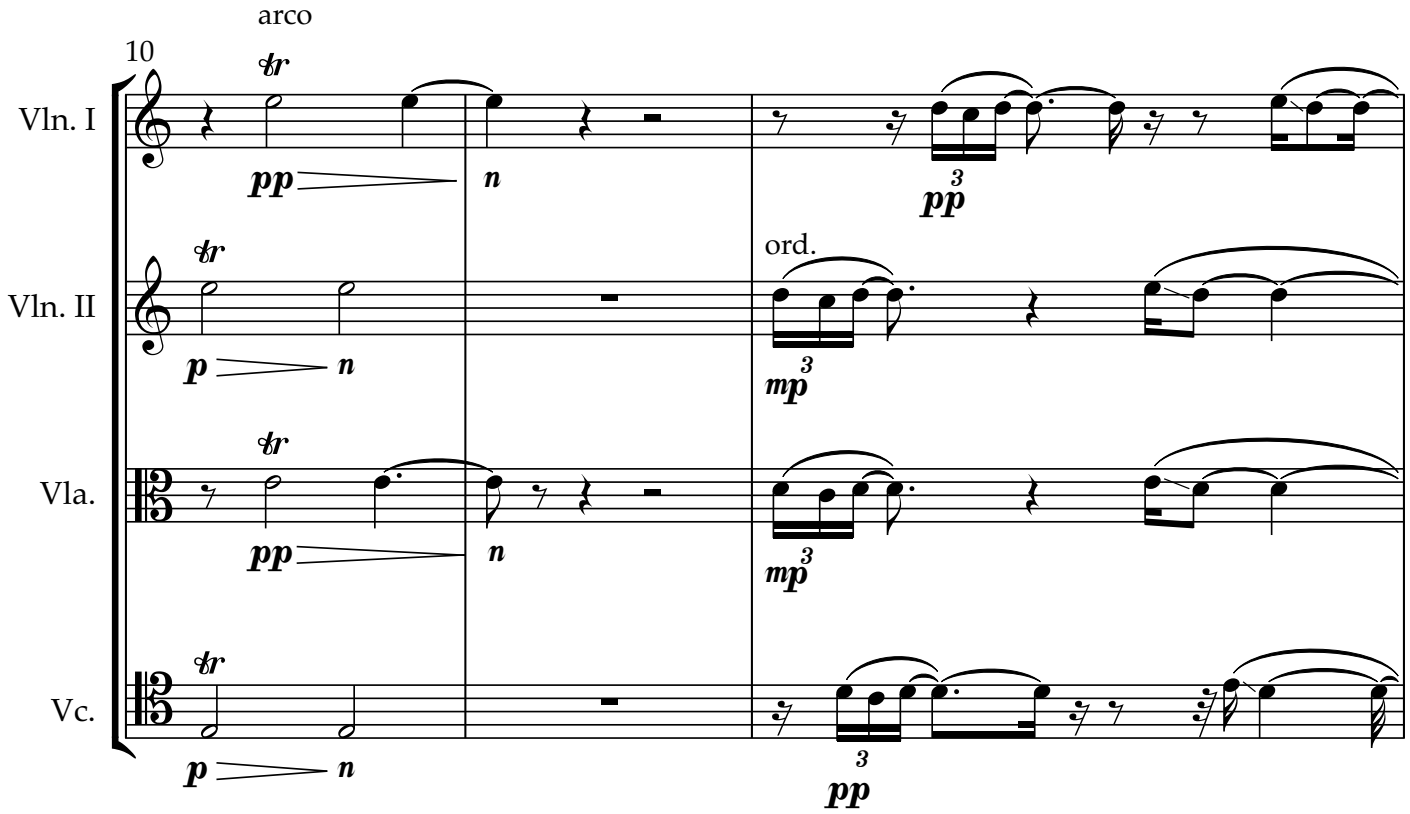
(Canon)

Jordan McCrae






7
Vln. I
pp
ppp
mf
sul pont.
Vln. II
p
pp
p
Vla.
ppp
n
pp
Vc.
ppp
n
ppp


arco
10
Vln. I
tr
pp
n
3
pp
Vln. II
tr
p
n
ord.
3
mp
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tr
pp
n
3
mp
Vc.
tr
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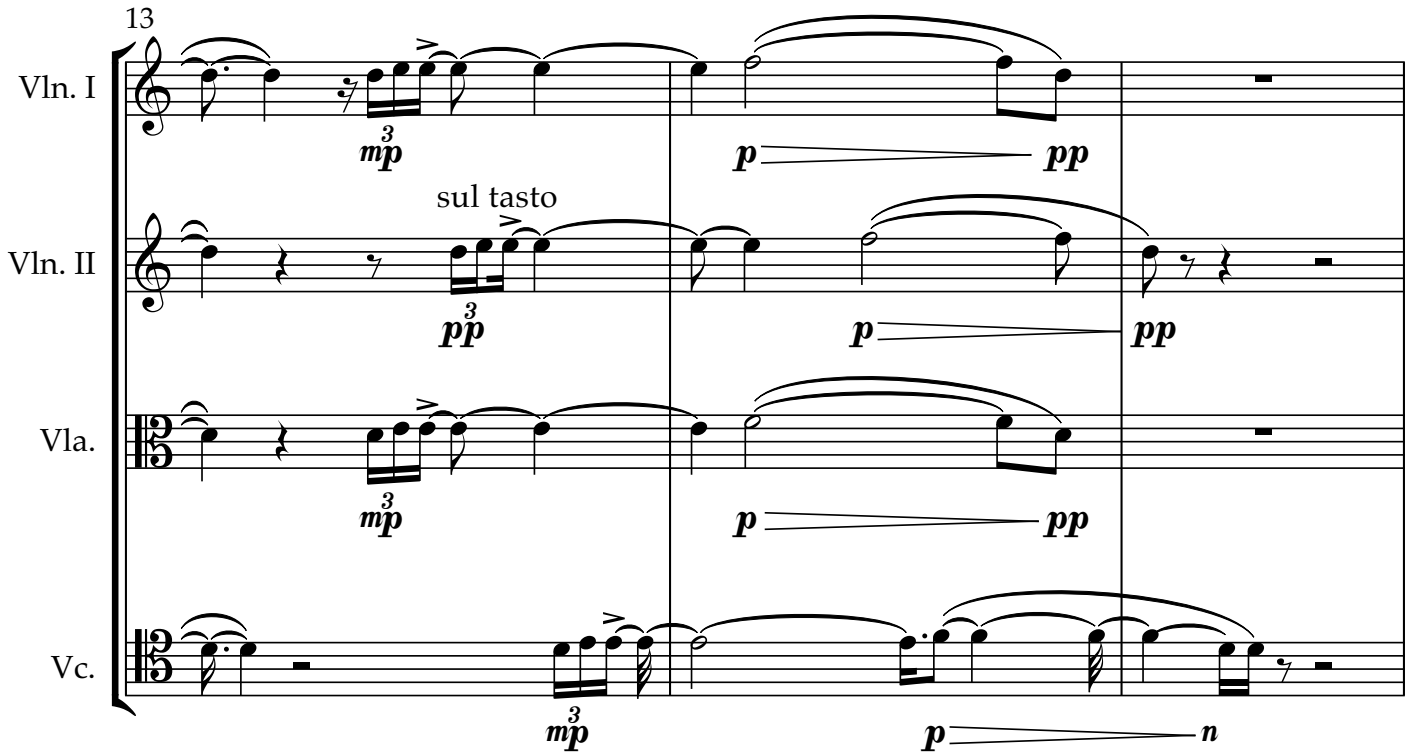
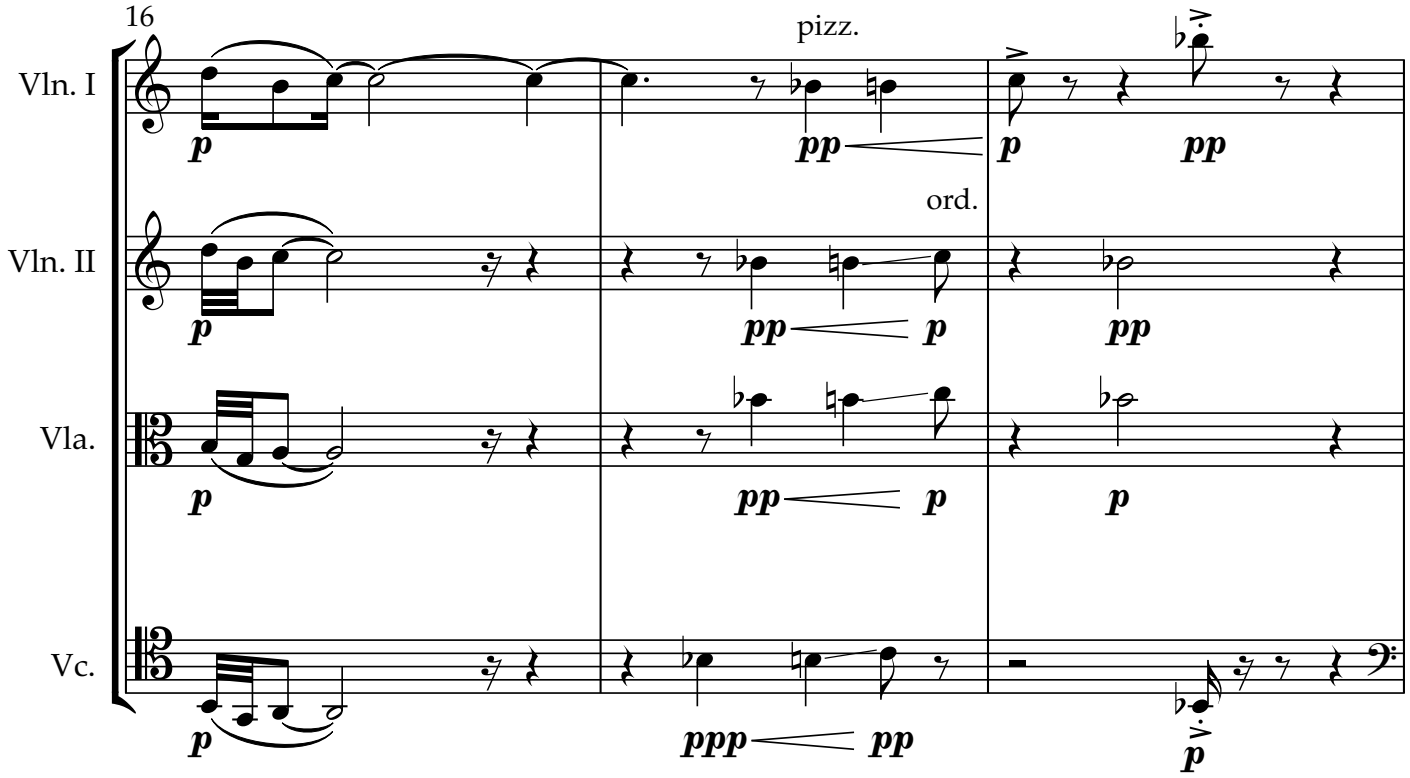
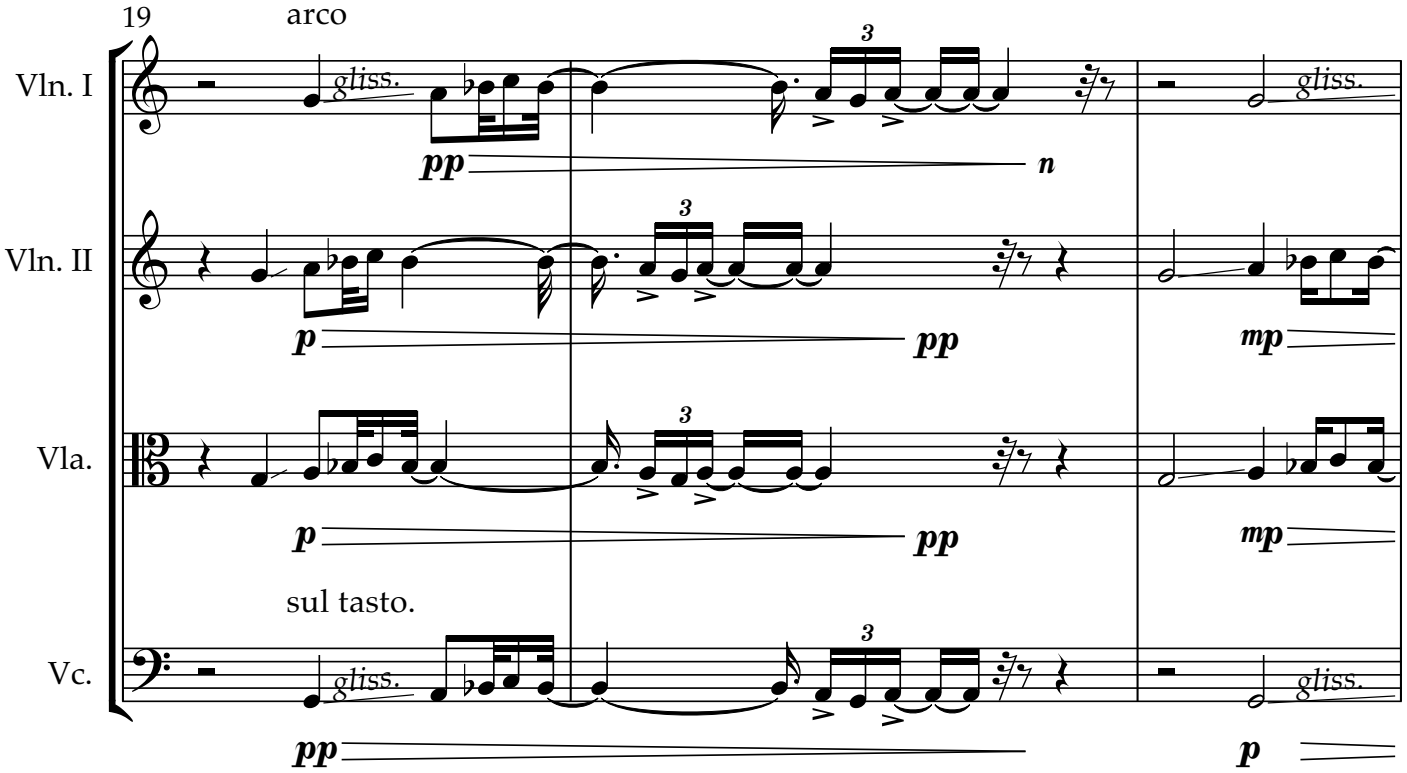
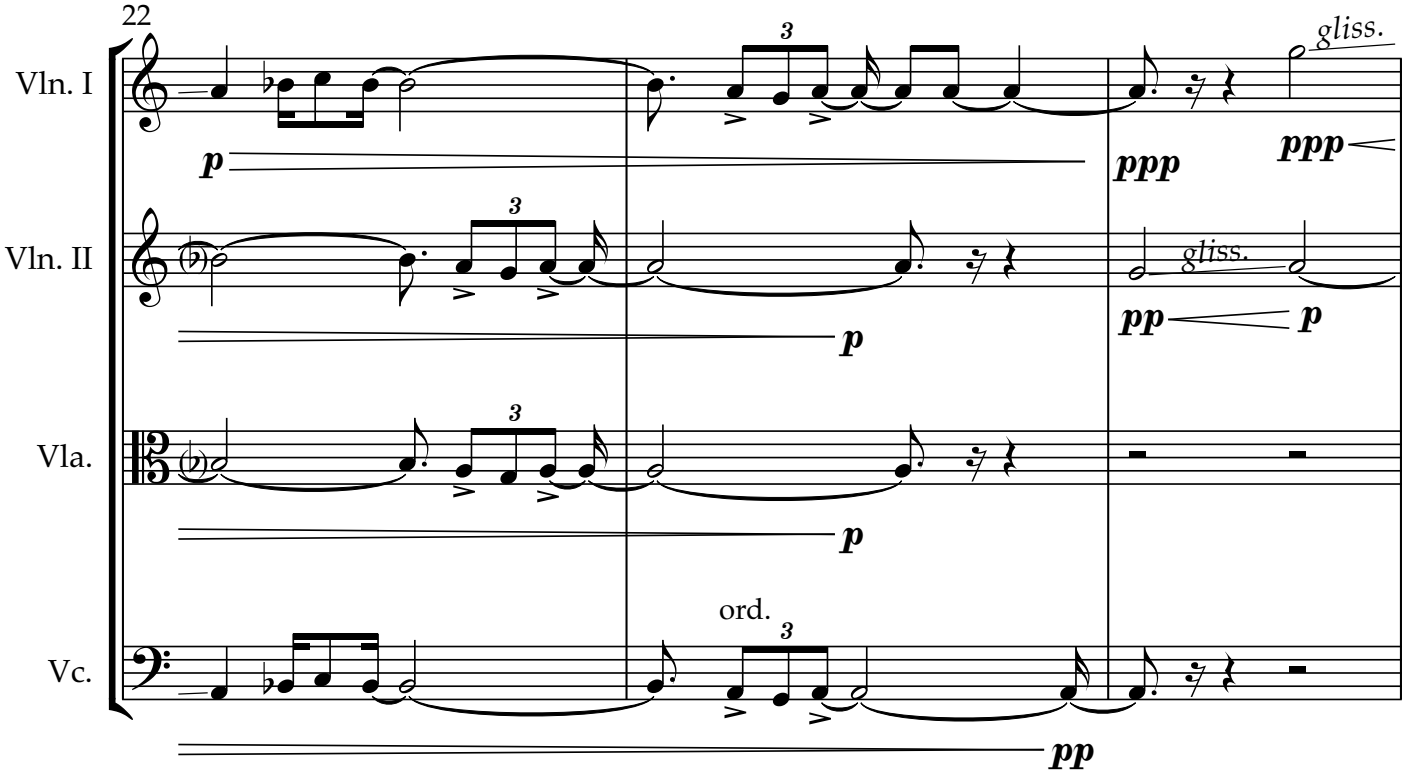
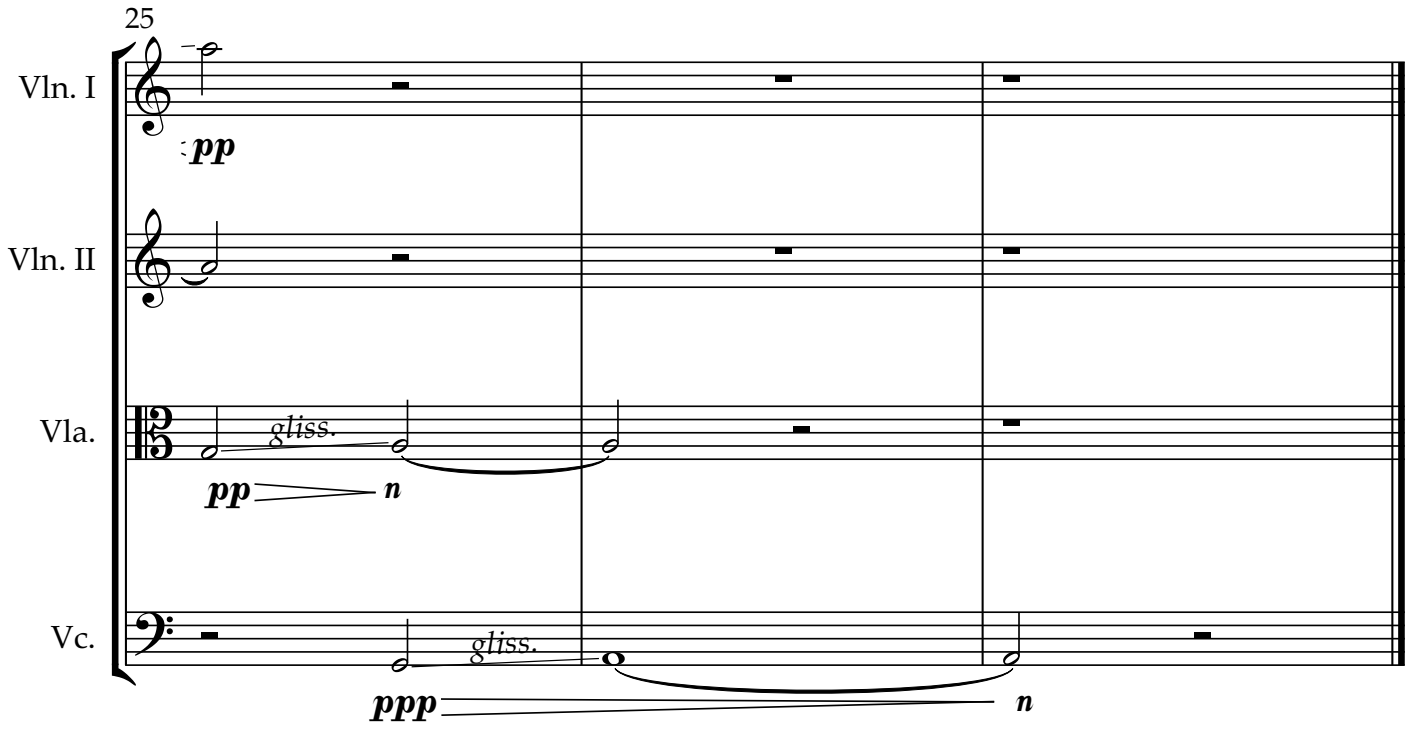
n
3
pp

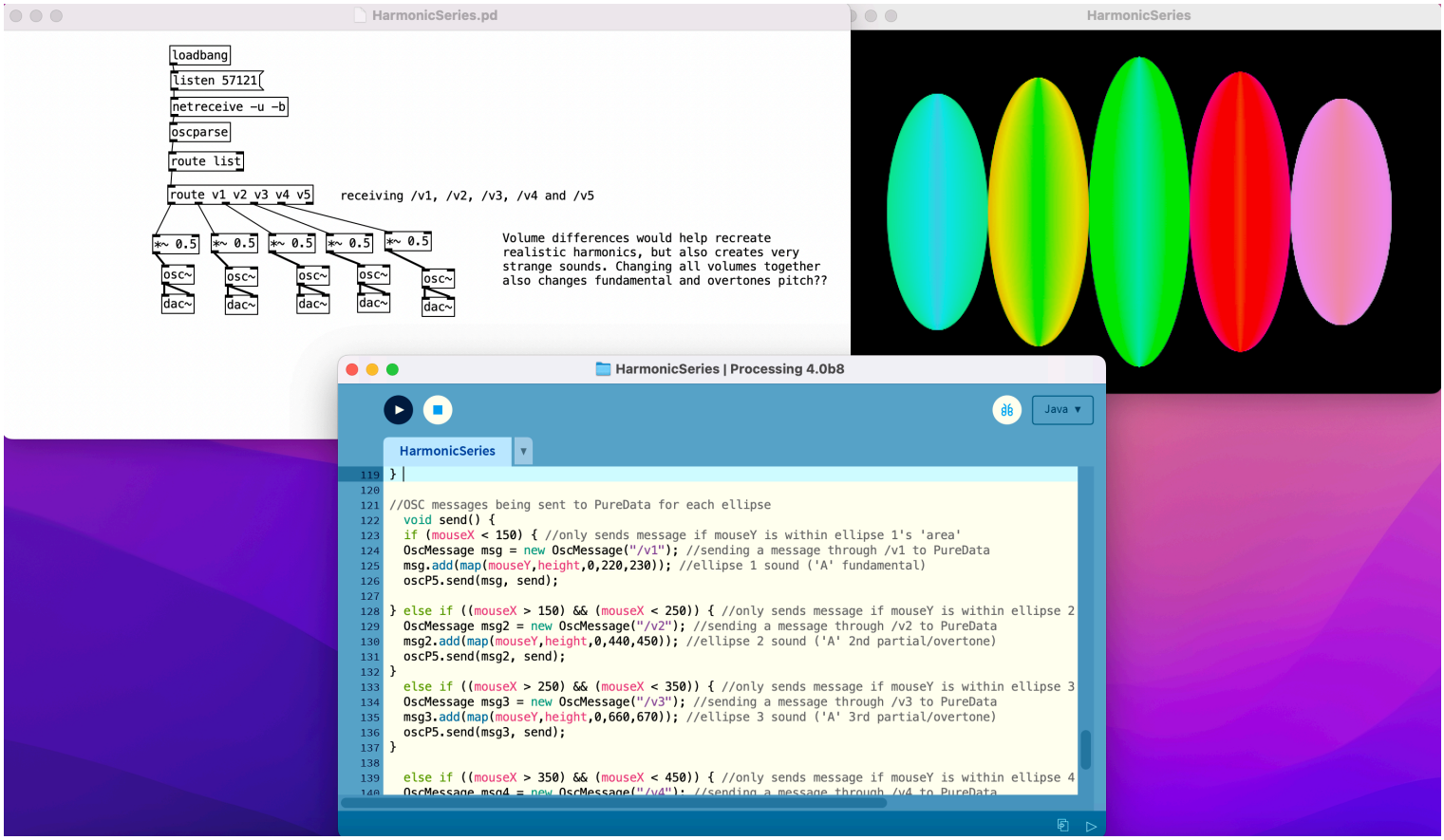

13
Vln. I
Vln. II
Vla.
Vc.
sul tasto
mp
pp
p
pp
n


16
Vln. I
Vln. II
Vla.
Vc.
pizz.
ord.
p
pp
ppp


19
arco
Vln. I
gliss.
gliss.
pp
n
Vln. II
p
pp
mp
Vla.
p
pp
mp
sul tasto.
Vc.
gliss.
gliss.
pp
p


22
Vln. I
p
ppp
gliss.
ppp
Vln. II
p
gliss.
pp
p
Vla.
p
ord.
Vc.
pp


25
Vln. I
pp
Vln. II
Vla.
gliss.
pp
n
Vc.
gliss.
ppp
n

Original Piece Composed on Logic Pro X
('Lost Cause')

Original Piece Composed on ‘SuperCollider’, ‘Processing’ and ‘PureData’ (‘Deep Sea Sonic Diving’)