

# Unending Love

Music by Jerry Gerber  
Text by Rabindranath Tagore

$\text{♩} = 68$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Mezzo
- Mezzo harmony
- Flutes 1, 2
- Oboes 1, 2
- English Horn
- Clarinets 1, 2
- Bassoon 1, 2
- Timpani
- Percussion
  - conga hi
  - crash cymbal 2
- XV-3080-1 (tambura)
- XV-3080-2 (vektogram)
- XV-3080-3 (black rain)
- Triangle
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

5

This page of a musical score, labeled '2' in the top right corner, begins at rehearsal mark '5' in the center. The score is arranged in a standard orchestral format with the following parts from top to bottom: MS. (Mezzosoprano), MS. (Mezzosoprano), Fl. (Flute), Ob. (Oboe), Eng. Hn. (English Horn), Cl. (Clarinet), Bsn. (Bassoon), Timp. (Timpani), Perc. (Percussion), Tamb. (Tambourine), Vekto. (Violoncello), Br. (Bassoon), Tri. (Triangle), Hp. (Harp), Vln 1 (Violin I), Vln 2 (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score features intricate rhythmic patterns, including frequent triplets and sextuplets. The woodwinds and strings play active parts, while the brass and percussion are mostly silent. The strings play a rhythmic accompaniment with many triplets and sextuplets. The woodwinds have melodic lines with similar rhythmic patterns. The brass and percussion are mostly silent.

MS. *seem to have loved you\_ in num-ber-less forms, num-ber-less times, in life af-ter life, in age af-ter age, for ev-er.*

MS.

Fl.

Ob. *3*

Eng. Hn. *3*

Cl. *3*

Bsn. *3*

Timp. *6*

Perc. *conga hi*

Tamb.

Vkto.

Br.

Tri.

Hp. *3*

Vln 1 *3*

Vln 2

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the third system of a musical score. It features two vocal parts (MS.) with lyrics: "seem to have loved you\_ in num-ber-less forms, num-ber-less times, in life af-ter life, in age af-ter age, for ev-er." The score includes staves for Flute, Oboe, English Horn, Clarinet, Bassoon, Timpani, Percussion (with a conga hi-hat), Tambourine, Violoncello, Brass, Triangle, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play triplets, while the harp and timpani play sixteenth-note patterns. The percussion part includes a conga hi-hat. The score is written in a key signature of one flat and a common time signature.

MS. My spell\_\_ bound heart has made\_\_ and re - made the neck - lace of songs,\_\_\_ that you take as a gift, wear round your

MS. That you take\_\_\_ as a gift

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc. crash 2

Tamb.

Vekto.

Br.

Tri.

Hp. simile

Vln 1

Vln 2

Vla.

Vc.

Cb.

15

MS. neck in your ma-ny forms in life af-ter life, in age af-ter age. for-ev-er.

MS. ma-ny forms

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Vekto.

Br.

Tri.

Hp.

Vln 1

Vln 2

Vla.

Vc.

Cb.

MS. 20

When ev - er I hear \_\_\_\_\_ old chron - i cles\_ of love, \_\_\_\_\_ its age old pain, \_\_\_\_\_ Its an - cient tales of be - ing a - part or to

MS.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn

Timp.

Perc.

Tamb.

Vekto.

Br.

Tri.

Hp.

Vln 1

Vln 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 6, starting at measure 20. The vocal line (MS.) is in a 3/4 time signature with a key signature of two flats (B-flat major/D minor). The lyrics are: "When ev - er I hear \_\_\_\_\_ old chron - i cles\_ of love, \_\_\_\_\_ its age old pain, \_\_\_\_\_ Its an - cient tales of be - ing a - part or to". The instrumental parts include Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn), Timpani (Timp.), Percussion (Perc.), Tambores (Tamb.), Vectors (Vekto.), Brass (Br.), Trumpets (Tri.), Harp (Hp.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings have various technical markings such as triplets (3), sextuplets (6), and slurs. The percussion parts are mostly rests. The harp part has a tremolo effect. The string parts have a steady accompaniment.

MS.   
 ge - ther, As I stare on and on in - to the past in the end you e - merge.

MS.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Vekto.

Br.

Tri.

Hp.

Vln 1

Vln 2

Vla.

Vc.

Cb.

25

MS. Clad in the light of a pole - star pierc - ing the dark - ness of time: you be - come an i - mage of what is re - mem - bered for - ev - er.

MS. you be - come an i - mage

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Veko.

Br.

Tri.

Hp.

Vin 1

Vin 2

Vla.

Vc.

Cb.

crash 1



This page of a musical score, numbered 30, features a variety of instruments. The top two staves are marked 'MS'. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn). The percussion section includes Conga (conga hi), Crash (crash 2), and Tambourine (Tamb.). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The keyboard section includes Harpsichord (Hp.). The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs, particularly in the woodwinds and strings. The percussion parts feature specific rhythmic motifs for the conga and crash. The overall texture is dense and rhythmic.

35

MS. You and I have float - ed... here on the stream that brings from the fount...  
MS.  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
Bsn.  
Timp. 6  
Perc.  
Tamb. 6 3  
Vekto.  
Br.  
Tri.  
Hp. 6 3  
Vln 1 3 3 6  
Vln 2 3 3 3  
Vla. 3 3  
Vc.  
Cb.

MS. — At the heart of time, love of one for a noth - er.

MS.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Veko.

Br.

Tri.

Hp.

Vln 1

Vln 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 11, featuring a vocal soloist and a full orchestra. The vocal line (MS.) is in a 7/4 time signature and contains the lyrics: "At the heart of time, love of one for a noth - er." The orchestration includes woodwinds (Flute, Oboe, English Horn, Clarinet, Bassoon), percussion (Timpani, Percussion, Tambourine, Triangle), strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass), and brass (Trumpets, Trombones). The score shows complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as accents and slurs. The key signature is one flat (B-flat).

40

MS. We have played a-long - side mil-lions of lov- ers, shared in the same shy sweet-ness of meet-ing, the di-stress-ful tears of fare-

MS.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Vekto.

Br.

Tri.

Hp.

Vin 1

Vin 2

Vla.

Vc.

Cb.

MS. well, Old love but in shapes that re - new and re - new for - ev - er.

MS. Old love but in shapes that re - new and re - new for - ev - er.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Vekto.

Br.

Tri.

Hp.

Vln 1

Vln 2

Vla.

Vc.

Cb.

45

This page of a musical score includes the following parts and details:

- Vocal Lines (MS):** Two vocal staves. The top staff contains the lyrics: "To - day, it is heaped at your feet, it has found its end in".
- Woodwinds:** Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.).
- Percussion:** Timpani (Timp.), Conga (with hi and low parts), and Crash cymbals (crash 1).
- String Section:** Tambourine (Tamb.), Vexillophone (Vekto.), Brass (Br.), Triangle (Tri.), Harp (Hp.), Violin 1 (Vin 1), Violin 2 (Vin 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Key Signature and Time Signature:** The score is in 4/4 time with a key signature of two flats (B-flat and E-flat).
- Notation:** The score features various musical notations including triplets (marked with '3'), sixteenth-note runs (marked with '6'), and dynamic markings.

50

MS. you, The love of all man's days both past and for - ev - er. Un-i-ver-sal

MS. Un-i-ver-sal

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc. crash 1

Tamb.

Vkto.

Br.

Tri.

Hp.

Vin 1

Vin 2

Vla.

Vc.

Cb.

MS. joy, un-i-ver-sal sor-row, un-i-ver-sal life, The me-mor-ies of all loves merg-ing with this one love of

MS. joy, un-i-ver-sal sor-row, un-i-ver-sal life,

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc.

Tamb.

Vekto.

Br.

Tri.

Hp. simile

Vln 1

Vln 2

Vla.

Vc.

Cb.

55



MS. *ours, and the songs of e - very po - et. past and for - ev - ver.*

MS. *past and for - ev - ver.*

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Timp.

Perc. *conga hi*  
crash 1      crash 2

Tamb.

Vekto.

Br.

Tri.

Hp.

Vln 1

Vln 2

Vla.

Vc.

Cb.

# Fade to end

This musical score, titled "Fade to end", is arranged for a large ensemble. The instruments and their parts are as follows:

- MS:** Two staves, both containing rests.
- Fl.:** Flute part with a sixteenth-note sixteenth-note triplet in the second measure.
- Ob.:** Oboe part with a sixteenth-note sixteenth-note triplet in the first and third measures.
- Eng. Hn.:** English Horn part with rests.
- Cl.:** Clarinet part with a continuous sixteenth-note pattern.
- Bsn.:** Bassoon part with a continuous sixteenth-note pattern.
- Timp.:** Timpani part with rests.
- Perc.:** Percussion part with a rhythmic pattern of eighth notes and rests.
- Tamb.:** Tambourine part with a sixteenth-note sixteenth-note triplet in the first and third measures.
- Vekto.:** Violoncello part with sustained notes.
- Br.:** Brass part with sustained notes.
- Tri.:** Triangle part with rests.
- Hp.:** Harp part with a continuous sixteenth-note pattern.
- Vln 1:** Violin 1 part with sustained notes.
- Vln 2:** Violin 2 part with sustained notes.
- Vla.:** Viola part with sustained notes.
- Vc.:** Violoncello part with a sixteenth-note sixteenth-note triplet in the first and third measures.
- Cb.:** Contrabass part with a sixteenth-note sixteenth-note triplet in the first and third measures.

65

MS.  
MS.  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
Bsn.  
Timp.  
Perc.  
Tamb.  
Vekto.  
Br.  
Tri.  
Hp.  
Vln 1  
Vln 2  
Vla.  
Vc.  
Cb.

Detailed description of the musical score for measures 65 and 66. The score is for a full orchestra and includes the following parts: MS. (Mezzosoprano), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Timpani (Timp.), Percussion (Perc.), Tambourine (Tamb.), Violoncello (Vc.), Contrabass (Cb.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Harp (Hp.), Trumpets (Tri.), Trombones (Br.), and Violas (Vekto). Measure 65 features a sixteenth-note melody in the Flute and Oboe parts, with a sixteenth-note accompaniment in the Clarinet and Bassoon. The Percussion part has a rhythmic pattern of eighth notes. The Tambourine part has a sixteenth-note melody. The Violoncello and Contrabass parts have a sixteenth-note accompaniment. Measure 66 features a sixteenth-note melody in the Flute and Oboe parts, with a sixteenth-note accompaniment in the Clarinet and Bassoon. The Percussion part has a rhythmic pattern of eighth notes. The Tambourine part has a sixteenth-note melody. The Violoncello and Contrabass parts have a sixteenth-note accompaniment. The Violin 1 and Violin 2 parts have a sustained chord. The Viola part has a sustained chord. The Harp part has a sustained chord. The Trumpets and Trombones parts have a sustained chord.

This page contains a musical score for a variety of instruments. The staves are arranged vertically from top to bottom as follows: MS (two staves), Fl., Ob., Eng. Hn., Cl., Bsn, Timp., Perc., Tamb., Vekto. (two staves), Br., Tri., Hp., Vln 1, Vln 2, Vla., Vc., and Cb. The score is divided into two measures. The Flute (Fl.) and Oboe (Ob.) parts feature sixteenth-note runs with a '6' (sixteenth notes) and a '3' (triplets) marking. The Clarinet (Cl.) and Bassoon (Bsn) parts play a steady eighth-note pattern. The Percussion (Perc.) part includes a snare drum pattern with 'x' marks. The Tambourine (Tamb.) part has a similar pattern with '6' and '3' markings. The Horns (Vekto., Br.) play sustained chords. The Trumpets (Tri.) play a simple rhythmic pattern. The Harp (Hp.) provides a harmonic accompaniment with chords. The Violins (Vln 1, Vln 2) play sustained chords. The Viola (Vla.) plays a simple rhythmic pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts feature eighth-note patterns with '3' (triplets) and '6' (sixteenth notes) markings.