



THE FEAST OF LIFE

for piano

JACK BEHRENS

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Rhapsodically

The musical score is written for piano and organ. It consists of several systems of staves. The piano part is primarily in the right hand, with some left-hand accompaniment. The organ part is in the left hand, often playing chords and accompaniment. Dynamics include *ff*, *fff*, *pp*, *mp*, and *f*. Articulations include accents, slurs, and *cresc.* (crescendo). The score includes various musical notations such as notes, rests, and accidentals. There are also some performance instructions like *sva* (sustained) and *l.h.* (left hand).

Musical notation system 1, featuring treble and bass clefs. The music consists of complex rhythmic patterns, primarily eighth and sixteenth notes. A dynamic marking of *(f)* is present in the lower staff.

Musical notation system 2, continuing the complex rhythmic patterns from the previous system.

Musical notation system 3, featuring a dynamic marking of *dim.* in the upper staff.

Musical notation system 4, featuring dynamic markings of *pp*, *p*, and *ff*.

Musical notation system 5, featuring dynamic markings of *p* and *ff*.

(♩ = ca. 126)

Musical notation system 6, featuring dynamic markings of *ff*, *sfz*, *simile*, and *Rod*.

A. *riten.* *presto*

First system of musical notation. The treble clef part begins with a forte (*ff*) dynamic and a series of chords. The bass clef part features a complex, dense chordal accompaniment.

Second system of musical notation. The treble clef part continues with a series of chords. The bass clef part continues with a complex chordal accompaniment.

Third system of musical notation. The treble clef part includes a dynamic marking of *sfz*. The bass clef part includes a dynamic marking of *sva* and a *Red* marking.

Fourth system of musical notation. The treble clef part includes a dynamic marking of *ff*. The bass clef part features a complex bass line with a *Red* marking.

Fifth system of musical notation. The bass clef part continues with a complex bass line.

Sixth system of musical notation. The bass clef part continues with a complex bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the complex rhythmic pattern from the first system.

Third system of musical notation, including the dynamic marking *dim* (diminuendo) above the right-hand staff.

Fourth system of musical notation, including the tempo marking *(♩ = ca. 144)* and dynamic markings *mp* (mezzo-piano) and *f* (forte).

Fifth system of musical notation, separated from the previous by a dashed line. It includes dynamic markings *p* (piano), *f* (forte), *p*, and *mf* (mezzo-forte).

Sixth system of musical notation, including dynamic markings *p*, *mp*, *f*, and *ff* (fortissimo). It also features the marking *simile* and a bracketed section.

Two empty systems of musical notation at the bottom of the page.

6.

Complex chords and textures in both treble and bass staves. The notation includes many accidentals and dense clusters of notes. Handwritten annotations include "sva" above the treble staff and "sva" below the bass staff.

Complex chords and textures in both treble and bass staves. Dynamic markings include *sfz* and *sfz*. Handwritten annotations include "sva" above the treble staff and "sva" below the bass staff.

Complex chords and textures in both treble and bass staves. A section is labeled "blurred; subliminal" with a *ppp* dynamic marking. Handwritten annotations include "D=ca/68 sva", "sva", "scs * sva", "Rd sva", and "pp".

Complex chords and textures in both treble and bass staves. A section is marked with an asterisk and "u.c.". Handwritten annotations include "pp" and "pp".

Complex chords and textures in both treble and bass staves. The notation includes triplets in the treble staff. Handwritten annotations include "pp" and "pp".

Complex chords and textures in both treble and bass staves. Handwritten annotations include "pp".

loco

pppp

adagio (♩ = ca. 44)

mp

pp

p

PPP

PPP

pp

T.C. Red

U.C.

* Red

* Red

* Red

* Red

rall.

ppp

ppp

sva

Red

* Red

(♩ = ca. 50)

ppp

17:16

4:3

4:3

3

con pedale (blurred)

T.C. poco a poco

8.

crescendo *poco* *molto* *7:4*

f *ff*

mp *accel* *cresc.* *rall.*

ff *riten. Presto*

** Ped* ** Ped* ** Ped* ***



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PURPOSE: The CMC provides unique resources for exploring, discovering, and performing Canadian music. We are passionate about nurturing a musical community that honours our legacy and supports the professional development of Canadian musicians and composers.

VISION: The CMC inspires fresh perspectives, celebrates inventive composers, and provides transformative experiences. We champion artistic diversity and embrace Canada's rich cultural heritage in creative centres across the country and internationally.

HISTORY: During the early half of the 20th century, Canadian composers recognized the need to create a central repository for information on their music as well as the need to promote and facilitate it performance. After much lobbying, the Canadian Music Centre (CMC) was created in Toronto in 1959. Since then the CMC has grown considerably and today regional centres located in Montréal, Vancouver, and Calgary offer works of its Associate Composers.

MISSION: Le Centre de musique canadienne vous relie au monde toujours en mouvement de la musique de création, par le biais de concerts et d'activités éducatives et promotionnelles.

OBJECTIFS: Le Centre de musique canadienne est un portail unique en son genre vous permettant d'explorer, de découvrir et d'interpréter des oeuvres canadiennes. Nous avons à coeur de soutenir une communauté musicale fière de son héritage en accompagnant compositeurs et interprètes dans leur cheminement professionnel.

VISION: Le Centre de musique canadienne inspire de nouvelles perspectives, favorise la créativité et propose des expériences marquantes. Partisan de la diversité artistique, le Centre présente le riche patrimoine culturel du Canada dans divers lieux de création au pays et à l'étranger.

HISTOIRE: Au cours de la première moitié du 20e siècle, les compositeurs canadiens ont reconnu le besoin de créer un lieu où serait centralisée l'information sur leur musique, de même que la nécessité de promouvoir et de favoriser l'exécution de ce répertoire. À la suite de nombreuses démarches, le Centre de musique canadienne (CMC) vit enfin le jour à Toronto en 1959. Le CMC a pris beaucoup d'expansion depuis cette époque, et aujourd'hui plusieurs centres de promotion localisés à Montréal, Vancouver et Calgary offrent la collection complète de la musique de ses compositeurs agréés.

