

Brian Henderson-Sellers

A Covid Lament

(Arranged for recorder quartet)

Opus 56

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Brian Henderson-Sellers

$\text{♩} = 90$

Soprano Recorder *mf swing*

Alto Recorder *mp swing* *p* *mf*

Tenor Recorder *mp swing* *p*

Bass Recorder *p swing*

This system contains the first three measures of the piece. The tempo is marked as quarter note = 90. The key signature has one flat (Bb). The time signature is 4/4. The Soprano Recorder part starts with a half note Bb, followed by quarter notes A, G, F, E, and a half note D. The Alto Recorder part starts with a half note Bb, followed by quarter notes A, G, F, E, and a half note D. The Tenor Recorder part starts with a half note Bb, followed by quarter notes A, G, F, E, and a half note D. The Bass Recorder part starts with a half note Bb, followed by quarter notes A, G, F, E, and a half note D. Dynamics include *mf*, *mp*, *p*, and *mf*. The style is marked as *swing*.

4

S. Rec. *f* *> mf* *mf* *> mp*

A. Rec. *mp* *mf* *p*

T. Rec. *p*

B. Rec. *p* *mf*

This system contains measures 4 through 7. Measure 4 starts with a repeat sign. Measure 5 has a key signature change to two flats (Bb, Eb). Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Dynamics include *f*, *mf*, *mp*, and *p*. The style is *swing*.

8

S. Rec. *mf* *mf* *p*

A. Rec. *mp* *mf* *> mp* *mf*

T. Rec. *f* *mf* *mp* *mf*

B. Rec. *p*

This system contains measures 8 through 11. Measure 8 starts with a repeat sign. Measure 9 has a key signature change to two flats (Bb, Eb). Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Dynamics include *mf*, *mp*, *f*, and *p*. The style is *swing*.

12

S. Rec.

A. Rec.

T. Rec.

B. Rec.

f *mf* *p* *mf*

f *ff* *p* *mf* *f*

p

16

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mf *p*

p *p*

p

mp *f*

20

S. Rec.

A. Rec.

T. Rec.

B. Rec.

pp *pp*

mp *mp* *p*

24

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mp

mf

f

pp

f

ff

p

28

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mp

pp

f

mp

mf

32

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mp

p

f

p

mp

mf

p

36

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mp

pp

pp

mf *p*

40 To Coda

S. Rec.

A. Rec.

T. Rec.

B. Rec.

f *mf* *mp*

mp *f* *p*

mf *mp* *p*

f *mp*

44

S. Rec.

A. Rec.

T. Rec.

B. Rec.

p *mf* *mp* *p*

mp *p*

p *mf* *mp* *p*

D.C. al Coda

(without repeats)

C/B $\flat$ Coda

C/G

C/E

48

S. Rec.

A. Rec.

T. Rec.

B. Rec.

mp

p *mp* *f*

Am Am/E D D(add9) D/A G

50

S. Rec.

A. Rec.

T. Rec.

B. Rec.

f *ff* *ff* *ff*

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mf swing *f* *mf*

5 *mf* *mp* *mf*

9 *mf* *p* *f* *mf* *p*

15 *mf* *mf* *p*

21 *mf* *f*

27 *pp* *f* *mp*

34 *p* *f* *mp*

39 **To Coda** *f* *mf*

43 *mp* **D.C. al Coda** *mf* **Coda** *mp* *p*

48 *f* *ff* *G*

C/B♭ C/G/E Am Am/E DD(add9)D/A

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mping p mf mp mf

6 p mp mf > mp mf

12 f ff p mf f p p

18 pp

25 mf < f pp

32 p p

37 pp

40 To Coda mp f 3 p

45 mp D.C. al Coda (without repeats) 3 p

48 Coda ff

Tenor Recorder

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4
mping *p* *p*

7
f *mf* *mp* *mf*

12
p *p*

19
pp

25
f *ff* *p*

30
mp *mf* *mp*

35
p *pp* *mp*

40 To Coda
mf *mp* *p* *mf* *f*

44
D.C. al Coda
(without repeats)

48
mp Coda *mf* *f*

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8 *p* swing

5 *p* *mf* 3

9 *p* *p*

16 *mp* < *f* *mp*

21 *mp* > *p* 3 *mp* *mf*

27 *pp* *mp* *pp* *mf*

34 *p* *pp* *mf* > *p*

40 To Coda *f* *mp* D.C. al Coda (without repeats) *mf* > *mp* *p* 3

47 *p* *mp* Coda *f*

50 *ff*