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ALEX TAY

AFTER
IMAGES

for Large Ensemble

2018

Duration: 12 min.

Full Score in C

Instrumentation:

Flute (doubling piccolo and alto flute)
Oboe (doubling Cor Anglais)
Clarinet in A (doubling Bass Clarinet in B flat)
Bassoon

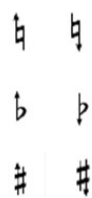
Horn in F
Trumpet in B flat
Trombone 1
Trombone 2

Percussion 1 (Almglocken, Vibraphone, Temple Blocks, Crotales – 2 octaves, Triangle, Hi-hat)
Percussion 2 (Guiro, 2 Triangles - one large and one small, Wind chime, Hi-hat, Reco-reco, 2 Chinese Cymbals, Sleigh Bells, Almglocken, Bongos. Congas. Mounted Tambourine, Tubular Bells with extension down to F, Contrabass Tom-tom)
Piano (doubling Celeste)

Violin 1
Violin 2
Viola 1
Viola 2
Cello
Bass

Notation:

General

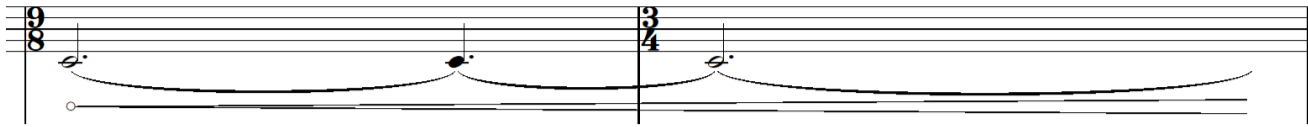


Arrows attached to accidentals indicate microtones: arrows up sharpen the pitch and arrows down flatten the pitch. These modifications should approximately be of a sixth tone and should never exceed a quarter tone.

Metric modulations are used extensively throughout this score. Each time a metric modulation is used the modulating rhythmic values are always notated (e.g quintuplet semiquaver = quaver) with arrows going in both directions, a double bar line and a new metronome mark indicating a new tempo. Quite commonly when the metre changes and there is a common rhythmic value between the two tempi, the rhythmic value is indicated with two arrows going either way: see the third to fourth bar in the above example where a semiquaver is notated with two arrows either side. This means that the semiquaver stays at the same speed.

Brackets indicate passages that should be brought out of the texture.

senza sord.

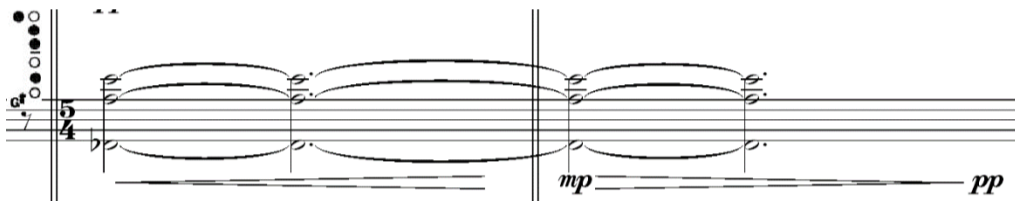


Crescendo from nothing. Hollow circles at the end of a diminuendos indicate a diminuendo to nothing.

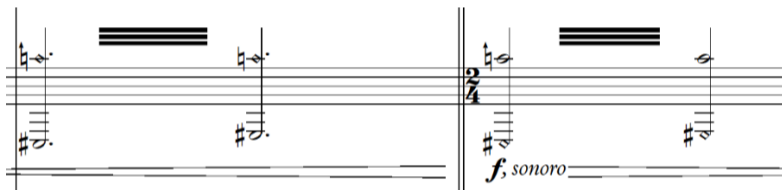
Winds



Flute harmonics



Clarinet multiphonic in bar 62, fingering provided.



Clarinet tremolo of harmonics between different fundamentals, when the top note is a diamond head and the bottom note a full headed note, the bottom note should be more present. When the top note is full headed and the bottom note is a diamond head then the top note should be more present.



Bass Clarinet split tone on the fundamental shown as the bottom note of the chord.

Brass



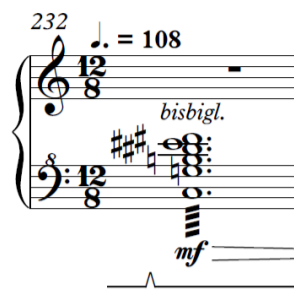
Crosses indicate that the notes should be played hand-stopped by the horn.

Percussion



Full headed pitches bracketed on the left are Almglocken pitches. Where non-pitched and pitched percussion instruments are played at the same time in the same percussion part they have been notated on separate staves.

Piano



Bisbigliando – arpeggiate the chord as fast as possible.

Strings



Glissandi are marked with a line from the initial note to the note arrived at. When glissandi span bars the total rhythmic length of each bar spanned is marked in brackets above the staff. When a glissando continues through a rhythmic value (such as in the first bar shown in the example above) a head-less stem is used to show the length of the rhythmic value.

Programme note:

If discoursing on a difficult problem were like carrying weights, when many horses can carry more sacks of grain than a single horse, I would agree that many discourses would do more than a single one; but discoursing is like coursing, not like carrying, and one Barbary courser can go faster than a hundred Frieslands - Galileo

The idea of writing a piece that works with speed illusions was sparked by reading the above quote by Galileo in Calvino's chapter on Quickness in his Six Memos for the Millennium. The piece gives the illusion of constantly acceleration – which is of course impossible, especially since electronics are excluded from the work's instrumental forces. I chose the title *After Images* because so many fictional characters such as Asterix, and The Flash in popular culture are shown to be able to move so fast that an image of them is left behind – they leave a trailing image or blur. This blurring occurs in real life and can be demonstrated when one holds a pencil in the middle, and wobbles it. The pencil does not just blur, it also appears to bend – an optical illusion. The bending pencil demonstrates that when an object is moved at high speed its image distorts to create an illusion. The first films gave the illusion of movement by flipping through still images at high speed, and our eyes are fooled by these illusions because they perceive fast moving images as a continuous blur. Hence the title also puns on the fact that we are living in a “post-still-photograph era” – after the invention of film, photographs and drawings can be made to move, and are no longer just still images.

An After Image is ‘a visual which stays present even after a stimulant [an image] ceases or is taken away... It occurs due to a receptor [the eye] and neurological activities that are subsequent to the ceasing of the stimulant.’ As a result the perceiver continues to see the image even after it is no longer present. The closest auditory equivalent of the optical illusion is perhaps the echo: a sound is

heard as having been repeated, even though the sound source that originally made that sound has ceased sounding. Although *After Images* does not use literal echoes, it does use the eye's perception of an After Image as a formal conceit: the piece's formal shape consists of a series of variations, and each variation is faster than the last. The listener might perhaps think of each variation as a distorted echo of the previous variation: a sonic image is presented, and then progressively distorted by speed.

After Images has been composed for performance at the Guildhall New Music Society in November 2017.

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AFTER IMAGES

Alex Tay

♩ = 72, **Giacoso** $\leftarrow \overset{5}{\curvearrowright} = \text{♩} = 90$ $\leftarrow \overset{6}{\curvearrowright} \overset{5}{\curvearrowright} = \text{♩} = 108$ $\leftarrow \text{♩} = 144$ $\leftarrow \text{♩} = 216$ $\leftarrow \text{♩} = \text{♩}$

Woodwinds:
Piccolo: *mp*
Oboe: *pp*
Clarinet in A: *pp*
Bassoon: *pp*

Brass:
Horn in F: *pp*
Trumpet in Bb: *pp*, con sord.
Trombone 1: *pp*, con sord.
Trombone 2: *pp*, con sord.

Percussion:
Percussion 1
Percussion 2

Piano:

Strings:
Violin 1: *mp*
Violin 2: *mp*
Viola 1
Viola 2
Violoncello
Contrabass: *p*

♩ = 72

♩ = 90

♩ = 108

♩ = 144

♩ = 216

♩ = 72

♩ = 90

6

Picc. *mf* *f* *p*

Ob. *p* *mp* *mf* *f* *mp*

Cl. *p* *mp* *mf* *f* *mp*

Bsn. *p* *mp* *f*

Hn. *p* *mp* *mf* *f*

Tpt. *p* *mp* *mf* *f*

Tbn. 1 *p* *mp* *mf* *f*

Tbn. 2 *p* *mp* *mf* *f*

Perc. 1 Temple Blocks *p* *mp* *f* *mp*

Perc. 2 Guiro *pp* *p* *mp* *mf* *f*

Pno. *pp* *p* *mp* *mf* *f*

♩ = 72

♩ = 90

♩ = 108

♩ = 144

♩ = 216

♩ = 72

♩ = 90

Vln. 1 *mf* *f* *ff* *mf*

Vln. 2 *mf* *f* *ff* *mf*

Vla. 1 *fp sostenuto*

Vla. 2 *fp sostenuto*

Vc. *fp sostenuto*

Cb. *mp* *mf* *f*

♩ = 108

♩ = 144

♩ = 216

♩ = 72

♩ = 72

18

Picc. *mf mp p* *mf f* *sf p leggiero e giocoso*

Ob. *mf mp pp* *pp* *sf p leggiero e giocoso*

Cl. *mf mp p* *mf* *mf* *p giocoso*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Perc. 1 *mf mp* *mf* *mf*

Perc. 2 *mp* *mf* *p f*

Pno. *mf* *f*

Large Triangle Guiro

To Cel.

♩ = 108

♩ = 144

♩ = 216

♩ = 72

♩ = 72

Vln. 1 *f p mf* *f* *detaché*

Vln. 2 *p mf* *f*

Vla. 1 *p* *gliss.* *mf dim.* *gliss.*

Vla. 2 *gliss.* *mf dim.* *gliss.*

Vc. *gliss.* *gliss.* *mf dim.* *gliss.*

Cb. *mf* *f*

♩ = 90

♩ = 108

♩ = 144

♩ = 144

22

Picc. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp*

Cl. *mp* *p* *mp* *p* *mp*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mp* *mf* *p* *f* *p*

Pno. *mp* *p* *mp* *p* *mp*

Celesta *mp* *p* *mp* *p* *mp*

Ped. *f*

♩ = 90

♩ = 108

♩ = 144

♩ = 144

Vln. 1 *sf* *f* *sf*

Vln. 2 *f* *sf* *pp* *f*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. *gliss.*

detaché

♩ = 216

← ♩ = 72 →

← ♩ = 72 →

25

Picc. *mp* *p*

Ob. *mp* *p*

Cl. *mp capriccioso* 3 3 *gliss.*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc. 1 *mp* 3 3 3 3 3

Perc. 2 *ff* 3 3 3

Cel. *p, shimmering* *mp* 3 3 3 3

♩ = 216

← ♩ = 72 →

← ♩ = 72 →

Vln. 1 *p* *f*

Vln. 2 *f* 3 3 3

Vla. 1 *gliss.* *pp* 3 *gliss.*

Vla. 2 *gliss.* *pp*

Vc. *gliss.* *pp*

Cb. *mf*

♩ = 90

♩ = 108

♩ = 144

♩

27

Picc. *mp*

Ob. *f, capriccioso*

Cl. *sf* *mp* *mf* *f* *pp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Perc. 1 *pp*

Perc. 2 *f* *mf* *mp*

Cel. *f* *mp* *f* *mf* *f* *ff*

Red.

♩ = 90

♩ = 108

♩ = 144

♩

Vln. 1 *p, leggero* *mp*

Vln. 2 *p, leggero* *mp*

Vla. 1 *sf* *mf* *sf*

Vla. 2 *fp*

Vc. *fp*

Cb. *mp*

$\text{♩} = 216$ $\text{♩} = 72$ $\text{♩} = 90$ $\text{♩} = 90$

Picc. *mf* *pp* *f*

Ob. *ff* *p*

Cl. *mf*

Bsn. *f* *mf*

Hn. *mf* *mf, sonoro* *f*

Tpt. *mf* *f* *p* *mf*

Tbn. 1 *mf* *f* *gliss.* *mf*

Tbn. 2 *mf* *f* *pp* *gliss.* *mf*

Perc. 1 *mp* *f*

Perc. 2 *p* *f* *ff*

Cel. *mf* *ff* *To Pno.*

Vln. 1 *mf* *f* *f*

Vln. 2 *mf* *sf* *mf*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vc. *f* *mf*

Cb. *mf* *f* *mf*

unstopped

2:3

3

5

gliss.

mf

ff

p

pp

f

sf

To Pno.

♩ = 108 ♩ = 144 ♩ = 216

33

Picc. *pp* *mp* *p*

Ob. *pp* *mp*

Cl. *p*

Bsn. *mp* *mf*

Hn. *sf*

Tpt. *p* *f*

Tbn. 1 *gliss.* *mp* *mf*

Tbn. 2 *mp* *mf*

Perc. 1 *mf* *mp* *p*

Perc. 2 *mf* *pp*

♩ = 108 ♩ = 144 ♩ = 216

Vln. 1 *f* *mf* *p leggiero*

Vln. 2 *f* *mf* *p leggiero*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vc. *mf* *f*

Cb. *mf* *f*

36 $\text{♩} = 72$ $\text{♩} = 90$

Picc. *mp* 6 *p* *mp, capriccioso* *mf* *f*

Ob. *p* 3 3 3 *mp* *p* 6

Cl. 3 *mf* 3 *pp*

Bsn. *ff* *f*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Perc. 1 5 5 *f* 3 3

Perc. 2 Wind Chime *p* *mp*

Piano *ff* *f* *Red.*

Vln. 1 *mp* 3 3 3 *legato* 5 5 *mf* *p* 3 3 3 3 3

Vln. 2 *mp* 3 3 3 *legato* 5 *mf* 3 3 *pp*

Vla. 1 *mp sostenuto*

Vla. 2 *mp sostenuto*

Vc. *mp sostenuto*

Cb. *ff* *f*

38 $\text{♩} = 108$ $\text{♩} = 144$ $\text{♩} = 216$

Picc. *p* *mp* *p*

Ob. *mf* *mf* *f*

Cl. *mf* *f* *f*

Bsn. *mf* *p* *pp*

Hn. *mf* *mp* *pp*

Tpt. *mf* *mp* *pp*

Tbn. 1 *mf* *mp* *pp*

Tbn. 2 *mf* *mp* *pp*

Perc. 1 *p*

Perc. 2 *pp* *mf* *pp*

Pno. *mf* *f* *mp* *f* *pp*

Vln. 1 *mf* *p* *p*

Vln. 2 *mf* *p*

Vla. 1

Vla. 2

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

♩ = 72, **Vigoro**

41 *flz.* *mf* *nat.* *ff*³ *mf* *ff*³ *mf*

← ♩ = 90 → ← ♩ = 90 → ← ♩ = 90 →

Picc. *mf* *ff*³ *mf* *ff*³ *mf*

Ob. *ff*³ *mf* *ff*³ *mp*

Cl. *ff*³ *mf* *ff*³ *mf* *ff*³ *mf*

Bsn. *ff*, *sempre ecstasio*

Hn. *ff*, *sempre ecstasio*

Tpt. *ff*, *sempre ecstasio*

Tbn. 1 *ff*, *sempre ecstasio*

Tbn. 2 *ff*, *sempre ecstasio*

Perc. 1 *molto cresc.* *Hi-hat* *f*

Perc. 2 *p cresc.* *mp*

Pno. *ff*

♩ = 72, **Vigoro**

Vln. 1 *ff*, *sempre ecstasio* *f* *ff*

Vln. 2 *ff*, *sempre ecstasio* *f* *ff*

Vla. 1

Vla. 2

Vc.

Cb. *ff*, *sempre ecstasio*

♩ = 108 ♩ = 144 ♩ = 216

43

Picc. *ff* *mf* *ff* *mf* *mf*

Ob. *ff* *mf* *mf* *f* *mf*

Cl. *ff* *mf* *mf*

Bsn.

Hn.

Tpt.

Tbn. 1

Tbn. 2

Perc. 1 *ff*

Perc. 2 *mf* *f* *ff*

Pno.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. *gliss.*

Cb.

B ♩ = 72

$\overset{\frown}{5}$ ♩ = ♩ = 90

$\overset{\frown}{5}$ ♩ = ♩ = 112.5

$\overset{\frown}{6}$ $\overset{\frown}{5}$ ♩ = ♩ = 135

♩ = ♩ = 180

♩ = ♩ = 270

♩ = ♩

46

Picc. *più ff*

Ob. *più ff*

Cl. *più ff*

Bsn. *più ff*

Hn. *più ff*

Tpt. *più ff*

Tbn. 1 *più ff*

Tbn. 2 *più ff*

Perc. 1 *più ff*

Perc. 2 *più ff*

Pno. *ff*

B ♩ = 72

$\overset{\frown}{5}$ ♩ = ♩ = 90

$\overset{\frown}{5}$ ♩ = ♩ = 112.5

$\overset{\frown}{6}$ $\overset{\frown}{5}$ ♩ = ♩ = 135

♩ = ♩ = 180

♩ = ♩ = 270

♩ = ♩

Vln. 1 *più ff*

Vln. 2 *più ff*

Vla. 1 *fp*

Vla. 2 *fp*

Vc. *fp*

Cb. *più ff*

C ♩ = 90, Tranquillo

← ⁵ ♩ = 113 →

← ⁶ ♩ = 135 →

← ♩ →

52

Picc. *p*

Ob. *pp*

Cl. *p pp p pp p pp*

C ♩ = 90, Tranquillo

← ⁵ ♩ = 113 →

← ⁶ ♩ = 135 →

← ♩ →

Vln. 1 *mp mf mf*

Vln. 2 *mp p*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. *gliss.*

♩. = 180

← ♩ = 270 ← ♩ = 90

← ♩ = 113

← ♩ = 135

← ♩

55

Picc. *p* *pp* *p*

Ob. *p* *pp* *p* *pp*

Cl. *p* *pp*

Bsn. *f*

Hn. *f* con sord.

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Perc. 1 *pp*

Perc. 2 *f* Reco-reco

Pno. *f*

♩. = 180

← ♩ = 270 ← ♩ = 90

← ♩ = 113

← ♩ = 135

← ♩

Vln. 1 *mf* *mp* *mf* *mp*

Vln. 2 *mf* *mp* *mf* *mp*

Vla. 1 *f*

Vla. 2 *f*

Vc. *f* *gliss.*

Cb. *f*

60 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 135$

Picc. *pp* *p* *mf* *To Fl.*

Ob. *pp*

Cl. *p* *mp* *pp* *mf*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Perc. 1 *p* *mp* *mf*

Perc. 2 *mf* *mp* *p* *mf* *p mp*

Pno. *mf* *p* *mp* *To Cel.* *Celesta* *mp*

Reco. *Reco-reco*

$\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 135$

Vln. 1 *p* *mp* *pp. delicato*

Vln. 2 *pp. delicato* *p*

Vla. 1 *mf*

Vla. 2 *mf* *mf*

Vc. *mp*

Cb. *mf* *mp*

65 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$

Picc. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Ob. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Cl. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Bsn. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Hn. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Tpt. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Tbn. 1 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Tbn. 2 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Perc. 1 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Perc. 2 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Cel. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Flute $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Vln. 1 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Vln. 2 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Vla. 1 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Vla. 2 $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Vc. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

Cb. $\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 180$

senza sord.

gliss.

pp, *p*, *mp*, *mf*, *f*, *ff*

♩ = 113 ← 6 5 → ♩ = 135 ← ♩ → ♩ = 180

68 flz. **To Picc.**

Fl. *mp* *mf*

Ob. *pp* *p*

Cl. *sf* *p* *mp* *pp* *p*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. 2 *mp*

Perc. 1 *pp*

Perc. 2

Cel. *mp* *mf* *mp* *mf* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *sf* *f, espressivo* *ff* *f*

Vla. 2 *sf*

Vc. *sf* *mp*

Cb. *mp*

71 $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 113$

Fl. Piccolo

Ob. *mp* *mf* *mp* *f* *mp* *p*

Cl. *mp* *mf* *f* *p* *pp*

Bsn. *mp* *p* *sf*

Hn. *mp* *mf* *mf*

Tpt. *mp* *f* *p* *mp* *pp*

Tbn. 1 *f, bold*

Tbn. 2 *mp* *f* *gliss.* *mf*

Perc. 1 *mp* *f* *mp*

Perc. 2 *p* *f* *mp*

Cel. *ff* To Pno.

$\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 113$

Vln. 1 *f* *p*

Vln. 2 *f* *f*

Vla. 1 *mp* *mf* *pp*

Vla. 2 *mp* *mp* *pp*

Vc. *mp* *mp* *fp* *pp*

Cb. *mp* *mf* *mf*

♩ = 135

♩ = 180

♩ = 270

♩ = 360

74

Picc. *mp* *p*

Ob. *mp* *pp* *p* *mf*

Cl. *mp* *p*

Bsn. *mp*

Hn. *p* *mf*

Tpt. *f*

Tbn. 1 *ff* *p* *mp*

Tbn. 2 *pp* *gliss.* *gliss.* *mp* *mf*

Perc. 1 *mf* *p*

Perc. 2 *f* *pp* To Tri.

♩ = 135

♩ = 180

♩ = 270

♩ = 360

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.*

Vla. 1 *mp* *pp*

Vla. 2 *gliss.*

Vc. *gliss.*

Cb. *mp* *mf*

77 $\text{♩} = 90$ $\text{♩} = 113$

Picc. mf mp

Ob. pp mp mf f

Cl. pp mf

Bsn. f mf

Hn. f mf

Tpt. ff mf

Tbn. 2 f mf

Perc. 1 mf pp

Perc. 2 pp Small Triangle

Piano f mf f

Vln. 1 $f, cantando$ ff pp cresc. 3

Vln. 2 f $f, cantando$ ff pp cresc. 3 *gliss.*

Vla. 1 f

Vla. 2 f

Vc. f

Cb. f mf

$\text{♩} = 90$ $\text{♩} = 113$

♩ = 135

♩ = 180

♩ = 270

♩ = 270

79

Picc. *f, capriccioso* *ff*

Ob. *mf* *mf* *ff*

Cl. *pp* *mf* *ff*

Bsn. *mp* *mp* *ff*

Hn. *mp* *mp*

Tpt. *mp* *mp*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

Perc. 1 *mp* *pp*

Perc. 2 *ff* *pp*

Pno. *mp* *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *mf* *p*

Vla. 1 *p* *gliss.* *mp*

Vla. 2 *p* *gliss.* *mp*

Vc. *p* *gliss.* *mp*

Cb. *mp* *mp*

con sord.

Ped.

Tempo markings: ♩ = 135, ♩ = 180, ♩ = 270

Dynamic markings: *pp*, *mp*, *f*, *ff*, *p*, *gliss.*

Performance instructions: *f, capriccioso*, *con sord.*, *Ped.*

Rehearsal marks: 79, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

♩ = 90, Hushed, Nervoso

♩ = 113

♩ = 135

82

Picc. *sub. pp*

Ob. *nat. sub. pp*

Cl. *sub. pp*

Bsn. *ff sub. pp*

Hn. *ff sub. p*

Tpt. *ff sub. p*

Tbn. 1 *ff sub. p*

Tbn. 2 *ff sub. p*

Perc. 1 *mp*

Perc. 2 *p mp mf*

Pno. *ff mf*

♩ = 90, Hushed, Nervoso

♩ = 113

♩ = 135

Vln. 1 *fp mp p*

Vln. 2 *fp mp p*

Vla. 1 *ff sub p f mp p f*

Vla. 2 *ff sub p f mp p f*

Vc. *ff sub p f mp p f*

Cb. *ff sub. mp*

♩. = 180

♩. = 270

♩. = 90, Unruly

♩. = 108

♩. = 135

♩. = 135

Picc. *mp* *p* *ff* *mp* *p*

Ob. *mp* *f* *p* *ff* *p*

Cl. *mf* *p* *mp* *mp* *p* *ff* *mp* *pp*

Bsn. *mp* *f* *ff*

Hn. *mp* *f* *ff*

Tpt. *mp* *f* *ff* *p*

Tbn. 1 *mp* *f* *ff* *p*

Tbn. 2 *mp* *f* *ff*

Perc. 1 *f* *ff* To Alm.

Perc. 2 *f* *ff* To Alm.

Pno. *ff*

♩. = 180

♩. = 270

♩. = 90, Unruly

♩. = 108

♩. = 135

♩. = 135

Vln. 1 *mf* *mp* *f* *ff* *mp* *pp*

Vln. 2 *mf* *mp* *f* *ff* *pp* *p* *mp*

Vla. 1 *mp* *f* *ff* *pp* *p* *mp*

Vla. 2 *mp* *f* *ff* *pp* *p* *mp*

Vc. *f* *f* *ff* *mp*

Cb. *mp* *f* *ff*

♩ = 162

♩ = 216

♩ = 324

♩ = 162, Boisterous

90

Picc. *p* *ff* To Fl.

Ob. *pp* *p* *ff*

Cl. *p* *mp* *mf* *ff* To B. Cl.

Bsn. *p* *ff*

Perc. 2

Hn. *mp* *f* *ff*

Tpt. *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mp* *ff*

Perc. 1 Triangle (♬) Almglocken

Perc. 2 Sleigh Bells Almglocken Bongo (♩) Almglocken *mp, sonoro*

♩ = 162

♩ = 216

♩ = 324

♩ = 162, Boisterous

Vln. 1 *mf* *f* *ff sostenuto*

Vln. 2 *mf* *f* *ff sostenuto*

Vla. 1 *mf* *f* *ff sostenuto*

Vla. 2 *mf* *f* *ff sostenuto*

Vc. *mf* *f* *ff sostenuto*

Cb. *p* *ff*

♩ = 135

♩ = 135

96

Hn. *mf poco a poco dim.*

Tpt. *mf poco a poco dim.*

Tbn. 1 *mf poco a poco dim.*

Tbn. 2 *mf poco a poco dim.*

Perc. 1 Almglocken *mp, sonoro, molto cresc.*

Perc. 2

♩ = 135

♩ = 135

Vln. 1 *f* *mf* *p* *pp* sul tasto

Vln. 2 *f* *mf* *mp* *pp* sul tasto

Vla. 1 *f* *mf* *mf*

Vla. 2 *mp* *p*

Vc. *mp* *pp*³



100 ♩ = 162

♩ = 108

♩ = 162

Hn. *mp* *pp*

Tpt. *mp* *p* *pp*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Perc. 1 *cresc.* *mf* *f* *ff*

Perc. 2 *molto cresc.* *mf* *ff*

E ♩ = 108, Limbo

♩ = 135

104

Fl. *p*

Ob. *p*

B. Cl. Bass Clarinet in B \flat *p*

Hn. *f*

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Perc 1. *mp*

Perc 2. Sleigh Bells *pp*

Pno. *p* *pp* *p* *pp*

E ♩ = 108, Limbo

♩ = 135

Vln. 1 *mp* *pp* *mp* *p*

Vln. 2 con sord. *p, warm*

Vla. 1 con sord. *p, warm*

Vla. 2 con sord. *p, warm*

Vc. con sord. pocissimo sul pont. détache *mp* *p* *mp* *p*

107 $\leftarrow \overset{6}{\curvearrowright} = \overset{5}{\curvearrowleft} \rightarrow \text{♩} = 162$

Fl. *pp* *mp* *p* *mp*

Ob. *pp* *pp*

B. Cl. *mp* *p* *mp*

Perc 1. *mp*

Perc 2. *mp*

Pno.

Vln. 1 *mf* *p*

Vln. 2

Vla. 1

Vla. 2

Vc. *mf*

Detailed description of the musical score: The score is for measures 107 to 116. It includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Percussion 1 (Perc 1.), Percussion 2 (Perc 2.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Violoncello (Vc.). The Flute part starts with a triplet of eighth notes (F#4, G#4, A4) marked *pp*. The Oboe part has a similar triplet marked *pp*. The Bass Clarinet part has a triplet of eighth notes (Bb3, C4, D4) marked *mp*. Percussion 1 has a single eighth note (F#4) marked *mp*. Percussion 2 has a rhythmic pattern of eighth notes marked *mp*. The Piano part has a complex texture with chords and moving lines. Violin 1 has a melodic line starting with a triplet of eighth notes (F#4, G#4, A4) marked *mf*, then *p*. Violin 2, Viola 1, and Viola 2 have sustained notes with long slurs. The Violoncello part has a triplet of eighth notes (Bb3, C4, D4) marked *mf*. The score is in 3/4 time and features dynamic markings such as *pp*, *mp*, *p*, and *mf*. Measure numbers 107, 115, and 116 are indicated at the beginning and end of the staves.

110

Fl. *mf*

Ob. *mf, percussive*

B. Cl. *mf*

Perc 1. *mf*

Perc 2. *p*

Pno. *p sostenuto* *mp*

♩. = 216

← ♩. = 324

Vln. 1 *mf* *mp*

Vln. 2 *gliss.*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. *mf* *mp*

114 $\text{♩} = 108$ $\text{♩} = 135$

Fl. *mp* *p*

Ob. *f* 3 3 3 3 3 3 3 3 To C. A.

B. Cl. *mp* *p*

Perc 1. *f* 3 3 *mf* 3 *mp*

Perc 2. *f* *mp*

Bongo *mp*

Pno. *mf* 3 3 3 3 *sf* 3 3 3 3

Lead.

Vln. 1 $\text{♩} = 108$ $\text{♩} = 135$ *p*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. *p*

117

Fl. *mf* *pp* *f* *mp, ritmico*

B. Cl. *mf* *pp* *f* *mp, ritmico*

Perc 1. *mf* *mf* *f*

Perc 2. *mf* *mp* *mf*

Pno. *f molto cresc.*

Vln. 1 *mp (an echo)* *mf* *p*

Vc. *mp (an echo)* *mf* *p*

Tempo markings: $\text{♩} = 162$ and $\text{♩} = 216$

Fl. $\text{♩} = 324$ $\text{♩} = 108$ $\text{♩} = 135$

122

f, lyrical *p* *mf* *pp*

Ob. Cor Anglais *pp*

B. Cl. *f* *mf* *p* *mf*

Perc 1. *mf* *f*

Perc 2. *mf* *f*

Pno. *ff*

Red.

Vln. 1 $\text{♩} = 324$ $\text{♩} = 108$ $\text{♩} = 135$ *mf, warm* *mp* *gliss.*

Vln. 2 *mf, warm* *mp* *gliss.*

Vla. 1 *mf, warm* *mp* *gliss.*

Vla. 2 *mf, warm* *mp* *gliss.*

Vc. *mf, warm* *mp* *gliss.*

Cb. *senza sord.* *f pesante e tenuto* *ff*

127 $\leftarrow \overset{6}{\curvearrowright} \overset{5}{\curvearrowleft} \rightarrow \text{♩} = 162$ $\leftarrow \text{♩} \rightarrow \text{♩} = 216$

C. A. *mp* *pp*

B. Cl. *ff* *p* *mf*

Perc 1. *mp* *molto dim.* *p* *pp*

Perc 2. *mp* *molto dim.* *p* *pp*

Pno. *subito f*

To Croc.

$\leftarrow \overset{6}{\curvearrowright} \overset{5}{\curvearrowleft} \rightarrow \text{♩} = 162$ $\leftarrow \text{♩} \rightarrow \text{♩} = 216$

Vln. 1 *gliss.* *mf* *p* *f*

Vln. 2 *gliss.* *mf* *p* *f*

Vla. 1 *gliss.* *mf* *p* *f*

Vla. 2 *gliss.* *mf* *p* *f*

Vc. *gliss.* *mf* *senza sord.* *mp*

Cb. *f* *ff* *p* *molto cresc.*

$\text{♩} = 324$ $\text{♩} = 162$ $\text{♩} = 108$ $\text{♩} = 108$

132

Fl. *p*

C. A. *mf* *f, earthy*

B. Cl. *ff* *mp*

Pno. *ff* *più ff*

Ped.

$\text{♩} = 324$ $\text{♩} = 162$ $\text{♩} = 108$ $\text{♩} = 108$

Vln. 1 *p* *gliss.* *sf*

Vln. 2 *p* *gliss.* *sf*

Vla. 1 *p* *gliss.* *sf* *senza sord.* *mp* *mf, earthy, sostenuto*

Vla. 2 *p* *gliss.* *sf* *senza sord.* *mp* *mf, earthy, sostenuto*

Vc. *mp* *p*

Cb. *mp* *p*

♩ = 135

♩ = 81

Fl. *mf* *p*

C. A. *ff*

B. Cl. *f cresc.* *narcato*

Bsn. *narcato*

Hn. *senza sord.* *mf cresc.*

Pno. *mf, lyrical*

Red.

♩ = 135

♩ = 81

Vln. 1 *pp* *mp* *senza sord.*

Vln. 2 *pp* *mp* *senza sord.*

Vla. 1

Vla. 2

Vc. *f cresc.* *narcato*

Cb. *f cresc.* *narcato*

♩. = 108

♩. = 162

nat.

142

Fl. *mp* nat. flz.

C. A. *mp*

B. Cl. *marcato* *ff*

Bsn. *marcato* *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Pno. *ff* *f*

♩. = 108

♩. = 162

nat.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. 1 *ff sostenuto* *f*

Vla. 2 *ff sostenuto* *f*

Vc. *marcato* *ff*

Cb. *marcato* *f*



144 **F** ♩ = 108

To A. Fl.

Fl. *ff*

C. A. *pù ff* *mf*

B. Cl. *mf*

Bsn. *ff* *mf* *mf*

Hn. *ff* *mp* *mf*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. 1. *ff dim. al niente* (ppp) To Vib.

Perc. 2. *ff dim. al niente* (ppp) To Tub. B.

Pno. *ff* To Cel.

F ♩ = 108

sul tasto

Vln. 1 *fp* sul tasto

Vln. 2 *fp* sul tasto

Vla. 1 *ff* *mf* *mp*

Vla. 2 *ff* *mp*

Vc. *poco marcato* *mf dim.*

Cb. *IV poco marcato* *mf dim.*

146 $\text{♩} = 144$ $\text{♩} = 180$ $\text{♩} = 216$

Fl. *mf cresc.* **Alto Flute**

C. A. *ff*

B. Cl. *mf agitato*

Tbn. 1 *mf*

Tbn. 2 *mf*

Vln. 1 $\text{♩} = 144$ $\text{♩} = 180$ $\text{♩} = 216$

Vln. 2

Vla. 1 *mf p mp*

Vla. 2 *mf f con forza* *pizz.*

Vc. *p*

Cb. *p*

G

152 $\text{♩} = 144$ $\text{♩} = 216$ $\text{♩} = 144$

A. Fl. *f*

B. Cl. *f*

Hn. *con sord.* *mp dim.* *p*

Tpt. *(still con sord.)* *mp dim.* *p*

Tbn. 1 *mp* *dim.* *p*

Tbn. 2 *mp* *dim.* *p*

G

$\text{♩} = 144$ $\text{♩} = 216$ $\text{♩} = 144$

Vln. 1 *fp*

Vln. 2 *fp*

Vla. 1 *f cresc.* *ff* *pizz.*

Vla. 2 *ff* *arco, sul tasto, trem.* *pp*

Vc. *sul tasto, trem.* *mf* *pp*

Cb. *trem.* *f* *(IV still)*

← 5 = ♯ → ♮ = ♭ = 180

← 8 = ♯ → 5 = ♯ = 216

156

A. Fl. *ff* *f* *ff* *f* *ff* *f*

B. Cl. *f, con forza*

Hn. *pp*

Tpt. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

← 5 = ♯ → ♮ = ♭ = 180

← 8 = ♯ → 5 = ♯ = 216

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *f* *ff* *f* *ff* *f* *ff*

Vla. 2 *gliss.*

Vc. *gliss.*

Cb. *ff*

162

A. Fl. *ff* *mf cresc.* *ff*

C. A. *f, sonoro*

B. Cl. *f* *mf* *mp*

← ♩ = ♩ = 58 ← ♩ = ♩ = 86

Hn. Harmon mute with stem *pp*

Tpt. Harmon mute with stem *pp*

Tbn. 1 Harmon mute with stem *pp*

Tbn. 2

Vln. 1 *sf* *gliss.*

Vln. 2 *sf* *gliss.*

Vla. 1 *mf* *f* *ff, furioso*

Vla. 2 *gliss.* *pp* *gliss.*

Vc. *gliss.* *pp* *f*

Cb. *mf* *sf*

← ♩ = ♩ = 58 ← ♩ = ♩ = 86

♩ = 108

166

A. Fl. *p* *ff* *mp*

C. A. *sf* *ff* *mp*

B. Cl. *pp* *pp*

Hn. *p* *pp* *p* *mp* *pp*

Tpt. *p* *pp* *p* *mp* *pp*

Tbn. 1 *p* *pp* *p* *mp* *pp*

Tbn. 2 Harmon mute with stem *p* *mp* *pp*

Vln. 1 *f* *mp* *ff* *mp*

Vln. 2 *f* *mp* *ff* *mp*

Vla. 1 *più ff* *f* *ff* *f*

Vla. 2 *f* *ff* *mp*

Vc. *ff*

Cb. *p* *mp* *mf* *mp cresc.*

♩ = 86

♩ = 144

♩ = 180

175

C. A. *ff* *mp*

B. Cl. *ff* *subito mp* *legato* *mf, lihe*

Hn. *mf* *mp* *p, ma molto ritmico* *sf* *p*

Tpt. *mf* *mp* *p, ma molto ritmico* *sf* *p*

Tbn. 1 *mf* *mp* *p, ma molto ritmico* *sf* *p*

Tbn. 2 *mf* *mp* *p* *sf*

♩ = 86

♩ = 144

♩ = 180

Vln. 2

Vla. 1 *mp* *arco* *subito mp e legato* *mf, lihe*

Vc. *f* *ff*

Cb. *f* *ff* *martelé* *mp* *mf, lihe*

← 3 = 5 → ♩ = 216

← 3 = 5 →

180

A. Fl. *mp* *mf* *gliss.*

C. A. *mp* *mf* *gliss.*

B. Cl. *f* *mf* *f* *mp* *mf*

Hn.

Tpt.

Tbn. 1 *p*

Tbn. 2 *p*

← 3 = 5 → ♩ = 216

← 3 = 5 →

Vln. 2

Vla. 1 *sf* *f* *sf* *f, furioso cresc.*

Cb. *mp* *f* *sf* *p* *mp* *mf*

H

♩ = 58

♩ = 86

♩ = 144

185

A. Fl. *f* *ff sostenuto*

C. A. *f* *f*

B. Cl. *f* *più ff* *pp* split tone

Hn. *cresc.* *mf* *mp*

Tpt. *cresc.* *mp* *mp*

Tbn. 1 *cresc.* *ff* *mp*

Tbn. 2 *cresc.* *ff* *mp*

Perc. 2. Tubular Bells
Xylophone sticks *f*

♩ = 58

♩ = 86

♩ = 144

Vln. 1 *con sord.* *p cresc.* *mp* *mf* *pp, whispers* *mp* flautando tremelo

Vln. 2 *con sord.* *p cresc.* *mp* *mf* *pp, whispers* *mp* flautando tremelo

Vla. 1 *ff sostenuto e feroce*

Vla. 2 *mf* *ff* *mp*

Vc. *mf* *ff* *mp*

Cb. *mf* *ff*

189

← 3 = ♩ = 240 ♩ = 58 ← 3 = ♩ = 58

A. Fl.

B. Cl. *To Cl. in A* *ff*

Hn. *p* *pp*

Tpt. *p*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. 2 *mf* *cresc.*

Vln. 1 *pp* *mp* *pp* *mp*

Vln. 2 *mp* *pp* *mp* *pp*

Vla. 1 *ff* *sf* *f* *cresc.*

Vla. 2 *ff*

Vc. *ff*

Cb. *f* *mp*

♩ = 65 ♩ = 86 ♩ = 130

194

A. Fl.

Hn. senza sord.

Tpt. senza sord.

Perc. 2

Vln. 1 *pp* *mp* *pp* *mp* *pp*

Vln. 2 *mp* *pp* *mp* *pp* *f*

Vla. 1

Vla. 2 *mp*

Vc. *mp*

Cb. *f*

I Frosty ♩ = 162

A. Fl. *fp*

Cl. *fp*

Bsn. *mf, dolce* *gliss.* *f* 5:6 5:6

Hn. *f*

Tpt. *f*

Perc. 1 *poco vibrato*

Vibraphone *mp* *Red.* *f*

Perc. 2 *f* *pp*

I Frosty ♩ = 162

Vln. 1 *f* *mf* *senza sord.*

Vln. 2 *mf* *senza sord.* *p*

Vla. 1 *più ff* *f*

Vla. 2

Vc.

I Frosty ♩ = 65 ♩ = 86

A. Fl. *mf*

Cl. *mf*

Bsn. *mf* *trem.* *f*

Perc. 1 *mp*

Perc. 2 *mp* *trem.*

Vln. 1 *gliss.* *mf*

Vln. 2 *gliss.* *mf* *pp*

207 $\text{♩} = 130$ $\text{♩} = 86$ $\text{♩} = 108$

A. Fl. *p* *mf* *mf* *mf* *gliss.* *mf* *mf*

Cl. *pp* *mf* *p* *mf*

Bsn. *ff* *sf* *sf*

Hn. senza sord. *p* *mf* *p* *sf* *p*

Perc. 1 senza vibrato *sempre p, sec*

Perc. 2 *p* *ff*

Cel. *ff* *p, sec*

$\text{♩} = 130$ $\text{♩} = 86$ $\text{♩} = 108$

Vln. 1 *pp* *sf*

Vln. 2 *sf*

216 $\text{♩} = 65$ $\text{♩} = 86$ $\text{♩} = 130$

A. Fl. *mp* *mf* *mp*

Cl. *mf*

Hn. *sim.* *mf*

Perc. 1 *5* *5* *5:3* *5:3* *To T. Bl.*

Perc. 2 *p* *5* *5:3* *5:3*

Cel. *5* *5* *5:3* *5:3*

Ped.

← ♩ = ♩ = 86

← ⁵ ♩ = ♩ →

A. Fl. *f, cutting* 3 3 3 3 *mf* 5 5

Cl. *mf* *f, sonoro*

Bsn. *f, cutting* flz. norm. 3 3 3 3 *mp* *mf* 5 *p*

Hn. *f* *mf* *f*

Tbn. 1 senza sord. *f*

Tbn. 2 senza sord. *f*

Perc. 2 *f* *ff* 5

Cel. *f* *ff* 5

♩ = 86

← ⁵ ♩ = ♩ →

Vla. 1 *f*

Vla. 2 *f*

Vc. *f*

Cb. *f*

J ♩ = 108, Tense

← $\overset{5}{\curvearrowright}$ = ♩ → ♩ = 135

223

A. Fl. *pp*

Cl. *pp*

Hn. *mp, nobilmente*

Perc. 1 Temple Blocks *p* *cresc.*

Perc. 2 *p* *pp* To Triangle and Guiro

Cel. *p*

Vla. 1 **J** ♩ = 108, Tense

← $\overset{5}{\curvearrowright}$ = ♩ → ♩ = 135

agitato sf mp



← $\overset{3}{\curvearrowright}$ = ♩ → $\overset{5}{\curvearrowright}$ = ♩ = 81

← ♩ = 108

230

A. Fl. *p* *mp*

Cl. *p* *mp*

Hn. *sim.*

Perc. 1 *mp*

Perc. 2 Triangle *mp cresc.*

Cel. *mf p mf* *bisbigl. mf*

Vla. 1 $\overset{5}{\curvearrowright}$ = ♩ = 81

← ♩ = 108

f mp mf p

233 ♩ = 162 ← ♩ = ♩ = ♩ = 108, Giojoso ← ♩⁵ = ♩ = ♩ = 135

A. Fl. *mf* *p*

C. A. *mp* *mf* *mp*

Cl. *mf* *p*

Bsn. *mp* *mf* *p* *mp*

Hn. *p*

Perc. 1 *p* *mp* *mf*

Perc. 2 Guiro *f* *sf*

Cel. *p* *sf* *p* *mp*

♩ = 162 ← ♩ = ♩ = ♩ = 108, Giojoso ← ♩⁵ = ♩ = ♩ = 135

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *sf*

Vla. 2 *p* *mp*

Vc. *mp* *mf*

♩ = 81

239

A. Fl. *mf* *mp*

C. A. *mf* *p* *mf* *mp* *p*

Cl. *mf* *mp*

Bsn. *mp* *p* *mp* *p*

Hn. *mp* *mf*

Tpt. *con sord.* *mp* *p* *mp*

Perc. 1 *f* *p*

Perc. 2 Wind Chime To Reco-reco

Cel. *p* *mf* *p*

Vln. 1 *arco* *mp* *p* *mp* *mf* *mp*

Vln. 2 *mp* *arco* *mp* *mf* *p*

Vla. 1 *pizz.* *mf* *arco* *f* *gliss.* *p* *p* *p* *p*

Vla. 2 *mf* *mp* *p* *mp*

Vc. *mp* *p* *mp*

♩ = 81

243 $\text{♩} = 108$

A. Fl. *f* *mp* *p* *mp* *p* *pp*

C. A. *mp* *p* *mp* *p*

Cl. *mp* *f* *p* *p*

Bsn. *mp* *p* *mp* *p*

Hn. *f* *mf*

Tpt. *mf* *p* *mf* *pp*

Perc. 1 *mf*

Cel. *mf*

Vln. 1 *mf* *mp* *p* *pp*

Vln. 2 *mp* *p* *pp*

Vla. 1 *mf* *mp* *f* *sf* *sf* *mf* 5:6

Vla. 2 *p* *mp* *pp* *p* *pp*

Vc. *p* *mp* *pp* *p* *pp*

$\text{♩} = 108$

K

249 ♩ = 64.8, Tense

♩ = 81

A. Fl. *pp* *mp* *p*

C. A. *pp* To Ob.

Cl. *pp* *mp* *p*

Bsn. *pp*

Hn. *sf* *mp*

Perc. 1 *f* *p* *mp*

Cel. *mf*

K ♩ = 64.8, Tense

♩ = 81

Vln. 1 *sf*

Vln. 2 *sf*

Vla. 1 *sf*

251 $\text{♩} = 97$ $\text{♩} = 130$ $\text{♩} = 194$

A. Fl. *mp* *p*

Cl. *mp* *p*

Hn. *mf* *mp*

Perc. 1 *mf* *mp*

Cel. *f* *pp*

Vla. 1 *f* *mf*

Vla. 2 *p* *mp* *p*

Vc. *mf* *pp*

254 $\text{♩} = 65$ $\text{♩} = 81$

A. Fl. *mp* *pp*

Cl. *mp* *pp*

Hn. *f* *p* *f* on B \flat , (B \flat /open)

Tpt. *pp* *sf* *pp* *p* *f* *mp* senza sord.

Perc. 1 *f* *p*

Perc. 2 *ff* Reco-reco

Cel. *f* *f* *sf* *sf*

Vln. 1 *f* *sf* *sf* *mp, giocoso*

Vln. 2 *f* *sf* *sf* *mp, giocoso*

Vla. 1 *sf* poco flautando *mp, giocoso*

Vla. 2 *mf* poco flautando *mp, giocoso*

Vc. *f* poco flautando *mp, giocoso*

256 $\text{♩} = 97$ $\text{♩} = 130, \text{Ritmico}$

A. Fl. *p* *mp* *p* *mp*

C. A. Oboe *p, giocoso, cresc.*

Cl. *p* *mp* *p*

Bsn. *p, giocoso* *p*

Hn. *ff* *pp*

Tpt. *mf* *sf*

Perc. 1 To Alm. and Hi-hat *mp*

Perc. 2 Chinese Cymbal *mf cresc.*

Cel. *f*

Vln. 1 $\text{♩} = 97$ $\text{♩} = 130, \text{Ritmico}$ *f* *mp* *p* *mp*

Vln. 2 *f* *mp* *mp* *mp* *mf*

Vla. 1 *mf* *f* *p*

Vla. 2 *mf* *f* *pizz.* *mp* *mf*

Vc. *mp* *mf* *pizz.* *p* *mp* *p* *mp*

261 $\text{♩} = 86$ $\text{♩} = 108$ $\text{♩} = 130$ $\text{♩} = 86$

A. Fl. *f* *mf* *mf*

Ob. *mf* *mf*

Cl. *mf* *mf*

Bsn. *mp* *mf*

Hn. *p* *mp* *mf*

Tpt. *p* *mf*

Perc. 2 *f*

Vln. 1 *f* *pp* *f* *pp* *f*

Vln. 2 *pp* *f* *pp* *f* *pp* *f*

Vla. 1 *pp* *f* *f* *pp*

Vla. 2 *pp* *f* *pp* *f* *pp*

Vc. *arco*

L

♩ = 130

♩ = 86

♩ = 108

♩ = 108

A. Fl. *mf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *mp*

Tpt. *sf* con sord. *p* *mf*

Tbn. 1 *fp* *f* *mp* *f* *p*

Tbn. 2 *fp* *f* *p* *f*

harmon mute, stem in

Perc. 1 Almglocken *mp* Sleigh Bells *mf*

Perc. 2 *ff* *mf* Almglocken *mp* *f*

Cel. *ff* Ped.

L

♩ = 130

♩ = 86

♩ = 108

♩ = 108

Vln. 1 *fp* *sf* sul pont.

Vln. 2 *fp* *sf*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. *ff* *p* *sf*

Cb. *pp* *sf*

M

270 $\text{♩} = 130$

A. Fl. f p sf f pp

Cl. sf f p

Hn. *con sord.* mf f

Tpt. mp sf f mp

Tbn. 1 f mp *marcato* mf f

Tbn. 2 p ff

Perc. 1 To Vib.

Alm. 3 3 To Tub. B.

Cel. Ped. Ped.

M

$\text{♩} = 130$

Vln. 1 p p, legato nat.

Vln. 2 sf

Vla. 1 fp mf p

Vla. 2 sf p mf

Vc. mp sf mf f sostenuto

Cb. sf fp f sostenuto

$\text{♩} = 162$ $\text{♩} = 97$ $\text{♩} = 130$ $\text{♩} = 162$

275 *To Picc.* *To Pno.*

A. Fl. *ff* *p*
Cl. *mf* *ff* *mf*
Bsn. *pp* *f*
Hn. *f* *mf* *mp*
Tpt. *f* *mf* *mp*
Tbn. 1 *mp cresc.*
Tbn. 2 *pp cresc.* *mp* *mf* *f*
Cel. *p cresc.* *ff*
Vln. 1 *mp* *mf*
Vln. 2 *p, legato* *mp* *mf*
Vla. 1 *mp, legato* *mf*
Vla. 2
Vc. *ff*
Cb. *ff*

♩ = 101

♩ = 122

♩ = 162

♩ = 162

282

Cl. *p* *pp* *ppp*

Bsn. *p* *pp* *mf* 5

Hn. *marcato* *p* *mf*

Tpt. *mf* 5

Tbn. 1 *marcato* *mf*

Tbn. 2 *marcato* *mf*

Perc. 1 *Vibraphone con vibrato*

Alm. *Tubular Bells* *pp*

♩ = 101

♩ = 122

♩ = 162

♩ = 162

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. 1 *ppp*

Vla. 2 *ff*

Vc. *f*

Cb. *f*

♩ = 101 ♩ = 122 ♩ = 162 ♩ = 101 ♩ = 122

288

Cl. *ff*

Bsn. *mp* *pp*

Hn. *f* *mp*

Tpt. senza sord. *mf*

Tbn. 1 *f* *mf* *mp*

Tbn. 2 *f* *mf* *mp*

Perc. 1 *ff* poco vibrato *f cresc.* *Ed.*

Perc. 2 *f* To B. D.

Vln. 1 *ff* non vib. *pp*

Vln. 2 *ff* non vib.

Vla. 1 non vib. *sf*

Vla. 2 non vib. *sf*

Vc. *ff*

Cb. *ff*

301 $\text{♩} = 92$ $\text{♩} = 122$ $\text{♩} = 183$ $\text{♩} = 114$

Picc. *ff sostenuto* *nat.* *mf flz.*

Ob. *mp* *f* *ff*

Cl. *mp* *f* *ff*

Bsn. *f*

Hn. *mf* *f* *pp* *pp*

Tpt. *mf* *f* *pp* *pp*

Tbn. 1 *mf* *f* *pp* *pp*

Tbn. 2 *mf* *f* *pp* *pp*

Perc. 1 *ff* gradually lift pedal *mp* *ped.*

Perc. 2 Bass Drum *mp* *8va* gradually lift pedal

Pno. *ff* *p* *8va* *ped.*

Vln. 1 $\text{♩} = 92$ $\text{♩} = 122$ $\text{♩} = 183$ $\text{♩} = 114$ *mf cresc.*

Vln. 2 *mf cresc.*

Vla. 1 *mf cresc.*

Vla. 2 *mf cresc.*

Vc. *ff* *mf*

Cb. *ff* *mf*

306 $\text{♩} = 137$ $\text{♩} = 92$ $\text{♩} = 137$ $\text{♩} = 137$

Picc. *ff* *mf* nat. 5

Ob. *mf* *ff* *mp* 5

Cl. *mf* *ff* *mp* *mf* 5

Bsn. *ff* *mp* 5

Hn. *f* *p*

Tpt. *f* *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Perc. 1 *ff* 3 *ped.*

Perc. 2 *mf* 5

Pno. *ff* 5 *ped.*

Vln. 1 $\text{♩} = 137$ $\text{♩} = 92$ $\text{♩} = 137$ $\text{♩} = 137$ *f* 5

Vln. 2 *f* 5

Vla. 1 *f* 5

Vla. 2 *f* 5

Vc. *ff* *mf* 5

Cb. *ff* *f* 5

309 $\text{♩} = 85$ $\text{♩} = 103$

Picc. *ff* *mf* *mf* *ff* *mf*

Ob. *ff* *mf* *f* *mf* *mp*

Cl. *ff* *mf* *f* *mf* *mp*

Bsn. *ff* *mf* *ff* *mf* *mp*

Hn. *mf* *f* *mp* *mf* *f* *p*

Tpt. *mf* *f* *mp* *mf* *f* *p*

Tbn. 1 *mf* *f* *mf* *f* *p*

Tbn. 2 *mf* *f* *mf* *f* *p*

Perc. 1 *ff* *ff*

Perc. 2 *f* *ff*

Pno. *ff* *ff*

Vln. 1 *ff* *mf* *ff* *mp*

Vln. 2 *ff* *mf* *f* *ff* *mp*

Vla. 1 *ff* *mf* *ff* *mp*

Vla. 2 *ff* *mf* *f* *ff* *mp*

Vc. *ff* *ff*

Cb. *ff*

P

♩ = 124

♩ = 74

311

Picc. *f* *ff* *pp*

Ob. *f* *ffpp*

Cl. *f* *ffpp*

Bsn. *f* *ffpp*

Hn. on G₃ (B \flat /1-2) *ffp*

Tpt. *ffp*

Tbn. 1 *ffp*

Tbn. 2 *ffp*

Perc. 1 Crotales (vibraphone mallets) *f* *ff* *pp* *f cresc.*

Perc. 2 Tam-tam *mf* *mp*

Pno. *ff* *p* *ff* *p*

8^{va}

P

♩ = 124

♩ = 74

Vln. 1 *ff, sostemuto*

Vln. 2 *ff, sostemuto*

Vla. 1 *ff, sostemuto*

Vla. 2 *ff, sostemuto*

Vc. *ff, sostemuto*

Cb. *f* *ff*

♩ = 93 ♩ = 112 ♩ = 149

313

Picc. *mf* *f* *ff*

Ob. *f* *p* *f* *mf* *p* *ff*

Cl. *ff* *pp* *ff* *pp* *ff* *p*

Bsn. *ff* *pp* *ff* *p* *ff*

Hn. *f* *ffp*

Tpt. *f* *ffp*

Tbn. 1 *f* *ffp*

Tbn. 2 *f* *ffp*

Perc. 1

Perc. 2 *mf* *f* *mp* *f*

Pno. *f* *p* *f* *p*
(gradually lift pedal, but then repedal)

ff *ff* *ff*

on Bb,
(Bb/open)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

♩ = 93 ♩ = 112 ♩ = 149

316 $\text{♩} = 112$ $\text{♩} = 135$ $\text{♩} = 84$

Picc. *mf* *mp* *pp*

Ob. *mf* *mp* *p* *pp*

Cl. *f* *pp*

Bsn. *p* *pp*

Hn. *ff*

Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. 1 *p* *pp* *mp* *pp* *mp*

Perc. 2 *ff*

Pno. *mf* *pp* *ff* *ff*

$\text{♩} = 112$ rough $\text{♩} = 135$ non vib. $\text{♩} = 84$

Vln. 1 rough *ffpp* non vib.

Vln. 2 rough *ffpp* non vib.

Vla. 1 rough *ffpp* non vib.

Vla. 2 rough *ffpp* non vib.

Vc. rough *ffpp*

Cb. *più ff*

320 $\text{♩} = 101$ $\text{♩} = 135$ $\text{♩} = 101$

Picc. *mf* *f* *mp*

Ob. *mf* *f* *ff* *mp*

Cl. *mf* *f* *ffp*

Bsn. *mf* *f* *ffp*

Hn. *ffp* *ff*

Tpt. *ffp* *ff*

Tbn. 1 *ffp* *ff*

Tbn. 2 *ffp* *ff*

Perc. 1 *pp* *ff* *f*

Perc. 2 *p* *f*

Pno. *mp* *p* *f* *ff* *p*

Vln. 1 *ff* *ff* *ffp*

Vln. 2 *ff* *ff* *ffp*

Vla. 1 *ff* *ff* *ffp*

Vla. 2 *ff* *ff* *ffp*

Vc. *ff* *ff* *ffp*

Cb. *ff* *ff* *più ff*

on G,
(Bb/1-2)

nat.

rough

non vib.

323 $\text{♩} = 126$ $\text{♩} = 76$

Picc. *mf* *f* *mp* *f* *pp*

Ob. *f* *f* *f* *mp*

Cl. *f* *ffp* *f* *ffp*

Bsn. *f* *ffp* *f* *ffp*

Hn. on B \flat , (B \flat /open) *f* *f* *ff*

Tpt. *f* *f* *ff*

Tbn. 1 *f* *f* *ff*

Tbn. 2 *f* *f* *ff*

Perc. 1 *mf* *ff* *f* *mp*

Perc. 2 *p* *f^{dim.}*

Pno. *ff* *p* *ff* *p*

Red. *ff* *ff* *ff*

Vln. 1 *ff* *p* *ff* *p*

Vln. 2 *ff* *p* *ff* *p*

Vla. 1 *ff* *p* *ff* *p*

Vla. 2 *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p*

Cb. *ff* *p* *ff* *p*

nat. non vib. nat. non vib. nat. non vib. nat. non vib.

327 $\text{♩} = 101$ $\text{♩} = 76$ $\text{♩} = 95$

Picc. ff p f p f p

Ob. ff p mf p mf p

Cl. p mf p mf p

Bsn. p mf p mf p

Hn. on B \flat , (B \flat /open) ff mf f mp f mp mf p mf p

Tpt. ff mf f mp f mp mf p mf p

Tbn. 1 ff mf f mp f mp mf p mf p

Tbn. 2 ff mf f mp f mp mf p mf p

Perc. 1 ff p ff p ff p

Perc. 2 mf

Pno. ff p ff p ff p ff mp ff p

Vln. 1 ff p ff p ff p ff p ff p

Vln. 2 ff p ff p ff p ff p ff p

Vla. 1 ff p ff p ff p ff p ff p

Vla. 2 ff p ff p ff p ff p ff p

Vc. ff p ff p ff p ff p ff p

Cb. ff p ff p ff p ff p ff p

nat. *non vib.* *nat.* *non vib.* *nat.* *non vib.* *nat.* *non vib.*

♩ = 85

♩ = 102

♩ = 122

334

Picc. *mp* *mf* *f* *fff*

Ob. *mp* *mf* *f* *fff*

Cl. *f* *fff* *gliss.*

Bsn. *f* *ff* *fff*

Hn. *pp* *mf* *fff* on B \flat , (B \flat /open)

Tpt. *pp* *mf* *fff*

Tbn. 1 *mp* *mf* *fff*

Tbn. 2 *mp* *mf* *fff*

Perc. 1 *fff* (let crotales ring out)

Perc. 2 Tubular Bells Let it ring out *fff*

Pno. *mf* *fff*

Vln. 1 *mp* *fff*

Vln. 2 *mp* *fff*

Vla. 1 *mp* *fff*

Vla. 2 *mp* *fff*

Vc. *mp* *fff*

Cb. *mf* *fff*

♩ = 85 ♩ = 102 ♩ = 122