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Citation: Tay, A. W. J (2023). Recomposing reality: The composer as illusionist. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

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GHOULISH AIRS

for Symphony Orchestra

(2019)

Score in C

ALEX TAY

Ghoulish Airs was written for the London Symphony Orchestra through the LSO Discovery Panufnik Scheme, supported by the Helen Hamlyn Trust. It is dedicated to the memory of Kemsing Tay, my dad and hero.

Duration: c. 4 minutes

Instrumentation

3 Flutes (2 doubling Alto, 3 doubling Piccolo)

3 Oboes (3 doubling Cor Anglais)

3 Clarinets (1 = Clarinet in B♭ , 2 = Clarinet in E♭ , 3 = Bass Clarinet)

3 Bassoons (3 doubling Contrabassoon)

4 Horns in F

3 Trumpets in B♭

3 Trombones

1 Tuba

1 Harp

1 Piano (doubling Celesta)

Timpani

Percussion (2 Players)

Player 1: Crotales, Glockenspiel, Flexatone, Mark Tree, Bell Tree, Tam-tam, Xylophone

Player 2: Vibraphone, Suspended Cymbal, Marimba, Tubular Bells + Bass Bell (F sharp 3)

Strings (14. 12. 10. 8. 6*)

*The double bass section should play with C extensions

Crotales, Glockenspiel and Xylophone sound 2 octaves higher than written,

Piccolo, Celesta and Harp harmonics sound 1 octave higher than written,

Doubles Basses and Contrabassoon sound 1 octave lower than written

Score in C

Performance Notes

General

 = 1/4 tone sharp

= 1/4 tone flat

'molto vib.' indicates that a wide, fast, exaggerated vibrato should be used until 'vib. normale' is next written, after which a normal vibrato should be used.

Brass

Horns 1, 3: Ideally, quarter-tones should be achieved with naturally tuned harmonics, that is harmonics which are so flat that they are approximately a quarter-tone flat. A suggested fingering is also written above each quarter-tone in brackets, along with the fundamentals of each harmonic. These fundamentals are written at concert pitch, regardless of score transposition. The quarter-tonal harmonics written with the suggested fingerings are 11th harmonics.

Strings

String divisi are labelled according to desk number and position. 'a' refers to outside players and 'b' to inside players. Desks are assigned by number, so if a stave is labelled '1, 2' then it should be played by desks 1 and 2. A stave labelled '1 → 4' should be played by desks 1, 2, 3 and 4. Individual players are referred to when a number is followed by a letter. As such, '1b' indicates the inside player of desk 1. When a stave is labelled with a letter followed by a number (or set of numbers), the stave should be played by either the inside or outside players of the specified desks. For instance, 'a 2 → 5' refers to the outside players of desks 2, 3, 4 and 5, whereas 'b 4, 5' refers to the inside players of desks 4 and 5.

Programme Note

Ghoulish Airs takes place in a hellish dimension of Oscar Wilde's making. In his short story, *The Canterville Ghost*, an American family moves into an old haunted Tudor manor and comically fails to be haunted by an Elizabethan ghost. As the tale progresses, Virginia, the Otis family's only daughter, bonds with the ghost and learns that he may only die if a pure maiden begs the angel of death for mercy upon the ghost's soul. Out of kindness, Virginia agrees to help the ghost, and he leads her into a ghoulish void filled with evil spirits.

Aural illusions are used to sonically describe the fabric of this ghostly dimension. In the piece's first section, scales seem to descend and rise eternally, rhythms accelerate constantly and melodies project echoes out from themselves. These illusions which allude to the infinite are used to depict the malicious, strange, swirling atmosphere into which Virginia and the ghost step into. As these swirling orchestral textures come to a climax, a lone melody in the viola and alto flute, which represents Virginia and her steadfast purity, ushers in the piece's second section. Still, the evil spirits continue to plague Virginia: strings scurry around the alto flute and viola, brass and wind chords stab at them, and ghostly resonances from the harp, vibraphone, celesta and marimba jump out from nowhere. In the third section, materials from the first and second section are superimposed. Virginia's melody fights against being swallowed up by the swirling, illusory texture of evil spirits. At the piece's climax, midnight tolls, thunder strikes, 'a strain of unearthly music float[s] through the air', and Virginia returns from the void having granted the ghost peace and absolution. The small coda which ends the piece represents an imagining of this 'unearthly music': microtonal harmonies waft through the air, and a Gagaku influenced flute trio loosely evokes the Garden of Death, where 'the nightingale sings all night long… and the cold crystal moon looks down, and the yew-tree spreads out its giant arms over the sleepers.'

Ghoulish Airs

Alex Tay

accel. ♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108 ← ♩ = ♪ →

Piccolo (3)
Flute (1/2)
Oboe (1/2)
Cor Anglais (3)
Clarinet 1 in B♭
Clarinet 2 in E♭
Bass Clarinet in B♭ (3)
Bassoon (1/2)
Contrabassoon (3)

pp, *echoes* — *pp* — *pp* — *p*

Horn (1/3) in F
Horn (2/4) in F
Trumpet in B♭ (1 - 3)
Trombone (1/2)
Bass Trombone (3)
Tuba

Timpani

Percussion 1

Crotales — *ppp* — l.v.

Percussion 2

Vibraphone — fast motor — *ppp* — l.v.

Harp

D♯ C♭ B♭ E♮ F♮ G♯ A♯ — l.v. — *pp* — sim.

Celesta

solo — *p*, *lyrical, poco a poco cresc.*

accel. ♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108 ← ♩ = ♪ →

Violin 1

1, 2 trem. — *ppp*, *suspenseful* — *mp* — *ppp* — *pizz.* — *pp*

Free bowing - ensure that changes of bow do not correspond to changes of note and that players change bow at different times

3, 4 — *ppp*, *legatissimo, suspenseful* — *poco a poco cresc.*

Violin 2
Viola
Violoncello
Contrabass

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accel.
♪ = 120♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108 ♩ = ♪

6

Picc. (3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1/2)
Cbsn. (3)
Hn. (1/3)
Hn. (2/4)
Tpt. (1 - 3)
Tbn. (1/2)
B. Tbn. (3)
Tba.
Timp.
Crot. (1)
Vib. (2)
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ppp
p
pp
ppp, whisper
pp, whisper
sim.
poco cresc.
cresc.
sub. ppp. cresc.
l.v.
mp, cresc.
mp, poco a poco cresc.
1, 2
3, 4
5
ppp, legatissimo
mp, poco cresc.
mf, poco cresc.
Free bowing - ensure that changes of bow do not correspond to changes of note and that players change bow at different times

A They stepped into eternity,...
accel.

11

♪ = 120/♩ = 60 | ♩ = 72 | ♩ = 84 | ♩ = 96 | ♩ = 108 | ♩ = ♪

Picc. (3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tbn. 2
B. Tbn. (3)
Tba.
Crot. (1)
Vib. (2)
Hp.
Cel.

A They stepped into eternity,...
accel.

♪ = 120/♩ = 60 | ♩ = 72 | ♩ = 84 | ♩ = 96 | ♩ = 108 | ♩ = ♪

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Free bowing - ensure that changes of bow do not correspond to changes of note and that players change bow at different times

B accel. ♪ = 120/♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108

16

Picc. (3) — *mf, tense* — *sf* — *mf*

Fl. 1 — *mf* — *mp*

Fl. 2 — *mp, cantabile*

Ob. (1/2) — *f, giocoso* — *sf* — *ff* — *mf*

C. A. (3) — *f, giocoso* — *sf* — *sf* — *ff* — *mf*

B♭ Cl. (1) — *mf* — *mp, cantabile*

E♭ Cl. (2) — *mf* — *mp, cantabile*

Bass Cl. (3) — *mf* — *mf* — *f* — *mf* — flz. *ppp* — *ff*

Bsn. 1 — *fp poco a poco cresc.* — *ff, poco a poco cresc.* — *più ff*

Bsn. 2 — *f, poco a poco cresc.* — *ff, poco a poco cresc.* — *più ff*

Cbsn. (3) — *mf* — *mp* — *ff* — *mp* — *mf* — *f* — *f* — *mf* — *f*

Hn. (1/3) — *p* — *mp* — *pp* — *p* — *pp* — *mp*

Hn. (2/4) — *p* — *mp* — *pp* — *p* — *pp* — *mp*

Tpt. 1 — *mf* — *f* — *mf, poco a poco cresc.*

Tpt. 2 — Harmon mute. stem in — *pp* — *mf, poco a poco cresc.*

Tpt. 3 — Harmon mute, stem in — *pp* — *mf, poco a poco cresc.*

Tbn. 1 — Harmon mute, stem in — sim. — *mp, cantabile* — *mf* — sim. — *f*

Tbn. 2 — gliss. — *mp* — *p* — *mp* — *p* — *sf* — sim. — *mf* — *mp, cantabile*

B. Tbn. (3) — gliss. — *mp* — *p* — *mp* — *p* — *sf* — *p* — *mf* — *mp*

Tba. — *mp* — *mp* — *mf* — *mf*

Timp. — gliss. — *ppp, poco a poco cresc.* — gliss. — gliss. — *pp, poco a poco cresc.* — gliss.

Perc. 1 — Crot. — *p, poco cresc.* — Glock.

Vib. (2) — *f* — *mf* — To Sus. Cym. — Suspended Cymbal — *ppp*

Hp. — *f* — *ff* — E♭ — G♯ — F♯ — D♭-D♯ — *più ff*

Cel. — *ff* — To Pno. — *f* — *pp* — 8va — Piano — *pp, poco cresc.*

B accel. ♪ = 120/♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108

1 — *mp* — *ff* — *f* — *sub. p* — *mf* — div. a 2 — *f* — *ff* — non div. *fp cresc.*

2 — (trem.) — *mp* — *f* — *mf* — *sub. p* — *mf* — div. a 2 — unis. — *sub. f, cresc.* — div. a 2 — non div.

3, 4 — trem. — *mp* — *f* — *ff* — *sub. f, dim.* — non div. — *mf*

5 — trem. — *poco dim.* — div. a 2 — non div. — *mf* — *mp* — *p* — *mp*

6 — trem. — *ff* — *sub. mf* — *p* — *sub. mp* — *mf* — *f* — *ff*

7 — trem. — *ff* — *sub. mf* — *sub. p* — div. a 2 — *mf* — *mp* — *sub. f* — non div. — *mp* — *f*

Vln. 1

1, 2 — arco — *ff, sostenuto*

Vln. 2

3, 4

5, 6 — (div. a 2, by desk) — *f* — *ff, sostenuto*

a — gliss. — *ff, poco a poco cresc.* — gliss. — arco — *più ff, poco a poco cresc.* — *fff*

Vla.

b — *ff, poco a poco cresc.* — *più ff, poco a poco cresc.* — *fff*

a — gliss. — *ff, poco a poco cresc.* — gliss. — gliss. — *più ff* — arco — *fff*

Vc.

b — *ff, poco a poco cresc.* — *più ff* — *fff*

Cb. — unis. — *mf* — *mp* — *mf* — div. a 2 — *f* — *mf sub. f* — unis. — *mf* — div. a 2

C accel. ♪ = 120/♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108 ← ♪ = ♪ →

21

Picc. (3)
Fl. 1
Fl. 2
Ob. (1/2)
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Perc. 1
Sus. Cym. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Crot.
Glock.

D **accel.** ♪ = 120/♩ = 60 — ♩ = 72

26

Picc. (3)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Hn. 1
Hn. 3
Hn. (2/4)
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Perc. 1
Sus. Cym. (2)
Hp.
Pno.

D **accel.** ♪ = 120/♩ = 60 — ♩ = 72

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

28

♩ = 84 ♩ = 96 ♩ = 108

Picc. (3)
fff, raucous
piu fff
mf
p

Fl. 1
f
fff
mf
ppp

Fl. 2
To A. Fl.
ff
mf

Ob. 1
mf
f
mp

C. A. (3)
ff
mp

B♭ Cl. (1)
f
sub. ppp
f

E♭ Cl. (2)
piu fff
mp

Bass Cl. (3)
pp
f

Bsn. (1/2)
pp
f

Cbsn. (3)

Hn. 1
f
mf, tender
f
mp

Hn. 3
mf, tender
f
mp

Hn. (2/4)
f
sim.
mp, echo
mf
p

Tpt. 1
mf

Tpt. 3
f
pp

Tbn. (1/2)
f

B. Tbn. (3)
f

Tba.
f

Timp.
f, molto dim.
gliss.
pp
ppp

Perc. 1
Crot.
Glock.
f
mp
take bow
ppp

Vib. (2)
Vibraphone
motor off
mp
f
mf
p

Hp.
l.v.
p

Pno.
f
sub. mp
sub. f
mp
p
mf
pp
mp
To Cel.

♩ = 84 ♩ = 96 ♩ = 108

Vln. 1
a 1 → 3
b 1 → 3
a 4 → 6
b 4 → 6
ff
f
pp
poco sul pont.
nat.
mf

Vln. 2
7
div. a 2
molto vib. fast and wide
p
pp, cresc.
mf, cresc. molto
a 1 → 4
b 1 → 4
non vib.
a 5, 6
b 5, 6

Vla.
a 1 → 5
b 1 → 4
sub. p
f
mf
mp
5b
molto vib. fast and wide

Vc.
a 1 → 4
b 1 → 3
ff, molto dim.
pp
sub. mf

Cb.
4b
a
b
ff
mf

E **... her purity unswayed.**
accel.

7 31

Vln. 1

Vla.

Vc.

1a solo

fast bow, poco vib.

5b

4b

F **accel.**

36

Picc. (3)

Fl. 1

A. Fl. (2)

Alto Flute, solo

Tpt. 1

Tpt. 2

Harmon mute, stem in

Vib. (2)

fastest motor

Cel.

F **accel.**

Vln. 1

Vln. 2

1a (solo)

Vla.

Vc.

Cb.

div. a 2
molto vib.

a 2 → 5

b 1 → 5

41

G accel. ♪ = 120/𝅗𝅥 = 60 — ♩ = 72 — ♩ = 84 — ♩ = 96 — ♩ = 108 — ← ♩ = ♪ →

Picc. (3)
Fl. 1
A. Fl. (2)
Ob. (1/2)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1/2)
Cbsn. (3)
Hn. (1/3)
Hn. (2/4)
Tpt. (1/2)
Tbn. (1/2)
B. Tbn. (3)
Perc. 1
Vib. (2)
Hp.
Cel.

G accel. ♪ = 120/𝅗𝅥 = 60 — ♩ = 72 — ♩ = 84 — ♩ = 96 — ♩ = 108

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

H accel. ♪ = 120♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108 ♩ = ♪

46

Picc. (3)
Fl. 1
A. Fl. (2)
Ob. 1
Ob. 2
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1/2)
Cbsn. (3)
Hn. (1/3)
Hn. (2/4)
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Crot.
Mar.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

nat.
molto vib.
non vib.
bisb.
unis.
trem.
sim.
Harmon mute, stem in (still)
senza sord.
slide vib. (molto)
marcato
To Flex.
Flexatone
Flexatone (pitches approximate)
To M. Tree, B. Tree, T.-t. take Triangle beaters
To Tub. B.
B♯
G♯
Piano
a 1 → 4
b 1 → 4
5 → 7
1 → 3
a 4 → 6
b 4 → 6
1a (solo)
a 2 → 5
b 1 → 5
div. a 2
sul pont.
pizz.
non div.
arco
snap pizz.
poco sul pont.
più sul pont.
harmonic gliss.
gliss.
1, 2
3, 4
3

I **Though submerged in a ghoulish void,...**
accel.
♪ = 120/♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96 ♩ = 108

51

Picc. (3)
Fl. 1
A. Fl. (2)
Ob. (1/2)
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1/2)
Cbsn. (3)
Hn. (1/3)
Hn. (2/4)
Tpt. (1/2)
Tpt. 3
Tbn. (1/2)
B. Tbn. (3)
Tba.
Timp.
Perc. 1
Mar.
Hp.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff, appassionato ma cantabile
più ff
to Fl.
mp, agitato, cresc.
mf, cresc.
f, cresc.
non vib.
flz.
fp, volante
ppp
nat.
mf, agitato, cresc.
fp, agitato
mp cresc.
pp
mp
p
mf
p < mp
sim.
sf nat.
pp
sf
slide vib. (molto)
p, ghostly
senza sord.
mp, ghostly
fpp, ghostly, poco cresc.
vib. normale
pp, eerie
poco cresc.
ppp, cresc.
gliss.
Triangle Beaters
Mark Tree
Tubular Bells
col Ped. sempre
p, cresc.
mf, cresc.
mp cresc.
pp, cresc.

tutti
arco
vib. normale
ff, appassionato ma cantabile
più ff
div. a 2
p, animando
mp
mf
f
non div.
molto vib.
pp, eerie
fp
pp, animando
p
fp, eerie
sub. pp, animando, molto cresc.
sub pp
arco
molto vib.
fp, eerie

J … she held her resolution.
accel.
♪ = 120/𝅗𝅥 = 60 | ♩ = 72 | ♩ = 84 | ♩ = 96 | ♩ = 108 | ← ♩ = ♪ →

56

Picc. (3)
Fl. 1
Fl. 2
Ob. (1/2)
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1/2)
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. (1/2)
Tpt. 3
Tbn. 1
B. Tbn. (3)
Tba.
Timp.
Perc. 1
Tub. B. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

J … she held her resolution.
accel.
♪ = 120/𝅗𝅥 = 60 | ♩ = 72 | ♩ = 84 | ♩ = 96 | ♩ = 108 | ← ♩ = ♪ →

61

più accel.
♪ = 120/𝅗𝅥 = 60

♩ = 76

Picc. (3)
Fl. 1
Fl. 2
Ob. (1/2)
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. 1
Bsn. 2
Hn. (1/3)
Hn. (2/4)
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. (1/2)
B. Tbn. (3)
Timp.
Perc. 1
Tub. B. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Harmon mute, stem out
vib. normale
(Mark Tree)
Bell Tree
l.v.
tutti
div. a 2
unis.
molto vib.
poco vib.

K

♩ = 92 ♩ = 108 più accel. ← ♩ = ♪ → ♪ = 120/𝅗𝅥 = 60

Picc. (3)
Fl. (1/2)
Ob. (1/2)
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Hn. (1/3)
Hn. (2/4)
Tpt. 1
Tpt. 2
Tbn. (1/2)
B. Tbn. (3)
Tba.
Timp.
Perc. 1
Tub. B. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

♩ = 92 ♩ = 108 più accel. ← ♩ = ♪ → ♪ = 120/𝅗𝅥 = 60

66

♩ = 82

♩ = 104

As midnight peeled, she returned…
molto accel.

← ♩ = ♪ → ♪ = 120/♩ = 60

Picc. (3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (3)

B♭ Cl. (1)

E♭ Cl. (2)

Bass Cl. (3)

Bsn. 1

Bsn. 2

Cbsn. (3)

Hn. (1/3)

Hn. (2/4)

Tpt. (1/2)

Tpt. 3

Tbn. (1/2)

B. Tbn. (3)

Tba.

Timp.

Perc. 1

Tub. B. (2)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

As midnight peeled, she returned…
molto accel.

69

♩ = 91 ♩ = 121 ♩ = 144

Picc. (3)
to Fl.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A. (3)
To Ob.
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
To Bsn.
Hn. (1/3)
cuivré
Hn. (2/4)
cuivré
Tpt. (1 - 3)
1.
2.
3.
cuivré
Tbn. (1/2)
B. Tbn. (3)
Tba.
Timp.
gliss.
Perc. 1
Tam-tam, beaters
Tub. B. (2)
Hp.
E♭
Pno.
molto agitato
1a, 3 , 7
1b
2, 4
5, 6
1, 3
2
4
5, 6
Vln. 1
Vln. 2
poco vib. poco flautando
div. a 2
poco vib. poco flautando
Vla.
molto marcato
Vc.
molto marcato
Cb.
trem.
trem.

L **… and a strain of unearthly music floated through the air.**
rit.
♩ = 86

71

Fl. 1
soli
mf, nightingale song
gliss.
flz.
nat.
♩ = 80
sf

Fl. 2
soli
mf, nightingale song
gliss.

Fl. 3
Flute, soli
flz.
nat.
mp, nightingale song
mf
sf

Ob. (1/2)
1.
2.
mp

B♭ Cl. (1)
f, subito tranquillo
mp

E♭ Cl. (2)
p, subito tranquillo
mp

Bass Cl. (3)
mp

Bsn. (1 - 3)
1.
2.
p, subito tranquillo
mp
3.

Hn. (2/4)
+
mp, tranquillo
sim.

Perc. 1
To Glock.
Dampen Tam-tam as quickly as possible
Glockenspiel
p, luminous

Tub. B. (2)
l.v.

Change pedals on the downbeat, allow resonance from the glissandi in previous bars to ring on
D♭
F♯
l.v.

Hp.
D♭ C♯ B♭
E♭ F♮ G♭ A♭
mf

Pno.
sub. p
ppp
mp
sub. p, subito leggiero e tranquillo
sub. pp

L **… and a strain of unearthly music floated through the air.**
rit.
♩ = 86
♩ = 80

Vln. 1
1a
1b
2a
2b
a 3 → 7
b 3 → 7
poco vib. poco flautando
p, legato e leggiero
mf
pp
non vib.
pp, tranquillo
sf

Vln. 2
1
2
3
a 4 → 6
b 4 → 6
div. a 2
poco vib. poco flautando
p, molto legato
mp
unis.
ppp
mf, tranquillo

Vla.
a
b
mf, tranquillo
pp

Vc.
a
b
mf, tranquillo

Cb.
a
b
mf, tranquillo
f

M

♩ = 72

♩ = 68

Fl. 1
Fl. 2
Fl. 3
Ob. (1/2)
C. A. (3)
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1 - 3)
Hn. 1
Hn. 3
Hn. (2/4)
Tpt. (1/2)
Tpt. 3
Tbn. (1/2)
B. Tbn. (3)
Glock. (1)
Tub. B. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Oboe
con sord.
'on G' (B♭/1-2)
con sord.
'on F' (F/open)
'on B♭' (B♭/open)
'on G♭' (B♭/2-3)
con sord.
Harmon mute, stem in
sl. trem.
Harmon mute, stem in
vib. normale
Harmon mute, stem in
Harmon mute, stem in
vib. normale
Harmon mute, stem in
To Xyl.
non vib.
div. a 2

81

♩ = 64 — accel. — ♩ = 60 — ♩ = 84

Fl. 1
Fl. 2
Fl. 3
Ob. (1/2)
Ob. 3
B♭ Cl. (1)
E♭ Cl. (2)
Bass Cl. (3)
Bsn. (1 - 3)
Hn. 1
Hn. 3
Hn. (2/4)
Tpt. (1 - 3)
Tbn. (1/2)
B. Tbn. (3)
Tba.
Timp.
Glock. (1)
Tub. B. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

'on F' (F/open)
'on D♭' (F/2-3)
○/+ trem.
con sord.
Xylophone
Damp
molto vib.
sempre **p**, sostenuto
non vib.
unis.
div. a 2
non div.
a 3 → 7
b 3 → 7
a 4 → 6
b 4 → 6
1a
1b
2a
2b
1
2
3
a
b

pp, *impish*, *molto cresc.*
mf, *sonoro*
f, *subito*
sub. ***ppp***