

CHRISTOPHER PAINTER

BUGLES SANG

Full Orchestra

ORIANA PUBLICATIONS LIMITED
CWMNI CYHOEDDI ORIANA

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**BUGLES
SANG**

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Commissioned by the National Youth Orchestra of Wales for their 2014 Summer Tour and first performed on the 30th July 2014, conducted by Jac van Steen, at St David's Cathedral as part of the Fishguard Festival.

INSTRUMENTATION

3 Flutes (one doubling Piccolo)

3 Oboes (one doubling Cor Anglais)

3 Clarinets in Bb (one doubling Bass Clarinet)

3 Bassoons (one doubling Contrabassoon)

6 Horns in F (two offstage)

4 Trumpets in Bb (one offstage, doubling Cornet Bb)

3 Trombones (two tenor; one bass)

Tuba

Timpani

5 Percussion:

Percussion I

Crotales; Glockenspiel; Snare Drum; Temple Blocks

Percussion II

Clash Cymbals; Gongs [small; medium]; Tam-tam [Medium]; Tenor Drum; Woodblock

Percussion III

Clash Cymbals; Tam-tam [Large]; Vibraphone; Whip

Percussion IV

Large Taiko Drum; Mark Tree; Suspended Cymbal; Xylophone

Percussion V

Bass Drum; Triangle; Tom-toms; Tubular Bells

Harp

Strings (min. 14.12.10.8.6)

The offstage horns should be placed either side of the stage. If possible, they should be able to take their seats in the orchestra for the final section of the piece.

The offstage Trumpet/Cornet should ideally be placed at the rear of the auditorium in a raised position, preferably above the audience.

Duration: 18 minutes

Composer's Note:

In recent years I have written a number of works that have been inspired by poetry including a group connected to the poetry of Welsh poet, and contemporary of Dylan Thomas, Vernon Watkins. Having made a conscious effort in succeeding works to draw inspiration from sources other than literature, finally, whilst considering the subject matter for this commission, I relented and, returning to my teenage years, started re-reading the war poetry of Rupert Brooke, Wilfred Owen and Siegfried Sassoon. This proved to be the solution to my problem with several poems suggesting a theme and a structure for the new piece. After a while, the ideas started to emerge from the mental mists and I settled upon the title of **Bugles Sang**.

I was introduced to the war poetry of Wilfred Owen and Siegfried Sassoon in my mid-teens and it immediately made an impression upon me. My childhood was dominated by films and stories of the Second World War and it was only through this poetry that I began to develop an appreciation of the horror and carnage of the Great War.

In approaching the genesis of this piece, I wanted to encapsulate some of the feelings and atmosphere from these poems without actually providing a narrative representation. It is for the listener to form their own mental pictures from the music although I will suggest, in no particular order, some of the influences I drew on during the composition process.

In addition to the poetry of the Great War, I was also struck by three other stories.

The first was the idea of the Angels of Mons which tells of apparitions that watched over the Allied soldiers and protected them. The story originated from a fictitious story about the bowmen of Agincourt appearing to fight the Germans but it suited the Allied leaders to allow the story, albeit changed to angels rather than bowmen, to be repeated as fact.

The second story is a true one and that is of the Welsh soldiers singing Cwm Rhondda in the trenches the night before going into battle. This sound of men singing must have proved an eerie experience as it floated across the scarred battlefield.

The third story is of the Menin Gate through which hundreds of thousands men passed on their way to the battle of Ypres. The Menin Gate is now a memorial to the fallen and The Last Post is sounded there every day.

Although the work is in one continuous movement, I conceived it as being in four sections which do not directly describe the poetry but do take it as their starting point. The first and third sections are a depiction of warfare and its horrors with scurrying semiquavers and explosive chords whilst the second section, an uneasy nocturne, forms the core of the work.

This nocturne is a tableau of the battlefield at night, an eerily quiet landscape that has been torn asunder by the ravages of warfare, calmly waiting for the horrors of the next day. My ideas when approaching this movement centred around two main themes - the stories of the thousands of men who marched through the Menin gate on their way to the carnage of the Battle of Ypres and how, with the exception of the years of German occupation in the Second World War, the Last Post is sounded there at every sunset. I have tried to allude to this without directly quoting this most distinctive of bugle calls although it is difficult to avoid comparison with its use in music relating to this period in our history.

The second idea came from the story that the Welsh soldiers, whilst in the trenches the evening before going into battle at Mametz Wood on the battlefield of the Somme - cold, wet and fearing the worst - sang the Welsh hymn Cwm Rhondda and how the sound drifted across the silent battlefield and was taken up by the opposing German soldiers.

The objective of the 38th (Welsh) Division, Mametz Wood was attacked by the Welsh on 7 July 1916. They never made it and many were mown down by Germany machine gun fire. A few days later, they tried again with even greater numbers committed to the attack. Heavy fighting, often hand-to-hand with bayonets, saw the wood eventually relinquished to the Welsh Division. Almost 4,000 Welshmen were killed or wounded at Mametz Wood.

I have quoted the hymn in full, using the well-known Arwel Hughes harmonisation of John Hughes' hymn, but fragmented and at half speed in an attempt to give it a sense of other-worldliness, total weariness and foreboding. In addition, a solo violin sings out above the hymn, an evocation of the Angel of Mons looking down benignly on the soldiers.

The conclusion to the work presented another problem - to end it on a sombre note to reflect what we now know about the Great War and its horrors or to concentrate on what must have been the prevailing emotions of the time. After much thought I decided to go with the latter as, without knowing of the horrors to come two decades later, the carnage of the Great War would have been seen as justifiable and the conclusion of "the war to end all wars" would have been a triumph. There is, however, a slight allusion, in timpani, cello and bass, to the rhythm from Holst's "Mars" from "The Planets" as a portent of the war that was to come twenty-one years later.

The musical language of the work is derived from expanded tonality and contains a great deal of chromaticism but doesn't use the idea of row rotation that I have used extensively over the past few years. I developed my own technique of row rotations as a way of moving on from the strict use of serial technique that I was using in the 1980s which, although highly logical, had led me down a compositional blind alley.

Whilst I wouldn't claim to have discovered the technique - it has been around since serialism began, I did adapt it (as did Alun Hoddinott before me) to suit my own compositional process within a tonal environment; **Bugles Sang** marks my departure from this technique and a return to free composition.

Another feature which **Bugles Sang** has in common with other recent works is that it contains a re-working of material from earlier works. It's not necessary for me to identify where these are from as the influences behind the other works do not relate to this one, it is purely a continual working out of material.

The Danish composer Per Norgaard believes that musical works have no beginning or end, we simply dip in and out of one musical continuum to create snapshots. In a similar, but much more simplistic way, I like to re-use and re-work material from my pieces in order to create a continuum between my works, as if they all belong to the same family.

Bugles Sang was commissioned by the National Youth Orchestra of Wales with the encouragement of Jac van Steen. Jac and I have worked together at the BBC National Orchestra of Wales where he has conducted three of my pieces, including the premiere of **Furnace of Colours**, the BBC Radio 3 commission which he was largely responsible for championing. Jac has been a great support and inspiration to me and **Bugles Sang** is dedicated to him in recognition of this.

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It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.

Strange Meeting, Wilfred Owen

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs, -
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

Anthem for Doomed Youth, Wilfred Owen

Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Voices, Wilfred Owen

At dawn the ridge emerges massed and dun
In the wild purple of the glow'ring sun,
Smouldering through spouts of drifting smoke that shroud
The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire.
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Lines of grey, muttering faces, masked with fear,
They leave their trenches, going over the top,
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

Attack. Siegfried Sassoon

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on--on--and out of sight.

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away ... O, but Everyone
Was a bird; and the song was wordless; the singing will never be done.

Everyone Sang, Siegfried Sassoon

BUGLES SANG

CHRISTOPHER PAINTER

Grave e pesante (♩ = c.60)

The score is for a symphonic work titled "Bugles Sang" by Christopher Painter. It is in 4/4 time and marked "Grave e pesante" with a tempo of approximately 60 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Clarinet I & II in B♭, Bass Clarinet in B♭, Bassoon I & II, and Contrabassoon. The woodwinds play sustained notes, with dynamics ranging from *fff* to *pp*.
- Brass:** Horn I & II in F, Horn III & IV in F, Trombone I & II, Bass Trombone, and Tuba. The brass section provides harmonic support, with dynamics from *fff* to *pp*. Horns I & II and III & IV are marked "con sord." (with mutes).
- Percussion:** Timpani (S.D.), Small Gong (hard beater), Large Tam-tam (soft beater), Large Taiko Drum, and B.D. (Bass Drum). The percussion features complex rhythmic patterns, including triplets and accents, with dynamics from *sfz* to *mp*.
- Other Instruments:** Harp, Violin I & II, Viola, Cello, and Double Bass. The strings play sustained notes, with dynamics from *fff* to *pp*. The Cello and Double Bass are marked "non trem." (no tremolo).

The score includes various performance instructions such as accents, slurs, and dynamic markings. The key signature is one flat (B♭ major or F minor).

A Tempo I (♩ = c.60)

FL. I. II *fff* *ppp*

FL. III *fff* *ppp*

Ob. I *p*

C.A. *p* COR ANGLAIS

B♭ Cl. I. II *fff* *ppp*

B. Cl. B♭ *fff* *ppp*

Bsn. I. II *fff* *ppp*

C. Bsn *fff* *ppp*

Hn. I. II *con sord.* *pp* *mf*

Hn. III. IV *con sord.* *pp* *mf*

B♭ Tpt I. II. III

Tbn. I. II *fff* *ppp*

B. Tbn. *fff* *ppp*

Tuba *fff* *ppp*

Timp. *sfz* *ff* *mf* *mp*

I *sfz*

GONGS

II *ff*

LARGE TAM-TAM

Perc. III *mp* *ff*

IV *sfz* *sfz* *p*

V *sfz* *f* *sfz* *p*

Hp. *sfz* *mf*

8vb. l.v.

div.

I *sfz*

II *sfz*

Vla. *arco* *sfz* *arco con sord.* *pp*

Vc. *arco* *fff* *ppp*

D.B. *fff* *ppp*

FL. I. II

FL. III

Ob. I

C.A.

B \flat Cl. I. II

B. Cl. B \flat

Bsn. I. II

C. Bsn.

Hn. I. II

Hn. III. IV

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

I

Perc. II

III

Hp.

I

II

Vla.

Vc.

D.B.

mp *p* *pp* *mp* *mf* *ten.* *mp* *p*

pp *pp* *mf*

pp *pp* *mf*

con sord. [cup mute] via sord.

pp *mp*

pp *mp*

VIBRAPHONE (MOTOR ON)

pp *mf*

pres de la table ord.

mp *l.v.* *l.v.* *mf*

p *p*

pizz. *mf*

B Più mosso (♩ = c.66)

poco accel.

FL. I *f* *p* *mp*

FL. II *f* *p* *mp*

FL. III *mp*

Hn. I,II

Hn. III,IV

B♭ Tpt. I con sord. [straight metal] *mf*

B♭ Tpt. II con sord. [straight metal] *mf*

B♭ Tpt. III con sord. [straight metal] *mf*

Tbn. I,II *f* *mp* *f*

B. Tbn. *f* *mp* *f*

Tuba *f* *mp* *f*

Timp. *f* *mp*

I GLOCKENSPIEL *mf*

II MEDIUM TAM-TAM [soft beater] *f*

III VIBRAPHONE *mf*

IV XYLOPHONE *mf*

V B.D. *f*

Hp. *sfz*

Vln. I pizz. div. *sfz* unis. *mf*

Vln. II pizz. div. *sfz* unis. *mf*

Vla. pizz. div. *sfz* *mf*

Vc. pizz. div. *sfz* *mf*

D.B. pizz. *sfz*

37

FL. I

FL. II

FL. III

Hn. I,II

Hn. III,IV

B \flat Tpt. I
cresc. poco a poco

B \flat Tpt. II
cresc. poco a poco

B \flat Tpt. III
cresc. poco a poco

Tbn. I,II
mp *mf*

B. Tbn.
mp *mf*

Tuba
mp *mf*

Timp.
f *mp*

I

II

Perc. III
mf *l.v.*

IV

V
mf

Hp.
f sec. *f sec.*

Vln. I

Vln. II

Vla.

Vc.

D.B.
mf

Detailed description of the musical score: This page contains measures 37, 38, and 39 of a symphony. The score is arranged in a standard orchestral format. The woodwind section (Flutes I, II, III; Horns I, II, III, IV) has mostly rests in these measures. The brass section (B \flat Trumpets I, II, III; Tenor Trombones I, II; Bass Trombone; Tuba) features prominent triplet patterns in measures 37 and 38, with a 'cresc. poco a poco' instruction. Dynamics range from *mp* to *mf*. The percussion section (I, II, III, IV, V) includes snare drum patterns and cymbal work, with dynamics like *f*, *mp*, and *mf*. The harp (Hp.) has a *f sec.* (forte second) effect in measures 38 and 39. The string section (Violins I, II; Violas; Cellos; Double Basses) provides harmonic support with various rhythmic patterns and dynamics, including *mf* for the double basses.

40

FL. I

FL. II

FL. III

Hn. I, II

Hn. IV

B♭ Tpt. I

B♭ Tpt. II

B♭ Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

I

II

Perc. III

IV

V

Hp.

I

Vln. II

Vla.

Vc.

D.B.

pp

mf

mf

f

mf

f

f

B.D.

Grave e pesante (♩ = c.66)

43

Fl. I. II *ff* *pp*

Picc. *ff* *pp*

Ob. I. II. III *ff* *pp*

B♭ Cl. I. II *ff* *pp*

B. Cl. B♭ *ff* *pp*

Bsn. I. II *ff* *pp*

C. Bsn *ff* *pp*

Hn. I. II. III. IV *ff* *mf* *fp*

B♭ Tpt I. II. III *ffz*

Tbn. I. II *ff* *pp*

B. Tbn. *ff* *pp*

Tuba *ff* *pp*

Timp. *ff* *pp*

Perc.

- I S.D. *rim.* *sfz*
- II *sfz* [SMALL GONG [hard beater]]
- III *mp* [LARGE TAM - TAM [soft beater]]
- IV *ff* [TAIKO DRUM]
- V *ff* [B.D.]

Hp. *ffz*

Vln. I *div. pizz.* *sfz* *arco* *p*

Vln. II *div. pizz.* *sfz* *arco* *p*

Vla. *pizz.* *sfz* *p*

Vc. *arco* *ffz* *pp*

D.B. *arco* *ff* *pp*

46

Vln. I *mp* *mf*

Vln. II *mp* *mf*

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

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

D.B. *mp* *pizz.*

|| Più mosso (♩ = c.80) **||**

52

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

57

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

D.B. *f* *mf* *f*

62

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

67

accel. poco a poco

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *arco* *f* *ff*

c Pesante (♩ = c.76)

FL. I

FL. II

FL. III

Ob. I. II

C.A.

B♭ Cl. I. II

B. Cl. B♭

Bsn. I. II

C. Bsn

Hn. I. II

Hn. III. IV

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

III

IV

V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

mf cresc. *f* *ff* *mf cresc.* *f* *ff*

mf

fff *pp*

COR ANGLAIS **TO OBOE**

fff *pp*

fff *pp*

BASS CL. *fff* *pp*

fff *pp*

CONTRA *fff* *pp*

fff *pp*

mf *mf*

mf *mf*

fff *pp*

S.D. *rim.*

sfz *mp*

SMALL GONG [hard beater] **MEDIUM GONG [soft beater]**

sfz *mp*

LARGE TAM - TAM [soft beater] *ff*

mp

TAIKO DRUM

fff *f* *ff* *mf* *f* *mp*

fff *pp*

B.D. *fff* *pp*

fffz *fffz*

fffz *mf cresc.* *f* *ff* *mf cresc.* *f* *ff*

mf *mf*

fff *pp*

fff *pp*

76

Hn. I, II *mf* *mf* *f* *p*

Hn. III, IV *mf* *mf* *f* *p*

B \flat Tpt. I *mf*

B \flat Tpt. II *mf*

B \flat Tpt. III *mf*

Tbn. I *mf*

Tbn. II *mf*

B. Tbn. *mf*

80 *poco accel.*

B \flat Tpt. I *cresc. poco a poco*

B \flat Tpt. II *cresc. poco a poco*

B \flat Tpt. III *cresc. poco a poco*

Tbn. I *cresc. poco a poco*

Tbn. II *cresc. poco a poco*

B. Tbn. *cresc. poco a poco*

83 *à2* *(♩ = 128)* *G.P.* *ma non troppo lunga*

Hn. I, II *f* *ff*

Hn. III, IV *f* *ff*

B \flat Tpt. I *ff*

B \flat Tpt. II *ff*

B \flat Tpt. III *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *f* *sempre non cresc.* *ff*

87

Fl. I. II *mp* *cresc.* *à2* **PICCOLO** *f* *ff*

Picc. *f* *ff*

Ob. I. II *f* *ff* **OB. III** *ff*

Ob. III *ff*

B♭ Cl. I. II *mp* *cresc.* *à2* **BASS CL.** *f* *ff*

B. Cl. B♭ *mf* *ff*

Bsn. I. II *ff*

C. Bsn. *ff*

Hn. I. II *ff* *à2*

Hn. III. IV *ff* *à2* *sfz* *ff*

B♭ Tpt. I. II *f*

B♭ Tpt. III *f*

Tbn. I. II *f* *ff*

B. Tbn. *f* *ff*

Tuba *ff*

Timp. *E♭ B♭ F♯* *ff*

Perc. I **GLOCKENSPIEL** *f*

II **CLASH CYMBALS** *f*

III **LARGE TAM - TAM [soft beater]** *f*

IV **XYLOPHONE** *ff* *glissando* *sfz* *ff*

V **TRIANGLE** *f*

Hp. *f* *sfz* *ff*

Vln. I *mp* *cresc.* *ff* *div.*

Vln. II *mp* *cresc.* *ff* *div.*

Vla. *mf* *cresc.* *ff* *div.*

Vcl. *f* *cresc.* *ff*

D.B. *f* *cresc.* *ff*

90

Fl. I. II

Picc.

Ob. I. II

Ob. III

B♭ Cl. I. II

B. Cl. B♭

Bsn. I. II

C. Bsn

Hn. I. II

Hn. III. IV

B♭ Tpt. I. II

B♭ Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

Perc. III

IV

V

Hp.

I

II

Vla.

Vc.

D.B.

à2

f

ff

sfz

unis.

div.

CLASH CYMBALS

TAIKO DRUM

TUBULAR BELLS

93

The musical score consists of the following parts and their key markings:

- Fl. I. II:** *f non cresc.* (measures 93-94), *mf* (measure 95)
- Picc.:** *f* (measures 93-94), *sffz* (measure 94), *mf* (measure 95)
- Ob. I. II:** *ff* (measures 93-94), *f* (measure 94)
- Ob. III:** *ff* (measures 93-94), *f* (measure 94)
- B \flat Cl. I. II:** *ff* (measures 93-94), *f* (measure 94)
- B. Cl. B \flat :** *f* (measure 95)
- Bsn. I. II:** *ff* (measures 93-94), *f* (measure 94)
- C. Bsn.:** *ff* (measures 93-94), *f* (measure 94)
- Hn. I. II:** *ff* (measures 93-94), *sffz* (measure 95)
- Hn. III. IV:** *ff* (measures 93-94), *sffz* (measure 95)
- B \flat Tpt. I. II:** *flz.* (measures 93-94), *sffz* (measure 95)
- B \flat Tpt. III:** *flz.* (measures 93-94), *sffz* (measure 95)
- Tbn. I. II:** *flz.* (measures 93-94), *sffz* (measure 95)
- B. Tbn.:** *flz.* (measures 93-94), *sffz* (measure 95)
- Tuba:** *flz.* (measures 93-94), *sffz* (measure 95)
- Timp.:** *f* (measures 93-94), *ff* (measure 94)
- Perc.:** **I:** *f* (measures 93-94), *f* (measure 95); **II:** *f* (measures 93-94), *f* (measure 95); **IV:** *sf* (measure 95); **V:** *ff* (measures 93-94), *sf* (measure 95)
- Hp.:** *f* (measures 93-94), *sffz* (measure 95)
- Vln.:** **I:** *f* (measures 93-94), *f* (measure 95); **II:** *f* (measures 93-94), *f* (measure 95)
- Vla.:** *f* (measures 93-94), *mf* (measures 94-95), *sf* (measure 95), *f* (measure 95)
- Vc.:** *f* (measures 93-94), *f* (measure 95)
- D.B.:** *f* (measures 93-94), *f* (measure 95)

Additional markings include *à 2 cuivre* for Horns I-IV, *TENOR DRUM* for Percussion II, and various dynamics such as *ff*, *f*, *mf*, *sf*, *sffz*, and *flz.*

96

FL. I. II

Picc.

Ob. I. II

Ob. III

B \flat Cl. I. II

B. Cl. B \flat

Bsn. I. II

C. Bsn

Hn. I. II

Hn. III. IV

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

III

IV

V

Hp.

I

II

Vla.

Vc.

D.B.

CLASH CYMBALS

B.D.

trem.

ord.

f

ff

mf

ffz

fz.

f

sf

mf sf

pizz.

arco

ff

ff

D

99

Fl. I. II *f* *cresc. molto* *sfz* *ff*

Picc. *f* *cresc. molto* *sfz* *ff*

Ob. I. II *p* *mf* *ff*

Ob. III *p* *ff*

B \flat Cl. I. II *mf* *ff*

B. Cl. B \flat *ff*

Bsn. I. II *mf* *ff*

C. Bsn. *f* *ff*

Hn. I. II *mf* *ff*

Hn. III. IV *mf* *ff*

B \flat Tpt. I. II *f* *ff*

B \flat Tpt. III *f* *ff*

Tbn. I. II *f* *ff*

B. Tbn. *f* *ff*

Tuba *mf* *ff*

Timp. *ff*

I GLOCKENSPIEL *f*

II CLASH CYM. *f*

III MEDIUM TAM-TAM *f*

IV XYLOPHONE *ff* *sfz*

V *mp* *mf* *ff* *mf*

Hp. *sfz*

Vln. I *mp* *cresc.* *ff* *div.*

Vln. II *mp* *cresc.* *ff* *div.*

Vla. *mf* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

D.B. *f* *cresc.* *ff*

This page of the musical score (page 20) features the following instruments and parts:

- Flutes:** Fl. I. II, Piccolo (Picc.), and Ob. III. The woodwinds play a melodic line with triplet eighth notes, marked *f*. The Piccolo and Ob. III parts include *à2* (double) markings.
- Clarinets:** B♭ Cl. I. II and B. Cl. B♭. The B♭ Clarinet I. II part plays a melodic line with triplet eighth notes, marked *f*. The Bass Clarinet part also plays a melodic line with triplet eighth notes, marked *f*.
- Reeds:** Bsn. I. II and C. Bsn. Both parts play a melodic line with triplet eighth notes, marked *ff*.
- Horns:** Hn. I. II and Hn. III. IV. The Horn I. II and III. IV parts play sustained chords, marked *sfp*.
- Brass:**
 - B♭ Tpt. I. II and B♭ Tpt. III: Play sustained chords, marked *f*.
 - Tbn. I. II: Play a melodic line with triplet eighth notes, marked *f* and *sfp*.
 - B. Tbn. and Tuba: Play sustained chords, marked *sfz*.
- Percussion:** Timp., I, II, III, IV, V, and Hp.
 - Timp.: Play a melodic line with triplet eighth notes, marked *f*.
 - I, II, III, IV, V: Play sustained chords, marked *ff* and *mf*.
 - HP.: Play a melodic line with triplet eighth notes, marked *sfz*.
- Strings:** Vln. I, II, Vla., Vc., and D.B. The Violins and Violas play sustained chords, marked *sfz*. The Violoncello and Double Bass parts play melodic lines with triplet eighth notes, marked *f* and *ff*.

108

FL. I. II

Picc.

Ob. I. II

Ob. III

B \flat Cl. I. II

B. Cl. B \flat

Bsn. I. II

C. Bsn.

Hn. I. II

Hn. III. IV

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

Tuba

I

II

III

IV

Perc.

Hp.

I

II

Vla.

Vc.

D.B.

mf

mf

ff

ff

mf

mf

mf

mf

mf

sf

sf

sf

sfz

f

f

f

mf sf

TENOR DRUM

mf

111

Fl. I, II *f* *cresc. molto* *sfz*

Picc. *f* *cresc. molto* *sfz*

Ob. I, II *sfz* *p*

Ob. III *sfz* *p*

B \flat Cl. I, II

B. Cl. B \flat

Bsn. I, II *sfz* *p*

C. Bsn *sfz* *p*

Hn. I, II *sfz* *p*

Hn. III, IV *sfz* *p*

B \flat Tpt. I, II *flz.* *ff*

B \flat Tpt. III *flz.* *ff*

Tbn. I, II *à2* *f*

B. Tbn. *f*

Tuba *ff*

Timp. *sfz* *p*

Perc. II *ff* **MEDIUM TAM-TAM** *mp*

Perc. III **VIBRAPHONE (MOTOR ON)** *mf*

Perc. IV **TUBULAR BELLS** *sf*

Perc. V

Hp. *sfz* *ff*

Vln. I *mf* *div.*

Vln. II *mf* *div.*

Vla. *mf* *div.*

Vc. *f* *cresc.* *fp*

D.B. *f* *cresc.* *fp*

117

Fl. I. II *ff* *mf*

Picc. *ff* *mf*

Ob. I. II *ff* *sfp*

Ob. III *ff* *sfp*

B \flat Cl. I. II *ff* *sfp*

B. Cl. B \flat *ff* *sfp*

Bsn. I. II *ff* *sfp* *cresc.*

C. Bsn. *f* *ff*

Hn. I. II *mp* *3*

Hn. III. IV *mp* *3*

B \flat Tpt I. II. III *mp* *3*

Tbn. I. II *mp* *à2* *3* *f*

B. Tbn. *mp* *3*

Tuba *ff*

Timp. *ff* **TEMPLE BLOCKS**

I *mp* *cresc.*

II *f* *mf*

Perc. III *ff*

IV *ff* *mp* **B.D.**

V *sfz*

Hp. *ff* *sfz* *C \natural*

Vln. I *ff* *sfp* *cresc.*

Vln. II *ff* *sfp* *cresc.*

Vla. *ff* *sfp* *cresc.*

Vc. *ff* *sfp* *cresc.*

D.B. *ff* *sfp* *cresc.*

F

120

Fl. I. II

Picc. **TO FLUTE III**

Ob. I. II

Ob. III

B \flat Cl. I. II

B. Cl. B \flat

Bsn. I. II

C. Bsn. **TO BASSOON**

Hn. I. II

Hn. III. IV

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

III

V

Hp.

I

II

Vla.

Vc.

D.B.

swirl glissando

MEDIUM TAM-TAM

WHIP

TUBULAR BELLS

4 players, con sord.

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

123

FLUTE III *mf*

OB. III *mf*

B. Cl. I, II

B. Cl. B \flat

Bsn. I, II *mf*

Bsn. III *mf*

B \flat Tpt. I, II

B \flat Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp. *sffz*

I TENOR DRUM

II MEDIUM TAM-TAM

Perc. III VIBRAPHONE *f*

IV XYLOPHONE *mf*

V

Hp. *f* *mf dim.* *swirl glissando*

I Vln. *pizz.* *mf*

II Vln. *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *via sord.* *mp* *Tutti mf pizz.* *sffz*

D.B. *f* *pizz.* *sffz*

G

Fl. III *p* **TO PICCOLO** *mf* *p*

Fl. III *p*

Ob. I. II *p*

Ob. III *p*

B \flat Cl. I. II *mf* *p*

B. Cl. B \flat *mf* *sonore* *f* *mp*

Bsn. I. II *p*

Bsn. III *p*

Hn. I. II *mf* *pp*

Hn. III. IV *mf* *pp*

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I **GLOCK.**

II **MEDIUM TAM-TAM**

Perc. III *p*

IV *p*

Hp. *mf*

Vln. I arco *p* **Solo Violin** *mf* *mp*

Vln. II arco *p*

Vla. arco *p* **Solo Viola** *mp*

Vc. arco *mf* *sonore* *f* *mp*

D.B. arco *mf* *sonore* *f* *mp*

131

Ob. I, II

Ob. III

B. Cl. B♭

B♭ Tpt. I, II

I

III

Perc.

IV

Hp.

Vln. I

II

Vla.

Vc.

D.B.

f

molto dim.

mp

mf

mp

mf

SUSP. CYM. (SOFT STICKS)

pp

mp

mf

f

molto dim.

mp

mf

mp

135

1.

H

FL. I, II

Ob. I, II

B. Cl. B♭

Bsn. I, II, III

Hn. I, II

Hn. III, IV

II

III

IV

Hp.

Vla.

Vc.

D.B.

mf

pp

mp espress.

f

p

mf

mf

MEDIUM TAM-TAM

p

p sempre legato

f

pp

pp

Solo Viola

mp espress.

f

p sempre sotto voce

f

p sempre sotto voce

139

Ob. I. II

B♭ Cl. I. II

Bsn. I. II

Bsn. III

Hn. I. II

I

II

Perc.

III

IV

Hp.

Vla.

Vc.

D.B.

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

mp

GLOCK.

mp *pp*

mp *p*

p *mp* 1.

Tutti *cantabile*

mp

143

B♭ Cl. I. II

Hp.

I

II

Vla.

Vc.

D.B.

f *f* *mp* *p*

f

8va

div. *p*

8va

div. *p*

f *f* *mp* *p*

147

B \flat Cl. I.II *mf* *mp* *p* *pp*

Hn. I.II

Hn. III.IV

B \flat Tpt. I.II *mf* *sf* *mp* *p* *mp*

Hp. *mf*

Vln. I *mf* *mp* *p* *pp*

Vln. II *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

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

D.B. *mf* *mp* *p* *pp*

151

J Poco più mosso (♩ = c.120)

B \flat Cl. I.II

Hn. I.II *f*

Hn. III.IV *f*

B \flat Tpt. I.II *sfz*

Timp. *f*

Vln. I *mp* *cresc.* *f*

Vln. II *mp* *cresc.* *f*

Vla. *mp* *cresc.* *f*

Vc. *cresc. poco a poco* *f*

D.B. *cresc. poco a poco* *f*

155 Tempo Primo (♩ = c.112)

This musical score page contains measures 155 through 158. The instruments and parts are as follows:

- Fl. I, II:** Flute I and II parts.
- Ob. I, II:** Oboe I and II parts.
- B♭ Cl. I, II:** Bass Clarinet I and II parts.
- B. Cl. B♭:** Bass Clarinet in B-flat part.
- Bsn. I, II:** Bassoon I and II parts.
- C. Bsn:** Contrabassoon part.
- Hn. I, II:** Horn I and II parts.
- Hn. III, IV:** Horn III and IV parts.
- B♭ Tpt. I, II, III:** Trumpet I, II, and III parts.
- Tbn. I, II:** Trombone I and II parts.
- B. Tbn:** Bass Trombone part.
- Tuba:** Tuba part.
- Timp:** Timpani part.
- Perc. I:** Tenor Drum part.
- Perc. II:** Large Tam-tam (soft beater) part.
- Perc. III:** Bass Drum part.
- Perc. IV, V:** Additional percussion parts.
- Hp:** Harp part.
- Vln. I, II:** Violin I and II parts.
- Vla:** Viola part.
- Vc:** Violoncello part.
- D.B.:** Double Bass part.

Key musical markings include dynamics such as *mf*, *cresc.*, *ff*, *f*, *fp*, *p*, *sfz*, and *ffz*. Performance instructions like *1.*, *3.*, *div. à 3*, and *pizz.* are present. Specific instrument labels like *BASS CL.*, *à 2*, and *CB.* are also included.

159 *à2* *mf cresc.* *flz.* *ff* *PICCOLO* *f* *ff*

Fl. I.II

Picc.

Ob. I.II

B♭ Cl. I

B♭ Cl. II

B. Cl. B♭

Bsn. I.II *à2* *f*

C. Bsn

Hn. I.II *p*

Hn. III.IV *p*

B♭ Tpt I.II.III *sfz* *à2*

Tbn. I.II *mf cresc.*

B. Tbn. *mf cresc.*

Tuba *mf cresc.*

Timp. *sfz*

I *sfz*

II *sfz*

Perc. III

IV *sfz*

V *sfz*

Hp. *sfz*

Vln. I *sfz* *div. à3* *unis.*

Vln. II *sfz*

Vla. *sfz* *f*

Vc. *f*

D.B. *sfz*

K

FL. I *f* < >

FL. II *f* < >

Picc. *f* < >

Ob. I, II *f* < >

Ob. III *f* < >

B♭ Cl. I, II *sfz* *p* *mf* *ff* *mf*

B. Cl. B♭

Bsn. I, II

C. Bsn.

Hn. I, II *fp* *mf* *cresc. poco a poco* *fp*

Hn. III, IV *fp* *fp* *fp*

B♭ Tpt. I, II, III *mf* *sfz* *ff*

Tbn. I, II *ff*

B. Tbn.

Tuba *ff*

Timp. *sf* *mf* *cresc. poco a poco*

I *sfz* *f* **GLOCKENSPIEL**

II *sfz* *sfz sec.*

III *ff*

Hp. *sfz* *sfz*

Vln. I *sfz* *f* *f* *trem.* *fp*

Vln. II *sfz* *sfz* *f* *trem.* *fp*

Vla. *sfz* *f* *trem.* *fp* *cresc. poco a poco*

Vc. *f* *mf* *ff*

D.B. *sfz* *sfz* *mf* *cresc. poco a poco*

167

Fl. I. II *f* *f* *ff* *à2*

Picc. *f* *f* *ff*

Ob. I. II *f*

Ob. III *f*

B \flat Cl. I. II *f*

B. Cl. B \flat *f* *ff* *TO CLARINET*

Bsn. I. II *f* *ff* *à2* *cresc.*

C. Bsn. *cresc.*

Hn. I. II *mf* *p*

Hn. III. IV *mf* *p*

B \flat Tpt. I. II *f* *f*

Tbn. I. II *mf < f* *mf < f* *mf < f* *1.*

B. Tbn. *mf < f* *mf < f* *mf < f*

Tuba *f cresc.*

Timp. *ff*

Perc. I *mf* *mf* *mf* *mf*

Perc. II *mf* *mf* *mf* *mf*

Perc. III *mf* *mf* *mf* *mf*

Perc. IV *mf* *mf* *mf* *mf*

Perc. V *f* *TUBULAR BELLS*

Hp. *ff*

Vln. I *fp* *trem.* *cresc. poco a poco* *trem.*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *mf* *cresc. poco a poco* *trem.*

D.B. *ff* *trem.*

171

Fl. I. II *à2* *ff*

Picc. *mf* *ff*

Ob. I. II *à2* *ff*

Ob. III *ff*

B♭ Cl. I. II *ff*

B♭ Cl. III *CL. III* *ff*

Bsn. I. II *ff*

C. Bsn. *ff*

Hn. I. II *à2* *ff*

Hn. III. IV *à2* *ff*

B♭ Tpt. I. II. III *f* *cresc. poco a poco*

Tbn. I. II *f* *cresc. poco a poco*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

I *S.D.* *f* *cresc. poco a poco* *TO MEDIUM TAM-TAM*

II *CLASH CYM.* *f*

III *WHIP* *f*

IV *TAIKO DRUM* *f*

V *ff*

Hp. *f* *swirl glissando* *sffz*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

L *♩ = 56*

180

Hn. V [offstage] *mp*

Hn. VI [offstage] *mp*

B \flat Cnt. [offstage] *mf*

Perc. IV *pp* *mp*

SUSP. CYM.
[BOWED] l.v.

185

Hn. V [offstage] *mp* *mf*

Hn. VI [offstage] *mp* *mf*

B \flat Tpt. I, II *f* *p*

B \flat Cnt. [offstage] *mf* *f* *p*

Perc. IV *f* *p*

[BOWED]

à2 con sord. [harmon - e.t.]

N

Fl. I *p* *mf*

C.A. *pp* *mf*

Hn. V [offstage] *p*

Hn. VI [offstage] *p*

B \flat Tpt. I, II *p* senza sord.

CROTALES
[METAL BEATER]

Perc. I *pp* *p*

IV *p*

[BOWED]

Hp. *p*

div. a3, con sord.

Vln. I *ppp* *p* *ppp*

Vln. II *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp*

D.B. *ppp*

div. a2, con sord.

195

Fl. I

C.A.

Hn. V [offstage]

Hn. VI [offstage]

Perc. I

Perc. IV

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

200

Fl. I

Hn. V [offstage]

Hn. VI [offstage]

B \natural Tpt. I, II

B \natural Cnt. [offstage]

Perc. I

Perc. IV

Hp.

Vln. I

Vln. II

Vla.

205

Vln. I

Vln. II

p

ten.

211

B♭ Cnt. [offstage]

Vln. I

Vln. II

ten.

mf

sfz

mp

216

B♭ Cnt. [offstage]

p Meno mosso e molto tranquillo (♩ = c.66)

Harp (Hp.)

p

mf

Solo Violin
senza sord., poco vib.

Gli Altri
con sord., sempre non vib.

pp sempre non cresc.
con sord., sempre non vib.

pp sempre non cresc.
con sord., sempre non vib.

pp sempre non cresc.
con sord., sempre non vib.

pp sempre non cresc.

pp sempre non cresc.
Change bow direction freely and independently
(very slight, random, pulses as direction changes)

222

Hn. V [offstage]

Hn. VI [offstage]

B♭ Cnt. [offstage]

Hn. V

Hn. VI

B♭ Cnt.

mp

mp

f

pp

pp

pp

pp

228

Hn. V [offstage]

Hn. VI [offstage]

B \flat Cnt. [offstage]

I

Vln.

II

Vla.

Vc.

D.B.

234

Hn. V [offstage]

Hn. VI [offstage]

B \flat Cnt. [offstage]

I

Vln.

II

Vla.

Vc.

D.B.

241

Hn. V [offstage]

Hn. VI [offstage]

B \flat Cnt. [offstage]

I

Vln.

II

Vla.

Vc.

D.B.

Q Tranquillo (♩ = c.72)

249

Hn. V [offstage] *mp*

Hn. VI [offstage] *mp*

B. Cnt. [offstage] *pp* *mp* TO TRUMPET

I Vln. *pp* senza sord.

II Vln. *pp* senza sord.

Vla. *pp* senza sord.

Vc. *pp* senza sord.

D.B. *pp*

255

Hn. V [offstage] *mf* *mp* *mf* *mp*

Hn. VI [offstage] *mf* *mp* *p* *mp*

260 Poco più mosso (♩ = c.80)

Hn. I, II

Hn. V, VI [offstage] *p* move onstage [if possible] *mp*

Timp. *p* *mf* *p*

MEDIUM TAM-TAM

VIBRAPHONE (MOTOR ON) [SOFT MALLETS]

Perc. III *mp cresc.* *f* *mp cresc.*

TUBULAR BELLS

V *mp* *mp*

Hp. *mf* *ff*

I Vln. *div.* *mp* *f*

II Vln. *div.* *mp* *f*

Vla. *div.* *p* *f* *p*

Vc. *p* *f* *p*

D.B. *p* *f* *p*

accel. poco a poco

264

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
C. Bsn.
Hn. I.II
Hn. III.IV
B♭ Tpt. I.II
B♭ Tpt. III
B♭ Tpt. IV [offstage]
Tbn. I.II
B. Tbn.
Tuba
Timp.
I
II
III
IV
V
Hp.
I
II
Vla.
Vc.
D.B.

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

à2
TRUMPET
TO TENOR DRUM
swirl glissando
swirl glissando

Fl. I. II

Ob. I. II

B♭ Cl. I. II

B. Cl. B♭

Bsn. I. II

C. Bsn.

B♭ Tpt. I. II

B♭ Tpt. III

B♭ Tpt. IV [offstage]

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

Perc. III

IV

V

Hp.

I

II

Vln.

Vla.

Vc.

D.B.

f

à2

f

sfp

sfp

sfp

sfp *cresc.*

sfp *cresc.*

mp non cresc.

mf

sfp *cresc.*

sfp *cresc.*

f

sfp *cresc.*

sffz

GLOCKENSPIEL

p

mp

TENOR DRUM

mf

mp

swirl glissando

p

sffz

fff sfp

mf *p* *mf* *p* *mf*

fff sfp

mf *p* *mf* *p* *mf*

fff sfp

mf *p* *mf* *p* *mf*

fff sfp

mf *p* *mf* *p* *mf*

fff sfp

mf *p* *mf* *p* *mf*

This page of the musical score, numbered 47, covers measures 280 to 300. The tempo is marked 'Allegro vivace' with a metronome marking of approximately 128 (♩ = c.128). The score is for a full orchestra and includes the following parts:

- Flute (Fl. I. II):** Features a melodic line starting at measure 280 with a *ff* dynamic.
- Piccolo (Picc.):** Remains silent throughout this section.
- Oboe (Ob. I. II):** Provides harmonic support with sustained notes.
- Clarinet (C.A. and B♭ Cl. I. II):** Similar to the oboe, providing harmonic support.
- Bassoon (Bsn. I. II):** Provides harmonic support.
- Horn (Hn. I. II, III. IV, V. VI):** Features melodic lines in measures 280-299, with a *ff* dynamic.
- Trumpet (B♭ Tpt. I. II, III):** Remains silent until measure 300, where it plays a triplet figure.
- Trombone (Tbn. I. II, B. Tbn.):** Remains silent until measure 300, where it plays a triplet figure.
- Tuba:** Remains silent throughout.
- Timpani (Timp.):** Plays a rhythmic pattern, with a *ff* dynamic and a *sfz* marking in measure 300.
- Percussion (Perc. I, II, III, IV, V):** Includes S.D. (Snares Off) and Tubular Bells. The S.D. part has a *f* dynamic and triplet markings.
- Harp (Hp.):** Remains silent throughout.
- Violin (Vln. I, II):** Features melodic lines with *ff* dynamics and tremolos.
- Viola (Vla.):** Features melodic lines with *ff* dynamics and tremolos.
- Violoncello (Vc.):** Features melodic lines with *ff* dynamics and tremolos.
- Double Bass (D.B.):** Features melodic lines with *ff* dynamics and tremolos.

Measure 300 is marked with a 'R' (Ritardando) and shows a change in the woodwind and brass parts, including a 'TO BASS CLARINET' instruction for the B♭ Clarinet III part.

289 Allegro vivace (♩ = c.128)

Molto Maestoso (♩ = c.72)

Allegro vivace (♩ = c.128)

Fl. I, II
Ob. I, II
B♭ Cl. I, II
Bsn. I, II
Hn. I, II
Hn. III, IV
Hn. V, VI
B♭ Tpt. I, II
B♭ Tpt. III
B♭ Tpt. IV [offstage]
Tbn. I, II
B. Tbn.
Timp.
I
II
Perc. III
IV
V
Hp.
I
II
Vln. I
Vln. II
Vla.
Vc.
D.B.

MEDIUM GONG [soft beater]
[SNARES ON]
ff
mp
f
mf
f
ff
ff
ff
mp
mp
mp
f
f
f
ff
mp
mp
f

294

This page contains the musical score for measures 294 to 300. The instruments are arranged vertically as follows:

- Fl. I. II
- Picc. (with [PICC.] marking)
- Ob. I. II
- C. A.
- B♭ Cl. I. II
- B. Cl. B♭
- Bsn. I. II
- C. Bsn.
- Hn. I. II. III. IV
- B♭ Tpt. I. II. III
- B♭ Tpt. IV [offstage]
- Tbn. I. II
- B. Tbn.
- Timp.
- Perc. I and II (snare drums)
- Perc. III, IV, and V (other percussion instruments)
- Hp. (Harp)
- Vln. I and II
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score features complex woodwind and string passages. The woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon) play sixteenth-note patterns with sixteenth rests, often marked with *mf* and *f*. The strings play a dense texture of sixteenth-note triplets, also marked with *mf* and *f*. The B♭ Trumpet IV part includes a triplet and a long note marked *pp*. The Percussion section includes snare drum patterns with *mf* and *ff* dynamics. The Harp and Double Bass parts also feature sixteenth-note patterns. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is *Molto Maestoso* with a quarter note equal to approximately 72 beats per minute.

301

S

Fl. I. II

Picc.

Ob. I. II

C.A.

B \flat Cl. I. II

B \flat Cl. III

Bsn. I. II

C. Bsn

Hn. I. II

Hn. III. IV

Hn. V. VI

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

III

IV

V

Hp.

I

II

Vla.

Vc.

D.B.

CL. III

GLOCKENSPIEL

MEDIUM TAM-TAM

TAIKO DRUM

TUBULAR BELLS

div.

ff

304

Fl. I. II

Picc.

Ob. I. II

C. A.

B♭ Cl. I. II

B♭ Cl. III

Bsn. I. II

C. Bsn.

Hn. I. II

Hn. III. IV

Hn. V. VI

B♭ Tpt. I. II

B♭ Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

Perc. III

IV

V

Hp.

I

II

Vla.

Vc.

D.B.

TO OB. III

ff

mf

mf

mf

ff

glissando

Molto più mosso, subito

307

Fl. I. II

Picc. PICCOLO *f*

Ob. I. II

C.A.

B♭ Cl. I. II *mp*

B♭ Cl. III

Bsn. I. II

C. Bsn.

Hn. I. II

Hn. III. IV *f* 1.

B♭ Tpt. I. II. III

B♭ Tpt. IV [offstage] *mf* *cresc.* *ff* *à2*

Tbn. I. II *f*

B. Tbn. *f*

Tuba *f*

Timp. *sfz*

I

II

Perc. III WHIP *sfz*

IV

V TOM - TOMS *mf* *ff*

Hp. *f*

I *mf* *ff*

II *mf* *ff*

Vla. *sf* *mf* *ff* arco, unis.

Vc. *sf* *mf* *ff* unis. (pizz.)

D.B. *sf* *sf*

315 T

Woodwinds:
Fl. I, II: *f* *à2*
Picc.: *f*
Ob. I, II: *f*
Ob. III: *f*
B♭ Cl. I, II: *f*
B♭ Cl. III: *f* TO BASS CLARINET
Bsn. I, II: *f*
C. Bsn.: *f*
Hn. I, II: *f* *à2*
Hn. III, IV: *f* *à2*
Hn. V, VI: *f* *à2*
B♭ Tpt. I, II: *f*
B♭ Tpt. III: *f*
Tbn. I, II: *f*
B. Tbn.: *f*
Tuba: *ff*

Percussion:
I: *ff* [SNARES ON]
III: *ff*
IV: *mf* TOM-TOMS
V: *mf*

Other:
Hp.: *ff*
Vln. I, II: *f*
Vla.: *f*
Vc.: *ff*
D.B.: *ff*

String Dynamics:
Vln. I, II: *mf* *marcato e stacc.*
Vla.: *mf* *marcato e stacc.*
Vc.: *sf*
D.B.: *sf*

FL. I. II

Picc.

Ob. I. II

Ob. III

B♭ Cl. I. II

BASS CLARINET

B. Cl. B♭

Bsn. I. II

C. Bsn.

Hn. I. II

Hn. III. IV

Hn. V. VI

B♭ Tpt. I. II

B♭ Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

III

IV

V

HP.

I

II

Vla.

Vc.

D.B.

mf

ff

f

mp

fp

p

sf

ff

f

mf

f

ff

ff

ff

f

sf

f

ff

ff

mf

ff

ff

mf

ff

sf

con sord.

senza sord.

con sord.

senza sord.

arco, unis.

marcato e stacc.

unis. (pizz.)

TEMPLE BLOCKS

à2

323

Fl. I, II *f* *à2* *ff* *sfz*

Picc. *ff* *sfz*

Ob. I, II *f* *ff* *sfz*

Ob. III *f* *ff* *sfz*

B \flat Cl. I, II *f* *ff* *f* *ff* *mf* *sfz*

B. Cl. B \flat *ff* *sfz*

Bsn. I, II *f* *ff* *sfz*

C. Bsn. *ff* *sfz*

Hn. I, II *ff* *à2* *sfz*

Hn. III, IV *ff* *à2* *sfz*

Hn. V, VI *f* *ff* *à2* *sfz*

B \flat Tpt. I, II *ff* *sfz*

B \flat Tpt. III *ff* *sfz*

Tbn. I, II *f* *ff* *sfz*

B. Tbn. *f* *ff* *sfz*

Tuba *ff* *sfz*

Timp. *ff* *sfz*

I *S.D. (SNARES OFF)* *sfz sec. rim.*

III *sfz*

Perc. IV *sfz*

V *f* *mp* *ff*

Hp. *sfz sec.*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *arco* *sfz* *ff* *f*

D.B. *arco* *sfz* *ff*

331

Fl. I. II *mf* *f* *p*

Fl. III / Picc. *mf* *f* *p*

Ob. I. II *f* *p*

Ob. III *f* *p*

B \flat Cl. I. II *f* *p*

B. Cl. B \flat *ff* *ff* *ff*

Bsn. I. II *ff* *ff* *ff*

C. Bsn. *fp* *ff*

Hn. I. II *mf* *ff*

Hn. III. IV

B \flat Tpt. I. II *f* *ff*

Tbn. I. II *ff*

B. Tbn. *ff*

Tuba *fp* *ff*

Timp. *sfz*

Perc. I TENOR DRUM

Perc. II *f*

Perc. III

Perc. IV

Hp. *swirl glissando* *ff*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *mf* *ff*

Vc. *ff* *ff* *pizz.*

D.B. *ff*

335

This page contains the musical score for measures 335 through 340 of an orchestral work. The score is arranged in systems, with instruments listed on the left side of each system. The instruments include Flutes (I, II), Piccolo, Oboes (I, II, III), Bassoon (I, II), Contrabassoon, Horns (I, II, III, IV, V, VI), Trumpets (I, II, III), Trombones (I, II), Tuba, Timpani, Percussion (I, II, III, IV), Harp, Violins (I, II), Viola, Violoncello (Vc.), and Double Bass (D.B.).

The score is written in a key signature of two sharps (D major) and a common time signature. The tempo and meter are not explicitly stated but are implied by the notation. The score features a variety of dynamics, including *mf*, *f*, *ff*, *mp*, *p*, *sfz*, and *ffz*. There are also performance instructions such as *con sord. [straight metal]*, *via sord.*, and *arco*.

Key musical features include:

- Flutes (I, II):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.
- Oboes (I, II):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.
- Horns (I, II, III, IV, V, VI):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.
- Trumpets (I, II):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.
- Trombones (I, II):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.
- Violins (I, II):** Rapid sixteenth-note passages throughout the measures.
- Viola:** Rapid sixteenth-note passages throughout the measures.
- Violoncello (Vc.):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.
- Double Bass (D.B.):** Sustained notes in the first measure, followed by a melodic line starting in measure 338.

346

This page contains the musical score for measures 346 to 348. The instruments and parts are as follows:

- Fl. I. II**: Flute I and II, starting in measure 347.
- Picc.**: Piccolo, starting in measure 347.
- Ob. I. II**: Oboe I and II, starting in measure 347.
- Ob. III**: Oboe III, starting in measure 347.
- B♭ Cl. I. II**: Clarinet I and II, starting in measure 346.
- B♭ Cl. III**: Clarinet III, starting in measure 346.
- Bsn. I. II**: Bassoon I and II, starting in measure 346.
- C. Bsn.**: Contrabassoon, starting in measure 346. Includes the instruction "TO BASSOON".
- Hn. I. II**: Horn I and II, starting in measure 347. Includes the instruction "à 2".
- Hn. III. IV**: Horn III and IV, starting in measure 347. Includes the instruction "à 2".
- Hn. V. VI**: Horn V and VI, starting in measure 347.
- B♭ Tpt. I. II**: Trumpet I and II, starting in measure 347.
- B♭ Tpt. III**: Trumpet III, starting in measure 347.
- B♭ Tpt. IV [offstage]**: Trumpet IV (offstage), starting in measure 346.
- Tbn. I. II**: Trombone I and II, starting in measure 347.
- B. Tbn.**: Baritone Trombone, starting in measure 347.
- Tuba**: Tuba, starting in measure 347.
- Timp.**: Timpani, starting in measure 347.
- Perc.**: Percussion, including:
 - I**: Clashes (CLASH CYM.), starting in measure 347.
 - II**: Large Tam-tam (soft beater), starting in measure 347.
 - III**: Cymbals, starting in measure 347.
 - IV**: Snare drum, starting in measure 346.
 - V**: Tom-toms, starting in measure 346.
- Hp.**: Harp, starting in measure 346.
- Vln. I**: Violin I, starting in measure 346.
- Vln. II**: Violin II, starting in measure 346.
- Vla.**: Viola, starting in measure 346.
- Vc.**: Violoncello, starting in measure 346. Includes the instruction "arco".
- D.B.**: Double Bass, starting in measure 346.

The score features a variety of dynamic markings including *ff*, *f*, *mf*, *sfp*, and *sffz*. It also includes performance directions such as "à 2", "arco", and "TO BASSOON". The music is written in a key with one sharp (F#) and a common time signature.

352 *à2*

Fl. I. II *ff*

Ob. I. II

B \flat Cl. I. II *p*

Bsn. I. II

Hn. I. II *f* *ff*

Hn. III. IV *f* *ff*

Hn. V. VI *f* *ff*

B \flat Tpt. I. II *sfz* *ff*

B \flat Tpt. III

B \flat Tpt. IV [offstage] *ff* *mf*

Tbn. I. II

B. Tbn.

Tuba

Timp.

I. S.D. (SNARES ON) *ff* MEDIUM TAM-TAM WOOD BLOCK

II. *f* *mp*

III. *ff*

IV. *ff*

V.

Hp. *ff*

Vln. I. II *ff* *ff* *p*

Vla. *ff* *ff* *p*

Vc. *f* *cresc.* *fffz* *p*

D.B. *f* *cresc.* *fffz* *p*

355

This musical score page, numbered 355, contains measures 355 through 357. The instrumentation includes woodwinds (Flute I & II, Piccolo, Oboe I & II, Oboe III, Clarinet in B-flat I & II, Clarinet in B-flat, Bassoon I & II, Bassoon III), brass (Horn I & II, Horn III & IV, Trumpet in B-flat I & II, Trumpet in B-flat III, Trombone I & II, Baritone Trombone, Tuba, Timpani), percussion (I, II, III, IV, V), harp (Hp.), and strings (Violin I & II, Viola, Violoncello, Double Bass). The score features a variety of musical notations, including rests, melodic lines with slurs and accents, and rhythmic patterns. Dynamic markings such as *p*, *mp*, and *mf* are used throughout. Performance instructions like *pizz.* and *arco* are also present. The woodwinds and strings have active parts, while the brass and percussion are mostly in rests.

358

Fl. I. II *mf* *f*

Picc.

Ob. I. II *mf* *f*

Ob. III

B \flat Cl. I. II *mf*

B. Cl. B \flat

Bsn. I. II

Bsn. III

Hn. I. II *mf*

Hn. III. IV *mf*

B \flat Tpt. I. II *mf*

B \flat Tpt. III *mf*

Tbn. I. II *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *sfz*

I

II

Perc. III

IV *mf* *ff* *ff*

V *f* *ff*

Hp. *f* *ff* *fff* *ff*

Vln. I *mf* *ff* *molto f*

Vln. II *mf* *ff* *molto f*

Vla. *mf* *sfz* *ff* *molto f*

Vc. *sfz* *ff*

D.B. *sfz* *ff*

361

FL. I. II *mf* *f* *ff*

Picc. *mf* *f* *ff*

Ob. I. II *mf* *f* *ff*

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

B♭ Cl. I. II *mf* *f* *ff*

B. Cl. B♭ *mf* *f* *ff*

Bsn. I. II *mf* *f* *ff*

Bsn. III *mf* *f* *ff*

Hn. I. II *mf* *f*

Hn. III. IV *mf* *f*

B♭ Tpt I. II. III

Tbn. I. II *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Timp.

Perc. I *ff*

Perc. II

Perc. III

Perc. IV

Hp.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *f* *ff* pizz.

D.B. *mf* *f* *ff* pizz.

364

Fl. I. II
 Picc.
 Ob. I. II
 Ob. III
 B♭ Cl. I. II
 B. Cl. B♭
 Bsn. I. II
 Bsn. III

Hn. I. II
 Hn. III. IV
 B♭ Tpt I. II. III
 Tbn. I. II
 B. Tbn.
 Tuba

Timp.

I
 II
 Perc. III
 IV
 V

Hp.

I
 II
 Vln.
 Vla.
 Vc.
 D.B.

MEDIUM TAM-TAM
 VIBRAPHONE

p
crescendo poco a poco
ff
arco

372

Fl. I. II

Picc.

Ob. I. II

Ob. III

B \flat Cl. I. II

B. Cl. B \flat

Bsn. I. II

Bsn. III

Hn. I. II

Hn. III. IV

B \flat Tpt. I. II

B \flat Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

I

II

Perc. III

IV

V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TO CLARINET

f swirl glissando

arco *f* 5

X

Fl. I. II *ff*

Fl. III / Picc. *ff*

Ob. I. II *ff*

Ob. III *ff*

Bsn. I. II. III *ff* *à3* *3* *ff* *mf*

Hn. I. II *mf* *crescendo poco a poco*

Hn. III. IV *mf* *à2* *crescendo poco a poco*

Hn. V. VI *mf* *crescendo poco a poco*

B \flat Tpt. I. II *ff* *sfp* *ff* *sfp* *ff* *sfp*

B \flat Tpt. III *ff* *sfp* *ff* *sfp* *ff*

Tbn. I. II *sfp* *ff* *3*

B. Tbn. *sfp* *ff* *3*

Tuba *sfp* *ff* *3* *ff* *mf*

Timp. *ff*

GLOCKENSPIEL

VIBRAPHONE

XYLOPHONE

TOM - TOMS

Hp. *sffz*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *arco*

380

FL. I. II *ffz* *f*

Picc. *ffz* *f*

Ob. I. II *ffz*

Ob. III *ffz*

B \flat Cl. I. II *f* *à2*

B \flat Cl. III *f*

Bsn. I. II *ffz* TO CB.

Bsn. III *ffz*

Hn. I. II *ff* *à2*

Hn. III. IV *ff* *à2* *ff*

Hn. V. VI *ff*

B \flat Tpt. I. II *ff* 1. *ff*

B \flat Tpt. III *ffz*

Tbn. I. II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp. *ff* *swirl glissando*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

384

rit.

Fl. I, II
 Picc.
 Ob. I, II
 Ob. III
 B♭ Cl. I, II
 B♭ Cl. III
 Bsn. I, II
 C. Bsn.
 Hn. I, II
 Hn. III, IV
 Hn. V, VI
 B♭ Tpt. I, II
 B♭ Tpt. III
 Tbn. I, II
 B. Tbn.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Perc. V
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is arranged in a standard orchestral layout. The woodwind section includes Flute I and II, Piccolo, Oboe I and II, Oboe III, Clarinet in B♭ I and II, Clarinet in B♭ III, Bassoon I and II, and Contrabassoon. The brass section includes Horn I and II, Horn III and IV, Horn V and VI, Trumpet in B♭ I and II, Trumpet in B♭ III, Trombone I and II, Baritone Trombone, and Tuba. The percussion section includes Timpani, five different Percussion instruments (I-V), and Xylophone. The harp (Hp.) and string section (Violin I and II, Viola, Violoncello, Double Bass) are also present. The score includes various musical notations such as dynamics (ff, f), articulation (accents, slurs), and performance instructions (rit.).

391

FL. I, II
Picc.
Ob. I, II
Ob. III
B♭ Cl. I, II
B♭ Cl. III
Bsn. I, II
C. Bsn.

Hn. I, II
Hn. III, IV
Hn. V, VI

à2 bells up! f

norm.

B♭ Tpt. I, II, III
B♭ Tpt. IV [offstage]
Tbn. I, II
B. Tbn.
Tuba

ten. f

mf

à2 f

Timp.
I, III, IV
Perc.
II

CLASH CYMBALS

ff

mf

sffz

Hp.

sffz

Vln. I
Vln. II
Vla.
Vc.
D.B.

f

molto allargando

molto rit.

lunga

//

396

FL. I, II *f cresc.*

Picc. *f cresc.*

Ob. I, II *f cresc.*

Ob. III *f cresc.*

B♭ Cl. I, II *f cresc.*

B♭ Cl. III *f cresc.*

Bsn. I, II *f cresc.*

C. Bsn. *f cresc.*

Hn. I, II *f cresc. à2 bells up!* *sfp cresc. molto* *f* *ff*

Hn. III, IV *f cresc. à2 bells up!* *sfp cresc. molto* *f* *ff*

Hn. V, VI *f cresc. à2 bells up!* *sfp cresc. molto* *f* *ff*

B♭ Tpt I, II, III *fz.* *sfp cresc. molto* *f* *ff*

Tbn. I, II *fz.* *sfp cresc. molto* *f* *ff*

B. Tbn. *fz.* *sfp cresc. molto* *f* *ff*

Tuba *fz.* *sfp* *f* *ff*

Timp. *f cresc. tutta forza* *sfp* *f* *ff*

Perc. II *sffz* *f* *mp* *sffz* *ff*

V *f* *sffz* *ff*

Hp. *ff* *swirl glissando* *ff* *l.v.*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *ff*

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

D.B. *ff* *mf* *ff* *f* *ff*

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