

CHRISTOPHER PAINTER

BUGLES SANG

Full Orchestra

ORIANA PUBLICATIONS LIMITED
CWMNI CYHOEDDI ORIANA

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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, celli 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

*Commissioned by the National Youth Orchestra of Wales for their 2014 season
For Jac, in gratitude, respect and friendship*

BUGLES SANG

CHRISTOPHER PAINTER

Grave e pesante ($\downarrow = c.60$)

Clarinet I.II in B \flat

B. Cl. B \flat

Bassoon I.II

C. Bsn

Horn I.II in F

Horn III.IV in F

Trombone I.II

Bass Trombone

Tuba

Timpani

Percussion

Harp

Violin

II

III

IV

V

Double Bass

molto accel.

5

Hn. I.II

Hn. III.IV *ppp*

B♭ Tpt. I

B♭ Tpt. II

B♭ Tpt. III

CROTALES [METAL BEATER]

Perc. I

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. pizz. *ff*

D.B. *pp*

A Tempo I ($\text{♩} = \text{c.}60$)

17

Fl. II. Fl. III. Ob. I. C.A. B♭ Cl. I. II. B. Cl. B. Bsn. I. II. C. Bsn.

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

I. Perc. II. III. Hp. Vln. II. Vla. Vc. D.B.

ten.

mp *p*

pp *pp* *mp* *mf*

pp *pp* *mf*

con sord. [cup mute] *via sord.*

con sord. [cup mute] *via sord.*

pp *mp*

pp *mf*

VIBRAPHONE (MOTOR ON)

pres de la table *ord.*

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

p

pizz.

mf

21

Fl. I Fl. II Fl. III Ob. I C.A. B♭ Cl. I B♭ Cl. II B♭ Cl. III Bsn. I.II C. Bsn Hn. I.II C. III.IV Tpt. I.II Tpt. III Tbn. I.II B. Tbn. Tuba Timp.

GLOCKENSPIEL GONGS

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

31

Fl. I *mf* — *mp* — *p* *mp* 5 *mf* — *mp* — *p*

Fl. II *mp* — *mf* — *p* *mp* 3 *mf* — *p*

Fl. III *mf* — *p* *mp* — *mf*

TO PICCOLO

Ob. I.II —

C.A. —

B♭ Cl. I.II —

B♭ Cl. III —

Bsn. I.II —

C. Bsn —

Hn. I.II —

Hn. III.IV —

Tpt I.II.III —

Tbn. I.II —

B. Tbn. —

Tuba —

Timp. —

I — *mp*

Perc. II *mp*

III *mp* *mf* *mp* *p*

Hp. — *mf*

Vln. — *mf* unis.

Vla. *mp* — *p* *mp* *mf* — *mp* *mf* — *p* senza sord.

Vc. — *mf* — *p*

D.B. *mp* — *p* *mp*

B Più mosso ($\text{♩} = \text{c.}66$)

Fl. I Fl. II Fl. III

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

Tim. f mp

GLOCKENSPIEL

MEDIUM TAM-TAM [soft beater]

VIBRAPHONE

XYLOPHONE

B.D.

Perc. I II III IV V

Hp. sfp

pizz. div.

I unis. mf

Vln. pizz. sfp div. unis. mf

II pizz. sfp div. mf

Vla. pizz. sfp div. mf

Vc. pizz. sfp div. mf

D.B. pizz. sfp

poco accel.

37

Fl. I

Fl. II

Fl. III

Hn. I.II

Hn. III.IV

B♭ Tpt. I

cresc. poco a poco

B♭ Tpt. II

cresc. poco a poco

B♭ Tpt. III

cresc. poco a poco

Tbn. I.II

mp

mf

B. Tbn.

mp

mf

Tuba

mp

mf

Timp.

f

mp

I

II

mf

l.v.

Perc. III

mf

IV

V

mf

Hp.

f sec.

f sec.

I

Vln.

II

Vla.

Vc.

D.B.

mf

This page of a musical score contains ten staves of music for various instruments. The top section includes Flutes I, II, and III; Horns I, II; Bass Trombones I, II, and III; Tuba; Timpani; and Percussion I, II, III, IV, and V. The bottom section includes Double Bass and the string section (Violin I, Violin II, Viola, Cello, and Double Bass). Measure 37 begins with sustained notes from the woodwind section. The brass section (Bass Trombones and Tuba) enters with eighth-note patterns, marked 'cresc. poco a poco'. The timpani and bassoon provide harmonic support. The percussive section has rhythmic patterns. The strings play eighth-note patterns throughout the section. Dynamics like 'f' (fortissimo), 'mf' (mezzo-forte), and 'mp' (mezzo-piano) are used. Measure 37 concludes with sustained notes from the bassoon and double bass.

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

Tim. I
II
Perc. III
IV
V

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

40

p

pp

pp

mf

B.D.

mf *f* *mf* *f* *f*

f

Grave e pesante ($\downarrow = c.66$)

43

Fl. I.II. *à2*

Picc. *fff*

Ob. I.II.III. *fff*

B♭ Cl. I.II. *fff*

B♭ Cl. B♭. *fff*

Bsn. I.II. *fff*

C. Bsn. *fff*

Hn. I.II.III.IV. *à4*

B♭ Tpt I.II.III. *ff*

Tbn. I.II. *ffz*

B. Tbn. *fff*

Tuba. *fff*

Timp. *fff*

I. *sfs*

II. *sfs*

Perc. III. *mp*

IV. *ff*

V. *p*

TAIKO DRUM

B.D.

Hp. *ffz*

Vln. I. *div. pizz.*

Vln. II. *div. pizz.*

Vla. *pizz. sfz*

Vc. *arco*

D.B. *fff*

arco

p

arco

p

pp

pp

C Pesante ($\downarrow = c.76$)

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

Tim.

I

II

III

IV

V

Perc.

Hp.

Vln.

Vla.

Vc.

D.B.

76

Hn. I.II
Hn. III.IV
Bb Tpt. I
Bb Tpt. II
Bb Tpt. III
Tbn. I
Tbn. II
B. Tbn.

poco accel.

80

Bb Tpt. I
Bb Tpt. II
Bb Tpt. III
Tbn. I
Tbn. II
B. Tbn.

G.P.
ma non
troppo lunga
(♩ = 128)

83

Hn. I.II
Hn. III.IV
Bb Tpt. I
Bb Tpt. II
Bb Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tuba
Timp.

f sempre non cresc.

Furioso (♩ = c.104 - 116)

87

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
Tim. E♭ B♭ F♯
Perc.

GLOCKENSPIEL
CLASH CYMBALS
LARGE TAM-TAM [soft beater]
XYLOPHONE
TRIANGLE

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

96

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
H.p.
Vln.
II
Vla.
Vc.
D.B.

CLASH CYMBALS

B.D.

trem. **ord.**

f **sf** **ff**

pizz. **arco**

ff

D

99

Fl. I.II f cresc. molto sffz

Picc. f cresc. molto sffz

Ob. I.II p

Ob. III

B♭ Cl. I.II

B. Cl. B♭

Bsn. I.II à2 mf

C. Bsn

Hn. I.II

Hn. III.IV à2 mf

B♭ Tpt. I.II

B♭ Tpt. III

Tbn. I.II à2 f

B. Tbn.

Tuba mf

Tim. ff

I

II

Perc. III GLOCKENSPIEL CLASH CYM. MEDIUM TAM-TAM

IV XYLOPHONE ff sffz

V mp mf ff ff mf

Hp. sffz

Vln. mp cresc. ff div.

II mp cresc. ff

Vla. mf cresc. ff

Vc. f cresc. ff

D.B. f cresc. ff

108

Fl. I.II *mf*

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

I *mf*

II

III

IV *sf* *sf* *sf*

Perc.

TENOR DRUM *mf*

Hp. *ffz*

Vln. *f*

Vla. *f*

Vc. *mf* *sf*

D.B.

114

Fl. I.II 1. *mp* — *mf*

Picc.

Ob. I.II 1. *mf* — *f* — *ff*

Ob. III *mf* — *f*

B♭ Cl. I.II 1. *mf* — *f* — *mp* — *mf* — *ff*

B. Cl. B♭ *mp* — *mf* — *à2*

Bsn. I.II *f* — *mp*

C. Bsn *mf* — *f*

Hn. I.II 1. *mp* — *mf*

Hn. III.IV

B♭ Tpt. I.II *con sord. [straight metal]* *flz.* *senza sord.*

B♭ Tpt. III *mf* — *sffz* *con sord. [straight metal]* *flz.* *senza sord.*

Tbn. I.II

B. Tbn.

Tuba *mf* — *sffz*

Tim. *mp*

Perc. III *f* — *mp* — *f*

Hp. *f* — *ff* *glissando* *f* — *mp* — *f*

Vln. I *ff* — *div.* *ff*

Vln. II *ff* — *div.* *mf* — *ff*

Vla. *ff* — *div.* *ff*

Vc. *ff* — *mp* — *ff*

D.B. *ff* — *ff*

117

Fl. I.II. *ff*

Picc. *ff*

Ob. I.II. *ff*

Ob. III. *ff*

B♭ Cl. I.II. *ff*

B. Cl. B. *ff*

Bsn. I.II. *ff*

C. Bsn. *f* *ff* *sfp* *cresc.*

Hn. I.II. *mp* *3*

Hn. III.IV. *mp* *3*

\flat Tpt I.II.III.

Tbn. I.II. *mp* *a2* *f*

B. Tbn.

Tuba *ff*

Tim. *ff*

TEMPLE BLOCKS

SMALL GONG [soft beater]

mp *cresc.*

I

II *f* *mf*

Perc. III. *ff*

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

V

Hp. *sfz* *ff* *C*

Vln. *ff* *sfz* *cresc.*

Vla. *ff* *sfz* *cresc.*

Vc. *ff* *sfz* *cresc.*

D.B. *ff* *sfz* *cresc.*

G

Fl. III *p* [TO PICCOLO] *mf* — *p*

Fl. III *p*

Ob. I. II *p*

Ob. III *p*

B♭ Cl. I. II *p* 1. *mf* — *p*

B. Cl. B♭ *mf* sonore 3. *f* *mp*

Bsn. I. II *p*

Bsn. III *p*

Hn. I. II *p*

Hn. III. IV *mf* *pp* *pp*

B♭ Tpt. I. II *p*

B♭ Tpt. III *p*

Tbn. I. II *p*

B. Tbn. *p*

Tuba *p*

Tim. *p*

I *p* *GLOCK.* *MEDIUM TAM-TAM*

II *p*

Perc. III *p*

IV *p*

Hp. *p*

Vln. I arco *mf* — *mp*

Vln. II arco *p*

Vla. arco *p*

Vc. arco *mf* sonore *mp*

D.B. arco *mf* sonore 3. *f* *mp*

Solo Violin *mf* — *mp*

Solo Viola *mp*

131

Ob. I.II
Ob. III
B. Cl. B♭
B♭ Tpt. I.II
I
Perc. III
SUSP. CYM. (SOFT STICKS)
IV
pp
H
mf
Vln. II
Vla.
Vc.
D.B.
f
molto dim.
mf
mf
Vln. II
Vla.
Vc.
D.B.
molto dim.
molto dim.
mf
mp
135
Fl. I.II
Ob. I.II
B. Cl. B♭
Bsn. I.II.III
Hn. I.II
Hn. III.IV
MEDIUM TAM-TAM
Perc. III
Perc. IV
f
pp
3
6
6
6
p sempre legato
pp
H
mf
mf
Solo Viola
mp express.
p sempre sotto voce
Vla.
Vc.
D.B.
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.

GLOCK.

TO CB.

1. > f mp

mp

p

Tutti cantabile

143

B♭ Cl. I.II

Hp.

Vln. Vla. Vc. D.B.

f 3 f mp p

f

8va

div.

8va

div.

f 3 f mp p

147

B♭ Cl. I.II I

Hn. I.II

Hn. III.IV

B♭ Tpt. I.II

Hp.

I

Vln. I

Vln. II

Vla.

Vc.

D.B.

J Poco più mosso ($\text{♩} = \text{c.}120$)

151

B♭ Cl. I.II

Hn. I.II

Hn. III.IV

B♭ Tpt. I.II

Tim.

I

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tempo Primo ($\text{♩} = \text{c.112}$)

K

Fl. I *f < >*

Fl. II *f < >*

Picc. *f < >*

Ob. I.II *f < >*

Ob. III *f < >*

B♭ Cl. I.II *à2 tr.* *ff* *mf*

B. Cl. B♭ *mf*

Bsn. I.II *mf*

C. Bsn *mf*

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

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

B♭ Tpt I.II.III *sfz* *sfz* *mf* *fp* *sfz* *ff*

Tbn. I.II *ff*

B. Tbn. *ff*

Tuba *ff*

Tim. *sf* *mf* *cresc. poco a poco*

I *sfz* *sfz* *f*

II *sfz* *sfz* *sfz sec.*

Perc. **VIBRAPHONE (MOTOR ON)**
[HARD MALLETS]

III *ff*

Hp. *sfz* *sfz*

I *sfz* *sfz* *f*

II *sfz* *sfz* *trem.*

Vla. *f* *trem.* *fp*

Vc. *trem.* *fp* *cresc. poco a poco*

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

GLOCKENSPIEL

VIBRAPHONE (MOTOR ON)
[HARD MALLETS]

I

II

III

Hp.

I

II

Vla.

Vc.

D.B.

35

167

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

♪ Tpt. I.II

à2

Tbn. I.II

B. Tbn.

Tuba

Tim.

I

II

III

IV

V

TUBULAR BELLS

f

Perc.

Hp.

Vln.

trem.

cresc. poco a poco

Vla.

Vcl.

D.B.

ff

5

mf cresc. poco a poco trem.

171

L = 56

Fl. I.II. *a2* *ff*

Picc. *mf*

Ob. I.II. *a2* *ff*

Ob. III. *ff*

B♭ Cl. I.II. *ff*

B♭ Cl. III. *ff*

Bsn. I.II. *ff*

C. Bsn. *ff*

Hn. I.II. *ff* *à2*

Hn. III.IV. *ff* *à2*

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

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

B. Tbn. *ff*

Tuba *ff*

Tim. *ff*

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

II. *WHIP*

Perc. III. *TAIKO DRUM*

IV. *ff*

V. *swirl glissando*

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

I. *ff*

Vln. *ff*

II. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

M Tranquillo ($\text{♩} = \text{c.72}$)

175

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
B♭ Tpt I.II.III
B♭ Cnt. [offstage]
Tbn. I.II
B. Tbn.
Tuba
Timp.

I
II
III
IV
Perc.

Hp.

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

MEDIUM GONG [soft beater]

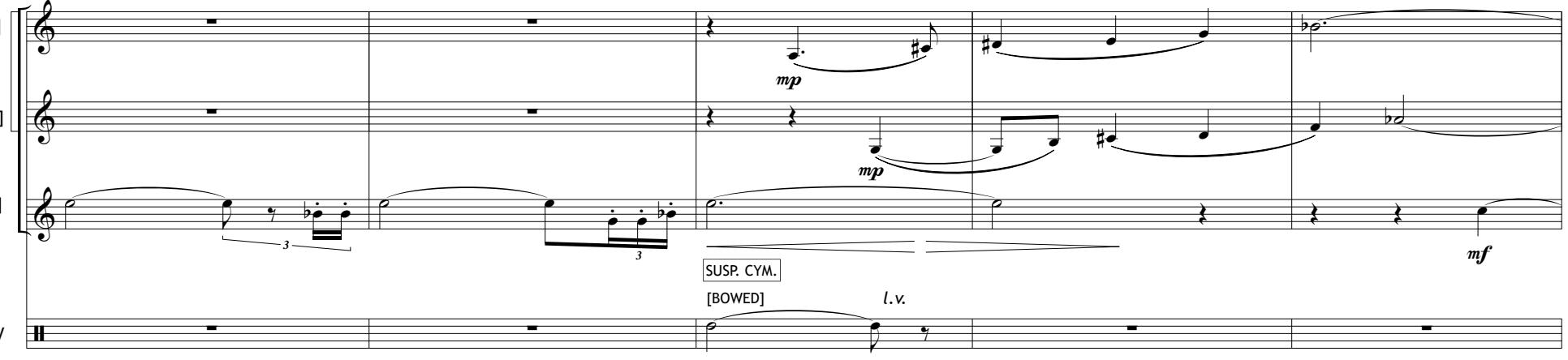
glossando

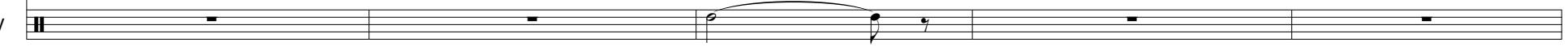
Tranquillo ($\text{♩} = \text{c.72}$)

180

Hn. V [offstage] —

Hn. VI [offstage] —

B♭ Cnt. [offstage] 

Perc. IV 

185

Hn. V [offstage] 

Hn. VI [offstage] 

B♭ Tpt. I.II —

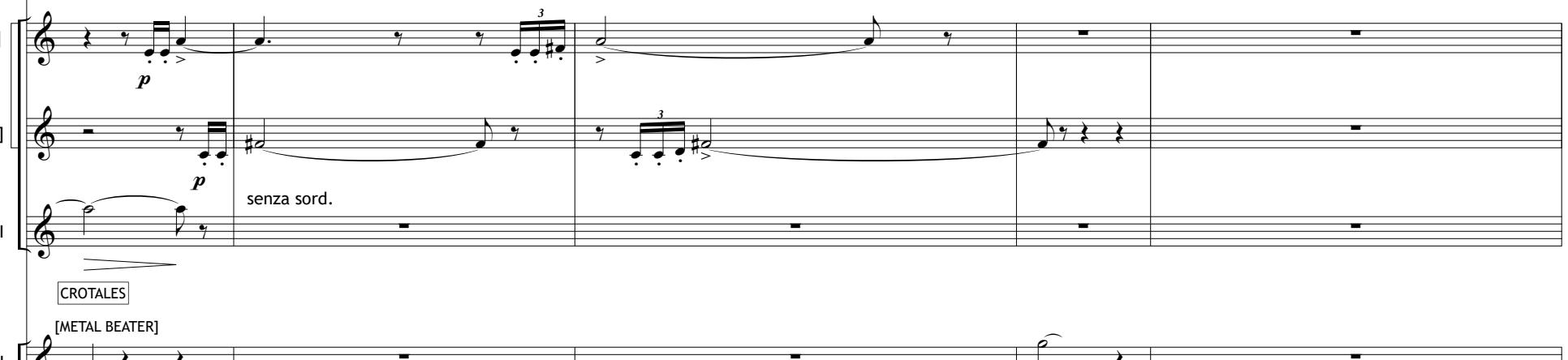
B♭ Cnt. [offstage] 

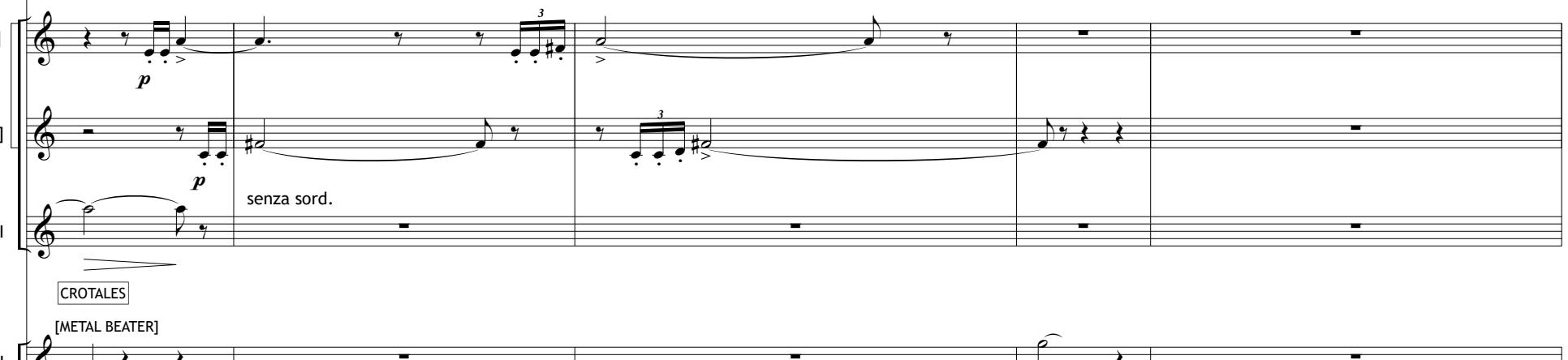
Perc. IV 

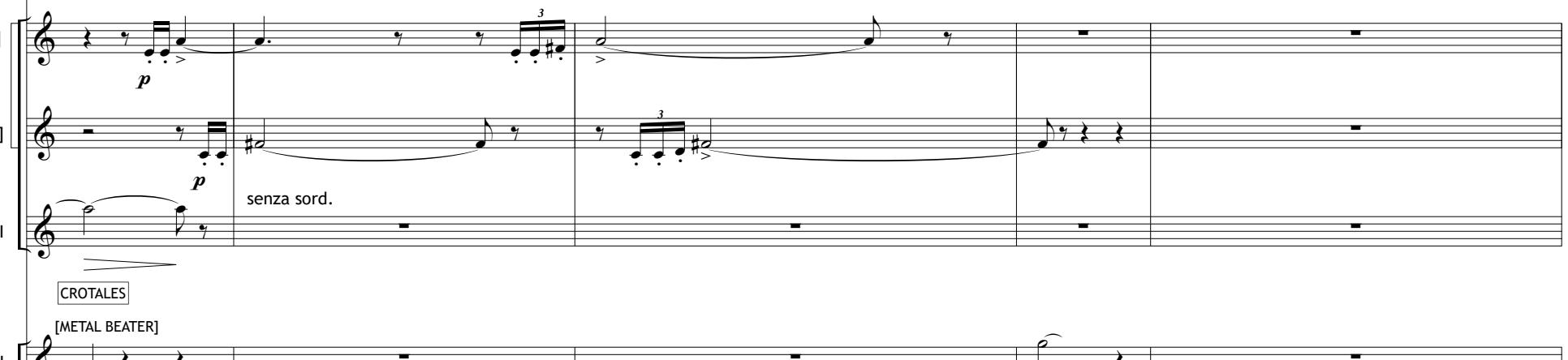
N

Fl. I 

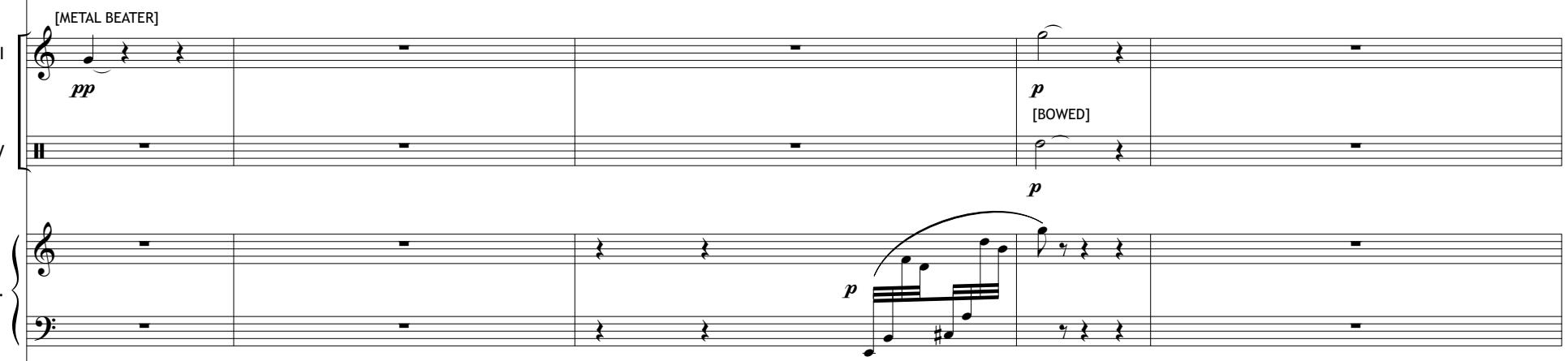
C.A. 

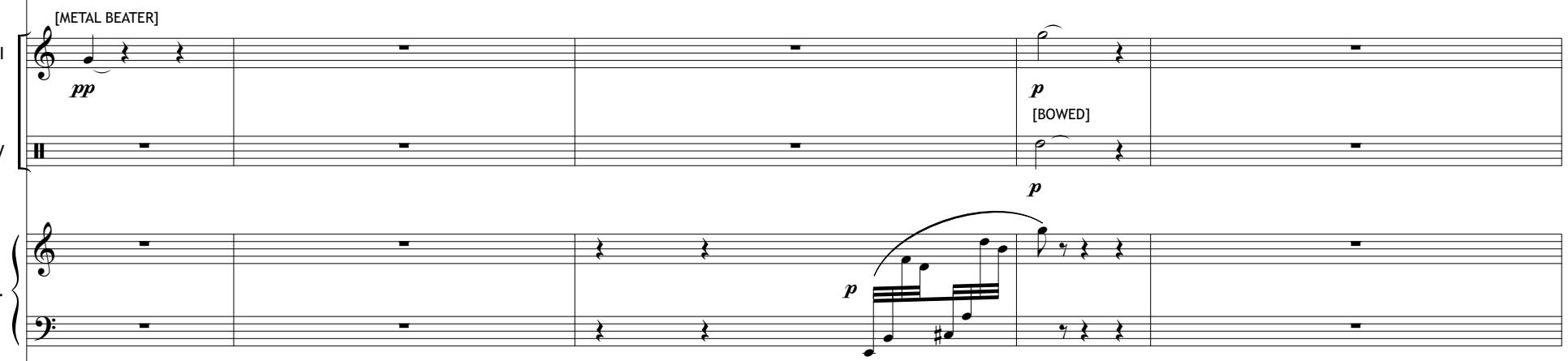
Hn. V [offstage] 

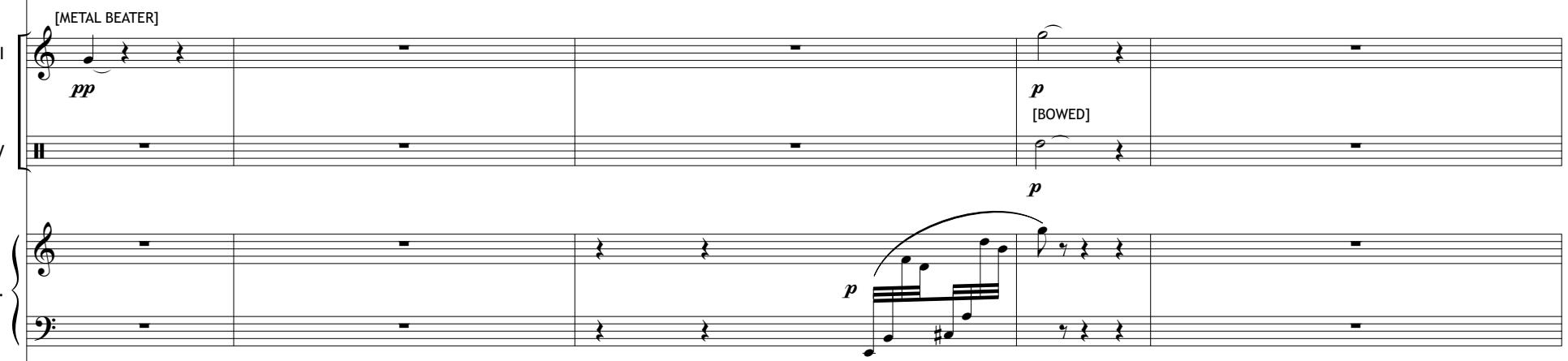
Hn. VI [offstage] 

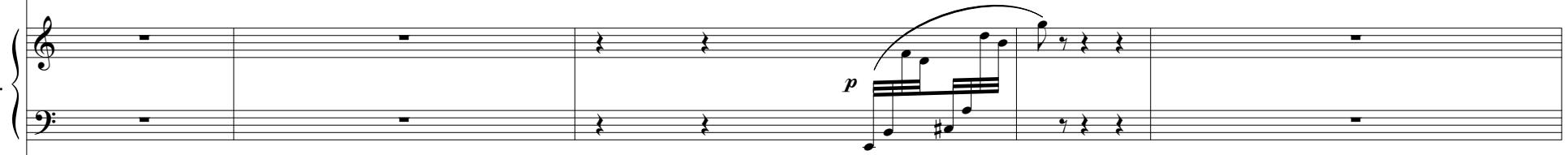
B♭ Tpt. I.II 

CROTALES
[METAL BEATER]

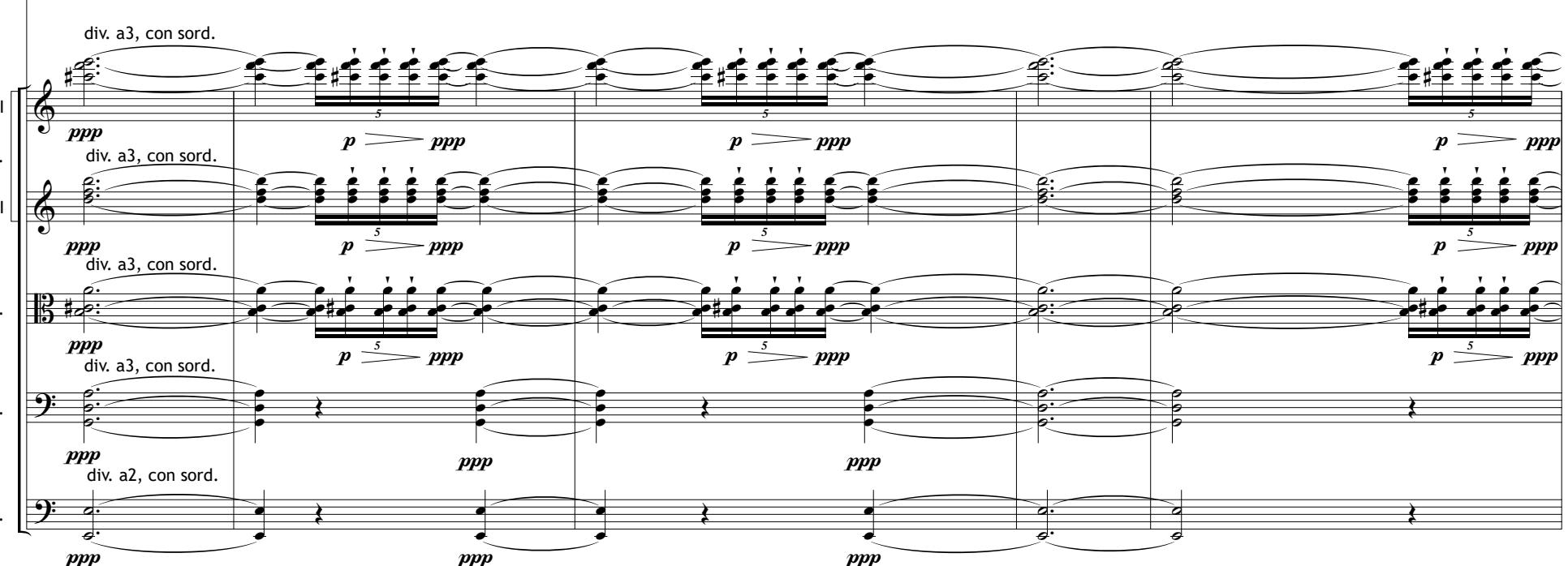
I 

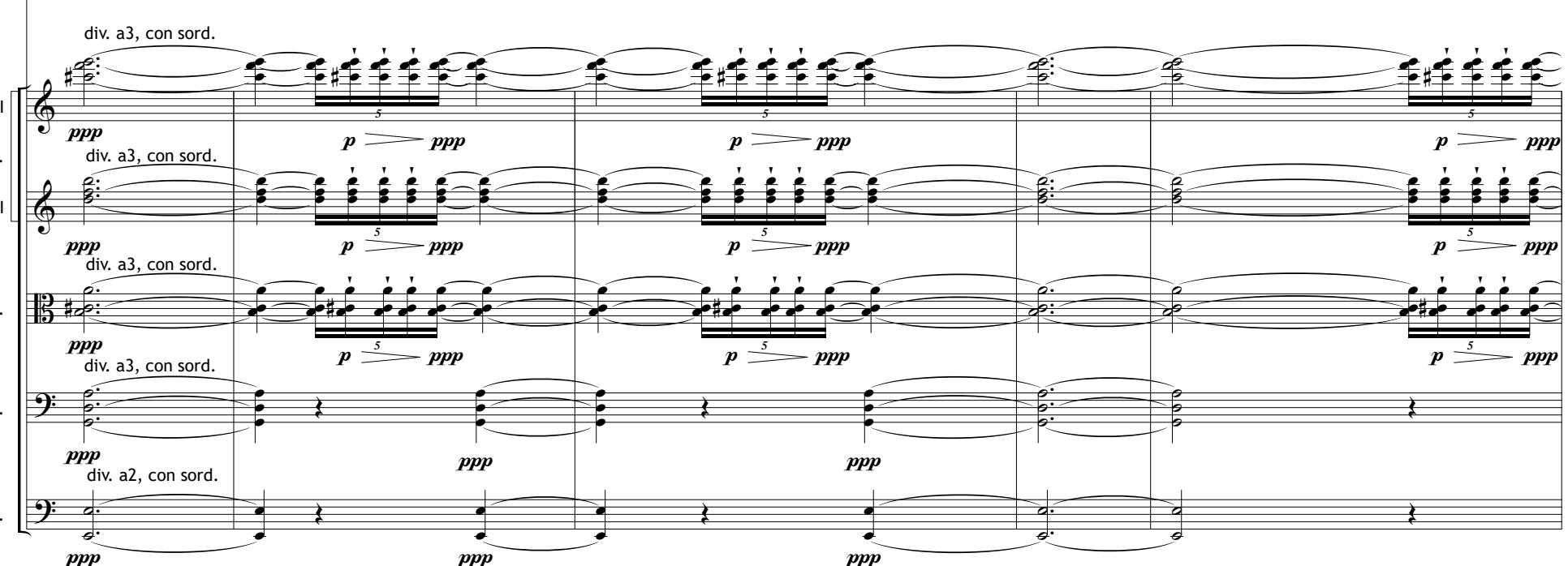
Perc. 

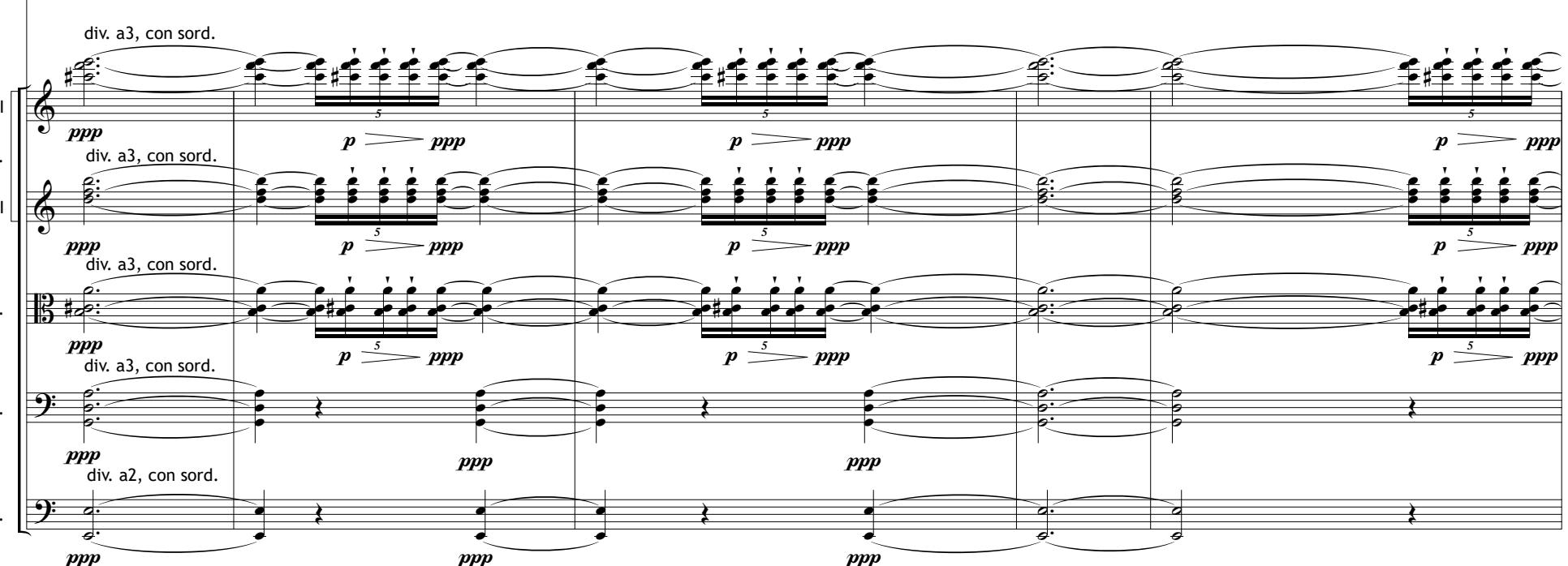
IV 

Hp. 

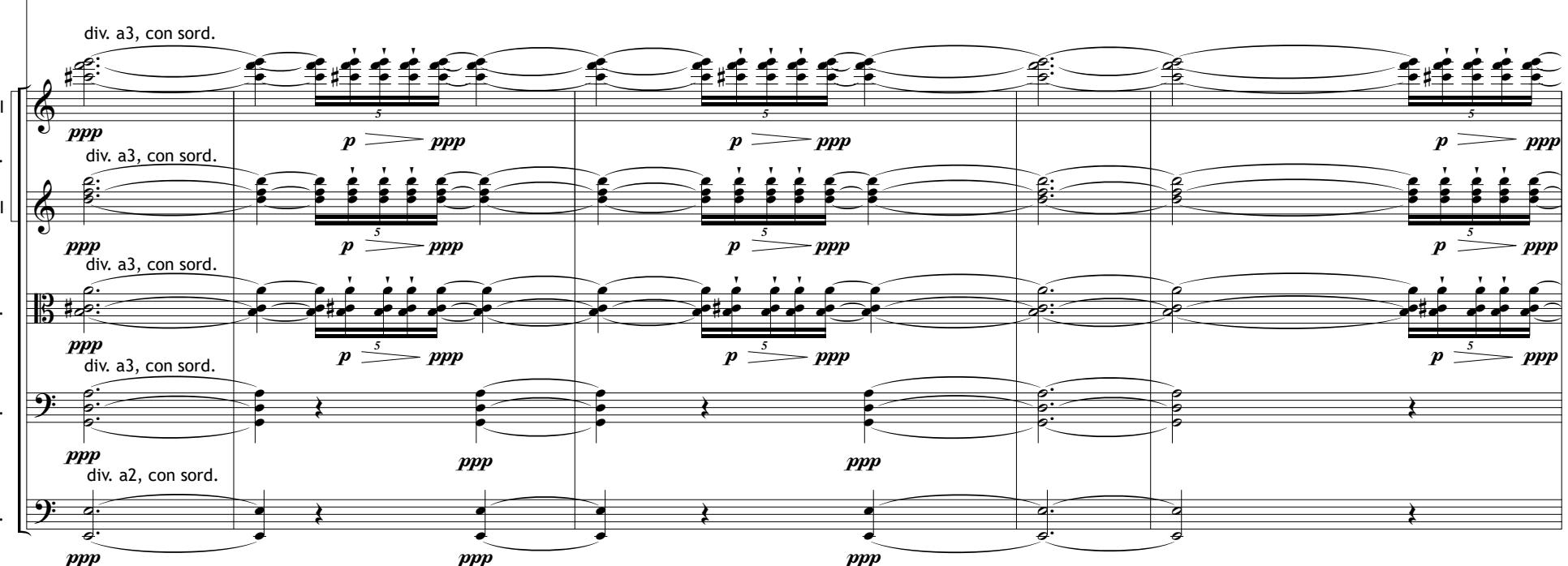
div. a3, con sord.

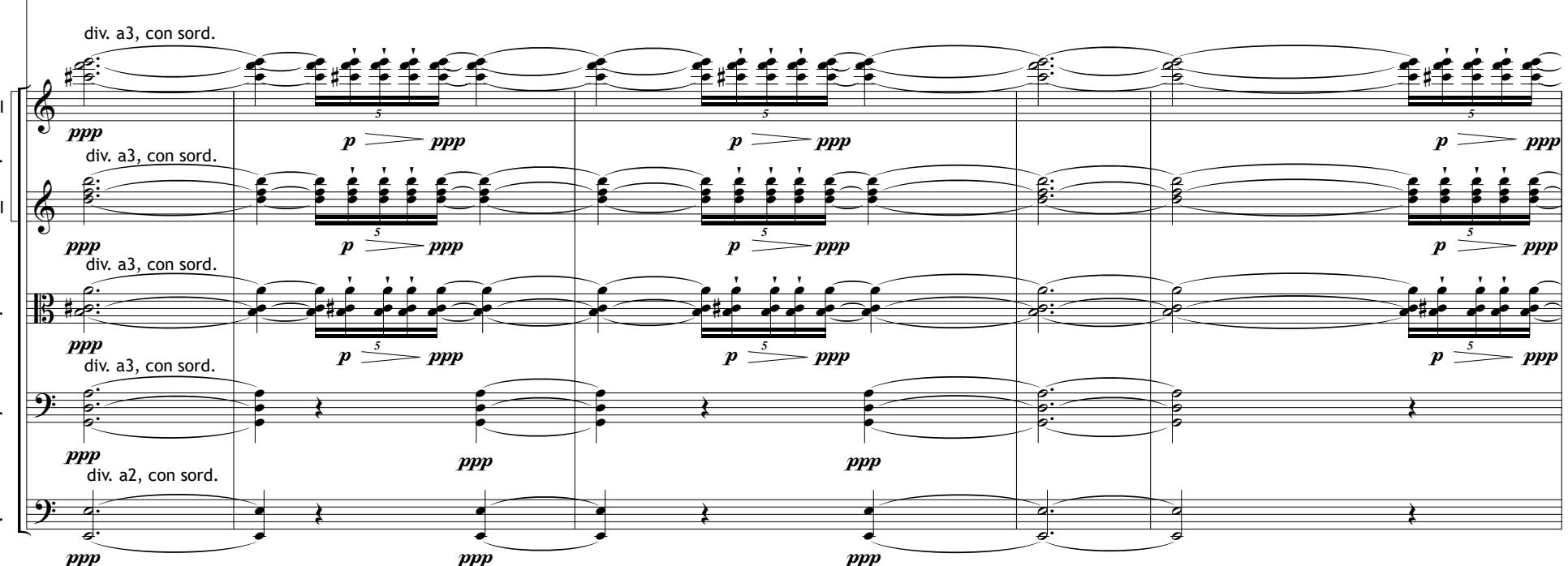
I 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

SUSP. CYM.
[BOWED]
l.v.

pp — mp

à2 con sord. [harmon - e.t.]

f

[BOWED]

f — p

p — mf

3

ppp
div. a3, con sord.

p — ppp

ppp
div. a3, con sord.

p — ppp

p — ppp

p — ppp

p — ppp

ppp
div. a3, con sord.

p — ppp

p — ppp

p — ppp

ppp
div. a2, con sord.

ppp

ppp

ppp

195

Fl. I
C.A.
Hn. V [offstage]
Hn. VI [offstage]
I
Perc.
IV
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ppp

[BOWED]

[BOWED]

pp

p

p

ppp

ppp

ppp

ppp

ppp

ppp

200

Fl. I
Hn. V [offstage]
Hn. VI [offstage]
B♭ Tpt. I, II
B♭ Cnt. [offstage]
Perc.
IV
Hp.
Vln. I
Vln. II
Vla.

p — mf — p mp —

mf — mf — p — mp — pp

0

con sord. [straight metal]

via sord.

[BOWED]

[BOWED]

ppp

[BOWED]

pp

pp

pp

pp

pp

pp

205

Vln. I

Vln. II

p

206

1 2

ten.

2

211

Musical score for strings (Vln. I, Vln. II) in B-flat major. The strings play eighth-note patterns with grace notes. Dynamics include tenuto (ten.), mezzo-forte (mf), sforzando (sfz), and piano (mp). Measure 1: Vln. I starts with a grace note followed by eighth notes. Measure 2: Vln. II starts with a grace note followed by eighth notes. Measures 3-4: Both parts play eighth-note patterns with grace notes. Measure 5: Vln. I starts with a grace note followed by eighth notes. Measure 6: Vln. II starts with a grace note followed by eighth notes. Measure 7: Both parts play eighth-note patterns with grace notes.

216

210

B♭ Cnt. [offstage]

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo Violin
senza sord., poco vib.

Gli Altri
con sord., sempre non vib.

ppp

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.*
con sord., sempre non vib.

mf < > <> <>

222

Musical score for orchestra and choir, page 10, measures 11-12. The score includes parts for Hn. V [offstage], Hn. VI [offstage], B♭ Cnt. [offstage], I Vln., II Vln., Vla., Vc., and D.B. The instrumentation is as follows:

- Hn. V [offstage]:** Rests throughout the measure.
- Hn. VI [offstage]:** Rests throughout the measure.
- B♭ Cnt. [offstage]:** Starts with a melodic line in measure 11, followed by sustained notes and grace notes in measure 12. Dynamics: *f*, *pp*.
- I Vln.:** Sustained notes in measure 11, followed by eighth-note patterns in measure 12. Dynamics: *pp*.
- II Vln.:** Sustained notes in measure 11, followed by eighth-note patterns in measure 12. Dynamics: *pp*.
- Vla.:** Sustained notes in measure 11, followed by eighth-note patterns in measure 12. Dynamics: *pp*.
- Vc.:** Sustained notes in measure 11, followed by eighth-note patterns in measure 12. Dynamics: *pp*.
- D.B.:** Sustained notes in measure 11, followed by eighth-note patterns in measure 12. Dynamics: *pp*.

228

Hn. V [offstage] 

234

Hn. V [offstage] 

241

Hn. V [offstage] 

249

Q Tranquillo ($\text{♩} = \text{c.72}$)

Hn. V [offstage] Hn. VI [offstage] B♭ Cnt. [offstage]

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

pp *mp* *pp* *pp* *pp*

TO TRUMPET

senza sord.

senza sord.

senza sord.

senza sord.

255

Hn. V [offstage] Hn. VI [offstage]

Hn. I.II move onstage [if possible]

Hn. V.VI [offstage]

Tim. MEDIUM TAM-TAM

II *p* VIBRAPHONE (MOTOR ON)
[SOFT MALLETS]

Perc. III *mp* cresc. TUBULAR BELLS

V *mp*

Hp. *mf* *ff*

I div. *mp* *f*

Vln. div. *mp* *f*

II *mp* *f*

Vla. div. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

Poco più mosso ($\text{♩} = \text{c.80}$)

accel. poco a poco

269

Fl. I.II

Ob. I.II

B♭ Cl. I.II

B. Cl. B.

TO CL. III

Bsn. I.II

C. Bsn

sfp

B♭ Tpt. I.II

B♭ Tpt. III

B♭ Tpt. IV
[offstage]

Tbn. I.II

B. Tbn.

Tuba

mp non cresc.

mf

Tim.

sfp cresc.

ffz

GLOCKENSPIEL

I

II

Perc. III

swirl glissando

III

IV

V

TENOR DRUM

mp

mf

Hp.

p

sfp

Vln.

fff sfp

mf p

mf p

mf

Vla.

fff sfp

mf p

mf p

mf

Vc.

fff sfp

mf p

mf p

mf

D.B.

fff sfp

mf p

mf p

mf

Allegro vivace ($\text{♩} = \text{c.} 128$)

280

Fl. I.II *ff*

Picc. *ff*

Ob. I.II *ff*

C.A. *ff*

B♭ Cl. I.II *ff*
CL. III *ff*

B♭ Cl. III *ff*

Bsn. I.II *ff*

C. Bsn. *ff*

Hn. I.II *ff*

Hn. III.IV *ff*

Hn. V.VI *ff*

B♭ Tpt. I.II *ff*

B♭ Tpt. III *ff*

Tbn. I.II *ff*

B. Tbn. *ff*

Tuba *ff*
E♭ B♭ F♯

Timp. *ff* *sffz* *S.D. (SNARES OFF)*

I *ff* *f*

II *ff*

Perc. III *ff*

IV *ff* *TUBULAR BELLS*

V *ff* *ff*

Hp. *trem.*

I Vln. *ff* *trem.* *div.*

II Vln. *ff* *trem.* *div.*

Vla. *ff* *trem.* *div.*

Vc. *ff* *trem.*

D.B. *ff* *trem.*

R

TO BASS CLARINET

Fl. I.II

Ob. I.II

B♭ Cl. I.II

B. Cl. B♭

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.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

289

Allegro vivace ($\text{♩} = \text{c.} 128$)

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

Molto Maestoso ($\text{♩} = \text{c.} 72$)

Allegro vivace ($\text{♩} = \text{c.} 128$)

I
II
Perc. III
IV
V

MEDIUM GONG [soft beater]

Hp.

Vln. I
Vln. II
Vla.
Vcl.
D.B.

Molto Maestoso ($\text{♩} = \text{c.72}$)

Allegro vivace ($\text{♩} = \text{c.128}$)

298

Fl. I.II

Picc.

Ob. I.II

C.A.

B♭ Cl. I.II

TO CLARINET

B. Cl. B♭

Bsn. I.II

C. Bsn

A. I.III.III.IV

B♭ Tpt. I.II

mp cresc.

B♭ Tpt. III

mp cresc.

Tbn. I.II

B. Tbn.

Tuba

Timp.

I

mp cresc.

II

Perc. III

IV

V

ff

Hp.

I

mp cresc.

II

mp cresc.

Vla.

mp cresc.

Vc.

mp cresc.

D.B.

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.
Perc. I
Perc. II
Perc. III
Perc. IV
Perc. V
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff
glissando
TO OB. III

Molto più mosso, subito

307

323

Fl. I.II à2 f ff ffz
 Picc.
 Ob. I.II f ffz
 Ob. III f ffz
 B♭ Cl. I.II ffz
 B. Cl. B♭ ffz
 Bsn. I.II f ffz
 C. Bsn ffz
 Hn. I.II ffz
 Hn. III.IV ffz
 Hn. V.VI f ffz
 B♭ Tpt. I.II ffz
 B♭ Tpt. III ffz
 Tbn. I.II ffz
 B. Tbn. ffz
 Tuba ffz
 Timp. ffz sec.
 Perc. I ffz
 Perc. III ffz
 Perc. IV ffz
 Perc. V ffz
 Hp. ffz sec.
 Vln. I ffz
 Vln. II ffz
 Vla. ffz
 Vc. arco ffz
 D.B. arco ffz

S.D. (SNARES OFF)
rim.

>

327

U

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
Hn. V.VI
B♭ Tpt. I.II
Tbn. I.II
B. Tbn.
Tuba
Tim.

Perc.

HP.

Vln.
Vla.
Vcl.
D.B.

TO FLUTE III

1. *mp*
mf
mf

fp
fp
fp

f
ff
ff
ff
ff
ff
ff
ff

3

sfp
sfp
sfp

mp cresc.
mp cresc.
mp cresc.

ffz

TEMPLE BLOCKS

f

XYLOPHONE

mf

mf
swirl glissando

f
f
f

pizz.
pizz.

div.
sf
sf

This page from a musical score, numbered 346, displays a dense arrangement of various instruments across multiple staves. The instruments listed on the left include 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, B♭ Tpt. IV [offstage], Tbn. I.II, B. Tbn., Tuba, Timp., I, II, III, IV, V, Perc., Hp., I, II, Vln., II, Vla., arco, Vc., and D.B. The score features several dynamic markings such as *ff*, *f*, *mf*, *sfp*, *ffz*, and *TO BASSOON*. Specific performance instructions like "CLASH CYM.", "LARGE TAM-TAM [soft beater]", and "arco" are also present. The music consists of three measures of music, with the third measure containing a significant amount of rhythmic activity and dynamic variation.

352 à2

Fl. I.II *ff*

Ob. I.II

B♭ Cl. I.II

Bsn. I.II

Hn. I.II *f ff*

Hn. III.IV *f ff*

Hn. V.VI *f ff*

B♭ Tpt. I.II *sfp ff*

B♭ Tpt. III

B♭ Tpt. IV [offstage] *ff* *mf*

Tbn. I.II

B. Tbn.

Tuba

Tim. *ff*

S.D. (SNARES ON)

I *ff* MEDIUM TAM-TAM WOOD BLOCK

II *f mp*

Perc. III *ff*

IV *ff*

V *ff*

Hp. *ff*

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

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

Vla. *ff*

Vc. *f cresc.* *ffz* *p*

D.B. *f cresc.* *ffz* *p*

Musical score page 355 featuring a complex arrangement of woodwind, brass, and percussion instruments. The score is divided into three systems of measures. Key instrumentation includes Flute II, Piccolo, Oboe II, Oboe III, Bassoon I, Bassoon II, Bassoon III, Horn I, Horn II, Horn III, Horn IV, Bass Trombone I, Bass Trombone II, Tuba, Timpani, and various types of Percussion (I-V). The notation includes dynamic markings like *p*, *mp*, and *mf*, as well as performance instructions such as *pizz.* and *arco*. The score shows a variety of rhythmic patterns and harmonic changes across the different sections.

A detailed musical score page for orchestra and percussion. The top section includes parts for Flute II, Piccolo, Oboe II, Oboe III, Bassoon I, Bassoon II, Bassoon III, Horn I, Horn III, Trombone I, Trombone II, Trombone III, Tuba, Timpani, and Percussion sections I-V. The bottom section includes parts for Double Bassoon, Bassoon II, Bassoon III, Trombone I, Trombone II, Trombone III, Tuba, Timpani, and Percussion sections I-V. Various dynamic markings are present, such as *mf*, *f*, *ff*, *sffz*, and *molto f*. The score is set in common time (indicated by a '4').

361

W

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. | III. | IV. | Hp. | Vln. | Vla. | Vc. | D.B.

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
Vla.
Vc.
D.B.

crescendo poco a poco

crescendo poco a poco

MEDIUM TAM-TAM

VIBRAPHONE

ff

ff

arco

arco

372

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
B♭ Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. III
IV
V
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

TO CLARINET

f swell glissando

arco 5 f

Fl. I.II. *ff*

Fl. III / Picc. *ff*

Ob. I.II. *ff*

Ob. III. *ff*

Bsn. I.II.III. *a3* *3*

Hn. I.II. *mf*

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

Hn. V.VI. *a2 mf*

B♭ Tpt. I.II. *crescendo poco a poco*

B♭ Tpt. III. *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff*

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

B. Tbn. *sfp* *ff*

Tuba. *sfp* *ff* *ff* *ff* *mf*

Tim. *ff*

GLOCKENSPIEL

I. II. III. IV. V. Perc.

VIBRAPHONE

XYLOPHONE

TOM - TOMS

Hp. *sffz*

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

380

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

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 III IV V

Perc. Hp. Vln. Vla. Vc. D.B.

384 rit.

Fl. I.II
Picc.
Ob. I.II
Ob. III
B_b Cl. I.II
B_b Cl. III
Bsn. I.II
C. Bsn
Hn. I.II
Hn. III.IV
Hn. V.VI
B_b Tpt. I.II
B_b Tpt. III
Tbn. I.II
B. Tbn.
Tuba

Timp.
I
II
Perc. III
IV
V
Hp.
I
Vln.
II
Vla.
Vc.
D.B.

XYLOPHONE

ff

ff

ff

This page from a musical score displays a dense arrangement of various instruments across multiple staves. The instruments listed include: Flute II, Piccolo, Oboe I, II, III, Bassoon I, II, C. Bassoon, Horn I, II, Horn III, IV, Horn V, VI, Bass Trombone I, II, III, Bass Trombone IV (offstage), Tuba, Timpani, Percussion I, III, IV, V (B.D.), and Bassoon V. The score features a variety of dynamic markings such as *a2*, *ffz*, *sfz*, *mp*, *mf*, *f*, *rit.*, *à2*, *ff*, *glissando*, *cresc.*, *swirl glissando*, and *ff*. The music includes sustained notes, sixteenth-note patterns, and rhythmic figures like triplets. The score is divided into measures by vertical bar lines, and specific performance instructions like 'glockenspiel' and 'xylophone' are indicated in boxes.

Maestoso ($\text{♩} = \text{c.96}$)

77
11

molto allargando

molto rit.

lunga

396

Fl. I.II f cresc. fff

Picc. f cresc. fff

Ob. I.II f cresc. fff

Ob. III f cresc. fff

B♭ Cl. I.II f cresc. fff

B♭ Cl. III f cresc. fff

Bsn. I.II f cresc. fff

C. Bsn f cresc. fff

Hn. I.II à2 bells up! ff cresc. molto f fff

Hn. III.IV à2 bells up! ff cresc. molto f fff

Hn. V.VI à2 bells up! ff cresc. molto f fff

Tpt I.II.III - ff cresc. molto f fff

Tbn. I.II à2 ff cresc. molto f fff

B. Tbn. ff cresc. molto f fff

Tuba ff cresc. tutti forza fff

Tim. ff 3 mf 3 ff f fff

I.III.IV ff

Perc. II ffz ffz fff

V ffz fff

Hp. ff swirl glissando ff l.v. ff

I ff ff ff

Vln. ff ff ff

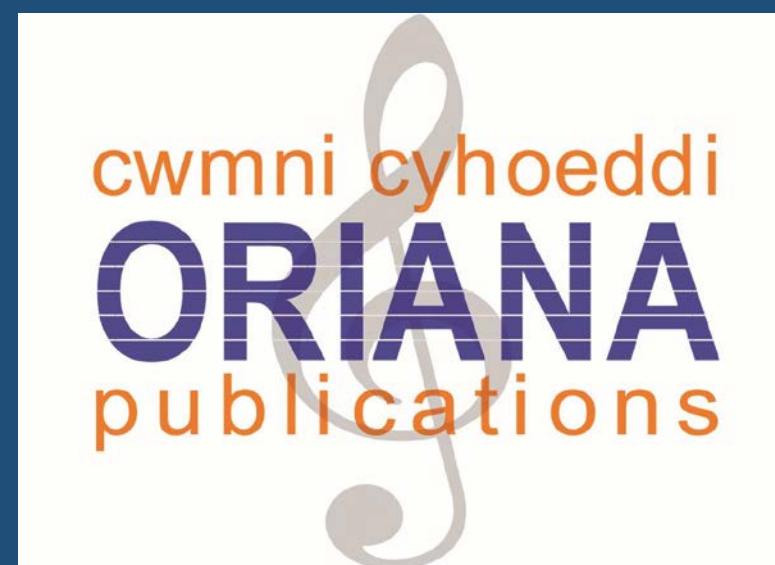
II ff ff ff

Vla. ff ff ff

Vc. ff ff ff

D.B. ff ff ff

Large Tam-Tam [soft beater] B.D.



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