

Oscar Ridout

Viriditas

Concerto for trumpet and sixteen instruments

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2021

c.20'

Instrumentation

Solo trumpet (in B \flat , straight mute required)

2 percussion

1. Bass drum - 5 temple blocks - crotales - vibraphone - triangle (2 bows required)

2. Xylophone - tubular bells - tam-tam - whip - tambourine

Harp

Piano (d. Celesta)

3 violins

3 violas

3 'cellos

3 double basses

(no further doubling of strings)

Score in C

1. Impetuous

Interlude 1 - Dreaming

2. Gentle

Interlude 2 - Languid

3. Spritely

4. Radiant

Cadenza (improvised)

5. Epilogue

Movements 1-3 and 4-5 are played *attacca*.

Notes

String harmonics are notated as fundamental (open or stopped) and touch-point at the 3rd, 4th or 5th.

Harp harmonics sound an octave higher than notated.

joint winner of the Royal College of Music Concerto Competition, Autumn 2021

first performed by Ed Sykes with the New Perspectives Ensemble, directed by Gabriella Teychenne,
26th June 2022, at the Royal College of Music, London

6

Tpt. *mp* *p* *ff* *mf* *p* *ff* *mp* *f* *mf* *fp* *ff*

B. D. *ppp* *ff* *ppp* *ff* *ppp*

Xyl. Tubular Bells *f* *f*

Hp. *f* *f*

Pno. *fff* *fff*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1

Vc. 3

Cb. 1

Cb. 2

Cb. 3

C₃
D_b

12

Tpt. *mf* *ff* *f*

B. D. *ff* To T. Bl.

Tub. B. *f*

Hp. *mf* *ff*

Pno. *fff*

Tpt. 15

fp *ff* *mp* *mf* *fp* *ff* *mp*

Tpt. 20 **A**

mf *ff* *fp* *ff* *mp* *f*

Pno.

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

Vln. 1 **A**

p *f* *p*

Vln. 2

p *f*

Vln. 3

p *f*

Vla. 1

f *p* *ff*

Vla. 2

f *p* *ff*

Vla. 3

f *p* *ff*

Vc. 1

p *f* *p*

Vc. 2

p *f* *p*

Vc. 3

p *f* *p*

Cb. 1

p *f* *p*

Cb. 2

p *f* *p*

Cb. 3

p *f* *p*

25

Tpt. *ff mp f mf ff mf*

T. Bl. *mp f ff mp f mp*

Hp. *f ff* Et G# B# D# *mf f*

Pno. *mp ff*

Vln. 2 *p*

Vln. 3 *p*



30

Tpt. *mf fp ff mf*

T. Bl. *f p f* To Crot.

Tub. B. *f f*

Hp. *ff*

Pno. *mp f p mf*

34

Tpt. *ff* *mp*

T. Bl.

Tub. B.

Hp.

Pno.

Vln. 1 *arco* *mp* *ff* *mp* *ff*

Vln. 2 *arco* *mp* *ff* *mp* *ff*

Vln. 3 *arco* *mp* *ff* *mp* *ff*

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

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

Vla. 3 *mp* *ff* *mp* *ff*

Vc. 1 *mp* *ff* *mp* *fp* *ff*

Vc. 2 *mp* *ff* *mp* *fp* *ff*

Vc. 3 *mp* *ff* *mp* *fp* *ff*

Crotales *f*

I.v. *f*

To B. D.

37

Crot. *p* *ff* Bass Drum To Crot.

Tub. B. *f* To Xyl.

Hp. *f* *mp*

Pno. *f* *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vla. 1 *fff* brutal molto sul pont.

Vc. 1 *mf* pizz.

Vc. 2 *mf* pizz.

Vc. 3 *mf* pizz.

Cb. 1 *f* *mp* *mf* *p* *mp* *pp* *p*

Cb. 2 *f* *mp* *mf* *p* *mp* *pp* *p*

Cb. 3 *f* *mp* *mf* *p* *mp* *pp* *p*

42 **B**

Tpt. *mp* *f*

B. D. *mf* *p* *To B. D.*

Tub. B. *mf* *p*

B ord.

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

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

Vla. 3 *mf* *p*

Vc. 1 *mf* *p* arco

Vc. 2 *f* *f* (pizz)

Vc. 3 *f* *f* (pizz.)

46

Tpt. *mp* *f*

Xyl. *f*

Pno. *mp*

Vln. 1 *pizz/* *p* *f*

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

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

Vla. 3 *mf*

Vc. 1 *gliss.* *mf* *mp*

Vc. 2 *f* *f* *gliss.*

Vc. 3 *f* *f* *gliss.*

49

Tpt. *mp* *f*

Crot. *ff* l.v.

Xyl. *f* *ff* *mf < f* *mf < ff* To T.-t.

Hp. *f* *mf* *f* B# *f* *mp* *ff* *mf* *fff* *f* D# E# B#

Pno. *f* *mp* *f*

Vln. 1 *mf* *f* arco pizz. arco *mf*

Vln. 2 *mf* *f* arco pizz. arco *mf*

Vln. 3 *mf* *f* arco pizz. arco *mf*

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

Vla. 2 *mf* *f* arco pizz. arco *mf*

Vla. 3 *mf* *f* arco pizz. arco *mf*

Vc. 1 *f* *mp* *mf* *f* *f* arco, sul pont. ord.

Vc. 2 *f* *mp* *mf* *f* *f* arco, sul pont. ord.

Vc. 3 *f* *mp* *mf* *f* *f* arco, sul pont. ord.

54

Tpt. *ff* *fff*

Crot. *ff* *3* *3* To Vib.

T.-t. *p* *ff* *mf* To Xyl.

Hp. *B \flat C \sharp D \flat* *fff* *fp* *fp* *fff* *mp* *pp* *p*

Pno. *ff*

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

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

Vln. 3 *ff* *p* *f* *p* *mf* *p* *mp*

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

Vla. 2 *ff* *p* *f* *p* *mf* *p*

Vla. 3 *ff* *p* *f* *p* *mf* *p*

Vc. 1 *ff* *p* *f* *p* *mf*

Vc. 2 *ff* *p* *f* *p*

Vc. 3 *ff* *p* *f* *p*

Cb. 1 *f* *ff* *mf* *f*

Cb. 2 *f* *ff* *mf* *f*

Cb. 3 *f* *ff* *mf* *f*

58 Vibraphone

Vib. *pp* *p* *ppp*

Hp. *> ppp*

Pno. *f*

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

Vln. 2

Vln. 3

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 *p* *mp*

Vc. 2 *mf* *p* *mp*

Vc. 3 *mf* *p* *mp*

62

Vib. *p* *mp* *p* *mp* *p*

T.-t. Xylophone *p* *f* To T.-t.

Hp.

Pno. *f* *mp* To Cel.

Vla. 1 *p* *mp* con sord., senza vibrato

Cb. 1 *p* *mp* *p* *mf* *p*

67

Vib.

Hp.

Vln. 1

Vla. 1

Vc. 1

Cb. 1



70

Vib.

Hp.

Celesta

Cel.

73

Tpt. *ppp* *pp* *p* 3

Vib. *p* arco To B. D. *ppp* *p*

Vln. 1 *ppp* *p*



77

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

Vib. Bass Drum *p*

Hp. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cel. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* To Pno.

Vln. 1 *ppp* *p* *mp* harm. gliss to end of fingerboard

Vln. 2 *ppp* *pp*

Vc. 1 *mp* gliss. harm. gliss to end of fingerboard

16

83 To T. Bl.

B. D. *fff*

To Xyl.

T. t. *mp*

D sul pont.

Cb. 1 *mp cresc poco a poco*

Cb. 2 sul pont. *mp cresc poco a poco*

Cb. 3 sul pont. *mp cresc poco a poco*

86

Vc. 1 pizz. *f*

Vc. 2 pizz. *f*

Vc. 3

Cb. 1 *f*

Cb. 2 *f*

Cb. 3 *f*



Piano score for measures 89-91. The score includes parts for Piano (Pno.), Violins (Vln. 1, 2, 3), Violas (Vla. 1, 2, 3), Violas (Vc. 1, 2, 3), and Contrabasses (Cb. 1, 2, 3).

Piano (Pno.): Measures 89-91 feature a complex rhythmic pattern in the right hand with a *mf* dynamic. The left hand provides a steady accompaniment with a *fff* dynamic.

Violins (Vln. 1, 2, 3): Enter in measure 91 with a pizzicato (*pizz.*) figure, starting at *mp* and increasing to *f*.

Violas (Vla. 1, 2, 3): Enter in measure 91 with a pizzicato (*pizz.*) figure, starting at *mp* and increasing to *f*.

Violas (Vc. 1, 2, 3):

- Vc. 1: Starts with *ff* in measure 89, then plays an arco figure in measure 91, starting at *p* and increasing to *f*, with a pizzicato (*pizz.*) figure at the end.
- Vc. 2: Starts with *ff* in measure 89, then plays an arco figure in measure 91, starting at *p* and increasing to *f*.
- Vc. 3: Starts with *ff* in measure 89, then plays an arco figure in measure 91, starting at *f*, with a pizzicato (*pizz.*) figure and a triplet ending at *f*.

Contrabasses (Cb. 1, 2, 3):

- Cb. 1: Starts with *ff* in measure 89, then plays an *ord.* (ordine) figure in measure 91, starting at *p*.
- Cb. 2: Starts with *ff* in measure 89, then plays an *ord.* (ordine) figure in measure 91, starting at *p*.
- Cb. 3: Starts with *ff* in measure 89, then plays an *ord.* (ordine) figure in measure 91, starting at *p*.

Tpt. *mf*
 T. Bl. *p* *f* To Croc.
 T.-t. *p* Xylophone
 Hp. *ff*
 Pno. *f* *mf* *fff*
 Vln. 1 *p* *f* arco *mp* col legno
 Vln. 2 *p* *f* arco *mp* col legno
 Vln. 3 *p* *f* arco *mp* col legno
 Vla. 1 *p* *mp* arco
 Vla. 2 *p* *mp* arco *gliss.*
 Vla. 3 *p* *mp* arco
 Vc. 1 *mp* *f* *mp* *f* *mp* *mf* *mp* *f* *mf* *f* *mf* *ff*
 Vc. 2 *mp* *f* *mp* *f* *mp* *mf* *mp* *mf* *mp* *f* *mf* *f* *mf* *ff*
 Vc. 3 *mp* *f* *mp* *mf* *mp* *f* *mf* *f* *mf*
 Cb. 1 *f* *ff* pizz.
 Cb. 2 *f* *ff* pizz.
 Cb. 3 *f* *ff* pizz.

Tpt. *mp*
 Cro. *f* To B. D.
 Tub. B. *f*
 Hp. *mf* *f* *ff*
 Pno.
 Vln. 1 *mf* *f* *pp*
 Vln. 2 *mf* *f* *ff* *pp*
 Vln. 3 *mf* *pp*
 Vla. 1 *mf* *f* *mf* *pp*
 Vla. 2 *mf* *f* *mf* *pp*
 Vla. 3 *mf* *f* *mf* *pp*
 Vc. 1 *mf* *f* *pp*
 Vc. 2 *mf* *f* *ff* *pp*
 Vc. 3 *arco* *mf* *pp*
 Cb. 1 *arco* *mf* *f* *pp*
 Cb. 2 *arco* *mf* *f* *pp*
 Cb. 3 *arco* *mf* *ff*

105

Tpt. *ff* *f*

Crot. Bass Drum *pp* *ff* To T. Bl.

Pno. *mf*

Vln. 1 *mp* *ff*

Vln. 2 *mp* *ff*

Vln. 3 *mp* *ff*

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

Vla. 2 *p* *f* *p* *f*

Vla. 3 *p* *f* *p* *f*

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

Cb. 3

Detailed description of the musical score: The score is for measures 105 to 116. The key signature has one sharp (F#) and the time signature is 7/8. The Trumpet part (Tpt.) starts with a rest and a dynamic of *ff*, then plays a melodic line starting at measure 110 with a dynamic of *f*. The Cymbal part (Crot.) has a Bass Drum hit at measure 105, followed by a rest, then a note at measure 106 with a dynamic of *pp*, and another note at measure 107 with a dynamic of *ff*, labeled 'To T. Bl.'. The Piano part (Pno.) has rests until measure 110, where it plays a melodic line with a dynamic of *mf*. The Violin parts (Vln. 1, 2, 3) play a rhythmic pattern of eighth notes, starting at *mp* and reaching *ff* by measure 107. The Viola parts (Vla. 1, 2, 3) play a rhythmic pattern of eighth notes, starting at *p* and reaching *f* by measure 107. The Violoncello parts (Vc. 1, 2, 3) and Contrabass parts (Cb. 1, 2, 3) are mostly silent throughout the passage.

109 Temple Blocks

This musical score is for a section titled "109 Temple Blocks". It features a variety of instruments including T. Bl., Hp., Pno., Vln. 1-3, Vla. 1-3, Vc. 1-3, and Cb. 1-3. The score is divided into measures with different time signatures: 9/16, 4/4, 8/8, and 6/8. Dynamics such as *ff*, *mf*, *f*, *mp*, *p*, and *mp* are indicated throughout. Performance instructions like "sul pont." are present for the violas. The score includes a rehearsal mark (87) and various musical notations such as slurs, accents, and articulation marks.

113 **F** To Crot.

T. Bl. *ff*

Tub. B.

Hp. *ff* E_b $D\sharp$

Pno. *f*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vln. 3 *mf* *ff*

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

Vla. 2 *ord.* *mf* *f*

Vla. 3 *ord.* *mf* *f*

Vc. 1 *ff* *f*

Vc. 2 *ff* *f*

Vc. 3 *ff* *f*

Cb. 1 *f* *mp* *f*

Cb. 2 *f* *mp* *f*

Cb. 3 *f* *mp* *f*

117

Tpt. *mf* *ff* *mf* *ff* *mp*

Hp. *f*

Pno. *ff*

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 3 *fff*

Vla. 1 *fff*

Vla. 2 *fff*

Vla. 3 *fff*

Vc. 1 *fff*

Vc. 2 *fff*

Vc. 3 *fff*

Cb. 1 *fff*

Cb. 2 *fff*

Cb. 3 *fff*

120 rit. Interlude 1. Dreaming: ♩ = 54

Instrumentation and Dynamics:

- Tpt.:** *f*, *ff*, *fff*, *mf*
- Crot.:** *fff*, *mp*, *p*
- Tub. B.:** *fff*, *p*
- Hp.:** *ff*, *p*
- Pno.:** *ff*, *mp*, *p*, *pp*
- Vln. 1-3:** *pp*, *f*, *p*
- Vla. 1:** *pp*
- Vc. 1-3:** *pp*, *p*
- Cb. 1-3:** *pp*, *p*

Performance Instructions:

- Tempo:** *rit.* (ritardando), ♩ = 54
- Articulation:** *l.v.* (legato), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *fff* (fortissimo)
- Figures:** 3 (triplets), 5 (quintuplets)

125

Crot. *pp* *ppp* To Vib.

Tub. B. *pp* *ppp* To T.-t.

Hp. *pp* *ppp*

Pno. *ppp*

Vln. 1

Vln. 2

Vln. 3

Vla. 1 *ppp* sul tasto, senza vib.

Vla. 2 *pp* *ppp* sul tasto, senza vib.

Vla. 3 *pp* *ppp* sul tasto, senza vib.

Vc. 1 *pp* *p*

Vc. 2 *pp* *p*

Vc. 3 *pp* *p*

Cb. 1 *p*

Cb. 2 *p*

Cb. 3 *pp* *p*

Detailed description: This page of a musical score covers measures 125 to 128. The instruments are arranged in a standard orchestral layout. The Crotchet (Crot.) and Bass Trombone (Tub. B.) parts feature long, sustained notes with dynamic markings of *pp* and *ppp*. The Harp (Hp.) and Piano (Pno.) parts are highly textured, with the piano part featuring triplets and long, flowing lines. The Violins (Vln. 1-3) are mostly silent, with some initial activity in Vln. 3. The Violas (Vla. 1-3) and Violas (Vc. 1-3) play sustained notes, with Vc. 1 and 2 showing dynamic changes from *pp* to *p*. The Contrabasses (Cb. 1-3) play sustained notes, with Cb. 1 and 2 marked *p* and Cb. 3 marked *pp* and *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Piano score for measures 129-133. The score includes parts for Piano (Pno.), Violins 1, 2, and 3 (Vln. 1, 2, 3), Violas 1, 2, and 3 (Vla. 1, 2, 3), Violoncello 1 (Vc. 1), and Contrabass 1 (Cb. 1). The tempo is marked "2. Gentle: ♩ = 60".

Key performance instructions include:

- Piano:** *pp*
- Violins:** *ppp* and *p* dynamics, with *sul pont.* markings.
- Violas:** *pp* and *p* dynamics, with *ord.* and *sul pont.* markings.
- Violoncello:** *mp* and *ppp* dynamics, with *pizz.* and *arco, sul tasto* markings.
- Contrabass:** *ppp* and *mp* dynamics.

Measures 129-133 show a gradual build-up of texture and dynamics across the string sections.



Continuation of the piano score for measures 134-138. The parts for Violins 1, 2, and 3, Violas 1 and 2, and Violoncello 1 are shown.

Key performance instructions include:

- Violins:** *p* and *pp* dynamics, with *sul pont.* markings.
- Viola 1:** *ppp* and *p* dynamics, with *sul tasto*, *sul pont.*, and *ord.* markings.
- Violoncello:** *ord.* and *ppp* dynamics.

Measures 134-138 continue the melodic and harmonic development with various articulation and dynamic markings.

148

Vib. *take four mallets*

ppp *p* *p* *mf* *p* *mf*

Hp.

155

Vib. *f* *p* *mf*

Tub. B. Tam-tam *pp*

Hp. *l.v.* *p* *f*

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

Vc. 3 *p* *mf*

Cb. 1 *mf* *p*

Cb. 2 *p* *mp*

Cb. 3 *p* *mf* *p*

Vib. *mf* *p* *f*

T.-t. *mf*

Vln. 1 *mp* *f*

poco sul pont. sul pont.

Vln. 2 *ppp*

sul pont.

Vln. 3 *ppp*

sul pont.

Vla. 1 *f* *p* *ppp*

senza sord., poco sul pont. sul pont.

Vla. 2 *mf* *f*

senza sord.

Vla. 3 *mf* *f*

senza sord.

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

poco sul pont.

Vc. 2 *p* *mf*

Vc. 3 *p* *mf*

Cb. 1 *f* *p* *mf* *p* *mp* *ord.* *mp* *mf* *pp* *p*

poco sul pont.

Cb. 2 *f* *p* *mf* *pp* *mp* *ppp* *p*

Cb. 3 *f* *p* *mf* *pp* *mp* *ppp* *p*

Tpt. *mf* *mf*
 Vib. *mf* *f* *p* *f*
 T.-t. *fff*
 Hp. *ff* *mf*
 Cel. *p* *mp*
 Vln. 1 *p* *f*
 Vc. 1 *p* *f*
 Cb. 1 *p* *f*

Piano
 ord.
 ord.
 ord.



Tpt. *mf* *p* *mf* *p*
 Vib. *f* *p* *mf* *pp* *p*
 T.-t. *p*
 Hp. *f*

180 **J**

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

Vib. *pp* *mp* *pp*

188 **K**

Tpt. *ff* *mp* *mf* *p* *pp*

Vib. *p* *mf* *pp* *mf*

K

Vln. 1 *ppp* *mp* sul pont.

Vln. 2 *ppp* *mp* senza vib. sul pont.

Vln. 3 *ppp* *mp* II., senza vib. sul pont.

Vla. 1 *ppp* *mp* II., senza vib. sul pont.

Vla. 2 *ppp* *mp* senza vib. sul pont.

Vla. 3 *ppp* *mp* senza vib. sul pont.

Tpt. *mf* *mf*

Vib. *f* motor off

Pno. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

Vc. 1 *ppp* *f*

Vc. 2 poco sul tasto *ppp* *f*

Vc. 3 poco sul tasto *ppp* *f*

Cb. 1 poco sul tasto *ppp* *f*

Cb. 2 poco sul tasto *ppp* *f*

Cb. 3 poco sul tasto *ppp* *f*

199

This musical score page contains measures 199 through 202. The instruments and their parts are as follows:

- Tpt. (Trumpet):** Measure 199 has a whole note G4 with a *p* dynamic. Measure 200 is a whole rest. Measure 201 has a whole note G4 with a *p* dynamic. Measure 202 is a whole rest.
- Vib. (Vibraphone):** Measure 199 has a whole note chord (F#4, A4, C5) with a *mf* dynamic. Measure 200 has a whole rest. Measure 201 has a whole note chord (F#4, A4, C5) with a *p* dynamic. Measure 202 has a whole note chord (F#4, A4, C5) with a *pp* dynamic, marked "To B. D." (To Basso Continuo).
- T.-t. (Timpani):** Measure 199 has a whole rest. Measure 200 has a whole rest. Measure 201 has a whole note G2 with a *mp* dynamic. Measure 202 has a whole note G2 with a *mp* dynamic.
- Hp. (Harp):** Measure 199 has a whole rest. Measure 200 has a whole rest. Measure 201 has a whole note chord (F#4, A4, C5) with a *mf* dynamic. Measure 202 has a whole note chord (F#4, A4, C5) with a *mf* dynamic.
- Pno. (Piano):** Measure 199 has a whole note chord (F#4, A4, C5) with a *pp* dynamic. Measure 200 has a whole rest. Measure 201 has a whole rest. Measure 202 has a whole rest.
- Vln. 1 (Violin 1):** Measure 199 has a whole note chord (F#4, A4, C5) with a *mp* dynamic, marked "sul pont." (sul ponticello). Measure 200 has a whole rest. Measure 201 has a whole rest. Measure 202 has a whole rest.
- Vln. 2 (Violin 2):** Measure 199 has a whole note chord (F#4, A4, C5) with a *pp* dynamic, marked "sul pont.". Measure 200 has a whole note chord (F#4, A4, C5) with a *mp* dynamic, marked "sul pont.". Measure 201 has a whole note chord (F#4, A4, C5) with a *pp* dynamic, marked "sul pont.". Measure 202 has a whole note chord (F#4, A4, C5) with a *p* dynamic, marked "sul pont.". A triplet of eighth notes is indicated above the first measure.
- Vln. 3 (Violin 3):** Measure 199 has a whole note chord (F#4, A4, C5) with a *mp* dynamic, marked "sul pont.". Measure 200 has a whole rest. Measure 201 has a whole rest. Measure 202 has a whole rest.
- Vla. 1 (Viola 1):** Measure 199 has a whole note chord (F#4, A4, C5) with a *pp* dynamic, marked "sul pont.". Measure 200 has a whole note chord (F#4, A4, C5) with a *mp* dynamic, marked "sul pont.". Measure 201 has a whole note chord (F#4, A4, C5) with a *pp* dynamic, marked "sul pont.". Measure 202 has a whole note chord (F#4, A4, C5) with a *p* dynamic, marked "sul pont.". A triplet of eighth notes is indicated above the first measure. In measure 201, there is a triplet of eighth notes with a *p* dynamic. In measure 202, there is a triplet of eighth notes with a *ppp* dynamic, marked "poco sul pont." (poco sul ponticello).
- Vla. 2 (Viola 2):** Measure 199 has a whole rest. Measure 200 has a whole note chord (F#4, A4, C5) with a *p* dynamic, marked "sul pont.". Measure 201 has a whole rest. Measure 202 has a whole rest.
- Vla. 3 (Viola 3):** Measure 199 has a whole rest. Measure 200 has a whole note chord (F#4, A4, C5) with a *p* dynamic, marked "sul pont.". Measure 201 has a whole rest. Measure 202 has a whole rest.

203 Interlude 2. Languid: ♩ = 50

con sord., poco sul tasto

Vla. 1 *p*

Vla. 2

Vla. 3

Vc. 1 *pp* con sord., poco sul tasto *mp* *ppp* *p* *mf* *ppp*

Vc. 2 *ppp* con sord., ord. *ppp* *ppp*

Vc. 3 *ppp* con sord., ord. *ppp*

Cb. 1 poco sul pont. *ppp* *p*

Cb. 2 *ppp* *p*

Cb. 3 *ppp* *p*

208

con sord., poco sul tasto

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

Vln. 2 *pp* *mp* *ppp* *p* *mf* *ppp* *mp*

Vln. 3 *ppp* con sord., ord. *ppp*

Vla. 1 *mp* *p* *mf* con sord., ord. *ppp* *mp* *pp* *p* *ppp*

Vla. 2 *ppp* con sord., ord. *ppp*

Vla. 3 *ppp* con sord., ord. *ppp*

Vc. 1 *mp* *pp* *p* *ppp* ord. (sempre con sord.) *ppp*

Vc. 2 *ppp*

Vc. 3 *ppp*

Cb. 1 con sord., ord. *ppp*

Cb. 2 *ppp*

Cb. 3

214

B. D. *ppp* *f*

T-t. *mp* *ff*

Hp. *fff*

Pno. *mp* *ff*

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

Vln. 2 *pp* *p* *ppp* *ppp* senza sord.

Vln. 3 *mp* *ppp* *ppp* senza sord.

Vla. 1

Vla. 2 *ppp* *mp* *ppp*

Vla. 3 *mp* *ppp*

Vc. 1

Vc. 2 *mp* *ppp*

Vc. 3 *mp* *ppp*

Cb. 1 *mp* *ppp*

Cb. 2

Cb. 3

To Crot.

To Xyl.

I.v.

strike lowest strings with palm I.v.

left palm on lowest strings in piano *mp* *ff*

218

Tpt.

Crot. Crotales l.v. *f*

Xyl. Xylophone *f*

Hp. *ff* *martellato* A₅ F₄ B₄

Pno. *ff martellato*

3. Spritely: ♩ = 112

Vln. 1 *p ppp*

Vln. 2 *p ppp*

Vln. 3 *p ppp*

Vla. 1 *senza sord. p ppp*

Vla. 2 *senza sord. p ppp*

Vla. 3 *senza sord. p ppp*

Vc. 1 *senza sord. p ppp*

Vc. 2

Vc. 3

Cb. 1

Cb. 2

Cb. 3

222

Tpt.

Crot. *To T. Bl.* Temple Blocks

Xyl. *To Whip*

Hp. *G₂*

Pno. *sm*

Vln. 1 *mp ppp*

Vln. 2 *mp ppp*

Vln. 3 *mp ppp*

Vla. 1 *pizz. ff f arco ppp p ppp*

Vla. 2 *pizz. ff f arco ppp p ppp*

Vla. 3 *pizz. ff f arco ppp p ppp*

Vc. 1 *mp ppp mf ppp*

Vc. 2 *senza sord. ppp mf ppp mf ppp*

Vc. 3 *senza sord. ppp mf ppp mf ppp*

Cb. 1 *senza sord. ppp mf ppp*

Cb. 2 *ppp mf ppp*

Cb. 3 *pizz. ff f*

40

227

Tpt.

f

T. Bl.

Whip

Whip
To Xyl.
ff

Hp.

Pno.

Vln. 1

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

Vln. 2

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

Vln. 3

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

Vla. 1

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

Vla. 2

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

Vla. 3

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

Vc. 1

p *f*

Vc. 2

p *f*

Vc. 3

p *f*

Cb. 1

f *mp*

Cb. 2

f *mp*

Cb. 3

f *mp*

pizz. *arco*

pizz. *arco*

pizz. *arco*

230

Tpt. *ff* *fp* *ff* *f*

T. Bl. *ff* To Crot.

Xyl. *ff*

Hp. *ff*

Pno. *ff*

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

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

Vln. 3 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

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

Vla. 3 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. 1 *pp* arco

Vc. 2 *p* arco

Vc. 3

Cb. 1 *f*

Cb. 2 *f*

Cb. 3 *f*

236

Tpt. *fff* *fp* *fp* *fp*
 Croc.
 Xyl.
 Hp.
 Pno.
 Vln. 1 *mp* *pp* *mp* *pp* *mp* *pp* *ff* *mf* *pp* *mf* *pp* *mf*
 Vln. 2 *pp* *mp* *pp* *mp* *pp* *mp* *f* *pp* *mf* *pp* *mf* *pp* *fp*
 Vln. 3 *mp* *pp* *mp* *pp* *mp* *pp* *ff* *mf* *pp* *mf* *pp* *fp*
 Vla. 1 *pp* *mp* *pp* *mp* *pp* *mp* *f* *pp* *mf* *pp* *fp*
 Vla. 2 *mp* *pp* *mp* *pp* *mp* *pp* *ff* *mf* *pp* *fp* *ff*
 Vla. 3 *pp* *mp* *pp* *mp* *pp* *mp* *f* *pp* *fp* *ff*
 Vc. 1 *mp* *p* *mf* *fp* *ff* *mp*
 Vc. 2 *mf* *p* *mf* *fp* *ff*
 Vc. 3 *mp* *mf* *fp* *ff* *mp*
 Cb. 1 *mp* *mf* *fp* *ff* *mp*
 Cb. 2 *mf* *f*
 Cb. 3 *ppizz.* *ff* *arco* *f* *ff* *pp*

Tpt. *fp* *ff* *f* *fff* *p*
 Croc. *fff*
 Xyl. *fff*
 Hp. *fff*
 Pno.
 Vln. 1 *pp* *fp* *ff* *mp* *p* *f*
 Vln. 2 *ff* *mp* *p* *f*
 Vln. 3 *ff* *mp* *p* *f*
 Vla. 1 *ff* *mp*
 Vla. 2 *mp*
 Vla. 3 *mp*
 Vc. 1 *ff* *mp* *f* *5* *ff* *pp* *mf* *fff*
 Vc. 2 *mp* *f* *5* *ff* *pp* *mf* *fff*
 Vc. 3 *f* *ff* *pp* *mf* *fff*
 Cb. 1 *f* *5* *ff* *pp* *mf* *fff*
 Cb. 2 *ff* *pp* *mf* *fff*
 Cb. 3 *mf* *fff*

243

Tpt. *mf*

Crot. *ff* *p*

Xyl. *mf* *pp* *ff*

Hp.

Pno. *mp* *ff martellato*

Vln. 1 *p* *mf > ppp* *mf* *ppp*

Vln. 2 *p* *mf > ppp* *mf* *ppp*

Vln. 3 *p* *mf > ppp* *mf* *ppp*

Vla. 1 *con sord.* *ppp* *mp* *ppp* *f*

Vla. 2 *con sord.* *ppp* *mp* *ppp* *f*

Vla. 3 *con sord.* *ppp* *mp* *ppp* *f*

Vc. 1 *mp* *pp* *mf* *ppp*

Vc. 2 *mp* *pp* *mf* *ppp*

Vc. 3 *mp* *pp* *mf* *ppp*

Cb. 1 *mp*

Cb. 2 *mp*

Cb. 3 *mp*

Tpt. *fff mf fff mf fp fff p fff*
 Croc. *ff*
 Xyl. *fff fff* To Whip Whip To Tub. B.
 Hp. *ff*
 Pno. *ff*
 Vln. 1 *mf ppp mf ppp mf ppp mf ppp*
 Vln. 2 *mf ppp mf ppp mf ppp mf ppp*
 Vln. 3 *mf ppp mf ppp mf ppp mf ppp*
 Vla. 1 *mf p* senza sord.
 Vla. 2 *mf p* senza sord.
 Vla. 3 *mf p* senza sord.
 Vc. 1 *mf p mf f*
 Vc. 2 *mf p mf f*
 Vc. 3 *mf p mf f*
 Cb. 1 *p mf p*
 Cb. 2 *p mf p*
 Cb. 3 *p mf p*

255

Tpt. *f* *fff* *fp* *fff*

Crot. *fff* I.v. hideously, clangorously

Whip Tubular Bells *fff* I.v. hideously, clangorously

Hp.

Pno. *fff*

Vln. 1 *ff* brutal but joyous

Vln. 2 *ff* brutal but joyous

Vln. 3 *ff* brutal but joyous

Vla. 1 *mf* *ff* *ff* brutal but joyous

Vla. 2 *mf* *ff* *ff* brutal but joyous

Vla. 3 *mf* *ff* *ff* brutal but joyous

Vc. 1 *pizz.* *p* *f* *ff*

Vc. 2 *pizz.* *p* *f* *ff*

Vc. 3 *pizz.* *p* *f* *ff*

Cb. 1 *f* *p*

Cb. 2 *f* *p*

Cb. 3 *f* *p*

N

Tpt. *mf* lyrical *f* *mp*

Crot.

Tub. B. To Xyl.

Hp. *pp*

Pno.

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

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

Vln. 3 *fff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vla. 1 *fff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

Vla. 3 *fff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. 1 *ppp* *pp*

Vc. 2 *ppp* *pp*

Vc. 3 *ppp* *pp*

Cb. 1 *ppp*

Cb. 2 *ppp*

Cb. 3 *ppp*

267

Tpt. *mf* *f* *p*

Crot.

Tub. B.

Hp. *F#*

Pno.

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

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

Vln. 3 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *fp*

Vla. 1 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *fp*

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

Vla. 3 *mp* *pp* *mp* *pp* *mp* *pp* *fp*

Vc. 1 *f* *pp* *ff*

Vc. 2 *f* *pp* *ff* *ppp*

Vc. 3 *f* *pp* *ff* *ppp*

Cb. 1 *pp* *f* *pp* *ff* *ppp*

Cb. 2 *pp* *f* *pp* *ff* *ppp*

Cb. 3 *pp* *f* *pp* *ff* *ppp*

Dynamic markings: *mf*, *f*, *p*, *pp*, *mp*, *fp*, *ff*, *ppp*. Performance instructions: *pizz.*, *arco*, *8va*. Fingerings: 3, 5, 6.

Tpt. *fff*
 T. Bl. *ff* To B. D. Bass Drum *mf* To Tri. *fff*
 Whip *ff* *fff* To Tub. B. *fff*
 Hp. *ff* *f* *ff*
 Pno. *fff*
 Vln. 1 *f* *ffp* *f* arco, sul pont. gliss. harm. gliss to end of fingerboard
 Vln. 2 *f* *ffp* *f* arco, sul pont. gliss. harm. gliss to end of fingerboard
 Vln. 3 *f* *ffp* *f* arco, sul pont. gliss. harm. gliss to end of fingerboard
 Vla. 1 *f* *fff* *f* *ffp* *f* gliss. harm. gliss to end of fingerboard
 Vla. 2 *f* *fff* *f* *ffp* *f* gliss. harm. gliss to end of fingerboard
 Vla. 3 *f* *fff* *f* *ffp* *f* gliss.
 Vc. 1 *mp* *pp* *mf* *p* *f* *ppp* pizz. *p*
 Vc. 2 *f* *mp* *mf* *p* *f* *ppp* pizz. *p*
 Vc. 3 *ff* *mf* *ff* *f* arco, sul pont. *ppp*
 Cb. 1 *pp* *mf* *p* *f* *mp* *ff* *ppp* pizz. *p*
 Cb. 2 *f* *mp* *mf* *p* *f* *ppp* pizz. *p*
 Cb. 3 *mf* *ff* *f* arco, sul pont. *ppp*

4. Radiant: ♩ = 90

Tpt.

Tri.
Triangle

Tub. B.
Tubular Bells

Hp.

Pno.

Vln. 1
4. Radiant: ♩ = 90
senza vib., poco sul pont.
ff

Vln. 2
senza vib., poco sul pont.
ff

Vln. 3
senza vib., poco sul pont.
ff

Vla. 1
senza vib., poco sul pont.
ff

Vla. 2
senza vib., poco sul pont.
ff

Vla. 3
senza vib., poco sul pont.
ff

Vc. 1
arco, sul pont.
fp < *fff*

Vc. 2
arco, sul pont.
fp < *fff*

Vc. 3
sul pont.
fp < *fff*

Cb. 1

Cb. 2

Cb. 3

Tpt.
 Tri.
 Tub. B.
 Hp.
 Pno.
 Vln. 1
 Vln. 2
 Vln. 3
 Vla. 1
 Vla. 2
 Vla. 3
 Vc. 1
 Vc. 2
 Vc. 3
 Cb. 1
 Cb. 2
 Cb. 3

Musical score for page 55, measures 13-17. The score includes parts for Tpt., Tri., Tub. B., Hp., Pno., Vln. 1-3, Vla. 1-3, Vc. 1-3, and Cb. 1-3. The first three violin parts have specific performance instructions: "molto sul pont., allow notes to 'screech'" and "ff". The piano part has dynamics of *f* and *ff*. The woodwinds and strings are mostly silent. A "2+3+2" rehearsal mark is present above the first violin part in measure 15.

18 2+1+2 2+3+2

Tpt.

Tri. *Vibraphone* arco *p* *p*

Tub. B.

Hp. *ff* C₄ G₄ B₄ *f* *mf*

Pno. *ff* *ff* *f* *mf* *p* *pp*

Vln. 1 2+1+2 2+3+2 *f* *mf*

Vln. 2 *f* *mf*

Vln. 3 *f* *mf*

Vla. 1 con sord. *mf* *pp*

Vla. 2 con sord. *mf* *pp*

Vla. 3 pizz. *mf* *pp*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Cb. 1

Cb. 2

Cb. 3

23

Tpt. *ff* straight mute *ff* *fff* > *f*

Vib. *p* *p* *ff* struck To B. D.

Tub. B. *ff* *ff* To T.-t.

Hp. *mp*

Pno. *p* *pp*

Vln. 1 *mp* *pp* *f* *ff* *f* *fff* poco sul pont.

Vln. 2 *mp* *pp* *f* *ff* *f* *fff* poco sul pont.

Vln. 3 *mp* *pp* *f* *ff* *f* *fff* poco sul pont.

Vla. 1 *mp* *ff* *f* senza sord., poco sul pont.

Vla. 2 *mp* *ff* *f* senza sord., poco sul pont.

Vla. 3 *mf* *pp* *ff* *f* arco, senza sord., poco sul pont.

Vc. 1 *mf* *fp* < *fff* *mp* *f* pizz. arco

Vc. 2 *mf* *fp* < *fff* *mp* *f* pizz. arco

Vc. 3 *mf* *fp* < *fff* *mp* *f* pizz. arco

Cb. 1 *p* *mf* *f* pizz. arco

Cb. 2 *mf*

Cb. 3 *mf*

31

Tpt. *ff* *open*

Vib. *pp* *ff* *pp* Bass Drum

Tub. B. *ff* Tam-tam I.v. To Whip

Hp.

Pno.

Vln. 1 *p* *fff* *f* *ff* ord., espress.

Vln. 2 *p* *fff* *f* *ff* ord., espress.

Vln. 3 *p* *fff* *f* *ff* ord., espress.

Vla. 1 *p* *ff* molto sul pont. ord., espress.

Vla. 2 *p* *ff* molto sul pont. ord., espress.

Vla. 3 *p* *ff* molto sul pont. ord., espress.

Vc. 1 *pp* *f* *ff* ord., espress.

Vc. 2 *pp* *f* *ff* ord., espress.

Vc. 3 *pp* *f* *ff* ord., espress.

Cb. 1 *ff*

Cb. 2 *f* *ff* arco

Cb. 3 *f* *ff* arco

39

Tpt.

B. D.

T-t.

Hp.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

Cb. 3

To T. Bl.

Temple Blocks

To Tri.

Triangle l.v.

Whip To Xyl.

Xylophone

p < *ff*

p < *ff*

ff

ff martellato

ff *mf*

fff

mf *f*

fff

mf *f* *mf*

fff

mf *f* *mf*

fff

mp

fff

mp

fff

mp

mf *p* *f*

harm. gliss. to end of fingerboard

gliss.

Tpt. *ff* *f* ³
 Tri. *f* *ff*
 Xyl. *ff* *f* *ff* To Tamb.
 Hp. *mf* *ff* F#
 Pno. *ff*
 Vln. 1 *f* *ff* *ff* arco
 Vln. 2 *ff* *mf*
 Vln. 3 *ff* *mf*
 Vla. 1 *p* *ff* arco *f*
 Vla. 2 *p* *ff* arco *f*
 Vla. 3 *p* *ff* arco *f*
 Vc. 1 *f*
 Vc. 2 *f*
 Vc. 3 *f*
 Cb. 1 *f*
 Cb. 2 *f*
 Cb. 3 *f*

62 **Q** Temple Blocks

57

T. Bl. *fff* frenzied

Pno. *ff*

To Cel.

Q

allow dynamic to fluctuate naturally with length of bow

arco

Vln. 1 *p*

allow dynamic to fluctuate naturally with length of bow

arco

Vln. 2 *p*

allow dynamic to fluctuate naturally with length of bow

arco

Vln. 3 *p*

allow dynamic to fluctuate naturally with length of bow

Vla. 1

allow dynamic to fluctuate naturally with length of bow

Vla. 2

allow dynamic to fluctuate naturally with length of bow

Vla. 3

allow dynamic to fluctuate naturally with length of bow

Vc. 1

allow dynamic to fluctuate naturally with length of bow

Vc. 2

allow dynamic to fluctuate naturally with length of bow

Vc. 3

allow dynamic to fluctuate naturally with length of bow

Cb. 1

allow dynamic to fluctuate naturally with length of bow

Cb. 2

allow dynamic to fluctuate naturally with length of bow

Cb. 3

61

wild improvisation with random accents

T. Bl. *totally crazy*

molto rit.

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

Cb. 3

64 T. Bl.

66 A tempo, ♩ = 90 (preceding ♩ = new ♩)

Tpt.

T. Bl.

Hrp.

Pno.

A tempo, ♩ = 90 (preceding ♩ = new ♩)

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Hp. *E^b F[#] D^b*

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

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

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

Vln. 3 *mp* *pp* *mp* *pp* *mp*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f* *ff*

Vc. 1 *mf* *f* *ff*

Vc. 2 *p* *mf* *f* *ff*

Vc. 3 *arco* *p* *mf* *ff*

Cb. 1 *arco* *p* *mf* *ff*

Cb. 2 *pizz.* *mf*

Cb. 3 *pizz.* *mf*

Senza tempo; conductor to cue each bar

S ♩ = c.60, but very flexible

Tpt. *fff* *mp*

B. D. *mf*

Vibraphone arco

Senza tempo; conductor to cue each bar

S ♩ = c.60, but very flexible

ord.

Vln. 1 *fff* *senza dim.*

Vln. 2 *fff* *senza dim.*

Vln. 3 *fff* *senza dim.*

Vla. 1 *fff* *senza dim.*

Vla. 2 *fff* *senza dim.*

Vla. 3 *fff* *senza dim.*

Vc. 1 *fff* *senza dim.*

Vc. 2 *fff* *senza dim.*

Vc. 3 *fff* *senza dim.*

Cb. 1 *fff* *senza dim.*

Cb. 2 *fff* *senza dim.*

Cb. 3 *fff* *senza dim.*



Cadenza: extemporise on any material from all of the preceding parts of the piece; duration approx. 2 minutes. Once you finish, begin to slowly walk off the stage, which is the conductor's signal to start the Epilogue.

94

Tpt. *p* *pp*

Vib. (arco) *p*

Hp. *mp*

