

Philip Cashian

The Forest of Clocks

for voices and orchestra

Preview File Only

BRITISH MUSIC INFORMATION CENTRE,
10. Stratford Place, London, W.1

INSTRUMENTATION

3 flutes
2 oboes
3 Bb clarinets
solo soprano saxophone *
solo alto saxophone
2 bassoons

2 horns in F
Bb trumpet
trombone

percussion (minimum 2 players)
(Tamtam, vibraphone, tubular bells,
4 temple blocks, 4 cowbells, 4 tin cans of different sizes, small
and large woodblocks, hi-hat, metal chimes, whip, flexatone,
cabassa, 4 tomtoms.)

piano (4 hands)
celesta

guitars (minimum 4 players)

violin 1
violin 2
viola
violoncello**

choir

mechanical metronomes (approx. 10)
ping-pong balls (approx. 20)

non-resonant hand held percussion for the choir (wood blocks,
guiros, claves, cabassas, etc.)

* If saxophones aren't available the solo parts can be replaced by any wind
or brass instrument.

** If double basses are available they can play off the cello part (sounding
an octave lower.

SCORE IN C

duration c. 11 minutes

Time opens in a flower of bells,
Still skies, still seas.

Toda la selva turbia
es una inmensa arana

*(The whole murky forest is one
giant spider.)*

I entered the forest
of clocks.
Leaves were ticking,
bells hung in clusters.

One... two... three,
The hour struck,
a dozen floating black numbers.

Toda la selva turbia
es una inmensa arana
que teja una red sonora
Zumbando entre los arboles, orquetral y divino
como una lengua llena de guerras y de canes.

*(The whole forest is one
giant spider
spinning a soundweb
Orchestral and divine, resounding among the trees
like a language full of wars and songs.)*

la piel redonda de la fruta oscura
que arranque de la selva,
hecha de todo el oro
y de toda la plata,
hecha de todo el trigo
y de toda la tierra,
hecha de toda el agua
de las olas marinas.

*(the round skin of the dark fruit
that I tore from the forest
made of all the gold
and of all the silver,
made of all the wheat
and of all the earth,
made of all the water
of the sea waves.)*

The tree of night
is spangled with a thousand stars.

La luna hace girar su rodaje de sueno.

(The moon turns it's clockwork dream.)

When will nightfall come
for all these clocks?
When will those white moons sink
under their hills.

The Forest of Clocks

for voices and orchestra

Texts: Gabriel Garcia Lorca/Pablo Neruda/
Kathleen Raine

Philip Cashian

$\text{♩} = c. 60$

c. 10 secs.

Whisper

'Toda la selva turbia es
una inmensa araña.'

Orchestra

Percussion

Guitars

Soprano

Alto

Tenor

Bass

Violoncello

Annotations: c. 5 secs., c. 5 secs., c. 5 secs., pp, p, m, +, o, indicates move slowly between the two

+ indicates mouth closed
o indicates mouth open
→ indicates move slowly between the two

Perc.

Guit.

S.

A.

T.

B.

Vc.

Annotations: g a tempo, c. 4 secs., a tempo, pp, p, m, +, o, Time, o pens

A

Molto rallentando, independent of conductor.

14

Perc. **Vibes** motor on *mp* *pp*

T. Bells Start with any note and play (very slowly) in any order, varying durations. *p sempre*

Guit. Vary durations of pauses. *mf*

S. *mf* *p*
in a flow-er of bells. Still skies,

A. *p* *ppp*
m c i

T. *p* *ppp*
m c i

B. *p* *ppp*
m c i

Cel. Vary durations of pauses. *mf*

Pno. Molto rallentando, independent of conductor. *p* *pp*

Vc.

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c. 3 secs. c. 3 secs. c. 3 secs. c. 5 secs. ♩ = c. 160 'slowly growing' ...

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- All Wind:** Features a melodic line starting at measure 19, marked *pp* and *mf*.
- Perc.:** Includes two staves with light percussion (lv.) in measures 2-5.
- Guit.:** Features a melodic line starting at measure 19, marked *p* and *pp*.
- Vocalists (S., A., T., B.):** Includes lyrics "still seas" in measures 2-3. Dynamics range from *p* to *ppp*.
- Cel.:** Features a melodic line starting at measure 19, marked *p*.
- Pno.:** Includes a section in measures 2-5 marked *lv.* and a section in measures 6-7 marked *mf* with the instruction "Strike inside piano with flat of hand".
- Vln I & Vln II:** Includes a section in measures 6-7 marked *p* and *con sord.*
- Vla. & Vc.:** Includes a section in measures 6-7 marked *p* and *con sord.*

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

27

All Wind

Bsns.

Ppp

stacc.

P

Pno

Vln I

Vln II

Vla

Vc.

con sord.

p

pizz.

P



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B

34

All Wind

Bsns.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

pp

mf

ppp

p

40

Clr. 1

Bsns.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

en tered

en tered

en tered

en tered

I en tered I

46

Clr. 1

Bsns.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

en tered the for est

en tered the for est

en tered the for est

en tered the for est

en tered the for est

SET OFF METRONOMES

(The metronomes should be set to different tempi and should not be fully wound, so that they stop after about 30 seconds. They should be distributed around the orchestra and chorus, ready to click exactly on the down beat. Performers with metronomes should write this cue in their part.)

51

Clr. 1

Bsns.

Hn. 1
con sord.
p

S.
f *mf* *f* *mf*

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

T.
f *mf* *f* *mf*

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

of clocks. Leaves were tick- ing. bells hung in

Vln I
p *mp* *mp*

Vln II
mp

Vla
p *mp* *mp*

Vc.
mp

The musical score for page 51 includes parts for Clarinet 1, Bassoons, Horn 1 (with 'con sord.' marking), Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'of clocks. Leaves were tick- ing. bells hung in'. The score includes various dynamic markings such as *p*, *mp*, *f*, and *mf*, and includes a 'SET OFF METRONOMES' instruction at the top.

C

57

Fls. *pp* *mp*

Obs. 1.2 *pp* *mp*

1 *pp* *mf*

Clr. 2 *pp* *mf*

3 *pp* *mf* *p*

Bsns. 1.2 *pp* *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *con sord.* *p* *pp*

Tpt *con sord.* *mf* *p* *pp*

Perc. *Vibes* *p*

Guit. *mp*

S. *f* *p*

A. *clust.* *ers* *f* *p*

T. *clust.* *ers* *f* *p*

B. *clust.* *ers* *f* *p*

Cel. *mp*

Pno *p*

Vin I *pp* *mf* *pp* *mf*

Vin II *pp* *mf* *pp* *mf*

Via *pp* *con sord.* *p* *pp*

Vc. *con sord.* *arco* *p* *pp*

This page contains a musical score for measures 52 through 55. The instruments and parts are as follows:

- Fls.**: Flute part, measures 52-55.
- Obs. 1, 2**: Oboe parts, measures 52-55.
- 1**: Clarinet in B-flat, measures 52-55.
- Clr. 2, 3**: Clarinet parts in C, measures 52-55.
- Hn. 1, 2**: Horn parts, measures 52-55.
- Tpt**: Trumpet part, measures 52-55.
- Perc.**: Percussion part, including Hi-Hat, measures 52-55.
- Guil.**: Guitar part, measures 52-55.
- S., A., T., B.**: Soprano, Alto, Tenor, and Bass vocal parts, measures 52-55.
- Cel.**: Cello part, measures 52-55.
- Pno**: Piano part, measures 52-55.
- Vin I, II**: Violin parts, measures 52-55.
- Vla**: Viola part, measures 52-55.
- Vc.**: Violoncello part, measures 52-55.

The score includes various dynamic markings such as *pp*, *p*, *mf*, and *ppp*. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

This musical score page, numbered 9, features a variety of instruments. The Flute (Fls.) and Oboe (Obs. 1, 2) parts are marked *mf sempre*. The Clarinet (Clr.) parts (1 and 2) show dynamics of *mf*, *pp*, and *p*. Horns (Hn.) 1 and 2, and Trumpets (Tpt) have dynamics ranging from *mf* to *pp*. Percussion (Perc.) is indicated with *p* and rhythmic symbols. The Guitar (Guit.) part is marked *mp*. The Saxophone section (S., A., T., B.) is currently blank. The Cello (Cel.) and Piano (Pno) parts are marked *mp* and *p* respectively. The Violin (Vin I, II) and Viola (Via) parts have dynamics of *mf*, *pp*, and *p*. The Violoncello (Vc.) part is marked *p* and *pp*. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

This page contains the musical score for page 10, starting at rehearsal mark 72. The score is for a full orchestra and strings. The instruments and their parts are as follows:

- Fls.:** Flute part, starting with a dynamic of *mf*.
- Obs. 1, 2:** Oboe parts, starting with a dynamic of *mf*.
- Ctr. 1, 2, 3:** Clarinet parts, starting with a dynamic of *mf*.
- Hn. 1, 2:** Horn parts, starting with a dynamic of *mf*.
- Tpt:** Trumpet part, starting with a dynamic of *p*.
- Perc.:** Percussion part, including Lge. T. Bk. (Lg. W. Bk.), Hi-Hat, and S. + L. W. Bk. + 4 T. Bk. Dynamics range from *mp* to *p*.
- Guil.:** Guitar part, starting with a dynamic of *mf*.
- S., A., T., B.:** Saxophone, Alto, Tenor, and Bass parts, which are blank on this page.
- Cel.:** Cello part, starting with a dynamic of *mf*.
- Pno.:** Piano part, starting with a dynamic of *mp*.
- Vin I, II:** Violin I and II parts, starting with a dynamic of *mf*.
- Vla.:** Viola part, starting with a dynamic of *pp*.
- Vc.:** Violoncello part, starting with a dynamic of *p*.

A large diagonal watermark "Preview File Only" is overlaid across the center of the page. A note at the bottom right of the percussion staff reads: "Play indicated rhythm moving freely between these instruments."

This page contains a musical score for measures 77 through 80. The instruments and parts are as follows:

- Fls.:** Flute, starting at measure 77.
- Obs. 1, 2:** Oboe 1 and 2.
- Clr. 1, 2, 3:** Clarinet 1, 2, and 3.
- Hn. 1, 2:** Horn 1 and 2.
- Tpt.:** Trumpet.
- Perc.:** Percussion.
- Guit.:** Guitar.
- S., A., T., B.:** Soprano, Alto, Tenor, and Bass voices.
- Cel.:** Cello.
- Pno.:** Piano.
- Vin I, II:** Violin I and II.
- Via.:** Viola.
- Vc.:** Violoncello.

Key performance markings include dynamics such as *pp*, *mf*, *f*, and *ff*, and instructions like *senza sord.* (without mutes) and *(Shouting) mf*. The vocal parts have the instruction *One!* at the end of measure 80. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

D

This page of a musical score, page 12, features rehearsal mark D. It contains staves for various instruments and a choir. The instruments include Flutes 1, 2, and 3; Oboes 1 and 2; Clarinets 1, 2, and 3; Horns 1 and 2; Trumpets; Trombones; Percussion; Guitar; Strings (Violins I and II, Violas, and Cellos/Double Basses); and a Choir. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, and *ff*. The choir parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) include the lyrics "Two!" and "Three!". A dynamic marking for the choir is indicated as "Dynamic for all choir." with a *p* dynamic. The page is marked with a large blue watermark "Preview File Only" diagonally across the center.

37

1

Fl. 2

3

Obs. 1

1

Clr. 2

3

Bsns. 1,2

Hn 1

Tpt

Tbn.

Perc. [4 Cowbells and assorted tins etc.] Play indicated rhythm moving freely between these instrument.

Guit.

S.

A.

T.

B.

Cel.

Pno

Vln I

Vln II

Vla

Vc.

mp *poco a poco cresc...*

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

hou r struck

hou r struck

hou r struck

hou r struck

hou r struck

ff

f

senza sord. pizz.

senza sord. pizz. *f*

senza sord. pizz. *f*

senza sord. pizz. *f*

f

* Guitar nat. harmonics sound as written.

14

92

1 Fl. 2 3

Obs. 1.2 a 2 1. a 2 2. a 2 1.

1 Clr. 2 3

Bsns. 1.2

Hn 2 a 2 1. a 2 2. a 2 1.

Tpt.

Tbn.

Perc. (mf) cresc ...

Guit. f mf

S. A. T. B. A dozen floating black numbers

Cel. f mf

Pno mf

Vln I f

Vln II f

Vla f

Vc. f

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* Each member of the choir can enter anytime after here singing with rhythmic freedom, using the given pitches. The style should be melismatic. Hold the last note.

This page of a musical score, marked with rehearsal sign 'E', contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Part 1 starts at measure 97. Dynamics include *mf* and *ff*.
- Oboes (Obs. 1):** Part 1 starts at measure 97. Dynamics include *mf* and *ff*. Includes first and second endings.
- Clarinets (Clr. 1, 2, 3):** Part 1 starts at measure 97. Dynamics include *mf* and *ff*.
- Bassoons (Bsns. 1, 2):** Part 1 starts at measure 97. Dynamics include *mf* and *ff*.
- Horn 1 (Hn 1):** Part 1 starts at measure 97. Dynamics include *mf* and *ff*. Includes first and second endings.
- Trumpets (Tpt):** Part 1 starts at measure 97. Dynamics include *ff*. Marking: *senza sord.*
- Tubas (Tbn):** Part 1 starts at measure 97. Dynamics include *ff*. Marking: *senza sord.*
- Percussion (Perc.):** Part 1 starts at measure 97. Dynamics include *f sempre*.
- Guitar (Guit.):** Part 1 starts at measure 97.
- String Quartet (S., A., T., B.):** Part 1 starts at measure 97. Dynamics include *ff*. Marking: **Percussion**.
- Cello (Cel.):** Part 1 starts at measure 97.
- Piano (Pno):** Part 1 starts at measure 97.
- Violins (Vln I, Vln II):** Part 1 starts at measure 97. Dynamics include *f*, *mf*, and *ff*. Marking: *arco*.
- Viola (Via):** Part 1 starts at measure 97. Dynamics include *f*, *mf*, and *ff*. Marking: *arco*.
- Violoncello (Vc.):** Part 1 starts at measure 97. Dynamics include *f*, *mf*, and *ff*. Marking: *arco*.

Rehearsal mark 'E' is located at the top right of the page. A large diagonal watermark 'Preview File Only' is present across the center of the score.

103

All Wind

Perc.

S.

A.

T.

B.

Vin I

Vin II

Vla

Vc.

* Pick, or hold, any note to make a lute. Play at any octave.

108

All Wind

Perc.

S.

A.

T.

B.

Vin I

Vin II

Vla

Vc.

F (♩ = c. 160), 'ritualistic'...

113

All Wind *fff*

Perc. *fff*

S. *mf* Loud, unpitched whisper Percussion
To da la sel va tur bi a

A. *fff* Percussion *mf*

T. *mf* Loud, unpitched whisper Percussion
To da la sel va tur bi a

B. Percussion *mf*

Pno *fff* Arm cluster

Vin I *fff*

Vin II *fff*

Via *fff*

Vc. *fff*

119

Brass Pitchless sound of rushing air *p* *f* *pp*

S. bi a tur (perc.) bi a es un a in

A. Unpitched loud whisper, breathing out tur Breathe in bi

T. bi a tur (perc.) bi a es un a in

B. Unpitched loud whisper, breathing out tur Breathe in bi

125 a 2

Hn 1.2

Tbn.

S.
men. _____ su a ran a un a in men. _____
[Breathe out] [Breathe in] [Breathe out]

A.
a _____

T.
men. _____ sa a ran a un a in men. _____
[Breathe out] [Breathe in] [Breathe out]

B.

a _____

Vin I sul tasto ----- ord.

Vin II sul tasto ----- ord.

Vla sul tasto ----- ord.

Vc. (div.) sul tasto ----- ord.

pp cresc. pp cresc. pp cresc. pp

132

Hn 1.2

Tbn.

S.
sa a ran a que te _____ je
[Breathe in]

A.

T.
su a ran a que te _____ je
[Breathe in]

B.

mf pp mf pp

(div.)

Vin I mf pp

Vin II mf pp poco a poco cresc.

Vla mf pp poco a poco cresc.

Vc. mf pp poco a poco cresc.

139

Fl. 1

Cl. 1

Hn 1.2

Tbn.

S.
te je un a red son

A.
te je un a red son

T.
te je un a red son

B.

Vln I

Vln II

Vla

Vc.

p *mf* *p* *p* *(p)* *(mp)* *(p)* *(mp)* *(p)* *(mp)* *(p)* *(mp)*

G

145

Fl. 2
pp
f dim.

3
pp
f dim.

Obs. 1.2
pp
f dim.

1
pp
f dim.

Clr. 2
mf
f dim.

3
pp
f dim.

Bsns. 1.2
pp
f dim.

Hn 1.2
p
f dim.

Tpt
mf
f dim.

Tbn.
f dim.

Guit.
molto rall.
ff dim.

S.
ra. ra son or ra que

A.
son.

T.
ra. ra son or ra que

B.
son.

Vln I
mf
pp
pizz. molto rall.
ff dim.

Vln II
mf
pp
pizz. molto rall.
ff dim.

Vla
mf
pp
pizz. molto rall.
ff dim.

Vc.
mf
pp
pizz. molto rall.
ff dim.

151

Fl. 1 *pp*

Fl. 2 *pp*

Obs. 1.2 *pp*

1 *pp* *rall.* *p* *poco a poco niente*

Clr. 2 *p* *rall.* *poco a poco niente* *rall.*

3 *pp* *p*

Bsns. 1.2 *pp*

Hn 1.2 (div.) *pp* 2. con sord. *p* *rall.* *poco a poco niente*

Tpt. *pp*

Tbn. *pp* *p* *con sord.* *rall.* *poco a poco niente*

Guit.

S. te je un a red red son

A.

T. te je un a red red son

B.

Vln I (dim.)

Vln II (dim.)

Vla (dim.)

Vc. (dim.)

Improvise a solo from these notes in short sporadic bursts.
The trills and grace notes should be played in any order.

157

Fl. 1

Fl. 2

Cl. 2

Bsns. 1.2

Hn 2

Tpt

Tbn

Perc.

Guil.

S.

A.

T.

B.

Cel.

Vln I

Vln II

Vla

Vc.

poco a poco niente

mf

p

Metal chimes

Tantiam

ra zum ban do zum ban

ra zum ban do zum ban

(p)

(p)

(p)

(p)

162

1

1

Clr. 2

3

Bsns. 1.2

Hr. 2

Tpt

Tbn.

Perc.

Guit.

S.

A.

T.

B.

Cel.

Vln I

Vln II

Vla

Vc.

ppp

poco a poco cresc.

(mp)

arco sul tasto

ord.

do zum ban do en tres los

do zum ban do en tres los

ppp *poco a poco cresc.* *(mp)*

ppp *poco a poco cresc.* *(mp)*

ppp *poco a poco cresc.* *(mp)*

ppp *poco a poco cresc.* *(mp)*

ppp *poco a poco cresc.* *(mp)*

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(Cue solo flute, clarinets, brass and celesta back in.)

169

Fl. 1
Fl. 2
3
Obs. 1, 2
1
Clr. 2
3
Bsns. 1, 2
Hn 2
Tpt
Tbn
Perc. Whip
S.
A. Breathe out
T.
B. Breathe out
Cel.
Vin I
Vin II
Via
Vc. (mf)

p \leftarrow *fp* *cresc.*
p \leftarrow *fp* *cresc.*
p \leftarrow *fp* *cresc.*
p \leftarrow *sfz* *p*
p \leftarrow *fp* *cresc.*
p \leftarrow *fp* *cresc.*
p \leftarrow *fp* *cresc.*
p \leftarrow *sfz* *p*
p \leftarrow *sfz* *p*
mf \leftarrow *sfz* *p*
mf \leftarrow *sfz* *p*
mf \leftarrow *sfz* *p*
mf \leftarrow *sfz* *p*

ar bo les ar bo les or
ar
ar bo les or
ar

This page of a musical score, numbered 25, features a variety of instruments and vocal soloists. The orchestral parts include:

- Flutes (Fl. 2 and 3)
- Oboes (Obs. 1.2)
- Clarinets (Clr. 2 and 3)
- Bassoons (Bsns. 1.2)
- Horn (Hn. 1.2)
- Trumpet (Tpt)
- Tuba (Tbn)
- Percussion (Perc.)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Via)
- Violoncello (Vc.)

The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is marked with dynamic levels such as *sfz*, *p*, *f*, and *dim.*. A specific performance instruction, "DROP PING-PONG BALLS", is indicated by a downward arrow above the first staff. A rehearsal mark "H" is also present. The vocal parts include lyrics: "que y di vi", "bo les", and "que y di vi". Breathing instructions like "Breathe in" and "Breathe out" are provided for the vocalists. The score is marked with measure numbers 175 and 176. A large diagonal watermark "Preview File Only" is overlaid on the page.

181

1 *pp* *p*

Fl. 2 *pp*

3

Obs. 1 *pp*

1

Clr. 2 *pp*

3 *pp*

Bsns. 1 *pp*

Hn 1.2 *f*

S. no co mo un a len gua

A. **Breathe out**

T. no co mo un a len gua

B. **Breathe out**

Vin I *(mf)* *(mp)* *p* unis.

Vin II *(mf)* *(mp)* *p*

Vla *(mf)* *(mp)* *p*

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

186

Fl. 2

3

Obs. 1

1

Clr. 2

3

Bsns. 1.2

Hn 1.2

Brass

Perc.

S.

A.

T.

B.

Vin I

Vin II

Vla

Vc.

p *pp*

p *pp*

pp

Pitchless sound of rusting air

Glass/metal chimes

mf

lle na de gue rras

lle na de gue rras

f *mp* *ppp*

sul tasto *ppp*

sul tasto *ppp*

sul tasto *ppp*

sul tasto *ppp*

f *mp* *ppp*

Preview File Only

I

Fl. 1 *ppp* *c. 10 secs.* *c. 5 secs.*

Brass *f* *pp* *p* *f* *pp*

Perc. *lv.* [Tam-tam] Scrape back with metal stick *lv.*
[Lge. Cowbell] wire brushes *mf*

Guil.

S. *Whispered p* *mf*
Ye de can tos 'La piel redonda de la fruta oscura que arranque de la selva hecha de toda la plata.' Ye de can tos

A. *p* *mf*
Ye de can tos 'La piel redonda de la fruta oscura que arranque de la selva hecha de toda la plata.' Ye de can tos

T. *p* *mf*
Ye de can tos 'La piel redonda de la fruta oscura que arranque de la selva hecha de toda la plata.' Ye de can tos

B. *p* *mf*
Ye de can tos 'La piel redonda de la fruta oscura que arranque de la selva hecha de toda la plata.' Ye de can tos

Pno. Strike inside piano with flat of hand. *mf* *lv.*

Vin I *ppp*

Vin II *ppp*

Via *ppp*

Vc. *ppp*

c. 10 secs.

197

Orch. **Whispered** 'hecha de todo el trigo y de toda la tierra hecha de toda el agua de las marinas.'

Tbn. **Cup mute** (gliss.) *p*

Brass *p*

Perc. **Flexatone** *f*

Guit. (Pick own notes) *mp*

S. Ye de can tos Ye de can

A. Ye de can tos Ye de can

T. Ye de can tos Ye de can

B. Ye de can tos Ye de can

Pno **DROP PING-PONG BALLS INSIDE PIANO** *lv.*

Vin I *ppp*

Vin II *ppp*

Vla *ppp*

Vc. *ppp*

J

a tempo (♩ = c. 160)

202

Brass *f* *pp*

Perc.

S. *tos*

A. *tos*

T. *tos*

B. *tos*

Vin I *pp* (sul tasto) molto ritmico

Vin II *pp* (sul tasto) molto ritmico

Vla *pp* (sul tasto) molto ritmico

Vc. *pp*

209

Vin I

Vin II

Vla

Vc.

216

Vin I

Vin II

Vla

Vc.

K

tutti wind dynamic: *p*

224

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns. 1.2

tutti brass dynamic: *p*

Hn 1.2

Tpt

Tbn.

tutti choir dynamic: *pp*

S.

A.

T.

B.

The

The

The

The

tutti strings dynamic:

Vin I

Vin II

Vla

Vc.

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mp *pp*

231

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns. 1.2

mp *pp*

Hn 1.2

Tpt

Tbn.

mp *pp*

S.

A.

T.

B.

mp *pp*

Vln I

Vln II

Vla

Vc.

trcc

trcc

trcc

trcc

238

p

Fls. 1.2.3
Obs. 1.2
Cl. 1.2.3
Bsns. 1.2

p

Hn 1.2
Tpt
Tbn.

pp

S.
A.
T.
B.

The
The
The
The

Vln I
Vln II
Vla
Vc.

245 *mp* *p*

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns. 1.2

mp *p*

Hn 1.2

Tpt

Tbn.

mp *p*

S.

A.

T.

B.

tree

mp *p*

Vin I

Vin II

Vla

Vc.

252

p ————— *mf* ————— *p*

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns. 1.2

p ————— *mf* ————— *p*

Hrn 1.2

Tpt

Tbn

pp ————— *mf* ————— *p*

S.

A.

T.

B.

The tree of

mf ————— *p*

Vin I

Vin II

Vla

Vc.

mf *p*

262

Fis. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns. 1.2

mf *p*

Hn 1.2

Tpt

Tbn.

mf *p*

S.

A.

T.

B.

night

night

night

night

mf *p*

Vln I

Vln II

Vla

Vc.

272 *mf* *p*

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns. 1.2

mf *p*

Hn 1.2

Tpt

Tbn

Perc.

Hi-Hat

Cabassa

mf *pp*

S.

A.

T.

B.

is span gled is

mf *p*

Vln I

Vln II

Vla

Vc.

282 *mf* *p* **M**

Fls. 1.2.3
 Obs. 1.2
 Cl. 1.2.3
 S. Sax.
 A. Sax.
 Bsns. 1.2

mf *p*

Hn 1.2
 Tpt
 Tbn

Perc.

mf *p*

S.
 A.
 T.
 B.

span — gled

span — gled
mf

Vln I
 Vln II
 Vla
 Vc.

p stacc.

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

S. Sax.

A. Sax.

Bsns. 1.2

From here on the saxophones start to freely improvise (starting off with antiphonal effects) where indicated. Gradually increase dynamic and complexity until both are soloists by bar 319.

p stacc.

Hn 1.2

Tpt

Tbn.

p stacc.

Perc.

p ————— *mf* —————

S.

A.

T.

B.

with a thou_____

with a thou_____

with a thou_____

with a thou_____

mf —————

Vln I

Vln II

Vla

Vc.

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296

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

S. Sax.

A. Sax.

Bsns. 1.2

Detailed description: This block contains the staves for woodwinds and bassoons. Flutes 1, 2, and 3 (Fls. 1.2.3) play a melodic line starting at measure 296 with a *p* dynamic, changing to *mf* at measure 300, and returning to *p* at measure 304. The oboe (Obs. 1.2) and clarinet (Cl. 1.2.3) parts have similar dynamics. The saxophone parts (S. Sax. and A. Sax.) are mostly rests. The bassoon parts (Bsns. 1.2) have a *p* dynamic. The bassoon part includes an 'a2' marking in measure 299. Dynamics *p* and *mf* are indicated throughout.

Hn 1.2

Tpl

Tbn.

Perc.

Detailed description: This block contains the staves for brass and percussion. Horns 1 and 2 (Hn 1.2) play a rhythmic accompaniment. The trumpet (Tpl) and trombone (Tbn.) parts have a *p* dynamic. The percussion (Perc.) part shows a simple drum pattern. Dynamics *p* and *mf* are indicated.

S.

A.

T.

B.

sand with a thou_____sand
 sand with a thou_____sand
 sand with a thou_____sand
 sand with a thou_____sand

Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'sand with a thou_____sand'. Dynamics *p* and *mf* are indicated.

Vln I

Vln II

Vla.

Vc.

Detailed description: This block contains the staves for strings: Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Violoncello (Vc.). The strings play a simple accompaniment with dynamics *p* and *mf*.



N

301

41

Fls. 1.2.3
Obs. 1.2
Cl. 1.2.3
S. Sax.
A. Sax.
Bsns. 1.2
Hn 1.2
Tpt.
Tbn.
Perc.
S.
A.
T.
B.
Vln I
Vln II
Vla.
Vc.

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

From here on the percussionists should improvise in similar rhythmic patterns, where indicated. Slowly become louder and more complex.

with a thou sand stars
with a thou sand stars
with a thou sand stars
with a thou sand stars

307

Fis. 1.2.3

Obs. 1.2

Cl. 1.2.3

S. Sax.

A. Sax.

Bsns. 1.2

Hn 1.2

Tpt

Tbn.

Perc.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

p *f*

p *f*

p *f*

p *f*

p *f*

p

p

313 *cresc.*

Fls. 1.2.3 *cresc.*

Obs. 1.2 *cresc.*

Cl. 1.2.3 *cresc.*

S. Sax.

A. Sax.

Bsns. 1.2

Hn 1.2

Tpt.

Tbn.

Perc.

S.

A.

T.

B.

Pno

Vin I

Vin II

Vla

Vc.

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

with a thou sand stars

with a thou sand stars

with a thou sand stars

with a thou sand stars

f



♩ = c. 120

3/9 c. 6 secs. c. 5 secs. c. 4 secs. c. 5 secs.

Fls. 1.2.3
Obs. 1.2
Cl. 1.2.3
S. Sax.
A. Sax.
Bsns. 1.2
Hn 1.2
Tpt
Tbn.
Perc.
Guit.
S.
A.
T.
B.
Cel.
Pno.
Vin I
Vin II
Via
Vc.

sf, *f*, *p*, *ff*, *pp*, *decel.*, *Shout/perc.*, *div.*, *V*, *gliss.*, *rras*, *gue*, *Tomtoms*

Freely improvise using block chords and fast arpeggiated figures.

326

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

S. Sax.

A. Sax.

Bsns. 1.2

Hn 1.2

Tpt

Tbn.

Perc.

Guit.

S.

A.

T.

B.

Cel.

Pno

Vln I

Vln II

Vla

Vc.

p, *sf*, *ff*, *p*, *f*, *fp*, *div.*, *a2*, *Breathe out*, *Breathe in*, *Shout/perc.*, *guc*, *rras*

333

Fis. 1.2.3 *ff* *cresc.* *fff*

Obs. 1.2 *ff* *cresc.* *fff*

Cl. 1.2.3 *ff* *cresc.* *fff*

S. Sax. *fff*

A. Sax. *fff*

Bsns. 1.2 *a2* *ff* *cresc.* *fff* *div.*

Hn 1.2 *ff* *cresc.* *fff*

Tpt. *ff* *cresc.* *fff*

Tbn. *ff* *cresc.* *fff*

Perc. *fff*

Guil. *[Shout]*

S. *ONE!* *TWO!* *Percussion* *fff*

A. *ONE!* *TWO!* *fff*

T. *ONE!* *TWO!* *fff*

B. *ONE!* *TWO!* *fff*

Cel. *fff*

Pno *ff* *cresc.* *fff*

Vln I *ff* *cresc.* *sul tasto* *pp*

Vln II *ff* *cresc.* *pp* *sul tasto*

Vla *ff* *cresc.* *pp* *sul tasto*

Vc. *ff* *cresc.* *pp* *sul tasto*

340

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns.

Hn 1.2

Tpt

Tbn.

Pno

Vln I

Vln II

Vla

Vc.

The musical score consists of 12 staves. The woodwind section (Flutes 1, 2, 3; Oboes 1, 2; Clarinets 1, 2, 3; Bassoons) and brass section (Horns 1, 2; Trumpets; Trombones) play a melodic line starting in measure 340. The strings (Violins I and II, Viola, and Cello) provide a rhythmic accompaniment. Dynamics include *pp*, *mf*, and *pp*. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

346

Fls. 1.2.3

Obs. 1.2

Cl. 1.2.3

Bsns.

Hn 1.2

Tpt

Tbn.

Perc.

S.

A.

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

pp

p

mf

pp

pp

pp

pp

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Q

Cue and beat after c. 5 secs.

c. 15 secs.

Cue Bass after c. 10 secs.

352

S. Sax. *ff* *mp*

A. Sax. *ff* *mf* $\text{♩} = c. 120$

Hn 1.2 *f* (Pitchless sound of rushing air.)

Tpt. *f*

Tbn. *f*

Tub. Bells Vary the lengths of pauses. *poco a poco molto rall.*

Perc. *f* *mf* *dim.* Vibes i.v. Whip *sfz* Tam-tam *p*

Guit. *ff* *p* (Very quick trills) *dim.* *p*

S. *ff* SHOUT/perc.

A. *ff* THREE!

T. *ff* THREE!

B. *ff* THREE! BASS SOLO. Spoken 'La luna hace girar su rodaje

Col. *ff* THREE! i.v. Strike white keys with palms of hand.

Pno. *ff* i.v. Strike white keys with palms of hand. Scrape piano strings with triangle stick. PREPARE PIANO - experiment with placing strips of cardboard or plastic rulers inside the piano to create a 'harpichord' type sound that isn't too hard edged.

Vin I *p* *sfz* gliss. *sfz*

Vin II *p* *sfz* gliss. *sfz*

Vla. *p* *sfz* gliss. *sfz*

Vc. *p* *sfz* gliss. *sfz*

♩ = c. 120, 'dry and rhythmic' ...

R

358

Fls. 1.2 *p sempre*

Obs. 1.2 *p sempre*

Cl. 1.2 *p sempre*

S. Sax.

A. Sax.

Bsns. 1.2 *p sempre*

Hn 1 *con sord. 1. p sempre* *a 2 (con sord.)* *2.*

Tpt.

Tbn. *con sord. p sempre*

Perc.

Guit.

S. *p* When

A. *p* When

T. *p* When

B. *p* When

du sueno.

Cel.

Pno *Prepared Piano p sempre*

Vin I

Vin II

Vla *pizz. p sempre*

Vc. *pizz. p sempre*

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365

Fls. 1

Obs. 1 *a 2*

Cl. 1.2 *1.2.*

Bsns. 1.2

Hn 2 *a 2*

Tpt

Tbn. *con sord.*
p sempre

Perc. *(rall.)*

Guit. *div. a 4*
p *ppp*

S.

A.

T.

B.

will _____ night _____ fall

will _____ night _____ fall

will _____ night _____ fall

will _____ night _____ fall

Pno

Vln I *sul tasto alla punta*
p *gliss.* *ppp*

Vln II *sul tasto alla punta*
p *gliss.* *ppp*

Vla *arco* *sul tasto alla punta*
p *gliss.* *ppp*

Vc. *arco* *sul tasto alla punta*
p *gliss.* *ppp*

CUE THE BELLS TO PLAY A C₃ FOR
THE CHOIR.

Musical score for orchestra and choir, numbered 371. The score includes parts for Flutes (1 & 2), Oboes (1 & 2), Clarinet (1 & 2), Bassoons (1 & 2), Horns (1), Trumpets, Trombones, Percussion, Guitar, Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (Pno), Violins I & II, Viola, and Cello (Vc). The choir parts (S, A, T, B) include lyrics: "come for all those clocks?". A large "Preview File Only" watermark is oriented diagonally across the page. A cue instruction at the top right reads "CUE THE BELLS TO PLAY A C₃ FOR THE CHOIR." with a downward arrow. Performance markings include "pizz.", "p sempre", and "sf".

371 1.2.

Fls. 1.2

Obs. 1.2

Cl. 1.2

Bsns. 1.2

Hn 1

Tpt

Tbn.

Perc.

Guit.

S.

A.

T.

B.

Pno

Vin I

Vin II

Via

Vc.

p

f

p

f

come for all those clocks?

come for all those clocks?

come for all those clocks?

come for all those clocks?

pizz.

p sempre

pizz.

p sempre

pizz.

p sempre

pizz.

p sempre

pizz.

p sempre

pizz.

p sempre

sf

sf

sf

sf

377

Fls. 1

Obs. 1

Cl. 1.2

Bsns. 1

Hn 1

Tpt

Tbn.

Perc.

Guit.

S.

A.

T.

B.

Pno

Vin I

Vin II

Vla

Vc.

When will those white

When will those white

When will those white

When will those white

p

pp

ppp

p sempre

p sempre

p sempre

p sempre

S

384

Fls. 1

Obs. 1.2

Cl. 1.2

Bsns. 1.2

Hn 1.2

Tpt

Tbn.

Perc. *ppp* Temple Blocks *p*

Guit. *p*

S. *sub. molto dim.* *pliss.* *stage whisper*
 moo — ns sink un_ der

A. *sub. molto dim.* *pliss.*
 moo — ns sink un_ der

T. *sub. molto dim.* *pliss.*
 moo — ns sink un_ der

B. *sub. molto dim.* *pliss.*
 moo — ns sink un_ der

Pno

Vin I

Vin II

Vla

Vc.

390

Fls. 1

Obs. 1.2

Cl. 1.2

Bsns. 1.2

Hn 1.2

Tpt

Tbn.

Perc.

Guit. *ppp*

S.
those hills?

A.
those hills?

T.
those hills?

B.
those hills?

Pno

Vin I

Vin II

Vla

Vc.

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396 1.2

Fls. 1.2

Obs. 1.2

Cl. 1.2

Bsns. 1.2

Hn 1.2

Tpt

Tbn.

Perc.

Guit.

S.

A.

T.

B.

Pno

Vin I

Vin II

Via

Vc.

p *pp* *ppp*

arco alla punto Rall. independently

arco alla punto Rall. independently

arco alla punto Rall. independently

arco alla punto Rall. independently

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402

Fls. 1

Obs. 1

Cl. 1

Hn 1

Pno

ppp

ppp

ppp

ppp

ppp

February - April '97

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