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ALEX TAY

AFTER IMAGES

for Large Ensemble

2018

Duration: 12 min.

Full Score in C

Instrumentation:

Flute (doubling piccolo and alto flute)
Oboe (doubling Cor Anglais)
Clarinet in A (doubling Bass Clarinet in B flat)
Bassoon

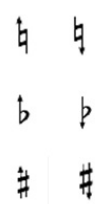
Horn in F
Trumpet in B flat
Trombone 1
Trombone 2

Percussion 1 (Almglocken, Vibraphone, Temple Blocks, Crotales – 2 octaves, Triangle, Hi-hat)
Percussion 2 (Guiro, 2 Triangles - one large and one small, Wind chime, Hi-hat, Reco-reco, 2 Chinese Cymbals, Sleigh Bells, Almglocken, Bongos. Congas. Mounted Tambourine, Tubular Bells with extension down to F, Contrabass Tom-tom)
Piano (doubling Celeste)

Violin 1
Violin 2
Viola 1
Viola 2
Cello
Bass

Notation:

General



Arrows attached to accidentals indicate microtones: arrows up sharpen the pitch and arrows down flatten the pitch. These modifications should approximately be of a sixth tone and should never exceed a quarter tone.

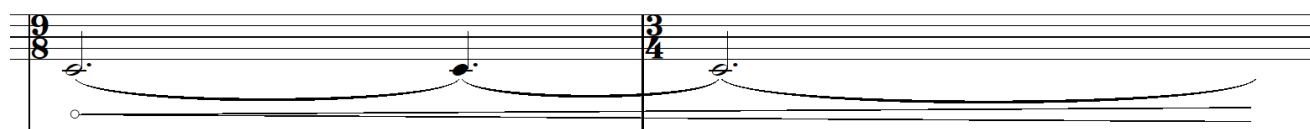


Metric modulations are used extensively throughout this score. Each time a metric modulation is used the modulating rhythmic values are always notated (e.g quintuplet semiquaver = quaver) with arrows going in both directions, a double bar line and a new metronome mark indicating a new tempo. Quite commonly when the metre changes and there is a common rhythmic value between the two tempi, the rhythmic value is indicated with two arrows going either way: see the third to fourth bar in the above example where a semiquaver is notated with two arrows either side. This means that the semiquaver stays at the same speed.



Brackets indicate passages that should be brought out of the texture.

senza sord.

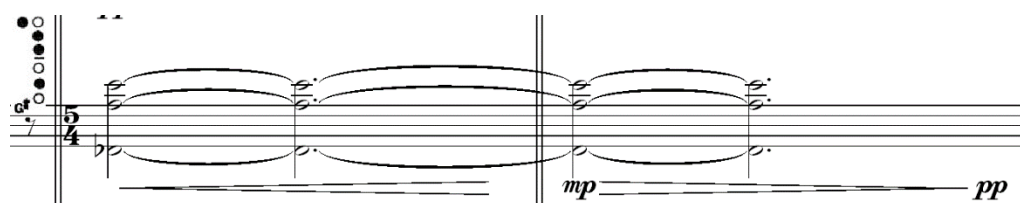


Crescendo from nothing. Hollow circles at the end of a diminuendos indicate a diminuendo to nothing.

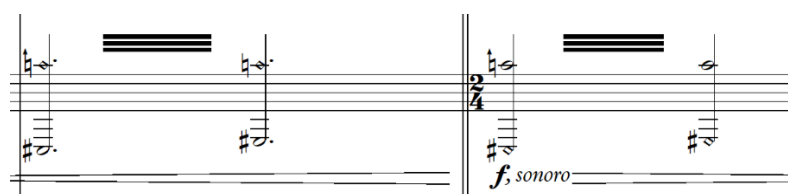
Winds



Flute harmonics



Clarinet multiphonic in bar 62, fingering provided.



Clarinet tremolo of harmonics between different fundamentals, when the top note is a diamond head and the bottom note a full headed note, the bottom note should be more present. When the top note is full headed and the bottom note is a diamond head then the top note should be more present.



Bass Clarinet split tone on the fundamental shown as the bottom note of the chord.

Brass



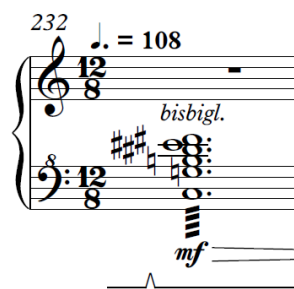
Crosses indicate that the notes should be played hand-stopped by the horn.

Percussion



Full headed pitches bracketed on the left are Almglocken pitches. Where non-pitched and pitched percussion instruments are played at the same time in the same percussion part they have been notated on separate staves.

Piano



Bisbigliando – arpeggiate the chord as fast as possible.

Strings



Glissandi are marked with a line from the initial note to the note arrived at. When glissandi span bars the total rhythmic length of each bar spanned is marked in brackets above the staff. When a glissando continues through a rhythmic value (such as in the first bar shown in the example above) a head-less stem is used to show the length of the rhythmic value.

Programme note:

If discoursing on a difficult problem were like carrying weights, when many horses can carry more sacks of grain than a single horse, I would agree that many discourses would do more than a single one; but discoursing is like coursing, not like carrying, and one Barbary courser can go faster than a hundred Frieslands - Galileo

The idea of writing a piece that works with speed illusions was sparked by reading the above quote by Galileo in Calvino's chapter on Quickness in his Six Memos for the Millennium. The piece gives the illusion of constantly acceleration – which is of course impossible, especially since electronics are excluded from the work's instrumental forces. I chose the title *After Images* because so many fictional characters such as Asterix, and The Flash in popular culture are shown to be able to move so fast that an image of them is left behind – they leave a trailing image or blur. This blurring occurs in real life and can be demonstrated when one holds a pencil in the middle, and wobbles it. The pencil does not just blur, it also appears to bend – an optical illusion. The bending pencil demonstrates that when an object is moved at high speed its image distorts to create an illusion. The first films gave the illusion of movement by flipping through still images at high speed, and our eyes are fooled by these illusions because they perceive fast moving images as a continuous blur. Hence the title also puns on the fact that we are living in a “post-still-photograph era” – after the invention of film, photographs and drawings can be made to move, and are no longer just still images.

An After Image is ‘a visual which stays present even after a stimulant [an image] ceases or is taken away... It occurs due to a receptor [the eye] and neurological activities that are subsequent to the ceasing of the stimulant.’ As a result the perceiver continues to see the image even after it is no longer present. The closest auditory equivalent of the optical illusion is perhaps the echo: a sound is

heard as having been repeated, even though the sound source that originally made that sound has ceased sounding. Although *After Images* does not use literal echoes, it does use the eye's perception of an After Image as a formal conceit: the piece's formal shape consists of a series of variations, and each variation is faster than the last. The listener might perhaps think of each variation as a distorted echo of the previous variation: a sonic image is presented, and then progressively distorted by speed.

After Images has been composed for performance at the Guildhall New Music Society in November 2017.

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AFTER IMAGES

Alex Tay

$\text{♩} = 72, \text{Giacoso}$ $\text{♩} = 90$ $\text{♩} = 108$ $\text{♩} = 144$ $\text{♩} = 216$ $\text{♩} = \text{♩}$

Piccolo *mp*

Oboe *pp*

Clarinet in A *pp*

Bassoon *pp*

Horn in F *pp*

Trumpet in B♭ *pp* con sord.

Trombone 1 *pp* con sord.

Trombone 2 *pp* con sord.

Percussion 1

Percussion 2

Piano

$\text{♩} = 72, \text{Giacoso}$ $\text{♩} = 90$ $\text{♩} = 108$ $\text{♩} = 144$ $\text{♩} = 216$ $\text{♩} = \text{♩}$

Violin 1 *mp*

Violin 2 *mp*

Viola 1

Viola 2

Violoncello

Contrabass *p*

12

♩ = 90 ♩ = 120 ♩ = 144 ♩ = 216 ♩ = 72 ♩ = 90

Picc. *mf* *p* *mf* *pp* *f* *pp* *mf* *p*

Ob. *mf* *mp* *mf* *p* *f* *mf* *p* *mp*

Cl. *mf* *mp* *mf* *f* *f* *p* *pp* *mp* *p*

Bsn. *sf*

Hn. *f*

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

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

Perc. 2 *p* *mp* *mf* *f* *p*

Pno. *f*

Vln. 1 *f* *ff* *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. 1 *gliss.* *mp*

Vla. 2 *fp*

Vc. *gliss.* *fp*

Cb. *f*

♩ = 108 ♩ = 144 ♩ = 216 ♩ = 72 ♩ = 72

18

Picc. *mf mp p* *mf f* *sf p leggiero e giocoso*

Ob. *mf mp pp* *pp* *sf p leggiero e giocoso*

Cl. *mf mp p* *mf* *mf* *p giocoso*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Perc. 1 *mf mp* *mf* *mf* *3*

Perc. 2 *mp* *mf* *p* *f* *3*

Pno. *mf* *f* *To Cel.*

Vln. 1 *f* *p* *mf* *sf* *f* *3* *3* *3*

Vln. 2 *p* *mf* *f*

Vla. 1 *p* *gliss.* *mf dim.* *gliss.*

Vla. 2 *gliss.* *mf dim.* *gliss.*

Vc. *gliss.* *mf dim.* *gliss.*

Cb. *mf* *f*

detaché

[illegible]

Violin 1 (Vln. 1) part of the musical score. The score is divided into three measures. The first measure has a tempo of 90, the second 108, and the third 144. The Violin 1 part features a melodic line with triplets and a forte (f) dynamic. The Violin 2 part features a melodic line with triplets and a forte (f) dynamic. The Viola 1 and Viola 2 parts feature a melodic line with a glissando (gliss.) and a forte (f) dynamic. The Violoncello part features a melodic line with a glissando (gliss.) and a forte (f) dynamic.

♩ = 216 ♩ = 72

Picc. *mp* *p*

Ob. *mp* *p*

Cl. *mp capriccioso* 3 3 *gliss.*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc. 1 *mp* 3 3 3 3 3

Perc. 2 *ff* 3 3 3

Cel. *p, shimmering* *mp* 3 3 3 3

Vln. 1 *p* *f*

Vln. 2 *f* 3 3 3

Vla. 1 *gliss.* *pp* 3 *gliss.*

Vla. 2 *gliss.* *pp*

Vc. *gliss.* *pp*

Cb. *mf*

♩ = 90 ♭ 6 ♭ 5 ♩ = 108 ♭ ♩ ♩ = 144

Picc. 27

Ob.

Cl. *sf* *mp* *gliss.* *mf* *f* *pp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Perc. 1 *pp*

Perc. 2 *f* *mf* *mp*

Cel. *f* *mp* *f* *mf* *f* *ff*

Red.

♩ = 90 ♭ 6 ♭ 5 ♩ = 108 ♭ ♩ ♩ = 144

Vln. 1 *p, leggiero* *mp*

Vln. 2 *p, leggiero* *mp*

Vla. 1 *sf* *mf* *sf*

Vla. 2 *fp*

Vc. *fp*

Cb. *mp*

8

♩ = 216 ♩ = 72 ♩ = 90 ♩ = 90

Picc. *mf* *pp* *f*

Ob. *ff* *p*

Cl. *mf*

Bsn. *f* *mf*

Hn. *mf* *mf, sonoro* *f*

Tpt. *mf* *f* *p* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *pp* *mf*

Perc. 1 *mp* *f*

Perc. 2 *p* *f* *ff*

Cel. *mf* *ff* To Pno.

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *sf* *mf*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vc. *f* *mf*

Cb. *mf* *f* *mf*

♩ = 72

36

Picc. *mp* 6 *p* 3 *mp, capriccioso* 3 5 5

Ob. *p* 3 3 3 *mp* 3 *p* 6

Cl. 3 *mf* 3 *pp*

Bsn. *ff* *f*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Perc. 1 5 5 *f* 3 3

Perc. 2 Wind Chime *p* *mp*

Piano *ff* *f* *Red.*

♩ = 72

Vln. 1 *mp* 3 3 3 *legato* 5 5 *mf* *p* 3 3 3 3 3

Vln. 2 *mp* 3 3 3 *legato* 5 *mf* 3 3 *pp*

Vla. 1 *mp sostenuto*

Vla. 2 *mp sostenuto*

Vc. *mp sostenuto*

Cb. *ff* *f*

♩ = 90

♩ = 90

♩ = 90

The image displays a page of a musical score, likely for a symphony, featuring various instruments. The score is divided into three systems, each with a key signature change and a time signature change. The first system is marked with a tempo of 108, the second with 144, and the third with 216. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *pp*, and includes a rehearsal mark at the beginning of the third system.

Instrumentation and Parts:

- Picc.** (Piccolo): Treble clef, 5/4 time signature. Dynamics: *p*, *mp*, *p*.
- Ob.** (Oboe): Treble clef, 5/4 time signature. Dynamics: *mf*, *mf*, *mf*, *f*.
- Cl.** (Clarinet): Treble clef, 5/4 time signature. Dynamics: *mf*, *f*, *mf*, *f*.
- Bsn.** (Bassoon): Bass clef, 5/4 time signature. Dynamics: *mf*, *p*, *pp*.
- Hn.** (Horn): Treble clef, 5/4 time signature. Dynamics: *mf*, *mp*, *pp*.
- Tpt.** (Trumpet): Treble clef, 5/4 time signature. Dynamics: *mf*, *mp*, *pp*.
- Tbn. 1** (Trombone 1): Bass clef, 5/4 time signature. Dynamics: *mf*, *mp*, *pp*.
- Tbn. 2** (Trombone 2): Bass clef, 5/4 time signature. Dynamics: *mf*, *mp*, *pp*.
- Perc. 1** (Percussion 1): Treble clef, 5/4 time signature. Dynamics: *p*.
- Perc. 2** (Percussion 2): Treble clef, 5/4 time signature. Dynamics: *pp*, *mf*, *pp*.
- Pno.** (Piano): Treble and Bass clefs, 5/4 time signature. Dynamics: *mf*, *f*, *mp*, *f*, *pp*.
- Vln. 1** (Violin 1): Treble clef, 5/4 time signature. Dynamics: *mf*, *p*.
- Vln. 2** (Violin 2): Treble clef, 5/4 time signature. Dynamics: *mf*, *p*.
- Vla. 1** (Viola 1): Bass clef, 5/4 time signature. Dynamics: *mf*, *p*.
- Vla. 2** (Viola 2): Bass clef, 5/4 time signature. Dynamics: *mf*, *p*.
- Vc.** (Violoncello): Bass clef, 5/4 time signature. Dynamics: *mf*, *p*.
- Cb.** (Contrabass): Bass clef, 5/4 time signature. Dynamics: *mf*, *mp*, *p*.

Key Signature and Time Signature Changes:

- First system: Key signature of one flat (B-flat), 5/4 time signature.
- Second system: Key signature of two flats (B-flat, E-flat), 5/4 time signature.
- Third system: Key signature of three flats (B-flat, E-flat, A-flat), 5/4 time signature.

Tempo and Rehearsal Mark:

- First system: Tempo marking of 108.
- Second system: Tempo marking of 144.
- Third system: Tempo marking of 216.
- Rehearsal mark: A triangle symbol at the beginning of the third system.

♩ = 72, Vigoroso

41 flz. nat. $\leftarrow \text{♩} = 90 \rightarrow$

Picc. *mf* *ff* *3* *mf* *ff* *3* *mf*

Ob. *ff* *3* *mf* *ff* *3* *mp*

Cl. *ff* *3* *mf* *ff* *3* *mf* *ff* *3* *mf*

Bsn. *ff*, sempre ecstasio

Hn. *ff*, sempre ecstasio

Tpt. *ff*, sempre ecstasio

Tbn. 1 *ff*, sempre ecstasio

Tbn. 2 *ff*, sempre ecstasio

Perc. 1 *molto cresc.* *Hi-hat* *f*

Perc. 2 *p cresc.* *mp*

Pno. *ff*

♩ = 72, Vigoroso $\leftarrow \text{♩} = 90 \rightarrow$

Vln. 1 *ff*, sempre ecstasio *f* *ff*

Vln. 2 *ff*, sempre ecstasio *f* *ff*

Vla. 1

Vla. 2

Vc.

Cb. *ff*, sempre ecstasio

43 ♩ = 108 ♩ = 144 ♩ = 216 ♩ = 144

Picc. *ff* *mf* *ff* *mf* *ff* *mf*

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

Cl. *ff* *mf* *mf*

Bsn. *ff* *mf* *mf*

Hn. *ff* *mf* *ff* *mf*

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

Tbn. 1 *ff* *mf* *ff* *mf*

Tbn. 2 *ff* *mf* *ff* *mf*

Perc. 1 *ff* *mf* *ff* *mf*

Perc. 2 *mf* *f* *ff*

Pno. *ff* *mf* *ff* *mf*

Vln. 1 *ff* *mf* *ff* *mf*

Vln. 2 *ff* *mf* *ff* *mf*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. *gliss.*

Cb. *ff* *mf* *ff* *mf*

52 **C** ♩ = 90, Tranquillo

← $\overset{\frown}{5}$ = $\overset{\frown}{5}$ → ♩ = 113 ← $\overset{\frown}{6}$ = $\overset{\frown}{5}$ → ♩ = 135 ← $\overset{\frown}{5}$ →

Picc. *p* 15 16

Ob. *pp* 15 16

Cl. *p pp p pp p pp* 15 16

Vln. 1 *mp mf mf* 15 16

Vln. 2 *mp p* 15 16

Vla. 1 *gliss.* 15 16

Vla. 2 *gliss.* 15 16

Vc. *gliss.* 15 16

$\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 135$

Picc. *pp* *p* *mf* To Fl.

Ob. *pp*

Cl. *p* *mp* *pp* *mf*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Perc. 1 *p* *mp* *mf* *p mp*

Perc. 2 Large triangle Reco-reco *mf* *mp* *p* *mf*

Pno. *mf* *p* *mp* To Cel. Celesta *mp*

$\text{♩} = 180$ $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 135$

Vln. 1 *p* *mp* *pp, delicato*

Vln. 2 *pp, delicato* *p*

Vla. 1 *mf*

Vla. 2 *mf* *mf*

Vc. *mp*

Cb. *mf* *mp*

♩ = 113 ♩⁶ ♩⁵ = 135 ♩⁶ ♩⁵ = 180

68 flz. To Picc.

Fl. *pp* *p* *mp* *mf*

Ob. *pp* *p*

Cl. *sf* *p* *mp* *p* *pp* *p*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. 2 *mp*

Perc. 1 *pp*

Perc. 2

Cel. *mp* *mf* *mp* *mf* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *sf* *f, espressivo* *ff* *f*

Vla. 2 *sf*

Vc. *sf* *mp*

Cb. *mp*

71 $\text{♩} = 270$ $\text{♩} = 90$ $\text{♩} = 113$ $\text{♩} = 113$

Fl. Piccolo

Ob. *mp* *mf* *mp* *f* *mp* *p*

Cl. *mp* *mf* *f* *p* *pp*

Bsn. *mp* *p* *sf*

Hn. *mp* *mf* *mf*

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

Tbn. 1 *f, bold* *3*

Tbn. 2 *mp* *f* *3* *gliss.* *mf*

Perc. 1 *mp* *f* *5* *5*

Perc. 2 *p* *f* *mp*

Cel. *ff* To Pno.

Vln. 1 *f* *p*

Vln. 2 *f* *f*

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

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

Vc. *mp* *mp* *3* *3* *gliss.* *fp* *pp*

Cb. *mp* *mf* *mf*

$\text{♩} = 135$
 $\text{♩} = 180$
 $\text{♩} = 270$

Picc. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Ob. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Cl. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Bsn. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Hn. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Tpt. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Tbn. 1 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Tbn. 2 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Perc. 1 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Perc. 2 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Vln. 1 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Vln. 2 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Vla. 1 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Vla. 2 $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Vc. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

Cb. $\text{♩} = 135$ $\text{♩} = 180$ $\text{♩} = 270$

To Tri.

Musical score for page 21, measures 74 to 84. The score is divided into two systems. The first system includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone 1, Trombone 2, Percussion 1, Percussion 2, Violin 1, Violin 2, Viola 1, Viola 2, Violoncello, and Contrabass. The second system includes Violin 1, Violin 2, Viola 1, Viola 2, Violoncello, and Contrabass. The score features various musical notations including notes, rests, dynamics (mp, pp, p, mf, ff), glissandos, and articulation marks. The tempo markings are $\text{♩} = 135$, $\text{♩} = 180$, and $\text{♩} = 270$.

♩ = 90

♩ = 113

77

Picc. *mf* *mp*

Ob. *pp* *mp* *mf* *f*

Cl. *pp* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt. *ff* *mf*

Tbn. 2 *f* *mf*

Perc. 1 *mf* *pp*

Perc. 2 *pp* Small Triangle

Piano *f* *mf* *f*

Vln. 1 *f, cantando* *ff* *pp cresc.*

Vln. 2 *f* *f, cantando* *ff* *pp cresc.*

Vla. 1 *f*

Vla. 2 *f*

Vc. *f*

Cb. *f* *mf*

♩ = 90

♩ = 113

♩ = 113

♩ = 135

♩ = 180

♩ = 270

23
♩ = 270

79

Picc. *f, capriccioso* *ff*

Ob. *mf* *mf* *ff*

Cl. *pp* *mf* *ff*

Bsn. *mp* *mp* *ff*

Hn. *mp* *mp*

Tpt. *mp* *mp*

Tbn. 1 con sord. *mp* *mp*

Tbn. 2 *mp* *mp*

Perc. 1 *mp* *pp*

Perc. 2 *ff* *pp*

Pno. *mp* *f* *p*

ℳ. *ℳ.*

♩ = 135

♩ = 180

♩ = 270

♩ = 270

Vln. 1 *f* *p*

Vln. 2 *f* *mf* *p*

Vla. 1 *p* *gliss.* *gliss.* *mp*

Vla. 2 *p* *gliss.* *gliss.* *mp*

Vc. *p* *gliss.* *gliss.* *mp*

Cb. *mp* *mp*

$\text{♩} = 90$, Hushed, Nervoso $\text{♩} = 113$ $\text{♩} = 135$

Picc. *sub. pp* *p* *mp* *p* *mp*

Ob. *nat.* *sub. pp* *mp* *p* *mp* *p*

Cl. *sub. pp* *mp* *p*

Bsn. *ff* *sub. pp*

Hn. *ff* *sub. p*

Tpt. *ff* *sub. p*

Tbn. 1 *ff* *sub. p*

Tbn. 2 *ff* *sub. p*

Perc. 1 *mp* *mf*

Perc. 2 *p* *mp* *mf*

Pno. *ff* *mf*

$\text{♩} = 90$, Hushed, Nervoso $\text{♩} = 113$ $\text{♩} = 135$

Vln. 1 *fp* *mp* *p* *mp*

Vln. 2 *fp* *mp* *p* *mp*

Vla. 1 *ff* *sub p* *f* *mp* *p* *f* *mp*

Vla. 2 *ff* *sub p* *f* *mp* *p* *f* *mp*

Vc. *ff* *sub p* *f* *mp* *p* *f* *mp*

Cb. *ff* *sub. mp*

♩. = 180 ♩. = 270 ♩. = ♩. = 90, Unruly ♩. = ♩. = 108 ♩. = ♩. = 135 ♩. = ♩. = 135

85

Picc. *mp* *p* *ff* *mp* *p* *flz.*

Ob. *mp* *f* *p* *ff* *p*

Cl. *mf* *p* *mp* *mp* *p* *ff* *mp* *pp*

Bsn. *mp* *f* *ff*

Hn. *mp* *f* *ff*

Tpt. *mp* *f* *ff* *p*

Tbn. 1 *mp* *f* *ff* *p*

Tbn. 2 *mp* *f* *ff*

Perc. 1 *f* *ff* To Alm.

Perc. 2 *f* *ff* To Alm.

Pno. *ff*

86

♩. = 180 ♩. = 270 ♩. = ♩. = 90, Unruly ♩. = ♩. = 108 ♩. = ♩. = 135 ♩. = ♩. = 135

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

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

Vla. 1 *mp* *f* *ff* *pp* *p* *mp*

Vla. 2 *mp* *f* *ff* *pp* *p* *mp*

Vc. *f* *f* *ff* *mp*

Cb. *mp* *f* *ff*

$\text{♩} = 162$ $\text{♩} = 216$ $\text{♩} = 324$ $\text{♩} = 162$, Boisterous

90

Picc. p ff To Fl.

Ob. pp p ff

Cl. p mp mf ff To B. Cl.

Bsn. p ff

Hn. mp f ff

Tpt. mf ff

Tbn. 1 mf ff

Tbn. 2 mp ff

Perc. 1 Triangle Almglocken

Perc. 2 Sleigh Bells Almglocken Bongo mp , sonoro

$\text{♩} = 162$ $\text{♩} = 216$ $\text{♩} = 324$ $\text{♩} = 162$, Boisterous

Vln. 1 mf f ff sostenuto

Vln. 2 mf f ff sostenuto

Vla. 1 mf f ff sostenuto

Vla. 2 mf f ff sostenuto

Vc. mf f ff sostenuto

Cb. p ff

96 $\text{♩} = 135$

Hn. *mf poco a poco dim.*

Tpt. *mf poco a poco dim.*

Tbn. 1 *mf poco a poco dim.*

Tbn. 2 *mf poco a poco dim.*

Perc. 1

Perc. 2

Almglocken *mp, sonoro, molto cresc.*

Vln. 1 *f* *mf* *p* *pp* *sul tasto*

Vln. 2 *f* *mf* *mp* *pp* *sul tasto*

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

Vla. 2 *mp* *p*

Vc. *mp* *pp*

$\text{♩} = 135$

100 $\text{♩} = 162$ $\text{♩} = 108$ $\text{♩} = 162$

Hn. *mp* *pp*

Tpt. *mp* *p* *pp*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Perc. 1 *cresc.* *mf* *f* *ff*

Perc. 2 *molto cresc.* *mf* *ff*

E ♩ = 108, Limbo

♩ = 135

104

Fl.

Ob.

B. Cl.
Bass Clarinet
in B♭

Hn.

Tpt.

Tbn. 1

Tbn. 2

Perc 1.

Perc 2.
Sleigh Bells

Pno.

E ♩ = 108, Limbo

♩ = 135

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

con sord.

pocissimo sul pont.
détache

p, warm

mp

p

mp

p

107

Fl.

pp

mp

p

mp

Ob.

pp

B. Cl.

mp

p

mp

Perc 1.

mp

Perc 2.

Pno.

Vln. 1

mf

p

Vln. 2

Vla. 1

Vla. 2

Vc.

mf

15 16 15 16 15 16 15 16 15 16

110

Fl. *mf*

Ob. *mf, percussive*

B. Cl. *mf*

Perc 1. *mf*

Perc 2. *p*

Pno. *p sostenuto* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *gliss.*

Vla. 1 *gliss.*

Vla. 2 *gliss.*

Vc. *mf* *mp*

Measures 110-114. The score is in 18/16 time, changing to 8/8 and then 5/4. It features a variety of instruments including woodwinds, percussion, piano, and strings. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The piano part includes a *p sostenuto* section. The string section includes glissandos and a variety of articulations. The score is marked with measure numbers 110, 111, 112, 113, and 114. The tempo is marked as ♩. = 216. The key signature is one sharp (F#).

114 $\text{♩} = 108$

Fl. mp p

Ob. f 3 3 3 3 3 3 3 3 3 3 To C. A.

B. Cl. mp p

Perc 1. f 3 3 mf 3 mp p mf 3 3 mp

Perc 2. f mp Bongo mp f 3 mf 3 mp

Pno. mf 3 3 3 3 sf 3 3 3 3 3 3 3 3

Ped.

Vln. 1 $\text{♩} = 108$ p $\text{♩} = 135$

Vln. 2 f

Vla. 1 f

Vla. 2 f

Vc. p

← $\frac{6}{4}$ = $\frac{5}{4}$ → ♩ = 162

← ♩ = ♩. = 216

117

Fl. *mf* *pp* *f* *mp, ritmico*

B. Cl. *mf* *pp* *f* *mp, ritmico*

Perc 1. *mf* *mf* *f*

Perc 2. *mf* *mf* *mp* *mf*

Pno. *f* molto cresc. *mp* *mf*

Vln. 1 *mp (an echo)* *mf* *p*

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

15 16 17 18

$\text{♩} = 324$ $\text{♩} = 108$ $\text{♩} = 135$

Fl. 122 *f, lyrical* *p* *mf* *pp*

Ob. Cor Anglais *pp*

B. Cl. *f* *mf* *p* *mf*

Perc 1. *mf* *f*

Perc 2. *mf* *f*

Pno. *ff*

Red.

Vln. 1 *mf, warm* *mp* *gliss.*

Vln. 2 *mf, warm* *mp* *gliss.*

Vla. 1 *mf, warm* *mp* *gliss.*

Vla. 2 *mf, warm* *mp* *gliss.*

Vc. *mf, warm* *mp* *gliss.*

Cb. senza sord. *f pesante e tenuto* *ff*

127 $\leftarrow \text{♩} = \text{♩} \rightarrow = 162$ $\leftarrow \text{♩} = \text{♩} \rightarrow = 216$

C. A. *mp* *pp*

B. Cl. *ff* *p* *mf*

Perc 1. *mp* *molto dim.* *p* *pp*

Perc 2. *mp* *molto dim.* *p* *pp*

Pno. *subito f*

Vln. 1 *gliss.* *mf* *p* *f*

Vln. 2 *gliss.* *mf* *p* *f*

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

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

Vc. *gliss.* *mf* *senza sord.* *mp*

Cb. *f* *ff* *p* *molto cresc.*

$\text{♩} = 324$ $\text{♩} = 162$ $\text{♩} = 108$ $\text{♩} = 108$

Fl. 132

C. A. mf f, earthy

B. Cl. ff mp

Pno. ff più ff

Vln. 1 p sf

Vln. 2 p sf

Vla. 1 p sf senza sord. mp mf, earthy, sostenuto

Vla. 2 p sf senza sord. mp mf, earthy, sostenuto

Vc. mp p

Cb. mp p

Ped.

Musical score for page 35, featuring various instruments and dynamic markings. The score is divided into two systems. The first system includes Flute (Fl.), Clarinet in A (C. A.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vc.), and Contrabass (Cb.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vc.), and Contrabass (Cb.). The score includes various dynamic markings such as *mf*, *f*, *ff*, *mp*, *p*, *sf*, and *più ff*. It also includes performance instructions like "gliss.", "senza sord.", and "mf, earthy, sostenuto". The tempo markings at the top indicate $\text{♩} = 324$, $\text{♩} = 162$, and $\text{♩} = 108$. The page number 35 is in the top right corner.

♩ = 135

← $\frac{3}{4}$ = $\frac{5}{4}$ ♩ = 81 →

Fl. 139 *mf* *p*

C. A. *ff*

B. Cl. *f cresc.* *narcato*

Bsn. *narcato*

Hn. *senza sord.* *mf cresc.*

Pno. *mf, lyrical*

Red.

♩ = 135

← $\frac{3}{4}$ = $\frac{5}{4}$ ♩ = 81 →

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

Vln. 2 *senza sord.* *pp* *mp*

Vla. 1 *5*

Vla. 2 *5*

Vc. *narcato* *f cresc.*

Cb. *narcato* *f cresc.*

♩. = 108

142

Fl. *mp* nat. flz.

C. A. *4*

B. Cl. *marcato* *4* *ff*

Bsn. *marcato* *f* *4*

Hn. *4* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Pno. *ff* *f*

♩. = 108

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *ff sostenuto* *4*

Vla. 2 *ff sostenuto* *4*

Vc. *marcato* *4* *ff*

Cb. *marcato* *f*

♩. = 162

nat. *r8*

♩. = 162

144 **F** ♩ = 108

To A. Fl.

Fl. *ff*

C. A. *più ff* *mf*

B. Cl. *mf*

Bsn. *ff* *mf*

Hn. *ff* *mp* *mf*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc 1. *ff dim. al niente* *(ppp)* To Vib.

Perc 2. *ff dim. al niente* *(ppp)* To Tüb. B.

Pno. *ff* To Cel.

F ♩ = 108

sul tasto

Vln. 1 *fp* sul tasto

Vln. 2 *fp*

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

Vla. 2 *ff* *mp*

Vc. *poco marcato* *mf dim.*

Cb. *IV_o poco marcato* *mf dim.*

146 $\text{♩} = 144$ $\text{♩} = 180$ $\text{♩} = 216$

Fl. *mf cresc.* *Alto Flute*

C. A. *ff*

B. Cl. *mf agitato* 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Vln. 1 $\text{♩} = 144$ $\text{♩} = 180$ $\text{♩} = 216$

Vln. 2

Vla. 1 *mf* *p* *mp* 3

Vla. 2 *mf* *pizz.* *f con forza*

Vc. 3 *p*

Cb. 3 *p*

G

152 $\text{♩} = 144$ $\text{♩} = 216$ $\text{♩} = 144$

A. Fl.

B. Cl.

Hn.

Tpt.

Tbn. 1

Tbn. 2

con sord.

mp dim. p

(still con sord.)

mp dim. p

mp dim. p

mp dim. p

G

$\text{♩} = 144$ $\text{♩} = 216$ $\text{♩} = 144$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

f cresc. ff

pizz.

arco, sul tasto, trem.

pp

sul tasto, trem.

mf

trem.

f (IV still)

$\leftarrow \overset{\text{5}}{\text{♩}} = \text{♩} \rightarrow \text{♩} = 180$ $\leftarrow \overset{\text{♯5}}{\text{♩}} = \overset{\text{5}}{\text{♩}} \rightarrow \text{♩} = 216$

156

A. Fl.

ff

f *ff* *f* *ff* *f*

B. Cl.

f, con forza

Hn.

pp

Tpt.

pp

Tbn. 1

pp

Tbn. 2

pp

Vln. 1

pp

Vln. 2

pp

Vla. 1

f *ff* *f* *ff* *f* *ff*

Vla. 2

gtr.

Vc.

gtr.

Cb.

ff

Diagrammatic notation above the staves:

- Measures 156-157: $\leftarrow \overset{\text{5}}{\text{♩}} = \text{♩} \rightarrow \text{♩} = 180$
- Measures 158-159: $\leftarrow \overset{\text{♯5}}{\text{♩}} = \overset{\text{5}}{\text{♩}} \rightarrow \text{♩} = 216$
- Measures 160-161: $\square \triangle \square \triangle$

162

← $\frac{5}{4}$ = $\frac{5}{4}$ = 58 ← $\frac{5}{4}$ = $\frac{5}{4}$ = 86

A. Fl. *ff* *mf cresc.* *ff*

C. A. *f, sonoro*

B. Cl. *f* *mf* *mp*

Hn. Harmon mute with stem *pp*

Tpt. Harmon mute with stem *pp*

Tbn. 1 Harmon mute with stem *pp*

Tbn. 2

Vln. 1 *sf* *gliss.*

Vln. 2 *sf* *gliss.*

Vla. 1 *mf* *f* *ff, furioso*

Vla. 2 *gliss.* *pp* *gliss.*

Vc. *gliss.* *pp* *f*

Cb. *mf* *sf*

♩ = 108

166

A. Fl. *p* *ff* *mp*

C. A. *sf* *ff* *mp*

B. Cl. *pp* *pp*

Hn. *p* *pp* *p* *mp* *pp*

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

Tbn. 1 *p* *pp* *p* *mp* *pp*

Tbn. 2 *p* *mp* *pp*

Harmon mute with stem

Vln. 1 *f* *mp* *ff* *mp*

Vln. 2 *f* *mp* *ff* *mp*

Vla. 1 *più ff* *f* *ff* *f*

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

Vc. *ff*

Cb. *p* *mp* *mf* *mp cresc.*

[illegible]

♩ = 86 ♩⁵ = ♩³ = ♩ = 144 ♩⁵ = ♩ = ♩ = 180

175

C. A. *ff* *mp*

B. Cl. *ff* *subito mp* *legato* *mf, lithe*

Hn. *mf* *mp* *p, ma molto ritmico* *sf* *p*

Tpt. *mf* *mp* *p, ma molto ritmico* *sf* *p*

Tbn. 1 *mf* *mp* *p, ma molto ritmico* *sf* *p*

Tbn. 2 *mf* *mp* *p* *sf*

Vln. 2

Vla. 1 *mp* *arco* *subito mp e legato* *mf, lithe*

Vc. *f* *ff*

Cb. *f* *ff* *martelé* *mp*

$\leftarrow \text{3} \rightarrow \text{5} \rightarrow \text{J} = 216$ $\leftarrow \text{J} = \text{5} \rightarrow$

180

A. Fl.

C. A.

B. Cl.

Hn.

Tpt.

Tbn. 1

Tbn. 2

mp

mf

gliss.

mf

sf

mf

f

mp

mf

p

 $\leftarrow \text{3} \rightarrow \text{5} \rightarrow \text{J} = 216$ $\leftarrow \text{J} = \text{5} \rightarrow$

Vln. 2

Vla. 1

Cb.

sf

sf

f, furioso cresc.

mp

f

sf

p

mp

mf



$\text{♩} = 58$

$\text{♩} = 86$

$\text{♩} = 144$

185

A. Fl. *f* *ff sostenuto*

C. A. *f* *f*

B. Cl. *f* *più ff* *pp* split tone

Hn. *cresc.* *mf* *mp*

Tpt. *cresc.* *mp*

Tbn. 1 *cresc.* *ff* *mp*

Tbn. 2 *cresc.* *ff* *mp*

Perc 2. Tubular Bells
Xylophone sticks *f* *ff*

Vln. 1 *con sord.* *p cresc.* *mp* *mf* *pp, whispers* *mp*

Vln. 2 *con sord.* *p cresc.* *mp* *mf* *pp, whispers*

Vla. 1 *ff sostenuto e feroce*

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

Vc. *mf* *ff* *mp*

Cb. *mf* *ff*

I Frosty $\text{♩} = 162$

A. Fl. *fp*

Cl. *fp*

Bsn. *mf, dolce* *gliss.* *f* *5:6* *5:6*

Hn. *sf*

Tpt. *sf*

Perc. 1 *Vibraphone* *poco vibrato* *mp* *f*

Perc. 2 *f* *pp*

I Frosty $\text{♩} = 162$ *senza sord.*

Vln. 1 *f* *mf* *senza sord.*

Vln. 2 *mf* *p*

Vla. 1 *più ff* *sf*

Vla. 2 *sf*

Vc. *sf*

II $\text{♩} = 65$ $\text{♩} = 86$

A. Fl. *mf*

Cl. *mf*

Bsn. *mf* *tr.* *f*

Perc. 1 *mp*

Perc. 2 *mp* *trem.*

Vln. 1 *gliss.* *mf*

Vln. 2 *gliss.* *mf* *pp*

$\text{♩} = 130$ $\text{♩} = 86$ $\text{♩} = 108$

207

A. Fl. *p* *mf* *gliss.* *mf* *mf* *5*

Cl. *pp* *mf* *p* *sf* *p*

Bsn. *ff* *sf* *sf*

Hn. *senza sord.* *p* *mf* *p* *sf* *p*

Perc. 1 *senza vibrato* *sempre p, sec* *5* *5*

Perc. 2 *p* *ff*

Cel. *Celesta* *ff* *p, sec* *5* *3* *3*

Vln. 1 $\text{♩} = 130$ $\text{♩} = 86$ $\text{♩} = 108$ $\text{♩} = 108$ *pp* *sf*

Vln. 2 *sf*

$\text{♩} = 65$ $\text{♩} = 86$ $\text{♩} = 130$

216

A. Fl. *mp* *mf* *mp* *5* *3* *5*

Cl. *3* *5* *5*

Hn. *sim.* *3* *mf* *3* *3*

Perc. 1 *5* *5* *5:3* *5:3* *To T. Bl.* *5* *5*

Perc. 2 *p* *5* *5:3* *5:3* *5* *5*

Cel. *5* *5* *5:3* *5:3* *5* *5*

Ped.

♩ = 86

J ♩ = 108, Tense

← $\overset{\frown}{\text{5}} = \text{5}$ → ♩ = 135

223

A. Fl. *pp*

Cl. *pp*

Hn. *mp, nobilmente*

Perc. 1 Temple Blocks *p* *cresc.*

Perc. 2 *p* *pp* To Triangle and Guiro

Cel. *p*

Vla. 1 **J** ♩ = 108, Tense

← $\overset{\frown}{\text{5}} = \text{5}$ → ♩ = 135

agitato *sf* *mp*

230

A. Fl. *p* *mp* ♩ = 81 ♩ = 108

Cl. *p* *mp*

Hn. *3* *sim.* *4* *4*

Perc. 1 *mp* *2* *2*

Perc. 2 Triangle *mp cresc.*

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

Vla. 1 ♩ = 81 ♩ = 108

5 *f* *mp* *5* *3* *mf* *p*

233 ♩ = 162 ♩ = 108, **Giojoso** ♩ = 135

A. Fl. *mf* *p*

C. A. *mp* *mf* *mp*

Cl. *mf* *p*

Bsn. *mp* *mf* *p* *mp*

Hn. *p*

Perc. 1 *p* *mp* *mf*

Perc. 2 *f* *sf*

Cel. *p* *sf* *p* *mp*

♩ = 162 ♩ = 108, **Giojoso** ♩ = 135

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1 *sf*

Vla. 2 *p* *mp*

Vc. *mp* *mf*

$\text{♩} = \text{♩} = 81$

239

A. Fl. *mf* *mp*

C. A. *mf* *p* *mf* *mp* *p*

Cl. *mf* *mp*

Bsn. *mp* *p* *mp* *p*

Hn. *mp* *mf*

Tpt. con sord. *mp* *p* *mp*

Perc. 1 *f* *p*

Perc. 2 Wind Chime To Reco-reco

Cel. *p* *mf* *p*

Vln. 1 *mp* *p* *mp* *mf* *mp*

Vln. 2 *mp* *mp* *mf* *p*

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

Vla. 2 *mf* *mp* *p* *mp*

Vc. *mp* *p* *mp*

arco

arco

arco

gliss.

243 $\text{♩} = 108$

A. Fl. f mp p mp p pp

C. A. mp p mp p

Cl. mp f p p

Bsn. mp p mp p

Hn. f mf

Tpt. mf p mf pp

Perc. 1 mf

Cel. mf

Vln. 1 mf mp p pp

Vln. 2 mp p pp

Vla. 1 mf mp f sf sf mf 5:6

Vla. 2 p mp pp p pp

Vc. p mp pp p pp

$\text{♩} = 108$

K $\text{♩} = 64.8, \text{Tense}$

249 $\text{♩} = 81$

A. Fl. *pp* *mp* *p*

C. A. To Ob. *pp*

Cl. *pp* *mp* *p*

Bsn. *pp*

Hn. *sf* *mp*

Perc. 1 *f* *p* *mp*

Cel. *mf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. 1 *sf*

K $\text{♩} = 64.8, \text{Tense}$

$\text{♩} = 81$

254 $\text{♩} = 65$ $\text{♩} = 81$

A. Fl. *mp* *pp*

Cl. *mp* *pp*

Hn. *f* *p* *f* on B $\flat$, (B $\flat$ /open)

Tpt. *pp* *sf* *pp* *p* *f* *mp* senza sord.

Perc. 1 *f* *p*

Perc. 2 *ff* Reco-reco

Cel. *f* *f* *sf* *sf*

Vln. 1 *f* *sf* *sf* *mp, giocoso*

Vln. 2 *f* *sf* *sf* *mp, giocoso*

Vla. 1 *sf* poco flautando *mp, giocoso*

Vla. 2 *mf* poco flautando *mp, giocoso*

Vc. *f* poco flautando *mp, giocoso*

256 ♩ = 97 ♩ = 130, Ritmico

A. Fl. *p* *mp* *p* *mp* *p*

C. A. Oboe *p*, *giocoso*, *cresc.*

Cl. *p* *mp* *p* *mp* *p*

Bsn. *p*, *giocoso* *p*

Hn. *ff* *pp*

Tpt. *mf* *sf*

Perc. 1 To Alm. and Hi-hat *mp*

Perc. 2 Chinese Cymbal *mf cresc.*

Cel. *f*

Vln. 1 *f* *mp* *p* *mp*

Vln. 2 *f* *mp* *mp* *mp* *mf*

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

Vla. 2 *mf* *f* *pizz.* *mp* *mf*

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

L

$\text{♩} = 130$ $\text{♩} = 86$ $\text{♩} = 108$

A. Fl. *sf* *mf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *sf* *mp* *con sord.*

Tpt. *sf* *p* *mf*

Tbn. 1 *fp* *f* *mp* *f* *p*

Tbn. 2 *fp* *f* *p* *f*

Perc. 1 Almglocken *mp* Sleigh Bells *mf*

Perc. 2 *ff* *mf* Almglocken *mp* *f*

Cel. *ff*

L

$\text{♩} = 130$ $\text{♩} = 86$ $\text{♩} = 108$

Vln. 1 *fp* *sf* *sul pont.*

Vln. 2 *fp* *sf*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. *ff* *p* *sf*

Cb. *pp* *sf*

M

270 $\text{♩} = 130$

A. Fl. f p sf f pp

Cl. sf f p

Hn. mf f

Tpt. mp sf f mp

Tbn. 1 f mp mf f

Tbn. 2 p ff

Perc. 1 To Vib.

Alm. 3 3 To Tub. B.

Cel. Ped.

M

$\text{♩} = 130$

Vln. 1 p p, legato

Vln. 2 sf

Vla. 1 fp mf p

Vla. 2 sf p mf

Vc. mp sf mf f sostenuto

Cb. sf fp f sostenuto

$\text{♩} = 86$ $\text{♩} = 130$ nat.

$\text{♩} = 162$
 $\text{♩} = 97$
 $\text{♩} = 130$
 $\text{♩} = 162$
 $\text{♩} = 162$

A. Fl. *275*
ff *p* *To Picc.*

Cl.
mf *ff* *mf*

Bsn.
pp *f*

Hn.
f *mf* *mp*

Tpt.
f *mf* *mp*

Tbn. 1
mp cresc.

Tbn. 2
pp cresc. *mp* *mf* *f*

Cel.
p cresc. *ff* *To Pno.*

Vln. 1
 $\text{♩} = 162$ $\text{♩} = 97$ $\text{♩} = 130$ $\text{♩} = 162$ $\text{♩} = 162$
mp *mf*

Vln. 2
p, legato *mp* *mf*

Vla. 1
mp, legato *mf*

Vla. 2
ff

Vc.
ff

Cb.
ff

$\text{♩} = 101$ $\text{♩} = 122$ $\text{♩} = 162$

282

Cl.

Bsn.

Hn.

Tpt.

Tbn. 1

Tbn. 2

Perc. 1

Alm.

Vibraphone
con vibrato

Tubular Bells

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

p *pp* *ppp* *mf* *5* *marcato* *mf* *mf* *pp* *ff* *f*

O

3 *3* *3* *5*

$\text{♩} = 101$ $\text{♩} = 122$ $\text{♩} = 162$ $\text{♩} = 101$ $\text{♩} = 122$

288

Cl. *ff*

Bsn. *mp* *pp*

Hn. *f* *mp*

Tpt. senza sord. *mf*

Tbn. 1 *f* *mf* *mp*

Tbn. 2 *f* *mf* *mp*

Perc. 1 *ff* poco vibrato *f cresc.* *Ped.*

Perc. 2 *f* To B. D.

Vln. 1 *ff* non vib. *pp*

Vln. 2 *ff* non vib.

Vla. 1 non vib. *sf*

Vla. 2 non vib. *sf*

Vc. *ff*

Cb. *ff*

[illegible]

301

$\text{♩} = 92$ $\text{♩} = 122$ $\text{♩} = 183$ $\text{♩} = 114$ $\text{♩} = 114$

Picc. *ff sostenuto* *mf flz.*

Ob. *mp* *f* *ff*

Cl. *mp* *f* *ff*

Bsn. *f*

Hn. *mf* *f* *pp* *pp*

Tpt. *mf* *f* *pp* *pp*

Tbn. 1 *mf* *f* *pp* *pp*

Tbn. 2 *mf* *f* *pp* *pp*

Perc. 1 *ff* *mp* *Red.*

Perc. 2 Bass Drum *mp* *Red.*

Pno. *ff* *p* *Red.*

Vln. 1 $\text{♩} = 92$ $\text{♩} = 122$ $\text{♩} = 183$ $\text{♩} = 114$ $\text{♩} = 114$ *mf cresc.*

Vln. 2 *mf cresc.*

Vla. 1 *mf cresc.*

Vla. 2 *mf cresc.*

Vc. *ff* *mf*

Cb. *ff* *mf*

306 $\text{♩} = 137$ $\text{♩} = 92$ $\text{♩} = 137$ $\text{♩} = 92$

Picc. *ff* *mf* 5 nat.

Ob. *mf* *ff* *mp* 5

Cl. *mf* *ff* *mp* 5

Bsn. *ff* *mp* 5

Hn. *f* *p*

Tpt. *f* *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Perc. 1 *ff* 3 Ped.

Perc. 2 *mf* 5

Pno. *ff* 5 Ped.

Vln. 1 $\text{♩} = 137$ $\text{♩} = 92$ $\text{♩} = 137$ $\text{♩} = 92$ *f* 5

Vln. 2 *f* 5

Vla. 1 *f* 5

Vla. 2 *f* 5

Vc. *ff* *mf* 5

Cb. *ff* *f*

309

$\text{♩} = 85$ $\text{♩} = 103$

Picc. *ff* *mf* *mf* *ff* *mf*

Ob. *ff* *mf* *f* *mf* *mp*

Cl. *ff* *mf* *f* *mf* *mp*

Bsn. *ff* *mf* *ff* *mf* *mp*

Hn. *mf* *f* *mp* *mf* *f* *p*

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

Tbn. 1 *mf* *f* *mf* *f* *p*

Tbn. 2 *mf* *f* *mf* *f* *p*

Perc. 1 *ff* *ff*

Perc. 2 *f* *ff*

Pno. *ff* *ff*

Vln. 1 *ff* *mf* *ff* *mp*

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

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

Vla. 2 *ff* *mf* *f* *mp*

Vc. *ff* *ff*

Cb. *ff*

♩ = 124 ♩ = 74

Picc. *311* *f* *5* *6* *ff* *5* *5* *5* *5* *pp* *5* *5*

Ob. *f* *6* *ffpp*

Cl. *f* *6* *ffpp*

Bsn. *f* *6* *ffpp*

Hn. on G₃ (B $\flat$ /1-2) *ffp*

Tpt. *ffp*

Tbn. 1 *ffp*

Tbn. 2 *ffp*

Perc. 1 maximum vibrato *f* *3* *ff* *f cresc.* *l.v*

Perc. 2 Tam-tam *mf* *5* *mp*

Pno. *5* *6* *ff* *p* *5* *5* *5* *5* *ff* *5* *5* *p* *8^{va}*

P

♩ = 124 ♩ = 74

Vln. 1 *f* *5* *6* *ff, sostemuto* *5* *5*

Vln. 2 *f* *5* *6* *ff, sostemuto* *5* *5*

Vla. 1 *f* *5* *6* *ff, sostemuto* *5* *5*

Vla. 2 *f* *5* *6* *ff, sostemuto* *5* *5*

Vc. *f* *5* *6* *ff, sostemuto* *5* *5*

Cb. *f* *5* *6* *ff* *5* *5* *5* *5* *5*

313 $\text{♩} = 93$ $\text{♩} = 112$ $\text{♩} = 149$

Picc. *mf* *f* *ff*

Ob. *f* *p* *f* *mf* *p* *ff*

Cl. *ff* *pp* *ff* *pp* *ff* *p*

Bsn. *ff* *pp* *ff* *p* *ff*

Hn. *f* *ffp*

Tpt. *f* *ffp*

Tbn. 1 *f* *ffp*

Tbn. 2 *f* *ffp*

Perc. 1

Perc. 2 *mf* *f* *mp* *f*

Pno. *f* *p* *f* *p*
(gradually lift pedal, but then repedal)

Vln. 1 $\text{♩} = 93$ $\text{♩} = 112$ $\text{♩} = 149$

Vln. 2

Vla. 1

Vla. 2

Vc.

Cb.

on B $\flat$,
(B $\flat$ /open)

8va

ff

5 *6*

5 *6*

5 *6*

5 *6*

5 *6*

3 *3* *6*

5 *5* *5*

2 *2*

320 $\text{♩} = 101$ $\text{♩} = 135$ $\text{♩} = 101$

Picc. *mf* *f* *mp* *mp*

Ob. *mf* *f* *ff* *mp*

Cl. *mf* *f* *ffp*

Bsn. *mf* *f* *ffp*

Hn. *ffp* *ff* *ff*

Tpt. *ffp* *ff* *ff*

Tbn. 1 *ffp* *ff* *ff*

Tbn. 2 *ffp* *ff* *ff*

Perc. 1 *pp* *ff* *f*

Perc. 2 *p* *f*

Pno. *mp* *p* *f* *ff* *p*

Vln. 1 *nat.* *ff* *rough* *non vib.*

Vln. 2 *nat.* *ff* *rough* *non vib.*

Vla. 1 *ff* *rough* *non vib.*

Vla. 2 *ff* *rough* *non vib.*

Vc. *nat.* *ff* *rough* *non vib.*

Cb. *ff* *rough* *più ff*

on G,
(Bb/1-2)

[illegible]

327 $\text{♩} = 101$ $\text{♩} = 76$ $\text{♩} = 95$

Picc. ff f p

Ob. ff mf p

Cl. p mf p

Bsn. p mf p

Hn. on B $\flat$, (B $\flat$ /open) ff mf f mp mf p

Tpt. ff mf f mp f mp mf p mf p

Tbn. 1 ff mf f mp f mp mf p mf p

Tbn. 2 ff mf f mp f mp mf p mf p

Perc. 1 ff p ff p ff

Perc. 2 mf

Pno. ff p ff p ff p ff mp ff p

Vln. 1 ff p ff p ff p ff p ff p

Vln. 2 ff p ff p ff p ff p ff p

Vla. 1 ff p ff p ff p ff p ff p

Vla. 2 ff p ff p ff p ff p ff p

Vc. ff p ff p ff p ff p ff p

Cb. ff p ff p ff p ff p ff p

nat. non vib. nat. non vib. nat. non vib. nat. non vib.

$\text{♩} = 113$ $\text{♩} = 151$ $\text{♩} = 113$ $\text{♩} = 142$

Picc. *mf* 5 5 *f* *pp* 2 2 2 *f*

Ob. *mf* 5 5 *pp* *f* 2 2 2 2 *pp* 3 3

Cl. *mp* 6 *p* 6 *f* 4 5 *p* 3

Bsn. *mp* 5 *p* 6 4 *f* 5 *p* 3

Hn. *mp* *p* *mp* *p* *dim.* 5 3 3 on A, (Bb/2)

Tpt. *mp* *p* *mp* *p* *dim.* 5 3 3

Tbn. 1 *mp* *p* *mp* *p* *dim.* *pp*

Tbn. 2 *mp* *p* *mp* *p* *dim.* *pp*

Perc. 1 *p* *ff* *f* *cresc.*

Perc. 2 *mp* *p* *pp* To Tub. B.

Pno. *ff* *p* *f* *p* *mf* *p* *mp* *p* *p cresc.* 5 3 3

Vln. 1 *ff* *nat.* *p* *f* *p* *mf* *p* *mp* *p* *mf* 5 3 3

Vln. 2 *ff* *nat.* *p* *f* *p* *mf* *p* *mp* *p* *mf* 5 3 3

Vla. 1 *ff* *nat.* *p* *f* *p* *mf* *p* *mp* *p* *mf* 5 3 3

Vla. 2 *ff* *nat.* *p* *f* *p* *mf* *p* *mp* *p* *mf* 5 3 3

Vc. *ff* *nat.* *p* *f* *p* *mf* *nat.* *p* *mp* *p* *mf* 5 3 3

Cb. *ff* *nat.* *p* *f* *p* *mf* *nat.* *p* *mp* *p* *mf* 5 3 3

$\text{♩} = 113$ $\text{♩} = 151$ $\text{♩} = 113$ $\text{♩} = 142$

nat. *non vib.* *nat.* *non vib.* *nat.* *non vib.* *nat.* *non vib.* *nat.* *non vib.* *nat.* *non vib.*

$\text{♩} = 85$ $\text{♩} = 102$ $\text{♩} = 122$

334

Picc. *mp* *mf* *fff*

Ob. *mp* *mf* *f* *fff*

Cl. *mp* *f* *gliss.* *fff*

Bsn. *f* *ff* *fff*

Hn. *pp* *mf* *fff* on B $\flat$, (B $\flat$ /open)

Tpt. *pp* *mf* *fff*

Tbn. 1 *mp* *mf* *fff*

Tbn. 2 *mp* *mf* *fff*

Perc. 1 *fff* (let crotales ring out)

Perc. 2 Tubular Bells Let it ring out *fff*

Pno. *mf* *fff*

Vln. 1 *mp* *fff*

Vln. 2 *mp* *fff*

Vla. 1 *mp* *fff*

Vla. 2 *mp* *fff*

Vc. *mp* *fff*

Cb. *mf* *fff*