L'ÉTERNITÉ

Cantata for SATB soloists and choir, flute, cor anglais, bass clarinet, alto saxophone, timpani, eight percussionists, piano, harpsichord, celesta, harp, guitar and string orchestra

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PhD Music (Composition) 2007

Item 1 of 5

L'Éternité: Composer's Note

This cantata, in seven movements, spans the entire duration of my PhD study period, and, I feel, is representative of my development as a composer during this time. From the outset of my study, I knew I wanted to set a poem, or indeed several, to music as part of my submission, but how to choose a text I could comfortably work with was the question constantly on my mind. I turned, at first, to those poets I already knew – and selected an array of verse – Blake, Donne, Heaney, Larkin and Plath, amongst others, lined my shelves, suggesting a cycle of songs might be the approach I would choose to take. However, I felt the need to look further afield, and in doing so encountered the work of Arthur Rimbaud. On reading his poem *L'Éternité*, I knew I had found what I was looking for, but was also aware that, to me, this text required a setting of significant length – to reflect not only the subject and title of the poem, but also the wide variety of images conjured by each line of every verse. So, it became apparent, that this was to comprise my major submission for the PhD. The composition of *L'Éternité* fell into two distinct periods – it was both the first and the last work to be tackled during my PhD study. Movements 1 and 3 were the first pieces I wrote during this period, and the remaining five movements formed the bulk of my output during the last two years of study. This division between the two periods of composition of *L'Éternité* goes a long way to explain the source material for each movement. As shall be made clear later in this note, movements 2, 4, 5, 6 and 7 owe themselves to source material from movements 1 and 3.

The opening Prologue is subtitled 'Sunrise' which, admittedly an afterthought, can be easily visualised in the course of the movement. Beginning from a single pitch – A, the movement expands until it encompasses all of the pitches of a 9-note mode – one of Messiaen's 'modes of limited transposition' (C, D flat, D, E, F, F#, G#, A, B flat). This mode was happened upon during a period of exploration in which different chords were combined and the resultant scales investigated. During the course of the movement many of the basic triads and chords used to create the mode appear simultaneously in various instrumental parts (D flat major, C# minor, D minor ^{7}, F# major ^{7}, B flat major, B flat minor). Therefore a polytonality can be heard in a movement based, solely, on a single mode. This movement is a setting of the first stanza of the poem.

The Interlude that follows, is as its title, 'The Torture is Certain', suggests, a violent affair. The movement consists of an arrangement of 'Eleven' – the eleventh piece from an earlier set of works – 'Thirteen Remnants' for ensemble. Each of these thirteen pieces are derived from thirteen chords present in the Prologue of 'L'Éternité'. 'The Torture is Certain' retains the same harmonic structure, formal structure and duration as its predecessor. However, the tenor soloist is dropped in favour of an alto saxophone (the first of the three movements in which the ensemble interprets the text in the manner of a song without words), the piano and double bass parts increase in prominence, and a hi-hat cymbal is introduced – creating a small jazz quartet within the larger ensemble. This movement is an interpretation of the last two lines of the fifth stanza of the poem.

The third movement, Dances and Nightscapes, is rather more eccentric, employing two distinct influences moulded into my own harmonic language: a type of material employing rhythms typically found in the various different European forms of the sarabande (or zarabanda) in the form of a passacaglia, and a second type which is more reminiscent of the rhythm of Greek music. The use of each material was simply as a response to the enjoyment felt when listening and being involved in performing such music. For example, on hearing the music of Biagio Marini, I felt very drawn to the passacaglia (see also movement four) and also spent time investigating the rhythm of the sarabande, after hearing an inspiring presentation by a musicologist colleague of mine. Having enjoyed rehearsing and performing arrangements of traditional Greek music, I also felt drawn to their rhythm and meter. The modes employed in this movement are under constant change – as pitches are sharpened or flattened as they progress. Thus, the expressive potential of the music is increased, and the stark rhythmic and meter changes that are involved in moving between such materials insure that a great deal of contrast is felt during this transition. Various different languages are employed in this movement – very often because I enjoy the contrasting sounds of different words and syllables, but more significantly because I discovered the potential of using speech in a percussive sense – this can be seen during the setting of the line 'de la nuit si nulle', in which several different translations of the

words 'nuit' (night) and 'nulle' (nothing), each beginning with the similar percussive attack of 'n', are employed. 'Dances and Nightscapes' is a setting of the second stanza of the poem.

The passacaglia of movement four takes, as its theme, the sarabande of the previous movement, but also maintains a sense of rhythmic fluidity by varying the meter of each section, as well as employing the rhythms of various different Greek folksongs in the percussion section. The instrumentation of harpsichord, guitar, 'cello, cor anglais and drums, has a certain 'early music' feel to it – to compliment the form of the movement, and during its significant performance time of 25 minutes, there is plenty of scope for the variety in instrumental combinations so typical of the genre. Harmonically, the movement is subject to a continuous disintegration – beginning with all 12 notes of the chromatic scale, and concluding with none – a purely rhythmic conclusion for drums and the woodwork of the guitar. This is an interpretation of the first two lines of the fifth stanza of the poem.

The harmonic connection of 'Taking Flight' is slightly more tenuous. Its entire harmonic structure is based upon the middle section of 'Five' from 'Thirteen Remnants'. Although 'Five' started life as a chord from the aforementioned Prologue, its central section is much freer, breaking away from the restrictions of its mother chord. This, naturally, fits with the words of both pieces – 'they separate, and fly away'. Therefore I felt inclined to explore this sequence of harmony again. After a short introduction the music is pared down to two violins and (at first) a single alto. Each chord is presented (at first very brokenly in sparse string writing) above which the vocal soloists expand the harmony to encompass a scale – starting with pentatonics of various patterns, and working towards a fully chromatic scale. Each string part eventually breaks away from their slow broken chord, accelerating and disappearing into nothing, at which point they return with rhythmic material that gradually coagulates to form the 'Greek dance' melody of the third movement. Percussion is added for rhythmic enhancement, and eventually a bird is heard to sing (on flute and piccolo). This is a setting of the third stanza of the poem.

The harmonic material for the Interlude: 'From You Alone', consists of the phrase of four-part vocal writing forming the very centre of the seventh movement, 'Tapestry'. The idea behind this movement was to show that 'from you alone' (i.e. the aforementioned material) could come a glowing, breathing entity (as suggested by the stanza concerned). Each chord formed by the four-part writing is isolated and placed into an accommodating harmonic series, which in turn provides the pitches necessary for creating the glowing embers surrounding each of the original tetrachords. The interlude is constantly on the move – moving in and out of different dynamics (depending on the dissonance of the original chord), each instrument moving between melodic, contrapuntal and accompanimental roles. This is an interpretation of the fourth stanza of the poem.

For the seventh, and final, movement of the cantata, the work comes full circle, returning to material from the Prologue – seemingly appropriate as the sixth stanza of the poem, of which this is the setting, is identical to the first (that of the Prologue). The material taken from the Prologue is harmonic – the sequence of chords in choir (and sometimes strings) that forms the backbone for the second half of the opening movement is presented and expanded upon in its opposite number - the Epilogue. This final movement consists of several, simple interweaving patterns. Following a brief introduction, each group of instruments – strings, choir, vocal soloists, woodwind, keyed percussion/keyboards, timpani/untuned percussion – follows a different pattern throughout the piece. These patterns may be represented in terms of dynamic, pitch or duration of note. Some go up from beginning to end, some down. Some stay static. Some peak in the middle of the piece, others at the beginning and end. Also interweaving with the sixth stanza of *L'Éternité* is a new text. I wanted to conclude the cantata with a message – some kind of reassuring advice, something that I was familiar with and that I associated with positive memories, home, family, friends and more spiritual matters. I turned to Max Ehrmann's *Desiderata*, but in translation into French, and broken apart between the entries of the vocal soloists.

It is, perhaps, a little ironic that I first read this poem whilst seated in the smallest room of my mother's house – it hung on the wall opposite. Inspiration can come at the most unexpected of times.

As far as I know the poem still hangs there today.

Instrumentation

Flute (doubling Piccolo – (sounding octave higher))
Cor Anglais (sounding perfect 5th lower)
Bass Clarinet in B flat (sounding major 2nd lower)
Alto Saxophone in E flat (sounding major 6th lower)

Timpani

Percussion (divided between eight players):

- Glockenspiel (sounding two octaves higher)
- Xylophone (sounding octave higher)
- Marimba
- Vibraphone
- Bass Drum
- Three Suspended Cymbals (low, medium and high)
- Clash Cymbals
- Hi-hat cymbals
- Tam-tam
- Tambourine
- Tom-toms (low, medium and high)
- Three Goblet Drums (low, medium and high) – e.g. Djembe, Dumbek, Toubeleki
- Woodblocks (low, medium and high)
- Claves

Piano
Harpsichord (amplified)
Celesta (amplified) (sounding octave higher)

Harp

Acoustic Guitar (amplified)

Soprano Solo
Alto Solo
Tenor Solo
Bass Solo

SATB Choir (at minimum – 6/4/4/4)

Strings (large section – advisable to have no less than 10/8/6/4/2)

Contents

Prologue: Sunrise (c. 4' 05") 1

Interlude: The Torture is Certain (c. 4' 10") 13

Dances and Nightscapes (c. 13' 00") 23

Passacaille – Une Désintégration Harmonique (c. 25' 00") 49

Taking Flight (c. 13' 40") 61

Interlude: From You Alone (c. 6' 30") 112

Epilogue: Tapestry (c. 13' 40") 121

Total Duration: c. 1 hour 20 minutes

Composed: 2002-7

I

Prologue: Sunrise

Jacob F. Spence

Larghetto
♩ = 66

Timpani

Suspended Cymbal

Tam-tam

soft sticks *sotto voce* — LV

Harp

C♯ D♯ E♯ F♯ G♭ A♯ B♭

prima voce — LV

Guitar

ppp molto vib.

Soprano Solo

non vib. - - - - - vib. - - - - - non vib. — norm. — whispered

Elle — est — Elle est re-trou-vee — Elle est re - trou-vee — re-trou - vee — trou - vee

Soprano

Alto

Tenor Solo

Elle est — re - trou - vee — Elle est — trou - vee

Tenor

Bass

Piano

Glockenspiel

Vibraphone

motor off

Celesta

Harpsichord

Larghetto
♩ = 66

Violin Solo

Violin 1

Violin 2

Viola

Violoncello Solo

Violoncello

Double Bass

molto esp.

one player con sord.

ppp cresc. pochissimo a pochissimo

14

3/4 + 5/16

Timp. — soft sticks *sotto voce* — *pp*

Susp. Cym. — *ppp*

Hp. — *p* — LV

Guit. — *ppp* — *pp*

S. — Quoi? Quoi? Qui est elle? Quoi? Qui est elle? Quoi? Quoi? — *mf*

A. — Quoi? Quoi? Qui est elle? Quoi? Qui est elle? Quoi? Quoi? — *mf*

T. Solo — *molto esp.* — ah — *mp*

T. — Quoi? Quoi? Qui est elle? Quoi? Qui est elle? Quoi? Quoi? — *mf* — ah

B. — Quoi? Quoi? Qui est elle? Quoi? Qui est elle? Quoi? Quoi? — *mf* — ah

Pno. — *pp*

Vib. — *sotto voce* — Ped — *ppp*

Cel. — *ppp* — *pp*

Hpsd. — *pp* — *pp*

3/4 + 5/16

Vln. Solo — *molto esp.* — *mp*

Vln. 1 — pizz. — *p* — arco — *pp* — *ppp*

Vln. 2 — pizz. — *p* — arco — *pp* — *ppp*

Vla. — pizz. — *p* — arco — *pp* — *ppp*

Vc. Solo — *esp.* — *p*

Vc. — pizz. — *p* — arco — *pp* — *ppp*

Db. — *pp*

22

3/4 + 5/16

Timp.

(tr)

Susp. Cym.

ppp

Hp.

LV

p

Guit.

pp

S. Solo

molto esp.

ah

mp

S.

Quoi? mf Qu'est - ce quelle est? Quoi? mf Qu'est - ce quelle est?

ah

p

A.

Quoi? mf Qu'est - ce quelle est? Quoi? mf Qu'est - ce quelle est?

ah

p

T. Solo

molto esp.

ah

mp

T.

ah

p

B.

ah

p

Pno.

pp

Vib.

ppp

Cel.

pp

Hpsd.

pp

3/4 + 5/16

Vln. Solo

molto esp.

mp

Vln. 1

pizz.

p

arco

pp

ppp

Vln. 2

pizz.

p

arco

pp

ppp

Vla.

pizz.

p

arco

pp

ppp

Vc. Solo

esp.

p

Vc.

pizz.

p

arco

pp

ppp

Db.

27

Timp.

Hp.

Guit.

B♭m

S. Solo

Quoi?

L'é - ter - ni - té

C'est la mer

S.

A.

T. Solo

Quoi?

L'é - ter - ni - té

C'est la mer

T.

B.

Pno.

Vib.

motor on (slow)

p dim. poco a poco

Cel.

Hpsd.

Vln. Solo

pizz.

arco

Vln. 1

arco

Vln. 2

arco

Vla.

Tutti

cresc. poco a poco

Vc. Solo

pizz.

arco

Vc.

arco

Tutti

cresc. poco a poco

Db.

Timp.

Susp. Cym.

Hp.

Guit.

S. Solo

al - lée L'é - ter - - - - - - ni - té al - lée Al - lée a - vec le so - leil La mer Le

T. Solo

al - lée L'é - ter - - - - - - ni - té al - lée Al - lée a - vec le so - leil La mer Le

Pno.

Glock.

Vib.

motor off

Cel.

Hpsd.

Vln. Solo

Vln. 1

Tutti

cresc. poco a poco

Vln. 2

Tutti

cresc. poco a poco

Vla.

Vc. Solo

Vc.

Db.

41

Timp.

Susp. Cym.

T.-t.

Hp.

Db Ab

Guit.

arpegg. sim.

S. Solo

so - leil L'é - - - ter - - - ni - té C'est la

S.

A.

T. Solo

T.

B.

L'é - - - ter - - - ni - té

C'est la

Pno.

Glock.

Vib.

Ped

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

47

Timp.

Susp. Cym.

Hp.

Guit.

S. Solo

S.

A.

T. Solo

T.

B.

Pno.

Glock.

Vib.

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

(tr) cresc.

mer al - - lée

A - - - - - - - - - - vec

piu f

piu ff

ff

mf

f

cresc.

51

Timp.

Susp. Cym.

Hp.

Guit.

S. Solo

S.

A.

T. Solo

T.

B.

Pno.

Glock.

Vib.

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

cresc.

piu ff

fff

molto vibrato

le so - - leil

Elle

Ped.

34

Timp. — *ff* *cresc.* *più ff*

Susp. Cym. — *più f* *cresc.* *ff* *cresc.*

T.-t. — *ff* *cresc.*

Hp. — *più ff* *gliss.*

Guit. — F♯7 *più ff* B♭m Dm7

S. Solo — est l'é - - - - - ter - - - - - ni - - - -

S. — est l'é - - - - - ter - - - - - ni - - - -

est l'é - - - - - ter - - - - - ni - - - -

A. — est lé - - - - - ter - - - - - ni - - - -

T. Solo — est l'é - - - - - ter - - - - - ni - - - -

T. — est l'é - - - - - ter - - - - - ni - - - -

B. — est l'é - - - - - ter - - - - - ni - - - -

Pno. — arpegg. simile *più ff* *ff* *cresc.* *più ff*

Glock. — *più ff* *cresc.*

Vib. — *più ff*

Cel. — *più ff*

Hpsd. — *più ff*

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db. — *ff* *cresc.* (trem.) *più ff*

56

Timp.
Susp. Cym.
T.-t.
Hp.
Guit.
S. Solo
S.
A.
T. Solo
T.
B.
Pno.
Glock.
Vib.
Cel.
Hpsd.
Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

B♭ C♭

loco

Ped

piu ff
cresc.
fff
sffz
piu f
gliss.
ff
piu ff dim.
fff dim.

59

Timp.

Hp.

Guit.

Pno.

Glock.

Vib.

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

loco

f dim.

pp dim.

61

Timp.

Susp. Cym.

T.-t.

Hp.

Guit.

3

ppp molto vib.

Pno.

Ped.

Glock.

Vib.

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

sf

pizz.

norm - - - - - - - - - - - - S.T.

sfppp

Duration: c. 4' 05"

II

Interlude: The Torture is Certain

Science avec patience, le supplice est sûr (version II)

Moderato con potenza
♩ = 84

Alto Saxophone

Timpani

Hi-hat Cymbals

Bass Drum

Suspended Cymbal

Tam-tam

Tom-toms

Wood Blocks

Glockenspiel

Xylophone

Vibraphone
motor on
quick

Harp
C♭ D♭ E♭ F♭
G♭ A♭ B♭

Guitar
(amplified)

Celesta
(amplified)

Piano

Harpsichord
(amplified)

Moderato con potenza
♩ = 84

Violin 1
div. a 4

Violin 2
pizz.
unis.

Viola
div. a 4
unis.

Violoncello
div. a 4
unis.

Double Bass Solo
pizz.
norm.

Double Bass
div. a 2
arco
pizz.
norm.

* hi-hat notation:
cross below stave with circle below = foot splash
cross above stave with circle above = hi-hat open when hit
as above but with vertical line through circle = hi-hat half open when hit
cross below stave alone = with pedal
cross above stave alone = hi-hat closed when hit

A. Sax.
Timp.
H-Hat
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
Hpsd.
Vln. 1
div. a 4
Vln. 2
Vla.
div. a 4
Vc.
div. a 4
Db. Solo
Db.
div. a 2

14

A. Sax.
Timp.
H-Hat
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
Hpsd.
Vln. 1
div. a 4
Vln. 2
Vla.
div. a 4
Vc.
div. a 4
Db. Solo
Db.
div. a 2

(unis.)
norm.
G♭ B♭

19

A. Sax.
Timp.
H-Hat
B. D.
Cym.
T.-t.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
Hpsd.
Vln. 1 div. a 4
Vln. 2
Vla. div. a 4
Vc. div. a 4
Db. Solo
Db. div. a 2

Solo 1
Solo 2
tutti div. a 6
tutti div. a 4
tutti SP div. a 3
(unis.)
norm.
arco
pizz.
solo

28

A. Sax.

Timp.

H-Hat

B. D.

Cym.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Cel.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Db. Solo

Db.

36

A. Sax.

Timp.

H-Hat

B. D.

W. Bl.

Glock.

Xyl.

Vib.

B♭ F♭

Hp.

Cel.

Pno.

Hpsd.

Solo 1

Vln. 1

Solo 2

div. a 3

Vln. 2

Solo

Vla.
div. a 4

Solo

Vc.
div. a 4

Solo 2

norm.

Db. Solo

Solo

Db.

sub.

38

A. Sax.

Timp.

H-Hat

B. D.

Cym.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Cel.

Pno.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Db. Solo

Db.
div. a 2

43

A. Sax.

Timp.

H-Hat

ff cresc.

B. D.

Cym.

Vib.

Hp.

Gtr.

Cel.

Pno.

ff cresc.

Vln. 1
div. a 4

Vla.
div. a 4

Db. Solo

ff cresc.

Db.
div. a 2

45

A. Sax.

H-Hat

B. D.

Cym.

Vib.

Hp.

Cel.

Pno.

Vln. 1
div. a 4

Vln. 2
div. a 4

Vln.
div.a 3

Vc.
div. a 3

Db. Solo

div. a Db.

mf ff mf ff mf f fff

piu ff cresc. fff cresc.

piu f ff

mf ff

= piu f

47

A. Sax.

fff possible

Timp.

H-Hat

B. D.

Cym.

T.-t.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Cel.

Pno.

Hpsd.

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div. a 3

Vc.
div. a 3

Db. Solo

Db.
div. a 2

Duration: c. 4' 10"

Andante
♩= 80-84

Timpani
ff sf sf sf p sotto voce

Tom-toms

Tambourine

Woodblocks

Suspended Cymbal
ff sf sf mf mf mf

Tam-tam
ff sf sf

Harp
C♭ D♭ E♭ F♭ G♭ A♭ B♭
ff sf sf sf mf mf
Gm

Guitar (amplified)
ff sf sf mf mf mf

Soprano Solo
E - ter - ni - té Elle est L'e - ter - - - ni - té
f f

Soprano

Alto

Tenor Solo
E - ter - ni - té Elle est L'e - ter - - ni - té Elle
f f f

Tenor

Bass

Piano
ff sf sf sf mf

Glockenspiel
ff sf sf mf mf mf mf

motor off
Vibraphone
ff sf sf p sotto voce

Marimba

Celesta
ff sf sf sf mf mf mf

Harpsichord (amplified)
sf sf sf mf mf mf

Andante
♩= 80-84

Violin Solo
ff sf sf sf mp norm SP norm p

pizz. one player
Violin I
ff sf sf sf p ma poco marcato

pizz. one player
Violin 2
ff sf sf sf p ma poco marcato

pizz. one player
Viola
ff sf sf sf p ma poco marcato

Violoncello Solo
ff sf sf sf mp norm SP norm. norm SP norm norm SP norm p mf

pizz. one player
Violoncello
ff sf sf sf p ma poco marcato

Double Bass
ff sf sf sf mp pizz. mp arco

9

♩ = 84

Timp.

Susp. Cym.

S. Solo — Elle est re - - - trou - vée. Quoi? Quoi? Quoi? Qui est elle? Qu'est - ce quelle est? L'e - ter - ni - té est re -

T. Solo — est re - - - trou - vée. Quoi? Quoi? Quoi? Qui est elle? Qu'est - ce quelle est? L'e - ter - ni - té est re

Glock.

Vib.

Cel.

Hpsd. — semplice - stile antico

♩ = 84

Vln. Solo — semplice - stile antico

Vln. 1 — dim. poco a poco

Vln. 2 — dim. poco a poco

Vla. — dim. poco a poco

Vc. Solo — semplice - stile antico

Vc. — dim. poco a poco

Db. — pizz. arco pizz. arco

19

Timp. — dim.

S. Solo — trou- vée. semplice - stile antico Ame Ame Ame sen - - - ti -

T. Solo — trou - vée.

Vib. — dim.

Hpsd.

Vln. Solo

Vln. 1 — dim. pp

Vln. 2 — dim. pp

Vla. — dim. pp

Vc. Solo

Vc. — dim. pp

Db. — dim.

36

Piu mosso
♩= 96-100

Tom-t.
Hp.
Guit.
S. Solo
T. Solo
Hpsd.
Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

- nelle Ame Ame Ame sen-ti - nelle.
Mur- mur-ons mur- mur-ons mur- mur

f molto ritmico
tutti con sord.
arco
pizz.

52

- ons l'a - veu Mur mur-ons mur- mur-ons mur- mur - ons l'a - veu.
Mur- mur-ons Mur-mur

66

L'istesso tempo

Timp.

Susp. Cym.

T.-t.

Hp.

Guit.

T. Solo

ons l'a-veu Mur- mur - ons Mur- mur - ons Mur- mur - ons_ l'a-veu.

Pno

Glock.

Vib.

Cel.

Hpsd.

L'istesso tempo

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

pizz.

arco

80

A Tempo 1
♩= 80-84

Timp.

Tom-t.

W. Bl.

Susp. Cym.

T.-t.

Hp.

Guit.

S. Solo — Elle est é-ter-ni-té — Elle est re-trou-vée — Quoi?

S. — L'é-ter-ni-té — Elle est re-trou-vée

A. — L'é-ter-ni-té — Elle est re-trou-vée

T. Solo — Elle est é-ter-ni-té — Elle est re-trou-vée — Quoi?

T. — L'é-ter-ni-té — Elle est re-trou-vée

B. — L'é-ter-ni-té — Elle est re-trou-vée

Pno

Glock.

Vib.

Mar.

Cel.

Hpsd.

A Tempo 1
♩= 80-84

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

Poco piu mosso

90 ♩= 84-88

Timp.

dim.

Tom-t.

W. Bl.

S. Solo — Quoi? Quoi? Qui est elle? Qu'est - ce quelle est? L'e - ter - ni-té est re - - - trou vée.

ff

S. — Quoi? Quoi? Qu'est - - ce quelle est? Elle est l'é - ter - ni - té.

f

A. — Quoi? Quoi? Qu'est - - ce quelle est? Elle est l'é - ter - ni - - té.

f

T. Solo — Quoi? Quoi? Qui est elle? Qu'est - ce quelle est? L'e - ter - ni-té est re - trou - - vée.

ff

T. — Quoi? Quoi? Qu'est - - ce quelle est? Elle est l'é - ter - ni - - té.

f

B. — Quoi? Quoi? Qu'est - - ce quelle est? Elle est l'é - ter - ni - - té.

f

Vib.

dim.

Hpsd.

semplice - stile antico

mf

Left hand chords should be arpeggiated (minims only)

Poco piu mosso

♩= 84-88

semplice - stile antico

Vln. Solo

cresc.

Vln. 1

1 player

dim.

pp

semplice - stile antico

arco

con sordino

mp quasi echo

cresc.

Vln. 2

1 player

dim.

pp

Vla.

1 player

dim.

pp

Vc. Solo

semplice - stile antico

cresc.

cresc.

Vc.

1 player

dim.

pp

Db.

dim.

sul tasto

pp

104

S. Solo — *semplice - stile antico*

f Sen - ti - nel soul Sen - ti - nel soul L'ame *piu f* sen - - ti - nelle.

Hpsd.

Vln. Solo — *mf*

Vln. I

Vc. Solo — *mf* — *cresc.*

Db. — *dim.*

114 Eb Ab Eb Fb F♯ A♭ Eb Bb D♭ F♭ Db Eb B♭ F♯

Hp. — *mp quasi echo* — *cresc.* — *cresc.*

S. Solo

f Sen - ti - nel Sen-ti - nel soul L'ame *piu f* sen - ti - nelle sen - ti - nel soul Cha-so- voi *mp*

Vib. — arco (with bass bow) — *pp* — *pp*

Hpsd. — *pp*

Vln. Solo — *mf*

Vln. I — *mp quasi echo* — *cresc.* — div. (solo) gli altri SP — tutti SP — *pp* — *p* — *pp*

Vln. 2 — tutti arco — *p*

Vla. — tutti arco — *p*

Vc. Solo — *mf* — *cresc.*

Vc. — tutti arco — *p*

Db. — pizz. — *mp* — *cresc.* — arco — *pp*

125

Tom-t.

W. Bl.

Hp.

Guit.

S. Solo

Cha - so - voi — Cha - so - voi — doo - - - sha. — Cha - - so - voi — L'ame — sen - ti - nelle — Cha -

T. Solo

Cha — so — voi

Vib.

Cel.

legato con pedale

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

cresc.

135

accel

Tom-t.

W. Bl.

Guit.

S. Solo

- - so - voi doo - - - sha Sen - - ti - nel soul

T. Solo

Vib.

Cel.

accel

Vln. Solo

Vc. Solo

Db.

Allegro non troppo

141 ♩ = 120

Tom-t.

Tamb.

W. Bl.

Hp.

Guit.

Pno

Mar.

Cel.

Allegro non troppo

♩ = 120

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

ff ritmico

f ritmico

senza sordino

pizz.

arco

153

Tom-t.

Tamb.

W. Bl.

Hp.

G♯ G♮ G♯ G♭ C♯ G♯

Guit.

S. Solo

Ges - tand - ni - - - - -

piu f

T. Solo

Ges - tand - nis - - - - - se. Ges - tand - nis - se flu - - - ster - ud. Ges - tand - ni - - - - -

piu f

Pno

Mar.

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

arco

SP

pizz.

Tom-t.

Tamb.

W. Bl.

Hp.

S. Solo

-sse. Ges - tand - ni - sse flu - - - - - ster - ud.

T. Solo

-sse. Ges - tand - ni - sse flu - - - - - ster - ud.

Pno

loco

Mar.

Hpsd.

Vln. Solo

ff
sgradevole e molto violente

Vln. 1

Vln. 2

Vla.

Vc. Solo

ff
sgradevole e molto violente

pizz.

Vc.

Db.

piu f

171

Poco piu mosso
♩= 132

Tom-t.
Tamb.
W. Bl.
Susp. Cym.
Hp.
Guit.
S. Solo
S.
A.
T. Solo
T.
B.
Pno
Vib.
Mar.
Cel.
Hpsd.
Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

ff
f
sans étouffés
Ame
mp semplice
Sen
norm.
mp
ff dim.
non-legato
dim.
arco

178

Tom-t.

Tamb.

W. Bl.

Hp.

Guit.

S. Solo

S.

A.

T. Solo

T.

B.

Pno

Vib.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

meno ff

Sen - - - - ti - nelle.

Sen - - - -

185

Tom-t.
W. Bl.
Guit.
S. Solo
S.
A.
T. Solo
T.
B.
Vib.
Vln. Solo
Vln. 2
Vla.
Vc. Solo
Vc.

soul. Ame Ame Ame sen - - - - ti - nelle.

half-section

soul. Ame Ame Ame sen - - - - ti - nelle.

half-section

soul. Ame Ame Ame Sen - - - ti - nelle. Cha - so - voi

half-section

soul. Ame Ame Ame sen - - - - ti - nelle.

half-section

soul. Ame Ame Ame sen - - - - ti - nelle.

half-section

soul Ame Ame Sen - - - ti - - nelle

f

192

W. Bl.
S. Solo
S.
A.
T. Solo
T.
B.
Vib.
Vln. Solo
Vln. 2
Vc. Solo

mf

Cha - so - voi Cha - so - voi Cha - so - voi doo - sha. Ame Ame Ame

Cha - so - voi Cha - so - voi Cha - so - voi doo - sha

Cha - so - voi Cha - so - voi doo - - - - sha

Cha - so - voi Cha - so - voi Cha - so - voi doo - sha. Ame Ame Ame

Cha - so - voi Cha - so - voi Cha - so - voi doo - sha

Cha - so - voi Cha - so - voi Cha - so - voi doo - - - - sha

201

A Tempo 1
♩ = 80-84

Hp.
Guit.
S. Solo — sen - ti - nelle. Ame_____ Ame_____ Ame_____ sen - ti - nelle.
S. L'é - ter - ni - té_____ est
A. L'é - ter - ni - té_____ est
T. Solo — sen - ti - nelle. Ame_____ Ame_____ Ame_____ sen - ti - nelle.
T. L'é - ter - ni - té_____ est
B. L'é - ter - ni - té_____ est
Pno
Glock.
Vib.
Cel.
Hpsd.

A Tempo 1
♩ = 80-84

Vln. Solo
Vln. 1 one player norm → SP → norm norm → SP → norm norm
Vln. 2 mp one player norm → SP → norm
Vla. one player mp
Vc. Solo
Vc. one player pizz.

213

molto rubato
S. Solo De_____ la nuit_____ si nul - le_____ Über die Nacht der Nichts_____ sgradevole
S. re - trou - vée_____
A. re - trou - vée_____
T. re - trou - vée_____
B. re - trou - vée_____
Vib.
Mar.

Poco meno mosso
♩ = 76

S. Solo De_____ De_____ la De_____ la_____ nuit la nuit
S. noc (noch) nic (nich) noc nic
Vln. Solo
Vln. 1 SP norm → SP
Vln. 2 norm
Vla. arco
Vc.
Db. ST

Poco meno mosso
♩ = 76

* spoken word - must be clear and percussive

A Tempo 1
♩ = 80-84

Hp.
Guit.
S. Solo — si nul - le de la nuit si nul - le
S. — noc nic / nacht nichts nacht — L'é - ter - ni - té est re - trou - vée
A. — L'é - ter - ni - té est re - trou - vée
T. Solo — Of the
T. — L'é - ter - ni - té est re - trou - vée
B. — L'é - ter - ni - té est re - trou - vée
Pno
Glock.
Vib.
Mar.
Cel.
Hpsd.

A Tempo 1
♩ = 80-84

Vln. Solo
Vln. 1 — tutti div. / one player — norm → SP
Vln. 2 — norm → SP
Vla. — pizz. / arco
Vc.
Db.

232

Poco meno mosso
♩= 76

W. Bl.

Hp.

S.

T. Solo

night_ of no- thing

Tis_ nih-tas to ti-po-ta_____

xgradevole

Ü - ber die nacht der nichts_

Ü - ber_____ die nacht der nichts

Pno

Vib.

Mar.

Cel.

Hpsd.

Poco meno mosso
♩= 76

Vln. Solo

Vln. 1

tutti div.

ppp flautando

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

ST

241

Tamb.

W. Bl.

S.

nacht nichts nacht nichts nacht nichts

nuit niets nuit niets nuit niets nuit niets nuit

A.

night noi-te night noi - te night noi - te night noi-te night noi-te

no - get na-da no - get na da

T. Solo

Die Ü - - ber ee oo Ü - ber die nacht ah Die nacht der nichts Ü - ber die na - - cht. Der

Pno

Mar.

Cel.

Vln. 1

Vln. 2

tutti div.

flatt.

Vc. Solo

Db.

251

A Tempo 1
♩= 80-84

Timp.
Tom-t.
Tamb.
W. Bl.
Susp. Cym.
T.-t.
Hp.
Guit.
S. Solo
S.
A.
T. Solo
T.
B.
Pno.
Glock.
Vib.
Mar.
Cel.
Hpsd.
Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

nic L'é - ter - - ni - té est re - trou - vée
nacht nichts L'é - ter - - ni - té est re - trou - vée
niets nuit L'é - ter - - ni - té est re - trou - vée
night noi-te L'é - ter - - ni - té est re - trou - vée
nō get hā-da L'é - ter - - ni - té est re - trou - vée
nichts ih— er— nichts— L'é - ter - - ni - té est re - trou - vée
L'é - ter - - ni - té est re - trou - vée
L'é - ter - - ni - té est re - trou - vée

Del— not - te— di nien-te— De la no-che de na - da
Del— not - te— di nien-te— De la no-che de na - da

one player norm → SP → norm norm → SP → norm norm → SP norm
one player norm → SP → norm norm → SP norm

pizz.
arco

A Tempo 1
♩= 80-84

259

Poco meno mosso
♩ = 76

Timp.

Tom-t.

Tamb.

W. Bl.

T.-t.

Hp.

G♭ A♭

F♯ A♭

S. Solo

Of the night The night of no - thing no - thing night

no - thing ni - - - ght.

S.

noc nic noc nic

nacht nichts nacht nichts nacht

niets nuit niets nuit niets nuit

A.

night noi te night noi te night noi te night noi te

no - get na - da no get na - da no get na - da no - get na - da no - get na - da no - get

T. Solo

Of the night The night of no - thing no - thing night

no - thing ni - - - ght.

T.

nat - ten not - te natten not te natten not te natten not te natten not - te nat - ten

Pno.

Vib.

Mar.

Cel.

Hpsd.

Poco meno mosso
♩ = 76

Vln. Solo

Vln. 1

tutti div.

ppp flautando

Vln. 2

tutti div.

ppp flautando

Vla.

tutti div.

ppp flaut.

Vc. Solo

Vc.

Db.

ST

268

Tom-t.

Tamb.

W. Bl.

B♮ E♭ B♭ E♭ F♮ G♮

Hp.

S. Solo

Tis nih - tas Tis nih - - tas to ti - po - ta ti - po - ta

S.

noc nic noc nic

nichts nacht nichts nacht

niets nuit niets nuit niets nuit

A.

night noi - te night noi - te night noi - te night

na - da no - get na - da no - get na - da no - get na - da no - get

T. Solo

Tis nih - tas Tis nih - - tas to ti - po - ta ti - po - ta

T.

not - te nat - ten not - te nat - ten not - te nat - ten not - te nat - ten not - te

no - thing nus - quam no - thing nus - quam no - thing nus - quam no - thing nus - quam no - thing nus - quam

Pno

Mar.

Cel.

Hpsd.

Vln. Solo

pizz. arco

Vln. 1

Vln. 2

Vla.

Vc. Solo

Db.

274

Tom-t.

Tamb.

W. Bl.

Hp.

C♭ F♭ G♭ | E♭ F♭ A♭ | D♭ | F♭ D♭

S. Solo

tis nih - - tas | Del not - te di nien - te | not-te di ni - en - te

S.

nichts | nacht | nichts

niets | nuit | niets | nuit

A.

noi - te | night | noi - te | night | noi - te

na - da | no - get | na - da | no - get | na - da | no - get | na - da

T. Solo

tis nih - - tas | Del not - te di nien - te | not-te di ni - en - te

T.

nat - ten not - te | nat - ten not - te | nat - ten | not - te | nat - ten | not - te | nat -

no - thing | nus - quam | no - thing | nus - quam | no - thing | nus - quam | no - thing | nus - quam

B.

nul - le nien - te | nul - le nien - te | nul - le nien - te | nul - le nien - te | nul - le nien - te

Pno

Mar.

Cel.

Hpsd.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vc. Solo

Vc.

Db.

pizz. | arco | pizz.

tutti div.

p flautando

279

Timp.

Tom-t.

Tamb.

W. Bl.

Hp. — Eb C♯ | B♯ | G♯ A♯ | B♮ | G♯ B♭

S. Solo — De la no-che no-che_ de na-da De la no-che de na-da no-che de na - da

S. — noc | nic | noc

S. — nacht nichts nacht nichts

niets nuit niets nuit niets

A. — night noi te night noi - te night noi -

no - get na - da no - get na - da no - get na - da

T. Solo — De la no-che no-che_ de na-da De la no-che de na-da no-che de na - da

T. — ten not - te nat - ten not - te nat - ten not - te nat - ten not - te nat - ten not - te

no-thing nusquam no- thing nus quam no-thing nus - quam no-thing nus - quam

B. — nul - le nien - te nul - le nien - te nul - le nien - te nul - le nien - te nul - le nien - te

no - che nox noc-tis no - che nox noc - tis no - che nox noc - tis no - che nox noc - tis no - che

Pno

Mar.

Cel.

Hpsd.

Vln. Solo — arco

Vln. 1

Vln. 2

Vla.

Vc. Solo — pizz. arco pizz.

Vc.

Db.

Presto
♩ = 184

284

Timp.
Tom-t.
Tamb.
W. Bl.
Susp. Cym.
T.-t.
Hp.
Guit.
S. Solo
S.
A.
T. Solo
T.
B.
Pno
Mar.
Cel.
Hpsd.
Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

De la nuit si nul-le, de la nuit, de la nuit, nuit si nul - le. nul-le de la nuit de la nuit de la nuit. et du jour en feu jour en feu

nic nacht nichts nuit niets nuit te night noi - te no - get na - da no - get na - da

nat - ten not - te nat - ten not - te nat - ten

no - thing nus - quam no - thing nus - quam

nul - le nien - te nul - le nien - te nul - le nien - te

nox noc - tis no - che nox noc - tis no - che nox noc - tis no - che nox noc - tis no - che

pizz. arco

292

rit. molto rit.

Timp.
Tom-t.
Tamb.
W. Bl.
Hp.
Guit.
S. Solo
S.
A.
T. Solo
T.
B.
Pno
Mar.
Cel.
Hpsd.
Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

meno ff

en feu en feu en feu en feu et du jour en feu

arco pizz.

305

Andante
♩= 76

Hp.
Guit.
B.
Cel.

Andante
♩= 76

Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

arco
one player
arco
Sul G

Susp. Cym.
Hp.
Guit.
Pno
Glock.
Vib.
Cel.
Hpsd.

Db
Eb
3/V

Vln. Solo
Vln. 1
Vln. 2
Vla.
Vc. Solo
Vc.
Db.

pizz.

Duration: c.13' 00"

IV

Passacaille - une désintégration harmonique

Là pas d'espérance, nul orietur

Flute
Cor Anglais
Goblet Drum 1
Goblet Drum 2
Goblet Drum 3
Guitar
Celesta
Harpsichord
Solo Violin
Solo Violoncello

♩ = 72 — accel. — Tempo 1 ♩ = 104 — rit. — Tempo 2 ♩ = 88

a tempo

mf f dim. p mf mp

pp molto rubato mp p mp > mf mf > f f ff mf f dim. p mf mp

15

C. A.
Gtr.
Hpsd.
Vc.

accel. — Tempo 1 ♩ = 69 — rit.

p pp p pp pp mp dim. pp p

p mp mf mp f mp mf p dim.

p arp. sim.

p pp p pp pp mp dim. pp p

34

Tempo 2 ♩ = 88/♩. = 60 — accel. — Tempo 1 ♩ = 104

>pp pp p pp pp p pp p pp f cresc.

ppp mf arp. sim.

mf mp

pp pp p pp pp p pp f cresc.

49

rit. — Tempo 2 ♩ = 88

ff f mp pp pp p pp pp p pp pp

p mf

ff f mp pp p pp pp p pp pp p

60

accel. — Tempo 1 ♩ = 104/♩. = 69

p pp cresc. mf

pp poco cresc.

pp poco cresc.

pp cresc.

71

Tempo 3
♩ = 72/♩. = 48

non-rall.

accel.

Tempo 2
♩ = 88/♩. = 60

C. A.

Gtr.

Hpsd.

Vc.

*play this F sharp and G and octave higher, if the model of harpsichord available has a large enough range.

84

rit.

Tempo 3
♩ = 72

accel.

95

Tempo 2
♩ = 88

107

accel.

Tempo 1
♩. = 69

116

(♩ = 104/♩. = 69)

125

(♩ = 104/♩. = 69)

134

C. A.

Gtr.

Hpsd.

Vc.

140 (♩ = 104)

(non-rall.)

(♩ = 104)

151

156

rit.

Tempo 2
♩ = 88

163

accel.

Tempo 1
♩ = 104/♩ = 69

171

176

rit.

Tempo 2

♩ = 88/♩. = 60

C. A.

Gtr.

Hpsd.

Vc.

mp

f

mp

mp

cresc.

185

rit.

Tempo 3

♩ = 72/♩. = 48

C. A.

Gtr.

Hpsd.

Vc.

pp mp pp

p

pp

pp

f mf

pp

195

(♩ = 72)

C. A.

Gtr.

Hpsd.

Vc.

mp f mf pp

p cresc.

p cresc.

p cresc.

204

(♩ = 72)

C. A.

Gtr.

Hpsd.

Vc.

mp pp

mf dim.

mf dim.

mf dim.

pp

pp

pp

*omit this F sharp on harpsichords with an insufficient range.

211

(♩ = 72) accel.

C. A.

Gtr.

Hpsd.

Vc.

=p mp mf mp

p f

mf p mp p mp pp

p

p cresc.

pizz.

p cresc.

218

Gtr.

Hpsd.

Vc.

cresc.

mf

mf dim.

226
Tempo 4
♩ = 100
Gtr.
Hpsd.
Vc.
dim.
mp
p
mp cresc.

235
Where possible all strings should be open except D and G (III and IV)
(♩ = 152/♩ = 100)
ff arp. sim.

244
(♩ = 152)
f dim.
Vln.
always use separate bows, and free bow where necessary
pp
arco - separate bows
f dim.

253
(♩ = 152)
arp. sim.
mp cresc.
flaut.
pizz.

263
non-rall.
Tempo 1
♩ = 104
C. A.
f
ff
dim.
mf
f dim.

272
non-accel.
Tempo 5
♩ = 132/♩ = 88
pp cresc.
arco

279
non-rall.
mp dim.
p

Tempo 2
♩ = 88/♩. = 60
288
C. A.
Gtr.
Vln.
Vc.
dim.
no accel.
Tempo 1
♩ = 104
pp cresc.
pp cresc.
301
rit.
Tempo 3
♩ = 72
Gtr.
Hpsd.
Vln.
Vc.
mp
arp. sim.
cresc.
mp dim.
313
accel.
Tempo 2
♩ = 88
G. Dr. 1
Gtr.
Hpsd.
Vln.
Vc.
mp dim.
pp cresc.
rit.
326
Tempo 3
♩ = 72/♩. = 48
G. Dr. 1
Gtr.
Hpsd.
Vln.
Vc.
pp arp. sim.
cresc.
accel.
Tempo 2
♩ = 88/♩. = 60
mp dim.
338
rit.
Tempo 3
♩ = 72/♩. = 48
G. Dr. 1
Gtr.
Cel.
Hpsd.
Vln.
Vc.
sempre legato
pp cresc.

350

accel.

Tempo 2
♩ = 88

G. Dr. 1
Gtr.
Cel.
Hpsd.
Vln.
Vc.

361

rit.

Tempo 3
♩ = 72

370

accel.

Tempo 3
♩ = 88/♩. = 60

380

rit.

Tempo 3
♩ = 72/♩. = 48

Tempo 2
accel. ♩= 88/♩. = 60
390
G. Dr. 1
G. Dr. 2
Gtr.
Cel.
Vln.
Vc.
ppp cresc.
ppp
p
p cresc.
pp
mp < mf < f
mf < f
mf < f > mf
f
mp
mf
p < mp
pp < mp > p
mp > pp < p
pp < p
rit.
Tempo 3
♩= 72
398
mf
dim.
p cresc.
mp dim.
pizz.
407
Tempo 2
accel.
♩= 88
ppp cresc.
cresc.
416
Fl.
mp < mf
mp
mf
dim.

rit.

Tempo 3
♩ = 72

423

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

accel.

Tempo 2
♩ = 88/♩. = 60

431

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

438

rit.

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

Tempo 3
♩ = 72/♩. = 48

444

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

accel.

Tempo 2

451

♩ = 88

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

457

rit.

Tempo 3

463

♩ = 72 until end of movement

rest guitar face up on lap and play like a drum

468

473

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

478

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

483

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

488

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

Gtr.

Cel.

Vln.

494

Fl.

G. Dr. 1

G. Dr. 2

G. Dr. 3

f cresc.

ff dim.

Gtr.

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

Cel.

Vln.

499

f dim.

dim. *f* *dim.* *mf dim.* *mp*

504

mf dim. *mp dim.*

509

p dim. *pp dim.* *ppp*

pp

Duration: c. 25'

V
Taking Flight

Allegro
(♩ = c. 132)

Piccolo
Flute
Timpani
Claves
Bass Drum — HARD sticks — *ppp cresc.* — *pp* — *p cresc.* — *mp* — *mf cresc.* — *f cresc.* — *più f cresc.* — *ff*
Clash Cymbals
Suspended Cymbal — HARD sticks — *mf cresc.* — *f cresc.* — *più f cresc.*
Tom-toms
Wood Blocks
Soprano
Alto
Tenor
Bass

Allegro
(♩ = c. 132)

Violin 1/1 — on string — *ff*
Violin 1/2 — on string — *più f cresc.*
Violin 1/3 — on string — *più f cresc.*
Violin 1/4 — on string — *f cresc.* — becoming broader as dynamic increases in volume — *più f cresc.*
Violin 1/5 — on string — *mf cresc.* — becoming broader as dynamic increases in volume — *f cresc.* — *più f cresc.*
Violin 2/1 — on string - becoming broader as dynamic increases in volume — *p cresc.* — *mp cresc.* — *mf cresc.* — *f cresc.* — *più f cresc.*
Violin 2/2 — on string - becoming broader as dynamic increases in volume — *ppp cresc.* — on string — *pp cresc.* — becoming broader as dynamic increases in volume — *p cresc.* — *mp cresc.* — *mf cresc.* — *f cresc.* — *più f cresc.*
Violin 2/3 — *ppp cresc.* — becoming broader as dynamic increases in volume — *pp cresc.* — *p cresc.* — *mp cresc.* — *mf cresc.* — *f cresc.* — *più f cresc.*
Violin 2/4 — on string — *ppp cresc.* — *pp cresc.* — on string - becoming broader as dynamic increases in volume — *p cresc.* — *mp cresc.* — *mf cresc.* — *f cresc.* — *più f cresc.*
Viola 1 — *p cresc.* — *mp cresc.* — on string - becoming broader as dynamic increases in volume — *mf cresc.* — *f cresc.* — *più f cresc.*
Viola 2 — *mp cresc.* — *mf cresc.* — on string - becoming broader as dynamic increases in volume — *f cresc.* — *più f cresc.*
Viola 3 — *mf cresc.* — *f cresc.* — on string - becoming broader as dynamic increases in volume — *più f cresc.*
Violoncello 1 — *f cresc.* — *più f cresc.*
Violoncello 2 — on string — *più f cresc.*
Double Bass — on string — *ff*

10

B. D. *ff*

Cl. Cym. *ff*

Susp. Cym. *ff*

S. Elle est l'É - ter - - - ni - - - té *ff*

A. Elle est l'É - ter - - - ni - - - té *ff*

T. Elle est l'É - ter - - - ni - - - té *ff*

B. Elle est l'É - ter - - - ni - - - té *ff*

Vln. 1/1 *ff dim.* *meno ff dim.* *f dim.* *mf dim.* *mp dim.* *p dim.* *pp dim.* *ppp*

Vln. 1/2 *ff dim.* *meno ff dim.* *f dim.* *mf dim.* *mp dim.*

Vln. 1/3 *ff dim.* *meno ff dim.* *f dim.*

Vln. 1/4 *ff dim.* *meno ff dim.*

Vln. 1/5 *ff dim.* *meno ff dim.*

Vln. 2/1 *ff dim.* *meno ff dim.*

Vln. 2/2 *ff dim.*

Vln. 2/3 *ff dim.*

Vln. 2/4 *ff dim.*

Vla. 1 *ff dim.*

Vla. 2 *ff dim.* *meno ff dim.*

Vla. 3 *ff dim.* *meno ff dim.*

Vc. 1 *ff dim.* *meno ff dim.* *f dim.*

Vc. 2 *ff dim.* *meno ff dim.* *f dim.*

Db. *ff dim.* *meno ff dim.* *f dim.* *mf dim.* *mp dim.* *p dim.* *pp dim.*

18

B. D.

meno ff

f

Susp. Cym.

meno ff

f

S.

A.

T.

B.

Elle est l'É - ter - - - - ni - - - - té

meno ff

f

Vln. 1/2

p dim. *pp dim.* *ppp*

Vln. 1/3

mf dim. *mp dim.* *p dim.*

Vln. 1/4

f dim. *mf dim.* *mp dim.*

Vln. 1/5

f dim. *mf dim.*

Vln. 2/1

f dim.

Vln. 2/2

meno ff dim. *f dim.*

Vln. 2/3

meno ff dim.

Vln. 2/4

meno ff dim.

Vla. 1

meno ff dim. *f dim.*

Vla. 2

f dim.

Vla. 3

f dim. *mf dim.*

Vc. 1

mf dim. *mp dim.*

Vc. 2

mf dim. *mp dim.* *p dim.* *pp dim.* *ppp*

Db.

ppp

28

B. D.

Susp. Cym.

S.

A.

T.

B.

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

38

B. D.

Susp. Cym.

S.

A.

T.

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

48

B. D.

S.

A. Elle est l'É - ter - - - - - ni - - - - té. Elle est l'É -

T. Elle est l'É - ter - - - - - ni - - - - té.

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

63

B. D.

A. - ter - - - - - ni - - - - té. Elle est l'É - - ter - - - - - ni - -

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

78

B. D. ♪= ♪ always

A. - - té. Des hu - mains suf- fra - ges. Des hu - mains suf - fra - ges.

T. Des hu - mains suf - fra - ges.

Vln. 2/3 ♪= ♪ always

Vln. 2/4 pizz.

107

A. Des hu - - mains suf - fra - - ges. Des hu - - mains

T. Des hu - - mains suf - fra - - ges. Des hu - - mains

Vln. 2/2 pizz.

Vln. 2/3

Vln. 2/4 arco

*Accidentals in the vocal parts are spelt to favour the horizontal line, rather than the vertical harmony of the choral writing. This approach is taken for the comfort of the singers.

126

A. suf - fra - - - ges. Des hu - - mains suf - fra - - - ges.

T. suf - fra - - - ges. Des hu - - mains suf - fra - - - ges.

Vln. 2/2

Vln. 2/3

Vln. 2/4

143

A. Des hu - mains suf - fra - ges

T. Des hu - mains suf - fra - ges

Vln. 2/2

Vln. 2/3

Vln. 2/4

165

A. Des com - muns é - lans Des hu - mains suf - fra - ges Des com - muns é - lans Des

T. Des com - muns é - lans Des hu - mains suf - fra - ges Des com - muns é - lans Des

2+3 3+2 2+3 3+2 2+3

Vln. 2/1 arco pizz.

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1 pizz.

184

A. hu - mains suf - fra - ges Des com - muns é - lans Des hu - mains suf - fra - ges Des com - muns

T. hu - mains suf - fra - ges Des com - muns é - lans Des hu - mains suf - fra - ges Des com - muns

2+3 3+2 3+2 2+3 2+3

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

201

S. Des hu - mains suf - fra - ges Des com - muns

A. é - lans Des hu - mains suf - fra - ges Des com - muns

T. é - lans Des hu - mains suf - fra - ges Des com - muns

3+2 2+3 2+3 2+3 3+2 3+2

Vln. 1/5 pizz.

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1 arco

Vla. 2 pizz.

217

S. A. T. Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2

3+2 2+3 2+3 2+3 2+3

é - lans Des hu - mains suf - fra - ges Des com - muns é - lans

232

S. A. T. Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2

3+2 2+3 3+2 2+3 2+3

Des hu - mains suf - fra - ges Des com - muns é - lans

245

S. A. T. Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3

3+2 2+3 3+2 2+3

Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga - ges

arco

pizz.

257

3+2 2+3 3+2

S. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga - ges

A. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga - ges

T. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga - ges

3+2 2+3 3+2

Vln. 1/5

Vln. 2/1 cresc.

Vln. 2/2 cresc.

Vln. 2/3

Vln. 2/4 cresc.

Vla. 1 cresc.

Vla. 2

Vla. 3

268

2+3 2+3

S. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga -

A. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga -

T. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga -

B. Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te de - ga -

2+3 2+3

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2 mp cresc.

Vla. 3

281

2+3 2+3

S. A. T. B.

Des hu - mains suf - fra - ges Des com - muns è - lans La tu

2+3 2+3

Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3

arco

293

2+3 3+2

S. A. T. B.

te de - ga - ges Des hu - mains suf - fra - ges Des com - muns è - lans

2+3 3+2

pizz.

Vln. 1/4 Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3

303

3+2 2+3 3+2

S. A. T. B.

Là tu te de - ga - ges Des hu - mains suf - fra - ges Des com - muns é - lans

Vln. 1/4 Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3

3+2 2+3 3+2

314
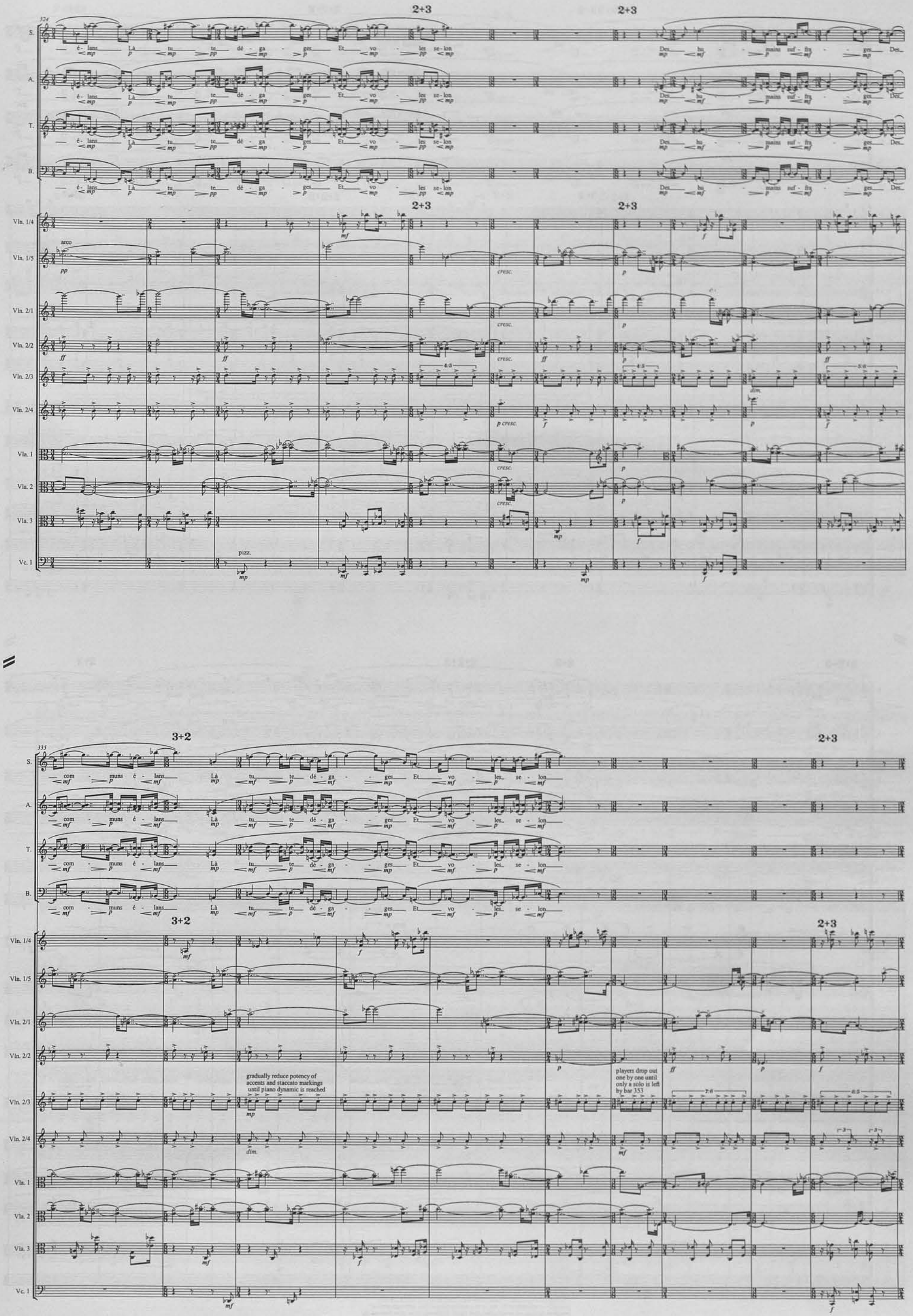
2+3

S. A. T. B.

Là tu te de - ga - ges Des hu - mains suf - fra - ges Des com - muns

Vln. 1/4 Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3

2+3


334
S.
A.
T.
B.
é - lans Là tu te dé - ga - ges Et vo - les se - lon
Des hu - mains suf - fra - ges Des
2+3
Vln. 1/4
Vln. 1/5
Vln. 2/1
Vln. 2/2
Vln. 2/3
Vln. 2/4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
arco
pizz.
cresc.
p cresc.
4:5
335
com - muns é - lans Là tu te dé - ga - ges Et vo - les se - lon
3+2
gradually reduce potency of accents and staccato markings until piano dynamic is reached
players drop out one by one until only a solo is left by bar 353
7:6
6:5

345

3+2 2+3 2+2+3 2+3

S. A. T. B.

Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te dé - ga - ges Et vo - les

Vln. 1/3 Vln. 1/4 Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 (dropping out) Vln. 2/4 Vla. 1 Vla. 2 Vla. 3 Vc. 1

pizz.

Solo, non-accented, on string

dim.

356

2+2+3 2+3 2+2+3 2+3

gradually reduce potency of accents and staccato markings until piano dynamic is reached

players drop out one by one until only a solo is left by bar 376

arco

Vln. 2/3 Solo

dim.

* between the durations of semiquaver and demisemiquaver, violin 2/3 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

365

2+2+3 | 2+3 | 2+2+3

S. A. T. B.

te dé - ga - - ges Et vo - - - les se - lon
Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon
Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon
Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon

2+2+3 | 2+3 | 2+2+3

Vln. 1/3
Vln. 1/4
Vln. 1/5
Vln. 2/1
Vln. 2/2
Vln. 2/3 Solo
Vln. 2/4 (dropping out)
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2

373

2+2+3 | 2+3+2 | 2+2+3

S. A. T. B.

fra - - ges Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon
fra - - ges Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon
fra - - ges Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon
fra - - ges Des com - - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon

2+2+3 | 2+3+2 | 2+2+3

Vln. 1/3
Vln. 1/4
Vln. 1/5
Vln. 2/1
Vln. 2/2
Vln. 2/3
Vln. 2/4 (dropping out)
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2

Tutti
non-accented, on string
Solo

3+2+2 2+2+3 3+2+2

381

S. A. T. B.

Des hu - mains suf - fra - ges Des com - muns é - lans Là tu te dé-

mp mf p mf mp mf p mf mp mf p

3+2+2 2+2+3 3+2+2

Vln. 1/3 arco

Vln. 1/4 p

Vln. 1/5

Vln. 2/1 p ff p ff p

Vln. 2/2 gradually reduce potency of accents and staccato markings until piano dynamic is reached players drop out one by one until only a solo is left by bar 398

mp

Vln. 2/3 ppp

Vln. 2/4 Solo 15:14 7:6 5 5 9:7 11 10:7 6 6 6 5:3 7 7

dim. pp

Vla. 1 p f p f

Vla. 2

Vla. 3

Vc. 1

Vc. 2

* between the durations of semiquaver and demisemiquaver, violin 2/4 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adherred to. A very slight accent at the beginning of each bar is also desirable.

2+2+3 2+2+3

390

S. A. T. B.

- ga - ges Et vo - les se - lon Des hu - mains suf - fra - ges

mf mp mf p mf mf f mp f mf

2+2+3 2+2+3

Vln. 1/2 mf ff

Vln. 1/3 mf f cresc. ff

Vln. 1/4 cresc. mp

Vln. 1/5 cresc. mp

Vln. 2/1 f p cresc. f

Vln. 2/2 (dropping out) 8:7 5 9:7 10:7 11:7

dim.

Vln. 2/3 ppp

Vln. 2/4 Solo 25:14 11:6 ppp 5:7

Vla. 1 dim. mf

Vla. 2 ff p cresc. ff

Vla. 3 cresc. mp

Vc. 1 mf f cresc. ff

Vc. 2 mf ff

397

2+3+2 2+3 2+2+3

S. A. T. B.

Des com - muns é - lans Là tu te dé - ga - ges Et vo - - - les se - lon

Vln. 1/2 Vln. 1/3 Vln. 1/4 Vln. 1/5 Vln. 2/1 Vln. 2/2 (dropping out) Vln. 2/3 Vln. 2/4 Solo Vla. 1 Vla. 2 Vla. 3 Vc. 1 Vc. 2

non-accented

Solo

Tutti

406

3+2 2+2+3 3+2 2+3+2 2+3

gradually reduce potency of accents and staccato markings until piano dynamic is reached

players drop out one by one until only a solo is left by bar 423

* between the durations of semiquaver and demisemiquaver, violin 2/2 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is

S.
A.
T.
B.
Vln. 1/2
Vln. 1/3
Vln. 1/4
Vln. 1/5
Vln. 2/1
Vln. 2/2 Solo
Vln. 2/3
Vln. 2/4
Vla. 1 (dropping out)
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Db.

2+2+3 3+2 2+3

les se lon Des com muns è lans Là tu te

non-accented, on string

Solo

arco

pizz.

* between the durations of semiquaver and demisemiquaver, viola 1 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g triplets, quintuplets). Therefore the player need

425

2+3 2+2+3 2+3 2+3+2 2+2+3

S. — dé - ga - - ges Et vo - - les se - lon

A. — dé - ga - - ges Et vo - - les se - lon

T. — dé - ga - - ges Et vo - - les se - lon

B. — dé - ga - - ges Et vo - - les se - lon

2+3 2+2+3 2+3 2+3+2 2+2+3

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

gradually reduce potency of accents and staccato markings until piano dynamic is reached

players drop out one by one until only a solo is left by bar 443

7:6

Vln. 2/1

Tutti

Vln. 2/2

Vln. 2/3

Vln. 2/4

6:5 5 5 9:7 13:10 11 10:7 10:12 5:3

Vla. 1 Solo

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

434

2+2+3 2+2+3

S. A. T. B.

Des com - - - - muns é - - lans Là tu te dé - ga - -

mf f mp f mf f mp f

2+2+3 2+2+3

Vln. 1/2 Vln. 1/3 Vln. 1/4 Vln. 1/5

f ff mp ff dim. f

Vln. 2/1 (dropping out) Vln. 2/2 Vln. 2/3 Vln. 2/4

5 8:7 5 7:6 9:7 10:7

pp pp pp

Vla. 1 Solo Vla. 2 Vla. 3

pp 7 7 25:14 15 23:12 dim. 27:14

mf ff

Vc. 1 Vc. 2

3+2+2 2+3

440

Tom-t.

S.

A.

T.

B.

square drum
sticks

pp

ges
mf

Et

vo
f

les
mp

se

lon
f

3+2+2 2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1
(dropping out)

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1
Solo

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

ff

arco

mp

f

11:7

12:7

9:8

Solo,
non-accented,
on string

13:12

dim.

p

pp

ppp dim.

5:7

3

ff

* between the durations of semiquaver and demisemiquaver, violin 2/1 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired

2+2+3

2+3

S.

A.

T.

B.

Des com muns

lans Là

2+2+3

2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1 Solo

Vln. 2/2

Vln. 2/3

Vln. 2/4

Tutti

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

8:7 17:14 4:3 2:5 6 6

5:7 6:7

gradually reduce potency of accents and staccato markings until piano dynamic is reached

450

2+3+2 2+3

S. A. T. B.

tu te dé ga ges Et yo les

2+3+2 2+3

Vln. 1/1 Vln. 1/2 Vln. 1/3 Vln. 1/4 Vln. 1/5

Vln. 2/1 Solo Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3 Vc. 1 Vc. 2 Db.

19:12 13 23:14 5:3 12:10 7 7 7

players drop out one by one until only a solo is left by bar 464

8:7 6:5

S.
A.
T.
B.
Vln. 1/1
Vln. 1/2
Vln. 1/3
Vln. 1/4
Vln. 1/5
Vln. 2/1
Vln. 2/2
Vln. 2/3
Vln. 2/4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Db.

2+2+3 2+2+3 3+2+2

se - lon Des com muns é - lans

2+2+3 2+2+3 3+2+2

cresc. mf ff pp dim. p mp cresc. dim. f non-accented, on string

25:14 15 9:7 5:3 10:7 11:7 12:7

462

3+2 2+2+3

Tom-t.

S. Là tu te dé - ga - - - - ges Et vo - - - - les se - lon

A. Là tu te dé - ga - - - - ges Et vo - - - - les se - lon

T. Là tu te dé - ga - - - - ges Et vo - - - - les se lon

B. Là tu te dé - ga - - - - ges Et vo - - - - les se lon

3+2 2+2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1 Solo

Tutti

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2 (dropping out)

Solo

Vla. 3

Vc. 1

Vc. 2

arco

Db.

* between the durations of semiquaver and demisemiquaver, viola 2 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired

2+2+3 | 2+3 | 2+2+3 | 3+2+2

Tom-t.

S. — Des com - - - muns é - - lans Là tu

A. — Des com - - - muns é - - lans Là tu

T. — Des com - - - muns é - - lans Là tu

B. — Des com - - - muns é - - lans Là tu

2+2+3 | 2+3 | 2+2+3 | 3+2+2

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

gradually reduce potency of accents and staccato markings until piano dynamic is reached

players drop out one by one until only a solo is left by bar 483

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2 Solo

Vla. 3

Vc. 1

Vc. 2

Db.

476

2+2+3 | 3+2 | 2+2+3 | 2+2+3

S. A. T. B.

te dé ga ges Et vo les se lon La

mf ff f ff mf ff f

Vln. 1/1 Vln. 1/2 Vln. 1/3 Vln. 1/4 Vln. 1/5 (dropping out)

mf f

8:7 5 7:5 3 3 3 11:7 12:7 7 7

dim.

Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4

p

Vla. 1

Vla. 2 Solo

27:14

ppp dim.

Tutti

Vla. 3

5:7 5

Vc. 1

ff

Vc. 2

Db.

*From this point onwards, the vocal parts consists of some particularly long phrases. Decisions as to where to take breaths are left to the discretion of the choral director.

2+2+3 | 2+3 | 2+2+3 | 3+2+2

470

Tom-t. *p*

S. Des com - - - muns é - - lans Là tu
f *ff* *mf* *ff* *f* *ff*

A. Des com - - - muns é - - lans Là tu
f *ff* *mf* *ff* *f* *ff*

T. Des com - - - muns é - - lans Là tu
f *ff* *mf* *ff* *f* *ff*

B. Des com - - - muns é - - lans Là tu
f *ff* *mf* *ff* *f* *ff*

2+2+3 | 2+3 | 2+2+3 | 3+2+2

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

Vln. 1/2 *f* *ff*

Vln. 1/3

Vln. 1/4 *ff* *mf* *ff*

gradually reduce potency of accents and staccato markings until piano dynamic is reached

players drop out one by one until only a solo is left by bar 483

Vln. 1/5 8:5 7:6 8:7 9:7 *mp*

Vln. 2/1 *p*

Vln. 2/2 *p*

Vln. 2/3 *p*

Vln. 2/4 *p*

Vla. 1 *p*

Vla. 2 Solo 11:7 23:14 *pp* 17:10 7 7 7 *dim.* 25:14 13:7

Vla. 3 *f* *dim.* *mf*

Vc. 1

Vc. 2

Db. *f* *ff*

476

2+2+3 | 3+2 | 2+2+3 | 2+2+3

S. A. T. B.

te dé - ga - - - - - - ges Et vo - - - - - les se - lon

mf ff f mf ff f

La

f

2+2+3 | 3+2 | 2+2+3 | 2+2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

mf f

Vln. 1/5 (dropping out)

8:7 5 7:5 3 3 3 11:7 12:7 7 7

dim.

Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4

p

Vla. 1

p

Vla. 2 Solo

27:14

ppp dim.

Tutti

Vla. 3

3 3 5:7 5

Vc. 1

ff

Vc. 2

Db.

*From this point onwards, the vocal parts consists of some particularly long phrases. Decisions as to where to take breaths are left to the discretion of the choral director.

2+3+2 2+3

483

Tom-t. *p*

S. tu *ff* te *mf* dé ga *ff* ges *f* Et vo *ff*

A. tu *ff* te *mf* dé ga *ff* ges *f* Et vo *ff*

T. tu *ff* te *mf* dé ga *ff* ges *f* Et vo *ff*

B. tu *ff* te *mf* dé ga *ff* ges *f* Et vo *ff*

2+3+2 2+3

Vln. 1/1 *f* *ff*

Vln. 1/2 arco *mf*

Vln. 1/3

Vln. 1/4 *f* *mf*

Vln. 1/5 Solo — Solo — non-accented, * on string — 9 — 7:6 — 17:14 — 5 5 5 — 13:10 — 21 — 4:3 — *p* — *dim.*

Vln. 2/1 *p* *mp*

Vln. 2/2 *p* *mp*

Vln. 2/3 *p* *mp*

Vln. 2/4 *p* *mp*

Vla. 1 *p* *mp*

Vla. 2 *mp*

Vla. 3 3 3 *dim.* — gradually reduce potency of accents and staccato markings until piano dynamic is reached — 6:5 *mp* — players drop out one by one until only a solo is left by bar 500 — 5 5

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

Vc. 2

Db. *f* *ff*

* between the durations of semiquaver and demisemiquaver, violin 1/5 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is

491

2+2+3

2+3

Tom-t.

W. Bl.

S.

A.

T.

B.

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5
Solo

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3
(dropping out)

Vc. 1

Vc. 2

Db.

497

2+2+3 3+2+2 2+3

Timp.

SOFT sticks

mp

Tom-t.

mp

W. Bl.

mp

S.

te dé ga ges Et vo

mf ff f ff

A.

te dé ga ges Et vo

mf ff f ff

T.

te dé ga ges Et vo

mf ff f ff

B.

te dé ga ges Et vo

mf ff f ff

2+2+3 3+2+2 2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

mf

Vln. 1/4

5:7 5:7

Vln. 1/5 Solo

11:6 13:7 27:14

ppp dim.

Vln. 2/1

mp

Vln. 2/2

mp

Vln. 2/3

mp

Vln. 2/4

mp

Vla. 1

mp

Vla. 3 (dropping out)

5:3 5:3 12:7

non-accented, on string

13:7

p

Solo

11:10

Vc. 1

f mf f

Vc. 2

Db.

* between the durations of semiquaver and demisemiquaver, viola 3 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired

502

Tom-t.

W. Bl.

S.

A.

T.

B.

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vc. 1

Vc. 2

Db.

Vla. 1

Vla. 2

Vla. 3
Solo

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

2+2+3

2+3

2+2+3

2+3

mp

mf

ff

pp

dim.

Tutti

arco

playrs drop out one by one until only a solo is left by bar 513

gradually reduce potency of accents and staccato markings until piano dynamic is reached

510

2+3+2

2+3

Tom-t.

W. Bl.

S.

A.

T.

B.

ga - - - - - ges Et vo - - - - - les se - - - lon

2+3+2

2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4 (dropping out)

Solo

non-accented, on string

dim.

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3 Solo

dim.

ppp dim.

Vc. 1

Vc. 2

Db.

* between the durations of semiquaver and demisemiquaver, violin 1/4 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

3+2+2 2+3 3+2+2

518

Timp. mp

Tom-t. mp

W. Bl. mp

S. A. T. B. — Là tu te dé ga f ff f ff

3+2+2 2+3 3+2+2

Vln. 1/1 f ff

Vln. 1/2 cresc. f

Vln. 1/3 f (f) (f)

Vln. 1/4 Solo 9:7 21 4:3 4:3 3 3 3 8:5 23:14 dim. pp

Vln. 1/5 mp

Vln. 2/1 mp

Vln. 2/2 mp

Vln. 2/3 mp

Vln. 2/4 mp

Vla. 1 mp

Vla. 2 mp

Vla. 3 Tutti mp

players drop out one by one until only a solo is left by bar 529

gradually reduce potency of accents and staccato markings until piano dynamic is reached

Vc. 1 dim. 8:5 mp 9:7

Vc. 2 ff f ff

Db. cresc. f

524

2+3

2+2+3

Tom-t.

W. Bl.

S.

A.

T.

B.

ges

Et

vo

les

se

lon

2+3

2+2+3

arco

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4
Solo

(f) dim.

dim.

ppp dim.

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1
(dropping out)

Solo

Vc. 2

Db.

330

MEDIUM

2+2+3 3+2+2 2+3

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

Là tu te dé ga

2+2+3 3+2+2 2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Tutti

players drop out one by one until only a solo is left by bar 544

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1 Solo

non-accented, on string

Vc. 2

Db.

* between the durations of semiquaver and demisemiquaver, violoncello 1 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

538

2+2+3 3+2

Timp. *mf*

Claves *mf*

Tom-t. *mf*

W. Bl. *mf*

S. ges - Et - vo - - - - - - les - se - - - lon
f *ff* *f* *ff*

A. ges - Et - vo - - - - - - les - se - - - lon
f *ff* *f* *ff*

T. ges - Et - vo - - - - - - les - se - - - lon
f *ff* *f* *ff*

B. ges - Et - vo - - - - - - les - se - - - lon
f *ff* *f* *ff*

2+2+3 3+2

Vln. 1/1

Vln. 1/2 *f* *ff* *f* *ff*

Vln. 1/3 (dropping out) *dim.* *mp*

gradually reduce potency of accents and staccato markings until piano dynamic is reached

Solo

Vln. 1/4 *mf*

Vln. 1/5 *mf*

Vln. 2/1 *mf*

Vln. 2/2 *mf*

Vln. 2/3 *mf*

Vln. 2/4

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 Solo *pp* *dim.* *ppp dim.*

Vc. 2 *f* *(f) dim.* *mf*

Db.

2+2+3 3+2 2+2+3 3+2

545

Fl.

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

Là tu te dé ga ges Et

2+2+3 3+2 2+2+3 3+2

Vln. 1/1

Vln. 1/2

Vln. 1/3

15:14 11:10 8:7 7:6 10 8 8 8 13:10

non-accented, on string

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Tutti

players drop out one by one until only a solo is left by bar 558

Vc. 2

6:7 9 7:6 6:5

Db.

* between the durations of semiquaver and demisemiquaver, violin 1/3 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

2+2+3 | 3+2 | 3+2+2

Fl. | Timp. | Tom-t. | W. Bl.

S. | A. | T. | B.
vo - - - - - - - - les
se - - - lon
Là

2+2+3 | 3+2 | 3+2+2

Vln. 1/1 | Vln. 1/2 | Vln. 1/3 Solo | Vln. 1/4 | Vln. 1/5 | Vln. 2/1 | Vln. 2/2 | Vln. 2/3 | Vln. 2/4 | Vla. 1 | Vla. 2 | Vla. 3 | Vc. 1 | Vc. 2 (dropping out) | Db.

gradually reduce potency of accents and staccato markings until piano dynamic is reached

558

2+2+3

Fl.

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

2+2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3 Solo

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 Solo

Db.

players drop out one by one until only a solo is left by bar 569

non-accented, on string

* between the durations of semiquaver and demisemiquaver, violoncello 2 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

564

Fl.

Timp. HARD

Claves

Tom-t.

W. Bl.

S. Et vo - - - - - - les se - - - lon Et

A. Et vo - - - - - - les se - - - lon Et

T. Et vo - - - - - - les se - - - lon Et

B. Et vo - - - - - - les se - - - lon Et

2+3 2+2+3

Vln. 1/1

Vln. 1/2

Vln. 1/3 Solo

gradually reduce potency of accents and staccato markings until piano dynamic is reached

Tutti

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 Solo

Db.

* between the durations of semiquaver and demisemiquaver, violin 1/2 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

571

3+2

2+2+3

Fl.

Timp.

Claves

Tom-t.

W. Bl.

S.

A.

T.

B.

vo

ff

les.

f

3+2

2+2+3

Vln. 1/1

Vln. 1/2 Solo

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 Solo

Db.

(f)

dim.

non-accented, on string

p

players drop out one by one until only a solo is left by bar 582

mf

ppp dim.

577

2+3

2+2+3

Picc.

Fl.

To Piccolo

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

se - - - - - - - - lon

Et

Vln. 1/1

Vln. 1/2 Solo

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2 Solo

Tutti

Db. (dropping out)

dim.

gradually reduce potency of accents and staccato markings until piano dynamic is reached

Solo

3+2+2

583

Picc.

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

players drop out one by one until only a solo is left by bar 589

3+2+2

Vln. 1/1 (dropping out)

Vln. 1/2 Solo

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db. Solo

non-accented, on string

* between the durations of semiquaver and demisemiquaver, double bass solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

3+2+2

589

Picc.

Timp.

Claves

Tom-t.

W. Bl.

S.

A.

T.

B.

lon.

Et

ff

3+2+2

gradually reduce potency of accents and staccato markings until piano dynamic is reached

Solo

Vln. 1/1 Solo

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db. Solo

Tutti

dim.

mp

pp

ppp dim.

* between the durations of semiquaver and demisemiquaver, violin 1/1 solo gradually accelerates bar by bar, over a written-out timeline. Although some of irrational rhythms are complicated, they should be thought of as steps between the more playable rhythms (e.g.triplets, quintuplets). Therefore the player need not attempt to exactly fit the written number of notes into these bars. However, the desired pitch/order of pitches should be adhered to. A very slight accent at the beginning of each bar is also desirable.

597

2+2+3 | 2+3+2 | 2+3

Picc.
Tom-t.
W. Bl.
S.
A.
T.
B.

2+2+3 | 2+3+2 | 2+3

Vln. 1/1 Solo
Vln. 1/2
Vln. 1/3
Vln. 1/4
Vln. 1/5
Vln. 2/1
Vln. 2/2
Vln. 2/3
Vln. 2/4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Db. Solo

603

2+2+3

3+2

Picc.

Timp.

Claves

B. D.

HARD sticks

Tom-t.

W. Bl.

S.

A.

T.

B.

lon

Et

vo

2+2+3

3+2

Vln. 1/1 Solo

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

Tutti

pp

dim.

ppp dim.

più f

ff

610

2+2+3 2+2+3 3+2+2

Picc. *piu f*

Timp. *piu f*

Claves *piu f*

Tom-t. *piu f*

W. Bl. *piu f*

S. les se lon *ff*

A. les se lon *ff*

T. les se lon *ff*

B. les se lon *ff*

2+2+3 2+2+3 3+2+2

Vln. 1/1 *piu f*

Vln. 1/2 *piu f*

Vln. 1/3 *piu f*

Vln. 1/4 *piu f*

Vln. 1/5 *piu f*

Vln. 2/1 *piu f*

Vln. 2/2 *piu f*

Vln. 2/3 *piu f*

Vln. 2/4 *piu f*

Vla. 1 *piu f*

Vla. 2 *piu f*

Vla. 3 *piu f*

Vc. 1 *piu f*

Vc. 2 *piu f*

Db. *piu f*

622

2+2+3 2+3 2+2+3

Picc. Timp. Claves Tom-t. W. Bl.

S. A. T. B.

vo - - - - - - - - - les se - - - - - lon Et

2+2+3 2+3 2+2+3

Vln. 1/1 Vln. 1/2 Vln. 1/3 Vln. 1/4 Vln. 1/5 Vln. 2/1 Vln. 2/2 Vln. 2/3 Vln. 2/4 Vla. 1 Vla. 2 Vla. 3 Vc. 1 Vc. 2 Db.

piu f *ff*

632

Picc.

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

3+2+2

3+2+2

2+3

3+2+2

3+2+2

2+3

piu f

ff

vo

les

se

lon.

3+2+2 2+3 3+2+2 3+2

641

Picc.

Timp.

Tom-t.

W. Bl.

S.

A.

T.

B.

L'É ter

ff

3+2+2 2+3 3+2+2 3+2

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

651

3+2+2

Picc.

Timp.

Claves

Tom-t.

W. Bl.

S.

A.

T.

B.

ni té

Elle

ff

3+2+2

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

660

Picc.

Timp.

Claves

B. D.

Tom-t.

W. Bl.

S.

est re

A.

est re

T.

est re

B.

est re

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

668

Picc.

Timp.

Claves

B. D.

Cl. Cym.

Susp. Cym.

Tom-t.

W. Bl.

S.

A.

T.

B.

trou vée

Vln. 1/1

Vln. 1/2

Vln. 1/3

Vln. 1/4

Vln. 1/5

Vln. 2/1

Vln. 2/2

Vln. 2/3

Vln. 2/4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Db.

Duration: c.13' 40"

VI

Interlude: From You Alone

Puisque de vous seules, braises de satin, Le Devoir s'exhale sans qu'on dise: enfin.

Ardente

♩ = 84

breath sounds

Bass Clarinet in B♭

Cymbals (low, medium, high)

Celesta

Piano

Harp

C♯ D♮ E♮ F♯ G♮ A♮ B♭

Violin

Viola

18

B. Cl.

Cel.

Vln.

Vla.

30

B. Cl.

Cel.

Pno.

ppp cresc. sempre legato

no pedal until double bar

Hp.

F♮

D♯ B♮

Vln.

Vla.

38

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

43

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

47

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

staccato notes are
all the same length

51

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

SP

cresc.

staccato notes are
all the same length

p sub pppp

56

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

cresc.

norm.

SP

staccato notes are
all the same length

60

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

cresc.

fff sub mf

staccato notes are
all the same length

64

B. Cl.
pp dim.
pppp
ppp cresc.
p dim.

Cym.
ppppp
pppp

Cel.
pp dim.
pppp
ppp

Pno.
pp

Hp.
pp dim.
Fx Gx Ex Fx Dx
pppp
ppp cresc.
p dim.

Vln.
p sub pppp

Vla.
p dim.

67

B. Cl.
ppp
f
>mf

Cym.
ppppp cresc.
mf

Cel.
pppp cresc.
pp dim.
pppp
f
>mf

Pno.
ppp
cresc.
ff
>f

Hp.
ppp
ppppp cresc.
pp dim.
pppp
f
>mf

Vln.
norm.
SP
ppppp cresc.
staccato notes are all the same length
fff sub mf
>mp

Vla.
norm.
pppp cresc.
pp dim.
pppp
mf
>mp

72

B. Cl.
ppp
p
pp
mp
pp

Cym.
pppp
ppp
ppp
p

Cel.
ppp
p
ppp
mp

Pno.
pp
p
mf

Hp.
ppp
p
ppp
pp
mp
pp
mp

Vln.
norm.
SP
pppp cresc.
staccato notes are all the same length
mp sub pp
p

Vla.
norm.
SP
pppp cresc.
staccato notes are all the same length
f sub p

76

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

norm. SP

staccato notes are all the same length

81

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

staccato notes are all the same length

85

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

90

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

norm. SP

cresc.
staccato notes are
all the same length

95

mp dim.

99

sempre legato

ST

104

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

pppp

pppp

sempre legato

pppp cresc.

pp dim.

pppp

p

mf

p

pp cresc.

ppp

mp

p

ppp

Ft At

sempre legato

p

mf

p

pp cresc.

G♯

ppp

SP

mf dim.
staccato notes are
all the same length

SP

mf dim.
staccato notes are
all the same length

pppp cresc.

pp

norm.

cresc.

109

Cel.

Pno.

Hp.

Vln.

Vla.

mp dim.

pp

pppp cresc.

ppp

mp dim.

pp

ppppp

mp dim.

pp

pppp cresc.

pp dim.

115

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

breath sound
(unpitched)

pp

pp

pp

ppppp

pppp

pppp

pp

pppp

sempre legato

ppp cresc.

p dim.

ppp

p cresc.

pp

mp

C♯ E♭ F♯

sempre legato

p cresc.

pppp

ppp cresc.

SP

mf dim.
staccato notes are
all the same length

mf sub p cresc.

122

B. Cl.

Cym.

Cel.

Pno.

Hp.

Vln.

Vla.

mf dim.

ppp

cresc.

pppp cresc.

D♭ C♭ B♭

pp

p

129

norm.

mp f mp

sempre legato

ppp cresc.

p dim.

mf pp

f (dim.)

SP

f dim.

staccato notes are all the same length

pppp

norm.

ppp cresc.

p dim.

135

mf ff mf

cresc.

mp

dim.

hold sustain pedal down until sign.

C♯ F♮ G♮ A♭

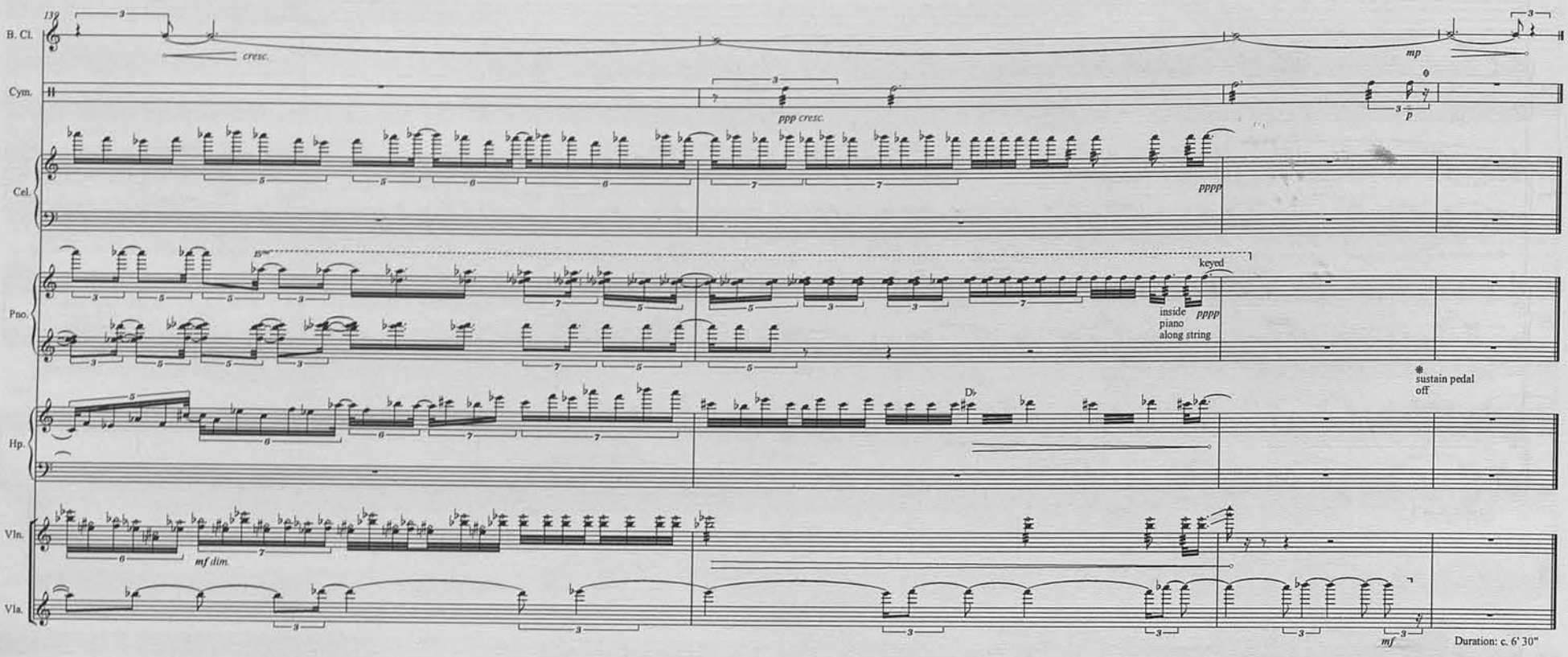
F♭ F♮

ff dim.

staccato notes are all the same length

pp cresc.

p cresc.


132
B. Cl.
cresc.
mp
Cym.
ppp cresc.
p
Cel.
pppp
Pno.
keyed
inside
piano
along string
pppp
sustain pedal
off
Hp.
Db
Vln.
mf dim.
Vla.
mf
Duration: c. 6' 30"

VII
Epilogue: Tapestry

♩ = 60 max.

Flute
Cor Anglais
Bass Clarinet in B♭
Alto Saxophone
Timpani
Bass Drum
Suspended Cymbal
Tam-tam

SOFT sticks (timpani sticks may be used for increased clarity in precise rhythmic passages.

pppp cresc. *ppp cresc.* *pp cresc.*

SOFT sticks

ppp cresc. *pp cresc.*

Glockenspiel
Xylophone
Marimba
Vibraphone

motor off

Guitar

ppp cresc. *pp cresc.* *p cresc.*

Soprano Solo
Alto Solo
Tenor Solo
Bass Solo
Soprano
Alto
Tenor
Bass
Celesta
Piano

p cresc.

Harp

C♯ D♯ E♯ F♯ G♯ A♯ B♯

pp cresc. *p cresc.*

Harpsichord

♩ = 60 max.

pppp *ppp cresc.* *pp cresc.* *p cresc.*

Violin 1 Solo
Violin 2 Solo
Viola Solo
Violoncello Solo

always on string

ppp cresc. *pp cresc.* *pp cresc.* *p cresc.* *p cresc.*

Violin 1
Violin 2
Viola
Violoncello
Double Bass

12

Timp.
B. D.
T.-t.
Mar.
Vib.
Gtr.
Pno.
Hp.
Hpsd.
Vln. 2 Solo
Vla. Solo
Vc. Solo

17

Timp.
B. D.
Cym.
T.-t.
Mar.
Vib.
Gtr.
Cel.
Pno.
Hp.
Hpsd.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo

p cresc.
mp cresc.
mf cresc.
f cresc.
non-trem.
motor on
always on string

21

C. A.

B. Cl.

Timp.

B. D.

Cym.

T.-t.

Mar.

Vib.

Gtr.

Cel.

Pno.

Hp.

Hpsd.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vc.

p *pp* *mp* *pp* *mp* *p*

f dim. poco a poco

ff dim. poco a poco
sempre legato

loco

Gt

Gt

Dt Ft Gt

trem.

ff dim. poco a poco

mp *pp* *mp* *p*

25

Fl.

A. Sax.

Timp.

B. D.

Cym.

T.-t.

Mar.

Vib.

Gtr.

T. Solo

S.

Cel.

Pno.

Hp.

Hpsd.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vla.

mp

pp

mp

p

pp

mp

Al - lez

mp pp

2 singers

E(lle)

ppp

F♯ A♮

D♮

trem.

trem.

trem.

trem.

mp p mp pp

mp pp p

mp pp mp

*There are several long phrases for the vocal soloists and choir later in this movement. As in movement five, the choral director should make decisions as to where breaths should be taken.

29

Fl.

C. A.

B. Cl.

Timp.

B. D.

Cym.

T.-t.

Mar.

Vib.

Gtr.

B. Solo

E - - vi - tez

A.

2 singers

(C')est

Cel.

Pno.

Hp.

Hpsd.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Db.

trem.

trem.

div. pizz.

unis.

Fl.
B. Cl.
Timp.
B. D.
Cym.
T.-t.
Mar.
Vib.
Gtr.
S. Solo
vo - tre pro - pre car - ri - è - re
S.
2 singers
E(lle)
Cel.
Pno.
Hp.
Hpsd.
Vln. I Solo
trem.
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vc.
Db.

38

Fl.

C. A.

Timp.

B. D.

Cym.

T.-t.

Mar.

f dim. poco a poco

Vib.

f dim. poco a poco

Gtr.

f dim. poco a poco

A. Solo

So - - yez vous mē - me

3 singers

The arrow indicates singer should move seamlessly from the first word/syllable to the vowel sound after the arrow.

B.

C'est → (l)a

ppp

Cel.

f dim. poco a poco

Pno.

f dim. poco a poco

loco

loco

Fi A♭

Hp.

f dim. poco a poco

Hpsd.

f dim. poco a poco

trem.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vc.

Db.

13

Fl.

B. Cl.

A. Sax.

Timp.

mp dim. poco a poco

Cym.

mp dim. poco a poco

T.-t.

mp dim. poco a poco

Mar.

Vib.

Gtr.

T. Solo

Al - - lez pla - ci - - de-ment

mf *p* *mf* *p*

A.

4 singers

C'est

ppp

B.

3 singers

Elle → est

ppp

Cel.

Pno.

Hp.

Eb

Hpsd.

Vln. 1 Solo

mf dim. poco a poco

Vln. 2 Solo

mf dim. poco a poco

Vla. Solo

mf dim. poco a poco

Vc. Solo

mf dim. poco a poco

Vln. 1

Vla.

Vc.

Db.

pppp

48

Fl.

B. Cl.

A. Sax.

Timp.

Cym.

T.-t.

Mar.

Vib.

Gtr.

A. Solo

So - - yez vous mê - - - me

B. Solo

É - vi - - - tez les per - son - nes

A.

→(l)a

Cel.

Pno.

8va...l loco

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vla.

div.

unis.

Db.

52

Fl.

C. A.

A. Sax.

Timp.

Cym.

T.-t.

Mar.

Vib.

Gtr.

S. Solo

Aus - - si hum - ble qu'el - le soit

T. Solo

Par - - mi le bruit ct la hâ - - te

4 singers

S.

Elle

Cel.

Pno.

loco

Hp.

Fs

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 2

pizz.

Vla.

Vc.

Db.

div.

unis.

56

B. Cl.

A. Sax.

Timp.

p dim. poco a poco

Cym.

p dim. poco a poco

T.-t.

p dim. poco a poco

Mar.

Vib.

Gtr.

T. Solo

Et rap - pe - lez - vous quel - le paix

B. Solo

É - vi - tez les per - son - nes for - tes

T.

5 singers

C'est la

ppp

Cel.

Pno.

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 2

Vla.

Vc.

Db.

61

C. A.

B. Cl.

A. Sax.

Timp.

Cym.

T.-t.

Mar.

mf dim. poco a poco

Vib.

mf dim. poco a poco

Gtr.

mf dim. poco a poco

A. Solo

Sur - tout ne feig - nez pas l'af - fec - ti - on

T. Solo

Peut è - tre dans le si - len - ce

5 singers

T.

Elle est (r)e

ppp

3 singers

C'est

ppp

B.

3 singers

C'est

ppp

Cel.

mf dim. poco a poco

Pno.

mf dim. poco a poco

Hp.

mf dim. poco a poco

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 2

ppp

Vla.

Vc.

Db.

ppp

66

Fl.

C. A.

B. Cl.

A. Sax.

Timp.

pp dim. poco a poco

Cym.

pp dim. poco a poco

Mar.

Vib.

Gtr.

S. Solo

In - té - res - sez vous con - tin - uel - le - ment

B. Solo

É - vi - tez les per - son - nes a - gres - si - ves

S.

3 singers

Elle

ppp

T.

la (m)er

B.

la (m)er

3 singers

Elle

ppp

Cel.

Pno.

Hp.

B♮

E♮

Vln. 1 Solo

p dim. poco a poco

Vln. 2 Solo

p dim. poco a poco

Vla. Solo

p dim. poco a poco

Vc. Solo

p dim. poco a poco

Vln. 2

Vla.

Vc.

Db.

70

Fl.

C. A.

Timp.

Cym.

Mar.

Gtr.

S. Solo

In - té - res - sez - vous con - tin - uel - le - ment à vo - tre pro - pre car-ri-è -

A. Solo

Sur - - - tout ne feig - - - nez pas l'af - fec - ti- on

S.

est re (tr)ou

B.

est re (tr)ou

Cel.

Pno.

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

74

C. A.

A. Sax.

Timp.

Cym.

Mar.

Gtr.

S. Solo

- re

A. Solo

D'aill - eurs ne so - yez pas cy - ni - ques

B. Solo

El - les sont tra - cas - si - è - res à l'es - prit

A.

3 singers

Elle

ppp

T.

4 singers

C'est la mer → a(l)

ppp

B.

3 singers

C'est la mer → a(l)

ppp

4 singers

Elle

ppp

Cel.

Pno.

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

79

Fl.

C. A.

B. Cl.

A. Sax.

Timp.

ppp dim. poco a poco

Cym.

ppp dim. poco a poco

Mar.

mp dim
poco a poco

Gtr.

mp dim. poco a poco

S. Solo

C'est une vraie pos - ses - si - on dans les for - tu - nes chan - gean - tes du temps

A. Solo

D'aill - eurs ne so - yez pas cy - ni - ques au su - jet l'a- mour

Car fa -

T. Solo

Au - tant que

B. Solo

Si vous vous com - pa - rez à d'au - tres

Vous pou -

A.

est re (tr)ou

4 singers

C'est la mer n(l)

B.

est re (tr)ou

4 singers

C'est la mer n(l)

Cel.

mp dim.
poco a poco

Pno.

mp dim.
poco a poco

Hp.

mp dim.
poco a poco

Vln. 1 Solo

pp dim. poco a poco

Vln. 2 Solo

pp dim. poco a poco

Vla. Solo

pp dim. poco a poco

Vc. Solo

pp dim. poco a poco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. unis.

pp

div.

85

Fl.

B. Cl.

A. Sax.

Cym.

Mar.

Gtr.

S. Solo

A. Solo

ce à tou te l'a ri di té

T. Solo

pos si ble sans re non ci a ti on

B. Solo

vez de ve nir va ni teux ou a mer

T.

4 singers

Elle est re trou

B.

4 singers

Elle est re trou

Cel.

Pno.

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vc.

Db.

89

Fl.

B. Cl.

A. Sax.

Cym.

Mar.

Gtr.

S. Solo

er cez la pru den ce dans vos af fair es

A. Solo

fa ce à tout le dé sen chan te ment

T. Solo

yez en bons ter mes à vec tou tes per son nes

S.

5 singers

C'est la

A.

4 singers

C'est la

T.

(v)ée

B.

(v)ée

Cel.

Pno.

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 2

Vla.

Vc.

Db.

93

Fl.

C. A.

B. Cl.

A. Sax.

Cym.

Mar.

Gtr.

S. Solo — Par - ce que le mon - de est plein de four - be - rie Mais ne

A. Solo — Car fa -

T. Solo — Par - lez vo - tre vé - ri - té tran - quil - le - ment et clai - re - ment

B. Solo — Par - ce qu'il y au - ra tou - jours des per - son - nes plus gran - des que vous mê - me Par - ce

S. — mer al (l)ée

A. — mer al (l)ée

5 singers

T. — Elle est re - -

4 singers

B. — Elle est re - -

Cel.

C♯

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

98

Fl.

C. A.

B. Cl.

A. Sax.

Cym.

Glock.

Mar.

Gtr.

S. Solo — vous lais - sez pas a - veug - ler sur quel - le ver - tu ex - is - te — Beau - coup de per - son -

A. Solo — ce à tou - te l'a - ri - di - té et tout le dé - sen - chan - te - ment — il est aus -

T. Solo — Et é - cou - tez les au -

B. Solo — qu'il y au - ra tou - jours des per - son - nes plus sim - ples que vous mê - me — Jouis - sez de vos

5 singers

S. — C'est la mer al - - lée

T. — trou (v)ée

5 singers

B. — trou (v)ée — C'est la mer al - - lée

Cel.

Pno.

D♯ G♯

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vc.

Db. — div.

103

Fl.

C. A.

B. Cl.

A. Sax.

Mar. — *p dim. poco a poco*

Gtr. — *p dim. poco a poco*

S. Solo — nes s'ef - for - cent à ob - te - nir des i - dé - aux é - le - vés Et par - tout la

A. Solo — si é - ter - nel que l'her - be

T. Solo — tres, mê - me le - ter - ne et l'ig - no - rant ils ont aus - si leur his - toi - re Pre - nez - vec bien -

B. Solo — ré - us - si - tes aus - si bien que de vos pro - jets Vous ê - tes un -

S. — 3 singers — Elle est re - trou - vée → (Q)uoi — *ppp*

A. — 4 singers — Elle est re - trou - vée → (Q)uoi — *ppp*

B. — 4 singers — Elle est re - trou - vée → (Q)uoi — *ppp*

Cel. — *p dim. poco a poco*

Pno. — *p dim. poco a poco*

Hp. — *p dim. poco a poco*

Vln. 1 Solo — *pppp cresc. poco a poco*

Vln. 2 Solo — *pppp cresc. poco a poco*

Vla. Solo — *pppp cresc. poco a poco*

Vc. Solo — *pppp cresc. poco a poco*

Vln. 1

Vln. 2

Vla.

Vc. — unis. — div. — unis.

Db.

108

C. A.

B. Cl.

A. Sax.

B. D.

pppp cresc. poco a poco

Glock.

Mar.

Gtr.

S. Solo — vie ent plei ne d'hé ro is me

A. Solo — A vec tous ses faux sem blants

T. Solo — veill an ce le con seil des an nées — Cé dant a vec é le gan

B. Solo — en fant de l'u ni vers — Non moins que les ar

4 singers

A. — C'est la mer al lée → a

4 singers

T. — C'est la mer al lée → a

3 singers

B. — C'est la mer al lée → a

Cel.

Pno.

8va

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

113

Fl.
C. A.
B. Cl.
A. Sax.
B. D.
Glock.
Mar.
Gtr.
S. Solo
A. Solo
T. Solo
B. Solo
S.
T.
B.
Cel.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Db.

So - yez par con - se - quent en
cor - vées et rê - ves bri - sés
A - vec tous ses faux - sem - blants cor - vées
- ce les cho - ses de la jeu - nes - se
- bres et les é - toi - les
Vous êtes un en - fant de l'u - ni - vers vous a

4 singers
Elle est re - - - trou - - - vée (Q)uoi

ppp cresc. poco a poco

div.
unis.

118

Fl.

C. A.

A. Sax.

B. D.

Glock.

Mar.

Gtr.

S. Solo — paix à - vec Dieu / Quel - que soit com - ment vous Les

A. Solo — et rê - ves bri - sés / C'est tou - jours un beau mon - de So -

T. Solo — Nour - ris - sez la for - ce de l'es - prit pour vous pro - te - ger dans

B. Solo — vez un droit d'ê - tre i - ci

S. — C'est la mer al - - lée a (v)e(c)

T. — C'est la mer al - - lée a (v)e(c)

B. — C'est la mer al - - lée a (v)e(c)

Cel.

Hp. — D♭ B♭

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc. — div. unis. / div. / unis. / div. unis. div. unis.

Db.

123

Fl.

A. Sax.

B. D.

T.-t.

pppp cresc. poco a poco

Glock.

Mar.

Gtr.

pp dim. poco a poco

S. Solo

con - ce - vez

ff

Et quels que soient vos tra - vaux et as - pi - ra - ti -

f

A. Solo

- yez joy - eux

ff

T. Solo

le mal - heur sou - dain

ff

Mais ne vous af - fli - gez pas de mé - di - ta - ti - ons noi -

f

B. Solo

Il n'y a au - cun dou - te que l'u - ni - vers ne se dé -

mp

S.

5 singers

Elle est re - - trou - - - vée, Quoi? → (L')é

ppp

5 singers

C'est

pp

A.

4 singers

Elle est re - - trou - - - vée, Quoi? → (L')é

ppp

4 singers

C'est

pp

B.

4 singers

Elle est re - - trou - - - vée, Quoi? → (L')é

ppp

4 singers

C'est

pp

Cel.

pp dim. poco a poco

Hp.

pp dim. poco a poco

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

128

Fl.

B. Cl.

A. Sax.

B. D.

ppp cresc. poco a poco

T.-t.

ppp cresc. poco a poco

Glock.

Mar.

mf

Gtr.

S. Solo

- ont

Dans la con - fu - si - on bru - yan - te de la vie

T. Solo

res

Beau - coup de crain - tes sont is - sues de la fa - ti - gue

B. Solo

- ploit

S.

la mer al - - - lée a (v)e(c)

5 singers

Elle est

pp

A.

la mer al - - - lée a (v)e(c)

5 singers

Elle est

pp

B.

la mer al - - - lée a (v)e(c)

4 singers

Elle est

pp

Cel.

Pno.

pp dim.

Et

Hp.

Vln. 1 Solo

pp cresc. poco a poco

Vln. 2 Solo

pp cresc. poco a poco

Vla. Solo

pp cresc. poco a poco

Vc. Solo

pp cresc. poco a poco

Vln. 1

Vln. 2

Vc.

Db.

133

Fl.
C. A.
B. Cl.
A. Sax.
B. D.
T.-t.
Glock.
Mar.
Gtr.
S. Solo
A. Solo
S.
A.
T.
B.
Cel.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Gar - dez la paix dans vo - tre â - me

C'est tou - jours un beau mon - de

re - - - trou - - - vée, Quoi? (L')é

re - - - trou - - - vée Quoi? (L')é

te - - - trou - - - vée Quoi? (L')é

5 singers

C'est la mer al -

4 singers

138

Fl.

C. A.

B. Cl.

A. Sax.

B. D.

T.-t.

pp cresc. poco a poco

pp cresc. poco a poco

Glock.

Xyl.

Gtr.

T. Solo

Et el - les sont is - sues de la so - li - tu - de

B. Solo

Et que ce - la vous soit clair ou non

S.

5 singers

- - lée, a - - - vec (l)e Elle est re - - - - trou - - vée,

T.

5 singers

- - lée a - - - vec (l)e Elle est re - - - - trou - - vée,

B.

5 singers

- - lée a - - - vec (l)e Elle est re - - - - trou - - vée,

Cel.

Hp.

Vln. 1 Solo

p cresc. poco a poco

Vln. 2 Solo

p cresc. poco a poco

Vla. Solo

p cresc. poco a poco

Vc. Solo

p cresc. poco a poco

Vln. 2

Vla.

Vc.

Db.

143

Fl.

C. A.

B. Cl.

Timp.

pp cresc. poco a poco

B. D.

T.-t.

Glock.

Xyl.

Mar.

A. Solo

So - - - - yez_ jo - - - - - yeux_

mf mp f

T. Solo

Au_ de - là_ d'u - ne_ dis - ci - pli - ne_ sai - ne_

mf mp f mf mp f

S.

4 singers

— Quoi?_ L'É → (t)er C'est_ la_ mer al -

p

A.

4 singers

C'est_ la_ mer al -

p

T.

4 singers

— Quoi?_ L'É → (t)er C'est_ la_ mer al -

p

B.

4 singers

— Quoi?_ L'É → (t)er C'est_ la_ mer al -

p

Cel.

ppp dim. poco a poco

Hp.

ppp dim. poco a poco

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

147

Fl.

C. A.

B. Cl.

A. Sax.

Timp.

B. D.

T.-t.

Glock.

Mar.

A. Solo — Tâ - - - chez d'ê - - - tre heur - - - eux

B. Solo — Il n'y a au - - - cun dou - - - te

S. — - - - lée a - - - - - vec (l)e — 4 singers — Elle est re - -

A. — - - - lée a - - - - - vec (l)e — 4 singers — Elle est re - -

T. — - - - lée a - - - - - vec (l)e — 4 singers — Elle est re - -

B. — - - - lée a - - - - - vec (l)e — 4 singers — Elle est re - -

Cel.

Hp.

Vln. 1 Solo

Vln. 2 Solo

Vla. Solo

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

151

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
T.-t.
Glock.
Mar.
S. Solo
B. Solo
S.
A.
T.
B.
Cel.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p cresc. poco a poco

Dans vo - tre â me

Il se de - ploit com - me il fau - drait

5 singers

4 singers

trou - - - vée, Quoi? L'É - - - ter (n)i C'est la

mp cresc. poco a poco

mf

155

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
T.-t.
Glock.
Mar.
S. Solo
T. Solo
S.
A.
T.
B.
Cel.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Gar - - - dez la paix
So - yez doux a - vec vous - mê - me
5 singers
mer al - - - lée a - - - vec le (s)o Elle
4 singers
mer al - - - lée a - - - vec le (s)o Elle
4 singers
mer al - - - lée a - - - vec le (s)o Elle
4 singers
mer al - - - lée a - - - vec le (s)o Elle

159

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
mp cresc. poco a poco
B. D.
T.-t.
mp cresc. poco a poco
Glock.
Xyl.
f cresc. poco a poco
Mar.
A. Solo
Tâ - chez d'ê - tre heu - reux
mf p mp p mf
5 singers
S.
est re - trou - vée, Quoi? L'É - ter (n)i C'est la
mf
4 singers
A.
est re - trou - vée, Quoi? L'É - ter (n)i C'est la
mf
5 singers
T.
est re - trou - vée, Quoi? L'É - ter (n)i C'est la
mf
4 singers
B.
est re - trou - vée, Quoi? L'É - ter (n)i C'est la
mf
Cel.
Pno.
8va
Hp.
Vln. 1 Solo
mf cresc. poco a poco
Vln. 2 Solo
mf cresc. poco a poco
Vla. Solo
mf cresc. poco a poco
Vc. Solo
mf cresc. poco a poco
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
mp cresc. poco a poco
Cym.
T.-t.
Glock.
Xyl.
T. Solo
So - - yez doux
pp *mp*
5 singers
S.
mer al - - - lée a - - vec le (s)o Elle est re - - - trou -
mf
4 singers
A.
mer al - - - lée a - - vec le (s)o Elle est re - - - trou -
mf
5 singers
T.
mer al - - - lée a - - vec le (s)o Elle est re - - - trou -
mf
4 singers
B.
mer al - - - lée a - - vec le (s)o Elle est re - - - trou -
mf
(8)
loco
Pno.
Hp.
pppp
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

169

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
Cym.
T.-t.
Glock.
Xyl.
Mar.
B. Solo
S.
A.
T.
B.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Com - me il fau - drait
vée, Quoi? L'É - - - ter - - - - - ni (t)é C'est la mer
5 singers
4 singers
div. unis. div. unis. div. unis. div. unis.

173

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
Cym.
T.-t.
Glock.
Mar.
S. Solo
S.
A.
T.
B.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff

mf cresc. poco a poco

f cresc. poco a poco

La paix
mp *pp*

5 singers

al - - - lée a - - - vec le so (l)eil Elle est re - - - trou -
f

4 singers

div. unis.

178

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
Cym.
T.-t.
Glock.
Xyl.
Mar.
Gtr.
A. Solo
S.
A.
T.
B.
Cel.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff

mp cresc.

Heu - reux
pp — mp
5 singers

vée, Quoi? L'É - ter - - - ni → (t)é C'est la mer al - - lée
f
5 singers

p cresc.

legato

ff

unis.

183

Fl.
C. A.
B. Cl.
A. Sax.
Timp.
B. D.
Cym.
T.-t.
Glock.
Xyl.
Vib.
Gtr.
S.
A.
T.
B.
Cel.
Pno.
Hp.
Vln. 1 Solo
Vln. 2 Solo
Vla. Solo
Vc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff

mf cresc.

f cresc.

a - - - vec le so - - leil L'é - - - - - ter - - - - - ni - - - - - té

187

Fl. C. A. B. Cl. A. Sax. Timp. B. D. Cym. T.-t. Glock. Xyl. Mar. Vib. Gtr. S. A. T. B. Cel. Pno. Hp. Hpsd. Vln. 1 Solo Vln. 2 Solo Vla. Solo Vc. Solo Vln. 1 Vln. 2 Vla. Vc. Db.

L'é - - - - - ter - - - - - ni - - - - - té L'é - - - -

F♯

190

Fl.

Timp.

B. D.

T.-t.

Mar.

Gtr.

S.

A.

T.

B.

Cel.

Pno.

Hp.

Vln. 1 Solo

Vln. 2 Solo

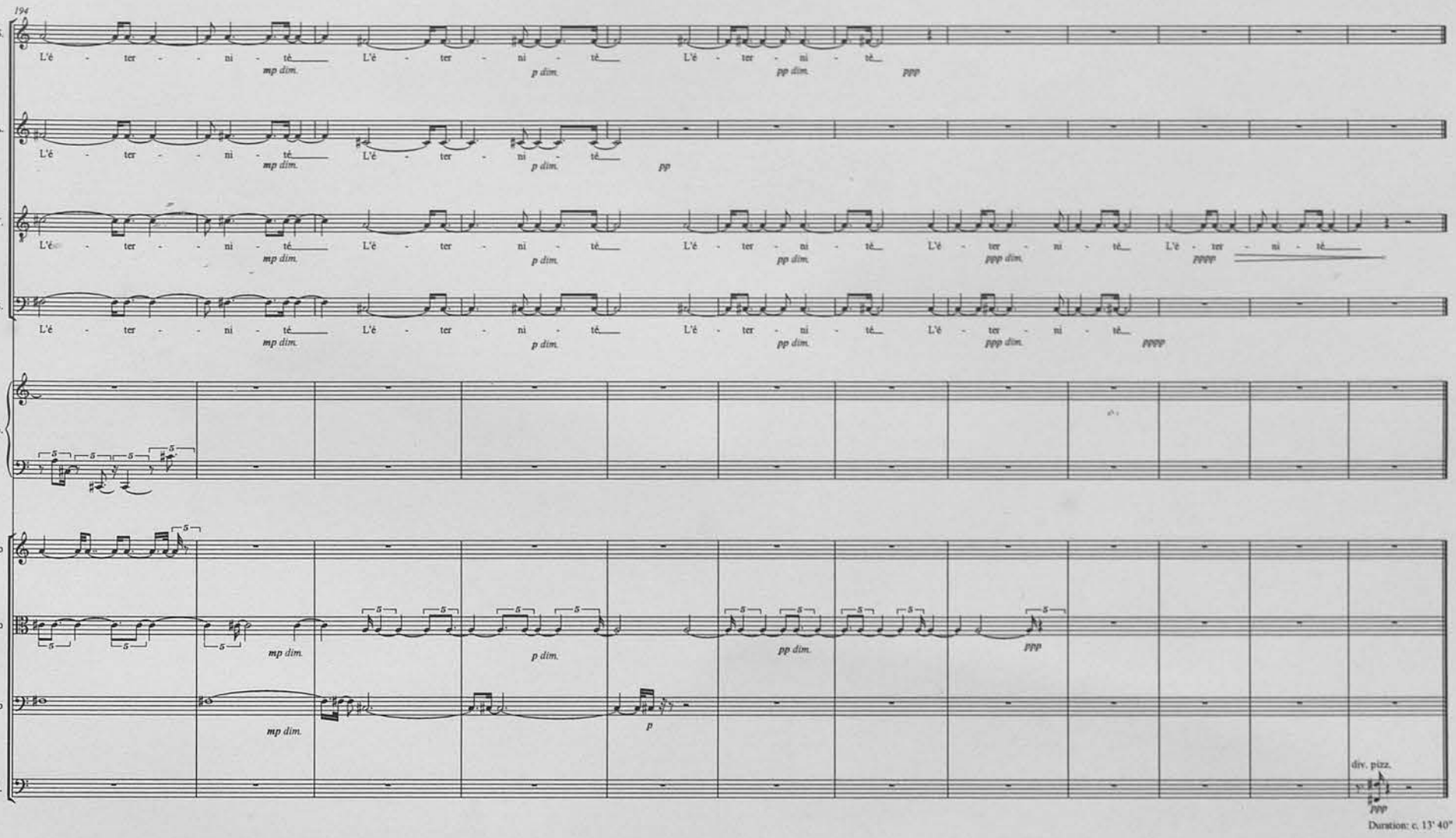
Vla. Solo

Vc. Solo

Vln. 1

Vla.

ff dim. *f dim.* *mf dim.* *mf* *mp* *f* ter - - - - - ni - - - - - té L'é - - - - - ter - - - - - ni - - - - - té



Duration: c. 13' 40"

TRIPTYCH

Three pieces for two flutes, two clarinets, timpani, seven percussionists, piano, celesta, organ, harp and string orchestra

Jacob. F. Spence

s9453564

PhD Music (Composition) 2007

Item 2 of 5

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Triptych: Composer's Note

Beginnings and endings, it seems, often provide the fuel needed to create the first spark of a compositional idea in my head. Such was the case with Triptych.

Following the death of an uncle of mine in 2005, I felt the need to create something new, something somehow connected to this man and the feelings of loss surrounding his passing, but also simultaneously to create something that spoke more generally of memories of many different lives, of feelings about loss and death, of the celebration of new life, and of the question of what, if anything, awaits us after our lives reach their inevitable ends.

My uncle lived for a great deal of his life in Australia, and it was here I turned to for the initial inspiration for the opening movement of the piece. Having created a melodic phrase, which I then harmonised simply, I began to investigate how I might be able to provide some kind of accompaniment, or background, against which the melody might be projected. Aboriginal music, it turned out, provided a fascinating palette of rhythm and colour, from which I could create a collage of sound as a canvas for my original ideas. Rhythmic cells, mainly from transcriptions of didgeridoo melodies, can be heard in double bass and 'cello, and these combine with the rhythms of Aboriginal clapping sticks (claves) and drums (tom-toms) to create the beginnings of the canvas, in which I also weaved further figures – heard in the string section as *pizzicato, tremolo,* and the tapping of fingers on the wood of the string instruments. A further, harmonic investigation, led to the application of sting harmonics and woodwind multiphonics to some of the 'didgeridoo' rhythms. These pitches were calculated according to the formula for determining the frequency of a hollow tube (if you like an ideal or perfect didgeridoo). By adding these to the existing rhythms I sought to add the flavour of a didgeridoo to the piece, whilst being careful not to suggest an imitation of the instrument – as at no point did I wish to include an actual didgeridoo of any type.

The movement begins dramatically, with a sequence of bold *tutti* chords, followed by anguished screams from E flat clarinet and piccolo (both materials have important roles later in the work) and the clanging of tubular bells. The combined effect of the wind and bells gave me the suggestion for the movement's title: ... *and they heard the crying of the bells.* Under these screams can be heard the aforementioned canvas, and after the negative histrionics begin to subside the melodic idea begins to grow – slowly at first, on the organ. This in turn fades into two gently alternating pentatonic chords that form the basis for a great deal of the middle section of the third movement, and some of the harmonic movement in the dance sections of the second movement. Finally, everything fades away to nothing, and a final E flat signals the conclusion of the opening movement.

The second movement begins life by investigating the harmonic potential of the melodic strains of the first, in particular the interval of the major second that forms so much of the opening phrases of the organ melody. In the opening introduction melodic strains are reiterated and extended harmonically and in terms of colour by means of adding difference and summation tones (particularly those resulting from the major second), and through the addition of tones from the harmonic series that best encompasses the melody concerned. After several periods of silence and quiet reflection, the music builds slightly, only to fall to a quieter dynamic as the Allegro of the following section, 'The Second Dances' begins.

The dance, as its title suggests, is mainly based around the interval of the major second – the strings dividing and passing rhythmic motifs between each other, in constantly changing meters, and in widely varying string positions – thus giving a great variety to the timbre of each entry. The accompaniment to these figures begins pentatonically (each major second is examined to see what scales it may become part of) and extends gradually to encompass new pitches, therefore providing longer scales from which to derive the accompanimental figures. These sections alternate with rhythmic passages for woodwind, accompanied by, amongst others, huge power chords from the three players at the piano. As the dance progresses, it becomes louder and more frenetic, the wind and organ joining the rhythmic string motifs, an increasing array of percussion add their own attacks, and the piano chords become so massive as to encompass the entire range of the keyboard. Finally, the string accompanimental figures begin, one by one, to fly off on chaotic ascending scales, punctuated by screaming *glissandi*, and also add their own vehement quadruple stops to the piano's power chords, a violence that eventually collapses into the first part of 'Song of Three'.

In 'Song of Three,' three imaginary figures (represented by various different soloists) sing of their loss, of hopes for the future, and memories of the past. The first song, in three-part polyphony, ascends higher and higher, until instruments begin to lose track of their melody as it ascends into areas beyond which they can sound or play in comfort. Finally, when only a solo violin is left, the song begins to die, and a solo viola takes up the melody of the second song. The melody of this song is that of the central viola solo in the third movement, in other words it looks, in a forward manner, to the future. The melody, however, emerges gradually, as it is subject to a compositional procedure of pitch accumulation – in other words only one pitch of the scale is heard at first, and as each new pitch joins together with its predecessors, the melody begins to appear. During the course of this song the opening chords of the first movement are heard and the background canvas of taps and *tremolandi* begins to re-accumulate. The melody of the third song emerges in solo violin (joined later by piano, vibes and glockenspiel) – a memory of the familiar – the organ melody from the first movement.

Eventually the interval of the major second begins to dance again, albeit over a slightly shorter duration, collapsing again, into the final section of the movement.

The 'Vision' consists of a sequence of chords presented in the strings, each one stretched over a longer duration than that which precedes it. Each chord is close to its 'neighbours' – only one pitch needs to be raised (or occasionally lowered) in order to reach the next harmonic step. Before moving to this new pitch, the instruments concerned 'dance' between the new and old pitch (in the manner of 'The Second Dances'). These chords rise up, in pitch and dynamic, each pulsating at different rates throughout the string sections. Finally, heralded by a cymbal roll, the movement reaches its climax – the impassioned chords of which are important later in the third movement, which in turn builds further towards the final *tutti* exclamation – full organ and the heavy artillery of the percussion section pushing the movement towards its roaring conclusion.

The final movement of Triptych, *Through Reverie and Rhapsody*, is, as its title suggests, a journey through music of both dreamlike and overtly emotional characters. The opening violin solo leads to an accelerating passage of *tutti* writing which in turn decomposes into a richly harmonised reprise of the first movement's organ melody, and a short linking passage featuring the melody used for the climax of the second movement. Following this, we return to the pentatonic world of the first movement's closing chords, only on this occasion the chords develop – through inversions and the addition of dissonant pitches, not to mention a huge variety of solo passages, microtonal clouds, and accelerating scales (similar to that near the opening of the movement). The meter is constantly changing during this extensive section of music, allowing a sense of restlessness to pervade even the most gentle of chords. The mood of the music is also constantly changing – from peaceful chords to great outbursts of emotion. Finally, after a bar of silence, the music enters a dreamlike *Meno Mosso* section as if drawing to a close. A series of the accelerating scales briefly break the dream, and recapitulations of the second movement's climactic ending are heard – this time quietly in string *pizzicati*, and harmonically in a gentle passage for strings and celesta.

At this point the middle of the movement has been reached, and here, a solo viola mournfully recollects the descending minor second of the preceding melody. A cadenza for solo viola and ensemble develops and gradually builds in intensity. Several other violas become involved as the tension builds – each playing in the strained heights of their ranges. Eventually a breaking point is reached and the tension reaches its peak – three brutal chords of F, flanked on either side by cliffhanging silences. The roar of bass drum and tam-tam announce the return of some vigorous solo viola passages, before a final climactic *crescendo* opens into a lyrical song (that heard in the previous movement as the melody of the second song of 'Song of Three') for the solo viola accompanied by rippled piano harmonies. Gradually this material builds as more instruments join either melody or harmony, and after a challenging violin solo, a further climax leads back once more to the organ melody of the first movement – heard first in the same harmonisation as the original, and then in a richly scored harmonisation for divided strings, organ, vibes and glockenspiel, through which the screaming woodwind gestures of the opening movement also return. An immense climax (p. 103), featuring multiple harp *glissandi* and tremolo strings is cut off at its loudest point, leaving the sound of the harp resonating, and three huge bells toll (using the open sounds of fourth and fifth).

The concluding section of the movement sees the return of the viola's song – this time on bass clarinet – passing later to alto flute, clarinet 1 and flute 2, the non-solo wind instruments providing counterpoints to the melody. All this falls against a pulsating background of string harmonics, delicate tracery on piano and celesta, and many of the percussive effects of the first movement. Eventually a quintet of solo strings enters with a short chorale based on the same melody, opening into the opening chords of the first movement, that, on repetition, descend in pitch, becoming sparser, quieter and longer. Everything gradually begins to die – gently fading away to a moment of silence, before the alto flute reminds us of the opening gesture of the piece, a phrase answered only by the quiet repetition of the rhythmic 'clapping stick' motif – this time on low strings, piano and timpani – the chord a simple but solemn and unfinished second inversion of G minor.

Triptych concludes with the distant beat of a bass drum.

Instrumentation

Flute 1 (doubling Piccolo (sounding octave higher))
Flute 2 (doubling Alto Flute (sounding perfect fourth lower))
Clarinet 1 in B flat (sounding major 2nd lower) (doubling E flat Clarinet (sounding minor 3rd higher))
Clarinet 2 in B flat (sounding major 2nd lower) (doubling B flat Bass Clarinet (sounding major 9th lower))

Timpani

Percussion (divided between seven players):

- Glockenspiel (sounding two octaves higher)
- Xylophone (sounding octave higher)
- Marimba
- Vibraphone
- Tubular Bells
- Metal Chimes
- Bass Drum
- Suspended Cymbal
- Clash Cymbals
- Two large Cymbals (to rest on Bass Drum and Timpani)
- Tam-tam
- Tom-toms (low, medium and high)
- Woodblocks (low, medium and high)
- Claves
- Whip

Piano (requires three players)
Celesta (amplified) (sounding octave higher)
Organ (see note)

Harp

Strings (symphony orchestra section – must have no less than 17/14/11/7/4)

Composer's note on organ stops

I have deliberately chosen not to specify the organ registrations required in this piece. I am only too aware of the great differences between instruments and the acoustics of the spaces in which they are contained. Therefore, rather than being specific, I have commented on the type of sound I would like during each passage. Decisions regarding specific registrations can be made once a venue and its instrument have been chosen for performance. Then, by working with the organist, the best possible decisions can be made for the player, instrument and acoustic concerned. I do not wish to give specifications that dramatically restrict the organ that can be used for this piece, but would say the following: it must be capable of crescendo and diminuendo (i.e. possess a wide dynamic range), the range should extend down to 16ft C in the pedals and up to at least B flat [6] in the manuals, most of the quieter registrations should complement the flutes and clarinets, whilst louder and solo passages may be more brassy in character or of a harsher double-reed sound.

Contents

… and they heard the crying of the bells (c. 5' 30") 1

The Second Dances; Song of Three; Vision (c. 16' 00") 14

Through Reverie and Rhapsody (c. 20' 00") 60

Appendices on multiphonics 117

Total Duration: c. 42 minutes

Composed: 2005-6

I

... and they heard the crying of the bells

To Rory

Jacob F. Spence

Tempo 1: Andante Largamente
♩ = 76

accel. . . . . **Tempo 2: Piu Mosso** ♩ = 92

(Fl. 1)
Flute 1 (doubling Piccolo)
ff broad
Go to Picc.
Picc.
ff

(Fl. 2)
Flute 2 (doubling Alto Flute)
ff broad
Go to Alto Flute
Alto Fl.
AF1
ff

(Cl. 1)
Clarinet 1 in B♭ (doubling E♭ Clarinet)
ff broad
Go to E♭ Clar.
E♭ Cl.
ff

Bass Clarinet in B♭
ff broad
fl.
fl.
BC1

(directions of HARD, MEDIUM and SOFT used in all percussion parts refer to type of beater required)
Percussion (claves/tom-tom)
Claves
f

Xylophone
HARD
ff

Marimba

Tubular Bells
Hard Mallets
f

Piano (requires two players)
ff broad
mf sec
player 2
ff broad
senza pedale
mf sec

Organ
bold, brassy stop
ff broad
16ft
ff broad
gentler registration
f

Tempo 1: Andante Largamente
♩ = 76

accel. . . . . **Tempo 2: Piu Mosso** ♩ = 92

Violin I div.
ff broad
ff

Violin II div.
(Solo)
ff broad
div.
ff

Viola div.
(Solo)
ff broad
Solo pizz.
mf
div.
ff
div.
ff broad
Solo pizz.
mf *f* *mf* *f*
div.
ff broad
ff

Violoncello div.
ff broad
div.
ff
div.
ff broad
ff

Double Bass div.
Solo
ff broad
ff
ff broad
div.
ff

Diamond-shaped noteheads indicate notes are to be played so aggressively so as to produce a combination of audible pitch and the unpitched sound of bowhair and wood against string.

*refer to Appendix for multiphonic fingering charts. Alto flute multiphonics written in 31-Tone temperament, as listed by T. Howell, and sound a 4th lower than written. Bass clarinet multiphonics

(Picc.)

12

Fl. 1/Picc

senza dim.

mf cresc.

f cresc.

(A. Fl.)

Fl. 2/Alto

AF2

AF3

AF4

AF5

(E♭ Cl.)

Cl. 1/E♭ Cl

senza dim.

mf cresc.

B. Cl.

BC2

BC3

BC4

BC5

flt.

f cresc.

Claves

Perc.

Tom-tom HARD

Xyl.

senza dim.

Tub. B.

Pno.

Org.

Solo pizz.

Vln. I div.

unis.

Solo pizz.

Vln. II div.

unis.

Solo

Vla. div.

unis.

Solo

Vc. div.

unis.

Solo

Db. div.

16

Fl. 1/Picc

(Picc.)

ff

senza dim.

(A. Fl.)

Fl. 2/Alto

AF6 AF7 AF8

Cl. 1/E♭ Cl

(E♭ Cl.)

ff

senza dim.

B. Cl.

BC6 BC7 BC8

flt.

flt.

Perc.

Claves

Tom-toms

Xyl.

H

senza dim.

Tub. B.

N

f

Pno.

N

Org.

mf

f

Vln. I

Solo

f

mf

con sord.

arco

mf

Vln. II

Solo

mf

f

mf

f

Vla.

div.

Solo

f

mf

unis.

Vc.

div.

Solo

Db.

div.

unis.

div.

20

rall. . . . . Meno mosso ♩ = 84

accel. . . . . Tempo 2 ♩ = 92

Fl. 1/Picc (Picc.) mf ff f dim. | AF9 mf | Flute 1 mf f senza dim. | AF10 f

Fl. 2/Alto (A. Fl.) | flt. | flt. | flt.

Cl. 1/E♭ Cl (E♭ Cl.) mf ff f dim. | BC9 | B♭ Clar. 1 mf f senza dim. | BC10 f

B. Cl. flt. | mf

Perc. Claves | Tom-toms | mf

Xyl. mf ff f dim. | Go to marimba

Mar. | HARD mf f senza dim.

Tub. B. | MEDIUM MALLETS mf

Pno. mf

Org. mf | heavier f | return pedals to previous registration mf

Meno mosso ♩ = 84

rall. . . . . tutti | accel. . . . . Tempo 2 ♩ = 92

Vln. I div. | con sord. arco mf | Solo pizz. senza sord. mf

Vln. II div. | con sord. arco mf | Solo pizz. senza sord. mf

Vla. div. | con sord. arco mf | Solo pizz. senza sord. mf | unis.

Vc. div. | con sord. arco mf | Solo | unis.

Db. div. | con sord. tutti mf | Solo pizz. mp

30 (Fl. 1)

Fl. 1/Picc

(A. Fl.)

Fl. 2/Alto

(Cl. 1)

Cl. 1/E♭ Cl

B. Cl.

Claves

Perc.

Tom-toms
MEDIUM

Mar.

MEDIUM

Tub. B.

SOFT MALLETS

Pno.

Org.

senza sord.
Solo pizz.

Vln. I
div.

Vln. II
div.

Vla.
div.

Solo

Vc.
div.

Solo

Db.
div.

AF11 AF12 AF13

BC11 BC12 BC13

flt.

senza dim.

tutti con sord. arco ST

unis.

35

Fl. 1/Picc

(Fl. 1)

bend tone downwards

Flt.

key clicks (pitched)

Flt.

breath sounds (unpitched)

Fl. 2/Alto

(A. Fl.)

AF14 AF15 AF16

Go to Flute 2

Fl. 2

mp not too shrill!

Cl. 1/E♭ Cl

(Cl. 1)

from nothing

to nothing

key click (pitched)

B. Cl.

AF14 AF15 AF16

key clicks (pitched)

from nothing

Perc.

Claves

Tom-toms

Mar.

SOFT

play with opposite end of sticks

Tub. B.

Pno.

una corda

Org.

Vln. I

con sord.

(pizz) tutti

senza sord. Solo

tutti

Vln. II

con sord. (pizz) tutti

Vla.

SP

tap body of instrument Solo

tutti ST arco

Solo

Vc.

con sord. tutti

pizz.

arco

bend tone downwards

ST

Db.

tap body of instrument

43

Fl. 1/Picc

(Fl. 1)

slap

pure tone - senza vibrato

Fl. 2/Alto

(Fl. 2)

Cl. 1/E♭ Cl

(Cl. 1)

B. Cl.

Claves

Perc.

Tom-toms

Mar.

with back end of stick

Tub. B.

with wire brushes along length of bell

ppp poco cresc.

Pno.

Inside Piano *al fine*
with soft beaters

tre corde

ppp poco cresc.

p poco dim.

Org.

Vln. I

con sord.

arco
SP

ST

Vln. II

tutti arco

Vla.

tutti arco

bend pitch downwards

pizz.
Solo

tutti ST arco

ord. tutti

Vc.

SP

Solo pizz.

tap body of instrument

pizz.

Db.

tutti ST arco

51

Relax the tempo very slightly

♩ = 84-88

Fl. 1/Picc

(Fl. 1)

Flt.

slap

(Fl. 2)

Go to Alto Flute

Fl. 2/Alto

Cl. 1/E♭ Cl

(Cl. 1)

B. Cl.

Claves

Perc.

Tom-toms

Mar.

with end of stick

Tub. B.

with soft beaters

p poco dim.

ppp poco cresc.

p poco dim.

Pno.

with hard beaters

ppp poco cresc.

p poco dim.

with soft beaters

ppp poco cresc.

Org.

H stronger and reedier

gentler registration than solo line

N

Relax the tempo very slightly

♩ = 84-88

Vln. I

Solo pizz.

tutti ST arco

tap body of instrument Solo

tutti ST arco

Vln. II

SP

ST

Vla.

SP

ST

SP

ord.

SP

ord.

Solo pizz.

Vc.

tutti arco

H

arco

Solo

Db.

Solo

From this point on tempo should lessen at an almost imperceptible rate until Tempo 1 is reached by bar 72

58

Fl. 1/Picc — (Fl. 1) — slap — slap

Fl. 2/Alto — (A. Fl.) — Alto Fl. H

Cl. 1/E♭ Cl — (Cl. 1)

B. Cl. — poco piu cresc.

Perc. — Claves — Tom-toms

Mar. — with end of stick — with end of stick

Tub. B. — with wire brushes — ppp poco cresc. — p poco dim.

Pno. — p poco dim.

Org. — (maintain solo registration) — same type of sound as middle line — 16ft

From this point on tempo should lessen at an almost imperceptible rate until Tempo 1 is reached by bar 72

Vln. I — Solo — tutti ST arco — ord. — SP — ST

Vln. II — tap body of instrument Solo

Vla. — tutti arco — Solo pizz. — tutti arco — Solo — tutti arco

Vc. — tutti ST arco — SP — Solo — pizz.

Db.

66

Fl. 1/Picc

(Fl. 1)

pp p mf pp p slap mp mf

Fl. 2/Alto

(A. Fl.)

Cl. 1/E♭ Cl

(Cl. 1)

pp mf

B. Cl.

poco piu cresc. p poco piu cresc. p mp mf

Mar.

with end of stick

p

Tub. B.

with hard beaters

ppp poco cresc. p poco dim.

Pno.

with hard beaters

ppp poco cresc. p poco dim.

with coin along string

ppp poco cresc. p poco dim.

Org.

Vln. I

Solo pizz.

mp

Vln. II

tutti arco

pp p

Vla.

Solo pizz.

mp

tutti arco

Solo pizz.

tutti arco

pp p

Vc.

tutti arco

pp p

Solo pizz.

mp

Db.

pizz.

71

By now Tempo 1 should have been reached: Andante largamente

♩ = 76

Fl. 1/Picc

(Fl. 1) slap

(A. Fl.)

Fl. 2/Alto

(Cl. 1)

Cl. 1/E♭ Cl

B. Cl.

Claves

Perc.

Tom-toms

with end of sticks

Mar.

Tub. B.

with soft beaters

ppp poco cresc.

p poco dim.

Pno.

with hard beaters

ppp cresc.

p dim.

change to same reg. as lower lines

Org.

By now Tempo 1 should have been reached: Andante largamente

♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

tutti arco

Solo

senza sord.

tutti

arco

con sord.

tutti arco

Solo pizz.

78

Fl. 1/Picc

(Fl. 1)

slap

Cl. 1/E♭ Cl

(Cl. 1)

B. Cl.

Claves

Mar.

with end of sticks

Tub. B.

with wire brushes

ppp cresc.

Pno.

with hard beaters

ppp cresc. p dim.

with soft beaters

ppp cresc. p dim.

with coin

ppp cresc. p dim.

with soft beaters

ppp cresc. p dim.

Org.

Vln. I

tutti arco

Solo

senza sord.

tutti

arco

Vln. II

Vla.

Vc.

arco

Db.

88

Fl. 1/Picc (Fl. 1) pp ppp

Cl. 1/E♭ Cl (Cl. 1) pp ppp

B. Cl. ppp

Claves p

Mar. with end of sticks pp head of stick SOFT ppp

Tub. B. pp dim. with hard sticks ppp pp ppp with wire brushes ppp with soft sticks

Pno. ppp with coin ppp < pp with soft sticks ppp < pp with coin ppp with soft sticks

Vln. I pp ppp con sord. Solo ppp pizz. Solo pp

Vln. II pp

Vla.

Db. pp ppp Solo

99

Fl. 1/Picc (Fl. 1)

Claves pp ppp

Xyl. SOFT pppp possible ppp

Mar.

Tub. B. with wire brushes pppp ppp

Pno. pppp Ped Ped Inside piano with fingernail or plectrum Ped ppp but audible

Vln. I Solo ppp pizz.

Vln. II con sord Solo ppp

Duration: c. 5' 30"

II
The Second Dances; Song of Three; Vision

INTRODUCTION
Andante moderato
♩ = c.80

(Picc.)
Flute 1/ Piccolo
(Fl. 2)
Flute 2/ Alto Flute
Fl. 2
Clarinet 1 in B♭
(B. Cl.)
Clarinet 2 in B♭/ Bass Clarinet in B♭
Timpani
SOFT
BD SOFT
Percussion
Glockenspiel
SOFT
Xylophone
Marimba
motor off
SOFT
Vibraphone
Celesta
All three players should be seated at the piano before starting the movement to avoid noisy stage manoeuvres
player 1
player 2
Piano (requires three players)
loco
C♭ D♭ E♭ F♭ G♭ A♭ B♭
D♭ F♯ G♮
G♯
Harp
Organ

INTRODUCTION
Andante moderato
♩ = c.80

con sord.
div. a 3
Violin 1
Violin 2
Viola
div.
Violoncello
Double Bass
div. ST

15 (Picc.)
Fl. 1/Picc.
Piccolo
(Fl. 2)
Fl. 2/Alt Fl.
Cl. 1
(B. Cl.)
Cl. 2/Bass Cl.
B. Cl.
Timp.
MEDIUM
Perc.
BD MEDIUM
S. Cym MEDIUM
Tam-tam MEDIUM
Glock.
Vib.
Cel.
(pl. 1)
(pl. 2)
Pno.
player 3
Hp.
loco
C♯ D♯ G♮ A♯ B♭
D♭ A♮
C♮ D♭
glis.
con sord.
(con sord.)
Vln. 1
div. a 7
pizz.
Vln. 2
div. a 5
arco
Vla.
Vc.
Db.
ST

26

Fl. 1/Picc.

(Picc.)

Fl. 2/Alt Fl.

(Fl. 2)

Cl. 1

Cl. 2/Bass Cl.

(B. Cl.)

Go to Clarinet 2

Cl. 2

Glock.

MEDIUM

Vib.

MEDIUM

Cel.

Pno.

(pl. 1)

(pl. 2)

(pl. 3)

Hp.

D♯ E♭ F♮

loco

E♮

C♯

Vln. 1

con sord.

div. a 8

legato

pizz.

Vln. 2

div. a 7

Vla.

Vc.

div. a 3

arco

Db.

IV

ST

div. a 3 ST

36 (Fl. 1)

Fl. 1/Picc.

(Fl. 2)

Fl. 2/Alt Fl.

Flute 1

fl.

mp

Perc.

BD SOFT

ppp

pp

p

Glock.

Vib.

mp

Cel.

repeat - rapidly at first, then becoming slower

p

mp

Pno. player 2

Hp.

pp

p

Di G-

bisbigliando

mp

player 1 senza sord.

pp

players 1,3

mp

players 1,3

mp

Vln. 1

player 2 senza sord.

pizz.

pp

players 2,4

pizz.

p

players 2,4,9

pizz.

mp

players 5-8

p

players 5-8

mp

player 1 tap on body of instrument

p

players 1,3 arco

p

players 1,3

mp

Vln. 2

players 2,4

pizz.

p

players 2, 4-6

div. pizz.

mp

players 2, 4-8

div.

pizz.

mf

players 9-12

mp

players 1,3

p

players 1,3

p

players 1,3,5,6

div.

mf

Vla.

players 2,4

p

players 2,4

tap on body of instrument

mp

players 2,4

mp

players 7-9

mp

Vc.

players 1-4

mp

players 5-8

tap on body of instrument

mf

Db.

SP - one player

pp

SP

p

two players

53 (Fl. 1)

THE SECOND DANCES
Allegro moderato
et ritmico
(♩. = 100-120)

3+2

2+2+3

Fl. 1/Picc.
Fl. 2/Alt Fl.
Cl. 1
Cl. 2/Bass Cl.
Timp.
Perc.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

BD MEDIUM
Claves
S. Cym.
MEDIUM
SOFT
MEDIUM
Ped.
player 1
players 1,3,11
players 2,4,9,10
players 5-8
players 12,13
players 1, 3-5
players 2, 4-6
players 8-10
players 11,12
player 7
con sord.
pizz.
arco (I)
arco II
div. a 4
div. a 3
tutti - tap on body
tutti div.
SP - one player
one player
two players

Note that the pizzicato may be played on the most convenient string - in order that the correct position be reached for the arco instructions. The use of open string pizzicato is encouraged wherever possible. Always use a separate (i.e. non-slurred) bow stroke during the rhythmic arco passages.

67 (Fl. 1)

2+3

Fl. 1/Picc.

Cl. 1

Timp.

SOFT

Perc.

Claves

Mar.

Cel.

MICROPHONE ON

accent top notes

Pno.

player 1

player 2

Hp.

C♮ D♭ F♮ G♮

2+3

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div. a 4

Vc.

div. a 4

con sord. II

con sord. (I)

1st pos.

ST

2+2+3

76 (Fl. 1)

Fl. 1/Picc.

=mp sub.

Cl. 1

Timp.

Claves

Perc.

Mar.

Cel.

MICROPHONE OFF

accent top notes

player 1

Pno.

player 2

D♭ G♭

Hp.

2+3

2+2+3

2+3

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div. a 4

Vc.
div. a 4

arco

pizz.

arco II

arco IV

arco 1st pos.

con sord.

(I)

ST

84

2+2+3

2+3

Mar.

player 1

Pno.

player 2

accent top notes

Hp.

Dt Gt Aa Bt

2+2+3

2+3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco II

pizz.

arco III

arco IV

arco

div. a 2

93 (Fl. 1)

2+2+3

Fl. 1/Picc.

Cl. 1

MEDIUM

Timp.

Claves

Perc.

MEDIUM

Xyl.

Mar.

MICROPHONE ON

Cel.

accent top notes

loco

player 1

Pno.

player 2

player 3

Hp.

D♭ F♮ G♮ A♭ B♭

glis.

2+2+3

arco

pizz.

Vln. 1

1st pos.

Vln. 2

Vla.

III

Vc.

arco (I)

arco ST

Db.

norm.

2+3

Fl. 1/Picc.
(Fl. 1)
non-legato

Cl. 1
non-legato

Timp.

Perc.
Claves
Tom-toms HARD

Xyl.

HARD

Mar.

Cel.
MICROPHONE OFF

loco

player 1

Pno.
player 2

player 3

Hp.
gliss.
D♭ E♭ F♭ G♭ A♯ B♭

flute stop
non-legato

Org.
reed stop
strong

2+3

Vln. 1
arco
pizz.
arco II
arco IV

Vln. 2
arco
1st pos.

Vla.
(I)
arco
pizz.
arco 1st pos.

Vc.
I(II)

Db.
arco ST
norm.

104 (Fl. 1)

2+2+3

Fl. 1/Picc.

(A. Fl.) Alto Flute non-legato

Fl. 2/Alt Fl.

Cl. 1

(Cl. 2) non-legato

Cl. 2/Bass Cl.

Tom-toms

Perc.

Mar.

accents on top notes

loco

player 1

Pno. player 2

player 3

Hp.

Org.

2+2+3

arco II/(I)

(I)

pizz.

Vln. 1

solo arco SP

norm. gliss. SP

second quarter norm. III/(II)

Vln. 2

arco II

arco IV

Vla.

arco 1st pos.

arco I/(II)

arco II/(III)

(III)

Vc.

third quarter II/(I) norm.

Db.

108 (Fl. 1)

2+3

Fl. 1/Picc.

Fl. 2/Alt Fl. (A. Fl.)

Cl. 1

Cl. 2/Bass Cl. (Cl. 2)

Perc.

Mar.

player 1

Pno player 2

player 3

Hp.

Org.

reed stop

flute stop

2+3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

112 (Fl. 1)
Fl. 1/Picc.
(A. Fl.)
Fl. 2/Alt Fl.
Fl.2
Cl. 1
(Cl. 2)
Cl. 2/Bass Cl.
HARD
Timp.
Tom-toms
Woodblocks
Claves
Perc.
HARD
Glock.
HARD
Xyl.
Mar.
MICROPHONE ON
Cel.
player 1
Pno.
player 2
player 3
Hp.
Org.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

2+2+3

115 (Fl. 1)

Fl. 1/Picc.

(Fl. 2)

Fl. 2/Alt Fl.

Cl. 1

Cl. 2/Bass Cl.

Timp.

Toms-toms

Perc.

Woodblocks

Claves

Glock.

Xyl.

Mar.

Cel.

player 1

Pno. player 2

player 3

D♭ F♮ G♭ A♮ B♮

Hp.

brass stop

brass stop

Org.

2+2+3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(pizz. norm.)

119

2+3

(Picc.)

Fl. 1/Picc.

(Fl. 2)

Fl. 2/Alt Fl.

Cl. 1

(Cl. 2)

Cl. 2/Bass Cl.

Timp.

Perc.

Woodblocks

Claves

Glock.

Xyl.

Mar.

Cel.

player 1

Pno player 2

player 3

Hp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Go to Flute 1

Go to Bass Clarinet

Tom-toms

non- rallentando

non-legato

Go to Alto Flute

SOFT

player 2 (from glock)

evaporate

flute stop non-legato

brass stop

2+3

non- rallentando

(solo)

first third

second third

gli altri div. a 3

third third

first quarter

second quarter

third quarter 1st pos. norm.

fourth quarter

second third ST

third third ST

123 (Fl. 1)

SONG OF THREE: I
begin at ♩ = 80 - very gradual rallentando as marked

Fl. 1/Picc.
Fl. 2/Alt Fl. (A. Fl.)
Cl. 1
Cl. 2/Bass Cl. (B. Cl.)
Bass Cl.
Flute 1
Alto Flute
mf exp.
f exp.
BD SOFT
Perc.
Susp. Cym. SOFT
Claves
Tam-tam pp
(Tam-tam)
(pp)
(ff)
Mar.
player 1
p sub.
HARD
legato - one long phrase
Vib.
Pno.
player 2
player 3
(loco)
legato - one long phrase
Hp.
reappear
ff sub.p
Org.
legato - one long phrase
choose stop to compliment
flutes and clarinets
f esp. dim. poco a poco
mf dim. poco a poco

SONG OF THREE: I
begin at ♩ = 80 - very gradual rallentando as marked

Solo
legato
Vln. 1
gli altri div. a 3
Vln. 2 div. a 4
Vla.
norm.
ST
third third
Vc.
(second third)
Db.
gli altri div. a 2
piu f

(Fl. 1)

127

Fl. 1/Picc.

Piccolo

(A. Fl.)

Fl. 2/Alt Fl.

Cl. 1

(B. Cl.)

Cl. 2/Bass Cl.

To Cl. 2

BD

Susp. Cym.

Perc.

Tam-tam

Mar.

Vib.

Cel.

legato - one long phrase

Pno.

Hp.

mf dim. poco a poco

mp dim. poco a poco

Org.

Solo

Vln. 1

gli altri div. a 3

Vln. 2 div. a 4

Solo

Vla.

gli altri div. a 3

norm.

Solo

Vc.

gli altri div. a 3

ST

norm.

Solo

Db.

gli altri div. a 2

132

(Picc.)

♩= 75

Fl. 1/Picc.

(A. Fl.)

To Fl.2

Flute 2

Fl. 2/Alt Fl.

Cl. 1

(Cl. 2)

Clarinet 2

Cl. 2/Bass Cl.

Susp. Cym.

Perc.

Tam-tam

Glock.

MEDIUM

Vib.

Cel.

Pno.

Hp.

Org.

♩= 75

Solo

Vln. 1

gli altri div. a 3

Vln. 2 div. a 4

Solo

Vla.

gli altri div. a 3

Solo

Vc.

gli altri div. a 3

Db.

137

(Picc.)

Fl. 1/Picc.

(Fl. 2)

Fl. 2/Alt Fl.

(Cl. 2)

Cl. 2/Bass Cl.

Susp. Cym.

Perc.

Tam-tam

Glock.

MEDIUM

Vib.

Cel.

Pno.

Hp.

p dim.poco a poco

Org.

Solo

Vln. 1

gli altri div. a 3

Vln. 2 div. a 4

Solo

Vla.

gli altri div. a 3

Solo

Vc.

(gli altri)

142

(Picc.)

♩ = 70

Fl. 1/Picc.

(Fl. 2)

Fl. 2/Alt Fl.

Susp. Cym.

Perc.

Tam-tam

MEDIUM

Glock.

Vib.

Cel.

Hp.

Org.

pp non-dim.

♩ = 70

Solo

Vln. 1

gli altri div. a 3

Vln. 2 div. a 4

Solo

Vla.

gli altri

150

(Picc.)

♩ = 65

Fl. 1/Picc.

Susp. Cym.

Perc.

Cel.

MICROPHONE OFF

loco

loco

Hp.

Org.

♩ = 65

Solo

Vln. 1

gli altri div. a 3

Vln. 2 div.

SONG OF THREE: II

♩ = 60

160 (A. Fl.)

Fl. 2/Alt Fl.

Alto Flute

Cl. 1

key clicks (pitched)

(B. Cl.)

Cl. 2/Bass Cl.

Bass Cl.

key clicks (pitched)

Perc.

Claves

Tom -toms

SOFT

Susp. Cym.

Metal Chimes

Cel.

Pno.

Hp.

Bt

Org.

gentle

SONG OF THREE: II

♩ = 60

Solo 1

Vln. 1

Solo 2

poco cresc.

Vln. 2

Solo 1

Solo 2

Solo 1 legato

mp esp.

Vla.

Solo 2

gli altri

ST

SP

tap on body of instrument Solo 3 *

Vc.

Solo

Solo pizz.

Db.

tap on body of instrument Solo

*Vla Solo 3 also plays with 'gli altri'

17

Fl. 1/Picc.

(Fl. 1)

Flute 1 flt.

key clicks (pitched)

flt.

flt.

breath sounds (unpitched)

slap

slap slap

Fl. 2/Alt Fl.

(A. Fl.)

Cl. 1

Cl. 2/Bass Cl.

(B. Cl.)

Claves

Tom-toms MEDIUM

Perc.

Susp. Cym.

M. Chimes

Mar.

play with back end of sticks

with back end of sticks

with back end of sticks

Cel.

Pno.

Hp.

Org.

Solo 1

Solo 2

Vln. 1

gli altri

gli altri SP

ST

Solo 1

Solo 2

Vln. 2

Solo 3/gli altri*

Solo 3 pizz.

Solo 1

Solo 2

Vla.

Solo 3 tap

gli altri arco ST

SP

Solo 3 tap

pizz.

gli altri arco ST

Solo 1

Vc.

Solo 2/gli altri

gli altri ST

SP

Solo 2 pizz.***

Solo 1

Db.

Solo 2**

gli altri arco SP

pp poco cresc.

*Vln. 2 Solo 3 also plays with 'gli altri'

**Db Solo 2 also plays with 'gli altri'

*** Vc Solo 2 also plays with 'gli altri'

poco accel.

Fl. 1/Picc.
(Fl. 1)
flt.
slap
Fl. 2/Alt Fl.
(A. Fl.)
Cl. 1
Cl. 2/Bass Cl.
(B. Cl.)
Perc.
Claves
Tom-toms
Susp. Cym.
M. Chimes
pp poco cresc.
Mar.
with end
Vib.
motor off
HARD
Cel.
poco cresc.
Pno.
Hp.
Org.

poco accel.

Vln. 1
Solo 1
Solo 2
gli altri
ST
SP
Solo 3*
pizz.
gli altri
arco ST
Vln. 2
Solo 3
gli altri
arco
Vla.
norm.
Vc.
tap on body
of instrument
pizz.
gli altri
arco norm.
Db.
Solo 1 tap

*Vln. 1 Solo 3 also plays with 'gli altri'

SONG OF THREE: III

187 ♩ = 72

Fl. 1/Picc.
(Fl. 1)
slap
Fl. 2/Alt Fl.
(A. Fl.)
Cl. 1
Cl. 2/Bass Cl.
(B. Cl.)
Claves
Tom-toms
Perc.
Susp. Cym.
MEDIUM
M. Chimes
BD
Glock.
HARD
Vib.
Cel.
Pno.
loco
Hp.
Org.

SONG OF THREE: III

♩ = 72

Vln. 1
Solo 1
gli altri
Solo 3 tap
gli altri
ST arco
Solo 3 arco ST
(Solo 3 only from this point)
norm.
Vln. 2
gli altri
ST
Solo 3 tap
(Solo 3 only from this point)
Vla.
Solo 1
gli altri
SP
norm.
Solo 3 pizz.
gli altri
arco
(Solo 3 only from this point)
arco
tap
Vc.
gli altri/Solo 2
Solo 2 tap
gli altri
arco ST
(Solo 2 only
from this point)
SP
Db.
Solo 1
Player 2
player 2 SP

Fl. 1/Picc.
(Fl. 1)
slap
(A. Fl.)
Fl. 2/Alt Fl.
Cl. 1
(B. Cl.)
Cl. 2/Bass Cl.
non-legato
Claves
Tom-toms
Perc.
Susp. Cym.
BD
Glock.
Mar.
hard stick
Cel.
Pno.
loco
Ft B♭
B♭
Hp.
fmp sub.
Org.
non-legato
The registration of each organ entry between here and the return of the Allegro should be progressively bigger.
Solo 1
Solo 3
SP
ST
pizz.
tap
players 2 and 4
2,4 unis.
2,4 div.
players 5 and 7
5,7 unis.
5,7 div.
players 6 and 8
Vln. 1
Solo 3
arco norm.
players 1 and 5
1,5 unis.
1,5 div.
players 2 and 4
2,4 div.
player 6
Vln. 2
Solo 1
Solo 3
arco
pizz.
tap
Vla.
players 2 and 4
2,4 unis.
2,4 div.
players 5 and 6
5,6 div.
5,6 unis.
Solo 2
pizz.
arco norm.
tap
player 1
Vc.
player 3
Solo 1
(solo 1 only from this point)
tap
pizz.
tap
Db.
player 2
2 pizz.
arco
SP

Fl. 1/Picc.
Fl. 2/Alt Fl.
Cl. 1
Cl. 2/Bass Cl.
Perc.
Glock.
Mar.
Cel.
Pno.
Hp.
Org.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Fl. 1/Picc.
(Fl. 1)
slap
Fl. 2/Alt Fl.
(Fl. 2)
Flute 2
Cl. 1
Cl. 2/Bass Cl.
(B. Cl.)
Perc.
Claves
Tom-toms
BD
Susp. Cym.
Glock.
Mar.
end of stick
head of stick
Vib.
Cel.
Pno.
Hp.
Gb
Org.
Solo 1
Vln. 1
Solo 3
players 2 and 4
div.
players 5 and 7
arco
tap
non-solo
2,4 div.
Vln. 2
players 1 and 3
1,3 div.
Vla.
Solo 1
players 3 and 5
3,5 div.
player 6
Vc.
(Solo 2)
pizz.
(non-solo)
arco
4,6 div.
(3,4) players 4 and 6
player 5
Db.
players 1,3
1,3 unis.
player 2
arco SP

213

Flute 1

Fl. 1/Picc.

(Fl. 1)
slap
Piccolo
(Piccolo)
slap

Fl. 2/Alt Fl.

(Fl. 2)

Cl. 1

Cl. 2/Bass Cl.

(B. Cl.)

Perc.

Claves
Tom-toms
Susp. Cym.
BD
HARD

Glock.

Mar.

player 1
end of stick
player 2
head of stick
end of stick

Vib.

Cel.

fmp sub.

Pno.

Hp.

fmp sub.

Org.

Solo 1

Vln. 1

players 2 and 4
div.
2,4 unis.
2,4 div.
players 3 and 5
div.
players 1 and 3
div.

Vln. 2

1,3 unis.
1,3 div.
players 2 and 4
players 1 and 3
div.

Vla.

players 2 and 4
div.
2,4 unis.
2,4 div.
players 5 and 6

Vc.

players 1 and 3
div.
1,3 unis.
1,3 div.
players 2 and 4
div.
2,4 unis.
players 5 and 6
5,6 div.
5,6 unis.

Db.

players 1 and 3
player 2
pizz.
arco SP

THE SECOND DANCES
(AGAIN)
Allegro moderato e ritmico
♩= 100-120

2+3

non- accel.

Fl. 1/Picc.
Fl. 2/Alt Fl.
Cl. 1
Cl. 2/Bass Cl.
Timp.
Perc.
Glock.
Xyl.
Mar.
Vib.
Cel.
Pno.
Hp.
Org.

(Fl.1)
Go to Piccolo
Piccolo
(Fl. 2)
(B. Cl.)
Claves
Tom-toms
Tam-tam HARD
BD
MEDIUM
Gt Bv

168

THE SECOND DANCES
(AGAIN)
Allegro moderato e ritmico
♩= 100-120

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Solo 1
(solo)
non- accel.
2+3
first quarter of section II
players 2 and 4
2,4 unis.
gli altri div. a 4
second quarter of section pizz.
third quarter of section pizz.
player 6
players 1 and 3
1,3 unis.
first quarter of section con sord.
second quarter of section con sord.
third quarter of section con sord.
players 3 and 5
3,5 unis
1 solo
first half of section
second half of section
div. a 2
div. a 4
(senza sord.)
con sord.
player 1
player 2
2,4 div.
players 1,3,5
half of section arco
tutti arco
player 2 pizz.

226 (Fl. 1)

2+3 2+2+3 2+2+3

Fl. 1/Picc.

Cl. 1

Perc.

Mar.

Cel.

Pno.

Hp.

Org.

Vln. 1 div. a 4

Vln. 2 div. a 4

Vla. div. a 4

Vc. div. a 4

Db. div. a 2

Flute 1

Claves

MICROPHONE ON

accent top notes only

player 1

player 2

player 3

D♭ E♭ F♯ G♯

gliss.

2+3 2+2+3 2+2+3

pizz.

arco II

arco III

arco

con sord.

arco (I)

arco ST

235

2+3

2+2+3

Fl. 1/Picc.

(Fl. 1)

non-legato

Cl. 1

non-legato

Timp.

SOFT

MEDIUM

Claves

Perc.

Tom-toms MEDIUM

Xyl.

MEDIUM

Mar.

Cel.

MICROPHONE OFF

accents on top notes only

player 1

player 2

Pno.

player 3

Hp.

Db Fb Gb

Fl

Org.

flute stop non-legato

reed stop non-legato

2+3

2+2+3

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div. a 4

Vc.
div. a 4

Db.
div. a 2

arco

pizz.

norm.

242 (Fl. 1)

2+3

2+2+3

Fl. 1/Picc.

(A. Fl.) Alto Flute non-legato

Fl. 2/Alt Fl.

Cl. 1

(Cl. 2) Clarinet 2 non-legato

Cl. 2/Bass Cl.

Tom-toms

Perc.

Mar.

loco

player 1

Pno.
player 2

player 3

Hp.

flute stop

Org.

pizz.

arco II

arco

arco III

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div. a 4

Vc.
div. a 4

Db.
div. a 2

senza sord.

div

unis.

2+2+3

249 (Fl. 1)

Fl. 1/Picc.

(A. Fl.)

Flute 2

Fl. 2/Alt Fl.

Cl. 1

(Cl. 2)

Cl. 2/Bass Cl.

Timp.

HARD

Claves

Tom-toms

Perc.

Woodblocks HARD

Glock.

HARD

Xyl.

HARD

Mar.

Cel.

loco

player 1

Pno.
player 2

player 3

Hp.

Org.

2+3

Go to Piccolo

HARD

HARD

brass stop

brass stop

2+2+3

arco

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div. a 4

senza sord.

Vc.
div. a 4

senza sord.

arco

Db.
div. a 2

non-div.

div.

unis.

2+3

pizz.

arco

norm.

253 (Picc.) Piccolo

2+2+3

Fl. 1/Picc.

(Fl. 2)

Fl. 2/Alt Fl.

Cl. 1

(Cl. 2)

Cl. 2/Bass Cl.

Timp.

Claves

Tom-toms

Perc.

Woodblocks

Glock.

Xyl.

Mar.

Cel.

player 1

Pno.

player 2

player 3

Hp.

reed stop

reed stop

brass stop

brass stop

Org.

2+2+3

Vln. 1
div. a 4

Vln. 2
div. a 4

senza sord.

Vla.
div. a 4

Vc.
div. a 4

Db.
div. a 4

arco

pizz.

arco

VISION
Poco meno mosso
258 ♩ = 95-100

2+3

Claves

Perc.

Tom-toms SOFT

Mar.

Cel.

Pno. player 2

Hp.

Org.

VISION
Poco meno mosso
♩ = 95-100

2+3

Vln. 1 div. a 2

Vln. 2 div. a 3

Vla. div. a 3

Vc. div. a 3

Db. div. a 2

sempre ritmico

263 Claves

Perc.

Tom-toms

Cel.

Vln. 1 div. a 2

Vln. 2 div. a 3

Vla. div. a 3

Vc. div. a 3

Db. div. a 2

267

Perc.
Claves
Tom-toms MEDIUM
Cel.
Vln. 1 div. a 2
Vln. 2 div. a 3
Vla. div. a 3
Vc. div. a 3
Db. div. a 2

272 (Fl. 2)

Fl. 2/Alt Fl.
Flute 2
non-legato
Perc.
Claves
Tom-toms
Cel.
Vln. 1 div. a 2
Vln. 2 div. a 3
Vla. div. a 3
Vc. div. a 3
Db. div. a 2

278 (Fl. 2)

Fl. 2/Alt Fl.

Cl. 1

Bass Clarinet
non-legato

Cl. 2/Bass Cl.

Claves

Perc.

Tom-toms

Cel.

Vln. 1
div. a 2

Vln. 2
div. a 3

Vla.
div. a 3

Vc.
div. a 3

Db.
div. a 2

286

Cl. 1

Claves

Perc.

Tom-toms

MEDIUM

Xyl.

Cel.

Hp.

Vln. 1
div. a 2

Vln. 2
div. a 3

Vla.
div. a 3

Vc.
div. a 3

Db.
div. a 2

293 (Fl. 2)

Fl. 2/Alt Fl.

non-legato

piu f

Cl. 1

Timp.

MEDIUM

mf

HARD

f

Perc.

Claves

Tom-toms

Xyl.

Cel.

piu f

Hp.

Org.

loud, bright registration

Vln. 1
div. a 2

Vln. 2
div. a 3

Vla.
div. a 3

Vc.
div. a 3

Db.
div. a 2

f cresc. poco a poco

301 (Fl. 2)

Fl. 2/Alt Fl.

Cl. 1

non-legato

ff

Timp.

piu f

Perc.

Claves

Tom-toms

piu f

piu f

Xyl.

piu f

Vib.

HARD

piu f

Cel.

Hp.

piu f

Org.

Vln. 1
div. a 2

piu f

cresc.

piu f

cresc.

Vln. 2
div. a 3

cresc.

piu f

cresc.

piu f

cresc.

Vla.
div. a 3

cresc.

piu f

cresc.

piu f

cresc.

Vc.
div. a 3

piu f

cresc.

piu f

cresc.

Db.
div. a 2

piu f

cresc.

ff

308 (Fl. 2)

Fl. 2/Alt Fl.

Cl. 1

(B. Cl.) Bass Cl. non-legato

Cl. 2/Bass Cl.

Timp.

Claves

Perc.

Tom-toms

Xyl.

Vib.

Cel.

Pno.

Hp.

Org.

Vln. 1
div. a 2

Vln. 2
div. a 3

Vla.
div. a 3

Vc.
div. a 3

Db.
div. a 2

legato

piu f

ff

cresc.

motor on (quick)

piu f cresc.

full, powerful

317 (Picc.)

♩ = 66-72
(roughly ♪ = ♪)

Fl. 1/Picc. — Piccolo — legato — *più f* — *ff sempre*

(Fl. 2)

Fl. 2/Alt Fl. — *ff sempre*

Cl. 1 — *ff sempre*

(B. Cl.)

Cl. 2/Bass Cl. — *ff sempre*

Timp. — *ff* — *f* — *ff*

Claves — *ff*

Tom-toms — *ff*

Perc.

Susp. Cym — HARD — *f* — *ff*

HARD

Glock. — *più f cresc.* — *ff sempre*

Xyl. — *ff sempre*

Vib. — *f*

Cel. — legato — *ffsubf*

loco

Pno. — loco — legato — *ffsubf*

Hp. — Eb Fi Gi Ai Bb — *f*

Org. — *ff* — *ff sempre*

♩ = 66-72
(roughly ♪ = ♪)

Vln. 1 div. a 2 — *ff sempre*

Vln. 2 div. a 3 — div. — *ff sempre*

Vla. div. a 3 — *ff sempre*

Vc. div. a 3 — *ff sempre*

Db. div. a 2 — *ff sempre*

327

Fl. 1/Picc.
(Picc.)
Fl. 2/Alt Fl.
(Fl. 2)
Cl. 1
Cl. 2/Bass Cl.
(B. Cl)
Timp.
Perc.
Susp. Cym.
Glock.
Xyl.
Vib.
Cel.
Pno.
loco
Hp.
Org.
Vln. 1
div. a 2
Vln. 2
div. a 3
unis.
div.
Vla.
div. a 3
Vc.
div. a 3
Db.
div. a 2

333 (Picc.)

Fl. 1/Picc.

piu ff

(Fl. 2)

Fl. 2/Alt Fl.

piu ff

Cl. 1

piu ff

(B. Cl.)

Cl. 2/Bass Cl.

piu ff

Timp.

f ff

Tam-tam

HARD

Susp. Cym.

Perc.

BD

HARD

Glock.

piu ff

Xyl.

piu ff

Vib.

ff

Cel.

ff

Pno.

8va

ff

Hp.

C♯

B♭

ff

Org.

piu ff

piu ff

Vln. 1
div. a 2

piu ff

piu ff

unis.

div.

Vln. 2
div. a 3

piu ff

piu ff

piu ff

Vla.
div. a 3

piu ff

piu ff

piu ff

Vc.
div. a 3

piu ff

piu ff

Db.
div. a 2

piu ff

344

Fl. 1/Picc.
(Picc.)
Fl. 2/Alt Fl.
(Fl. 2)
Cl. 1
Cl. 2/Bass Cl.
(B. Cl.)
Timp.
Perc.
Tam-tam
Susp. Cym.
BD
Glock.
Xyl.
Vib.
Cel.
Pno.
Hp.
B♯
Org.
Vln. 1
div. a 2
Vln. 2
div. a 3
unis.
Vla.
div. a 3
Vc.
div. a 3
Db.
div. a 2

350

Fl. 1/Picc. (Picc.) cresc. fff

Fl. 2/Alt Fl. (Fl. 2) cresc. fff

Cl. 1 cresc. fff

Cl. 2/Bass Cl. (B. Cl.) cresc. fff

Timp. f cresc. poco a poco più ff

Perc. Tam-tam f cresc. poco a poco più ff

Susp. Cym. f cresc. poco a poco più ff

BD f cresc. poco a poco più ff

Glock. cresc. fff

Xyl. cresc. fff

Vib. cresc. poco a poco più ff

Cel. cresc. poco a poco più ff

Pno. cresc. poco a poco più ff

Hp. cresc. poco a poco più ff

Org. cresc. fff

Vln. 1 div. a 2 cresc. fff

cresc. fff

Vln. 2 div. a 3 div. cresc. fff

cresc. fff

Vla. div. a 3 cresc. fff

cresc. fff

Vc. div. a 3 cresc. fff

cresc. fff

Db. div. a 2 cresc. fff

Duration: c. 16'

III
Through Reverie and Rhapsody

♩ = 100

3+2

Flute 1 (doubling Piccolo)
Picc.
mp mf f piu f

Flute 2 (doubling Alto Flute)
Fl. 2
mf

Clarinet in B♭ (doubling E♭ Clarinet)
E♭ Cl.
f

Bass Clarinet in B♭ (doubling B♭ Clarinet)
Cl. 2
mf

Timpani
25" E♭
30" E♭
Rest large cymbal upside-down on skin of 30" drum HARD
laissez vibre
mp cresc. mf f piu f

Percussion
one player for tom- toms and bass drum until bar 21
Tom-toms HARD
p mp cresc. mf f piu f
Bass Drum (on side) with large cymbal resting upside-down on skin HARD
mf f piu f

Glockenspiel (or Keyboard Glockenspiel)

Xylophone
HARD
p mp mf f piu f

Vibraphone
motor off
HARD
p
Ped.

Marimba

Tubular Bells

Harp
C♭ D♭ E♭ F♭ G♭ A♭ B♭

Piano (requires two players)
p
Ped.
Player 2 play Claves!
p mp mf f piu f

Organ
reed stop
f
p cresc.

Celesta

Violin I
♩ = 100
Solo rubato
p ma distincto
where two options are given the player can choose where to position the harmonic
non-rubato
non-harmonic
Tutti
cresc.
3+2

Violin II
Solo
Tutti
p
cresc.

Viola
Solo
Tutti
p
cresc.

Violoncello
Solo
Tutti
p
cresc.

Double Bass (half of the section must have an extension to the low C)

* One player for tom-tom and bass drum

LUNGA

Poco meno mosso
♩ = 92

Fl. 1/Picc
(Picc.)
flt.
Go to Flute 1

Fl. 2/Alto
(Fl. 2)
flt.

Cl. 1/E♭ Cl
(E♭ Cl.)
Go to Clarinet 1

B. Cl/Cl. 2
(Cl. 2)
Go to Bass Clarinet

Timp.
MEDIUM
gliss.

Perc.
Tom-toms
BD/Cym.
MEDIUM
Tam-tam
HARD
Susp. Cym.
WIRE in circular movements

Xyl.

Vib.
WIRE
Use two wire brushes - one for ♭/♯ keys, one for ♮ keys. Run them in opposite directions over the keys.
Large notation indicates which pitch areas to play in, small notation indicates duration of each area.
* ff possible

Hp.
fff glissando over duration of pause
"thunderslap" *
Ped.
D♭

Pno.
Ped. molto
Inside piano
with metal bar (e.g. triangle beater)
Player 2

Org.
reed stop
- piercing
16ft

Poco meno mosso
♩ = 92

Vln. I
player one con sord.
gli altri senza sord.
I

Vln. II
II

Vla.
III

Vc.
IV

Db.
SP trem
norm
IV

ff sempre

* thunderslap: hit cluster of lower strings hard with palm of hand

**Measured tremolo between two chords. Notes from each chord are lost at intervals shown. The new chords should then be

***String players should execute a measured *glissando* from this point, carefully highlighting the required NATURAL harmonics, many of which are extremely faint.

17

Fl. 2/Alto

(Fl. 2)

mf

Cl. 1/E♭ Cl

(Cl. 1)

Cl. 1

mf

p

B. Cl/Cl. 2

(B. Cl.)

Bass Cl.

p dim.

Timp.

pp

Perc.

BD/Cym.

Susp. Cym.

mp

p

Vib.

Hp.

f prominent

Pno.

Ped.

Player 2
Inside Piano
pluck all corresponding strings
with hard plectrum

f

mf

edge of
piano
(tapping)

mp

Org.

f

mf

mp

Vln. I

Vln. II

Vla.

Vc.

gliss.

21

B. Cl./Cl. 2 (B. Cl.) rit. ♩ = 66 Go to Clarinet 2

Timp. Let cymbal ring remove cymbal

Perc. BD/Cym. Let cymbal ring pp

Vib. motor on SOFT pp

Hp.

Pno. first player inside piano with fingernails gliss. p normale mf mp ppp Ped. use two plectra pp

Org. p

Vln. I rit. ♩ = 66 loco loco Solo (con sord.) non-harmonic gliss. molto mf mp gliss. moltissimo pp

27

MEDIUM

2+2+3

2+3

Vib.

Hp.

Pno.

Vln. 1

(Solo)

Inside Piano with plectrum

gliss.

33

SOFT

Dt

Inside Piano - two plectra

Vln. I

Vln. II

Db.

Solo

con sord.

Solo

40

2+3

Fl. 1/Picc — (Fl. 1) — Fl. 1 — p mf — p mp

Fl. 2/Alto — (Fl. 2) — Go to Alto Flute — Alto Fl. — p mf — p

Cl. 1/E♭ Cl — (Cl. 1) — p mf — p mp — p

B. Cl/Cl. 2 — (Cl. 2) — Cl. 2 — Go to Bass Clarinet — p mf — p mp

Timp. — 28" B♭ WOOD — sff — sff — sff

Perc. — BD/Cym. — HARD — ff sub. pp — ff — sub. p — ff

Xyl. — HARD — ff — ff — ff

Mar. — HARD — ff

Pno. — Hold chord. New pitches are to be depressed silently — normale — =mf p — ff — p dolce — sost. ped — mp — sost. ped

2+3

Vln. I — =mf p — Tutti — ff — sub.p — ff

Vln. II — =mf p — Tutti except player one — player one joins tutti, senza sord. — ff sub. pp — ff — sub.p — ff

Vla. — Tutti — ff

Db. — =mf p — pp — Tutti — p — mp — pizz. — f

49 (B. Cl.)

B. Cl/Cl. 2

Bass Cl.

p

Go to Clarinet 2

accel.

Piu Mosso

♩= 84 (♩. = 56)

Timp.

sff

MEDIUM

p pochissimo cresc.

mp

Perc.

BD/Cym.

sub. mp

ff

mf

remove cymbal

Xyl.

ff

Mar.

ff

Take over melody from player 2

Pno.

f

p sempre

mf

sost. ped

Pass melody to player 1

f

accel.

Piu Mosso

♩= 84 (♩. = 56)

Vln. I

Vln. II

Vla.

Vc.

Db.

sub.mp

ff

mf

p

pizz.

p

Solo

arco

pp

ST trem

gl altri * div. a 9

Tutti

p pochissimo cresc.

mp

arco

piu f

* in the case of all the large microtonal tremolo chords in this piece, players may double stop if there are too few

59 (Fl. 1)

Fl. 1/Picc

Fl. 1

3

:mf

mp

p

pp

2+2+3

2+2+3

Fl. 2/Alto

(A. Fl.)

(Alto Flute)

5:3

pp

f

Timp.

28" and 23" to A♭

p pochissimo cresc.

mp

Perc.

Susp. Cym. MEDIUM

mp

Xyl.

SOFT

pp

ppp possible

Vib.

motor off

MEDIUM

mp

p

SOFT

Hp.

G♯

mp

Pno. (player 1)

mp

p

Solo

mf

mfpp

Vln. I

gli altri div. a 9

mfpp

mfpp

Tutti

pizz.

mp

arco

5:3

Vln. II

arco

mp

pizz.

mp

arco

p

(Solo)

mp

pizz.

mp

Solo

arco

5:3

mp

(gli altri)

mp

pizz.

mp

ST

trem

5:3

pp

Vla.

Gli altri div. a 12

ST

trem

3

5:3

pp

ST

trem

3

5:3

pp

Vc.

mp

pizz.

mp

3

arco

mp

Db.

mp

pizz.

mp

arco

pp

66 (Fl. 1) flt.
Fl. 1/Picc
Go to Flute 2
(A. Fl.)
Fl. 2/Alto
Fl. 2
(Cl. 1)
Cl. 1/E♭ Cl
(Cl. 2)
Cl. 2
Go to Bass Clarinet
B. Cl/Cl. 2
MEDIUM 25"
30" 28" 23" D to E
Timp.
Tom-toms MEDIUM
Perc.
Susp. Cym. MEDIUM
BD MEDIUM
MEDIUM
Xyl.
MEDIUM
Vib.
SOFT
ppp possible
HARD
Mar.
Gt
Hp.
Pno.
(Tutti)
Vln. I
Vln. II
Solo
SP
norm.
Vla.
div. a 12
Vc.
SP trem
pizz.
Db.

71

3+2+2

Fl. 1/Picc — (Fl. 1)
Fl. 2/Alto — (Fl. 2)
Cl. 1/E♭ Cl — (Cl. 1)
B. Cl./Cl. 2 — (B. Cl.) Bass Cl.
Timp. — 30" E to C — HARD
Perc. — Claves; Tom-toms; BD — HARD
Xyl. — HARD
Vib. — no motor or pedal HARD
Mar.
Pno.
Org. — reed stop; powerful pedal stop 16ft

3+2+2

Vln. I — pizz.
Vln. II — pizz. — arco
Vla. — (tutti) — pizz. — arco
Vc. — pizz. — arco SP trem
Db. — arco SP — pizz. — arco

76

Fl. 1/Picc

(Fl. 1)

sub p

mf f mf mp p

Fl. 2/Alto

(Fl. 2)

Go to Alto Flute

Alto Fl.

sub p

pp

Cl. 1/E♭ Cl

(Cl. 1)

sub p

p f mf f

B. Cl./Cl. 2

(B. Cl.)

sub p

Perc.

Tam-tam HARD

ff

Susp. Cym. HARD

f ff

Xyl.

HARD

mf f

Vib.

MEDIUM

mp mf

Ped.

Hp.

C♯ D♯ E♭ F♯ B♭

gliss.

mf f

Pno.

f mf ff

sost. ped.

sub p pp

p

mf

una corda

p

Org.

more flute-like

p mf p

Solo

arco

SP trem

gliss.

p f mf

SP norm

ff

Gli altri

ST trem

div. a 12

SP

p fp

Vln. I

Vln. II

pizz.

p mf cresc. f piu f ff

Solo

norm trem SP

p mf ff

ST trem

Gli altri

SP

p fp

Vla.

ST trem

SP

div. a 10

fp

ST trem

SP

fp

Solo

p ff

Vc.

div. pizz.

f

Db.

p mf

div. pizz.

f

p dim.

p dim.

81

2+3+2 3+2 2+2+3

Fl. 1/Picc (Fl. 1) — SILENT BAR

Fl. 2/Alto (A. Fl.)

Cl. 1/E♭ Cl (Cl. 1)

B. Cl/Cl. 2 (B. Cl.)

Timp. 28" to B♭ 23" to E♭ 30" to D♭ SOFT — pp — ppp

Vib. motor on SOFT — Ped — pp

Mar. SOFT — pp — ppp

Hp. E♭ A♭ B♭ — ppp — p

Pno. 15ma — (8) — ppp — as quiet as possible — laissez vibre — p — 8ma — Ped — as quiet as possible — sost.ped — pp

Org. — pp

2+3+2 3+2 2+2+3 SILENT BAR

Vln. I — Tutti norm noble arco — mf

Vln. II — noble arco — mf

Vla. — Tutti norm noble arco — mf

Vc. Tutti pizz. — pp — ppp — noble arco — mf

Db. — pp dim. — pizz. — ppp

2+2+3 SILENT BAR 2+2+3 SILENT BAR 2+2+3 SILENT BAR 2+2+3 SILENT BAR

88 (Fl. 1) — like an organ — placed — brutal

Fl. 1/Picc

(A. Fl.) — like an organ — placed — Go to Flute 2 — Fl.2 — brutal

Fl. 2/Alto

(Cl. 1) — like an organ — placed — sorrowfully — brutal

Cl. 1/E♭ Cl

(B. Cl.) — like an organ — Go to Clarinet 2 — Cl. 2 — placed — brutal

B. Cl/Cl. 2

SOFT — 30" E♭ to D♭ SOFT — resigned

Timp.

BD SOFT — pp non-cresc. — Susp. Cym. SNARE STICK — like glass — Claves — brutal

Perc.

HARD — brutal

Xyl.

HARD! — like glass

Vib.

SOFT — whispered — SOFT — resigned

Mar.

D♭ G♭ — C♮ — C♭

Hp.

delicate — resigned

firmly — placed — sorrowfully — brutal

Pno.

melancholy 'clarinet' sound — placed

Org.

2+2+3 SILENT BAR 2+2+3 SILENT BAR 2+2+3 SILENT BAR 2+2+3 SILENT BAR

molto vib. — flautando — con sord. — Solo non-vib. — SP glassy — Tutti norm. — resigned

Vln. I

Vln. II

Vla.

Vc.

arco SP — pp non-cresc. — con sord.norm — flautando e sul tasto — Solo — pizz. senza sord. — Tutti arco

Db.

102 (Fl. 1)

2+3 | 2+3+2 | SILENT BAR | 2+2+3 | 2+3

Fl. 1/Picc

very gentle ppp

p ff

(Fl. 2)

Fl. 2/Alto

very gentle ppp

p ff

(Cl. 1)

Cl. 1/E♭ Cl

very gentle ppp

p ff

(Cl. 2)

B. Cl/Cl. 2

very gentle ppp

p ff

Perc.

Claves

faint ppp

Glock.

SOFT p

Mar.

distant pp

Hp.

8va

gentle but radiant p

pp

B♯

gentle but radiant

Pno.

faint ppp

delicato pp

pp

una corda

gentle

Org.

flute/clarinet mixture

p semplice

gentle flute-like

16ft

pp

2+3 | 2+3+2 | SILENT BAR | 2+2+3 | 2+3

Vln. I

senza sord.

gentle but radiant

p pp

Solo sul A

flaut. very, very gentle

pppp

con sord.

ff

Vln. II

senza sord.

gentle but radiant

p pp

Solo

flaut. very, very gentle

pppp

con sord.

ff

Vla.

senza sord.

gentle but radiant

p pp

Solo

flaut. very, very gentle

pppp

con sord.

ff

Vc.

senza sord.

gentle but radiant

p pp

Solo

flaut. very, very gentle

pppp

con sord.

ff

Db.

p semplice

* Strain against the restriction of the mute

117 (Fl. 1)

SILENT BAR 2+3 2+3 *A breath may be taken but should be almost imperceptible 2+2+3 2+3 SILENT BAR

Fl. 1/Picc — p semplice — sfz

(A. Fl.) Go to Alto Flute — Alto Fl. — p semplice — Go to Flute 2 — sfz

Cl. 1/E♭ Cl (Cl. 1) — manic! — cut off sharply at end of bar — fff — molto fff

B. Cl/Cl. 2 (Cl. 2) — p semplice — Go to Bass Clarinet — sfz

Timp. — 30" C to D♭ / 25" B to C — WOOD — extreme — sffz

Vib. — no motor or pedal HARD — p — fff

Mar. — HARD — p — fff

Hp. — G♮ B♭ — fff

Pno. player 1 — p — fff

Org. — flute/clarinet mixture — p — 'bass clarinet' — p semplice

Vln. I — Solo — SILENT BAR 2+3 2+3 2+2+3 — tutti senza sord. — fff massive — 2+3 SILENT BAR

Vln. II — Solo — tutti senza sord. — fff massive

Vla. — Solo — tutti senza sord. — fff massive

Vc. — Solo — tutti senza sord. — fff massive

Db. — p semplice — imperceptible bow change

2+3 | 3+2 | 2+3 | 2+3

132 (Fl. 1)

Fl. 1/Picc

(A. Fl.) — Fl. 2 — Go to Alto Flute!

Fl. 2/Alto

(Cl. 1)

Cl. 1/E♭ Cl

(B. Cl.) — Bass Cl.

B. Cl./Cl. 2

30" D♭ to E — MEDIUM

Timp.

MEDIUM

Xyl.

motor on HARD

Vib.

MEDIUM

Mar.

F♭ A♮

Hp.

Pno.

Cut off sharply at end of bar

Org.

2+3 | 3+2 | 2+3 | 2+3

Cut off sharply at end of bar

Solo impassioned

Solo

Vln. I

Gli altri

gli altri

Solo impassioned

Solo

Vln. II

Gli altri

gli altri

impassioned Solo

Solo

Vla.

Gli altri

gli altri

impassioned Solo

Solo

Vc.

Gli altri

Cut off sharply at end of bar

Db.

143

Fl. 1/Picc

(Fl. 1)

Fl. 2/Alto

(A. Fl.)

Alto Fl.

Cl. 1/E♭ Cl

(Cl. 1)

B. Cl/Cl. 2

(B. Cl.)

Timp.

E to F♯

Xyl.

Vib.

no motor
or pedal HARD

molto

Mar.

HARD

molto

Hp.

E♮ F♯ A♭

Pno.

Org.

2+3

flt.

HARD

25" C to E

HARD

mp cresc.

gentle and
flute-like

Solo

Vln. I

gli altri
div. a 5

Solo impassioned

Gli altri
norm

Tutti div.

div.
ST trem.

Solo

Vln. II

gli altri

Solo impassioned

Gli altri
norm

Tutti. div.

div.
ST trem.

Solo

Vla.

gli altri

Solo impassioned

Gli altri
arco

Tutti

pizz.

mp cresc.

Solo

Vc.

gli altri

Solo impassioned

Gli altri
arco

Tutti

pizz.

mp cresc.

Db.

Tutti

p non - cresc.

pizz.

mp cresc.

150

2+2+3

Fl. 1/Picc — (Fl. 1)

Fl. 2/Alto — (A. Fl.) — Go to Flute 2

Cl. 1/E♭ Cl — (Cl. 1)

B. Cl/Cl. 2 — (B. Cl.) — Go to Clarinet 2

Timp. — E to F — F to E — E to E♭

Perc. — Claves — Susp. Cym. HARD

Xyl.

Vib.

Mar.

Hp. — F♮ C♭ D♮ — D♭ G♭

Pno. — Ped.

Org. — flute/clarinet mixture — brassy registration

2+2+3

Vln. I div. — SP

Vln. II div. — SP

Tutti unis.

Vla. — Outside players — Inside players div. — unis. — Solo

Vc. — Outside players — Inside players div. a 3 — unis. — Solo

Db. — Outside players — Inside players div. — unis. — mf cresc.

1

Meno Mosso

SILENT BAR ♩ = 66

156

(Fl. 1)

Fl. 1/Picc

(Fl. 2)

Fl. 2/Alto

(Cl. 1)

Cl. 1/E♭ Cl

(Cl. 2)

B. Cl/Cl. 2

Timp.

Perc.

Vib.

Mar.

Tub. B.

Hp.

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 2

Go to Alto Flute

Go to Bass Clarinet

28" B♭ to A♭

HARD

30" F♯ to E

SOFT

BD HARD

Tam-tam HARD

SOFT

MEDIUM

SOFT MALLET

D♯ F♯ B♮

D♭ F♭ B♭

loco

delicate filigree

una corda

gentler registration

flute-like

16ft

Tutti

SP trem.

norm.

pizz.

2+3

161

(Fl. 1)

Fl. 1/Picc

(A. Fl.)

Alto Fl.

Fl. 2/Alto

(Cl. 1)

Cl. 1/B♭ Cl

30" E to B♭

Timp.

BD

Perc.

Vib.

Mar.

Tub. B.

D♮

D♭ E♭ F♮ G♮

loco

Hp.

(8)

una corda

Pno.

Org.

2+3

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz.

arco

166 (A. Fl.)

4+3

Fl. 2/Alto

(B. Cl.)

Bass Cl.

B. Cl/Cl. 2

mf poco esp

28" A♭ to A♮

Timp.

BD

Perc.

Mar.

Tub. B.

A♮

D♮ E♮ A♭

E♭

Hp.

to avoid any undesirable pedal glissando dampen the A♭ before changing to A♮

Pno.

una corda

Org.

4+3

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

2+3

171 (B. Cl.) Go to Clarinet 2

B. Cl/Cl. 2

Vib.

motor on
SOFT

Mar.

SOFT whispered

Tub. B.

Hp.

Pno.

Org.

2+3

Vln. I

Vln. II

Vla.

Vc.

178 (Fl. 1)

Fl. 1/Picc

(Cl. 1)

Cl. 1/E♭ Cl

(Cl. 2)

B. Cl./Cl. 2

Mar.

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

2+2+3 accel. ♩= 77 2+2+3 2+3 2+2+3 accel.

p poco esp. pp

p pp

Cl. 2

p poco esp. pp

SOFT

piu p ppp

Quietest registration (flute-like)

pp

Give a beat of increasing tempo for the first three groups of three notes. The remainder falls into the fourth crotchet of the bar.

6:5 3

pp mf

con sord. (pizz.)

mp

pp poco flautando mp

con sord. pizz

mp

187 (B. Cl) Bass Cl.

2+2+3 accel. ♩= 87 3+4 ♩= 90 accel. 2+3

piu p ppp

pp ppp

SOFT

con sord.

pp flautando p

pp molto flautando piu p

con sord. pizz.

pizz.

mp

198

(B. CL)

3+2

Allegro moderato
♩ = 132 (♩. = 88)

B. Cl/Cl. 2

pp

Claves

Perc.

pp

ppp

più ppp

ppppp

Mar.

SOFT

ppp

pppp

più pp

ppppp

Org.

ppp possible

3+2

Allegro moderato
♩ = 132 (♩. = 88)

Solo

arco

Vln. I

p

pp

Vln. II

Vla.

Vc.

Db.

212

SILENT BAR

4+4+3

3+3+4

3+3+4

4+4+3

3+3+4

3+3+3+2

Cel.

pp

p

Solo

1 Solo

2 soli

Vln. I

ppp

pp

1 Solo

pp

2 Soli

p

poco esp.

Vln. II

2 Soli

p

poco esp.

Vla.

1 Solo

pp

228

4+4+3

3+3+2+2

C♯ D♯ E♯ G♯

Hp.

Cel.

Vln. II

Vla.

Vc.

2 soli

mp piu esp.

mf

cresc.

3 soli (1 player on top line)

mf becoming increasingly expressive and confident

235

3+3+4

3+2

3+2+2+2

rit.

2+3

f

f molto esp.

dim.

mf molto dim.

p dim.

1 solo

mp poco espressivo

(upper line)

p non-arpeggiated

Db.

242

Perc.
2+3
♩. = 88
FREE BAR
Claves
♩. = 88
ppp
FREE BAR
♩. = 88
ppp possible
FREE BAR
3+2+2
♩. = 88

Hp.
Fl
C♭ D♭ A♭
Gt
pp
ppp
pppp an echo

Cel.
p
ppp

Vla.
2+3
♩. = 88
Free
SP → norm
♩. = 88
Free
III
→ ST
♩. = 88
norm
Free
III
3+2+2
♩. = 88
p
non-exp., lost
ppp flautando, lost
pp
ppp non-vib.

Vc.
upper line: p poco esp.
lower line: pp
1 cello only
u.l.: pp timid but with a little exp.
l.l.: ppp
pp

Db.
pp

* viola soloist should take plenty of time over these slow passages unless marked otherwise. Commas indicate significant breaths/pauses - the director should note that the viola soloist should be able to begin each free passage at his/her discretion.

254

Perc.
FREE BAR
Claves
♩. = 88
pp
♩. = 88
rit.
FREE BAR

Glock.
SOFT
pppp possible
pp

Vib.
SOFT
pppp possible
no motor or pedal
pp

Pno.
ppp tiny points of light

Vla.
(IV)
I
pppp
Free
broad but not aggressive
mf
SP
p
♩. = 88
rit.
♩. = 88
p radiant
Free
mp espressivo

262

Fl. 1/Picc
(Fl. 1)
♩ = 88
FREE BARS
♩ = 88
pp poco

Perc.
Claves
pppp possible

Glock.
SOFT
pppp

Vib.
SOFT
ppp

Hp.
B♭ D♯
C♮ D♮ F♯ G♯ A♮ B♮
pp an echo
pp

Vln. II
♩ = 88
♩ = 88
players 1,2
ppp
players 3,4
ppp

Vla.
Free
SP → norm
ST
gliss.
gliss.
ppp
pp
ppp
non-creac.
players 2,3
ppp
players 4,5
ppp
players 1,2
ppp

Vc.
players 3,4
ppp
players 5,6
ppp
players 7,8
ppp

271

Fl. 1/Picc

(Fl. 1)

poco

pp

3+3+2

SILENT BAR

p poco

poco

Fl. 2/Alto

(A. Fl.)

Alto Fl.

p poco

poco

Perc.

Claves

f sharp

Glock.

MEDIUM

mf

Vib.

motor on
MEDIUM

pp mp

Ped

Hp.

E♭ F♮ A♭ B♭

gliss.

mp rapido mf

E♮ F♯ G♮ A♮ B♮

p

Pno.

pp

l.v.

f sharp

p

Ped

Ped

3+3+2

SILENT BAR

Vln. I

Solo

solo con sord.

sfppp

mf non-accented
shadow viola

Vln. II

players 1 and 2

1,2

pp

players 3 and 4

3,4

pp

Vla.

Solo

(solo)

p mf

f espressivo

players 2 and 3

2,3

pp

players 4 and 5

4,5

pp

Vc.

players 1 and 2

1,2

p poco espressivo

1,2

pp

players 3 and 4

3,4

p poco espressivo

3,4

pp

players 5 and 6

5,6

pp

players 7 and 8

7,8

pp

Db.

players 1,2

pp

players 3,4

pp

281 (Fl. 1)

3+3+2

SILENT BAR

Fl. 1/Picc

(A. Fl.)

Fl. 2/Alto

(Cl. 1)

Cl. 1

Cl. 1/E♭ Cl

Susp. Cym. MEDIUM

Perc.

Claves

piu f
sharp

HARD

Glock.

Vib.

HARD

E♭ F♮ G♮ A♭ B♭

gliss.

E♮ F♯ G♮ A♮ B♮

(non-harmonics)

Hp.

l.v.

Pno.

piu f
sharp

3+3+2

SILENT BAR

players 1 and 2

players 1,2 con sord

sfpp

f non-accented
shadow viola

gli altri

gli altri pizz.

Vln. I

piu f
sharp

players 4 and 5

players 6 and 7

players 1 and 2

Tutti pizz.

players
1 and 2

Vln. II

piu f
sharp

players 3 and 4

players
3 and 4

Solo

piu f molto espressivo

Solo

players 2 and 3

Vla.

piu f molto espressivo

players 4 and 5

players 1 and 2

mp espressivo

players 3 and 4

mp espressivo

Vc.

players 5 and 6

players 7 and 8

players 1 and 2

Db.

players 3 and 4

291

Fl. 1/Picc (Fl. 1)

Fl. 2/Alto (A. Fl.)

Cl. 1/E♭ Cl (Cl. 1)

B. Cl./Cl. 2 (B. Cl.)

3+3+2

SILENT BAR

Go to Flute 2

Go to Clarinet 2

Perc.

Susp. Cym. HARD

Claves

Glock.

Xyl.

Vib.

Hp.

Pno.

l.v.

3+3+2

Vln. I

Vln. II

Vla.

Vc.

Db.

players 1-3

players 1-3 con sord.

players 4 and 5

players 6 and 7

players 1 and 2

players 3 and 4

gli altri pizz.

Tutti pizz.

Solo

player 2

player 3

2,3

1,2

3,4

piu f non-accented shadow viola

ff with extreme emotion and bow pressure

301

2+3

Fl. 1/Picc

(Fl. 1) piu f

To Piccolo ff

SILENT BAR Picc. ♩= 99 fff forced

SILENT BAR ♩= 110

Fl. 2/Alto

(Fl. 2) Fl. 2 flt. piu f ff

fff forced

Cl. 1/E♭ Cl

(Cl. 1) piu f

To E♭ Clarinet ff

E♭ Cl. fff forced

B. Cl/Cl. 2

(B. Cl.) piu f Cl. 2 ff

fff forced

Perc.

Susp. Cym. HARD f

woodblocks (two highest available) HARD

intense until dampened

fff extremely brutal

Claves Whip fff extremely brutal

BD HARD f

Glock.

HARD f ff

fff extremely brutal

Xyl.

HARD piu f ff

Vib.

f piu f ff

Mar.

HARD piu f ff

Hp.

E♭ F♮ G♯ A♭ B♭ gliss. gliss. piu f ff

fff

Pno.

piu f ff l.v.

fff extremely brutal

2nd player inside piano with coin

sost. ped.

2+3

players 1-4 con sord

sfmp

SILENT BAR senza sord. pizz. ♩= 99

SILENT BAR ♩= 110

Vln. I

players 4 and 5

gli altri pizz.

ff begin by shadowing viola then add bow pressure and force against restriction of mute

fff extremely brutal

players 6 and 7

Vln. II

players 1 and 2

1,2 piu f with extreme emotion

players 3 and 4

3,4 piu f with extreme emotion

gli altri

gli altri pizz.

Vla.

Solo ff

fff molto furioso

players 2 and 5

2 Solo f ff fff furioso

2,5 div.

players 3 and 4

(4) 3 Solo piu f ff

3,4 div.

players 6 and 7

gli altri pizz.

Vc.

players 1 and 2

1,2 f with extreme emotion piu f

players 3 and 4

3,4 f with extreme emotion piu f

gli altri

gli altri div. pizz.

inside players snap pizz.

Db.

players 1 and 2

player 3

fff as intense as possible

fff extremely brutal

pizz. div.

311

Tam-tam HARD

FREE BAR

♩ = 121

FREE BAR

Perc.

BD

Pno.

hit with palm

♩ = 121

Vln. I

Vln. II

Vla.

Vc.

Db.

this passage is in free tempo, but the soloist should try to maintain the given rhythmic patterns as much as possible

solo arco

Free

behind bridge

scratch tone

norm.

Free

SP

3 players arco two on upper note

3 players arco two on lower note

tutti

pizz.

315

♩ = 132

(Picc.)

molto rit.

Fl. 1/Picc

Go to Flute 1

(Fl. 2)

Fl. 2/Alto

(E♭ Cl.)

Cl. 1/E♭ Cl

Go to Clarinet 1

(Cl. 2)

B. Cl./Cl. 2

Go to Bass Clarinet

30" and 25" to F

HARD

Timp.

Claves

Perc.

Woodblocks

Susp. Cym. HARD

Xyl.

Mar.

Pno.

molto rit.

♩ = 132

Vln. I

Vln. II

norm pizz. molto vib.

arco SP

Solo Vla.

gli altri

tutti pizz. div.

Vc.

tutti pizz.

Db.

322 ♩ = 60

Timp. *ff*

Susp. Cym.

Perc. *ff*

Pno. *ff molto dim.* *p* *arpegg. sim.* *poco rit.* *mf* *a tempo* *rit.* *non-arpegg.* *ppp* *arpegg.* *accel.* *mp* *non-arpegg.* *poco rit.* *a tempo* *arpegg.*

Ped. change with harmony

♩ = 60

Solo Vla. *ff molto mf molto espressivo* *dim.* *mp* *poco rit.* *f* *a tempo* *doloroso* *rit.* *accel.* *pp* *poco rit.* *a tempo* *mf*

332 C♯ A♮ B♮

Hp. *mp* *mf*

Pno. gently rolling *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vln. II players 1 and 2 arco unis. *f*

Vla. Solo players 1 and 2 unis. *f*

336 HARD

Vib. *non-arpegg.* *pp* *p* cold, open sound

Ped. change with harmony

Hp. E♮ F♯ D♯ D♮ gently rolling G♮ C♮ F♮ B♭ E♭ *f* *mp* *mf* *p*

Pno. *p non-arpegg.* cold, open sound *f* *pp*

Ped. Ped. Ped. Ped.

Vln. II players 1 and 2 *ff* *p* players 1-4 *p* *f* *mp* *mf* *mp*

Vla. players 1 and 2 *ff* *p* players 1-4 *p* *f* *mp* *mf* *mp*

Db. (Tutti) *mp* *p*

341

Fl. 1/Picc

(Fl. 1)

Fl. 1

mp *f*

Fl. 2/Alto

(Fl. 2)

Fl. 2

mp *f*

Vib.

f arpegg.

Hp.

A♭ D♭ G♭ G♮

f

Pno.

f arpegg.

Vln. I

(Tutti)

pizz.
non-div
molto vibrato

f

Vln. II

players 1-4

f *mf*

Tutti

ff

Vla.

players 1-4

f *mf*

Tutti

ff

Vc.

(Tutti)

ff

Db.

(Tutti)

pizz.
molto vibrato

f

345

Fl. 1/Picc (Fl. 1)

Fl. 2/Alto (Fl. 2)

Cl. 1/E♭ Cl (Cl. 1)

Cl. 1

B. Cl./Cl. 2 (B. Cl.)

Bass Cl.

Go to Piccolo

Perc.

BD SOFT

Glock.

HARD

Vib.

motor on

Hp.

D♮

C♯ F♯ A♮ B♮

D♯ E♮ G♯

p bisbigliando - repeat pitches in above order as rapidly as possible. Arrow indicates duration of loop.

Pno.

non-arpegg

Vln. I

Vln. II

Vla.

Vc.

Db.

gli altri div. a 2

div.

solo arco

molto espressivo e cantabile con vibrato

350

B. Cl./Cl. 2 (B. Cl.)

Perc. BD

Vib.

Hp. C♮ G♮ D♮ E♭

Pno.

HARD

Solo

Vln. I

gli altri div. a 2

Vln. II

Vla. div.

Vc. div.

Db. div.

355 (Picc.)

accel. ♩ = 84

Fl. 1/Picc

Picc.

piu f ff ff sempre

Fl. 2/Alto

(Fl. 2)

mf ff ff sempre

Cl. 1/E♭ Cl

(Cl. 1)

f ff ff sempre

B. Cl/Cl. 2

(B. Cl.)

f ff sub mf ff ff sempre

23" E♭ to G
25" F to D
28" A to B♭
30" F to C

Timp.

HARD B♭ to G D to C

ff mf f ff sub f ff

Perc.

BD Claves

mp mp mf mf f mf ff sub f ff sempre ff sempre

Susp. Cym. HARD Torn-toms HARD

f ff ff sempre

Glock.

HARD

ff sempre

Vib.

sub mp f sub mf ff mf ff

Hp.

C♯ B♭ F♮ A♮

mp mf f mf ff

glis.

Pno.

sub mp f sub mf ff mf f ff loco ff sempre

Org.

powerful bassline
- registration should
compliment
double basses 16ft

ff sempre

accel. ♩ = 84

Solo

piu f f ff ff sempre

Vln. I

arco

mp mf f mf ff ff sempre

gli altri div. a 2

arco

mp mf f mf ff ff sempre

Vln. II

sub mp f sub mf ff sub mf ff ff sempre

Vla.

div. unis.

sub mp f sub mf ff sub mf ff ff sempre

Vc.

div. unis.

sub mp f sub mf ff sub mf ff ff sempre

Db.

div. arco div. unis.

mf f ff mf ff ff sempre

361

Fl. 1/Picc (Picc.)

Fl. 2/Alto (Fl. 2)

Cl. 1/E♭ Cl (Cl. 1)

B. Cl/Cl. 2 (B. Cl.)

Claves

Perc. BD

Tom-toms

Glock.

Pno.

Org.

Tutti unis.

Vln. I *broad separate bows*

Vln. II

Vla. Free bow

Vc.

Db.

367

Poco Piu Mosso
rit. . . . . ♩ = 92 (𝅗𝅥 = 46)

Fl. 1/Picc
(Picc.)
=ff
p

Fl. 2/Alto
(Fl. 2)
=ff
p

Cl. 1/E♭ Cl
(Cl. 1)
Go to E♭ Clarinet
=ff
p

B. Cl./Cl. 2
(B. Cl.)
Go to Clarinet 2
=ff
p

Timp.
HARD
p
ff

Perc.
Claves
Tam-tam HARD
mf
ff
BD
sfpp
ff
Tom-toms
Clash Cymbals
ff

Glock.
ff
ff glorioso

Vib.
HARD
mp
ff glorioso

Tub. B.
HARD MALLET
f
ff

Hp.
C♭ E♭ F♯ G♯ A♭
F♮
gliss.
p
ff

Pno.
(8)
= ff
sub p
ff glorioso e legato

Org.
loud registration
brassy, jubilant
fff glorioso
16ft
= ff
sub p
fff glorioso

rit. . . . . Poco Piu Mosso
♩ = 92 (𝅗𝅥 = 46)

Vln. I
= ff
sub p
div.
div. a 3
div. a 4
fff glorioso con molto vibrato

Vln. II
= ff
sub p
div.
div. a 3
fff glorioso con molto vibrato

Vla.
= ff
sub p
div.
fff glorioso con molto vibrato

Vc.
= ff
sub p
div.
fff glorioso con molto vibrato

Db.
= ff
sub p
fff glorioso con molto vibrato

371 (Picc.)

Fl. 1/Picc

(Fl. 2)

Fl. 2

Fl. 2/Alto

(E♭ Cl.)

E♭ Cl.

Cl. 1/E♭ Cl

(Cl. 2)

Cl. 2

B. Cl./Cl. 2

30" F to F♯

HARD

25" F to B♮

Timp.

Susp. Cym. HARD

Perc.

Glock.

HARD

Xyl.

Vib.

C♯ D♭ F♯ G♮

D♮ G♭ A♯ B♮

Hp.

loco

Pno.

Org.

Free bow

Vln. I
div. a 4

Free bow

Vln. II
div. a 3

Free bow

Vla.
div. a 2

Free bow

Vc.
div. a 2

Free bow

Db.

374

Fl. 1/Picc (Picc.)

Fl. 2/Alto (Fl. 2)

Cl. 1/E♭ Cl (E♭ Cl.)

B. Cl/Cl. 2 (B. Cl.)

Timp.

Perc. Susp. Cym.

Glock.

Xyl.

Vib.

C♮ D♯ E♭ F♮ A♮ B♭

Hp.

Pno.

Org. pare down the registration somewhat

Vln. I div. a 4 Free bow

Vln. II div. a 3 Free bow

Vla. div. a 3 Free bow

Vc. div. a 2 Free bow

377

Fl. 1/Picc (Picc.) to Flute 1 Fl. 1

Fl. 2/Alto (Fl. 2)

Cl. 1/E♭ Cl (E♭ Cl.) to Clarinet 1 Cl. 1

B. Cl./Cl. 2 (B. Cl.)

Timp. HARD

Glock.

Xyl. HARD

Vib.

Pno. loco

Org. return to previous registration

Vln. I div. a 5 div. a 4 div. a 3 div. a 4

Vln. II div. a 4 div. a 3 div. a 2 div. a 3

Vla. div. a 3 div. a 2 div. a 3 div. a 2

Vc. div.

Db. div. unis.

2+3

(Fl. 1)

Fl. 1/Picc

(Fl. 2)

Fl. 2/Alto

(Cl. 1)

Cl. 1/E♭ Cl

(B. Cl)

B. Cl/Cl. 2

Timp.

Susp. Cym. HARD

Perc.

SOFT

Glock.

to marimba

Xyl.

Vib.

HARD

Mar.

D♭ B♭ G♭ E♭ D♯ C♭ A♭

gliss.

Hp.

Pno.

sudden change to quiet flute-like registration

Org.

2+3

Free bow

2 soli

Vln. I div. a 4

Vln. II div. a 3

Vla. div. a 2

solo 1

solo 2

Vc.

Db.

solo

385

Fl. 1/Picc
(Fl. 1)

Fl. 2/Alto
(Fl. 2)

Cl. 1/E♭ Cl
(Cl. 1)

B. Cl/Cl. 2
(B. Cl.)

Timp.
23" E♭ to E♮
30" F♯ to D
HARD
E to D
28" A to F♯

Perc.
BD HARD

Glock.
HARD

Vib.
HARD

Mar.
to xylophone

Tub. B.
HARD MALLET

Hp.
"thunder slap"

Pno.

Org.
building from here
return again to jubilant registration

Vln. I div.
tutti div a 7
div. a 4
div. a 3

Vln. II
tutti div a 3
div. a 7
div. a 4
div. a 3
div. a 2

Vla. div.
tutti div a 3
div. a 7
div. a 4
div. a 3
div. a 2

Vc. div.
tutti div a 3
div. a 7
div. a 4
div. a 3
div. a 2

Db.
tutti div
unis

390 (Fl. 1)

Fl. 1/Picc

(Fl. 2)

Fl. 2/Alto — Go to Alto Flute

(Cl. 1)

Cl. 1/E♭ Cl

(B. Cl.)

B. Cl./Cl. 2 — Go to Bass Clarinet

Timp. — F♯ to G — G to F♯ — F♯ to G

BD HARD

Susp. Cym. HARD

Tam-tam HARD — l.v

Perc.

Glock.

HARD

Xyl.

Vib.

Tub. B.

allow harp to resonate
then damp from the top
downwards

Hp. — gliss.

Pno. — player 2

Org.

div. a 3 — div. a 4

Vln. I div. a 4

Vln. II div. a 3

Vla. div. a 2

Vc. div. a 2

Db.

394

Meno Mosso
♩ = 72
(B. Cl.)

B. Cl/Cl. 2

B. Cl.
f prima voce

Timp.

30" D to E MEDIUM
mp

Perc.

Claves
mf *mf*

Susp. Cym. MEDIUM
mp *mf*

Glock.

MEDIUM
mf

Vib.

MEDIUM
mf *mf*
Ped.

Tub. B.

MEDIUM MALLET
mf

Hp.

mp
gliss.
mf

Pno.

player 2 to celeste

8va
glimmering
pp legato sempre
8vb
place these chords very gently
Ped.

Cel.

mp
7
mf
Ped.
pp legato sempre
3

Meno Mosso
♩ = 72

Vln. I Solo

tap body of instrument
mf

Vln. II Solo

tap body of instrument
3
mf

Vla. Solo

tap body of instrument
mf

Vc. Solo

tap body of instrument
mf

Db. Solo

tap body of instrument
mf

pizz.
mp

p sempre, ritmico

Vln. I div. a 3

p sempre, ritmico

p sempre, ritmico

p sempre, ritmico

Vln. II div. a 2

p sempre, ritmico

p sempre, ritmico

Vla. div. a 2

p sempre, ritmico

p sempre, ritmico

Vc. div. a 2

p sempre, ritmico

Db.

div.
p sempre, ritmico

399 (B. CL)

B. Cl./Cl. 2

Timp.

28" G to B♭

mp

mf

Perc.

Claves

Glock.

Vib.

Tub. B.

Hp.

Pno.

Cel.

pizz.

Vln. I Solo

mp

Vln. II Solo

Vla. Solo

pizz.

mp

Vc. Solo

pizz.

mp

Db. Solo

Vln. I
div. a 3

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

div.

Db.

unis.

402 (A. Fl.)

Alt. Fl

Fl. 2/Alto

f
prima voce

(B. Cl.)

B. Cl/Cl. 2

f

mezza voce

30" E to F♯

Timp.

mp

Claves

Perc.

mf

Hp.

mf

(8va)

Pno.

(8va)

glimmering

Cel.

Vln. I Solo

mf

pizz.

Vln. II Solo

mp

Vla. Solo

mf

pizz.

Vc. Solo

mf

mp

mf

pizz.

Db. Solo

mp

Vln. I
div. a 3

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

Db.

405

Fl. 2/Alto

(A. Fl.)

B. Cl/Cl. 2

(B. Cl.)

Timp.

Perc.

Claves

Hp.

Pno.

Cel.

Vln. I Solo

Vln. II Solo

Vc. Solo

pizz.

Db. Solo

Vln. I
div. a 3

may use artificial
or natural harmonic

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

Db.

(A. Fl.)

408

Fl. 2/Alto

mezza voce

mp

(Cl. 1)

Cl. 1/E♭ Cl

f prima voce

(B. Cl.)

B. Cl/Cl. 2

mf

mp

mezza voce

mf

mp

30" F♯ to D
28" B♭ to A♭

Timp.

mp

Claves

Perc.

MEDIUM MALLET

Tub. B.

mf

(8va)

Pno.

(8va)

Cel.

Vln. I Solo

mf

Vla. Solo

mf

Db. Solo

Vln. I
div. a 3

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

div.

Db.

411 (A. Fl.)
Fl. 2/Alto
(Cl. 1)
Cl. 1/E♭ Cl
(B. Cl.)
B. Cl/Cl. 2
Timp.
Claves
Perc.
Pno.
Cel.
Vln. I Solo
Vln. II Solo
Vla. Solo
pizz.
Vc. Solo
Db. Solo
Vln. I div. a 3
Vln. II div. a 2
Vla. div. a 2
Vc. div. a 2
div.
unis.
Db.

415 (Fl. 1)

Fl. 1/Picc

f prima voce

(A. Fl.)

Fl. 2/Alto

mf

mezza voce

(Cl. 1)

Cl. 1/E♭ Cl

mezza voce

mp *mf* *mp* *mf* *mp* *mf*

(B. Cl.)

B. Cl/Cl. 2

mezza voce

mf *mf*

30" D to F

28" A♭ to A♮

A♮ to A♭

Timp.

mp

Claves

Perc.

mf

MEDIUM

Glock.

mf

Pno.

Cel.

Vln. I Solo

pizz.

Vln. II Solo

mf *mf*

Vla. Solo

mf

pizz.

Vc. Solo

mp *mf*

Db. Solo

Vln. I
div. a 3

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

div.

Db.

unis.

div.

419

Fl. 1/Picc

(Fl. 1)

slap

Fl. 2/Alto

(A. Fl.)

breath sounds (unpitched)

Cl. 1/E♭ Cl

(Cl. 1)

B. Cl./Cl. 2

(B. Cl.)

key clicks (pitched)

Timp.

30" F to E

Perc.

Claves

Vib.

HARD

Hp.

C♭ D♭ E♭ F♭ G♭ A♭ B♭

Pno.

(8va)

Cel.

(8va)

Vln. I Solo

pizz.

Vln. II Solo

Vla. Solo

pizz.

Vc. Solo

pizz.

(pizz.)

Db. Solo

pizz.

Vln. I
div. a 3

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

Db.

div.

unis.

div.

unis.

div.

unis.

424 (Fl. 1)

Fl. 1/Picc

slap

mf

slap

Fl. 2/Alto

(A. Fl.)

Cl. 1/E♭ Cl

(Cl. 1)

key clicks (pitched)

mp

mp

B. Cl./Cl. 2

(B. Cl.)

mp

E to F

Timp.

mp

Susp. Cym.
HARD

Perc.

mf

f

Claves

MEDIUM

Glock.

f

Vib.

6

f

Mar.

play with back
end of sticks

mp

with end

3

3

mp

with end

mp

HARD MALLET

Tub. B.

f

Hp.

E♮

C♭ F♭ G♭

f

change E♮ to E♭ at
last moment to avoid
pedal glissando.

E♭

C♮ F♮

f

C♯ E♮ F♯ G♯ A♮ B♮

mf

(8va)

Pno.

(8va)

Cel.

arco
solo

Vln. I Solo

f

mf

arco
solo

Vln. II Solo

f

mf

arco
solo

Vla. Solo

f

mf

arco
solo

Vc. Solo

f

mf

arco
solo

Db. Solo

f

mf

Vln. I
div. a 3

Vln. II
div. a 2

Vla.
div. a 2

Vc.
div. a 2

Db.

429 (Fl. 1)

Fl. 1/Picc

slap slap key clicks (pitched) slap slap slap

Fl. 2/Alto (A. Fl.)

Cl. 1/E♭ Cl (Cl. 1)

B. Cl./Cl. 2 (B. Cl.)

Timp. F to F♯

Perc. Susp. Cym. Claves

Glock. HARD

Mar. with end with end

Hp. C♯ D♯ F♭ G♯ C♯ D♯ F♯ G♯ gliss.

Pno. (8va) (8va) (pp sempre)

Org. loud registration - should sound more pained than jubilant

Cel. (pp sempre)

Vln. I Solo

Vln. II Solo

Vla. Solo

Vc. Solo

Db. Solo

Vln. I div. a 3

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 2

Db.

435 (Fl. 1)

Fl. 1/Picc

slap slap slap

mf mp mf mpmf p pp

(A. Fl.)

Fl. 2/Alto

(B. Cl.)

B. Cl/Cl. 2

mp

Timp.

F♯ to G

mp

Perc.

Claves

mf

Vib.

MEDIUM

mf

Tub. B.

HARD MALLET

f

Hp.

C♭ F♮ C♭ D♭ G♮ B♭ B♮ C♯ C♮ B♭

f mp mf mf

Pno.

(8va)

(8va)

Org.

becoming calmer

f mf

f dim. mf

Cel.

Vln. I Solo

V

f

Vla. Solo

V

f mf

Vc. Solo

V

f mf

Db. Solo

f dim. mf

Vln. I div. a 3

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 2

Db.

div.

443

Fl. 2/Alto (A. Fl.) mp p

Cl. 1/E♭ Cl (Cl. 1) mp mp p pp

B. Cl./Cl. 2 (B. Cl.) p pp

Timp. G to E♭ SOFT p

Perc. Claves mp p

Hp. mp

Pno. (8va) (8va)

Org. flute-like registration mp dim.

Cel.

Vla. Solo mp p

Db. Solo dim. mp dim. p
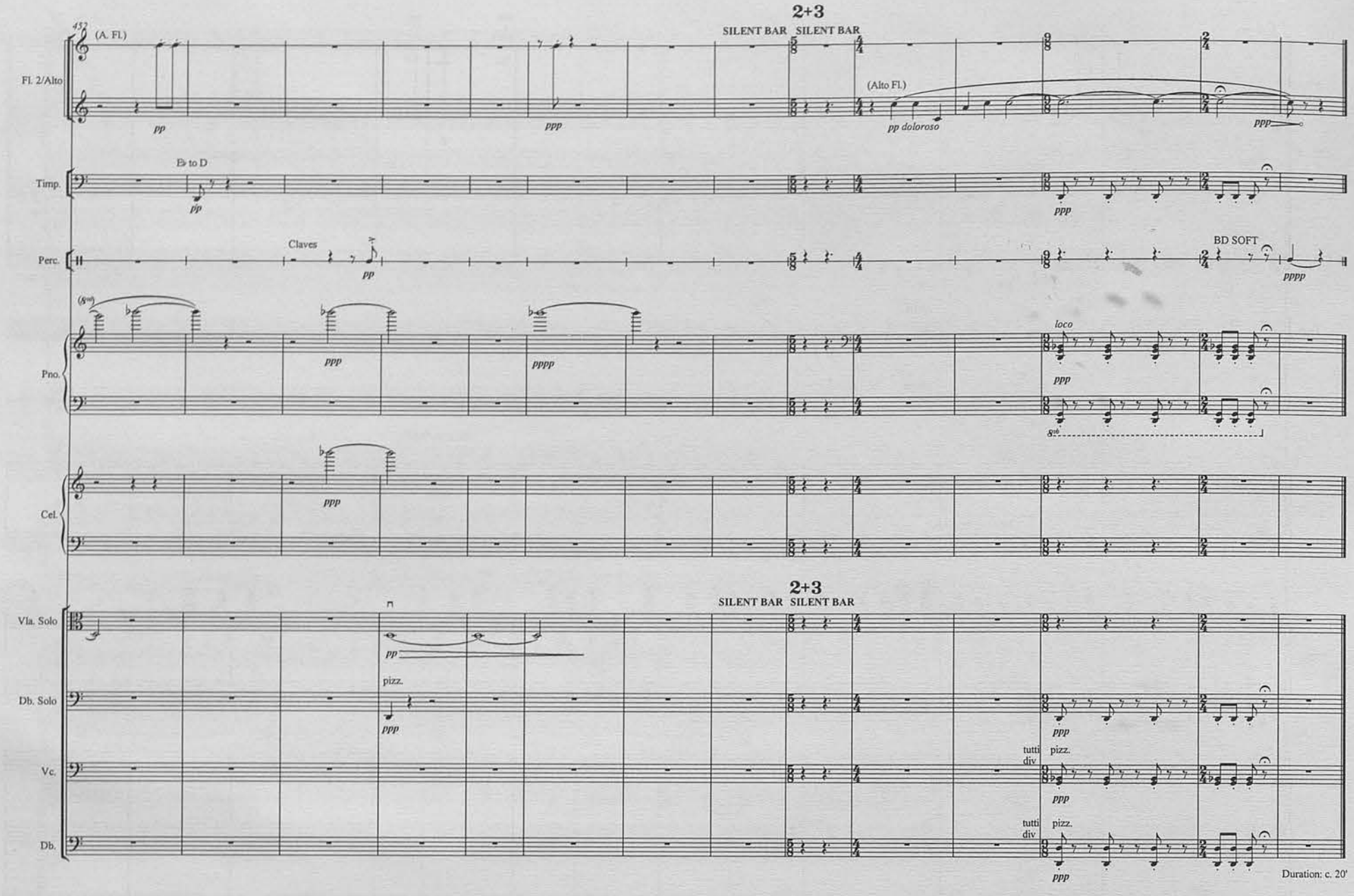
Vln. I div. a 3 pizz. pizz. ppp pizz. ppp

Vln. II div. a 2 pizz. pizz. ppp

Vla. div. a 2 pizz. pizz. ppp

Vc. div. a 2 pizz. pizz. ppp

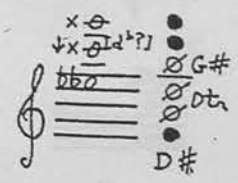
Db. div. pizz. ppp


2+3
SILENT BAR SILENT BAR
452
(A. Fl.)
Fl. 2/Alto
pp
ppp
(Alto Fl.)
pp doloroso
ppp
E♭ to D
Timp.
pp
ppp
Claves
Perc.
pp
BD SOFT
pppp
(8va)
Pno.
ppp
pppp
loco
ppp
8va
Cel.
ppp
2+3
SILENT BAR SILENT BAR
Vla. Solo
pp
pizz.
Db. Solo
ppp
ppp
tutti
div
pizz.
Vc.
ppp
tutti
div
pizz.
Db.
ppp
Duration: c. 20'

Appendix

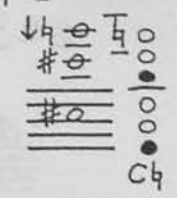
Fingering Charts for Alto Flute Multiphonics

AF1
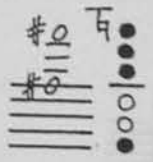


1717.2 Hz
↓1150.8 Hz
601.7 Hz

AF2



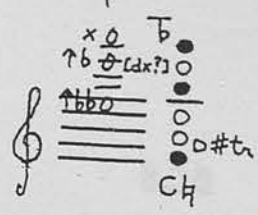
↓1573.8 Hz
1100.4 Hz
550.2 Hz

AF3/AF11



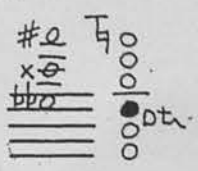
1471.8 Hz
735.9 Hz

AF4



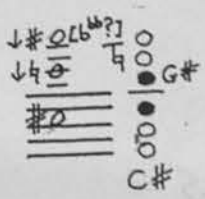
1924.8 Hz
↑1258.4 Hz
↑601.7 Hz

AF5



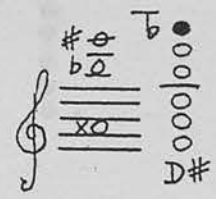
1840.4 Hz
1150.8 Hz
601.7 Hz

AF6
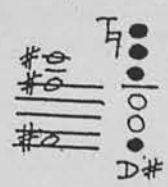


↓1840.4 Hz
↓1052.4 Hz
550.2 Hz

AF7



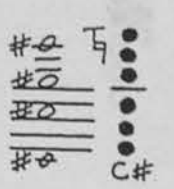
1376.2 Hz
941.0 Hz
481.2 Hz

AF8/AF15
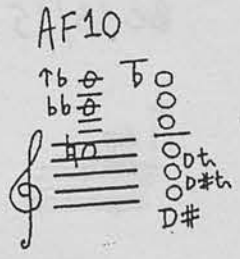


1100.4 Hz
735.9 Hz
368.0 Hz

AF9
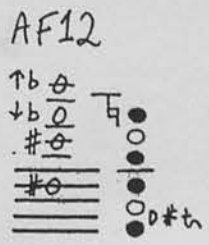


1376.2 Hz
822.9 Hz
550.2 Hz
275.1 Hz

AF10



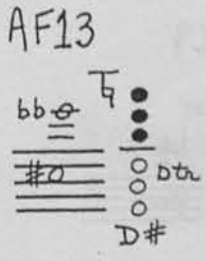
↑1882.0 Hz
1203.4 Hz
658.0 Hz

AF12
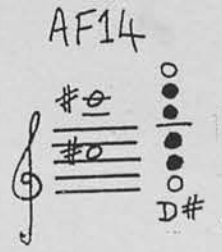


↑1882.0 Hz
↓1345.8 Hz
1100.4 Hz
615.3 Hz

AF13



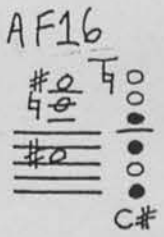
1203.4 Hz
550.2 Hz

AF14



1100.4 Hz
550.2 Hz

AF16
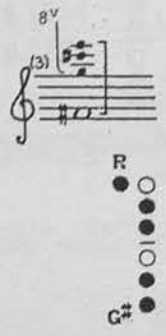


1471.8 Hz
1052.4 Hz
550.2 Hz

All charts and frequencies taken from:
Howell, Thomas: The Avant-Garde Flute – A Handbook for Composers and Flutists.
University of California Press. Berkeley/Los Angeles/London 1974. Pages 58-60, 63, 65, 80, 100-102, 123, 125, 129, 151, 158.

Fingering Charts for Bass Clarinet Multiphonics

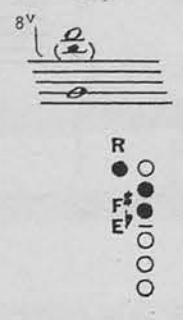
BC1



BC2



BC3
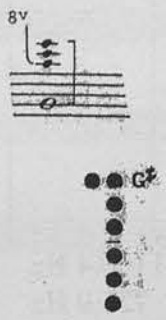


BC4



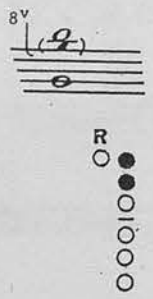
BC5
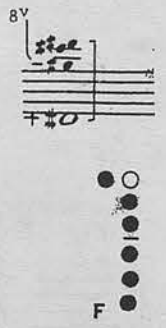


BC6
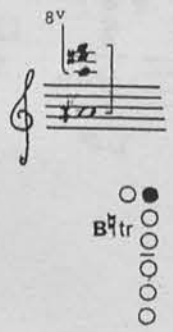


BC7



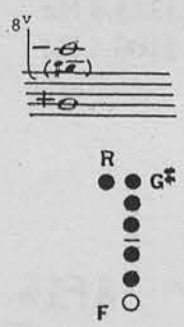
BC8
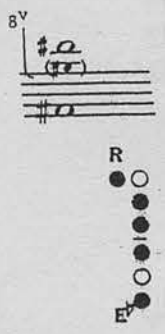


BC9



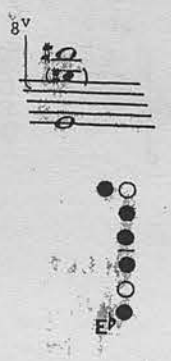
BC10/11



BC 12/14/16



BC 13/15



These fingering charts all employ 24-tone temperament.

All charts taken from:
Rehfeldt, Phillip: New Directions for Clarinet.
University of California Press. Berkeley/Los Angeles/London 1977. Pages 55-56.

THIRTEEN REMNANTS

For SATB soloists, timpani, seven percussionists, piano, harpsichord, celesta, harp, guitar and strings

Jacob F. Spence

s9453564

PhD Music (Composition) 2007

Item 3 of 5

Thirteen Remnants: Composer's Note

After having spent so long battling over compositions with often acerbic, atonal harmonies I realised that a change in compositional style was essential in order to maintain a grip on my own sanity. These pieces represent a radical change for me in that they are based on relatively simple harmonic ideas – often employing sequences of harmony that felt natural, or 'right' to my ear.

Each short piece began as a favourite chord extracted from a larger work in progress (in this case from the Prologue to my cantata: *L'Éternité*). The chord would then be extended by the addition of certain tones of the harmonic series of each of its individual notes, creating a mode or harmonic palette from which to work. Once these had been established I could begin the process of composition.

The pieces are of three fairly distinct types: chorales (2, 4, 6, 10, 13), songs (3, 7, 12) and more rhythmic, dance-like instrumental pieces (1, 5, 8, 9). Piece 11, which was orchestrated from an original version for solo piano, falls into both of the latter two categories.

The chorales represent the simplest approach – slow, extended string harmonies coloured by piano, celeste, harp, vibes or guitar, to create an individual character to each piece.

The dances are much more rhythmic – and vary between the rather brutal chords of 11, repetitive rhythms of 1 and 8, to the antiphonal 9 and anarchic counterpoints of 5. Unlike the chorales the duration of these pieces were never in doubt – the strict progressions of chord sequences allowing little compositional leeway.

Finally, the three songs represent, for me, the most important development in my compositional style at that time. That is, the ability to write in a much freer style – a style in which the music employs a greater sense of rhythmic freedom and fluidity, in which rubato is notated into the score and irrational rhythms combine to create more amorphous textures. This is most evident in *C'est la mer alleé avec le soleil* in which the harp and two violas soar up and down, rolling and trembling above and below the vocal line. In this song a single harmonic palette becomes a shifting, moving being – almost amoebic in its freedom of movement.

De la nuit si nulle is a much darker song – the character of which stems from my own interpretation of a 'night of nothing' as being something rather disturbing.

Science avec patience, le supplice est sûr is violently percussive – the tenor soloist being pushed right to the upper limit of his register.

Only in the central section of *La tu te degages et t'envoles* does the music break away from its mother chord – following the words of the song, two violins literally take flight above a rich harmonic palette and soaring melody in alto, third violin, celesta and glockenspiel.

The words for each song are simply a sentence in each case, as printed above, and are taken from Arthur Rimbaud's poem – *L'Eternité*.

Instrumentation
(of complete work)

Timpani
Percussion (divided between seven players):

- **Glockenspiel**
- **Xylophone**
- **Marimba**
- **Vibraphone**
- **Bass Drum**
- **Suspended Cymbal**
- **Tam-tam**
- **Tom-toms (low, medium and high)**
- **Woodblocks (low, medium and high)**

Piano
Harpsichord (amplified)
Celesta (amplified)
Harp
Acoustic Guitar (amplified)

Soprano Solo
Alto Solo
Tenor Solo
Bass Solo

Strings (5/2/4/3)

IMPORTANT NOTE: this work is not necessarily intended to be performed in its entirety, or in the order in which the pieces are presented in this score. Any number of pieces may be chosen and performed in any order. Therefore the instrumentation may vary from that listed above.

Contents

ONE (c. 2' 40") 1

TWO (c. 0' 50") 3

THREE (c. 2' 00") 6

FOUR (c. 3' 10") 9

FIVE (c. 1' 50") 14

SIX (c. 2' 00") 19

SEVEN (c. 5' 00") 23

EIGHT (c. 5' 00") 33

NINE (c. 1' 50") 46

TEN (c. 3' 20") 50

ELEVEN (c. 4' 10") 55

TWELVE (c. 3' 00") 67

THIRTEEN (c. 3' 00") 69

Total Duration: c. 38 minutes
Composed: 2003-4. Revised: 2007.
Performance: of nos. 1-10; 12-13. Performance of 11 was in original version for piano.
Muzik@Ed ensemble, R.B.Bunch, 2004, Reid Concert Hall, Bristo Square, Edinburgh.
A recording is enclosed of nos 2-10; 12-13 (no. 1 not recorded). Performance and recording quality is variable.

ONE

Andante ♩= 88-92

The pianist should take great care to differentiate between accented and unaccented notes

Piano

pp (2nd time p)

mp (2nd time mf)

f (2nd time piu f)

ff

Marimba

ff

6

Pno

Mar.

10

Pno

Mar.

15

Pno

f (2nd time piu f)

ff

Mar.

ff

21

Pno

Mar.

26

Pno

Mar.

31

Pno

Mar.

36

Pno

Mar.

41

Pno

Mar.

45

Pno

Mar.

50

Pno

piu f (2nd time f)

mf

Mar.

Duration: c. 2' 40"

TWO

Largo delicato

♩ = 52

Guitar

p *mf* *p* *mf*

accents in all string parts are crisp but not forceful

Violin 1

p

Violin 2

p

Violin 3

p

Violin 4

mf *(ma non troppo)*

Violin 5

Viola 1

p

Viola 2

p

Violoncello 1

mp

Violoncello 2

p

Violoncello 3

p

Violoncello 4

mp

Double Bass 1

p

Double Bass 2

p

Double Bass 3

6

Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

pizz.

mf

Vln. 5

pizz.

mf

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

mf

Db. 1

Db. 2

Db. 3

pizz.

mf

9

Gtr.

p

Vln. 1

mp

Vln. 2

mp

Vln. 3

mp

Vln. 4

arco

mp

Vln. 5

Vla. 1

mp

Vla. 2

mp

Vc. 1

mp

Vc. 2

mp

Vc. 3

mp

Vc. 4

mp

Db. 1

mp

Db. 2

mp

Db. 3

Duration: c. 50"

Larghetto, ma non troppo lento
♩= 63

THREE

C'est la mer allée avec le soleil

C♭ D♭ E♮ F♮ G♭ A♭ B♭ Always allow harp strings to resonate

Harp

Soprano

Viola 1

Viola 2

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

6 7 3 3 3

6

Hp.

S.

Vla. 1

Vla. 2

f dim. poco a poco *p cresc. poco a poco* *f*

p *mp* *ff* *p* *mp* *ff*

9

Hp.

S.

Vla. 1

Vla. 2

mp

C'est la mer C'est la mer

mf *mf*

pizz. pizz.

p *mp* *p* *mp*

12

Hp.

S. — al - lez al - lez al - lez

Vla. 1

Vla. 2 — arco

14

Hp.

S. — al - lez al - lez

Vla. 1

Vla. 2

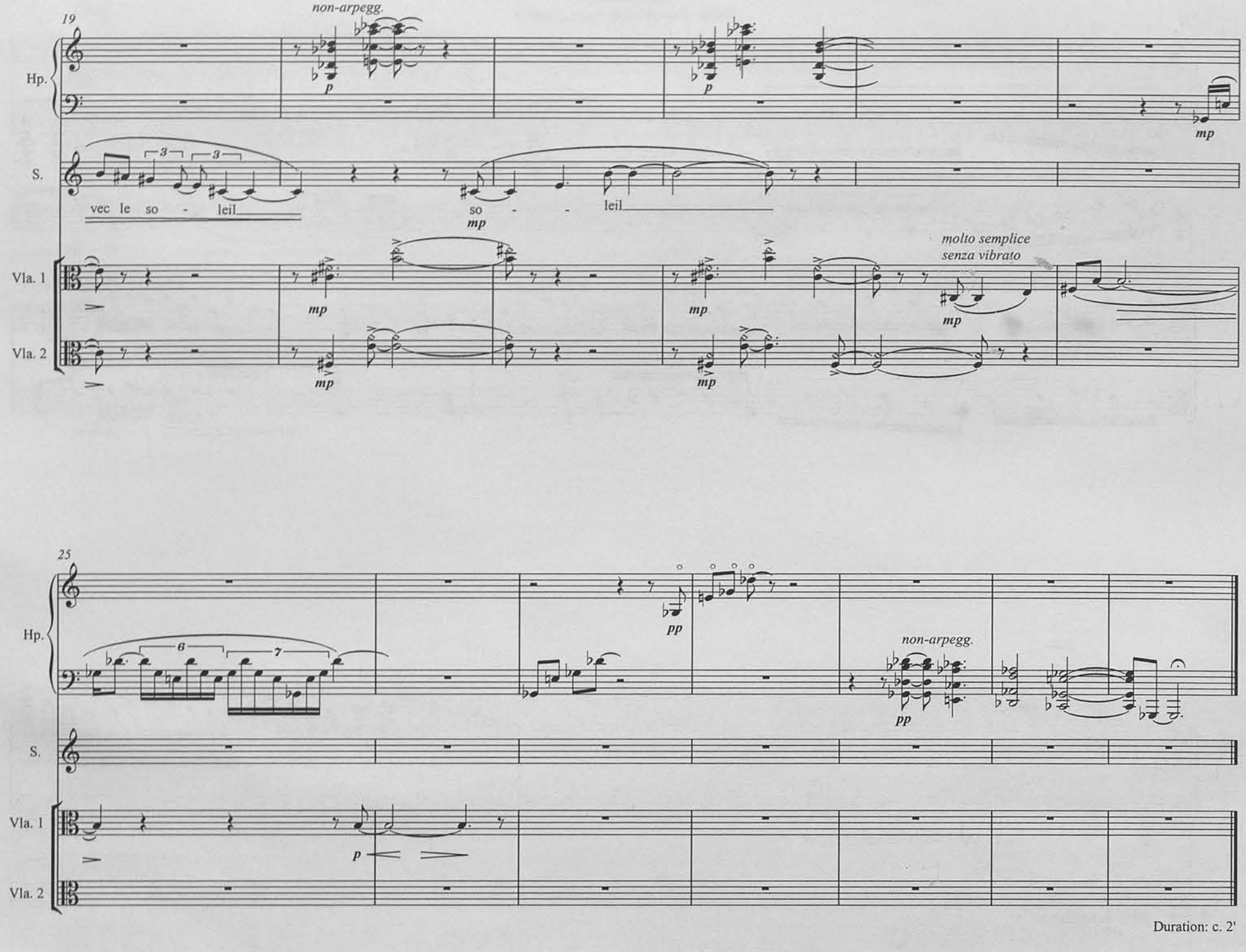
16

Hp. — non-accented

S. — al - lez al - lez al - lez — C'est la mer al-lée a-vec le so - leil — A - - -

Vla. 1 — semplice

Vla. 2 — semplice


19
non-arpegg.
Hp.
S.
vec le so - leil
so - - leil
Vla. 1
Vla. 2
molto semplice
senza vibrato
25
pp
non-arpegg.

Duration: c. 2'

FOUR

(a PH)

♩ = 48

Piano

fff

fff

Violin 1

ff

Violin 2

ff

Violin 3

ff

Violin 4

ff

pizz.

Violin 5

ff

Viola 1

ff

Viola 2

Violoncello 1

Violoncello 2

ff

Violoncello 3

pizz.

Violoncello 4

ff

Double Bass 1

ff

Double Bass 2

ff

pizz.

Double Bass 3

ff

10

Pno.

Vln. 1 — pizz. *ff* — arco — pizz. *fff* — arco

Vln. 2

Vln. 3

Vln. 4 — pizz.

Vln. 5

Vla. 1 — pizz. — arco

Vla. 2 — *ff*

Vc. 1 — *ff*

Vc. 2

Vc. 3 — *ff*

Vc. 4 — arco — *ff*

Db. 1

Db. 2

Db. 3

17

Pno.

Vln. 1

ff

Vln. 2

Vln. 3

pizz.

arco

Vln. 4

arco

Vln. 5

Vla. 1

Vla. 2

pizz.

Vc. 1

Vc. 2

fff

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

24

8va

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

ff

Vc. 3

pizz.

arco

Vc. 4

Db. 1

Db. 2

Db. 3

31

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

arco

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

Duration: 3' 10"

FIVE

Moderato sconosciuto
♩= 112

Harp

Guitar (amplified)

Harpsichord (amplified)

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Violoncello 3

Double Bass

pizz.

p cresc. sempre

pizz.

p cresc. sempre

p cresc. sempre

pp cresc. sempre

p

pp cresc. sempre

p

6

Hp.

Vln. 2

Vln. 4

Vln. 5

Vla. 1

Vc. 3

Db.

p cresc. sempre

mp

mp

mp

mp cresc. sempre

mp

mp

mp

12

Hp.

Vln. 1

Vln. 2

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 2

Vc. 3

Db.

mf

mf cresc. sempre

mf

mf

mf

mf cresc. sempre

pizz.

mp *cresc. sempre*

mf

mf

mf

18

Hp.

Vln. 1

Vln. 2

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db.

f

f

f

f

f

f

f cresc. sempre

f

f

f

23

Hp.

Guit.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db.

ff

28

Hp.

Guit.

Hpsd.

ff

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db.

32

Hp.

Guit.

Hpsd.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Db.

mp arco *mp* *mp* arco *mp* *mp* *mp* *p* arco *p* *p* *p*

Duration: c. 1' 50"

SIX

♩ = 52
C♮ D♮ F♮ A♮ B♭

Harp

Violin 1
p sempre legato

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1
p sempre legato

Viola 2

Violoncello 1
p sempre legato

Violoncello 2

Violoncello 3

Violoncello 4

Double Bass 1
p
sempre legato

Double Bass 2

Double Bass 3

8

Hp.

f

Vln. 1

f senza dim.

Vln. 2

f senza dim.

Vln. 3

f senza dim.

Vln. 4

f senza dim.

Vln. 5

f senza dim.

Vla. 1

f senza dim.

Vla. 2

f senza dim.

Vc. 1

f senza dim.

Vc. 2

f senza dim.

Vc. 3

f senza dim.

Vc. 4

f senza dim.

Db. 1

f senza dim.

Db. 2

f senza dim.

Db. 3

f senza dim.

12

Hp.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

16

Hp.

Vla. 1

Vc. 1

Vc. 4

Db. 1

Db. 2

Db. 3

p

p

p

Vln. 1

Vla. 1

Vc. 1

Db. 1

p

Duration: c. 2'

SEVEN

La tu te dégages et t'envoles

♩= 60

Suspended Cymbal

Alto — La tu te dé - - - ga -

Piano

Glockenspiel

Celesta

Violin 1 — pizz. arco

Violin 2 — pizz. arco

Violin 3-4 — Vln. 3 con sord. pizz. arco non-vib!

Viola 1-2 — Vla. 1 pizz.

Violoncello 1-3 — Vc. 1 pizz.

Double bass 1 — pizz. arco non-vib!

5

A. — ad lib. - ges dé - ga-ges. La tu te

Cel.

Vln. 1 — pizz. con sord. arco

Vln .2 — pizz. con sord. arco

Vln .3-4 — sul tasto (non vib.)

Vla. 1-2

Vc. 1-3

Db. 1 — sul tasto (non vib.)

11

A. — dé - - - - ga - ges — dé - ga - ges

ad lib.

Cel.

ritmico

ff

mp

Vln. 1

pizz.

pp

Vln .2

pizz.

pp

arco

pp

Vln .3-4

(3)

Vla. 1-2

(1)

mf

Vc. 1-3

(1)

mf

Db. 1

norm. pizz.

mf

f

18

Cel.

Vln. 1

senza sord.

arco

mf

cresc.

Vln .2

senza sord.
arco

gliss.

mf

norm. pizz.

Vln .3-4

ff

rapido

Vla. 1-2

arco

mf cresc.

Db. 1

ff

22

Glock.

Cel.

Vln. 1

Vln .2

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

25

Cym.

A.

Pno

Glock.

Cel.

Vln. 1

Vln .2

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

* The two violinists should be aware that the way the notes are bracketed need not be taken as gospel but as a indication of acceleration or deceleration. Keep a close eye on the director. As many bow

28

A.

et

et

Pno

Vln. 1

mp

p

mf

Vln .2

mp

p

mf

p

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

30

A.

t'en - - - - - - - - - - - - vo - - les

Pno

Cel.

ff sempre

Vln. 1

p

mp

p

Vln .2

mp

p

mf

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

32

A. vo - - - - - - - - - - - les et

Pno

Cel.

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

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

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

34

A. t'en - - - - - - - - - - - vo - les et *gliss.*

Pno

Glock. *ff sempre*

Cel.

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

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

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

36

A. gliss. et t'en - - vo - - - - - - - - - - - - gliss. gliss. gliss. 5

Pno

Glock.

Cel. 5

Vln. 1 9 3 3 7 3 3

mp > p mf p 10 mf p mf > p mp

Vln .2 10 3 9 10 9

mf > p < mp > p mp > p

Vln .3-4 gliss. gliss. gliss. gliss. 5

Vla. 1-2

Vc. 1-3

Db. 1

38

A. les - - - - - et t'en - vol - es vo - - les 3

Pno

Glock.

Cel. 3

Vln. 1 9 10 3 10 7

p < mf > p mf p 10 p 3

Vln .2 10 7 3 10 3 3

< mp > p < mp > p < mf mp > p mp

Vln .3-4 3

Vla. 1-2

Vc. 1-3

Db. 1

40

A. t'en - - - - - - - vol - - es vo - -

Pno

Glock.

Cel.

Vln. 1 mp p mp p p mp p mp

Vln .2 p mp p mp p mp p mp

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

42

A. - - - - les et t'en - - vol - - - - - - - les gliss. gliss.

Pno

Glock.

Cel.

Vln. 1 mp p mf p mf p mf

Vln .2 mp p mp p mp p mp mp p mp

Vln .3-4 gliss. gliss.

Vla. 1-2

Vc. 1-3

Db. 1

44

A. vol - - es vo - - - - - les

Pno

Glock.

Cel. *prima voce*

Vln. 1

Vln .2

Vln .3-4

Vla. 1-2

Vc. 1-3

Db. 1

46

A. et t'en - vo - - - - - les *ad lib.* dé - ga - ges

Pno

Glock.

Cel.

Vln. 1 *pizz.*

Vln .2 *pizz.*

Vln .3-4 Vln. 3 sul tasto

Vla. 1-2

Vc. 1-3 sul tasto

Db. 1

49

A. La tu te dé - - - ga - ges
mf

Cel.
mp

Vln. 1
pp mp arco

Vln .2
pp mp arco

Vln .3-4
(3)
pp pizz.

Vla. 1
Vla. 1-2
mf

Vc. 1 pizz.
Vc. 1-3
mf

Db. 1
pp

55

A. dé - ga - ges La tu te dé -
f f

Cel.
mp mf

Vln. 1
pizz. p mf arco

Vln .2
pizz. p mf arco

Vln .3-4
(3)
p sub p

Vla. 1-2
(1)
f f

Vc. 1-3
(1)
f f

Db. 1
p sub p

60

A. - - - - - ga - - - ges mmm *p*

Cel. 3 3 *mf* 7:4

Vln. 1 3 3 3 *mp* 5:4

Vln .2 5 *mp* 5:4

Vln .3-4 *mp* *mp* *ppp*

Vla. 1-2

Vc. 1-3

Db. 1 *mp* pizz. *mf* *mp*

65

Vln. 1

Vln .2

Vln .3-4

Vla. 1-2 div. con sordino sul tasto arco *pp*

Vc. 1-3 div. a 3 con sordino sul tasto arco *pp*

Db. 1 *pp* *mf* *mp*

Duration: c. 5'

EIGHT

Andantino (Tempo di Mambo)

♩ = 100

Timpani

Tom-toms

Woodblocks

Harp

Guitar (amplified)

Piano

f

15

Glockenspiel

Vibraphone

Marimba

Celesta (amplified)

Harpsichord (amplified)

f

6

Pno.

Hpsd.

3

3

9

Pno.

Vib.

f

Hpsd.

3

12

Guit.

Pno.

Vib.

Hpsd.

15

Tom-t.

W. Bl.

Guit.

Pno.

Vib.

Mar.

Hpsd.

17

Tom-t.

W. Bl.

Em

D♭

Guit.

ff

f

Pno.

Vib.

Mar.

ff

f

Cel.

f

Hpsd.

19

Tom-t.

W. Bl.

D♭

Guit.

ff

Pno.

Vib.

Mar.

ff

Cel.

Hpsd.

21

Timp.

Tom-t.

W. Bl.

Dm

Guit.

Pno.

Vib.

Mar.

Cel.

Hpsd.

23

Timp.

Tom-t.

W. Bl.

Dm

G♯m

Guit.

Pno.

Glock.

Vib.

Mar.

Cel.

Hpsd.

25

Timp.

Tom-t.

W. Bl.

G♯m

Guit.

ff

Pno.

15

Glock.

ff

Vib.

Mar.

ff

Cel.

Hpsd.

27

Timp.

Tom-t.

W. Bl.

F

Guit.

f

Pno.

15

Glock.

f

Vib.

Mar.

f

Cel.

Hpsd.

29

Timp.

Tom-t.

W. Bl.

Each upward and downward glissando lasts for the duration of a semibreve

Hp

gliss.

gliss.

F

G♯m

Guit.

Pno.

Glock.

Vib.

Mar.

Cel.

Hpsd.

ff

31

Timp.

Tom-t.

W. Bl.

Hp

gliss.

gliss.

gliss.

gliss.

gliss.

Guit.

Pno.

15

Glock.

Vib.

Mar.

Cel.

Hpsd.

33

Timp.

Tom-t.

W. Bl.

Hp

gliss.

gliss.

gliss.

G♯m

A

Guit.

Pno.

15

Glock.

Vib.

Mar.

Cel.

Hpsd.

35

Timp.

Tom-t.

W. Bl.

A

Guit.

ff

Pno.

Glock.

Vib.

ff

Mar.

ff

Cel.

Hpsd.

37

Timp.

Tom-t.

W. Bl.

Cm

Guit.

f

Pno.

Glock.

Vib.

f

Mar.

f

Cel.

Hpsd.

39

Timp.

Tom-t.

W. Bl.

Cm

A

Guit.

ff *f*

Pno.

Glock.

ff

Vib.

Mar.

ff *f*

Cel.

Hpsd.

41

Timp.

Tom-t.

W. Bl.

A

Guit.

ff

Pno.

Vib.

Mar.

ff

Cel.

Hpsd.

43

Tom-t.

W. Bl.

Cm

Guit.

ff *f*

Pno.

Vib.

Mar.

f

Cel.

Hpsd.

45

Tom-t.

W. Bl.

Cm E

Guit.

ff *ff* *f*

Pno.

Vib.

Mar.

ff *f*

Cel.

Hpsd.

47

Tom-t.

W. Bl.

E

Guit.

3

ff

f

Pno.

Vib.

Mar.

ff

Hpsd.

3

3

50

Guit.

3

Pno.

Vib.

Hpsd.

3

53
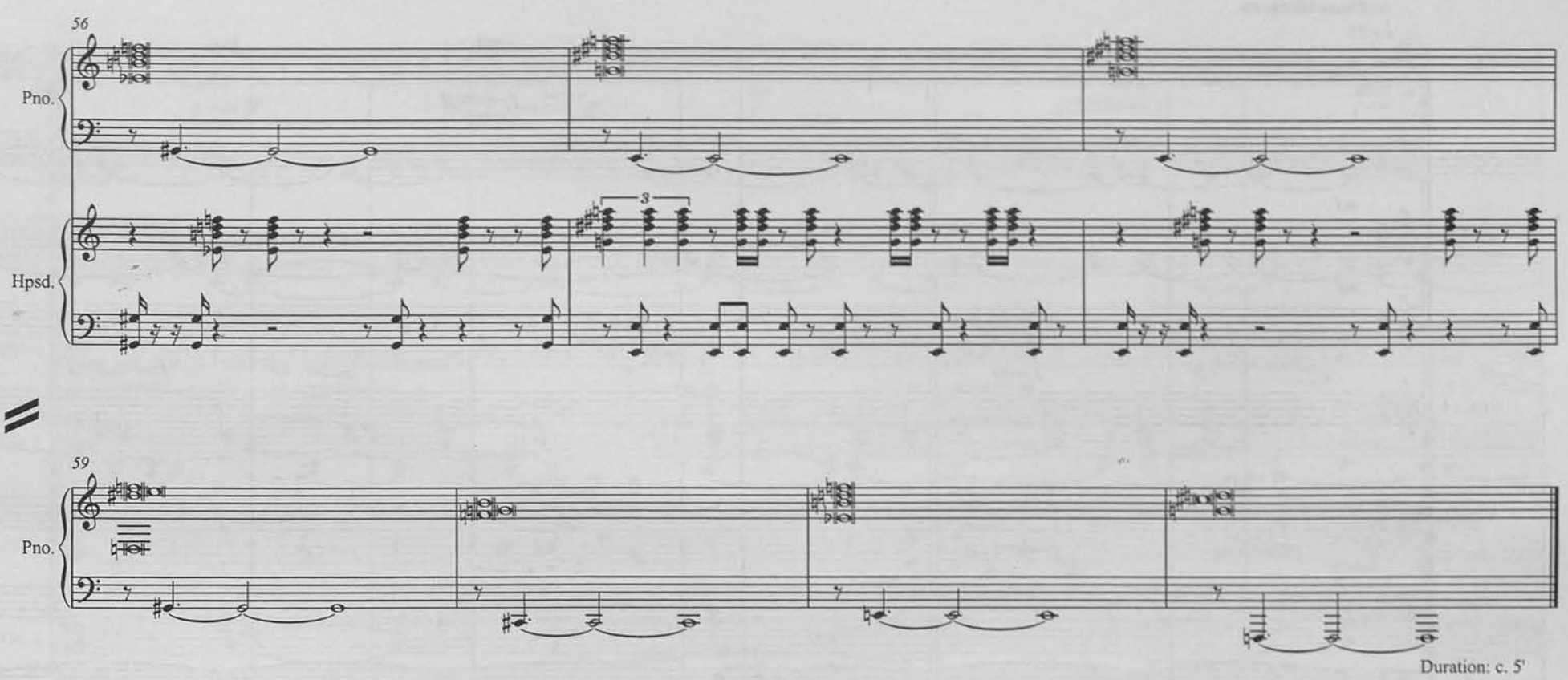
Pno.

Vib.

Hpsd.

3

3



Duration: c. 5'

NINE

Andante bizzarro

♩ = 88

Violin 1
Violin 2
Violin 3
Violin 4
Violin 5
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Violoncello 3
Double Bass

mf
f jazzy *ff*
ff stabbing
molto vib. norm.
mp
pizz.
f a little swung
arco
ff

The string harmonics may be played as actual stopped notes.
The effect will be shriller and more obviously dissonant.

7

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib. norm.
arco
pizz.

12

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib.
norm.
arco
pizz.

17

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib.
norm.
arco
pizz.

22

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib.
norm.
arco
pizz.

27

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib.
norm.
arco
pizz.

32

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib.
norm.
arco
pizz.

37

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Db.

molto vib.
norm.
arco
pizz.
arco

Duration: c. 1' 50"

TEN

♩ = 48

motor off

Vibraphone

p

Violin 1

ff senza dim.

Violin 2

ff senza dim.

Violin 3

ff senza dim.

Violin 4

ff senza dim.

Violin 5

ff senza dim.

Viola 1

ff senza dim.

Viola 2

ff senza dim.

Violoncello 1

ff senza dim.

Violoncello 2

ff senza dim.

Violoncello 3

ff senza dim.

Violoncello 4

ff senza dim.

Double Bass 1

ff senza dim.

Double Bass 2

ff senza dim.

Double Bass 3

ff senza dim.

11

Vib.

Vln. 2

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

19

motor on

Vib.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

27

Vib.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

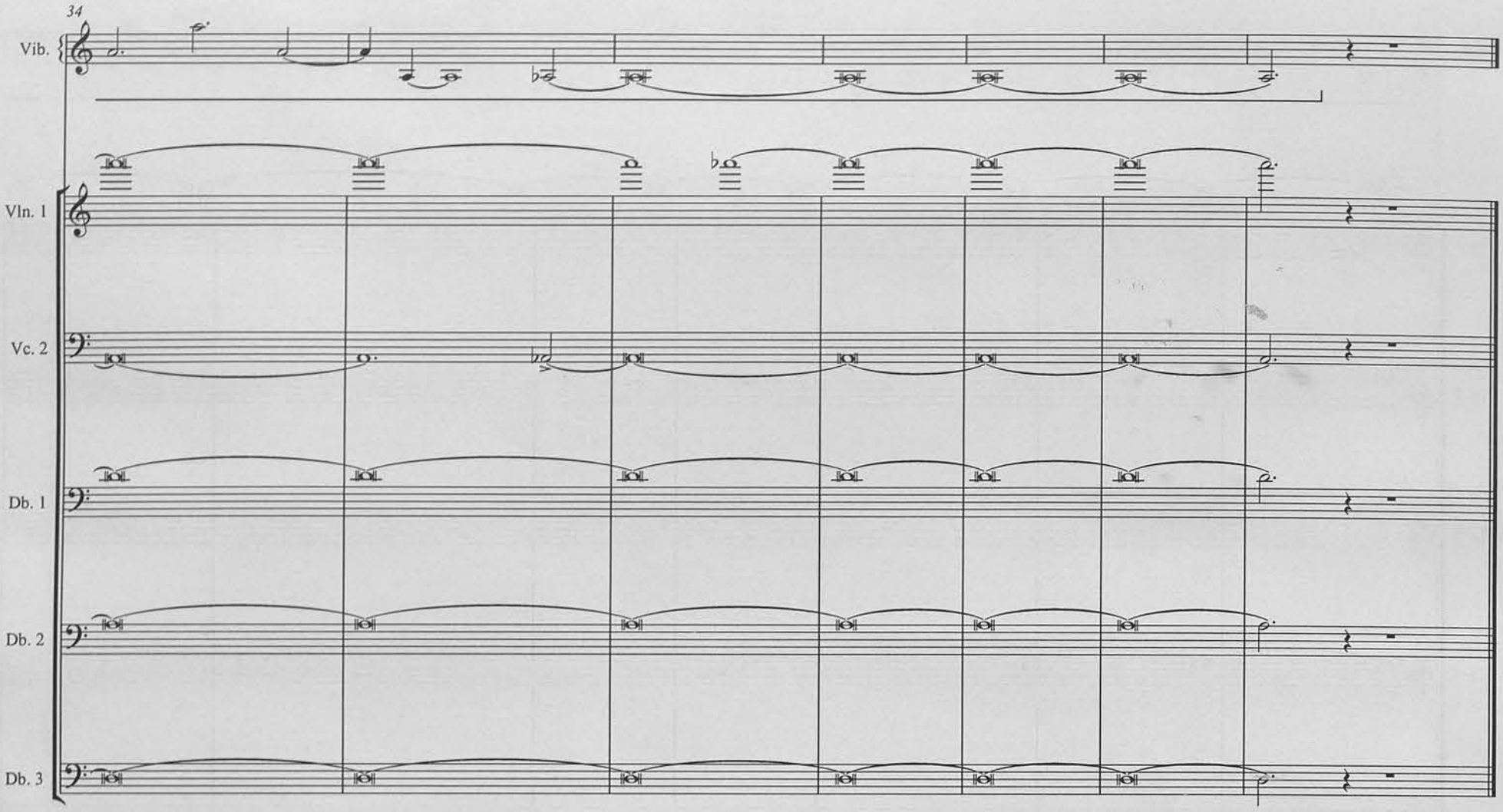
Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3



Duration: c. 3' 20"

ELEVEN

Science avec patience, le supplice est sûr

Moderato con potenza

♩ = 84

Timpani

Bass Drum

Suspended Cymbal

Tam-tam

Tom-toms

Wood Blocks

Glockenspiel

Xylophone

Vibraphone

Harp

Guitar (amplified)

Celesta (amplified)

Piano

Tenor

Harpsichord (amplified)

Moderato con potenza

♩ = 84

Violin 1-4

Violin 5

Viola

Violoncello

Double Bass

6

Timp.

B. D.

Cym.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Pno.

T.

plice sup - - - plice sup - - - plice

Hpsd.

Vln. 1-4

unis.

Vln. 5

(pizz.)

Vla.

Vc.

1,2 div.

3,4 unis.

Db.

10

Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
T.
Hpsd.
Vln. 1-4
Vln. 5
Vla.
Vc.
Db.

le sup - - - - plice sup - - - plice

(pizz.)
div.
1,2 div.
3,4 unis.
norm.

14

Timp.

B. D.

Cym.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Cel.

Pno.

T.

le sup - - - plice est sûr.

Hpsd.

Vln. 1-4

Vln. 5

Vla.

Vc.

Db.

18

Timp.

B. D.

Cym.

T.-t.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Cel.

Pno.

T.

sci - - - ence

Hpsd.

Vln. 1-4

Vln. 5

Vla.

Vc.

Db.

Vln. 1

Vln. 3

Vla. 1

Vc. 1

Vc. 3

Db. 2

1,2 div. SP

3,4 div. SP

non-div. SP

SP

2,3 div. SP

norm.

sub.

* small noteheads in piano, glock and vibes indicate that the previous *fff* pitches should be left to resonate until otherwise directed

24

Timp.

B. D.

Cym.

T.-t.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

B♮ E♯ G♯ A♮ F♯

Gtr.

Cel.

Pno.

T.

sci - ence a - vec pa - - tience

Hpsd.

Vln. 1-4

Vln. 1

Vln. 3

Vln. 5

Vla.

Vla. 1

Vc.

Vc. 1

Vc. 3

Db.

Db. 2

1,2 unis.

3,4 div.

pizz.

1,2 div.

3,4 unis.

pizz. norm.

norm.

2,3 unis

30

Timp.

B. D.

Cym.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Pno.

Hpsd.

Vln. 1-4

Vln. 5

Vla.

Vc.

Db.

35

Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
T.
Hpsd.
Vln. 1-4
Vln. 5
Vla.
Vc.
Db.

sci - ence a - vec pa - - -

Vln. 1
Vln. 3
Vla. 1
Vc. 1
Db. 2

37

Timp.

B. D.

Cym.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Cel.

Pno.

T.

tience, le sup - plice est sûr

Hpsd.

Vln. 1-4

Vln. 5

Vla.

Vc.

Vc. 3

Db.

ff

f

3

C♮ C♭ G♯ A♭ B♯

1,2 unis.

3,4 div.

1,2 div.

3,4 unis.

norm

2,3 unis.

41

Timp.
B. D.
Cym.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
T.
Hpsd.
Vln. 1-4
Vln. 5
Vla.
Vc.
Db.

ff mf f mf f ff mf f ff sub. mp sub. mp sub. mf sub. mf mf mf sub. mf sub mf f le sup - - - plice sup - - pli - - sub. mp div. mf sub. mp sub. mp norm sub. mp sub. mf

3

44

Timp.

B. D.

Cym.

T.-t.

Tom-t.

W. Bl.

Glock.

Xyl.

Vib.

Hp.

Gtr.

Pno.

T.

Hpsd.

Vln. 1-4

Vln. 5

Vla.

Vc.

Db.

f *piu f* *ff* *mf*

G♯ A♯ B♮ C♮

- ce est sûr est sûr est sûr

unis.

div.

47

Timp.
B. D.
Cym.
T.-t.
Tom-t.
W. Bl.
Glock.
Xyl.
Vib.
Hp.
Gtr.
Cel.
Pno.
T.
Hpsd.
Vln. 1-4
Vln. 5
Vla.
Vc.
Db.

sup - plice est sûr

(pizz.)

Duration: c. 4' 10"

TWELVE

De la nuit si nulle

Largo molto

♩ = 52

Bass 1

intenso

De

mp

(d)e

mf

de la nuit

mp non espress.

Vibraphone

very soft mallets
motor on (slow)

p

medium mallets

mp

motor off

Ped.

p

Double Bass

ST SP norm SP norm SP norm ST

pp *sff* *pp* *mp* *pp* *poco mf* *pp*

SP

f sub.

mp

norm

p

7

B.

de

mf
poco espress.

de

ff molto espress.

de la nuit

Vib.

motor on
(quick)
hard mallets

sff

Ped.

mp

Db.

ff

SP

mf *p*

sul A
norm

pp lontano

Commas during the double bass solo indicate that the player has time to move from one technique or harmonic to the next.

14

B.

Vib.

Db.

sul D

ppp ghostly

ST

norm col leg.
batt

non-rhythmic
sfpp

pizz.

arco

mf

ST

espress.
con vib.

norm sul G

pp lontano

sul A

mp

21

B.

agitato

la nuit si la nuit si la nuit si nul - le nul - le nul - le

mf *cresc.* *ff*

Vib.

motor off

Ped. Ped.

ff

Db.

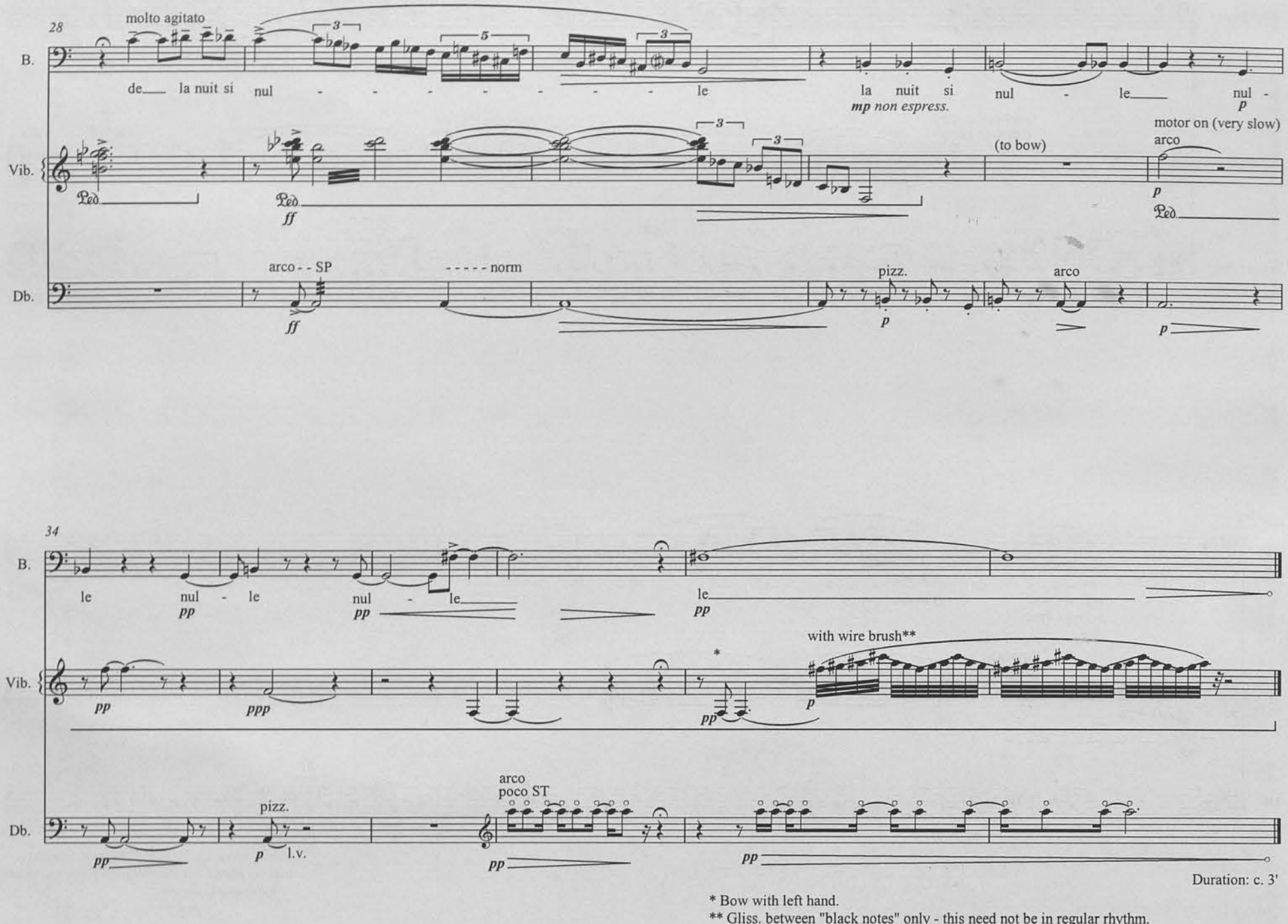
p

pp quasi echo

ppp quasi echo
secondo

norm
pizz.

sfz *sfz* *sfz* *sfz*



Duration: c. 3'

* Bow with left hand.

** Gliss. between "black notes" only - this need not be in regular rhythm.
Operate wire brush with right hand.

THIRTEEN

♩ = 48

Celesta

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Double Bass 1

Double Bass 2

Double Bass 3

9

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

18

Cel.

f

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

pizz.

26

Cel.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

Db. 3

Duration: c. 3'

FOLLOWING PATHS; FINDING GATEWAYS

For Chamber Orchestra

Jacob F. Spence

s9453564

PhD Music (Composition) 2007

Item 4 of 5

Following Paths; Finding Gateways: Composer's Note

The experience of composing a piece of music is, to me, akin to setting out on a journey into unchartered waters. Just as I enjoy taking a walk around Edinburgh – exploring streets that are new to me, turning corners and enjoying the surprise or bearing the disappointment of new sights and sounds – so similarly do I feel in the process of writing a piece of music. I don't wish to know the whole outcome of the piece – the whole structure – before I begin. I want to enjoy the journey, to brave the highs and lows, as pencil is committed to paper, and, as is often the case, quickly followed by a frantic attack with an eraser, as my mind changes perspective along the way.

Such is the case with my latest effort "Following Paths; Finding Gateways". The title is a simple one – the paths are the long unwinding melodies that are a feature of much of this piece, the gateways are of many sizes: some opening with a dramatic *crescendo* heralding the arrival of a new area of harmony, or of a new or familiar melodic strain. Gateways (or doors if you like) fascinate me, as they so often hide the unfamiliar or unknown behind them, but yet provide a means to access these new worlds. I certainly remember, as a child, opening the door into a walled garden, and revelling in the joy I felt as the new sights, sounds and smells assailed my senses. However, just as strongly do I remember those doors that opened onto more painful memories – unpleasant surprises and sadness.

This piece, in general, focuses on positive thought – on colour, melody and harmony. It opens with a solo violin – a simple presentation of the instrument's open strings. These are enhanced by the resonances of string harmonics, harp, piano and percussion – flavouring their simple colours. The solo violin sings through harmonics, eventually reaching a broad melody of double-stopped chords – a melody which recurs later in the piece.
The first entry of the woodwind, on contrabassoon, heralds a long *crescendo* – each woodwind instrument entering with a short melodic fragment above a pentatonic web of music ever increasing in volume - a door opening. This reaches a climax of tumbling woodwind and broad string writing, leading to a restatement of the solo violin melody – this time in orchestral tutti, punctuated by trombone solos. The harmony intensifies underneath the melody – directing the listener down a different path.
The dying of this melody leads to the second of the two melodies featured in this piece – a solo passage for the front desk of violas, accompanied by different wind instruments. The harmony of this passage is unconventional and leaps between different key centres, influencing the contour of the violas' melody. After another climax it dies away to C major, and a short, rather sentimental horn solo is heard.

In the music that follows the violas are joined by the violoncellos and a simple counterpoint is created. This is interrupted by two different materials. The first of these begin as *pizzicati* in the double basses – as these progress they are joined by piano, percussion, bassoons and brass ultimately culminating in a massive blast later in the piece. The second material gradually makes its presence felt as interjections of light gradually increasing in duration. The first of these features celesta and flutes interweaving with each other – as these increase in length they are joined by clarinet, harp and trumpets (amongst others) and become louder and faster and of more complex harmony. Another door is opening – the door is heavy, the interjections represent shafts of light released by futile attempts to open it. The passages of counterpoint that separate them become shorter, but also louder and faster. Eventually three tutti chords herald the interjections of light – the last of which evaporates in a whirl of flutes and piccolo as the door flies open. The light disappears into darkness. A brief silence. The aforementioned blast is heard. A brief silence. A scream slices through the quiet.

The strings begin a passage of energetic semiquavers above which are heard violent arguments between brass, wind and timpani. Percussion, piccolo, flute and piano stab through the texture as the piece reaches its final climax. Then, as suddenly as it appeared, the horror fades, and the opening melody is heard again – the phrases of which are separated by bright passages of harp, piano and percussion, with flute and piccolo tumbling from the sky.

As this, too, eventually fades, another door opens and the second melody is recapitulated. This melody, however, does not remain unchanged. The harmonies from the first melody warp it into different shapes. As the harmony gradually approaches its simplest triadic form – this time F major, the melody has been moulded from the soaring melody heard earlier on the violas, to a simple broken chord (heard on first violins). Finally the strings enter, one after the other, creating a gentle mist of overtones and summation tones (frequencies produced when two or more pitches are sounded together) which fades below a celesta solo, to the final dying embers of two violins and distant bass drum.

Instrumentation

Piccolo (sounding octave higher)
Flutes 1 and 2
Oboe
Cor Anglais (sounding perfect 5th lower)
Clarinet 1 in B flat (sounding major 2nd lower)
Clarinet 2 in B flat / Bass Clarinet in B flat
(Sounding major 2nd lower and major 9th lower respectively)
Bassoon
Contrabassoon (sounding octave lower)

Horns 1 and 2 in F (sounding perfect 5th lower)
Trumpets 1 and 2 in B flat (sounding major 2nd lower)
Trombone

Timpani
Percussion (divided between 3 players):
Glockenspiel (sounding 2 octaves higher)
Xylophone (sounding octave higher)
Vibraphone
Bass Drum
Suspended Cymbal
Tam-tam
2 Tom-toms (medium and low)
Woodblock (high)
Tambourine

Celesta
Piano
Harp

Strings (8/8/5/4/2)

Duration: c. 12'
Composed: 2005-6
First Performance: Edinburgh University Chamber Orchestra, cond. William Conway, 2006, Reid Concert Hall, Bristo Square, Edinburgh
Second Performance: Edinburgh Contemporary Music Ensemble, cond. James Lowe, 2007. Reid Concert Hall, Bristo Square, Edinburgh.

A good recording is enclosed of the second performance.

Following Paths; Finding Gateways

Jacob F. Spence

Slowly and freely
♩ = 50-60

poco rit.

Piccolo
Flute 1
Flute 2
Oboe
Cor Anglais
Clarinet 1 in B♭
Clarinet 2/ Bass Clarinet in B♭
Bassoon
Contrabassoon
Horn 1 in F
Horn 2 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trombone (with F trigger)
Timpani
Percussion
Glockenspiel — soft sticks — *pp*
Xylophone
Vibraphone — soft sticks — *mf* Ped — *pp* Ped
Celesta
Piano — loco — *p glittering* Ped — *pp* Ped — *p* Ped — *ppp*
Harp — C♭ D♭ E♭ F♭ G♭ A♭ B♭ — *f* — *mf* — C♮ F♮ — *mp* — D♮ G♮ — *p* — E♮ F♭ — *pp trem.*

Slowly and freely
♩ = 50-60

poco rit.

Violin 1 — Solo pizz. — arco — sim. — *ff* — *f* — *ff* — *mf* — *p* — IV — (II) — III — sul tasto — *pp*
Violin 2
Viola — one player — *mf*
Violoncello — three players — *mf*
Double Bass

7 **A tempo**

molto rit. . . . . . **accel.**

A **Piu Mosso** ♩ = 70-80

Susp. Cym. — soft sticks — *pp*

Perc. — Tam-tam — soft sticks — *pp*

Bass Drum — soft sticks — *pp*

Glock. — *pp*

Vib. — *Ped* *p*

sffz — *pp* — *p* — *mp*

Pno. — no pedal! (loco)

celesta player holds down the following notes silently

8va

Hp. — A♮ B♯ — etc. — *f* — *mf* gliss. — F♮ G♭ B♮ — *pp bis.* — F♭ G♮ B♯ — *p* — *mp*

A tempo — norm. — *f* *sffz* *ff* — rich — detrev — sul pont. sul tasto — *mp* — norm. — IV — *f* — *mp* — IV — **molto rit.** . . . . . **accel.** — *pp* — **A** **Piu Mosso** ♩ = 70-80 broad — *f* — *ff*

Vln. 1 — gli altri — div. pizz. — *f* — two players — *pp*

Vln. 2 — div. pizz. — *f* — two players — *pp* — one player sul pont. — *mp shadow* — *mf*

Vla. — tutti — div. pizz. — *f* — *p* — *mp*

Vc. — tutti — div. pizz. — *f* — *p* — *mp*

Db. — *p* — *mp*

*gliss rapidly up and down upper strings within given limits, shortening the gliss each time by raising the lower limit until B♯ and C are reached.

16

B Meno Mosso ♩= 60-70

rit.

Cbsn. — Solo — mp

Timp. — soft sticks — p pp f

Cym. / T-tam / BD — Perc. — p pp f

Pno. — p f

Hp. — p f pp non-cresc.

rit.

B Meno Mosso ♩= 60-70

Vln. 1 — player 2 — f ff mf mp mf

Vln. 2 — player 2 — mf mp norm. mf mp

Vla. — mf mp p

Vc. — mf mp p

Db. — mf mp p f pp non-cresc.

28

C. A. — Solo — mp mf f pp (non-solo)

Cl.1 — Solo — mp

Cl.2/B. Cl. — Bass Clarinet — Solo — mp f pp (non-solo) p p sim.

Bsn. — Solo — mp f pp (non-solo) p pp sim.

Cbsn. — f pp (non-solo) pp p pp sim.

Hn.2 — pp non-cresc.

Tbn. — pp non-cresc.

Timp. — medium sticks — pp non-cresc.

Perc. — BD, medium sticks — pp non-cresc.

Pno. — Ped pp non-cresc. — legato sempre

Hp. — legato sempre

Vc. — pp non-cresc.

Db.

NOTE: Between B and C are many complex rhythms (particularly for harp and piano). Aside from the solo woodwind passages, these are textural devices employed in order to create a backdrop in which few rhythms coincide. Although the performers should strive to achieve these correctly, small imperfections will not impair the effect of this section. The rhythms in the solo parts, however, should be adhered to.

* cor anglais player should take care to ensure that these lowest notes are produced as quietly as possible

36

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tbn.
Timp.
Perc.
Vib.
Pno.
Hp.
Vln. 1 div. a 3
Vln. 2 div. a 2
Vla. div. a 2
Vc. div. a 2
Db.

Solo
(B. Cl.)
BD
medium sticks
Ped.
gliss.
pp non-cresc
pp non-cresc.
pp sim.
(non-solo)

40

C poco accel.

Largamente
♩= 80

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(B. Cl.)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Cym.
Perc.
BD
Xyl.
Vib.
Pno.
Hp.
Vln. I
Vln. 2
Vla.
Vc.
Db.

flt.
cresc.
f cresc.
ff sub mf
mfp cresc.
tutti div.
tutti div. a 3
unis.
div.
gliss.
medium sticks
mfp
mf
p
Et Fl

Fl.1
Fl.2
Ob.
C. A.
Cl.1
(B. Cl.)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Solo
Timp.
Cym.
Perc.
Xyl.
Pno.
mp
legato e leggiero
(mp)
Ped.
Hp.
E♭ A♯ B♭
rites.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

47

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
B. Cl.
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Solo
Tbn.
Timp.
Cym.
Perc.
Glock.
Xyl.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f cresc.
sub mf cresc.
mf *mp*
f
piu f
mp
medium sticks
(mp)
cresc.
D♯ E♭ F♭ A♮
C♯ D♮ E♮ F♮ A♯ B♮
glissando

50

Jubilante

rit.

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Perc.
Glock.
Xyl.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff
mf
f
p
sub. pp
molto
f non-cresc.
f cresc.
gliss.
Solo
(non-solo)
Cym.
loco
Ped
C♭ E♭ G♭ A♭
F♯ G♯ A♯
E♯

54

D ♩ = 60-70

Fl.1 (Solo) *p esp.* *mp*

Cl.1 (Solo) *mp* *pp* *mp*

Bsn.

Perc. Cym. soft sticks *pp* *pp*

Glock.

Pno.

Hp. C♯ *mp* E♭ G♮ *pp*

player 1

D ♩ = 60-70

player 2

Vln. 1 gli altri pizz. *pp leggiero* pizz. *pp leggiero*

gli altri div. a 3 *pp*

player 1

Vln. 2 gli altri div. *pp* trem. (not first desk) pizz. *pp leggiero*

front desk (senza sord) Soli *mp molto esp. e vib.* *mf* *p*

Vla. gli altri con sord. div. *p* *mp* *pp*

player 1 con sord. *p* *mp* *pp*

Vc. player 2 and desk 2 con sord. desk 2 unison on lower part *p* *mp* *pp*

Db. pizz. *p* *mp* *p* 1 player *p*

* The player with repeated notes should follow the slurred staccato marking - i.e. giving each note a gentle articulation.

58

Fl.1

Ob.

C. A.

Cl.1

Cl.2/B. Cl.

(B. Cl.)

Bsn.

Perc.

Cym.

Pno.

Hp.

arpegg. sim.

C♮ G♯

E♮

loco

C♯ F♮

A♮

player 1

player 2

Vln. 1

gli altri
div. a 3

player 1

player 2

pizz.

Vln. 2

gli altri
div. a 3

desk 1

Vla.

gli altri
div.

player 1

Vc.

player 2
and desk 2

1 player

2 players

Db.

62

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Timp.
Perc.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

(Solo)
(B. Cl.)
soft sticks
Cym.
T-tam
(gentle)
loco
player 1
player 2
gli altri
div. a 3
unis.
sub. pp
arpegg. sim.
gli altri
outside players
gli altri
inside players
div.a 3
desk 1
lower part out
player 2
and desk 2
desk 2 out
arco
pizz.

* only one 'cello on lower line from this point

66

E ♩ = 60-70

Fl.1 — mp p — p

Fl.2 — p

Ob. — > p

C. A. — (Solo) p mp pp

Cl.1 — mp p — pp

Cl.2/B. Cl. — (B. Cl.) (Solo) pp ppp to clarinet 2

Bsn. — (Solo) pp p pp

Hn.1 — Solo p

Hn.2 — pp

Perc. — Cym. ppp

Hp. — loco G♭ B♭ E♭ B♭ E♭ ppp — pp

E ♩ = 60-70

Vln. 1 — player 1 ppp — flaut. p

player 2

gli altri div. a 3 — tutti div. a 3 pp

Vln. 2 — player 1 ppp pp — flaut. p

gli altri div. a 3 — tutti div. a 3 pp

Vla. — desk 1 mp mf mp mf p mp — player 1 only pp

gli altri (upper part) p mp p — player 2 — pizz. pp — arco pp

gli altri arco pp

Vc. — player 1 mp p mp pp p — 1st desk pp — player 1 only ppp

player 2 mp p mp pp p — player 2 pizz. pp — gli altri arco pp

Db. — 1 player p — pp — tutti (pizz.) p

74

rit. F ♩= 40-50

Fl.1
Fl.2
Cl.1
(Cl. 2) clarinet 2
Cl.2/B. Cl.
Hn.1
Hn.2
Perc. Cym.
Vib. two players medium sticks
Cel.
Pno.
Hp.
Vln. 1 div. a 3
Vln. 2 div. a 3
Vla. tutti
Vc. (tutti)
Db. (tutti)

sul pont
norm
p esp.
non-dim.

84

Fl.1

Fl.2

C. A.

Piu Mosso

G ♩ = 60-70

pp leggiero

pp leggiero

pp

Timp.

soft sticks

mf

mf

Perc.

Cym.

BD

soft sticks

mf

soft sticks

ppp

Cel.

pp leggiero

Ped.

Pno.

mf

mf

Piu Mosso

G ♩ = 60-70

outside players

con sord.

Vln. 2

div.a 4

ppp

inside players

senza sord.

ppp

Vla.

cresc.

mf

ppp

Vc.

mf

ppp

Db.

mf

mf

88

H Meno Mosso
♩ = 50-60

Fl.1

Fl.2

C. A.

p esp.

mp

p

Bsn.

mp

mf esp.

Cbsn.

f

f

Tbn.

f

Timp.

medium sticks

f

f

Perc.

Cym.

BD

medium sticks

f

f

Cel.

Pno.

8va

f

loco

f

H Meno Mosso
♩ = 50-60

Vln. 2

Vla.

p esp.

mf

mp

sub f

Vc.

p esp.

cresc.

mp

p

mf

Db.

f

f

92

I **Piu Mosso** ♩= 70-80

Fl.1 — *pp leggiero*

Fl.2 — *pp leggiero*

C. A. — *mp* *ppp* *pp*

Cl.1 — Solo — *p misterioso* *mp*

Bsn. — *pp*

Hn.1 — *ppp*

Hn.2 — *ppp*

Perc. — Cym. soft sticks — *ppp*

Cel. — *pp leggiero*

Hp. — Solo — *mp misterioso*

I **Piu Mosso** ♩= 70-80

Vln. 1 — outside players con sord. *ppp* — div. a 6 inside players senza sord. *ppp* — inside players senza sord. *ppp*

Vln. 2 — outside players con sord. *ppp* — div. a 6 inside players senza sord. *ppp* — inside players senza sord. *ppp*

Vla. — *ppp*

Vc. — *ppp*

95

J Meno Mosso
♩ = 60-70

Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tbn.
Timp.
Cym.
Perc.
BD
Cel.
Pno.
Hp.

J Meno Mosso
♩ = 60-70

Vln. 1
Vln. 2
Vla.
Vc.
Db.

f exp.
cresc.
piu f
outside players
con. sord.
inside players
senza sord.
senza sord.
outside players
inside players
inside players
sub p
dim.
div.
unis.
arco
p esp.
sub f

K **Piu Mosso**
♩ = 80-90

99

Fl.1 — *p leggiero*

Fl.2 — *p leggiero*

Ob. — *mfpp* — *p*

C. A. — *mfpp* — *p*

Cl.1 — *mf* — *pp*

Cl.2/B. Cl. — (Cl. 2) — *mfpp*

Bsn. — *mfpp* — *p*

Cbsn. — *mfpp*

Hn.1 — *mf* — *pp*

Hn.2 — *mfpp*

Tpt.1 — Solo con sord. — *mp misterioso* — *mf* — *mp* — *mf* — *mp* — *mf*

Timp. — soft sticks — *pp*

Perc. — Cym. — *pp*

Cel. — *p leggiero*

Ped.

Pno. — *p bright* — loco

Ped. — *pp*

Hp. — Solo — *mf misterioso*

K **Piu Mosso**
♩ = 80-90

Vln. 1 div. a 6 — outside players (con. sord.) — *mfpp* — inside players (senza sord.) — *mfpp* — inside players (senza sord.) — *mfpp* — outside players — *mfpp*

Vln. 2 — inside players — *mfpp* — inside players — *mfpp*

Vla. — *mfpp*

Vc. — *mfpp*

Db. — *mfpp*

102

L **Poco Meno Mosso** ♩ = 75-85

M **Piu Mosso** ♩ = 90-100

Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Cym.
Tom-toms
Perc.
BD
Vib.
Cel.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf *mp* *sub f* *dim.* *ff* *f* *fp* *p* *mp bright*

hard sticks
soft sticks
snare sticks
low drum
loco
Solo
con sord.
senza sord.
outside players
inside players
div
a 6
unis.
Ped.
D♭ E♭

106

Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Timp.
Cym.
Perc.
Vib.
Cel.
loco
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

109 N (♩ = 90-100)

O Piu Mosso ♩ = 100

Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Perc.
Cym.
Vib.
Cel.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

senza sord.
(non-solo)
Solo
medium sticks
loco
mf bright
ff resonant
div.
unis.
poco dim.

113

P Largamente ♩= 100

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Perc.
Cym.
Glock.
Vib.
Cel.
Pno.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf
f cresc.
ff
non-dim.
hard sticks
T-tam hard sticks
loco
div
unis.

Q Con Brio
♩ = 110

117

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Perc.
Glock.
Vib.
Cel.
Pno.
Hp.

Q Con Brio
♩ = 110

Vln. 1 div. a 3
Vln. 2 div. a 2
Vla.
Vc.
Db.

f energico cresc. poco a poco

div.
unis.

120

R (♩ = 110)

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
T-tam
T-toms
BD
Perc.
medium and low drums
hard sticks
Glock.
Vib.
Cel.
Pno.
Ped off!
double arm cluster low on piano
no pedal
Hp.
gliss.
R (♩ = 110)
Vln. 1
Vln. 2
Vla.
Vc.
Db.
unis.
pizz.
div. pizz.

125

Piercing

S

Allegro Molto

♩ = 130 max.

Picc.

Fl.1

Fl.2

Ob.

C. A.

Cl.1

(Cl. 2)

Cl.2/B. Cl.

Bsn.

Cbsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

hard sticks

Perc.

high block

Woodblock

snare sticks

Tambourine

BD hard stick

Xyl.

Pno.

Vln. 1
div a 6

Vln. 2
div a 6

Vla.
div. a 3

Vc.
div. a 2

Db.

arco

div. a 4

p energico cresc.

mp energico cresc.

mf energico cresc.

f energico cresc.

piu f energico cresc.

ff energico

sffz

piu f

piu f energico

131

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Wblock
Perc.
BD
Xyl.
Pno.
Vln. 1 div. a 4
Vln. 2 div. a 3
Vla. div. a 3
Vc. div. a 2
Db.

piu f sfp ff fff cresc. mf f

T Glorioso
136 ♩ = 130/♩ = 65

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(Cl. 2)
Cl.2/B. Cl.
go to bass clarinet!
Bass Clarinet
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
medium sticks
T-tam
hard sticks
Perc.
Cym.
Glock.
Vib.
Ped.
Pno.
Hp.
Dt Eb Bb
C♭ Dt Et Ft
reflex.

T Glorioso
♩ = 130/♩ = 65

Vln. 1
div. a 4
Vln. 2
div. a 3
Vla.
div. a 3
div. a 2
Vc.
div.
Db.

142

Picc.

Fl.1

Fl.2

Ob.

C. A.

Cl.1

(B. Cl.)

Cl.2/B. Cl.

Bsn.

Cbsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Cym.

Perc.

Glock.

Vib.

Pno.

Hp.

C♮ D♭ E♭
F♮ A♭ B♮

Vln. 1
div. a 4

Vln. 2
div. a 4

div.

Vla.

div.

Vc.

Db.

hard sticks

148

U

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(B. Cl.)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Cym.
medium sticks
Perc.
Glock.
Vib.
Pno.
C♭ D♭ F♯ G♯ B♭
Hp.
Vln. 1 div. a 4
div. a 2
Vln. 2 div. a 3
Vla.
Vc.
Db.
div. a 5
tutti unis.

153

Picc.
mf non-dim
f non-dim
Fl.1
mf non-dim
f non-dim
Fl.2
Ob.
C. A.
Cl.1
(B. Cl.)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Cym.
Perc.
medium sticks
Glock.
f dim.
mf cresc.
Vib.
f dim.
mf cresc.
Pno.
mf cresc.
ff dim.
Hp.
C♮ D♮ E♮ F♮ A♮ B♮
C♯ D♭ E♯ F♯ A♯ B♯
C♭ D♭ E♭ F♭ G♭ A♭ B♭
mp cresc.
f dim.
gliss.
mf cresc.
ff dim.
Vln. 1 div. a 5
div. a 4
mf dim.
mp cresc.
div. a 2
Vln. 2
Vla.
Vc.
Db.
unis.

159

molto rit. . . . . V ♩= 60

Fl.1 — *mf dim.* — *pp*

Fl.2 — *mf* — *pp gentile*

Cl.1 — *mf* — Solo — *p* *mp* *p* *mf*

Cl.2/B. Cl. — (B. Cl.) — *mf*

Cbsn. — *mf*

Hn.1 — *mf* — *pp gentile* — *pp*

Hn.2 — *mf* — *pp gentile* — *pp*

Perc. — Cym. — *mf*

Glock. — soft sticks — *mf* — *pp* — soft sticks — *pp*

Vib. — *mf* — soft sticks — *pp sempre*

Pno. — 8va — loco — *mf* — *pp* — *p* Hold each chord with sustain pedal until next chord is sounded

Hp. — *mf dim.* — gliss. — *pp* — arp. sim. — D♭ C♯ E♭ G♭ — *p*

molto rit. . . . . V ♩= 60

Vln. 1 — *mf* — *mp dim.* — div. a 3 — dim. — *pp sempre*

Vln. 2 div. — *mf* — *mp dim.* — *pp sempre*

Vla. — *mf* — *mp dim.* — div. — *pp* — Soli — *p* *mp* *p* *mf*

Vc. div. — *mf* — *mp dim.* — *pp sempre*

Db. div. — *mf* — *mp dim.* — *pp sempre*

165

Fl.2

C. A.

Cl.1

(B. Cl.)

Cl.2/B. Cl.

Bsn.

Hn.1

Hn.2

Glock.

Vib.

Pno.

p arpegg. sim.

Hp.

E♭ G♮ A♭ B♯

pp sempre

B♯

F♭

Vln. 1
div.a 3

Vln. 2
div.

Vla.

Vc.
div.

Db.
div.

Solo

Soli

piu p

div. a 2

unis.

(unis.)

172

W

Picc.
Fl.1
Fl.2
Ob.
C. A.
Cl.1
(B. Cl.)
Cl.2/B. Cl.
Bsn.
Hn.1
Hn.2
Glock.
Vib.
Cel.
Pno.
Hp.

Solo
(B. Cl.)
pp
mp
mf
p
piu p
f

div. a 4

W

Vln. 1
div. a 3
Vln. 2
div.
Vla.
Vc.
Db.
div.

Soli
half section only

179

Picc.
Fl.1
Fl.2
Ob.
Cl.1
(B. Cl.)
Cl.2/B. Cl.
Bsn.
Cbsn.
Hn.1
Hn.2
Glock.
Vib.
Cel.
Pno.
Hp.
Vln. 1 div. a 4
Vln. 2
Vla.
Vc. div.
Db. div.

Solo
p arpegg. sim.
pizz.
Soli

186

X

Fl.1
Fl.2
Ob.
Cl.1
Cl.2/B. Cl.
Cbsn.
Hn.1
Hn.2
Glock.
Vib.
Cel.
Pno.
Hp.
Vln. 1 div. a 4
Vln. 2 div.
Vla.
Vc.
Db.

Solo
(B. Cl.)
p arpegg. sim.
pizz.

193

Picc.

Fl.1

Fl.2

Cl.2/B. Cl.

Cbsn.

Hn.1

Hn.2

Timp.

Glock.

Vib.

Cel.

Pno.

Hp.

Vln. 1
div. a 4

Vln. 2
div. a 4

Vla.
div.

Vc.

Db.
div.

Solo

(B. Cl.) Solo

rit.

soft sticks

arpegg. sim.

desk 1

desk 2

desk 3

desk 4

arco

gli altri

pizz.

Y ♩ = 50

200

Fl.1

Fl.2

Hn.1

Hn.2

Timp.

soft sticks

T-tam

Cym. soft sticks

Perc.

BD soft sticks

Vib.

Cel.

Solo

Pno.

Hp.

Y ♩ = 50

Vln. 1 div. a 8

(D♯=5 E=6)

Vln. 2 div. a 8

Vla.

Vc.

sub.

div.

unis.

Db.

Duration: c. 12'

* The unusual order in which the first violin section finds itself arranged is due to the point at which each player leaves the melodic line to join the ensuing chord. This happens from the back of the section to the front - each player joining the chord at the note closest in pitch to the preceding melodic note. This process, although occurring in the second violins, and half the viola section, does not effect the order in which the players are layered within the chord.

CHORALE FOR JOSHUA

Duet for four hands at one piano

Jacob F. Spence

s9453564

PhD Music (Composition) 2007

Item 5 of 5

Chorale for Joshua: Composer's Note

The inspiration, or rather, driving force behind this duet, was the birth of my nephew, Joshua, in May 2005.

The original idea was to create a very simple progression of familiar chords – i.e. based on major/minor triads, but presented in a manner that avoided any finality and lacked convincing perfect cadences. The most obvious route was to employ first and second inversions of these chords. The resultant sequence is one that, I believe, possesses a certain simplicity and innocence, whilst retaining something more profound alongside.

This sequence could have notes added to it, and melodies added above it. At first this was done in a manner according to how tense a relationship foreign pitches (those outside the chord) had to the notes within the chord. Therefore several build-ups in tension can be felt as the melodies become busier, and as new voices enter.

The piece typically features many long unwinding melodies, and passages of interweaving counterpoint that are becoming features of my music. Eventually in the middle of the piece the melodies become independent of the chord sequence (which disappears), and exist on their own, building to their own climaxes, involving powerful fortissimo chords and rather emotional passages of counterpoint.

Essentially, the true heart of the piece lies in page 11, where my nephew's name is presented as a series of chords of varying tensions. These chords were chosen in accordance with my system of intervallic valuations, that when totalled, produce a value for each chord. In this case, the values desired were first calculated, and then possibilities for each chord found, by quite a laborious process of trial and error combined with a certain element of common sense. Naturally the sequence had to sound interesting, at the end of the process, therefore several possibilities were rejected along the way.

Finally a simple melody climbs up the keys, a final unwinding melody is heard, and the chords return, and are gradually broken, falling, however reluctantly, to a root position chord of C major (I think probably the first triad I can remember as a child).

During the course of the piece, it is fairly apparent that there is more to this than just a portrayal of the innocent child. The lonely or brutal counterpoints, and the forced passages of chords betray a different dimension to the piece – perhaps the anxieties and worries that I have for any new life being born into this world, or maybe they are just feelings I have wrapped up inside myself – and that the opportunity to write a piece gives me a vehicle for their expression. What I do know is that these feelings are tempered somewhat by new life and new beginnings, as I hope the piece illustrates.

Duration: c. 25'
Composed: 2005

A (not entirely satisfactory) recording is enclosed. Piano: Andrew Johnston, Poppy Ackroyd. 2005. Reid Concert Hall, Bristo Square, Edinburgh.

Chorale for Joshua

Duet for four hands at one piano

Jacob Spence

Adagio

♩ = 66

Although melodic phrase markings are suggested, each melodic phrase tends to link with that preceding and following it - creating long, almost seamless melodies. This happens frequently throughout the piece.

Primo

Secondo

p con pedale

piu p

mp

pp gently

p

p semplice

piu p

Although specific pedal markings are not provided, it is assumed that the performers will use the sustain pedal where appropriate, but will take care not to allow tones to bleed together should the results be unsatisfactory.

22

♩ = 80

mp

mp

pp

mp

p

mf

42

mf

mp

p

♩ = 72

piu p

p

piu p

mp

pp especially gently

l.v.

l.v.

l.v.

62

♩= 88

mp espressivo p mf 3 3 mp mf 3 3 mp 3 mf mp f 3 p

mp p mf piu p

l.v. l.v. l.v. l.v.

When melodic lines are in counterpoint with one another they often exhibit independent dynamic contours that should be carefully observed.

Piu espressivo

♩= 80

78

mp piu p p mf 3 mp 3 f 3 3 mp mf mp f sub. 3

mf mp sub.

mf l.v. mp l.v.

88

glittering

3 p mf 3 mp f loco 8va

glittering

3 5 p mp 3 p mf sub. mp mf f

glittering

3 5 mp 3 6 6 7 mp

mf l.v.

92

=piu f

mf

ff

f

=piu f

mf

ff

f

l.v.

octava until bar 142
(where marked)

8va

Cantabile ma molto espressivo

♩= 72

non-staccato

p sotto voce

cresc. poco a poco

soaring

mf

prima voce

mp

mp mezza voce

l.v.

soaring

mp

mf

prima voce

The sostenuto (middle) pedal can be used to catch the large left hands chords, allowing them to be sustained whilst playing the lower melodic line. Those chords which are spread should be done so rapidly.

98

(8va)

mp

mp cresc. poco a poco

f

mf

mp

f

103

(8va)

>mf

3 5 3 6 5 3

mf cresc. poco a poco

3 5 6 7 6 5 5

piu f

3 3 3 3

>mf

3 3 3

f

piu f

3 3 3

107

(8va)

>f

6 7 6 5 5 6 7

f cresc. poco a poco

7 6 5 3 3 3

ff

>f

3

piu f

3 3 3

ff

(8va)

110

rit.

f

f

(8va)

112

Glorioso

♩ = 66

fff largamente

mf molto cresc.

fff

fff

f

non-arpegg.

117

(8va)

fff

mf molto cresc.

broad

broad

fff

mf molto cresc.

f non-arpegg.

fff

124

(8va)

fff

mf molto cresc.

f non-arpegg.

fff

128

(8va)

rit.

♩ = 60

as loud as possible

fff piercing

f non-arpegg.

as loud as possible

fff

136

(8va)

loco

ff

f

l.v.

146

mf

mp

p

pp

ppp

Cantabile

♩ = 56

156

pppp

ppp

semplice

mf

167

p poco mf piu p loco mf mp f mp mf f mf

mp p mp p mp p mf f mp f

176

mp sub. f sub. mp mf mp mf p

f prima voce loco p mf

mp sub. f sub. mp mf

182

loco mp p pp p mezza voce mp sub. mp p mp prima voce

p pp sub. mp mf p mezza voce

188

(8) loco

rit. poco a poco al ♩ = 48

8va

mf f piu f mp p piu p mf prima voce f mf mezza voce sub. mf mp p mf prima voce mp mezza voce mf>mp f mp sub. mezza voce mf mf mp sub. mf sub. f

194

(8)

non-arpegg.

Pesante

f mf f mf mp piu f f piu f ff f sub. piu ff

198

(8) l loco

Molto espressivo e largamente

♩ = 48

8va

accel.

ff fff prima voce

8vb

203

♩ = 72

rit.

loco

♩ = 48

8va

octava until bar 214

accel.

♩ = 60

rit.

8vb

f

(8vb)

f

fff

8vb

mf

mf

208

(8va) ♩ = 48

> f

> f

> f

(8vb)

ff

poco accel. ♩ = 54

poco rit.

♩ = 48

mf

mf

8vb

mp

mp

f

poco accel. ♩ = 51

poco rit.

♩ = 48

loco

mp

mp

8vb

p

mf

216 ♩ = 44 ♩ = 40

Religioso

♩ = 60

strictly *non-arpegg.*

J - O - SH - U A R - O - R Y

231

A L - - L - I S - O N

Dolce e cantabile

♩ = 56

like a 'cello

240

248

poco accel.

8va

Espressivo

♩ = 66

loco

256

8vb

260

(8)

loco

8vb

265

continuation of accompanimental figure from system above (bracketed pitches indicate that this decaying figure overlaps with the chords)

Semplice
(♩ = 66)

poco accel.

271

280

♩ = 80

289

♩= 72

pp

p

ppp

pp

304

poco accel.

pp

ppp

ppp

piu p

pppp

pppp

ppppp

Lontano e morendo

319 ♩= 80

rit.

ppp

pppp

pp

ppppp possible

as quiet as possible

Duration: c. 25'