Jeffrey Ryan

And The Children Shall Lead

for orchestra, concertino strings
and student percussionists

commissioned by the Guelph Spring Festival
with the assistance of the
Canada Council Millennium Arts Fund

Perusal Copy

And The Children Shall Lead

Coming Together	1
Advance	14
The Long Dark Night	40
Double Helix	44
Prayer	69

Instrumentation

2 flutes (2nd doubling piccolo)
2 oboes
2 B^{b} clarinets
2 bassoons

4 horns in F
2 trumpets in C
2 tenor trombones
1 bass trombone
1 tuba

timpani

percussion 1 (one player): glockenspiel
chimes
steel drum (or pitched gong)
bass drum
small suspended cymbal
high anvil
triangle
metal wind chimes
2 tamtams (medium and large)
vibraslap
chocollo
police whistle
whip

percussion 2 (section) (*see below)*

harp

concertino strings: violin I/II
viola
cello

main string group: violin I/II
viola
cello
contrabass

Concertino strings:

The concertino group is written to be played by advanced student-level performers. While the group cannot be large due to space limitations, a group of about 4-4-3-3 is a minimum recommended size.

Percussion 2:

The percussion 2 section is made up of a group of student players, who perform on found-object instruments. A group of at least 20 players is recommended (there must be enough players to divide into three groups for the third movement).

The following instruments are needed by the percussion 2 players. In most cases they can be made with found objects. A description of the sound is also given, as the students may find other ways to make a similar sound — indeed, they should be encouraged to experiment with other possibilities.

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Percussion 2 instrument list:

- **Metal Pot Lids**: In the first movement, the lids are used in pairs and crashed together in the manner of crash cymbals, to create a reverberating gong-like sound; in the second and third movements, they are used singly and struck on the edge with a wooden stick (such as a wooden spoon) for a softer gong-like sound; also in the third movement, a pair of lids is crashed together but choked, to create a short, sharp metallic crash.

- **Party Noises**: In the transition into the second movement, a loud party atmosphere must be created. The percussion 2 players should use a wide range of any appropriate sounds, including ratchets, party blowers, slide whistles, shakers, rattles, etc.

- **Tin Cans**: In the second movement, two tin cans of different sizes are played with wooden sticks or mallets. The resulting sound should be reminiscent of a high and low cowbell. Small metal pots or containers, struck on the bottom, would also work.

- **Paper Bag**: At the close of the second movement, each player explodes a paper bag. A smaller lunch-sized paper bag is preferred. Players will need to quietly inflate the bag in the rests leading up to this final note. The bag is exploded by punching it with the fist.

- **Water Drum**: In the third movement, water drums are used. These are small-to-medium sized metal pots or bowls (pots are easier because they have handles) with some water inside (to a depth of about 1 cm). The pot is struck on the bottom with a rubber mallet (for example, an artist's eraser stuck on a pencil or skewer) and the pitch is altered by tilting the pot during the drumroll. Further information about this effect is given in the score and part for the third movement.

- **Glass Bottles**: In the third movement, some of the players are asked to blow across empty glass bottles. They need not all be the same size. Occasionally, players are asked to bend the pitch slightly by tipping the bottle while blowing across the opening. In the fourth movement, the glass bottle is held by the neck and struck with a plastic beater (such as a toothbrush handle) for a sharp clacking sound.

- **Shakers**: In the third movement, some of the players are asked to use a shaker. This can be any kind of bottle-shaped container into which has been sealed some kind of small, light materials (such as rice, beans, small pasta, or beads). The sound will be similar to a maraca.

- **Counter Bells**: In the fourth movement, counter bells are struck randomly with a wooden or plastic beater to create a fabric of soft, bell-like sounds. Do not use the metal clapper or a metal beater, as the sound will be too harsh. Other metal objects (such as small wind chimes) may be found to produce a similar bell-like effect.

- **Wind Wands**: The final movement closes with all the percussion 2 players playing wind wands (they also go by other names, such as “music tubes”). These are small toys made of a light, corrugated plastic tube, usually brightly coloured. They are played by spinning them over the player's head, so that the tube passing through the air produces a soft hum. The tubes come in slightly varied lengths so that the pitch is not identical from instrument to instrument. The result will be a soft but densely microtonal chord. If the toys are not available, it is possible to create a similar instrument with corrugated plastic tubing. It should be noted that this closing effect is as much a visual one, with the image of play, as it is an aural one.

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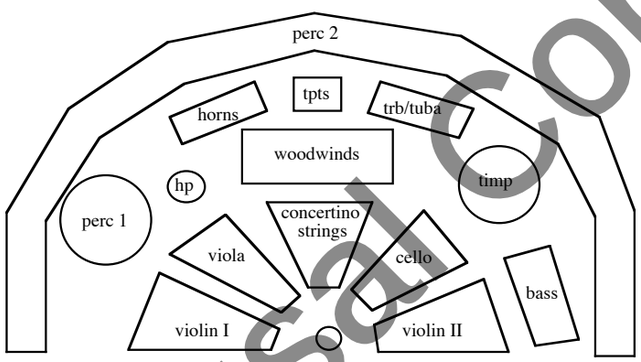
Performance notes for And The Children Shall Lead

1. Total performance time ca. 20 minutes. Timings for the individual movements are given in the score.

2. The score is in C. All instruments sound as written, except for contrabass and piccolo (which sound an octave lower and higher respectively) and glockenspiel (which sounds two octaves higher). Harp harmonics sound one octave higher (i.e. they are written where played).

3. The placement of the players on the stage should be as follows, in order to allow for the spatial, antiphonal and oppositional effects in the piece:



The percussion 2 group should be on risers surrounding the orchestra. Tables should be set up on the risers for the players to have their instruments arranged.

4. note ends with a breath accent for winds; no bow change for strings

give note a slight rhythmic and dynamic stress

5. All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

6. In *senza misura* sections, accidentals hold for each beamed grouping and through ties.

7. The third movement is meant to be performed only by the concertino group and the percussion 2 section (i.e. all the student players). However, the main string players do have the concertino string parts cued into their own parts.

8. Other performance notes are given as required in the score and/or part.

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Staging for the first movement, Coming Together

The first movement is a processional that makes use of the space of the hall and emphasises the idea of "coming together." At the beginning of the piece, only the first clarinet, contrabasses, harp, timpani and percussion 1 are on stage, in their usual positions. The two trumpets are positioned antiphonally in the hall at the entry points of the procession. Everyone else is offstage or outside the hall, depending on where the procession will begin.

The movement begins with the clarinet *standing* alone, later joined by the antiphonal trumpets and the percussion. The entry of the steel drum, followed by the timpani, heralds the beginning of the procession.

The processional players must be lined up in two rows (to enter from opposite sides of the house) so that the children/student players of the percussion 2 section enter first, leading the procession. They are followed by the divided concertino string group (which is also made up of student players), then the conductor, the main strings, the brass (the trumpets join the procession as it passes them), and lastly the woodwinds. The percussion 2 players must be divided to enter on the side *opposite* to where they will end up on stage. The orchestral players must be divided to enter on the *same* side of the stage they sit on (see below).

Ideally, the players should enter into the house from the sides or back, so that there is a sense of the players being "called" to the stage from the audience. However, if the space does not allow for this, the two rows may enter from offstage; in this case, the trumpets should be situated at the extreme front corners of the stage area.

When the procession begins, the timpani/chimes combination gives the first two beats, then the harp continues to give the quarter-note beat. This is the tempo of the procession, so all players must listen for this beat. As well, the timpani, and the drone in the contrabasses, gives the pitch G which is the pitch hummed by the procession.

All of the processional players must carry their instruments during the procession, and the procession should unfold with an air of ceremony and reverence. For those players who do, at specific times, need to play their instruments, cues in the chime patterns will make these entries clearly audible.

The order of players in the procession is designed to allow the percussion 2 players to reach the stage first. These players have reached the stage on the *opposite* side from where they need to be, so they must cross all the way to the other side of the stage. This allows them to be seen clearly by the audience — an important visual/theatrical effect. The remaining players, including the concertino group, will filter smoothly to their seats once the percussion 2 players have crossed the stage. The order of these players is designed so that generally the centre of the orchestra fills in first. The winds and brass will walk behind the string sections to reach their seats. Obviously, then, the chairs on the stage must be set up so that the players can pass between them to reach their places.

All processional players *must remain standing* once reaching their seats. Eventually everyone will be standing in position (except for those who began on stage sitting, like the harp). At the end of measure 79, the entire orchestra freezes for a moment in position, as if time has suddenly stopped. Then, the entire orchestra will sit together, hopefully fairly noisily, in measure 80.

There are three minutes of music in the procession. By rehearsal letter **E** (measure 74) all players must be in position. Therefore, care must be taken to plan out the procession for the individual hall so that this outcome will be possible. The conductor begins to conduct at letter **E** (or slightly before).

Obviously, for the processional players, the bulk of this movement must be memorised. For most players, this merely involves knowing when to start humming, and when to switch to an open "ah." The string players also need to know when to start playing the drone. As mentioned, those players who *do* need to play during the procession have specific and obvious cues to listen for. Players should have their music pre-set on their stands to the end of the movement, so that when they reach their positions and all have to play in the last few measures, there will be no scrambling for the correct page.

The desired overall effect is that the clarinet generates the music and gradually calls everyone together to the stage, with a sense of ceremony and ritual. The processional plan described here is one possibility; but depending on the performing space, other plans are also possible.

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Programme note for And The Children Shall Lead

As a work commissioned to celebrate the year 2000, And The Children Shall Lead explores, in musical terms, some of the significant events and developments of the twentieth century. In narrowing down my choices, I realised that virtually every new development has had both a light side and a dark side. I also realised that for Canada, formed in 1867, the twentieth century is really the history of this country as a separate and unique entity.

This work uses a wide range of musical forces and abilities. Along with a conventional orchestra, a concertino string group has been added, to be played by advanced student-level players; and a large group of students comprise the second percussion group, playing a number of "found-object" instruments. For the première performance, I knew that the concertino role would be filled by players from the Suzuki String School of Guelph, and so, in keeping with the theme of the work, the song *O Come Little Children* (included in the first book of Suzuki repertoire) was used as a source for some of the musical material, and fragments of this song can be heard at certain dramatic points in the piece.

The first movement, *Coming Together*, is a processional that celebrates the "coming together" of people to Canada from around the world, creating a country rich in diversity. In this movement, the clarinet calls the players to the stage in a celebratory "immigration ritual." The second movement, *Advance*, explores two vastly different kinds of advance. First, technological and scientific advance is represented by a kind of "machine music." Midway through this movement, however, technology and science become transformed into military advance.

After the explosive ending of the second movement, the third movement, *The Long Dark Night*, is played by the student groups. This movement takes the form of a reflective meditation on what has been wrought. The student players are then joined by the orchestra for the fourth movement, *Double Helix*, which looks at medical advancement to suggest a kind of "looking within" in a search for answers, which eventually leads to the darkest places inside; then the search turns outward to the space beyond us. This becomes transformed into the final movement, *Prayer*, which opens by calling to the children; then the concertino strings join the orchestral strings in a prayer for the future, culminating in a joyful evocation of play from the student percussionists.

And The Children Shall Lead was commissioned by the Guelph Spring Festival with the assistance of the Canada Council Millennium Arts Fund. It received its première performance at the River Run Centre in Guelph, Ontario, on May 26, 2000, and was performed by the Kitchener-Waterloo Symphony, the Concorde Ensemble from the Suzuki String School of Guelph, and Grade 8 students from Mitchell Woods, Mary Phelan, Holy Rosary, Taylor Evans, and St. Michael's schools in Guelph, all conducted by Anthony Elliott.

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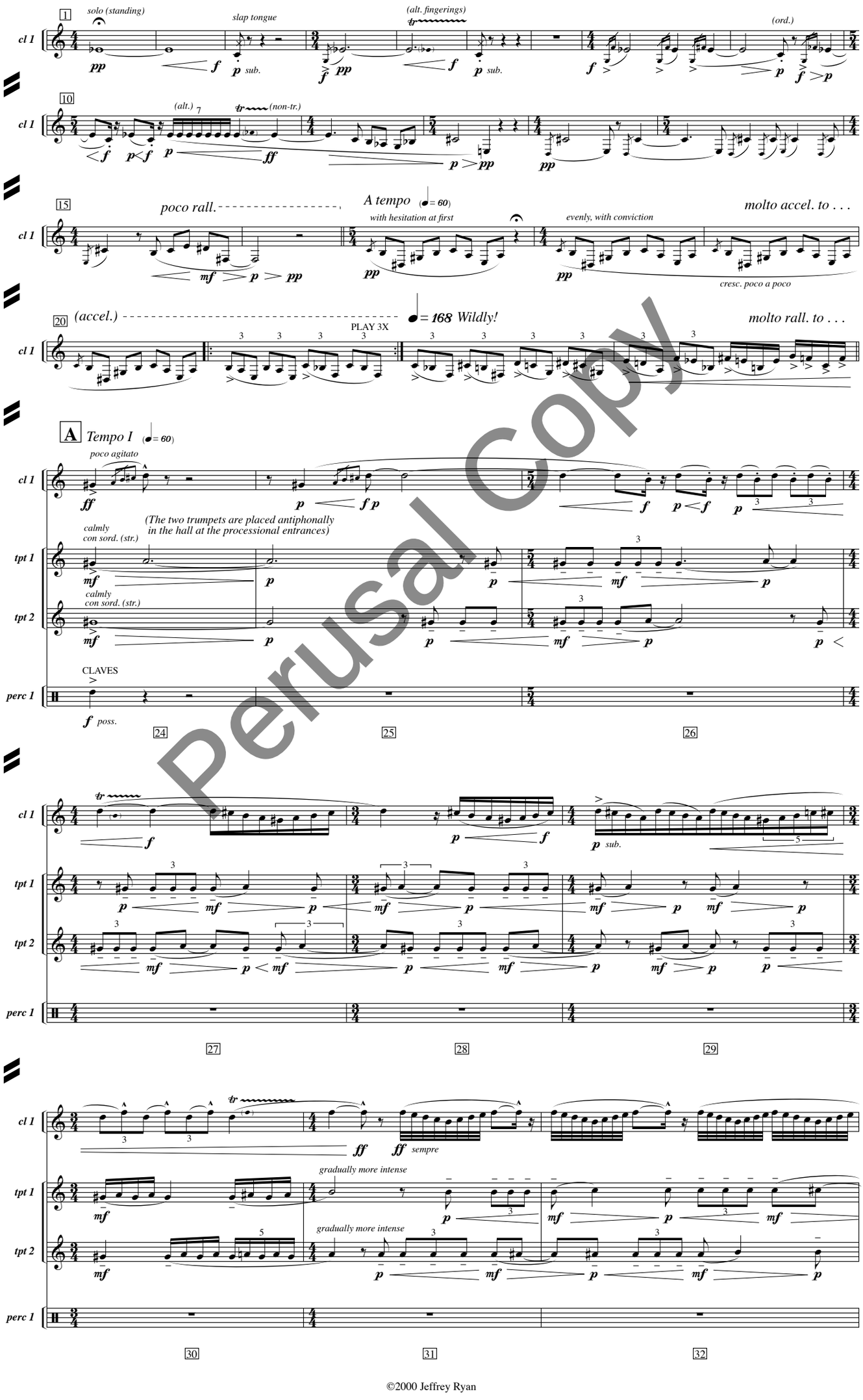
And The Children Shall Lead

Jeffrey Ryan

I

Coming Together

♩ = 60 *Slowly and spaciously; con rubato*



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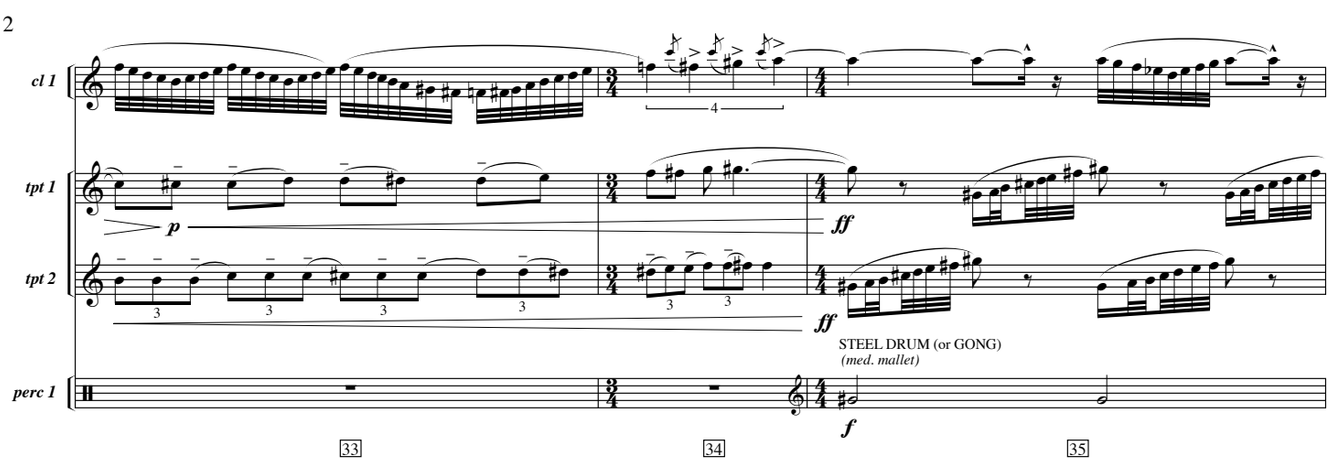

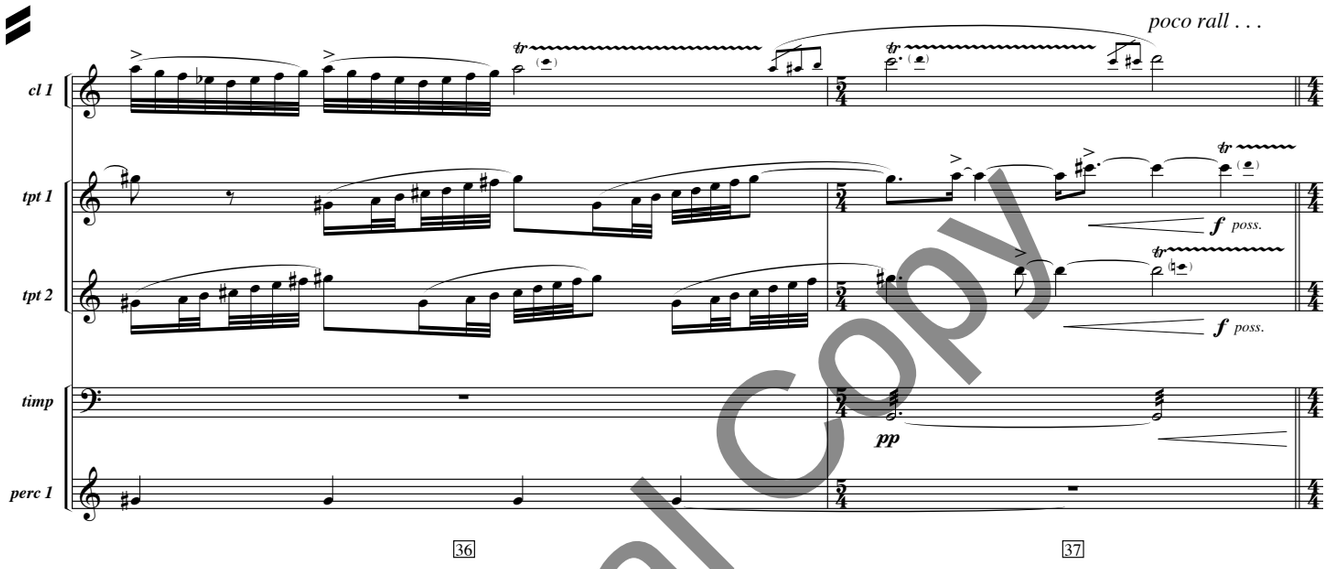

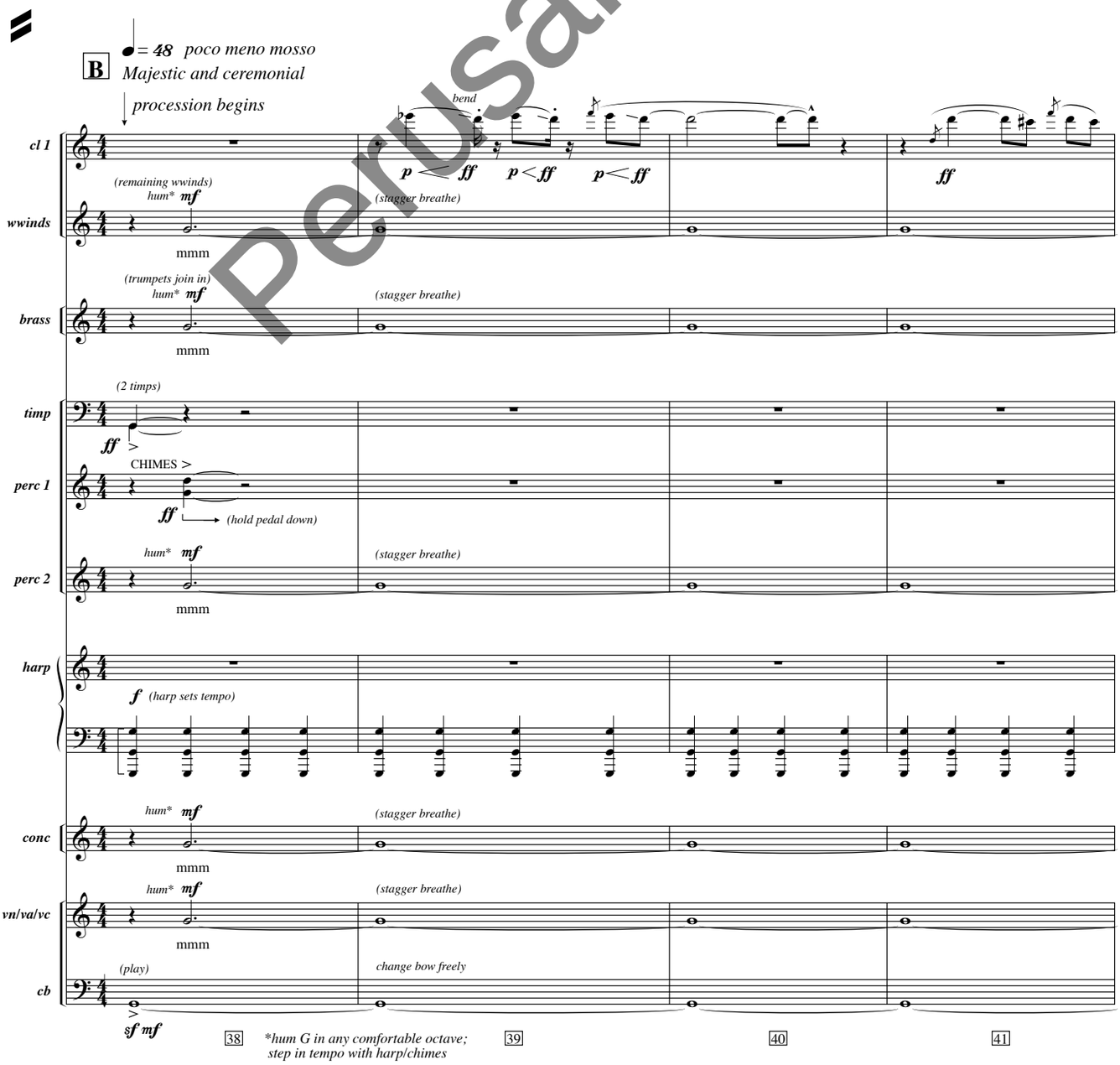

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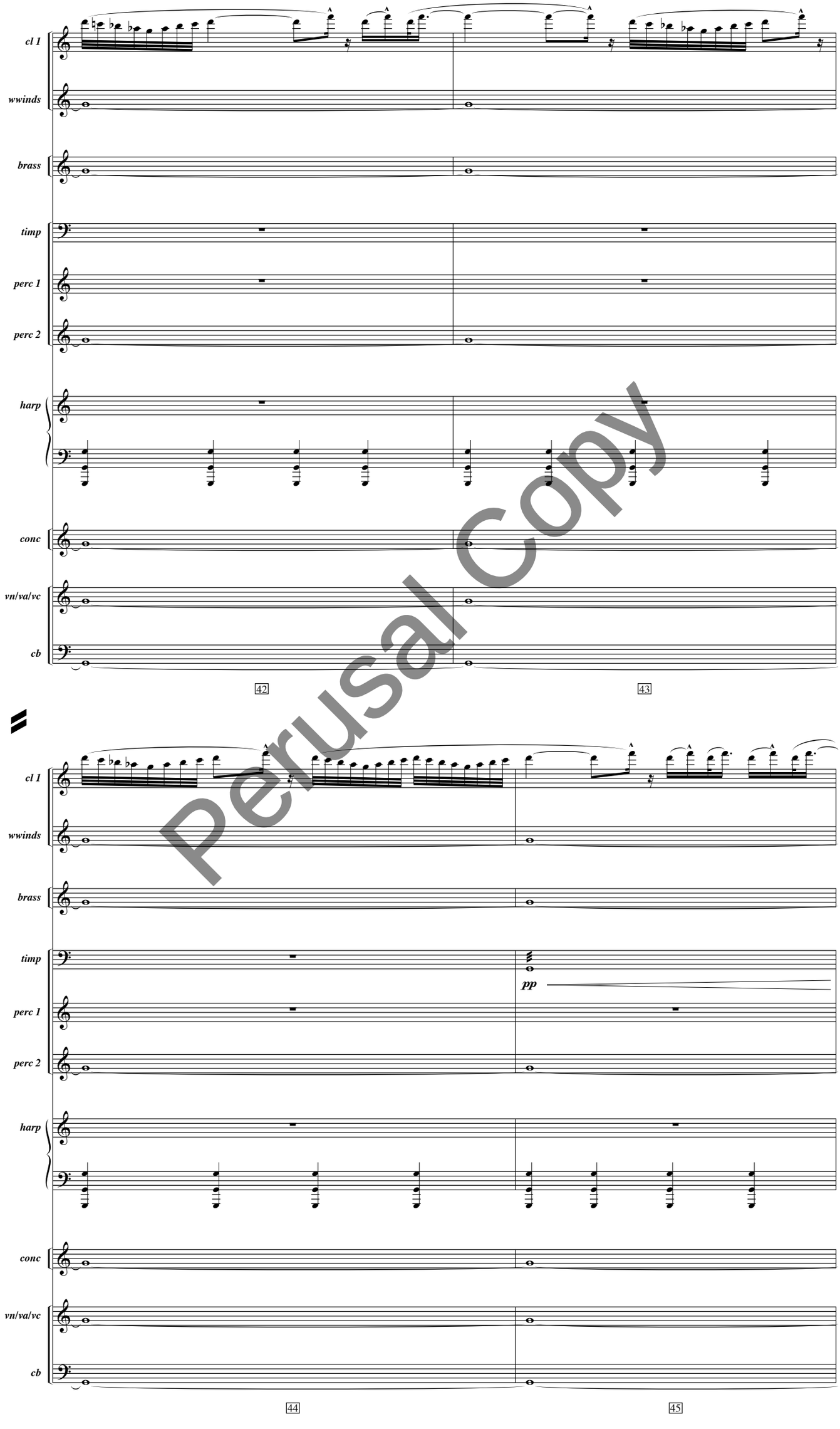

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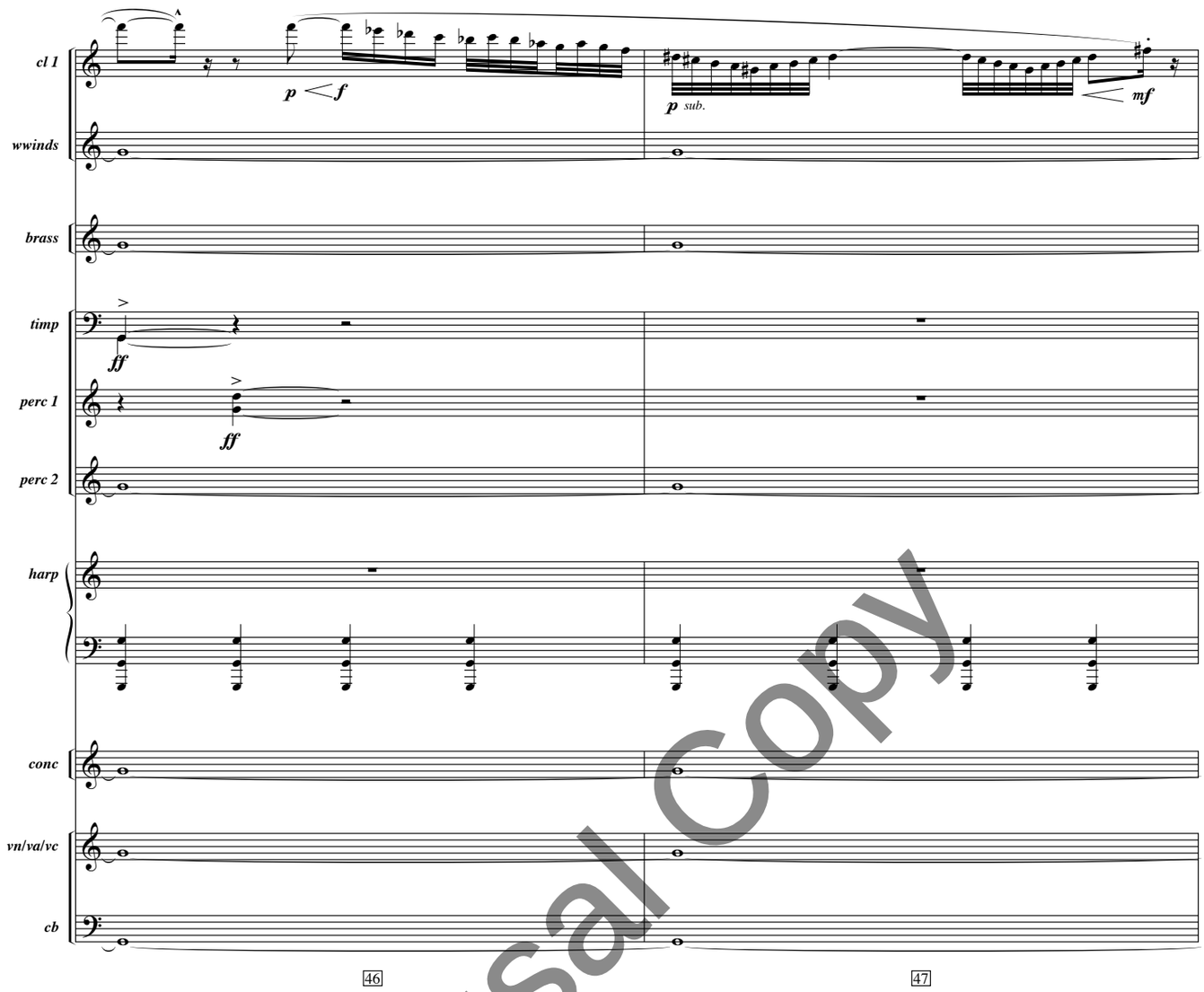

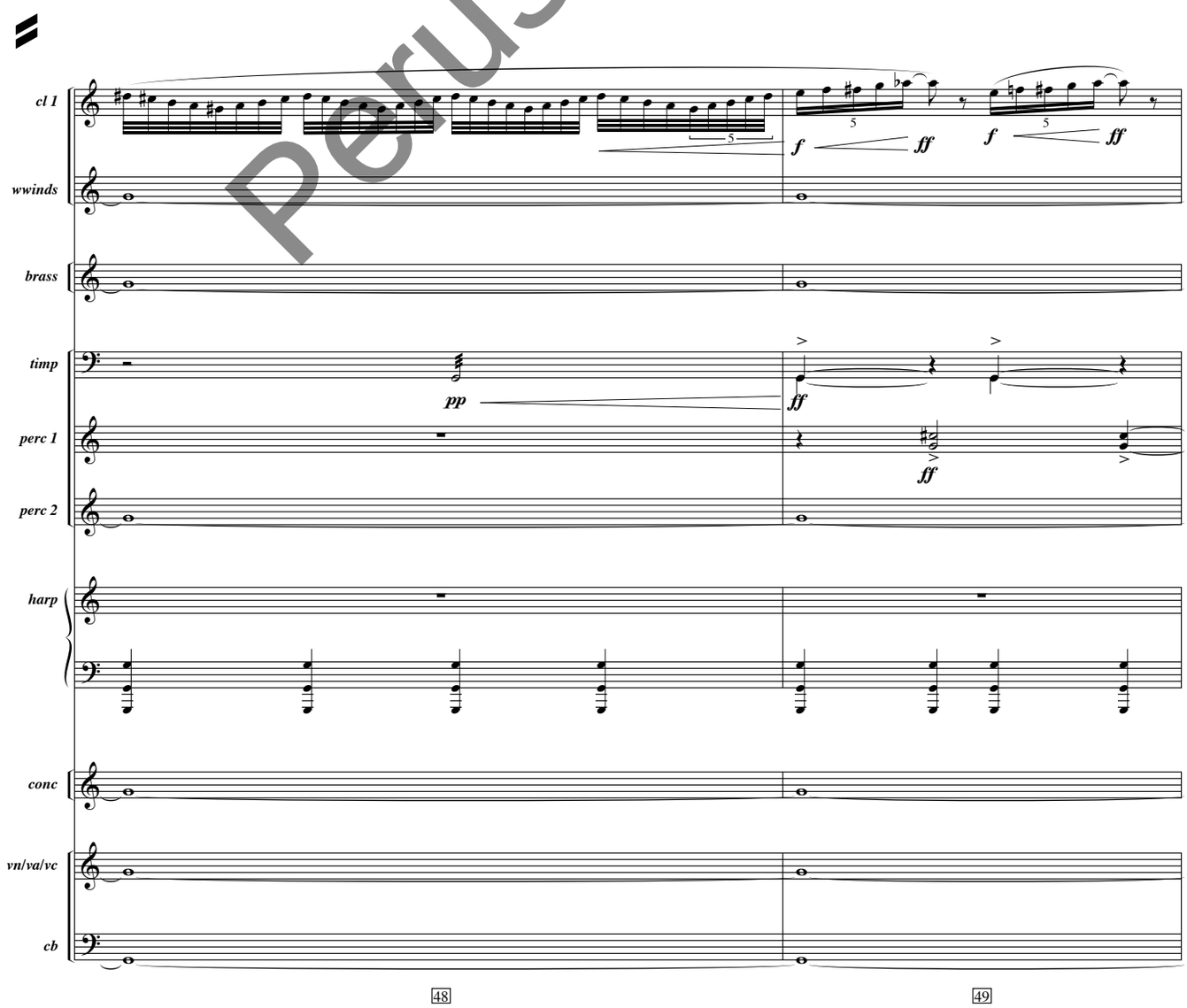

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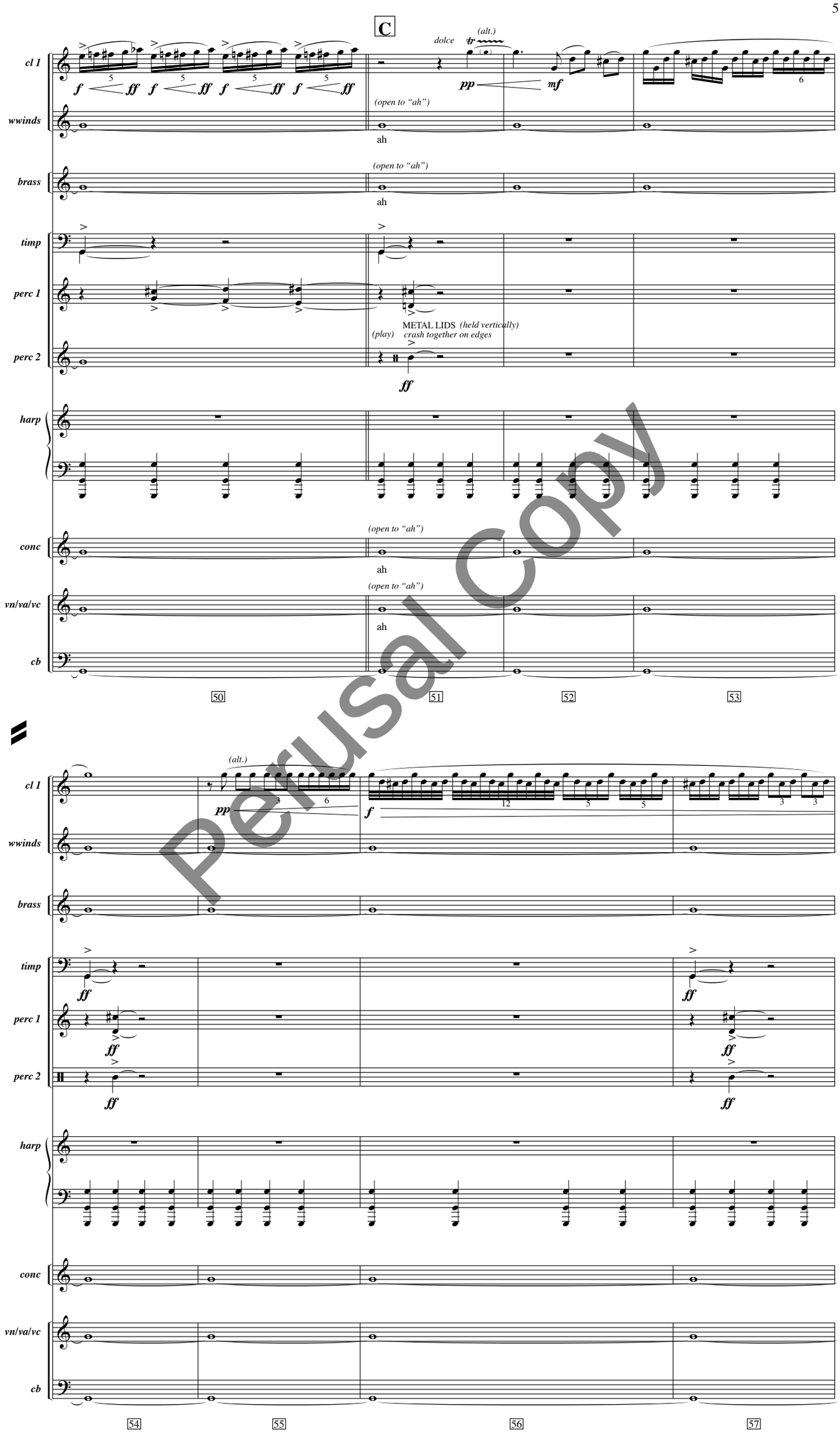

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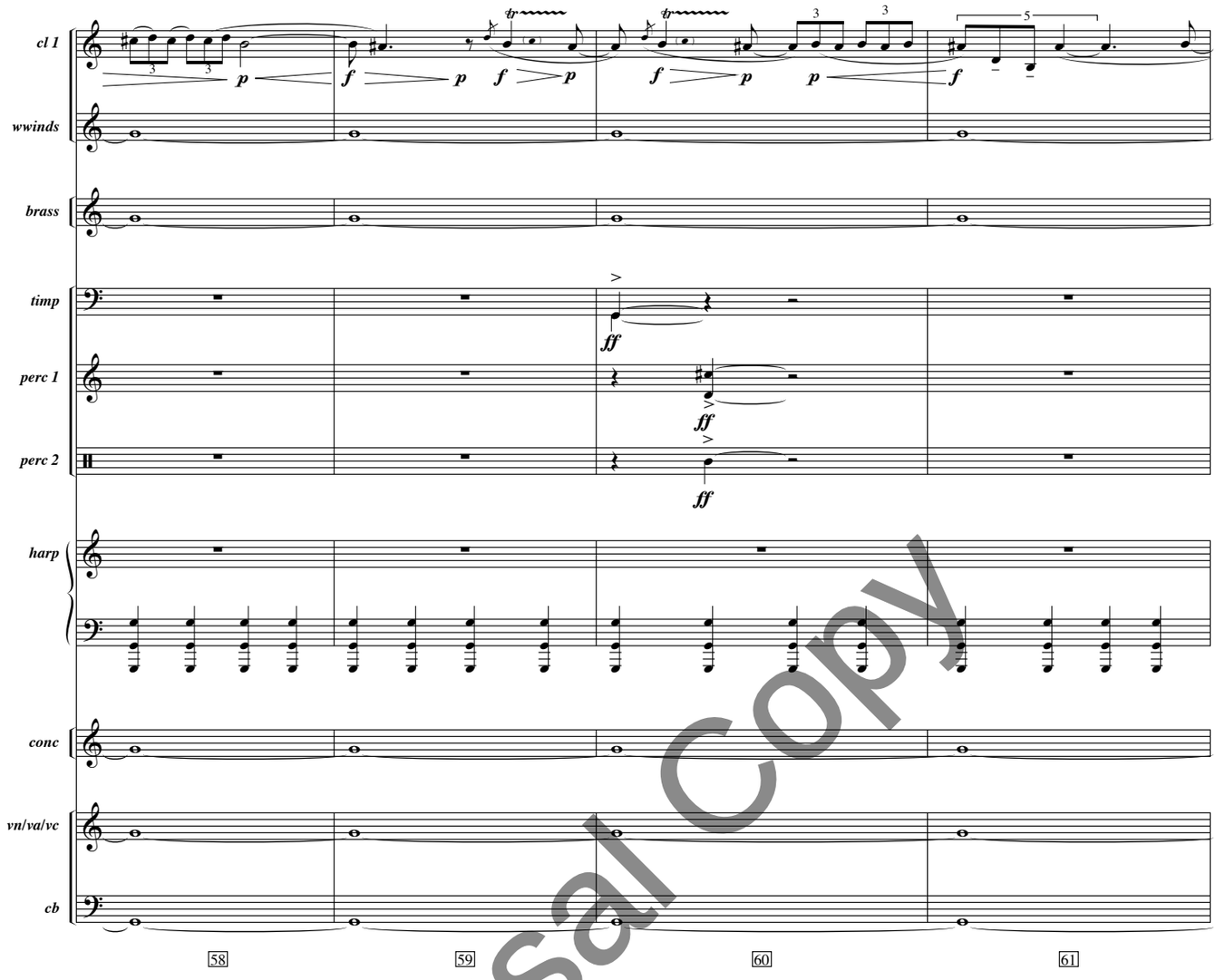

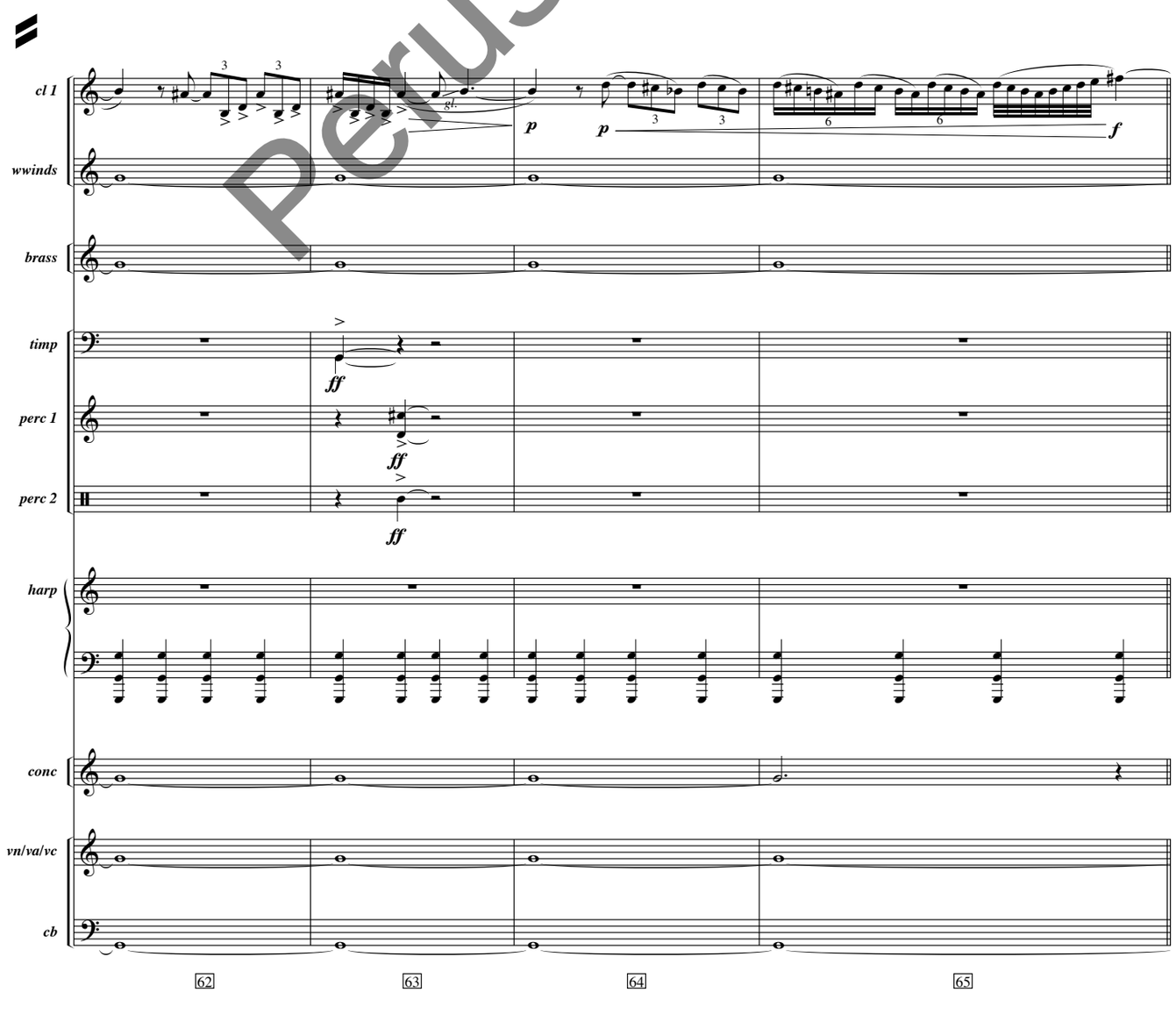

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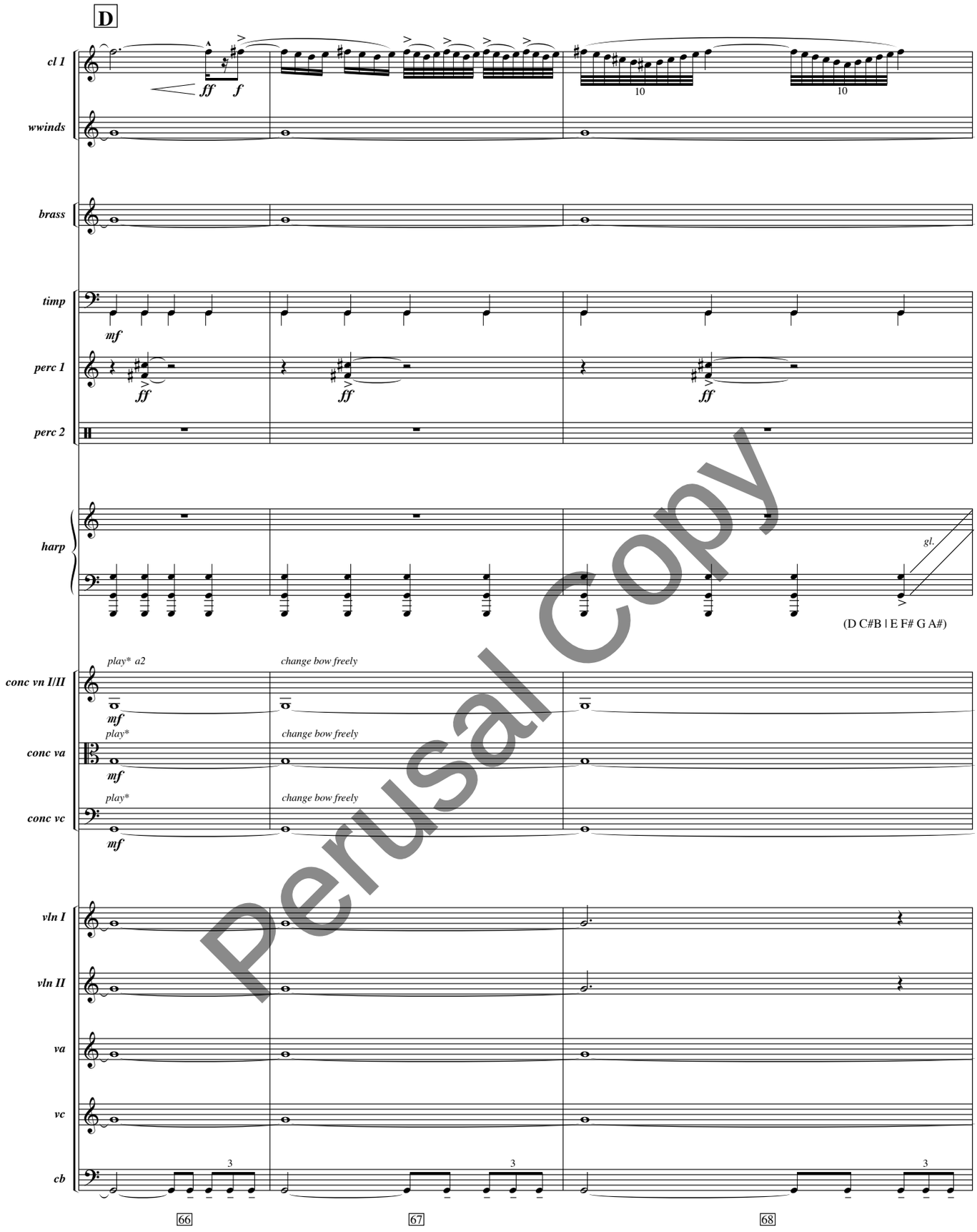

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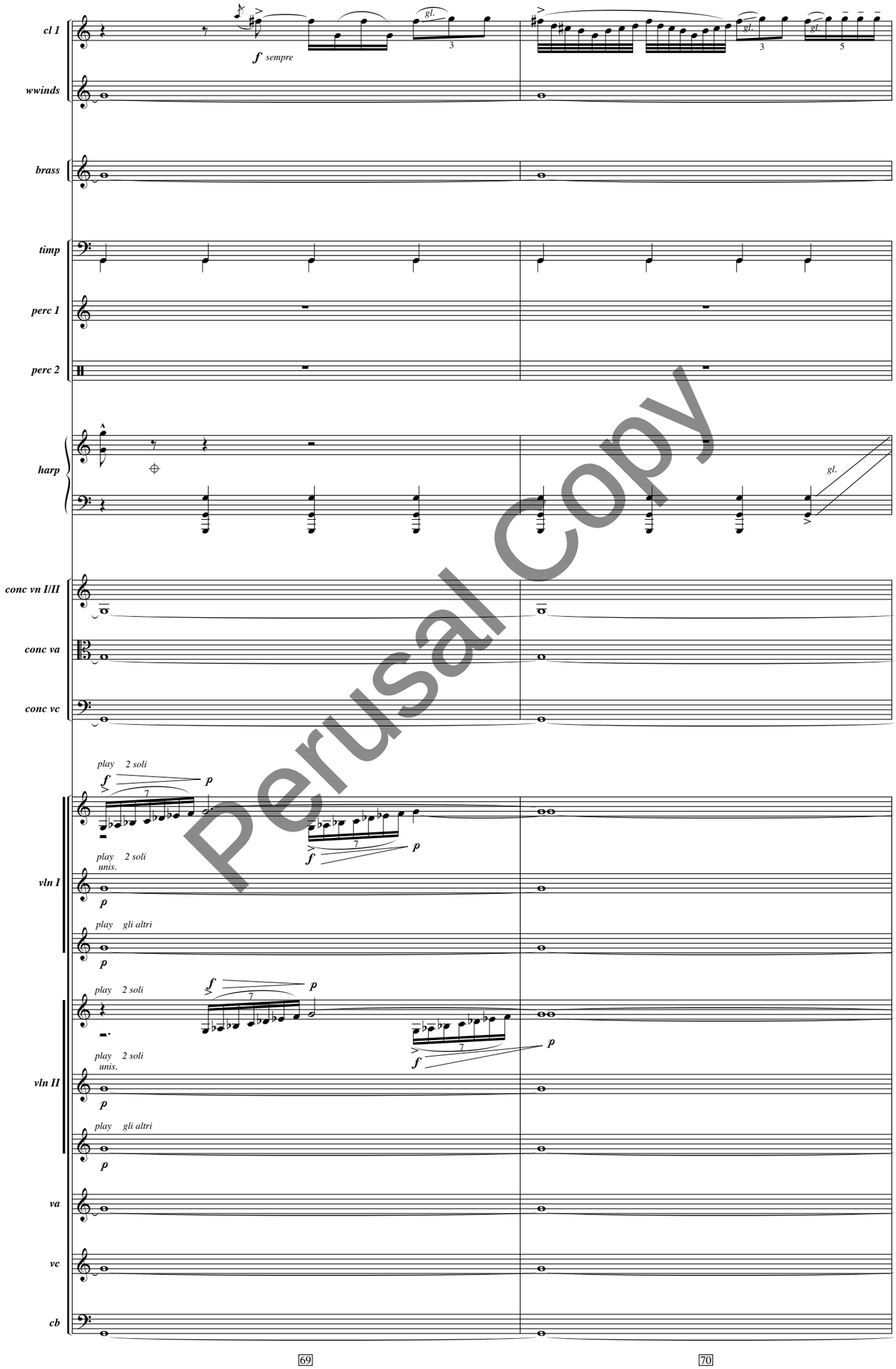
*Concertino players should play their instruments as viols. The instrument must be held vertically in front of the player while the open string is bowed. Change bow freely. (If the cellists have not already reached their positions on stage by this point, the cellists may prefer to begin playing once they have arrived at their position. Remember that all players must remain standing when they reach their position.)



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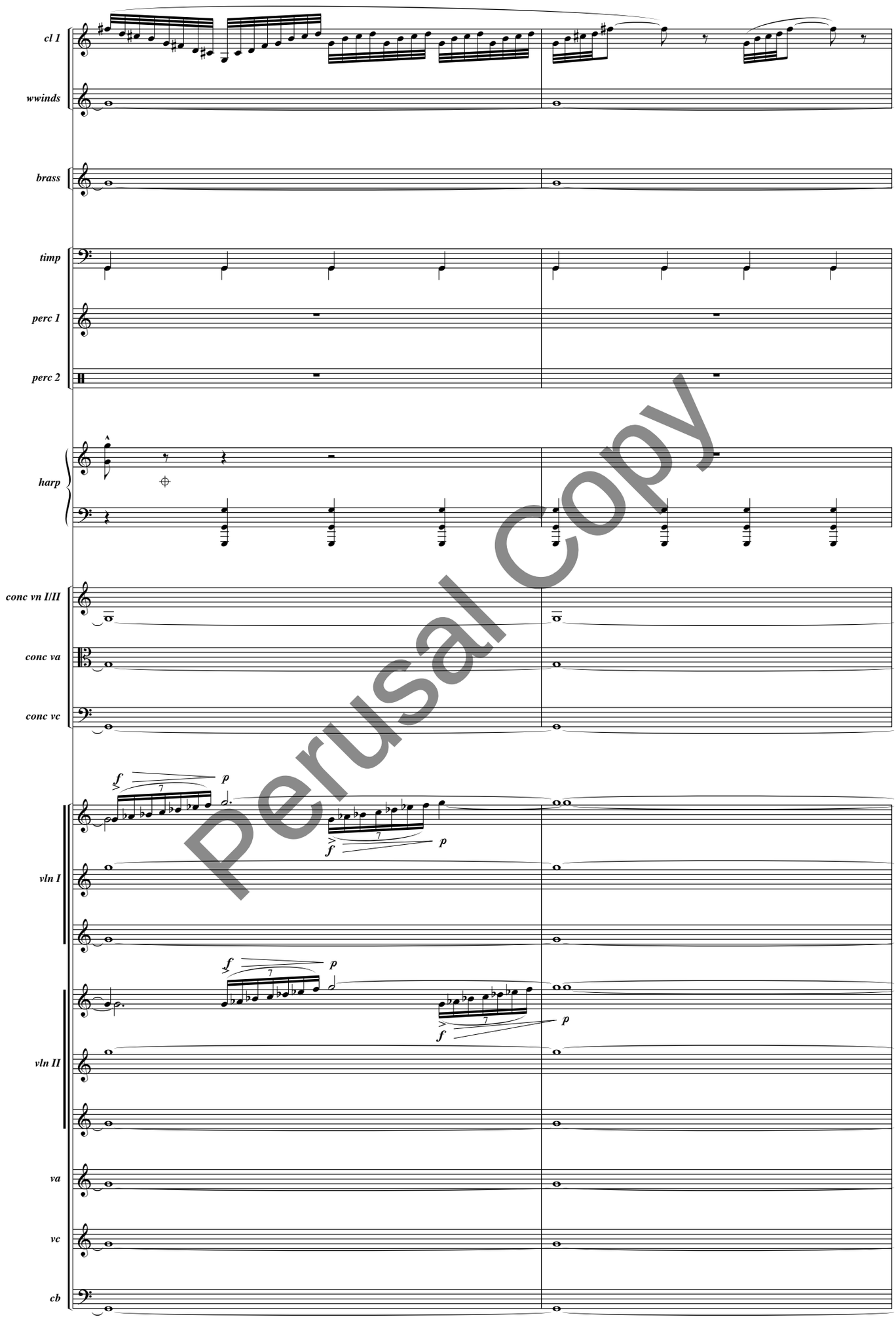

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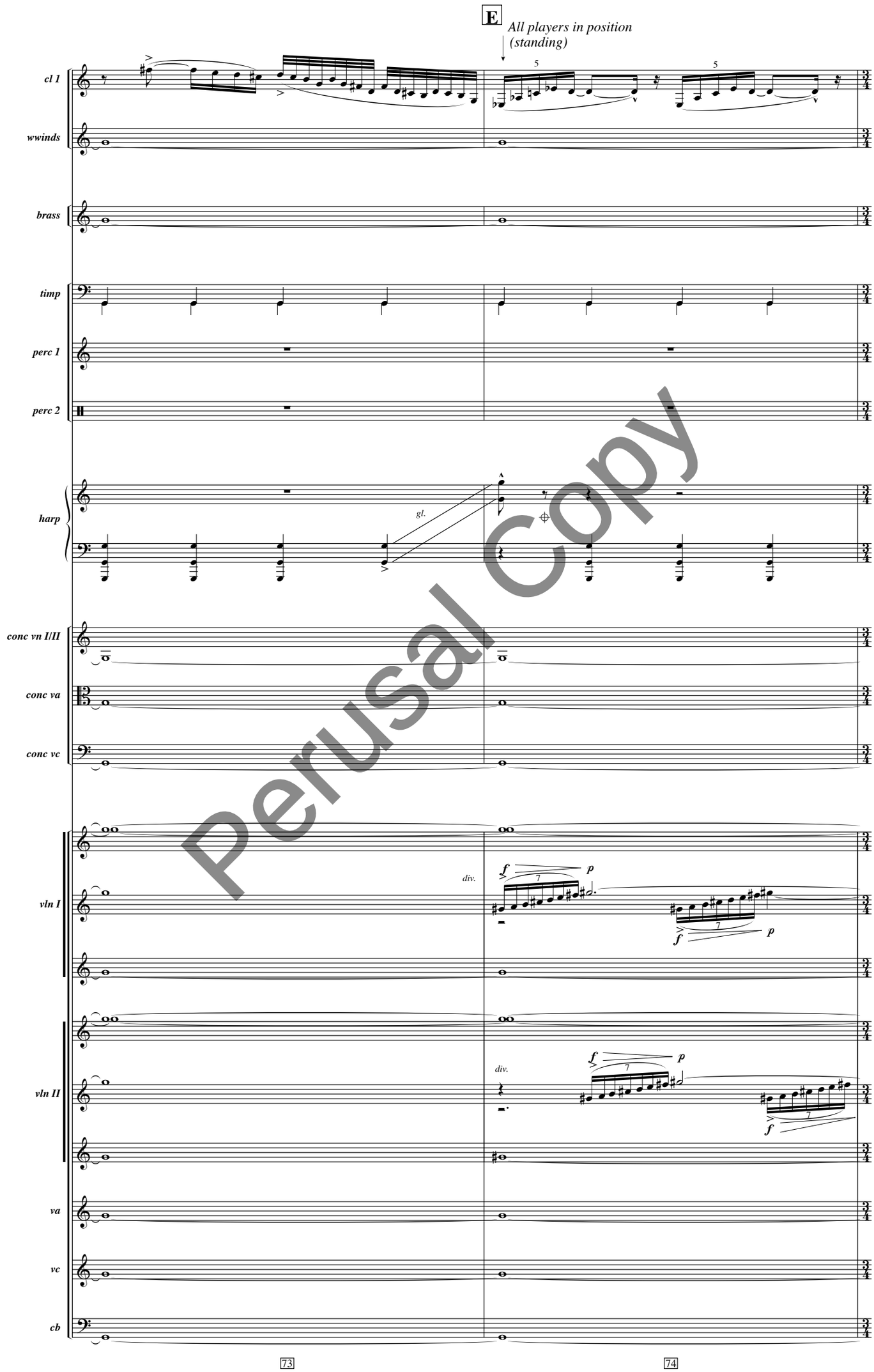

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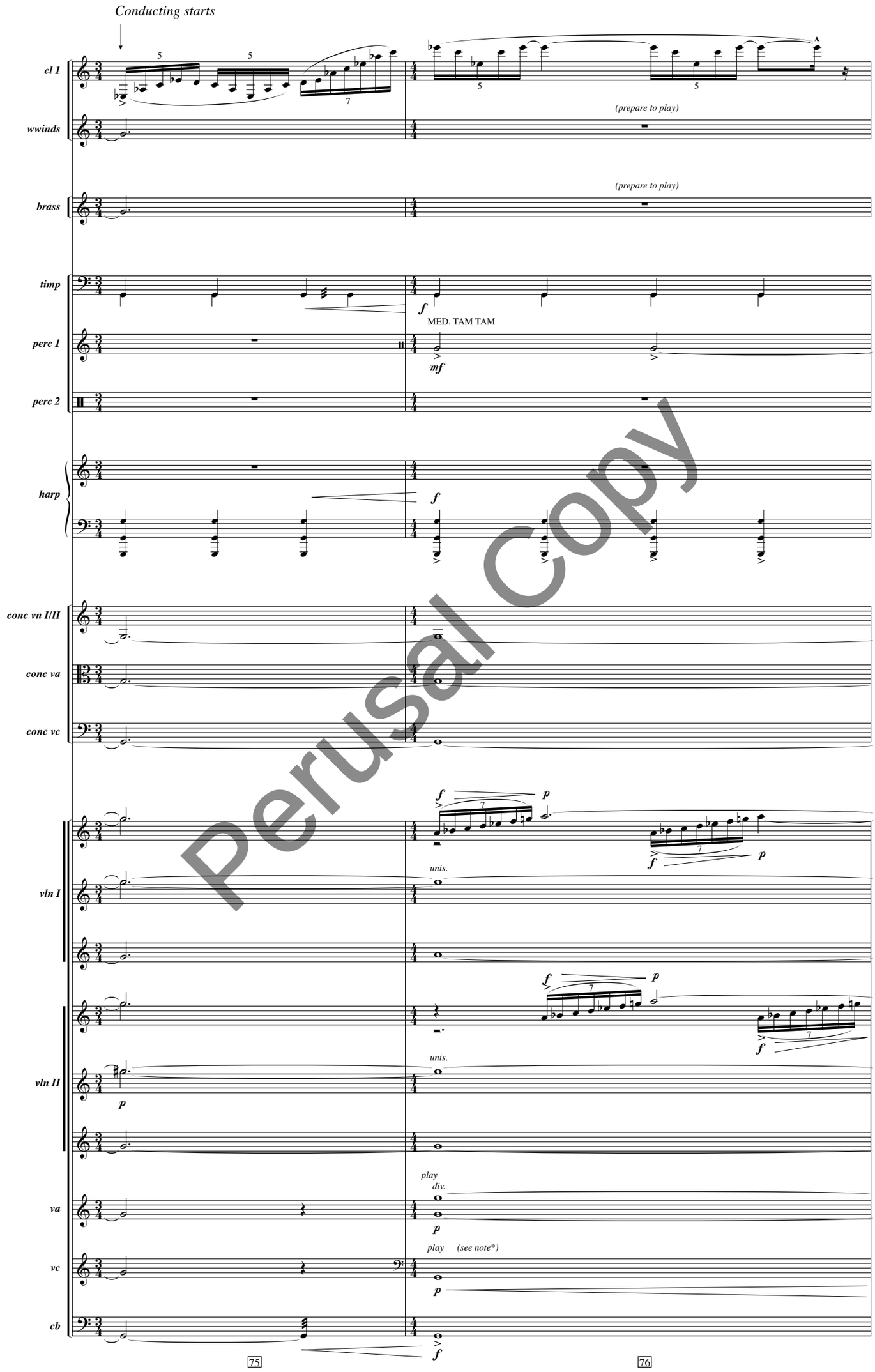

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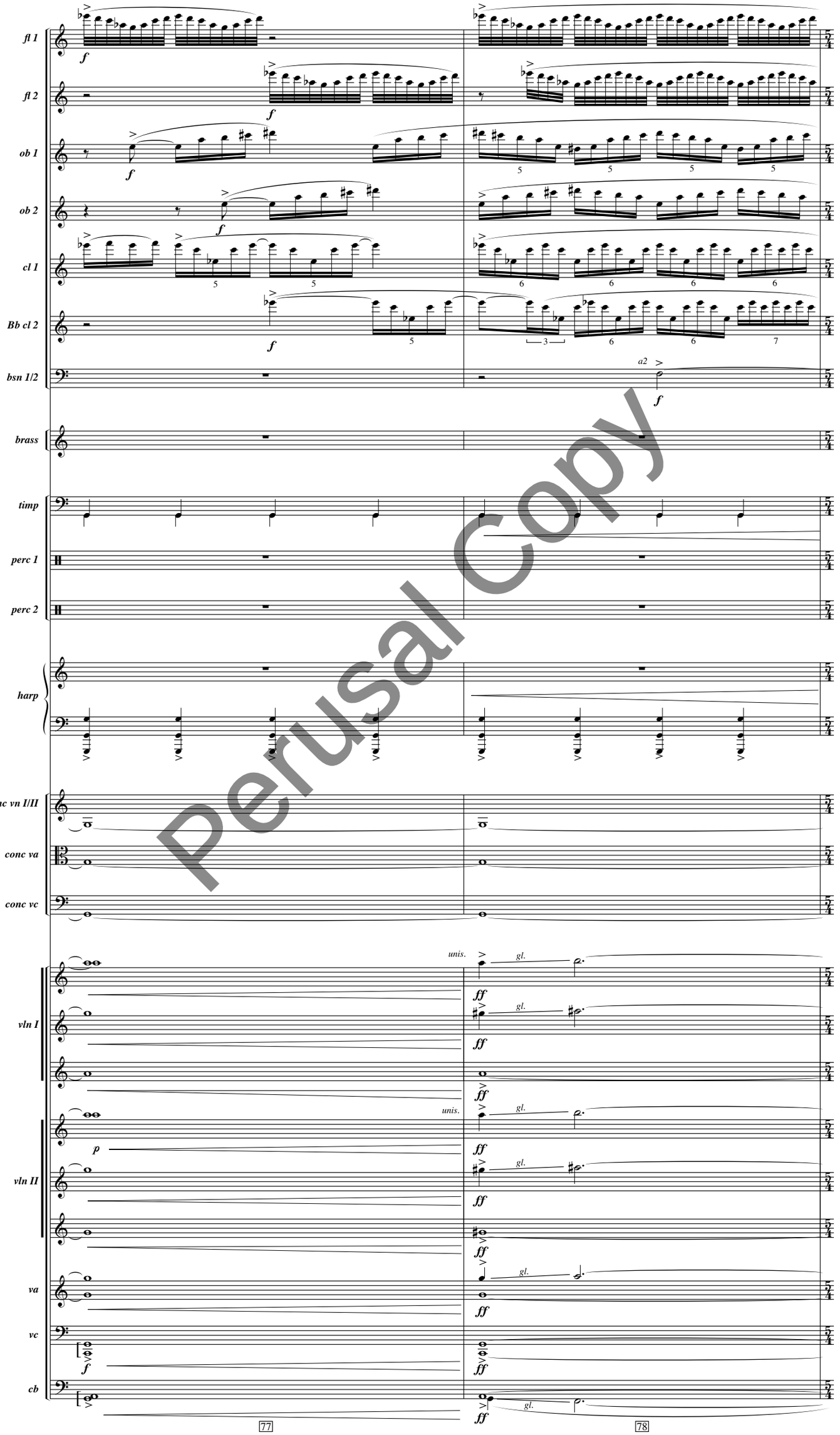
*Cellists must play their instruments as viols, while standing. The instrument must be held vertically in front of the player while the open string is bowed. Change bow freely. (Note that the other string players play in their normal playing position.)



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all freeze

senza misura

ca. 20-30"

fl 1
fl 2
ob 1
ob 2
cl 1
Bb cl 2
bsn 1/2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb/tba
timp
perc 1
perc 2
harp
conc vn I/II
conc va
conc vc
vln I
vln II
va
vc
cb

(open)

BASS DRUM

(have WHIP ready)

POLICE WHISTLE

(on cue)

RATCHETS, PARTY BLOWERS
SLIDE WHISTLES, ETC.

79

80

attacca

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*An explosion of sound. On cue, those players who normally sit in order to play should take their seats (this doesn't have to be done quietly). All players then improvise using tuning sounds, warmup exercises, arpeggios, scales, etc. — as long as it is done **loudly** ! (Percussion 2, harp and contrabass can start improvising right on the cue.) The desired effect is a cacophonous burst of sound, activity and commotion, as if at a loud party or celebration.

Once the conductor sees that everyone is in proper playing position, he/she cues the police whistle (which cues the crescendo in the timpani and acts as a warning cue to the rest of the orchestra), then proceeds on to the next movement. The noise should be cut off abruptly by the whip in the following measure. This entire process should take between 20 and 30 seconds.

II
Advance

♩= 156 *Energetic and aggressive*

WHIP

perc 1 — *f poss.*

vln I — *p but with energy*

vln II — *p but with energy*

va — non-div. — *p but with energy*

vc — non-div. — *p but with energy*

cb

1 2 3 4 5

timp — *p*

perc 1

harp — *mf*

conc vn I — non-div. heavily — *mf*

conc vn II — non-div. heavily — *mf*

conc va — heavily — *mf*

conc vc — heavily — *mf*

vln I — (*p*) — gt.

vln II — (*p*) — gt.

va — (*p*)

vc — (*p*)

cb

6 7 8 9 10

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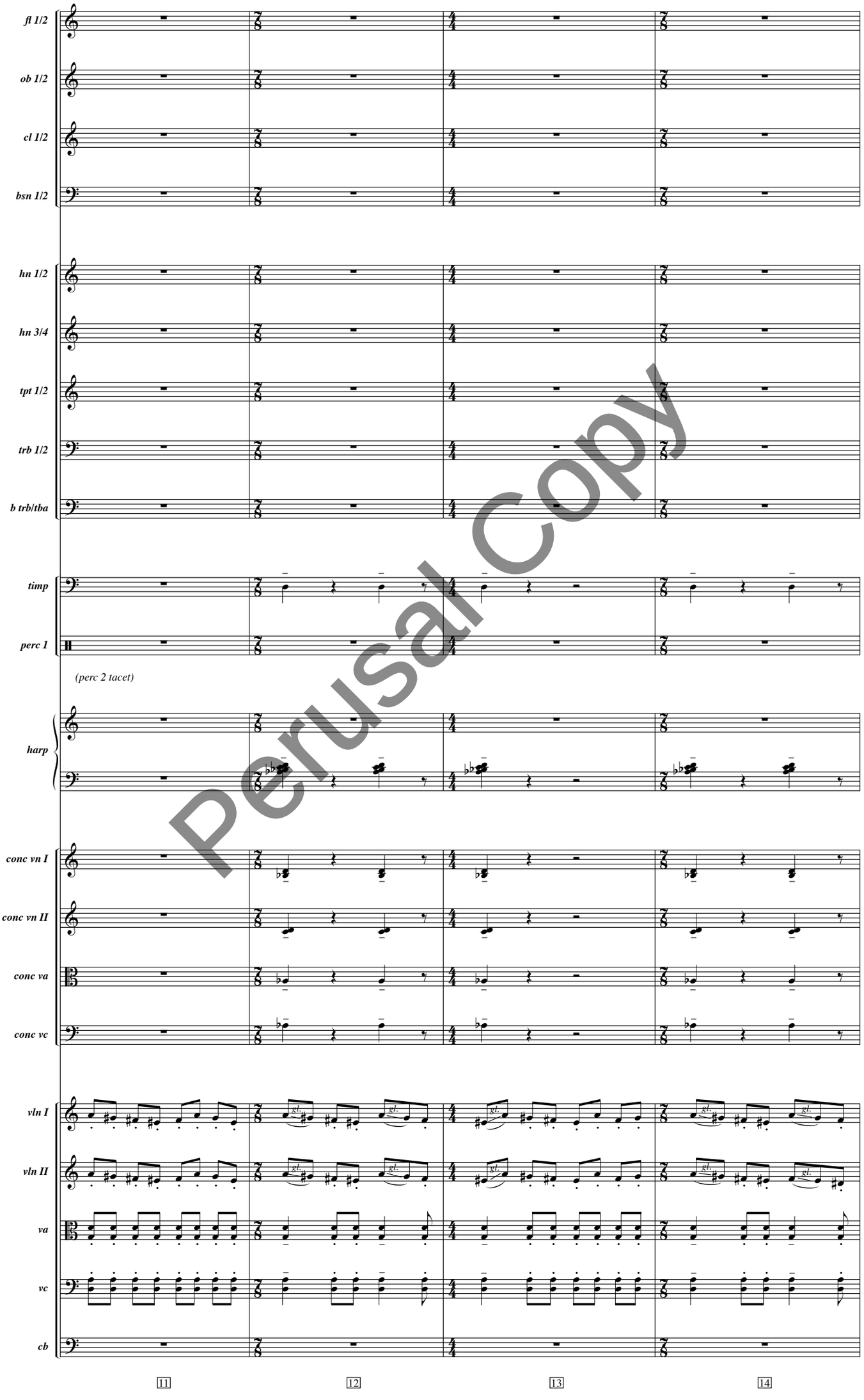

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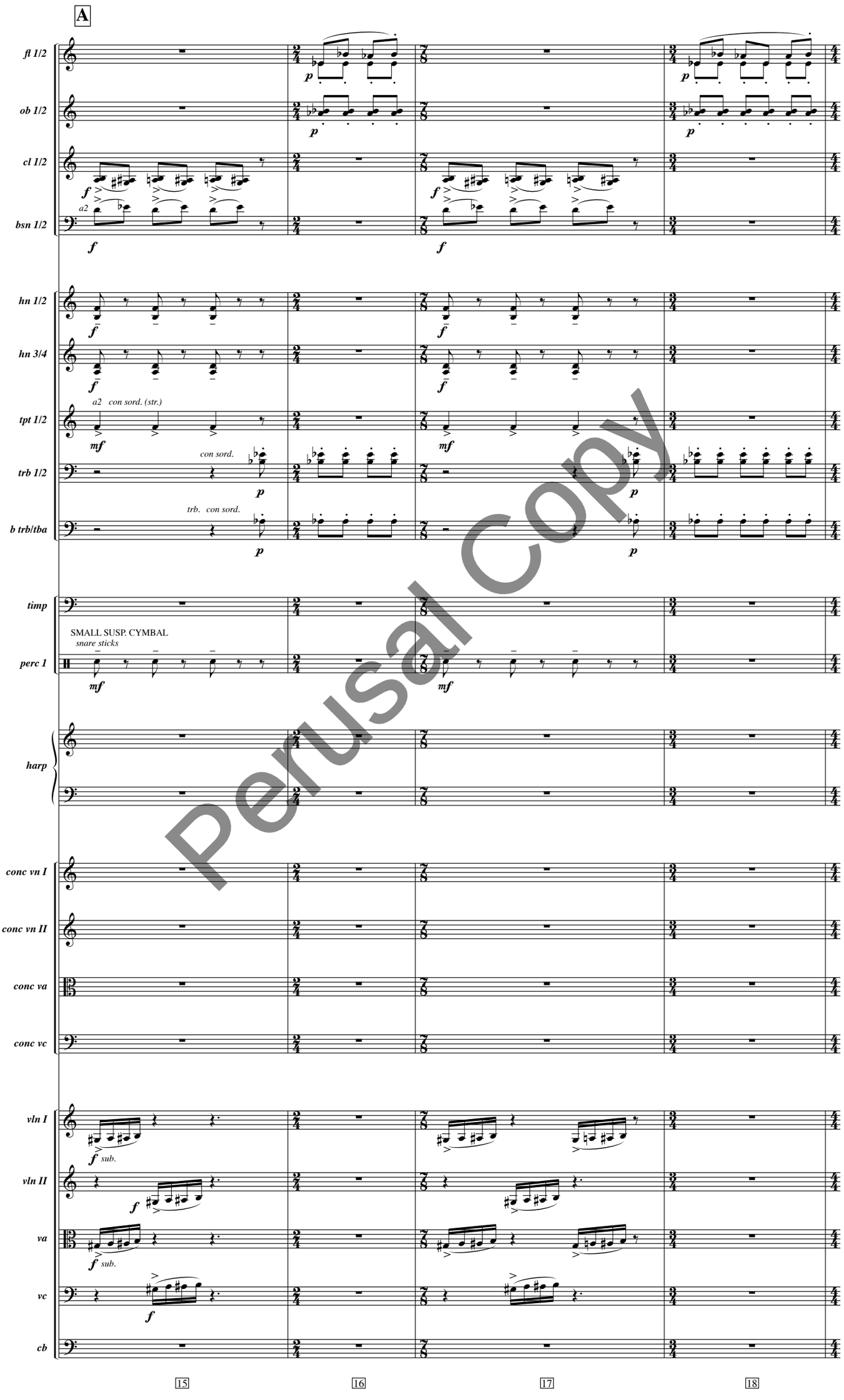

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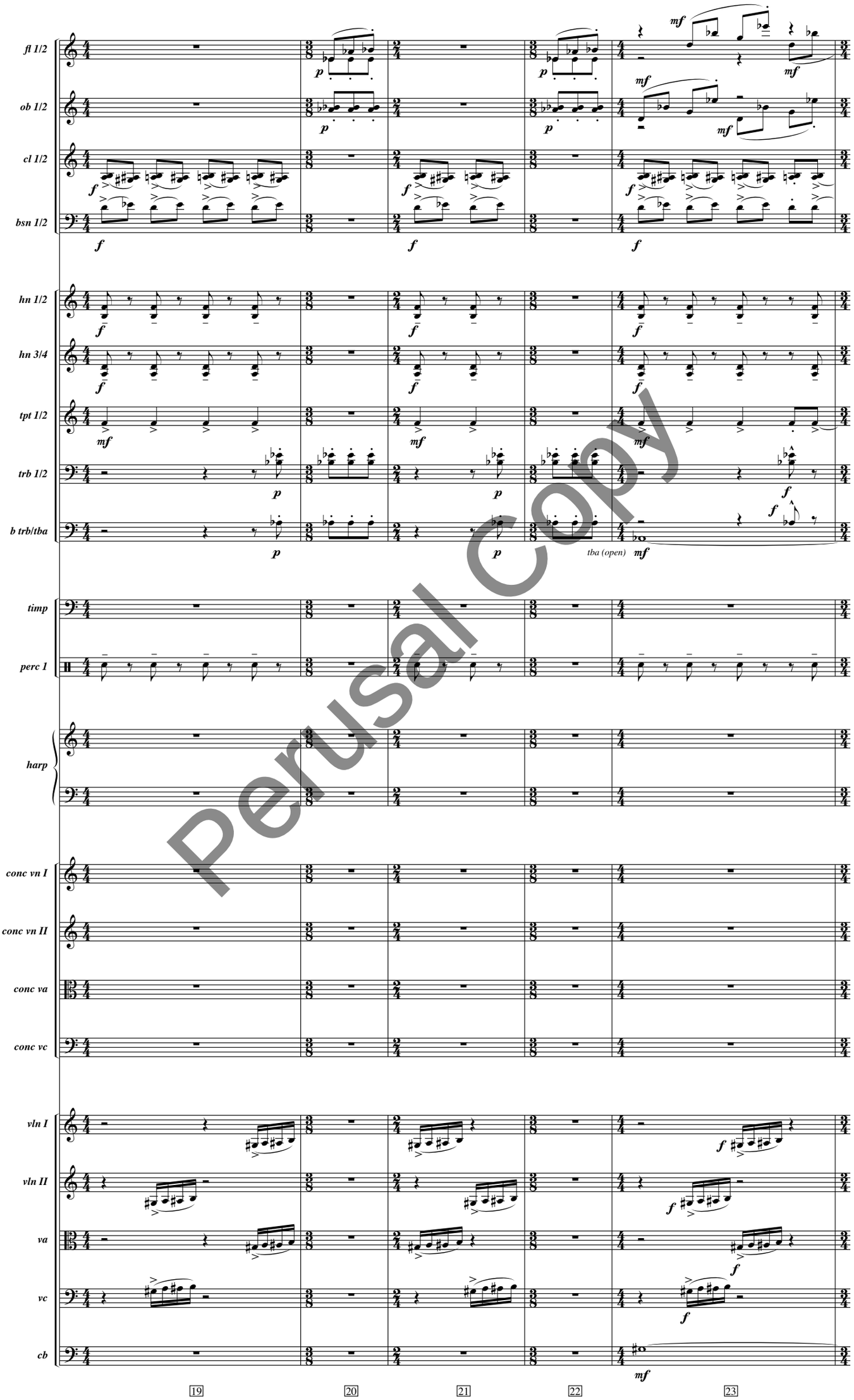

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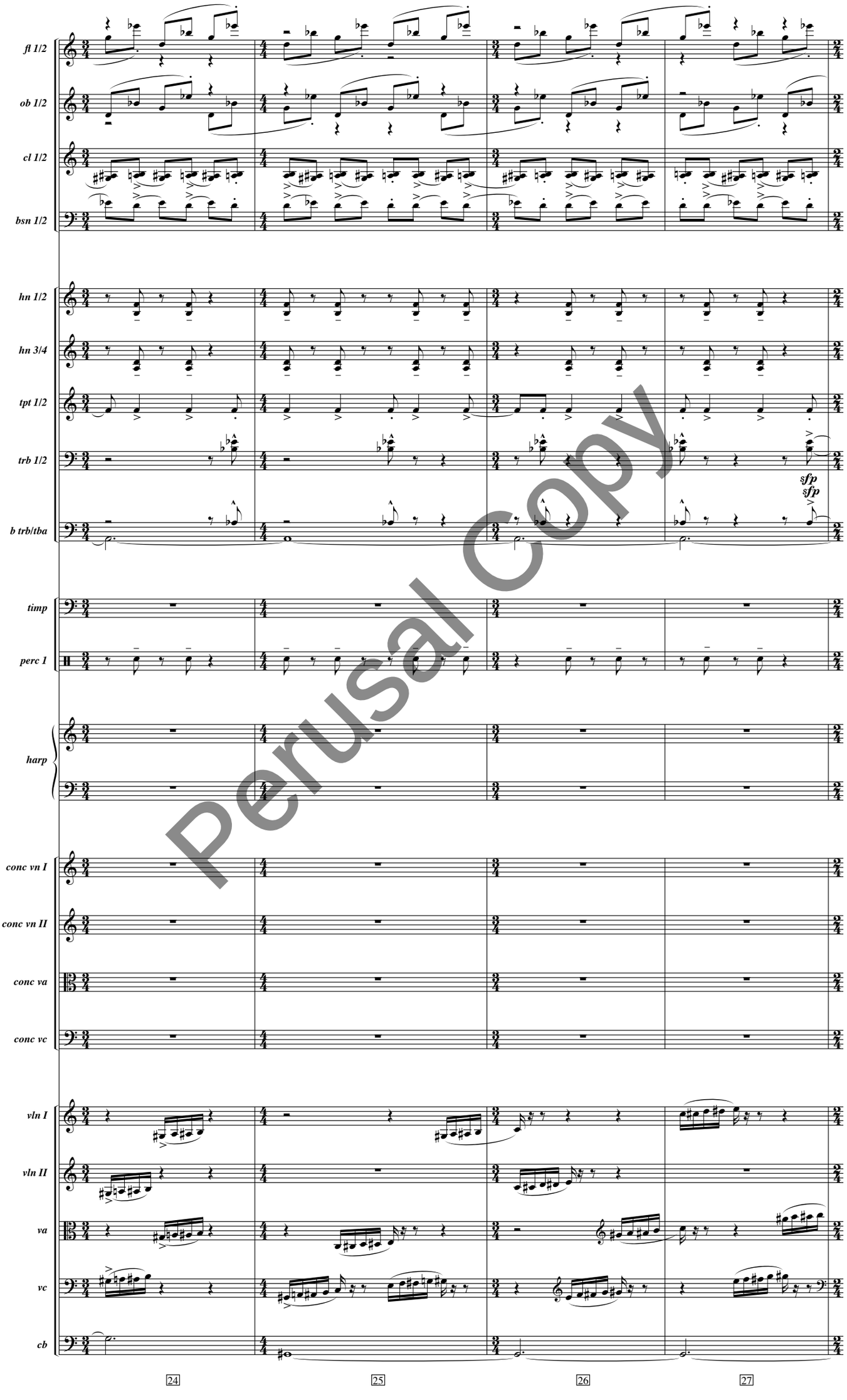

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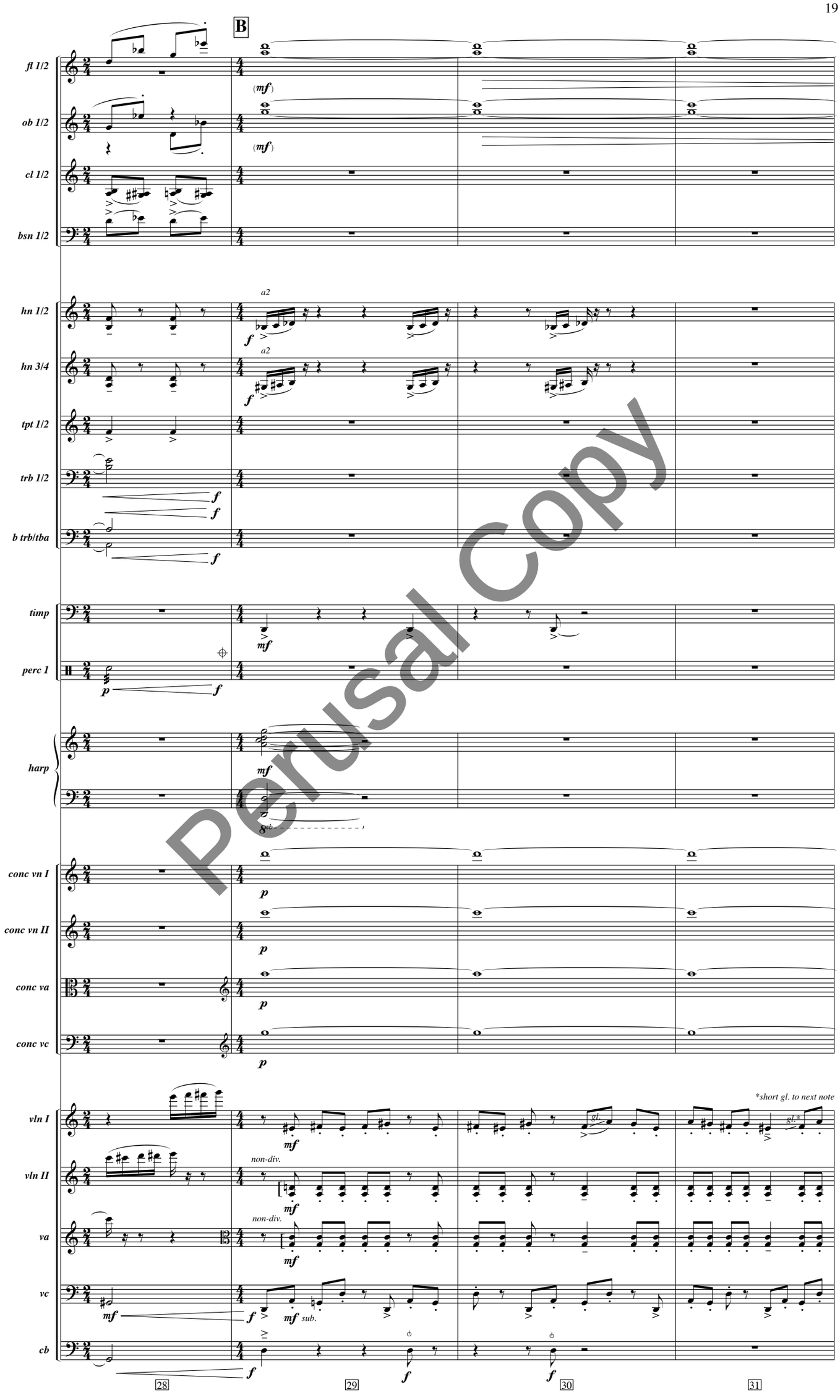

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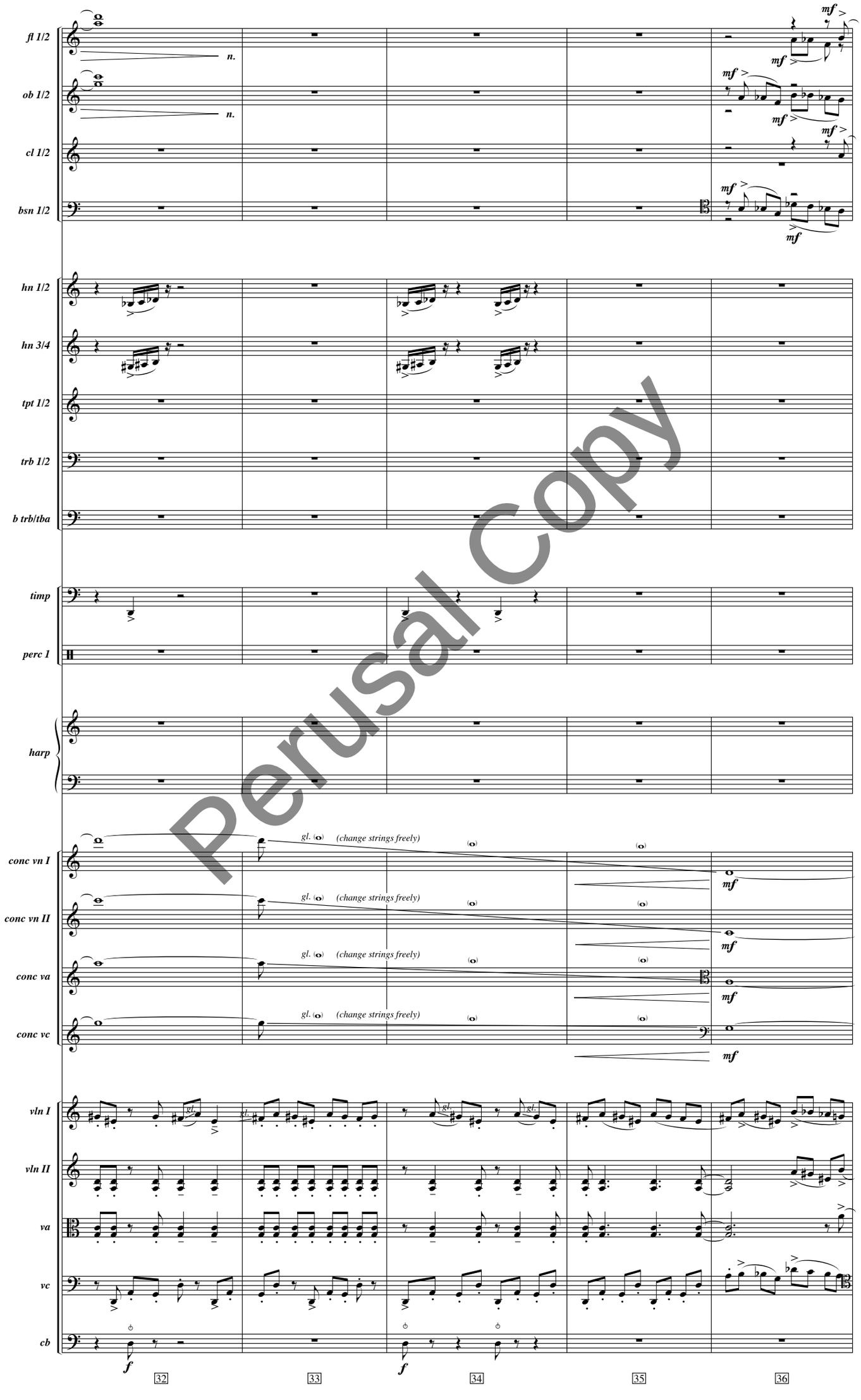

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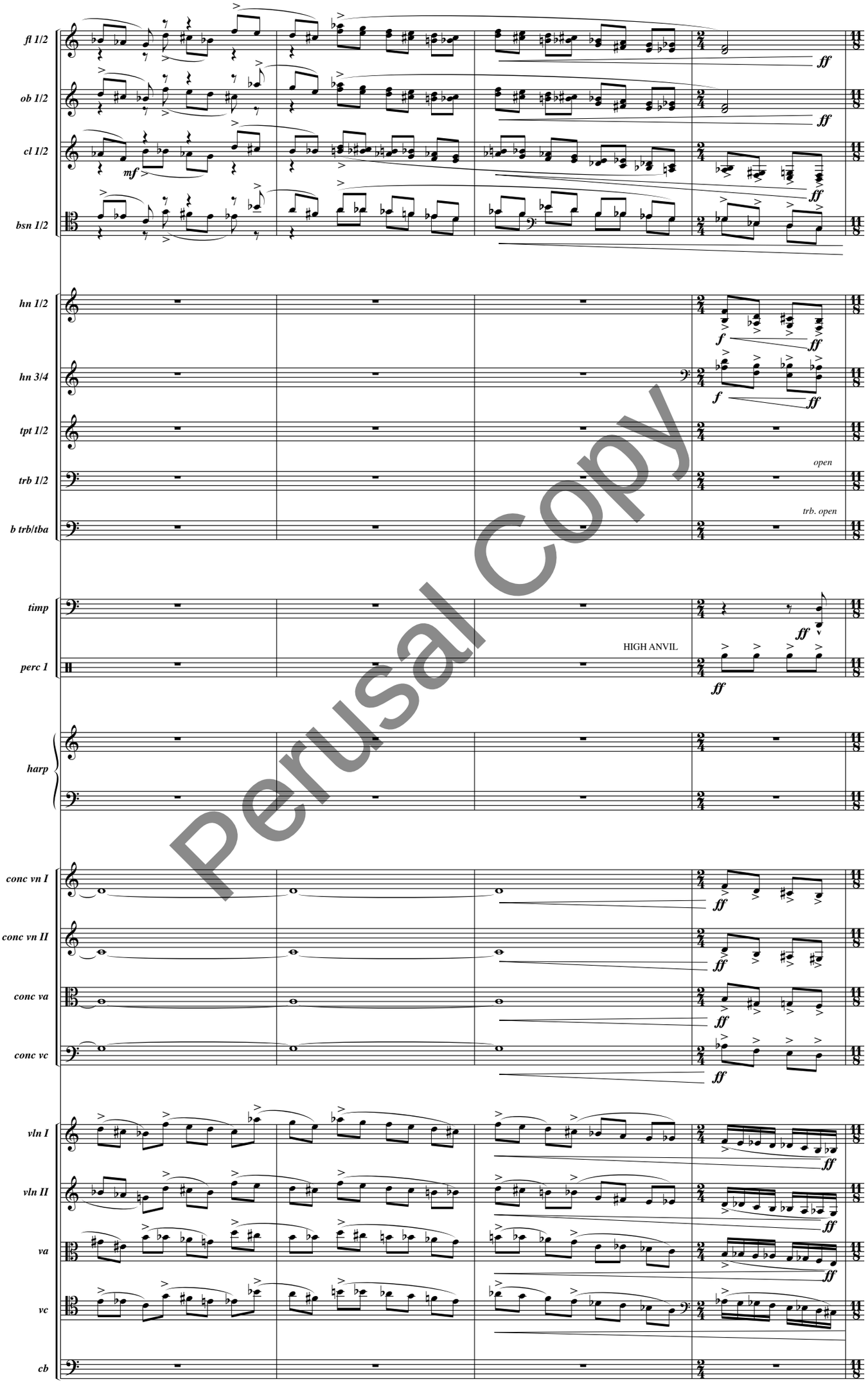

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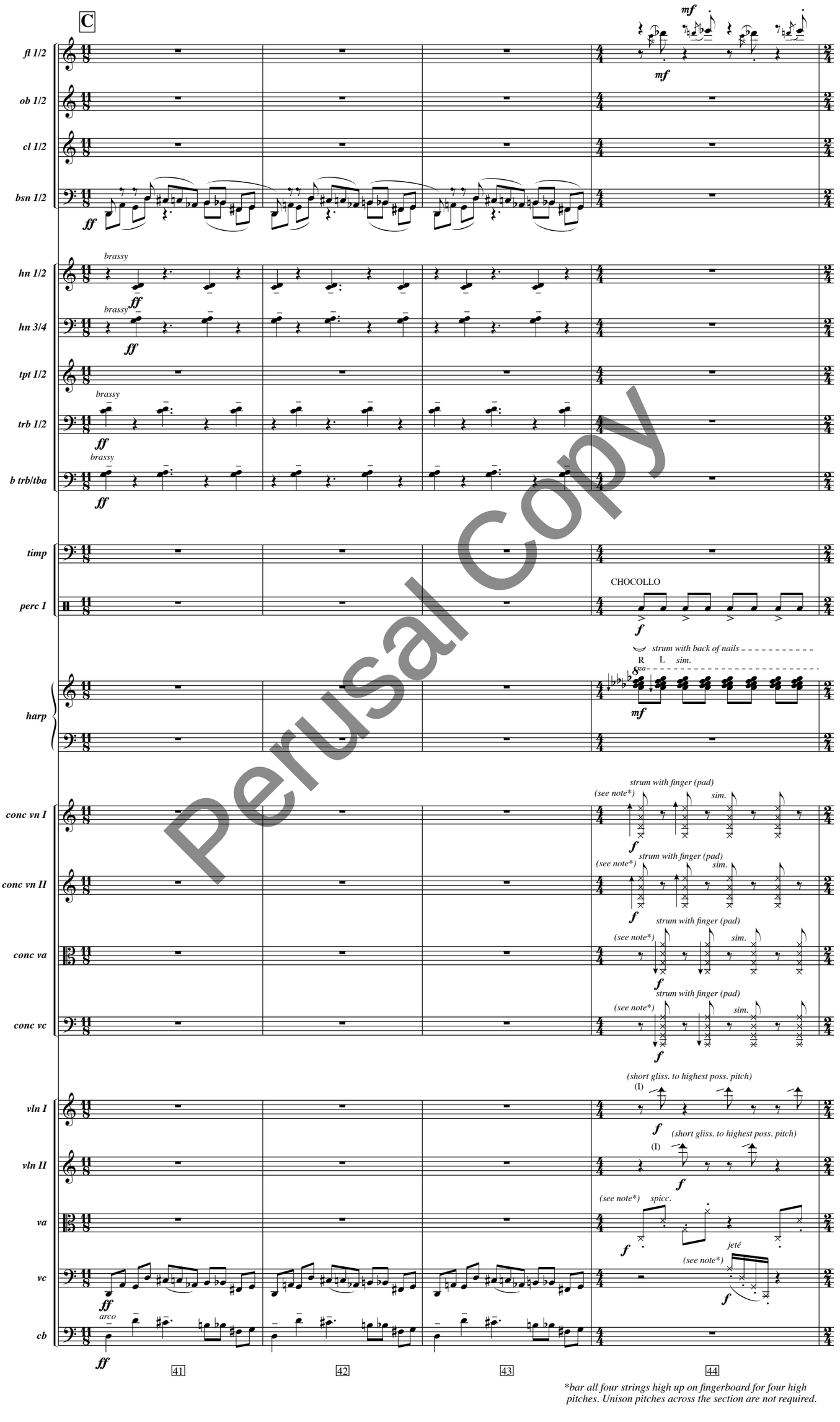

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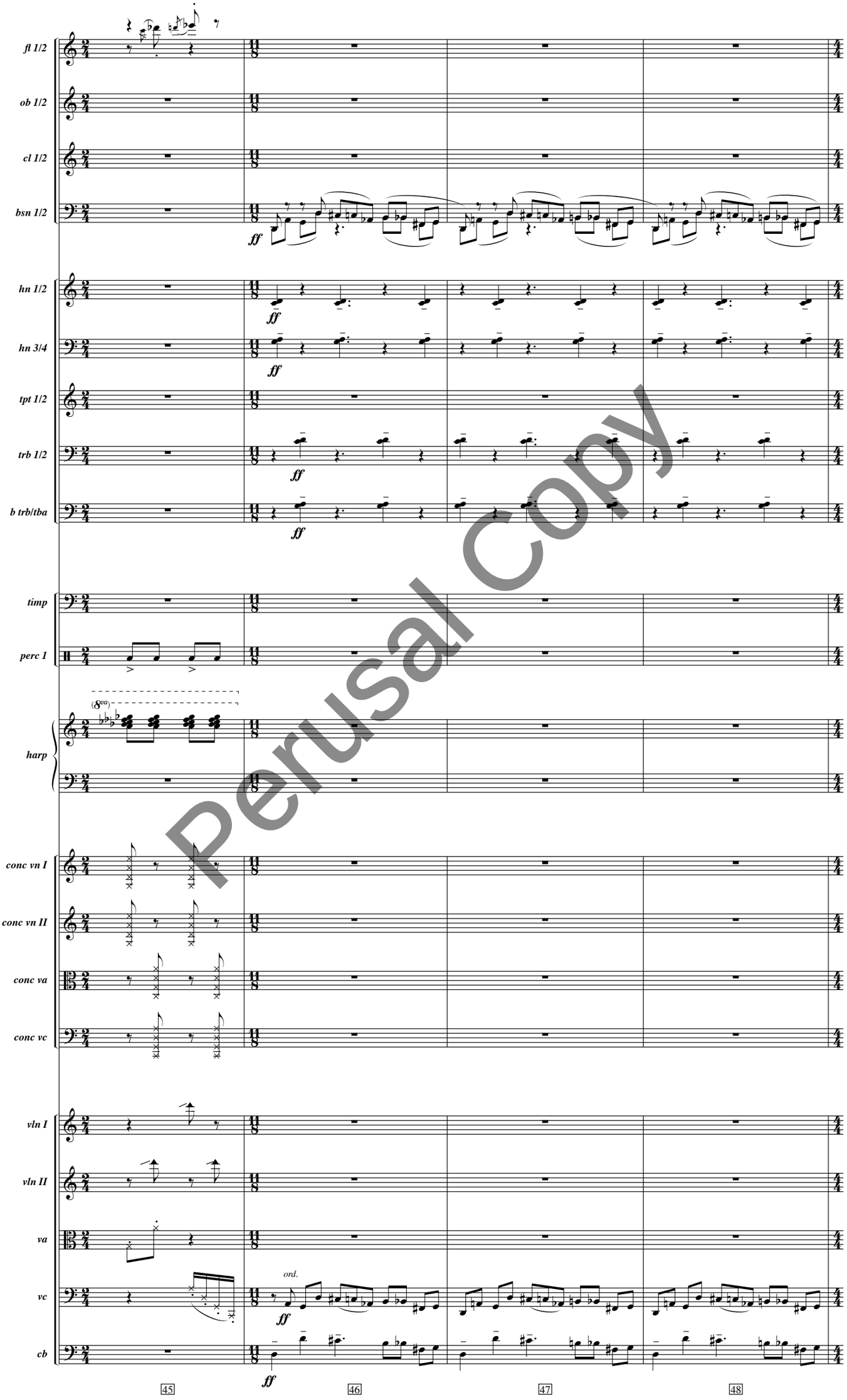
*bar all four strings high up on fingerboard for four high pitches. Unison pitches across the section are not required.



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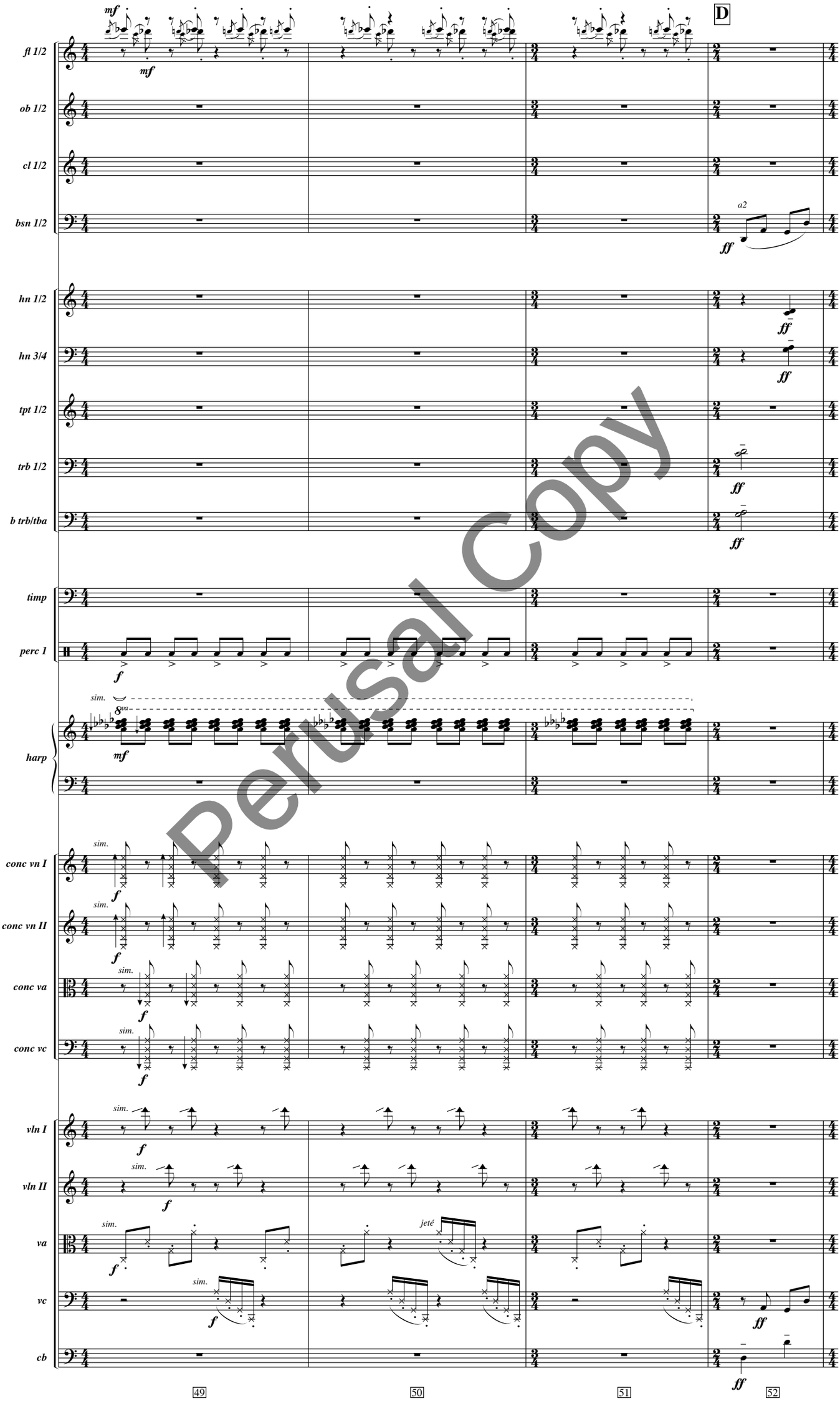

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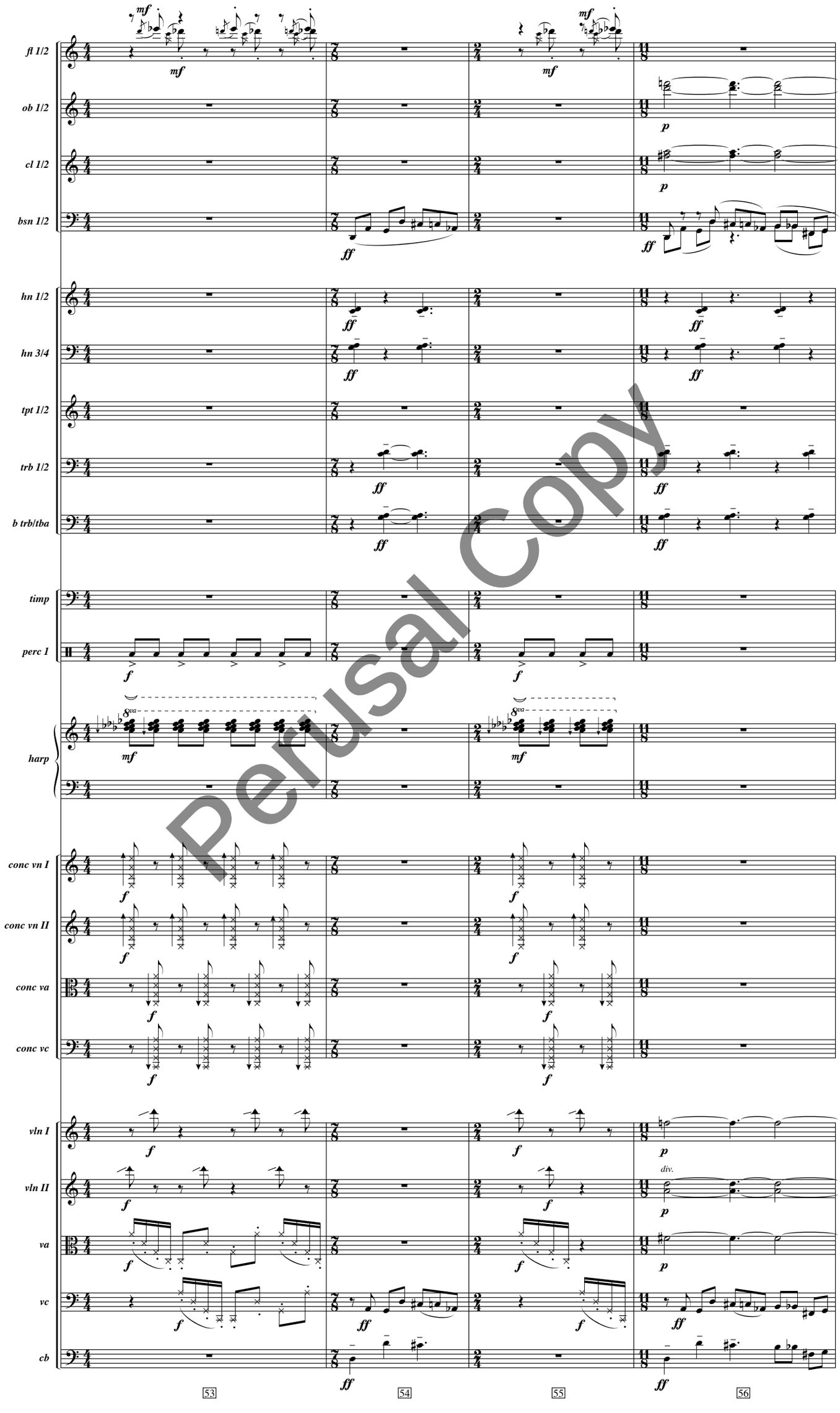

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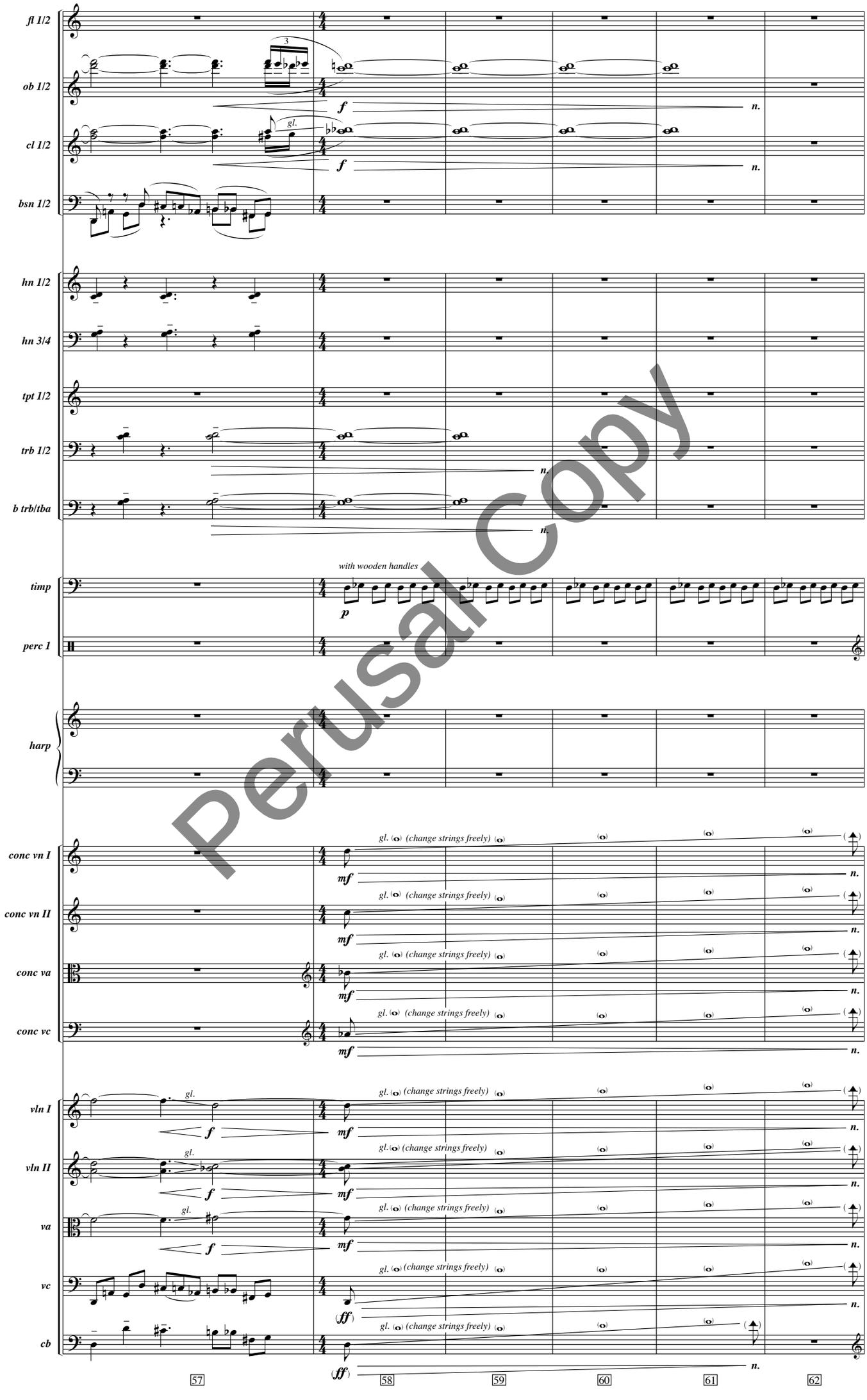

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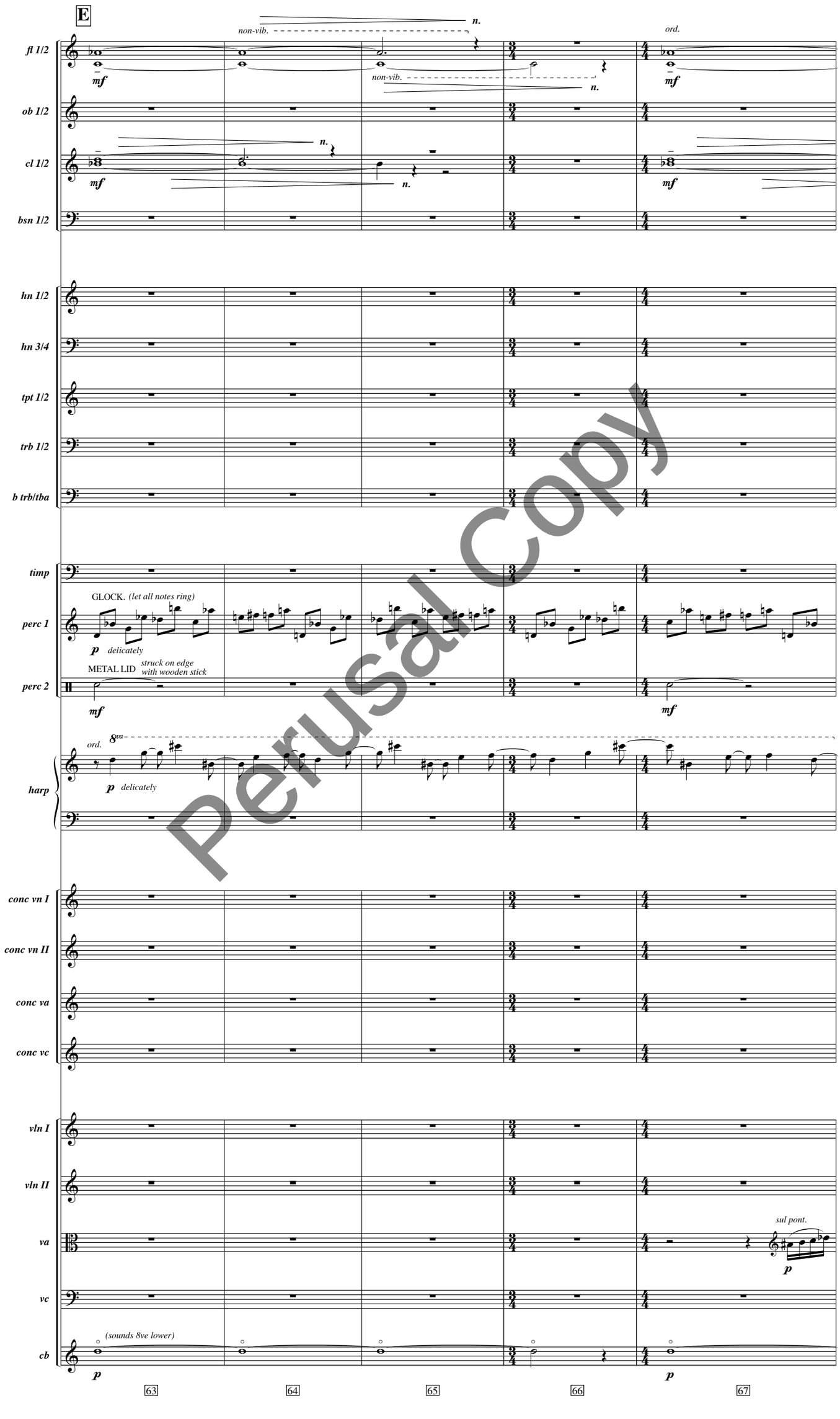

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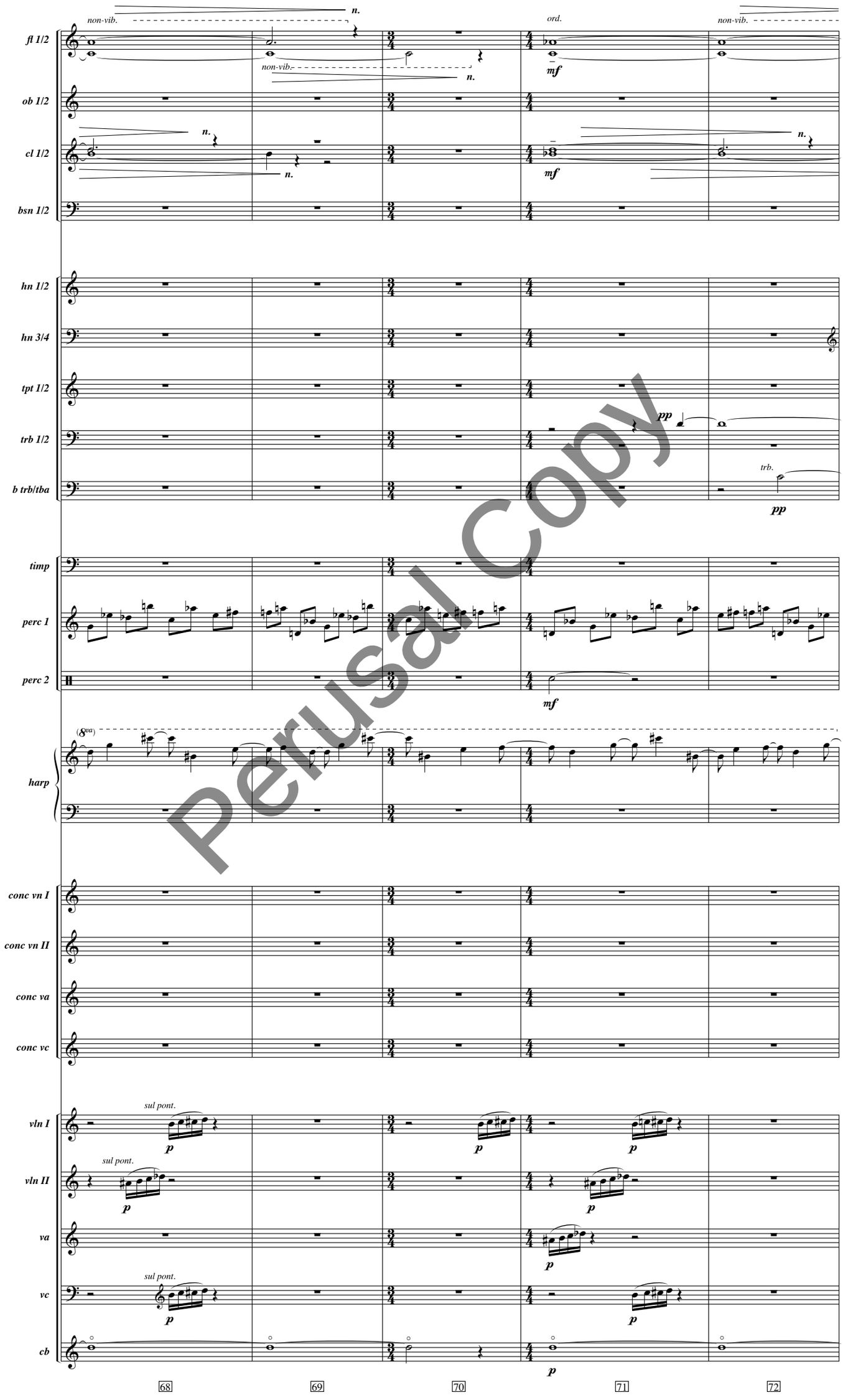

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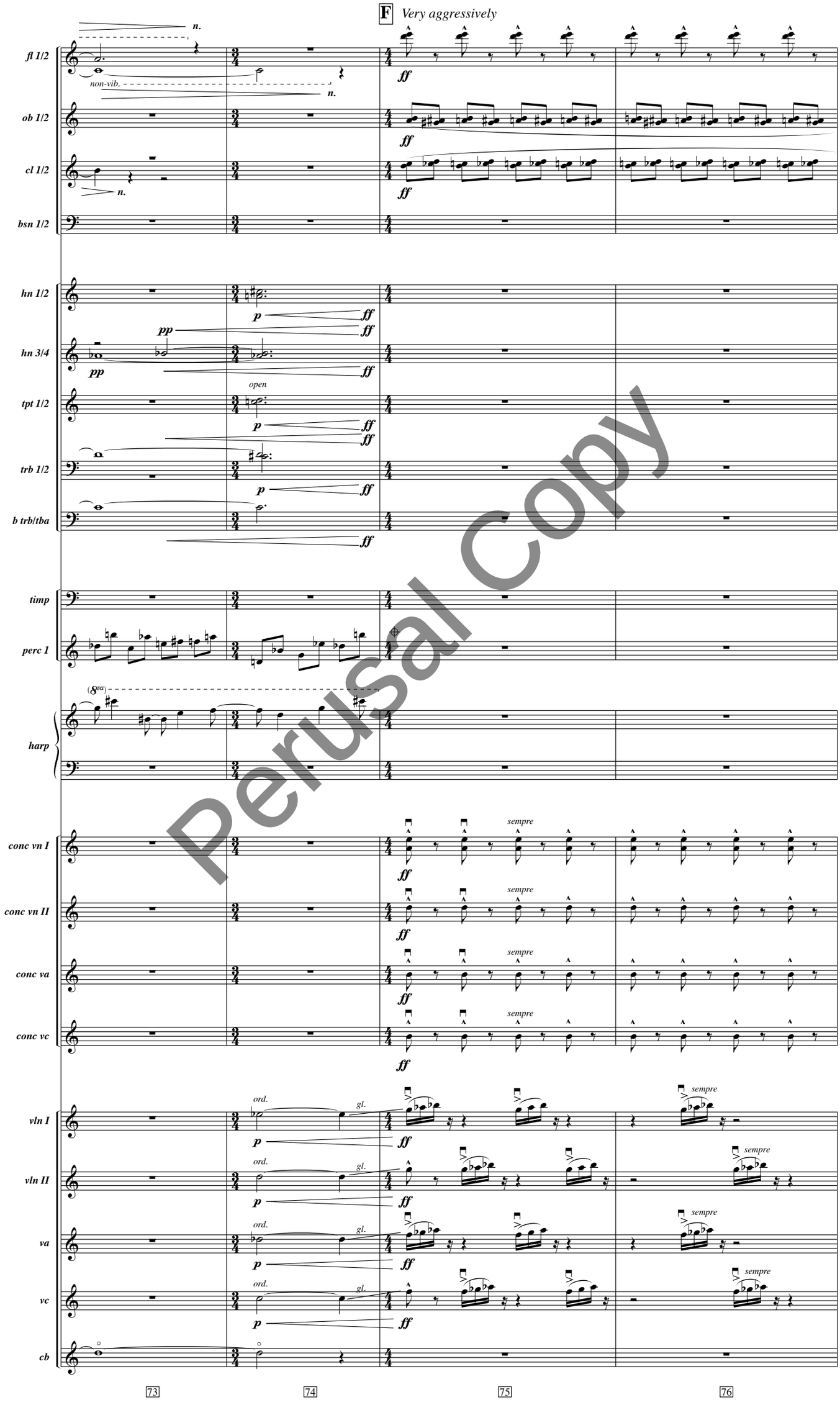

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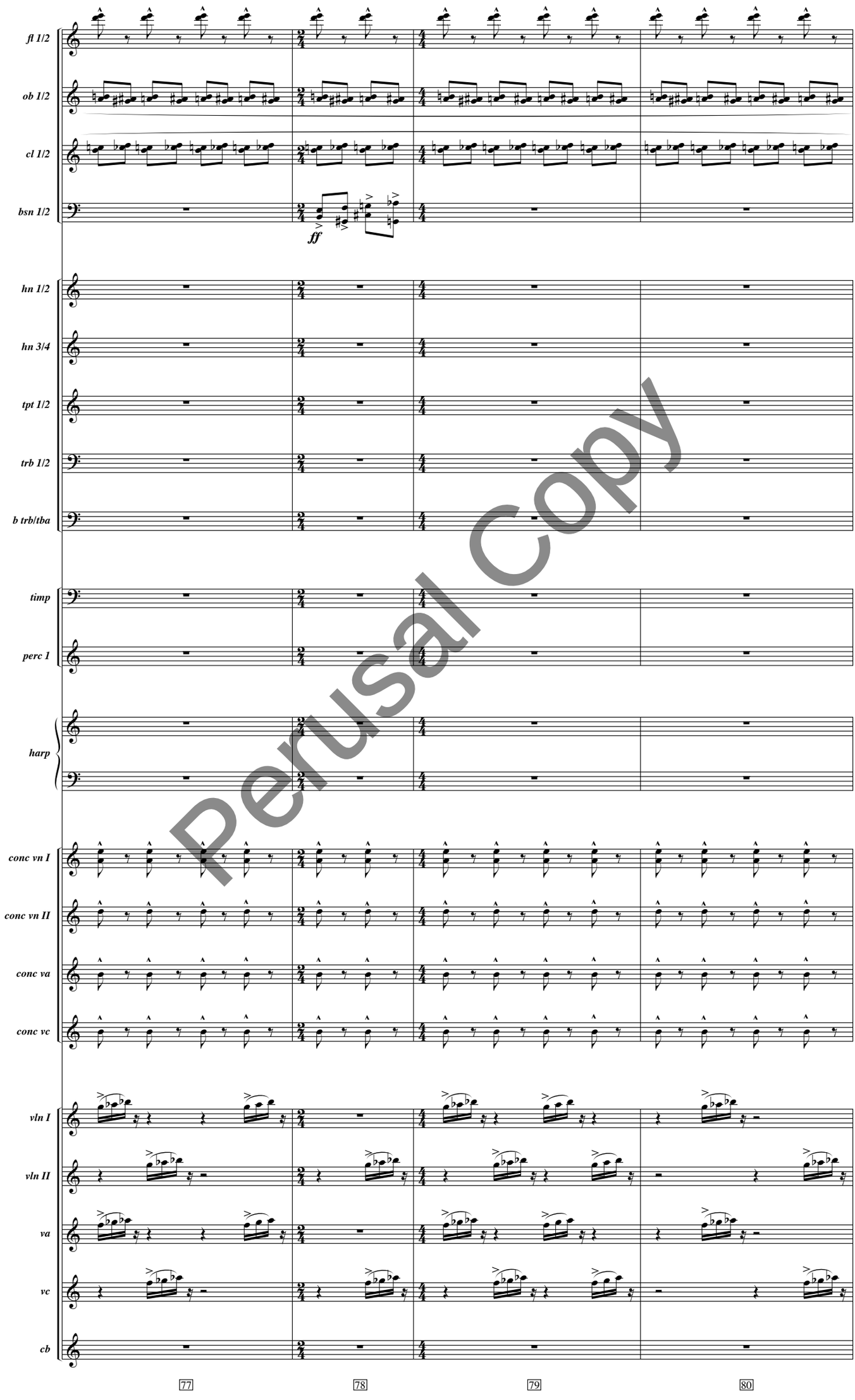

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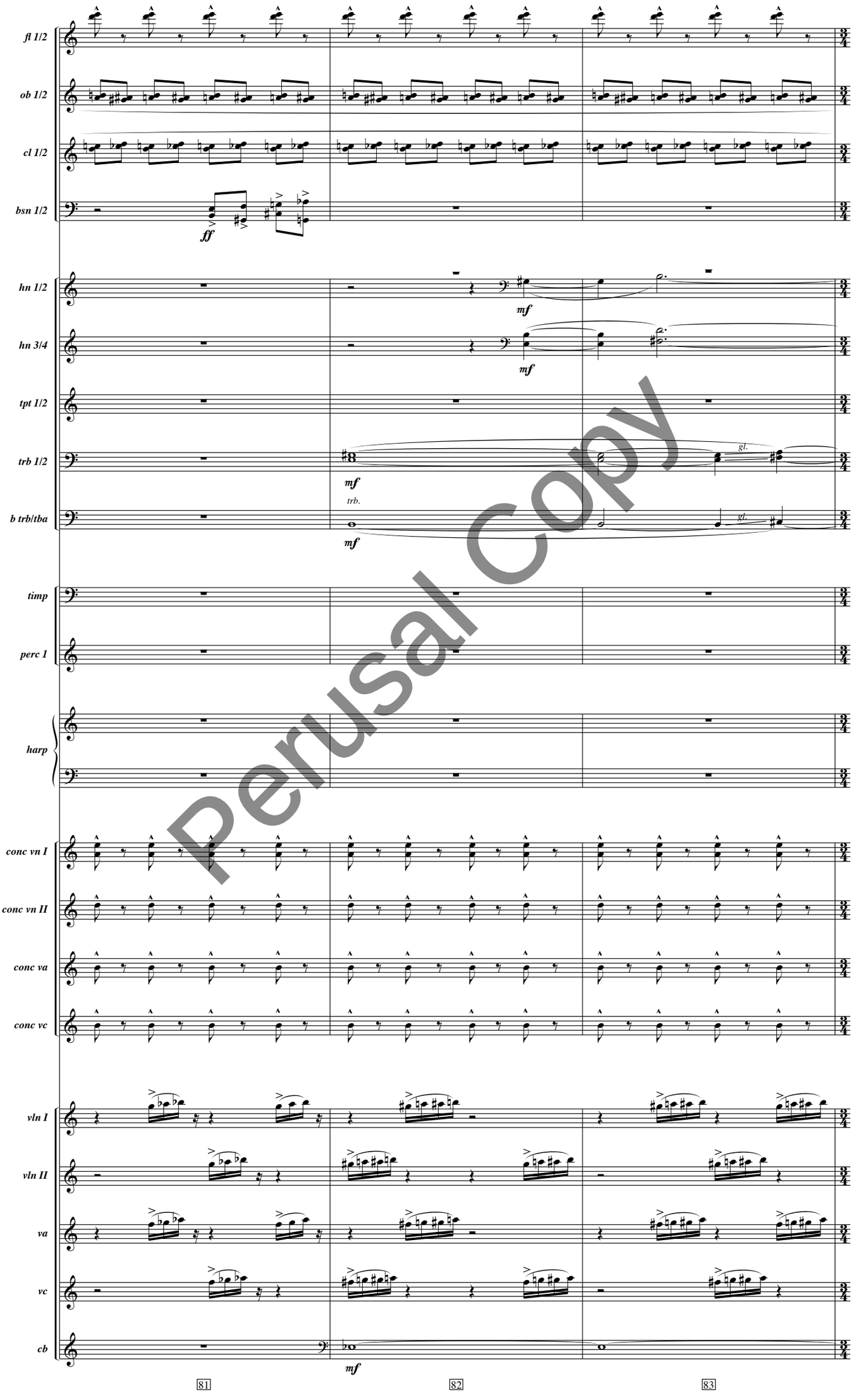

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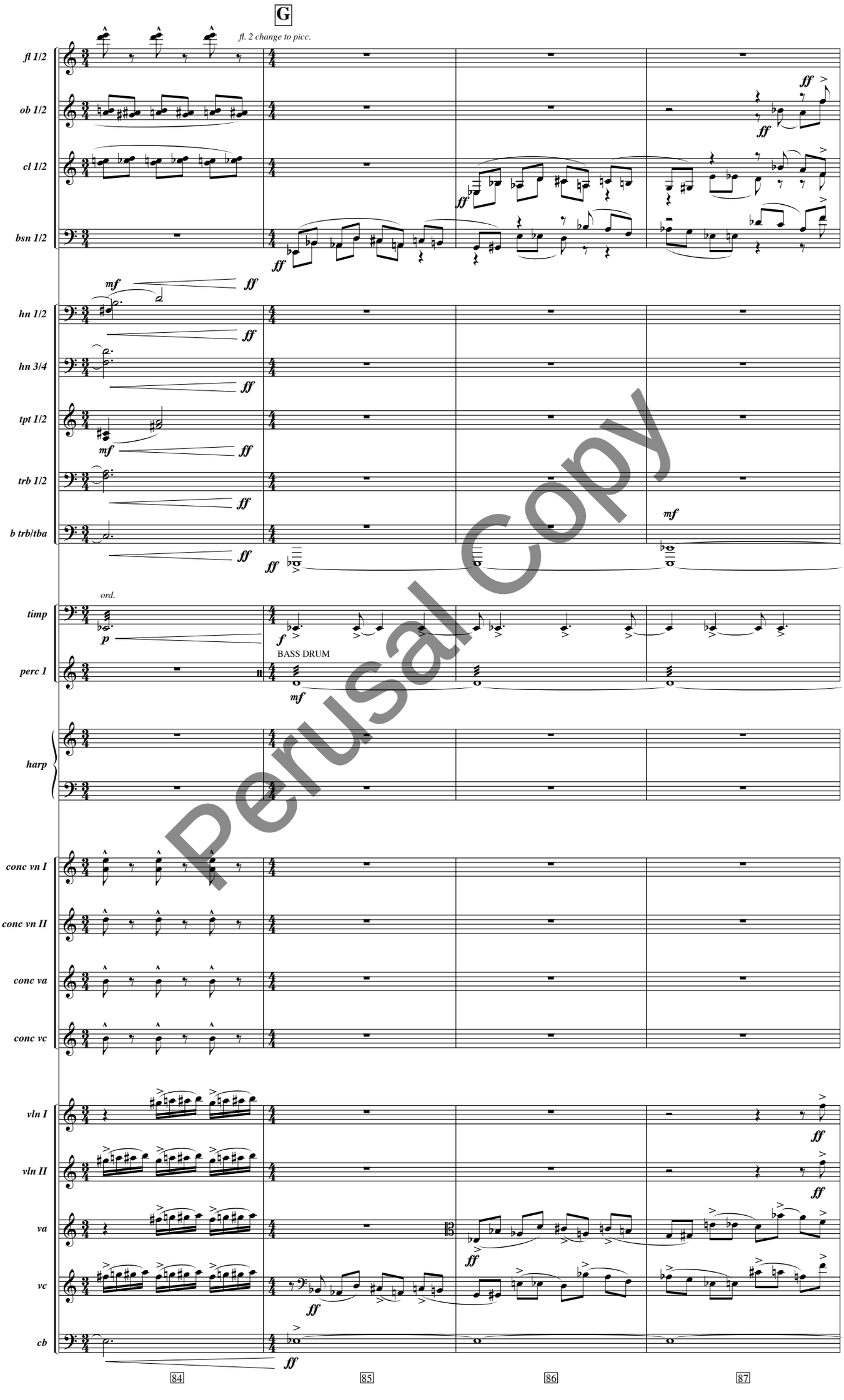

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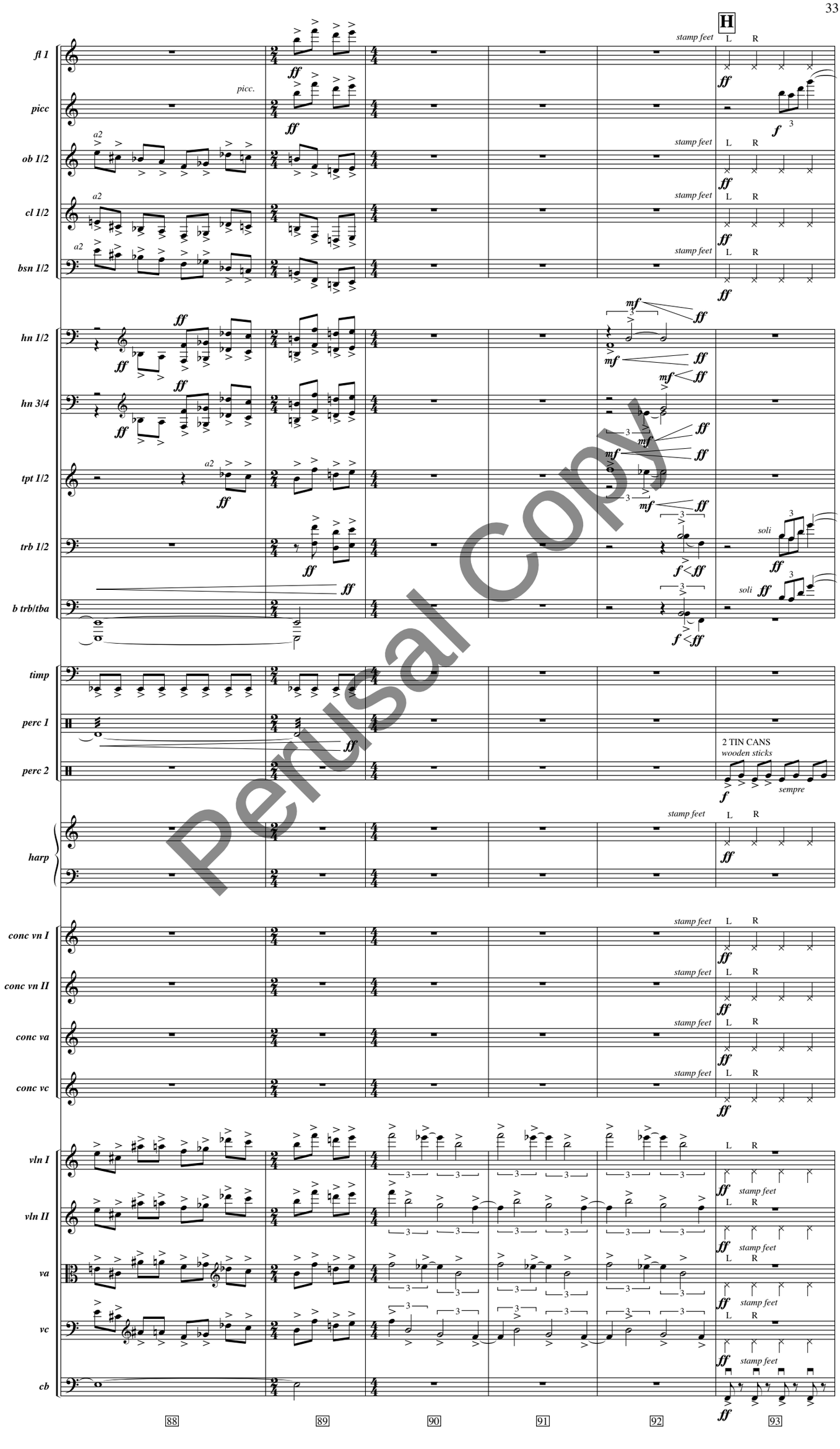

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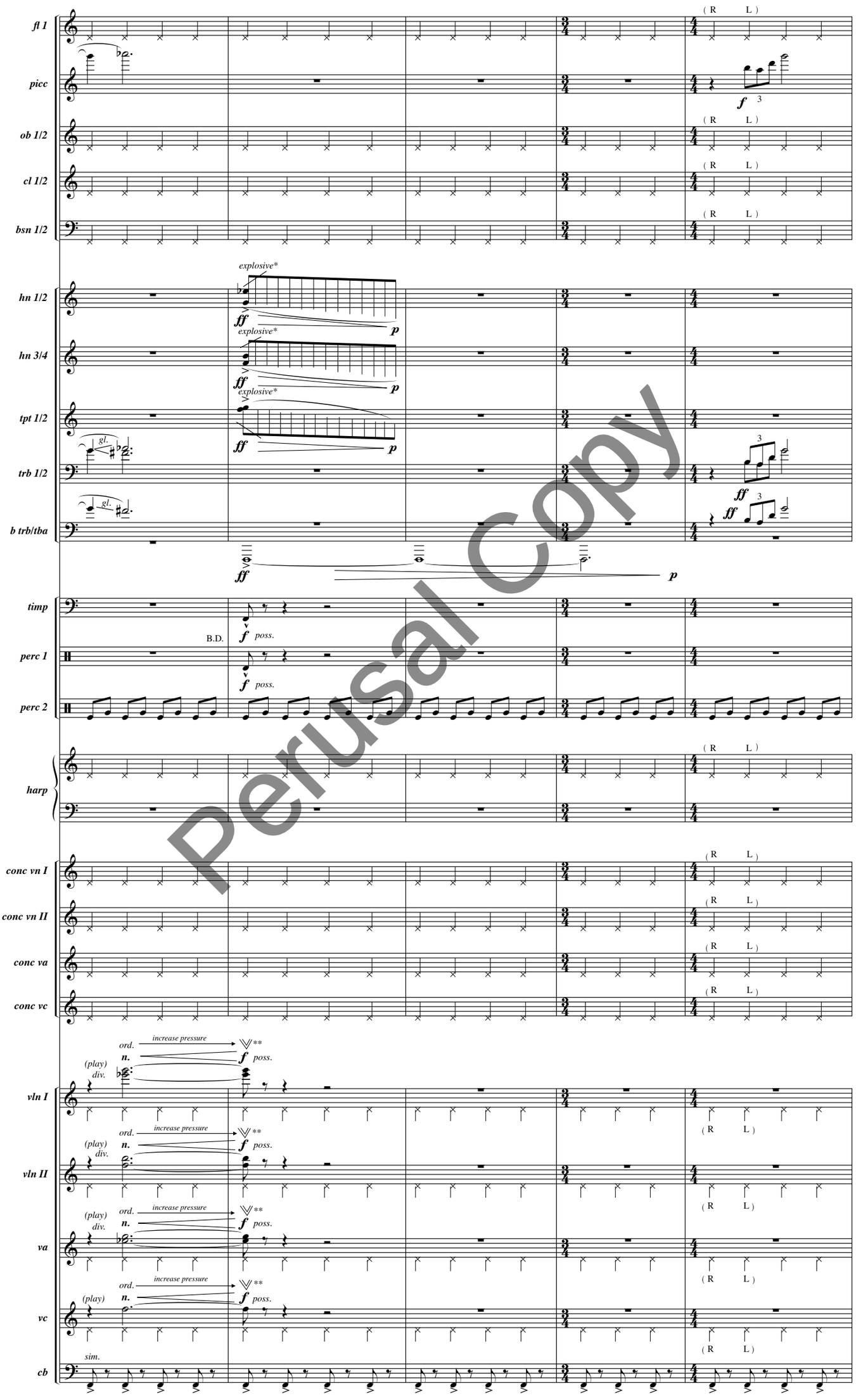
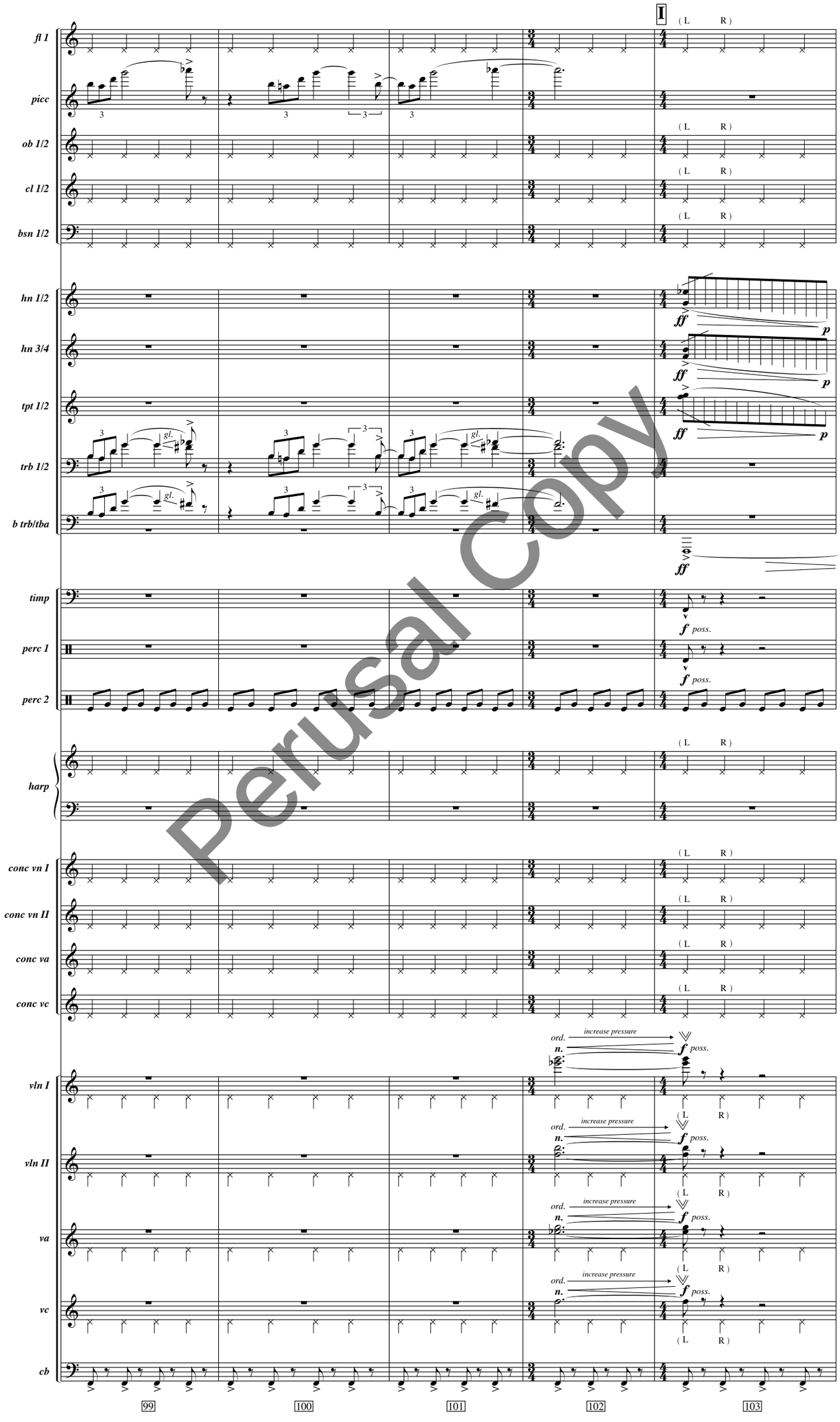


Perusal Copy

*descending chromatic scale from indicated starting note, fast as possible for duration of measure; ending note is unspecified. The effect is of an explosion which fades away.

**exaggerated bow pressure to create noise rather than pitch



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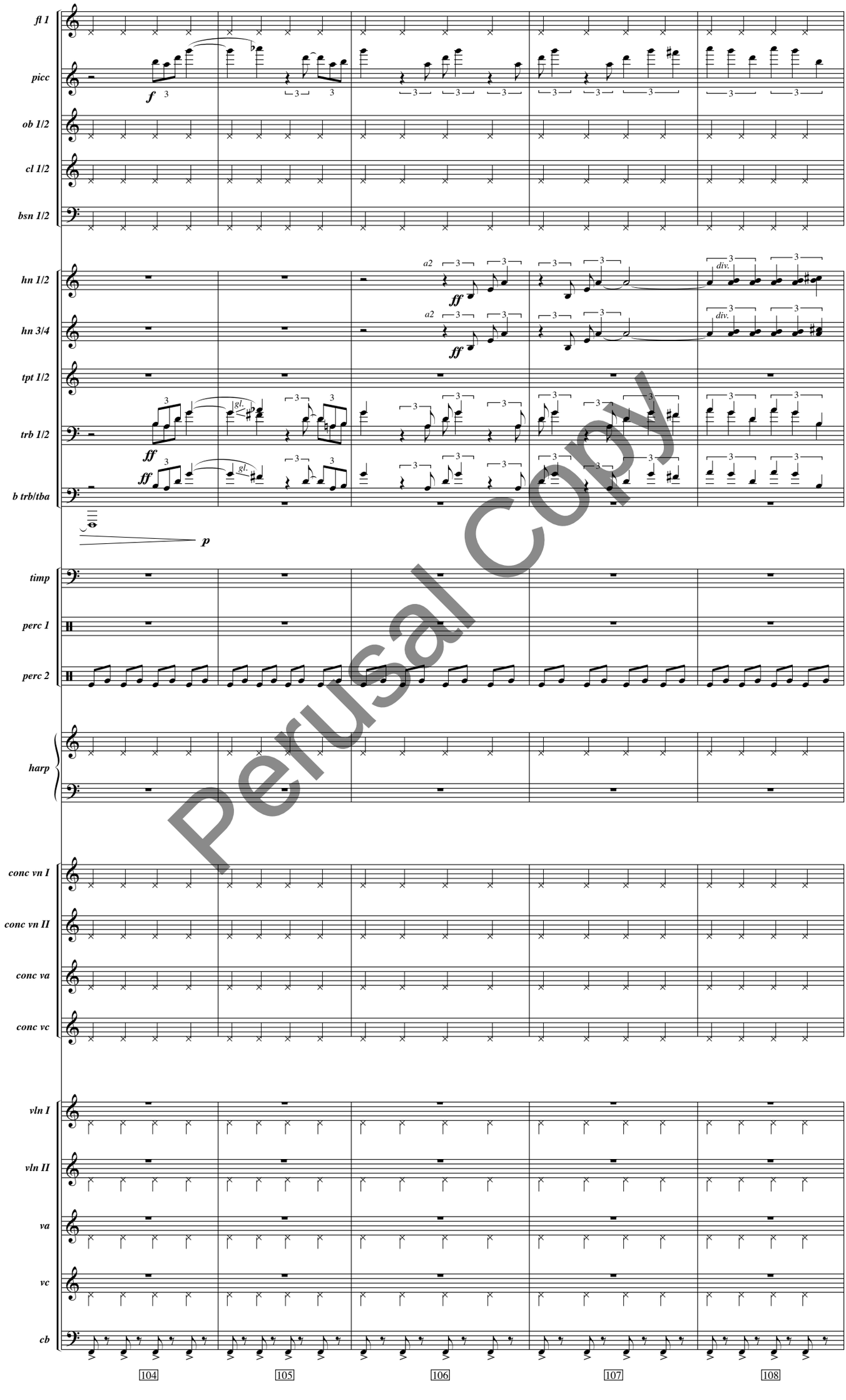

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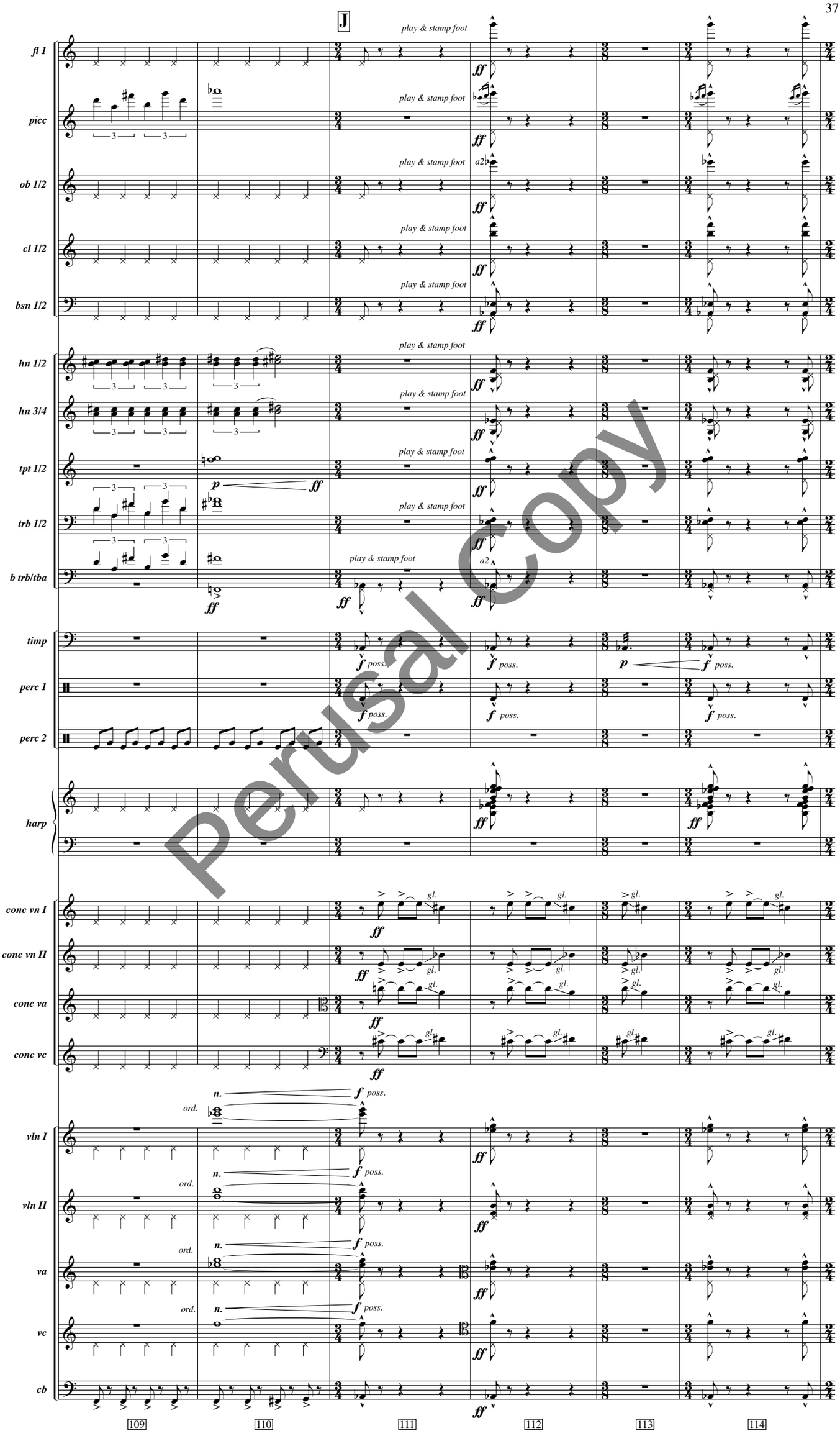

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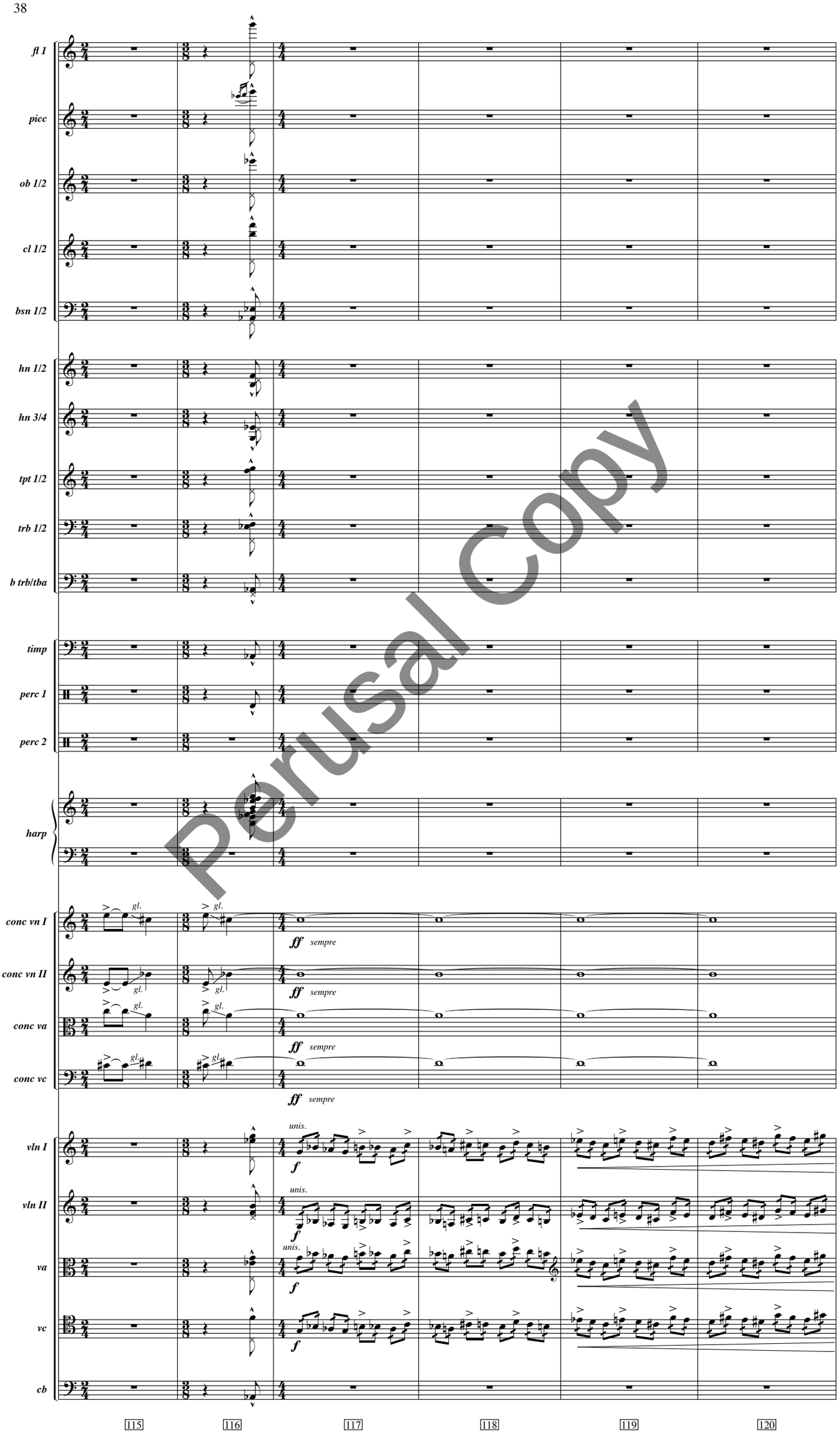

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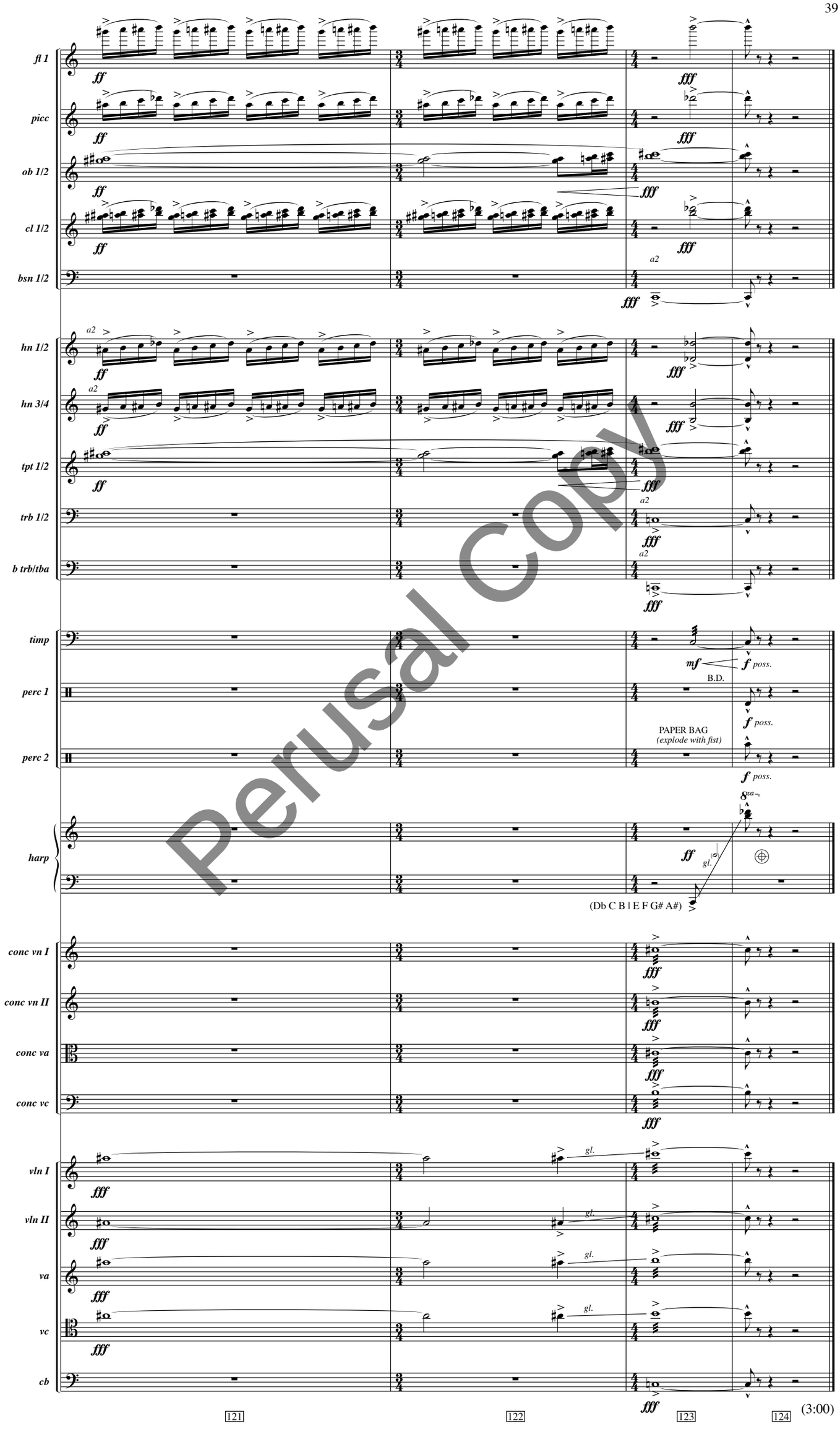
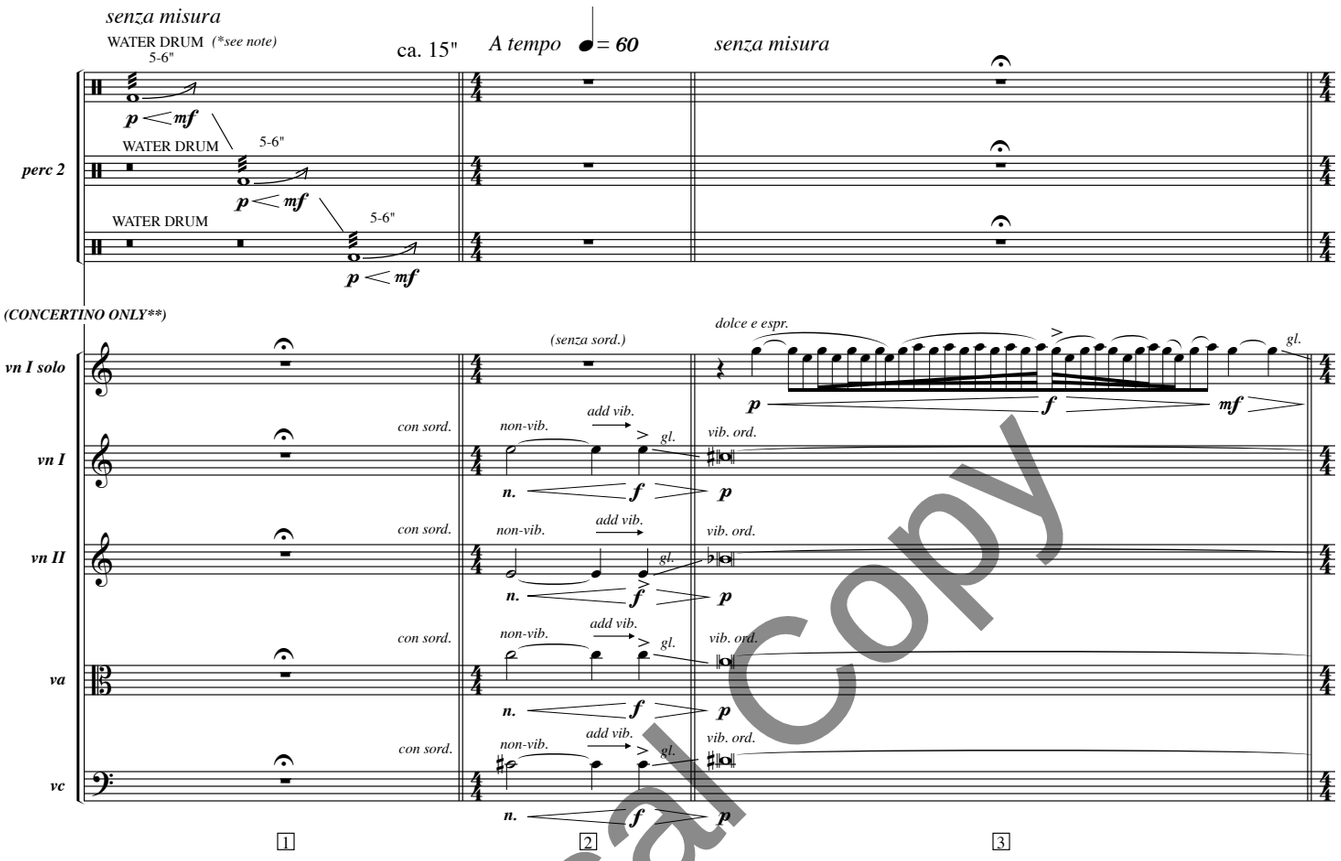


Perusal Copy

III
The Long Dark Night



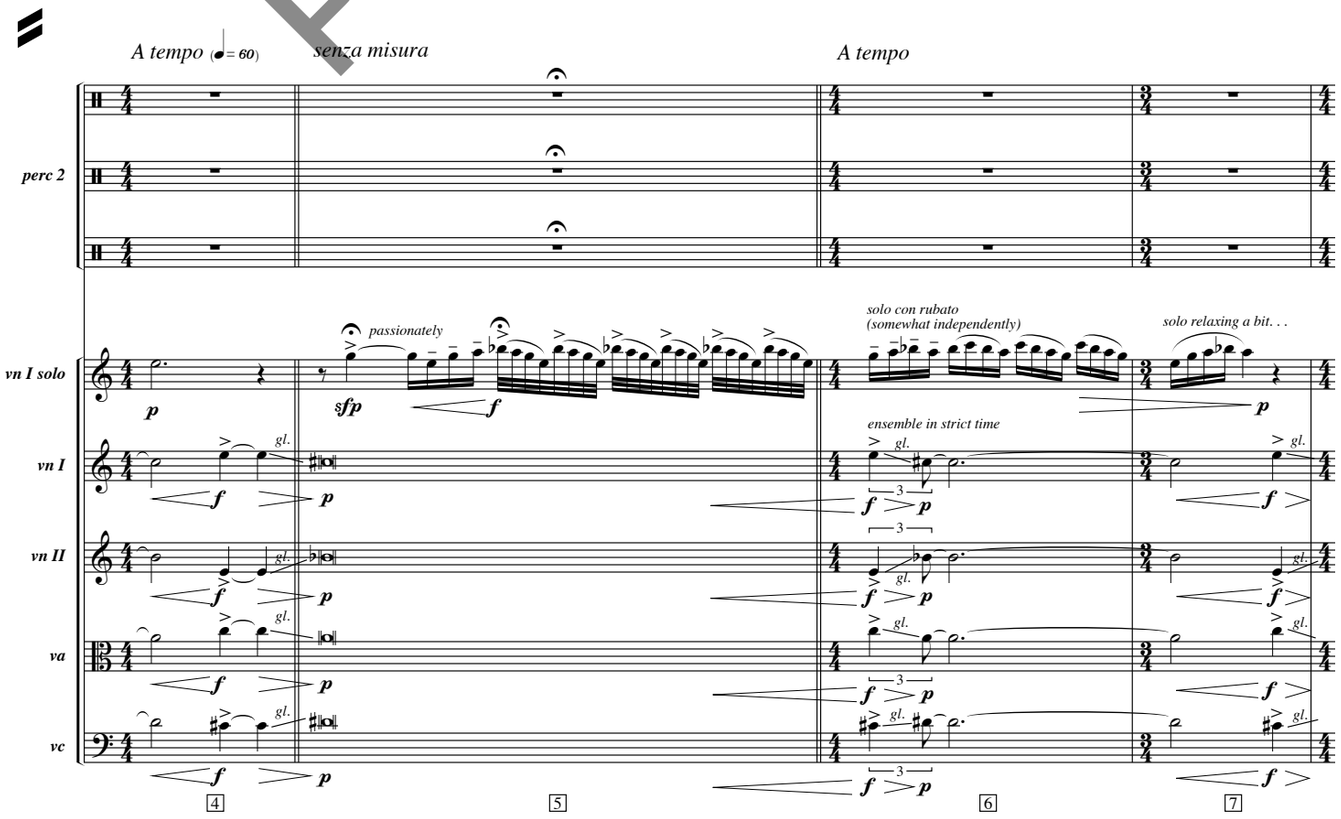
*The members of the Percussion 2 group must be divided into three subgroups. The top line applies to the group at stage right (the conductor's left); the middle line applies to the centre group, and the bottom line applies to the group at stage left.

The water drum is a lightweight aluminum or stainless steel pot (with handle) with water in it (to a depth of about 1 cm). The pots may be of varying sizes. It is held horizontally and struck on the bottom in a gentle drumroll with a rubber mallet. While rolling, gradually tilt the pot to raise the pitch. The roll stops when the pot has been tilted as far as it can go without spilling any water. This gesture should take 5-6".

*The water drums are played independently beginning with the player on the extreme stage right. Players then enter, in order, **immediately** after the previous player **starts**, so that the sound overlaps and progresses around the perimeter of percussionists. Total time for this passage should be about 15" (though this may vary depending on how many players there are).*

The string entry should connect with the end of the water drum gesture.

**Conductor note: The concertino parts are cued into the main orchestra string parts, should the concertino need reinforcement.*



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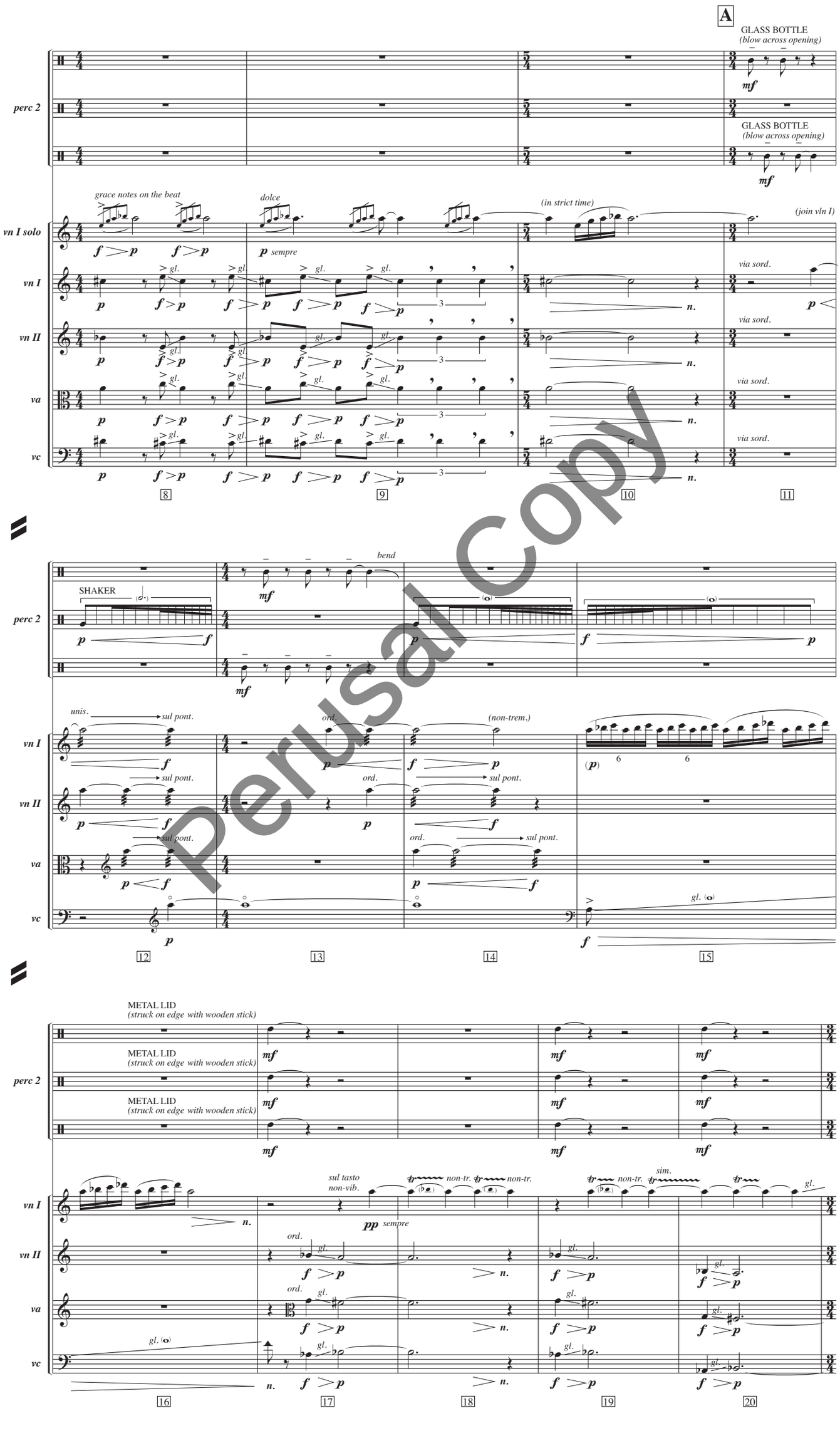

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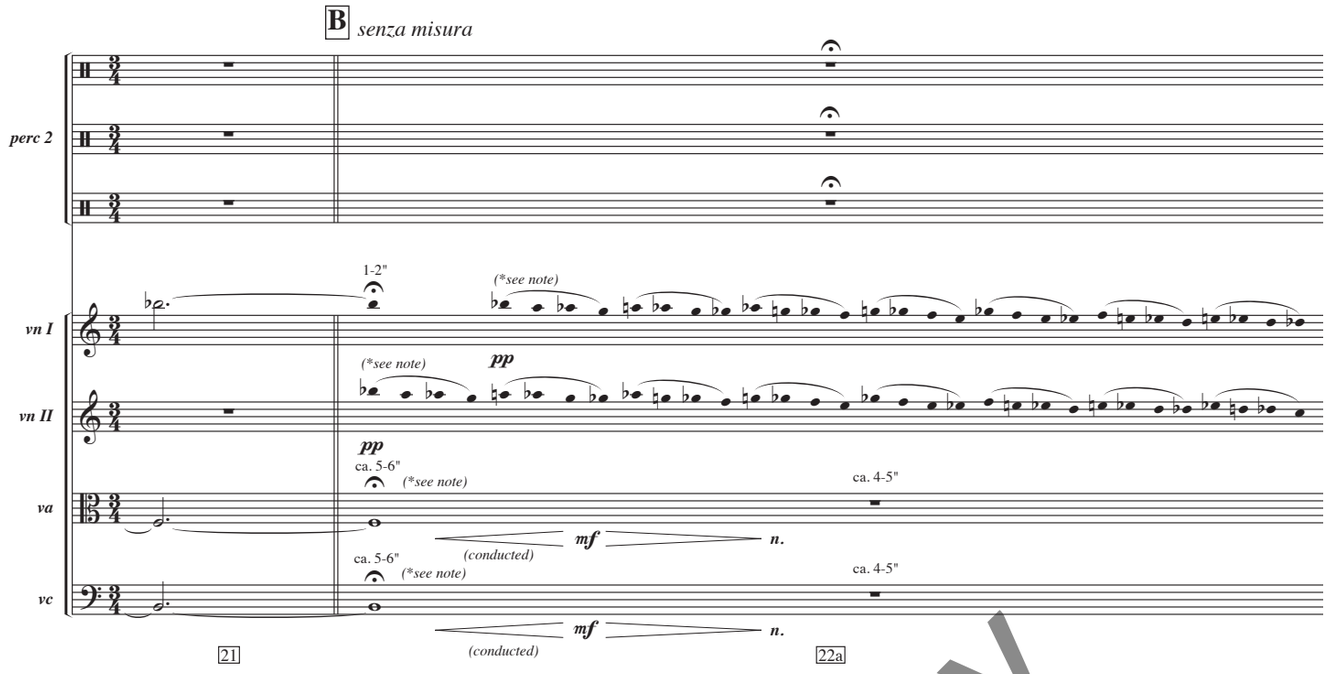
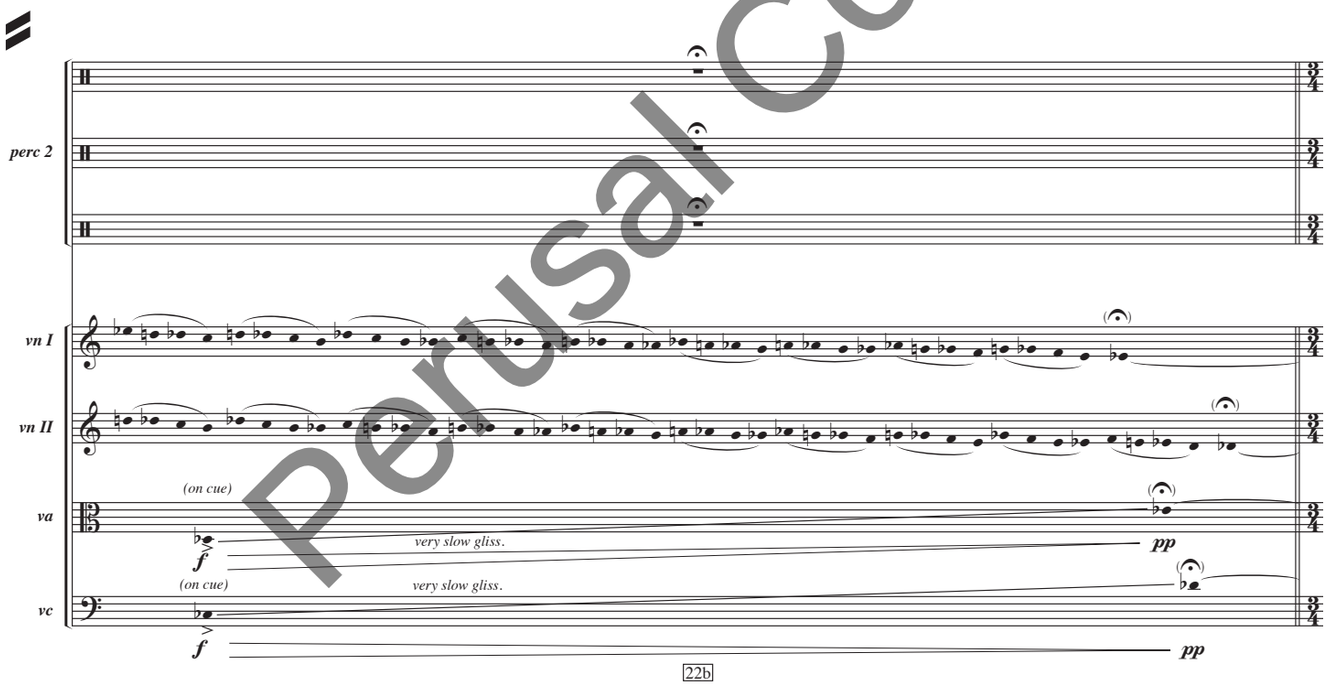
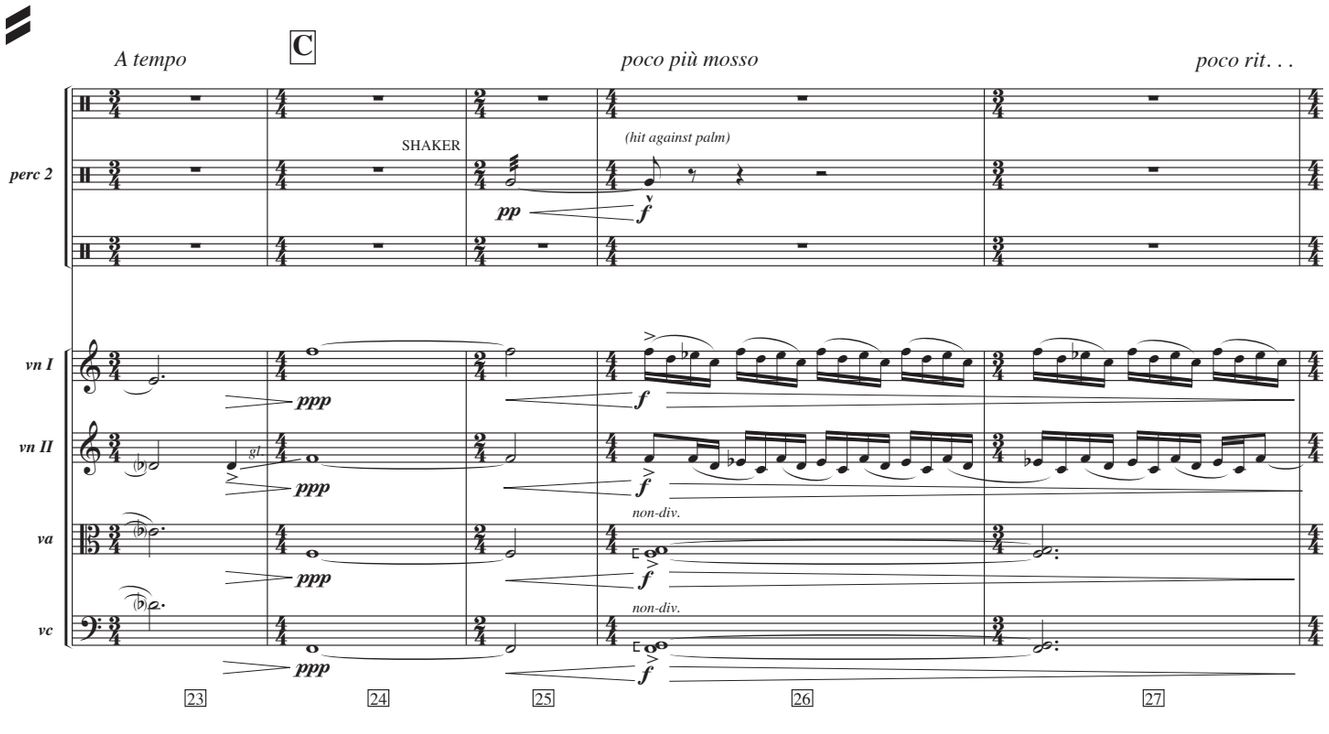


*All violins play independently in this passage. The chromatic descent should not be fast, but rather be a soft, delicate cascade of sound. Do **not** start together; rather, one second violinist begins, then the other seconds join in quickly one after the other (always starting on the Bb). The first violinists begin their descent 1-2" after the cascade starts, again entering and descending independently.*

The viola/cello crescendo/decrescendo should be conducted; after the rest, the conductor cues in the viola/cello glissando, which then proceeds independently to the final pitch.

All players will reach their final pitches independently. Time begins again when all strings have established this final pitch.





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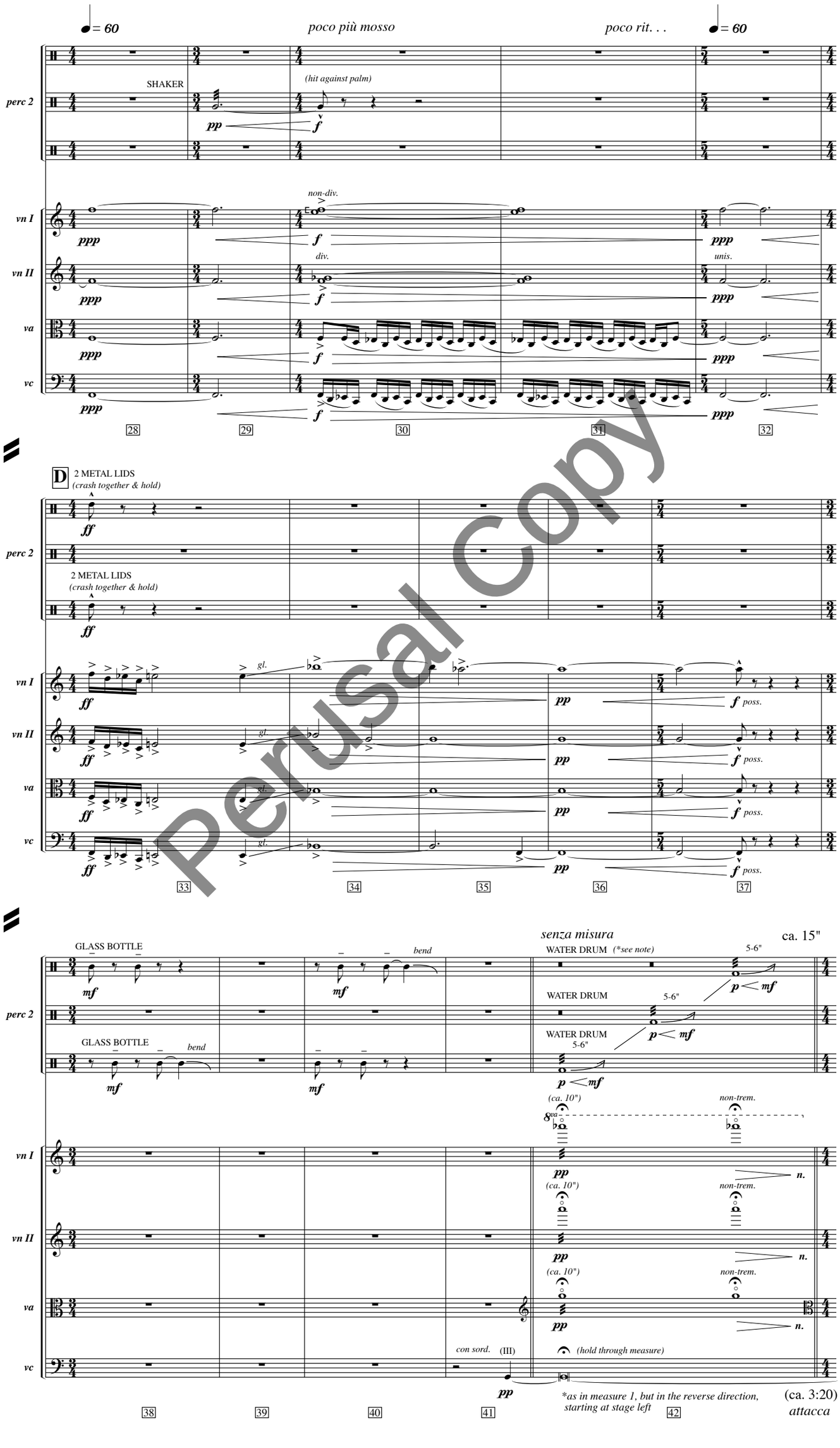

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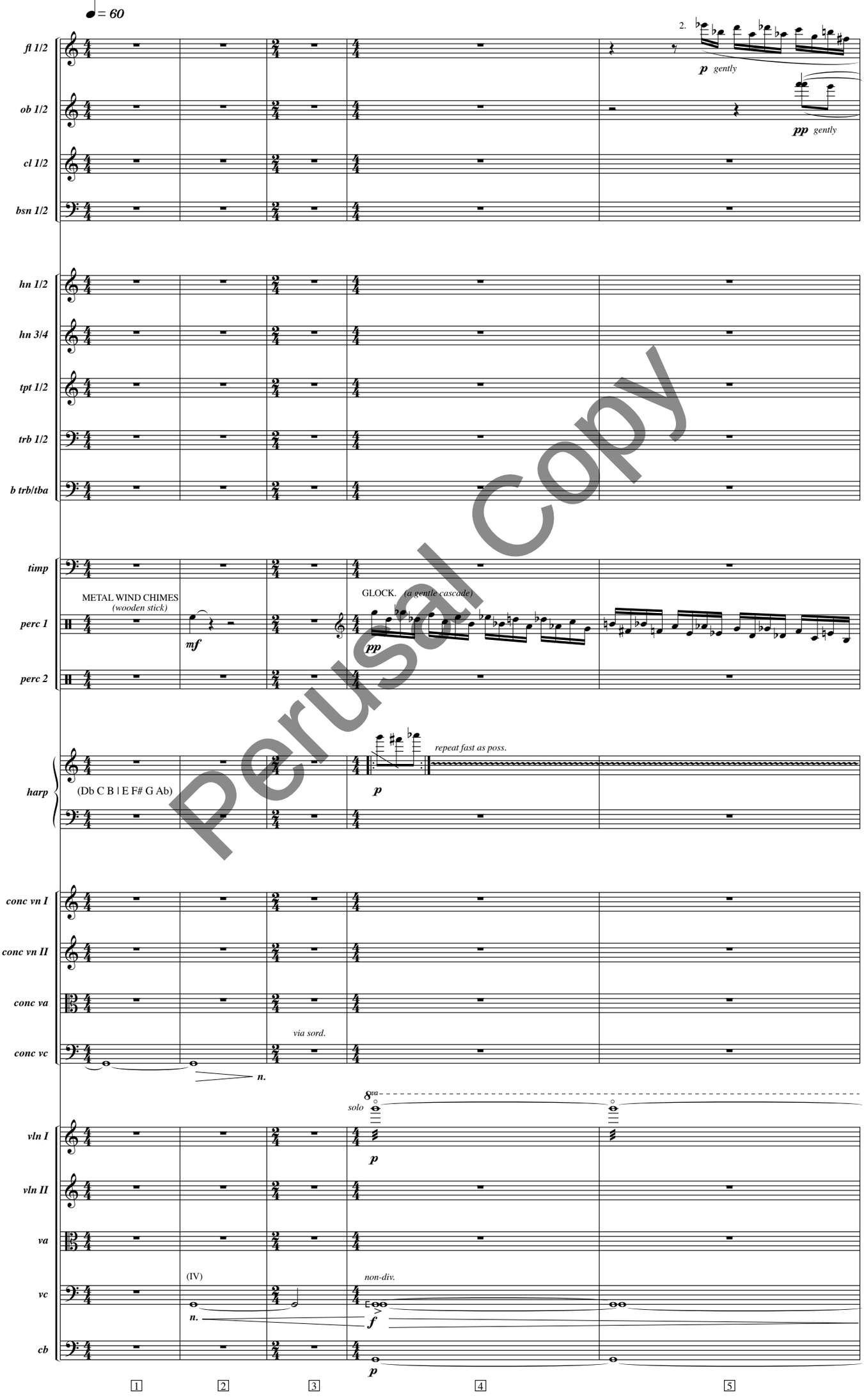
IV
Double Helix



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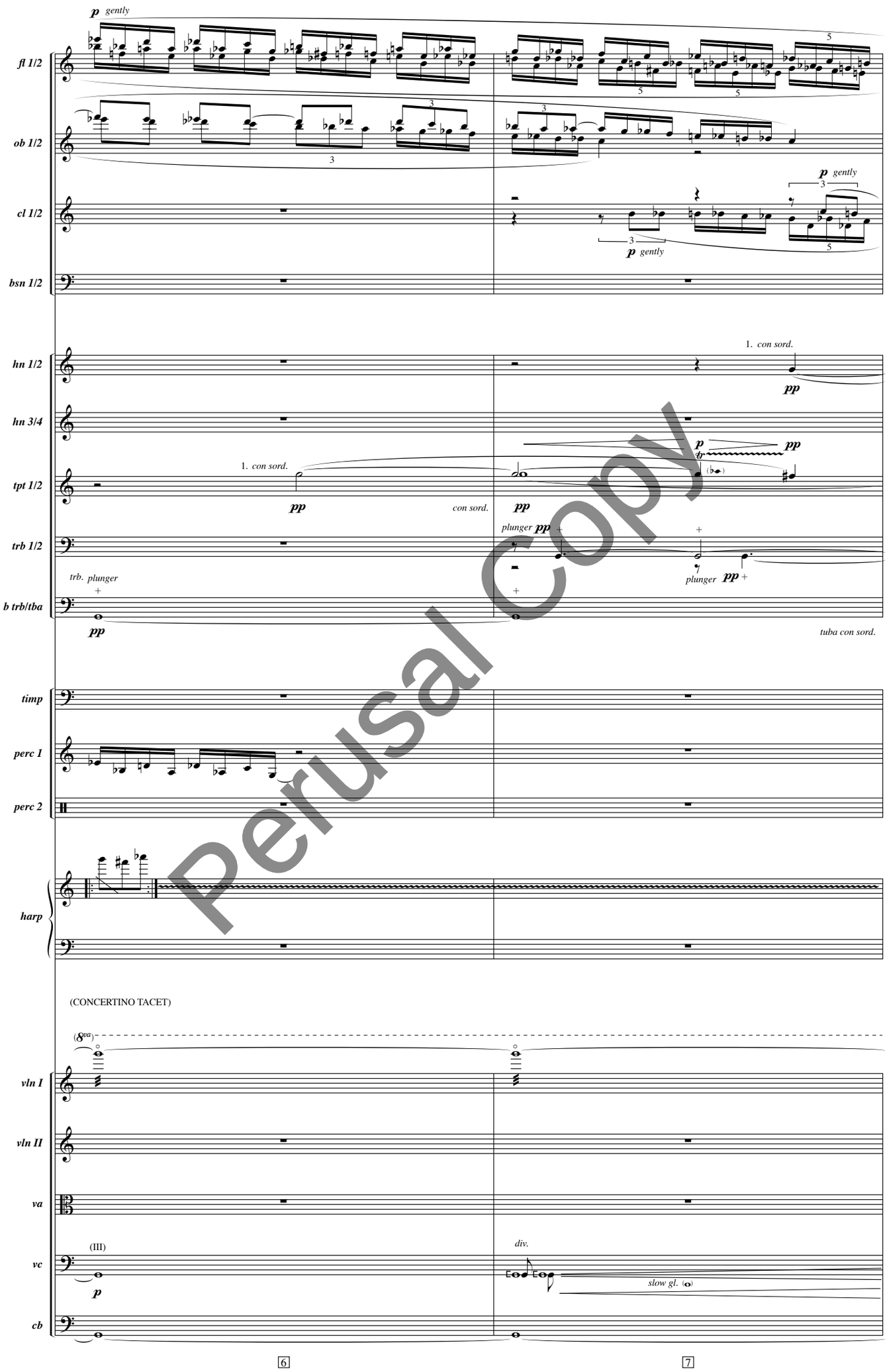

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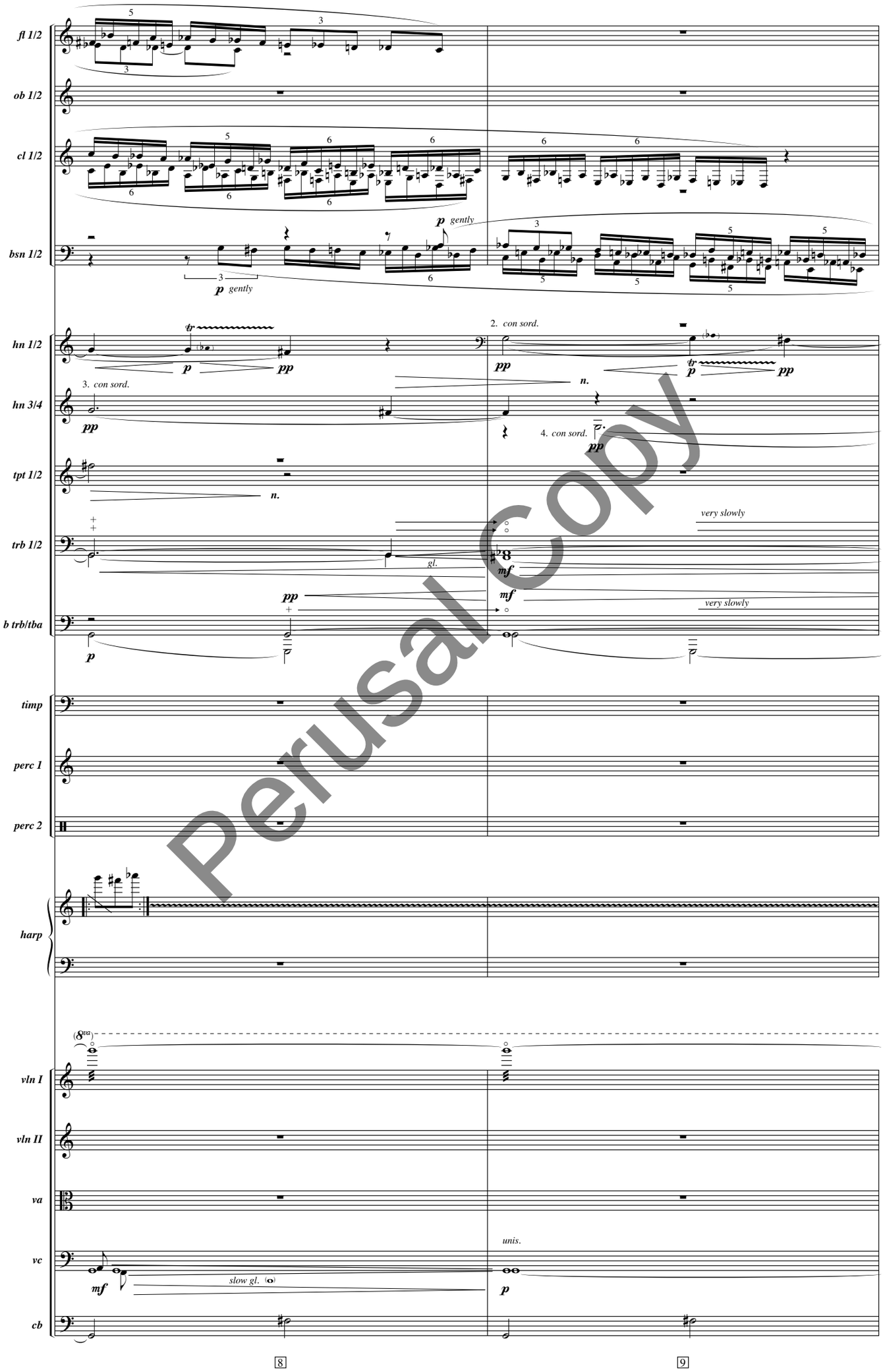

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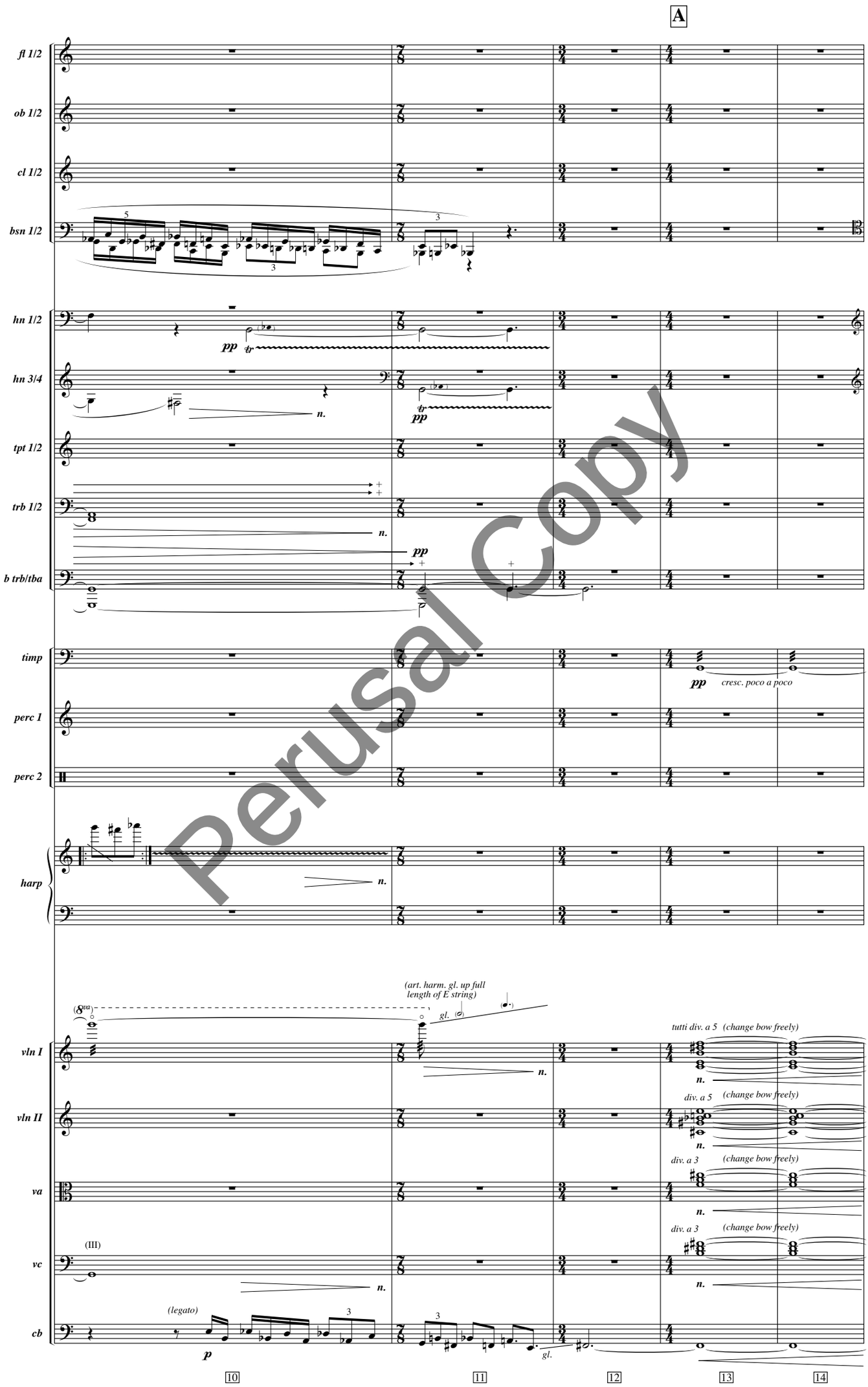

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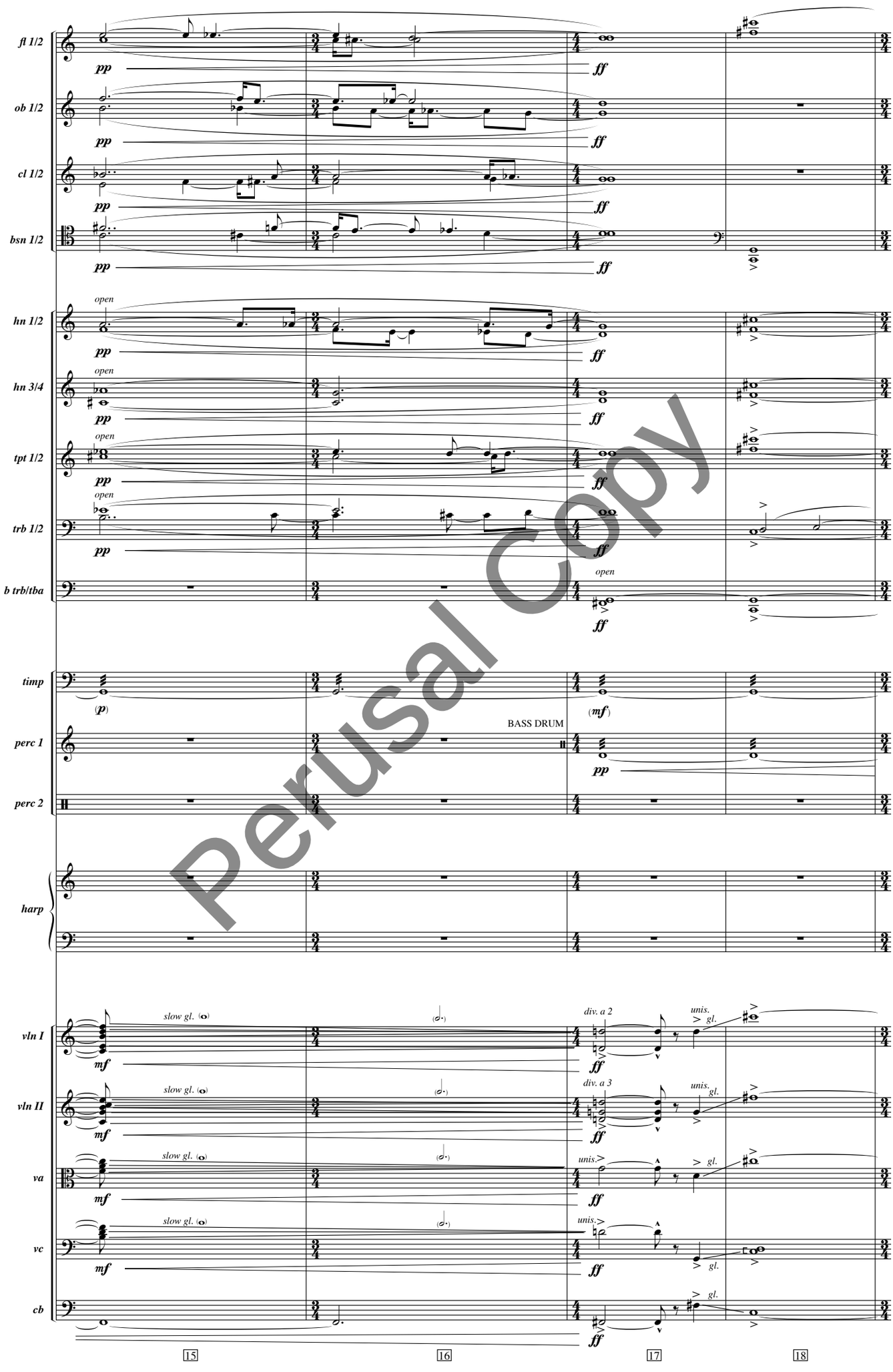


Perusal Copy

molto accel. to ♩= 126 Driving, with intensity

B

fl 1/2

ob 1/2

cl 1/2

bsn 1/2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1

perc 2

harp

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

f poss.

ff

sfp

mf

p

(f)

(mf)

coperto

pizz.

SHAKER (held vertically and turned in a circle with the beat)

(one circle per beat)

(hit against hand)

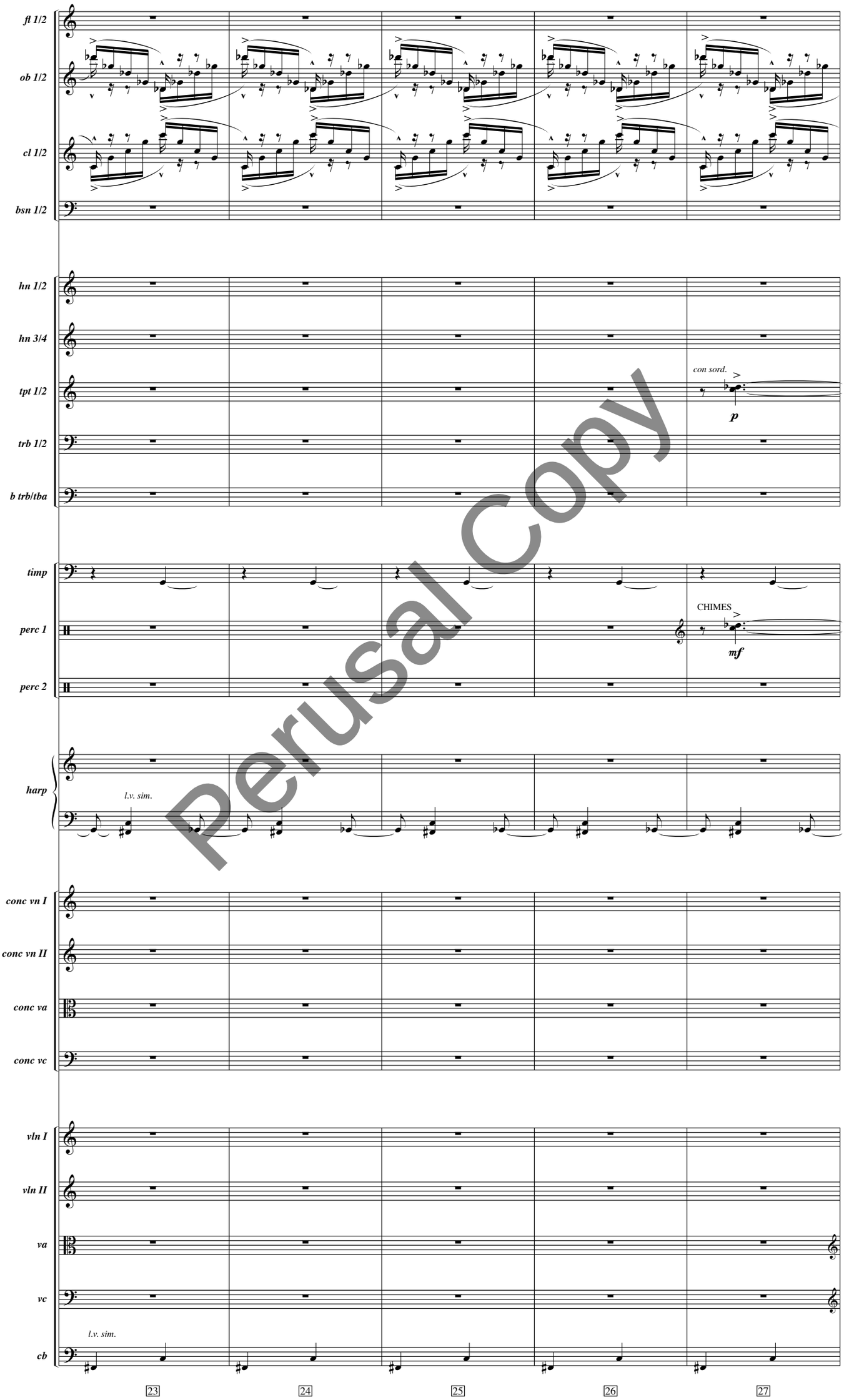
div.

(senza sord.)

6

Perusal Copy

19 20 21 22



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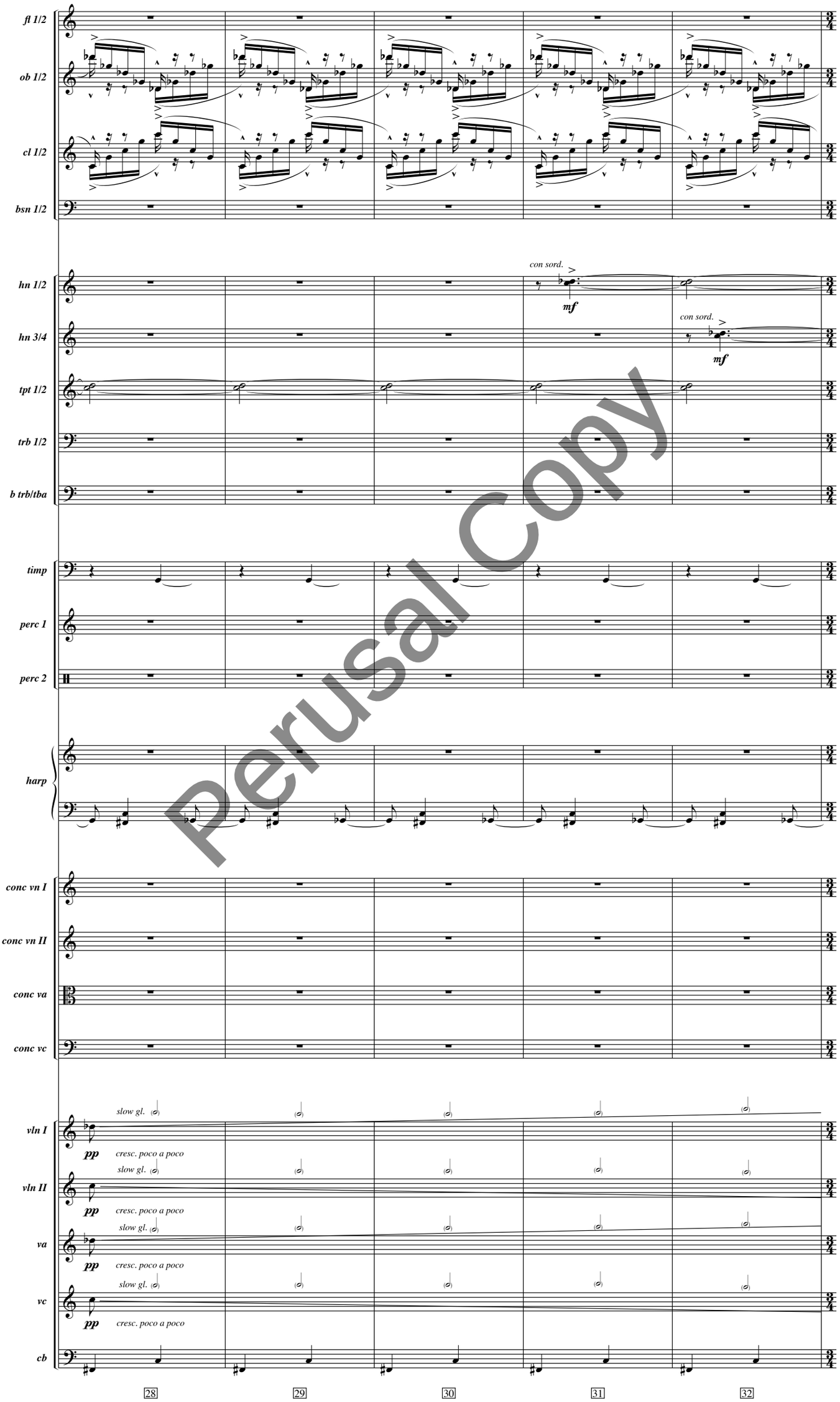

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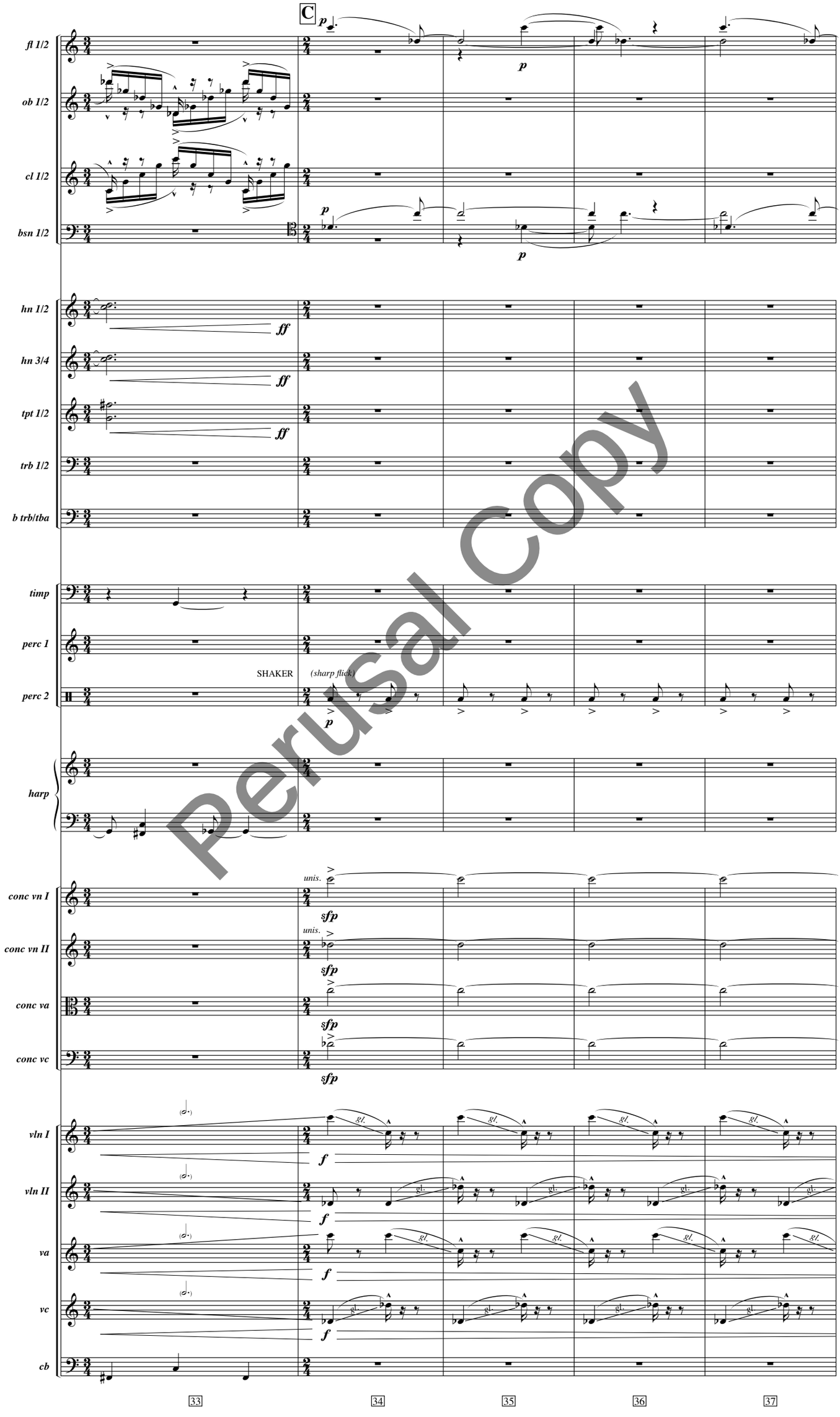

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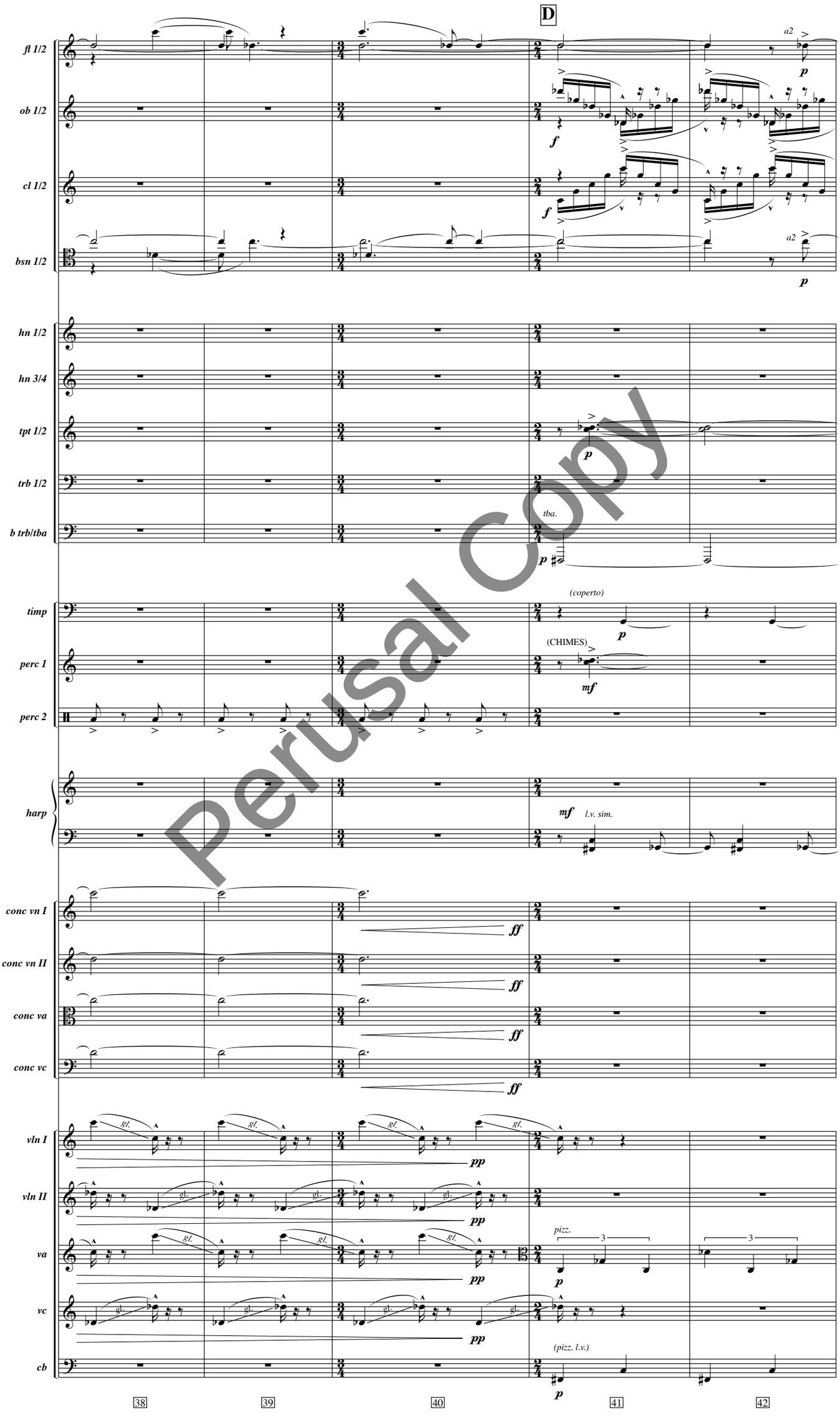

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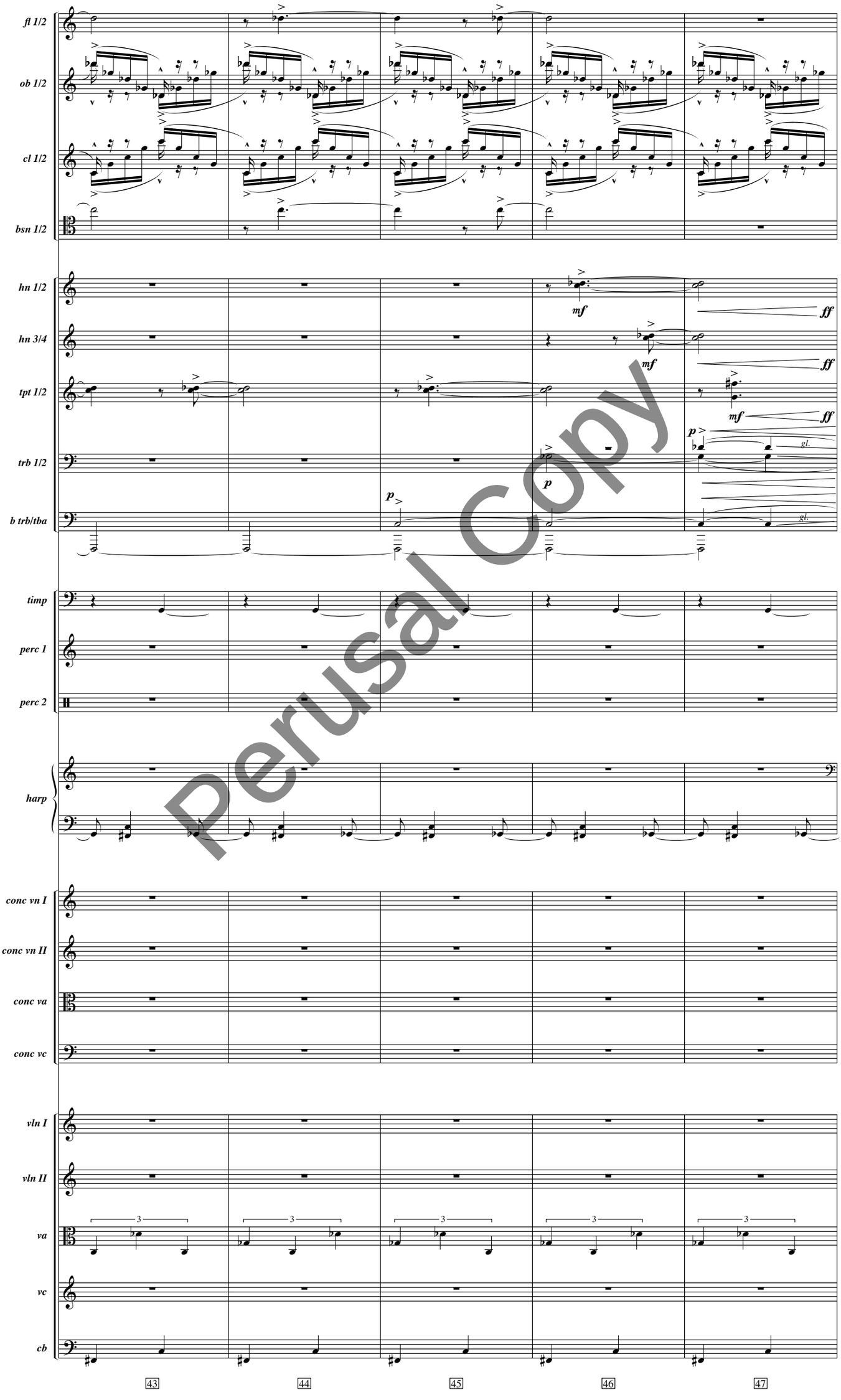

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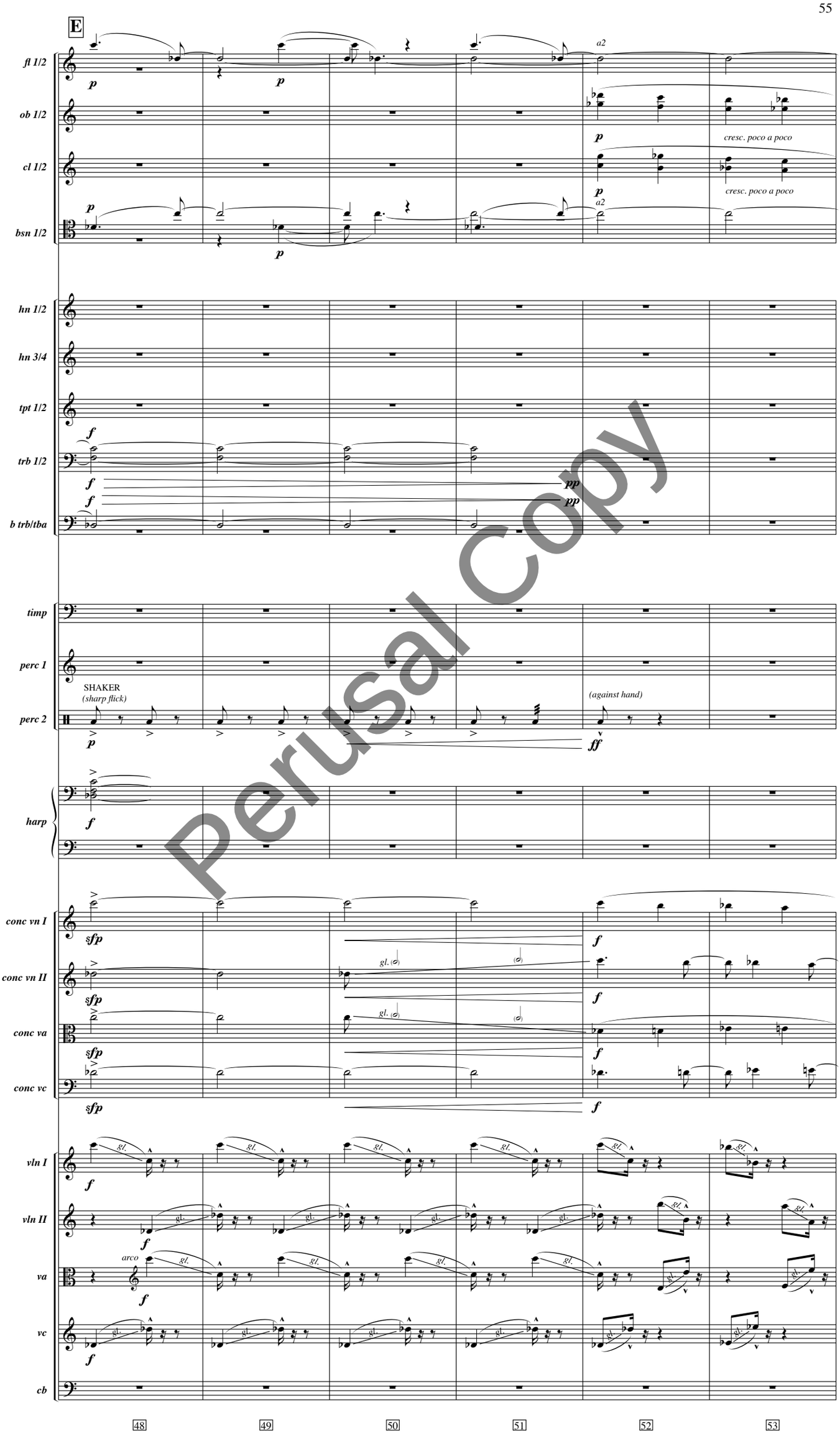

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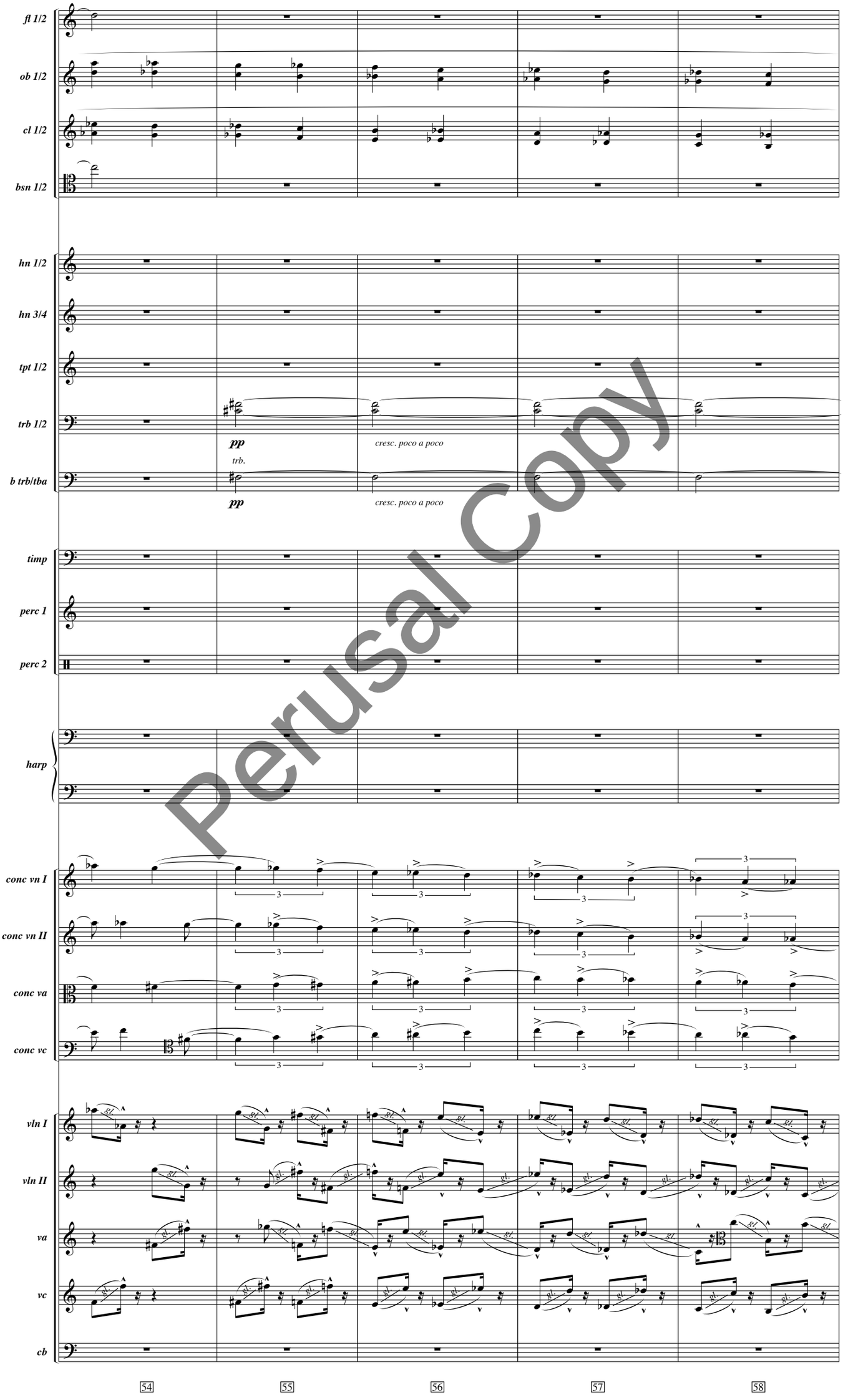


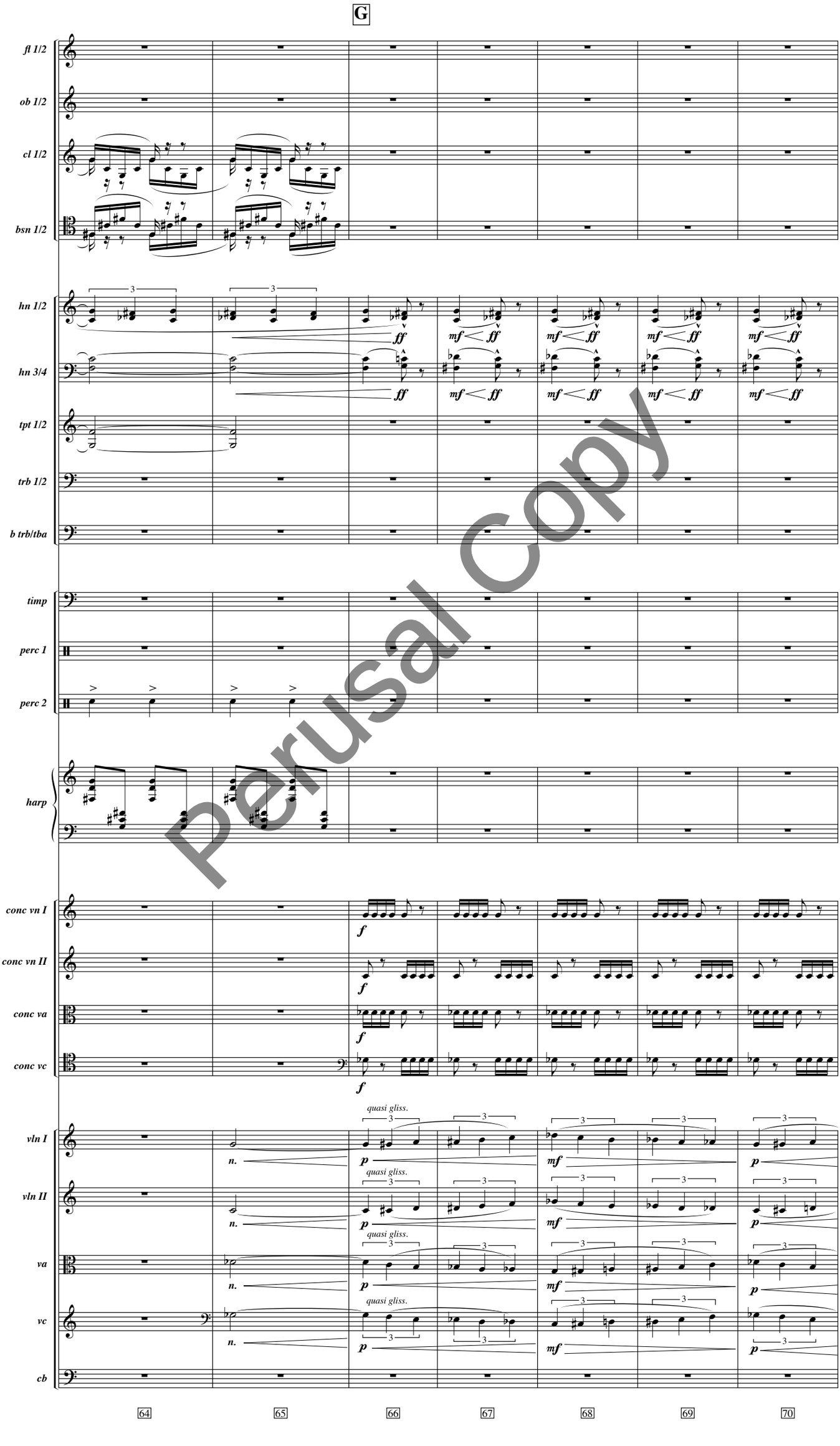
Perusal Copy

F

fl 1/2
ob 1/2
cl 1/2
bsn 1/2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb/tba
timp
perc 1
perc 2
harp
conc vn I
conc vn II
conc va
conc vc
vln I
vln II
va
vc
cb

ff
mf
open
fl.
VIBRASLAP
GLASS BOTTLE
(held by neck, struck with plastic beater)
gl.

Perusal Copy



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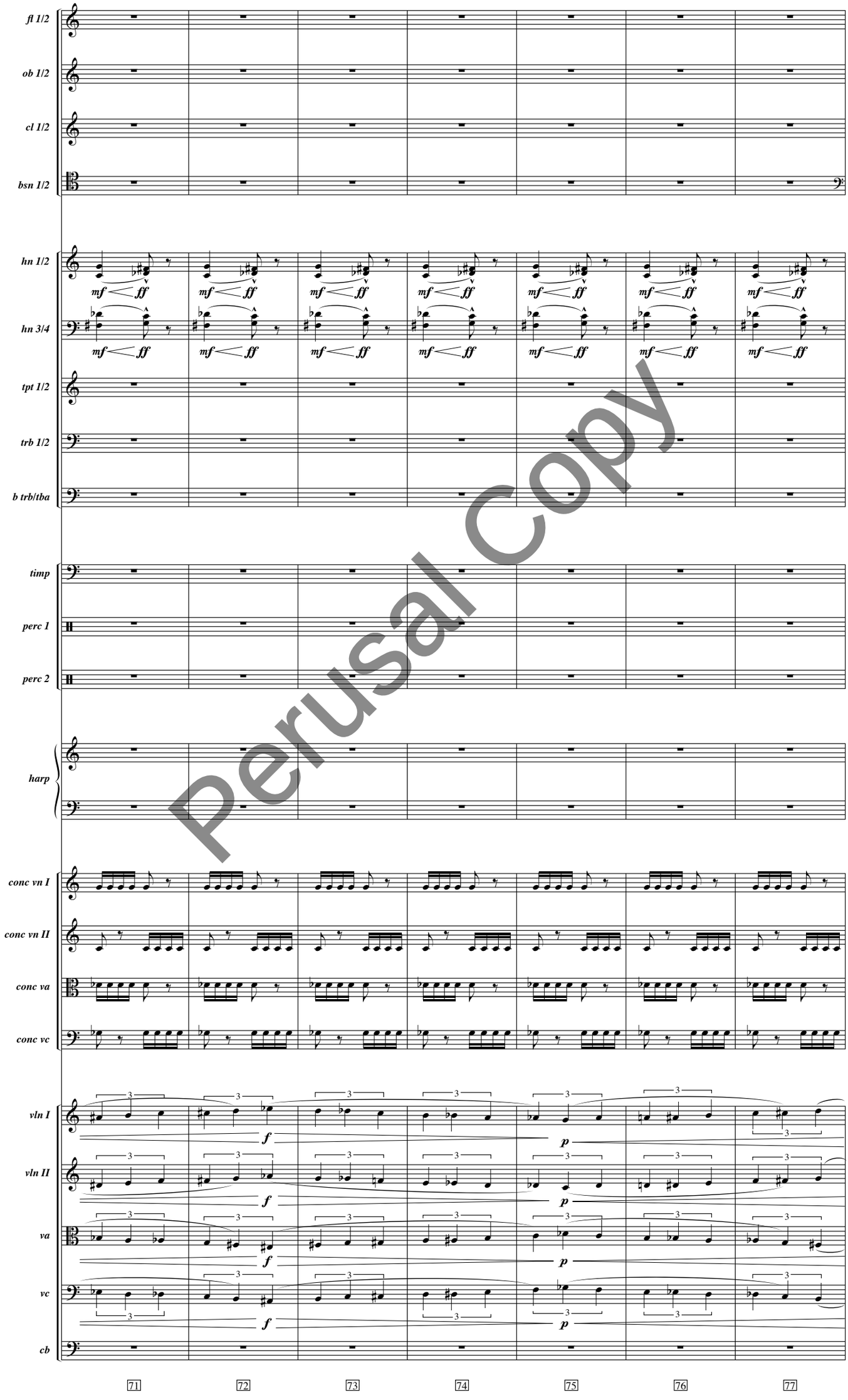

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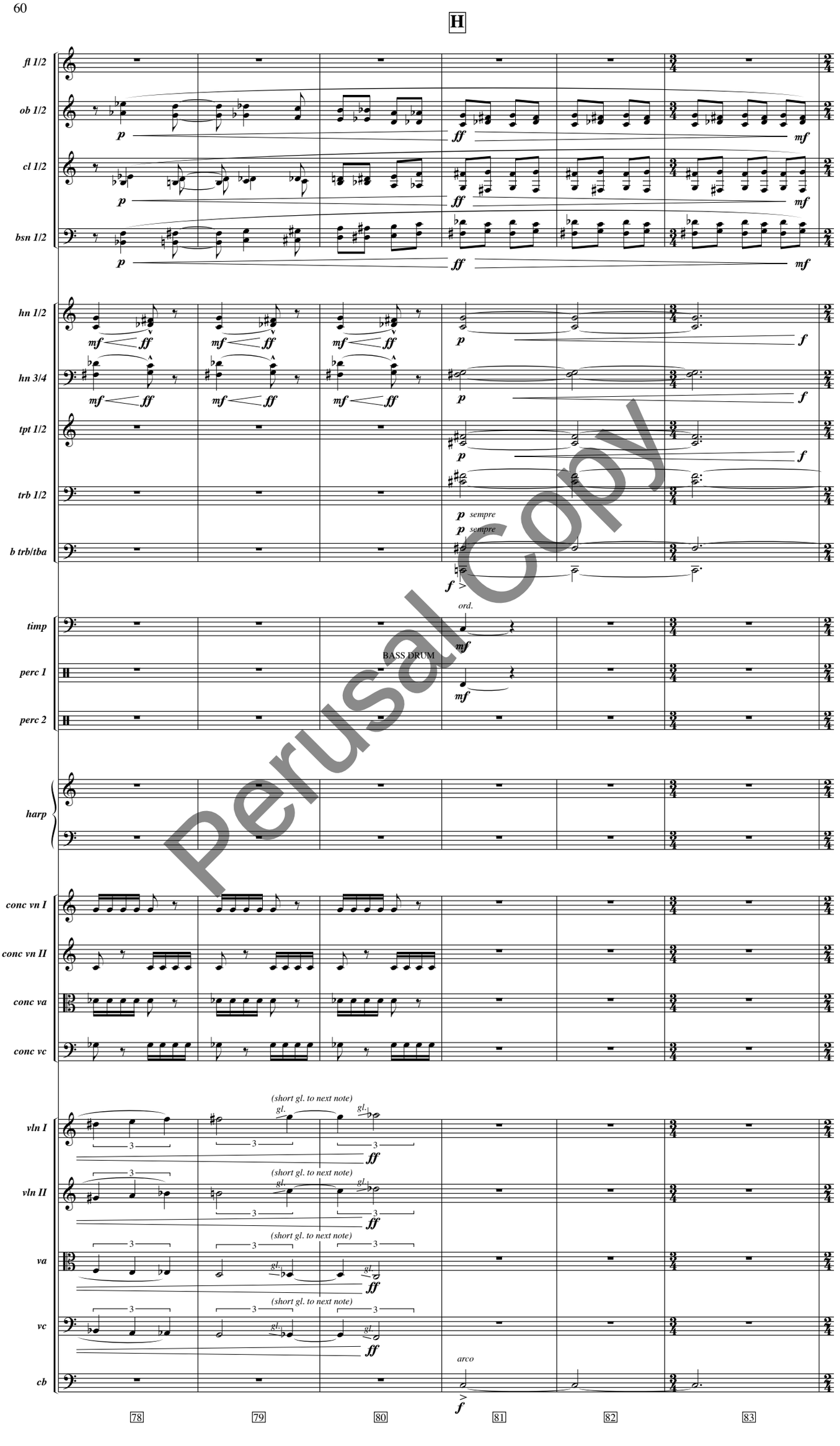

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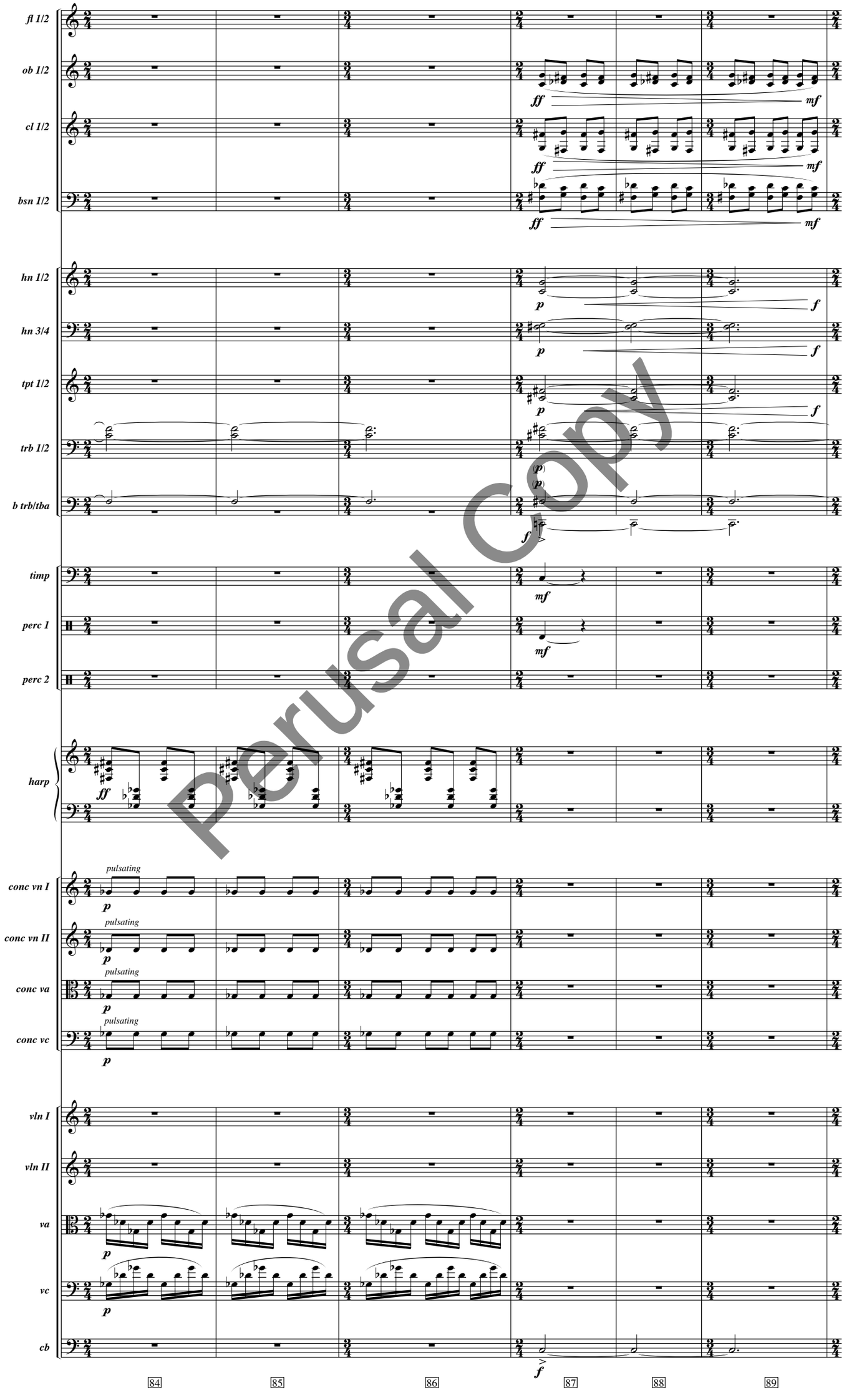

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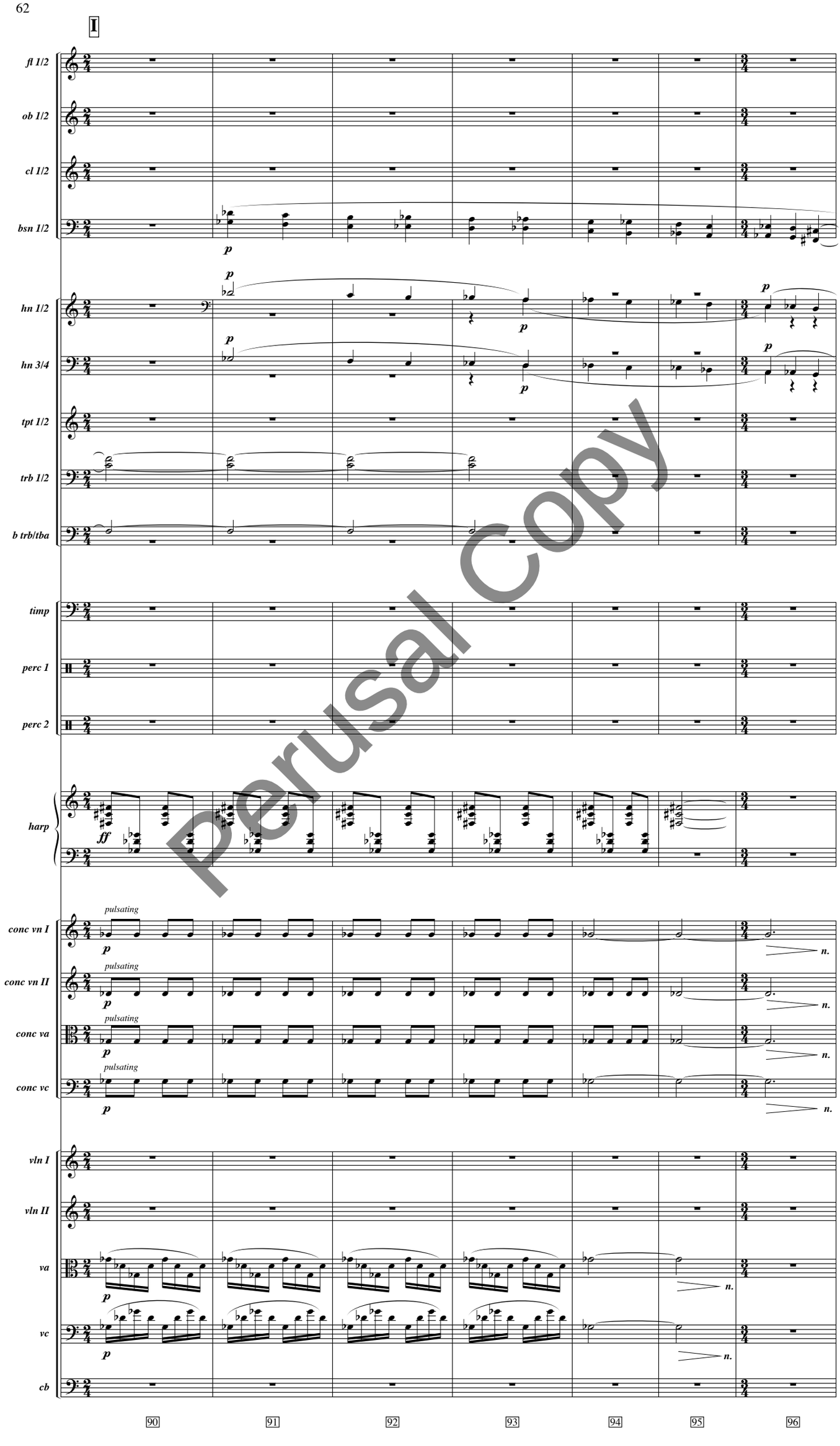


Perusal Copy

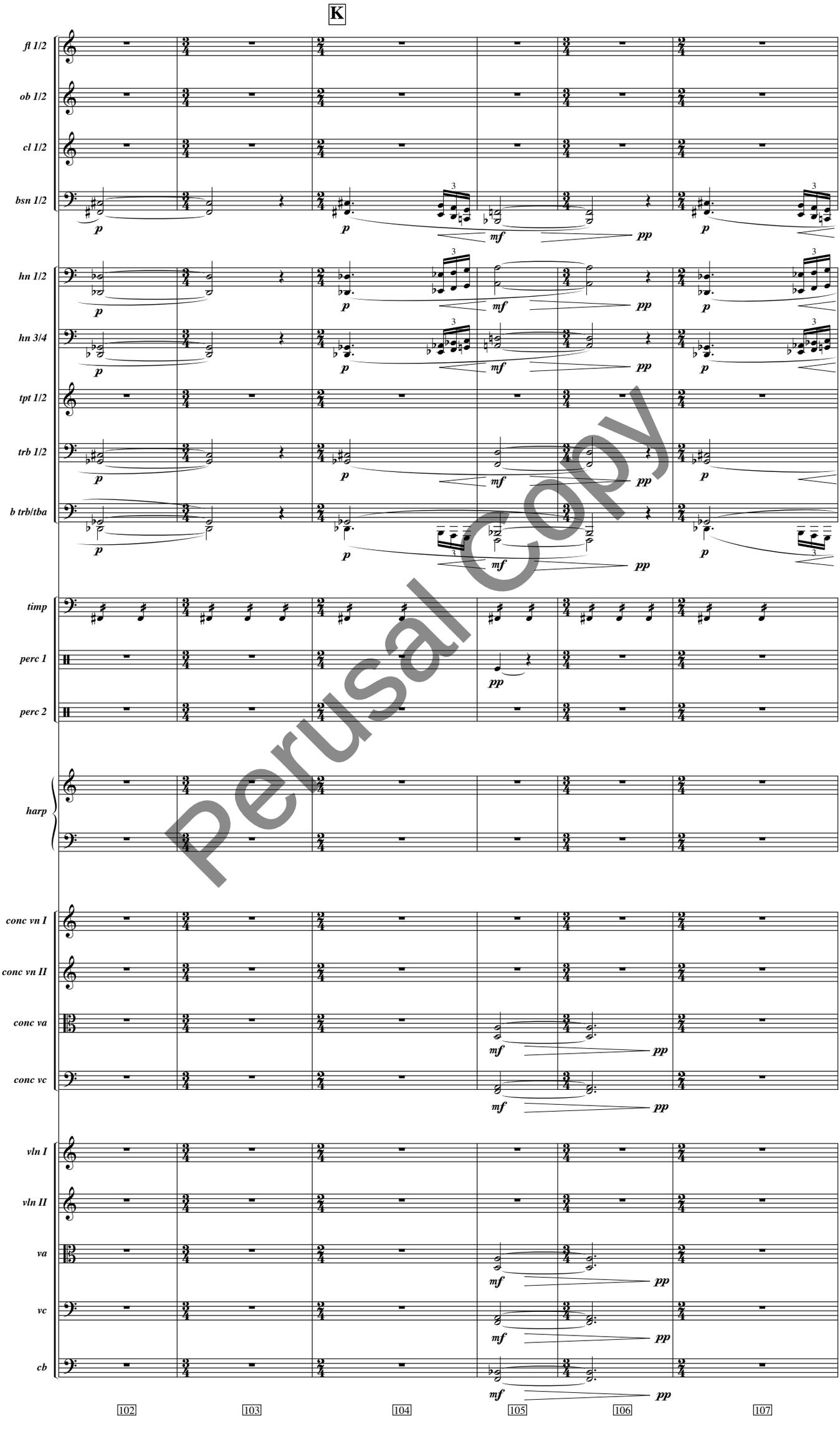
J

ft 1/2
ob 1/2
cl 1/2
bsn 1/2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb/tba
timp
perc 1
perc 2
harp
conc vn I
conc vn II
conc va
conc vc
vln I
vln II
va
vc
cb

coperto (even 16ths)
pp sempre
LARGE TAM TAM
soft beater
div. non-vib.

97 98 99 100 101

Perusal Copy



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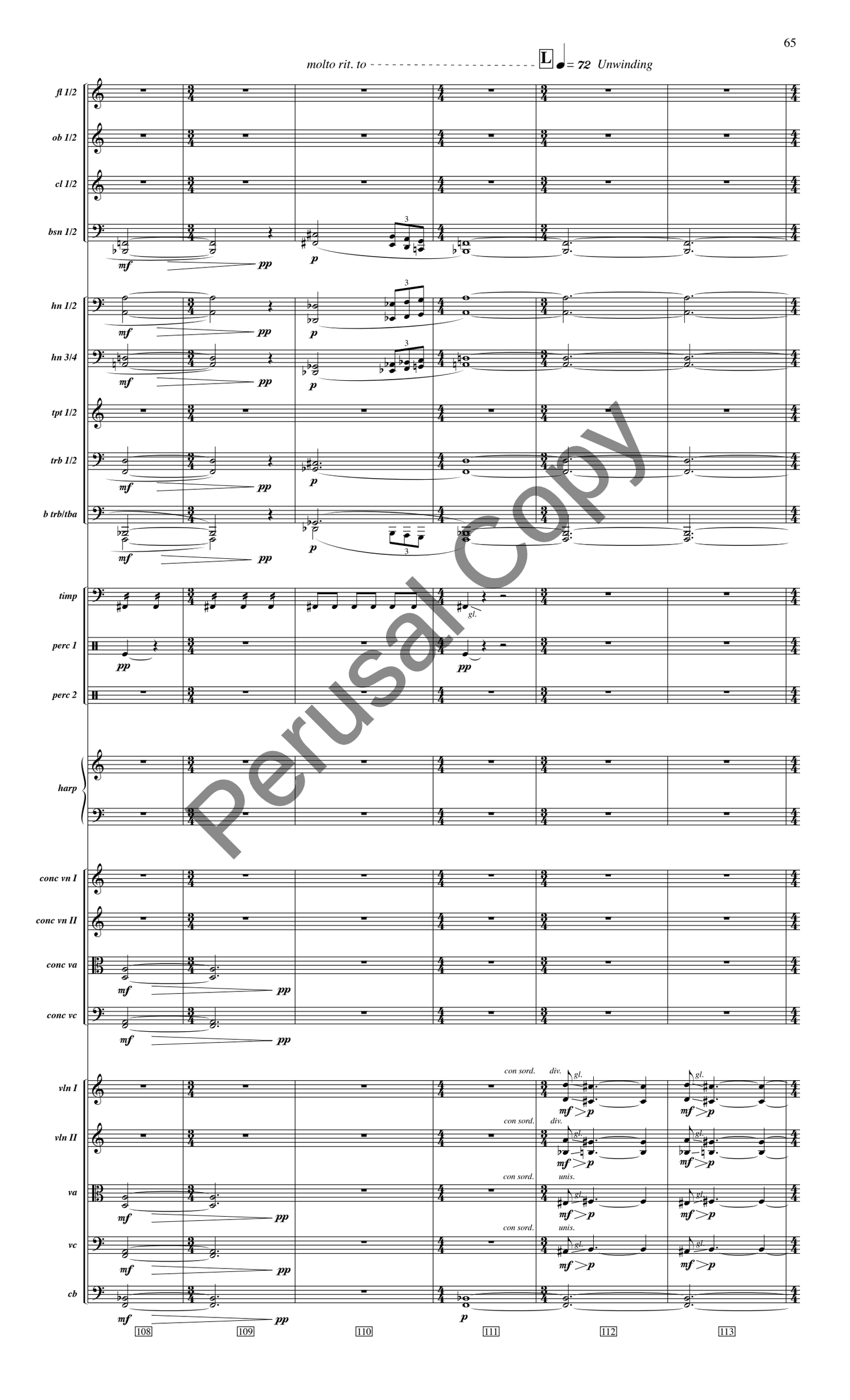

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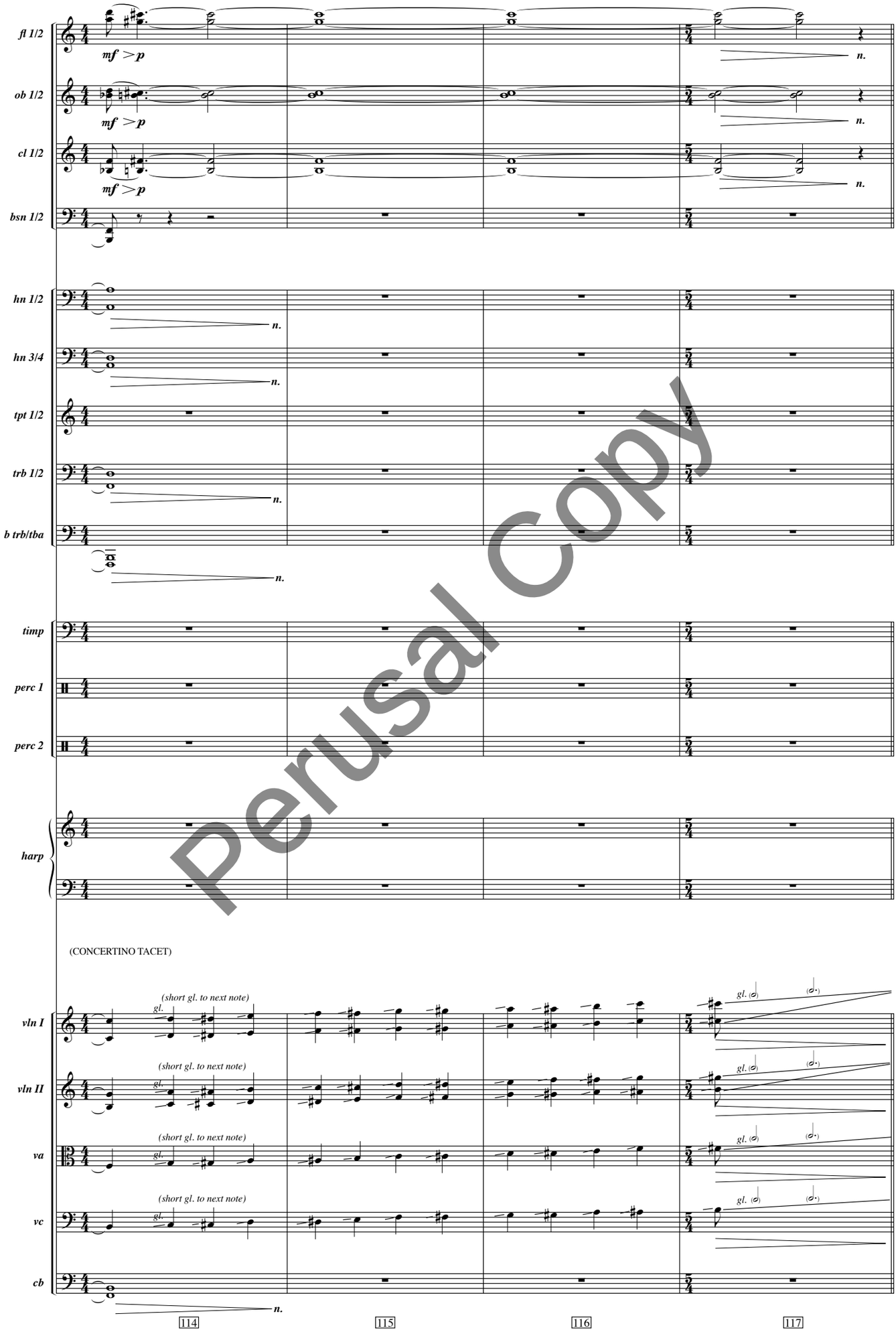

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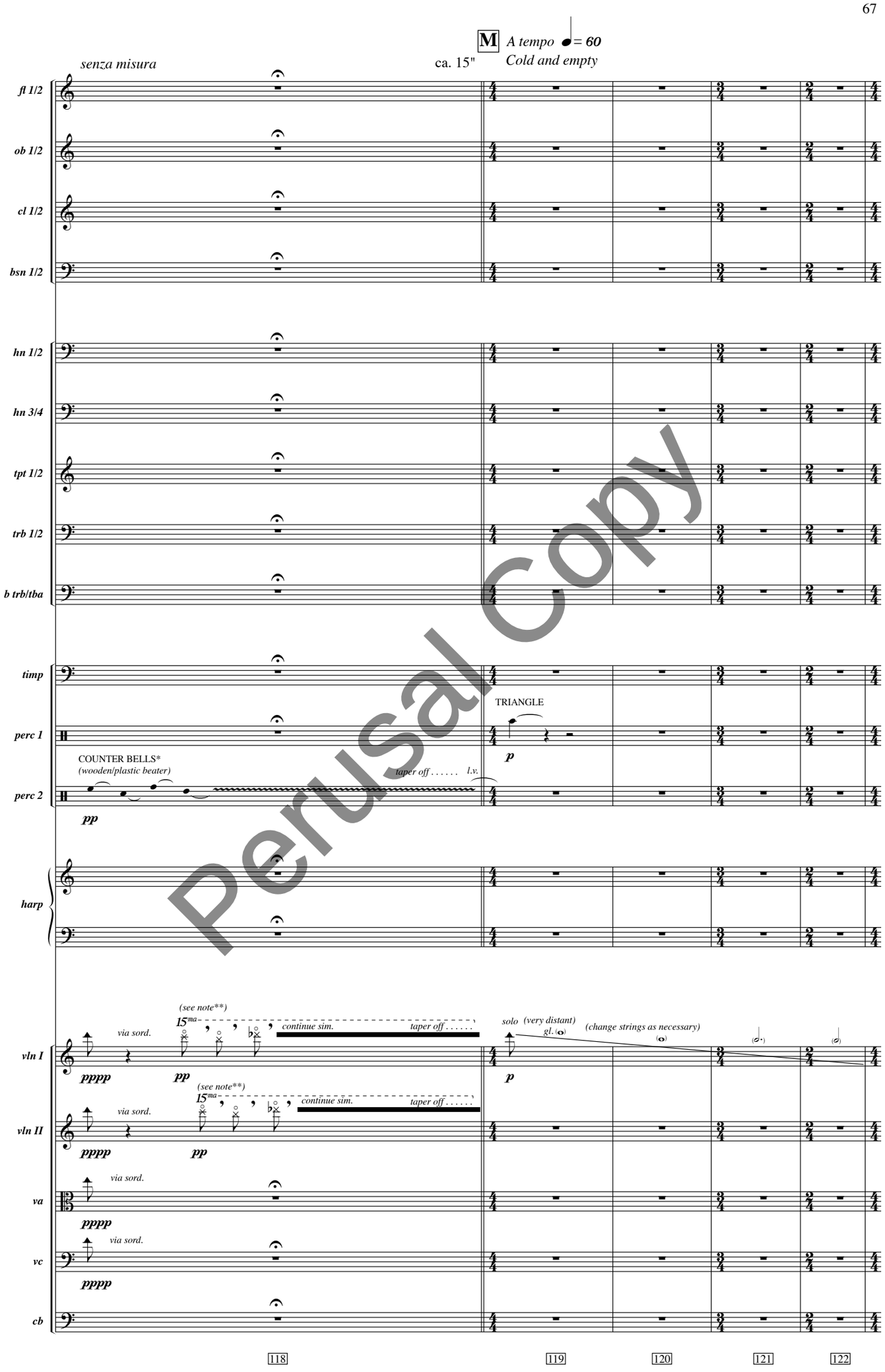
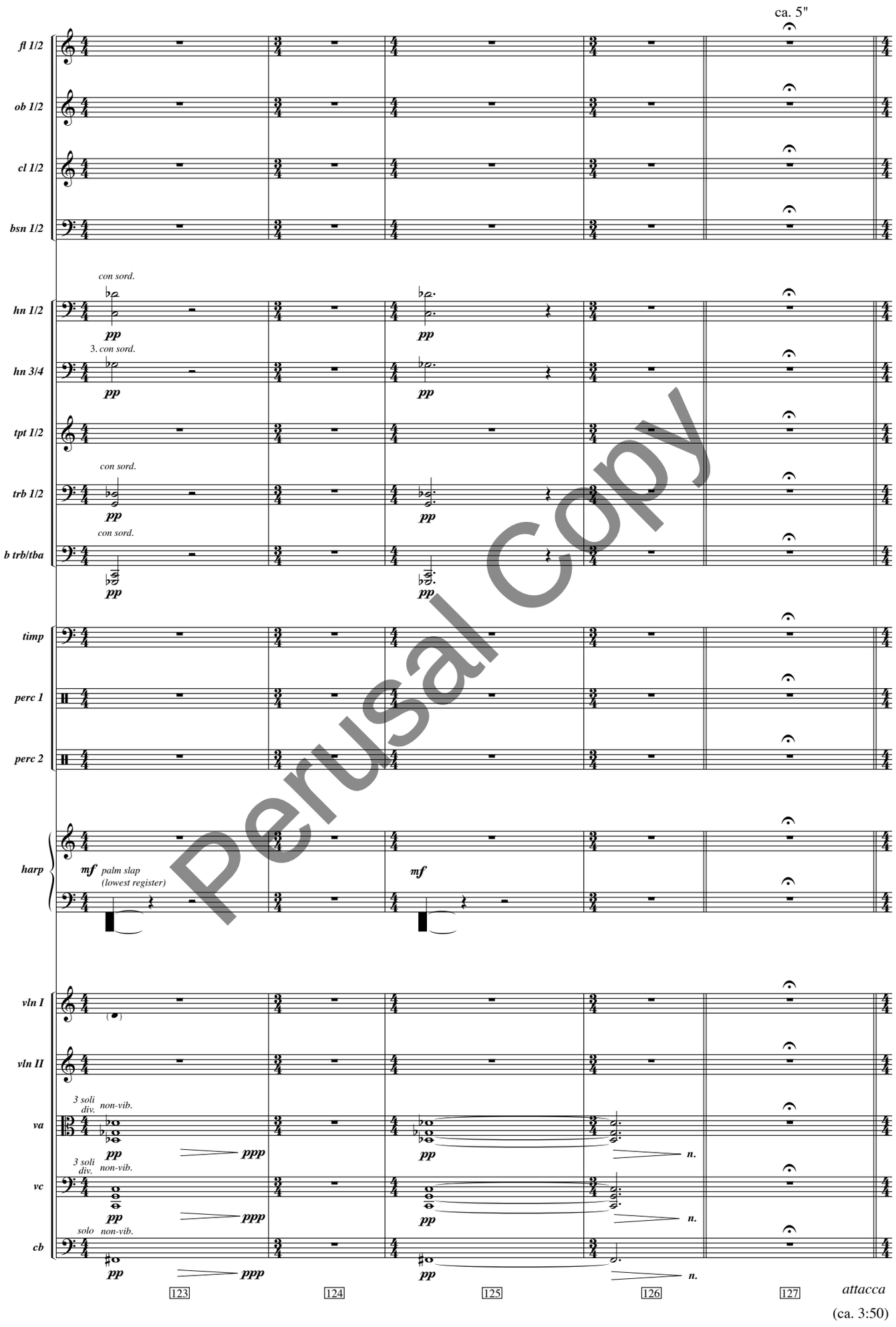


Perusal Copy

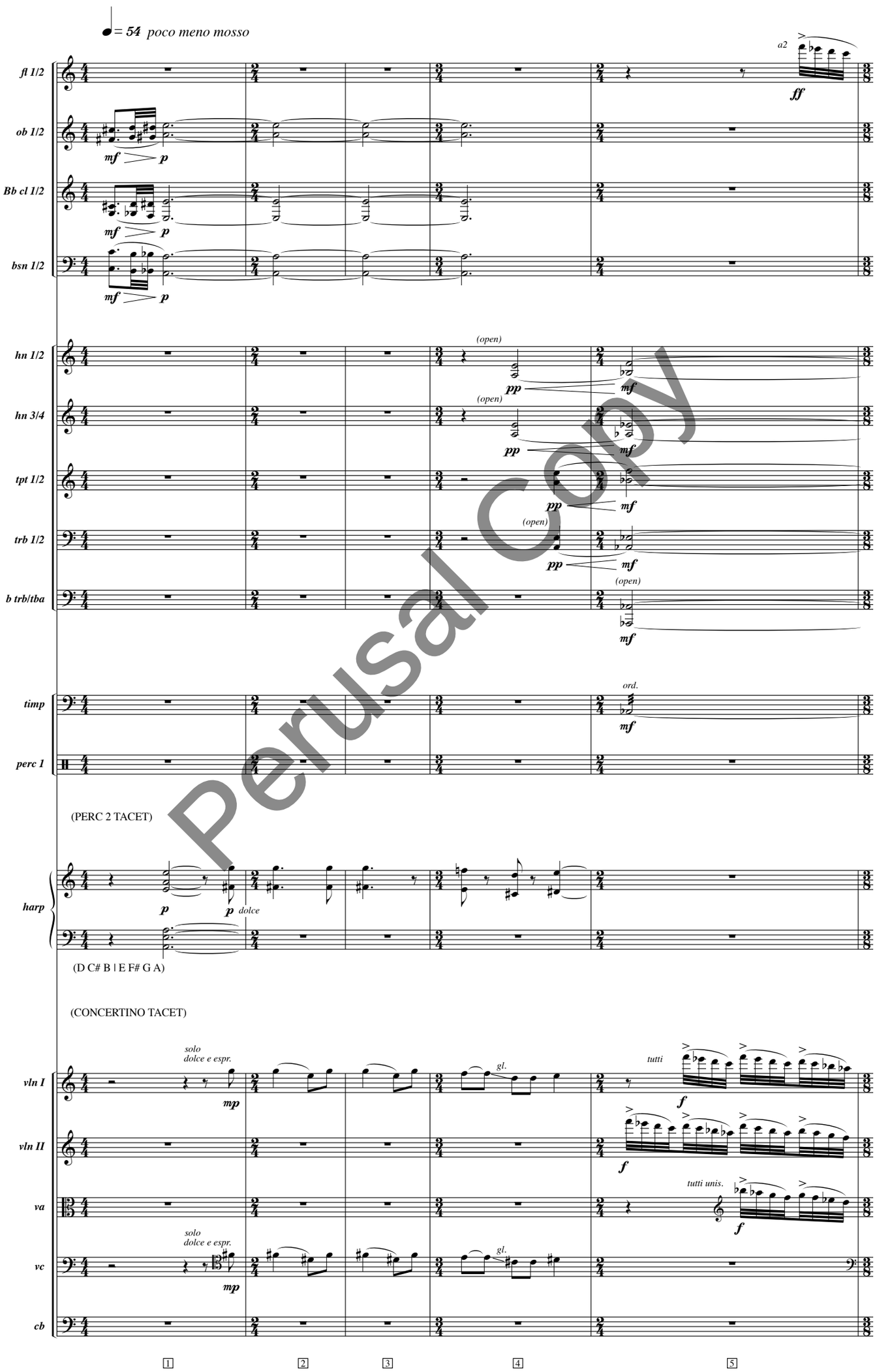
*percussion 2: all players start independently and play independently — each player leaves 1-2" between notes. The overall effect should be like the twinkling of stars.

**All violins play completely independently. Play random high artificial harmonics (any pitches). Each note should be relatively short and each player should leave 1-2" between notes. The overall effect should be like the twinkling of stars.



Perusal Copy

V
Prayer



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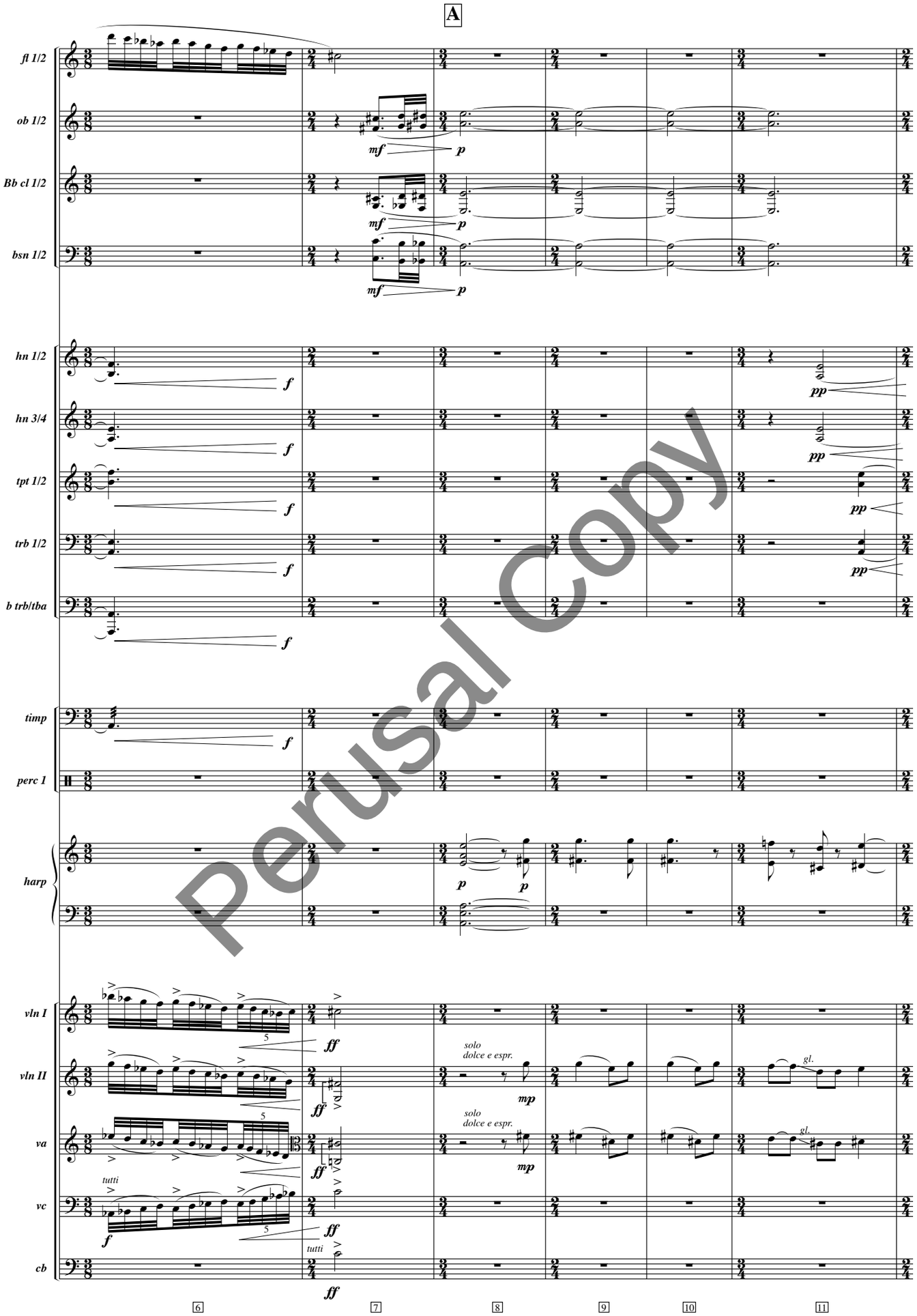

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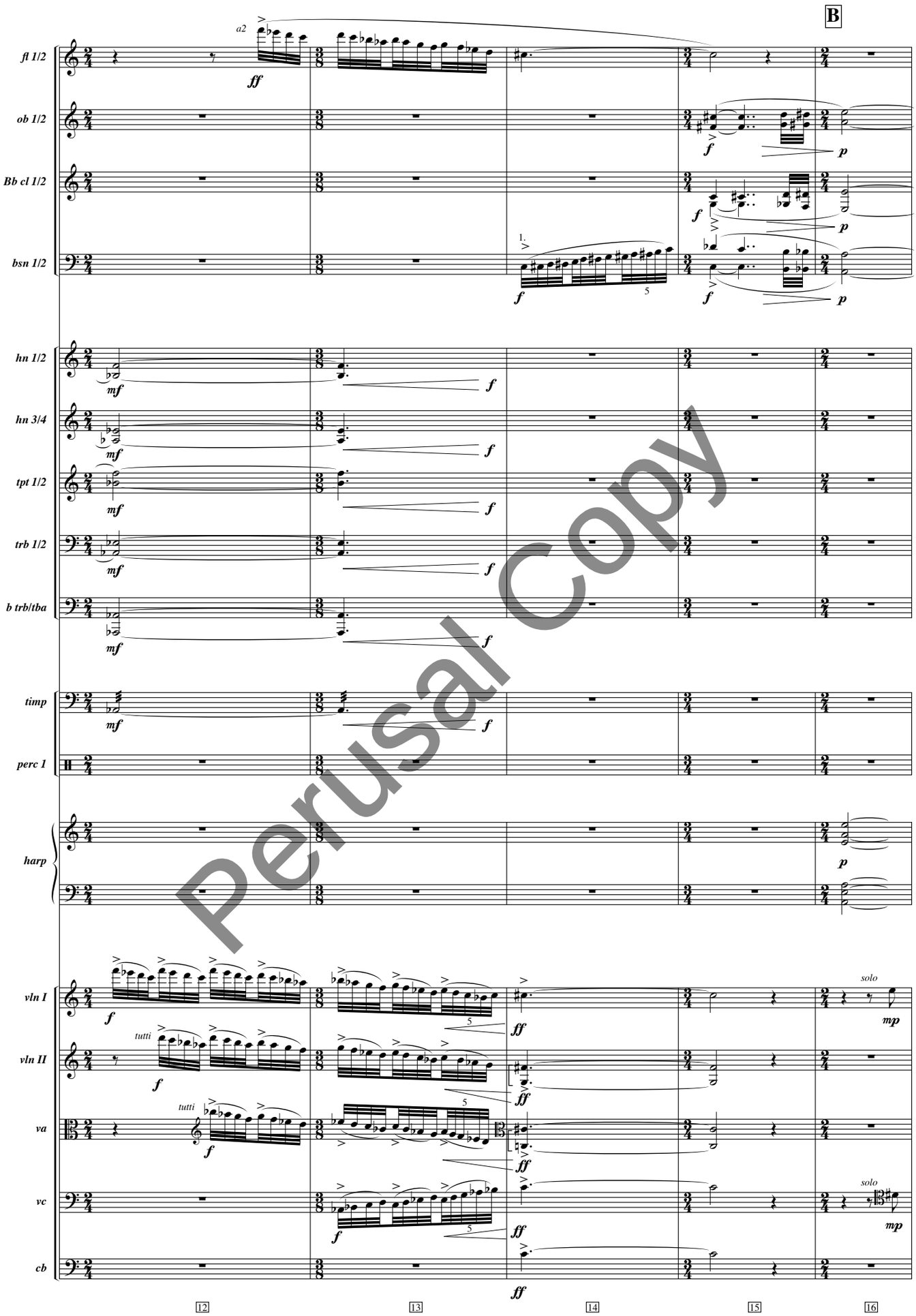

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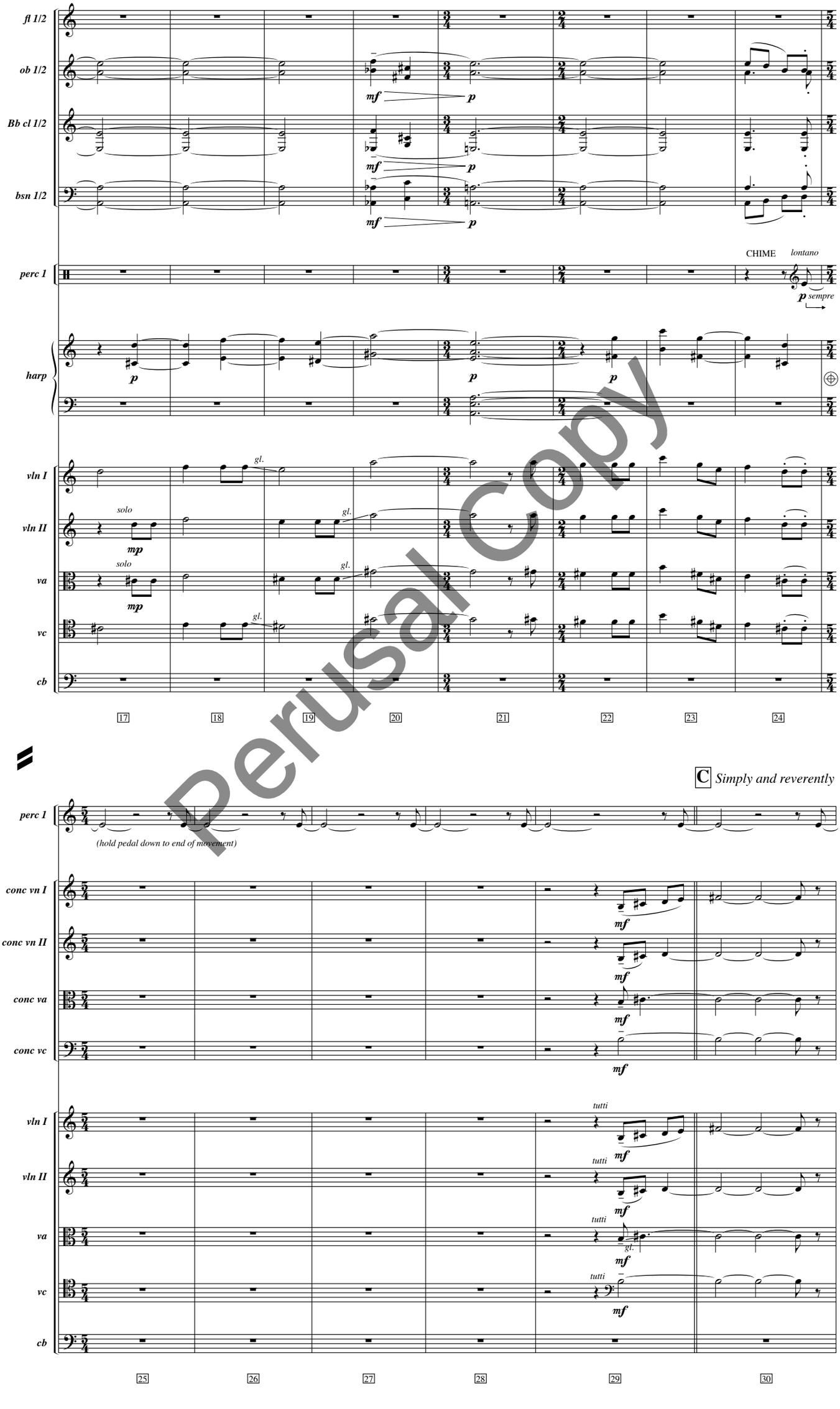

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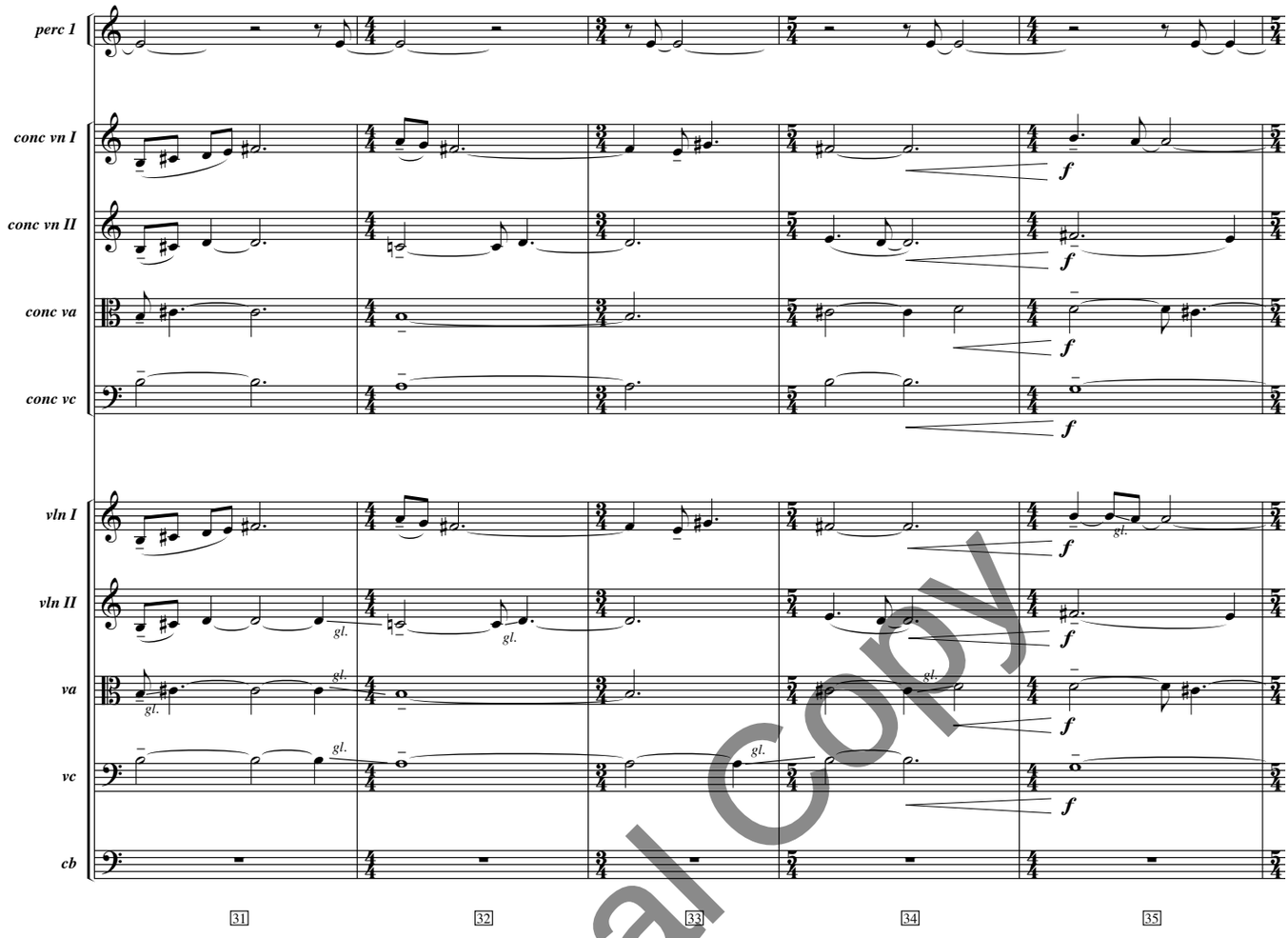

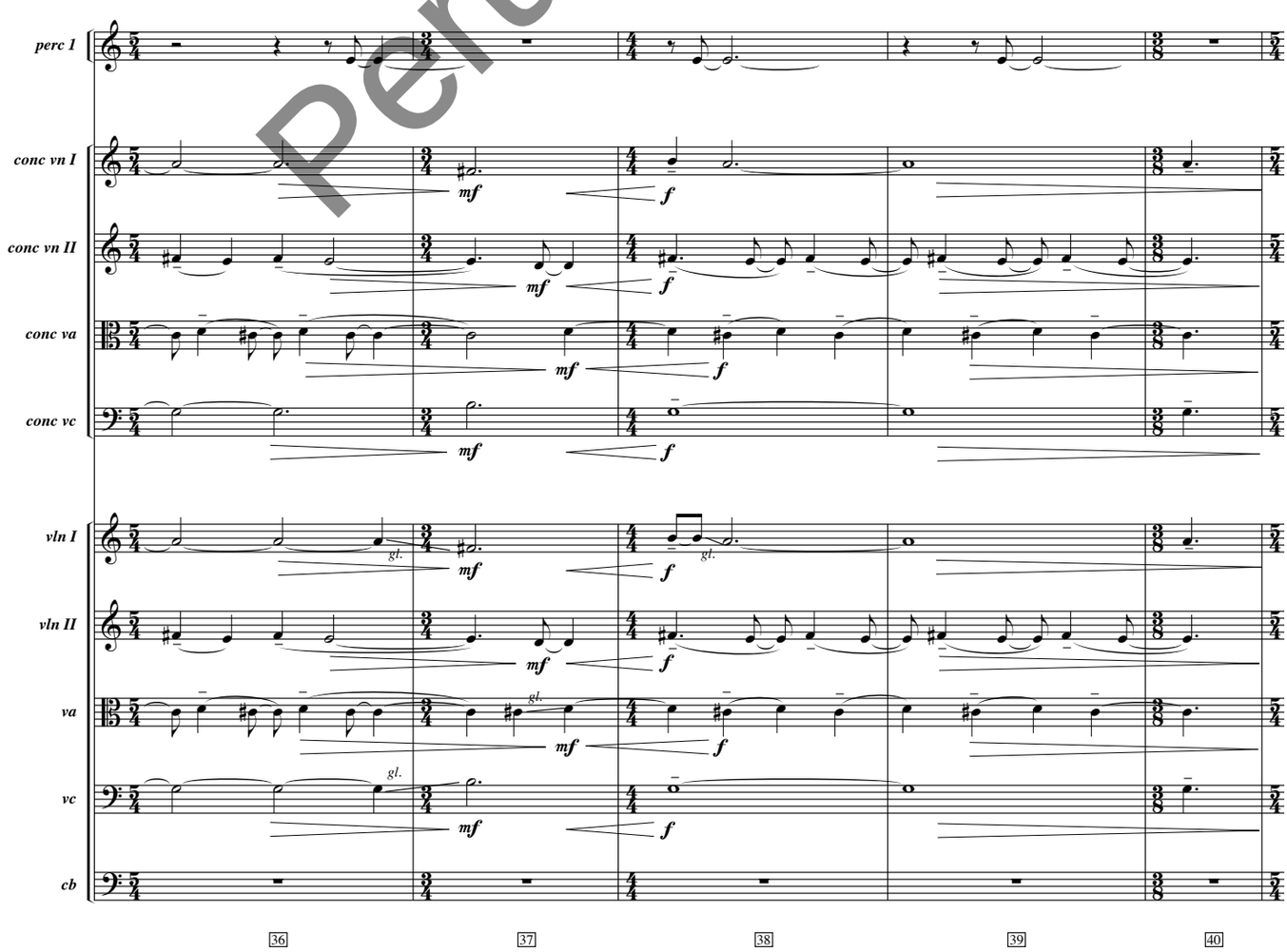

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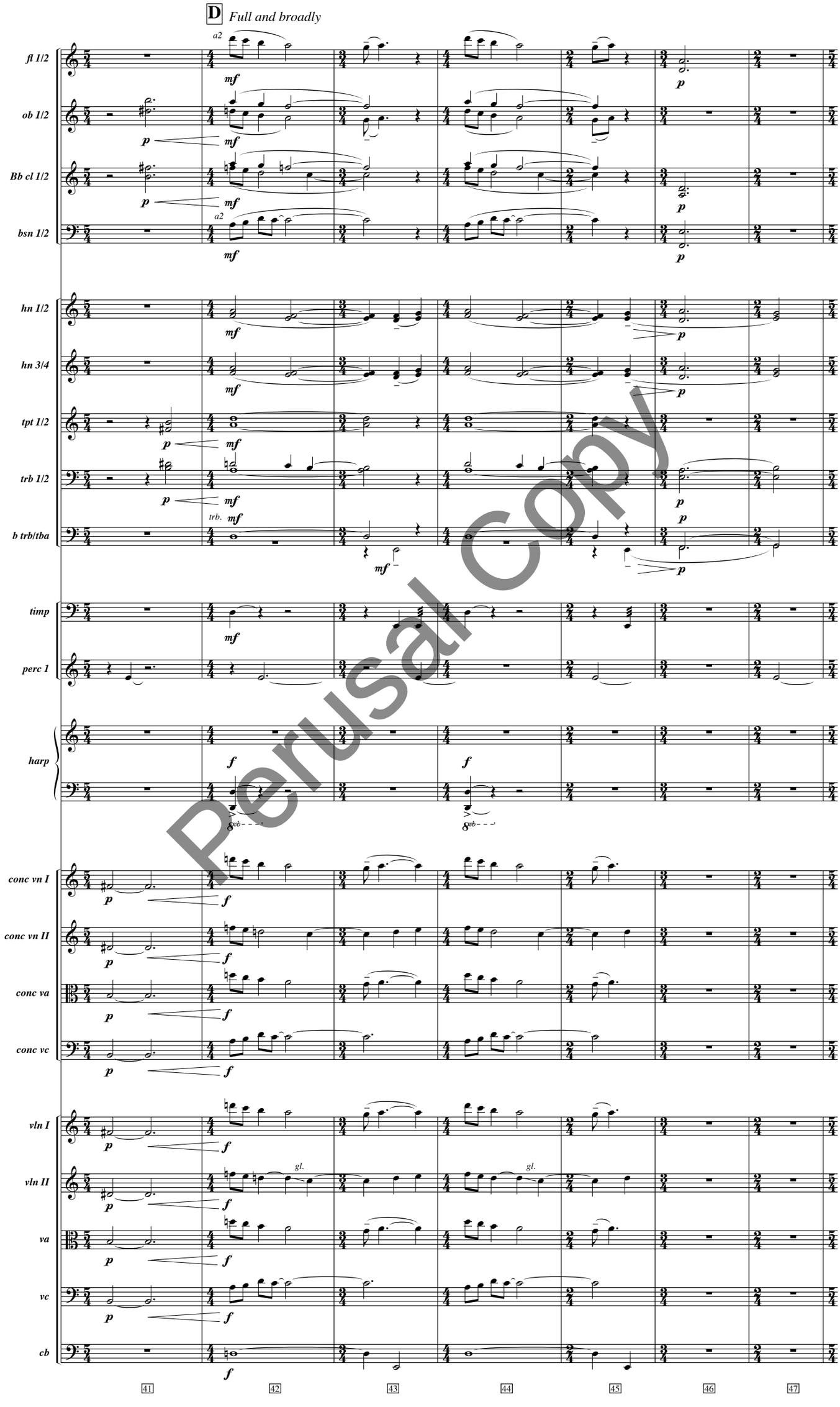

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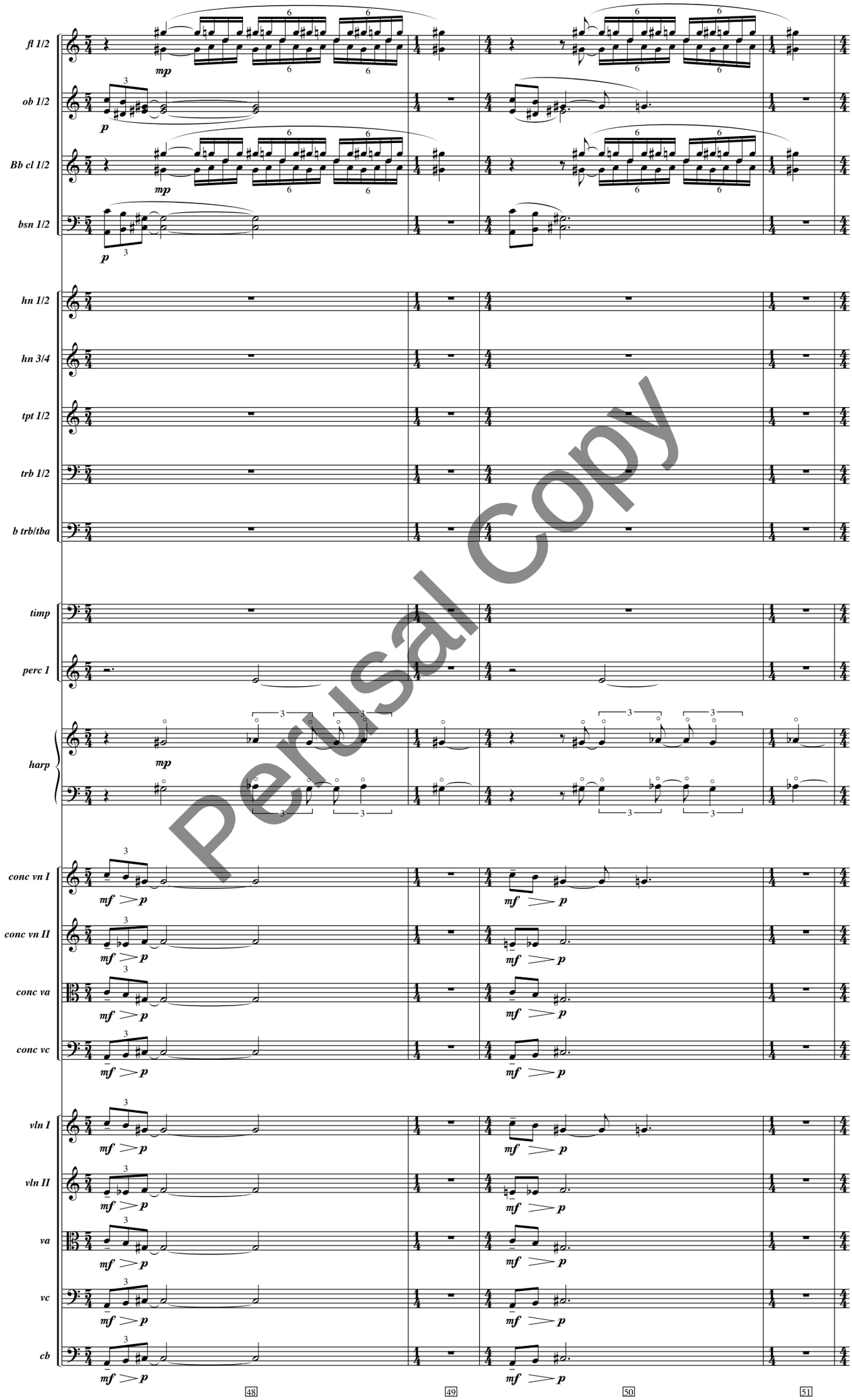

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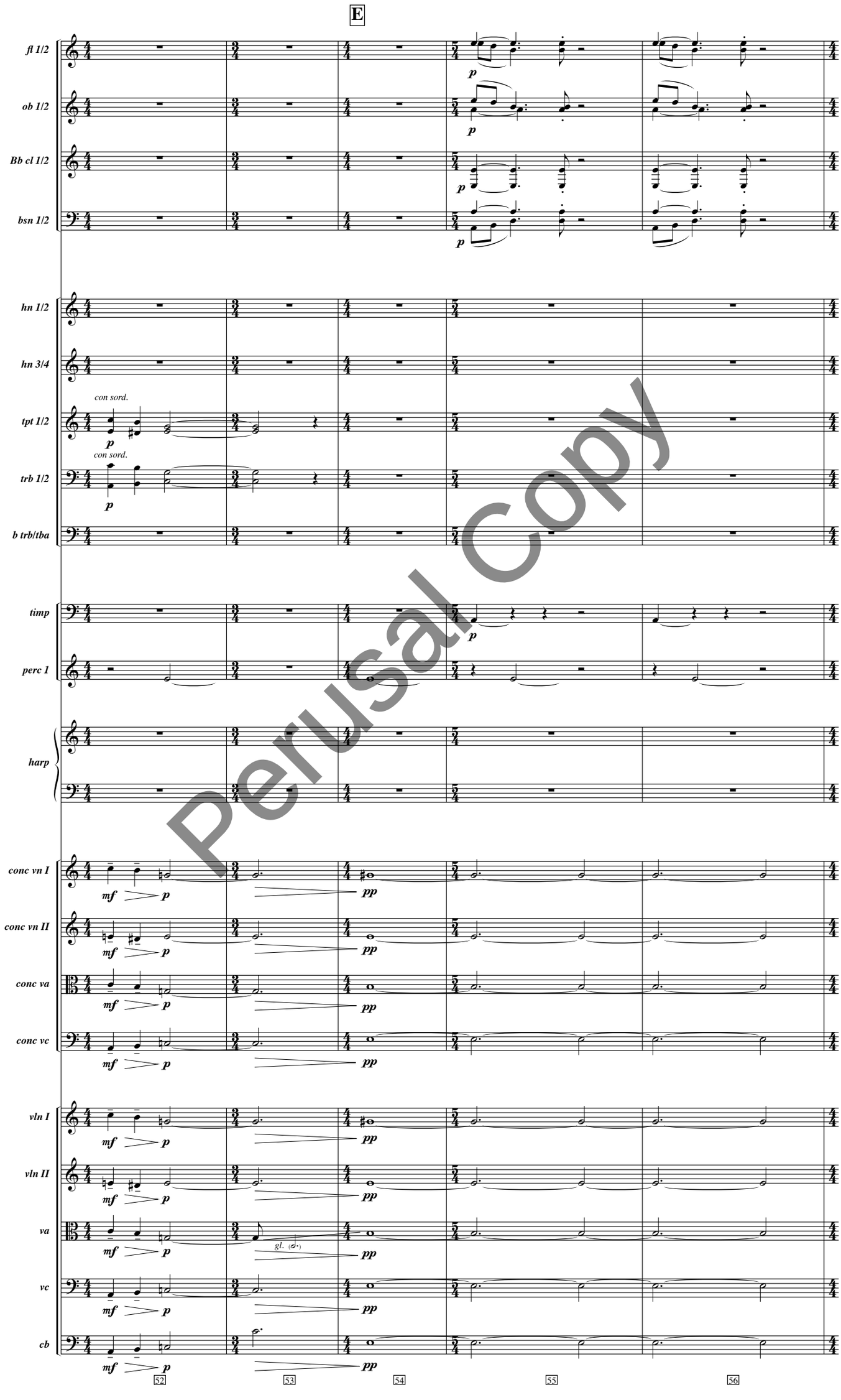

Perusal Copy

ca. 10"

fl 1/2
ob 1/2
Bb cl 1/2
bsn 1/2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2
b trb/tba
timp
perc 1
perc 2
harp
conc vn I
conc vn II
conc va
conc vc
vln I
vln II
va
vc
cb

pp
con sord.
(sord.)
trb. con sord.
tuba open
WIND WANDS
gently
(trail off)
p
rustling gliss.
n.
(Db Cb B | E Fb G# A)
div.

Perusal Copy

57 58 59 60 61 62

(3:45)