

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).

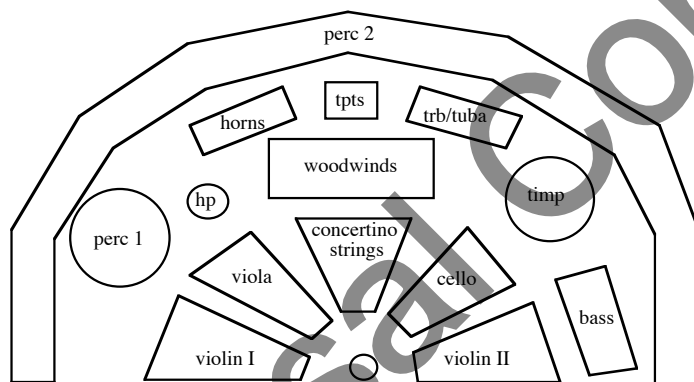
The following instruments are needed by the percussion 2 players. In most cases they can be made with found objects. A description of the sound is also given, as the students may find other ways to make a similar sound — indeed, they should be encouraged to experiment with other possibilities.

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.

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.

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.

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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1 Coming Together

$\bullet = 60$ *Slowly and spaciously;*
con rubato

1 *solo (standing)* *slap tongue* *(alt. fingerings)* *(ord.)*

cl 1 *pp* *f* *p sub.* *f* *pp* *f* *p sub.* *f* *p* *f* *p*

10 *(alt.) 7* *tr (non-tr.)*

cl 1 *f* *p < f* *p* *ff* *p* *pp* *pp*

15 *poco rall.* *A tempo* ($\bullet = 60$) *with hesitation at first* *evenly, with conviction* *molto accel. to ...*

cl 1 *mf* *p* *pp* *pp* *cresc. poco a poco*

20 *(accel.)* *PLAY 3X* $\bullet = 168$ *Wildly!* *molto rall. to ...*

cl 1 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

A *Tempo I* ($\bullet = 60$) *poco agitato*

cl 1 *ff* *p* *f p* *f* *p < f* *p* *3* *3*

(The two trumpets are placed antiphonally in the hall at the processional entrances)

tpt 1 *calmly con sord. (str.)* *mf* *p* *p* *mf* *p*

tpt 2 *calmly con sord. (str.)* *mf* *p* *p* *mf* *p*

perc 1 *CLAVES* *f poss.*

24 25 26

cl 1 *tr* *f* *p* *f* *p sub.* *5*

tpt 1 *3* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

tpt 2 *3* *mf* *p < mf* *p* *mf* *p* *mf* *p* *p*

perc 1

27 28 29

cl 1 *3* *3* *tr* *ff* *ff sempre*

tpt 1 *gradually more intense* *mf* *p* *mf* *p* *mf*

tpt 2 *gradually more intense* *mf* *p* *mf* *p* *mf* *p*

perc 1

30 31 32

cl 1

tpt 1

tpt 2

perc 1

STEEL DRUM (or GONG)
(med. mallet)

33 34 35

f

cl 1

tpt 1

tpt 2

timp

perc 1

36 37

poco rall . . .

f poss.

f poss.

pp

B $\bullet = 48$ *poco meno mosso*
Majestic and ceremonial
↓ procession begins

cl 1

wwinds

brass

timp

perc 1

perc 2

harp

conc

vn/va/vc

cb

(remaining wwinds)
hum* *mf*

(trumpets join in)
hum* *mf*

(2 timps)

CHIMES >

hum* *mf*

hum* *mf*

hum* *mf*

(play)

sf mf

38 39 40 41

*hum G in any comfortable octave;
step in tempo with harp/chimes

cl 1
wwinds
brass
timp
perc 1
perc 2
harp
conc
vn/va/vc
cb

42

43



cl 1
wwinds
brass
timp
perc 1
perc 2
harp
conc
vn/va/vc
cb

44

45

Musical score for measures 46 and 47. The score includes staves for cl 1, wwinds, brass, timp, perc 1, perc 2, harp, conc, vn/va/vc, and cb. Measure 46 features a dynamic range from *p* to *f* in the clarinet part. Measure 47 features a dynamic range from *p sub.* to *mf*. The harp part consists of a steady accompaniment of chords.

46

47

Musical score for measures 48 and 49, separated from the previous page by a double bar line. The score includes staves for cl 1, wwinds, brass, timp, perc 1, perc 2, harp, conc, vn/va/vc, and cb. Measure 48 features a dynamic range from *f* to *ff* in the clarinet part. Measure 49 features a dynamic range from *f* to *ff*. The harp part continues with its accompaniment.

48

49

C

cl 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *pp* *mf* *dolce* *(alt.)*

winds (open to "ah") ah

brass (open to "ah") ah

timp

perc 1

perc 2 METAL LIDS (held vertically) crash together on edges *ff*

harp

conc (open to "ah") ah

vn/va/vc (open to "ah") ah

cb

50 51 52 53

cl 1 *pp* *f* *(alt.)*

winds

brass

timp *ff* *ff*

perc 1 *ff*

perc 2 *ff*

harp

conc

vn/va/vc

cb

54 55 56 57

Musical score for measures 58-61. The score includes staves for cl 1, wwinds, brass, timp, perc 1, perc 2, harp, conc, vn/va/vc, and cb. The cl 1 part features a melodic line with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*, and articulation marks like *tr* and *tr* with wavy lines. The harp part consists of a steady accompaniment of chords. Percussion parts (timp, perc 1, perc 2) have *ff* markings. Measure numbers 58, 59, 60, and 61 are indicated at the bottom of the staves.

Musical score for measures 62-65. The score includes staves for cl 1, wwinds, brass, timp, perc 1, perc 2, harp, conc, vn/va/vc, and cb. The cl 1 part features a melodic line with dynamics *p*, *p*, and *f*, and articulation marks like *gl.* and *tr*. The harp part consists of a steady accompaniment of chords. Percussion parts (timp, perc 1, perc 2) have *ff* markings. Measure numbers 62, 63, 64, and 65 are indicated at the bottom of the staves.

D

cl 1
 w/winds
 brass
 timp
 perc 1
 perc 2
 harp
 conc vn III
 conc va
 conc vc
 vln I
 vln II
 va
 vc
 cb

ff f
 mf
 ff
 mf
 play* a2
 change bow freely
 play*
 change bow freely
 play*
 change bow freely
 mf
 mf
 3
 3
 3
 gl.
 (D C#B | E F# G A#)

66 67 68

*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.)

cl 1

f sempre

gl.

3

3

5

wwinds

brass

timp

perc 1

perc 2

harp

gl.

conc vn III

conc va

conc vc

play 2 soli

f

p

7

vln I

play 2 soli unis.

f

p

7

play gli altri

p

vln II

play 2 soli unis.

f

p

7

play gli altri

p

va

vc

cb

The image shows a page of a musical score, spanning two pages (71 and 72). The score is for a large ensemble, including woodwinds, brass, percussion, harp, and strings. The instruments listed on the left are: cl 1, wwinds, brass, timp, perc 1, perc 2, harp, conc vn III, conc va, conc vc, vln I, vln II, va, vc, and cb. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems, with page numbers 71 and 72 at the bottom. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page. The first system (page 71) shows the woodwinds and brass parts. The second system (page 72) shows the harp, strings, and percussion parts. The string parts (vln I, vln II, va, vc) feature dynamic markings of *f* (forte) and *p* (piano), along with a fermata. The percussion parts (timp, perc 1, perc 2) show a steady rhythmic pattern. The harp part has a circled cross symbol. The woodwinds and brass parts are mostly rests.

E All players in position
(standing)

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- cl 1:** Clarinet 1, featuring a melodic line with slurs and accents.
- wwinds:** Woodwinds, with a sustained note.
- brass:** Brass instruments, with a sustained note.
- timp:** Timpani, with a rhythmic pattern of quarter notes.
- perc 1 & 2:** Percussion 1 and 2, with sustained notes.
- harp:** Harp, with a sustained chord and a glissando marked 'gl.'.
- conc vn III, conc va, conc vc:** Concert Violins III, Viola, and Violoncello, with sustained notes.
- vln I & II:** Violins I and II, featuring a 'div.' (divisi) section with dynamic markings of *f* and *p*, and a 7-measure slur.
- va, vc, cb:** Viola, Violoncello, and Contrabass, with sustained notes.

The score spans two pages, 73 and 74, with a 3/4 time signature. A large, semi-transparent watermark reading 'Perusal Copy' is oriented diagonally from the bottom-left to the top-right across the entire page.

Conducting starts

cl 1

wwinds

brass

timp

perc 1

perc 2

harp

conc vn III

conc va

conc vc

vln I

vln II

va

vc

cb

5

7

(prepare to play)

f

MED. TAM TAM

mf

f

p

unis.

f

p

f

p

f

p

play div.

p

play (see note*)

p

f

75

76

*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.)

fl 1 *f*

fl 2 *f*

ob 1 *f*

ob 2 *f*

cl 1 *f*

Bb cl 2 *f*

bsn 1/2 *f* *a2* *>*

brass

timp

perc 1

perc 2

harp

conc vn III

conc va

conc vc

vln I *ff* *gl.* *unis.*

vln II *p* *ff* *gl.* *unis.*

va *ff* *gl.*

vc *ff*

cb *ff* *gl.*

all freeze

senza misura
sit (see note*)

79

80

attacca

*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 I *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

perc I

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)*

vln II *(p)*

va *(p)*

vc *(p)*

cb

6 7 8 9 10

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 tacet)

harp

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

A

fl 1/2 *p* *f*

ob 1/2 *p* *f*

cl 1/2 *f*

bsn 1/2 *f*

hn 1/2 *f*

hn 3/4 *f*

tpt 1/2 *mf* *con sord. (str.)* *mf*

trb 1/2 *p*

b trb/tba *trb. con sord.* *p*

timp *SMALL SUSP. CYMBAL* *snare sticks*

perc 1 *mf* *mf*

harp

conc vn I

conc vn II

conc va

conc vc

vln I *f sub.*

vln II *f*

va *f sub.*

vc *f*

cb

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
 harp
 conc vn I
 conc vn II
 conc va
 conc vc
 vln I
 vln II
 va
 vc
 cb

Musical score for page 17, featuring woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *p*, *mf*, and *f*, and various musical notations like notes, rests, and articulations. A large watermark "Perusal Copy" is visible across the score.

This musical score page contains measures 24 through 27. The instruments are arranged as follows from top to bottom: 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, harp, conc vn I, conc vn II, conc va, conc vc, vln I, vln II, va, vc, and cb. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked *ff* (fortissimo) at the beginning of measure 24. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Perusal Copy" is oriented diagonally across the page.

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

harp

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

Perusal Copy

*short gl. to next note

fl 1/2 n. mf > mf > mf >

ob 1/2 n. mf > mf > mf >

cl 1/2 mf > mf > mf >

bsn 1/2 mf > mf >

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1

harp

conc vn I gl. (o) (change strings freely) mf

conc vn II gl. (o) (change strings freely) mf

conc va gl. (o) (change strings freely) mf

conc vc gl. (o) (change strings freely) mf

vln I

vln II

va

vc

cb f

32 33 34 35 36

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

HIGH ANVIL

harp

conc vn I
conc vn II
conc va
conc vc

vln I
vln II
va
vc
cb

C

fl 1/2 *mf*

ob 1/2

cl 1/2

bsn 1/2 *ff*

hn 1/2 *brassy*

hn 3/4 *brassy ff*

tpt 1/2 *brassy*

trb 1/2 *ff*

b trb/tba *brassy ff*

timp

perc 1 *f* CHOCOLLO

harp *mf*

conc vn I *f* strum with finger (pad) (see note*) *sim.*

conc vn II *f* strum with finger (pad) (see note*) *sim.*

conc va *f* strum with finger (pad) (see note*) *sim.*

conc vc *f* strum with finger (pad) (see note*) *sim.*

vln I *f* (short gliss. to highest poss. pitch) (1)

vln II *f* (short gliss. to highest poss. pitch) (1)

va *f* (see note*) *spicc.*

vc *f* (see note*) *jeté*

cb *ff arco*

41

42

43

44

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

A page of a musical score, page 23, featuring a variety of instruments. The score is arranged in a multi-staff format. At the top left, there is a measure of music with a **ff** dynamic marking. The instruments are listed on the left side of the page, including: *fl 1/2*, *ob 1/2*, *cl 1/2*, *bsn 1/2* (with **ff** marking), *hn 1/2* (with **ff** marking), *hn 3/4* (with **ff** marking), *tpt 1/2*, *trb 1/2* (with **ff** marking), *b trb/tba* (with **ff** marking), *timp*, *perc I*, *harp* (with *8va* marking), *conc vn I*, *conc vn II*, *conc va*, *conc vc*, *vln I*, *vln II*, *va*, *vc* (with *ord.* and **ff** markings), and *cb* (with **ff** marking). The music is primarily in a 2/4 time signature. A large watermark "Perusal Copy" is diagonally overlaid across the page. At the bottom, there are measure numbers 45, 46, 47, and 48.

45

ff

46

47

48

mf

D

fl 1/2

mf

ob 1/2

cl 1/2

bsn 1/2

a2

ff

hn 1/2

ff

hn 3/4

ff

tpt 1/2

trb 1/2

ff

b trb/tba

ff

timp

perc 1

f

sim.

8va

mf

conc vn I

sim.

f

conc vn II

sim.

f

conc va

sim.

f

conc vc

sim.

f

vn I

sim.

f

vn II

sim.

f

va

sim.

f

jeté

vc

sim.

f

ff

cb

ff

fl 1/2 *mf*

ob 1/2 *p*

cl 1/2 *p*

bsn 1/2 *ff*

hn 1/2 *ff*

hn 3/4 *ff*

tpt 1/2

trb 1/2 *ff*

b trb/tba *ff*

timp

perc 1 *f*

harp *mf* *8va*

conc vn I *f*

conc vn II *f*

conc va *f*

conc vc *f*

vln I *f*

vln II *f* *p* *div.*

va *f* *p*

vc *f* *ff* *f* *ff*

cb *ff*

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

harp

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

f

gl.

n.

with wooden handles

p

mf

gl. (change strings freely)

ff

57

58

59

60

61

62

E

fl 1/2 *mf* *non-vib.* *n.* *ord.* *mf*

ob 1/2

cl 1/2 *mf* *n.* *n.* *mf*

bsn 1/2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1 *p* *delicately* *GLOCK. (let all notes ring)*

perc 2 *mf* *METAL LID struck on edge with wooden stick* *mf*

harp *ord. 8^{va}* *p* *delicately*

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va *sul pont.* *p*

vc

cb *(sounds 8ve lower)* *p*

fl 1/2 *non-vib.* *n.* *ord.* *non-vib.*
ob 1/2 *non-vib.* *n.* *mf*
cl 1/2 *n.* *n.* *mf*
bsn 1/2
hn 1/2
hn 3/4
tpt 1/2
trb 1/2 *pp*
b trb/tba *trb.* *pp*
timp
perc 1
perc 2 *mf*
harp *(Suz)*
conc vn I
conc vn II
conc va
conc vc
vln I *sul pont.* *p*
vln II *sul pont.* *p*
va *p*
vc *sul pont.* *p*
cb *p*

F *Very aggressively*

fl 1/2
non-vib. n.

ob 1/2

cl 1/2
n.

bsn 1/2

hn 1/2
pp p ff

hn 3/4
pp ff

tpt 1/2
open p ff

trb 1/2
p ff

b trb/tba
ff

timp

perc 1

harp
(8va)

conc vn I
ff sempre

conc vn II
ff sempre

conc va
ff sempre

conc vc
ff sempre

vln I
ord. p gl. ff sempre

vln II
ord. p gl. ff sempre

va
ord. p gl. ff sempre

vc
ord. p gl. ff sempre

cb

fl 1/2

ob 1/2

cl 1/2

bsn 1/2

ff

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1

harp

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

G

fl. 1/2 *ff* *fl. 2 change to picc.*

ob. 1/2 *ff*

cl. 1/2 *ff*

bsn. 1/2 *ff*

hn. 1/2 *mf* *ff*

hn. 3/4 *ff*

tpt. 1/2 *mf* *ff*

trb. 1/2 *ff*

b. trb./tba. *ff* *mf*

timp. *ord.* *p* *f*

perc. 1 *BASS DRUM* *mf*

harp.

conc. vn. I *ff*

conc. vn. II *ff*

conc. va.

conc. vc.

vln. I *ff*

vln. II *ff*

va. *ff*

vc. *ff*

cb. *ff*

fl 1 *ff* *stamp feet* L R

picc. *ff* *stamp feet* L R *f*³

ob 1/2 *ff* *stamp feet* L R

cl 1/2 *ff* *stamp feet* L R

bsn 1/2 *ff* *stamp feet* L R

hn 1/2 *ff* *mf* *ff* *mf* *ff*

hn 3/4 *ff* *mf* *ff* *mf* *ff*

tpt 1/2 *ff* *mf* *ff* *mf* *ff*

trb 1/2 *ff* *f* < *ff* *sol* *ff* *3*

b trb/tba *ff* *f* < *ff* *sol* *ff* *3*

timp *ff*

perc 1 *ff*

perc 2 *f* *sempre* *stamp feet* L R

harp *stamp feet* L R *ff*

conc vn I *stamp feet* L R *ff*

conc vn II *stamp feet* L R *ff*

conc va *stamp feet* L R *ff*

conc vc *stamp feet* L R *ff*

vln I *ff* *stamp feet* L R

vln II *ff* *stamp feet* L R

va *ff* *stamp feet* L R

vc *ff* *stamp feet* L R

cb *ff* *stamp feet* L R

Stamp feet: L R

2 TIN CANS wooden sticks

ff

*ff explosive**

ff

*explosive**

p

gl.

ff

p

ff

ff

ff

ff

f poss.

f poss.

ord. increase pressure

n.

f poss.

ord. increase pressure

n.

f poss.

ord. increase pressure

n.

f poss.

ord. increase pressure

n.

f poss.

sim.

*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

fl 1 (L R)

picc

ob 1/2 (L R)

cl 1/2 (L R)

bsn 1/2 (L R)

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1

perc 2

harp (L R)

conc vn I (L R)

conc vn II (L R)

conc va (L R)

conc vc (L R)

vln I

vln II

va

vc

cb

I

ord. increase pressure

n. *f poss.*

ff *p*

f poss.

f poss.

f poss.

f poss.

99 100 101 102 103

Musical score for orchestra and woodwinds, measures 104-108. The score is arranged in a multi-stem format with the following instruments and parts:

- fl 1**: Flute 1
- picc**: Piccolo
- ob 1/2**: Oboe 1/2
- cl 1/2**: Clarinet 1/2
- bsn 1/2**: Bassoon 1/2
- hn 1/2**: Horn 1/2
- hn 3/4**: Horn 3/4
- tpt 1/2**: Trumpet 1/2
- trb 1/2**: Trombone 1/2
- b trb/tba**: Bass Trombone/Tuba
- timp**: Timpani
- perc 1**: Percussion 1
- perc 2**: Percussion 2
- harp**: Harp
- conc vn I**: Concert Violin I
- conc vn II**: Concert Violin II
- conc va**: Concert Viola
- conc vc**: Concert Violoncello
- vln I**: Violin I
- vln II**: Violin II
- va**: Viola
- vc**: Violoncello
- cb**: Double Bass

The score includes dynamic markings such as *f*, *ff*, *p*, and articulation like accents and slurs. Measure numbers 104, 105, 106, 107, and 108 are indicated at the bottom of the page.

J

play & stamp foot

fl 1

picc

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

f poss.

p

gl.

n.

ord.

play & stamp foot

The image shows a page of a musical score, page 38, containing measures 115 through 120. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: fl 1, picc, 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, and cb. The score begins at measure 115 with a key signature change to one flat and a time signature change to 4/4. A large, semi-transparent watermark reading "Perusal Copy" is oriented diagonally from the bottom-left to the top-right across the entire page. The string section (concierto violin, viola, and cello) enters in measure 115 with a melodic line marked *f* and *unis.* The woodwinds and percussion are mostly silent or have minimal activity in this section.

III The Long Dark Night

senza misura
WATER DRUM (*see note)
5-6" ca. 15" *A tempo* ♩ = 60 *senza misura*

perc 2
WATER DRUM *p* < *mf* 5-6"
WATER DRUM *p* < *mf* 5-6"
p < *mf*

(CONCERTINO ONLY)**
vn I solo *(senza sord.)* *dolce e espr.*
vn I *con sord.* *non-vib.* *add vib.* *gl.* *vib. ord.* *p* *f* *mf*
vn II *con sord.* *non-vib.* *add vib.* *gl.* *vib. ord.* *p* *f*
va *con sord.* *non-vib.* *add vib.* *gl.* *vib. ord.* *p* *f*
vc *con sord.* *non-vib.* *add vib.* *gl.* *vib. ord.* *p* *f*

*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.

A tempo (♩ = 60) *senza misura* *A tempo*

perc 2

vn I solo *passionately* *sfp* *f* *solo con rubato (somewhat independently)* *solo relaxing a bit...* *p*

vn I *gl.* *f* *p* *ensemble in strict time* *f* *p* *gl.* *f*

vn II *gl.* *f* *p* *gl.* *f* *p* *gl.* *f*

va *gl.* *f* *p* *gl.* *f* *p* *gl.* *f*

vc *gl.* *f* *p* *gl.* *f* *p* *gl.* *f*

A

GLASS BOTTLE
(blow across opening)

perc 2

GLASS BOTTLE
(blow across opening)

mf

GLASS BOTTLE
(blow across opening)

mf

vn I solo

grace notes on the beat dolce (in strict time) (join vln I)

vn I

vn II

va

vc

f > p f > p p sempre

p f > p f > p f > p f > p

p f > p f > p f > p f > p

p f > p f > p f > p f > p

p f > p f > p f > p f > p

n. n. n. n.

via sord. via sord. via sord. via sord.

8 9 10 11

perc 2

SHAKER

mf

p f

mf

bend

vn I

unis. sul pont. ord. (non-trem.)

f p f p

(p) 6 6

vn II

p f sul pont. ord. sul pont.

p f

va

p f sul pont. ord. sul pont.

p f

vc

p f

f

gl. (o)

12 13 14 15

METAL LID
(struck on edge with wooden stick)

perc 2

METAL LID
(struck on edge with wooden stick)

mf

mf

mf

mf

mf

mf

vn I

non-vib. sul tasto non-tr. non-tr. sim. gl.

n. pp sempre

vn II

ord. f > p n. f > p f > p

ord. gl. f > p

va

ord. gl. f > p n. f > p f > p

gl. (o) f > p

vc

n. f > p n. f > p f > p

16 17 18 19 20

B *senza misura*

perc 2

vn I

vn II

va

vc

1-2" (*see note)

(*see note) *pp*

pp ca. 5-6" (*see note) ca. 4-5"

ca. 5-6" (*see note) (conducted) *mf* *n.* ca. 4-5"

(conducted) *mf* *n.*

21 22a

*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.

perc 2

vn I

vn II

va

vc

(on cue) *f* very slow gliss. *pp*

(on cue) *f* very slow gliss. *pp*

22b 23

A tempo

C

poco più mosso

poco rit. . .

perc 2

SHAKER

(hit against palm)

pp *f*

vn I

vn II

va

vc

ppp *f*

ppp *f*

ppp *f*

ppp *f*

non-div. non-div.

23 24 25 26 27

♩ = 60 *poco più mosso* *poco rit. . .* ♩ = 60

perc 2 SHAKER (hit against palm) *pp* *f*

vn I *ppp* *f* *ppp* *non-div.*

vn II *ppp* *f* *ppp* *div.* *unis.*

va *ppp* *f* *ppp*

vc *ppp* *f* *ppp*

28 29 30 31 32

D 2 METAL LIDS (crash together & hold) *ff*

perc 2 2 METAL LIDS (crash together & hold) *ff*

vn I *ff* *gl.* *pp* *f poss.*

vn II *ff* *gl.* *pp* *f poss.*

va *ff* *gl.* *pp* *f poss.*

vc *ff* *gl.* *pp* *f poss.*

33 34 35 36 37

GLASS BOTTLE *mf* *bend*

perc 2 WATER DRUM (*see note) 5-6" *p < mf*

GLASS BOTTLE *mf* *bend*

WATER DRUM 5-6" *p < mf*

vn I *pp* (ca. 10") *non-trem.* *n.*

vn II *pp* (ca. 10") *non-trem.* *n.*

va *pp* *n.*

vc *con sord. (III)* *(hold through measure)*

pp *as in measure 1, but in the reverse direction, starting at stage left (ca. 3:20) *attacca*

38 39 40 41 42

IV Double Helix

♩ = 60

fl 1/2 *pp* gently

ob 1/2 *pp* gently

cl 1/2

bsn 1/2

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1 METAL WIND CHIMES (wooden stick) *mf* GLOCK. (a gentle cascade) *pp*

perc 2

harp (Db C B | E F# G Ab) *p* repeat fast as poss.

conc vn I

conc vn II

conc va

conc vc via sord. *n.*

vln I *solo* *p*

vln II

va

vc (IV) *n.* *non-div.* *f*

cb *p*

1 2 3 4 5

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
vln I
vln II
va
vc
cb

5 3
5 6 6
3 6
p gently
3 6
p gently
2. con sord.
pp n.
tr p pp
3. con sord.
pp
4. con sord.
pp
n.
gl.
mf
pp
mf
very slowly
p
p
mf
slow gl.
p
unis.
p

A

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

vln I

vln II

va

vc

cb

pp

p

n.

tr

gl.

(art. harm. gl. up full length of E string)

tutti div. a 5 (change bow freely)

div. a 5 (change bow freely)

div. a 3 (change bow freely)

(legato)

cresc. poco a poco

10 11 12 13 14

fl 1/2 *pp* *ff*
 ob 1/2 *pp* *ff*
 cl 1/2 *pp* *ff*
 bsn 1/2 *pp* *ff*
 hn 1/2 *open pp* *ff*
 hn 3/4 *open pp* *ff*
 tpt 1/2 *open pp* *ff*
 trb 1/2 *open pp* *ff*
 b trb/tba *open pp* *ff*
 timp *p* *mf*
 perc 1 BASS DRUM *pp*
 perc 2
 harp
 vln I *mf* *slow gl.* *div. a 2* *unis. > gl.* *ff*
 vln II *mf* *slow gl.* *div. a 3* *unis. > gl.* *ff*
 va *mf* *slow gl.* *unis. >* *gl.* *ff*
 vc *mf* *slow gl.* *unis. >* *gl.* *ff*
 cb *mf* *slow gl.* *gl.* *ff*

15

16

17

18

molto accel. to ----- $\bullet = 126$ Driving, with intensity

B

fl 1/2 *f poss.*

ob 1/2 *f*

cl 1/2 *f*

bsn 1/2 *f*

hn 1/2 *f poss.*

hn 3/4 *f poss.*

tpt 1/2 *f poss.*

trb 1/2 *f poss.*

b trb/tba *f poss.*

timp *f* *ff* *p* *coperto*

perc 1 *(mf)* *ff*

perc 2 SHAKER *(held vertically and turned in a circle with the beat)* *(one circle per beat)* *(hit against hand)* *p* *ff*

harp *mf*

conc vn I *div.* *sfp* *f poss.*

conc vn II *div.* *sfp* *f poss.*

conc va *sfp* *f poss.*

conc vc *(senza sord.)* *sfp* *f poss.*

vln I *f poss.*

vln II *f poss.*

va *f poss.*

vc *f poss.*

cb *f poss.* *pizz.* *p*

Perusal Copy

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

Lv. sim.

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

Lv. sim.

This page contains a musical score for an orchestra, spanning measures 28 to 32. The instruments and their parts are as follows:

- Woodwinds:**
 - fl 1/2*: Flute 1 and 2, playing a rhythmic pattern of eighth notes.
 - ob 1/2*: Oboe 1 and 2, playing a similar rhythmic pattern.
 - cl 1/2*: Clarinet 1 and 2, playing a similar rhythmic pattern.
 - bsn 1/2*: Bassoon 1 and 2, playing a similar rhythmic pattern.
- Brass:**
 - hn 1/2*: Horn 1 and 2, playing a sustained note with *con sord.* and *mf* dynamics.
 - hn 3/4*: Horn 3, 4, and 5, playing a sustained note with *con sord.* and *mf* dynamics.
 - tpt 1/2*: Trumpet 1 and 2, playing a sustained note.
 - trb 1/2*: Trombone 1 and 2, playing a sustained note.
 - b trb/tba*: Baritone and tuba, playing a sustained note.
- Percussion:**
 - timp*: Timpani, playing a rhythmic pattern.
 - perc 1*: Percussion 1, playing a rhythmic pattern.
 - perc 2*: Percussion 2, playing a rhythmic pattern.
- Harp:**
 - harp*: Harp, playing a rhythmic pattern.
- String Ensemble:**
 - conc vn I*, *conc vn II*, *conc va*, *conc vc*: Violins, violas, violas, and violas, playing a sustained note with *pp* dynamics and *cresc. poco a poco* and *slow gl.* markings.
 - cb*: Cello, playing a rhythmic pattern.

C *p*

ff

ff

ff

p

p

ff

ff

ff

SHAKER (sharp flick)

p

sfpp

sfpp

sfpp

sfpp

f

f

f

f

f

D

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

38 39 40 41 42

This musical score page contains measures 43 through 47. The instruments are arranged as follows:

- Flute 1/2 (fl 1/2):** Treble clef, playing a melodic line with accents.
- Oboe 1/2 (ob 1/2):** Treble clef, playing a melodic line with accents.
- Clarinet 1/2 (cl 1/2):** Treble clef, playing a melodic line with accents.
- Bassoon 1/2 (bsn 1/2):** Bass clef, playing a melodic line with accents.
- Horn 1/2 (hn 1/2):** Treble clef, playing a melodic line with accents.
- Horn 3/4 (hn 3/4):** Treble clef, playing a melodic line with accents.
- Trumpet 1/2 (tpt 1/2):** Treble clef, playing a melodic line with accents.
- Trumpet 1/2 (trb 1/2):** Bass clef, playing a melodic line with accents.
- Bass Trumpet/Euphonium (b trb/tba):** Bass clef, playing a melodic line with accents.
- Timpani (timp):** Bass clef, playing a rhythmic pattern.
- Percussion 1 (perc 1):** Treble clef, playing a rhythmic pattern.
- Percussion 2 (perc 2):** Bass clef, playing a rhythmic pattern.
- Harp (harp):** Treble and Bass clefs, playing a melodic line.
- Concert Violin I (conc vn I):** Treble clef, playing a melodic line.
- Concert Violin II (conc vn II):** Treble clef, playing a melodic line.
- Concert Viola (conc va):** Bass clef, playing a melodic line.
- Concert Violoncello (conc vc):** Bass clef, playing a melodic line.
- Violin I (vln I):** Treble clef, playing a melodic line.
- Violin II (vln II):** Treble clef, playing a melodic line.
- Viola (va):** Bass clef, playing a melodic line with triplets.
- Violoncello (vc):** Treble clef, playing a melodic line.
- Double Bass (cb):** Bass clef, playing a melodic line.

Dynamic markings include *mf*, *ff*, *p*, and *p>*. A large watermark "Perusal Copy" is overlaid diagonally across the score.

E

fl 1/2 *p* *p* *a2*

ob 1/2 *p* *cresc. poco a poco*

cl 1/2 *p* *a2* *cresc. poco a poco*

bsn 1/2 *p* *p*

hn 1/2

hn 3/4

tpt 1/2

trb 1/2 *f* *pp* *pp*

b trb/tba *f* *pp* *pp*

timp

perc 1

perc 2 SHAKER (sharp flick) *p* *ff* (against hand)

harp *f*

conc vn I *sfp* *f*

conc vn II *sfp* *f* *gl. (d)*

conc va *sfp* *f* *gl. (d)*

conc vc *sfp* *f*

vln I *f* *gl.*

vln II *f* *gl.*

va *f* *arco* *gl.*

vc *f* *gl.*

cb

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
vl n I
vl n II
va
vc
cb

pp
trb.
pp
cresc. poco a poco
cresc. poco a poco

54 55 56 57 58

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)

3

3

3

3

G

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* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

f *f* *f* *f* *f*

quasi gliss. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

n. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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

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

H

fl 1/2

ob 1/2 *p* *ff* *mf*

cl 1/2 *p* *ff* *mf*

bsn 1/2 *p* *ff* *mf*

hn 1/2 *mf* *ff* *p* *f*

hn 3/4 *mf* *ff* *p* *f*

tpt 1/2 *p* *f*

trb 1/2 *p* *f*

b trb/tba *p sempre*
p sempre
f >

timp *ord.*
mf

perc 1 BASS DRUM *mf*

perc 2 *mf*

harp

conc vn I

conc vn II

conc va

conc vc

vln I (short gl. to next note) *gl.* *gl.* *ff*

vln II (short gl. to next note) *gl.* *gl.* *ff*

va (short gl. to next note) *gl.* *gl.* *ff*

vc (short gl. to next note) *gl.* *gl.* *ff*

cb *arco* *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
ff
mf
ff
mf
p
f
p
f
p
f
f
mf
mf
mf
pulsating
p
pulsating
p
pulsating
p
pulsating
p
p
p
f

I

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

p

pulsating

ff

n.

J

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

mf *p* *mf*
p *mf* *p* *mf*
p *mf* *p* *mf*
p *mf* *p* *mf*
p *mf* *p* *mf*
pp sempre *LARGE TAM TAM* *soft beater*
pp *pp*
mf *mf*
mf *mf*
mf *mf*
mf *mf*

coperto (even 16ths)
div. non-vib.
mf
mf
mf
mf

97 98 99 100 101

K

The musical score consists of the following parts and their dynamics across measures 102 to 107:

- fl 1/2**: Rest throughout.
- ob 1/2**: Rest throughout.
- cl 1/2**: Rest throughout.
- bsn 1/2**: *p* (measures 102-103), *mf* (measure 104), *pp* (measure 105), *p* (measures 106-107). Includes triplets in measures 104 and 107.
- hn 1/2**: *p* (measures 102-103), *mf* (measure 104), *pp* (measure 105), *p* (measures 106-107). Includes triplets in measures 104 and 107.
- hn 3/4**: *p* (measures 102-103), *mf* (measure 104), *pp* (measure 105), *p* (measures 106-107). Includes triplets in measures 104 and 107.
- tpt 1/2**: Rest throughout.
- trb 1/2**: *p* (measures 102-103), *mf* (measure 104), *pp* (measure 105), *p* (measures 106-107).
- b trb/tba**: *p* (measures 102-103), *mf* (measure 104), *pp* (measure 105), *p* (measures 106-107). Includes triplets in measures 104 and 107.
- timp**: *mf* (measures 102-103), *pp* (measure 104), *mf* (measures 105-107).
- perc 1**: *pp* (measure 104), rest elsewhere.
- perc 2**: Rest throughout.
- harp**: Rest throughout.
- conc vn I**: Rest throughout.
- conc vn II**: Rest throughout.
- conc va**: *mf* (measures 105-106), *pp* (measure 107).
- conc vc**: *mf* (measures 105-106), *pp* (measure 107).
- vln I**: Rest throughout.
- vln II**: Rest throughout.
- va**: *mf* (measures 105-106), *pp* (measure 107).
- vc**: *mf* (measures 105-106), *pp* (measure 107).
- cb**: *mf* (measures 105-106), *pp* (measure 107).

fl 1/2 *mf > p* *n.*

ob 1/2 *mf > p* *n.*

cl 1/2 *mf > p* *n.*

bsn 1/2

hn 1/2 *n.*

hn 3/4 *n.*

tpt 1/2

trb 1/2 *n.*

b trb/tba *n.*

timp

perc 1

perc 2

harp

(CONCERTINO TACET)

vln I *gl.* *(short gl. to next note)* *gl.* *(d.)* *(d.)*

vln II *gl.* *(short gl. to next note)* *gl.* *(d.)* *(d.)*

va *gl.* *(short gl. to next note)* *gl.* *(d.)* *(d.)*

vc *gl.* *(short gl. to next note)* *gl.* *(d.)* *(d.)*

cb *n.*

114

115

116

117

M *A tempo* ♩ = 60
ca. 15" *Cold and empty*

senza misura

The score is divided into measures 118 through 122. The instruments are arranged from top to bottom as follows: 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, vln I, vln II, va, vc, and cb. Percussion 1 includes a triangle and counter bells. Percussion 2 includes counter bells and a wooden/plastic beater. The strings (violins I and II, viola, and cello) play a sequence of notes starting in measure 118, marked with *pppp* and *pp*, and ending in measure 122. A *via sord.* instruction is present for the strings. A *TRiangle* instruction is placed above the triangle part in measure 119, marked with *p*. A *solo (very distant)* instruction is placed above the first violin part in measure 120, marked with *p*. A *change strings as necessary* instruction is placed above the first violin part in measure 121. The tempo is *A tempo* with a quarter note equal to 60 beats per minute. The overall mood is *Cold and empty*. The score is marked *senza misura* at the beginning.

[118] [119] [120] [121] [122]

*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.

ca. 5''

fl 1/2

ob 1/2

cl 1/2

bsn 1/2

hn 1/2
con sord.
pp

hn 3/4
3. con sord.
pp

tpt 1/2

trb 1/2
con sord.
pp

b trb/tba
con sord.
pp

timp

perc 1

perc 2

harp
mf palm slap (lowest register)
mf

vln I

vln II

va
3 soli div. non-vib.
pp *ppp* *n.*

vc
3 soli div. non-vib.
pp *ppp* *n.*

cb
solo non-vib.
pp *ppp* *n.*

123 124 125 126 127

attacca
(ca. 3:50)

V Prayer

♩ = 54 *poco meno mosso*

fl 1/2 *ff* *a2*

ob 1/2 *mf* *p*

Bb cl 1/2 *mf* *p*

bsn 1/2 *mf* *p*

ln 1/2 (open) *pp* *mf*

ln 3/4 (open) *pp* *mf*

tpt 1/2 (open) *pp* *mf*

trb 1/2 (open) *pp* *mf*

b trb/tba (open) *mf*

tim *ord.* *mf*

perc 1

(PERC 2 TACET)

harp *p* *p dolce*

(D C# B | E F# G A)

(CONCERTINO TACET)

vln I *solo dolce e espr.* *mp* *gl.* *tutti* *f*

vln II *f*

va *tutti unis.* *f*

vc *solo dolce e espr.* *mp* *gl.*

cb

1

2

3

4

5

A

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 I
harp
vln I
vln II
va
vc
cb

mf *p*
mf *p*
mf *p*
f *pp*
f *pp*
f *pp*
f *pp*
f
f
p *p*
ff *solo dolce e espr.* *mp* *gl.*
ff *solo dolce e espr.* *mp* *gl.*
f *tutti* *ff* *tutti*

6 7 8 9 10 11



B

Musical score for measures 12-16, section B. The score is for a full orchestra. The key signature has one flat (B-flat), and the time signature is 2/4. The music is characterized by intricate rhythmic patterns, particularly in the woodwinds and strings, featuring sixteenth-note runs and triplets. Dynamic markings include fortissimo (ff), mezzo-forte (mf), piano (p), and mezzo-piano (mp). The section is marked with a 'B' in a box at the top right.

Instrument Parts:

- Flute 1/2:** Starts with a *ff* dynamic, playing a sixteenth-note run. Includes an *a2* marking.
- Oboe 1/2:** Remains silent until measure 15, then plays a melodic line with *f* and *p* dynamics.
- Bassoon 1/2:** Remains silent until measure 13, then plays a melodic line with *f* and *p* dynamics. Includes a first ending (*1.*) and a five-measure rest (*5*).
- Horn 1/2 and 3/4:** Play sustained chords, starting at *mf* and increasing to *f*.
- Trumpet 1/2:** Play sustained chords, starting at *mf* and increasing to *f*.
- Trombone 1/2 and Bass Trombone/Tuba:** Play sustained chords, starting at *mf* and increasing to *f*.
- Timpani:** Play sustained chords, starting at *mf* and increasing to *f*.
- Percussion 1:** Remains silent.
- Harp:** Remains silent until measure 15, then plays a sustained chord at *p*.
- Violin 1 and 2:** Play sixteenth-note runs, starting at *f* and increasing to *ff*. Includes *tutti* markings and a five-measure rest (*5*). Violin 1 has a *solo* marking in measure 15.
- Viola:** Play sixteenth-note runs, starting at *f* and increasing to *ff*. Includes *tutti* markings and a five-measure rest (*5*).
- Violoncello:** Play sixteenth-note runs, starting at *f* and increasing to *ff*. Includes a five-measure rest (*5*). Violoncello has a *solo* marking in measure 15.
- Contrabass:** Play a melodic line, starting at *f* and increasing to *ff*.

Measure Markers: 12, 13, 14, 15, 16.

perc I

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

31 32 33 34 35

perc I

conc vn I

conc vn II

conc va

conc vc

vln I

vln II

va

vc

cb

36 37 38 39 40

D Full and broadly

Musical score for orchestra and strings, measures 41-47. The score includes parts for 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, harp, conc vn I, conc vn II, conc va, conc vc, vln I, vln II, va, vc, and cb. The score is in 4/4 time and features dynamic markings such as *mf*, *p*, *f*, and *gl.*. A large watermark 'Perusal Copy' is overlaid on the score.

fl 1/2 *mp*

ob 1/2 *p*

Bb cl 1/2 *mp*

bsn 1/2 *p*

hn 1/2

hn 3/4

tpt 1/2

trb 1/2

b trb/tba

timp

perc 1

harp *mp*

conc vn I *mf > p*

conc vn II *mf > p*

conc va *mf > p*

conc vc *mf > p*

vln I *mf > p*

vln II *mf > p*

va *mf > p*

vc *mf > p*

cb *mf > p*

E

fl 1/2

ob 1/2

Bb cl 1/2

bsn 1/2

hn 1/2

hn 3/4

tpt 1/2
con sord.
p

trb 1/2
con sord.
p

b trb/tba

timp

perc 1

harp

conc vn I
mf > *p*

conc vn II
mf > *p*

conc va
mf > *p*

conc vc
mf > *p*

vln I
mf > *p*

vln II
mf > *p*

va
mf > *p* *gl. (♩)*

vc
mf > *p*

cb
mf > *p*

ca. 10"

fl 1/2 *pp*

ob 1/2 *pp*

Bb cl 1/2 *pp*

bsn 1/2 *pp*

hn 1/2 *con sord.* *pp*

hn 3/4 *con sord.* *pp*

tpt 1/2 *(sord.)* *pp*

trb 1/2 *(sord.)* *pp*

b trb/tba *trb. con sord.* *tuba open* *pp*

timp

perc 1

perc 2 *WIND WANDS* *gently* *p* *(trail off)* *n.*

harp *p* *rustling gliss.* *p* *n.*

(Db Cb B | E Fb G# A)

conc vn I *div.* *n.*

conc vn II *div.* *n.*

conc va *p* *pp* *p* *pp* *n.*

conc vc *div.* *n.*

vln I *div.* *n.*

vln II *div.* *n.*

va *p* *pp* *p* *pp* *n.*

vc *div.* *n.*

cb *n.*