

commissioned by Esprit Orchestra
with the assistance of the Laidlaw Foundation

jeffrey ryan

**eternal silence . . .
. . . infinite spaces**

for orchestra

Perusal Copy

Instrumentation:

2 flutes
2 oboes
2 Bb clarinets (doubling crystal goblets)
2 bassoons (doubling crystal goblets)
2 horns in F
2 Bb trumpets
2 percussion:

I	II
marimba	chimes (<i>high G</i>)
vibraphone	3 gongs (<i>h/m/l</i>)
crotales (<i>or small finger cymbal</i>)	maraca
flexatone	2 tam tams (<i>small and large</i>)
offstage chime*	2 glass bottles***
maraca	whip
sizzle cymbal	med. tomtom
2 tam tams (<i>small and large</i>)**	bass drum

harp
strings

* only an F4 chime is required. See note on page 54.

** depending on set-up space, these may be shared with percussion II

*** 2 glass bottles, such as milk bottles, tuned with water to sound approximately a minor third apart

General Performance notes:

Total performance time c. 12'30"


Score in C; all parts are written as sounding except for crotales, sounding two octaves higher; and contrabass, sounding one octave lower regardless of clef. Bowed vibraphone and harp harmonics sound an octave higher than notated.

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.

In *senza misura* sections, accidentals hold for each beamed group.

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

 quarter-tone flat;  three-quarter-tone sharp

 give note a slight rhythmic and dynamic stress

Other performance notes are given as required in the score.

Programme note:

Le silence éternel de ces espaces infinis m'effraie (*The eternal silence of these infinite spaces frightens me*) is the title of an etching by the French symbolist artist Odilon Redon. Charles Darwin's theories of evolution had recently been published, challenging a fundamental belief in creationism, the role of the Church in people's lives, and even the very existence of God. Redon's image explores this evolutionary theme. He depicts a proto-human at the top of a peak in a barren wasteland. It is clearly about to rise from all fours to assume an upright position; at the same time its face is raised heavenward, looking towards the sun, but the sun is obscured by clouds. The figure is completely alone. Evolution has replaced salvation.

eternal silence . . . infinite spaces is inspired by this image, and musically explores the possibility of reaching out to heaven and finding nothing there. As our deepest-held beliefs are shattered by the utter silence of nothingness, our breath sharpens and our hearts pound in our ears. In a terrible moment, time comes to a grinding halt. Profound terror is transformed to panic in a macabre dance, which then turns to emptiness and loss as the world we once knew drifts forever out of reach.

eternal silence . . . infinite spaces was commissioned by Esprit Orchestra with the assistance of the Laidlaw Foundation, and received its première performance February 22, 1998, in the Jane Mallett Theatre in Toronto's St. Lawrence Centre for the Arts, with Alex Pauk conducting.

eternal silence . . . infinite spaces

for orchestra

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Senza misura

① 2" ② 2" ③ 2" ④ 2" ⑤

ca. 25" A tempo ♩ = 42

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

eternal silence

repeat text 5X increasingly urgent

frightens me

repeat to cutoff

ca. 25" A tempo ♩ = 42

pp key slaps (finger only)

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

eternal silence

repeat text 5X increasingly urgent

frightens me

repeat to cutoff

f (whisper and key slaps)

pp key slaps (finger only)

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

eternal silence

repeat text 5X increasingly urgent

frightens me

repeat to cutoff

f (whisper and key slaps)

pp key slaps (finger only)

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

infinite spaces

repeat text 4X increasingly urgent

frightens me

repeat ad lib.

p < *ffff* play stem in

pp valve clicks (finger only)

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

infinite spaces

repeat text 4X increasingly urgent

frightens me

repeat ad lib.

p < *ffff* play harmon stem in

pp valve clicks (finger only)

MARACA slow stir with handle pointing upward

pp

stir faster

f

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

infinite spaces

repeat text 4X increasingly urgent

frightens me

repeat to cutoff

f

D Cb Bb | E F G# A
Tune low C to A

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

infinite spaces

repeat text 4X increasingly urgent

frightens me

repeat ad lib.

play s.p. *tr* *ffff*

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

infinite spaces

repeat text 4X increasingly urgent

frightens me

repeat ad lib.

play s.p. *tr* *ffff*

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

frightens me

repeat ad lib. increasingly urgent

play s.p. *tr* *ffff*

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

frightens me

repeat to cutoff increasingly urgent

f

whisper p*

The eternal silence of these infinite spaces frightens me

repeat text 5X

frightens me

repeat to cutoff increasingly urgent

f

1

2

* Text should be whispered at a normal speaking speed.
Enter on cue from conductor and continue unsynchronised.

2 **A** Rigid with fear

The score is divided into measures 3 through 7. Key elements include:

- Woodwinds (flutes, oboes, clarinets, bassoons):** Primarily use breath marks (OUT/IN) and dynamic markings like *mf* and *ff*. Some parts include "through mouth" instructions.
- Brass (trumpets, trombones, horns):** Similar to woodwinds, using breath marks and dynamics. Trumpets and trombones have "through mouth" markings.
- Strings (violin I/II, viola, cello, double bass):** Use dynamic markings such as *mf*, *pp*, *fff*, and *spp*. The double bass part includes a "sul A" instruction.
- Percussion:** Includes Sizzle Cymbal and Snare Sticks, with dynamic markings like *n. < ff*.
- Harpsichord (hp):** Features a tremolo effect with dynamic markings *bisb. ppp*.

* Each exhalation/inhalation should be audible but not overly forced. Employ a deep rhythmic breathing with an attack at the beginning of each — this will create a natural decrescendo on each beat, and an impression of being slightly "out of breath."

B

fl 1 OUT IN OUT IN OUT IN play 6 6 fl hum (this pitch or 8ve down) pp pp mf

fl 2 OUT IN OUT IN OUT IN play 6 6 fl hum (this pitch or 8ve down) pp pp mf

ob 1 OUT IN OUT IN play pp ff mf hum (this pitch or 8ve down)

ob 2 OUT IN OUT IN play pp ff mf hum (this pitch or 8ve down)

cl 1 through mouth OUT IN OUT IN OUT IN OUT IN play 6 6 pp mf

cl 2 OUT IN OUT IN OUT IN hum (this pitch or 8ve down) mf

bn 1 through mouth OUT IN OUT IN OUT IN hum (this pitch or 8ve up) ff mf

bn 2 OUT IN OUT IN OUT IN play p 3 3 3 3

hn 1 play + + + (see note*) gl. hum (this pitch or 8ve up) sfpp f mf

hn 2 play + + (see note*) gl. hum (this pitch or 8ve up) sfpp f mf

tpt 1 OUT IN OUT IN OUT IN OUT IN play (stem only) + mf p

tpt 2 OUT IN OUT IN OUT IN play (stem only) + mf p

perc 1 VIB. motor on slow brass mallets f

perc 2 CHIMES chime hammers f

hp (o) (d) hum (this pitch or 8ve down) gl. mf handslap on lowest strings

vn I play ord. con sord. pppp gl. mf non-trem. pp gl. (d)

vn II play ord. con sord. pppp gl. mf non-trem. pp gl. (d)

va play con sord. pppp gl. mf non-trem. pp gl. (d)

vc through mouth OUT IN OUT IN play ord. gl. (d) f p f

cb (pulled) gl. (d) gl. (d) natural harmonic arp.

* change hand position slowly from stopped to open without changing fingering

fl 1 (no breath)

fl 2 (no breath)

ob 1 (no breath) sing on "ah"

ob 2 (no breath) sing on "ah"

cl 1 hum (this pitch or 8ve down) play 6 pp

cl 2 play 6 pp

bn 1 play tr hum (no breath)

bn 2 hum (this pitch or 8ve up) (no breath) sing on "ah" > ppp mf

hn 1 (no breath)

hn 2 (no breath)

tpt 1 bend pp colour trill mf

tpt 2 pp colour trill mf

perc 1 hum (this pitch or 8ve down) mf play VIB. f

perc 2 hum (this pitch or 8ve down) mf play CHIMES f

hp

vn I gl. (♩)

vn II gl. (♩)

va gl. (♩)

vc s.t. pp 6

cb gl. (♩)

fl 1 *sing on "ah"*
 fl 2 *sing on "ah"*
 ob 1
 ob 2
 cl 1 *p* *mf* *sing on "ah"*
 cl 2 *p* *mf* *sing on "ah"*
 bn 1 *sing on "ah"* *play* *p*
 bn 2 *play* *p* *mf* *p* *mf*
 hn 1 *sing on "ah"* *play* *sfpp* *sim.* *gl.* *mf*
 hn 2 *sing on "ah"* *play* *sfpp* *sim.* *gl.* *mf*
 tpt 1 *sing on "ah" (this pitch or 8ve down)* *(via sord.)* *mf* *sfpp*
 tpt 2 *sing on "ah" (this pitch or 8ve down)* *(via sord.)* *mf*
 perc 1 MARIMBA *med. yarn mallets* *p* *mf* *p* *mf*
 perc 2 SMALL TAM TAM *hard yarn mallets* *p* *cresc. poco a poco*
 hp *play* *tr* *p* *cresc. poco a poco*
 vn I *gl. (d)* *mf* *pp* *mf*
 vn II *gl. (d)* *mf* *pp* *mf*
 va *gl. (d)* *mf* *pp* *mf*
 vc *ord.* *mf* *f* *mf* *f* *f*
 cb *gl.* *p* *mf* *p* *mf* *mf* *p* *mf*

fl 1 *play* *f* *3* *ffff*

fl 2 *play* *p* *ffff*

ob 1 *play* *mf* *3* *ffff*

ob 2 *play* *pp* *ffff*

cl 1 *play* *pp* *ffff*

cl 2 *play* *p* *ffff*

bn 1 *tr* *ffff*

bn 2 *6* *p* *mf* *p* *mf* *tr* *ffff*

hn 1 *pp* *mf* *gl.* *tr* *(open)* *f* *ffff*

hn 2 *pp* *mf* *gl.* *tr* *(open)* *f* *ffff*

tpt 1 *play* *(open)* *mf* *ffff*

tpt 2 *play* *(open)* *p* *ffff*

perc 1 MARIMBA *med. yarn mallets* *p* *mf* *p* *mf* *ffff* *choke*

perc 2 *ffff*

hp *mf* *gl.* *gl.* *gl.* *ffff* \oplus

vn I *pp* *mf* *pp* *mf* *tr* *pp* *ffff* *(via sord.)*

vn II *pp* *mf* *pp* *mf* *tr* *pp* *ffff* *(via sord.)*

va *pp* *mf* *pp* *mf* *tr* *pp* *ffff* *(via sord.)*

vc *3* *tr* *pp* *ffff*

cb *p* *mf* *p* *mf* *p* *3* *3* *ffff*

C

fl 1 *ff* *decresc. poco a poco*

fl 2 *ff* *decresc. poco a poco* (*mf*)

ob 1 *ff* *decresc. poco a poco*

ob 2 *ff* *decresc. poco a poco* (*mf*)

cl 1 *ff* *decresc. poco a poco*

cl 2 *ff* *decresc. poco a poco* (*mf*)

bn 1 *ff* *decresc. poco a poco*

bn 2 *ff* *decresc. poco a poco* *n.*

hn 1 *ff* *n.*

hn 2 *ff* *n.*

tpt 1 *ff* *n.*

tpt 2 *ff* *n.*

perc 1 **SMALL TAM TAM** *p* *f*

perc 2 **BASS DRUM** *hard yarn mallets* *ff* *n.*

hp *ff* *mf* *decresc. poco a poco* *p* (sounding 8ve higher)

vn I *ff* *senza sord.* *(change bow freely)* *decresc. poco a poco* *(change bow freely)*

vn II *ff* *senza sord.* *decresc. poco a poco* *(change bow freely)*

va *ff* *decresc. poco a poco* *gl. (d)*

vc *ff* *(change bow freely)* *gl. (d)* *decresc. poco a poco* *gl. (d)*

cb *ff* *n.*

poco rit.

A tempo ♩ = 42

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

- Flutes:** fl 1 and fl 2. fl 2 has sixteenth-note passages with fingerings (6) and dynamic markings *pp* and *n.*
- Oboes:** ob 1 and ob 2. ob 2 has sixteenth-note passages with fingerings (6) and dynamic markings *pp* and *n.*
- Clarinets:** cl 1 and cl 2. cl 2 has sixteenth-note passages with fingerings (6) and dynamic markings *pp* and *n.*
- Bassoons:** bn 1 and bn 2. bn 1 has a dynamic marking *n.*
- Horns:** hn 1 and hn 2.
- Trumpets:** tpt 1 and tpt 2.
- Percussion:** perc 1 and perc 2.
- Harp:** hp. Includes a circled cross symbol (⊕) and dynamic marking *pp*.
- Violins:** vn I and vn II. vn II has dynamic markings *pp* and *non-vib.*
- Viola:** va. Includes dynamic markings *pp* and *gl. (♯)*.
- Violoncello:** vc. Includes dynamic markings *pp* and *n.*
- Double Bass:** cb.

The score is divided into measures across three systems, with time signatures of 4/4, 2/4, and 3/4. A large diagonal watermark "Perusal Copy" is overlaid on the page.

(TIME GRINDS TO A HALT)
molto rit.

pp

pp

pp

pp

pp

3 GONGS H/M/L
soft beater

LARGE TAM TAM
wooden handle

p

p

p

vibrate pencil
between strings

p < *mf*
(start in lower half of
string and move upwards)

gl. (♩)

8^{va}

lift bow
over strings**

lift bow
over strings**

finger only sul D

*pp**

lift bow
over strings**

lift bow
over strings**

lift bow
over strings**

bow on tailpiece
(low groan)

pp

p < *mf* > *p*

bow on tailpiece (low groan)

p < *mf* > *p*

27

28

29

30

31

* resultant dynamic – forceful fingering will be required.

** Lift bow over strings in a slow, graceful motion. This should be a very deliberate and obvious movement, and should give the impression that all activity is slowly becoming frozen in time.

D

(TIME STOPS)

(TIME SLOWLY BEGINS)

*Senza misura**

ca. 20"

ca. 10"

ca. 15"

CROTALES (or small finger cymbal)
brass mallet

perc 1
pp let fade
soft beater

perc 2
pp let fade

hp
rubber mallet
pp let fade

8th

finger only**

play pattern 9X repeat pattern

1

5

pp

finger only

play pattern 9X repeat pattern

2

pp

finger only

play pattern 10X repeat pattern

3

pp

finger only

play pattern 11X repeat pattern

4

pp

cb

32

* Linear time has stopped in this measure.
Everyone remains perfectly still until the strings
begin to bow, at which point time begins to
move forward again.

** Hold bow suspended over strings as if **ready** to bow,
but **do not bow**. Freeze in this position;
the only movement is the fingers on the fingerboard.
Keep approximately the previous tempo.

*** resultant dynamic — forceful fingering will be required.

Cues 1-4: Once all the strings have established the repeated
Bb/A, the conductor cues each string section in turn with
a graceful, benevolent gesture. On cue, each section slowly
“comes to life” — continue fingering, but mime the bowing
above the string. Begin slowly and gradually speed up to a
mimed tremolo.

Cue 5: After this cue, players individually lower their bows
to the string and begin playing a tremolo Bb. This change
is initiated by the first violinist on the outside last stand,
and then ripples both forward through the section and across
the orchestra. Players continue to finger the repeated Bb/A
until their own “arco” commences.

A tempo $\bullet = 84$
(twice previous tempo)

fl 1 *pp cresc. poco a poco* *f poss. (deafening)* *tr*

fl 2 *p cresc. poco a poco* *f poss. (deafening)* *tr*

ob 1 *mf cresc. poco a poco* *f poss. (deafening)* *tr*

ob 2 *pp cresc. poco a poco* *f poss. (deafening)* *tr*

cl 1 *pp cresc. poco a poco* *f poss. (deafening)* *tr*

cl 2 *p cresc. poco a poco* *f poss. (deafening)* *tr*

bn 1 *mf cresc. poco a poco* *f poss. (deafening)* *tr*

bn 2 *mf cresc. poco a poco* *f poss. (deafening)* *tr*

hn 1 *mf* *f poss. (deafening)* *tr* *rip* *cuivré*

hn 2 *mf* *f poss. (deafening)* *tr* *rip* *cuivré*

tpt 1 *f* *f poss. (deafening)* *tr*

tpt 2 *ff* *f poss. (deafening)* *tr*

perc 1 *LARGE TAM TAM*
hard yarn mallets
pp *f poss. (deafening)*

perc 2 *BASS DRUM*
bass drum beaters
pp *f poss. (deafening)*

hp *D C Bb | E F# G# A#*

vn I *cresc. poco a poco* *f poss. (deafening)* *tr*

vn II *cresc. poco a poco* *f poss. (deafening)* *tr*

va *cresc. poco a poco* *f poss. (deafening)* *tr*

vc *cresc. poco a poco* *f poss. (deafening)* *tr*

cb *mf* *f poss. (deafening)* *tr*

E

Musical score for page 12, featuring woodwinds, brass, percussion, and strings. The score is divided into three systems. The first system includes flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (cl 1, cl 2), bassoons (bn 1, bn 2), horns (hn 1, hn 2), trumpets (tpt 1, tpt 2), and two percussion parts (perc 1, perc 2). The second system includes the harp (hp). The third system includes violins (vn I, vn II), viola (va), violoncello (vc), and double bass (cb). The score includes various musical notations such as notes, rests, dynamics (f, f poss., let fade), articulation (accents, staccato), and performance instructions (rip). A large diagonal watermark 'Perusal Copy' is overlaid on the score.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1

perc 2

hp

vn I

vn II

va

vc

cb

ffff

ffff

ord.

mf

ff

ord.

mf

ff

p

ff

p

ff

CHIMES
brass mallets
sim.

(switch to normal chime hammers)

chime hammers
let fade

ffff

thunder *f* poss. let fade

sim.

sim.

sim.

sim.

ffff *decresc. poco a poco*

ffff *decresc. poco a poco*

F

$\bullet = 84$ ($\bullet = 126$)

Dancelike

rit. ----- *ca. 5" (as harp/perc fade)*

sempre

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (fl1, fl2):** Trills (*tr.*) and notes, dynamics *p*.
- Oboes (ob1, ob2):** Trills (*tr.*) and notes, dynamics *p*.
- Clarinets (cl1, cl2):** Notes, dynamics *p*.
- Bassoons (bn1, bn2):** Notes, dynamics *n.*
- Horns (hn1, hn2):** Notes, dynamics *n.*
- Trumpets (tpt1, tpt2):** Notes, dynamics *n.*
- Percussion (perc1):** Vibraphone (*VIB. motor on fast soft mallets*), dynamics *p*. Includes markings for *motor fast* and *slow*.
- Percussion (perc2):** Gongs (*GONGS hard yarn mallets*), dynamics *pp*.
- Harp (hp):** Circled cross symbol.
- Violins (vn I, vn II):** Notes, dynamics *pp*, *solo*, *n.*
- Viola (va):** Notes, dynamics *pp*, *2 solo*, *n.*
- Cello (vc):** Notes, dynamics *n.*
- Double Bass (cb):** Notes, dynamics *n.*

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1

perc 2

hp

vn I

vn II

va

vc

cb

tr

pp > *n.*

col legno batt.

mf

G

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1

perc 2

hp

vn I

vn II

va

vc

cb

H

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1

perc 2

hp

vn I

vn II

va

vc

cb

tr

p

mf

f

pp

n.

tutti

ord. menacing

f sub.

gl.

LARGE TAM TAM
(same mallets)

1/2 ♩ (rattle)

66 67 68 69 70 71

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
bn 1
bn 2
hn 1
hn 2
tpt 1
tpt 2
perc 1
perc 2
hp
vn I
vn II
va
vc
cb

p
p
p
p
p
p
p sub. \triangleleft *mf*
p \triangleleft *mf*
p \triangleleft *mf*
p \triangleleft *mf*
p \triangleleft *mf*
p
p
p sub. \triangleleft *mf*
p \triangleleft *mf*
p \triangleleft *mf*
p \triangleleft *mf*
p \triangleleft *mf*
mf
f sim.
p
p
p
p sub.
p sub.

mf
f
f
f
f
gl.
gl.
gl.
f sub.
f sub.

p \triangleleft *mf* \triangleleft *p* \triangleleft *mf*
p \triangleleft *mf* \triangleleft *p* \triangleleft *mf*
p \triangleleft *mf* \triangleleft *p* \triangleleft *mf*

J

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1

perc 2

hp

vn I

vn II

va

vc

cb

p

mf

f

p sub.

gl.

soft mallets

z.

mf

f

f sub.

This page contains the musical score for measures 82 through 86. The instruments and their parts are as follows:

- Flutes (fl 1, fl 2):** Rests throughout.
- Oboes (ob 1, ob 2):** Rests throughout.
- Clarinets (cl 1, cl 2):** Play a melodic line starting in measure 82, with dynamics *p* and *mf*.
- Bassoons (bn 1, bn 2):** Play a rhythmic pattern with dynamics *p sub.*, *mf*, and *f*.
- Horns (hn 1, hn 2):** Play a melodic line with dynamics *p* and *mf*.
- Trumpets (tpt 1, tpt 2):** Play a rhythmic pattern with dynamics *p sub.*, *mf*, and *f*.
- Percussion (perc 1, perc 2):** Perc 1 plays a complex rhythmic pattern with dynamics *p* and *mf*. Perc 2 is silent.
- Harp (hp):** Plays a chordal accompaniment with dynamics *f*.
- Violins (vn I, vn II):** Play a melodic line with dynamics *p*, *mf*, and *gl.*
- Viola (va):** Plays a melodic line with dynamics *p*, *mf*, and *gl.*
- Cello (vc):** Plays a rhythmic pattern with dynamics *p sub.* and *f sub.*
- Double Bass (cb):** Plays a rhythmic pattern with dynamics *p sub.* and *f sub.*

K

Musical score for measures 87-91. The score includes parts for flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (cl 1, cl 2), bassoons (bn 1, bn 2), horns (hn 1, hn 2), trumpets (tpt 1, tpt 2), percussion (perc 1, perc 2), harp (hp), violins (vn I, vn II), viola (va), violoncello (vc), and double bass (cb). The score features various dynamics such as *p*, *mf*, and *f*, along with performance markings like *gl.*, *div.*, *(cross)*, and *slow gl.*. The percussion part includes a BASS DRUM part with the instruction "bass drum beater".

tr non-tr. f

n. f

tr non-tr. f

n. f

tr non-tr. f

n. f

tr non-tr. f

n. f

mf

D Cb B | E# F# G A#

gl. full length of E string gl. (e d) n.

gl. full length of A string gl. (e d) n.

gl. full length of A string gl. (e d) n.

gl. full length of D string n.

mf

L

(♩ = 126)

Musical score for measures 102-107. The score includes parts for flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (cl 1, cl 2), bassoons (bn 1, bn 2), horns (hn 1, hn 2), trumpets (tpt 1, tpt 2), percussion (perc 1, perc 2), harp (hp), violins (vn I, vn II), violas (va), violas/cellos (vc), and cellos (cb).

Key performance instructions include:

- Flutes and Horns:** *ff* (as before) with accents and breath marks.
- Trumpets:** *pp sempre* with *st. mute*.
- Percussion 1:** *p sempre* with *VIB. motor on fast soft mallets* and *sed.*.
- Harp:** *p sempre* and *delicately*.
- Violins, Violas, and Cellos:** *ff* *unis. feroce*.
- Cellos:** *strike strings with palm*.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

bend pitch with embouchure
(lip bend)

pp *mf*

pp

hn 1

hn 2

tpt 1

tpt 2

ff *p* *ff* *p* *ff* *p* *ff*

pp *pp* *pp*

perc 1

perc 2

Red.

MED. TOMTOM
hard mallets

p

hp

p *p* *p* *p* *p*

vn I

vn II

va

vc

cb

M

This musical score page contains measures 113 through 116. The instruments and parts are as follows:

- Flutes 1 & 2 (fl 1, fl 2):** Flute 1 has a *pp* dynamic in measure 116. Flute 2 has a *pp* dynamic in measure 116.
- Oboes 1 & 2 (ob 1, ob 2):** Oboe 1 has *mf* and *pp* dynamics in measures 113-115. Oboe 2 has a *pp* dynamic in measure 116.
- Clarinets 1 & 2 (cl 1, cl 2):** Clarinet 1 has a *p* dynamic in measure 113 and *pp* dynamics in measures 114-116. Clarinet 2 has a *pp* dynamic in measure 116.
- Bassoons 1 & 2 (bn 1, bn 2):** Bassoon 1 has *mf* and *pp* dynamics in measures 113-115. Bassoon 2 has a *pp* dynamic in measure 116.
- Horns 1 & 2 (hn 1, hn 2):** Horn 1 has *ff* dynamics in measures 113-116, with a *tr* (trill) in measure 115. Horn 2 has *ff* dynamics in measures 113-116, with a *p* dynamic in measure 115.
- Trumpets 1 & 2 (tpt 1, tpt 2):** Both trumpets have *ff* dynamics in measures 113-116, with *(open)* markings in measures 115 and 116.
- Percussion (perc 1, perc 2):** Percussion 1 has *ff* dynamics in measures 113-116, with *Red.* (snare drum) and *BASS DRUM hard mallets* markings. Percussion 2 has *ff* dynamics in measures 113-116, with a *p* dynamic in measure 115.
- Harp (hp):** The harp part is present in measures 113-116.
- Violins I & II (vn I, vn II):** Violin I has *ff* dynamics in measures 113-116, with *sim.* (sforzando) markings. Violin II has *ff* dynamics in measures 113-116, with *sim.* markings.
- Viola (va):** The viola part has *ff* dynamics in measures 113-116, with *sim.* markings.
- Violoncello (vc):** The cello part has *ff* dynamics in measures 113-116, with *sim.* markings.
- Double Bass (cb):** The double bass part has *ff* dynamics in measures 113-116, with *arco* and *sim.* markings.

Musical score for orchestral instruments, including flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (cl 1, cl 2), bassoons (bn 1, bn 2), horns (hn 1, hn 2), trumpets (tpt 1, tpt 2), percussion (perc 1, perc 2), harp (hp), violins (vn I, vn II), violas (va), cellos (vc), and double basses (cb).

The score is divided into four measures, numbered 117, 118, 119, and 120 at the bottom. The instruments are arranged in a standard orchestral layout. The key signature is one sharp (F#) and the time signature is 4/4.

Dynamics include *fff*, *ff*, *sf*, *sfz*, *sfp*, *p*, and *arco*. Performance markings include accents (\wedge), slurs, and a trill (*tr*) in the first clarinet part.

The percussion parts (perc 1 and perc 2) feature a rhythmic pattern of eighth notes with a *Red.* marking. The harp (hp) part features a flowing sixteenth-note accompaniment. The string parts (vn I, vn II, va, vc, cb) provide harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra, measures 121-124. The score includes parts for flutes (fl 1, fl 2), oboes (ob 1, ob 2), clarinets (cl 1, cl 2), bassoons (bn 1, bn 2), horns (hn 1, hn 2), trumpets (tpt 1, tpt 2), percussion (perc 1, perc 2), harp (hp), violins (vn I, vn II), viola (va), violoncello (vc), and double bass (cb). The score features various dynamics such as *ff*, *p*, *pp*, *f*, and *pizz.*, along with trills (*tr*) and accents (*acc*). The time signature is 2/4, and the key signature has two flats. A large watermark 'Perusal Copy' is overlaid on the score.

121

122

123

124

N

WHIP
 perc 2 *f poss.*

vn I *mf* *gl.*

vn II *mf* *gl.*

va *mp* *arco*

vc *mp* *arco*

cb *mp*

125 126 127 128 129

perc 2 *f poss.*

vn I *gl.*

vn II *gl.*

va

vc

cb

130 131 132 133 134

O

perc 2

vn I *gl.*

vn II *gl.*

va

vc

cb

135 136 137 138 139

The image shows a page of a musical score for an orchestra, page 30. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bn 1, bn 2, hn 1, hn 2, tpt 1, tpt 2, perc 1, perc 2, hp, vn I, vn II, va, vc, and cb. The percussion part (perc 2) has a specific notation in measure 142: a triangle symbol above a quarter note, followed by two eighth notes, with the instruction *f poss.* below. The string parts (vn I, vn II, va, vc, cb) have melodic lines with *gl.* (glissando) markings. The woodwind parts (flutes, oboes, clarinets, bassoons) and horn parts are mostly blank, indicating they are silent in this section. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page.

140

141

142

143

144

P

fl 1 *mf*
 fl 2
 ob 1 *mf*
 ob 2
 cl 1 *mf*
 cl 2
 bn 1 *mf* *f*
 bn 2 *mf* *f*
 hn 1 *p*
 hn 2
 tpt 1 *st. mute* *sfp*
 tpt 2
 perc 1 *VIB. motor on slow* *soft mallets* *mf*
 perc 2 *f poss.*
 hp *D Cb Bb | Eb F Gb A* *p*
 vn I *gl.* *(mf)*
 vn II *gl.* *(mf)*
 va *mf* *mp sub.*
 vc *mf* *mp sub.*
 cb *mf* *f* *mp*

145

146

147

148

149

Musical score for orchestra and strings, measures 150-153. The score is written for the following instruments:

- Flutes 1 & 2 (fl 1, fl 2)
- Oboes 1 & 2 (ob 1, ob 2)
- Clarinets 1 & 2 (cl 1, cl 2)
- Bassoons 1 & 2 (bn 1, bn 2)
- Horns 1 & 2 (hn 1, hn 2)
- Trumpets 1 & 2 (tpt 1, tpt 2)
- Percussion 1 & 2 (perc 1, perc 2)
- Harp (hp)
- Violins I & II (vn I, vn II)
- Viola (va)
- Violoncello (vc)
- Double Bass (cb)

Key features of the score include:

- Measures 150-151:** Flutes and Oboes 1 play a melodic line starting with a *mf* dynamic. Bassoons 1 and 2 play a similar line, with a triplet of eighth notes leading to a *f* dynamic. Horns 1 and 2 play a sustained note with an accent (^).
- Measure 152:** Clarinet 1 enters with a melodic line starting at *mf*. Horns 1 and 2 play a sustained note with a *p* dynamic. Trumpets 1 and 2 play a sustained note with a *sfz* dynamic.
- Measure 153:** Violins I and II play a melodic line with *div.* (divisi) markings. Viola and Violoncello play a sustained note with a *mp sub.* dynamic. Double Bass plays a sustained note with a *mf* dynamic.

Q

fl 1

fl 2

ob 1 *pp*

ob 2 *pp*

cl 1 *pp*

cl 2 *pp*

bn 1

bn 2

hn 1 *ord. very legato*

hn 2 *very legato pp*

tpt 1 *(via sord.) (apen) very legato pp*

tpt 2 *very legato pp*

perc 1 *SIZZLE CYMBAL med. yarn mallets pp*

perc 2

hp *(back of fingernails) gl. (d.) pp*

vn I *pp gl.*

vn II *pp poco s. p. gl.*

va *pp*

vc *pp*

cb *pp*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

fl 1 *mf*

fl 2 *mf*

ob 1 *mp* *mf*

ob 2 *mp* *mf*

cl 1 *mp* *mf*

cl 2 *mp* *mf*

bn 1 *mf*

bn 2 *mf*

hn 1 *(mp)* *(mf)*

hn 2 *(mp)* *(mf)*

tpt 1 *(mp)* *(mf)*

tpt 2 *(mp)* *(mf)*

perc 1 *(p)* *(mp)*

perc 2

hp *(p)* *(mp)* *ord. gl. (d)*

vn I *gl.* *(mp)* *(mf)*

vn II *gl.* *(mp)* *(mf)*

va *(mp)* *(mf)*

vc *(mp)* *(mf)*

cb *(mp)* *(mf)*

This musical score page contains measures 163, 164, and 165. The instrumentation includes:

- Flutes (fl 1, 2):** Treble clef, 3/4 time. Flute 1 has a trill in measure 163 and a triplet in measure 164. Flute 2 has a trill in measure 163 and triplets in measures 164 and 165.
- Oboes (ob 1, 2):** Treble clef, 3/4 time. Oboe 1 has a trill in measure 163 and triplets in measures 164 and 165. Oboe 2 has a trill in measure 163 and a triplet in measure 164.
- Clarinets (cl 1, 2):** Treble clef, 3/4 time. Clarinet 1 has a trill in measure 163 and triplets in measures 164 and 165. Clarinet 2 has a trill in measure 163 and a quintuplet in measure 165.
- Bassoons (bn 1, 2):** Bass clef, 3/4 time. Bassoon 1 has a trill in measure 163 and a triplet in measure 164. Bassoon 2 has a trill in measure 163 and a triplet in measure 164.
- Horns (hn 1, 2):** Treble clef, 3/4 time. Horn 1 has a trill in measure 163 and triplets in measures 164 and 165. Horn 2 has a trill in measure 163 and a triplet in measure 165.
- Trumpets (tpt 1, 2):** Treble clef, 3/4 time. Trumpet 1 has a trill in measure 163 and a triplet in measure 164. Trumpet 2 has a trill in measure 163 and a triplet in measure 165.
- Percussion (perc 1, 2):** Percussion clef, 3/4 time. Percussion 1 has a *(mf)* dynamic in measure 163 and a *(f)* dynamic in measure 164. Percussion 2 is silent.
- Harp (hp):** Treble and Bass clefs, 3/4 time. The harp has a *(mf)* dynamic in measure 163 and a *f* dynamic in measure 164. It features glissandos in measures 163 and 165.
- Violins (vn I, II):** Treble clef, 3/4 time. Violins I and II play sustained chords with a *f* dynamic.
- Viola (va):** Treble clef, 3/4 time. The viola has a *f* dynamic and an *ord.* (ordine) marking in measure 164.
- Violoncello (vc):** Bass clef, 3/4 time. The cello has a *f* dynamic and triplets in measures 164 and 165.
- Contrabass (cb):** Bass clef, 3/4 time. The contrabass has a *f* dynamic and a triplet in measure 165.

R ♩ = 63 (half previous tempo)

fl 1 *ff*

fl 2 *ff*

ob 1 *ff*

ob 2 *ff*

cl 1 *ff* solo (wailing) freely *tr* *non-tr.*

cl 2 *ff* *gl.*

bn 1

bn 2

hn 1 *ffff*

hn 2 *ffff*

tpt 1 *ff* *ffff*

tpt 2 *ff* *ffff* *gl.*

perc 1 *ffff* let fade

perc 2 *ff* CHIMES chime hammers let fade

hp *ffff* 8va

vn I *ff* change bow freely *ffff*

vn II *ff* change bow freely *ffff*

va *ff* *gl.* change bow freely *ffff*

vc *ff* *gl.* change bow freely *ffff*

cb

Senza misura

(conductor cues) ①

cl I *decesc. poco a poco*

vn I *unis. sfp*

vn II *unis. sfp*

va *sul C sfp*

vc *sfp*

cb *sfp*

meno

9

168a

cl I *rit.*

ca. 15"

10

②

③

vn I

vn II

va

vc

cb

168b

A tempo ♩ = 63

cl I *pp n.*

perc 2 *LARGE TAM TAM soft beater let fade pp*

vn I *pp gl. non-vib. n.*

vn II *pp gl. ppp*

va *pp gl. sul D n.*

vc *pp gl. sul D n.*

cb *pp gl. sul D n.*

169

170

171

172

fl 1 *play* *pp* *n.*

fl 2 *play* *pp* *n.*

ob 1 *p* *p* *pp* *n.*

ob 2 *pp* *n.*

cl 1 *p* *pp* *p*

cl 2 *p* *pp* *p*

bn 1 *play solo espr.* *mf* 6

bn 2 *pp* *mf*

hn 1

hn 2

tpt 1

tpt 2

perc 1 *let fade*

perc 2 *p* *pp* *p*

hp *pedal tremolo*

vn I *(8va)* *3 soli* *pp*

vn II *3* *repeat pattern ad lib. (o)* *mf* *n.*

va *(8va)* *2 soli* *pp*

vc *(solo arco 8va)* *pp* *2 soli arco* *pp* *gl.* *(gli altri pizz.)* *p* *(loco)* *pp*

cb *p* *pp* *p* *pp* *p* *pp* *p*

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1

perc 2

hp

vn I

vn II

va

vc

cb

poco accel. ----- *poco rit.* ----- *a tempo*

6 6 6 3 3

p *n.*

(8^w) *(loco)* *(loco)* *gl. (o)*** *n.*

(8^w) *(loco)* *(loco)* *gl. (o)*** *n.*

(8^w) *(loco)* *(loco)* *gl. (o)*** *n.*

* rapidly alternate between artificial harmonic and stopped note.

** artificial harmonic gliss. up full length of fingerboard.

T

Poco meno mosso

pushing forward

A tempo



fl 1 *p* *mf*

fl 2

ob 1

ob 2

cl 1 *p* *mf*

cl 2 *p* *mf*

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1 *motor on fast soft mallets* *p* *mf*

perc 2 *GONGS soft mallets* *pp*

hp *mf* *strike string with yarn or rubber mallet* *ord.* *mf* *p* *mf* *p* *mf* *D# C B | E# F# G# A*

vn I *tutti (loco)* *gl.* *p* *mf* *con sord.* *p*

vn II *gl.* *p* *mf* *con sord.* *p*

va *tutti (loco) s.i.* *pp*

vc *tutti (loco)* *mf* *slow gl. (o.)*

cb *tutti arco* *mf*

fl 1 *pp*

fl 2 *gently fl pp* *bend pitch*

ob 1

ob 2

cl 1 *pp*

cl 2

bn 1

bn 2

hn 1

hn 2

tpt 1

tpt 2

perc 1 *MARIMBA soft mallets gently* *repeat pattern* *n. mf pp n.*

perc 2 *SMALL TAM TAM brass mallet* *p*

hp *p* *rustling gliss.** *D C Bb Eb F# G# A* *p* *lv.*

vn I *ppp* *slow gl.* *mf > pp* *delicately* *n.*

vn II *ppp* *div.* *mf > pp* *delicately* *n.*

va *ord. con sord.* *delicately* *mf > pp* *n.*

vc *con sord.* *delicately* *mf > pp* *n.*

cb *ppp*

* play with open hand, fingers spread apart; gradually move upward from indicated pitches, creating a rustling sound.

Poco meno mosso

rit. -----

fl 1

fl 2 *n.*

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1 *play con sord. (lontano)* *pp* *n.* *(via sord.)*

hn 2

tpt 1

tpt 2

perc 1 *n.* *p* *pp*

perc 2 *pp*

hp *p* *(d.)* *l.v.*

vn I *(echo)* *p* *pp* *n.*

vn II *(echo)* *p* *pp* *n.*

va *(echo)* *p* *pp* *n.*

vc *(echo)* *p* *pp* *n.*

cb

U *Tempo 1* ♩ = 42
Reverently

cl 1 *espr.* *mp* 3 5 6

bn 1 *espr.* *mp* 3 5 6

perc 1 *espr.* 9 3 6
LARGE TAM TAM
brass mallet *p* *pp* *p* *pp*

perc 2 *p*

vc *solo espr.*
(con sord.) *mp* 3 5 6

190

191

cl 1 6 6 *tr*

bn 1 6 6 *tr*

perc 2 SMALL TAM TAM
med. yarn mallet *pp*

hp *ord. pp*

vc 6 6 *tr*

192

193

194

cl 1

bn 1

perc 2 SMALL TAM TAM *sim.* *pp*

hp DCB | Eb F# GA *pp*

vc

195

196

fl 1 *pp*

fl 2 *pp*

ob 1 *pp*

ob 2 *pp* *n.*

cl 1 *pp* *n.*

cl 2 *pp* *n.*

bn 1 *pp* *n.*

bn 2 *pp* *n.*

hn 1 (open) *pp* *n.*

hn 2 *pp* *n.*

tpt 1 *pp* *n.*

tpt 2 *pp* *n.*

perc 1

perc 2 *pp* LARGE TAM TAM *sim.*

hp *pp* *handslap on lowest strings*

vn I (con sord.) *pppp* *n.*

vn II (con sord.) *unis.* *pppp* *n.*

va (con sord.) *pppp* *n.*

vc *pp* *tutti con sord.* *pppp* *n.*

cb *pppp* *con sord.* *n.*

V

fl 1 *spoken*** *p* 3 In the be - gin - ning

fl 2 *spoken*** *p* 3 In the be - gin - ning

ob 1 *spoken*** *p* 3 In the be - gin - ning

ob 2 *spoken*** *p* 3 In the be - gin - ning

cl 1 *crystal goblet** *p* *spoken*** *p* 3 In the be - gin - ning

cl 2 *crystal goblet** *p* *spoken*** *p* 3 In the be - gin - ning

bn 1 *crystal goblet** *p* *spoken*** *p* 3 In the be - gin - ning

bn 2 *crystal goblet** *p* *spoken*** *p* 3 In the be - gin - ning

hn 1 *spoken*** *p* 3 In the be -

hn 2 *spoken*** *p* 3 In the be -

tpt 1 *spoken*** *p* 3 In the be -

tpt 2 *spoken*** *p* 3 In the be -

perc 1

perc 2

hp *ord. p*

vn I *solo* *tutti div. non-vib.* *p* *div. non-vib.*

vn II *p*

va

vc *(con sord.)* *p*

cb *(con sord.)* *p*

199

200

201

202

* Goblets should be tuned with water to approximate indicated pitches. Play by rubbing wetted forefinger around the rim of the goblet.

** Text should be recited in a congregational manner, using a natural speaking voice with natural inflection. Precise rhythmic "unison" is not necessary. The voices should not dominate the sound, but should be a part of the overall texture.

5 3

fl 1 God cre - a - ted the heav-en and the earth. And the

fl 2 God cre - a - ted the heav-en and the earth. And the

ob 1 God cre - a - ted the heav-en and the earth. And the

ob 2 God cre - a - ted the heav-en and the earth. And the

cl 1 God cre - a - ted the heav-en and the earth. And the

cl 2 God cre - a - ted the heav-en and the earth. And the

bn 1 God cre - a - ted the heav-en and the earth. And the

bn 2 God cre - a - ted the heav-en and the earth. And the

hn 1 gin - ning God cre - a - ted the heav - en and the earth.

hn 2 gin - ning God cre - a - ted the heav - en and the earth.

tpt 1 gin - ning God cre - a - ted the heav - en and the earth.

tpt 2 gin - ning God cre - a - ted the heav - en and the earth.

perc 1 CHIMES
chime hammers
SMALL TAM TAM
bowed
n. mf

perc 2 p

hp

vn I

vn II

va

vc

cb n.

fl 1 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 fl 2 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 ob 1 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 ob 2 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 cl 1 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 cl 2 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 bn 1 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 bn 2 earth was with-out form, and void; and dark - ness was up - on the face of the deep.
 hn 1 And the earth was with-out form, and void; and dark - ness was up - on the face of the
 hn 2 And the earth was with-out form, and void; and dark - ness was up - on the face of the
 tpt 1 And the earth was with-out form, and void; and dark - ness was up - on the face of the
 tpt 2 And the earth was with-out form, and void; and dark - ness was up - on the face of the
 perc 1 *sim.*
 perc 2 *p* *n.* *mf*
 hp *p*
 vn I
 vn II
 va *div.* *pp* *gl.*
 vc *p* *n.*
 cb *p* *n.*

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
bn 1
bn 2
hn 1
hn 2
tpt 1
tpt 2
perc 1
perc 2
hp
vn I
vn II
va
vc
cb

And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.
And the Spir - it of God moved up - on the face of the wa - ters.

deep.
deep.
deep.
deep.

p
p
p
p
p
n.
n.
n.
n.
n.
n.
n.
p
n.
p
n.
p
n.
n.
p
n.

209 210 211

W

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes:** fl 1 and fl 2. Both play a triplet in measure 212, then a quarter note in measure 213, and a triplet in measure 214. The lyrics are: "And God said, let there be light: and there was light."
- Oboes:** ob 1 and ob 2. Both play a triplet in measure 212, then a quarter note in measure 213, and a triplet in measure 214. The lyrics are: "And God said, let there be light: and there was light."
- Clarinets:** cl 1 and cl 2. Both play a triplet in measure 212, then a quarter note in measure 213, and a triplet in measure 214. The lyrics are: "And God said, let there be light: and there was light."
- Bassoons:** bn 1 and bn 2. Both play a triplet in measure 212, then a quarter note in measure 213, and a triplet in measure 214. The lyrics are: "And God said, let there be light: and there was light."
- Horns:** hn 1 and hn 2. Both play a triplet in measure 212, then a quarter note in measure 213, and a sextuplet in measure 214. The lyrics are: "And God said, let there be light: and there was light."
- Trumpets:** tpt 1 and tpt 2. Both play a triplet in measure 212, then a quarter note in measure 213, and a sextuplet in measure 214. The lyrics are: "And God said, let there be light: and there was light."
- Woodwinds:** cl 1 and cl 2 also play a triplet in measure 212, then a quarter note in measure 213, and a triplet in measure 214.
- Strings:** vn I, vn II, va, vc, and cb. The violin parts have a *pp* to *f* dynamic marking in measure 212. The viola, cello, and double bass parts are mostly silent.
- Percussion:** perc 1 and perc 2. Perc 1 has dynamics *p* and *mf* in measure 212, and *p* and *mf* in measure 214. Perc 2 is silent.
- Piano:** hp. Plays a wavy line labeled "tuning peg vibrato" in measure 213 with a dynamic of *mf*.

Performance instructions:

- VIB. motor on slow bowed**: Indicated above the perc 1 staff in measure 213.
- tuning peg vibrato**: Indicated above the hp staff in measure 213.

fl 1
And God saw the light, that it was good:

fl 2
And God saw the light, that it was good:

ob 1
And God saw the light, that it was good:

ob 2
And God saw the light, that it was good:

cl 1
And God saw the light, that it was good:

cl 2
And God saw the light, that it was good:

bn 1
And God saw the light, that it was good:

bn 2
And God saw the light, that it was good:

hn 1
light. And God saw the light, that it was good:

hn 2
light. And God saw the light, that it was good:

tpt 1
light. And God saw the light, that it was good:

tpt 2
light. And God saw the light, that it was good:

perc 1
p *mf*

perc 2
p

hp
p *p*

vn I

vn II

va
mf *p* *gl.*

vc
p *n.*

cb
p *n.*

215 216 217

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

and God di - vid - ed the light from the dark - ness. And

SMALL TAM TAM
bowed

p *mf* *p* *mf*

p

pp *pp* *p*

218 219 220

X

fl 1 God called the light Day and the dark - ness... and the dark - ness... and the
 fl 2 God called the light Day and the dark - ness... and the dark - ness... and the
 ob 1 God called the light Day and the dark - ness... and the dark - ness... and the
 ob 2 God called the light Day and the dark - ness... and the dark - ness... and the
 cl 1 God called the light Day and the dark - ness... and the dark - ness... and the
 cl 2 God called the light Day and the dark - ness... and the dark - ness... and the
 bn 1 God called the light Day and the dark - ness... and the dark - ness... and the
 bn 2 God called the light Day and the dark - ness... and the dark - ness... and the
 hn 1 God called the light Day and the dark - ness... and the dark - ness... *play con sord.*
 hn 2 God called the light Day and the dark - ness... and the dark - ness...
 tpt 1 God called the light Day and the dark - ness... and the dark - ness... *play st. mute*
 tpt 2 God called the light Day and the dark - ness... and the dark - ness...
 perc 1
 perc 2 *p* *p*
 hp *p* *let fade*
 vn I *cresc. poco a poco*
 vn II *cresc. poco a poco*
 va *div. non-vib.* *cresc. poco a poco*
 vc *div. non-vib.* *cresc. poco a poco*
 cb *n.* *p* *n.*

221 222 223

remain motionless to end ***

fl 1
dark - ness...
remain motionless to end

fl 2
dark - ness...
remain motionless to end

ob 1
dark - ness...
remain motionless to end

ob 2
dark - ness...
a sudden cutoff –
remain motionless to end

cl 1
dark - ness...
a sudden cutoff –
remain motionless to end

cl 2
dark - ness...
a sudden cutoff –
remain motionless to end

bn 1
dark - ness...
a sudden cutoff –
remain motionless to end

bn 2
dark - ness...
a sudden cutoff –
remain motionless to end

hn 1
play con sord.
mf ————— ff
a sudden cutoff –
remain motionless to end

hn 2
p ————— ff
a sudden cutoff –
remain motionless to end

tpt 1
play st. mute
mf ————— ff
a sudden cutoff –
remain motionless to end

tpt 2
p ————— ff
a sudden cutoff –
remain motionless to end

perc 1
OFFSTAGE CHIME**
chime hammers
p
ritualistically

perc 2
p
remain motionless to end

hp

vn I
increase bow pressure ————— > √*
a sudden cutoff –
remain motionless to end

vn II
increase bow pressure ————— > √*
a sudden cutoff –
remain motionless to end

va
increase bow pressure ————— > √*
a sudden cutoff –
remain motionless to end

vc
increase bow pressure ————— > √*
a sudden cutoff –
remain motionless to end

cb
remain motionless to end

224

225

226

227

228

* exaggerated bow pressure to produce noise rather than pitch

** The offstage chime will need to be played loudly enough to be heard softly in the hall, as an echo and “after-image” of the onstage chime. If a second F chime is absolutely unavailable, this part may be played on the vibraphone (onstage) with the motor on slow and with soft mallets.

*** Preferably, the conductor should become motionless along with the players; the percussionists should continue on their own, with the offstage player taking his/her cue from the onstage player.

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230

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233

234

* Move as if to play on this downbeat as before, but slow down the motion and freeze just before striking the chime; hold this position to end of piece

** Hold for several seconds after offstage chime has faded completely into silence