

Edward Nesbit

Chants of Night

CHANTS OF NIGHT

EDWARD NESBIT

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Chants of Night was written for Domaine Forget New Music Session 2012.

The first performance was given by the Nouvel Ensemble Moderne conducted by Lorraine Vaillancourt at the Salle François-Bernier, Québec, Canada, on 23rd August 2012.

INSTRUMENTATION

flute (= piccolo & alto flute)

oboe

2 clarinets in B \flat (1 = clarinet in E \flat & bass clarinet in B \flat ; 2 = bass clarinet in B \flat)

bassoon (= contrabassoon)

horn in F

trumpet in B \flat

tenor trombone

percussion (1 player):

tubular bells, vibraphone, marimba

piano

violin I

violin II

viola

violoncello

double bass

Score in C

Duration c. 14'

PERFORMANCE NOTE

Grace notes should be played before the beat; mordents should be played on the beat.

PROGRAMME NOTE

'The night knows nothing of the chants of night.' Thus begins 'Re-statement of Romance', a poem from Wallace Stevens' 1936 collection *Ideas of Order*. While there is no direct relationship between *Chants of Night* and Stevens' poem, the music was inspired by the richness of the poem's nocturnal imagery and its profound sense of tranquility.

In a slow opening passage, an improvisatory clarinet melody alternates with a solemnly regular melody played by the contrabassoon. A chorus of bell chords, which have from the start been an intermittent feature of the music, brings the section to a close. From this point forward the calm atmosphere is gradually abandoned in favour of faster, more animated music, which grows to a climax of extreme density culminating in the return of the tubular bells, this time playing a heavily ornamented melody. The climax eventually subsides and leads to a slow coda - a fleeting intimation of the serenity with which the piece began.

Chants of Night

EDWARD NESBIT

$\text{♩} = 72$

Flute

Oboe

Clarinet in B \flat

Contrabassoon

Horn in F

Trumpet in B \flat

Tenor Trombone

Tubular Bells

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Solo

p calmato

pp

p mp poco scherz.

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

Fl. *fp* *mfp* *poco*

Ob. *fp* *mfp* *poco*

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

Cbsn. *fp* *mfp* *poco*

Hn. *muted* *poco* *mfp* *pp*

Tpt.

Tbn.

Tub. B. *l.v. sempre* *f* *mp*

Pno. *f* *mp* *Ped.*

Vln. I *muted* *fp*

Vln. II *muted* *fp*

Vla. *muted* *f* *fp*

Vc. *muted* *poco* *fp* *mfp* *pp*

Db. *muted* *fp* *mfp*

19

Fl. *fp* *poco* *fp* *mp* *mf*

Ob. *fp* *poco* *fp* *mp* *mf*

Cl. *mp* *mf > p*

Cbsn.

Hn. (muted) *fp* *poco* *fp* *p* *mp*

Tpt. muted *p* *mp*

Tbn. muted *p* *mp*

Tub. B. *f* *f* *mp* *mf* to Vibraphone

Pno. *f* *f* *mp*

Ped.

Vln. I (muted) *fp* *poco* *fp* **B**

Vln. II (muted) *fp* *poco* *sim.* *mfp*

Vla. (muted) *f* *fp* *poco* *sim.* *sim.* *mfp*

Vc. (muted) *fp* *poco* *sim.* *sim.* *p* *pp* *p* *pp* *p* *pp*

Db. (muted) *fp* *poco* *sim.* *sim.* *p* *pp* *p* *pp* *p* *pp*

24

Cl.
Cbsn.
Vln. II
Vla.
Vc.
Db.

mp *mp* *p*
mp *p* *mp* *p* *p*
mp *sonoro*
Solo 3 3 3 3
(muted)
IV *poco*
p *pp*
(muted) *pizz. (pos. nat.)* *p*
(muted) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*
(muted) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*



29

Cl.
Cbsn.
Hn.
Tbn.
Vln. II
Vla.
Vc.
Db.

mp
poco *mp* *pp*
3 3 3 3
f *p*
(muted) *pp* *p* *pp*
(muted) *pp* *p* *pp*
(muted) *poco* *poco* *p* *pp*
(muted, pizz.) *p* *mp* *poco* *pp*
(muted) *pp* *p* *pp* *pp* *mp* *p mp* *p mp* *p* *pp* *p* *pp*
(muted) *pp* *p non dim.* *mp* *p mp* *p mp* *p* *pp*

34 **C** Solo

Cl. *p* *mp* *mf* *mp scherz.* *mf*

Vib. *mp* Ped. to Tubular Bells

Pno. *mp* Ped.

Vln. I (muted) **C** *p*

Vln. II (muted) *p*

Vla. (muted) *p* arco

Vc. (muted) *p*

Db. (muted) *p* *poco*

38

Cl. *mp* *mf* *poco f p* *mp*

Vln. I (muted) *poco* *mp*

Vln. II (muted) *poco* *mp*

Vla. (muted) *poco* *mp*

Vc. (muted) *poco* *mp*

Db. *poco* *mp*

D

Fl. *fmp* *p semplice*

Ob. *fmp* *p semplice*

Cl. *f mp mp p mp p*
take Bass Clarinet

Cbsn.

Hn. (muted) *poco fmp* *p semplice*

Tpt. (muted) *p semplice*

Tbn. (muted) *mp p*

Tub. B. *f mp*

Pno. *f mp*
Ped.

D

Vln. I (muted) *p fmp* pizz. *p*

Vln. II (muted) *fmp* pizz. *p*

Vla. (muted) *p fmp* pizz. *p*

Vc. (muted) *p fmp* pizz. *p*

Db. (muted) *fmp* pizz. *p*

47

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tpt.

Pno.

Vc.

Db.

pp

p

mp

pp

mp

poco f espress.

mp poco sfz

(muted)

(muted)

p

mf

(muted, pizz.)

(muted, pizz.)

mf

mf



51

Ob.

Cl.

B. Cl.

Hn.

Pno.

Vc.

Db.

take Bass Clarinet

subito p

mp

poco sfz

poco sfz

poco sfz

poco sfz

poco sfz

(muted)

pp

mf

(muted, pizz.)

(muted, pizz.)

mf

mf

E (non solo)

55

B. Cl. *p dolce*

Cbsn. *mp-p dolce* *pp* *p* *mp*

Pno. *mf* *mf* *mf*

Vc. (muted, pizz.) *mf* *p* *p*

Db. (muted, pizz.) *p* *mf* *mf*

Solo *3* *3* *3* *3*

mp sonoro *p* *mp*

60

B. Cl. *pp* *p* *pp* *pp* *pp* *pp* *pp*

Cbsn. *poco* *mp*

Pno. *mf* *mf*

Vc. (muted, pizz.) *mf* *p*

Db. (muted, pizz.) *p* *mf*

take Clarinet in B \flat

take Clarinet in B \flat

F ♯ = 48

67

Fl. *mf* 10 10 3 3 3 3

Ob. *mf* 3 3 *p* *mf* 3 7 3 *p*

Cl. *mf* 3 3 3 3 3 7

Cbsn. *mf* *p* *mf* 5 3 3 3 3

Hn. (muted) *mf* 3 *p*

Tpt. (muted) *mf* *p*

Tbn. (muted) *mf* 3 *p*

Tub. B. *mf* l.v. sempre *mp* Solo *p*

Pno. *mf* *mp* Ped.

Vln. I *mf* arco *pp*

Vln. II (muted) arco *f* 7 7 7 7 3

Vla. (muted, pizz.) *mf* arco *pp*

Vc. (muted, pizz.) *mf* arco *pp*

Db. (muted, pizz.) *mf* arco *pp*

take Bassoon

70

Fl. *p* *mp* *p* < *mp*

Ob. *pochiss.* *p* *p*

Cl. *p* *mp* 10 10 *p* < *mp* 10 10

Bsn. *p* *mp* 7 7 *p* < *mp* 7 7

Hn. (muted) *p* *p* *p*

Tpt. (muted) (>) *p* *p* *p*

Tbn. (muted) (>) *p* *p* *p*

Tub. B. *mp* *p* *poco*

Pno.

Vln. I (muted)

Vln. II

Vla. (muted)

Vc. (muted)

Db. (muted)

G

74

Fl. *mp* *leggero* *p* *mf* *sonoro* *pp*

Ob. *mf* *sonoro* *pp*

Cl. *mp* *leggero* *p* *mf* *sonoro* *pp*

Bsn. *mp* *leggero* *p* *mf* *sonoro* *pp*

Hn. (muted) *mp* *sonoro*

Tpt. (muted) *mp* *sonoro*

Tbn. (muted) *mp* *sonoro*

Tub. B. non solo *mp* *p*

Pno. *mp* *leggero* *mf* *poco* *mp*

Ped.

G

Vln. I (muted) *mf* *sonoro* sul tasto *p*

Vln. II (muted) pizz. 3 *mp* *leggero* arco *mf* *sonoro* sul tasto *p*

Vla. (muted) *mf* *sonoro* sul tasto *p*

Vc. (muted) *mf* *sonoro* sul tasto *p*

Db. (muted)

H

79

Fl. *f* *pp* *f*

Ob. *f* *poco > p* *f*

Cl. *f* *pp* *f*

Bsn. *f* *pp* *f*

Hn. (muted) *mf* *poco sfz* *pp*

Tpt. (muted) *poco sfz* *pp*

Tbn. (muted) *mf* *poco sfz* *pp*

Tub. B. *f* *f*

Pno. *f* *f*

Ped.

Vln. I (muted) *poco mp* *pizz. (pos. nat.) sfz* *arco, sul pont. pp* *sfz*

Vln. II (muted) *poco mp* *pizz. (pos. nat.) sfz* *arco, sul pont. pp* *sfz*

Vla. (muted) *poco mp* *pizz. (pos. nat.) sfz* *arco, sul pont. III pp* *sfz*

Vc. (muted) *poco mp* *pizz. (pos. nat.) sfz* *arco, sul pont. pp* *sfz*

Db. (muted) *f* *sfz*

83

Fl. *mp f* *p f*

Ob. *p* *mf* *pp*

Cl. *mp f* *p f*

Bsn. *mp f* *p f*

Hn. (muted) *p* *mf* *pp*

Tpt. (muted) *p* *mf*

Tbn. (muted) *p* *mf*

Tub. B. *mf*

Pno. *mf*

Vln. I (muted) *pizz. (pos. nat.)* *f* *arco, sul pont.* *p* *sfz* *pizz. (pos. nat.)* *sfz*

Vln. II (muted) *pizz. (pos. nat.)* *f* *arco, sul pont.* *p* *sfz* *pizz. (pos. nat.)* *sfz*

Vla. (muted) *pizz. (pos. nat.)* *f* *arco, sul pont.* *p* *sfz* *pizz. (pos. nat.)* *sfz*

Vc. (muted) *pizz. (pos. nat.)* *f* *arco, sul pont.* *p* *sfz* *pizz. (pos. nat.)* *sfz*

Db. *sfz*

I

86

Fl. *f* 7 7 *p* *p*

Ob. *f* 3 3 *p*

Cl. *f* 7 *p* *p*

Bsn. *f* 10 3 3 3 *p* *p*

Hn. (muted) *mf* *pp* *poco* *p*

Tpt. (muted) 3 *pp* *mf* *pp* *poco* *p*

Tbn. (muted) 3 *pp* *mf* *pp* *poco* *p*

Tub. B. Solo *p*

Pno. *p* Ped.

Vln. I (muted) *pp* arco (pos. nat.)

Vln. II (muted) *f* 6 3 arco (pos. nat.)

Vla. (muted) *pp* arco (pos. nat.)

Vc. (muted) *pp* arco (pos. nat.)

Db. (muted) *pp*

89

Fl. *poco* *mf* *pp* take Alto Flute

Ob. *poco* *mf* *pp*

Cl. *poco* *mf*

Bsn. *mp* *p* 3 5

Hn. (muted) *poco* *mf*

Tpt. (muted) 3 5 *pp* 5

Tbn. (muted) *poco* *mf* *pp*

Tub. B. 3 *mp* *ppp* non solo 3 to Marimba

Pno. *p* *leggiero* 5 Ped.

Vln. I (muted) sul pont. 3 *p* *poco* *sfz* *p* pos. nat. 3

Vln. II (muted) sul pont. 3 *p* *poco* *sfz* *p* pizz. (pos. nat.) *p* 5 *p*

Vla. (muted) sul pont. 3 *p* *poco* *sfz* *p* pos. nat. *poco*

Vc. (muted) sul pont. 3 *p* *poco* *sfz* *p* pos. nat. 3

Db. (muted) *p* 7 7

J

♩ = 72
Solo

A. Fl. *p espress.* *sub. mp scherzando* *ff* *sub. p* *pp* *p espress.* *pp* *p*

Cl. *pp* (muted)

Hn. *pp*

J

♩ = 72
(muted)

Vla. *pp* (muted)

Vc. *pp* (muted)

Db. *pp*



100

A. Fl. *mp scherz.* *f* *< ff pp* *ff pp* *p espress.* *p*

Vla. *pp* (muted)

Vc. (muted)

Db. *pp*



K

♩ = 88 take Flute

A. Fl. *mp* *ff* *pp* *ff* *f* *ff*

Ob. Solo *pp* *f* *mf scherzando* *< fp*

Cl. *p*

K

♩ = 88

Vln. I *without mute* *arco, without mute* *p*

Vln. II *without mute* *p*

Vla. (muted) *pp* *p*

Vc. (muted) *pp* *p* *without mute, sul tasto*

Db. *p*

110

(non solo)

Fl. *p* *mp*

Ob. *mf* *mf* *fp* *mf*

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

Bsn. *mp* *mp*

Hn. (muted) *mp* *p*

Tpt.

Tbn.

Mar.

Pno.

Vln. I *sul tasto* *pos. nat.* *mf*

Vln. II *mf*

Vla. *mp* *p* *mp*

Vc. *pos. nat.* *mp* *p* *mp*

Db. *without mute* III *mp* *p*

L

115

Fl. *mf scherzando sfz p < mfp mf mfp mf p sfzp pp*

Ob. *f ff* (sempre solo)

Cl. *mf scherzando sfz p < mfp mf mfp mf p sfzp pp*

Bsn. *mf scherzando sfz p < mfp mf mfp mf p sfzp pp*

Hn. *mf cantabile più f mf* without mute

Tpt. *mf* without mute

Tbn. *mf mf cantabile più f* without mute

Mar. *f mf mf mf*

Pno. *f mf mp mf*

Vln. I *f mf gliss. mf f mf* pizz. arco

Vln. II *f mf mf f* pizz. arco

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

Vc. *mf gliss.*

Db. *f* pizz.

This musical score page, numbered 119, contains the following parts and dynamics:

- Flute (Fl.):** *fp* \lt *sfzp*, *f* *fp*, *f* *sfz* *fp*
- Oboe (Ob.):** *f*, *f* *ff*, *sfz*
- Clarinet (Cl.):** *fp* \lt *sfzp*, *f* *fp*, *f* *sfz* *fp*
- Bassoon (Bsn.):** *fp* \lt *sfzp*, *f* *fp*, *f* *sfz* *fp*
- Horn (Hn.):** *sfz* *mf*, *sfz* *mf*
- Trumpet (Tpt.):** *sfz*, *sfz*
- Tuba (Tbn.):** *mf*, *mf*
- Maracas (Mar.):** *f*, *f*, *f*
- Piano (Pno.):** *f*, *f*
- Violin I (Vln. I):** *f* *mf*, *f*, *mf* (pizz., arco)
- Violin II (Vln. II):** *mf*, *f* *mf*, *gliss.* (pizz., arco)
- Viola (Vla.):** *f*, *gliss.*
- Violoncello (Vc.):** *f*, *gliss.*
- Double Bass (Db.):** *f*, *gliss.* *gliss.* *ff* (arco)

122

Fl. *f* *ffp* *f* *sfz* *fp* *ff*

Ob. (non solo) *fff* *f* *sfz* *fp* *ff*

Cl. *f* *ffp* *f* *sfz* *fp* *ff*

Bsn. *f* *ffp* *f* *sfz* *fp* *ff*

Hn. *f* *p* *f* *p* *sfz*

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

Tbn. *f* *p* *f* *p* *sfz*

Mar. *sfz* *ff*

Pno. *sfz* *ff*

Vln. I *f* *mf* *f* *sfz* *ff*

Vln. II *f* *mf* *f* *sfz* *ff*

Vla. *f* *mf* *f* *sfz*

Vc. *f* *sfz* *ff*

Db. *f* *sfz*

M

125

Fl. *ff* *f* *ff* *f sfz* *f* *ff* *sfz sfz*

Ob. *ff* *f* *ff* *f sfz* *f* *ff* *sfz sfz*

Cl. *ff* *f* *ff* *f sfz* *f* *ff* *sfz sfz*

take Bass Clarinet

Bsn. *ff* *f* *ff* *f sfz* *f* *ff* *sfz sfz*

Hn. *f* *p* *f*

Tpt. *f* *p* *f*

Tbn. *f* *p* *f*

Mar. *ff* *sfz*

Pno. *sfz* *ff* *sfz*

Vln. I (pizz.) *sfz* *sfz*

Vln. II (pizz.) *sfz* *sfz*

Vla. (pizz.) *sfz* *sfz*

Vc. (pizz.) *sfz*

Db. (pizz.) *ff*

N

128

Fl. *ffz*

Ob. *ffz*

Cl. *ffz*

B. Cl. *mp* *pp* 5 5

Bsn. *ffz*

Hn. *ff* *mp* 3

Tpt. *ff*

Tbn. *ff* *mp* 3

Mar. *ffz*

Pno. *mp sonoro*
Ped.

Vln. I **N** (pizz.) *ffz*

Vln. II (pizz.) *ffz*

Vla. (pizz.) *ffz*

Vc. arco 5 5 5 *poco* *pp* *p* *pp* *p* 3 3 3 3 *poco*

Db. (pizz.) arco *pp* 3 3 3 3 *poco* *p*

130

Fl.

Ob.

Cl.

B. Cl. *poco*
p *pp* *mp*

Bsn.

Hn. *p*

Tpt.

Tbn. *p*

Mar.

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc. *poco*
pp *p* *pp* *p* *pp*

Db. *poco*
pp *p* *pp* *mp* *pp*

134

Fl.

Ob.

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

B. Cl. *p* *mf cresc.*

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

Hn. *p* *mf cresc.*

Tpt.

Tbn. *p* *mp cresc.*

Mar.

Pno. *cresc.*

Vln. I

Vln. II

Vla. *poco*
mp *p*

Vc. *poco*
pp p *pp* *mp* *p*

Db. *pp* *mp* *p mp* *p* *mf*

O

137

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Pno.

Vln. I (pizz.)

Vln. II (pizz.)

Vla.

Vc.

Db.

take Clarinet in Bb

The musical score consists of 13 measures. Measure 137 is marked with *mf* and *mp*. Measure 138 is marked with *f* and *mf*. Measure 139 is marked with *sfz* and *f*. A section titled "O" begins at measure 137. A box labeled "take Clarinet in Bb" is positioned above the Bass Clarinet staff in measure 138.

140

Fl. *f*

Ob. *f*

Cl. *mf* *f* *mf* *mp* *sfz*

Bsn. *ff*

Hn. *fp* *f* *p* *f*

Tpt. *fp* *f* *p* *f*

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

Mar. *sfz*

Pno. *sfz* *f*

Vln. I (pizz.) *sfz* *sfz* *sfz*

Vln. II (pizz.) *sfz* *sfz* *sfz*

Vla. (pizz.) *sfz* *sfz* *sfz*

Vc. (pizz.) arco *mp* *fp* *mp*

Db. (pizz.) *sfz* *sfz* *sfz*

Detailed description: This page of a musical score covers measures 140, 141, and 142. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time. Measure 140 features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *ff*. Measure 141 continues with similar textures, including a *sfz* dynamic. Measure 142 concludes the section with a *sfz* dynamic and a triplet. The Violoncello part in measure 142 includes a section marked 'arco' with a *mp* dynamic, followed by a *fp* dynamic and a quintuplet. The Double Bass part also features a *mp* dynamic and a quintuplet.

accel.

143

Fl. *mf* *ff*

Ob. *mf* *f* *ff*

Cl. *sfz* *p* *ff*

Bsn. *f* *ff* *ff*

Hn. *f* *mf* *f*

Tpt. *f* *mf* *f-mf*

Tbn. *f* *mf* *f*

Mar. *sfz*

Pno. *sfz* *f* *ff* *Ped.*

Vln. I *sfz* *mp* *f* *mp*

Vln. II *sfz* *mp* *sfz* *mf* *f*

Vla. *sfz* *mp* *sfz* *mf* *f*

Vc. *sfz* *mf*

Db. *sfz* *sfzp*

take Clarinet in E \flat

to Vibraphone

arco

pizz.

arco

arco

P

♩ = 96

146

Fl. *f* *ff* *f* *ff*

Ob. *f* *ff* *f*

E♭ Cl. *ff*

Cl. *f* *ff* *f*

Bsn. *f* *ff*

Hn. *sfz* *mf*

Tpt. *sfz-mf*

Tbn. *mf* *sfz-mf*

Vib. *ff*
Ped.

Pno. *f* *ff*

Vln. I *sfz-p*

Vln. II *mf* *sfz-p*

Vla. *mp* *sfz-p*

Vc. *f* *mf* *sfz-p*

Db. *sfz-p*

P

♩ = 96

148

Fl. *f* *f* 3 3 3 3 3 3 5

Ob. 7 7 *mf* 3 *mf* *f* 5

E♭ Cl. 3 3 *f*

Cl. *mf* *f* 5 5 *mf* *f* 3 *mf* *ff*

Bsn. *p* *p*

Hn. 3

Tpt. *mp* *f* 5 5

Tbn. 5 *mp*

Vib. *f* *sfz*

Pno. *f* *sfz* 3 3

Vln. I *sfzp*

Vln. II *sfzp*

Vla. *sfzp*

Vc. 3 *sfzp*

Db. *sfzp*

150

Fl. *mf* *mf* 5 3 7 7 *f*

Ob. 5 5 *f* 3 3 *mf*

E♭ Cl. *mf* 3 3 3 3 3 3 5 5

Cl. 3 3 3

Bsn. *f* *ff*

Hn. *mp* *mf* 3

Tpt. *mf*

Tbn. 3 *mf* 3 5

Vib.

Pno.

Vln. I *p*

Vln. II (*non cresc.*)

Vla. (*non cresc.*)

Vc. (*non cresc.*)

Db. (*non cresc.*)

152

Fl. *mf* *f* *ff*

Ob. *f* *ff* *f*

E♭ Cl. *f* *mf* *f* *ff* *f*

Cl. *f* *ff* *sffz* *f*

Bsn. *p* *p* *più ff*

Hn. *f*

Tpt.

Tbn. *mp*

Vib. *sffz* *f* *sffz*

Pno. *sffz* *f* *sffz*

Vln. I *ff*

Vln. II *sffz-p* *ff*

Vla. *sffz-p* *sffz-p non cresc.*

Vc. *sffz-p* *sffz-p non cresc.*

Db. *sffz-p* *sffz-p non cresc.*

154

Fl. *f* *ff* *f*

Ob. *ff* *f*

E♭ Cl. *mf* *ff* *f*

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

Bsn. *f* *ff* *f*

Hn. *mp* *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *f*

Pno. *f*

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *ff* *f* *ff* *f* *sfz*

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

Db. *ff*

Q

156

Fl. *ff* \rightarrow *f* *ff* *sfz* $\overset{3}{\text{—}}$ *f* \leftarrow *ff* *f* *ff* *sfz* $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ *ffz* *f*

Ob. *ff* \rightarrow *f* *ff* *sfz* $\overset{3}{\text{—}}$ *f* \leftarrow *ff* *f* *ff* *sfz* $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ *ffz* *f*

E♭ Cl. *ff* \rightarrow *f* *ff* *sfz* $\overset{3}{\text{—}}$ *f* \leftarrow *ff* *f* *ff* *sfz* $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ *f*

Cl. *ff* \rightarrow *f* *ff* *sfz* $\overset{3}{\text{—}}$ *f* \leftarrow *ff* *f* *ff* *sfz* $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ *ffz* *f*

Bsn. *ff* \rightarrow *f* *ff* *sfz* $\overset{3}{\text{—}}$ *f* \leftarrow *ff* *f* *ff* *sfz* $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ *ffz* *f*

Hn. *f* $\overset{5}{\text{—}}$ *mf* *f* $\overset{5}{\text{—}}$ *mf*

Tpt. *f* $\overset{3}{\text{—}}$ *mf* $\overset{3}{\text{—}}$ *f* $\overset{3}{\text{—}}$ *mf*

Tbn. *f* $\overset{3}{\text{—}}$ *mf* *f* $\overset{3}{\text{—}}$ *mf* $\overset{3}{\text{—}}$ *f*

Vib. *sfz*

Pno. *ff* *ff*

Vln. I *ff* *sfz* *sfz*

Vln. II *ff* \rightarrow *f* *ff* *sfz* $\overset{3}{\text{—}}$ *f* \leftarrow *ff* *f* *ff* *sfz* $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ *ffz*

Vla. *ff* $\overset{3}{\text{—}}$ *ffz* *ffz* *f*

Vc. *ff* $\overset{3}{\text{—}}$ *f* *ff* *pizz.* *ff* *arco* *f*

Db. *ff* $\overset{3}{\text{—}}$ *ff*

159 take Piccolo

Fl. *ff*

Ob. *ff* *f* *f* *fp* *f* *ff*

E♭ Cl. *ff* *sfz* *mf* *f sfz* *f*

Cl. *ff* *f* *f fp* *f* *fp* *f*

Bsn. *ff* *f* *f fp* *f* *fp* *f*

Hn. *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Vib.

Pno.

Vln. I *sfz* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *f* *f fp* *f* *fp* *f*

Vc. *ff* *f* *f fp* *f* *fp* *f*

Db. (pizz.)

162

Picc. *f* 3 3 3

Ob. 3 *f*

E♭ Cl. 3 5 5 5 3

Cl. 5 5 3 5

Bsn. 3 *mf*

Hn. *mf* *f* 3

Tpt. 3

Tbn. 3

Vib.

Pno. *f* 5 Ped.

Vln. I 3 *f*

Vln. II 3 *f*

Vla. *cresc.* 3 3

Vc. *cresc.* 3 3

Db. (pizz.)

164

Picc. *ff* *f* *ff* *f* *ff*

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

E♭ Cl. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Bsn. *ff*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

Vib. *sffz* Ped. *ff*

Pno. *ff* *ff* *fff* *ff* *ff*

Vln. I *ff* *f* *ff* *ff*

Vln. II *ff* *f* *ff* *ff*

Vla. *ff* *sffz* *f* *ff*
free bowing until bar 171

Vc. *ff* *sffz* *f* *ff*
free bowing until bar 171

Db. *sffz*

166

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

Ob. *f* *ff* *f*

E♭ Cl. *ff* *f*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

Tpt. *f*

Tbn. *mf* *f*

Vib. *ff* *fff*

Pno. *fff* *ff* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *fff* *fffz*

Vc. *fff* *fffz*

Db. (pizz.) *ff*

Detailed description: This page of a musical score contains measures 166 through 171. It features a full orchestral ensemble. The Piccolo part starts with a mezzo-forte (*mf*) dynamic and includes triplets and quintuplets. The Oboe, Clarinet, Bassoon, and Horn parts are marked with forte (*f*) and fortissimo (*ff*) dynamics. The Piano part features a complex rhythmic pattern with triplets and quintuplets, marked fortissimo (*fff*). The Violin I and II parts play a melodic line with accents and slurs, marked *f* and *ff*. The Viola and Violoncello parts play a rhythmic accompaniment with slurs and accents, marked *fff* and *fffz*. The Double Bass part is marked *ff* and includes a pizzicato (*pizz.*) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

168

Picc. *mf*

Ob. *ff*

E♭ Cl. *ff*

Cl. *f* *ff*

Bsn.

Hn. *f*

Tpt. *mf* *f*

Tbn. *mf*

Vib. *ff* *fff*

Pno. *ff* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *sfz* *ff* *fff*

Vc. *f* *sfz* *ff* *fff*

Db. (pizz.)

170

Picc. *3* *<ff* *f* *5* *ff* *3* *3*

Ob. *5* *ff* *5* *5* *5* *5*

E♭ Cl. *5* *5* *3* *f* *5* *5*

Cl. *f* *ff* *3* *3* *3* *7*

Bsn. *f* *ff*

Hn. *3* *mf* *f*

Tpt. *5* *3* *3* *3*

Tbn. *f* *più f* *3*

Vib. *to Tubular Bells*

Pno. *ff cresc.* *5* *3* *5* *3* *5* *5*

Vln. I *3* *cresc.* *3* *3* *5*

Vln. II *3* *cresc.* *3* *3* *3* *3*

Vla. *ff* *sfz-f* *sfz* *f* *sfz* *f*

Vc. *ff* *sfz-f* *3* *sfz* *f* *sfz* *f*

Db. *(pizz.)* *3*

172 **S**

Picc. *sfz* *p* (non cresc.) *f* *ff* *f*

Ob. *sfz* *p* (non cresc.) *ffz* *ffz* *ffz* *ffz* *ffz* *f*

E♭ Cl. *sfz* *p* (non cresc.) *fff* *fff* *ff* *ff*

Cl. *sfz* *p* (non cresc.) *ff* *f* *5* *5* *5* *ff*

Bsn. *sfz* *f* *ff* *mf*

Hn. *sfz* *fff*

Tpt. *sfz* *fff*

Tbn. *sfz* *fff*

Tub. B. Solo *l.v. sempre* *3* *ff*

Pno. *sfz* *sfz* Ped.

Vln. I **S** *sfz* *p* (non cresc.) *fff* *ff*

Vln. II *sfz* *p* (non cresc.) *fff* *ff* *mf*

Vla. *sfz* *f* *ff* *mf*

Vc. *sfz* *fff* *ff*

Db. (pizz.) *sfz*

177

Picc. *f* *ff* *ffp*

Ob. *sfz* *sfz* *sfz* *sfz*

E♭ Cl. *f* *ffp*

Cl. *f* *f* *ffp* (non cresc.)

Bsn. *ff* *mf* *sfz*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tub. B. *sempre solo* *sempre ff*

Pno. *f* *ff* *f* *ffz*

Vln. I *mf* *ff* *f* *ffp*

Vln. II *ff* *f* *ffp*

Vla. *ff* *mf* *fff* *ffp*

Vc. *mf* *fff* *sfz*

Db. (pizz.) *sfz*

T

181

Picc. *f* *sffz*

Ob. *sffz* *sffz* *sffz* *sffz* *sffz*

Eb Cl. *ff-f* *ff-f* *ff* *sffz*

Cl. *ff* *sffz*

Bsn. *f* *ff* *f* *sffz* take Contrabassoon

Hn. *ff-f* *ff*

Tpt. *ff-f* *ff*

Tbn. *ff-f* *ff*

Tub. B.

Pno. *sffz*

Ped.

Vln. I *ff-f* *ff* *f* *sffz*

Vln. II *ff-f* *ff* *f* *sffz*

Vla. *ff-f* *ff* *sffz*

Vc. *ff-f* *ff* *f* *ff*

(pizz.)

Db. *sffz*

U

Picc. *f* 5 3 *ff* 3 5 3 *f* *f* 3 3 7 5 *ff*

Ob. *ff* *fff* *ff* *fff* *ff* *ff*

E♭ Cl. *fff* 5 3 *ff* *f* 5 *ff* *fff*

Cl. *ff* *fff* *ff* *fff* *ff* *ff*

Cbsn. *ff* *f* *fff*

Hn. *fff*

Tpt. *fff* 5 5

Tbn. *fff* 5 3 3

Tub. B. *f* non solo 3

Pno. *ff* 3

U

Vln. I *ff* 5 *fff:ff* 5 3 3 *fff:ff*

Vln. II *ff* 3 3 5 3 *fff:ff*

Vla. *ff* *fff* *ff* *fff* *ff*

Vc. *ff* 3

Db. arco *ff* *f* *fff*

187

Picc. *f* *ff* *f* *ff* *f*

Ob. *fff*

E♭ Cl. *fff* *fff* *fff*

Cl. *fff* *fff* *fff*

Cbsn. *ff* *f* *ff*

Hn. *mf* *f*

Tpt. *f*

Tbn. *f*

Tub. B.

Pno.

Vln. I *fff* *fff*

Vln. II *fff* *fff* *fff=ff*

Vla. *fff*

Vc. *fff*

Db. *ff cresc.*

189

Picc. *ff* *sub. ff*

Ob.

E♭ Cl. *mf* *f* *fff* *ff*

Cl.

Cbsn. 3

Hn. 3

Tpt. 3

Tbn. 3

Tub. B. *f*

Pno. 5 3

Vln. I (8) *fff:ff* *fff:ff*

Vln. II (8) *fff:ff*

Vla. 5

Vc. 3

Db. *fff* 3

191

Picc. *f* 7 *ff* 3 *f* 5 *f* 7

Ob. 3

E♭ Cl. 5 *fff* 5 *ff* *fff* 3 *ff* 7

Cl. 3

Cbsn. *f* *ff*

Hn. 3 3 7 7

Tpt. 3

Tbn. 3

Tub. B.

Pno. *ff* 7 *fff* 8^{vb} 5 *f* 7

Vln. I 7 *fff* 7 7 7 *fff* 3 3 7

Vln. II 3 3 3 *fff* 5 5 7 *fff* 5 3 3

Vla. 3

Vc. 3

Db. *fff*

V

193

Picc. *fff* 7 3 *f* 3 7 *fff* 5 *f fff* 5 3 3

Ob. 5 7 5 3 7 7 7

E♭ Cl. *fff* *f* *fff* 3 3 *ff* 5

Cl. *fff* 5 3 3 7 *fff* 3 3 7 *f* 3

Cbsn. *fff* 5

Hn. 3

Tpt. 5 5 3 5

Tbn. 3

Tub. B. 3

Pno. *fff* 7 3 *f* 3 7 *fff* *ff fff* 5 3 3

Vln. I *fff* 5 3 3

Vln. II 3 3 7 7

Vla. *fff* *f* *sffz* 3 *f non cresc.* *fff* 5 *fff* 3 *fff* 3 *sffz*

Vc. *fff* *f* *sffz* 3 *f non cresc.* *fff* *fff* 3 *fff* 3 *sffz*

Db. *fff* *f* *sffz* 3 *f non cresc.* *fff* 3 3 *fff* 3 *fff* 3 *sffz*

195

Picc. *f* *ff* *fff* *fff*

Ob. *ff*

E♭ Cl. *fff* *f* *ff*

Cl. *fff* *ff*

Cbsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tub. B.

Pno. *ff* *fff*

Vln. I *mf*

Vln. II *mf*

Vla. *f* *fffz* *f* *fff* *fff*

Vc. *f* *fffz* *f* *fff*

Db. *f* *fffz* *f* *fff*

197

Picc. *sffz*

Ob. *sff=pp*

E♭ Cl. *sff=pp*

Cl. *sff=pp*

Cbsn.

Hn.

Tpt. *sffz*

Tbn.

Tub. B.

Pno. *sffz*

Ped.

Vln. I *pp* *pochiss.*

Vln. II *pp* *pochiss.*

Vla. *sff=pp*

Vc.

Db.

Detailed description: This page of a musical score covers measures 197 to 200. The Piccolo part begins with a *sffz* dynamic and a melodic line. The Oboe, Eb Clarinet, and Clarinet parts feature complex passages with triplets and slurs, marked with *sff=pp*. The Bassoon part has a triplet. The Horn, Trumpet, and Trombone parts have melodic lines with triplets. The Tubist part has a triplet. The Piano part features a complex texture with triplets and a pedal point. The Violin I and II parts play rapid sixteenth-note passages, marked *pp* and *pochiss.*. The Viola part has a melodic line with triplets, marked *sff=pp*. The Violoncello and Double Bass parts have melodic lines with triplets.

199 $\text{♩} = 72$

take Flute

take Clarinet in B \flat

Picc. *fffz*

Ob. *fffz*

E \flat Cl. *fffz*

Cl. *fffz*

Cbsn. *fffz*

Hn. *fffz*

Tpt. *fffz*

Tbn. *fffz*

Tub. B. *fffz* l.v.

Pno. *fffz*

Vln. I $\text{♩} = 72$ *fffz* muted senza vib. sul tasto *pp* vib. norm.

Vln. II *fffz* muted senza vib. sul tasto *pp* vib. norm.

Vla. *fffz* muted senza vib. sul tasto *pp* vib. norm.

Vc. *fffz* muted senza vib. sul tasto *pp* vib. norm.

Db. *fffz*

203

Fl. *pp non cresc.* *mf* *poco sfz*

Ob. *pp non cresc.* *mf* *poco sfz*

Cl. *pp non cresc.* *mf* *poco sfz*

Cbsn.

Hn.

Tpt.

Tbn.

Tub. B. to Vibraphone

Pno. *p* *mf*
Ped.

Vln. I *mf* *p* *mf* *poco sfz* *pp*
pos. nat. sul tasto sul pont. sul tasto

Vln. II *mf* *p* *mf* *poco sfz* *pp*
pos. nat. sul tasto sul pont. sul tasto

Vla. *mf* *p* *mf* *poco sfz* *pp*
pos. nat. sul tasto sul pont. sul tasto

Vc. *mf* *p* *mf* *poco sfz* *pp*
pos. nat. sul tasto sul pont. sul tasto

Db.

207

Fl. *mf* *sfz* *pp* *mf* *sfzpp*

Ob. *mf* *sfz* *pp* *mf* *sfzpp*

Cl. *mf* *sfz* *pp* *mf* *sfzpp*

Cbsn. *mp* *sonoro*

Hn.

Tpt.

Tbn.

Vib. *mp* *poco sfz*

Pno. *mp* *poco sfz*

Vln. I *pp* *poco sfz* *pos. nat. sul tasto* *mf*

Vln. II *pp* *poco sfz* *pos. nat. sul tasto* *mf*

Vla. *pp* *poco sfz* *pos. nat. sul tasto* *mf*

Vc. *pp* *poco sfz* *pos. nat. sul tasto* *mf*

Db. *mp*

210

Fl. *p* *mf* *p*

Ob. *p*

Cl. *p* *mf* *p*

Cbsn. *poco f* *mp < sfz* *mp* *sfz* (sempre solo)

Hn. *p* *mf* *p*

Tpt.

Tbn. *p* Solo muted

Vib. to Tubular Bells

Pno.

Vln. I *pp* *p* sul tasto pos. nat.

Vln. II *pp* *p* sul tasto pos. nat.

Vla. *pp* *p* sul tasto pos. nat.

Vc. *pp* sul tasto

Db. (pizz.) *mf* *mp*

Detailed description: This page of a musical score covers measures 210 to 213. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Cbsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Percussion includes Vibraphone (Vib.) and Tubular Bells. The score is written in a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support. The percussion section has a rhythmic pattern. The score includes many slurs, ties, and dynamic markings such as *p*, *mf*, *poco f*, *mp*, *sfz*, and *pp*. There are also performance instructions like 'sul tasto' and 'pos. nat.'.

215

Fl. *mf* 7 7 3 5 *p* *mf* 3 *mf*

Ob. *mf* 3 3 5 5 *p* *mf* 3 *mf*

Cl. *mf* *p* *mf* 3 *mf*

Cbsn. *mp* 3 *fsz mf* *mp* 3 3 *mp*

Hn. *mf* *p* *mf* 3

Tpt. muted *mf*

Tbn. *mf* *mp*

Tub. B. *mf l.v. sempre* *mf* 3 *mp*

Pno. *f* *mf* 3 *mp* *mf* *Ped.*

Vln. I *mf* arco *pp* *f* *p* *mf* *p* sul tasto 3

Vln. II (muted) *f* (muted) pizz. arco *f* *p* *mf* *p* sul tasto 3

Vla. *mf* (muted) pizz. arco *pp* *f* *p* *mf* *p* 3

Vc. *mf* (muted) pizz. arco *pp* *f* *p* *mf* *p* 3

Db. (pizz.) *mp* 3

219

Fl. *f* 7 7 3 3 5 5

Ob. *f* 3 *mp* *f* 3 3 5 5 3 3

Cl. *f* 5 5 5 5 5

Cbsn. 3 3 *mf* *p*

Hn. (muted) 3 *mf*

Tpt. (muted) *mf* 5

Tbn. (muted) *mf* 3

Tub. B. *f* l.v. sempre 3 *mf* *pp* ϕ

Pno. *f* 3 *mf* *pp*

Vln. I (muted) *mf* arco *p*

Vln. II *f* (muted) pizz. arco *p*

Vla. *mf* (muted) pizz. arco *p*

Vc. *mf* (muted) pizz. arco *p*

Db. (pizz.) 3 *mp*