

Robert Percy

Concerto for Long-Distance Walker

for full orchestra
(2014)

Programme Note

In the summer of 2009, I completed a fifteen-day walk in the western Pyrenees from the French-Basque village of Sare to the Spanish ski resort of Candanchú. The walk formed a topographical contour of ascents and descents, rising overall from near sea level, at Sare, to 1961 metres at Collado de Petraficha. I then plotted this contour onto graph paper and converted it into a sequence of pitches. The pitch sequence, which spans a major seventh from C up to B, provides the melodic material for this piece.

The narrative follows two alternating ideas: *WALKING* and *VOICES*. The *WALKING* passages are characterized by a 'walking' bass idea, with varying speeds, occasional stumbles and, later, the click of walking poles rendered by pizzicato violins. The topographical-contour pitch sequence can be heard both in the walking bass and as a monody in the upper woodwinds, representing a kind of clarity of the mountains and of the mind. The *VOICES* passages were conceived as psychological: the walker's musings, nagging concerns, voices from the past. But these could also be wayside encounters. The piece begins with a preparatory passage; rousing from sleep and from the inertia of everyday life.

A convergence of the *WALKING* and *VOICES* sections leads to two episodes. Firstly, *HIGH PASTURE WITH COWBELLS* recalls a common (and sometimes maddening) sonic feature of the mountains. The percussionist recreates a recording that I made of two cowbells (with cows attached), a minor third apart, in a high mountain pasture; this passage acknowledges a precedent in Mahler's Symphony No.6. Secondly, in the passage entitled *COLLADO DE PETRAFICHA (1961m)*, neolithic dolmens in the valley below inspired an imagined pagan ritual on this lonely, windswept pass, which revealed to me the first great views of the central Pyrenees. The pizzicato passage that follows, and continues to the end, brings together the countless footfalls of a multitude of solitary walkers.

The piece is a celebration of the experience of long-distance walking, of the recognition that this simple, most independent mode of transportation can move a tiny figure across a vast landscape, and of the ordinary, yet extraordinary skill of swinging one foot past the other in a perpetual halting of the forward fall.

This piece owes a debt to Richard Long and to Robert McFarlane, both of whom have made (an) art of walking, to Rhian Samuel and Patrick Bailey for their generous advice, and to Carlos Duque for getting me started.

RP

Instrumentation:

3 flutes (3rd doubling piccolo)

2 oboes

1 cor anglais

2 clarinets in B flat

1 bass clarinet

2 bassoons

4 horns in F (2 & 4 on stage, 1 & 3 offstage – see layout below)

1 trumpet in D (offstage – see layout below)

2 trumpets in B flat

3 trombones

1 tuba

Timpani:

25" & 28"; large cymbal, for laying upside down on large timp.; soft sticks.

Percussion (1):

2 cowbells (C⁴ & E flat⁴ or similar); suspended cymbal (large as possible);

bass bow (for susp. cymb.); 1 wood block (medium); sandpaper blocks (fine); glockenspiel.

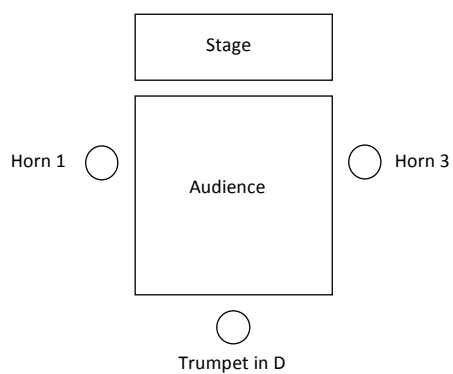
Strings

Re. Conducting Cues:

White arrows (as shown below) indicate the conductor's cues in *ad libitum* passages. These passages are cued/conducted only where white or black arrows are shown. Black arrows (as shown below) indicate conventionally conducted beats. This conforms broadly to Witold Lutoslawski's method of notation for aleatoric counterpoint.



Layout:



Duration: ca. 15 minutes

Concerto for Long-Distance Walker

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2014

Transposing score

Sinister (dreaming)

♩ = 92

max. 4"

The score is a transposing score for a symphony orchestra, arranged in 24 staves. The instruments and their parts are as follows:

- Picc. (alt. Flute 3):** G.P.
- 2 Flutes:** G.P.
- 2 Oboes:** G.P.
- Cor Anglais:** G.P.
- 2 Clarinets in Bb:** *calm p*, *poco*, *p*
- Bass Clarinet:** *calm pp*, *mf*, *pp*
- 2 Bassoons:** *p*
- Horn 1 in F Auditorium Left:** G.P.
- Horn 3 in F Auditorium Right:** G.P.
- Trumpet in D Auditorium Rear:** G.P.
- Horns 2, 4 in F:** *calm p*, *poco*, *p*
- 2 Trumpets in Bb:** G.P.
- 3 Trombones:** G.P.
- Tuba:** *calm p*, *mf*, *p*
- Timpani:** *soft sticks on large (ride) cymb. laid upside down on large timp.* (soft sticks throughout)*, *calm pp*, *gloss.*, *poco*, *pp*
- Cowbells:** *SOLO*, *p distant, like an alpine cowbell*
- Violins I:** G.P.
- Violins II:** G.P.
- Violas:** *con sord.*, *div.*, *p flowing*, *sul III*, *sim.*
- Cellos:** *con sord.*, *sul II*, *div. p flowing*, *sim.*
- Doublebasses:** *calm p*, *mf*, *p*

Dynamic markings include *calm*, *pp*, *p*, *mf*, and *pp*. Performance instructions include *SOLO*, *p distant, like an alpine cowbell*, *soft sticks on large (ride) cymb. laid upside down on large timp.* (soft sticks throughout)*, *gloss.*, *sim.*, *div.*, *con sord.*, *sul II*, *sul III*, and *mf*.

*If cym. unavailable, play timp. as written without cymb.

max. 3rd 1

Musical score for measures 10-18. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horns 2 & 4 (Hn. 2, 4), Trombone (Tba.), Tympani (Timp.), Cowbell (Cowb.), Violins (Va. con sord. div.), Violas (Vc. con sord. div.), and Double Bass (Db.). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *poco*, *p*, *mf*, *pp*, and *sim.*. Performance instructions include *G.P.* (Glissando Pedal) and *gliss.* (glissando). A first ending bracket labeled '1' spans measures 10-18.

Musical score for measures 19-27. The score includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns 2 & 4 (Hn. 2, 4), Trombone (Tba.), Tympani (Timp.), Cowbell (Cowb.), Violins (Va. con sord. div.), Violas (Vc. con sord. div.), and Double Bass (Db.). Dynamics include *mp*, *p*, *poco*, *slightly roused*, *mf*, and *pp*. Performance instructions include *senza sord.* (without sordina) and *sul pont.* (sul ponticello). A double bar line is present at the end of measure 18.

2 FIRST STEPS

Awake

26

Picc. *mf assertive* *f* *mf squirmy*

Fl. *mf assertive* *f* *mf squirmy*

Ob. *mf assertive* *f* *mf squirmy*

C. A. *mf assertive* *f* *mf squirmy*

Cl. *mf smooth* *sim.*

B. Cl. *mf smooth* *sim.*

Bsn. *mf*

Hn. 1 (left) *SOLO* *f edgy*

Hn. 3 (right) *SOLO* *f edgy*

D Tpt. (rear) *SOLO* *mf edgy*

Hn. 2, 4 *calm pp* *mf SOLO* *pp*

Tpt. *forceful mf* *ff* *mf edgy* *mf*

Tbn. 1, 2 *forceful mf* *ff* *mf*

Tba. *f* *mf*

2

Timp. *mf* *remove cymb.*

Cowb. *to Susp. Cymb.*

Vn. I *div. p* *louré* *mf* *p* *sim. mp* *p*

Vn. II *div. p* *louré* *mf* *p* *sim. mp* *p*

Va. div. *p* *louré* *mf* *p* *sim. mp* *p*

Vc. div. *nat. p* *louré* *mf* *p* *sim. mp* *p*

Db. *f* *pizz. (norm.) mf* *pizz. mf*

30

Picc. *squirmy* 5

Fl. *squirmy* 3 3

Ob. *assertive* *f* *mf* *f* *mf squirmy* 3 3

C. A. *assertive* 3 *f* *mf squirmy* 3

Cl. 3 3 5 3 3

B. Cl. 3 3 3

Bsn. 3 3 3

Hn. 1 (left) 3 3 3 3 ++ open

Hn. 3 (right) 3 3 3 3

D Tpt. (rear) 3 3 3 open

Hn. 2, 4 *mf* *pp* Hmn. mute, always no stem SOLO *mf* *pp*

Tpt. *f* SOLO *mf* *f* *mf*

Tbn. 1, 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Vn. I div. *mf p* 3 3 *mf* 3 *p*

Vn. II div. *mf p* 3 3 *mf* 3 *p*

Va. div. *mf p* 3 3 *mf* 3 *p*

Vc. div. *mf p* 3 3 *mf* 3 *p*

Db. 3 3 3 3 3 3 3 3

3 VOICES - 1

35

Picc. *p*

Cl. *mp*

B. Cl. *mp*

Bsn. *a2*
forceful p *ff*

Hn. 1 (left) *forceful p* *ff*

Hn. 3 (right) *forceful p* *ff*

D Tpt. (rear) *Hmn. mute*

Hn. 2, 4 *forceful mf* *ff*

Tpt. *open*
forceful p *ff*

Tbn. 1, 2 *forceful p* *ff*

Tbn. 3 Tba. *forceful pp* *ff*

Timp. *(nat.)*
p *f*

Susp. Cymb. *soft sticks*
pp *f*
knuckle on the bell
p *mf*
L.v.

Vn. I div. *mf* *p senza vib.*

Vn. II div. *mf* *p senza vib.*

Va. div. *mf*

Vc. div. *mf* *unis.* *mf speech-like*

Db. *arco* *p* *ff* *pizz.* *mf*

3

SOLO

Picc. SOLO

Cl.

B. Cl.

Timp.

Susp. Cymb.

Vn. I div.

Vn. II div.

Vc.

Db.

mf *p* *pp* *f* *soft sticks* *mp* *pp*

*molto vib.** *senza vib.*

*molto vib.** *senza vib.*

*molto vib.** *senza vib.*

*molto vib.** *senza vib.*

p *arco* *ff* *pizz.* *mf* *sim.* *f* *mp*

4

Picc. 4

Cl.

B. Cl.

Bsn.

Tba.

Timp.

Susp. Cymb.

Vn. I div.

Vn. II div.

Vc.

Db.

pp *f* *pp* *mp* *pp*

*molto vib.** *(senza vib.)*

*molto vib.** *(senza vib.)*

p *arco* *ff* *pizz.* *mf* *arco* *pizz.* *f* *mp*

to Fl.3

a2

*Vib. should be independent, wide and varied in speed.
Bow freely and independently.

49

Cl.

B. Cl.

Bsn.

Tbn. 3
Tba.

Timp.

Susp. Cymb.

Vn. I
div.

Vn. II
div.

Vc.

Db.

SOLO

mf

p *ff*

mp secco

pp *f*

bass bow on edge of cymb. *mf* l.v.

senza vib. *molto vib.** *senza vib.* *gliss.* *f*

senza vib. *molto vib.** *senza vib.* *gliss.* *f*

senza vib. *gliss.* *f*

gliss. *f*

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

arco *p* *ff*

*Vib. should be independent, wide and varied in speed.
Bow freely and independently.

5 WALKING - 1

55

Fl. *cantabile pp* *f*

Ob. *cantabile pp* *mf* *f*

C. A. *cantabile pp* *mf* *f*

Cl. *cantabile pp* *mf* *f*

B. Cl. *cantabile pp* *mf* *f*

Bsn. *a2* *mf* *mf bold*

Hn. 1 (left) *open SOLO* *mf edgy* *Hmn. mute* *SOLO* *f edgy*

D Tpt. (rear) *mf edgy* *mf edgy*

Hn. 2, 4 *calm pp* *SOLO* *pp*

Tpt. 2 *mf edgy* *mf edgy*

Tbn. *1. 2. a2* *mf* *a3*

Tba. *mf* *mf*

5

Timp. *mf* *p sempre secco* *gliss.* *Db - E*

W.BI. *medium sticks* *p creaky* *mp*

4 Vn. I Soli *mf* *gliss.* *mf* *gliss.* *mf* *gliss.* *mf* *gliss.*

gli altri Vn. I *mf* *p* *vib. nat.* *mf* *p*

Vn. II div. *mf* *p* *vib. nat.* *mf* *p*

Va. *mf* *p* *vib. nat.* *mf* *p*

Vc. *div. pizz.* *mf* *p* *mf* *p*

Db. *mf* *mf* *mf* *mf*

6 **Meno mosso**, ♩ = 69 ($\frac{3}{4}$ = $\frac{2}{3}$)

63

Fl. *pp* *pp* *p* *f* *p* *p*

Ob. *pp* *mp* *pp* *pp* *mf* *pp*

C. A. *p* *mf* *p*

Cl. *pp* *p* *f* *p* *p*

B. Cl. *pp* *mp* *pp* *pp* *mf* *pp*

Bsn. *p* *mf* *calm p* *mp*

Hn. 1 (left) *f* *edgy* *open* *Hmn. mute*

Hn. 3 (right) *f* *edgy* *open* *Hmn. mute*

D Tpt. (rear) *Hmn. mute* *SOLO* *mf* *pp* *mf*

Hn. 2, 4 *Hmn. mute* *SOLO* *mf* *pp* *mf*

Tpt. *mf* *edgy*

Tbn. *a3* *3* *1. 2. a2* *3.*

Tba. *3*

Timp. *gliss.* *gliss.*

W.Bi. *sim.* *3*

4 Vn. I Soli *gliss.* *gliss.* *gliss.* *gliss.*

gli altri Vn. I *mf* *p* *louré*

Vn. II div. *mf* *p* *louré*

Va. div. *mf* *p* *louré*

Vc. div. *mf* *p* *louré*

Db. *mf* *f* *arco*

6

60

Fl.

pp *f* *pp* *mf* *pp* *mf*

Ob.

p *pp* *f* *pp* *mp delicate* *mf* *pp*

C. A.

mp delicate *mf* *pp*

Cl.

pp *f* *p* *pp* *mf*

B. Cl.

p *mf*

Bsn.

mf *a2* *f* *mf* *f*

Hn. 1 (left)

Hn. 3 (right)

D Tpt. (rear)

open Hmn. mute open Hmn. mute

Hn. 2, 4

pp *mf* *pp*

Tpt. 1 muted

Tbn.

1. 2. a2 3. a3

Tba.

3

Timp.

Lv. *pp smooth* Lv. C♯ - E

W.B.I.

5 *pp smooth* to Cowh.

4 Vn. I Soli

gliss. *p*

gli altri Vn. I

sim. *mf* *p*

Vn. II div.

sim. *mf* *p*

Va. div.

sim. *mf* *p*

Vc. div.

sim. (a) *mf* *p*

Db.

mf *pizz.* *f* *arco* *mf* *pizz.* *f* *arco* *mf*

7 VOICES - 2

max. 4" Ad libitum (see footnote*)

ca. 2" (see footnote**) Più mosso, ♩ = 92 (conducted)

The score is divided into two main sections. The first section, starting at measure 74, is marked "Ad libitum" and "max. 4\". It features a complex rhythmic pattern for the brass and woodwinds, with dynamics ranging from *pp* to *f*. The second section, starting at measure 7, is marked "ca. 2\" and "Più mosso, ♩ = 92 (conducted)". This section features a more melodic and sustained texture, with dynamics ranging from *pp* to *f*. The woodwinds and strings play a prominent role in this section, with various articulations and dynamics. The brass players are instructed to play independently of each other.

*Brass players are to play their parts independently of each other; i.e., without synchronizing.

**From the final brass sound.

70

Fl. *f prickly* *mp* *f squirming*

Ob. *f prickly* *mp* *f squirming*

C.A. *f prickly* *mp* *f squirming*

B. Cl. *mp smooth*

Bsn. *mf* *mf full*

Hn. 1 (left) *open*

Hn. 3 (right) *open*

D Tpt. (rear) *open*

Tpt. *trem. (not flz.) shimmering p mf p*

Tbn. 1, 2 *a2 mf* *forceful p f*

Tbn. 3 *mf* *forceful p f*

Timp. *mp pp* *p f*

Cowb. *mf* *p* *pp quivering* *f*

Vn. I div. *pp* *f > p* *< f p*

Vn. II div. *pp* *f > p* *< f p*

Va. div. a 2 *pp* *f* *p*

Vc. *mf* *f speech-like* *mf* *p* *forceful ff*

Db. *mf* *arco* *p* *forceful ff*

8

max. 4"
Ad libitum
(come sopra)

ca. 2"
(come sopra) A tempo, ♩ = 92
(conducted)

85

Fl. G.P.

Ob. G.P.

C.A. G.P.

Cl. G.P.

B. Cl. G.P.

Bsn. G.P. $\text{♩} = \text{ca. } 69$
mf *smooth* *p* *f* *p* *pp* *mf*

Hn. 1 (left) G.P. *f aggressive* $\text{♩} = \text{ca. } 69$ open

Hn. 3 (right) G.P. *f aggressive* $\text{♩} = \text{ca. } 69$

D Tpt. (rear) G.P. *f aggressive* $\text{♩} = \text{ca. } 69$

Hn. 2, 4 G.P. $\text{♩} = \text{ca. } 69$ *p* *f* *p* *pp*

Tpt. G.P. $\text{♩} = \text{ca. } 69$ *f aggressive* *p* *f* *p*

Tbn. 1, 2 G.P. $\text{♩} = \text{ca. } 69$ *f aggressive* *p* *f* *p*

Tbn. 3 G.P. $\text{♩} = \text{ca. } 69$ *f aggressive* *p* *f* *p*

Tbn. 3 Tbn. 3 *mf* *pizz.* *p* *f* *p* *mf*

Timp. G.P. *pp* *mf* *pp* *Ab - F*

Glock. G.P. *mf* *to W.B.I.*

Va. G.P. *f agitated* *unis.*

Vc. G.P. *mf* *pizz.* *arco* *f agitated*

Db. G.P. *mf* *pizz.*

9 WALKING - 2

91

Fl. *f prickly* *cantabile pp* *mf* *p*

Ob. *f prickly* *cantabile pp* *mf* *p*

C. A. *f prickly* *mf delicate* *p*

Cl. *a2 cantabile pp* *f* *p*

B. Cl. *mp* *mf*

Bsn. *f* *a2 p < f*

9

Tpt. *cantabile pp* *mf* *p*

Tbn. 1, 2 *mf* *mf*

Tbn. 3 Tba. *f* *mf*

Timp. *mf secco*

W.BI. *p creaky*

Vn. I *pizz. div. a 4 f mp*

Vn. II div. *louré pp mf p mf p*

Va. *pizz. ff* *div. arco pp mf p mf p*

Vc. *pizz. ff mf*

Db. *pizz. ff mf* *arco pizz.*

100

Fl. *pp* *mf* *f* *p* *pp*

Ob. *pp* *f* *p* *pp*

C. A. *mf bold* *f* *p SOLO* *pp*

CL. *pp* *f* *p* *f* *p* *f*

B. Cl. *mf bold* *f* *p* *f* *p* *f*

Bsn. *p < f* *p < f* *mf bold* *f agitated*

Hn. 1, 3 (L, R) *warm pp* *mf* *pp*

Hn. 2 *pp* *mf*

Hn. 4 *pp* *mf* *pp* *mf* *pp*

Tpt. *pp* *mf* *p* *leggiere* *pp*

Tbn. *mf* *p < mf* *pp* *mf* *pp*

Tba. *mf* *pp* *mf* *pp*

Timp. *pp* *mp* *pp*

W.BI. *sim* *mf* *Glock.* *mf*

Vn. I div. a 4 *f* *mp* *f* *mp* *f*

Vn. II div. *mf* *p* *mf* *p*

Va. div. *mf* *p* *mf* *p*

Vc. *div.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *f agitated*

Db. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Meno mosso, $\text{♩} = 69$

107

Fl. *pp* *f* *p* *mf* *pp*

Ob. *p* *mf* *pp* *mf* *p*

C.A. *mf* *p* *f* *mf* *pp*

Cl. *cantabile pp* *f* *p* *mf* *pp*

B. Cl. *bold mf* *p* *f* *mf* *pp*

Bsn. *mf* *f sim.* *5*

Hn. I, 3 (L. R) *pp* *f* *mf* *pp*

D Tpt. (rear) *pp* *mf* *pp*

Hn. 2, 4 *a2* *pp* *f* *mf*

Tbn. 1. *f* *mf* *mf*

2. 3. *a2* *f* *mf*

Tba. *f* *mf*

Timp. *pp* *mp* *pp*

Glock. *mp* *mf* *5*

10

Vn. I div. a 4 *mp* *f*

Vn. II div. *mf* *p*

Va. div. *mf* *p*

Vc. div. arco *mf* pizz. *f sim.* *5*

Db. arco *f* pizz. *mf*

A tempo, ♩ = 92

112

Fl. *mf* 3 *pp* *mp* *f*

Ob. *mf* 3 *pp* *mp* *f*

Cl. *mf* 3 *pp* *mp* *f*

B. Cl. *f*

Bsn. *p* *f* *mf* pompous *mf* agitated

Hn. 1, 3 (L, R) *pp* *mf* *pp* *mf* *pp* firm *f*

D Tpt. (rear) *pp* *f*

Hn. 2, 4 *pp* *mf* *pp* *mf* *pp* firm *f*

Tpt. *edgy* *mf* *f* *forceful* *mf* *ff*

Tbn. *edgy* *mf* *f* *forceful* *mf* *ff*

Tba. *1.* *2. 3. a2* *forceful* *mf* *ff*

Timp. *pp* *mp* *pp* *mf* *pp* *f*

Glock. *pp* *mp* *pp* *mf* *pp* *f*

Vn. I div. a 4

Vn. II div.

Va. div. *mf* *agitated*

Vc. div. *mf* *agitated*

Db. *arco* *pizz.* *arco* *mf* *agitated*

11

119

Fl. *mp* *sim.*

Ob. *mf* *sim.*

C. A. *mf*

Cl. *mp*

B. Cl. *mp*

Bsn. 1 *sim.*

Hn. 1 (left) SOLO *f* *edgy*

Hn. 3 (right) SOLO *f* *edgy*

D Tpt. (rear) SOLO *mf* *edgy* *assertive*

Tpt. SOLO *mf* *edgy*

Tbn. 1, 2 *languid* *mp* *mf* *mp* *f*

Glock. *sim.*

Vn. I con sord. arco *gliss.* *p* *mf* senza vib. div. a 2

Vn. II con sord. arco *gliss.* *p* *mf* senza vib.

Va. div. con sord. *mf* senza vib.

Va. div. *languid* *mf* *f* *mf* *ff*

Vc. div. *sim.* *languid* *mf* *ff*

12

Ad libitum

A tempo (conducted)
subito

Ad libitum

A tempo (conducted)
subito

127

Ob. *colla parte*

C. A. *colla parte*

Bsn. I *colla parte*

D Tpt. (rear) *SOLO ad lib.*
♩ = ca. 92
f *mf* *p* *mp yielding* *sim.*

Tba. *colla parte* *mf menacing*

Timp. *colla parte* *p* *mf*

Glock. *colla parte* *mf*

Vn. I con sord. div. *colla parte* *molto vib.** *senza vib.* *colla parte* *gliss. b* *senza sord.*

Vn. II con sord. div. *colla parte* *molto vib.** *senza vib.* *colla parte* *gliss. b* *senza sord.*

Va. div. *colla parte* *colla parte* *sul IV* *f speech-like* *sul III*

Vc. div. *colla parte* *colla parte* *sul IV* *f speech-like* *sul III*

Vc. div. *colla parte* *colla parte* *sul I* *f*

Db. *colla parte* *colla parte* *sul I* *f*

mf menacing

*Vib. should be independent, wide and varied in speed.
Bow freely and independently.

13 WALKING - 3

Meno mosso, ♩ = 69

133

Fl. *cantabile pp* → *mf*

Ob.

C. A.

Cl. *cantabile pp* → *mf*

Bsn. I

D Tpt. (rear) *pp*

Tbn. *molto portamento* *mp* → *f* → *mp*

Tba. *pp* → *mf* → *ff*

13

Timp. *p* → *mf* → *p* → *f* C - E

Glock. W.B1. medium sticks *mp* creaky

Vn. I *f* unis., jeté *div., pizz.*

Vn. II *f* unis., jeté *div., pizz.*

Va. div. *mp* *molto portamento* *ff* *mf*

Vc. div. *mp* *molto portamento* *ff* *mf* sul III

Db. *ff* *mf* *pizz.*

141

1.

Fl.

2. 3.

pp mf p f

Ob.

C. A.

Cl.

pp mf p f pp

B. Cl.

cantabile mf bold f mf

Bsn.

pp mf bold f

Hn. 1, 3 (L, R)

a2 warm pp mf pp

D Tpt. (rear)

mf pp

Hn. 2, 4

a2 pp mf pp

2. 3. cantabile mf

Tpt.

cantabile pp mp p mf

Tbn. 1, 2

sim. mp < f

Tbn. 3

a2 mf

Timp.

damp soft sticks on large (ride) cymb. laid upside down on large timp.* p p mf

W.Bd.

Vn. I div.

f mp f

Vn. II div.

f mp f

Va. div.

sim. mf < ff

Vc. div.

sim. mf < ff

Db.

*If a cymbal is unavailable, then the timp. may be played as written without cymbal.

146 ^{a3}

Fl. *pp* *mf* *pp* *mf*

Ob.

C. A.

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

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

Bsn. *pp* *mf* *pp* *mf* *ff* *mf*

Hn. 1, 3 (L, R) *pp* *mf* *pp* *mf*

D Tpt. (rear) *pp* *mf* *pp* *mf*

Hn. 2 *f* *mf* *mf* *ff* *mf*

Hn. 4 *pp* *mf* *pp* *mf*

Tpt. 1 *pp* *mf* *pp* *mf* *f*

Tbn. *mp sim.* *mf* *p* *f*

Tba. *mf* *p* *f*

Timp. *p* *mf* *p* *mf*

W.BI.

Vn. I unis. arco, jeté *mf* *mf* *mf* *mf*

Vn. II unis. arco, jeté *mf* *mf* *mf* *mf*

Va. div. *pizz.* *mf* *arco* *molto portamento* *ff*

Vc. div. *pizz.* *mf* *arco* *molto portamento* *ff*

Db. *pizz.* *mf* *arco* *molto portamento* *ff*

14

150

Fl. *mf* 1. *pp* *mf*

Ob. *mf* 2. 3. *pp* *mf*

C.A. *mf* 3

Cl. *mf* *pp* *mf*

B. Cl. *mp* *p* *f* *mp* *p* *f*

Bsn. *pp* *mf* *mf*

Hn. 1, 3 (L. R) *pp*

Hn. 2 *pp*

Hn. 4 *pp*

Tbn. 1, 2 *mp sim.* 3 *gliss.* *p*

Tbn. 3 Tba. *a2* *mf*

Timp. *p secco* *gliss.* *pp* *mf* *pp* *mf*

W.Bi.

Vn. I *div.* 3 *gliss.*

Vn. II *div.* 3 *gliss.*

Va. *unis., pizz.*

Vc. *pizz.* *arco* *mf* *3* *gliss.* *p* *pizz.* *mf*

div. *pizz.* *arco* *mf* *3* *gliss.* *p* *pizz.* *mf*

Db. *arco* *pizz.* *arco*

154

Fl. I

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Tpt.

Tbn. 1, 2

Tbn. 3

Tbn.

Timp.

Vn. I div.

Vn. II div.

Va.

Vc.

Db.

pp < mf

secco

pp < mf

secco

p < f

remove cymb. (large timp.)

jeté

gliss.

pizz.

arco

ppizz.

mf

f

ff

forceful

3

5

G.P.

15 HIGH PASTURE WITH COWBELLS

Ad libitum

ca. 4"

♩ = ca. 69 (see footnote*)

p silky

Fl.

♩ = ca. 69 (see footnote*)

p silky

Cl.

♩ = ca. 69 (see footnote*)

p silky

B. Cl.

♩ = ca. 69 (see footnote*)

p silky

Bsn.

♩ = ca. 69 (see footnote*)

p silky

Cowb.

SOLO ad lib.
♩ = ca. 69

mf to the fore

p

Più mosso (♩ = ca. 92)

mf

16

ca. 2"

♩ = 138

ca. 1"

Fl.

Tacet subito

Cl.

Tacet subito

B. Cl.

Tacet subito

Bsn.

Tacet subito

Cowb.

p

sim. mp

f

A tempo, accel. (♩ = ca. 92)

Vn. I div.

con sord.

sul I

p molto portamento

Vn. II div.

con sord.

sul II

p

gliss.

gliss.

molto portamento

Va.

arco

mf speech-like

2 Vc. Soli

arco

mf speech-like

gli altri Vc.

arco

mf speech-like

*Play independently of the other performers without synchronizing; blend with other woodwinds to form a unified texture (applies throughout this passage).

**Play independently of all other performers, including those sharing the same part; blend with other strings to form a unified texture (applies throughout this passage).

Ob. *mf prickly* $\text{♩} = 92$ ca. 2^a

C.A. *mf prickly* $\text{♩} = 92$ ca. 1^a ca. 2^a

B. Cl. Tacet subito

Bsn. Tacet subito

Cwb. *p* *mf*

Vn. I Tacet subito

Vn. II con sord. div. Tacet subito

Va. *sim.*

2 Vc. Soli *arco, sul pont.* $\text{♩} = \text{ca. } 92 \text{ (sempre)}$ *mp*

gli altri Vc. *arco, sul pont.* $\text{♩} = \text{ca. } 92 \text{ (sempre)}$ *mp* *sim.*

17

Score for page 17, starting at measure 17. The tempo is marked as $\text{♩} = \text{ca. } 69$. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in C (Cl.), Bassoon in C (B. Cl.), Bassoon in B♭ (Bsn. I), Contrabassoon (Cowb.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Cello/Double Bass (2 Vc. Soli and gli altri Vc.).

Key markings and annotations include:

- Flute (Fl.):** $\text{♩} = \text{ca. } 69$, p *sim.*, $\text{ca. } 2^{\text{a}}$, $\text{♩} = 92$.
- Oboe (Ob.):** $\text{♩} = \text{ca. } 69$, p *sim.*
- Clarinet in A (C.A.):** $\text{♩} = \text{ca. } 69$, p *sim.*
- Clarinet in C (Cl.):** $\text{♩} = \text{ca. } 69$, p *sim.*
- Bassoon in C (B. Cl.):** $\text{♩} = \text{ca. } 69$, p *sim.*
- Bassoon in B♭ (Bsn. I):** $\text{♩} = \text{ca. } 69$, p *sim.*
- Contrabassoon (Cowb.):** *A tempo* ($\text{♩} = \text{ca. } 69$), mf , p .
- Violin I (Vn. I):** $\text{♩} = \text{ca. } 69$, p , *gliss.*, *molto portamento*.
- Violin II (Vn. II):** $\text{♩} = \text{ca. } 69$, p , *gliss.*, *molto portamento*.
- Viola (Va.):** $\text{♩} = \text{ca. } 69$, p , *gliss.*, *molto portamento*.
- Cello/Double Bass (2 Vc. Soli):** *sul pont.*, *flowing*, p , f , p .
- Other Cellos (gli altri Vc.):** *sul pont.*, *flowing*, p , f , p .

18

ca. 1" ca. 2" $\text{♩} = 92$ ca. 1" ca. 1" ca. 1"

Fl. play one more rep., then tacet*
play one more rep., then tacet*
play one more rep., then tacet*

Ob.
C. A.
Cl. Tacet subito
Cl. $\text{♩} = \text{ca. } 69$
B. Cl. Tacet subito
Bsn. Tacet subito
Covb. $\text{♩} = \text{ca. } 69$
Vn. I con sord. div. Tacet subito
Vn. II con sord. div. Tacet subito
2 Vc. Soli sul pont. *sim.* p f p

19

Tempo primo, $\text{♩} = 92$
(conducted)

Ob.
C. A.
Hn. 1 (left) con sord. mp exclamatory (distant)
Hn. 3 (right) con sord. mp exclamatory (distant)
Tbn. 1, 2 mp speech-like
Timp. p secco *gliss.*
Covb. mf
Va. *div.* mf speech-like $f \Rightarrow p$ mf
4 Vc. Soli sempre sul pont. *flowing* p mf p *sim.* mf p
gli altri Vc. mf speech-like $f \Rightarrow p$ mf

*Flutes: play up to the end of the repeated phrase, then complete one more repetition, then tacet.

20

Ob.

C. A.

Hn. 1 (left) con sord.

Hn. 3 (right) con sord.

D Tpt. (rear)

sim.

Hmn. mute SOLO

mp edgy

Tbn. 1, 2

mf

mf

Timp.

Cowb.

f

p

p secco

20

Vn. II con sord. div.

Va. div.

4 Vc. Soli

gli altri Vc.

p legato

gliss.

mf

p

sim. (molto portamento e legato)

sempre sul pont.

flowing

mf

p

sim.

mf

p

Ob.

C. A.

Hn. 1 (left) con sord.

Hn. 3 (right) con sord.

D Tpt. (rear)

Tpt.

Tbn.

Timp.

Cowb.

Vn. I con sord. div.

Vn. II con sord. div.

Va. div.

4 Vc. Soli

gli altri Vc.

senza sord.

open

Hmn. mute

SOLO

Hmn. mute

SOLO

mp edgy

mp edgy

mp

mf

mp

mf

mp

mf

gliss.

mp

mf

pp

mp

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

p legato

mf

f

mf

sempre molto portamento

f

mf

f

mf

sempre molto portamento

f

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

f

mf

sempre molto portamento

f

23 COLLADO DE PETRAFICHA (1961m)

Musical score for brass instruments. The staves are labeled: Hn. 1 (left), Hn. 3 (right), D Tpt. (rear), Hn. 2, Hn. 4, Tpt., Tbn., Tba., and Timp. The score includes various performance instructions such as *collective battle cry*, *cuivré*, *gliss.*, *flz.*, *with plunger mute*, and dynamic markings like *p*, *f*, *mp*, and *ff*. There are also numerical markings like '3' and '6' indicating triplets or groups of notes.

Musical score for woodwinds and strings. The staves are labeled: Vn. I con sord. div., Vn. II con sord. div., Va. div., 4 Vc. Soli, gli altri Vc., and Db. The score includes performance instructions such as *senza sord.*, *gliss.*, and dynamic markings like *ff*, *mf*, and *intense*. A box with the number '23' is present at the beginning of the section.

Meno mosso, ♩ = 69

C. A.

Bsn. 1

Hn. 3 (right)

Hn. 2

Hn. 4

Tpt.

Tbn.

Tba.

Timp.

Susp. Cymb.

Db.

mp calm

mp calm

pp

mp *ff* *cuivré* *mp* *ff* *cuivré* *mp* *ff* *cuivré*

p *f* *cuivré* *ff* *mp* *ff* *cuivré*

f *p* *open* *f* *molto portamento*

gliss. *gliss.* *molto portamento* *molto portamento*

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

pp calm *25"* *bass bow on edge of cymb.* *mf* *L.v.*

div. *pp calm*

Detailed description: This page contains the musical score for measures 1 through 4 of a piece. The tempo is 'Meno mosso' with a quarter note equal to 69 beats per minute. The score is for a brass and percussion ensemble. The brass parts include Cornet A (C. A.), Bassoon 1 (Bsn. 1), Horns 2, 3, and 4 (Hn. 2, 3, 4), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The percussion parts include Timpani (Timp.), Suspended Cymbal (Susp. Cymb.), and Double Bass (Db.). The score features various dynamics such as *mp*, *ff*, *p*, *f*, *pp*, and *mf*, along with performance instructions like 'cuivré', 'molto portamento', 'open', 'gliss.', 'bass bow on edge of cymb.', and 'div.'. There are also specific markings for the cymbal, including '25"' and 'L.v.'. The notation includes triplets, slurs, and dynamic hairpins.

colla parte

ca. 1''

sim.

ca. 2''

ca. 2''

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. 1 (left)

D Tpt. (rear)

Hn. 2, 4

Tpt.

Tbn.

Tba.

Timp.

Susp. Cymb.

Vá. div.

Db. div.

SOLO ad lib.

p ceremonial 3 3 cuivré nat.

SOLO ad lib.

mf ceremonial 3 3 cuivré *mp*

pp < *ff* > *pp*

pp < *ff* > *pp*

pp < *ff* > *pp*

pp < *ff* > *pp*

pp < *ff* > *pp*

sim. < *mp* > *pp*

sim. < *mp* > *pp*

25

The score is divided into two systems. The first system (measures 25-44) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (CL), Bassoon (Bsn.), Horn 1 (left), Horn 3 (right), Horns 2 & 4 (Hn. 2, 4), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Suspended Cymbal (Susp. Cymb.), Violins (Va. div.), and Double Basses (Db. div.).

Key performance instructions include:

- Flute, Oboe, Clarinet, Bassoon, Horn 1, Horn 3, Horns 2 & 4, Trumpets, Trombones, Tubas:** *colla parte* markings at measures 25, 30, 35, and 40.
- Horn 1 (left):** *nat.* (natural) at measure 25.
- Horn 3 (right):** *sim.* (sustained) at measure 30, and *mp* (mezzo-piano) at measure 35.
- Timpani:** *mf* (mezzo-forte) and *pp* (pianissimo) dynamic markings.
- Suspended Cymbal:** *mf* (mezzo-forte) dynamic marking.
- Double Basses:** *mp sempre secco* (mezzo-piano, always dry) at measure 25.

Rehearsal marks are indicated by dashed lines and labeled "ca. 1^a" and "ca. 2^a".

*Play independently of the other stringed instruments, including those sharing the same part (applies throughout this passage).

Hn. 1 (left)

Hn. 3 (right)

D Tpt. (rear)

Timp.

Db. div.

f *cuvré*

mf *mp* *mf*

ca. 2"

26 WALKING - 4

A tempo (♩ = 69)
(conducted)

Timp.

Va. div.

Vc.

Db. div.

ca. 2"

ca. 1"

steady

Vn. I

Va.

Vc.

unis., pizz.

mp sempre secco, steady

steady

27

Vn. I

Vn. II

Va.

Vc.

Db.

unis., pizz.

mp sempre secco, steady

Vn. I

Vn. II

Va.

Vc.

Db.

Ad libitum
(see footnote*)

ca. 5"

Vn. I
Vn. II
Va.
Vc.
I Solo
Db.
gli altri

flessibile

A tempo (♩ = 69)
(conducted)

ca. 5"

ca. 4"

ca. 3"

Cl.
B. Cl.
Bsn.
Hn. 2
Hn. 4
Tbn.
Tba.

majestic pp mf pp

p mf molto vib. pp

Timp.
Susp. Cymb.
Vn. I
Vn. II
Va.
Vc.
I Solo
Db.
gli altri

pp mf pp mf pp

mf restrained p mf sim. p

rubber stick on the bell

sim. L.v. to W.B.I.

*String players continue feely & independently of all other players, including those sharing the same part, and disregarding conductor's beat from fig. 35.

30

ca. 2^m ca. 2^m

ca. 2^m ca. 2^m

CL

nat. pp *mf p* *molto vib. nat. mf* *pp* *mf* *pp* *mf* *pp*

B. Cl.

nat. pp *mf p* *molto vib. nat. mf* *pp* *mf* *pp* *mf* *pp*

Hn. 1, 3 (L, R)

with mute (a2) *(nat.) pp* *mf* *pp* *f* *pp*

Hn. 2

nat. pp *mf p* *molto vib. nat. mf* *pp* *mf* *pp* *f* *pp* *mf* *< f* *pp*

Hn. 4

nat. pp *mf p* *molto vib. nat. mf* *pp* *mf* *pp* *f* *pp* *mf* *< f* *pp*

Tpt. 1

mf *pp* *f* *pp* *mf* *< f* *pp*

Tbn. 1, 2

nat. pp *mf p* *mf* *pp* *mf* *pp* *mf* *pp* *gliss. mf* *pp* *< f*

Tbn. 3 Tba.

mf p *mf* *pp* *mf* *pp* *a2 mf* *pp* *gliss. mf* *pp* *< f*

30

Timp.

mf *pp* *p secco* *gliss.* *pp* *f* *pp*

W.BI.

medium sticks *mp creaky* *sim.*

Vn. I

Play up to the end of the repeated phrase, then tacet

Vn. II

Play up to the end of the repeated phrase, then tacet

Va.

Vc.

I Solo

Db.

gli altri

31

ca. 2" ca. 2" ca. 2" ca. 2" ca. 2" ca. 2" (see footnote*)

Hn. 1, 3 (L, R) muted *mp* → *pp*

D Tpt. (rear) Hmn. mute *pp* → *mf* → *pp* senza vib

Hn. 2, 4 *mf* → *mf* *molto vib.* *nat.* *pp* → *mf* → *pp* *molto vib.* *nat.*

Tpt. *mf* → *mf* *molto vib.* *nat.* *pp* → *mf* → *pp* *molto vib.* *nat.*

Tbn. 1, 2 *pp* *mf* → *mf* → *pp* *mf* → *pp*

Tbn. 3 Tbn. *pp* *mf* → *mf* → *pp* *mf* → *pp*

31

Timp. *pp* < *mf* > *pp*

W.Bi. 3 6 3 3

Va. Play up to the end of the repeated phrase, then tacet

Vc. Play up to the end of the repeated phrase, then tacet

I Solo Db. Play up to the end of the repeated phrase, then tacet

gli altri Play up to the end of the repeated phrase, then tacet

*Conductor:
Do not wait for *gli altri* basses
to finish before proceeding.

32

Bsn. *p* *mp* *pp* *p* *mp* *pp*

D Tpt. (rear) muted *mf* *pp* *mf*

Hn. 2, 4 *p* *mp* *pp* *p* *mp* *pp*

Tpt. *p* *mp* *pp* *p* *mp* *pp*

W.B.I. *mf* steady

Db. Solo SOLO (pizz.) *mf* steady gliss.

33

Bsn. 1 *p* *mp* *pp*

D Tpt. (rear) muted *pp* *mp* *pp*

Hn. 2 *p* *mp* *pp*

Tpt. *p* *mp* *pp*

Db. Solo gliss. gliss.

Fl. *p* delicate 1. 2. 3.

B. Cl. *p* delicate

D Tpt. (rear) muted *mp* *pp*

Vln. I Solo con sord. arco sul 1 *p* delicate

Vln. II Solo con sord. arco *p* delicate

Vc. Solo con sord. arco *p* delicate

gli altri Vc. (pizz.) *p* precise

I Solo gliss. arco l.v. *pp* *p* precise

Db. *pp* as if walking off into the distance

gli altri pizz. *p* precise