

The Deeper Breath to Follow
for orchestra

AARON HOLLOWAY-NAHUM

The Deeper Breath to Follow for orchestra

commissioned by the *BBC Symphony Orchestra* and *Sound and Music*

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INSTRUMENTATION

2 Flutes
Piccolo
2 Oboes
Cor Anglais
Clarinet in Bb
Clarinet in Eb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Percussion (3 players)

1. Glockenspiel, Tubular Bells & Bass Drum (shared with player 3)
Marimba
2. Vibraphone, Very large Tam-Tam, Bell Plates (shared with player 3)
3. Snare Drum, Bass Drum (shared with player 1), 2 Triangles
Bell plates (shared with player 2) & Almglocken

Bell Plates Required



Harp

Strings (14.12.10.8.6) preferred

As all parts div. A/B (outside/inside desks) it is important enough string players are used!

duration ca. 12 minutes

the score is in C

PERFORMANCE NOTES

- The **STRING DIVISI** (marked A/B) should be outside/inside desks such that odd numbered players (1,3,5, etc...) are on line 'A' and even numbered players are on line 'B'.
- Quaver **GRACE NOTES** (uncrossed) are on the beat, semiquaver grace notes (crossed) come before the beat.
- A **VIBRATO ACCENT** is used in the string parts to indicate a sudden, strong vibrato made with the left hand and *not with the bow*. (e.g. bar 4, violin parts). This vibrato occurs only momentarily (on the beginning of the note). All other ensemble playing in the strings should have only the very slightest, tiniest vibrato such that these moments are clear and audible.
- All **GLISSANDI** in the strings should be smooth and evenly-paced. Avoid bow changes as the start-off or arrival points.
- 'C tr' (e.g. bar 2, Eb Clarinet part) indicates a **COLOUR TRILL** (also known as a 'same-note trill'). This is a trill between two fingerings of roughly the same pitch. It is understood that there will be some very small fluctuation. As close as possible to the same pitch is desired.
- All **TREMOLO** markings are intended to be unmeasured even if the player can make the divisions at the indicated tempo.

The Deeper Breath to Follow

SCORE IN C

$\text{♩} = 72$ *slow, meditative and spacious, accel poco a poco*

Aaron Holloway-Nahum
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The score is divided into several sections. The top section covers woodwinds and brass, including Flute I & II, Piccolo, Oboe I & II, Cor Anglais, Clarinet in Bb, Clarinet in Eb, Bass Clarinet in Bb, Bassoon I & II, Contrabassoon, Horn in F I, III, Horn in F II, IV, Trumpet in Bb I, II, Trumpet in Bb III, Trombone I, II, Bass Trombone, and Tuba. The middle section covers Percussion I (Glockenspiel, Tubular Bells, Bass Drum, Marimba), Percussion II (Vibraphone, Large Gong, Cowbell, Triangles & Bell Plates, Suspended Cymbal), Percussion III (Snare Drum, Bass Drum, Triangles & Bell Plates, Almglöcken, Crotales), and Harp. The bottom section covers strings: Violin I div. (A, B), Violin II div. (A, B), Viola div. (A, B), Violoncello div. (A, B), and Contrabass div. (A, B). The score includes various performance instructions such as dynamics (p, mp, f, pp, sfz), articulation (accents, slurs), and specific techniques for woodwinds and strings. A tempo marking of $\text{♩} = 72$ is provided at the beginning and middle of the score, along with the instruction 'slow, meditative and spacious, accel poco a poco'. The key signature is C major.

*Quaver grace notes (uncrossed) are on the beat, semiquaver grace notes (crossed) come before the beat
This is used to indicate a 'vibrato accent' - a sudden, strong but single shake ('vib') of the left hand made with the left hand **and not with the bow.
All other ensemble playing should have only the very slightest, tiniest vibrato.
***All glissandi in the strings should be smooth and evenly-paced: avoid bow changes at start-off or arrival points
****C. tr' indicates a colour trill - a trill between two fingerings of roughly the same pitch (there will be some very small fluctuation, as close as possible to the same pitch is desired).
*****All tremolo are unmeasured

9

I Fl. *fp* *fp* *mp* *p* *senza vib.* *cut off mid cresc.* *f: sfz*

II Fl. *fp* *fp* *mp* *p* *senza vib.* *f: sfz*

Picc. *ff poss.* *ffp* *ff* *p* *f* *(f) solo*

I Ob. *fp* *mf* *mp* *p* *mf*

II Ob. *f* *p* *f* *poco* *mf* *p*

C. A. *p* *pp* *fp* *fp* *pp* *molto legato, cantabile* *sudden!*

B♭ Cl. *mf* *mf* *pp* *p espress.* *f*

E♭ Cl. *f* *f* *ff*

B. Cl. *f* *ff*

Bsn. I, II *fp* *fp* *mf* *1. poco f*

Cbsn. *fp* *fp* *mf*

Hn. I, III

Hn. II, IV

Tpt. I, II *(with cup mutes)* *f* *pp* *poco* *p*

Tpt. III *with straight mute, gently pulsing* *mf* *p* *f* *(with straight mute)* *p*

Tbn. I, II *a2, with cup mutes* *div.* *poco f* *p dolce* *poco*

B. Tbn. *with cup mute* *when muted all dynamics indicate sounding dynamic* *p* *pp*

Tba. *when muted all dynamics indicate sounding dynamic* *p* *pp*

Tub. B. *(if Bells do not reach F#5 play on vibraphone)* *f*

Vib. *(if Bells do not reach F#5 play on vibraphone)* *f* *TRIANGLES (SMALL) (triangle beater) l.v. to silence unless otherwise indicated* *(LARGE)* *VIBRAPHONE (first F# only if not on bells)* *mf* *f* *sfz* *p* *poco f*

Perc. *ALMGLOCKEN* *yarn sticks, yielding a dark sound with little attack* *mf* *f* *p* *poco f*

Hp. *(harmonics sound 8va)* *mf cresc.* *f* *f sempre, distant, dark bells* *8^{va}*

Vln. I *gently pulsing* *(pp)* *mp espress.* *p espress.*

Vln. II *gently pulsing* *(pp)* *mp espress.* *p espress.*

Vla. *cut off mid bow no accent* *pp* *pizz., vib. molto* *p* *pizz., l.v.*

Vcl. *gliss.* *gliss.* *pp* *tutti* *pp sempre non cresc.*

Cb. *gliss.* *gliss.* *pp*

♩ = c. 92 *rit poco a poco*

(ord) soloistic
f 5 5
ff
f
molto legato
secco
mf

bell up, punchy!
f
ff
f
mf

secco
mf

(with oboes)
mf

(unis)
f espress.
f espress.

ord.
f espress.

(unis)
f espress.

solistically
poco f
mf
p mp

solistically
poco f
mf
p

(1.)
p mp

a2
p mp

Hn. I, III
a2, con sord., gently pulsing
p non cresc. mp
p sempre unis.

Hn. II, IV
a2, con sord., gently pulsing
p non cresc. mp
p sempre unis.

Tpt. I, II
1. with cup mute
mp
mf
p

Tpt. III
unis
(gliss player 1 only)
gliss.
p non cresc. (cup mutes) mp
mf

(with straight mute)
mf

Tbn. I, II
mp mf p pp
p gliss. mp

B. Tbn.
mf

Tba.
con sord.
pp (sounding)

BASS DRUM
p mp

Vib.
mf sfz f ff sub. f (if not on bells) take hard mallets

BELL PLATES
with rubber mallets (dampen)
dark, rich timbre

Alm.
sfz sfz mf pp f mf

Harp
D♯C/B♭/E/F-G/A♯
f (dampen)

gliss., (uncoordinated pitch)

rit poco a poco

Vln. I
pizz. p mf arco pp sempre non cresc.

Vln. II
arco (pp) pp sempre non cresc.

Vla.
arco pp p

Vc.
pp sempre non cresc. p

Cb.
molto legato, slow bow, non vib.
pp (one bow) pp

C. tr. *cut off suddenly*

Fl. I *mf* *p* *p sempre*

Fl. II *mf* *p*

Picc. (div.) *mp* *f (poss)*

Ob. I (div.) *p* *f: sfz* *sfz*

Ob. II *p* *f: sfz*

C. A. *pp* *f* *poco f* *solistically* *raise bell*

B♭ Cl. *mf* *fp* *solistically* *poco f* *raise bell*

E♭ Cl. *p* *f* *ff* *p* *pp* *poco f* *raise bell*

B. Cl. *p* *fp*

Bsn. I, II *p*

Cbsn. *p* *mf* *pp*

Hn. I, III *div.* *p (sounding)* *(3) push out slide (quarter tone down)* *mf* *(3) finger concert C#*

Hn. II, IV *div.* *p (sounding)* *(2) push out slide (quarter tone down)* *mf* *(2) finger concert G#*

Tpt. I, II *a2 div.* *remove mutes* *p* *open* *a2* *(tip beyond)* *gliss.* *mf* *(with embouchure for quarter tone)*

Tpt. III *mf* *p* *(3) push out slide (quarter tone down)* *p* *(with straight mute; finger D# (concert C#))* *cut off mid-cresc.* *mf (sounding)* *take practice mute*

Tbn. I, II *p* *take practice mutes* *with practice mutes* *a2*

B. Tbn. *p* *very slow gliss.* *take practice mute* *ff (-p)* *with practice mute, pulsing*

Tba. *pp* *gliss.* *p* *ff (-p)* *mp*

Tub. B. **TUBULAR BELLS** *mf* *f* *f (sounding)* *sfz*

Vib. *dead strokes, dry & rhythmic (hard mallets)* *return to soft yarn marimba mallets* *f* *ff* *Reo f* *mf* *p*

Bell Pl. *unis.* *poco f* **ALMGLOCKEN** *(soft yarn marimba mallets)* *f poss.* **BELL PLATES** *poco f*

Hp. *f* *f* *sfz*

Vln. I *mf* *p* *pp* *p espress.*

Vln. II *mf* *p* *pp* *p espress.*

Vla. *p* *pp* *p* *poco*

Vcl. *pp* *p* *pp* *pp sempre* *full bow very slow bow, non vib., stagger bow changes*

Cb. *p* *pp* *pp* *pp sempre* *very slow bow, non vib., stagger bow changes*

Contra Bass *pp* *pp* *pp* *pp sempre*

Double Bass *pp* *pp* *pp* *pp sempre*

rit.

33

I Fl. I, II

Picc.

I Ob.

II Ob.

C. A.

B♭ Cl.

E♭ Cl.

B. Cl.

Bsn. I, II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Tub. B.

Vib.

Bell Pl.

Hp.

1. mute out

4. mute out

2. take cup mute

with practice mute

a2 (practice mutes)

cut off mid cresc.

poco ff

cut off mid cresc.

take mute

poco mp

(l.v. sempre)

BASS DRUM

BELL PLATES

LARGE GONG

SNARE DRUM (unmeasured roll)

turn snares on

8^{va} 1

f, *ff*, *fff*, *fp*, *p*, *mp*, *mf*, *f*, *sfz*, *pp*, *ppp*

cut off mid-cresc., *bell down on piano dynamic*, *lip bend*, *1. take mute*, *2. finger concert A#, 4. C#*, *4. take mute*, *cut off mid-cresc.*, *return slide to normal position*, *remove mute*, *remove mute*

rit.

Vin. I

Vin. II

Vla.

Vc.

Cb.

A

B

f, *ff*, *fff*, *fp*, *p*, *mp*, *mf*, *f*, *sfz*, *pp*, *ppp*

non vib., slow bow, *pizz., molto vib.*, *arco*, *gliss.*, *pp sempre*

* a short fermata - a sort of 'breath'. Out of time, but not so long as to break the flow of the music.

50

solo
f 3 *p*
cutting & powerful, very short

f 3 *ff*
p *mf* *ff*
bend slowly with embouchure
gliss. flz.

solo
p *fp* *f* *ffz* *ffp*

ffz *ffz* *ffz*

p *mf* *ffp* *f*
murmuring
pp *f*
pp pulsing *pp* *p*

pp *p*

(1.) 3. con sord. (finger concert F#) 3. remove mute 1. (con sord)

(4.) 2. con sord. (finger concert B) 2. remove mute 4. (con sord)

with harmon mutes (with stops in) a2
p *mp* *pp* *mf* *pp*

(with practice mute)
ffp *f* *ff* *fff*

ff *ff* *f* *fff* *gliss.* *f* *fff*

f (=pp) *ff* *pp* *pp*

B. D. *mp* *p* (*p*) *p* *mp*

Gong scrape around the edge of the gong with a cowbell
p *f* (poss) *mf*
L.v. (with beater, L.v.)

S. D. sudden and violent *fff* *molto!* turn snares off (quietly!)
mp (sounding) *p* *f*
BELL PLATES
L.v. unless otherwise indicated

f *mp* *mf* *f* *f*

pizz., l.v.
p
pizz., l.v.
p

accel poco a poco

(♩ = 88)

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute I & II, Piccolo, Oboe I & II, Clarinet in A, B-flat, and E-flat, Bass Clarinet, Bassoon I & II, Contrabassoon, Horn I, II, III & IV, Trumpet I, II, III, Trombone I, II, and Tuba, Baritone, and Drums (B.D.). Percussion includes Gong, Bell, and Vibraphone. The score features various dynamics such as *p*, *f*, *mf*, *pp*, *ff*, *poco f*, *pp* (poss), *f* sub., *mf* sub., *ppp*, and *ff*. Performance instructions include *molto legato*, *fall (lip bend, about a semitone)*, *gliss.*, *bend with lips*, *remove stem (of harmon mute)*, *gliss.*, *fall (about a minor third)*, *fall (lip bend, about a semitone)*, *gliss.*, *fall (lip bend, about a semitone)*, *fall (about a minor third)*, *fall (lip bend, about a semitone)*, *gliss.*, *secco*, *(damp)*, and *(l.v.)*. The score is marked with *accel poco a poco* and includes a tempo marking of $\text{♩} = 88$. The page number 8 is in the top left corner.

accel poco a poco

(♩ = 88)

Musical score for strings, including Violin I & II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score is marked with *accel poco a poco* and includes a tempo marking of $\text{♩} = 88$. The page number 8 is in the top left corner.

accel poco a poco

molto legato

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute I and II, Piccolo, Oboe I and II, Clarinet in A, Bb, Eb, and B, Bassoon I and II, Contrabassoon, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I, II, and Bass Trombone, Tuba, Bass Drum, Vibraphone, and Bell. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *pp*, *p*, *mf*, *f*, *sfz*, and *ff*. Performance instructions include *molto legato, an echo*, *(3.) pulsing*, *(2.) pulsing*, *(with harmon mutes, with stems) remove stems from harmon mutes*, *a2*, *f' (=pp)*, *open*, *(L.v. sempre)*, *dead strokes*, and *solo*. The score concludes at measure 9.

accel poco a poco

Musical score for strings, including Violin I and II, Viola, Violoncello, and Contrabasso. The score is mostly silent, with the instruction *take mutes* appearing in the right margin for each part. The score concludes at measure 9.

accel (→ c. ♩ = 110)

♩ = 96 intense and focused

71

I Fl. *ff: sfz*

II Fl. *ff*

Picc. *mf* *f* *ff: sfz*

I Ob. *mf* *p* *ff: sfz*

II Ob. *p* *ff: sfz*

C. A. *p* *f* *ff: sfz*

B♭ Cl. *p* *ff: sfz*

E♭ Cl. *f* *p sub.* *ff: sfz* *f* *p* *secco*

B. Cl. *fp* *ff: sfz*

Bsn. I, II *mf* *p* *ff: sfz*

Cbsn. *pp* *f* *ff*

Hn. I, III *pp* *f* *ff* 1. remove mute

Hn. II, IV (2.) *f* *ff* 4. remove mute

Tpt. I, II *ff* harmon mutes, stems removed *pp*

Tpt. III *ff* harmon mute, stem removed *pp*

Tbn. I, II *ff (=p)* *fff* poss. *pp*

B. Tbn. *mp* *f* *ff*

Tba. *mp* *f* *ff*

B. D. *p* *pp* *mf* (dampen before 4th beat)

Cym. *pp* *p* *f* (dampen)

Bell Pl. *pp* *p* *f*

Hrp. *ff: sfz*

accel (→ c. ♩ = 110)

♩ = 96 intense and focused

A Vln. I *p* *espressivo (vib. normale)* *tutti, unis., con sord.* *full bows* *mf*

B Vln. I *p* *espressivo (vib. normale)* *tutti, unis., con sord.* *full bows* *mf*

A Vln. II *p* *espressivo (vib. normale)* *tutti, unis., con sord.* *full bows* *mf*

B Vln. II *p* *espressivo (vib. normale)* *tutti, unis., con sord.* *full bows* *mf*

A Vla. *p* *espressivo (vib. normale)*

B Vla. *p* *espressivo (vib. normale)*

A Vc. *p* *espressivo (vib. normale)*

B Vc. *p* *espressivo (vib. normale)*

A Cb. *p* *espressivo (vib. normale)*

B Cb. *p* *espressivo (vib. normale)*

76

I Fl. *p* *mf* *pp* (lip bend) *gliss.*

II Fl. *p* *mf* *pp* (lip bend) *gliss.*

Picc.

I Ob.

II Ob.

C. A.

B♭ Cl. *f* *p* *pp* *gliss.*

E♭ Cl. *mf* *f* *p* *pp* *gliss.*

B. Cl. *f* *p* *pp* *gliss.*

Bsn. I, II *a2* *p*

Cbsn. *p* *pp*

Hn. I, III

Hn. II, IV

Tpt. I, II

Tpt. III

Tbn. I, II *a2 with cup mutes* *p* *pp*

B. Tbn. *with cup mute* *p* *pp*

Tba. *pp* *p*

B. D. *BASS DRUM* (l.v. sempre) *p*

Cym. *BELL PLATES* (l.v. sempre) *p*

Bell Pl. *ALMGLOCKEN* (grace notes on the beat) *p*

Hp. (l.v. sempre) *f*

Vln. I A *poco f* *slow bow* *norm.* *gliss.* *ff* *pp sub.* *flautando*

Vln. I B *poco f* *slow bow* *norm.* *gliss.* *ff* *pp sub.* *flautando*

Vln. II A *poco f* *slow bow* *norm.* *gliss.* *ff* *pp sub.* *flautando*

Vln. II B *poco f* *slow bow* *norm.* *gliss.* *ff* *pp sub.* *flautando*

Vla. A

Vla. B

Vcl. A *pizz., vib molto* *p*

Vcl. B *pizz., vib molto* *p*

Cb. A *pizz., vib molto* *p*

Cb. B *pizz., vib molto* *p*

rit.

82

Fl. I, II

Picc.

Ob. I, II

C. A.

B♭ Cl.

E♭ Cl.

B. Cl.

Bsn. I, II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

B. D.

Bell Plates

Alm.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C tr

C. tr

1. senza sord. stopped open stopped (a2) fall (approx. m2), unstop as needed 1. take mute

4. senza sord. stopped open stopped (a2) fall (approx. m2) unstop as needed 4. take mute

(harmon mutes, stems removed) *fp* *ffp* soloistic (with bassoon) 1. *f* *sfz* (*f*)

(harmon mute, stem removed) *mf* *f*

(with cup mutes) *p* *mf < f*

take mute

distant (l.v.) *pp < p* GLOCKENSPIEL 5,6 dampen (l.v.) BASS DRUM (l.v. sempre) *f: sfz* *p*

(dampen F#) *f* (dampen E) *p* echo (grace note before the beat), l.v. VIBRAPHONE *mf* *f* BELL PLATES *mf*

solo *f* *sfz* *p* *f* *mf*

(with almglocken) *f* *sfz* *poco f* *f* *mf* *poco f*

8th...1 *sfz* ord. (stagger bow changes as necessary) *p* *espessivo* (con vib.) *rit.* remove mutes

poco *p* *mf* *p* *mp* *pizz., vib molto* *remove mutes* *arco, senza sord.*

ord. (stagger bow changes as necessary) *poco* *p* *mf* *p* *mp* *pizz., vib molto* *remove mutes*

ord. (stagger bow changes as necessary) *poco* *p* *mf* *p* *mp* *pizz., secco* *arco* *full bow slow bow*

ord. (stagger bow changes as necessary) *poco* *p* *mf* *p* *mp* *pizz., secco* *arco* *arco senza sord.* *f p*

p *p* *mp* *p* *mp* *pizz., secco* *arco*

(pizz. vib. molto) *p* *pp* *pp* *pizz., vib molto*

p *mp*

heavy, slow bow, a distant but growing rumble *p* *pp*

heavy, slow bow, a distant but growing rumble *p* *pp*

pp

92

Fl. I, II
Picc.
Ob. I, II
C. A.
B♭ Cl.
E♭ Cl.
B. Cl.
Bsn. I, II
Cbsn.
Hn. I, III
Hn. II, IV
Tpt. I, II
Tpt. III
Tbn. I, II
B. Tbn.
Tba.
B. D.
Vib.
Bell Plates
Hp.
(dampen E/F♭)

to harmon mutes, stems removed
con sord.
take great care to get the fundamental pitch (dampen) sim...
(dampen) take great care to get the fundamental pitch
BELL PLATES

pp mf p mf p mf p mf p mf p mf p
f f f espress. p ff
pp mp pp mp pp sub. mp f mf

Vln. I
Vln. II
Vla.
Vcl.
Cb.
A
B
A
B
A
B
A
B
A
B

senza sord. gliss.
arco, senza sord.
pizz., secco
full bow, slow, heavy bow
full bow, slow, heavy bow

p mp pp p espress. p espress. pp cresc. poco a poco
pp sempre pp sempre non cresc. p espress. cresc. poco a poco
p espress. cresc. poco a poco p espress. cresc. poco a poco
pp cresc. poco a poco p
f p sub. f p sub.

99

I Fl.

II Fl.

Picc.

I Ob.

II Ob.

C. A.

B♭ Cl.

E♭ Cl.

B. Cl.

Bsn. I, II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

B. D.

Bell Plates

Bell Plates

Hp.

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

3, stopped
ffp *pp*

2, stopped
ffp *pp*

with cup mute *to harmon mute stem removed*

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

with cup mutes *p* *mf* *f* *ff*

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

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

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

p *f* *sfz* *sfz*

f *ff* *sfz* *sfz*

(l.v.) *(l.v. to silence)*

♩ = 102 accel

(ord.) *sim...*

A Vln. I

B Vln. I

A Vln. II

B Vln. II

A Vla.

B Vla.

A Vc.

B Vc.

A Cb.

B Cb.

f *cresc.* *sim...* *cresc.*

f *cresc.* *sim...* *cresc.*

f *cresc.* *sim...* *cresc.*

f *cresc.* *sim...* *cresc.*

f *cresc.* *sim...* *cresc.*

f *cresc.* *sim...* *cresc.*

pizz. vib. molto *mp* *f* *ff*

gliss. *mp* *f* *ff*

change bow as needed (uncoordinated) *mp* *f* *ff*

change bow as needed (uncoordinated) *mp* *f* *ff*

106

Fl. I, II
Picc.
Ob. I, II
C. A., Bb. Cl., Eb. Cl., B. Cl.
Bsn. I, II
Cbsn.
Hn. I, III, II, IV
Tpt. I, II, III
Tbn. I, II, B. Tbn., Tba.
B. D.
Bell Plates
Hp.
Vln. I, II
Vla.
Vc.
Cb.

remove mutes
remove mute
remove mute
mf — *mp* — *molto!* — *ff* — *p* (l.v. to silence)
L.v. sempre →
TUBULAR BELLS
hard mallet, bright & piercing
VIBRAPHONE
hard rubber mallets
ALMGLOCKEN
hard mallets with a brassy sound

♩ = 40 (♩ = 120) *accel molto*

(♩ = 80 accel)

110

Fl. I, II

Picc.

Ob. I, II

C. A.

B♭ Cl.

E♭ Cl.

B. Cl.

Bsn. I, II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Tub. B.

Vib.

Alm.

Hp.

(dampen Db)

(L.v. sempre)

f sfz

dry and rhythmic

L.v.

8♩

(♩ = 80 accel)

110

Vln. I A, B

Vln. II A, B

Vla. A, B

Vc. A, B

Cb. A, B

full bow

slow bow

ff p sub.

ff p sub.

I Fl. I *ff*
 II Fl. II *ff*
 Picc. *ff*
 I Ob. I *ff*
 II Ob. II *ff*
 C. A. *f* *ff*
 B♭ Cl. *ff*
 E♭ Cl. *ff*
 B. Cl. *mf* *ff* *p* *f*
 Bsn. I, II *f* *ff* *f* *ff* *a2 unis.* *f* *ff* *(ff)*
 Cbsn. *f* *ff* *f* *ff* *f*
 Hn. I, III (1.) *ff* *ffp* *p* *mf* 3. 1.
 Hn. II, IV (4.) *ff* *f* *ffz* *p* *mf* 2. 4.
 Tpt. I, II (a2) *f*
 Tpt. III *f* *ff*
 Tbn. I, II 1. (open) 1. take cup mute *f* *fp* *(fp)* *f* *ff* (a2) *ff* *f sub.*
 B. Tbn. *pp* *f* *ffp* *f* *ff*
 Tba. *f* *ff* *ffp* *f* *ff*
 Glock. (l.v. →) *mf* *f* *ff*
 Vib. *f* *ff* *f* *ff*
 Alm. [ALMGLOCKEN] (l.v. sempre →) *f* *sfz* *sfz* *ff*
 Hp. (table) *f* *sfz* *ff* *ff* *(loco)*
 Vln. I *flautando* *stagger bow changes as needed* *pp* *sempre*
 Vln. II *pizz, vib, molto* *f: sfz* *arco, flautando* *stagger bow changes as needed* *pp* *sempre*
 Vla. *poco f* *pp* *f*
 Vc. *poco f* *f*
 Cb. *f* *ff* *(ff)* *at the heel of the bow*

I FL. *ffpp* *f* 3
 II FL. *p* *mf* *p* *p sub.* 6 *mf*
 Picc. *ffpp* *f* 3
 I Ob. *ffpp* *f* 3
 II Ob. *ffpp* *f* 3
 C. A. *ffpp* *f* 3
 Bb Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*
 Eb Cl. *mf* *p* *mf* *p* *mf* *p* *mf*
 B. Cl. *p sub.* 6 *mf* 6 *p* 6 *mf* 6 *p* 6 *mf* 6 *p* 6 *mf* 6
 Bsn. I, II *a2 div.* 6 *p* 6 *mf* 6 *p* 6 *mf* 6
 Cbsn. *ff* *pp*
 Hn. I, III *stopped* *ffpp* *ff* 3. (open) *ffpp* *mf*
 Hn. II, IV *stopped* *ffpp* *ff* 2. (open) *ffpp* *mf*
 Tpt. I, II (harmon mutes) *ffpp* *ff* *f* *p* *ff* *mf*
 Tpt. III *p* *mf* *mf*
 Tbn. I, II *ff* *sfz* *f* *sfz*
 B. Tbn. *ffpp* *mf*
 Tba. *ff* *pp*
 Glock. (l.v.) *mf* *BASS DRUM* *violently* *ff: sfz*
 Vib. *SUSPENDED CYMBAL* *pp* *p* *mp* *pp* *mf*
 Alm. *f* *fp* *f* *ff* *f* *ff: sfz*
 Hp. (table -) *f: sfz* *ff* *p* *ff: sfz*
 Vln. I
 Vln. II
 Vla. *f*
 Vc. *pizz., secco* *ff*
 Cb. *pizz., secco* *ff*

132

I Fl. *p* *pp*

II Fl. *p* *pp*

Picc. *p*

I Ob. *p* *ord.* *ff*

II Ob. *p* *ord.* *ff*

C. A. *p* *pp* *ord.* *ff*

B♭ Cl. *p* *pp* *f* *p (poss)*

E♭ Cl. *p* *pp sempre* *f* *p (poss)*

B. Cl. *p* *pp* *f* *p (poss)*

Bsn. I, II *mf* *f* *a2 div.* *ff* *p*

Cbsn. *ffp* *f*

Hn. I, III *3. take mute* *f: sfz*

Hn. II, IV *2. take mute* *f: sfz*

Tpt. I, II *f* *p*

Tpt. III *f* *p*

Tbn. I, II *(1. cup, 2. straight)* *gliss.* *f* *p* *f* *ff* *a2* *f*

B. Tbn. *ffp* *mute out* *sfz*

Tba. *ffz* *sfz*

Mar. [MARIMBA] *medium mallets (unmeasured roll)* *f* *ff*

Cym. [BELL PLATE] *(vibraphone mallet)* *L.v.* *sf* [VIBRAPHONE] *f* *ff*

Alm. *dead strokes* *ff*

Hp. *(table)* *ff: sfz* *(dampen Eb for pedal change)*

Vln. I

Vln. II

Vla. *ff > p* *mf* *ff* *take mutes*

Vc. *arco* *ff* *mf* *ff* *full bow at the tip* *ff p sub.* *mf* *ff*

Cb. *arco* *ff* *ff p sub.* *mf* *ff*

solo, like bells

I Fl. *f* *p sub. f* *p* *ffp*
 II Fl. *f: sfz* *pp* *p* *fp* *ffp*
 Picc. *f* *ffz*
 I Ob. *f* *p*
 II Ob. *f* *ffz*
 C. A. *f* *ffz*
 Bb. Cl. *f* *ff* *p* *pp* *ffp*
 Eb. Cl. *fp* *pp* *f* *ffp*
 B. Cl. *f* *ffp* *f* *p*
 Bsn. I, II (a2) *f* *mf* *ffp* *mf < f: sfz*
 Cbsn. *f* *ffz*
 Hn. I, III (1.) *ffz* *f* *ffz* *ffp* 3. con sord.
 Hn. II, IV (4.) *ffz* *f* *ffz* *ffp* 2. con sord.
 Tpt. I, II (harmon mutes) *ff* *p* *ffz*
 Tpt. III *ffp* *pp* *ff* *ffz*
 Tbn. I, II *ffp* *pp* *ff* *ffz* take practice mutes
 B. Tbn. *f* *ffz* *f: sfz* *f: sfz* *ffz* take straight mute
 Tba. *f* *ffz* *f: sfz* *f: sfz* *ffz* take mute
 Mar. (use marimba mallets, l.v. sempre) *ff* *p* *mf* *ff* MARIMBA
 Perc. *mf* *pp* *f*
 Alm. *f* *sfz* *f* *sfz* *p* *ord.* *mp* *f*
 Hp. *ord.* *mf* *f*
 Vln. I *ff* *IV, flautando* *p* *ppizz., secco*
 Vln. II *p* *IV, flautando* *at the heel, very short* *p* *mp*
 Vla. *p* *con sord.; molto pont.* *p*
 Vc. *tutti, unis., flautando* *pp* *p* *p* *pp* *p* *mp* *pp*
 Cb. *pp*

140

Fl. I: *non dim.* (p) *mf*

Fl. II: *non dim.* (p) *mf*

Picc.: *fp* *pp* *p* *f*

Ob. I: *p* *non dim.* (p)

Ob. II: *p*

C. A.: *p* *mp* *mf* *f* *sfz* *f* *ff*

B♭ Cl.: *mf*

E♭ Cl.: *p* *mp* *mf* *f* *sfz*

B. Cl.: *p* *mp* *mf* *f*

Bsn. I, II: *p* *f* *pp* *p*

Cbsn.: -

Hn. I, III: *f* 3. *mute out*

Hn. II, IV: *f* 2. *mute out*

Tpt. I, II: *f: sfz* 2. *take straight mute, 1. open*

Tpt. III: *fz. (harmon mute, stem removed)* *f* *pp* *p* *fp*

Tbn. I, II: -

B. Tbn.: -

Tba.: -

Mar.: *molto legato* *p* *mp* *mf* *f*

Vib.: *with harp* *ff* *f* *sfz*

Alm.: *f* *sfz*

Hp.: *with vibraphone* *ff* *f: sfz* *sfz*

Vln. I: *(pizz.)* *p* *f* *sfz* *p sub.* *f* *sfz* *vib. molto* *mutes off*

Vln. II: *pizz.* *IV* *p* *f* *sfz* *p sub.* *f* *sfz* *vib. molto* *mutes off*

Vla.: *pizz.* *p* *f* *sfz* *p sub.* *f* *sfz* *vib. molto* *mutes off*

Vc.: *pizz.* *p* *f* *sfz* *mp* *f* *sfz* *vib. molto*

Cb.: *0 pizz., shadowing the other strings* *mf*

I Fl. *ff poss.* *ffp* *f*
 II Fl. *ff poss.* *ffp* *f*
 Picc. *ff poss.*
 I Ob. *f* *ff* *mf*
 II Ob. *f* *ff* *ff*
 C. A. *f* *ff* *mf* *sfz*
 B♭ Cl. *f* *ff* *mf*
 E♭ Cl. *f* *ff* *ff* *8va*
 B. Cl. *f* *ff*
 Bsn. I, II *f* *f < ff* *mf gritty* *sfz*
 Cbsn. *ffp*
 Hn. I, III *1. (senza sord.) tr* *p* *mf* *ff*
 Hn. II, IV *4. (senza sord.) tr* *p* *mf* *ff*
 Tpt. I, II *2. straight mute* *fp* *ffp* *ff* *f* *1. open ff*
 Tpt. III *3. (harmon)* *fp* *ff* *bell-like*
 Tbn. I, II *1. take straight mute, 2. remove mute* *f* *ff*
 B. Tbn. *(straight mute)* *ffp* *wildly!* *gliss.* *ff* *ffz*
 Tba. *ff*
 Mar. *ffz* *hard mallets, bring out the accents* *mf gritty* *sfz* *sfz (mf)*
 Vib. *SUSPENDED CYMBAL* *(vibraphone mallets)* *pp* *poco* *p* *molto!* *f* *VIBRAPHONE* *secco* *mf* *ffz*
 Alm. *BELL PLATES* *l.v. sempre* *ff*
 Hp. *ff sur la table sempre*
 Vln. I *arco, senza sord.* *(IV)* *ff* *f* *ff* *mf gritty* *ffz (mf)* *off the string, bring out the accents forcefully!*
 Vln. II *arco, senza sord.* *(IV)* *ff* *f* *ff* *ff gritty* *at the heel* *pizz.*
 Vla. *arco, senza sord.* *ff* *f* *molto pont.* *ord.* *ff* *ff* *molto sul pont.*
 Vc. *f* *arco* *ff* *p sub.* *ff* *ffz* *ffz* *ffz (mf)* *off the string, bring out the accents!*
 Cb. *ff* *f* *ff* *gliss.* *ffz* *pizz. forceful and gritty* *ffz*

150

Flutes: I, II. Dynamics: *ff*, *mf*, *ffz*, *f*, *p*, *sub. f*, *p sub. f*, *p*. Performance: *like bells*.

Picc. Dynamics: *mf*, *ffz*, *ffz*, *mf*, *f*, *p*, *sub. f*, *p sub. f*, *p*. Performance: *like bells*.

Oboes: I, II. Dynamics: *ffz*, *ffz*, *ffz*, *mf*, *ffz*, *ffz*, *ffz*, *mf*, *ffz*, *mf*, *f*, *ffz*. Performance: *like bells*.

Cor A. Dynamics: *ffz*, *mf*, *fp*, *sub. fp*, *sub. fp*. Performance: *like bells*.

Bs. Cl. Dynamics: *mf*, *ffz*, *ffz*, *ff*, *ffz*, *ffz*. Performance: *like bells*.

E♭ Cl. Dynamics: *mf*, *fp*, *sub. fp*, *sub. fp*. Performance: *like bells*.

B. Cl. Dynamics: *mf*, *ffz*, *mf sub.*, *ff*, *ffz*, *ffz*. Performance: *bell-like*.

Bsn. I, II Dynamics: *ff*, *mf sub.*, *ffz*, *ffz*, *(mf)*, *ffz*, *ffz*, *ffz*, *(mf)*, *ffz*. Performance: *detached and aggressive*, *like bells*.

Cbsn. Dynamics: *ff*, *fp*, *sub. fp*. Performance: *like bells*.

Hn. I, III Dynamics: *f* *gritty*, *ffz*, *ffp*, *f*. Performance: *1. senza sord., cuivre!*, *bell-like*.

Hn. II, IV Dynamics: *f* *gritty*, *ffz*. Performance: *4. senza sord., cuivre!*.

Tpt. I, II Dynamics: *ffz*, *ffz*, *f* *gritty*, *f* *gritty*. Performance: *(2.) cuivre!*.

Tpt. III Dynamics: *f* *gritty*. Performance: *cuivre!*.

Tbn. I, II Dynamics: *mf*, *ffz*, *ffz*, *ffz*, *(mf)*, *ff*, *ffp*, *ff sub.*. Performance: *1. straight mute, cuivre!*, *2. (open) rip!*.

B. Tbn. Dynamics: *ffz*, *ffz*, *ffz*, *ffz*, *ff*, *ffz*, *ffz*, *ffz*, *ffz*. Performance: *gliss.*.

Tba. Dynamics: *ffz*, *ffz*. Performance: *gliss.*.

Mar. Dynamics: *ffz*, *ffz*, *ffz*, *f*. Performance: *ffz*.

Vib. Dynamics: *mf*, *ffz*, *ffz*, *ffz*, *ffz*, *ffz*, *ffz*, *ffz*. Performance: *ffz*.

Bell Plates Dynamics: *mf*, *ffz*, *ffz*, *mp*, *pp sub. fp*. Performance: *SNARE DRUM* (snares off), *short and crisp accentuations without being overpowering powerful accents*, *(rim shot)*.

Harp Dynamics: *ffz*, *(ff)*. Performance: *ffz*.

Vln. I Dynamics: *ffz*, *ffz*, *ff*, *mf*, *ffz*, *ffz*, *(mf)*, *ffz*, *ffz*, *ffz*, *ff*. Performance: *non div.*, *II*.

Vln. II Dynamics: *ffz*, *ffz*, *ffz*, *ffz*. Performance: *arco, non div.*.

Vla. Dynamics: *ffz*, *ffz*, *ffz*, *ffz*, *ffz*, *ffz*. Performance: *(pont.)*, *ffz* *gritty*.

Vc. Dynamics: *ffz*, *ffz*, *(mf)*, *ffz*, *ffz*, *(mf)*, *ffz*, *ffz*, *(mf)*. Performance: *ffz*.

Cb. Dynamics: *ffz*, *ffz*, *ffz*. Performance: *ffz*.

160

I Fl.

II Fl.

Picc.

I Ob.

II Ob.

C. A.

B♭ Cl.

E♭ Cl.

B. Cl.

Bsn. I, II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Mar.

Bell Plates

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 *f* *p* *mf* *ffp*

3 *f* *p* *mf* *ffp*

f *p* *mf* *ffp*

f *5* *p* *sub. ffp*

f *5* *p* *sub. ffp*

3 *p* *mf* *ffp*

f *6* *p* *ffp*

f *6* *p* *ffp*

f *6* *p* *ffp*

f *ff* *f* *f*

f *ffz* *ffp* *f* *gritty*

f *mf* *ffp*

f *mf* *ffp*

f *ffz* *ffp*

f *ffz* *ffp* *f*

f *ff* *ff* *ffp* *f*

f *ff* *f* *ffp* *f*

ffz *mf* *ffz*

f *ffz* *mf* *ffz*

ffz *mf* *ffz*

f *Reo* *mf*

f *molto* *f* *f* *damp*

sur la table al fine *f* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

(arp. up if necessary) *sons étouffés*

molto sul pont *f* *ffz*

throw bow *ffz* *ffz*

ffz *secco* *vib. molto* *f*

ffz *f* *ffz* *f*

165

Fl. I, II, Picc., Ob. I, II, C. A., B♭ Cl., Eb Cl., B. Cl., Bsn. I, II, Cbsn., Hn. I, III, Hn. II, IV, Tpt. I, II, Tpt. III, Tbn. I, II, B. Tbn., Tba., Mar., Bell Plates, B. D., Hp.

Vln. I, Vln. II, Vla., Vc., Cb.

170

Fl. I, II
Picc.
Ob. I, II
C. A.
B♭ Cl.
E♭ Cl.
B. Cl.
Bsn. I, II
Cbsn.
Hn. I, III
Hn. II, IV
Tpt. I, II
Tpt. III
Tbn. I, II
B. Tbn.
Tba.
Mar.
Bell Plates
B. D.
Harp

Vln. I *arco, forceful and off the string, near the heel*
ff gritty
sub. molto pont.

Vln. II *arco, forceful and off the string, near the heel*
ff gritty
sub. molto pont.

Vla. *pizz., l.v.*
ffz

Vc.
Cb.

CROTALES
soft rubber mallet, very dark sound; l.v. sempre

175

This page of the musical score contains the following parts and markings:

- Flutes (Fl.):** I, II. Dynamics: *f*, *ff*, *f*, *ff*.
- Piccolo (Picc.):** Dynamics: *ffp*.
- Oboes (Ob.):** I, II. Dynamics: *ff*.
- Clarinets (Cl.):** C. A., Bb., Eb., B. Dynamics: *f*, *ff*, *sfz*, *ff*.
- Bassoons (Bsn.):** I, II. Dynamics: *ff poss.*, *p*, *ff*, *f*, *ff*. Includes marking: *a2 (unis.)*.
- Horns (Hn.):** I, III, II, IV. Dynamics: *ff*.
- Trumpets (Tpt.):** I, II, III. Dynamics: *ff*. Includes markings: *remove mute*, *1. (open)*.
- Trombones (Tbn.):** I, II, B., Tba. Dynamics: *f*.
- Marimba (Mar.):** Dynamics: *f*, *ff sub.*. Includes marking: *MARIMBA*.
- Bell Plates (Bell Plates):** Dynamics: *f*. Includes marking: *BELL PLATES*.
- Crotales (Crot.):** Dynamics: *ff: sfz*, *ff*. Includes markings: *ALMGLOCKEN*, *BELL PLATES*.
- Harp (Hp.):** Dynamics: *ff*. Includes marking: *thunder effect, l.v.*
- Violins (Vln.):** I, II. Dynamics: *sfz*, *ff*, *mf*, *f sub.*. Includes marking: *dig in!*.
- Viola (Vla.):** Dynamics: *f*, *ff*, *mf*. Includes marking: *arco, flautando*.
- Violoncello (Vc.):** Dynamics: *f*, *ff*, *mf*. Includes marking: *flautando*.
- Double Bass (Cb.):** Dynamics: *f*, *ff*, *mf*. Includes marking: *flautando*.

Tempo: **♩ = 110+ frantic**

very long (10'') ♩ = 84 in time

Musical score for woodwinds, brass, and percussion. The score is in 2/4 time and consists of 179 measures. The instruments listed are Flute I and II, Piccolo, Oboe I and II, Clarinet in A, Bass Clarinet, Eb Clarinet, B Clarinet, Bassoon I and II, Contrabassoon, Horn I, III, Horn II, IV, Trumpet I, II, Trumpet III, Trombone I, II, Bass Trombone, Tuba, Maracas, Bell Plates, Percussion, and Harp. The score includes various dynamics such as *f*, *ff*, *mf*, *pp*, and *fp*. Performance instructions include *a2 open*, *take straight mutes*, *take straight mute*, *TRIANGLES*, *L.v.*, *TUBULAR BELLS*, *BELL PLATES*, and *BELL PLATES*. The tempo is marked as *very long (10'')* with a quarter note equal to 84 in time.

very long (10'') ♩ = 84 in time

Musical score for strings. The score is in 2/4 time and consists of 179 measures. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *ff*, *gritty*, *pp sub.*, *mf*, and *fff*. Performance instructions include *at the heel*, *slow bow*, *slow bow*, *dig in, gritty!*, *lift bow vib. molto*, *stagger bow changes*, *(uncoordinated, all move toward tip of bow)*, and *(ord.) dig in, gritty!*. The tempo is marked as *very long (10'')* with a quarter note equal to 84 in time.