

**Martin Georgiev**  
**(1983-)**

**Percussion Concerto No.2**

*Light*

*for Multipercussion and Orchestra*

*In Memory of my Grandmothers, Maria and Liudmila*

**(2010)**

**Instruments:****Solo Percussion:**

**Marimba, (5 octave), Vibraphone, (f-f3), Glockenspiel (c1-c3 (written))** (preferably without damper - with free resonance)  
**Tubular Bells (c1-g2! (written))** - mind the highest tone!

**Set 1:**

**3 Medium-Low Tom-toms** (single-headed), preferably around the 12'-16' (lower)range)

**4 Low Tom-toms (floor)** (as low as possible, preferably up to 24')

**3 Wind Gongs (2 medium, 1 large)** (preferably 15',22' and one larger -  
 (best around 40') (pitch is irrelevant)

NB: Tom-toms (both medium and low) should be not be muted, and tuned not too high so that both the sound is lower and also to get it more distorted when played with hard Xylophone sticks.

NB: Set 1 should be arranged with all the Tom-toms in a row, in semi-circle, with the 2 medium Gongs hanging above the toms and the large Gong on a ground stand, next to the lowest Tom, closing the semi-circle.

**Set 2:**

**4 Tam-tams** (as variable in size as possible)

Diagrams are not presented as the arrangement (left to right etc.) will vary for European vs American/British players and so it has to be arranged individually as convenient for the particular soloist.

**Set 3:**

**4 Cymbals** (as variable in size as possible)

The arrangement of the whole set for the soloist will be depending heavily on the particular stage and will vary from performance to performance even with the same soloist, hence diagram here is also irrelevant. In this respect it is very important to keep in mind that sets 1,2 and 3 are unbreakable. Also those 3 sets should be kept close together as the change between them is swift. Marimba should be arranged close to the 3 sets as well. The vibraphone should be the most centre stage. There is much time to change to Bells and Glockenspiel, hence those could be situated at more remote positions. However it is undesirable the change from Marimba to Vibraphone over the Double Bass solo at the end of 1 Mvt. to be done in a too attention-attracting way by the soloist, hence it is preferable if also the Vibraphone is not too far from the Marimba.

**Orchestra:**

**2 Flutes (2=Piccolo)**

**Alto Flute**

**2 Oboes**

**Cor Anglais (= Ob.3)**

**2 Clarinets in B flat**

**Bass Clarinet (=Cl.3 in B flat)**

**2 Bassoons**

**Contrabassoon**

**4 Horns in F**

**3 Trumpets in C**

**2 Trombones**

**Bass Trombone**

**Tuba**

NB: Set 2: The 4 Tam-tams should be hung high overhead, above the soloist, so that he/she plays them with 2 heavy beaters in a ritualistic manner. The sound should be directed towards the audience with the soloist facing the auditorium (Tams should hang high enough so that even his face would be seen). This is particularly important for the end of 3 Mvt and the effect would be both sonic and visual. For this purpose the stand(s) for the Tams will have to be very carefully secured to avoid any chance of Tams flying around, as this might prove fatal. That might involve binding also the bottom ends of Tams with ropes, so that they don't swing. The stand(s) need to be also sufficiently heavy or with extra support due to the unusual height.

In terms of sound volume for sets 1,2,3 and Bells, sound protective screens might have to be used for the front Strings.

**Strings: Violins I (14), Violins II (12) Violas (10), Violoncellos (8) Double Basses (6)**

All Double Basses Should reach bottom C, preferably should be 5 string, not extension (see b. 419 for example)

The parts of the strings are written mainly on two staves for each part (except for the Double Basses)

**3 Percussionists****No.1: Timpani**

**Bass Drum1** (very large, see NB) (shared with perc.2)

**Tam-tam** (very large - as large as possible) (shared with Perc. 3)

**Suspended Symbol** (large)

**No.2**

**On-Stage: Bass Drum1** (very large, see NB)

(shared with perc.2)

**Off-Stage: Crotales** (chromatic c-c, the highest octave available)

**Bell Plate 1** (higher F sharp), see NB)

**Chinese Cymbal**

**No.3**

**On-Stage: Tam-tam** (very large - as large as possible)

(shared with Perc. 1)

**Off-Stage: 3 Triangles** (different sizes, predominantly large)

**Bell Plate 2** (lower (bottom C), see NB)

**Bass Drum 2** (see NB)

**Suspended Cymbal (crash)**

NB: Percussionists 2 and 3 have two small OFF-STAGE sets in the 3rd Movement. Those should be situated at the back, top high end of the hall, behind and above the audience at a top gallery, or a balcony, or boxes, or similar spaces. They should be respectively on the right and left hand side of the hall, as considered from the audience's viewpoint. However those should not be situated immediately next to audience members at the balcony, as that would present to them some dynamic imbalance. Also the sound of those instruments should appear somewhat remote and mythical, hence a more remote and hidden space should be used if possible. If such spaces are not available in the hall, then boxes or galleries on the side (but at a gallery/balcony level, as high up as possible) might also be used. However the sets should not be behind the stage or at the level of the stalls. If none of those conditions exist, those parts should be played on-stage, situating the sets for Mvt.3 respectively at the extreme right and left, to obtain a maximum 3D effect. In terms of off-stage synchronisation, most useful would be to have audio monitors for percussionists 2 and 3 when offstage. The solo percussion part and the other percussion part should be amplified in the mix, as those 3 parts in Mvt.3 are composed as a trio with the soloist leading (and all 3 parts will be presented in the individual parts). Therefore, once they can hear well each other, and the orchestra, there will be no need for percussion 2 and 3 to see the conductor in Mvt.3. (this would be possible due to the way this trio and the movement are composed). Additional visual monitors, displaying the conductor will make the connection even more secure. I find this will be much more effective than to have 2 assistant-conductors for the 2 percussionists. In no case Percussion 2 and 3 should be situated together off-stage to facilitate an assistant-conductor, because in such case the 3D effect will be lost. In such case it will be better to have those performed on-stage. Also if the hall is not too large, it might be possible to sync without monitors, just by hearing the sound from the stage, which could be checked in advance. For percussionists 2 and 3 enough time is provided to move from the stage to their offstage galleries, hence it is not meant additional players to be employed for those off-stage parts unless unusual and unforeseen circumstances prove that necessary.

NB: The two Bass drums (No.1 on-stage and No.2 off-stage) should be both as large as possible. However if two instruments of different size are only available, the larger one should be on-stage, as furthermore the off-stage space might be not as large as to accommodate a very large instrument. If the necessary conditions for off-stage percussion are not present and hence all the parts are performed on-stage, the two bass drums should be situated as far from each other as possible so that the desired 3D effect in b. 308-313 is achieved.

The two Bell Plates (one for each off-stage percussionist) should be tuned preferably to a bottom C (being the lowest pitch normally available) and a higher F sharp, as the interval of a tritone will make the combination of those two more harmonically-neutral within the language of this work. However if those two pitches are not available, the lower Bell Plate (No.2) should be the lowest (largest) available, and the second should be one that would make a more neutral interval with it, like a tritone, major or minor 7th or 9th.

# Percussion Concerto No.2

## Light

In Memory of my Grandmothers, Maria and Ludmila

### I. Armageddon

Martin Georgiev  
(1983-)

**Presto Feroce** (♩ = ca. 140)

Flutes 1,2  
Alto Flute  
Oboes 1,2  
Cor Anglais  
Clarinets 1,2 in B♭  
Bass Clarinet in B♭  
Bassoons 1,2  
Contrabassoon  
Horns 1,3 in F  
Horns 2,4 in F  
Trumpet 1 in C  
Trumpets 2,3 in C  
Trombones 1,2  
Bass Trombone  
Tuba  
Percussion 1 (massive sticks) Timpani  
Percussion 2 (massive stick) Bass Drum  
Percussion 3 (Tam-Tam stick - as massive as possible) Tam-tam Lv.  
Solo Percussion 2 hard xylophone sticks rapido  
3 High Tom-toms rapido  
4 Low Tom-toms ff feroce  
Large Gong Lv.  
Violins I spiccato div. a 2 ff  
Violins II spiccato div. a 2 ff  
Violas spiccato div. a 2 ff  
Violoncellos spiccato div. a 2 ff  
Contrabasses spiccato div. a 2 ff

\* The Tam-Tam and Gongs, as well as Tom-toms in the solo part appear to be played with hard Xylophone stick quite deliberately here and at all places in this movement where those types of sticks are required. The resulting distortion of sound is very welcome. All requirements for sticks in the whole work are carefully considered and wherever they appear to be unusual, they are then meant to produce a particular sonic effect. Where directions are more sparse a greater variation is possible. However all requirements for sticks are propositions which reflect intentions, and performers would ultimately decide on sticks according to the particular instruments they play at the moment and the acoustics of the particular hall.

This page contains the musical score for measures 10 through 15. The instruments are arranged as follows:

- Flutes:** Fl. 1, 2; A. Fl.
- Oboes:** Ob. 1, 2
- Clarinets:** C. A.; Cl. 1, 2; B. Cl.
- Bassoons:** Bsn. 1, 2; Cbsn.
- Horns:** Hn. 1, 3; Hn. 2, 4
- Trumpets:** C. Tpt. 1; C. Tpt. 2, 3
- Tubas:** Tbn. 1, 2; B. Tbn.; Tba.
- Timpani:** Timp.
- Drums:** B. D.
- Tom-toms:** T.-t.
- Solo Percussion:** Solo Perc.
- Violins:** Vln. I; Vln. II
- Violas:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score includes various musical notations such as dynamics (*ff*, *p*, *ff tenore*), articulation (*spiccato*), and performance instructions (*rapido*, *Lv.*). The Solo Percussion part features a *rapido* section with *ff tenore* dynamics and *Lv.* markings.

21

Fl. 1,2 *ff*

A. Fl. *ff*

Ob. 1,2 *ff*

C. A. *ff*

Cl. 1,2 *ff*

B. Cl. *ff*

Bsn. 1,2 *ff*

Cbsn. *ff* (just for breathing)

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tbn. (just for breathing)

Timp. *ff*

B. D. *ff*

T.-t. *ff* *lv.* *ff*

Solo Perc. *lv.*

Vln. I

Vln. II

Vla.

Vc.

Cb. (\*)



40

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C.A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C. Tpt. 1  
C. Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tbn.  
Timp.  
B. D.  
T.-t.  
Solo Perc.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

(just for breathing)

short breath

(just for breathing)

(just for breathing)

4 Cymbals  
hard xylophone sticks  
*fff* ferocious (very crashy)  
1x.  
To 4 Tam-T.  
2 Tam-tam sticks  
4 Tam-Tams  
*fff* ferocious (don't worry about covering the sound of the orchestra)  
1x.  
To Tom-Toms  
2 Hard Xylophone sticks  
4 Low Tom-t.  
*fff* (with much sound distortion)

**B**  $\text{♩} = \text{♩}$  -preciso! Presto Feroce

49

FL. 1,2 *fff*

A. Fl. *fff*

Ob. 1,2 *fff*

C. A. *fff*

Cl. 1,2 *fff*

B. Cl. *fff*

Bsn. 1,2 *fff*

Cbsn. (just for breathing) *fff*

Hn. 1,3 *subito*

Hn. 2,4 *subito*

C Tpt. 1 *subito*

C Tpt. 2,3 *subito*

Tbn. 1,2 *subito*

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

Solo Perc. *fff* Tom-t. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *div.* *fff*

Vcl. *fff* *div.* *fff*

Cb. *fff*



Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tbn.  
Timp.  
B. D.  
T.-t.  
Solo Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

C

68

Fl. 1,2

A. Fl.

Ob. 1,2

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tbn.

Timp.

B. D.

T.-t.

2 Medium Gongs

Solo Perc.

Large Gong

*ff* fierce (very trashy, crasy and distorted)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

77

Fl. 1.2 *ff*

A. Fl. *ff*

Ob. 1.2 *ff* <sup>2</sup>

C.A. *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. 1.3 *ff*

Hn. 2.4 *ff*

C Tpt. 1 *ff*

C Tpt. 2.3 *ff*

Tbn. 1.2 *ff* *cut mute*

B. Tbn. *ff* *cut mute*

Tbn. *ff* *mute*

Timp.

B. D.

T.-t.

Solo Perc.

Vln. I *ff* *div. sul ponticello, au talon*

Vln. II *ff* *div. sul ponticello, au talon*

Vla.

Vc.

Cb.

This page of a musical score, numbered 86, contains the following parts and markings:

- Flutes (Fl. 1, 2):** *ff* dynamics, triplets, and slurs.
- Oboes (Ob. 1, 2):** *ff* dynamics, triplets, and slurs.
- Clarinets (Cl. 1, 2):** *ff* dynamics, triplets, and slurs.
- Bassoons (Bsn. 1, 2):** *ff* dynamics, triplets, and slurs.
- Contra Bassoon (Cb. sn.):** *f cresc.* and *fff* markings.
- Horns (Hn. 1, 2, 3, 4):** *ff* dynamics, triplets, and slurs. Includes *senza sord.* and *a 2* markings.
- Trumpets (C Tpt. 1, 2, 3):** *ff* dynamics, triplets, and slurs. Includes *senza sord.* markings.
- Trombones (Tbn. 1, 2, 3):** *ff* dynamics, triplets, and slurs. Includes *senza sord.* markings.
- Timpani (Timp.):** *f* dynamics, slurs, and *lv.* marking.
- Bass Drum (B. D.):** *f* dynamics, slurs.
- Tam-tam (T.-t.):** *ff* dynamics, slurs.
- Solo Percussion (Solo Perc.):** *To 4 Tam-T.* marking.
- Violins (Vln. I, II):** *ff* dynamics, triplets, and slurs. Includes *ord. div.* and *ff feroce* markings.
- Violas (Vla.):** *ff* dynamics, triplets, and slurs. Includes *ord. div.* and *ff feroce* markings.
- Violoncello (Vc.):** *ff* dynamics, triplets, and slurs. Includes *ord. div.* and *ff feroce* markings.
- Double Bass (Cb.):** *ff* dynamics, triplets, and slurs. Includes *(\*)* marking.

**D**  $\text{♩} = \text{preciso!}$

The musical score is arranged in a standard orchestral layout. It includes staves for the following instruments:

- Flutes (Fl. 1, 2)
- Alto Flute (A. Fl.)
- Oboes (Ob. 1, 2)
- Clarinets (Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contra Bassoon (Cb. sn.)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (C. Tpt. 1, 2, 3)
- Trombones (Tbn. 1, 2, 3)
- Tuba (Tbn.)
- Timpani (Timp.)
- Bass Drum (B. D.)
- Tom-toms (T. c.)
- Solo Percussion (Solo Perc.)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)

Key performance instructions and markings include:

- mp rapido** (mezzo piano, rapid) for the Bassoon 1 part.
- f** (forte) and **p** (piano) dynamics for the Bassoon 2 and Double Bass parts.
- fff** (fortissimo) for the Timpani and Bass Drum parts.
- l.v.** (largo) for the Timpani and Bass Drum parts.
- 2 Heavy Tam-Tam sticks** and **4 Tam-Tams** for the Solo Percussion part.
- To Mar.** (To Maraca) for the Solo Percussion part.
- Mariimba** and **Mariimba** for the Solo Percussion part.
- p** (piano) for the Solo Percussion part.
- (\*)** for the Double Bass part.

This page of a musical score, numbered 106, contains the following instruments and parts:

- Fl. 1,2**: Flutes 1 and 2, with rests.
- A. Fl.**: Alto Flute, with rests.
- Ob. 1,2**: Oboes 1 and 2, with rests.
- C. A.**: Clarinet in A, with rests.
- Cl. 1,2**: Clarinets 1 and 2, with rests.
- B. Cl.**: Bass Clarinet, with a melodic line starting at measure 1, marked *p*.
- Bsn. 1,2**: Bassoons 1 and 2, with a melodic line starting at measure 1, marked *p*. Includes first endings and a section marked "1. solo".
- Cbsn.**: Contrabassoon, with a melodic line starting at measure 1, marked *p*.
- Hn. 1,3**: Horns 1, 2, and 3, with rests.
- Hn. 2,4**: Horns 2, 3, and 4, with rests.
- C Tpt. 1**: Cornet Trumpet 1, with rests.
- C Tpt. 2,3**: Cornet Trumpets 2 and 3, with rests.
- Tbn. 1,2**: Trombones 1 and 2, with rests.
- B. Tbn.**: Baritone Trombone, with rests.
- Tba.**: Tuba, with rests.
- Timp.**: Timpani, with rests.
- B. D.**: Snare Drum, with a long sustained note in the first measure.
- T.-t.**: Tom-toms, with notes in measures 1, 2, and 3, marked *p*, *mp*, and *mp* respectively, and labeled "Lv.".
- Solo Mar.**: Solo Maracas, with a rhythmic pattern throughout the page, marked *cresc.*
- Vln. I**: Violin I, with rests.
- Vln. II**: Violin II, with rests.
- Vla.**: Viola, with rests.
- Vc.**: Violoncello, with rests.
- Cb.**: Contrabasso, with rests.

111

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
T. c.  
Solo Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score for page 14, measures 111-113, is arranged in a standard orchestral format. The instruments listed on the left are: Fl. 1,2; A. Fl.; Ob. 1,2; C. A.; Cl. 1,2; B. Cl.; Bsn. 1,2; Cbsn.; Hn. 1,3; Hn. 2,4; C Tpt. 1; C Tpt. 2,3; Tbn. 1,2; B. Tbn.; Tba.; Timp.; B. D.; T. c.; Solo Mar.; Vln. I; Vln. II; Vla.; Vc.; and Cb.

Key musical features include:

- Flute 1 (A. Fl.):** A solo passage starting in measure 112, marked *mf*.
- Clarinet 1 (Cl. 1,2):** A first solo passage starting in measure 113, marked *f*.
- Bassoon 1 (B. Cl.):** A solo passage starting in measure 112, marked *mf*.
- Snare Drum (Solo Mar.):** A rhythmic pattern starting in measure 111, marked *mf*, with dynamics increasing to *f* by measure 113.
- Violoncello (Vc.):** A passage starting in measure 112, marked *p*, with dynamics increasing to *f* by measure 113. It includes the instruction "sul tasto" and "div. a 2".
- Contrabass (Cb.):** A passage starting in measure 112, marked *p*, with dynamics increasing to *f* by measure 113.

The score uses various musical notations including slurs, accents, and dynamic markings to guide the performance.

This page of a musical score, numbered 115, contains the following instruments and parts:

- Fl. 1, 2**: Flute parts, mostly silent.
- A. Fl.**: Alto Flute, silent.
- Ob. 1, 2**: Oboe parts, silent.
- C. A.**: Clarinet in A, silent.
- Cl. 1, 2**: Clarinet parts. Part 1 has a dynamic marking of *f* and a first ending bracket. Part 2 has a dynamic marking of *mf*.
- B. Cl.**: Bass Clarinet, with a dynamic marking of *ff*.
- Bsn. 1, 2**: Bassoon parts. Part 1 has a dynamic marking of *f* and a first ending bracket. Part 2 has a dynamic marking of *ff*.
- Cbsn.**: Contrabassoon, with dynamic markings of *f*, *ff*, and *mf*.
- Hn. 1, 3**: Horn in F, silent.
- Hn. 2, 4**: Horn in C, silent.
- C Tpt. 1**: Cornet in F, silent.
- C Tpt. 2, 3**: Cornet in C, silent.
- Tbn. 1, 2**: Tenor Trombone, silent.
- B. Tbn.**: Baritone Trombone, silent.
- Tbn.**: Tuba, with dynamic markings of *ff* and *mf*.
- Timp.**: Timpani, with dynamic markings of *p* and *f*.
- B. D.**: Bass Drum, with dynamic markings of *p* and *f*.
- T.-c.**: Tom-tom, with a dynamic marking of *f* and a *lc.* (low cut) marking.
- Solo Mar.**: Solo Maracas, with dynamic markings of *mf* and *cresc.* (crescendo). It includes rhythmic patterns with fingerings like 2 1 3 4 and 2 1 3 4.
- Vln. I**: Violin I, silent.
- Vln. II**: Violin II, silent.
- Vla.**: Viola, silent.
- Vc.**: Violoncello (Cello), with dynamic markings of *f* and *ff*.
- Cb.**: Contrabasso (Double Bass), with dynamic markings of *f* and *ff*.



119

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tbn.  
Timp.  
B. D.  
T.-t.  
Solo Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*f*  
*cresc.*  
*f*  
*ff*  
*cresc.*  
*f*

(\*)



130

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.

Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tbn.  
Timp.  
B. D.  
T. C.

Solo Mar.

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

This page of a musical score, numbered 137, contains the following parts and markings:

- Woodwinds:** Fl. 1,2; A. Fl.; Ob. 1,2; C. A.; Cl. 1,2; B. Cl.; Bsn. 1,2; Cbsn.; Hn. 1,3; Hn. 2,4; C Tpt. 1; C Tpt. 2,3; Tbn. 1,2; B. Tbn.; Tbn.
- Brass:** Timp.; B. D.; T.-t.
- Strings:** Vln. I; Vln. II; Vla.; Vc.; Cb.
- Other:** Solo Mar.

Key markings and performance instructions include:

- Dynamic markings:** *ff* (fortissimo) is used for the woodwinds and brass in the first system. *mp* (mezzo-piano) and *f* (forte) are used for the strings in the second system.
- Performance techniques:** *div.* (divisi) is indicated for the string sections. *gliss.* (glissando) is marked for the strings in the second system.
- Other markings:** *pp* (pianissimo) is used for the strings in the second system. *p* (piano) is used for the strings in the second system.

Fl. 1,2 *ff*

A. Fl. *ff*

Ob. 1,2 *ff*

C. A. *ff*

Cl. 1,2 *f* *ff*

B. Cl. *f*

Bsn. 1,2 *f* *ff*

Cbsn. *f*

Hn. 1,3 *poco f* *ff*

Hn. 2,4 *poco f* *ff*

C. Tpt. 1 *poco f* *f* *poco f* *ff*

C. Tpt. 2,3 *poco f* *poco f* *ff*

Tbn. 1,2 *poco f* *poco f* *ff*

B. Tbn. *poco f* *ff*

Tba. *f* *ff*

Timp. *ff*

B. D. *ff*

T.-t. *ff*

Solo Mar. *simile*

Vln. I *ff* *sul E* *A*

Vln. II *ff* *sul D* *G*

Vla. *ff* *sul G* *C*

Vc. *ff* *sul C*

Cb. *ff* *sul E* *C*



157 **G**

This page contains the musical score for measures 157 through 160. The score is arranged in systems for various instruments. The top system includes Flute 1 & 2 (Fl. 1,2), Alto Flute (A. Fl.), Oboe 1 & 2 (Ob. 1,2), Cor Anglais (C. A.), Clarinet 1 & 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1,2), and Contrabassoon (Cbsn.). The middle system includes Horns 1,3 and 2,4 (Hn. 1,3 and 2,4), Trumpets 1 and 2,3 (C Tpt. 1 and 2,3), Trombones 1,2 and Bass Trombone (Tbn. 1,2 and B. Tbn.), and Tuba (Tbn.). The bottom system includes Timpani (Timp.), Bass Drum (B. D.), Snare Drum (T.-t.), Solo Maracas (Solo Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Flutes and Oboes:** Measures 158-160 feature melodic lines with *ff* dynamics and accents (*a2*).
- Woodwinds:** Clarinets, Bass Clarinet, Bassoons, and Contrabassoon play similar melodic lines with *ff* dynamics.
- Brass:** Horns, Trumpets, Trombones, and Tuba play rhythmic patterns with *ff* dynamics and accents.
- Strings:** Violins, Viola, and Cello play a complex rhythmic accompaniment with *ff* dynamics and accents.
- Percussion:** Solo Maracas play a rhythmic pattern, with a note for *To 4 Cym.* in measure 157.

**H** Tragico, Doppio Meno Mosso (♩ = c.a. 80)

162

Fl. 1, 2 *fff* *fff* molto espressivo

A. Fl. *fff* *fff* molto espressivo

Ob. 1, 2 *fff* *fff* molto espressivo

C. A. *fff* *fff* molto espressivo

Cl. 1, 2 *fff* *fff* molto espressivo

B. Cl. *fff* *fff* molto profondo

Bsn. 1, 2 *fff* *fff* molto profondo

Cbsn. *fff* molto profondo

Hn. 1, 3 *fff* molto espressivo

Hn. 2, 4 *fff* molto espressivo

C. Tpt. 1 *f* *fff* molto espressivo

C. Tpt. 2, 3 *f* *fff* molto espressivo

Tbn. 1, 2 *f* *fff* molto profondo

B. Tbn. *f* *fff* molto profondo

Tba. *f* *fff* molto profondo

Timp. *fff*

B. D.

T. C.

Solo 4 Cym. 4 Cymbals hard xylophone sticks *fff* ferocemente 1.v. To Mar.

Vln. I. *fff* tutti unis au talon

Vln. II. *fff* tutti unis au talon

Vla. *fff* tutti unis au talon

Vcl. *fff* molto profondo tutti unis

Cb. *fff* molto profondo



168 Fl2 To Picc.

Fl. 1.2  
A. Fl.  
Ob. 1.2  
C. A.  
Cl. 1.2  
B. Cl.  
Bsn. 1.2  
Cbsn.

Hn. 1.3  
Hn. 2.4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1.2  
B. Tbn.  
Tbn.  
Timp.  
B. D.  
T. C.

Marimba

Solo Mar.

2 very soft and heavy mallets

au talon tutti soli

Vln. I  
Vln. II  
Vla.  
Vcl.  
Vc.  
Cb.

SOLO  
*ff molto vibrato e espressivo*

prim.  
div.  
gli altri

NB. for the Conductor: in b. 172 the entry of the Double Bass solo should be given a prime importance and the orchestral diminuendo should be balanced accordingly. However the instrument should struggle with the orchestra to get on top, and must not be provided full comfort, especially in the beginning of the solo. The same is valid for the following crescendos from the soloist and orchestra, which appear during this Double Bass solo - they must be prominent and threatening to submerge the Double Bass, though never completely drowning it. In b. 187 all instruments should finally blend into a single sound object.

This page contains the musical score for measures 177 through 186. The instruments listed on the left are:

- Fl. 1,2
- A. Fl.
- Ob. 1,2
- C. A.
- Cl. 1,2
- B. Cl.
- Bsn. 1,2
- Cbsn.
- Hn. 1,3
- Hn. 2,4
- C Tpt. 1
- C Tpt. 2,3
- Tbn. 1,2
- B. Tbn.
- Tbn.
- Timp.
- B. D.
- T. C.
- Solo Mar.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key performance instructions and markings include:

- Cbsn.:** *p* (piano) at the start, *ff* (fortissimo) at the end.
- Tbn.:** *pp* (pianissimo) marking.
- B. D.:** *mf* (mezzo-forte) marking.
- Solo Mar.:** *poco f* (poco forte) marking.
- Cb.:** *fff con tutta forza e molto espressivo e cantabile* (fortississimo with full force and very expressive and cantabile) at the start, *mf* (mezzo-forte) and *div. a 3* (diviso a 3) markings later.

Stage directions include "To B.D. (OFF STAGE)" for the B. D. and "To Vib." for the Solo Mar. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings ranging from *pp* to *fff*.

188 **I** Lento Moderato Lamentoso (♩ = c.a. 50)  
Piccolo (Fl.2)

II. Lacrimae

Fl. 1,2: *ppp* *lamentoso*, *pp* *piangendo*

A. Fl.: *p* *lamentoso*, *pp* *piangendo*

Ob. 1,2: *p* *lamentoso*, *ppp* *molto cantabile*

C. A.: *pp* *cantabile molto*

Cl. 1,2: *ppp*, *p* *touching*

B. Cl.: *p* *lamentoso*, *ppp*

Bsn. 1,2: *ppp*

Cbsn.: *ppp*

Hn. 1,3: *ppp*

Hn. 2,4: *ppp*

C. Tpt. 1: *ppp*

C. Tpt. 2,3: *ppp*

Tbn. 1,2: *ppp*

B. Tbn.: *ppp*

Tba.: *ppp*

Timp.: *ppp*

B. D.: *ppp*

T.-t.: *ppp*

4 mallets, both tender and articulate, the choice must be according to the instrument  
do not damp altogether in the movement, leave resonances to accumulate and use them expressively to build even-more-expressive legato, enjoy the large harmonic clusters and do not try to "clear them up" with mallet stopping

Solo Vib.: *motor off*, *pp* *come lacrime*, *p*, *ppp* *echo*, *pp* *piangendo*, *profondo*, *ppp* *molto doloroso*, *mp* *q* *quasi campana desolata e lontana*, *p* *hesitant*, *mp* *cantabile*

Vin. I: *tutti con secd.*, *ppp* *con vibrato*

Vin. II: *tutti con secd.*, *ppp* *con vibrato*

Vla.: *ppp*

Vc.: *ppp* *con vibrato*

Cb.: *ppp*

207 **J**

2. Piccolo

Fl. 1, 2  
A. Fl.  
Ob. 1, 2  
C. A.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Hn. 1, 3  
Hn. 2, 4  
C. Tpt. 1  
C. Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
B. D.  
T.-t.  
Solo Vib.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp* espress. *ppp* *ppp* espress., vulnerable

*pp* espress. *ppp*

*pp*

*pp* espress. *ppp*

*pp* espress. *ppp*

*pp*

*pp* tenero

senza sord. ! 1. *ppp* lontano

senza sord. ! 2. *ppp* lontano

senza sord. ! 1. *ppp* lontano

senza sord. ! *ppp* lontano

*mf* profondo e tenero *ppp*

*mf* painful *mp* tenero *mf* profondo *mf* molto cantabile *p* touching

primo solo *ppp* molto espress.

tutti con sord. *ppp* molto espress. div. a 4 con sord.

con sord. *ppp* molto espress. div. a 4 con sord.

con sord. *ppp* molto espress. div. a 4 con sord.

con sord. *ppp* molto espress. div. a 4 con sord.

con sord. *ppp* molto espress. div. a 4 con sord.

con sord. *ppp* molto espress. tutti unis.

*ppp* molto espress.

FL. 1,2

A. Fl.

Ob. 1,2

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tbn.

Timp.

B. D.

T.-t.

Solo Vib.

*pp espress. legatissimo sempre*

*p molto cantabile e intimo, legatissimo sempre*

*senza cresc. !*

Vln. I

Vln. II

Vla.

Vcl.

Cb.

**L**

(the dynamics should reach the limit of audibility for the audience and should be considered according to the hall to reach the extreme)

236

Solo Vib.

||

251

Solo Vib.

Fl. 1.2

A. Fl.

Ob. 1.2

C. A.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.3

Hn. 2.4

C Tpt. 1

C Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tbn.

Timp.

B. D.

T.-t.

Solo Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* molto cantabile

*ff* molto cantabile

*ff* molto profondo

*ff* legatissimo, molto cantabile e tragico

*ff* legatissimo, molto cantabile e tragico

*ff* legatissimo, molto cantabile e tragico

*ff* legatissimo, molto cantabile e tragico

*ff* molto profondo

*ff* molto profondo

*ff*

senza sord.

tutti unis, tutti soli

*ff* molto cantabile

senza sord.

tutti unis, tutti soli

*ff* molto cantabile

senza sord.

tutti unis, tutti soli

*ff* molto cantabile

senza sord.

tutti unis, tutti soli

*ff* molto cantabile

senza sord.

(\*)

*ff* molto profondo

This page of a musical score, numbered 264, contains the following parts and staves:

- Fl. 1, 2**: Flute parts, mostly resting.
- A. Fl.**: Alto flute, resting.
- Ob. 1, 2**: Oboe parts, playing melodic lines with slurs.
- C. A.**: Cor Anglais, playing a melodic line with slurs.
- Cl. 1, 2**: Clarinet parts, resting.
- B. Cl.**: Bass Clarinet, resting.
- Bsn. 1, 2**: Bassoon parts, playing a rhythmic pattern with slurs.
- Cbsn.**: Contrabassoon, playing a rhythmic pattern with slurs.
- Hn. 1, 3**: Horn parts, playing melodic lines with slurs.
- Hn. 2, 4**: Horn parts, playing melodic lines with slurs.
- C. Tpt. 1**: Trumpet part, playing a melodic line with slurs.
- C. Tpt. 2, 3**: Trumpet parts, playing melodic lines with slurs.
- Tbn. 1, 2**: Trombone parts, playing melodic lines with slurs.
- B. Tbn.**: Baritone Trombone, playing a rhythmic pattern with slurs.
- Tba.**: Tuba, playing a rhythmic pattern with slurs.
- Timp.**: Timpani, resting.
- B. D.**: Bass Drum, resting.
- T.-C.**: Tom-toms, resting.
- Solo Vib.**: Solo Vibraphone, resting.
- Vin. I**: Violin I, playing a melodic line with slurs.
- Vin. II**: Violin II, playing a melodic line with slurs.
- Vla.**: Viola, playing a melodic line with slurs.
- Vc.**: Violoncello, playing a melodic line with slurs.
- Cb.**: Contrabass, playing a melodic line with slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark (RV) is present in the Cb. part near the bottom of the page.



**N** Un poco piu agitato (♩ = c.a.53)  
NB\*

271

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tbn.  
Timp.  
B. D.  
T.-t.  
Solo Vib.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

*molto cantabile e espressivo*  
*p agitated and emotional*

\*NB for Conductor and Soloist: bar 272 is meant to be partly submerged into the sonority of the fading resonance of the previous bar, so neither the orchestral tenuto should be cut off too early, nor any sort of coma should be inserted between those two bars. Also the soloist should not attempt to enter too loudly and prominently at h. 272 trying to be heard from his first note, but rather should explore the desired vulnerability of this entry in this prescribed dynamic and the psychological effect of it.

2. Piccolo  
279

O

To Fl. Traverso

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.

Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tba.

senza sord. 1 a. 2  
pp tenuto  
ppp

Timp.  
B. D.  
T.-t.

Solo Vib.

p molto cantabile  
rit.

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

290 **Colla Parte (Tuba)**

Fl. 1,2 *ff* *profondo e tragico* a2

A. Fl. *ff* *profondo e tragico* a2

Ob. 1,2 *ff* *profondo e tragico* a2

C. A. *ff* *profondo e tragico*

Cl. 1,2 *ff* *profondo e tragico* a2

B. Cl. *ff* *profondo e tragico* a2

Bsn. 1,2 *ff* *profondo e tragico* a2

Cbsn. *ff* *profondo e tragico*

Hn. 1,3 *ff* *profondo e tragico* soli

Hn. 2,4 *ff* *profondo e tragico* soli

C Tpt. 1 *ff* *profondo e tragico* solo

C Tpt. 2,3 *ff* *profondo e tragico* a2 soli

Tbn. 1,2 *ff* *profondo e tragico* soli

B. Tbn. *ff* *profondo e tragico* solo

Tba. *ff* *profondo e tragico* SOLO *ff* *tutta forza*

Timp. To B. D. *ff*

B. D.

T. t.

Solo Vib. To Glock. (pedal off exactly on the entry of the orchestra)

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff* *profondo e tragico* (mf)

NB. for Conductor and Soloist: connect the last note of the Vibraphone Solo in b. 290 with the entry of the Orchestra in b. 291 as if with legato, rather than doing a corna. Then the shocking impact would be greater.  
 NB. for Conductor: the Tuba Solo in b. 295 qualifies for all the same requirements as to the Double Bass solo in b. 172 as stated in the footnote on page 24

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon) and brass (Horns 1, 3 & 2, 4, Trumpets 1 & 2, Trombones 1 & 2, Tuba). The middle section features percussion (Timpani, Bass Drum, Percussion 2 Bass Drum, Percussion 3) and Solo Vibraphone. The bottom section includes strings (Violins I & II, Viola, Violoncello, Contrabass).  
Key performance instructions include:  
- **Woodwinds:** *ff* and *mf* dynamics, *for breathing only*, and *1 and 2 breathe when needed but not simultaneously*.  
- **Brass:** *ff* and *mf* dynamics, *weeping*, *sempre con tutta forza*, and *tutta forza*.  
- **Percussion:** *pp*, *ff*, and *mf* dynamics. Specific instructions for *(heavy Bass Drum sticks)* are noted for the Bass Drum and Percussion 3.  
- **Violoncello/Contrabass:** *div. a 4* and *div. a 3* markings, with *ff* and *mp* dynamics. *(\*)* markings are present above the notes.

Fermata as long as the Soloist decides

III ... Light perpetual ...

312 Moderato (♩ = c.a. 60)

Fl. 1,2  
A. Fl.  
Ob. 1,2  
C. A.  
Cl. 1,2  
B. Cl.  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tbn.

B. D. *mp* *ppp* *non articolato* To T.-t.

B. D. *mp* *ppp* *non articolato* Percussion 2 (FAR RIGHT) Crotales *p* 1.v. sempre - never damp any instrument throughout the movement

T.-t. Percussion 3 3 Triangles (FAR LEFT) *p* 1.v. sempre - never damp any instrument throughout the movement

(regarding sticks - a substantial sound is required - explore possibilities of either: glock metal sticks or plastic/rubber sticks, however it would be beneficial if sound is somewhat mystical and blurred, so plastic sticks might be an idea) decide on sticks according to the acoustics of the hall and where the instrument is situated it must balance with the solo glock and the triangles (perc.2)

Solo Glock. Listen to BD and then start playing when you feel moved. Glockenspiel 2 rubber mallets *p* (preferably on instrument with no pedal - to have all the building-up resonances, do not damp throughout)

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

Q

322

Fl. 1, 2  
A. Fl.  
Ob. 1, 2  
C. A.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Hn. 1, 3  
Hn. 2, 4  
C Tpt. 1  
C Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
B. D.  
Crot.  
3 Tri.  
Solo Glock.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

mus. 3  
PPP

sal. E.  
div. a 2  
PPP

PPP

PPP

PPP

This page contains the musical score for measures 331 through 338. The score is organized into several systems of staves:

- Woodwinds:** Flute 1 & 2 (Fl. 1,2), Alto Flute (A. Fl.), Oboe 1 & 2 (Ob. 1,2), Cor Anglais (C.A.), Clarinet 1 & 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horn 1, 3 (Hn. 1,3), Horn 2, 4 (Hn. 2,4), Trumpet 1 (C Tpt. 1), Trumpets 2, 3 (C Tpt. 2,3), Trombone 1 & 2 (Tbn. 1,2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Drum and Percussion:** Bass Drum (B. D.), Crotales (Crot.), and three Tom-toms (3 Tri.).
- Other:** Solo Glockenspiel (Solo Glock.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions for the strings include:

- Vln. I:** *flautando*, *half*, *ppp*, *div. a 2*, *flautando*, *half*, *ppp*.
- Vln. II:** *half*, *con sord.*, *ppp*, *div. a 2*, *half*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics throughout.

341 **S**

**T**

Fl. 1, 2  
A. Fl.  
Ob. 1, 2  
C. A.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbn.

Hn. 1, 3  
Hn. 2, 4  
C Tpt. 1  
C Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tba.

B. D.  
Crot.  
3 Tri.

Solo Glock.

Vln. I

Vln. II

Vla.

Vc.  
Cb.



FL. 1,2

A. Fl.

Ob. 1,2

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tbn.

B. D.

Crot.

3 Tri.

Solo Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *esplato*

*ppp* *f*

*ff* *fff*

(6)

354 <sup>2</sup> Piccolo

Fl. 1,2 *ppp agitato*

A. Fl. *ppp agitato*

Ob. 1,2

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tbn.

B. D.

Crot.

3 Tri.

Solo Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

359

2. Piccolo

Fl. 1,2: *pp agitato*, *mp*, *f*

A. Fl.

Ob. 1,2: *p agitato*, *f*

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

B. D.

Crot.

3 Tri.

Solo Glock.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p dolce*

*mf solo*

*molo cantabile*

*tutti unis*

*sul tasto*

*pp*

Tam-tam

Tam-tam stick

To B. Pl. 2

To B. D.

To Tub. B.

Lx.

This page of a musical score contains measures 363 through 366. The instruments listed on the left are: Fl. 1, 2; A. Fl.; Ob. 1, 2; C. A.; Cl. 1, 2; B. Cl.; Bsn. 1, 2; Cbsn.; Hn. 1, 3; Hn. 2, 4; C Tpt. 1; C Tpt. 2, 3; Tbn. 1, 2; B. Tbn.; Tba.; T.-t.; Crot.; 3 Tri.; Solo Glock.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score features various musical notations including dynamics (mp, p, mf, p dolce, f), articulation (accents, slurs), and performance instructions (mp agitato, molto cantabile, unis.). The Piccolo part is marked with a '2' and a '2' above it. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment with slurs and accents. The woodwinds (Fl., A. Fl., Ob., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., Tba.) have melodic lines with slurs and accents. The Solo Glockenspiel part is marked with a 'f' dynamic. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

FL. 1,2

1.

*mp molto cantabile e dolce*

*p*

A. FL.

*mp molto cantabile e dolce*

*p*

Ob. 1,2

*mf molto cantabile e dolce*

C. A.

Cl. 1,2

To Cl.

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1

*mp molto cantabile e dolce, non vib.*

*mf*

C Tpt. 2,3

2.

*mp molto cantabile e dolce, non vib.*

Tbn. 1,2

B. Tbn.

Tba.

T-t.

Crot.

3 Tri.

To B. Pl. 2

*f*

Bell Plate 1

massive and articulated mallet/hammer

*mp esalato*

Lv. sempre

Bell Plate 2

massive and articulated mallet/hammer

*mp esalato*

Lv. sempre

Solo Glock.

very articulated and massive hammers (possibly metal)

Tubular Bells

*mp esalato*

Vln. I

Vln. II

Vla. *ordinario*

*mf*

Vc.

Cb.

374 2. Piccolo

Fl. 1, 2 *mp* *mf* *f*

A. Fl.

Ob. 1, 2 *mp* *mf* *f*

C. A.

Cl. 1, 2 *f* Clarinet in Bb

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C. Tpt. 1 *poco f*

C. Tpt. 2, 3 *mf* *poco f*

Tbn. 1, 2

B. Tbn.

Tba.

T. - d.

B. Pl. 1 *mf* *f*

B. Pl. 2 *mf* *f*

Solo Tub. B. *mf molto articolato* *poco f* *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl.

Cb.

This musical score page contains 50 measures of music for a large orchestra and a solo tuba. The instruments listed on the left are: Fl. 1, 2; A. Fl.; Ob. 1, 2; C. A.; Cl. 1, 2; Cl. 3; Bsn. 1, 2; Cbn.; Hn. 1, 3; Hn. 2, 4; C. Tpt. 1; C. Tpt. 2, 3; Tbn. 1, 2; B. Tbn.; Tba.; T.-t.; B. Fl. 1; B. Fl. 2; Solo Tub. B.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score is written in 4/4 time with a key signature of one flat. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *tutto forza*, *poco f*, and *ff legato*. A large 'Z' in a box is positioned above the first measure. The Solo Tub. B. part is a prominent feature, playing a melodic line with a *ff* dynamic. The woodwinds and brass sections provide a dense harmonic background with various textures and articulations.

This musical score page contains the following parts and markings:

- Flutes:** Fl. 1, 2; Piccolo. Markings include *ten.*
- Oboes:** Ob. 1, 2. Markings include *tutta forza* and *ten.*
- Cor Anglais:** C.A. Marking includes *ten.* and a section labeled "To Ob."
- Clarinets:** Cl. 1, 2, 3. Markings include *ten.* and *tutta forza*.
- Bassoons:** Bsn. 1, 2. Markings include *tutta forza* and *ten.*
- Contrabassoon:** Cbsn. Marking includes *ff*.
- Horns:** Hn. 1, 3, 2, 4. Markings include *ten.*
- Trumpets:** C Tpt. 1, 2, 3. Markings include *ten.*
- Trombones:** Tbn. 1, 2, 3. Markings include *f* and *ten.*
- Tuba:** Tba. Marking includes *ff*.
- Timpani:** T. 1, 2. Markings include *ff*.
- Bass Drum:** Bass Drum, Bass drum stick (massive). Markings include *ff* and a note: "Meant to sound as a stereophonic rhythm across the hall, listen out for balance!"
- Solo Tuba:** Solo Tub. B. Marking includes *ff*.
- Violins:** Vln. I, II. Markings include *ff* *spiccato au talon*.
- Viola:** Vla. Marking includes *ff* *spiccato au talon*.
- Violoncello:** Vc.
- Contrabass:** Cb.





BB

2 Piccolo

*ff molto articolato*

*ff molto articolato*

*ff molto articolato*

Oboe 3

*ff molto articolato*

*ff molto articolato*

*ff molto articolato*

*ff*

*ff*

*ten.*

*fff estatico*

*fff estatico*

*fff estatico*

*fff estatico*

*ten.*

*fff*

*fff*

Tam-tam

Tam-tam stick

Lx.

To Susp. Cym.

Lx.

To Chi. Cym.

Lx.

To Susp. Cym.

Sustain the tension

To 4 Tam-T.

(pedal up exactly on the orchestral percussion entry)

*fff*

This page contains the musical score for measures 402 and 403 of the second movement, 'Piccolo'. The score is arranged in a standard orchestral layout with the following parts:

- Flutes:** Fl. 1, 2 and A. Fl. (Alto Flute)
- Oboes:** Ob. 1, 2
- Clarinets:** Cl. 1, 2 and Cl. 3
- Bassoons:** Bsn. 1, 2 and Cbsn. (Contrabassoon)
- Horns:** Hn. 1, 3 and Hn. 2, 4
- Trumpets:** C Tpt. 1 and C Tpt. 2, 3
- Trombones:** Tbn. 1, 2 and Tbn. (Tuba)
- Percussion:** T. 1 (Timpani), Suspended Cymbal, and Timpani sticks.
- Strings:** Solo Tub. B., Vln. I, Vln. II, Vla. (Violoncello), Vc. (Violone), and Cb. (Cello).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections. The percussion part includes a sustained cymbal effect and timpani playing with sticks. The string section provides a harmonic and rhythmic foundation with sustained notes and moving lines.

404

Fl. 1,2  
A. Fl.  
Ob. 1,2  
Ob.  
Cl. 1,2  
Cl. 3  
Bsn. 1,2  
Cbsn.  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1  
C Tpt. 2,3  
Tbn. 1,2  
B. Tbn.  
Tba.  
Susp. Cym.  
B. Pl. 1  
B. Pl. 2  
Solo Tub. B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1.  
*ff* possibile  
*ff* possibile  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
a 2 (breathe when necessary but not both simultaneously)  
*fff* molto profondo (just for breathing)  
*fff* molto profondo  
a 2  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
a 2  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
a 2  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
a 2  
*fff* *legatissimo e molto cantabile con tutta forza sempre al fine*  
a 2  
*fff* molto profondo (just for breathing)  
*fff* molto profondo  
Lv. To T.-L. Tam-tam  
*ff*  
2 Tam-tam sticks  
2 Very heavy Tam-tam sticks  
4 Tam-Tams Overhead  
Solo Tub. B. *f* (never worry about drowning the orchestra. That would be the ultimate goal in the last few bars) *f*  
*fff* *tutta forza, au talon*  
*fff* *tutta forza, au talon*  
*fff* *tutta forza, au talon*  
*fff* *tutta forza, au talon*  
(\*)  
(\*)

2. Piccolo

*ff possibile*

Fl. 1, 2

Flute 1 and 2 staves with musical notation, including first endings and dynamic markings.

A. Fl.

Alto Flute staff with musical notation.

Ob. 1, 2

Oboe 1 and 2 staves with musical notation.

Ob.

Oboe staff with musical notation.

Cl. 1, 2

Clarinet 1 and 2 staves with musical notation.

Bsn. 1, 2

Bassoon 1 and 2 staves with musical notation.

Cbsn.

Contrabassoon staff with musical notation.

Hn. 1, 3

Horn 1, 3 staff with musical notation.

Hn. 2, 4

Horn 2, 4 staff with musical notation.

C Tpt. 1

Trumpet 1 staff with musical notation.

C Tpt. 2, 3

Trumpet 2, 3 staff with musical notation.

Tbn. 1, 2

Trombone 1, 2 staff with musical notation.

B. Tbn.

Bass Trombone staff with musical notation.

Tbn.

Trombone staff with musical notation.

T-t.

Timpani staff with dynamic markings *ppp* and *mp*.

B. Pl. 1

Bassoon 1 staff with musical notation.

B. Pl. 2

Bassoon 2 staff with musical notation.

Solo 4 Tam-T.

Solo 4 Tam-Tam staff with dynamic markings *f* and *ff*.

Vln. I

Violin I staff with musical notation.

Vln. II

Violin II staff with musical notation.

Vla.

Viola staff with musical notation and dynamic marking *div a 2*.

Vc.

Violoncello staff with musical notation and dynamic marking *div a 2*.

Cb.

Double Bass staff with musical notation and dynamic marking *div a 2 (if not 5 string, div. a 3 like Cello)*.

423 2. Piccolo

Transcendental (as lasts forever)

Fl. 1, 2

A. Fl.

Ob. 1, 2

Ob.

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tbn.

T-T

Chi. Cym.

Timpani Sticks

Suspended Cymbal

Timpani Sticks

Solo 4 Tam-T.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

do not damp the instrument ever  
nor cause premature decay by part-stopping

**ffff** *rit* *forza* *al niente*

do not damp the instrument ever  
nor cause premature decay by part-stopping

**ffff** *rit* *forza* *al niente*

do not damp the instrument ever  
nor cause premature decay by part-stopping

**ffff** *rit* *forza* *al niente*

do not damp the instrument ever  
nor cause premature decay by part-stopping

**ffff** *rit* *forza* *al niente*

do not damp the instrument ever  
nor cause premature decay by part-stopping

**ffff** *rit* *forza* *al niente*

N.B. to everyone (especially conductor):  
do not move and listen to the sound for as long as possible  
until audience members decide to start applauding  
or booing, or leave the hall

N.B. to Conductor: In the last bars the sound from all Tam-tams and cymbals will cover completely the orchestral sonority, which should not be prevented. This is particularly aimed for and the sound of the orchestra should gradually disappear (while keeping *tutti forza*) into the blinding light of this percussion sound, transcending in the infinitely long last bar, which is the ultimate climax. Then this sound should be let to ring and decay infinitely without any attempt to end the piece or encouraging the audience to applaud. That should happen as late as possible, as it is desired that also the audible silence after the decay is enjoyed (although there will still be audible sound ringing) and ideally the instruments should be never damped, so the work will end physically when the instruments are removed from the hall, and idealistically - never.