

MATTHEW KANER

**The Calligrapher's Manuscript**  
(revised score)



## ORCHESTRA

3 Flutes (II&III=Piccolo)  
 3 Oboes (III=Cor Anglais)  
 Clarinet in E $\flat$   
 Clarinet in A  
 Clarinet in B $\flat$  = Bass Clarinet in B $\flat$   
 3 Bassoons (III=Contrabassoon)

4 Horns in F  
 3 Trumpets in B $\flat$   
 2 Tenor Trombones  
 Bass Trombone

Timpani

Percussion (2 players)

- I Glockenspiel (pedal required, softer sticks if possible), Suspended Cymbal, Mark Tree, Tubular Bells, Sleigh Bells
- II Vibraphone (motor always off, medium sticks), Marimba (medium sticks), Congas

Piano (=Celesta)

Harp

Strings (14.12.10.8.6)

The score is notated in C

Commissioned for the London Symphony Orchestra through the LSO Discovery Panufnik Young Composers Scheme, supported by the Helen Hamlyn Trust.

*The Calligrapher's Manuscript* takes its inspiration from the seventeenth-century calligrapher Johann Hering's private codex, in which various calligraphic techniques appear to be experimented with. Certain pages of the manuscript include texts from the bible and other sources, intensely adorned with elaborate ornaments. On other pages, the alphabet is written out in different fonts; first these are plain and predominantly Roman in style, but in later pages the script is increasingly decorated. Towards the very end, the letters themselves seem to have been forgotten altogether (or are perhaps completely engulfed by the ornamental figures) giving way to remarkably abstract designs, such as those on the cover of this score.

The Calligrapher's Manuscript  
(revised version)

I.

MATTHEW KANER

$\text{♩} = 104-108$

Flute 1

Piccolo 2

Piccolo 1

Oboe 1.2

Cor Anglais

Clarinet in E $\flat$

Clarinet 1 in A

Clarinet 3 in B $\flat$

Bassoon 1

Bassoon 2

Bassoon 3

Horns in F 1-4

Trumpets in B $\flat$  1-3

Trombones 1.2

Bass Trombone

Tuba

Timpani

Percussion 1.2

1. Glockenspiel  
(softer sticks if possible)

*mp* *p*  
*leggiero*  
Unless pedalling is given, use only a little pedal for the slurred passages (don't let resonance build up)

Harp

E F# G# A  
D C# B, top string: G#

*f*

8<sup>va</sup> loco 8<sup>va</sup>

Piano

*mf legato sempre*

15<sup>ma</sup> 15<sup>ma</sup>

Violin I div. a2

$\text{♩} = 104-108$

scratch tone gradually reduce bow pressure normal bow pressure

*ff* *mf* *p* *pp*

Violin II div. a3

poco sul tasto sul pont.

*pp* *ff* *mf pp* *mf pp*

Viola

Violoncello

Double Bass

ord. *mf pp* *mf pp*

Fl. 1 *mf* 5

Picc. 2 *f* 7 *mf* 3 *f* *mp* 5 3 7 *p* *mf* 3

Picc. 1 5 6 7 *f* *mf* *mp* 3 3 *mf* 3 3

E♭ Cl. *mp* 3 *mf* *mp*

Cl. 1 *mf* 6

Cl. 3 *mp* *mf* 5 *f*

Bsn. 1 *ff* *pp*

Bsn. 2 *ff* *f* *mp*

Bsn. 3 *mf*

Tpt. 1 harmon mute (stem in always) *p* *mf*

Tpt. 2 harmon mute (stem in always) *p* *mf*

Perc. Glock. *mf* *p* *pp* 3 5 3 3 3

Hp. *loco* 3 3 3 3 *f* E♭ F# G# A♭ B♭

Pno. *mf* 5 5 5 5 5 5 6 5 5 5

Vln. I *ppp* *mf pp* *ppp* *gliss.* *mp* *p* *mp* *div., sul tasto*

Vln. II *pp* *pizz.* *mp* *arco* *mp*

Vla. *half only* *pp* *ppp* *half* *pp* *ppp* *gliss.* *ppp*

Vc. *ppp*

Db. *ppp*

FL. 1 *pp* *ppp* *p* *mp*

Picc. 2 *pp* *mp*

Picc. 1 *pp* *p* *p*

E♭ Cl. *f* *ff*

Cl. 1 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *p*

Hn. 1

Tpt. 1

Perc. Glock. *pp sempre* *p* *mp*  
 Vibraphone (motor always off) medium sticks *mp senza Ped.*

Hp. *f* *Es B♯*

Pno. *mf* *mf*

Vln. I *mf* *mp* *p* *mp* *pos. nat.*

Vln. II *mf* *mp* *p* *mp* *pos. nat.*

Vla. div. a2 *mf* *mp* *p* *mp*

Vc.

Db.

Detailed description of the musical score: This page contains the musical notation for measures 11 through 15 of a symphony. The score is arranged in a standard orchestral format with staves for Flute 1, Piccolo 2 and 1, E-flat Clarinet, Clarinet 1, Bassoon 1, 2, and 3, Horn 1, Trumpet 1, Percussion (Glockenspiel and Vibraphone), Harp, Piano, Violin I and II, Viola (divided a2), Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and strings play melodic lines with various dynamics and articulations. The percussion provides rhythmic accompaniment with triplets and sixteenth notes. The harp and piano play accompaniment with triplets and sixteenth notes. The strings play sustained notes with various dynamics and positions.

**A**

FL. 1 *f*

Picc. 2 *f* *mf* *mp* *p* take Flute

Picc. 1 *f* *mf* *mp*

E♭ Cl. *mf*

Cl. 1 *mf*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Bsn. 3 *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p* *pp*

Tbn. 1 *p*

Glock.

Perc. *pp*  
Marimba (medium sticks) *mf*

Hp. *f* *f*

Pno. *ff* *p*

**A** *f* molto vib. sul pont. *mf* vibr. norm. pos. nat. *mp*

*f* molto vib. sul pont. *mf* unis. vibr. norm. pos. nat. *div.* *mp*

*f* molto vib. sul pont. *mf* vibr. norm. pos. nat. *mp*

*f* molto vib. sul pont. *mf* vibr. norm. pos. nat. *fp* *fp* *mp*

*f* molto vib. sul pont. *mf* vibr. norm. pos. nat. *mp*

*f* sul pont. *mf* *p*

Db.

**B**

FL. 1

Picc. 1

E♭ Cl.

Cl. 1

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tbn. 1

B. Tbn.

Tba.

Glock.

Perc.  
Mar.

Hp.  
E F G♯ A♯  
D♭ C♭ B♭

Pno.

**B**

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1 *mf* *mp* *mf* *mp* *mp* *p* *ff* *mf*

Fl. 2 *p* *ff* *mf* *p*

Picc. 1 *mp* *p*

Ob. 1 *mp* *mf* *mp*

Cl. 1 *ff* *mf*

Cl. 3 *ff* *f* *sff* *f* *mf* *f*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *p* *mp*

Tpt. 1 (harmon mute) *pp*

Tpt. 2 (harmon mute) *pp*

Tba. *mp* *p* *ppp*

Perc. Glock. *mp* Suspended Cymbal soft mallets *p*

Vibraphone *mp*

Hp. *f* *mf* *ff* *p*

Pno. *p*

Vln. I *pp*

Vln. II (pizz.) *mp* *ppp* *pp* *poco sul pont.* *p* *fpp*

Vla. *pp*

Vc. *ppp* *p*

Db. *ppp*



C

FL. 1 *p* 3 *mf*

FL. 2 *mf* *p*

Picc. 1 *mf* *p* 5

E♭ Cl. *mp* *p* 3

Cl. 1 *ff* soloistic, characterful *mf* *ff* 3

Cl. 3 *p* take Bass. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *ppp*

Hn. 2 *mp* *ppp*

Hn. 3 *ppp*

Hn. 4 *pp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Susp. Cym. *mf* damp *p* Mark Tree

Perc. *p* 5 *mf* *secco* *p* *mf* *p* 3

Vibr. *p* 5 *mf* *secco* *p* *mf* *p* 3

Hp. *f* 5 *mf* *p* 5 *mp* 3 *secco*

Pno. *mf* *p* 5 *mf* *p* 5

C

Vln. I *pp* *mp* *p* *mf* *f* *p* *p* *8va* Desks 1-2 ord. *8va*

Vln. I div. a3 *mf* *mp* *p* *mf* *f* *p* *p* *8va* Desks 3-4 ord. *8va*

Vln. II *mf* *mp* *p* *mf* *f* *pp* *pp* *8va*

Vln. II *mf* *mp* *p* *mf* *f* *pp* *pp* *8va*

Vla. *tutti* *f* *fp* *mf* *pp* *mf* *p* *f* *div.*

Vc. *ppp* *ppp* *pp* *pp* *mf* *poco sul pont.* *p* *pizz.* *8va*

Db. *f* *p* *mf* *mf* *p* *mf* *pp* *8va*

Annotations: *molto sul pont.*, *scratch*, *ord.*, *increase bow pressure*, *gliss.*, *pizz.*, *non div.*, *div.*

This page of a musical score (page 10) features 22 staves for various instruments and voices. The score is written in 3/4 time and includes a variety of musical notations such as notes, rests, slurs, and dynamics. The instruments listed on the left are: Fl. 1 & 2, Picc. 1, Ob. 1 & 2, C. A., Eb Cl., Cl. 1, B. Cl., Bsn. 1, 2, & 3 (with a 'take Cbsn.' instruction), Hn. 1, 2, 3, & 4, Tba., Perc. (Vibra.), Hp. (with A♭ and C♯ B♭ chords), Pno., Vln. I (with 'Desks 1-2', 'Desks 3-4', and 'Desks 5-7 div.' markings), Vln. II (with 'arco ord.' marking), Vla., Vc., and Db. The score includes dynamic markings such as *pp*, *mf*, *p*, *ff*, *mp*, *f*, *ppp*, and *pp*. It also contains performance instructions like 'fltr.', 'muted', 'dead stroke', and 'div. sempre'. The page number '10' is located in the top left corner.

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**D**

Fl. 1 *f espress.* *ff* *f* *mf*

Fl. 2 *f* *ff* *pp* *mp* *mf* *mf*

Picc. 1 *pp* *mp* *mf* *p* *mf* *p* *f*

Ob. 1 *f* *mf* *f* *p* *pp* *pp*

Ob. 2 *p* *pp*

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

E♭ Cl. *f* *ff* *f* *sub. mp* *f*

Cl. 1 *ff* *mp*

B. Cl. *mp*

Bsn. 1 *pp*

Hn. 1

Hn. 2

Tpt. 1 *fp* *ff*

Perc. Glockenspiel

Vibra. *ord.* *p*

Hp. *mf* *mp* *f* *ff*

Pno. *mf* *f* *mf* *senza Ped.*

Vln. I *pizz. sempre* *mf* *half only* *p* *ff* *mf* *mp* *p*

Vln. II *ppp* *pp* *ppp*

Vla. *ppp* *p* *ppp* *div.* *p*

Vc. *p arco* *p* *pp* *pp* *div.* *pp* *(non div.)* *p* *pp*

Db. *p* *pp*

46

Fl. 1 *ff* 6 6 *f* *mf* *mf* 6 *mp* *mf* *mp*

Fl. 2 *ff* 6 6 *f* *mp* *mf* 3

Picc. 1 *f* 3 6 *mp* *mp*

Ob. 1 *f* *ff* *f* *ff* *mp* *mf*

Ob. 2 *ppp* *mf* *p*

E♭ Cl. *ff* *fff* *f* *mf*

Cl. 1 *mf* *ff* *p*

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

Bsn. 1 *f* 3 *ff*

Bsn. 2 *f* *ff*

Hn. 1 *p*

Hn. 2 *mf* *fz* *mp* *p*

Hn. 3 *p*

Tpt. 1 (straight mute) *mp* *f* *pp*

Hp. *ff* *mf* *D: G♯ A♭* *D:*

Pno. *ff* 7 7 *pp*

Vln. I *p* *mf* *mp* *pp* *ppp*

div. *p* *f* *mp* *pp*

molto sul pont. *ppp* *pppp*

Vln. II *pp* *ppp*

Vla. *mf* outside players apply mutes

Vc. *mf*

Db. *mf*

**E**

51 **poco rit.** **Poco meno mosso** ♩ = 96ca.

Fl. 1

Fl. 2 *p*

C. A. *mp* *p* *mp > p* *p* *mp* *pp*

E♭ Cl.

Cl. 1 *pp* *ppp* *p* *ppp* *mp* *ppp*

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

Bsn. 1 *mp* *mf*

Bsn. 2 *p* *mp* *mf* *mp*

Cbsn. *mf* *f* *mf*

Hn. 1 *pp* *mf* *pp*

Hn. 2 *pp* *mf*

Hn. 3 *pp* *mf* *pp*

Hn. 4 muted *mp* *pp* *p* *mp* *pp*

Tpt. 1 *pp* *mf*

Tbn. 1 cup mute *pp* *pp*

Tbn. 2 cup mute *pp* *ppp*

B. Tbn. cup mute *pp* *ppp*

Tba. (muted) *pp* *f*

Hp. E F G♯ A♯  
D♯ C♯ B♯

Pno.

**poco rit.** **Poco meno mosso** ♩ = 96ca.

Vln. I (half) *ppp*

Vln. II half only, arco, muted

Vla. *p* *pp* *ppp* *p* *ppp*

Vc. arco poco sul pont. *pp* *pp* non div. sul pont. *pp* *mf* *p > pp* *pp* *pp*

ord. molto sul pont. *pp* *pp* *pp* *pp* *pp* *pp*

ord. *p* *f* *pp*

Db. *p* *f* *pp*

**F** Subito molto ritmico ♩ = 112

57

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tba.

Perc.

Marimba

Hp.

près de la table  
A<sup>b</sup>  
f secco

C♯ B<sup>♯</sup>

**F** Subito molto ritmico ♩ = 112

Vln. I

Vln. II

Vla.

Vc. div. a2

Db.

tutti pizz.  
div.  
ff

(non div.)  
mp pp

pizz.  
f

pizz.  
f

div.  
unis.



G

69

Fl. 1 *f* *mf* *f* *5* *ff*

Fl. 2 *f* *pp* *3* *mp* take Picc.

Picc. 1 *f*

Ob. 1 *f* *ff* *f* *ff*

Ob. 2 *f* *ff* *f* *ff*

E♭ Cl. *mf* *f* *6* *f* *3*

Cl. 1 *pp* *3* *mp*

B. Cl. *mf* *f*

Bsn. 2 *mf* *f*

Cbsn. *mf* *f*

Hn. 1 *p* *mf* *pp* *mp* *mf* *f* *5*

Hn. 2 *p* *mf* *mp*

Hn. 3 muted *mf* *f* *5*

Tpt. 2 *pp* *pp* *mp*

Tpt. 3 *p* *mf* *pp* *mp*

Tbn. 1 straight mute *pp*

Tbn. 2 (cup mute) *mp* *5* *p*

Tba. (muted) *pp*

Perc. Glockenspiel *p*

Hp. *mp* l.v. until damp sign *mf* *ff* *5*

Pno. *p* *mf* *ff* *5*

Vln. I (unis.) *mp* *pizz.* *f* *pp* *fp*

Vln. II *mf* *pizz.* *mf* *ppp* *mf*

Vla. half, arco *mp* *tutti pizz.* *mf* *3*

Vc. *div. pizz.* *f* *unis.* *3*

Desk 1 I. arco ord. *pp*

Desk 2 arco ord. *pp*

Desk 3 arco ord. *pp*

Violoncelli *pp*

Db. *pizz.* *f*



74

Fl. 1 *f* *ff* *mf* *mf* *f*

Picc. 2

Picc. 1 *f* *ff* *mf*

Ob. 1

E♭ Cl. *mf* *mf*

Cl. 1 *mf*

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

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *mf* *f* *ff* *f*

Hn. 1 (muted) *f*

Hn. 3 (muted) *f*

Perc. Glock. *mf* *ppp*  
 Vibraphone *p*

Hp. *f* *p* *5*  
 D♯ C♯  
 l.v. until damp sign

Pno. *pp* *5*  
*una corda* *ped* *ped* *ped*

Vln. I *ppp* *pp*  
 sul tasto *ppp*

Vln. II div. a3 *ppp* *pp*  
*IV.*  
 sul tasto *ppp*  
 senza vibr. (IV. sempre)

Vla. *p* *ppp* *ppp*  
 div. a2

Vc. *ppp*

Db. *ppp*

78

Fl. 1

Picc. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 3

Tpt. 2

Tpt. 3

Perc.

Glockenspiel

Vibraphone

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc. div. a2

Db.

*mp*

*f*

*f*

*mf* *f*

*ff*

*ff*

*ff*

*ff* *mf*

*ff*

(muted)

*f*

*mf*

harmon mute

*mf* *sfz*

harmon mute

*mp* *mf* *sfz*

*mp*

*p* *mf* *mp* *B $\natural$*  *A $\sharp$*  *B $\natural$*

*mp* *5* *6* *5*

*tre corde* *Re* *Re* *Re*

*ppp* *pp*

*ppp* *pp*

*ppp* *pp*

*ppp* *pp*

*ppp sempre*



This page of a musical score, numbered 20, covers measures 87 through 92. The score is arranged in a standard orchestral layout with the following parts:

- Fl. 1:** Flute 1, starting with a *mf* dynamic and featuring several triplets.
- Picc. 2:** Piccolo 2, with a *mf* dynamic and a triplet.
- Picc. 1:** Piccolo 1, with a *mf* dynamic and a triplet.
- E♭ Cl.:** E-flat Clarinet, with dynamics ranging from *p* to *f* and triplets.
- Cl. 1:** Clarinet 1, with dynamics *mp* and *p*.
- Hn. 1, 2, 3:** Horns 1, 2, and 3, with dynamics *p* and *pp*. Horns 2 and 3 are marked as "muted".
- Tpt. 1, 2, 3:** Trumpets 1, 2, and 3, which are silent in this section.
- Perc.:** Percussion, featuring a Glockenspiel with a *p* dynamic and a triplet.
- Hp.:** Harp, with a *p* dynamic and a triplet.
- Pno.:** Piano, with a *p* dynamic and triplets.
- Vln. I, II:** Violins I and II, with dynamics *mp*, *pp*, and *ppp*. Violin II includes markings for "molto sul pont.", "ord.", "sul pont.", and "poco sul pont.".
- Vla.:** Viola, with dynamics *mp*, *fp*, *mf*, and *f*. It also includes "molto sul pont." and "ord." markings.
- Vc.:** Violoncello, with dynamics *p*, *mf*, and *f*. It includes "sul pont.", "molto sul pont.", and "pizz." markings.
- Db.:** Double Bass, with dynamics *mf* and *f*.

The score includes various musical notations such as triplets, slurs, and dynamic markings throughout the measures.

Fl. 1 *f* *f* *ff* *f* *ff* *f*

Ob. 1

Ob. 2 *f* *ff*

C. A. *mf* *ff*

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

Cl. 1 *f* *mf* *f* *mf* *f* *mf*

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

Bsn. 1

Bsn. 2 *p* *mf* *f* *mf*

Cbsn. *p* *f* *mf*

Hn. 1 *mf* (muted) *sfz*

Hn. 2 *mf* (muted) *sfz*

Hn. 3 *mf* (muted)

Hn. 4 (muted) *mf*

Tpt. 1 (harmon mute) *mp* *mf* *mp* *mf*

Tpt. 2 (harmon mute) *mp* *mf* *f* *mf* *mp* *mf* *sfz* *mp* *mf* *mp* *mf* *mp*

Tpt. 3 (harmon mute) *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. 1 (straight mute) *pp* *mp* (muted) *fltr.* *mf*

Tba. *mp* *mf* *mp*

Timp. *pp* *p* *f* *mf*

Perc. Glock. *p*

Hp. *mp* *f* D: B:

Pno. *p* *mp* *f* *mf* *pp* *mp* *ppp* *f* *mf*  
*♩ on every beat*

Vln. I *ord.* *f*

Vln. II *ord.* *f* *ff* *f* *pp* *ppp*

Vla. *f*

Vc. *arco ord.* *pp* *f* *mp*

Db. *ord.* *mp* *f* *ff* *(pizz.)* *f* *ff*

**I**

104

Fl. 1 *ppp* *ff*

Picc. 2 *ff* *mp*

Picc. 1 *ff* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp* *mf*

C. A. *f* *mp*

E♭ Cl. *p* *mf*

Cl. 1 *p* *f*

Bsn. 1 *p*

Bsn. 2 *p* *ppp*

Hn. 1 *mp* *p*

Hn. 2 *mp* *pp*

Hn. 3 *mp* *p*

Tpt. 1 (harmon mute) *mf* *mp* *mf* *f*

Tpt. 2 (harmon mute) *mf* *mp* *f* *mf* *f*

Tpt. 3 (harmon mute) *mf* *mp* *mf* *f*

Glock.

Perc. Marim. *mf*

Hp. *mf* *f* *mf* *ff* *f*

E F# G# A#  
D C# B A#

Pno.

Vln. I Desks 1-4 *pp* *mp* *ppp* *mf pp* *ppp*

Vln. I Desks 5-7 *pp* *mp* *p*

Vln. II div. a2 pos. nat. *pp* *mp* *p* pizz. *f*

Vln. II div. a2 pos. nat. *pp* *mp* *p* pizz. *f*

Vla. pos. nat. *pp* *mp* *p*

Vc. tutti *pp* *mp* *p*

Db.

p.d.l.t. *f* *mf* *ff*

gliss. ord.

subito poco sul pont. → ord.

110 **J** Poco piu vivo ♩ = 120

FL. 1 *pp* *mp* *mf*

Picc. 2 *mf* *f*

Picc. 1 *f* *mf*

Ob. 1 *f*

Ob. 2 *pp* *f*

C. A.

E♭ Cl. *p* *f*

Cl. 1 *f* *ff* *f* *ff*

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 (muted) *mf*

Hn. 3 (muted) *mf*

Tpt. 1 *p* *f* *mf*

Tpt. 2 *p* *f* *mf*

Tpt. 3

Glock. *pp* *mp* *mf*

Perc. Mar. *f*

Hp. *pp* *mp* *f* *f* *D♯ B♯*

Pno. *pp* *delicato* *mf* *p*

**J** Poco piu vivo ♩ = 120

Vln. I (Desks 1-4) *mp* *pp* *ppp*

Vln. I (Desks 5-7) *mp* *ppp*

Vln. II arco *mp* *pp* *pizz.* *ff*

Vln. II arco *mp* *pp* *pizz.* *ff*

Vla. *mp* *pp* *mp*

Vc. *pp* *pp* *pizz.* *ff*

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

This page of a musical score contains the following staves and markings:

- Fl. 1:** Starts at measure 115. Dynamics: *p*, *f*, *mp*, *mf*, *ff*. Features triplets and slurs.
- Picc. 2 & 1:** Dynamics: *f*, *ff*, *mf*. Features sixteenth-note patterns and slurs.
- C. A.:** Dynamics: *f*, *ff*.
- Cl. 1 & 2:** Dynamics: *fff*, *f*, *ff*, *mp*, *mf*, *f*.
- Bsn. 1 & 2:** Dynamics: *f*, *ff*, *f*.
- Hn. 1-4:** Includes instructions: "mute off", "(muted)", "dead stroke". Dynamics: *f*, *p*, *f*.
- Perc.:** Glock. (Glockenspiel), Mar. (Maracas). Dynamics: *mp*, *mf*. Includes "spread on the quaver" and "dead stroke" markings.
- Hp.:** Dynamics: *ff*, *mf*, *ff*. Includes "spread on the quaver" marking.
- Pno.:** Dynamics: *p*, *mp*.
- Vln. I & II:** Includes detailed bowing instructions: "molto sul pont. and a little excess bow pressure", "normal pressure", "pos. nat.". Dynamics: *mp*, *f*, *pp*. A "Desks 6-7 only" marking is present.
- Vla.:** Includes the same bowing instructions as the violins. Dynamics: *mp*, *f*, *p*, *ppp*.
- Vc. & Db.:** Dynamics: *f*, *mf*, *f*, *ff*.



120 **poco rit.** **K** **Tempo primo** ♩ = 104-108

Fl. 1  
Picc. 2  
Picc. 1  
C. A. *take Ob.*  
Eb Cl.  
Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1 *filtr.*  
Perc. *dead stroke* *Mark tree*  
Hp. *près de la table* *6<sup>th</sup> ord.* *p.d.l.t.* *6<sup>th</sup> ord.*

**poco rit.** **K** **Tempo primo** ♩ = 104-108

Vln. I  
Vln. II *div. a3*  
Vla.  
Vc. *half only, arco*  
Db. *div.*

Desks 1-3  
Desks 4-5  
(Desks 6-7)  
*(pizz. sempre)*  
*sul tasto*  
*div.*  
*flautando*

125

Fl. 1

Picc. 2

Picc. 1

Ob. 1

E♭ Cl.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 (ord.) insert mute

Hn. 2

Tpt. 1 (harmon mute) pp

Tpt. 2 (harmon mute) pp

Tpt. 3

Perc. Glockenspiel mp

Vibraphone mp

Hp. B♯ mf

Lv. B♯

Er A♯ f

Pno. mf

Vln. I (Desks 1-3) sul tasto p

(Desks 4-5) sempre sul tasto p

(Desks 6-7) sul tasto p

Vln. II pizz. mp

sul tasto p

Vla. p

Vc. tutti, arco p

Db. pp

div. sul pont.

div. sul pont.

sul pont.

pp

pp

**L**

130

Fl. 1 *mf*

Picc. 2 *mf*

Picc. 1 *mf*

E♭ Cl. *mp*

Cl. 1 *mp*

B. Cl. *mf*

Bsn. 1

Bsn. 2

Cbsn. *mf*

Hn. 1 muted *p*

Hn. 2

Hn. 3 (muted) *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3

Perc. Glock. *pp*

Hp. *mf*

Pno. *mp*

let F# ring, damp G and A quickly

senza Ped.

E# G# A# *ff*

**L**

(Desks 1-3)  
nat. unis. *mf*

(Desks 4-5)  
nat. unis. *mf*

(Desks 6-7)  
nat. *mf*

Desks 3-4 (arco)  
ord. *f*

Vln. I *mf*

Vln. II *f*

Vla. half *pp*

Vc.

Db.

div.

unis.

half

134 **M**

Fl. 1 *mf* *f*

Picc. 2 *f* *mp* *mf*

Picc. 1 *mp* *mf* *mp*

Ob. 2 *p* *f*

E♭ Cl. *mf* *f*

Cl. 1 *mf* *f* *p*

B. Cl. *f* *mf*

Bsn. 2 *mf* *f* *mf* *ff*

Cbsn. *f* *mf* *ff*

Hn. 1 muted *f*

Hn. 2 *p* *pp* *f*

Hn. 3 *mf* *f*

Hn. 4 (muted) *f*

Tpt. 1 *mf*

Tpt. 2 *mf* *mp* *mf*

Tpt. 3 (harmon mute) *mf* *mp* *mf*

Timp. *p* *mp* *mf*

Glock. *p* *mp*

Perc. Congas *p* *mp* *mf*

Hp. *mf* *ff* *mp* *f*

Pno. *p* *mf*

**M**

Vln. I (Desks 1-3) *pp* *ppp* *p*

(Desks 4-5) *ppp*

(Desks 6-7) *pp* *ppp*

Vln. II (half) *p*

Vla. *p* *pp* *fp* *fp*

Vc. Desks 1-2 *p* *pp* *fp* *fp*

Db. *p* *pp* *fp* *fp*

div. a3 *p*

139

Fl. 1

Picc. 2

Picc. 1

Ob. 1

Ob. 2

Ob. 3

Eng. Cl.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 (straight mute)

Tbn. 2 (straight mute)

B. Tbn.

Timp.

Glock.

Perc. Congas

Hp.

Pno.

(Desks 1-3)

Vln. I (Desks 4-5)

Vln. II (Desks 6-7)

Db.

Rehearsal Mark N

Rehearsal Mark N

145

Fl. 1

Picc. 2

Picc. 1

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

*mp* *f* *mp* *f*

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

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

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

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

*p* *mf* *p* *mf*

*mp* *mf* *pp* *ppp*

*mp* *mf* *pp* *p* *ppp*

*pp*

*mf* *p*

*p*

*p* *mp*

Glock. *mf* *ff* *dead stroke*

*f* *mf* *ff*

E♭ G♯  
D♯

*ff*

Desks 1-2, muted *gliss.* *p* *f*

Desks 3-4, muted *gliss.* *p* *f*

Molto calmato (pochettino più lento) ♩ = 100-104

150

Fl. 1 *mf* 5 *mp*

Picc. 2 *mf* 5 take Flute

Ob. 1 *mp* *espress.* *mf* 3

Ob. 2 *p* *espress.* *mp* 3

Cl. 1 *pppp*

Bsn. 1 *pppp*

Perc. Glock. *p secco*

Hp. *p* *mf* *mp*

E♭ F# G# A#  
D# C# B#

Pno.

Molto calmato (pochettino più lento) ♩ = 100-104

desks 1-3 muted *pppp*

desk 4 muted *p* 5 *with expressive restraint: calm and clear* *pp*

desk 5 muted *pp* 5 *with expressive restraint: calm and clear*

desks 6-7 muted *pp* 5 *with expressive restraint: calm and clear* *ppp*

Vln. I *pp* 5 *with expressive restraint: calm and clear* *ppp*

Vln. II *pp* 5 *with expressive restraint: calm and clear* *ppp*

div. a2 muted *pp* 5 *with expressive restraint: calm and clear* *ppp*

Vla. *mf p* *pp* *ppp*

div. a2 muted *mf* *p* *mf* *p* *ppp*

Violoncello 1 player solo *pp*

Vcl. *pp* 5 *with expressive restraint: calm and clear* *ppp*

div. a2 muted *pp* 5 *with expressive restraint: calm and clear* *ppp*

Db. *pp* 5 *with expressive restraint: calm and clear* *pp* *p* *pp*

O

156

Ob. 1 *ppp*

Ob. 2 *ppp* *mp* *mf*

Bsn. 1 *p* *espress.* *mf*

Glock.

Perc. *mp*

Marimba *p*

Hp. *mf* *mp* *p*

Pno. *p* *legatiss.* *mp* *to Celesta*

Vln. I *pp* *p* *ppp* *mp* *ppp* *gliss.* *p*

Vln. II *pp* *p* *ppp* *pizz.* *arco* *ppp*

Vla. *pp* *p* *ppp*

Vc. (1 solo) *ppp* *mp* *pp* *pp*

Vc. (1 solo) *ppp* *mp* *pp* *pp*

others div. a2 *pp < p* *pp* *ppp*

Db. *p* *pp* *ppp* *ppp* *pp*





168

**P**

Fl. 1 *mp* > *pp* < *mp* *ppp*

Fl. 2 *ppp* < *p* *ppp*

Ob. 1 *mp* *mf* < *f* *mp* *mf* *f* *mp*

Ob. 2 *mp* *f* *mp*

C. A. *p* *mp* *espress.* *mf* > *mp*

E♭ Cl. *pp* *ppp* < *p* *ppp*

Cl. 1 *pp* *ppp* < *p* *ppp* *mf*

B. Cl. *ppp* < *p* *ppp* *mp*

Bsn. 1 *mp* > *p* *mf* *p*

Bsn. 2 *ppp* < *p* *ppp* *mp* < *mf* > *p*

Bsn. 3 *pp* < *p* > *pp* take Cbsn.

Hn. 1 *ppp* < *pp* open

Hn. 3 *mf* *pp* *ppp*

Tba.

Perc. *mp* *p*

Hp. *mf* *mp* *G#* *A#* *mf* *p*

Cel. *p* to Piano

**P**

Vln. I (desks 1-3) *ppp* < *p* *pp* *mp* *pp* *p*

Vln. I (desks 4-5) *ppp* < *p* *pp* *mp* *pp* *p*

Vln. I (desks 6-7) *ppp* < *p* *pp* *mp* *pp* *ppp* *ppp* *p*

Vln. II *ppp* < *p* *pp* *mp* *pp* *ppp* *ppp* < *p* *ppp* *ppp* < *p*

Vla. *ppp* < *p* *pp* *mp* *pp* *p*

Vc. (1 solo) *ppp* < *p* *pp* *mp* *pp* *ppp* *ppp* *p* merge with others

Vc. *p* *pp* *mp* *ppp* *ppp* *p* *mf*

Db. *ppp* < *p* *pp* *ppp* *pp* *p*



184

Ob. 1  
Ob. 2  
E♭ Cl.  
B. Cl.  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1/2  
Tbn. 2  
Tba.  
Vibra.  
Perc.  
Hp.  
Pno.  
Vln. I (desks 1-3, desks 4-5)  
Vln. II (desks 6-7, arco)  
Vla.  
Vc.  
Db.  
 Musical score for measures 184-188. The score includes parts for woodwinds (Ob. 1, Ob. 2, E♭ Cl., B. Cl., Cbsn.), brass (Hn. 1, Hn. 2, Tpt. 1/2, Tbn. 2, Tba.), percussion (Vibra., Perc.), harp (Hp.), piano (Pno.), strings (Vln. I, Vln. II, Vla., Vc., Db.), and celesta (Pno. to Celesta). Dynamics range from *ppp* to *ff*. Performance instructions include *take Bsn.* and *poco espress.*. The piano part features complex rhythmic patterns with triplets and quintuplets.

R

193

Fl. 1 *pp* *mp* *f* *mp*

Fl. 2 *p* *mf* *p*

Picc. 1 *mp* *p*

Ob. 1 *mf* *p*

Ob. 2

C. A.

E♭ Cl. *pp* *mp* *mp* *characterful* *mf* *mp*

Cl. 1 *p* *mf* *f* *p* *mp* *characterful* *mf* *mp*

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

Bsn. 1 *mp* *pp*

Bsn. 2

Hn. 1 (open) *ppp* *pp* *p* *pp*

Hn. 2 (open) *ppp* *pp* *p*

Hn. 4 (open) *ppp* *pp* *p* *pp*

Tba. (muted) *pp*

Perc. [Marimba] *p* *mp* *mf* *p* *mf*

Hp. *mp* *mf* *mp* *mf* *secco* *f* *nat.* *f* *p.d.l.t.* *secco*

Cel. *p*

Vln. I (desks 1-3) *mf* *p* *pp* *ppp* *p* *mp*

Vln. I (desks 4-5) *mf* *p* *pp* *pp* *p* *mp*

Vln. I (desks 6-7) *mf* *p* *pp* *pp* *p* *mp*

Vln. II *mf* *p* *pp* *pp* *p* *mp*

Vla. *mf* *p* *pp* *mp* *p* *pp* *mp*

Vc. *mf* *p* *pp* *mp* *p* *pp* *mp*

Db. *p* *pp* *mp* *p* *pp* *ppp* *pp* *mp*

III.

IV.

R

203

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

E♭ Cl.

Cl. 1

B. Cl.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

Tubular Bells

Mar.

Hp.

Cel.

(desks 1-3) IV. all outside players

(desks 4-5) inside players

(desks 6-7)

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*, *pp*, *mp*, *mf*, *f*, *ff*, *fff*

(grace notes before the beat)

(grace notes on the beat)

nat.

open

open

This page of the musical score, numbered 39, contains the woodwind and string sections. The woodwind part includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets 1 and Bass, Bassoons 1, 2, and 3, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 and 2, and Tubas. The string section consists of Violins I and II, Violas, Cellos, and Double Basses (half). The score is marked with various dynamics and articulations. A section marker 'S' is located at the top of the woodwind and string staves. Performance instructions such as 'cup mute', 'muted', 'muted', and 'muted off' are present for the trumpets and horns. The woodwind parts feature complex rhythmic patterns with slurs and accents, while the strings provide a steady accompaniment with slurs and dynamic markings.





Fl. 1  
Fl. 2  
Picc. 1  
Ob. 1  
Ob. 2  
C. A.  
Eb Cl.  
Cl. 1  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc.  
Hp.  
Cel.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Db.

*f* *ff* *f* *p* *f* *f sempre*

*mp* *mf* *p* *f* *3* *6*

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

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

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

*mp* *mf* *ff* *mp* *mf* *p* *pp*

*mf* *3* *p* *ppp* *p* *mf* *p* *f* *mf* *pp*

*mf* *ppp* *p* *mf* *pp* *mf* *pp* *mf* *pp*

*mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

open *ff* *3*

open *ff* *3*

harmon mute *mf* *3* *p* *pp* *p* *mf* *p*

harmon mute *pp* *mf* *3* *p* *mf* *f* *p* *p* *mp* *p* *mf* *p*

harmon mute *mf* *pp* *p* *mf* *p* *mf* *p* *mf* *p*

harmon mute *mf* *pp* *(muted)* *p* *mf* *p* *mf* *p* *p*

Tubular Bells Sleigh Bells *pp* *mp*

Marimba *f* *p*

*f* *mf* *ff* *f* *mp* *ff* *3*

*f* *mp* *ff* *3* *6*

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

sul pont. *sfz* *mp* *mf* *mf* *p* *pp* *pp*

ord. *f* *ff* *mp* *pp* *pp*

232

Fl. 1

Fl. 2

Picc. 1

C. A.

E♭ Cl.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Sl. Bells

Perc.

Mar.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mf* *f* *mp* *pp* *fff* *ppp*

*pizz.* *sul pont.* *ord.* *separate bows*

Suspended Cymbal (wooden sticks)

**U**

237

Fl. 1 *mp* *p* *pp*

Fl. 2 *mf* *mp*

Picc. 1 *mf* *mp* *p* *pp* take Flute

Ob. 1 *f*

C. A. *p* *mp* *f*

E♭ Cl. *p* *pp*

Cl. 1 *f* *fff* *p* *pp*

B. Cl. *f* *fff*

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

Bsn. 2 *pp*

Hn. 1 *p*

Hn. 2 *mp* *p*

Hn. 3 *p* *pp* *mp* *pp* *ppp*

Tpt. 3 *p*

B. Tbn. *p*

Susp. Cym.

Perc. Mar. *f* *fff*

Hp. *mf* *ff* *p.d.l.t.* *f*

Cel. *mf* *mp*

Detailed description: This section of the score covers measures 237 to 240. It includes parts for Flute 1 and 2, Piccolo 1, Oboe 1, Cor Anglais, E-flat Clarinet, Clarinet 1, Bass Clarinet, Bassoon 1 and 2, Horns 1, 2, and 3, Trumpet 3, and Trombone. Percussion includes Suspended Cymbal and Maracas. Harp has two staves. Celesta is also present. Dynamics range from *ppp* to *fff*. Performance instructions include 'take Flute' for Piccolo 1 and 'p.d.l.t.' for Harp.

**U**

Vln. I *mp* *pp* *ppp*

Vln. II *mp* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *ppp* *p* *pp* *ppp*

Db. *pp* *ppp* *pp* *ppp*

arco *pp* *ppp*

arco sul pont. *mp* *pp* *ppp*

Detailed description: This section covers measures 237 to 240 for the string ensemble. It includes Violin I and II, Viola, Violoncello, and Double Bass. Dynamics range from *ppp* to *mp*. Performance instructions include 'arco' and 'arco sul pont.' for the strings.

V Poco più lento (♩ = 92ca.)  
G.P.

242

Fl. 1 *ppp* *pppp* *pp*

Fl. 2 *ppp* *pp*

Fl. 3 *pp*

Ob. 1 *p espress.* *ppp*

Ob. 2 *ppp* *pppp*

C. A. *pp espress.* *ppp* *pp*

E♭ Cl. *ppp* *pppp*

Cl. 1 *ppp* *pppp* *ppp breathe freely*

B. Cl. *ppp*

Bsn. 1 *ppp* *pppp* *ppp* *pp*

Bsn. 2 *ppp* *pppp* *ppp* *pp*

Hn. 1 *ppp* *pppp* *ppp* *p*

Hn. 2 *ppp* *pppp*

Hn. 3 *ppp* *pppp*

Hn. 4 *ppp* *pppp* *pppp*

Tba. *ppp* *pppp*

Perc. *mp*

Harp *p* *pp* *p* *p*

Cel. *p* *pp* *p* *to Pno.*

V Poco più lento (♩ = 92ca.)  
G.P.

Vln. I *pp* *ppp* *pppp*

Vln. II *pp* *ppp* *pppp*

Vla. *pp* *ppp* *pppp*

Vc. *pp* *ppp* *pppp*

Db. *pp* *ppp* *pppp*



254

Fl. 1 *p* *ppp*

Fl. 2 *pp* *ppp* *pppp*

Ob. 1 *mp espress. dolce* *p* *ppp*

Ob. 2 *p* *ppp*

C. A. *mp espress. dolce* *p* *ppp*

Cl. 1

B. Cl.

Bsn. 1 *pp* *ppp*

Bsn. 2 *pp* *ppp*

Bsn. 3 *pp* *ppp*

Hn. 1 *pp* *ppp*

Hn. 2 *pp* *ppp*

Hn. 3 *pp* *ppp*

T. Bells

Perc. damp (if necessary)

Hp. *p* *pp*

Cel. *p*

Vln. I Desk 1 *pp* *p* *ppp*  
Desk 2 *pp* *p* *ppp*

Vln. II Desk 1  
Desk 2

Vla. Front desk only *pp* *ppp*

Vc. Front desk only *p* *ppp*

Db. *pp* *ppp*