CHROMOCUMULI: COMPOSITION FOR ORCHESTRA

By

RUTH BAKKE

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INSTRUMENTATION:

3 Flutes (Flute I interchangeable with Piccolo)
2 Oboes
1 English Horn
1 E-flat Clarinet
2 Clarinets (in B-flat)
1 Alto Saxophone (in E-flat)
1 Bass Clarinet (in B-flat)
3 Bassoons

4 Horns (in F)
1 Cornet (in B-flat)
3 Trumpets (in B-flat)
3 Trombones (2 Tenors and 1 Tenor-Bass)
1 Tuba (F-tuba)

Timpani (2-28", 1-25", 1-23")
Large Suspended Cymbal
Temple Blocks
Glockenspiel } I

Chimes
Claves
Pair of Cymbals
Gong
Xylophone
Vibraphone } placed like 2 keyboards } II

Drum Set:

Snare Drum
Small Drum
Larger Drum
Bass Drum
Suspended Triangle
Wood Block
Small Suspended Cymbal
Larger Suspended Cymbal
Hi-Hat Cymbals } III

Violins I-II
Violas
'Cellos
Basses

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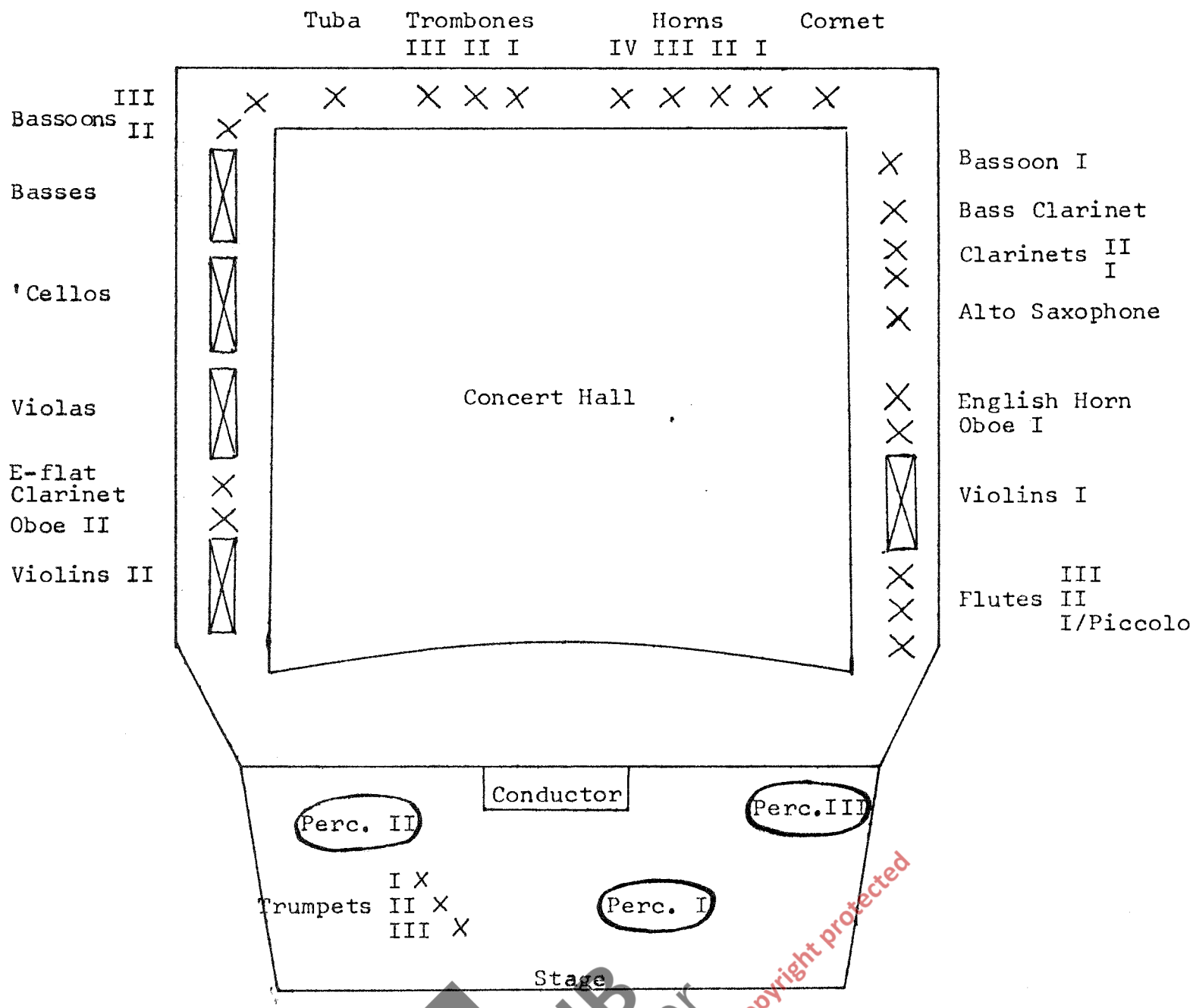
DURATION OF THE PIECE: Approximately fourteen minutes.

ORCHESTRA SET-UP



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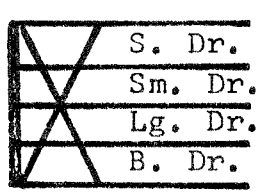
NOTATION

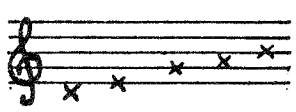
Drumset:



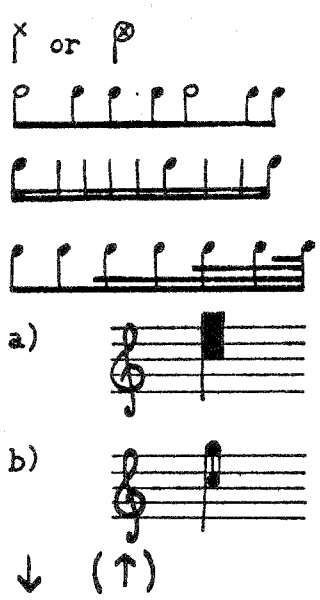
Trgl.
Wd. Blk.
Sm. Sus. Cym.
Lg. Sus. Cym.
Hi-Hat { Stems up: hit / Stems down: w/ped.

Need med. hard Timpani sticks, marked soft sticks.

Notation of Temple Blocks:



(Preferably not exact pentatonic tuning)



- notes of a different or distorted pitch.
- uneven notevalues; white noteheads mark longer notes.
- stems without noteheads mark unessential notes to be played.
- gradually increasing tempo.
- chords (clusters) built up of microtones (fairly evenly spaced). First chair plays the highest pitch, last chair the lowest; others fill in according to their place.
  (a) Outer limits are approximate.
  (b) Outer limits are exact.
- let pitch drop (rise) as much as seems appropriate--only about a quartertone in the lowest instruments and in all strings; it will be fine if, when sliding, the flute gets a lower harmonic or fundamental (as well as the written note), resulting in a type of fluttering.

N - normal pitch.

Rests are not marked on unmetered music.

NOTES ON PERFORMANCE

"CHROMOCUMULI" should be played in a free, flowing manner, with each unit having its own life and rhythm of give and take, ritardando and accellerando, rather than attempting to fit everything together by a rigid beat. Some phrasing and dynamics are optional, e.g., flutes m. 87f (but keep in style).

The dynamic level is basically subdued. The sustained clusters should not be played so loudly that the dissonances become harsh. Unless marked otherwise, instruments stay within the prevailing dynamic.

Many crescendi and other effects are not noted as such but are built into the music. The conductor may emphasize as he feels it is appropriate. It is also hoped that the players will become involved in the interpretation of the composition.

Little motifs repeated in several instruments should be more like parts of a sound curtain rather than on the style of Beethoven. (Although seemingly complex, the score should result in a transparent simplicity due to the acoustical set-up.)

The composition should be heard from the point of view of color and sound-masses rather than just melodic motifs, rhythm, and harmony. Their movement is of considerable importance.

Some of the softer sections are written so that certain instruments are predominant, e.g., the bassoons playing B-flat at m. 192, marked pp. (The players should not attempt to play so softly that the notes become unsure.) Likewise, when the clarinets have slurs written over the break, e.g., m. 107f, they should not try to smoothen the break, except perhaps when the bass clarinet is imitating the bassoon.

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Care should be taken that the music is sustained properly, particularly that there be a certain intensity to the long notes. (Woodwind players may work out their individual places of breathing.)

The tempo markings are only basic suggestions. The acoustical conditions (and to some extent the ability of the orchestra) may necessitate a considerable departure from these, e.g., faster tempo if the acoustics are dry.

The 4+4+3/16 should be conducted like a slow 3/4 (not subdivided) with a slightly shorter third beat rather than exactly 3/16.

Doubling of the string clusters, such as in 'cellos m. 199f, starts with the outer voices, moving toward the center until all instruments are assigned a note.

It is the composer's intention that the composition should not be too demanding technically, the challenge being mostly in the area of interpretation.

CHROMOCUMULI

Composition for Orchestra

Ruth Bakke

Tranquillo (♩= c.60)

Hn. in F

4+4+3 / 16

mp (non-dim.)

Trp. in Bb

I

4+4+3 / 16

Con sord.

mp

dim.

mp

II

Con sord.

mp

dim.

Perc.

I

Timp.

sponge sticks

p

sponge sticks

II

Timp.

p

soft sticks

ppp

pp

triangle beater

p

III

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(♪ = c.54)

Fl. I

mp

Hrn. I II III IV

a2

mp

Trp. I II

mp

Trb. I II III

mp

Perc. I II III

(secco)

pp

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10

15

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24 Staves

Fl. I II III

Ob. I

Cl. in Bb I II

Sax. in Eb

B.Cl. in Bb

Bn. I II III

Hn. I II III IV

Crnt. in Bb

Trb. I II III

Tuba

Perc. I II

Timp.

(walk to station II)

Vn. I II

Va.

V.C.

C.B.

Sul A

(div.)

div.

20

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E.Hn.

Sax.

B.cl.

Hn.

Crnt.

Vn. II

Va.

V.c.

C.B.

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24 Staves

E.Hn.

Sax.

B.Cl.

I Hn.

Crnt.

Perc. II

Vib.

(Oscillators on)

Rh.: hard + soft mallets

(Lh.: hard mallet)

(hard mallet)

(soft)

(hard)

(soft)

Vn. II

Va.

V.C.

C.B.

col legno

col legno

col legno

pizz.

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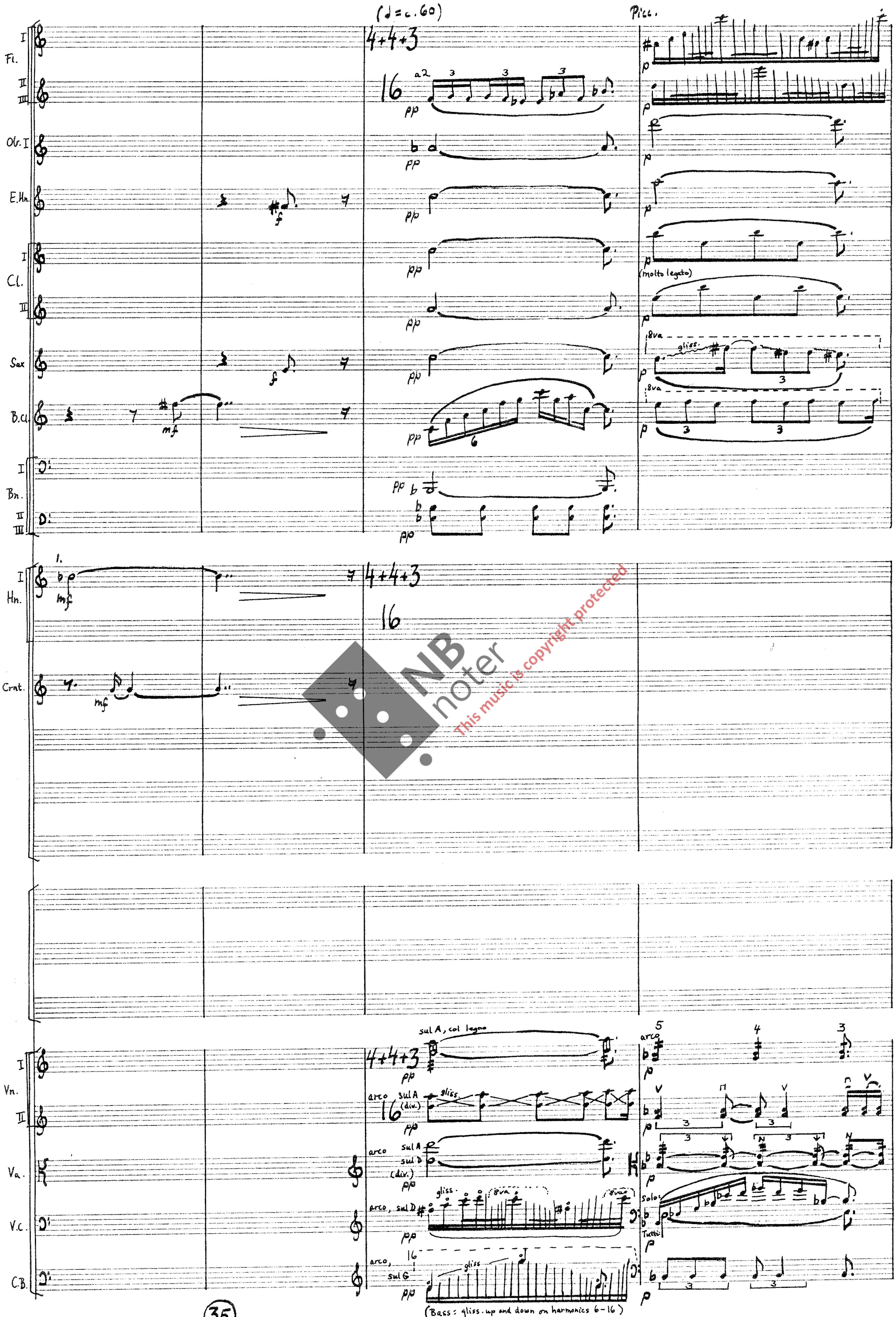
(♩= c. 60)
Picc.
4+4+3
16
Fl. I
II
III
a2
Ob. I
E. Hn.
Cl. I
II
(molto legato)
Sax
8va
gliss.
B. Cl.
Bn. I
II
III
Hn. I
Crnt.
Vn. I
II
Va.
V.c.
C.B.
sul A, col legno
arco
sul A
(div.)
sul D
arco, sul D
8va
arco,
sul G
Solo:
Tutti:
(Bass: gliss. up and down on harmonics 6–16)
35

Un poco più mosso

Fl. I II III — a2 — mp — cresc.

Ob. I — mp — cresc.

E. Hn. — mp — cresc.

Cl. I — mp — cresc.

Cl. II — mp — cresc.

Sax — mp — cresc.

B.Cl. — mp — cresc.

Bn. I — mp — cresc.

Bn. II III — mp — cresc.

Un poco più mosso

Hn. I II — mp — cresc.

Hn. III IV — a2 — mp — cresc.

Cnt. — mp — cresc.

Trp. I II — con sord. — mp — p

Trb. I II III — mp — cresc.

Tuba — mp — cresc.

Un poco più mosso

Timp. — mp — pp — p

Perc. I

Un poco più mosso

Vn. I — Col legno — sul A — mp — cresc.

Vn. II — sul A — gliss. — mp — cresc.

Va. — (div.) sul A, sul G — mp — cresc.

V.C. — sul C — gliss. — mp — cresc.

C.B. — 8va — sul D — gliss. — mp

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24 Sleeves

Molto rubato e sostenuto (♪ = c. 64)

Ob. II — mf — sempre legato

E.Hn. — mp

E♭ Cl. — mf — sempre legato

Cl. I II — mp

Sax. — mp

B.Cl. — mp

Hn. I II — mp

Crnt. — mp

Perc. I — (Timp.) — Molto rubato e sostenuto — (Timp.) — mf

Perc. II — Vib. — p — Osc. off — (Vib.) — mf

Vn. I — Molto rubato e sostenuto — pizz. — mf

Vn. II — mf — sempre legato

Va. — mf — sempre legato

V.C. — mf — sempre legato

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24 Staves

Ob. I
Ob. II
mf

E♭ Cl.

Sax.
mf

Perc. I
(Timp.)

Perc. II
(Vib.)
(secco)

Vn. I
pizz.
pizz. (div.)
arco

Vn. II

Va.
pizz.
arco

V.C.
pizz.
arco

C.B.
pizz.
arco

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24 Staves

Fl. I

Ob. I

Fl.

mf-f

Sax.

Bn. I

mf

Hn. I II III IV

sempre ten.

sempre ten.

Tuba

sempre ten.

Vn. I II

Sempre legato

Va.

V.C.

C.B.

pizz.

(sempre pizz.)

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Ob. I

Cl. I II

a2

mf

Sax.

Bn. I II III

a2

Hn. I II III IV

Tuba

Temple blocks.

mf

Perc. I II III

Xyl.

mf

mf

Vn. I II

Va.

V.C.

C.B.

arco

pizz.

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Fl. I II

Picc.

8va

mp

8va

2.

mf

Cl. I II

Sax.

B.Cl.

B.Cl.

Bn. II III

2.

Hn I II III IV

Tuba

Vn. I II

Va.

V.C.

C.B.

arco

pizz.

arco

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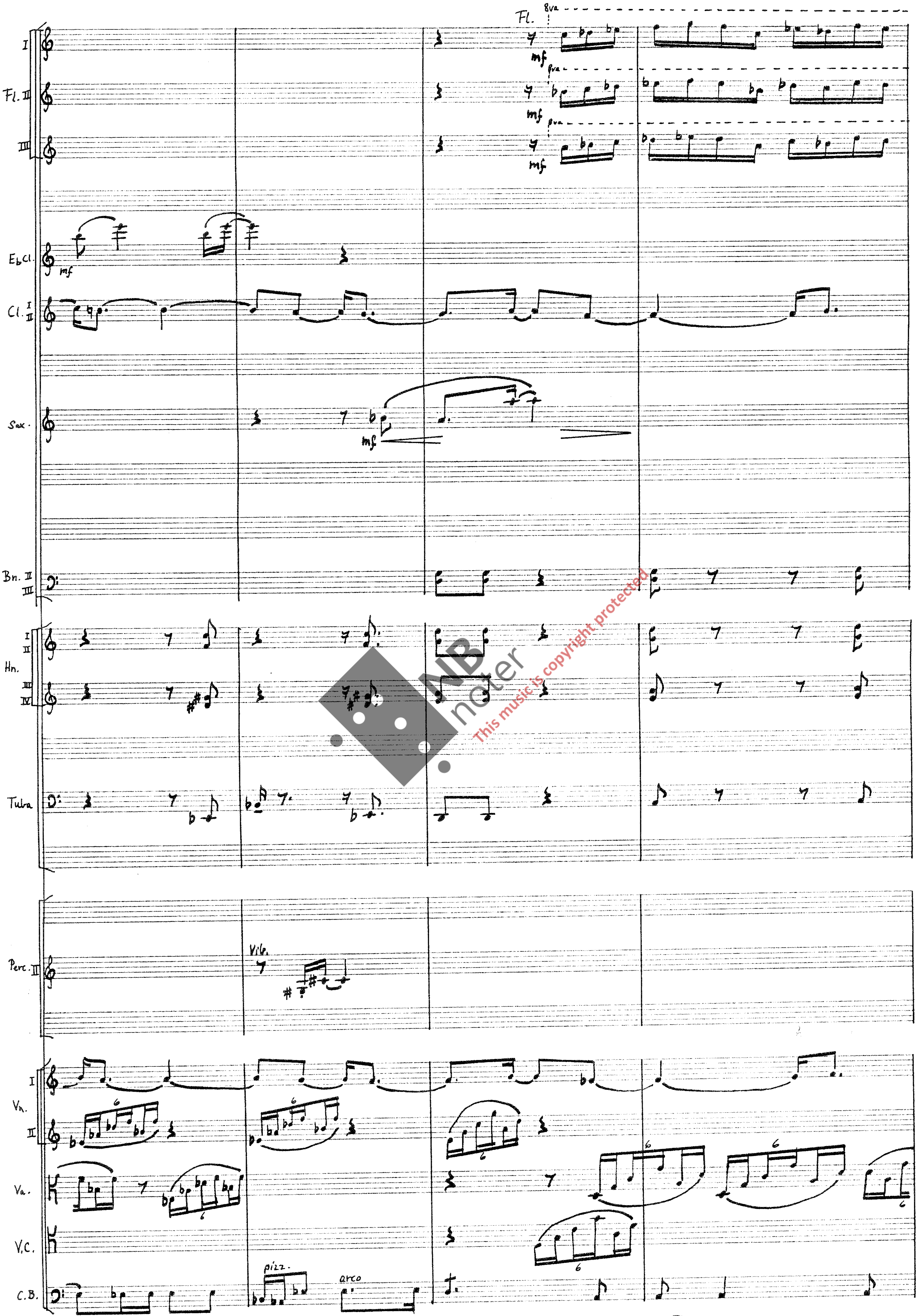

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24 Staves

8va

Fl. I

8va

Fl. II

8va

Fl. III

Ob. II

E.Hn.

Cl. I II

Sax.

B.Cl.

Bn. I

Bn. II

Bn. III

Hn. I II III IV

Cornt.

Tuba

Vn. I

Vn. II

Va.

div. in 2

Vc.

(div. in 2)

C.B.

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24 Staves

Picc.
8va
mf
mp
Fl. I
Fl. II
Fl. III
Cl. I
Cl. II
B.Cl.
Bn. I
Bn. II
Bn. III
Cornt.
Temple blocks
Perc. I
Perc. III
Col legno battuto
div.
6 violins soli
Vn. I
Vn. II
Va.
V.C.
C.B.
pizz.
(pizz.)

x) Hold each note thru the first ♪ of m. 80.

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24 Staves

Fl. I

Fl.

Ob. I

1.

Cl. I

Cl. II

Sax.

B.Cl.

Bn. I

Bn. II

Bn. III

Hn. I II

Hn. III IV

mp

mp

Tuba

Perc. I

Perc. II

Xyl.

p

Perc. III

4th harm. of all notes:

Vn. I

Vn. II

pizz.

Va.

pizz.

arco

V.C.

(pizz.)

arco

Solo

C.B.

Col legno battuto

(div.)

3rd pos.

4th pos.

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Fl. I, II, III

Ob. I

Cl. I, II

Sax.

B.Cl.

Bn. I, II, III

Hn. I, II, III, IV

mf

Tutti arco

(div.)

col legno battuto

Vn. I, II

arco non-div.

Va.

pizz. non-div.

pizz. div.

mp

mf

V.C.

pizz.

arco

C.B.

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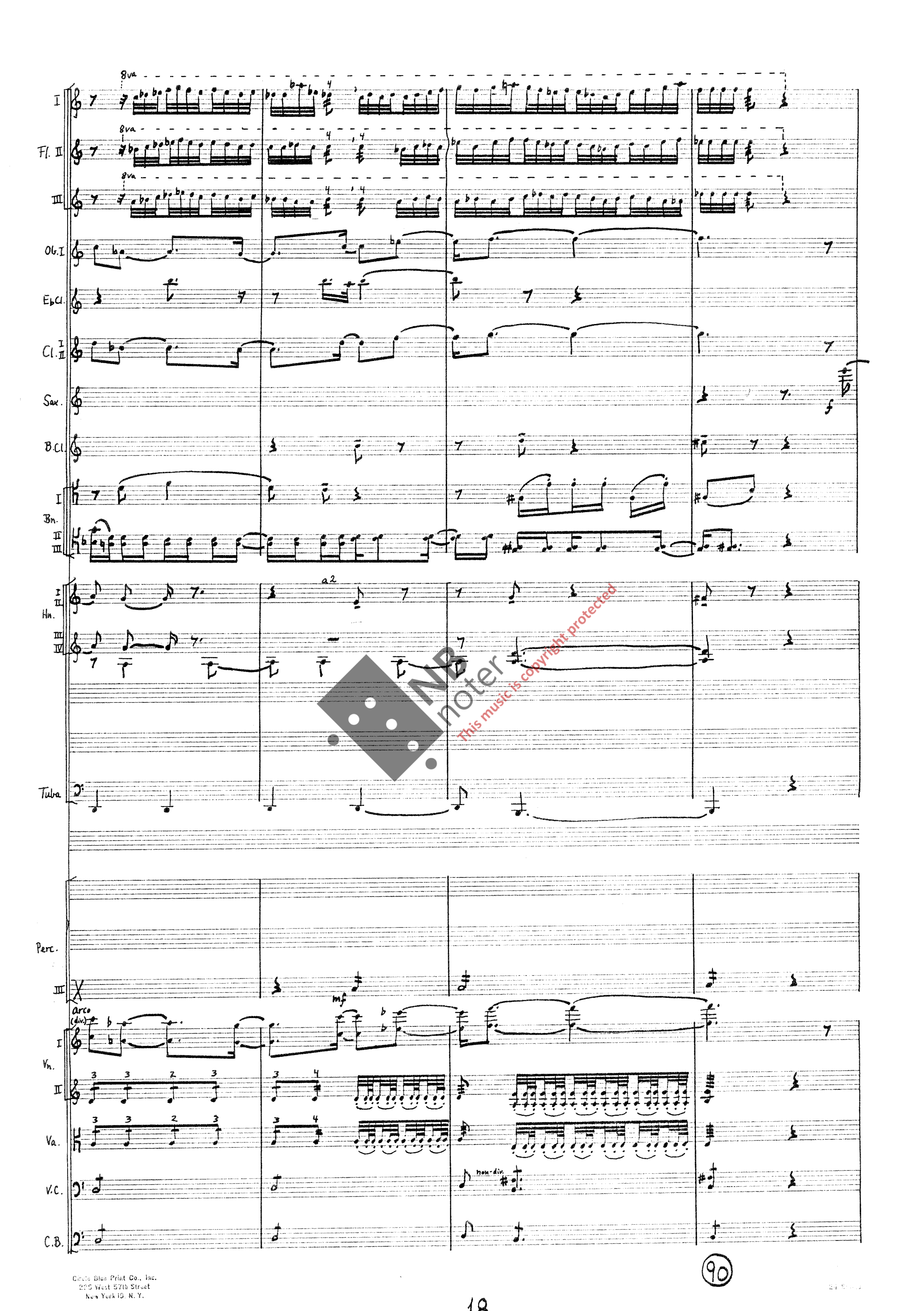

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Fl. I
Fl. II III
Ob. I
E. Hn.
Cl. I II
Sax.
B. Cl.
Bn. I
Bn. II III
Hn. I II
Hn. III IV
Crnt.
Tuba
Perc. I
Perc. II
Perc. III
Vn. I
Vn. II
Va.
V. C.
C. B.

8va
a2
stacc.
Cym.
Gong
legato
(loco)
pizz.
arco (div.)

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8va

tr.

Fl. I

8va

Fl. II III

Ob. I

E.Hn.

Cl. I II

Sax.

B.Cl.

(stacc.)

(stacc.)

Bn. I

Bn. II III

Hn I II

Hn III IV

Crnt.

Tuba

Perc. III

8va

Vn. I

Vn. II

Va.

V.C.

C.B.

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8va

Fl. I

8va

Fl. II III

dim.

Ob. I II

mf

E.Hn.

E♭Cl.

mf

Cl. I II

Sax.

B.Cl.

un poco dim.

Bn. I

un poco dim.

mf

Bn. II III

un poco dim.

mf

Hn. I II

Hn. III IV

Crnt.

Tuba

Temple blocks

mf

Perc. II

Claves

mf

Perc. III

mf

8va

loco

Vn. I

mf

Vn. II

mf

Va.

un poco dim.

mf

V.C.

un poco dim.

mf

C.B.

un poco dim.

mf

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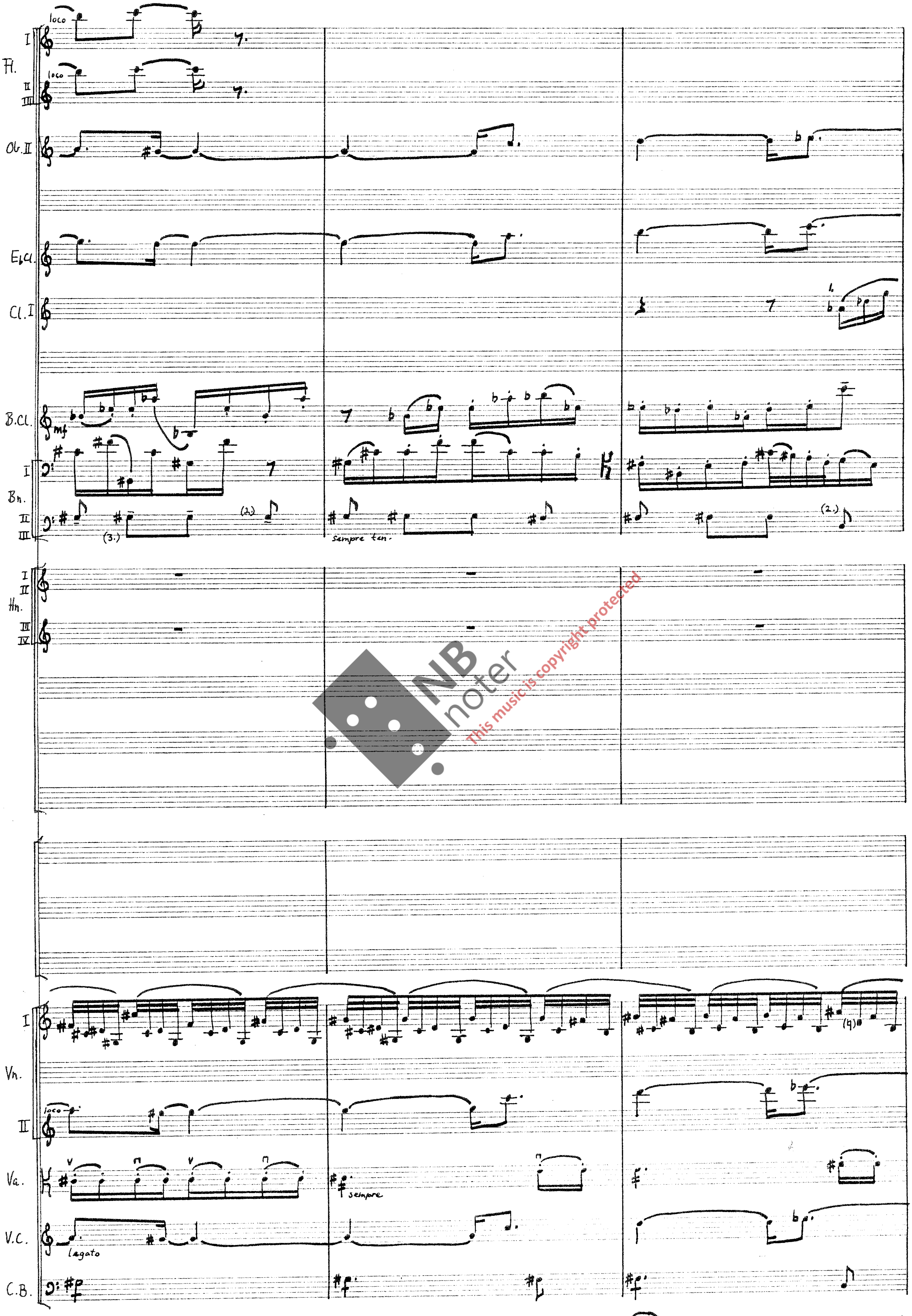

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Picc.

Fl. I II III

Ob. I II

E♭ Cl.

Cl. I II

B. Cl.

Bn. I II III

Trp. I II

Con sord.

mp

Vn. I II

Va.

V.C.

C.B.

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Fl. I
Fl. II III
Ob. II
E♭ Cl.
Cl. I
B. Cl.
Bn. I
Bn. II III
Hn. I II
Hn. III IV
Trp. I II
Vn. I
Vn. II
Va.
V.C.
C.B.

picc.
2.
1.
spicc.

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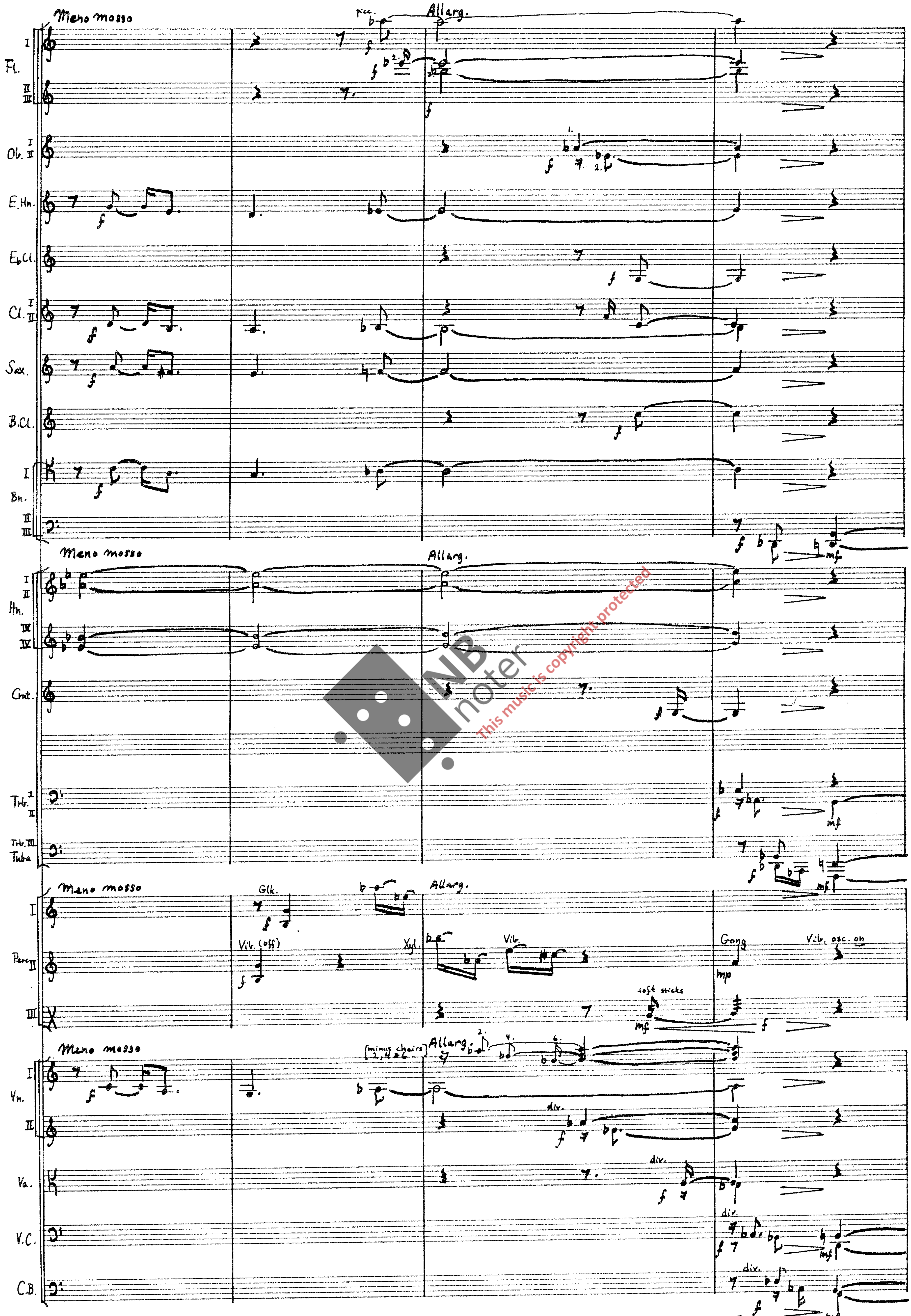
Meno mosso
Allarg.
picc.
Fl. I II III
Ob. I II
E. Hn.
E♭ Cl.
Cl. I II
Sax.
B. Cl.
Bn. I II III
Hn. I II III IV
Cnt.
Trb. I II
Trb. III Tuba
Perc. I II III
Glk.
Vib. (off)
Xyl.
Vib.
Gong
Vib. osc. on
soft sticks
[minus chairs 2, 4 & 6]
Vn. I II
Va.
V.C.
C.B.
div.
115

Allegretto rubato (♩ = c. 120) (♩ = c. 112)

3 4+4+3
4 16

Bn. I II III

Allegretto rubato

3 4+4+3
4 16

Con sord.

mp

Trp. I II

Trb. I II

Trb. III Tuba

8 basso

Allegretto rubato

3 4+4+3
4 16

Glk.

mp

I

Timp.

gliss.

Perc. II

Chimes

mp

Vib. (on) → off

mf

Molto rubato – not too fast
(Not even 8th notes!)

off

Xyl.

(Reg. sticks)

III

Dynamic range ms. 117-141:
pp – f (mostly mp – mf)

V.C.

C.B.

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* Here an improvisation may be inserted in irregular rhythm and exploring different sounds (rather than being plain loud). End impr. with the following measure.

24 Staves

Temple blocks

Glk.

Temple blocks

I

Perc.

II

Xyl.

Vib.

(with one stick)

III

(♩ = c. 112)

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24 Staves

Glk. and temple blocks

Cym.

Cym.

I

Timp.

(put cymbals together)

Cym. pull apart

Claves

Perc.

II

III

(rubato)

(1 stick)

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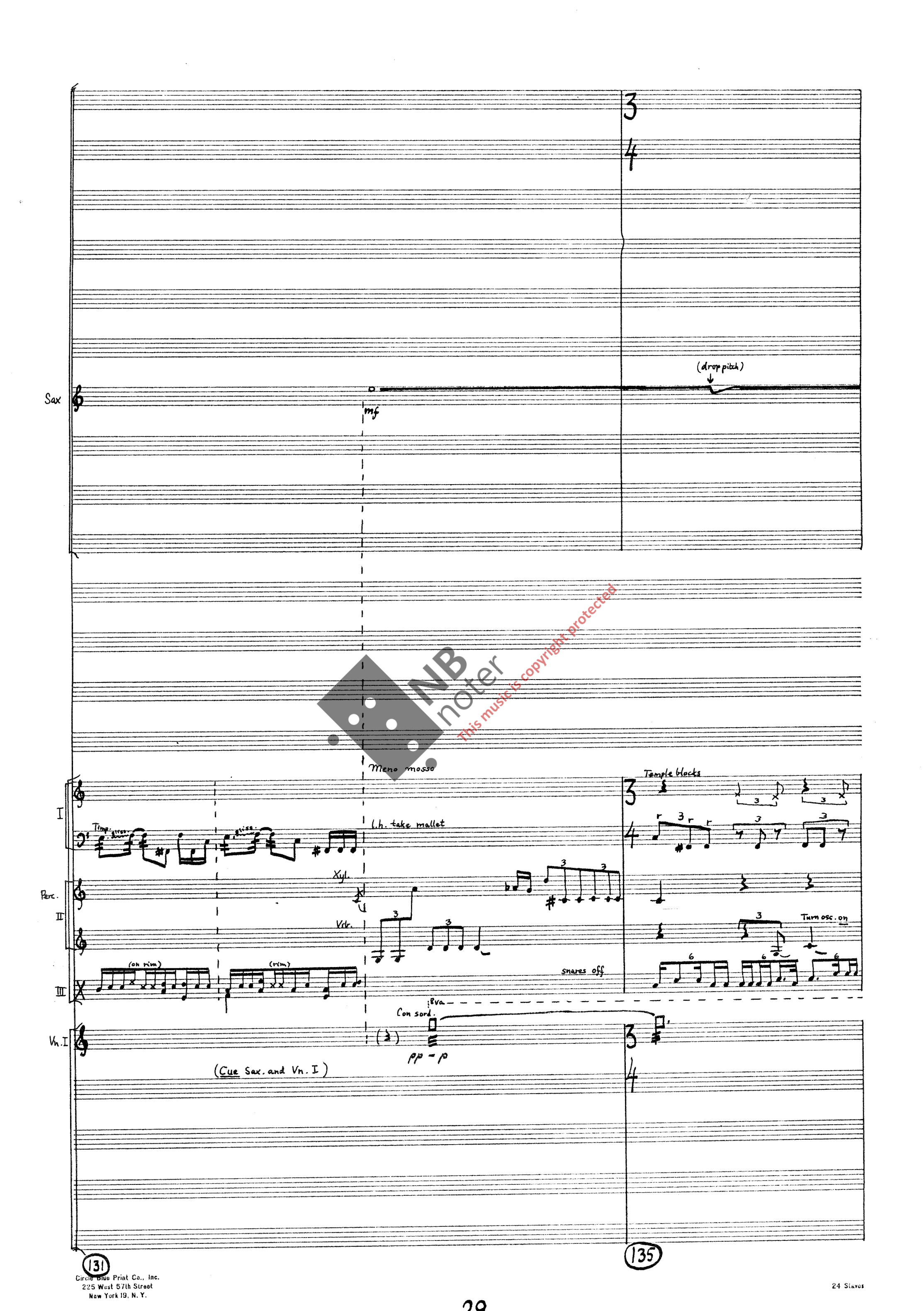

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24 Staves

(♩=c.46)

Sax.

dim.

Glk.

Temple blocks

I

Perc.

Xyl.

II

Vib.

♩=c. 72 (don't coordinate with other instr.)

III

Repeat; gradually add instr. and embellish rhythm. Keep it light and moving (pulsating)

Vn. I

8va

gliss.

(gliss.)

V.C.

Con sord.

pp

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24 Staves

Lentissimo

Sax. fade out

Lentissimo

Trp. I II Con sord. p

Glk. (4) 6

Lentissimo

I

Perc. Xyl. b

II Vib. (osc. off) (secco)

III add to pattern

Lentissimo

Vn. I (gliss)

V.C.

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24 Staves

Picc.

4+4+3 | 4+3+4 | 4+4+3

8va — tr. — mf

Hn. I II III IV

Crnt.

Trp. I II III

Trb. I II III

Tuba

Con sord. — mf

Con sord. — f

(blow air thru instr.)

Trumpets play only if the acoustics are problematic.

a 3

a 3 (blow air thru instr.)

Rubato — mf

(accel.)

Timp. — mf

Perc. I

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Allegro (♩= c.112)

8va

Un poco sostenuto

Picc.

Eb Cl.

mp

Allegro

Un poco sostenuto

Hn. I II III IV

Sempre marc.

Cnrt.

Trp. I II III

Trb. I II III

Tuba

Allegro

Un poco sostenuto

Allegro

Un poco sostenuto

Va.

non-div.

pizz.

arco

sul D

p - mp

Flowing movement above b^2 (dis-coordinate, and slightly rough tone color)

V.C.

non-div.

pizz. non-arpegg.

sul C

sul G

NB notes
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24 Staves

A tempo

loco

Picc.

tr.

A tempo

Hn. I II III IV

Cnt.

Trp. I II III

Trb. I II III

Tuba

A tempo

A tempo

move above e_b^3 (sul D)

Va.

V.C.

155

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24 Staves

Picc.

Bn. I

♩. = 48

mf

Hn. I II III IV

a2

Crnt.

Trp. I II III

Trb. I II III

Tuba

Vn. I

Improvise randomly above d³
(discoordinate; legato and/or stacc.)
sul D and A

mp

move up, and fade out

Va.

V.C.

(pizz.)

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24 Staves

8va

Picc.

mf

Con sord.

Trb. I II

Tuba

Temple blocks

I

Perc.

p

4

I

Vn.

II

Improvise randomly above e^3; sul A

V.C.

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165

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24 Staves

8va

Picc.

Bn. II III

2.

3.

Tuba

I

Perc. II

III

Claves

Same as m. 158f.

8va

arco

div.

fingernail pizz.

I

Vn.

II

1st chair: arco

others: pizz.

V.C.

C.B.

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Cl. I
Cl. II
f stacc.
f stacc.
B.Cl.
f stacc.
Bn. I
f stacc.

Tb. I II
mp
gliss.
(follow graphic line)
Tb. III
mp
gliss.

Perc. I
d slightly faster than d. in other choirs.
mf
Perc. II
(don't co-ordinate)
Perc. III
Claves
mf
mf

8va
finger nail pizz.
Vn. I
Vn. II
Va.
spicc.
f
spicc.
f
C.B.

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24 Staves

Meno mosso

E.Hn.

Cl. I II — a2

Sax.

B.Cl.

Bn. I

Meno mosso

Hn. I II III IV

Crnt.

Tbn. I II III

Meno mosso

Vn. II

Va.

V.C.

Solo

Solo

Solo

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a tempo

Cl. I

Cl. II

stacc.

stacc.

B.Cl.

stacc.

Bn. I

stacc.

a tempo

Hn. I, II, III, IV

a tempo

Timp.

mf

Perc. I

Vib. (off)

Perc. II

mf

a tempo

Va.

V tr

pizz.

V.C.

Solo

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24 Staves

Fl. I II III
Ob. I II
E.Hn.
E♭Cl.
Cl. I II
Sax.
B.Cl.
Bn. I II III
Timp.
Perc. I II
Vib.
Vn. I II
Va.
V.C.
C.B.

8va
a2
tr.
(secco)
Chimes
arco
(tutti)

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24 Staves

Fl. I, II, III — loco — 4+4+5 / 16 — pp

Ob. I, II — 1. — pp

E.Hn. — pp

E♭Cl. — pp

Cl. I, II — pp

Sax. — pp

B.Cl. — pp

Bn. I, II, III — pp

Hn. I, II, III, IV — 4+4+5 / 16

Cnt. — pp

Trt. I, II — pp

Trt. III / Tuba — pp

Perc. I — 4+4+5 / 16 — Chimes — pp

Perc. II — Glk. — pp — Vib. (off) — pp — w/ trgl. beater — pp

Perc. III

Vn. I — 8va — tr. — loco — 4+4+5 — pp — Last chair → first

Vn. II — 8va — tr. — loco — 16 — pp

Va. — 8va — tr. — loco — pp

V.C. — tr. — pp

C.B. — pp

Cue Tuba; other players come in when they hear the person to their right play. Hold until sound has encircled room. Then dim.

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24 Staves

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Moderato (♩= c.64)

Fl. I

p

E♭ Cl.

p

tr.

B. Cl.

p

tr.

Walk to the right hand side of E. Hn.

I Bn. II

mp

Moderato

Crnt.

Walk to the left hand side of Sax.

Moderato

Perc. I II III

mp

slightly faster than in other choirs

Moderato

8va div. p

Vn. I II

mp

pizz. non-div.

p

arco 8va

mp

V.C.

2 celli div. pizz.

mp

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24 Staves

Fl. I II III

E.Hn.

Cl. I

Sax.

Bn. II

Con sord.

Sempre sost.

x) barlines should be felt here rather than where notated.

Thr. I II III

Timp.

Perc. II III

Soft sticks

Vn. I II

Solo

Va.

pizz.

arco, sul C

tutti div.

V.C.

C.B.

200

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24 Staves

Fl. I
Fl. II
Ob. I II
Eb Cl.
Cl. I
B. Cl.
Trb. I II
Trb. III
Tuba
Perc. I
Perc. II
Perc. III
Vn. I
Vn. II
Va.
V.C.
C.B.

Hit on edge w/ trgl. beater

Hold Cymbals together, moving them around in circles (one per ♩)

shares off

beyond bridge

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Fl. I II III

(2.)

a2

Ob. I II

E. Hn.

E♭ Cl.

Cl. I

Bn. II III

Hn. I II

Trb. I II

Tuba

Timp.

Perc. I

Xyl.

rit.

accel.

Perc. II

Perc. III

Vn. I

sul A

sul E

col legno battuto

Vn. II

pizz.

Va.

V.C.

sul D

pizz.

C.B.

arco

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24 Staves

Fl. I
Fl. II III
Picc.
E.Hn.
Eb Cl.
Cl. I
Cl. II
Sax.
B.Cl.
Bn. II
Trp. I
Solo
Con sord.
Thr. I II
Thr. III
Tuba
Timp.
Perc. I
Cym.
Perc. II
Perc. III
Vn. I
arco
Vn. II
Va.
sul G
sul G, beyond bridge
col legno battuto
C.B.

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210

24 Staves

Fl. I, II, III
Ob. II
E♭ Cl.
Cl. I, II
Sax.
B. Cl.
Bn. II, III
Trb. I, II, III
Tuba
Perc. I, II, III
Vn. I, II
Va.
V.C.
C.B.

Fl. f mf mf mp
mp
mp
mp
mp
mp
Cym. pp
Xyl. soft mallet mp
8va
sul D mp
(sul G + D)
sul A, beyond bridge, col legno battuto f
Col legno battuto
arco

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24 Staves

Rit.

Molto moderato (♩= c.60)

E.Hn.

E♭Cl.

Cl.I

Sax

B.Cl.

Bn. II III

Rit.

Molto moderato

Hn. I II III IV

Cornt.

Trp. I II III

Trb. I II III

Tuba

Cym.

Timp.

Perc. II III

chimes

8va

Vn. I II

Va.

V.C.

C.B.

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24 Staves

Tranquillo (♩ = c. 60)

4+4+3+4+4 | 4+4+3

16 | 16

Tranquillo

Hn. I II III IV

Crnt.

Trp. I II III

Trb. I II III

4+4+3+4+4 | 4+4+3

16 | 16

p

Tranquillo

Perc. I II III

Chimes

4+4+3+4+4 | 4+4+3

16 | 16

p

soft sticks

p pp

Tranquillo

4+4+3+4+4 | 4+4+3

16 | 16

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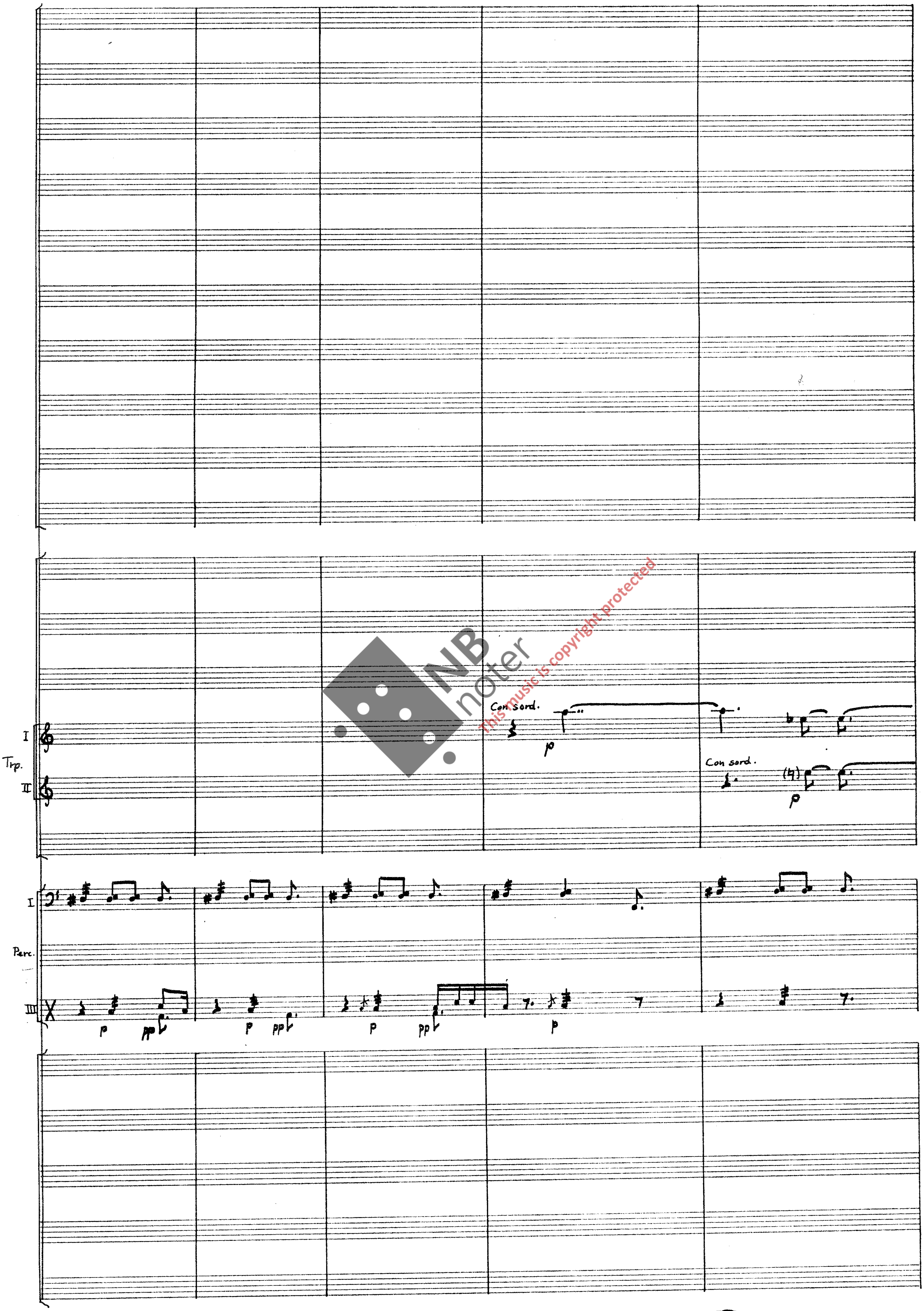
24 Staves



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E.Hn.

Cl.I

Sax.

B.Cl.

Hn. I II

Crnt.

Trp. I II

Perc. I II III

Vib.

(snares off)

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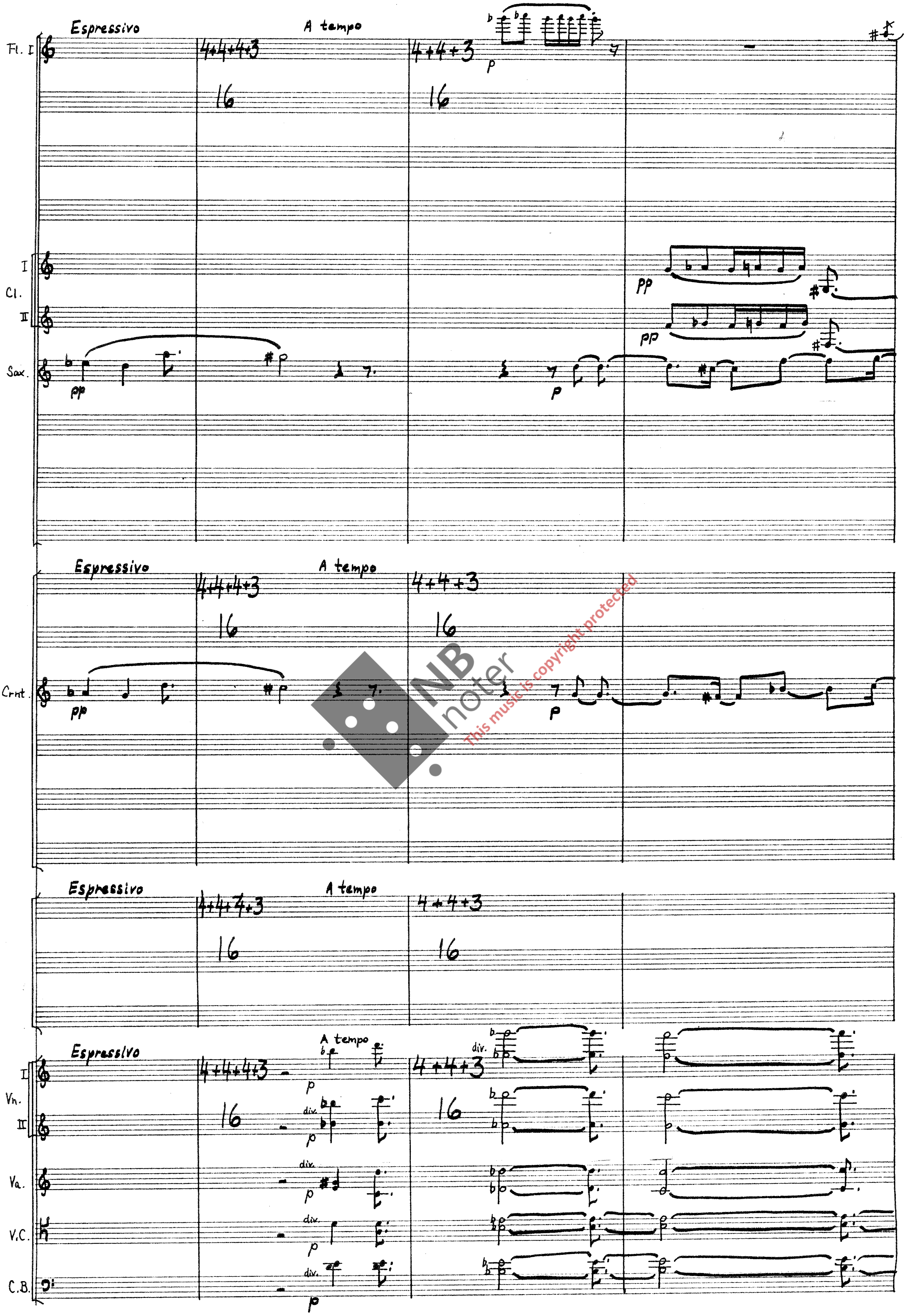
24 Staves


Espressivo
A tempo
4+4+4+3
16
4+4+3
16
Fl. I
Cl.
I
II
Sax.
pp
p
Crnt.
Vn.
Va.
V.C.
C.B.
div.

(♩=♩)

Fl. I

Fl. II III

Con sord. (hankerchief)

Ob. I

Con sord.

E. Hn.

Cl. I II

Sax.

Con sord.

Bn. I

Bn. II III

Hn. I

Hn. III IV

Crnt.

Thb. III

Tuba

Timp.

Perc. I

Xyl.

Perc. II

8va

tr.

Vn. I

Vn. II

Va.

V.C.

(div.)

C.B.

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24 Staves

Fl. I
Fl. II III
Ob. I
E. Hn.
E♭ Cl.
Cl. I II
Sax.
B. Cl.
Bn. I
Bn. II III
Hn. III IV
Perc. I
Perc. II
Perc. III
Vn. I
Vn. II
Va.
V.C.
C.B.

mf
mf
mp
mp
mp
mp
p
(snares off; reg. sticks)
p
Xyl.
p - mp
8va
p
loco
div.
mp
mp

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24 Staves

Fl. I II III

E.Hn.

senza sord.

dim.

EbCl.

pp

Cl. I II

dim.

Sax.

dim.

B.Cl.

dim

Bn.I

senza sord.

Hn. I III IV

Cornt.

Con sord.

Trp.I

Perc. I II III

Vib.

put away left stick; take trgl. beater

Vn. I II

col legno battuto (saltando)

p-mp

a2

col legno battuto

div.

Va.

finger-nail pizz.

div.

V.C.

spicc.

div.

- sul D
- sul G
- sul C

(Harmonics!)

C.B.

a2

1. arco
2. finger nail pizz.

(secco)

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24 Staves

c. 5 sec.

E.Hn. pp

Cl.I B.cl. pp

Sax. pp

B.cl. pp

Bn.II pp

Crnt. pp

I Cym. pp

Perc.

III pp

C.B. a2 sul E 1. arco sul ponticello 2. finger nail pizz. pp (secco)

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24 Staves