Jack Symonds

BRUCKNER-STEIN

Adagio for orchestra

Op. 12

2012

Bruckner-Stein

Instruments

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets (1st in Bb, 2nd in A)
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba
4 Timpani (1 piccolo)
Percussion (5 players)

Harp
Piano

16 Violins I
14 Violins II
12 Violas
10 Cellos
8 Double Basses (half should have 5 strings, bottom tuned down to Bb)

Percussion:

1: High Bongo, Tamtam (shared with Player 2), Bass Drum, Bell Tree,
3 Rototoms, Low Suspended Cymbal (shared with Player 2), Flexatone, Rainstick, Sandpaper Blocks, Crotales (shared with Players 3 & 4)

2: Tenor Drum, 2 Metal Blocks (high/low), Low Suspended Cymbal (shared with Player 1), 3 Thai Gongs (C#2, D2, D#2), Tamtam (shared with Player 1), Medium Ratchet, Woodblock, Sizzle Cymbal (medium)

Players **3** and **4** share Crotales (with bow), Glockenspiel and Tubular Bells
Player **4** also plays Marimba

5: Vibraphone (with bow), Tubular Bells (shared with Players 3 & 4)

Score in C

Duration: 22 minutes

Performance Notes

- Lines between notes indicate a **continuous** glissando over the **entire** length of the first note.

- Trills are always to the **semitone above** unless otherwise marked.

- The bottom number of a time signature is always a division of the semibreve.
  (7 = seven quaver triplets)
  12

- The quarter-tones are as follows:

  = quarter- tone sharp

  = quarter- tone flat

  = three quarter- tones flat

Strings:

- In unequal divisi situations (eg. 14 second violins into 6 parts), more players should take the **bottom** part in every situation.

- There are several melodic quarter- tonal passages, mostly for the first desks of violas and celli. It is recommended that these four players work out these passages together, separate from the rest of the orchestral rehearsal time. The quarter- tones in the rest of the strings and piccolo are simpler and can be dealt with in the general orchestral rehearsal. (NB the principal viola player has an exceptionally difficult part.)

- The horizontal line with 'bow pressure' above indicates a harsh scratch tone.

- Bow changes on long, held notes should be imperceptible and made independently of the other players
-

Percussion:

- **Mallets:** Percussion mallets are largely specified in the score, however the Vibraphone player should use discretion when selecting the kinds of 'hard' and 'soft' mallets. Crotales and Glockenspiel use hard plastic mallets throughout. Marimba needs two basic kinds: yarn and rubber, the finer gradations are left up to the player. Tubular Bells **must** have a standard double-ended mallet, one of which is felt and one of which should be as 'wooden' sounding as possible (a small strip of leather may be used over the wood.)

- Bass Drum should have an adjustable skin and a variety of mallets for different characters.

- The chains attached to the Tamtam should be easily and quickly removable. A slender metal link-chain should suffice for the effect.

- The flexatone should be a good quality instrument very responsive to small changes of hand pressure and pitch.

Program Note

Bruckner-Stein is an investigation of some of the processes in late Brucknerian Adagios. It is in three linked movements, the first of which- Attempts at Adagio- tries to find a state of harmonic and gestural repose in the face of contradictory material. It does so in increasingly extended linear Adagio 'windows' all of which contain unstable elements stymieing their development and ceding to non-linear music. The last of these capsizes into the second movement- Non Adagio- an extremely fast explosion and dispersal of the accumulated material. The exhaustion of this music and a linear meeting-point is reached in the third movement- an Adagio proper. Here, everything is reconfigured to produce a single argument, culminating in a harmonic ascent ('*Anstieg*'- though with the opposite expressive gambit of R. Strauss's famous example) to a final clarification of the work's basic harmonic content.

Bruckner-Stein

Adagio for orchestra

I. Attempts at Adagio

Jack Symonds, 2012

Unvereinbar ♩= 84

2.3

Piccolo

Clarinet 1 in B♭

Clarinet 2 in A

Bass Clarinet in B♭

Horns 1 & 3 in F

Horns 2 & 4 in F

Trumpet 1 in B♭

con sord.- straight

Percussion 1

HIGH BONGO

to CROTALES

CROTALES

plastic mallets

Percussion 2

TENOR DRUM

2 METAL BLOCKS

Percussion 3

GLOCKENSPIEL

plastic mallets

Percussion 4

MARIMBA

yarn mallets

Vibraphone (Percussion 5)

hardest mallets

Harp

E, F♯, G♯, A

D, C♯, B♭

Piano

Violin I

div. in 2

2 desks

Viola

molto vib.- quartertonal

1. sola

non vib.

Violoncello

div. in 2

1. solo

gli altri

Double Bass

half

tutti

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7

A

2.2.3

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tba.

Timp.

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

Vib.

F♮
D♭, B♮

C♮

Hp.

Pno.

Vln. I

non vib.! (sub.)

Vla.

gli altri

pizz.

Vla. b

(1.)

q.t. vib.

Vc.

Vc. b

Db.

13

B

Picc.

Fl. 1

mf

Fl. 2

mf

Cbsn.

ff

ff, grunting

f

ff

Hn. 1, 3

senza sord.

f

Tba.

ff

mf

f

ff

TAMTAM

Perc. 1

mf

LOW SUSPENDED CYMBAL

Perc. 2

mf

(Glock.)

Perc. 3

fff

CROTALES

Perc. 4

fff

f

l.v.

TUBULAR BELLS

felt side

Vib.

p

VIBRAPHONE

f

ff

B♯

Hp.

B♭

Pno.

p

fff

f

1 desk

Vln. I

f

1. sola

non vib.

Vla.

mf

fff, searing

torn off

div. in 8 (soli)

Db.

sffp

tutti

only *approx.* B♭

ff

(once again in tune!)

div. in 4

fff

20

C

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

jet whistle
jet whistle
poss.
harmon mute
harmon mute
senza sord.
senza sord.
BASS DRUM
THAI GONG
GLOCKENSPIEL
damp
TUBULAR BELLS
wood side
l.v.
MARIMBA
rubber mallets
tutti
1 desk pizz.
arco
sul pont.
8 players
tutti
div. in 2
1. sola
1. solo
gli altri

28

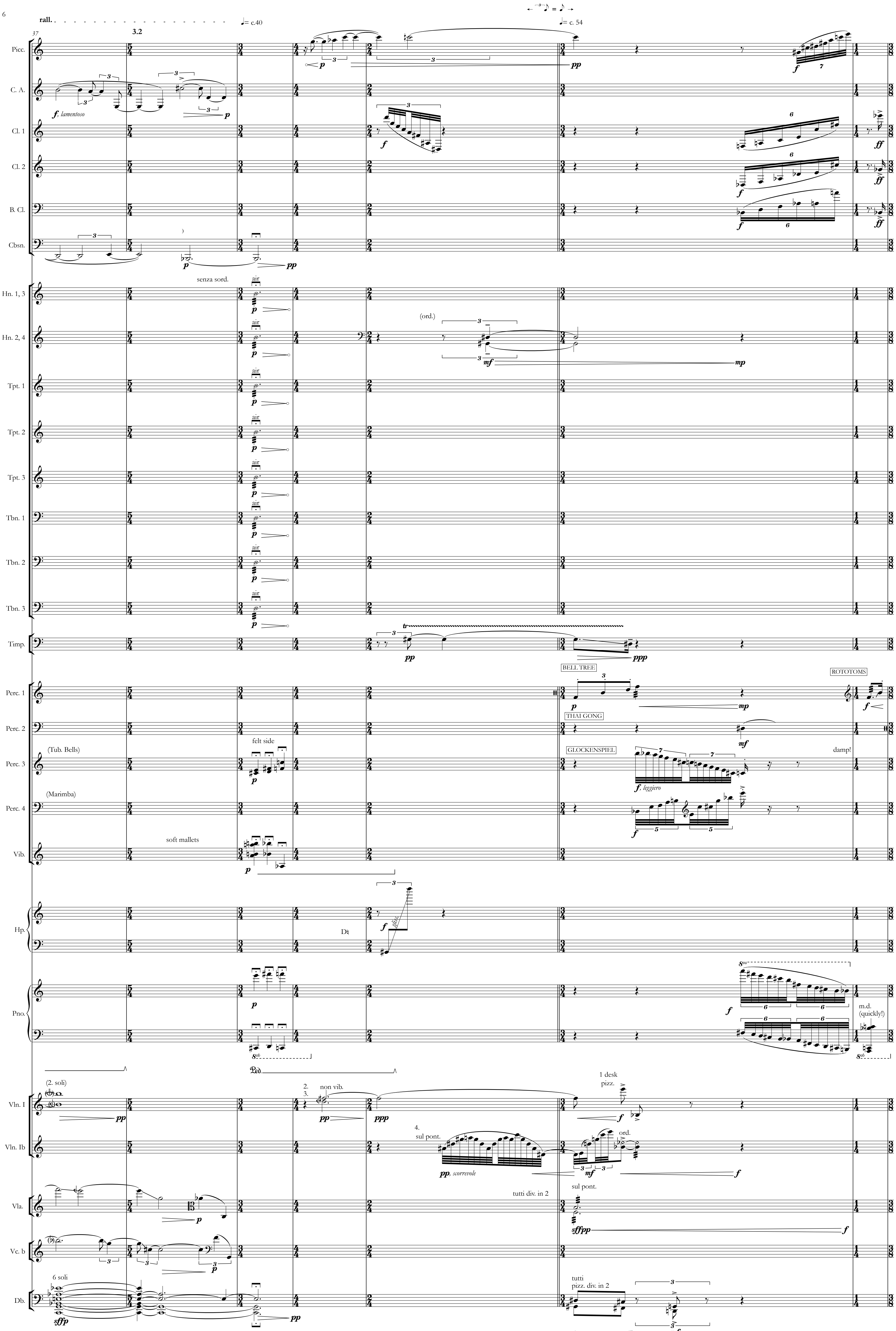
D

← ♪ = ♪ →

♩= c. 56-58

Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

con sord.
senza sord.
senza sord.
(Tub. Bells)
felt side
l.v.
CROTALES
very hard sticks
yarn mallets
4 soli
1. sola
tutti
div. in 6
ord.
div. in 2


rall.
♩= c.40
♩= c. 54
3.2
Picc.
C. A.
Cl. 1
Cl. 2
B. Cl.
Cbsn.
f, lamentoso
senza sord.
air
Hn. 1, 3
Hn. 2, 4
(ord.)
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
BELL TREE
ROTOTOMS
Perc. 1
Perc. 2
THAI GONG
felt side
(Tub. Bells)
GLOCKENSPIEL
damp!
Perc. 3
f, leggiero
(Marimba)
Perc. 4
soft mallets
Vib.
Hp.
D♮
gliss.
Pno.
m.d.
(quickly!)
(2. soli)
non vib.
1 desk
pizz.
Vln. I
Vln. Ib
4.
sul pont.
pp, scorrevole
ord.
tutti div. in 2
sul pont.
Vla.
Vc. b
6 soli
tutti
pizz. div. in 2
Db.

E

44

3.2

doppio più mosso

♩= 108

Picc.

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

con sord.

Tpt. 1

Tpt. 2

Tpt. 3

Tba.

Timp.

SANDPAPER BLOCKS

Perc. 1

SIZZLE CYMBAL

lighlty, with metal beater

Perc. 2

CROTALES

Perc. 3

damp

(Glock.)

rubber mallets

Perc. 4

hard mallets

Vib.

E♯, F♯

Hp.

8va

Pno.

arco 1 solo

estremo

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. b

Vc.

arco 1. solo

pizz.

arco

Db.

1 desk

*If drum cannot gliss the full range, gliss as far as possible on the 'E' drum throughout the quaver, still placing the low C on the beat of the next bar

50

F

Picc.
Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Perc. 1
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

BELL TREE
MARIMBA
(near the top)
E♭, F♯, G♯, A♮
D♮, C♮, B♮
pizz.
arco
tutti
div. in 2

56

G

rit.

Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tba.
Timp.
Perc. 2
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

GLOCKENSPIEL
CROTALES
TUBULAR BELLS
wood side
damp
Eb, F♮ G♮ Db
f, detached
tutti
div. in 2
arco
(arco)
1.

H

♩= 80

65

Picc.

pp

ppp

Fl. 1

pp

ppp

Fl. 2

pp

ppp

C. A.

p

(Crot.)

Perc. 2

p l.v.

(Glock.)

Perc. 3

p l.v.

MARIMBA

Perc. 4

ff

pppp

ppp, indifferente

soft mallets

Vib.

pp

Pno.

pp

8va

pp

of course, use both hands

Vln. I

pp

Vln. Ib

ppp

pp

Vln. II

ppp

pp

Vln. IIb

ppp

pp

Vla.

ppp

Vc.

pp

1, 2, 3

pp

Vc. b

ppp

4, 5

pp

Db.

I

♩= c. 106- 108

77

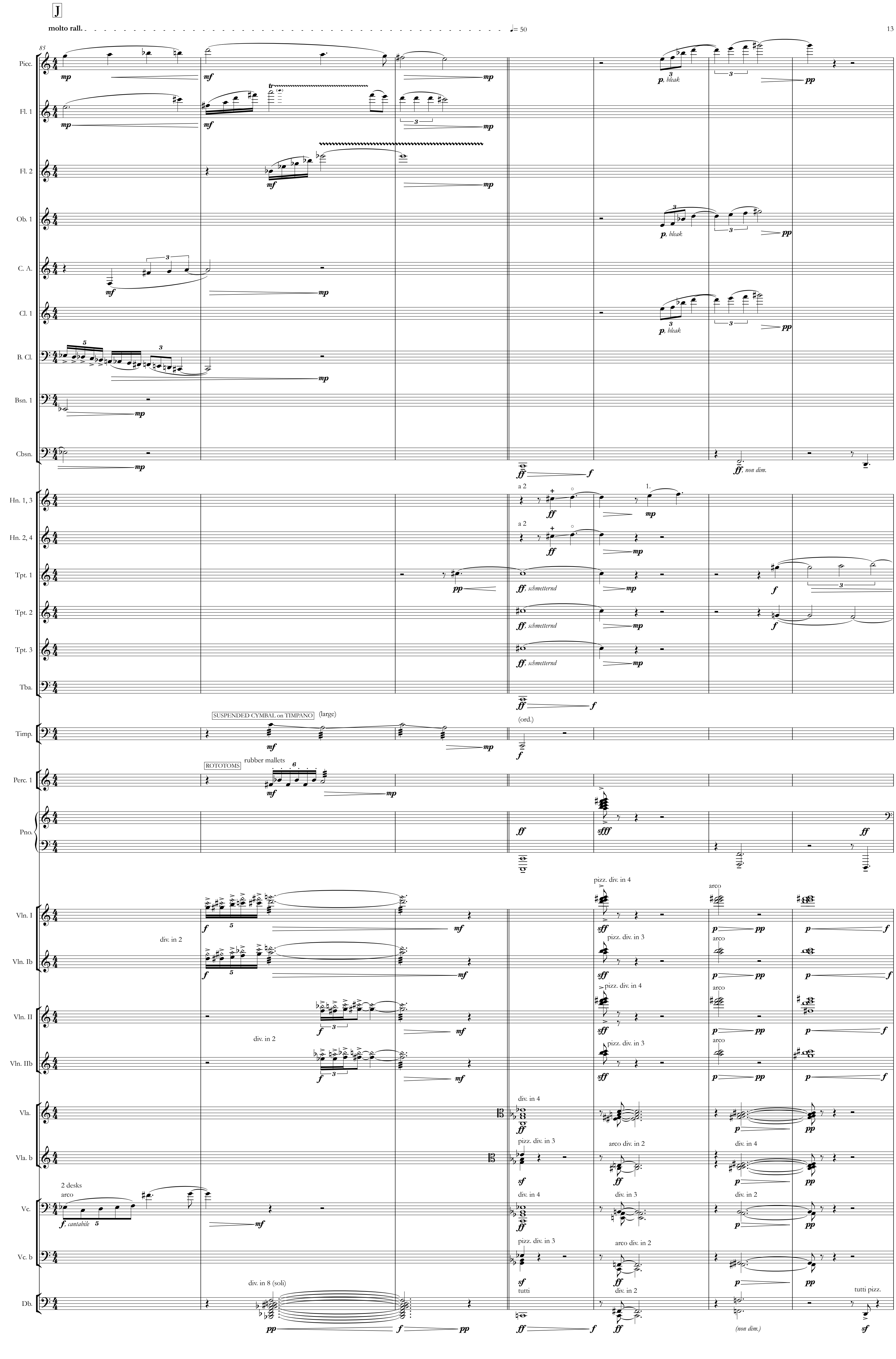
Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc. b
Db.

ROTO-TOMS
CROTALES
TUBULAR BELLS
wood side
(Glock.)
senza sord.
hard mallets
tutti

80

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc. b
Db.

fff
mf
f
ff
mp
p
fff
ffff
pp
ppp
l.v.
F♯, G♯
D♯ B♭
8va
Ped
half
pizz.
damped with hand on strings


J
molto rall.
♩= 50
Picc.
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tba.
Timp.
Perc. 1
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.
p, bleak
ff, non dim.
a 2
ff, schmetternd
SUSPENDED CYMBAL on TIMPANO
(large)
(ord.)
ROTOTOMS
rubber mallets
pizz. div. in 4
pizz. div. in 3
arco
div. in 2
div. in 4
arco div. in 2
div. in 3
2 desks
f, cantabile
div. in 8 (soli)
tutti
tutti pizz.
(non dim.)

K

doppio più mosso

♩= 100

3.3.2

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
(Crot.)
Perc. 1
(Tub. Bells)
Perc. 2
(Glock.)
Perc. 3
MARIMBA
Perc. 4
Vib.
Hp.
Pno.
pizz. div. in 2
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vc.
Db.
wood side
l.v.
E♯, F♯ G♯
D♯, C♯
arco
1. solo
1. sola

L

99

3.2

Picc.

Fl. 1

Fl. 2

flz.

semis

Hn. 2, 4

con sord.

Perc. 1

ROTOTOMS

E♮, F♮, A♯
D♭, C♮ B♮

Hp.

F♯ A♮
D♮

Pno.

u.c. (yes, this is correct)

Vln. I

half, div. in 2

half

div. in 4
sul pont.

extreme bow pressure

Vln. Ib

half, div. in 2

half

div. in 3
sul pont.

extreme bow pressure

Vln. II

pizz.

half

arco div. in 4
sul pont.

extreme bow pressure

Vln. IIb

half

div. in 3
sul pont.

extreme bow pressure

Vla.

1. sola

sul pont.

Vc.

sul pont.

very forceful jetè
tutti

Vc. b

sul pont.

Db.

arco
div. in 4

very forceful jetè
tutti

M

107

air tones

ord.

quasi senza tempo- very long

doppio meno mosso

♩= 50

2.3

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vib.

Pno.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. b

Vc.

Vc. b

Db.

fff, disperato

"wie ein Naturlaut"

(as long as breath allows- circular breathe if poss!)

fff poss. penetrante

mf, doloroso

air tone- approx. pitch

p

air

senza sord.

1.

BASS DRUM

TAMTAM (with chains attached and freely rattling)

l.v.

LOW SUSPENDED CYMBAL

CROTALES

TUBULAR BELLS

wood side

damp

light trem. with felt side- almost imperceptible

arco

fff, hammered

poss.

ord.

bow pressure behind bridge

tutti

pp, sehr ausdrucksvoll

div. in 2

unis.

1. sola

retake ad lib.

sub. non vib.

("sehr derb"), intonation is secondary!

mp, sub. in tune!

fff, angosciato

gli altri

pizz.

arco

2.

cantabile

117

N

← 5♪ = ♩→
♩= 125

Picc.

Fl. 1

Timp.

(remove chains from Tamtam)

TAMTAM

(ord.)

damp

Perc. 1

pp l.v.

f

with knife on rim

ord.

METAL BLOCKS

Perc. 2

p mf p

l.v.

f

Perc. 3

(Tub. Bells)

felt side

MARIMBA

Perc. 4

pp l.v.

mp

f ff

Vib.

mp f

Hp.

f p

mf

ff

Pno.

mp mf

con ped.

ff

Vln. I

1.

mf pp

tutti

p f ff f

Vln. II

tutti

f ff

Vla.

very slow!

f p pp, cantabile

mf f ff

Vla. b

gli altri

p f ff

Vc.

very slow!

f p pp

mf fff

Vc. b

pizz.

+ gli altri

f p pp pooo f p, indifferente

mf f ff

Db.

f mf

125

O

Ob. 1

C. A.

Cl. 1

damp exact note lenghts

Timp.

THAI GONG

Perc. 2

(Mar.)

Perc. 4

Pno.

Vln. I

sul pont.

Vln. II

div. in 2

pizz.

Vln. IIb

tutti
sul pont.

(sul pont.)

Vla.

arco
sul pont.

(tutti)

Vc.

div. in 2

div. in 3

Db.

131

P

rall. ♩= 92

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

Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Perc. 1
Perc. 2
Perc. 4
Vib.

Hp.

Pno.

Vln. I
Vln. II
Vln. IIb
Vla.
Vc.
Db.

con sord.

SUSPENDED CYMBAL

Medium RATCHET
turn slowly

E♭, F♯
B♭

arco

tutti div. in 4

ord.

Q

140

= c. 60-62

G.P.

3.3.2

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vib.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

air tone → ord.

air tone → ord.

TAMTAM

BASS DRUM

TAMTAM

THAI GONG

CROTALES

arco

1. non vib.

torn off

tutti div. in 4

tutti div. in 3

tutti

div. in 2

153

2.3

R

G.P.

← 𝅗𝅥 = 𝅗𝅥 →

𝅗𝅥= 105

Picc.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Hn. 1, 3

con sord.

Hn. 2, 4

con sord.

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. 1

TAMTAM

damp IMMEDIATELY

Perc. 2

RATCHET turn slowly

Perc. 3

Perc. 4

(Mar.)

Pno.

damp with hand

ord.

Vln. I

1. solo

tutti

sul pont.

Vln. Ib

Vln. II

Vln. IIb

Vla.

div. in 3

Vla. b

Vc.

sul pont.

Vc. b

sul pont.

Db.

sul pont.

160

S

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

BASS DRUM
GLOCKENSPIEL
damp
(Mar.)
senza sord.
ord.
div; in 4
div. in 2

166

2.3

T

Picc.

fff, possibile

f, scherzando

Cbsn.

Tba.

f, match contrabassoon

(Mar.)

dotted septuplets fit into
3 crotchets; undotted into 2

scherzando, meccanico

Perc. 4

Vib.

Hp.

Pno.

hammered with both hands

mp

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. b

Vc.

Vc. b

Db.

fff

mp

p

pp

172

U

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tba.
Timp.
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

ff, scorrevole

TUBULAR BELLS

wood side

sul pont.

pizz.

div. in 2

unis.

178

♩= 105

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Timp.
Perc. 3
Perc. 4
Vib.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vc.
Db.

GLOCKENSPIEL

div. in 7
div. in 4
unis.
arco/ ord.
tutti
pizz.
arco

183

V

Picc.

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

ff

pass.

192

W

Picc.

Fl. 1

Fl. 2

Hn. 1, 3

Hn. 2, 4

Timp.

Perc. 1

Perc. 3

Perc. 4

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

air tones (double tongued)

loud but not dominating the Piano

jet whistle

sffz

fff

BASS DRUM

TUBULAR BELLS

wood side

MARIMBA

hammered

198

X

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 2
(Mar.)
Perc. 4
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff
sffffz, very rough
f
ff
gliss.
poss.
horse-neigh
sffz
WOODBLOCK
rubber mallets
5:3

205

Cl. 1
Cl. 2
B. Cl.
Timp.
Perc. 1
Perc. 2
Perc. 4
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

BASS DRUM

211

Y

Picc.
B. Cl.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

GLOCKENSPIEL

TUBULAR BELLS

wood side

damp

E, F, G, A
D♭, C, B

221

Z

3.2

AA

Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff, bonking

fff

E♭, G♭
D♭

8va

(8)

p

f

ff

fff

l.v.

div. in 2

232

BB

Bsn. 2
Cbsn.
Tbn. 3
Tba.

TAMTAM (with chains attached again)

Perc. 2
Perc. 3
Vib.

TUBULAR BELLS

VIBRAPHONE

martellatiss.

ffff

8vb

unis.
pizz.

arco

CC

241

Fl. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Tbn. 3
Tba.
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff marcatiss.
ff marcatiss.
fff
ff
(Mar.)
div. in 2
div. in 3
poss.

249

DD

Picc.
Fl. 1
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Timp.
Perc. 1
Perc. 3
Hp.
Pno.
Vln. I
Vln. II

poss.

BASS DRUM

GLOCKENSPIEL

E♭
D♭,C♭, B♭,

257

3.2.2

EE

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 3
(Mar.)
Perc. 4
Crot.
Vib.
Hp.
Pno.
Db.

fff

ff *fff*

ff, *scherzando*

gliss.

CROTALES

change bows ad lib.

266

FF

3.2

Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp

fff *poss.*

p *ff* *fff*

f

p l.v.

METAL BLOCKS

C maj. *fff* *ff* *mp*

ff *p*

tutti div. in 4

fff

tutta forza

276

Tpt. 1

con sord.

GG

Vib.

softer mallets (if time to change)

Hp.

F♯

pedal buzz

l.v.

Pno.

Vln. I

div. in 2

Vln. II

Vla.

1. sola

Vc.

Db.

div. in 2

288

HH

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
Cbsn.
Tpt. 1
Timp.
FLEXATONE
Perc. 1
TUBULAR BELLS
felt side
Perc. 3
(Mar.)
Perc. 4
Vib.
Hp.
Bb
Pno.
Strings: quick quartertonal pitch deviations up and down
sul pont.
Vln. I
tutti div. in 4
div. in 2
Vln. Ib
Vln. II
Vln. IIb
Vla.
arco
Vla. b
1., 2.
non vib.
Vc.
gli altri
Vc. b
tutti
Db.

II

299

Picc.

Fl. 1

disperato

Fl. 2

Cl. 1

ff

sffp

sffp

Timp.

fff

mf

Perc. 1

tap with small wooden-tipped mallet

gliss.

f

gliss.

(Mar.)

Perc. 4

A♯
C♯ B♮

Hp.

f

8va

Pno.

ffff

Vln. I

ord.

pp

mf

tutti
div. in 4

Vln. Ib

ord.

pp

mf

ff

Vln. II

ord.

pp

mf

ff

tutti
div. in 4

Vln. IIb

ord.

pp

mf

Vla.

ord.

pp

mf

tutti
div. in 4

Vla. b

arco

ord.

pp

mf

p

Vc.

1. solo

pp

fff

pass.

ord.

pp

mf

p

tutti
div. in 4

Vc. b

ord.

pp

mf

Db.

ord.

pp

p

mf

Doppio meno mosso

♩= 105

307

Picc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Timp.

Perc. 4

Vib.

Hp.

Pno.

muted with hand on strings

Vln. I

Vln. Ib

14. (last player)

sul pont.

tutti

div. in 4

ord.

Vln. II

Vln. IIb

Vla.

Vla. b

pizz.

12. (last player)

Vc.

1. solo

detached and obsessive. Don't try to phrase nicely- somewhat 'scrubbed'

Vc. b

Db.

bow pressure

JJ

2.3

311

Fl. 1

fff, possibile

Fl. 2

fff, possibile

C. A.

ff

f

Cl. 1

Cl. 2

Hn. 1, 3

con sord.

p

1.

Hn. 2, 4

con sord.

p

Tbn. 2

very fast open/closed

harmon mute + ○ etc.

f

Tbn. 3

very fast open/closed

harmon mute + ○ etc.

f

Timp.

sfz

Perc. 1

BASS DRUM with butt of stick

mp, very dull

sfff mp

sfff mp

ord.

f

Vib.

mp

f

Hp.

C♭

F♯

pedal buzz

fff possibile

Pno.

Vln. I

sul pont.

pp

f

Vln. Ib

sul pont.

pp

f

Vln. II

sul pont.

pp

f

Vln. IIb

sul pont.

pp

f

Vla.

sul pont.

ff mf

ord.

f

Vla. b

tutti

div. in 2

arco

sul pont.

ff mf

ord.

f

Vc.

fff

Vc. b

Db.

314

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Hn. 1, 3
Timp.
Perc. 1
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

mf f ff ffff, bowling sff BELL TREE l.v. mp fff (trill to harmonic) div. in 2 (high as poss.) bow pressure prestiss.- uneven. slow down slightly towards the end of each group ord. change bows often sul pont. tutti highest poss. art. harm. pizz. arco

conductor: two (right-hand) beats for lower string chords, everything else free. The following four bars should sound continuous.

III. Adagio

senza misura- at least 20" for each bar

319

Picc.

Fl. 1

Fl. 2

Ob. 1 — slow- liberamente — *ff solo* — *mp*

Ob. 2 — *mp*

Cl. 1 — slow- liberamente — *ff solo* — *mp*

Cl. 2 — *mp*

Tpt. 1 — slow- molto liberamente — *f* (a little after tuba's first note) — *p*

Tpt. 2

Tpt. 3 — con sord.- cup — *f* (after a few tuba notes) — *mp*

Tbn. 1 — con sord.- cup — *f* (after trumpet entry) — *mf*

Tbn. 2

Tbn. 3

Tba. — (after a few vibraphone notes) — *f* — *p*

Timp. — ♩= 65, wire brushes — *"mf"*

Perc. 1 — RAINSTICK — (once tubular bells are heard) — *mf*

Perc. 2

Perc. 3 — TUBULAR BELLS — wood side — *f*

Perc. 4

Vib. — hardest mallets — slow- liberamente. Start after a few oboe and clarinet notes — *ff*

Hp. — G♮, A♭ — *ff*, l.v. (after a few tuba notes)

Pno.

Vln. I — tutti, sul pont. — prestiss. — *mf*

Vln. II — tutti, sul pont. — prestiss. — *mf*

Vla. — dense trem. — *f subito* — *p*

Vla. b — *f subito* — *p*

Vc. — dense trem. — *f subito*

Vc. b — *f subito*

Db. — div. in 2 — ord. — *f subito* — *p*

conductor: harp, piano, timpani percussion 1 and 2

cor anglais, bassoon, 4 horns, harp, piano, 1st desk vlns

conductor: five beats for brass (right hand); one beat for 2nd violins (left hand)

321

Picc.

C. A.

mf, doloroso (after a few piano and harp chords)

slow- any time during the middle of the bar

p

Bsn. 1

mf, doloroso (after a few cor anglais notes)

p

Hn. 1, 3

senza sord.

pp

Hn. 2, 4

senza sord.

pp

Tpt. 1

senza sord.

pp

Tpt. 2

senza sord.

pp

Tpt. 3

pp

Tbn. 1

senza sord.

pp

Tbn. 2

pp

Tbn. 3

pp

Tba.

pp

♩= 72

Timp.

"mp"

"p"

Perc. 1

mp

pp

Perc. 2

SIZZLE CYMBAL

mp

pp

Vib.

mf

Hp.

start after piano

E♮, F♮, G♯, A♮
D♮ C♮, B♭

mp

G♮

E♭
C♯

bisb. prestiss.

G♯
D♯

p

Pno.

start after vibraphone

mp

p (don't roll)

1 desk
(prestiss.)- sul pont.

conductor: please tune this chord carefully

Vln. I

p

pp

ppp

Vln. Ib

div. in 6

ppp

Vln. II

Vln. IIb

1 desk
(prestiss.)- sul pont.

Vla.

p

Vla. b

1 desk
(prestiss.)- sul pont.

Vc.

p

Vc. b

(tutti)

create the densest possible high cluster- frantic

Db.

mf

pp

KK

LL

323

♪= 80

very long*

prestiss.

snatch a few breaths here and there

Picc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vib.

Hp.

Pno.

Vln. I

Vln. Ib

Vln. II

Vla.

Vc.

Db.

very dirty- spilling harmonics & air

very dirty- spilling harmonics & air

fff frantico

TAMTAM

SIZZLE CYMBAL

GLOCKENSPIEL

prestiss. possibile

fff frantico

(Mar.)

E♮, G♮

D♮, C♮, B♮

tutti

pizz.

1. sola

f, cantabile

1. solo

f, cantabile

* Until piccolo is exhausted, or brass are about to run out of breath

338

MM

very dirty- spilling harmonics & air

very long

♪= 80

NN

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vla.
Vc.
Db.

RAINSTICK

CROTALES

rubber mallets

prestiss. possibile

(Mar.)

l.v.

div. in 2

div. in 3

(pizz.)

prestiss.

fff, disperato

OO

351

2.3

Picc.
Fl. 1
Fl. 2
C. A.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 2
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

con sord.

SUSPENDED CYMBAL

E♭, F♯, A♭
D♭

E♯
D♯

F♯, G♯

E♭, G♯, A♯
(G min)

l.v.

tutti
div. in 2

arco

bow pressure

half

1. sola
STANDING
(ad lib.)

PP

366 (♩= 40)

QQ

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vib.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

TUBULAR BELLS
felt side

SIZZLE CYMBAL

SANDPAPER BLOCKS

senza sord.

change bows

gli altri

div. in 2
arco

1. solo

2. solo

RR

374

accel. ♩= 52

Doppio più mosso ♩= 104

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

FLEXATONE
ROTOTOMS
GLOCKENSPIEL
(Mar.)
(change bows!)
add players one by one until
tutti
div. in 4
1. solo
(seated)
(sola)
torn off
ruvido

381

3.2

molto rall.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tba.
Timp.
(Glock.)
Perc. 3
(Mar.)
Perc. 4
Vib.
G♯
D♯, C♭, B♯
Hp.
D♯, C♯
E♯, F♯
Pno.
ff, non legato
Vln. I
div. in 2
div. in 4
Vln. Ib
Vln. II
div. in 2
Vln. IIb
div. in 6
div. in 2
Vla.
div. in 2
Vla. b
Vc.
div. in 2
Vc. b
poco in rilievo
Db.
tutti
div. in 2
unis.

*conductor: this chord will be especially difficult to tune

Der Anstieg
(l'istesso tempo, ma poco rubato)

♩= 60 **rall.** ♩= 40

386 **SS** **3.2** **2.3** **TT**

Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

f < *ff*
ff, *klagend*
mf
mp
ff
p
con sord.
senza sord.
f, *cantabile*
BASS DRUM (skin very slack)
THAI GONGS
l.v.
CROTALES
(tutti)
(half)
fff, *leidenschaftlich*
portamento (espress.)
div. in 4
div. in 2

397

Picc.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vib.

Hp.

Pno.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

Vla. b

Vc.

Vc. b

Db.

air tones

UU

con sord.

con sord.- cup

2.

TAMTAM

RATCHET

TUBULAR BELLS

prestiss.- any note order

(Mar.)

damp!

yarn mallets

felt side

softer mallets

pedal buzz

prestiss.- any note order, don't coordinate hands

no pedal

1. sola

2. sola

1. solo

gli altri

tutti div. in 4

404

VV

Picc.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 3
Perc. 4
Vib.
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

leggieriss., quasi improvisando

(Tub. Bells)

GLOCKENSPIEL

C maj.

(bow pressure)

pizz.

1. sola

408

Picc.
Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Cbsn.
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. Ib
Vln. II
Vln. IIb
Vla.
Vla. b
Vc.
Vc. b
Db.

f, disperato *ff* *mp piangendo*

f

p *fff*

p *fff*

p *fff*

p *fff*

p *ff* *mp*

BASS DRUM

p *ff* *mp*

CROTALES

mp l.v.

MARIMBA

f *ff* *mp*

mf, leggiero

mp, leggiero

non legato (white and black- both hands)

mp *ff* *mp*

no pedal

p, cresc. poco a poco luminoso

p, cresc. poco a poco luminoso

p, cresc. poco a poco luminoso

p, cresc. poco a poco luminoso

ff *piangendo* *p*

2. solo

ff, disperato

1. solo

ff, disperato

tutti

mp *ff* *f*

mp *ff* *f*

arco

mp *ff* *f*

WW

Poco più mosso

♩= 30 (subito)

411

Cbsn.

Hn. 1, 3

senza sord.

1.

mp, *lamentoso*

BELL TREE

(up and down)

damp

Perc. 1

BONGO (high)

Perc. 2

CROTALES

Perc. 3

arco

wood side

(arco)

l.v. sempre

TUBULAR BELLS

Perc. 4

hardest mallets

ff, *hart*

arco

l.v.

(arco)

Vib.

Vln. I

div. in 2

fff, *non dim.*

Vln. Ib

Vln. II

Vln. IIb

1. sola

tutti

ff, *militaristisch, wie ein Trommel*

Vla.

Vc.

Vc. b

Db.

XX

417

Picc.

highest poss.

Timp.

TAMTAM

Perc. 1

TENOR DRUM

l.v.

Perc. 2

Perc. 3

Perc. 4

damp

Vib.

change bows ad lib.

Vln. I

Vln. Ib

Vln. II

Vln. IIb

Vla.

4 players

3 players

Vla. b

Vc.

Vc. b

Db.

3 desks

change bows

fff

poss.