

Spacetime

For Flute, Clarinet, Trumpet, Trombone, Percussion, Harp, Piano, Violin and Cello

Chang Seok Choi

Spacetime was awarded the second prize at the 2014 CHENGDU-CHINA 10th SUN RIVER PRIZE Students' New Music Composition Competition.

Programme Notes

"Time present and time past are both perhaps present in time future." - T. S. Eliot

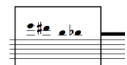
Spacetime for Flute, Clarinet, Trumpet, Trombone, Percussion, Harp, Piano, Violin and Cello (2014) expresses human's hope and courage against all kinds of odds, toils and sufferings from the present life. *Spacetime* is all about Hope and recovering the innate hope. The inspiration for the music originally came from *Cheongsan Byeolgok (Song of the Green Mountain)*, a Korean poem from the Goryeo dynasty (c. 968 - 1392), and people who suffered unimaginable hardships and troubles at that time. Despite all troubles, they never gave up and never lost courage to make and to sing this song, and moved on to live life with freedom and independence, looking for an ideal land. This journey of hope, endurance and courage is vividly coloured sometimes by intensive sounds and timbres, and sometimes by soft sounds and timbres.

© Chang Seok Choi

Performance Directions

General

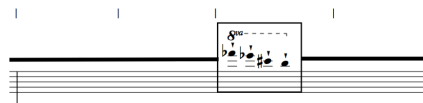
<i>Sons xylophonique</i>	Pluck the strings with the right hand while dampening them with the left hand close to the sounding-board of the harp
N. Vib.	Without vibrato
E. Vib.	Excessive vibrato
P. Vib.	Poco vibrato: little vibrato
E.B.P.	Extreme bow pressure to produce noise
B. T.	Breath tone
Flz.	Flutter tongue



Play notes in a rectangle box as fast as possible, and continue playing them until the thick line ends



Cello and Harp: tap the soundboard with the left hand
Flute, Bass Clarinet, Trumpet in B \flat and Bass Trombone; blow the air through the instrument to produce high / low noise similar to wind



The short vertical line above the staff on harp and piano indicates the beat of the me

Wind

+ / o Close / Open with the left hand on Trumpet and Trombone

◇ Blow the air through the instrument to produce higher or lower noise



Slap tongue

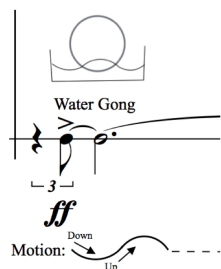


Sing simultaneously while playing Flute



Hum simultaneously while playing Bass Clarinet, Trumpet in B \flat and Bass Trombone

Percussion



Place the lower quarter of a gong into the water in a rectangle shape of a transparent plastic container, strike it with a mallet, and then move it slow in a down- and up-motion

Harp



Thunder on harp; strike the strings with the open hand
Chromatic clusters (approximate range)



Play at the lower end of the string, letting the finger slide immediately and vigorously to the body of the harp



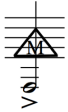
Pluck the string hard with the second finger to let the strings strike each other on the harp



String glissando with the second finger of the left hand, letting the strings strike each other



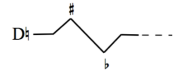
With finger-nails on the harp



Dampen at the middle of the designated string and play "a la table" on the harp



Dampen "a la table" and play at the middle of the string on the harp



Combinamento rapido continuo dei pedali indicati;
Rapid and continuous change of the designated pedal until the dashed line ends

N.B. Harmonics on Harp sound an octave higher than written unless otherwise indicated.

Piano

F _____ ^

Full pedal change; the arrow of the pedal line at the end indicates a full pedal change unless otherwise explained

H _____ ^

Half pedal change

Q _____ ^

Quarter pedal change

S _____ ^

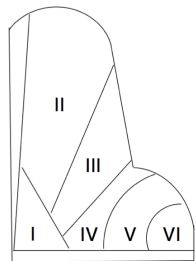
Sostenuto pedal



Black and white key clusters: chromatic clusters (determinate range)



Dampen



Inside the piano; strike the specific regions inside the piano with the mallets

key

5 3

8vb

ffz *ffz* *ffz*

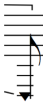
(x) mute a string with the left hand

Mute a string between pins and dampers with the left hand, and play the key with the right hand.

String



The highest note possible



The lowest note possible

N.B. This score written at transposed pitch, so following instrument parts should be transposed in a performance:

Clarinet in E \flat , Bass Clarinet, Trumpet in B \flat , Trumpet in D
(Piccolo and Celesta are sounding an octave higher than written.)

Clusters on Harp and Piano are chromatic clusters.

※ Scordatura

Violin: F - D - A - E
Cello: B \flat - G - D - A

Duration: Approximately 11'58"

Instrumentation (9 Performers)

Flute / Piccolo

Clarinet in Eb / Bass Clarinet

Trumpet in Bb / Trumpet in D

Tenor / Bass Trombone

Percussion

- Group I -
 - Triangles; a set of three sizes (6", 8", 10")
 - Wood Chimes
 - Wood Blocks; a set of five sizes (low to high)
 - Marimba

- Group II -
 - 2 Hi-Hat Cymbals
 - Maracas
 - Claves
 - Bongos; a set of two sizes (low and high)
 - Conga Drum

- Group III -
 - Triangle (6")
 - Suspended Cymbal (19" - 24")
 - Sizzle Cymbal
 - Glass Chimes
 - Water Gong (20", or the smallest gong possible)
 - Tubular Bells
 - Vibraphone

- Group IV -
 - Suspended Cymbal
 - Tam-tam (40")
 - Foot Pedal Bass Drum
 - Bass Drum

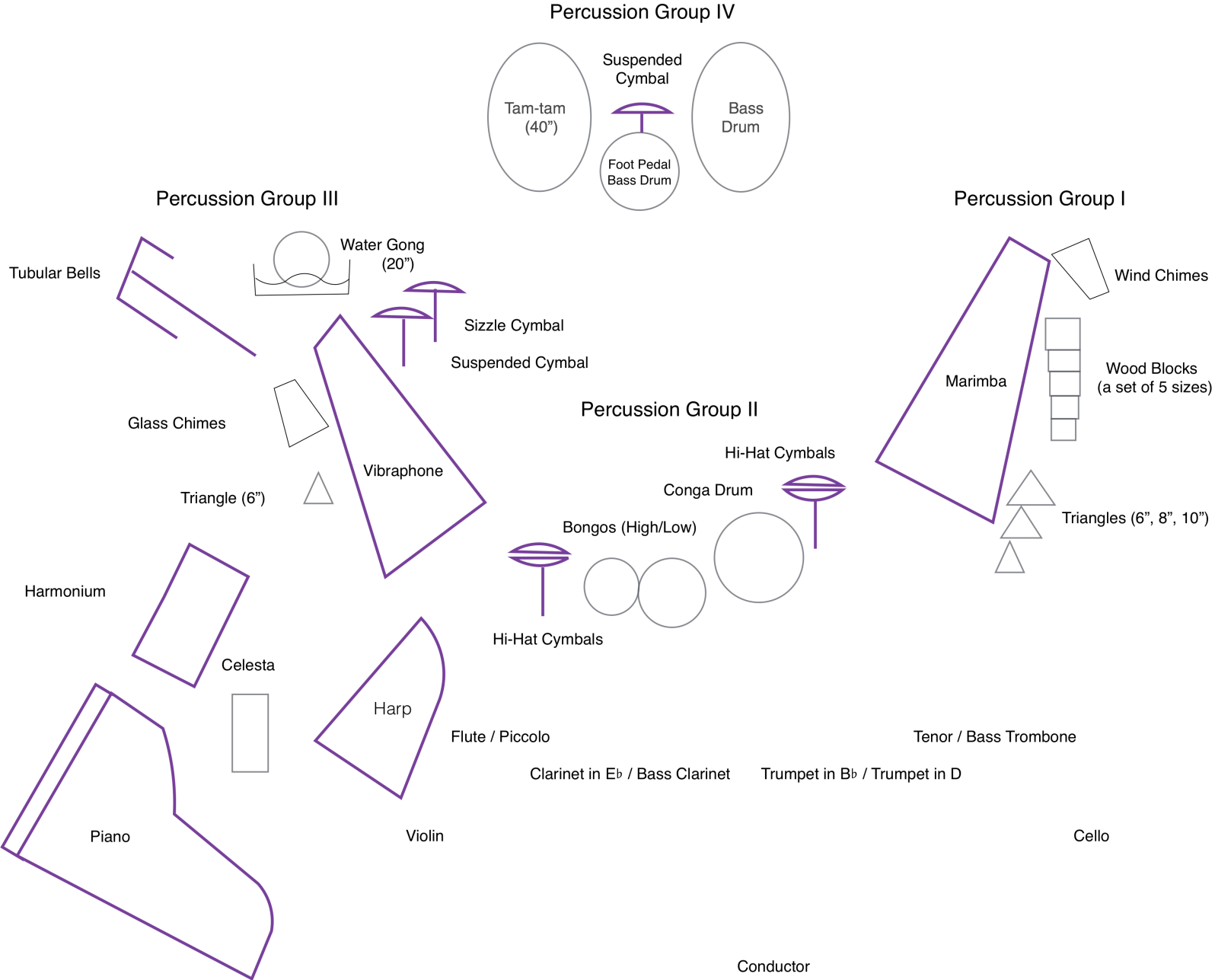
Harp

Piano / Celesta / Harmonium

Violin (F-D-A-E)

Cello (Bb-G-D-A)

Placement of Instrument



Spacetime

For Flute, Clarinet, Trumpet, Trombone, Percussion, Harp, Piano, Violin and Cello

Chang Seok Choi

Duration: Approximately 11'58"

Energico ♩ = 100

The score is written for a full orchestra and includes the following parts:

- Piccolo:** Starts with *ff*, moves to *f*, then *ff* with accents, and ends with *ppp* and *pp*.
- Clarinet in E♭:** Mirrors the Piccolo's dynamics, ending with *ppp*.
- Trumpet in D:** Starts with *ff*, moves to *ffpp*, then *f*. Includes the instruction *con mano sinistra (m. s.)*.
- Trombone:** Mirrors the Trumpet's dynamics, also including *con mano sinistra (m. s.)*.
- Percussion Group IV:** Includes Suspended Cymbal, Foot Pedal, Bass Drum 1, and Tam-tam (40"). Dynamics range from *ff* to *ppp*.
- Harp:** Features *pres de la table* and *Piu veloce possibile* markings. Dynamics include *ff*, *pp*, *fpp*, *fp*, and *ppp*. Includes *sons xylophoniques* in the final section.
- Piano:** Features *Piu veloce possibile* markings. Dynamics include *ff*, *pp*, *fpp*, *fp*, and *ppp*. Includes a chord progression: $D\ C^{\#}\ B^{\#} / E^{\#}\ F_7\ G^{\#}\ A^{\#}$.
- Violin (F-D-A-E) and Cello (B-G-D-A):** Both parts start with *ffpp*, move to *ffpp*, then *fpp*, and end with *fp* and *ppp*. Includes *sul ponticello (s. p.)* and *sul tasto (s. t.)* markings.

*) The arrow shape of the pedal line at the end indicates a full pedal change unless otherwise explained.

The score consists of the following parts:

- Picc.**: Piccolo, starting with a *Flz* (flageolet) effect and *ppp* dynamics.
- Es. Cl.**: Eb Clarinet, featuring *ppp* dynamics and a *Flz* effect.
- D Tpt.**: D Trumpet, with *fp* and *mf* dynamics, and *Flz* effects.
- Tbn.**: Trombone, with *ppp*, *f*, *p*, *mp*, and *mf* dynamics, and *Flz* effects.
- Sus. Cym.**: Suspended Cymbal, with *ppp* and *p* dynamics.
- F. P. B. Dr. 1**: F.P.B. Drum 1, with *ppp* and *p* dynamics.
- T-t. B. Dr. 2**: Tenor Drum 2, with *ppp* and *p* dynamics.
- Harp**: Harp, with *ppp* and *p* dynamics, and *ord.* (order) markings.
- Pno.**: Piano, with *ppp* and *p* dynamics, and *ord.* markings.
- Vin.**: Violin, with *ppp*, *mp*, and *ppp* dynamics, and *ord.* markings.
- Vc.**: Viola, with *ppp*, *mp*, and *ppp* dynamics, and *ord.* markings.

DR
 *****) *combinamento rapido e continuo dei pedali indicati*

*) Tap the body of the instrument
 **) Slap tongue
 ***) Keep the same fingerings of the harmonics all the way through the glissandi on the B-string regardless of the register
 *****) Keep the same fingerings of the harmonics all the way through the glissandi on the E string regardless of the register
 *****) *combinamento rapido e continuo dei pedali indicati; rapid and continuous change of the designated pedal*

The musical score for page 14 includes the following parts and markings:

- Picc.**: *mf* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26).
- E♭ Cl.**: *mf* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26).
- D Tpt.**: *f* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26).
- Tbn.**: *f* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26).
- Sus. Cym. F. P. B. Dr. 1**: *f* *pp* (measures 18-20), *pp* (measures 21-23), *pp* (measures 24-26).
- T-t. B. Dr. 2**: *<sf> p* (measures 15-17), *<sf> p* (measures 18-20), *f > pp* (measures 21-23), *pp* (measures 24-26), *pp* (measures 25-26).
- Hp.**: *f* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26). Includes *ord.* and *pres de la table* markings.
- Pno.**: *mf* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26). Includes *ord.* and *8va* markings.
- Vln.**: *mf* (measures 15-17), *f* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26).
- Vc.**: *mf* (measures 15-17), *<f> mf* (measures 18-20), *f* (measures 21-23), *f* (measures 24-26).

*) String glissando with the 2nd finger of the left hand, letting the strings strike each other

This page of a musical score, numbered 15, features ten staves for various instruments. The Piccolo (Picc.) and Eb Clarinet (Eb Cl.) parts are marked with *f* and include *Flz.* (flageolet) markings. The D Trumpet (D Tpt.) and Trombone (Tbn.) parts also feature *f* dynamics and *Flz.* markings. The Suspended Cymbal (Sus. Cym.) and Snare Drum (T-t. B. Dr. 2) parts are marked with *f* and *pp* dynamics. The Harp (Hp.) part includes *pres de la table* markings and *ord.* (order) markings. The Piano (Pno.) part features *f* dynamics and includes a section marked *8va* (8va) with a dashed line. The Violin (Vln.) and Viola (Vc.) parts are marked with *f* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

Picc.

E. Cl.

D Tpt.

Tbn.

Sus. Cym.
F. P. B. Dr. 1

T-t.
B. Dr. 2

Hp.

Pno.

Vln.

Vc.

poco a poco cresc.

poco a poco cresc.

ord.

8va

pres de la table

8va

8va

8va

8va

8va

8va

8va

E. Vib.

fp

S

E

AE

This page contains a full orchestral score for page 17. The instruments and parts are as follows:

- Picc.**: Piccolo part, starting at measure 30.
- Ev Cl.**: Eb Clarinet part, starting at measure 30.
- D Tpt.**: D Trumpet part, starting at measure 30.
- Tbn.**: Trombone part, starting at measure 30.
- Sus. Cym.**: Suspended Cymbal part, starting at measure 30.
- F. P. B. Dr. 1**: P. P. B. Drum 1 part, starting at measure 30.
- T-t.**: T. Drum part, starting at measure 30.
- B. Dr. 2**: B. Drum 2 part, starting at measure 30.
- Hp.**: Harp part, starting at measure 30, with markings for δ^{su} , δ^{su-} , and δ^{sb} .
- Pno.**: Piano part, starting at measure 30, with markings for δ^{su} , δ^{su-} , and δ^{sb} .
- Vln.**: Violin part, starting at measure 30, with marking for E. Vib.
- Vc.**: Viola part, starting at measure 30, with marking for E. Vib.

The score includes dynamic markings such as *ff*, *fff*, *f*, and *fff*. It also features performance instructions like "Bells up" and "Flz.". Musical notations include triplets, sixteenth-note runs, and various articulations. A box labeled "A" is present at the top right of the score.

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), Clarinet (B. Cl.), Trumpet (B^b Tpt.), Trombone (B. Tbn.), Cymbals (Sus. Cym.), and Drums (F. P. B. Dr. 1, T-t., B. Dr. 2). The middle system includes Harp (Hp.) and Piano (Pno.). The bottom system includes Violin (Vin.) and Viola (Vc.).

Key performance instructions and markings include:

- Flute/Clarinet/Trombone/Drums:** *rit.*, *mf*, *ppp*, *pp*, *ppp < ppp*
- Harp:** *f < ff*, *ff*, *mf*, *mp*, *With finger-nails*, *ffz*, *ffz*, *ffz*, *ord.*, *p*, *pp*
- Piano:** *f*, *f < ff*, *f*, *ff*, *ff*, *15^{ma}* (The highest key), *8^{va}* (The lowest key), *key*, *Muta in Celesta*, *ffz*, *ffz*, *ffz*, *mute a string with the left hand*, *8^{va}*
- Violin/Viola:** *Sul E*, *p*, *f < ff > f < ff*, *ff*, *ffz*, *ffz*, *ffz*, *Near the bridge*, *pizz.*, *s. p.*, *arco ord.*, *pp*, *ppp < ppp*, *pp*, *mf*, *ppp*

*) Keep the same fingerings of the harmonics all the way through the glissandi on the E string regardless of the register
 **) Glissandi inside the piano with the wooden dowel of the mallet
 ***) Keep the same fingerings of the harmonics all the way through the glissandi on the B^b string regardless of the register
 ****) Slide swiftly the surface of the keys with the wooden dowel or head of the mallet, or the thumb of the hand to produce noise
 *****) Harmonics on Harp sound an octave higher than written unless otherwise indicated.
 *****) Play a written C² if possible from bar 46 to bar 48

B

♩ = 50 Espressione

C

FL. *sfz* *p* *pp < p* *pp > ppp >* *pp* *p* *mp* *p* *pp* *p* *mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

N. Vib. E. Vib. → P. Vib. N. Vib. E. Vib. P. Vib. → E. Vib. F. Vib. F. Vib. F. Vib. F. Vib.

B. Cl. *sfz* *pp* *p* *pp < p* *pp > p*

Com sord., with a straight metal mute

B. Ppt. *ff p*

Change to a Harmon (or Wa-Wa) mute

B. Tbn. *sfz* *mp* *pp*

With a straight metal mute
Con sord.

Change to a Harmon (or Wa-Wa) mute

Sus. Cym. F. P. B. Dr. I *sfz* *p* *pp < p* *mp* *pp*

Change to Percussion Group 1
(Triangles (6", 8", 10"), Wood chimes, Wood blocks (5))
Marimba

Wood blocks with the soft mallet
Wood chimes
Triangles
Wood blocks

(wood blocks)

Marimba *mf > p* *pp >*

*) Pitch bend (three quarter tones lower)

Harp *sfz* *ord.* *ff* *p* *mp* *pp* *mp* *pp* *p* *pp* *p* *pp*

With finger-nails

*) Sounding Pitch

Tap m. s.

)) Pedal slide C - C_♯

50 D C_♯ B / E3 F# G4 A3

Cel. *sfz* *pp* *p* *mp* *pp* *p* *pp* *pp* *pp*

Rapid arpeggio

Vln. *sfz* *p* *pp* *mp* *pp* *p* *mp* *pp* *p* *pp* *p* *pp*

loco
col legno battuto
pizz. near the bridge

col legno tratto
col legno battuto
pizz.

Vc. *sfz* *p* *pp* *mp* *pp* *p* *mp* *pp* *p* *pp* *p* *pp*

col legno battuto
col legno battuto
col legno battuto
col legno battuto

C

*) Small notes indicate the sounding pitches of harmonics on Harp.
 **) Pitch bend (three quarter tones lower): hold a hard rubber or plastic mallet at the bar's node, and then after the bar is struck with another mallet, drag the plastic mallet toward the centre or end of the bar
 ***) Pedal slide

D

FL. N. Vib. P. Vib. → E. Vib. N. Vib. P. Vib. E. Vib. N. Vib. P. Vib. E. Vib. Flz. *) Alternate fingerings ord. N. Vib. B. T.

B. Cl. E. Vib. → P. Vib. ppp < ppp < ppp

B♭ Tpt. With a Harmon mute ppp

B. Tbn. With a Harmon mute p > pp

Sus. Cym. Wood chimes Triangle (10") Wood blocks ppp p pp

F. P. B. Dr. I

Mba. Pitch bend mp > p pp

Hp. 8va pp p pp mp p mp pp

Cel. pp p mp pp

Vln. (col legno battuto) 8va pp p pp mp pp pizz. mp

Vc. (col legno battuto) pizz. col legno battuto mp pp

*) Alternate fingerings; fingerings are best left to a flautist

Fl. *B. T. with much air* *pp* *p* *ord.* *pp* *p* *7-6* *N. Vib.* *4:3*

B. Cl. *E. Vib.* *4:3* *Flz.* *E. Vib.* *B. T.* *ord.* *4:3* *E. Vib.* *E. Vib.* *B. T.* *p*

B. Tpt. *mp* *4:3* *Flz.* *P. Vib.* *B. T. with much air* *pp* *ppp* *p* *B. T. with much air* *p*

B. Tbn. *B. T. with much air* *pp* *ppp* *pp* *pp* *B. T. with much air* *p* *B. T. with much air* *pp* *E. Vib.* *N. Vib.* *p* *pp*

Sus. Cym. *79* *Wood blocks* *ppp* *ppp* *ppp*

F. P. B. Dr. I *79* *f* *mp* *mf* *p* *pp > ppp*

Mba. *79*

Hp. *mf* *pp* *Bisbigliando* *ppp* *B4 C4 E3* *G3 B3*

Cel. *79* *ppp* *pp <* *pp* *pp* *p* *pp* *p*

Vin. *79* *pizz.* *mf* *arco* *ppp* *pp* *4:3* *p* *pp* *p*

Vc. *79* *pizz.* *mf* *pp* *pizz. glissando* *pp* *pizz. glissando* *p* *arco* *pp* *pizz.* *p*

Fl. *mp* *mf* *sf* *p* *pp* E. Vib. 4:3 7:6 2:3 2:3 **F**

B. Cl. *sf* *mf* *mf* *mf* *sf* *p* *pp*

B^b Trpt. *mp* *sf* *mf* *mf* *mf* *sf* *mf* *p* *pp* Senza sord.

B. Tbn. *sf* *mf* *mf* *mf* *sf* *mf* *p* *pp* Senza sord.

Sus. Cym. Wood blocks *mp* *sf* *mf* *mf* *mf* *sf* *mf* *p* *pp*

P. B. Dr. 1 *mp* *mf* *mf* *mf* *mf* *mf* *p* *pp*

Mba. *pp* *p* *mp* *p* *mp* *p* *mf*

Hp. *mp* *mf* *mf* *mf* *pp* *pp* *ppp* *mp*

Cel. *sf* *mp* *mf* *mf* *mf* *mp* *mp*

Vln. *pizz.* *p* *mp* *mf* *mf* *mf* *p* *p* *p* *mf* *mf*

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

With the half hair and half wood of the bow near the bridge
 Ricochet
 arco ord.

*) If 4.5 - 5 octaves are not available, play the notes an octave higher
 **) Slide swiftly the surface of the white keys with the mallet or the thumb to produce noise

Fl. *mf* *4:3* *8va* *f* *acc. -* *mf*

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

B^b Trpt. *m. s.* *mf* *mf* *f* *mp* *mf*

B. Tbn. *m. s.* *mf* *mf* *f* *mp* *mp* *mf*

Sus. Cym. F. P. B. Dr. I *mf* *mf* *mp* *mf* *p* *f*

Mba. *f* *mp* *mf*

Harp. *pres de la table* *mf* *ord.* *f* *mp* *8va* *pres de la table* *mf*

Cel. *mf* *f* *mp* *mf*

Vln. *mf* *f* *mp* *mf* *acc. -*

Vc. *mf* *f* *mp* *mf*

Chords: D4 A4, E3, E4 (D4 C4 B3 / E4 F4 G4 A4), E4 A3

*) Slide swiftly the surface of the wood blocks from low to high

H

Fl. $\text{♩} = 70$ *molto rit.* $\text{♩} = 50$ *rit.* $\text{♩} = 70$

B. Cl.

B. Tpt.

B. Tbn.

Sus. Cym. F. P. B. Dr. I

Wood blocks

Change to Percussion Group II:
Hi-Hat Cymbals
Maracas, Claves
Bongos (Low/High)
Congo Drum

Hi-Hat Cymbals

Bongos With hands

High Low

Mba.

Hp.

pres de la table

Bisbigliando

D: C1 B7 / E: F# G# A:

Cel.

Muta in Harmonium

F

H

Vln.

Vc.

N. Vib.

S. Vib.

Harmonium

$\text{♩} = 70$ $\text{♩} = 50$ $\text{♩} = 70$

molto rit. *rit.*

sub. pp *pp* *p* *mp* *mf* *mp*

This page contains a musical score for eight instruments: Flute (Flz.), Clarinet (B. Cl.), Trumpet (Bp. Tpt.), Trombone (B. Tbn.), Percussion (T-t. B. Dr. 2), Harp (Hp.), Violin (Vln.), and Viola (Vc.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations including dynamics (pp, p, mp, mf, f, fp), articulation (accents, slurs), and performance instructions (ord., Flz., P. Vib.). A first ending bracket labeled 'I' spans measures 128 to 132. The percussion part includes specific instructions for Bongos, Conga Drum, Hi-Hat Cymbals, Maracas Shake, Tap, and Shake. The Harp part consists of sustained chords. The Violin and Viola parts include tremolos and slurs.

J

Fl. *p* *f* *mp* *p* *pp* *mf* *p* *mf*

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

B♭ Tpt. *pp* *p* *mf* *mp* *mf*

B. Tbn. *pp* *p* *mf* *mp* *mf*

Sus. Cym. F. P. B. Dr. 1

T-t. B. Dr. 2
 Maracas *f*
 Stirring both *mp* *p*
 Bongos *pp* *p* *mp* *mf* *p*
 Conga Drum *p*
 Hi-Hat Cymbals *mf*

Hp. *p* *mp*
 Bisbigliando

Dr. Cr. Bz.

Harm. *p* *f* *mp* *p* *pp* *mf* *p* *mf*

Vln. *f* *f* *mp* *p* *pp* *p* *mp* *mf* *p* *mf*

Vc. *f* *mp* *p* *pp* *pizz.* *arco* *p* *mp* *mf* *p* *mf*

K

Fl. *f* *f* *f* *mp cresc.* *mf*

B. Cl. *f* *f* *mp cresc.* *mf*

B♭ Tpt. *f* *f* *mp cresc.* *mf*

B. Tbn. *f* *f* *mp cresc.* *mf*

Sus. Cym.
F. P. B. Dr. I

Hi-Hat Cymbals

Bongos

T-t.
B. Dr. 2

f *f* *sf mp cresc.* *mf*

Conga Drum

Hp.

ord.
mp cresc. *mf*

Harm.

f *mp cresc.* *mf*

Vin.

f *f* *sf mp cresc.* *mf*

Vc.

f *f* *sf mp cresc.* *mf*

accl. $\text{♩} = 120$

Fl. *f* *cresc.* *ff* *ff* *ff*

B. Cl. *f* *cresc.* *ff* *ff* *ff*

B^b Tpt. *f* *cresc.* *ff* *ff* *ff*

B. Tbn. *f* *cresc.* *ff* *ff* *ff*

Sus. Cym. 160

F. P. B. Dr. 1

T-t. Bongos *f* *cresc.* *ff* *ff* *ff*

B. Dr. 2 160 Conga Drum *f* *cresc.* *ff* *ff* *ff*

Hp. 160 *f* *cresc.* *ff* *ff* *ff*

A₁ Er

Harm. 160 *f* *cresc.* *ff* *ff* *ff*

Vin. 160 *f* *cresc.* *ff* *ff* *ff*

Vc. 160 *f* *cresc.* *ff* *ff* *ff*

L $\text{♩} = 120$

Fl. *ff* *pp* *ff* *pp* *pp* *p*

B. Cl. *ff* *pp* *mf* *p* *mp* *pp* *pp* Flz. B. T. slow

B \flat Tpt.

B. Tbn. *ff* *pp*

Sus. Cym. F. P. B. Dr. 1

T-t. B. Dr. 2

Vibraphone 3 Medium & 3 Hard Mallets The motor-on (medium motor speed) *f* *mf* *p* *pp* *pp* *f* *p* *pp* *mf* *p*

Hp. *f* *mf* *pp* *ff* *mp* *p* *f* *p* *f* *pp*

Cel. *ff* *pp* *pp* *p*

Vln. *ff* *pp* *ff* *pp* *pp* *p*

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

Glass Chimes *ff*

Triangle (6") *f*

s. p.

ord.

sul tasto (s. L.)

*) M. Dampen at the middle of the designated string and play "a la table"

**) T. Dampen "a la table" and play at the middle of the string

N

Fl. *mp* *f* *ff* *p* *pp* *pp* *p* *pp* *pp*

B. Cl. *mp* *f* *ff* *p* *pp*

B. Tpt. *f* *ff* *p* *pp* *fp*

B. Tbn. *f* *ff* *p* *pp* *fp*

rit. *acc.* $\text{♩} = 100$

Sus. Cym. F. P. B. Dr. I

Vib. *mp* *f* *ff* *p* *pp* *pp* *p* *pp*

Sizzle Cymbal *ff* *mp* *p* *pp* *mp*

Take wire brushes *pp*

With a wire brush *pp*

Take a bow

Hp. *mp* *f* *ff* *p* *pp* *mp*

B. Ft. A. *mp*

Cel. *mp* *f* *ff* *p* *pp*

N

Vin. *mp* *f* *ff* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *mp* *f* *ff* *p* *pp* *pp* *p* *pp* *p*

rit. *acc.* $\text{♩} = 100$

217 *accel.*

Picc. *pp* *pp* *p poco a poco cresc.*

E♭ Cl. *pp* *pp* *pp* *p poco a poco cresc.*

D Tpt. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p poco a poco cresc.*

Tbn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *p poco a poco cresc.*

Sus. Cym.
F. P. B. Dr. 1

T-t.
B. Dr. 2

Hp. *pp* *p poco a poco cresc.*

Pno. *pp* *p poco a poco cresc.*

Vln. *ord.* *pp* *pp* *p* *pp* *p poco a poco cresc.*

Vc. *pp* *pp* *p poco a poco cresc.*

*Piu veloce possibile
pres de la table*

Suspended Cymbal

pp *p poco a poco cresc.*

*) Depress the keys silently

Q

♩ = 100

Picc. *(poco a poco cresc.)*

E♭ Cl. *(poco a poco cresc.)*

D Tpt. *(poco a poco cresc.)*

Tbn. *(poco a poco cresc.)*

Sus. Cym. F. P. B. Dr. 1 *(poco a poco cresc.)*

T-t. B. Dr. 2 *(poco a poco cresc.)*

Hp. *(poco a poco cresc.)*

Pno. *(poco a poco cresc.)*

Q

♩ = 100

Vln. *(poco a poco cresc.)*

Vc. *(poco a poco cresc.)*

R

Picc. *ff* *ff* *f* *ff* *p* *ff* *ppp* *pp*

E♭ Cl. *ff* *ff* *f* *ff* *p* *ff* *ppp* *pp*

8va

E. Vib.

S. Vib.

Flz.

D Tpt. *ff* *ffpp* *ff* *f*

Tbn. *ff* *ffpp* *ff* *f*

m. s. + A

Sus. Cym. *ff* *ff* *f* *pp* *ppp*

F. P. B. Dr. 1 *ff* *ff* *f* *pp* *ppp*

T4. *ff* *ffpp* *fpp* *fp* *ppp*

B. Dr. 2 *ff* *ffpp* *fpp* *fp* *ppp*

Hp. *ff* *ff* *pp* *fpp* *ppp* *ppp*

Piu veloce possibile

sons xylophoniques

8va

8va

D C B / E F G A

+

Pno. *ff* *ffpp* *fpp* *fp* *ppp*

Piu veloce possibile

8va

8va

F H E Q

R

Vin. *ffpp* *ffpp* *fpp* *fp* *ppp*

Vc. *ffpp* *ffpp* *fpp* *fp* *ppp*

s. p.

s. l.

s. p.

(s. p.)

s. p.

s. l.

s. p.

(s. p.)

This page of a musical score, numbered 38, contains staves for the following instruments: Piccolo (Picc.), E♭ Clarinet (Es Cl.), Trumpet (D Tpt.), Trombone (Tbn.), Suspended Cymbal (Sus. Cym.), Tom-tom (T-t.), B. Dr. 2, Harp (Hp.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is divided into measures 242 through 247. The Piccolo and E♭ Clarinet parts feature complex rhythmic patterns with dynamics ranging from *f* to *ff*. The Trumpet and Trombone parts have dynamics from *fp* to *ff*. The Harp part includes chords A³ and G⁴ in measures 242-243, and G⁴ in measures 246-247, with dynamics from *f* to *p*. The Piano part features a bass line with dynamics from *ffp* to *f*. The Violin and Viola parts include dynamics from *ffp* to *f*. Performance markings include *ord.*, *pres de la table*, *E. Vib.*, *Flz.*, *8va--*, and *s. p.*. The score is written in a key signature of one flat and a 2/4 time signature.

This page of a musical score contains parts for Piccolo, E♭ Clarinet, D Trumpet, Trombone, Suspended Cymbal, Snare Drum, Tenor Drum, Horns, Piano, Violin, and Viola. The score is written in 2/4 time and features a variety of dynamics and articulations. Key elements include:

- Picc. and Es Cl.:** Rapid sixteenth-note passages in the first two measures, followed by sustained notes with *ff* dynamics. A triplet of eighth notes appears in measure 251.
- D Tpt. and Tbn.:** Sustained notes with *ff* dynamics, transitioning to a triplet of eighth notes in measure 251.
- Sus. Cym. and T-t. B. Dr. 2:** Sustained notes with *f* dynamics, transitioning to a triplet of eighth notes in measure 251.
- Hp.:** Sustained notes with *ff* dynamics, including an *ord.* (ornament) in measure 251.
- Pno.:** Rapid sixteenth-note passages in the first two measures, followed by sustained notes with *ff* dynamics. Pedal points (marked with ^) are indicated in measures 247, 249, 250, and 251.
- Vln. and Vc.:** Sustained notes with *ff* dynamics, transitioning to a triplet of eighth notes in measure 251.

The score concludes with a double bar line in measure 252.