

Echoes of Mountains

for solo flute(alto), two voices and chamber ensemble

Jia Chai

Duration c. 12 minutes

2017.4.10

INSTRUMENTATION

Score in C

2 Clarinets in Bb

2 Percussionists (*)

1 Harp

1 Piano

1 Flute (Doubling alto flute)

2 Countertenors

1 Violin I

1 Violin II

1 Viola

1 Cello

1 Double Bass

Percussion I:

Tubular bells 

Crotales 

Suspended Cymbal

Thunder sheet

Tam-tam (15')

Vibraphone

Shaker

Percussion II:

Tam-tam (17', shared with Percussion I)

Vibraphone

Snare drum

Bass drum

Cymbal

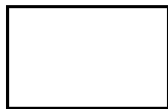
Shaker

PERFORMANCE NOTES

General marks:



As high as possible



Pitches in the box should be repeated as many times freely by performer.

Vibrato techniques (all instruments):

 From less to more to less

 From more to less

 From less to more

Singers:

1. For the high pitch, singers are asked to sing very thin sound, using more nasal sound.
2. For the long duration of pitch, singers should sing a natural microtonal vibration freely.
3. Pronunciation of phonetic symbols:

[u]: 'u' as in 'who' [a]: 'a' as in 'father'

[i]: 'i' as in 'middle' [sh]: 'sh' as in 'dish'



[sh]

Whispering with noise sound, no pitch

Strings:



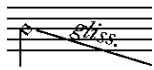
Playing with half wood and half hair of bow



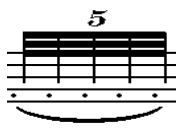
Slightly touch



Glissando on G with more noise sound



Slightly touch the pitch and glissando up or down



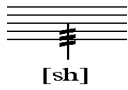
Col legno



Col legno battuto



Breath-like, white noise sound



Speaking and playing breath-like white noise sound

Col legno battuto Player needs to control the bow so that it jumps again and again for certain time duration

Batt coi crini Battuto on the strings with the hair of the bow

S.P. = sul pont S.T.= sul tasto

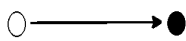
Woodwind:



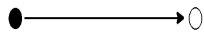
Finger for a bright timbre



Finger for a dark timbre



Timbre alternate changes from bright to dark gradually

 Timbre alternate changes from dark to bright gradually



Breathy with clear definite pitch



Playing with air only, and hold the mouth as if saying 'sh'



Air only, no pitch



Half of air pitch



Flutter tone



Key clicks



Flutter tone



Blowing without pitch, with a glissando

Piano and Harp:



Scraping the strings with card or any metal piece (harp)

Playing cluster in that register with palm (piano)



Playing the strings inside piano with soft yarn mallets



Pressing the strings with fingertip



Lowest register of the strings inside piano



Middle register of the strings inside piano



High register of the strings inside piano



Freely scratching the strings with fingers



Cluster glissando



Playing the same pitch faster and faster

Programme notes

Echoes of Mountains, a work for solo flute (alto), two countertenors and ensemble, which lasts 11 minutes. The piece is aiming to create a beautiful, enveloping sound world which explores the relationship between space, narration and silences.

The inspiration of this piece: Assuming the scene: Intoning a Chinese poem loudly standing from different angles in the mountains area. The echoes of the mountains responding are more like different mirrors. A freely and flexible tempo that I adopted to declaim: sometimes longer and louder, sometime shorter and tender. The result of the echoes really depends on how I declaim the words and which angle I am standing.

This extra-musical catalyst gave a focus to what we decided was going to be a sort of concerto for flute, two voices and ensemble. So the flute and two voices are grouped to be an intoner, other instruments respond with some kind of echoes of the flute and two voices' material. For the texts, I do not use the conventional texts, instead, the consonant and vowel sounds are adopted to speak or sing by singers and instrumental palyers, making a timbral palette of sound, interplaying with the flute part. Also, this work draws audiences into a space where reflection and the delicacy of timbre are key qualities.

(JC)

Echoes of Mountains

Score in C

A ♩ = 60 Deeply, mysterious, meditative

Jia Chai

The score is for the piece "Echoes of Mountains" in C major, composed by Jia Chai. It is marked "A" with a tempo of ♩ = 60, described as "Deeply, mysterious, meditative". The score is arranged for a full orchestra and includes the following parts:

- Alto Flute:** Remains silent throughout the piece.
- Clarinet in B♭ 1 & 2:** Play a melodic line starting in the second measure, marked *mp*, *ff*, and *pp*. The piece ends with a *mp* dynamic.
- Percussion I:** Includes Tubular Bells (1.v.), Thunder sheet, and Cymbals. The Thunder sheet is marked *ppp*.
- Percussion II:** Includes Tam-tam and Bass drum. The Tam-tam is marked *p* and *pp*. The Bass drum is marked *p* and *pp*. A note indicates "(each hand 1 stick) slow circular motion".
- Harp:** Plays a chordal accompaniment in the second measure, marked *ppp*. The chords are E♭ F G A and D C B.
- Piano:** Plays a dense, tremolo-like accompaniment in the second measure, marked *pp*.
- Countertenor I & II:** Play a melodic line starting in the second measure, marked *pp*, *mp*, and *pp*. The piece ends with a *mp* dynamic. Shouts are indicated by "[sh]" and triplets by "3".
- Violin I & II:** Remain silent throughout the piece.
- Viola:** Remains silent throughout the piece.
- Violoncello & Double Bass:** Remain silent throughout the piece.

6

A. Fl.

Cl.1

Cl.2

Percussion II

T-t.

Hp.

Pno.

Ct.I

Ct.II

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pp

To S. D.

pp

pp

mf

f

pp

f

pp

ppp

p

ppp

ppp

Cymbals

Snare Drum

jeté, ricochet ad lib. (as long as possible)

gloss.
stacc.

Sul D.

accel.

B A tempo

A. Fl. *pp*[u]

Cl.1 *sf* *ff sf* *fp* *pp*

flz.

Cl.2 *sf* *ff sf* *fp* *pp*

flz.

Percussion II *pp* *mf* *p* *pp*

Cymbals (on Timp. membrane)

S. D. *pp* *mf* *pp* *pp*

Small Tam-tam

Hp. *mp* *ff* *p*

E F G A
D C Bb

Pno. *mp* *ff* *p*

Ct.I *sf* *ff sf* *fp*

[sh] [i] [sh] [sh]

Ct.II *sf* *ff sf* *fp*

[sh] [i] [sh] [sh]

accel.

B A tempo

Vln. I *ff* *mp* *f*

S.P.

Vln. II *ff* *mp* *f*

S.P.

Vla. *ff* *mp* *f*

S.P.

Vc. *ff* *mp* *f*

S.P.

Db. *f* *f* *fp*

btt. coi. crini.

14

A. Fl. *f* *mf*

Cl. 1 *pp* flz.

Cl. 2 *pp* flz.

Cym. Large Susp. Cymbals *pp*

T-t. *ppp* harmonic(cb.bow) l.v. *ppp*

Hp.

Pno. *p* *f* *p*

Ct. I *p* [i]

Ct. II *p* [i]

Vln. I

Vln. II *p* *f* ord. gliss

Vla.

Vc.

Db.

18

A. Fl. *sf sf sf sf f*

Cl. 1 *fp fp pp [sh] f*

Cl. 2 *fp fp pp [sh] f*

Cym.

T.-t. *ppp*

Hp.

Pno.

Ct. I *f pp f pp p f p*
[sh] [sh] [sh]

Ct. II *f pp f pp p f*
[sh] [sh] [sh]

Vln. I

Vln. II *gliss. p f*

Vla. *ord. gliss. p f* Sul C

Vc. *ord. Sul C mf*

Db.

22 $\overset{\circ}{\curvearrowright}$

A. Fl. pp $[u]$ mf f

Cl.1 pp

Cl.2 pp

Cym. ppp mf ppp mf

To B. D.

T.-t.

Hp.

Pno.

Ct. I pp

Ct. II pp

Vln. I ord. sul A. $p < f$ *gliss.*

Vln. II Sul G. mf

Vla. mf

Vc. f *gliss.*

Db.

27 *accel.* *rit.*

A. Fl. *gliss.* *pp*

Cl. I *p* *mf* *f*

Cl. II *p* *mf* *f* *gliss.*

Cym. *ppp* *mp* *f*

B. D. *ppp* *mp*

Hp. E F G A D \flat C B *pp* *mf* *ff* *f*

Pno. *mp* *ff* *f*

Ct. I *sf* *ff* *pp* *mf*

Ct. II *sf* *ff* *pp* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p* *mf* *f*

Db. *ord.* *p < f* *p* *mf* *f* *mf*

31 - - C ♩ = 60

A. Fl.
[f] *mp* — *ff* — *mp*

Cl. 1
p

Cl. 2
p

Cym.
ppp — *ppp* — *pp*

B. D.
ppp Shaker

Hp.
ff — *mp*
ppp

Pno.
ff
ppp — *mf*

Ct. I
ff — *mp* — *ff* — *pp*
[sh]

Ct. II
ff — *mp* — *ff*
[sh]

Vln. I
ff — *ppp* — *pp* *gliss*

Vln. II
ff — *ppp* — *pp* *gliss*

Vla.
ff — *ppp*
[sh] *mp* — *ff* — *pp*

Vc.
ff — *ppp*
[sh] *mp* — *ff* — *pp*

Db.
ff — *ppp*

C ♩ = 60

35

A. Fl.

Cl. I
pp *mp* *pp*

Cl. II
pp *mp* *p*

Cym. *mp* *p* Crotales

Shk. *ppp* *mf* *pp* *pp*

Hp.

Pno.

Ct. I *pp* *mf* *pp* [a]

Ct. II *pp* *pp* [a]

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Db.

39

A. Fl. *p* *mf* *p* *mf* *p* *f*

Cl.1 *mp* [sh] *pp* *mf*

Cl.2 *mp* *ppp* *f*

Crot. Suspended Cymbals

Shk. *mp* *p* *p*

Hp.

Pno.

Ct. I *ppp* *f* [sh]

Ct. II *mf* *pp* *mf* [sh]

Vln. I *mf* 5

Vln. II *mf* 5

Vla. *pp* *mp* *f* 5

Vc. *pp* *mp* 3 5 *f* 5

Db. *f* 5

Detailed description: This page of a musical score covers measures 39, 40, and 41. The music is in 4/4 time and features a variety of instruments. The woodwind section includes Flute I, Clarinets 1 and 2, and Cor Anglais I and II. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. Percussion includes Snare Drum, Cymbals, and Suspended Cymbals. The score is marked with dynamic levels such as *ppp*, *pp*, *mp*, *f*, and *mf*. There are also performance instructions like *[sh]* for shakuhachi-like effects and fingering numbers (3, 5) for string passages. The key signature has one sharp (F#) and the time signature changes from 4/4 to 3/4 at the end of measure 41.

42

A. Fl.

Cl. 1
pp *mp* *mp*

Cl. 2
pp *mp*

Cym.
pp *mp* *pp*

Shk.
mf *p* *mf*

Hp.
E F G A
D# C B
p

Pno.
mp *p*

Ct. I
[i] *gliss.*

Ct. II
[u]

Vln. I

Vln. II

Vla.

Vc.
f 5

Db.

45 blowing, whisper sound with little pitch

A. Fl. *mp* *gliss.* *f* *mf* *ff* *f* *fp*

Cl.1 *mf*

Cl.2 *mf*

Cym. *mp*

Shk. *pp* **Vibraphone** **To T.-t.**

Hp. *mf*

Pno. *mp* *pp* *pp* *pp* *8^{va} 2^{ed}*

Ct.I *f* *pp* *f* *gliss.* [u] [i]

Ct.II *mf* *p* *f* [u] [i]

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p* *gliss.* *mf* *p*

Db. *mf* *p*

D

49

A. Fl. *mf* *ff* *mf*

Cl. 1 *p* *f*

Cl. 2 *p* *f* [sh]

Cym. *pp* *mp* *pp* To Shk.

T-t. Tam-tam (each hand 1 stick) slow circular motion *pp* *mp* *pp* To B. D.

Hp. *p* *f*

Pno. *p* *f* Ped.

Ct. I *pp* *mf* [sh]

Ct. II *pp* *mf* [sh]

Vln. I *p* *f* [sh]

Vln. II *f*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

D

53

A. Fl. *ff* *pp* *gliss.*

Cl. 1 *p* *mf* *p* *gliss.*

Cl. 2 *p* *mf* *p* *gliss.*

Shk. *mf*

T-t.

Hp. *p* *sf* *pp* *mp*

Pno. *p* *sf* *l.v.*

Ct. I *pp* *mf* *pp* *gliss.* [sh]

Ct. II *pp* *mf* *pp* *gliss.* [sh]

Vln. I *sul G* *f* *p*

Vln. II *p* *f* *p*

Vla. *sul C* *p* *f* *p*

Vc. *sul C* *f* *p*

Db. *sul D* *f* *p*

56

A. Fl. *p* *ff* *p* *ff* *p* [u]

Cl.1

Cl.2

Shk. *pp* *p* *pp* *p* *pp* *mp* *pp* *pp* *mf* *pp*

B. D. *ppp* *pp* *ppp* *pp*

Hp. *pp* *mf* *ppp* *mf* EFGA DCB l.v.

Pno.

Ct. I *p* *mf* *p* [u]

Ct. II *mf* *p* [u]

Vln. I *pp* *f*

Vln. II *pp* *f* gliss.

Vla. *pp* *p* *f* gliss.

Vc. *pp*

Db. *pp*

E ♩ = 50

59

A. Fl. *sf sf sf sf p*

Cl. 1 *pp*

Cl. 2 *pp*

T.-t. Shaker *pp mp*

B. D. *ppp*

Hp. *ppp*

Pno.

Ct. I *p* [i] *gliss.*

Ct. II *p* [i] *gliss.*

Vln. I *mf p sf*

Vln. II *f mf p sf* sul A jeté

Vla. *p < f sf* sul A jeté *mp*

Vc. *f ppp mp* sul A jeté

Db. *ppp p* sul A jeté

62

A. Fl. *f* *fp* *ff*

Cl. I *p* *mf* *p* *gliss.* *gliss.*

Cl. II *p* *mf* *p* *gliss.*

Shek. *pp* Tubular Bells

B. D. *pp* *mf* Vibraphone

Hp. E F G A *f* *f* *mf*
D \flat C B *f*

Pno.

Ct. I *mp* *mf* *pp* *mf* *gliss.*

Ct. II *mp* *pp* *mf* *gliss.* *gliss.* *gliss.*

Vln. I *mp* *ff* sul A jeté *g^{no}*

Vln. II *mp* *ff* *g^{no}*

Vla. *ff* *g^{no}*

Vc. *ff* *g^{no}*

Db. *ff* *g^{no}*

65 To Fl.

A. Fl. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Tub. B. *pp* *mf* *pp* *mf* *pp* *mf* *ppp*

Vib. *pp* *mf* *pp* *mf* *pp* *mf* *ppp*

Hp. E F G A D# C B *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Pno. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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

Ed.

Ct. I *pp* *ad lib.* *mf* *f*

[a] [i] [a] [i]

Ct. II *pp* *ad lib.* *mf*

[a] [i] [a]

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *ppp*

71 Flute

A. Fl. *f* *ff* *pp*

Cl.1 *f* *pp* *sf*

Cl.2 *f* *pp* *sf*

Tub. B. *f* *ppp*

Vib. *ppp* *pp* *mf*

Hp. *pp* *f* *pp*

Pno. *f* *pp*

Ct. I *f* *ff* *pp* *ff* *pp*

Ct. II *f* *ff* *pp* *ff*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Db. *pp* *mf*

Dynamic markings: *f*, *ff*, *pp*, *ppp*, *mf*

Articulation: *gliss.*, *gliss.*

Phrasing: *5*, *3*, *6*, *6*, *6*, *6*, *3*, *10*, *10*, *10*

Vowels: [a], [i]

78

Fl. *p* *f* *gliss.*

Cl.1 *pp* *f* *pp*

Cl.2 *pp* *f* *pp*

T.-t. *ppp*

B. D. *ppp* To S. D.

Hp. *ppp*

Pno. *ppp*

Ct.I *p* *ppp* *gliss.* *gliss.* *gliss.* [i] [a] [i] [i] [sh]

Ct.II *p* *ppp* *p* *gliss.* *gliss.* *gliss.* [i] [a] [i] [a]

Vln. I

Vln. II

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

82

accel. rit.

To A. Fl.

Fl. *gliss.* *gliss.* *gliss.* *pp*

Cl. I *sf* *ff* *sf* *fp*

Cl. II *sf* *ff* *sf* *fp*

T. t. *pp* *mf* *p*

S. D. *pp* *mf* *p*

Hp. E F G# A D C Bb *ff* *mp*

Pno. *mp* *ff*

Tr. *sf* *ff* *sf* *fp* *gliss.* [sh] [i] [sh]

Tr. *sf* *ff* *sf* *fp* *gliss.* [sh] [i] [sh]

accel. rit.

S.P. *tr.* *ff* *mp* *f*

S.P. *tr.* *ff* *mp* *f*

S.P. *tr.* *ff* *mp* *f*

S.P. *tr.* *ff* *mp* *f*

btt. coi. crini *f*

85 **accel.** F ♩ = 72

Alto Flute

Fl. *mp* *f* [sh] *fp*

Cl. I *mp* *f* [sh] *fp*

Cl. II *mp* *f* [sh] *fp*

T.-t. *ppp* *mf* *mp* *pp* Cymbals

S. D. *ppp* *mf* *mp*

Hp. *p* *f*

Pno. *p* *f*

Ct. I *f* *fp* [i] [sh]

Ct. II *f* *fp* [i] [sh]

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

Db. *mp* *f* *p*

93

A. Fl. *mf* *gliss.* *ff* *mf* *f*

Cl.1 *mp* *gliss.* *f* *p* *f* *pp*

Cl.2 *mp* *gliss.* *f* *p* *f* *pp*

Percussion I Tubular Bells *ppp* *mp*

Perc. Small Tam-tam. *pp* *mp* *pp* Snare Drum *pp* *p* Small Tam-tam. *pp* *mp*

Hp. *f* *pp* *mf* *tr* *mf*

Pno. *pp* *pp* *ff* *pp* *l.v.* *l.v.*

Ct.I *ff* *pp* *mf* *f* *mf* *gliss.*

Ct.II *ff* *pp* *mf* *f* *mf* *gliss.*

Vln. I *jeté (as long as possible)* *p* *ppp* *gliss.* *gliss.* *mp* *3*

Vln. II *jeté (as long as possible)* *p* *ppp* *gliss.* *gliss.* *mp* *3*

Vla. *jeté (as long as possible)* *p* *ppp* *gliss.* *gliss.* *mp*

Vc. S.T. *pp* cl. batt. *gliss.* *gliss.* *mf* S.T. cl. batt. *gliss.* *gliss.* *pp* *mf* S.T. *pp* *mf*

Db. S.T. *pp* cl. batt. *gliss.* *gliss.* *mf* S.T. cl. batt. *gliss.* *gliss.* *pp* *mf* S.T. *pp* *mf*

E♭ F G# A
D C B

[a] - - - - - [i]

[a] - - - - - [i]

96

A. Fl. *ppp* *mp*

Cl. I *sf* *sf*

Cl. II *sf* *sf*

Tub. B. *ppp* *ppp* *mp*

S. D. Snare Drum *pp* *ppp* *p*

Hp. *pp*

Pno. *p*

Ct. I *sf* *sf* *sf* *gliss.* *sf*
[i] [a] [i] [a] [i] [a] [a] [i] [a]

Ct. II *sf* *sf* *sf* *gliss.* *sf*
[i] [a] [i] [a] [i] [a] [a] [i] [a]

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *ppp*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *ppp*

Vla. *gliss.* *gliss.* *gliss.* *gliss.* *ppp*

Vc. *S.P.* *pp* *S.T.* *pp*

Db. *S.P.* *pp* *S.T.* *pp*

99

A. Fl. *f* *ppp* *p* *ff* *gliss.*

Cl. I *pp* *mp* *f* *gliss.*

Cl. II *pp* *mp* *f* *gliss.*

Tub. B. *pp* *mf* *pp* Cymbals

S. D. Bass Drum *p* *ppp* To S. D.

Hp.

Pno. *pp* *f* *pp* *ped.*

Ct. I *sf* *sf* *mp* *pp* *ff*
[i] [a] [i] [a] [i] [sh]

Ct. II *sf* *sf* *mp* *pp* *ff*
[i] [a] [i] [a] [i] [sh]

Vln. I *mp* *ppp* S.T. → S.P.

Vln. II *mp* *ppp* S.T. → S.P.

Vla. *mp* *ppp* S.T. → S.P.

Vc. *f* *ppp* *pp* S.P.

Db. *f* *ppp* *pp* S.P.

G Più mosso

102

A. Fl. *pp*

Cl. I

Cl. II

Cym. *ppp* Tam-tam *p* Crotales *pp* *mf*

B. D. *ppp* Snare Drum *mp* Vibraphone *pp* *mf*

Hp. *f* *gliss.* *f*

Pno. *f* *gliss.* *f*

Ct. I *pp* *f* *mp* *f*
[a] - - - [a]-

Ct. II *pp* *f* *mp*
[a] - - -

G

Vln. I *f* *pp* *ord.* *gliss.*

Vln. II *f* *pp* *ord.* *gliss.*

Vla. *f* *pp* *ord.* *gliss.*

Vc. *mf* *f* *pp* *ord.* *gliss.*

Db. *mf* *ord.* *ppp*

107

A. Fl. *mf* *mf* *f*

Cl. 1 *pp* *mf* *pp*

Cl. 2 *pp* *mf* *pp*

Crot. *pp* *pp* *mp* *ppp* *mp*

Vib. *pp* *mp*

Hp. E F G# A D C# B *mf* *f* E F G# A D C B *mf*

Pno. *pp* *mf*

Ct. I *mp* *mp* *f* *mp*

Ct. II *f* *mp* *mp*

Vln. I *pp* *mf* *ppp*

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

Vla. *pp* *mf* *ppp*

Vc. *pp* *mf* *ppp*

Db. *mf* *ppp*

110

A. Fl. *mp*

Cl. I *mf mp f* *tr*

Cl. II *mf mp f* *gliss.* *tr*

Cym. *ppp* *pp* Crotales

B. D. *ppp* Vibraphone

Hp.

Pno. *pp*

Ct. I *f* *mp* [i] [a]

Ct. II *f*

Vln. I *ff mp f* *S.P.* *tr* 3 7

Vln. II *ff mp f* *S.P.* *tr* 3 7

Vla. *ff mp f* *S.P.* *tr* 3 5

Vc. *ff mp f* *S.P.* *tr* 6

Db. *f p*

112

A. Fl. *mf* *mp* *mf*

Cl. I *pp* *mp* *pp*

Cl. II *pp* *mp* *pp*

Crot. *mf*

Vib. *pp* *mf*

Hp. *mp* *sf*
E F# G A
D C B

Pno. *f* *mf* *mp*

Ct. I *mp* *mf* *mf*

Ct. II *mp* *mf* *mf*

S.P. flauto. [a] ord.

Vln. I *p* *ppp*

S.P. flauto.

Vln. II *p* *ppp*

Vla. *p* *mp*

Vc. *pp* *mp*

Db. *pp* *mp*

116

A. Fl.

Cl. 1

Cl. 2

Tub. B.

B. D.

Hp.

Pno.

Ct. I

Ct. II

Vln. I

Vln. II

Vla.

Vc.

Db.

Chords: E F# G# A, D# C B

Trill markings: S.T.

Glissando markings: gliss.

Trill markings: [i] [a]

120

A. Fl. *f* *ff*

Cl. I *p* *pp* *ppp*

Cl. II *p* *pp* *ppp*

Tub. B. *pp*

B. D. *pp* *mf* *pp*

Hp. *pp* *pp* *f* *pp*

Pno. *pp* *pp*

Ct. I *mf* *ppp* *f*

Ct. II *mf* *ppp*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *pp* *mp* *f*

Vc. *pp* *pp* *f*

Db. *pp* *f*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

ord. *ord.* *ord.*

[i] *[a]* *[i]* *[a]*

S.P.

Vibraphone

H ♩ = 60

To Fl.

128

A. Fl. *p* *mp* *ff* *f* *ff*

Cl. I [sh] *mp* *ff* *mp* *ff* with key clicks ●●●

Cl. II [sh] *mp* *ff* *mp* *ff* with key clicks ●●●

Tub. B. Thunder sheet *ppp* *mp*

Vib. Snare Drum *pp* *f* *pp* *pp* *f* *pp* *mp* *f*

Hp. E F# G# A# *mf* faster and faster. *pp* *f* *pp*
D# C# B

Pno. *pp* *f* *pp* *f* *pp* *f* *pp*
faster and faster. *f* *ff*

Ct. I [sh] *f* *ff*

Ct. II [sh] *f* *ff*

H

Vln. I ⑧ *ppp*

Vln. II ⑧ *ppp*

Vla. *ppp*

Vc. S.P. *ppp* *pp* *ff* *pp* S.T.

Db. S.P. *ppp* *ff* *pp* S.T.

132 Flute

A. Fl. *mp* *f* *f*

Cl.1 *ppp* *sf* *mp*

Cl.2 *ppp* *sf* *mp*

Shk. *ppp* Bass Drum *pp*

S. D. *pp* *p* *mf*

Hp. *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *mf*

Cel. *mp* *f*

Ct. I [u] [u] [u] [u] [u] [u] [u] [u] [u] [u] *mp* *f*

Ct. II [u] [u] [u] [u] [u] [u] [u] [u] [u] [u] *mp* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* sul C *f*

Db. *mp* sul D *f*

I ♩ = 76

134

Fl. *fff* *f* *ff*

Cl. I *ff* *mp* *mf*

Cl. II *ff* *mp* *mf*

Shk. Crotales *mp* *pp* *f* *pp* Tubular Bells

B. D. *pp* *mf*

Hp. *ff* *f* *f*

Pno. *f* *f* *mp*

Ct. I *ff* *mp*

Ct. II *ff* *mp*

Vln. I *ff* *mf* freely, faster and faster ord.flauto.

Vln. II *ff* *mf* ord. flauto.

Vla. *ff*

Vc. *ff* *pp* *mf* ord. gliss. *mf*

Db. *ff* *pp* *mf* ord. gliss.

139 **accel.**

Fl. *f* **pp**

Cl.1 *ff* *f* *p* *gliss.*

Cl.2 *ff* *f* *p* *gliss.*

Tub. B. *f* **To Cym. Cymbals**

Vib. *pp*

Hp. *f* *pp*
E F G# A
D# C# B

Pno. *pp*

Ct. I *ff* *gliss.*

Ct. II *ff* *gliss.*

Vln. I *fff* *tr.* *p* *gliss.*

Vln. II *fff* *tr.* *p* *gliss.* *gliss.*

Vla. *fff* *tr.* *p* *gliss.*

Vc. *fff*

Db. *fff* *ppp*

141

Fl. *ff*

Cl.1 *gliss.* *pp*

Cl.2 *gliss.* *pp*

Cym. *ppp* To Vib. Snare Drum *ppp* *mp* Vibraphone

Hp.

Pno.

Ct.I *p* *pp* *Red.*

Ct.II *p* *gliss.*

Vln. I *gliss.* *ppp*

Vln. II *gliss.* *ppp*

Vla. *gliss.* *ppp* *p* S.P.

Vc. *ppp* *p* S.P.

Db. *ppp* *p* S.P.

p

A tempo J

143

Fl. *f* *mf*

Cl.1 *mp* *f* *mp*

Cl.2 *f* *mp* *mp* *To Crot.*

Vib. *mp* *mf* *ppp*

S. D. *ppp* *pp* *mp*

Bass Drum

Hp. *mf* *f* *f*

Pno. *mf* *mp* *f* *mp*

Ct.I *mf* *ff*

Ct.II *mf* *ff*

Vln. I *mp* *f*

Vln. II *ppp* *mp* *f*

Vla. *f*

Vc. *f*

Db. *f*

S.P. → S.T.

S.P. → S.T.

S.T.

S.T.

S.T.

S.T.

freely singing, faster and faster, two voices not start in the same point.

freely singing, faster and faster, two voices not start in the same point.

mf *ff*

mf *ff*

[i] [i] [i] [i] [i] [i] [i] [i] [i] [i]

[i] [i] [i] [i] [i] [i] [i] [i] [i] [i]

146

Fl. *f*

Cl.1 *pp*

Cl.2 *mf* *mp* *pp*

Crot. *pp* *mp* *pp* *mf*

Cymbals

B. D. *ppp* *mp*

Hp. *mf* *f*
E F G# A#
D# C B

Pno.

Ct. I *pp* *pp* *mf*

Ct. II *pp* *pp* *mf*

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

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

Vla. *pp* *pp*

Vc. *pp* *pp*

Db. *pp*

S.P. flauto.

gliss.

[a]

3

6

5

6

151

Fl. *mp* *f* *gliss.*

Cl.1 *pp* *f* *gliss.*

Cl.2 *pp* *f* *gliss.*

Vib. *mf* *ppp* To Crot.

Cym. *ppp* *mf* *ppp*

Hp. E F# G A D# C# B *f* *ff*

Pno. *mp* Ped.

Ct.I *f* *gliss.* [i] [a] [i]

Ct.II *f* *gliss.* [a] ord.

Vln. I *f* *gliss.* ord.

Vln. II *f* *gliss.* ord.

Vla. *f* *gliss.* ord.

Vc. *f* *gliss.* ord.

Db. *f* *gliss.*

153

Fl. *gliss.* *ff* *p*

Cl. I *gliss.* *ff*

Cl. II *gliss.* *ff*

Crot. *p* *mf* *pp*

Cym.

Hp. *mp* *f*
E F# G A#
Db C# B

Pno. *f* *ppp*

Ct. I

Ct. II

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

ppp

Detailed description: This page of a musical score, numbered 153, features a variety of instruments. The woodwind section includes Flute (Fl.), Clarinet I (Cl. I), and Clarinet II (Cl. II), all playing melodic lines with glissandi and triplets. The percussion section consists of Crotales (Crot.) and Cymbals (Cym.). The keyboard section includes Harp (Hp.) and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with dynamic levels such as *ff*, *p*, *mp*, *f*, and *ppp*. The Flute and Clarinet parts are marked with *gliss.* and *ff*. The Harp part includes a specific chord sequence: E F# G A# / Db C# B. The Piano part features a *f* dynamic followed by *ppp*. The string parts are marked with *ppp*. The Crotales part has dynamics *p*, *mf*, and *pp*. The Cymbals part is marked with a rest. The overall texture is complex, with multiple layers of sound.

156 **K**

Fl. *mp* *f*

Cl.1 *pp* *mp*

Cl.2 *pp* *mp*

Crot.

Cym. Sus. Cymbals. *p*

Hp. *ppp*

Pno. *pp* *mf*

Ped. *mp*

repeating these two notes with glissando, faster and faster

repeating these two notes with glissando, faster and faster

[a] [i] [a] [i]

[a] [i] [a] [i]

K

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *f*

Vc. ord. *p* *f*

Db. ord. *p* *f*

158

Fl. *ff*

Cl.1 *f* *p* *mp*

Cl.2 *f* *p* *mp*

Crot. Tubular Bells *pp*

Cym. *mf* *p* *pp* *mp* Vibraphone

Hp. E F G A# *sf*
Db C# B

Pno. *pp* *pp* *mf* *pp* *mf*

Ct.I *f* *p*

Ct.II *f* *p*

Vln. I *p* *pp* *f* *pp*

Vln. II *p* *pp* *f* *pp*

Vla. *p* *pp* *f*

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

Db. *p* *mf* *pp* *f* *mp*

161

Fl. *f* *ff*

Cl. I *mf* *f*

Cl. II *mf* *f*

Tub. B. *mp* *pp* *p* *ff*

Vib. *pp* *pp* *ff*

Hp. *f* *f* *p* *ff*
E F G A#
D# C B

Pno. *pp* *mf* *pp* *f*

Ct. I *mf* *f*

Ct. II *mf* *f*

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *pp* *mp* *f* *mp*

Vc. *mf* *f* *mp*

Db. *mf* *f* *mp*

Detailed description: This page of a musical score covers measures 161 to 164. It features a full orchestral and chamber ensemble. The Flute (Fl.) part begins with a triplet of eighth notes at *f*, followed by a sixteenth-note run that leads into a *ff* section. Clarinets I and II (Cl. I, Cl. II) play a melodic line starting at *mf* and reaching *f*. The Tubas (Tub. B.) play a rhythmic pattern of eighth notes, with dynamics ranging from *mp* to *ff*. The Vibraphone (Vib.) has a *pp* entry and a *ff* section. The Harp (Hp.) and Piano (Pno.) provide harmonic support, with the Harp playing chords (E F G A#, D# C B) and the Piano playing a bass line. Cor Anglais (Ct. I, Ct. II) parts feature glissando markings and dynamic changes from *mf* to *f*. Violins I and II (Vln. I, Vln. II) play a melodic line with dynamics from *mp* to *f*. The Viola (Vla.) and Violoncello (Vc.) parts also follow a similar dynamic arc. The Double Bass (Db.) part provides a steady bass line with dynamics from *mf* to *mp*. The score includes various musical notations such as triplets, sixteenth-note runs, glissandos, and dynamic markings.

164

Fl. *mp* *f* *gliss.* *gliss.* *gliss.* *gliss.*

Cl. I *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Cl. II *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Tub. B. *pp* To Cym.

Vib. *pp*

Hp. *pp*

Pno. *f* *pp*

Cor. I *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Cor. II *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* *gliss.*

Db. *mf* *ff* *gliss.*

Detailed description: This page of a musical score covers measures 164 to 167. It features a variety of instruments including woodwinds, brass, percussion, and strings. The flute and clarinets play melodic lines with glissandos and triplets. The tubas and vibraphone provide a soft, atmospheric accompaniment. The piano and harp play rhythmic patterns. The cor anglais and violins play sustained chords, while the violoncello and double bass provide a steady bass line. Dynamics range from piano (pp) to fortissimo (ff). The score includes performance instructions such as 'gliss.', 'tr.', and 'To Cym.'.

168 *gliss.*
Fl. *ff* *f*

Cl. I *ff* *mf*

Cl. II *gliss.* *ff* *mf*

Tub. B. Cymbals *pp* *mp* *mf*

Vib. Tam-tam *pp* *mp* *mf* Bass Drum

Hp.

Pno. *f* *ff*

Ct. I *ff* *mp* *f*

Ct. II *gliss.* *ff* *mp* *f*

Vln. I *f*

Vln. II *f* *f*

Vla. *f*

Vc. *mf* *pp*

Db. *mf* *pp*

171 *accel.*

Fl. *f*

Cl. I *ff* *f*

Cl. II *ff* *f*

Cym. *p*

B. D. *p*

Hp. *mp*

Pno. *mp*

Ct. I *ff* *mf* *gliss.*

Ct. II *ff* *mf* *gliss.*

Vln. I *ff* *f* *Sul G.* *gliss.*

Vln. II *ff* *f* *Sul G.* *gliss.*

Vla. *ff* *f* *gliss.*

Vc. *ff* *f* *gliss.*

Db. *f* *fff*

This page of a musical score, numbered 57, contains the following parts and markings:

- Fl. (Flute):** Starts at measure 176. Features trills (tr) and a *fff* dynamic marking.
- Cl. 1 (Clarinet 1) and Cl. 2 (Clarinet 2):** Both parts include trills (tr) and are marked *fff*.
- Cym. (Cymbals) and B. D. (Bass Drum):** Both parts play a rhythmic pattern of eighth notes.
- Hp. (Harp) and Pno. (Piano):** The harp part features *dp* (diminished piano) markings. The piano part includes chords and a *fp* (fortissimo piano) marking.
- Ct. I (Trumpet I) and Ct. II (Trumpet II):** Both parts feature glissando markings (*gliss.*) and dynamic markings of *ff*, *f*, and *fff*.
- Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass):** All string parts play a sustained, melodic line with long phrasing.

181 rit. . . . L ♩ = 60

Fl. *mp*

Cl. 1 *pp* *fff* *ff* *pp*

Cl. 2 *pp* *fff* *ff* *pp*

Cym. *pp* Crotales

B. D. *ppp* Tam-tam

Hp.

Pno.

Ct. I *pp* *fff* *pp*

Ct. II *pp* *fff* *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp* [sh] *ff* *pp*

Vc. *pp* [sh] *ff* *pp*

Db. *pp* [sh] *ff* *pp*

186

Fl. *f* *ff*

Cl.1 *mf* *ff*

Cl.2 *mf* *ff*

Crot. *f* To Tub. B.

T.-t. *ppp*

Hp.

Pno. *mf* *f*

Ct.I

Ct.II

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f*

Vc. *f*

Db. *f*

Red.

Detailed description: This page of a musical score covers measures 186 and 187. The music is in 2/4 time. The Flute (Fl.) part begins in measure 186 with a series of sixteenth-note runs, marked *f*, and continues into measure 187 with a more complex rhythmic pattern, marked *ff*. The Clarinet 1 (Cl.1) and Clarinet 2 (Cl.2) parts enter in measure 187 with similar sixteenth-note patterns, marked *mf* and *ff* respectively. The Crotchet (Crot.) part has a triplet of eighth notes in measure 186, marked *f*, and then rests in measure 187. The Trombone (T.-t.) part has a single note in measure 187, marked *ppp*. The Piano (Pno.) part has a sixteenth-note run in measure 187, marked *mf* and *f*. The Violin I (Vln. I) and Violin II (Vln. II) parts have long, sustained notes in both measures, marked *f* and *ff*. The Viola (Vla.) part has a sustained note in measure 187, marked *f*. The Violoncello (Vc.) and Double Bass (Db.) parts have sustained notes in measure 187, marked *f*. The Trumpet I (Ct.I) and Trumpet II (Ct.II) parts are silent. The Horn (Hp.) part is silent. The score includes various musical notations such as slurs, ties, and dynamic markings.

188

Fl. *mp*

Cl.1 *f*

Cl.2 *f*

Crot. *sf* *pp* *mf* *pp*

T.-t. *pp*

Hp. EFGA *pp*
D#C#B

Pno. *f*

Ct.I *mf* [a] [i] [a] [i]

Ct.II *mf* [a] [i] [a] [i]

Vln. I *ppp*

Vln. II *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Db. *ff* *ppp*

191 Alto Flute

Fl. *pp* *f*

Cl.1 *pp*

Cl.2 *pp* *gliss.* *gliss.*

Tub. B. *mf* *ppp* To Crot.

T.-t. *pp* *mf*

Hp. *mf*

Pno. *f* *mp* *f*

Ct. I *gliss.* [a] *f*

Ct. II *gliss.* [a] [i] *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

194

A. Fl. *ff*

Cl. 1 *gliss.*

Cl. 2 *gliss.*

Tub. B. Crotales *pp* *mf*

T-t. *pp*

Hp. *pp* *mp* *pp*

Pno.

Ct. I *p* *p* *f*

Ct. II *p* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

197 ◻○

A. Fl. *pp*

Cl.1 *pp*

Cl.2 *pp*

Crot. *pp pp mf pp pp*

T.-t.

Hp. B *pp*

Pno. *pp*

Ct.I

Ct.II *gliss.*

Vln. I

Vln. II

Vla.

Vc.

Db.

[i]

Detailed description: This page of a musical score covers measures 197 to 200. The score is for a full orchestra and includes parts for A. Flute, Clarinets 1 and 2, Crotonal, Trombone, Harp, Piano, Cello, Double Bass, Violins I and II, Viola, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The flute part starts with a rest and a dynamic marking of *pp*. The clarinet parts feature triplet and glissando markings. The crotonal part has dynamic markings of *pp*, *pp*, *mf*, *pp*, and *pp*. The harp part has a dynamic marking of *pp* and a 'B' marking. The piano part has a dynamic marking of *pp*. The cello part has a dynamic marking of *gliss.* and a fingering marking of [i]. The double bass part has a dynamic marking of *gliss.* and a fingering marking of [i].

206

A. Fl. *p*

Cl.1 *pp*

Cl.2 *pp*

T.-t. *ppp* Tubular Bells *ppp*

T.-t. *pp* *p* *gliss.* *pp*

Hp.

Pno.

Ct. I

Ct. II

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Detailed description: This page of a musical score, numbered 206, features a complex orchestration. The top staff is for the Alto Flute (A. Fl.), which begins with a rest in 2/4 time, then changes to 4/4, and finally to 3/4. It plays a melodic line with a triplet of eighth notes and a trill. The Clarinet I (Cl.1) and Clarinet II (Cl.2) parts are in 2/4 time, playing a sustained chord. The Trumpet I (T.-t.) and Trumpet II (T.-t.) parts are in 2/4 time, playing a sustained chord. The Tubular Bells part is in 2/4 time, playing a sustained chord. The Horn I (Ct. I) and Horn II (Ct. II) parts are in 2/4 time, playing a sustained chord. The Violin I (Vln. I) and Violin II (Vln. II) parts are in 2/4 time, playing a sustained chord. The Viola (Vla.) part is in 2/4 time, playing a sustained chord. The Cello (Vc.) and Double Bass (Db.) parts are in 2/4 time, playing a sustained chord. The Harp (Hp.) and Piano (Pno.) parts are in 2/4 time, playing a sustained chord. The score includes various dynamics such as *p*, *pp*, *ppp*, and *gliss.* (glissando). There are also performance markings like a trill, a triplet, and a glissando.

211 ad lib. with micro steps and embouchure gliss.

A. Fl. *mf* *pp*

Cl.1

Cl.2

Tub. B.

T.-t.

Hp.

Pno.

Ct.I

Ct.II

Vln. I

Vln. II

Vla.

Vc.

Db.