

camera

for mixed ensemble

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camera

for chamber orchestra (duration ca. 18' 30")

- I. windows (ca. 6' 30")
- II. slow focus (ca. 7')
- III. zoom out (ca. 5')

2003

INSTRUMENTATION

Flute (doubles piccolo [II] and alto flute in G [II])

Oboe (doubles Cor Anglais [II])

Clarinet in Bb

Bassoon (doubles contrabassoon [II])

Horn in F (straight mute)

Trumpet in C (cup mute, fiber straight mute, Harmon mute)

Trombone (cup mute, fiber straight mute)

Two percussionists

(vibraphone [bows], glockenspiel, bass drum, snare drum, four tom-toms,
four temple blocks, suspended cymbal, splash cymbal, tam-tam,
cabasa/shaker, egg shaker, triangle, two brake drums [low, high], medium-
sized wine glass [or antique cymbals])

Piano

Violin I (1)*

Violin II (1)*

Viola (1)*

Violoncello (1)*

Contrabass (1)*

* It is possible to use a larger string section, not just one on a part. The maximum set should not exceed [66533], and solos become discretionary to the conductor or concertmaster.

Performance Notes:

 Indicates that a particular note or series of notes should be performed a quarter – tone lower

 Indicates a cancellation of a note previously quarter-tone flat

 Indicates that a particular note or series of notes should be performed a quarter-tone lower

 Indicates a cancellation of a note previously quarter-tone sharp

A note using an “x” for a note head indicates that the highest possible pitch should be played (this occurs only in the strings). A feasible guideline is to bow the highest string behind the bridge.

In the final movement, the pianist should rarely, if ever, use the damper pedal (except where marked “ad lib.”).

A long trombone glissando in the second movement will necessitate the use of “reverse glissando,” where the player continues to loosen the embouchure while moving the slide back from position VII to position I. The “growling” effect here is expected.

From measures 99-112 in the third movement, it is at the conductor’s will whether to have the pianist and vibraphonist use sustain pedals.

Accidentals do not carry above or below the octave in which they appear. Accidentals are carried throughout the measure.

The score is notated in C with the following exceptions: Contrabassoon, Contrabass, and Piccolo, which are notated with transposition clefs.

camera was composed between September and November 2003. The title of *camera* is, in my normal custom, a pun, of sorts: camera, in Italian, means “chamber” or “room,” and in English, the first definition of the word is the small, handheld device that captures a photo image on film (or digitized and stowed away on a microchip). *camera* is, of course, a work for a chamber ensemble, albeit a larger number than “standard” chamber groups; the title, then, refers back to the ancient term of *concerto da camera*, or roughly, a few performers settling in for a long night of informal music playing in a small hall or private room. The title also can be construed in a more modern sense: that is, each movement is a particular aspect of the photograph-making-machine, or rather, pertinent to the art and act of photography.

I have been infatuated with photography for years, but time, finances, and that thing called “life” all tended to get in the way of what could still be a fruitful hobby. Moreover, the not-so-new idea of interpreting sonic material visually (all too familiar for some synaesthetes) inspired me to capture within the score elements of photography: absolute clarity and precision, low light situations, frenetic movement and smearing, and so on.

The first movement, “windows,” presents iterations of the same idea with various intensity levels. The somewhat episodic nature of the music should leave the listener with the idea that a subject is rapidly being approached from numerous angles, but the anticipatory mood of the movement, replete with a number of surprise snapshots, helps underscore the notion that the photographer is not completely certain how to get the once-in-a-lifetime shot. The inner section is more episodic, with more smearing, some focusing and shakiness of hand; colors blur slightly and frustration arises, but ultimately steadiness sets in and the novelty of finding multiple subjects and panoramas dissolves, giving back the clarity and focus to the photographer. The movement ends on a quiet retreat from the original subject, with yet more anticipation as to the next big project.

The second movement, “slow focus,” explores the painstaking task of development from the photographer’s point of view: whether in the field attempting to find the ultimate starkness of line or the most subtle color and light blend or in the darkroom attempting to maintain that assumed perfection, the amount of work involved, as well as the end result, can be painful. The music traces a more episodic path, with very long and sinuous lines, which sometimes occur as fragments blurred by other (sometimes undetected) colors. The slow unfolding of the music is somewhat analogous to steeping the photograph paper in solution, slowly waiting for a clarified image to appear. Some of the material is more explosive and bleaker than the outer movements, underscoring (perhaps) unwanted effects achieved in the darkroom, either moments of serendipity or utter dejection at having seemingly wasted so much time on such a meager photograph. Eventually, all of the lines, light, and shadow the photographer may have wanted appear, although cogently clouded in a light fog.

The final movement, “zoom out,” is probably the least photogenic movement. Purely exuberant and ecstatic, and at times raucous and wild, the music is sort of a fast-paced jaunt through a photo gallery: quick notice of a few familiar lines, some apparitions in the form of color and shadow from previous movements, and repeated quick viewings of some pieces leave little room for dissection. Deconstruction of the naked images is done on the fly, and bits of information of one print get mixed together with information from another. The familiar subject returns, in full, vivid color, with the eyes rapidly tracing each line of the familiar, favored piece until the whole is at last viewed at length.

C Score**camera**
I: windows

d = 90 Anticipatory...

Flute

Oboe

Clarinet in B \flat

Bassoon

d = 90 Anticipatory...

Horn in F

Trumpet in C

Trombone

Mallets

CABASA

Percussion

d = 90 Anticipatory...

Piano

Violin I

Violin II

Viola

Cello

Contrabass

1 2 3 4 5

8

Fl.

Ob.

B♭ Cl.

Bsn. *p*

Hn.

C Tpt.

Tbn. *p*

Mal.

Perc. *p* *pp* *PPP* *pp* TAM-TAM *x* SUSPENDED CYMBAL SOFT MALLET *p*

Pno.

Vln. I

Vln. II

Vla. *mp* > < *mp* > < *mp* *espressivo* > < *mp*

Vc.

Cb.

6

7

8

9

10

11

14

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

CABASA

BASS DRUM *sffz*

sffz

sffz

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

12

13

14

15

16

17

flag.

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

GLOCKENSPIEL

BASS DRUM

EGG SHAKER

Pno.

Vln. I

Vln. II

sul tasto

pp quasi flautando

Vla.

mp detached

arco

Vc.

mp detached

arco

Cb.

sfz

mf

21

22

Fl. *sfs*
 Ob. *sfs*
 B♭ Cl. *sfs*
 Bsn. *sfs* *mp* *mf* *mp* *mf* *mp*
 Hn. *mp*
 C Tpt. *mp* *p* *mp* *p*
 Tbn. *mp* *p* *mp* *p*
 Mal.
 Perc. *BASS DRUM* *sfs* *SUSPENDED CYMBAL* *p* *mp* *mp*
 Pno. *sfs* *mf* *f* *mp* *mp*
 Vln. I *mf* *f*
 Vln. II *mf*
 Vla. *p* *mp* *mp* *mf*
 Vc. *sfp* *crescendo poco a poco*
 Cb. *sfp* *crescendo poco a poco*

23

24

25

26

27

28

31

Fl. f mp < f f p

Ob. f mp < f f

B♭ Cl. f mp < f f

Bsn. f mp < f f

Hn. > mp < mf >>> poco f mp

C Tpt. > mp < mf >>> poco f mp

Tbn. > mp < mf >>> poco f p

Mal.

Perc. mf mp > p mfp TAM-TAM

Pno. mf > f > 8vb

Vln. I f >> f f

Vln. II f >> f f

Vla. mf mp > mf f mp p pp

Vc. > mf >> f mp p

Cb. > mf >> f mp p

36

Fl.

Ob. *p as an echo*

B♭ Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Mal. *GLOCKENSPIEL*

Perc.

Pno. *mp* *mf sonoro* *mp* *p*

Vln. I *mp sonoro*

Vln. II

Vla. *pp quasi flautando*

Vc. *ppp*

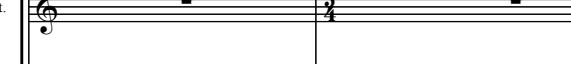
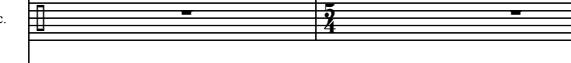
Cb. *ppp*

33

34

35

36

Fl. 
 Ob. 
 B♭ Cl. 
 Bsn. 
 Hn. 
 C Tpt. 
 Tbn. 
 Mal. 
 Perc. 
 Pno. 
 Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Cb. 

straight mute

into stand

mf

Fl. *mp*
 Ob.
 B♭ Cl. *crescendo poco a poco*
 Bsn. *p*
 Hn. *mp*
 C Tpt. *straight fibre mute*
 Tbn. *p*
 Mal.
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc. *p*
 Cb.

45

Fl.

Ob. *mf*

B♭ Cl.

Bsn. *mp*

Hn. *open*

C Tpt. *open*

Tbn.

Mal. *VIBRAPHONE* *mp* *match oboe dynamic*

Perc.

Pno.

Vln. I

Vln. II

Vla. *mp*

Vc.

Cb. *p* *mp*

45

46

47

48

51

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

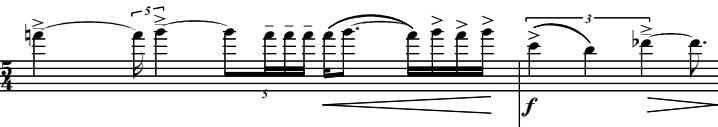
Cb.

49

50

51

Fl. *f*
 Ob.
 B♭ Cl.
 Bsn. *f*
 Hn.
 C Tpt. *mf*
 Tbn. *mf*
 Mal. No Pedal *f* 1/2 Pedal
 Perc.
 Pno. *f*
 Vln. I *f*
 Vln. II *f*
 Vla.
 Vc.
 Cb.

Fl. 

 Ob. 

 B♭ Cl. 

 Bsn. 

 Hn. 

 C Tpt. 

 Tbn. 

 Mal. 

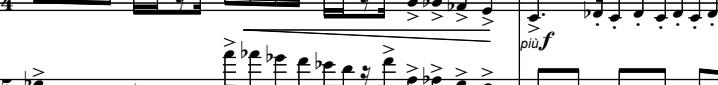
 Perc. 

 Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

60

Distant; nebulous... $\downarrow = 64$

Fl. *rallentando* $n.$

Ob. *n.*

B♭ Cl. *n.*

Bsn. mp *n.*

Hn. *rallentando* p

C Tpt. *straight mute*

Tbn. *harmon, stem in* p

cup mute $n.$

Mal. *rallentando* *VIBRAPHONE* p *mp*

Motor On, Low Speed Pedal ad lib.

Perc.

Pno. *rallentando* pp p *mp*

Vln. I *rallentando* p *mp*

Vln. II *p* *mp*

Vla. mp *p* *pp* *sempre*

Vc. mp *p* *pp* *sempre*

Cb. mp *p* *poco f in p* *pp* *p* *<>* *<>*

64

Fl. *poco ritenuto*

Ob. *p*

B♭ Cl. *mp*

Bsn. *mf* *mp* *dim. al niente*

Hn. *poco ritenuto*

C Tpt. *a tempo*

Tbn. *change to straight fibre mute*

Mal. *poco ritenuto* *3* *5* *a tempo*

Perc.

Pno. *p* *poco ritenuto* *a tempo* *p*

Vln. I *poco ritenuto* *a tempo* *p sul tasto*

Vln. II *p sul tasto*

Vla. *mp* *sul pont.* *fp in pp*

Vc. *mp*

Cb. *mp* *pizz.* *mp*

72

ritardando

a tempo
= ca. 68-70

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sonoro

ritardando

a tempo
= ca. 68-70

change to straight fibre mute

Motor Off

STRIKE WINE GLASS WITH TRIANGLE BEATER

mp

mp

p sonoro

a tempo
= ca. 68-70

m.o. *pont.*

pizz.

mp

mp

pp

p

67

68

69

70

71

72

73

78

Fl. *mf* ritardando

Ob.

B♭ Cl.

Bsn.

Hn. *mp* ritardando

C Tpt.

Tbn.

Mal. *mp* ritardando

Perc.

Pno. *p*

Vln. I ritardando

Vln. II

Vla.

Vc.

Cb. *p*

mp

ca. 74

ca. 74

ca. 74

ca. 74

74

75

76

77

78

79

83

ritardando

$\text{♩} = \text{ca. 76-78}$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ritardando

$\text{♩} = \text{ca. 76-78}$

open

open

ritardando

$\text{♩} = \text{ca. 76-78}$

mp

TOM-TOMS

ML

ritardando

$\text{♩} = \text{ca. 76-78}$

mf

fp

mf

mf

mf

pizz.

f

Fl. 3
 Ob. 3
 B♭ Cl. 3
 Bsn. 3
 Hn. 5
 C Tpt. 5
 Tbn. 5
 Mal.
 Perc.
 Pno. 3
 Vln. I 3
 Vln. II 3
 Vla. 3
 Vc.
 Cb. 3

86
87
88
89

poco accelerando

Lively; Bright...
♩ = ca. 80-82

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

GLOCKENSPIEL
(Percussion II To Glock.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 10, measures 11-12. The score includes parts for Flute, Oboe, Bassoon, Bass Clarinet, Horn, C Trumpet, Trombone, Marimba, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Flute**: Rests throughout.
- Oboe**: Rests throughout.
- Bassoon**: Rests throughout.
- Bass Clarinet**: Rests throughout.
- Horn**: Dynamics: *fp* → *sfs*, *mp*. Articulation: slurs.
- C Trumpet**: Dynamics: *fp* → *sfs*.
- Trombone**: Dynamics: *fp* → *sfs*, *mp*.
- Marimba**: Dynamics: *mf*. Instrument: VIBRAPHONE.
- Percussion**: Instrument: GLOCKENSPIEL.
- Piano**: Measures 11-12 show complex chords in E major and B minor.
- Violin I**: Measures 11-12 show sixteenth-note patterns.
- Violin II**: Dynamics: *mf*. Measures 11-12 show sixteenth-note patterns.
- Viola**: Dynamics: *mf*. Measures 11-12 show sixteenth-note patterns.
- Cello**: Dynamics: *mf*. Articulation: *arco*. Measure 12 ends with *sfs*.
- Double Bass**: Rests throughout.

98

Fl. *mf* espressivo

Ob.

B. Cl. *mf* espressivo

Bsn.

Hn.

C Tpt.

Tbn.

Mal. *mf*

Perc.

VIBRAPHONE

Pno.

Vln. I

Vln. II

Vla. *mp*

Vc.

Cb.

98

99

100

101

Fl. *mf* espressivo
 Ob. *mf* espressivo
 B♭ Cl. *mf* espressivo
 Bsn. *mf* *mp*
 Hn.
 C Tpt. *mf* espressivo
 Tbn.
 Mal. *mf*
 Perc. TRIANGLE *mf*
 Pno. *mp* *mf*
 Vln. I
 Vln. II
 Vla. *pizz.* *mf* espressivo *arco*
 Vc. *mp* *mf* *mp*
 Cb. *pizz.* *mf* *arco* *mp*

102

103

104

105

106

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

Exuberant...

TOM-TOMS

MH

mp

TAM-TAM

CABASA

Exuberant...

Exuberant...

107

108

109

110

111

112

Fl.
 Ob.
 B♭ Cl.
 Bsn.

 Hn.
 C Tpt.
 Tbn.

 Mal.
 Perc.
 Pno.

 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

113

114

115

116

117

118

123

$\text{♩} = 90$ Anticipatory...

accelerando

$\text{♩} = 90$ Anticipatory...

p> più voce

Tbn. $f > > v >> v > > v$ diminuendo mf mp

Mal. f Pedal ad lib. mf mp

Perc. CABASA pp p

Pno. $sforzando$ p

Vln. I più voce sf

Vln. II più voce sf

Vla. più voce sf

Vc. sf p

Cb. sf p

$\text{♩} = 90$ Anticipatory...

Fl.

Ob.

B♭ Cl.

Bsn. *p* *meno voce* *dim. al niente*

Hn. *p*

C Tpt.

Tbn. *pp* *dim. al niente* *n.*

Mal. *mp* *p* *s*

Perc. *n.*

Pno. *pochiss. dim.* *meno voce* *7*

Vln. I *fp*

Vln. II *fp*

Vla. *n.*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl.
 Ob.
 B♭ Cl.
 Bsn.
ppp
 Hn.
 C Tpt.
 Tbn.
 Mal.
arco
 Perc.
 TEMPLE BLOCKS
 L ML MH H
p *pp* *ppp*
 Pno. {
8va
ppp
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
pppp
pppp

129

130

131

132

133

134

135

136

II: slow focus

7

Piccolo

ff

Cor Anglais

p

mfp *n.*

Clarinet in B_b

Contrabassoon

fff *bassoon* *n.*

mfp *n.*

Horn in F *mute in*

open

cup mute

mfp *n.*

Trumpet in C

fibre straight mute

mfp *n.*

Trombone

mfp *n.*

Glockenspiel

ff

mp

arco

BASS DRUM

p *n.*

Vibraphone

ff

mp

Percussion

Piano

ff

mp

8vb

8vb

pp *cresc.*

Violin I

n. *mf* *sp* *p* *mf* *pp*

mfp *n.*

Violin II

n. *mf* *p* *mf* *pp*

mfp *n.*

Viola

mp

mfp *n.*

pizz. *p*

Cello

pizz. *p*

Contrabass

pizz.

ff

arco

p

Fl. 6
 Ob. 6
 B♭ Cl. 6
 Bsn. 6

 Hn. 6
 C Tpt. 6
 Tbn. 6

 Glock. 6
 Vib. 6
 Perc. 6
 Pno. 6

 Vln. I 6
 Vln. II 6
 Vla. 6
 Vc. 6
 Cb. 6

8 9 10 11 12 13 14

16

(Piccolo)

Fl. ff ff

(Cor Anglais)

Ob. mfp mfp

B♭ Cl. mfp mfp

Bsn. mfp mfp

Hn. mfp mfp

C Tpt. mfp mfp

Tbn. fibre straight mute mfp mfp

Glock.

Vib.

Perc.

Pno.

Vln. I f > f > f > f > f > f > f > f >

Vln. II f > f > f > f > f > f > f > f >

Vla. f > f > f > f > f > f > f > f >

Vc. pizz. mf

Cb. pizz. mf

poco sul tasto

breathe as needed

mp expressive; plaintive

23

Fl. (coll piano)

Ob.

B. Cl.

Bsn. (coll piano)

Hn.

C Tpt.

Tbn. cup mute fibre straight mute

Glock.

Vib. (with mallets) f

Perc.

Pno. poco rubato mp

Vln. I mp legato

Vln. II coll piano mp legato

Vla. coll piano mp legato

Vc. arco mp legato

Cb. arco mp legato

take alto flute

Fl. (Cor Anglais) *p* *poco* 6

Ob. solo: rubato *mp* 3 5

B♭ Cl. *p* *poco* 6

Bsn. *pp* *f* v v

Hn. *pp* *f* v v

C Tpt. *f* v v

Tbn. *pp* *f* 5

Glock. *a tempo*

Vib. *mf* 5

Perc.

Pno. *mf* 5

Vln. I *mf* > 5 *mp* 5 5

Vln. II *mf* > 5 *mp* 3

Vla. *mf* > 5 *mp*

Vc. *mf* > 5 *mp* 3

Cb. *mf* > 5 *mp*

solo: rubato *col legno* 3 5

take oboe

a tempo

mf > *mp* 5 3 tr tr tr tr tr tr tr

mf > *mp* 5 3 tr tr tr tr tr tr

mf > *mp* 5 3 tr tr tr

mf > *mp* 5 3 tr tr tr

All trills (unless otherwise specified) are chromatic half-step trills.

29
 Fl.
 Ob.
 B. Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Glock.
 Vib.
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

a tempo
poco accelerando
(Oboe)
a tempo
poco accelerando
poco accelerando
a tempo
poco accelerando
poco accelerando
poco accelerando
poco accelerando
poco accelerando
pizz.
f

33

$\text{♩} = 50$

poco accelerando

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Perc.

36

$\text{♩} = 54-56$

take flute

poco accelerando

Fl. *f*
 Ob. *f*
 B♭ Cl. *f*
 Bsn. *f*
 Hn. *f*
 C Tpt. *f*
 Tbn. *f*
 Glock. *ff* as fast as possible
 Vib. *ff* as fast as possible
 Perc.
 Pno. *f*
 Vln. I *sfs*
 Vln. II *sfs*
 Vla. *sfs*
 Vc. *sfs* arco
 Cb.

38

39

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

BASS DRUM

Glissando

8va

8va

8vb

8vb

3 3

10

5 5

7

f

fff

fff

fff

fff

fff

5 7

f

f

43

stretto a tempo, ma ritardando take alto flute $\text{♩} = 52-56$

Fl. sp n. c

Ob. -

B♭ Cl. sp n. c 3
take bassoon mp espressivo

Bsn. -

Hn. sp a tempo, ma ritardando pp p pp p

C Tpt. -

Tbn. sp c pp p pp p

Glock. ff a tempo, ma ritardando mp 3 3 p 3
TAM-TAM

Vib. mf mp p

Perc. fff c

Pno. - a tempo, ma ritardando mf p sonoro 3 3

Vln. I sp n. c 3
stretto a tempo, ma ritardando $\text{♩} = 52-56$

Vln. II sp

Vla. sp n. pp

Vc. sp n. pp

Cb. sp n. pp

Fl. *mp*
 Ob. *mp espressivo*
 B♭ Cl.
 Bsn.
 Hn. *pp* *p*
 C Tpt. *pp* *p*
 Tbn. *pp* *p*
 Glock.
 Vib.
 Perc.
 Pno.
 Vln. I
 Vln. II *pizz.* *mf*
 Vla. *v*
 Vc. *v*
 Cb. *v*

50

Fl. *mp espressivo*

Ob.

B♭ Cl.

Bsn. (bassoon)

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Perc.

Pno.

Vln. I *pizz.* *mf*

Vln. II

Vla.

Vc.

Cb.

Measure 50: Flute plays eighth-note patterns with grace notes. Oboe and Bassoon are silent. Clarinet has eighth-note patterns. Horn and C Trumpet are silent. Trombone has eighth-note patterns. Glockenspiel and Vibraphone play eighth-note patterns. Percussion is silent. Piano has eighth-note patterns. Violin I plays pizzicato eighth-note patterns. Violin II and Viola play eighth-note patterns. Cello and Double Bass play sustained notes.

Fl. ritardando poco a poco
take flute
 Ob. ritardando poco a poco
 B♭ Cl.
 Bsn.
 Hn. ritardando poco a poco
 C Tpt.
 Tbn.
 Glock. ritardando poco a poco
 Vib.
 Perc.
 Pno. ritardando poco a poco
 Vln. I
 Vln. II ritardando poco a poco
 Vla. ritardando poco a poco
 Vc. ritardando poco a poco
 Cb. ritardando poco a poco

57

Fl. *mf* *f* *mf*
 Ob. *f* *mf*
 B♭ Cl. *f* *mf* *mp* *solo: rubato*
 Bsn. *mf* *f* *mf*
 Hn. *f* *mf* *mp* *solo: rubato* *molto espressivo*
 C Tpt. *f* *mf*
 Tbn. *mf* *f* *mf*
 Glock.
 Vib. *f* *mf* *mf*
 Perc.
 Pno. *f* *mf* *mp* *colla parte*
 Ped. *ad lib*
 Vln. I *mf* *f* *mf*
 Vln. II *f* *mf* *mf*
 Vla.
 Vc. *pizz.* *f* *mf*
 Cb. *pizz.* *f* *mf*

= 44-48

56

57

58

59

60

61

63

poco rit. *poco meno mosso*

Fl.

Ob.

Bsn.

B. Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Perc.

Pno.

Vln. I

Vln. II

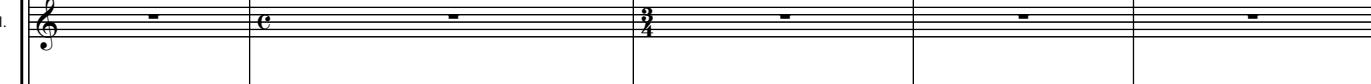
Vla.

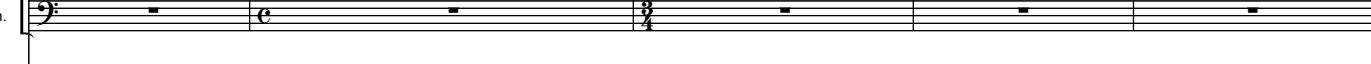
Vc.

Cb.

Fl. 

 Ob. 

 B. Cl. 

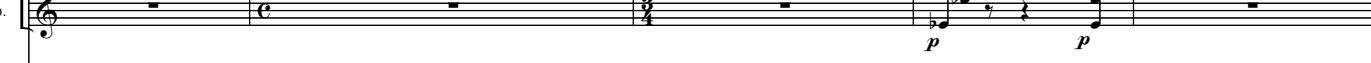
 Bsn. 

 Hn. 

 C Tpt. 

 Tbn. 

 Glock. 

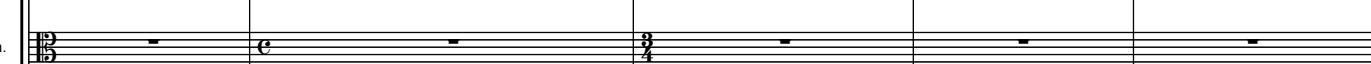
 Vib. 

 Perc. 

 Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

morendo al fine

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

morendo al fine

mute in

open

morendo al fine

open

p

morendo al fine

p

morendo al fine

p

morendo al fine

p

Ped. al fine

pizz.

p

pizz.

p

arco

** Whole-step trills*

72

73

74

75

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock. *p*

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

78

79

80

III: zoom out

Flute = 126-132

Oboe *f*

Clarinet in B_b *f*

Bassoon *f*

Horn in F = 126-132

Trumpet in C *f*

Trombone *f*

Mallets = 126-132
Vibraphone I med. hard mallets
M = OFF

Percussion SNARE DRUM BASS DRUM *f*

Piano = 126-132
no pedal unless stated otherwise

Violin I *f*

Violin II *f*

Viola *f*
pizz.

Cello *pizz.*
f *mp*

Contrabass *f* *pizz.* *mp*

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

straight fibre mute

mp detached

mp

p

mp

p

mp

p

mp

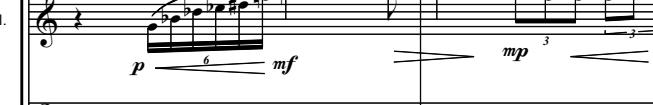
p

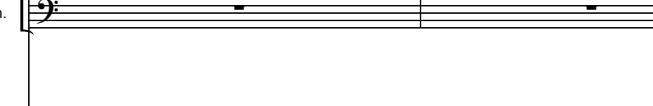
mp

mf detached

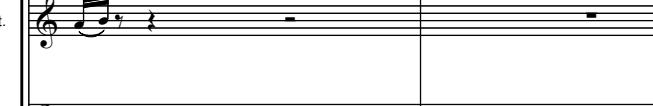
Fl. 

 Ob. 

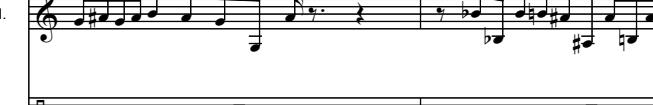
 B♭ Cl. 

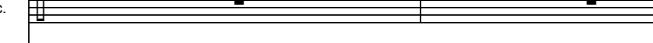
 Bsn. 

 Hn. 

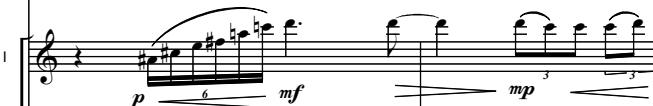
 C Tpt. 

 Tbn. 

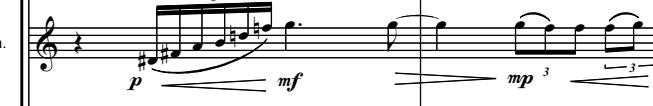
 Mal. 

 Perc. 

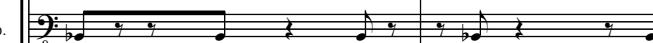
 Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

Fl. *mp*

Ob.

B♭ Cl.

Bsn. *mp* *pp* *f* *mp*

Hn. *fp* *open*

C Tpt.

Tbn.

Mal. *p* *pp* *f* *mp*

Perc. SNARE DRUM BASS DRUM *f*

Pno. *mp* *pp* *f* *mp*

Vln. I

Vln. II

Vla.

Vc. *pp* *f* *mp*

Cb. *pp* *f* *mp*

Fl. *mf* 5
 Ob. *mf* 5
 B♭ Cl. *mf* 5
 Bsn. *mf* 5

Hn. *mf* 3
 C Tpt. *mf* straight fibre mute
 Tbn.

Mal.

Perc.

Pno.

Vln. I *mp*
 Vln. II *mp*
 Vla. *p* *mp*
 Vc.
 Cb.

25

Fl. *bell tones*

Ob.

B♭ Cl.

Bsn. *mp < f*

Hn.

C Tpt. *mp < f*

Tbn. *mp < f*

Mal. *(mp)* *mp*

Perc.

Pno. *s* *mp*

Vln. I

Vln. II

Vla.

Vc. *s' mf*

Cb. *s' mf*

Fl. -
 Ob. -
 B♭ Cl. -
 Bsn. -
 Hn. -
 C Tpt. -
 Tbn. -
 Mal. -
 Perc. -
 Pno. -
 Vln. I -
 Vln. II -
 Vla. -
 Vc. -
 Cb.

cresc.
open
cresc.
cresc.
mf
cresc.
mf
crescendo poco a poco
mf
crescendo poco a poco
crescendo poco a poco
mf
crescendo poco a poco

33

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glockenspiel

SNARE DRUM

BASS DRUM

arco

(cresc.)

32

33

34

35

36

37

Fl. *floating, singing...*
poco p

Ob. *floating, singing...*
poco p

B♭ Cl. *floating, singing...*
poco p

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno. *mp*

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *p quasi sul tasto*

Vc. *p quasi sul tasto*

Cb.

43

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *floating, singing...*

C Tpt. *floating, singing...*

Tbn.

Mal. *mp*

Perc.

Pno. *p*

Vln. I *arco*

Vln. II *mp floating, singing... arco*

Vla. *mp floating, singing...*

Vc. *slowly growing more separated...*

Cb. *slowly growing more separated...*

43

44

45

46

Fl. *mp* crescendo poco a poco
 Ob. *mp* crescendo poco a poco
 B♭ Cl. *mp* crescendo poco a poco
 Bsn. *mf* — *mf* — *f*
 Hn. *mf* — *mf* — *f* *mf* —
 C Tpt. *mp* — *mp* — *mf* *mp* —
 Tbn.
 Mal.
 Perc.
 Pno. *mp*
 Vln. I *mp* — *mp* — *mf* *mp* —
 Vln. II *mp* — *mp* — *mf* *mp* —
 Vla.
 Vc.
 Cb.

55

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *f* > *f* >

Hn. *mf bold*

C Tpt. *mf bold*

Tbn. *mf bold*

Mal.

Perc.

Pno. *mf separate but weighty*

Vln. I

Vln. II

Vla. *f bold*

Vc. *pronounced and distinct*

Cb. *pizz.*

f

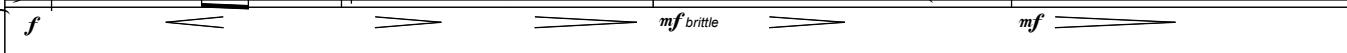
55

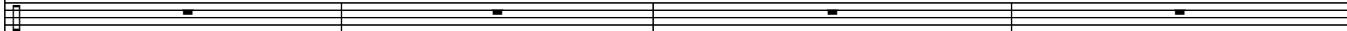
56

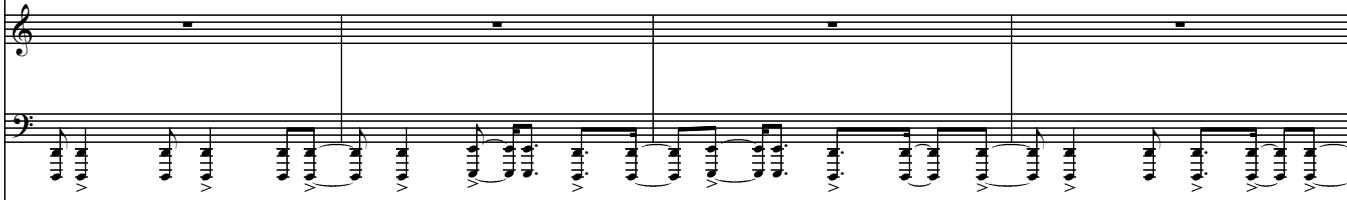
57

58

Fl. 
 Ob. 
 B♭ Cl. 
 Bsn. 

 Hn. 
 C Tpt. 
 Tbn. 

 Mal. 
 Perc. 

 Pno. 

 Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 Cb. 

64

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

BASS DRUM

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

63

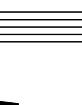
64

65

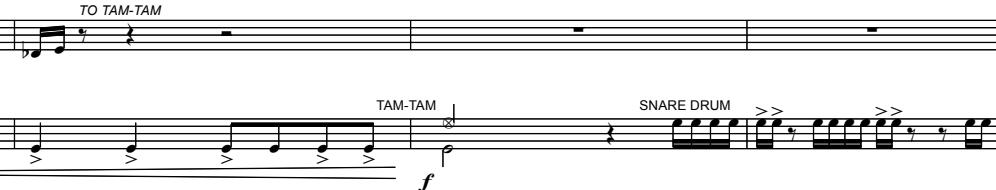
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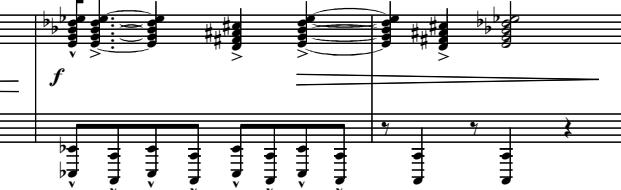
67

Fl. 
 Ob. 
 B♭ Cl. 
 Bsn. 

 Hn. 
 C Tpt. 
 Tbn. 

 Mal. 

 Perc. 

 Pno. 

 Vln. I 
 Vln. II 

 Vla. 

 Vc. 

 Cb. 

68

69

ff

70

71

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Vibrphone
soft mallets

Perc.

TRIANGLE

SUS. CYM.

Pno.

p

Ped. ad lib.

p

sonoro

Ped. ad lib.

Vln. I

pizz.

mf

mp playful

mp

Vln. II

pizz.

mf

mp playful

mp

Vla.

pizz.

mf

mp playful

mp

Vc.

pizz.

mf

mp playful

pizz.

Cb.

pizz.

mf

mp

playful

Musical score page 80. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Bass Clarinet (B♭ Cl.), Trombone (Tbn.), Marimba (Mal.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score features a dynamic range from *p* (pianissimo) to *mp* (mezzo-pianissimo). Measure 80 begins with a forte dynamic in the woodwind section, followed by a piano dynamic with grace notes. The bassoon and bass clarinet provide harmonic support. The piano and marimba enter with eighth-note patterns. The strings play sustained notes, and the double bass provides rhythmic support. A tam-tam is indicated in the percussion part.

Fl. *mp*

Ob. *p* *mf* *mp* *mf* *mf* *dry*

B♭ Cl. *mp* *mf* *mp* *mf*

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

Hn.

C Tpt.

Tbn.

(Vibraphone)
1/2 Pedal med. hard mallets

Mal. *mf* *dry*

Perc.

Pno. *mf* *dry*

Vln. I *mp* *mf* *mf* *dry*

Vln. II *mp* *mf* *mf* *arco*

Vla. *mp* *mf*

Vc.

Cb.

Fl. *mp*
 Ob. *mf*
 B♭ Cl. *mp*
 Bsn.

 Hn. *shril*
 C Tpt. *straight fibre mute*
 straight fibre mute
 Tbn. *fp* *mf*

 Mal. *mp*

 Perc.

 Pno. *mp*

 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Fl. mp
 Ob. fp f sp mp
 B♭ Cl. fp f sp mp
 Bsn. f > mp
 Hn. mf f poco f
 C Tpt. (mute in) fp f p f
 Tbn. (mute in) fp f p f
 Mal. mp
 Perc.
 Pno. mp

 Vln. I (mp)
 Vln. II (mp)
 Vla. pizz. 3 3 3
 Vc. mf mp 3
 Cb. mf mp 3 > mf

99

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

SNARE DRUM
BASS DRUM

f

mf

open

open

f

f

arco >

f

arco

f

f

97

98

99

100

Fl. mp
 Ob. mp
 B♭ Cl. mf mp
 Bsn. mf mp

 Hn. mp f fp
 C Tpt. mp f fp
 Tbn. mp f fp

 Mal. mf

 Perc.

 Pno. meno voce

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Fl. *f*
 Ob. *f*
 B♭ Cl. *f*
 Bsn. *f*
 Hn.
 C Tpt.
 Tbn.
 Mal.
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

105 106 107 108

Fl. *f*
 Ob. *f*
 B♭ Cl. *f*
 Bsn.
 Hn. *mf* >
 C Tpt. *mf* >
 Tbn. *mf* >
 Mal.
 Perc. SNARE DRUM
 BASS DRUM *mp*
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

112

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f wild!

ff

ff

112

113

114

115

116

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TAM-TAM

fff

pp

mp

fff

pp

mp

Fl.
 Ob.
 B♭ Cl.
 Bsn.

 Hn.
 C Tpt.
 Tbn.

 Mal. *1/2 Pedal*
mp 3 3 3

 Perc.

 Pno. {

 Vln. I

 Vln. II

 Vla.
mp

 Vc.

 Cb.

122

123

124

125

126

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

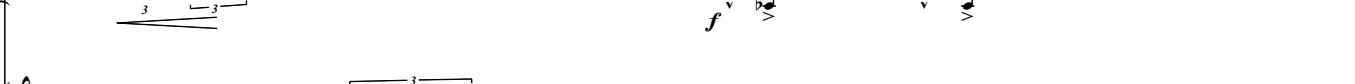
Vc.

Cb.

Fl. 

 Ob. 

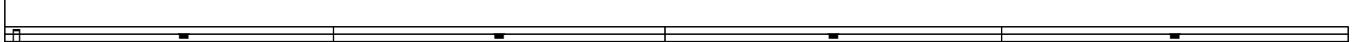
 B♭ Cl. 

 Bsn. 

 Hn. 

 C Tpt. 

 Tbn. 

 Mal. 

 Perc. 

 Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

131

132

133

134

Musical score for orchestra and piano, page 10, measures 11-12.

Measure 11:

- Piano:** Playing eighth-note chords.
- Flute:** Rest.
- Oboe:** Eighth-note pattern starting at *mp*.
- Bassoon:** Eighth-note pattern starting at *mp*.
- Horn:** Eighth-note pattern starting at *mp*.
- C. Tpt.:** Rest.
- Tuba:** Eighth-note pattern starting at *mf*.
- Mezzo-Soprano:** Sixteenth-note pattern starting at *mp*.
- Percussion:** Rest.

Measure 12:

- Piano:** Eighth-note chords continuing.
- Flute:** Eight-note pattern starting at *mp*.
- Oboe:** Eighth-note pattern continuing.
- Bassoon:** Eighth-note pattern continuing.
- Horn:** Eighth-note pattern continuing.
- C. Tpt.:** Eighth-note pattern starting at *mp*.
- Tuba:** Eighth-note pattern starting at *mp*.
- Mezzo-Soprano:** Sixteenth-note pattern continuing.
- Percussion:** Eighth-note pattern starting at *mp*.
Labels: SNARE DRUM, BASS DRUM.
- Vln. I:** Eighth-note pattern starting at *mp*.
- Vln. II:** Eighth-note pattern starting at *mp*.
- Vla.:** Eighth-note pattern starting at *mp*.
- Vc.:** Eighth-note pattern.
- Cb.:** Eighth-note pattern.

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f marcato

TO TOM-TOMS

TOM-TOMS

f marcato

f marcato

139 140 141 142 143 144

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

SPLASH

cresc.

cresc.

cresc.

Fl. (cresc.)

Ob. (cresc.)

B♭ Cl. (cresc.)

Bsn. (cresc.)

Hn. (cresc.)

C Tpt. (cresc.)

Tbn. (cresc.)

Mal.

Perc. (cresc.)

Pno. (cresc.)

Vln. I (cresc.)

Vln. II (cresc.)

Vla. (cresc.)

Vc. (cresc.)

Cb. (cresc.)

155

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

BOTH BRAKE DRUMS

TO TAM-TAM

fff

fff

fff

fff

fff

154

155

156

157

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mal.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

