

Orlando Jacinto Garcia

Voces Celestiales
(Celestial Voices)
(1993)

for 2 Contrabasses
and Orchestra

PERFORMANCE NOTES

- (1) Transposed score.
- (2) Accidentals only apply to the note which they precede.
- (3) Harmonics in the contrabass part sound as written.
- (4) 8va sings in the string parts measures 12 and 76 apply to both pitches (being played divisi).
- (5) Percussion required: Glockenspiel, Marimba, Vibes, Chimes (tubular bells), Timpani (G, A, Bb, Eb, E, F), 3 Suspended Cymbals, Bass Drum, Snare Drum, Temple Blocks, 3 Suspended Triangles, Tenor Drum, Brake Drum, Guiro, Glass Wind Chimes..
- (6) Duration ca 18 minutes.

ABOUT THE WORK

voces celestiales (celestial voices) for two contrabasses and orchestra was written for virtuoso bassists Bertram Turetzky and his former student, Venezuelan virtuoso, Luis Gomez Imbert. The work was completed in the summer of 1993 and premiered by the two as part of the Festival Latinoamericano de Musica held in Caracas, Venezuela in October 1993 with the Orquesta Sinfonica Municipal de Caracas, Carlos Riazuelo, conducting. The title refers to the lyrical quasi-angelic notion which some of the materials being utilized in the piece suggest. This includes glissandi between artificial harmonics, angular yet legato melodic lines, melodic passages made up completely of natural/artificial harmonics, among others. Although both soloists are known for their explosive playing, their task in this piece (in addition to some moments of more traditional virtuosity) is often one of minute control over timbre, intonation, and phrasing. The orchestra's role is primarily to compliment the materials that the soloists are presenting. As in many of Garcia's works, the slow evolution of materials and the counterpoint between registration, instrumentation, timbre, density, and pacing are prime aesthetic concerns.

Voces Celestiales

Transposed Score

(Celestial Voices)

Orlando Jacinto Garcia

$\text{♩} = 63$

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Horn in F 1, 2

Horn in F 3, 4

2 Trumpet in B \flat

2 Trombone

Percussion 1

Percussion 2

Percussion 3

Solo Bass I

Solo Bass II

Violin I

Violin II

Viola

Cello

Contrabass

Chimes sounding 8va higher (L.V.)

Vibes

Timpani

Bass Drum (with snare sticks)

(quasi guitarra) pizz. gliss.

sfz *mf* *p* *f* *mp* *ff*

divisi

2 Fl.

Ob.

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1
Vibes (L.V. until no sound)
mp

Perc. 2

Perc. 3
Bass Drum (muted with cloth, use snare sticks)
p

Solo Cb. I
sempre gliss. arco
p

Solo Cb. II
sempre gliss. arco
p

Vln. I
div.
p

Vln. II
div.
p

Vla.
div.
p

Vc.
div.
p

Cb.
div.
p

p

3

2 Fl.

Ob.

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1

pp *ppp*

Perc. 2

(Muted Bass Drum)

Perc. 3

pp *ppp*

(Play harmonics and hum along one or two octaves lower at comfortable register)
sempre gliss.

Solo Cb. I

p

(Play harmonics and hum along one or two octaves lower at comfortable register)
sempre gliss.

Solo Cb. II

p

div.

Vln. I

pp

div.

Vln. II

pp

div.

Vla.

pp

div.

Vc.

pp

div.

Cb.

pp

2 Fl. ⁴

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2 ⁴

hrns. 3 4

2 B \flat Tpt.

Tbn.

(L.V. until no sound)

Perc. 1 ⁴

Perc. 2

Perc. 3

Solo Cb. I

p *ppp*

(Senza humming)
sempre gliss.

Solo Cb. II

p *ppp*

(Senza humming)
sempre gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

2 Fl. *fp* *pp*

Ob. *fp* *pp*

B♭ Cl. *fp* *pp*

Bsn. *fp* *pp*

Hrns. 1 2 *fp* *pp*

hrns. 3 4 *fp* *pp*

2 B♭ Tpt. *fp* *pp*

Tbn. *fp* *pp*

Perc. 1

Perc. 2 Timpani gliss. *fp*

Perc. 3 Glass wind chimes (gently shaken) *p* Guiro *pp* *gliss.*

Solo Cb. I

Solo Cb. II Tune G string to A

Vln. I *divisi* *fp* *p*

Vln. II *divisi* *fp* *p*

Vla. *divisi* *fp* *p*

Vc. *divisi* *fp* *p*

Cb. *divisi* *fp* *p*

2 Fl. *pp*

Ob. *pp*

B \flat Cl. *pp*

Bsn. *pp*

Hrns. 1 2 *pp* a2

hrns. 3 4 *pp* a2

2 B \flat Tpt. *pp*

Tbn. *pp*

Perc. 1 Vibes (L.V. until no sound) *pp*

Perc. 2

Perc. 3

Solo Cb. I *mp* (sul G) gliss.

Solo Cb. II *mp* (sul a) gliss.

Vln. I *p* divisi

Vln. II *p* divisi

Vla. *p* divisi

Vc. *p* divisi

Cb. *p* divisi

7

2 Fl.

Ob.

B \flat Cl.

Bsn.

7

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

7

Perc. 1

Vibes

pp

Perc. 2

(Muted Bass Drum)

pp *ppp*

Perc. 3

7

Solo Cb. I

Retune A string to G

Solo Cb. II

7

Vln. I

pp

divisi

Vln. II

pp

divisi

Vla.

pp

divisi

Vc.

pp

divisi

Cb.

pp

pp

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1 *pp* (L.V. until no sound)

Perc. 2

Perc. 3 Glass wind chimes (L.V.) *pp*

Solo Cb. I *p* (Senza humming) sempre gliss.

Solo Cb. II *p* (Senza humming) sempre gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 10, contains staves for various instruments. The woodwind section includes two flutes, oboe, B-flat clarinet, bassoon, two horns (1 and 2), two horns (3 and 4), two B-flat trumpets, and tuba. The percussion section has three parts: Perc. 1 with a *pp* dynamic and a long note marked '(L.V. until no sound)'; Perc. 2; and Perc. 3 with 'Glass wind chimes (L.V.)' and a *pp* dynamic. The solo cello parts (I and II) feature a melodic line with a *p* dynamic and the instruction '(Senza humming) sempre gliss.'. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass, all of which have rests on this page.

2 Fl. *Solo*
pp

Ob. *Solo*
pp

B \flat Cl. *Solo*
pp

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1 *Solo*
pp
(L.V. until no sound)

Perc. 2

Perc. 3
(L.V. until no sound)

(Play harmonics and hum along one or two octaves lower at comfortable register)
sempre gliss.

Solo Cb. I *mp*

(Play harmonics and hum along one or two octaves lower at comfortable register)
sempre gliss.

Solo Cb. II *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Fl.

7
4

Hrns. 1 2

7
4

Perc. 1

Vibes (L.V. until no sound)
ppp

Glass wind chimes (L.V.)
ppp

7
4

Solo Cb. I

(Senza humming) sempre gliss.
p *ppp*

(Senza humming) sempre gliss.
p *ppp*

Vln. I

7
4

2 Fl. 7 4

Ob. 7 4

B♭ Cl. 7 4

Bsn. 7 4

Hrns. 1 2 7 4

hrns. 3 4 7 4

2 B♭ Tpt. 7 4

Tbn. 7 4

Perc. 1 L.V. until no sound 7 4

Perc. 2 L.V. until no sound 7 4

Perc. 3 L.V. until no sound 7 4

Solo Cb. I 7 4

Solo Cb. II 7 4

Vln. I 7 4

Vln. II 7 4

Vla. 7 4

Vc. 7 4

Cb. 7 4

14

12

2 Fl. 13 4 14 4 15 4 7 4

Ob. 13 4 14 4 15 4 7 4

B♭ Cl.

Bsn.

12

Hrns. 1 2

hrns. 3 4 13 4 14 4 15 4 7 4

2 B♭ Tpt. 13 4 14 4 15 4 7 4

Tbn.

12

Perc. 1 13 4 14 4 15 4 7 4

Perc. 2 13 4 14 4 15 4 7 4

Perc. 3

12

Solo Cb. I ***tremolo for ca 1" when indicated gliss. Sul Pont Sul Tasto *ppp* *p* *pp* *mp* *p* *ppp*

Solo Cb. II ***tremolo for ca 1" when indicated gliss. Sul Pont Sul Tasto *mp* *pp* *ppp* *p*

12

Vln. I *ppp* *8^{va} - - - (div art. har)* gliss. (Sul D)

Vln. II *ppp* *8^{va} - - - (div art. har)* gliss. (Sul D)

Vla. 13 4 14 4 15 4 7 4 *ppp* *8^{va} - - - (div art. har)* gliss. (Sul G)

Vc. *ppp* *8^{va} - - - (art har)* gliss. (Sul D)

Cb.

15

2 Fl. 7

Ob. 4

B♭ Cl. 7

Bsn. 4

Musical score for woodwinds (2 Flutes, Oboe, B♭ Clarinet, Bassoon). Each instrument has a staff with a 7-measure rest and a 4-measure rest. A large brace on the right side of the system indicates a 3-measure rest for the entire group.

15

Hrns. 1 2 7

hrns. 3 4 4

2 B♭ Tpt. 7

Tbn. 4

Musical score for brass (Horns 1 & 2, Horns 3 & 4, 2 B♭ Trumpets, Trombone). Each instrument has a staff with a 7-measure rest and a 4-measure rest. A large brace on the right side of the system indicates a 3-measure rest for the entire group.

15

Perc. 1 7

Perc. 2 4

Perc. 3 4

Timpani

Muted snare drum

ppp

Musical score for percussion (Percussion 1, 2, 3, Timpani, Muted snare drum). Percussion 1 has a 7-measure rest. Percussion 2 and 3 have 4-measure rests with *ppp* dynamics. Timpani and Muted snare drum parts are indicated by a bracket and *ppp* dynamics. A large brace on the right side of the system indicates a 3-measure rest for the entire group.

15

Solo Cb. I

Solo Cb. II

Musical score for Solo Congas I and II. Each instrument has a staff with a 7-measure rest and a 4-measure rest. A large brace on the right side of the system indicates a 3-measure rest for the entire group.

Vln. I 7

Vln. II 4

Vla. 7

Vc. 4

Cb. 7

Musical score for strings (Violin I, Violin II, Viola, Violoncello, Contrabass). Each instrument has a staff with a 7-measure rest and a 4-measure rest. A large brace on the right side of the system indicates a 3-measure rest for the entire group.

16 ♩ = 90

2 Fl. *p* a2

Ob. *p* a2

B♭ Cl. *p* a2

Bsn. *p* a2

Hrns. 1 2 *mf* a2

hrns. 3 4 *mf* a2

2 B♭ Tpt. *mf* a2

Tbn. *mf* a2

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I *mf* *mp* *f* *mp* Ord. Sul Pont

Solo Cb. II *mf* *mp* *f* *mp* Ord. Sul Pont

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

24

2 Fl. *p* *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *p* *f*

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3 *mp*
3 Suspended Triangles

Solo Cb. I *f* *ff*

Solo Cb. II *f* *ff*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb.

3 8 7 4 6 4

26

2 Fl. *a2* *p*

Ob. *a2* *p*

B♭ Cl. *a2* *p*

Bsn. *a2* *p*

Hrns. 1 2 *con sord* *pp* *mp*

hrns. 3 4 *con sord* *pp* *mp*

2 B♭ Tpt. *a2* *p* *con sord* *mp*

Tbn. *a2* *con sord* *mp*

Perc. 1

Perc. 2

Perc. 3 *(3 sus triangles)* *L.V. until no sound* *pp*

Solo Cb. I

Solo Cb. II

Vln. I *ppp* *pp*

Vln. II *ppp* *pp* *divisi*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Cb. *ppp* *pp*

Measures 26-31 are indicated by large numbers 6, 7, 6, 7, 8, 7 above the staves. The score includes dynamic markings such as *pp*, *p*, *mp*, and *ppp*, and performance instructions like *con sord* and *divisi*.

31

2 Fl. *mf* *p* *pp*

Ob. *mf* *p* *pp*

B♭ Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

Hrns. 1 2 *senza sord* *mp* *p* *pp*

hrns. 3 4 *senza sord* *mp* *p* *pp*

2 B♭ Tpt. *senza sord* *mp* *p* *pp*

Tbn. *senza sord* *mp* *p* *pp*

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

35

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2
Timpani
ppp

Perc. 3
Muted bass drum
ppp

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Fl. 36

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2 36

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1 36

Perc. 2

Perc. 3

Solo Cb. I 36

Solo Cb. II

p

(art har)

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/4

2/4

3/8

2/4

5/4

2/4

3/8

2/4

5/4

2/4

3/8

2/4

3 Suspended Cymbals

L.V.

ppp

p

ppp

p

2 Fl. 2
Ob.
B \flat Cl.
Bsn.

Hrns. 1 2
hrns. 3 4
2 B \flat Tpt.
Tbn.

Perc. 1
Perc. 2
Perc. 3

Vibes L.V.

Solo Cb. I
Solo Cb. II

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

46

2 Fl.

Ob.

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Marimba

ppp

Timpani

ppp

Temple Blocks

ppp

mp

ppp

2 Fl. Ob. B♭ Cl. Bsn.

Hrns. 1 2 Hrns. 3 4 2 B♭ Tpt. Tbn.

Perc. 1 (marimba) Perc. 2 Perc. 3

Solo Cb. I Solo Cb. II

Play and hum along in comfortable register (through end of passage)

p *ppp* *mp*

Play and hum along in comfortable register (art har)

p

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

54

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 2 5 7 5

8 4 4 4 8

3 2 5 7 5

8 4 4 4 8

3 2 5 7 5

8 4 4 4 8

(Sempre play and hum)

p

(Play and softly hum along)

p

58

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Sempre play and hum)

pp

pppp

61

2 Fl. *p* *a2*

Ob. *p* *a2*

B♭ Cl. *p* *a2*

Bsn. *p* *a2*

Hrns. 1 2 *p* *a2*

Hrns. 3 4 *p* *a2*

2 B♭ Tpt. *p* *a2*

Tbn. *p* *a2*

Perc. 1 *p* *a2*

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Vibes and Marimba (L.V. Throughout)

3 5 4 7 5 9 3

4 8 4 8 4 8 4

2 Fl. 3/4

Ob. 3/4

B♭ Cl. 3/4

Bsn. 3/4

Hrns. 1 2 3/4

hrns. 3 4 3/4

2 B♭ Tpt. 3/4

Tbn. 3/4

Perc. 1 3/4

Perc. 2 3/4

Perc. 3 3/4

Solo Cb. I

67 *f* Ord. 5 Slap bass with palm Sul Pont (simile) Ord. 5 (simile) 3x

Solo Cb. II

67 *f* Sul Pont 5 Slap bass with palm Ord. 5 (simile) 3x

Vln. I 3/4

Vln. II 3/4

Vla. 3/4

Vc. 3/4

Cb. 3/4

2 Fl. *a2*
mf

Ob. *mf*

B♭ Cl. *mf*

Bsn. *a2*
mf

Hrns. 1 2 *mf*

hrns. 3 4 *mf*

2 B♭ Tpt. *a2*
mf

Tbn. *a2*
mf

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I *f* gliss.

Solo Cb. II *f* gliss.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* divisi

Vc. *mf*

Cb. *mf*

72 *mf* *a2*

2 Fl.

mf

Ob.

mf

B \flat Cl.

mf

Bsn.

mf *a2*

Hrns. 1 2

mf

hrns. 3 4

mf

2 B \flat Tpt.

mf *a2*

Tbn.

mf *a2*

Perc. 1

Perc. 2

Perc. 3

72 *f* *gliss.*

Solo Cb. I

72 *f* *gliss.*

Solo Cb. II

Vln. I

mf

Vln. II

mf

Vla.

mf *divisi*

Vc.

mf

Cb.

mf

13
4

13
4

13
4

76

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

13
4

14
4

15
4

3
4

13
4

14
4

15
4

3
4

13
4

14
4

15
4

3
4

13
4

14
4

15
4

3
4

8^{va}-₁ (div. art har) gliss.
(Sul D)

ppp

8^{va}-₁ (div. art har) gliss.
(Sul D)

ppp

8^{va}-₁ (div. art har) gliss.
(Sul G)

ppp

8^{va}-₁ (div. art har) gliss.
(Sul D)

ppp

13
4

14
4

15
4

3
4

2 Fl. 3 7 5 7 3
 4 8 4 4 8

Ob. 4 8 4 4 8

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4 3 7 5 7 3
 4 8 4 4 8

2 B♭ Tpt. 4 8 4 4 8

Tbn.

Perc. 1 3 7 5 7 3
 4 8 4 4 8

Perc. 2 4 8 4 4 8

Perc. 3

Solo Cb. I 79 gliss. *p* *mp* *p* art har. *ppp*

Solo Cb. II

Vln. I

Vln. II 3 7 5 7 3
 4 8 4 4 8

Vla. 4 8 4 4 8

Vc.

Cb.

83

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p *ppp*

art. har.

2 Fl. 5 4 5 5 5

Ob. 8 4 8 4 8

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4 5 4 5

2 B♭ Tpt. 8 4 8 4 8

Tbn.

Perc. 1 5 4 5 5 5

Perc. 2 8 4 8 4 8

Perc. 3

Solo Cb. I gliss. *p* *mp* *p*

Solo Cb. II

Vln. I

Vln. II 5 4 5 5 5

Vla. 8 4 8 4 8

Vc.

Cb.

91

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

5/8

2/4

3/8

7/4

16/4

mp

pp

pppp

art. bar.

2 Fl. 95 16 4 21 8

Ob.

B♭ Cl.

Bsn.

Hrns. 1 2 95 16 4 21 8

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1 95 16 4 21 8

Bowed vibes

pp

Perc. 2

Timpani

pp

Perc. 3

Brake Drum (with snare sticks)

pp

Solo Cb. I 95

Improvise using the given pitches and taking into account the previous materials as well sa the type of gestures used throughout the work.....

Solo Cb. II

Vln. I 16 4 21 8

Vln. II

Vla.

Vc.

Cb.

98

2 Fl. *p* solo *mp*

Ob. *p* solo *mp*

B♭ Cl. *p* solo *mp*

Bsn. *p* solo *mp*

Hrns. 1 2 *mp* solo

hrns. 3 4 *mp* solo

2 B♭ Tpt. *mp* solo

Tbn. *mp*

Perc. 1 *ppp* (L.V. until no sound)

Perc. 2 *ppp*

Perc. 3

Solo Cb. I Continue improvising slowly building intensity

Solo Cb. II *Improvise in counterpoint to CB I using given pitches*

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

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

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Cb. *pp* *p* *mp*

21 8 7 4 21 16 7 8

101

2 Fl. *mf* *a2* *ff*

Ob. *mf* *a2* *ff*

B♭ Cl. *mf* *a2* *ff*

Bsn. *mf* *a2* *ff*

Hrns. 1 2 *mf* *a2* *ff*

hrns. 3 4 *mf* *a2* *ff*

2 B♭ Tpt. *mf* *a2* *ff*

Tbn. *mf* *a2* *ff*

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I *101 continue increasing intensity (cresc. with orchestra)*

Solo Cb. II *continue increasing intensity (cresc. with orchestra)*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *divisi* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

105

2 Fl.

Ob.

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Fl. 5 4 5 7

Ob. 4 8 4 8 4

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4 5 4 5 7

2 B♭ Tpt. 4 8 4 8 4

Tbn.

Perc. 1 5 4 5 7

Perc. 2 4 8 4 8 4

Perc. 3

Solo Cb. I

Solo Cb. II *p* *mp* *p* gliss. gliss.

Vln. I

Vln. II 5 4 5 7

Vla. 4 8 4 8 4

Vc.

Cb.

2 Fl. 7 5 7 3 16
4 4 4 4 4

Ob. 7 5 7 3 16
4 4 4 4 4

B♭ Cl.

Bsn.

Hrns. 1 2 7 5 7 3 16
4 4 4 4 4

hrns. 3 4 7 5 7 3 16
4 4 4 4 4

2 B♭ Tpt. 7 5 7 3 16
4 4 4 4 4

Tbn.

Perc. 1 7 5 7 3 16
4 4 4 4 4

Perc. 2 7 5 7 3 16
4 4 4 4 4

Perc. 3

Solo Cb. I

Solo Cb. II *p* *pp* *pppp* gliss.

Vln. I

Vln. II 7 5 7 3 16
4 4 4 4 4

Vla. 7 5 7 3 16
4 4 4 4 4

Vc.

Cb.

124

2 Fl. *pp* *p* *mp*

Ob. *pp* *p* *mp*

B♭ Cl. *pp* *p* *mp*

Bsn. *pp* *p* *mp*

Hrns. 1 2 *pp* *p* *mp*
a2

hrns. 3 4 *pp* *p* *mp*

2 B♭ Tpt. *pp* *p* *mp*

Tbn. *pp* *p* *mp*

Perc. 1 (L.V. until no sound) Vibes *mp*

Perc. 2 Timpani *mp*

Perc. 3 snare (muted) *mp*

Solo Cb. I *pp* *p* *mp*
Improvise in counterpoint to CB II using given pitches

Solo Cb. II Continue improvising slowly building intensity

Vln. I *pp* *p* *mp*
divisi

Vln. II *pp* *p* *mp*
divisi

Vla. *pp* *p* *mp*
divisi

Vc. *pp* *p* *mp*

Cb. *pp* *p* *mp*

128

2 Fl. *mf* *fff* NO SOUND

Ob. *mf* *fff* NO SOUND

B♭ Cl. *mf* *fff* NO SOUND

Bsn. *mf* *fff* NO SOUND

Hrns. 1 2 *mf* *fff* NO SOUND

hrns. 3 4 *mf* *fff* NO SOUND

2 B♭ Tpt. *mf* *fff* NO SOUND

Tbn. *mf* *fff* NO SOUND

Perc. 1 Vibes *mf* *fff* NO SOUND

Perc. 2 Timpani *mf* *fff* NO SOUND

Perc. 3 snare (muted) *mf* *fff* NO SOUND

Solo Cb. I continue increasing intensity (cresc. with orchestra) NO SOUND

Solo Cb. II continue increasing intensity (cresc. with orchestra) NO SOUND

Vln. I *mf* *fff* NO SOUND

Vln. II *mf* *fff* NO SOUND

Vla. *mf* *fff* NO SOUND

Vc. *mf* *fff* NO SOUND

Cb. *mf* *fff* NO SOUND

2 Fl. *pp* *a2* *ppp* *pppp*

Ob. *pp* *a2*

B♭ Cl. *pp* *a2*

Bsn. *pp* *a2*

Hrns. 1 2 *pp*

hrns. 3 4 *pp*

2 B♭ Tpt. *pp*

Tbn. *pp* *a2*

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *pp* *div.* *ppp* *pppp*

Vln. II *pp* *divisi* *pp* *ppp* *pppp*

Vla. *pp* *divisi* *pp* *ppp* *pppp*

Vc. *pp* *div.* *pp* *pppp*

Cb. *pp* *divisi* *pp* *pppp*

♩ = 72

139

2 Fl.
Ob.
B♭ Cl.
Bsn.

139

Hrns. 1 2
hrns. 3 4
2 B♭ Tpt.
Tbn.

139

Perc. 1
Perc. 2
Perc. 3

139

Solo Cb. I
Solo Cb. II

139

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

2 Fl.
Ob.
B♭ Cl.
Bsn.

Hrns. 1 2
hrns. 3 4
2 B♭ Tpt.
Tbn.

Perc. 1
Perc. 2
Perc. 3

Solo Cb. I
Solo Cb. II

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

148

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. gliss.
p

pizz.
p

gliss.

gliss.

151

2 Fl.
Ob.
B♭ Cl.
Bsn.

151

Hrns. 1 2
hrns. 3 4
2 B♭ Tpt.
Tbn.

151

Perc. 1
Perc. 2
Perc. 3

151

Solo Cb. I
Solo Cb. II

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

♩ = 63

155

2 Fl.
Ob.
B♭ Cl.
Bsn.

155

Hrns. 1 2
hrns. 3 4
2 B♭ Tpt.
Tbn.

3 Suspended Cymbals (bowed)

(L.V. until no sound)

155

Perc. 1
Perc. 2
Perc. 3

155

Gliss Artificial Harmonics 8va near bridge (arco)

p

Solo Cb. I
Solo Cb. II

155

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

2 Fl. 7 4

Ob. 7 4

B \flat Cl. 7 4

Bsn. 7 4

3 4

Hrns. 1 2 7 4

hrns. 3 4 7 4

2 B \flat Tpt. 7 4

Tbn. 7 4

3 4

162 L.V. Suspend Cymbals until no sound

Perc. 1 7 4

Perc. 2 Timpani *ppp* Muted snare drum *ppp*

Perc. 3 7 4

3 4

162

Solo Cb. I 7 4

Solo Cb. II 7 4

Vln. I 7 4

Vln. II 7 4

Vla. 7 4

Vc. 7 4

Cb. 7 4

3 4

163

2 Fl. *Solo* *ppp*

Ob. *Solo* *ppp*

B♭ Cl. *Solo* *ppp*

Bsn. *Solo* *ppp*

163

Hrns. 1 2 *Solo (con sord)* *ppp*

hrns. 3 4 *Solo (con sord)* *ppp*

2 B♭ Tpt. *Solo (con sord)* *ppp*

Tbn. *Solo (con sord)* *ppp*

163

Perc. 1 *Vibes and Marimba (L.V. throughout)* *ppp*

Perc. 2 *ppp*

Perc. 3 *ppp*

163

Solo Cb. I

Solo Cb. II

163

Vln. I *la meta* *ppp*

Vln. II *la meta* *ppp*

Vla. *la meta* *ppp*

Vc. *la meta* *ppp*

Cb. *ppp*

2 Fl.

Ob.

B \flat Cl.

Bsn.

This block contains the first four staves of the orchestral score. Each staff begins with a treble clef (except for the Bassoon which has a bass clef). A large number '7' is written on the first staff, and a large number '4' is written on the second staff. The remaining staves have rests. A horizontal line with a downward-pointing tick mark spans across all four staves, indicating a dynamic marking.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

This block contains the next four staves of the orchestral score. Each staff begins with a treble clef (except for the Trombone which has a bass clef). A large number '7' is written on the third staff, and a large number '4' is written on the fourth staff. The remaining staves have rests. A horizontal line with a downward-pointing tick mark spans across all four staves, indicating a dynamic marking.

Perc. 1

Perc. 2

Perc. 3

Timpani

Bass Drum (muted played with snare sticks)

This block contains the percussion section staves. Perc. 1 has a treble clef and a large number '7'. Perc. 2 has a bass clef, a large number '4', and the dynamic marking *ppp*. Perc. 3 has a bass clef and the dynamic marking *ppp*. The Timpani part is written on a grand staff (treble and bass clefs) with a large number '6'. The Bass Drum part is written on a bass clef staff with a large number '4'. A horizontal line with a downward-pointing tick mark spans across all three percussion staves, indicating a dynamic marking.

Solo Cb. I

Solo Cb. II

This block contains the two solo Contrabass staves. Both staves begin with a bass clef and contain rests. A horizontal line with a downward-pointing tick mark spans across both staves, indicating a dynamic marking.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the string section staves. Vln. I and Vln. II have treble clefs. Vla. has an alto clef. Vc. and Cb. have bass clefs. A large number '7' is written on the Vln. II staff, and a large number '4' is written on the Vla. staff. The remaining staves have rests. A horizontal line with a downward-pointing tick mark spans across all five staves, indicating a dynamic marking.

♩ = 90

170

2 Fl.
 Ob.
 B♭ Cl.
 Bsn.

170

Hrns. 1 2
 hrns. 3 4
 2 B♭ Tpt.
 Tbn.

170

Perc. 1
 Perc. 2
 Perc. 3

170

Solo Cb. I
 Solo Cb. II

div. tutti pizz.

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

2 Fl. 7 14 7

Ob. 4 4 4

B♭ Cl.

Bsn.

Hrns. 1 2 173

hrns. 3 4 7 14 7

2 B♭ Tpt. 4 4 4

Tbn.

173 Chimes (L.V. until no sound)

Perc. 1 gliss. p 7 14 7

Perc. 2 Timpani gliss. p 4 4 4

Perc. 3

173 Solo Cb. I gliss. Sul Pont p mf mp gliss.

Solo Cb. II gliss. Sul Pont p mf mp gliss.

Vln. I div. pizz. gliss. p

Vln. II div. pizz. gliss. p 7 14 7

Vla. div. pizz. gliss. p 4 4 4

Vc. div. tutti gliss. ppp

Cb. div. tutti gliss. ppp

176

2 Fl.

Ob.

B♭ Cl.

Bsn.

176

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

176

Perc. 1

Perc. 2

Perc. 3

Vibes (L.V. until no sound)

Glass wind chimes (shaken gently... L.V. until no sound)

176

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

gliss.

Sul Tasto

p

pp

pppp

div. tutti. pizz.

p

pp

pppp

div. tutti

gliss.

ppp

ppp

2 Fl. *a2* *p*

Ob. *a2* *p*

B \flat Cl. *p*

Bsn. *p*

Hrns. 1 2 *a2 (senza sord)* *p*

hrns. 3 4 *a2 (senza sord)* *p*

2 B \flat Tpt. *a2 (senza sord)* *p*

Tbn. *(senza sord)* *p*

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *divisi (arco)* *p*

Vln. II *divisi (arco)* *p*

Vla. *arco* *p*

Vc. *p*

Cb. *p*

184

2 Fl. *a2*
p

Ob. *a2*
p

B♭ Cl. *p*

Bsn. *p*

Hrns. 1 2 *a2*
p

hrns. 3 4 *a2*
p

2 B♭ Tpt. *a2*
p

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *divisi*
p

Vln. II *divisi*
p

Vla. *p*

Vc. *p*

Cb. *p*

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

3 Suspended Cymbals (bowed)

Timpani

Bass Drum (muted played with snare sticks)

(L.V. until no sound)

pppp

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

190

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

art. har.

p

art. har.

p

64

194

2 Fl.
Ob.
B♭ Cl.
Bsn.

194

Hrns. 1 2
hrns. 3 4
2 B♭ Tpt.
Tbn.

194

Perc. 1
Perc. 2
Perc. 3

194

Solo Cb. I
Solo Cb. II

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

198

2 Fl.

Ob.

B♭ Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Fl. 2
Ob.
B \flat Cl.
Bsn.

Hrns. 1 2
hrns. 3 4
2 B \flat Tpt.
Tbn.

Perc. 1
Perc. 2
Perc. 3

Solo Cb. I
Solo Cb. II

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

205

2 Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *a2*

Hrns. 1 2 *a2* *p*

hrns. 3 4 *a2* *p*

2 B♭ Tpt. *a2* *p*

Tbn. *a2* *p*

Perc. 1

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II *Tune G string to A*

Vln. I *divisi* *p*

Vln. II *divisi* *p*

Vla. *divisi* *p*

Vc. *p*

Cb. *p*

3/4 7/4 3/4

2 Fl. *pp* 208

Ob. *pp* 208

B♭ Cl. *pp* 208

Bsn. *pp* con sord a2

Hrns. 1 2 *pp* con sord a2 208

hrns. 3 4 *pp* a2

2 B♭ Tpt. *pp* a2 con sord

Tbn. *pp* a2 con sord

Perc. 1 *ppp* Vibes & Marimba (L.V. until no sound)

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *pp* divisi

Vln. II *pp* divisi

Vla. *pp* divisi

Vc. *pp*

Cb. *pp*

7 8 3 4 4 4

211

2 Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*
con sord
a2

Hrns. 1 2 *ppp*
con sord
a2

Hrns. 3 4 *ppp*
a2

2 B♭ Tpt. *ppp*
a2 con sord

Tbn. *ppp*
a2 con sord

Perc. 1 *ppp*
Vibes & Marimba

Perc. 2

Perc. 3

Solo Cb. I

Solo Cb. II

Vln. I *ppp*
divisi

Vln. II *ppp*
divisi

Vla. *ppp*
divisi

Vc. *ppp*
pizz.

Cb. *ppp*
pizz.

7 3 7

4 4 4

70

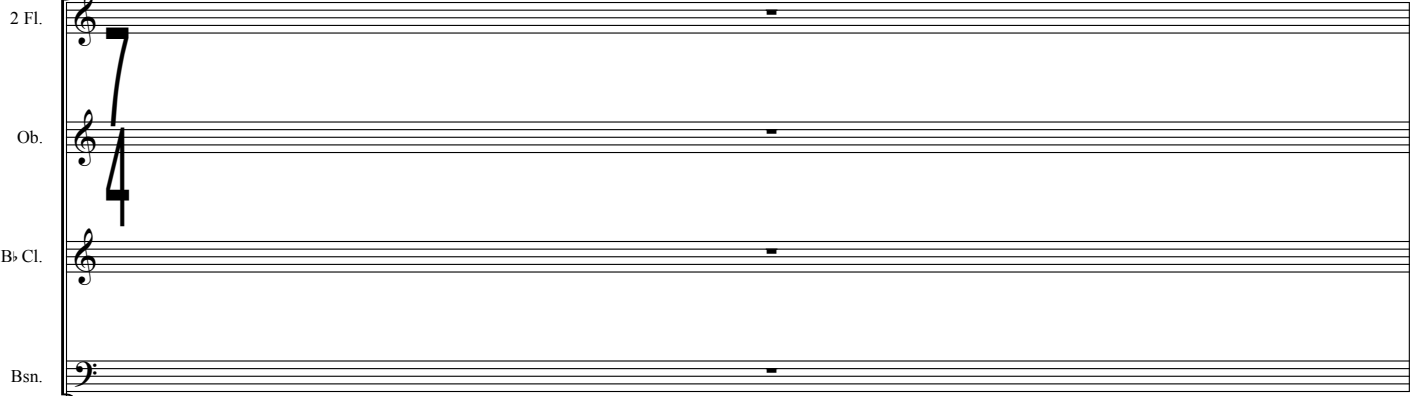
214

2 Fl.

Ob.

B \flat Cl.

Bsn.



Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.



214 Vibes & Marimba

Perc. 1

214 Timpani

Perc. 2

Brake Drum (use snare stick)


Perc. 3

pppp

pppp

pppp

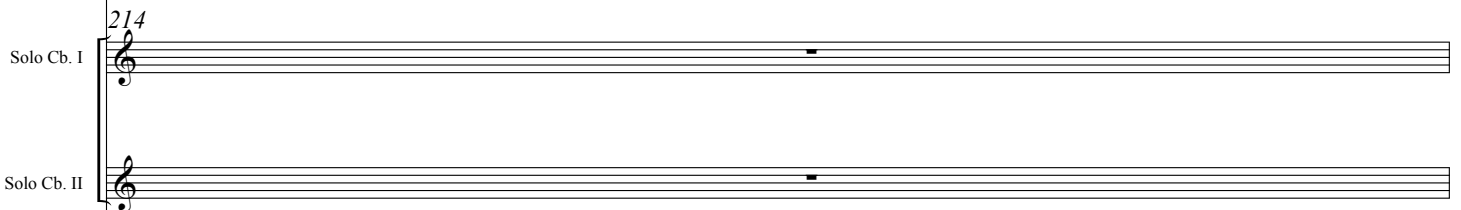
L.V. until no sound



214

Solo Cb. I

Solo Cb. II



Vln. I

Vln. II

Vla.

Vc.

Cb.



2 Fl. *215*

Ob.

B \flat Cl.

Bsn.

Musical staves for 2 Fl., Ob., B \flat Cl., and Bsn. Each staff contains a whole rest in measure 215. A large 9/4 time signature is written vertically on the right side of the page.

Hrns. 1 2 *215*

hrns. 3 4

2 B \flat Tpt.

Tbn.

Musical staves for Hrns. 1 2, hrns. 3 4, 2 B \flat Tpt., and Tbn. Each staff contains a whole rest in measure 215. A large 9/4 time signature is written vertically on the right side of the page.

Perc. 1 *215* Vibes L.V. until no sound

Perc. 2

Perc. 3

Musical staves for Perc. 1, Perc. 2, and Perc. 3. Perc. 1 has the instruction "Vibes L.V. until no sound" above the staff. All staves contain a whole rest in measure 215. A large 9/4 time signature is written vertically on the right side of the page.

Solo Cb. I *215*

Solo Cb. II

Musical staves for Solo Cb. I and Solo Cb. II. Each staff contains a whole rest in measure 215.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical staves for Vln. I, Vln. II, Vla., Vc., and Cb. Each staff contains a whole rest in measure 215. A large 9/4 time signature is written vertically on the right side of the page.

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Vibes & Marimba

Timpani

Solo Cb. I

Solo Cb. II

Sul Pont gliss.
(Sul G)

(sul a) Sul Pont gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

217

2 Fl.

Ob.

B♭ Cl.

Bsn.

217

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

217 Vibes & Marimba

Perc. 1

pp

Timpani

Perc. 2

pp

Perc. 3

217 Sul Pont gliss.

Solo Cb. I

p

217 Sul Pont gliss.

Solo Cb. II

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Fl.
Ob.
B♭ Cl.
Bsn.

Hrns. 1 2
hrns. 3 4
2 B♭ Tpt.
Tbn.

Vibes & Marimba
Perc. 1
ppp
Timpani
Perc. 2
ppp
Perc. 3

Solo Cb. I
pp
Solo Cb. II
gliss.
Ord.
pp

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

219

2 Fl.

Ob.

B \flat Cl.

Bsn.

Hrns. 1 2

hrns. 3 4

2 B \flat Tpt.

Tbn.

219 Vibes & Marimba

Perc. 1 *pppp*

Timpani

Perc. 2 *pppp*

Perc. 3

219 Solo Cb. I *ppp*

gliss. Ord.

219 Solo Cb. II *ppp*

gliss. Ord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 Fl.
Ob.
B \flat Cl.
Bsn.

Hrns. 1 2
hrns. 3 4
2 B \flat Tpt.
Tbn.

Perc. 1
Perc. 2
Perc. 3

Vibes & Marimba
Timpani

Solo Cb. I
Solo Cb. II

Sul Tasto
gliss.

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

221

2 Fl.

Ob.

B♭ Cl.

Bsn.

221

Hrns. 1 2

hrns. 3 4

2 B♭ Tpt.

Tbn.

221 Vibes & Marimba (L.V. until no sound)

Perc. 1 *pppp*

Timpani

Perc. 2 *pppp*

Perc. 3

221 Sul Tasto gliss.

Solo Cb. I *pppp*

221 gliss. Sul Tasto

Solo Cb. II *pppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.