

PNEUMENON

for chamber orchestra

Delvyn Case

PNEUMENON

DURATION: 10 minutes

INSTRUMENTATION:

Flute
Piccolo
2 Oboes
2 B-flat Clarinets
2 Bassoons
2 Horns in F
2 Trumpets in B-flat
Two Percussion*
Piano (and Flexatone)
Strings (Min. 6.6.4.4.2)

*Percussion 1: Glockenspiel, Bass Drum (shared), Tam-tam, Xylophone, Temple Blocks, Sus. Cym, Whip, Snare Drum, metal music stand

*Percussion 2: Vibraphone, Sizzle cymbal, Sus. Cym, Crotales, Floor Tom, Toms (Med+Low), Bass Drum (shared), Snare Drum

SUGGESTED PERCUSSION SETUP

PERCUSSION 1

Sus. Cym Xylo Glock Snare
Temple Blocks Music Stand
CHIMES Bass Drum
Tam-Tam

PERCUSSION 2

Sus Cym Sizzle
VIBES
Floor Tom Crotales
Snare Drum
Toms

PNEUMENON

PERFORMANCE NOTES

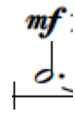
VOCALIZATIONS

Breathing:

Stem down = inhale



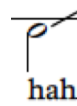
Stem up = exhale



hah

“Lyrics”:

lower-case = unvoiced (no vocal chords) yet exaggerated breath-sound (as if breathing deeply, but not gasping for air)



ALL CAPS = voiced “grunt” (like being punched in the stomach; some use of vocal chords)

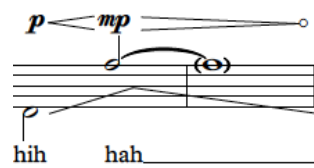


HAH!

The relative register of each sound is indicated by its vertical location. Vocal sounds – be they unvoiced or voiced - should not have any element of tone (even if notated on the 5-line staff.)



Musicians are often asked to “glissando” within a note. In many cases (but not all) this can best be thought of as a notation of a “normal” breath (rising during the inhalation, descending during the exhalation.)



Humming:

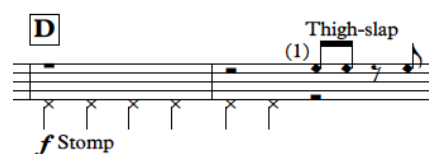
At the end of the piece, the string players are also asked to hum – that is, to sing with their lips closed, making a “mm” sound. The pitch should be hummed in the octave indicated.



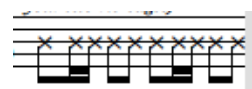
BODY SOUNDS

Stomp: use one or both feet

Thigh-slap: use one hand to slap the top or side of the thigh



Sternum tap: use your hand to tap directly on your sternum (the bone that connects the two halves of your rib cage).



Note: none of the body sounds needs to be extremely loud or forceful (or painful!) The cumulative effect of everyone making them is the goal.

STRING "CRUNCH"

Play a double-stop on the string indicated, pressing down with the bow hard enough so that no pitches – only a "crunch" sound – occurs.



PIANO PREPARATIONS/TECHNIQUES

The pianist is asked to play inside the instrument on numerous occasions (plucking, strumming, and banging on the strings as described in the score.)

The pianist will need:

- A stiff-bristled toothbrush or small paintbrush to use where indicated.
- Several pieces of office paper, which are to be placed on the strings are held down by several small paperback books. The papers should be placed close to the dampers, and should cover the entire range of the instrument

The pianist should mark the pitches that are to be plucked at the beginning and end of the piece to aid the performance.

Note: in addition to piano, the pianist is asked to play the Flexatone at one moment in the piece.

PNEUMENON

PROGRAM NOTE

"The wind blows wherever it pleases. You hear its sound, but you cannot tell where it comes from or where it is going. So it is with everyone born of the Spirit." John 3:8

"Pneumenon" is a word I coined that combines two Greek terms central to ancient philosophy and theology: "noumenon" – which means the hidden world beyond our senses – and "pneuma" – which means both "breath" and "spirit." This new piece is a musical attempt to demonstrate the way these two contrasting terms and concepts can be reconciled.

The notion of "spirit" denotes some kind of ineffable yet powerful force that resides inside of us, ready to make itself known in a transformative way. Catholic mystics, African griots, and Christian Pentecostals are well-known examples of religious people who – when filled with the "spirit" – sing, dance, pray, feel, or see things that are amazing, powerful, and even out of their control. But "inspiration" of this sort can be felt by anybody who is moved by a powerful experience to do something beyond that which they might normally feel capable – or even comfortable.

Our "spirit" is the part of us that reveals our true nature – or allows us to experience that which cannot normally sense (the noumenon.) For some, this base reality is God, and they worship a Holy Spirit. For others, the ground of their spirit is love, or nature, or community. Regardless, we all sometime feel a connection to something that is greater than ourselves, and prompts us to act in ways we might not have been able to anticipate.

When we go to an orchestra concert, we hear beautiful music emerging from the instruments we see before us. In a sense, we can think of those instruments as the world of "phenomena." We can easily sense it and understand it. But holding those instruments are dozens and dozens of human beings, usually dressed in black, who are acting almost as puppeteers. We are not supposed to pay attention to them – even though it is THEY whose physical actions are bringing the music to life. The performers make no sound. They are not supposed to be sensed – yet they are really the "base reality" at any concert. They are, in essence, the noumenon.

In *Pneumenon*, I wanted to explore the ways that the musicians themselves can contribute to the music we hear. In addition to playing their instruments, the performers are asked to contribute to the sonic landscape by making a variety of sounds using their hands, feet, legs, and mouths. The idea is to bring into the world of phenomena the incredible sonic potential of each musician's body and breath, and thereby challenging the separation between the idealized, abstract world of classical music and the corporeal foundation of live music-making. Consistent with the idea of the spirit as surprising and resistant to control, the piece reveals a wildness and intensity that may be out-of-the-ordinary, humorous, and sometimes even uncomfortable in its directness.

ABOUT THE COMPOSER

DELVYN CASE (b. 1974) is a composer, conductor, scholar, performer, and educator based in Boston. His music has been performed across the US by a wide variety of ensembles, including the Grammy-winning quintet Chestnut Brass Company, the Dallas Wind Symphony, mezzo-soprano D'Anna Fortunato, pianist Charles Abramovic, Radius Ensemble, New York Virtuoso Singers, and the Hermitage Trio.

He is the composer of *The Prioress's Tale*, a 75-minute chamber opera inspired by Chaucer, whose January 2008 premiere prompted a featured article in the *Boston Globe*. A parable about the power of forgiveness to heal the wounds of religious intolerance, the production toured New England for three seasons supported by institutions wishing to explore issues of interfaith dialogue and peacemaking in a unique way.

His original holiday overture *Rocket Sleigh* has become a new standard of the Christmas pops repertoire, having been performed by over 70 orchestras across the US and UK, including the Royal Liverpool Philharmonic and the Atlanta, Toronto, San Antonio, and National symphony orchestras. It is now in the repertoire of Cirque de la Symphonie and has been released on Navona Records.

His two educational-outreach chamber pieces music have been performed for over 10,000 children on both coasts by the Cassatt Quartet, Palaver Strings, the Epic and Fenway brass quintets, and as part of the community engagement programs of the Portland (Maine) and Long Beach Symphony Orchestras.

Delvyn Case is currently Associate Professor of Music at Wheaton College in Norton, Massachusetts, where he teaches courses in theory and composition and conducts the Great Woods Symphony Orchestra. He holds degrees from Yale College (B.A. *summa cum laude* in music), where he conducted the Yale Bach Society, and the University of Pennsylvania (Ph.D. in composition).

Pneumenon

Delvyn Case (BMI)

♩ = 72

The score is for a 4/4 piece in G major, marked with a tempo of quarter note = 72. It features a large ensemble of instruments and voices. The woodwinds (Flute, Piccolo, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2) play melodic lines with dynamic markings of *mf* and *p*. The brass section (Horn in F 1 & 2, Trumpet in Bb 1 & 2) provides harmonic support with dynamics ranging from *mf* to *mp*. The percussion section includes Glockenspiel, Vibraphone, Sizzle cymbal, Suspended cymbal, and Floor Tom. The piano part features a complex texture with triplets and dynamic markings of *mf* and *p*. The vocal parts (Violin I, Violin II, Viola, VC+CB) consist of sustained notes with lyrics: "Shh", "Sss", "hah inhale", and "mp".

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Voice *p* *mp*

Shh

Perc. 1

Tam-tam (modo ord) To B.D.

Crotales

Sizzle

Sus. Cym.

Vibes

p *mp* *p* *mp*

Pno.

pluck strings with finger (not fingernail)

mp *mf*

ped. (senza pedale)

Silently depress these three notes on the keyboard. Then, using a toothbrush, brush those strings in random circle- and figure-8 patterns. Keep the motion constant. If the resulting sound is too quiet, another object may be used - including the fingers or even fingernails.

Voices (Vln. I)

Voices (Vln. II)

Voices (Vla.)

Vla.

Voices (VC + Cb.)

Vc.

Cb.

p *mp* *mf* *mp*

hoo inhale hih hoo hoo

Shh (stagger-breathe)

30

Fl. 1 *mp* *mf* 3

Picc. *mf* 3

Ob. 1 *mp* *mf* 3

Ob. 2 *mf* 3

Cl. 1 *mp* *mf* 3 *mp* *mf*

Cl. 2 *mp* *p* *mf* *mp* *mf* tr

Bsn. 1 *p* *mp* *p* *mp* *mf* tr

Bsn. 2 *p* *mp* *p* *mp* *mf* tr

Hn. 1 Play *p* *mp* *p* *mp* *mf*

Hn. 2 *p* *mp* *p* *mp* *mf*

Tpt. 1 Play *pp* *mp* *p* Str. mute *mp* *mf*

Tpt. 2 *p* *mp* *p* Str. mute *mp* *mf*

Perc. 1 Bass Drum *p* tr *p* *mp* tr *mp* *mf* To Xyl.

Perc. 2 Crotales *mp* *mp* 3 *mf* Sus. Cym. tr *p* *mf* Floor Tom *p* *mf* *p*

Maintain the motion, but now hold down the damper pedal and expand the brushing area to include all the strings between (approx.) these two notes.

Pno. *mp* *mp* *mf* *mf* *mf* modo ord. (on keyboard) *mf* modo ord. (on keyboard)

8^{va}

Voices (Vln. I) *p* *mp* *mp* *mp* *mf* shh hih hah

Voices (Vln. II) *p* *mp* *p* *mf* *p* *mf* exhale hoo inhale hoo hah hoo hah

Voices (Vla.) *mf* *p* *mp* *mp* *mp* *mf* hah hah hah shh hah exhale

Voices (VC + Cb.) *mf* *p* *mp* *mp* *p* *mp* Ss hoo inhale hoo

46

Fl. 1 *f* *fp* *ff*

Picc. *f* *fp* *ff*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *f*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Perc. 1 *f* Bass Drum *p* *f*

Perc. 2 *f* Crot.

Pno. *f* To Flexatone Flexatone *f*

Vln. I *ff* *f* *fp* *ff*

Vln. II *pizz.* *arco* *f* *fp* *ff*

Voices (Vla.) *mf* *mf* *mf* *mf*
 HIH!
 (voiced; as if punched in gut)
 HAH!
 HIH!

Vla. *pizz.* *arco* *ff*

Voices (VC + Cb.) *mf* *f* *mf* *mf*
 Ss
 HUH!

Vc. *pizz.* *arco* *tr* *tr* *ff*

Cb. *pizz.* *arco* *tr* *tr* *ff*

B ♩ = ♩ (♩ = 144)

51

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

B ♩ = ♩ (♩ = 144)

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

mp

mf

mp

mf

mf

mf

mp

mf

B ♩ = ♩ (♩ = 144)

Perc. 2

mf

Toms
(Med + Low)

Slap strings with open palm
in three locations, indicated
approximately by the clusters
below. Senza pedale

Pno.

mf

(side)

slap left side
of piano with
open palm

(strings)

B ♩ = ♩ (♩ = 144)

Voices (Vln. I)

HUH!

HUH!

HIH!

HUH!

HUH!

HUH!

HIH!

Vln. I

Voices (Vln. II)

HIH!

HIH!

HUH!

HUH!

HIH!

HIH!

HUH!

Vln. II

Voices (Vla.)

Vla.

pizz.

mf

Vc.

mf

pizz.

Cb.

mf

C (voiced, as if punched in the gut)

75 Voice *mf*

Fl. 1 HUH! HUH! HUH! HUH! HUH! HUH! HUH!

Picc. HUH! HUH! HUH! HUH! HUH! HUH! HUH!

Ob. 1 HUH! HUH! HUH! HUH! HUH! HUH! HUH!

Ob. 2 HUH! HUH! HUH! HUH! HUH! HUH! HUH!

Cl. 1 HUH! HUH! HUH! HUH! HUH! HUH! HUH!

Cl. 2 HUH! HUH! HUH! HUH! HUH! HUH! HUH!

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf* *mp*

C

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf* *mp*

Tpt. 1 *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* >

Tpt. 2 *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* >

C Temple Blocks

Perc. 1 *mf*

Perc. 2

Pno. on keyboard *f*

8^{va} *8^{va}*

C

Voices (Vln. I) *f* *mf* HAH! crunch HAH! HAH! HAH! HAH! HAH!

Vln. I *f* *mf*

Voices (Vln. II) *f* *mf* HAH! crunch HAH! HAH! HAH! HAH! HAH!

Vln. II *f* *mf*

Vla.

Vc.

Cb.

83

Fl. 1 HUH! HIH! HUH! HIH! HUH! HIH! *f* (Play) (Voice) HIH! HUH! HIH! HIH! *f*

Picc. HUH! HIH! HUH! HIH! HUH! HIH! *f* (Play) (Voice) HIH! HUH! HIH! HIH! *f*

Ob. 1 HUH! HIH! HUH! HIH! HUH! HIH! *f* (Play) (Voice) HIH! HUH! HIH! HIH! *f*

Ob. 2 HUH! HIH! HUH! HIH! HUH! HIH! *f* (Play) (Voice) HIH! HUH! HIH! hih *f*

Cl. 1 HUH! HIH! HUH! HIH! HUH! HIH! (Voice) HIH! HUH! HIH! HIH!

Cl. 2 HUH! HIH! HUH! HIH! HUH! HIH! (Voice) HIH! HUH! HIH! HIH!

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2

Tpt. 1 *mp* *mf* *mp* *f* *mf* *f* *mf*

Tpt. 2 *mp* *mf* *mp* *f* *mf* *f* *mf*

Perc. 1 *mf* Sus. Cym

Perc. 2 *mp* *mf* *mf*

Pno. *f* *mf* *8^{va}* *8^{vb}* *Ped.* *8^{va}* *Ped.*

Voices (Vln. I) HAH! HAH! HAH! HAH! HAH! (modo ord.)

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

Voices (Vln. II) HAH! HAH! HAH! HAH! HAH! HAH! HAH! HAH!

Vln. II *f*

Vla. arco *mf*

Vc. arco *mf*

Cb. (pizz.) *mf*

Sostenuto (middle) pedal, not damper pedal. Depress immediately after playing chord (in order to sustain it) and hold until the next chord. The bass notes will be staccato.

90

Fl. 1 HUH! HIH! HIH! HUH! HIH! HIH! HIH! HUH! HIH!

Picc. HUH! HIH! HIH! HUH! HIH! HIH! HIH! HUH! HIH!

Ob. 1 HUH! HIH! HIH! HUH! HIH! HIH! HIH! HUH! HIH!

Ob. 2 HUH! HIH! HIH! HUH! HIH! HIH! HIH! HUH! HIH!

Cl. 1 HUH! HIH! (Play) mf

Cl. 2 HUH! HIH! mf

Bsn. 1

Bsn. 2

Hn. 1 mf

Hn. 2 mf

Tpt. 1 f mf f mf f mf f

Tpt. 2 f mf f mf f mf f

Perc. 1 To Xyl.

Perc. 2 tr mp mf mp mf p mf fp To B. D.

Pno. Ped. 8va 8vb

Vln. I

Voices (Vln. II) HAH! HAH! HAH! HAH! HAH! HAH! HAH!

Vln. II

Vla.

Vc.

Cb.

98

espress. sost. e non marcato

Fl. 1 *f* *mf*

Picc. *f*

Ob. 1 *espress. sost. e non marcato* *f* *mf*

Ob. 2 *espress. sost. e non marcato* *f* *mf*

Cl. 1 *f* *mf* *f* *mf*

Cl. 2 *f* *mf* *f* *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* *mf* *f* *mf*

Hn. 2 *f* *mf* *f* *mf*

Tpt. 1 *espress. sost. e non marcato* *f* *mf*

Tpt. 2 *sost. e non marcato espress.* *f* *mf*

Xylophone *mf*

Bass Drum *f*

Pno. *f* *8va*

Vln. I *sost. e non marcato espress.* *f* *mf*

Vln. II *espress. sost. e non marcato* *f* *mf*

Voices (Vla.) *f* *HIH! crunch* *HAH!* *HIH!* *HAH!* *HIH!* *HAH!* *HAH!* *HIH!* *HAH!* *HIH!*

Vla. *f*

Vc. *f* *arco*

Cb. *f*

105

D

Fl. 1 *f* HUH! HUH! HUH! HUH!

Picc. *f* HUH! HUH! HUH! HUH!

Ob. 1 *f* HUH! HUH! HUH! HUH!

Ob. 2 *f* HUH! HUH! HUH! HUH!

Cl. 1 *f* HUH! HUH! HUH! HUH!

Cl. 2 *f* HUH! HUH! HUH! HUH!

Bsn. 1 *f* HUH! HUH! HUH! HUH!

Bsn. 2 *f* HUH! HUH! HUH! HUH!

Hn. 1 *f* HUH! HUH! HUH! HUH!

Hn. 2 *f* HUH! HUH! HUH! HUH!

Tpt. 1 *f* HUH! huh HUH! HUH!

Tpt. 2 *f* HUH! huh HUH! HUH!

Perc. 1 *f* **D** To Whip *mf* Whip

Perc. 2 *mf* To Snare and Toms

Pno. *mf* Remove paper. Ped.

Vln. I *f* Stomp Thigh-slap

Vln. II *f* Stomp Thigh-slap

Voices (Vla.) HAH! HAH! HUH! HAH! HAH! HAH! HAH!

Vla. *f* Stomp Thigh-slap

Vc. *f* Stomp Thigh-slap

Cb. *f* Stomp Thigh-slap

2-bar rhythmic pattern (think "I got rhythm")

113

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

HIH! HIH! HIH! HIH! HIH! HIH! HUH! HAH! HIH! HUH! HAH! HUH! HAH! HIH! HUH! HAH!

2-bar rhythmic pattern

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

huh HUH! HUH! HUH! HUH! HAH! HIH! HUH! huh KIH! HAH! HIH! HUH! huh HIH!

huh HUH! HUH! HUH! HUH! HAH! HIH! HUH! huh KIH! HAH! HIH! HUH! huh HIH!

huh HUH! HUH! HUH! HUH! HAH! HIH! HUH! huh HIH! HAH! HIH! HUH! huh HIH!

huh HUH! HUH! HUH! HUH! HAH! HIH! HUH! huh HIH! HAH! HIH! HUH! huh HIH!

Perc. 1

2-bar rhythmic pattern

Perc. 2

Snare Drum

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

Fl. 1 *f* *ff*

Picc. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Perc. 1 *mf* *ff* *ff*

Perc. 2 *ff*

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

tr Snare Drum To music stand

Music stand
(lay flat and hit with snare drum stick,
making an ugly clonking sound.)

G ♩ = 84 (All parts except Pno, Vla, VC, CB)

170

Fl. 1 *espress.*
p ————— *mf* 3

Picc. *p*

Ob. 1 *mf* ————— *p*

Ob. 2 *mf* ————— *p*

Cl. 1 *fp*

Cl. 2 *fp*

Bsn. 1 *p* *mf* *f* *mp* *p*

Bsn. 2 *p* *mf* *f* *mp* *p*

G ♩ = 84 (All parts except Pno, Vla, VC, CB)

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

G ♩ = 84 (All parts except Pno, Vla, VC, CB)

Perc. 1 Bass Drum *tr* *p* ————— *mp* ————— *p* To Sus. Cym.

Perc. 2 Vibes, med-hard mallets. Motor on
l.v. sempre
p

Pno. *pp* *mp* Re-articulate the left-hand subtly every 4 bars

Repeat this bar (at the previous tempo) until Cue 1 (about 15 times)

G ♩ = 84 (All parts except Pno, Vla, VC, CB)

Vln. I *p*

Vln. II *p*

Vla. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Voices (VC+CB) *sempre marcato*
pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*
div. \swarrow

Vc. *p*

Cb. *p*

Repeat this bar (at the previous tempo) until Cue 2 (approx. 30 times) (sorry)

Repeat this bar (at the previous tempo) until Cue 2 (approx. 30 times) (sorry)

Hold until Cue 2 (about 30 bars at the previous tempo) (sorry)

Hold until Cue 2 (about 30 bars at the previous tempo) (sorry)

187

Fl. 1 *mf*

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1 *mp* < *mf* < *mp* < *mf*

Hn. 2 *mp* < *mf* < *mp* < *mf*

Tpt. 1 *mp* < *mf* < *mp* < *mf* *espress.*

Tpt. 2 *mp* < *mf* < *mp*

Perc. 1

Perc. 2 *l.v.* *mf*

Pno.

Vla.

Vc.

Vc.

Cb.

CUE 1

H ♩ = 60 (except Vla, VC, CB)

197

Fl. 1

Picc.

Ob. 1 *espress.*
mf

Ob. 2

Cl. 1 *espress.*
mf

Cl. 2

Bsn. 1

Bsn. 2

CUE 1

H ♩ = 60 (except Vla, VC, CB)

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

open

CUE 1

H ♩ = 60 (except Vla, VC, CB)

Perc. 1 Glock. *f* To Sus. Cym. Sus. Cym. *mp* To Glock. *lv* Glockenspiel *mf*³

Perc. 2 *mp*³ *mf*³

Piano now joins conductor's tempo (♩ = 60)

Pno. *f*

CUE 1

H ♩ = 60 (except Vla, VC, CB)

Vla.

Vc.

Vc.

Cb.

Voices
(WW)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc. 1.

Perc. 2

Pno.

Vla.

Vc.

Vc.

Cb.

senza vib.

mp

mp

3

senza vib.

mp

mp

3

mf

open

mp

open

mf

mp

mp

3

To Chim.

Chimes

mf

To Crotales

mf

8va¹

mf

CUE 2

♩ = 72 (all parts)

ALL WW

p

hoo

212
Voices (WW)

Fl. 1 *senza vib.* *p*

Picc. *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *p* *senza vib.*

Bsn. 2 *p*

CUE 2

♩ = 72 (all parts)

ALL BRASS

p

hoo

Voices (Brass)

Hn. 1

Hn. 2

Tpt. 1 *p*

Tpt. 2

CUE 2

♩ = 72 (all parts)

Chim. *mp* To B. D. Bass Drum *p* *mf*

Perc. 2 *mp* Crotales To Vibes. Vibes. soft mallets (1) (2) (3) (4) (5) *sempre pp*

Pno.

CUE 2

♩ = 72 (all parts)

Voices (Vln. I) *inhale* *mp*

Voices (Vln. II) *inhale* *mp*

Voices (vla.) *p* Tutti Vla Voice (stagger-breathe)

Vla. *mm* (Hum the pitch in this octave. If it is too low, then remain silent) *p* *mf* *p*

Vc. *mm* (Hum the pitch in this octave. If it is too low, then remain silent) VC div. *sempre pp*

Vc. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

234

B. D.

Perc. 2 (19) (20) (21) (22) (23) (24) (25)

Pno. *pluck strings with fingertips (not fingernail)* *mf* *3* *And.*

Vln. I Vln. I voice *mp*

Vln. II Vln. II voice (9) (10) *p*

Vla. Tutti Vla. voice *pp*

Vc. Tutti VC + CB voice

Vc. div.

Vc. div. Tutti VC sternum tap *p*

Cb.

241

B. D. *tr*

Perc. 2 *To Crot. (26)* *Crotales* *mp*

Pno.

Vln. I *Vln. I voice*

Vln. I

Vln. II *Vln. II voice (11)* *(12)*

Vln. II

Vla. *Tutti Vla. voice*

Vla. *Tutti Vla. Sternum tap* *p*

Vc. *Tutti VC hum*

Vc. *Tutti Vc - sternum tap*

Cb.



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Vln. I *Vln. I voice*

Vln. II *Vln. II voice*

Vln. II

Vla. *Tutti Vla. voice*

Vla. *Tutti Vla. tap*

Vc. *Tutti VC + CB voice*

Cb.