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Living Ice 寒川

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Adrian Wong

Living Ice  
寒川

for orchestra



## **Program Note**

Living Ice – 寒川 (2019) is an orchestra piece inspired by the calving of glaciers, a phenomenon that is unfortunately becoming more and more of a common occurrence each passing year. The sight and sound of a massive wall of ice churning and crumbling is a majestic and deeply unsettling affair. The fact that such a colossal object, built through millions of years of accumulation and crystallization, can be destroyed within hours or even minutes is not only a stark reminder of the unpredictability and inevitability of nature and life, but also a warning of the horrors and devastation that climate change is bringing to the planet – horrors and devastation that we contribute to every day.

The piece starts with a calm, icy depiction of the arctic landscape, followed by chunks of ice breaking off and hurtling towards the sea. The violent climax of the piece illustrates the glacier as it calves, and the scene gradually becomes static again when only the sea remains.

## **Instrumentation**

2 Flutes (2nd doubling Piccolo)  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons

4 Horns in F  
3 Trumpets in C  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani

Percussion (3 players):

I: Glockenspiel, 5 Tom-toms, Suspended Cymbal

II: Vibraphone, High and Low Tam-tam, Crotales, Suspended Cymbal

III: Crotales, Bass Drum

Harp  
Piano

Strings

## **Duration**

8'30"

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# Living Ice

## 寒川

for orchestra

Adrian Wong

Placid, icy ♩ = 60

The score is divided into two systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2), brass (Horn in F 1-4, Trumpet in C 1-2, Trombone 1-2, Bass Trombone, Tuba), and percussion (Timpani, Glockenspiel, Vibraphone). The second system includes strings (Violin I & II, Viola, Violoncello, Contrabass) and piano/harp. The music is in 4/4 time with a tempo of 60 beats per minute. Dynamics range from *ppp* to *p*. The score features long, sustained notes with various articulations and dynamic markings.

**8**

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1

Bsn. 2

Hn. 1 *pp sempre*

Hn. 2 *pp sempre*

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.) *p*

Perc. 2 (Vib.) *p*

Perc. 3

Hp. *p*

Pno.

Vln. I *p sempre*

Vln. II *p sempre*

Vla. *via sord.*

Vc.

Cb.

*soli poco vib.*

*soli poco vib.*

*solo poco vib.*

*solo*

*solo*

*pp sempre*

*pp sempre*

*soli*

*soli*

*soli*

16

Fl. 1 *ppp* *p* *mp* *p* *mp* *pp* *mf*

Fl. 2 *ppp* *p* *mp* *p* *mp* *p* *mf*

Ob. 1 *p* *mp* *p* *mp* *mf* *mp*

Ob. 2 *p* *mp* *p* *mp* *mf* *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.) *mp* *pp* *mp* *p* *mp*

Perc. 2 (Vib.) *pp* *p* *mp* *mp*

Perc. 3 *pp* *p* *mp* *p*

Hp. *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*solo* *più vib.* *To bow* *Crotales* *solo medium mallets* *l.v.*

accel.

a tempo ♩ = 60

26 più mosso ♩ = 66

22

Fl. 1 *p* *mf* *f* *ff* *fff* To Picc.

Fl. 2 *f* *fff*

Ob. 1 *p* *mf* *f* *fff*

Ob. 2 *mp* *mf* *ff* *fff*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *p* *sfp* *ff*

Hn. 2 *p* *sfp* *ff*

Hn. 3 *sfp* *ff*

Hn. 4 *sfp* *ff*

C Tpt. 1 *mf* *ff*

C Tpt. 2 *mf* *ff*

C Tpt. 3 *mf* *ff*

Tbn. 1 *mf* *ff* *gliss.*

Tbn. 2 *mf* *ff* *gliss.*

B. Tbn. *mf* *ff* *gliss.*

Tba. *mf* *ff*

Timp. *ff*

Perc. 1 (Glock.) *p* *mp* *mf* *f* *ff* To Tom-toms Tom-toms To Glock. Glockenspiel soli brass mallets *f* bowed

Perc. 2 (Vib.) *p* *mf* *f* *ff* To bow

Perc. 3 (Crot.) *mf* *ff* To B. D. Bass Drum To Crot. Crotales soli *sub pp*

Hp. *mf* *ff* *gliss.* *gliss.* Thunder Effect

Pno. *mp* *ff* soli *mf*

accel.

a tempo ♩ = 60

26 più mosso ♩ = 66

Vln. I *mf* *ff* flautando div. *ppp* non trem

Vln. II *mf* *ff* flautando div. *ppp* non trem

Vla. *mf* *ff*

Vc. *mf* *ff*

Ch. *mf* *ff*

27

The musical score for page 27 includes the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 2 has a *Piccolo* part starting at the end of the page with a *pp sempre* dynamic.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1 and Cl. 2.
- Bassoons:** Bsn. 1 and Bsn. 2.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4.
- Trumpets:** C Tpt. 1, C Tpt. 2, and C Tpt. 3.
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., and Tba.
- Percussion:** Timp., Perc. 1 (Glock.), Perc. 2 (Lv.), Perc. 3 (Crot.), and Bass Drum (soft mallets). Perc. 2 includes instructions: *To T-t.*, *Tam-tam solo*, *To Crot.*, and *To B. D.*
- Keyboard:** Hp. (Harp) and Pno. (Piano).
- Strings:** Vln. I, Vln. II, Vla., Vc., and Cb.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ppp* to *f*. Performance instructions include *via sord.* for strings and *mf espr.* for the cello and double bass.



34

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Crot.)

Perc. 3 (B. D.)

Hp.

Pno.

Vln. I unis. senza sord.

Vln. II unis. senza sord.

Vla. *mf espr.*

Vc. *espr.*

Cb. *tutti*

Dynamic markings: *ppp*, *p*, *mf*, *pp*, *mp*, *f*, *ff*, *molto espr.*, *broadening*.

Rehearsal marks: 5, 6.

Performance instructions: *to mallets*, *broadening*, *tutti*.

38

This page of a full score musical score, page 38, contains the following instruments and parts:

- Fl. 1:** Flute 1, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Picc.:** Piccolo, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Ob. 1:** Oboe 1, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Ob. 2:** Oboe 2, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Cl. 1:** Clarinet 1, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Cl. 2:** Clarinet 2, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Bsn. 1:** Bassoon 1, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Bsn. 2:** Bassoon 2, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Hn. 1-4:** Horns 1-4, measures 38-40, dynamics *mf*, *sfp*, *mf*. Includes glissando markings.
- C Tpt. 1-3:** Cornet Trumpets 1-3, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- Tbn. 1-2:** Trombones 1-2, measures 38-40, dynamics *mf*, *sfp*, *mf*.
- B. Tbn.:** Baritone Trombone, measures 38-40, dynamics *sfp*, *mf*.
- Tba.:** Tuba, measures 38-40, dynamics *mf*.
- Timp.:** Timpani, measures 38-40, dynamics *mf*.
- Perc. 1:** Percussion 1 (Glock.), measures 38-40, dynamics *f*.
- Perc. 2:** Percussion 2 (Crot.), measures 38-40, dynamics *f*.
- Perc. 3:** Percussion 3 (B. D.), measures 38-40, dynamics *f*.
- Hp.:** Harp, measures 38-40, dynamics *f*, *ff*.
- Pno.:** Piano, measures 38-40, dynamics *f*, *loco*.
- Vln. I:** Violin I, measures 38-40, dynamics *sub p*, *f liquid*, *sfp*.
- Vln. II:** Violin II, measures 38-40, dynamics *sub p*, *f liquid*, *sfp*.
- Vla.:** Viola, measures 38-40, dynamics *sfp*, *f liquid*.
- Vc.:** Violoncello, measures 38-40, dynamics *sfp*, *f liquid*.
- Cb.:** Contrabasso, measures 38-40, dynamics *sfp*, *f*.

rall. . . . .

43 Looming

40

Fl. 1 *f* *ff* *calving* *mp* *p* *emerging* *Flute soli*

Picc. *f* *mp* *p* *emerging*

Ob. 1 *f* *ff* *calving* *pp*

Ob. 2 *f* *pp*

Cl. 1 *f* *sfp* *f* *calving* *pp* *solo* *pp* *p*

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

Bsn. 1 *f* *sfp* *f* *calving* *pp* *p*

Bsn. 2 *f* *sfp* *f* *calving* *pp* *p*

Hn. 1 *sfp* *f* *p*

Hn. 2 *sfp* *f* *p*

Hn. 3 *sfp* *f* *p*

Hn. 4 *sfp* *f* *p*

C Tpt. 1 *f* *sfp* *f* *to straight mute*

C Tpt. 2 *f* *sfp* *f* *to straight mute*

C Tpt. 3 *f* *sfp* *f* *to straight mute*

Tbn. 1 *f* *sfp* *f* *to cup mute*

Tbn. 2 *f* *sfp* *f* *to cup mute*

B. Tbn. *sfp* *f* *to cup mute*

Tba. *f* *f*

Timp. *ff* *mf* *ff* *l.v.*

Perc. 1 (Glock.) *ff* *l.v.* *To Tom-t.*

Perc. 2 (Crot.) *ff* *l.v.* *To Sus. Cym.* *Suspended Cymbal* *p* *ff* *mp* *l.v.*

Perc. 3 (B. D.) *ff* *mf* *ff* *l.v.*

Harp *ff* *8va* *5* *F<sup>b</sup>* *D<sup>b</sup>* *C<sup>b</sup>*

Piano *ff* *6* *6* *5*

a tempo ♩ = 66

rall. . . . .

43 Looming

Vln. I *ff* *calving* *mf* *p* *pp* *sempre*

Vln. II *ff* *calving* *mf* *p* *pp* *sempre*

Vla. *sfp* *ff* *calving* *mf* *p*

Vc. *sfp* *ff* *calving* *mf* *p*

Cb. *sfp* *ff* *calving* *pp*

45

This page of the full score contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has dynamics *pp*, *p*, *mp*, and *p*. Fl. 2 has dynamics *pp* and *p*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has dynamics *p*, *mp*, and *p*. Ob. 2 is silent.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has dynamics *p* and *mp*. Cl. 2 has dynamics *p* and *mp*, with a *solo* marking.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has dynamics *p*, *mp*, and *p*, with a *solo* marking. Bsn. 2 has dynamics *p* and *mp*.
- Trumpets (C Tpt. 1, 2, 3):** All three parts are silent.
- Trombones (Tbn. 1, 2, B. Tbn.):** All three parts are silent.
- Tuba (Tba.):** Silent.
- Timpani (Timp.):** Silent.
- Percussion (Perc. 1, 2, 3):** Perc. 1 and 2 are silent. Perc. 3 is marked "To Tam-tam".
- Harpsichord (Hp.):** Silent.
- Piano (Pno.):** Marked "gradually release pedal".
- Violins (Vln. I, Vln. II):** Vln. I has dynamics *mp* and *p*. Vln. II has dynamics *mp* and *p*.
- Viola (Vla.):** Has dynamics *mp* and *p*, with a *V* marking.
- Violoncello (Vc.):** Has dynamics *mp* and *p*, with a *V* marking.
- Double Bass (Cb.):** Has dynamics *mp* and *p*, with a *espr.* marking.

52

This page of the full score, numbered 52, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Both parts feature melodic lines with dynamics ranging from *mp* to *mf* and *mp*.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a melodic line starting with *mp*. Ob. 2 has a melodic line with dynamics *mp*, *mf*, and *mp*.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 starts with a rest and then has a melodic line with dynamics *p*, *mp*, *mf*, and *mp*. Cl. 2 has a melodic line with dynamics *mp*, *mf*, and *mp*.
- Bassoons:** Bsn. 1 and Bsn. 2. Bsn. 1 has a melodic line with dynamics *mp*, *mf*, and *mp*. Bsn. 2 has a melodic line with dynamics *mp*, *mf*, and *mp*.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4. Hn. 1 and Hn. 2 have melodic lines with dynamics *mp* and *pp*. Hn. 3 and Hn. 4 have melodic lines with dynamics *mp* and *pp*.
- Trumpets:** C Tpt. 1, C Tpt. 2, and C Tpt. 3. All three parts are marked "straight mute" and have melodic lines with dynamics *mf* and *pp*.
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., and Tba. Tbn. 1, Tbn. 2, and B. Tbn. have melodic lines with dynamics *pp* and *mf*. Tba. has a melodic line with dynamics *pp* and *mf*.
- Percussion:** Timp., Perc. 1, Perc. 2, and Perc. 3. These parts are mostly rests.
- Keyboard:** Hp. and Pno. Both parts are mostly rests.
- Violins:** Vln. I and Vln. II. Vln. I has a melodic line with dynamics *p*, *mp espr.*, and *mf*. Vln. II has a melodic line with dynamics *p*, *mp*, *mf espr.*, and *mp*.
- Viola:** Vla. Has a melodic line with dynamics *mp* and *mf*.
- Violoncello:** Vc. Has a melodic line with dynamics *mp* and *mf espr.*.
- Contrabass:** Cb. Has a melodic line with dynamics *mp* and *mf espr.*.

58

63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tom-toms  
large end of snare drum stick

(B. D.)

63

64

This page of a full score contains measures 64 through 67. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *mf*, and *ff* are used throughout. Performance instructions like "remove mute" are present for the trombones. Percussion parts include a Tom-tom drum (Tom-t.) and a Bass Drum (B. D.). The score is written in a key signature of one sharp (F#) and a common time signature (C).

The score is arranged in systems for various instruments. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1-4), Trumpets (C Tpt. 1-3), Trombones (Tbn. 1, 2, B. Tbn.), and Tubas (Tba.). The second system includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), and Piano (Pno.). The third system includes Violins (Vln. I, II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.).  
Measure 69 begins with a **f** dynamic and a *gliss.* marking. Measure 70 continues with a *gliss.* and *mf* dynamic. Measure 71 features *mf* dynamics. Measure 72 is marked **ff** and includes the instruction "remove mute".  
Measure 69 is marked *f* *agitato*. Measures 70-71 have *f* *agitato*. Measure 72 is marked *ff*.

\* The *molto rall.* should stretch to such an extent that beat 3 needs to be conducted in four.



72 a tempo ♩ = 66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

72 a tempo ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (Tom-t.)  
Perc. 2 (Tam-tam) l.v.  
Perc. 3 (B. D.) l.v.  
Hp. sim.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

78

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (Tom-L)  
Perc. 2 (B. D.)  
Perc. 3 (Tam-tam)  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

81

81

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1 (Tom-t.), Perc. 2 (Tam-tam), Perc. 3 (B. D.), Hp., Pno.

Dynamic markings: *ff*, *f*, *fff*, *sempr*, *boldly*, *l.v.*

Performance instructions: bells up brassy, *boldly*, *fff*, *f*, *l.v.*

82

82

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

Dynamic markings: *ff*, *f*, *div.*

Performance instructions: *div.*

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Tom-t.)

Perc. 2 (Tam-tam) l.v.

Perc. 3 (B. D.) l.v.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

87 **rit.**

Fl. 1 *fff* 6 6 6 6 *f*

Fl. 2 *fff* 6 6 6 6 *f*

Ob. 1 *fff* 6 6 6 6 *f*

Ob. 2 *fff* 6 6 6 6 *f*

Cl. 1 *fff* 3 6 6 6 6 *f*

Cl. 2 *fff* 3 6 6 6 6 *f*

Bsn. 1 *fff* 6 6 6 6 *f*

Bsn. 2 *fff* 6 6 6 6 *f*

Hn. 1 *fff* marcato 3 *fff*

Hn. 2 *fff* marcato 3 *fff*

Hn. 3 *fff* marcato 3 *fff*

Hn. 4 *fff* marcato 3 *fff*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *fff* *mf*

Tbn. 2 *fff* *mf*

B. Tbn. *fff* *mf*

Tba. *fff* *mf*

Timp. *fff*

Perc. 1 (Tom-t.) To Sus. Cym. Suspended Cymbal *p*

Perc. 2 (Tam-tam) Lv. To Vib. *p*

Perc. 3 (B. D.) *fff*

Hp. *gliss.* Eb *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno.

Vln. I *fff* *rit.* *f*

Vln. II *fff* *rit.* *f*

Via. *fff* *rit.* *f*

Vc. *fff* *rit.* *f*

Cb. *fff* *rit.* *f*

89

♩ = 50

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Sus. Cym.)

Perc. 2 (B. D.)

Perc. 3

Hp.

Pno.

*ff sempre*

*f*

*p*

*pp*

*ord.*

*fff*

To Tom-t. Tom-toms

To Glock.

*gliss.*

♩ = 50

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ppp*

con sord. div. non vib. (π, V)

via sord. con sord. div. non vib. (π, V)

95 a tempo ♩ = 50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2  
Vibraphone  
*pp sempre*  
(B. D.)

Perc. 3  
*pp*  
non-arpeggio al fine

Hp.  
*pp sempre*  
+ + + + +

Pno.

95 a tempo ♩ = 50

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb. div.

poco vib.

*pp* *p* *pp*



103

This page of a full score contains musical notation for 25 different instruments. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln. I div., Vln. II div., Vla. div., Vc. div., and Ch. div. The score is written in 4/4 time. The woodwind and brass sections are mostly silent, indicated by a horizontal line with a dash. The percussion section includes a vibraphone (Vib.) and a bongo drum (B. D.). The harp (Hp.) and piano (Pno.) parts are also mostly silent. The string section (Vln. I, Vln. II, Vla., Vc., Ch.) is active, playing a melodic line with various dynamics and articulations. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). Articulations include *poco vib.* (poco vibrato), *dolce* (dolce), and *p dolce* (piano dolce). The string parts are written in a style that suggests a slow, lyrical movement.

108

rall. 111 a tempo ♩ = 50

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.

Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

Glockenspiel  
(Vib.)  
(B. D.)  
To Crot.  
Crotales bowed

*pp*  
*mp*  
*p*  
*pp*  
*p*  
*ppp*

rall. 111 a tempo ♩ = 50

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

*p* *mp* *espr.* *mf*  
*p* *espr.* *mf*  
*p* *espr.* *mf*  
*p* *espr.* *mf*  
*p* *espr.* *mf*  
*p* *espr.* *mf* *morendo*  
*p* *espr.* *mf* *morendo*  
*p* *espr.* *mf dolce* *morendo*

113

rit.

The score for measures 113-116 includes the following parts and markings:

- Woodwinds:** Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp.
- Percussion:** Perc. 1 (Glock.) with dynamics *pp* and *ppp*; Perc. 2; Perc. 3 (Crot.) with dynamics *mp*, *pp*, *p*, *ppp*, *pp*, *ppp*, *pp*, *pppp*, and *ppp*.
- Piano:** Hp., Pno.
- Strings:** Vln. I div. with dynamics *p* and *ppp*; Vln. II div. with dynamics *p* and *ppp*; Vla. div. with dynamics *p*, *morendo*, and *ppp*; Vc. div. with dynamic *ppp*; Cb. div. with dynamic *ppp*.

The *rit.* (ritardando) marking is present above the woodwind and string staves.