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Title

Mad Man

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Mad Man

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Xitong Li

Instrumentation

2 Flutes (doubling Alto Flute)
2 Oboes (doubling English Horn)
2 Clarinets in B \flat (doubling Bass Clarinet)
2 Bassoons

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

Timpani

Percussion 1 (Marimba, Crotales, Bass Drum, 2 Roto-toms, Chinese Opera Gong, Triangle, 4 Wood Blocks, Suspended Cymbal, Whip, Flexatone, Ratchet, Vibraslap, and Large Cymbal)

Percussion 2 (Xylophone, Crotales, 4 Tom-Toms, Tam-Tam, Lion's Roar, 3 Wood Blocks, Suspended Cymbal, Whip, Flexatone, Ratchet, Vibraslap, and Large Cymbal)

Harp
Piano

Strings (8. 6. 4. 4. 2)

Duration: 6 minutes

Notations:

nor: normal

l.v: let vibrate

\oplus : damping or stopping the sound.

sempr: hold the dynamic until the next one.

subito: suddenly, surprisingly

Woodwind:

Exhaled tongue ram: exhale a fast burst of air, propel the tongue forward, stopping it in the embouchure hole sealing it completely by lip. Use more air ahead of the Tongue Ram.

Air sound (without reed): blow in and out without reed. The lip should cover the upper joint.

Slap tongue: The slap tongue sounds emanates from a vacuum created between the reed and the mouthpiece. To create and release this vacuum by pressing the tongue to the reed, creating a suction, moving the reed back from the mouthpiece facing and then releasing our tongue.

Helicopter tongue (with air): touch the tongue to the reed with air.

Timpani:

Large Cymbal on Timpani: The sound effect should have good resonance. Timpanist can choose the cymbal which will work well with timpani. Place the large cymbal up side down on the timpani. Bow the cymbal. Then press the pedal slowly according to the graphic direction. The duration of the pedal follows the lines.

Needs two timpani mallets and a bass bow.

Percussions:

COG = Chines Opera Gong

WB = Wood Blocks

Sup Cyb = Suspended Cymbal

The Chinese Opera Gong requires a basin of water.



: the squiggles indicate the approximately movement of the superballs.

Large Cymbal on Timpani: Percussion 1 and 2 play this section on timpani. The cymbals should be prepared in the timpani section. Percussionists need to bring the bass bows when they go to the timpani.

The sound effect should have good resonance. Percussionists can choose the cymbals which will works well with timpani. Place the large cymbal up side down on the timpani. Bow the cymbal. Then press the pedal slowly according to the graphic direction. The duration of the pedal follows the lines.

Mallets/Sticks for Percussion 1: bass bows, bass drum beater, plastic sticks, light wire brushes, rubber sticks, triangle beater, and hard yarn mallets.

Mallets/Sticks for Percussion 2: hard yarn mallets, rubber sticks, light wire brushes, bass bows, superballs, and tam-tam beater.

Harp:



: thunder effect. A strong finger slide which causes the wire strings to strike against each other.

Gong effect: a powerful strike of the strings between designated notes.

Con Sord (with paper strips): different weights of paper woven between the strings produce different textures. Harpist needs to weave the paper between the indicated pitches.

Whistling sound: the flat of the hand very quickly slides up the wire strings on the harp.

Piano:

Inside: Pianist plays inside the piano with mallets.

Mallets/Sticks: rubber sticks.

String:

Violin I: Violin I is split to two groups. The number indicates the 1st, 2nd, 3th, and 4th players, etc. From the first measure, players are split to 1.2.3.4.5.6/7.8. From the measure 15, players are split to 1.2.3.4/5.6.7.8. From the measure 46, they are split to 1.2.3.4.5.6/7.8. From the measure 62, they are split back to 1.2.3.4/5.6.7.8.

Violin II: Violin II is split to two groups. The number indicates the 1st, 2nd, 3th, and 4th players, etc. From the first measure, players are split to 1.2/3.4.5.6. From the measure 15, players are split to 1.2.3/4.5.6. From measure 46, they are split back to 1.2/3.4.5.6. nor —————▶ sul pont: bow the passage from normal position to sul ponticello. The note below the sul ponticello is the precise place to start playing sul pont.

overpress —————▶ press: bow the passage from overpress to normal press. The note below the press is the precise place to press normally.

overpress: extremely strong bow pressure.

press: normal bow pressure.

Timpani

I II III IV V

Percussion 1

Marimba Crotales Bass Drum Roto-toms I II

Chinese Opera Gong Triangle Wood Blocks Suspended Cymbal

Whip Flexatone Ratchet Vibraslap Large Cymbal

Percussion 2

Xylophone Crotales Crash Cymbal Tom-Toms Tam-tam

Lion's Roar Wood Blocks Suspended Cymbal Whip

Flexatone Ratchet Vibraslap Large Cymbal

Program Notes:

This piece is based on *A Madman's Diary*, which is a revolutionary and critical Chinese novel written by Luxun in 1918. The story of *A Madman's Diary* is talking about the protagonist whose name is Mad Man being crazy and paranoid. He always assumes that people who are around him try to eat him. For example, when a child smiles at him, his brother takes care of him, or a doctor examines him, he always thinks all those people are conspiring to eat him. However, there is a moment that Mad Man wants to persuade his brother stop doing it. Apparently, he failed. Since that, Mad Man gives up all his hope. He thinks he should accept the truth.

Mad Man borrows and adopts the phobia from the character. It is not only to recreate the mad man from the novel, but also to design a similar atmosphere by using the spatialization in orchestra.

Mad Man

Xitong Li

A

$\text{♩} = 60$

Flute 1 *ff* subito *p* *mf* *sf* subito *p* *mf* *p*
Flute 2 *ff* subito *p* *mf* *sf* subito *p* Alto Flute
Oboe 1 *ff* subito *p* *mf* *sf* subito *p* *mf* *p*
Oboe 2 *ff* subito *p* *mf* *sf* subito *p* English Horn
Clarinet in B \flat 1 *ff* subito *p* *mf* *sf* subito *p* *mf* *p*
Clarinet in B \flat 2 *ff* subito *p* *mf* *sf* subito *p* Bass Clarinet in B \flat
Bassoon 1 *ff* subito *p* *mf* *sf* subito *p* *mf* *p*
Bassoon 2 *ff* subito *p* *mf* *sf* subito *p*
Horn in F 1 2 *ff* subito *p* *mf* *sf* subito *p* *mf*
Horn in F 3 4 *ff* subito *p* *mf* *sf* subito *p*
Trumpet in C 1 2 *ff* subito *p* *mf* *sf* subito *p*
Tenor Trombone 1 2 *ff* subito *p* *mf* *sf* subito *p*
Bass Trombone *ff* subito *p* *mf* *sf* subito *p*
Tuba *ff* subito *p* *mf* *sf* subito *p*
Timpani *ff* l.v. *mf* *sf* subito *p*
Percussion 1 *Crotales* *bow* *Sup Cymb* *Bass Drum* *BD Beater* *COG* *hit, then dip in the water. plastic stick* *Whip*
ff l.v. *mf* l.v. *f* l.v. *f* l.v.
Percussion 2 *Kylophone* *Crotales* *rubber sticks* *WB* *Sup Cymb* *Flicatone* *hold* *Whip*
ff l.v. *mf* *f* *subito p < fff* *mf* *p* *f*
Harp *D C B / E F# G A#*
Thunder Effects *l.v.* *f* *p* *f*

$\text{♩} = 60$
Violin I 1.2 3.4 5.6 *ff* subito *p* *sfz* *ff* *mp* *sul pont.* *nor.* *sul pont.* *sfz < ff*
Violin II 1.2 3.4 5.6 *ff* subito *p* *sfz* *ff* *mp* *sul pont.* *nor.* *sul pont.* *sfz < ff*
Viola 1.2 3.4 *ff* subito *p* *sfz* *ff* *mp* *sul pont.* *nor.* *sul pont.* *sfz < ff*
Violoncello 1.2 3.4 *ff* subito *p* *sfz* *ff* *mp* *sul pont.* *nor.* *sul pont.* *sfz < ff*
Contrabass 1 2 *ff* subito *p* *sfz* *ff* *mp* *sul pont.* *nor.* *sul pont.* *sfz < ff*

B

This musical score, labeled 'B', is a page from a larger orchestral score. It contains the following parts and markings:

- Fl. 1:** *mf*, *ff*, *subito p*, *p*
- A. Fl.:** *mp*, *mp*
- Ob. 1:** *f*
- Eng. Hn.:** *mp*, *mp*
- Cl. 1:** *mf*, *ff*, *subito p*, *p*
- B. Cl.:** *mp*, *mp*
- Bsn. 1:** *f*
- Bsn. 2:** (no markings)
- Hn. 1/2:** (no markings)
- Hn. 3/4:** (no markings)
- C Tpt. 1/2:** *mp*, *f*
- Tbn. 1/2:** *mp*, *f*
- B. Tbn.:** *p*, *ff*, *f*
- Tba.:** (no markings)
- Timp.:** *ff*, *mp*, *mp*
- Perc. 1:** Whip, [Roto-toms II], brushes scrape, [R.H. suspend cymbal / L.H. roto-toms II], *ff*, *mf*, *mf*
- Perc. 2:** Whip, [Tom-toms], brushes scrape, [R.H. crotales / L.H. tom-toms], [Ratchet], *ff*, *mf*, *mf*
- Hp.:** *mf*, *mp*
- Pno.:** *mf*, *mp*, *mp*
- Vln. I:** *f*, *f*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*
- Vln. II:** *f*, *f*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*
- Vla. 1/2:** *mp*, *f*, *p*, *p*, *p*, *p*, *p*, *p*
- Vc. 1/2:** *mp*, *f*, *p*, *p*, *p*, *p*, *p*, *p*
- Cb. 1/2:** *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*

Other markings include *nor.*, *flutter-tongue*, *1.*, *1.2*, *inside*, and *sul pont.*

D

This musical score, labeled 'D', is a page from a larger score, likely a symphony or concert overture. It features a variety of instruments and includes detailed performance instructions.

Woodwinds: Flute 1 (Fl. 1), Alto Flute (A. Fl.), Oboe 1 (Ob. 1), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Dynamics range from *p* to *ff*. Performance markings include *nor.* (normal), *gliss.* (glissando), and *mf*.

Brass: Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), Trumpets 1 & 2 (C Tpt. 1, 2), Trombones 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba (Tba.). Dynamics include *f*, *mf*, and *mp*. Performance markings include *mf* and *mp*.

Percussion: Percussion 1 (Perc. 1) includes Crotalones, Bows, Vibreslap, Bass Drum (drum mallet), muffled sound, Whip, and Marimba. Percussion 2 (Perc. 2) includes [WB], hard yarn mallets, Tom-tom, Tam tam, [WB], hard yarn mallets, and Xylophone. Dynamics range from *pp* to *ff*. Performance markings include *pp*, *f*, *mf*, and *ff*.

Other Instruments: Harp (Hp.) with Gong Effect, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *mp* to *mf*. Performance markings include *mp*, *p*, and *mf*.

The score is divided into four measures. The first measure contains various dynamics and performance markings. The second measure features *mf* dynamics and *gliss.* markings. The third measure includes *ff* dynamics and *nor.* markings. The fourth measure concludes with *ff* dynamics and *nor.* markings.

The image displays a page of a musical score for an orchestra, numbered 6 in the top left corner. The score is organized into systems for various instrument groups. The woodwind section includes Flute 1 (Fl. 1), Alto Flute (A. Fl.), Oboe 1 (Ob. 1), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section consists of Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trombones 1 and 2 (Tbn. 1, 2), Baritone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1) with Flexatone, hold, WB, Marimba, Vibraslap, hold, WB, rubber sticks, and COG; and Percussion 2 (Perc. 2) with Crash Cymbals, Vibraslap, hold, Sup Cymb, bow, and l.v. The keyboard section features Harpsichord (Hp.) and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *pp*, *mp*, *staccato*, *sempre mf*), articulation (e.g., *fast ricochet*, *pizz.*), and performance instructions (e.g., *rubber sticks*, *con sord.*). There are also some boxed annotations like "WB" and "COG".

F

accl.

Fl. 1 *mf* *mp*

A. Fl. *mp*

Ob. 1 *mf*

Eng. Hn. *mf* *mp*

Cl. 1 *mf* *mf*

B. Cl. *mf* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2

Hn. 1 2 *mf* *f* *mf* *f*

Hn. 3 4 *mf* *f* *mf* *f*

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp. *pp* *pp* *mf* l.v.

Perc. 1 *f* l.v. *f* *mf*

Perc. 2 *pp* *p* *mf* *p < f*

COG plastic stick hit, then dip in the water. *f* l.v.

Ratchet

Roto-tom I

rubber stick

Tam Tam

tam tam beater muffled sound l.v.

WB hard yarn mallets

Plectatone hold

Crotales hard yarn mallets

Plectatone hold

Lion's Roar

Hp. *f* *D/A3*

Près de la table

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

Vln. I 1.2 3.4 *pp* *ff* *pp* *mf* *mp*

Vln. II 1.2.3 4.5.6 *pp* *ff* *pp* *mf* *mp*

Vla. 1.2 3.4 *pp* *pp* *ff* *pp* *ff* *f* *senza sord.*

Vc. 1.2 3.4 *pp* *ff* *pp* *mf* *mp*

Cb. 1 2 *pp* *ff* *pp* *mf* *mp*

accl.

G

♩ = 60

Fl. 1 *f sfz*

A. Fl. *f mf*

Ob. 1 *f mf*

Eng. Hn. *f mf*

Cl. 1 *f mf*

B. Cl. *f mf*

Bsn. 1 *f mf*

Bsn. 2 *f mf*

Hn. 1 2 1.2 *ff p ff*

Hn. 3 4 3.4 *ff p ff*

C Tpt. 1 2 1.2 *sfz p ff p ff*

Tbn. 1 2 1.2 *sfz p ff p ff*

B. Tbn. *sfz p ff p ff*

Tba. *fff*

Timp. *mp f*

Perc. 1 [Whip] *f* [Bass Drum] *pp* [drum beater] *f* [Ratchet] *pp* *f*

Perc. 2 [Lion's Roar] *p* *f* [Tam-Tam] *ff* [tam tam beater] *pp* [Xylophone] *f*

Hp. *p f p f* *D#*

Pno. *mf f mf f* *inside*

Vln. I 1.2 3.4 *f mf ff mf ff* *fast ricochet* *nor. mf*

Vln. II 1.2.3 4.5.6 *f mf ff mf ff* *fast ricochet* *nor. mf*

Vla. 1.2 3.4 *ff* *fast ricochet* *nor. mf*

Vc. 1.2 3.4 *f mf ff mf ff* *fast ricochet* *nor. mf*

Cb. 1 2 *f mf ff mf ff* *fast ricochet* *nor. mf*

nor. sul pont.

This page contains the musical score for measures 36 through 40. The instruments and parts are as follows:

- Fl. 1:** Flute 1, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- A. Fl.:** Alto Flute, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- Ob. 1:** Oboe 1, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- Eng. Hn.:** English Horn, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- Cl. 1:** Clarinet 1, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- B. Cl.:** Bass Clarinet, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- Bsn. 1:** Bassoon 1, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- Bsn. 2:** Bassoon 2, measures 36-40. Dynamics: *sfz*, *f*, *sfz*.
- Hn. 1, 2:** Horns 1 and 2, measures 36-40. Dynamics: *p*, *ff*, *f*, *fp*.
- Hn. 3, 4:** Horns 3 and 4, measures 36-40. Dynamics: *p*, *ff*, *f*, *fp*.
- C Tpt. 1, 2:** Trumpets 1 and 2, measures 36-40. Dynamics: *p*, *ff*, *f*, *fp*.
- Tbn. 1, 2:** Trombones 1 and 2, measures 36-40. Dynamics: *p*, *ff*, *f*, *fp*.
- B. Tbn.:** Baritone Trombone, measures 36-40. Dynamics: *p*, *ff*, *f*, *fp*.
- Tba.:** Tuba, measures 36-40. Dynamics: *p*, *ff*, *f*, *fp*.
- Timp.:** Timpani, measures 36-40. Dynamics: *p*, *ff*, *f*, *sfz*.
- Perc. 1:** Percussion 1, measures 36-40. Includes Ratchet, Xylophone, hard yarn mallets, Tom-toms, WB, hard yarn mallets, Sup Cymb hit, and Gong Effect. Dynamics: *f*, *f*, *f*.
- Perc. 2:** Percussion 2, measures 36-40. Includes Xylophone, hard yarn mallets, Tom-toms, WB. Dynamics: *ff*, *f*, *f*.
- Hp.:** Harp, measures 36-40. Dynamics: *f*, *f*, *f*.
- Pno.:** Piano, measures 36-40. Includes Rubber Sticks, *f*, and *nor.*
- Vln. I:** Violin I, measures 36-40. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *sfz*, *sfz*. Includes instructions: *overpress* → *nor press*.
- Vln. II:** Violin II, measures 36-40. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *sfz*, *sfz*. Includes instructions: *overpress* → *nor press*.
- Vla. 1, 2:** Viola 1 and 2, measures 36-40. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *sfz*, *sfz*. Includes instructions: *overpress* → *nor press*.
- Vc. 1, 2:** Violoncello 1 and 2, measures 36-40. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *sfz*, *sfz*. Includes instructions: *overpress* → *nor press*.
- Cb. 1, 2:** Double Bass 1 and 2, measures 36-40. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *sfz*, *sfz*. Includes instructions: *overpress* → *nor press*.

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Fl. 1 *ff* Exhaled Tongue Ram

Fl. 2 *ff* Exhaled Tongue Ram

Ob. 1 *mf* air sound (without reed) inhale exhale in ex in ex

Ob. 2 *mf* air sound (without reed) exhale inhale ex in ex in

Cl. 1 *mf* slap tongue

Cl. 2 *ff* *mf* 3 3 3 3

Bsn. 1 *mf* Helicopter Tonguing (with air) *mf* 6 6 6

Bsn. 2 *mf* Helicopter Tonguing (with air) *mf* 6 6 6

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *f* *fff*

Tbn. 1 2 *f* *fff*

B. Tbn. *f* *fff*

Tba.

Timp. *f* *f*

Perc. 1 [Marimba] hard yarn mallets *mf* Lv. [Crotales] bow *mf*

Perc. 2 [Xylophone] hard yarn mallets *mf* Lv. [Lion's Roar] *f*

Hp. Back of nail *mf* nor. *sempre mf*

Pno. *f*

Vln. I 1. 1.2 3.4 5.6 *ff* col legno tratto *f* *p*

Vln. II 1.2.3 3.4 4.5.6 1.2 3.4 5.6

Vla. 1.2 3.4 1. 1.2 3.4 *ff*

Vc. 1.2 3.4 col legno tratto *mf* col legno battuto

Cb. 1 2 *mf* col legno tratto col legno battuto

The musical score for page 12 includes the following parts and markings:

- Fl. 1:** *mf* (Alto Flute)
- Fl. 2:** *mf* (Alto Flute)
- Ob. 1:** *mf* (English Horn), *mp*, *p*
- Ob. 2:** *mf* (English Horn), *mp*, *p*
- Cl. 1:** *mf* (Bass Clarinet in Bb), *mp*, *p*
- Cl. 2:** *mf* (Bass Clarinet in Bb), *mp*, *p*
- Bsn. 1:** *mf* (Bassoon), *mp*, *p*
- Bsn. 2:** *mf* (Bassoon), *mp*, *p*
- Hn. 1, 2, 3, 4:** *mp*, *pp*
- C.Tpt. 1, 2:** (Trumpets)
- Tbn. 1, 2:** *mf* (Trombones)
- B. Tbn. / Tba.:** (Tuba)
- Timp.:** *mp*, *p*
- Perc. 1:** COG, *f*, plastic stick hit, then dip in the water., *mf* l.v., hit
- Perc. 2:** Sup Csb, bow, *mf*, *mp*, *p*
- Hp.:** Whistling Sound, *f* l.v.
- Pno.:** *ff*
- Vln. I:** *f*, *p*, *col legno tratto*, *mf*, *pp*, *nor.*, *sempre mf*, sul A
- Vln. II:** *f*, *p*, *col legno tratto*, *mf*, *pp*, *nor.*, *sempre mf*
- Vla. 3, 4:** *f*, *p*, *col legno tratto*, *mf*, *pp*, *nor.*, *sempre mf*, sul C
- Vc. 1, 2, 3, 4:** *f*, *p*, *col legno tratto*, *mf*, *pp*, *nor.*, *sempre mf*, sul C
- Cb. 1, 2:** *f*, *p*, *col legno tratto*, *mf*, *pp*, *nor.*, *sempre mf*, sul A

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Fl. 1
A. Fl.
Ob. 1
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
2
Hn. 3
4
C.Tpt. 1
2
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc.1
Perc.2
Hp.
Pno.
Vln. I
1.2
3.4
5.6
7.8
Vln. II
1.2
3.4
5.6
Vla.
1.2
3.4
Vc.
1.2
3.4
Cb. 1
2

sul A

sul A

V

V

V

V

J

55

Fl. 1 *mp* *f* *mf* *mp* *f* *mf* *p*

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

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

Eng. Hn. *mp* *f*

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

B. Cl. *mp* *f*

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

Bsn. 2 *mp* *f*

Hn. 1 2 *p* 1.2 *p* 1.

Hn. 3 4 *p* 3.4 *p* 3.

C.Tpt. 1 2 *p* con sord. (straight) *p* 1.

Tbn. 1 2 *p* con sord. (straight) *p*

B. Tbn. *p* con sord. (straight) *p*

Tba. *p* con sord. (straight) *p*

Timp. [Large Cymbal on Timpani III]

Perc.1 [Large Cymbal on Timpani II] (Percussionist 1 moves to the timpani)

Perc.2 [Large Cymbal on Timpani IV] (Percussionist 2 moves to the timpani)

Hp.

Pno. *p* *f* *p* *p* *mf* *p*

Vln. I 1.2 3.4 5.6 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* 7.8 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

Vln. II 1.2 3.4 5.6 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

Vla. 1.2 3.4 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

Vc. 1.2 3.4 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

Cb. 1 2 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

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Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc.1

Perc.2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. 1
2

mf *p* *sempre p* *pp* *mf* *mp* *p* *sempre p* *mf* *mp* *p* *sempre p* *mf* *mp* *p* *sempre p* *mf* *mp* *p* *sempre p*

6 3 1.2.3.4 5.6.7.8

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Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

C Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I
1.2
3.4
5.6
7.8

Vln. II
1.2
3.4
5.6

Vla. 3.4

Vc. 1.2
3.4

Cb. 1
2

Place the large cymbal up side down on the timpani III.
Bow the cymbal then press the pedal slowly according
to the graphic direction.

ff *lv.* Pedal: *ff* *lv.*

Place the large cymbal up side down on the timpani II.
Bow the cymbal then press the pedal slowly according
to the graphic direction.

ff *lv.* Pedal: *ff* *lv.*

Place the large cymbal up side down on the timpani IV.
Bow the cymbal then press the pedal slowly according
to the graphic direction.

ff *lv.* Pedal: *ff* *lv.*

(*sempre p*)

(*sempre p*)

(*sempre p*)

(*sempre p*)

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Fl. 1
A. Fl.
Ob. 1
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Hn.
C. Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Pedal: *ff*

Pedal:

Pedal: