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Magic City

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C. MORIARTY

*Magic City*

// *Orchestra*

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# Forward

*Magic City*, the capital of *Delirium*; the imagined dreamworld in which all my music exists.

The city sits at the centre of the vast *Wilds* which surround this place: marshlands and jungle full of strange creatures and ancient *Mysts*, imbuing the air and earth of *Delirium* with restless music.

From the *Wilds* we move toward *Magic City* with its *Great Golden Gates of Iridescent Marble* reaching skyward above us.

As the *Mysts* part, these great gates are flung open and the mystmusic roars the ancient future memory of this place.

In *Magic City*, time travels in no direction but all pasts and futures are at once present.

Along the deserted, bejeweled streets of marble and precious stone, music is ever present - seeping into the air from the impossible architecture, weaving stories of tragedy and triumph in our ears. At one time not yet past, the city's inhabitants once danced the *Dance of Coronal Ecstasy*; caught up in the brilliance of their own creation they fueled this cacophony toward their own delirious destruction.

In the central square stands *The Glass Tower*. Impossibly tall, the tower rises far above the city. Great *Tangled Rainbows* scatter from its summit far out beyond the city walls and down into the streets of this place, illuminating day and night with its whitehot mystmusic.

These *Blinding Lights of Magic City* are our final catharsis; that self-same delirious destruction, an endless pulsating of marble and glass, those greedy, grinning, upturned faces with arms outstretched and voices raised toward that ceaseless music.

## **Instrumentation:**

Woodwind : 3.3.3.3

Fl.2(Alto/Pic)/Fl.3(Pic)/Ob.3(Cor)/Clar.2(Eb)/Clar.3(Bass)

Brass : 4.3.3.1

Percussion : 4 Players

Harp

Piano

Strings : 13.11.9.7.5

## **Percussion:**

Thundersheet

Fleaxatone (Large)

Suspended Cymbal 1 (+Sizzler,61cm)

Suspended Cymbal 2 (+Sizzler,50cm)

Wind Machine

Air Siren

Xylophone

Vibraphone

Bass Drum

Wood Blocks (5)

Tam-Tam (Large)

## **Score untransposed**

**Duration:** 13'35"

**Composed:** March '19 – June '19

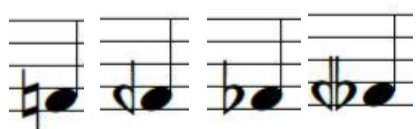
## **Performances:**

1) 31<sup>st</sup> August, SinfoNua, Cork School of Music, Cork, Ireland.

2) 1<sup>st</sup> September, SinfoNua, National Concert Hall of Ireland, Dublin, Ireland.

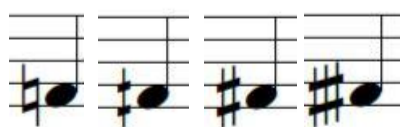
3) 11<sup>th</sup> October, The Royal College of Music Symphony Orchestra, KMH, Stockholm, Sweden.

## **Notes on Notation and Performance:**

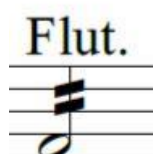


### **Quarter Tones:**

From left to right : natural, quarter flat, flat, three-quarters flat.



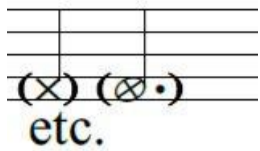
From left to right : natural, quarter sharp, sharp, three-quarters sharp.



### **Flut:**

Fluttertongue in pitch and rhythm notated.

## Air Only

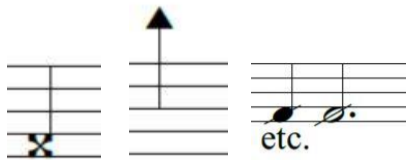


### Air Noise:

In woodwind and brass, air blown into instrument without pitch sounding.  
Rhythm and fingering notated to be strictly adhered to.



**Air Noise:** Change in volume of air in instrument. Cresc./dim. effect but without pitch.

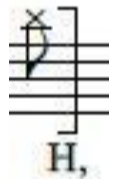


**Noteheads:** Cross notehead; undefined pitch. Arrow notehead; undefined highest possible pitch. Slashed notehead; pitch notated performed but with overpressured bow.



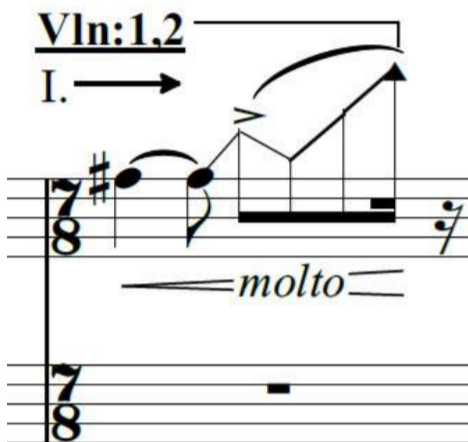
**Graphics:** Triangle: molto cresc. Moving to overpressure in pitch/rhythm notated.  
Black bar: continuous overpressure in pitch/rhythm notated.

**MSP**



**Heelstop:** Stop abruptly on the heel of the bow in the rhythm noted at the cross notehead. *NOT* a sforzando.

**MSP:** Molto Sul Pont



**Example:** Violin 1 & 2 in the section begin on F# on the first string(I). Then in rhythm notated, glissando ad lib on the same string, reaching the highest possible pitch at notated arrowhead. Ad lib gliss to follow the line notated. Accents achieved through change of bow.

**Piano B284:** Whole manual is to be sounded at once. This can be performed with a wooden board or similar on the keys of the piano. Keys held depressed with pedal until end. As loud as physically possible.

**Air Siren:** As far as possible, the Air siren should be kept out of rehearsals. It needs to be a complete surprise to both audience and musicians. It must evoke true fear in all present; must be heard clearly over the entire orchestra. Where possible, the Air Siren should be cut off abruptly when the orchestra reach the final barline. Letting the siren's sound die away naturally after the orchestra has finished will only diminish the overall performance of the piece.

**Strings B3-26:** Strings entries are staggered here in deliberate order. Players should emphasis these backward entry to the audience In the case of B15 etc, **+Vln:11,10** is be read that violins 11 and 10 of the Violin I section will entry as notated, joining the musicians already holding this chord.

# Magic City

for Orchestra

C.Moriarty

## The Wilds $\text{♩} = c.40-42$

This musical score is for the piece "The Wilds" by C. Moriarty, for orchestra. The tempo is marked as  $\text{♩} = c.40-42$ . The score is written in 4/4 time and features a variety of instruments and parts:

- Flute 1:** Starts with a *ppp* dynamic, followed by *f*, *p > pp*, *mf*, and *pp*. It includes several triplet markings.
- Flute (Alto/Pic.) 2:** Starts with *mp*, followed by *f*, *mf*, and *mf*. It includes a *Flut. 3* marking and a *molto* section.
- Flute (Pic.) 3:** Starts with *ppp*, followed by *mp < f*, *mf > pp*, *mp*, and *mf > pp*. It includes a *Flut.* marking.
- Oboe 1:** Starts with *mp*, followed by *p*, *mf*, *f*, *mp*, and *p*. It includes a *molto* section.
- Oboe 2:** Starts with *pp*, followed by *ppp*, *p*, and *mf > p*.
- Oboe (Cor Anglais) 3:** Starts with *p*, followed by *p*, *mf*, and *pp*. It includes a *Flut.* marking.
- Clarinet in B $\flat$  1:** Starts with *ppp*, followed by *mf > pp*, *f*, *molto*, and *pp*. It includes a *Flut.* marking.
- Clarinet in B $\flat$  (Eb Clar.) 2:** Starts with *ppp*, followed by *mf > pp*, *mf*, and *mp*. It includes a *Flut.* marking.
- Clarinet in B $\flat$  (Bass Clar.) 3:** Starts with *mp*, followed by *p*, *mf > pp*, *p*, *mp*, and *pp*. It includes a *Flut.* marking.
- Bassoon 1:** Starts with *mf*, followed by *p*, *mp*, *p*, *mf*, and *pp*. It includes a *molto* section.
- Bassoon 2:** Starts with *p*, followed by *pp*, *mf*, *mf*, *p*, *p*, and *pp*.
- Bassoon 3:** Starts with *p*, followed by *f*, *p*, *p*, *mf*, *p*, and *pp*. It includes a *poco* marking.
- Thundersheet:** Starts with *pp*.
- Wind Machine:** Starts with *p*.
- Bass Drum:** Starts with *pp*.
- Susp. Cymbal I(+Sizzler):** Starts with *pp*.
- Harp:** Starts with *f sempre*.
- Viola:** Starts with *mp*. It includes markings for *Vla:9*, *MSP*, and *Vla:8*.

6

Fl. *pp* *f subito* *molto pp* Flut. *sfz* *p* *f* *pp*

A. Fl. *mf* *f* *pp* Flute *mp* *f* *pp* *pp*

Fl. *pp* *f subito* *molto pp* Flut. *sfz* *mp* *poco* *pp* *pp*

Ob. *p* *mf* *molto* *molto pp* *mp* *f* *pp* *pp* *mf* *f*

Ob. *pp* *f subito* *molto pp* *sfz* *p* *f* *pp* *pp*

C. A. *f subito* *molto pp* *sfz* *p* *f* *mp* *pp* *pp*

Cl. *f subito* *molto pp* *mp* *ff* *p*

E♭ Cl. *p* *f* *molto pp* *mp* *f* *ff* *p*

Cl. *f subito* *molto pp* *mp* *f* *ff* *p*

Bsn. *mf* *pp* *f* *molto pp* *f* *pp* *pp*

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

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

T.S. (tr)

W.M. (tr)

B. D. (tr)

Cym. (tr) L.V. *pp* L.V.

W.B. *mf* *sfz*

Hp.

Vla.

Vc. Vc:7 MSP *mp* Vc:6 MSP *mp*

10

Flut.

Fl.

Ob.

C. A.

Cl.

E♭ Cl.

Cl.

Bsn.

Bsn.

Bsn.

B. Tbn.

T.S.

W.M.

B. D.

Cym.

W.B.

Flex.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

MSP Vln:11

MSP Vln:10

DB:5 MSP

MSP Vln:13,12

3





31 5

Fl. *sfz* *sfz* *f*

Fl. *sfz* *mf* *mf* To A. Fl.

Fl. *sfz* *mf* *mf*

Ob. *sfz* *p* *sfz* *sfz* *sfz*

Ob. *sfz* *p* *sfz* *sfz* *sfz*

Ob. *sfz* *p* *sfz* *sfz* *sfz*

Cl. *sfz* *mp* *sfz* *sfz* *sfz*

Cl. *sfz* *mp* *sfz* *sfz* *sfz*

Cl. *sfz* *sfz*

Bsn. *f* *sfz* *sfz*

Bsn. *f* *sfz* *sfz*

Bsn. *f* *sfz* *sfz*

Hn. *p*

Hn. *p*

C Tpt. *pp*

C Tpt. *pp*

Xyl. *f* *p* *f* *p*

Vib. Resonator: On *f* *p* *f* *p* *pp* *Reso*

Hp. *f sempre*

Pno. *f* *p* *f* *p* *Reso*

Vln. I *f* *mf* *f* *mp* *p* *f* *p* *mf*

Vln. II *f* *mf* *f* *mp* *p* *f* *p* *mf*

Vla. *f* *mf* *f* *mp* *p* *f* *p* *mf*

Vc. *f* *mf* *f* *mp* *p* *f* *p* *mf*

Cb. *f* *mf* *f* *mp* *p* *f* *p* *mf*



56

Fl. *sfz* *molto* *p*

Fl. *sfz* *molto* *mp*

Fl. *sfz* *molto* *p*

Ob. *sfz* *molto*

Ob. *sfz* *molto*

Ob. *sfz* *molto*

Cl. *sfz* *f* *sfz* *molto*

Cl. *sfz* *molto*

Cl. *sfz* *molto*

Bsn. *sfz* *molto* *mp*

Bsn. *sfz* *molto* *mp*

Bsn. *sfz* *molto*

Hn. *mf* *p* *mp*

Hn. *mp*

Hn. *mp*

C Tpt. *p* *pp*

C Tpt. *mp*

C Tpt.

Vib. *f* *sfz* *p*

Hp. *f* *sfz*

Pno. *mf*

Vln. I *ff* *mf* *p* *ppp*

Vln. II *ff* *mf* *p* *ppp*

Vla. *ff* *mf* *p* *ppp*

Vc. *ff* *mf* *p* *ppp*

Cb. *ff* *mf* *p* *ppp*

65

Fl. *rfz*

Fl. *rfz*

Fl. *rfz*

Bsn. *rfz*

Bsn. *rfz*

Hn. *mf*

Hn. *mf*

Hn. *pp*

Hn. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*f* *molto*

69

Fl. *mp* *molto!* *molto!* *sim.*

Fl. *mp* *molto!* *molto!* *sim.*

Ob. *mp* *molto!* *molto!* *sim.*

Ob. *mp* *molto!* *molto!* *sim.*

Cl. *mp* *molto!* *molto!* *sim.*

Bsn. *mp* *molto!* *molto!* *sim.*

Bsn. *mp* *molto!* *molto!* *sim.*

Bsn. *mp* *molto!* *molto!* *sim.*

Hn. *mf*

C Tpt. *mf*

Tbn. *pp*

Tbn. *mp*

B. Tbn. *pp*

Tba. *pp*

Vln. I *molto* *p subito* *mp* *mf*

Vln. II *molto* *p subito* *mp* *mf*

Vla. *molto* *p subito* *mp* *mf*

Vc. *molto* *p subito* *mp* *mf*

Cb. *molto* *ff* *f* *mf*

73 9

Fl. *f subito*

Fl. *f subito* To Picc.

Ob. *f subito*

Ob. *f subito*

Cl. *f subito*

Bsn. *f subito*

Bsn. *f subito*

Bsn. *f subito*

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Vln. I *mp* *mf* *pp* *ppp*

Vln. II *mp* *mf* *pp* *ppp*

Vla. *mp* *mf* *pp* *ppp*

Vc. *mp* *mf* *pp* *ppp*

Cb. *mp* *mf* *pp* *ppp*

79

Ob. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Ob. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Cl. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Cl. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Bsn. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Bsn. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Hn. *pp*

C Tpt. *pp-p* *mp* *p* *pp*

C Tpt. *mp*

Vln. I *p* *mf* *mp* *p* *molto*

Vln. II *mp* *p* *mf* *p* *molto*

Vla. *p* *mf* *mp* *p* *molto*

Vc. *mp* *p* *mf* *p* *molto*

Cb. *pp* *p* *mp*

84

Fl. *sfz sfz* *molto* *f*

Fl. *f* *mf* *Flut.*

Picc. *sfz sfz* *molto* *f*

Ob. *f* *mf*

Ob. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Ob. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Cl. *f* *mf*

Cl. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Cl. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Bsn. *f*

Bsn. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Bsn. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Hn. *p* *f*

Hn. *f*

Hn. *p* *f*

Hn. *f*

Tba. *f*

Xyl. *mf* *mf*

Vib. *f* *mf* *f*

Hp. *mf* *sfz*

Pno. *f* *f* *8va*

Vln. I *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Vln. II *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Vla. *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Vc. *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Cb. *mf* *ff* *ffmp* *molto* *ppp* *f*

Hn. *p*

Hn. *p*

Vln. I *mf* *molto* *f* *mp* *molto* *f* *molto*

Vln. II *mf* *molto* *f* *mp* *molto* *f* *molto*

Vla. *mf* *molto* *f* *mp* *molto* *f* *molto*

Vc. *mf* *molto* *f* *mp* *molto* *f* *molto*

Cb. *mf* *molto* *f* *mp* *molto* *f* *molto*

89

93 11

Fl. *sfz* *mp* *f* *ff*

Picc. *sfz* *mp*

Ob. *sfz* *mp* *f*

Ob. *sfz* *mp*

Cl. *sfz* *mp* *f*

Cl. *sfz* *mp*

Cl. *sfz* *mp*

Bsn. *sfz* *mp*

Bsn. *sfz* *mp*

Bsn. *sfz* *mp*

Hn. *sfz* *f*

Hn. *sfz* *f*

Tbn. *mf* *f*

Tbn. *p*

B. Tbn. *p*

Tba. *f*

W.B. *f* *sfz*

Xyl. *f*

Vib. *f* *Reo* *f* *Reo*

Hp. *f* *f*

Pno. *f* *f* *Reo*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff* *Tutti*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff* *Tutti*

accel.

12

103

Musical score for woodwinds and percussion, measures 103 to 107. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Woodblock (W.B.), Xylophone (Xyl.), Vibraphone (Vib.), and Harp (Hp.). The percussion part includes Piano (Pno.). The woodwinds and percussion parts feature dynamic markings such as *mp*, *sfz*, and *mf*. The woodwinds play a melodic line with various articulations and dynamics. The percussion parts provide rhythmic accompaniment, with the piano part featuring a bass line and the harp part providing harmonic support.

accel.

Musical score for strings, measures 103 to 107. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The string parts feature dynamic markings such as *mp* and *mf*. The strings play a melodic line with various articulations and dynamics. The Viola and Contrabasso parts include the marking *Tutti*. The score is marked *accel.* at the beginning of the section.



110

Fl. *mp* *molto* *f*

Picc. *sfz* *mp* *molto* *f*

Ob. *sfz* *mp* *molto* *f*

Ob. *sfz* *mp* *molto* *sfz*

Ob. *sfz* *mp* *molto* *sfz*

Cl. *sfz* *mp* *molto* *f* *sfz* *f*

Cl. *sfz* *mp* *molto* *f*

Cl. *sfz* *mp* *molto* *sfz*

Bsn. *sfz* *mp* *molto* *sfz*

Bsn. *sfz* *mp* *molto* *sfz*

Bsn. *sfz* *mp* *molto* *sfz*

C Tpt. *f* *p*

C Tpt. *f* *f*

Tbn. *f* *gliss.* *f* *p*

Tbn. *f* *f*

B. Tbn. *f*

B. D. *sfz* *Sec.* *Sim.* *sfz*

Cym. *sfz* *Sec.* *Sim.* *sfz*

W.B. *sfz* *sfz* *sfz*

Xyl.

Vib.

Hp.

Pno. *f*

Vln. I *f* *Tutti* *ff*

Vln. II *f* *Tutti* *ff*

Vla. *f* *Tutti* *ff* *Div.*

Vc. *f* *Tutti* *ff*

Cb. *f* *Tutti* *ff*

116

Fl. *f* *f* *p*

Picc. *f* *p*

Ob. *f* *fp* *molto*

Ob. *f* *fp* *molto*

Ob. *f* *fp* *molto*

Cl. *f* *f* *p*

Cl. *f* *p*

Cl. *f* *p*

Bsn. *f* *f* *p*

Bsn. *f* *f* *p*

Bsn. *f* *f* *p*

Hn. *ffp* *molto*

Hn. *ffp* *molto*

Hn. *ffp* *molto*

Hn. *ffp* *molto*

C Tpt. *f* *mf* *p*

C Tpt. *p* *f* *p*

C Tpt. *f* *p f subito* *f* *p*

Tbn. *f* *f* *p*

Tbn. *gliss.* *p* *f* *f* *p*

B. Tbn. *f* *p* *f* *mf* *p*

Tba. *p*

B. D. *sfz* *sfz* *sfz*

Cym. *sfz* *sfz* *sfz* *pp* *molto* *molto* *molto!*

W. B. *sfz* *sfz* *sfz*

Xyl. *f*

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

Vln. II *f* *f* *f*

Vla. *f* *f* *f* *Tutti*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

# Dance of Coronal Ecstasy $\text{♩} = 100$

This musical score is for the piece "Dance of Coronal Ecstasy" with a tempo of 100 beats per minute. The score is written for a full orchestra and includes the following parts:

- Flutes (Fl.):** Two staves, starting at measure 123. Dynamics include *f*, *sfz*, *mf*, and *p*. A section is marked "To Fl." starting at measure 46.
- Piccoboy (Picc.):** One staff, starting at measure 46. Dynamics include *f* and *p*. A section is marked "Flute" starting at measure 7.
- Oboes (Ob.):** Three staves, starting at measure 123. Dynamics include *f*, *sfz*, and *mf*.
- Clarinets (Cl.):** Three staves, starting at measure 123. Dynamics include *sfz*.
- Bassoons (Bsn.):** Three staves, starting at measure 123. Dynamics include *ff*, *sfz*, and *f*.
- Horns (Hn.):** Four staves, starting at measure 123. Dynamics include *sfz*, *mf*, and *p*.
- Cornets (C Tpt.):** One staff, starting at measure 123. Dynamics include *p*.
- Trumpets (Tbn.):** Two staves, starting at measure 123. Dynamics include *sfz*.
- Baritone/Euphonium (B. Tbn.):** One staff, starting at measure 123. Dynamics include *sfz*.
- Tuba (Tba.):** One staff, starting at measure 123. Dynamics include *sfz*.
- Drum (B. D.):** One staff, starting at measure 123. Dynamics include *sfz*. Marked "L.V." (Left V). Starts at measure 16.
- Tom-tom (T.-t.):** One staff, starting at measure 123. Dynamics include *sfz*. Marked "L.V." (Left V). Starts at measure 16.
- Violins (Vln.):** Two staves (I and II), starting at measure 123. Dynamics include *ff*, *molto*, *ff subito*, and *molto*. Includes glissando markings and first/second endings.
- Viola (Vla.):** One staff, starting at measure 123. Dynamics include *ff* and *molto*.
- Violoncello (Vc.):** One staff, starting at measure 123. Dynamics include *ff* and *molto*.
- Double Bass (Cb.):** One staff, starting at measure 123. Dynamics include *ff* and *molto*.

The score is divided into measures 123, 16, 3, 5, 7, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100.

Fl. *f* *sfz*

Ob. *f* *sfz*

Cl. *sfz*

Bsn. *sfz*

Hn. *mp*

C Tpt. *sfz*

Tbn. *sfz*

Tba. *sfz*

Xyl. *sfz*

Vib. *sfz* Resonator: ON

Hp. *sfz*

Pno. *sfz*

Vln. I *ff* 1: Legato 2: Detaché *molto* *ff subito* *molto!* Div. Vln:1,2

Vln. II *ff* 1: Legato 2: Detaché *molto* *ff subito* *molto!* Div. Vln:1,2 II, III

Vla. *ff* 1: Legato 2: Detaché *molto* *ff subito* *ff subito* *molto!* Div. Vla:1,2 I *gliss.*

Vc. *ff* 1: Legato 2: Detaché *molto* *ff subito* *ff subito* *molto!* Div. Vc:1,2

Cb. *ff* *sfz* *sfz* *ff subito* *molto!* Div. VDB:1,2



This page of a musical score, page 18, begins at measure 149. It features a full orchestral ensemble with the following parts:

- Flutes (Fl.):** Four staves, each with a *sfz* dynamic marking.
- Oboes (Ob.):** Three staves, each with a *p* dynamic marking.
- Clarinets (Cl.):** Three staves, each with a *f* dynamic marking.
- Bassoons (Bsn.):** Three staves, each with a *ff* dynamic marking.
- Horns (Hn.):** Four staves, each with a *mf* dynamic marking.
- Trumpets (C Tpt.):** Three staves, each with a *sfz* dynamic marking.
- Trombones (B. Tbn.):** Three staves, each with a *f* dynamic marking.
- Percussion:**
  - B. D. (Bass Drum):** *sfz* dynamic marking.
  - W.B. (Snare Drum):** *sfz* dynamic marking.
  - Xyl. (Xylophone):** *sfz* dynamic marking.
  - Vib. (Vibraphone):** *sfz* dynamic marking.
  - Cym. (Cymbals):** *sfz* dynamic marking.
- Piano (Pno.):** *sfz* dynamic marking.
- Strings:**
  - Vln. I (Violins I):** *ff* dynamic marking.
  - Vln. II (Violins II):** *ff* dynamic marking.
  - Vla. (Viola):** *ff* dynamic marking.
  - Vc. (Violoncello):** *ff* dynamic marking.
  - Cb. (Contrabass):** *ff* dynamic marking.

The score includes various performance instructions such as *Tutti*, *Div.* (divisi), and *arco* (arco). The music is written in 3/8 time and features complex rhythmic patterns and dynamic contrasts.

Fl. *mp* — *molto* — *sfz*

Fl. *f* — *molto* — *p* *mf* *sfz*

Fl. *mp* — *molto* — *sfz* To Picc.

Ob. *mp* — *molto* — *sfz*

Ob. *f* — *molto* — *p* *mf* *sfz*

Ob. *f* — *molto* — *p*

Cl. *mp* — *sfz*

Cl. *mf* — *sfz* To Eb Cl.

Cl. *mf* — *sfz* To B. Cl.

Bsn. *f* *sfz*

Bsn. *f* *sfz*

Bsn. *f* *sfz*

C Tpt. *pp* — *molto* — *sfz*

C Tpt. *pp* — *molto* — *sfz*

C Tpt. *pp* — *molto* — *sfz*

Tbn. *mf* — *sfz*

B. Tbn. *sfz* *f* *sfz* *sfz* *mf* — *sfz*

Tba. *sfz*

B. D. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cym. *Sec.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Xyl. *mf*

Flex. *mf* *L.V.* *ff*

Vln. I *ff* *molto* *ff subito* *molto!* *Tutti* *f*

Vln. II *ff* *molto* *ff subito* *molto!* *Tutti* *f*

Vla. *Tutti* *ff* *molto* *ff subito* *Tutti* *f*

Ve. *Tutti* *ff* *molto* *ff* *Div.* *f*

Cb. *ff* *molto* *pizz.* *sfz* *sfz* *sfz* *sfz*

This page of a musical score, numbered 20 and 159, contains the following instruments and parts:

- Flutes (Fl.):** Three staves, each with dynamic markings *sfz* and *f*.
- Oboes (Ob.):** Three staves, each with dynamic markings *sfz* and *f*.
- Clarinets (Cl.):** Three staves, each with dynamic markings *sfz* and *f*.
- Bassoons (Bsn.):** Three staves, each with dynamic markings *sfz* and *f*.
- Baritone (B. Tbn.):** One staff with dynamic markings *sfz* and *f*.
- Tuba (Tba.):** One staff with dynamic markings *ff* and *molto!*.
- Cymbals (Cym.):** One staff.
- Wood Blocks (W.B.):** One staff with dynamic marking *sfz*.
- Xylophone (Xyl.):** One staff with dynamic marking *sfz*.
- Vibraphone (Vib.):** One staff with dynamic markings *mf*, *sfz*, and *ff*. Includes the instruction "Resonator: ON".
- Harp (Hp.):** Two staves with dynamic markings *f*, *mf*, and *ff*.
- Piano (Pno.):** Two staves with dynamic markings *f* and *mf*.
- Violins (Vln. I, Vln. II):** Two staves with dynamic markings *fff subito sfz* and *sfz*.
- Viola (Vla.):** One staff with dynamic markings *fff subito sfz* and *sfz*. Includes the instruction "Tutti".
- Violoncello (Vc.):** One staff with dynamic markings *fff* and *sfz*. Includes the instruction "Tutti".
- Double Bass (Cb.):** One staff with dynamic markings *f* and *molto!*.



Fl. *mf* *f* *ff*

Piccolo *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Clarinet in Eb *mf* *f* *ff*

Bass Clarinet in Bb *ff*

Bsn. *ff*

Hn. *mf* *f*

Tbn. *fp*

B. Tbn. *f* *fp*

Tba. *f*

Vln. I *ff* *sfz* *sfz* *sfz* *molto!* *ff* senza vib

Vln. II *ff* *sfz* *sfz* *sfz* *molto!* *ff* senza vib

Vla. *pp subito* *molto!* *ff* senza vib (Non Div.)

Vc. *ff* *molto!* *ff* senza vib (Non Div.)

Cb. *ff* *molto!* *ff* senza vib

Fl. *f sempre sostenuto*

Picc. *f sempre sostenuto*

Ob. *f sempre sostenuto*

Cl. *f sempre sostenuto*

E♭ Cl. *f sempre sostenuto*

B. Cl. *f sempre sostenuto*

Bsn. *ff* *sfz*

Hn. *mp subito* *mf*

C Tpt. *mp* *mf*

Tbn. *mp subito* *mf*

B. Tbn. *mp subito* *mf*

Tba. *mp subito* *mf*

B. D. *fffz* L.V. *fffz*

T.-t. *fffz* L.V. *fffz*

Vln. I *fff sempre sostenuto détaché* *sim.*

Vln. II *fff sempre sostenuto détaché* *sim.*

Vla. *fff sempre sostenuto détaché* *sim.*

Vc. *fff sempre sostenuto détaché* *sim.*

Cb. *fff sempre sostenuto détaché* *sim.*







rit.



♩=c.54-56

# The Glass Tower

26 195

Fl. *ff* *pp* Air Only *pp* *ff* To Picc.

Picc. *ff* *pp* *ff*

Ob. *ff* *pp* Air Only *pp* *ff* To C. A.

Ob. *ff* *pp* Air Only *pp* *ff* To C. A.

Cl. *ff* *pp* Air Only *pp* *ff*

Cl. *ff* *pp* Air Only *pp* *ff*

B. Cl. *ff* *pp* Air Only *pp* *ff* To Cl.

Bsn. *ff* *pp* *pfz*

Bsn. *ff* *molto* *pp* *pfz*

Bsn. *ff* *molto* *pp* *pfz*

Hn. *mp* *p*

Hn. *mp* *p*

Hn. *mp* *p*

Hn. *mp* *p*

C Tpt. con sord. *mp* *p*

C Tpt. con sord. *mp* *p*

C Tpt. con sord. *mp* *p*

Tbn. con sord. *mp* *p*

Tbn. con sord. *mp* *p*

B. Tbn. con sord. *mp* *p*

Tba. con sord. *mp* *p*

T.S. *molto* L.V.

W.M. *f sempre*

Vib. Resonator: On *pp* *f* L.V.

Flex. *mf* *sfz*

Hp. *f* *ff*

Pno. *pp* *mf*

Vln. I *ff* *ppp* *mp* *pp* *gliss.*

Vln. II *ff* *ppp* *mp* *pp* *gliss.*

Vla. *ff* *ppp* *mp* *pp* *gliss.*

Vc. *ppp* *mp* *pp* *gliss.* Vc:1 con sord. MSP

Cb. con sord. DB:2 *pp* Con Sord. DB:3 *pp*

Picc. *pp* *ff > p* *poco*

Cor Anglais *mp* *ff > p*

Cl. *p* *ff > p*

Hn. *con sord.* *ff > p*

Hn. *con sord.*

Hn. *con sord.*

Hn. *con sord.*

W.M.

Hp. *pp* L.V.

Pno. *pp*

Vln. Solo *p* *f con espress.*

Div. Vln:3,2 *con sord.*

Div. Vln:5,4 *con sord.* *pp*

Div. Vln:7,6 *con sord.* *pp*

Div. Vln:9,8 *con sord.* *pp*

Vln:10 *con sord.* *pp*

Div. Vln:12,11 *con sord.* *pp*

Vln:1 *con sord.* *pp*

Vln:2 *con sord.* *pp*

Div. Vln:4,3 *con sord.* *pp*

Vln:5 *con sord.* *pp*

Div. Vla:2,1 *con sord.* *pp*

Div. Vla:4,3 *con sord.* *pp*

Div. Vla:6,5 *con sord.* *pp*

Vla:7 *con sord.* *pp*

VC:1 *con sord.* *pp*

VC:2 *con sord.* *pp*

Div. VC:4,3 *con sord.* *pp*

Div. VC:6,5 *con sord.* *pp*

Cb.

Fl. *p sempre* *poco* *rfz*

Picc. *p sempre*

Ob. *p sempre*

C. A. *p sempre* *poco* *rfz*

Cl. *p sempre*

Cl. *p sempre* *poco* *rfz*

Bsn. *mp*

Hn. *p sempre* *poco*

Hn. *p*

Tba. *ppp sempre sotto voce*

W.M.

Vln. Solo

Vln. I  
 Vln:2 *ppp*  
 Div. Vln:3,4 *ppp*  
 Vln:5 *ppp*  
 Vln:6,7 *ppp*  
 Vln:8 *ppp*  
 Div. Vln:9,10 *ppp*  
 Div. Vln:1,2 *ppp*

Vln. II  
 Div. Vln:3,4 *ppp*  
 Div. Vln:5,6 *ppp*  
 Div. Vln:7,8 *ppp*  
 Div. Vln:1,2 *ppp*

Vla.  
 Div. Vla:3,4 *pp*  
 Div. Vla:5,6 *pp*  
 Div. Vla:7,8 *pp*

Vc.

Cb. (II) *gliss.* *pp*



Fl. *p*  
Piccolo

Picc. *p sempre*

Picc. *p sempre*

Ob. *poco* *ffz* *p sempre*

Ob. *poco* *ffz* *p*

C. A. *p*

Cl. *poco* *ffz* *pp*

Cl. *p* *p*

Bsn. *p*

Bsn. *p* *mp*

Hn. *poco* *ffz* *pp*

Hn. *p sempre*

C Tpt. *pp* *pp*

C Tpt. *pp* *pp*

C Tpt. *pp* *pp*

Tbn. *pp* *pp*

Tbn. *pp* *pp*

B. Tbn. *pp* *pp*

Tba. *pp* *pp*

W.M. *pp*

Vln. Solo

Vln. I  
Div. Vln: 5,4 *pp*  
Div. Vln: 7,6 *pp*  
Div. Vln: 9,8 *pp*  
Div. Vln: 11,10 *pp*  
Vln: 12 *pp*  
Vln: 1 *pp*

Vln. II  
Vln: 2 *pp*  
Div. Vln: 4,3 *pp*  
Div. Vln: 6,5 *pp*  
Div. Vla: 2,1 *pp*  
Vla: 5 *pp*  
Div. Vla: 4,3 *pp*  
Div. Vla: 7,6 *pp*

Vc.  
Div. Vc: 1,2 *p*  
Div. Vc: 3,4 *p*  
Div. Vc: 5,6 *p*  
Non Div. Vc: 7 *p*  
Div. Vc: 5,4 *pp*  
Div. Vc: 7,6 *pp*

DB: 1 *pp*

Cb. *mp* *gliss.* *pp*

Picc. *p* *p sempre* *molto legato*  
 Picc.  
 Ob.  
 Ob.  
 C. A. *p sempre*  
 Cl. *p sempre*  
 Cl.  
 Bsn.  
 Bsn.  
 Hn. *acc*  
 Hn.  
 C Tpt. *pp* *poco*  
 C Tpt. *pp* *poco*  
 Xyl. *f*  
 Vib. *f*  
 Hp. *ff*  
 Pno. *f*  
 Vln. Solo *pp* *ff*  
 Div. Vln: 3,2  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

225

Picc.

Picc.

Ob.

C. A.

Cl.

Cl.

Hn.

Hn.

Xyl.

Vib.

Hp.

Pno.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p sempre molto legato*

220

32 227

Picc.  
Picc.  
Ob.  
C. A.  
Cl.  
Cl.  
Hn.  
Hn.  
Tba.  
Vln. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*poco*  
*mf*  
*mf*  
*poco*  
*mf*  
*poco*  
*mf*

229

Fl. *pp sempre*

Picc. *pp sempre*

Ob. *pp sempre*

Ob.

C. A.

Cl. *pp sempre*

Cl.

B. Cl. Clarinet in B $\flat$  *pp sempre*

Bsn. *p*

Bsn. *mp*

Hn.

Hn.

Tba.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 229 to 33. The instrumentation includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon in B-flat (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tba.), Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Piccolo parts feature melodic lines with dynamic markings of *pp sempre*. The Bassoon part has a dynamic marking of *p* and the Bassoon II part has *mp*. The string sections (Violins, Viola, Violoncello, and Contrabass) play sustained chords with long note values, indicated by horizontal lines and oval shapes. The woodwinds (Oboe, Clarinets, Bassoon, Horns, and Trombone) have various melodic and harmonic parts, some with rests. The score is written in a standard musical notation with various clefs and key signatures.



Fl.

Picc.

Picc.

Ob.

Cl.

Bsn.

C Tpt.

C Tpt.

C Tpt.

Tba.

Xyl.

Hp.

Pno.

Vln.Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto*

*molto*

*molto*

*molto*

*pp*

*poco*

*mf espress.*

*mf espress.*

*pp*

*pp*

*pp*

*mf espress.*

*mf espress.*

*pp*

*pp*

Div. Vln:7,6

Div. Vln:9,8

Div. Vln:11,10

Div. Vla:3,2

Div. Vla:5,4

L.V

This page of a musical score contains measures 239 through 242. The instruments are arranged as follows from top to bottom: Flute (Fl.), Piccolo (Picc.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Trumpet (C Tpt.), Trumpet (C Tpt.), Trombone (Tba.), Piano (Pno.), Violin Solo (Vln. Solo), Violin I (Vln. I), Violin I, Violin I, Violin II (Vln. II), Violin II, Violin II, Violin II, Viola (Vla.), Viola, Viola, Violoncello (Vc.), Violoncello, Violoncello, Violoncello, and Contrabass (Cb.).

Measure 239: The Flute and Piccolo parts begin with a forte (*sf*) dynamic. The Piccolo part has a marking "To Fl." above it. The strings play a rhythmic pattern of eighth notes.

Measure 240: The Flute and Piccolo parts continue with sustained notes. The strings maintain their rhythmic pattern.

Measure 241: The Flute and Piccolo parts continue with sustained notes. The strings maintain their rhythmic pattern.

Measure 242: The Flute and Piccolo parts conclude with sustained notes. The strings maintain their rhythmic pattern.



Picc. *molto*

Hn. *ppp sempre sotto voce*

Hn. *ppp sempre sotto voce*

Hn. *ppp sempre sotto voce*

Hn. *ppp sempre sotto voce*

C Tpt. *molto sfz*

C Tpt. *molto sfz*

C Tpt. *molto sfz*

Tba. *molto sfz senza sord.*

Pno.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

38 244

Hn.

Hn.

Hn.

Hn.

C Tpt. senza sord. *pp*

C Tpt. senza sord. *pp*

C Tpt. senza sord. *pp*

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hn. *molto*  
 Hn. *molto*  
 Hn. *molto*  
 Hn. *molto*  
 Tbn. *senza sord.*  
 Tbn. *senza sord.*  
 B. Tbn. *senza sord.*  
 Vln. Solo *senza sord.* *pp*  
 Vln. I *senza sord.* *pp*  
 Vln. II *senza sord.* *pp*  
 Vla.  
 Vc.  
 Cb.

# The Blinding Lights of Magic City $\text{♩} = 80$

40

Fl. *Flute* *ppp* *pp*

Ob. *pp*

Cl. *pp* *ppp*

Bsn. *pp*

C Tpt. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Vln. Solo

Vln. I

Vln. II

Vla. *senza sord.*

Vc. *senza sord.*

Cb. *Tutti senza sord.*

Detailed description: This page of a musical score, numbered 40, features the title 'The Blinding Lights of Magic City' with a tempo of quarter note = 80. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and brass sections are marked with dynamics such as *ppp* and *pp*. The string sections (Violins I and II, Viola, Violoncello, and Contrabass) are marked with *senza sord.* (without mutes). The Contrabass part at the bottom is marked *Tutti senza sord.* The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

254 41

Fl. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. *pp*

Cl. *pp*

Bsn. *pp*

Bsn. *pp*

C Tpt.

C Tpt.

C Tpt.

Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Vln. Solo

Vln. I *senza sord.*

Vln. I *senza sord.*

Vln. I *senza sord.*

Vln. I *senza sord.*

Vln. II

42 259

Fl. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Cl. *p*

Cl. *pp*

Bsn. *pp*

Bsn. *pp*

Hn. senza sord. *mf dolce*

Hn. senza sord. *mf dolce*

Hn. senza sord. *mf dolce*

Hn. senza sord. *mf dolce*

C Tpt. *mp*

C Tpt. *mp*

C Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Vln. Solo *mf* Vln: 1 senza sord

Vln. I *mf* Vln: 2 senza sord

Vln. II *mf* Vln: 1 senza sord

Vln. II *mf* Vln: 2 senza sord

*Tutti*  
Div.  
+Vln: 3,5,7,9,11,13  
(senza sord.)

*Tutti*  
Div.  
+Vln: 4,6,8,10  
(senza sord.)

*Tutti*  
Div.  
+Vln: 3,5,7,9,11  
(senza sord.)

*Tutti*  
Div.  
+Vln: 4,6,8,10  
(senza sord.)

To Cl.

Cl. Clarinet in Bb

*f*

*mf*

*f*

Hn.

*f*

*f*

*f*

*f*

C Tpt.

*mf*

*mf*

*mf*

Tbn.

*mf*

*mf*

B. Tbn.

*mf*

Tba.

*mf*



**molto rall.**

Cl.

*f*

Cl.

*f*

Cl.

Bsn.

*f*

Bsn.

*f*

Hn.

*f*

Hn.

*f*

Hn.

*f*

Hn.

*f*

C Tpt.

*f*

C Tpt.

*f*

C Tpt.

*f*

Tbn.

*f*

Tbn.

*f*

B. Tbn.

*f*

Tba.

*f*

**molto rall.**

Vln. I

Non Div. *pp*  
Vln: 1,3,5  
7,9,11,13

Vln. II

Non Div. *pp*  
Vln: 2,4,6,8  
10,12

Non Div. *pp*  
Vln: 1,3,5  
7,9,11

283  $\text{♩} = 60$

Fl. *ppp*

Picc. *ppp*

Ob. *ppp*

Ob. *ppp*

Cl. *ppp*

Cl. *ppp*

Cl. *ppp*

Bsn. *ppp*

Bsn. *ppp*

Bsn. *ppp*

Hn. *molto!!*

Hn. *molto!!*

Hn. *molto!!*

Hn. *molto!!*

C Tpt. *molto!!*

C Tpt. *molto!!*

C Tpt. *molto!!*

Tbn. *molto!!*

Tbn. *molto!!*

B. Tbn. *molto!!*

Tba. *molto!!*

B. D.

T.S.

T.-t.

Hp. *ff sempre*

Pno. **Full Manual sounding. Performed using wooden board or similar.**  
**Hold until end.**

Vln. I *fp*

Vln. II *pp*  
Non Div.  
Vln: 2,4,6  
8,10

Vla. *pp*  
Non Div.  
Vla: 2,4,6,8

Vc. *pp*  
Non Div.  
Vc: 1,3,5,7

Cb. *pp*  
Non Div.  
DB: 1,2

$\text{♩} = 60$



Fl. *fff*

Picc. *fff*

Ob. *fff*

Ob. *fff*

Ob. *fff*

Cl. *fff*

Cl. *fff*

Cl. *fff*

Bsn. *fff*

Bsn. *fff*

Bsn. *fff*

Hn. *fff*

Hn. *fff*

Hn. *fff*

Hn. *fff*

C Tpt. *fff*

C Tpt. *fff*

C Tpt. *fff*

Tbn. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

B. D. *f* *mp* *ff*

T.S. *f* *p*

T.-t. *ppp* *f* *p*

Hp. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

289

Fl.  
Fl.  
Picc.  
Ob.  
Ob.  
Ob.  
Cl.  
Cl.  
Cl.  
Bsn.  
Bsn.  
Bsn.  
Hn.  
Hn.  
Hn.  
Hn.  
C Tpt.  
C Tpt.  
C Tpt.  
Tbn.  
Tbn.  
B. Tbn.  
Tba.  
B. D.  
T.S.  
T.-t.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*ff*  
*f*  
*mf*

This page of a musical score, numbered 293 and 47, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.).
- Brass:** Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.).
- Percussion:** Air Siren, B. D. (Bass Drum), T.S. (Tom-tom), T.-t. (Tambourine).
- String Ensemble:** Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).
- Dynamic Markings:** *p* (piano), *fff* (fortissimo), *ff* (fortissimo).
- Performance Indicators:** Hairpins for crescendo and decrescendo, and various articulation marks.

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Fl.  
Fl.  
Picc.  
Ob.  
Ob.  
Ob.  
Cl.  
Cl.  
Cl.  
Bsn.  
Bsn.  
Bsn.  
Hn.  
Hn.  
Hn.  
Hn.  
C Tpt.  
C Tpt.  
C Tpt.  
Tbn.  
Tbn.  
B. Tbn.  
Tba.  
Air Siren  
B. D.  
T.S.  
T.-t.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.