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Where Shadow Chases Light

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Where Shadow Chases Light

for orchestra

Juhi Bansal

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Duration ca 15 mins.

Where Shadow Chases Light was commissioned by the Oakland East Bay Symphony with funding from The James Irvine Foundation. It was first performed by the Oakland East Bay Symphony, Michael Morgan conducting, on March 28th, 2014.

Program Note:

Where Shadow Chases Light is inspired by a fragment of a poem by Rabindranath Tagore. To my mind it conjures an image of mountains in the aftermath of a storm; swiftly moving clouds creating bright bands of sun and dark shadows that move over huge distances. This piece takes that inspiration to create expanses of sound - intricate entwining gestures, lyrical melodies, subsuming clouds of harmony that shift from one section to the next, constantly reimagining the two-note sliding motive which begins the piece in the solo violin.

Score transposition:

Please note that while no key signatures appear in the score (due to the use of ragas, synthetic and other scales in this piece rather than major/minor tonality), all parts ARE transposed as is typical (this includes Cl. in A and Hrns in F, as well as all instruments transposing at the octave.)

Instrumentation:

2 Flutes (second doubling Piccolo)

2 Oboes

2 Clarinets in A

2 Bassoons

4 Horns in F

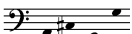
3 Trumpets in C

3 Trombones (1&2 playing tenor trombone, 3 playing bass trombone)

1 Tuba

Piano

Harp

Timpani : four drums initially tuned to 

Three Percussionists

Percussion 1:

Large spring drum / thunder tube
Vibraphone (motor always off)
Suspended Cymbal (may be shared with other percussionists)
Glockenspiel (shared with Percussion 2)
Triangle

Percussion 2:

Suspended Cymbal (may be shared with other percussionists)
Glass wind chimes (shared with Percussion 3)
Glockenspiel (shared with Percussion 1)
Bass Drum

Percussion 3:

Tam-tam
Suspended Cymbal (may be shared with other percussionists)
Glass wind chimes (shared with Percussion 2)
Sizzle Cymbal

Strings (all solos are pulled from their respective sections)

Notes on performance:

- 1) Small-interval glissandi appear in a number of instruments as a melodic decoration (e.g. mm1 - 5, Solo violin I). These gestures are to be integrated seamlessly and subtly into the expressive vocabulary of each instrument, and not accented, stressed or drawn out unless specifically indicated.
- 2) Mm 420 features an unmetred section of music. Each instrument that plays during this section is given a proportionally notated fragment of music. Instruments should enter one at a time after the conductor's downbeat, play expressively and lyrically through their given music, and move to the following measure upon the conductor's next beat. Please note that no absolute rhythms are given - the feel of this passage should be very improvisatory. Players should extrapolate possible rhythms from the spacing of notes within the measure.

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

25

Timp.

Vib.

Glock.

Sus. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22 23 24 25 26 27 28

31 35

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1

Ob. 2 *ff*

Cl. 1 *ff* *f* *fff*

Cl. 2 *ff* *f* *fff*

Bsn. 1

Bsn. 2

Hn. 1, 3 *f* *ff* a2. cuivre

Hn. 2, 4 *f* *ff* a2. cuivre

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *mf* *n* *f* *pp* 31 C2 - C3 35

Vib. *ff* *tr*

Glock. *f* *mf* *n* *f* To Tam - Tam (and sus. cymb)

Sus. Cym. *p* *f*

Hp. *f* *fff* D: C2 B: / Eb F3 G: A:

Pno. *ff* *f* *fff*

Vln. I *ff* *fff* *fff*

Vln. II *ff* *fff* *fff*

Vla. *ff* *fff* *fff* unis. divisi

Vc. *ff* *fff* *fff* *tr*

Cb. *ff* *fff* *fff* *tr*

29 30 31 32 33 34 35

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

43

Timp.

Vib.

B. D.

Sus. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

51

55

Timp.

Vib.

B. D.

Sus. Cym.

Hp.

D₄ C₄ B₃ / E₄ F₄ G₄ A₄

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

59

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

59

Timp.
Sus. Cym.
B. D.
Sus. Cym.

Hp.

Pno.

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

This page of a musical score covers measures 64 through 70. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) and brass (Trombones, Tubas, and Timpani) sections are shown with various dynamics and articulations. The strings (Violins, Viola, and Cello) have specific bowing and fingering instructions. The percussion section includes Suspended Cymbal, Bass Drum, and another Suspended Cymbal, with detailed playing techniques like 'with mallet heads' and 'with sticks' noted. The piano part features a complex texture with sustained chords and moving lines. Measure numbers 64, 65, 66, 67, 68, 69, and 70 are clearly marked at the bottom of the page.

64 65 66 67 68 69 70

74 **molto rit. . . .**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

74 **molto rit. . . .**

Sus. Cym. (drumsticks) *p*

(with mallet heads) *p* To Vib.

B. D.

Sus. Cym. *p* To Cym. (with wire brushes)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

71 72 73 74 75 76 77

♩ = 60

Solo, playfully

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1 *pp*

C Tpt. 2 *pp*

C Tpt. 3 *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. *n*

Timp. *n*

Sus. Cym.

B. D.

Sus. Cym.

Hp.

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *n*

Cb. *n*

Vibraphone *pp*

(2 solo players) con sord. *pp*

(2 solo players) con sord. *pp*

(2 solo players) con sord. *pp*

78 79 80 81 82 83 84

87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

87

Timp.

Vib.

B. D.

Sus. Cym.

Hp.

Bisbigliando
(slow, and uneven)

pp

D: C \flat B \flat / E \flat F \flat G \flat A \flat

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

85 86 87 88 89 90 91

rit. ♩ = 88

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

rit. ♩ = 88

Timp.

Vib.

B. D.

Sus. Cym.

Hp. *slowing down tremolo* *ppp* *pp* *pp*
E₂ - E₃ *A₂ - A₃*

Pno. *pp* *pp*

Vln. I *via sord.* *n*

Vln. II *via sord.* *n*

Vla. *(senza sord.)* *pp* *lightly, (senza sord.)* *pp*
tutti divisi *via sord.* *n*

Vc.

Cb.

110

Fl. 1

Fl. 2 *pp*

Ob. 1 *pp cresc. poco a poco*

Ob. 2 *pp cresc. poco a poco*

Cl. 1 *pp cresc. poco a poco*

Cl. 2 *pp cresc. poco a poco*

Bsn. 1

Bsn. 2

Hn. 1, 3 *pp cresc. poco a poco*

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

110

Timp.

Vib. *pp cresc. poco a poco*
Vibraphone with bow

B. D.

Sus. Cym.

Hp. *pp*
E₃ F# A#
D# B#

Pno. *pp cresc. poco a poco*

Vln. I *pp cresc. poco a poco*
tutti (senza sord.)

Vln. II *pp cresc. poco a poco*
tutti (senza sord.)

Vla.

Vc.

Cb.

This page contains a musical score for an orchestra, spanning measures 113 to 119. The instruments are arranged in the following order from top to bottom: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1, 3 & 4, Trumpet 1, 2 & 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Vibraphone, Bells, Suspended Cymbal, Harp, Piano, Violin 1 & 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, mp, mf), crescendos, and articulation marks. Measure numbers 114 and 118 are highlighted in boxes above the Flute and Horn staves respectively. The page number 18 is located in the top right corner.

122 126

Fl. 1 *mf cresc.* *f cresc.*

Fl. 2 *mf cresc.* *f cresc.*

Ob. 1 *f cresc.*

Ob. 2 *f cresc.*

Cl. 1 *f cresc.*

Cl. 2 *f cresc.*

Bsn. 1

Bsn. 2

Hn. 1, 3 *mf* *mf cresc.* *f* *f cresc.*

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f cresc.*

Tbn. 2

B. Tbn.

Tba.

Timp. 122 126

Vib. *mf* *f*

B. D.

Sus. Cym. Suspended cymbals (with wire brushes) *pp*

Hp.

Pno. *f cresc.*

Vln. I *f cresc.*

Vln. II *f cresc. (unis.)*

Vla. *f cresc.*

Vc.

Cb.

120 121 122 123 124 125 126

133

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

133

Timp.
Vib.
B. D.
Sus. Cym.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Majestic, ♩ = 84

This musical score page covers measures 134 through 140. It features a variety of instruments including woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 3 & 2, 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Baritone, and Tuba), brass (Timp, Vib, B. D., Sus. Cym), keyboard (Hp, Pno), and strings (Vln. I & II, Vla, Vc, Cb). The score is marked with a tempo of ♩ = 84 and a dynamic of *ff* (fortissimo) for most of the woodwind and string parts. The brass parts also feature *ff* markings, with some including *cresc.* (crescendo). The percussion parts include *mf* (mezzo-forte) markings. The score includes various musical notations such as slurs, ties, and dynamic markings. The page number 139 is repeated in a box at the top right and bottom right of the score area.

♩ = 100

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

♩ = 100

Timp., Vib., B. D., Sus. Cym., Hp., Pno.

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

molto rit. (♩ = 60) ' Delicately, ♩ = 69

Fl. 1 *mp*

Fl. 2

Ob. 1 *ff* 3 *f* Solo *pp*

Ob. 2

Cl. 1 Solo, delicately *pp* 3

Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

molto rit. (♩ = 60) ' Delicately, ♩ = 69

Timp.

S. D.

B. D. To Glock. *n*

Sus. Cym. To W.Ch. *p* *n*

Hp.

Pno.

Solo Vln. I 3 *f*

Vln. I Solo espressivo *pp*

Solo Vln. II 3 *ff* 3 *f*

Vln. II Solo espressivo *pp*

Solo Vla. 5 *ff* *f*

Vla. *pp*

Vc. *pp*

Vc. *pp*

Cb. *pp*

163

Solo, delicately

Fl. 1 *pp* *f p f p*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *f p f p*

Bsn. 1

Bsn. 2

Hn. 1, 3 *p mf p mf p*

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

163

Timp.

S. D.

B. D.

Sus. Cym.

Hp. *tr* *tr#* *ppp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

179

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

179

Timp.

Vib.

Glock.

W.Ch.

Hp.

Pno.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Cb.

176

177

178

179

180

181

Imperceptibly speeding up

183

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

mp

p

mf

f

a2

p

f

Solo

f

Imperceptibly speeding up

183

187

Imp.

Vib.

Glock.

W.Ch.

Glass wind chimes

pp

Hp.

Pno.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Cb.

n

f

pp

f

pp

p

f

n

f

f

f

182

183

184

185

186

187

FL 1

FL 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

W.Ch.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

201

202

203

204

205

206

210

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

210

Timp.
Vib.
Glock.
W.Ch.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(Wind Chimes)
To Tam-Tam

pp *mf*

E₃ - E₄

224

Solo (with Fl. 2)

Solo (with Fl. 1)

f

f

p

p

224

Musical score for orchestra and strings, measures 220-226. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Vibraphone, Glockenspiel, Triangle, Harp, Piano, Solo Violin I, Violin I, Solo Violin II, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics (*f*, *p*, *fff*) and performance instructions like "Solo espressivo" and "Solo (with Fl. 1/2)". Measure numbers 220 through 226 are indicated at the bottom.

poco rit.

231

In one ♩ = 50

Fl. 1 *lunga* *pp*

Fl. 2 *lunga* *pp*

Ob. 1 *pp*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Solo, molto espressivo (use a mixture of molto vibrato and straight tone)

231

poco rit.

In one ♩ = 50

Timp. *pp* *n*

Vib.

Glock. *pp*

T.-t.

Hp. *pp*

Pno.

Vln. I

Vln. II *lunga* *pp*

Vla. *lunga* *pp*

Vc. *lunga* *pp*

Cb.

Bass Drum superball groan (friction roll with thumb or superball)

235

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

235

Timp.

Vib.

B. D.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Siz. Cym.
 Improvise, playing with fingers or wire brushes,
 using gestures such as the following:

rit.

243

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

243

rit.

Timp.
Vib.
B. D.
Siz. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

249

(♩. = 40) ♩ = 104

253

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp

Solo, molto espressivo
(using a mixture of straight tone and molto vibrato.)

pp

n

249

(♩. = 40) ♩ = 104

253

Timp.

Vib.

B. D.

Siz. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

n

Vibraphone very soft mallets

ppp

ppp

Solo

pp

mp

pp

f

pp

D₂ C₂ B₂ / E₂ F₂ G₂ A₂

257

261

rit. a tempo ♩ = 104 rit. a tempo ♩ = 104

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

257

261

rit. a tempo ♩ = 104 rit. a tempo ♩ = 104

Timp.

Vib.

B. D.

Siz. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(superball groan)

To Sus. Cym.

8th

rit. a tempo ♩ = 104

Fl. 1 Solo (with Fl.2) *f*

Fl. 2 Solo (with Fl.1) *f*

Ob. 1 *f*

Ob. 2

Cl. 1

Cl. 2 *f*

Bsn. 1

Bsn. 2

pp

Hn. 1, 3 *f* a2

Hn. 2, 4 *f* a2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

rit. a tempo ♩ = 104

Timp. *mf*

Vib. *p* *f* (pick up bow)

B. D.

Siz. Cym.

Hp. *mp* *pp* *f*

Pno. *f* 8va

Vln. I Full, thick, molto vibrato *ff*

Vln. II Full, thick, molto vibrato *ff*

Vla. tutti, Full, thick, molto vibrato *ff*

Vc. tutti, Full, thick, molto vibrato *ff*

Cb. Full, thick, molto vibrato *ff*

277

280

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

277

280

Timp.

Vib.

B. D.

Siz. Cym.

Hp.

Pno.

Solo Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

284

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *mf p*

Bsn. 1

Bsn. 2

Hn. 1, 3 *a2 p*

Hn. 2, 4 *a2 p mp*

C Tpt. 1 *p mp*

C Tpt. 2 *p mp*

C Tpt. 3 *p mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *p*

Timp. *p* B \flat - A \flat

Vib. *p* (pick up bow) *pp* (with bow)

B. D.

Siz. Cym.

Hp.

Pno. *p*

Solo Vln. 1 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

283 284 285 286 287 288 289

293

accel. (♩ = 120) a tempo ♩ = 104

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1

Ob. 2

Cl. 1 *p* *ff*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3 *p* *f*

Hn. 2, 4 *pp* *f*

C Tpt. 1 *pp*

C Tpt. 2

C Tpt. 3 *pp*

Tbn. 1

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

293

accel. (♩ = 120) a tempo ♩ = 104

Timp. *mp*

Vib. (pick up hard mallets)

B. D. (Bass Drum) *mp*

Siz. Cym.

Hp.

Pno.

Solo Vln. I *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

299

Fl. 1 *ff* *p*

Fl. 2 *pp sub.* *p* move to Piccolo

Ob. 1 *ff* *p* Solo 3

Ob. 2 *p* 3 3 3 3 5

Cl. 1 *ff* *p* 3 3 5

Cl. 2

Bsn. 1 *ff* *p*

Bsn. 2 *ff* *p*

Hn. 1, 3

Hn. 2, 4 *f* *p*

C Tpt. 1 *f* *ppp*

C Tpt. 2 *f* *p*

C Tpt. 3 *f* *p*

Tbn. 1

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

299

Timp. *mf* *n* retune A₂ - B₂

Vib.

B. D. *mf* *n*

Siz. Cym.

Hp. *mf* G - G₂

Pno. *mf* *pp*

Solo Vln. I *p* 3 3 3 3 5

Vln. I *p*

Solo Vln. II *p* 3 3

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

297 298 299 300 301 302 303

305

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

1. cuivre

2. cuivre

3.

4.

p *mf* *f* *fff*

305

Timp.

Vib.

B. D.

Siz. Cym.

Hp.

Pno.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Cb.

(hard mallets)

To S. D.

Spring Drum

(Bass Drum)

Sus. Cymbals (with sticks or back of mallets)

p *mf* *f* *fff* *sf-p*

G₂ - G₂
B₂ - B₂

(non div.)

312

315

Fl. 1 *fff* *f* *fff* *mf*

Fl. 2 *fff* *mf*

Ob. 1 *fff* *mf*

Ob. 2 *fff* *mf*

Cl. 1 *fff* *mf*

Cl. 2 *fff* *mf*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1, 3 *fff*

Hn. 2, 4 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

C Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

312

315

Timp.

S. D. To Vib. (pick up hard mallets) *fff* To Tri.

B. D.

Sus. Cym. To Siz. Cym.

Hp.

Pno. *mf* *fff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

403

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

403

Timp.

Glock.

Sus. Cym.

W.Ch.

Hp.

Pno.

Solo Vln. I

Vln. I

Vln. II

Solo Vla.

Vla.

Vc.

Cb.

415

rit.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

415

rit.

Timp.

Glock.

Sus. Cym.

W.Ch.

Hp.

Pno.

Solo Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

420

421

422

423

(10 seconds)

(10 seconds)

(10 seconds)

(10 seconds)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

420

(10 seconds)

421

(10 seconds)

422

(10 seconds)

423

(10 seconds)

Timp.

Vibraphone
(with bow)

Vib.

Sus. Cym.

W.Ch.

Hp.

sempre l.v.

D# - D#

Pno.

(play as a single quick gesture)

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

Cb.

436

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

436

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

B. D.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non vibrato, extremely sul pont (imitate tone of harmonics)

pp

pp

p

ff

pp

This page of a musical score contains measures 438 through 444. The instruments are arranged in the following order from top to bottom: Flute 1 and 2, Oboe 1, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3 and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Vibraphone, Bass Drum, and Tom-tom. The strings are divided into Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics including *pp*, *ppp*, *p*, and *f*. The woodwinds and strings play melodic lines with slurs and ties, while the percussion instruments provide rhythmic accompaniment. The string section includes a dynamic crescendo from *p* to *f* in measure 441, followed by a *pp* dynamic in measure 442. The woodwinds play *ppp* dynamics in measures 438-440 and 443-444. The percussion instruments play *ppp* dynamics in measures 441-444. The score is written in a key signature of one sharp (F#) and a common time signature (C).