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Title

Hall of Mirrors V

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Chris Sansom

Hall of Mirrors V

for Chamber Orchestra
(ideal version)

Hall of Mirrors V is scored for a chamber orchestra of 19 players:

1 flute / alto flute / piccolo

1 oboe / cor anglais

1 clarinet

1 bass clarinet

1 bassoon / contrabassoon

1 horn in F

1 trumpet in B flat or C with harmon, cup and straight mutes

1 tenor/bass trombone with straight and harmon mutes

1 tuba

2 percussion (see below)

1 cimbalom

1 harp

1 piano

2 violins

1 viola

1 cello

1 double bass

Percussion 1:

 crotales

 triangle

 vibraphone

 2 tam-tams

 tubular bells

 2 log drums

Percussion 2:

 glockenspiel

 marimba

 triangle

 5 cowbells

 5 temple blocks

 2 tom-toms

It is recommended that the crotales are mounted above and behind the vibraphone, so as to be immediately accessible while playing the vibraphone. Similarly with the glockenspiel and marimba.

Mallets/beaters are indicated as follows:

 hard

 medium

 soft

 large soft

 drumstick

 metal

Only one beater at a time is indicated in the part, it being up to the player to use the appropriate number for the particular passage. Where none are indicated, the default beater for the instrument is assumed (*eg*, metal triangle beater, tubular bells hammer). Consistency is not guaranteed!

Notes on Performance

This music derives originally from the output of a computer program called *Fractal Music*, which I wrote in the 1990s for the Atari ST (of fond memory) with the help of my friend Laurence Glazier, who also suggested the title of this work. The notated score is as close as I could reasonably get to the original material, with a minimum of compromises, while still being something like readable. However, playability is another matter, so the score in its present state should be regarded as an *ideal* version. If any ensemble really can perform this as it stands, naturally I would be only too delighted (not to mention surprised), but I fully intend to produce a further version for performance, with some thinned-out textures, greater freedom for interpretation of some rapid passages and a generally greater regard to practicability.

Eventually it will be the final (and second longest) movement of a projected five movement work (hence the *V*).

Tempi and duration

Some of these may be a little ambitious, but please don't slow it down more than absolutely necessary. The composer's MIDI recording lasts approximately 9 minutes — it would be good to keep it to no more than 10.

Dynamics

I use the abbreviation *n* for *niente* instead of a number of *ps* to indicate a silent entry before a crescendo or a fade to nothing after a diminuendo.

Laisser vibrer

The following instruments should be allowed to ring indefinitely unless otherwise indicated: crotales, glockenspiel, tubular bells (the sustain pedal should be locked down), triangles, tam-tams, harp and cymbalom — but not the vibraphone, which should be played as written.

In the case of the cymbalom, for which I have not previously written, this treatment arose through a misunderstanding brought about by the virtual instrument I used for my MIDI recording, where the sustain pedal works to damp rather than to undamp the notes (I use the same instrument for the harp, where the pedal also works this way — but that makes sense!). However, my writing here for the instrument is based on this assumption, so the player will have to keep a foot on the sustain pedal through most of the piece.

Hall of Mirrors V

for chamber orchestra

Score notated in C

Chris Sansom

3/4 ♩ = 108

Flute

Oboe

Bs Clarinet

3/4 ♩ = 108

Trumpet

3/4 ♩ = 108

Percussion 1

Cimbalom

Harp

Piano

3/4 ♩ = 108

Double Bass

Bottom C, D; top G

4 ♩ = 96

[illegible]

♩ = 120

13

Ob.

Bsn. *f* *mf* to Contrabassoon

♩ = 120

Hn.

Tbn.

Tu.

♩ = 120

Perc. 1 *f* *mf*

Perc. 2 *f* *pp*

Hp.

Pno.

(8^{va})

♩ = 120

Vn. I *mf* *p* *pp*

Vn. II *mp* *p* *pp* (senza vib.)

Va. *p* *pp* senza vib.

Vc. *f* *p* *pp* senza vib.

D.B. *p* *pp* senza vib.

This page of a musical score contains the following elements:

- Instrumentation:** Oboe (Ob.), Bass Clarinet (B. Cl.), Horns (Hn.), Trombones (Tbn.), Tubas (Tu.), Percussion 1 and 2 (Perc. 1, Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Vc.), and Double Bass (D.B.).
- Key Signature:** Two sharps (F# and C#), indicating D major or B minor.
- Time Signature:** 2/4.
- Tempo:** Moderato.
- Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 78

24

Fl.

Ob.

C. Bn.

Tbn.

Tu.

Perc. I

Pno.

Vn. I

Vc.

D.B.

ff *f* *mf* *mf* *mp* *mf* *mp* *f* *mp* *legato* *p* *legato, con vib.* *mp* *p* *pizz.* *f* *mp*

to Bassoon

(8^{vb})

3

 $\frac{3}{4}$ $\text{♩} = 108$

30 (8va)-----

Vn. I *ppp* *pizz.* *arco*

Vn. II *ppp* *pizz.* *arco*

Va. *ppp* *pizz.* *arco*

D.B. *(pizz.)* *p* *pp* *arco* *pp*



4

 $\frac{7}{8}$ $\frac{4}{4} \text{♩} = 103$

37

Clar. *f*

B. Cl. *f*

Tpt. *harmon, tube removed* *f*

Tbn. *f* *poco*

Perc. 1 *f*

Perc. 2 *f*

D.B. *continue, WITHOUT CHANGING TEMPO!* *sempre pp*

5

43

$\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ ♩ = 125

B. Cl. *f*

Bsn. *f*

Hn. *ppp*

Tpt. *f*

Tbn. *f*

$\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ ♩ = 125

Perc. 1 *p*

Perc. 2 *f*

Cimb. *secco* *f*

Hp. *p*

Pno. *f*

$\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ ♩ = 125

D.B. *pizz.* *pp*

6

 $\frac{8}{8}$ ♩ = 116 $\frac{3}{4}$ $\frac{4}{4}$

♩ = 112

50

Ob. *f* *poco*

Clar. *ppp* *poco* *pp* *molto*

B. Cl.

Bsn.

Hn.

Perc. 1 *p* *f* rapidly scrape edge

Perc. 2 *f* *poco*

Cimb.

Hp.

Pno. *pp* *pp* *fff*

Vn. I *p* *p* *mf* *ff* poss.

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *arco* *pp* *p*

$\frac{8}{8}$ ♩ = 116 $\frac{3}{4}$ $\frac{4}{4}$ ♩ = 112

7

 $\frac{3}{4}$ ♩ = 116

56

Fl. *mf*

Ob. *mf* to Cor Anglais

Clar. *ff* *poco* *ff* *mf*

Bsn. *p*

Hn. *mf*

Tu. *ff* *poco* *ff* *mf* *mp* *mp*

Perc. 1 *mf*

Perc. 2 *p*

Pno. *ff* *mf*

Vn. I *mp*

Vn. II

Va.

Vc.

D.B. *ff* *mf* *mf*

$\frac{3}{4}$ ♩ = 116

$\frac{3}{4}$ ♩ = 116

$\frac{3}{4}$ ♩ = 116

44

44

44

69 $\frac{4}{4}$ $\frac{3}{4}$ ♩ = 108

Fl.

Cor Ang.

Clar.

Bsn.

Tpt.

Perc. I

Hp.

Pno.

Vn. I

Vn. II

Vc.

D.B.

f

ppp

harmon, tube removed

pp

pp

ff

f

pp con ped.

pp

pp

p

74

Ob. *mf* *f* to Cor Anglais

Hn. *f*

Tpt. *f* *mf* *open*

Tu. *pp* *pp*

Perc. 1 *f* 2

Perc. 2 *f*

Hp. *poco*

Pno. *f* *pp* *pp*

Vn. I *pp* *pp* *poco*

Vn. II *pp* *pp* *poco*

Va. *ff*

Vc. *f* *mf* *f*

10

79

Fl. *pp*

Clar. *p* *pp*

Bsn. *pp* *p*

Hn. *p* *ppp*

Tbn. *pp* *poco* *p* *poco*

Tu. *pp* *poco* *p*

Perc. 2 *p*

Hp. *mf*

Pno. *p*

Vn. I *pp* *p*

Vn. II *pp* *p*

Va. *pp*

Vc. *pp* *pizz.* *p*

D.B. *p* *pp*

85

Fl. *p* *pp*

Cor Ang. *mf* *p*

Clar. *mf* *p* *ff* *mf*

B. Cl. *mf* *mp* *f* *n*

Bsn. *poco* *mp* *n* *mf*

Hn. *mp* *p* *f* *mf* *p*

Tbn. *mp*

Tu. *p* *mf* *mf*

Perc. 1 *mf* *mp* *f* *poco*

Harp. *p* *mp* *pp* *pp* *f* *mf*

Piano. *mf* *mp* *mp* *p* *pp*

Vn. I *pp*

Vc. *n*

D.B.

$\frac{4}{4}$

91

Fl. pp n mf

Cor Ang. ppp pp n mf to Oboe

Clar. ppp pp pp

B. Cl. pp pp

Bsn. to Contrabassoon n pp p

Hn. ppp

Tpt. pp p

Tbn. straight mute n mf n

Tu. pp pp p

Perc. I mp

Pno. pp

Vn. I mp mf f

Vn. II mf f

Va. p

Vc. mf n pp f

D.B. pp pp p

 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

12

 $\frac{4}{4}$

♩ = 128

98

Fl. *f* poco a poco dim. -

Ob. *p*

Clar. *mf* *f* *mp* poco a poco dim. -

B. Cl. *f*

C. Bn. *p* to Bassoon

 $\frac{4}{4}$

♩ = 128

Tpt. *ff* *f*

 $\frac{4}{4}$

♩ = 128

Perc. 2 *ff*

Hp. *p* poco a poco cresc. -

Pno. *p* poco a poco cresc. -

 $\frac{4}{4}$

♩ = 128

Vn. I *ff* *mf* poco a poco dim. -

Vn. II *ff* *mf* poco a poco dim. -

Va. *mf* poco a poco dim. -

Vc. *mf* poco

13

 $\frac{2}{4}$ ♩ = 120 $\frac{3}{4}$ ♩ = 108

103

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tu.

Perc. 1

Perc. 2

Cimb.

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

pp *molto* *fff*

pp *molto* *fff* *mf*

pp *molto* *fff* *mf*

f *fff* *f*

f *fff* *f* *poco*

mf

mf

mp *f* *mf* *f* *mf* *fff*

$\frac{2}{4}$ ♩ = 120 $\frac{3}{4}$ ♩ = 108

mp

108

Fl. *mf* *f*

Ob. *mf* *mp* *f*

Clar. *p* *mf* *mp* *mf* *mf*

B. Cl. *mf* *mf*

Bsn. *p* *mf* *f* *p*

Hn. *mf*

Tbn. *open* *mf*

Tu. *mf*

Perc. 1 *f* *strike edge*

Perc. 2 *f* *poco* *f*

Hp. *f* *p* *ff* *p* *p*

Pno. *f*

Vn. I *mp* *f* *poco* *ff* *pont.* *mp* *p*

Vn. II *mp* *f* *ff* *pont.* *mp* *p*

Va. *mp* *mp* *pont.* *mp* *p*

Vc. *mf* *mp*

$\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = 116$

$\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = 116$

$\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = 116$

$\frac{3}{8}$ $\frac{4}{4}$ $\text{♩} = 116$

[illegible]

117

Fl. *mf* *mp*

Ob. *mf* *poco*

Clar. *mp* *pp*

B. Cl. *mp* *mp > p* *mf*

C. Bn. *mp* *p*

Hn. *mp* *pp*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

Tu. *mp* *mp > pp* *mp*

Perc. 1 *p*

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

Hp. *ff* *p.d.l.t.* *f* *mf*

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

Vn. I *mp* *poco* *p* *poco*

Vn. II *mp*

Va. *mp*

Vc. *mp* *mf*

122

$\frac{3}{4}$

Ob. *f*

Clar. *mf* *mp* *pp*

B. Cl. *mf* *mp* *f* *poco a poco dim.* *pp*

C. Bn. *pp*

$\frac{3}{4}$

Tpt. *pp*

Tbn. *pp*

Tu. *mp* *ppp* *p*

$\frac{3}{4}$

Perc. 1 *f* *poco a poco dim.*

Perc. 2 *mp*

Hp. *f* *p.d.t.* *s* *0*

Pno. *mp* *8va*

$\frac{3}{4}$

Vn. I *mp* *ppp* *poco a poco cresc.*

Vn. II *ppp* *poco a poco cresc.*

Va. *pp*

Vc. *pp*

D.B. *pp*

16

128

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

Clar. *mp* *pp* *mp* *p*

B. Cl. *mf* *f* *f* *mf* *poco*

Tpt. *mp* *pp* *mp* *p*

Tbn. *mp* *pp* *mp* *p*

Tu. *mp* *p* *mp* *mp*

Perc. I

Hp. *f* D, C

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

Vn. I

Vn. II

Va. *p* *mp* *p* *mp*

Vc. *mp* *pp* *mp* *p*

D.B. *mp* *pp* *mp* *p*

17

134

Fl. *pp* *pp*

Ob. *pp*

Clar. *mf* *p* *f*

B. Cl. *mp*

C. Bn. *mf* *f* *mf*

Hn. *mp* *f* *fff* *mf* *mp*

Tpt. *mf*

Tbn. *mf* *f* *fff* *ppp* *pp*

Tu. *mf* *pp* *mf* *ppp* *pp*

Perc. 1 *mf*

Perc. 2 *mf*

Hp. *p* *mf* *pp* *loco*

Pno. *p* *pp* *p*

Vn. I *mp*

Vn. II *mp*

Va. *mp* *mf*

Vc. *mf*

D.B. *mf*

139

Fl. *f* *mp*

Ob. *f* *mp*

Clar. *mp* *pp*

B. Cl. *mp* *f* *mp*

C. Bn. *mp* *f* *mp*

Tpt. *mp* *harmon, tube removed*

Tbn. *f* *mp* *harmon, tube removed*

Tu. *f*

Perc. 2

Hp. *f* *mf* *f*
G^b D^b Eb F^b B^b C^b

Pno. *f*

Vn. I *mp* *ff*

145

Fl. *f* *mf* to Piccolo

Ob. *f*

Clar. *f* *ff*

B. Cl. *pp* *pp* *f*

C. Bn. *p*

Hn. *f*

Tbn. *mf* *open*

Tu. *f* *p*

Perc. 1 *motor on* *f*

Perc. 2 *f*

Hp. *mf*

Pno. *mf* *f* *f*

Vn. I *pp*

Va. *pont.* *f*

Vc. *pont.* *mf* *f* *ord.*

D.B. *mf*

D# F# G# A#

19

 $\frac{4}{4}$

151

Pic. p pp

Ob. f f

Clar. f

B. Cl. mf

C. Bn. mf mp p to Bassoon

$\frac{4}{4}$

Hn. p mf mp mf

Tpt. *open* f mf

Tbn. ff f mp p mf mp mf

Tu. f mf

$\frac{4}{4}$

Perc. 1 pp $motor off$

Perc. 2 mp mf mp

Hp. mf mf mp mf mp

Pno. p mf *secco* mp mf mp

$\frac{4}{4}$

Vn. I f pp

Vn. II pp

Vc. p *poco*

D.B. f p *poco*

155

Picc. *p* *mf* *mp* *p*

Ob. *mf* *mp* *p*

Clar. *mf*

B. Cl. *mf* *mp*

Bsn. *mf* *mp* *mp* *p*

Hn. *f* *mf* *mp*

Tpt. *mf* *p*

Tbn. *mf* *p*

Tu. *mf*

Perc. 1 *mf* *mp*

Perc. 2 *ff* *mf*

Hp. *ff* *mf* *mp*

Pno. *ff* *p* *secco* *mf* *mf* *mp* *p* *mf*

Vn. I *mf* *p*

Vn. II *mf* *mp* *mf* *mp*

Va. *ord.* *mf* *mp*

Vc. *mf*

D.B. *mf* *p*

20

159

Ob. *pp*

Clar. *pp* *p* *mp* *pp*

B. Cl. *mf* *ff* *fff* *mp* *ff*

Bsn. *mf* *p* *mp*

Hn. *mp* *mf*

Tpt. *p* *mp*

Tbn. *p* *mp* *mp*

Tu. *mp* *mf* *mf* *f* *pp* *ff*

Perc. 1 *p* *f* *p* *mf*

Perc. 2 *f*

Hp. *p* *mp* *p* *mp* *poco*

Pno. *mp* *mf* *f* *ff* *fff* *f*

Vn. II *mf* *f*

Va. *mf*

Vc. *mp* *f*

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

163

Instrumentation and Dynamics:

- Picc.**: $ff > mf$, mp , p , pp
- Clar.**: ff , f , mf
- B. Cl.**: mp , p
- Bsn.**: pp , p
- Hn.**: mp , pp
- Tpt.**: p
- Tbn.**: f , mp
- Tu.**: mf , p , mf
- Perc. 2**: mp
- Hp.**: f , mf , p
- Pno.**: mp , p , pp , pp
- Vn. I**: mf , mp , $mp > p$, ff , mf , mp , pp
- Vn. II**: mf , mp
- Vc.**: pp , $pizz.$, p
- D.B.**: mp , p , pp , $poco$

Performance Instructions:

- Articulation**: $8va$, $8vb$, $pizz.$
- Tempo**: $poco$
- Chords**: A^b , C^b , G^b , D^b

167

Picc. *f* *mp* *f* *mf* *p* *to Flute*

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

Clar. *mp* *f*

B. Cl. *p* *pp* *poco* *mp* *f*

Bsn. *pp* *poco* *mp* *f* *to Contrabassoon*

Hn. *p* *mp* *f* *p*

Tpt. *mf*

Tbn. *pp* *poco* *mp* *f*

Tu. *ppp* *p*

Perc. 2 *mp*

Hp. *mp* *mf* *f* *p.d.lit.* *f*

Pno. *mf* *f* *mp* *pp* *8vb*

Va. *pp* *poco* *mp* *f*

Vc. *arco* *pp* *poco* *mp* *f*

D.B. *p* *mp*

22

*a tempo*

3

4

7

171

Ob. *mf*

Tu. *f*

Perc. 1 *pp* *mp* *s*

Perc. 2 *fff* *f*

Cimb. *f* *mp* *pp* *f* *mf* *f*

Hp. *fff* *3 loco* *fff* *f*

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

Vn. I *fff poss.*

a tempo

3 4 7

8^{va} 8^{vb}

[illegible]

23

[illegible]

185

7/8 **3/4** *rall.* $\text{♩} = 96$ $\text{♩} = 108$

Picc. *< ff > f < ff* *p pp p* *to Flute*

C. Bn. *pp*

7/8 **3/4** *rall.* $\text{♩} = 96$ $\text{♩} = 108$

Tu. *fff* *f*

7/8 **3/4** *rall.* $\text{♩} = 96$ $\text{♩} = 108$

Perc. 1 *ff*

Perc. 2 *ff* *p pp*

Cimb. *p* *pp*

Hp. *f ff* *p pp*

Pno. *f secco* *7* *5:3* *8th* *(34:22 2)*

7/8 **3/4** *rall.* $\text{♩} = 96$ $\text{♩} = 108$

Vc. *p*

D.B. *pizz.* *p pp mp* *fff fff* *arco*

[illegible]

accel. - - - ♩ = 140

192

Fl.

Ob.

Clar.

B. Cl.

C. Bn.

Tpt.

Tu.

Perc. 1

Perc. 2

Cimb.

Hp.

Pno.

Vn. I

Vn. II

Vc.

mf *mp*

mf *mp*

mf *mp*

mf *mp*

p *mf*

accel. - - - ♩ = 140

p *mp*

motor on *p* *pp*

p

p *mp*

p *mp*

p *mp*

mf *mp*

accel. - - - ♩ = 140

p

lento *ppp*

p *mf*

25

♩ = 128

196

Fl. *mf* 3

Ob. *mf* 3

Clar. *mf*

B. Cl. *mf*

C. Bn. *f*

♩ = 128

Hn. *mf* 3

Tpt. *mf* open 2

Tbn. *mf*

♩ = 128

Perc. 1 *p* secco

Perc. 2 *p* 3

Cimb. *p* secco 3 *f*

Hp. *p* 8va *mf* 7 *mf*

C[♯] B[♭] C[♯] B[♭] F[♯] C[♯] B[♭]

Pno. *p* secco 3 *mf* 8va *f* 3 5 *mf* 3 3 8va

♩ = 128

Vn. I *pp* 3 *p*

Vn. II *pp*

D.B. *pp* 3

flutter —

26

[illegible]

Musical score for measures 207-210. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Contrabassoon (C. Bn.), Horn (Hn.), Trombone (Tbn.), Tuba (Tu.), Percussion 2 (Perc. 2), Cymbal (Cimb.), Harp (Hp.), Piano (Pno.), Violoncello (Vc.), and Double Bass (D.B.).

The tempo changes from ♩ = 108 to ♩ = 100 at measure 209.

Measure 207:

- Fl.: Rest
- B. Cl.: *pp*, eighth notes G₂, F₂, E₂, D₂, C₂, B₁.
- C. Bn.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- Hn.: Triplet eighth notes G₂, F₂, E₂ (*p*).
- Tbn.: Rest
- Tu.: Rest
- Perc. 2: Rest
- Cimb.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Hp.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Pno.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Vc.: Rest
- D.B.: Triplet eighth notes G₂, F₂, E₂ (*p*).

Measure 208:

- Fl.: Rest
- B. Cl.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- C. Bn.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- Hn.: Triplet eighth notes G₂, F₂, E₂ (*p*).
- Tbn.: Triplet eighth notes G₂, F₂, E₂ (*ff*).
- Tu.: Triplet eighth notes G₂, F₂, E₂ (*p < mp*).
- Perc. 2: Rest
- Cimb.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Hp.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Pno.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Vc.: Rest
- D.B.: Triplet eighth notes G₂, F₂, E₂ (*p*).

Measure 209:

- Fl.: *pp*, quarter note G₂, half note F₂.
- B. Cl.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- C. Bn.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- Hn.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Tbn.: Triplet eighth notes G₂, F₂, E₂ (*ff*).
- Tu.: Triplet eighth notes G₂, F₂, E₂ (*p < mp*).
- Perc. 2: Triplet eighth notes G₂, F₂, E₂ (*p*).
- Cimb.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Hp.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Pno.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Vc.: Rest
- D.B.: Triplet eighth notes G₂, F₂, E₂ (*p*).

Measure 210:

- Fl.: *pp*, quarter note G₂, half note F₂.
- B. Cl.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- C. Bn.: Triplet eighth notes G₂, F₂, E₂ (*p*), triplet eighth notes D₂, C₂, B₁ (*mp*).
- Hn.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Tbn.: Triplet eighth notes G₂, F₂, E₂ (*ff*).
- Tu.: Triplet eighth notes G₂, F₂, E₂ (*p < mp*).
- Perc. 2: Triplet eighth notes G₂, F₂, E₂ (*p*).
- Cimb.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Hp.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Pno.: Triplet eighth notes G₂, F₂, E₂ (*f*).
- Vc.: Rest
- D.B.: Triplet eighth notes G₂, F₂, E₂ (*p*).

27

 $\frac{4}{4}$ poco rall. - - $\text{♩} = 96$ $\frac{3}{4}$ $\text{♩} = 128$

211

to Alto Flute

Fl. *p* *mp* *mp* *pp*

Ob. *p* *mp* *pp* *mp*

Clar. *p* *mp* *pp* *pp*

B. Cl. *p* *mp* *pp* *pp*

C. Bn. *mp* *p* *p* *ff*

Hn. *p* *p*

Tbn. *pp*

Tu. *mp* *mp*

Perc. 1 *f* *mp* *pp*

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

Cimb. *p* *p* *pp*

Hp. *p* *f* *mp* *p* *pp* *mf* *p*

Pno. *p* *mp* *p* *mp* *p* *pp* *sempre p* *mf* *ff* *mp*

Vn. I *p* *mp* *f*

Vn. II *p* *mp* *f*

Va. *mp* *pp*

Vc. *p* *mp*

D.B. *mp* *p* *mp* *pp* *p* *ffmp*

pizz. *arco*

215 *vall.* - - - - - ♩ = 108

Clar. *pp*

B. Cl. *mp*

C. Bn. *fff* *mp* *mp*

vall. - - - - - ♩ = 108

Tpt. *straight mute* *pp* *mf*

Tbn. *mp* *mp* *mp*

Tu. *fff* *mp* *mp*

vall. - - - - - ♩ = 108

Perc. 1 *p* *mf* *p* *mf*

Perc. 2 *p*

Cimb. *p* *mp*

Hrp. *p* *p* *mf* *f* *mf*

Pno. *mp* *fff* *ff* *pp* *pp* *mf* *pp* *mf*

vall. - - - - - ♩ = 108

Vn. I *senza vib.* *mf*

Vn. II *pizz.* *mf*

Va. *pizz.* *mf*

Vc. *mp* *mp*

D.B. *mp* *mp* *mp*

♩ = 96

♩ = 96

[illegible]

29

♩ = 60

♩ = 96 *accel.* -

224

A. Fl. *pp*
 Clar. *f* *ff*
 B. Cl. *f* *p*
 C. Bn. *mf* *mp*
 Hn. *pp*
 Tpt. *pp*
 Tbn. *p*
 Tu. *p*
 Perc. 1 *p*
 Perc. 2 *mf* *pp*
 Cimb. *mp* *ff* *p*
 Hp. *p* *mp* *p*
 Pno. *f* *poco* *ff* *p*
 Vc. *pizz.* *p* *arco* *p*
 D.B. *pizz.* *p* *arco* *p*

- - ♩ = 120 ♩ = 60 ♩ = 120 *rall.* - - - ♩ = 108 *accel.* - - - ♩ = 120

229

to Piccolo

A. Fl. *p*

Ob. *mp*

Clar. *p* *mp*

B. Cl. *mp*

C. Bn. *mf* *f*

Hn. *ff* *> p*

Tbn. *ff*

Tu. *mp* *mf* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mp* *mf* *f* *ff* *mp* *p*

Cimb. *mp* *mf* *ff* *p*

Hp. *f* *p* *mp* *poco* *mf* *f* *p*

Pno. *p* *pp* *f* *ff* *p*

Vn. I *f*

Vn. II *pp* *< f*

Vc. *p* *< mp* *mf* *> mp*

D.B. *pp* *p* *< mf* *fff* *> mf* *mp* *> pp*

♩ = 120 ♩ = 60 ♩ = 120 *rall.* - - - ♩ = 108 *accel.* - - - ♩ = 120

♩ = 100

♩ = 120

234

Picc. *pp* *mf* *mp*
 Ob. *pp*
 Clar. *pp*
 B. Cl. *pp*
 C. Bn. *mp*
 Hn. *mf*
 Tbn. *mp*
 Tu. *f* *poco* *mf*
 Perc. 1 *motor on* *mf*
 Perc. 2 *mf*
 Cimb. *mf*
 Hp. *mf*
 Pno. *p* *ppp*
 Vn. I *mp* *mp*
 Vn. II *pp* *mf* *ppp*
 Vc. *p* *mp* *mf* *pizz.* *mf*
 D.B. *pp* *p* *mf* *mf*

The musical score is arranged in systems. The first system includes Picc., Ob., Clar., B. Cl., and C. Bn. The second system includes Hn., Tbn., and Tu. The third system includes Perc. 1, Perc. 2, Cimb., Hp., and Pno. The fourth system includes Vn. I, Vn. II, Vc., and D.B. The score features various musical notations including triplets, slurs, and dynamic markings. The tempo markings indicate a change from 100 to 120 beats per minute.

31

238

4/4

Picc. *pp*

Ob. *fff* *f* *mf* *mp*

Clar. *mp*

B. Cl. *f* *mp*

C. Bn. *mf* *poco a poco dim.*

4/4

Hn. *pp* *p*

Tbn. *f*

Tu. *fff* *pp* *p*

4/4

Perc. 1 *p*

Hp. *mp* *< mf*

B $\flat$

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

4/4

Vn. I *fff*

Vn. II

Va. *f*

Vc.

D.B. *mf*

239 $\frac{4}{4}$

Picc. mp p pp

Ob. mp f $poco$

Clar. mp mf f $poco$

B. Cl. mp mf f $poco$

C. Bn. mp mf f $poco$

Hn. mp mf f

Tpt. $open$ $flutter$ mp mf

Tbn. mp mf f

Tu. mf ff

Perc. 1 mf ff mp mf f 8.9

Perc. 2 mf $poco$

Cimb. f ff f mp p pp

Hp. f mf

Pno. f mf ff mf f

8^{th}

Vn. I mp mp

Vn. II mp mp

Va. mp mf $> mp$

Vc. mp $< mf$ mf p pp

D.B. mf mp p

32 ♩ = 108

242

3/4 **4/4**

Picc. *mp* *mf* *p*

Clar. *ff* *poco*

B. Cl. *pp* *poco* *p* *mf* *p*

C. Bn. *mp* *pp* to Bassoon

3/4 **4/4** ♩ = 108

Hn. *pp* *pp* *pp*

Tpt. *pp*

Tbn. *fff* *fff* *molto* *ppp*

Tu. *fff*

3/4 **4/4** ♩ = 108

Perc. 1 *8:9* *pp* *motor off*

Perc. 2 *f* *poco*

Hp. *f* *poco*

Pno. *pp* *mp* *ppp* *f* *pp* *f* *ppp*

3/4 **4/4** ♩ = 108

Vn. I *pp* *f* *ff*

Va. *pp*

Vc. *ff* *pp* *fff* *f* *poco*

D.B. *pizz.* *pp* *arco* *pp* *mf*

[illegible]

33

250

$\frac{4}{4}$ $\text{♩} = 140$ $\frac{5}{4}$ $\frac{4}{4}$ $\text{♩} = 132$

Fl. *pp* *mf*

Ob. *mf*

B. Cl. *mf* *mf* *mf*

Bsn. *mf* *f* *mf*

Hn. *mp* *mf* *f*

Tpt. *mf* *f*

Tbn. *mf*

Tu. *mp* *mf*

$\frac{4}{4}$ $\text{♩} = 140$ $\frac{5}{4}$ $\frac{4}{4}$ $\text{♩} = 132$

Perc. 1 *p* *motor on*

Perc. 2 *mf*

Cimb. *mf*

Hp. *mf* *f*

Pno. *pp* *f* *mf* *mf*

Vn. I *mf*

Vn. II *mf* *f* *pp* *mf*

Va. *mf*

D.B. *mf*

254

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

Ob. *f* *mf* *f* *mf* *mf* *mp*

Clar. *f* *f* *mf* *mf* *mp*

B. Cl. *f* *f* *mf* *mf* *mp*

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

Hn. *f* *mf* *f* *mp* *p*

Tpt. *mf* *f* *mp*

Tbn. *mp* *f* *mp*

Tu. *mf*

Perc. 1 *mf* *mf* *mf* *mp*

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

Cimb. *mf* *mf*

Hp. *mf*

Pno. *mp* *secco* *mp*

Vn. I *f* *mf* *mp* *mp > p*

Vn. II *f* *mf* *mp*

Va. *f* *mp*

Vc. *f*

D.B. *mf*

34

257

2/4 4/4 ♩ = 116

Fl. *mp* *mp* *p*

Ob. *mp* *mp* *f* *p*

Clar. *mp*

B. Cl. *p*

Hn. *mp* *mp* *mp*

Tpt. *pp* *mp* *mp* *ff* *harmon. tube removed*

Tbn. *mp* *mp*

Tu. *mp*

Perc. I *p* *fff* *fff* *motor off*

Cimb. *p* *mf*

Hp. *pp* *f* *f* *p* *ff*

Pno. *p* *mp* *mf*

Vn. I *p* *p* *mp* *n*

Vn. II *p*

Va. *ppp < pp* *poco* *p* *mp*

Vc. *mp* *mf* *f*

D.B. *mp* *p*

262 ♩ = 120

Fl. *mp* *p*

Ob. *mp* *p* to Cor Anglais

Clar. *mp* *p*

B. Cl. *f* *poco*

Bsn. *f*

Hn. *p* *mf*

Tpt. *f* *mf*

Tbn. *mp* *n*

Tu. *n*

Perc. 1 *pp* *pp*

Perc. 2 *n* *p* *pp* *pp*

Cimb. *pp*

Hp. *p* *p* *p* *p*

Pno. *mp* *p* *p* *p* *poco*

Vn. I *n*

Vn. II *n*

Va. *mp* *pp* *mf*

Vc. *flautando* *p*

D.B. *mp* *p* *p*

pizz. *7/8*

35

265

Fl. *mf*

Clar. *mp* *poco*

B. Cl. *mp*

Bsn. *mp* *poco*

Hn. *p* *poco*

Tpt. *mp* *p* *pp*

Tbn. *pp* *mp*

Tu. *p* *pp*

Perc. 1

Perc. 2 *pp* *mp*

Cimb. *ppp*

Hp. *pp* *pp* *p* *mp*

Pno. *pp*

Vn. I *mf*

Vn. II *mf*

Va. *poco* *n*

Vc. *ord.* *mp*

D.B. *7:6* *arco*

Chords: A₁, D₁; G₁; B₁

36

269

Fl. $\frac{3}{4}$ $\frac{5}{4}$ $\text{♩} = 108$ $\frac{4}{4}$

Cor Ang. *mf* *pp* *f* *mf*

Clar. *pp* *f*

B. Cl. *mf* *poco* *pp* *f* *mf*

Bsn. *mf* *f* *poco* *poco*

Hn. *mf*

Tpt. *f* *pp*

Tu. *mf* *f* *mf*

Perc. I *pp* *f* *mf*

Cimb. *mf* *f*

Hp. *p* *pp* *mf* *pp* $\text{D}^\sharp$

Pno. *p* *pp* *pp*

Vn. I

Vn. II

Va. *mf*

Vc. *mf* *f*

D.B. *f* *mf*

[illegible]

[illegible]

284

Fl. *mp* *p* *mp*

Cor Ang. *mp* *mp*

Clar. *mp* *p*

B. Cl. *mp* *p*

Bsn. *p*

Hn. *mp* *mp*

Tpt. *mp* *p*

Tbn. *mp* *mp*

Tu. *p*

Perc. I *p* *poco* *mp*

Hp. *mf* *p* *ff*

Pno. *mp* *pp* *f* *mp*

Vn. I *p*

Vn. II *mp*

Va. *mp*

Vc. *p*

Detailed description: This page contains the musical score for measures 284 through 288 of 'Hall of Mirrors V'. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, strings, and piano. The woodwinds (Flute, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and strings (Violin I, Violin II, Viola, Violoncello) have specific melodic and harmonic parts, often marked with dynamics like *mp*, *p*, and *ff*. The piano part features a complex texture with multiple layers of chords and moving lines. The percussion part includes a snare drum pattern and a cymbal. The score is written in a key signature of one flat and a 4/4 time signature.

290

[illegible]

39

294

Clar. *ppp*

Bsn. *p*

Tpt. *3*

Perc. I *ppp*

Pno. *pp* *5* *9* *5* *5*

Va. *pp*

Vc. *ppp* *poco*

D.B. *ppp* *poco*

40

300

Cor Ang. $\frac{3}{4}$ $\text{♩} = 128$ $\frac{5}{4}$ $\text{♩} = 90$ $\frac{3}{4}$ $\text{♩} = 75$ $\frac{7}{8}$ $\text{♩} = 72$

Clar. pp p

B. Cl. ppp pp p mf $ppco$

Bsn. pp p

Hn. mf

Tpt. $cup\ mute$ pp p

Tbn. mf $ppco$

Tu. pp p $p < mf$

Perc. 1 ppp p mp

Perc. 2 ppp mf

Hrp. ppp p mf mf

Pno. ppp pp p $pp < mf$ mp

Vn. I mf

Vn. II mf

Va. mf

Vc. pp mf

D.B. pp pp mf

[illegible]