

Aaron Israel Levin

Ten remarks on a city
for orchestra

For perusal use only

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Instrumentation

2 Flutes (second doubles Piccolo)
2 Oboes (second doubles English Horn)
2 B-flat Clarinets (second doubles Bass Clarinet)
2 Bassoons (second doubles Contrabassoon)

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

Timpani
3 Percussion

Harp
Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

Percussion Instrumentation

Percussion 1:
Glockenspiel
Whip 1
Vibraslap 1
Xylophone
Tam-tam (shared w. Perc. 3)
Bass Drum (shared w. Perc. 3)

Percussion 2:
Two Triangles (preferably large)
Whip 2
Vibraslap 2
Vibraphone
Low Woodblock
Suspended Cymbal (possibly shared w. Perc. 3)
Snare Drum

Percussion 3:
Tubular Bells
Whip 3
Vibraslap 3
Two Cowbells
Suspended Cymbal (possibly shared w. Perc. 2)
Five Temple Blocks
Tam-tam (shared w. Perc. 1)
Bass Drum (shared w. Perc. 1)
Brake Drum



Performance notes:

- Strings

- Violin I, II, and Viola are asked to use **chopsticks**. If chopsticks are unavailable, a wooden pencil may be substituted. Alternatively, the wood of the bow (col legno) can also be used, as long as a loud dynamic is achieved.
- s.t. = sul tasto
- s.p. = sul ponticello
- m.s.p. = molto sul ponticello
- ord. = position ordinario, with bow
- Ideally all Contrabasses have C-extensions. If not, relevant pitches may be played up the octave.

- Harp

- All harmonics are written where played (sounding *8va*).
- Harpist requires a **plectrum** (guitar pick). Alternatively, a metal triangle beater can be used.
- Chords should always be struck together simultaneously (never rolled), unless otherwise noted.

Program notes:

I've always thought about the orchestra as an entity akin to something like a city. Each instrument has the potential to come to the fore with their own individuality. At the same time, the ensemble works together to create a unified impression. There's often conflict and discomfort alongside moments of both rapturous and tender beauty. I feel like this musical experience is much like walking through one of the world's great cities. Isolated details—like a stranger's torn coat, or an eccentrically bright door—coalesce into an inexplicable amalgamation of senses, and I wanted to write a piece that captured these varied and enigmatic urban sensations. Here, the city *is* the orchestra, and the orchestra *is* the city, and the piece explores the micro- and macro-relationships therein.

Ten remarks on a city was commissioned by the Aspen Music Festival & School and is dedicated to its music director Robert Spano.

This score is in C.

Duration: just under 10 minutes

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④ (3+2)

Fl. 1 *f* *ppp*

Fl. 2 *f* *ppp*

Ob. 1 *f* *ppp* *ppp*

Ob. 2 *f* *ppp* *ppp*

B♭ Cl. 1 *f* *ppp* *ppp*

B♭ Cl. 2 *f* *ppp* *ppp*

Bsn. 1 *f* *ppp* *ppp*

Bsn. 2 *f* *ppp* *ppp*

F Hn. 1 *ppp* *f*

F Hn. 2 *ppp* *f*

F Hn. 3 *ppp* *f*

F Hn. 4 *ppp* *f*

C Tpt. 1 *mf* *ppp* To straight mute

C Tpt. 2 *mf* *ppp* To straight mute

C Tpt. 3 *mf* *ppp* To straight mute

Tbn. 1-2 *mf* *ppp* a2

B. Tbn. *mf* *ppp*

Tba. *mf* *ppp*

Timp.

Perc. 1-3

Hp. *f* *ppp*

Pno. *ppp* *f* continue figure in random order; as fast as possible; ecstatic

Vln. I (3+2) *ppp* arco; div. *f*

Vln. II *ppp* arco; div. *f*

Vla. *f* *pp* *ppp* *f*

Vc. (div.) *mf*

Cb. *mf*

④

⑧

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. 1 *ff* *ppp* *ppp*

Bsn. 2 *ff* *ppp* *ppp*

F. Hn. 1 *ppp*

F. Hn. 2 *ppp*

F. Hn. 3 *ppp*

F. Hn. 4 *ppp*

C. Tpt. 1 *mp legato, espr.* *solo; con sord. (straight)*

Tbn. 1-2 *mf* *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Timp.

Perc. 1-3

Hp. *with triangle beater: fast scrape; wild, dramatic* *sfz*

Pno. *stop* *ppp* *ff*

Vln. I *detaché; on the string* *ppp* *p* *ff* *p* *non div.; m.s.p.* *III* *IV*

Vln. II *detaché; on the string* *ppp* *p* *ff* *p* *non div.; m.s.p.* *III* *IV*

Vla. *detaché; on the string* *ppp* *p* *ff* *p* *tr*

Vc. *ppp* *p* *ff* *p* *non div.; m.s.p.* *v*

Cb. *ppp* *ff* *p*

⑧

12

Fl. 1 *ffz* *p* 6

Fl. 2 *ffz* *p* 6

Ob. 1 *ffz* *p*

Ob. 2 *ffz* *p*

Bs. Cl. 1 *ffz* *p* 5

Bs. Cl. 2 *ffz* *p* 5

Bsn. 1 *ffz* *p* 6

Bsn. 2 *ffz* *p* 6

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

C Tpt. 1 *f*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

B. Tbn. *f*

Tba. *f* *ppp*

Timp. *f* *L.v.*

Perc. 1-3 WHIP a3 To Vibraslaps *ffz* wild, sempre L.v. *VIBRASLAP a3* 1. To Glock. 2. To Vib. 3. To Sus. Cym.

Hp. *fff* L.v. *fff* L.v. 8th

Pno. *fffz* *fff*

Vln. I *ff* *ppp* off the string 3

Vln. II *ff* off the string *ppp*

Vla. *ff* *ppp* 5

Vc. *ff* pizz. arco *ppp*

Cb. *ff* pizz. arco *ppp*

12

21

Fl. 1 *fff* *p* *fff*

Fl. 2 *fff*

Ob. 1

Ob. 2

Bs. Cl. 1 *p*

Bs. Cl. 2

Bsn. 1 *ppp* *f* *ppp* *f*

Bsn. 2 *ppp* *f* *ppp* *f*

F Hn. 1-2 *ppp* *f* *ppp* *f*

F Hn. 3-4 *ppp* *f* *ppp* *f*

C Tpt. 1 *mf* *f* *mf* *f*

C Tpt. 2 *f* *mf* *f* *mf*

C Tpt. 3 (con sord.; straight) *ppp* *f*

Tbn. 1-2 (con sord.; straight) *ppp* *f*

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.) *mf* *f*

Perc. 2 (Vib.) *f* *ff*

Perc. 3 (Aux.) (Cow.) *f* *ff*

Hp. *fff*

Pno. *fff* *loco*

(3+2+2)

first desk *mf* *molto secc.* *(martelé; s.p.)*

Vln. I *mf* *molto secc.* *(with chopstick)* *mf* *brITTLE, rustling*

altri *mf* *brITTLE, rustling*

first desk *arco* *martelé; s.p.* *mf* *molto secc.* *(with chopstick)* *mf* *brITTLE, rustling*

Vln. II *mf* *molto secc.* *(with chopstick)* *mf* *brITTLE, rustling*

altri *mf* *brITTLE, rustling*

first desk *mf* *molto secc.* *(with chopstick)* *mf* *brITTLE, rustling*

Vla. *mf* *molto secc.* *(with chopstick)* *mf* *brITTLE, rustling*

altri *mf* *brITTLE, rustling*

Vc. *fff* *pp* *f* *fff*

Cb. *ppp* *f*

21

(3+2+2)

31 **B**

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1-2 *f* (con sord., straight) *p* 1. *slow, even gliss.* *ppp* *slow, even gliss.*

B. Tbn. *ppp* *slow, even gliss.*

Tba.

Timp. *soft, warm* *ppp* *p* *ppp* *ppp* *p* *ppp*

Perc. 1 (Glock.) *f lu. sempre*

Perc. 2 (W. Bl.) LOW WOOD BLOCK *mf* do not overpower

Perc. 3 (Aux.) (Cow.)

Hp. *sf bright* *sf* *sf* *sf* *sf*

Pno. *15ma* *sf bright* *sf* *sf* *sf* *loco*

B (3+2+2)

Vln. I

Vln. II put down chopstick, take **bow**

Vla. put down chopstick, take **bow**

Vc.

Cb.

31

42

Fl. 1 *ff* *p* 6

Fl. 2 *ff* *p* 5

Ob. 1 *ff* *p* 6

Ob. 2 *ff* *p*

B♭ Cl. 1 *ff* *p* 6

B♭ Cl. 2 *ff* *p* 5

Bsn. 1 *ff*

Bsn. 2 *ff*

F Hn. 1 *ff* *mf*

F Hn. 2 *mf*

F Hn. 3 *ff*

F Hn. 4 *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1-2 B. Tbn. *a3* (con sord., straight) *pp* *mf*

Tba.

Timp.

Perc. 1 (Glock.) *f* *mf*

Perc. 2 (Vib.) *p*

Perc. 3 (Aux.) (cow) *mf* urban rustlings; always blend w. str.

Hp. *ff* LH w. Cb.

Pno. *ff*

solo

Vln. I *altri* (unis.); ord. (with bow) *p* smooth, sost.

first desk *arco; martelé; s.p.* *f* molto secc.

Vln. II *altri* with chopstick *ffz* *f* brittle, rustling

Vla. (pizz.) *arco; martelé; s.p. (non div.)* *ffz* *f* molto secc.

Vc. (pizz.) *col legno* *f* *f* brittle, rustling

Cb. *f*

42

(3+2)

52 **D**

Fl. 1 *fff* PICCOLO *molto dim.* *ppp f* *ppp*

Picc. *f* *molto dim.* *ppp mf*

Ob. 1 *fff* *molto dim.* *ppp*

Ob. 2 *fff* *molto dim.* *ppp f*

B♭ Cl. 1 *fff* *molto dim. poco a poco*

B♭ Cl. 2 *fff* *molto dim. poco a poco*

Bsn. 1 *ff* *f* *ppp*

Bsn. 2 *ff* *f* *ppp*

F Hn. 1-2 *ff*

F Hn. 3-4 *ff*
senza sord., place felt or cloth bag around the bell; beneath winds

C Tpt. 1 *mp* *f* *ppp*
senza sord., place felt or cloth bag around the bell; beneath winds

C Tpt. 2 *ppp* *f* *ppp*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 (Glock.) *f* To Xyl.

Perc. 2 (Vib.) *f*

Perc. 3 (Aux.) *f*

Hp. *ff* *l.v.*

Pno. *ff*

Vln. I *fff* *ord.; off the string* *p molto flaut.* *f* (3+2)

Vln. II *p* *ord.; off the string*

Vla. *fff* *ord.; off the string* *p*

Vc. *fff* *ord.; off the string* *4 soli* *ord. → s.p.* *ppp → p* *shift between bowing positions independently for a subtle fluctuation in color* *shift between dynamics independently*

Cb. *fff*

52

61

Fl. 1 *f*

Picc. *To Fl.*

Ob. 1-2

Bb Cl. 1 *ppp*

Bb Cl. 2 *ppp*

Bsn. 1-2

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Aux.) (T. Bl.) with rattan sticks *mp* (Cow)

Hp.

Pno.

Vln. I (solo)

solo 1

Vln. II (solo 2)

solo 2

solo 1

Vla. (solo 2)

solo 2

(4 soli)

Vc. *ppp*

Cb.

61 1) Violin I solo: Strike back and forth (up and down) aggressively, as fast possible. Slow down to fade out. Thanks for playing my music!

66 **E**

Fl. 1

Picc.

Ob. 1
solo
f espr. *ppp* *f*

Ob. 2
f *ppp* *f*

Bs Cl. 1
f *f espr.* *solo*

Bs Cl. 2
f *f* *ppp*

Bsn. 1-2

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)
fp *ppp*

Perc. 3 (Aux.)
(T. Bl.) To Sus. Cym.
p

Hp.
f

Pno.
f

B

solo 1
solo 1; arco
p

Vln. I
solo 2 (arco)
p

solo 2
tutti; pizz.
dampen immediately
f

Vln. II
tutti; pizz.
dampen immediately
f

Vla.
(div.)
ppp *p* *ppp* *ppp* *p* *ppp*

Vc.

Cb.

66

poco rit. **A tempo** (♩ = 116)

70

Fl. 1 *f espr.* FLUTE

Fl. 2 *f espr.*

Ob. 1 *ppp* *f* *ppp* *f*

Ob. 2 *ppp* *f* *ppp* *f*

B♭ Cl. 1 *ppp* *f* *ppp* *ppp* *ff*

B♭ Cl. 2 *f* *ppp* *ppp* *ff*

Bsn. 1-2

F Hn. 1-4 *n* *ff* *a4; blow air through instrument*

C Tpt. 1-3 *n* *ff* *a3; blow air through instrument* All to straight mutes

Tbn. 1-2 *n* *ff* *a2; blow air through instrument*

B. Tbn. *n* *ff* *blow air through instrument*

Tba. *n* *ff* *blow air through instrument*

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.) *f* *secco 3 3*

Perc. 3 (Aux.)

Hp. *8^{va}*

Pno.

poco rit. **A tempo** (♩ = 116)

solo 1 *tutti; outside* *ppp* *ff* *solo 1* *p*

Vln. I *tutti; inside* *ppp* *ff* *solo 2* *p*

solo 2 *tutti; outside; non div.* *ppp* *f*

Vln. II *tutti; outside; non div.* *ppp* *f*

solo 1 *7* *p*

solo 2 *5* *p*

Vla. (2 sole) *ppp < p > ppp* *ppp* *p* *ppp* *tutti; div.* *ff*

Vc. *pizz.* *f*

Cb. *pizz.* *solo 8^{va}* *f*

70

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1-2

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Aux.)

Hp.

Pno.

solo 1

Vln. I

solo 2

solo 1

Vln. II

solo 2

Vla. (2 sole)

Vc.

Cb.

74

78

Fl. 1 *ff*

Picc. *f* *cresc. poco a poco* *3* **PICCOLO**

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2 *ff*

Bsn. 1 *f*

Bsn. 2 *f* **ppp**

F Hn. 1-4

C Tpt. 1 *con sord. (straight)* **ppp** *f* **ppp** *f* **ppp** *f*

C Tpt. 2 *con sord. (straight)* **ppp** *f* **ppp** *f* **ppp** *f*

C Tpt. 3 *con sord. (straight)* *f* **ppp**

Tbn. 1-2

B. Tbn. *solo* *f*

Tba.

Timp.

Perc. 1 (Xyl.) **XYLOPHONE** *f* *cresc. poco a poco* *3*

Perc. 2 (Vib.) *f* *f molto secc.* *cresc. poco a poco* *3*

Perc. 3 (Aux.)

Hp. *ff*

Pno. *ff*

Vln. I *f* *ppp* (tutti; div.) *f* *ppp*

Vln. II *f* *p* (tutti; div.) *p* *f* *ppp*

Vla. *f* *p* *tutti (div); pizz. arco* *f* *p*

Vcl. *f* *pp* *tutti (pizz.)* *ff*

Cb. *pp* *tutti (pizz.)* *arco*

78

86 **F**

loco
p

Picc. *f* *ppp* *f* *ppp*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p* *f* *ppp* *f*

B♭ Cl. 2 *p*

Bsn. 1 *ff*

Bsn. 2 *To Cbsn.*
ff

F Hn. 1 *ff*

F Hn. 2 *ff*

F Hn. 3 *ff*

F Hn. 4 *ff*

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

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

C Tpt. 3 (con sord., straight) *p*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (Vib.) *f* *dead stroke*

Perc. 3 (Aux.) *To T. Bl.*
f *sm* *lv.*

Hp. *f* *f*

Pno. *f* *f*

F *unis., molto vibrato* *f espr.* *(molto vib.)* *f* *3*

Vln. I *f espr.* *(molto vib.)* *f* *3* *(molto vib.)*

Vln. II *ff* *ppp* *molto vib.* *f espr.* *(molto vib.)* *f* *3*

Vla. *f espr.*

Vc. *ff*

Cb. *ff*

86

94

Fl. 1

Picc.

Ob. 1-2

B♭ Cl. 1-2

Bsn. 1-2

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (Vib.)

Perc. 3 (Aux.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

98

Fl. 1 *p* *ppp*

Picc. *p* *ppp*

Ob. 1-2 *ppp*

B♭ Cl. 1-2 *ppp*

Bsn. 1-2 *ppp*

F Hn. 1 *ppp*

F Hn. 2 *ppp*

F Hn. 3 *ppp*

F Hn. 4 *ppp*

C Tpt. 1 *ppp* (con sord.; straight)

C Tpt. 2 *ppp* (con sord.; straight)

C Tpt. 3 *ppp*

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (Vib.)

Perc. 3 (Aux.) (Tbl.) (Cow.) *mf*

Hp. *mf* *solo; quasi-gliss.* *f*

Pno. *f* *solo* *mf*

Vln. I *tutti* (pizz.) *f*

Vln. II *pizz.* *f*

Vla. *ff molto espr.* *altri; pizz.* *f*

Vc. *f* *altri; pizz.* *ff molto espr.*

Cb.

98

Fl. 1 *f* *mf* *staccatiss. poss.* *pp* *p*

Picc. *f* *mf* *molto dim.* *ppp*

Ob. 1-2 (1.) *f* *sfz* *3*

B♭ Cl. 1-2 *f* *sfz* *3*

Bsn. 1-2 (a2) *f* *sfz* *3*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

C Tpt. 1 *f* *p* *ff*

C Tpt. 2 *f*

C Tpt. 3 (con sord.; straight) *f*

Tbn. 1-2

B. Tbn.

Tba.

Timp. *fast* *wire brushes; swirl in circles (indeterminate pitch)* *slow* *pp*

Perc. 1 (Xyl.) *p* *f*

Perc. 2 (Vib.) *solo* *f* *p* *f* *mf* *staccatiss., dry* *pp*

Perc. 3 (Aux.) (Cow) *f*

Hp. *f* *gsm* *solo; quasi-gliss.* *mf*

Pno. *fff*

Vln. I *sfz*

Vln. II *sfz*

Vla. (altri) *sfz* (solo) *sfz* *solo; sul C con poco port.* *ff molto espr.*

Vc. (altri) *sfz* (solo) *mf* *solo; arco; sul C con poco port.* *ff molto espr.*

Cb. *sfz* *pizz.* *sfz*

106

Fl. 1 *ppp*

Picc.

Ob. 1

Ob. 2 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2

Bsn. 1-2

F Hn. 1 *ppp*

F Hn. 2 *ppp* *rip!*

F Hn. 3 *ppp*

F Hn. 4 *ppp* *rip!*

C Tpt. 1 *ppp* (con sord.; straight)

C Tpt. 2 *ppp* (con sord.; straight)

Tbn. 1-2

B. Tbn.

Tba.

Timp. *slowing ->* *p* *ppp*

Perc. 1 (Xyl.)

Perc. 2 (Vib.) *pp*

Perc. 3 (Aux.) TEMPLE BLOCKS *p*

Hp.

Pno. *mf*

Vln. I

Vln. II

Vla. *p* *fff*

Vc. *(solo)*

Cb.

106

110

H

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1-2
a2
2. To Obsn.

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

C Tpt. 1
solo
f espr.

C Tpt. 2
solo
f espr.

Tbn. 1
senza sord.
p

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.)
f
mf
mp

Perc. 2 (Vib.)
f

Perc. 3 (Aux.)
f
mf

Hp.
fff
make pedal changes where possible
f ma quasi p flowing, swirling

Pno.
fff
f ma quasi p flowing, swirling, noodling, dreamy
depress until m. 131

Vln. I
arco; molto vib.
f espr.

Vln. II
f espr.

Vla.
pizz.
f

Vc.
pizz.
f

Cb.

110

113

poco rit.

Slightly slower ♩ = 108-112

Fl. 1

Picc.

Ob. 1-2

B♭ Cl. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (Vib.)

Perc. 3 (Aux.)

Hp.

Pno.

solo

Vln. I

altri

Vln. II

Vla.

Vc.

Cb.

senza sord.
ppp

senza sord.
ppp

ppp

slou, even gliss.
mf

slou, even gliss.
mf

slou, even gliss.
mf

quasi-ric.
sf

poco rit.

Slightly slower ♩ = 108-112

fff

LH pizz.
dampen immediately

fff poss.

slou, even gliss.

sola 1; arco
p

sola 2; arco
p

arco; slou, even gliss.
mf

113

116

poco accel.

Fl. 1 *sfp shadowy, breathy* *ppp*

Picc.

Ob. 1-2

B♭ Cl. 1-2 *p* *ppp*

Bsn. 1 *ppp*

Cbsn. *ppp*

CONTRABASSOON

F Hn. 1-2 *ppp*

F Hn. 3-4 *ppp*

C Tpt. 1-3

Tbn. 1 *ppp*

Tbn. 2 *ppp*

B. Tbn. *ppp*

Tba.

Timp.

Perc. 1 (Xyl.) *sf* *quasi-ric.* *To Glock.* *p*

Perc. 2 (Vib.) *bowed* *depress until m. 128*

Perc. 3 (Aux.)

Hp. *ff* *l.u.*

Pno.

(3+2+2)

poco accel.

solo *mp* *sf* *pizz.*

Vln. I *altri* *ff*

altri *ff*

Vln. II *ppp*

sola 1

Vla.

sola 2

Vc. *solo; pizz.* *ff brittle*

Cb. *ppp*

116

ppp

Fl. 1 *mf* *ppp*

Picc. *mf* *ppp*

Ob. 1-2 *a2* *p* *mf* *ppp*

Bb Cl. 1 *mf* *ppp*

Bb Cl. 2 *mf* *ppp*

Bsn. 1

Cbsn. *solo* (match Tbn. dynamic) *f molto espr.*

F Hn. 1 *con sord.* *ppp* *mf* *ppp* *via sord.*

F Hn. 2 *ppp* *con sord.* *mf* *ppp* *via sord.*

F Hn. 3 *ppp* *con sord.* *mf* *ppp* *via sord.*

F Hn. 4 *ppp* *con sord.* *mf* *ppp* *via sord.*

C Tpt. 1-3 *ppp* *mf* *ppp*

Tbn. 1 *solo* *f molto espr.; no edge*

Tbn. 2

B. Tbn. *solo* *f molto espr.; no edge*

Tba. *solo* *f molto espr.; no edge*

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.) *ppp* *murmuring; molto legato*

Perc. 3 (Aux.) (Cow. & T. Bl.) *mf* *mf*

Hp.

Pno.

Vln. I *solo; arco* *p*

Vln. II *solo; arco* *p*

Vla. *sola 1* *p* *con port. (opt.)* *ppp*

Vla. *sola 2* *p*

Vc. *solo 1* *p* *solo 2* *p*

Cb.

127

Fl. 1

Picc. *mp*

Ob. 1-2

B♭ Cl. 1-2

Bsn. 1 *pp* *mp*

Cbsn. *ppp* *pp* *mp*

F Hn. 1-4

C Tpt. 1 *pp* (con sord., straight)

C Tpt. 2 *pp* (con sord., straight)

C Tpt. 3 *pp* (con sord., straight)

Tbn. 1 *ppp*

Tbn. 2

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

Tba. *solo* *f molto espr.* *ppp*

Timp.

Perc. 1 (Xyl.) *p* XYLOPHONE w. Picc. *f*

Perc. 2 (Vib.) *p* start to lift ped. *f* To Cym.

Perc. 3 (Aux.) (Cow.) *p* *cresc. poco a poco*

Hp. *f*

Pno.

Vln. I *tutti (div.); arco* *ppp* *f* *pizz.*

Vln. II *tutti (div.); arco* *ppp* *f* *pizz.*

Vla. *sola 1* *p* *tutti (div.; outside)* *ppp* *f* *pizz.*

Vla. *sola 2* *p* *tutti (div.; inside)* *ppp* *f* *pizz.*

Vc. *solo 1* *p* *unis.; pizz.* *f*

Vc. *solo 2* *p* *unis.; pizz.* *f*

Cb. *arco; s.t.* *pp* *ord.*

127

Fl. 1

Picc.

Ob. 1-2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Cbsn.

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.)

Perc. 1 (Sus. Cym.)

Perc. 3 (Aux.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

ppp

p

f

mf

p

ppp

ppp

ppp

ppp

mf

mf

mf

mf

p

ppp

p

p

mf

ppp

p

bright, short

mute w. hand; play near the bell?

with plectrum: fast scrape

sfz

arco

ppp

arco

ppp

ppp

fff

134

Slightly faster ♩ = 126 | Ecstatic; cacophonous

Fl. 1 *fff*

Picc. *fff*

Ob. 1-2 *a2* *fff* 2. To Eng. Hn.

B♭ Cl. 1-2 *a2* *fff* 2. To B. Cl.

Bsn. 1 *fff*

Cbsn. *fff*

F Hn. 1 *via sord.* *ff* *ppp*

F Hn. 2 *via sord.* *ff* *ppp*

F Hn. 3 *via sord.* *ff* *ppp*

F Hn. 4 *via sord.* *ff* *ppp*

C Tpt. 1-3 *a3* *ff*

Tbn. 1-2 *a2* *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Perc. 1 (Xyl.) *To Whip 1* *fff*

Perc. 1 (Sus. Cym.) *on bell* *To Whip 2* *fff l.v.*

Perc. 3 (Aux.) *To Whip 3* *fff*

Harp *fff vigorous elation* *sv*

Pno. *fff vigorous elation* *sv*

Slightly faster ♩ = 126 | Ecstatic; cacophonous

Vln. I *arco* *ff molto espr. e vib.; lots of bow* 3

Vln. II *arco* *ff molto espr. e vib.; lots of bow* 3

Vla. *arco* *ff molto espr. e vib.; lots of bow* 3

Vc. *arco* *ff molto espr. e vib.; lots of bow* 3

Cb. *pizz.* *ff*

134

Fl. 1

Picc.

Ob. 1-2

B♭ Cl. 1-2

Bsn. 1

Cbsn.

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1-3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

sim. bowing pattern

sim. bowing pattern

sim. bowing pattern

sim. bowing pattern

144

Fl. 1

Picc.

Ob. 1-2

B♭ Cl. 1-2

Bsn. 1

Cbsn.

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1-3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

WHIP a3
1. To Tam-t.
2. To S.D.
3. To B.D.
fffz

bisbig
mp sub.

stop suddenly
mp

unis.
p sub.

unis.
p sub.

pizz.
fff

(3+2)

(3+2)

149



Fl. 1 *fff*

Picc. *fff* To Fl.

Ob. 1-2 (1.) *fff*

B♭ Cl. 1-2 (1.) *fff*

B♭ Cl. 1

B. Cl. *fff* broad; yearning but direct stagger breathing *sempre*

Bsn. 1 *fff* broad; yearning but direct stagger breathing *sempre*

Cbsn. *fff* broad; yearning but direct senza sord. stagger breathing *sempre*

F Hn. 1-2 *f* broad; yearning but direct senza sord. stagger breathing *sempre*

F Hn. 3-4 *f* broad; yearning but direct senza sord. stagger breathing *sempre*

C Tpt. 1-3 *f* broad; yearning but direct stagger breathing *sempre*

Tbn. 1-2 *f* broad; yearning but direct stagger breathing *sempre*

B. Tbn. *f* broad; yearning but direct stagger breathing *sempre*

Tba. *f* broad; yearning but direct stagger breathing *sempre*

Timp. *f* *ppp*

Perc. 1 (T.-L.) TAM-TAM *f* l.v.; booming

Perc. 2 (S.D.) SNARE DRUM stick-on-stick shot; snares off To Vib. *fff*

Perc. 3 (Aux.) BASS DRUM To Tub. B. *f* *sempre* l.v.; booming

Hp. *f* clamorous

Pno. *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* arco

149

161

Fl. 1 *f* *fff* *ff* *fff* *ppp*

Fl. 2 *f* *fff* *ff* *fff* *ppp*

Ob. 1 *ppp* *fff* *f* *fff* *ppp* *ppp*

Eng. Hn. *fff* *fff* *ppp* *ppp* *ppp*

Bs. Cl. 1 *ff* *fff* *fff* *ppp* *ppp*

B. Cl. *ppp* *fff* *ppp* *ff* *ppp*

Bsn. 1 *fff* *ppp* *ff* *ppp*

Cbsn. *ff* *fff* *ppp* *ff* *ppp*

F Hn. 1 *f* *molto secco*

F Hn. 2 *f* *molto secco*

F Hn. 3 *ff* *f* *molto secco*

F Hn. 4 *f* *molto secco*

C Tpt. 1 *ppp* *con sord. (straight)*

Tbn. 1-2 *ppp*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *choke* *f* *ppp* *f*

Perc. 1 (T-L) *mf* *do not overpower!* *dim. poco a poco* *(mp)*

Perc. 2 (Vib.) *To Sus. Cym.*

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

Hp. *ff* *fff*

Pno. *ff* *fff*

Vln. I *ff* *dim. poco a poco* *3*

Vln. II *dim. poco a poco* *dim.* *3*

Vla. *3*

Vc. *p* *ff* *3*

Cb. *pizz.* *fff* *arco* *ff*

161

166

Fl. 1 *ff* *ppp*

Fl. 2 *ff* *ppp*

Ob. 1 *ff* *ppp*

Eng. Hn. *ff*

B♭ Cl. 1 *ff* *ppp*

B. Cl. *ff*

Bsn. 1

Cbsn.

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

C Tpt. 1 *f* broad; yearning but direct
con sord. (straight)

C Tpt. 2 *ppp* *f* broad; yearning but direct
con sord. (straight)

C Tpt. 3 *ppp* *f* broad; yearning but direct

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *f* sempre l.v.

Perc. 1 (T.-L.) *p* *pp*

Perc. 2 (Vib.)

Perc. 3 (Tub. B.)

Hp.

Pno.

Vln. I *ppp*

Vln. II *p* *ff* *unis.* *ff* *sub.*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*

Cb.

166

170

Fl. 1 *ff* *ppp*

Fl. 2 *ff* *ppp*

Ob. 1 *ff* *ppp*

Eng. Hn. *ff*

B♭ Cl. 1 *ff* *ppp*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

F Hn. 1 *ppp*

F Hn. 2 *ppp*

F Hn. 3 *ppp*

F Hn. 4 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1 (T-L) *ppp*

Perc. 2 (Vib.)

Perc. 3 (Aux.) *f l.v.*

Hp. *fff*

Pno. *fff*

Vln. I *fff* *ppp*

Vln. II *unis.*

Vla. *fff* *ff*

Vc. *unis.* *ff* *unis.* *ff*

Cb. *ff*

170

178

molto rall.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (T.-t./B.D.)

Perc. 2 (Sus. Cym.)

Perc. 3 (Aux.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Via sord.

senza sord.

ppp

f

p

BASS DRUM

f Lu.

soft mallets

ppp

non div.

unis.

non div.

non div.

7

11

178

Slower ♩ = 100 | Climactic

Ten remarks on a city - C Score - Ver. 2

molto rall.

182

Fl. 1 *fff* *molto espr.* 3 *sost.; connected* *loco*

Fl. 2 *fff* *ppp*

Ob. 1 *fff* *ppp*

Eng. Hn. *fff* *ppp*

Bs Cl. 1 *fff* *ppp*

B. Cl. *fff* *molto espr.* *ppp*

Bsn. 1 *fff* *ppp* *fff*

Cbsn. *fff* *ppp* *fff*

F Hn. 1 *fff* *molto espr.* 3 *sost.; connected* *ppp*

F Hn. 2 *fff* *ppp*

F Hn. 3 *fff* *ff* *sost.; connected* *ppp*

F Hn. 4 *fff* *ff* *sost.; connected* *ppp*

C Tpt. 1 *ff* *molto espr.* 3 *sost.; connected*

C Tpt. 2 *ff* *ppp*

C Tpt. 3 *ff* *senza sord.* *ppp*

Tbn. 1 *ff* *ppp*

Tbn. 2 *ff* *ppp*

B. Tbn. *ff* *ppp* *fff*

Tba. *ff* *ppp* *fff*

Timp. *fff* *lv.* *ppp*

Perc. 1 (T-t./B.D.) *ff* *To Vib.*

Perc. 2 (Sus. Cym.) *ff*

Perc. 3 (Tub. B.) *fff* *p*

Hp. *fff* *8vb*

Pno. *fff* *8vb*

Slower ♩ = 100 | Climactic

molto rall.

182

Vln. I *fff* *molto espr.* 3

Vln. II *fff* *molto espr.* 3

Vla. *fff* *molto espr.* 3

Vc. *fff* *molto espr.* 3

Cb. *fff* *molto espr.* (unis.) *div.* *unis.* *ppp* *fff*

193

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1-2

F Hn. 3-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (T.-t./B.D.)

Perc. 2 (Vib.)

Perc. 3 (Tub. B.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

remove mouthpiece

loco

f

mf

mp

ff

f

mf

dim. poco a poco (slow and even)

5

193

This page contains a musical score for the piece "Ten remarks on a city - C Score - Ver. 2". The score is arranged in a standard orchestral format with multiple staves for various instruments. The instruments listed on the left include Fl. 1 & 2, Ob. 1-2, B♭ Cl. 1, B. Cl., Bsn. 1, Cbsn., F Hn. 1-2, F Hn. 3-4, C Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba., Timp., Perc. 1 (T.-t./B.D.), Perc. 2 (Vib.), Perc. 3 (Tub. B.), Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score features a variety of musical notations, including notes, rests, dynamics (mf, mp, pp, f), articulation (accents, slurs), and performance instructions (a2, B.D., T.-t.). A large, semi-transparent watermark "For personal use only" is overlaid diagonally across the center of the page. The page number "198" is printed in a circle at the top left and bottom left corners.

203 **N**

air sounds; gentle, sparse

1-4"

In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a windy canon. As loud as possible. *A city soundscape heard from a distance.*

air sounds; gentle, sparse

2-4"

In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a windy canon. As loud as possible. *A city soundscape heard from a distance.*

Ob. 1-2

B♭ Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1-2

F Hn. 3-4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1-2

B. Tbn.

Tba.

remove mouth piece & face towards lead pipe

wire brushes; brush *slowly* to create air sounds; blend w. B.D. (indeterminate pitch, switch drum if need be)

3-10"

continue for duration of squiggly line

wire brushes; brush *slowly* to create air sounds

Perc. 1 (T-t./B.D.)

Perc. 2 (Vib.)

Perc. 3 (Tub. B.)

Hp.

Pno.

ppp gentle; atmospheric

ppp

To T. Bl.

ppp

approx. rhythm, really fast

ppp

N

Vln. I

Vln. II

Vla.

Ve.

Cb.

(mp)

(p)

(pp)

ppp

(mp)

203

212



Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

B \flat Cl. 1
remove mouthpiece

B. Cl.
remove mouthpiece

Bsn. 1

Cbsn.

F Hn. 1-4
a4 air sounds; gentle, sparse
"p" 3 5 3 1-4"
In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a pointillistic canon. As loud as possible. *A city soundscape heard from a distance.*

C Tpt. 1-3
a3; air sounds "shh"; gentle, sparse
n "mp" n 1-4"
In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a windy canon. As loud as possible. *A city soundscape heard from a distance.*

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (T.-t./B.D.)
To Xyl.

Perc. 2 (Vib.)

Perc. 3 (Aux.)
To Br. D.
BRAKE DRUM; continuously and *slowly* scrape w. a metal beater or mallet
p gently industrial; always in the background

Hp.

Pno.

Vln. I
solo 1 put down bow, take chopstick
ppp
solo 1 with chopstick; ric. 1)
solo 2 put down bow, take chopstick
ppp

Vln. II
solo 1 put down bow, take chopstick
ppp
solo 2 with chopstick ric. 1)
f

sola 1
sola 2
Vla.
sola 1; sul C
ppp
ff molto espr.
con poco port.
3

Vc.

Cb.

ppp

212

1) Vln.: Strike with chopstick (or wood of bow, col legno) with a jeté/ricochet. Attempt to stand out in the texture without dominating. *City clinking*

217

1

1)

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

Tba.

Timp.

Perc. 1 (T./B.D.)

Perc. 2 (Vib.)

Perc. 3 (Aux.)

Hp.

Pno.

solo 1

Vln. I

solo 2

solo 1

Vln. II

solo 2

sola 1

Vla.

sola 2

Vc.

alt. con sord.

Cb.

In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a windy canon. As loud as possible. *A city soundscape heard from a distance.*

air sounds; gentle, sparse

n "p" n

1-4"

In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a pointillistic canon. As loud as possible. *A city soundscape heard from a distance.*

air sounds; gentle, sparse

n "p" n

1-4"

dry low slap; gentle, sparse

"p" 3 5 3

1-4"

Hp. solo

f quasi p delicate

solo 2 with chopstick; ric. 2)

solo 1 with chopstick; ric. 2)

seagull gliss.

solo *mp*

seagull gliss., *ad lib.*, independent of other players, echoes

let gesture speak

(stop)

217

1) **Conductor:** Indicate the numbers in the big boxes with your finger(s) in order to designate specific measures for those playing aleatoric figures. Know that in their parts, players in boxes have the conducted meter printed as an ossia staff, so they should be able to follow you. The boxed numbers are an extra precaution. Thanks so much for conducting my music!

2) **Vln.:** Strike with chopstick (or wood of bow, col legno) with a jeté/ricochet. Attempt to stand out in the texture without dominating. *City clinking*

222

Fl. 1

Picc.

Ob. 1

Eng. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (T.-t./B.D.)

Perc. 2 (Vib.)

Perc. 3 (Aux.)

Hp.

Pno.

solo 1

Vln. I

solo 2

solo 1

Vln. II

solo 2

sola 1

Vla.

sola 2

solo

Vc.

altri

Cb.

f 3

p

p warm; sempre *lv.*

f quasi *p* sempre *lv.*

sul C con port.

seagull gliss.

mp

p

seagull gliss., *ad lib.*, independent of other players, *echoes*

let gesture speak

(stop)

233

2

(3+2)

(3+2)

Fl. 1

Picc. w. Vla. solo *ppp* *ff*³

Ob.

Eng. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1

Cbsn.

F Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Xyl.) *To B.D.*

Perc. 2 (Vib.)

Perc. 3 (Aux.)

Hp.

Pno.

solo 1

Vln. I

solo 2

Vln. II

solo 1

solo 2

Vla. *ff*³

sola 2

Vc.

Cb.

In your own time, *ad lib.* on given rhythm, independently of conductor, *senza misura*. Do not sync with other players, always attempting to play alone. The effect should be a pointillistic, windy canon. As loud as possible. *A city soundscape heard from a distance.*

tongue pizz. (any low fingering); *gentle, sparse* *p* *1-3*" *n* *n* *p* *n* *n*

wind air sounds; *gentle, sparse* *n* *n* *p* *n* *n*

To Perc. To Hn.

233

4

248

P rall.

Fl. 1 *ppp* *mf* *ppp*

Picc. *3* *3*

Ob. 1

Eng. Hn.

B♭ Cl. 1 *ppp* *mf* *ppp*

B. Cl. *mf* *ppp* *ppp* To Cl.

Bsn. 1

Cbsn.

F Hn. 1-4

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

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1 (B.D.) *mf*

Perc. 2 (Vib.)

Perc. 3 (Aux.) To Tub. B.

Hp. *f* *sempre l.v.*

Pno. *f*

Vln. I put down chopstick, take bow **P** rall.

Vln. II put down chopstick, take bow *tutti; ord. (with bow)* *pp*

solo Vln. *solo* *f* *ff*

Vla. put down chopstick, take bow *altri; ord.* *pp*

altri (unis.) *ord.* *pp*

Vc. *ord.* *pp*

Cb. *pp*

For personal use only

4

248

Fl. 1 *ppp* *mf* *ppp* *ppp* stagger breathing

Picc. *ppp* *mf* *ppp* *ppp* stagger breathing

Ob. 1 *mf* *ppp* *ppp* stagger breathing

Eng. Hn. *ppp* *ppp* stagger breathing

B♭ Cl. 1 *ppp* *mf* *ppp* *ppp* stagger breathing

B♭ Cl. 2 *ppp* B♭ CLARINET

Bsn. 1

Cbsn.

F Hn. 1-4

C Tpt. 1 *ppp* con sord. (harmon, no stem) stagger breathing

C Tpt. 2 *ppp* con sord. (cup) stagger breathing

C Tpt. 3 *ppp* con sord. (straight) stagger breathing

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1-3

Hp.

Pno.

Vln. I

Vln. II

solo *ppp* *ff* molto *espr.* *non dim./cresc.* sharp cut-off *gliss.*

Vla. *ppp*

altri

Vc.

Cb.

Fl. 1

Picc.

Ob. 1

Eng. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1-2

F Hn. 1
con sord.
ppp

F Hn. 2
con sord.
ppp

F Hn. 3
con sord.
ppp

F Hn. 4
con sord.
ppp

C Tpt. 1
ppp

C Tpt. 2
ppp

C Tpt. 3
ppp

Tbn. 1
con sord. (harmon, no stem)
ppp

Tbn. 2
con sord. (cup)
ppp

B. Tbn.
con sord. (harmon, no stem)
ppp

Tba.
ppp

Timp.
p deep, warm
GLOCKENSPIEL

Perc. 1 (Glock.)
p

Perc. 2 (Vib.)
p

Perc. 2 (Tub. B.)
TUBULAR BELLS
p

Hp.
p

Pno.
p

Faster ♩ = 126 | Winding down
molto rit.

Vln. I
mf con sord. **(mp)**

Vln. II
mf con sord. **(mp)** **(p)**

sola
ff

Vla. outside
con sord. **mf** **(mp)** **(p)**

Vla. inside
con sord. **mf** **(mp)**

Vc.
con sord. **p** **pp**

Cb.
con sord. **p** **pp**

For personal use only

Fl. 1 *ppp*

Picc. *ppp* 3

Ob. 1 *ppp*

Eng. Hn. *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Bsn. 1 *ppp*

Cbsn. *ppp*

F Hn. 1 *mf* *ppp*

F Hn. 2 *ppp* 5

F Hn. 3 *mf* *ppp*

F Hn. 4 *mf* *ppp*

C Tpt. 1 *mf* *ppp*

C Tpt. 2 *mf* *ppp*

C Tpt. 3 *mf* *ppp* 6

Tbn. 1 *mf* *ppp*

Tbn. 2 *mf* *ppp*

B. Tbn. *mf* *ppp*

Tba. *mf* *ppp*

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 2 (Tub. B.) *mf*

Hp. *mf*

Pno.

Vln. I *(p)* 5 *(pp)* 5

Vln. II *(p)* 6 *(pp)* 6

Vla. *(p)* *(pp)*

Vc. 3

Cb. 3

268

271

Fl. 1 *mf* *ppp*

Picc. *mf* *ppp*

Ob. 1 *mf*

Eng. Hn. *mf* *ppp*

B♭ Cl. 1 *mf* *ppp*

B♭ Cl. 2 *mf* *ppp*

Bsn. 1 *mf* *ppp*

Cbsn. *mf* *ppp*

F Hn. 1 *ppp*

F Hn. 2 *ppp*

F Hn. 3 *ppp*

F Hn. 4 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

C Tpt. 3 *ppp*

Tbn. 1-2
B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 2 (Tub. B.) *mp*

Hp. *mp*

Pno.

Vln. I *ppp cresc. poco a poco*

Vln. II *ppp cresc. poco a poco*

Vla. *ppp cresc. poco a poco*

Vc. *ppp*

Cb. *ppp*

271 *ppp*

274

Fl. 1 *p dolce*

Picc. *p dolce*

Ob. 1 *ppp* *p dolce*

Eng. Hn.

B♭ Cl. 1 *p dolce*

B♭ Cl. 2

Bsn. 1-2

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf* *ppp*

F Hn. 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf* *ppp*

C Tpt. 3 *mf*

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 2 (Tub. B.) *p*

Hp. *p*

Pno.

Vln. I *mf*

Vln. II *mf*

solo *f regretful*

Vla. outside *mf* (outside)

inside *mf* (inside)

Vc. *mf*

Cb. *mf*

274

