

FULL SCORE



WILL HEALY

KOLMANSKOP

FOR ORCHESTRA

2016-2019

KOLMANSKOP

for Orchestra

INSTRUMENTATION

3 Flutes (2nd doubles piccolo, 3rd doubles alto)

2 Oboes

1 English Horn

2 Clarinets in B♭

Bass Clarinet

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

1 Tuba

Timpani

Percussion (3 players):

1: Glockenspiel, Marimba (5-octave)

2: Vibraphone, Sandpaper Block

3: Bass Drum, Suspended Cymbal

Harp

1 Keyboardist: Piano, Celesta

Offstage solo violin (amplified)

Strings

Score in C

Duration: ca. 11 minutes

Performance notes:

The violin soloist is intended to be performed offstage, as long as they can be amplified. If there is no amplification available, they should perform in the balcony.

Harp harmonics sound one octave higher than indicated.

The keyboardist should sit between the celesta and piano keyboards on a single bench, as the score calls for a few moments of simultaneous playing.

All tempi are approximate.

Program note:

Kolmanskop is a ghost town, located in a desert near the coast of Namibia. A German diamond mining settlement until its abandonment in the 1950's, the surrounding sands have filled the homes. The first time I came across pictures of Kolmanskop, I was awestruck by the beauty and strangeness of the place. The photographs looked like surrealist art, with mountains of sand, sometimes to the tops of doorways and roofs, inundating ornate colonial houses.

In 2014, I was awarded the W.K. Rose Fellowship from Vassar College to go to Kolmanskop and compose a piece based on that setting. I spent countless hours sitting in the houses last April with blank staff paper and a pencil, sketching out a plan for the piece. In the end, I wanted to represent more than just the visual elements of Kolmanskop. I tried to depict the idea of decay as the sand fills the houses, the sense of loss and nostalgia as the structures fade away, and the passage of time. The whole town is a bit like an hourglass--the more time that passes, the higher the sand becomes. I found a violin in one of the houses behind a glass case, apparently made by a violin-maker in Kolmanskop at the turn of the century. It was strange to know that in these eerily silent buildings there had once been music, and I decided to represent that with a recurring offstage violin solo. As the violin plays, it is often hidden by walls of sound, struggling to be heard above the orchestra.

This piece is written in memory of my teacher, Steven Stucky. He and I had many discussions about the time, loss and what that meant in music, and those sections took on new meaning after his death. I want to thank him, as well as John Corigliano, Samuel Adler, and Harold Meltzer for their guidance on the piece.

KOLMANSKOP

I. Dunes
stark $\text{♩}=\text{c.}60$

Piccolo
Flute 1.2
Alto Flute
Oboe 1.2
Cor Anglais
Clarinet in B \flat 1
Clarinet in B \flat 2
Bass Clarinet in B \flat
Bassoon 1.2.3
Contrabassoon 1
Horn in F 1.2
Horn in F 3.4
Trumpet in C 1.2.3
Trombone 1.2
Bass Trombone
Tuba
Timpani 1.2.3.4
Bass Drum
Suspended Cymbals
Glockenspiel
Marimba
Vibraphone
Harp
Piano
Celesta
Violin (offstage solo, amplified)
Violin I
Violin II
Viola
Violoncello
Double Bass

a 1
murky, part of the texture

p 3
murky, part of the texture *p*
p *murky, part of the texture* 5 6 5 3
p
backs of sticks
ppp 3 3 3 3 3
soft mallets motor on (high)
pp 3
p 3 3 3 3 3
ppp
legatissimo
una corda and sostenuto pedals remain down throughout this section
so
weak, far away
pizz. *arco flautando* *normale*
p
pizz. *arco flautando* *normale*
p
pizz. *arco flautando* *normale*
p
pizz. *div.* *arco flautando* *normale*
p
pizz. *div.* *arco flautando* *normale*
p

13

Fl. 1

Ob. 1.2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 1.2 *mp*

Bsn. 1.2 *mf*

Cbsn. *mp* stopped +

Hn. *ppp* stopped +

Hn. *ppp* cup mute

Tbn. 1.2 *ppp* cup mute

B. Tbn. *ppp*

Tba. *ppp* *p* *ppp*

Tim. *ppp* *p* *ppp*

B. D. *ppp* *p* *ppp*

Glock. *pppp*

Hp. *mf*

Pno. *mf* *pppp*

Vln. (offstage)

Vln. I *pp* *norm.* *mf*

Vln. II *pp* *norm.* *mf*

Vla. *pp* *norm.* *mf*

Vcl. *pp* *norm.* *mf*

Db. *pp* *norm.* *mf*

B

moving slightly faster

Glock.

Vib.

Hp. *p* pdlt. *p.n.*

Pno.

Cel. *pp*

Vln. (offstage)

Vln. I *pizz.* *pp* arco *p* *PPP*

Vln. II *pizz.* *pp* arco flaut. *ppp* arco flaut.

Vla. *pizz.* *pp* *ppp*

Vcl. *pizz.* *pp* div. arco flaut. *ppp* arco flaut.

Db. *pizz.* *pp* *ppp*

=

26

Vib.

Hp.

Pno.

Cel.

Vln. (offstage)

Vln. I meta arco norm. *pp*

Vln. II *pizz.* *pp* *pppp* *pizz.*

Vla. *pizz.* *pp* *pppp* *pizz.*

Vcl. *pizz.* *ppp* *ppp* *pizz.*

Db. *pizz.* *ppp* *ppp* *pizz.*

C

33 at a walking pace $\text{♩}=\text{c.80}$

Timp.

Glock.

Vib.

Hp.

Pno.

(8)

Vln. I

Vln. II

Vla.

Vcl.

Db.

This page contains ten staves of musical notation. The top five staves are: Timp., Glock., Vib., Hp., and Pno. The bottom five staves are: Vln. I, Vln. II, Vla., Vcl., and Db. The score begins with a section for the timpani, followed by the glockenspiel, vibraphone, and harp. The piano then enters with a complex melodic line. The strings (Vln. I, Vln. II) play eighth-note patterns, while the woodwinds (Vla., Vcl.) provide harmonic support. The double bass (Db) provides a steady bass line. Various dynamics are indicated throughout, including *pp*, *p*, and *unis.*. Performance instructions like *pizz.* are also present.

40

C. A. *pp* *mf* 5 *ff*

Bsn. 1.2 *mf*

Tim. *mf*

Vib.

Hp. *mf*

Pno. (8) *p*

Vln. I

Vln. II

Vla. *p*

Vcl.

Db.

D

46

Picc.

C. A.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn.

(harmon)

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Tim.

B. D.

Glock.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

D

Vln. I

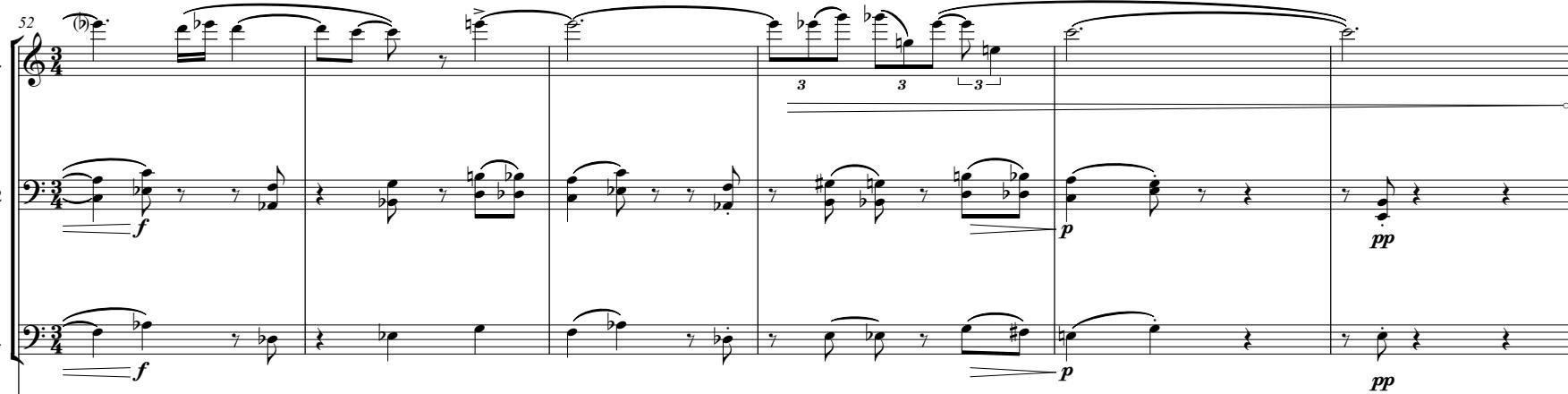
Vln. II

Vla.

Vcl.

Db.

52

Picc. 

Bsn. 1.2 

Cbsn.

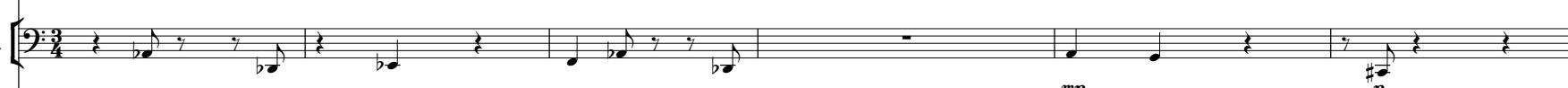
Hn. 

C Tpt. 1.2.3 

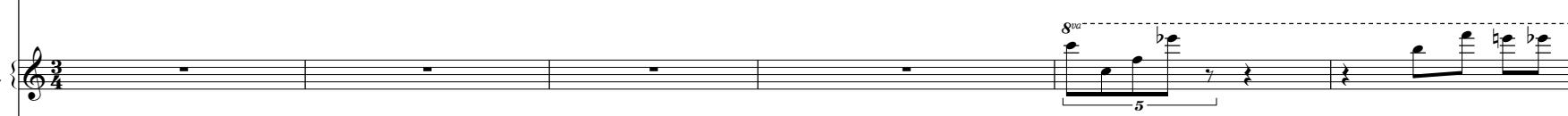
Tbn. 1.2 

B. Tbn. 

Tba. 

Tim. 

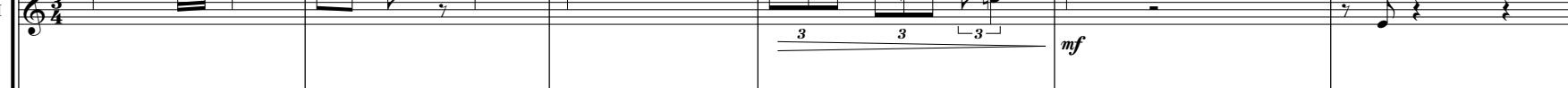
Glock. 

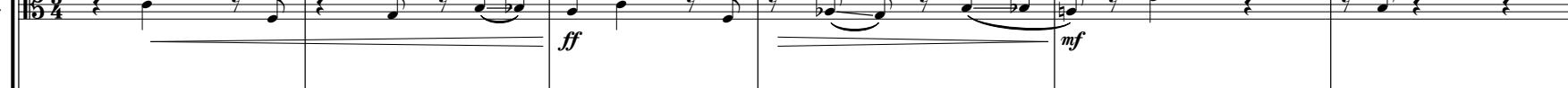
Pno. 

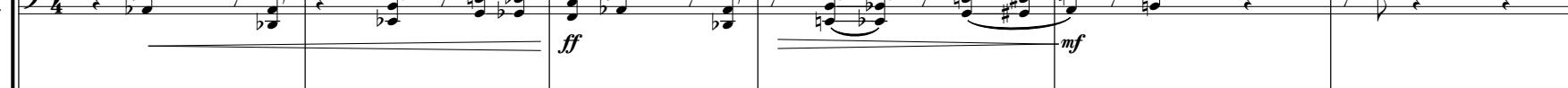
Cel. 

Vln. I 

Vln. II 

Vla. 

Vcl. 

Db. 

Musical score page 58, featuring multiple staves for different instruments. The score includes parts for Picc., Fl. 1, A. Fl., C. A., Tbn. 1.2, B. Tbn., Timp., Glock., Vib., Hp., Pno., Vln. I, Vln. II, Vla., Vcl., and Db. The score begins with a section labeled 'E' at the top left. The instrumentation varies across the staves, with some staves (e.g., Picc., Fl. 1, A. Fl., C. A., Tbn. 1.2, B. Tbn., Timp., Glock., Vib., Hp., Pno.) having single staves, while others (e.g., Vln. I, Vln. II, Vla., Vcl., Db.) have double staves. Dynamic markings such as *poco accel.*, *pp*, *mf*, *ppp*, *p*, *pp*, *pdlt.*, and *f* are present throughout the score. Measure numbers 58 and 59 are indicated at the top left of the page.

F

65 =c.72

Picc. f p

Fl. 1 f p

A. Fl. f p mp pp mp

Cl. 1 f p mp mf mf

Cl. 2 f p pp mf mf

Cl. 1.2 f fp p

B. Cl. p mf

Bsn. 1 fp p

Bsn. 2 fp pp mf ppp

Cbsn. fp p pp mf ppp

Hn. p pp mp

C Tpt. 1.2.3 ppp mf ppp

Tbn. 1.2 fp pp mf pp

B. Tbn. fp pp mf pp

B. D. p ppp p ppp

Cym. mf $swipe\ with\ stick$

Vib. f p p ppp

Hp. f mf p mf $l.v.$

strum lowest strings

Pno. strum lowest strings ppp

Vln. I flaut. f p pp unis.

arco flaut. norm.

Vln. II flaut. f p pp ppp

arco flaut. norm.

Vla. flaut. f p pp ppp

arco flaut. div. norm.

Vcl. flaut. f p pp ppp

IV arco unis. flaut. norm.

D. b. flaut. f p pp

70

Picc. *mp*

Fl. 1

A. Fl.

Cl. 1.2

B. Cl. *pp*

Bsn. 1.2 *p*

Hn. *pp*

C Tpt. 1.2.3 *pp*

Glock. soft mallets *pp*
barely audible

Vib. *p*

Hp. *p*

Pno. *pp*

Vln. (offstage) *pp* *mf* 3

Vln. I *p* 3 *pp*

Vln. II *p* 3 *mf* *p* flaut. norm.

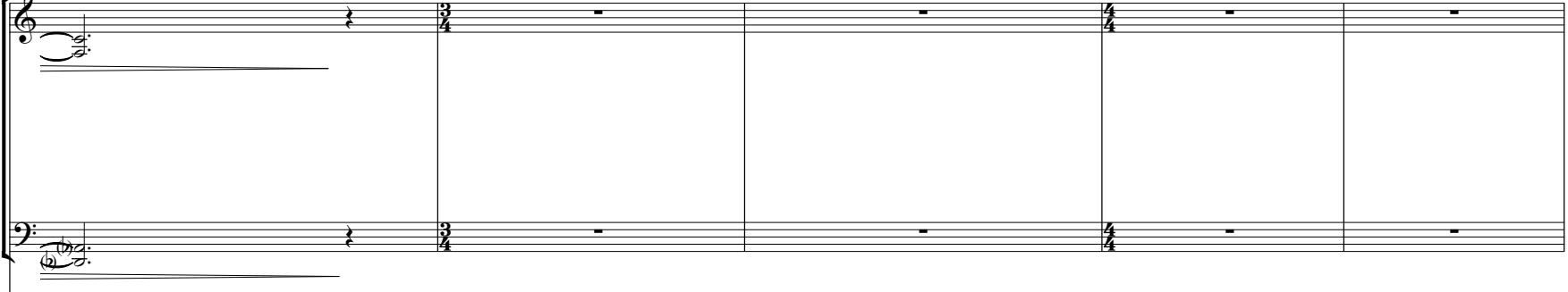
Vla. *p* 3 *mf* *p* IV flaut. norm.

Vcl. *p* 3 *mf* *p* IV unis. flaut. norm.

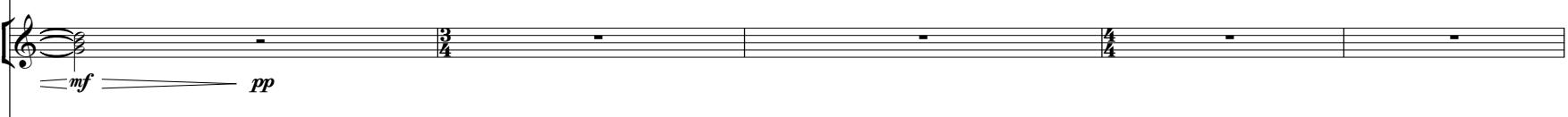
Db. *p* 3 *mf* *p*

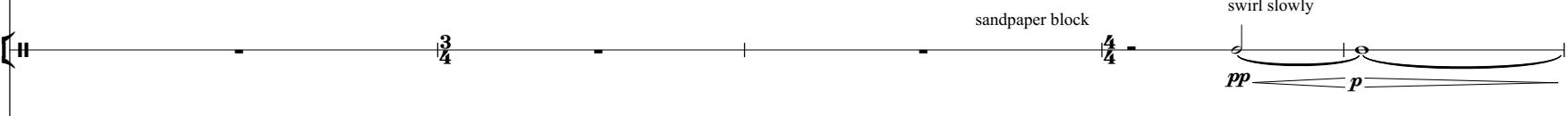
G

77

Cl. 1.2. 

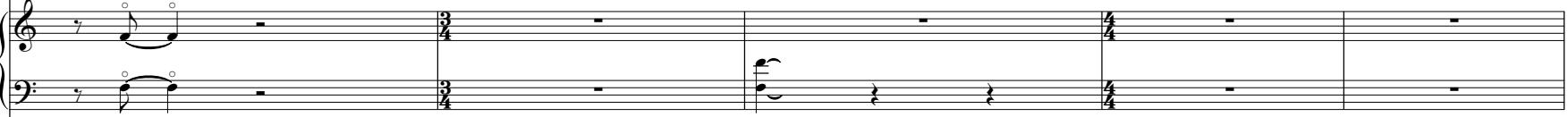
Bsn. 1.2. 

C Tpt. 1.2.3. 
 Dynamics: *mf* — *pp*

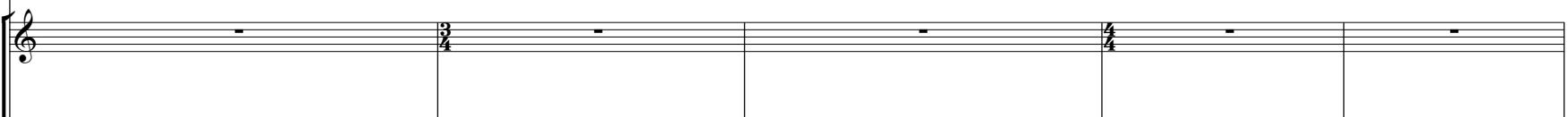
Perc. 
 Dynamics: *pp* — *p*
 Effects: sandpaper block, swirl slowly

Glock. 

Vib. 

Hp. 

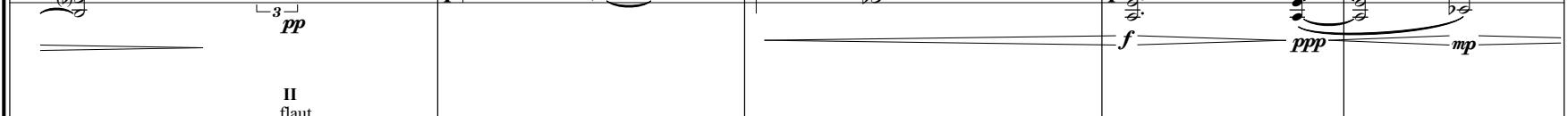
Pno. 
 Measure number: (8)

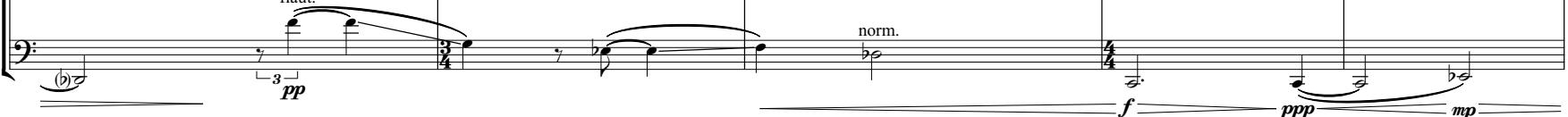
Vln. (offstage) 

Vln. I. 
 Dynamics: *pp*
 Effect: flaut.

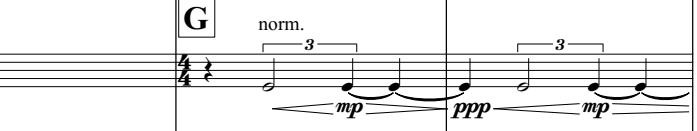
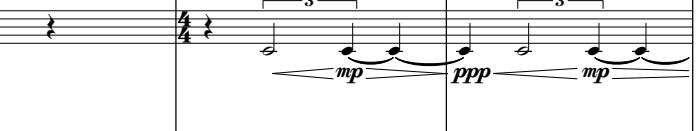
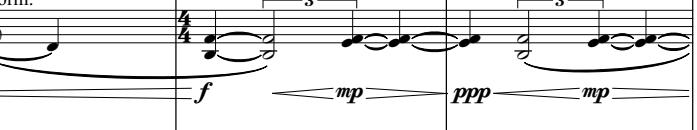
Vln. II. 
 Dynamics: *pp*
 Effect: flaut.

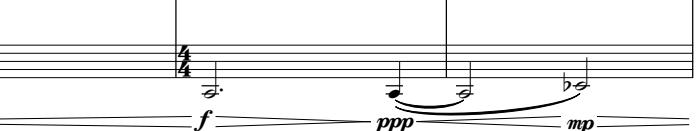
Vla. 
 Dynamics: *pp*
 Effect: flaut.

Vcl. 
 Dynamics: *pp*
 Effect: flaut.

Db. 
 Dynamics: *pp*
 Effect: II flaut.

G

norm. 





82

Perc. 

Pno. 

Vln. (offstage) 

Vln. I 

Vln. II 

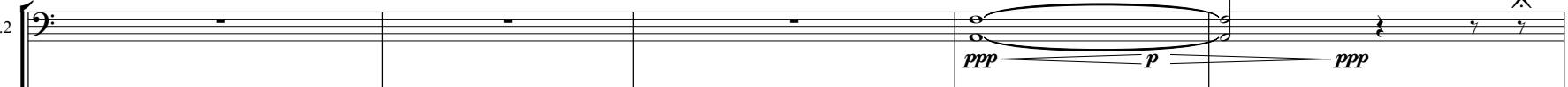
Vla. 

Vcl. 

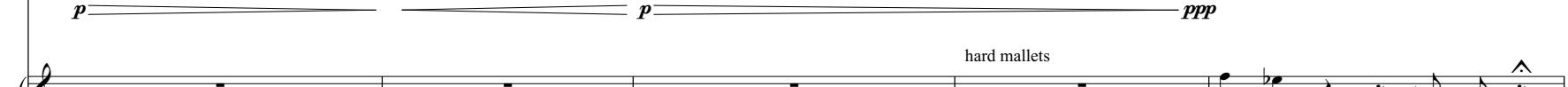
Db. 

=

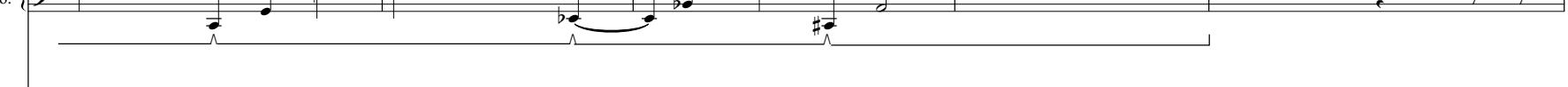
87

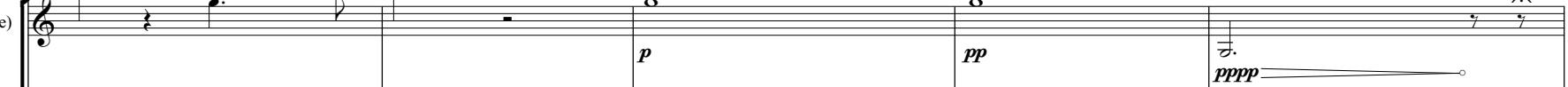
Tbn. 1.2 

B. Tbn. 

Perc. 

Mar. 

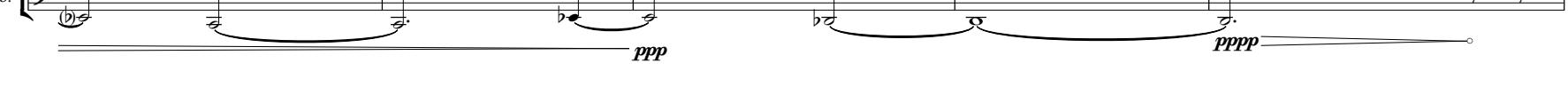
Pno. 

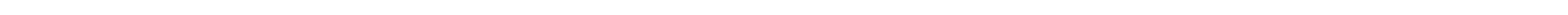
Vln. (offstage) 

Vln. I 

Vln. II 

Vla. 

Vcl. 

Db. 

H II. Dust Dancesagitated $\text{♩}=\text{c}.72$

92

Fl. 1

Fl. 3

Cl. 1

B. Cl.

Tim. f $\text{ppp} < \text{p}$ p

B. D. medium mallets p $\text{ppp} - \text{p}$

Mar. solo f pp mf p f

Vib. medium motor f pp Ped. f pp Ped.

Hp. f p p

H pizz.

Vln. I f

Vln. II pizz. arco f pp mp pizz. arco p pp

Vla. pp mp ppp p pp unis.

Vcl. f p

D. b. p p pizz. arco

97

Picc.

Fl. 1

Fl. 3

Cl. 1

Cl. 2

B. Cl.

Timp.

Mar.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

p

p

pp

ppp < *p*

pp

mf

p

pp

ppp

pp

p

arco senza vib.

arco senza vib.

div. senza vib.

senza vib.

ppp

meta senza vib.

ppp

pizz.

pp

I

Picc. f 3

Fl. 1 f pp

Fl. 3 f 3 pp

Ob. 1 ppp 6

Ct. 1 f p pp

Ct. 2 f 5 6 6 6 6 6 6 6 6

B. Cl. p mf

Bsn. 1.2 f pp

Cbsn. p mf

Tim. mf pp

B. D. p

Mar. f 5 3 6 6 6 3

Vib. f 5

Hp. f p

I

Vln. I ricochet (longer rich. okay) number of pitches approximate

Vln. II ricochet (longer rich. okay) number of pitches approximate unis. 6 3 ppp pp

Vla. ricochet (longer rich. okay) number of pitches approximate ppp p

Vcl. arco mf pp mf

D. arco mf pp mf

104

Picc. $\begin{array}{c} \text{Piccolo} \\ \text{3} \\ \text{p} \end{array}$ $\begin{array}{c} \text{mf} \\ 8^{\text{va}} \end{array}$

Fl. 1 $\begin{array}{c} \text{Flute 1} \\ \text{3} \\ \text{p} \end{array}$ $\begin{array}{c} \text{mf} \\ 8^{\text{va}} \end{array}$

Fl. 3 $\begin{array}{c} \text{Flute 3} \\ \text{3} \\ \text{6} \end{array}$ $\begin{array}{c} \text{mf} \\ 6 \end{array}$

Ob. 1 $\begin{array}{c} \text{Oboe 1} \\ \text{6} \\ \text{6} \end{array}$ $\begin{array}{c} \text{mf} \\ 3 \end{array}$ $\begin{array}{c} \text{p} \\ 6 \end{array}$

Ob. 2 $\begin{array}{c} \text{Oboe 2} \\ \text{3} \\ \text{6} \end{array}$ $\begin{array}{c} \text{mf} \\ 6 \end{array}$ $\begin{array}{c} \text{mp} \\ 3 \end{array}$ $\begin{array}{c} \text{p} \\ 6 \end{array}$

C. A.

Cl. 1 $\begin{array}{c} \text{Clarinet 1} \\ \text{p} \\ 6 \end{array}$ $\begin{array}{c} \text{mf} \\ 3 \end{array}$ $\begin{array}{c} \text{p} \\ 6 \end{array}$

Cl. 2 $\begin{array}{c} \text{Clarinet 2} \\ \text{p} \\ 6 \end{array}$ $\begin{array}{c} \text{mf} \\ 6 \end{array}$ $\begin{array}{c} \text{p} \\ 6 \end{array}$

B. Cl.

Bsn. 1 $\begin{array}{c} \text{Bassoon 1} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{mf} \\ pp \end{array}$ $\begin{array}{c} \text{p} \\ pp \end{array}$

Bsn. 2 $\begin{array}{c} \text{Bassoon 2} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{mf} \\ pp \end{array}$ $\begin{array}{c} \text{pp} \\ mf \end{array}$

Cbsn. $\begin{array}{c} \text{Cello Bassoon} \\ \text{open} \end{array}$

Hn. $\begin{array}{c} \text{Horn} \\ \text{open} \end{array}$

C Tpt. 1.2.3 $\begin{array}{c} \text{C Trumpet 1.2.3} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{mp} \\ \text{open} \end{array}$ $\begin{array}{c} \text{pp} \\ \text{open} \end{array}$

Tbn. 1 $\begin{array}{c} \text{Bassoon 1} \\ \text{open} \end{array}$

Tbn. 2 $\begin{array}{c} \text{Bassoon 2} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{open} \\ \text{pp} \end{array}$

B. Tbn. $\begin{array}{c} \text{Bassoon} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{p} \\ \text{pp} \end{array}$

Mar. $\begin{array}{c} \text{Maracas} \\ \text{ff} \end{array}$

Vib.

Hp. $\begin{array}{c} \text{Harp} \\ \text{mf} \end{array}$ $\begin{array}{c} \text{f} \\ 6 \end{array}$

Pno. $\begin{array}{c} \text{Piano} \\ \text{mf} \end{array}$

Vln. I $\begin{array}{c} \text{Violin 1} \\ \text{unis.} \end{array}$

Vln. II $\begin{array}{c} \text{Violin 2} \\ \text{mf} \end{array}$ $\begin{array}{c} \text{mf} \\ p \end{array}$ $\begin{array}{c} \text{mf} \\ p \end{array}$

Vla. $\begin{array}{c} \text{Cello} \\ \text{mf} \end{array}$ $\begin{array}{c} \text{p} \\ \text{mf} \end{array}$ $\begin{array}{c} \text{p} \\ \text{mf} \end{array}$

Vcl. $\begin{array}{c} \text{Double Bass} \\ \text{p} \end{array}$ $\begin{array}{c} \text{mf} \\ p \end{array}$ $\begin{array}{c} \text{p} \\ \text{mf} \end{array}$

Db. $\begin{array}{c} \text{Double Bass} \\ \text{p} \end{array}$ $\begin{array}{c} \text{mf} \\ p \end{array}$ $\begin{array}{c} \text{p} \\ \text{mf} \end{array}$

107

Picc. $\begin{array}{c} \text{mf} \\ (8) \end{array}$

Fl. 1 $\begin{array}{c} \text{mf} \\ (8) \end{array}$

Fl. 3

Ob. 1 $\begin{array}{c} \text{mf} \\ 6 \end{array}$

Ob. 2

C. A.

Cl. 1 $\begin{array}{c} \text{p} \\ 6 \end{array}$

Cl. 2

B. Cl.

Bsn. 1 $\begin{array}{c} \text{mf} \\ 6 \end{array}$

Bsn. 2

Cbsn.

Hn.

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Cym.

Glock.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

110

J

Picc. -

Fl. 1 -

Ob. 1 -

Ob. 2 -

Cl. 1 *mf* 6 6

Cl. 2 *mf* 3

B. Cl. 3

Bsn. 1.2 *f* *ff* *f*

Cbsn. *f* *ff* *f*

Hn. *p* *f* *mf*

Hn. *p* *f* *mf*

C Tpt. 1 *mf* 6 3 *p*

C Tpt. 2 *mf* *mp* *mf* *f* *p*

C Tpt. 3 *p* *mp* 6 *f* *p*

Tbn. 1 *fp* *mf* *ff* *mf* *f* *mf*

Tbn. 2 *fp* *mf* *ff* *mf* *f* *mf*

B. Tbn. *fp* *ff* *mf* *f* *#p* *mf*

Tba. *fp* *ff* *mf* *f* *#p* *mf*

Tim. *fp* *ff* *mf*

Hp. -

Pno. -

J *molto espress.*

Vln. I *f*

Vln. II *f*

Vla. *p* *mf* *f*

Vcl. *p* *mf* *f*

Vcl. *fp* *mf* *ff* *f*

Db. *fp* *mf* *ff* *f*

115

Picc. *ff* *f*

Fl. 1 *ff* *mf* *p* *mf* *p*

Fl. 3 *ff* *p*

Ob. 1 *f* *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *mf*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. *f*

Hn.

C Tpt. 1.2.3 *a 1 open* *fp* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *p* *fp* *ff*

B. Tbn. *p* *fp* *ff*

Tba. *p* *fp* *ff*

Tim. *fp* *ff* *p* *ff*

Cym. soft mallets *x* *x* *p* *f* *p* *f*

Vln. I *div.* *unis.* *f* *ff* *f* *fff*

Vln. II *III* *mf* *fp* *ff* *f* *ff* *f* *fff*

Vla. *mf* *fp* *ff* *f* *ff* *f* *fff*

Vcl. *mf* *fp* *ff* *f* *ff* *f* *fff*

D. B. *mf* *fp* *ff* *f* *ff* *f* *fff*

K

121 poco accel. poco rit. poco accel.

Picc. - - - - -

Fl. 1 6 *pp* *p* *pp*
ethereal

Fl. 2 6 *pp* *p* *pp*
ethereal

A. Fl. 6 *pp* *p* *pp*
ethereal

Cl. 1 6 *pp* *mp*
ethereal

B. Cl. 6 *pp* *p* *pp*

Tba. - - - - -

Tim. 6 *f* *pp*

Cym. - - - - -

Mar. 3 *fp* *mf* *pp* *fp*
with bow

Vib. 3 *fp* *mf*
with bow

Hp. 6 *f* *p* 3

Pno. 6 *pp* *#d*

K

poco accel. poco rit. arco poco accel.

Vln. I *f* - - - - -

Vln. II pizz. arco *pp* *p* pizz. arco *pp*

Vla. non div. *pp* *p* pizz. arco *pp*

Vcl. pizz. *f* *p* arco *ppp* *mp* *ppp*

D. B. *fp* *mp*

124

poco rit.

Fl. 1

Fl. 2

A. Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Timp.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. b.

poco accel.

L slightly slower $\text{♩}=\text{c. } 69$

127 *poco rit.*

Fl. 1

Fl. 2

A. Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Vib.

Hp.

Cel.

Vln. (offstage)

Vln. I

Vln. II

Vla.

Vcl.

Db.

130

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Perc. sandpaper block

Vib.

Hp.

Pno.

Cel.

Vln. (offstage)

Vln. I

Vln. II

Vla.

Vcl.

D. b.

accel.

(speed of the trill is maintained)

(speed of the trill is maintained)

134

Cl. 1

Cl. 2

Vib.

Hp.

Pno.

Vln. (offstage)

Vln. II

Vla.

Vcl.

Db.

p ————— *ppp*



M III. Time Lapse
flowing $\text{♩} = \text{c.} 132$

138

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

M *ppp* ————— *mf* ————— *ppp*

(8) 1

div. a 3

p ————— *pp* ————— *arco* ————— *p* ————— *mp*

p ————— *pp* ————— *p* ————— *mp*

143

Fl. 1

A. Fl.

Cl. 1

Cl. 2

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

This page contains six staves of musical notation. The top four staves are for woodwind instruments: Flute 1, Alto Flute, Clarinet 1, and Clarinet 2. The bottom two staves are for brass instruments: Horn and Double Bass. The music is in 3/4 time. Dynamics include *p*, *mp*, *fp*, and *ppp*. Measure 143 begins with Flute 1 and Alto Flute playing eighth-note patterns. Clarinet 1 enters with a sixteenth-note pattern. Clarinet 2 follows with eighth-note patterns. The brass section (Horn and Double Bass) enters in measure 144 with sustained notes and eighth-note patterns. The violins play sixteenth-note patterns in measures 145 and 146. The viola and cello provide harmonic support with sustained notes. The double bass plays eighth-note patterns in measures 145 and 146.

N

148

Fl. 1 *fp*

Fl. 2 *fp* *5* *3* *ppp* *fp* *5* *3*

A. Fl. *3* *6* *6* *6* *6* *6* *6* *ppp* *ppp* *ppp*

Cl. 1 *fp* *fp*

Cl. 2 *fp* *fp*

Timp. *p*

B. D. *swirl* *pp*

Mar. *ppp* *p* *ppp* *ppp*

Vib. *ppp* *mp* *ppp* *ppp*

Hp. *ppp sotto voce* *mp* *ppp* *ppp sotto voce*

N

Vln. I *p* *poco*

Vln. II

Vla. *pp* *mp* *ppp*

Vcl.

Db. *p*

153

Fl. 1

Fl. 2 *ppp*

A. Fl. *mp* *ppp*

Cl. 1

Cl. 2

Timp. *pp* *mp*

Mar. *mp* *ppp*

Vib. *mp* *ppp*

Hp. *mp* *ppp*

Vln. I *p* *mf*

Vln. II

Vla. *mp* pizz.

Vcl.

Db.

158 **O**

Picc. -

Fl. 1 - *pp*

Fl. 3 - *pp* 3 3 3 3

Cl. 1 - *pp* 3 3 3 3

Cl. 2 - 3 *pp*

Glock. - *pp* *ppp*

Hp. - 5 5 *ppp* *p* 3 3 3 3

Pno. - *ppp* 5 *p* 3 *ppp* 3 3 3 3

O

Vln. I - *p* *mp* *p* *pp* 3 -

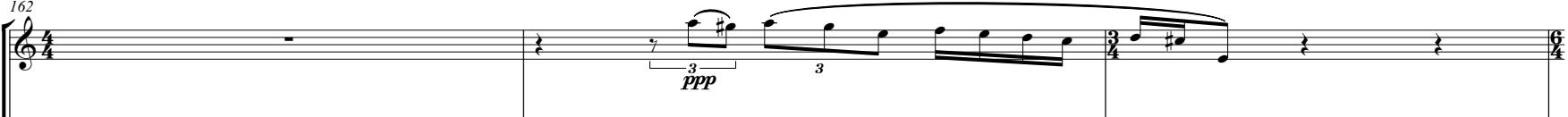
Vln. II - *pp* *ppp* *p* *mf*

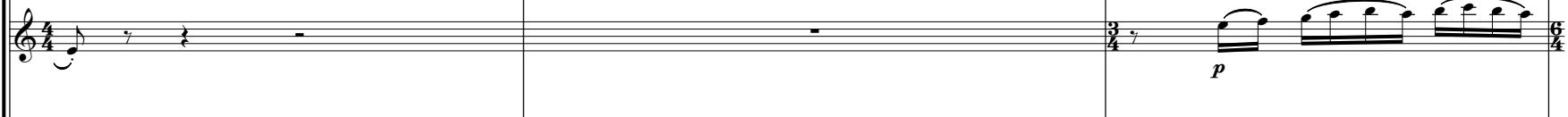
Vla. - *arco* 3 -

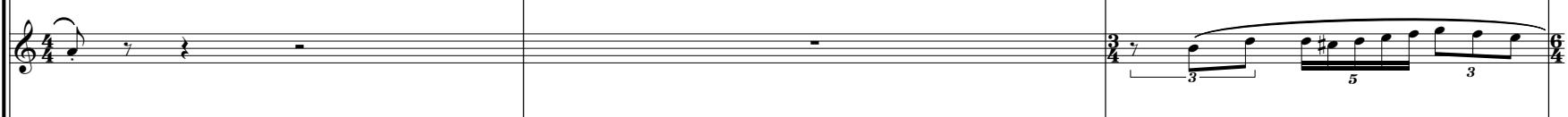
Vcl. - *pp* *mp*

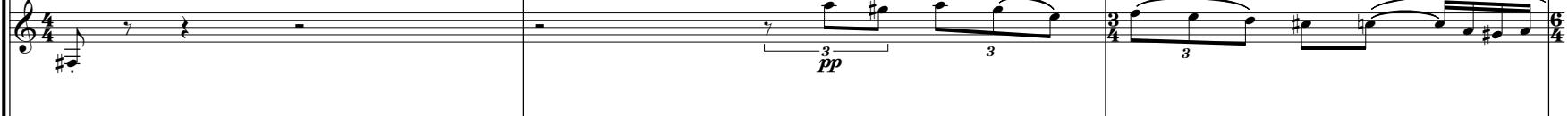
Db. - *pp* *mp*

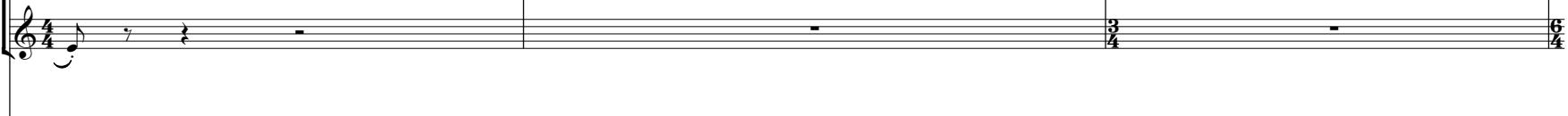
162

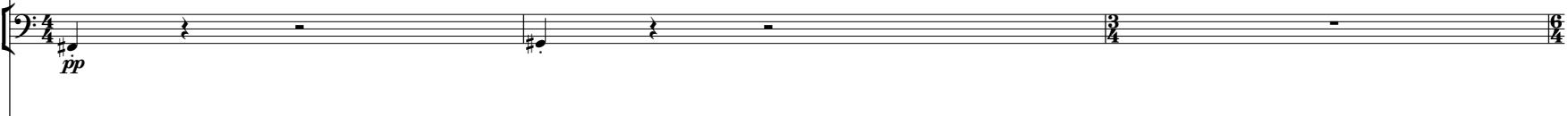
Picc. 

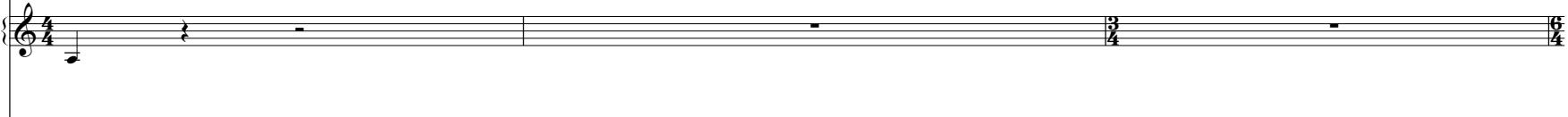
Fl. 1 

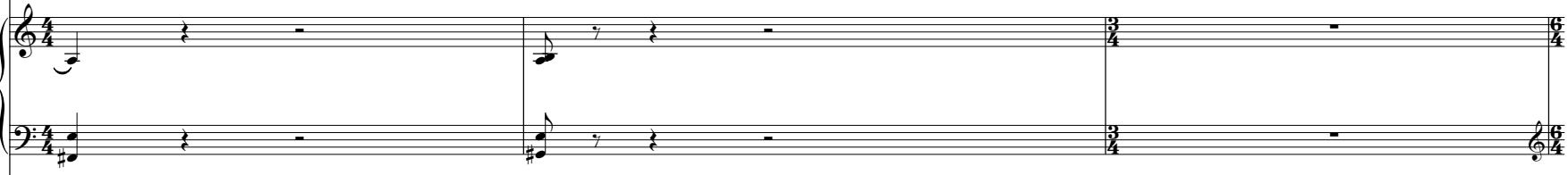
Fl. 3 

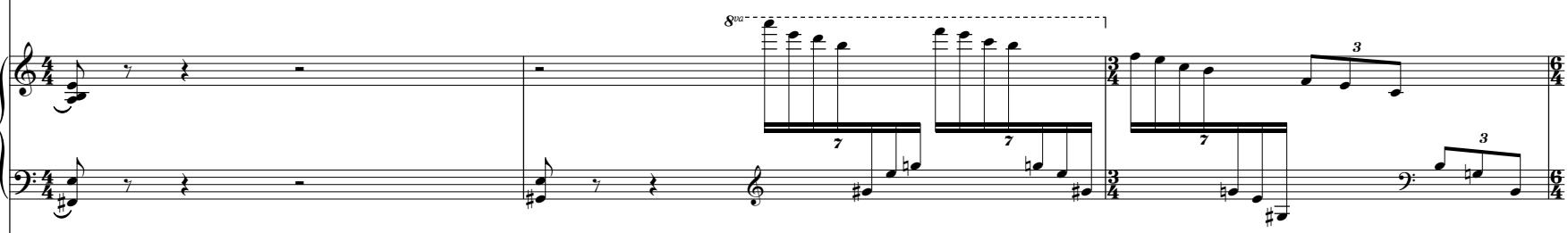
Cl. 1 

Cl. 2 

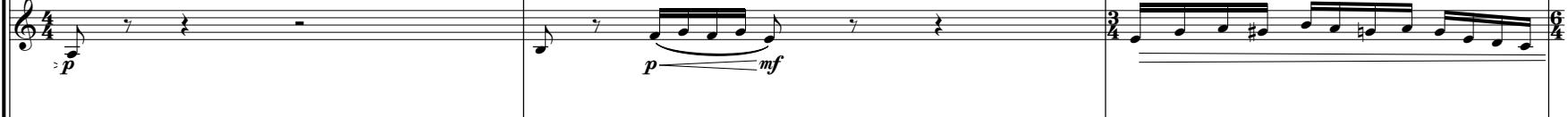
Timp. 

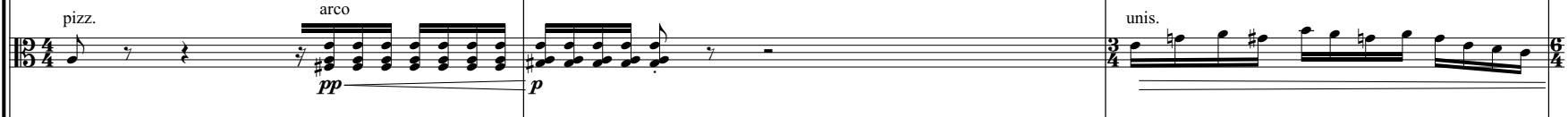
Glock. 

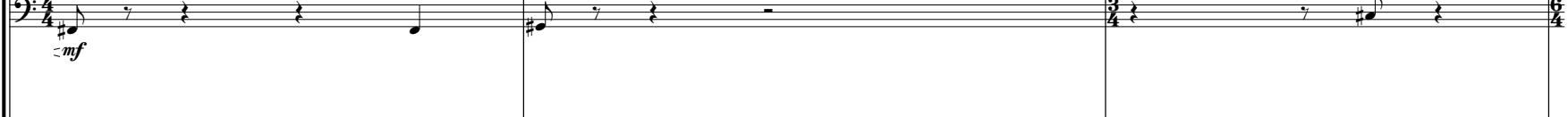
Hp. 

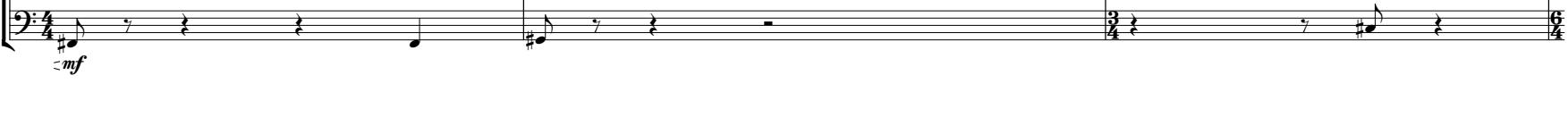
Pno. 

Vln. I 

Vln. II 

Vla. 

Vcl. 

Db. 

165

Fl. 1

Fl. 3

Cl. 1

Cl. 2

Bsn. 1.2

Cbsn.

Hn.

Hn.

Tbn. 1.2

B. Tbn.

Tim.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

167 *accel.*

P moving slightly faster
♩=c.76

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1.2

Cbsn.

Hn.

Hn.

Tbn. 1.2

B. Tbn.

Tim.

Glock.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

171

Picc. -

Fl. 1 -

Fl. 3 -

Cl. 1 -

Cl. 2 -

B. Cl. -

Bsn. 1.2 -

Cbsn. -

Tbn. 1.2 -

B. Tbn. -

Tim. -

Mar. -

Vln. I -

Vln. II -

Vla. -

Vcl. -

D. b. -

piccolo
flute 1
flute 3
clarinet 1
clarinet 2
bassoon 1.2
bassoon 2
trombone 1.2
bass trombone
timpani
marimba
violin I
violin II
viola
cello
double bass

175

Cl. 2

Bsn. 1.2

Cbsn.

Hn.

Tbn. 1.2

B. Tbn.

Mar.

Vln. I

Vln. II

Vla.

Vcl.

Db.

Q

179

Picc. -

Fl. 1 -

Fl. 3 -

Cl. 1 -

Cl. 2 -

B. Cl. -

Bsn. 1.2 -

Hn. -

Mar. -

Vln. I -

Vln. II -

Vla. -

Vcl. -

D. b. -

183

R

Picc. -

Fl. 1 -

Fl. 3 -

Cl. 1 -

Cl. 2 -

B. Cl. -

Bsn. 1.2 -

Hn. -

Hn. -

Pno. -

pp

82

R

Vln. I -

Vln. II -

Vla. -

Vcl. -

D. B. -

ppp

mf

ff

pp

pp

(8)

R

Vln. I -

Vln. II -

Vla. -

Vcl. -

D. B. -

pp

187

Picc. *pppp*

Fl. 1 *pppp*

Fl. 3 *pppp*

Cl. 1 *pppp*

Cl. 2 *mf* *pp* *mf*

B. Cl. *pppp*

Hn. *pp*

Glock. *pp*

Hp.

Pno. *p* *ppp* *p* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vcl. *p*

D. B. *p*

191

Cl. 2 *pp*

Glock.

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

Pno. *(8)* *pp* *mf* *pp*

Vln. I *(8)* *pp*

Vln. II *3* *3* *3* *p* *ppp*

Vla. *unis.* *mf* *p* *p* *ppp*

Vcl. *mf* *p* *p* *ppp*

Db. *mf* *p* *p* *ppp*

within the texture

=

196

Glock. *3* *mp* *3* *p* *pp*

Hp. *pp* *mf* *pp* *3* *ppp* *legato to end*

Pno. *(8)* *pp* *mf* *pp* *3* *6* *6*

Vln. I *(8)* *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

Db. *pp*

201

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Db.

8va

6

3

ppp

ppp

p

=

204

B. Tbn.

Perc.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

breath sound

sandpaper block swirl slowly

pp

p

8va

8va

3

p

8va

8va

3

207

B. Tbn.

Perc.

Glock. *pppp*

Hp.

Glock. *p* 3 *pp* 8va

Hp. *backs of sticks*

Glock. 3 *ppp* 3

Pno. *pp*

Cel. 8va

Vln. (offstage) *p*

Vln. I *mf* 8va *pp*

Vln. II *#*

Vla. *#*

Vcl. *#*

=

210

B. Tbn.

Perc.

Glock. 3 *#* 3 3

Hp. 6 6 6

Cel. 8va

Vln. (offstage) 8va

Vln. I 8va

Vln. II 8va

Vla. 8va

Vcl. 8va

213

B. Tbn. *pp*

Perc.

Glock.

(8) Hp.

Cel.

Vln. (offstage)

Vln. II

Vla.

Vcl.

pppp

=

216

Hn.

B. Tbn.

Perc.

Glock.

(8) Hp.

(8) Cel.

Vln. (offstage)

Vln. II

Vla.

Vcl.

breath sound
a 2

meta

meta

219

Hn. *pp*
a 2

Hn. *pp*

B. Tbn. *pp*

Perc.

(8) *pdl.* *barely audible*

Hp.

Cel. *pppp*

Vln. II

Vla.

Vcl.

≡

222

B. Tbn. *pp*

Perc.

(8) *1*

Hp.