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Eyes Wide Open/ Eyes Wired Shut

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**Eyes Wide Open/  
Eyes Wired Shut**

for Orchestra

Full Score  
*in C*

ca. 10½'

2018

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# Eyes Wide Open/Eyes Wired Shut

## Carle Jordan Wirshba

### Program Note:

This piece is inspired by the dichotomy between hope and fear. From an early age, we are taught to believe in hope and to fear, fear. But these two emotions do not exist in our worlds in isolation - they are intertwined and dependent on each other to prevail. For we cannot hope for a better future, if we do not fear a dreaded past; we cannot hope for good, unless we can fear evil; we cannot fear the unknown, if we do not hope for the familiar; and we cannot believe in a better version of ourselves, unless we also dread failures. Paralleled in the constructs of horror films, the idea of a positive outcome must first be presented to us, before fear of that outcome not being achieved can even begin to be perceived. If there is nothing to hope for, there is nothing to fear. It was this very idea that fascinated me and one that I wanted to explore musically.

### Instrumentation:

Flute 1 (double piccolo)  
Flute 2 (double piccolo, alto flute)  
Oboe 1  
Oboe 2 (double english horn)  
Clarinet 1 in B $\flat$  (double E $\flat$ )  
Clarinet 2 in B $\flat$   
Bassoon 1  
Bassoon 2 (double contrabassoon)

4 Horns  
3 Trumpets in B $\flat$  (with mutes)  
2 Trombones  
Bass Trombone  
Tuba

Timpani (5 drums)

Percussion 1: Crotales, Vibraphone, Tenor Drum, Rain Stick, Marimba, Chinese Cymbal, Suspended Cymbal

Percussion 2: Tubular Bells, Tom-Toms, Glockenspiel, Anvil

Percussion 3: Wind Chimes, Bass Drum, Tam-Tam, Wood Block, Chinese Cymbal

Harp

Piano

Strings

### Performance Notes:

Starting tuning for timpani is G-A $\flat$ -C-G $\sharp$ -C from 32" to 21" respectively (also notated in score).  
Re-tuning's notated.

The harp begins with 3 flats and all pedal markings are indicated in score.

Ending requires mutes for the trumpet choir. No specific mute is indicated, but the selection should blend across the three trumpets.

Cross note heads (specifically in string glissandos) indicates the exact pitch is not relevant, just the range.

The highly dense ascending passages (specifically in the piano and vibraphone) should be played as written to the best of the players ability. However, the gestures and rhythm are more important than pitch accuracy.

**Recording Note:**

To the evaluation committee,

Due to time constraints and scheduling issues, I was not able to successfully have a recording session/read through of this work with my current university's orchestra. The work further has not had a premiere performance, so as a result I must resort to MIDI realization for the audio in this application. This is my most recent work for full orchestra, so I hope the MIDI realization will suffice in this review process, as I am truly proud of the work as a whole.

The sample library used in this MP3 are the Sibelius 7 Sounds Library. Apart from the sound disparity of a full orchestra, there are several instances in which the MIDI does not represent the score. Specifically, there is no sample sound for the rain stick, the anvil sample is subpar, the vibraphone tremolos and rate of tremolo is not accurately sounded, and there is also no Chinese cymbal sample, so a regular suspended cymbal sound was used.

Despite these problems and the overall dynamic, expression, and musical deficiencies that arise from listening to MIDI sounds, I hope the heart and the essence of the piece still rings through.

Thank you for your time in getting to know my music!

# Eyes Wide Open/Eyes Wired Shut

Score in C

Carle Jordan Wirshba

*♩ = 75*

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1 (in Eb)  
Clarinet 2 (in Bb)  
Bassoon 1  
Bassoon 2

*♩ = 75*

Horn in F 1 & 3  
Horn in F 2 & 4  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba

*♩ = 75*  
starting tuning  
32" 28" 25" 23" 21"

Timpani

Percussion 1  
Percussion 2  
Percussion 3

Harp

Piano

*♩ = 75*  
sul tasto  
divisi

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Piccolo  
Chinese Cymbals  
Glockenspiel  
Bass Drum  
Wind Chimes  
To Crot.  
To Tub. B.  
To W. Ch.  
To B. D.

*pp*, *ppp*, *p*, *mp*, *mf*, *f*, *l.v.*

A

17

Picc. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Fl. 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. 1 *pp* *p* *pp* *p* *pp*

Ob. 2 *p* *pp* *p* *pp* *p* *pp*

E♭ Cl. *p* *pp* *p* *pp* *p* *pp*

Cl. 2 *p* *pp* *p* *pp* *p* *pp*

Bsn. 1

Bsn. 2 Contrabassoon *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Hn. 1, 3 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Hn. 2, 4 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Tbn. 2

B. Tbn.

Tba.

Timp. *pp* *Ab to A♯* Tuning: 28" - A♯ to F

Cym. *mf* *Crotales* *To Vib.*

Glock. *mp* *Tubular Bells* *mf*

W.Ch.

Hp. *ppp* *l.v.*

Pno. *p* *5<sup>th</sup>*

Vln. I

Vln. II

Vla. *mf* *espress. solo* *tutti* *p* *mp* *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *solo espress.*

Cb. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

32 **B**

Picc. *p*

Fl. 2 *p*

Ob. 1 *f* *mp* *f* *mp*

Ob. 2 *p* *mp* *f*

E♭ Cl. *f* *mp*

Cl. 2 *f* *f*

Bsn. 1 *mp* *mp*

Cbsn. *p* *mp*

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

Hn. 2, 4 *mp* *p* *Hn. 2* *Hn. 4*

Tpt. 1 *ff*

Tpt. 2 *ff* *mf* *mp* *ff*

Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. **B**

Vibraphone *p* *pp*

Tub. B. *To Glock.* *Glockenspiel* *soft mallets sotto voce* *pp* *To Tom-t.*

W.Ch.

Hp. *f* *mf* *D♭/G♭ A♯*

Pno. *pp*

Vln. I *solo espress.* *pp* *ff* *div.* **B**

Vln. II *p*

Vla. *p* *mp*

Vc. *tutti* *pp* *mp*

Cb. *p* *mp*

C

39

Picc. *mp*

Fl. 2 *mp*

Ob. 1 *f* *f* *mp*

Ob. 2 *f* *mp* *f*

E♭ Cl. *f* *mp* To Cl.

Cl. 2 *mp* *f*

Bsn. 1 *mp*

Cbsn. *mp*

C

Hn. 1, 3 *mp* Hn. 1 & 3 Hn. 3

Hn. 2, 4 *mp* Hn. 2 & 4 Hn. 4

Tpt. 1 *ff* *mf* *f* *mf*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

B. Tbn. *mp*

Tba.

C

Timp. *pp*

Vib.

Glock.

W.Ch.

Tuning:  
 25° - C to B♭  
 28° - F to A♯  
 32° - G to D♯

Hp. *mf* D♯/G♯ Ab

Pno.

C

Vln. *f* *f* *tutti*

Vln. II *mp* *tutti*

Vla.

Vc. *f*

Cb.



47  $\text{♩} = 87$  To Fl. **D**

Picc. *ppp*

Fl. 2 *ppp* *f*

Ob. 1

Ob. 2

E♭ Cl.

Cl. 2

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

Cbsn. *fff* *mf*

Hn. 1, 3 *f* *ff* *ff* *mf* Hn. 1 & 3

Hn. 2, 4 *f* *ff* *ff* *mf* Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 *f* *ff* *ff*

Tbn. 1 *fff* *mf*

Tbn. 2 *fff* *mf*

B. Tbn. *fff* *mf*

Tba. *fff* *mf*

Timp.  $\text{♩} = 87$  *ff* *fff* *ff* **D**

Vib. Tenor Drum *ff* To Cym.

Glock. Tom-toms *ff* To Glock.

W. Ch. Bass Drum *ff* To T.-t. Tam-tam

Hp. *f*  $D\sharp C\sharp B\flat E\sharp F\sharp G\sharp A\sharp$

Pno. *f*

Vln. I *ppp* *mf* *p* **D**

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

Vla. *ppp* *mf* *p*

Vc. *f* *ff* *ff* *p*

Cb. *f* *ff* *ff* *p*

54 Flute *accel.*  $\text{♩} = 108$

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

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

Ob. 1 *mf*

Ob. 2

E♭ Cl. Clarinet in B♭ *mf* *f* *mf* *f*

Cl. 2

Bsn. 1 *f* *ff*

Cbsn.

*accel.*  $\text{♩} = 108$

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Tuning: 28" - A2 to F2 *accel.*  $\text{♩} = 108$

Timp. *mf* *f*

T. D. Suspended Cymbals *mf*

Tom-t.

T-t. *mp* *ff* *mf* To B. D. Bass Drum *mf* *mp* *f*

Hp.

*accel.*  $\text{♩} = 108$

Vln. I *f* *ff*

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

Vla. *f*

Vc. *f*

Cb.

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Cym.

Tom-t.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

nat.

mf

mf

mp

mf

Hn. 1

mf

mf

f

f

mf

f

mf

pp

To Mar.

Marimba

pp

Glockenspiel

p

To W.B.

Wood Block

p

f

mf

E

E

E

E

Tuning:  
23" - G<sup>2</sup> to F<sup>2</sup>  
28" - F<sup>2</sup> to G<sup>2</sup>

71 **F**

Fl. 1 *mf*

Fl. 2 *ff* *mf*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *ff* *mf*

Cl. 2 *mf*

Bsn. 1

Cbsn.

Hn. 1, 3 *ff* **F** *Hn. 1*

Hn. 2, 4 *mf* *Hn. 2* *Hn. 2 & 4*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp* *f* **F** *f*

Mar. *To Cym.* *Suspended Cymbals* *mf*

Glock. *pp*

W.B. *To B. D.* *Bass Drum* *f*

Hp. *D<sup>+</sup>*

Pno.

Vln. I *mf* **F** *f* *mf*

Vln. II *mf* *divisi* *ff* *mf* *ff*

Vla. *f* *mf*

Vc. *f* *mp* *f* *ff* *fff* *mf*

Cb. *mp* *f* *ff* *fff* *mf*

80 molto rit.

Fl. 1 *mf < ff*

Fl. 2 *mf < ff* To A. Fl.

Ob. 1

Ob. 2

Cl. 1 *f < ff*

Cl. 2 *f < ff*

Bsn. 1

Cbsn. *mf* To Bsn. *ff*

Hn. 1, 3 *ff* molto rit.

Hn. 2, 4 *mf < ff* Hn. 2

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. Tunning: 23<sup>rd</sup> - G<sup>2</sup> to F<sup>2</sup> 32<sup>nd</sup> - D<sup>2</sup> to E 28<sup>th</sup> - F<sup>2</sup> to G<sup>2</sup> *ff* *f* *ff* molto rit.

Cym. *p* *f* To Mar. Marimba *pp*

Glock. *ff*

B. D. *ff* Tam-tam

Hp.

Pno.

Vln. I *f* *mf* *f* *mf* *f* *mf* *ff* *p* molto rit.

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

Vla. *ff* *p*

Vc. *f < ff* *p*

Cb. *mf* *ff*

89

♩ = 64

accel. . . . .

Fl. 1

Fl. 2

Alto Flute

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Detailed description: This block contains the musical notation for the woodwind section. It includes parts for Flute 1, Flute 2 (with an Alto Flute part), Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Contrabassoon. The notation features various dynamics such as *pp*, *p*, *mf*, and *mp*, along with phrasing slurs and accents. The tempo is marked as quarter note = 64.

♩ = 64

accel. . . . .

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Detailed description: This block contains the musical notation for the brass section. It includes parts for Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, and Trombones 1, 2, Bass Trombone, and Tuba. The notation is primarily rests, indicating that the brass instruments are silent during this section.

♩ = 64

accel. . . . .

Timp.

Mar.

Glock.

T.-t.

Hp.

Pno.

To Crot.

To W.B.

Detailed description: This block contains the musical notation for the percussion and keyboard sections. It includes parts for Timpani, Maracas (with a 'To Crot.' instruction), Glockenspiel (with dynamics *p*, *pp*, *mf*), Triangle (with a 'To W.B.' instruction and *mp* dynamic), Harp, and Piano. The piano part is currently silent.

♩ = 64

accel. . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto

divisi

pp

ppp

Detailed description: This block contains the musical notation for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The notation features dynamics like *pp* and *ppp*, and includes performance instructions such as 'sul tasto' and 'divisi'. The tempo is marked as quarter note = 64.

H

102  $\text{♩} = 78$   $\text{♩} = 104$  To Picc. Piccolo

Fl. 1 *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

A. Fl. *mf* *p* *mf* *p* *pp* *ppp* *pp* *ppp* *mf*

Ob. 1 *mp* *ppp*

Ob. 2 *mp* *pp*

Cl. 1 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

Bsn. 1 *mf* *mp* *mf* *mp* *mf* *mp* *p* *mf* *p* *mf*

Cbsn. *pp* *Bassoon*

H

$\text{♩} = 78$   $\text{♩} = 104$

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2

B. Tbn.

Tba.

H

$\text{♩} = 78$   $\text{♩} = 104$  C to B

Timp. *pp* *ppp* *pp* *ppp* *pp* *ppp* *ppp* *pp*

Mar. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Glock. *pp* *To Tub. B.* *Tubular Bells* *p*

T-t.

Harp:  $\text{D}_4$  /  $\text{E}_4$   $\text{F}_4$   $\text{G}_4$   $\text{A}_4$  *pp* *F#* *F#*

Pno. *pp* *Reo*

H

$\text{♩} = 78$   $\text{♩} = 104$  pizz. solo arco nat. *espress.* tutti pizz. arco nat.

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

Vln. II *pp* *ppp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

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

Vc. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Cb. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

114

Picc. *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *pp* *p*

A. Fl. *p* *mf* *p* *mf* *p* *mf* *mp* *mf* *p* *mp* *mf* *p*

Ob. 1 *mf* *p* *mf*

Ob. 2 *mf* *f*

Cl. 1 *pp* *pp* *mp* *mp* *mp*

Cl. 2 *pp* *pp* *pp* *mp* *mp*

Bsn. 1 *mp* *mf* *mp* *mf* *mp* *mf* *p* *mf* *mp* *mf* *mp*

Bsn. 2 *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *mp* *p* *mp* *p*

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. Tunning: 28" - G $\sharp$  to A Tunning: 21" - B to C Tunning: 28" - A to G $\sharp$

Crot. To Vib.

Tub. B. To Tom-t.

T-t. Wood Block *p*

Hp. *pp* *F $\sharp$*  *mp*

Pno.

Vln. I *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *pp* *p*

Vln. II *p* *pp* *p* *pp* *p* *mf* *pp* *mp* *pp* *p* *pp* *p*

Vla. arco nat. *pp* *p* *pp* *pp* *p* *mf* *pp* *mp* *pp* *p* *pp* *p*

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

Cb. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *mp* *p* *mp* *p*





**J**

137

Flute *ff*

A. Fl. *ff*

Ob. 1 *espress. ff*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Contrabassoon *mf*

**J**

Hn. 1, 3

Hn. 2, 4 *mf*

Tpt. 1

Tpt. 2

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

**J**

Vibraphone trem. rate fast → slow → fast → slow → fast

Vib. *p*

Tub. B.

W.B.

Hp.

Pno. *pp*

**J**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

144 To Picc.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib. *slow* *fast* *slow*

Tub. B.

W.B.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

K

Fl. 1 Piccolo *sotto voce* *mf*

Fl. 2 To Picc. Piccolo *sotto voce* *mf*

Ob. 1 *f*

Ob. 2 English Horn *sotto voce* *f*

Cl. 1 Clarinet in Eb *sotto voce* *f*

Cl. 2 *sotto voce* *f*

Bsn. 1 *sotto voce* *f*

Cbsn. *f*

K

Hn. 1, 3 Hn. 1 *ff*

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3 Mute Off

Tbn. 1

Tbn. 2 *f*

B. Tbn. *ff*

Tba. *ff*

K

Timp. *pp* *mp*

Vib. *fast* *p* *l.v.*

Tub. B. Tom-toms *mf*

W.B. Bass Drum *p*

Hp. C# Bb/ F# *mp* *gliss.*

K

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

157

Picc. 1

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

*mp* *ff*

**L**

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Hn. 2 & 4

*f*

*ff*

nat.

*ff*

To mute

To mute

To mute

*mp* *ff*

*mf* *ff*

*mf* *ff*

**L**

Timp.

Vib.

Tom-t.

B. D.

Hp.

Tuning: 32" - A to G

Tuning: 32" - G to A

*mf*

*mp*

*alleg.*

**L**

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *ff*

*mf* *ff*

**L**

162

Picc. 1

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Tom-t.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tuning: 32" - A to G

*mp* *gliss.*

*pp*

*fff*

*fff*

166 M rit. . . . . ♩ = 88

Picc. 1 To Fl.

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3 M rit. . . . . ♩ = 88

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. M rit. . . . . ♩ = 88

Vib. l.v. To R.S.

Tom-t. To Glock. To Glock.

B. D.

Hp. l.v.

Pno.

Vln. I M rit. ♩ = 88

Vln. II divisi

Vla. divisi

Vc. divisi

Cb. divisi

Tuning:  
21" - C to A  
23" - D to E  
25" - C# to B  
28" - Bb to G  
32" - G to D

176

N

Picc. 1

Picc. 2 *Flute more present*  
*mp* *pp*

Ob. 1

Eng. Hn.

E♭ Cl. *pp < p* *pp < p* *pp* *pp < p* *pp < p*

Cl. 2

Bsn. 1 *more present*  
*mp* *pp*

Cbsn.

N

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

N

Vib. *Rain Stick*  
*pp*

Tom-t. *Glockenspiel soft mallets to blend with piano*  
*ppp* *pp* *l.v.*

B. D. *ppp*

Hp. *++|++|++|++|*  
*C:* *ppp* *pp* *l.v.*

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

N

Vln. I *(½ section) tutti* *pp* *pizz.*  
*pp*

Vln. II *(½ section) divisi* *tutti* *pp* *pizz.*  
*pp*

Vla. *(½ section) divisi* *tutti* *pp* *pizz.*  
*pp*

Vc. *(½ section) divisi* *tutti* *pp*

Cb. *(½ section) tutti* *pp*



190 rit. . . . . A tempo  $\text{♩} = 90$

Picc. 1 *pp*

Fl. *pp* *mf* more present

Ob. 1

Eng. Hn. *mf* *p* <sup>3</sup>

E♭ Cl. *pp* *p* *pp*

Cl. 2 *mf* more present

Bsn. 1 *p* *mf*

Cbsn.

rit. . . . . A tempo  $\text{♩} = 90$

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

rit. . . . . A tempo  $\text{♩} = 90$

Timp.

R.S. To Vib.

Glock. *p*

B. D. To T-t. Tam-tam *f*

Hrp. *f* C<sup>2</sup> C<sup>1</sup> B<sup>1</sup> C<sup>2</sup> C<sup>2</sup> C<sup>2</sup>

Pno. *mf p* *mf* *mp p* *mp p* *mp p* *mp p* *mp p* *mp p* *mp p* *mp*

rit. . . . . A tempo  $\text{♩} = 90$

Vln. I *mf* *p* <sup>3</sup>

Vln. II *pp* *mf* arco

Vla. *pp* *mf* arco

Vc. *pp* *mf* divisi tutti

Cb. *pp* *mf*

O

♩ = 122

cutting through the texture

201

Picc. 1 *mf*

Fl. To Picc.

Ob. 1 *f*

Eng. Hn. *f*

E♭ Cl. *f*

Cl. 2 *f*

Bsn. 1 *fff*

Cbsn. *fff*

O

♩ = 122

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1 *f* mute

Tpt. 2 *f* mute

Tpt. 3 *f* mute

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

O

♩ = 122

Vibraphone l.v. *mf*

Glock. Anvil *mp*

T-t. Bass Drum Tam-tam *ff*

Hp. *f*

Pno. *mf*

O

♩ = 122

Vln. I *f* div.

Vln. II *f* div.

Vla. *f* div.

Vc. *fff*

Cb. *fff*

205

Picc. 1

Picc. 2 *mf*

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3 *Hn. 1*

Hn. 2, 4 *Hn. 3*

Tpt. 1

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib. *l.v.*

Anv. *5*

B. D. Bass Drum Tam-tam

Hp. *gliss.* *l.v.* *mp* *gliss.*

Pno.

Vln. I *div.*

Vln. II *div.*

Vla.

Vc.

Cb.

208 **P** 26

Picc. 1  
Picc. 2  
Ob. 1  
Eng. Hn.  
E♭ Cl.  
Cl. 2  
Bsn. 1  
Cbsn.

**P**  
Hn. 3  
Hn. 4

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Timp. Tunning: 21" - A to F **P**

Vib.  
Anv.  
B. D.  
Hp.  
Pno.

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



Picc. 1

Picc. 2 To Fl.

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Anv.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*ff*

*f*

*mf*

*mp*

*l.v.*

*gliss.*

Tuning: 32" - D to F

To Fl.

To Tub. B.

Tam-tam

To B. D.

*mf*

*Q*

*Q*

*Q*

222 R

Picc. 1 *mf* *ff* *fff*

Flute *pp*

Ob. 1 *mf* *ff* *fff*

Eng. Hn. *mf* *ff* *fff*

E♭ Cl. *pp*

Cl. 2 *pp*

Bsn. 1 *p* *pp*

Cbsn. *p* *mf* *ff* *fff* *ff*

Hn. 1, 3 *p* *Hn. 1 & 3* *p* R

Hn. 2, 4 *p* *Hn. 1 & 4* *p*

Tpt. 1 *p* *mf* *ff* *fff*

Tpt. 2 *p* *mf* *ff* *fff*

Tpt. 3 *p* *mf* *ff* *fff*

Tbn. 1 *p* *mf* *ff* *fff*

Tbn. 2 *p* *mf* *ff* *fff*

B. Tbn. *p* *mf* *ff* *fff*

Tba. *p* *mf* *ff* *fff*

Timp. *pp* *mp* *mf* *ff* *fff* R

Vib. *pp* Crotales l.v.

Anv.

T.-t. *pp* *mp* *f* *ff* To W.Ch.

Hp. *f* l.v.

Pno. *mp*

Vln. I *p* *mp* R

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* *f*

Cb. *p* *mp* *f*

228

Picc. 1  
Fl.  
Ob. 1  
Eng. Hn.  
E♭ Cl.  
Cl. 2  
Bsn. 1  
Cbsn.

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

Timp.

Crot.  
Anv.  
B. D.

Tubular Bells  
Wind Chimes  
bottom 1/4 full

Hp.

Pno.

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

divisi