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Title

Stargazing

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For Fin

Stargazing

A journey through time and space for orchestra in three movements

I 'Discovery'

II 'Adventure'

III 'The Darkness'

by

Peadar Townsend 2020

² 'Stargazing'

A suite for Orchestra in 3 movements

(with optional Narrator)

By

Peadar Townsend

'Stargazing' is an orchestral journey through time and space. From primitive man's first experiences of the night sky to the Voyager space probe hurtling through the far reaches of deep space. It is dedicated to my late brother Finbarr, who was an avid astronomer.

Movement 1. 'Discovery & Awe'

In the first movement I have imagined what it must have been like for primitive cave dwellers to witness a meteor shower for the first time. The instruments of the orchestra mimic what it must have looked like, along with the tension and fear they must have felt as the sky lit up before their bewildered eyes. As the music intensifies, so too does the tension of the onlookers. There follows a 'fast forward' through time described by falling scales throughout the orchestra, as humans developed methods of mapping the night sky. Telescopes, charts, modern astronomy, mathematical equations all became achievable. But most importantly, a burning quest for knowledge and exploration. Inventions that took humans further and further into the sky. This insatiable courage is voiced by the Brass over the scalar passage, until triumphantly there is the first space mission to space. The music expressed here is one of awe as the vastness of space is finally realised. The music returns to the original material of the first meteor shower, in recognition of the time it has taken to be where we are presently.

Movement 2. 'Adventure'

The 2nd movement is a no apologies, Hollywood style dedication to the brave men and women around the globe who have worked tirelessly, and often with sacrifice, in the pursuit of studying and travelling to and through space. The opening music is a fanfare and hymn at dawn on a misty airstrip. The old images of Cape Canaveral in Florida came to mind, remembering the Space Shuttle being slowly transported into position prior to launch. I have purposefully written in memory of the late James Horner here.

And then blast off!!! An unashamed brash and buoyant theme of adventure. The musical sections climb between sections as if hurtling toward space. There is an interlude of remembrance of lives lost and the music as passionate as the brave souls who have passed away in the search for answers from space, before the music bursts back in triumph, hurtling to an exuberant finale!

Movement 3. 'The Darkness'

The third movement examines what I imagine deep space to sound like. It is my own take on what the astonishing 'Voyager' space probes may have witnessed during its travels. The aleatoric opening mimics what I imagine to be the strange, spooky sounds of deep space as the probe travels through the darkness. As the music gathers pace there is an abrupt interruption as the probe encounters alien life. There is an incessant knocking sound, almost industrial, as inside and outside the vessel aliens industriously hammer and bang. The percussion and brass punctuate the repetitive piano and string motif. The music becomes disjointed and more tense as the alien life forms inspect the Voyager probe before passes by out the other side of the alien craft continuing its endless journey. The awe theme from the first movement is recalled here and dissolves into a rendition of one of Bach's most revered chorales (No. 89) 'O Haupt von Blut und Wunden'. This is a dedication to the 'Golden Disc' on board the Voyager probes with musical examples from earth. As the chorale plays there are eerie chords throughout the orchestra mimicking the bewilderment of the aliens. The music returns to the original meteor material from the 1st movement as the probe vanishes into the darkness of space.....

Peadar Townsend, Bournemouth, U.K April 2020

INSTRUMENTATION

Flute 1
Flute 2/Piccolo
Oboe 1
Oboe 2/Cor Anglais
Bassoon 1
Bassoon 2/Contrabassoon
French Horns in F 1&3
French Horns in F 2&4
Trumpet 1 in C/Flugelhorn
Trumpets 2&3 in C
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Harp
Piano
Violin 1
Violin 2
Viola
Violoncello
Contrabass

'Stargazing'

Movement I 'Discovery'

Airy and free, magical $\text{♩}=45$

Flute 1
Fluttertongue
all flourishes start slow and accel quickly within the beat
ff \rightarrow *mf* *ff* \cdot *mf* *ff* \rightarrow *mf* *ff* \rightarrow

Piccolo
fp *ff*

Oboe 1

Oboe 2 / Cor Anglais

Clarinet in B \flat 1
all flourishes start slow and accel quickly within the beat
f \rightarrow *f* *ff*

Clarinet in B \flat 2
f \rightarrow

Bassoon 1

Bassoon 2 / Contra Bassoon

Horn 1&3 in F

Horn 2&4 in F

Trumpet 1 in C
con sord.
straight mute
f \rightarrow *ff* all flourishes start slow and accel quickly within the beat
ff

Trumpets 2&3 in C

Trombones 1&2

Bass Trombone

Tuba

Timpani

Percussion 1
Large thin sus cymbal with sizzle
ppp niente *mf* *pp* L.V.

Percussion 2
Tam Tam scrape l.v.
mf

Percussion 3
Wind Chimes

Percussion 4
Vibraphone, Hard Mallets without Motor.
ff *ff* *ff*

Harp
f *f* *f*

Piano
f *f* *f*

Violin I
sul tasto, senza vib.
pp

Violin II
sul tasto, senza vib.
pp

Viola
pp

Violoncello

Contrabass
sul tasto, senza vib.
p *gliss.*

A Fluttertongue

Fl. 1 *ff* \rightarrow *mf* *ff* \rightarrow *mf* *ff* \rightarrow *mf*

Picc. *ff* *ff* *ff*

Ob. 1

Ob. 2

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

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1&3 stopped *sfzp* *sfzp*

Hn. 2&4 stopped *sfzp* *sfzp*

C Tpt. 1 con sord. *f* *mp* *f* *mf* *ff*

C Tpt. 2&3 con sord. *f* *mp* *f* *mf* *ff*

Tbn. 1&2 con sord. *f*

B. Tbn.

Tba.

A

Timp.

Perc. 1 *p* *f* Tam Tam scrape l.v. *mf*

Perc. 2

Perc. 3

Perc. 4 *ff*

Hp. *f* *f* all flourishes start slow and accel quickly within the beat

Pno. *f* *f*

A

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc.

Cb.

This page of musical score is for page 3 of a larger work. It contains parts for the following instruments:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2 (with instruction: *all flourishes start slow and accel quickly within the beat*)
- Bsn. 1
- Bsn. 2
- Hn. 1&3
- Hn. 2&4
- C. Tpt. 1
- C. Tpt. 2&3
- Tbn. 1&2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2 (with instruction: *Tam Tam scrape l.v.*)
- Perc. 3
- Perc. 4 (with instruction: *dry*)
- Harp (Hp.)
- Piano (Pno.) (with instruction: *dry*)
- Vln. I
- Vln. II
- Vla.
- Ve.
- Cb.

The score features various dynamics and performance markings:

- ff* (fortissimo)
- sfzp* (sforzando piano)
- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- arco* (arco)
- bartok pizz.* (Bartók pizzicato)
- dry* (dry)
- Rea* (Rea)
- lv.* (l.v.)

There are also performance instructions such as *all flourishes start slow and accel quickly within the beat* and *Tam Tam scrape l.v.* for the percussion section.

18

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1&3
Hn. 2&4
C Tpt. 1
C Tpt. 2&3
Tbn. 1&2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Via.
Vc.
Cb.

C

fp, *ff*, *f*, *mf*, *p*, *mf*, *f*, *ff*, *L.V.*, *Tam Tam scrape L.v.*, *ff*, *mp*, *arco, nat.*, *arco, nat. divisi*

all flourishes start slow and accel quickly within the beat

Always Let Ring

nat.

Fl. 1 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1&3

Hn. 2&4

C Tpt. 1 *ff*

C Tpt. 2&3 *ff*

Tbn. 1&2 *ff*

B. Tbn. *ff*

Tba.

Timp.

Perc. 1 *p* *ff* L.V. *p* *ff* L.V. *p* *ff* L.V.

Tam Tam scrape l.v.

Perc. 2 *mf*

Perc. 3

Perc. 4 *f* *ff* *ff*

Hp. *f*

Pno. *f*

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

26

Fl. 1 *mf* **D** *f* *ff* *f* *ff* *p niente*

Picc. *mf* *f* *ff* *f* *ff* *p niente* To Flute

Ob. 1 *f* *ff* *f* *ff* *p niente*

Ob. 2 *f* *ff* *f* *ff* *p niente*

Cl. 1 *f* *ff* *f* *ff* *p niente*

Cl. 2 *f* *ff* *f* *ff* *p niente*

Bsn. 1 *f* *ff* *p* *mf* *niente*

Bsn. 2 *f* *ff* *p* *mf* *niente*

Hn. 1&3 *p* *niente* nat.

Hn. 2&4 *p* *niente* nat.

C Tpt. 1 *fp* *mf* *niente* senza sord

C Tpt. 2&3 *fp* *mf* *niente* senza sord

Tbn. 1&2 *fp* *mf* *niente* senza sord

B. Tbn. *p* *mf* *niente* senza sord

Tba. *p* *mf* *niente* senza sord

Timp. *mf* **D** *pp* *niente* Let Ring

Perc. 1 *pp* *f* *p* *f* L.V.

Perc. 2 *mf* *mf* Wind Chimes

Perc. 3 *mf*

Perc. 4 *mf* *f* *mf*

Hp. *mf* *f* *mf*

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

Vln. I *mp* *niente* nat.

Vln. II *mp* *niente* nat.

Vla. *mp* *niente* nat.

Vc. *p* *sfz* *niente* nat.

Cb. *p* *sfz* *niente* nat.

J = 45

E Agitated & Mysterious $\text{♩} = 76$

Fl. 1 *p sempre*

Fl. 2 *p sempre*

Ob. 1 *p sempre*

Ob. 2 *p sempre*

Cl. 1 *p sempre*

Cl. 2 *p sempre*

Bsn. 1 *p sempre*

Bsn. 2 *p sempre*

Hn. 1&3

Hn. 2&4

C. Tpt. 1

C. Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

Timp.

Perc. 1 To Tom-Toms

Perc. 2 To Tubular Balls

Perc. 4 *pp*

Perc. 4 *pp sempre*

Hp. *p sempre*

Pno. *pp sempre*

E Agitated & Mysterious $\text{♩} = 76$

Vln. I *pp sempre* sul tasto

Vln. II *pp sempre* sul tasto

Vla. *pp sempre* sul tasto

Ve. *pp sempre* sul tasto

Cb.

37 **F**

Fl. 1
Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1&3
Hn. 2&4
C Tpt. 1
C Tpt. 2&3
Tbn. 1&2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 4
Hp.
Pno.
Vln. I
Vln. II
Via.
Vc.
Cb.

p
sim.
p
sim.

F

F

41

Fl. 1

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Contrabassoon

Bsn. 2

Hn. 1&3

Hn. 2&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 4

Tom-toms

To Bass Drum

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1
 Fl.
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1&3
 Hn. 2&4
 C Tpt. 1
 C Tpt. 2&3
 Tbn. 1&2
 B. Tbn.
 Tbn.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

sfzp molto cresc.
mf
f
ff
f
 nat.
sfzp molto cresc.

Tubular Bells

G Very Deliberate ♩ = 72

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *ff* 6 6 6 6

Cl. 2 *ff* 6 6 6 6

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1&3 *sfp* *molto cresc.*

Hn. 2&4 *sfp* *molto cresc.*

C. Tpt. 1 *sfp* *molto cresc.*

C. Tpt. 2&3 *sfp* *molto cresc.*

Tbn. 1&2 *sfp* *molto cresc.*

B. Tbn. *sfp* *molto cresc.*

Tba. *sfp* *molto cresc.*

Each entry bell like *sfp* and *cresc.*

G Very Deliberate ♩ = 72

Timp. *fff*

Perc. 1 *fff*

Tub. B. *fff*

Perc. 3 *ff*

Perc. 4 *fff*

Hp. *fff*

Pno. *fff*

G Very Deliberate ♩ = 72

Vln. I *sfp* *molto*

Vln. II *sfp* *molto*

Vla. *sfp* *molto*

Ve. *sfp* *molto*

Cb. *sfp* *molto*

This page of a musical score, numbered 13, contains 24 staves for various instruments. The score is divided into two systems, each with two measures. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with melodic lines and slurs.
- Ob. 1 & 2:** Oboe parts with melodic lines and slurs.
- Cl. 1 & 2:** Clarinet parts with sixteenth-note patterns and slurs.
- Bsn. 1 & 2:** Bassoon parts with melodic lines and slurs.
- Hn. 1&3 & 2&4:** Horn parts with sustained notes and dynamic markings like *sfp* *molto cresc.*
- C Tpt. 1 & 2:** Trumpet parts with sustained notes and dynamic markings like *sfp* *molto cresc.*
- Tbn. 1&2 & B. Tbn. & Tba.:** Trombone parts with sustained notes and dynamic markings like *sfp* *molto cresc.*
- Timp.:** Timpani part with *fff* dynamic marking.
- Perc. 1 & 3:** Percussion parts with rhythmic patterns and *ff* dynamic marking.
- Perc. 4:** Percussion part with a melodic line.
- Hp. & Pno.:** Harp and Piano parts with complex melodic and harmonic textures.
- Vln. I & II:** Violin parts with melodic lines and slurs.
- Vla. & Vc. & Cb.:** Viola, Violoncello, and Contrabass parts with melodic lines and slurs.

49

Fl. 1 *mf* *molto* to E[♭]

Fl. *mf* *molto* To Piccolo

Ob. 1 *mf* *molto* to E[♭]

Ob. 2 *mf* *molto* to C[♯]

Cl. 1 *mf* *molto* to F[♯]

Cl. 2 *mf* *molto* to E[♭]

Bsn. 1 *mf* *molto*

Bsn. 2 *mf* *molto*

Hn. 1&3 *sfzp* *molto cresc.* Bells in Air!

Hn. 2&4 *sfzp* *molto cresc.* Bells in Air!

C Tpt. 1 *sfzp* *molto cresc.* *mf* *molto*

C Tpt. 2&3 *sfzp* *molto cresc.* *mf* *molto*

Tbn. 1&2 *sfzp* *molto cresc.* *mf* *molto*

B. Tbn. *sfzp* *molto cresc.* *mf* *molto*

Tba. *sfzp* *molto* *mf* *molto*

Timp. *fff* *mf* *molto*

Perc. 1 *fff* To Crash Cymbals

Tub. B. To Glockenspiel

Perc. 3 *ff* *pp*

Perc. 4 To Large Sus Cym *pp*

Hp. C[♯] C[♯] A[♭] C[♯] A[♯]

Pno. *nat.* *mf* *molto*

Vln. I *nat.* *mf* *molto*

Vln. II *nat.* *mf* *molto*

Vla. *nat.* *mf* *molto*

Vc. *nat.* *mf* *molto*

Cb. *mf* *molto*

H Joyous $\text{♩} = 72$

poco rall.

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

H Joyous $\text{♩} = 72$

poco rall.

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.

Rip *ff*
Rip *ff*
To Flugelhorn
To A. Cym.
Vibraphone, Hard Rubber Mallets. 1/2 pedal

H Joyous $\text{♩} = 72$

poco rall.

Vln. I
Vln. II
Via.
Vc.
Cb.

I Magical & Mysterious $\text{♩} = 62$

Fl. 1 *pp* *Mischievous* *f* *sim*

Picc. *pp* *f* *sim* *sim* 'echo' Flugelhorn *mp*

Ob. 1 *pp*

Ob. 2 *pp* To Cor Anglais 'echo' Flugelhorn *mp*

Cl. 1 *pp* *Mischievous* *f* *sim*

Cl. 2 *pp* *Mischievous* *f* *sim*

Bsn. 1

Bsn. 2

Hn. 1&3

Hn. 2&4

Flug.

C Tpt. 2&3

Tbn. 1&2 con. sord Trb. 1 Solo *mf*

B. Tbn.

Tba.

I Magical & Mysterious $\text{♩} = 62$

Timp. *pp*

Perc. 1

Perc. 2 *mp* *p*

Perc. 3

Perc. 4 *mp*

Hp. *mp* *pp*

Pno. *mp* *pp*

I Magical & Mysterious $\text{♩} = 62$

Vln. I *pp* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vln. II *pp* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vla. *pp*

Ve. *pp*

Cb. *mp*

J

59

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&3

Hn. 2&4

Flug.

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

J

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

J

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp molto vib.

mp molto vib.

mp molto vib.

64

Fl. 1

Picc. *To Flute* *fp >*

Ob. 1

C. A. *To Ob. Oboe*

Cl. 1 *Exclamatory!* *ff* *6* *6* *6* *3* *3* *3* *Flourish, like the opening* *ff*

Cl. 2

Bsn. 1

Bsn. 2 *To Bsn.* *Bassoon* *mf*

Hn. 1&3

Hn. 2&4

Flug. *Trumpet in C* *con cord. straight mute*

C.Tpt. 2&3 *con cord. straight mute*

Tbn. 1&2

B. Tbn.

Tba.

Timp. *f* *pp*

Perc. 1 *To Antique Cymbals*

Perc. 2 *f* *3* *3* *3*

Perc. 3 *To Triangle*

Perc. 4 *To Cym.* *f* *3* *3* *3* *Take Bass Bow* *mf*

Hp. *A³* *f* *3* *3* *3*

Pno. *f* *3* *3* *3*

Vin. I *p* *pp niente*

Vin. II *p* *pp niente*

Vla. *p* *pp niente*

Ve. *p* *pp niente*

Cb. *mf* *p* *pp niente*

K Cautiously ♩ = 60

poco rall.

Fl. 1 *fp*

Fl. *f fp*

Ob. 1 *fp*

Ob. *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Bsn. 1

Bsn.

Hn. 1&3 *p* Solo

Hn. 2&4

C Tpt. 1 *fp* Senza sord

C Tpt. 2&3 *fp* Senza sord

Tbn. 1&2

B. Tbn.

Tba.

K Cautiously ♩ = 60

poco rall.

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 *p* To Bass Drum

Perc. 4 *f* l.v.

Hp. ++++
Pno.

K Cautiously ♩ = 60

poco rall.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

L Slowing $\text{♩} = 55$

Fl. 1 *f* *fp* *pp*

Fl. *f* *fp* *pp*

Ob. 1 *f* *fp* *pp*

Ob. *f* *fp* *pp*

Cl. 1 *f* *fp* *pp*

Cl. 2 *f* *fp* *pp*

Bsn. 1 *p* *p* *fp* *pp*

Bsn. *p* *p* *fp* *pp*

Hn. 1&3 *f* *f* *fp* *pp*

Hn. 2&4 *f* *f* *fp* *pp*

C Tpt. 1 *p* *p* *fp* *pp*

C Tpt. 2&3 *p* *p* *fp* *pp*

Tbn. 1&2 *p* *p* *fp* *pp*

B. Tbn. *p* *p* *fp* *pp*

Tba. *p* *p* *fp* *pp*

Timp. *p* *p* *pp* *pp*

Perc. 1 To Crash Cymbals

Perc. 2 To Tam-tam

Perc. 3 *mf* *mf* *p*

Perc. 4 To Sus. Cymbal *pp*

Hp. *f* *mf* *mf* *p*

Pno. *mf* *mf* *p*

Vln. I *mp* *mp* *fp* *pp*

Vln. II *p* *p* *fp* *pp*

Vla. *p* *p* *fp* *pp*

Ve. *p* *p* *fp* *pp*

Cb. *p* *p* *fp* *pp*

Div.

slow spread

M **N** Joyously ♩ = 65

To C4

To G

To E

To D#

To A

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

Piccolo *pp* *f*

Ob. 1 *pp* *f*

Ob. *f*

Cl. 1 *pp* *f*

Cl. 2 *f*

Bsn. 1 *p* *f*

Cbsn. *p* *f*

Hn. 1&3 *p* *f*

Hn. 2&4 *p* *f*

C Tpt. 1 *p* *ff*

C Tpt. 2&3 *p* *ff*

Tbn. 1&2 *p* *ff*

B. Tbn. *p* *f*

Tba. *p* *f*

M **N** Joyously ♩ = 65

To Glockenspiel

Timp. *p* *ff* *fp* *ff*

Cym. *ff* *ff*

T.-t. *p* *ff* *p* *ff*

Perc. 3 *p* *ff* *mf* *ff*

Perc. 4 *mf* *f*

Hp. *f*

Pno. *f* *mf*

M **N** Joyously ♩ = 65

Vln. I *pp* *p* *f*

Vln. II *pp* *f*

Vla. *f*

Ve. *p* *f*

Cb. *p* *f*

90

Fl. 1

Picc.

Ob. 1

Ob.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1&3

Hn. 2&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

Timp.

Cym.

T.-t.

Perc. 3

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Cb.

ff

mf

p

f

molto

To Wind Chimes

O Disappearing $\text{♩} = 50$

Long silence 10 seconds

Fl. 1

Picc.

Ob. 1

Ob.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1&3

Hn. 2&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tba.

Bassoon

fp *ff* *f* *fp* *ff*

mf

f *f* *f* *f*

Cheekily *f* *f* *f*

Cheekily *f* *f* *f*

Cheekily *f* *f* *f*

Cheekily *f* *f* *f*

con sord. straight mute *f* *ff* *p*

Trb. 1 con sord. *p*

O Disappearing $\text{♩} = 50$

Long silence 10 seconds

Timp.

Cym.

T. t.

W.Ch.

Glock.

Hp.

Pno.

tr *ppp* *f* *ppp* *f*

Tam Tam scrape *mp*

Let sound Fade away *f*

Let sound Fade away *f*

To Vibraphone Hard Mallets No Motor *ppp* *ff* *ff* *ppp*

Let sound Fade away *p*

f *f* *f* *f*

Let sound Fade away *p*

O Disappearing $\text{♩} = 50$

Long silence 10 seconds

Vln. I

Vln. II

Vla.

Ve.

Cb.

pp *pp* *pp* *p* *pp* *pp*

sul tasto, senza vib. *pp* *pp* *pp* *p* *pp* *pp*

a niente *a niente* *a niente* *a niente* *a niente* *a niente*

molto vib. *sul tasto, senza vib.*

'Stargazing'

II

'Adventure'

Triumphant & Heroic $\text{♩} = 105$

This musical score is for the second movement, 'Adventure', of the piece 'Stargazing'. It is characterized by a 'Triumphant & Heroic' mood and a tempo of 105 beats per minute. The score is arranged for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Flute 1, Piccolo, Oboe 1, Oboe 2/Cor Anglais, Clarinet in Bb 1, Clarinet in Bb 2/Bass Clarinet, Bassoon 1, Bassoon 2.
- Brass:** Horns 1&3 in F, Horns 2&4 in F, Trumpet 1 in C, Trumpet 2&3 in C, Trombone 1&2, Bass Trombone, Tuba.
- Percussion:** Timpani, Snare Drum, Percussion 1 (Tenor Drum), Percussion 2, Percussion 3, Percussion 4.
- Other Instruments:** Glockenspiel, Tubular Bells, Piano, Harp.
- Strings:** Violin I, Violin II, Viola, Violoncello, Double Bass.

The score is presented in a standard orchestral layout with multiple staves for each instrument group. The key signature is one flat (Bb) and the time signature is 4/4. The tempo marking is $\text{♩} = 105$. The score is divided into measures, with bar lines indicating the structure of the music.

5

Fl.

Picc.

Ob.

C. A.

Cl. 1, 2

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp.

S. D.

T. D.

Perc.

Perc.

Glock.

Tub. B.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

pp

pp

rall.

Fl. *ff*

Picc.

Ob.

C. A.

Cl. 1, 2

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. 1&2

B. Tbn.

Tba.

(tr)

Timp.

(tr)

S. D.

(tr)

T. D.

Perc.

Perc.

Glock.

Tub. B.

Pno.

Hp.

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Picc.

Ob.

C. A.

Cl. 1, 2

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp.

S. D.

T. D.

Perc.

Perc.

Glock.

Tub. B.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

B

33

Fl. *ff* *f* *ff* *f*

Picc. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. 1, 2 *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

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

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

Hn. *ff*

Hn. *ff*

Tpt. *ff* Triumphantly

Tpt. *ff* Triumphantly

Tbn. 1&2 *ff* Triumphantly

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *mf*

S. D. *f* *mf* *mf*

Cym. *f* Dry

Taiko D. *f* *mf* *f* *mf*

Cym. *f* *p* *f* *p*

Glock.

Tub. B.

Pno. *ff* *f*

Hp. *ff* *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

C

Fl. *ff* *f* *ff* *f*

Picc. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. 1 & 2 *ff*

Cl. *ff*

Bsn. *f* *mf* *f* *ff* *mf* *f*

Bsn. *f* *mf* *f* *ff* *mf* *f*

Hn. *mf*

Hn. *mf*

Tpt. *ff* *f*

Tpt. *ff* *f*

Tbn. 1 & 2 *ff* *f*

B. Tbn.

Tba.

Timp. *mf*

S. D. *f* *mf* *mf* *mf*

Cym. *ff*

Taiko D. *mf* *mf* *mf* *mf*

Cym. *f* *p* *f* *mf*

Glock.

Tub. B.

Pno. *ff* *mf*

Hp. *ff* *mf*

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

Vln. II *f* *mf* *f*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Fl. *ff* *f* *ff* *f*

Picc. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. 1, 2 *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *mf* *f*

Bsn. *ff* *f* *ff* *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Tpt. *ff* *f*

Tpt. *ff* *f*

Tbn. 1&2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *mf* *f*

S. D. *f* *mf* *f* *ff* *To Tambourine*

Cym. *ff*

Taiko D. *f* *mf* *mf* *mf*

Cym. *f* *mf*

Glock.

Tub. B.

Pno. *ff* *mf*

Hp. *ff* *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *f* *mf*

Db. *f* *mf*

E

Fl. *f* *mf* *ff*

Picc. *f* *mf* *ff*

Ob. *f* *mf* *ff*

Ob. *f* *mf* *ff*

Cl. 1, 2 *f*

Cl. *f*

Bsn. *mf*

Bsn. *mf*

Hn. *ff* *mf*

Hn. *ff* *mf*

Tpt. *ff*

Tpt. *ff*

Tbn. 1&2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* L.V.

Tamb. *pp* *f* *pp* L.V.

Cym. *mf* *ff* L.V.

Taiko D. *mf* *ff* L.V.

Cym. Glockenspiel *ff* *f* *f* *ff*

Glock. *ff* *f* *ff*

Tub. B.

Pno. *mf*

Hp. *f*

E

Vln. I *mf* *mf* *ff*

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

Vla. *mf* *mf* *ff*

Vc. *Pizz.* *f*

Db. *Pizz.* *f*

66

Fl. *subito mf*

Picc. *subito mf*

Ob. *subito mf*

Ob. *subito mf*

Cl. 1, 2 *subito mf*

Cl. *subito mf*

Bsn. *subito mf*

Bsn. *subito mf*

Hn. *subito mf*

Hn. *subito mf*

Tpt. *mf*

Tpt. *mf*

Tbn. 1&2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *ff* *ff* *mf*

Tamb. Snare Drum

Cym. *mf* *sim.* *ff* *mf* *ff* *ff*

Taiko D. *mf* *ff* *mf* *ff* *ff*

Glock. *mf* Cymbals

Glock. *Glock. Tub. B.*

Tub. B.

Pno. *subito mf*

Hp. *dis.*

Vln. I *subito mf*

Vln. II *subito mf*

Vla. *subito mf*

Vc. *arco* *subito mf*

Db. *arco* *subito mf*

F

73

Fl. *ff* *brillante* *ff* *f* *ff*

Picc. *ff* *brillante* *ff* *f* *ff*

Ob. *ff* *brillante* *ff* *f* *ff*

Ob. *ff* *brillante* *ff* *f* *ff*

Cl. 1, 2 *ff* *brillante* *ff* *f* *ff*

Cl. *ff* *brillante* *ff* *f* *ff*

Bsn. *f* *mf* *f* *ff* *mf*

Bsn. *f* *mf* *f* *ff* *mf*

Hn. *mf*

Hn. *mf*

Tpt. *ff*

Tpt. *ff*

Tbn. 1&2 *ff*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *mf*

S. D. *f* *mf* *mf*

Cym. *ff* *dry*

Taiko D. *mf* *f* *mf* *f* *sim*

Cym. *f* *p* *f*

Glock.

Tub. B.

Pno. *ff* *mf*

Hp. *ff*

F

Vin. I *f* *mf*

Vin. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

79

Fl. *ff*

Picc. *ff*

Ob. *ff*

Ob. *ff*

Cl. 1, 2 *ff*

Cl. *ff*

Bsn. *f* *ff*

Bsn. *f* *ff*

Hn. *ff* quasi ripl

Hn. *ff* quasi ripl

Tpt. *ff*

Tpt. *ff*

Tbn. 1&2 *ff*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *mf* *f* *mf*

Cym. *ff* *ff*

Taiko D. *mf* *ff* *ff*

Cym. *mf* *f*

Glock.

Tub. B.

Pho. *f*

Hp. *f* *ff*

Vln. I *f* *ff* *mf*

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

Vla. *ff* *mf*

Vc. *ff* Div.

Db. *ff*

This page of a musical score, numbered 36, contains the following instruments and parts:

- Fl.** (Flute)
- Picc.** (Piccolo)
- Ob.** (Oboe) - two staves
- Cl. 1, 2** (Clarinets 1 and 2)
- Cl.** (Clarinet)
- Bsn.** (Bassoon) - two staves
- Hn.** (Horn) - two staves, with markings: *quasi rip!*, *ff*, *ff*, *ff*
- Tpt.** (Trumpet) - two staves
- Tbn. 1&2** (Tenor Trombone 1 and 2)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- S. D.** (Snare Drum) with markings: *f*, *mf*
- Cym.** (Cymbal) - two staves, with markings: *ff*, *ff*
- Taiko D.** (Taiko Drum)
- Glock.** (Glockenspiel)
- Tub. B.** (Tubular Bell)
- Pno.** (Piano)
- Hp.** (Harp) with marking: *gliss.*
- Vin. I** (Violin I)
- Vin. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

Fl.
Picc.
Ob.
Ob.
Cl. 1, 2
Cl.
Bsn.
Bsn.

Hn.
Hn.
Tpt.
Tpt.
Tbn. 1&2
B. Tbn.
Tba.

Timp.
S. D.
Cym.
Taiko D.
Cym.
Glock.

Tub. B.
Pno.

250
Wild Gliss on G maj
Calming after 2 bars

Hp.

Vln. I
Vln. II
Vla.
Vc.
Db.

H Reflective $\text{♩} = 65$

Fl. *p* Picc. Fl. Flute

Picc. *p*

Ob. *p*

Ob. *p*

Cl. 1, 2 *p*

Cl. *p*

Bsn. *p*

Bsn. *pp* *f* *p*

Hn. *p*

Hn. *p*

Tpt. *p*

Tpt. *p*

Tbn. 1&2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p* *pp* *p* *pp* *p*

S. D. *p*

Cym. *pp* *mf* *pp* *mf*

Taiko D.

Glock.

Tub. B.

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

Hp. *mf* *p*

H Reflective $\text{♩} = 65$

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Db. *pp* *f*

Fl. 1 & 2
Fl.
Ob.
Ob.
Cl. 1, 2
Cl.
Bsn.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn. 1 & 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
Taiko D.
Cym.
Glock.
Tub. B.
Pno.
Hp.

I With great sorrow $\text{♩} = 50$ rall. Passionately $\text{♩} = 45$ Hoping $\text{♩} = 50$

Vln. I
Vln. II
Vla.
Vcl.
Db.

Fl. Piccolo

Ob.

Cl. 1, 2

Cl.

Bsn. solo *mf* *p*

Bsn. *p*

Hn.

Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp. *p* *pp*

S. D.

Tub. B. *mf* *f*

Taiko D. *p*

Glock. *mf* *p*

Glock. To Glockenspiel *mf* *p*

Tub. B. *mf* *ff*

Pno.

Hp.

Vln. I *nat.* *p* *morendo*

Vln. II *nat.* *p* *morendo*

Vla. *nat.* *p* *morendo*

Vc. *nat.* *p* *morendo*

Db. *nat.* *p* *morendo*

Glockenspiel

Wind Chim

Cymbals

JWith Excitement $\text{♩} = 120$ **K**

41

Fl.

Picc.

Ob.

Ob.

Cl. 1, 2

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp.

S. D.

Glock.

W. Ch.

Cym.

Glock.

Tub. B.

Pno.

Hp.

With Excitement $\text{♩} = 120$ **K**

Vln. I

Vln. II

Vla.

Vc.

Db.

M

131 43

Fl. *ff* *brillante* *ff* *f*

Picc. *ff* *brillante* *ff* *f*

Ob. *ff* *brillante* *ff* *f*

Ob. *ff* *brillante* *ff* *f*

Cl. 1, 2 *ff* *brillante* *ff* *f*

Cl. *ff* *brillante* *ff* *f*

Bsn. *ff* *mf* *f*

Bsn. *ff* *mf* *f*

Hn. *ff* *mf* *f*

Hn. *ff* *mf* *f*

Tpt. *ff* *mf* *f*

Tpt. *ff* *unis.* *f*

Tbn. 1&2 *ff* *f*

B. Tbn. *ff* *mf* *f*

Tba. *ff* *mf* *f*

Timp. *ff* *mf* *f*

S. D. *f* *mf* *mf*

Cym. *ff* *dry* *f*

Taiko D. *mf* *f*

Cym. *ff* *lv.* *mf* *p*

Glock. *ff* *mf* *f*

Tub. B. *ff* *mf* *f*

Pno. *ff* *mf* *f*

Hp. *ff* *mf* *f*

M

Vln. I *ff* *mf* *f*

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

Vla. *ff* *mf* *f*

Vc. *ff* *mf* *f*

Db. *ff* *mf* *f*

136

Fl. *ff* *ff*

Picc. *ff* *ff*

Ob. *ff* *ff*

Ob. *ff* *ff*

Cl. 1, 2 *ff* *ff*

Cl. *ff* *ff*

Bsn. *ff* *mf* *f* *ff*

Bsn. *ff* *mf* *f* *ff*

Hn. *ff* *ff*

Hn. *ff* *ff*

Tpt. *ff* *ff*

Tpt. *ff* *ff*

Tbn. 1&2 *ff* *ff*

B. Tbn. *f* *f*

Tba. *f* *f*

Timp. *f* *f*

S. D. *mf* *f* *mf*

Cym. *ff* *ff*

Taiko D. *f* *mf* *ff*

Cym. *f* *mf* *f*

Glock. *f* *f*

Tub. B. *f* *f*

Pno. *f* *f*

Hp. *f* *ff*

Vln. I *f* *ff* *mf*

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

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf*

Db. *f* *ff* *mf*

Fl.

Picc.

Ob.

Ob.

Cl. 1, 2

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Taiko D.

Cym.

Glock.

Tub. B.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

quasi rip!

ff

fff

f

mf

145

Fl. *ff*

Picc. *ff*

Ob. *ff*

Ob. *ff*

Cl. 1, 2 *ff*

Cl. *ff*

Bsn. *ff*

Bsn. *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. 1&2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *ff*

S. D. *ff* solo *ff*

Cym. *ff* *ff*

Taiko D. *ff* *ff*

Cym. *mf* *f* *ff*

Glock. *ff*

Tub. B. *ff*

Pno. *ff*

Hp. *ff* *gliss.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Db. *ff*

N

Wild Gliss on G maj
Calming after 2 bars

'Stargazing'

mvt III
'The Darkness'

Freetime each numbered entry approx 10 secs in length directed by conductor $\text{♩} = 35$

2 totally free, repeat at random om several different chromatic scales with a few seconds between each flourish until cut off at 'A'

5 blow air through a key hole. Cresc as big as poss with a few seconds between entries until cut off at A

5 blow air through a key hole. Cresc as big as poss with a few seconds between entries until cut off at A

5 blow air through a key hole. Cresc as big as poss with a few seconds between entries until cut off at A

5 blow air through a key hole. Cresc as big as poss with a few seconds between entries until cut off at A

5 blow air through a key hole. Cresc as big as poss with a few seconds between entries until cut off at A

8 nasty rasps with the a few secondspace between each entry until letter A. As horrible as possible!!!!

8 nasty rasps with the a few secondspace between each entry until letter A. As horrible as possible!!!!

4 rstopped, in order 1,2,3,4 a few seconds between each entry, then getting more agitated until letter A

7 randolmy as poss with combinations of rhythms with a few seconds between each entry until letter A

5 randolmy as poss with combinations of glissandi with a few seconds between each entry until letter A

8 nasty rasps with the a few secondspace between each entry until letter A. As horrible as possible!!!!

1 random pitches and rhythms with space, growing more agitated until conductor cut off at A

4 randolmy as poss with combinations of rhythms with a few seconds between each entry until letter A

3 randolmy as possible at bottom end of Piano with plenty of space between entries intersperse with L.H. until letter A

4 randolmy as poss with combinations of rhythms and notes each player adlib with a few seconds between each entry until letter A

4 randolmy as poss with combinations of rhythms and notes each player adlib with a few seconds between each entry until letter A

1 random gliss up and down, cresc up and down, a drone until conductor cut off at A senza vib

1 random gliss up and down, cresc up and down, a drone until conductor cut off at A senza vib

Freetime each numbered entry approx 10 secs in length directed by conductor $\text{♩} = 35$

4 randolmy as poss with combinations of rhythms and notes each player adlib with a few seconds between each entry until letter A

4 randolmy as poss with combinations of rhythms and notes each player adlib with a few seconds between each entry until letter A

1 random gliss up and down, cresc up and down, a drone until conductor cut off at A senza vib

once all instruments
have entered then
20 secs pause

This page contains a musical score for 30 instruments. The instruments are listed on the left side of the page, each with a corresponding staff. The instruments are: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Horn (Hn.), Trumpet (C Tpt.), Trumpet (C Tpt.), Trombone (Tbn. 1&2), Trombone (B. Tbn.), Trombone (Tba.), Timpani (Timp.), Percussion (Perc.), Percussion (Perc.), Taiko Drum (Taiko D.), Cymbal (Cym.), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for others. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system contains 15 staves, and the second system contains 15 staves. The instruments are grouped into woodwinds, brass, percussion, strings, and piano.

At the top of the page, there is a rehearsal mark: "3".

At the bottom of the page, there is a rehearsal mark: "once all instruments have entered then 20 secs pause".

13 **D**

Fl.

Picc.

Ob.

C. A.
2nd time only
Short and Nasty
f

Cl.

Cl.

Bsn.
2nd time only
Short and Nasty
f

Cbsn.
2nd time only
Short and Nasty
f

Hn.

Hn.

C Tpt.
2nd time only
Short and Nasty
f

C Tpt.
2nd time only
Short and Nasty
f

Tbn. 1&2
2nd time only
Short and Nasty
f

B. Tbn.
2nd time only
Short and Nasty
f

Tba.
2nd time only
Short and Nasty
f

Timp.
2nd Time only

S. D.
f

Anv.
mf

Taiko D.
2nd time only
Very Dry w/Hard Mallet
x = on rim
mf

Mar.

Glock.

Hp.

Pno.

Vln.

Vln. 2 **D**

Vla.

Vc.
arco

Cb.
2nd Time only

17

2nd time only
Short and Nasty

2nd time only
Short and Nasty

2nd time only
Short and Nasty

Fl.

Picc.

Ob.

C. A.

Cl.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp.

S. D.

Anv.

Taiko D.

Mar.

Glock.

Hp.

Pno.

Vln.

Vln. 2

Vla.

Vc.

Cb.

f

mf

ff

arco

Both times, sul pont. & at the heel
Dry and Nasty with molto accents

f

21 **E**

Fl. *ff*

Picc. *ff*

Ob. *ff*

C. A. *f*

Cl.

Cl.

Bsn. *f*

Cbsn. *f*

Hn.

Hn.

C Tpt. *f*

C Tpt. *f*

Tbn. 1&2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

S. D. *f*

Anv.

Taiko D. *mf*

Mar.

Glock.

Hp. *allegro*

Pno.

E

Vln.

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

Both times, sul pont. & at the heel
Dry and Nasty with molto accents

Both times, sul pont. & at the heel
arco
Dry and Nasty with molto accents

F

25
 Fl. *f*
 Picc. *f*
 Ob. *f*
 C. A. *f*
 Cl. 2nd time only *f* Flowing eerily
 Cl. 2nd time only *f* Flowing eerily
 Bsn. *f*
 Cbsn. *f*
 Hn. *f*
 C. Tpt. *f*
 C. Tpt. *f*
 Tbn. 1&2 *f*
 B. Tbn. *f*
 Tba. *f*
 Timp. *ff*
 S. D. *f*
 Anv. *f*
 Taiko D. *mf*
 Mar. *f*
 Glock. *f*
 Hp. *ff*
 Pno. *f*
 F
 Vln. arco Both times, sul pont. & at the heel Dry and Nasty with molto accents *f*
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. Vicious Bartok pizz. Any low pitch *f*

G

29

Fl.

Picc.

Ob.

C. A.

Cl.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn. 1&2

B. Tbn.

Tba.

Timp.

S. D.

Anv.

Taiko D.

Mar.

Glock.

Hp.

Pno.

Vln. 1

G

Vln. 2

Vla.

Vc.

Cb.

33 **H**

Fl.
Picc.
Ob.
C. A.
CL.
CL.
Bsn.
Cbsn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn. 1&2
B. Tbn.
Tba.
Timp.
S. D.
Anv.
Taiko D.
Mar.
Glock.
Hp.
Pno.
Vln.
Vln. 2
Vla.
Vc.
Cb.

ff
f
gliss
ff

This page of a musical score features the following instruments and parts:

- Flutes:** Fl. (First Flute)
- Woodwinds:** Picc. (Piccolo), Ob. (Oboe), C. A. (Clarinet in A), Cl. (Clarinet), Bsn. (Bassoon), Cbsn. (Contrabassoon), Hn. (Horn), C Tpt. (Cornet Trumpet), B. Tbn. (Baritone Trombone), Tbn. & 2 (Trombone and 2nd Trombone), Tba. (Tuba)
- Timpani:** Timp.
- Drum and Percussion:** S. D. (Snare Drum), Anv. (Anvil), Taiko D. (Taiko Drum), Mar. (Maracas), Glock. (Glockenspiel), Hp. (Harp)
- Piano:** Pno.
- Strings:** Vln. (Violin), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabass)

The score includes dynamic markings such as *pp*, *ff*, and *fff*. It also features performance instructions like "Bartok Pizz. Any pitch sul G" and "Bartok Pizz. Any pitch sul C". There are first and second endings marked with "1." and "2." for several instruments, and a first ending for the strings.

This page of a musical score, numbered 57, contains the following instruments and parts:

- Flute (Fl.):** Part 39, playing a melodic line with grace notes.
- Picc.** Piccolo, playing a melodic line with grace notes.
- Ob.** Oboe, playing a melodic line with grace notes.
- Cl.** Clarinet, playing a melodic line with grace notes and triplets.
- Bsn.** Bassoon, playing a rhythmic accompaniment.
- Cbsn.** Contrabassoon, playing a rhythmic accompaniment.
- Hn.** Horns, playing a melodic line with grace notes and dynamics *ff* and *fff*.
- C Tpt.** Cornet Trumpets, playing a rhythmic accompaniment with dynamics *ff* and *ff unis.*
- Tbn. 1&2.** Trombones 1 and 2, playing a rhythmic accompaniment with dynamics *ff* and *ff unis.*
- B. Tbn.** Baritone Trombone, playing a rhythmic accompaniment.
- Tba.** Tuba, playing a rhythmic accompaniment.
- Timp.** Timpani, playing a rhythmic accompaniment with dynamics *mf* and *tr*.
- S. D.** Snare Drum, playing a rhythmic accompaniment.
- Anv.** Anvil, playing a rhythmic accompaniment with dynamics *p* and *tr*.
- Taiko D.** Taiko Drum, playing a rhythmic accompaniment with dynamics *p* and *tr*.
- Mar.** Maracas, playing a rhythmic accompaniment.
- Glock.** Glockenspiel, playing a rhythmic accompaniment.
- Hp.** Harp, playing a melodic line with grace notes and dynamics *f* and *ff*, including a *gliss.* (glissando) section.
- Pno.** Piano, playing a rhythmic accompaniment.
- Vln.** Violin, playing a rhythmic accompaniment with dynamics *arco*.
- Vln. 2.** Violin 2, playing a rhythmic accompaniment with dynamics *arco*.
- Vla.** Viola, playing a rhythmic accompaniment with dynamics *arco*.
- Vc.** Violoncello, playing a rhythmic accompaniment.
- Cb.** Contrabass, playing a rhythmic accompaniment with dynamics *arco* and *f*.

J

Joyously ♩ = 60

Fl. *f*
 Picc. *f*
 Ob. *f*
 Cl. *f*
 Bsn. *f*
 Cbsn. *f*
 Hn. *f*
 C Tpt. *ff*
 B. Tbn. *f*
 Tbn. & 2 *ff*
 Tba. *f*
 Timp. *ff*
 Cym. *ff*
 T.-t. *ff*
 Taiko D. *ff*
 Glock. *ff*
 Hp. *f*
 Pno. *f*
 Vln. *f*
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

J
 Joyously ♩ = 60

This page of a musical score, numbered 59, contains the following instruments and parts:

- Flute (Fl.):** Multiple staves with dynamic markings *mf*.
- Piccolo (Picc.):** One staff with dynamic marking *mf*.
- Oboe (Ob.):** Two staves with dynamic marking *mf*.
- Clarinet (Cl.):** Two staves with dynamic marking *mf*.
- Bassoon (Bsn.):** One staff with dynamic marking *mf*.
- Contrabassoon (Cb. Sn.):** One staff with dynamic marking *mf*.
- Horn (Hn.):** Two staves with dynamic markings *f* and *ff*.
- Trumpet (C Tpt.):** Two staves with dynamic marking *p*.
- Trombone (Tbn. 1&2):** One staff with dynamic marking *p*.
- Bass Trombone (B. Tbn.):** One staff with dynamic marking *p*.
- Tuba (Tba.):** One staff with dynamic marking *p*.
- Timpani (Timp.):** One staff with dynamic marking *ff*.
- Cymbal (Cym.):** One staff with dynamic marking *ff* and instruction "To Snare Drum".
- Tam-tam (T.-t.):** One staff with dynamic marking *ff*.
- Taiko Drum (Taiko D.):** One staff with dynamic marking *ff*.
- Glockenspiel (Glock.):** Two staves with dynamic marking *ff* and instructions "To Glock." and "To W.Ch.".
- Harp (Hp.):** One staff with dynamic marking *f*.
- Piano (Pno.):** Two staves with dynamic marking *ff*.
- Violin (Vln.):** Two staves with dynamic marking *ff*.
- Violin 2 (Vln. 2):** One staff with dynamic marking *ff*.
- Viola (Vla.):** One staff with dynamic marking *ff*.
- Violoncello (Vc.):** One staff with dynamic marking *ff* and instruction "molto".
- Contrabass (Cb.):** One staff with dynamic marking *p*.



Still unsettled $\text{♩} = 115$

FL. *pp*

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Cbsn. *f*

Hn.

Hn.

C Tpt.

C Tpt.

Tbn. 1&2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

S. D. *sempre f* To Cym.

T.-L.

Taiko D.

Mar. *subito ff* *f* To Glock.

Glock.

Hp. R.H. muffle strings *f* *mf* To Glock.

Pno. *subito ff* *f* *pp* *pp* sul tasto, senza vib

Vln. *subito ff* *p* *pp* *pp* sul tasto, senza vib

Vln. 2 *subito ff* *p* *pp* *pp* sul tasto, senza vib

Vla. sul pont. *subito ff* *pp* sul tasto, senza vib

Vc. *subito ff* *p* arco

Cb. *fff* Bartok Pizz. arco



Eerie and Dark ♩ = 52

FL. *ppp* *p* *pp* *p*

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

Ob. *ppp* *p* *pp* *p*

Ob. *ppp* *p* *pp* *p*

Cl. *ppp* *p* *pp* *p*

Cl. *ppp* *p* *pp* *p*

Bsn. *ppp* *p* *pp* *p*

Cbsn. *ppp* *p* *pp* *p*

Hn. + stopped *ppp* *p* *pp* *p*

Hn. + stopped *ppp* *p* *pp* *p*

C Tpt. con sord. *ppp* *p* *pp* *p*

C Tpt. con sord. *ppp* *p* *pp* *p*

Tbn. 1&2 con sord. *ppp* *p* *pp* *p*

B. Tbn. con sord. *ppp* *p* *pp* *p*

Tba. con sord. *ppp* *p* *pp* *p*

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

S. D.

T.-t. Scrape *mf* *mf*

Taiko D. *p* *mp* *pp* *p*

Mar. Wind Chimes *mf*

Glock. Wind Chimes *pp*

Hp.

Pno. *mf legato, espress. e molto rubato*

Vln. *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *pp* *mf* *pp* *mf*

Cb. *pp* *mf* *pp* *mf*

64

Fl. *pp* *p* *pp* *mf* *ppp* *p* *molto rall.*

Picc. *pp* *p* *pp* *mf* *p* *f*

Ob. *pp* *p* *pp* *mf* *ppp* *p*

Ob. *pp* *p* *pp* *mf* *ppp* *p*

Cl. *pp* *p* *pp* *mf* *ppp* *p*

Cl. *pp* *p* *pp* *mf* *ppp* *p*

Bsn. *pp* *p* *pp* *mf* *ppp* *p*

Cbsn. *pp* *p* *pp* *mf* *ppp* *p*

Hn. *pp* *p* *pp* *mf* *ppp* *p*

Hn. *pp* *p* *pp* *mf* *ppp* *p*

C Tpt. *pp* *p* *pp* *mf* *ppp* *p*

C Tpt. *pp* *p* *pp* *mf* *ppp* *p*

Tbn. 1&2 *pp* *p* *pp* *mf* *ppp* *p*

B. Tbn. *pp* *p* *pp* *mf* *ppp* *p*

Tba. *pp* *p* *pp* *mf* *ppp* *p*

Timp. *pp* *p* *pp* *mf* *ppp* *p*

S. D. Large Sus Cymbal w/sizzle chain

T.-t. Scrape *mf* Scrape *mf* Scrape *mf*

Taiko D. *pp* *p* *pp* *mf* *p* *mf* To A. Cym. Antique Cymbals

W.Ch. *mf* *mf* To Vib. To Cym. Vibraphone

W.Ch. *mf* *mf* To Crot. Crotales

Hp.

Pno.

Vln. *pp* *mf* *pp* *mf* *ppp* *p* *molto rall.* niente

Vln. 2 niente

Vla. niente

Vc. *pp* *mf* *pp* *mf* *ppp* *p*

Cb. *pp* *mf* *pp* *mf* *ppp* *p*

M Slowing $\downarrow = 60$

71

Fl. *p* *f*

Picc. *p* *f*

Ob. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mf* *p* *f*

Cl. *pp* *mf*

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

Cbsn. *pp* *mf*

Hn. *pp* *mf* *pp* *mf*

Hn. *pp* *mf* *pp* *mf*

C Tpt. *pp* *mf* *pp* *mf*

C Tpt. *pp* *mf* *pp* *mf*

Tbn. I&2 *pp* *mf* *pp* *mf*

B. Tbn. *pp* *mf* *pp* *mf*

Tbn. *pp* *mf* *pp* *mf*

Timp.

Cym. *tr* *pppp* *mf* *tr* *pppp* *mf* *tr* *pppp*

T.-L. *mf* *mf*

A. Cym. *f* *f*

Vib.

Crot. *f* *f*

Hp. *mf* *mf*

Pno. *p* *M* *pp* *mf*

M Slowing $p = 60$

Vln. *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *p* *mf* *p* *mf* *p*

Dissapearing $\text{♩} = 45$

78 **N**

Fl. *ff* *f* *ff* *f* *ff*

Picc. *ff* *f* *ff* *f* *ff*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Hn. *f*

C Tpt. *mf* *f*

C Tpt. *mf* *f*

Tbn. 1&2 *mf* *f* 1. solo

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Cym. *f* *pppp* allow the sound to ring until fade

T.-l. Scrape *mp* Scrape *mp* allow the sound to ring until fade

A. Cym. *f* *f* allow the sound to ring until fade

Vib. *mf* *p* allow the sound to ring until it fades away

Crot. *f* *f* allow the sound to ring until it fades away

Hp. *f* *p* allow sound ring until it fades away

Pno. *mf* *p* allow sound ring until it fades away

N Dissapearing $\text{♩} = 45$
sul tasto, senza vib.

Vln. *ppp* *pppp niente*

Vln. 2 *ppp* sul tasto, senza vib. *pppp niente*

Vla. *ppp* sul tasto, senza vib. *pppp niente*

Vc. *ppp* *pppp niente*

Cb. *pp* *pppp niente*