For the Serge Koussevitzky Music Foundation
in the Library of Congress, and dedicated to
the memory of Serge and Natalie Koussevitzky

Commissioned jointly by the Koussevitzky Music Foundation
and the Indianapolis Symphony Orchestra

MÄRCHENBILDER
for Orchestra

(2005; rev., 2008)

by
Claude Baker

INSTRUMENTATION

3 Flutes (3rd doubles Piccolo and Alto Flute)
3 Oboes (3rd doubles English Horn)
3 Clarinets (1st in B-flat; 2nd and 3rd in B-flat and A)
3 Bassoons

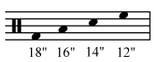
3 Horns (in F)

Percussion (3 players)

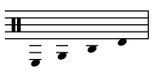
I. Vibraphone
Crotales, b^1 and b^2 (sound two octaves higher than written)

Bongos

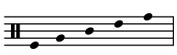
Timbales

Roto-Toms 

(Precise pitches are not desired; strike in center of heads unless otherwise indicated.)

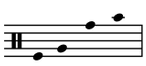
Four-Tom Set 

The twelve drums above should be tuned so that a gradated pitch relationship (from low to high) is apparent among them.

Temple Blocks (5) 

II. Xylophone (sounds one octave higher than written)
Marimba
Orchestra Bells (sound two octaves higher than written)

Medium Tam-tam

4 Cowbells, mounted (low to high) 
(shared with Perc. III if necessary)
Strike at edges (close to openings)

3 Wood Blocks (low, medium, high)
Match timbres of Perc. III wood blocks as closely as possible.

Bamboo Wind Chimes

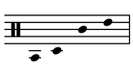
III. Chimes

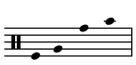
Timbales

Small Bass Drum

Large Chinese Cymbal

Well-rosined Contrabass Bow (for bowing Chinese Cymbal)

4 Brake Drums, placed on pads (low to high) 
Strike near centers

4 Cowbells, mounted (low to high) 
(shared with Perc. II if necessary)
Strike at edges (close to openings)

3 Wood Blocks (low, medium, high)
Match timbres of Perc. II wood blocks as closely as possible.

Bamboo Wind Chimes

Harp
Piano & Celesta (One Player)

Violin I (at least 12 players)
Violin II (at least 12 players)
Viola (at least 8 players)
Violoncello (at least 8 players)

Duration: approximately 18 minutes

Program Notes for

MÄRCHENBILDER

When I first met with Mario Venzago, the Music Director of the Indianapolis Symphony Orchestra, to discuss the commission of a new work to commemorate the seventy-fifth anniversary of the ISO, he proposed that I write a companion piece for the Third Symphony (the "Rhenish") of Robert Schumann. Mr. Venzago suggested that I incorporate references in my score both to elements of that symphony and to other works by Schumann that bear witness to his reverence for the Rhine. Maestro Venzago pointed out that not only was my piece to be premiered on the same concert that featured the "Rhenish," but that the fourth movement of the earlier composition had also been inspired by a grand event -- the installation of the Archbishop of Cologne as Cardinal in 1850. Although, in the end, I did not follow precisely Mr. Venzago's proposal for the commission, the resulting work is nonetheless decidedly Schumannesque in many ways and can, in fact, serve as a "companion" to any of his four symphonies.

The title itself ("Fairy-Tale Images") is taken from a work by Schumann for viola and piano, written one year after the "Rhenish." It can be said of all Schumann's symphonies that they are essentially suites of musical "pictures," orchestrally colored. However, the associations he creates between scenes (whether of Rhenish life or of springtime pleasures) and music are general rather than specific. In my score, the "imagery" is provided by actual music of Schumann and two of his contemporaries. Such "borrowings" from existing compositions, be they conscious or accidental, were not uncommon for Schumann, and his symphonies are rich in allusions to music of his forebears. The Second Symphony, for example, contains citations of works by Bach (Musical Offering), Mozart (String Quintet in B-flat, K174) and Beethoven ("An die ferne Geliebte"). Each movement of my own "Märchenbilder" draws its inspiration in turn from three well-known compositions for viola…which not coincidentally is the primary instrument of Maestro Venzago's wife, Marianne. The first makes oblique reference to the second movement of the Sonata Op. 120, No. 1 for viola and piano by Johannes Brahms. The next uses as its structural (and motivic) basis the second "Märchenbild" of Schumann himself and provides a light-hearted foil for the more somber outer movements.

The final "image" is a parody of the "Procession of the Pilgrims" from Hector Berlioz's Harold in Italy and is, in essence, a chaconne (a musical form based on the continuous variation of a series of chords). The gradual unfolding and intensification of the chaconne pattern is interrupted at the movement's climax with a modified quotation of the "Canto Religioso" from Berlioz's work.

The orchestration of my composition, too, mirrors that of Schumann's symphonies. In those four works, instrumental solos are rare, and doublings between woodwinds and strings are prevalent. Brass typically play a subordinate role in the symphonies, serving merely to punctuate loud, rhythmical passages. Thus, in my piece, woodwinds and strings are frequently coupled, there is only one extended solo section (appropriately, for viola), and with the exception of three horns, no brass instruments are called for. Very un-Schumannesque, however, is my use of an expanded percussion complement that provides much of the contrast in color throughout the piece.

"Märchenbilder" was commissioned jointly by the Koussevitzky Music Foundation and the Indianapolis Symphony Orchestra, and is dedicated to the memory of Serge and Natalie Koussevitzky.

Claude Baker

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MÄRCHENBILDER

Transposed Score

Claude Baker

I. "J.B."

Free, quasi-improvisational throughout (♩ = ca. 54)

Flutes 1, 2 — Alto Flute — Oboes 1, 2 — Clarinets 1, 2, 3 (**In B♭**)

Percussion 1: **Temple Blocks - Same Hand*** **hard cord mallets**
Percussion 2: **Wood Blocks - Same Hand*** **hard cord mallets**
Percussion 3: **Wood Blocks** **hard cord mallets** — *mp sempre*

Harp — Piano / Celesta

Free, quasi-improvisational throughout (♩ = ca. 54)

Violins I — Violins II — Violas — Cellos

1 2 3 4 5

* **Do not alternate hands on any repeated pitch throughout the movement.**

Perc. 1: (T. Blks.)
Perc. 2: (Wd. Blks.)
Perc. 3: (Wd. Blks.)
Pno.

Lg. Chinese Cym.
bowed harmonic (bass bow on edge)
Med. Tam-Tam **soft beater**
Piano
Gliss. over strings (with fingertips)

6 7 8 9 10 11

A (♩ = ca. 80)

Fls. 1–2 — non vib. — pp — mp

Alto Fl. — Alto Flute — non vib. — pp — mp

Obs. 1–2

Cls. 1–3 — pp — mp — p

Vibes (motor off) — soft yarn mallets — (sempre)

Perc. 1–3

Hp. — (sounding 8va)

Pno.

A (♩ = ca. 80)

Vlns. I — *Div. a3 (by player) — non vib.

Vlns. II — *Div. a3 (by player)

Violas — *Div. a3 (by player) — sul tasto

Cellos — *Div. a2 (by player) — non vib.

12 13 14 15 16

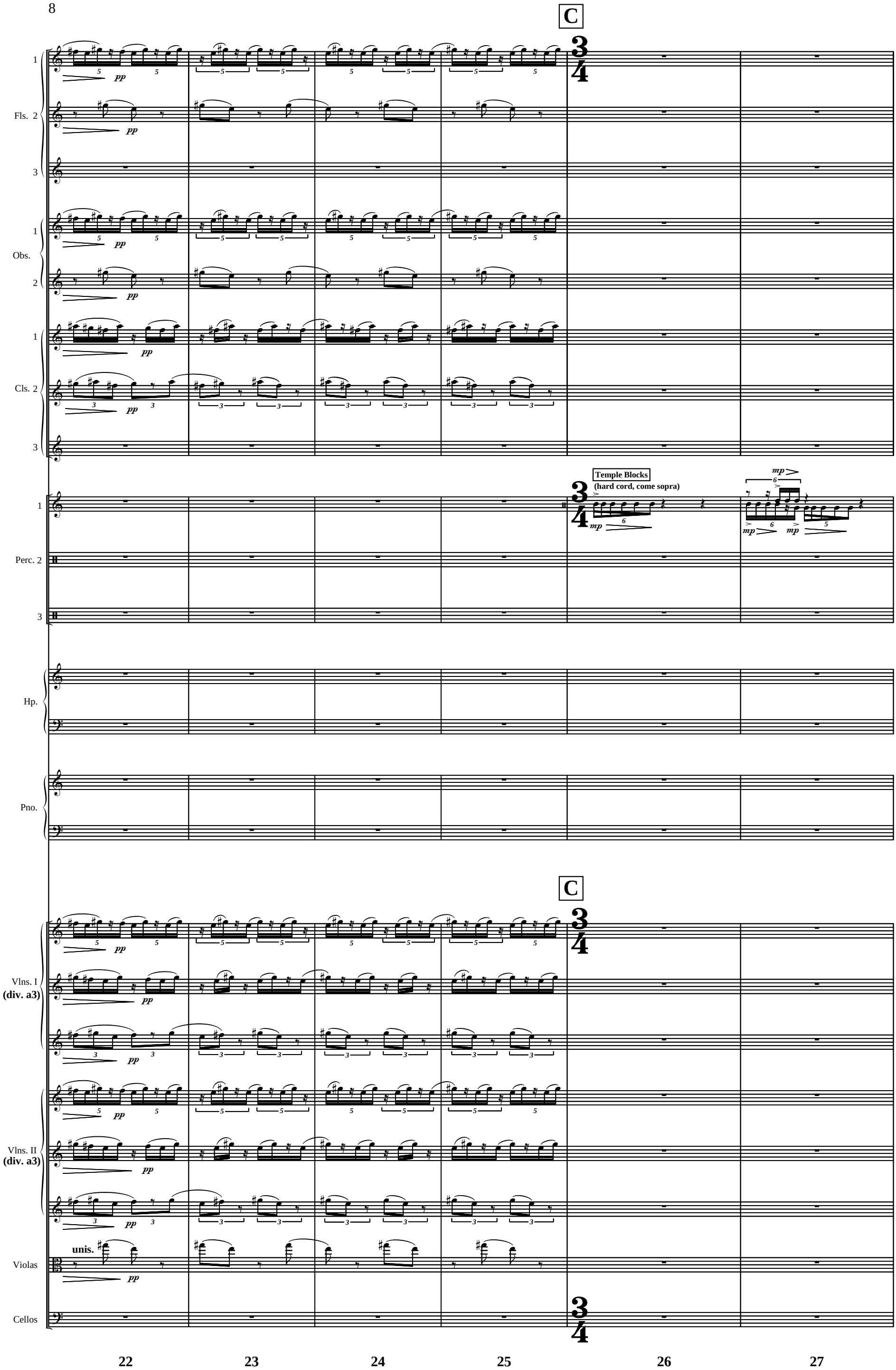
* Throughout the composition, all "divisi" passages are to be accomplished by chair, rather than by stand ("divisi a 3" = outside, inside, outside, etc.)

poco rit. B ♪ = ♪ (♩ = ca. 54)

Fls. 1 2
Alto Fl.
Obs. 1 2
Cls. 1 2 3
(Vibes)
Perc. 1 2 3
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas (div. a3)
Cellos (div. a2)

ord. poco f sub. poco f ppp pp mp p to Flute 3

17 18 19 20 21


C
Fls. 1
Fls. 2
Fls. 3
Obs. 1
Obs. 2
Cls. 1
Cls. 2
Cls. 3
Perc. 1
Temple Blocks
(hard cord, come sopra)
Perc. 2
Perc. 3
Hp.
Pno.
C
Vlns. I (div. a3) 1
Vlns. I (div. a3) 2
Vlns. I (div. a3) 3
Vlns. II (div. a3) 1
Vlns. II (div. a3) 2
Vlns. II (div. a3) 3
Violas
unis.
Cellos
22
23
24
25
26
27

pochiss. accel. - - - - - - a tempo

(T. Blks.)

Wood Blocks (hard cord, come sopra)

Perc. 2

28 29 30 31 32 33

D

Fls. 2

(Flute)

(ord.)

(meas.)

pp sempre

Cl. 1

(blend with flutes)

(T. Blks.)

(Wd. Blks.)

D

Vlns. I

Div. a3

poco sul pont.
punta d'arco (meas.)

poco sul pont.
punta d'arco

Vlns. II

Div. a3

Violas

Cellos

Div. a2

poco sul pont.
(non vib.)

ppp sempre

34 35 36 37 38 39

Fls. 1 2 3

Obs. 1 2

Cls. 1 2 3

Perc. 1 2 3

Hp.

Pno.

Vlns. I (div. a3)

Vlns. II (div. a3)

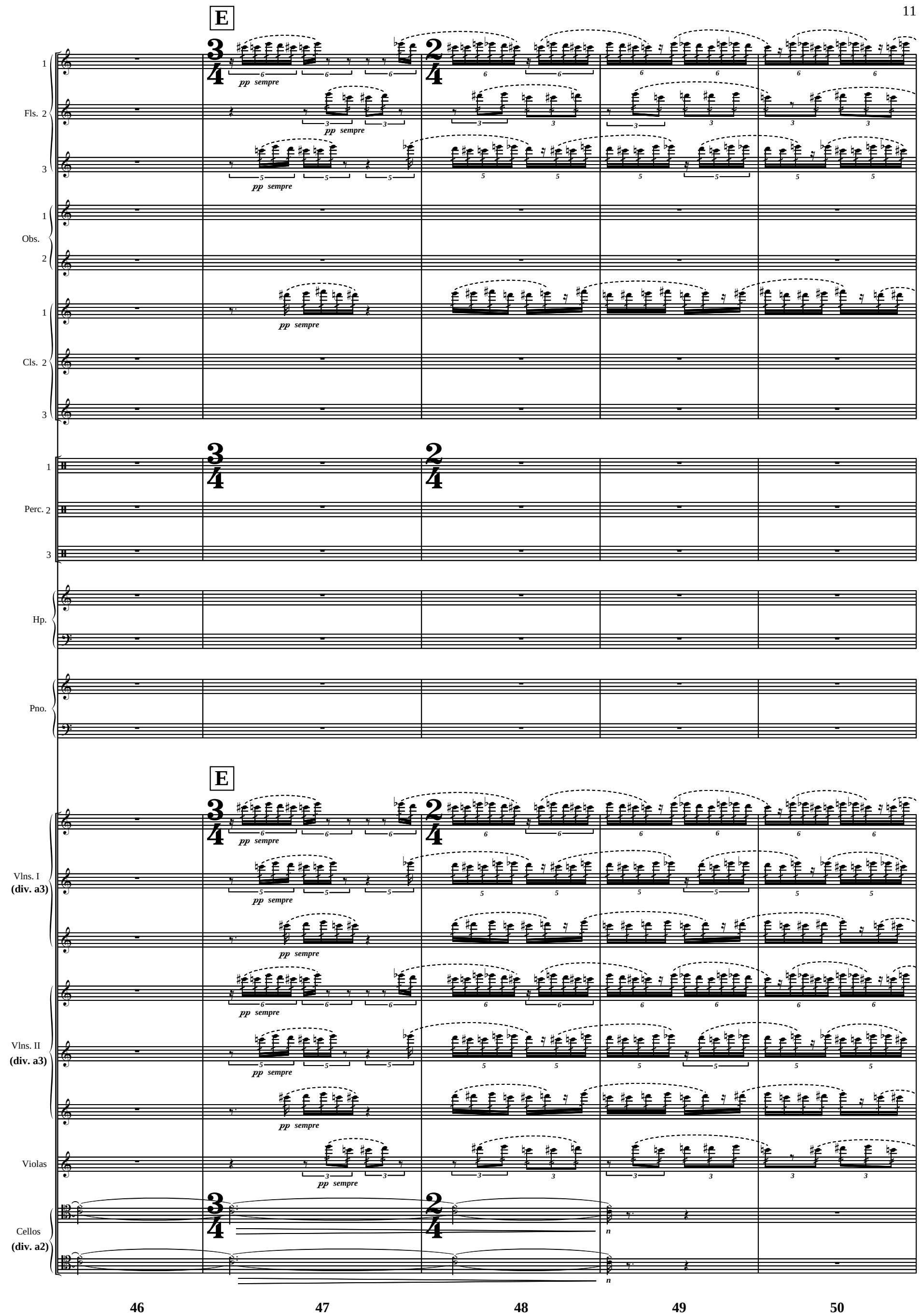
Violas

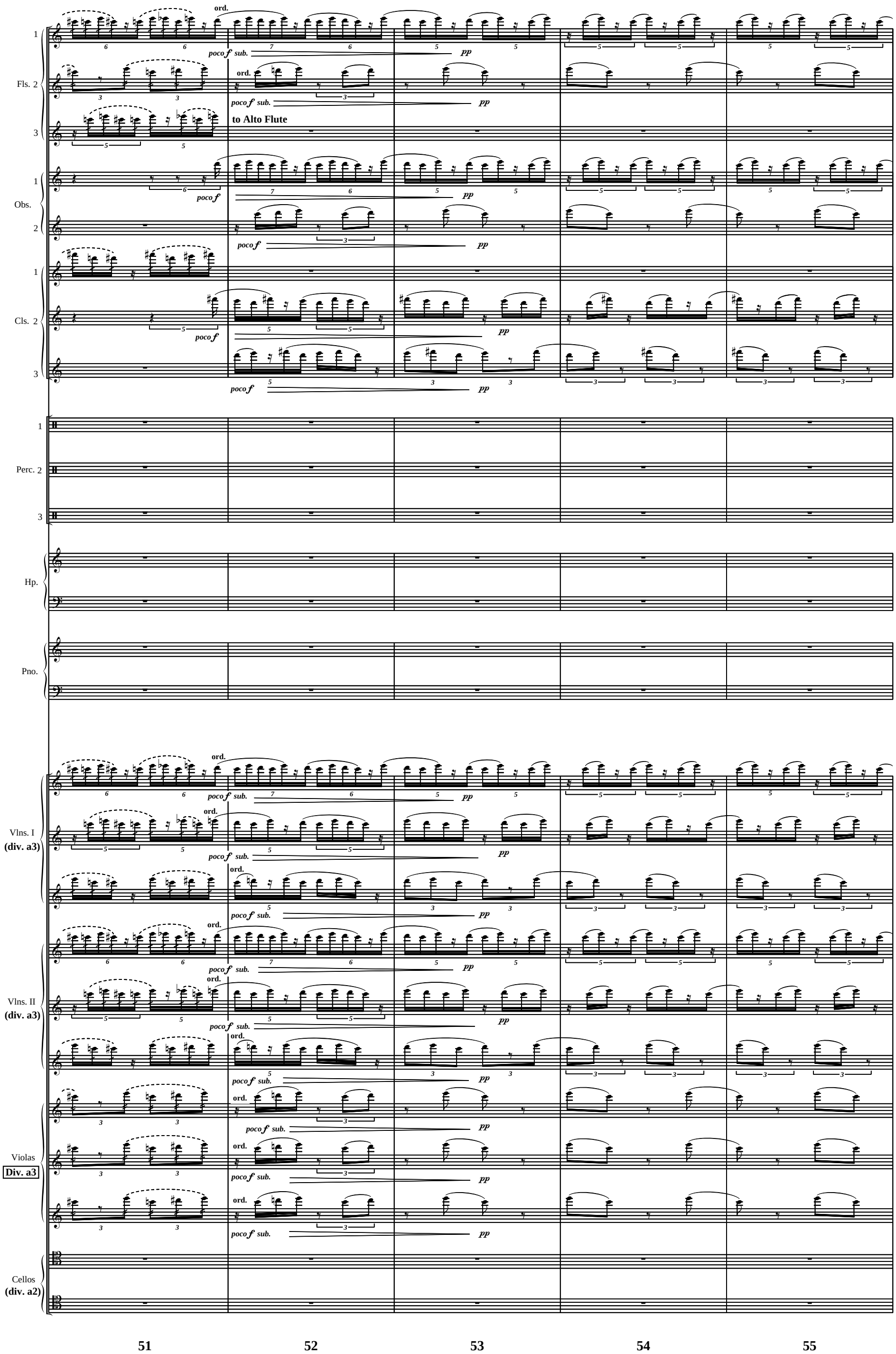
Cellos (div. a2)

molto

(non cresc.)

40 41 42 43 44 45


E
Fls. 1
Fls. 2
Fls. 3
Obs. 1
Obs. 2
Cls. 1
Cls. 2
Cls. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
E
Vlns. I (div. a3) 1
Vlns. I (div. a3) 2
Vlns. I (div. a3) 3
Vlns. II (div. a3) 1
Vlns. II (div. a3) 2
Vlns. II (div. a3) 3
Violas
Cellos (div. a2) 1
Cellos (div. a2) 2
pp sempre
46
47
48
49
50


Fls. 2
to Alto Flute
Obs.
Cls. 2
Perc. 2
Hp.
Pno.
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
Div. a3
Cellos
(div. a2)
ord.
poco f sub.
pp
poco f
51
52
53
54
55

F (♩ = ca. 80)

Fls. 1–2

Alto Fl.

Obs. 1–2

Cls. 1–3

Perc. 2–3

Hp.

Pno.

Vlns. I (div. a3)

Vlns. II (div. a3)

Violas (div. a3)

Cellos (div. a2)

non vib.

Alto Flute

(soft yarn--come sopra)

Vibes

Bamboo Wind Chimes

Clap together forcefully!

(let rattle)

sul tasto

56 57 58 59 60

Fls. 1 2
Alto Fl.
Obs. 1 2
Cls. 1 2 3
(Vibes)
Perc. 1 2 3
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas (div. a3)
Cellos (div. a2)
(sul A)

61 62 63 64 65

G

poco rit. *a tempo*

Fls. 1 2

Alto Fl.

Obs. 1 2

Cls. 2 1

3

Perc. 2 1

Med. Tam-Tam

soft beater

3

Hp.

Pno.

Gliss. over strings
(with fingertips)

l.v.

G

poco rit. *a tempo*

Vlns. I
(div. a3)

(sul G)

Vlns. II
(div. a3)

Violas
(div. a3)

Cellos
(div. a2)

66 67 68 69 70

poco rit.

Fls. 1
Fls. 2
Alto Fl.
Obs. 1
Obs. 2
Cls. 1
Cls. 2
Cls. 3
(Vibes)
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas (div. a3)
Cellos (div. a2)

ord.
poco f
poco f sub.
ppp
mp
pp
p

71 72 73 74 75

H (♩ = ca. 54)

Fls. 1 2 — ord. — poco f sub. — pp

to Flute 3 (Mvt. II)

Alto Fl.

Obs. 1 2 — poco f — pp

Cls. 1 2 — poco f sub. — pp

H (♩ = ca. 54)

Vlns. I (div. a3) — ord. — poco f sub. — pp

Vlns. II (div. a3) — poco f — pp

Violas — unis. ord. — poco f sub. — pp

Cellos

76 77 78 79 80

I

Temple Blocks (hard cord, come sopra) — pp — n

Perc. 2 — Wood Blocks (hard cord, come sopra) — pp — n

Wood Blocks (hard cord, come sopra) — p sempre

81 82 83 84 85

(T. Blks.) — n

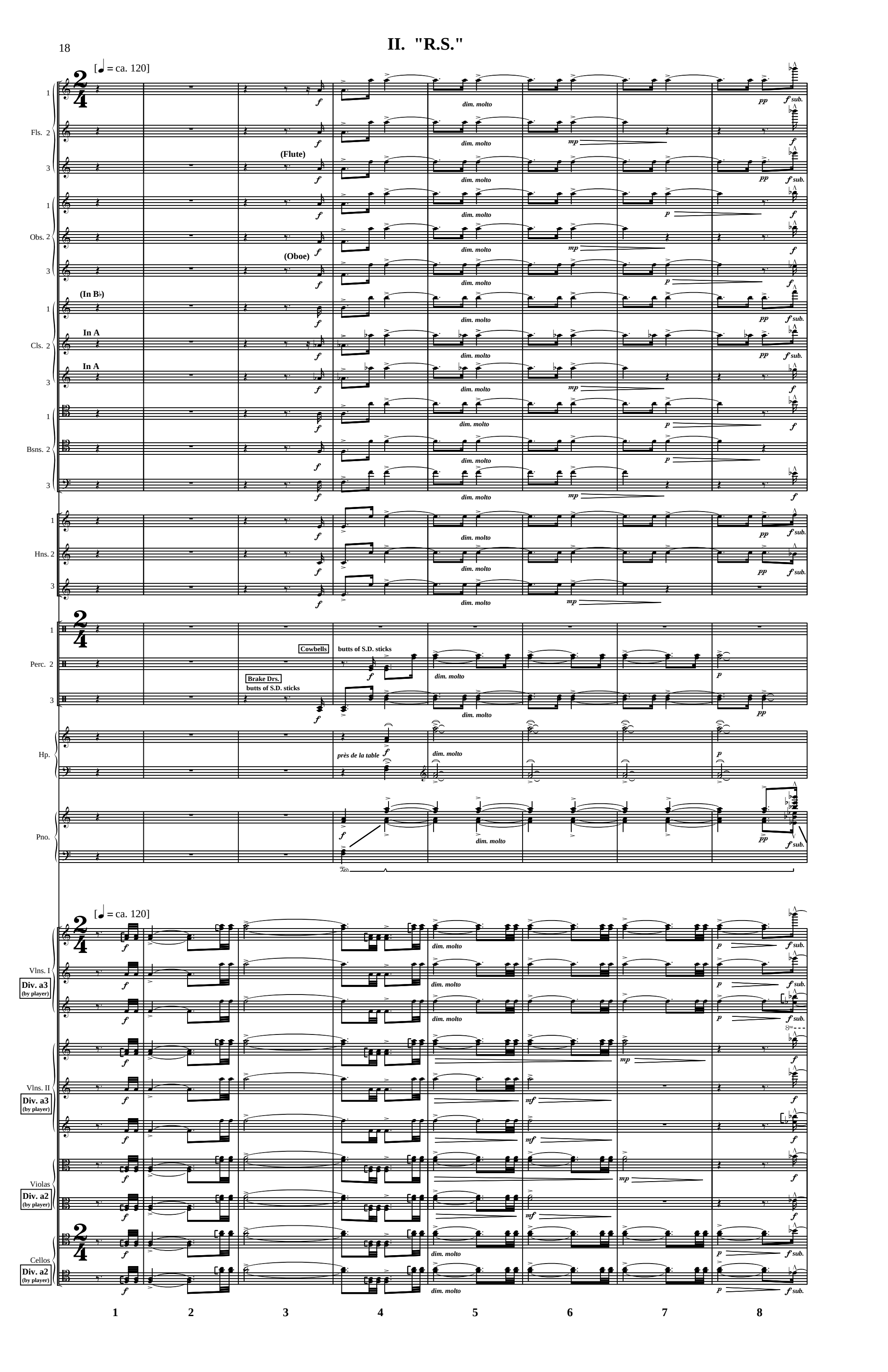
(Wd. Blks.) — p — n

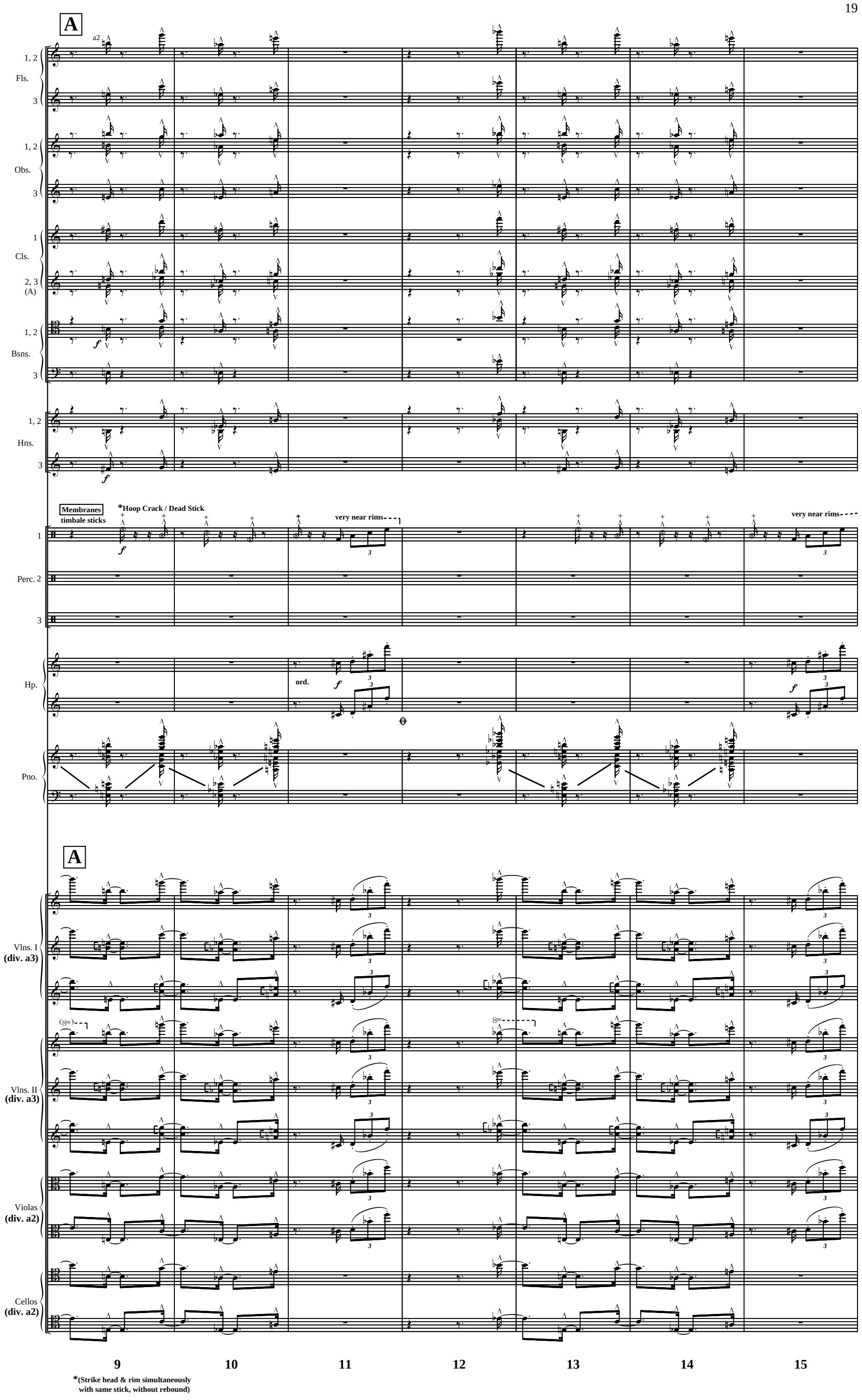
Perc. 2 — pp — n — Lg. Chinese Cym. — bowed harmonic (bass bow on edge) — pp — Med. Tam-Tam soft beater — ppp — l.v. — lunga

Pno. — Gliss. over strings (with fingertips) — ppp — l.v. — lunga

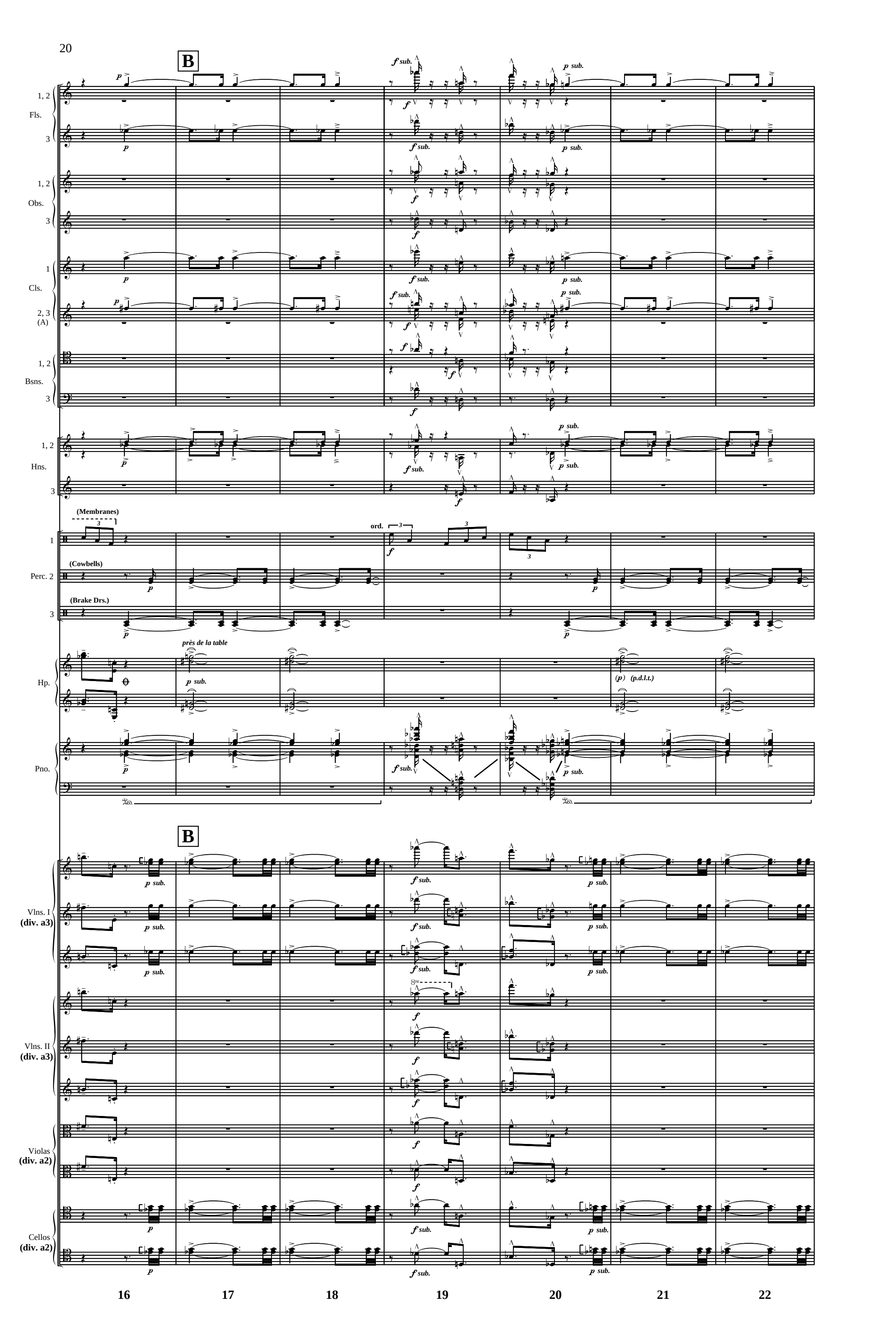
86 87 88 89 90 91

II. "R.S."


[♩ = ca. 120]
Fls. 2
(Flute)
Obs. 2
(Oboe)
(In B♭)
Cls. 2
In A
In A
Bsns. 2
Hns. 2
Perc. 2
Cowbells
butts of S.D. sticks
Brake Drs.
butts of S.D. sticks
Hp.
près de la table
Pno.
Vlns. I
Div. a3
(by player)
Vlns. II
Div. a3
(by player)
Violas
Div. a2
(by player)
Cellos
Div. a2
(by player)
dim. molto
f
mp
p
pp
f sub.
mf
1
2
3
4
5
6
7
8



*(Strike head & rim simultaneously with same stick, without rebound)


B
Fls.
Obs.
Cls.
Bsns.
Hns.
(Membranes)
ord.
Perc. 2
(Cowbells)
(Brake Drs.)
Hp.
près de la table
(p.d.l.t.)
Pno.
B
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a2)
Cellos
(div. a2)
16
17
18
19
20
21
22

C

Fls. 1, 2 / 3

Obs. 1, 2 / 3

Cls. 1 / 2, 3 (A)

Bsns. 1, 2 / 3

Hns. 1, 2 / 3

Perc. 2 1 / 3

(Membranes) on rims

Timbales on rims

Brake Drs. (S.D. stk. butts)

(Cowbells, butts)

Timbales

Hp. ord.

Pno. dim.

C

Vlns. I (div. a3) 1, 2 / 3 / 4, 5 / 6

Vlns. II Div. a6 1, 2 / 3 / 4, 5 / 6

Div. a3

Violas Div. a4 1, 2 / 3, 4

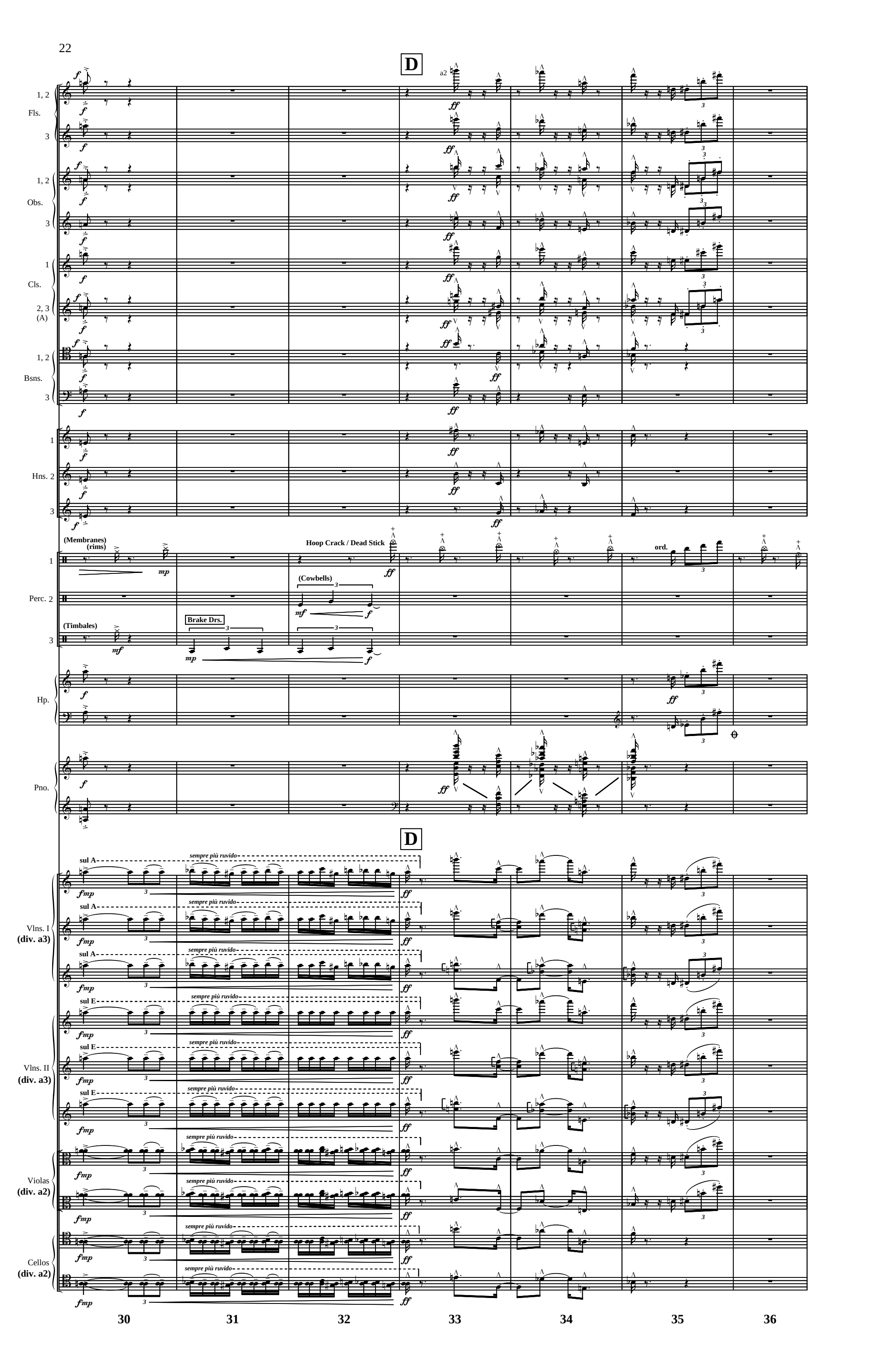
Div. a2

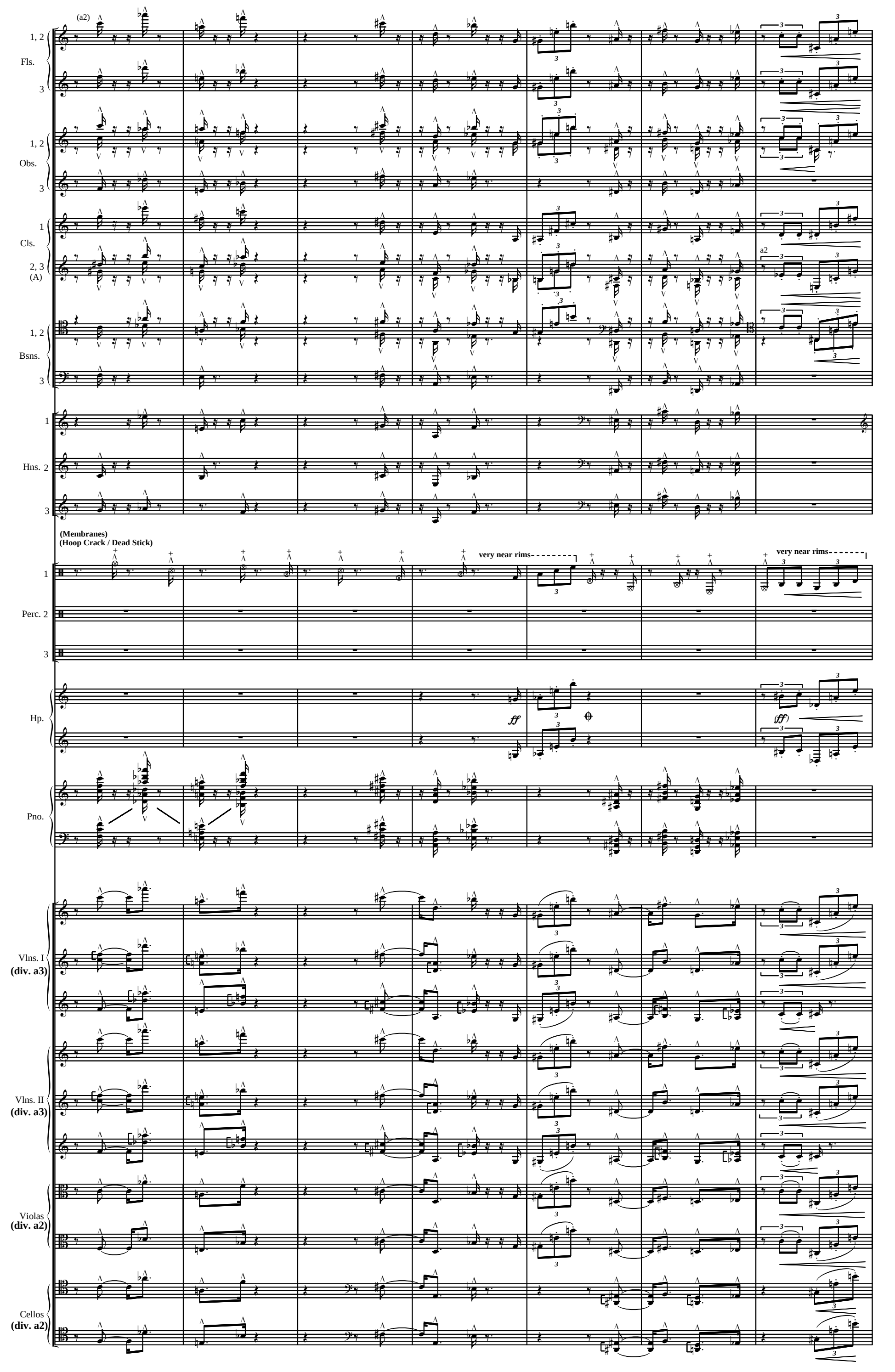
Cellos (div. a2)

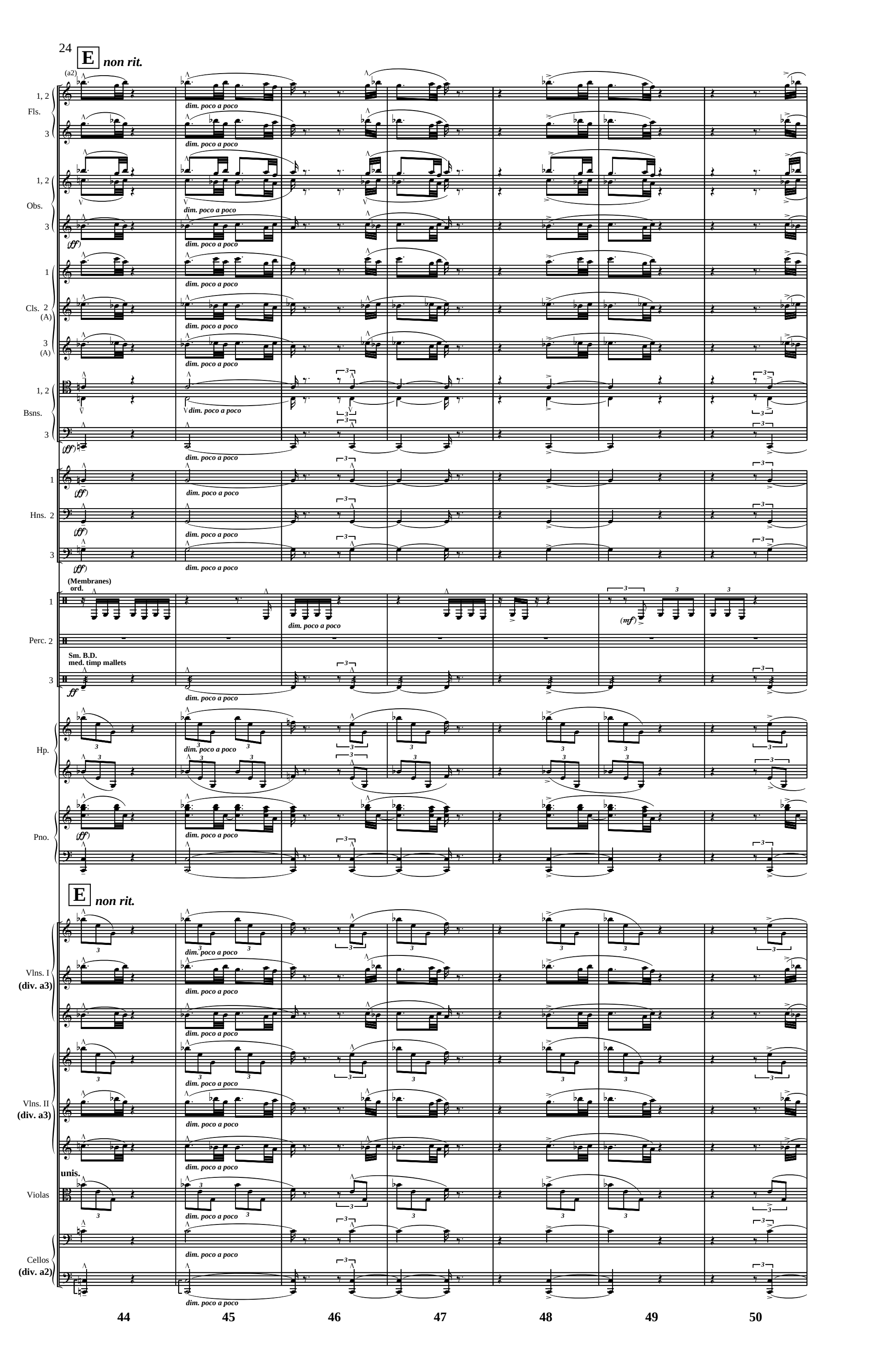
sul A / sul E

sempre più marc.

23 24 25 26 27 28 29


D
a2
Fls.
Obs.
Cls.
(A)
Bsns.
Hns.
(Membranes)
(rims)
Hoop Crack / Dead Stick
ord.
(Cowbells)
Brake Drs.
(Timbales)
Perc.
Hp.
Pno.
D
sul A
sul E
sempre più ruvido
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a2)
Cellos
(div. a2)
30
31
32
33
34
35
36


(a2)
Fls.
1, 2
3
Obs.
1, 2
3
Cls.
1
2, 3
(A)
a2
Bsns.
1, 2
3
Hns.
1
2
3
(Membranes)
(Hoop Crack / Dead Stick)
Perc.
1
2
3
very near rims
very near rims
Hp.
ff
(ff)
Pno.
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a2)
Cellos
(div. a2)
37
38
39
40
41
42
43


E
non rit.
(a2)
1, 2
Fls.
3
1, 2
Obs.
3
(ff)
1
Cls. 2
(A)
3
(A)
1, 2
Bsns.
3
(ff)
1
(ff)
Hns. 2
(ff)
3
(ff)
(Membranes)
ord.
1
Perc. 2
Sm. B.D.
med. timp mallets
3
ff
Hp.
Pno.
(ff)
E
non rit.
Vlns. I
(div. a3)
Vlns. II
(div. a3)
unis.
Violas
Cellos
(div. a2)
dim. poco a poco
(mf)
44
45
46
47
48
49
50

F

(Silence)

to Piccolo

Picc.

1. p

Fls. 2

Obs.

Cls. 2 (A)

Bsns.

Hns. 2

(Membranes)

(Sm. B.D.)

Perc. 2

ff

p sub.

Brake Drs. (S.D. stk. butts)

Hp.

Pno.

F

(Silence)

unis.

Vlns. I (div. a3)

Vlns. II (div. a3)

Violas

Cellos (div. a2)

51 52 53 54 55 56 57

Fls. 1 2
Picc.
Obs. 1, 2 3
Cls. 1 2 (A) 3 (A)
Bsns. 1 2 3
Hns. 1, 2 3
Perc. 1 2 3
Hp.
Pno.
Vlns. I
Vlns. II
Violas
Cellos (div. a2)

(1.)
(p)
mf
(mf)
(Membranes)
(Cowbells, butts)
(Brake Drs.)
mf sub.
p sub.
ff
p
(unis.)
unis.

58 59 60 61 62 63 64

G

Fls. 1 2

Picc.

Obs. 1, 2 3

(1.)

Cls. 1 2 (A) 3 (A)

Bsns. 1 2 3

Hns. 1, 2 3

Perc. 1 2 3

(Membranes)

(Cowbells)

(Brake Drs.)

Hp.

Pno.

G

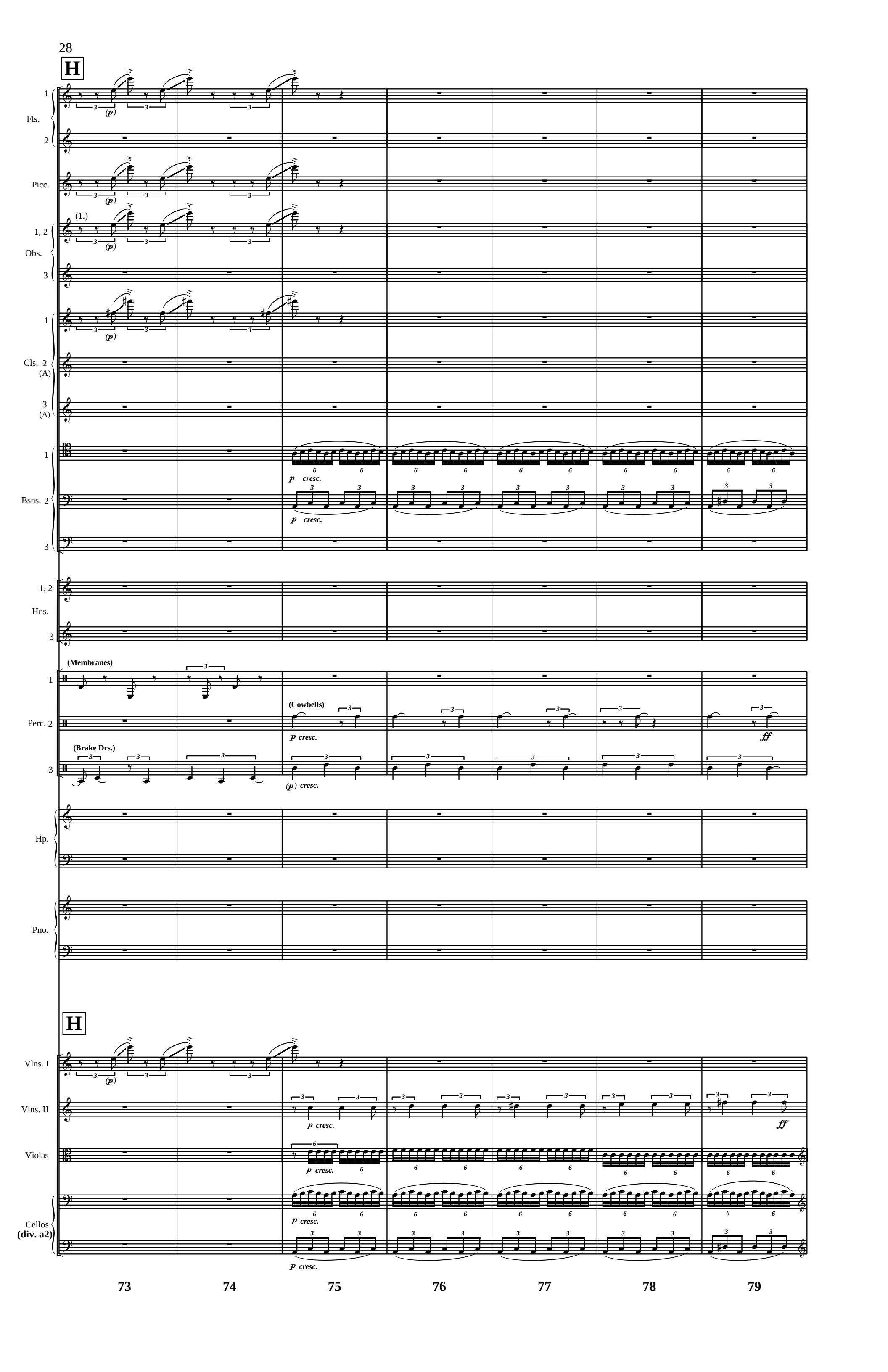
Vlns. I

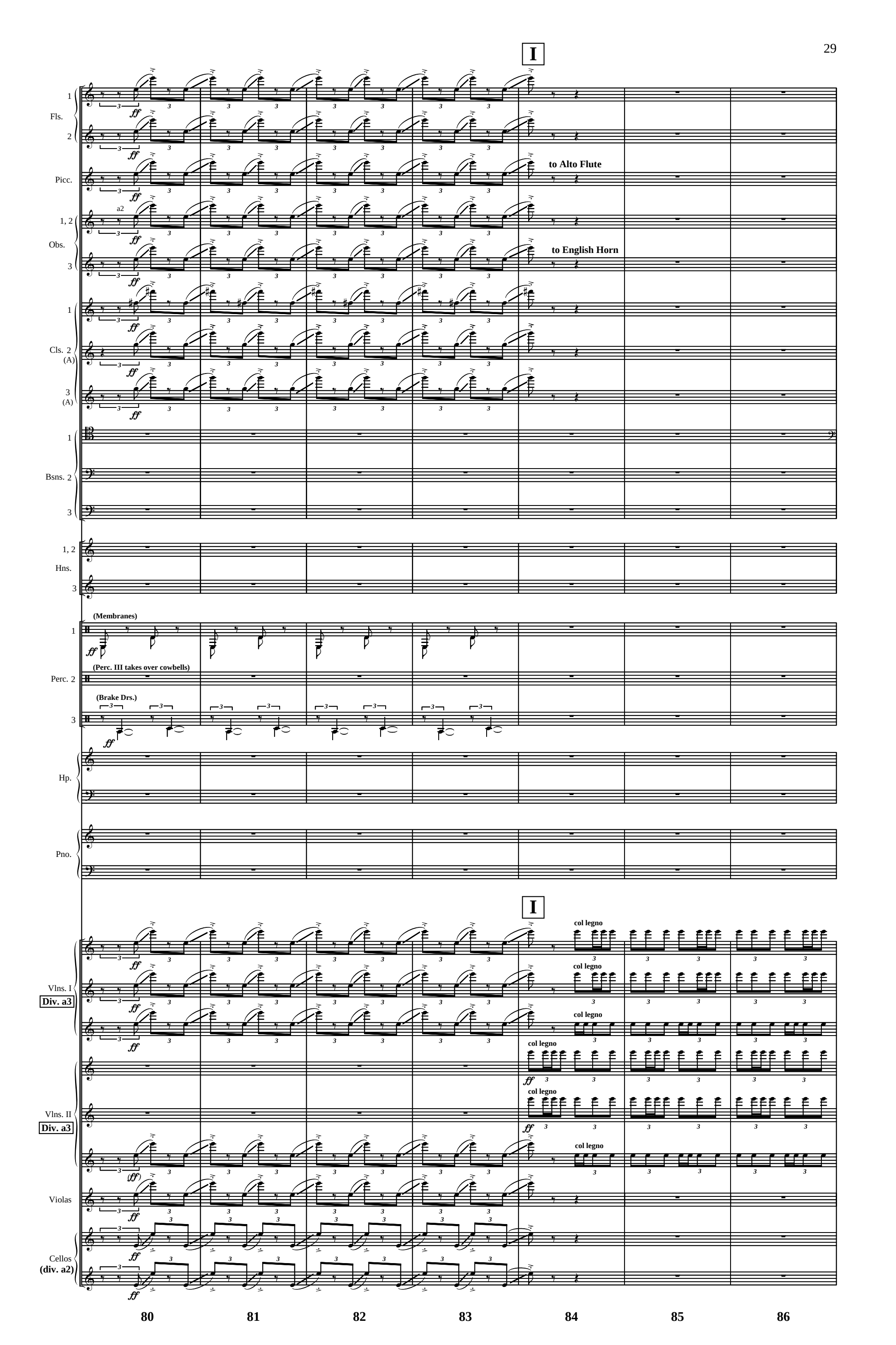
Vlns. II

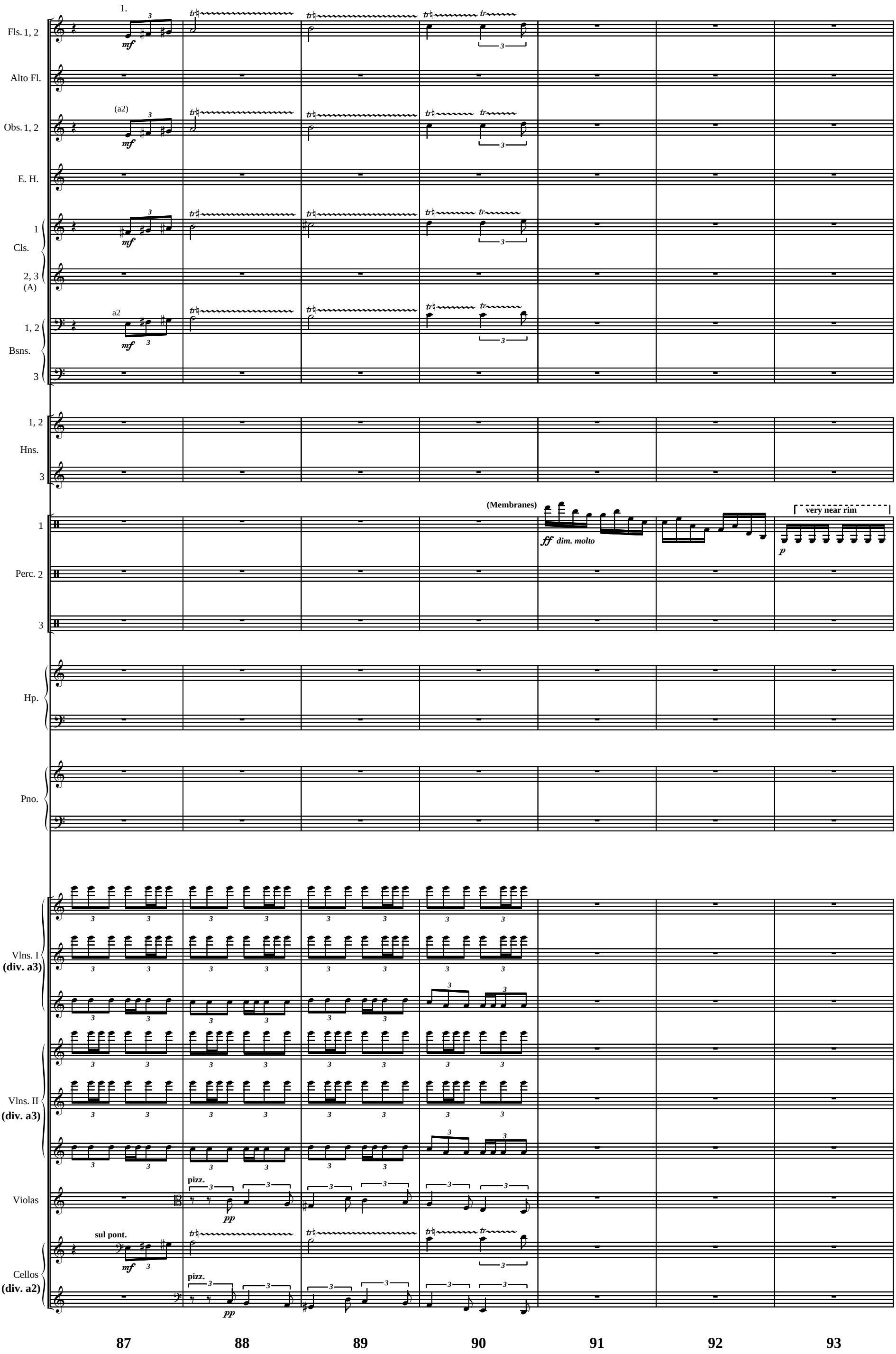
Violas

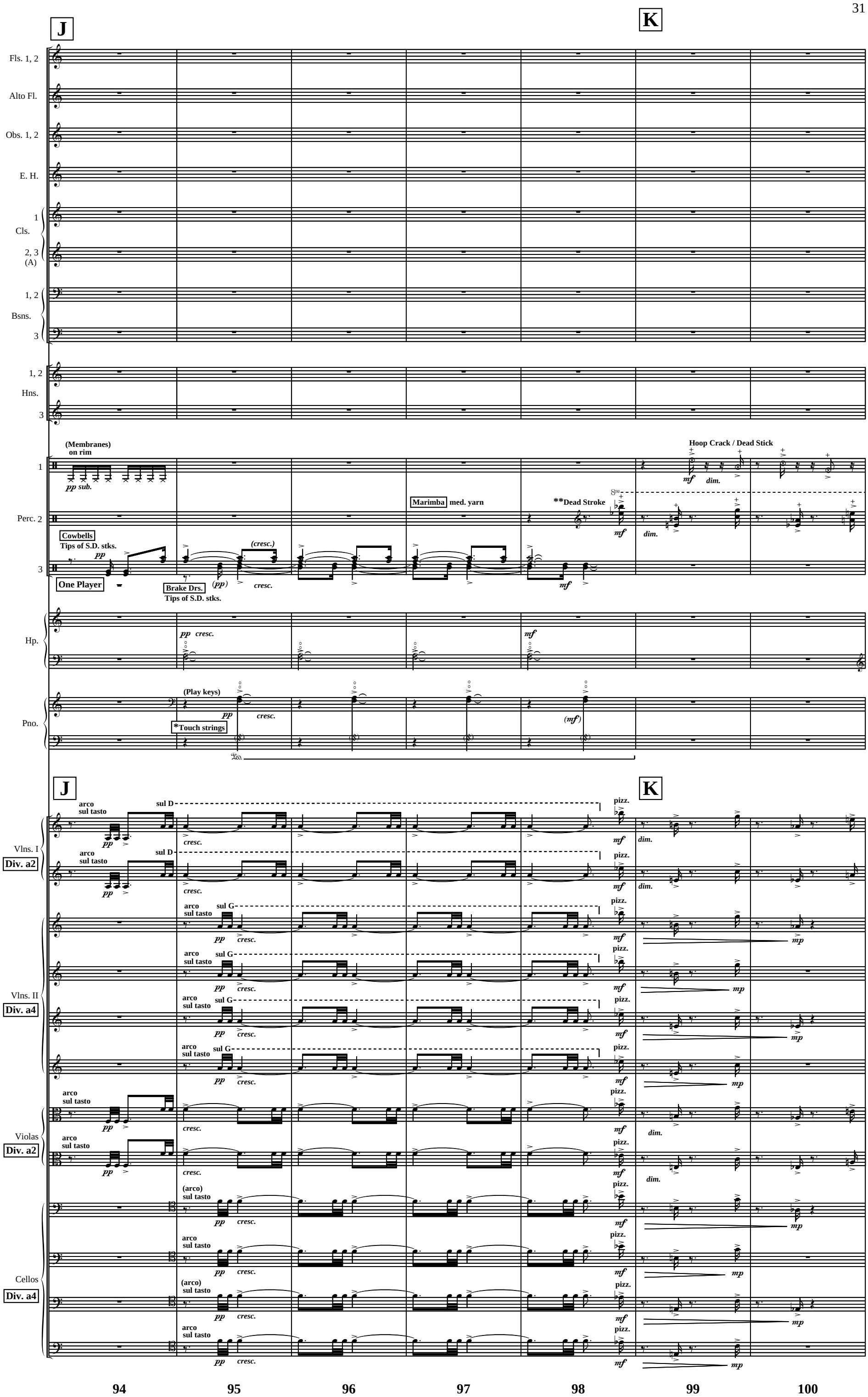
Cellos (div. a2)

65 66 67 68 69 70 71 72


H
Fls.
Picc.
(1.)
1, 2
Obs.
Cls. 2 (A)
3 (A)
Bsns. 2
p cresc.
Hns.
(Membranes)
Perc. 2
(Cowbells)
(Brake Drs.)
(p) cresc.
ff
Hp.
Pno.
Vlns. I
Vlns. II
Violas
Cellos (div. a2)
73
74
75
76
77
78
79

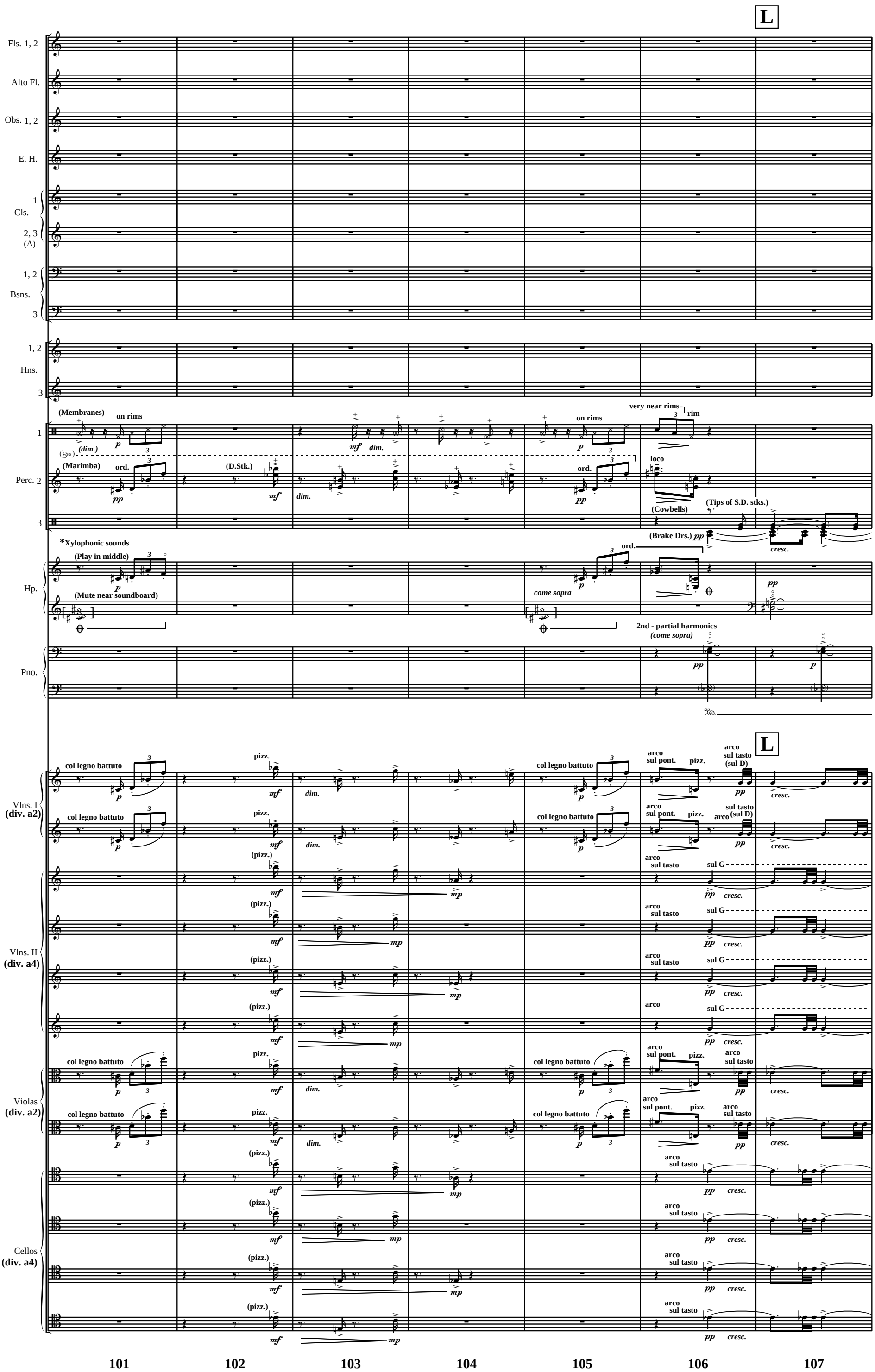

I
Fls.
1
2
Picc.
to Alto Flute
Obs.
1, 2
a2
3
to English Horn
Cls. 2 (A)
3 (A)
Bsns. 2
Hns.
(Membranes)
Perc. 2
(Perc. III takes over cowbells)
(Brake Drs.)
Hp.
Pno.
Vlns. I
Div. a3
Vlns. II
Div. a3
Violas
Cellos
(div. a2)
col legno
ff
(ff)
80
81
82
83
84
85
86


1.
Fls. 1, 2
mf
Alto Fl.
(a2)
Obs. 1, 2
mf
E. H.
1
Cls.
2, 3
(A)
mf
a2
1, 2
Bsns.
mf
3
1, 2
Hns.
3
(Membranes)
1
ff dim. molto
very near rim
p
Perc. 2
3
Hp.
Pno.
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
pizz.
pp
sul pont.
mf
Cellos
(div. a2)
pizz.
pp
87
88
89
90
91
92
93

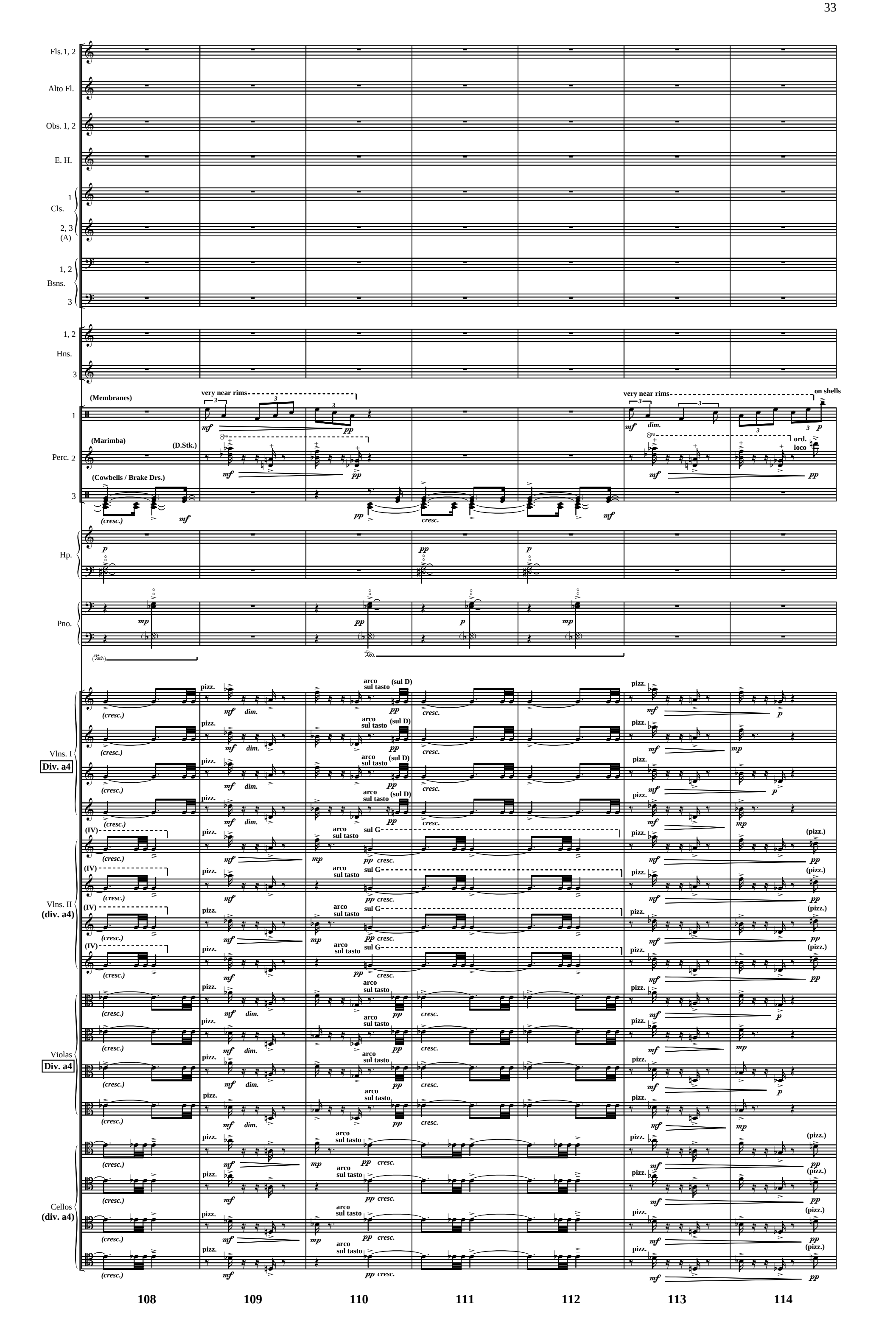


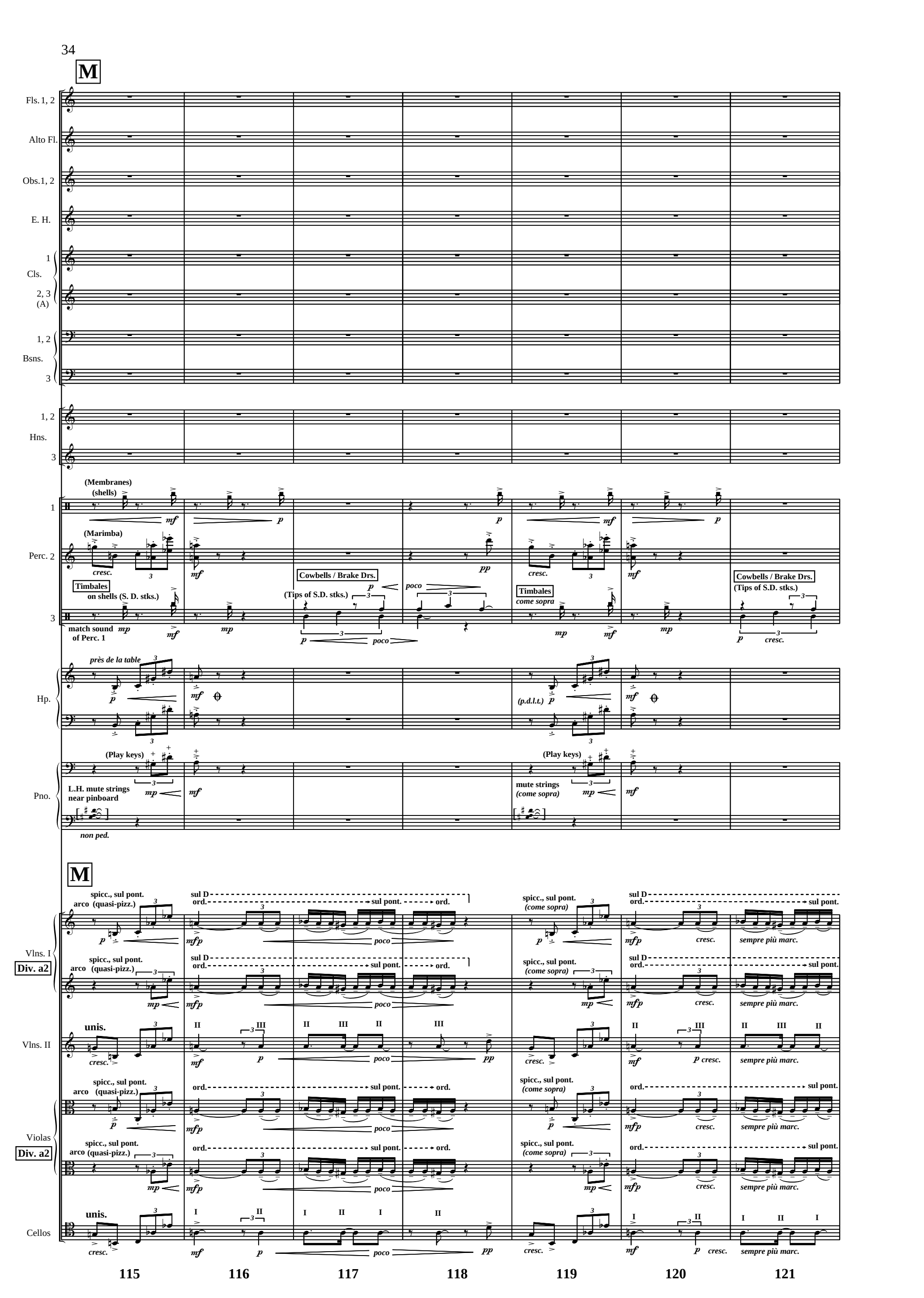
*Piano L.H. touch given strings lightly at center node to produce 2nd partial harmonics (sounding 8*va*)

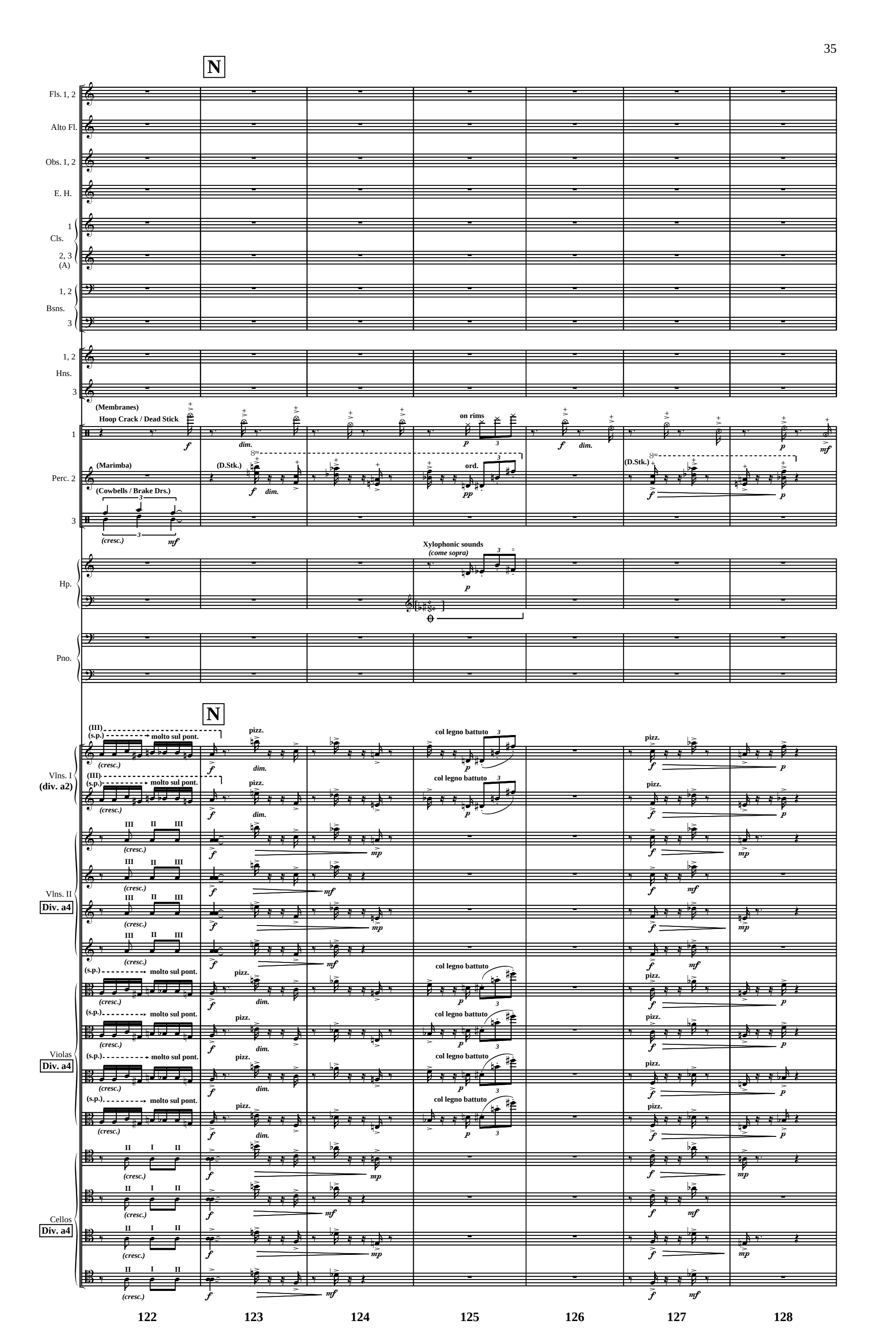
**Do not permit mallet to rebound



*L.H. mutes indicated strings near soundboard
(as low as possible for maximum effect);
R.H. plucks strings in the middle

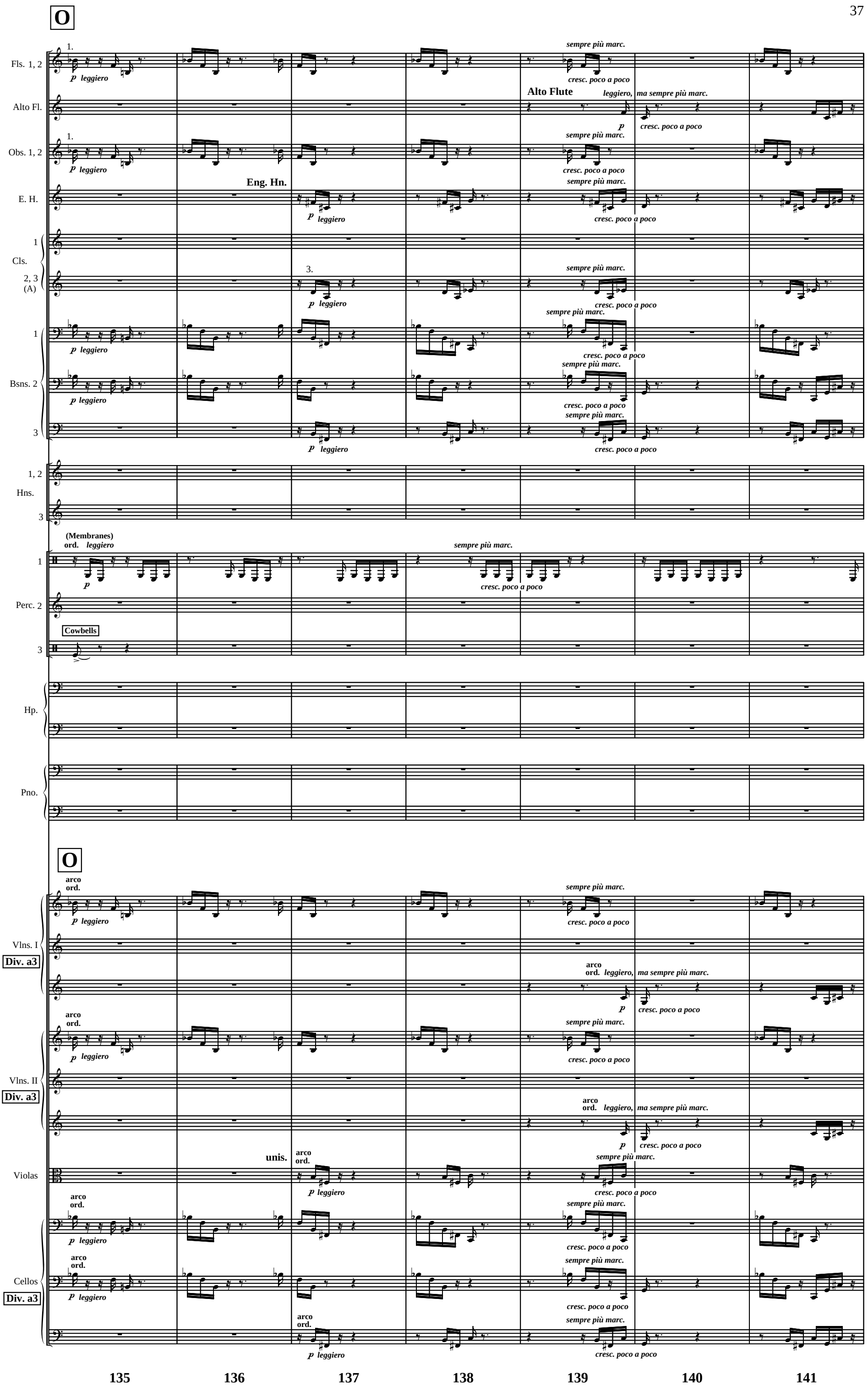

Fls. 1, 2
Alto Fl.
Obs. 1, 2
E. H.
Cls.
1
2, 3
(A)
Bsns.
1, 2
3
Hns.
1, 2
3
Perc. 2
(Membranes)
(Marimba)
(D.Stk.)
(Cowbells / Brake Drs.)
very near rims
on shells
ord.
loco
Hp.
Pno.
Vlns. I
Div. a4
Vlns. II
(div. a4)
Violas
Div. a4
Cellos
(div. a4)
pizz.
arco
sul tasto
(sul D)
sul G
(IV)
(pizz.)
108
109
110
111
112
113
114

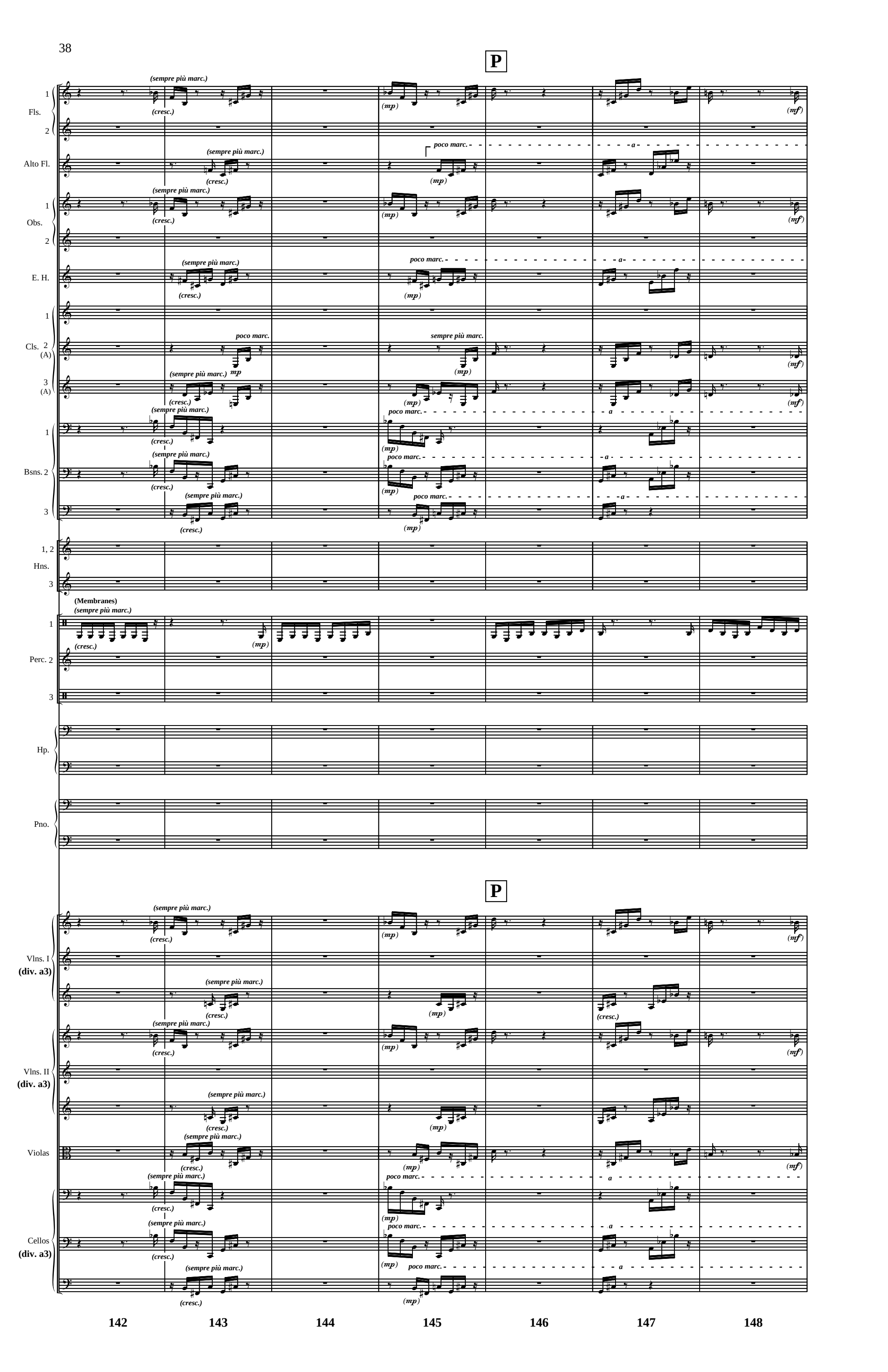

M
Fls. 1, 2
Alto Fl.
Obs. 1, 2
E. H.
Cls. 1
Cls. 2, 3 (A)
Bsns. 1, 2
Bsns. 3
Hns. 1, 2
Hns. 3
Perc. 1
Perc. 2
(Membranes)
(shells)
(Marimba)
Timbales
on shells (S. D. stks.)
match sound of Perc. 1
Cowbells / Brake Drs.
(Tips of S.D. stks.)
come sopra
Hp.
près de la table
(p.d.l.t.)
Pno.
(Play keys)
L.H. mute strings near pinboard
mute strings (come sopra)
non ped.
M
Vlns. I
Div. a2
Vlns. II
Violas
Cellos
spicc., sul pont.
arco (quasi-pizz.)
sul D
ord.
sul pont.
(come sopra)
unis.
poco
cresc.
sempre più marc.
115
116
117
118
119
120
121


N
Fls. 1, 2
Alto Fl.
Obs. 1, 2
E. H.
Cls.
1
2, 3
(A)
Bsns.
1, 2
3
Hns.
1, 2
3
(Membranes)
Hoop Crack / Dead Stick
on rims
ord.
Perc. 2
(Marimba)
(D.Stk.)
(Cowbells / Brake Drs.)
(cresc.)
Hp.
Xylophonic sounds
(come sopra)
Pno.
N
Vlns. I
(div. a2)
Vlns. II
Div. a4
Violas
Div. a4
Cellos
Div. a4
(III)
(s.p.)
molto sul pont.
pizz.
col legno battuto
122
123
124
125
126
127
128

Fls. 1, 2
Alto Fl.
Obs. 1, 2
E. H.
Cls. 1
Cls. 2, 3 (A)
Bsns. 1, 2
Bsns. 3
Hns. 1, 2
Hns. 3
Perc. 1 (Membranes) dim. on rims pp
Perc. 2 (Marimba) loco mf ord. ppp (D.Stk.) mp dim. ord. ppp
Perc. 3 butts of S.D. sticks Brake Drs. poco f
Hp. come sopra pp come sopra pp
Pno.
Vlns. I (div. a2) col legno batt. mf pp
Vlns. II (div. a4) mf mp
Violas (div. a4) col legno batt. mf pp pizz. mp col legno battuto pp (pizz.) p
Cellos (div. a4) col legno batt. mf pp pizz. mp col legno battuto pp (pizz.) p

129 130 131 132 133 134

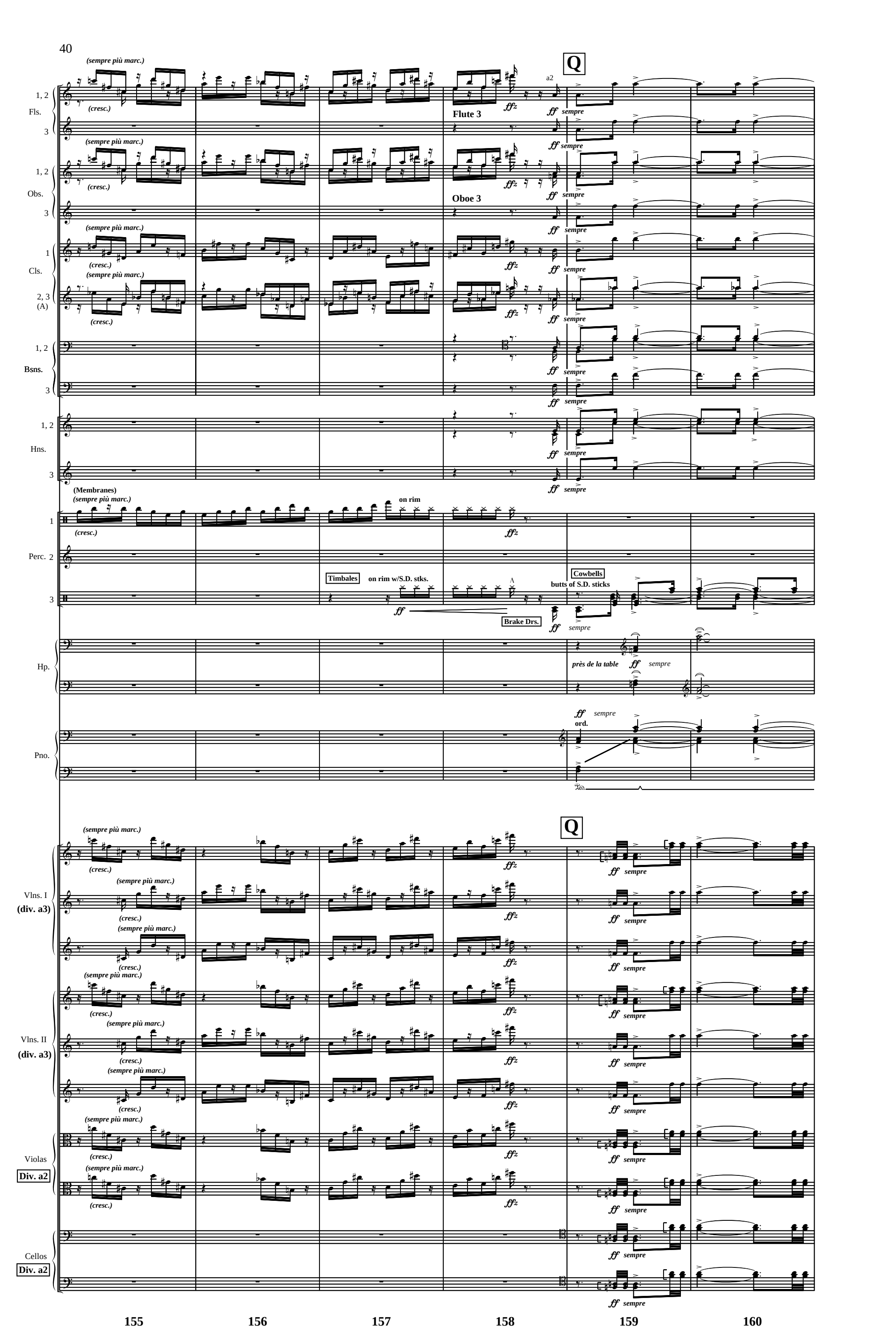

O
Fls. 1, 2
Alto Fl.
Alto Flute
Obs. 1, 2
E. H.
Eng. Hn.
Cls.
1
2, 3 (A)
Bsns. 2
3
Hns.
1, 2
3
Perc. 2
(Membranes) ord.
Cowbells
Hp.
Pno.
Vlns. I
Div. a3
Vlns. II
Div. a3
Violas
unis.
Cellos
Div. a3
arco ord.
p leggiero
cresc. poco a poco
sempre più marc.
leggiero, ma sempre più marc.
135
136
137
138
139
140
141


P
Fls.
Alto Fl.
Obs.
E. H.
Cls. (A)
Bsns.
Hns.
(Membranes)
Perc.
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas
Cellos (div. a3)
(sempre più marc.)
(cresc.)
(mp)
(mf)
poco marc.
a
142
143
144
145
146
147
148

Fls. 1 2
Alto Fl.
Obs. 1 2
E. H.
Cls. 1 2 (A) 3 (A)
Bsns. 1 2 3
Hns. 1, 2 3
Perc. 1 2 3
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas
Cellos (div. a3)

(sempre più marc.) (cresc.) (poco marc.) a marc. poco f to Flute 3 marc. sempre più marc. cresc. poco a poco (f) (mf) (cresc.) to Oboe 3 (marc.) (poco f) (Membranes) arco, ord.

149 150 151 152 153 154


Q
Fls.
Flute 3
Obs.
Oboe 3
Cls.
Bsns.
Hns.
(Membranes)
on rim
Perc.
Timbales
on rim w/S.D. stks.
Cowbells
butts of S.D. sticks
Brake Drs.
Hp.
près de la table
Pno.
ord.
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
Div. a2
Cellos
Div. a2
(sempre più marc.)
(cresc.)
a2
sempre
155
156
157
158
159
160

R

(a2)

Fls. 1, 2 / 3

Obs. 1, 2 / 3

Cls. 1 / 2, 3 (A)

Bsns. 1, 2 / 3

Hns. 1, 2 / 3

(Membranes)
Hoop Cracks
(NOT dead stick)

(D.Stk.)

very near rims

Perc. 1 / 2 / 3

Xyl.

plastic mallets

(Cowbells)

(Brake Drs.)

Hp.

ord.

Pno.

R

Vlns. I (div. a3)

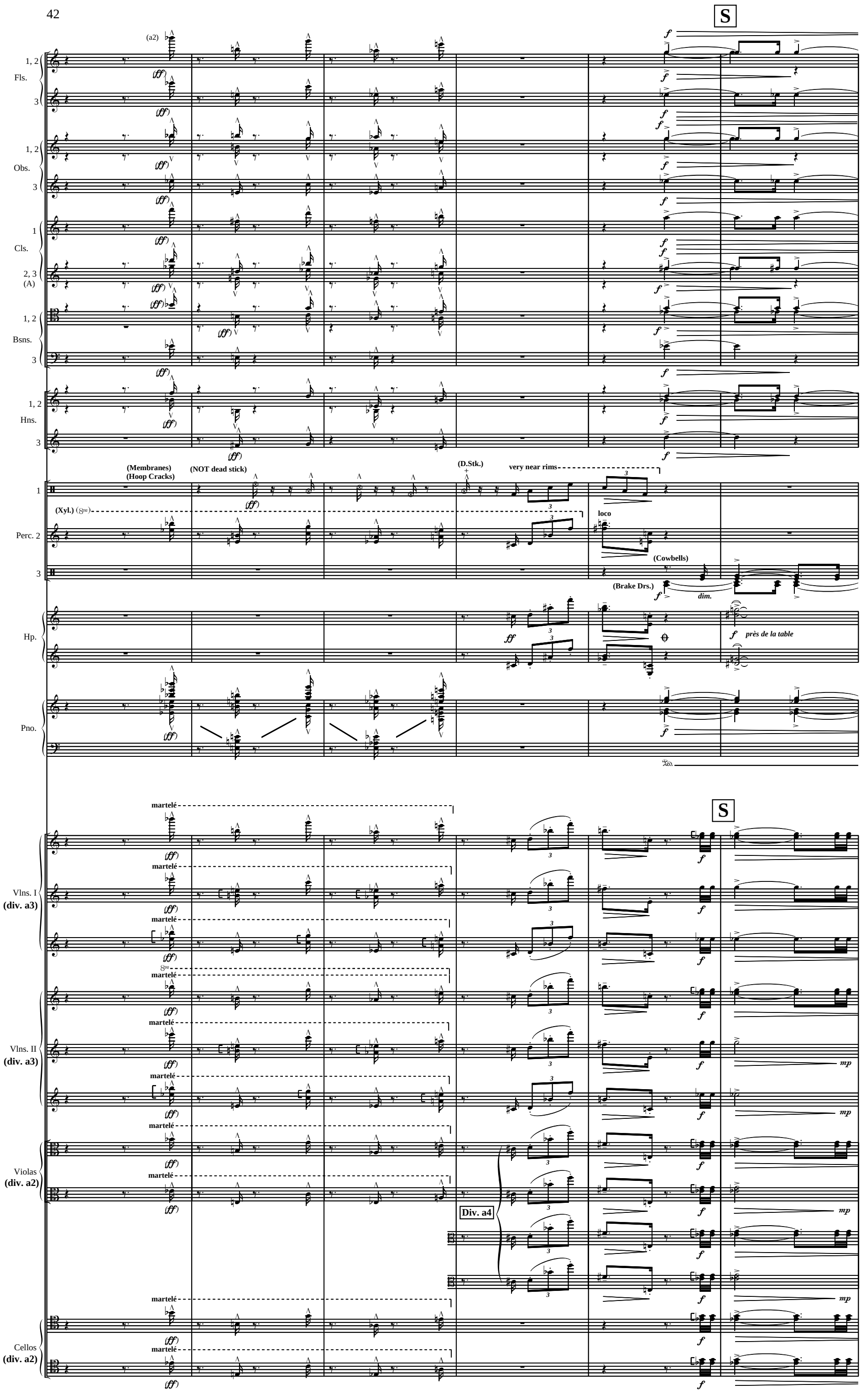
Vlns. II (div. a3)

Violas (div. a2)

Cellos (div. a2)

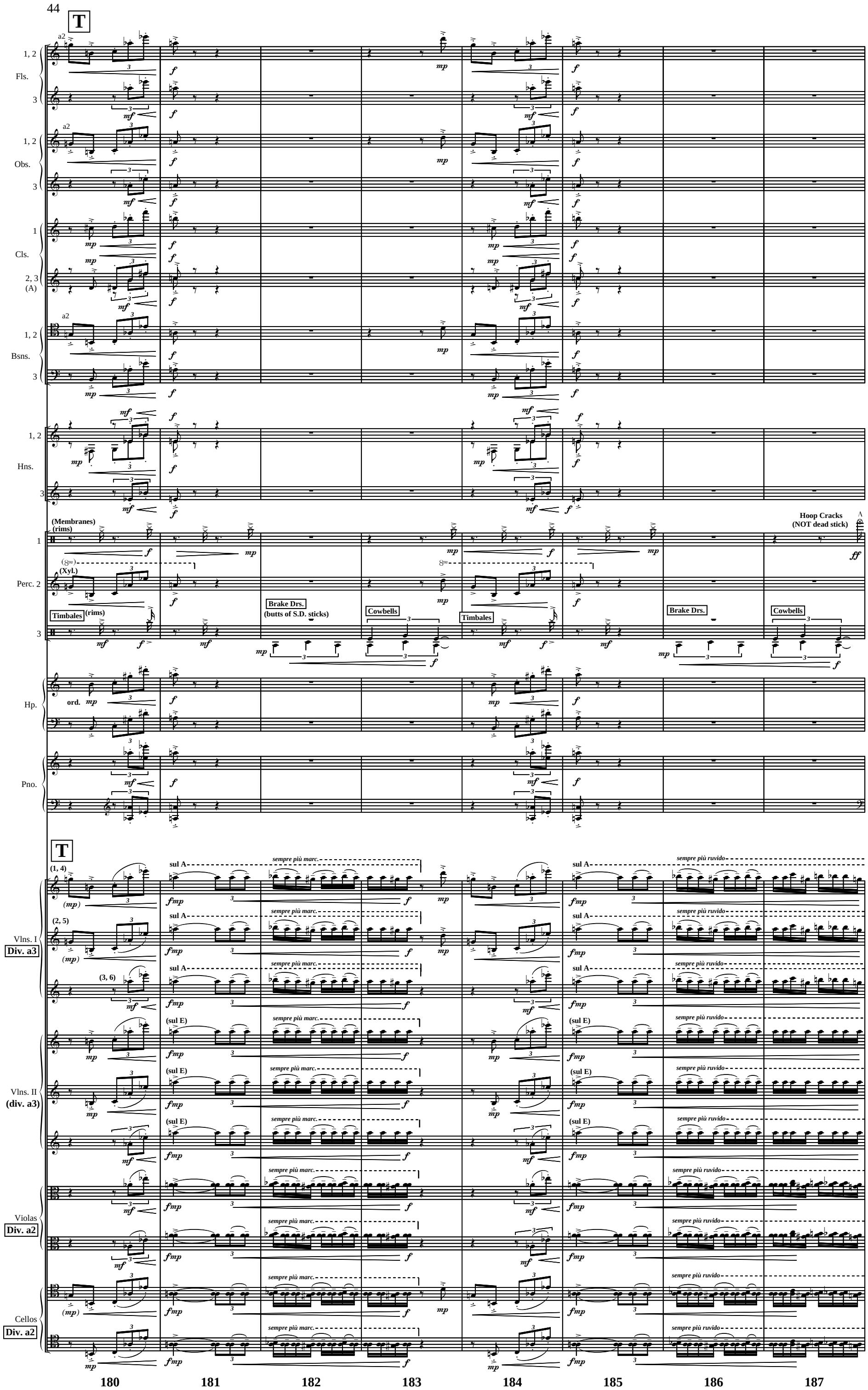
martelé

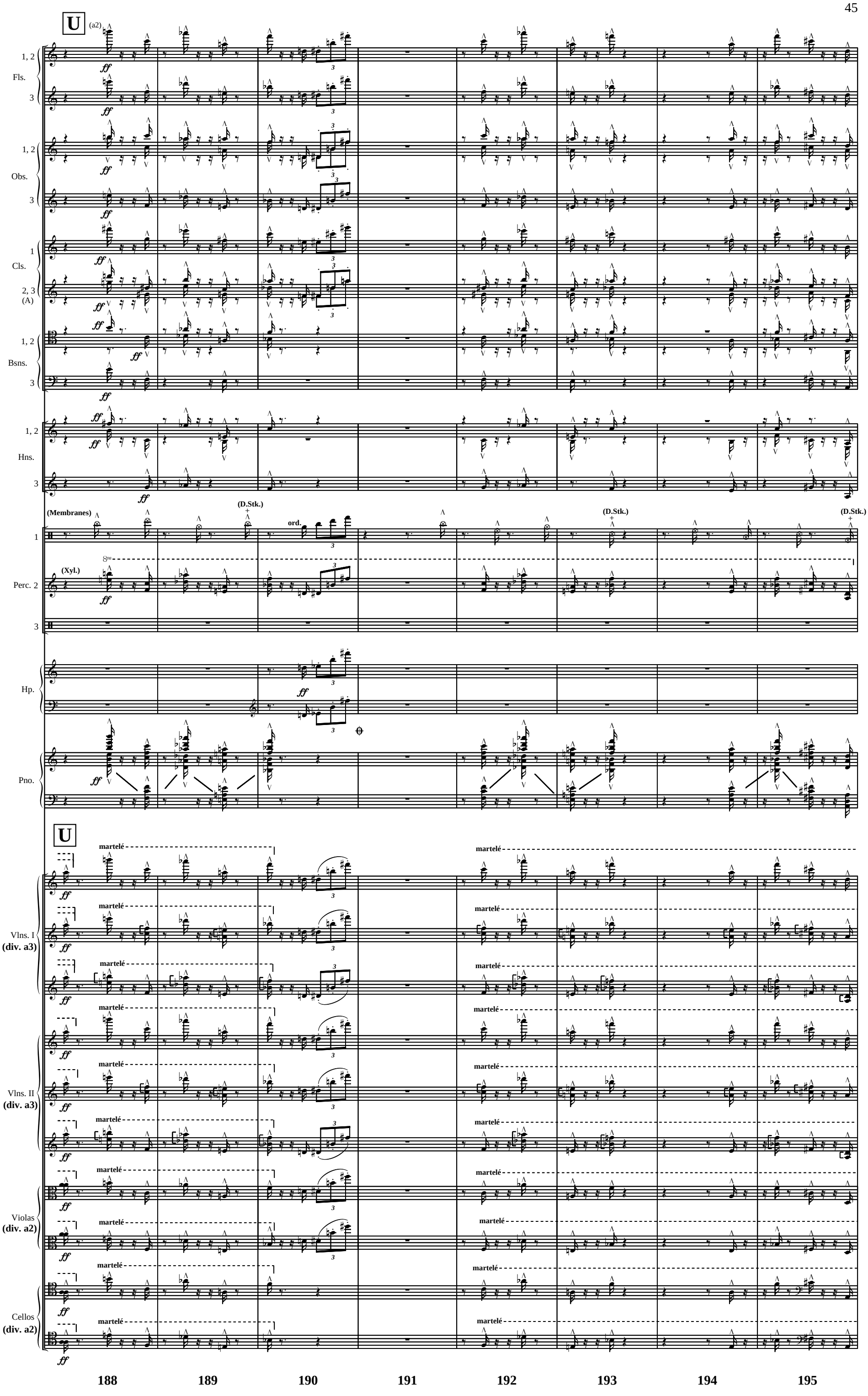
161 162 163 164 165 166

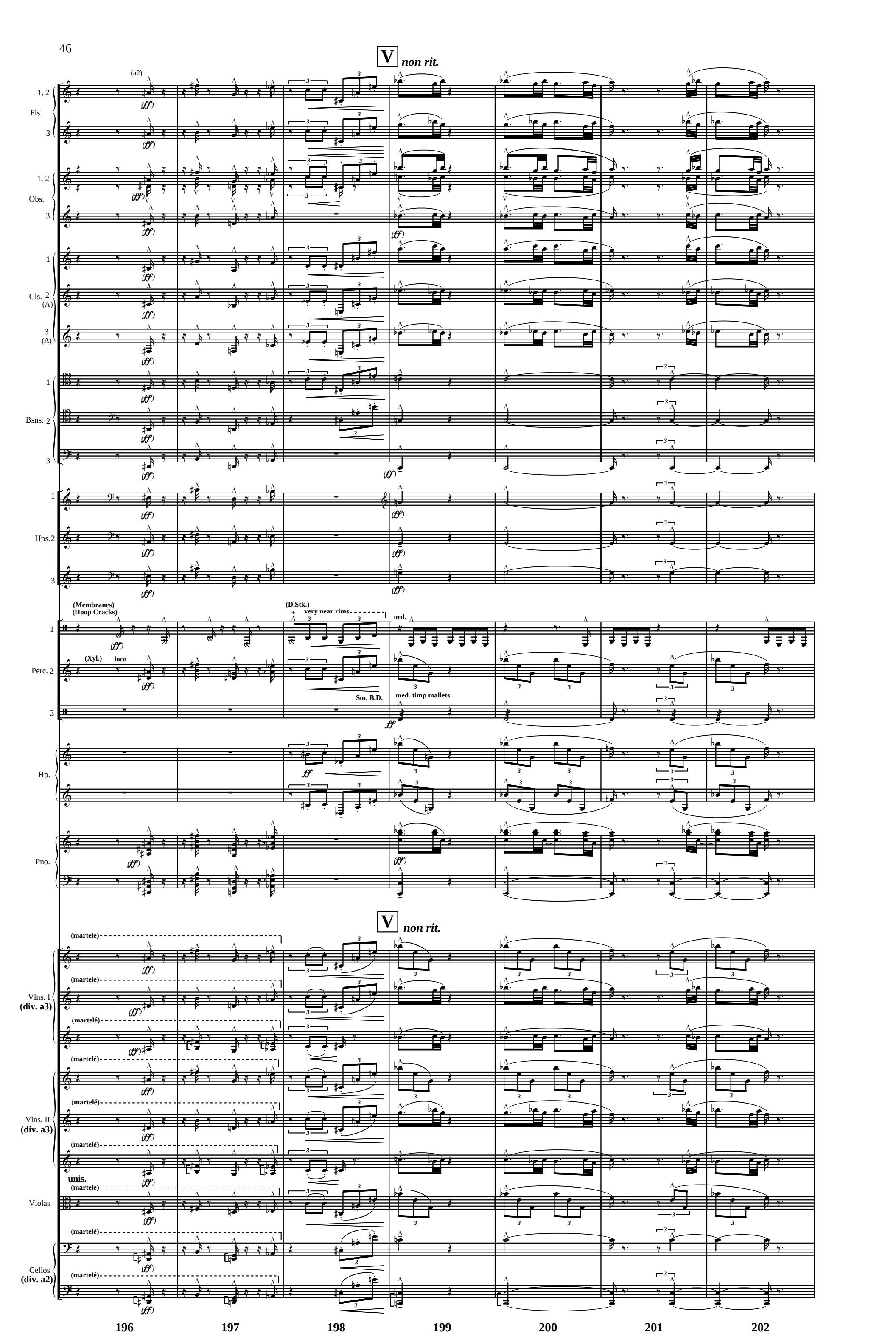

S
(a2)
Fls.
Obs.
Cls.
(A)
Bsns.
Hns.
(Membranes)
(Hoop Cracks)
(NOT dead stick)
(D.Stk.)
very near rims
(Xyl.)
loco
(Cowbells)
(Brake Drs.)
dim.
Perc. 2
Hp.
près de la table
Pno.
martelé
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a2)
Div. a4
Cellos
(div. a2)
167
168
169
170
171
172

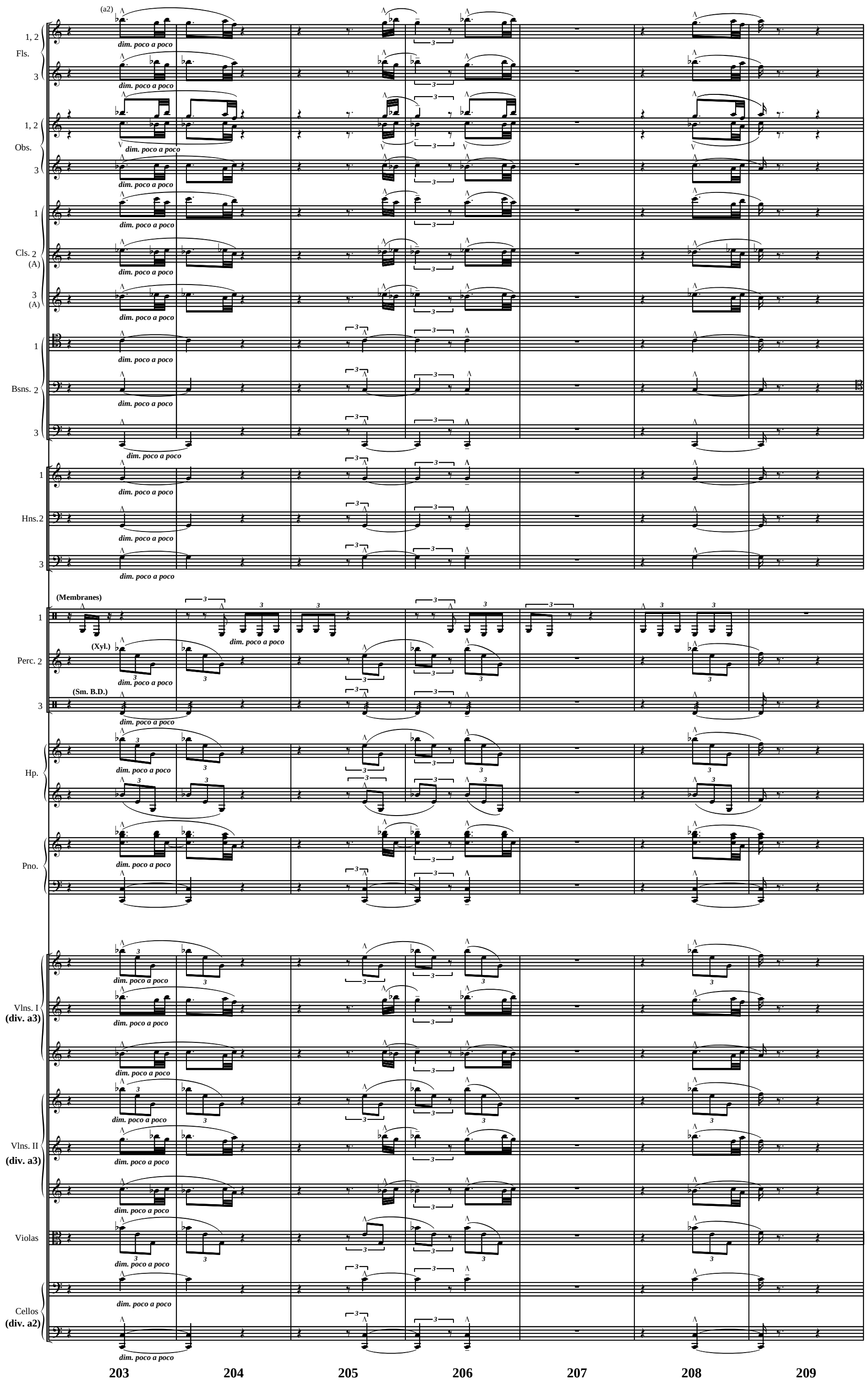
Fls. 1, 2 / 3
Obs. 1, 2 / 3
Cls. 1 / 2, 3 (A)
Bsns. 1, 2 / 3
Hns. 1, 2 / 3
Perc. 1 / 2 / 3
(Membranes) ord. (Xyl.) (Cowbells / Brake Drs.) (dim.) on rims
Hp. (p.d.l.t.)
Pno.
Vlns. I (div. a3) Div. a3 Div. a6
Vlns. II (div. a3) Div. a3 Div. a6
Violas Div. a4
Cellos Div. a4
martelé cresc. poco cresc.

173 174 175 176 177 178 179


T
Fls.
Obs.
Cls.
(A)
Bsns.
Hns.
(Membranes)
(rims)
(Xyl.)
Timbales
(rims)
Brake Drs.
(butts of S.D. sticks)
Cowbells
Timbales
Brake Drs.
Cowbells
Hoop Cracks
(NOT dead stick)
Perc. 2
Hp.
ord.
Pno.
T
Vlns. I
Div. a3
Vlns. II
(div. a3)
Violas
Div. a2
Cellos
Div. a2
sul A
sul E
sempre più marc.
sempre più ruvido
180
181
182
183
184
185
186
187


U
(a2)
Fls.
Obs.
Cls.
(A)
Bsns.
Hns.
(Membranes)
(D.Stk.)
ord.
(Xyl.)
Perc. 2
Hp.
Pno.
U
martelé
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a2)
Cellos
(div. a2)
188
189
190
191
192
193
194
195


V
non rit.
(a2)
Fls.
Obs.
Cls. (A)
Bsns.
Hns.
(Membranes)
(Hoop Cracks)
(D.Stk.)
very near rims
ord.
(Xyl.)
loco
Sm. B.D.
med. timp mallets
Perc.
Hp.
Pno.
(martelé)
Vlns. I (div. a3)
Vlns. II (div. a3)
unis.
Violas
Cellos (div. a2)
196
197
198
199
200
201
202


(a2)
Fls.
Obs.
Cls. 2 (A)
Bsns. 2
Hns. 2
(Membranes)
(Xyl.)
(Sm. B.D.)
Perc. 2
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas
Cellos (div. a2)
dim. poco a poco
203
204
205
206
207
208
209

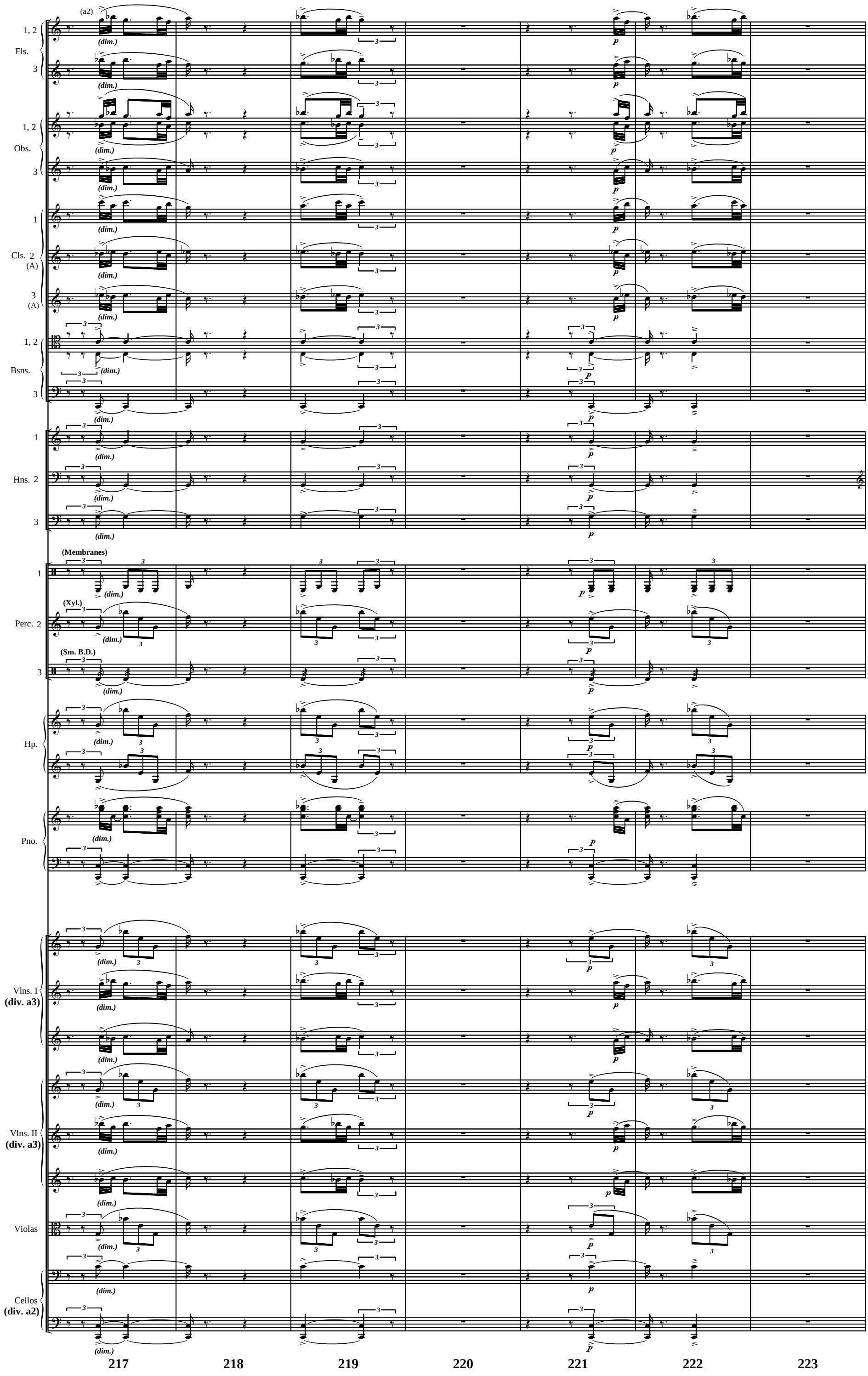
W

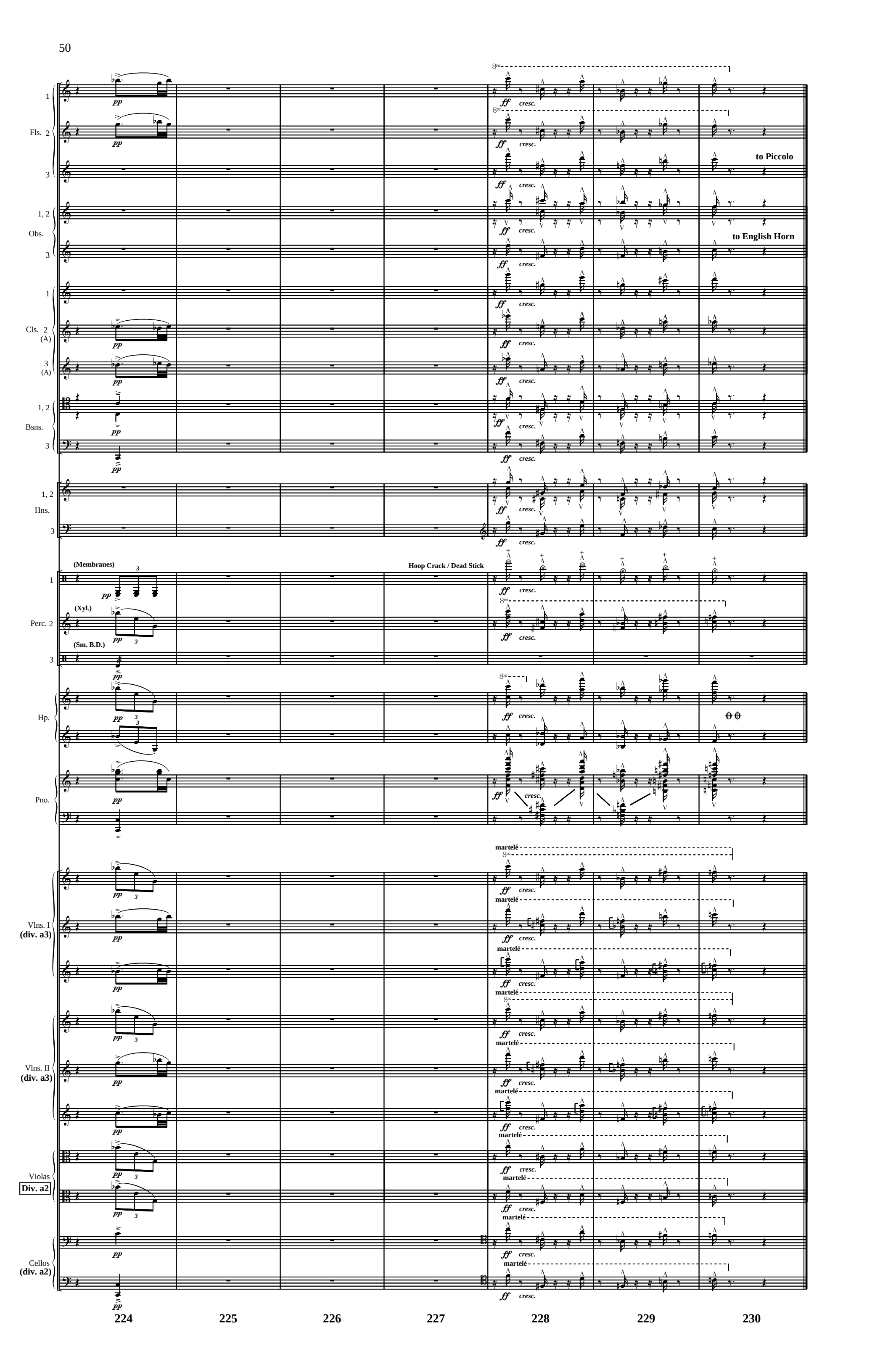
Fls. 1, 2 (a2) (mf) (dim.) (mp)
Fls. 3 (mf) (dim.) (mp)
Obs. 1, 2 (mf) (dim.) (mp)
Obs. 3 (mf) (dim.) (mp)
Cls. 1 (mf) (dim.) (mp)
Cls. 2 (A) (mf) (dim.) (mp)
Cls. 3 (A) (mf) (dim.) (mp)
Bsns. 1, 2 (mf) (dim.) (mp)
Bsns. 3 (mf) (dim.) (mp)
Hns. 1 (mf) (dim.) (mp)
Hns. 2 (mf) (dim.) (mp)
Hns. 3 (mf) (dim.) (mp)
Perc. 1 (Membranes) (mf) (dim.) (mp)
Perc. 2 (Xyl.) (mf) (dim.) (mp)
Perc. 3 (Sm. B.D.) (mf) (dim.) (mp)
Hp. (mf) (dim.) (mp)
Pno. (mf) (dim.) (mp)

W

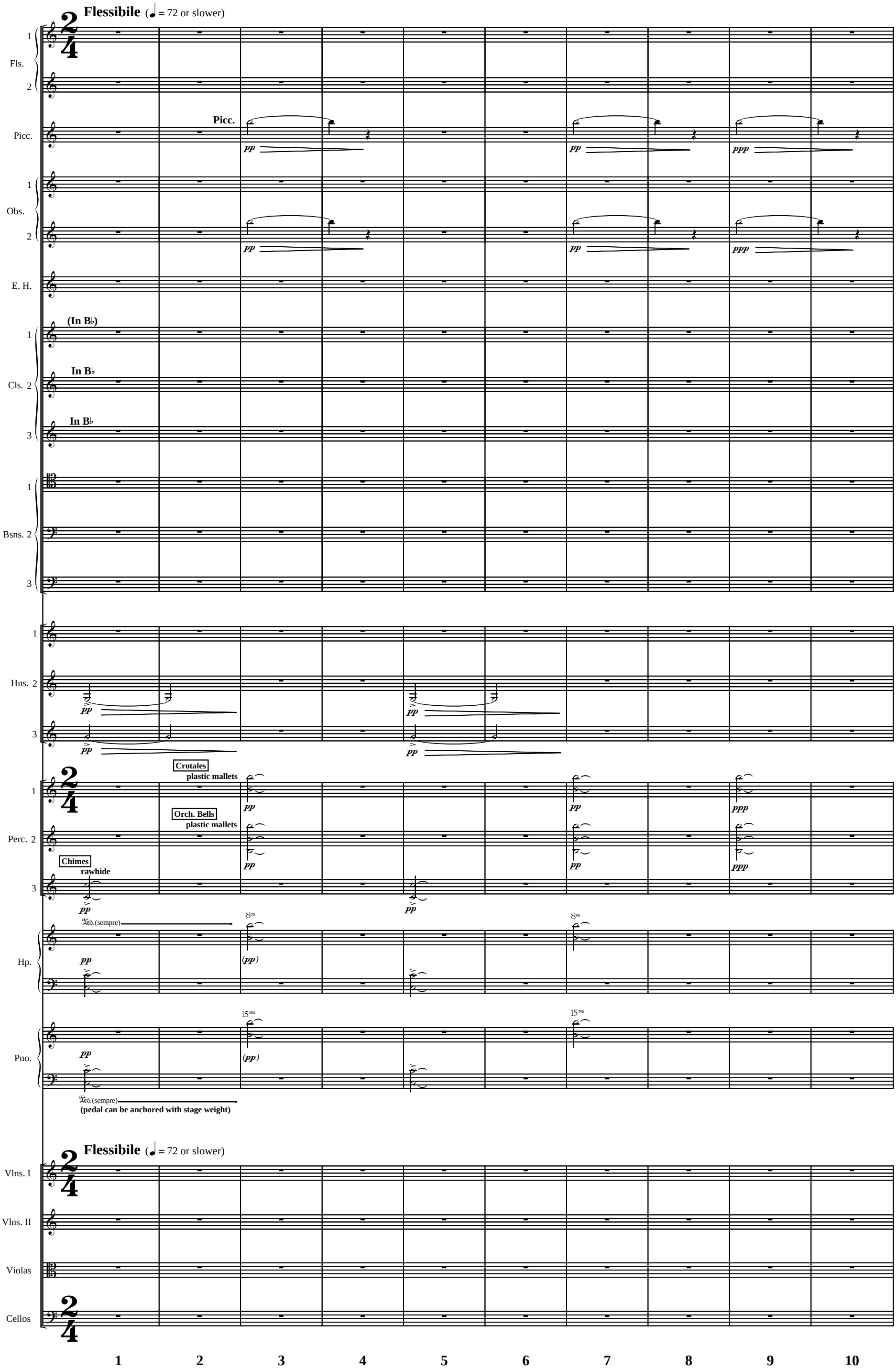
Vlns. I (div. a3) (mf) (dim.) (mp)
Vlns. II (div. a3) (mf) (dim.) (mp)
Violas (mf) (dim.) (mp)
Cellos (div. a2) (mf) (dim.) (mp)

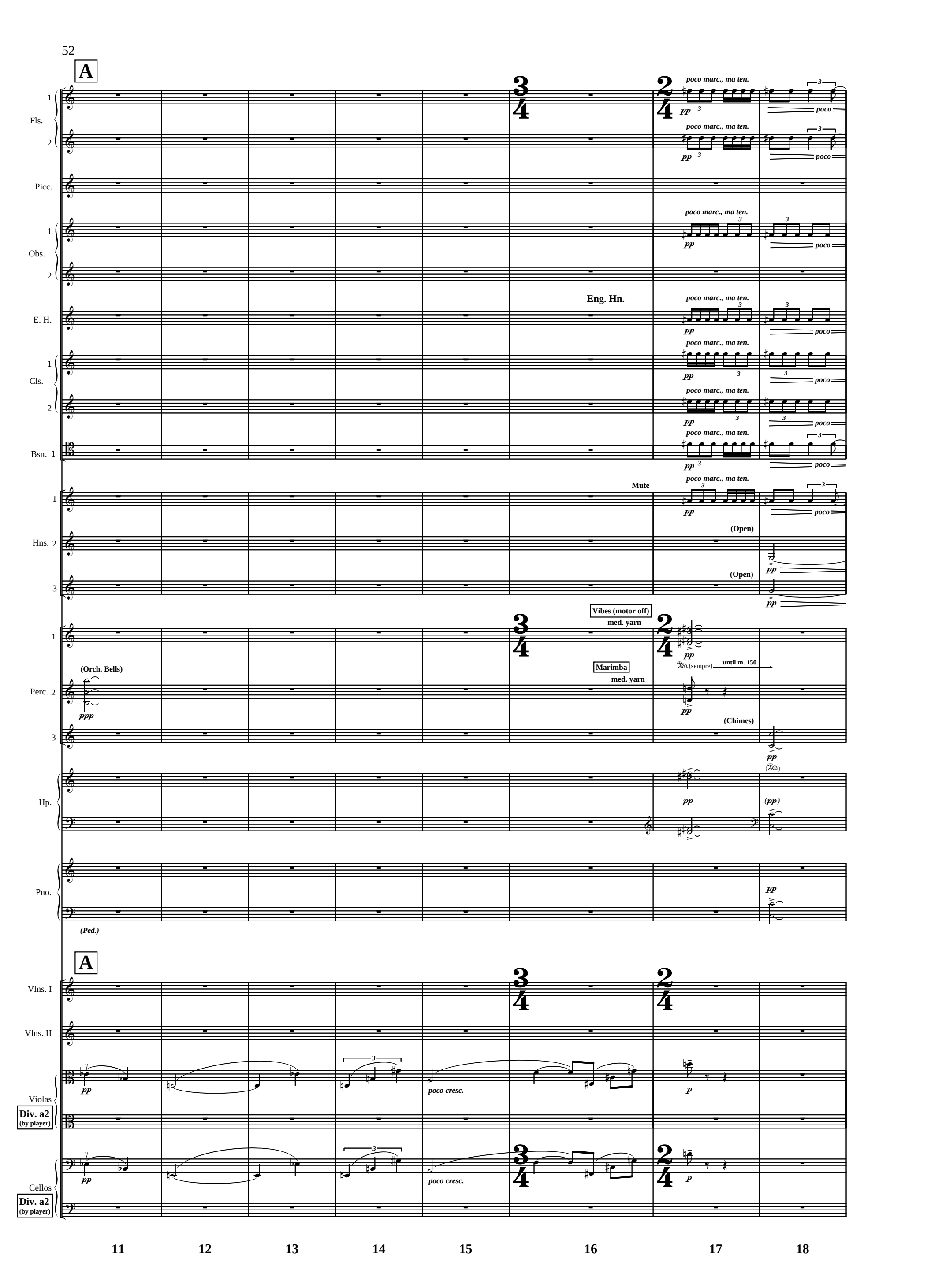
210 211 212 213 214 215 216

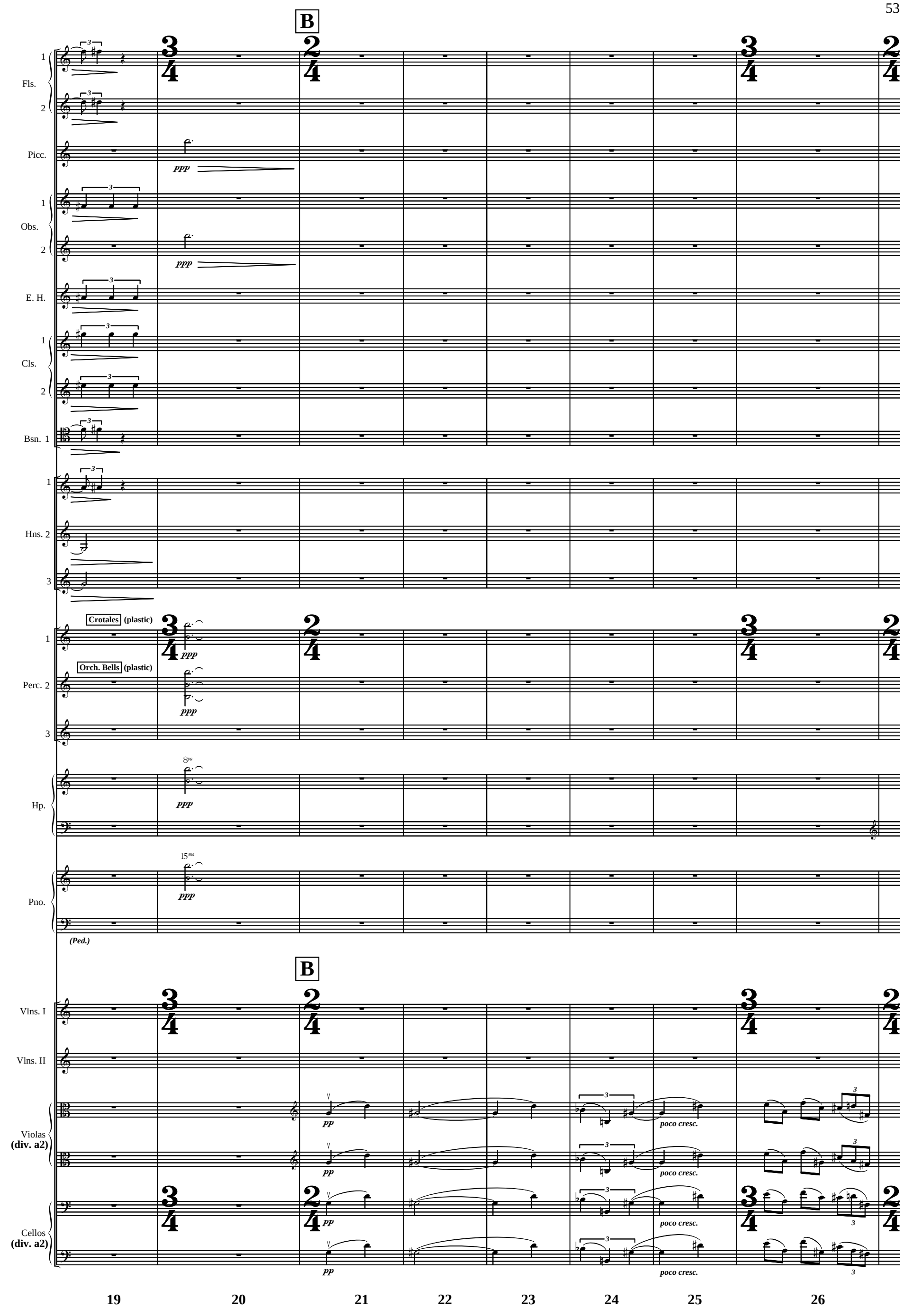

(a2)
Fls.
Obs.
Cls. (A)
Bsns.
Hns.
(Membranes)
(Xyl.)
(Sm. B.D.)
Perc.
Hp.
Pno.
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas
Cellos (div. a2)
(dim.)
p
217
218
219
220
221
222
223

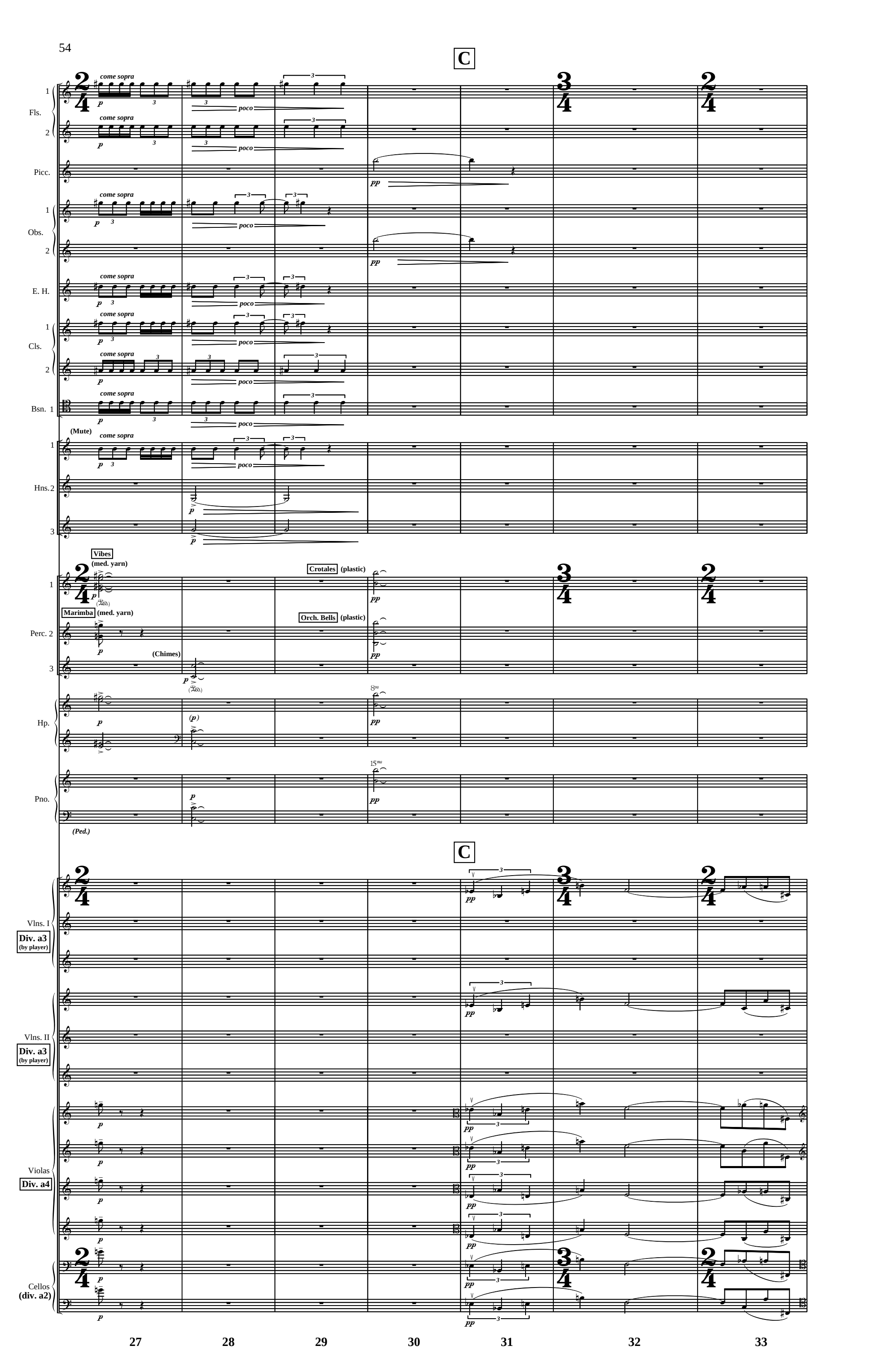

Fls. 1 2 3
to Piccolo
Obs. 1, 2 3
to English Horn
Cls. 1 2 (A) 3 (A)
Bsns. 1, 2 3
Hns. 1, 2 3
(Membranes)
Hoop Crack / Dead Stick
Perc. 1 2 3
(Xyl.)
(Sm. B.D.)
Hp.
Pno.
martelé
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas Div. a2
Cellos (div. a2)
pp
ff
cresc.
224
225
226
227
228
229
230

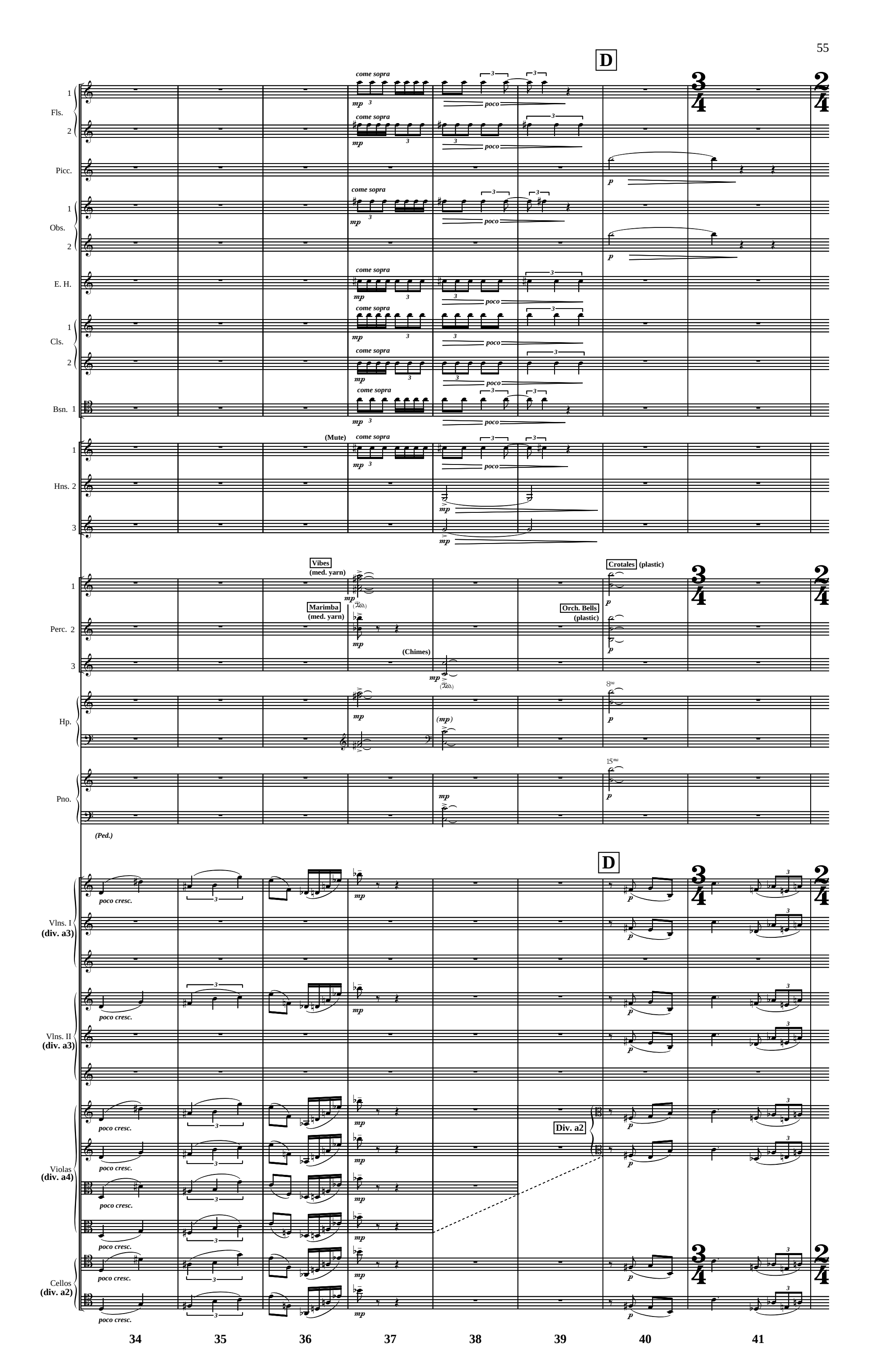
III. "H.B."

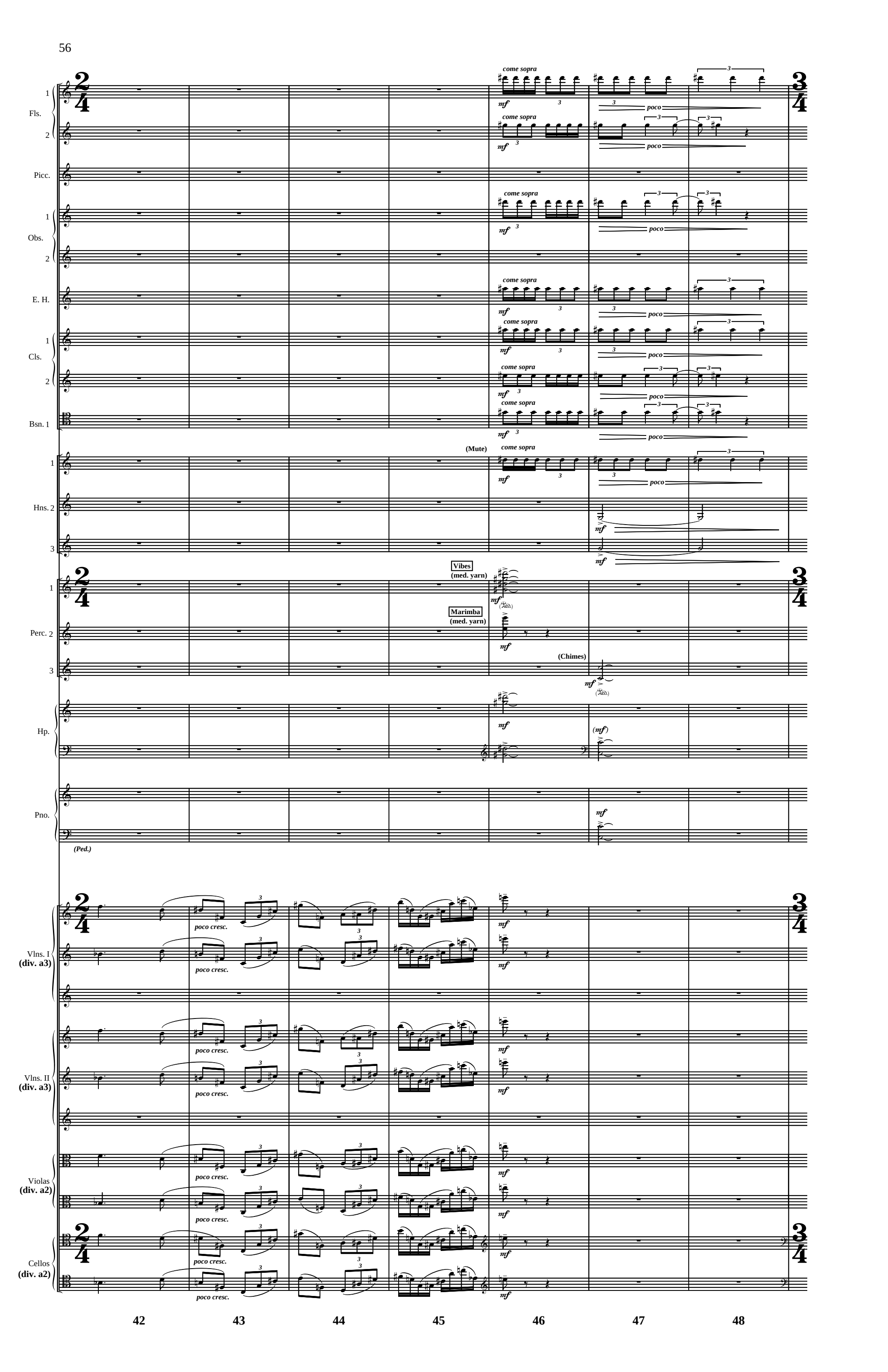

Flessibile (♩ = 72 or slower)
Fls. 1
Fls. 2
Picc.
Picc.
Obs. 1
Obs. 2
E. H.
(In B♭)
Cls. 1
In B♭
Cls. 2
In B♭
Cls. 3
Bsns. 1
Bsns. 2
Bsns. 3
Hns. 1
Hns. 2
Hns. 3
Crotales
plastic mallets
Perc. 1
Orch. Bells
plastic mallets
Perc. 2
Chimes
rawhide
Perc. 3
Hp.
Ped. (sempre)
Pno.
Ped. (sempre)
(pedal can be anchored with stage weight)
Flessibile (♩ = 72 or slower)
Vlns. I
Vlns. II
Violas
Cellos
1
2
3
4
5
6
7
8
9
10

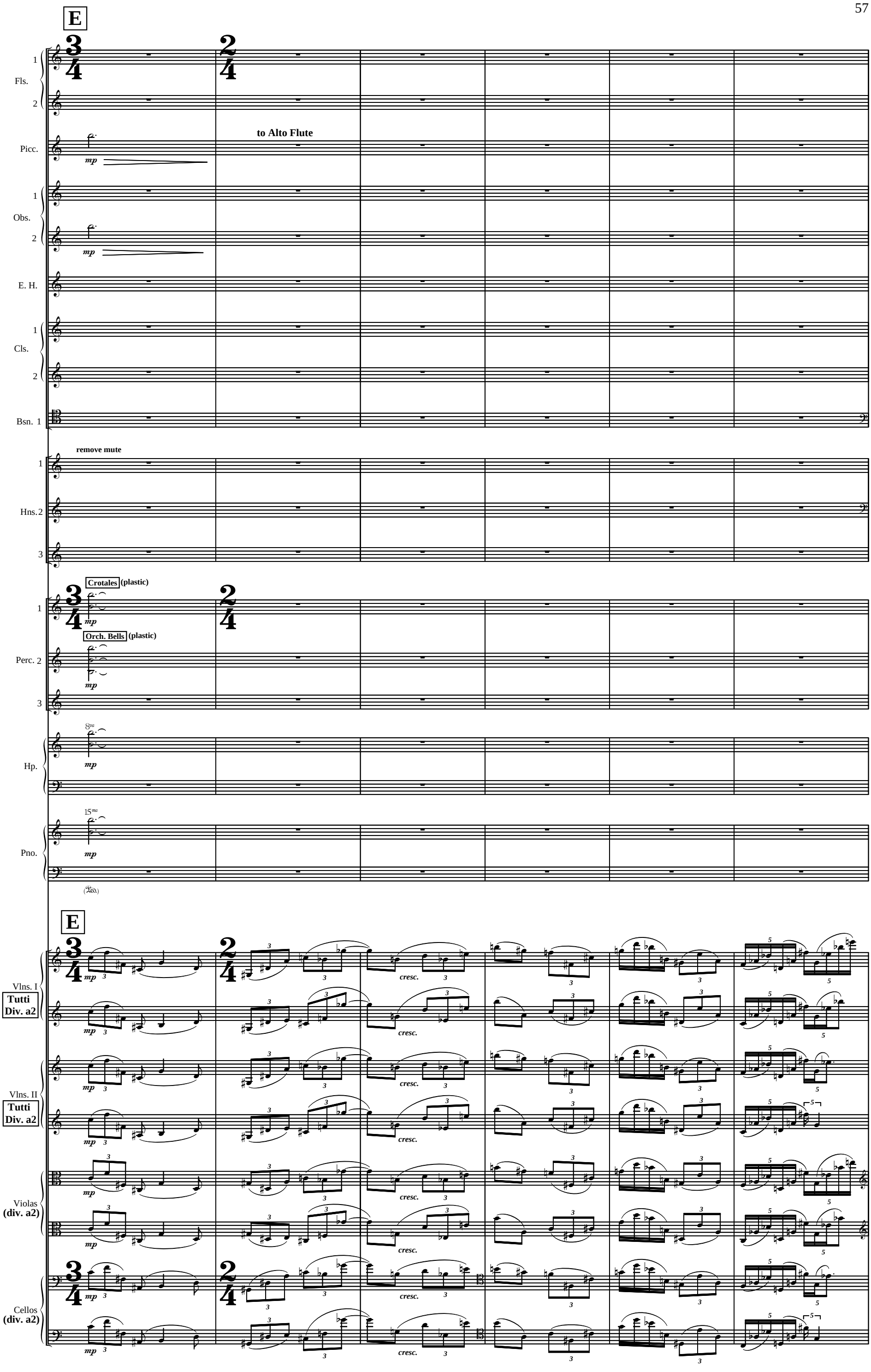

A
Fls.
Picc.
Obs.
E. H.
Eng. Hn.
Cls.
Bsn.
Mute
Hns.
(Open)
Vibes (motor off)
med. yarn
Marimba
med. yarn
Perc.
(Orch. Bells)
(Chimes)
until m. 150
Hp.
Pno.
(Ped.)
poco marc., ma ten.
poco
A
Vlns. I
Vlns. II
Violas
Div. a2
(by player)
Cellos
Div. a2
(by player)
poco cresc.
11
12
13
14
15
16
17
18


B
Fls.
1
2
Picc.
ppp
Obs.
1
2
ppp
E. H.
Cls.
1
2
Bsn. 1
Hns. 2
1
3
Crotales (plastic)
Orch. Bells (plastic)
Perc. 2
1
3
ppp
Hp.
8va
ppp
Pno.
15ma
ppp
(Ped.)
B
Vlns. I
Vlns. II
Violas (div. a2)
pp
poco cresc.
Cellos (div. a2)
pp
poco cresc.
19
20
21
22
23
24
25
26


C
Fls.
Picc.
Obs.
E. H.
Cls.
Bsn. 1
(Mute)
Hns. 2
Vibes
(med. yarn)
Marimba
(med. yarn)
Crotales
(plastic)
Orch. Bells
(plastic)
(Chimes)
Perc. 2
Hp.
Pno.
(Ped.)
C
Vlns. I
Div. a3
(by player)
Vlns. II
Div. a3
(by player)
Violas
Div. a4
Cellos
(div. a2)
come sopra
poco
27
28
29
30
31
32
33


D
Fls.
Picc.
Obs.
E. H.
Cls.
Bsn.
(Mute)
Hns.
Vibes
(med. yarn)
Marimba
(med. yarn)
(Chimes)
Crotales (plastic)
Orch. Bells
(plastic)
Perc.
Hp.
Pno.
(Ped.)
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a4)
Div. a2
Cellos
(div. a2)
come sopra
poco
poco cresc.
34
35
36
37
38
39
40
41


Fls.
Picc.
Obs.
E. H.
Cls.
Bsn. 1
Hns. 2
Perc. 2
Hp.
Pno.
Vlns. I
(div. a3)
Vlns. II
(div. a3)
Violas
(div. a2)
Cellos
(div. a2)
come sopra
mf
poco
(Mute)
Vibes
(med. yarn)
Marimba
(med. yarn)
(Chimes)
(mf)
(Ped.)
poco cresc.
42
43
44
45
46
47
48


E
Fls.
1
2
Picc.
to Alto Flute
mp
Obs.
E. H.
Cls.
Bsn. 1
remove mute
Hns. 2
3
Crotales (plastic)
Orch. Bells (plastic)
Perc. 2
Hp.
8va
Pno.
15ma
(Ped.)
Vlns. I
Tutti
Div. a2
Vlns. II
Violas
(div. a2)
Cellos
(div. a2)
cresc.
49
50
51
52
53
54

F

Fls. 1 — legato sempre — mp — cresc. poco a poco — f

Fls. 2 — legato sempre — mp — cresc. poco a poco — f

(Alto Flute) Alto Fl. — legato sempre — mp — cresc. poco a poco — f

Obs. 1 — legato sempre — mp — cresc. poco a poco — f

Obs. 2 — legato sempre — mp — cresc. poco a poco — f

E. H. — legato sempre — mp — cresc. poco a poco — f — mp

Cls. 2 1 — legato sempre — mp — cresc. poco a poco — f — mp

Cls. 2 2 — legato sempre — mp — cresc. poco a poco — f

Cls. 2 3 — legato sempre — mp — cresc. poco a poco — f — mp

Bsns. 2 1 — legato sempre — mp — cresc. poco a poco — f — mp

Bsns. 2 2 — legato sempre — mp — cresc. poco a poco — f — mp

Bsns. 2 3 — legato sempre — mp — cresc. poco a poco — f

Hns. 2 1 — Open — legato sempre — mp — cresc. poco a poco — f

Hns. 2 2 — legato sempre — mp — cresc. poco a poco — f

Hns. 2 3

Perc. 2 1

Perc. 2 2

Perc. 2 3

Hp. 1

Hp. 2

Pno. 1

Pno. 2

F

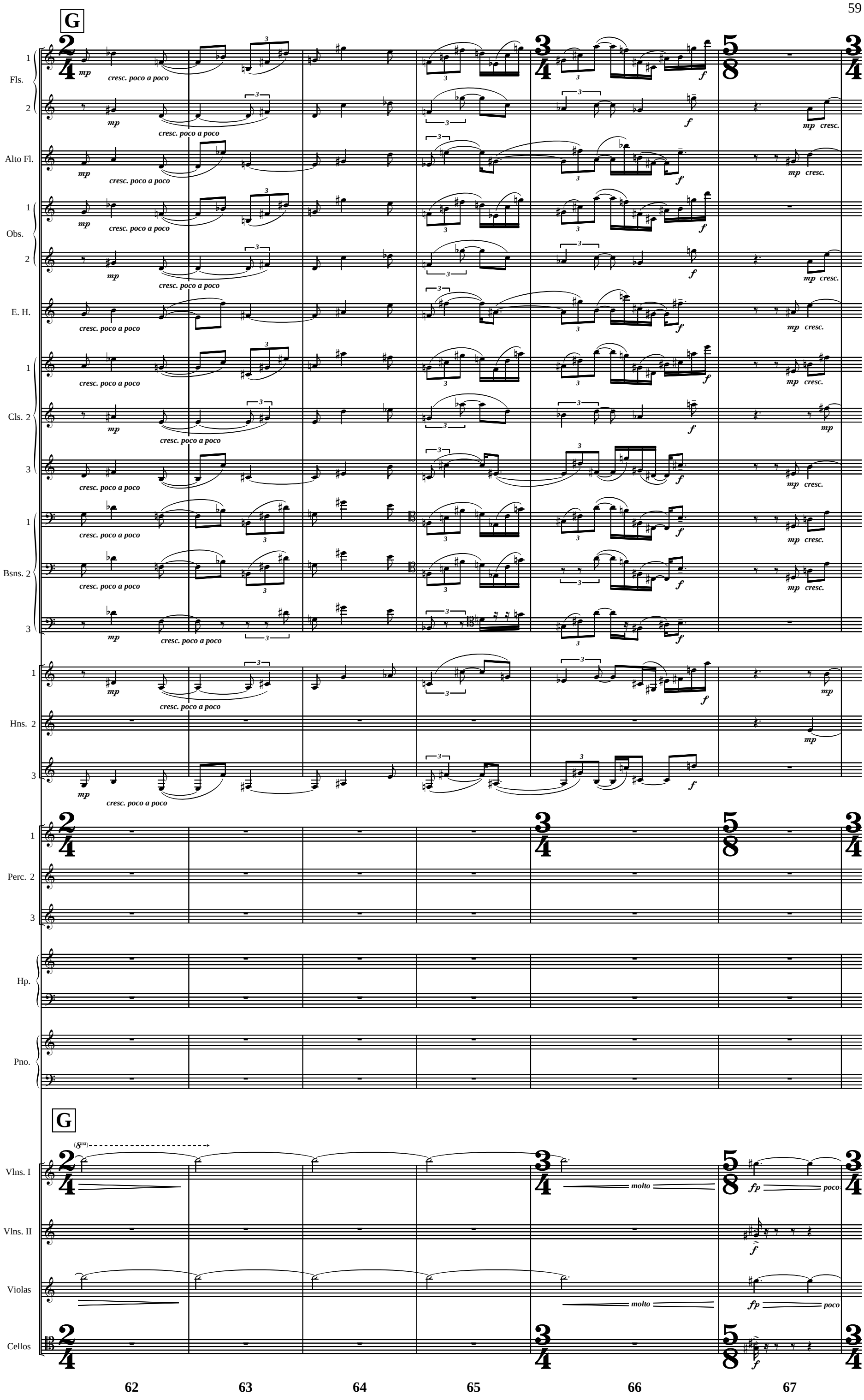
Vlns. I — unis. 8va — fp — poco — cresc. molto — fp — poco

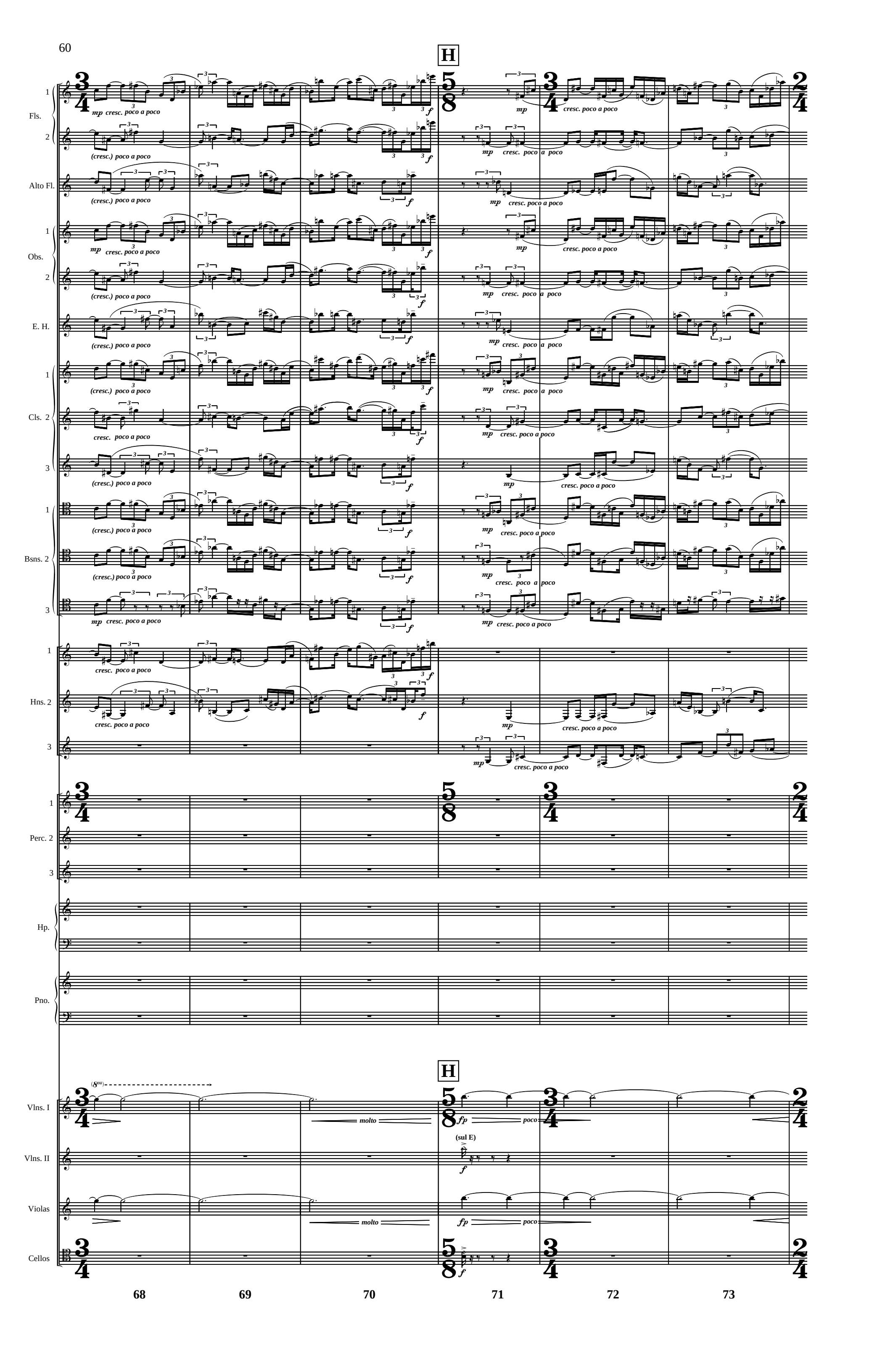
Vlns. II — unis. sul E — f — f

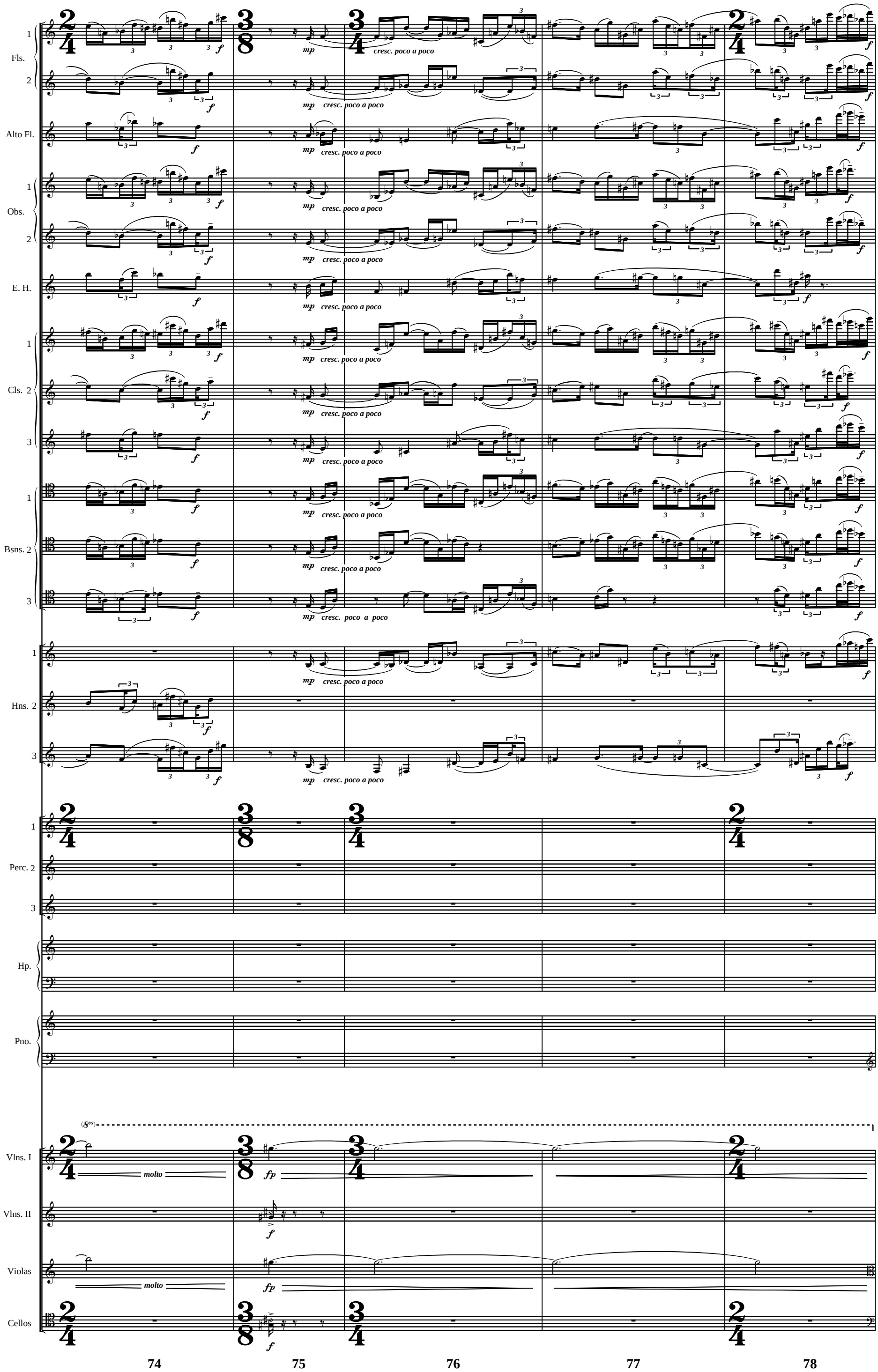
Violas — unis. — fp — poco — cresc. molto — fp — poco

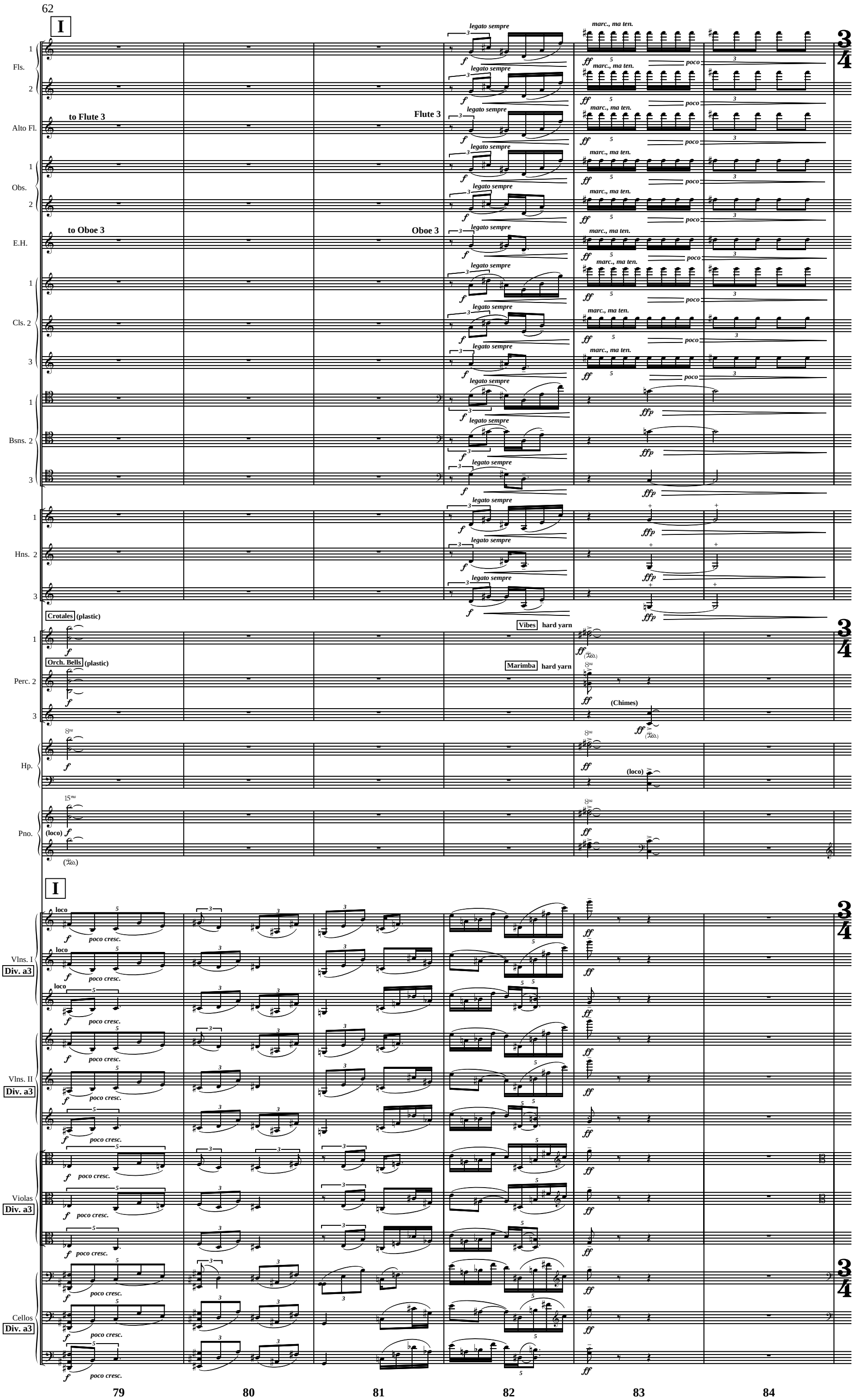
Cellos — unis. — f — f

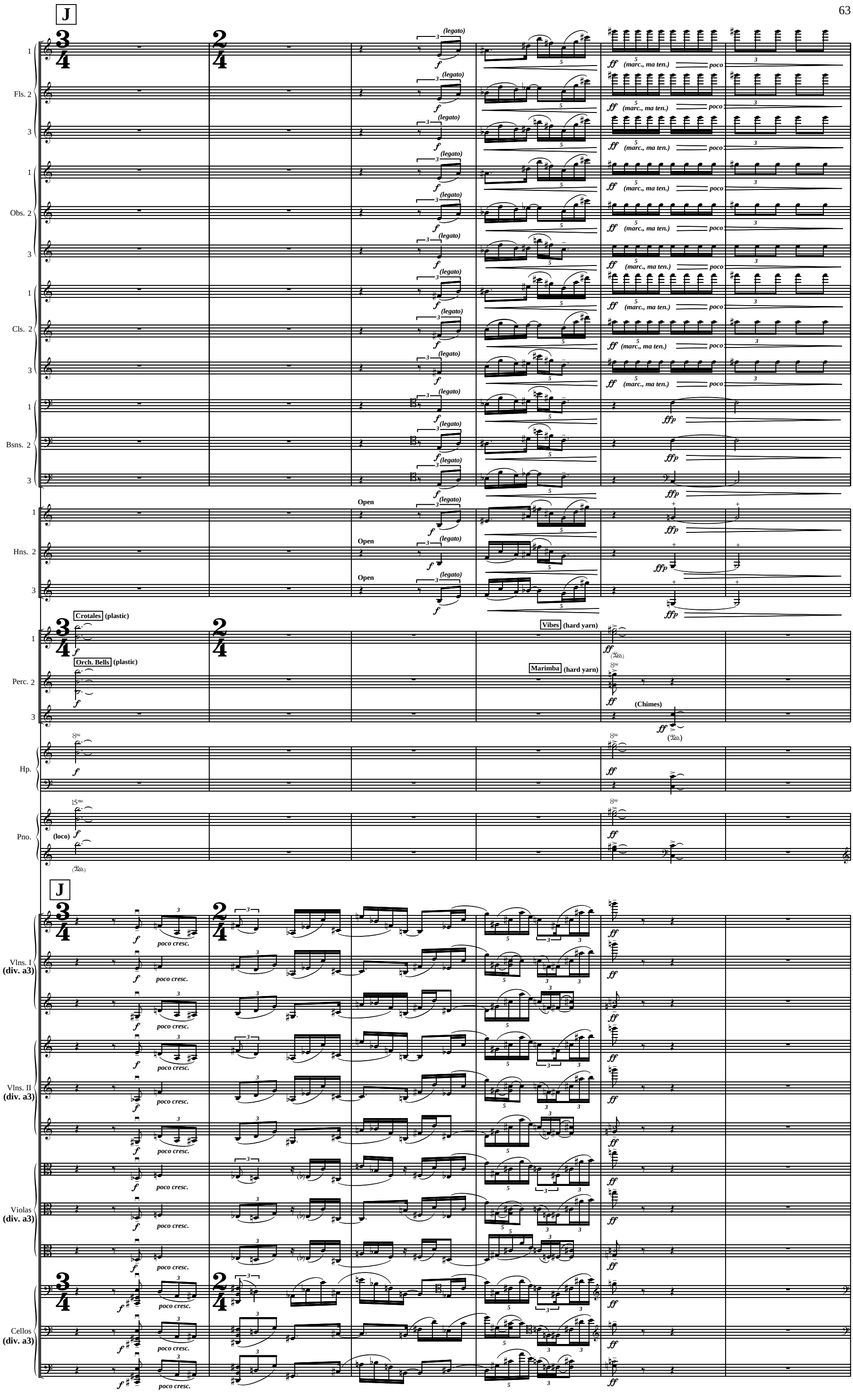
55 56 57 58 59 60 61

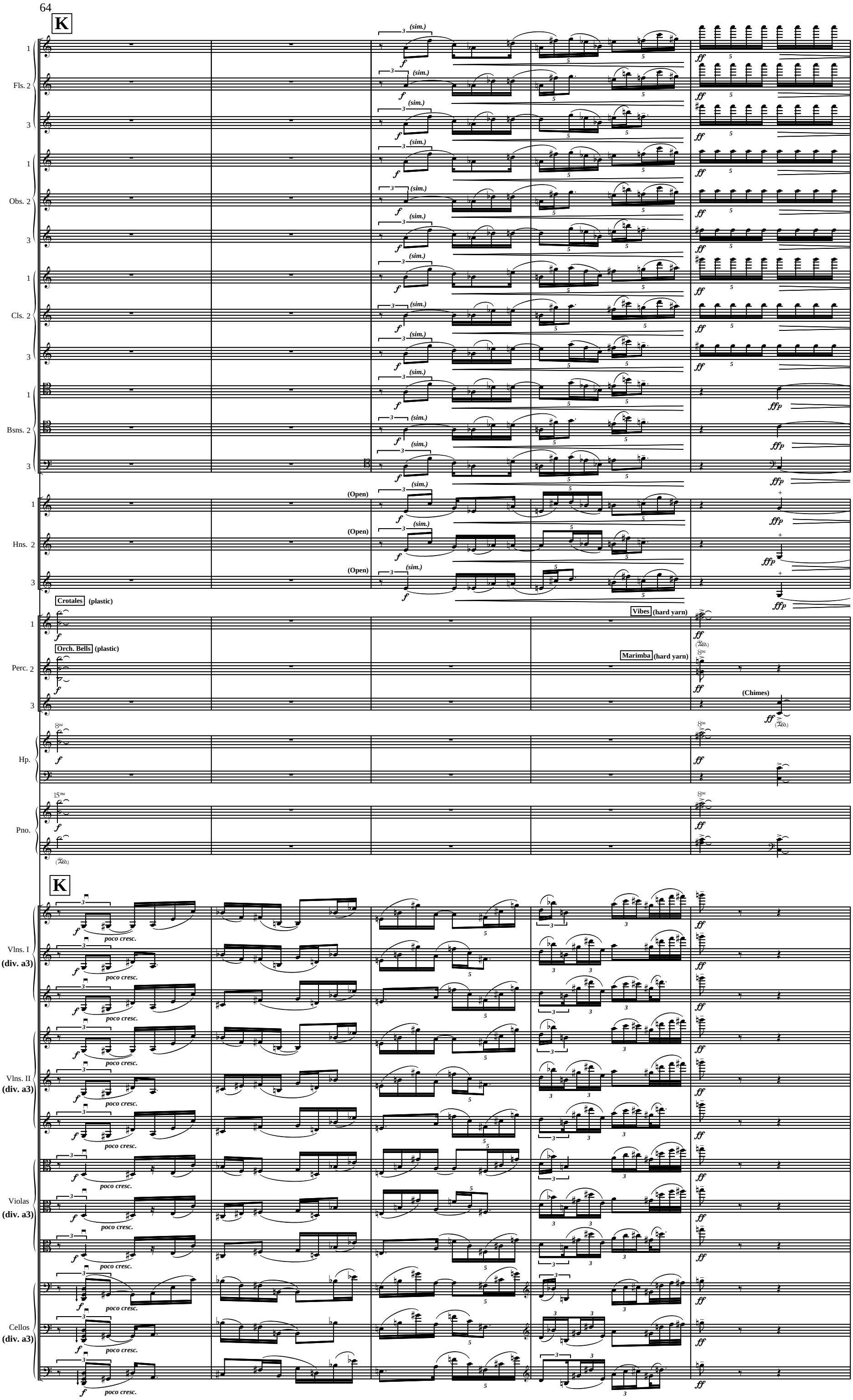

G
Fls.
Alto Fl.
Obs.
E. H.
Cls. 2
Bsns. 2
Hns. 2
Perc. 2
Hp.
Pno.
G
Vlns. I
Vlns. II
Violas
Cellos
mp
cresc. poco a poco
cresc.
f
molto
fp
poco
62
63
64
65
66
67

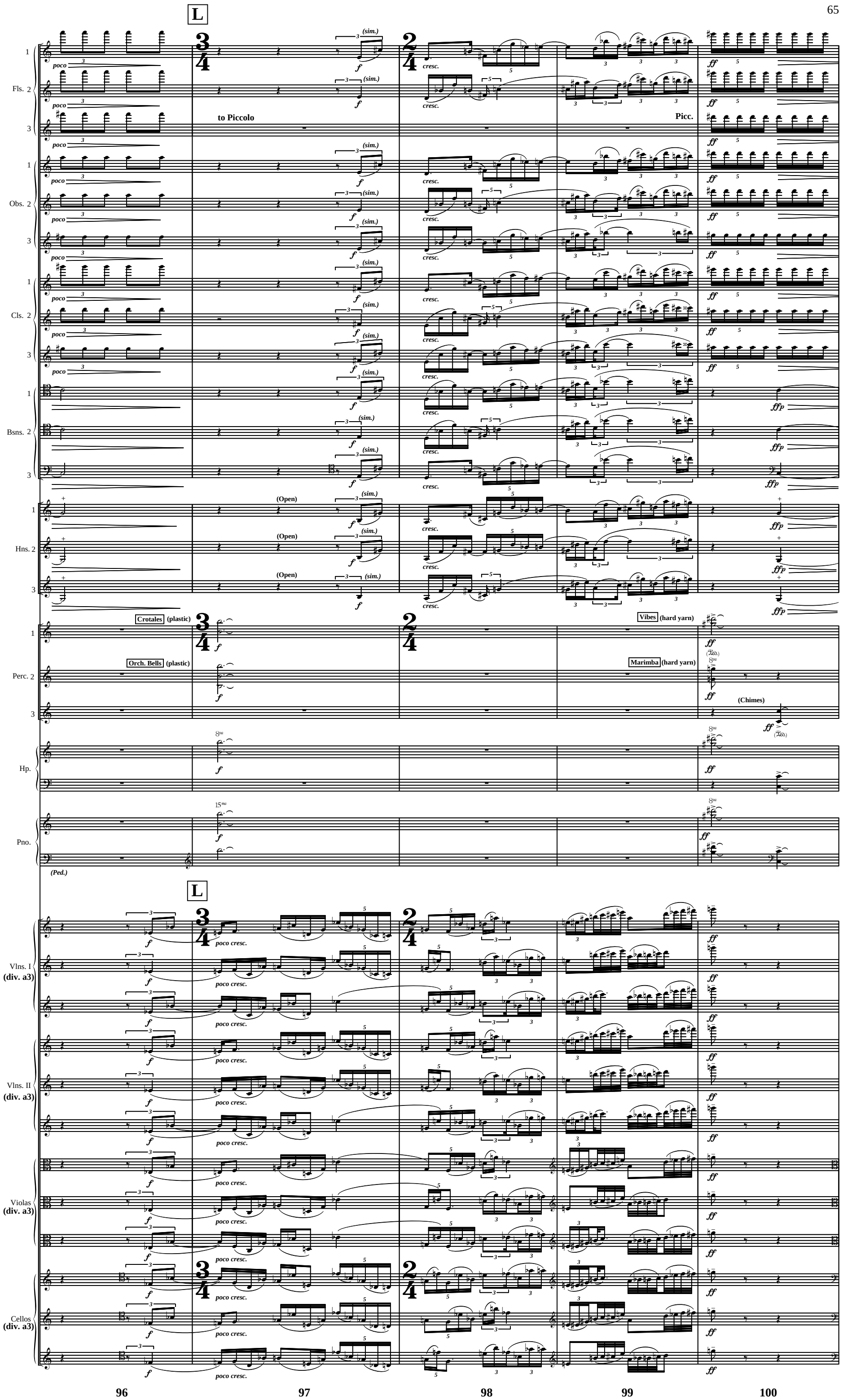

H
Fls.
Alto Fl.
Obs.
E. H.
Cls.
Bsns.
Hns.
Perc.
Hp.
Pno.
Vlns. I
Vlns. II
Violas
Cellos
mp cresc. poco a poco
(cresc.) poco a poco
cresc. poco a poco
f
fp
molto
poco
(sul E)
68
69
70
71
72
73

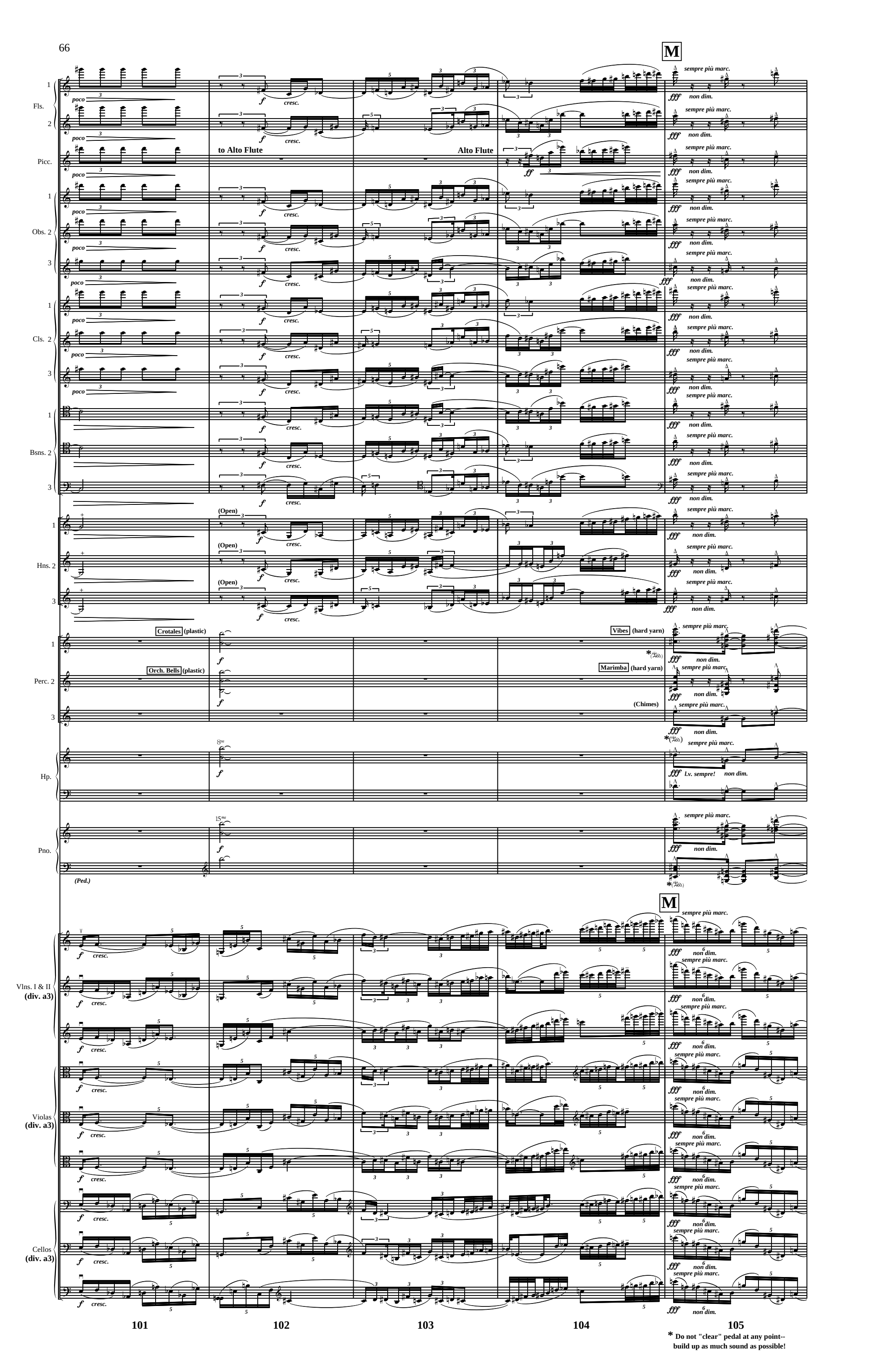

Fls.
Alto Fl.
Obs.
E. H.
Cls. 2
Bsns. 2
Hns. 2
Perc. 2
Hp.
Pno.
Vlns. I
Vlns. II
Violas
Cellos
mp
cresc. poco a poco
cresc. poco a poco
f
molto
fp
74
75
76
77
78


I
Fls.
Alto Fl.
to Flute 3
Flute 3
Obs.
E.H.
to Oboe 3
Oboe 3
Cls. 2
Bsns. 2
Hns. 2
Crotales (plastic)
Vibes hard yarn
Orch. Bells (plastic)
Marimba hard yarn
Perc. 2
(Chimes)
Hp.
(loco)
Pno.
I
Vlns. I
Div. a3
Vlns. II
Div. a3
Violas
Div. a3
Cellos
Div. a3
legato sempre
marc., ma ten.
poco
poco cresc.
79
80
81
82
83
84


J
Fls. 2
Obs. 2
Cls. 2
Bsns. 2
Hns. 2
Open
Crotales (plastic)
Orch. Bells (plastic)
Vibes (hard yarn)
Marimba (hard yarn)
(Chimes)
Hp.
Pno.
(loco)
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas (div. a3)
Cellos (div. a3)
(legato)
(marc., ma ten.)
poco
poco cresc.
85
86
87
88
89
90


K
Fls. 2
Obs. 2
Cls. 2
Bsns. 2
Hns. 2
(Open)
(sim.)
Crotales (plastic)
Orch. Bells (plastic)
Perc. 2
Vibes (hard yarn)
Marimba (hard yarn)
(Chimes)
Hp.
Pno.
K
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas (div. a3)
Cellos (div. a3)
poco cresc.
91
92
93
94
95


L
Fls. 2
to Piccolo
Picc.
Obs. 2
Cls. 2
Bsns. 2
Hns. 2
(Open)
Crotales (plastic)
Orch. Bells (plastic)
Vibes (hard yarn)
Marimba (hard yarn)
(Chimes)
Perc. 2
Hp.
Pno.
(Ped.)
Vlns. I (div. a3)
Vlns. II (div. a3)
Violas (div. a3)
Cellos (div. a3)
poco
(sim.)
cresc.
poco cresc.
96
97
98
99
100


M
Fls.
Picc.
to Alto Flute
Alto Flute
Obs. 2
Cls. 2
Bsns. 2
Hns. 2
(Open)
Crotales (plastic)
Orch. Bells (plastic)
Perc. 2
Vibes (hard yarn)
Marimba (hard yarn)
(Chimes)
Hp.
Pno.
(Ped.)
Vlns. I & II
(div. a3)
Violas
(div. a3)
Cellos
(div. a3)
poco
cresc.
sempre più marc.
non dim.
l.v. sempre!
101
102
103
104
105
* Do not "clear" pedal at any point--
build up as much sound as possible!

poco rit.

N a tempo

Fls. 1 2

Alto Fl.

Obs. 1 2 3

Cls. 1 2 3

Bsns. 1 2 3

Hns. 1 2 3

(Vibes)

Perc. 1 2 3

(Mar.)

(Chimes)

Hp.

Pno.

Cel.

Vlns. I

Vlns. II

Violas

Cellos

f sub.

(hold until silent)

l.v. (until silent)

like a distant memory

ppp sempre legato sempre

ad lib.

unis.

molto pp

like a distant memory

poco sul pont. (sempre)

Solo

ppp sempre

106 107 108 109 110 111 112

Cel.

Violas

(Solo)

113 114 115 116 117 118 119

O

Cel.

O (Solo)

Violas

120 121 122 123 124 125 126 127

P

Vibes
(med. yarn)

Perc. 1

ppp

cresc. poco a poco

(sempre)

Cel.

P

tenuto sempre

ppp *cresc. poco a poco*

Vlns. I
Div. a4

tenuto sempre

ppp *cresc. poco a poco*

Vlns. II
Div. a4

Solo

tenuto sempre

ppp *cresc. poco a poco*

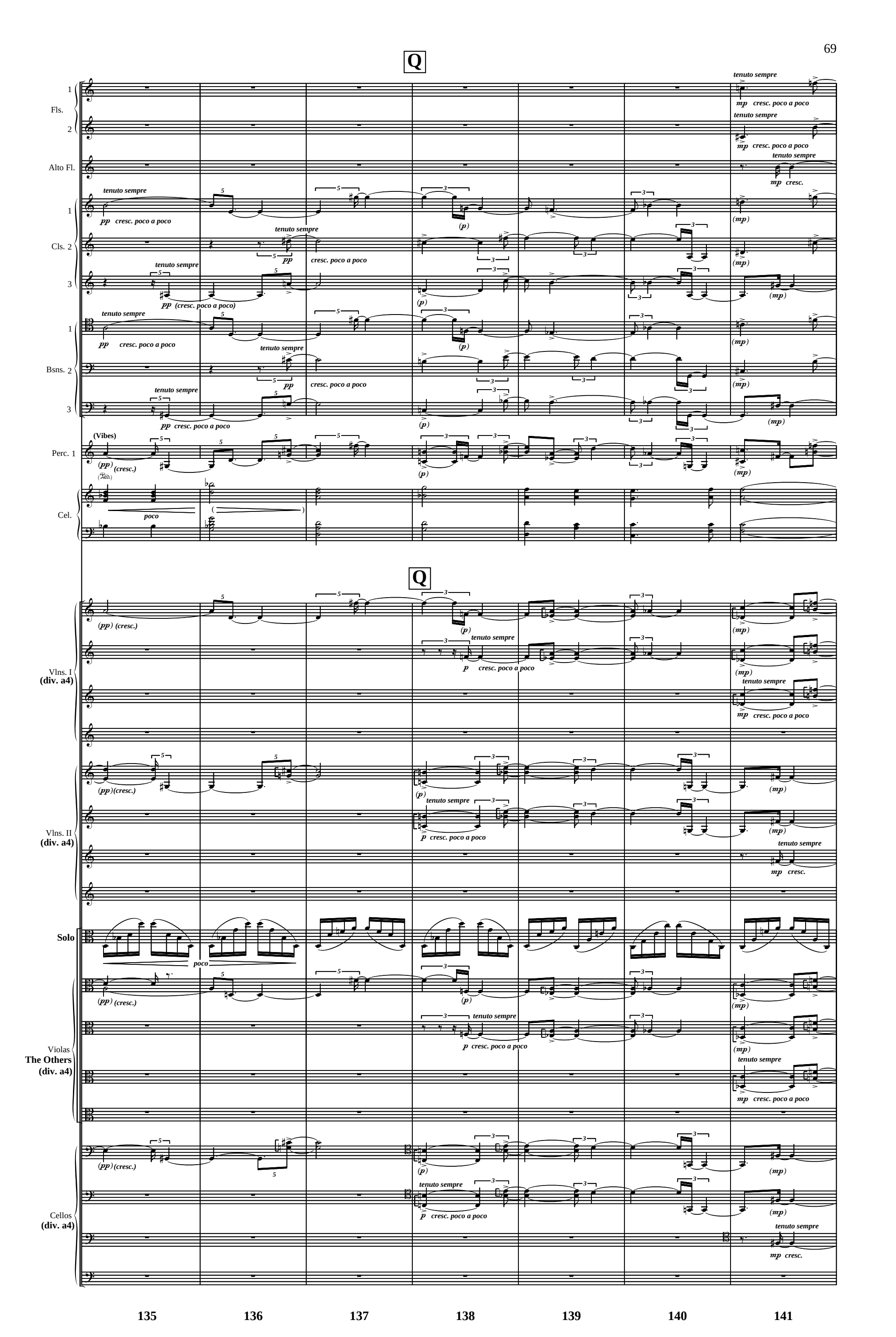
Violas
The Others
Div. a4

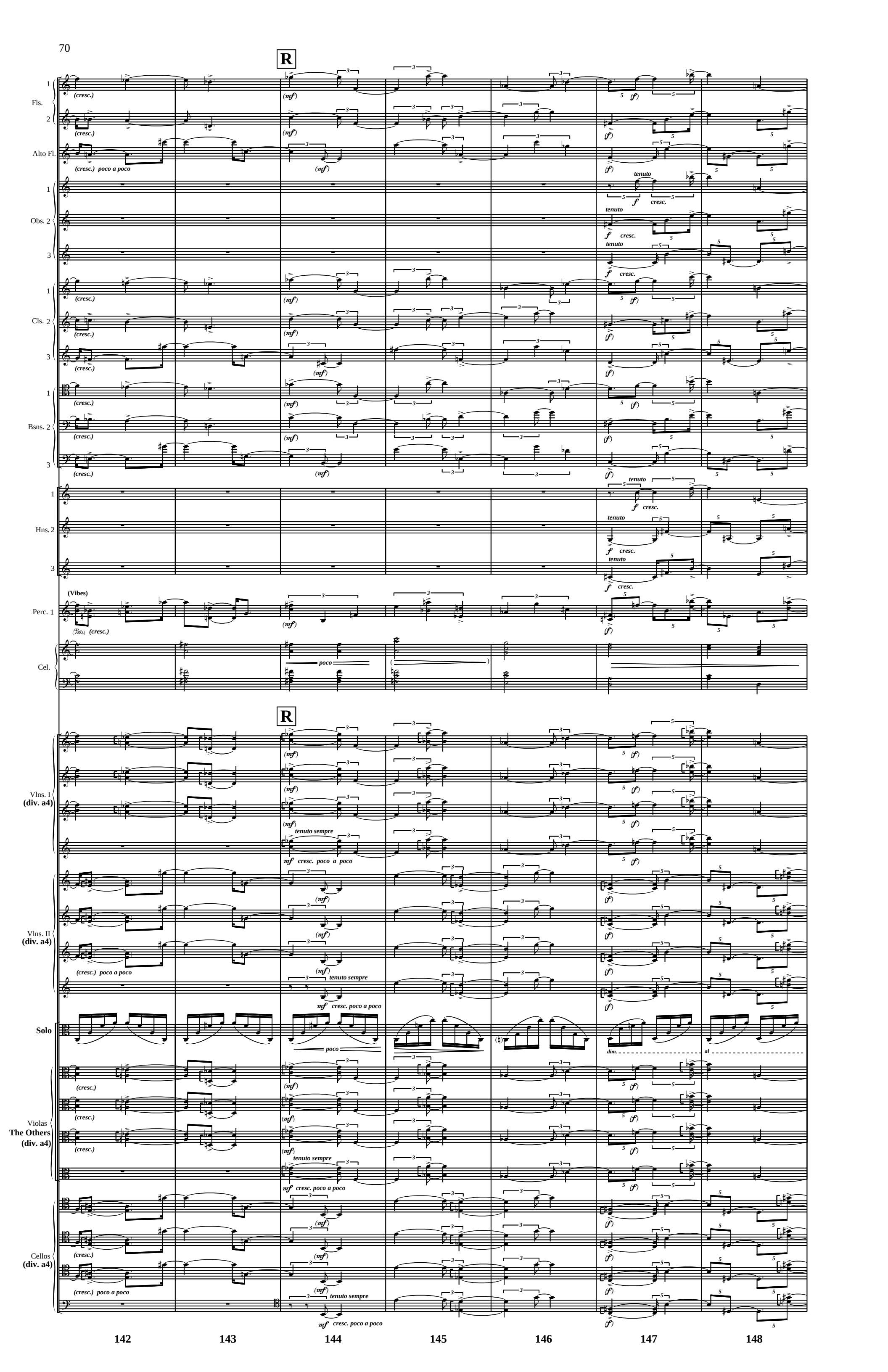
tenuto sempre

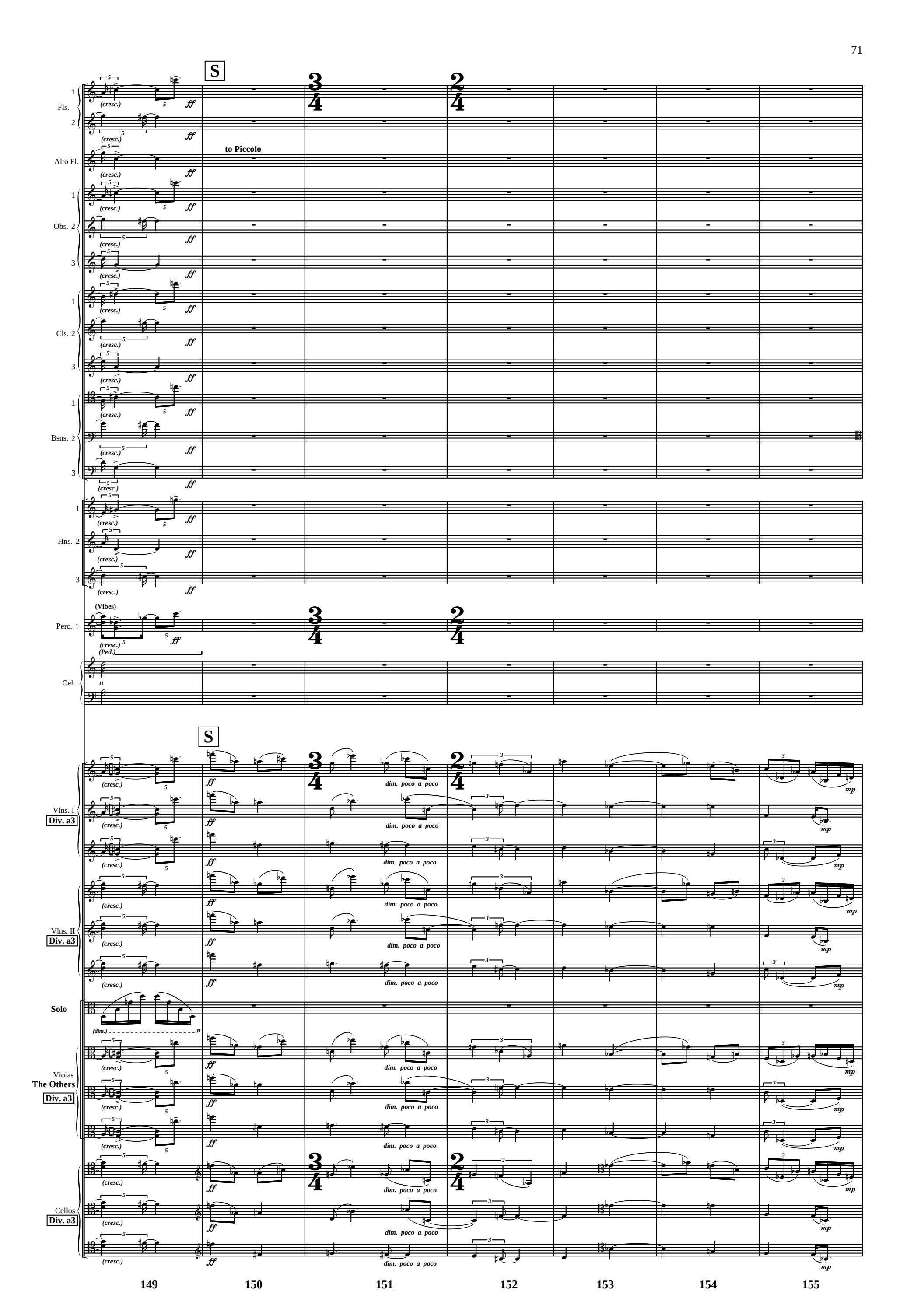
ppp *cresc. poco a poco*

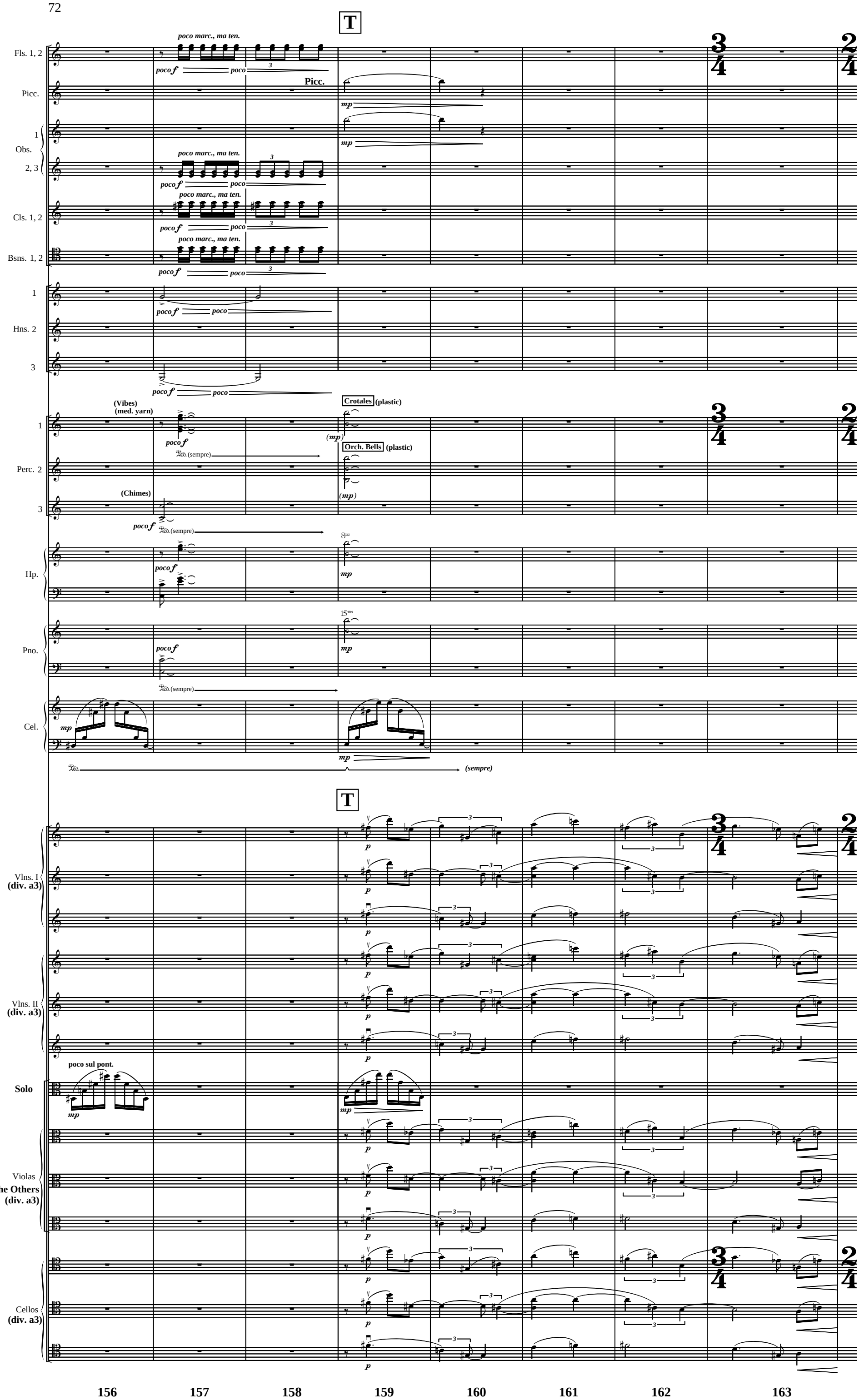
Cellos
Div. a4

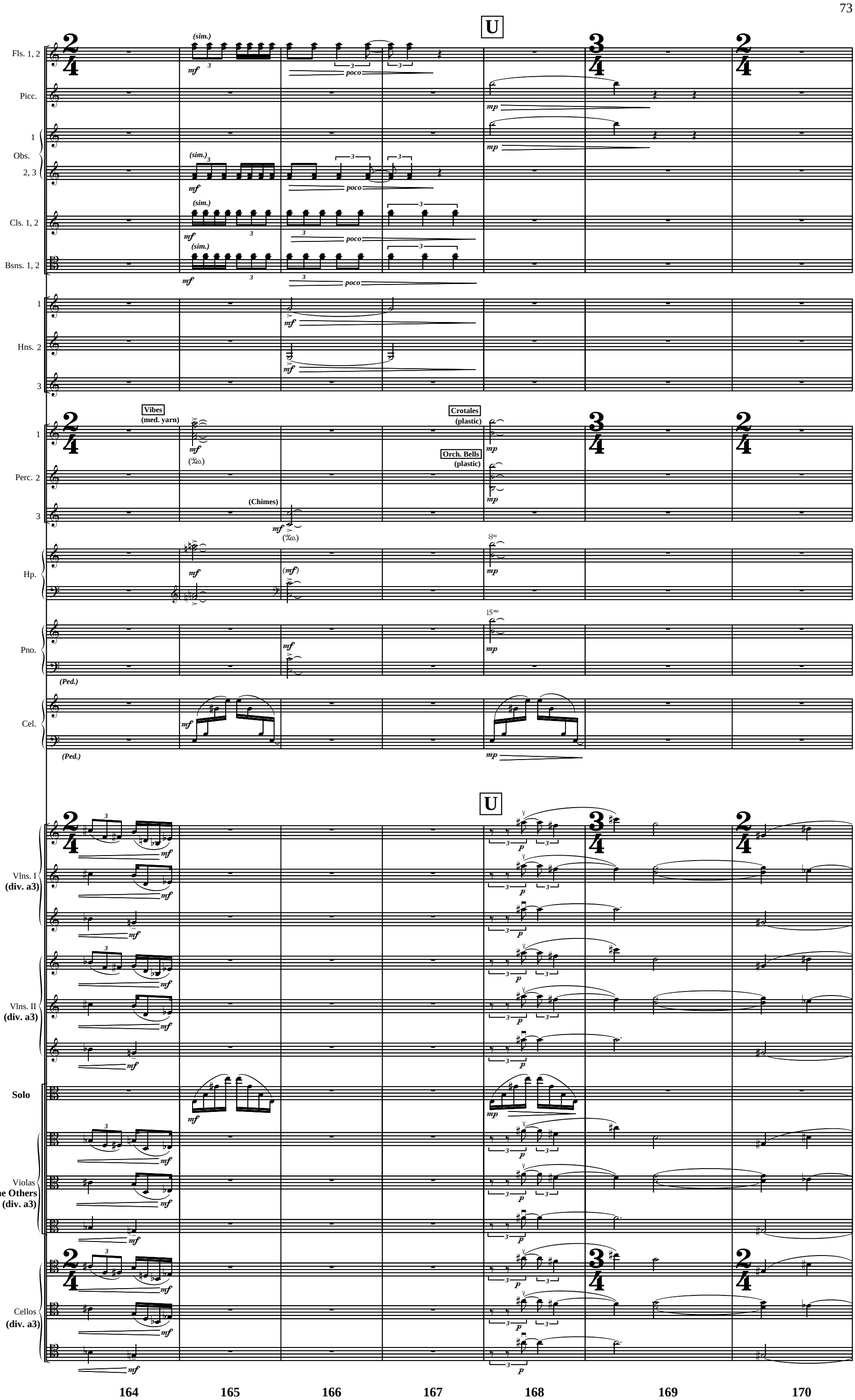
128 129 130 131 132 133 134


Q
Fls.
Alto Fl.
Cls. 2
Bsns. 2
Perc. 1
(Vibes)
Cel.
Vlns. I
(div. a4)
Vlns. II
(div. a4)
Solo
Violas
The Others
(div. a4)
Cellos
(div. a4)
tenuto sempre
cresc. poco a poco
poco
135
136
137
138
139
140
141


R
Fls.
Alto Fl.
Obs. 2
Cls. 2
Bsns. 2
Hns. 2
(Vibes)
Perc. 1
Cel.
Vlns. I
(div. a4)
Vlns. II
(div. a4)
Solo
Violas
The Others
(div. a4)
Cellos
(div. a4)
(cresc.)
(mf)
(f)
poco a poco
tenuto
cresc.
poco
tenuto sempre
mf cresc. poco a poco
dim.
al
142
143
144
145
146
147
148


S
Fls.
Alto Fl.
to Piccolo
Obs.
Cls.
Bsns.
Hns.
Perc. 1
(Vibes)
Cel.
Vlns. I
Div. a3
Vlns. II
Solo
Violas
The Others
Cellos
(cresc.)
(dim.)
(Ped.)
dim. poco a poco
149
150
151
152
153
154
155


T
Fls. 1, 2
poco marc., ma ten.
poco f
poco
Picc.
mp
Obs. 1
Obs. 2, 3
Cls. 1, 2
Bsns. 1, 2
Hns. 1
Hns. 2
Hns. 3
(Vibes)
(med. yarn)
Crotales (plastic)
(mp)
Orch. Bells (plastic)
Perc. 1
Perc. 2
Perc. 3
(Chimes)
Ped. (sempre)
Hp.
Pno.
Cel.
(sempre)
Vlns. I (div. a3)
Vlns. II (div. a3)
p
poco sul pont.
Solo
Violas
The Others (div. a3)
Cellos (div. a3)
156
157
158
159
160
161
162
163


U
Fls. 1, 2
(sim.)
mf
poco
Picc.
mp
Obs.
1
2, 3
Cls. 1, 2
Bsns. 1, 2
Hns. 1
Hns. 2
3
Vibes
(med. yarn)
Crotales
(plastic)
Orch. Bells
(plastic)
Perc. 1
Perc. 2
(Chimes)
Hp.
Pno.
(Ped.)
Cel.
Vlns. I
(div. a3)
Vlns. II
Solo
Violas
The Others
(div. a3)
Cellos
(div. a3)
p
164
165
166
167
168
169
170

Fls. 1, 2
Picc.
Obs. 1
Obs. 2, 3
Cls. 1, 2
Bsns. 1, 2
Hns. 1
Hns. 2
Hns. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Cel.
Vlns. I (div. a3)
Vlns. II (div. a3)
Solo
Violas The Others (div. a3)
Cellos (div. a3)

(sim.) mf poco
mp
Vibes (med. yarn)
Crotales (plastic)
Orch. Bells (plastic)
(Chimes)
(Ped.)

171 172 173 174 175 176 177

V

Poco più mosso (♩ = ca. 80)

Fls. 1, 2

Picc.

Obs. 1, 2, 3

Cls. 1, 2

Bsns. 1, 2

Hns. 1, 2, 3

Perc. 1 (Crotales)

Perc. 2 (Orch. Bells)

Perc. 3 (Chimes)

Hp.

Pno.

Cel.

V

Poco più mosso (♩ = ca. 80)

Vlns. I (div. a3)

Vlns. II (div. a3)

Solo — pizz. sempre — molto *f* — dim. poco a poco

Violas The Others (div. a3)

Cellos (div. a3)

178 179 180 181 182 183 184 185 186

W

X

Picc.

Ob. 1

Hns. 2 1 3

Perc. 2 1 (Crotales) (Orch. Bells) (Chimes)

Hp.

Pno.

Violas (Solo)

187 188 189 190 191 192 193 194 195

Y

Picc.

Ob. 1

Hns. 2 1 3

Perc. 2 1 (Crotales) (Orch. Bells) (Chimes)

Hp.

Pno.

Violas (Solo)

196 197 198 199 200 201 202 203 204

Z

Picc.
Ob. 1
1
Hns. 2
3
(Crotales)
1
(Orch. Bells)
Perc. 2
(Chimes)
3
Hp.
Pno.
(Ped.)
(Solo)
Violas

205 206 207 208 209 210 211 212 213

lunga

Picc.
Ob. 1
1
Hns. 2
3
(Crotales)
1
(Orch. Bells)
Perc. 2
3
Hp.
Pno.
(Ped.)
Violas

214 215 216 217 218 219 220 221 222 223