

Jeffrey Hass

Postcards from the Canyons

nine images from the canyons of Utah played without pause

Chamber Orchestra

(2009)

Commissioned by the 2009 Utah Arts Festival

Jeffrey Hass (born 1953)

Postcards from the Canyons

nine images from the canyons of Utah played without pause

1. *Overlook at Dawn*
2. *Canyon Birds*
3. *Angel Arch (Canyonlands)*
4. *Solitary Spires (hoodoos)*
5. *Lumbering Black Bear*
6. *Monument Trio*
7. *Ascent from the River*
8. *Return to Angel Arch*
9. *Canyon Shadows at Dusk*

Duration: ~10 minutes

Completed: 2009, Bloomington, Indiana

Instrumentation:

Flute/Piccolo

Oboe

Clarinet in B^b

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion: 2 players

1: glockenspiel, 4 tom-toms, snare drum, large suspended cymbal, timpani (shares with Percussion 2), 1 bongo (optional), crotales

2: timpani (shares with Percussion 1), large suspended cymbal, xylophone, chimes, bass drum

Piano

Strings

Non-transposed (concert pitch) score

Instruments sound at notated pitch except for octave-transposing instruments

Some enharmonic spelling are used in parts for ease of performance

Accidentals apply throughout a measure. Any accidental not indicated or cancelled in a different octave is an error and should brought to the attention of the composer (hassj@indiana.edu)

Premiere: Utah Arts Festival Chamber Orchestra, Andrew Rindfleisch, conductor,
Salt Lake City, Utah, June 25, 2009. Special thanks to John Costa and Lisa
Sewell of the Utah Arts Festival.

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1. Overlook at Dawn

With Intensity ♩ = 92

The score is for a 4/4 piece in G major, marked 'With Intensity' at a tempo of 92 beats per minute. It features a variety of instruments and dynamic markings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello, Bass) play complex rhythmic patterns, often in triplets. The brass (Horn, Trumpet, Trombone) provides harmonic support, with the Trumpet in C using a straight mute. Percussion includes glockenspiel, metal, and timpani. The piano part is highly textured with triplets and sixteenth-note runs. Dynamic markings range from *ff* (fortissimo) to *mf* (mezzo-forte). The score is divided into five measures, with measure 5 containing a trill for the flute and a *tr.* marking.

6

7

played as if:

Fl. *mp* *lightly*

Ob. *mp* *lightly*

Cl. *mp* *lightly*

Bsn. *mp* *lightly*

6

7

8

Hn.

Tpt. *mp* *lightly*

Tbn.

lg. S.C.

Perc. 1

(timp.)

Perc. 2 *fff*

6

7

8

Pno. *mp* *lightly*

loco

6

7

8

Vln. 1 *p* *unis.*

Vln. 2 *p*

Vla. *p*

Vlc. *mp*

Cb. *p*

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *sfz*

Tpt. *f* *f*

Tbn. *f* *sfz*

Perc. 1

Perc. 2

Pno. *f* *ff* *f*

solo *loco*

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Vla. *f* *f*

Vlc. *f* *ff*

Cb. *f* *ff*

unis.

12 13

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

12 13

Hn.

Tpt. *mf*

Tbn.

(glock) 3 3 3 3 3 3 3 3

xylo *mf* l.v. sempre sim.

Perc. 1

Perc. 2 *mf*

12 13

Pno. *smoothly* *sim.*

loco 6 6 6 6 6 6 6 6

subP

ped.

12 13

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

14 15 16

Fl. *smoothly*

Ob. *f* *mf* *smoothly*

Cl. *f*

Bsn. *f*

Hn.

Tpt. *senza mute*

Tbn.

Perc. 1 *(glock)* *smoothly non-accented*

Perc. 2 *(xylo)* *mp*

Pno. *(8va)* *f* *loco* *mp* *And. sempre*

Vln. 1 *f* *mf* *smoothly*

Vln. 2 *f* *mf* *smoothly*

Vla. *f* *mp*

Vlc. *f* *mp*

Cb. *f* *mp*

Detailed description of the musical score: The score is for measures 14, 15, and 16. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1) with Glockenspiel (glock), Percussion 2 (Perc. 2) with Xylophone (xylo), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds and strings play a melodic line with various articulations and dynamics. The piano part features complex rhythmic patterns with triplets and sextuplets. The percussion parts provide a steady accompaniment. The overall mood is smooth and non-accented.

17

18

19

Fl.

Ob.

Cl. *mf smoothly*
marcato f

Bsn.
marcato f

17

18

19

Hn. *f smoothly*

Tpt.

Tbn.
marcato f

Perc. 1 *(glock)*

Perc. 2 *chimes hard mallets (non-rawhide)*
f
And. sempre

17

18

19

Pno.

17

18

19

Vln. 1

Vln. 2

Vla. *mf smoothly*

Vlc.
marcato f

Cb.
marcato f

Fl. *mf* smoothly *f*

Ob.

Cl.

Bsn.

Hn.

Tpt. *ben. f* (*ossia: slurred instead of tongued*)

Tbn.

Perc. 1 (glock)

Perc. 2 (chimes)

Pno.

Vln. 1

Vln. 2

Vla. *pizz. mf*

Vlc.

Cb.

23 24 25

Fl. *ben f*

Ob. *ben f*

Cl. *ben f* *bend* *mp*

Bsn. *ben f*

Hn. *ben f*

Tpt. *1/2-valve gliss.* *mp*

Tbn. *ben f* *gliss.* *mp*

Perc. 1 (glock)

Perc. 2 (chimes)

Pno. *7* *(pattern change)* *1*

Vln. 1 *(S_{ma})* *loco*

Vln. 2

Vla. *(pizz.)*

Vlc. *ben f* *mp*

Cb. *ben f* *mp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

marcato

f

mf

solo

f

mf

(glock)

(chimes)

(pizz.)

marcato

f

mf

mf

Fl. *mf* *ff* *mf* *ff* *mf*

Ob. *f*

Cl. *sfz* *ff* *mf* *f* *mf*

Bsn. *sfz* *ff*

Hn. *sfz* *ff*

Tpt. *sfz* *ff*

Tbn. *sfz* *ff*

Perc. 1

Perc. 2 (chimes)

Pho. *f* *sim.* 1

And. sempre

Vln. 1 *sfz* *mf* *ff* *mf* *ff*

Vln. 2 *sfz* *ff* *mf*

Vla. *sfz* *ff*

Vlc. *sfz* *ff*

Cb.

33 34

Fl. *ff* *mf* *ff*

Ob.

Cl. *mf* *f* *mf* *mf* *f* *mf*

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

Hn. *f* *leggiero*

Tpt. *f* *leggiero*

Tbn. *f* *leggiero*

Perc. 1 *hard* *ff* *l.v. sempre*

Perc. 2 (chimes)

Pno.

Vln. 1 *mf* *ff* *f* *ff*

Vln. 2 *ff* *mf* *ff* *f*

Vla. *mf* *f* *mf* *mf* *f* *mf*

Vlc. *mf* *f* *mf* *mf*

Cb. *div. rudely* *ff* *mf* *mf*

Fl. *mf* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* *mf* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* *mf* $\overset{3}{\text{—}}$

Ob.

Cl. *mf* $\overset{3}{\text{—}}$ *f* $\overset{3}{\text{—}}$ *mf*

Bsn. $\overset{5}{\text{—}}$ *f* $\overset{5}{\text{—}}$ *mf* *mf* $\overset{5}{\text{—}}$

Hn. $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

Tpt. $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

Tbn. $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

Perc. 1 (timp.) $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

Perc. 2 (chimes) $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

Pno. *cresc.*

Vln. 1 *mf* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* *mf* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* *mf* $\overset{3}{\text{—}}$

Vln. 2 $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *mf* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *ff* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *mf*

Vla. *mf* $\overset{3}{\text{—}}$ *f* $\overset{3}{\text{—}}$ *mf*

Vlc. $\overset{5}{\text{—}}$ $\overset{5}{\text{—}}$ *f* $\overset{5}{\text{—}}$ *mf* *mf* $\overset{5}{\text{—}}$ $\overset{5}{\text{—}}$ *f* $\overset{5}{\text{—}}$

Cb. $\overset{6}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{6}{\text{—}}$ $\overset{3}{\text{—}}$

Fl. *ff* *mf* *ff*

Ob. *ff*

Cl. *mf* *f* *mf* *mf* *f* *mf*

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

Hn.

Tpt.

Tbn.

Perc. 1 (timp.) *fff*

Perc. 2 (chimes)

Pno. *ff* *And. freely*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mf* *f* *mf*

Vlc. *mf* *mf* *f* *mf*

Cb.

39 40 41

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

ff

(timp.)

(chimes)

loco

loco

senza Red.

ff

ff

unis.

42 43 44 45 46 *ritard* (♩ = 72)

Fl. *f* *trb* *to piccolo*

Ob. *f* *trb*

Cl. *f* *trb* *ffz*

Bsn. *f* *trb*

Hn.

Tpt.

Tbn.

Perc. 1 (*timp.*)

Perc. 2 (*chimes*)

Pno.

42 43 44 45 46 *ritard* *to sul tasto* (♩ = 72)

Vln. 1 *f* *p* *to sul tasto*

Vln. 2 *f* *p* *to sul tasto*

Vla. *f* *p* *to sul tasto*

Vlc. *f* *p*

Cb.

2. Canyon Birds

Freely ♩ = 72

47

48

49

piccolo solo quasi birdcall-molto rubato

Fl. *mf* 3 7

Ob. *solo quasi birdcall-molto rubato mf* 3

Cl.

Bsn.

47

48

49

Hn.

Tpt.

Tbn.

glock

Perc. 1 *f*

Perc. 2 *f*

47

48

49

Pno.

Freely ♩ = 72

47 -- sul tasto

48

49

Vln. 1 *pp* *tr* *mp*

Vln. 2 *pp* *tr* *mp*

Vla. *pp* *tr* *mp*

Vlc. *pp* *tr* *mp*

Cb.

Fl.

Ob.

Cl.

Bsn.

solo quasi birdcall-molto rubato

mf

50 51 52

Hn.

Tpt.

Tbn.

50 51 52

Perc. 1

Perc. 2

(glock)

(chimes)

50 51 52

Pno.

50 51 52

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp

mp

pp

pp

mp

pp

pp

mp

pp

50 51 52

53

54

Fl. 

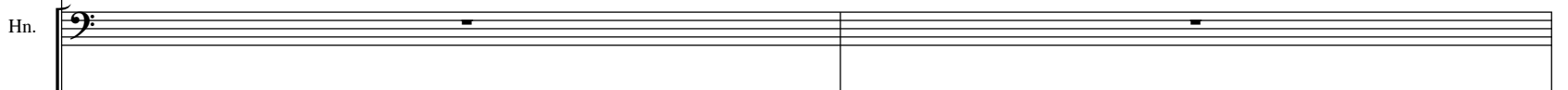
Ob. 


Cl. 

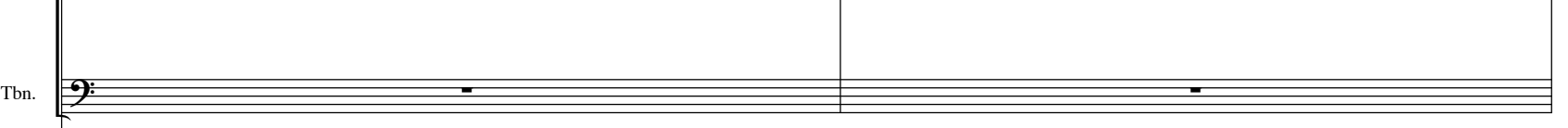
Bsn. 

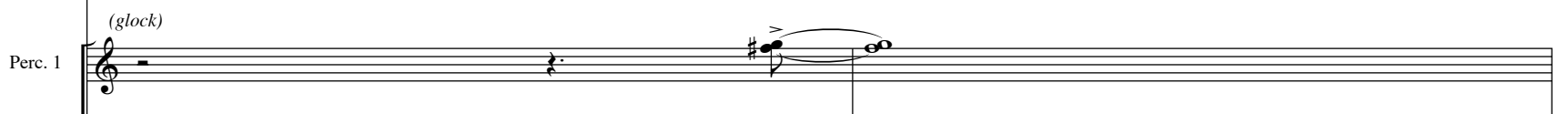
53


54

Hn. 

Tpt. 

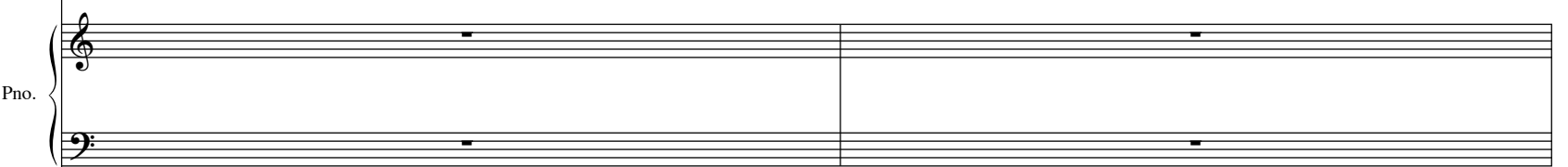
Tbn. 

Perc. 1 *(glock)* 

Perc. 2 *(chimes)* 

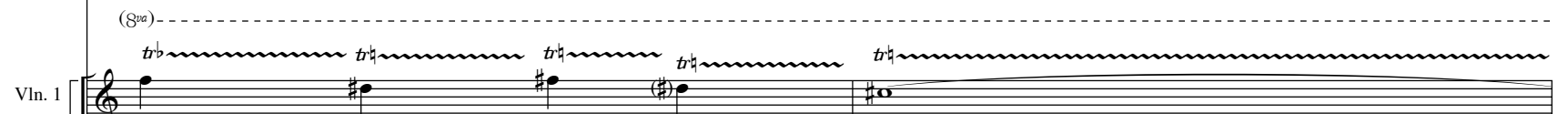
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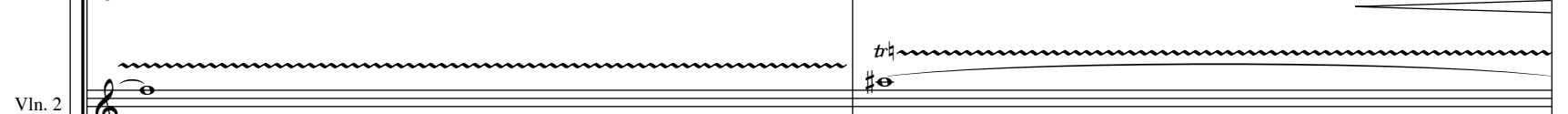
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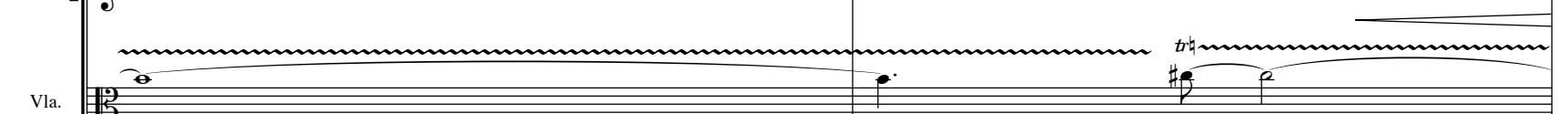
Pno. 

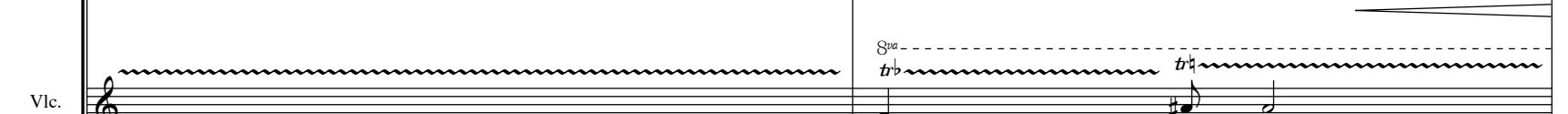
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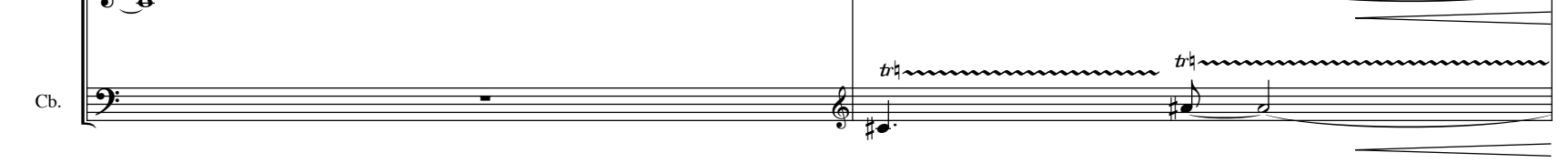
54

Vln. 1 *(See)* 

Vln. 2 

Vla. 

Vlc. 

Cb. 

Fl.  


Ob.  

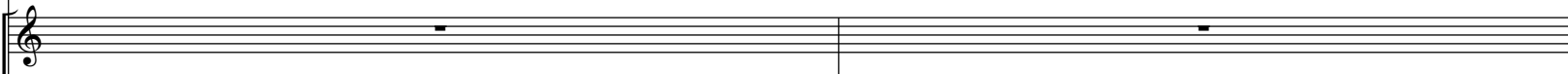
Cl.  


Bsn.  

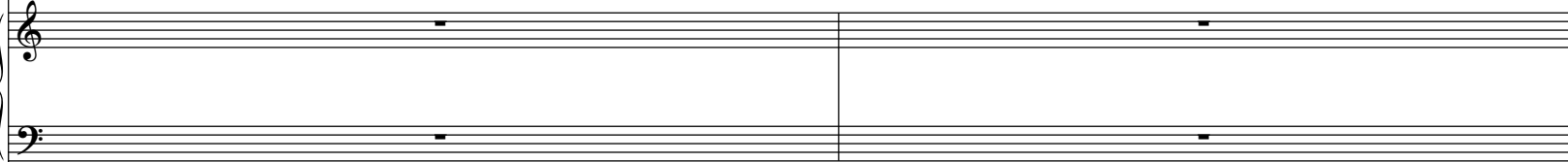
Hn. 

Tpt. 

Tbn. 

Perc. 1 

Perc. 2 

Pno. 

Vln. 1  *f* *subp* *crescendo poco a poco*

Vln. 2  *f* *subp* *crescendo poco a poco*

Vla.  *f* *subp* *crescendo poco a poco*

Vlc.  *f* *subp* *crescendo poco a poco*

Cb.  *f* *subp* *crescendo poco a poco*

57 58

Fl. *cresc.* 7 6 *tutti* *f* 3 7

Ob. *tutti* 3 *f* 7

Cl. *tutti* 3 *f* 7

Bsn. *tutti* 3 7 *f*

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

57 58

Vln. 1 *(cresc.)* *(to ord)* *ord.*

Vln. 2 *(cresc.)* *(to ord)* *ord.*

Vla. *(cresc.)* *(to ord)* *ord.*

Vlc. *(cresc.)* *(8va)* *ord.* *loco*

Cb. *(cresc.)* *ord.*

59

60

61

62

Subito Tempo I° $\text{♩} = 92$

to flute

Fl. *trb*

Ob. *trb*

Cl. *trb*

Bsn. *trb*

ff

ffz

59

60

61

62

Hn.

Tpt.

Tbn.

ff

ff

Perc. 1 *timp.*

Perc. 2 *(chimes)*

ff

ff

59

60

61

62

Pno.

ff

ff

59

60

61

62

senza *ped.*

Subito Tempo I° $\text{♩} = 92$

(to Vln. 1 div.)

Vln. 1 *(cresc.)* *trb* *f* *ff* *mf*

Vln. 2 *(cresc.)* *f* *ff* *mf*

Vla. *(cresc.)* *f* *ff* *mf*

Vlc. *(cresc.)* *f* *ff* *mf*

Cb. *(cresc.)* *f* *ff*

3. Angel Arch

63

64

65

66

67

Majestically ♩ = 88

G. P.

Fl.

Ob.

Cl.

Bsn.

63

64

65

66

67

G. P.

solo legato

Hn.

Tpt.

Tbn.

63

64

65

66

67

G. P.

glock

smoothly

Perc. 1

Perc. 2

63

64

65

66

67

G. P.

Pno.

mf & freely

63

64

65

66

67

G. P.

Majestically ♩ = 88

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

68

69

70

(♩ = 92)

Fl.
Ob.
Cl.
Bsn.

68

69

70

Hn.
Tpt.
Tbn.

Perc. 1
Perc. 2

(glock)
(chimes)

Pno.

68

69

70

(♩ = 92)

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

(pizz.)

71

72

73

Più mosso ♩ = 92 (Tempo I°)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *legato*

Hn.

Tpt. *legato*

Tbn.

Perc. 1 (glock) 7

Perc. 2

Pno. 7

Più mosso ♩ = 92 (Tempo I°)

72

73

Vln. 1

Vln. 2 *ben. f*

Vla. *(pizz.)*

Vlc.

Cb.

77 78 79 *3^{va}* (♩ = 76) *to piccolo*

Fl.
Ob.
Cl.
Bsn.

77 78 79

Hn.
Tpt.
Tbn.

(glock)

Perc. 1
Perc. 2

77 78 79

Pno.

p

Vln. 2
Vla.
Vlc.
Cb.

80 **4. Solitary Spires**
Austere ♩ = 76

81

82

83

84

piccolo *non-vibrato*

Fl. *pp non-vibrato*

Ob. *pp non-vibrato*

Cl. *pp non-vibrato*

Bsn. *pp non-vibrato*

Hn. *stopped horn pp non-vibrato*

Tpt. *Harmon mute - stem out pp non-vibrato*

Tbn.

Perc. 1 *sol* **S.D.** **4 T.T.**
(crisply) sfz < ff mf < ff

Perc. 2 *sol* **B.D.**
(crisply) ff p < ff

Pno.

80 **Austere** ♩ = 76

81

82

83

84

Vln. 1 *div. pp sul A v*

Vln. 2 *pp v*

Vla. *pp v*

Vlc. *pp arco v non-vibrato*

Cb.

89 90 91 92 93

Fl. *mf* *pp* *f*

Ob. *mf* *pp* *f*

Cl. *mf* *pp* *f*

Bsn. *mf* *pp* *f*

89 90 91 92 93

Hn. *mf* *pp* *f*

Tpt. *mf* *pp* *f*

Tbn. *mf* *pp* *f*

(S.D., T.T., S.C.)

Perc. 1 *mp* *p* *ff* *p*

(B.D.)

Perc. 2 *p* *ff*

89 90 91 92 93

Pno.

89 90 91 92 93

Vln. 1 *mf* *pp* *f* *all but one player*

Vln. 2 *mf* *pp* *f*

Vla. *mf* *pp* *f*

Vlc. *mf* *pp* *f*

Cb. *mf* *pp* *f*

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

Ob. *legato* *mf* *p* *mf*

Cl. *legato* *mf* *p* *mf*

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

Hn. *mp* *mf* *p* *mp* *mf* *p*

Tpt. *mp* *mf* *p* *mp* *mf* *p*

Tbn. *f* *jump up one partial* *jump up one partial* *mp* *f* *jump up one partial* *jump up one partial*

Perc. 1

Perc. 2

Pno. *one player only* *legato* *mf* *p* *mf* *p*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mp* *pp* *mp* *mf* *p*

Vla. *mp* *pp* *mp* *mf* *p*

Vlc. *mp* *f* *gliss.* *gliss.* *gliss.*

Cb. *mp* *pp* *mf*

110

111

112

113

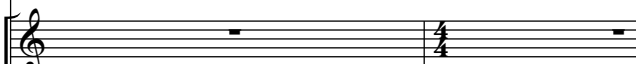
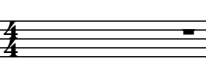
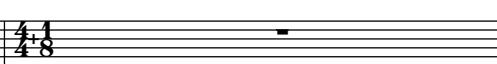
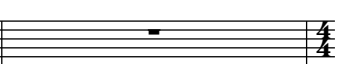
Fl.    

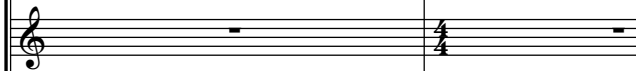
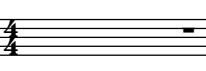


Ob.    

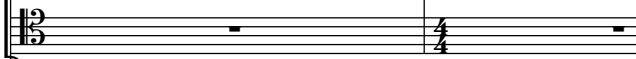
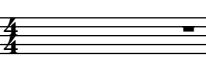
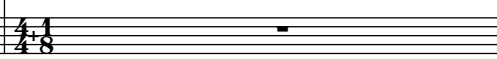
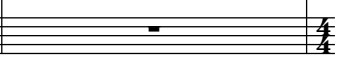
Cl.    

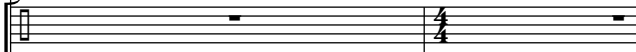
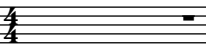
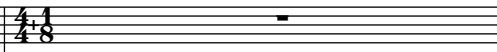
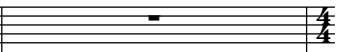
Bsn.    

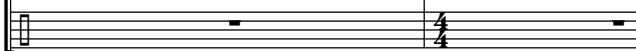
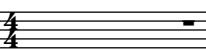
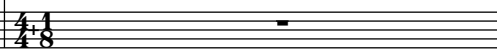
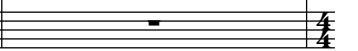
110 111 112 113





Hn.    

Tpt.    

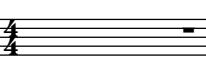
Tbn.    

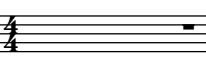

Perc. 1    


Perc. 2    

Pno.    

110 111 112 113

Vln. 1    

Vln. 2    

Vla.    

Vlc.    

Cb.    

114

115

116

Fl.

Ob.

Cl.

Bsn.

114

115

116

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

114

115

116

Pno.

114
unis. ord.

115

116

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

117 118 119 120 (♩ = 138)

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Bsn. *f* *ff* *fff*

Hn. *ord.* *ff* *fff*

Tpt. *(Harmon mute)* *ff* *fff*

Tbn. *ff* *fff*

Perc. 1 Bongo w/ sticks
ossia: T.T. on rim *f* < *fff*

Perc. 2 *(B.D.)* *ff*

Pno. *ff* *loco* *fff*

Vln. 1 *f* *ff* *fff*

Vln. 2 *unis.* *f* *ff* *fff*

Vla. *unis.* *ff* *fff*

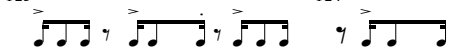
Vlc. *fff*

Cb. *fff*

6. Monument Trio

121 Upbeat Swing $\text{♩} = 138$

123 124 125 126



Fl.

Ob.

Cl.

Bsn.

f

121 122 123 124 125 126

Hn.

Tpt.

Tbn.

f

mute

(Harmon mute)

Harmon mute - stem out

S.C.-on/off bell *improvise upbeat swing jazz ride*
wood sticks *cymbal similar to pattern below*
on and off bell at will

Perc. 1

Perc. 2

f

xylo

f

121 122 123 124 125 126

Pno.

121 122 123 124 125 126

Upbeat Swing $\text{♩} = 138$

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

solo pizz.

f

quasi jazz 'walking bass'
ossia: at conductor's discretion,
player 1 pizz., player 2 lightly bowed
off the string

127

128

129

130

131

132

Fl.

Ob.

Cl.

Bsn.

127

128

129

130

131

132

Hn.

Tpt.

Tbn.

(ride' cymbal)

Perc. 1

Perc. 2

127

128

129

130

131

132

Pno.

127

128

129

130

131

132

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

(pizz.)

133

134

135

136

137

138

Fl. *f* *ff*

Ob.

Cl. *ff*

Bsn. *ff*

133

134

135

136

137

138

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

(ride' cymbal)

damp

Perc. 1

Perc. 2 (xylo) *ff*

133

134

135

136

137

138

Pno.

133

134

135

136

137

138

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. (pizz.)

139

140

141

142

143

144

Fl.

Ob.

Cl.

Bsn.

139

140

141

142

143

144

Hn.

Tpt.

Tbn.

(S.C.)

'ride' cymbal improv. con't.

Perc. 1

Perc. 2

(xylo)

(Sna)

139

140

141

142

143

144

Pno.

senza ped.

139

140

141

142

143

144

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

(pizz.)

145

146

147

148

149

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

145

146

147

148

149

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. 1 (S.C.) *ff* play rhythm as notated

Perc. 2 (xylo) (S^{ca}) *ff* (omit if necessary to get to chimes)

loco

145

146

147

148

149

Pno.

145

146

147

148

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb.

7. Ascent from the River

Building, Pushing ♩ = 76

accel. poco à poco through m. 169

150

151

152

153

Fl.

Ob.

Cl.

Bsn.

150

151

152

153

154

155

Hn.

Tpt.

Tbn.

senza mute

(S.C.)

Perc. 1

Perc. 2 (xylo)

chimes

f

150

151

152

153

154

155

Pno.

f molto legato

150

151

152

153

154

155

Building, Pushing ♩ = 76

accel. poco à poco through m. 169

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ben f

f

sfz

f

f

f

f

tutti div. arco

156

157

158

159

160

161

162

(accel.)

(♩ = 92)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

156

157

158

159

160

161

162

156

157

158

159

160

161

162

156

157

158

159

160

161

162

(accel.)

(♩ = 92)

Sua

gli altri

unis.

(♩ = 112)

(accel.)-----
163 164 165 166 167 168

Fl. (picc.) solo *f* *ffz* *f*

Hn. Tpt. Tbn.

Perc. 1 Perc. 2 (chimes) *ff*

Pno. *ff*

(accel.)----- (♩ = 112)

Vln. 1 *ff* *div.*
Vln. 2 *ff*
Vla. *ff*
Vlc. *ff* *sim.*
Cb. *ff*

8. Return to Angel Arch

Growing Intensity ♩ = 112

accel. -----

(♩ = 120)

171

172

173

174

Fl.

Ob.

Cl.

Bsn. *marcato*
mp *crescendo poco a poco*

Hn.

Tpt.

Tbn.

169 170 171 172 173 174

timp.

Perc. 1 *ff*
(chimes) *mp* *mf* *f*

Perc. 2 *mp* *mf* *f*

169 (8va) 170 171 172 173 174

Pno. (8va)

Growing Intensity ♩ = 112

accel. -----

(♩ = 120)

169

170

171

172

173

174

Vln. 1 *sfp* *crescendo poco a poco*

Vln. 2 *sfp* *crescendo poco a poco*

Vla. *mp* *crescendo poco a poco*

Vlc. *sfp* *marcato* *mp* *crescendo poco a poco* *div.*

Cb. *div.* *mp* *crescendo poco a poco*

più mosso ♩ = 120

175

176

177

178

179

180

181

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

f

crescendo poco a poco

175 176 177 178 179 180 181

(timp.)

Perc. 1

(chimes)

Perc. 2

175 176 177 178 179 180 181

Pno.

ff senza ped.

più mosso ♩ = 120

175

176

177

178

179

180

181

Vln. 1

ff (ossia: top voice down 8ve)

div. 8^{va}

Vln. 2

ff

Vla.

ff

f

crescendo poco a poco

Vlc.

f

crescendo poco a poco

unis.

div.

Cb.

f

crescendo poco a poco

accel.

(♩ = 176)

Musical score for measures 182-186, featuring woodwinds, brass, percussion, piano, and strings. The score includes dynamic markings such as *f*, *ff*, *sfz*, *sim.*, *loco*, *lib. freely*, and *fff*. Performance instructions include *accel.*, *crescendo poco a poco*, and *8va*. The tempo is marked as quarter note = 176.

182 183 184 185 186

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *sfz* *sfz* *sfz*

Hn. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

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

Tbn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

(timp.) *sfz* *ff*

(chimes) *ff*

Pno. *sim.* *loco* *lib. freely* *fff*

182 183 184 185 186

Vln. 1 *8va* *unif.* *3* *3*

Vln. 2 *div.* *3* *3*

Vla. *ff*

Vlc. *ff*

Cb. *sfz* *sfz* *sfz* *ff*

♩ = 176
187

188

189

190

191

(♩ = 92)

Fl. *mf* molto crescendo

Ob. *mf* molto crescendo

Cl. *mf* molto crescendo *marcato*

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

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *sfz* *f* *mf* *ff*

Perc. 1

Perc. 2 (chimes)

Pno. *loco* *sfz* *mf* molto crescendo

Vln. 1 *mf* molto crescendo

Vln. 2 *mf* molto crescendo *unis.*

Vla. *mf* molto crescendo

Vlc. *mf* molto crescendo

Cb. *mf* molto crescendo

187 188 189 190 191

8va

♩ = 176 187 188 189 190 191 (♩ = 92)

Subito Tempo I° ♩ = 92

192

193

194

195

Fl. *ff* *tr* to flute

Ob. *ff* *tr*

Cl. *ff* *tr* *ffz*

Bsn. *ff* *tr*

Hn. *ff* *mf*

Tpt. *ff* *mf*

Tbn. *mf*

Perc. 1 *ff* *mf*

Perc. 2 *(chimes)*

Pno. *ff* *pp* *Red.*

Subito Tempo I° ♩ = 92

192

193

194

195

Vln. 1 *ff* *sub p* *div.*

Vln. 2 *ff* *sub p* *div.*

Vla. *ff* *sub p*

Vlc. *ff* *sub p* *div.*

Cb. *ff*

Meno mosso ♩ = 88

196 197 198 199 200

Fl. G. P. flute smoothly

Ob. G. P. *f* 7

Cl. G. P. *ben f* 3

Bsn. G. P. *f* 3

Hn. G. P. solo legato 3 *ben f*

Tpt. G. P. solo legato 3 *ben f*

Tbn. G. P. *f* 3

Perc. 1 G. P. glock smoothly 7 *f*

Perc. 2 G. P.

Pno. 196 197 198 199 200
(S^{ve}) 6
(S^{ve}) 6
G. P. smoothly *f* loco 7

196 197 198 199 200

Vln. 1 G. P. *ff* *f* 3

Vln. 2 G. P. *ff* *unis.* *ben f* 3

Vla. G. P. *ff* *f* 3

Vlc. G. P. *ff* *unis.* *pizz.* *f*

Cb. G. P. *f* 3

201 202 203

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1
(glock)

Perc. 2
(chimes)

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.
(pizz.)

Cb.

Detailed description of the musical score: The score is for measures 201, 202, and 203. The Flute (Fl.) part features a complex melodic line with many slurs and ties, and several groups of seven notes marked with a '7'. The Oboe (Ob.) part has a few notes with slurs. The Clarinet (Cl.) part has a few notes with slurs. The Bassoon (Bsn.) part has a triplet of three notes in measure 201 and a few notes with slurs. The Horn (Hn.) part has a few notes with slurs. The Trumpet (Tpt.) part has a few notes with slurs. The Trombone (Tbn.) part has a triplet of three notes in measure 201 and a few notes with slurs. Percussion 1 (Perc. 1) plays a glockenspiel part with a complex rhythmic pattern of eighth and sixteenth notes, with several groups of seven notes marked with a '7'. Percussion 2 (Perc. 2) plays chimes with a few notes. The Piano (Pno.) part has a complex accompaniment with many slurs and ties, and several groups of seven notes marked with a '7'. The Violin 1 (Vln. 1) part has a few notes with slurs. The Violin 2 (Vln. 2) part has a few notes with slurs. The Viola (Vla.) part has a triplet of three notes in measure 201 and a few notes with slurs. The Violoncello (Vlc.) part is marked '(pizz.)' and has a few notes with slurs. The Contrabass (Cb.) part has a triplet of three notes in measure 201 and a few notes with slurs.

204 205 206

Fl.

Ob.

Cl.

Bsn.

204 205 206

Hn.

Tpt.

Tbn.

Perc. 1
(glock)

Perc. 2

204 205 206

Pno.
(S^{va})

204 205 206

Vln. 1
ossia: separate bows

Vln. 2
ossia: separate bows

Vla.

Vlc.
(pizz.)

Cb.

Detailed description of the musical score: The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The third system includes Percussion 1 (Perc. 1) with a Glockenspiel (glock) and Percussion 2 (Perc. 2). The fourth system is for Piano (Pno.), with a first staff for the right hand and a second staff for the left hand, both marked with a first position (S^{va}). The fifth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score contains various musical notations such as slurs, ties, triplets, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 204, 205, and 206 are indicated at the top of each system.

molto rit. -----

210

207 208 209

Fl.

Ob.

Cl.

Bsn.

207 208 209 210

Hn.

Tpt.

Tbn.

(glock)

Perc. 1

Perc. 2

207 208 209 210

Pno.

(8va)

15^{ma}

molto rit. -----

210

207 208 209

Vln. 1

Vln. 2

Vla.

Vcl. (pizz.)

Cb.

unis.

arco

----- *a tempo* ----- *ritard* ----- (♩ = 76)

211 212 213 214

Fl. *ff* *mp*

Ob. *ff* *mp*

Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. *ff* *mp*

Tpt. *ff* *mf*

Tbn. *ff* *p*

Perc. 1 (glock) *ff* *p* to crotales

Perc. 2 (chimes) *ff*

Pno. *ff* *pp*

Vln. 1 *ff* *p* *ppp* *sul tasto*

Vln. 2 *ff* *mp*

Vla. *ff* *mp*

Vlc. *ff* *p*

Cb. *ff* *p*

9. Shadows at Dusk

Very Still ♩ = 76

216

217

218

219

220

Fl.
Ob.
Cl.
Bsn.

215

216

217

218

219

220

Hn.
Tpt.
Tbn.

crotales

Perc. 1
Perc. 2

Pno.

Very Still ♩ = 76

215

216

217

218

219

220

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

ppp

221

222

223

224

225

226

227

Fl.

Ob.

Cl.

Bsn.

221

222

223

224

225

226

227

Hn.

Tpt.

Tbn.

(crotales)

Perc. 1

(chimes)

Perc. 2

221

222

223

224

225

226

227

Pno.

221

222

223

224

225

226

227

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

228

229

230

Tempo I° ♩ = 92

231

232

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

tr.

ff

mf

fff

ff

mf

fff

ff

mf

fff

ff

mf

fff

ff

mf

fff

ff

mf

fff

ff

mf

fff

glock

ff

mf

fff

damp

timp.

(ossia: B.D. if logistically difficult to get to timp.)

sfp

fff

228

229

230

231

232

ff

mf

fff

Tempo I° ♩ = 92

231

232

ord.

ord.

ord.

ord.

ord.

div.

ff

mf

fff

ff

mf

fff

ff

mf

fff

ff

mf

fff

ff

mf

fff