

**FRASER JEREMY PIKE**

**Ph.D.**

**2000**

**Volume II**

# **A STREET UNDER SIEGE**

for

**Symphony Orchestra**

**JEREMY PIKE**

1997

**THESIS CONTAINS  
CD/DVD**

First Performance: 6 December 1997, Goldsmiths College Great Hall, London  
Goldsmiths Sinfonia, Conductor: Simon McVeigh

Winner of Goldsmiths Postgraduate Composition Prize, 1997

## INSTRUMENTATION

3 Flutes (1<sup>st</sup> doubling Piccolo, 3<sup>rd</sup> doubling Alto Flute)

2 Oboes (2<sup>nd</sup> doubling Cor Anglais)

3 Clarinets (3<sup>rd</sup> doubling Bass Clarinet)

2 Bassoons

4 Horns

4 Trumpets

2 Tenor Trombones

1 Bass Trombone

Tuba

Timpani

Percussion: Player 1: Marimba, Xylophone, Glockenspiel, Tubular Bells,  
Bass Drum, Cymbals

Player 2: Vibraphone, Tubular Bells, Suspended Cymbal,  
Four Temple Blocks

Player 3: Tubular Bells, Suspended Cymbal, Tam Tam,  
Bass Drum, Triangle, Four Templeblocks,  
Bongos (pair), Congas (pair),  
Four Tom Toms, Side Drum, Mark Tree (or Bell Tree).  
(Note - only one set of Tubular Bells required)

Harp  
Strings

N.B. Instruments are shown at transposed pitch in the score.

## Notes on Performance

- The accelerando figure which recurs throughout the piece should start at about the speed of a quaver and accelerate to approximately demisemiquaver speed. Where this figure appears on its own it should be played with the articulation shown at the start, i.e. starting slightly detached and ending staccato. Where accelerando figures appear as part of a longer phrase (for example bar 72, upper strings) they should be played more legato, although here separate bows are required in combination with a glissando. The overall length of the figure may be determined by the number of beats in the remainder of the bar.
- From bar 265 to the end the accelerando figure is reversed to become a ritardando.
- Where strings have this accelerando figure they should play divisi in their own tempo. However, pairs or trios of woodwind or brass instruments (e.g. flutes 1 & 2 in bar 5) and pairs of solo strings (e.g. each pair of violas in bar 92) should play together.
- Stems without noteheads indicate repeated notes of the same pitch except where glissandos are required.
- Quarter-tones are indicated by  $\frac{1}{4}$  and  $\frac{1}{4}$ , three-quarter sharps and flats by  $\frac{1}{4}\sharp$  and  $\frac{1}{4}\flat$ .
- Harp quarter-tones in b.132 and b.284 are to be achieved by retuning the strings as instructed in the score.

Duration 17'

# A Street under Siege

See Full Contents

### **for Full Orchestra**

Jeremy Pike

Jeremy Pike

**Moderato L.78**

**Flute 1/Piccolo**

**Flute 2**

**Flute 3/alto flute**

**Oboe 1**

**Oboe 2/cor ang.**

**Clarinet 1 in Bb**

**Clarinet 2 in Bb**

**Clar. 3/Bass Cl.**

**Bassoon 1**

**Bassoon 2**

**Horns 1-2 in F**

**Horns 3-4 in F**

**Trumpets 1-2 in C**

**Trumpets 3-4 in C**

**Trombone 1-2**

**Bass Trombone**

**Tuba**

**Timpani**

**Percussion 1**

**Percussion 2**

**Percussion 3**

**Harp**

**Violin 1**

**Violin 2**

**Viola**

**Cello**

**Double bass**

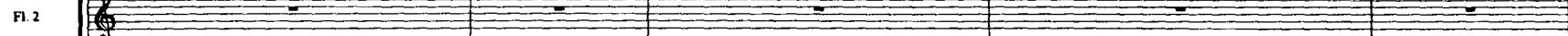
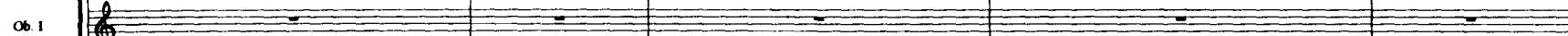
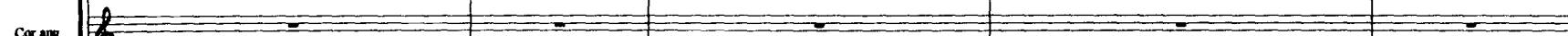
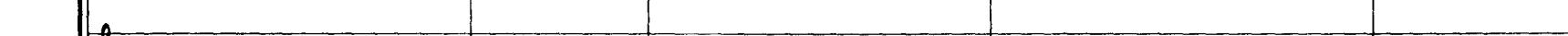
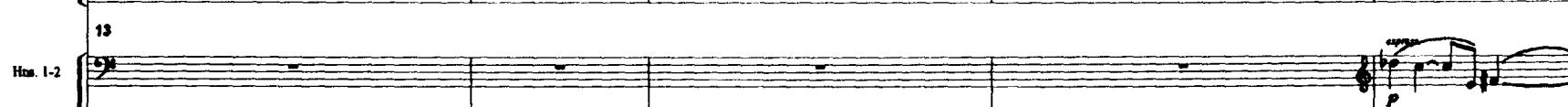
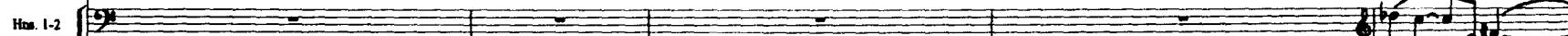
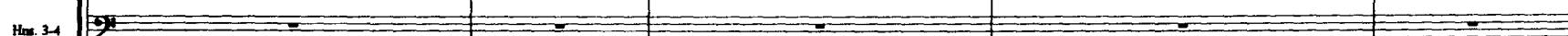
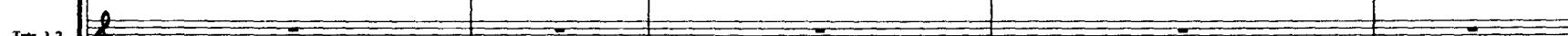
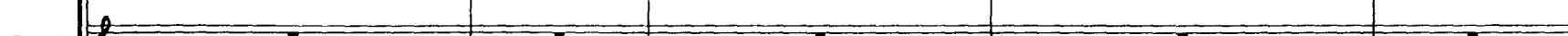
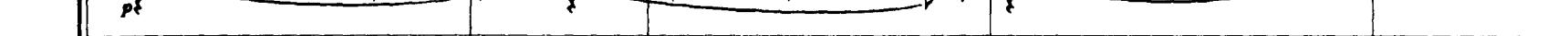
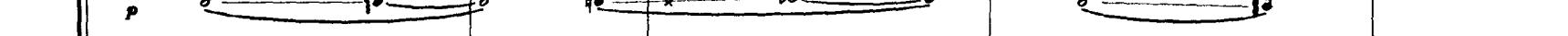
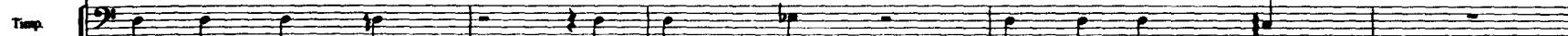
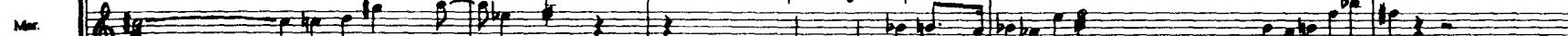
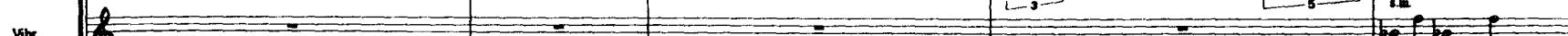
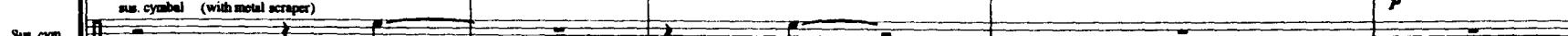
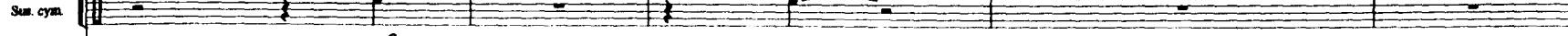
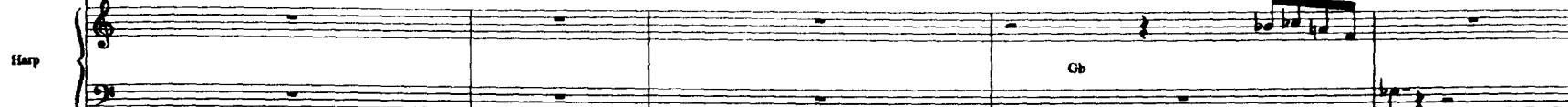
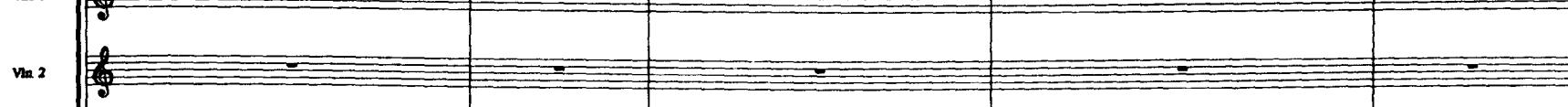
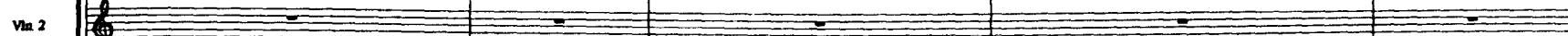
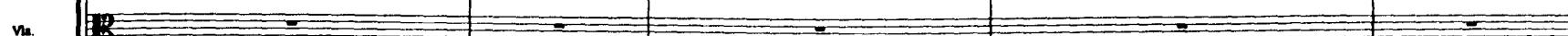
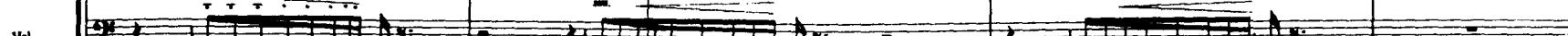
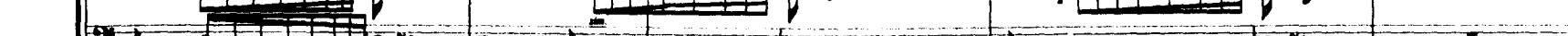
Musical score for orchestra and piccolo, page 7. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Cor anglais, Clarinet 1, Clarinet 2, Bassoon, and Bassoon 2. The piccolo part is indicated above the flute staves. The score shows various musical measures with dynamics such as *ff*, *p*, *mp*, and *mf*. The Cor anglais part has a dynamic of *p appass.* Measure 7 starts with a dynamic of *ff*. Measures 8-9 show a transition with *p* dynamics. Measures 10-11 show a continuation with *mp* dynamics. Measures 12-13 show a final section with *mf* dynamics. The piccolo part has a dynamic of *p* at the beginning of measure 7, followed by *ff* in measure 8. The Cor anglais part has a dynamic of *p appass.* The bassoon and bassoon 2 parts have dynamics of *p* throughout the measures.

Musical score for measures 7-11:

- Tim.**: Measures 7-10: Rests. Measure 11: Dynamic *mp*, sustained note, dynamic *pp*. Measure 12: Dynamic *tr*.
- Glock.**: Measures 7-10: Rests. Measure 11: Dynamic *f*, eighth-note pattern. Measure 12: Dynamic *f*, eighth-note pattern.
- Vibr.**: Measures 7-10: Rests. Measure 11: Dynamic *ff*, sixteenth-note pattern. Measure 12: Dynamic *ff*, sixteenth-note pattern.
- S.D.**: Measures 7-10: Rests. Measure 11: Dynamic *ff*, sixteenth-note pattern. Measure 12: Dynamic *ff*, sixteenth-note pattern.

Measure 12 includes dynamics for marimba (soft sticks) and vibraphone (c.m.). Measure 13 includes dynamics for vibraphone (c.m.) and snare drum (l.v.). Measure 14 includes dynamics for vibraphone (c.m.) and snare drum (l.v.).

A musical score for the Harp. The left page shows measures 11 and 12. Measure 11 starts with a rest followed by a melodic line consisting of eighth-note pairs (Cb, Db), (E, G), (F, A), (G, B), (A, C), (B, D), (C, E), (D, F). Measure 12 begins with a bass note (Cb) and a treble note (B). The right page shows measures 13 through 16, each starting with a bass note (Cb) and a treble note (B).

Picc. 
  
 Fl. 2 
  
 Fl. 3 
  
 Ob. 1 
  
 Cor ang. 
  
 Clar. 1 
  
 Clar. 2 
  
 B. cl. 
  
 Bn. 1 
  
 Bn. 2 
  
 13 
  
 Horns 1-2 
  
 Horns 3-4 
  
 Tpts. 1-2 
  
 Tpts. 3-4 
  
 Trom. 1-2 
  
 Trom. 3 
  
 Tuba 
  
 13 
  
 Timp. 
  
 Mar. 
  
 Vib. 
  
 Sus. cym. 
  
 sus. cym. (with metal scraper) 
  
 13 
  
 Harp 
  
 Gb 
  
 13 
  
 Vln. 1 
  
 Vln. 2 
  
 Vla. 
  
 Vcl. 
  
 Db. 



24

Bute

Fl. 1

Fl. 2

Alto fl.

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. cl.

Bn. 1

Bn. 2

Hms. 1-2

Hms. 3-4

Tpts. 1-2

Tpts. 3-4

Tbn. 1-2

Tbn. 3

Tuba

24 *mf*

Temp.

Tub. B.

Vibr.

Tam T.

24 *mf*  
tubular bells

side drum (snares on)  
*tr* ~~~~~

*mf*

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hms. 1-2

Hms. 3-4

Tpts. 1-2

Tpts. 3-4

Tbn. 1-2

Tbn. 3

Tuba

Temp.

Marimba (hard sticks)

Vibr.

T. Bl.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Db.





A page from a musical score featuring a full orchestra and various percussion instruments. The score is divided into four systems of measures. The instrumentation includes Piccolo, Flutes 1-2, Flute 3, Oboes 1-2, Clarinets 1-2, Bassoon 1, Bassoon 2, Horns 1-2, Horns 3-4, Trombones 1-2, Trombone 3, Tuba, Timpani, Bass Drum, Tubular Bells, Bongos (with sticks), Congas, Harp, Violin 1, Violin 2, Viola, and Cello. Dynamic markings such as *ff*, *p*, *tr*, and *gliss* are present throughout the score.

44 8<sup>th</sup>

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hms. 1-2

Hms. 3-4

Tpts. 1-2

Tpts. 3-4

Tba. 1-2

Tba. 3

Tuba

Timpani

B.D.

Tub. B.

Bg./Cg.

Harp

Vla. 1

Vla. 2

Vla.

Vcl.

Db.

alto flute

marimba (soft sticks)

sus cymbal (wooden sticks)

- 10 -

49

Picc.

Fl. 2

Alto fl. 5 5 pp

Ob. 1 cor anglais 5 p

Cor ang. 5

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Tbn. 1-2

Tbn. 3

Tuba

58

Timp.

Mar. 5 marimba (soft sticks) 3

Vib. vibraphone (c.m.) 3 p

Tub. B. tubular bells 3 p

Harp 3 p

glock (s.s.) p

pp

59

Vln. 1 3

Vln. 2 3 pp

Vla. 3

Vcl. 3

Db. 3



63

Bassoon: *p*, *f*, *f*

Fl. 1

Fl. 2

Alto Fl.

Ob. 1

Cor ang.

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Thms. 1-2

Thm. 3

Tuba

63

Timpani

Clock

Vibr.

Sus. cym.

63

Harp

63

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

- 13 -

*poco accel.*      *Poco più mosso* L. 84

Fl. 1  
 Fl. 2  
 Alto fl.  
 Ob. 1  
 Cor ang.  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 Bn. 1  
 Bn. 2  
 Hns. 1-2  
 Hns. 3-4  
 Tpts. 1-2  
 Tpts. 3-4  
 Tbrns. 1-2  
 Tbrn. 3  
 Tuba  
 Timp.  
 Xyl.  
 Vib.  
 Sus. cym.  
 Harp  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Db.

72

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Cor ang.  
Clar. 1  
Clar. 2  
Clar. 3  
Bsn. 1  
Bsn. 2

Hm. 1-2  
Hm. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Thns. 1-2  
Thn. 3  
Tube

Timp.  
Mar.  
Vibr.  
Sus. cym.

Harp  
DEGB  
F#  
A#

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Db.

72

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Cor ang.  
Clar. 1  
Clar. 2  
Clar. 3  
Bsn. 1  
Bsn. 2

Hm. 1-2  
Hm. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Thns. 1-2  
Thn. 3  
Tube

Timp.  
Mar.  
Vibr.  
Sus. cym.

Harp  
DEGB  
F#  
A#

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Db.

76

Fl 1

Fl 2

Fl 3

Ob. 1

Cor ang.

Clar. 1

Clar. 2

Clar. 3

Bsn. 1

Bsn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Thms. 1-2

Tba. 3

Tube

76

Temp.

Mar.

Vibr.

Sus. cym.

76

Harp

Vla. 1

Vla. 2

Vcl.

Do.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

oboe

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Thms. 1-2

Thm. 3

Tuba

Temp.

Mari.

Vibr.

Sus. cym.

Harp

DDEB

EG

f

CFB

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

86

F1. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
Clar. 3  
Bn. 1  
Bn. 2

Hms. 1-2  
Hms. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Thos. 1-2  
Tbn. 3  
Tube  
Timp.  
Mar.  
Vibr.  
Sub. cym.

87

Harp  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Db.

AD

$\frac{2}{3}$

div. v legato zin.

$p$

$p$

24

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
Clar. 3  
Bn. 1  
Bn. 2  
Hns. 1-2  
Hns. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Thms. 1-2  
Tba. 3  
Tube  
Timp.  
Mar.  
Vibr.  
Sus. cym.  
Harp  
Vla. 1  
Vla. 2  
Vla.  
Vcl.  
Db.









132

Fl. 1

Fl. 2

Alto Fl.

Ob. 1

Cor ang.

Clar. 1

Clar. 2

Clar. 3

Bsn. 1

Bsn. 2

132

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Tbs. 1-2

Tba. 3

Tuba

132

vibraphone (c.m.)  
mark tree

p 1

Return A and E to normal pitch before b 143

132

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

D. b.

138

Piccolo: *p*, *l. 3*

Fl. 2: *p*, *l. 3*

Alto fl.

Ob. 1: *p*, *l. 3*

Ob. 2

Clar. 1: *l. 5*

Clar. 2

Clar. 3

Bn. 1

Bn. 2

138

Hns. 1-2

Hns. 3-4

Tpts. 1-2: *p*, *l. 2*

Tpts. 3-4: *pp*, *l. 3*, *sens sord.*

Tbn. 1-2: *p*

Tbn. 3: *pp*, *p*

Tube

139

Timpani

Mar.

Vibr.

Mark T.

marimba (soft sticks): *p*, *mp*

Harp: *pp*, *8m*, *A#*, *p*, *Bb*, *p*

Vln. 1

Vln. 2: *con sord.*

Vla.

Vcl.: *v*, *pp*, *div.*

Db.: *p*

Picc.  
 Fl. 2  
 Alto fl.  
 Ob. 1  
 Cor ang.  
 Clar. 1  
 Clar. 2  
 B. Cl.  
 Bass. 1  
 Bass. 2  
 145  
 Hns. 1-2  
 Hns. 3-4  
 Tpts. 1-2  
 Tpts. 3-4  
 Tbn. 1-2  
 Tbn. 3  
 Tuba  
 Timpani  
 Maracas  
 Vibraphone  
 Mar. 1  
 sus. cymbal (wooden sticks)  
 146  
 Harp  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Db.



Picc. 158 *Poco più mosso* 169  
 Fl 2  
 Fl 3  
 Ob 1  
 Ob 2  
 Clar 1  
 Clar 2  
 B Cl  
 Bn 1  
 Bn 2  
 Hns 1-2  
 Hns 3-4  
 Tpts 1-2  
 Tpts 3-4  
 Tbas 1-2  
 Tba 3  
 Tuba  
 Temp.  
 Clock  
 Vibr.  
 T Bl.  
 Harp  
 Vln 1  
 Vln 2  
 Vla.  
 Vcl.  
 Db.

163

Fl. 1  
Fl. 2  
Fl. 3 (98)  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
Clar. 3  
Bn. 1  
Bn. 2  
Hns. 1-2  
Hns. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Thos. 1-2  
Thos. 3  
Tuba  
Timp.  
Glock.  
Vibr.  
Tam T.  
sus. cymbal (wooden sticks)  
Harp  
E G# I.v.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Db.





177

Fl. 1      Fl. 2      Fl. 3      Ob. 1      Cor ang.      Clar. 1      Clar. 2      B. Cl.      Ba. 1      Ba. 2

Hms. 1-2      Hms. 3-4      Tpts. 1-2      Tpts. 3-4      Tbn. 1-2      Tba. 3      Tube

177

Timp.      Glock.      Vib.      Tam. T.

177

Harp

177

Vln. 1      Vln. 2      Vla.      Vcl.      Db.

18

8

G<sub>b</sub>

poco a poco cresc.

181

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Cor ang.  
Clar. 1  
Clar. 2  
B. Cl.  
Bn. 1  
Bn. 2

Hns. 1-2  
Hns. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Tbns. 1-2  
Tbn. 3  
Tuba

Timp.  
Glock.  
Vibe.  
Tim. T.

Harp

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D. b.

185

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Ba. 1  
Ba. 2

Hns. 1-2  
Hns. 3-4  
Tpts. 1-2  
Tpts. 3-4  
Tbms. 1-2  
Tba. 3  
Tuba

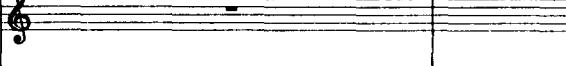
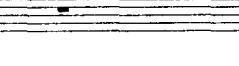
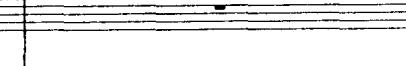
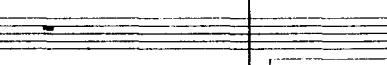
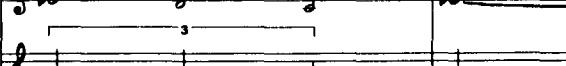
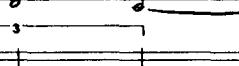
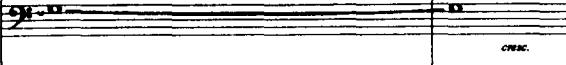
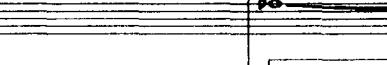
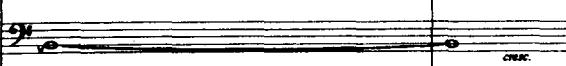
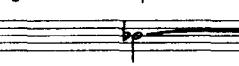
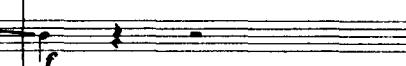
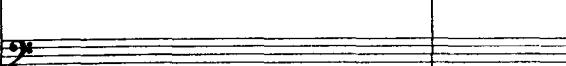
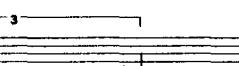
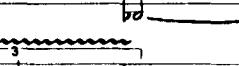
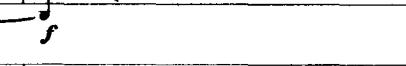
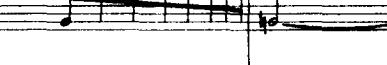
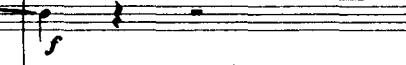
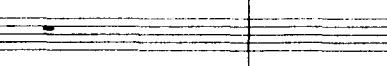
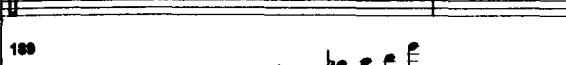
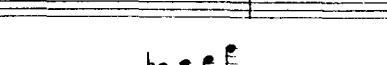
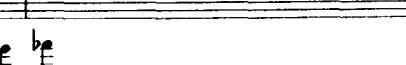
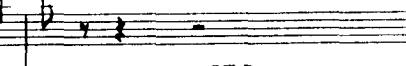
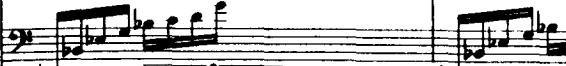
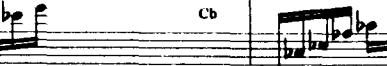
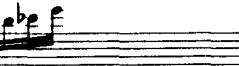
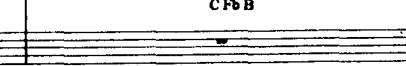
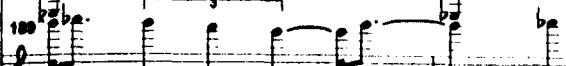
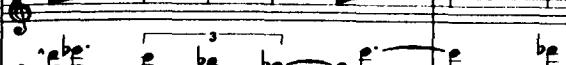
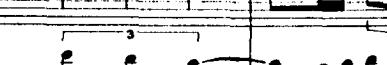
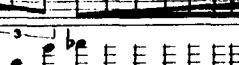
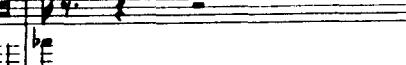
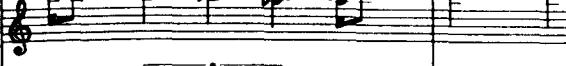
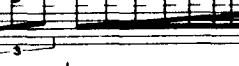
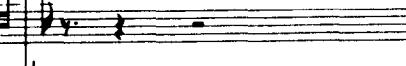
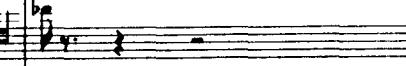
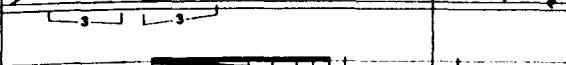
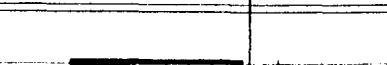
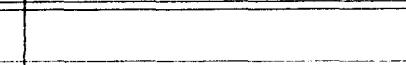
Timp.  
Clock  
Vibr.  
Tr.

186

Harp

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Db.

Fl. 1  
 Fl. 2  
 Fl. 3  
 Ob. 1  
 Ob. 2  
 Clar. 1  
 Clar. 2  
 B. Cl.  
 Bn. 1  
 Bn. 2  
 Hms. 1-2  
 Hms. 3-4  
 Tpts. 1-2  
 Tpts. 3-4  
 Tbss. 1-2  
 Tba. 3  
 Tube  
 Timp.  
 Clock  
 Vib.  
 Tri.  
 Harp  
 Vln. 1  
 Vln. 2  
 Vla.  
 Ccl.  
 Db.

188   
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 188 

Fl 1

Fl 2

Fl 3

Ob 1

Ob 2

Clar 1

Clar 2

Clar 3

Bn 1

Bn 2

Hns 1-2

Hns 3-4

Tpts 1-2

Tpts 3-4

Thms 1-2

Thms 3

Tuba

Timpani

Clock

Vibr.

Tam T.

Harp

Vln 1

Vln 2

Vla.

Vcl.

Db.



Musical score for orchestra and ensemble, page 201. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon 1, Bassoon 2, Horn 1-2, Horn 3-4, Trombones 1-2, Trombones 3-4, Bass Trombone 1-2, Bass Trombone 3, Timpani, Glockenspiel, Trombone 1 (with slides), Trombone 2, Bass Trombone 3 (with slides), Harp, Violin 1, Violin 2, Viola, and Double Bass. The score features complex rhythmic patterns, dynamic markings like *ff*, *p*, and *mf*, and performance instructions such as "tempo blocks" and "tempo met." Measures 201-203 are shown.



Picc. 200  
 Fl. 2  
 Fl. 3  
 Ob. 1  
 Ob. 2  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 Bass. 1  
 Bass. 2  
 200  
 Hns. 1-2  
 Hns. 3-4  
 Tpts. 1-2  
 Tpts. 3-4  
 Tbos. 1-2  
 Tbn. 3  
 Tuba  
 200  
 Timp.  
 Glock.  
 Vib.  
 Tom T.  
 Harp  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Db.



Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Thrs. 1-2

Thrs. 3

Tuba

Tim.

Clock

Vibr.

Tam T

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Fl. 1  
 Fl. 2  
 Fl. 3  
 Ob. 1  
 Ob. 2  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 Bassoon 1  
 Bassoon 2  
 221  
 Hns. 1-2  
 Hns. 3-4  
 Tpts. 1-2  
 Tpts. 3-4  
 Tbn. 1-2  
 Tbn. 3  
 Tuba  
 Timpani  
 Glock.  
 Cymbals  
 Tam-Tam  
 221  
 downward thumb glissandi ad lib  
 Harp  
 C# D E F G# A B  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Db.

225

H. 1

H. 2

H. 3

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hms. 1-2

Hms. 3-4

Tpts. 1-2

Tpts. 3-4

Thms. 1-2

Bna. 3

Tuba

Timpani

Glock.

Vib.

Tam T.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

D.



Ft. 1

Ft. 2

poco a poco cresc.

Alt. II

poco a poco cresc.

Ob. 1

cor anglais

f cresc.

f cresc.

Cor ang.

Clar. 1

poco a poco cresc.

Clar. 2

poco a poco cresc.

Clar. 3

poco a poco cresc.

Bn. 1

Bn. 2

Hms. 1-2

Hms. 3-4

Tpts. 1-2

Tpts. 3-4

Tbos. 1-2

Tbos. 3

Tuba

Temp.

Glock.

glock (s.s.)

Vibr.

marimba (soft sticks)

poco a poco cresc.

triangle

Tab. B.

tubular bells

Harp

poco a poco cresc.

Vln. 1

Vln. 2

poco a poco cresc.

Vla.

poco a poco cresc.

Vcl.

poco a poco cresc.

Db.

poco a poco cresc.

242

Fl. 1

Fl. 2

Alto fl.

Ob. 1

Cor ang.

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Thbs. 1-2

Tbn. 3

Tuba

Temp.

Mus.

Vibr.

Sus. cym.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

D. b.



Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bn. 1

Bn. 2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Tbars. 1-2

Tbar. 3

Tuba

Timpani

Glock.

Vibr.

Tub. B.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

Meno mosso L.78

Fl 1  
Fl 2  
Fl 3  
Ob 1  
Ob 2  
Clar 1  
Clar 2  
Clar 3  
Bn 1  
Bn 2

260

alto flute      cor anglais

Hsn 1-2  
Hns 3-4  
Tpts 1-2  
Tpts 3-4  
Tbas 1-2  
Tba 3  
Tuba

260

Temp.  
Clock  
Vibr.  
Tr.

260

maracas      bass drum

Harp

Vln 1  
Vln 2  
Vla  
Vcl  
D

271 Adagio 156

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Cor ang.

Clar. 1

Clar. 2

B. Cl.

Bn. 1

Bn. 2

Musical score page 271, measures 1-2, 3-4, and 5-6. The score includes parts for Bassoon 1-2, Trombone 3-4, Trombones 1-2, Trombones 3-4, Bassoon 1-2, Trombone 3, and Tuba. Measure 1-2: Bassoon 1-2 and Trombone 3-4 play eighth notes. Measure 3-4: Trombones 1-2 play eighth notes. Measure 5-6: Trombones 1-2 play eighth notes; Trombones 3-4 play eighth notes; Bassoon 1-2 plays eighth notes; Trombone 3 plays eighth notes; Tuba plays eighth notes.

Musical score page 271, measures 1-10. The score includes parts for Marimba (soft sticks), Vibraphone, Bass Drum (B.D.), and Tubular Bells. The Marimba part features a rhythmic pattern of eighth and sixteenth notes. The Vibraphone part has sustained notes. The Bass Drum part has a steady eighth-note pattern. The Tubular Bells part begins in measure 10.

A musical score for Harp, page 271. The score consists of five staves. The first staff shows a bass clef, a key signature of A major (two sharps), and a common time signature. The second staff shows a treble clef, a key signature of D major (one sharp), and a common time signature. The third staff shows a bass clef, a key signature of B major (two sharps), and a common time signature. The fourth staff shows a treble clef, a key signature of F# major (one sharp), and a common time signature. The fifth staff shows a bass clef, a key signature of C major (no sharps or flats), and a common time signature. Measure 1 starts with a rest followed by a dynamic 'p'. Measure 2 starts with a rest followed by a dynamic 'pp'. Measure 3 starts with a rest followed by a dynamic 'f'. Measures 4 and 5 are blank.

Picc 278 piccolo  
 Fl 2  
 Fl 3  
 Ob 1  
 Cdr ang.  
 Clar 1  
 Clar 2  
 B cl  
 Ba 1  
 Ba 2  
 278  
 Hns 1-2  
 Hns 3-4  
 Tpts. 1-2  
 Tpts. 3-4  
 Tba 1-2  
 Tba 3  
 Tuba  
 278  
 Timp.  
 Mar.  
 vibrate (c.m.)  
 Vibe  
 Tub. B.  
 278  
 Harp  
 Tune middle C and next C above a quarter-tone sharp  
 278  
 Vla. 1  
 Vla. 2  
 Vla.  
 Vcl.  
 Db

Musical score for orchestra, page 282, measures 3-5. The score includes parts for Picc., Fl. 2, Fl. 3, Ob. 1, Cor ang., Clar. 1, Clar. 2, B. Cl., Bn. 1, and Bn. 2. Measure 3 starts with a dynamic of  $\frac{3}{4}$  time signature. Measures 4 and 5 start with a dynamic of  $\frac{5}{4}$  time signature. Various dynamics are indicated throughout the measures, including  $pp$ ,  $dm.$ , and  $ppp$ . Measure 5 ends with a dynamic of  $\frac{6}{4}$ .

282

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tpts. 3-4

Thms. 1-2

Thm. 3

Tuba

282

tr ~~~~~

Tim.

Mar.

Vibr.

Tub. B.

282 ppp  
bongos (with hands)

pp

pp

ppp l.v.  
pp

pp

Harp

282

Vln. I

Vln. 2

Vla.

Vcl.

Db.

div.  
acc.  
mf pizz.  
gliss. (ad lib.)

div.  
mf pizz.  
gliss. (ad lib.)

pppp

piano