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2006

Co-commissioned by the Minnesota Orchestra,
the London Symphony Orchestra, and the New York City Ballet

First performed on January 19, 1994 at Orchestra Hall in Minneapolis
by violinist Jorja Fleezanis with the Minnesota Orchestra conducted by Music Director Edo De Waart

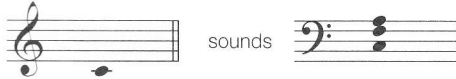
First performed as the Peter Martins ballet "Adams Violin Concerto" on June 1, 1995
at the New York State Theater by violinist Guillermo Figueroa with the New York City Ballet Orchestra
conducted by Gordon Boelzner

First recorded by violinist Gidon Kremer with the London Symphony
conducted by Kent Nagano on Nonesuch 79360

SAMPLER 1

Description of patches

1 "Gold"

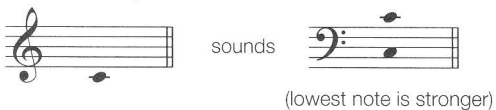


A soft sound similar to a harp but without the sharp attack of a harp

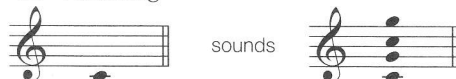
2 "Harp" sampled harp

3 "Jamaican" sampled steel drum

4 "Jazz Organ"



5 "Vectoring"

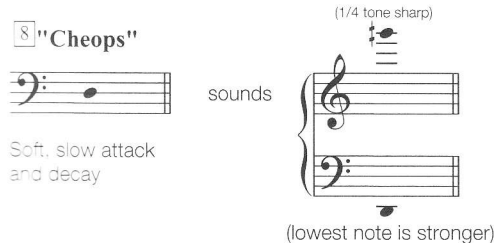


A complex polyphonic sound with slow attack and decay and pronounced vibrato

6 "Electric Piano"

typical Fender Rhodes electric piano

7 "Harp" sampled harp

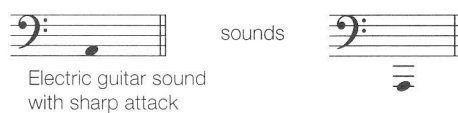


Soft, slow attack and decay

9 "Jamaican"

10 "Harp"

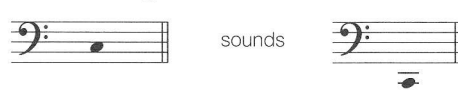
11 "Guitar"



Electric guitar sound with sharp attack

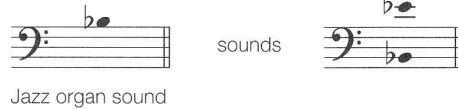
12 "Harp"

13 "Jazz Organ"



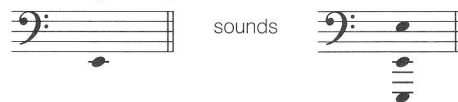
14 "Jamaican"

15 "Fourths"



Jazz organ sound

16 "Gospel Organ"



(lowest note is stronger)

SAMPLER 2

Description of patches

1 "Glisten"

A bell-like sound with a 1/2 second delay

2 "Vectoring" same as Patch **5** of Keyboard 1

3 "Harp" sampled harp

4 "Harp"

5 "Jamaican" same as Patch **3** of Keyboard 1

6 "Glock"

sampled glockenspiel

7 "Harp"

8 "Jamaican"

9 "Marimba" sampled marimba, sounds as written

10 "Water Flute" a complex polyphonic sound with expanding spectrum and echo decay

11 "Sweeps"

quickly undulating sine waves

12 "Vectoring"

13 "Harp"

14 "Vox"

sampled voice with phase shifter

15 "Harp"

16 "Vox"

17 "Vectoring"

18 "Organ"

(lowest note is stronger)

19 "Harp"

20 "Organ"

21 "Pipes"

(lowest note is stronger)

22 "Harp"

23 "Glock"

24 "Gospel Organ" same as patch **16** of Keyboard 1

25 "Piano"

Instrumentation

2 Flutes (1st and 2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Clarinets in B \flat (2nd doubling Bass Clarinet B \flat)
2 Bassoons
2 Horns in F
Trumpet in C
Percussion (2 players)*
2 Keyboards†
Solo Violin
Strings (minimum 6.6.5.5.2)

***Percussion 1:** Marimba, Tubular Chime (D above middle C), 2 Bongo Drums, 2 Conga Drums, Bass Drum, Suspended Cymbal, Tambourine

***Percussion 2:** Timpani, 3 Bongo Drums, Conga Drum, Guiro, Vibraphone (bowed), Tubular Chimes, Clave, High Cowbell

†Keyboards: The orchestration calls for two keyboard synthesizers or samplers. The original, preferred version is for a Yamaha SY99 and a Kurzweil K2000 keyboard synthesizer. However, the concerto may also be played with two Kurzweil K2000 keyboard samplers. Synthesizer and sampler software provided by the publisher is designed for specific models, and is not interchangeable with other models or brands. Consult publisher for current status or visit www.earbox.com.

Duration: ca. 33 minutes

Solo violin part and piano reduction available for sale
M-051-35161-9

Performance materials and keyboard software
are available from the Boosey & Hawkes Rental Library

for David Huntley
VIOLIN CONCERTO

JOHN ADAMS

I.

$\text{♩} = 78$

Flute 1

Piccolo 2

Oboe 1

English Horn

Clarinet 1 in Bb

Bass Clarinet in Bb

Bassoon 1
2

Horn in F 1
2

Trumpet in C

Percussion 1
2

1 "Gold"

Synthesizer 1
p sempre sostenuto

Synthesizer 2

Solo Violin
dolce, cantabile
mp *mp* *mf*

$\text{♩} = 78$

Violin I
top ½ only
con sord.
mp

Violin II
top ½ only
con sord.
p

Viola
top ½ only
con sord.
p

Violoncello
top ½ only
con sord.
p

Contrabass
top ½ only
(senza sord.)
p

6

Synth. 1

Solo Vln. *détaché dolce*
f *p* *mp*

Vln. I *mp*

Vln. II

Vla.

Vcl.

Cbs.



10

Cl. 1
in Bb *solo*
pp

Synth. 1

Solo Vln. *détaché dolce*
p *mf*

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

14

Cl. 1
in Bb

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

=

18

Cl. 1
in Bb

Synth. 1

[1] "Glisten"

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

23

Cl. I
in B \flat

Synth. 1

[2] "Vectoring"

Synth. 2

Solo Vln.

Vln. II

Vla.

Vcl.

Cbs.

27

Cl. I
in B \flat

Bass Clarinet

Bass Cl.
in B \flat

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

tutti. pizz.

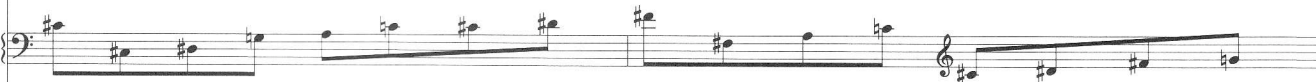
30

Cl. 1
in BbBass Cl.
in Bb

Bsn. 1



Synth. 1



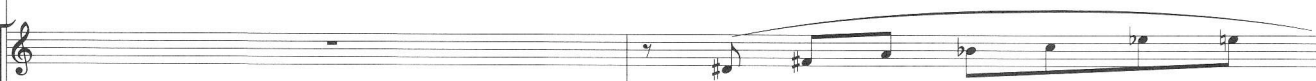
Synth. 2



Solo Vln.



Vln. I



Vln. II



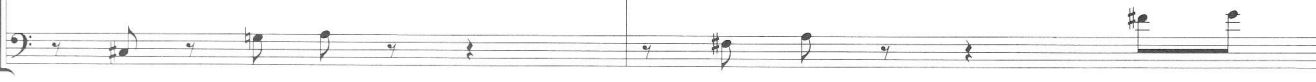
Vla.



Vcl.



Cbs.



32

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
in B \flat

Bass Cl.
in B \flat

Bsn. 1

Synth. 1

Synth. 2

scherzando e leggero

Solo Vln.
p *poco più f* *p* *mf*

Vln. I

Vln. II

Vla. I

Vla. II

Vel. I

Vel. II

Cbs.

36

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
in B \flat

Bass Cl.
in B \flat

Bsn. 1

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

mf *p* *mp* *mf*

8va *loco*

arco

(pizz.)

Detailed description: This is a page of a musical score, page 36. It features a variety of instruments. The woodwind section (Fl. 1, Ob. 1, Eng. Hn., Cl. 1 in B \flat , Bass Cl. in B \flat , Bsn. 1) is mostly silent. The string section (Vln. I, Vln. II, Vla. I, Vla. II, Vcl. I, Vcl. II, Cbs. I, Cbs. II) is active. Vln. I and II play a melodic line. Vla. I and II play a similar line. Vcl. I and II play a more complex, rhythmic line. Cbs. I and II play a bass line. A Solo Violin part is also present, featuring dynamic markings of *mf*, *p*, *mp*, and *mf*. Two synthesizer parts (Synth. 1 and Synth. 2) are also present. Synth. 1 plays a melodic line, and Synth. 2 plays a more rhythmic line. Performance instructions like *arco* and *(pizz.)* are present for the cello parts. The page number 36 is at the top left, and the page number 7 is at the top right.

[illegible]

44

Fl. 1

Ob. 1

Eng. Hn.

Bsn. 1

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla. unis.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

This musical score page contains measures 44 through 47. The instrumentation includes Flute 1, Oboe 1, English Horn, Bassoon 1, Synth 1, Synth 2, Solo Violin, Violin I, Violin II, Viola (unison), Violoncello I, Violoncello II, Contrabass I, and Contrabass II. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 44 and 45 feature complex woodwind and string textures with many beamed sixteenth and thirty-second notes. Measure 46 shows a change in the woodwind parts, with the English Horn and Bassoon playing more sustained lines. Measure 47 continues the intricate string and woodwind patterns. The Solo Violin part includes a dynamic marking of *p* (piano) and an *8va* (octave up) instruction. The Viola part has a *unis.* (unison) marking. The woodwinds (Flute, Oboe, English Horn, Bassoon) have various articulations and slurs throughout the measures.

28

Fl. I

Ob. I

Eng. Hn.

Bass Cl.
in Bb

1

Bsn.

2

Hn. I
in F

Synth. 1

Synth. 2

Solo Vln.

8va
loco

p sempre

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

57 $\text{♩} = 82$

Ob. 1

Eng. Hn.

Cl. 1
in B \flat

Bass Cl.
in B \flat

1
Bsn.

2

Hn. 1
in F

Tpt. in C

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pp sempre

pp sempre

mp

con sord.
pp

(pp sempre)

f

f

détaché (but not "scherzando")

mp

delicately
p

mf

f

tutti

mf

f

pizz.

mf

f

62 $\text{♩} = 84$

Ob. 1 *p*

Eng. Hn. *mp*

Cl. 1 in Bb

1 Bsn.

2

Hn. 1 in F

Tpt. in C *p* *p*

Synth. 1 *mp*

Synth. 2

Solo Vln. *f*

Vln. I $\text{♩} = 84$

Vln. II

Vla.

Vcl. *div.* *unis.*

Cbs. *unis., pizz.* *f*

65 $\text{♩} = 86$

Ob. 1

Eng. Hn.

Cl. 1
in B \flat

Bass Cl.
in B \flat

1
Bsn.

2

Hn. 1
in F

Tpt. in C

Synth. 1

Synth. 2 *8va loco*

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

ff

8va loco

div.

f

ff

div.

unis.

69 $\text{♩} = 88$ Steady tempo

Ob. 1

Eng. Hn.

Cl. 1 in B \flat

Bass Cl. in B \flat

1 Bsn.

2 Bsn.

Hn. 1 in F

Tpt. in C

Synth. 1

Synth. 2 (non arp.)

Solo Vln.

Vln. I *div.* *ff*

Vln. II *div.* *ff*

Vla. *div.* *ff*

Vcl.

Cbs.

72

Ob. 1

Eng. Hn.

Cl. 1
in B \flat

Bass Cl.
in B \flat

1
Bsn.

2

Hn. in F

1

2

Tpt. in C

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

con sord.

pp

unis. div.

div. (pizz.)

ff

unis.

75

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

1

Bsn.

2

1

Hn. in F

2

Tpt. in C

Synth. 1

Solo Vln.

mp *mf* *mp* *mf* *mf*

p *p*

ff

8va *loco*

78

Ob. 1

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

1

Bsn.

2

1

Hn. in F

2

Tpt. in C

Solo Vln.

Cbs.

f *f* *mp* *mp* *mp* *ff*

mp *mp*

ff

(pizz.)
mf (let vibrate)

Suddenly a third faster

Suddenly a third faster

82

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

1

Bsn.

2

1

Hn. in F

2

Tpt. in C

Cbs.

mf

87

Ob. 1

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

1

Bsn.

2

1

Hn. in F

2

Tpt. in C

Vln. I

Vln. II

Vla.

Cbs.

mf

f *mp*

f *mp*

f *mp*

f *mp*

to Oboe 2

unis. (pizz.) *mp* *mf* *mp*

unis. (pizz.) *mp* *mf* *mp*

(pizz.) *mp* *mf* *mp*

92

Cl. I
in B \flat

Bass Cl.
in B \flat

1

Bsn.

2

Hn. in F

1

2

senza sord.

3 "Jamaican"

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

pp

détaché

f

mp

mf

pizz.

mp

96

Cl. 1
in Bb

Bass Cl.
in Bb

1

Bsn.
2

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

100

Bass Cl.
in Bb

1

Bsn.
2

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.
non div.

Cbs.

104

Fl. 1

Cl. 1
in Bb

Bass Cl.
in Bb

1
Bsn.

2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vel.

Cbs.

p

mp

8va *loco*

(non div.)

sfz

sim.

(pizz.)

f

4 "Harp"

107

Fl. 1

Picc. 2

Cl. 1
in B \flat

Bass Cl.
in B \flat

1

Bsn.
2

Hn. 1
in F

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

p

senza sord.

f

111

Picc. 2

Ob. 1

Cl. 1
in Bb

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Pico

pp

f

mf

div.

long and full



114

Picc. 2
mp

Ob. 1
mp

Cl. 1
in Bb
mp

4 "Jazz Organ"

Synth. 1
mp

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.
unis.

117

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.



120

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

8va

loco

123

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

f *mf*

mf *f* *mf*

f *mf*

mf *f* *mf*

f *mf*

(pizz.)

f

=

127

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

f *mf* *p* *mf* *p*

f *mf* *p* *mf* *p*

f *mf* *p* *mf* *p*

f *mf* *p* *mf* *p*

p *mf* *p*

f *mf* *p* *mf* *p*

131

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf *p* *mf* *p* *f* *mf* *p* *f* *p*



135

Bsn. 1

Perc. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Marimba

sfz *sfz* *sfz* *sim.*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

141

Fl. 1

Picc. 2

Bsn. 1

Perc. 1

Synth. 1

Solo Vln.

Ossia

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

8va

3

p

mp

f

sempre p

145

Fl. 1

Picc. 2

Bsn. 1

Perc. 1

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

tongued, accented
and always sostenuto

mf

8va.....

loco

f

p

div.

pp

pp

[6] "Electric Piano"

loco

158

Fl. 1

Picc. 2

Cl. 1 in B \flat

Bsn. 1

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vcl.

Cbs.

solo staccato

mf

f

p

always extremely short

always extremely short

161

Fl. 1

Picc. 2

Cl. 1 in B \flat

Bsn. 1

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vcl.

Cbs.

p

p

p

164

Fl. 1

Picc. 2

Cl. 1
in B \flat

Bass Cl.
in B \flat

Bsn. 1

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

The musical score for page 32, measures 164-166, is written for a large ensemble. The key signature has one flat (B \flat). The time signature is 4/4. The score includes parts for Fl. 1, Picc. 2, Cl. 1 in B \flat , Bass Cl. in B \flat , Bsn. 1, Tpt. in C, Perc. 2, Synth. 1, Synth. 2, Solo Vln., Vln. I, Vln. II, Vla., Vcl., and Cbs. The score features various musical notations including triplets, slurs, and dynamic markings like 'p'. The Solo Vln. part has a complex, fast-moving line with many slurs and ties. The Perc. 2 part has a steady, rhythmic pattern. The Synth. 1 and Synth. 2 parts have sustained, harmonic lines. The woodwind and brass parts have more complex, melodic lines with many slurs and ties. The string parts (Vln. I, Vln. II, Vla., Vcl., Cbs.) have sustained, harmonic lines.

167

Fl. 1 *mf*

Picc. 2 *to Flute 2*

Cl. 1 in Bb *f*

Bass Cl. in Bb *f*

Bsn. 1

Tpt. in C

Perc. 2 *Guiro (long strokes)* *f*

Synth. 1

Synth. 2 *f* [6] "Glock"

Solo Vln. *ff* *f*

Vln. I

Vln. II

Vla.

Vel. *arco solo (1 player)* *f*

Cbs.

171

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Bass Cl. in Bb

Bsn. 1

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

N.B.: These tenuto eighth notes should actually be dotted eighths, but are notated simply as eighth notes for convenience.

3 solo violins div., con sord., arco

Vln. I

Vln. II

Vla. I

Vla. II

Vcl.

Cbs.

mf

p

f

ten.

ten.

ten.

ten.

sim.

div., pizz.

8va

(non div.), pizz.

(non div.), pizz.

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Bass Cl. in Bb

Bsn. 1

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla. I

Vla. II

Vcl.

Cbs.

to Picc.

Oboe

staccato

tutti pizz.

f

p

mf

8va

179

Ob. 1 2

Cl. I in B \flat

Bass Cl. in B \flat *sempre staccato*

Bsn. 1 2 *staccato*
p

Synth. I

Solo Vln.

Vln. I *8va*.....

Vln. II *8va*..... *loco*
p

Vla. I *p*

Vla. II *p*

Vcl.

Cbs.

183

Bass Cl. in B \flat

Bsn. 1 2

Synth. I

Solo Vln. *mp come prima*

Vln. I *8va*..... *loco*

Vcl. *dim.*

Cbs.

\parallel

191

Bass Cl.
in Bb

1

Bsn.

2

Synth. 1

Solo Vln.

mf

Vel.

Cbs.

191

Bass Cl.
in Bb

1

Bsn.

2

Synth. 1

Solo Vln.

mf

Vel.

Cbs.

199

This musical score page contains measures 199 through 201. The instruments are arranged vertically as follows:

- Bsn. (Bassoon) 1 & 2: Part 1 starts at measure 199 with a whole note G^b2, followed by eighth notes A^b2-G^b2-F^b2-E^b2 in measure 200, and quarter notes D^b2-C^b2-B^b1-A^b1 in measure 201. Part 2 enters at measure 200 with a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201.
- Hn. in F (Horn in F) 1 & 2: Similar to the bassoons, part 1 plays a half note G^b2 in measure 200 and quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201. Part 2 enters at measure 200 with a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201.
- Synth. 1: Continues its melodic line from the previous page, featuring eighth and sixteenth notes across all three measures.
- Synth. 2: Starts at measure 200 with a box labeled "7 'Harp'". It features a sequence of chords: G^b2-F^b2 (mf), E^b2-D^b2 (f), C^b2-B^b1 (mf), and B^b1-A^b1 (f).
- Solo Vln.: Continues its rapid sixteenth-note scale-like passage across all three measures, starting at a forte (f) dynamic.
- Vln. I & II: Enter at measure 200. Violin I plays a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201. Violin II plays a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201. Both start at mf and reach f by measure 201.
- Vla. (Viola): Enters at measure 200 with a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201. Dynamic markings are mf and f.
- Vel. (Cello): Enters at measure 200 with a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201. Dynamic markings are mf and f.
- Cbs. (Contra Bass): Enters at measure 200 with a half note G^b2, followed by quarter notes F^b2-E^b2-D^b2-C^b2 in measure 201. Dynamic markings are mf and f.

203

Picc. 2

Cl. I
in Bb

Bsn. 1
2

Hn. 1
in F
2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Piccolo

mp

8va

loco

f

mf

207

Picc. 2

Cl. 1
in Bb

Bsn. 1
2

Hn. 1
in F 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f *mf*

mf *f* *mf*

mf *f* *mf*

//

213

Picc. 2

Cl. 1
in Bb

Bsn. 1
2

Hn. 1
in F 2

Synth. 1

Solo Vln.

Vcl.

Cbs.

always very short

216

Picc. 2

Cl. 1
in B \flat

Bsn. 1
2

Hn. 1
in F

Tpt. in C

Synth. 1

Solo Vln.

Vcl.

Cbs.

con sord. very short

p

ff subito

p

ff

sim.

219

Picc. 2

Cl. 1
in B \flat

Bsn. 1
2

Hn. 2
in F

Tpt. in C

Synth. 1

Solo Vln.

Vcl.

Cbs.

p

222

Picc. 2

Cl. in Bb

1

2

Clarinet 2

Bsn. 1

2

Hn. 2 in F

sim.

Tpt. in C

Synth. 1

[8] "Jamaican" (if keyboard lacks uppermost range play right hand an octave lower than written (i.e. no 8va)

8va

Synth. 2

sfz

sfz

sfz

sfz

sim.

Solo Vln.

f

Vln. I

(pizz.)

p

f

p

Vln. II

(pizz.)

p

f

p

Vla.

(pizz.)

p

f

p

Vcl.

Cbs.

[illegible]

228

Ob. 1

Cl. in Bb

Bsn.

Tpt. in C

Perc. 2

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

solo

f

p

p

p

p

8va

8va

mf

mf

mf

p

p

232

Fl. 1

Picc. 2

1

Ob.

2

Bsn. 1

Tpt. in C

Perc. 2

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

mf

mf

mf

mf

mf

mf

mf

f

8va

\equiv [illegible]

\parallel

247

Fl. 1

Picc. 2

Cl. 1
in Bb

Bsn. 1
2

Synth. 1

Synth. 2

Solo Vln.

Vla.

249

Ob. 1 *mf*

Cl. 1 in Bb *mf*

Bsn. 1 2

Synth. 1

Synth. 2

Solo Vln. *8va* *p*

Vln. I arco, con sord. *p*

254

Ob. 1

Cl. 1 in Bb

Solo Vln. *mp*

Vln. I

258

Cl. 1 in Bb 1 2 *mf*

Bsn. 1 *mf*

Synth. 1 *mf*

Solo Vln.

Vln. I

262

Cl. 1
in B \flat 2

Bsn. 1

Synth. 1

Solo Vln.

Vln. I

Vla.

sempre staccato

f *mf*

f *mf*

f *mf*

mutes off

arco, con sord.

p

266

Cl. 1
in B \flat 2

Bsn. 1

Synth. 1

Solo Vln.

Vla.

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

senza sord.

270

Cl. 2 to Bass Clarinet

1.

Cl. 1
in B \flat 2

Bsn. 1

Synth. 1

Solo Vln.

f *mf* *f* *p*

f *mf* *f* *p*

always very short

always very short

ff *f*

274

Cl. 1
in Bb

Bsn. 1
2

Solo Vln.

278

Fl. 1

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

Bsn. 1

Hn. in F

Solo Vln.

solo
mf

English Horn
p

Bass Clarinet
p

283

Fl. 1

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

Bsn. 1
2

Hn. in F

Solo Vln.

f

always very short

always very short

always very short

always very short

always very short

288

Fl. 1

Eng. Hn.

Cl. 1
in Bb

Bass Cl.
in Bb

Bsn. 1
2

Hn. 2
in F

Solo Vln.

sim.

293

Fl. 1

Solo Vln.

f

cadenza
freer tempo

298

Picc. 2

Ob. 1

Solo Vln.

Relaxing tempo gradually

$\text{♩} = 108$ $\text{♩} = 104$ $\text{♩} = 98$ $\text{♩} = 92$ $\text{♩} = 64$

Even slower

p

colla parte *8va*.....

303

Fl. 1

Picc. 2

Ob. 1

Solo Vln.

Continue relaxing tempo

$\text{♩} = 60$ steady

p to Flute 2

loco *8va*

solo a piacere

8va ten. *loco* *8va ten.* *loco*

309 *8va* *ten.* *loco* *8va* *loco*

Solo Vln.

314 *ten.* *pp* *p*

Solo Vln.

319 **In tempo (♩=65)**

Flute

Ob. 1

Eng. Hn.

Cl. 1 in B♭

Bass Cl. in B♭

Bsn. 1

Bsn. 2

[8] "Cheops"

Synth. 1

[10] "Water Flute"

Synth. 2

Solo Vln.

p *mf* *mp* *mf*

In tempo (♩=65)

Vln. II

Vla.

Vcl.

Cbs.

arco *p* *mf* *p* *arco* *p* *arco* *p*

[illegible]

329

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1 in B \flat

Bass Cl. in B \flat

Bsn. 1

Bsn. 2

Hn. 1 in F

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pp

ppp

(mute out)

p

334

Timpani

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vla.

Vcl.

Cbs.

ppp

pp

p

mf

pp

div.a3 (sul pont.)

senza vibrato

p

mp

p

11 "Sweeps"

340

Poco rallentando

Perc. 2

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pppp

normale

p

normale

p

normale

unis.

p

Poco rallentando

attacca

II. Chaconne: Body through which the dream flows

♩=52
Tubular Bells
 (sounds as written)

Perc. 1 *pp* *pp* **Vibraphone** bowed (motor off) *p* *do. sempre*

2 [8] "Cheops" [12] "Vectoring" *p*

Synth. 1 *mp*

Synth. 2 *p*

Solo Vln. *mf*

♩=52

Vln. I flautando *ppp* flautando *ppp*

Vln. II *ppp* (1/4 tone sharp) *pp* *p* *pp* *sim.*

Vla. *legatissimo e sostenuto* *sempre senza vibr.* *pp* *p* *pp* *sim.*

Vcl. *pizz.* *p* *p* *p* *sim.*

Cbs. *p* always let the sound ring (8va if needed)

11

Perc. 1 *pp* *sim.* *p*

2 *p*

Synth. 1

Synth. 2

Solo Vln. *p* *mf*

Vln. I *8va* *sempre ppp* *loco*

Vln. II *8va* *sempre ppp* *loco*

Vla. *sempre ppp*

Vcl. *sempre ppp*

Cbs. *sempre ppp*

21

Bass Cl.
in B \flat

Perc.

Synth. 1

Synth. 2

Solo Vln.

Vln. IA

Vln. IB

Vln. II

Vla.

Vcl.

Cbs.

31

Bass Cl.
in Bb

Perc.

Synth. 1

Synth. 2

Solo Vln.

Vln. IA

Vln. IB

Vln. II

Vla.

Vcl.

Cbs.

13 "Harp"

pp
dolcissimo

pp
dolcissimo

N.B.

pp
dolcissimo

pizz.
p

N.B. Optional tacet for Violin II from measure 35 through measure 89.

40

Bass Cl.
in B \flat

Perc.

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

8va....., loco

51

Hn. in F

Perc. 1

Synth. 1

[14] "Vox"

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vcl.

Cbs.

solo

mf

mf

mp

flautando

p

[15] "Harp"

pp

pp

div.
I. pizz.

II. arco

\equiv

67

Bass Cl.
in Bb

Synth. 1

Synth. 2

Solo Vln.

very sustained and gentle

flautando dolce

Vln. I

Vln. II

Vcl.

Cbs. I

Cbs. II

mp

mf

p

pp

sempre sostenuto e pp

sempre sostenuto e pp

74

Bass Cl. in B♭

Bsn. 1

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vcl.

Cbs. I

Cbs. II

81

Fl. 2

Cl. I in B♭

Bass Cl. in B♭

Bsn. 1

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vcl.

Cbs. I

Cbs. II

Flute

mf

to Clar. in B♭

solo

mp

f *p* *mf* *p* *mf* dolce, sempre sostenuto

sempre pp

sempre pp

sempre legatissimo

sempre legatissimo

mp

\equiv

91

Fl. 2

1

Cl. in B \flat

2

Bsn.

Hn. 1 in F

2

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vcl.

Cbs.

Clarinet 2 in B \flat

pp

pp

n.

mp

pp

mp

pizz.

mp

unis., pizz.

mp

94

Fl. 1

Fl. 2

Eng. Hn.

Cl. in B \flat 1

Cl. in B \flat 2

Bsn. 2

Hn. in F 1

Hn. in F 2

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vcl.

Cbs.

97

in six

Fl. 1 *mf*

Fl. 2 to Picc.

Eng. Hn. *mf*

Cl. in Bb 1 *pppp*

Cl. in Bb 2 *pppp*

Bsn. 2

Hn. in F 1

Hn. in F 2

Synth. 1

Solo Vln.

Vln. I in six

Vln. II

Vel.

Cbs.

\equiv

102

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
in Bb

Bsn. 2

Synth. 1

Vla.

Vcl.

Cbs. I

Cbs. II

mp

(Clarinet should be much softer than Flute, Oboe & Eng. Horn)

arco

p

arco, full bow

mf

(pizz.)

(pizz.)

105

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
in Bb

Synth. 1

Vla. *molto sostenuto*

Vcl.

Cbs. I

Cbs. II



107

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
in Bb

Synth. 1

Vla.

Vcl.

Cbs. I

Cbs. II



109

Fl. 1

Picc. 2

Ob. 1

Eng. Hn.

Cl. 1
in Bb

Synth. 1

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

Piccolo solo

mf

mf

111

Fl. 1

Picc. 2

Ob. 1

Cl. 1
in Bb

Synth. 1

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

to Flute

mf

mf

113

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1 in B \flat

Cl. 2 in B \flat

to Bass Clarinet

Perc. 1

Marimba

Synth. 1

Solo Vln.

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

in three

in three

116

Perc. 1

Synth. 1

Solo Vln.

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

119

Fl. 1

Fl. 2

Bass Cl. in Bb

Bass Clarinet

Perc. 1

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vcl.

Cbs. I

Cbs. II

Tubular bell

light tongue

pp

mp

16 "Vox"

mf

mp

p

arco

mp

mp

mp

122

Fl. 1

Fl. 2

Bass Cl. in Bb

Perc. 1

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vcl.

Cbs. I

Cbs. II

poco f

poco f

poco f

poco f

poco f

125

Fl.

1

2

Bass Cl.
in Bb

Hn. in F

1

2

Perc.

1

2

Synth. 1

Synth. 2

Vln. I

Vcl.

Cbs. I

Cbs. II

solo

mp

p

The musical score for measures 125-127 is written for a large ensemble. Measures 125 and 126 are characterized by dense, fast-moving woodwind and percussion parts. The Flute and Bass Clarinet parts feature intricate sixteenth-note patterns. The Horn in F part is mostly silent in these measures. In measure 127, the Horn in F part has a solo marked 'mp' (mezzo-piano), while the Percussion part has a single note marked 'p' (piano). The string section (Violin I, Violoncello, Contrabass I, and Contrabass II) provides a harmonic foundation with sustained notes and moving lines. The Synth. 1 and Synth. 2 parts also contribute to the overall texture with sustained notes and moving lines.

72

131

Fl.

1

2

Bass Cl.
in B \flat

Hn. in F

1

2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

n

3

3

3

pp

pp

pp

8va

loco

hold notes full value, but do no overlap

Detailed description of the musical score: The score is for measures 131 to 135. Flute 1 and 2 play rapid sixteenth-note runs in measures 131 and 132, marked with a breath mark 'n'. Bass Clarinet in B-flat plays a triplet of eighth notes in measure 131. Horn 1 plays a melodic line with a triplet in measure 132. Synth. 1 plays a triplet of eighth notes in measure 131. Synth. 2 plays a melodic line with a triplet in measure 131 and a series of eighth notes in measure 132, marked with a breath mark 'p'. Solo Violin plays a melodic line with a triplet in measure 131, marked with a breath mark 'p', and continues with a melodic line in measure 132, marked with a breath mark 'loco'. Violin I plays a melodic line with a triplet in measure 131, marked with a breath mark 'pp'. Viola plays a melodic line with a triplet in measure 131, marked with a breath mark 'pp'. Violoncello plays a triplet of eighth notes in measure 131. Contrabass I and II play a triplet of eighth notes in measure 131.

136

Hn. 2 in F

Synth. 2

Solo Vln.

Vln. I

Vla.

solo

mp

(whole step trills)

mp *mf*

143

Hn. in F

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

solo

mp

p

p

p *mf*

(1/2 step) *tr*

(whole step) *tr*

(1/2 step) *tr*

(1/2 step) *tr*

(whole step) *tr*

tutti, pizz. (div.) *p*

tutti, pizz. (div.) *p*

149 (1.)

Hn. 1 in F 2. *p*

Perc. 2

Synth. 1 *8va*...

Synth. 2

Solo Vln. (whole step) *trill* *Freely, independent of tutti* (1/2 step) *trill* (whole step) *trill*

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

11:12

154

Bass Cl. in Bb solo *mp*

Hn. 2 in F

Synth. 1

Synth. 2 *8va* *loco*

Solo Vln. *8va* (whole step) *trill: slow* → *fast* *ritard* *dim. al niente*

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

159

Bass Cl. in Bb

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vla.

Vcl.

Cbs. I

Cbs. II

n

pp

p

mp

8va

pizz.

arco

[17] "Vectoring" solo

167

Bass Cl. in Bb

Synth. 1

Synth. 2

Vcl.

Cbs. I

Cbs. II

pp

pp

arco

pp

III. Toccare

$\text{♩} = 138-144$
Clave

Perc. 2 *pp*

[9] "Jamaican"

Synth. 1 *p*

[18] "Organ"

Synth. 2 *p*

Solo Vln. *f* *sim.*

$\text{♩} = 138-144$
con sord.

Vln. I *p* *sim.*

=

5

Tpt. in C straight mute (metal) *mf*

Perc. 2

Synth. 1

Synth. 2

Solo Vln. *8va* *loco*

Vln. I

Vln. II pizz. *mf*

Vla. pizz. *mf*

9

very short

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.



13

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

pp

pp

loco

pp

17

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

21

Cl. in Bb

Clarinet 2 in Bb

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

always very short

25

Cl. in B \flat

1

2

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

più f

f

mutes off

più f

f

29

Fl. 1

Ob. 1

Cl. in B \flat

1

2

Tpt. in C

Perc. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. II

Vla.

Vcl.

f

ff

ff

mf

pp

8va

loco

div. a3, pizz.

p

19 "Harp"

p

32

Cl. in Bb

1

2

Tpt. in C

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

mf

ff

[10] "Harp"

ff pizz. arco pizz. pizz. pizz. pizz. ossia: arco

senza sord. III
pizz. (strum) IV

f

ff

ff

35

Cl. in Bb

1

2

Tpt. in C

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

sfz

sfz

sfz

pizz. l.h. + 4 0.h. arco

pizz.

pizz.

pizz.

div. a3

p

38 (1.) 2.

Cl. 1 in B \flat 2

Tpt. in C

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla. div. a2

Vcl. div. a2

pizz.

pizz.

ossia: arco

pizz. l.h. r.h. arco

più f *p*

più f *p*

più f *p*



41

Cl. 1 in B \flat 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vla.

Vcl.

mf

più f *mf*

più f *mf*

più f *mf*

44

Fl. 1

Picc. 2

Cl. 1 in Bb 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vla.

Vcl.

Piccolo

p

f

ff

più f *p*

più f *p*

più f *p*

47

Fl. 1

Picc. 2

Cl. 1 in Bb 2

Bsn. 1 2

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

f

a2

sfz

f *p*

pizz.

arco *8va*

(pizz.) *ff*

f *p*

f *p*

51

Fl. 1

Picc. 2

Cl. 1 in B \flat 2

Bsn. 1 2

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

f *p* *f* *mf*

pizz. *l.h.* *r.h.* *arco*

pizz. *ossia: arco* *pizz.* *pizz.*

8va *8va* *8va* *8va*

ff *ff* *ff* *ff*

f *p* *f* *mf*

f *p* *f* *mf*

55

Fl. 1

Picc. 2

Cl. 1 in B \flat 2

Synth. 2

Solo Vln.

Vla.

Vcl.

to Flute 2

(2.) 1. 2. 1.

mp

f *mf* *f* *mp*

f *mf* *f* *mf*

f *mf* *f* *mf*

59 1. 2.

Cl. in Bb 1 2

Synth. 2

Solo Vln.

Vcl. unis. (pizz.)
mf

Cbs. pizz.
f

63 All notes equally short,
♩'s should always be played like ♩'s

Fl. 1 2
(Flute 2) f

Ob. 1 very short
f

Cl. in Bb 1 2
f

Bsn. 1 2
a2 very short
f

Tpt. in C (mute in) very short
mp

Claves High Cowbell
Perc. 2 p p

Synth. 2

Solo Vln.

Vcl.

Cbs.

75

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Eng. Hn.

Cl. in B \flat 1

Cl. in B \flat 2

Bsn. 1

Bsn. 2

Tpt. in C

Marimba

Perc. 1 *p*

Perc. 2

Synth. 1

Synth. 2 [20] "Organ" *p*

79

Fl. 1

Fl. 2

Perc. 1 *p*

Perc. 2

Synth. 2

Solo Vln. *f*

[illegible][illegible][illegible]

95

Solo Vln.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

100

Solo Vln.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

105

Bsn. 1

Bsn. 2

Hn. 1

Hn. in F 2

[12] "Harp" (Ossia: tacet bars 106-117)

Synth. I

mp
always let vibrate

Solo Vln.

ff *f*

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

pizz., sul G
(pizz.)
unis. (pizz.) sul C

110

110

Bsn. 1 2

Hn. in F 1 2

Tpt. in C (mute in) very short *p*

Perc. 1 2 *mp*

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs. I *sf* *sf* sim.

Cbs. II *sf* *sf* sim.

113

113

Bsn. 1 2 *a2*

Hn. in F 1 2

Tpt. in C

Perc. 1 2

Synth. I

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs. I

Cbs. II

Low Bongo

slap, then dampen immediately

Bass Drum

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

ff

sul pont. *normale* *sul pont.* *normale* *sul pont.* *normale*

ff *ff* *ff* *ff* *ff* *ff*

2000



125

Fl. 1

Picc. 2

Ob. 1

Eng. Hn.

Cl. 1
in B \flat

Cl. 2

Bsn. 1
2

Solo Vln.

f

f

p

129

Fl. 1

Picc. 2

Ob. 1

Cl. 1
in B \flat

Cl. 2

Bsn. 1

Solo Vln.

8va

loco

132

Fl. 1

Picc. 2

Ob. 1

Eng. Hn.

Cl. in B \flat

Bsn.

Synth. 1

Solo Vln.

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

to Piccolo 1

to Oboe

13 "Jazz Organ"

ff

arco

135

Picc.

Cl. in Bb

Bsn.

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

furioso

ff

139

Piccolo 1

Picc.

1

2

1

2

Cl.
in B \flat

Bsn.

1

2

Synth. 1

[21] "Pipes"

Synth. 2

Vln. I

arco *furioso*

Vln. II

arco *furioso*

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

142

Picc.

Cl.
in Bb

Bsn.

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

8va

145

Picc.

Cl. in B \flat

Bsn.

Perc. 2

Syn. 1

Syn. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

ff

Sva

3

5

7

[illegible]

[illegible]

[illegible]

155

Picc.

Ob.

Cl. in Bb

Bsn.

Perc. 2

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Cbs. I

Cbs. II

f

ff

158

Picc. 1 2

Ob. 1 2

Cl. in B \flat 1 2

Perc. 2

Synth. 1

Synth. 2

Vcl. I

Vcl. II

Cbs. I

Cbs. II

fff

fff

fff

fff

fff

162

to Flute

Flute

Picc. 1 2

Ob. 1 2

Cl. in B \flat 1 2

Bsn. 1 2

f

ff

ff

ff

ff

ff

f

166

Fl. 1 *mf*

Picc. 2 *mf*

Ob. 1 2 *mf*

Cl. 1 in B \flat 2 *mf*

Bsn. 1 2 *f* *mf*

Hn. 1 in F 2 *f* *mf* *mute in*

Tpt. in C *f* *mf* *(mute in)*

14 "Jamaican" Ossia: tacet through bar 189

Synth. 1 *f* *p*

22 "Harp" Ossia: tacet through bar 189

Synth. 2 *f* *p*

Solo Vln. *ff*

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

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

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

Vcl. I *mf* *pizz.*

Vcl. II *mf* *pizz.*

Cbs. I *mf* *pizz.*

Cbs. II *mf* *pizz.*

171

Fl. 1

Picc. 2

Ob. 1
2

Cl. 1
in B 2

Bsn. 1
2

Hn. 1
in F 2

Tpt. in C

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

Perc.

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

Bongos & Conga (with hands)

(Timpani) wood sticks

8va loco

181

Ob.

Cl.
in B \flat

Bsn.

Hn.
in F

Tpt. in C

Perc.

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

gliss.

gliss.

186

Fl. 1

Picc. 2

Ob. 1
2

Cl. in Bb 1
2

Bsn. 1
2

Hn. in F 1
2

Tpt. in C

Perc. 1
2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

8va...
pizz.
arco
8va...

23 "Glock"

191

Fl. I

Picc. 2

Ob.

Cl. in Bb

Bsn. 1

Hn. in F

Tpt. in C

Perc.

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

f

ff

f < ff

mf

f

sim.

I.v.

196 [24] "Gospel Organ"

Synth. 2 *f*

Solo Vln. *f*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vcl. *f* unis., arco



200

Fl. 1 *f*

Picc. 2 *f*

Ob. 1 *f*

Cl. 1 a2 *f*
in Bb 2

Synth. 2

Solo Vln. *f*

Vln. I

Vln. II

Vla.

Vcl.

204

Fl. 1

Picc. 2

1

Ob.

2

1

Cl. in Bb

2

1

Bsn.

2

[15] "Fourths"

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

208

Fl. 1

Picc. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

The musical score for page 112, measures 208-211, is a complex orchestral arrangement. It features a variety of instruments, including woodwinds, brass, strings, and synthesizers. The notation is dense, with many beamed notes and slurs. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *f* (f) are used throughout. The score is written in a single system, with each instrument part on its own staff. The key signature is one flat (Bb), and the time signature is 4/4. The music is characterized by its intricate rhythmic patterns and the interplay between the different instrumental groups.

[illegible]

216

Solo Vln. *ff* pizz.

Vcl. I *always let vibrate*

Vcl. II *always let vibrate*

Cbs. I *always let vibrate*

Cbs. II *always let vibrate*

220

Perc. 1 *High Bongo with hands* *f*

Perc. 2 *Timpani* *sf sf sf sim.*

Solo Vln. *pizz. pizz. pizz. pizz. ossia: arco* *pizz. l.h. r.h. arco*

Vcl. I

Vcl. II

Cbs. I

Cbs. II

225

Perc. 1 *Low Bongo* *Low Conga* *High Conga*

Perc. 2

Solo Vln.

Vcl.

Cbs. I

Cbs. II

229

Fl. 1

Picc. 2

Ob. 1
2

Cl. 1
in B \flat

Bass Cl.
in B \flat

Bsn. 1
2

Hn. 1
in F 2

Tpt. in C

Tambourine

Perc. 1
2

Synth. 1

Synth. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs. I

Cbs. II

[illegible]

[illegible]

241

Fl. 1

Picc. 2

Ob. 1
2

Cl. 1
in Bb

Bass Cl.
in Bb

Bsn. 1
2

Hn. 1
in F
2

Tpt. in C

Perc. 1
2

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

to Flute 2

p ff p ff p ff p ff p ff

p ff p ff p ff p ff p ff

245

Bass Cl.
in B♭

to Clarinet

1

Bsn.

2

Perc.

1

2

pp sub.

[16] "Gospel Organ"

Synth. 1

Synth. 2

Solo Vln.

Vla.

Vcl. I

Vcl. II

Cbs. I

Cbs. II

Detailed description of the musical score: The score is for measures 245 to 248. Measure 245 starts with a treble clef and a key signature of one sharp (F#). The Bass Clarinet in Bb part has a melodic line. The Bsn. 1 and 2 parts have a rhythmic pattern. The Percussion 1 and 2 parts have a rhythmic pattern. The Synth. 1 and 2 parts have a rhythmic pattern. The Solo Violin part has a melodic line. The Viola part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Cello I and II parts have a rhythmic pattern. The score includes various dynamics such as *f*, *pp*, and *sub.* (sustained). The 'Gospel Organ' section is marked with a box around measure 246.

249

Bsn. 1 *ff sub.*

Bsn. 2 *ff sub.*

Perc. 1 *ff sub.*

Perc. 2 *(p)* *ff*

Synth. 1 *ff sub.*

Synth. 2 *ff sub.*

Solo Vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff sub.*

Vcl. I *ff sub.*

Vcl. II *ff sub.*

Cbs. I *ff sub.*

Cbs. II *ff sub.*

253

Fl.

Ob.

Cl. in B \flat

Tpt. in C

Perc.

Synth. 1

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cbs. I

Cbs. II

p

pp

f

mf

cresc.

con sord.

non div.

mf short

pizz.

mf

3

261

A very slight slowing of tempo (no slower than $\text{♩} = 120$)

Tpt. in C

ff

(dampen immediately)

Perc. 2

sfz

A very slight slowing of tempo (no slower than $\text{♩} = 120$)

Solo Vln.

ff