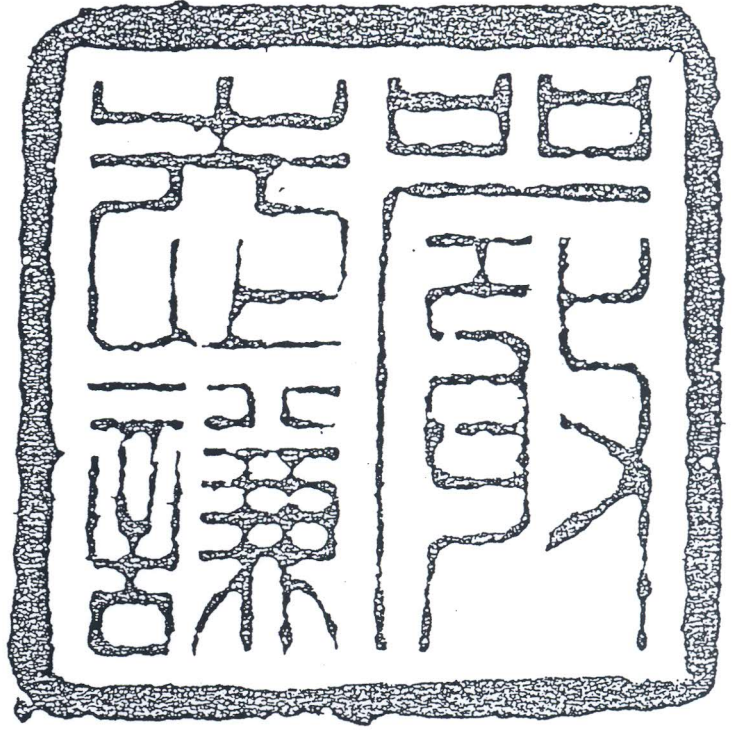


Jay Alan Yim

Rain Palace

for solo oboe, solo cor anglais, and orchestra



▲Shinkyoku Edition

Jay Alan Yim

Rain Palace (1993) for solo oboe, solo cor anglais, and orchestra dedicated to Alan Gilbert

Rain Palace is scored for an orchestra comprised of pairs of winds and brass, three percussionists (emphasizing tuned metallic instruments), harp, piano, strings, and an obbligato duo of oboe and cor anglais. The revised version received its world premiere under the baton of Alan Gilbert and the Haddonfield Symphony on 13 February 1993. Its predecessor was commissioned by the National Endowment for the Arts for the Harvard Bach Society Orchestra, and was also given its first performance under Gilbert's direction, in 1989 in Cambridge. The definitive version of the work was premiered on 1 October 1994 by the National Symphony Orchestra, directed by James Paul, at the Kennedy Center in Washington, DC.

1994 Kennedy Center Friedheim Awards: 3rd prize (tie)

Like most of my music, the harmonic world is dense — if this time relatively relaxed in pace — and timbre and texture become structural elements on equal terms with melodic and harmonic concerns. In **Rain Palace**, there is a somewhat more obvious degree of theatricality insofar as the obbligato duo of oboe and cor anglais can be interpreted as having roles akin to characters moving through a sonic landscape, perhaps like a wordless opera, or an imaginary film. These two instruments appear and reappear in a variety of gradually metamorphosing musical scenarios and the listener is encouraged to invent her/his own narrative thread.

Duration is circa 17 minutes.

Jay Alan Yim (b.1958) is currently an associate professor at Northwestern University and lives in Chicago with his wife, the painter Marlena Novak. He studied composition at the University of California at Santa Barbara, the Royal College of Music (London), Harvard, Tanglewood, Aspen, and Dartington, and computer music at Stanford and MIT. His music has received many awards (e.g. Guggenheim, NEA, ISCM, Stichting Gaudeamus, Accademia Musicale Chigiana, New York State Council on the Arts, Illinois and Massachusetts Arts Councils, ASCAP, BMI) and is frequently featured at international festivals including Tanglewood, Almeida, Darmstadt, Gaudeamus, Ars Musica Brussels, ISCM World Music Days, Sendai, Huddersfield, and the International Computer Music Conference. Artists such as the Nederlands Radio Filharmonisch Orkest, Residentie Orkest Den Haag, National Symphony Orchestra, Tanglewood Music Center Orchestra, Los Angeles Philharmonic, London Sinfonietta, Arditti String Quartet, Boston Musica Viva, New Music Consort, Nieuw Ensemble, Endymion Ensemble, and Het Trio have performed and broadcast his work in more than a dozen countries. The Arditti Quartet has recorded his **Autumn Rhythm** for their "USA" CD release on Montaigne.

2 horns in F
2 trumpets in C
2 trombones

harp

3 percussion: 1 = crotales (2 octaves, chromatic), suspended cymbal, medium tam-tam (20")
2 = vibraphone, large tam-tam (24-30")
3 = tubular bells, very large tam-tam (>36"), three triangles (small, medium, large)

piano

solo oboe

solo cor anglais

strings (minimum: 6.6.4.4.2; larger complement preferred)

The **harp** should be placed **center front**, directly facing the conductor's podium.

The **second violins** should be placed to the **conductor's right**, at the front of the stage, opposite the first violins.

The **oboe** and **cor anglais** should be placed on **opposite sides** (left and right) of the conductor; they function antiphonally, and should not be situated next to each other.

The three percussionists should be evenly and symmetrically spaced around the perimeter of the orchestra; if they must be clustered together, then they must be placed at the **center rear**.

All other instruments may be placed at the conductor's discretion.

Score is in C (written as sounding) except crotales and doublebasses, which sound at the usual octave transpositions. Doublebass harmonics from rehearsal [T] until the end of the piece are written as sounding (*suono reale*); however, artificial harmonics in the rest of the piece sound one octave lower. Five-string basses or basses with a C-extension are preferred; where this is not practical/available, *ossiae* appear in small notes in parentheses.

Definitive revision: 9 June 1993

Jay Alan Yim

Poco accelerando

Rit...

molto..

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments:

- Flute 1 and Flute 2
- Clarinet 1 and Clarinet 2
- Bassoons 1 and 2
- Horn 1 and Horn 2
- Trumpets 1 and 2
- Trombones 1 and 2
- Harp
- Percussion 1, 2, and 3 (including vibraphone and arco)
- Piano
- Solo oboe
- Solo cor anglais
- 1st violins
- 2nd violins
- Violas
- Violoncelli
- Doublebasses

The score includes various musical notations and performance instructions:

- Tempo/Character:** "Slowly unfolding (♩ = 58)" and "Poco accelerando".
- Dynamics:** *pppp*, *ppp*, *pp*, *mf*, *f*, *cresc.*, *poco a poco*, *più f*.
- Performance Instructions:** "legatissimo possibile", "sul tasto", "niente", "vibraphone: (motor off) arco: m", "ord.", "Rit....", "molto...".
- Figured Bass:** Numbers 7, 5, 4, 3, 2 are written above the harp and string staves, indicating figured bass notation.

A (♩ = 48)

B Lontano e cantabile

Score for Percussion and Solo Woodwinds.

Percussion:

- perc 1 crotales: *f*
- perc 2 with mallets: *f*
- perc 3 large tam-tam: *f*
- hp: *f*, 1/2-notch pedal
- pr: *f*

Solo Woodwinds:

- solo ob: *f*
- solo ca: *f*

Rehearsal mark 14 is indicated.

A (♩ = 48)

B Lontano e cantabile

Score for String Quartet.

String Quartet:

- 1st vln: *f*
- 2nd vln: *f*
- via: *f*
- vc: *f*, *mf* sost.
- db: *f*, *mf* sost.

Rehearsal mark 14 is indicated.

Poco riten.

A tempo

5/8 4/8 3/8 5/8 3/8 5/8 4/8

fl 1 niente *pppp*

fl 2 niente *pppp*

cl 1 niente *pppp*

cl 2 niente *pppp*

brs 1, 2 niente *pppp*

hn 1

hn 2

trp 1, 2

trb 1, 2

hp *mp* *p* *pp* *ppp*

perc 1 *mp* *pp* *ppp*

perc 2 *p* *ppp*

perc 3 tubular bells: *mp* *ppp*

pf

24

solo ob *mf* *p* *pp sostenuto*

solo ca *mp*

1st vln *p* *mp* *p* *mp* *p* *mp*

2nd vln *p* *mp* *p* *mp* *p* *mp*

vla *p* *mp* *p* *mp*

vc

db

Poco riten. A tempo

gliss 4/8

gliss *p*

gliss *p*

gliss *p*

gliss *p*

C Pulsed, but fluid (♩ = 72)

Fl 1, 2
Cl 1, 2
Bns 1, 2
Hn 1, 2
Trp 1, 2
Trb 1, 2
Hp
Perc 1, 2, 3
Pr
Solo Ob
Solo Ca

mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
pp sostenuto

3/8 5/8 3/8 5/8 4/8

3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2 3.2

4.3 5.4 5.4 5.4

p niente mf gless.

C Pulsed, but fluid (♩ = 72)

1st Vln
2nd Vln
Vla
Vcl
Db

ppp
mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
mp pochissimo pesante
pppp
mp pochissimo pesante

3/8 5/8 3/8 5/8 4/8

4.3 5.4

4/8 3/8 5/8 3/8 5/8

fl 1

fl 2

ppp 64 p

ppp 64 p

cl 1

cl 2

sfz

sfz

brs 1, 2

sfz

hn 1

hn 2

sfz

p

mp

trp 1, 2

trb 1, 2

sfz

p

mp

hp

4/8 3/8 5/8 3/8 5/8

perc 1

perc 2

perc 3

with mallets:

pf

42

solo ob

mp

mf

5/8

f

p

solo ca

3/2

5/4

7/4

1st vln

3/2

3/8

5/8

ppp

ppp

2nd vln

sfz

vla

sfz

vc

sfz

db

3/2

mp

D Hushed, but gradually gaining in power (♩ = 54)

47

D Hushed, but gradually gaining in power (♩ = 54)

6

This page of the musical score contains the following staves and markings:

- Flutes (fl 1, 2):** Empty staves.
- Clarinets (cl 1, 2):** *mf* *espressivo*
- Bassoon (bns 1, 2):** *cresc....* *... mp*
- Horns (hn 1, 2):** *mp*
- Trumpets (trp 1, 2):** Empty staves.
- Trombones (trb 1, 2):** *mp*
- Harp (hp):** *mf*, *sfz*, *3.2*
- Percussion (perc 1, 2, 3):** *mf*, *sfz*, *3.2*
- Piano (pf):** Empty staves.
- Solo Oboe (solo ob):** Empty staves.
- Solo Cor Anglais (solo ca):** Empty staves.
- Violins (1st vln, 2nd vln):** *mp*, *espressivo*, *3.2*
- Viola (via):** *mf* *espressivo*, *sul tasto:*
- Cello (vc):** *mf* *espressivo*, *sul tasto:*, *mp*
- Double Bass (db):** *mp*

The score includes various musical notations such as notes, rests, and slurs, along with dynamic markings and articulation instructions.

Piu mosso

5/8 4/8 5/8 7/8

fl 1 *mf* *cresc...* *molto* *f sostenuto*

fl 2 *mf* *cresc...* *molto* *f sostenuto*

cl 1 *mf* *cresc...* *molto* *f sostenuto*

cl 2 *mf* *cresc...* *molto* *f sostenuto*

bns 1, 2 *cresc...* *mf* *molto* *f sostenuto*

hn 1 *cresc...* *poco cantabile* *mp* *mf*

hn 2 *mf* *cresc...* *f sostenuto*

trp 1, 2 *a 2* *poco cantabile* *mp* *mf*

trb 1, 2 *cresc...* *mf sostenuto* *f sost.*

hp *cresc...* *mf* *f* *sost.*

perc 1 *mf* *f* *sfz*

perc 2 *mf* *f* *sfz*

perc 3 *mf* *f* *sfz*

pf *f* *sfz*

65 solo ob *poco cantabile* *mp* *mf*

solo ca *poco cantabile* *mp* *mf*

Piu mosso

1st vln *mf* *cresc...* *molto* *f sostenuto*

2nd vln *mf* *cresc...* *molto* *f sostenuto*

via *mf* *cresc...* *molto* *f sostenuto*

vc *cresc...* *mf* *cresc...* *molto* *f sostenuto*

db *cresc...* *mf sostenuto* *f sostenuto*

Poco rallentando **G** Calm, but ecstatic...
 7/8 (♩ = 56)

fl 1, 2
 cl 1, 2
 bns 1, 2
 hn 1, 2
 trp 1, 2
 trb 1, 2
 hp
 perc 1, 2, 3
 pf
 solo obi
 solo ca
 1st vin
 2nd vin
 vla
 vc
 db

4/8 5/8 3/8 7/8 5/8

pppp *pppp* *pppp* *pppp* *mp* *p* *mp* *espressivo*

77

Poco rallentando **G** Calm, but ecstatic...
 7/8 (♩ = 56)

4/8 5/8 3/8 7/8 5/8

6.4 5.4 3.2

5/8 4/8 6/8 7/8 8/8

fl 1

fl 2

cl 1

cl 2

bns 1, 2

p dolce

hn 1

hn 2

trp 1, 2

trb 1, 2

hp

perc 1

perc 2

perc 3

pf

82

solo ob

mp espressivo

solo ca

1st vln

2nd vln

via

vc

db

senza sordino

mp

mf

tutti: sul tasto

mp

mf

Poco riten.

H Dark, overcast (♩ = 52)

6/8 7/8 5/8 3/8 2/8 6/8 7/8

fl 1 *p*

fl 2 *p*

cl 1 *p*

cl 2 *p*

bns 1, 2 *p*

hn 1 *mp*

hn 2 *mp*

trp 1, 2 *p*

trb 1, 2 *mp*

hp *mp* *ppp*

perc 1 *pp*

perc 2 *mp*

perc 3 *p*

pf *mp*

87

6/8 7/8 5/8 3/8 2/8 6/8 7/8

solo ob *a distant echo...* *p* 5.4 3.2 *pp* 5.4 3.2

solo ca *a distant echo...* *mp espressivo*

Poco riten.

H Dark, overcast (♩ = 52)

6/8 7/8 5/8 3/8 2/8 6/8 7/8

1st vln

2nd vln *mp*

vla *mp*

vc *mp*

db *mp* *non-divisi* *pp* *p*

Rallentando...

93

Quasi senza tempo

A tempo

J Resounding! (♩ = 54)

7/8 4/8 3/8

fl 1, 2 *p* *cresc. molto* 3-2 3-2 *f*

cl 1, 2 *p* *cresc. molto* 3-2 3-2 *f*

bns 1, 2 *p* *cresc. molto* 5-4 *f*

hn 1, 2 *p* *cresc. molto* 3-2 3-2 *f* *cuivre*

trp 1, 2 *p* *cresc. molto* 3-2 3-2 *f* *cuivre*

trb 1, 2 *p* *cresc. molto* 5-4 *f* *cuivre*

hp *f*

perc 1 *pp* *f* *crotales: arco*

perc 2 *pp* *f* *vibraphone:*

perc 3 *pp* *f* *tubular bells:*

pt *f*

99 solo ob *mp molto espressivo* *gliss.* *p* 5-4 3-2 5-4

solo ca *p* 5-4 3-2 5-4

Quasi senza tempo

A tempo

J Resounding! (♩ = 54)

7/8 4/8 3/8

1st vln *1 solo: p* *tutti: ord. p* *cresc. molto* 3-2 3-2 *f* *legatissimo possibile*

2nd vln *1 solo: p* *tutti: ord. p* *cresc. molto* 3-2 3-2 *f* *legatissimo possibile*

via *1 solo: p* *tutti: ord. p* *cresc. molto* 3-2 3-2 *f* *legatissimo possibile*

vc *1 solo: p* *tutti: ord. p* *cresc. molto* 5-4 5-4 *f* *legatissimo possibile*

db *p* *p* *cresc. molto* 5-4 *f* *legatissimo possibile*

fl 1, 2

cl 1, 2

bns 1, 2

mf

f

5.4

6.4

7 8

hn 1, 2

trp 1, 2

trb 1, 2

7 8

hp

7 8

perc 1, 2, 3

pf

5.3

8.6

10.6

7 8

106

solo ob

solo ca

7 8

1st vln

2nd vln

vla

vc

db

5.3

4.3

7 8

K (♩ = 58)

7/8 4/8

fl 1 *ff* *f ma cantando mp* *pp* 3-2

fl 2 *ff* *mp* *mf* *pp* 3-2

cl 1 *ff* *pp* 3-2

cl 2 *ff* *pp* 3-2

bns 1, 2 *ff* *mp* 3-2 1 solo: *mp*

hn 1 7/8 4/8 *mp* 3-2

hn 2 *ff* *sfz mf* 3-2 1 solo: con sord. *pp*

trp 1, 2 *ff* *pp*

trb 1, 2 *ff* *sfz mf* 3-2

hp 7/8 4/8 *mp* 3-2

perc 1 with mallets: *ff*

perc 2 *ff*

perc 3 *ff* v. lg. tam-tam: *sfz*

pr *ff*

112

solo ob 7/8 4/8 *niente* *f ma cantando mp* *mf* 3-2

solo ca 7/8 4/8 *niente* *f ma cantando mp* *mf* 3-2

K (♩ = 58)

1st vln 7/8 4/8 *ff* *sul pont:* *sul A:* *pp* *sul G:* *pp* 3-2

2nd vln 7/8 4/8 *ff* *sul pont:* *pp* 3-2

vla 7/8 4/8 *ff* *sul pont:* *pp*

vc 7/8 4/8 *ff* *sul pont:* *pp*

db 7/8 4/8 *ff* *sfz mf*

[illegible]

4/8 6/8 5/8 7/8 4/8 5/8 4/8

fl 1

fl 2

cl 1

cl 2

bns 1, 2

mf

sempre simile

hn 1

mp

mf

mf

mf

mf

mf

hn 2

mp

mf

mf

mf

mf

mf

trp 1, 2

via sord.

trb 1, 2

mf

mf

mf

mf

mf

hp

4/8 6/8 5/8 7/8 4/8 5/8 4/8

perc 1

perc 2

perc 3

pf

127

solo ob

solo ca

1st vin

mf

mf

2nd vin

mp

mf

via

vc

db

p

mf

4/8 7/8 10/8 4/8 5/8 7/8

fl 1

fl 2

cl 1

cl 2

bns 1, 2

hn 1

hn 2

trp 1, 2

trb 1, 2

hp

perc 1

perc 2

perc 3

pf

133

solo ob

solo ca

1st vin

2nd vin

via

vc

db

f *mf* *f* *mp* *p* *pp* *ff* *pp* *mp* *pizz.* *mp* *p* *pp*

M Like a gentle shower (♩ = 48)

7/8 5/8 6/8 8/8

fl 1 *ppp* *mf* *mp* *p* *pp* *ppp*

fl 2 *ppp* *mf* *mp* *p* *pp* *ppp*

cl 1 *pppp sempre*

cl 2 *pppp sempre*

bns 1, 2

hn 1

hn 2

trp 1, 2

trb 1, 2

hp *ppp* *mf* *mp* *p* *pp* *ppp*

perc 1 *mf* *mp* *p* *pp* *ppp*

perc 2 *ppp* *mf* *mp* *p* *pp* *ppp*

perc 3 *mf* *mp* *p* *pp* *ppp*

pf *ppp* *mf* *mp* *p* *pp* *ppp*

139

solo ob *pppp sempre*

solo ca *pppp sempre*

M Like a gentle shower (♩ = 48)

1st vln *pppp sempre* *tr* *tr* *tr* *tr* *tr* *tr*

2nd vln *pppp sempre* *tr* *tr* *tr* *tr* *tr* *tr*

vla *ppp*

vc *ppp*

db *ppp*

N Suspended

Fl 1 *pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Fl 2 *pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Cl 1 *pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Cl 2 *pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

bns 1, 2 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *mp molto espressivo*

hn 1 *con sord.* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *via sord.*

hn 2 *con sord.* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *via sord.*

trp 1, 2 *pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

trb 1, 2 *con sord.* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

hp $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

perc 1 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

perc 2 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

perc 3 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

pf $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

145

solo ob $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *mp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

solo ca $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *3:2* *6:4*

N Suspended

1st vln $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *trem. alla punta: pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

2nd vln $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *trem. alla punta: pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

via $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *trem. alla punta: pp* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *p*

vc $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ *mp molto espressivo*

db $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Poco à poco piu mosso

2/8 8/8 3/8 2/8 8/8 5/8 2/8

fl 1 *mp*

fl 2 *mp*

cl 1 *mp*

cl 2 *mp* *mf*

brs 1, 2 *mp*

hn 1 *mf molto espressivo*

hn 2 *mf molto espressivo*

trp 1, 2

trb 1, 2

hp *mp*

perc 1 *mp* *mf*

perc 2 *mp* *mf*

perc 3 *mp* *mf*

pf *mp*

151 solo ob *mf*

solo ca *mf*

1st vln *mp ord.*

2nd vln *mp ord.*

vla *mf molto espressivo ord.*

vc *mp*

db *mp*

Poco à poco piu mosso

2/8 8/8 3/8 ord. 2/8 8/8 5/8 2/8

[illegible]

Urgent, but gently... (♩ = 84)

163

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 169 in the bottom left corner. The score is written for a large ensemble, including the following instruments: Flute 1 and 2 (fl 1, fl 2), Clarinet 1 and 2 (cl 1, cl 2), Bassoon 1 and 2 (bns 1, 2), Horn 1 and 2 (hn 1, hn 2), Trumpet 1 and 2 (trp 1, 2), Trombone 1 and 2 (trb 1, 2), Harp (hp), Percussion 1, 2, and 3 (perc 1, perc 2, perc 3), Piano (pf), Solo Oboe (solo obi), Solo Clarinet (solo ca), Violin 1 and 2 (1st vln, 2nd vln), Viola (via), Violoncello (vc), and Double Bass (db). The score is written in 3/8 time, with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p cresc.' (piano crescendo) and 'f' (forte) are used throughout. The page is divided into four measures, with the first measure starting at measure 169. The notation is clear and professional, typical of a published musical score.

U Quasi senza tempo (♩ = 66)

With renewed urgency

Allargando

7/8 3/8 4/8 5/8 3/8

fl 1 *mf*

fl 2 *mf*

cl 1 *mf*

cl 2 *mf*

brs 1, 2 *mf*

hn 1 *mf*

hn 2 *mf*

trp 1, 2 *mf*

trb 1, 2 *mp*

hp *mp*

perc 1

perc 2 *Sia (let ring...)*

perc 3

pf

173

7/8 5/4 3/2 3/8 4/8 5/8 3/8

solo ob *mf molto espressivo*

solo ca

Q Quasi senza tempo (♩ = 66)

With renewed urgency

Allargando

7/8 3/8 4/8 5/8 3/8

1st Vln *mp*

2nd Vln *mp*

via *mf*

vc *mf*

db *mp*

R Like peals of thunder... (♩=60)

Fl 1, Fl 2, Cl 1, Cl 2, Bns 1, 2, Hn 1, Hn 2, Trp 1, 2, Trb 1, 2, Hp

3/8

ff *mp* *ff* *mp*

gliss.

crotales: arco

perc 1, perc 2, perc 3, pf

10.5 10.5 10.5 5.3 8.5

179

solo ob, solo cb

3/8

R Like peals of thunder... (♩=60)

1st vln, 2nd vln, vla, vc, db

3/8

28

7
8

fl 1 *mp* *ff*

fl 2 *mp* *ff*

cl 1 *mp* *ff* *tutta forza!!!*

cl 2 *mp* *ff* *tutta forza!!!*

bns 1, 2 *mp* *ff* *tutta forza!!!*

hn 1 *mp* *ff* *tutta forza!!!*

hn 2 *mp* *ff* *tutta forza!!!*

trp 1, 2 *mp* *ff* *tutta forza!!!*

trb 1, 2 *mp* *ff* *tutta forza!!!*

hp *fff* *gliss.* *fff* *tutta forza!!!*

perc 1 *8.8* *5.4*

perc 2 *fff*

perc 3 *fff*

pf *8.8* *fff* *tutta forza!!!*

185

7
8

solo ob

solo ca

1st vln *fff*

2nd vln *fff*

vla *fff*

vc *fff*

db *fff*

S As from far beyond...
(♩ = 54)

fl 1 *tutta forza!!!* 6.4

fl 2 *tutta forza!!!* 6.4

cl 1 6.4

cl 2 6.4

bns 1, 2

hn 1 4
8

hn 2

trp 1, 2 *tutta forza!!!* 6.4

trb 1, 2 *tutta forza!!!* 6.4

hp 6.4

perc 1 10.5
6.4

perc 2 6.4

perc 3 *fff* 6.4

v. lg. tam-tam:
pppp subito e sostenuto

pf

187

solo ob *fff* 6.4

solo ca *fff* 6.4

1st vln 6.4

2nd vln 6.4

div. a 2: 6.4

via 6.4

vc 6.4

db 6.4

S As from far beyond...
(♩ = 54)

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

pppp subito e sostenuto

5/8 4/8

fl 1

fl 2

cl 1

cl 2

bns 1, 2

hn 1

hn 2

trp 1, 2

trb 1, 2

hp

perc 1

perc 2

perc 3

pf

189

solo ob

solo ca

1st vln

2nd vln

vla

vc

db

mf *p* *5/4* *3/2* *PPP* *5/4* *PPP* *3/2* *p* *mf* *p*

23 T

13

Rallentando... ... molto

5/8 4/8 12/8

fl 1 *pppp*

fl 2 *pppp*

cl 1 *pppp*

cl 2 *pppp*

bns 1, 2 *pppp*

hn 1

hn 2

trp 1, 2

trb 1, 2

hp *ppp* *pppp* *ppp*

perc 1 *ppp* *pppp* *pppp* *pppp* arco *pppp*

perc 2 *ppp* *pppp* *pppp* *ppp*

perc 3 med. triangle: *ppp* large triangle: *pppp*

pf *ppp* *pppp*

201

solo ob *ppp* *pppp*

solo ca *ppp* *pppp*

1st vin *ppp* *pppp*

2nd vin *ppp* *pppp*

via *ppp* *pppp*

vc *pppp* *pppp*

db *ppp* *pppp*

Rallentando... ... molto

5/8 4/8 12/8