Parting Memory

Transposed Score

By Aidan Gold

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Instrumentation

2 Flutes
Piccolo
2 Oboes
English Horn
3 Clarinets in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Timpani (4 drums, with the following Crotales to be placed on the Timpani: written C4, D4, Eb4, F#4, G4, sounding 2 octaves higher)

5 Percussionists:

Percussion 1: 5-octave Marimba, Crotales (both octaves), Crystal Glass (pitched F#6), Vibraphone (shared with Percussion 2)

Percussion 2: Very Large Tam-tam, Vibraphone (shared with Percussion 1), China Cymbal (shared with Percussion 3), Suspended Cymbal (shared with Percussion 3), 2 Crystal Glasses (pitched C#6, D#6)

Percussion 3: China Cymbal (shared with Percussion 2), Suspended Cymbal (shared with Percussion 2), Chimes (tubular bells-C4-G5), Low Woodblock, 2 Crystal Glasses (pitched A#5, B5)

Percussion 4: Bass Drum, Glockenspiel, Rainstick, Ocean Drum, Crystal Glass (pitched F#5)

Percussion 5: 4 differently sized Triangles (some very large), Misc. Metal/Glass/Wood/Clay Wind Chimes, Snare Drum, 4 Toms, Brake Drum, Large Pair of Crash Cymbals

Harp
Piano (significantly amplified)
Organ

Violin I
Violin II
Viola
Cello
Bass (as many as possible with low C attachment)

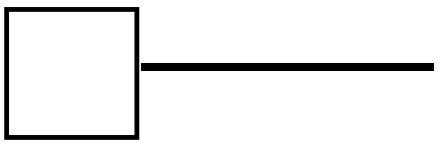
Performance Notes

The Piano should be amplified enough so that it is always audible (though never should completely dominate the texture). The most important moment for the amplification of the piano is the plucked note at m. 107, which should be amplified enough to be heard above the tam-tam playing ff, without asking the tam-tam to play softer.

Both the Concertmaster and the 1st Trumpet player have significant solo parts, so this piece could be performed as a double concerto if desired. Between m. 130 and m. 169, the 1st Trumpet player should walk offstage to perform their final solo starting at m. 170 from far offstage or in a high balcony away from the orchestra.

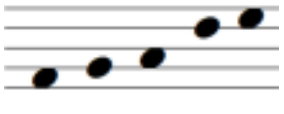
From the beginning to reh. C and from reh. O to the end many of the musicians are asked to sing instead of playing their instrument. The singing is always notated in concert pitch and (except for the first sung note) can be sung in the most comfortable octave for each musician, and they can switch octaves freely throughout each sung passage).

Notation

 = play the figure in the box for the duration of the line.

Depending on the specific instruction in the score, this can mean one of two things: either continuously repeat the figure in the box until the end of the line, or randomly interject the figure in the box (with silences in between) for the duration of the line.

A special case of the boxed figure is when stemless note heads appear inside the box:

 These mean that the performer should randomly pick notes from the box to play at random moments during the duration of the line.

Harp: harmonics are notated at the pitch they are played, not the sounding pitch (the sounding pitch is an octave higher than notated)

= play with fingernail

Score

Parting Memory

Aidan Gold

Hushed, with a vast sense of calm and tranquility. ♩ = 50

A

Flute 1,2

Piccolo

Oboe 1,2

English Horn

Clarinet in B♭ 1,2,3

Bassoon 1,2

Contrabassoon

Horn in F 1,2,3,4

Trumpet in B♭ 1,2,3

Trombone 1,2,3

Tuba

Timpani

Marimba
extremely soft mallets-
sound should be completely smooth

Percussion 1

Very Large Tam-tam

Percussion 2

Percussion 3

China Cym.

Percussion 4

BD

Percussion 5

4+ triangles, some very large rubber mallets

strike at random

Harp

arco

Piano

Hushed, with a vast sense of calm and tranquility. ♩ = 50

A

Violin Solo

solo
senza vib.

sul G sempre
with slow and expressive vib.

Violin I

Con sord.
senza vib.
sul tasto

Violin II

Viola

div. 2

Cello

Contrabass

Con sord.
sul tasto

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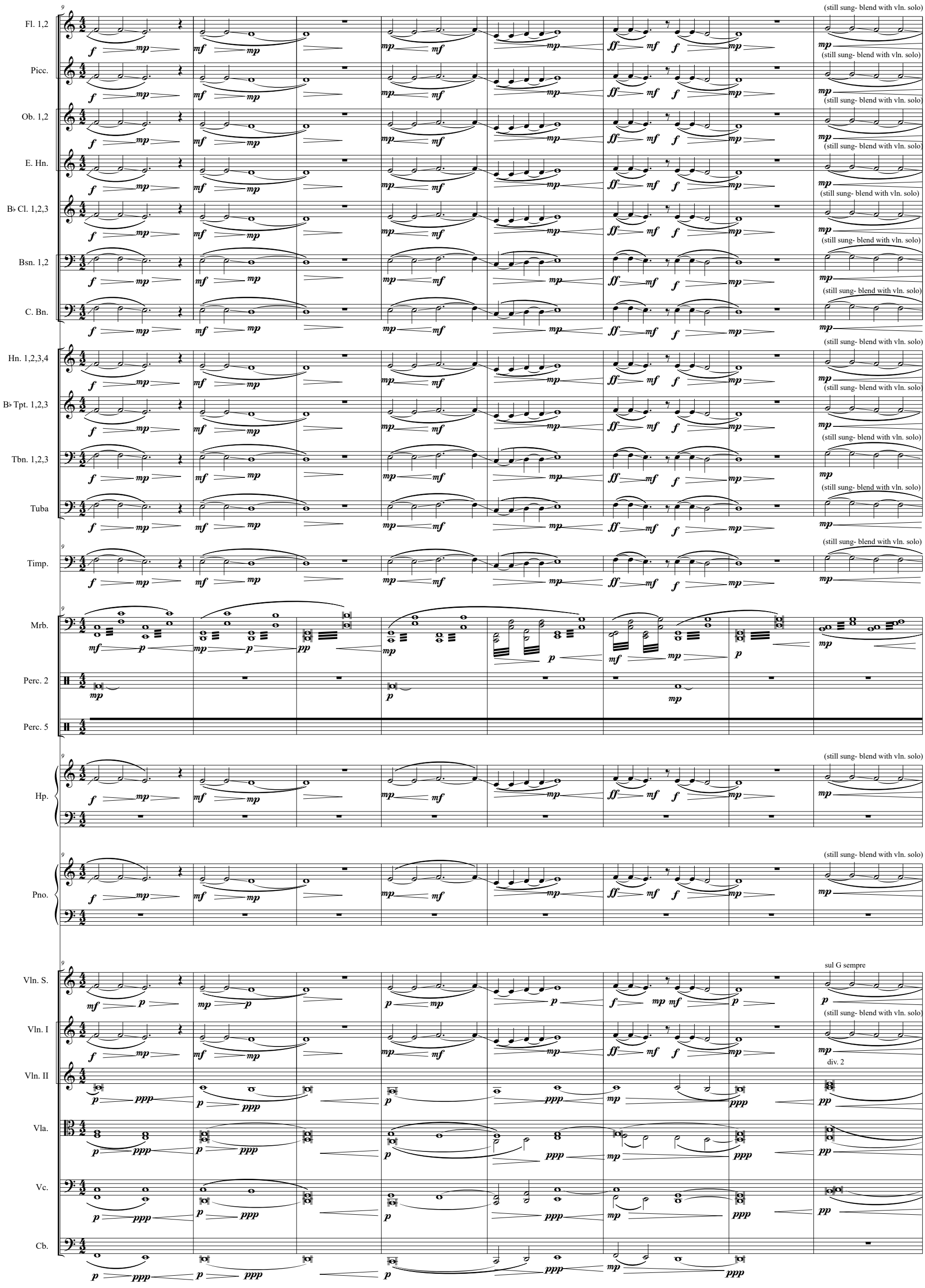
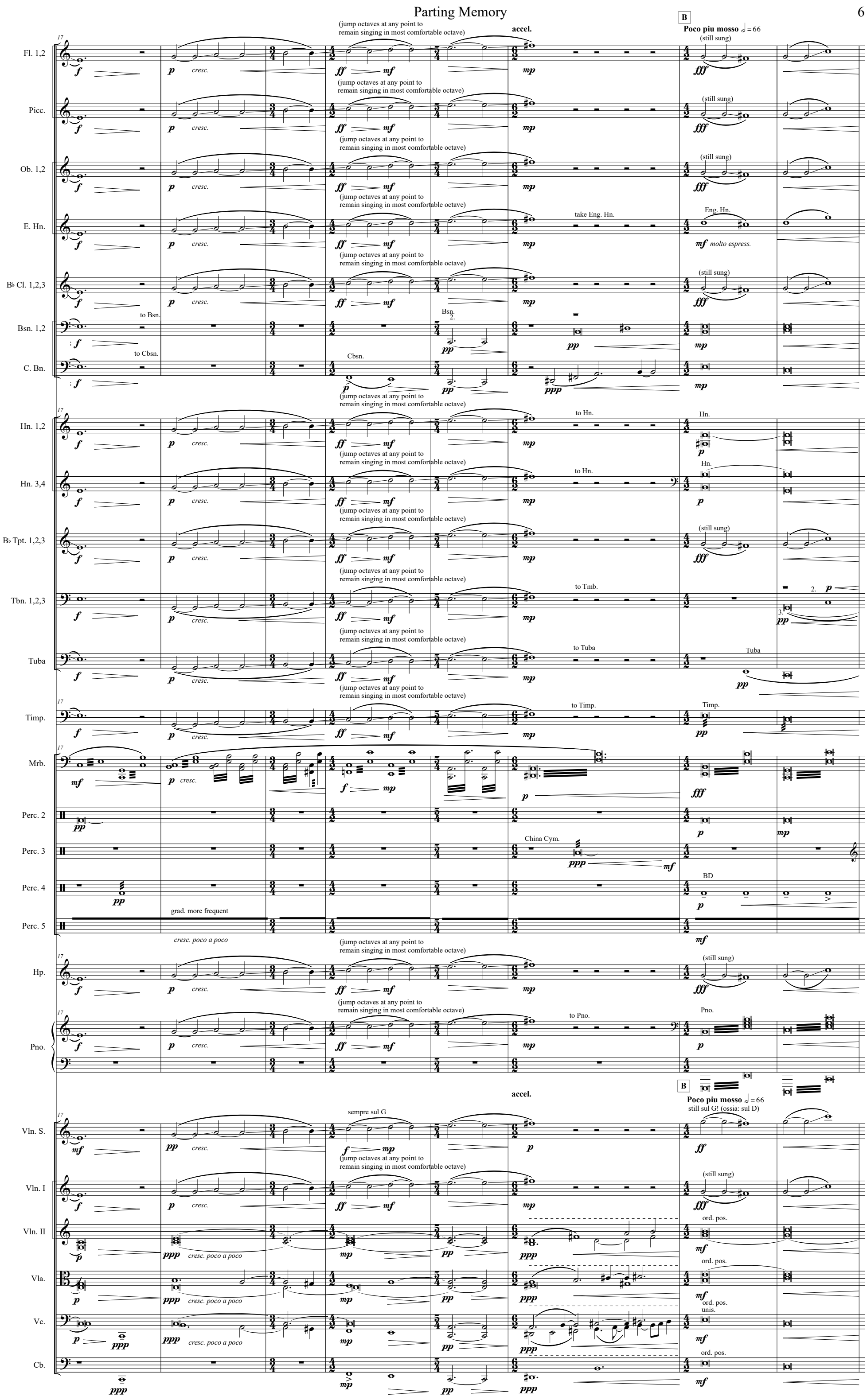

Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2,3
Bsn. 1,2
C. Bn.
Hn. 1,2,3,4
B♭ Tpt. 1,2,3
Tbn. 1,2,3
Tuba
Timp.
Mrb.
Perc. 2
Perc. 5
Hp.
Pno.
Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(still sung- blend with vln. solo)
sul G sempre
div. 2


B
Poco piu mosso ♩ = 66
accel.
(jump octaves at any point to remain singing in most comfortable octave)
(still sung)
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
take Eng. Hn.
Eng. Hn.
molto espress.
B♭ Cl. 1,2,3
Bsn. 1,2
to Bsn.
Bsn.
C. Bn.
to Cbsn.
Cbsn.
Hn. 1,2
to Hn.
Hn.
Hn. 3,4
B♭ Tpt. 1,2,3
Tbn. 1,2,3
to Tmb.
Tuba
to Tuba
Timp.
to Timp.
Mrb.
Perc. 2
Perc. 3
China Cym.
Perc. 4
BD
Perc. 5
grad. more frequent
cresc. poco a poco
Hp.
Pno.
to Pno.
sempre sul G
still sul G! (ossia: sul D)
Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord. pos.
unis.

Parting Memory

rit. | Tempo I ♩ = 50 | C With a bit more motion ♩ = 60 | accel.

Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2,3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2,3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Mrb.
Perc. 2
Chm.
Perc. 4
Perc. 5
Hp.
Pno.

to Fl.
to Picc.
to Ob.
take Eng. Hn.
sung (concert pitch)
to Clar.
to Bsn.
Bsn. a2
to Cbsn.
Cbsn.
to Hn.
to Tpt.
to Tmb.
to Tuba
to Timp.
med. mallets
Vibraphone
bend pitch w/hard mallet
Chimes
Glockenspiel
grad. less frequent

Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sul tasto
div. 2
to Vln.
(no longer sul G)

D

With simple, dreamy joy ♩ = 66

Fl. 1,2 — pp

Picc. — Picc. — pp

Ob. 1,2

E. Hn.

B♭ Cl. 1,2 — Clar. — pp

B♭ Cl. 3

Bsn. 1,2

C. Bn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2 — Tpt. 1. — Con sord. — mp — p — pp

B♭ Tpt. 3

Tbn. 1,2

Tbn. 3

Tuba

Timp.

Vib. — pp — p

Glk. — hard rubber mallets — mp

Perc. 5 — Misc. metal/glass/wood/clay wind chimes — sporatic bursts — p

Hp. — mf

Pno. — p

D

With simple, dreamy joy ♩ = 66

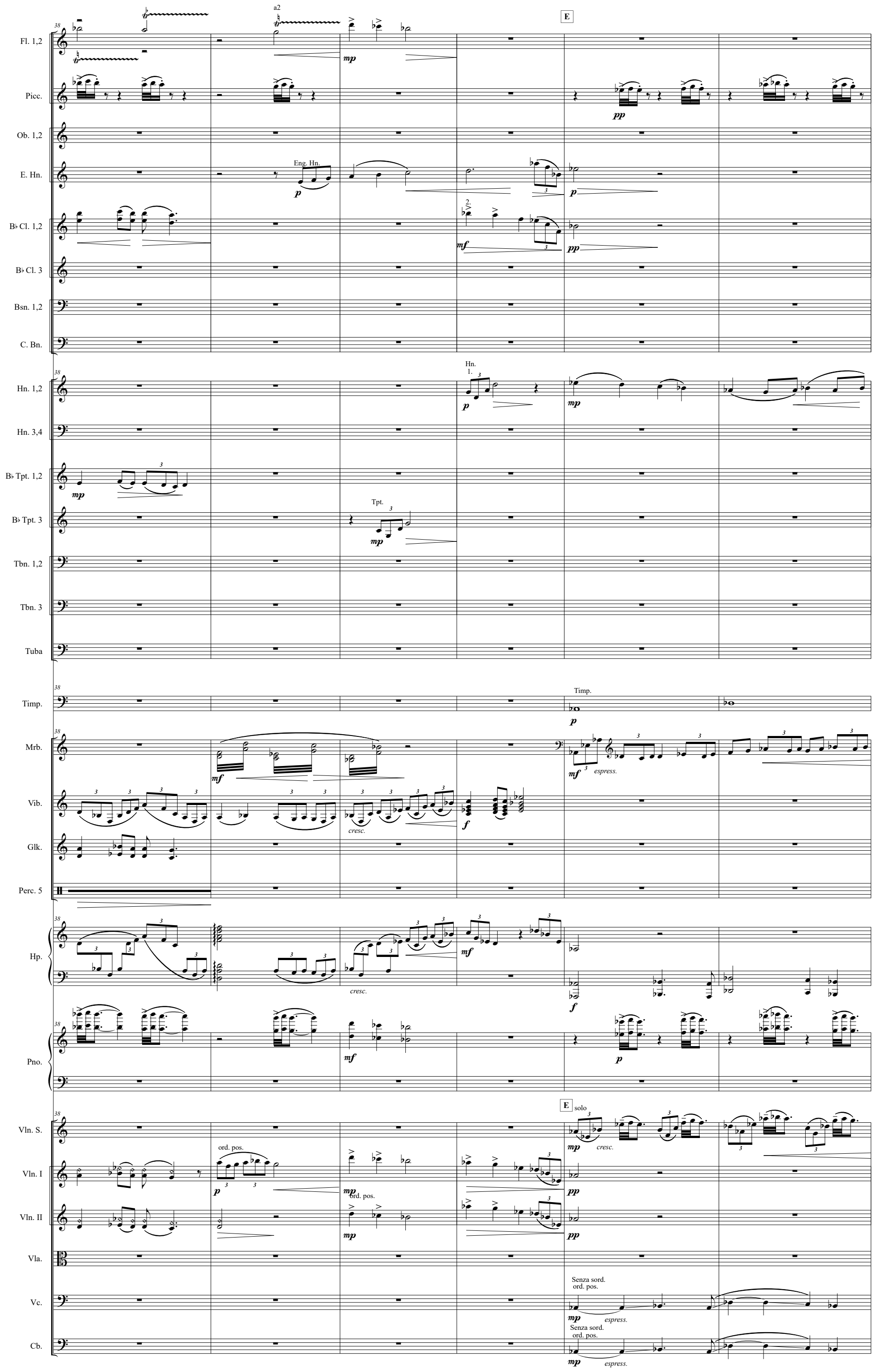
Vln. I — Vln. tutti ord. pos. — mp — mf — sul tasto — p

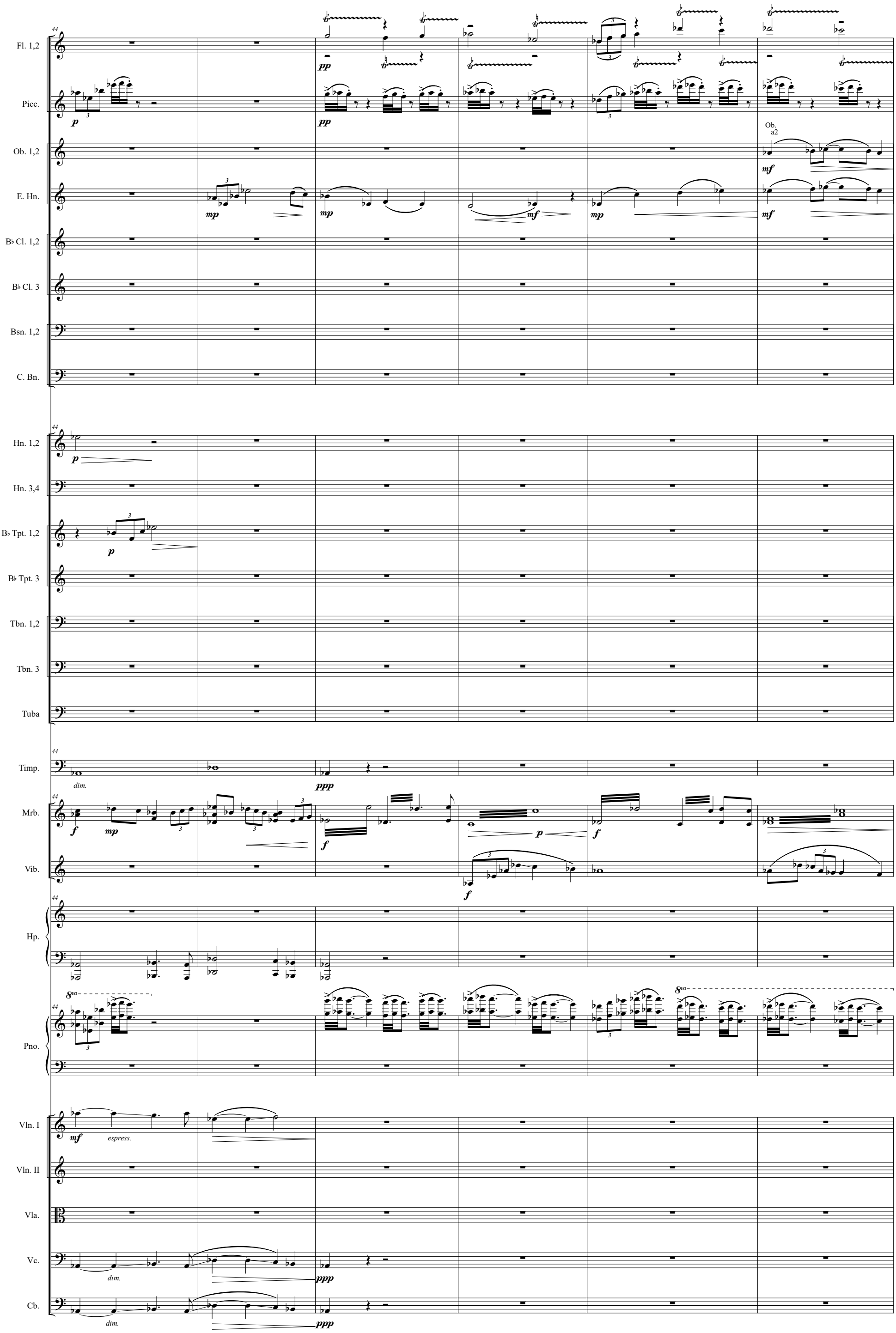
Vln. II — Senza sord. sul tasto — p

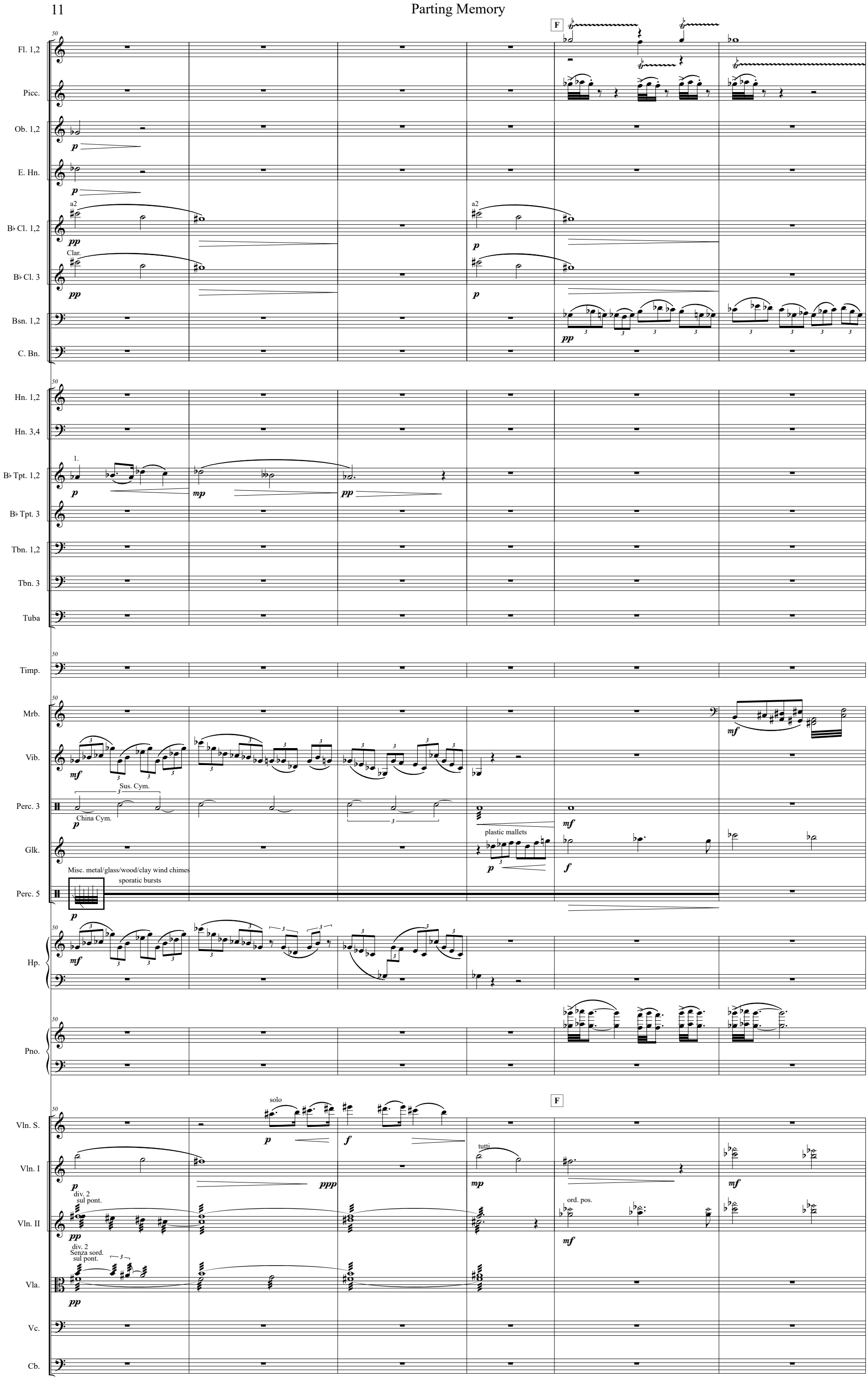
Vla.

Vc.

Cb.


Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Mrb.
Vib.
Glk.
Perc. 5
Hp.
Pno.
Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
E
Eng. Hn.
Hn.
Tpt.
Timp.
espress.
cresc.
ord. pos.
solo
Senza sord.
ord. pos.


Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Mrb.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Ob.
a2
espress.
dim.


F
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
a2
B♭ Cl. 1,2
Clar.
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
1.
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Mrb.
Vib.
Sus. Cym.
Perc. 3
China Cym.
Glk.
plastic mallets
Misc. metal/glass/wood/clay wind chimes
sporatic bursts
Perc. 5
Hp.
Pno.
solo
tutti
Vln. S.
Vln. I
div. 2
sul pont.
Vln. II
ord. pos.
div. 2
Senza sord.
sul pont.
Vla.
Vc.
Cb.

Slowly losing energy

Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Mrb.
Vib.
Perc. 3
Glk.
Hp.
Pno.

Slowly losing energy

Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

G

Lamentoso ♩ = 80

Fl. 1,2

Picc.

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

B♭ Cl. 3

Bsn. 1,2

C. Bn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

pp *molto espress.*

B♭ Tpt. 3

Tbn. 1,2

pppp

Tbn. 3

pppp

Tuba

pppp

Timp.

ppp

Mrb.

pp

Perc. 2

Tam-tam

mp

Perc. 3

repeat at random moments

p *pp* *mp* *pp* *p* *mf* *p* *pp* *mp* *pp* *pp* *mp* *pp*

Perc. 4

BD

pp *pp* *ppp*

Perc. 5

Misc. metal/glass/wood/clay wind chimes

sporatic bursts

p

G

Lamentoso ♩ = 80

Vln. S.

pp

Vln. I

Vln. II

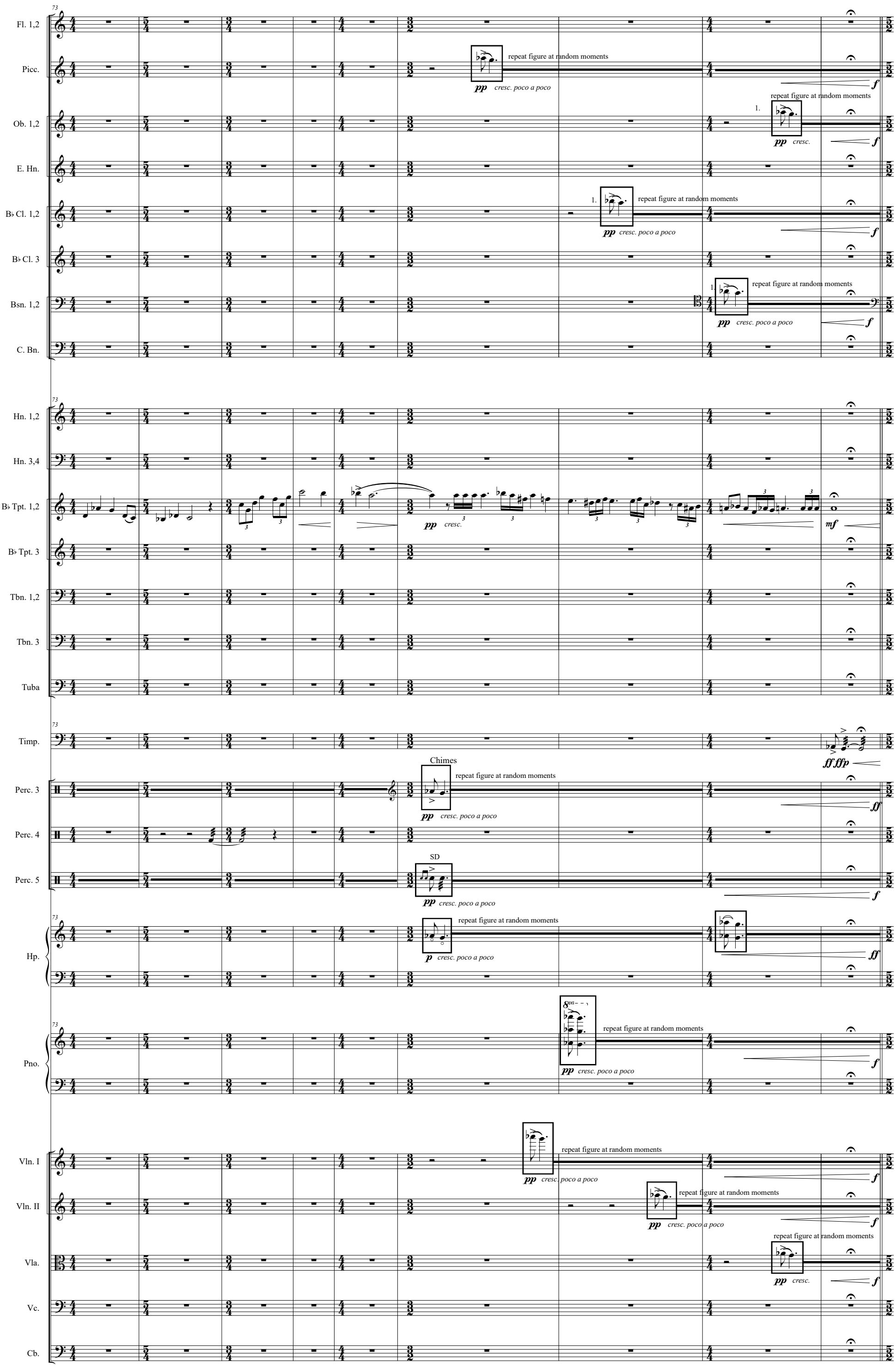
Vla.

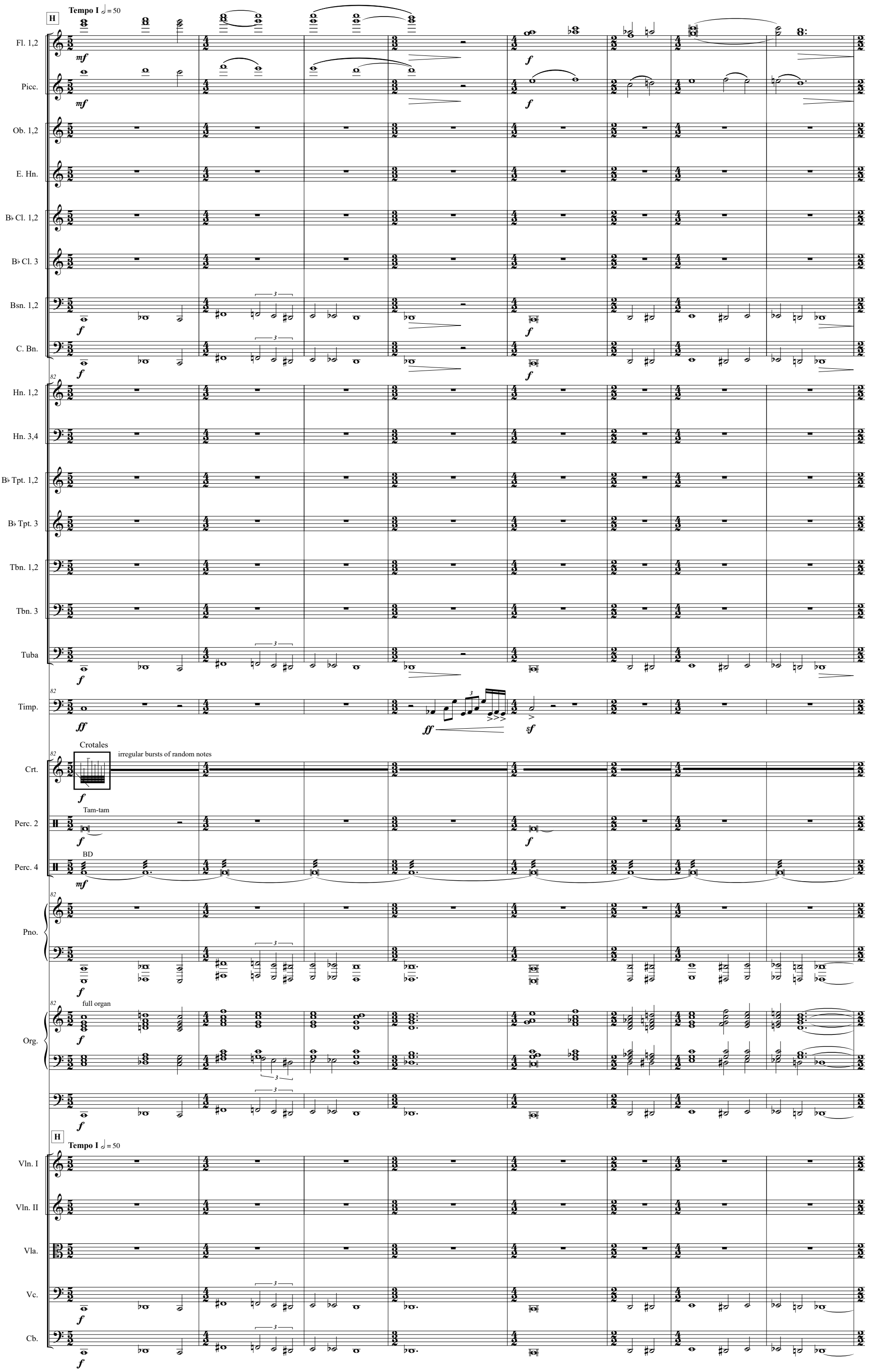
Vc.

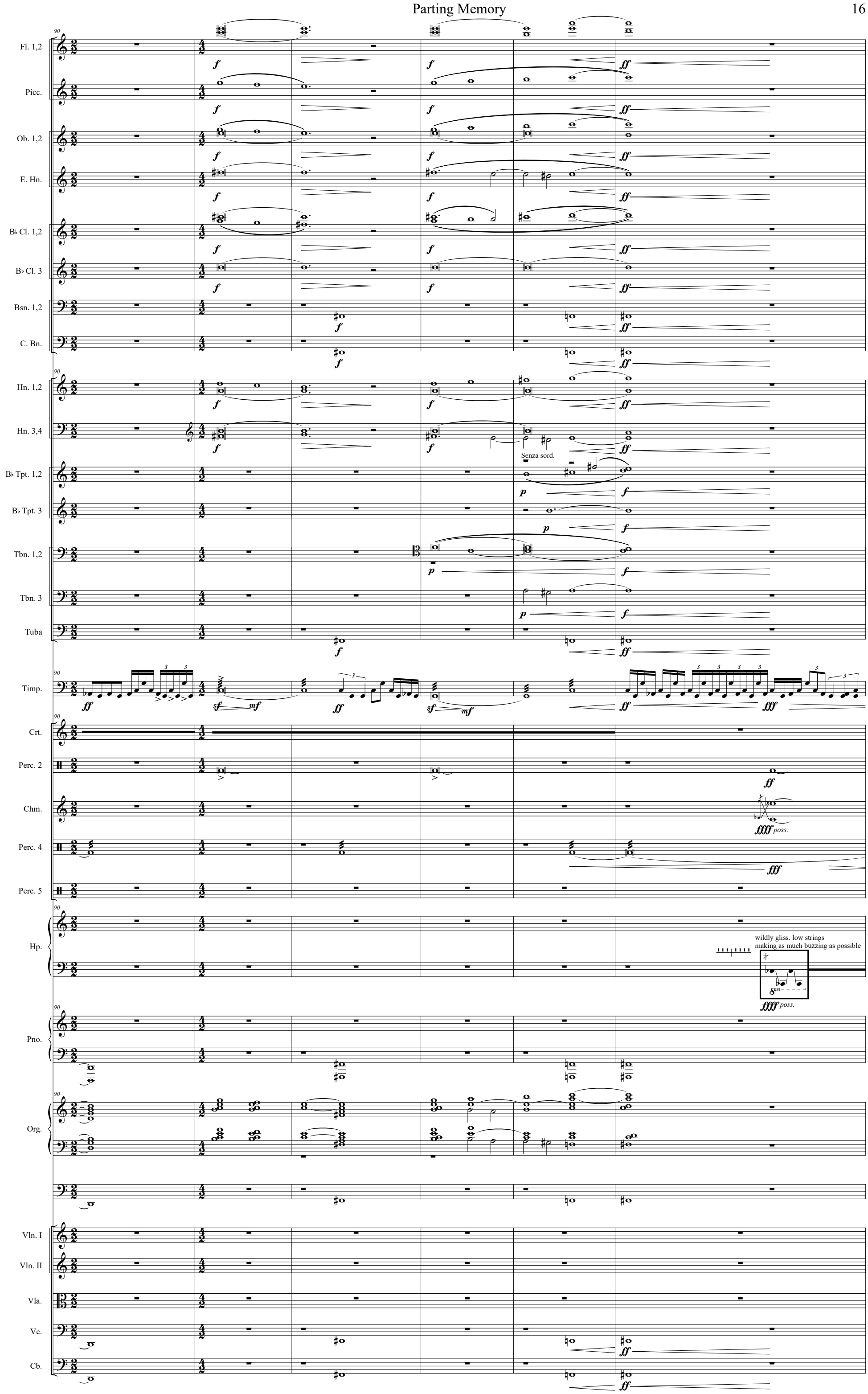
ppp

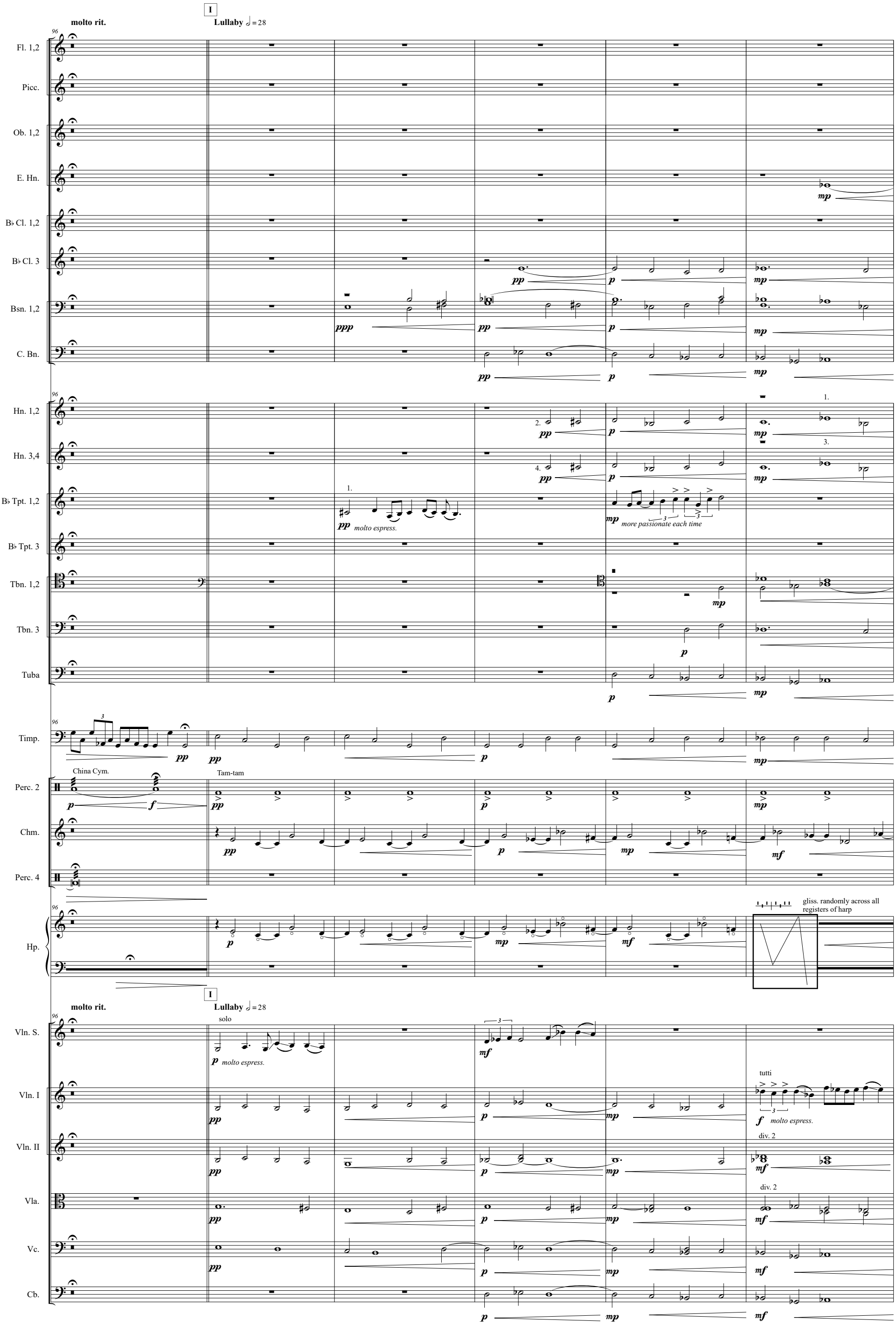
Cb.

ppp


73
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Perc. 3
Perc. 4
Perc. 5
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
repeat figure at random moments
pp cresc. poco a poco
pp cresc.
p cresc. poco a poco
mf
ff ffp
ff
f
Chimes
SD


H
Tempo I ♩ = 50
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Crotales
irregular bursts of random notes
Crt.
Tam-tam
Perc. 2
BD
Perc. 4
Pno.
full organ
Org.
H
Tempo I ♩ = 50
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
Senza sord.
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Crt.
Perc. 2
Chm.
Perc. 4
Perc. 5
Hp.
wildly gliss. low strings
making as much buzzing as possible
Pno.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.


molto rit.
I
Lullaby ♩ = 28
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Perc. 2
China Cym.
Tam-tam
Chm.
Perc. 4
Hp.
gliss. randomly across all registers of harp
molto espress.
more passionate each time
solo
Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
div. 2

poco rit. a tempo

Fl. 1,2 — a2 — fff — ffff

Picc. — fff — ffff

Ob. 1,2 — a2 — fff — ffff

E. Hn. — mf — f — ff — pp — ffff

B♭ Cl. 1,2 — a2 — fff — ffff

B♭ Cl. 3 — mf — f — ff — pp — ffff

Bsn. 1,2 — mf — f — ff — pp — ffff

C. Bn. — mf — f — ff — pp — ffff

Hn. 1,2,3,4 — 1.,3. 2.,4. — mf — f — ff — pp — ffff

B♭ Tpt. 1,2,3 — 1. — f — fff — 1.,2. 3. — pp — ffff

Tbn. 1,2 — mf — f — ff — pp — ffff

Tbn. 3 — mf — f — ff — pp — ffff

Tuba — mf — f — ff — pp — ffff

Timp. — solo — mf — f — ff — ffff

Crt. — play random notes as fast as poss. — f — ffff

Perc. 2 — Sus. Cym. — mf — f — ff — pp — p — ffff — fff — mf

Chm. — play random notes as fast as possible — f — ff — fff — p — ffff

Perc. 4 — to hard mallets — ffff

Perc. 5 — Cym. Pair — ffff

Hp. — grad. shift pedals to — ffff — mf — ffff

Org. — 2',4',8',16',32' — "cresc" pedal — pp — ffff

poco rit. a tempo

Vln. I — gliss. should be as loud and intense as possible! — fff — pp — ffff

Vln. II — unis. — gliss. should be as loud and intense as possible! — f — fff — pp — ffff

Vla. — unis. — f — ff — fff — pp — ffff

Vc. — div. 2 — f — ff — fff — pp — ffff

Cb. — f — ff — fff — pp — ffff

J

Furioso con duolo ♩ = 180

~10 sec.

107

Fl. 1,2

Picc.

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

B♭ Cl. 3

Bsn. 1,2

C. Bn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

B♭ Tpt. 3

Tbn. 1,2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Chm.

Perc. 4

Perc. 5

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. A f ff

a2 f f

stopped fp

stopped fp

Con sord. fp

Con sord. fp

pedal tone 2. pp mf pp pp mf pp

pedal tone f pp mf pp pp mf pp

ppp mp ppp

mf strike in center p roll in ord. pos.

mf strike in center p roll in ord. pos.

center p cresc. poco a poco

Marimba (relatively) hard mals lots of overtones pp mf pp pp mf pp

ff

mf

wdblk. f

play random irregular rhythms, adding random accents p

cresc. poco a poco

SD mf rimshot

f

pizz. pluck so hard that adjacent strings collide and buzz ffff

on keys mf cresc. poco a poco

~10 sec.

J

Furioso con duolo ♩ = 180

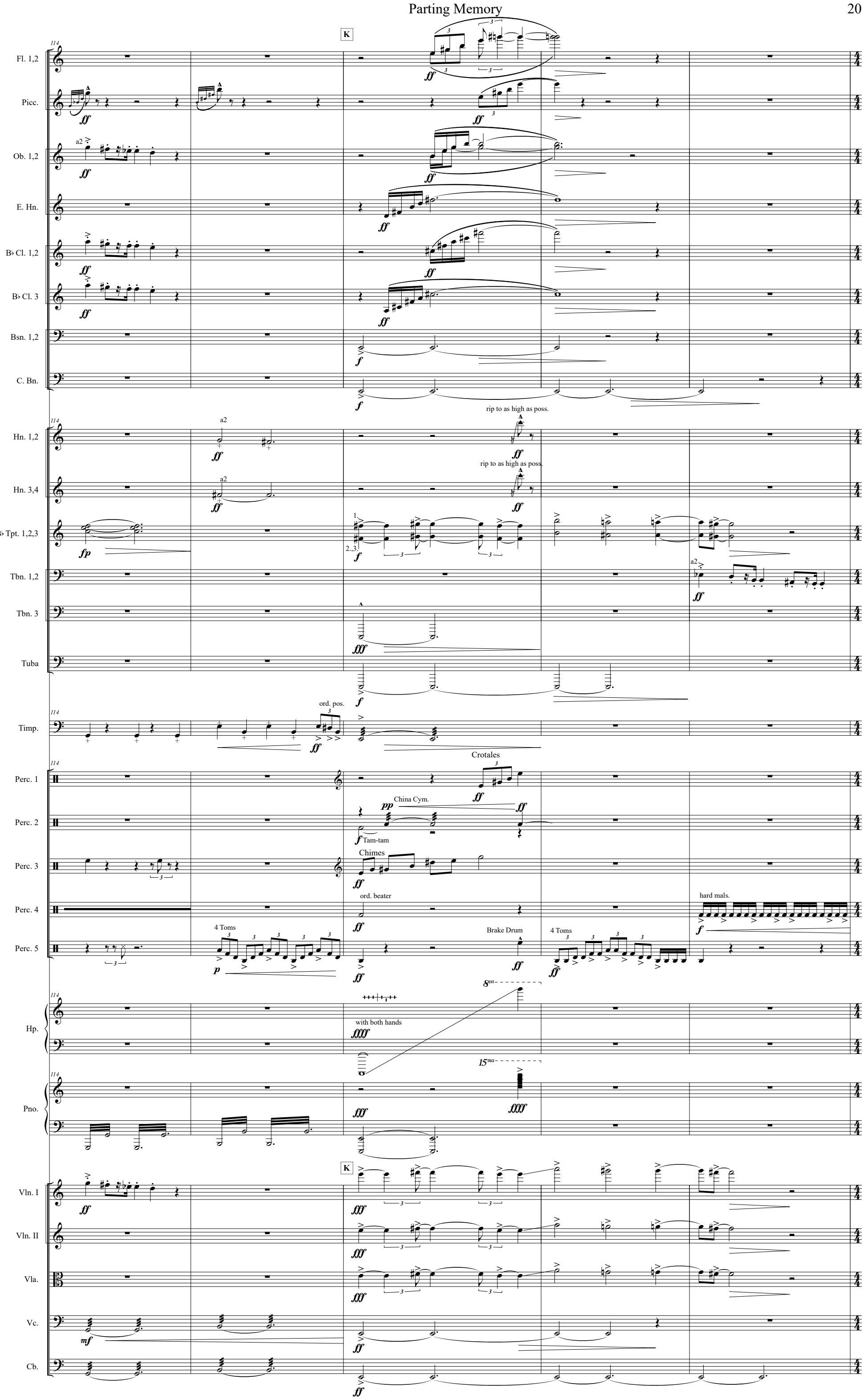
sul pont. ff very agressive

ppp

ppp

tutti f cresc.

pp cresc. poco a poco


K
Fl. 1,2
Picc.
Ob. 1,2
a2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
a2
rip to as high as poss.
Hn. 3,4
B♭ Tpt. 1,2,3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
ord. pos.
Perc. 1
Crotales
Perc. 2
China Cym.
Tam-tam
Perc. 3
Chimes
Perc. 4
ord. beater
hard mals.
Perc. 5
4 Toms
Brake Drum
Hp.
with both hands
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco rit. a tempo rit.

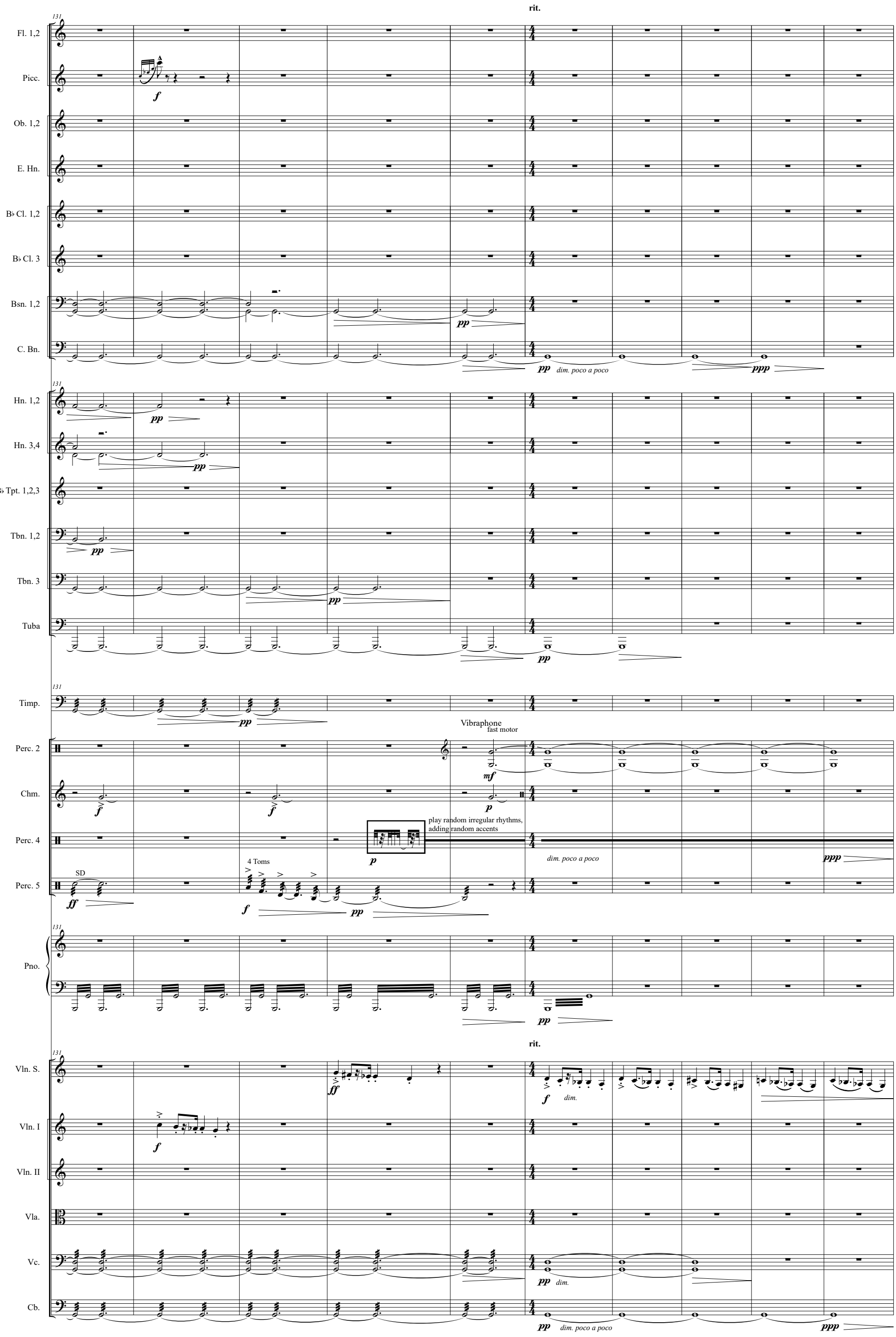
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2,3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Crt.
Perc. 2
Tam-tam
Sus. Cym.
China Cym.
Chm.
Perc. 4
Perc. 5
Brake Drum
4 Toms
Brake Drum
Hp.
Pno.
poco rit. a tempo rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.

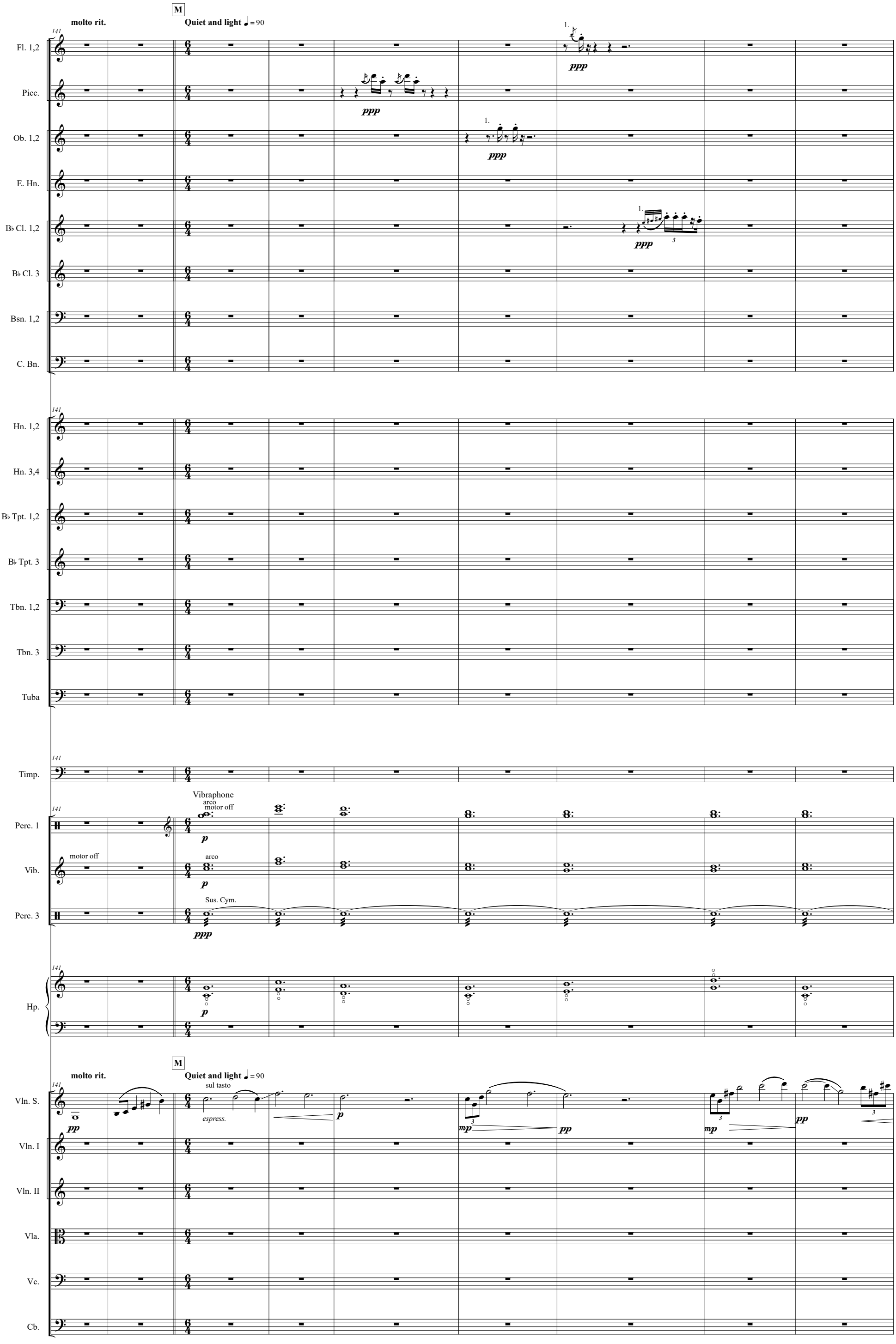
Maestoso ♩ = 120 | molto rit. | L With great pain ♩ = 72 | Furioso con duolo ♩ = 180

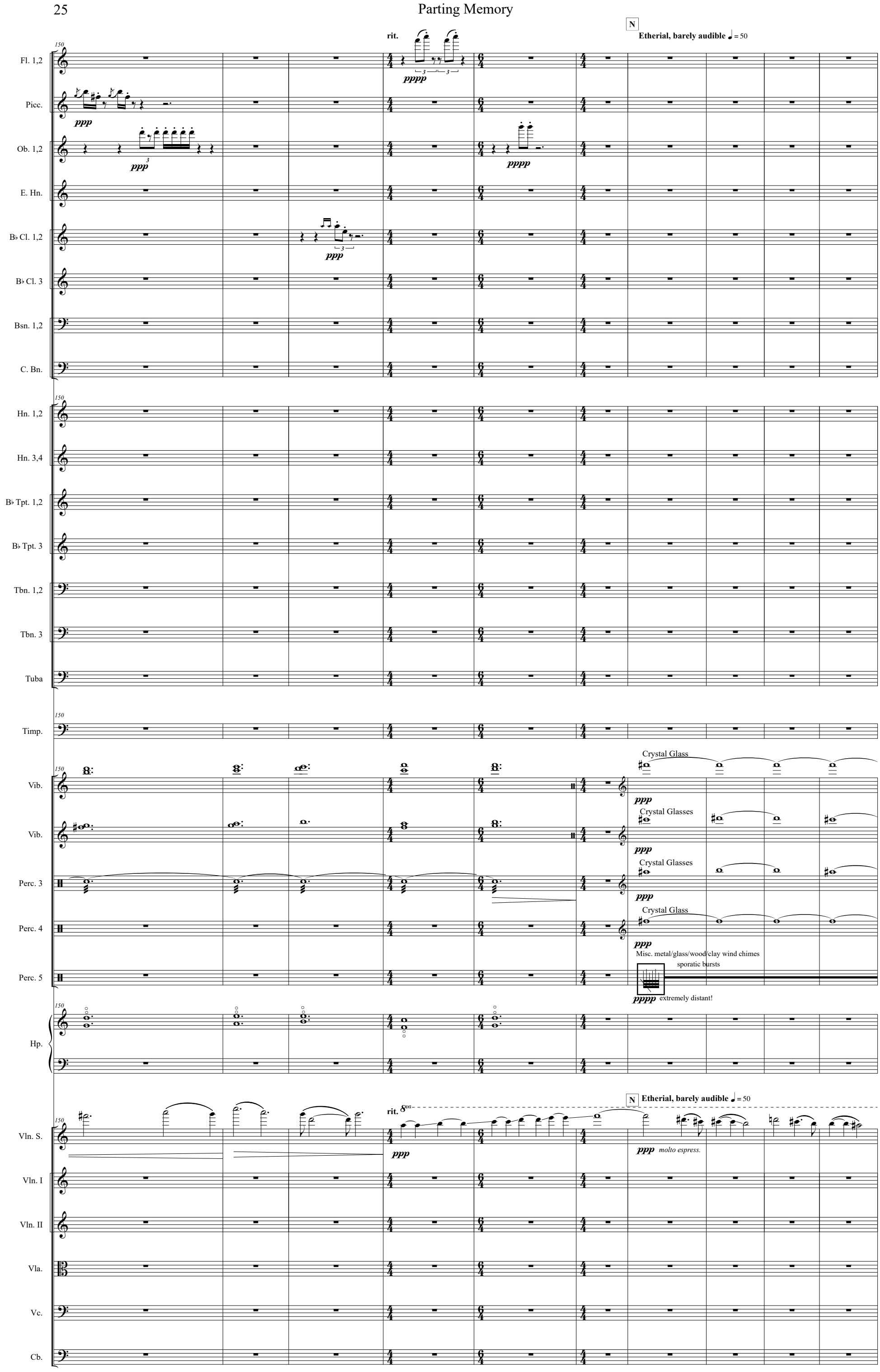
Fl. 1,2 — ff anguished — ff
Picc. — ff anguished — ff
Ob. 1,2 — pp — ff anguished — ff
E. Hn. — pp — ff anguished — ff
B♭ Cl. 1,2 — p — ff anguished — ff
B♭ Cl. 3 — pp — ff anguished — ff
Bsn. 1,2 — pp — ff — dim. poco a poco
C. Bn. — ppp — ff — dim. poco a poco
Hn. 1,2 — p — ff — dim. poco a poco
Hn. 3,4 — pp — ff — dim. poco a poco
B♭ Tpt. 1,2,3 — ff anguished
Tbn. 1,2 — ff — dim. poco a poco
Tbn. 3 — pp — ff — dim. poco a poco
Tuba — pp — ff — dim. poco a poco
Timp. — p — ff — dim. poco a poco
Perc. 2 — Tam-tam — pp — ff — Sus. Cym. pp — Tam-tam ff — China Cym. pp — ff
Chm. — fff anguished
Perc. 4 — BD ord. beater — p — ff — fff — 4 Toms
Perc. 5 — p — ff — Cym. Pair fff
Hp. — ffff — gliss. randomly across all registers of harp — 8va
Pno. — f — ffff — 8va — dim. poco a poco

Maestoso ♩ = 120 | molto rit. | L With great pain ♩ = 72 | Furioso con duolo ♩ = 180

Vln. S. — solo ord. pos. — fff marcato
Vln. I — p — ff — tutti div. 2 — fff — ff
Vln. II — p — ff — div. 2 — fff — ff
Vla. — f — div. 2 — fff
Vc. — p — div. 2 — fff — dim. poco a poco
Cb. — p cresc. — fff — dim. poco a poco


rit.
131
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
dim. poco a poco
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2,3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Vibraphone
fast motor
Perc. 2
Chm.
Perc. 4
play random irregular rhythms,
adding random accents
dim. poco a poco
4 Toms
SD
Perc. 5
Pno.
rit.
Vln. S.
dim.
Vln. I
Vln. II
Vla.
Vc.
dim.
Cb.
dim. poco a poco


molto rit.
M
Quiet and light ♩ = 90
141
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Vibraphone
arco
motor off
Perc. 1
motor off
Vib.
arco
Sus. Cym.
Perc. 3
Hp.
molto rit.
M
Quiet and light ♩ = 90
sul tasto
Vln. S.
espress.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
p
pp
mp


N
Etherial, barely audible ♩ = 50
rit.
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1,2
C. Bn.
Hn. 1,2
Hn. 3,4
B♭ Tpt. 1,2
B♭ Tpt. 3
Tbn. 1,2
Tbn. 3
Tuba
Timp.
Vib.
Vib.
Perc. 3
Perc. 4
Perc. 5
Hp.
Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Crystal Glass
Crystal Glasses
Crystal Glasses
Crystal Glass
Misc. metal/glass/wood/clay wind chimes
sporatic bursts
extremely distant!
molto espress.
8va

Like an echo from a distant past ♩ = 75

160

Fl. 1,2

G.P. O

blow air through instrument (no pitch)
alternate randomly between open/closed mouthpiece

p f cresc/dim freely

Picc.

blow air through instrument (no pitch)
alternate randomly between open/closed mouthpiece

p f cresc/dim freely

Ob. 1,2

sung- syllable: "ah" (in most comfortable octave)
stagger breathe

E. Hn.

sung- syllable: "ah" (in most comfortable octave)
concert pitch
stagger breathe

B♭ Cl. 1,2,3

sung- syllable: "ah" (in most comfortable octave)
concert pitch
stagger breathe

Bsn. 1,2

sung- syllable: "ah" (in most comfortable octave)
stagger breathe

C. Bn.

sung- syllable: "ah" (in most comfortable octave)
concert pitch
stagger breathe

Hn. 1,2,3,4

sung- syllable: "ah" (in most comfortable octave)
concert pitch
stagger breathe

B♭ Tpt. 1

From far offstage or in a high balcony
solo
pp

B♭ Tpt. 2,3

sung- syllable: "ah" (in most comfortable octave)
concert pitch
stagger breathe

Tbn. 1,2,3

sung- syllable: "ah" (in most comfortable octave)
stagger breathe

Tuba

sung- syllable: "ah" (in most comfortable octave)
stagger breathe

160

Timp.

Crotale placed on timp head
arco
pp randomly gliss. pedal

crotales on timpani
arco choose pitches randomly from given set
randomly gliss. pedal

160

C. G.

Vibraphone
gliss. randomly across instrument with 4 mallets
pp

C. G.

Tam-tam
strike at random moments
p

C. G.

Chimes
sporatically play random notes
from the given collection
p

C. G.

tilt rainstick, making continuous noise
tilt ocean drum, making continuous nosie

Perc. 5

4+ triangles, some very large
rubber mallets
p

Misc. metal/glass/wood/clay wind chimes
pp

160

Hp.

strum high strings p.d.ch.
(randomly choose notes from the given collections)
randomly alternate between boxed figures
p.d.l.t.
mf

strike low strings with
large yarn mallet
play boxed figure at random moments

shake keychain in tuning pegs
and high strings

160

Pno.

mf

pizz.
strum low strings

slide finger up and down string inside
piano, triggering random harmonics
on keys

randomly alternate between boxed figures

(8va)

160

Vln. S.

pppp
extremely slow gliss.

G.P. O **Like an echo from a distant past** ♩ = 75

Vln. I

each player pick a random note from this
range. This should be planned so that a cluster sound is achieved
sul tasto
pppp

Vln. II

each player pick a random note from this
range. This should be planned so that a cluster sound is achieved
sul tasto
pppp

Vla.

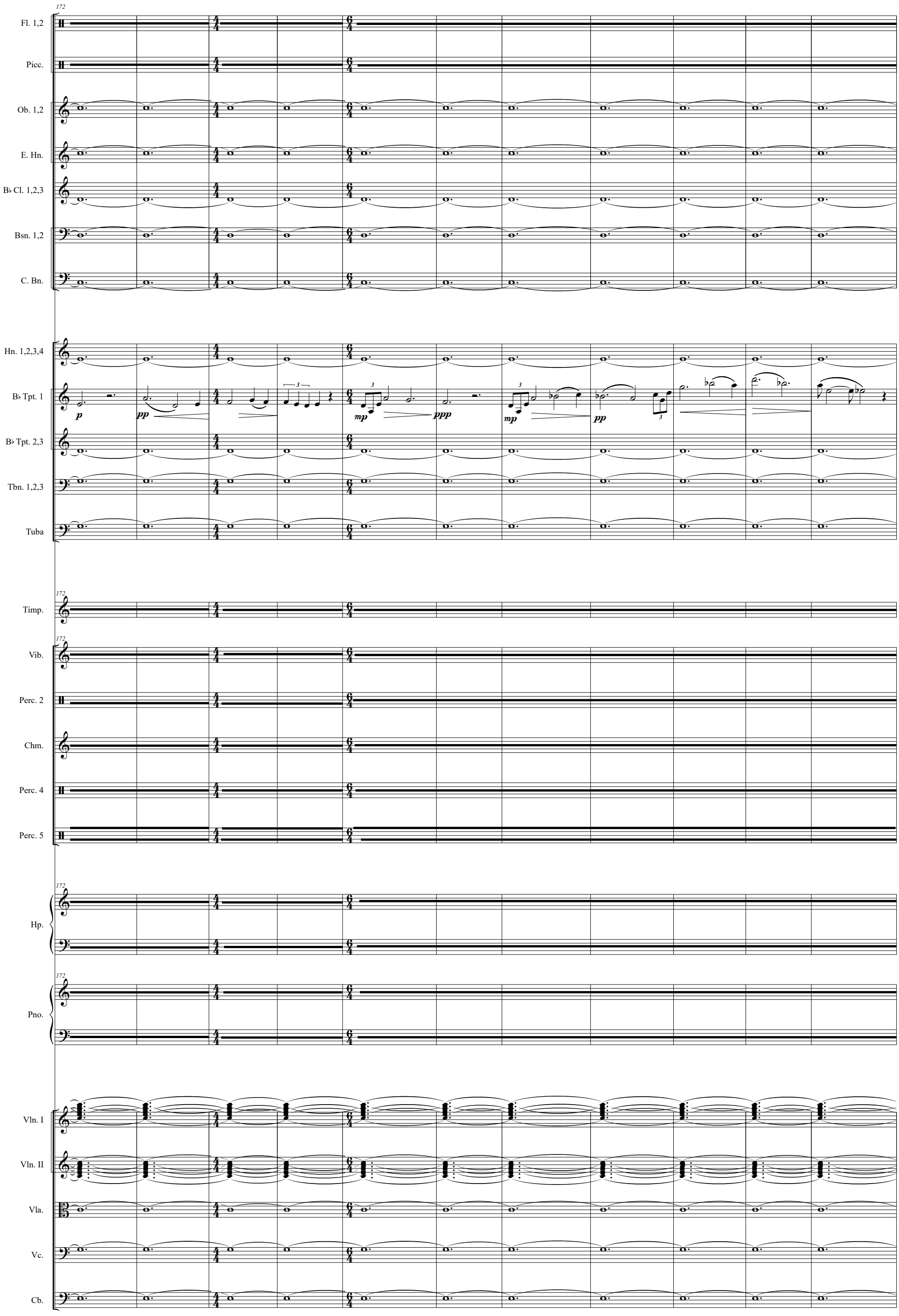
sung- syllable: "ah" (in most comfortable octave)
stagger breathe
p

Vc.

sung- syllable: "ah" (in most comfortable octave)
stagger breathe
p

Cb.

sung- syllable: "ah" (in most comfortable octave)
stagger breathe
p


172
Fl. 1,2
Picc.
Ob. 1,2
E. Hn.
B♭ Cl. 1,2,3
Bsn. 1,2
C. Bn.
Hn. 1,2,3,4
B♭ Tpt. 1
B♭ Tpt. 2,3
Tbn. 1,2,3
Tuba
Timp.
Vib.
Perc. 2
Chm.
Perc. 4
Perc. 5
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mp
ppp
mp
pp

P accel. a tempo rit. a tempo rit.

Fl. 1,2
Picc.
Ob. 1,2 — ppp
E. Hn. — ppp
B♭ Cl. 1,2,3 — ppp
Bsn. 1,2 — ppp
C. Bn. — ppp

Hn. 1,2,3,4 — ppp
B♭ Tpt. 1 — pp grad. more hopeful; ppp; ppp; ppp fading into the distance
B♭ Tpt. 2,3 — ppp
Tbn. 1,2,3 — ppp
Tuba — ppp

183
Timp.
183
Vib.
Perc. 2
Chm.
Perc. 4
Perc. 5

183
Hp.
183
Pno.

P accel. a tempo rit. a tempo rit.

Vln. I — imperceptibly disappear
Vln. II — imperceptibly disappear
Vla. — ppp
Vc. — ppp — to Cello
Cb. — ppp — to Bass

193

Q **Tempo I** ♩ = 50

Fl. 1,2 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Picc. — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Ob. 1,2 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

E. Hn. — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

B♭ Cl. 1,2,3 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Bsn. 1,2 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

C. Bn. — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Hn. 1,2,3,4 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

B♭ Tpt. 1 — *pppp*

B♭ Tpt. 2,3 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Tbn. 1,2,3 — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Tuba — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Timp. — *ppp*

Marimba — very soft mals.

Perc. 1 — *p* — *mf* — *pp* — *mp* — *p* — *mf* — *pp* — *p* — *ppp*

Perc. 2 — Sus. Cym. — *pp* — Tam-tam — China Cym.

Chm. — *pp*

Perc. 4 — BD — *ppp*

Hp. — *mp*

Pno. — *pp*

Org. — *pppp* — 16',32' — *pppp*

Tempo I ♩ = 50

Q

Vln. S. — solo — poco flautando — sul G sempre — *pp* — *mp* — *molto espress.* — *pp* — *p* — *pp* — *ppp* — gliss. slowly towards C, fading out before reaching it — *pppp*

Vln. I — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Vln. II — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Vla. — audibly sigh (just air- no tone) — *regretful* — *f* — *mf* — *mp* — *p*

Vc. — *ppp*

Cb. — *ppp*