

**CHRIS PAUL HARMAN**

# **CILLA**

(2012)

Commissioned in 2011 by the Esprit Orchestra and its conductor, Alex Pauk

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## INSTRUMENTATION

3 Flutes (2nd doubles Alto Flute; 3rd doubles Piccolo)

2 Oboes

3 Clarinets

2 Bassoons

2 Horns

2 Trumpets

2 Trombones

3 Percussionists \*

Tape

2 Keyboardists \*\*

2 Harps (one tuned slightly lower)\*\*\*

Vln. I (min. 6)

Vln. II (min. 6)

Vla. (min. 4)

Vc. (min. 4)

Cb. (min. 2)

\* Player 1: Crotales (two octaves), Glockenspiel, Almglocken (C4 to C6), Bass Drum

Player 2: Vibraphone

Player 3: Tubular Bells, Marimba, Bass Drum

\*\* Keyboard Player 1: Microtonal Piano, Celesta, Toy Piano

Keyboard Player 2: Piano

\*\*\* Harp 2: tuned lower by maximum 1/8th tone

**Score is in C.**

**Duration: ca. 23'00**

# SING A RAINBOW (1953)

Composed by: Arthur Hamilton  
Vocals: Cilla Black  
Produced by: George Martin

(♩=ca. 84)

1 **4/4** *lunga* Tape cue 1 begins Gtr. Glock. *mf*

Piano with E-Bow *n. mf* Ped. → (remains down)

7 Cilla (loco)

Or - ange and yel - low and pur - ple and green, Or - ange and pur - ple and blue, Red and yel - low and

12 *rit.*

pink and green, Or - ange and pur - ple and blue, I can sing a rain - bow, Sing a rain - bow,

17 **A tempo**

Sing a rain - bow too. Lis - ten with your eyes. Lis - ten with your eyes, And sing ev - ery - thing you

22 *rit.*

see. You can sing a rain - bow, Sing a rain - bow, Sing a - long with me.

27 **A tempo**

Red and yel - low and pink and green, Or - ange and pur - ple and blue, I can sing a rain - bow,

32 *rit.* **A tempo** *rit.* Glock. *mf* Strings **4/4** (l.v.)

Sing a rain - bow, Sing a rain - bow too.

# I.

## A (♩=108)

38  $\frac{4}{4}$

Fl.  $pp$  1., 2.

Ob.

Cl.  $pp$  1., 2.  $pp$   $pp$

Bsn.

$\frac{4}{4}$

Hn.

Tpt.

Tbn.

Glockenspiel

Glock.

Vib.  $p$   
Soft mallets  
Motor on, very fast.  
Ped. →  
Marimba

Mar. Hard yarn mallets  $mp$

To Cel.

↑ Pno. (Ped.) →

Pno. Lift E-Bow (Ped.) →

Hp. 1  $p$   
D<sub>2</sub> C<sub>2</sub> B<sub>2</sub> / E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub> E<sub>2</sub> B<sub>2</sub> F<sub>2</sub> F<sub>2</sub> F<sub>2</sub> C<sub>2</sub> G<sub>2</sub>

(<sup>o</sup>) Hp. 2  $p$   
D<sub>2</sub> C<sub>2</sub> B<sub>2</sub> / E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>

$\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc. 2 soli 1.  $mp$   $n$  2.  $mp$   $n$  1.  $mp$   $n$  2.  $mp$   $n$

Cb.

43

Fl. 1. 2. *pp*

Ob.

Cl. 1. 2. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.)

Mar.

† Pno.

Pno.

Hp. 1

(b) Hp. 2

Vln. I

Vln. II

Vla. 2 soli *mp* *n*

Vc. 1. *mp* *n* 2. *mp* *n*

Cb.

5/4 4/4

5/4 4/4

5/4 4/4

5/4 4/4

Not for Perusal Score for Performance

48 **4/4**

Fl. 1. 2. *pp* *pp* *pp* *pp*

Ob.

Cl. 1. 2. *pp* *pp* *pp* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.) →

Mar.

↑ Pno.

Pno.

Hp. 1 C<sub>4</sub> C<sub>4</sub> G<sub>4</sub> D<sub>4</sub> D<sub>4</sub> C<sub>4</sub> G<sub>4</sub> C<sub>4</sub>

(<sup>o</sup>) Hp. 2 E<sub>3</sub> E<sub>3</sub>

**4/4**

Vln. I

Vln. II

Vla. 1. *mp* *n* 2. *mp* *n*

Vc. 1. *mp* *n* 2. *mp* *n*

Cb.

accel. . . . . ♩=120

53

Fl. 1. 2. *pp* *pp* *pp* *mf*

Ob.

Cl. 1. 2. *pp* *pp* *pp* *mp*

Bsn.

accel. . . . .

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.)

Mar.

↑ Pno.

Pno.

Hp. 1 *G#* *C#* *G#* *C#* *G#* *D# A#*

(i) Hp. 2

accel. . . . .

Vln. I

Vln. II

Vla. 1. *mp* *n*

Vc. 1. 2. *mp* *n* *mp* *n* 1. 2. *mp* *n* *mp* *n*

Cb.

**B** (♩=120)

58

Picc. Piccolo

Fl. 1. Fl. 2. Fl. 3 take Piccolo

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. Motor off (quickly!)

Mar. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

† Pno. Celesta

Pno. Ped.

Hp. 1 D: C; Bb / Eb F; G; Ab

(b) Hp. 2

Vln. I Practise Mute - senza vibrato  
2 soli con sord - senza vibrato

Vln. II Practise Mute - senza vibrato  
2 soli con sord - senza vibrato

Vla. Practise Mute - senza vibrato  
2 soli con sord - senza vibrato

Vc.

Cb.



63

Picc. *mf* < (sim.)

Fl. 1. *mf* < (sim.)

Fl. 2.

Ob.

Cl. *ppp* a 3

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. Ped. \*

Mar.

Cel. (Ped.) → *mf* *mf* < (sim.)

Pno.

Hp. 1 *mf* < sim. D<sup>b</sup>

(b) Hp. 2

(2 soli)

Vln. I 1. 2.

(2 soli)

Vln. II 1. 2.

(2 soli)

Vla. 1. 2.

Vc.

Cb.

68

Picc.

Fl. 1.  
Fl. 2.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(b) Hp. 2

(2 soli)

Vln. I

(2 soli)

Vln. II

(2 soli)

Vla.

Vc.

Cb.

a 3

Ped.

Ped.

Ped.

D<sub>2</sub> A<sub>1</sub> A<sub>2</sub> D<sub>2</sub>

73 //

Picc.

Fl. 1. 2.

Ob.

Cl. a 3

Bsn.

Hn.

Tpt.

Tbn.

Glock. //

Vib. Ped. \*

Mar.

Cel. (Ped.) \*

Pno. Ped. \* Ped. \* Ped. \*

Hp. 1 D: A: E: \*

(b) Hp. 2

(2 soli) //

Vln. I 1. 2.

Vln. II 1. 2.

Vla. 1. 2.

Vc.

Cb.

Not for Perusal Score for Performance

78

Picc. *f*

Fl. 1. *f*

Ob. *f*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock. *mp*

Vib. *secco*  
*f (senza Ped.)*

Mar. *f*

Cel. *f*  
Ped. → remains down

Pno. *f*  
Ped. → remains down

Hp. 1 *mf*  
D: C: B: / E: F: G: A:  
E:

(b) Hp. 2 *mf*  
D: C: B: / E: F: G: A:  
F: F:

Vln. I 3-6. *p* (1. 2. senza sord.) tutti *p*

Vln. II 3-6. *p* (1. 2. senza sord.) tutti *p*

Vla. senza sord.

Vc. div. pizz. *mf*

Cb.

83

Picc.

Fl. 1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(b) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(f)* *p* *(f)*

*(Ped.)*

*(s)*

*Ea* *Ea* *Ea* *Fb*

*p* *n.* *p* *n.*

88

Picc.

Fl. 1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(b) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *f* *f* *f*

(Ped.)

(s)

*p* *p*

*E<sub>b</sub>* *E<sub>a</sub>*

93

Picc.

Fl. 1.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

(Ped.)

Pno.

(s)

(Ped.)

Hp. 1

E<sub>3</sub>

(b) Hp. 2

F<sub>2</sub>

F<sub>3</sub>

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D** (♩=120)

98 **5/4**

take Flute

**4/4**

Picc.

Fl. 1.

Ob.

Cl.

Bsn.

**5/4**

**4/4**

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(2) Hp. 2

**5/4**

**4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.



103

Fl. *p* *mf* *p (sub.)*

Ob.

Cl. *p* (*p*) *mf* *mf* *p* *mf* *p* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.) →

Mar.

Cel. *mp* Ped. → remains down

Pno.

Hp. 1

(b) Hp. 2

Vln. I *p* *n.* *p*

Vln. II

Vla. III IV V *mp* *n.*

Vc. II III *mf* *n.*

Cb.

3 soli div.

8va

8va

107

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

Ob.

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

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.)

Mar.

Cel. (Ped.)

Pno.

Hp. 1

(b) Hp. 2

Vln. I (3 soli) (non dim.)

Vln. II

Vla.

Vc.

Cb.

III

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

Ob. 1. 2. *mf* *mf* *mf*

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

Bsn. *f*

Hn.

Tpt.

Tbn.

Glock. *mf*

Vib. (Ped.)

Mar.

Cel. (Ped.) *mf*

Pno. *ff* Ped.\* Ped.\* Ped.\* Ped.\* Ped.\*

Hp. 1

(b) Hp. 2

Vln. I (3 soli) *n.* *mp* *n.* *mp* *n.* *mp*

Vln. II *mf* (sempre) 3 soli div.

Vla. *mf* (sempre) 3 soli div.

Vc. *f* div. a 3

Cb. (div.) *f*

115

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(b) Hp. 2

Vln. I (3 soli)

Vln. II (3 soli)

Vla. (3 soli)

Vc.

Cb.

*sfz* *p* *mf* *p* *mf* *p*

(Ped.)

Ped. \* *8vb...1* *8vb...1* *E2*

*n.* *mp* *n.*

(div. a 3)

(div. a 2)

(8)

119

This page contains a musical score for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Glock. (Glockenspiel), Vib. (Vibraphone), Mar. (Maracas), Cel. (Celesta), Pno. (Piano), Hp. 1 (Hammered dulcimer), (b) Hp. 2 (Hammered dulcimer), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The score includes dynamic markings such as *p*, *mf*, and *mp*, and performance instructions like *div. a 2* and *n.*. Pedal markings (Ped.) with arrows are present for Vib., Cel., and Pno. A large watermark "Not for Perusal Score" is overlaid diagonally across the page.

2nd Flute  
take A. Fl.

2/4

123

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

(Ped.)

dampen

To Tub. B.

Cel.

(Ped.)

To Microtonal Pno.

Pno.

(Ped.)

Hp. 1

Hp. 2

E<sub>2</sub>

B<sub>2</sub>

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

127  $\frac{2}{4}$

Fl. 1. *pp* *fl.* *pp* *pp*

A. Fl. *pp (non dim.)*

Ob.

1. *pp* *pp* *pp*

Cl. 2. *ppp (non dim.)*

Bsn.

$\frac{2}{4}$

Hn.

Tpt.

Tbn.

Glock.

Vib. *ff* (Ped.) → remains down

Mar.

Cel.

Pno. *ff* *mp*

Ped. → remains down

Hp. 1 *f* *mp*

D: C: B: / E: F: G: A:

(<sup>1</sup>) Hp. 2 *f* *mp (sub.)*

D: C: B: / E: F: G: A:

$\frac{2}{4}$

Vln. I

Vln. II

Vla.

Vc. 1. solo *mp* *n.*

Cb. 1. solo (7th harm.) *mp* *n.* 1. solo (7th harm.) *mp*

136

Fl. 1. *pp* *sim.* *fl.*

A. Fl. *fl.*

Ob.

1. *pp* *sim.*

2.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.) →

Mar.

Cel.

Pno. (Ped.) →

Hp. 1

(2) Hp. 2

Vln. I

Vln. II

Vla.

Vc. 1. solo *mp* *n.* *mp*

Cb. 1. solo *n.* *mp* *n.*



145

Fl. 1.

A. Fl. *fl.*

Ob.

1. Cl. *pp* *sim.*

2. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib. *(Ped.)*

Mar.

Cel.

Pno. *(Ped.)*

Hp. 1

(<sup>1</sup>) Hp. 2

Vln. I

Vln. II

Vla.

Vc. *1. solo* *n.* *mp*

Cb. *1. solo* *mp* *n.*

154

Fl. 1.

A. Fl.

Ob.

1. Cl.

2. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(1) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

fl.

take Flute

(Ped.)

1. solo

n.

mp

163

Lunga

4/4

Fl. 1.

A. Fl.

Ob.

1. Cl.

2. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(<sup>o</sup>) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pp)

(Ped.)

(l.v.)

(l.v.)

Lunga

4/4

4/4

Not for Perusal Score

# OH MY LOVE (1971)

Composers: John Lennon, Yoko Ono  
Vocals: Cilla Black  
Production: George Martin  
Supplementary orchestration: Chris Paul Harman

**F** (♩=ca. 60)

172

**4/4**

Fl.

Ob.

Cl.

Bsn.

**4/4**

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

Vln.

Gtr.

Tape

Oh my love for the etc.

*pp* *mf*

Microtonal Piano

↑ Pno.

Pno.

Hp. 1

D: C: B<sup>b</sup> / E<sup>b</sup> F<sup>b</sup> G<sup>b</sup> A:

*mp*

(c) Hp. 2

D: C: B<sup>b</sup> / E<sup>b</sup> F<sup>b</sup> G<sup>b</sup> A:

*mf*

**4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti con sord. norm.

*p*

177

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

first time in my life, My eyes are wide o - pen, Oh my love for the first time in my life, my eyes can

Tape

↑ Pno.

Pno.

Hp. 1

(c) Hp. 2

Vln. I

tutti (div.) con sord. *p*

Vln. II

tutti (div.) con sord. *p*

Vla.

tutti con sord. *p*

Vc.

tutti con sord. *p*

Cb.

*p*

Not for Performance

183

1. *p* *n.* *p* *n.* *p* *n.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla  
see I see the wind oh I see the trees, Ev-ery-thing is clear in my heart, I feel life oh

Tape

† Pno.

Pno.

Hp. 1

(i) Hp. 2

Vln. I *n.* *p* *mf*

(div.) Vln. II *n.*

Vla. *n.* *p* *mf* *n.*

Vc. *n.* *p* *pizz.* *n.* *p* *pizz.*

Cb. *n.* *p* *n.* *p*

Ped. →

(Ped.) →

189

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. -

Tpt. -

Tbn. -

Glock. -

Vib. -

Mar. -

Clla. I feel love, Ev-ery-thing is clear in our world. Oh my love for the first time in my life, my eyes are wide

Tape -

Pno. -

Pno. -

Hp. 1 -

(b) Hp. 2 -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

Performance markings: *n.*, *(p)*, *arco*, *(Ped.)*, *n.*, *(p)*, *arco*.

molto rit. . . . .

195

Fl.

Ob.

Cl.

Bsn.

molto rit. . . . .

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

o - pen, Oh my love for the first time in my life, my eyes can see

Tape

(Gtr.)

† Pno.

Pno.

Hp. 1

(1) Hp. 2

molto rit. . . . .

Vln. I

*p*

Vln. II

Vla.

Vc.

Cb.

*p* *n.*

Not for Performance



# II.

**G** (♩=44)      rit. . . . .      **Piu Mosso** (♩=52)      rit. . . . .      (♩=44)      rit. . . . .

200 **5/4**      **3/4**      **5/8**      **4/4**      **3/4**

Picc. Fl. Ob. Cl. Bsn.

Hn. Tpt. Tbn.

Glock. Vib. Mar.

↑ Pno. Pno.

Hp. 1

(b) Hp. 2

Vln. I Vln. II

Vla. Vc. Cb.

*con sord.* *p* *n.* *1. con sord.* *p* *n.* *motor off medium-hard mallets* *mf* *Ped.* *p* *Ped.* *mf* *Ped.* *D: C: B: / E: F: G: A:* *mf* *p* *n.* *(tutti) (con sord.) senza vib.* *p* *n.* *(con sord.) senza vib.* *p* *n.* *(con sord.) senza vib.* *p* *n.* *(con sord.) senza vib.* *p* *n.* *div.* *p* *n.* *p* *n.*

Piu Mosso (♩=52)

rit. . . . . (♩=44)

rit. . . . . Piu Mosso (♩=52)

205

Picc. *p*

Fl. 1. *p*

Ob. *p*

Cl. 1. *p* *n.*

Bsn.

Hrn. *p* *n.*

Tpt. 1. *p* *n.*

Tbn.

Glock.

Vib. (Ped.) →

Mar. (Ped.) →

Pno. *p* (Ped.) →

Pno. (Ped.) →

Hp. 1

(b) Hp. 2

Vln. I *p* *n.*

Vln. II *p* *n.*

Vla. *p* *n.* *div.*

Vc. *p* *n.*

Cb. *p* *n.*

rit. . . . . 3/8 4/4 5/4 3/4 3/8

rit. . . . . 3/8 4/4 5/4 3/4 3/8

rit. . . . . 3/8 4/4 5/4 3/4 3/8

rit. . . . . 3/8 4/4 5/4 3/4 3/8

rit. . . .

(♩=44) rit. . . .

Piu Mosso (♩=52)

rit. . . . (♩=44)

rit. . . . 33

210

3/4

3/4

5/4

3/4

Picc.

Fl. 1.

Ob.

Cl. 1.

Bsn.

rit. . . .

rit. . . .

rit. . . .

rit. . . .

210

3/4

3/4

5/4

3/4

Hr.

Tpt.

Tbn.

Glock.

Vib.

Mar.

↑ Pno.

Pno.

Pno.

Hp. 1

(l) Hp. 2

rit. . . .

rit. . . .

rit. . . .

rit. . . .

210

3/4

3/4

5/4

3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piu Mosso (♩=52)

rit. . . . .

215 **3/4**

Picc. *p*

Fl. 1. *p*

Ob.

Cl.

Bsn.

**3/4**

Hn.

Tpt.

Tbn.

Glock.

Vib. (Ped.) →

Mar. (Ped.) →

↑ Pno. (Ped.) →

To Cel. (l.v.)

Pno. (Ped.) →

Hp. 1

(b) Hp. 2

**3/4** senza sord.

Vln. I

Vln. II

Vla. senza sord.

Vc. senza sord.

Cb. senza sord.

rit. . . . .

Not for Performance

218

2/4

3/8

2/4

Picc. *mp*

Fl. 1. *mp*

Fl. 2. *mp*

Ob.

Cl. 1. *mp* *sim.*

Cl. 2. *mp* *sim.*

Cl. 3. *mp* *sim.*

Bsn. *mp*

Hrn. 1. *p* (con sord.)

Hrn. 2. *p*

Tpt.

Tbn.

Crot. *mp* (Crotales) To Glock

Vib. *mf* Ped. →

Mar. *mp* Ped. →

Cel. *mf* Ped. → (Celesta)

Pno. *mf* Ped. →

Hp. 1 *D: C: B: / E: F: G: A:*

(i) Hp. 2 *D: C: B: / E: F: G: A:*

Vln. I *p* *n.*

Vln. II *p* *n.*

Vla. (div. a 2) *p* *mf*

Vc. (div. a 2) *p* *mf*

Cb. *p* *mf*

224

flutt. *mp* *mf* *n.* *(mp)* *p* *mf* *n.*

Fl. 1. *mp* *p* *mf* *n.* *(mp)* *p* *mf* *n.*

Ob. 1. *p* *mf* *n.* *p* *mf* *n.*

Cl. *p* *mf* *n.* *p* *mf* *n.*

Bsn. 1. *p* *mf* *n.* *p* *mf* *n.*

Hn. 1. *n.* *con sord. p* *p* *p*

Tpt. 1. *con sord. p* *p* *p*

Tbn. 1. *p* *n.* *p*

Glock. *Glockenspiel* *mp* *To Croc.*

Vib. *(Ped.)*

Mar. *(Ped.)*

Cel. *swr* *(Ped.)*

Pno. *(Ped.)*

Hp. 1

(b) Hp. 2

Vln. I (div. a 2) *p* *mf* *n.* *p* *f*

Vln. II (div. a 2) *p* *mf* *n.* *p* *f*

Vla. (div. a 2) *p* *mf* *n.* *p* *f*

Vc. (div. a 2) *sul pont. p* *n.* *mp*

Cb. *n.* *mp*

2/4 3/8 2/4 2/4 3/8 2/4

230

Picc. *mp* take Flute *mp* *Lunga*  
 Fl. 1. *mp*  
 Fl. 2. *mp*  
 Ob.  
 Cl. 1. *mp* *mp* *mp* *sim.*  
 Cl. 2. *mp* *mp* *mp* *sim.*  
 Cl. 3. *mp* *mp* *mp* *sim.*  
 Bsn. *p* *p* *p* *rit.* *Lunga*  
 Hn. 1. *p* *n.* *p* *rit.* *Lunga*  
 Hn. 2. *n.* *n.* *n.* *n.*  
 Tpt. 1. *n.* *n.* *n.* *n.*  
 Tpt. 2. *n.* *n.* *n.* *n.*  
 Tbn. 1. *n.*  
 Tbn. 2. *n.*  
 Crotales *(mp)* *Lunga*  
 Vib. *(Ped.)*  
 Mar. *(Ped.)*  
 Cel. *loco* *Lunga (l.v.)*  
 Pno. *(Ped.)*  
 Hp. 1  
 Hp. 2  
 Vln. I *tutti* *p* *n.* *p* *n.* *Lunga*  
 Vln. II *(div.)* *tutti* *p*  
 Vla. (div. a 2) *n.* *p* *mf* *p* *mf* *p*  
 Vc. (div. a 2) *n.* *norm.* *p* *mf* *p* *mf* *p* *mf*  
 Cb. *n.* *norm.* *p* *mf* *p* *mf* *p* *mf*

I (♩=44)

236

4/4

Fl. 1. *p* *n.* *p*

Fl. 2. *p* (non-dim.) *n.* *p*

Ob. 1. *p* *n.* *p*

Ob. 2. *p* *n.* *p*

Cl. 1. *p* *n.* *p*

Cl. 2. *p* *n.* *p*

Cl. 3. *p* *n.* *p*

Bsn. *p* *n.* *p*

Hn. (con sord.) *p* *n.* *p* *n.*

Tpt. (con sord.) *p* *n.* (con sord.) *p* *n.*

Tbn. *p* *n.* *p* *n.*

Crot.

Vib. very hard mallets *mp* Ped. → remains down

Mar. *mp* Ped. → remains down

Cel. (Ped.) → Ped. (unbroken)

Pno. *mf* Ped. → remains down

Hp. 1 *mf* D: C: B: / E: F: G: A:

(b) Hp. 2 *mf* D: C: B: / E: F: G: A:

Vln. I

Vln. II

Vla. (div.) non vib. con sord. *p* *n.* *p* *n.*

Vc. (div.) con sord. *mp* *n.* *p* *n.* 1. (solo) *p*

Cb. con sord. *mp* *n.* *p* *n.* non vib. con sord. 1. (solo) *p*



240

FL. 1. 2. 3. take Piccolo

Ob. 1. 2. 3.

Cl. 1. 2. 3.

Bsn.

Hn.

Tpt. Tbn.

Crot. (l.v.)

Vib. (Ped.) (l.v.)

Mar. (Ped.) (l.v.)

Cel. (l.v.)

Pno. (Ped.) (unbroken) (l.v.)

Hp. 1 (l.v.)

(l.) Hp. 2 (l.v.)

Vln. I con sord. div. p n. I II p mf

Vln. II con sord. div. p n. III IV p mf

Vla. (div.) p n. II III p mf

Vc. (div.) (1.) tutti (1., 2.) p n. III IV p mf

(non div.) p n. III IV p mf

Cb. (1.) tutti (1., 2.) p n. (div.) p mf

6/4 4/4 3/4

6/4 4/4 3/4

6/4 4/4 3/4

243

**3**  
**4**

Picc. *p* *n.*

Fl. 1. *p* *n.*

Fl. 2. *p* *n.*

Ob. -

Cl. 1. *p* *n.*

Cl. 2. *p* *n.* a 2

Bsn. -

**3**  
**4**

Hn. *p* *n.* (con sord.)

Tpt. -

Tbn. *p* *n.* (con sord.)

Crot. *p*

Vib. *pp* Ped. →

Mar. with timpani mallets *pp* Ped. →

Cel. *mp* Ped. →

Pno. -

Hp. 1 *D<sub>7</sub> C<sub>7</sub> B<sub>7</sub> / E<sub>7</sub> F<sub>7</sub> G<sub>7</sub> A<sub>7</sub>*

(<sup>o</sup>) Hp. 2 *D<sub>7</sub> C<sub>7</sub> B<sub>7</sub> / E<sub>7</sub> F<sub>7</sub> G<sub>7</sub> A<sub>7</sub>*

**3**  
**4** (con sord.)

solo Vln. I *mf*

tutti Vln. I (III) *pp* *mp* *mf* *p* *mf*

solo Vln. II *p* *n.*

Vla. *mf*

Vc. (div.) II III *p* *n.*

Cb. II III *p* *n.*

rit. . . . .

247

Picc.

Fl. 1. 2.

Ob.

Cl. 1. 2.

Bsn.

rit. . . . .

Hn.

Tpt.

Tbn.

Crot.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(l) Hp. 2

rit. . . . .

solo

Vln. I

tutti

Vln. II

Vla.

Vc. (div.)

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn. (con sord.)  
*pp* *n.*

Tpt.

Tbn. (con sord.)  
*p* *n.* *p*

Crot. *p* To Glock

Vib. Motor on (very fast)  
*mp* (Ped.) →

Mar. (hammers)  
*mp* (Ped.) →

Microtonal Piano  
Pno. *mf* Ped. →

Pno. *mp* *g♭* Ped. →

Hp. 1 *mf* D: C# B# / E# F# G# A#

(b) Hp. 2 *mf* D: C# B# / E# F# G# A#

solo Vln. I con sord. senza vib. *mf* *n.*

tutti (div. a 4) Vln. I *p*

1. Vln. II (div. a 4) con sord. (practise mute) senza vib. *p* (senza sord.) senza vib. sul pont. → norm.

2. Vln. II (div. a 4) *p*

3. Vln. II (div. a 4) *p*

4. Vln. II (div. a 4) *p*

Vla. (div. a 2) con sord. (practise mute) senza vib. *p* (senza sord.) senza vib. sul pont. → norm.

Vc. (div. a 2) *p*

Cb. *pp* *n.* *pp* *n.* *pp*

rit.

(♩=100 - 104)

259

4/4

Fl.

Ob.

Cl.

Bsn.

rit.

4/4

Hn.

Tpt.

Tbn.

Glockenspiel

Crot.

Vib.

Mar.

To Cel.

↑ Pno.

Pno.

Hp. 1

(b) Hp. 2

rit.

tutti (senza sord.)

4/4

solo Vln. I

tutti (div. a 4)

1. Vln. II (div. a 4)

2. 3. 4.

Vla. (div. a 2)

Vc. (div. a 2)

Cb.

# LONDON BRIDGE (1969)

Composed by: Bobby Willis / Clive Westlake  
Vocals: Cilla Black  
Produced by: George Martin  
Additional orchestration: Chris Paul Harman

**L** (♩=104 - 108)

266

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

Tape

Cel.

Pno.

Hp. 1

(i) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glock. + Vibes

Winds

*pp*

Vc. (pizz.)

+Gtr.

Celesta

D: C<sub>2</sub> B<sub>2</sub> / E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>

D: C<sub>2</sub> B<sub>2</sub> / E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>

div.

pizz.

*p*

*p*

272

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

Tape

Cel.

Pno.

Hp. 1

(1) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

I stand a - lone

etc. ∞

Vc. arco

*mp*

*mf*

*f*

tutti arco (norm.)

*f*

pizz.

*mf*

pizz.

*mf*

*n.*

*n.*

277

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

— be-neath the dark and cloud - y sky, — And watched the riv - er as it gent - ly flowed — on —

Tape

To Microtonal Pno.

Cel.

mf

con Ped.

Pno.

mf

Ped. →

Hp. 1

(i) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.



283

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Mar.

Cilla

Tape

Cel.

Pno.

Hp. 1

(i) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

mp

mf

Ped.

by, I saw my life un - fold be - fore me, It looked so sad and oh so lone - ly that I

non vib.

mp

div.

mp

arco div. marcato

f

pizz., tutti

mf

*Not for Perusal Score for Performance*

288

Fl. *mf*

Ob. *mp*

Cl. *mf*

Bsn.

Hn.

Tpt. *mf* (mellow) Harmon mute - stem out

Tbn.

Glock.

Vib. *f* (Ped.) →

Mar. *mp* Ped. →

Cilla  
cried. Then sud - den - ly I saw his face, and when his eyes met mine,...

Tape

Cel. *f* [Microtonal Piano] Ped. → remains down

Pno. *f* (Ped.) →

Hp. 1 *f*

(b) Hp. 2 *f*

Vln. I *mf* div.

Vln. II *mf* (div.)

Vla. *mf* div.

Vc. *f* arco *mf*

Cb. *f* arco *mf* pizz.

293

Fl. *mf*

Ob. *mp*

Cl. *mf*

Bsn.

Hn.

Tpt. *mf*

Tbn.

Glock.

Vib. (Ped.) →

Mar. (Ped.) → *mp*

Cilla

There was some-thing in the look he gave me that was warm and kind. The

Tape

† Pno. (Ped.) →

Pno. (Ped.) →

Hp. 1

(b) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

298

Fl. *mf* *f* *p*

Ob. *mf* *pp* *mf* *pp*

Cl. *mf* *mf* *mf*

Bsn. *mf* *pp* *mf* *pp*

Hn.

Tpt. *mf*  
Harmon mute - stem out *mf* *mf*

Tbn. *mf* *mf* *mf*

Glock. *mf* To Alm.

Vib. (Ped.)

Mar. (Ped.)

Cilla  
riv - er smiled. as we fell in love, We gent - ly kissed high up a - bove no more tears.

Tape

↑ Pno. (Ped.) To Cel.

Pno. (Ped.)

Hp. 1

(c) Hp. 2

Vln. I vib. *mf*

Vln. II vib. *mf*

Vla. vib. *mf*

Vc. pizz.

Cb.

303

Fl. *mf* a 3

Ob. *mf* a 2

Cl.

Bsn.

Hn.

Tpt. senza sord.

Tbn. senza sord.

Glock.

Vib. (Ped.) →

Mar. (Ped.) →

Cilla  
Now they've tak - en Lon - don Bridge a - way, we found love there, Oh they've

Tape

↑ Pno. *f* Celesta  
(Ped.) → Ped. →

Pno. (Ped.) →

Hp. 1

(i) Hp. 2

Vln. I

Vln. II

Vla.

Vc. arco pizz. *f*

Cb. arco pizz. *f*

308

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Tpt. (senza sord.) *f* a 2 *ff* (*f*) *ff*

Tbn.

Glock.

Vib. (Ped.) →

Mar. (Ped.) →

Cilla  
tak - en Lon - don Bridge a - way, — now it's not there, — Oh they've tak - en Lon - don Bridge a - way, —

Tape

Cel. *f* (Ped.) →

Pno.

Hp. 1

(2) Hp. 2

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. (pizz.)

Cb. (pizz.)

313

5/4

4/4

Fl. *mf* *pp*

Ob.

Cl.

Bsn.

5/4

4/4

Hn.

Tpt. *ff* *n.*

Tbn.

Almglocken  
(with drumstick)

Glock. *mp*

Vib. (Ped.) →

Mar. (Ped.) →

Cilla — we found love there, — Oh they've tak - en Lon - don Bridge a - way,

Tape *n.*

Cel. (Ped.) →

Pno. (Ped.) →

Hp. 1 *p*

(c) Hp. 2 *p*

5/4

4/4

Vln. I

Vln. II

Vla.

Vc. *pp* *pp*

Cb. *pp*

### III.

**M** (♩=104 - 108)

317 **4/4**

**Picc.**  
**Fl.** 1. 2. *mp* *mf* *p* *mf*  
**Ob.**  
**Cl.** 1. 2. *p* *mf* *p* *mf*  
**Bsn.**  
**Hn.**  
**Tpt.**  
**Tbn.**  
**Alm.** *f*  
very hard mallets  
motor off  
**Vib.** *f*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. (sim.)  
**Mar.** *mf*  
Ped. (remains down)  
**Cel.**  
Ped. (remains down)  
**Pno.** *f*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. (sim.)  
**Hp. 1** *f*  
**(2) Hp. 2** *f*  
**Vln. I**  
**Vln. II**  
**Vla.**  
**Vc.**  
**Cb.**



320

Fl. 1. 2. *p*

Ob.

Cl. 1. 2. *p*

Bsn.

Hn.

Tpt.

Tbn.

Alm.

Vib. (Ped.)

Mar. (Ped.)

Cel. (Ped.)

Pno.

Hp. I

(I) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

323

Fl. 1.  
2.

Ob.

Cl. 1.  
2.

Bsn.

Hn.

Tpt.

Tbn.

Alm.

Vib.  
(Ped.)

Mar.  
(Ped.)

Cel.  
(Ped.)

Pno.

Hp. I

(C) Hp. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

326

Fl. 1.  
2.

Ob.

Cl. 1.  
2.

Bsn.

Hn.

Tpt.

Tbn.

Alm.

Vib.  
(Ped.)

Mar.  
(Ped.)

Cel.  
(Ped.)

Pno.

Hp. 1

(c) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

329

Fl. 1. 2.

Ob.

Cl. 1. 2.

Bsn.

Hn.

Tpt.

Tbn.

Alm.

Vib. (Ped.)

Mar. (Ped.)

Cel. (Ped.)

Pno.

Hp. I

(C) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

332

Fl. 1. 2.

Ob.

Cl. 1. 2.

Bsn.

Hn.

Tpt.

Tbn.

Alm.

Vib.

Mar.

Cel.

Pno.

Hp. 1

(<sup>o</sup>) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

3/8

4/4

2/4

3/8

4/4

To Croi.

(Ped.)

(lv.)

pp

**N** (♩=108)

336

**4/4**

Fl. 1. 2. *mf* (non dim.)

Ob.

Cl. 1. 2. *mf*

Bsn.

**4/4** *ffz-p*

Hn. *ff* *n.*

Tpt. *ffz-p* *ff* *n.*

Tbn. *ffz-p* *ff* *n.*

Crot. **Crotales**

Vib. Very hard mallets (motor off) *f* Ped. → remains down

Mar. *ff* (Ped.) →

Cel.

Pno. *f-mp* *f-mp* *f-mp* (sim.) Ped. → remains down

Hp. 1 *mf* G<sub>4</sub> G<sub>4</sub> D<sub>5</sub>

(b) Hp. 2 *mf* C<sub>4</sub>

**4/4**

Vln. I *n.*

Vln. II *n.*

Vla. *n.*

Vc. (pizz.) *mf*

Cb. (pizz.) *mf*

342

This page contains the musical score for measures 342 through 346. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *p* dynamic.
- Fl. 1. 2.**: Flutes, playing a melodic line with slurs.
- Ob.**: Oboe, playing a melodic line with slurs and a *p* dynamic, including a *sim.* (sustained) marking.
- Cl. 1. 2.**: Clarinets, playing a rhythmic accompaniment.
- Bsn.**: Bassoon, playing a rhythmic accompaniment.
- Hn.**: Horns, playing a rhythmic accompaniment.
- Tpt.**: Trumpets, playing a rhythmic accompaniment.
- Tbn.**: Trombones, playing a rhythmic accompaniment.
- Crot.**: Crotales, playing a rhythmic accompaniment with a *mp* dynamic.
- Vib.**: Vibraphone, playing a rhythmic accompaniment with a *(Ped.)* marking.
- Mar.**: Maracas, playing a rhythmic accompaniment.
- Cel.**: Celesta, playing a rhythmic accompaniment with a *f* dynamic and a *Ped. → remains down* marking.
- Pno.**: Piano, playing a complex rhythmic accompaniment with a *(Ped.)* marking.
- Hp. 1** and **(b) Hp. 2**: Harps, playing a melodic line with various chordal markings (e.g.,  $D_2$ ,  $C_2$ ,  $F_2$ ,  $G_2$ ,  $E_2$ ).
- Vln. I** and **Vln. II**: Violins, playing a melodic line with slurs and a *p* dynamic.
- Vla.**: Viola, playing a rhythmic accompaniment.
- Vc.**: Violoncello, playing a rhythmic accompaniment.
- Cb.**: Contrabass, playing a rhythmic accompaniment.


348


This page contains the musical score for measures 348 through 352. The instruments and parts are as follows:


- Picc.**: Piccolo flute, playing a rhythmic pattern of eighth notes.
- Fl. 1. 2.**: First and second flutes, playing a melodic line with some rests.
- Ob.**: Oboe, playing a melodic line with some rests.
- Cl. 1. 2.**: First and second clarinets, playing a rhythmic pattern of eighth notes.
- Bsn.**: Bassoon, playing a rhythmic pattern of eighth notes.
- Hn.**: Horns, playing a rhythmic pattern of eighth notes.
- Tpt.**: Trumpets, playing a rhythmic pattern of eighth notes.
- Tbn.**: Trombones, playing a rhythmic pattern of eighth notes.
- Crot.**: Crochets, playing a rhythmic pattern of eighth notes.
- Vib.**: Vibraphone, playing a melodic line with a (Ped.) marking.
- Mar.**: Maracas, playing a rhythmic pattern of eighth notes.
- Cel.**: Cymbals, playing a rhythmic pattern of eighth notes with a (Ped.) marking.
- Pno.**: Piano, playing a complex rhythmic and melodic pattern with a (Ped.) marking.
- Hp. 1**: Harp 1, playing a melodic line with notes F#2, E2, D#2, F2, D2, E2.
- (i) Hp. 2**: Harp 2, playing a melodic line with notes C2, C2, C2, F#2.
- Vln. I**: Violin I, playing a melodic line with notes F#2, E2, D#2, F2, D2, E2.
- Vln. II**: Violin II, playing a melodic line with notes C2, C2, C2, F#2.
- Vla.**: Viola, playing a melodic line with notes F#2, E2, D#2, F2, D2, E2.
- Vc.**: Violoncello, playing a melodic line with notes C2, C2, C2, F#2.
- Cb.**: Contrabasso, playing a melodic line with notes C2, C2, C2, F#2.





353


Picc. 


Fl. 1. 


Fl. 2. 


Ob. 


Cl. 1. 


Cl. 2. 


Bsn. 


Hn. 

Tpt. 

Tbn. 

Crot. 


Vib. 

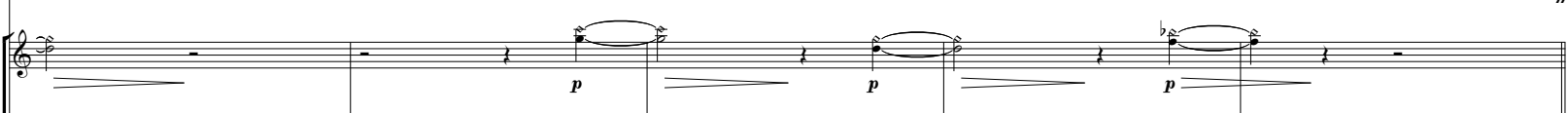
Mar. 


Cel. 


Pno. 


Hp. 1 


(b) Hp. 2 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

358

Picc.

Fl. <sup>1.</sup> *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Crot. *mf*

Vib. *mf*  
Ped. → remains down

Mar.

Cel. *mf*  
Ped. →

Pno. *mf* → *pp*  
Ped. → remains down

D: C<sub>4</sub> B<sub>4</sub> / E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>

Hp. 1 *mf*

D: C<sub>4</sub> B<sub>4</sub> / E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>

(i) Hp. 2 *mf*

Vln. I

Vln. II

Vla. *p*

arco div. a 2

Vc. 1. *mp*

(arco) *mp*

Vc. 2. *mp*

Cb.

364

Picc.

Fl. *mp*

Ob. *p*

Cl. 1. 2. *p*

Bsn. 3. *pp*

Hn.

Tpt.

Tbn.

Crot.

Vib. (Ped.) → *mf*

Mar.

Cel.

Pno. *mf*

8<sup>va</sup>. 1 (Ped.) → (remains down)

Hp. 1 *C<sub>4</sub>* *G<sub>4</sub>* *D<sub>4</sub>* *A<sub>4</sub>*

(<sup>o</sup>) Hp. 2 *F<sub>2</sub>*

Vln. I

Vln. II

Vla. *v*

Vc. 1. *mp* *pp*

div. a 2. *mp* *pp*

Cb. *pp* arco

370

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2. 3.

Bsn.

Hn. 1. *pp (non dim.)*

Tpt. con. sord 1. 2. *p*

Tbn.

Crot.

Vib. (Ped.) →

Mar. *mp* Ped. → remains down

Cel. Microtonal Piano *mf* Ped. → remains down

Pno. (Ped.) →

Hp. 1

(b) Hp. 2 C<sub>2</sub> C<sub>1</sub>

Vln. I

Vln. II

Vla.

Vc. div. a 2 1. *dim poco a poco a niente* n. 2. *dim poco a poco a niente* n.

Cb. *dim poco a poco a niente* n.

375

5/4

Picc. *mf*

Fl. 1. *mf*

Fl. 2. *mf*

Ob. *(mp)*

Cl. 1. *mf*

Cl. 2. *mf*

Cl. 3.

Bsn.

Hn.

Tpt. *n.* *p*

Tbn.

Crot. *mf*

Vib. *(Ped.)*

Mar. *(Ped.)*

\*) do not play an octave lower

↑ Pno. *(Ped.)*

Pno.

Hp. 1

(b) Hp. 2

Vln. I

Vln. II div. a 2 *pp*

Vla. *pp* *div.* *p*

Vc. 1. *pp*

Vc. 2. *pp*

Cb.

5/4

**P** (♩=104)

(3/4+1/8)

380 **5/4** // **4/4** take Flute **7/8** **4/4**

Picc.

Fl. 1.

Fl. 2.

Ob.

Cl. 1.

Cl. 2.

Cl. 3.

Bsn.

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

Hn.

Tpt.

Tbn.

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

Crot.

Vib.

Mar.

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

↑ Pno.

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

Pno.

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

Hp. 1

(i) Hp. 2

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

Vln. I div. a 2

Vln. II div. a 2

Vla.

Vc. div. a 2

Cb.

384 **4/4**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f p*

Tpt. *f*

Tbn. *f*

B. D. *ff*  
 (muted - with timpani mallet)

Vib. *f*  
 very hard mallets  
 motor off  
 Ped. → remains down

Mar. *f*  
 (Ped.) →

↑ Pno. *ff*  
 Ped. → remains down

Pno. *ff*  
 Ped. → remains down

Hp. 1

(b) Hp. 2

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff* tutti

Cb. *ff*

387

Fl.

Ob.

Cl.

Bsn.

Hn. *fp*

Tpt.

Tbn.

B. D.

Vib. (Ped.)

Mar. (Ped.)

† Pno. (Ped.)

Pno.

Hp. 1

(b) Hp. 2

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc.

Cb.

Detailed description: This page of a musical score covers measures 387 to 390. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays sustained chords with some melodic movement. The Horns play a melodic line with *fp* (fortissimo piano) dynamics. The Trombones and Trumpets provide harmonic support with sustained notes. The Percussion section includes a Bells part with a steady rhythmic pattern, and Vibraphone and Maracas playing sustained chords with pedal effects. The Piano part features a complex texture with multiple voices, including a grand piano († Pno.) and a concert grand piano (Pno.), both using the sustain pedal. The String section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic accompaniment with *div.* (divisi) markings. The score is written in a key with one flat and a 4/4 time signature.



390

Fl.

Ob.

Cl.

Bsn.

Hn. *fp*

Tpt.

Tbn.

B. D.

Vib. (Ped.)

Mar. (Ped.)

↑ Pno. (Ped.)

Pno.

Hp. 1

(b) Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

393

This page of a musical score contains measures 393 through 395. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Measures 393-395 with a long melodic line.
- Ob.** (Oboe): Measures 393-395 with a long melodic line.
- Cl.** (Clarinet): Measures 393-395 with a long melodic line.
- Bsn.** (Bassoon): Measures 393-395 with a long melodic line.
- Hn.** (Horn): Measures 393-395 with a long melodic line. Dynamics *f* and *p* are indicated.
- Tpt.** (Trumpet): Measures 393-395 with a long melodic line.
- Tbn.** (Tuba): Measures 393-395 with a long melodic line.
- B. D.** (Bass Drum): Measures 393-395 with a rhythmic pattern.
- Vib.** (Vibraphone): Measures 393-395 with a rhythmic pattern. Includes a *(Ped.)* marking.
- Mar.** (Maracas): Measures 393-395 with a rhythmic pattern. Includes a *(Ped.)* marking.
- Pno.** (Piano): Measures 393-395 with a complex accompaniment. Includes a *(Ped.)* marking.
- Hp. 1** (Hammond Organ 1): Measures 393-395, mostly silent.
- (c) Hp. 2** (Hammond Organ 2): Measures 393-395, mostly silent.
- Vln. I** (Violin I): Measures 393-395 with a melodic line.
- Vln. II** (Violin II): Measures 393-395 with a melodic line.
- Vla.** (Viola): Measures 393-395 with a melodic line.
- Vc.** (Violoncello): Measures 393-395 with a melodic line.
- Cb.** (Cello): Measures 393-395 with a melodic line.

396

This page of a musical score, numbered 73, contains measures 396 through 400. The score is arranged in a standard orchestral format with the following parts:

- Fl. (Flute):** Features a melodic line with slurs and accents.
- Ob. (Oboe):** Features a melodic line with slurs and accents.
- Cl. (Clarinet):** Features a melodic line with slurs and accents.
- Bsn. (Bassoon):** Features a melodic line with slurs and accents.
- Hn. (Horn):** Features a melodic line with a dynamic marking of *fp* (fortissimo piano) and a slur.
- Tpt. (Trumpet):** Features a melodic line with slurs and accents.
- Tbn. (Trombone):** Features a melodic line with slurs and accents.
- B. D. (Bass Drum):** Features a rhythmic pattern of eighth notes.
- Vib. (Vibraphone):** Features a melodic line with slurs and a pedal marking (Ped.).
- Mar. (Maracas):** Features a rhythmic pattern of eighth notes with a pedal marking (Ped.).
- Pno. (Piano):** Includes both an upright piano (Pno. ↑) and a grand piano (Pno.) part, both featuring complex chordal textures and a pedal marking (Ped.).
- Hp. 1 (Harp 1):** Features a melodic line.
- (b) Hp. 2 (Harp 2):** Features a melodic line.
- Vln. I (Violin I):** Features a melodic line with slurs and accents.
- Vln. II (Violin II):** Features a melodic line with slurs and accents.
- Vla. (Viola):** Features a melodic line with slurs and accents.
- Vc. (Violoncello):** Features a melodic line with slurs and accents.
- Cb. (Contrabass):** Features a melodic line with slurs and accents.



401

Fl.

Ob.

Cl.  
1.  
*p*

Bsn.

Hn.  
*sfz-p*  
*ff*  
*sfz-p*

Tpt.  
*ff*  
*sfz-p*

Tbn.  
*ff*  
*sfz-p*

Crot.  
Crotales

Vib.  
*ff*  
Ped. →

Mar.  
*ff*  
Ped. →  
*mp*

T. Pno.  
*p*  
Toy Piano

Pno.  
*p*  
Ped. → remains down

Hp. 1

(b) Hp. 2

Vln. I

Vln. II

Vla.

Vc.  
*p*  
2 soli.

Cb.

rit. poco a poco . . . . .

406

Fl.

Ob.

Cl.

Bsn.

rit. poco a poco . . . . .

Hn.

Tpt.

Tbn.

Crot.

Vib.

Mar.

(Ped.) →

(Ped.) →

To B. D.

T. Pno.

Pno.

(Ped.) →

Hp. 1

(2) Hp. 2

rit. poco a poco . . . . .

Vln. I

Vln. II

Vla.

Vc. (2 soli)

Cb.

411

♩=52

**2**  
**4**

Lunga

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

**2**  
**4**

Lunga

Hn. *f*

Tpt. *f*

Tbn. *f*

**2**  
**4**

Lunga

Crot. *f*

Vib. *f*

Mar. *f*

Bass Drum unmuted *f*

To Microtonal Pno.

Microtonal Piano

To Cel.

T. Pno. *ff*

Pno. *ff*

D: C# B# / E# F# G# A#

Hp. 1 *mf*

D: C# B# / E# F# G# A#

(b) Hp. 2 *mf*

**2**  
**4**

div.

Lunga

Vln. I *ff*

Vln. II (non div.) *ff*

Vla. (non div.) *ff*

Vc. (2 soli) *ff* *n.*

Cb. *ff* div.

rit. . . . .

417

Lunga (20")

Fl.

Ob.

Cl.

Bsn.

rit. . . . .

Lunga (20")

Hn.

Tpt.

Tbn.

Lunga (20")

Crot.

Vib.

B. D.

Celesta

↑ Pno.

with E-Bow Lunga (20") (lift E-Bow)

Pno.

(Ped.) → remains down

Hp. 1

(b) Hp. 2

rit. . . . .

Lunga (20")

Vln. I

Vln. II

Vla.

Vc.

Cb.