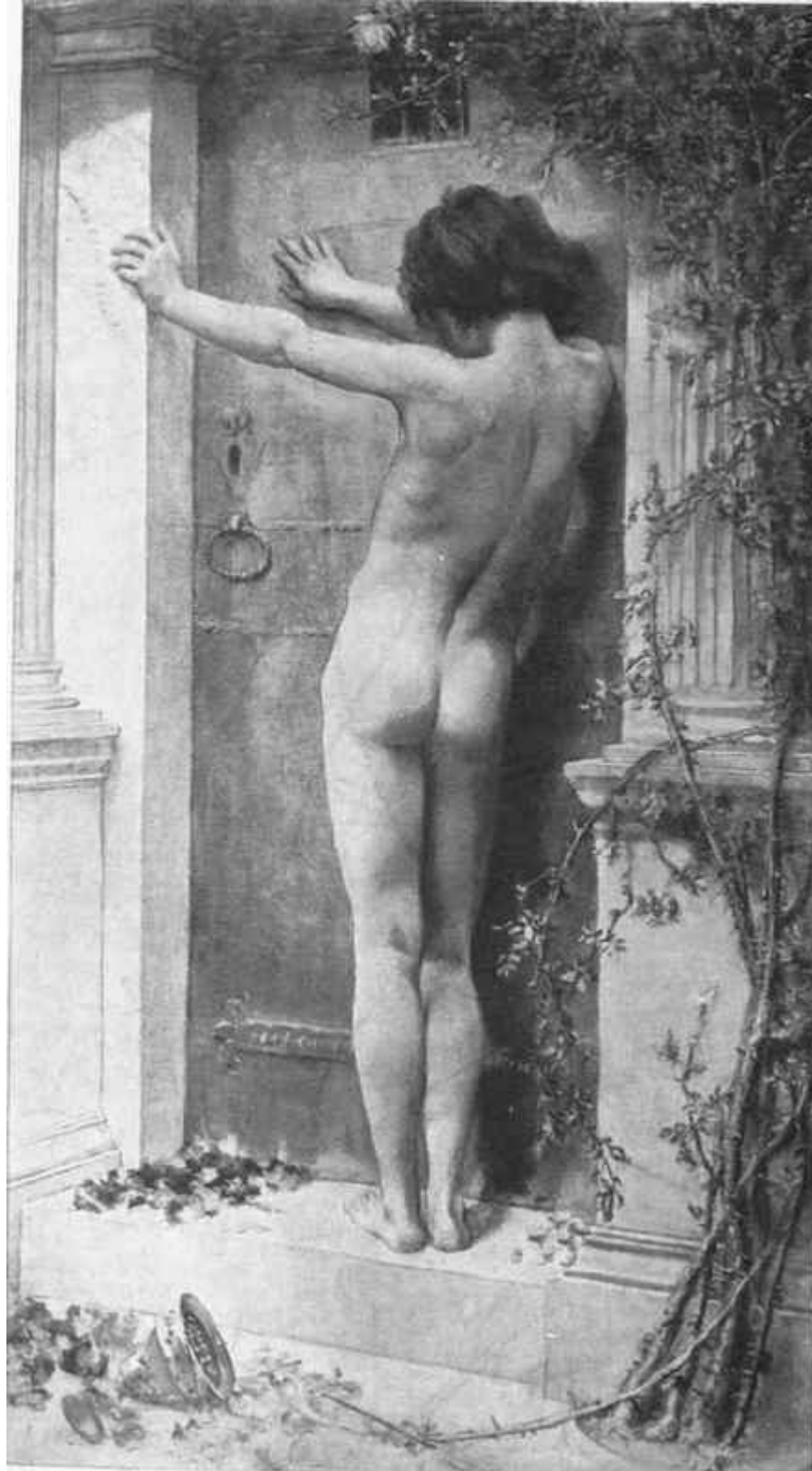


CHRIS PAUL HARMAN

LOVE LOCKED OUT

(2014)



Commissioned by the Philharmonia Orchestra for their 2013/2014 Music of Today Series.

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Instrumentation:

Flute (doubles piccolo)

Oboe

Clarinet

Horn

Trumpet (C)

Percussion (2 players)

I: Vibraphone, Kick Drum

II: Vibraphone, Tubular Bells, Cymbal (large), Timpani (any size)

Keyboards (2 players)

I: Celesta, Prepared Piano*

II: Piano, Toy Piano**

Harp

Violin I

Violin II

Viola

Cello

Bass

Tape***

1930s model radio***

*Piano should be prepared by inserting plastic wall plugs between strings 1 and 2 of pitch range A-flat 3 to D7 (or as high as possible) close to the tuning pins or rear frame, to produce an inharmonic sonority in which the original pitch is still clear.

**Toy piano range: C4-F6 (Schoenhut brand preferred)

***The work's introduction and conclusion require a CD player (concealed from public view, operated by percussionists I and II) with a two-speaker playback system. These speakers should flank a model of a large 1930s radio (supported on a stand, clearly visible at the stage's rear centre). The radio itself is for show, and need not be operational. If unobtainable, the radio may be omitted.

Vibraphones are to be played without motor and with hard mallets (unless otherwise specified).

Pedaling in the vibraphone, tubular bells and keyboard instruments should follow the indications in the score faithfully (at times creating a substantial accumulation of resonance).

Accidentals apply only to the notes they precede (except when the same pitch is immediately repeated). Courtesy accidentals are nonetheless frequently provided both in the score and in the parts.

A hairpin diminuendo without a target dynamic should be interpreted as *diminuendo a niente*.

Score is in C (excerpt for piccolo which sounds one octave higher, celesta which sounds one octave higher, and double bass which sounds one octave lower).

The recorded excerpts from the interview with Ray Noble and the performance of the Ray Noble Orchestra's *Love Locked Out* (1933) are not in the public domain as of 2014. As such, these must be listed in the program, as per the following model:

Ray Noble talks about Al Bowlly (recording)

Love Locked Out (1933) – recording by the Ray Noble orchestra Ray Noble/Max Kester

Love Locked Out (2014) Chris Paul Harman

Duration: ca. 14 minutes

Introduction

Once the musicians are on stage and the audience has become completely quiet, the conductor gives a visual cue to Percussion II to start tape cue 1.

Tape cue 1: Ray Noble talks about Al Bowlly

The first time I met Al Bowlly was shortly after he had first arrived in London. I was on the lookout for promising new singers and gave him several recording dates. Following a summer engagement in Holland, I took Al to the States, where he became the featured singer with my band in what was then one of the most exclusive supper clubs in New York. He was already known there from our recordings, and his personal charm made new friends among the patrons. He was popular in the profession too; the Tin Pan Alley men took to him at once, and so did musicians. Even the (snort) somewhat taciturn and reserved Glenn Miller.

Al himself was essentially a simple person. This simple sincerity was, to me, the most valuable quality of his singing. He believed what he sang. Sometimes, when he had turned in a good performance, on a song like "The Very Thought of You," which has a lyric as sincere as I could make it, I'd see him turn away from the microphone with tears in his eyes.

Even after all these dangerous years, I still get many enquiries about Al Bowlly. And sometimes, when a middle-aged father says to me, "you know, I first met my wife the night we danced to your band and heard Al Bowlly sing 'Goodnight Sweetheart,' and we've never forgotten it," well, then I feel that both Al and I have contributed in our small way to other peoples' happiness, and how I wish he were here now to share that feeling.

Upon completion of the text, the conductor nods to Percussion I, who, already standing next to a 1930s style radio clearly visible on a stand at the rear centre stage, appears to turn on the radio. At this moment, Percussion II, having advanced the CD to the second track, plays tape cue 2, a recorded excerpt from the song "Love Locked Out," as performed by Al Bowlly with the Ray Noble orchestra.

Violins

Clarinet

Tape cue 2:

Al Bowlly

Love locked out _____ in all the cold and rain _____ Love locked out _____ may ne-ver come a - gain

Love locked out _____ and weep - ing _____ bit - ter tears _____ No-one ev - er hears _____ him _____ cal - ling _____

No - one _____ needs _____ the pre-cious gift he brings _____ No - one heeds _____ the song of love he sings

On the door _____ he beats his _____ ti - ny wings _____ Just love _____ locked out. A

world with - out love is is a world _____ with-out light _____ A sad world full of gloom _____ So

see there's a place _____ for love in your heart _____ Why he _____ does n't need _____ much _____ (room.) _____

Violins *attaca*

The conductor begins the first section "in time" with the conclusion of the recorded excerpt, maintaining the same tempo. The dynamic level of the tape should be slightly softer than the dynamic level of the ensemble at the first entry.

Love Locked Out (2014)

Chris Paul Harman

2/4 ♩ = 92

This musical score is for the piece "Love Locked Out" by Chris Paul Harman, in 2/4 time with a tempo of 92 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flute:** Features a melodic line with triplets, marked *f*.
- Oboe:** Provides a sustained melodic accompaniment, marked *f*.
- Clarinet:** Mirrors the flute's melodic line with triplets, marked *f*.
- Trumpet in C:** Plays a rhythmic pattern with dynamics *f p f p*, marked *Con sord.*
- Trombone:** Mirrors the trumpet's rhythmic pattern, marked *f p f p*, marked *Con sord.*
- Percussion I:** Plays a rhythmic pattern on the **Vibraphone**, marked *ff*.
- Percussion II:** Plays a rhythmic pattern on the **Tubular Bells**, marked *f*. Both Percussion I and II have a *♯* (remains down) instruction.
- Keyboard I:** Plays a rhythmic pattern on the **Prepared Piano**, marked *ff*. It has a *♯* (remains down) instruction.
- Keyboard II:** Provides harmonic support, marked *ff*. It has a *8vb* instruction and a *♯* (remains down) instruction.
- Harp:** Provides harmonic support, marked *f*. It includes a key signature change: $D\sharp C\flat B\flat | E\flat F\sharp G\sharp A\flat$ and $B\flat F\flat$.
- Violin I:** Plays a rhythmic pattern, marked *ff*.
- Violin II:** Plays a rhythmic pattern, marked *ff*.
- Viola:** Plays a rhythmic pattern, marked *ff*.
- Cello:** Plays a sustained melodic line, marked *ff.p*.
- Double Bass:** Plays a sustained melodic line, marked *ff.p*.

A $\frac{4}{4}$ ♩ = 54

11

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.) (Ped.)

Perc. II (T. Bells) (Ped.)

Kbd. I (Prep. Pno.) (Ped.)

Kbd. II (Pno.) (Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Piccolo

mp

Pause the CD, advance to cue 3 (CD remains in pause mode).

mf

Vibraphone *legato*

p

Celesta

mf

Resonance must continue after player turns towards celesta.

p

una corda (Ped.)

$\frac{4}{4}$ ♩ = 54

D♯C♯B♯|E♯F♯G♯A♯

ff *ff.p*

p

p

p

p

Con sord.

Con sord.

Con sord.

Con sord.

16 (Picc.)

Fl.

mp

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I (Vib.) (Ped.)

Perc. II (Vib.) (Ped.)

Kbd. I (Cel.) (Ped.)

Kbd. II (Pno.) (Ped.)

Hp. mp

Vln. I mp

Vln. II p

Vla. p Con sord. III p

Vc. p pizz. arco p p

D.B. p

19 (Picc.)

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.) (Ped.)

Perc. II (Vib.) (Ped.)

Kbd. I (Cel.) (Ped.)

Kbd. II (Pno.) (Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B. pizz. arco

p

The image shows a page of a musical score, page 5, for a concert band or orchestra. The score is written for 19 measures. The instruments listed on the left are: Flute (Piccolo), Oboe, Bass Clarinet, Cornet (C Trumpet), Trombone, Percussion I (Vibraphone), Percussion II (Vibraphone), Keyboard I (Celeste), Keyboard II (Piano), Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking 'p' (piano) is used frequently. Performance instructions like 'pizz.' (pizzicato) and 'arco' (arco) are also present. A large watermark 'Not for Sale! Score for Performance' is overlaid diagonally across the page.

rit. -----

B $\frac{3}{8}$ $\text{♩} = 152$ $\frac{4}{8}$ $\frac{3}{8}$
 Flute non vib.

22 (Picc.)
 Fl. *pp*
 Ob.
 B♭ Cl. *pp* *>* *pp* *>*
 C Tpt.
 Tbn.

(Vib.)
 Perc. I *pp* (Ped.)
 Perc. II *ppp* (Ped.)
 Kbd. I (Cel.) (Ped.)
 Kbd. II (Pno.) *ppp* (Ped.)

rit. -----

$\frac{3}{8}$ $\text{♩} = 152$ $\frac{4}{8}$ $\frac{3}{8}$
 D♭ C# B# | E♭ F♭ G# A♯

Hp. *ppp*
 Vln. I *p*
 Vln. II
 Vla.
 Vc. *pp*
 D.B. *pp* *p*

27

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.) (Ped.)

Perc. II (Vib.) (Ped.)

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

p

fz. (remains down)

3/8 4/8 5/8 | Δ 2/8 3/8 4/8 3/8

34

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I

Perc. II

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/8 4/8 3/8 4/8 5/8 | Δ

pp *pp* *pp* *pp*

(Vib.) (Ped.) (Vib.) (Ped.) (Cel.) (Ped.)

40

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I
(Vib.)
(Ped.)

Perc. II
(Vib.)
(Ped.)

Kbd. I
(Cel.)
(Ped.)

Kbd. II
(Pno.) *marcato*
mp
Ped. (remains down)

Hp.

Vln. I
pp
punta d'arco
Senza sord.

Vln. II
pp
punta d'arco
Senza sord.

Vla.

Vc.

D.B.
pizz.
p

3

4

3

3

4

3

45

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I

Perc. II

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

pp

pp

pp

pp

pp

(Vib.)

(Ped.)

(Vib.)

(Ped.)

(Cel.)

(Ped.)

(Pno.)

(Ped.)

p

8vb

3/8 2/8 3/8 B \flat 4/8 3/8 4/8 3/8

Senza sord.

p

pp

Senza sord.

arco

p

Detailed description: This page of a musical score, numbered 10, contains staves for Flute, Oboe, Bass Clarinet, Clarinet in C, Trombone, Percussion I and II, Keyboard I and II, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score is divided into two systems. The top system includes measures 45-50, with time signatures 3/8, 2/8, 3/8, 4/8, 3/8, 4/8, and 3/8. The bottom system includes measures 51-56, with time signatures 3/8, 2/8, 3/8, 4/8, 3/8, 4/8, and 3/8. A key signature change to B-flat is indicated between measures 51 and 52. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance instructions include '(Vib.)', '(Ped.)', 'Senza sord.', and 'arco'. A large watermark 'Musical Score Performance' is overlaid diagonally across the page.

52

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I

Perc. II

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

(Vib.)

(Ped.)

dim.

(Vib.)

(Ped.)

dim.

(Ped.)

(Ped.)

Senza sord.

C $\frac{4}{4}$ ♩ = 112

60

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I
(Vib.)
dim.
(Ped.)

Perc. II
(Vib.)
dim.
(Ped.)

Kbd. I
(Ped.)

Kbd. II
(Pno.)
ff p ff p ff p ff p ff p
(Ped.)

Hp.
mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

$\frac{4}{4}$ ♩ = 112
D \sharp C \flat B \sharp |E \flat F \sharp G \flat A \sharp

66

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II

Kbd. I

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Prepared Piano

ff

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

mf

ff

pizz.

Reo. *

70

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II

Kbd. I (Prep. Pno.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

unbroken

f

unbroken

f

83

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (T. Bells)

Kbd. I (Cel.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

fp

pp

f

f

f

f

f

ff

pp

ff

88

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I
(Vib.)
(Ped.)

Perc. II
(T. Bells)
(Ped.)

Kbd. I
(Cel.)
(Ped.)

Kbd. II
(Pno.)
(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

fp

f

f

f

f

pp

ff

pp

5 | \triangle \square E 2/4 ♩ = 54

93

Fl.

Ob. *fp*

B♭ Cl. *fp*

C Tpt. *fp*

Tbn. *fp*

Perc. I (Vib.) *ff* *p* *cresc.*

Perc. II (T. Bells) *ff* *p* *cresc.*

(Cel.)

Kbd. I (Ped.)

Kbd. II (Pno.) *ff*

(Ped.)

Hp. *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *fp*

2/4 ♩ = 54
D♯C♭B♭|E♭F♯G♯A♭

rit. -----

Musical score for orchestra and percussion, measures 98-103. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in C (C Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Keyboard I (Kbd. I), Keyboard II (Kbd. II), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 98-103 are marked with a *rit.* (ritardando) instruction. The score features various dynamics including *pp*, *f*, *p*, and *f p*. Pedal markings (*Ped.*) are present for Percussion I, Percussion II, Keyboard I, and Keyboard II. A specific dynamic marking *8^{vb}* is noted for the Double Bass in measure 100. The Harp part shows sustained chords in measures 98-100. The string section (Violins, Viola, Cello, Double Bass) plays sustained chords with dynamic markings *f* and *p*.

104 $\text{♩} = 60$ \square ($\text{♩} = 60$) $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

Fl. *mp* *mp*

Ob. *pp*

B♭ Cl. *p* *pp*

C Tpt. (sord.) *mp* *mp*

Tbn. (sord.) *p* *p*

Perc. I (Vib.) (Ped.)

Perc. II (T. Bells) (Ped.) *p*

Kbd. I Prepared Piano *p* (Ped.) * *sc.* * *sc.*

Kbd. II (Ped.)

$\text{♩} = 60$ ($\text{♩} = 60$) $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

Hp.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

1/4 2/4 1/4 2/4 rit. 4

Fl. *mp*

Ob.

B♭ Cl. *pp* *non dim.*

C Tpt. *mp*

Tbn. *p*

Perc. I

Perc. II (Vib.) (Ped.)

Kbd. I (Prep. Pno.) * *ped.*

Kbd. II

Hp. 1/4 2/4 1/4 2/4 rit. 4

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

G **4** ♩ = 112

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I
(Vib.) *f*
Pedal the crotchets (quarter-notes)-
one pedal per chord

Perc. II
(Vib.) *f*
Pedal the crotchets (quarter-notes)-
one pedal per chord

Kbd. I

Kbd. II
(Pno.) *f*
Ped. (remains down)

Hp.
f
D♯ C♯ B♯ | E♭ F♯ G♯ A♯
sons étouffés

Vln. I

Vln. II

Vla.

Vc.

D.B.

F♯ E♯ B♭ B♯ B♭

123

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I

Kbd. II (Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Piccolo

f

Celesta *marcato*

f

pizz.

p

cresc.

pizz.

p

cresc.

E♭ C# C♯ A♭

127 (Picc.)

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II

(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *p*

cresc. *f*

cresc. *f*

A♯ B♯

Not for Performance

131 (Picc.)

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II

Hp. (Ped.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p* *mf* *p*

F# F# E# Bb B#

134 (Picc.)

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *f*

(Ped.)

B♭ E♭ C♯

137 (Pic.) **4/4** **1/8** **H 4** Flute *ff*

Ob. *f*

B♭ Cl. *p* *mf* *f*

C Tpt. *f*

Tbn. *f*

Perc. I (Vib.) *f* Kick Drum low, dense, dry sound

Perc. II (Vib.) *f* *ped.* (remains down)

Kbd. I (Cel.) *ped.* (remains down)

Kbd. II (Pno.) *ff* *ped.* (remains down) 15 *mb.*

Hp. **4/4** **1/8** *ped.* *f* D♭C♭B♭|E♭F♭G♭A♭ norm.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *ff*

140

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (K.Dr.)

Perc. II (Vib.) (Ped.)

Kbd. I (Cel.) (Ped.)

Kbd. II (Pno.) (Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

143

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (K.Dr.)

Perc. II (Vib.) (Ped.)

Kbd. I (Cel.) (Ped.)

Kbd. II (Pno.) (Ped.)

Hp.

B♭Ab

Vln. I

Vln. II

Vla.

Vc.

D.B.

147

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (K.Dr.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

$\frac{3}{4}$ $\frac{5}{8}$ $\text{♩} = 120$ $\frac{5}{16}$ Δ | $\frac{7}{16}$ | Δ $\frac{5}{8}$

pp *mp*

pp

soft mallets

pp

ped. (remains down)

mp

una corda

ped. (remains down)

$\frac{3}{4}$ $\frac{5}{8}$ $\text{♩} = 120$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{8}$

p

p

157

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

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II (Pno.)

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

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

161

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

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Ped.)

(Ped.)

mf

Ab F# B#

164

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

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Ped.)

(Ped.)

A♭ B♭ F♯

168 **3** **5** **2** **4** **K** **4** ♩ = 96-100

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Cel.)

(Ped.)

Kbd. II (Pno.)

(Ped.)

3 **5** **2** **4** ♩ = 96-100

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. **f**

173

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

177

Fl.

Ob.

B \flat Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

pizz.

181

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mf

Prepared Piano

f

p

cresc.

p

cresc.

arco

arco

arco

184

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Prep. Pno.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc. (cresc.)

D.B. (cresc.)

* Rea. * Rea. * Rea. * Rea.

187

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Prep. Pno.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(cresc.)

(cresc.)

4/4 1/8

191

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I
(Vib.)
sim.

Perc. II
(Vib.)
sim.

Kbd. I
(Prep. Pno.)
(Ped.)

Kbd. II
(Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Not for Performance

194

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Prep. Pno.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

197

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.)

Perc. II (Vib.)

Kbd. I (Prep. Pno.)

(Ped.)

Kbd. II (Pno.)

8vb

8vb

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

N $\text{♩} = 72$

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I

Perc. II (Vib.) *mp*

Kbd. I (Celesta) *mf*

Kbd. II (Toy Piano (r.h.) *mp*, Piano (l.h.) *mf*)

Hp. *mf p mf p mf p*

Vln. I *mp*

Vln. II

Vla.

Vc. *p* Con sord.

D.B. *p* Con sord.

Practice mute non vib.

$\text{♩} = 72$

D♯ C♯ B♭ | E♭ F♯ G♯ A♭

D♭ G♭ C♭ F♭ A♯ D♯ C♯ F♯ A♭ D♭ G♭ C♭ A♯ D♯

rit. ----- ♩ = 40

4/4

207

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp* *pp*

C Tpt.

Tbn.

Perc. I

Perc. II (Vib.) (Ped.)

Kbd. I (Cel.) (Ped.)

Kbd. II (T.Pno.) (Pno.) (Ped.)

rit. ----- ♩ = 40

4/4

Hp. C♯ D♭ F♭ D♯ G♯ D♭

Vln. I *mp* *mp* Senza sord.

Vln. II Con sord. *mp* *mp* *mp* *mp*

Vla. Con sord. *mp* *pp*

Vc. *mp* *p*

D.B. *mp*

o 4/4 ♩ = 40

Fl. *pp*

Ob.

B♭ Cl. *pp non dim.*

C Tpt.

Tbn.

Perc. I (Vib.) soft mallets *ppp*
Xed. (remains down)

Perc. II (Vib.) *mf*
(Ped.)

Kbd. I

Kbd. II *mf*
(Ped.)
Piano *marcato*

Harp *mf p mf mf p mf p*
G# Bb Bb G# G# Eb Bb

Vln. I *pp* Con sord. (ord.)

Vln. II *pp*

Vla. *pp*

Vc. *pp* *pp non dim.*

D.B. *pp*

5
4

4

5
4

219

Fl. *pp* *pp* *rit.* *pp*

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (Vib.) (Ped.)

Perc. II (Vib.) (Ped.)

Kbd. I

Kbd. II (Pno.) (Ped.)

Harp (Pno.)

G# C# G# E# B# E# F#

mf p mf p mf p mf p

Vln. I *pp pp pp pp*

Vln. II *pp pp pp*

Vla. *pp pp pp*

Vc. *pp non dim.*

D.B. *pp pp pp*

10" 10" 10" 10" 10" 10" 10" 10" 10" 10"

5 4 4 5

5
4

2
4

5
4

224

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I

Perc. II

Kbd. I

Kbd. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

mp

mp

p

ppp \longleftarrow *mp*

ppp

Tape cue 3 (Ray Noble talks about Al Bowlly - backwards)
Start cue

Tubular Bells

Prepared Piano
marcato

mp

marcato
p

sub-
p

Stop cue on downbeat - advance to next track; CD remains in pause mode

5
4

2
4

5
4

231

Fl.

Ob.

B♭ Cl.

C Tpt.

Tbn.

Perc. I (CD)

Perc. II (T. Bells)

Kbd. I (Prep. Pno.)

Kbd. II (Pno.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

ppp *mp*

mp

Tape cue 4 Start cue

(The Ray Noble Orchestra and Al Bowlly perform - backwards)

CD stops by itself

Large Cymbal (inverted) on Timpani hard yarn mallets

Randomly manipulate timpani pedal after cutoff

mp

2
4

mp