

**Chris Paul Harman**

**SILVER THREADS AMONG THE GOLD**

(2009)

Commissioned by the Montreal Symphony Orchestra with financial assistance from the Canada Council for the Arts.

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# Instrumentation

3 Flutes (3rd doubles piccolo)  
 3 Oboes  
 3 Clarinets  
 3 Bassoons (3rd doubles contrabassoon)

4 Horns  
 3 Trumpets  
 3 Trombones  
 1 Tuba

3 Percussionists \*  
 2 Keyboardists \*\*

1 Harp

Vln. I (min. 8)  
 Vln. II (min. 8)  
 Vla. (min. 4)  
 Vc. (min. 4)  
 Cb. (min. 2)

\* Perc. 1: Crotales (2 octaves), Marimba (any size), Almglocken, Harmonica, Bass drum

Perc. 2: Glockenspiel, Tubular Bells

Perc. 3: Vibraphone

\*\* Keyboard 1: Piano

Keyboard 2: Prepared Piano, Celesta

(The piano for the second part is to be prepared by inserting plastic wall plugs between the first and second strings (close to the pins) in the range G3-C5. In this way, the original pitch will remain audible (though slightly detuned) with added inharmonicity.)

**Score is in C.**

**Duration: ca. 20 min.**

# SILVER THREADS AMONG THE GOLD

for Kent Nagano

Chris Paul Harman (2009)

"There is a silence that cannot speak." Joy Kogawa

1  $\frac{4}{4}$  ( $\text{♩} = 52$ )  $\frac{5}{4}$  *Lunga*  $\frac{2}{2}$

3 Flutes

3 Oboes

3 Clarinets

3 Bassoons

4 Horns

3 Trumpets

3 Trombones

Tuba

Percussion 1

Percussion 2

Percussion 3

Piano

Celesta

Harp

*mf/f*

$\frac{4}{4}$  ( $\text{♩} = 52$ ) Conduct up to the downbeat of measure 3, then stop. Resume at rehearsal letter B.  $\frac{5}{4}$   $\frac{2}{2}$

Violin I

Violin II

Viola

Violoncello

Contrabass

*1. solo*

*niente* *pp* *niente*

4

**A**

8  $\text{♩} = 54$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
Mba.

Perc. 2  
T. Bells

Perc. 3  
Vib.

Pno.

Prep. Pno.

Hp.

*marcato*  
*mf*

*mp* (r.h.)

*mf* (l.h.)

→ remains down

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

**A**

$\text{♩} = 54$

Vln. I

Vln. II

Vla.

Vc.

Cb.

*1. solo*  
*ppp* *mf*

*1. solo*  
*ppp* *mp* *ppp* *ppp*

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
Mba.

Perc. 2  
T. Bells

Perc. 3  
Vib.

Pno.

Prep. Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

marcato

*mf*

(*sc*) → remains down

Marimba

Hard yarn mallets

*mp* ————— *pp*

*ppp*

*pp* ————— *ppp*

Fl. 18

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Mba.

Perc. 2 T. Bells

Perc. 3 Vib.

Pno.

Prep. Pno.

Hp.

Vln. I

Vln. II

Vla. 1. solo

Vc. (div. a 2) 1. solo

Vc. (div. a 2) 2. solo

Cb. 1. solo

Not for Performance



29  $\frac{2}{2} + \frac{1}{4}$   $\frac{3}{2}$   $\frac{4}{4}$  (♩=♩)

Fl.

Ob.

1.

Cl. 2.

3.

Bsn.

*pp*

*pp*

*pp*

$\frac{2}{2} + \frac{1}{4}$   $\frac{3}{2}$   $\frac{4}{4}$

Hn.

Tpt.

Tbn.

Tba.

$\frac{2}{2} + \frac{1}{4}$   $\frac{3}{2}$   $\frac{4}{4}$

Perc. 1  
Mba.

Perc. 2  
T. Bells

Perc. 3  
Vib.

Almglocken

Vibraphone  
Motor off (sempre)

*mf*

*mf*

→ remains down

Pno.

Prep. Pno.

Hp.

$B^b$

$D^b$

$\frac{2}{2} + \frac{1}{4}$   $\frac{3}{2}$   $\frac{4}{4}$  (♩=♩)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*pp*

*tutti:*

*tutti:*

*tutti:*

*tutti:*

*tutti:*

*1. solo*



34

6/4

4/4

Fl.

Ob.

1.

Cl. 2.

3.

Bsn.

6/4

4/4

Hn.

Tpt.

Tbn.

Tba.

6/4

4/4

Perc. 1 Alm.

Perc. 2 T. Bells

Perc. 3 Vib.

Pno.

Prep. Pno.

Hp.

6/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.



**B**

4/4 (♩=108)

45

1. Fl. 1. *ppp* *ppp* *cresc. mp* *ppp mp*

Fl. 2. *ppp* *n.* *ppp* *cresc. mp*

3. flutt. *ppp* *n.* *ppp* *cresc. mp*

Ob. *pp*

Cl. *dim. n.*

Bsn.

Hn. *(mf)* *dim. n.*

Tpt. *p*

Tbn. *p*

Tba.

Perc. 1

Perc. 2  
T. Bells *(300)* → completely without accents

Perc. 3  
Vib. *pp* *(300)* → (remains down)

Pno.

Prep. Pno.

Hp. *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:*

**B**

4/4 (♩=108)

46

Vln. I

Vln. II

Vla. *solo* *pp* *dim. n.*

Vc. 1. *solo* *pp* *dim. n.*

Vc. 2. *solo* *pp* *dim. n.*

Cb. 1. *solo* *pp* *dim. n.*

Cb. 2.

49

1. *ppp* *n.* *ppp* *cresc.* *mp*

Fl. 2. *ppp* *ppp* *cresc.* *mp* *ppp* *mp*

3. flutt. *ppp* *n.* *ppp* *cresc.* *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2  
T. Bells

Perc. 3  
Vib. *ppp* *n.* *ppp* *cresc.* *mp*

Pno.

Hp. *D<sub>b</sub>* *D<sub>b</sub>*

Vln. I

Vln. II

Vla. *pp* *dim.* *n.*

1. *pp* *dim.* *n.*

Vc. 2. *pp* *dim.* *n.*

1. *pp* *dim.* *n.*

Cb. 2. *pp* *dim.* *n.*

Not for Performance

53

1. Fl. 2. *ppp* *pp* *pp* *mf* *n.*

3. flutt. non-flutt. *ppp* *n.* *ppp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2  
T. Bells

Perc. 3  
Vib. *(See)*

Pno.

Hp. *E♭* *A♯*

Vln. I

Vln. II

Vla.

1. Solo *ppp* *dim.* *n.* *ppp* *dim.* *n.* *ppp* *dim.* *n.*

2. Solo *ppp* *dim.* *n.* *pp* *dim.* *n.*

1. Solo *ppp* *dim.* *n.*

2. Solo *ppp* *dim.* *n.*

57

1. *ppp* *ppp* *dim.* *n.* *ppp* *dim.* *n.*

Fl. 2. *ppp* *n.* *ppp* *dim.* *n.*

3. flutt. *ppp* *n.* *ppp* (*non dim.*)

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2  
T. Bells

Perc. 3  
Vib. *non dim.*

Pno.

Hp. *D<sub>4</sub>* *D<sub>4</sub>* *E<sub>4</sub>*

Vln. I

Vln. II

Vla.

1. Solo *ppp* *dim.* *n.* *ppp* *dim.* *n.*

2. Solo *ppp* *dim.* *n.*

1.

2. Cb.

1.

2.

7/4 7/4 7/4 4/4

61 **4/4**

lunga

//

**∞**

1. Fl. 1.

2. Fl. 2.

3. Fl. 3.

Ob.

Cl.

Bsn.

**4/4**

//

**∞**

Hn.

Tpt.

Tbn.

Tba.

**4/4**

//

**∞**

Perc. 1

Perc. 2  
T. Bells

Perc. 3  
Vib.

(∞) →

//

**4/4**

//

**∞**

Pno.

Hp.

Vln. I

Vln. II

Vla.

1. Vc.

2. Vc.

1. Cb.

2. Cb.

Not for Performance

C

(♩=48) (3+2)

1. Fl. 1. flutt. p flutt. norm. p flutt. p

2. Fl. 2. flutt. p flutt. norm. p flutt. p

3. Fl. 3. p

Ob. -

Cl. 1. pp

Bsn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Perc. 1 Alm. Almglocken mp

Perc. 2 T. Bells Tubular Bells mp

Perc. 3 Vib. Vibraphone mp

remains down

Pno. mp

remains down

Prep. Pno. mp

\*) Grace notes should not be too fast

remains down

Hp. mf

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

C

(♩=48) (3+2)

Vln. I sul pont. p sul pont. p

Vln. II sul pont. p

Vla. sul pont. p norm.

Vc. 1. p

Vc. 2. p

Cb. 1. pizz. p arco p

Cb. 2. pizz. p







77  $\frac{4}{4}$  (♩=88-92)

$\frac{6}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
Crot.  $\frac{4}{4}$  Crotales *mf*

Perc. 2  
Glock.  $\frac{4}{4}$  Glockenspiel *mp*

Perc. 3  
Vib.  $\frac{4}{4}$  Vibraphone *mp*

Pno. *mf*  
r.h. marcato  
l.h. legato  
*smr*  
(remains down)

Cel. *mf*  
marcato (lv. sempre)  
(remains down)

Hp. *mf*  
 $D_2 C_2 B_2 / E_2 F_2 G_2 A_2$   
*smr*  
*p* *mf*

$\frac{4}{4}$  (♩=88-92)

$\frac{6}{4}$

Vln. I 1. *norm.* *mf* *dim.* *n.* *mp* *dim.* *n.*

Vln. I 2. *norm.* *mf* *dim.* *n.* *pp* *cresc.* *mf* *dim.* *n.*

Vln. II 1. *norm.* *mf* *dim.* *n.* *mf* *dim.* *n.*

Vln. II 2. *norm.* *mf* *dim.* *n.* *mf* *dim.* *n.*

Vla. 1. *norm.* *mf* *dim.* *n.* *mp* *dim.* *n.*

Vla. 2. *norm.* *mf* *dim.* *n.* *pp* *cresc.* *mp* *dim.* *n.*

Vc. *p*

Cb. *actual pitch* *p* *dim.* *n.*

84 **6/4** **4/4**

Fl.

Ob.

Cl.

Bsn.

**6/4** **4/4**

Hn.

Tpt.

Tbn.

Tba.

**6/4** **4/4**

Perc. 1  
Crot.

Perc. 2  
Glock.

Perc. 3  
Vib.

Pno.

Cel.

Hp.

*mf* *p* *mf*

**6/4** **4/4**

1. Vln. I

2. Vln. I

1. Vln. II

2. Vln. II

1. Vla.

2. Vla.

Vc.

Cb.

*mf* *dim.* *n.*

*mf* *dim.* *n.*

*mf* *dim.* *n.*

*mf* *dim.* *n.*

*mf* *dim.* *n.*

*mf* *dim.* *n.*

*mf* *dim.* *n.*

*p* *dim.* *n.*

90

**6**/**4** rit. . . . .

**5**/**4**

Fl.

Ob.

Cl.

Bsn.

**6**/**4** rit. . . . .

**5**/**4**

Hn.

Tpt.

Tbn.

Tba.

**6**/**4** rit. . . . .

**5**/**4**

Perc. 1 Crot.

Perc. 2 Glock.

Perc. 3 Vib.

Pno.

Cel.

Hp.

**6**/**4** rit. . . . .

**5**/**4**

1. Vln. I

2. Vln. I

1. Vln. II

2. Vln. II

1. Vla.

2. Vla.

Vc.

Cb.

93  $\text{♩} = 60$

1.  $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Fl. 1.  $p$   $p$   $mp$   $pp$

Fl. 2.  $p$   $p$   $p$

Fl. 3.  $p$   $p$   $pp$

Ob. 1.  $-$

Ob. 3.  $-$

Cl. 1.  $mp$   $n.$   $mp$   $n.$

Cl. 2.  $p$   $n.$   $p$   $n.$

Cl. 3.  $pp$   $n.$

Bsn. 1.  $-$

Bsn. 2.  $-$

Bsn. 3.  $-$

Hn.  $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Tpt.  $-$

Tbn.  $-$

Tba.  $-$

Perc. 1 Mba.  $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Perc. 2  $-$

Perc. 3 Vib.  $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Pno.  $mf$   $p$   $mf$

Hp.  $mf$   $C_2$   $E_3$

$D_2$   $C_3$   $B_2$  /  $E_3$   $F_3$   $G_3$   $A_3$

$\rightarrow$  remains down

E  $\text{♩} = 60$

con sord. (Practise Mutes)  $non. vib.$

Vln. I  $p$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Vln. II  $p$

Vla.  $-$

Vc.  $-$

Cb.  $p$   $dim.$   $n.$

96 **6/4** **3/4** **7/4**

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

Fl. 2. *n.* *pp* (non dim.) *pp*

3. *n.* *pp* (non dim.) *pp*

Ob. 1. *pp* *n.*

2. *pp* *n.*

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

2. *n.*

3. *n.*

Bsn. 1. *mp* *p* *pp* *n.*

2. *p* *n.*

3. *pp* *n.*

Hn. **6/4** **3/4** **7/4**

Tpt.

Tbn.

Tba.

Perc. 1 Mba. *pp* *pp* *pp*

Perc. 2

Perc. 3 Vib. *(vib.)*

Pno. *p* *p* *mf*

Hp. *(vib.)* *B<sub>b</sub>* *A<sub>2</sub>* *C<sub>2</sub>*

Vln. I *v*

Vln. II *v*

Vla.

Vc.

Cb.





**F**  
 100  $\frac{3}{4}$  ( $\text{♩} = 88$ )

1.  $\frac{3}{4}$   $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$

Fl. 2.  $p$

Fl. 3.  $pp$   $pp$

Ob.

Cl.  $1.$   $p$

Bsn.

Hn.  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$

Tpt.

Tbn.

Tba.

Perc. 1  
 Croc.  $p$  **Crotales**

Perc. 2  
 T. Bells  $p$  **Tubular Bells**

Perc. 3  
 Vib.  $mp$  **Vibraphone**  $\rightarrow$  remains down

Pno.  $p$   $mf$   $8^{\text{th}}$   $\rightarrow$  remains down

Prep. Pno.  $mf$  **legato**  $\rightarrow$  remains down

Hp.  $mf$   $D: C; B: / E: F\# G\# A\#$   $A:$

**F**  
 $\frac{3}{4}$  ( $\text{♩} = 88$ )

Vln. I  $p$

Vln. II  $mp$   $p$   $p$

Vla.

Vc. 1.  $legato$   $p$   $p$   $p$   $p$

Vc. 2.  $legato$   $p$   $p$   $p$   $p$

Cb. 1.  $p$

Cb. 2.  $p$

107

1. Fl. 1.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Fl. 2.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

3.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Ob.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Cl.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Bsn.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Hn.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Tpt.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Tbn.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Tba.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Perc. 1 Cro.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Perc. 2 T. Bells  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Perc. 3 Vib.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Pno.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Prep. Pno.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Hp.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Vln. I  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Vln. II  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Vla.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Vc. 1.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Vc. 2.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Cb. 1.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

Cb. 2.  $\frac{7}{8}$  (2+3+2)  $\frac{3}{4}$   $\frac{7}{8}$  (3+2)  $\frac{3}{4}$   $\frac{7}{8}$

E<sub>2</sub> F<sub>2</sub>



122

5/4

1. Fl. 2. *lunga*  
*pp non dim.*

3. *pp non dim.*

Ob.

Cl. *pp non dim.*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
Crot. *p* (damp.)

Perc. 2  
T. Bells

Perc. 3  
Vib. *p*

Pno. *p*

Prep. Pno.

Hp. *mp*

Vln. I solo *p non dim.*

Vln. II

Vla. *n.*

1. Vc. *n.*

2. *---n.*

1. Cb. *---n.*

2. *---n.*

5/4

5/4

5/4

Not for Performance

G 5/4 (♩ = 104)

1. Fl. 1. *mp*

Fl. 2.

3.

Ob.

Cl. *p*

Bsn. *dim.*

Hn. 5/4 4/4

Tpt.

Tbn.

Tba.

Perc. 1 5/4 4/4 Very hard mallets *pp* *cresc.* *mf* Marimba

Perc. 2

Perc. 3 Very hard mallets *mf* *dim.* → remains down (sim) Vibraphone

Pno. *mf* *dim.* → remains down

Prep. Pno.

Cel.

Hp. *p* *mf* *C#* *Bb* *C2*

G 5/4 (♩ = 104)

Vln. I *mp* *dim.* *n.*

Vln. II *mp* *dim.* *n.*

Vla. *pp* *cresc.* *mp* *dim.*

Vc. 1. *pp* *cresc.* *mp* *dim.*

Vc. 2. *pp* *cresc.* *mp* *dim.*

Cb. 1. *pp* *cresc.* *mp* *dim.*

Cb. 2. *pp* *cresc.* *mp* *dim.*

127

1. Fl. 2. 3. Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Perc. 1 Mba. Perc. 2 Perc. 3 Vib. Pno. Prep. Pno. Cel. Hp. Vln. I Vln. II Vla. Vc. 1. 2. Cb. 1. 2.

mp

p

1. dim. n. p dim. n.

(32) →

(6)

(32) →

f

B<sub>2</sub> C<sub>2</sub> B<sub>1</sub> C<sub>1</sub> G<sub>2</sub> G<sub>1</sub>

div. II (1) III (1) mp

dim. n. pp cresc. mp dim. n.

dim. n. pp cresc. mp dim. n.

dim. n. pp cresc. mp dim. n. pp

dim. n. pp cresc. mp dim. n.







139

1. Fl. 2. 3. Ob. Cl. Bsn.

Hn. Tpt. Tbn. Tba.

Perc. 1 Mba. Perc. 2 Perc. 3 Vib.

Pno. Prep. Pno. Cel. Hp.

Vln. I Vln. II

Vla. 1. Vc. 2. 1. Cb. 2.

Not for Performance



149

$\frac{3}{8}$  (2+3)

$\frac{2}{4}$

$\frac{3}{8}$  (2+3)

$\frac{2}{4}$

Fl.

Ob.

1. *p*

Cl. 2. *p*

3. *p*

1. *p*

Bsn. 2. *p*

3. *p*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Mba.

Perc. 2

Perc. 3 Vib. *(vib)*

Pno. *(vib)*

Prep. Pno. *(vib)*

Hp. *mf* *mp* *mf*

$\frac{3}{8}$  (2+3)

$\frac{2}{4}$

$\frac{3}{8}$  (2+3)

$\frac{2}{4}$

Vln. I

Vln. II

Vla.

Vc.

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

155

3/8

2/4

3/4

2/4

Fl.

Ob.

1. Cl.

2. Cl.

3. Cl.

1. Bsn.

2. Bsn.

3. Bsn.

*p*

*n.*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Mba.

Perc. 2

Perc. 3 Vib.

Pno.

Prep. Pno.

Hp.

*(pp)*

*(vib) →*

*(vib) →*

*(vib) →*

*8vb... loco*

*\**

*\**

*\**

3/8

2/4

3/4

2/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*div.*

*pp*

*pp*

*n.*

*n.*

I  
161  $\frac{2}{4}$  (♩=108)

Fl.  
Ob.  
Cl. 1.  
Cl. 2.  
Cl. 3.  
Bsn.

$\frac{2}{4}$

Hn.  
Tpt.  
Tbn.  
Tba.

$\frac{2}{4}$

Perc. 1  
Perc. 2  
Perc. 3

Pno.  
Cel.  
Hp.  
D: C: B: / E: F: G: A:  
F#: F: F:

I  
 $\frac{2}{4}$  (♩=108)

Vln. I  
Vln. II  
Vla.  
Vc. 1.  
Vc. 2.  
div. a 6  
Cb. 1.  
Cb. 2.  
div. a 3  
Cb. 3.





182

This page of a musical score contains measures 182 through 187. The instruments are arranged as follows from top to bottom: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Crot.), Percussion 2 (Glock.), Percussion 3 (Vib.), Piano (Pno.), Cello (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Ve. tutti), and Contrabass (Cb. tutti). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *p*, and *8va*. A large watermark reading "Musical Score Performance" is overlaid diagonally across the page.







(♩=112)

(2+3)

(2+2+3)

(2+3)

(2+2+3)

(2+3)

193

Fl. *f*

Ob. *fp*

Cl. *mf*

Bsn.

Hn.

Tpt. *f* con sord.

Tbn.

Tba.

Perc. 1 Alm. *mf* Almglocken

Perc. 2 T. Bells *mf* Tubular Bells

Perc. 3 Vib. *f* Vibraphone

Pno. *f*

remains down

Prep. Pno. *f*

Hp. *f*

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



(♩=112)

(2+3)

(2+2+3)

(2+3)

(2+2+3)

(2+3)

Vln. I (div. a 2)

Vln. II (div. a 2)

Vla. (div. a 2)

Vc. (div. a 2)

Cb.

199

(2+2+3)

(2+3)

(3+2)

(2+2+3)

(2+3)

Fl.

Ob. *fp*

Cl.

Bsn. *f*

Hn.

Tpt.

Tbn. *f*

Tba.

Perc. 1 Alm.

Perc. 2 T. Bells \*

Perc. 3 Vib. \*

Pno.

Prep. Pno. \* \* \* \* \* → remains down

Hp.

Vln. I (div. a 2)

Vln. II (div. a 2)

Vla. (div. a 2)

Vc. (div. a 2)

Cb.

205 (2+2+3) (2+3) (2+2+3)

Fl.

Ob. *f* *fp* *fp* *fp* *fp* *fp*

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Tba.

Perc. 1 Alm.

Perc. 2 T. Bells

Perc. 3 Vib.

Pno.

Prep. Pno.

Hp.

Vln. I (div. a 2)

Vln. II (div. a 2)

Vla. (div. a 2)

Vc. (div. a 2)

Cb.

remains down

211

Fl. (2+3) (2+2+3) *8va* *3/4* *5/4*

Ob. *fp* *8va*

Cl. *f* *8va*

Bsn.

Hn.

Tpt. *3/4* *5/4*

Tbn.

Tba.

Perc. 1 Alm. dampen *3/4* *5/4*

Perc. 2 T. Bells *remains down*

Perc. 3 Vib. *remains down*

Pno. *8va* *loco* *remains down*

Prep. Pno. *dry* *remains down*

Hp.

Vln. I (div. a 2) (2+3) (2+2+3) *3/4* *5/4*

Vln. II (div. a 2)

Vla. (div. a 2)

Vc. (div. a 2)

Cb. *sfz-p*

K

216  $\frac{5}{4}$  ( $\text{♩} = 76$ )

$\frac{4}{4}$

Fl. *pp* (—) *n.* *pp dim. .... n.*

Ob.

Cl.

Bsn.

$\frac{5}{4}$

$\frac{4}{4}$

Hn.

Tpt.

Tbn.

Tba.

$\frac{5}{4}$

$\frac{4}{4}$

Perc. 1 *Harmonica* *p* *mp* *n.*

Perc. 2 *Tubular Bells* *mp*

Perc. 3 *Vibraphone* *mp*

Vib.

Pno.

Prep. Pno.

Hp. *D<sub>2</sub> C<sub>2</sub> B<sub>1</sub> / E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>* *r.h. mp* *l.h. mf*

K

$\frac{5}{4}$  ( $\text{♩} = 76$ )

Vln. I + II : Practice Mutes

$\frac{4}{4}$  *senza vibrato*

Vln. I (div. a 8)\* *p* *senza vibrato*

Vln. II (div. a 8)\* *p* *senza vibrato*

Vla. (div. a 2) *p* *dim. .... n.*

Vc. (div. a 2) *p* *dim. .... n.*

Cb. *dim. .... n. (n.)* *p*

\*) Divisi as follows: three-note cords;  $\frac{1,2}{3}$ ,  $\frac{1}{4}$ , four-note chords;  $\frac{2}{3}$ ,  $\frac{3}{4}$

220

2/4

4/4

Fl. *pp dim. n.*

Ob.

Cl. *pp dim. n.*

Bsn.

2/4

4/4

Hn.

Tpt.

Tbn.

Tba.

2/4

4/4

Perc. 1 Harm. *p mp n.*

Perc. 2 T. Bells

Perc. 3 Vib. *(300) → remains down*

Pno. *(300) → remains down*

Prep. Pno. *(300) → remains down*

Hp. *(300) → remains down*

2/4

4/4

Vln. I (div. a 8) 1-4 5-8

Vln. II (div. a 8) 1-4 5-8

Vla. (div. a 2) *p dim. n. p dim. n.*

Vc. (div. a 2) *p dim. n. p dim. n.*

Cb.

224

2/4

4/4

Fl. *pp dim. .... n.*

Ob.

Cl. *pp dim. .... n.*

Bsn.

2/4

4/4

Hn.

Tpt.

Tbn.

Tba.

2/4

4/4

Perc. 1 Harm.

Perc. 2 T. Bells

Perc. 3 Vib. *(vib) →*

Pno. *(vib) →*

Prep. Pno. *(vib) →*

Hp. *(vib) →*

2/4

4/4

Vln. I (div. a 8) 1-4 5-8

Vln. II (div. a 8) 1-4 5-8

Vla. (div. a 2) *p dim. .... n. p dim. .... n.*

Vc. (div. a 2) *p dim. .... n. p dim. .... n.*

Cb.



228

2/4

4/4

Fl. *pp dim. n* *pp dim. n*

Ob.

Cl.

Bsn.

2/4

4/4

Hn.

Tpt.

Tbn.

Tba.

2/4

4/4

Perc. 1 Harm. *p mp n*

Perc. 2 T. Bells

Perc. 3 Vib.

Pno.

Prep. Pno.

Hp.

2/4

4/4

Vln. I (div. a 8) 1-4 5-8

Vln. II (div. a 8) 1-4 5-8

Vla. (div. a 2) *p dim. n p dim. n*

Vc. (div. a 2) *p dim. n p dim. n*

Cb.

232

2/4

4/4

Fl.

Ob.

Cl.  
*pp dim. .... n*

Bsn.

2/4

4/4

Hn.

Tpt.

Tbn.

Tba.

2/4

4/4

Perc. 1  
Harm.

Perc. 2  
T. Bells

Perc. 3  
Vib.  
*(300) →*

Pno.

Prep. Pno.  
*(300) →*

Hp.

2/4

4/4

Vln. I  
(div. a 8)  
1-4  
5-8

Vln. II  
(div. a 8)  
1-4  
5-8

Vla.  
(div. a 2)  
*p dim. .... n*

Vc.  
(div. a 2)  
*p dim. .... n*

Vc.  
(div. a 2)  
*p dim. .... n*

Vc.  
(div. a 2)  
*p dim. .... n*

Cb.

Perusai Score for Performance

L

236 (♩=108)

3/4

4/4

7/8 (2+2+3)

3/4

Fl. 1. *ff*

Ob. 2. *ff*

Ob. 3. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Bsn. *ff*

3/4

4/4

7/8

3/4

Hn. 1. *ffp*

Hn. 3. *ff*

Hn. 4. *ffp*

Tpt. 1. *ff*

Tpt. 2. *ff*

Tpt. 3. *ff*

Tbn. 1. *ff*

Tbn. 2. *ff*

Tbn. 3. *ff*

Tba. *ff*

3/4

4/4

7/8

3/4

Perc. 1 Alm. *ff*

Perc. 2 T. Bells *ff* → remains down

Perc. 3 Vib. *ff* → remains down

Pno. *ff* → remains down

Prep. Pno. *ff* → remains down

L

(♩=108)

3/4

4/4 div a 2 sul pont.

7/8 (2+2+3)

3/4

Vln. I (div. a 8) *ppp* senza sordino

Vln. II (div. a 8) *ppp* senza sordino

Vla. *ppp* sul pont.

Vc. *ppp* sul pont.

Cb. *ppp*







255 rit.  $\frac{6}{8}$   $\frac{4}{8}$  ( $\text{♩} = 52$ )  $\frac{3}{4}$   $\frac{4}{4}$

Fl. -

Ob. -

Cl. 1. *ppp*

Bsn. -

Hn. rit.  $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Tpt. -

Tbn. -

Tba. -

Perc. 1 Crot. rit.  $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Perc. 2 Glock.  $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Perc. 3 Vib.  $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

Pno. *15<sup>ma</sup>*

Prep. Pno. *mf*

Cel. *8<sup>va</sup>* *remains down*

Hp. *B $\flat$  E $\flat$*  *A $\flat$*  *C $\sharp$*  *mf*

Vln. I rit.  $\frac{6}{8}$   $\frac{4}{8}$  ( $\text{♩} = 52$ )  $\frac{3}{4}$   $\frac{4}{4}$

Vln. II

Vla. -

Vc. (div. a 2) 1. *mp* *n.* *1. solo* *pp*

2. *mp* *n.*

Cb. (div. a 2) 1. *ppp* *n.* *pp*

2. *ppp* *n.* *mp* *n.*

260

4

4

Fl.

Ob.

Cl. 1.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
Crot.

Perc. 2  
Glock.

Perc. 3  
Vib.

Pno.

Prep.  
Pno.

Hp.

*lunga* (dampen on downbeat)

*lunga*

*lunga*

*lunga* (dampen on downbeat)

Vln. I

Vln. II

Vla.

Vc. 1. solo

(div. a 2)

Vc. 2.

Cb. 1. solo

*pp*

*n.*

*n.*

Not for Personal Score Performance



N

(♩=52)  
(2+3)

264  $\frac{5}{8}$   $\frac{4}{8} + \frac{1}{16}$   $\frac{5}{8}$  (3+2)  $\frac{4}{8}$   $\frac{4}{8} + \frac{1}{16}$

1. 2. Fl. *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*

3. (Picc.) *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*

Ob. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Cl. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

1. 2. Bsn. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

CBsn. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

1. 2. Hn. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

3. 4. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Tpt. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Tbn. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

Tba. *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

*sub.* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp*

1. 2. Perc. 1 B. Drum *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. 2 T. Bells *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. 3 Vib. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pno. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Prep. Pno. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Hp. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

N

(♩=52)  
(2+3)

$\frac{5}{8}$   $\frac{4}{8} + \frac{1}{16}$   $\frac{5}{8}$  (3+2)  $\frac{4}{8}$   $\frac{4}{8} + \frac{1}{16}$

Vln. I (div. a 2) *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*

Vln. II (div. a 2) *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*

Vla. (div. a 3) *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*

Vc. (div. a 3) *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*

Cb. (div. a 2) *ffpp* *ffpp* *ffpp* *ffpp* *ff* *ffpp* *ffpp* *ffpp*





283

Fl. *pp*

Ob.

1. *pp* *dim.-----n.*

2. *pp* *dim.-----n.*

3. *pp* *dim.-----n.*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Alm.

Perc. 2 T. Bells

Perc. 3 Vib.

Pno.

*8vb...1*

Prep. Pno.

Hp.

*mp*

*mf*

Vln. I *pp* *dim.-----n.*

Vln. II *pp* *pp* *dim.-----n.*

Vla.

1. *p* *dim.-----n.*

2. *p* *dim.-----n.*

3. *dim.-----n.*

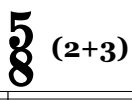
4. *dim.-----n.*

Vc. (div. a 4)

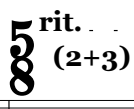
Cb. *dim.-----n.*



292

 (2+3)



 rit. (2+3)

ca. 10"  
G.P.

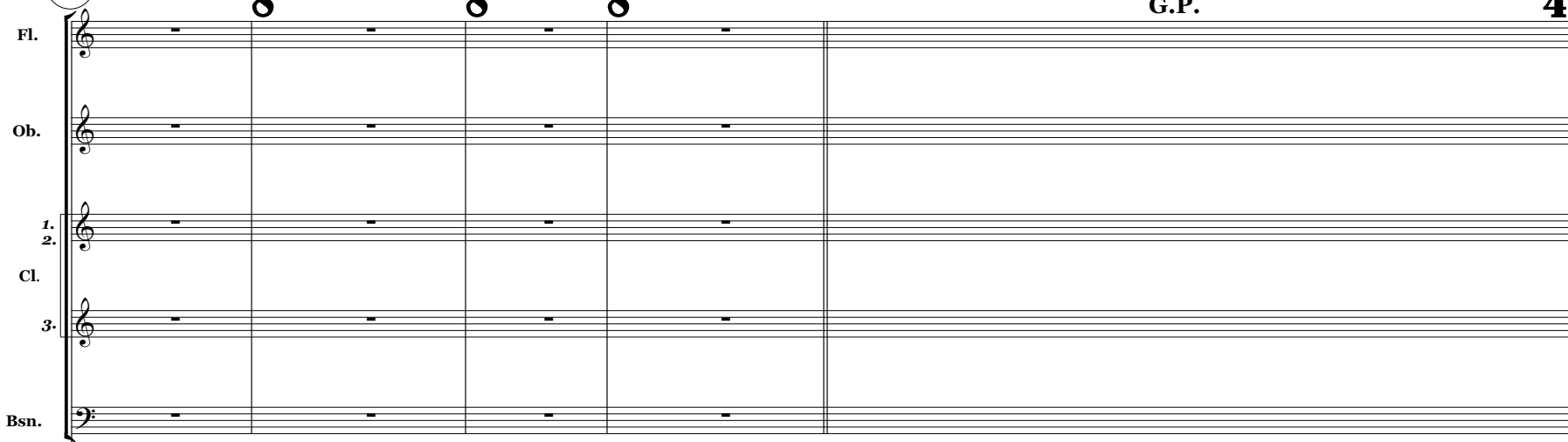
Fl.

Ob.

1.  
2.  
Cl.

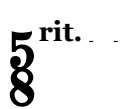
3.

Bsn.



 (2+3)



 rit.

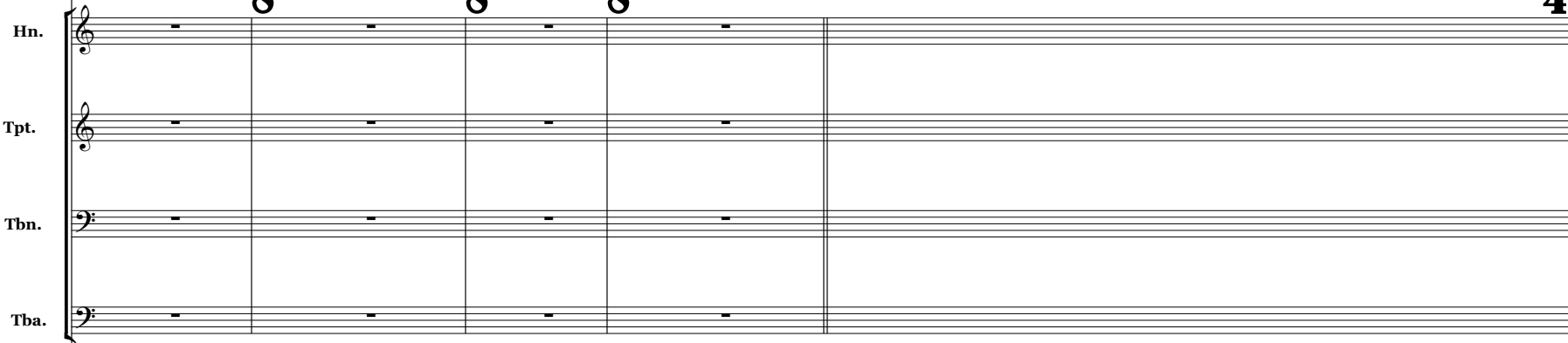
4/4

Hn.

Tpt.

Tbn.

Tba.



 (2+3)



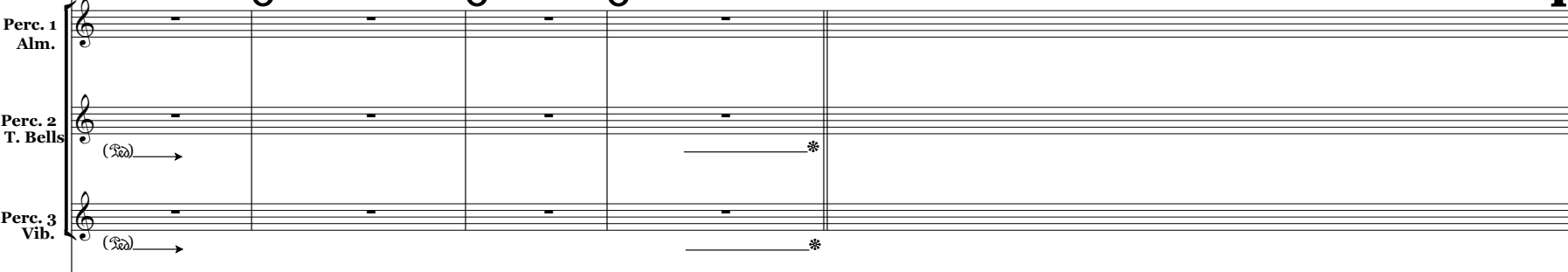
 rit.

4/4

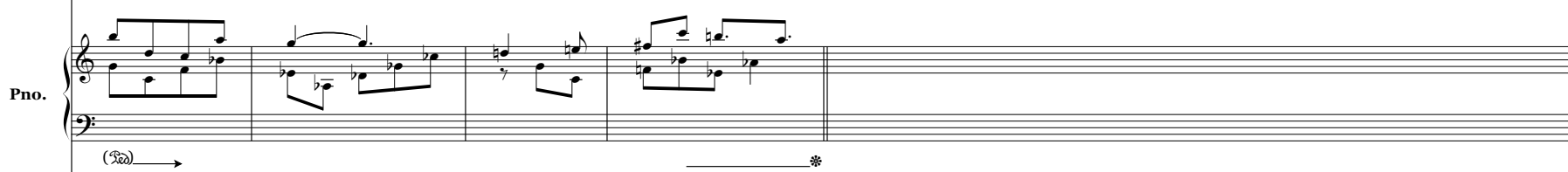
Perc. 1 Alm.

Perc. 2 T. Bells


Perc. 3 Vib.



Pno.

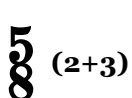


Prep. Pno.

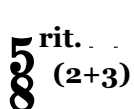


Hp.



 (2+3)



 rit. (2+3)

ca. 10"  
G.P.

4/4

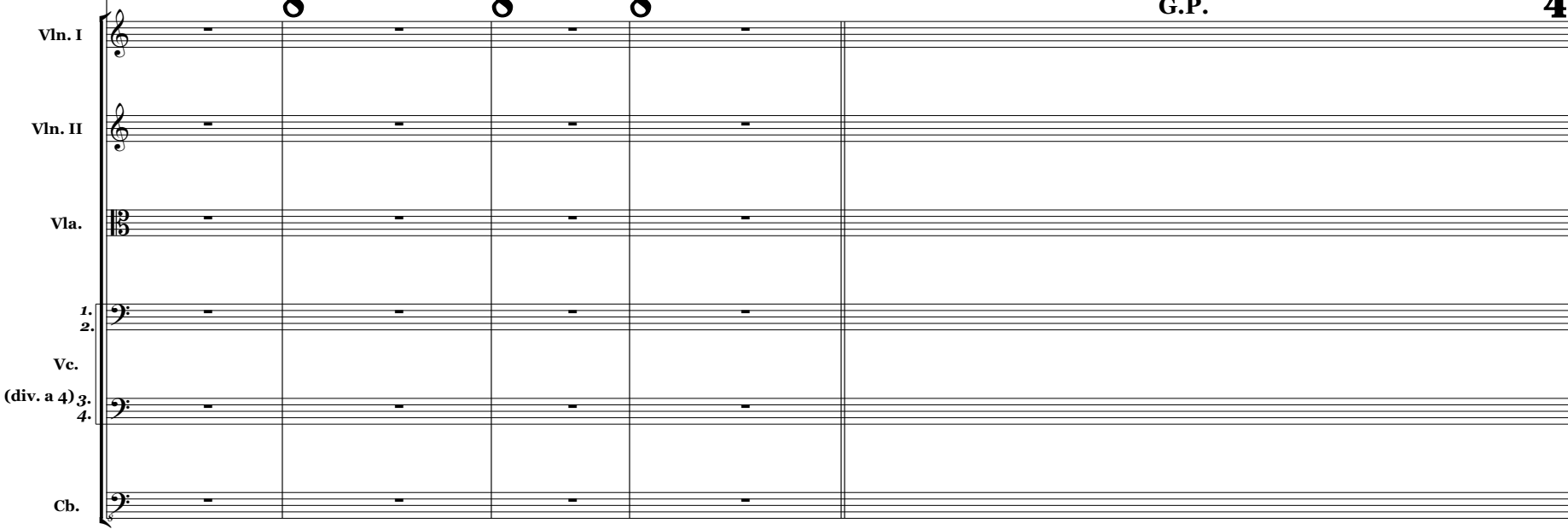
Vln. I

Vln. II

Vla.

1.  
2.  
Vc.  
(div. a 4) 3.  
4.

Cb.



**P** (♩=92)

296 **4/4**

1. Fl. 1. *pp*

Fl. 2. *pp*

3. *pp*

Ob.

Cl.

Bsn.

**4/4**

Hn.

Tpt.

Tbn.

Tba.

**4/4**

Perc. 1 Alm. *pp*

Perc. 2 T. Bells *pp*  
Hard Yarn Mallets  
→ remains down

Perc. 3 Vib. *pp*  
→ remains down

Pno.

Prep. Pno. *pp*  
una corda → remains down

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

**P** (♩=92)

**4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

1. *pp* **6/4** *pp* **4/4** *pp*

Fl. 2.

3.

Ob.

Cl.

Bsn.

**6/4** **4/4**

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 Alm. *pp* **6/4** *pp* **4/4** *pp*

Perc. 2 T. Bells *pp* *pp*

Perc. 3 Vib. *pp* *pp*

Pno.

Prep. Pno.

Hp.

**6/4** **4/4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

307

rit. . . . . A tempo molto rit. . . . .

1. Fl. 2. 3. Ob. Cl. Bsn.

rit. . . . . molto rit. . . . .

Hn. Tpt. Tbn. Tba.

rit. . . . . molto rit. . . . .

Perc. 1 Alm. Perc. 2 T. Bells Perc. 3 Vib.

Pno.

Prep. Pno.

Hp.

rit. . . . . A tempo molto rit. . . . .

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