

Liminal

by

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A composition submitted in partial fulfillment
of the requirements for the degree of
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Thank you to my family for encouraging my exploration of the arts, for pushing me, encouraging me, telling me that I “can do anything,” and instilling a sense of wonder for the world and beyond. Lastly, thank you to my fiancé for your unending support, love, laughs, and selflessness.

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LIST OF ARTWORKS

ARTWORK

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INSTRUMENTATION

2 Flutes (Fl. 2 doubling Piccolo)

2 Oboes

2 B-flat Clarinets (Cl. 2 doubling Bass Clarinet)

2 Bassoons

4 F Horns

3 C Trumpets

2 Trombones

1 Bass Trombone

1 Tuba

Timpani

3 Percussion

Player 1: Tubular Bells, Bass Drum (shared with Perc. 3), Tambourine, Crotales (bowed), Triangle, Glockenspiel

Player 2: Suspended Cymbal, Crash Cymbals, Tam-Tam (shared with Perc. 3), Whip, Brake Drum (shared with Perc. 3), Xylophone (shared with Perc. 3), Log Drum, Glockenspiel, Bell Tree

Player 3: Tam-tam (shared with Perc. 2), Tom-toms (high, mid, low), Suspended Cymbal, Bass Drum (shared with Perc. 1), Brake Drum (shared with Perc. 2), Vibraphone, Crotales, Xylophone (shared with Perc. 2), Bell Tree, Temple Blocks, Wood Block (high)

Strings

SCORE IS TRANSPOSED (Piccolo sounds 8va; Contrabass sounds 8vb)

PERFORMANCE NOTES

For Violins I and II, measures 276–282 are divided between the first five desks of each section. Each number indicates an individual player from the section based on where they are seated (inside or outside chair) as well as desk number (one through five). First desk, outside player would be indicated by “1.”, first desk, inside player by “2.”, second desk, outside player by “3.”, and so forth. Only five desks are called for, with numbers 1-20 (20 being the inside player of the fifth, and final desk) being used throughout the section to aid in the creation of imagery involving timelessness in a star-filled night sky or galaxy.

ABSTRACT

Liminal is a 15 minute single-movement work for orchestra (2[1+picc].2.2[2+bcl].2 - 4.3.3.1 - timp, 3perc - str) with optional projected images. The dissertation as a whole is an interdisciplinary work consisting of the original musical composition written for orchestra—the main component—and original visual art created by the composer. The musical composition possesses a symbiotic relationship with the visual art component in which sections of the music were inspired by the visual art and vice versa, each initiating the genesis of the other throughout the process. Color, line, texture, and space in the visual art informed the musical composition, and likewise, color or timbre, musical line and/or contour, texture, and audible space informed the visual art. These translations of visual art into the musical domain were accomplished through use of compositional techniques like orchestration, harmony, melody, and more.

The title of the work refers to the creative process of the piece, as well as the treatment of motivic, salient musical material from beginning to end, in addition to an extra-artistic, human aspect for the composer. The structure of the musical work reflects a transition and emergence from a state of liminality through the evolution of artistic material. There are numerous reoccurring melodic and gestural units throughout the piece, presenting themselves in different manners as they cross thresholds and develop. Central to the piece is a five note motive which takes different shapes and guides the listener through the various formal features. This motive

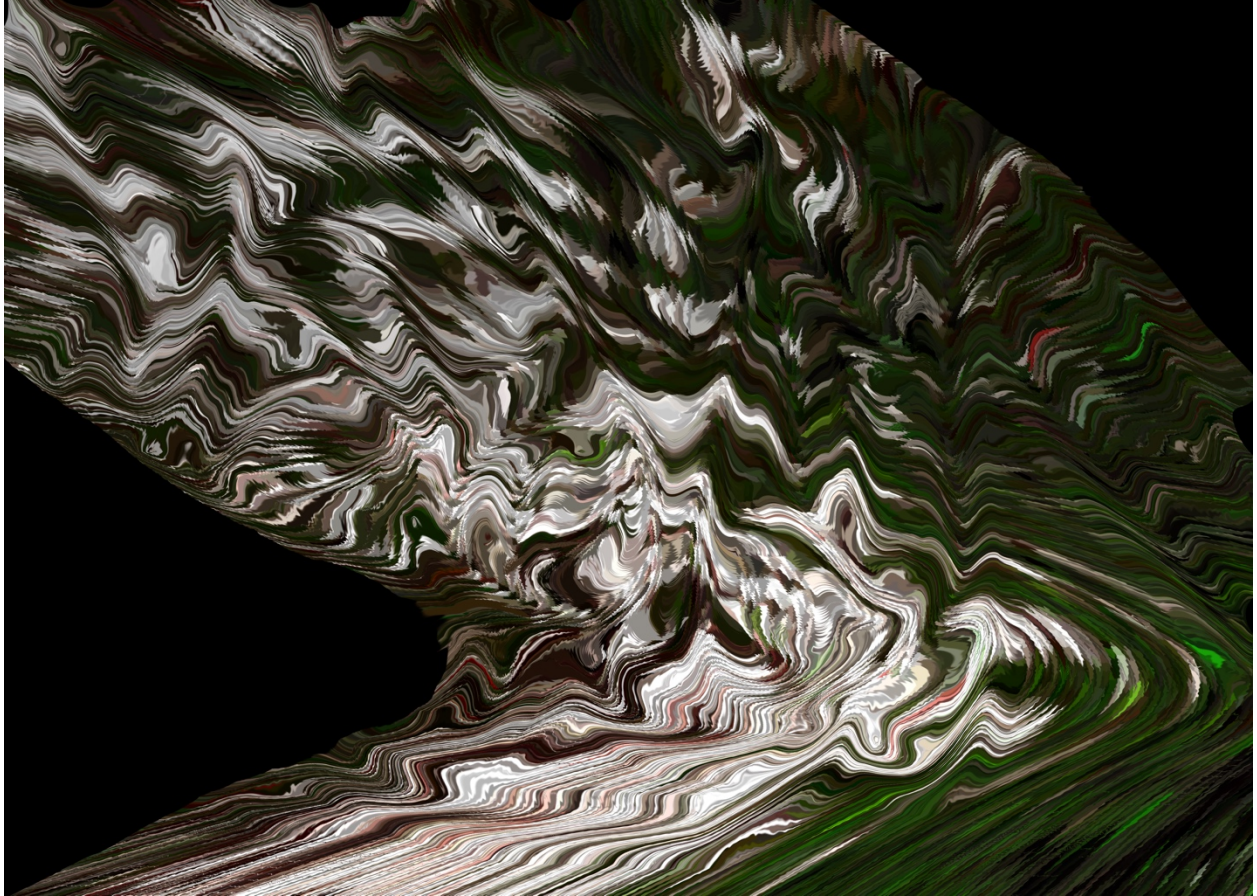
gave rise to the general harmonic language and structure of the piece.

While the work contains visual art to be projected, this is optional, as the musical work may stand alone and be performed without.

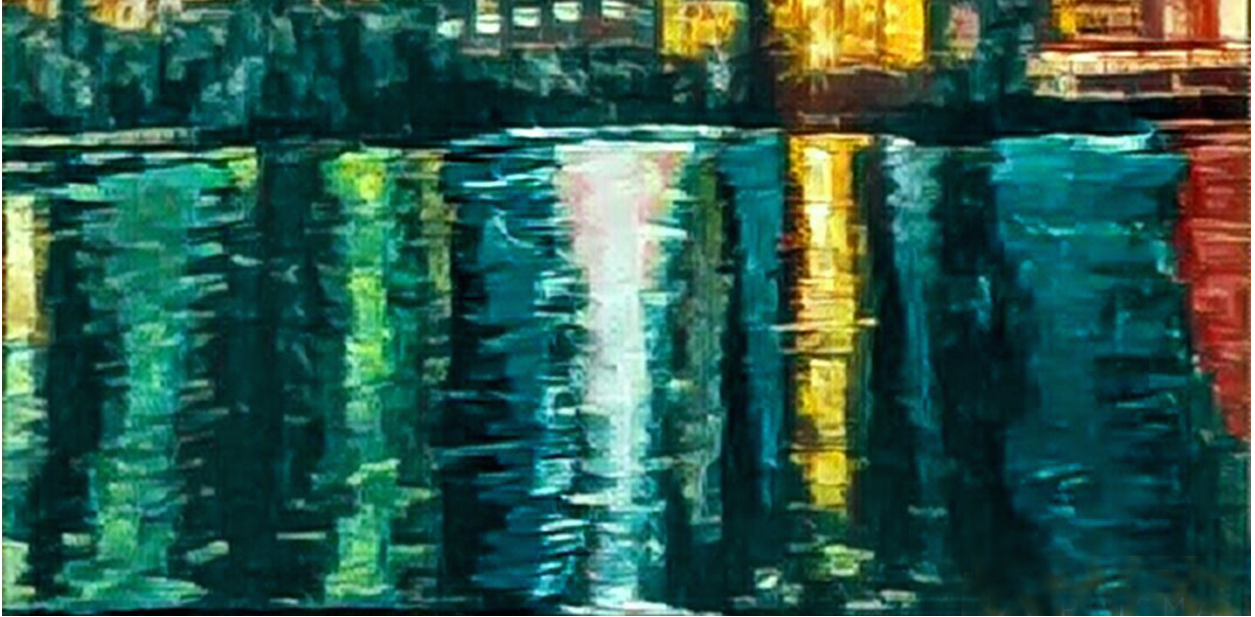
VISUAL ART



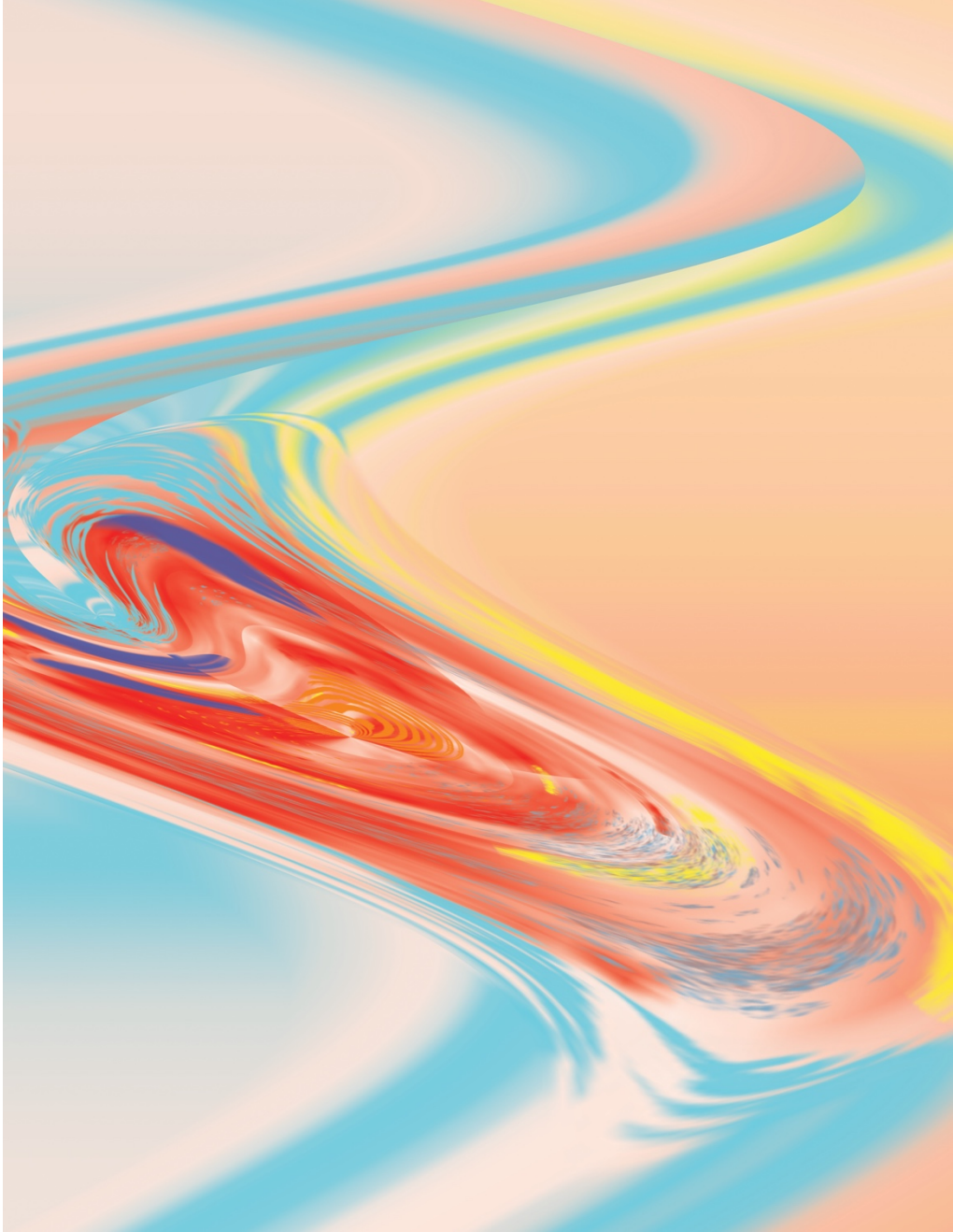
ARTWORK 1.1 Brush (2019, pastel and charcoal on paper)



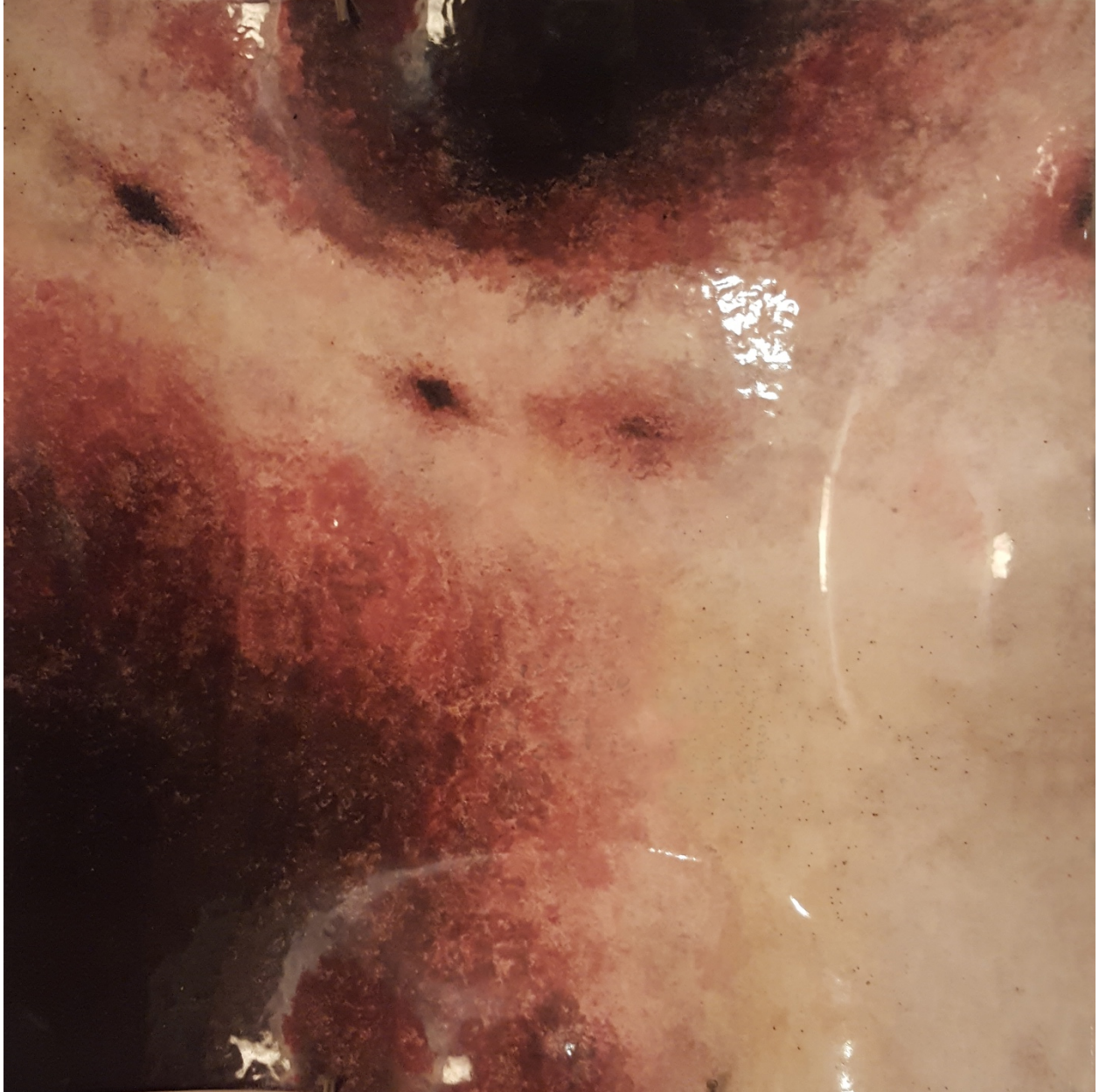
ARTWORK 1.2 Take2 (2020, Wacom tablet digital painting)



ARTWORK 1.3 Dirty 6 (2020, acrylic on canvas)



ARTWORK 1.4 Alchemy (2019, Adobe Photoshop digital painting)



ARTWORK 1.5 Light of Man's Soul (2020, acrylic on canvas)

Liminal

Olivia Davis

With energy; frantic, excited

molto rit.

Flute 1 *f* *mf* *ff* *mp*

Piccolo

Flute 2 (dbl. Piccolo) *f* *mf* *ff* *mp*

Oboe 1,2 *f* *mf* *ff* *mp*

Clarinet in B \flat 1,2 (2. dbl. Bass Clarinet in B \flat) *f* *mf* *ff* *mp*

Bassoon 1,2 *f* *mf* *ff* *mp*

With energy; frantic, excited

molto rit.

Horn in F 1-4 *f* *mf* *ff* *mf*

Trumpet in C 1-3 *f* *ff* *mf*

Trombone 1,2 *f* *mf* *ff* *mf*

Bass Trombone *f* *mf* *ff* *mf*

Tuba *f* *ff* *mf*

Timpani

Percussion 1 Tubular Bells slowly dampen *f*

Percussion 2 To Sus. Cym. Sus. Cym. *f*

Percussion 3 To Tam-tam

With energy; frantic, excited

molto rit.

Violin I *fp cresc. poco a poco* *f* *mf*

Violin II *fp cresc. poco a poco* *f* *mf*

Viola *fp cresc. poco a poco* *f* *mf*

Violoncello *fp cresc. poco a poco* *f* *mf*

Double Bass *f* *mf* *mf*

1 2 3 4

A Tempo primo (♩ = 108)

Fl. 1
Picc.
Ob. 1,2
Cl. 1,2
Bsn. 1,2

A Tempo primo (♩ = 108)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.

Timp.
Tub. B.
Cym.
T.-t.

A Tempo primo (♩ = 108)

Vln. I
Vln. II
Vla.
Vc.
Db.

5

6

7

8

9

10

11

Fl. 1

Picc.

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Cym.

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

12 13 14 15 16 17 18 19 20 21

8

Detailed description of the musical score: This page contains measures 12 through 21 of a symphony. The woodwind section (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2) plays a melodic line with dynamics *f*, *mp*, and *p*. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with dynamics *mf*, *fp*, *pp*, and *ff*. The percussion section includes Cymbals (Crash and Suspended), Tom-tom, and Timpani. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern with dynamics *mf*, *ff*, and *mp*. Performance instructions include *tutti*, *div.*, *pizz.*, and *arco*. Measure numbers 12-21 are indicated at the bottom of the page.

Fl. 1
Picc.
Ob. 1,2
Cl. 1,2
Bsn. 1,2

mf < *f* > *mf* *f* *ff*

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.

f *f* *f* *f* *f* *f*

Tub. B.
Cym.
T.-t.

Sus. Cymbal
l.v.
f

Vln. I
Vln. II
Vla.
Vc.
Db.

tutti, pizz. arco
tutti, pizz. arco
pizz. arco tutti
div., pizz. arco tutti
pizz. div. arco tutti

f *fp* *mf* *sub.f* *fp* *f* *fp* < *f* *ff*

22 23 24 25 26 27 28 29

rit. **B** Tempo primo (♩ = 108)

Fl. I *f p mp*

Picc. *mp f*

Ob. 1,2 (a2) *p mp f*

Cl. 1,2 (a2) *p mf mp f*

Bsn. 1,2 (a2) *mp mf mp f*

rit. **B** Tempo primo (♩ = 108)

Hn. *fp f fp*

Tpt. *fp f fp*

Tbn. *fp f fp*

B. Tbn. *fp f fp*

Tba. *fp f fp*

Timp. *mf f*

Tub. B. *mf f*

Cym. *ppp f*

T-t. *pp mf*

rit. **B** Tempo primo (♩ = 108)

Vln. I *fp mp mp*

Vln. II *f mp mp*

Vla. *p mp mp*

Vc. *p mp*

Db. *fp*

C Slower ♩ = 72 Tempo primo (♩ = 108) accel.

Fl. 1 *f* *pp* *mp* *f*

Picc. *f* *pp*

Ob. 1,2 *f* *pp* *mf* Solo

Cl. 1,2 *f* *pp* *mf* 1. Solo *f* a2 *p*

Bsn. 1,2 *f* *pp* *mf* 1. Solo

C Slower ♩ = 72 Tempo primo (♩ = 108) accel.

Hn. *mf* *ppp*

Tpt. (2.,3.) *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timpani *f* *ppp*

Tub. B. *f* *ppp*

T. - t. *mf* Sus. Cymbal dampen slowly To Crash Cym.

B. D. *f* *ppp*

C Slower ♩ = 72 Tempo primo (♩ = 108) accel.

Vln. I *f* *pp* *n* *p* *mp* *p* *cresc. poco a poco*

Vln. II *f* *pp* *n* *p* *mp* *p* *cresc. poco a poco*

Vla. *f* *pp* *n* *p* *mp* *p* *cresc. poco a poco* tutti

Vc. *f* *pp* *n* *p* *mp* *p* *cresc. poco a poco*

Db. *f* *pp* *n* *p* *mp* *p* *cresc. poco a poco*

44 45 46 47 48 49 50 51 52 53 54 55

Slightly faster ♩ = 120-126

Fl. 1 *mp* *f* *fff*

Picc. *mp* *f* *fff*

Ob. 1,2 *mp* *f* *fff*

Cl. 1,2 *f* *fff*

Bsn. 1,2 *mp* *f* *fff*

Slightly faster ♩ = 120-126

Hn. *mp* *ff* *f* *ff*

Tpt. *p* *f* *pp* *f* *ff*

Tbn. *p* *f* *pp* *f* *ff*

B. Tbn. *p* *f* *ff*

Tba. *f*

Timp. *f*

Slightly faster ♩ = 120-126

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *mp* *fff*

Db. *mp* *fff*

Crash Cymbals slowly dampen *f* To Sus. Cym.

Tam-tam slowly dampen *f* To Sus. Cym.

56 57 58 59 60 61

D Tempo primo (♩ = 108)

Fl. 1
Picc.
Ob. 1,2
Cl. 1,2
Bsn. 1,2

pp
pp
pp
pp
pp

D Tempo primo (♩ = 108)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
Cym.
T.-t.

D Tempo primo (♩ = 108)

Vln. I
Vln. II
Vla.
Vc.
Db.

Solo
sim.
ff
mf
f
Solo
pp
sim.

62

63

64

65

66

67

Fl. 1

Picc.

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Cym.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

68

69

70

71

72

Fl. 1

Picc.

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Cym.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco accel.

Fl. 1

Picc.

Ob. 1,2

Cl. 1,2

Bsn. 1,2

poco accel.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Cym.

T-t.

Sus. Cymbal

To Whip

ppp

mf

pppp

damp

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

sub. ppp

mf

p

mf

p

mp

p

mf

p

f

p

E Più mosso (♩ = 126-132)

Fl. 1
Picc.
Ob. 1,2
Cl. 1,2
Bsn. 1,2

E Più mosso (♩ = 126-132)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
Cym.
T.-t.

E Più mosso (♩ = 126-132)

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1
 Picc.
 Ob. 1,2
 Cl. 1
 B. Cl.
 Bsn. 1,2
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Tamb.
 Xyl.
 Whip
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for orchestral instruments, measures 91-94. The score includes dynamic markings such as *fp*, *f*, *ff*, *mp*, and *ppp*. Performance instructions include *tutti*, *div.*, *tutti, arco*, and *dead stroke*. The score is written for a variety of instruments including woodwinds, brass, percussion, and strings.

Fl. 1 **F** accel.

Picc.

Ob. 1,2

Cl. 1

B. Cl.

Bsn. 1,2 (a2)

F accel.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Xyl.

Tom-t.

To Brake Dr.

Brake Drum

rim shot To Sus. Cym.

F accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

div. gliss.

tutti

div. a3, pizz.

div. arco

tutti, pizz.

div. a3

div. a3, pizz.

div. a3

Fl. 1

Picc.

Ob. 1,2

Cl. 1

B. Cl.

Bsn. 1,2

1.

2.

a2

mf < f

mf < f

mf < f

(a2)

mf < f

mf < f

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

2.

4.

(2.,3.)

1.,2.

mf

mf < f

mf < f

mf < f

mf < f

Timp.

B. D.

Brake Dr.

Tom-t.

To Tamb.

Tambourine

Sus. Cym.

To Tom-toms

f

pp

p

f

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

tutti

div.

tutti, arco

div. a3, pizz.

div., arco

div., pizz.

div. a3

div.

div. a3, pizz.

tutti

tutti

tutti, arco

fp

f

fp

f

ff

ff

Fl. 1 *ff* *f*

Picc. *ff* *f*

Ob. 1, 2 *ff* *f* 1. 2. 1.

Cl. 1 *ff* *f*

B. Cl. *ff* *f*

Bsn. 1, 2 (a2)

Hn. *ff* *f* a2

Tpt. *ff* *f* 1., 3. 1. 2., 3. *mf*

Tbn. *ff* *f* 2. a2 2. *f*

B. Tbn. *ff* 3

Tba. *ff* 3

Timp. *ff* 3

Tamb. *f* Xylophone dead stroke *pp*

Xyl. *ff* Tom-toms

Tom-t. *ff* 3

Vln. I *ff* *f* div. tutti 3 II II *gliss.*

Vln. II *f* div. tutti div. tutti div. tutti *ff*

Vla. *f*

Vc. *ff* *f* tutti div. tutti div.

Db. *ff* 3 *f* tutti, arco div. a3, pizz. tutti, arco div. a3, pizz.

G A tempo (♩ = 126-132)

Fl. 1
Picc.
Ob. 1, 2
Cl. 1
B. Cl.
Bsn. 1, 2

This section of the score covers measures 112 to 116 for woodwinds and brass. It includes parts for Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1, Bass Clarinet, and Bassoon 1 & 2. The music features complex rhythmic patterns with many slurs and accents. Dynamics range from *f* to *ff*. There are first and second endings marked in measures 114 and 115.

G A tempo (♩ = 126-132)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.

This section covers measures 112 to 116 for brass instruments and timpani. It includes parts for Horns, Trumpets, Trombones, Baritone Trombone, and Tuba. The music consists of rhythmic patterns, often in triplets, with dynamics like *ff* and *f*. There are first and second endings marked in measures 114 and 115.

B. D.
Xyl.
Tom-t.

This section covers measures 112 to 116 for percussion. It includes parts for Bongos, Xylophone, and Tom-toms. The Bongos part has markings for *pp* and *f*, and includes instructions for *Tambourine* and *To Tub. B.*. The Xylophone part has *ff* and *f* markings and includes a *dead stroke* instruction. The Tom-toms part has *ff* and a triplet marking.

G A tempo (♩ = 126-132)

Vln. I
Vln. II
Vla.
Vc.
Db.

This section covers measures 112 to 116 for string instruments. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with many slurs and accents. Dynamics range from *f* to *ff*. There are first and second endings marked in measures 114 and 115. Performance instructions include *div.*, *tutti*, *arco*, and *pizz.*

Fl. I *ff* *pp* *cresc. poco a poco*

Picc. *ff* *pp cresc. poco a poco*

Ob. 1,2 (a2) *ff* *pp* *cresc. poco a poco*

Cl. 1 *ff* *pp* *cresc. poco a poco*

B. Cl. [To Cl.]

Bsn. 1,2 (a2) *ff* *pp* *cresc. poco a poco*

Hn. *pp* *cresc. poco a poco*

Tpt. *ff* *pp* *cresc. poco a poco*

Tbn. *pp* *cresc. poco a poco*

B. Tbn. *pp* *cresc. poco a poco*

Tba. *p* *cresc.*

Timp.

Tamb.

Xyl.

Br. Dr.

Vln. I *ff* *sub. pp* *cresc. poco a poco*

Vln. II *ff* *pp* *cresc. poco a poco*

Vla. *ff* *pp* *cresc. poco a poco*

Vc. *ff* *pp* *cresc. poco a poco*

Db. *ff* *p* *cresc.*

accel.

H Subito tempo primo (♩ = 108)

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

Bsn. 1, 2

accel.

H Subito tempo primo (♩ = 108)

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tubular Bells
damp

To Whip

Tamb.

Xyl.

Br. Dr.

accel.

H Subito tempo primo (♩ = 108)

Vln. I

Vln. II

Vla.

Vc.

Db.

121

122

123

124

125

126

I Più mosso (♩ = 126-132)

Fl. 1 *f* *fp* *n* *fpp* *f*

Picc. To Fl.

Ob. 1,2 *f* *fp* *n* *mf* *p* *fpp* *f*

Cl. 1,2 *f* *fp* *n* *mp* *mf* *fpp* *f*

Bsn. 1,2 *f* *fp* *n* *mf* *p* *fpp* *f*

I Più mosso (♩ = 126-132)

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B. Tambourine *mf*

Xyl. Whip To Xyl. *f*

Br. Dr.

I Più mosso (♩ = 126-132)

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *f*

Vla. *f* *p* *f*

Vc. *f* *pp* *f*

Db. *f*

127

128

129

130

131

132

133

134

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb.

Whip

Br. Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. a2 1. a2 1. a2
 Fl. 1, 2 *fp* *f* *ppp*
 Ob. 1, 2 *fp* *f* *ppp*
 Cl. 1, 2 *fp* *f* *ppp*
 Bsn. 1, 2 (a2) *fp* *f* *ppp*
 Hn. *p* *f* *ppp*
 Tpt. 2. *f*
 Tbn. 2. *f*
 B. Tbn.
 Tba.
 Timp. *fp* *f* *pp*
 Tamb. *f* *pp* To Crot. (bowed)
 Whip
 Br. Dr.
 Vln. I *tutti* *div.* *tutti* *fp* *f* (n)
 Vln. II *pizz.* *div., arco* *tutti* *div.* *tutti* *p* *f* *ppp* (n)
 Vla. *div.* *tutti, arco* *div.* *fp* *f* (n)
 Vc. *tutti, pizz.* *div., arco* *tutti* *fp* *f* (n)
 Db. *div.* *tutti, arco* *fp* *f* (n)

139

140

141

142

143

144

J Tempo primo (♩ = 108)

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2

J Tempo primo (♩ = 108)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.

Crotales (bowed)

l.v. l.v. l.v. l.v.

Crot.
Whip
Vib.

J Tempo primo (♩ = 108)

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1,2 (1.)

Ob. 1,2

Cl. 1,2

Bsn. 1,2 (2.)

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Crot.

Whip

Vib.

l.v. To Tamb.

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti

pizz.

mf

fp

f

sub. p fp

div.

p

mf

mf < f

fp

f

half section

mp

mf

pp

152 153 154 155 156 157 158 159 160

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Crot.
Whip
Vib.
Vln. I
Vln. II
Vla.
Vcl.
Db.

161 162 163 164 165 166 167

mf
mf
mf *f*
ppp *f*
mf *f*
mf *f*
f *sub. mp* *fp* *f*
f *sub. mp* *fp* *f*
f *p* *f*
arco
arco
arco
arco
pizz.
pizz.
arco
tutti

Detailed description of the musical score: The score is for measures 161 through 167. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns, Trumpets, Trombones, Baritone Trombone, Tuba, Timpani, Crotales, Whips, Vibraphone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings have melodic lines with various dynamics and articulations. The percussion parts include crotales and whips. The score is in 4/4 time with key signatures of one sharp (F#) and one flat (Bb). Measure numbers 161-167 are indicated at the bottom of the page.

Fl. 1, 2 *f* *p* *mp* *f*

Ob. 1, 2 *f* *p* *mp* *f*

Cl. 1, 2 *p* *mp* *f*

Bsn. 1, 2 *f* *p* *mp* *f*

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tamb. *ppp* *f* To Croc.

Whip

Vib.

Vln. I *fp* *mf* *mp* *mf* *ff* *f*

Vln. II *fp* *mf* *mp* *mf* *ff* *f*

Vla. *p* *fp* *f* *mf* *mp* *mf* *ff* *p* *f*

Vc. *fp* *f* *mf* *mp* *mf* *ff* *f* *p* *f*

Db. *p* *f* *mf* *ff* *p* *f*

168 169 170 171 172 173 174

Fl. 1, 2 (a2) **K**
fp — *fp* — *mf* — *f* — *ff*

Ob. 1, 2 (a2)
fp — *fp* — *mf* — *f* — *mp* — *f* — *ff*

Cl. 1, 2 (a2)
fp — *f* — *mp* — *f* — *mp* — *f* — *ff*

Bsn. 1, 2 (a2)
fp — *f* — *f* — *f* — *ff*

Hn. **K**
fp — *f* — *mf*

Tpt. 3. *f* — *p* — *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Tamb.

Whip

Vib.

Vln. I **K**
ff

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

175 176 177 178 179 180 181 182 183 184

Fl. 1, 2 (a2) *f* *mf* *mp* *p* *f* *mf* *ff*
 Ob. 1, 2 (a2) *f* *mf* *mp* *p* *f* *mf* *ff*
 Cl. 1, 2 (a2) *f* *mf* *mp* *p* *f* *mf* *ff*
 Bsn. 1, 2 (a2) *f* *mf* *mp* *p* *f* *mf* *ff*
 Hn. *f* *f* *mf* *ff*
 Tpt. *f* *f* *ff*
 Tbn. *f* *mf* *ff*
 B. Tbn. *f* *mf* *ff*
 Tba. *f* *ff*
 Timp. *f* *ff*
 Tamb. Crotales (with mallets) slowly dampen dampen *f* *ff*
 Whip Xylophone *f* *ff*
 Vib. slowly dampen dampen *f* *ff*
 Vln. I *fp* *fp cresc. poco a poco* *f*
 Vln. II *fp* *fp cresc. poco a poco* *f*
 Vla. *p* *fp cresc. poco a poco* *f*
 Vcl. *fp* *fp cresc. poco a poco* *f*
 Db. *f* *mf*

185

186

187

188

189

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2

Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.

Crot.
 Xyl.
 Vib.

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

190 191 192 193 194 195 196 197

Fl. 1, 2 (a2) *f* *ff* *mp* *mf* *ff* *f*
 Ob. 1, 2 (a2) *f* *ff* *mp* *mf* *ff* *f*
 Cl. 1, 2 (a2) *ff* *mp* *mf* *ff* *f*
 Bsn. 1, 2 (a2) *f* *mp* *mf* *ff* *f*
 Hn. a2 1. *f* *ff* *mp* *mf* *ff*
 Tpt. a2 3. *f* *mp* *mf* *ff*
 Tbn. 1. a2 *ff* *mp* *mf* *ff*
 B. Tbn. *ff* *mp* *mf* *ff*
 Tba. *ff* *mp* *mf* *ff*
 Timp. *ff*
 Croc. damp *ff* *mf* *ff*
 Xyl. *mf* *ff* (To Sus. Cym.)
 Vib. 1.v. (To Tom-t.) *ff* *ff* damp
 Vln. I *fp* *fp cresc. poco a poco* *f*
 Vln. II *fp* *fp cresc. poco a poco* *f*
 Vla. *p* *fp cresc. poco a poco* *f*
 Vcl. *fp* *fp cresc. poco a poco* *f*
 Db. *f* *mp* *f*

(2+3+2) L Faster (♩ ≈ 144; $\overset{\sim}{3}$ = ♩)

Fl. 1,2 (a2) 2. To Picc.

Ob. 1,2 (a2)

Cl. 1,2 (a2) 2. To B. Cl.

Bsn. 1,2 (a2)

(2+3+2) L Faster (♩ ≈ 144; $\overset{\sim}{3}$ = ♩)

Hn. *fz* \rightarrow *mp*

Tpt. *fz* \rightarrow *mp*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Crot.

Xyl.

Tom-t. To Vib. *f*

(2+3+2) L Faster (♩ ≈ 144; $\overset{\sim}{3}$ = ♩)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Db. *f*

203 204 205 206 207 208 209 210

M Tempo primo (♩ = 108)

Fl. 1

Piccolo

Fl. 2

Ob. 1,2 (a2)

Cl. 1

B. Cl. (To Cl.)

Bsn. 1,2 (a2)

M Tempo primo (♩ = 108)

Hn. (a2)

Tpt. (1,2)

Tbn. (a2)

B. Tbn.

Tba.

Timp. (f)

Crot.

Xyl.

Tom-t.

M Tempo primo (♩ = 108)

Vln. I (Solo)

Vln. II

Vla.

Vc.

Db.

211 212 213 214 215 216 217 218 219

Fl. 1

Picc.

Ob. 1,2

Cl. 1

Bsn. 1,2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Crot.

Xyl.

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti

mp

Front 2 Desks

p

tutti

mf

Half Section

mp

tutti

mf

Fl. 1

Picc.

Ob. 1, 2 (a2)

Cl. 1, 2 a2

Bsn. 1, 2 (a2)

rit.

Hn.

Tpt. 3.

Tbn. 1.

B. Tbn.

Tba.

rit.

Timp.

Crot.

Xyl.

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

mf *f* *p*

225 226 227 228 229

N Slower ♩ = 88

Tempo primo (♩ = 108)

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

N Slower ♩ = 88

Tempo primo (♩ = 108)

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Crot.

Xyl.

Tom-t.

N Slower ♩ = 88

Tempo primo (♩ = 108)

Vln. I

Vln. II

Vla.

Vc.

Db.

230

231

232

233

234

235

236

237

238

239

O Slower; moving ♩ = 72 (♩ = 144)
(3+2+3)

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2

O Slower; moving ♩ = 72 (♩ = 144)
(3+2+3)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.

O Slower; moving ♩ = 72 (♩ = 144)
(3+2+3)

Vln. I
Vln. II
Vla.
Vc.
Db.

240 241 242 243 244 245 246 247 248

Fl. 1, 2: *mp* *mf* *p* *f* *p* *mf*
 Ob. 1, 2: *mf* *p* *mf*
 Cl. 1, 2: *mp* *mf* *mp*
 Bsn. 1, 2: *mf* *p*
 Hn.: *n*
 Tpt.: *p*
 Tbn.: *n*
 B. Tbn.: *n*
 Tba.: *n*
 Timp.: *n*
 Crot.: *n*
 Cym.: *n*
 Vib.: *n*
 Vln. I: *tutti* *div.* *f* *mp* *p* *n*
 Vln. II: *tutti* *div.* *f* *mp* *p* *n*
 Vla.: *tutti* *div.* *f* *mp* *p* *n*
 Vc.: *tutti* *div.* *f* *mp* *p* *n*
 Db.: *n*

molto rit.

P Very Slow ♩ = 54

Fl. 1, 2 2. To Picc. 1. Solo

Ob. 1, 2 2. Solo

Cl. 1, 2 2. Solo 1. Solo

Bsn. 1, 2

molto rit.

P Very Slow ♩ = 54

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Bass Drum

l.v.

Crot.

Cym.

Vib.

molto rit.

P Very Slow ♩ = 54

Vln. I Front Desk

Vln. II Solo

Vla. Solo

Vc. Front Desk

Db. (tutti)

div., sul tasto con sord. to ord. tutti ord.

sul tasto con sord. to ord. tutti

sul tasto con sord. to ord. tutti div.

div., sul tasto con sord. to ord. tutti div. ord. tutti

dynamics: pp, f, pp, pp, f, pp, pp, f, pp, f, pp

256

257

258

259

260

261

Q Melancholic; pensive and longing (♩ = 54)

Fl. 1
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Q Melancholic; pensive and longing (♩ = 54)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.

Timp.

B. D.
Cym.
Vib.

Q Melancholic; pensive and longing (♩ = 54)

Vln. I
Vln. II
Vla.
Vc.
Db.

262 263 264 265 266 267 268 269 270

R Tender (♩ = 54)

(3+2)

Fl. 1
Ob. 1,2
Cl. 1,2
Bsn. 1,2

R Tender (♩ = 54)

(3+2)

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.

Timp.
B. D.
Cym.
Tom-t.

R Tender (♩ = 54)

(3+2)

Violin I divisi*
Violin II divisi*
Vla.
Vc.
Db.

* Each entrance is numbered 1-20 assuming there are at least five desks in each section. The number 1 refers to first desk, outside player; 2 to first desk inside; 3 to second desk, outside; and so forth.

Fl. 1

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri. l.v.

Glock.

Crot. Crotales Vibraphone

Vln. I 20. 17. 4. 18. 11. 12. 6. 16. 13. 7. 14. 12. 3. 17. 7. 4. 9. 11. 3.

Vln. II 20. 2. 8. 11. 3.

Vla. div. 3 tutti

Vc. 3

Db.

Detailed description of the musical score: The score is for a symphony orchestra. Pages 278 and 279 are shown. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section includes Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns, Trumpets, Trombones, Baritone Trombone, and Tuba. The percussion section includes Timpani, Triangle (left), Glockenspiel, Crotales, and Vibraphone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp* (pianissimo) and *tutti*. There are numerous articulation marks, including accents and slurs. The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth notes. The percussion provides a steady accompaniment with specific patterns on the crotales and vibraphone.

(3+2)

Fl. 1

Ob. 1,2

Cl. 1,2

Bsn. 1,2

(3+2)

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri. *pp* l.v.

Glock. *pp* To Sus. Cym. Sus. Cymbals

Vib. *pp* Vibraphone Crotales

(3+2)

Vln. I

Vln. II

Vla. *mp* tender and intimate

Vc. *mp* tender and intimate

Db. *mp* espressivo

tutti

tutti

tutti

tutti

tutti

S

Fl. 1 *mp*

Piccolo *mp*

Fl. 2 *mp*

Ob. 1,2 *mp*

Cl. 1 *mp*

Cl. 2 *p*

Bsn. 1,2

S

Hn. *p* *agitato* *mf* *p*

Tpt. *mp*

Tbn.

B. Tbn.

Tba.

Timp.

Tri. *mp* *p* **To Bell Tree**

Cym. *mf* **To Glock.** **Glockenspiel**

Crot. **Vibraphone** **Crotales** **Vibraphone** **Crotales**

S

Vln. I *f* *agitato* *div.*

Vln. II *f* *agitato*

Vla. *f* *agitato*

Vc. *f* *agitato*

Db. *f*

Fl. 1 **T** *mf* > *p* *p* *mp* *p* *p*

Picc. *p* *mp* *mp* *mp* *p*

Ob. 1,2 (a2) *mf* > *p* 1. *mp* 2. *mp* 1. *mp* 2. *p*

Cl. 1 *mf* > *p* *mp* *mp* *p*

Cl. 2 *mf* > *p* *mp* *mp* *p*

Bsn. 1,2

Hn.

Tpt. 1. Straight Mute (Aluminum) *mp*

Tbn.

B. Tbn.

Tba.

Timp.

Tri. Bell Tree *p*

Glock.

Crot. Crotales Vibraphone Crotales Vibraphone

Vln. I **T** *tutti* *mf* > *p* *mf* *mp*

Vln. II *mf* > *p* *mf* *mp*

Vla. *mf* > *p* *mf* 1st desk, inside *p* gliss. gliss. 4th desk, outside *p* gliss. gliss. II

Vc. *mf* > *p* *mf*

Db. *mf* > *p*

Fl. 1 *mp* *mp* *mp* *p*

Picc. *mp* *mp* *mp* *mp*

Ob. 1,2 *mp* *mf* *mp* *p*

Cl. 1 *p* *mf* *mp* *ppp* *p*

Cl. 2 *p* *mf* *mp*

Bsn. 1,2

Hn.

Tpt. 2. Open *p* 1. (Straight Mute) *p* 2. (Open) *p*

Tbn.

B. Tbn.

Tba.

Timp.

Bell Tree *mp* *To Tri.*

Glock. *mp* *ppp*

Vib. *Crotales* *To Xyl.* *Xylophone* *mp* *ppp* *mp* *pp* *mp*

Vln. I *mf* *f* *mf* *mp*

Vln. II *mf* *f* *mf* *mp*

Vla. 2nd desk outside *p* *gliss.* *gliss.* 3rd desk, inside *p* *gliss.* *gliss.* 1st desk, outside *p* *gliss.* *gliss.* 4th desk, inside *p* *gliss.* *gliss.* 2nd desk, inside II *p* *gliss.* *gliss.*

Vc.

Db.

Fl. 1 *mf* *p* *pp*³

Picc. *mp* *mp* *pp*³

Ob. 1, 2 *mp* *p*

Cl. 1, 2 *p* *mf* *mp* *p* *pp*³ a2

Bsn. 1, 2

Hn. *p* *pp*³ a2

Tpt. 1. (Straight Mute) 1. Remove Mute *p* 2. (Open) *p* 3. Open *mp*

Tbn.

B. Tbn.

Tba.

Tri. Triangle *mp* *ppp* To Tub. B.

Glock. *mp* To Sus. Cym. *p*

Xyl. *mp* *ppp* To B.D. *mp* *ppp*

Vln. I *mf* *tutti* *p* div.

Vln. II *mf* *tutti* *p* div.

Vla. 1st desk, outside *p* *gliss.* *gliss.* 4th desk, III *p* *gliss.* *tutti* *mp* (V) (π) *p*

Vc. *mp* (V) (π) *p*

Db.

U Joyous and determined ♩ = 92

Fl. I
Picc.
Ob. 1,2
Cl. 1,2
Bsn. 1,2

U Joyous and determined ♩ = 92

Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.

Tubular Bells

Tri.
Cym.
B. D.

U Joyous and determined ♩ = 92

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. I: *mf* 5
 Picc.: *ff*
 Ob. 1, 2: *ff*
 Cl. 1, 2: *p*, *ff*
 Bsn. 1, 2: *p*, *f*, *p*
 Hn.: *p*, *mp < f*
 Tpt.: *p*
 Tbn.: *p*, *mp < f*, *p*
 B. Tbn.: *p*, *mp < f*, *p*
 Tba.: *p*, *f*, *p*
 Timp.:
 Tub. B.: l.v. To. Glock.
 Cym.: *p*, *ff*
 B. D.: l.v., damp
 Vln. I: *mp*, *ff*, *mf* 5
 Vln. II: *mp*, *ff*, *mf* 5
 Vla.: *mp*, *ff*, *mf* 5
 Vc.: *mp*, *ff*
 Db.: *mp*, *ff*

Fl. I *ff*

Picc. *ff* *mf* *ff*

Ob. 1, 2

Cl. 1, 2 (2.) 1. 2.

Bsn. 1, 2 (a2) *ff*

Hn. *sf:pp* *ff* a2 *sf:pp* *ff*

Tpt. *sf:pp* *ff* *sf:pp* *ff* *sf:pp* *ff*

Tbn. a2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Tub. B.

Cym. damp *p* *ff* *p* *ff* damp

B. D. *ff* l.v. Tom-toms *ff* 3

Vln. I *ff* div. *tutti* *mf* 5 *div.* *tutti* 3 5

Vln. II *ff* *div.* *tutti* *mf* 5 *div.* *tutti* 3 5 *div.*

Vla. *mf* 5 3

Vc. *div.* *tutti* 3

Db. 3

Fl. 1 *mf* 5 *ff* *pppp* *pp* *affettuoso* *rit.*

Picc. *ff* *mf* *ff* *pppp* *pp* *affettuoso*

Ob. 1,2 *f* *ff* *pp* *affettuoso*

Cl. 1,2 1. *ff* 2. *pp* *affettuoso*

Bsn. 1,2

Hn.

Tpt. 1., 2. *ff* *pppp*

Tbn. 1. *ff* *p* *pppp*

B. Tbn. *f*

Tba.

Timp. *f*

Tub. B.

Cym. *ff* damp *f* slowly dampen To Log. Dr.

Tom-t. To B. D. Bass Drum *mp* l.v.

Vln. I *div.* *tutti* *ff* *p* *pp* *rit.*

Vln. II *tutti* *div.* *mp*

Vla. *mp* *ff* *n*

Vc. *div.* *tutti* *mp*

Db. *f*

V Calm ♩ ≈ ♩ (♩ = 48)

Fl. 1 *p* *n*

Picc. *p* Solo

Ob. 1, 2 *n* *p* *n* 2.

Cl. 1, 2 *p* *n* 1.

Bsn. 1, 2 *p* *n* 1.

1. Solo *p*

V Calm ♩ ≈ ♩ (♩ = 48)

Hn. 1. *pp* *n*

Tpt. 3. *pp* *n* (1.) *mp* *ppp*

Tbn. *p* *mp*

B. Tbn.

Tba.

Timp.

Glockenspiel To Tri. *mf*

Log Drum as if rit. *mf* *pp*

Triangle as if rit. gradually mute *mf*

soft mallet i.v. To T. Bl. Temple Blocks as if rit. *mp* *f* *pp*

To Bell Tree

V Calm ♩ ≈ ♩ (♩ = 48)

Vln. I. *ppp* *pp*

Vln. II. tutti *pp*

Vla. *pp*

Vc. *pp*

Db. soli *mp*

319 320 321 322 323 324 325

W

Fl. 1 Solo *p* *bisbigl.* *mp* *con dolore* *mf* *p*

Picc. *mp* *con dolore* *f* *ppp*

Ob. 1,2 *mp* *con dolore* *mf* *p* 1. Solo *mp* *mf*

Cl. 1,2 (1.) *mp* *con dolore* *mf* *p*

Bsn. 1,2 *mp* *con dolore* *mf* *p*

W

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tri. *pp* (muted completely) To Glock.

Log Dr. *p* *mf* hard mallet as if accel.

T. Bl. *mf* Bell Tree l.v. To Crot.

W

Vln. I *pp* *mf* *espressivo* *tutti* *p* *n* *pp* sul tasto

Vln. II *pp* *mf* *espressivo* *tutti* *p* *n* *pp* sul tasto

Vla. *pp* *mf* *tutti* *p* *n* *pp* sul tasto

Vc. *pp* *mf* *espressivo* *tutti* *p* *n* *pp* tutti, sul tasto

Db. *mf* *p* *n* *pp* sul tasto

326 327 328 329 330 331 332 333

Fl. 1 *Solo* *mp* *as if rit. (do not coord. with log drum)* *molto rit.* *n*

Picc.

Ob. 1,2 *1. Solo* *p* *mf* *n*

Cl. 1,2

Bsn. 1,2

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

molto rit.

Crot. *I.v. To Glock.* *Glockenspiel* *I.v.* *mf*

Log Dr. *Bell Tree* *I.v. To Log Dr.* *mf* *Log Drum* *as if rit. (do not coord. with flute)* *dead stroke* *ppp*

W.B. *Temple Blocks* *as if rit.* *mp* *pp*

Vln. I *tutti* *pp* *dim.* *molto rit.* *n*

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

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

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

Db. *pp* *dim.* *n*

339 340 341 342 343 344