

Carle Jordan

Wirshba

Eyes Wide Open/

Eyes Wired Shut

for Orchestra

Full Score

in C

ca. 10½'

2018

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Eyes Wide Open/Eyes Wired Shut

Carle Jordan Wirshba

Program Note:

This piece is inspired by the dichotomy between hope and fear. From an early age, we are taught to believe in hope and to fear, fear. But these two emotions do not exist in our worlds in isolation - they are intertwined and dependent on each other to prevail. For we cannot hope for a better future, if we do not fear a dreaded past; we cannot hope for good, unless we can fear evil; we cannot fear the unknown, if we do not hope for the familiar; and we cannot believe in a better version of ourselves, unless we also dread failures. Paralleled in the constructs of horror films, the idea of a positive outcome must first be presented to us, before fear of that outcome not being achieved can even begin to be perceived. If there is nothing to hope for, there is nothing to fear. It was this very idea that fascinated me and one that I wanted to explore musically.

Instrumentation:

Flute 1 (double piccolo)
Flute 2 (double piccolo, alto flute)
Oboe 1
Oboe 2 (double english horn)
Clarinet 1 in B \flat (double E \flat)
Clarinet 2 in B \flat
Bassoon 1
Bassoon 2 (double contrabassoon)

4 Horns
3 Trumpets in B \flat (with mutes)
2 Trombones
Bass Trombone
Tuba

Timpani (5 drums)

Percussion 1: Crotales, Vibraphone, Tenor Drum, Rain Stick, Marimba, Chinese Cymbal, Suspended Cymbal

Percussion 2: Tubular Bells, Tom-Toms, Glockenspiel, Anvil

Percussion 3: Wind Chimes, Bass Drum, Tam-Tam, Wood Block, Chinese Cymbal

Harp

Piano

Strings

Performance Notes:

Starting tuning for timpani is G-A \flat -C-G \sharp -C from 32" to 21" respectively (also notated in score).
Re-tuning's notated.

The harp begins with 3 flats and all pedal markings are indicated in score.

Ending requires mutes for the trumpet choir. No specific mute is indicated, but the selection should blend across the three trumpets.

Cross note heads (specifically in string glissandos) indicates the exact pitch is not relevant, just the range.

The highly dense ascending passages (specifically in the piano and vibraphone) should be played as written to the best of the players ability. However, the gestures and rhythm are more important than pitch accuracy.

Eyes Wide Open/Eyes Wired Shut

Score in C

Carle Jordan Wirshba

♩ = 75

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 (in Eb)

Clarinet 2 (in Bb)

Bassoon 1

Bassoon 2

♩ = 75

Horn in F 1 & 3

Horn in F 2 & 4

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

♩ = 75 starting tuning
32" 28" 25" 23" 21"

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

♩ = 75 sul tasto divisi

Violin I

Violin II

Viola

Violoncello

Contrabass

blend with soft mallets l.v.

Glockenspiel

Chinese Cymbals

Wind Chimes top 1/4 full

To Crot.

To Tub. B.

To W. Ch.

To B. D.

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

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

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

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

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

A

17

Picc. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Fl. 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. 1 *pp* *p* *pp* *p* *pp*

Ob. 2 *p* *pp* *p* *pp* *p* *pp*

E♭ Cl. *p* *pp* *p* *pp* *p* *pp*

Cl. 2 *p* *pp* *p* *pp* *p* *pp*

Bsn. 1

Bsn. 2 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Contrabassoon

Hn. 1, 3 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Hn. 2, 4 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* *mp* *p* *mp* *p* *mp*

Tbn. 2

B. Tbn.

Tba.

Timp. *pp* *Ab to A3* Tunning: 28" - A3 to F

Cym. *mf* *To Vib.*

Glock. *mp* *mf*

W.Ch.

Hp. *ppp* *l.v.*

Pno. *p* *5*

Vln. I

Vln. II

Vla. *espress. solo* *mf* *mp* *tutti* *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *solo espress.* *f*

Cb. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

32 **B**

Picc. *p*

Fl. 2 *p*

Ob. 1 *f* *mp* *f* *mp*

Ob. 2 *p* *mp* *f*

E♭ Cl. *f* *mp*

Cl. 2 *f* *f*

Bsn. 1 *mp* *mp*

Cbsn. *p* *mp*

Hn. 1, 3 *p* *p* *Hn. 1* *Hn. 3* *Hn. 1*

Hn. 2, 4 *mp* *p* *Hn. 2* *Hn. 4*

Tpt. 1 *ff*

Tpt. 2 *ff* *mf* *mp* *ff*

Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. **B**

Vibraphone *p* *pp*

Tub. B. *To Glock.* *Glockenspiel* *soft mallets sotto voce* *pp* *To Tom-t.*

W. Ch.

Hp. *f* *mf* *D♭/G♭ A♯*

Pno. *pp*

Vln. I *solo espress.* *pp* *ff* *div.* *p* **B**

Vln. II *p*

Vla. *p* *mp*

Vc. *tutti* *pp* *mp*

Cb. *p* *mp*

C

39

Picc. *mp*

Fl. 2 *mp*

Ob. 1 *f* *f* *mp*

Ob. 2 *f* *mp* *f*

E♭ Cl. *f* *mp* To Cl.

Cl. 2 *mp* *f*

Bsn. 1 *mp*

Cbsn. *mp*

C

Hn. 1, 3 *mp* Hn. 1 & 3 Hn. 3

Hn. 2, 4 *mp* Hn. 2 & 4 Hn. 4

Tpt. 1 *ff* *mf* *f* *mf*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

B. Tbn. *mp*

Tba.

C

Tuning:
 25" - C to B♭
 28" - F to A♯
 32" - G to D♯

Timp. *pp*

Vib.

Glock.

W. Ch.

Hp. *mf* D♯/G♯ Ab

Pno.

C

Vln. *f* *f* *tutti*

Vln. II *divisi* *mp* *tutti*

Vla.

Vc. *f*

Cb.

47 $\text{♩} = 87$ To Fl. **D**

Picc. *ppp*

Fl. 2 *ppp* *f*

Ob. 1

Ob. 2

E♭ Cl.

Cl. 2

Bsn. 1 *f* *ff* *ff*

Cbsn. *fff* *mf*

Hn. 1, 3 $\text{♩} = 87$ *f* *ff* *ff* *mf* Hn. 1 & 3

Hn. 2, 4 *f* *ff* *ff* *mf* Hn. 2 & 4

Tpt. 1

Tpt. 2

Tpt. 3 *f* *ff* *ff*

Tbn. 1 *fff* *mf*

Tbn. 2 *fff* *mf*

B. Tbn.

Tba. *fff* *mf*

Timp. $\text{♩} = 87$ *ff* *fff* *ff* **D**

Vib. Tenor Drum *ff* To Cym.

Glock. Tom-toms *ff* To Glock.

W. Ch. Bass Drum *ff* To T.-t. Tam-tam

Hp. *f* $D\sharp C\sharp B\sharp E\sharp F\sharp G\sharp A\sharp$

Pno. *f*

Vln. I *ppp* *mf* *p* **D**

Vln. II *ppp* *mf* *p*

Vla. *ppp* *mf* *p*

Vc. *f* *ff* *ff* *p*

Cb. *f* *ff* *ff* *p*

54 Flute *accel.* $\text{♩} = 108$

Fl. 1 *f* *mf* *f*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf*

Ob. 2

E♭ Cl. Clarinet in B♭ *mf* *f* *mf* *f*

Cl. 2

Bsn. 1 *f* *f* *ff*

Cbsn.

accel. $\text{♩} = 108$

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Tuning: 28" - A² to F² *accel.* $\text{♩} = 108$

Timp. *mf* *f*

T. D. Suspended Cymbals *mf*

Tom-t.

T-t. *mp* *ff* *mf* To B. D. Bass Drum *mf* *mp* *f*

Hp.

accel. $\text{♩} = 108$

Vln. I *f* *ff*

Vln. II *f* *ff* *f*

Vla. *f*

Vc. *f*

Cb.

62

Fl. 1 *mf* *mf* *mf*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3 *mf* *Hn. 1*

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *mf* *f* *mf* *f* *mf* *pp*

Cym. *mp* *p* *pp*

Tom-t. *p*

B. D. *mf* *f* *mf* *mf* *mp* *p*

Hp. *f*

Pno. *mp*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb.

E

E

E

E

E

Tuning:
23rd - G[♯] to F[♯]
28th - F[♯] to G[♯]

To Mar. Marimba

Glockenspiel

To W.B. Wood Block

71

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Mar.
Glock.
W.B.
Hp.
Pno.
Vln. I, II
Vla.
Vc.
Cb.

mf, *ff*, *f*, *mp*, *pp*, *f*, *mf*, *ff*, *fff*, *mf*

Hn. 1, *Hn. 1 & 3*, *Hn. 2*, *Hn. 2 & 4*

divisi

To Cym., To B. D.

Suspended Cymbals, Bass Drum

F

80 molto rit.

Fl. 1 *mf < ff*

Fl. 2 *mf < ff* To A. Fl.

Ob. 1

Ob. 2

Cl. 1 *f < ff*

Cl. 2 *f < ff*

Bsn. 1

Cbsn. *mf* To Bsn. *ff*

Hn. 1, 3 *ff* molto rit.

Hn. 2, 4 *mf < ff* Hn. 2

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. Tunning: 23" - G² to F² 32" - D² to E 28" - F² to G² *ff* *f* *ff* molto rit.

Cym. *p* *f* To Mar. Marimba *pp*

Glock. *ff*

B. D. *ff* Tam-tam

Hp.

Pno.

Vln. I *f* *mf* *f* *mf* *f* *mf* *ff* *p* molto rit.

Vln. II *mf* *ff* *mf* *ff* *mf* *ff* *fff* *p*

Vla. *ff* *p*

Vc. *f < ff* *p*

Cb. *mf* *ff*

89

♩ = 64

accel.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Alto Flute

p > *pp*

pp

mf > *mp*

mf > *mp*

mf > *p*

pp

G

♩ = 64

accel.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

G

♩ = 64

accel.

Mar.

Glock.

T-t.

Hp.

Pno.

To Croc.

To W.B.

ppp

p *pp* *mf*

mp

G

♩ = 64

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto

divisi

divisi

pp

pp *ppp* *pp* *ppp* *pp* *ppp*

pp *ppp* *pp* *ppp* *pp* *ppp*

pp *ppp* *pp* *ppp* *pp* *ppp*

pp *ppp* *pp* *ppp* *pp* *ppp*

pp *ppp* *pp* *ppp* *pp* *ppp*

H

102 $\text{♩} = 78$ $\text{♩} = 104$ To Picc. Piccolo

Fl. 1 *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

A. Fl. *mf* *p* *mf* *p* *pp* *ppp* *pp* *ppp* *mf*

Ob. 1 *mp* *ppp*

Ob. 2 *mp* *pp*

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

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

Bsn. 1 *mf* *mp* *mf* *mp* *mf* *mp* *p* *mf* *p* *mf*

Cbsn. *pp* *Bassoon*

H

$\text{♩} = 78$ $\text{♩} = 104$

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2

B. Tbn.

Tba.

H

$\text{♩} = 78$ $\text{♩} = 104$ C to B

Timp. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Mar. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Glock. *pp* *To Tub. B.* *Tubular Bells* *p*

T. t.

Harp: D^{\flat} / E \flat F# G \flat A \flat *pp* *F#* *F \flat*

Piano: *pp* *Reo*

H

$\text{♩} = 78$ $\text{♩} = 104$ *pizz.* *solo arco nat. espress.* *tutti pizz.* *arco nat.*

Vln. I *pp* *ppp* *p* *mf* *mp* *pp* *pp*

Vln. II *pp* *ppp* *p* *pp* *pp*

Vla. *pp* *ppp* *pizz. mp*

Vc. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Cb. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

114

Picc. *p* *ppp* *p* *pp* *p* *ppp* *mp* *pp* *p* *pp* *p*

A. Fl. *p* *mf* *p* *mf* *p* *mf* *mp* *mf* *p*

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

Ob. 2 *mf* *f*

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

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

Bsn. 1 *mp* *mf* *mp* *mf* *mp* *mf* *p* *mf* *mp* *mf* *mp*

Bsn. 2 *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *mp* *p* *mp* *p*

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. Tunning: 28" - G \sharp to A Tunning: 21" - B to C Tunning: 28" - A to G \sharp
ppp *p* *pp*

Crot. To Vib.

Tub. B. To Tom-t.

T-t. Wood Block *p*

Hp. *mp*

Pno.

Vln. I *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *pp* *p*

Vln. II *p* *pp* *p* *pp* *p* *mf* *pp* *mp* *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *pp* *p* *mf* *pp* *mp* *pp* *p*

Vc. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *mp* *p* *mp* *p*

Cb. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *mp* *p* *mp* *p*

arco nat. solo espress. tutti

126

Picc. To Fl. accel. $\text{♩} = 130$ accel. $\text{♩} = 142$ To Fl.

A. Fl. To Fl.

Ob. 1 To Eng. Hn.

Ob. 2 To Eng. Hn.

Cl. 1 To E♭ Cl.

Cl. 2

Bsn. 1 To Cbsn.

Bsn. 2 To Cbsn.

Hn. 1, 3 accel. $\text{♩} = 130$ accel. $\text{♩} = 142$

Hn. 2, 4 Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3 To mute mute

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. accel. $\text{♩} = 130$ accel. $\text{♩} = 142$

Crot.

Tub. B.

W.B. To B. D.

Hp.

Pno.

Vln. I pp p pp mp pp pppl accel. $\text{♩} = 130$ accel. $\text{♩} = 142$

Vln. II pp p mf pp mp pp pppl

Vla. pp p mf pp p^3

Vc. mp p mp pppl p^3

Cb. mp p mp pppl p

Tunning:
 23rd - E to D 28th - G to B \flat
 25th - D to C \sharp 32nd - F to A

J 137

Flute *ff*

A. Flute *ff*

Ob. 1 *espress.*
ff

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Contrabassoon
mf

Hn. 1, 3

Hn. 2, 4
mf

Tpt. 1

Tpt. 2

Tpt. 3
p

Tbn. 1
p

Tbn. 2
mf

B. Tbn.
mf

Tba.
mf

Timp.

Vibraphone
trem. rate
fast → slow → fast → slow → fast

Vib.
p

Tub. B.

W.B.

Hp.

Pno.
pp

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
mf

144 To Picc.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib. *slow* *fast* *slow*

Tub. B.

W.B.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

K

Fl. 1 Piccolo *sotto voce* *mf*

Fl. 2 To Picc. Piccolo *sotto voce* *mf*

Ob. 1 *f*

Ob. 2 English Horn *sotto voce* *f*

Cl. 1 Clarinet in Eb *sotto voce* *f*

Cl. 2 *sotto voce* *f*

Bsn. 1 *sotto voce* *f*

Cbsn. *f*

Hn. 1, 3 Hn. 1 *ff*

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3 Mute Off

Tbn. 1

Tbn. 2 *f*

B. Tbn. *ff*

Tba. *ff*

Timp. *pp* *mp*

Vib. *fast* *p* *l.v.*

Tub. B. Tom-toms *mf*

W.B. Bass Drum *p*

Hp. C# Bb/ F# *mp* *gliss.*

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

157

Picc. 1

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

mp *ff*

L

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

f *ff* *mf* *ff*

To mute

nat.

L

Timp.

Vib.

Tom-t.

B. D.

Hp.

Tuning: 32" - A to G

Tuning: 32" - G to A

mp *ff* *mf*

L

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ff* *mf* *ff*

L

162

Picc. 1

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Tom-t.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tuning: 32" - A to G

mp *gliss.*

pp

fff

fff

166 M rit. ♩ = 88

Picc. 1 To Fl.

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3 M rit. ♩ = 88

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. M rit. ♩ = 88

Vib. l.v. To R.S.

Tom-t. To Glock. To Glock.

B. D.

Hp. l.v.

Pno.

Vln. I M rit. *divisi* ♩ = 88

Vln. II

Vla.

Vc.

Cb.

Tuning:
21" - C to A
23" - D to E
25" - C♯ to B
32" - G to D

176

N

Picc. 1

Picc. 2 *Flute more present*
mp *pp*

Ob. 1

Eng. Hn.

E♭ Cl. *pp < p* *pp < p* *pp* *pp < p* *pp < p*

Cl. 2

Bsn. 1 *more present*
mp *pp*

Cbsn.

N

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

N

Vib. *Rain Stick*
pp

Tom-t. *Glockenspiel soft mallets to blend with piano*
ppp *pp* *l.v.*

B. D. *ppp*

Hp. *++|++|++|++|*
C: *ppp* *pp* *l.v.*

Pno. *mf* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p*

N

Vln. I *(½ section) tutti* *pp* *pizz.* *pp*

Vln. II *(½ section) divisi* *tutti* *pp* *pizz.* *pp*

Vla. *(½ section) divisi* *tutti* *pp* *pizz.* *pp*

Vc. *(½ section) divisi* *tutti* *pp*

Cb. *(½ section) tutti* *pp*

190 rit. A tempo $\text{♩} = 90$

Picc. 1 *pp*

Fl. *pp* *mf* more present

Ob. 1

Eng. Hn. *mf* *p* ³

E♭ Cl. *pp* *p* *pp*

Cl. 2 *mf* more present

Bsn. 1 *p* *mf*

Cbsn.

rit. A tempo $\text{♩} = 90$

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

rit. A tempo $\text{♩} = 90$

Timp.

R.S. To Vib.

Glock. *p*

B. D. To T.-t. Tam-tam *f*

Hp. *f* C[♯] C[♯] B[♯] C[♯] C[♯] C[♯]

rit. A tempo $\text{♩} = 90$

Vln. I *mf* *p* ³

Vln. II *pp* *mf* arco

Vla. *pp* *mf* arco

Vc. *pp* *mf* divisi tutti

Cb. *pp* *mf*

201

$\text{♩} = 122$

cutting through the texture

Picc. 1 *mf*

Fl. *To Picc.*

Ob. 1 *cutting through the texture*
f

Eng. Hn. *cutting through the texture*
f

E♭ Cl. *cutting through the texture*
f

Cl. 2 *cutting through the texture*
f

Bsn. 1 *fff*

Cbsn. *fff*

$\text{♩} = 122$

Hn. 1, 3 *Hn. 2*
ff

Hn. 2, 4 *Hn. 4*
ff

Tpt. 1 *mute*
f

Tpt. 2 *mute*
f

Tpt. 3 *mute*
f

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

$\text{♩} = 122$

Timp. *fff*

R.S. *Vibraphone* *l.v.*
mf

Glock. *To Anv.* *Anvil*
mp

T.-t. *To B. D.* *Bass Drum* *Tam-tam*
ff

Hp. *mf*
f *mp* *gliss.*

Pno. *mf*

$\text{♩} = 122$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *fff*

Cb. *fff*

205

Picc. 1

Picc. 2 *mf*

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3 *Hn. 1*

Hn. 2, 4 *Hn. 3*

Tpt. 1

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib. *l.v.*

Anv. *5*

B. D. Bass Drum Tam-tam

Harp *gliss.* *l.v.* *mp* *gliss.*

Pno.

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc.

Cb.

208 **P** 26

Picc. 1
Picc. 2
Ob. 1
Eng. Hn.
E♭ Cl.
Cl. 2
Bsn. 1
Cbsn.

Hn. 1, 3 **P** Hn. 3
Hn. 2, 4 Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp. Tunning: 21" - A to F **P**

Vib.
Anv.
B. D. Bass Drum
B. D. Bass Drum Tam-tam
Hp.
Pno.

Vln. I **P**
Vln. II
Vla.
Vc.
Cb.

212

Picc. 1

Picc. 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Anv.

B. D. Bass Drum Tam-tam

Hp. *mp gliss.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

div.

mf

mf

v

v

v

Hn. 1

Hn. 2

Tuning:
25" - B to C \sharp
28" - G to F \sharp

Picc. 1

Picc. 2 To Fl.

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Anv. To Tub. B.

B. D. Bass Drum Tam-tam Bass Drum Tam-tam To B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ff

f

mf

mp

gliss.

Tuning: 32" - D to F

l.v.

To Crot.

Q

Q

Q

R

Picc. 1

Flute

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Anv.

T-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ff* *fff*

pp

p *pp* *mf* *ff* *fff*

p *pp*

p *pp* *mf* *ff* *fff*

p *pp*

p *pp* *mf* *ff* *fff*

p *pp*

p *pp* *mf* *ff* *fff*

p *pp* *mf* *ff* *fff*

p *pp* *mf* *ff* *fff*

p *pp* *mf* *ff* *fff*

pp *mp* *mf* *f* *ff*

Crotales *pp* *l.v.*

Bass Drum *pp* *mp* *f* *ff* To W.Ch.

f *l.v.*

mp

p *mp* *f*

p *mp* *f*

228

Picc. 1

Fl.

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 2

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Crot.

Anv.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *pp*

Tubular Bells *mf*

Wind Chimes bottom ¼ full

l.v.

divisi *pp* *p* *mp* *mf* *f* *ff* *fff*

ppp *p* *mp* *mf* *f* *ff* *fff*

pp *p* *mp* *mf* *f* *ff* *fff*

>mf *mp* *ppp* *p* *mp* *mf* *f* *ff* *fff*

>mf *mp* *pp*