

Robert Casteels

...of  
Mountains,  
Water,  
Rice,  
Birds  
and  
People...

## ...of Mountains, Water, Rice, Birds and People...

### Symphonic poem opus 118

#### Duration:

14'

#### Instrumentation:

2 flutes, 1 piccolo flute, 2 oboes (oboe 2 doubling on cor anglais), 2 Bb clarinets (clarinet 2 doubling on Bb bass clarinet), 2 bassoons;

4 horns in F, 3 Bb trumpets, 2 tenor trombones, 1 bass trombone, 1 tuba;

4 percussionists:

perc. 1 on timpani;

perc. 2 on claves, xylophone, metal garbage can (high) and triangle;

perc. 3. on woodblock, metal garbage can (middle), bass drum and a pair of crash cymbals;

perc. 4 on deep tam, castagnette (or snare drum with snares off), metal garbage can (low) and glockenspiel;

piano (or keyboard with grand piano sound);

strings

#### Performance notes:

The stave entitled "storyline" serves as a helpful reference to the conductor.

In bars with septuplets, small vertical lines help the player placing the rhythmic values whereby rehearsal time is saved.

The three metal garbage cans should produce respectively low, middle and high non well-tempered sounds.

At rehearsal letter C and Q, the number of string players playing the semiquaver parts may vary according to the acoustic of the hall. Allocating the same players will save rehearsal time as the semiquaver music is identical.

At rehearsal letter D, players are invited to be creative in the selection and production of noises to create a soundscape of a mysterious nocturnal forest. Players can choose to tap the bell with fingernails, click the valves, produce growl and hiss sounds, smacking sound or hard pops sounds, unpitched keyslaps, mouthpiece pop, cracked tone. Alternatively players can engage in body percussion or vocal sounds. In short, each player produces and repeats as notated rhythmically one specific sound/noise.

At rehearsal letters F, I and L, the parts of fl. 2, picc., ob. 2, cl. 2 and bs. 2 contain cues of fl. 1, ob. 1, cl. 1 and bs. 1 to facilitate ensemble playing in these unconduted cadenzas.

#### Programme notes:

The symphonic poem is based on one mode, one rhythmic cell and number seven.

The pitches of the pentatonic mode are e, a, b, d and f. Pitch a varies between a and a#. From the pitches that do not belong to this mode are derived four triads: c and f minor, Db and Ab major.

This ascending mode finds a happy resolution in the chord e, g#, b, d and f#, thought as being a natural chord of the series of harmonics rather than a major dominant ninth chord.

The main rhythmic cell consists of triplets ♩ ♩ ♩, ♩ ♩ ♩, ♩ ♩ ♩.

Each section delimited by double barlines corresponds to a number of ♩ that is a multiple of seven. Septuplets are omnipresent.

The following narrative unfolds chronologically: mountains, water and growing rice, a luxurious nocturnal aviary activity, a triple poetic jousts, destruction, lament and finally hope.

Each of the three poetic jousts comprises an antiphonal call, the song and its jubilatory respons). The last section subtitled "hope" is a stretto shortened recapitulation of the preceding compositorial material during which the tempo increases stepwise like terraces.

More specifically, the mountains refer to the Philippine Cordilleras, the water and rice to the Ifugao Rice Terraces, the responsorial type of music to the *apangga*, the non-ritual of competing chant.

The calls of the following seven birds endemic to the Luzon region are represented: the mountain shrike, the Luzon water redstart, the Luzon songbird, the elegant tit, the chestnut-faced babbler, the Philippine bush warbler and the pygmy flowerpecker.

The percussive sounds produced by the orchestra refer to the following seven Ifugao idiophones or idioglots: *bungkaka*, *gangsa*, *ulibaw*, *libbit*, *tongali*, *ipi-ip* and *kogao*.

...of  
Mountains,  
Water,  
Rice,  
Birds  
and  
People...

Robert Casteels

Tempo giusto grandioso ♩ = 126

symphonic poem opus 118

**3**  
**4**

**2**  
**4** **4**  
**4**

**5**  
**4**

**4**  
**4**

Storyline **of MOUNTAINS (84 ♩)**

Flute 1 *ff*

Flute 2 *ff*

Oboe 1 *mf* slow gracenoot *ff*

Cor Anglais *ff*

Clarinet 1 in B♭ *ff*

Bass Clarinet in B♭ *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Horn 1 in F *mp* *mf* *fff*

Horn 2 in F *mp* *mf* *fff*

Horn 3 in F *mp* *mf* *fff*

Horn 4 in F *mp* *mf* *fff*

Trumpet 1 in B♭ *p* *f* *ff*

Trumpet 2 in B♭ *p* *f* *ff*

Trumpet 3 in B♭ *p* *f* *ff*

Trombone 1 *pp* *ff*

Trombone 2 *pp* *ff*

Bass Trombone *pp* *ff*

Tuba *pp* *ff*

Tam-tam *pp*

Piano *ff*

Violin I

Violin II

Viola (free bowing)

Violoncello (free bowing)

Contrabass

23 **4/4** (56 ♩)

Story

Fl.1 *f espress.*

Fl.2 *f*

C. A. *f espress.* - Ob. 2

Cl.1 *f espress.*

B. Cl. *f espress.*

Bsn.1 *f espress.*

Bsn.2 *f espress.*

Hn.1 *p dolce* *espress.*

Hn.2 *p dolce* *espress.*

Hn.3 *espress.*

Hn.4 *p dolce*

Tpt.1 *p dolce* *espress.*

Tpt.2 *p dolce* *espress.*

Tpt.3 *p dolce* *espress.*

Tbn.1 *p dolce* *espress.*

Tbn.2 *p dolce* *espress.*

B. Tbn. *p dolce* *espress.*

Tba. *p dolce* *espress.*

T. - t. *mp*

Pno. *let ring each note*

Vln. I *mp espress.*

Vln. II *mp espress.*

Vla. *mp espress.*

Vcl. *mp espress.*

Cb. *mp espress.*



56

Musical score for measures 56-61. The score includes parts for Flute 2 (FL2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). Dynamics include *pp non cresc.*, *p poco cresc.*, and *f*. The piano part features a complex rhythmic pattern with many sixteenth notes.



62

Musical score for measures 62-67. The score includes parts for Flute 1 (FL1), Flute 2 (FL2), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Vlc.). Dynamics include *pp non cresc.*, *p non cresc.*, *p più cresc.*, and *p*. Performance instructions include *[Vln. 2 players inside desks]*, *[Vla. players outside desks]*, *[Vla. players inside desks]*, *[Vlc. players outside desks]*, and *[Vlc. players inside desks]*. The score concludes with a *p* dynamic.

68

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vlc.

Cb.

Cb.

*mp poco cresc.*

*mp poco cresc.*

*mp poco cresc.*

*mp poco cresc.*

*mp poco cresc.*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Vln. 1 players outside desks

Vln. 1 players inside desks

Vln. 2 players outside desks

Cb. players outside desks

Cb. players inside desks

75

FL1  
FL2  
Picc.  
Ob.1  
Ob.2  
Cl.1  
B. Cl.  
Bsn.1  
Bsn.2  
Hn.1  
Hn.2  
Hn.3  
Hn.4  
Tpt.2  
Tpt.3  
Tbn.1  
Tbn.2  
B. Tbn.  
Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vla.  
Vcl.  
Vcl.

*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

Detailed description: This page of a musical score covers measures 75 to 82. It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinet 1, Bass Clarinet, Bassoons 1 and 2, Horns 1 through 4, Trumpets 2 and 3, and Trombones 1, 2, and Bass Trombone. The brass section includes Trumpets 2 and 3, Trombones 1, 2, and Bass Trombone. The string section includes Violins I and II, Violas, and Cellos. The score is written in a common time signature. Dynamics include *p* (piano), *p poco cresc.* (piano poco crescendo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The woodwinds and strings play melodic lines with various articulations and slurs, while the brass instruments provide harmonic support with sustained notes and some rhythmic patterns. The overall texture is dense and orchestral.



84

222

poco rit. 4/4

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

Cl.1

B. Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

Tba.

Pno.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vlk.

Cb.

Cb.

*f*

*f dim.*

*f*

*mf*

*mp*

222

poco rit. 4/4

poco rit. 4/4

Tempo

93 **4**<sup>D</sup>  
4 of NOCTURNAL BIRDS (168 ♩)

Story

Fl.1 *pp* *f* flight but clear as a bird call

Fl.2 *pp*

Picc. *pp*

Ob.1 *pp* *f* flight but clear as a bird call

Ob.2 *pp*

Cl.1 *pp* *f* flight but clear as a bird call

Cl.2 *pp*

Bsn.1 *pp* *f* flight but clear as a bird call

Bsn.2 *pp*

Hn.1 *pp*

Hn.2 *pp*

Hn.3 *pp*

Hn.4 *pp*

Tpt.1 *pp*

Tpt.2 *pp*

Tpt.3 *pp*

Tbn.1 *pp*

Tbn.2 *pp*

B. Tbn. *pp* *p* [Trbn. 2]

Tba. *pp* *p* [Trbn. 3]

Tim. *pp* *p* [Tuba] play on the body of the timpani

Perc. 2 *pp* [claves]

Perc. 3 *pp* [woodblock]

Perc. 4 *pp* [castagnette]

T.-t. *p*

Vln. I *ppp* (free bowing) [One player] Short incisive bows behind the bridge

Vln. II *ppp* (free bowing) [One player] Short incisive bows behind the bridge

Vla. *ppp* (free bowing) [All vla. except one player]

Vic. *ppp* (free bowing) [All vic. except one player]

Cb. *mf* [One player]

Cb. *ppp* (free bowing) [All Cb. except one player]

102

Picc. *f* flight but clear as a bird call

Cl.1 *f* flight but clear as a bird call

Bsn.1 *f* flight but clear as a bird call

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1 *p*

Tbn.2

B. Tbn.

Tba.

Temp.

Perc. 2

Perc. 3

Perc. 4

Pno. [Hit the metal frame inside the piano with a soft mallet] *p*

Vln. I

Vln. II

Vla. [One player] [Short incisive bows behind the bridge]

Vcl. [One player] [Short incisive bows behind the bridge]

Vlc.

Cb. [One player] [Short incisive bows behind the bridge]

Cb.

This page of a musical score, numbered 108, contains parts for various instruments. The woodwind section includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horns 1-4 (Hrn. 1-4), Trumpets 1-3 (Tpt. 1-3), and Trombones 1-4 (Tbn. 1-4). The brass section includes Trumpets 1-3 and Trombones 1-4. The percussion section includes Percussion 2, 3, and 4, and Piano (Pno.). The string section includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Key performance instructions include:

- flight but clear as a bird call* (written above the Fl. 1 and Picc. staves)
- flight but clear as a bird call* (written below the Ob. 1 staff)
- flight but clear as a bird call* (written below the Picc. staff)
- p* (piano) dynamic markings are present in the Horn, Trumpet, and Trombone parts.

The score features complex rhythmic patterns, including sixteenth-note runs and triplet markings (indicated by a '7' over a group of notes). The woodwinds and brass play melodic lines, while the strings provide a harmonic and rhythmic foundation.

This page of a musical score, numbered 114, contains parts for various instruments. The woodwind section includes Flute 2, Oboe 2, Clarinet 1 and 2, Bassoon 1 and 2, and Horns 1 through 4. The brass section includes Trumpets 1 through 3, Trombones 1 and 2, and a Bass Trombone. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance instructions such as *f*light but clear as a bird call and *p* are present. Dynamic markings include *p* and *f*. The score is written in a standard musical notation with a common time signature.

120

FL1 *f* flight but clear as a bird call

Picc. *f* flight but clear as a bird call

Bsn.1 *f* flight but clear as a bird call

Vln. I

Vln. II

Vla.

Vcl.

Vlc.

Cb.

Cb.



126

FL1 *f* flight but clear as a bird call

Picc. *f* flight but clear as a bird call

Ob.1 *f* flight but clear as a bird call

Cl.1 *f* flight but clear as a bird call

Bsn.1 *f* flight but clear as a bird call

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Poco più mosso ♩ = 120

**E**

135 of PEOPLE: ANTIPHONAL CALL 1 (49 ♩)

**5**  
**4**

**4**  
**4**

**63**  
**4**

Story

Cl.1 *ff* standing up

B. Cl. *ff* [- cl. 2]

Bsn.1 *ff*

Bsn.2 *ff*

Hn.1 *ff*

Hn.2 *ff* *p* like an echo

Hn.3 *ff*

Hn.4 *ff*

Tpt.1 *ff*

Tpt.2 *ff*

Tpt.3 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

B. Tbn. *ff*

Tba. *f* *fff*

Timp. *f* solemn *fff*

T.-t.

**5**  
**4** **4**  
**4** **4** **63**  
**4**



Molto rubato not conducted cadenza (= 49")

**63**  
**4**

147 POETIC CONTEST 1

**4**  
**4**

Story

Cl.1 *immensely slow* *Solo molto espress.* *light and accelerating - - - - - swift* *slowing down* *slow* *fff* *with cl. 2*

Cl.2 *play seated with cl. 1*

Xyl. *repeat in a fast tempo, independently of the clarinet solo, until the next entrance of the strings (=49")* *ppp hardly perceptible*

Pno. *f*

Vln. I *f* unis. pizz.

Vln. II *f* unis. pizz.

Vla. *f* unis. pizz.

Vcl. *f* unis. pizz.

Cb. *f* unis. pizz.

**63**  
**4** **4**  
**4** **4** **63**  
**4**

**G** 4/4 In tempo ♩ = 120 and conducted  
RESPONS 1 (35 ♩)

Story

Cl.1 *seated*

Cl.2 *f*

Tim. *mf*

Vln. I *arco sul pont.*  
*ff like a raucous applause*

Vln. II *arco sul pont.*  
*ff like a raucous applause*

Vla. *arco sul pont.*  
*ff like a raucous applause*

Vcl. *arco sul pont.*  
*ff like a raucous applause*

Cb. *divisi arco sul pont.*  
*ff like a raucous applause*

Cb. *divisi arco sul pont.*  
*ff like a raucous applause*  
*pizz. norm.*

*arco*



**H**  
ANTIPHONAL CALL 2 (42 ♩)

Story

Fl.1

Cl.1 *ff*

Cl.2 *ff*

Bsn.1 *ff*

Bsn.2 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Hn.4 *ff*

Tpt.1 *ff*

Tpt.2 *ff*

Tpt.3 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

B. Tbn. *ff*  
*con sord.*  
*p like an echo*

Tba. *f*

Tim. *piu f solemni*  
*p cresc.*

Pho. *f dim.*

Vln. I *f sf*  
*pizz.*

Vln. II *f sf*  
*pizz.*

Vla. *norm.*  
*mp cresc.*

Vla. *norm.*

Vcl. *norm.*  
*norm.*

Cb. *p cresc.*

Cb. *p cresc.*

*mf cresc.*

*f sf*  
*pizz.*

*f sf*  
*pizz.*

*f sf*  
*pizz.*

*f sf*  
*pizz.*



Molto rubato not conducted cadenza (= 49")

63 POETIC CONTEST 2

4/4

Story

Fl. 1 *play standing* (long notes doubled by fl. 2 for enable breathing) *Solo molto espress.* *light and fast* *slowing down* *slow* (doubled by picc.)

Fl. 2 *play seated with fl. 1*

Picc.

Xyl. **63** *repeat in a fast tempo, independently of the flute solo, until the next entrance of the strings (= 49")* *ppp*

4/4

172 In tempo ♩ = 120 and conducted

RESPONS 2 (35)

3/4 2/4

Story

Fl. 1 *seated*

Fl. 2 *f*

Timp. *mf*

Vln. I *arco sul pont.* *ff*

Vln. II *arco sul pont.* *ff*

Vla. *arco sul pont.* *ff*

Vcl. *arco sul pont.* *ff*

Cb. *arco sul pont.* *ff*

Cb. *arco sul pont.* *pizz. norm.* *ff*

3/4 2/4

3/4 2/4

3/4 2/4



199 In tempo ♩ = 120 and conducted

**M**  $\frac{4}{4}$  **RESPONS 3 (35 ♩)**

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

Story

Ob.1 *f* *seated*

Ob.2 *f*

Bsn.1 *f* *seated*

Bsn.2 *f*

4/4 *f*

Timp. *mf*

Vln. I *ff* arco sul pont.

Vln. II *ff* arco sul pont.

Vla. *ff* arco sul pont.

Vcl. *ff* arco sul pont.

Cb. *ff* arco sul pont.

Cb. *ff* arco sul pont. pizz. norm. arco

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

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

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

**M**  $\frac{2}{4}$   $\frac{4}{4}$

208 of DESTRUCTION (210 ♩)

$\frac{2}{4}$   $\frac{4}{4}$

Story

Fl.1 *fff* aggressive

Fl.2 *fff* aggressive

Picc. *fff* aggressive

Bsn.1 *f* *marcatissimo*

Bsn.2 *f* *marcatissimo*

Hn.1 *ff* flatterzunge

Hn.2 *ff* flatterzunge

Hn.3 *ff* flatterzunge

Hn.4 *ff* flatterzunge

Tpt.1 *ff* flatterzunge

Tpt.2 *ff* flatterzunge

Tpt.3 *ff* flatterzunge

Tbn.1 *ff* flatterzunge

Tbn.2 *ff* flatterzunge

B. Tbn. *f* *marcatissimo*

Tba. *f* *marcatissimo*

2/4 4/4

Timp. *f* *marcatissimo*

T. t. *f*

Pno. *f* aggressive

2/4 4/4

Vcl. *f* *marcatissimo* unis.

Cb. *f* *marcatissimo*

$\frac{2}{4}$   $\frac{4}{4}$

$\frac{2}{4}$   $\frac{4}{4}$

$\frac{2}{4}$   $\frac{4}{4}$





236 poco accel. Più mosso ♩ = 132

This page contains the musical score for measures 236 through 243. The score is for a full orchestra and percussion ensemble. The tempo is marked 'poco accel.' and 'Più mosso' with a metronome marking of ♩ = 132. The key signature has two flats (B-flat and E-flat).

**Instrumentation and Parts:**

- Flutes (Fl. 1, 2):** Play a melodic line with a 7-measure rest in measure 236.
- Piccobello (Picc.):** Plays a rhythmic pattern with a 7-measure rest in measure 236.
- Oboes (Ob. 1, 2):** Ob. 1 plays a melodic line with a 7-measure rest in measure 236. Ob. 2 plays a rhythmic pattern with a 7-measure rest in measure 236.
- Clarinets (Cl. 1, 2):** Cl. 1 plays a melodic line with a 7-measure rest in measure 236. Cl. 2 plays a rhythmic pattern with a 7-measure rest in measure 236.
- Bassoons (Bsn. 1, 2):** Play a rhythmic pattern starting in measure 237. Dynamics include *ff*.
- Horns (Hn. 1-4):** Play a rhythmic pattern starting in measure 237. Dynamics include *ff flatterzunge*.
- Trumpets (Tpt. 1-3):** Tpt. 1 plays a melodic line with a 7-measure rest in measure 236. Tpt. 2 and 3 play a rhythmic pattern with a 7-measure rest in measure 236. Dynamics include *ff flatterzunge*.
- Trombones (Tbn. 1, 2):** Play a rhythmic pattern with a 7-measure rest in measure 236. Dynamics include *ff flatterzunge*.
- Baritone (B. Tbn.) and Tuba (Tba.):** Play a rhythmic pattern starting in measure 237. Dynamics include *ff*.
- Timpani (Timp.):** Play a rhythmic pattern starting in measure 237. Dynamics include *poco accel.*
- Percussion (Perc. 2-4):** Perc. 2 plays a triplet pattern of 'Metal Garbage Can (high pitch)' with *f cresc.* dynamics. Perc. 3 plays a triplet pattern of 'Metal Garbage Can (middle pitch)' with *f cresc.* dynamics. Perc. 4 plays a triplet pattern of 'Metal Garbage Can (low pitch)' with *f cresc.* dynamics.
- T. 4 (T. 4.):** Plays *fff* scratching repeatedly.
- Piano (Pno.):** Plays a rhythmic pattern starting in measure 237. Dynamics include *ff*.
- Violins (Vln. I, II):** Vln. I plays a melodic line with a 7-measure rest in measure 236. Vln. II plays a rhythmic pattern with a 7-measure rest in measure 236.
- Viola (Via.):** Plays a rhythmic pattern with a 7-measure rest in measure 236.
- Violoncello (Vcl.) and Contrabass (Cb.):** Vcl. plays a rhythmic pattern starting in measure 237. Cb. plays a rhythmic pattern starting in measure 237. Dynamics include *ff*.

244

Fl.1

Fl.2

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

Tba.

Timp.

Perc. 2

Perc. 3

Perc. 4

T.-4

Pno.

Vln. I

Vln. II

Via.

Vcl.

Cb.

*fff* scratch once

*fff* scratching repeatedly

*f* cresc.

*f* cresc.

*f*

Fl.1  
Fl.2  
Picc.  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1  
Hn.2  
Hn.3  
Hn.4  
Tpt.1  
Tpt.2  
Tpt.3  
Tbn.1  
Tbn.2  
B. Tbn.  
Tba.  
Timp.  
Perc. 2  
Perc. 3  
Perc. 4  
T.4.  
Pho.  
Vln. I  
Vln. II  
Via.  
Vcl.  
Cb.

*fresc.*  
*fff scratch once*

2/4 4/4 2/4 4/4



4/4

This page contains the musical score for measures 260 through 263. The score is written for a large orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2
- Woodwinds:** Piccolo, Oboe 1, Oboe 2 (with a 'Cor Anglais' marking), Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone Trombone, and Tuba.
- Timpani and Percussion:** Timpani, Percussion 2, Percussion 3, Percussion 4, and T-t. (Tamtam).
- Keyboard:** Piano (Pho.).
- Strings:** Violin 1, Violin 2, Viola, Violoncello (Vcl.), and Contrabass (Cb.).

The score features complex rhythmic patterns, including many triplet markings (indicated by a '7' over the notes). The T-t. part includes specific performance instructions: *fff* scratch once and *fff* scratching repeatedly. The piano part shows a dense texture with many notes. The string parts provide a steady accompaniment. The overall texture is rich and detailed.

Istesso tempo ♩ = 132 ma calmo

264 **O** of MOUNTAINS (63 ♩)

Story

Fl.1 *p non vibrato*

Fl.2 *p non vibrato*

Picc. *p non vibrato*

Ob.1

C. A.

Cl.1 *p non vibrato*

Cl.2 *p non vibrato*

Bsn.1

Bsn.2 *p non vibrato*

Hn.1 *p ma molto sostenuto*

Hn.2 *p ma molto sostenuto*

Hn.3 *p ma molto sostenuto*

Hn.4

Tpt.1 *p ma molto sostenuto*

Tpt.2

Tpt.3 *p ma molto sostenuto*

T. -

Pno. *mf*  
*p legato*

Vln. I *p non vibrato*

Vln. II *p non vibrato*

Vcl. *p non vibrato*

Cb. *p non vibrato*

*p espress.*

*p espress.*

*p non vibrato*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p ma molto sostenuto*

*p non vibrato*

*p non vibrato*

*p non vibrato*

*p non vibrato*

(free bowing)

272

Fl.1

Fl.2

Picc.

Ob.1

Cl.1

Cl.2 *+ bass clarinet*

Bsn.1

Bsn.2

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2 *p ma molto sostenuto*

B. Tbn. *p ma molto sostenuto*

Pno. *7*  
*let ring-*

Vln. II *p non vibrato*

Vla. *p non vibrato*

Vcl.

Cb.

**3/4**

**2/2**

**3/4**

**2/2**

# LAMENT (119)

Story

Fl.1 *p sostenuto*

Fl.2 *p sostenuto*

C. A. *p espress. sad*

Cl.1 *p*

B. Cl. *p espress. sad*

Bsn.2 *p*

Hn.1 *p espress. sad*

Hn.2 *p espress. sad*

Hn.3 *p espress. sad*

Hn.4 *p espress. sad*

Tba. *p*

Timp.

Perc. 3 *bass drum* *f espress.*

T.-4. *p* *f espress.*

Pno. *f espress.*

Vln. I *arco* *p* *(simile)*

Vln. II *divisi* *arco* *p* *(simile)*

Vla. *divisi* *p* *(simile)*

Vla. *arco* *p espress. sad* *(simile)*

Vcl. *divisi* *pp* *(simile)*

Vlc. *arco* *p espress. sad* *(simile)*

Cb. *divisi* *mp* *(simile)*

Cb. *arco* *mp* *(simile)*

Fl.1

Fl.2

Cl.1

B. Cl. *p espress. sad*

Bsn.1 *p*

Bsn.2 *p espress. sad*

Tbn.1 *p espress. sad*

Tbn.2 *p espress. sad*

B. Tbn. *p espress. sad*

Tba. *p espress. sad*

Timp.

Perc. 3 *bass drum* *f espress.*

Pno. *f espress.*

Vln. I

Vln. I

Vln. II

Vln. II

Vla. *p*

Vla. *p espress. sad*

Vcl. *p*

Vcl. *p espress. sad*

Cb. *p espress. sad*

Cb. *p espress. sad*

310 Tempo giusto ♩ = 66

HOPE... (308)

Score for HOPE... (308), page 26. The score is in 2/2 time and includes parts for Flute 2, Clarinet in A, Clarinet in Bb, Bassoon 1 and 2, Horns 1-4, Trumpet 3, Trombones 1-3, Tuba, Xylophone, Percussion, Violins I and II, Viola, Violoncello, and Contrabass.

Key performance markings include:

- Flute 2:** *mp solo dolce sostenuto*
- Bassoon 1:** *p solo dolce sostenuto*
- Horns 1-4:** *con sord.* and *mp* markings.
- Trombones 1-3:** *con sord.* and *mp* markings.
- Tuba:** *ppp* and *con sord.* markings.
- Xylophone:** *ppp* marking.
- Percussion:** *mf* markings.
- Violins I and II, Viola, and Cello:** *ppp sempre legato* and *unis.* markings.
- Contrabass:** *ppp* marking.

324

The musical score is for page 27 of a piece titled "Più mosso" with a tempo of  $\text{♩} = 72$ . The score is for a full orchestra and includes the following parts and markings:

- Fl. 2:** *p*
- Ob. 1:** *p*
- C. A.:** *p*
- Cl. 1:** *p*
- B. Cl.:** *p*
- Bsn. 1:** *p*
- Bsn. 2:** *p*
- Hn. 1:** *mf*
- Hn. 3:** *mf*
- Hn. 4:** *mf*
- Tpt. 1:** *con sord.*, *mp*
- Tpt. 2:** *con sord.*, *mp*
- Tpt. 3:** *mp*
- Tbn. 1:** *mf*
- Tbn. 2:** *mf*
- B. Tbn.:** *mf*
- Tba.:** *pp*
- Xyl.:** *pp*
- Perc. 3:** woodblock, *pp*
- Pno.:** *p*, *mp*
- Vln. I:** *divisi*, *All vl. 1 players except 1 desk*, *pp*, *Small number of players*, *p*
- Vln. II:** *divisi*, *All vl. 2 players except 1 desk*, *pp*, *Small number of players*, *p*
- Vla.:** *divisi*, *All vla. players except 1 desk*, *pp*, *Small number of players*, *p*
- Vcl.:** *divisi*, *All vlc. players except 1 desk*, *pp*, *Small number of players*, *p*
- Cb.:** *pp*

Più mosso  $\text{♩} = 80$

333

Fl.1 *p*

Fl.2

Picc. *p*

Ob.1

Cl.1

B. Cl.

Bsn.1

Bsn.2 *mp*

Hn.1 *mf*

Hn.2 *mf*

Hn.3

Hn.4

Tpt.1 *mf*

Tpt.2 *mf*

Tpt.3 *mf*

Tbn.1 *pp* senza sord.

Tbn.2 *pp* senza sord.

B. Tbn. *pp* senza sord.

Tba. *p* senza sord.

Xyl. *p*

Perc. 4 *p* castagnettes

Pno. *ppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

Vlk. *p*

Cb. *p*

342

This page of a musical score, numbered 342, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a melodic line with *mp* dynamics.
- Piccolo:** Picc., playing a melodic line with *mp* dynamics.
- Oboes:** Ob. 1, playing a melodic line with *mp* dynamics.
- Clarinets:** C. A. and Cl. 1, playing melodic lines with *mp* dynamics.
- Bassoons:** B. Cl. (Bass Clarinet), Bsn. 1, and Bsn. 2, playing melodic lines with *mp* dynamics.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4. Hn. 1 and 2 play melodic lines with *pp* dynamics. Hn. 3 and 4 play *f sostenuto* with mutes (H +).
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3, all playing melodic lines with *pp* dynamics and *senza sord.* (without mutes).
- Trombones:** Tbn. 1, Tbn. 2, and B. Tbn. (Baritone Trombone), playing melodic lines with *p* dynamics.
- Tuba:** Tbn. (Tuba), playing a melodic line with *mp* dynamics.
- Piano:** Pno., playing a chordal accompaniment with *f* dynamics.
- Violins:** Vln. I and Vln. II, playing a rhythmic accompaniment with *mp* and *mf* dynamics.
- Violas:** Vla. I and Vla. II, playing a rhythmic accompaniment with *mp* dynamics.
- Cellos:** Vcl., playing a rhythmic accompaniment.
- Double Bass:** Cb., playing a melodic line with *mp* dynamics.





356

This page of a musical score, numbered 356, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a melodic line with *mf* dynamics.
- Picc.** Piccolo, playing a melodic line with *mf* dynamics.
- Oboes:** Ob. 1, playing a melodic line with *mf* dynamics.
- Clarinets:** C. A. (Alto Clarinet), Cl. 1 (Clarinet in C), and B. Cl. (Bass Clarinet), all playing melodic lines with *mf* dynamics.
- Bassoons:** Bsn. 1 and Bsn. 2, playing melodic lines with *mf* dynamics. Bsn. 1 includes the instruction *f* flight but clear as a bird call.
- Horns:** Hn. 1, 2, 3, and 4, playing sustained notes.
- Trumpets:** Tpt. 1, 2, and 3, playing melodic lines. Tpt. 1 includes instructions *con sord.* H, *f sostenuto*, and *senza sord.* mp.
- Trombones:** Tbn. 1, 2, and B. Tbn. (Baritone), playing melodic lines with *mp* dynamics.
- Tuba:** Tbn. (Tuba), playing a melodic line with *f* dynamics.
- Piano:** Pno., playing a sustained chord with *f* dynamics.
- Violins:** Vln. I and Vln. II, playing a complex rhythmic pattern with *mf* dynamics.
- Violas:** Vla. I and Vla. II, playing a complex rhythmic pattern with *f* dynamics.
- Cellos:** Vcl., playing a complex rhythmic pattern with *f* dynamics.
- Double Bass:** Cb., playing a melodic line with *mf* dynamics.

Più mosso  $\text{♩} = 96$

362

Fl.1 *f* flight but clear as a bird call

Picc. *f* flight but clear as a bird call

Ob.1 *f* flight but clear as a bird call

C. A.

Cl.1 *f* flight but clear as a bird call

B. Cl.

Bsn.1 *f* flight but clear as a bird call

Bsn.2

Hn.1 *mp*

Hn.2 *mp*

Hn.3 *mp*

Hn.4 *mf*

Tpt.1 *mf*

Tpt.2 *f*

Tpt.3 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

B. Tbn. *f*

Tba. *ff*

Xyl. *mf*

Perc. 3 woodblock *mf*

Perc. 4 castagnettes *mf*

Pno. *mf*

Vln. I *f*

Vln. I *f*

Vln. II *f*

Vln. II *f*

Vla. *f*

Vla. *f*

Vcl. *f*

Vcl. *f*

Vk. *f*

Cb. *f*

370

This page of a musical score, numbered 370, contains measures 370 through 374. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piccolo (Picc.), Oboe 1 (Ob. 1), Clarinet in A (C. A.), Clarinet in Bb (Cl. Bb), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Xylophone (Xyl.), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vcl.), Double Bass (Vcl. B.), and Contrabass (Cb.). The score features various musical notations including dynamics such as *f*, *mf*, and *ff*, articulation marks like *pizz.* and *arco*, and performance instructions such as *ff sostenuto* and *H*. The piano part includes a prominent *ff* dynamic in measure 374. The string parts show complex rhythmic patterns and dynamic markings, with the double bass and contrabass parts featuring *ff* dynamics in the final measure.

**molto accel.** . . . . .

376

Fl.1  
Fl.2  
Picc.  
Ob.1  
C. A.  
Cl.1  
B. Cl. (+ Bb clarinet)  
Bsn.1  
Bsn.2  
Hn.1 (H, ff sostenuto)  
Hn.2 (f)  
Hn.3 (f)  
Hn.4 (f)  
Xyl.  
Perc. 3 (woodblock, f)  
Perc. 4 (castagnettes, f)  
Pno. (molto accel.)  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Vlc.  
Cb. (ff)

381

This page of the orchestral score, numbered 35, covers measures 381 through 385. The instrumentation includes a full complement of woodwinds, strings, and percussion. The woodwind section (Flutes 1 & 2, Piccolo, Oboe, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba) features prominent parts with many notes marked *ff* (fortissimo). The trumpet parts (Tpt. 1, 2, and 3) include the instruction *ff strident*. The percussion section (Xylophone, Percussion 3, Percussion 4, and Tom-tom) plays a rhythmic pattern of triplets. The string section (Violins I, Violins II, Violas, Violoncello, and Contrabass) provides a harmonic foundation, with the cellos and contrabasses also marked *ff*. The piano part (Pno.) features a *pp cresc.* (pianissimo crescendo) dynamic. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

Story

Fl.1

Fl.2

Picc.

Ob.1

C. A.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

Tba.

Timp.

Perc. 2 (triangle)

Perc. 3 (crash cymbals)

T. - t.

Glock.

Pno.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vlc.

Cb. unis.

34

34

34