

Whisper in the night
A
R
for solo percussion and strings by Robert Casteels

Programme notes

This music expresses my disappointment at the non-evolution of human behaviour across cultural and philosophical borders. In contrast to previous works, the compositional writing is deliberately kept conventional and non-virtuosic.

This music expresses my disbelief at the intolerance, which seems to contaminate so many minds and hearts, all over the world, regardless of people's race, religion, beliefs and language.

Every short note expresses death.

Every long note defies death.

Intolerance shrinks our green planet to a meaningless petty hard nut.

Instrumentation

- ◆ Solo percussionist on glockenspiel, crotales, vibraphone, marimba, xylophone, 5 suspended metal cymbals and tams, Slendro and Pelog gender barung and slentem
- ◆ 5 violins (as in one violin 1, one violin 2, one violin 3, one violin 4 and one violin 5)
- ◆ 5 violas (as in one viola 1, one viola 2, one viola 3, one viola 4 and one viola 5)
- ◆ 5 violoncelli (as in one cello 1, one cello 2, one cello 3, one cello 4 and one cello 5)
- ◆ 5 double basses (as in one bass 1, one bass 2, one bass 3, one bass 4, one five-string bass 5)
- ◆ 1 chromatic harp

Performance notes

- Five sounds a tritonus apart are to be selected among cymbals and tams;
- The solo percussionist speaks in the most non-expressive, detached, clear and objective way, using the language most likely to be understood by the majority of the audience;
- Hence, the text may be translated, in which case the text of bar 22 and 24 has to be adapted;
- It should be feasible to perform the piece without conductor;
- Duration: approx. 5 minutes.

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Whisper in the night

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Solo percussion
glockenspiel,
crotales,
vibraphone,
marimba,
1 triangle + 5 pitches
of suspended
cymbals and tams

Gender
Slendro
Pelog

furioso
0 (xylophone sounds one 8va higher than notated)
xylophone

A

slow

R

The musical score is for the piece 'Whisper in the night'. It is written in 4/4 time and consists of 12 measures. The Solo Percussion part begins with a **f** dynamic and a melodic line. The xylophone part is indicated to be one octave higher than written. The Percussion part includes a triangle and five pitches of suspended cymbals and tams, starting with a **ppp** dynamic. The string sections (Violins 1-5, Violas 1-5, Violoncellos 1-5, and Double Basses 1-5) are marked **ff** pizz. The Harp part is marked **ff** pres de la table. The score includes performance instructions such as 'furious', 'slow', and 'ppp'. There are also tempo markings 'A' and 'R' above the score.

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Viola 1

Viola 2

Viola 3

Viola 4

Viola 5

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Double Bass 1

Double Bass 2

Double Bass 3

Double Bass 4

5-string double bass

Harp

tuning: c b, d #,
e, f, g #, a, b b

pg 2 Whspr

Mallets

metal
Gndr. SI

PI

(lower octave)

2 6 2 6 2 6 2 6 2 6 2 6

pp "My subject is War, and the pity of War. The music is in the pity"

harmonic

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

pp arco free bowing

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

sul tasto

p arco free bowing

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

mp

arco free bowing, espressivo

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

ppp arco non vibrato

pizz.

pp

Hrp.

normal

pp

vibraphone

crotales

(crotales sound one 8va higher than notated)

Mallets
metal
Gndr. SI
PI

Mallets part: Treble clef, 4/4 time. First measure: rest. Second measure: *pp* motor on, notes G4, A4, B4, C5 with accents and a circled 'h'. Third measure: rest. Fourth measure: *ppp* notes G4, A4, B4, C5 with accents, a circled '3', and a circled '2'. Fifth measure: rest. Sixth measure: rest. Seventh measure: rest. Eighth measure: rest. Ninth measure: rest. Tenth measure: rest.

Vln. 1

Vln. 1 part: Treble clef, 4/4 time. Notes: G4, A4, B4, C5 with accents and a circled 'h'. Rest for remainder of page.

Vln. 2

Vln. 2 part: Treble clef, 4/4 time. Rest for entire page.

Vln. 3

Vln. 3 part: Treble clef, 4/4 time. Rest for entire page.

Vln. 4

Vln. 4 part: Treble clef, 4/4 time. Rest for entire page.

Vln. 5

Vln. 5 part: Treble clef, 4/4 time. Rest for entire page.

Vla. 1

Vla. 1 part: Bass clef, 4/4 time. Notes: G3, A3, B3, C4 with accents and a circled 'h'. Rest for remainder of page.

Vla. 2

Vla. 2 part: Bass clef, 4/4 time. Rest for entire page.

Vla. 3

Vla. 3 part: Bass clef, 4/4 time. Rest for entire page.

Vla. 4

Vla. 4 part: Bass clef, 4/4 time. Rest for entire page.

Vla. 5

Vla. 5 part: Bass clef, 4/4 time. Rest for entire page.

Vlc. 1

Vlc. 1 part: Bass clef, 4/4 time. Notes: G2, A2, B2, C3 with accents and a circled 'h'. Rest for remainder of page.

Vlc. 2

Vlc. 2 part: Bass clef, 4/4 time. Rest for entire page.

Vlc. 3

Vlc. 3 part: Bass clef, 4/4 time. Rest for entire page.

Vlc. 4

Vlc. 4 part: Bass clef, 4/4 time. Rest for entire page.

Vlc. 5

Vlc. 5 part: Bass clef, 4/4 time. Rest for entire page.

Bss. 1

Bss. 1 part: Bass clef, 4/4 time. Rest for entire page.

Bss. 2

Bss. 2 part: Bass clef, 4/4 time. Rest for entire page.

Bss. 3

Bss. 3 part: Bass clef, 4/4 time. Rest for entire page.

Bss. 4

Bss. 4 part: Bass clef, 4/4 time. Rest for entire page.

Bss. 5

Bss. 5 part: Bass clef, 4/4 time. Notes: G2, A2, B2, C3 with accents and a circled 'h'. Rest for remainder of page.

Hrp.

Hrp. part: Treble clef, 4/4 time. Notes: G4, A4, B4, C5 with accents and a circled 'h'. Rest for remainder of page.

marimba

glockenspiel

(glockenspiel sounds two 8vas higher than notated)

Mallets

metal
Gndr. SI
PI

Vln. 1

Vla. 1

Vlc. 1

Bss. 1

Hrp.

pg 5 Whspr

Mallets

(middle C octave) with
vibraphone mallets and damp

p 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3 2 3 5 3

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.



Mallets (middle C octave) with vibraphone mallets and damp

metal triangle

Gndr. SI PI

p War: *p* 6 2 6 2 6 2 6 2 6

from Old High German, <werra> meaning: confusion, discord

6 2 6 2 6 2 6 2 6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

pp flat harmonic on IV (do not correct)

Vlc. 2

pp sharp

Vlc. 3

pp sharp

Vlc. 4

pp

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

pp

Mallets

metal

Gndr. SI

PI

(same etymology as the word: worse)

(so war worse equals: *mf*)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

The musical score is arranged in a standard orchestral layout. It begins with a 4/4 time signature and a tempo of 100 beats per minute. The score is divided into measures, with a key change to 5/4 indicated by a double bar line. The instruments listed on the left are Mallets, Violins 1-5, Violas 1-5, Violas 1-5, Cellos 1-5, Double Basses 1-5, and Harp. The Mallets part is marked with a diamond symbol and the instruction '(same etymology as the word: worse)'. The Violins and Violas parts include dynamic markings of *mf* and *pizz.* (pizzicato). The Harp part features triplets in the first measure and a tuning instruction: 'tuning: g # to g/ a to a b'. The score concludes with a double bar line and a 4/4 time signature.

Mallets
metal
Gndr. SI
PI

vibraphone

6 5, low 8va

Vln. 1 pizz. *mp* arco *p* *mf*

Vln. 2 arco marcato ponticello *pp*

Vln. 3 arco marcato ponticello *pp*

Vln. 4 arco marcato ponticello *pp*

Vln. 5 arco marcato ponticello *pp*

Vla. 1 pizz. arco

Vla. 2 arco marcato ponticello *mp*

Vla. 3 arco marcato ponticello *pp*

Vla. 4 arco marcato ponticello *pp*

Vla. 5 pizz. arco marcato ponticello *pp*

Vlc. 1 pizz. arco *mp*

Vlc. 2 arco marcato ponticello *pp*

Vlc. 3 arco marcato ponticello *pp*

Vlc. 4 arco marcato ponticello *pp*

Vlc. 5 arco marcato ponticello *pp*

Bss. 1 arco marcato ponticello *pp*

Bss. 2 arco marcato ponticello *pp*

Bss. 3 arco marcato ponticello *pp*

Bss. 4 arco marcato ponticello *pp*

Bss. 5 arco marcato ponticello *pp*

Hrp. *f*

Mallets
metal
Gndr. SI
PI

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

Mallets
metal
Gndr. SI
PI

5, low 8va

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

pg 11

Mallets
metal
Gndr. Sl
PI

Mallets part with musical notation. Dynamics include *mf*, *p*, *p*, *mf*, and *p*. There are triplets and a *rit.* marking. The part is written in treble clef with a key signature of one flat.

Vln. 1

Vln. 1 part with musical notation. Dynamics include *pizz.*, *arco*, and *pp*. The part is written in treble clef with a key signature of one flat.

Vln. 2

Vln. 2 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in treble clef with a key signature of one flat.

Vln. 3

Vln. 3 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in treble clef with a key signature of one flat.

Vln. 4

Vln. 4 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in treble clef with a key signature of one flat.

Vln. 5

Vln. 5 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in treble clef with a key signature of one flat.

Vla. 1

Vla. 1 part with musical notation. Dynamics include *pizz.*, *arco*, and *pp*. The part is written in alto clef with a key signature of one flat.

Vla. 2

Vla. 2 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in alto clef with a key signature of one flat.

Vla. 3

Vla. 3 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in alto clef with a key signature of one flat.

Vla. 4

Vla. 4 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in alto clef with a key signature of one flat.

Vla. 5

Vla. 5 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in alto clef with a key signature of one flat.

Vlc. 1

Vlc. 1 part with musical notation. Dynamics include *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Vlc. 2

Vlc. 2 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Vlc. 3

Vlc. 3 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Vlc. 4

Vlc. 4 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Vlc. 5

Vlc. 5 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Bss. 1

Bss. 1 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Bss. 2

Bss. 2 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Bss. 3

Bss. 3 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Bss. 4

Bss. 4 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Bss. 5

Bss. 5 part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Hrp.

Harp part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in treble clef with a key signature of one flat. Includes the instruction "tuning: c b to c".

Harp part with musical notation. Dynamics include *mf*, *pizz.*, *arco*, and *pp*. The part is written in bass clef with a key signature of one flat.

Mallets
metal
Gndr. Sl
PI

mf
p
mf
p
mf
p

5₂, low 8va
7, low 8va

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

pizz.
arco

tuning: c to c #

B4

Mallets
metal
Gndr. SI
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

tuning: c # to c b

B5

Mallets
metal
Gndr. SI
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.



Mallets

metal
Gndr. Sl
PI

Warnography: the glorification of war to arouse aggression.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

ritenuto

C2

$\text{♩} = 88$

The musical score is for page 64 of a piece, marked 'ritenuto' and 'C2' with a tempo of 88. The score is divided into four systems, each containing five staves for different instruments:

- System 1:** Mallets (metal), Gndr. Sl (PI), Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5.
- System 2:** Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vla. 5.
- System 3:** Vlc. 1, Vlc. 2, Vlc. 3, Vlc. 4, Vlc. 5.
- System 4:** Bss. 1, Bss. 2, Bss. 3, Bss. 4, Bss. 5, and Hrp.

Key performance instructions include 'i.v.' (l. v.), 'arco', 'arco ord.', 'pizz.', 'ord.', 'mf', and 'mp'. The score uses various time signatures (3/4, 5/4) and includes dynamic markings like *p*, *mf*, and *mp*. The Harp part includes a specific tuning instruction: 'tuning: d # to d b / e to e b / a b to a / b b to b'.

Mallets
metal
Gndr.

SI
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

Mallets
metal
Gndr.

SI
PI

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vcl. 1
Vcl. 2
Vcl. 3
Vcl. 4
Vcl. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

ord
mp
arco ord
v
cresc.
ord
ord
pizz.
pizz.

D crotales
_ armonioso l.v.

Mallets
metal
Gndr. Sl
PI

$\text{♩} = 100$
p
pp
p
pp
p
pp
pp

Vln. 1

fp
cresc.

Vln. 2

fp

Vln. 3

fp
cresc.

Vln. 4

fp

Vln. 5

fp

Vla. 1

fp
cresc.

Vla. 2

fp

Vla. 3

fp
cresc.

Vla. 4

fp

Vla. 5

fp

Vlc. 1

fp

Vlc. 2

fp

Vlc. 3

fp

Vlc. 4

cresc.

Vlc. 5

fp

Bss. 1

cresc.

Bss. 2

cresc.

Bss. 3

cresc.

Bss. 4

arco *fp*

Bss. 5

arco *fp*

Hrp.

fp gliss. (before the beat)
p — *mf*
gliss.
mf gliss. — *mf*

Mallets
metal
Gndr. SI
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

ritenuto



Mallets
metal
Gndr. Sl
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

Mallets

metal

Gndr. SI

PI

triangle

p War:

"Nothing is
ever done

in this
world

until men are prepared
to kill each other

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.



Mallets

metal

Gndr. SI

PI

if it is not done"

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

tuning: b b to b

mf harmonic

Mallets
metal
Gndr. Sl
PI

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5
Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5
Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5
Hrp.

pizz.

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 4. The instruments listed on the left are Mallets (metal), Gndr. Sl, PI, five Violins (Vln. 1-5), five Violas (Vla. 1-5), five Cellos (Vlc. 1-5), five Basses (Bss. 1-5), and Harp (Hrp.). The Mallets part shows a rhythmic pattern of quarter notes. The Violins and Violas parts feature complex melodic lines with triplets and slurs. The Cellos and Basses parts provide harmonic support, with Bass 4 starting a pizzicato line in measure 3. The Harp part is mostly silent, with some activity in the lower register. The score is written in a standard orchestral format with multiple staves per instrument and a clear layout.

Mallets
metal
Gndr.

SI
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

Mallets
metal
Gndr.

SI
PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

mp

cresc.

fp

arco

G1

Mallets
metal
Gndr. Sl
PI

glockenspiel

Musical score for Glockenspiel in 4/4 time. The piece is marked 'armonioso l.v.'. The notation features a melodic line with various dynamics: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, and *pp*. There are also some triplets and slurs. The score is divided into two systems, with the first system covering measures 1-4 and the second system covering measures 5-8. The key signature has one flat (B-flat).

Vln. 1

Musical score for Violin 1. It begins with a first violin (l.v.) marking. The dynamics include *fp*. The score is in 4/4 time and spans measures 1-8.

Vln. 2

Musical score for Violin 2. Dynamics include *fp*. The score is in 4/4 time and spans measures 1-8.

Vln. 3

Musical score for Violin 3. Dynamics include *fp*. The score is in 4/4 time and spans measures 1-8.

Vln. 4

Musical score for Violin 4. Dynamics include *fp*. The score is in 4/4 time and spans measures 1-8.

Vln. 5

Musical score for Violin 5. Dynamics include *fp*. The score is in 4/4 time and spans measures 1-8.

Vla. 1

Musical score for Viola 1. The score is in 4/4 time and spans measures 1-8.

Vla. 2

Musical score for Viola 2. The score is in 4/4 time and spans measures 1-8.

Vla. 3

Musical score for Viola 3. The score is in 4/4 time and spans measures 1-8.

Vla. 4

Musical score for Viola 4. The score is in 4/4 time and spans measures 1-8.

Vla. 5

Musical score for Viola 5. The score is in 4/4 time and spans measures 1-8.

Vlc. 1

Musical score for Violoncello 1. The score is in 4/4 time and spans measures 1-8.

Vlc. 2

Musical score for Violoncello 2. The score is in 4/4 time and spans measures 1-8.

Vlc. 3

Musical score for Violoncello 3. The score is in 4/4 time and spans measures 1-8.

Vlc. 4

Musical score for Violoncello 4. The score is in 4/4 time and spans measures 1-8.

Vlc. 5

Musical score for Violoncello 5. The score is in 4/4 time and spans measures 1-8.

Bss. 1

Musical score for Bassoon 1. The score is in 4/4 time and spans measures 1-8.

Bss. 2

Musical score for Bassoon 2. The score is in 4/4 time and spans measures 1-8.

Bss. 3

Musical score for Bassoon 3. The score is in 4/4 time and spans measures 1-8.

Bss. 4

Musical score for Bassoon 4. The score is in 4/4 time and spans measures 1-8.

Bss. 5

Musical score for Bassoon 5. The score is in 4/4 time and spans measures 1-8.

Hrp.

gliss. before the beat

Musical score for Harp. It includes a glissando instruction: 'gliss. before the beat'. The score is in 4/4 time and spans measures 1-8.

Mallets
metal
Gndr. SI
PI

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

The musical score is written for a large ensemble. The top staff is for Mallets, with dynamics *mp*, *p*, *pp*, and *pp*. The string sections (Violins 1-5, Violas 1-5, Cellos 1-5, Basses 1-5) are marked *fp* and play a sustained, moving line. The Harp part includes a glissando. The score is divided into measures with time signatures of 3/4, 4/4, and 2/4. Performance markings include *l.v.* (l'vivace) and *gliss.* (glissando).

G2

Mallets
metal
Gndr. Sl
PI

Mallets: *p*, *pp*, *p*, *pp*, *p*. Includes a triplet of eighth notes.

metal Gndr. Sl PI: *mp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

Vln. 1-5: Sustained notes, dynamics *fp*.

Vla. 1-5: Sustained notes, dynamics *fp*.

Vlc. 1-5: Sustained notes, dynamics *fp*.

Bss. 1-5: Sustained notes, dynamics *fp*.

Hrp.: *gliss.*

Mallets
metal
Gndr. Sl
PI

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

The musical score is written in 2/4 time. The Mallets part (top) features a melodic line with dynamics *mp*, *p*, *pp*, *p*, *mp*, *p*, and *pp*. The Violin, Viola, and Cello parts (middle) play sustained notes with dynamics *mp* and *fp*. The Basses (bottom) play a rhythmic pattern with dynamics *fp*. The Harp (bottom) has a glissando marked "gliss." in the final measure.

colla parte

marimba

$\text{♩} = 100$

Mallets

metal

Gndr. Sl

PI

triangle

p War:

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

Mallets
metal
Gndr. Sl
PI

"like German opera,
too long and too loud"

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

Mallets metal Gndr. SI PI

6, low 8va marcato al punto ponticello

Vln. 1 marcato al punto ponticello

Vln. 2 *pp* marcato al punto ponticello

Vln. 3 marcato al punto ponticello *pp*

Vln. 4 *pp* marcato al punto ponticello

Vln. 5 marcato al punto ponticello *pp*

Vla. 1 *pp* marcato al punto ponticello

Vla. 2 *pp* marcato al punto ponticello

Vla. 3 *pp* marcato al punto ponticello

Vla. 4 *pp* marcato al punto ponticello

Vla. 5 *pp* marcato al punto ponticello

Vlc. 1 marcato al punto ponticello

Vlc. 2 *pp* marcato al punto ponticello

Vlc. 3 *pp* marcato al punto ponticello

Vlc. 4 *pp* marcato al punto ponticello

Vlc. 5 *pp* marcato al punto ponticello

Bss. 1 sul II *mp*

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp. tuning: *eb* to *e* / *f* to *f b* / *b* to *b b* *mp* trem.

Mallets
metal
Gndr. Sl
Pl

6, low 8va 6, low 8va

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

trem.

H2

Mallets
metal
Gndr. Sl
PI

Mallets part with triangle. The first staff shows a melodic line in 2/4 time, then 3/4 time, and finally 2/4 time. Dynamics include *p*, *mf*, and *pp*. The second staff shows the triangle part with a *p* dynamic and a 'War:' marking.

Vln. 1

Violin 1 part, starting with a 5-measure slur and a dynamic marking.

Vln. 2

Violin 2 part, ending with a 5-measure slur.

Vln. 3

Violin 3 part, featuring a 5-measure slur.

Vln. 4

Violin 4 part, featuring a 5-measure slur.

Vln. 5

Violin 5 part, featuring a 5-measure slur.

Vla. 1

Viola 1 part, featuring a 5-measure slur.

Vla. 2

Viola 2 part, featuring a 5-measure slur.

Vla. 3

Viola 3 part, featuring a 5-measure slur.

Vla. 4

Viola 4 part, featuring a 5-measure slur.

Vla. 5

Viola 5 part, featuring a 5-measure slur.

Vlc. 1

Violoncello 1 part, featuring a 5-measure slur.

Vlc. 2

Violoncello 2 part, featuring a 5-measure slur.

Vlc. 3

Violoncello 3 part, featuring a 5-measure slur.

Vlc. 4

Violoncello 4 part, featuring a 5-measure slur.

Vlc. 5

Violoncello 5 part, featuring a 5-measure slur.

Bss. 1

Bassoon 1 part, starting with 'sul I' and a dynamic marking.

Bss. 2

Bassoon 2 part, featuring a 3-measure slur.

Bss. 3

Bassoon 3 part, featuring a 3-measure slur.

Bss. 4

Bassoon 4 part, featuring a 3-measure slur.

Bss. 5

Bassoon 5 part, featuring a 3-measure slur.

Hrp.

Harp part, starting with a dynamic marking.

Mallets
metal
Gndr. Sl
PI

Mallets: *mf*, *p*, *mp*, *mf*
 metal Gndr. Sl PI: *p*, *6, low 6*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

Vln. 1-5: *ordinario*
 Vla. 1-5: *ordinario*
 Vlc. 1-5: *ordinario*, *espr.*, *mf*
 Bss. 1-5: *sul III*, *5*
 Hrp.: *espr.*, *mf*

Mallets
metal
Gndr. Sl
PI

(middle C octave) with vibraphone mallets

triangle

(...)

mf 6 5 3 2

pizz

Vln. 1

p

Vln. 2

p

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

espr.
mf

Vlc. 5

espr.
mf

Bss. 1

espr.
mf

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

vibraphone

Mallets

metal
Gndr. Sl

PI

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Vlc. 5

Bss. 1

Bss. 2

Bss. 3

Bss. 4

Bss. 5

Hrp.

The musical score for page 152 includes the following parts and markings:

- Mallets:** Dynamics *p*, *mp*, *mf*.
- metal Gndr. Sl PI:** Fingerings 5, 3, 3, 6, 5, 2, 6, 2.
- Vln. 1-5:** Dynamics *p*, *pizz.*
- Vla. 1-5:** Dynamics *p*, *pizz.*
- Vlc. 1-5:** Dynamics *p*, *pizz.*
- Bss. 1-5:** Dynamics *espr.*, *mf*.
- Hrp.:** No specific dynamics are indicated.

Mallets
metal
Gndr. Sl
PI

marimba
mf

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5

Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vla. 5

Vlc. 1
Vlc. 2
Vlc. 3
Vlc. 4
Vlc. 5

Bss. 1
Bss. 2
Bss. 3
Bss. 4
Bss. 5

Hrp.

