

Paul Yeon Lee

ECHO OF A DREAM

A Fantasy for Orchestra

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PAUL YEON LEE
2010

Maestoso $\text{♩} = \text{ca. } 69$ Misterioso $\text{♩} = \text{ca. } 56$

Flutes 1, 2, 3
Oboes 1, 2, 3
Clarinets 1, 2
Bass Clarinet
Bassoons 1, 2
Contrabassoon
Horns 1, 3
Horns 2, 4
Trumpets 1, 2, 3
Trombones 1, 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Piano
Harp
Violin I solo
Violin I
Violin II
Viola
Violoncello
Contrabass

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A

FL 1, 2 Picc.
 Ob. 1, 2
 E. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.

ENGLISH HORN solo
molto espr. mp
yearning
solo
espr. mp

Hn. 1
 Hn. 3
 Hns. 2, 4
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tbn.
 Timp.

solo cantabile
mp

Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Hp.

(Vibraphone)
 (Temple Blocks)
 (Sus. Cymbal)
 (Chimes)
 BELL TREE slowly
 METAL WIND CHIMES slowly
 to Celesta
 CELESTA
 (pp) delicatiss.
 motor off Bowed
 Strike
 pp delicatiss.
 to Castanets

Vn. I solo
 Vn. I
 Vn. II
 Vla.
 Vc.
 Cb.

Vln. I solo
 normal vibrato
 port.
molto espr. ppp
 ord. (senza vibr.)
 (pp)
 ord. (senza vibr.)
 (pp)
 unis., ord. (senza vibr.)
 (pp)
 con sord. cantabile mp
 via sord.
 senza sord., senza vibrato
 ord. (senza vibr.)
 (pp)
 (pizz.)
 (pizz., senza vibr.)
 p

9 10 11 12 13 14 15

poco accel. →

Fl. 1 *fig.* *mf* *lunga*

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *solo*

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3 *gliss.* *al sord.* *lunga*

Hns. 2, 4 *gliss.* *al sord.*

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn. Tbn.

Timp. *Strike 5-4* *5-4*

Perc. 1 *Strike 5-4* *5-4*

Perc. 2 (Temple Blocks) *to Glockenspiel* *GLOCKENSPIEL*

Perc. 3 (Castanets) *to Tam-tam*

Cele.

Hp.

poco accel. →

Vin. I solo (Vln. I solo) *lunga* *molto espr.* *ff*

Vln. I

Vln. II

Vln.

Vc. *pizz.*

Cb.

21 22 23 24 25 26

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Ha.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tbn.

Timp.
Perc. 1
Perc. 2
Perc. 3
Cele.
Hp.

Vin. I solo
Vln. I
Vln. II solo
Vln. II
Via. sola
Vla.
Vc. solo
Vc.
Cb.

Fl. 1 solo
 Fl. 2 solo
 Picc.
 Ob. 1 dolce mp
 Ob. 2 espr. mp
 E. Ha. mf
 Cl. 1 dolce mp
 Cl. 2 solo espr. mp
 B. Cl. p mf
 Bsn. 1 dolce mp
 Bsn. 2
 Cbsn.
 Hns. 1, 3 open, con sord.
 Hns. 2, 4 open, con sord. via sord.
 Tpt. 1, 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tba. solo espr. mp
 Timp.
 Perc. 1 (Vibraphone) 5-4
 Perc. 2 (Glockenspiel) to Sus. Cymbal
 Perc. 3 [MARIMBA] 3 3 espr. mp
 Cele. 3 3
 Hp.
 Vln. I senza vibrato sul pont. pp p
 Vln. II solo sul pont. unis. pp p
 Vln. II sul pont. senza vibrato pp p
 Via. sola unis. pp p
 Vla. unis. pp p
 Vc. solo normal vibrato pp p
 Cb. solo espr. mf (actual pitch) f
 Cb. (sul G) 2 2 pp p

accel. (♩ = ca. 76) lunga

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hrn. 1, 3
Hrn. 2, 4
Tpt. 1
Tpt. 2, 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.

accel. (♩ = ca. 76) lunga

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

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbssn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.

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

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

4/4

pp, *molto espr. p*, *psub.*, *echoing*, *espr. p*, *CLARINET*, *pp*, *mp*, *f*, *espr. p*, *espr. p*, *4/4*, *(Vibraphone)*, *to Crash Cymbal*, *mp*, *mf*, *f*, *DJG1 mp dolce*, *unis., via sord.*, *via sord.*, *espr. pp arco*, *pp*, *mf*, *p*, *via sord.*, *espr. pp*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*

D

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hrn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Cbsn.

3/4 4/4 2/4 3/4

pp *molto espr.* *p*

espr. p *mp*

Hns. 1, 3
Hns. 2, 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

3/4 4/4 (open) 2/4 3/4

p

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

3/4 4/4 2/4 3/4

BELL TREE slowly to Tam-tam

Hr.

D

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

3/4 4/4 senza sord. molto espr. 2/4 3/4

senza sord. molto espr. *mp*

senza sord. *mp*

via sord. senza sord. *mp*

senza sord., pizz. *mp*

57 58 59 60 61 62 63

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1, 2
Cbsn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

sub. *ff*
[CRASH CYMBAL] to Maracas
sub. *ff*
[BASS DRUM] to Marimba
sub. *ff*
[MARIMBA] *ff*

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

on the string
sub. *ff*
on the string
sub. *ff*
on the string
sub. *ff*
on the string
sub. *ff*

71 72 73 74

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

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

PICCOLO
OBOE
MARACAS (high)
COWBELL
(Marimba)

75 76 77 78

$\text{♩} = \text{♩}$
(2+2+3)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Bongos)
Perc. 2 (Sus. Cymbal)
Perc. 3 (Marimba)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

83 84 85 86

^{*)} play as fast as possible; must not be synchronized to other instruments; may take a breath if needed.

F

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tha.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

low D# to D# B to A
SLAPSTICK to Vibraphone
SYLOPHONE
VIBRAPHONE with medium-hard cord mallets
motor off, no pedal

Detailed description: This page of a musical score covers measures 87, 88, 89, and 90. It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets 1, 2, and 3, Bassoons 1 and 2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Slapstick, Vibraphone, Sylophone, and Marimba. The score is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *sub. ff* to *ff*. A section of the score is marked 'F'. The Vibraphone part is specifically noted with 'with medium-hard cord mallets' and 'motor off, no pedal'. The page number '17' is in the top right corner, and the section marker 'F' is in the top left corner.

F

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

Detailed description: This page of a musical score covers measures 87, 88, 89, and 90, focusing on the string section. It includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *sub. ff* to *ff*. A section of the score is marked 'F'. The page number '17' is in the top right corner, and the section marker 'F' is in the top left corner.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 and 2, Piccolo, Oboe 1, 2, and 3, Clarinet 1, 2, and 3, Bassoon 1 and 2, and Contrabass. The woodwinds play a complex, rhythmic pattern with various dynamics including *mp*, *ff*, and *mf*. The brass instruments have a more static role with some dynamic markings like *mf* and *ff*.

Hrn. 1, 3
Hrn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.

Musical score for brass instruments. It includes parts for Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The brass instruments are mostly silent or have simple harmonic support. The Tuba and Baritone Trombone have dynamic markings of *p* and *f*. The Timpani part has a dynamic marking of *ff*.

(Vibra)phone
Perc. 1
Perc. 2
Perc. 3
Pno.

Musical score for percussion and piano. It includes parts for Vibraphone, Percussion 1, 2, and 3, and Piano. The Percussion parts have dynamic markings of *mp* and *ff*. The Piano part is mostly silent.

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

poco accel. - - - - -

Musical score for strings. It includes parts for Violin I and II, Viola, Violoncello, and Contrabass. The strings play a rhythmic pattern with dynamic markings of *mp* and *ff*. The score is marked with *poco accel.* and a dashed line indicating the tempo change.

♩ = sub. ca. 138 (A tempo)

G

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Cbsn.

Hrn. 1, 3

Hrn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

harmon mute on

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

(Xylophone)

to Temple Blocks with same Xylophone mallets

high F to F#

G

♩ = sub. ca. 138 (A tempo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1 (Vibraphone)
Perc. 2
Perc. 3 (Marimba)
Pno.

Vln. I
Vln. II
Vla.
Vc. (pizz.)
Cb.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

103 104 105 106

I

Fl. 1 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Fl. 2 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Picc. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Ob. 1 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Ob. 2 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Ob. 3 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Cl. 1 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Cl. 2 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Cl. 3 *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Bsn. 1, 2

Cbsn.

Hns. 1, 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Hns. 2, 4

Tpt. 1 *f* *ff* harmon mute on

Tpt. 2 *f* *ff* harmon mute on

Tpt. 3 *f* *ff* harmon mute on

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff* intense!

Tba. *f* *ff* intense!

Timp. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ low E to D, A to F, D to B

Perc. 1 *ff* SLAPSTICK to Bass Drum (share with Perc. 3)

Perc. 2

Perc. 3 *ff* MARIMBA to Marimba

Pno.

Vln. I *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Vln. II *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Vla. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Vc. *ff* *pizz.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

Cb. *ff* *pizz.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

116 117 118 119 120 121

(3+2+2) (2+2+3) **J**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

F to Ab
Ab to F

sub. **sf** intense!
[BASS DRUM] (share with Perc. 3)

(Xylophone)

sim.

(3+2+2) (2+2+3) **J**

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

pizz.
ff

(pizz.)
ff

(pizz.)
ff

122 123 124 125 126 127

(2+2+3)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.

Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Temp.
Perc. 1
Perc. 2
Perc. 3
Pno.

(Bass Drum)
(Xylophone)
(Marimba)

F to A₄ A₄ to G₄ G₄ to F₄ G₄ to A, B to C₄

to Vibraphone
to Temple Blocks and Sus. Cymbal
to Bell Tree

(2+2+3)

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

(pizz.)
(pizz.)
(pizz.)

arco
arco

128 129 130 131 132 133 134

molto rit. - - - - - >

K

Fl. 1
Fl. 2
Fl. 3 (FLUTE 3)
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.

6/8 4/4

p

lunga

Hrs. 1, 3
Hrs. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

6/8 4/4

remove harmon mute, plunger mute on

lunga

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

6/8 4/4

VIBRAPHONE

BELL TREE

lunga

slowly

K

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

6/8 4/4

pizz.

sub. p lightly!

(pizz.)

sub. p lightly!

pizz.

sub. p lightly!

lunga

135 136 137 138 139 140

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

Musical score for woodwinds and brass instruments. The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure continues the melodic and harmonic development. The third measure features a complex rhythmic pattern with many sixteenth notes, marked with a forte (f) dynamic. A large bracket on the right side of the score indicates a repeat of the third measure, with a 7/8 time signature.

Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.

Musical score for horns, trumpets, and trombones. The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure continues the melodic and harmonic development. The third measure features a complex rhythmic pattern with many sixteenth notes, marked with a forte (f) dynamic. A large bracket on the right side of the score indicates a repeat of the third measure, with a 7/8 time signature. Performance instructions are provided for the trumpets: "remove plunger mute after repeat and harmon mute on".

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.

Musical score for timpani and percussion instruments. The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure continues the melodic and harmonic development. The third measure features a complex rhythmic pattern with many sixteenth notes, marked with a forte (f) dynamic. A large bracket on the right side of the score indicates a repeat of the third measure, with a 7/8 time signature. Performance instructions are provided for the percussion: "to Slapstick after repeat" for Perc. 1, "to Xylophone after repeat" for Perc. 2, and "to Marimba after repeat" for Perc. 3.

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

Musical score for string instruments. The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure continues the melodic and harmonic development. The third measure features a complex rhythmic pattern with many sixteenth notes, marked with a forte (f) dynamic. A large bracket on the right side of the score indicates a repeat of the third measure, with a 7/8 time signature.

(2+2+3)

L

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Bsn. 1, 2

Cbsn.

Hrn. 1, 3

Hrn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

SLAPSTICK to Ratchet

XYLOPHONE to Cowbell

MARIMBA

(white keys) gliss.

D₂CBEF₂G₄A₄

mp, *mf*, *ff*, *brassy!*, *intense!*, *con forza*

(2+2+3)

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp, *mf*, *ff*, *arco*, *pizz.*

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

Hrs. 1, 3
 Hrs. 2, 4

Tpt. 1
 Tpt. 2
 Tpt. 3

Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.

Timp.

Perc. 1
 Perc. 2
 Perc. 3

Pno.

Hp.

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

with harmon mute
ff brassy!
 with harmon mute
ff brassy!
 with harmon mute
ff brassy!

COWBELL
ff

gliss. *loco* *gliss.* *loco* *gliss.*

152 153 154 155

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

156 157 158 159

(Cowbell)
ff

gliss. *loco* *gliss.* *gliss.* *loco*

mp *ff* *mf* *ff* *mf* *ff*

ff *mp* *ff* *mp* *ff*

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Ratchet)
Perc. 2 (Cowbell)
Perc. 3 (Marimba)
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

to Picc.

A to A₄, C₄ to E, high F₄ to G

to Castanets

ord.

ord.

163 164 165

Fl. 1
Fl. 2
Picc. PICCOLO
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 to Snare Drum
Perc. 2 to Sus. Cymbal
Perc. 3 CASTANETS to Bass Drum
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

166 167 168 169

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

to FL 3

to Crash Cymbal [CRASH CYMBALS]

to Chimes

B \flat



Intenso ♩ = ca. 69

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
low E to F, A# to A, E to C, high G to F#
Perc. 1
to Vibraphone
Perc. 2
CHIMES (share with Perc. 3)
ff religioso
Perc. 3
to Bell Tree
Pno.
Hp.



Intenso ♩ = ca. 69

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

187 188 189 190 191 192 193 194 195

accel. -----> Cantabile e affettuoso ♩ = ca. 69

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, 2, Cbsn., Hns. 1, 3, Hns. 2, 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Pno., Hp.

FLUTE

molto espr. p, *mf*, *p sub.*, *pp*, *espr. p*, *p*

(Chimes) to Sus. Cymbal

mp dolce, (DCB)EF(GA)

accel. -----> Cantabile e affettuoso ♩ = ca. 69

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

fff, *molto espr. p*, *mf*, *p sub.*, *pp*, *espr. p*, *p*

rit. -----> ♩ = ca. 69 (A tempo)

Fl. 1

Fl. 2

Picc. *solo* *PICCOLO* *molto espr. p*

Ob. 1 *solo* *molto espr. p*

Ob. 2

E. Hn. *ENGLISH HORN solo* *molto espr. p*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Cbsn.

Hrn. 1, 3 *soli* *molto espr. p*

Hrn. 2, 4 *soli* *molto espr. p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 *[VIBRAPHONE]* *mp*

Perc. 2

Perc. 3 *[TAM-TAM]* *f* to Chimes

Pno. *mp*

Hp. *mp* E♯

rit. -----> ♩ = ca. 69 (A tempo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

209 210 211 212 213 214 215

Fl. 1
Fl. 2
Picc. *to Fl. 3*
Ob. 1 *molto espr. p*
Ob. 2 *molto espr. p*
E. Hn.
Cl. 1 *solo espr. p*
Cl. 2 *molto espr. mp*
Cl. 3 *molto espr. mp*
Bsn. 1, 2 *molto espr. mp*
Cbsn.
Hns. 1, 3
Hns. 2, 4 *pp*
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 *pp*
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 *to Crash Cymbals*
Perc. 2
Perc. 3
Pno.
Hp.
Vln. I *molto espr.*
Vln. II *ppp*
Vla. *p*
Vc. *p*
Cb. *p*

216 217 218 219 220 221 222

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

G to D

(Crash Cymbals)

to Vibraphone

(Chimes)

to Marimba

MARIMBA

228 229 230 231

solo *molto expr.*

Fl. 1 *f* *f* *ff*

Fl. 2

Fl. 3 *f* *f* *ff* *to Picc.*

Ob. 1, 2, 3

Cl. 1, 2, 3 *f* *f* *ff* *Cl. 3 to B. Cl.*

Bsn. 1, 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *mf* *ff* *C to C4*

Perc. 1

Perc. 2 *GLOCKENSPIEL* *f* *to Tam-tam*

Perc. 3

Pno. *to Celesta*

Hp. *E4*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1
Fl. 2
Picc.
Ob. 1, 2, 3
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Cele.
Hp.
Vln. I solo
Vln. I
Vln. II
Vla.
Vc. solo
Vc.
Cb.

VIBRAPHONE
motor on
TAM-TAM scrape
to Maracas
CELESTA
dolce
(DCBEF#GA)
dolce
Vln. I solo *molto espr. e rubato*
port.
Vc. solo *lacrimoso*
molto espr mp

Fl. 1
Fl. 2
Picc.
Ob. 1, 2, 3
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hrn. 1, 3
Hrn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Cele.
Hp.
Vn. I solo
Vn. I
Vn. II
Vla.
Vc. solo
Vc.
Cb.

to CL 3

espr. *p*

to Snare Drum

(Glockenspiel) *p dolce*

to Sus. Cymbal and Xylophone

SNARE DRUM

molto

to Piano

CyB&X

yearning

sub. p

f

gliss.

poignant!

p

perendosi

port.

239 240 241 242 243 244

accel.

Fl. 1, 2
Picc.
Ob. 1, 2, 3
Cl. 1, 2, 3
Bsn. 1, 2
Cbssn.
Hns. 1, 3
Hns. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

257 258 259 260 261 262

*) play as fast as possible; must not be synchronized to other instruments; may take a breath if needed.

