379
N81d
No. 292

THREE UNITS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Willard Alan Oldfield, B.A., M.A.
Denton, Texas
May, 1969

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PREFACE

Formal Elements

Three Units is a symphony in three movements: fast-slow-fast. The general shape or large form of each unit is noticeably different from its counterparts, although all three exhibit a common feature: an evolutionary process in which one or more musical germs form the basis for the entire movement.

This work is scored for full orchestra:

Three Flutes (third doubles Piccolo)
Two Oboes
Two Clarinets in B-flat
Bass Clarinet
Two Bassoons
Contrabassoon
Four Horns in F
Three Trumpets in B-flat
Three Trombones (two Tenors, one Bass)
Tuba
Timpani
Three Percussion: Vibraphone, Marimba,
Orchestra Bells, Suspended Cymbal,
Cymbals, Snare Drum, Bass Drum,
Tenor Drum, Bongos, Triangle,
Gong, and Chimes
Piano and Celesta
Harp
Strings (with divisions up to five parts,
at times, in the Violas, Violoncellos,
and Double Basses)

Unit One

The main theme (Figure 1) is heard in the opening bars and is developed

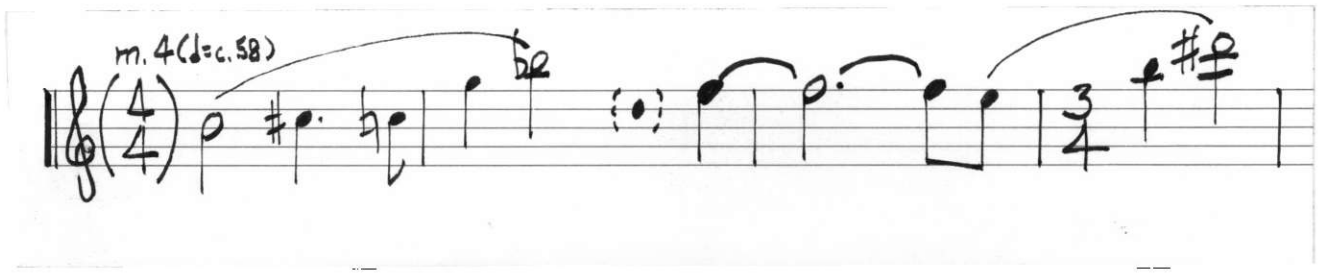

Fig. 1--Main theme, Unit One

into four large contrasting sections (slow-fast-slow-fast). These sections give the unit balance and formal order, resembling the theme and variations design. The main theme is presented fragmentarily with the various notes sounding in different instruments and is composed of several small melodic germs. The first and most prominent of these is formed of the initial three notes and uses only small intervals (Figure 2A). The second overlaps the first and is constructed of larger intervals (Figure 2B).

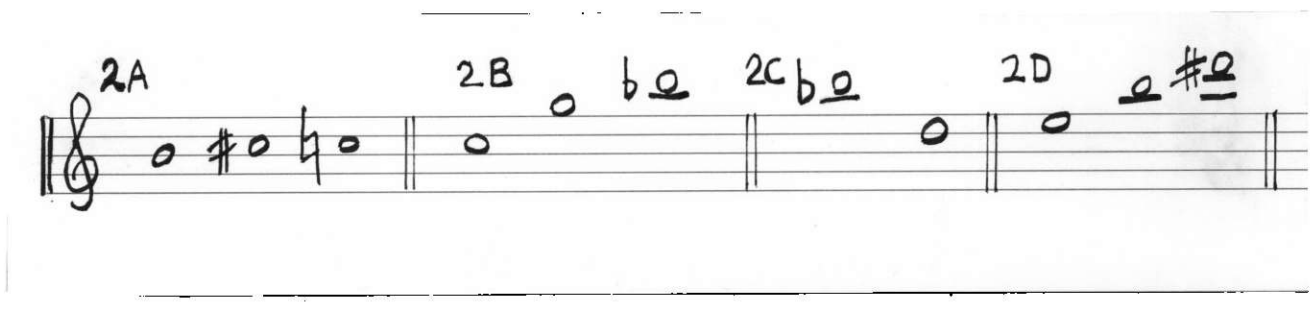

Fig. 2--Four melodic germs of main theme

The third consists of only one interval, the minor sixth (Figure 2C), which is prominent in the introductory measures. A fourth germ differs slightly from the second (Figure 2D). These small melodic ideas not only give life to new melodic material but also form the basis for many harmonic constructions.

The first thematic idea (Figure 3) of the second section (measures 25-111)

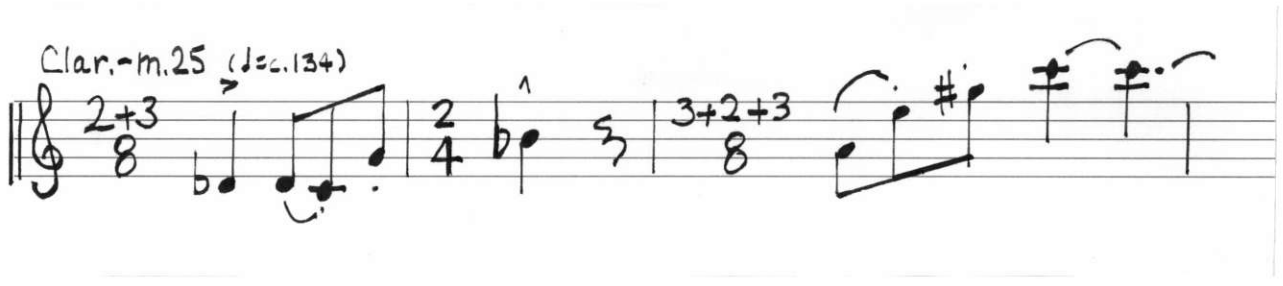

Fig. 3--First thematic variation

shows a close relationship to the main theme and provides a good example of the evolutionary process mentioned above.

In section three (measures 111-139) the initial motive (Figure 4),

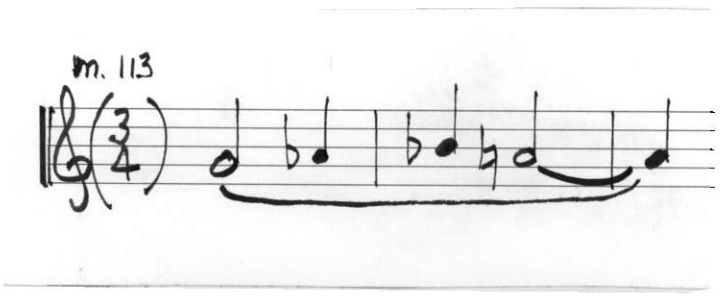

Fig. 4--Main thematic idea, section three

which is derived from the main theme, is further transformed (Figure 5).

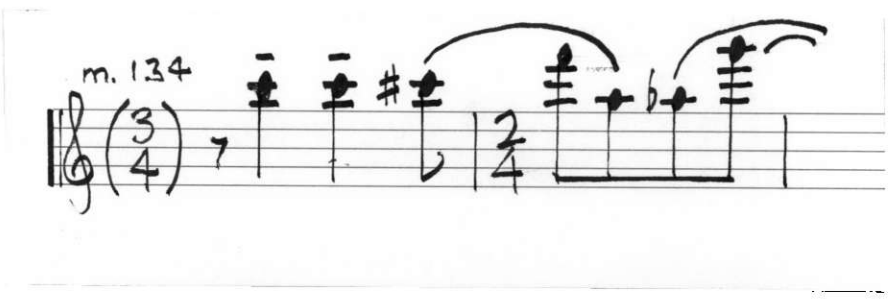

Fig. 5--Example of melodic transformation

Numerous examples can be found of harmonies that are derived from the main theme (Figure 6).

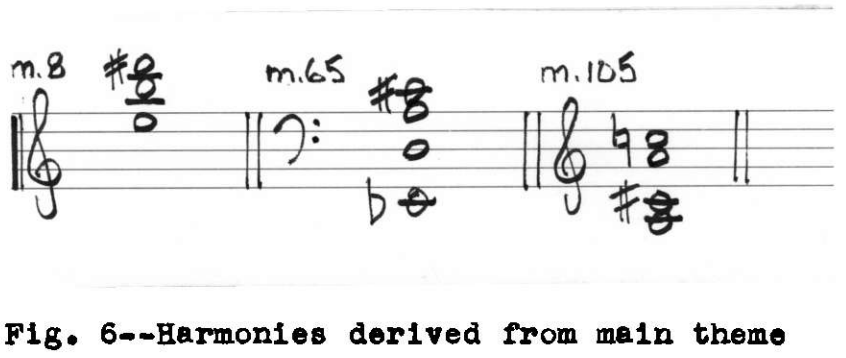

Fig. 6--Harmonies derived from main theme

Unit Two

The structure of this movement is formed of two parts which might be analogous to a statement and reflection. The first part has an arhythmic quality giving maximum contrast to the other units, which are highly rhythmical. The second part brings a sense of order and clarification to the movement by use of more symmetrical rhythms and less jagged melodic lines.

In this unit many short melodic fragments are heard, all of which are related to the minor second interval which forms the head of each fragment.

As the movement proceeds, the melodic ideas become more elaborate and the prominence of the minor second as the characteristic interval increases.

The first thematic fragment appears in measures four and five (Figure 7).

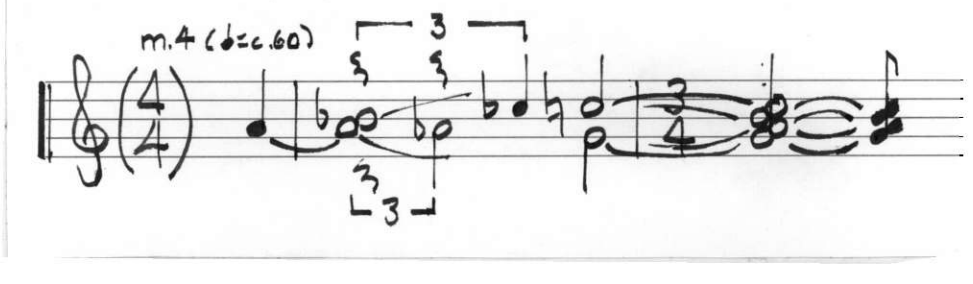

Fig. 7--First thematic fragment, Unit Two

It is presented in the same manner as the main theme of Unit One, with different notes appearing in different instruments. In the second melodic fragment (Figure 8), the growth of melodic ideas is evident.

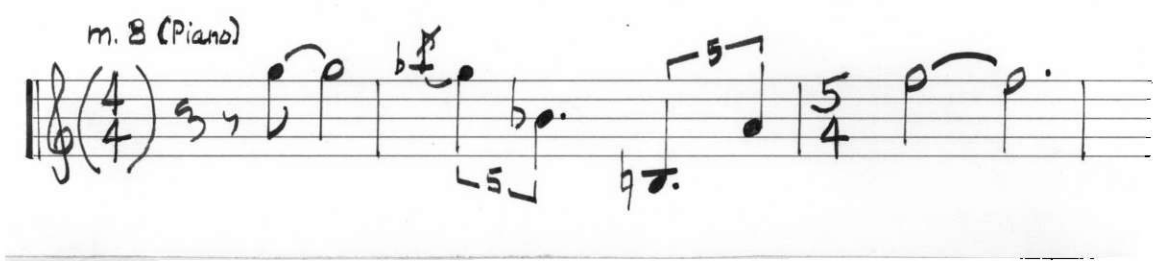

Fig. 8--Example of melodic shaping

This growth attains full development in the passage shown in Figure 9, which is the balancing point of the unit and is characterized by extreme use of the minor second.

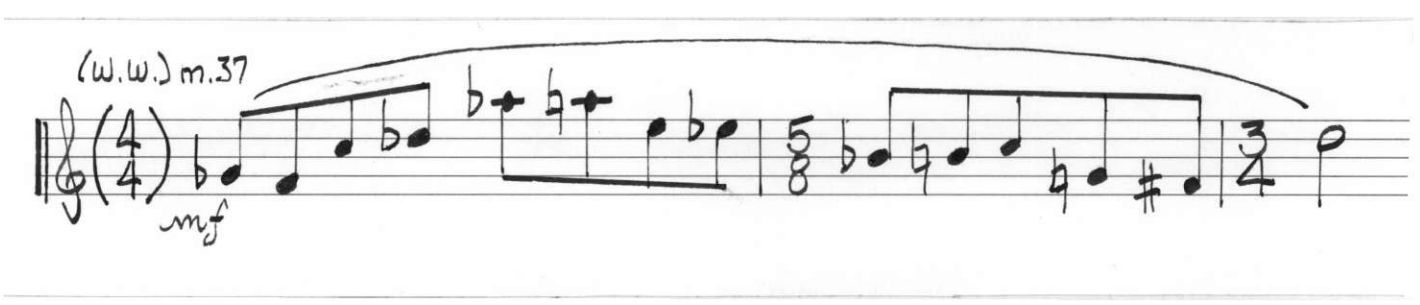

Fig. 9--Summation of thematic growth

By eliminating rhythm and harmony as prime factors and, in addition, using the perfect fifth as the principal contrasting interval, maximum interest is placed upon the melodic line and the minor second interval.

Unit Three

This unit is divided into many small sections and, in this respect, resembles the early instrumental form, the canzona. This sectionalism is a result of continual transformation of the main thematic ideas. Certain resemblances to the sonata allegro design may also be perceived: presentation of contrasting material, development, and return of the main thematic material.

The unit opens forcefully with its main thematic material. This directness immediately distinguishes it from the preceding movements which began quietly. In this material are three equally important elements from which the unit springs: two melodic themes and one rhythmic germ.

The rhythmic germ, which is a simple syncopated rhythm (Figure 10), permeates the entire movement to such a degree that contrast is achieved only by eliminating any relationship to this rhythmic pattern.

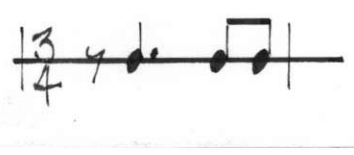

Fig. 10--Rhythmic motive of main theme

The two main themes appear simultaneously and will be referred to as main theme A, which first appears in the brass (Figure 11),

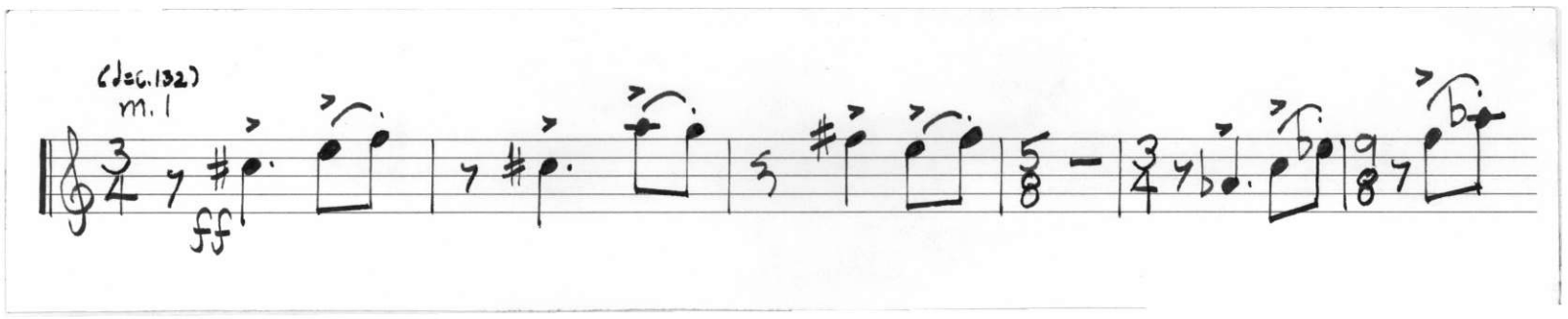

Fig. 11--Main theme A, Unit Three

and main theme B, which is heard in the strings and woodwinds (Figure 12).

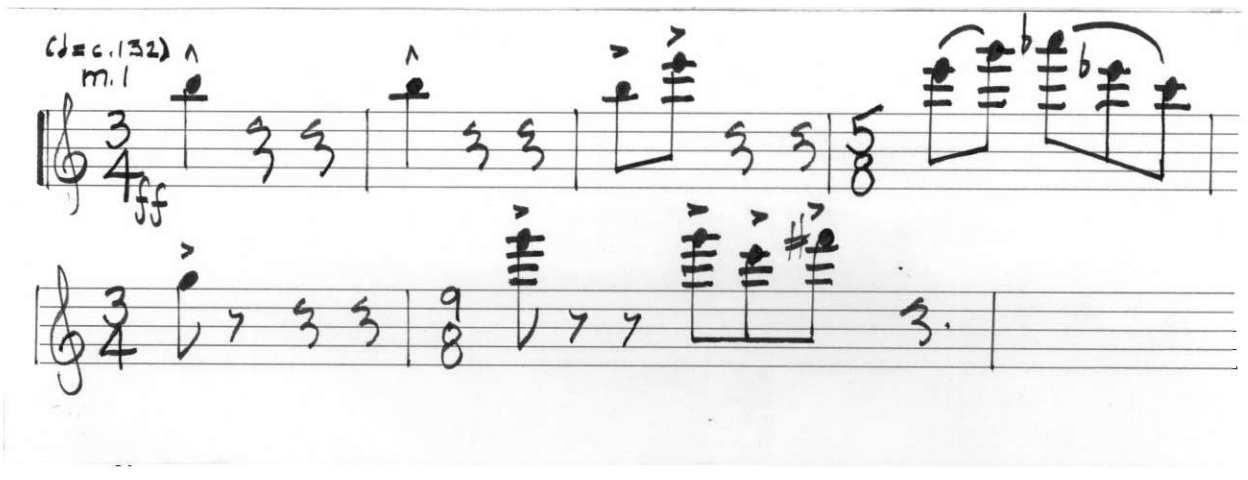

Fig. 12--Main theme B, Unit Three

A contrasting contrapuntal section immediately follows the opening section (measures 1-12). Figure 13 shows the thematic germ from which it evolves.

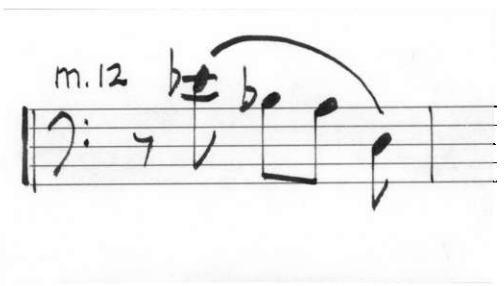

Fig. 13--Thematic germ of second section

The manner in which this evolution occurs is shown in the first two measures (Figure 14).

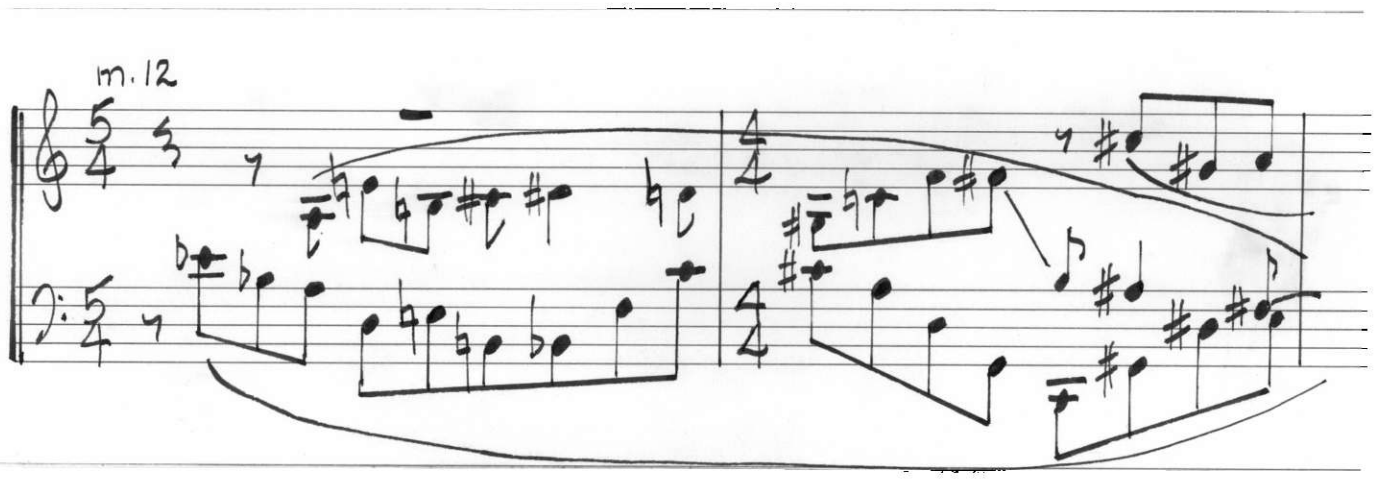

Fig. 14--Beginning of second section

The germ itself has its origin in a fragment of theme B (Figure 15).

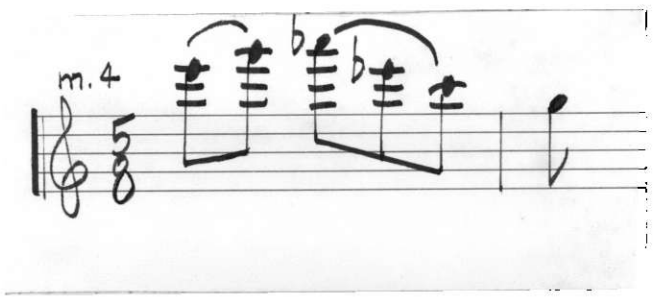

Fig. 15--Origin of second section

In the third section, which is characterized by a lightness of texture, two subordinate themes are heard. The first subordinate theme (Figure 16),

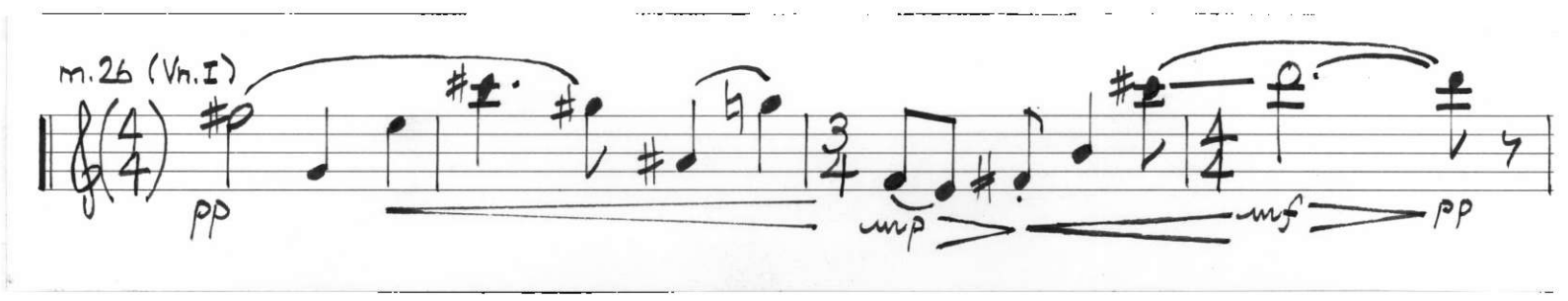

Fig. 16--First subordinate theme

the more important of the two, provides the principal contrasting material to the two main themes by simplicity of rhythm, a lyrical quality, use of wide intervals, and a wider pitch range. The second subordinate theme (Figure 17) is a variation of the two main themes.

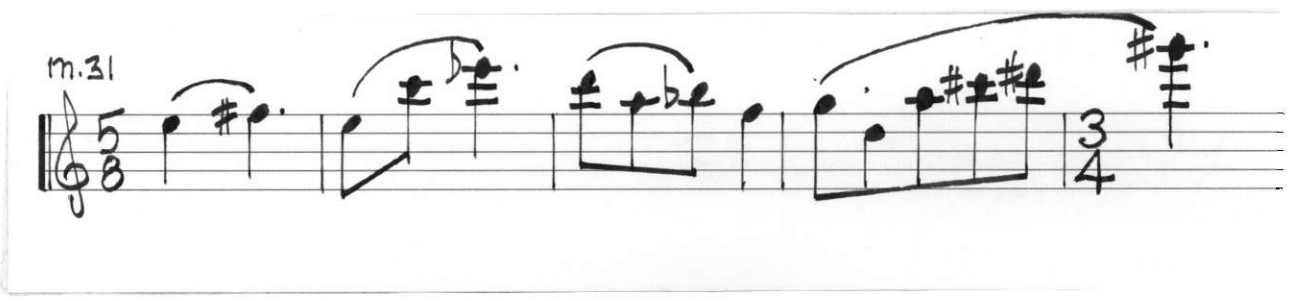

Fig. 17--Second subordinate theme

In the next three sections (measures 38-52, 53-74, and 75-91), all of the preceding themes are developed.

The final section (beginning at measure 92) concentrates on the main themes, but never presents them in their original form. Measure 110 (Figure 18), is the focal point of this section and, in a broad sense, could be called the point of recapitulation, even though the main themes are presented quite differently from the original form.

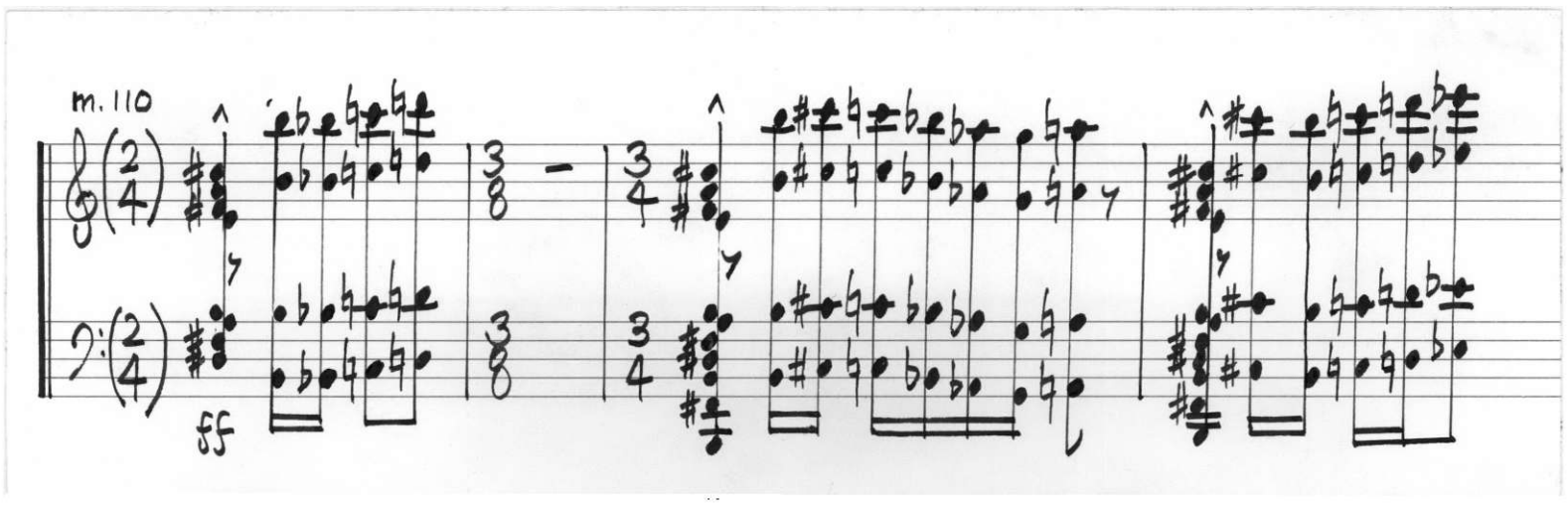

Fig. 18--Focal point of final section

Stylistic Analysis

Rhythm

Rhythm plays an important role and is characterized by rapidly changing meters and shifting beat lengths. Certain sections, such as section one of Unit Two, are arhythmic, but these sections are infrequent.

An insight into the rhythmic style can be gained by describing the compositional process.

In measures 25-29, which serve as a good example of rhythmic structure, the rhythms were created without preconceived meters or beat lengths. The original form of the principal rhythms in these measures is shown in Figure 19.

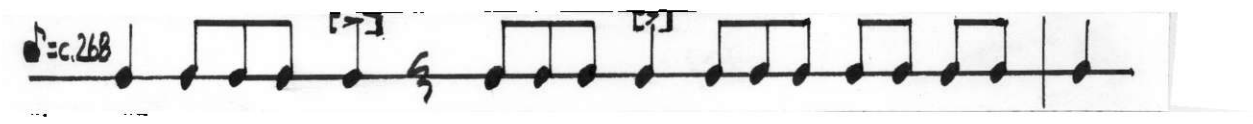

Fig. 19--Principal rhythmic pattern

Only the first and last notes were definitely the beginnings of measures. The speed of the eighth-note was circa M.M.268, which was too quick to serve as the beat. Since the eighth-notes were grouped in twos and threes, the quarter and dotted-quarter values determined the beat, which changed from circa M.M. ♩=134 to circa M.M. ♩=89.3, that is, it varied in length.

Several meter groupings were possible from which the most natural was chosen. This was done by determining the strong beats (represented by bracketed accents in Figure 19) and marking these as the beginnings of measures. This produced the meters shown in Figure 20.

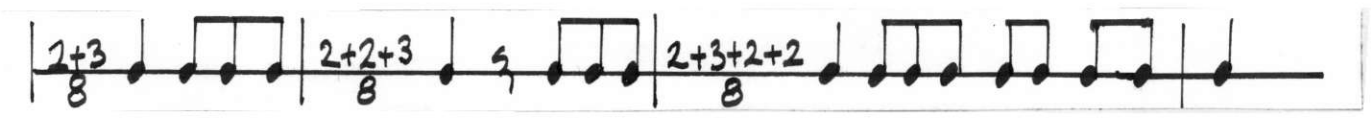

Fig. 20--First meter grouping

The process would have been complete if no other rhythmic patterns had been present, however, in this case other independent patterns were involved.

In chamber music, the problem of multimeters could be solved by writing independent meters for each part. But, as this method is impractical for an orchestral work of this nature, a compromise was made which allowed the bar lines to coincide in as many places as possible. In the principal rhythmic pattern of measures 25-29, the finalized form was slightly altered from its natural form.

Melody

Melodic ideas were stimulated by intervallic structures and were closely related to the harmonies; it cannot always be determined which came first. Throughout the entire work, an interest in the creation of small structures out of major and minor seconds is apparent. In all of the principal melodic materials, this characteristic trait may be seen (Figure 21).

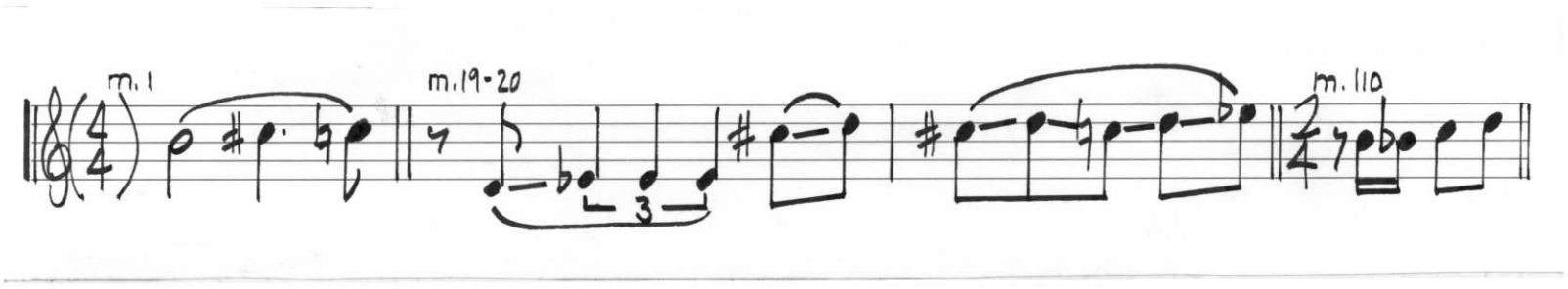

Fig. 21--Examples of stylistic use of small interval combinations

The intervallic structures generally were created from the center outward in a symmetrical manner. In Figure 22, a melodic structure is shown alongside its original source (shown vertically).

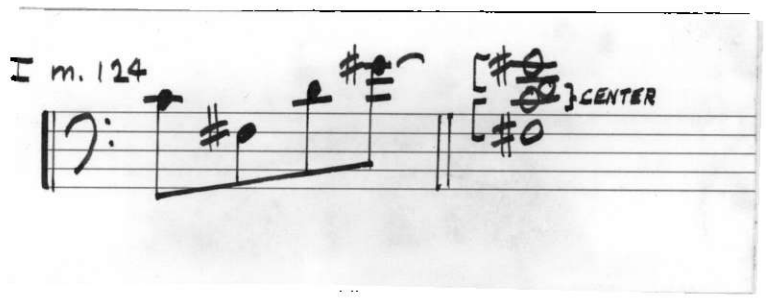

Fig. 22--Example of melodic structural process

Harmony

In general, the harmonies were also a result of intervallic combinations, which were created in the same way as the melodic structures described above. Examples of these harmonies are shown in Figure 23.

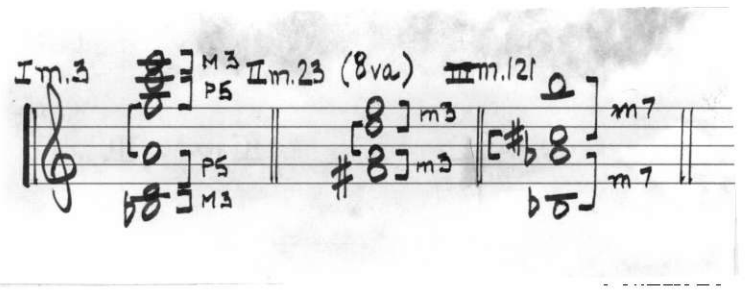

Fig. 23--Examples of harmonic structures

Other harmonies were created by slight variation of this method (Figure 24).

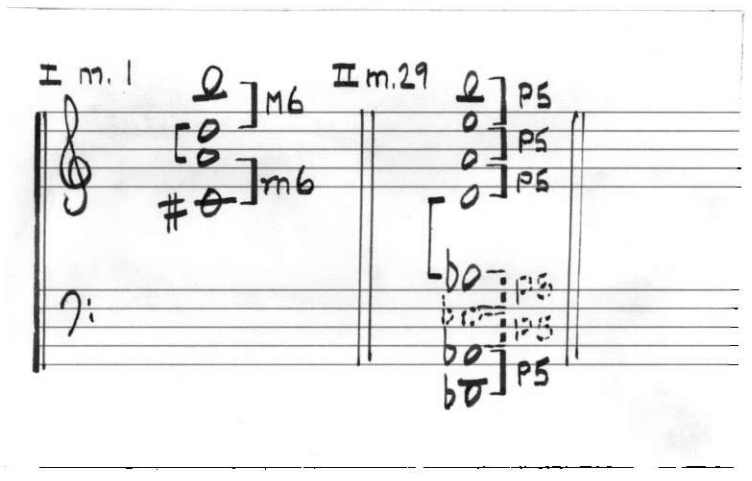

Fig. 24--Variations of harmonic principle

The harmonic "progressions" or horizontal movement of harmony was fundamentally governed by a bass-line movement of the stronger intervals (the perfect fifth, perfect fourth, major third, and minor third). This horizontal movement was affected by the choice of pitches in the succeeding harmony, which generally used all new notes in a freely chromatic fashion.

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UNIT ONE

Fl. (Picc.)
Ob.
Cl. in Bb
B. Cl.
Bn.
C. Bn.
Hn. in F
Tpt. in Bb
Tbn.
Tuba
Timp.
Perc.
Pn./Cel.
Harp
2 soli
Vn. I
gli altri
Vn. II
Vla.
Vcl.
D.B.

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10

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba

Picc.
mf
senza sord.
fzp
senza sord.
fzp
fzp
mf
mf
mf
mf
mf

6 7 8 9 10 11

Vn. I II
Vla.
Vcl.
D.B.

tutti
p ARCO
p
2 soli
con sord.
GLISS
p
a1
con sord.
GLISS
p
senza sord.
tutti
mf
mf
senza sord
tutti
mf
mf
p
mf

15

a1

3

Fl. I II

Picc.

Ob. I II

Cl. I II

B. Cl.

Bn. I II

C. Bn.

12 13 14 15 16 17

celesta

cresc.

Harp

DOCBEFAGA

cresc.

Vn. I II

Vla.

Vcl.

D.B.

DIV.

SLOW GLISS.

UNIS.

PIZZ.

ARCO

20

Fl. I, II
Picc.
Ob. I, II
Cl. I, II
B. Cl.
Bn. I, II
C. Bn.
Hn. III, IV
Tpt. I, II, III
Tbn. I, II
Tuba III
Timp.
Perc. I, II, III
Vn. I
Vn. II
Vla.
Vcl.
D.B.

a2
Picc.
a2
tr
LG. SUSP. CYM.
S.D.
B.D.
sec.
CRESCENDO
Div.
unis.
Div.
unis.
18
19
21
22
23

25

♩=c.134

Fl. I II III

Ob. I II

Cl. I II

B. Cl.

Bn. I II

C. Bn.

♩=c.134

Timp.

pp

c → Bb

Vn. I

Vn. II

Vla. (div. a5)

Vlc (div. a5)

D.B.

con sord.

SLOW GLISS.

cresc.

pp

mp

Pizz.

CRESC.

♩=c.134

30

35

Fl. I II

Ob. I

Cl. I

Bn. I II

C. Bn.

Hns. III IV

Tpt. I II

Tbn. I II

Tuba

30 31 32 33 34 35 36

Timp.

PERC.

SUSP. CYM.

S.D. Sticks

HARP

PIANO

2 Solo

Vn. I

(a tri ch)

Vn. II

Vla.

Vcl.

D.B.

CRESCENDO

C RESCENDO

40

Fl. I II

Ob. I II

Cl. I II

B. Cl.

Bn. I II

c. Bn.

Hn. I II

Tpt. I II

Tbn.

Tuba

Timp.

Vn. I II

Vla.

Vc.

D.B.

37 38 39 40 41 42

(DIV.) cresc. SENZA SORD. PIZZ. 2 desks

SENZA SORD.

ARCO tutti

45

F. Hn. I II
Picc.
Fl.
Ob.
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Bon.
Tuba
Timp.
Trmp.
Vn. I II
Vla.
Vc.
D. B.

43 44 45 46 47 48 49

unis.
div.
tutti
2 Desks
Stop

50

55

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba
Timp.
Vn. I II
Va.
Vcl.
D.B.

a2
(f)
(f) crescendo
ff
M
mf
H
f
fff
(DIV.)
decrescendo

50 51 52 53 54 55 56

60

Fl.
Picc.
Ob.
Cl.
B. Cl.
Bn.
C. Bn.
Hn.
Tpt. I
Tbn.
Tuba
Timp.
Perc. II
VIBES
SUSP. CYM.
B. D.
Pn./Cel.
Harp
près de la table
Vn. I
Vn. II
Vla.
Vcl.
D.B.
PIZZ.
DIV.
ARCO
mf
f
ff
p
57
58
59
60
61
62
63

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. III IV
Tpt. I II III
Tbn. I II III
Tuba
Timp.
Perc. II
Piano
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

64 65 66 67 68 69

Picc.
TENOR DR.
PIANO
Db Cb Bb Eb F# Gb Ab
Fb G#
stop
Pizz.
Div.
ARCO
sul pont
unis.

70

75

Fl. I II

Picc.

Ob. I II

Cl. I II

B. Cl.

Bn. I II

C. Bn.

Hn. I II III IV

Tpt. I II III

Tbn. I II

Tuba

70 71 72 73 74 75 76

Timp.

Perc. I II

Piano

Harp

Vn. I

Vn. II

Vla

Vcl.

D.B.

a2

PICC.

CELESTA

Eb

Db

DIV.

PIZZ.

unis.

mod. ord. ARCO

p

pp

mp

mf

f

80

Fl. I II
(Picc.)
Picc.
unis.
Ob. I II
crescendo - - - - - ff
Cl. I II
B.Cl.
Bn. I II
C. Bn.
crescendo - - - - - ff
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba
77 78 79 80 81 82 83 84
Timp.
mf
D → Db
A → Bb
Eb → D
Piano
8va
Vn. I II
Vla.
Vcl.
D.B.
DIV.
unis.
ff
f

85

90

14

Fl. I, II

Ob. I, II

a3

a2

f

85 | 86 | 87 | 88 | 89 | 90

Vn. I

Vn. II

Vla.

Vcl.

D.B.

unis.

95

Fl. I II
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba
Timp.
Perc. I II
Piano
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

a2
To Picc.
Picc.
TENOR DD
WOOD
S.D
B.D
SUSP. CYM
8va
DIV.

91 92 93 94 95 96 97 98

100

105

F. I II
Picc.
Ob. I II
C. I II
B.Cl.
Bn. I II
C. Bn.
Tpt. I II III
Tbn. I II
Tuba I II
Timp.
Perc. II III
Celesta
Harp
Vn. I DIV.
Vn. I
Vla.
Vcl.
D.B.

cresc.

RITARD

99 100 101 102 103 104 105 106 107

II S.D
I B.D

VIBES III
no vib.

CELESTA

DC#BbEF#G#A

D#C4B4

DIV.

110

LENTO ♩=c.63-66

115

Fl. I II III

poco a poco - - -

Ob. I II

poco a poco - - - - -

I.

Cl. I II

p RIT 3 PP

II

PP

B.Cl.

Bn. I II

poco a poco - - - - -

C. Bn.

PP

FLUTE PP

PP

PP LENTO ♩=c.63-66

I. III.

PP P PP

Hn. I II III IV

poco a poco - - -

Tpt. I II III

poco a poco - - - -

PP

PP

Tbn. I II III

Tuba

poco a poco - - - -

108 109 110 111 112 113 114 115 116

Perc.

poco a poco - - -

ORCH. BELLS III

p

p

Cel.

LENTO ♩=c.63-66

poco a poco - - - -

Harp

8va

Db C# B E F# G A#

D# C♮

P

Db B# E# F♮ G♮ A♭

poco a PPP poco - - - -

Vn. I

Vn. II

Vla.

Vc.

D.B.

unis.

LENTO ♩=c.63-66

PP

PP

PP

PP

PP DIV.

PP

(Sul A)

poco a poco - - -

Fl. I II

B. Cl.

Bn. I II

C. Bn.

Tpt. I II III

117 118 119 120 121 122 123

Vn. I I

Vla.

Vcl.

D.B.

125

Fl. I II

(Fl.)

a2

mf

decresc.

Cb. I II

a2

mf

decresc.

Cl. I II

B. Cl.

Bn. I II

C. Bn.

mf f

124 125 126 127 128 129

Vn. I II

mf

V

mf unis.

DIV.

DIV.

Vla.

Vc.

D.B.

mf f

mf

130

135

20

Fl.

Cb.

Bn.

130 131 132 133 134 135

Harp

Db C B# E# F G Ab

Vn. I

II

Vla.

Vcl.

D.B.

unis.

div.

decresc.

pp

ALLEGRO ♩=c.132

F. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. I II III IV
Tpt. I II
Tbn. I II
Tba.
Timp.
Perc. I II III
Harp
Vn. I
Vn. II
Vla. I II III IV
Vc.
D.B.

a2 pp 6
p pp ppp
I. pp ppp
3
bouché ppp
bouché ppp
stop
DC♯BEbFbGbA
con sord. p
con Sord. p
Senza sord. UNIS. pp
Senza sord. UNIS. pp
DIV. ppp
DIV. pp ppp
TENOR DR
C.YM.
B.D.
CHOKE
unis.
DIV.

136 137 138 139 140 141 142

145

150

Ob. I II

Cl. I II

B. Cl.

Bn. I II

Hn. I II III IV

Tpt. I II III

Tbn. I II

Tuba

Timp.

Perc. I II

Celesta

Harp

Vn. I II

Vla.

Vcl.

D.B.

143 144 145 146 147 148 149 150

mf p mf p mf p

pp

TUBA

S.D.

B.D.

CELESTA

DC#DEbFbGbA

DIV. UNIS. 1 DESK ONLY

tutti

PIZZ.

ARCO

Fl. I II

Ob. I II

Cl. I II

B.Cl.

Bn. I II

C.Bn.

Hn. I II III IV

Tpt. I II III

Tbn. I II III

Tuba

151 152 153 154 155 156 157

Perc. I II III

Piano

Harp

Vn. I DIV.

Vn. II

Vla.

Vcl.

D.B.

SLOW GLISS

PP cresc. f

FLUTE mf

MENO MOSSO ♩=c.116-120

cresc.

BOUCHÉ-CUIVRE

CON SORD.

SENZA SORD.

SUSP. CYM.

WOOD END

SEC.

I B.D.

8va

fff

près de la table

E F#

PIZZ.

DIV.

160

Cl. I II
B.Cl.
Bn. I II
C.Bn.
Tpt. I II III
Tbn. I II
Tuba
Vn. I II
Vla.
Vcl.
D.B.

(a1)
mf crescendo
ff
pp p
mp
pp
PPb
(DIV.)
UNIS.
ARCO

158 159 160 161

f decresc. (mf) - - - p cresc. - - - - - - - ff

165

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Tpt. I II
Tbn. I II
Tuba
Perc. II
Celesta
Harp
Vn. I II
Vla.
Vcl.
D.B.

a2
Picc.
I.
mf p
S.D.
CELESTA
mf decresc.
D C# B♭ E♭ F G♭ A
mf decresc.
3 E F# G A#
CON SORD.
DIV.
ARCO
1 DESK ONLY
CON. SORD.
DIV. ARCO

162 163 164 165

Fl. I, II

Ob. I, II

Timp.

Vn. I, II

Vla.

Vcl.

D.B.

166 167 168 169 170

I. p

p mf p

mf p mf pp

M

p mf

tutti

tutti DIV.

unis.

senza sord.

UNIS.

senza sord.

senza sord.

(PIZZ.)

ARCO

175

27

F. I II

Ob. I II

Cl. I II

B.Cl.

Bn. I II

C.Bn.

Timp.

Piano

Harp

Vn. I II

Vla.

Vcl.

D.B.

171 172 173 174 175

a2 (FL.) mp pp

a2 PP P sff2

a2 PP P sff2

PP P sff2 ff

mp pp

pp

8va

D#C#BE F#GA# P

Bb Eb

CRESCENDO ff

DIV.

UNIS.

PIZZ.

sff2

CRESCENDO ff

Fl. I II

Ob. I II

Cl. I II

B. Cl. I

Bn. I II

C. Bn.

Hn. I II III IV

Tpt. I II III

Ton. I II

Tba

Perc.

TRI

VIBES

MOTOR ON

Celesta

CELESTA

Harp

Vn. I II

Vla.

Vcl.

D.B.

2 desks only

sul pont.

DIV.

ARCO

176 177 178 179 180 181

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.

pp cresc. mf

PICC.

182 183 184 185

Timp.
Susp. Cym.
Perc.
Tri.
B.D.

CRESC. (p) (mf)

Harp

CRESCENDO DbCBbE#FGbA (f)

Vn. I
Vn. II
Vla.
Vcl.
D.B.

div. tutti

GLISS.

CRESCENDO (f)

♩ = c. 126

Fl. I II

Picc.

Ob. I II

Cl. I II

B. Cl.

Bn. I II

C. Bn.

Hn. I III II IV

Tpt. I III II

Tbn. I II

♩ = c. 126

Timp.

SUSP. CYM. II

Perc. TRI. III

T.D. II

PIANO

Harp

♩ = c. 126

Vn. I

Vn. II

Vla.

Vcl.

D.B.

191 192 193 194 195

Vn. I II

Vla.

Vcl.

D.B.

decresc.

decresc.

Fl. II I
Ob. II I
Cl. II I
B.Cl.
Bn. II I
C.Bn.
Hn. IV III II I
Tpt. III II I
Tbn. II I
Tuba
196 197 198 199 200 201 202
Timp.
Perc. II I III
Piano
Harp
Vn. I II
Vla.
Vcl.
D.B.

To Picc.

FLUTE

PICC.

II S.D.
I B.D.

VIBES

MOTOR ON VIB.

PIANO

DbC#BbEbF#GA#

DIV.

UNIS.

205

F. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
Hn. I II III IV
Tpt. I II III
Tbn.
Tuba

203 204 205 206 207 208

Vn. I
Vn. II
Va.
Vc.
D.B.

DIV. UNIS. unis.

209 210 211 212 213 214

Vn. I

Vn. II

Vla.

Vcl.

D.B.

CRESCENDO - - -

CRESCENDO - - - -

215

Fl. I II
Picc.
Ob. I II
Cl. I II
Bn. I II

Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba

215 216 217 218 219

Vn. I II
Vla.
Vcl.
D.B.

ff

220

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. I II III IV
Tpt. I II
Tbn. I II III
Tuba

trem.

tr Ab Fb

a2 tr (P)

fff

tr D

tr (E)

tr (B) (A)

ff

fff

220 221 222 223 224 225

Timp.
Perc. I II III

S.D.
T.D.
B.D.
GLOCK
SEC.
CHIMES

Piano

PIANO

8va

Harp

DbC#BbEF G#Ab

STOP
STOP
près de la table
STOP

Vn. I II
Vla
Vcl.
D.B.

DIV.

tr (A) (D)
tr (C) (Bb)
tr (Eb) (B)

fff

UNIT TWO

5

Fl. I, II

Picc.

Ob. I, II

Cl. I

Tpt. I, II

Tbn. I, II

Perc.

Harp

Vn. I

Vn. II

Vla.

Vc.

D.B.

♩=c.60

pp

Picc.

con sord

I. con sord

S) SP. CYM.

mp

8VA

F# Db

DIV.

SLOW GLISS

p > pp

10

Fl. I II
Picc.
Ob. I II
Cl. I II
Bn. I II
C.Bn.
Hn. I II III IV
senza sord
Tbn. I II
Tuba
Perc. II
Piano
Harp
Vn. I
Vn. II
Vla.
Vc.
D.B.

PICC.
a2
STRIKE S.D. STICKS TOGETHER
8va
DIV.
unis.
la metà

8 9 10 11 12

15

Fl.

Ob.

Cl.

FLUTE

Tbn.

Tuba

Timp.

Perc.

VIBES

MOTOR OFF

ORCH. BELLS

Piano

Piano

Vn. I

Vn. II

Vla.

Vc.

D.B.

cresc. mf decresc. p

unis.

tutti

DIV.

CRESC. p mf p

20

40

19 20 21

Vn. I

Vn. II

Vla.

Vc.

D.B.

(DIV.) pp

solo mp la metà pp

cresc.

mf mp p

Unis.

ad libitum

solo mp cresc.

la metà pp

Fl.

Cl.

(Fl.)

pp

pp

MOLTO RIT.

I.

p

pp

22

23

24

MOLTO RIT.

Harp

p

pp

MOLTO RIT.

Vn. I

Vn. II

Vla.

Vcl.

D.B.

solo

mp

(Div.)

(Div.)

(2 soli)

gli altri div. con sord

(tutti) Div. a 3

con sord

pp

25 ♩=60-63 30

Fl. I II III
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.

♩=60-63

25 26 27 28 29 30

♩=60-63

♩=60-63

Vn. I
Vn. II
Vla.
Vc.
D.B.

senza sord
tutti unis.
tutti
tutti unis. senza sord
cresc.

Hn.

Tpt.

Tbn.

Tuba

con sord

via sord

fpp

31 32 33 34 35

Perc.

ORCH. BELLS

VIBES
(2 PLAYERS)

(-1)

CELESTA

Harp

Vn. I

Vn. II

Vla.

Vcl.

D.B.

Div.

f

Fl.

Ob.

Cl.

Bn.

a3 mf f mf p

a2 mf f mf p

a2 mf f mf p

a2 mf f mf p

36 37 38 39 40

Perc.

BLOCK mp

VIBES mpf

Harp

Vn. I

Vn. II

V'a.

Vc.

D.B.

mf

Con sord unis. p mf

DIV.

DIV. decresc.

Con sord unis. p

f decresc.

con sord p

con sord p

con sord p

p mf

45

Ob. I

p

41 42 43 44 45 46

Vn. I

Vn. II

Vla.

Vc.

D.B.

unis.

DIV.

Fl.

Ob.

Cl.

Bn.

(FLUTE)

I II

I

I II

47 48 49

Vn. I

Vn. II

Vla.

Vc.

D.B.

(DIV.)

unis.

senza sord

(DIV.) PIZZ

continue slow gliss as long as string rebounds

cont. slow gliss

50

Fl. I II

Ob. I II

Cl. I II

Bn. I II

C. Bn.

Hn. I II III IV

Tpt. I II III

Tbn. I II

Tuba

Timp.

Perc.

Vn. I

Vn. II

Vla.

Vc.

D.B.

50 51 52 53 54

bouché ppp

bouché ppp

ouvert

ouvert

senza sord

senza sord

senza sord

senza sord

SUSP. CYM. S

B.D.

CHIMES

STOP

unis. Senza sord

unis. Senza sord

Senza sord

ARCO

ARCO

DIV.

55

Fl. I II III

Ob. I II

Cl. I II

B.Cl.

Bn. I II

C. Bn.

Hn. I II III IV

Tpt. I II III

Tbn. I II

Tuba

55 56 57

Perc. [SUSP. CYM] (METAL)

(PIANO)

Piano

Harp

Vn. I

Vn. II

Vla. DIV.

Vcl. DIV.

D. B. (DIV.)

UNIT THREE

5

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. III IV
Tpt. I II
III
Tbn. I II
Tuba
Timp.
Perc.
Pn/Cel.
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

PIANO
CYM.
T.D. (WOOD)
B.D.
STOP
D C# B E F# G# A#

10

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. III IV
Tpt. I II
Tb III
Tuba
Timp
Perc.
Piano
Harp
Vn. I II
Vla.
Vcl.
D.B.

decresc.
VIBES
MOTOR OFF
8VA
D#GA
G→F#
soto
tutti

15

Fl.

Ob.

Vn. II

Vla.

Vcl.

12 13 14 15

Cl. in A

a2

p

cresc. poco a poco

16 17 18 19

Vn. I

Vn. II

Vla.

Vcl.

D.B.

p

Div. Pizz.

Div. Pizz.

Pizz

cresc. poco a poco

20

Fl. I II

Ob. I II

Cl. I II

Bn. I II

a1

mf p

a1

mp p

f

ff

mf p

20 21 22 23

Vn. I

Vn. II

(DIV.)

Vla.

(DIV.)

Vcl.

D.B.

f ff

f ff

25

Fl. I II

Ob. I II

Bn. I II

cresc. - - - - - f

cresc. - - - - - mf

cresc. - - - - -

mf

24 25 26 27

Perc.

VIBES

MOTOR OFF

pp

MARIMBA

ORCH. BELL

pp

p

Pn/Cel.

PIANO

pp

8va

8va

p

Harp

D♯C♯BEF♯G♭A♭

pp

C♭

D♭

p

Vn. I

I DESK

con sord

express.

pp

30

Fl.

Ob.

Cl.

Bn.

28 29 30 31 32

Marimba
Perc.

(Piano)

Pn./Cel.

Harp

1 DESK
Vn. I
gli altri

Vn. II

Vla.

Vcl.

D.B.

35

Fl. I II
Ob. I II
Cl. I II
B. Cl.
Bn. I II
Hn. III IV
Tpt. I II III
Tbn. I II
Tuba
Perc.
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

mf p I. p molto cresc. e accel. S.D. cresc. (mf) C Bb Fb G Ab tutti Pizz. (Pizz.) molto cresc. e. accel.

33 34 35 36 37

40

♩ = c. 120

Fl. I II — a1 — mf — p

Ob. I II — (a2) — mf — p

Cl. I II — mf — p

Bn. I II — mf — p

♩ = c. 120

Hn. I II III IV — ff

Tpt. I II — ff

Tpt. III — ff

Tbn. I II — ff

Tbn. III

Tuba — ff

38 — 39 — 40 — 41

Timp. — ♩ = c. 120 — mf — B.D. — f — fp — S.D. — mf — B.D. — mf — RIM — STICKS — f

Perc. — S.D. — ff — BONGOS — f

♩ = c. 120

Vn. I — 4 DESKS — DIV. — ARCO sul pont — mf — tutti div. — ff

Vn. II — 2 DESKS — ARCO sul pont — mf — tutti — ff

Vla. — 2 DESKS — ARCO sul pont — mf — tutti — ff

Vc. — 2 DESKS — mf — ARCO — ff

D.B. — ff

45

Fl. I II

Picc

Ob. I II

Cl. I II

Bn. I II

Hn. I II III IV

Tpt. I II III

Tbn. I II

Tuba

Timp.

Perc.

Pn./Cel.

Harp

Vn. I

Vn. II

Vla.

Vcl.

D.B.

(Picc.)

cuivré

cuivré

bouché

bouché

B.D.

SUSP. CYM.

wood

MARIMBA

VIBES

MOTOR OFF

BONGO

On edge so it rings

SUSP. CYM.

B.D.

PIANO

D C B♭ E♭ F♭ G A♭

B♮ E♮ F♯ A♮

unis.

sul pont

DIV.

Pizz.

modo ord.

ARCO

DIV.

42 43 44 45 46

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. III IV
Tpt. I II
Tbn.
Tuba
Timp.
Perc.
Ph./Cel.
Harp
Vn. I
Vn. II
Vla.
Vc.
D.B.

a2
mf
ff
fff
ouvert
47
48
49
SUSP. CYM.
sec.
ORCH. BELLS
STOP
VIBES
motor off
PIANO
DCBEF#GA
(DIV.)
unis.
DIV.
ARCO
mode ord.

50

55

Fl. I II

Ob. I II

Cl. I II

Bn. I II

MENO MOSSO

3/4

p mp

p

I.

p

3

MENO MOSSO

50 51 52 MENO MOSSO 53 54 55

Perc.

SUSP. CYM. S

ff decresc. (p) (mf) ppp STOP

VIBES (measured trem.)

sffz decresc. (mf) ppp STOP

MARIMBA (measured trem.)

sffz decresc. (mf) ppp

MENO MOSSO

Piano

sffz decresc. (mf) ppp

(measured trem.)

Harp

sffz decresc. (mf) ppp STOP

G#

Meno Mosso

Vn. I

Vn. II

Vla.

Vcl.

D.B.

1 DESK con sord

unis.

pp p

la metà

Senza sord

tutti col legno

div.

tutti mf

mf

Fl.

Flute

mf decresc. pp

Ob.

mp

Cl.

mf

Bn.

f mf decresc. pp

C. Bn.

mf decresc. pp

Tbn.

con sord

Bbp pp

con sord

ff

56 57 58 59 60

Harp

G# ff

Vn. I

Div. p

Vn. II

Vla.

Vcl.

D.B.

8va

ARCO

modo ord.

pp

Pizz.

1 Desk

p PP

65 (F) (Eb)

Fl. I II

Ob. I II

Cl. I II

To PICC.

ppp

PICC.

pp

mf > p

pp

3 4

Hn. I II

con sord

pp

con sord

Tpt. I II

con sord

mf

con sord

mf

Tbn. I II

con sord b

mf

Tuba

con sord b

mf

61 62 63 64 65

Perc.

CHIMES STRIKE WITH KNUCKLES

p L R

STOP

(PIANO)

mf

8va

Pn./Cel

Harp

près de la table

DCABE♭F#GA

pp

Eb

STOP

E♭G#

(8)

Vn. I

(IV.)

Vn. II

Vla.

Vcl.

DB.

3 4

con sord

pp

DIV. con sord

slow even gliss

pp

DIV. con sord

slow even gliss.

pp

DIV. con sord

slow even gliss

SLOW GLISS

SLOW GLISS

SLOW GLISS

pp

70

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.

(Picc.)
pp
ppp
mp
p
pp

Perc.

MARIMBA
(2 PLAYERS)

66 67 68 69 70 71

s trem
pp cresc. f decresc. (p)

Harp

8va
p

mf ff

Vn. I
Vn. II
Vla.
Vcl.
D.B.

[Senza sord] Pizz
(Div.)
senza sord
mf
mf ff

75 ANDANTE ♩= c. 88

Fl. I II

Ob. I II

Cl. I II

B. Cl.

Bn. I II

C. Bn.

pp

pp pp

pp

72 73 74 75

ORCH. BELLS

TRI.

Perc. MARIMBA

(pp) ppp (pp)

CELESTA

Pn/Cel.

Harp

8va

ANDANTE ♩= c. 88

Vn. I

Vn. II

Vla.

Vc.

D.B.

con sord ARCO unis.

ARCO con sord

con sord ARCO DIV.

con sord ARCO

Fl.

76 77 78 79 80

Vn. I

Vn. II

Vla.

Vcl.

D.B.

unis. con sord

ARCO

DIV.

senza sord

unis.

DIV.

85

Fl.

Cb.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Tuba

Vn. I

Vn. II

Vla.

Vcl.

D.B.

I

II

III

FLUTE

MOLTO ACCEL

senza sord

(DIV.)

DIV.

81 82 83 84 85

(♩=c.126) ♩=104

Fl. I II III

Ob. I II

Cl. I II

B.Cl.

Bn. I II

C.Bn.

Hn. I II III IV

Vn. I

Vn. II

Vla.

Vcl.

D.B.

pp

cresc. e poco accel.

(♩=c.126) ♩=104

86 87 88

(Div.)

Div.

ff

90

ADAGIO ♩ = c. 60

ALLEGRO ♩ = 138-144

Fl. I II

Ob. I II

Cl. I II

B.Cl.

Bn. I II

C. Bn.

Vn. I

Vn. II

Vla.

Vcl.

D.B.

(f)

mf

ff

fff

sfz

div.

8va

p

pp

marcato

89

90

91

95

Fl. I II

Ob. I II

Cl. I II

Bn. I II

a2

(Fl.)

93 94 95 96 97

Vn. I

Vn. II

Vla

Vcl.

D.B.

Unis.

marcato

cresc.

cresc.

100

Hn. I II

Tpt. I II

Tbn. I II

98 99 100 101 102 103

Timp.

Perc. T.D.

Vn. I

Vn. II

Vla.

Vcl.

D.B.

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II III
Tuba
Perc.
Vn. I
Vn. II
Vla.
Vc.
D.B.

a2 Div. mp p p mf ff fp sfz

S.D. T.D. GONG B.D.

104 105 106 107 108

110

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba
Timp.
Perc.
Pn./Cel.
Vn. I
Vn. II
Vla.
Vc.
D.B.

109 110 111 112 113

SUSP. CYM. WOOD B.D. T.D. SUSP. CYM.

(PIANO)

8va

unis.

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II III
Tuba
114 115 116
Timp.
BD. sec.
Perc.
ORCH. BELLS
SUSP. CYM. (WOOD – ON DOME)
8va
STOP
Piano
Harp
DbCB# Eb FGb Ab
Vn. I (DIV.)
Vn. II
Vla.
Vcl.
D.B.

120

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba
Piano
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

a2
p
STOP
Bb F# G Ab
sul pont
mp
la metà
Div.
mp

117 118 119 120

Fl. I II

Picc.

Ob. I II

Cl. I II

B. Cl.

Bn. I II

C. Bn.

Hn. III IV

Tpt. I II

Tbn. III

Tuba

(Picc.)

121 122 123 124 125

Timp.

Perc.

VIBES (2 or 3 Players)

TRI.

Piano

8va

Harp

Db C B Eb F# G A

Vn. I

Vn. II

Vla.

Vcl.

D.B.

unis. modo ord.

tutti modo ord.

div.

pizz.

130

Fl. I II
Picc.
Cl. I II
B.Cl.
Bn. I II
C.Bn.
Hn. III IV
Tpt. III
Tb. II
Tuba
Timp.
Perc.
Piano
Harp
Vn. I
Vn. II
Vla.
Vc.
D.B.

VIBES (1 PLAYERS)
CHIMES
a2
S.D. STICKS TOGETHER
STICKS TOGETHER
SUSP. CYM. WOOD
STOP
Sec
unis.
DIV.
ARCO
sul G
sul C

135 140

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
Tuba

34 135 136 137 138 139 140

Timp.
Perc.
Pn./Cel.
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

B.D.
SUSP. CYM.
sec
S.D.
STICKS TOGETHER
RIM
TRI.
STOP
Bb G4
(DIV.)
unis.
DIV.

145

Fl. I II
Picc.
Ob. I II
Cl. I II
B. Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II III
Tuba
Timp.
Perc.
Piano
Harp
Vn. I
Vn. II
Vla.
Vc.
D.B.

B.D.
S.D.
Susp. Cym.
RIM
STOP
(div.)

141 142 143 144 145

Cl. I II
B Cl.
Bn. I II
C. Bn.
Hn. III IV
Tpt. I II
Tbn. III
Tuba
Timp.
Perc.
Piano
Harp
Vn. I
Vn. II
Vla.
Vc.
D.B.

a2
S.D
CHIMES
SUSP. CYM
(WOOD)
sec
8va
STOP
(DIV.)
unis.
146
147
148
149

150

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C. Bn.
Hn. III III
Tpt. I II III
Tbn. I II
Tuba III
Timp.
Perc.
Piano
Harp
Vn. I
Vn. II
Vla.
Vc.
D.B.

a2
gliss.
(CHIMES)
(SUSP. CYM.)
Eb → F
STOP
sec
SUSP. CYM.
(WOOD-ON DOME)
(Div.)
Unis.
Div.
Ab
sffz
ff
f

150 151 152 153 154

155 160

Fl. I II
Picc.
Ob. I II
Cl. I II
B.Cl.
Bn. I II
C. Bn.
Hn. I II III IV
Tpt. I II III
Tbn. I II III
Tuba
Timp.
Susp. Cym.
Chimes
Susp. Cym.
Piano
Harp
Vn. I
Vn. II
Vla.
Vcl.
D.B.

155 156 157 158 159 160 161

sffz sffz>f (no dynamic change)
(fff)>f (no dynamic change)
sec STOP (S) (wood-on dowel) IRL
8va
(DIV.)