

THE DARKLING HEAVE

Alastair Stout

Instrumentation (score in C)

Bass Oboe (Maraca)

Clarinet in B flat (Bass Clarinet & Maraca)

Bassoon (Maraca)

Horn in F (Maraca)

Percussion (1 player)

*5 Cymbals: high (1) – low (5) using 3 metal and 2 felt sticks, Hi-hat: using brushes, Tam-tam: using normal and metal beaters, 3 Gongs: high – medium – low, Roto-tom, Bass drum, Cuica, Talking drum and

*5 Maracas

*Cymbals 1, 3 and 5 played by string players and the 2nd, 3rd, 4th and 5th maracas played by the horn and woodwind players.

Piano (Celesta)

Viola (Cymbal 1)

Violoncello (Cymbal 3)

Double Bass (Cymbal 5)

Note:

The score is in C. However the double bass is notated an octave higher than sounding and the celesta is notated an octave lower than sounding. The piano strings B4 and F4 should be marked to be plucked in bars 400 and 431. If necessary, the woodwind maracas may be replaced by other kinds of shakers.

Duration: c.14 minutes

Commissioned and first performed by the Continuum Ensemble, conducted by Philip Headlam, in the Warehouse, London, on the 7th November, 2001.

The fish are in their fortresses, they sit in sea castles gathering their strength to assault us and our boats suddenly, they buckle on glittering armour, they will come against us with power and swiftness in the upwellings of dawn, they will blunt our hooks, their legion will pour in over thwarts and hull till the boat Bonny Lass is overset and sunk, they will scatter the fishermen here and there upon the salt barrenness, they will exult in a mighty silent chorus over the drowned hands and faces, then all will flock in (bidden) to the banquet, birds of the blue and of the gray and golden winds, and lobsters out of their broken tents of weed in the rock fissures, deep, and creatures too small to see will sip at the light in the eyes of the boy Lowrie till there be but two bone hollows.

George Mackay Brown
(from Northern Lights published by John Murray)

'... looking at the darkling heave of sea westward'

GMB

THE DARKLING HEAVE

ALASTAIR STOUT

Volatile (♩ = c.120)

(♩ = ♪)

(2.3)

Bass Oboe

Clarinet in B♭

Bassoon

Horn in F

Cymbals

Cymbal 2 (felt beater)

Cymbal 4 (metal beater)

Piano

Viola

Violoncello

Double bass

Ped.

mf

fff

ff

f

mf

l.v. sempre

l.v. sempre

l.v. sempre

3/16 5/8 3/16 5/8 3/16 5/8



6 (2.3) (2.3)

Cym. *mf*

Pno

Vla *mf* l.v. sempre *f* Red.

Db. *mp* *mf*



10 (3.2) (3.2) (2.3) (2.3)

Cym. *mf* *f* *mf* *ff*

Pno *f* Red.

A

15 (3.2) (3.2)

Cym. $\frac{5}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{9}{16}$

Pno *ff* *f* *ffz* *ffz* *f* *ff* *f*

Vla *ff* *f*

Vc. *f* *mp* *f*

Db. *mp* *p*

Red.



20

Cym. *f* *mf* *sec. sec.*

Pno *ff* *f*

Db. *mf*

Red.

(3.2) (3.2) (3.2) *tr* damp

Cym. *mf* *mf* *f*

Pno *ff* *fff* *mf* *ff* *f*

Vla *ff*

Vc. *f* sec.

24



(3.2) (3.2)

Cym. *mf*

Pno *ff* *f* *ffz* *f* *ffz*

Vla *ff* *f* *f*

Vc. *mf* *f*

29

33 (3.2) **B**

Cym. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$
mf f

Pno. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$
f mf f ff f
 Ped. Ped. Ped.

Vla. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$
mf f ff

Vc. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$
mf f

Db. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$
mf



37 (3.2) (2.3) (2.3)

Cym. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$
mf mf

Pno. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$
ff f ff
 Ped.

Vla. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$
f

Vc. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$
mf

Db. $\frac{5}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$
mf

41 **C** (2.2.3) (♩ = ♩) sec. l.v. sec. l.v.

Cym. *f* *ff* *f* *ff* *f*

Pno. *sub. p* *Red.*

Vla. *f* *ff* *f*

Vc. *f*

Db. *f*



44 **D** (2.3) sec. sec.

Cym. *ff* *fff* *mp* *mf*

Pno. *ff* *f* *Red.*

Vla. *ff* *fff*

Vc. *ff* *mp*

Db. *ff* *fff*

(3.2) (3.2)

49

Cym. *tr* *damp* (3.2) *mf*

p *mf*

Pno *ff* *f* *ff*

Vla *f*

Vc. *f*

Db. *mf* *f*

Red.



E

(3.2)

54 *8va*

Pno *fff* *f*

Vla *f* *ff* *mf*

Vc. *f* *mp*

Db. *mp*

Red.

58 (3.2) (2.3) (3.2)

Cym. *mf* *f*

Pno *ff* *f* *ff* *8va*

Vc. *mf*

Db. *mp*

Red.



63 (2.3) (2.3) (3.2)

Cuica *p* *tr*

Cym. *to Cuica*

Pno *mf* *f* *ff* *fff* *8va*

Vla. *f* *to Viola*

Vc. *mf*

Db. *mf*

Red.

68 (3.2)

B. Ob. *p* *ff*

Cl. *p* *ff*

Bsn *p* *ff*

Cuica (tr) *ff*

Pno *f* *ff*

Vla *p* *mp*

Measures 68-70. Time signatures: 5/8, 3/4, 6/16, 5/8. Includes a trill in the Cuica and a triplet in the B. Ob. and Cl. parts.

71 (2.3)

B. Ob. *p*

Cl. *p*

Bsn *p*

Cuica (tr) *p* *ff*

Pno *ff*

Vla *p* *gliss.* *fff* *pp* VI

Vc. *mf* *mp*

Measures 71-73. Time signatures: 5/8, 6/16, 4/8, 9/16. Includes a trill in the Cuica and a glissando in the Vla part.

74

B. Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Cuica

Pno *pp* *ff* *8va* *Red.* *5* *Red.*

Vla. *mp* *p* *VII*

Vc. *mf*

Db. *mp*

Detailed description of the musical score: The score is for measures 74-77. It features a woodwind section with B. Oboe, Clarinet, and Bassoon, each playing a melodic line starting in 9/16 time and transitioning to 4/8, 3/16, and 3/8. The woodwinds are marked with dynamics *f* and *ff*. The percussion section includes a Cuica, which is silent throughout. The piano part consists of two staves; the right hand plays chords and a melodic line with dynamics *pp* and *ff*, and includes an *8va* section and a *Red.* (pedal) section. The left hand plays a bass line with a *5* (finger) and a *Red.* section. The string section includes Viola, Violin, and Double Bass. The Viola part has dynamics *mp* and *p*, and includes a *VII* (seventh) chord. The Violin part has a dynamic of *mf*. The Double Bass part has a dynamic of *mp*. The time signatures change from 9/16 to 4/8, 3/16, 3/8, and 4/8.

78 **F** (2.3)

B. Ob. *p* *ff*

Cl. *p* *ff*

Bsn. *mf < ff*

Cuica *p* *ff*

Pno. *ff* *mp* *mf* *f* *ff*

Vla. *ff* *p* *f* *to Cymbal*

Vc. *ff*

tr

3

3

3

3

8^{va}

Ped.

4/8 5/16 3/8 3/4

G

83 (2.3) (2.3)

B. Ob. *p* *ff*

Cl. *pp* *ff* *mp* *ff*

Bsn *p* *ff*

Cuica *p* *ff* *tr* to Maraca and Bass Drum

Pno *fff* *f* *mp* *Ped.*

Vla *ff*

Vc. *f* to Cello *mp*

Db. *mf* to Double bass *mp* Actual pitch of harmonic.

Detailed description: This page of a musical score covers measures 83, 84, and 85. The key signature is G major, and the time signature is 3/4. The score is divided into two systems. The first system includes woodwinds (Bass Oboe, Clarinet, Bassoon) and percussion (Cuica). The second system includes piano (Piano) and strings (Viola, Violoncello, Double Bass). Measure 83 is marked with a 'G' in a box and '(2.3)' above it. The woodwinds and piano have complex melodic lines with triplets and slurs. The percussion parts are rhythmic, with the Cuica featuring a trill. The piano part has a dynamic range from *fff* to *mp*. The strings have sparse entries, with the Double Bass part including a note marked 'Actual pitch of harmonic.' The score concludes with a repeat sign at the end of measure 85.

87

B. Ob. *p*

Cl. *p*

B. D. *p*

Maraca *p* *tr* *ff*

Pno *f* *ff* *p* *ff*

Vla *mf* *to Viola*

Vc. *f* *pp*

Db. *f* *to Cymbal*

93 (3.2)

B. Ob. *ff*

Cl. *ff*

Bsn. *p* — *ff*

B. D. *mp* *p*

Maraca *p* — *ff* *tr*

Pno *p* *mp* *f* *ff* *fff* *Red.*

Vc. *mp* — *p*

The score consists of seven staves. The top three staves (B. Ob., Cl., Bsn.) are in bass clef with a 6/8 time signature. The B. D. staff is in alto clef with a 6/8 time signature. The Maraca staff is in alto clef with a 6/8 time signature. The Pno staff has two staves in treble clef with a 6/8 time signature. The Vc. staff is in treble clef with a 6/8 time signature. The score is divided into four measures. Measure 93 starts with a 6/8 time signature. Measure 94 changes to 5/16. Measure 95 changes to 3/16. Measure 96 changes to 3/8 and then back to 3/16. Dynamics range from *mp* to *fff*. The Pno part includes a *Red.* (ritardando) marking in measures 95 and 96. The Maraca part includes a *tr* (trill) in measure 96.

H

97

B. Ob. *p* *ff*

Cl. *p* *ff* *ppp*

Bsn *p* *f* *ff*

Maraca *p* *tr*

Pno *f* *ff* *p* *f*

Vla *p* *ff* *to Cymbal*

Vc. *p* *ff*

Db. *mf*

Red.

105

B. Ob. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
ff \rightarrow *f* \leftarrow *ff* *ff*

Cl. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
fff *ff* \rightarrow *f* \leftarrow *ff* \rightarrow *f* *ff* *gliss.*

Bsn. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
ff \rightarrow *f* \leftarrow *ff* *ff*

Cym. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
ff *f* \rightarrow *ff* *fff* *sec.* *sec. sec.* *sec. l.v.* to Hi-hat

Pno. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
fffz *ff* *p* \rightarrow *ff* *ff* *Red.*

Vla. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
p \leftarrow *fff* *pp* \leftarrow *fff* *f* \leftarrow *ff*

Vc. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
p \leftarrow *fff* *pp* \leftarrow *fff* *f* \leftarrow *ff*

Db. $\frac{6}{16}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{8}$
ff *f* *mf* *mp* to Double bass

109 **I** (2.3)

B. Ob.

Cym. *fffz* Hi-hat (with brushes)

Pno *f ff*

Vla *p mp f P sul pont. f*

Vc. *ff mp f P sul pont. f ff*



(Hi-hat) *Strike and shut simultaneously with brushes

112 (2.3)

Cym. *p < mf mp p mp*

Pno *f ff f ff fff*

Vla *ff f ff p f p f fff*

Vc. *f ff p f p ff fff*

Db. *pp gliss.*

116 (Hi-hat) (2.3)

Cym. *p mp p*

Pno *f* *Ped.* *f*

Vla *p ff p f* *5*

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

Db. *pp* *gliss.*



119 (Hi-hat)

Cym. *p* *p mf*

Pno *ff* *f* *ff* *ff*

Vla *p f p f* *5* *tr.* *sul pont.* *nat.* *ff* *p* *f*

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

123 **J** (2.3)
(Hi-hat)

Cym. *mp* *f* *mp*

Pno. *f* *mf* *ff*
Ped. 3

Vla. *p* *f* *ff* *p* *mf* *p* *mf*

Vc. *p* *f* *ff* *p* *mf* *p* *mf*
Actual pitch of harmonic.

Db. *p*



127 (3.2) (2.3) (3.2)
(Hi-hat)

Cym. *p* *mp* *p*

Pno. *f* *ff* *p*
Ped.

Vla. *p* *mf* *p* *ff* *p*

Vc. *p* *mf* *p* *f* *p*

Db. *pp* *gliss.*

131

(3.2) (2.3)

B. Ob.

Cl.

Bsn

Cym. (Hi-hat) to Roto-tom

Pno

Vla

Vc.

Db.

ff *mp* *ff* *mp*

p stacc. *f* *p*

mp stacc. *f* *p*

ff *mp*

ff *p* *ff* *p*

gliss. *pizz.*

p *mp*

to Celesta

135

(2.3)

B. Ob.

Cl.

Bsn

Roto-tom

Vla

Vc.

Db.

p *ff* *p*

mp *ff* *p*

f *ff* *p*

p *mf* *p*

ff *pp* *f*

tr. *arco* *ff* *mp*

pp *f* *ff*

gliss. *gliss.*

139 (3.2)

B. Ob. *p* *mf* *p*

Cl. *mp* *mf* *p*

Bsn. *p* *mf* *p*

Roto-tom *p* *gliss.*

Vla. *p* *f* *pp*

Vc. *p* *f* *mp* *tr*

Db. *pp*

Detailed description of the musical score: The score is for measures 139-142. It features seven staves: B. Ob., Cl., Bsn., Roto-tom, Vla., Vc., and Db. The time signature changes from 3/4 to 4/8, then to 5/8, and finally back to 3/4. The B. Ob., Cl., and Bsn. parts play a triplet of eighth notes in the first two measures, followed by a quarter note in the third measure, and a triplet of eighth notes in the fourth measure. The Roto-tom part is silent in the first three measures and plays a glissando in the fourth measure. The Vla. part plays a series of chords in the first two measures, followed by a chord in the third measure, and a chord in the fourth measure. The Vc. part plays a series of chords in the first two measures, followed by a chord in the third measure, and a chord in the fourth measure. The Db. part is silent in the first three measures and plays a chord in the fourth measure.

143 (2.3)

The score consists of the following parts and their dynamics:

- B. Ob.:** *ff* (measures 143-144), *p* (measure 144), *mf* < *f* (measure 145), *mf* (measure 146).
- Cl.:** *ff* (measures 143-144), *p* (measure 144), *mf* < *f* (measure 145), *f* (measure 146).
- Bsn.:** *ff* (measures 143-144), *p* (measure 144), *mf* < *f* (measure 145), *mf* (measure 146).
- Hn.:** *mp* (measures 145-146).
- Roto-tom:** *f* (measures 143-144), *p* (measure 144), *gliss.* (measures 143-144), *to Gongs* (measure 144).
- Gongs:** *p* (measure 146).
- Cel.:** *mf* (measure 146).
- Vla.:** *ff* (measures 143-144), *pp* (measures 145-146), *mp* (measure 146).
- Vc.:** *ff* (measures 143-144), *mp* (measures 145-146).
- Db.:** *ff* (measures 143-144), *pp* (measures 145-146), *mp* (measure 146).

L

Slow motion (♩ = c.80 ←♩ = ♩→)

147 (2.3) (Variation 1)

B. Ob. *ff* < *fff* *mf*

Cl. *ff* < *fff* *mf* to Bass Clarinet

Bsn. *ff* < *fff* *mf*

Hn. *f* Solo *mp* 3

Gongs

Cel. 3 3 3 3

Vla. *f* *ff* *p*

Vc. *f* *ff* *mp* 3

Db. *ff* *mp*

150

(♩ = ♩)

Hn

Gongs

Vla

Vc.

Db.

mf *f* *p* *mp* *mf*

to Roto-tom

p *f* *pp* *p*

p *f* *pp* *mp* *mf*

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

gliss.



155

Hn

Vla

Vc.

Db.

p *mp* *pp* *pp*

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

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

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

160

Hn: *mf* (triplet), *mp* (triplet), *p*

Vla: *p*, *mf*, *tr*, *ff*, *mp*, *mf* (triplet)

Vc.: *mp*, *mf*, *pp*, *mf* (triplet)

Db.: *f*, *mf*, *gliss.*, *p*



163

M

B. Cl.: *p*, *mp*

Hn: *mp*, *mf* (triplet), *f* (triplet), *p*, *mp*

Cel.: *p* (triplet), *p* (triplet), *p* (triplet), *p* (triplet), *p* (triplet)

Vla: *f*, *mf*, *mp*, *mf* (Solo)

Vc.: *p*, *f*, *mf*, *mp*, *p*

Db.: *mp*, *f*, *mf*, *mp* (pizz.)

166 (Variation 2)

B. Cl. *mf* *f* *mf*

Hn *p* [to Maraca]

Roto-tom *p* *mp* *pp* gliss.

Vla *f* *ff* *mf* 5 3

Db.



169

B. Cl. *mp* *mf* *> mp*

Roto-tom *mf* *p* [to Maraca] * Strike then gliss, do not roll.

Vla *f* *mp* *mp* *mf* *f* 3 3 3 3



173

B. Cl. *mf* *f* *pp*

Maraca *sfz* *p* *pp* [to Roto-tom]

Vla *mf* *f* *ff* *p* *pp* 3 5 5 5

176

B. Cl. *mp* *mf* *mp* *mf* *ff*

Roto-tom *f*

Vla *p* *mf* *mp* *f* *ff*

179

B. Cl. *mf* *mp* *mf* *ff*

Roto-tom *p* to Cymbals

Vla *mf* *ff*

182

N (Variation 3) Solo

B. Ob. *p*

B. Cl.

Cym. (Metal beater) *f*
(Felt beater) *pp* *f* *ff* *f* *ff* *f*

Pno *p cresc.* *f* *ff* *f* *ff* *f*

Vla *fff* *pizz.* *mp* *mf*

Vc. *pizz.* *mp* *mf*

Db. (pizz.) *mp* *mf*

184

B. Ob. *mf p f p mp f p mf p mp p mf*

Cym. *pp* [to Gongs]

Pno *p* [to Celesta]

Vla *f mf mp mf mp*

Vc. *mf f mf mp mf mp*

Db. *mf f mp mf*



188

B. Ob. *f mp mf ff p*

Vla *mf <f mp*

Vc. *mf f mf mp*

Db. *mf f mf mp*

190

B. Ob. *mp* *mf* *f* *mf*

Gongs *p*

Vla *mf* *f* *ff* *f* *mf*

Vc. *mf* *f* *ff* *f* *mf*

Db. *mf mp mf f* *ff* *f* *mf*



193

(Variation 4)

B. Ob. *f* *ff* *p*

Gongs *mp* *p* *mp* *p*

Vla *ff*

Vc. *ff*

Db. *ff*



196

B. Ob. *mp* *p* *mp*

202

B. Ob. *f* *ff* *f* *mf*

Gongs *p* *mp* *mf* *mp*

206 **P** (Variation 5)

B. Ob. *mp* *mp*

Bsn Solo *p*

Gongs *p* *mf* *mp* *p* *pp* to Bass Drum

210

B. Ob. *p* *mf* *p* *mp*

Bsn *mp* *p* *mp* *p* *mp* *mf*

215

B. Ob. *p* *pp* *mp* *mf* *mp* *mf*

Bsn *p* *poco* *mp* *mf* (pizz.) *mf*

Db. *mf* *mp*

Q

(Variation 6)

Musical score for measures 218-220. The score is for four instruments: B. Ob., B. Cl., Bsn., and Db. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 219. Dynamics include *mp*, *mf*, *p*, and *mf*. A *Solo* marking is present for the B. Cl. in measure 219. A triplet of eighth notes is marked in the B. Ob. part at the end of measure 219.



Musical score for measures 221-223. The score is for four instruments: B. Ob., B. Cl., Bsn., and Db. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 at measure 222. Dynamics include *f*, *p*, *mp*, and *mf*.

223

B. Ob. *mf* *p* *mf* *f* *ff*

B. Cl. *f* *ff* *f* *<ff* *f* (Gliss.)

Bsn *ff* *mf*

B. D. *mp* *p*

Cel. *p*

Db. *mf* *mp*



225 (Variation 7) **R**

B. Ob. *fff*

B. Cl. *ff*

Bsn *f* *<ff*

B. D. *mf* *p*

Cel. *ff* *f* *mf* *p* to Piano

Db. Solo *f* *mf* *f*

228

B. Cl. *pp* *p*

B. D. *mf* *p* *< mf* *p < mf* *sfz p* *sfz p* *fffz* *fffz* to Tam-tam

Db. *ff* *p* *ff* *sfz* *f* *sfz ff* *sfz*

arco pizz.



S

Scorrevole

♩. = 160 ← ♩. = ♩. →

231

B. Ob. *p* *mp*

B. Cl. *mfp* *mfp* *< mp*

Bsn *pp* *mp* *mfp* *mp*

T.-t. *pp* l.v.

Pno *p* *8^{vb}*

Vla *pizz.* *p*

Vc. *pizz.* *mf* *mp*

235 (l.v.) to Talking Drum

T-t.

Pno

(8).....



(Hold silence if the note has stopped sounding)

241 8 9 10 11 12 13

Pno

(8).....



T

247

B. Ob.

f > mp

Pno

p mp f mp

Vla

arco

mf

Vc.

mf

Db.

mf mp

252

B. Cl. *p < mp* *p < mp < mf f*

Pno *p* *mp*

Vla *p* *mf* *f* con sord.

Vc. *mp* *mf*

Db. *mf* con sord.



U

259

B. Ob. *p*

Bsn *p*

Talking Drum *p < mp > p*

Pno *Ped.*

Vc. *mp* con sord.

Move to Celesta whilst sustaining note with pedal

264

B. Ob.
mp *sfz*

B. Cl.
mp *ff*

Bsn
mf *f* *sfz*

Hn
Maraca
p *f* *tr*

Talking Drum
p *mp*

Cel.
p *mp* *mf* *mp* *p*

Vla.
p Slight pulsation

Vc.
arco *p* Slight pulsation

Db.
arco *ff* *p* Slight pulsation

V

269

B. Ob. *mp* *p* *p* *f* *p* *ff*

B. Cl. *p*

Bsn *f* *p* *fp* *ff*

Cel. *to Piano*

Vla. *senza sord.*

Vc. *mp* *senza sord.*

Db. *mp* *senza sord.*



275

B. Ob. *p* *sfffz*

B. Cl. *f* *sfffz*

Bsn *p* *sfffz*

Hn. *tr* *p* *ff* *to Horn*

Talking Drum *p*

Vla. *p* *f*

Vc. *pizz.* *mp* *mf*

Db. *pizz.* *mf* *f*

280 W

B. Ob. *mf* *f*

B. Cl. *mf* *f* *mf*

Bsn *mf* *f*

Talking Drum to Maraca *f*

Pno *mf* *p* *mp* *mf* *mp*

Vla *p* arco

Vc. *mf* *mp*

Db. *mf* *mp*

X

285

B. Ob. *f*

B. Cl. *f* *mf* *f*

Bsn *f*

Hn *ff*

Maraca *ff* *tr*

Pno *pp* *f* *mp stacc.*

Vla *f* *ff* *pizz.*

Vc. *arco* *mf* *f* *ff* *f*

Db. *arco* *mf* *ff* *pizz.*

289

B. Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *p* *pp*

Maraca *pp* (tr) to Tam-tam and Bass Drum

Pno. *p*

Vc. *p*

Detailed description of the musical score: The score is for measures 289 to 312. It features seven staves: B. Ob., B. Cl., Bsn., Hn., Maraca, Pno., and Vc. The time signature is 3/8. The key signature has one sharp (F#). The B. Ob., B. Cl., and Bsn. parts are mostly rests, with *pp* dynamics. The Hn. part has a melodic line with *p* and *pp* dynamics. The Maraca part has a rhythmic pattern with a trill (tr) and a dynamic of *pp*, with a box indicating a transition to Tam-tam and Bass Drum. The Pno. part has a melodic line with *p* dynamics. The Vc. part has a melodic line with *p* dynamics. The score includes various articulations such as slurs, ties, and trills.

293

B. Cl.

Hn. to Maraca

B. D.

T.-t. damp

Pno

Vla. arco *pp* con sord.

Vc. *> pp* con sord.

Db. arco *pp* pizz. *mf* *mp* con sord.

Y

297

B. Ob.

T.t.

Pno

(Take metal beater)

p

p



302

B. Ob.

B. Cl.

Bsn

Pno

mp

p

mp

p

Z

307

Woodwinds:
B. Ob. *fffz* (measures 307-308), *mf < f* (measures 309-310)
B. Cl. *fffz* (measures 307-308), *mf* (measures 309-310)
Bsn *fffz* (measures 307-308), *mf < f* (measures 309-310)

Brass:
Hn Maraca *p* (measures 309-310), *ff* (measures 309-310), *tr* (trill), *to Horn*
Maraca *mf* (measures 309-310), *ff* (measures 309-310), *to Talking drum*

Percussion:
T.-t. *ff* (measures 307-308), *to Maraca*

Piano:
Pno *fffz* (measures 307-308), *to Celesta*

Celesta:
Cel. *f* (measures 309-310), *to Piano*

Strings:
Vla. *pp* (measures 307-308), *Slight pulsations*, *mp* (measures 309-310), *p* (measures 309-310), *mf* (measures 309-310)
Vc. *pp* (measures 307-308), *Slight pulsations*, *mp* (measures 309-310)
Db. *arco*, *pp* (measures 307-308), *Slight pulsations*, *mp* (measures 309-310), *p* (measures 309-310), *mf* (measures 309-310)

312

B. Ob. *mf* *p* *mf* *f*

B. Cl. *mf* *f* *p* *mf*

Bsn *mf* *f* *mf* *f*

Pno *mf*

Vla *p* *f* *p*

Vc. *mf* senza sord.

Db. *mf* *f* *p* pizz.

316

B. Cl.

Bsn

Talking Drum

Pno

Vla

Vc.

Db.

mp

mp p

mp

p

p

mf

mf

gliss.

f

pizz.

senza sord.

mp

p

f

p

arco

senza sord.

f

320

B. Ob. *f* *mf* *f* *ff*

B. Cl. *mf* *f*

Talking Drum *p* *f* *p*

Pno *mf* *f* *mf* *p*

Vla *arco* *mp* *p*

Vc. *mp* *p* *mp* *pizz.*

Db. *mp* *p* *mp* *pizz.*

324

B. Ob. *f* *p* *f* *pp*

B. Cl. *mp* *mf* *p* *f* *pp*

Bsn *f* *pp*

Hn *mp* *mf* *f*

Talking Drum *f* *p*

Vla *p* *f* *mp* *pp*

Vc. *arco* *p* *mf* *p* *pp*

Db. *p* *pp*



B1

328

Talking Drum *p*

Pno *mf* *f*

Vla *f* *mp* *mf* *pizz.* *mf* *f*

Vc. *f* *mp* *mf* *p* *f*

Db. *f* *p* *mf*

C1

338

B. Ob. *ff* *mp*

B. Cl. *mf* *f* *mf*

Bsn. *mf* *f* *p* *f*

Talking Drum

to Tam-tam (normal beater)

T.-t. *p*

Pno. *f*

Vla. *p* *mp*

Vc. *p* *mf* *f*

Db. *p* *mf* *f* *pizz.* *arco* *p*

Detailed description of the musical score: The score is for measures 338-342. It features a woodwind section with B. Oboe, B. Clarinet, and Bassoon, a percussion section with Talking Drum and Tam-tam, and a string section with Violin, Viola, Violoncello, and Double Bass. The woodwinds play melodic lines with various dynamics and articulations. The percussion instruments provide rhythmic support. The strings play sustained chords and moving lines, with some playing arco and some pizzicato. The score includes dynamic markings such as *ff*, *mf*, *f*, *p*, and *mp*, as well as articulation marks like accents and slurs. The key signature has one flat, and the time signature changes from 9/8 to 6/8.

343

B. Ob. *mf* *f* *ff*

Bsn *mf* *ff*

Hn *f*

Maraca *pp* *ff* *tr* to Talking drum

T.-t. to Maraca

Pno *ff*

Db. *cresc...* *cresc...* *..ff*

D1

348

B. Ob. *f* *ff* *mf* > *mp*

B. Cl. *mp* *mf* *p* *mf* > *mp*

Bsn *f* *ff* *mf* > *mp*

Hn *mp*

Talking Drum *ff* *mp* *f*

Pno *mp* *mf* *mp*

Vla con sord. *p* *pp*

Vc. *mf*

Db. *mf*

353

Musical score for measures 353-366. The score includes parts for B. Ob., B. Cl., Bsn, Pno, Vla, Vc., and Db. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The music features a variety of dynamics including *p*, *mf*, *f*, and *mp*. The Viola part includes the instruction "senza sord." (without mutes). The score is written in a system with seven staves.



357

Musical score for measures 357-370. The score includes parts for B. Ob., B. Cl., Talking Drum, Pno, Vla, Vc., and Db. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The music features a variety of dynamics including *mf*, *f*, and *p*. The Talking Drum part is written in a simplified notation. The score is written in a system with seven staves.

360

B. Ob. *f* *ff* *pp*

B. Cl. *f* *mp* *f*

Bsn *mf*

Talking Drum *f* *mf*

Pno *f*

Vla *mp* *pp*

Vc. *p*



F1

363

B. Ob. *f* *ff* *p* *mf*

B. Cl. *mp* *p* *mf*

Bsn *f* *p* *mf*

Talking Drum *f* *ff* *p*

Pno *ffz*

Vla *pp senza vib.*

Vc. *pp senza vib.*

Db. *pp senza vib.*

367

B. Ob. *ff* *f* *ff* to Maraca

B. Cl. *f* *ff* to Maraca

Bsn *ff* *f* *ff* to Maraca

Hn *ff* gliss. to Maraca

Talking Drum *p* *mf* *ff*

Pno *sffz* *sffz* *f*

Vla *p* *f* *pp* (senza vib.)

Vc. *p* *f* *pp* (senza vib.)

Db. *p* *f* *pp* (senza vib.)

371 to Bass Drum

Talking Drum *p*

Pno *ff* *f* *ff* *f* *mf*

Vla

Vc.

Db. *pp*



375

B. Cl.

Bsn

Hn

Pno *f* *fff* *f* *fff* *f*

Vla

Vc.

Db.

378

B. Ob. *p* *ff* to Bass Oboe

B. Cl. (tr) *ff* to Bass Clarinet

Bsn (tr) *ff* to Bassoon

Hn (tr) *ff* to Horn

B. D. *f* *ff* *f* *mf* to Cuica

Pno *fff* *f* *ff* *ff* *f* *ff*

Vla *pp*

Vc. *pp* *p* *pp*

Db. pizz. *f* *ff* *f*

H1

382

B. Ob. *f* *ff* *mf*

B. Cl. *fff* *f*

Bsn *f* *ff* *f*

Hn *mf* *ff* con sord.

Cuica *f* *tr*

Pno *fff* *f* Led.

Vla *pp sempre*

Vc. *pp sempre*

Db. arco *pp sempre*

386

B. Ob. *f*

B. Cl. *ff* *f* *ff* *mf* *ff*

Bsn *ff* *f* *p*

Cuica (tr) *ff*

Pno *f*

Vla

Vc. *p*

Db.

Detailed description: This page of a musical score covers measures 386, 387, and 388. The score is for a full orchestra and includes parts for B. Ob., B. Cl., Bsn, Cuica, Pno, Vla, Vc., and Db. The music is in 9/8 time and features complex rhythmic patterns and dynamic markings. The B. Cl. part has a dynamic range from *ff* to *ff* with a *mf* section. The Bsn part starts at *ff* and ends at *p*. The Cuica part has a trill marked *ff*. The Pno part has a *f* dynamic. The Vla and Vc. parts have *p* dynamics. The Db. part has a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

389

I1

B. Ob. *mf* *f* *mf* *mp* *mf*

B. Cl. *f* *fff* *mf*

Bsn. *mf* *f* *fff* *mp* *mf*

Cuica *f* *ff* *tr* to Tam-tam

Pno. *ff* *f* *f* *mf* *f* *Red.*

Vla. *pp* *pp* *sempre*

Vc. *pp* *pp* *sempre*

Db. *pp* *pp* *sempre*

393

B. Ob. *p*

B. Cl. *f* *p*

Bsn *p*

Hn *f* *p*

T.-t. take metal beater *p*

Pno *p* *f* *ff*
Ped.

Vla *f*

Vc. *f*

Db. *f*

J1

Draining (♩ = 60 - slightly faster than the previous ♩.)

395

B. Ob. *sempre molto sostenuto* *pp*

B. Cl. *pp* *sempre molto sostenuto*

Bsn *sempre molto sostenuto* *pp*

Hn *sempre molto sostenuto* *pp*

T.-t. metal beater *mf* *f* *ff*

Pno *ff* *fff*
Ped. Ped.

Vla *p* *con sord.* (*Senza vib. al fine*) *p* *sempre molto sostenuto*

Vc. *pizz.* *con sord.* (*Senza vib. al fine*) *arco* *p* *sempre molto sostenuto*

Db. *con sord.* (*Senza vib. al fine*) *p* *sempre molto sostenuto*

397

B. Ob. *pp* *p* *pp*

B. Cl. *p* *pp*

Hn *pp* *p*

T.-t. *mf* *f*

Pno *ppp* *f* *ff*
Ped. Ped.

Vla *pp* *p*

Vc. *mp* *pp* *pp*

Db. *pp*

K1

400

B. Ob. *f* *pp* *p*

B. Cl. *pp* *p*

Bsn *f* *pp*

Hn *pp*

T.-t. *mf* *f* *ff* damp

Pno *p* *f* *ff* *mp* *pp*

Vla *mp* *pp*

Vc. *ff*

Db. *p* *pp*

Pluck string inside piano *p* to keyboard

Played normally *f* *ff*

Red. *mp* *pp*

403

B. Ob. *ff*

B. Cl. *pp* *ff* *f* *pp* *p*

Bsn *p* *ff* *f* *pp*

Hn *p*

Vla *p* *nat.* *p*

Vc. *pizz.* *arco* *f* *p* *pp* *gliss.* *p* *pizz.* *mf* *f* *pp* *arco*

Db. *p* *mf* *f* *p*

406

B. Ob.

B. Cl.

Bsn

Hn

T.-t.

Pno

Vla

Vc.

Db.

pp

p

mf

f

pp

p

f

pp

p

f

pp

mf

f

mf

pp molto sostenuto

pp

ff

p

p

ff

p

pp

p

take normal beater

Red.

L1

410

B. Ob.

B. Cl.

Bsn.

Hn.

T.-t.

Pno.

Vla.

Vc.

Db.

normal beater

p

pp

pp

pp

pp

mp

pp

pp

pp

pp

pp

senza sord.

senza sord.

senza sord.

M1

414

B. Ob. *p* *mf* *pp*

B. Cl. *p* *mf p* *mp*

Bsn. *p* *pp*

Hn. *pp* *p* *mp*

T.-t. *pp*

Pno. *mp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mf* *pp*

Db. *pp* *mf*

(8)

Detailed description: This page of a musical score covers measures 414, 415, and 416. The woodwind section includes B. Oboe, B. Clarinet, Bassoon, Horn, and Trumpet. The string section includes Violin, Viola, Violoncello, and Double Bass. The piano part is also present. The score features various dynamics such as *p*, *mf*, *pp*, and *mp*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the piano provides harmonic support. The double bass part includes triplet markings. A rehearsal mark 'M1' is located at the top right of the page.

417

Pno

Vla

Vc.

Db.

Actual pitches

con sord.

mp *pp* *p* *pp*

mp *p* *pp*

mp *pp*



N1

420

B. Ob.

B. Cl.

Bsn

Pno

Ped.

f *ff* *f* *ff* *f*

p *ff* *ff* *mf* *f*

f *ff* *f*

p *mp* *mf*

01

422

B. Ob. *ff* *fff* Solo *pp*

B. Cl. *ff* *fff*

Bsn. *ff* *fff*

T.-t. *pp*

Pno *mp* *p* to Celesta

Vla. *pp*

Vc. *pp*

Db. *pp*

425

B. Ob. *p* *mp* *p*

B. Cl. *pp*

T.-t. *pp*

Cel. *mf*

Vla. *p* *pp* sul pont. nat.

Vc. *p* *mf* *p* *pp* sul pont. nat.

Db. *p* *pp* sul pont. nat.

The score is for measures 425-427 in 4/4 time. The B. Ob. part features a melodic line with dynamics *p*, *mp*, and *p*. The B. Cl. part has a *pp* note in measure 427. The T.-t. part has a *pp* note in measure 425. The Cel. part has a *mf* triplet in measure 427. The Vla., Vc., and Db. parts have dynamics *p* and *pp*, and include performance instructions for *sul pont.* and *nat.*

428

B. Cl. *p*

Bsn *mp* *mf* *mp* *p* *mp*

Hn *pp* *p*

Cel. *p* to Piano strings

Vla *ppp*

Vc. *ppp*

Db. *ppp*

430

B. Cl. *pp* *mf*

Hn *pp* *mf*

Pno Plucked *p* Lunga pausa

Vla *p* *mf* *ppp* *mp* *p*

Vc. *p* *mf* *ppp* *mp*

Db. *p* *mf* *ppp* *mp* *pp*

Pluck strings inside piano