LIGHT CATHEDRAL

for large chamber ensemble

JONATHAN RUSSELL

Light Cathedral
by Jonathan Russell

Commissioned by Symphony Number One

Instrumentation:

English Horn in F
Clarinet in B♭ doubling on B♭ bass clarinet
Bassoon

Horn in F

Glockenspiel
Vibraphone

Harp
Piano

Violin
Viola
Cello

DURATION: c. 25:00
SCORE IS TRANSPOSED

Program note:

Light Cathedral is inspired by the many great European cathedrals that I have been fortunate enough to visit during my three years living in England, with their paradoxical combination of massiveness and lightness. The guiding image is of a massive structure, heavy and earthbound; yet instead of stones or bricks, the building blocks are shafts of colorful light, weightless and floating.

The piece opens with three bell-like strikes, which become the starting chord in a kaleidoscopically evolving prism of high, resonant harmonies – shafts of colored light, blocks of luminous, weightless granite forming the structure of the building. High string notes emerge and float above, and a plaintive melody emerges from the winds. This same material returns later, dramatically speeded up – we have zoomed in and see all the rich detail of the mosaics and frescos, the whizzing protons that populate the shafts of light. Later it comes back low and deep, as we journey underground to the foundations and the crypt. This material alternates with gradually rising string chords that reappear at a range of different tempos, imperceptibly ascending from earth to the heavens; and a mysterious, vertiginous wind chorale representing the central awe-inspiring dome of the cathedral.

Rather than mimicking the physical structure of a cathedral, the work evokes the psychological journey of the cathedral's visitor. We begin outside, taking in the entire massive structure. We move inside, investigating the detail on the floor and the walls, visiting the crypt, gazing up in wonder at the dome. Finally, after the most prolonged, climactic return of the dome wind chorale material, replete with swirling harp and piano arpeggios and the rising string chords sucked into the vortex as well, the music turns inward to our subjective emotional experience of the structure. The chromatic progressions from the opening are transmuted into gentle diatonicism. The spare, plaintive wind melodies build into overlapping, yearning string lines. The music winds down over an ever-descending bass line dirge. Just as it bottoms out, five more bell tolls awaken us from our reverie. We are back where we began, standing outside the cathedral, blinking in the sunlight.

Performance notes:

1. On several occasions, the winds are instructed to play using "overtone tuning." This means to tune their pitches to the overtone series, rather than to the standard equal temperament system. In all cases, the pitch's part in the chord is indicated (i.e., "3rd" "7th" "11th" etc.), and the precise number of cents flat or sharp that the pitch should be played is also indicated. This should be used as a guideline, but ultimately the pitches must be tuned carefully by ear to create the overtone "buzz" with the other pitches in the chord. In other words, these chords should *not* sound simply "weird" or "out of tune," but should create a buzzing effect due to being perfectly *in* tune. If this effect can not be achieved, and the chords just sound out of tune, then they should instead be played with traditional equal tempered tuning.

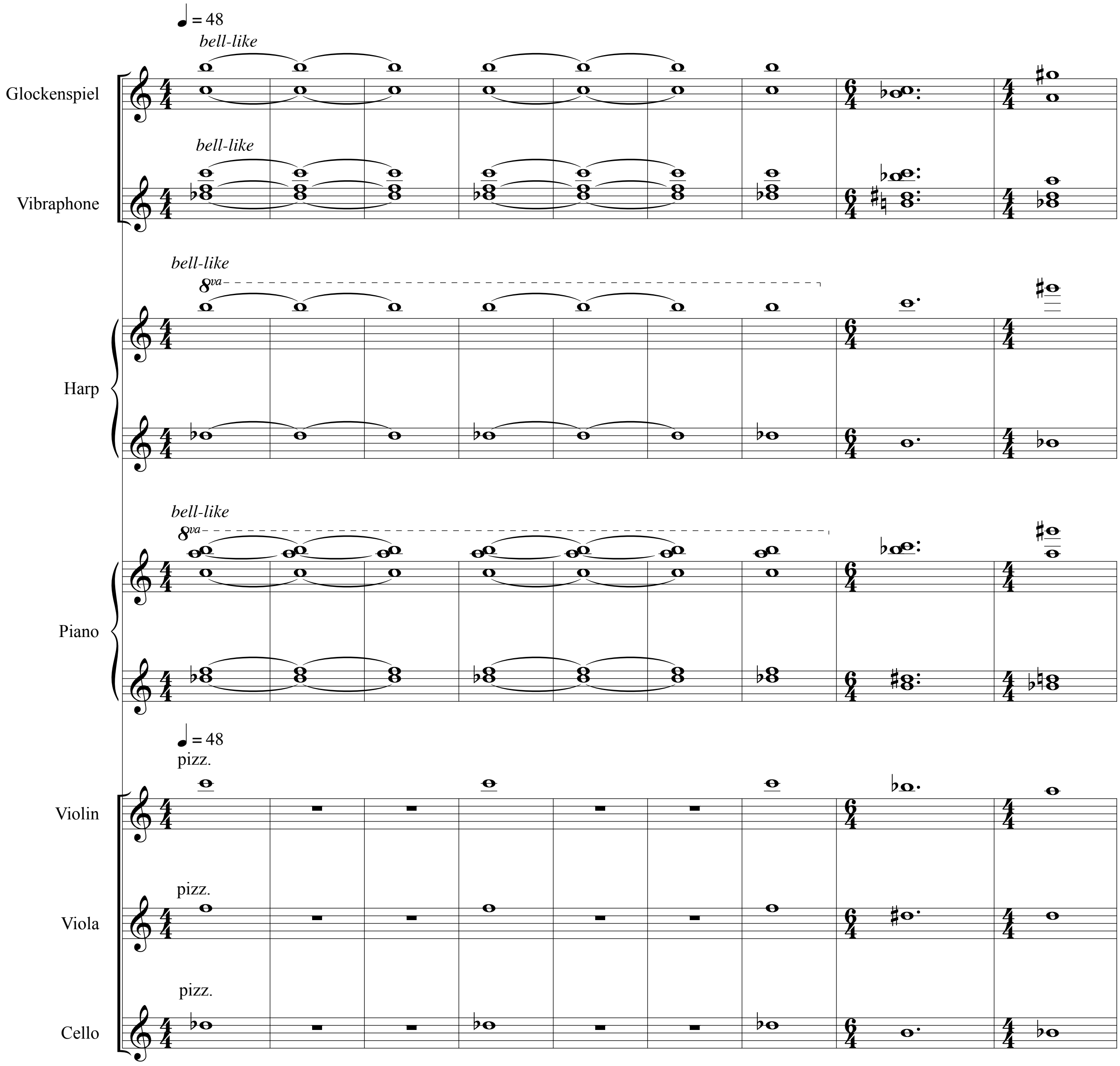
2. On several occasions, the strings are instructed to play quarter tones. These are always indicated with arrows up or down on the accidental preceding the note to indicate in which direction an additional quarter-tone should be added.

3. At times, dynamic and expressive markings are intentionally sparse. This is not in any way meant to elicit a lack of expressive nuance, but rather to leave these expressive details up to the discretion of the performers.

Score

Light Cathedral

Jonathan Russell


♩ = 48
bell-like
Glockenspiel
bell-like
Vibraphone
bell-like
8va
Harp
bell-like
8va
Piano
♩ = 48
pizz.
Violin
pizz.
Viola
pizz.
Cello

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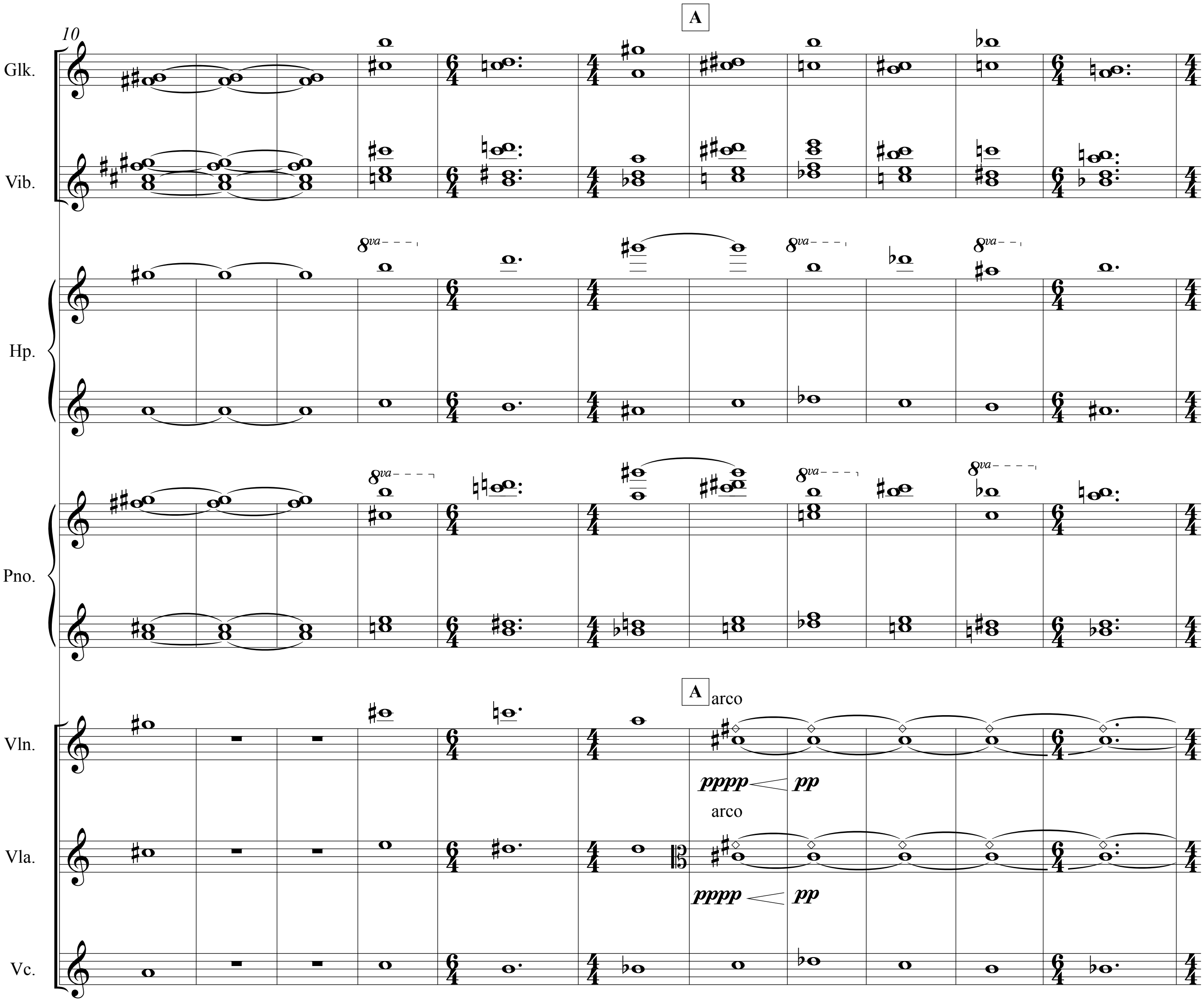
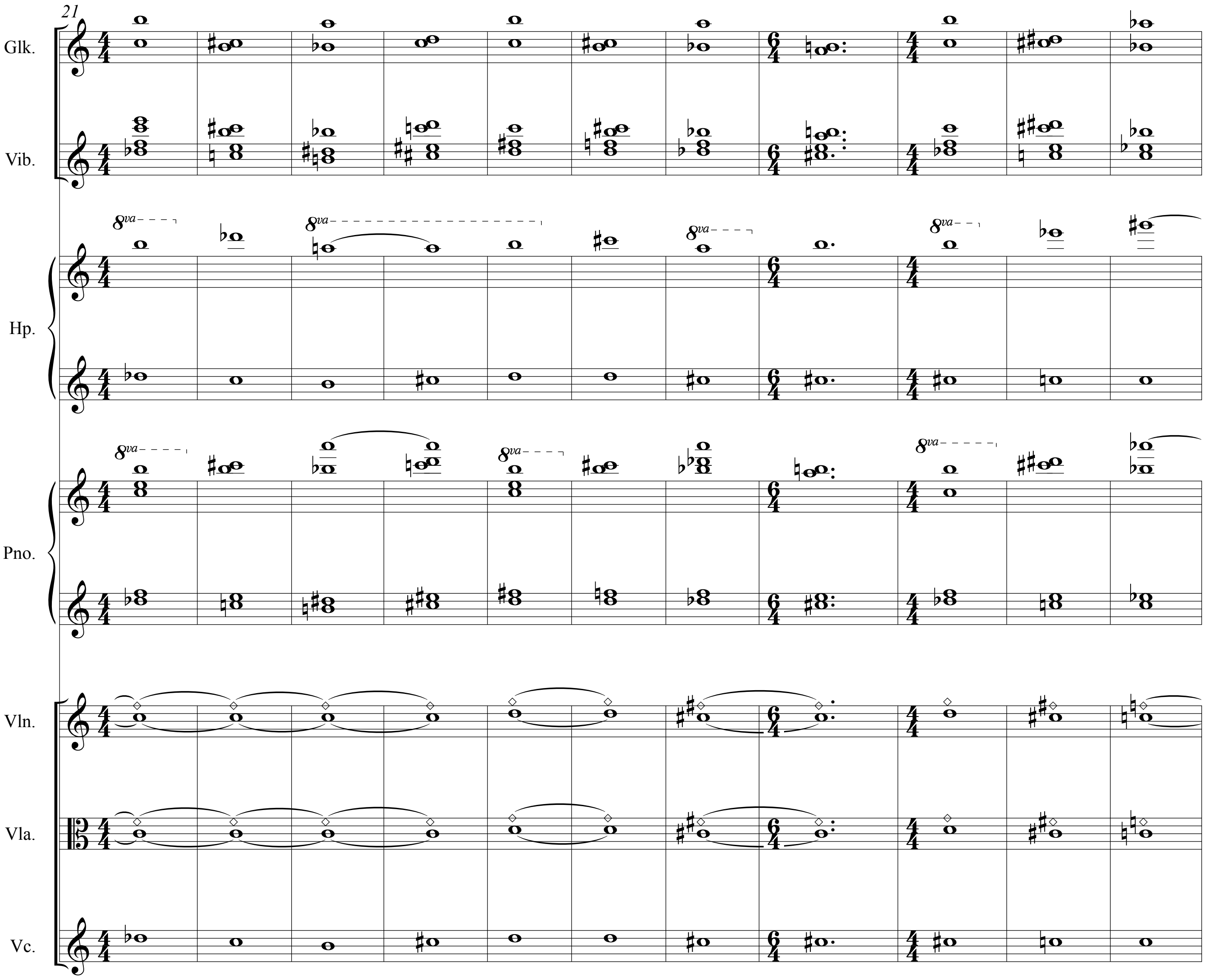
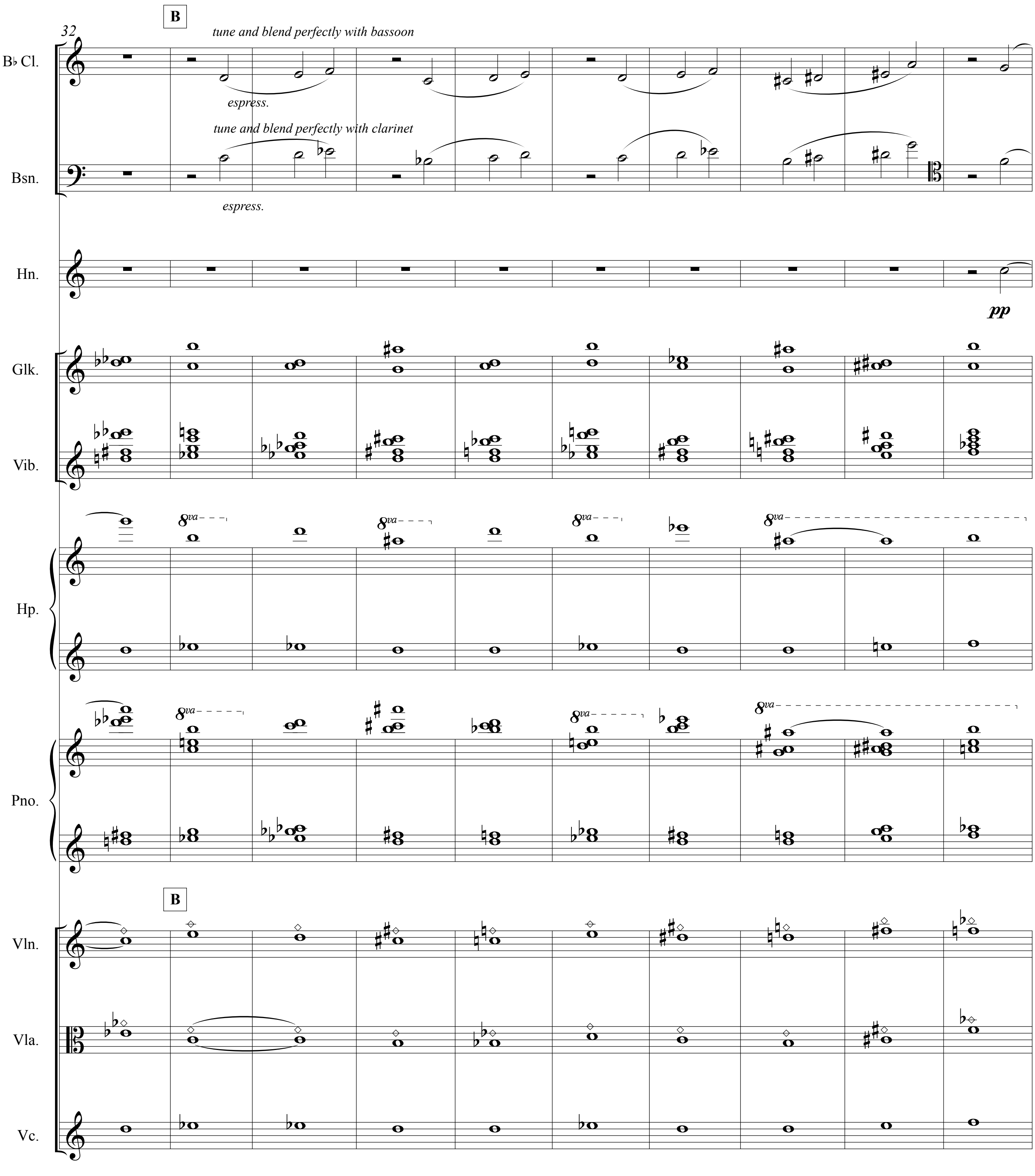
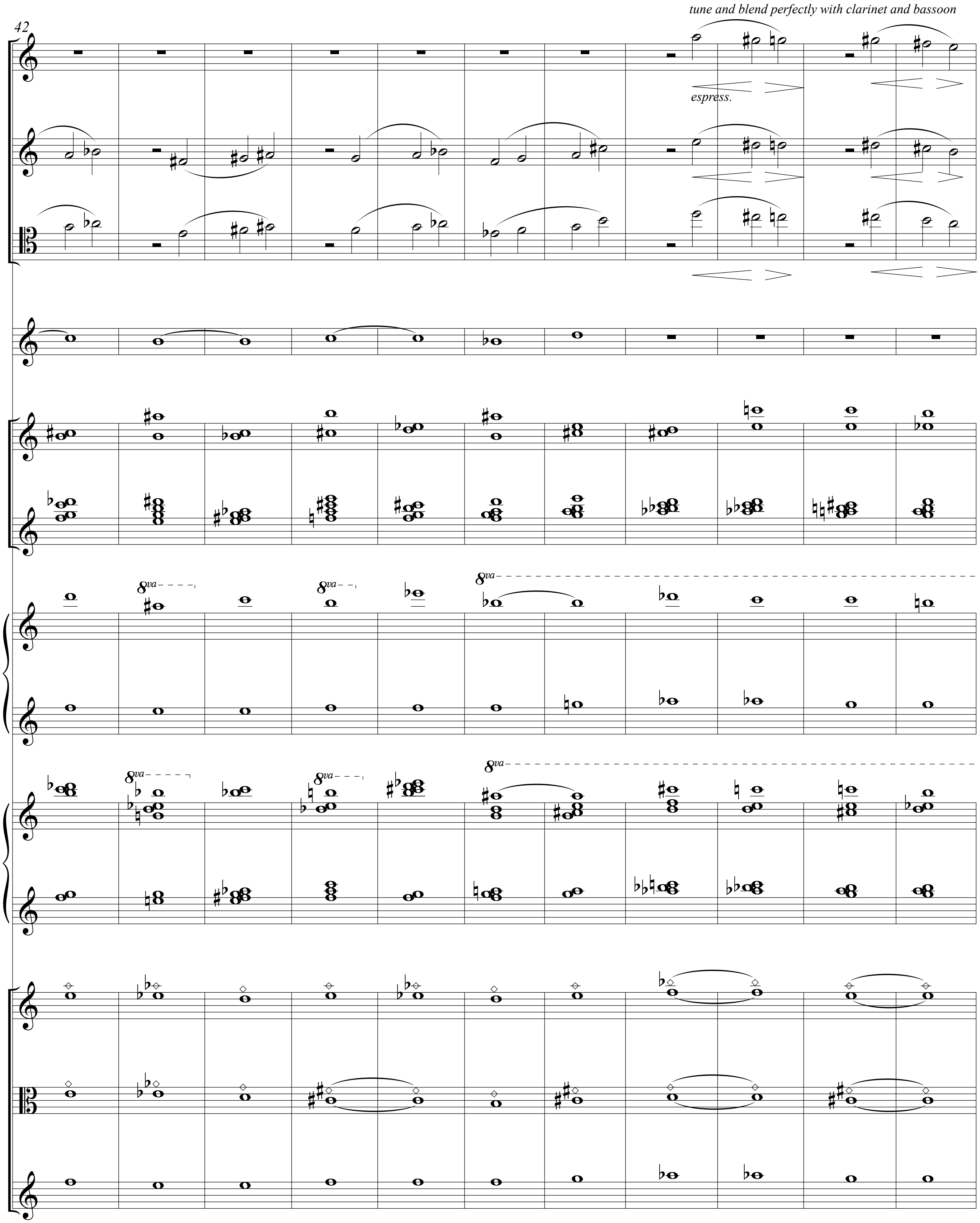
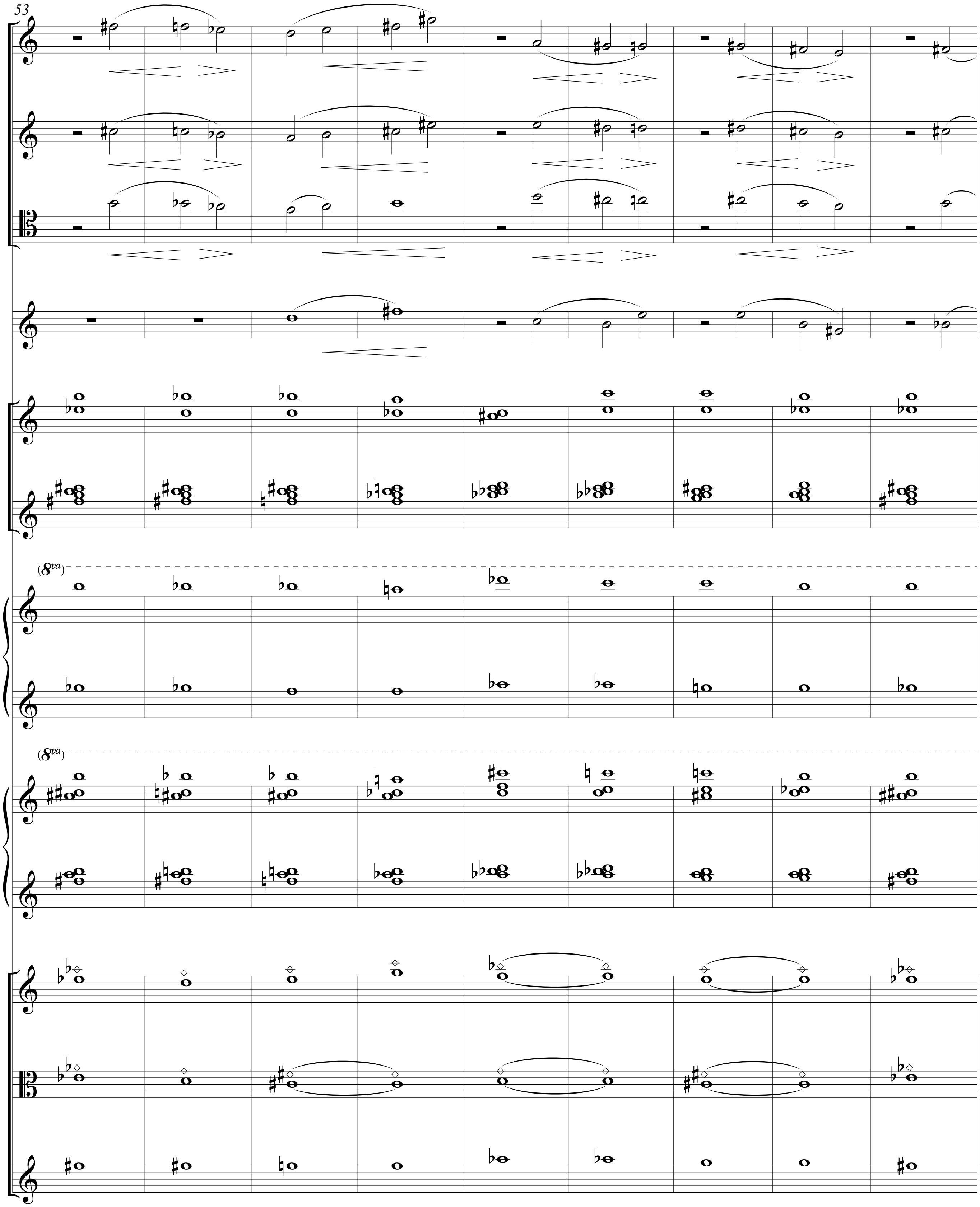
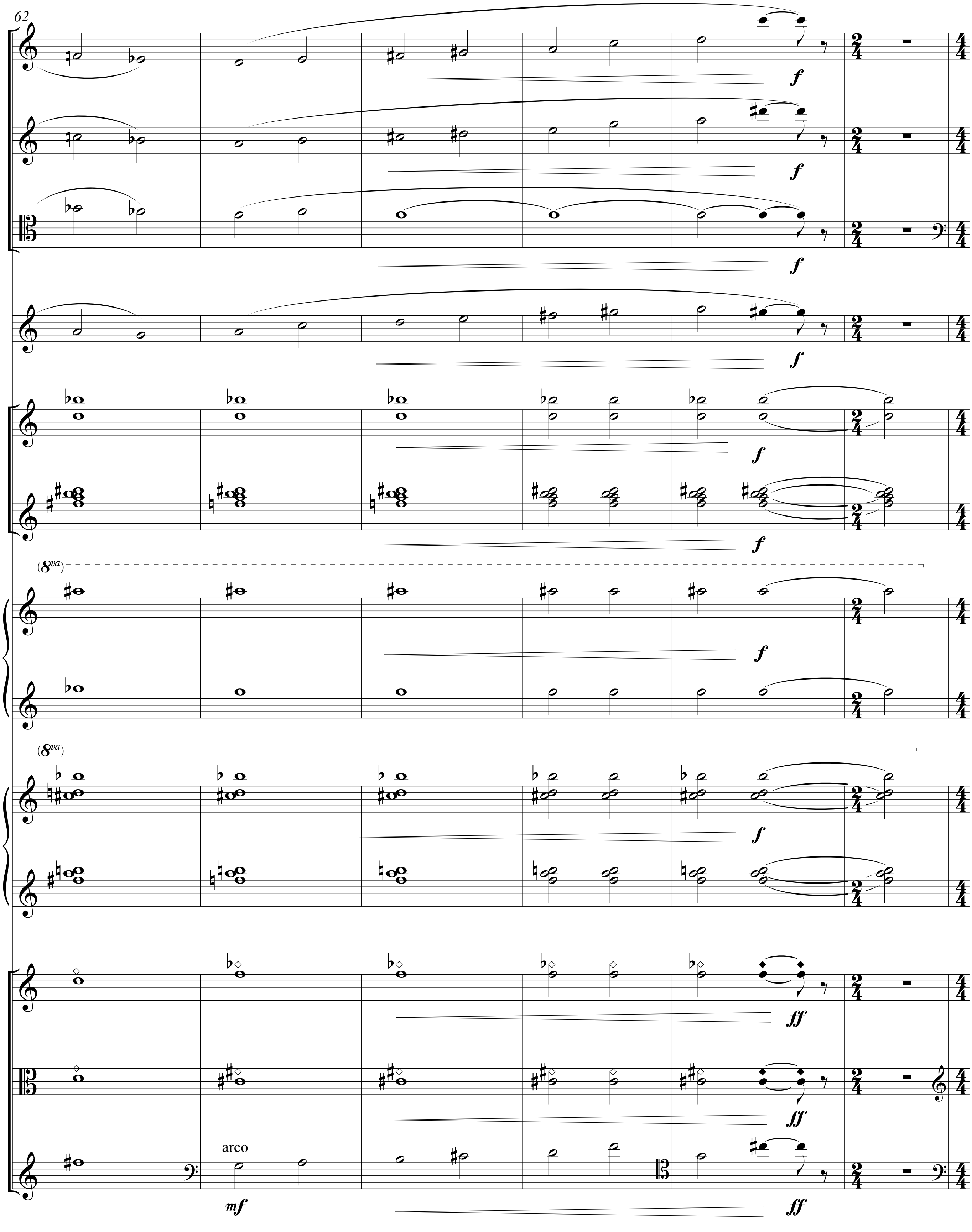

10
A
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
8va
arco
pppp
pp


21
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
8va

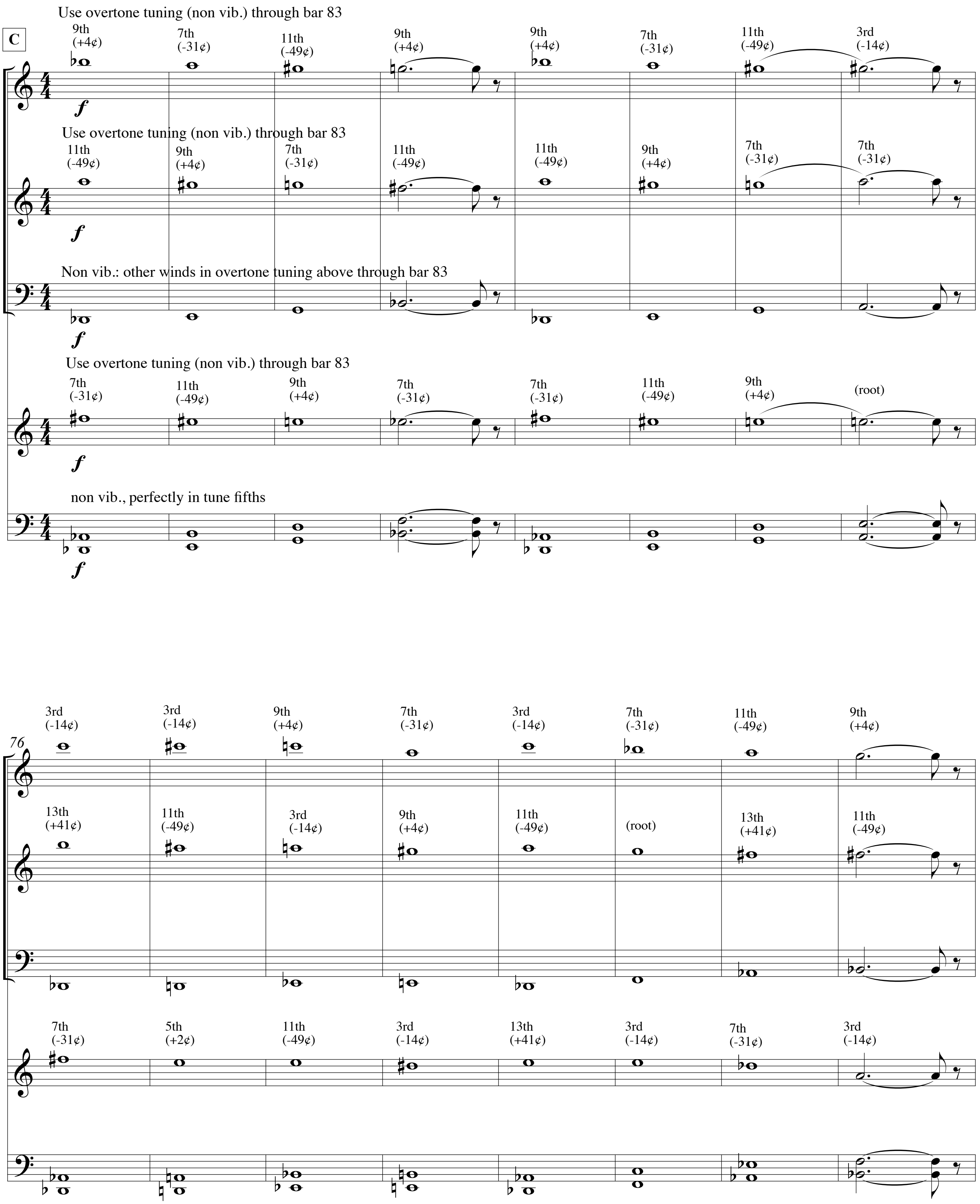

32
B
tune and blend perfectly with bassoon
espress.
tune and blend perfectly with clarinet
espress.
B♭ Cl.
Bsn.
Hn.
pp
Glk.
Vib.
Hp.
8va
Pno.
8va
B
Vln.
Vla.
Vc.

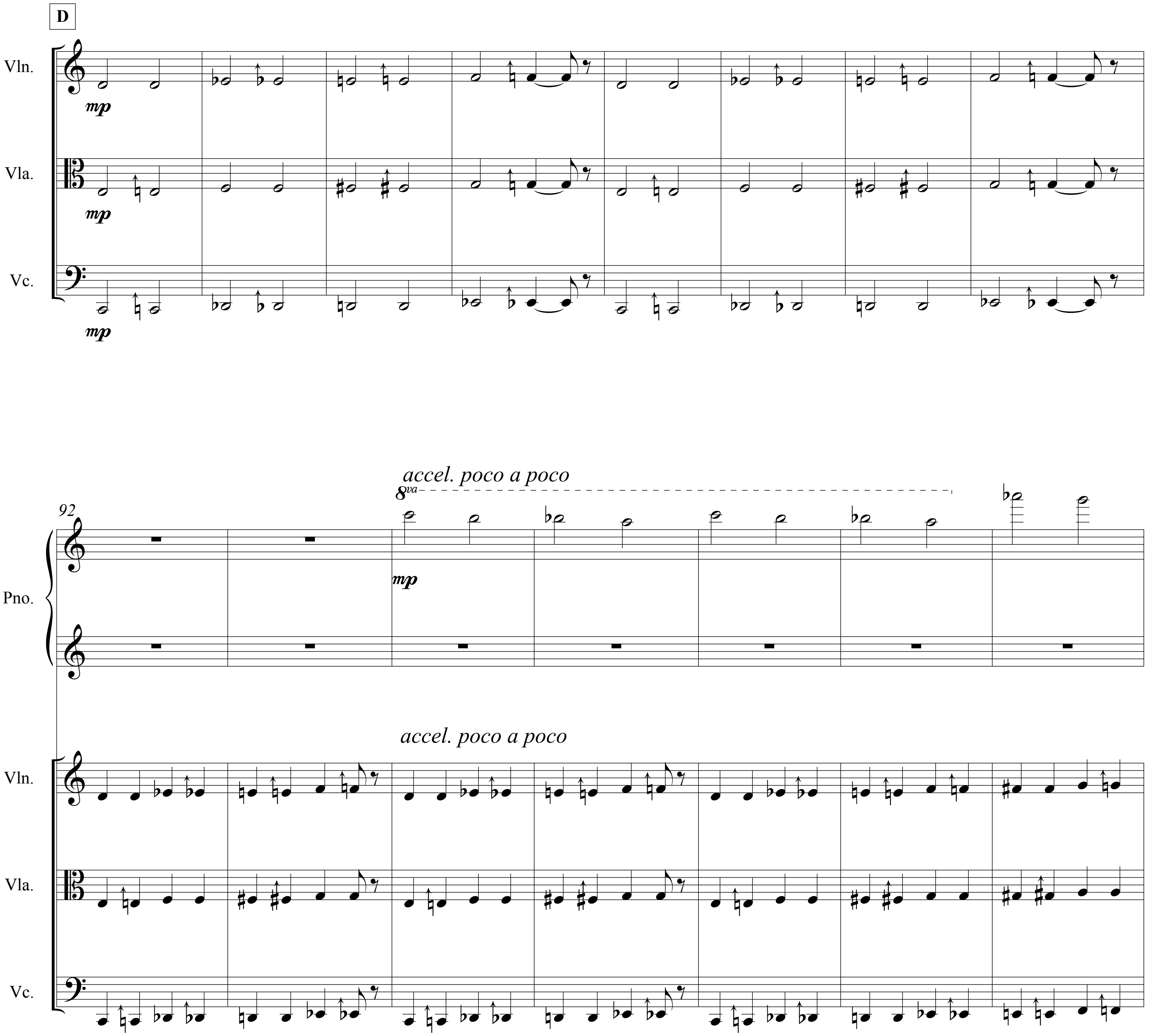

tune and blend perfectly with clarinet and bassoon
42
E. Hn.
espress.
B♭ Cl.
Bsn.
Hn.
Glk.
Vib.
8va
Hp.
8va
Pno.
Vln.
Vla.
Vc.

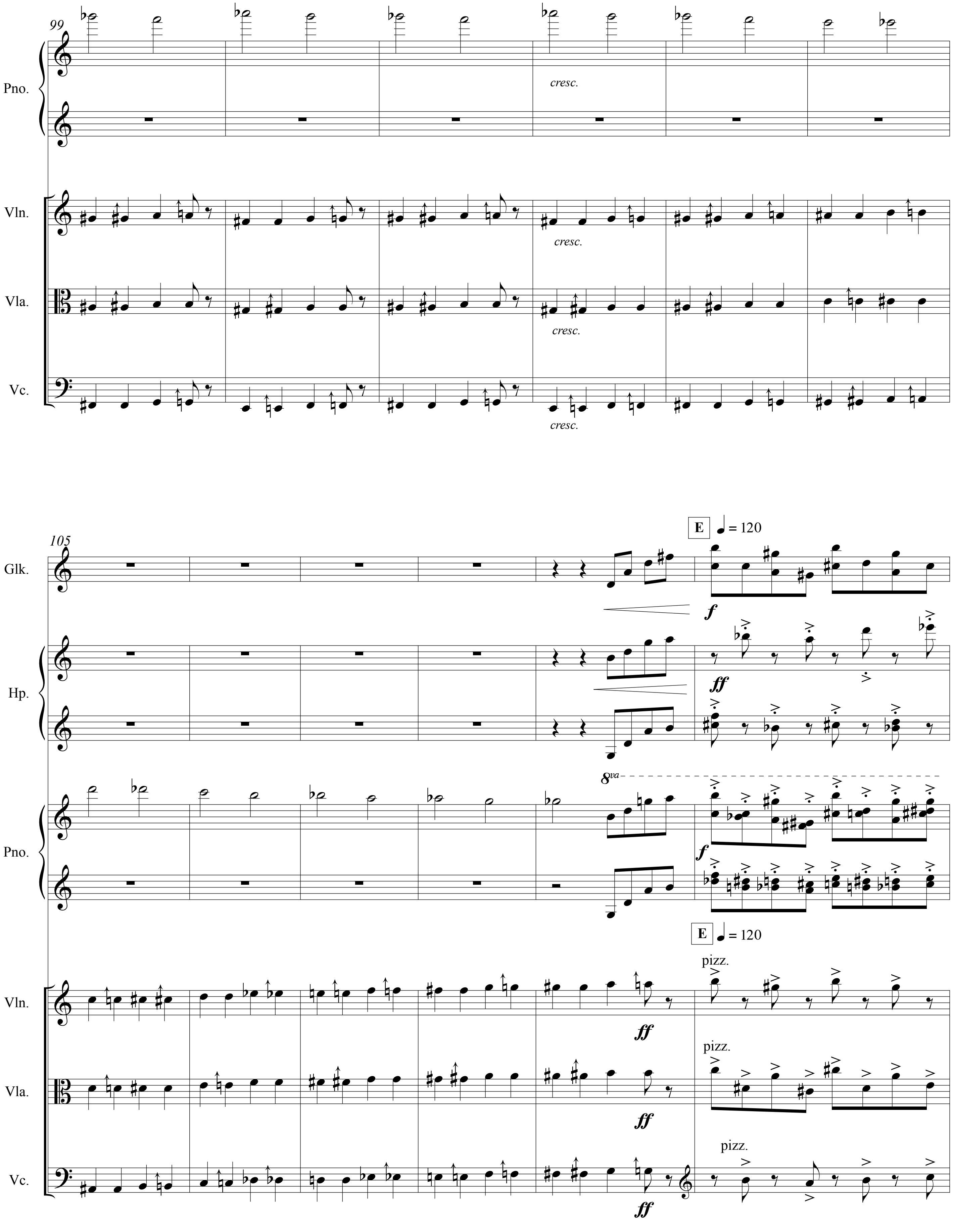

53
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Vib.
(8va)
Hp.
(8va)
Pno.
Vln.
Vla.
Vc.

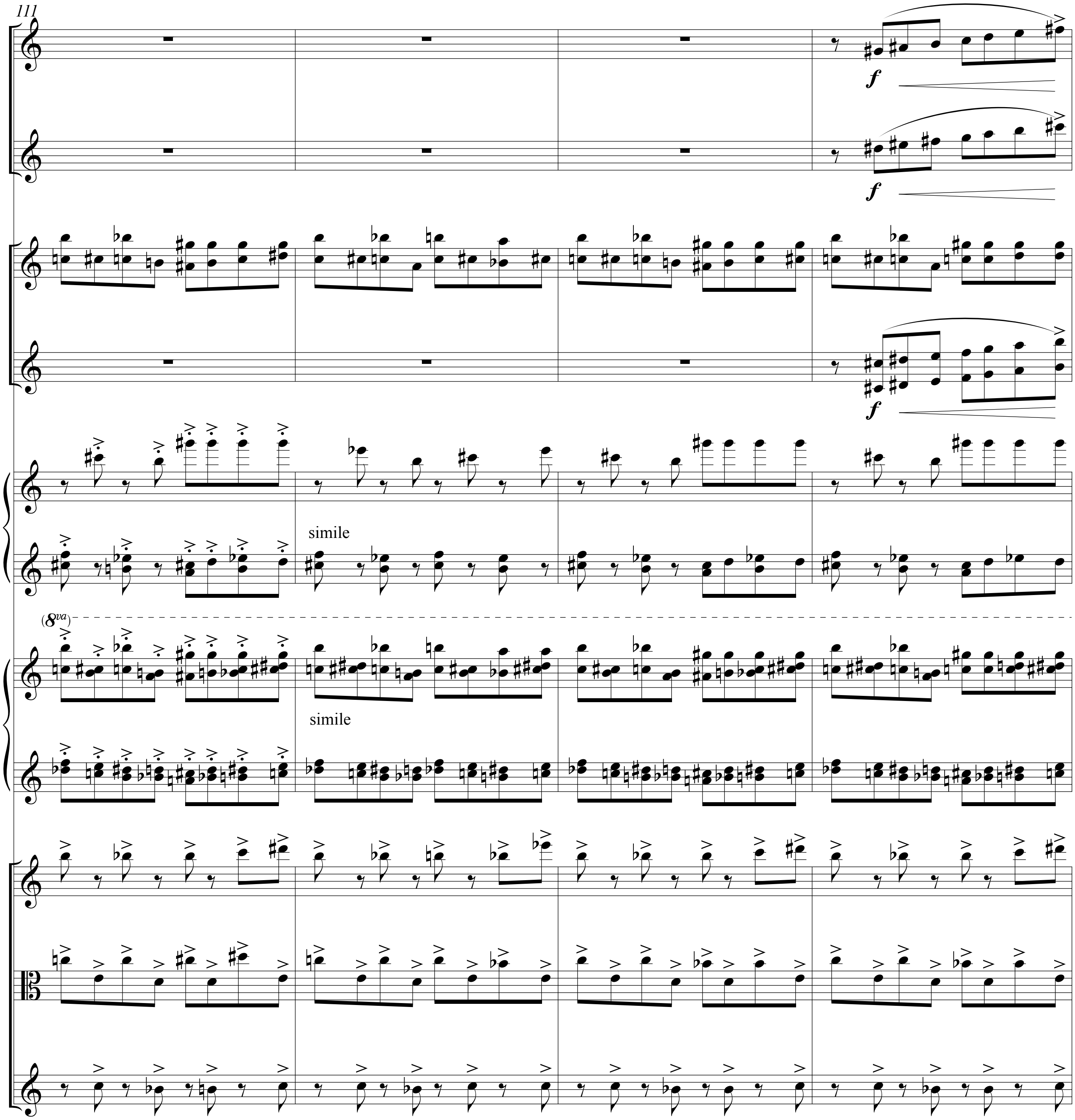

62
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
(8va)
arco
mf
f
ff

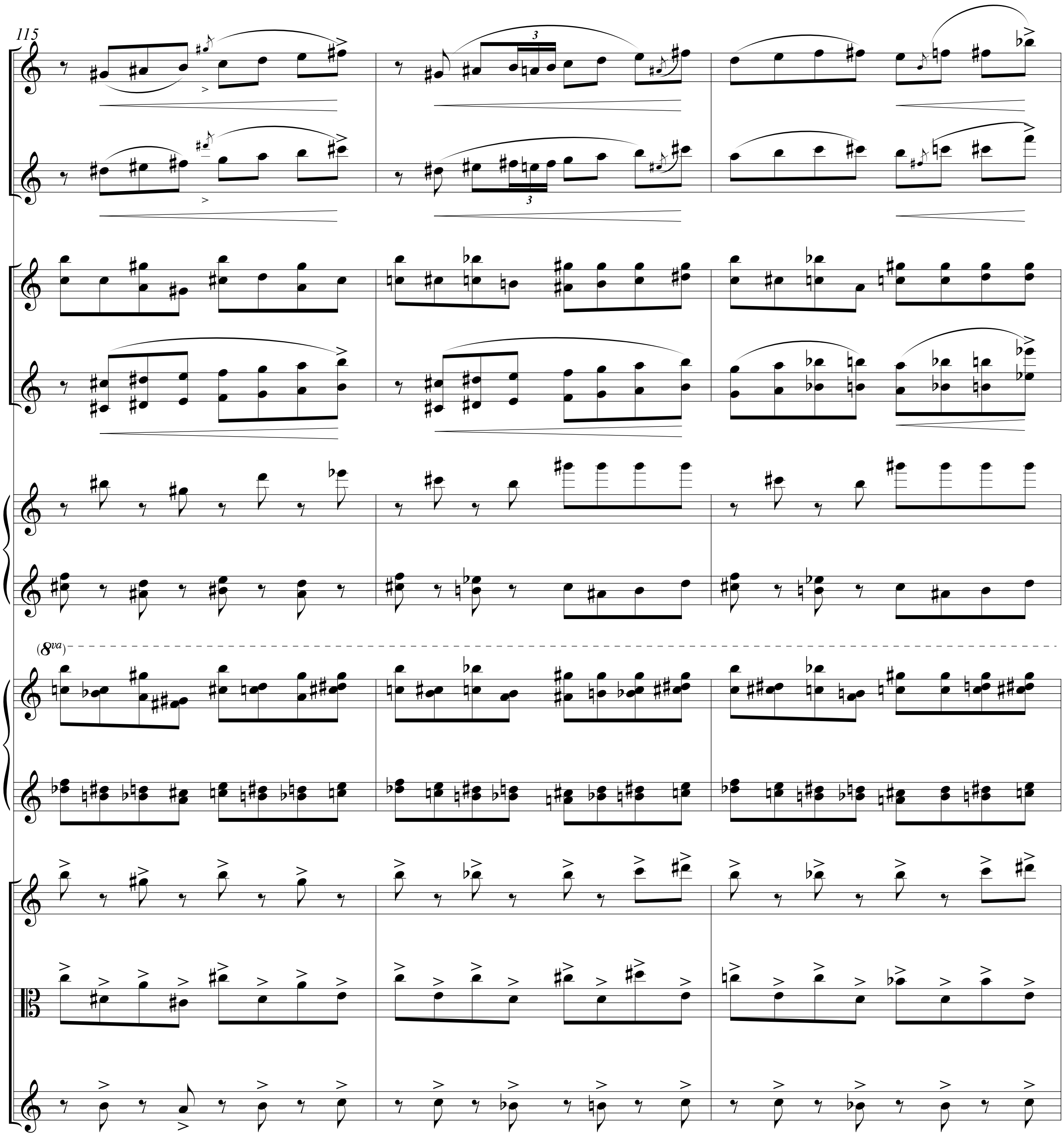
Faster ♩ = 76

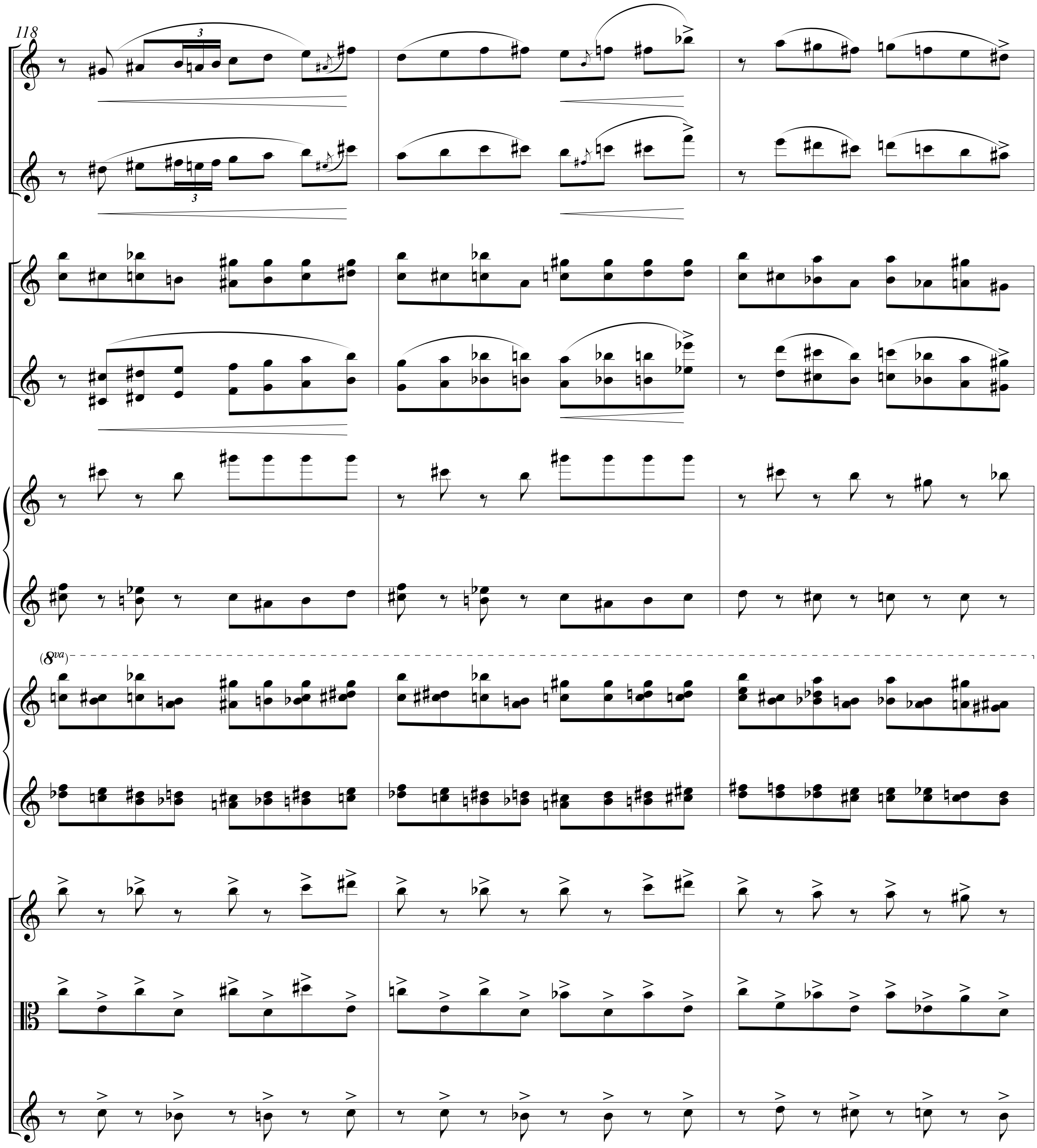

Use overtone tuning (non vib.) through bar 83
C
E. Hn.
9th (+4¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
9th (+4¢)
7th (-31¢)
11th (-49¢)
3rd (-14¢)
f
Use overtone tuning (non vib.) through bar 83
B♭ Cl.
11th (-49¢)
9th (+4¢)
7th (-31¢)
11th (-49¢)
11th (-49¢)
9th (+4¢)
7th (-31¢)
7th (-31¢)
f
Non vib.: other winds in overtone tuning above through bar 83
Bsn.
f
Use overtone tuning (non vib.) through bar 83
Hn.
7th (-31¢)
11th (-49¢)
9th (+4¢)
7th (-31¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
(root)
f
non vib., perfectly in tune fifths
Vc.
f
76
E. Hn.
3rd (-14¢)
3rd (-14¢)
9th (+4¢)
7th (-31¢)
3rd (-14¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
B♭ Cl.
13th (+41¢)
11th (-49¢)
3rd (-14¢)
9th (+4¢)
11th (-49¢)
(root)
13th (+41¢)
11th (-49¢)
Bsn.
Hn.
7th (-31¢)
5th (+2¢)
11th (-49¢)
3rd (-14¢)
13th (+41¢)
3rd (-14¢)
7th (-31¢)
3rd (-14¢)
Vc.

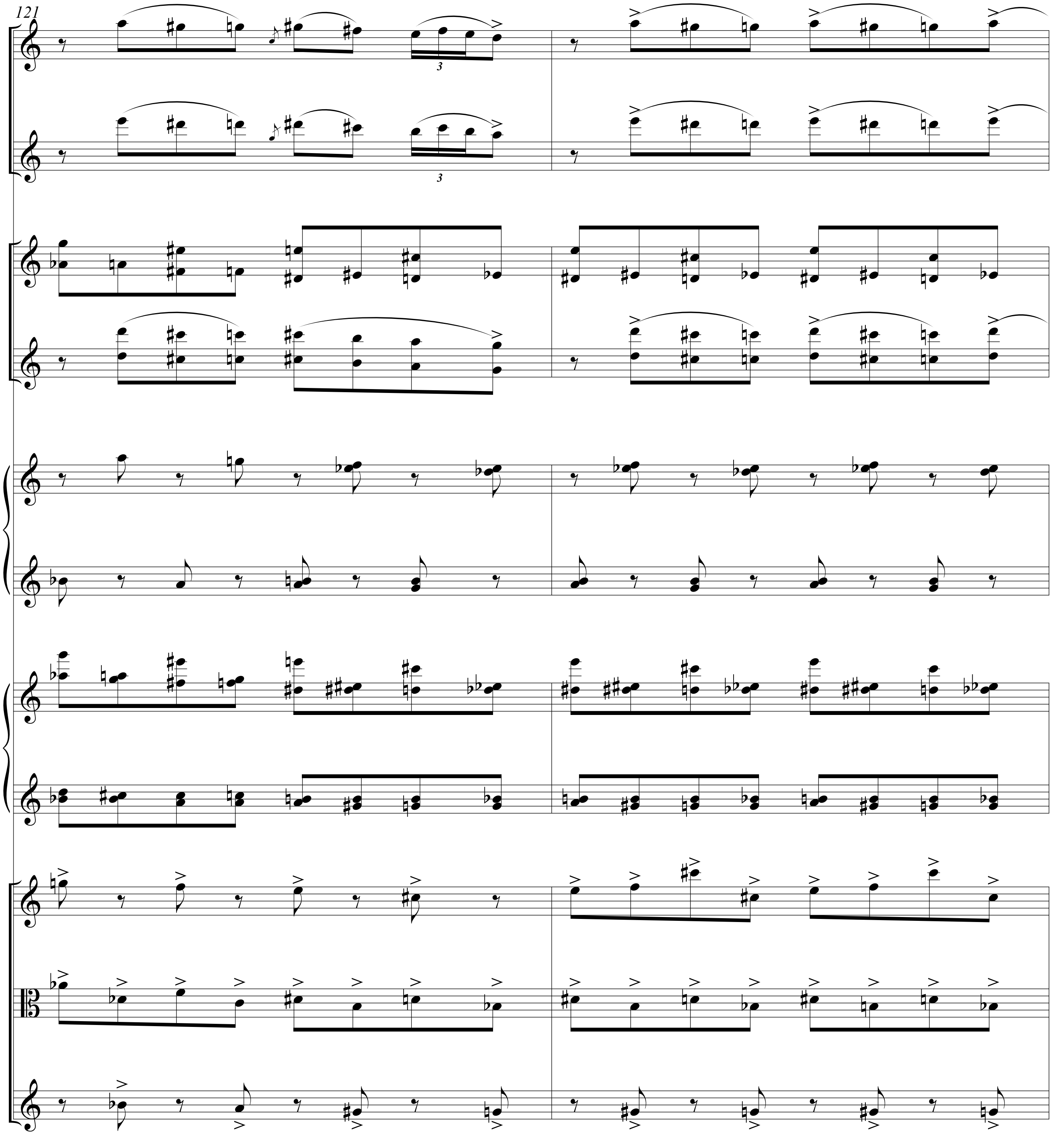

D
Vln.
Vla.
Vc.
mp
mp
mp
92
accel. poco a poco
8va
mp
Pno.
accel. poco a poco
Vln.
Vla.
Vc.

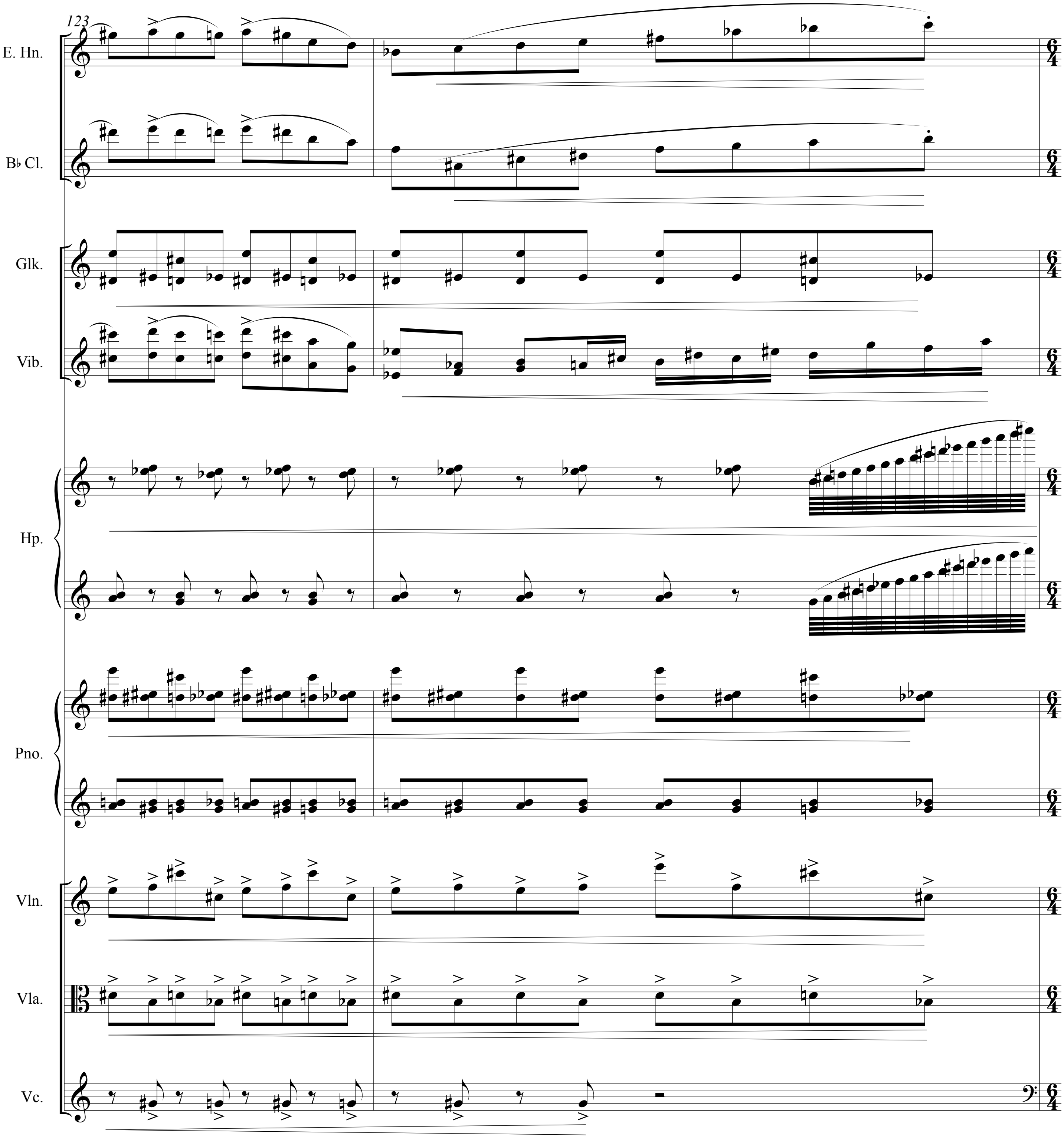

99
Pno.
cresc.
Vln.
cresc.
Vla.
cresc.
Vc.
cresc.
105
E
♩ = 120
Glk.
f
Hp.
ff
8va
Pno.
f
E
♩ = 120
pizz.
Vln.
ff
pizz.
Vla.
ff
pizz.
Vc.
ff

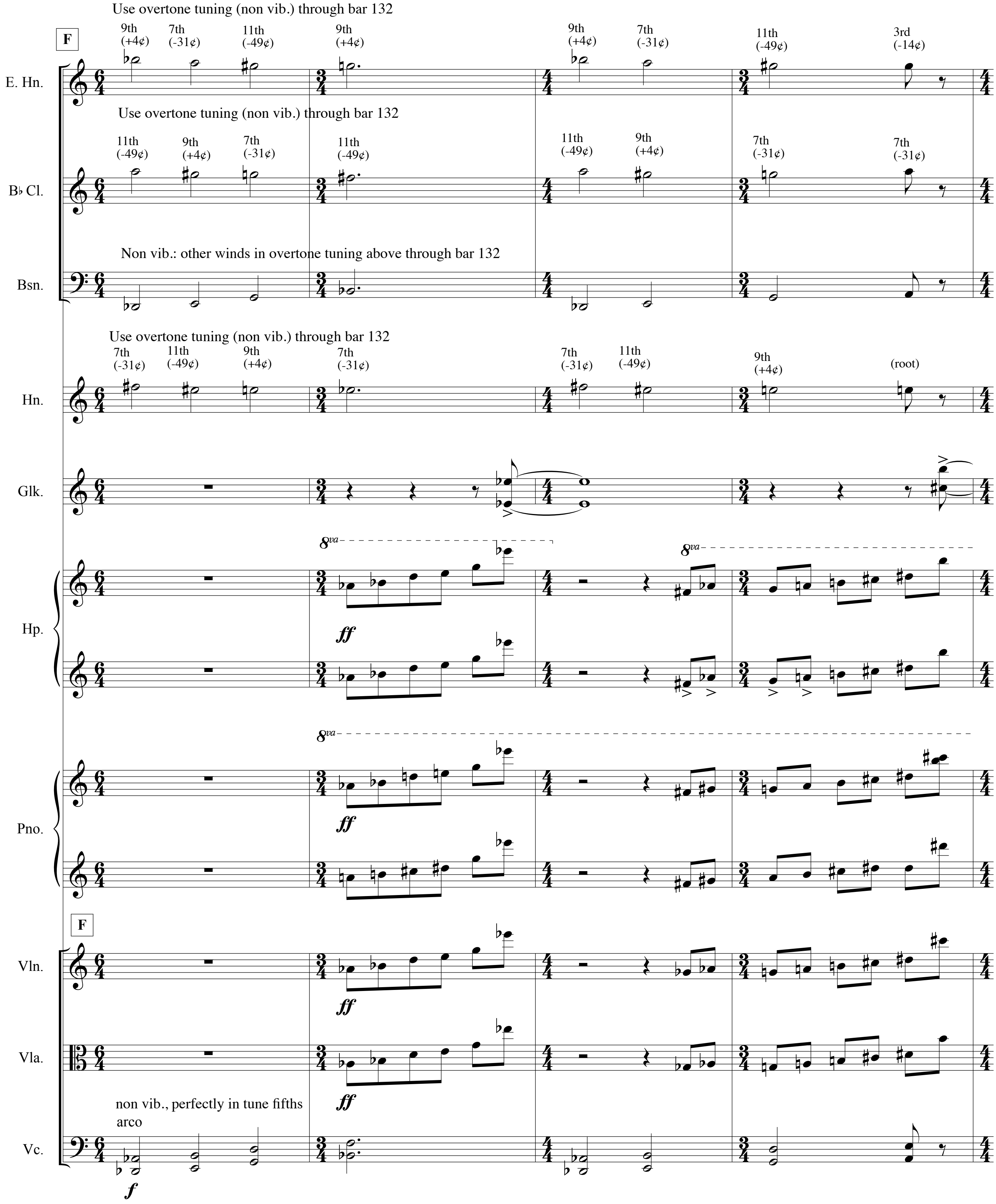

111
E. Hn.
B♭ Cl.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
f
simile
(8va)

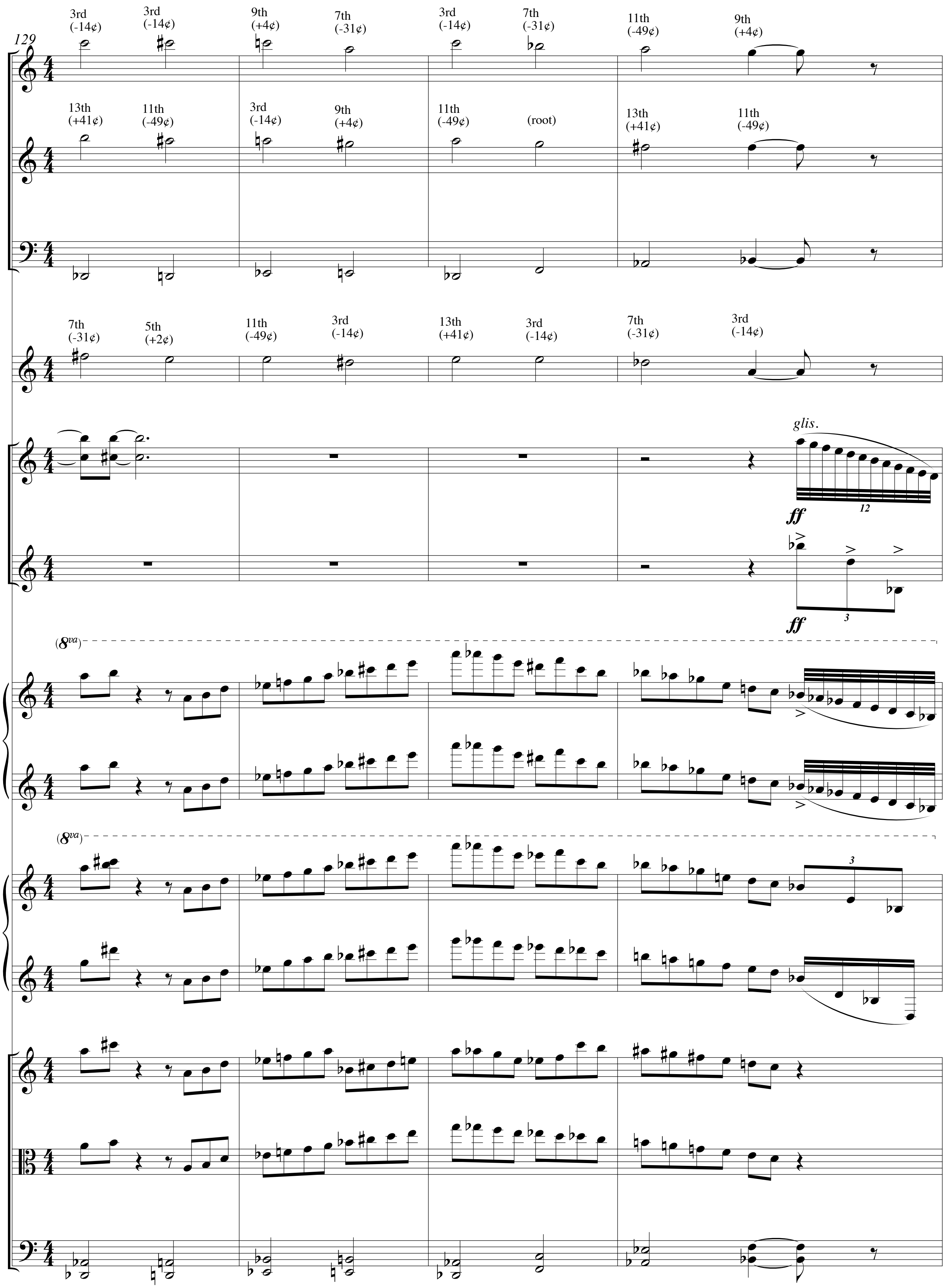

115
E. Hn.
B♭ Cl.
Glk.
Vib.
Hp.
(8va)
Pno.
Vln.
Vla.
Vc.
3
3

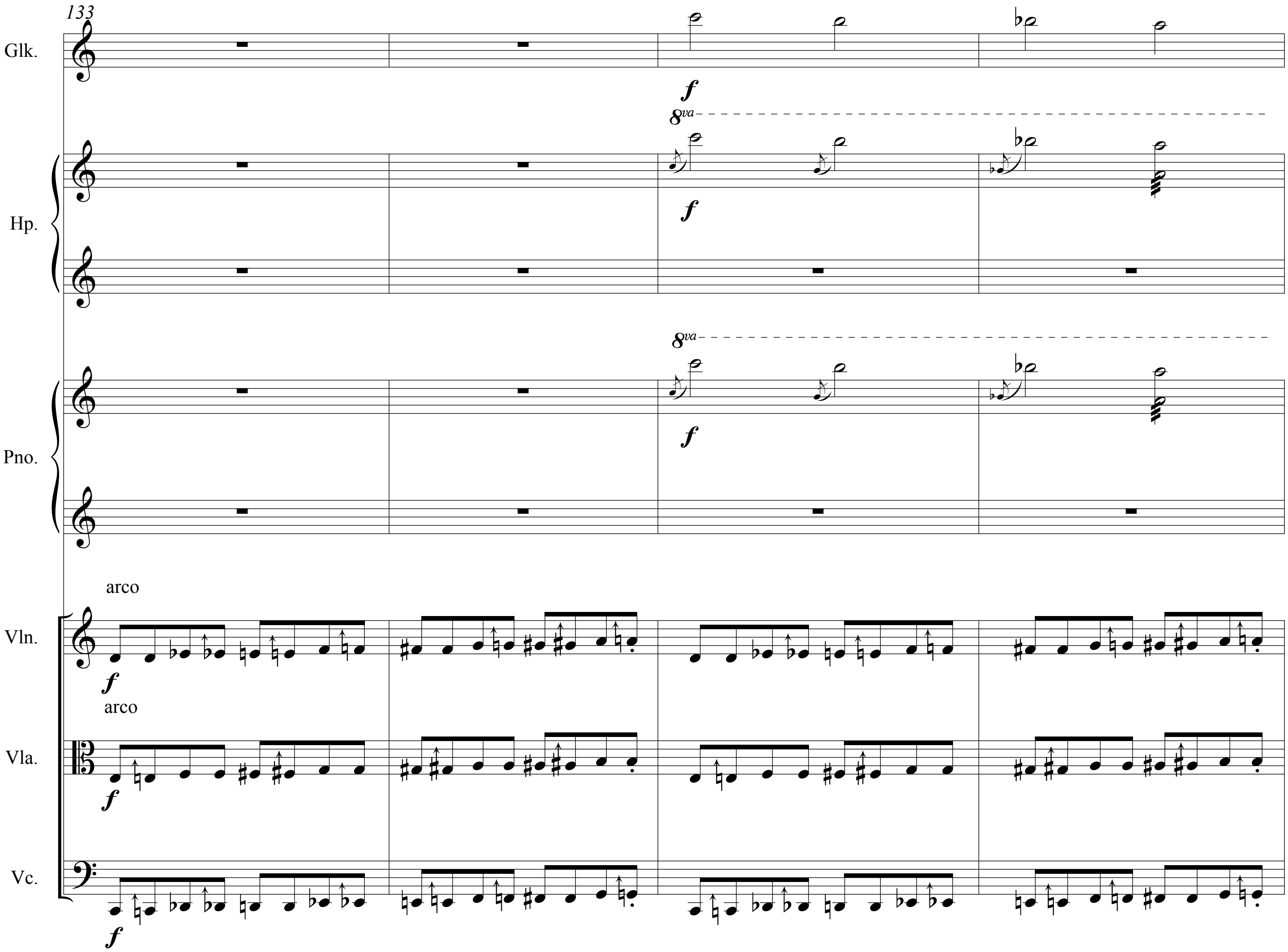

118
E. Hn.
B♭ Cl.
Glk.
Vib.
Hp.
Pno.
(8va)
Vln.
Vla.
Vc.
3
3

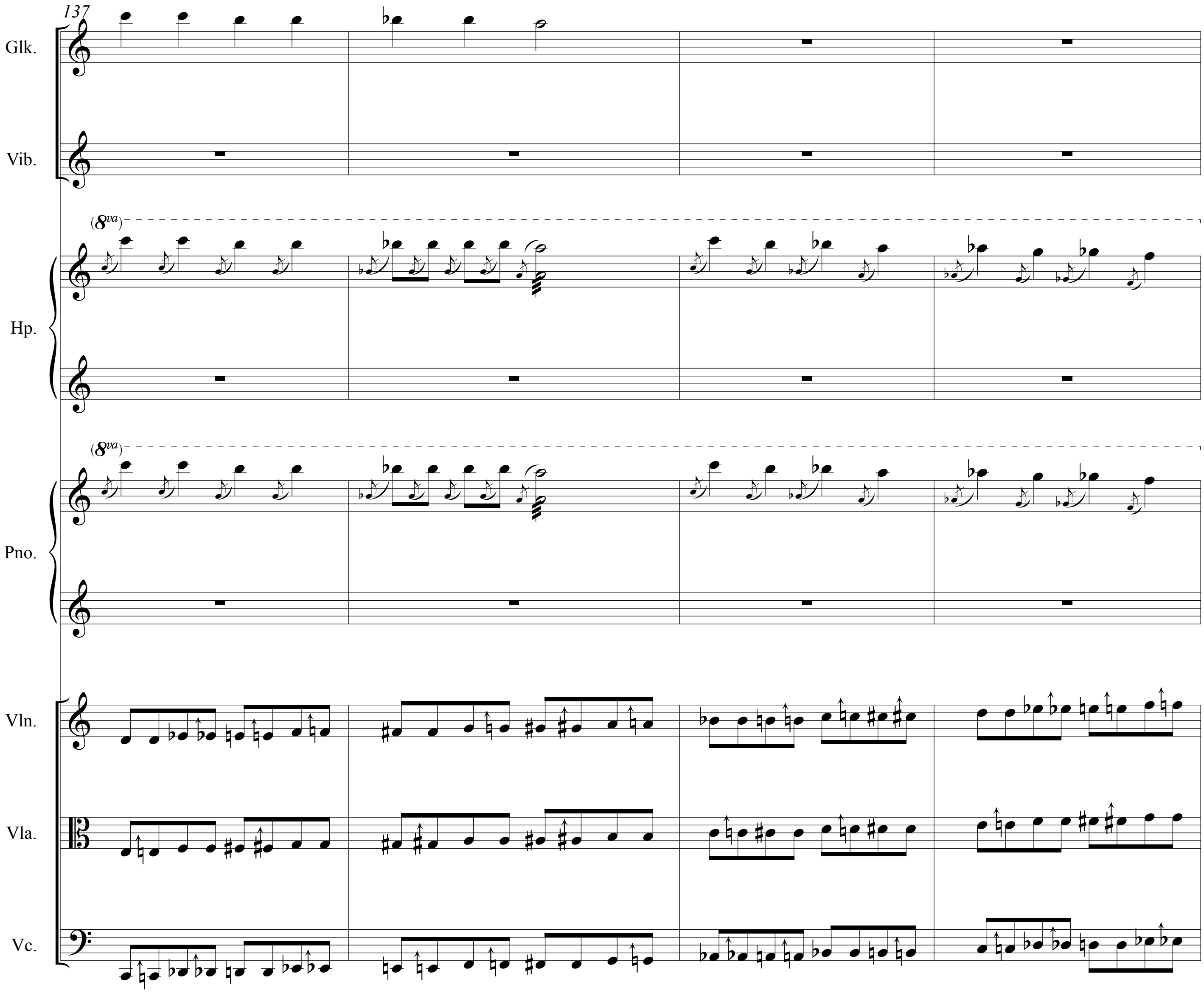

121
E. Hn.
B♭ Cl.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
3

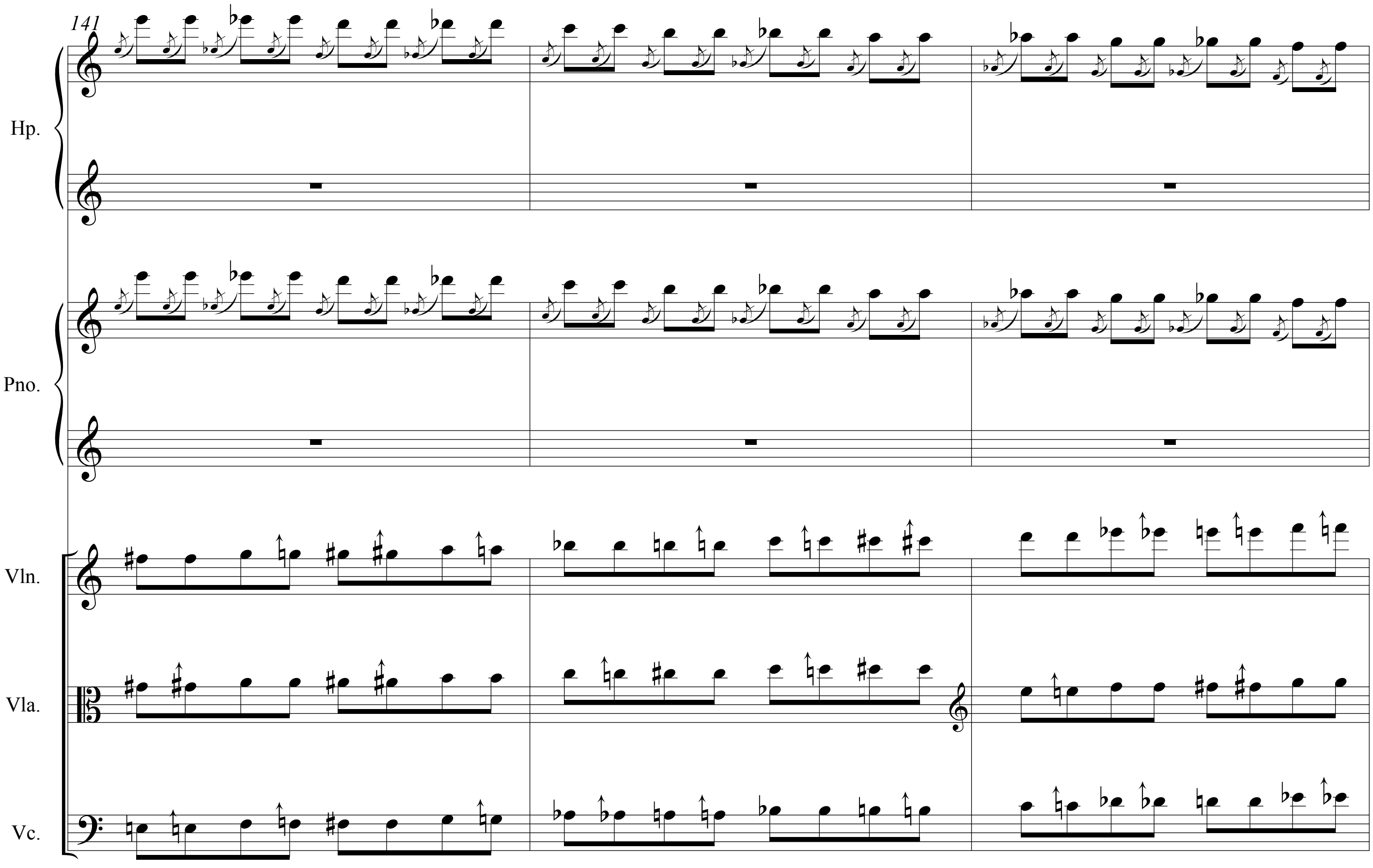

123
E. Hn.
B♭ Cl.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.

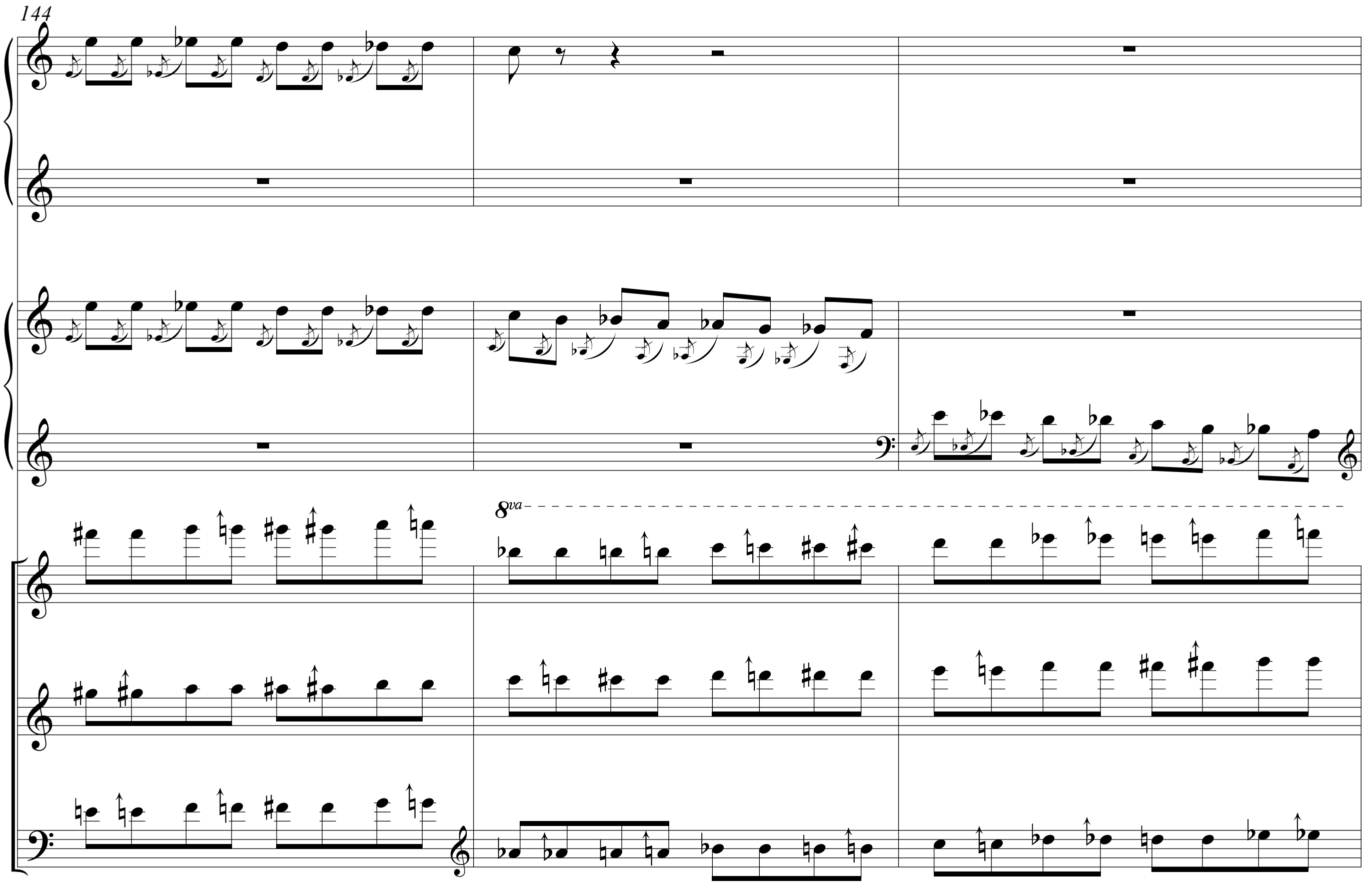

F
Use overtone tuning (non vib.) through bar 132
9th (+4¢) 7th (-31¢) 11th (-49¢) 9th (+4¢) 9th (+4¢) 7th (-31¢) 11th (-49¢) 3rd (-14¢)
E. Hn.
Use overtone tuning (non vib.) through bar 132
11th (-49¢) 9th (+4¢) 7th (-31¢) 11th (-49¢) 11th (-49¢) 9th (+4¢) 7th (-31¢) 7th (-31¢)
B♭ Cl.
Non vib.: other winds in overtone tuning above through bar 132
Bsn.
Use overtone tuning (non vib.) through bar 132
7th (-31¢) 11th (-49¢) 9th (+4¢) 7th (-31¢) 7th (-31¢) 11th (-49¢) 9th (+4¢) (root)
Hn.
Glk.
8va
8va
ff
Hp.
8va
ff
Pno.
F
ff
Vln.
ff
Vla.
non vib., perfectly in tune fifths
arco
Vc.
f

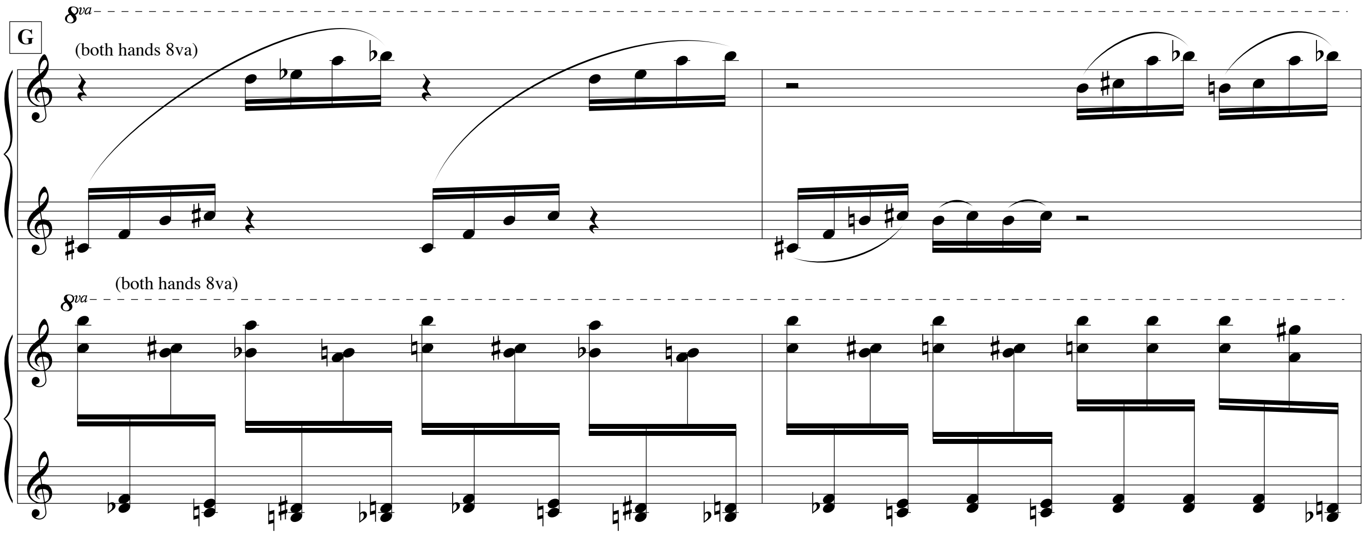

129
E. Hn.
3rd (-14¢)
3rd (-14¢)
9th (+4¢)
7th (-31¢)
3rd (-14¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
B♭ Cl.
13th (+41¢)
11th (-49¢)
3rd (-14¢)
9th (+4¢)
11th (-49¢)
(root)
13th (+41¢)
11th (-49¢)
Bsn.
Hn.
7th (-31¢)
5th (+2¢)
11th (-49¢)
3rd (-14¢)
13th (+41¢)
3rd (-14¢)
7th (-31¢)
3rd (-14¢)
Glk.
glis.
12
ff
Vib.
3
ff
(8va)
Hp.
(8va)
3
Pno.
Vln.
Vla.
Vc.

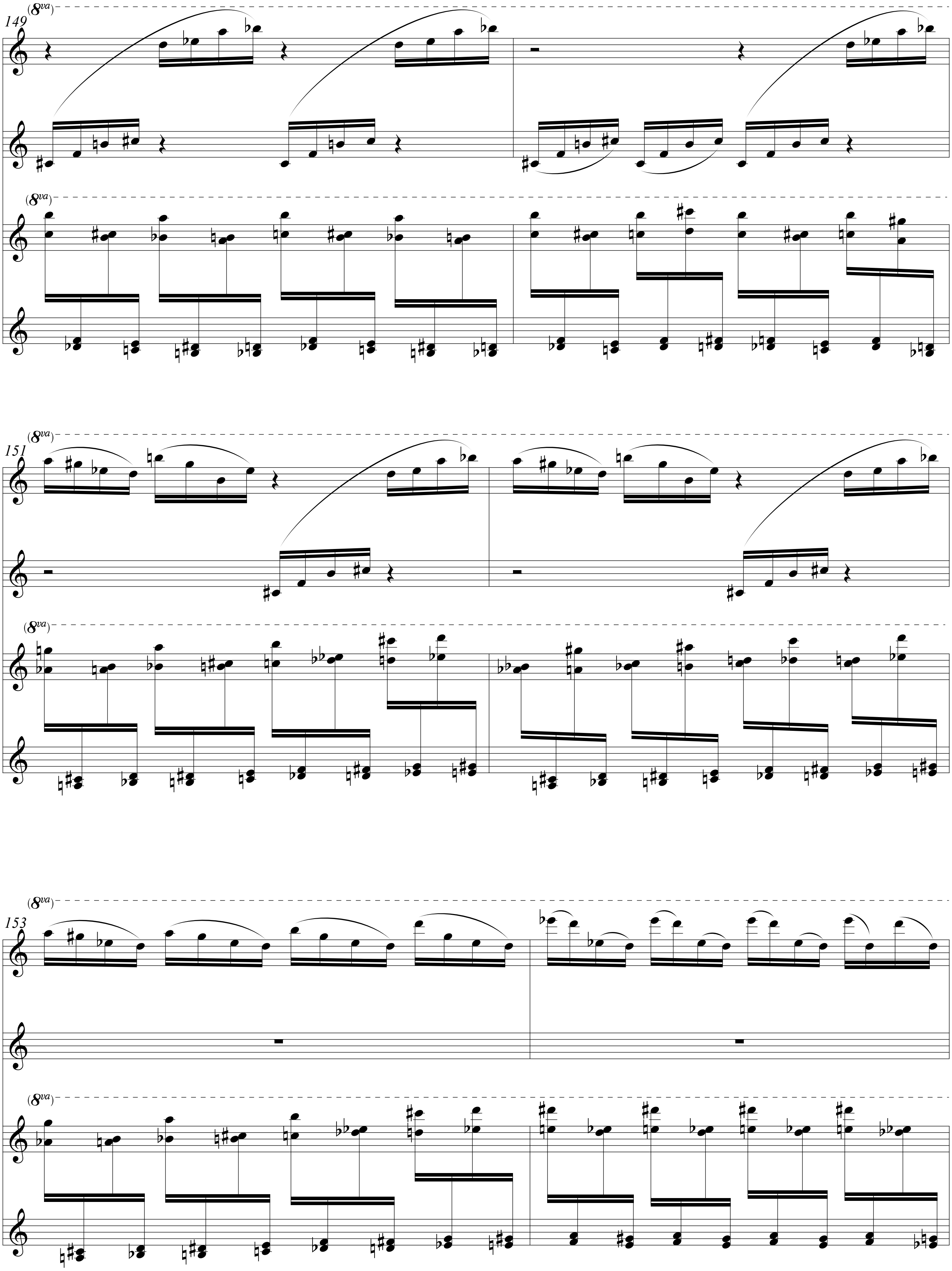

133
Glk.
Hp.
Pno.
Vln.
Vla.
Vc.
arco
arco
f
f
f
f
f
f
8va
8va

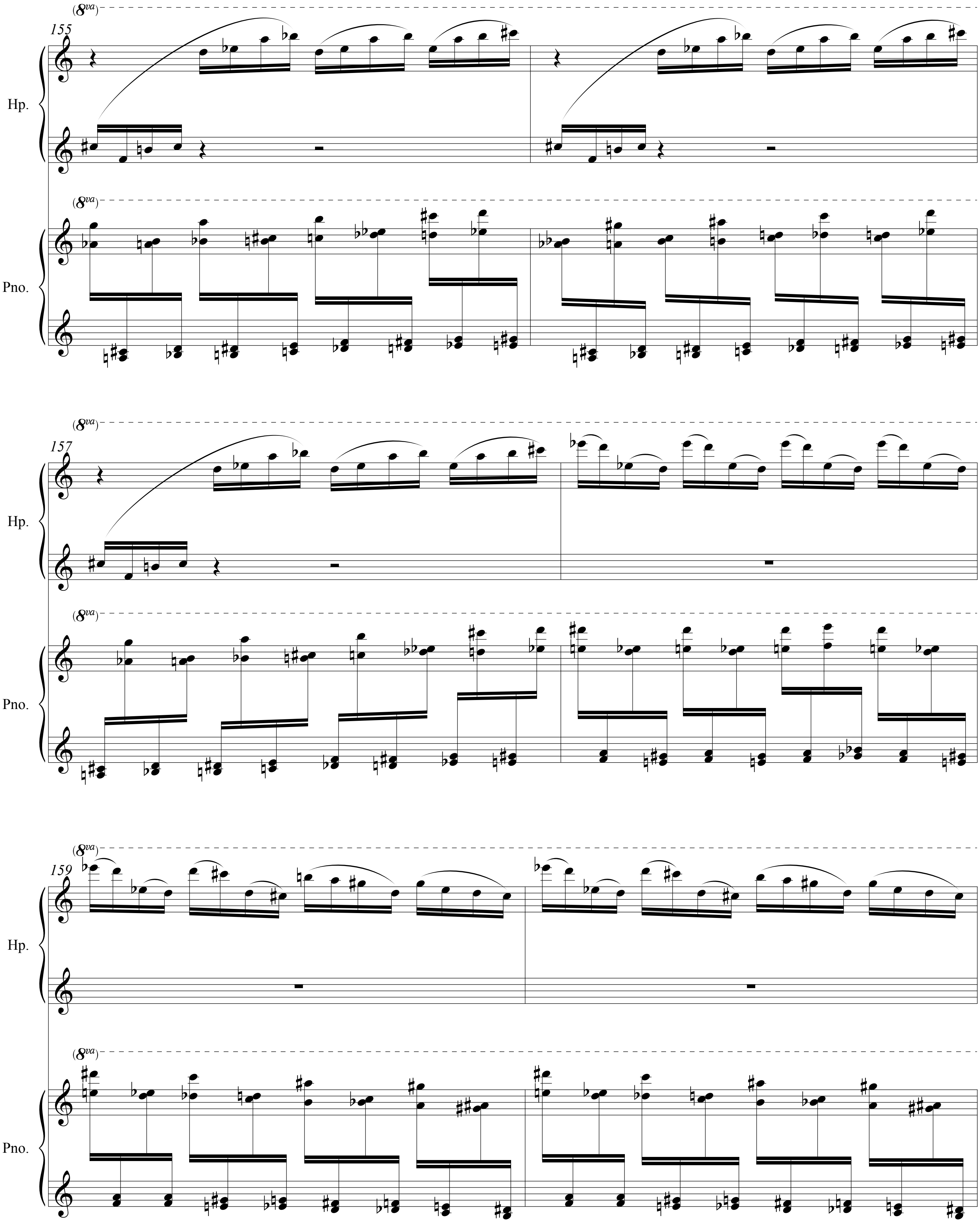

137
Glk.
Vib.
(8va)
Hp.
(8va)
Pno.
Vln.
Vla.
Vc.

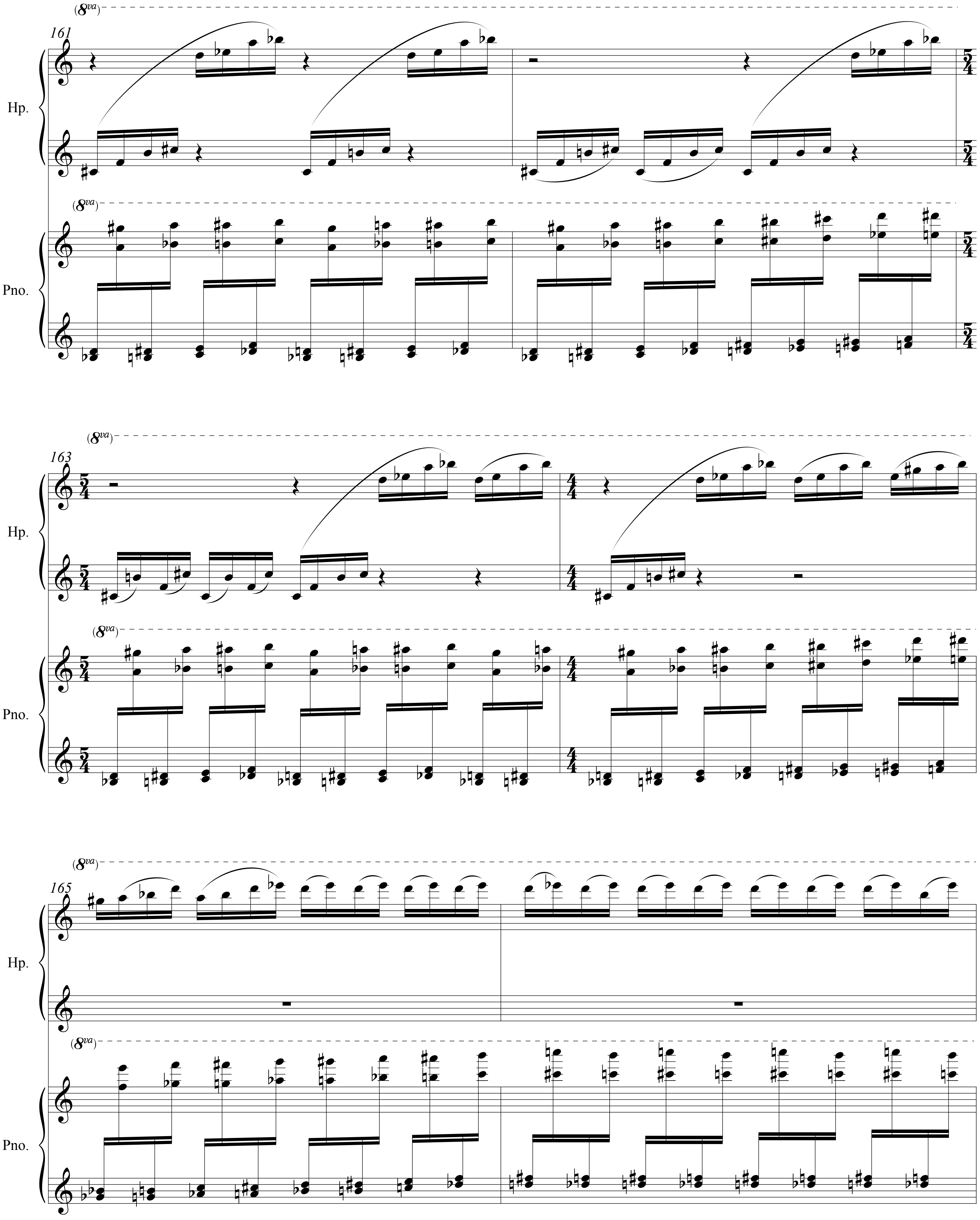

141
Hp.
Pno.
Vln.
Vla.
Vc.

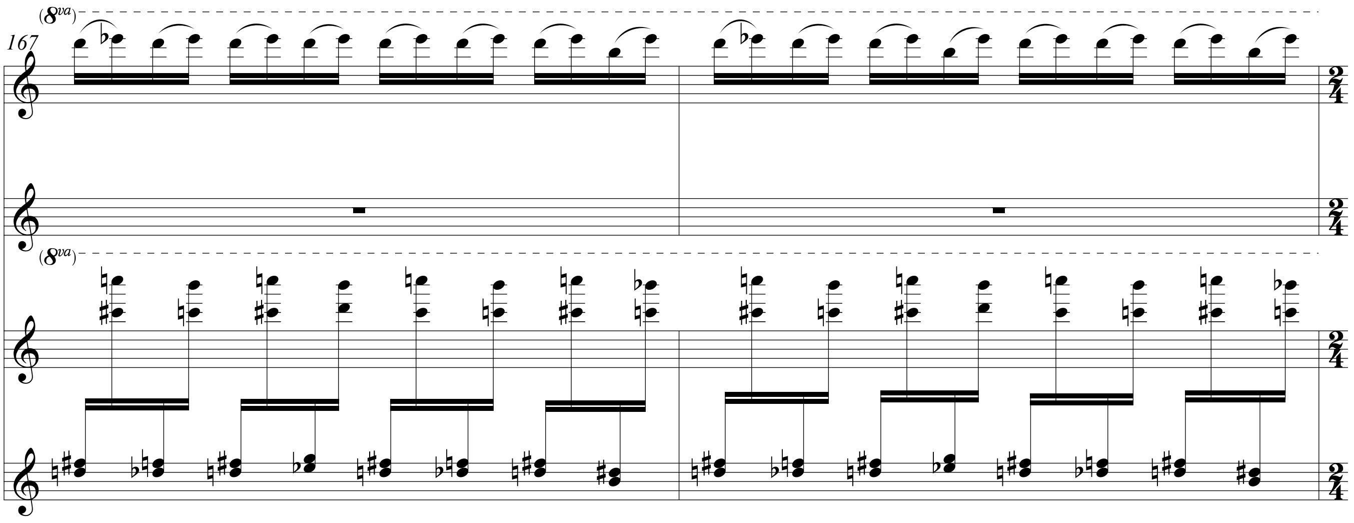

144
Hp.
Pno.
8va
Vln.
Vla.
Vc.

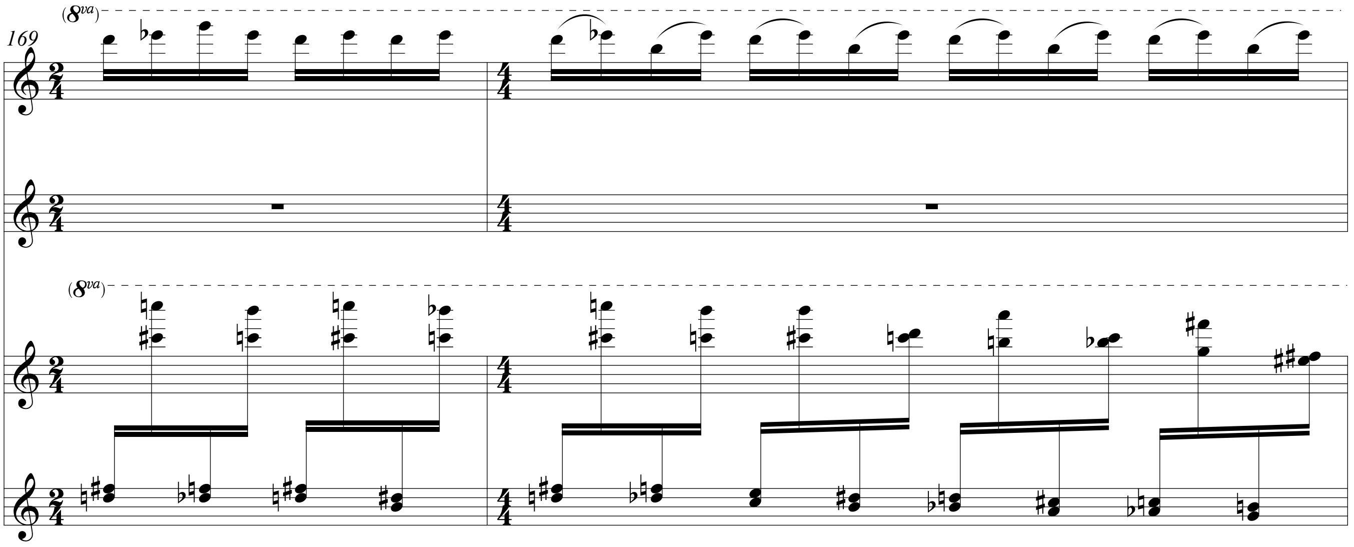

8va
G
(both hands 8va)
Hp.
8va
(both hands 8va)
Pno.

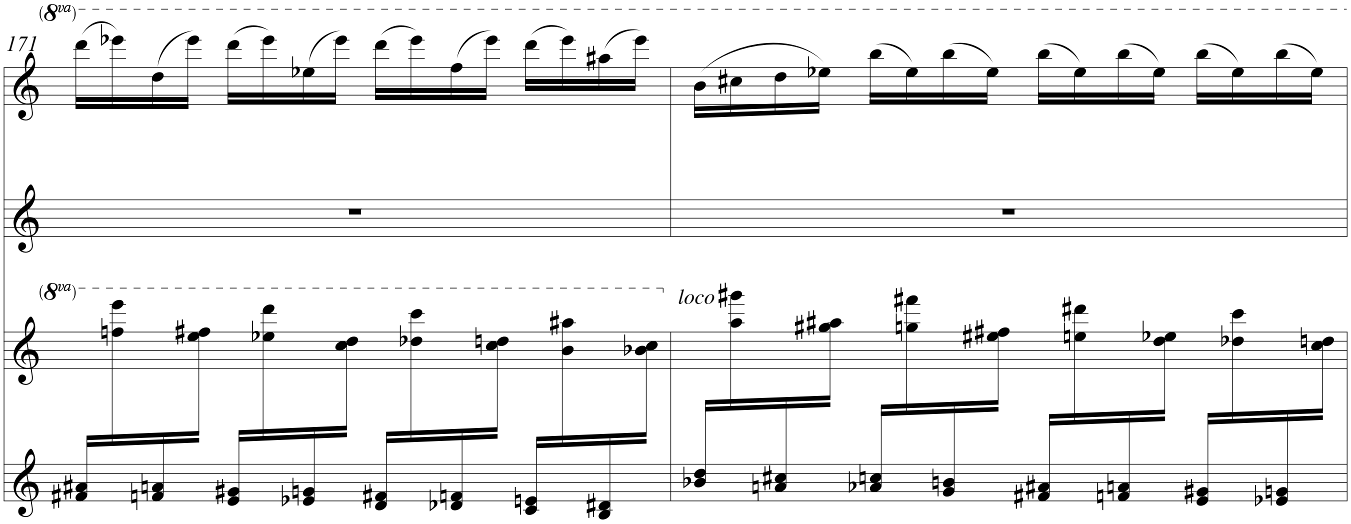

(8va)
149
Hp.
Pno.
151
153

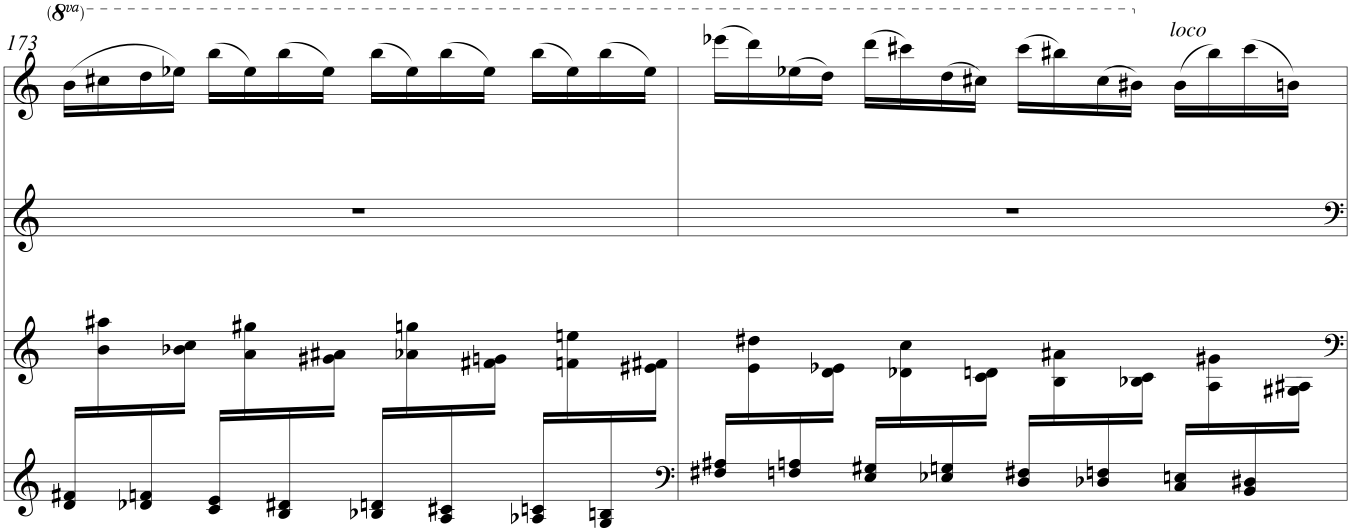

(8va)
155
Hp.
(8va)
Pno.
(8va)
157
Hp.
(8va)
Pno.
(8va)
159
Hp.
(8va)
Pno.

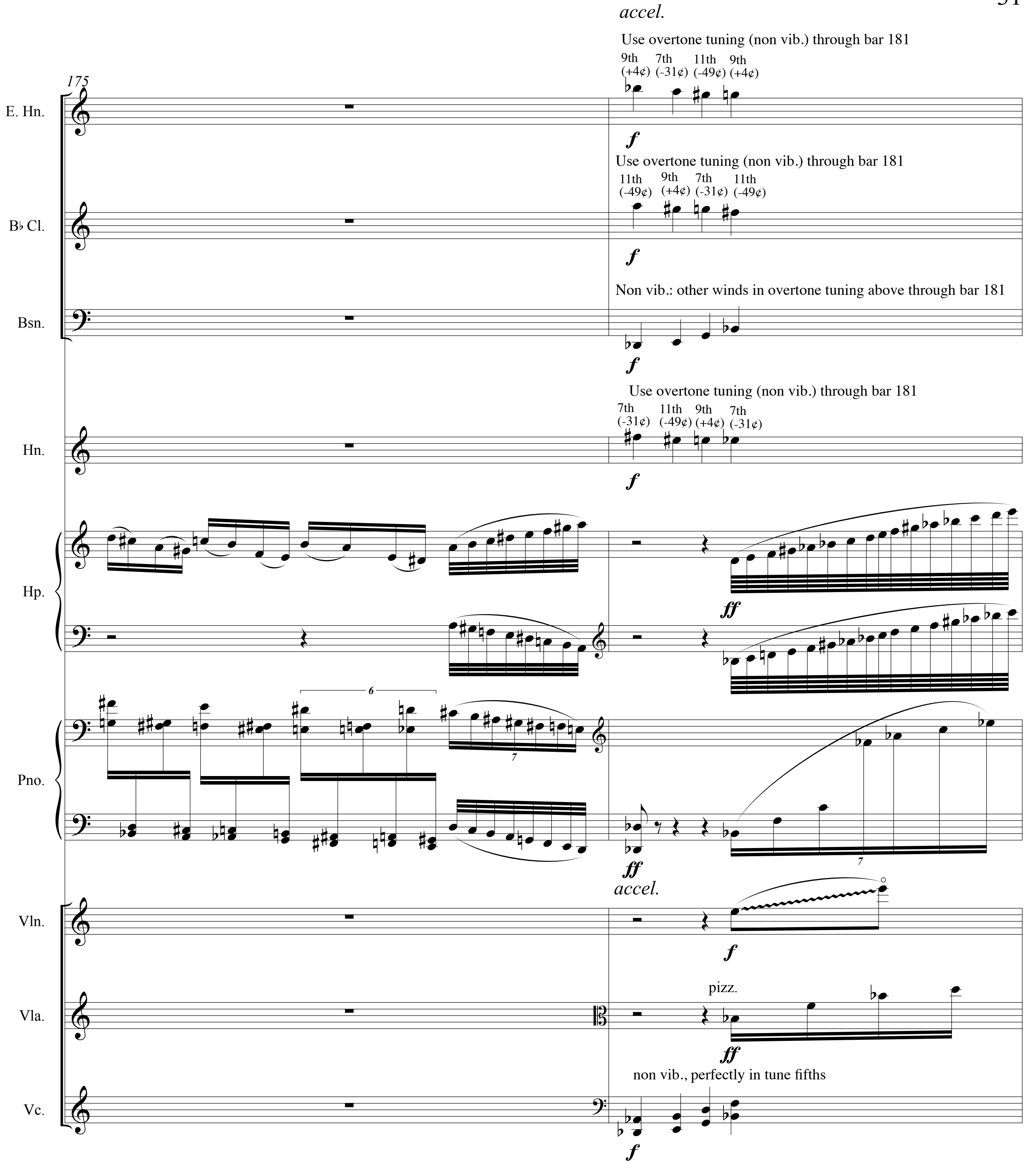

(8va)
161
Hp.
Pno.
(8va)
163
Hp.
Pno.
(8va)
165
Hp.
Pno.

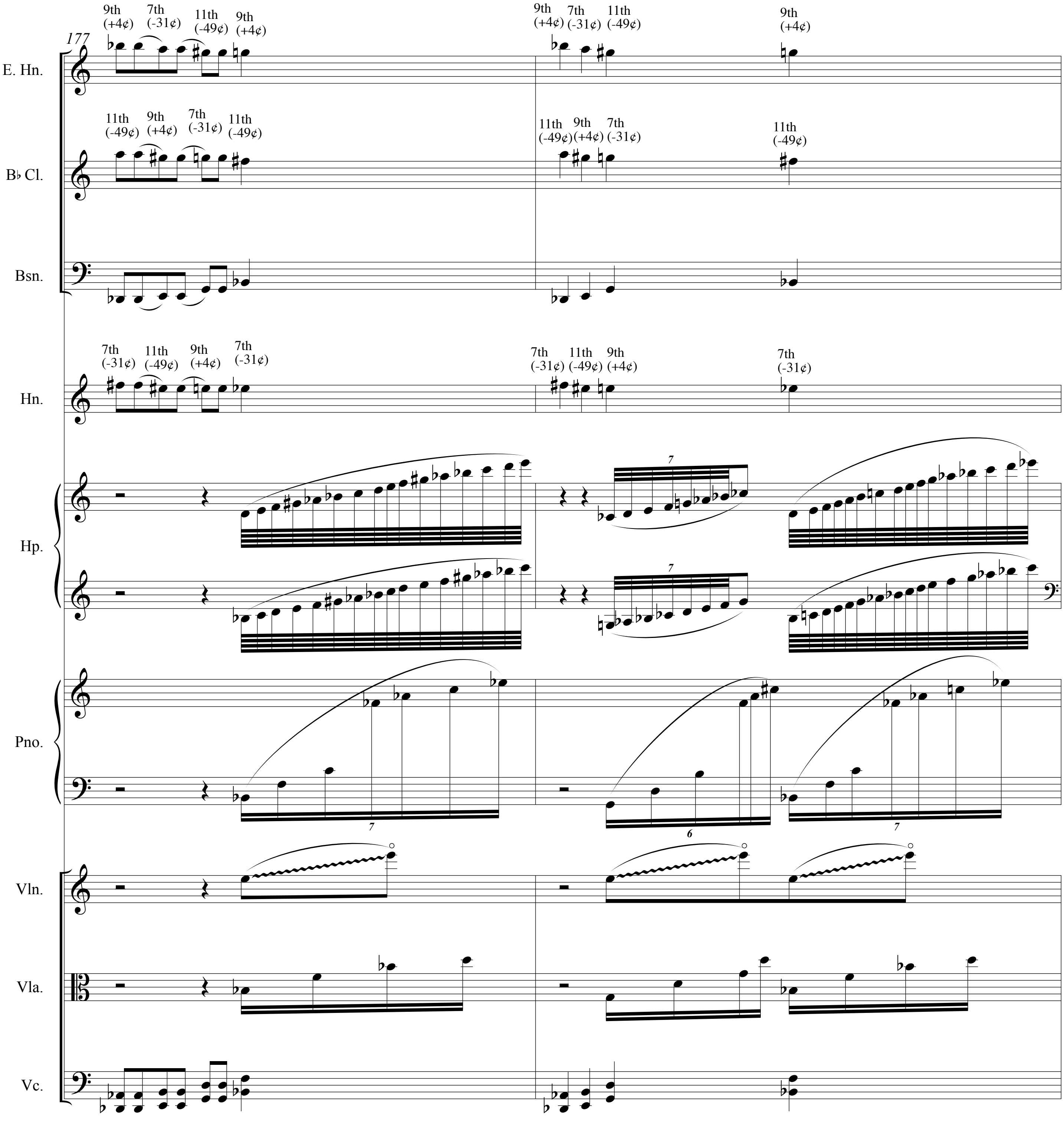

(8va)
167
Hp.
(8va)
Pno.

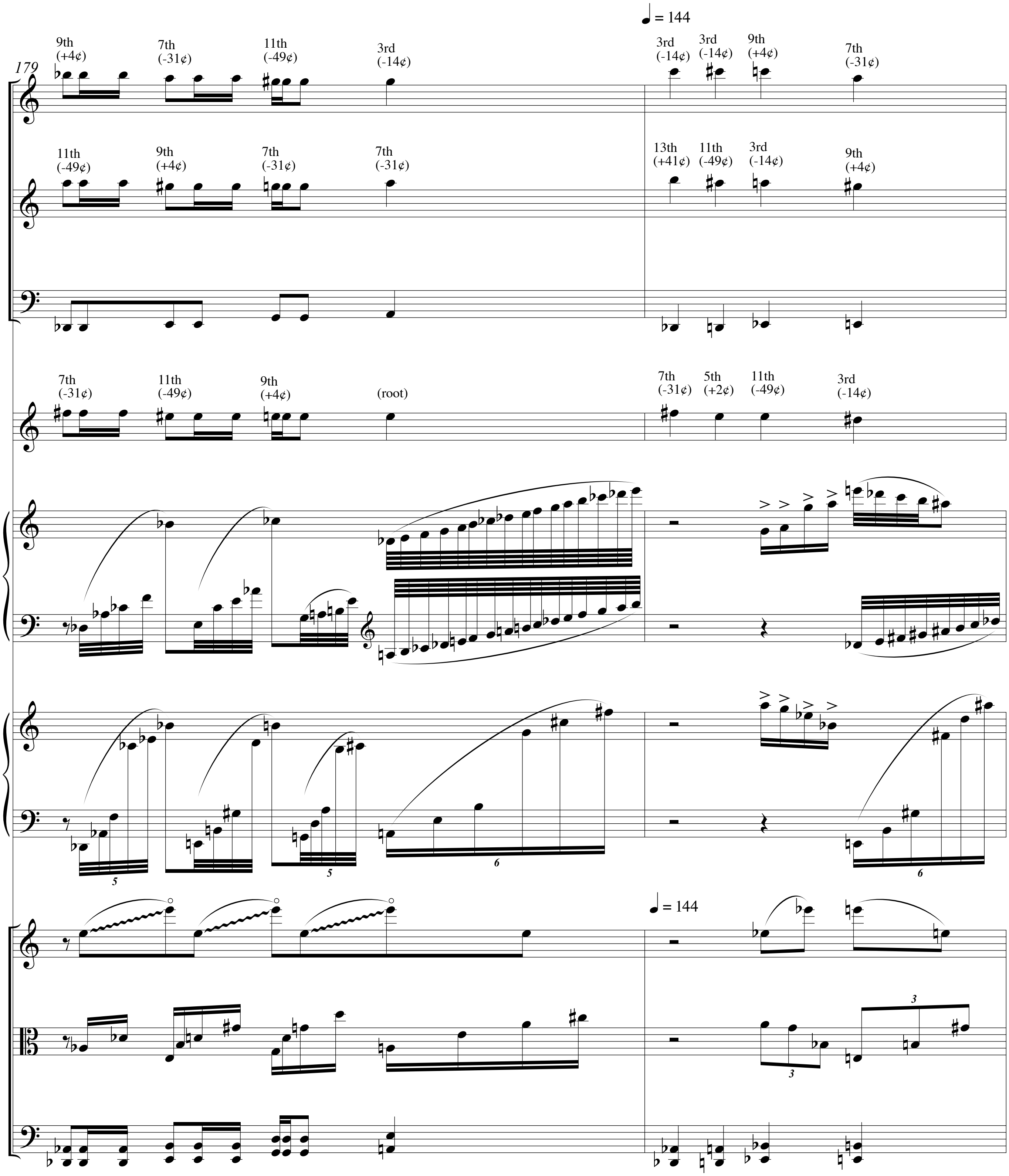

(8va)
169
Hp.
(8va)
Pno.

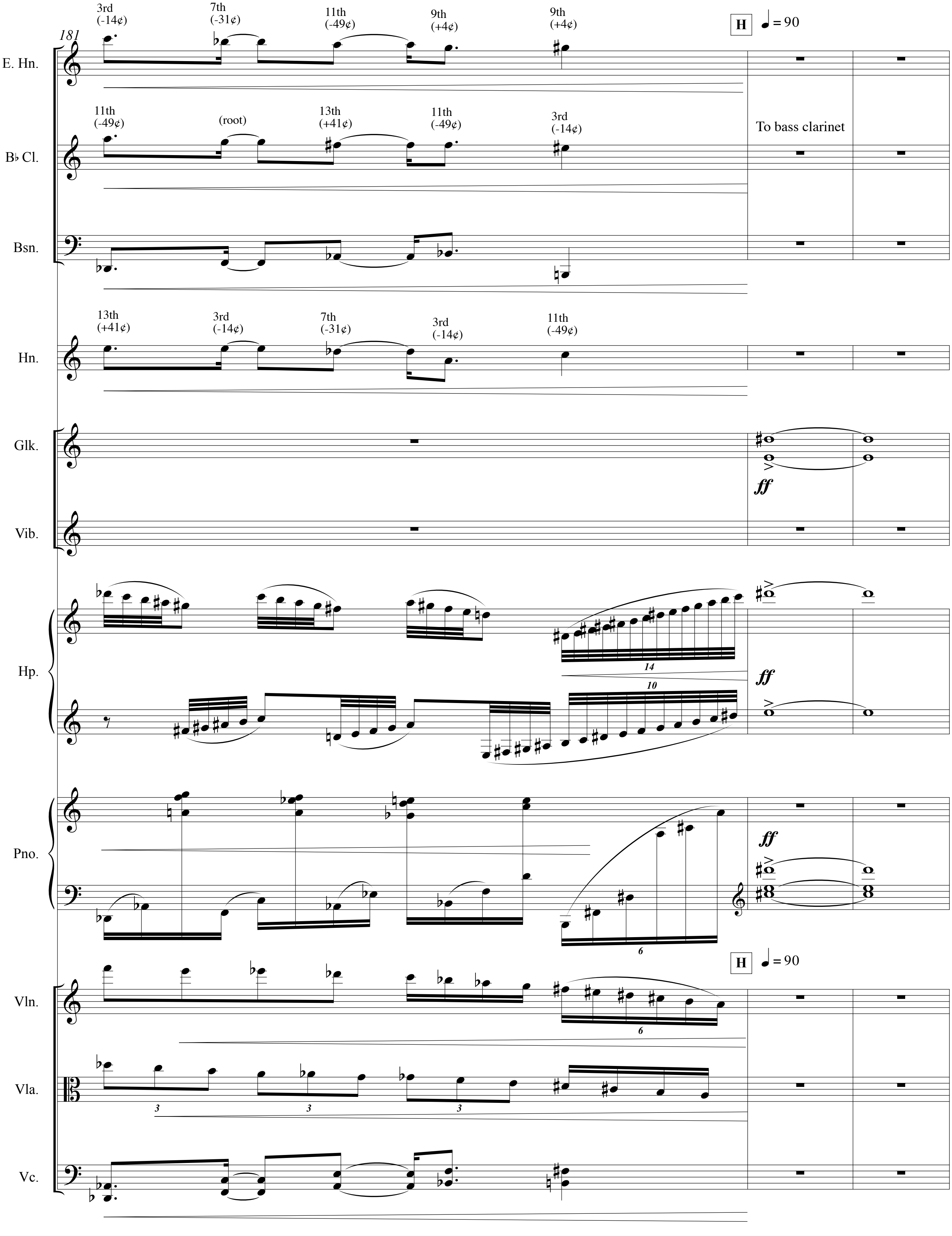

(8va)
171
Hp.
(8va)
loco
Pno.

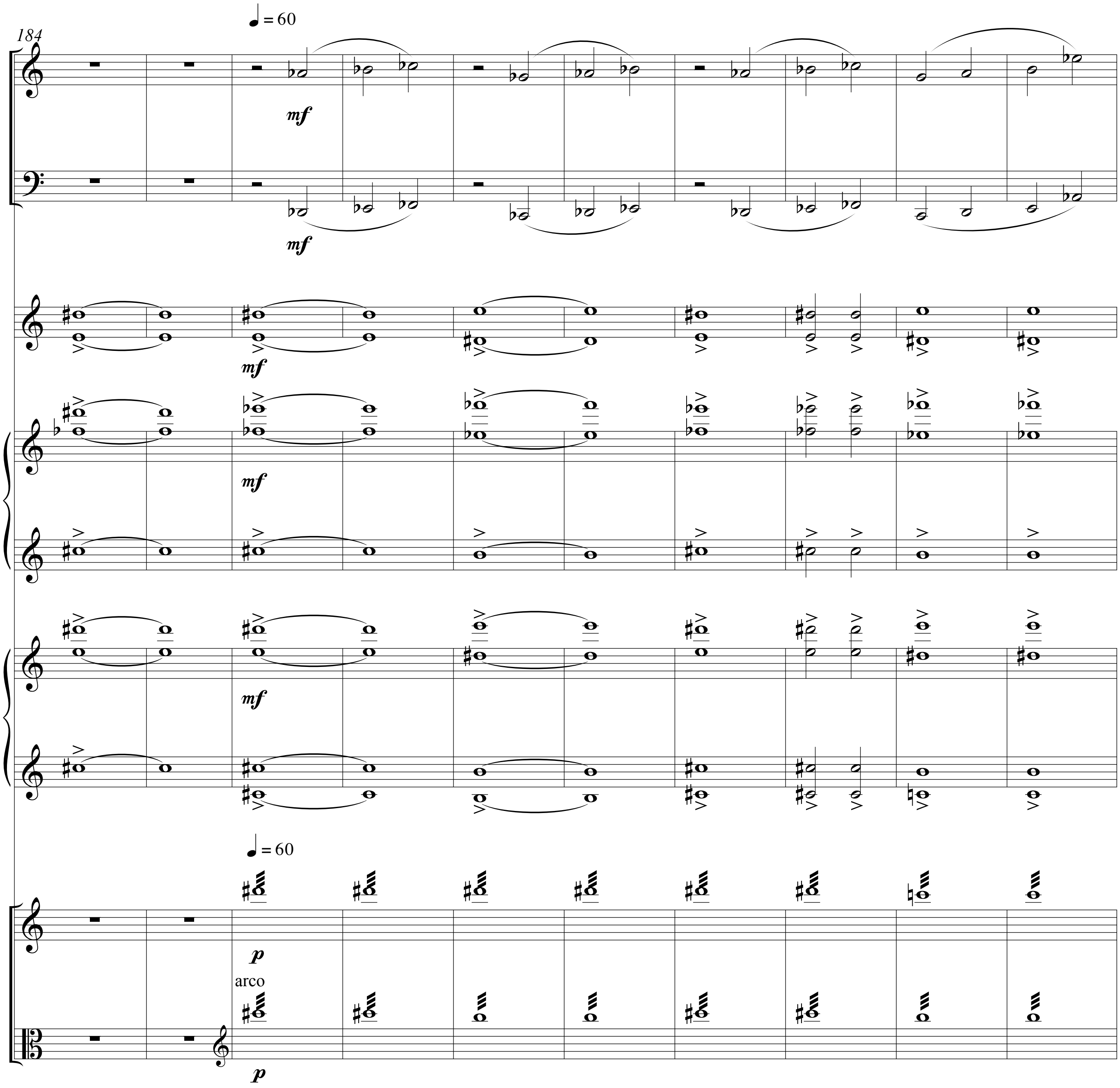

(8va)
173
loco
Hp.
Pno.

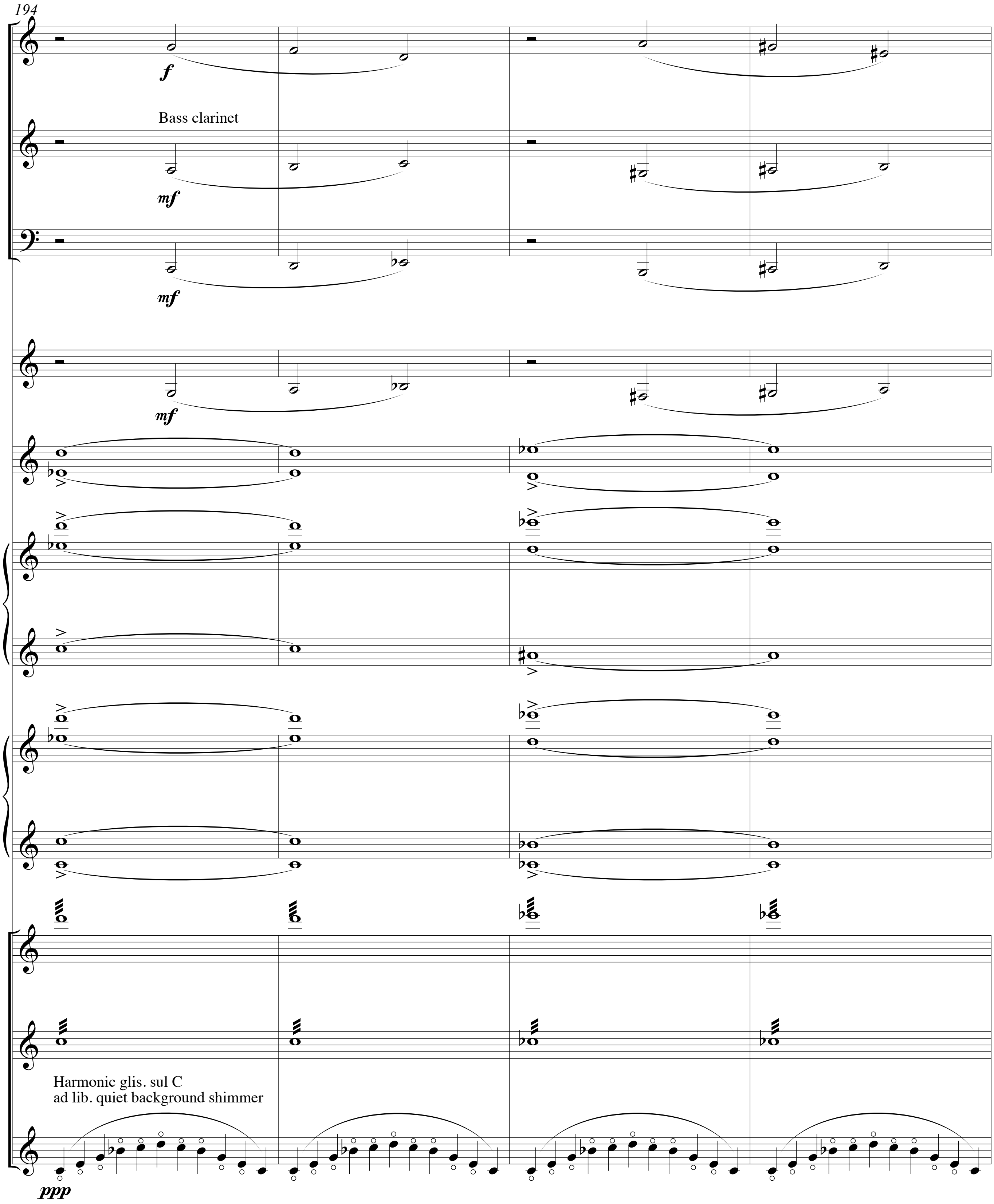

accel.
Use overtone tuning (non vib.) through bar 181
9th (+4¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
175
E. Hn.
f
Use overtone tuning (non vib.) through bar 181
11th (-49¢)
9th (+4¢)
7th (-31¢)
11th (-49¢)
B♭ Cl.
f
Non vib.: other winds in overtone tuning above through bar 181
Bsn.
f
Use overtone tuning (non vib.) through bar 181
7th (-31¢)
11th (-49¢)
9th (+4¢)
7th (-31¢)
Hn.
f
Hp.
ff
6
7
Pno.
ff
7
accel.
Vln.
f
pizz.
Vla.
ff
non vib., perfectly in tune fifths
Vc.
f

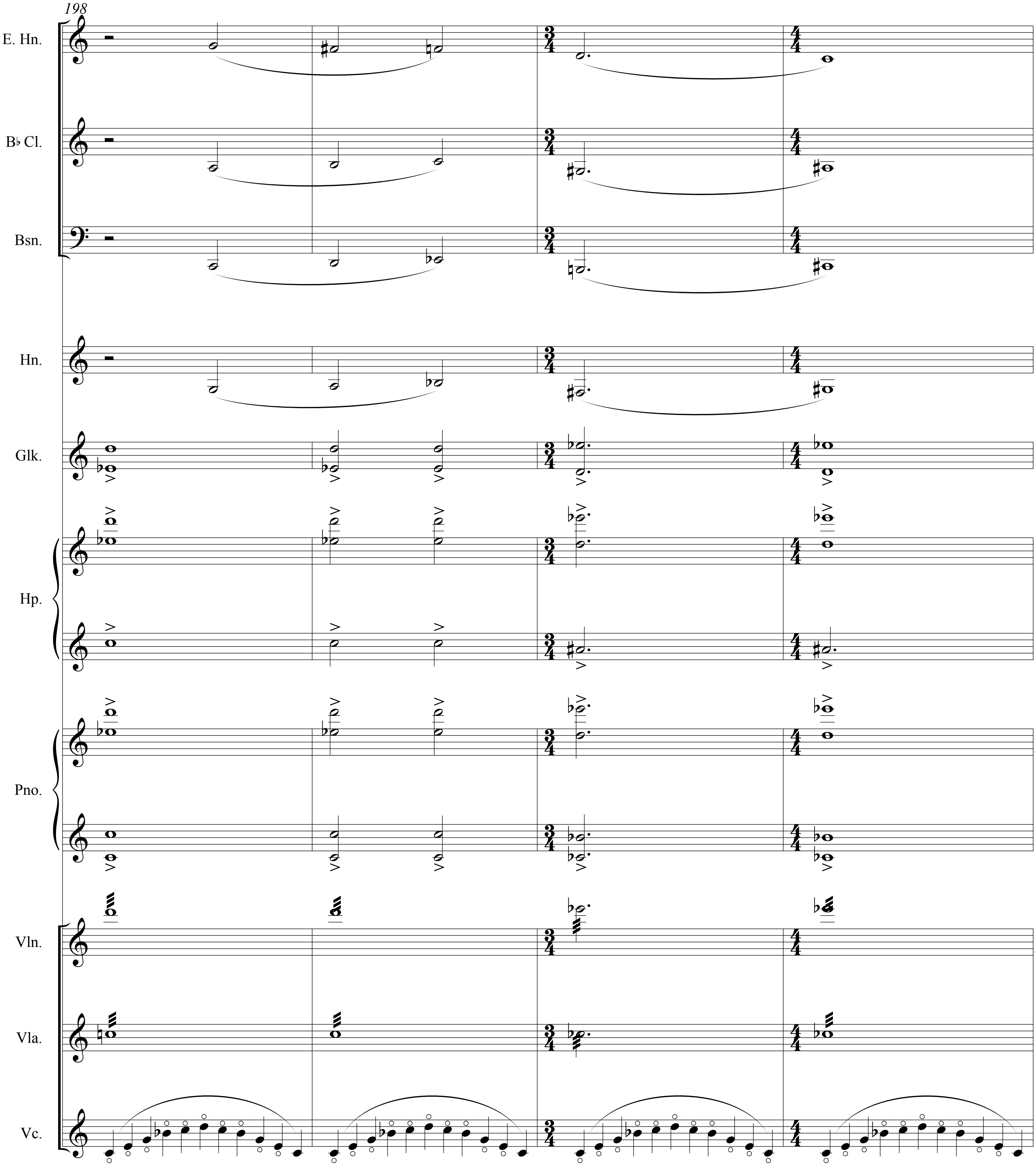

177
E. Hn.
9th (+4¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
9th (+4¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
B♭ Cl.
11th (-49¢)
9th (+4¢)
7th (-31¢)
11th (-49¢)
11th (-49¢)
9th (+4¢)
7th (-31¢)
11th (-49¢)
Bsn.
Hn.
7th (-31¢)
11th (-49¢)
9th (+4¢)
7th (-31¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
7th (-31¢)
Hp.
7
7
Pno.
7
6
7
Vln.
Vla.
Vc.

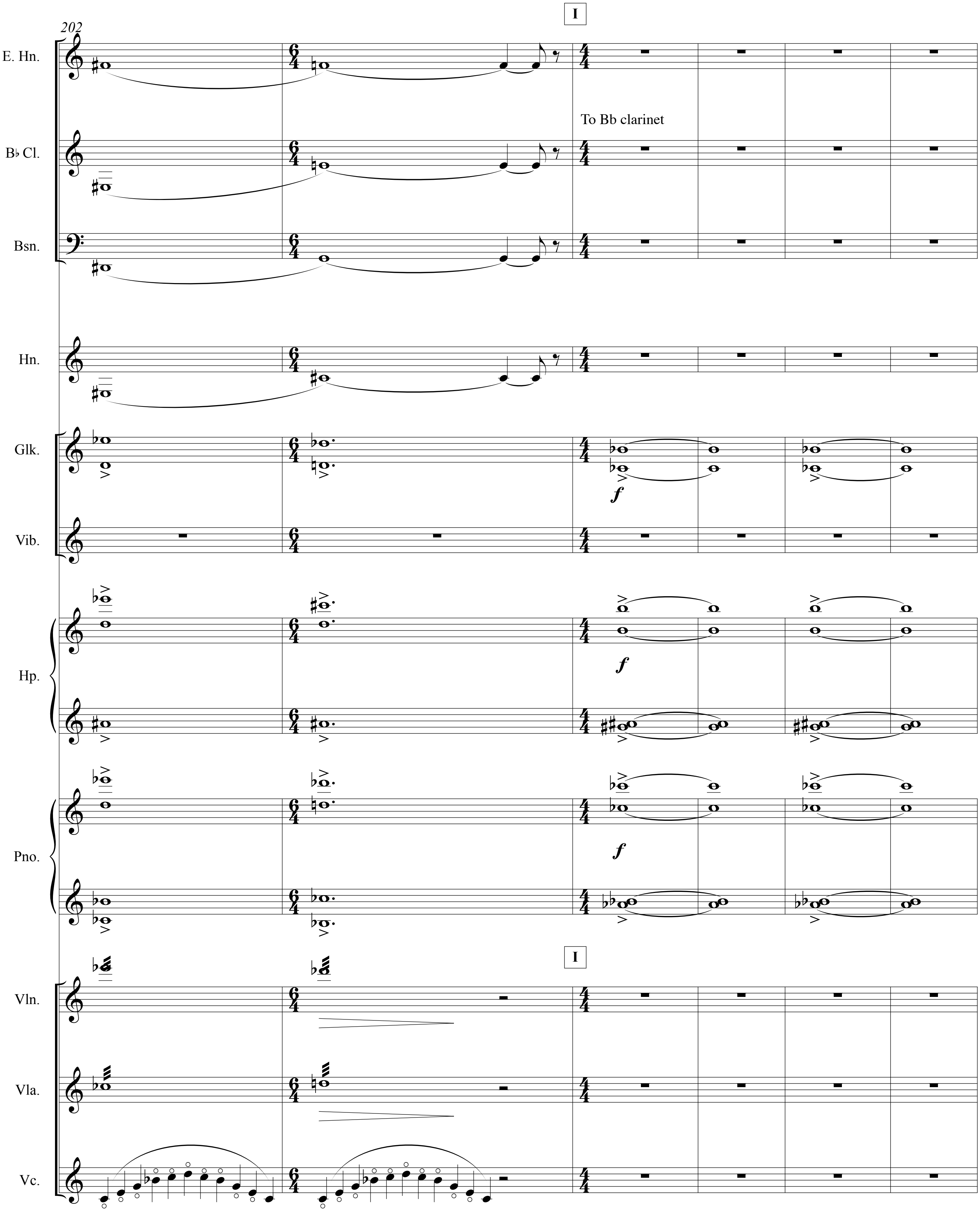

♩ = 144
179
E. Hn.
9th (+4¢)
7th (-31¢)
11th (-49¢)
3rd (-14¢)
3rd (-14¢)
3rd (-14¢)
9th (+4¢)
7th (-31¢)
B♭ Cl.
11th (-49¢)
9th (+4¢)
7th (-31¢)
7th (-31¢)
13th (+41¢)
11th (-49¢)
3rd (-14¢)
9th (+4¢)
Bsn.
Hn.
7th (-31¢)
11th (-49¢)
9th (+4¢)
(root)
7th (-31¢)
5th (+2¢)
11th (-49¢)
3rd (-14¢)
Hp.
Pno.
5
5
6
6
Vln.
♩ = 144
Vla.
3
3
Vc.

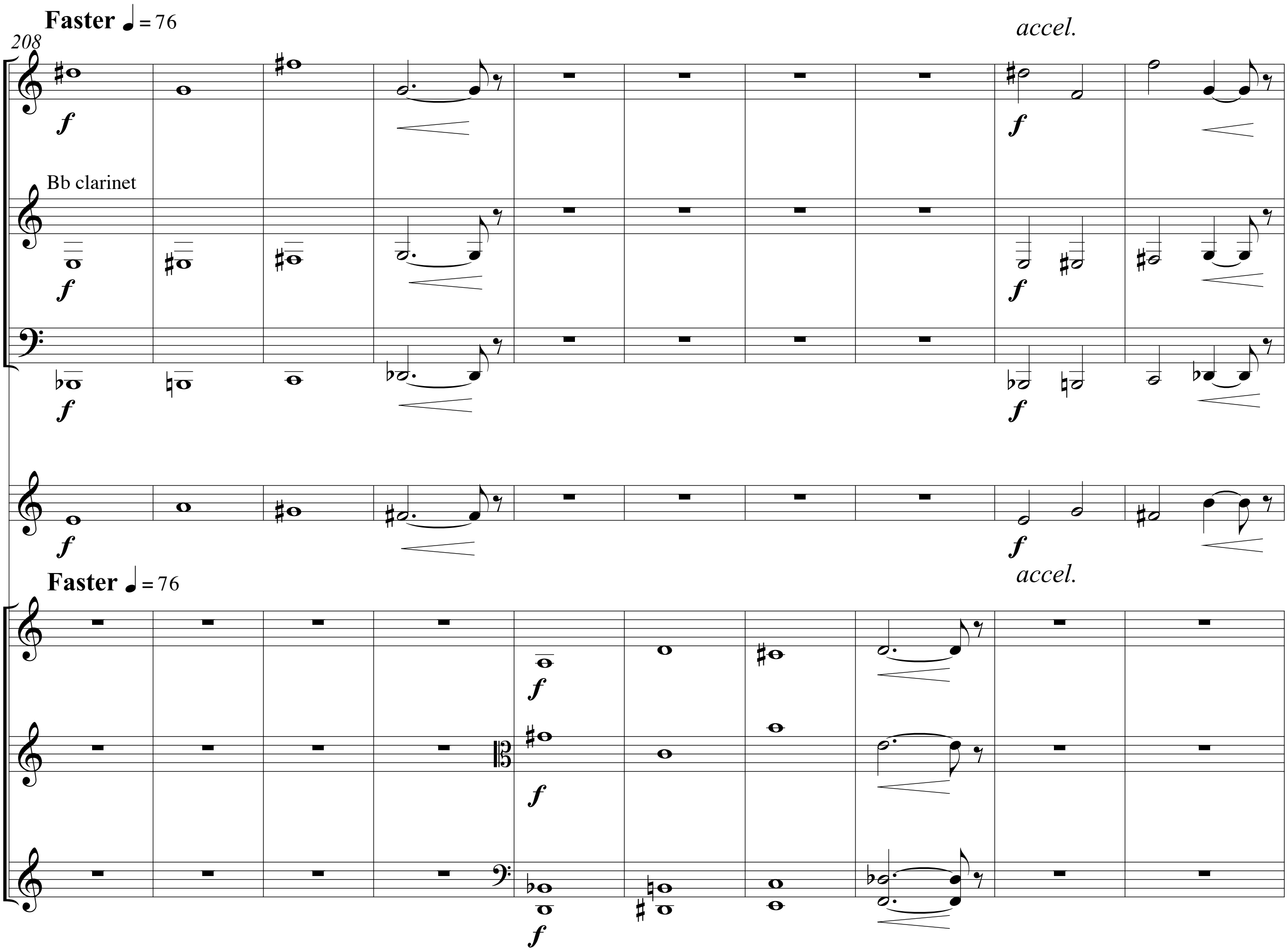

181
3rd (-14¢)
7th (-31¢)
11th (-49¢)
9th (+4¢)
9th (+4¢)
H
♩= 90
E. Hn.
11th (-49¢)
(root)
13th (+41¢)
11th (-49¢)
3rd (-14¢)
To bass clarinet
B♭ Cl.
Bsn.
13th (+41¢)
3rd (-14¢)
7th (-31¢)
3rd (-14¢)
11th (-49¢)
Hn.
Glk.
ff
Vib.
Hp.
14
10
ff
Pno.
ff
6
H
♩= 90
Vln.
6
Vla.
3
3
3
Vc.

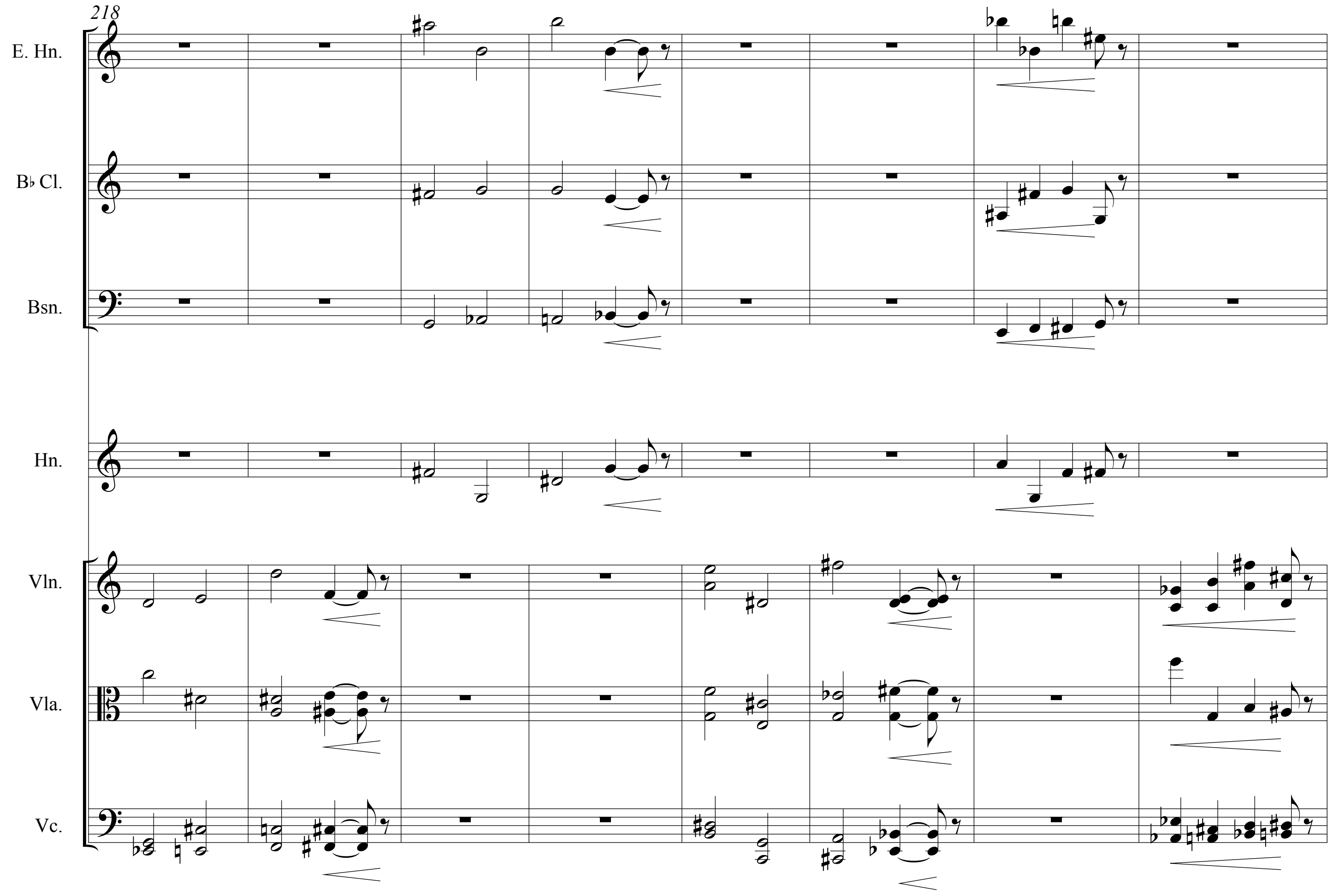

184
♩ = 60
E. Hn.
Bsn.
Glk.
Hp.
Pno.
Vln.
Vla.
mf
p
arco

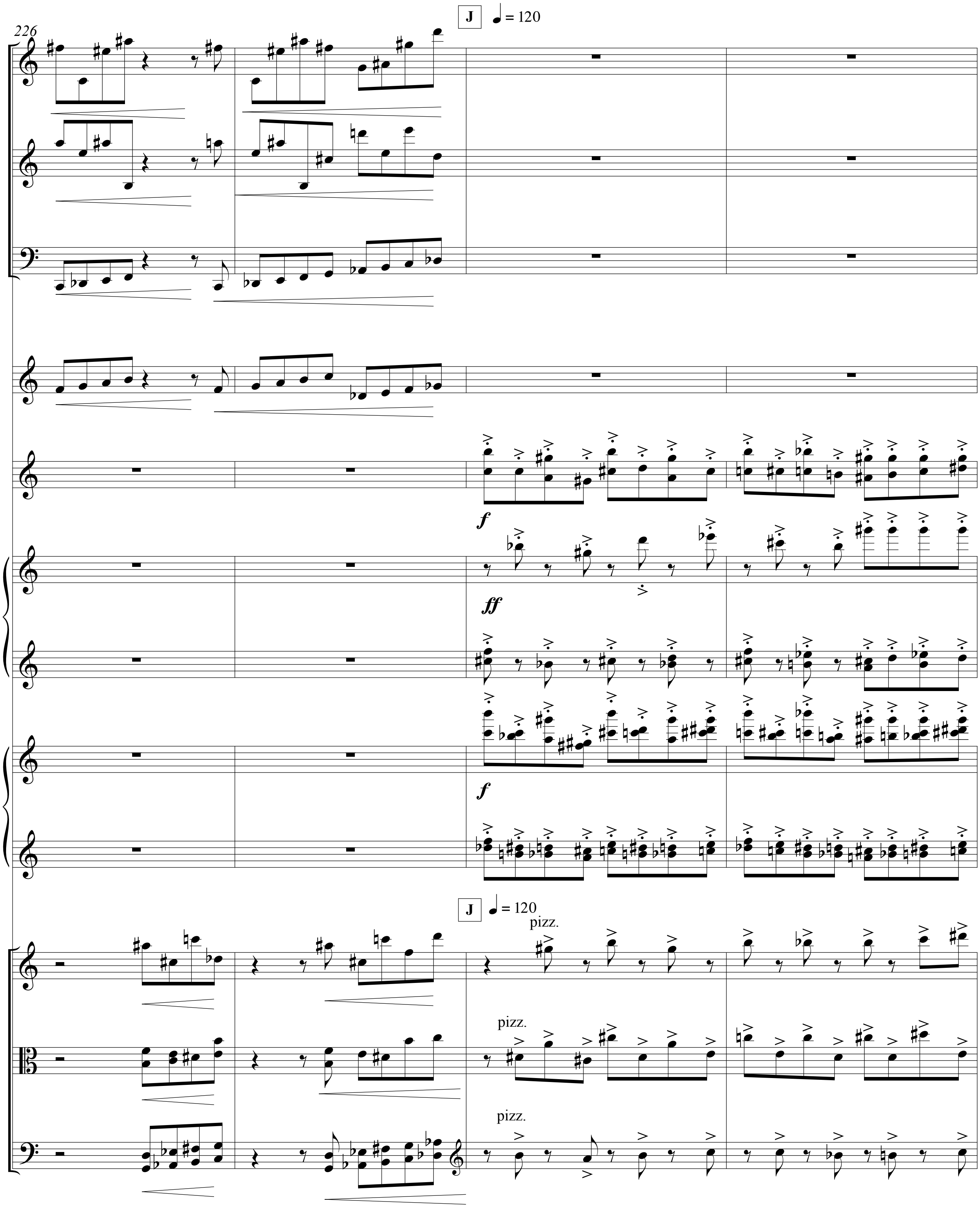

194
E. Hn.
B♭ Cl.
Bass clarinet
Bsn.
Hn.
Glk.
Hp.
Pno.
Vln.
Vla.
Vc.
Harmonic glis. sul C
ad lib. quiet background shimmer
f
mf
mf
mf
ppp

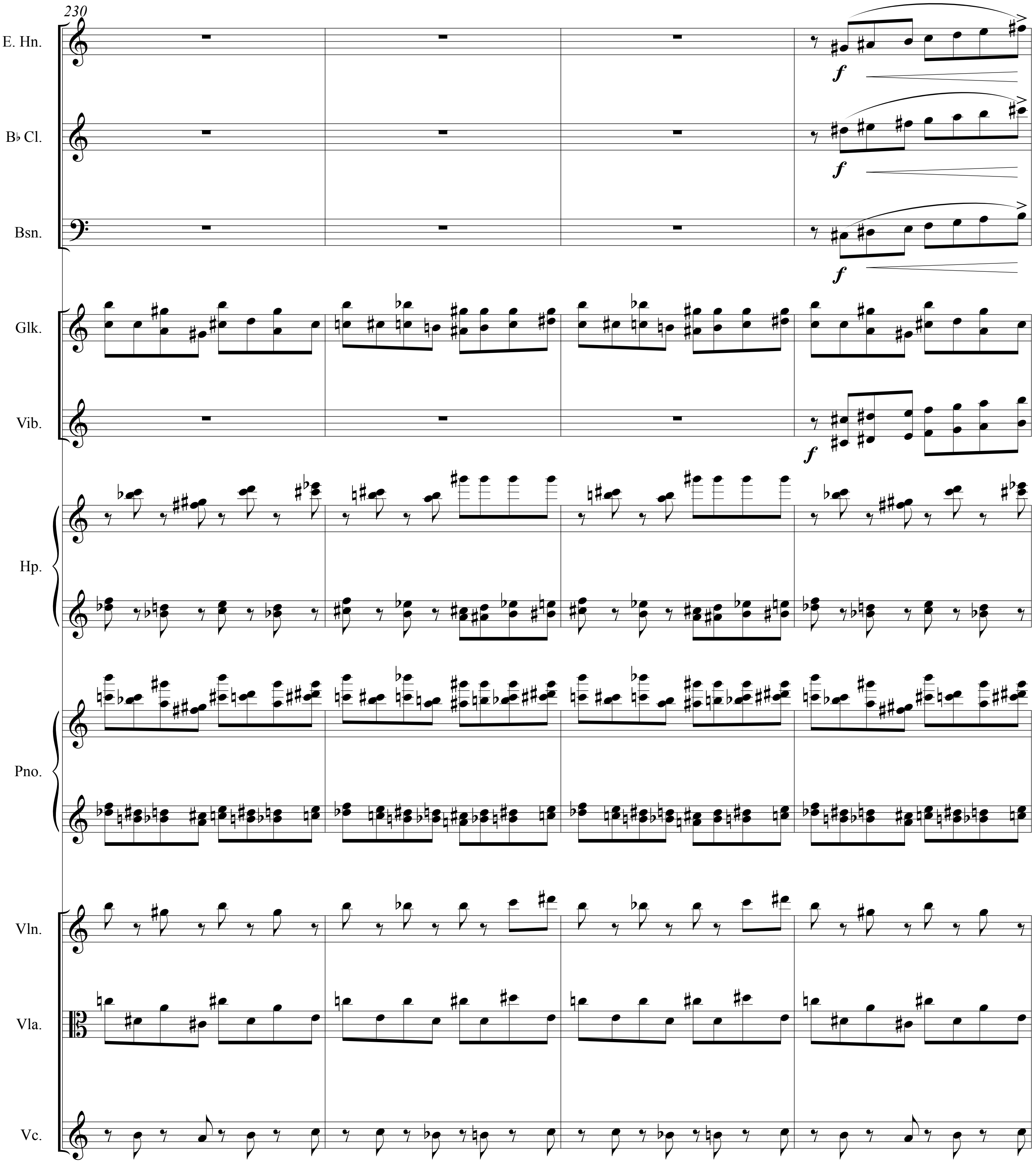

198
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Hp.
Pno.
Vln.
Vla.
Vc.

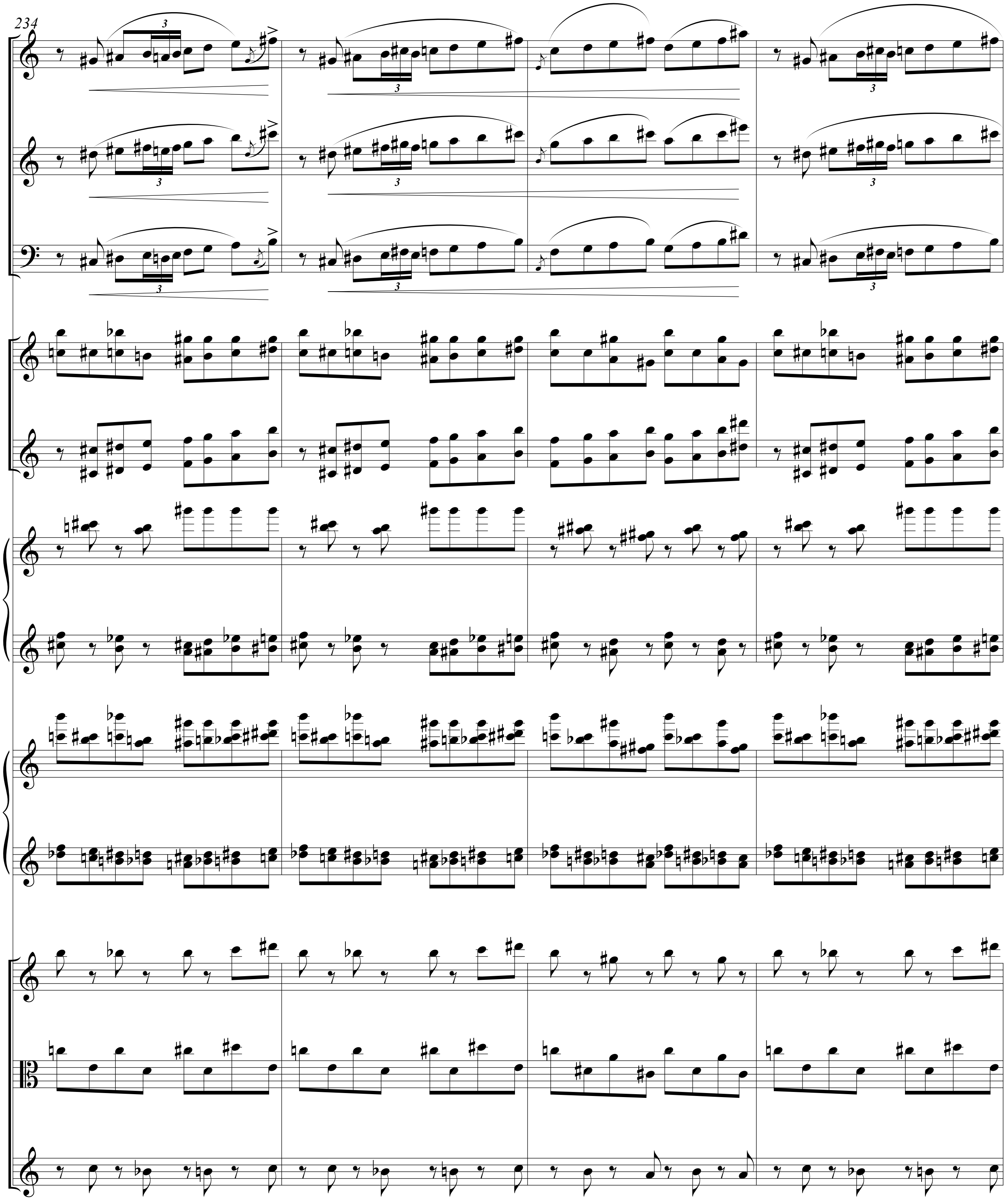

I
202
E. Hn.
To Bb clarinet
B♭ Cl.
Bsn.
Hn.
Glk.
f
Vib.
Hp.
f
Pno.
f
I
Vln.
Vla.
Vc.

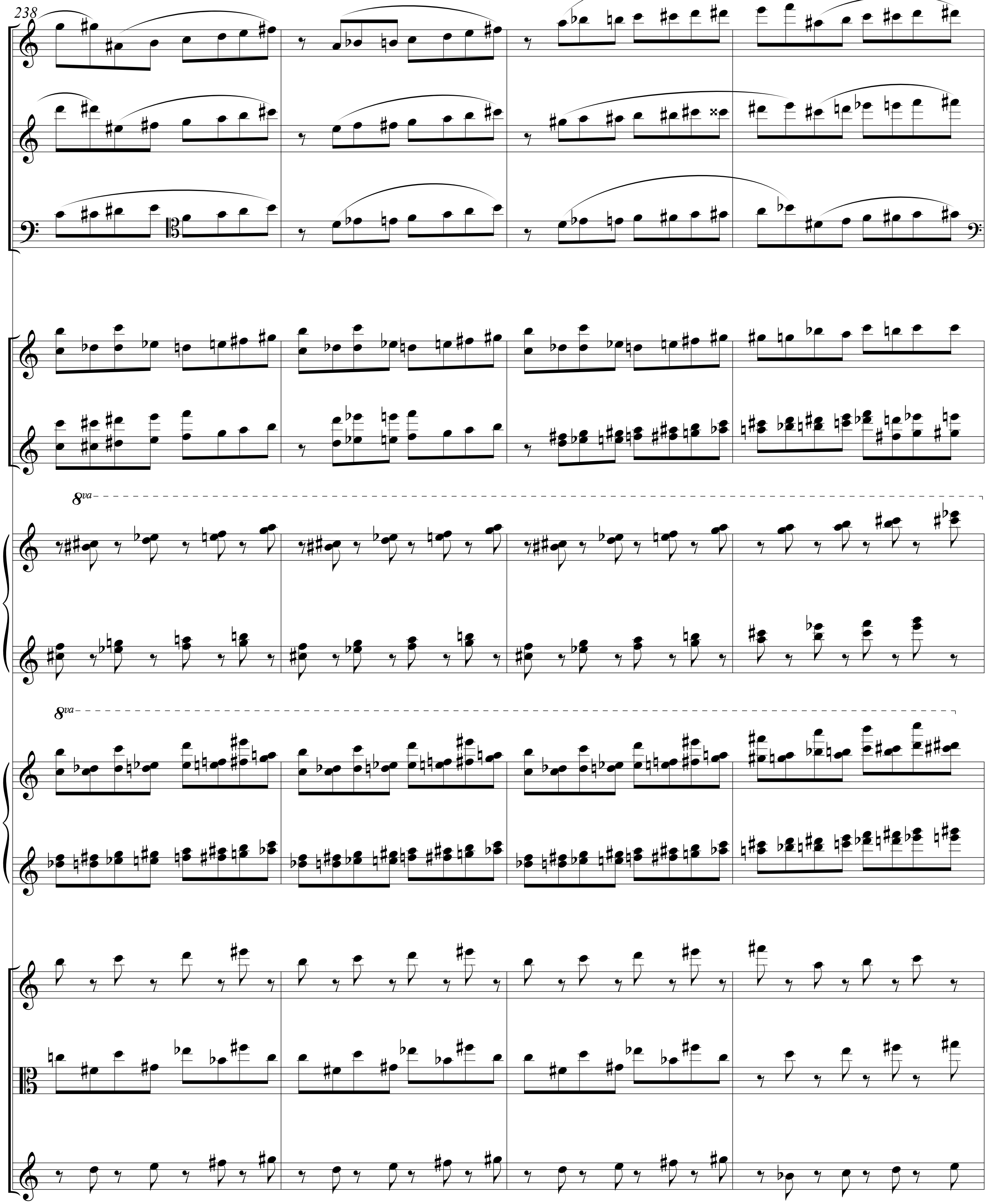

Faster ♩ = 76
208
accel.
E. Hn.
Bb clarinet
B♭ Cl.
Bsn.
Hn.
Faster ♩ = 76
accel.
Vln.
Vla.
Vc.
f

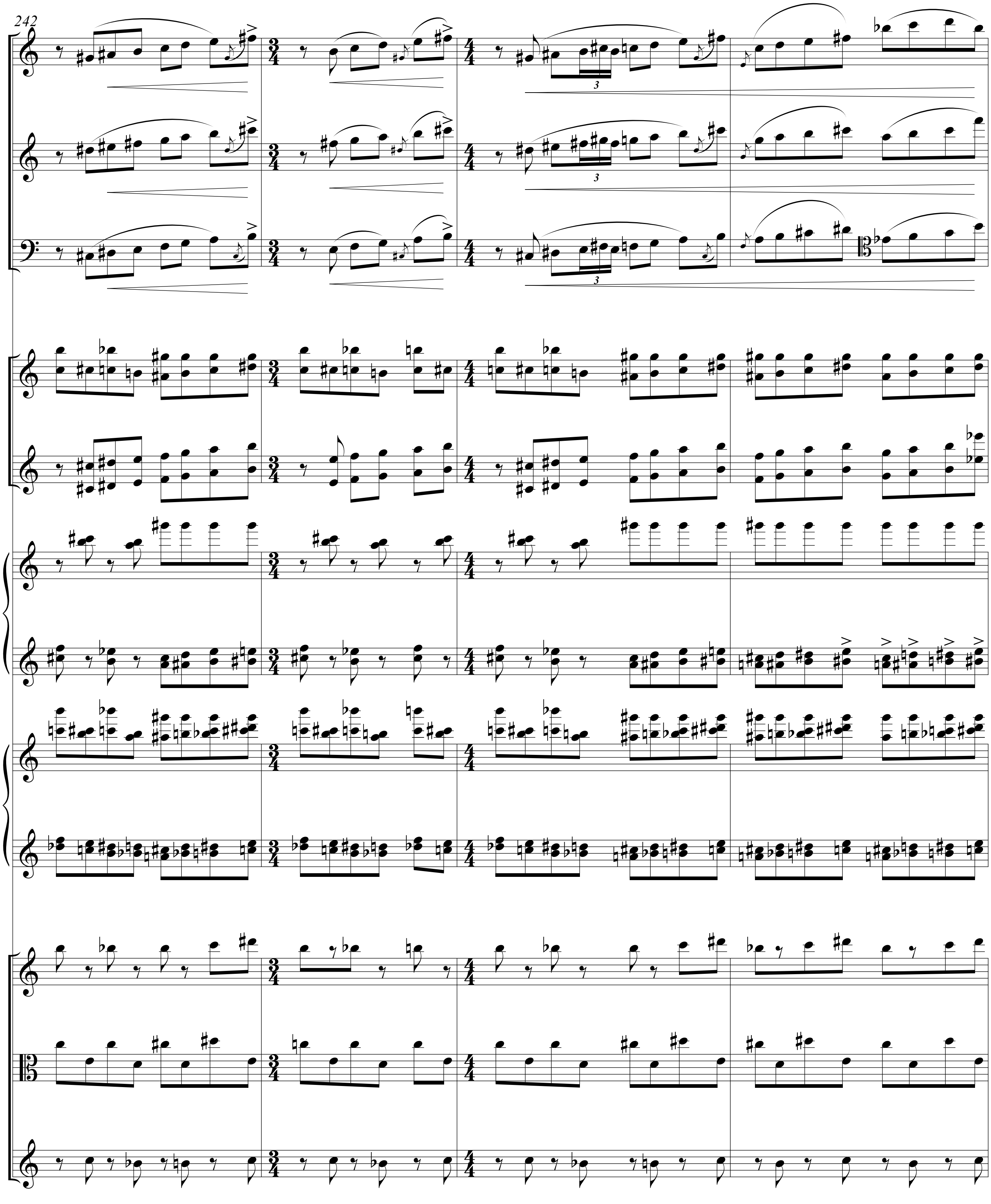

218
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.

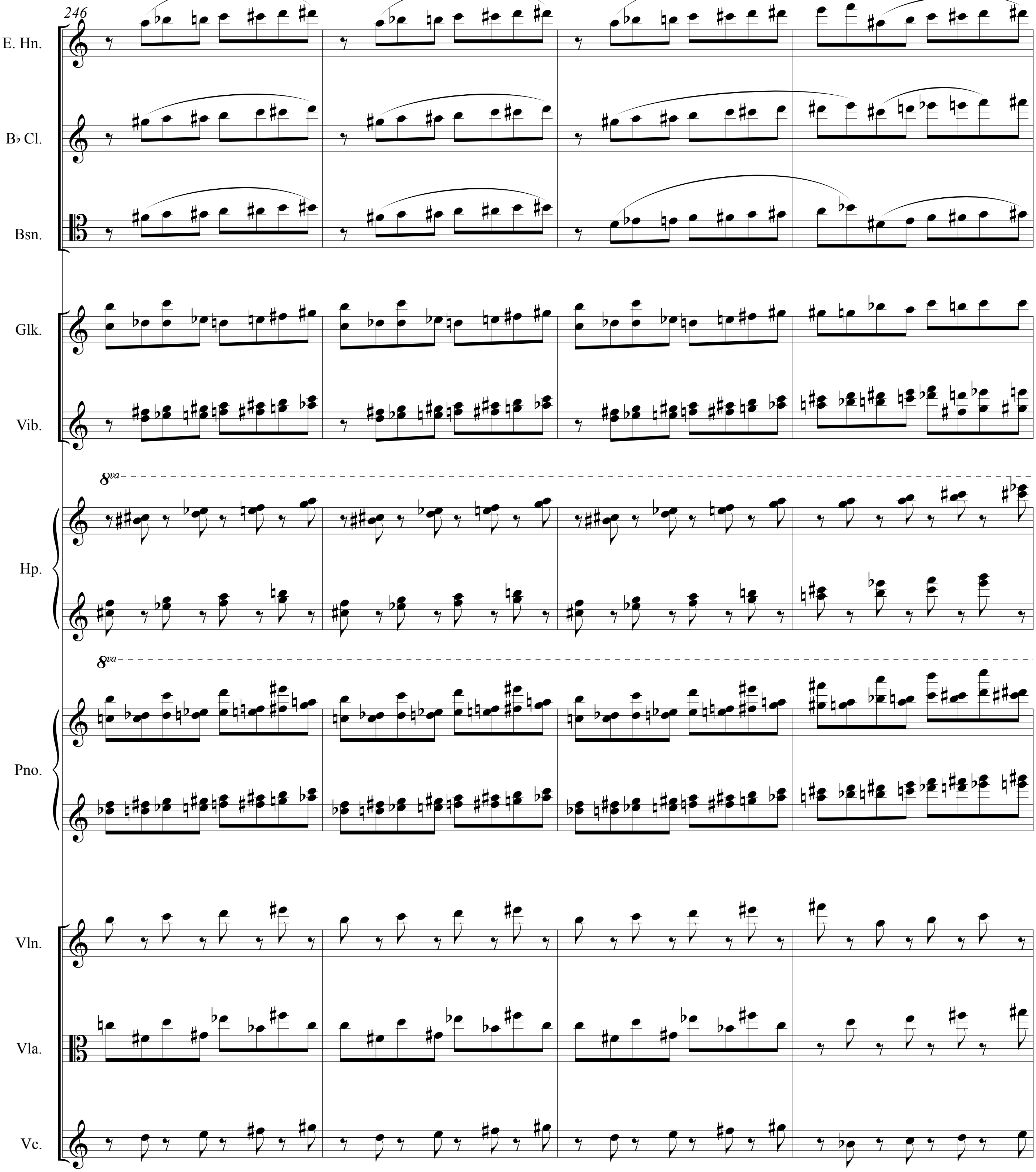

226
J
♩ = 120
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
f
Hp.
ff
Pno.
f
J
♩ = 120
pizz.
Vln.
pizz.
Vla.
pizz.
Vc.

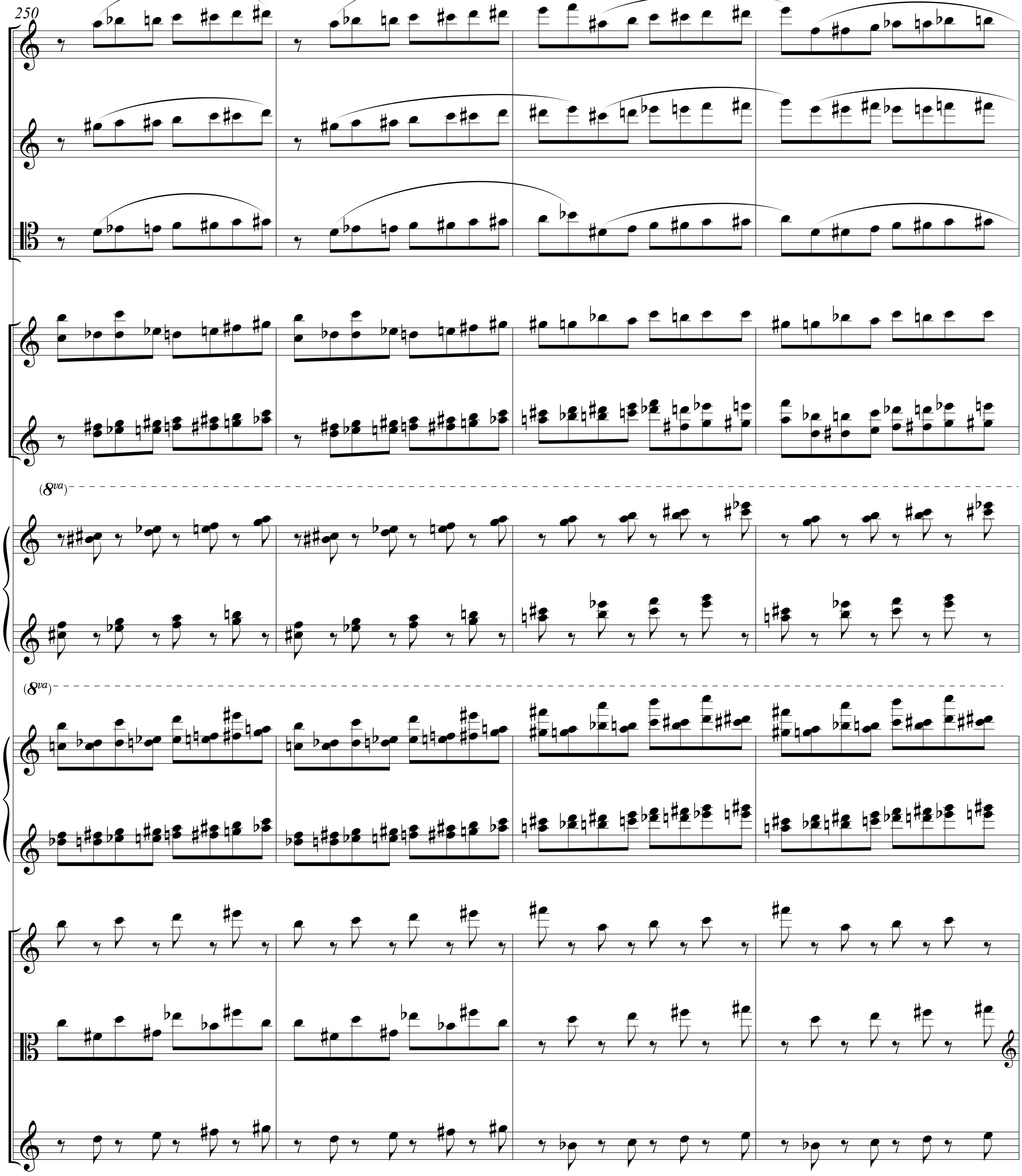

230
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
f
f
f
f

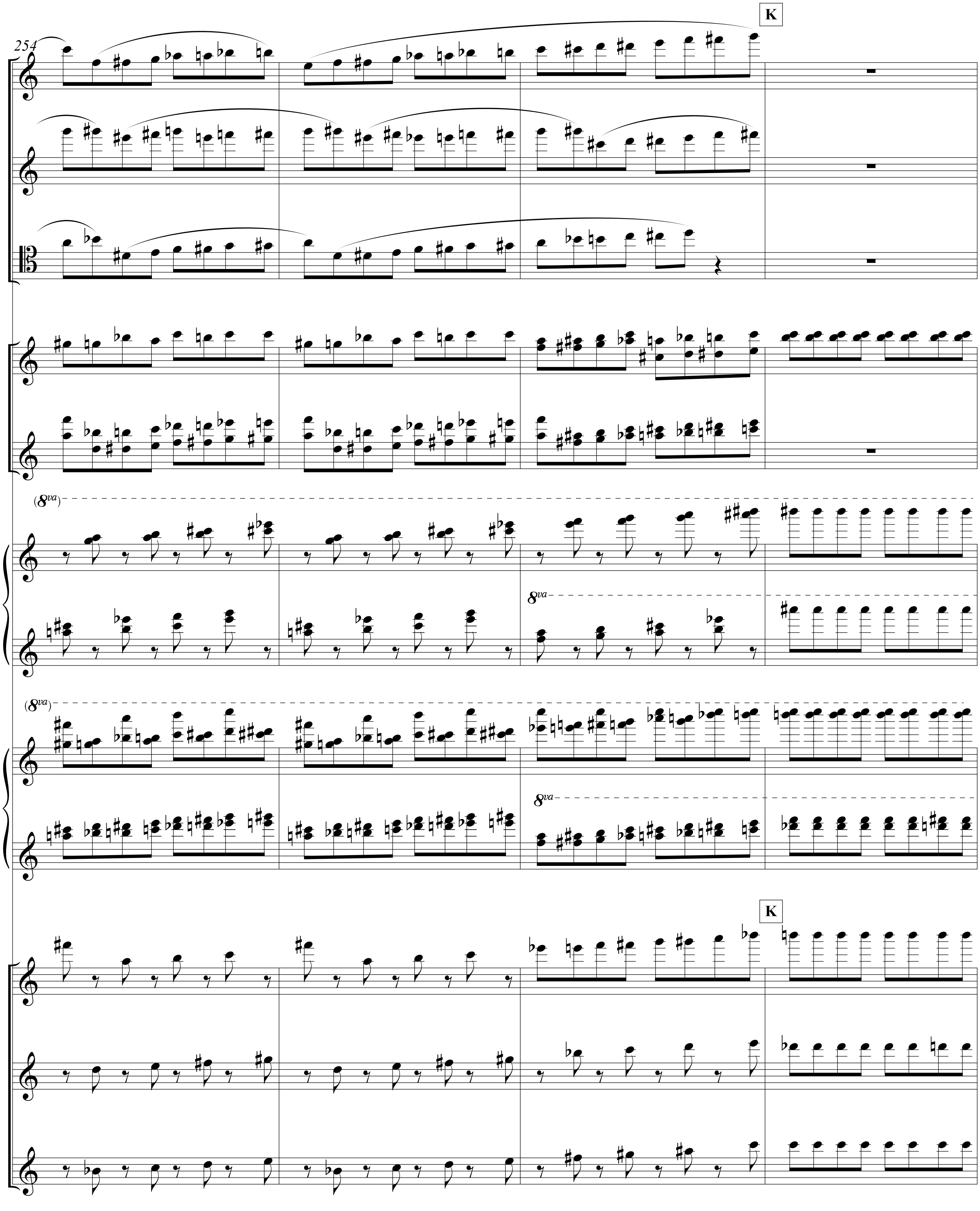

234
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3

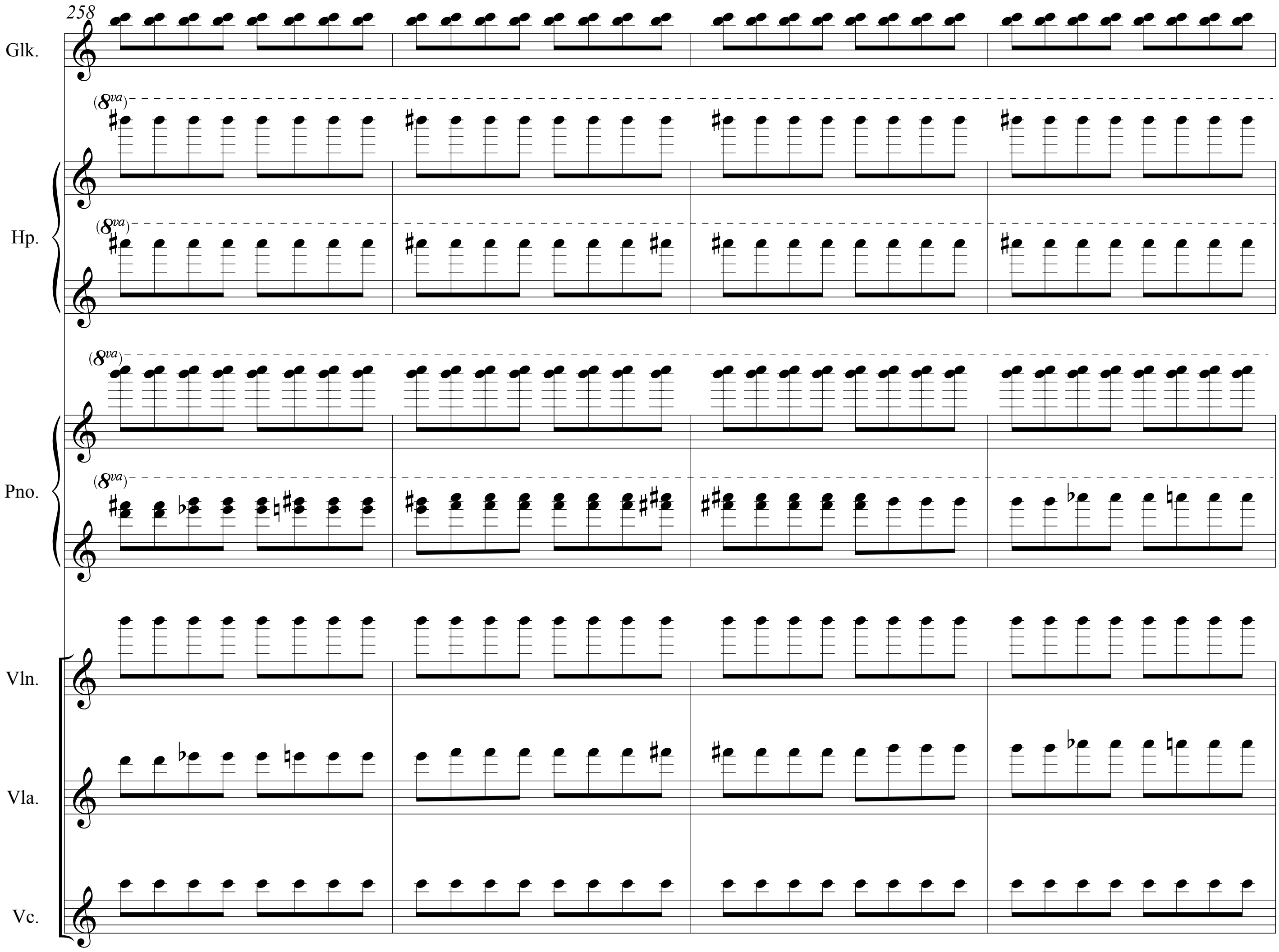

238
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
8va
Hp.
8va
Pno.
Vln.
Vla.
Vc.

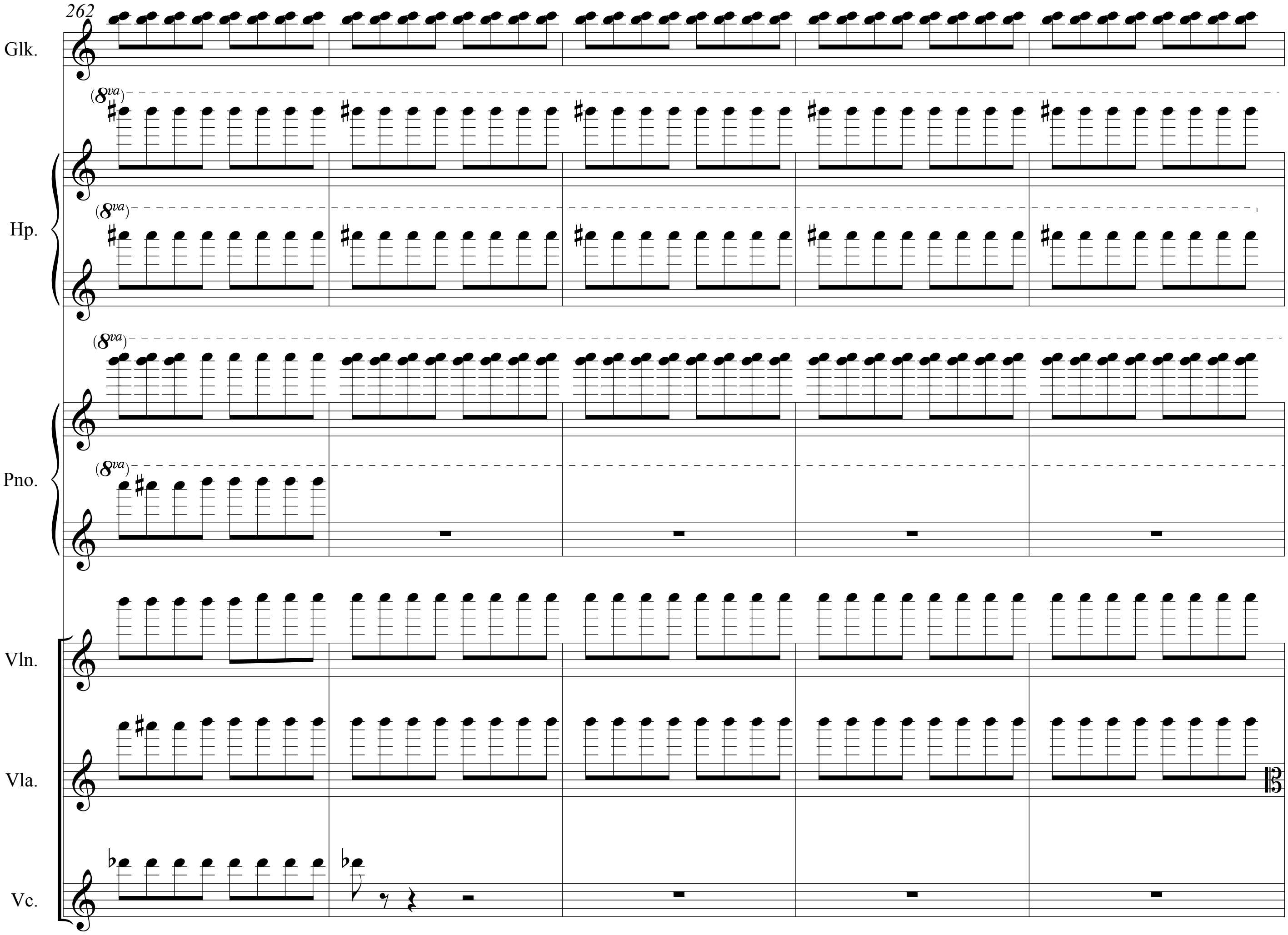

242
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
3
3

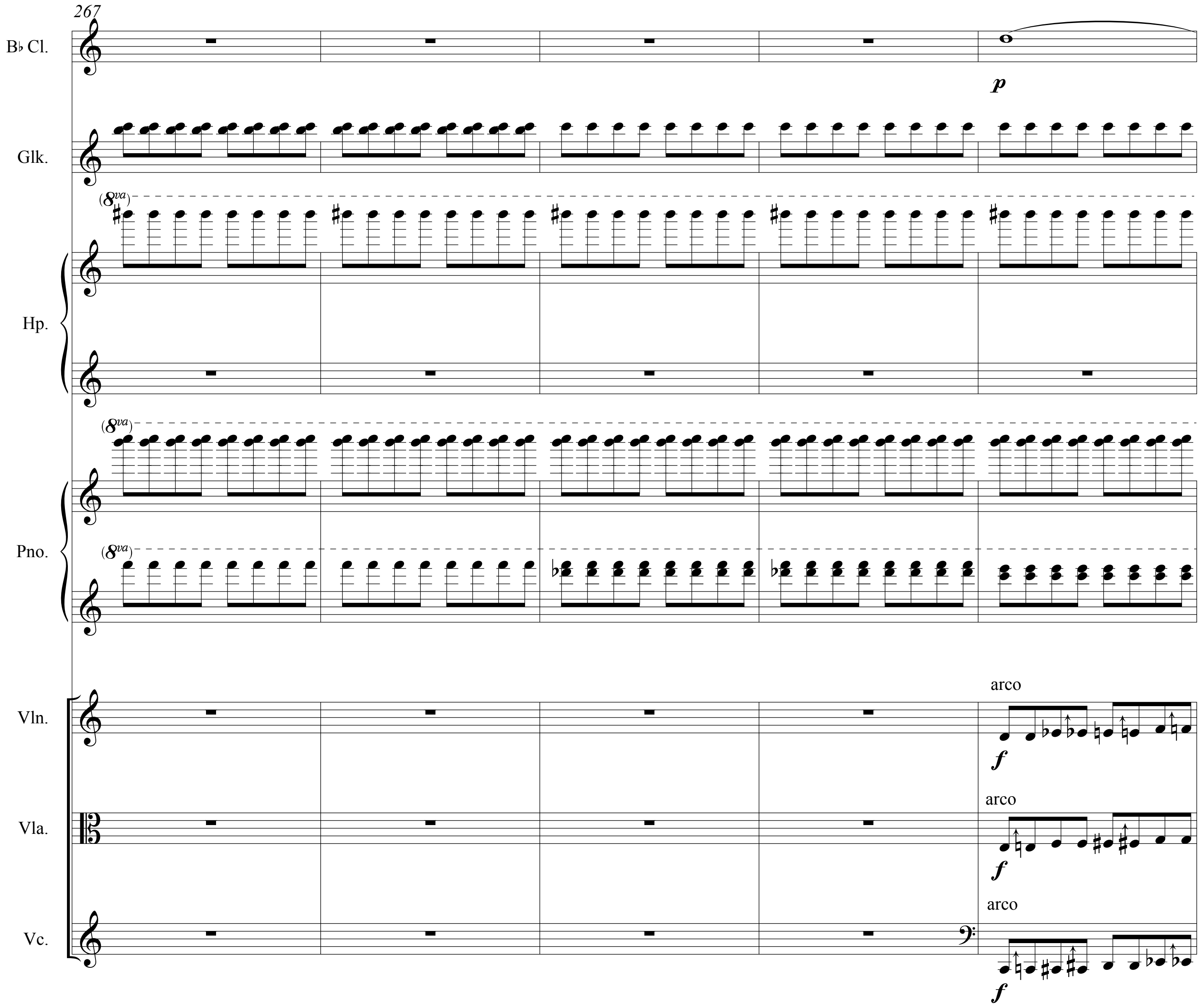

246
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
8va
Hp.
8va
Pno.
Vln.
Vla.
Vc.

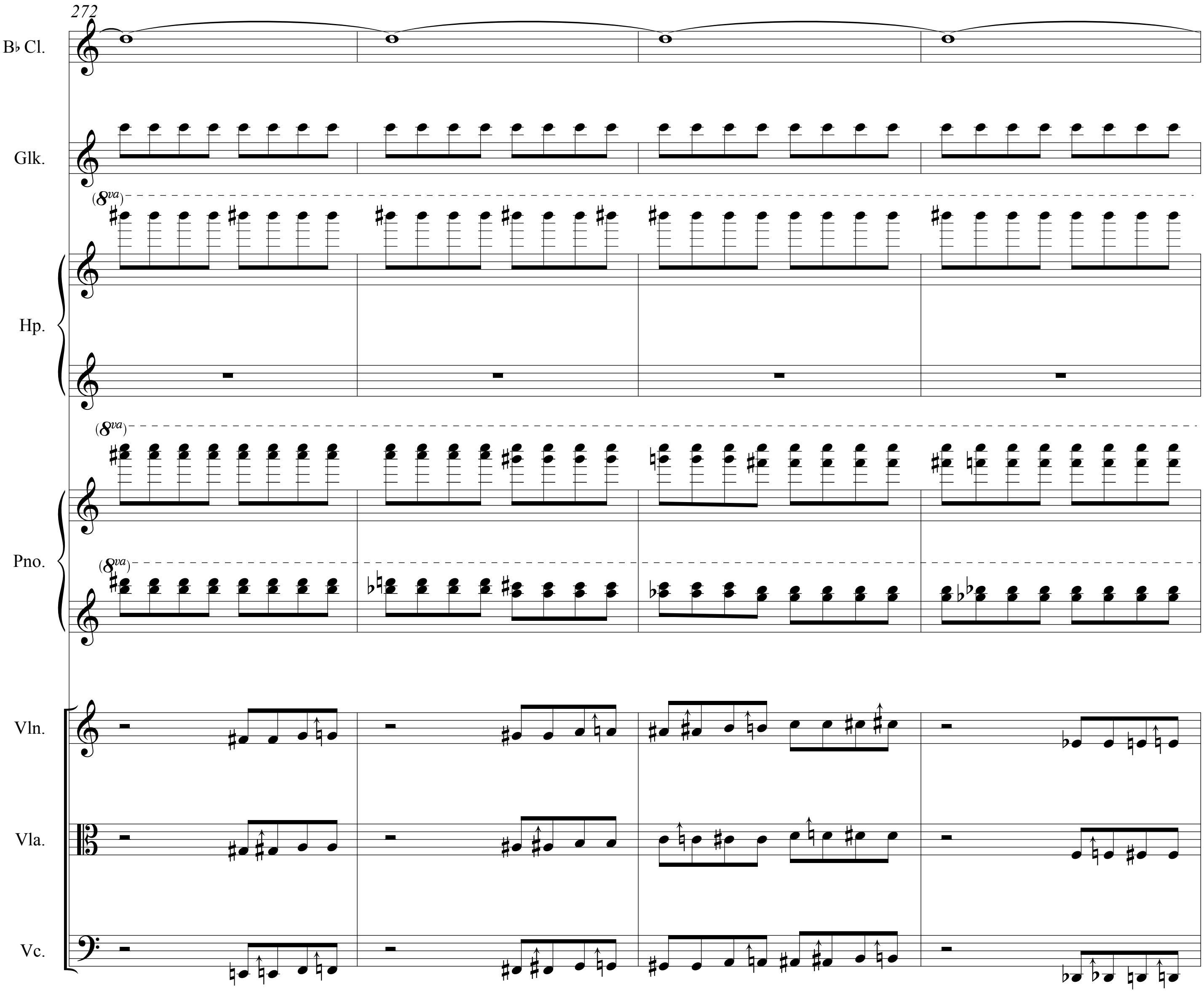

250
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
(8va)
Hp.
(8va)
Pno.
Vln.
Vla.
Vc.

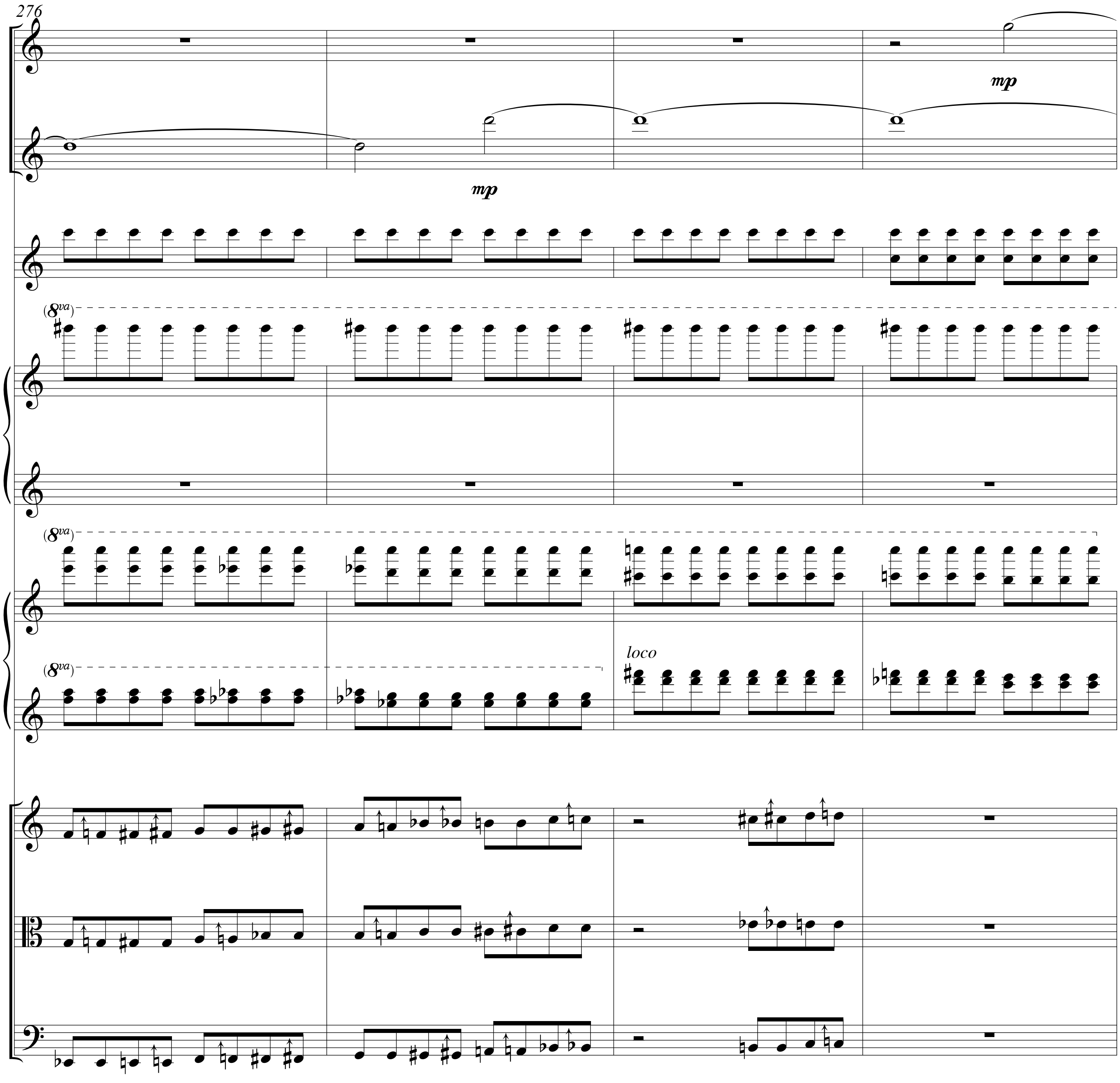

254
K
E. Hn.
B♭ Cl.
Bsn.
Glk.
Vib.
(8va)
8va
Hp.
(8va)
8va
Pno.
K
Vln.
Vla.
Vc.

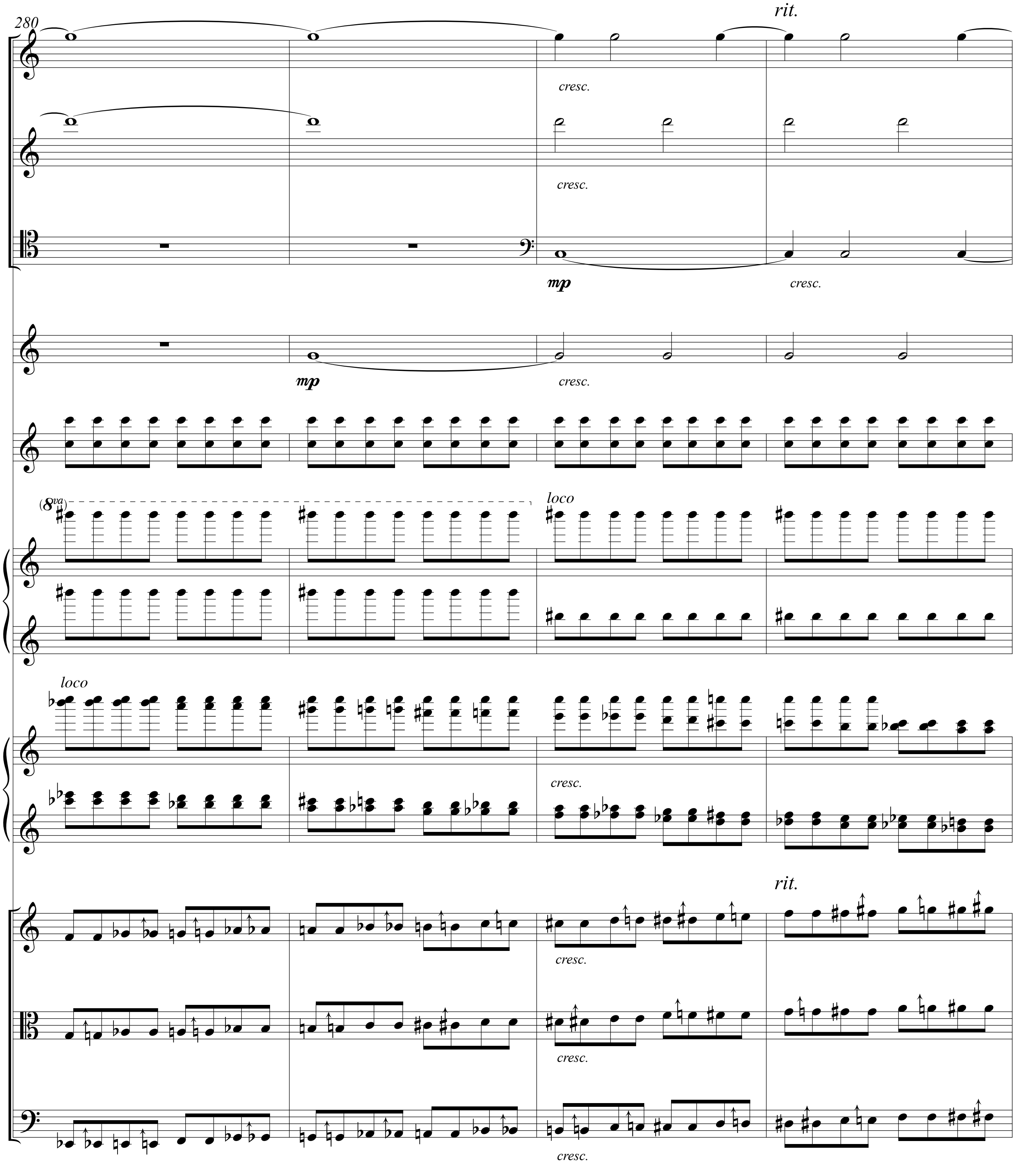

258
Glk.
Hp.
(8va)
Pno.
(8va)
Vln.
Vla.
Vc.

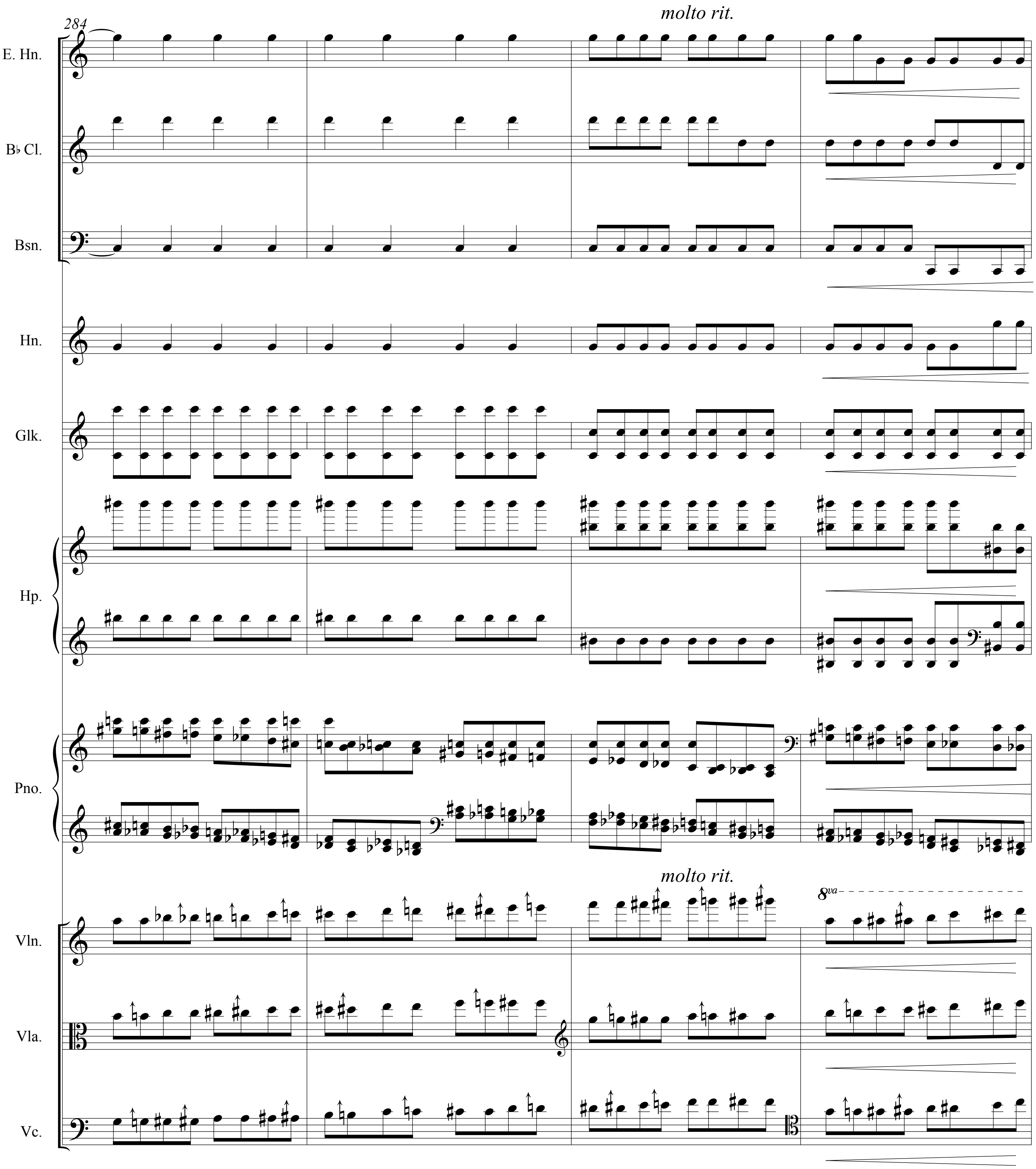

262
Glk.
(8va)
Hp.
(8va)
(8va)
Pno.
(8va)
Vln.
Vla.
Vc.

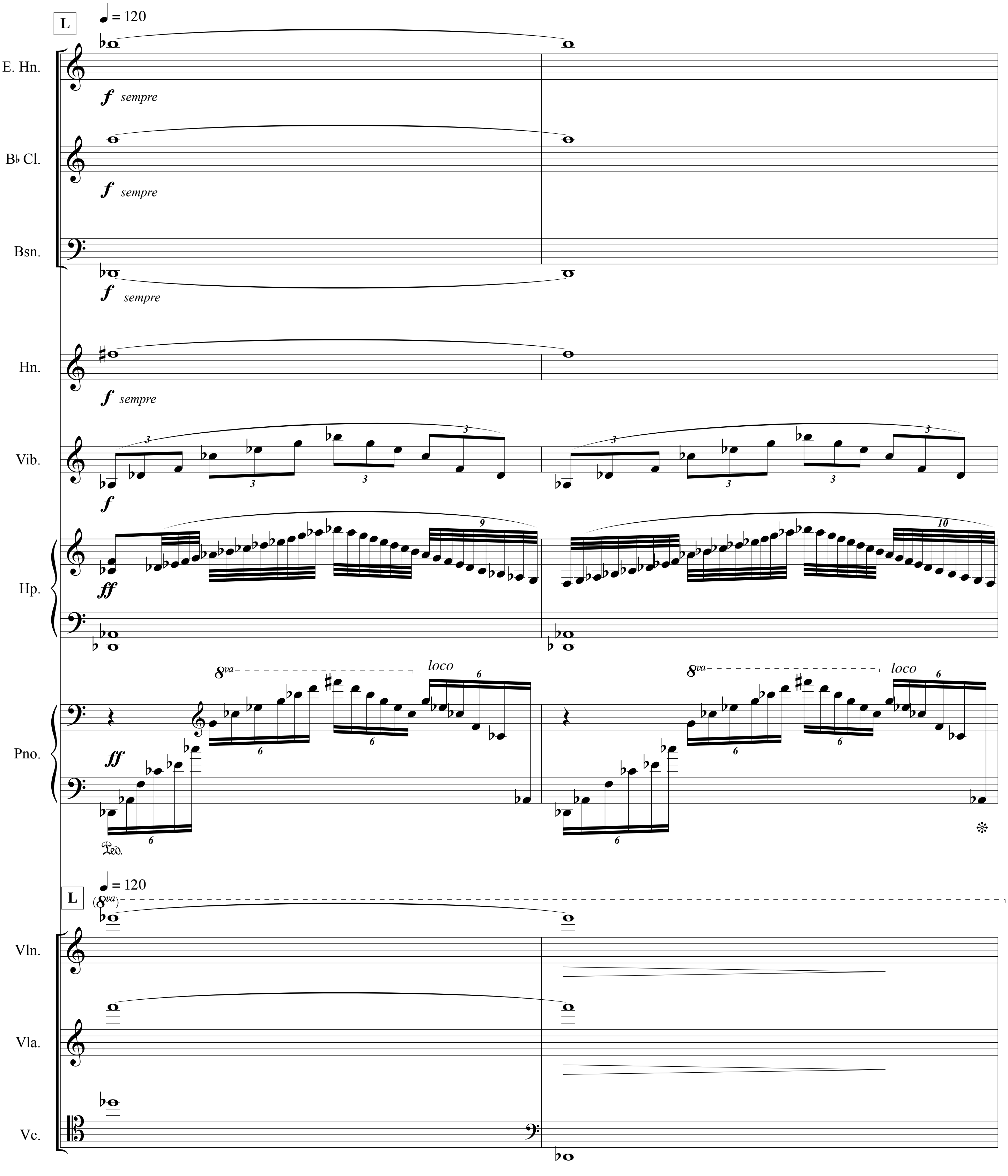

267
B♭ Cl.
Glk.
Hp.
Pno.
Vln.
Vla.
Vc.
(8va)
p
arco
f

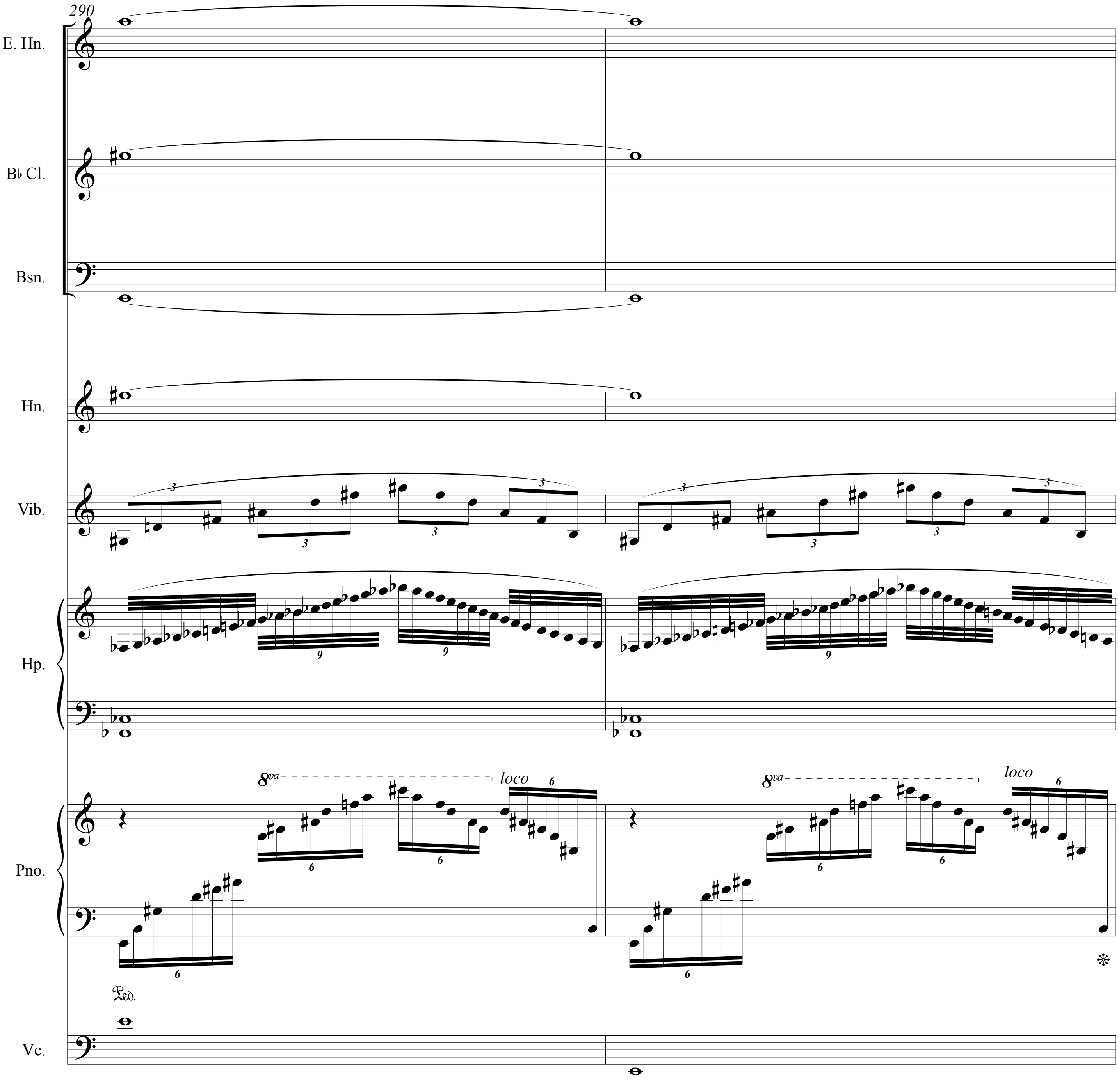

272
B♭ Cl.
Glk.
(8va)
Hp.
(8va)
(8va)
Pno.
Vln.
Vla.
Vc.

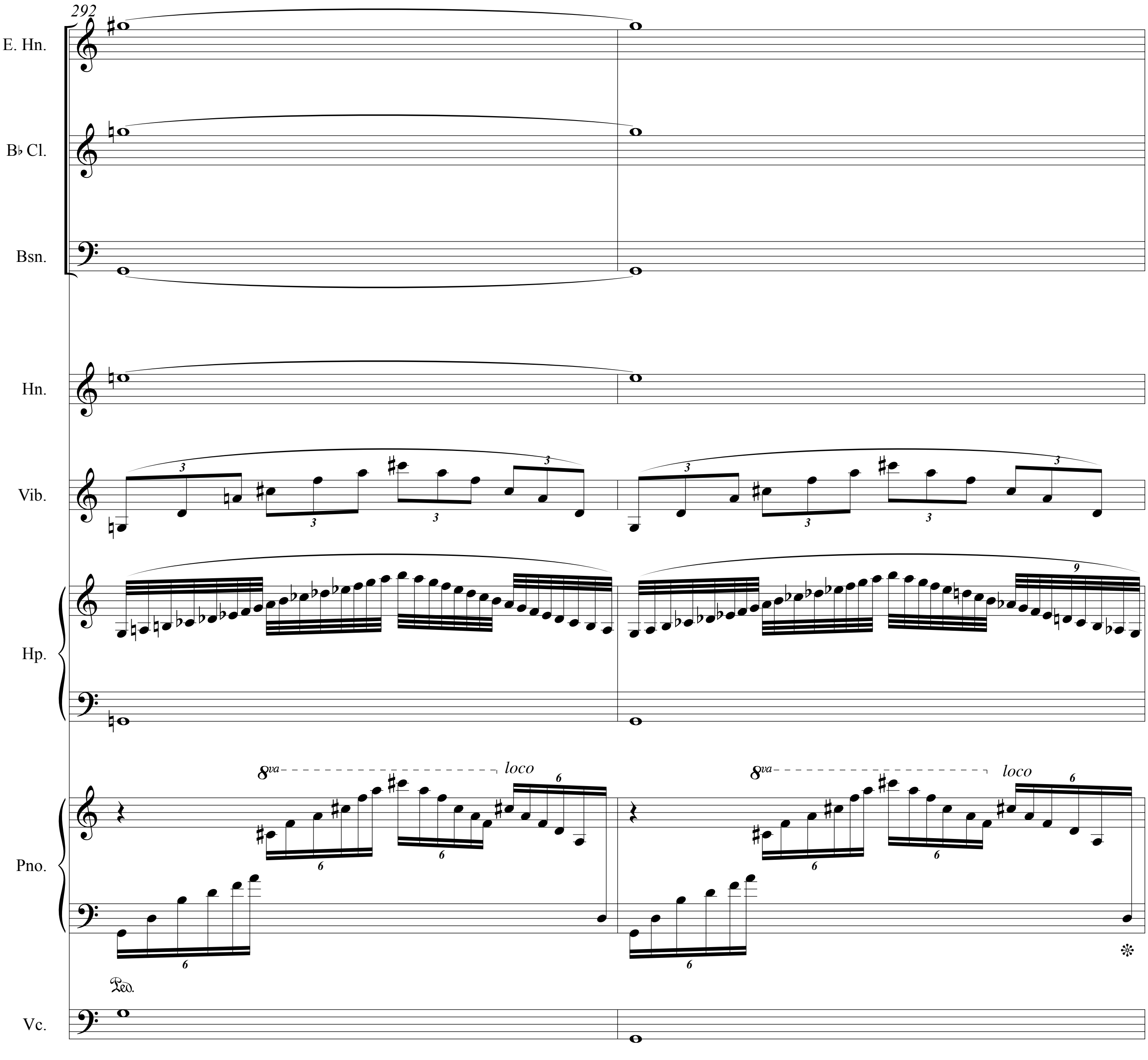

276
E. Hn.
B♭ Cl.
mp
mp
Glk.
Hp.
(8va)
Pno.
(8va)
(8va)
loco
Vln.
Vla.
Vc.

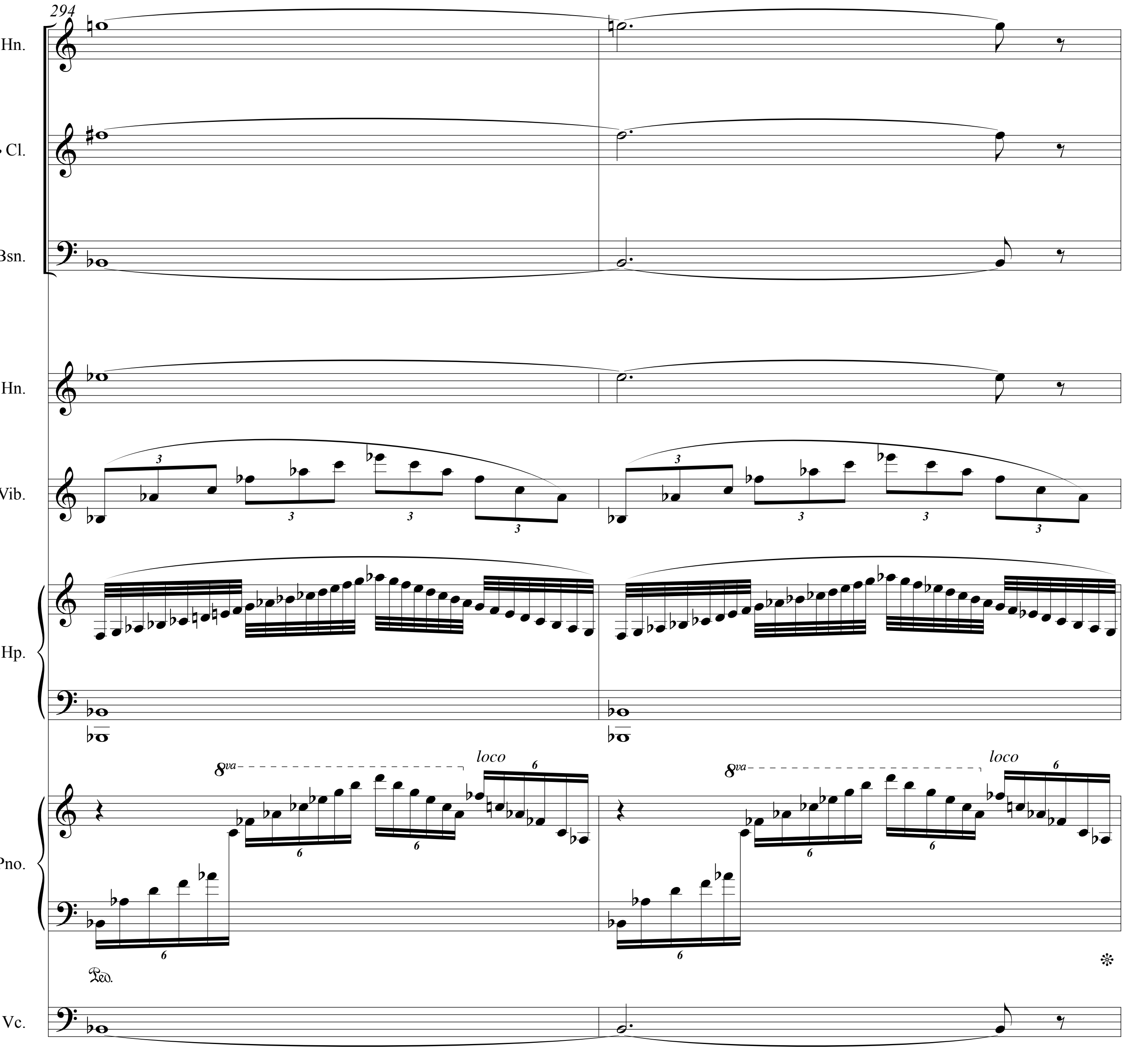

280
rit.
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Hp.
Pno.
Vln.
Vla.
Vc.
cresc.
mp
(8va)
loco
rit.

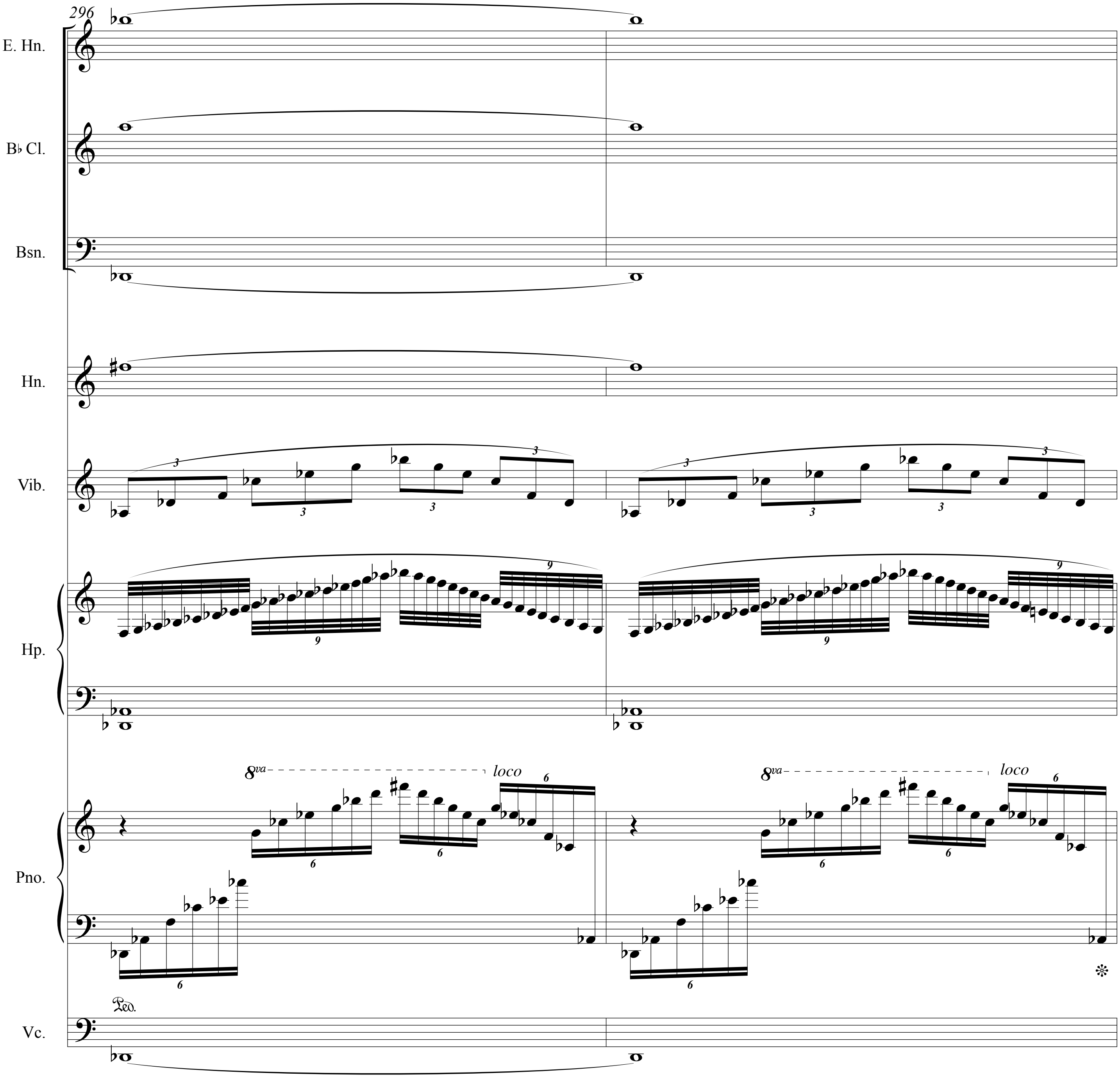

284
molto rit.
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Hp.
Pno.
molto rit.
8va
Vln.
Vla.
Vc.

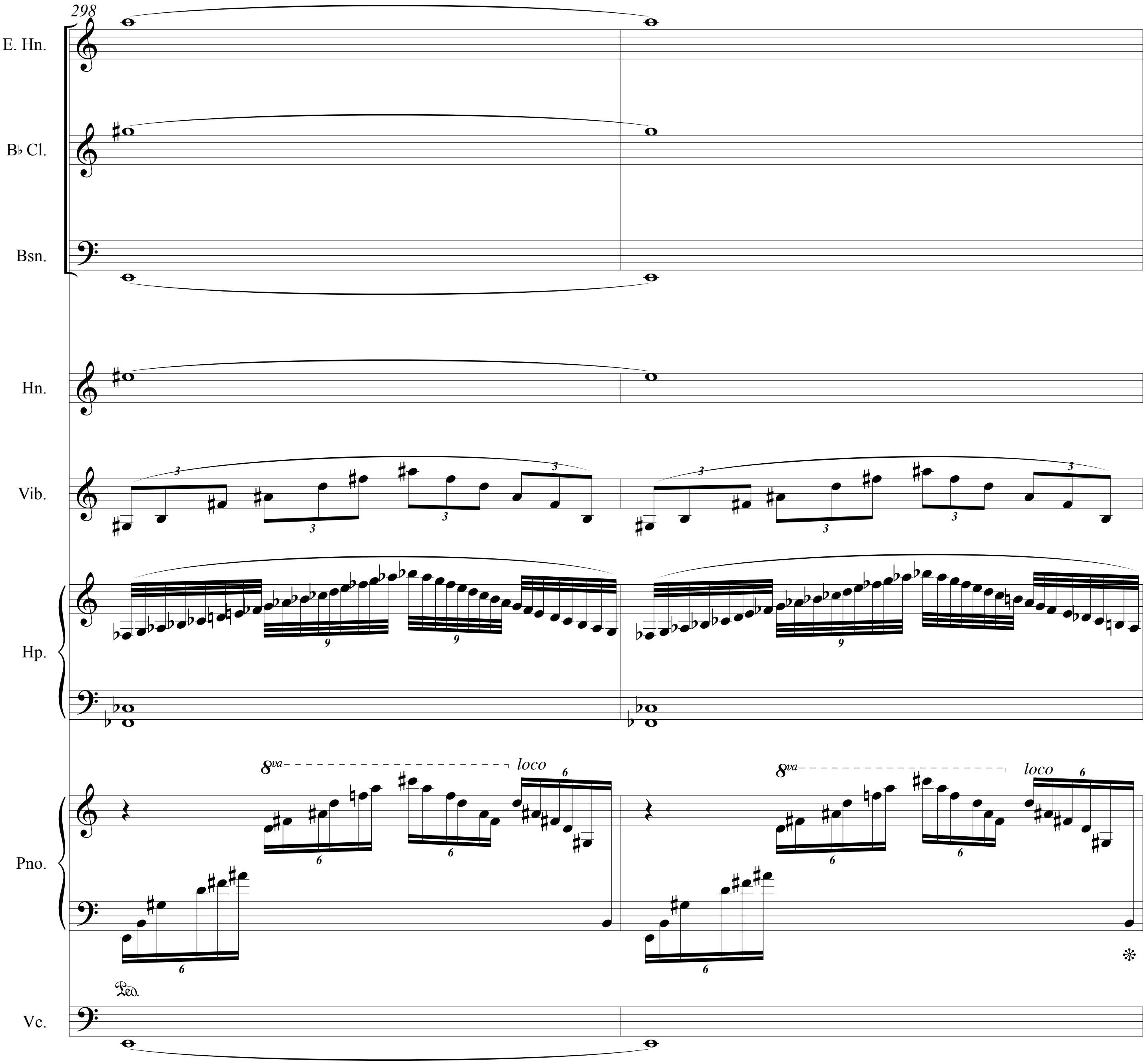

L
♩ = 120
E. Hn.
f sempre
B♭ Cl.
f sempre
Bsn.
f sempre
Hn.
f sempre
Vib.
3
f
Hp.
ff
9
10
Pno.
ff
8va
loco
6
Ped.
❊
L
♩ = 120
(8va)
Vln.
Vla.
Vc.

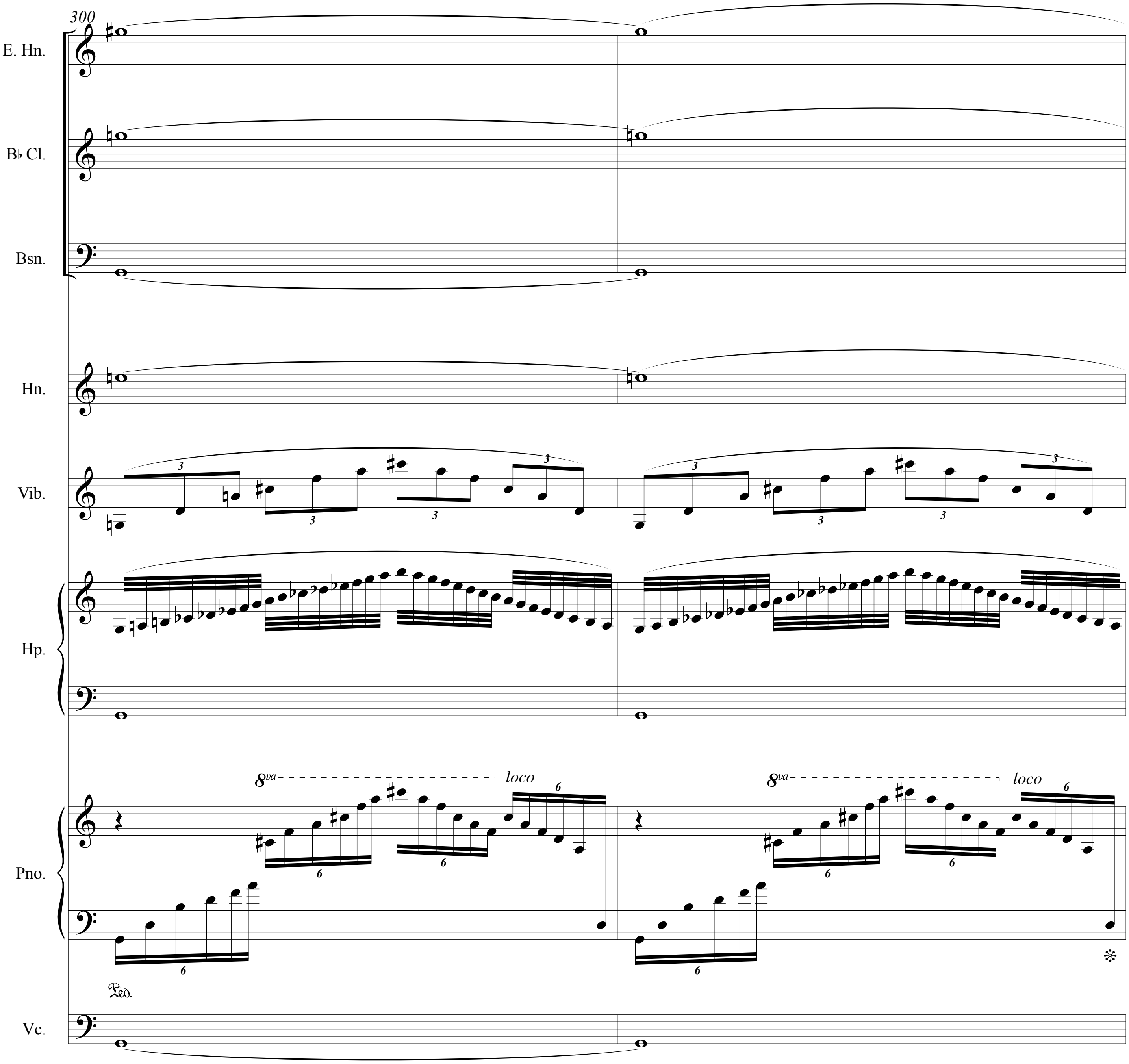

290
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
6
8va
loco
Ped.

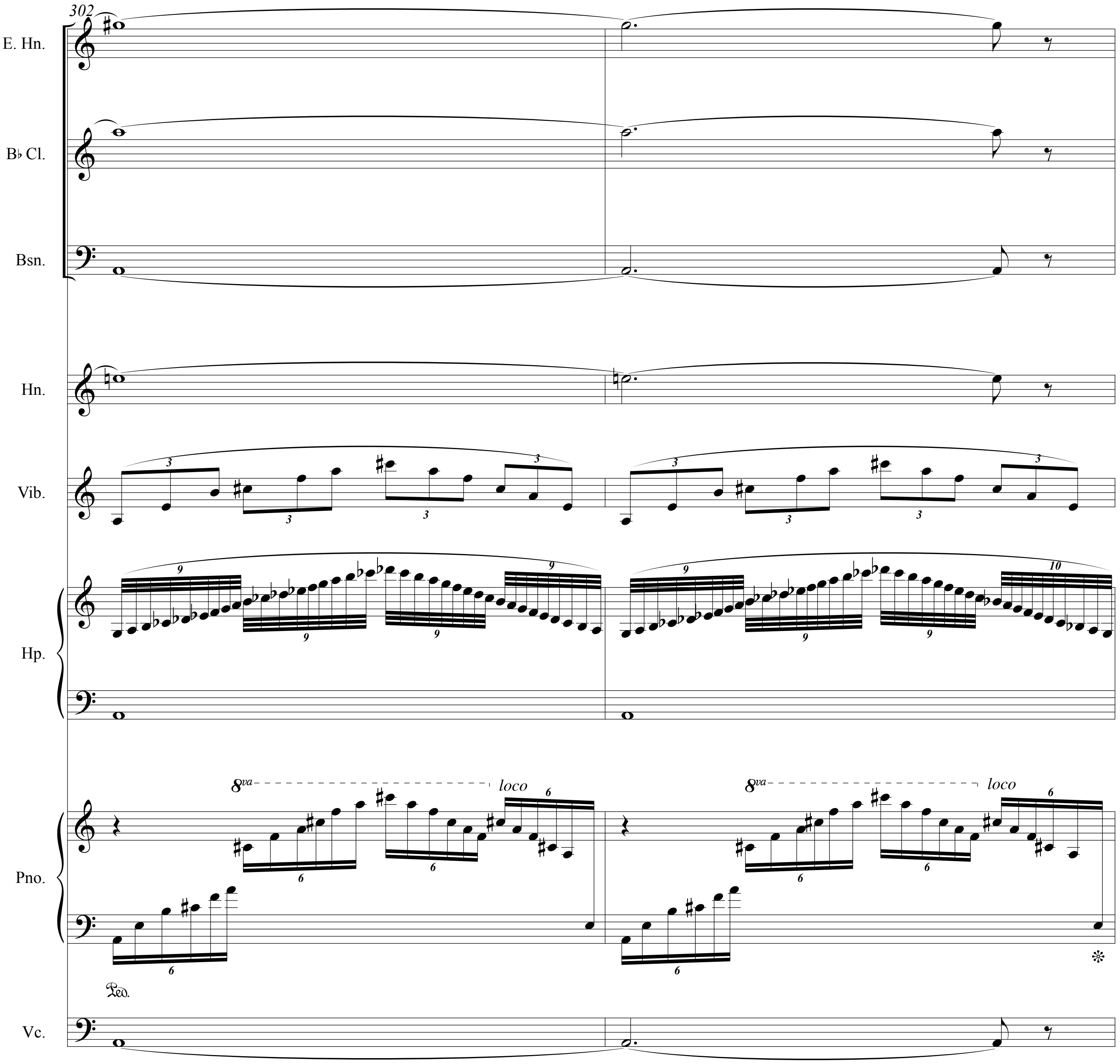

292
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
6
9
8va
loco
Ped.
*

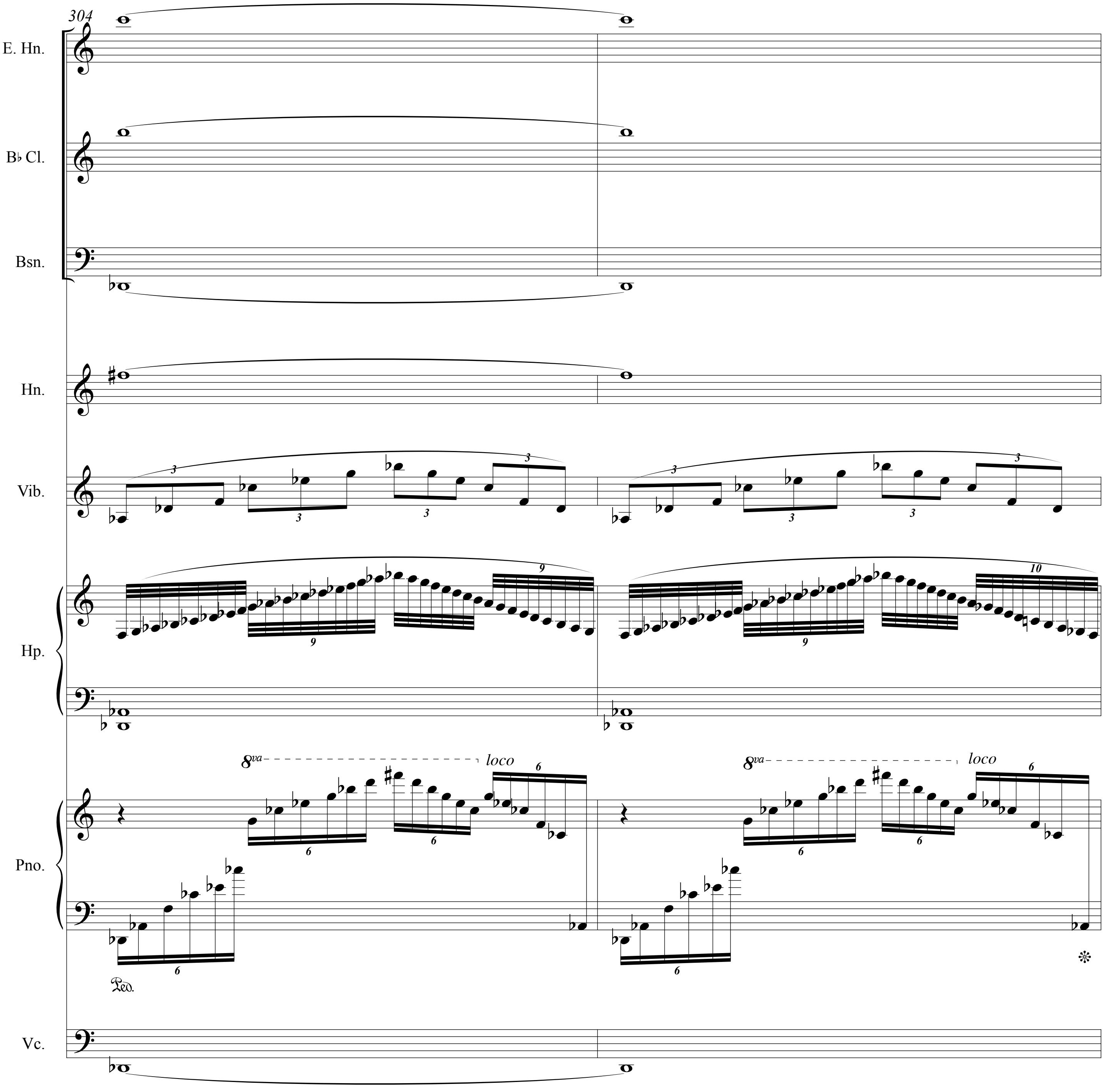

294
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
6
8va
loco
Ped.
❊

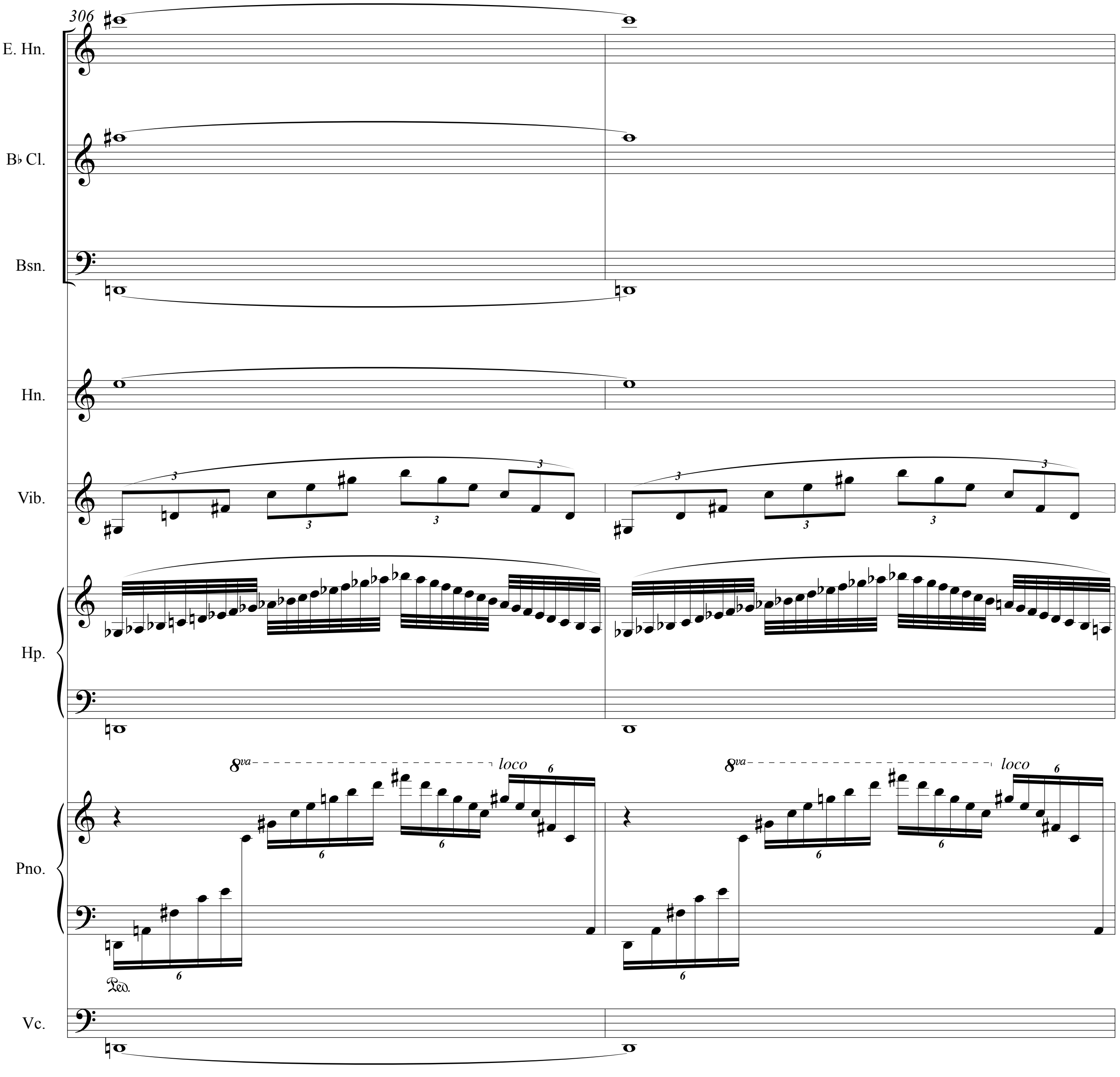

296
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
6
8va
loco
Ped.
❊

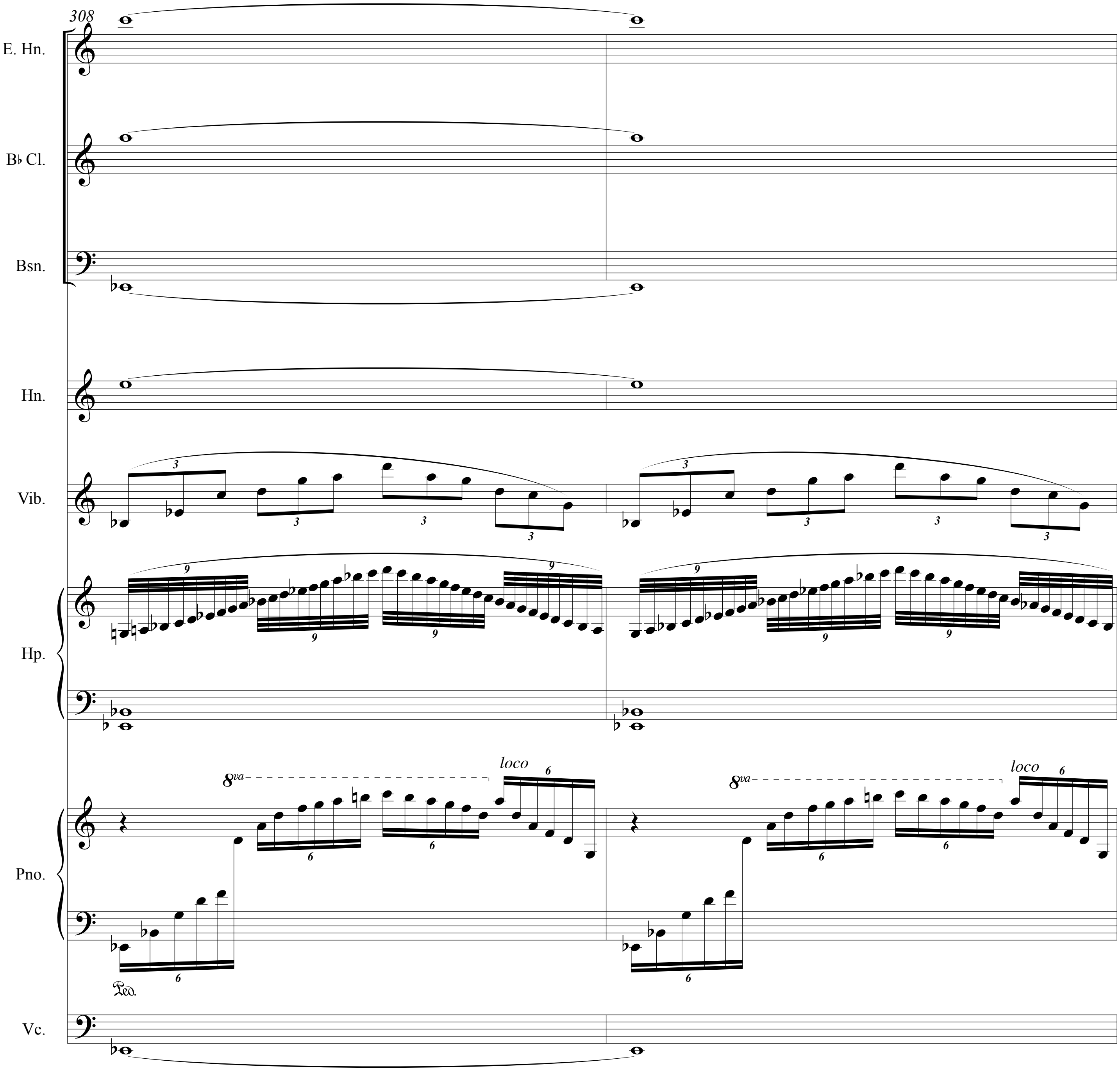

298
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
6
8va
loco
Ped.
❊

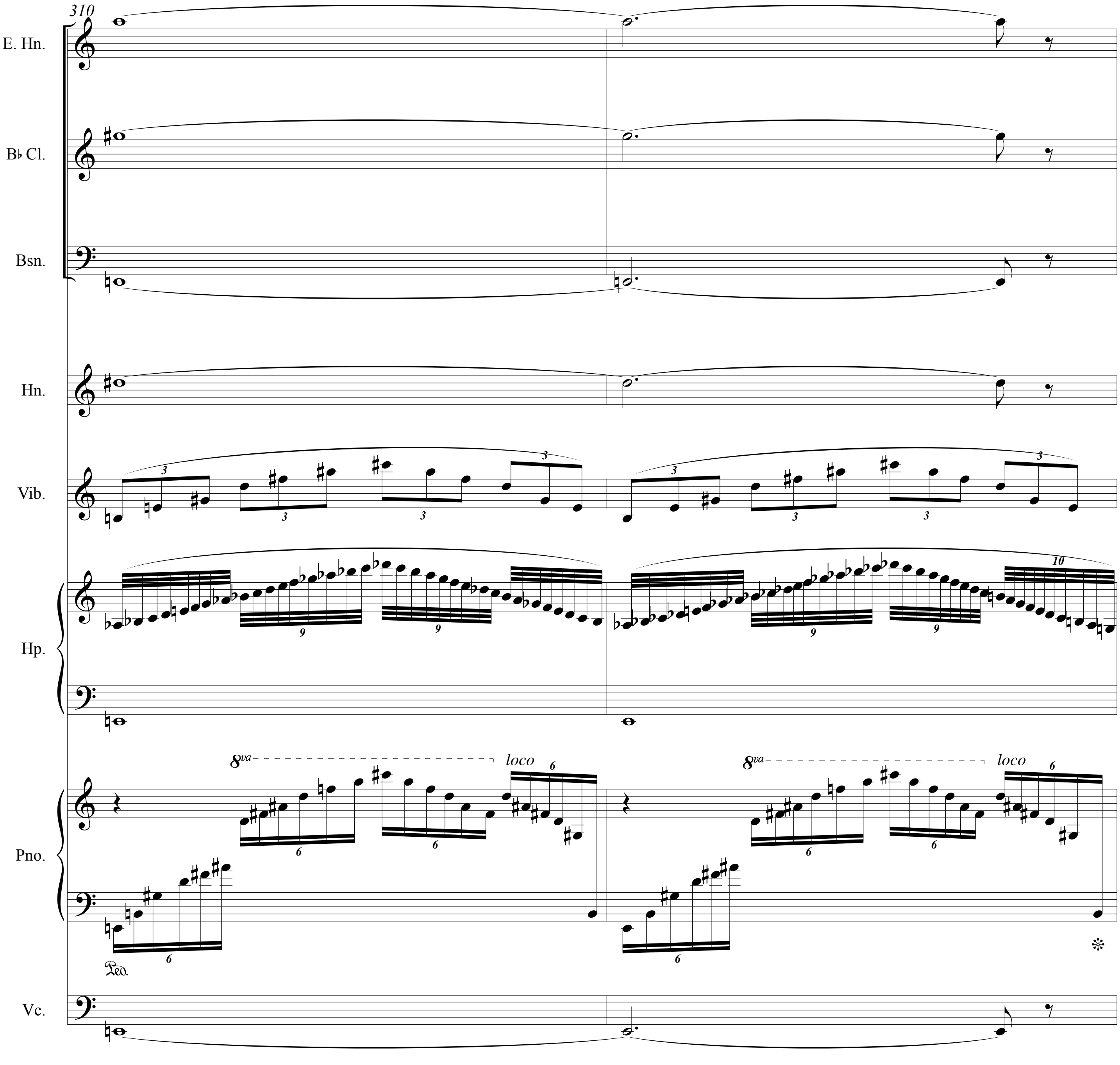

300
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
6
8va
loco
Ped.
❊

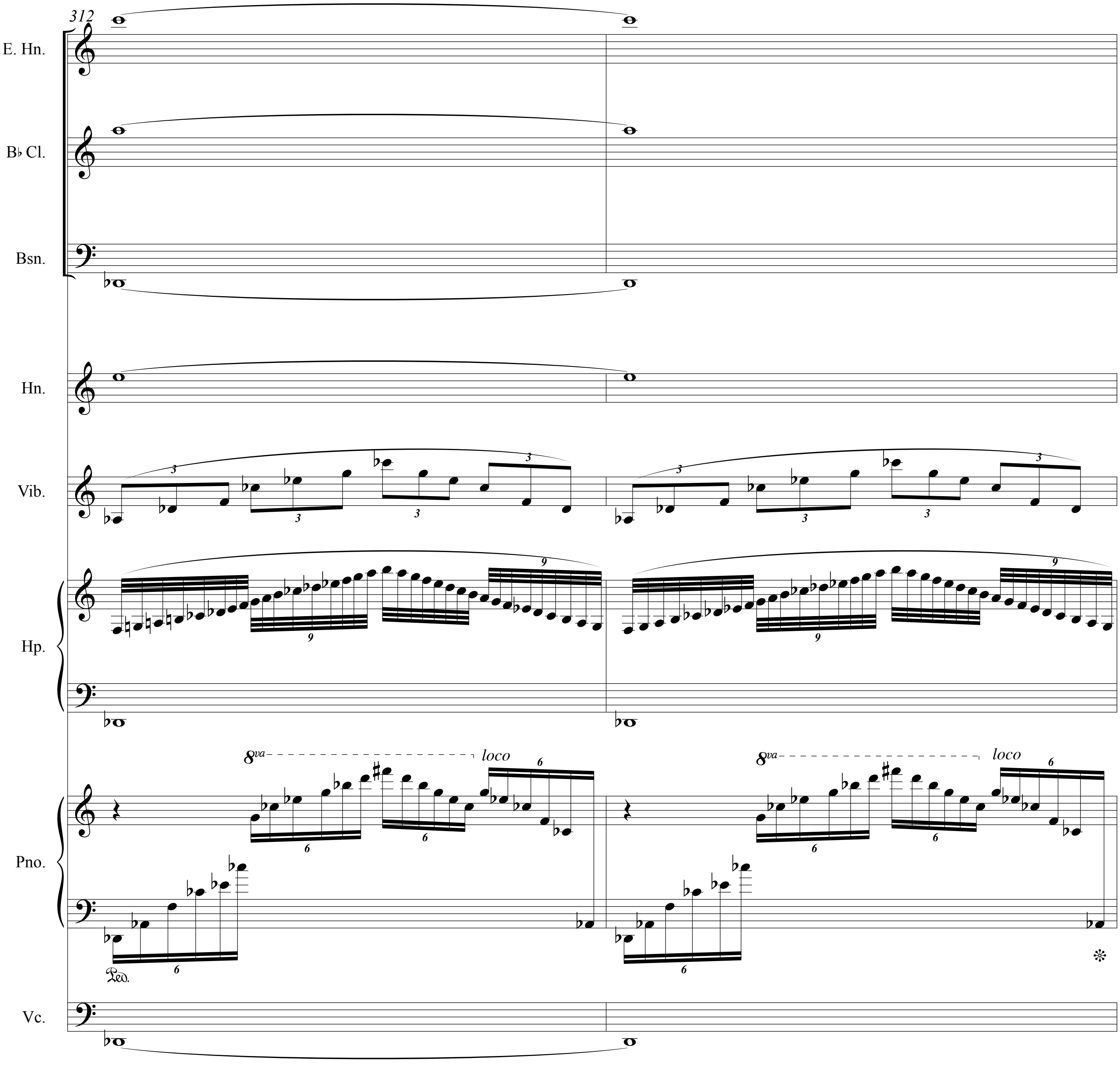

302
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
8va
loco
Ped.

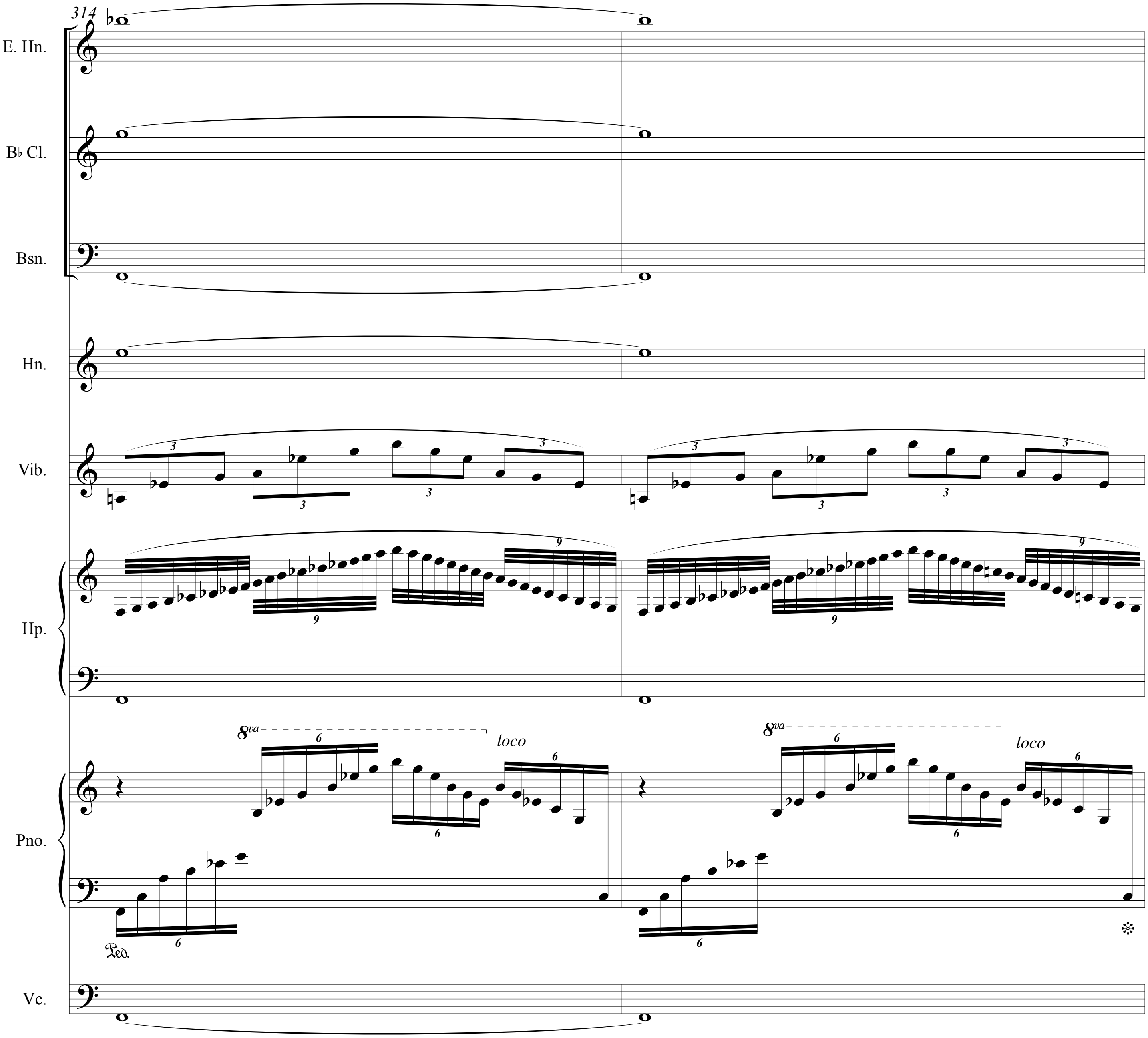

304
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
3
3
3
3
Hp.
9
9
10
Pno.
8va
loco
6
Ped.
Vc.

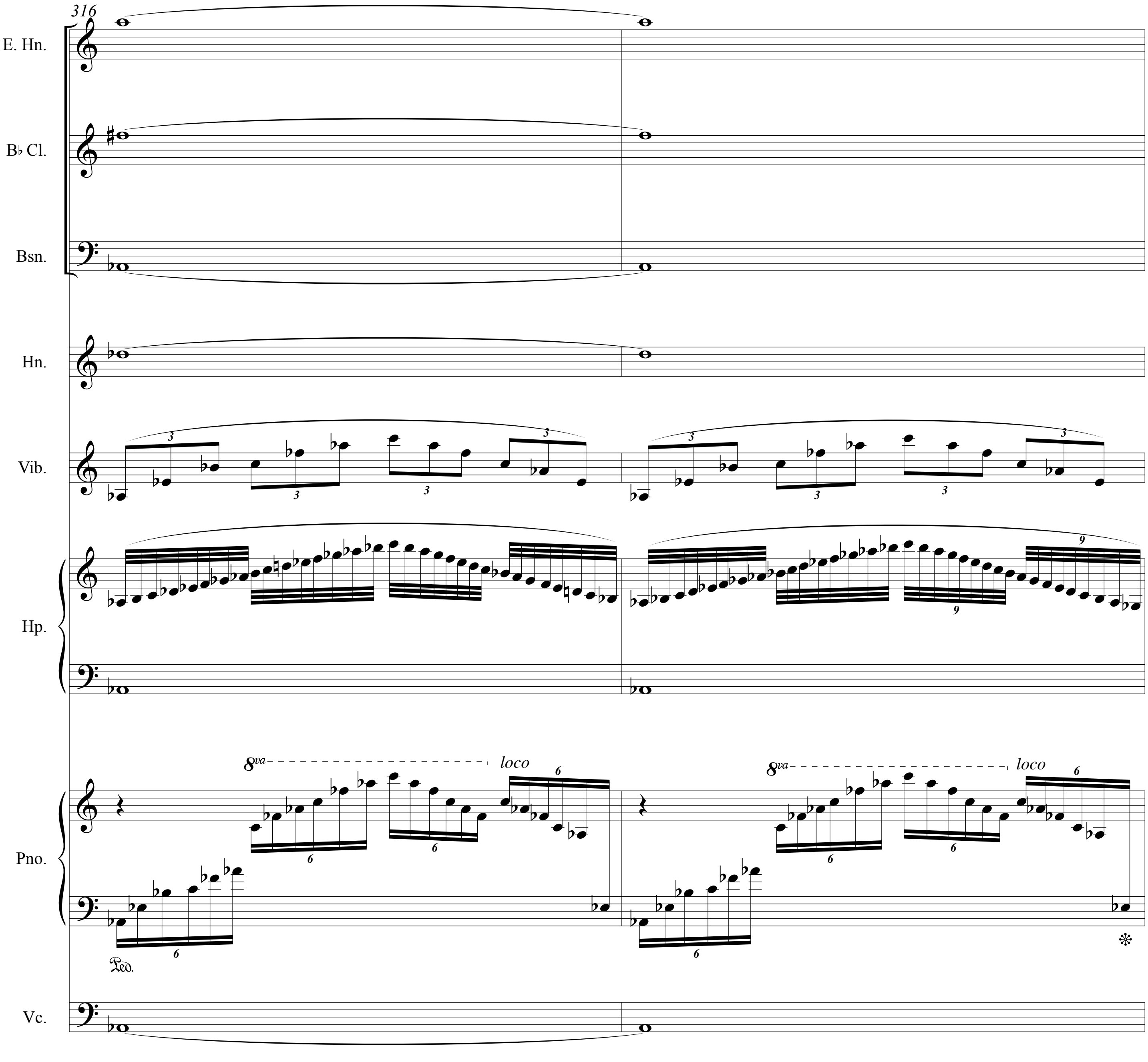

306
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
6
8va
loco
Ped.

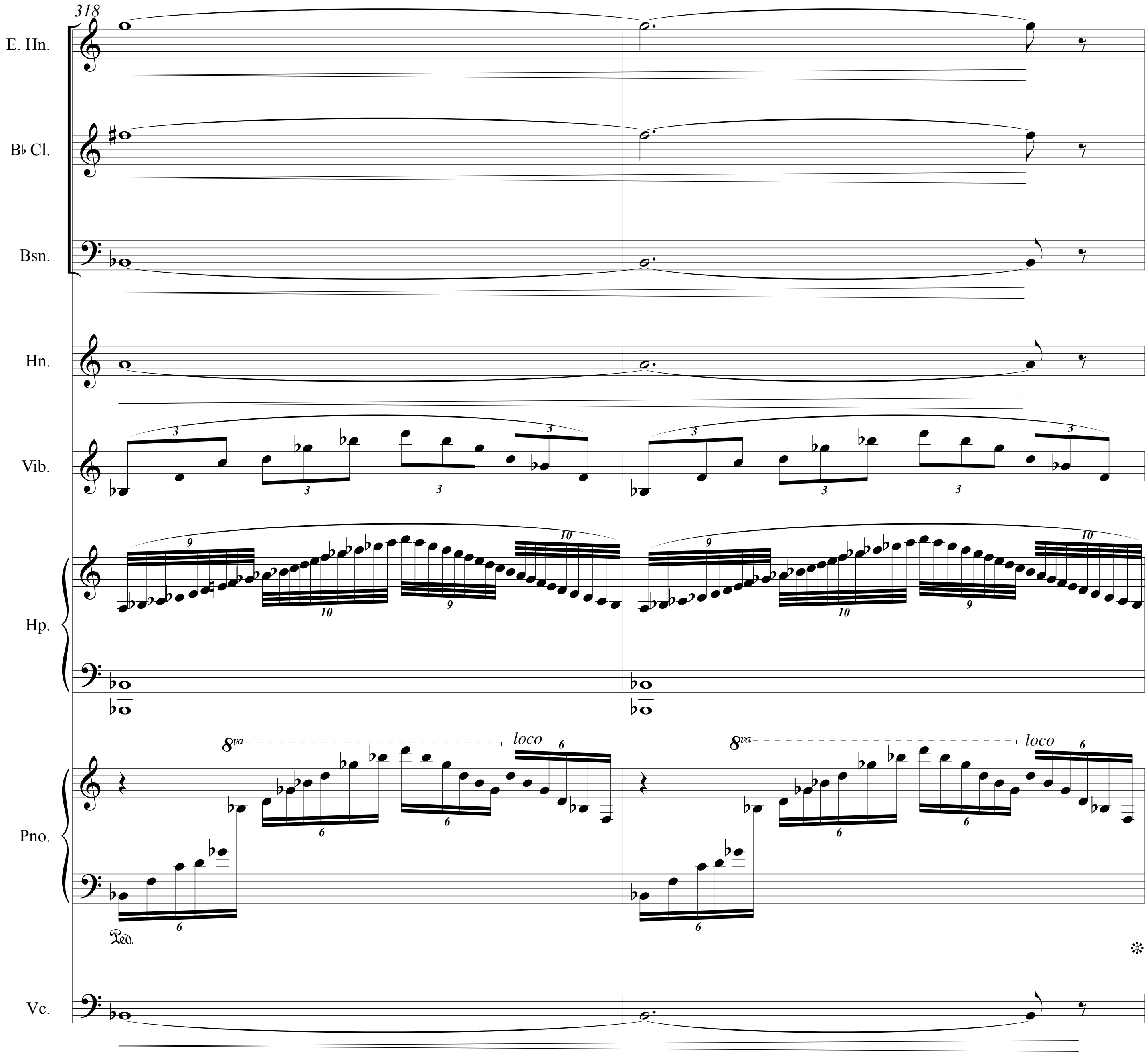

308
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
3
Hp.
9
8va
loco
6
Pno.
Ped.
Vc.

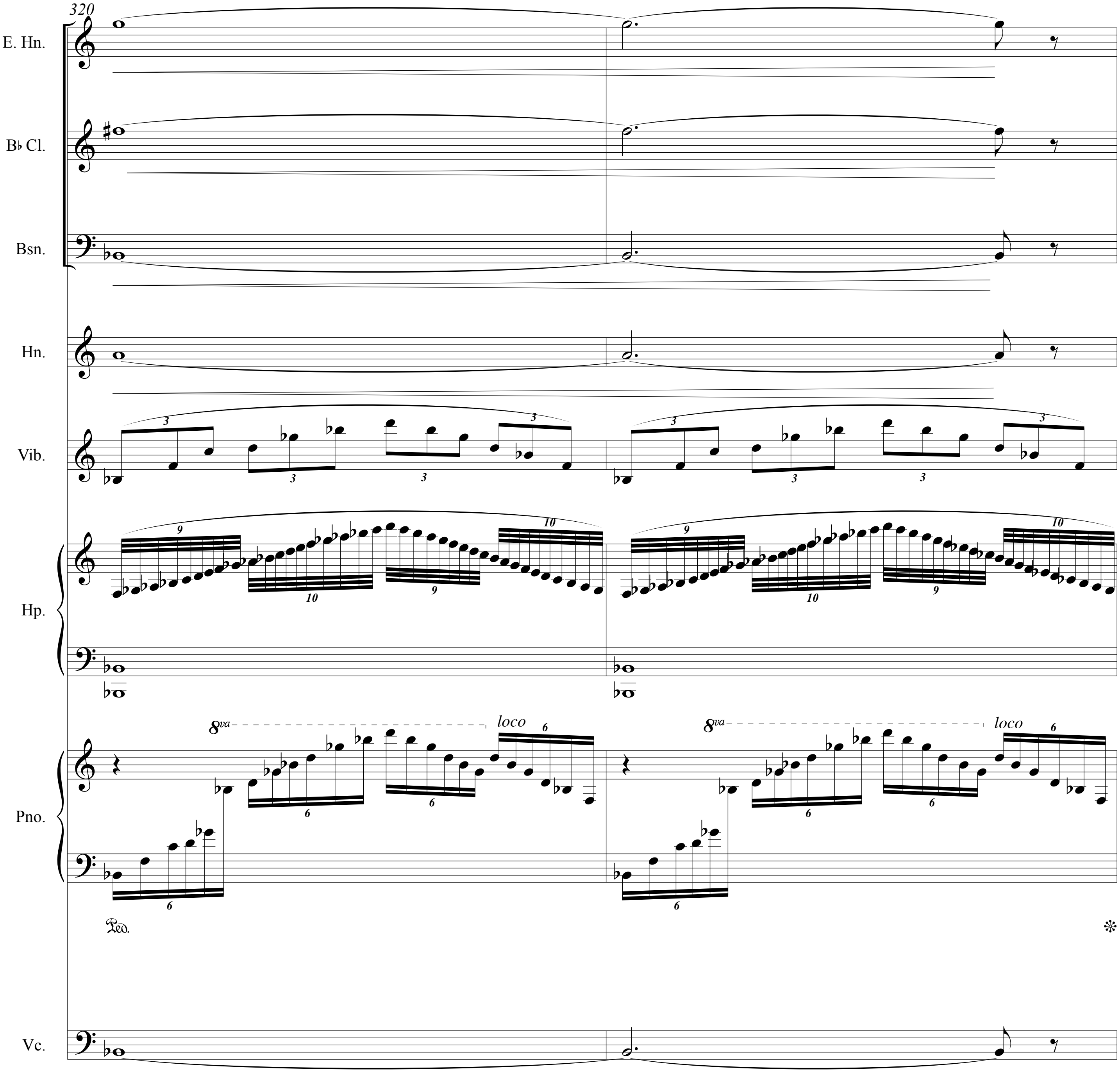

E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
8va
loco
8va
loco
Ped.
❊
Vc.

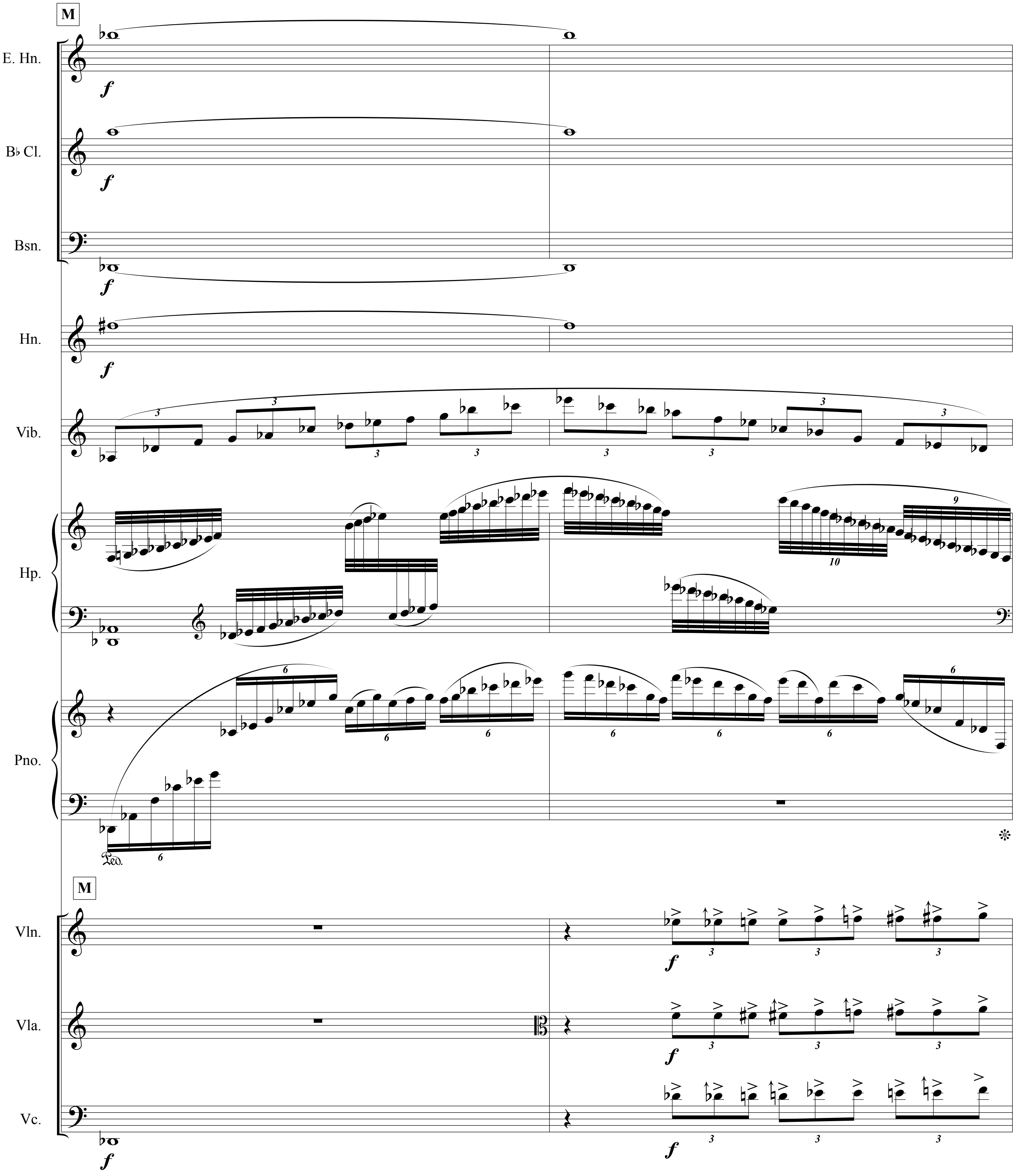

312
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
3
Hp.
9
Pno.
8va
loco
6
Ped.
❊
Vc.

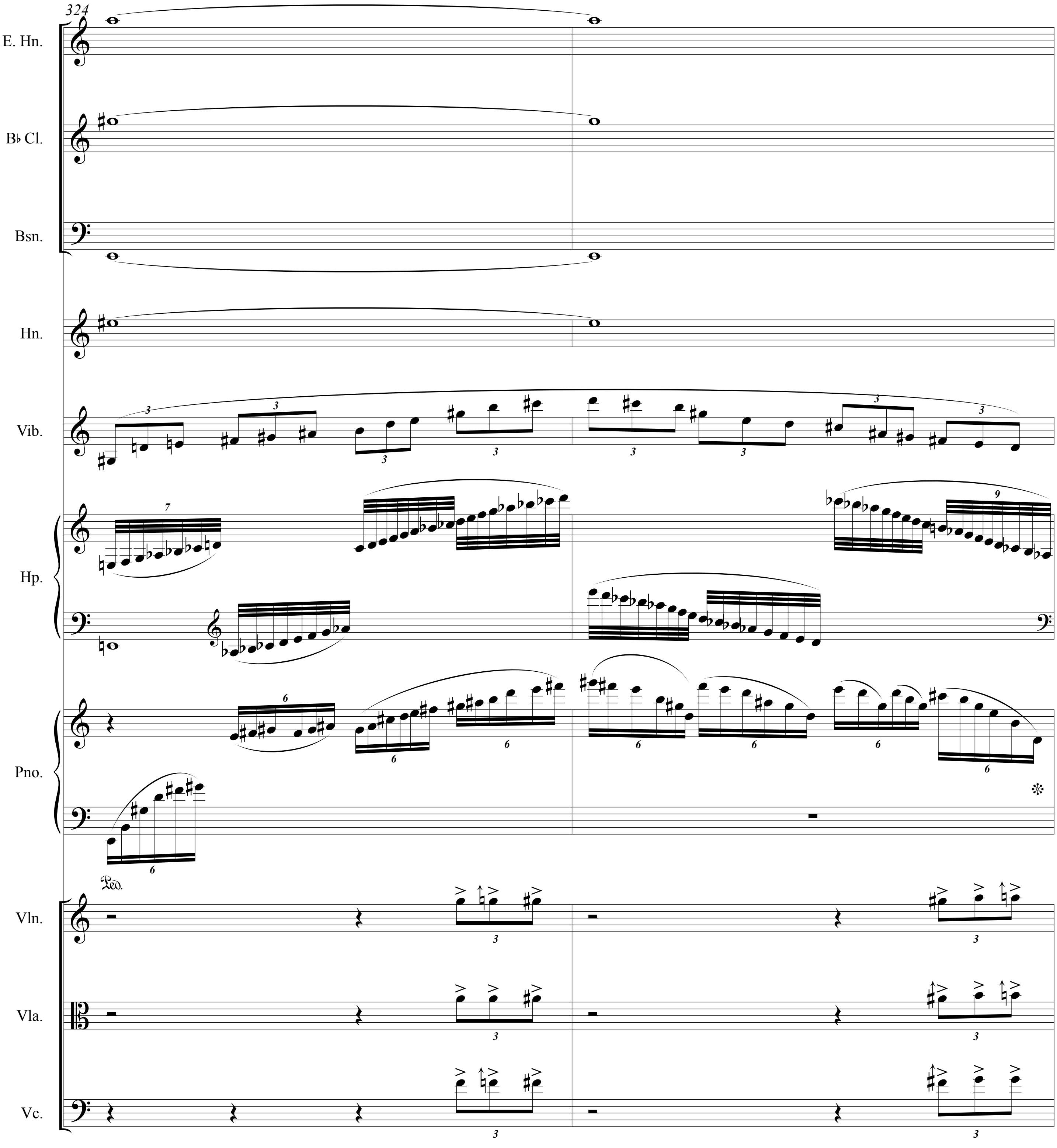

314
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
6
8va
loco
Ped.

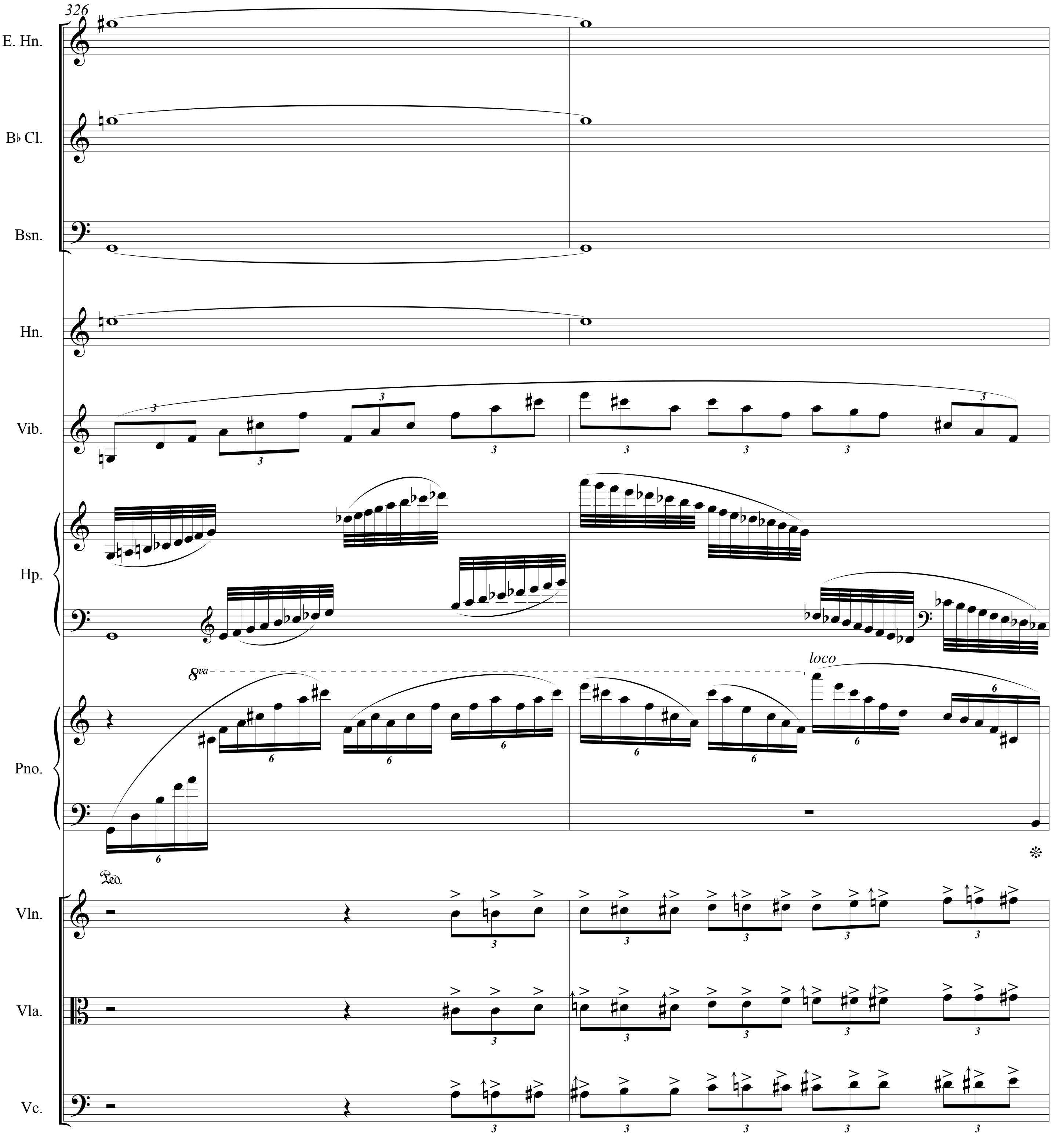

316
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
6
8va
loco
Ped.
*

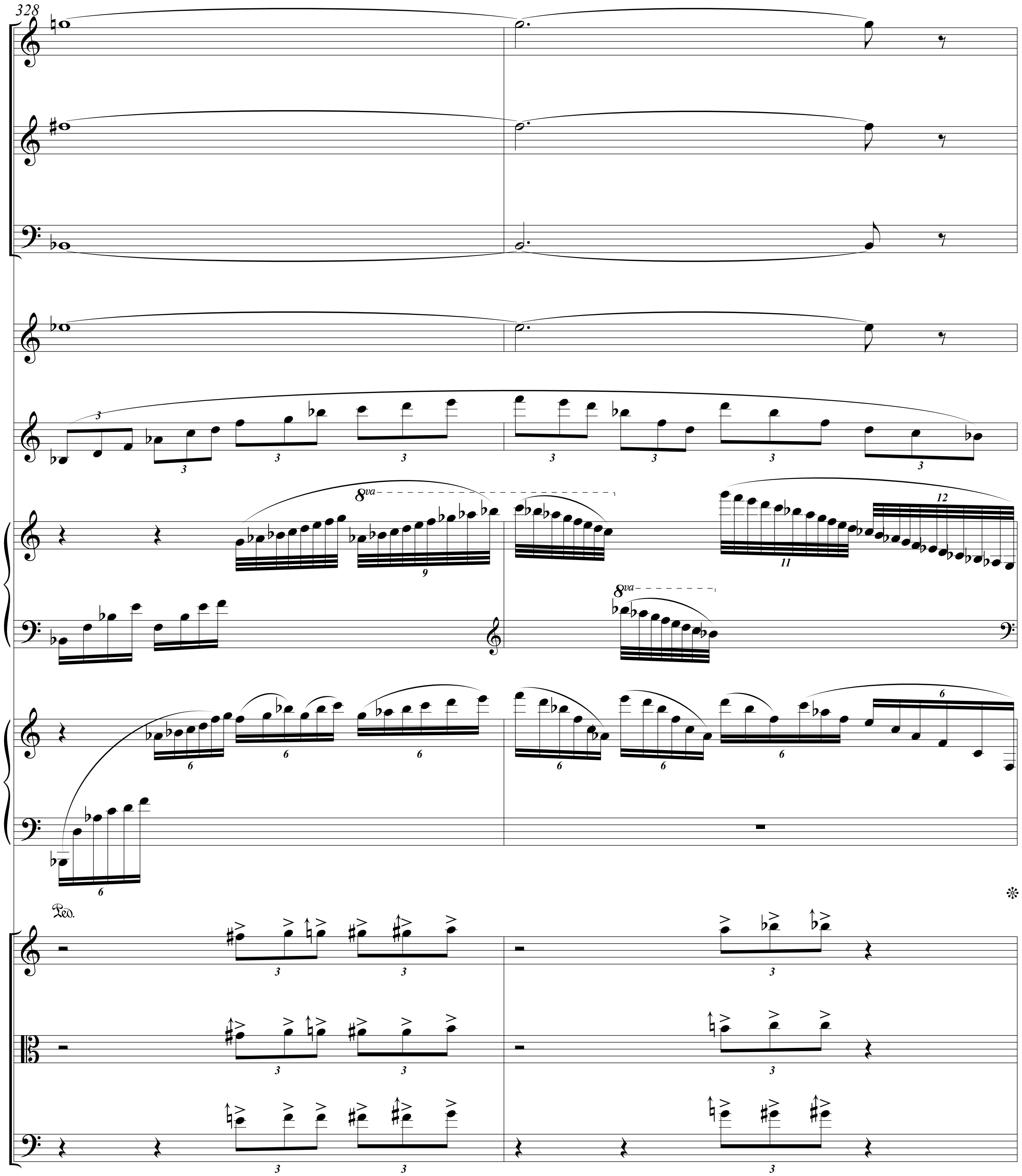

318
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
10
6
8va
loco
Ped.
❊

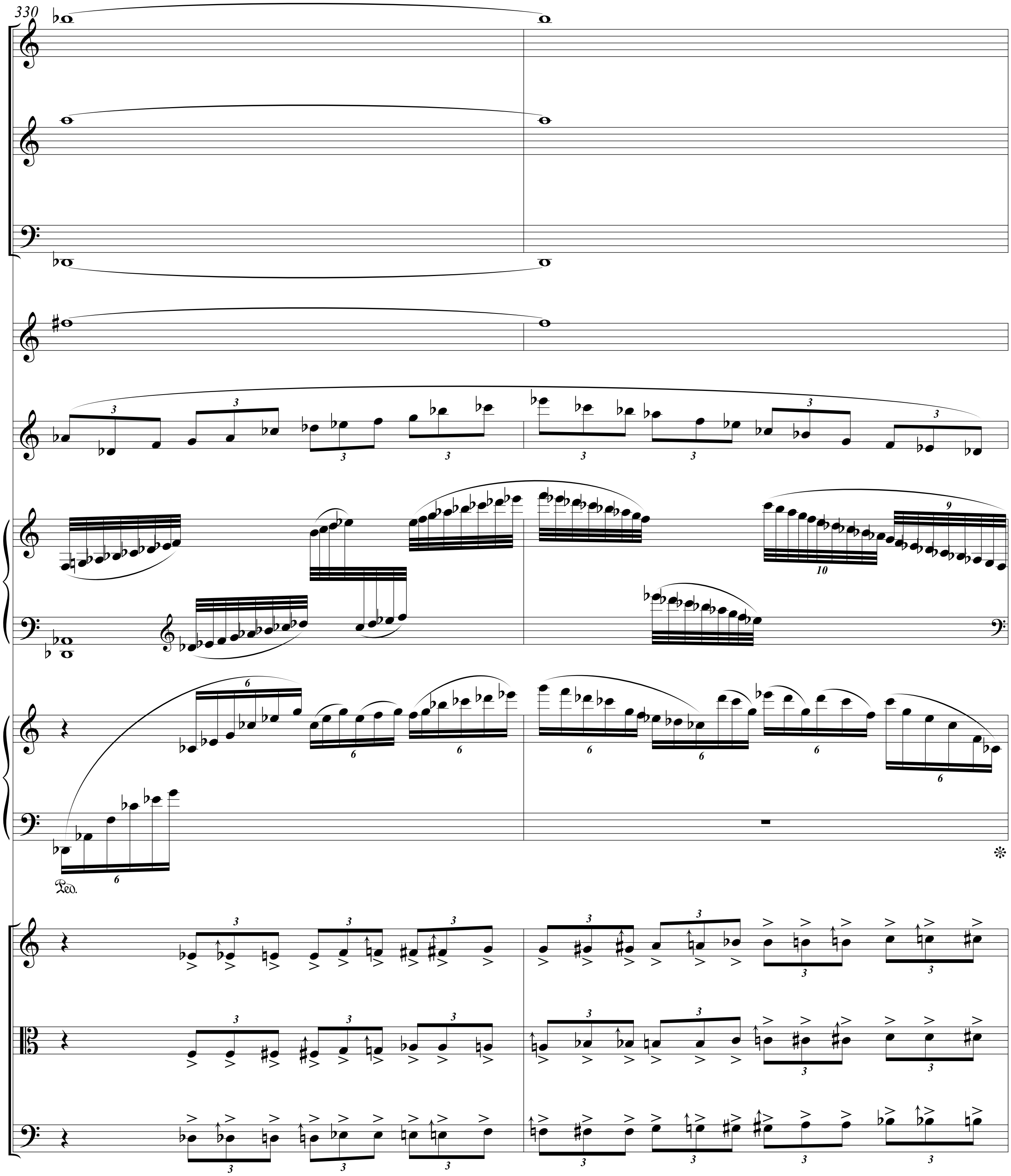

320
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vc.
3
9
10
8va
loco
6
Ped.
❊

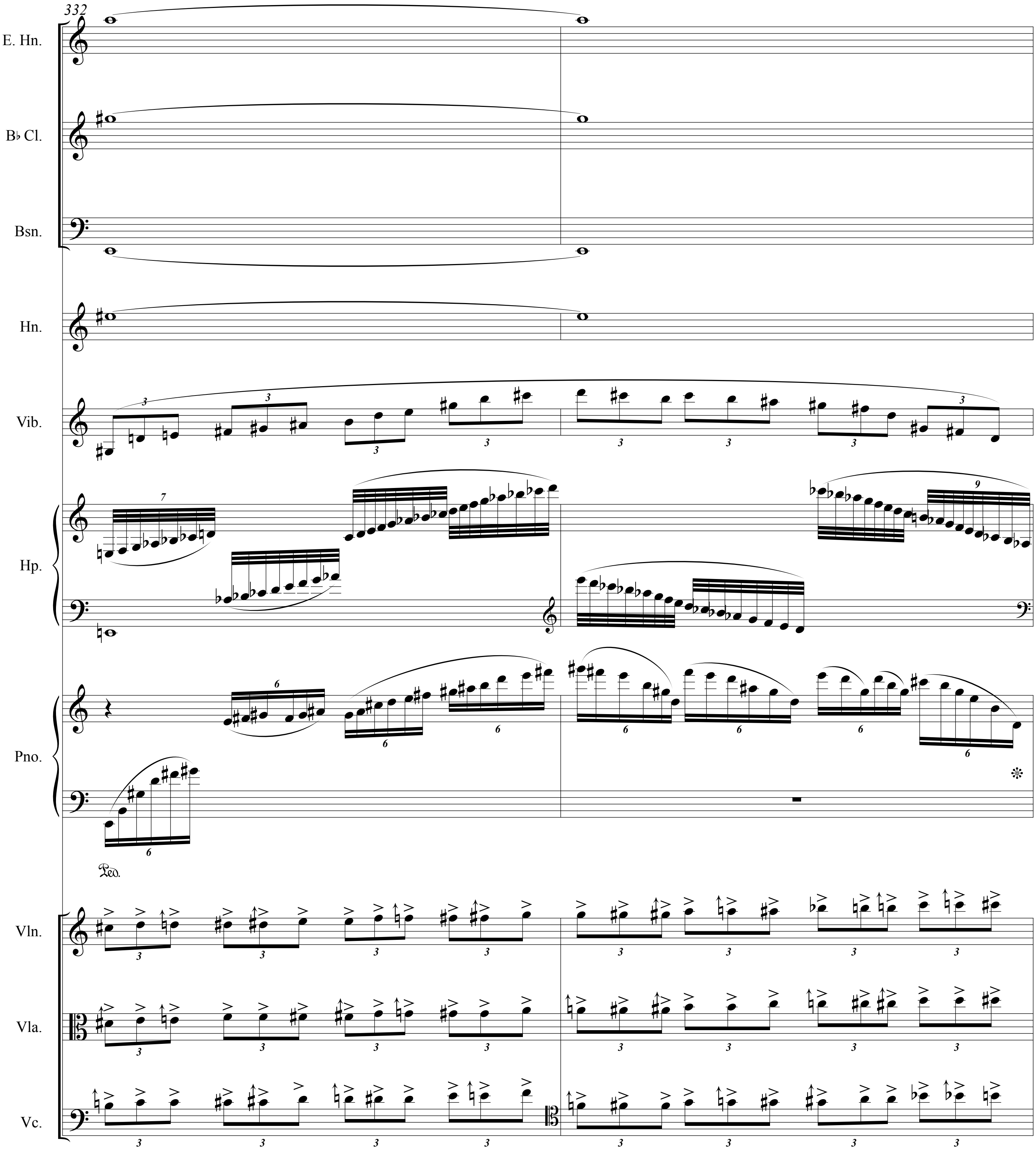

M
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
M
Vln.
Vla.
Vc.
f
3
6
9
10
Ped.
❉

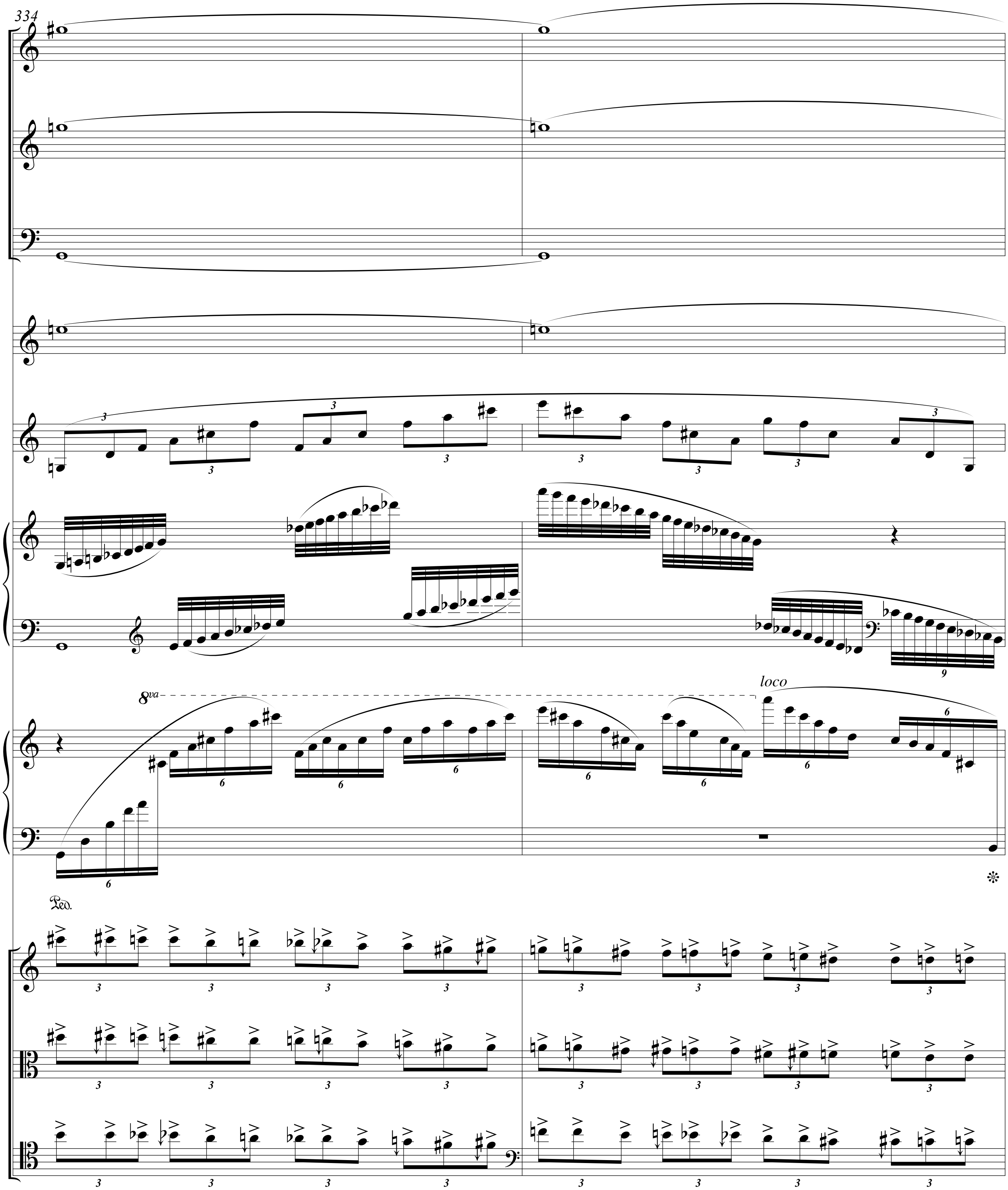

324
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
7
9
6
Ped.

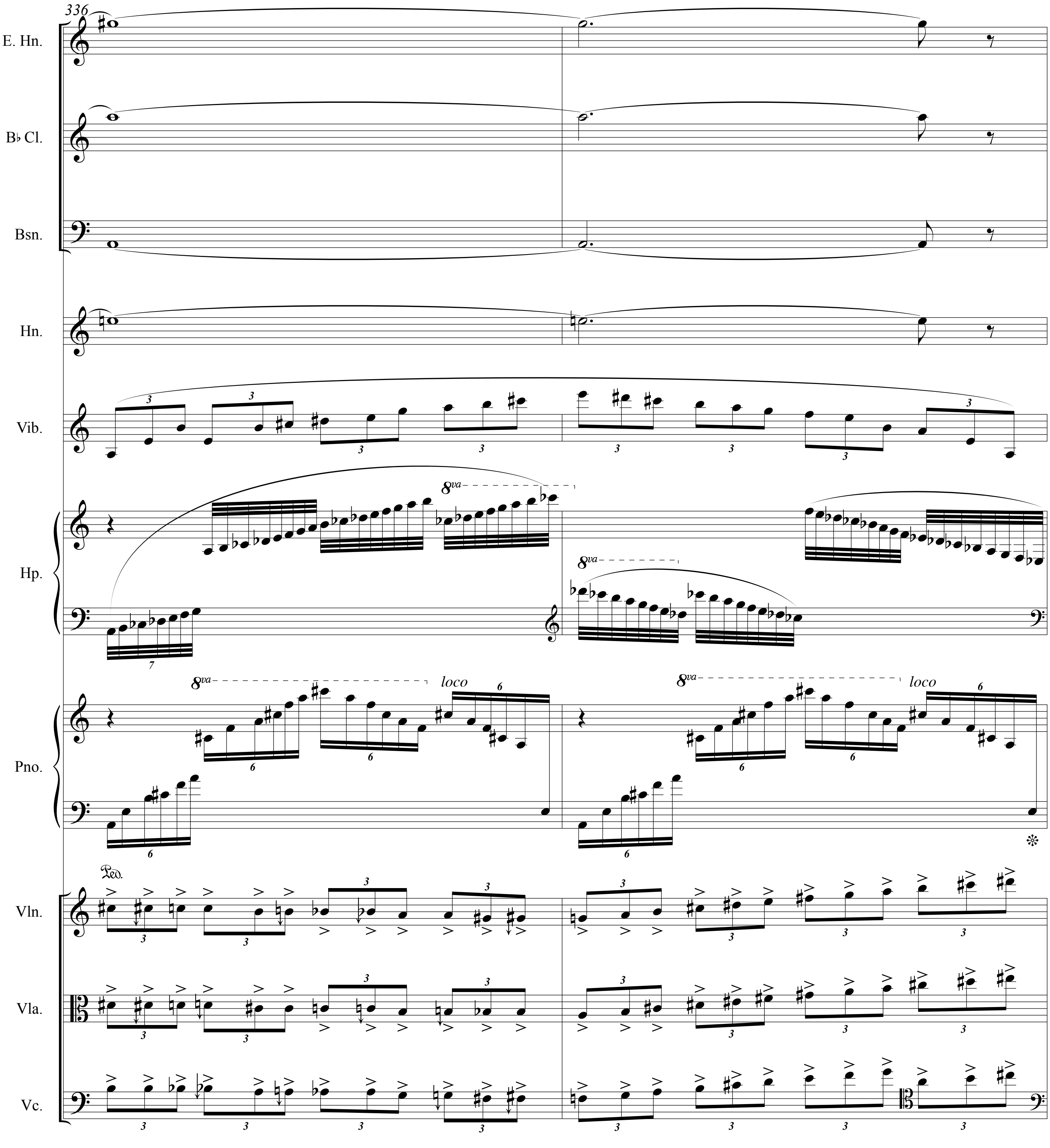

326
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
8va
loco
Ped.
Vln.
Vla.
Vc.

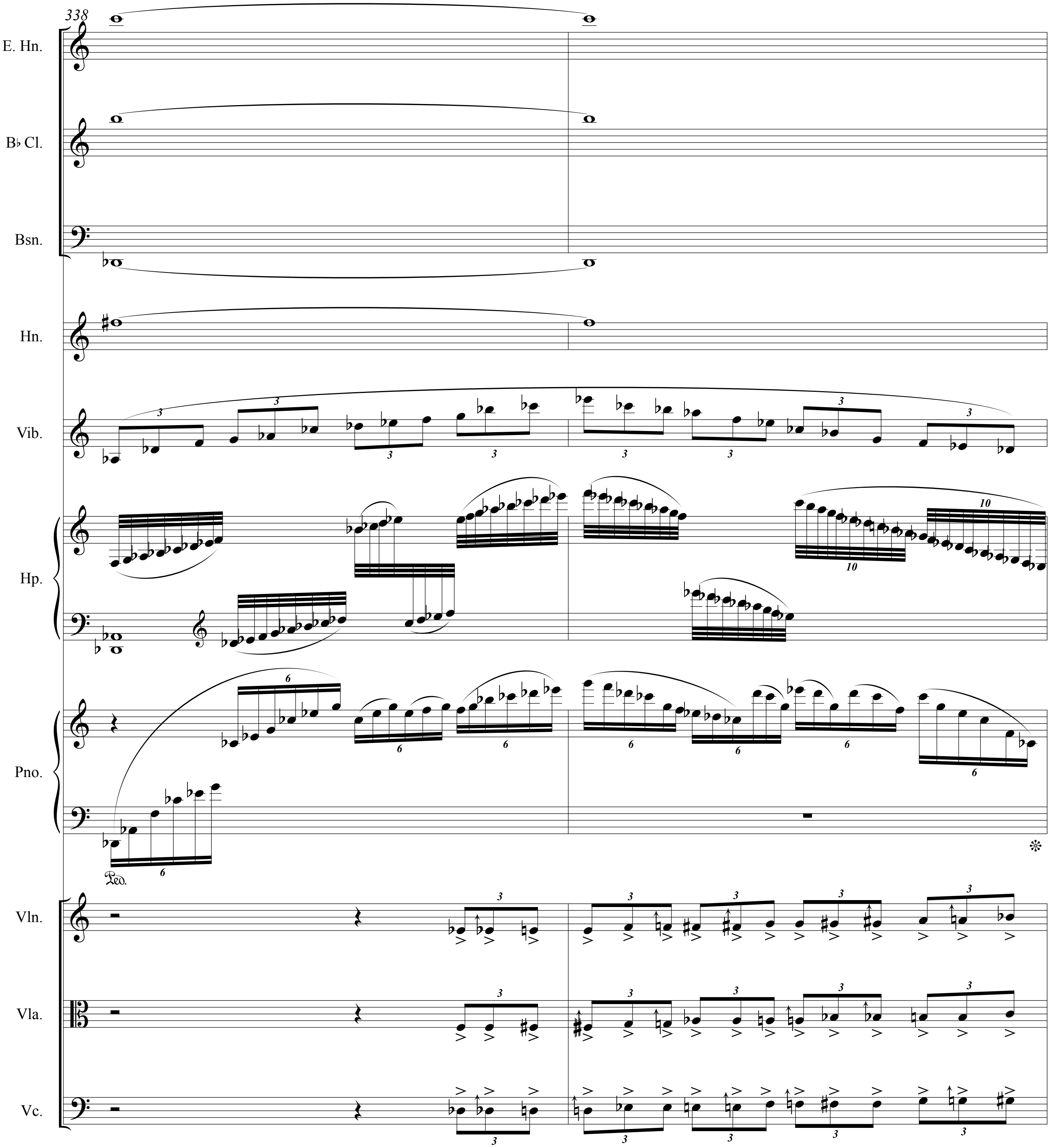

328
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
9
11
12
6
8va
Ped.

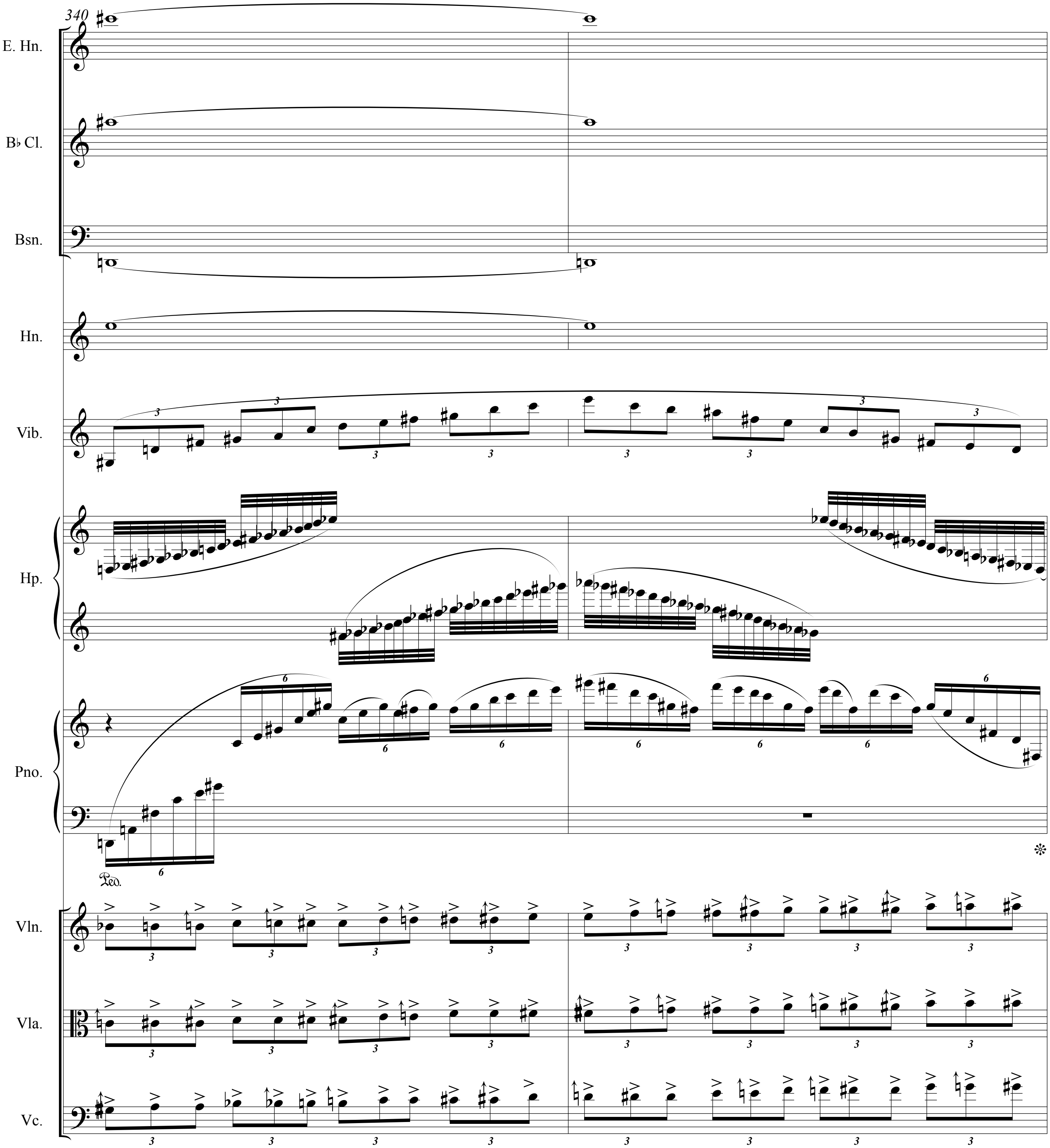

330
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.

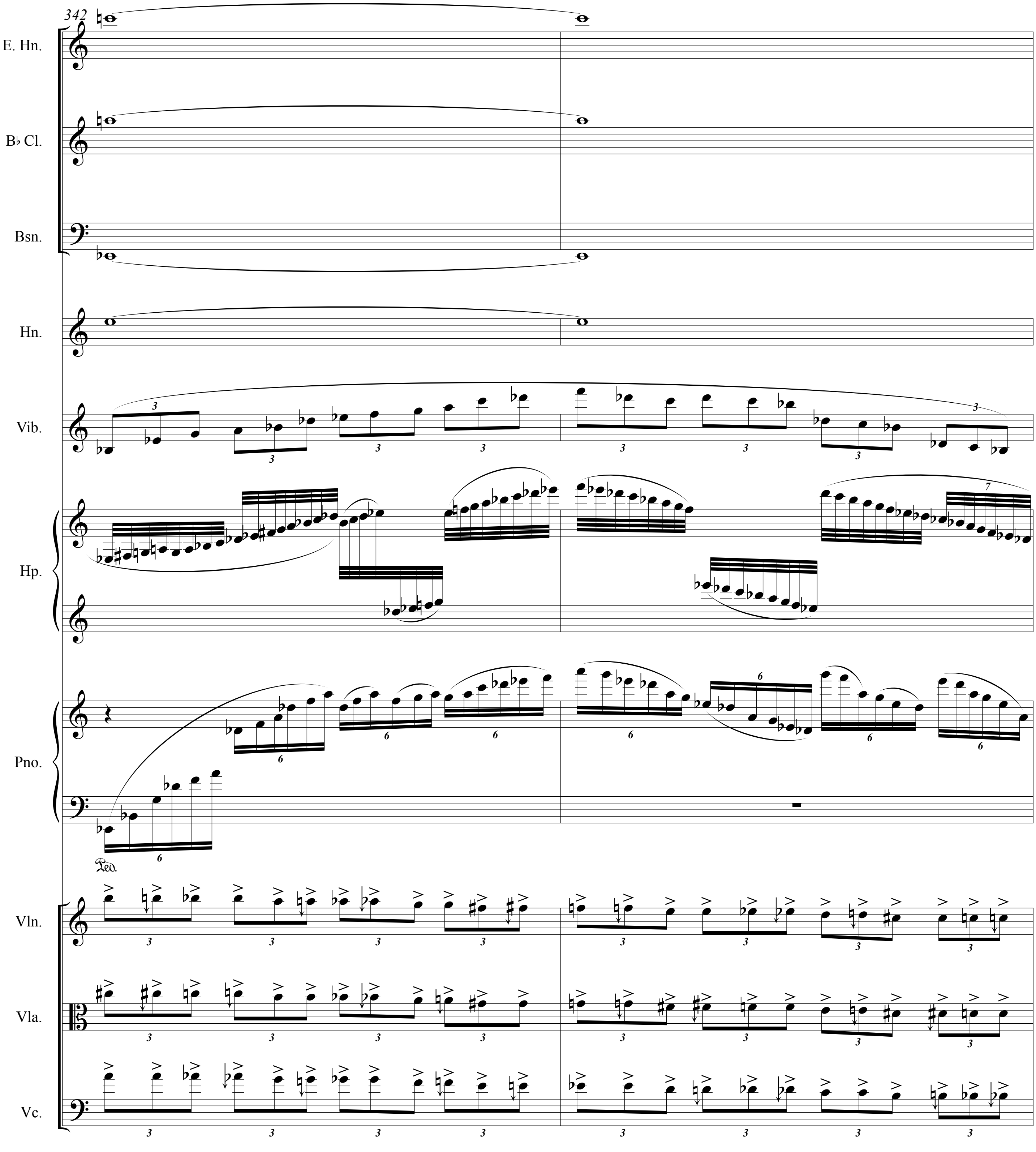

332
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
6
7
9
𝒫𝑒𝑑.

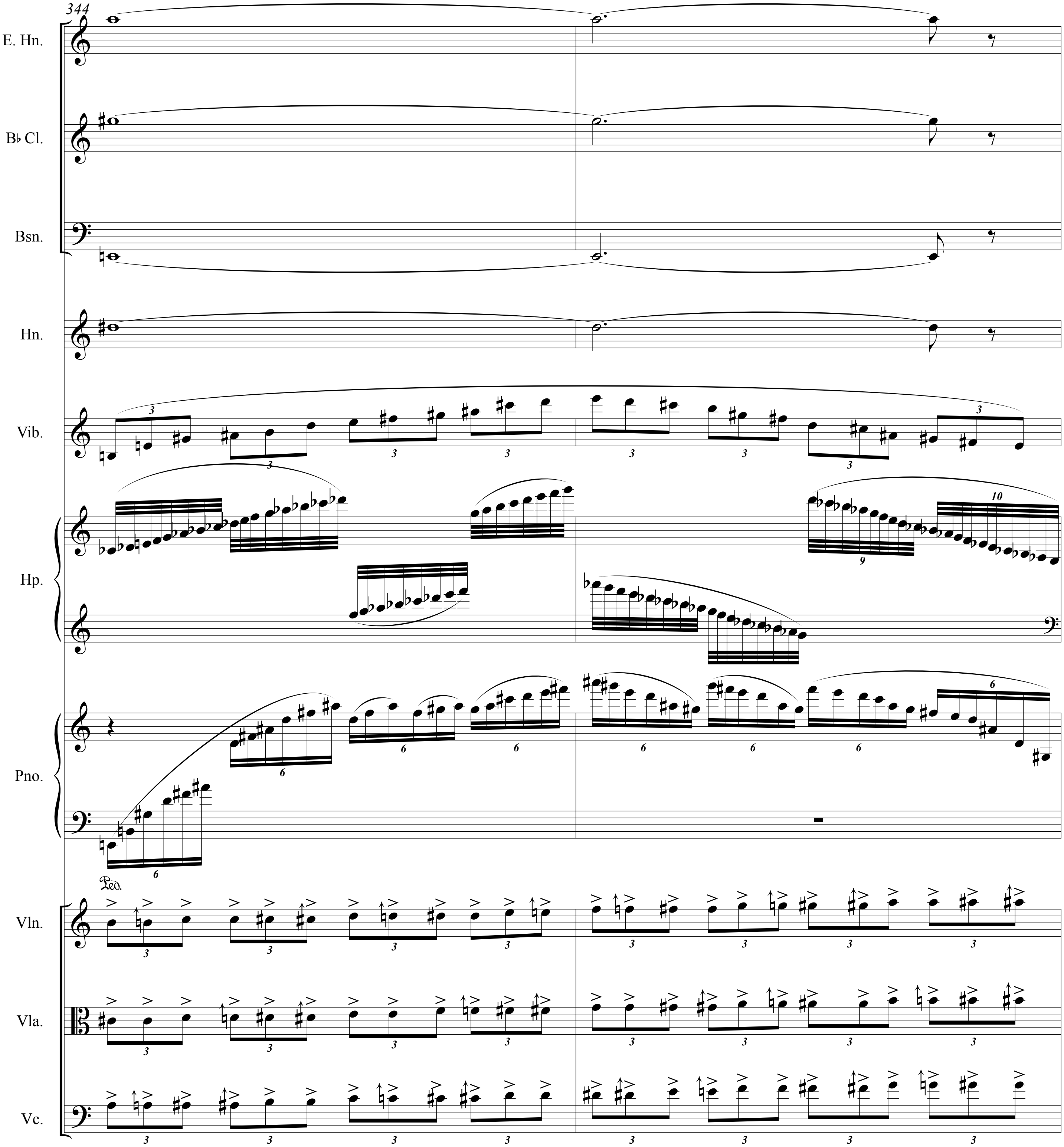

334
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
8va
loco
Pno.
Ped.
Vln.
Vla.
Vc.

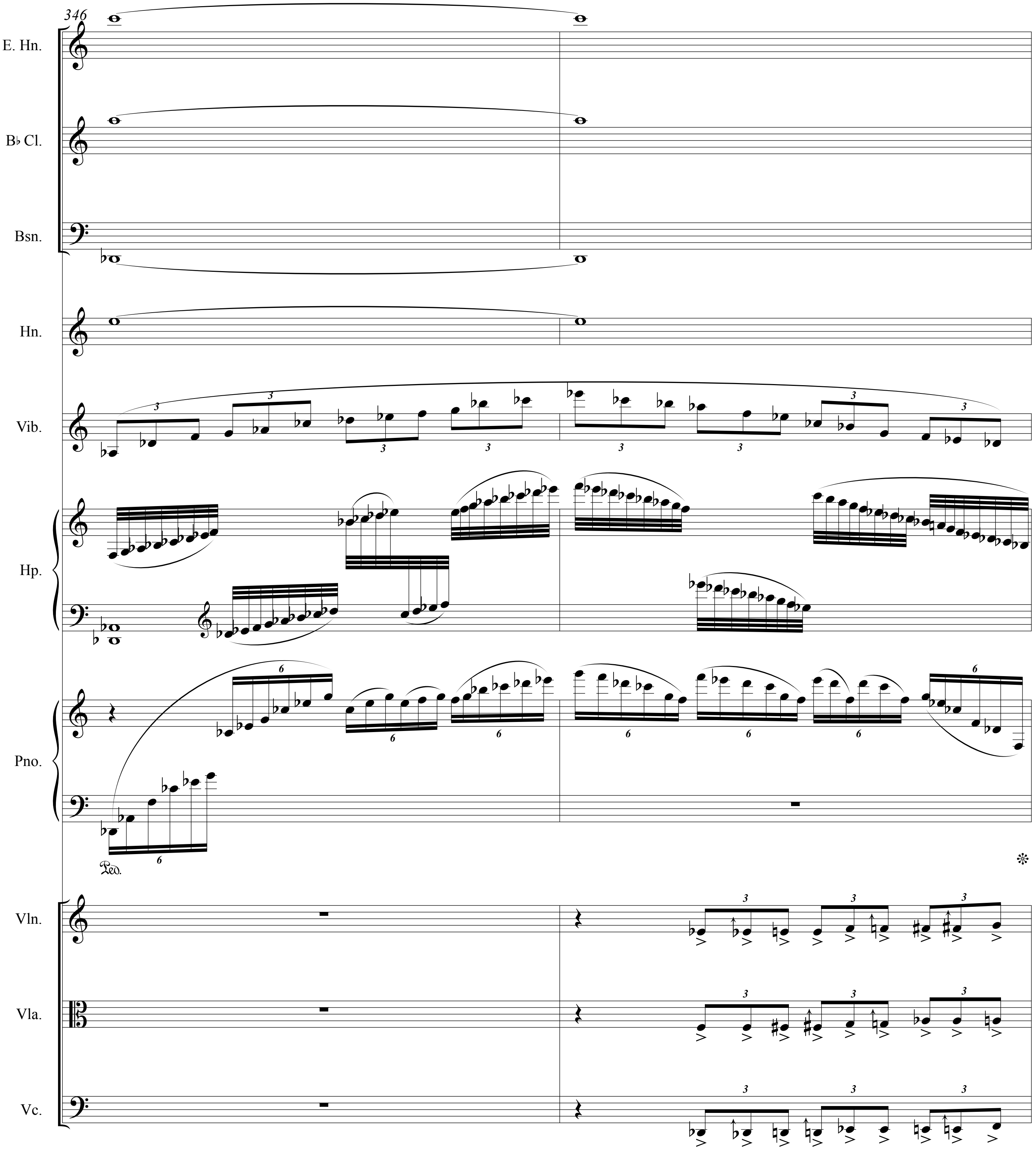

336
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
8va
Pno.
8va
loco
Vln.
Vla.
Vc.

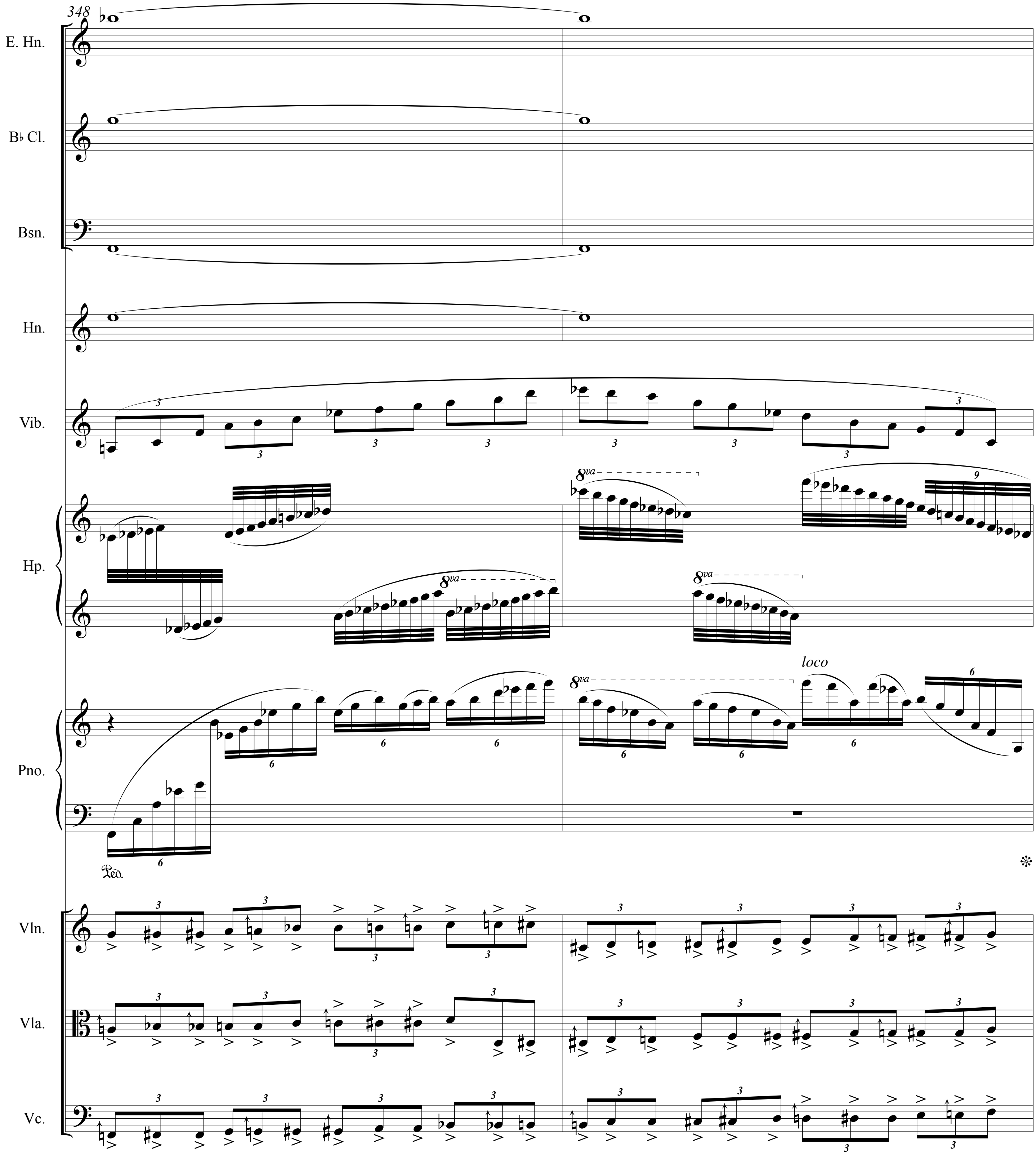

338
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Ped.
Vln.
Vla.
Vc.
3
6
10

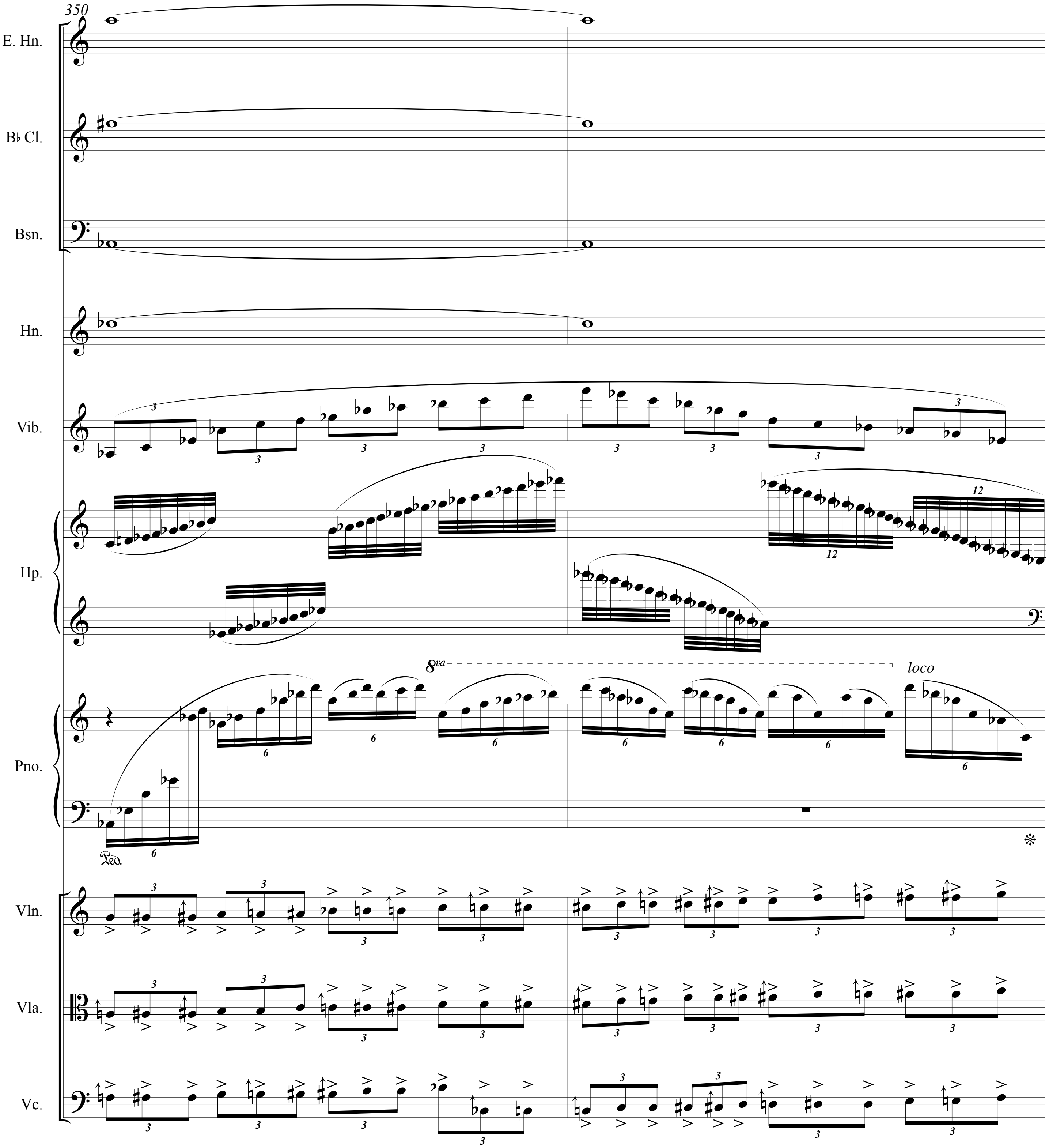

340
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
6
Ped.
❊

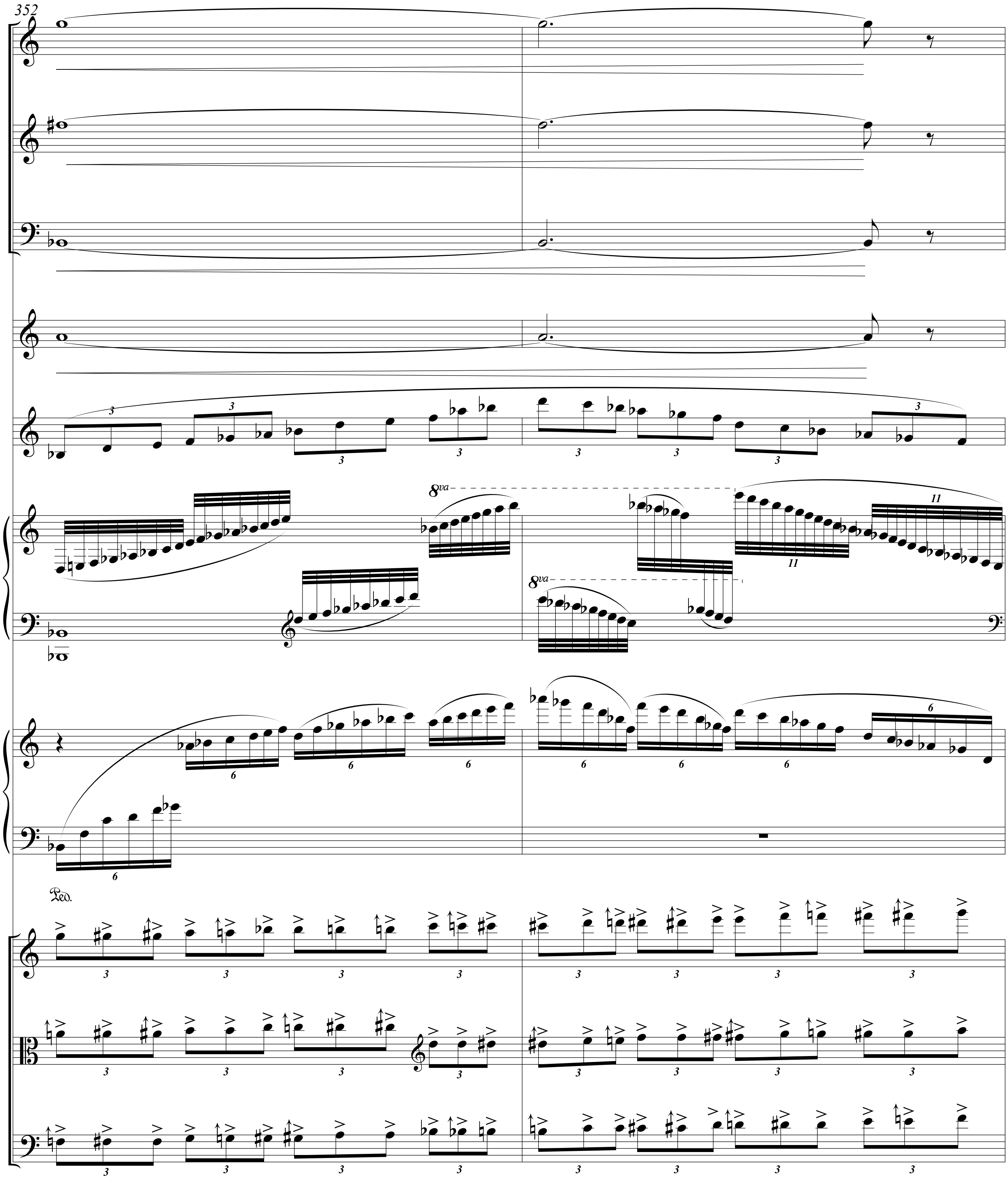

342
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Ped.
Vln.
Vla.
Vc.
3
6
7

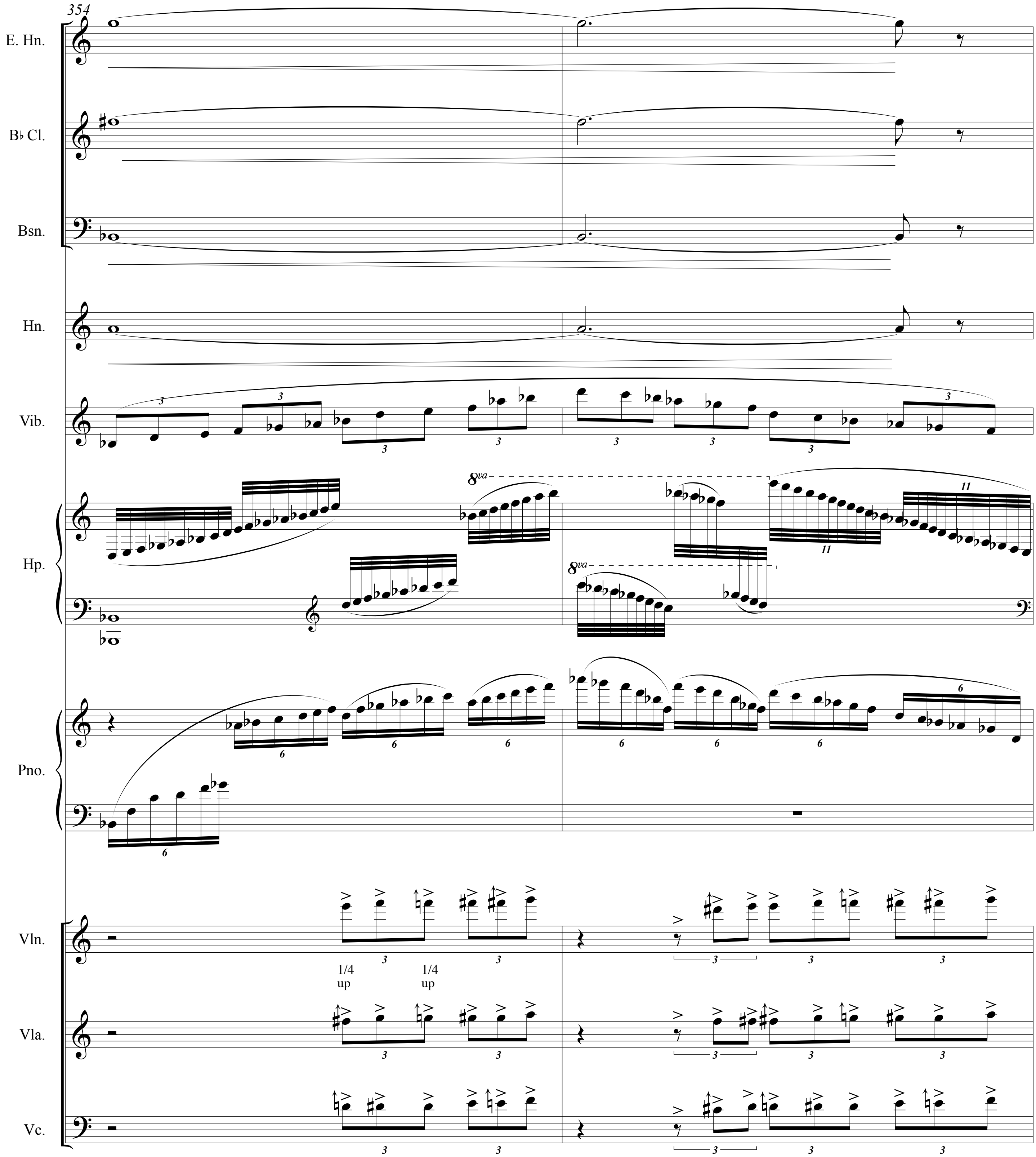

344
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Ped.
Vln.
Vla.
Vc.
3
6
9
10

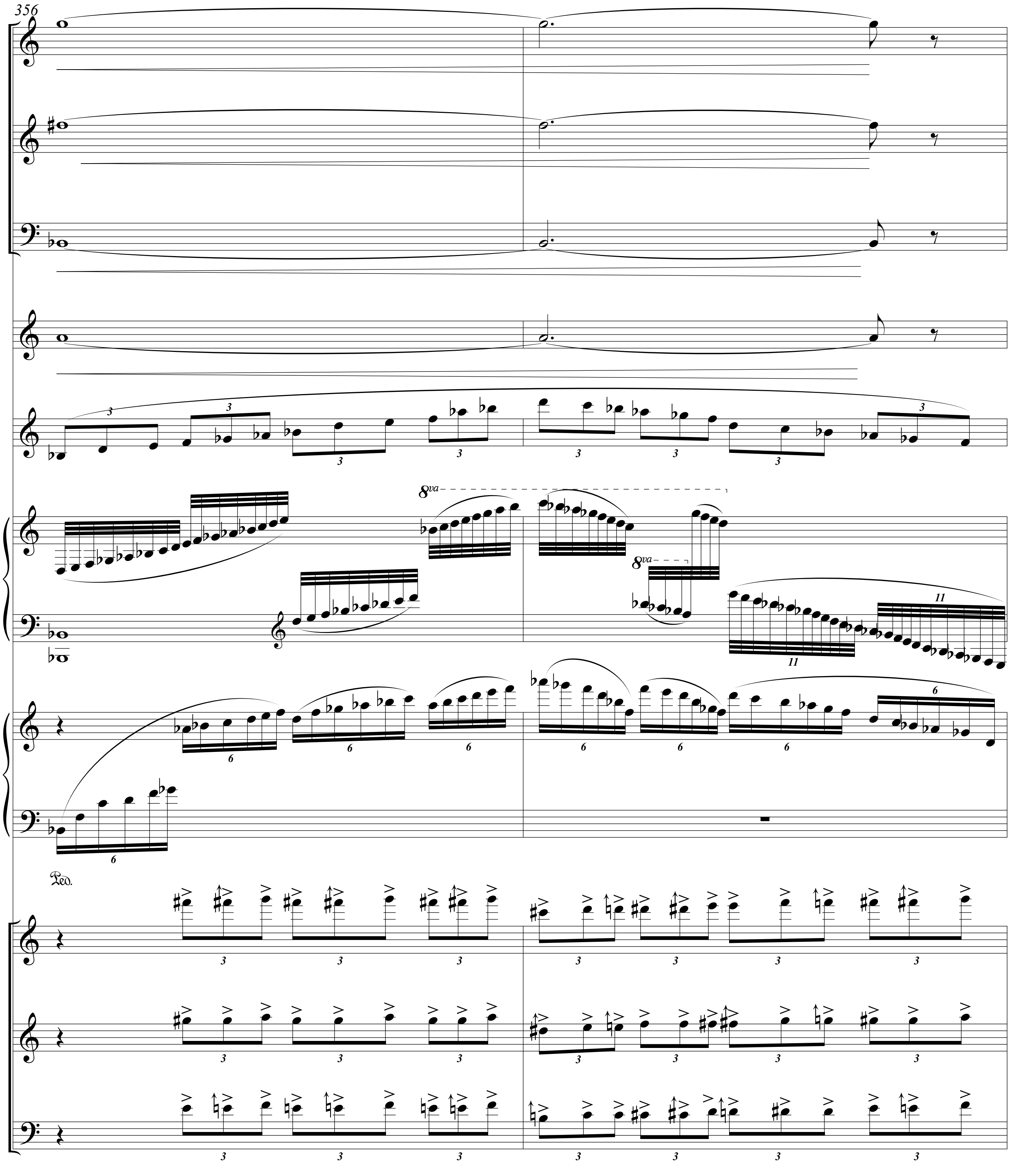

346
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Ped.
Vln.
Vla.
Vc.
3
6

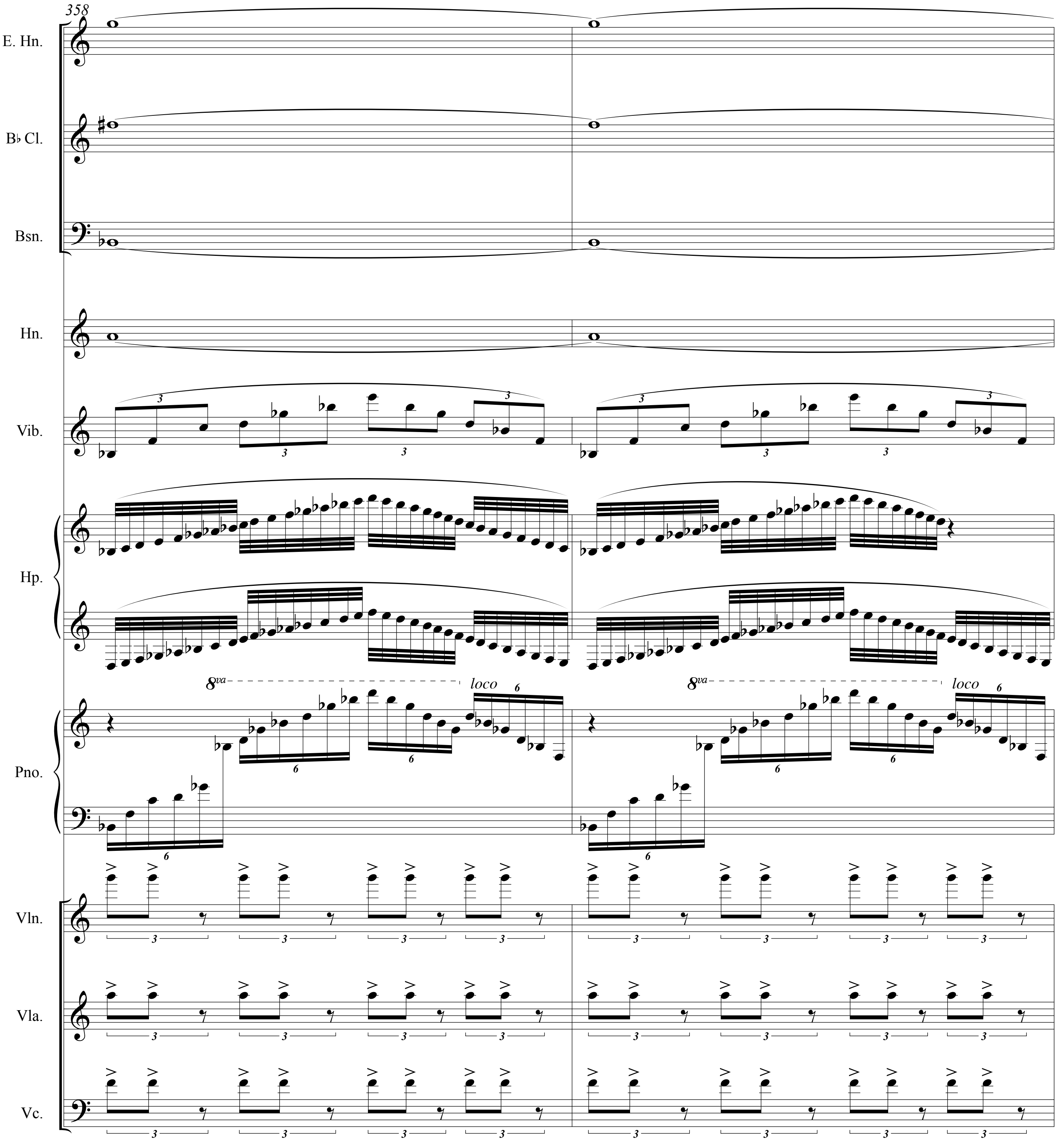

348
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
6
9
8va
loco
Ped.
*

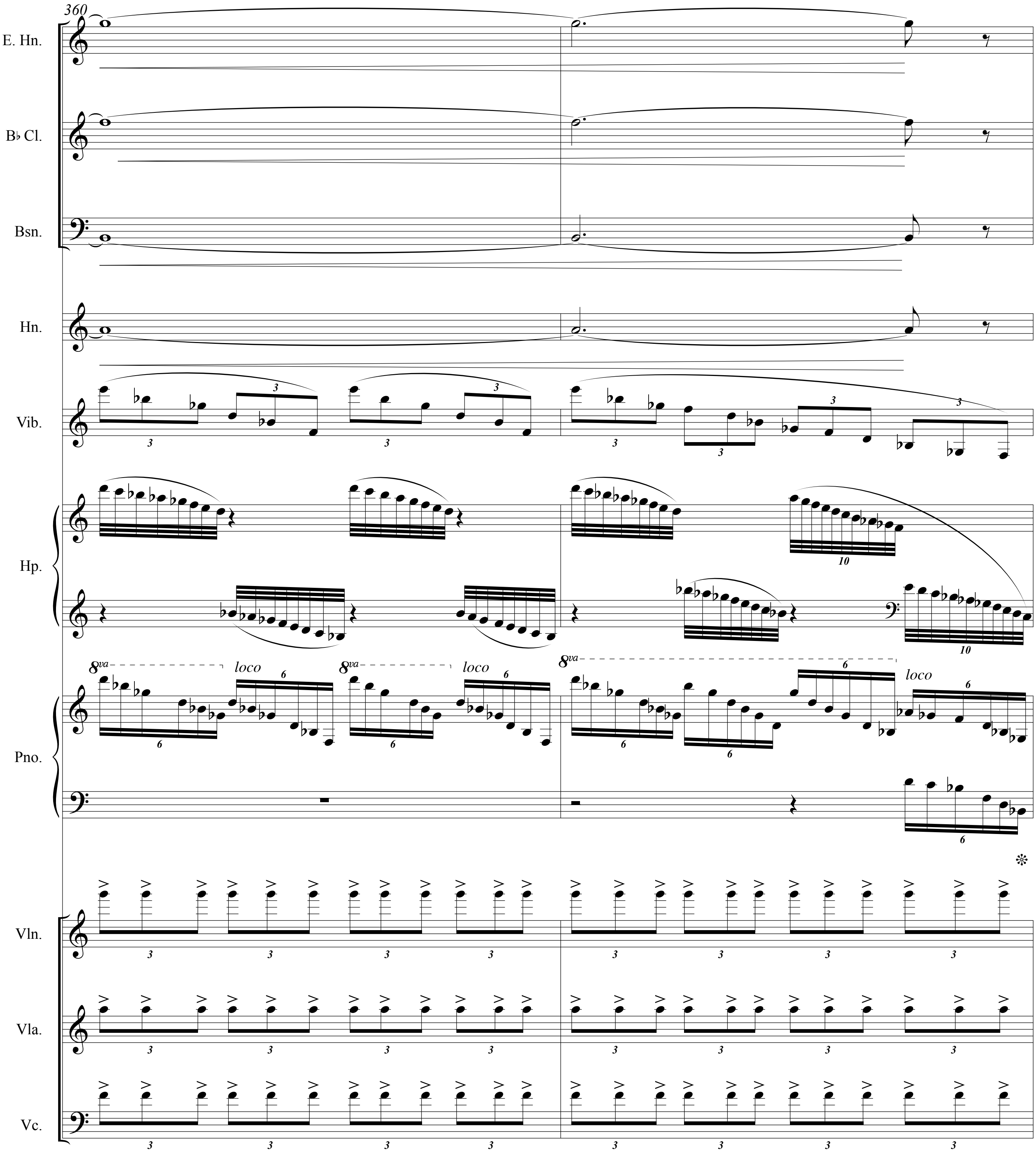

350
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
8va
loco
3
6
12

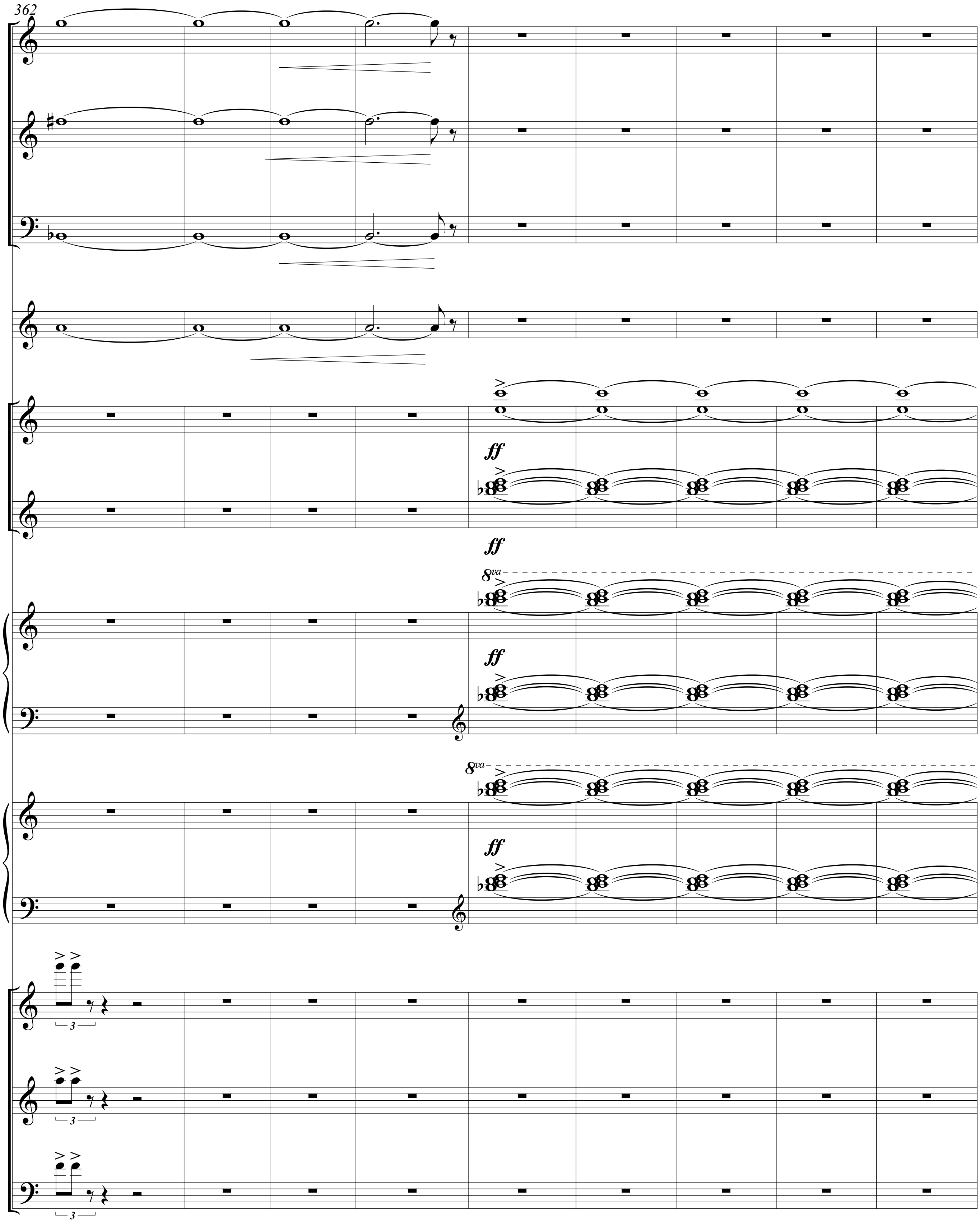

352
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
3
6
11
8va
Ped.

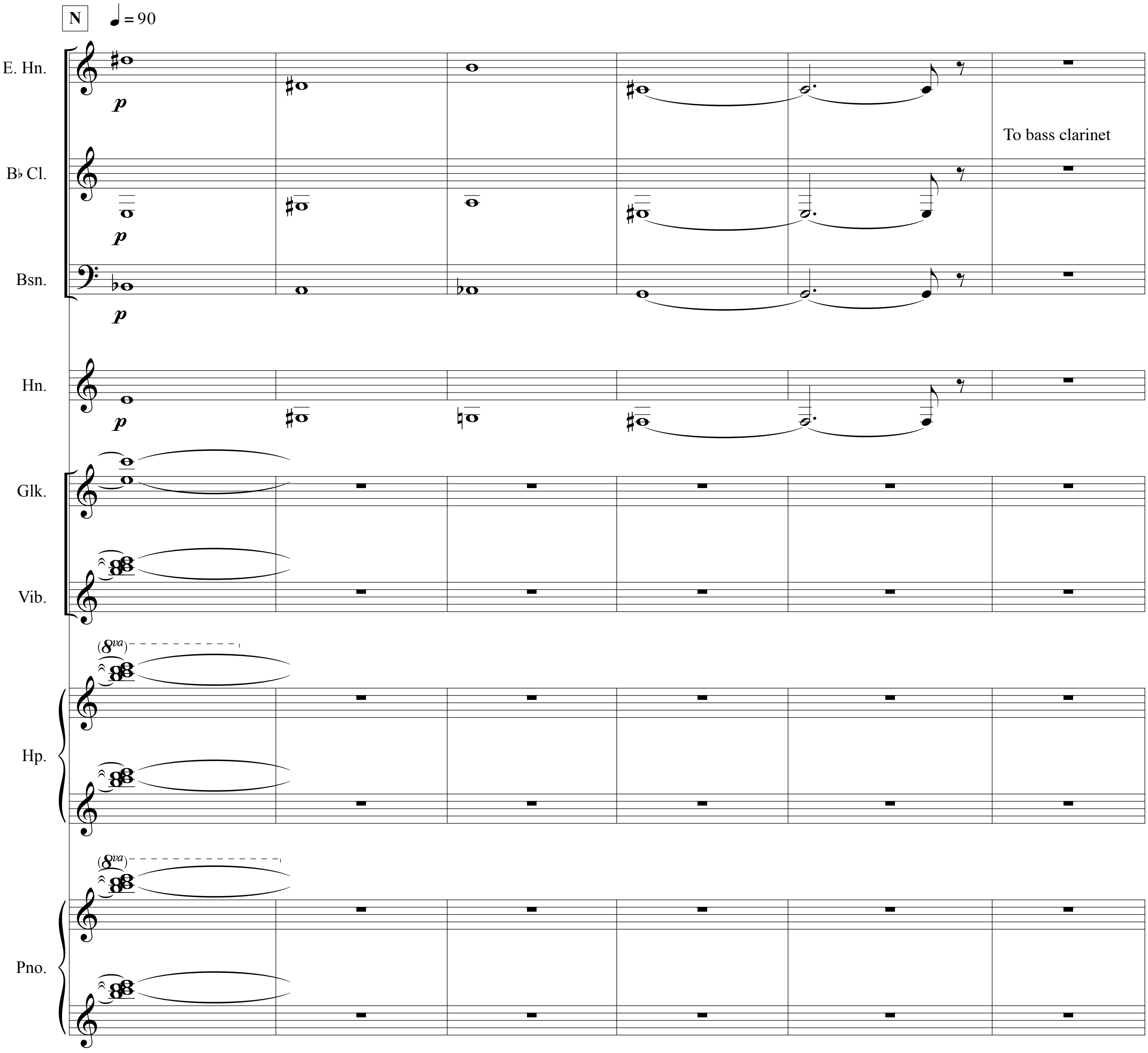

354
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
8va
1/4
up
3
6
11

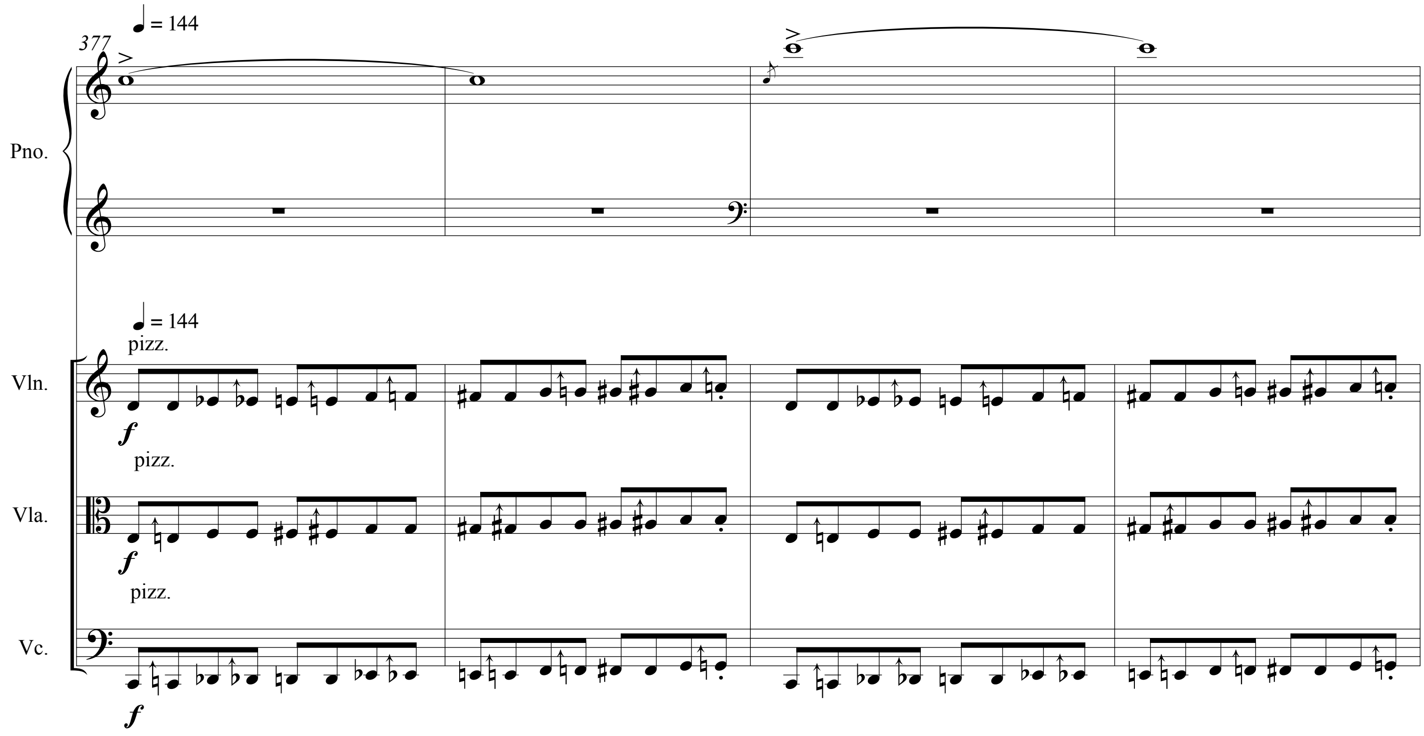

356
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
8va
11
6
3
Ped.

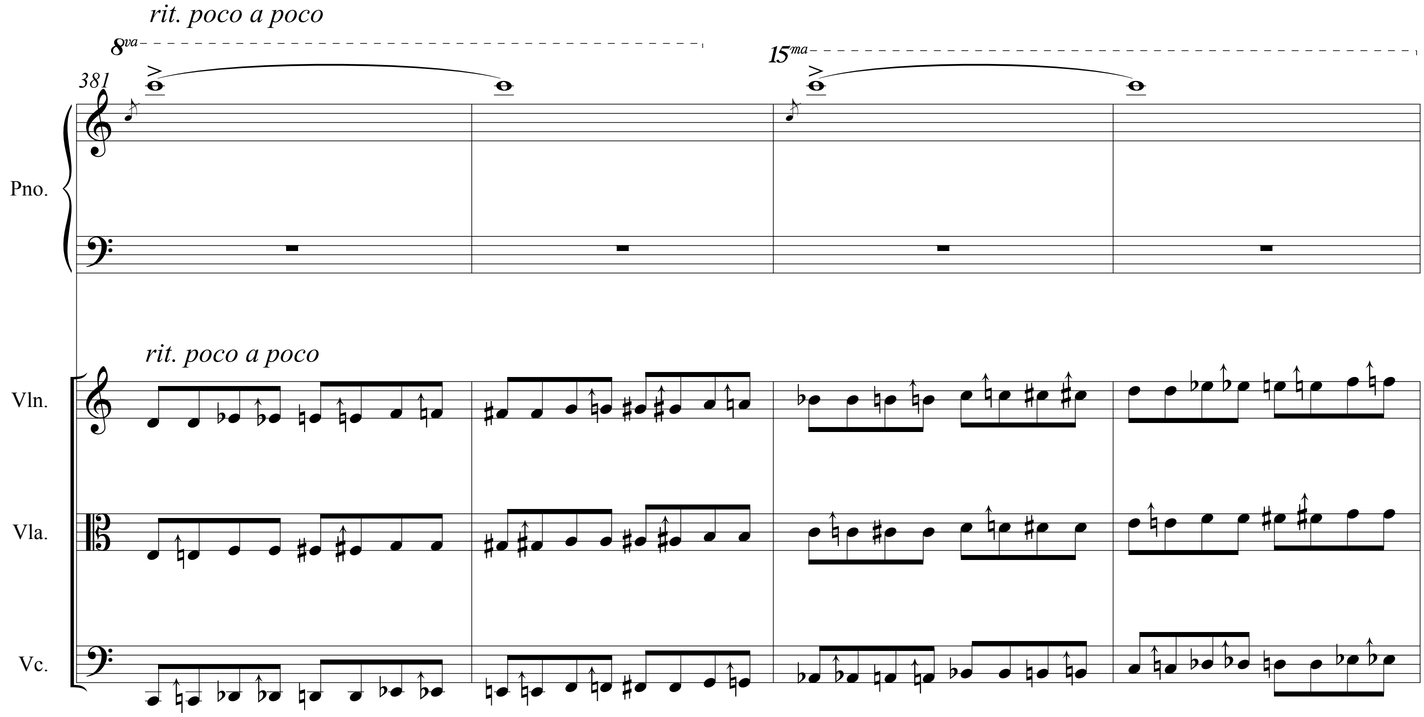

358
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
Pno.
8va
loco
Vln.
Vla.
Vc.
3
6

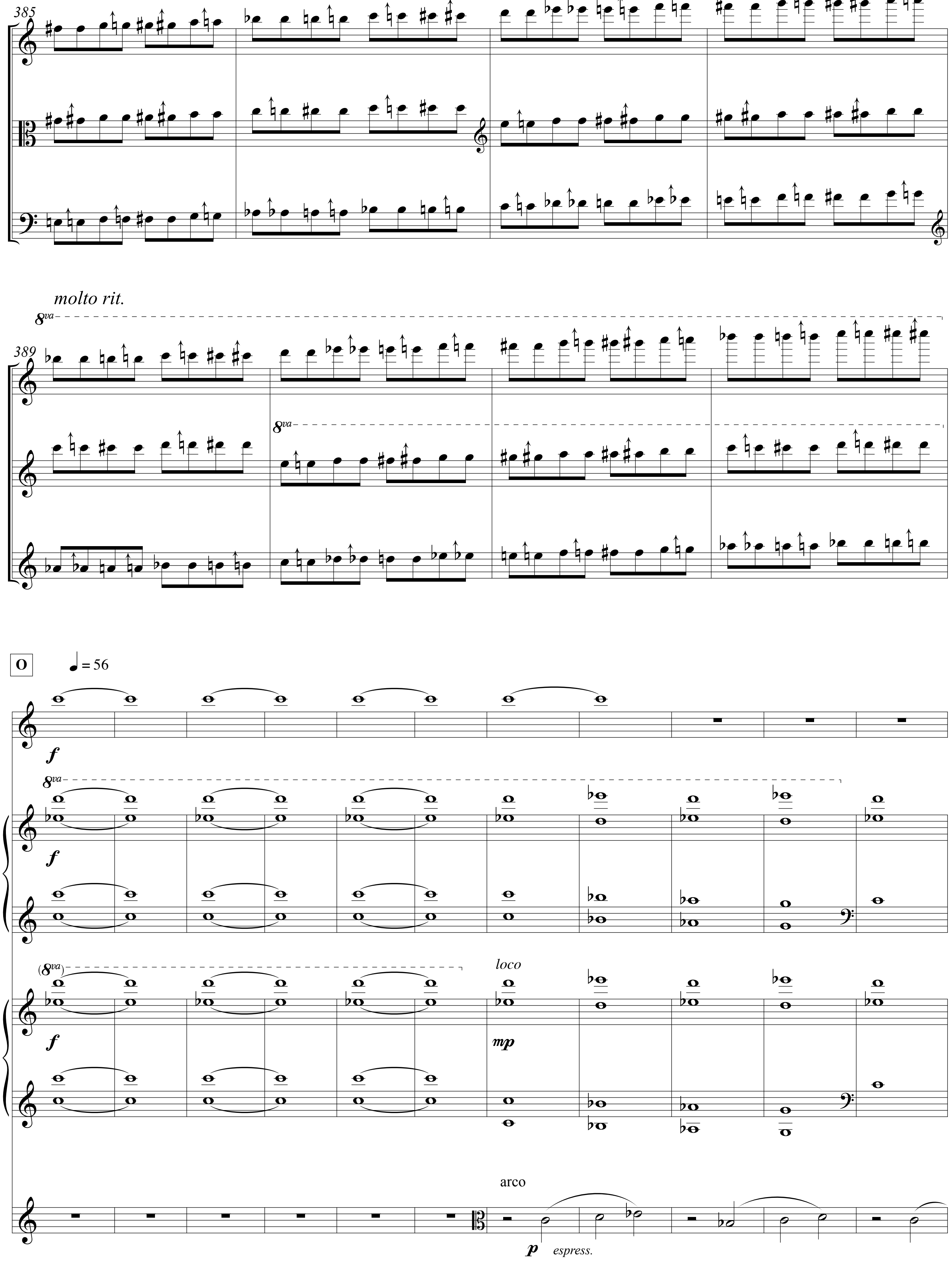

360
E. Hn.
B♭ Cl.
Bsn.
Hn.
Vib.
Hp.
8va
loco
Pno.
Vln.
Vla.
Vc.
3
6
10
❊

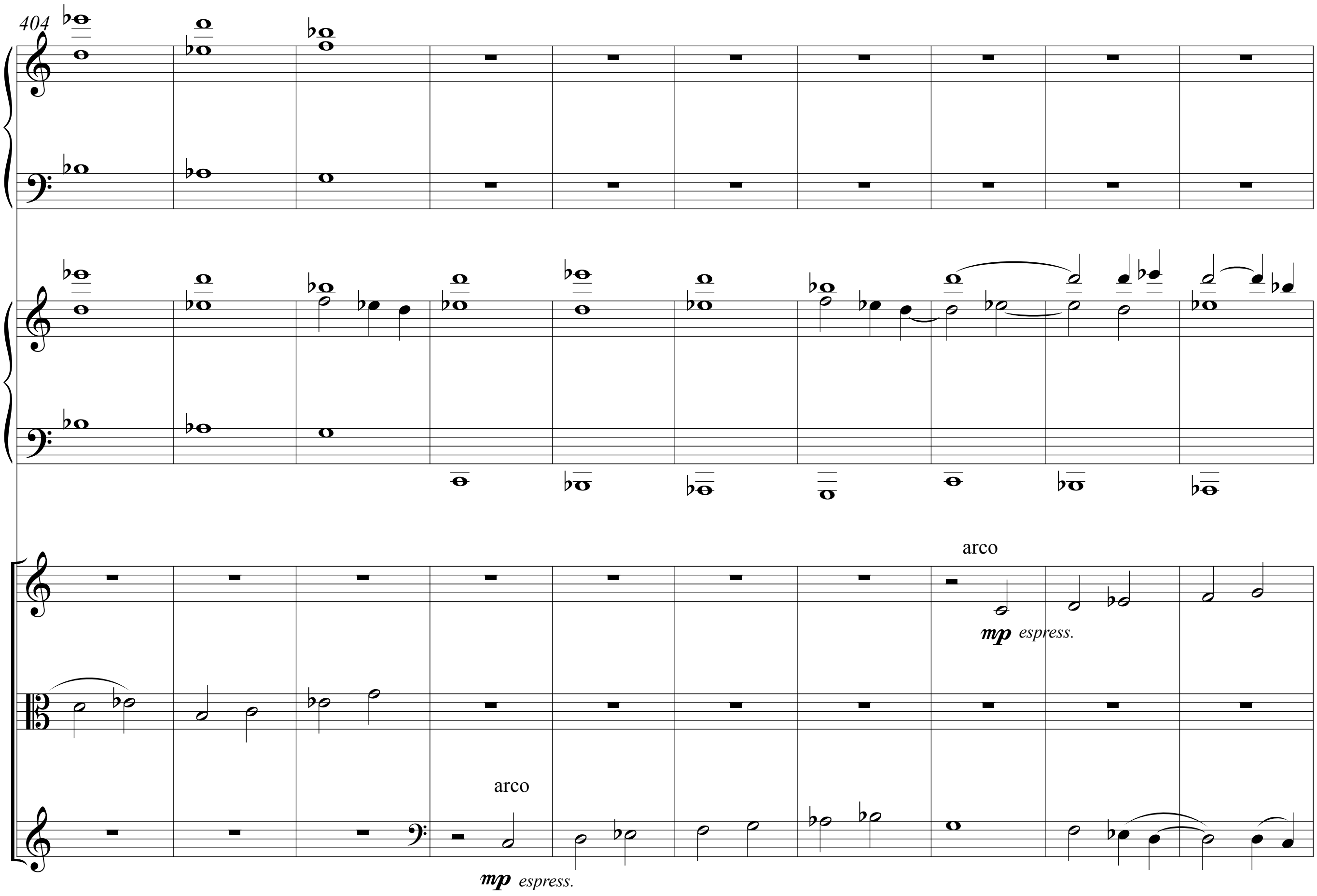

362
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Vib.
Hp.
Pno.
Vln.
Vla.
Vc.
ff
8va
3

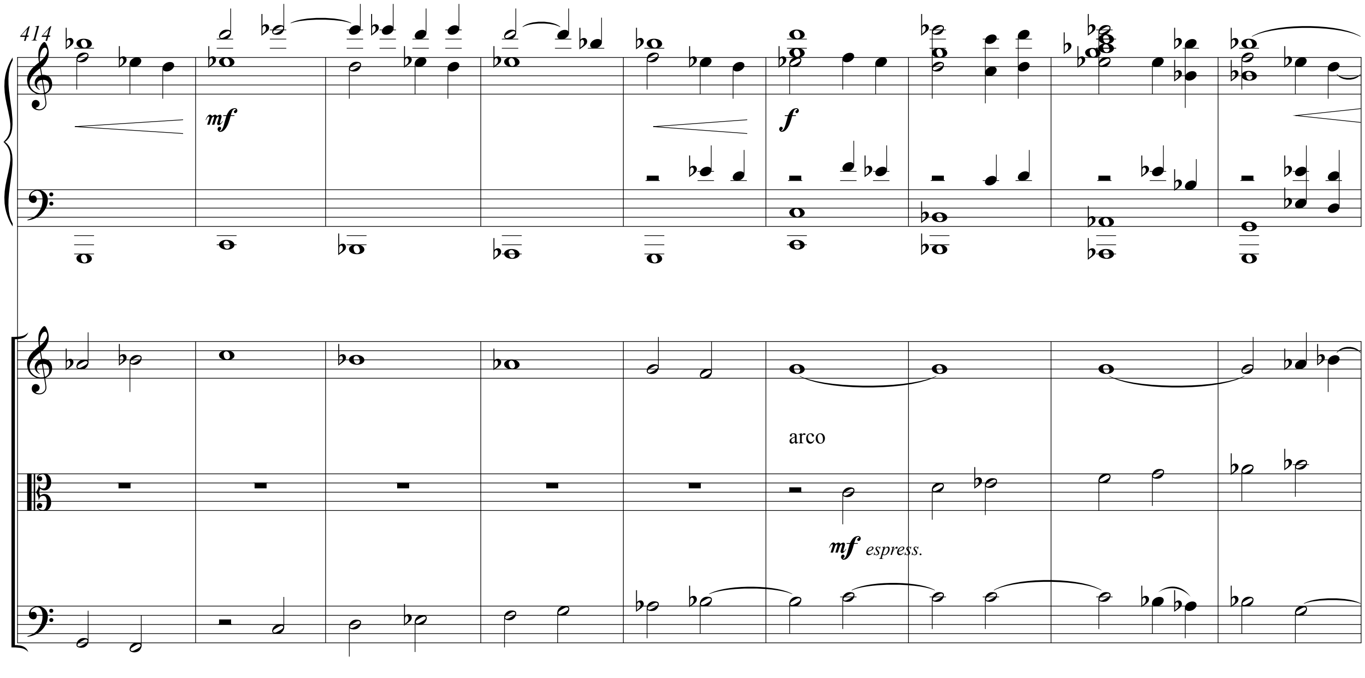

N
♩ = 90
E. Hn.
B♭ Cl.
Bsn.
Hn.
Glk.
Vib.
Hp.
Pno.
p
To bass clarinet
(8va)

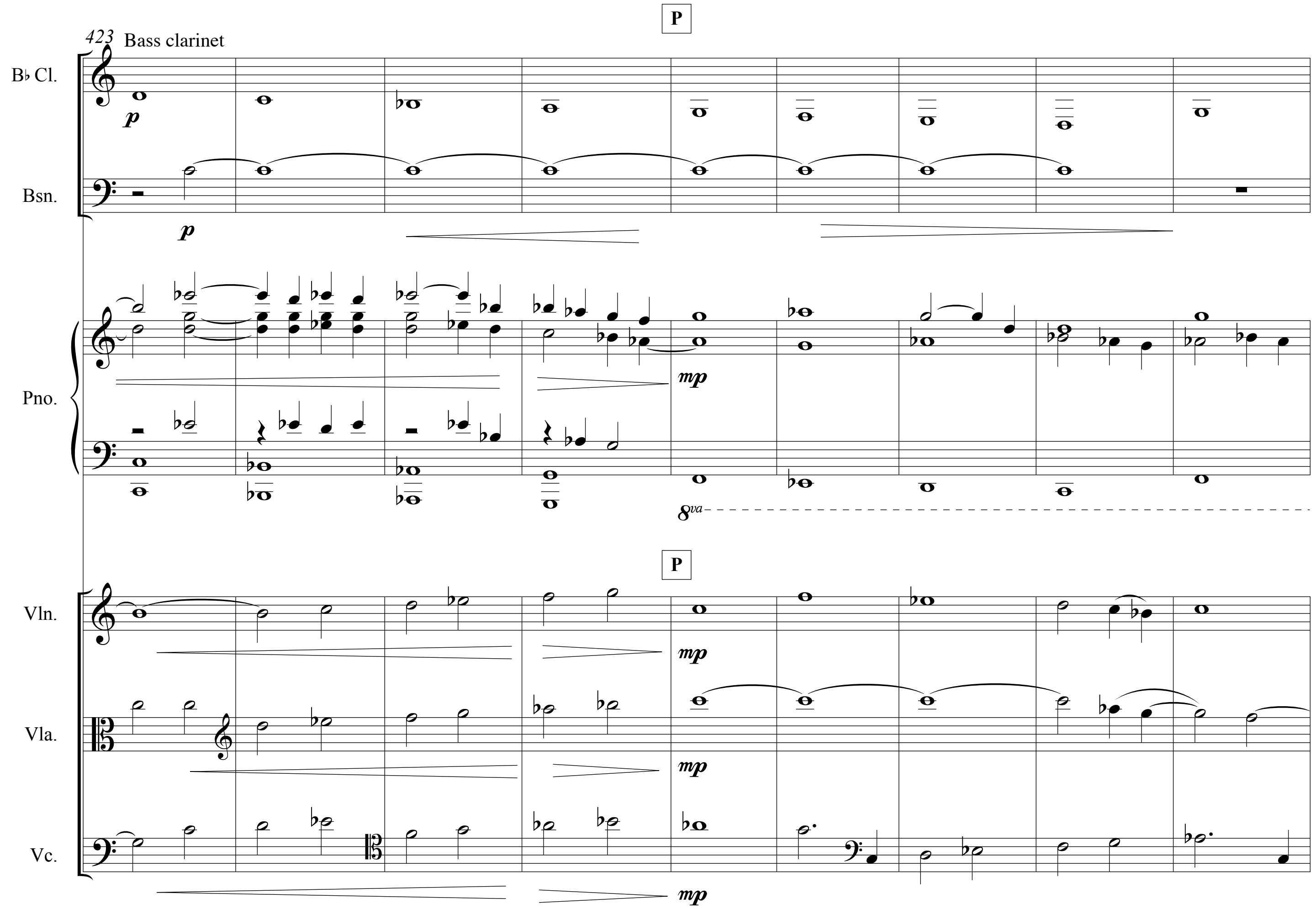

♩ = 144
377
Pno.
♩ = 144
pizz.
Vln.
f
pizz.
Vla.
f
pizz.
Vc.
f

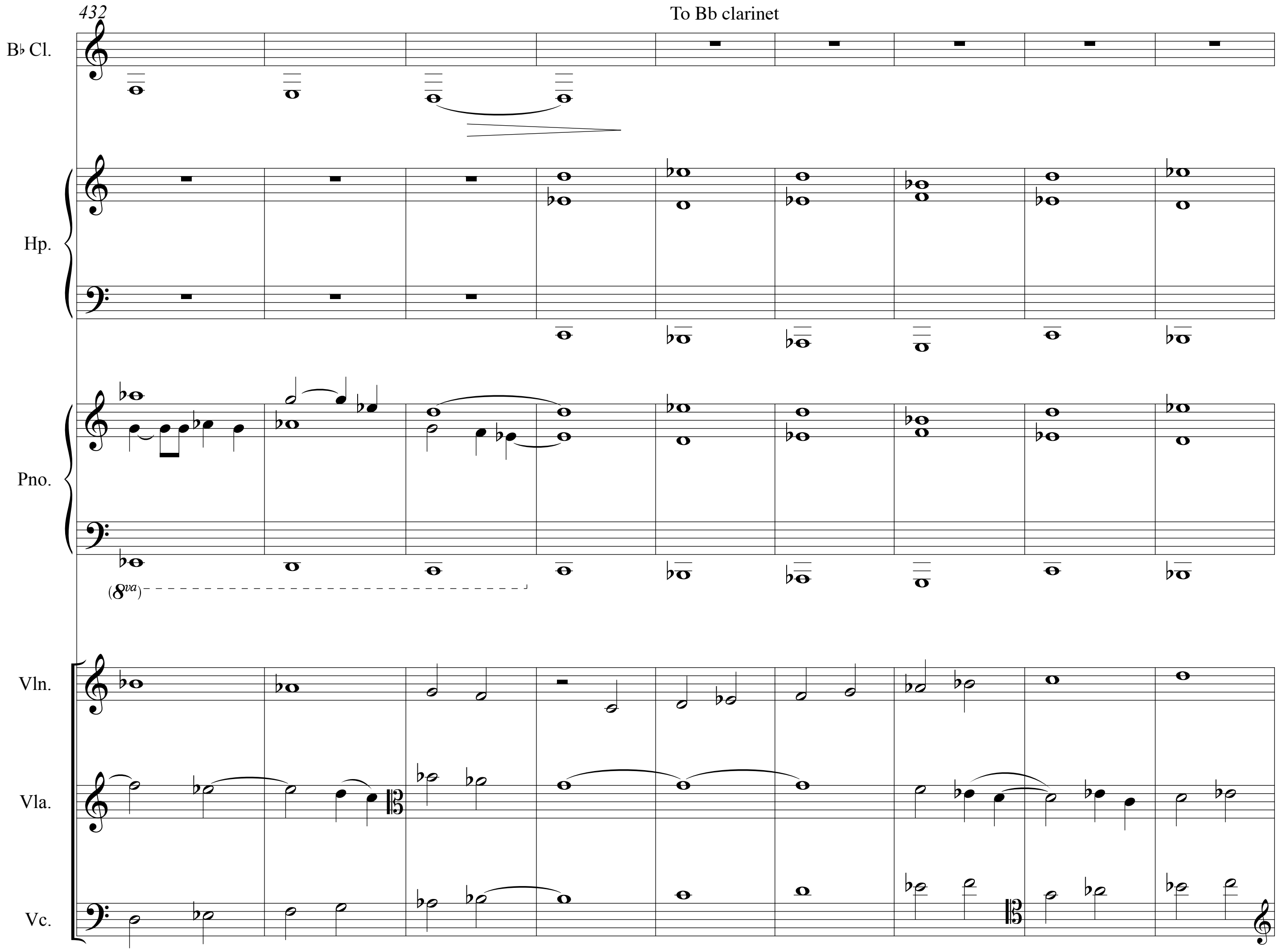

rit. poco a poco
8va
381
15ma
Pno.
rit. poco a poco
Vln.
Vla.
Vc.

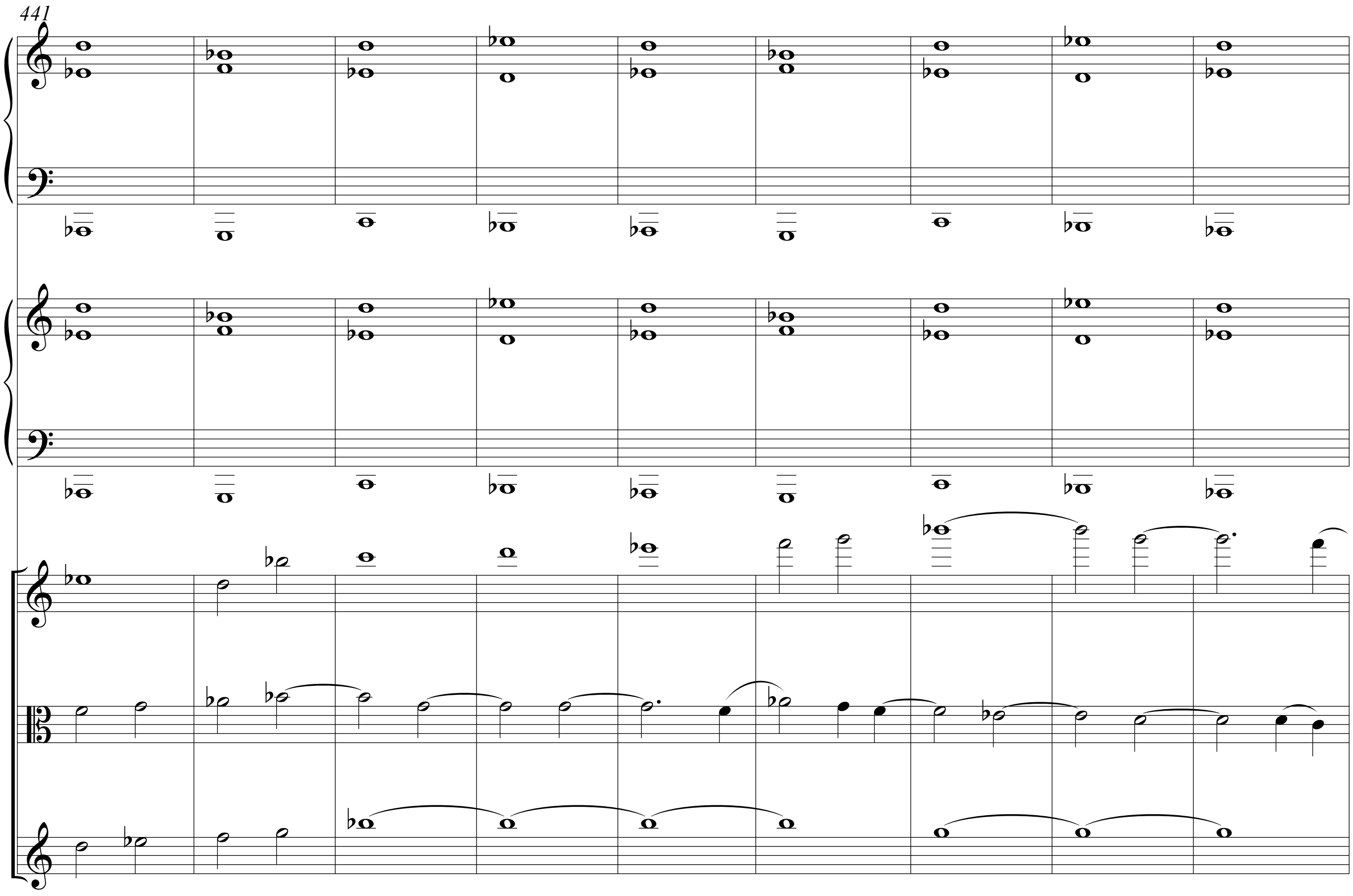

385
Vln.
Vla.
Vc.
molto rit.
8va
389
Vln.
8va
Vla.
Vc.
O
♩ = 56
Glk.
f
8va
Hp.
f
(8va)
loco
Pno.
f
mp
arco
Vla.
p
espress.

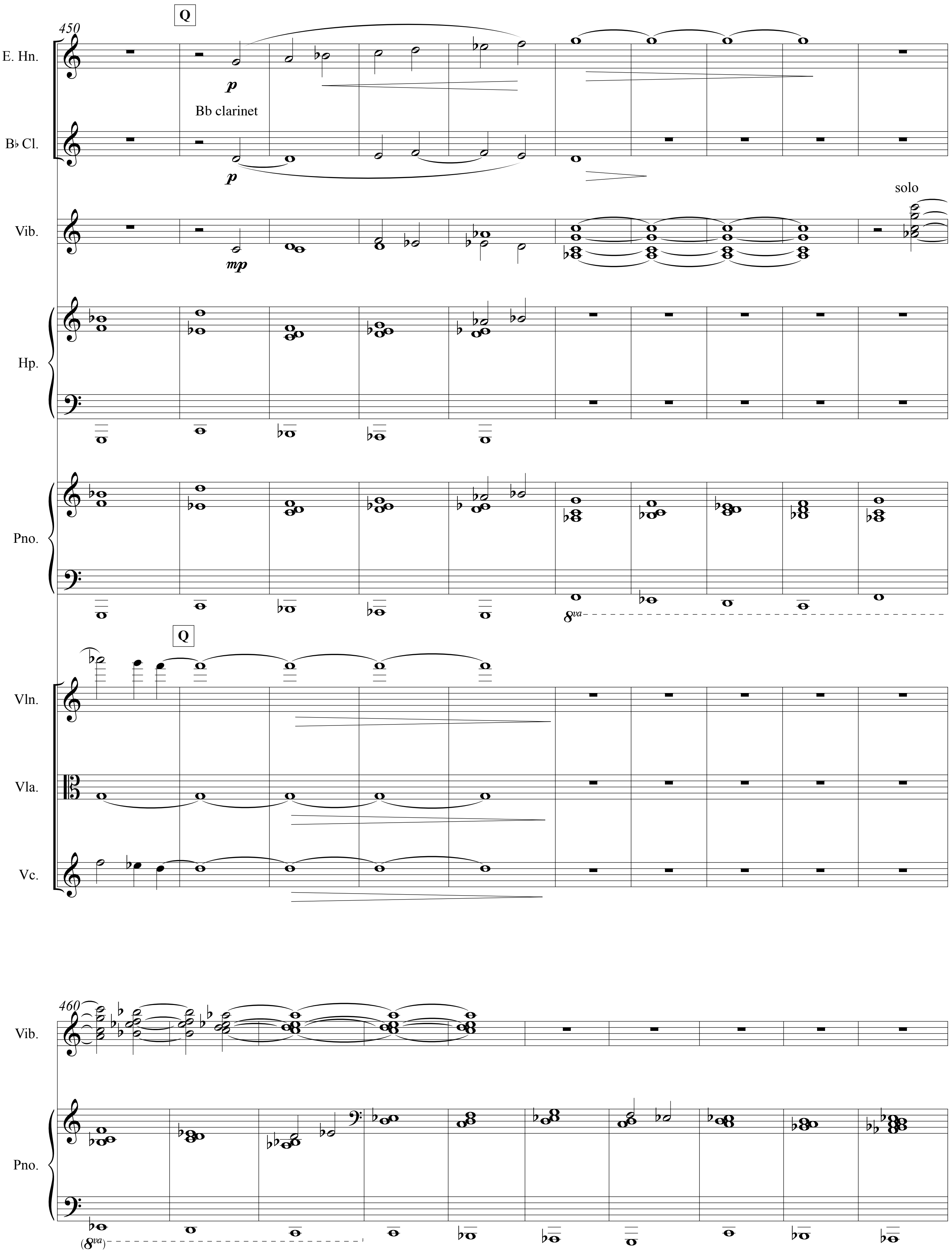

404
Hp.
Pno.
Vln.
Vla.
Vc.
arco
mp espress.
arco
mp espress.

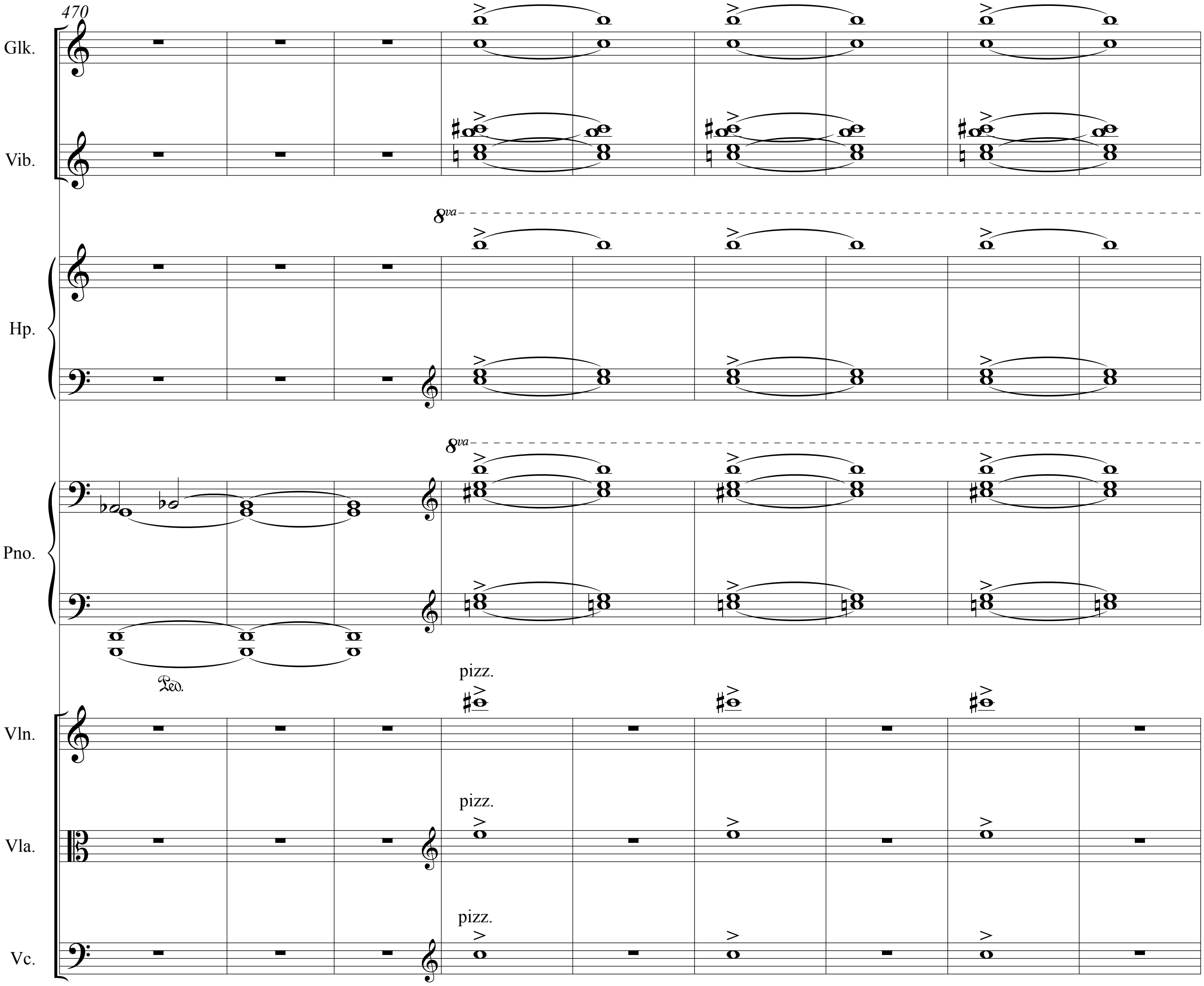

414
Pno.
mf
f
Vln.
Vla.
Vc.
arco
mf espress.

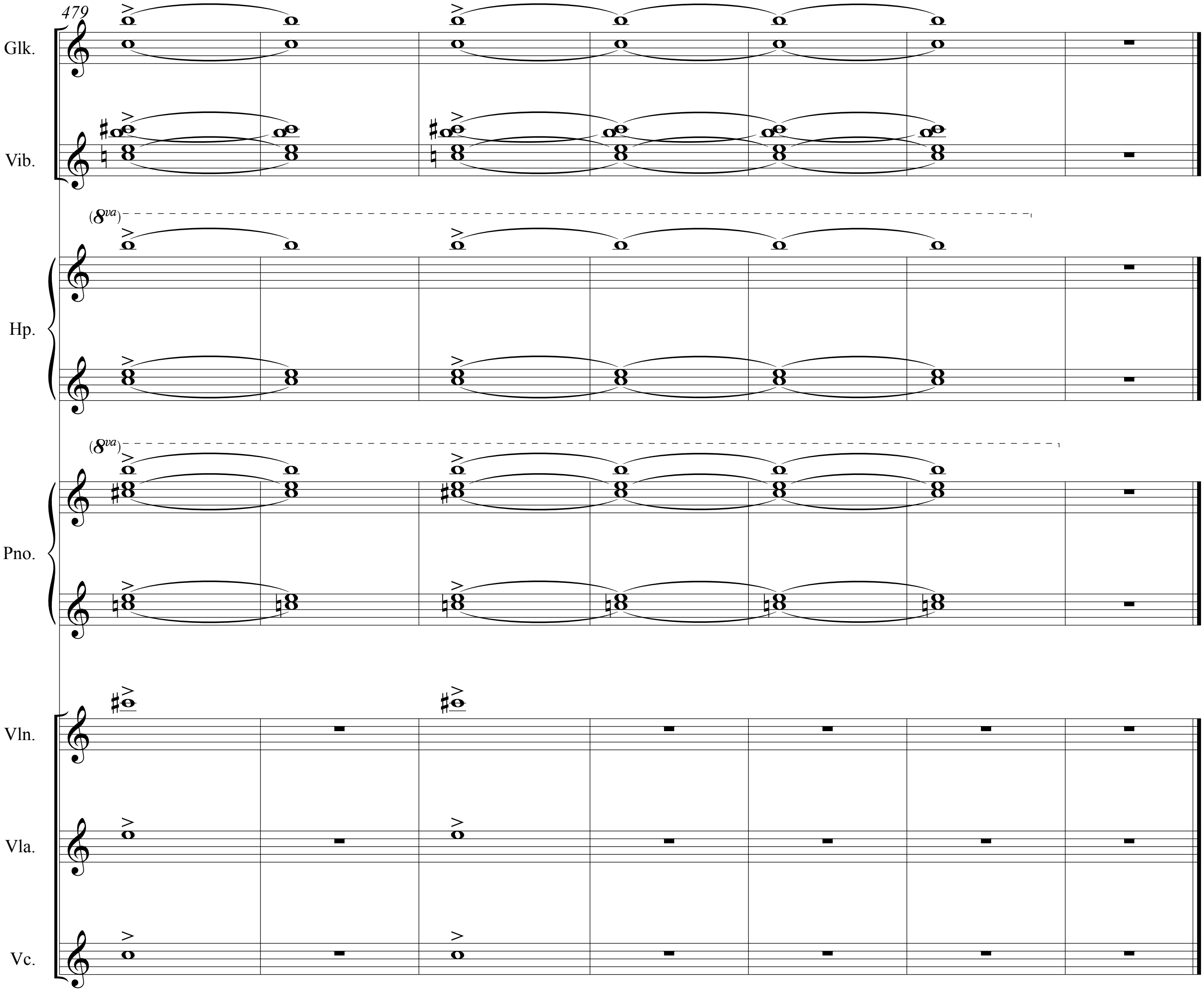

423
Bass clarinet
P
B♭ Cl.
Bsn.
Pno.
Vln.
Vla.
Vc.
p
p
mp
8va
P
mp
mp
mp


432
To Bb clarinet
B♭ Cl.
Hp.
Pno.
(8va)
Vln.
Vla.
Vc.


441
Hp.
Pno.
Vln.
Vla.
Vc.


450
Q
E. Hn.
p
Bb clarinet
B♭ Cl.
p
solo
Vib.
mp
Hp.
Pno.
8va
Q
Vln.
Vla.
Vc.
460
Vib.
Pno.
(8va)


470
Glk.
Vib.
Hp.
8va
Pno.
8va
Ped.
pizz.
Vln.
pizz.
Vla.
pizz.
Vc.


479
Glk.
Vib.
(8va)
Hp.
(8va)
Pno.
Vln.
Vla.
Vc.