BOBBY GE

SIGHTING THE SWALLOW

For symphony orchestra

Full score in C

2022

海燕
FOR PERUSAL ONLY

Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

4 Timpani, all with pedals
Percussion (3 players):

Percussion 1:
Vibraphone, xylophone (shared with Perc. 2)

Percussion 2:
Crotales, xylophone (shared with Perc. 1), glockenspiel (shared with Perc. 3), Tam-tam (shared with Perc. 3)

Percussion 3:
Glockenspiel (shared with Perc. 2), Bass Drum, Tam-tam (shared with Perc. 2)

Harp
Celeste/piano

Strings (minimum 12.12.10.8.6 recommended)

This is a C score.
Duration: c. 10’20”

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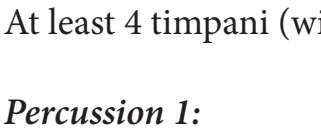
Performance Notes

General:

Symbols and Articulations



Feathered beams indicate an unmeasured increase/decrease in rhythmic value. Musicians should make an effort to play only the number of notes written.

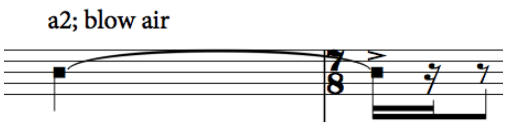
- This symbol indicates damping for percussion and tongue stops for winds/brass.

Woodwinds:

Flute and Piccolo

- Fluttertongue is indicated with flz. and three lines of tremolo.

Brass:



- Air noise is always notated with square noteheads. No pitches should sound at any point during these sections. It may be most effectively produced by turning mouthpieces around and placing the cup against the leadpipe. Blowing through the shank should then create a strong sound devoid of pitch. Note that the dynamics indicate the volume of the resulting sound.

- Notes culminating in tongue stops should always flair dramatically at the end.

Percussion:

Timpani

At least 4 timpani (with pedals) should be used.

Percussion 1:

Required instruments: Vibraphone, xylophone (shared with Perc. 2)

- 'arco' for vibraphone indicates that the performer should bow the keys with a double bass bow.

Percussion 2:

Required instruments: Crotales, xylophone (shared with Perc. 1), glockenspiel (shared with Perc. 3), Tam-tam (shared with Perc. 3)

- 'arco' for crotales indicates that the performer should bow them with a double bass bow.

Percussion 3:

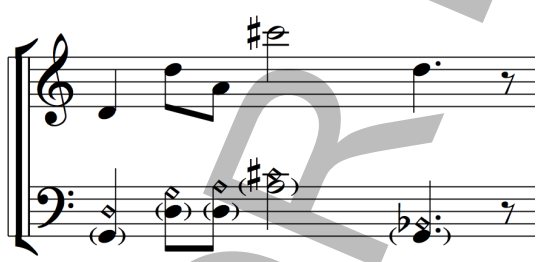
Required instruments: Glockenspiel (shared with Perc. 2), Bass Drum, Tam-tam (shared with Perc. 2)

- 'X' noteheads indicate the performer should play the bass drum or tam-tam with wire brushes to create an airy, swishing effect.

Harp:

- Harp harmonics (notated with the standard circle above the notes) sound an octave higher than written.
- The harp occasionally is asked to change pedals while notes are still sounding to create a snapping effect as the pitches change.

Strings:



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. On a cello, the written passage in the bottom stave sounds as the top stave.

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Program Notes

Growing up between the US and China, I always found the idea of home to be somewhat elusive. This was never truer for me than in 2022: I passed through more than 20 cities over an exhilarating nine months, teaching scores of students, working with orchestras, and composing frantically the whole time. As excited as I was to take in all the sights, sounds, and locales, I also began to feel profoundly lonely. Almost every aspect of my life - my community, my family, my faith - had undergone seismic upheavals in that same stretch of time and, as I introduced myself again and again to dozens of new people in dozens of new places, I started to feel as though my name was the only point of stability I had left.

In the midst of all the flying, I began to consider the swallow: a small, common bird that makes its home on every continent. Their ubiquity has made them symbols of familiarity for cultures across the globe. For the ancient Romans, they heralded the arrival of spring; in Chinese folklore, the swallow (燕子 - *yanzi*) signifies the warmth of family due to their careful attention to their young; for European sailors, sighting one was as good as sighting home, as swallows rarely flew far off the coast even during their migratory season. In this time of travel, though, they still remain extraordinarily caring, continuing to feed their young mid-flight. I wondered if swallows were able to find a sense of home in the middle of transit, and soon started to wonder if the same might be possible for myself. Despite my locality continually shifting, I was still able to maintain a few anchoring relationships in my life that give me some measure of groundedness.

These relationships provided the seed for *Sighting the Swallow*, a work of restless modulations and shimmering textures that is ultimately as much a journal as it is a tribute to my loved ones. The piece begins inchoate and sparkling as songful horns carry the main idea. Gradually, the ensemble's swirling harmonies contract into a tightening spiral, flitting birdlike from key to key with increasing energy. Finally, the roving modulations stabilize, and the music, content, quietly returns to roost in the orchestra's highest register.

For my friends, who kept me grounded in the most tumultous of times

Completed 10/23/2022

Co-commissioned and premiered by the New York Youth Symphony and Interlochen Arts Academy as part of the First Music Program

FOR PERUSAL ONLY

for my friends

Co-commissioned and premiered by the New York Youth Symphony and Interlochen Arts Academy as part of the First Music Program

Score in C

SIGHTING THE SWALLOW

海燕

Bobby Ge

Gleaming, undulating, ♩ = 72

Piccolo
Flute 1
Flute 2
Oboes 1 2
English Horn
B♭ Clarinets 1 2
B♭ Bass Clarinet
Bassoons 1 2
Contrabassoon
F Horns 1 2
F Horns 3 4
C Trumpets 1 2 3
Trombones 1 2
Bass Trombone
Tuba
Timpani
Vibraphone
Crotales
Glockenspiel
Harp
Celesta
Violin I (solo)
Violin I
Violin II
Viola
Violoncello
Double Bass

non vib.
half-air, half-pitch
timbre trill
flz.
ord., timbre trill
a2, blow air
a3, blow air
blow air
arco
flair sharply at the end!
always l.v.
sim.
always l.v.
plastic mallets
Gleaming, undulating, ♩ = 72
s.p.
scratchy
lightly rocking

FOR REVIEW PURPOSES ONLY

Picc.

Fl. 1

ord., non vib.

timbre trill

Fl. 2

flz.

ord, non vib.

Ob. 1 2

1. non vib.

non vib.

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Vib.

Crot.

Glock.

Hp.

bisbig.

Cel.

(only R.H. 8ve)

pressure trill

Vln. I (solo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 8 9 10

FOR REVIEW USE ONLY

14 Expansive

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
Glock.
Hp.
Cel.
Vln. I (solo)
Vln. I
Vln. II
Vla.
Vc.
Cb.

sharp cutoff
flz.
ord., non vib.
non vib.
solo; bring out!
to B.D.
join section

FOR REVIEW ONLY

11 12 13 14

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
Glock.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
espressivo
(1.)
(3.)
wire brushes; half-struck, half-brushed
an airy, wispy sound
Bass Drum
gradually move from harmonics to ord.
light, airy
div.
espressivo; bring out!
unis.

15 16 17 18

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
a2
ord.
1., ord.
4., ord.
sim.
gradually move from harmonics to ord.
unis.
espressivo
light, airy
div.

FOR REVIEW PURPOSES ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mallets
to Tam-tam
pressure trill

FOR REVIEW ONLY

poco accel.

29 ♩ = 80

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

bring out!

effervescent

drifting away...

Tam-tam

(switch freely between harmonic fingering and ord.)

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
blow air
a2, blow air
gliss as far up as possible
scrape with triangle beater
brushes
(sounds 8ve)
non div.
pizz.
arco

30 31 32 33

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
ord.
(switch freely between harmonic fingering and ord.)

34 35 36

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
ord.
always l.v.
hard mallets
light, cloudy
bright, sparkling
mallet
to B.D.
pizz.
arco

37 38 39 40

FOR PERUSAL ONLY

poco accel.

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

subtle, quick
light, cloudy
arco
pizz.

FOR PERUSAL ONLY

41 42 43 44 45

46 **Swirling, ♩ = 84**

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B.D.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss. as far up as possible

a2

1.3

(unis.)

pizz.

arco

light, cloudy

harmonic gliss.

46 **Swirling, ♩ = 84**

FOR PERUSAL ONLY

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vla.
Vc.
Cb.

a2
tongue stop ϕ
tongue stop
bisbig.
div.
pizz.
unis.
arco
harmonic gliss.
gliss.

49 50 51

FOR PERUSAL ONLY

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla.
Vc.
Cb.

non vib.
a2
join section
gliss.

52 53 54 55

FOR PERUSAL ONLY

poco accel. ♩ = 92

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
poco accel. ♩ = 92
Vln. I
Vln. II
Vla.
Vc.
Cb.

to Xylo

div.

arco

pizz.

56 57 58

FOR REVIEW ONLY

Picc.
notes equally short
Fl. 1 2
notes equally short
Ob. 1 2
staccati equally short!
Eng. Hn.
Cl. 1
staccati equally short!
Cl. 2
staccati equally short!
B. Cl.
Bsn. 1 2
a2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
1 Tpt. 2 3
Tbn. 1 2
a2
B. Tbn.
Tba.
Timp.
Vib.
Xylophone
Xyl.
B. D.
Hp.
Cel.
Vln. I
Vln. II
(unis.)
gliss.
div.
Vla.
gliss.
Vc.
Cb.
unis.

59 60 61 62

FOR PREVIEW ONLY

65

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

63 64 65

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1.
3.
unis.
unis., pizz.

66 67 68

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
to piano
Piano
div.
unis.
gliss.
arco

69 70 71 72

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
B. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1., 3.
2., 4.
a4
poco a poco cresc.

FOR PERUSAL ONLY

poco accel. ♩ = 100

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
B. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
a4
1., 3.
2., 4.
a2
bisbig.
to Tam-tam

FOR REVIEW PURPOSES ONLY

82 Weighty

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
B. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
a2
gliss.
separate!
off the string
to Crot.
Tam-tam

80 81 82 83

FOR PREVIEW USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Xyl.
T.-t.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
Crotales
always l.v.
non div.

84 85 86 87

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non vib.
exaggerate dynamic contour
exaggerate dynamic contour
always l.v.
div.
unis.
gliss.
gliss.

88 89 90 91

FOR PERUSAL ONLY

poco accel.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

exaggerate dynamic contour

1.

2, 3

3.

div.

gliss.

92 93 94 95

FOR PERUSAL ONLY

97 **As the opening, gleaming, ♩ = 108**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Pno.

ff
f
pp
n
gliss.
damp!
to Glock.
to Celesta
half section (outside players only)
lightly rocking

97 **As the opening, gleaming, ♩ = 108**

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

96 97 98 99 100

FOR PREVIEW PURPOSES ONLY

Picc.
non vib.
ppp
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
a4, blow air
n f n
Tpt. 1 2 3
a3, blow air
Tbn. 1 2
a2, blow air
B. Tbn.
blow air
Tba.
blow air
Timp.
Vib.
pp
Crot.
mp
T.-t.
Hp.
(sounds 8ve)
p
Pno.
Vln. I
pp lightly rocking
Vln. II
pp
Vla.
Vc.
Cb.
101
102
103
104
105

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
ppp
non vib.
Celesta
Vln. I (solo)
lightly rocking

106 107 108 109 110

FOR PERUSAL USE ONLY

poco accel.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
Glock.
Hp.
Cel.

flz.
ord., non vib.
Glockenspiel

poco accel.
off the string

Vln. I (solo)
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
gliss.

111 112 113 114

FOR PERUSAL USE ONLY

♩ = 120

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
Glock.
Hp.
Cel.

ord.
flz.
a3, blow air
a2, blow air
blow air
to Tam-tam

♩ = 120

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

s.p.
ord.
(gliss artificial harmonic up)
gliss.
div.
light, cloudy

115 116 117 118

FOR REVIEW ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
Glock.
Hp.
Cel.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla.
Vc.
Cb.

mp
ord.
flz.
ppp
mp
pp
ff
mf
p
f
Tam-tam
wire brushes
1., ord.
thrumming with energy
light, cloudy
unis.

FOR REVIEW ONLY

119 120 121 122 123

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla.
Vc.
Cb.

ord.
a2
(1.)
1.
full

124 125 126 127 128

FOR PERUSAL ONLY

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla.
Vc.
Cb.

flz.
1.
a2
3., ord.
1., ord.
ord.
(half section)
pizz.
arco
arco, solo
join section

129 130 131 132 133

FOR PERUSAL ONLY

134 **Subdued motion**

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.

134 **Subdued motion**

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

134 135 136 137

FOR PERUSAL USE ONLY

Picc.
ord.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
a2
Cbsn.
Hn. 1 2
a2, blow air
Hn. 3 4
a2, blow air
(1.)
Tpt. 1
Tpt. 2 3
Tbn. 1 2
a2, blow air
1., ord.
B. Tbn.
blow air
Tba.
blow air
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
solo (1st desk, inside stand)
add 2nd desk
Vln. II
add 2nd desk
add 3rd desk
add 3rd desk
Vla.
add 2nd desk
add 2nd desk
add 3rd desk
Vc.
(pizz.)
arco
Cb.
(pizz.)
arco

138 139 140 141 142

FOR REVIEW ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
1., ord.
Hn. 3 4
3., ord.
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
add 3rd desk
add 4th desk

143 144 145 146

FOR PERUSAL ONLY

poco accel.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.

poco accel.

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

147 148 149 150

FOR REHEARSAL USE ONLY

152 **Pushing forward,** ♩ = 132

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1.
3.
Bass Drum
unis.
pizz.
III
gliss.
(rearticulate)
add remaining players

FOR REVIEW PURPOSES ONLY

151 152 153 154 155

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1.
3.
III
a distant rumble
gliss.

156 157 158 159 160

PROPERTY OF RUSALUSA

162 **Building in fervor**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.

162 **Building in fervor**

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

(unis.)
snap pizz.
snap pizz.
lush
arco
a2
a2

161 162 163 164 165

FOR PERUSAL ONLY

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

166 167 168 169

FOR REVIEW ONLY

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(1.)
a2
arco
gliss.

170 171 172 173 174

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

175 176 177 178 179

FOR PERUSAL ONLY

183 Tense

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
183 Tense
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

180 181 182 183 184

FOR PERUSAL ONLY

poco accel.

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

to Glock.

arco

185 186 187 188 189

FOR PERUSAL ONLY

191 **Flowing with motion,** ♩ = 144

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1.
3.
gliss.
Glockenspiel
arco

190 191 192 193 194

FOR REHEARSAL USE ONLY

poco accel.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1.
3.

poco accel.

195 196 197 198 199

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

200 201 202 203 204

FOR PERUSAL ONLY

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 160

a2

to Xylo.

to Tam-tam

205 206 207 208 209

214 Whirling

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Tam-tam

to Pno.

214 Whirling

210 211 212 213 214

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Xylophone
Vib.
T.-t.
B. D.
Hp.
Piano
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

215 216 217 218 219

FOR PERUSAL ONLY

poco rit. ♩ = 138

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Xyl.
T.-t.
B. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

light, cloudy

220 221 222 223 224

FOR PERUSAL ONLY

(♩ = ♩)

Picc.
pp
pp
pristine, glassy

Fl. 1 2
1., non vib.
pp
pristine, glassy

Ob. 1 2
pp

Eng. Hn.

Cl. 1
ppp

Cl. 2
ppp

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2
a2, blow air

Hn. 3 4
a2, blow air

1 Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.
blow air

Timp.
ff

Xyl.
to Vib.

T.-t.
to Crot.
ff

B. D.
ff

Hp.
pp
sf

Pno.
Celesta
pp
sf

(♩ = ♩)

Vln. I
pp
pp
light, cloudy

Vln. II
p

Vla.
pp
mp

Vc.
p

Cb.

225 226 227 228 229 230

FOR PERUSAL USE ONLY

231 Half-time (♩ = 69)

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
T.-t.
Glock.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non vib.
ppp
ppp
a3, blow air
a2, blow air
blow air
Vibraphone
Crotales
arco
always l.v.
arco
Glockenspiel
to Tam-tam
Vln. I (solo)
s.p.
Vln. II (solo)
s.p.
light, cloudy
light, cloudy

231 232 233 234 235 236

FOR PREVIEW ONLY

Picc.
Fl. 1
flz.
Fl. 2
half-air, half pitch
ord.
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
ord.
bring out
Hn. 2
Hn. 3
ord.
bring out
Hn. 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
Glock.
Tam-tam
wire brushes
Hp.
bisbig.
Cel.
Vln. I (solo)
Vln. I
Vln. II (solo)
join section
Vln. II
Vla.
Vc.
Cb.

237 238 239 240 241

FOR REFERENCE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.
Vln. I (solo)
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
soft mallets
bisbig.
to B.D.
join section
light, cloudy
unis.

242 243 244 245 246

FOR PERUSAL ONLY

247 **Thoughtful**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
T.-t.
Hp.
Cel.

247 **Thoughtful**

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

non vib.
a2
gliss.
pizz.
arco

247 248 249 250 251

FOR PERUSAL ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

soli
espressivo
light, shimmery
Bass Drum
to Tam-tam

252 253 254 255 256

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Vib.
Crot.
B. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
p
ppp
f
n
a4, blow air
a3, blow air
a2, blow air
blow air
fff
until sound has decayed
ff
Tam-tam
brushes
mp
mf
pp
s.p.
Vln. I (solo)
pizz.

FOR PERUSAL ONLY

257 258 259 260 261

Completed Oct. 23, 2022
Jersey City, NJ