

FULL SCORE



WILL HEALY  
**KOLMANSKOP**

FOR ORCHESTRA

2016-2019

# KOLMANSKOP

for Orchestra

## INSTRUMENTATION

3 Flutes (2nd doubles piccolo, 3rd doubles alto)

2 Oboes

1 English Horn

2 Clarinets in B $\flat$

Bass Clarinet

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

1 Tuba

Timpani

Percussion (3 players):

1: Glockenspiel, Marimba (5-octave)

2: Vibraphone, Sandpaper Block

3: Bass Drum, Suspended Cymbal

Harp

1 Keyboardist: Piano, Celesta

Offstage solo violin (amplified)

Strings

Score in C

Duration: ca. 11 minutes



Performance notes:

The violin soloist is intended to be performed offstage, as long as they can be amplified. If there is no amplification available, they should perform in the balcony.

Harp harmonics sound one octave higher than indicated.

The keyboardist should sit between the celesta and piano keyboards on a single bench, as the score calls for a few moments of simultaneous playing.

All tempi are approximate.

Program note:

Kolmanskop is a ghost town, located in a desert near the coast of Namibia. A German diamond mining settlement until its abandonment in the 1950's, the surrounding sands have filled the homes. The first time I came across pictures of Kolmanskop, I was awestruck by the beauty and strangeness of the place. The photographs looked like surrealist art, with mountains of sand, sometimes to the tops of doorways and roofs, inundating ornate colonial houses.

In 2014, I was awarded the W.K. Rose Fellowship from Vassar College to go to Kolmanskop and compose a piece based on that setting. I spent countless hours sitting in the houses last April with blank staff paper and a pencil, sketching out a plan for the piece. In the end, I wanted to represent more than just the visual elements of Kolmanskop. I tried to depict the idea of decay as the sand fills the houses, the sense of loss and nostalgia as the structures fade away, and the passage of time. The whole town is a bit like an hourglass--the more time that passes, the higher the sand becomes. I found a violin in one of the houses behind a glass case, apparently made by a violin-maker in Kolmanskop at the turn of the century. It was strange to know that in these eerily silent buildings there had once been music, and I decided to represent that with a recurring offstage violin solo. As the violin plays, it is often hidden by walls of sound, struggling to be heard above the orchestra.

This piece is written in memory of my teacher, Steven Stucky. He and I had many discussions about the time, loss and what that meant in music, and those sections took on new meaning after his death. I want to thank him, as well as John Corigliano, Samuel Adler, and Harold Meltzer for their guidance on the piece.

I. Dunes  
stark  $\text{♩} = c.60$

Piccolo

Flute 1.2  
a 1  
murky, part of the texture  
*p* 3 6 5

Alto Flute

Oboe 1.2

Cor Anglais

Clarinet in Bb 1  
murky, part of the texture  
*p* 5 6 5

Clarinet in Bb 2  
*p* murky, part of the texture 5 6 5 3

Bass Clarinet in Bb  
*p* 3

Bassoon 1.2.3

Contrabassoon 1

Horn in F 1.2

Horn in F 3.4

Trumpet in C 1.2.3

Trombone 1.2

Bass Trombone

Tuba

Timpani 1.2.3.4

Bass Drum

Suspended Cymbals  
backs of sticks

Glockenspiel  
*ppp* 3 3 3 3 *pppp*

Marimba

Vibraphone  
soft mallets  
motor on (high)  
*pp* 3

Harp  
*p* 3 3 3

Piano  
*ppp* *legatissimo* 5 3 3 5 5 3 3 3 5 6 *pppp*  
una corda and sostenuto pedals remain down throughout this section

Celesta

Violin (offstage solo, amplified)

Violin I  
arco flautando  
pizz. *pp* *mf* *p* *ppp* normale *p* solo *8va* weak, far away

Violin II  
arco flautando  
pizz. *pp* *mf* *p* *ppp* normale *p* *8va*

Viola  
arco flautando  
pizz. *pp* *mf* *p* *ppp* normale *p*

Violoncello  
arco flautando  
pizz. div. *pp* *mf* *p* *ppp* normale *p*

Double Bass  
arco flautando  
pizz. div. *pp* *mf* *p* *ppp* normale *p*





**B**

moving slightly faster

19 *♩* = c.72

Glock. backs of sticks

Vib.

Hp. *pp* p.dlt. *8<sup>va</sup>* p.n.

Pno. *15<sup>ma</sup>*

Cel. *pp*

Vln. (offstage) *p*

Vln. I **B** *pizz.* *pp* arco *p* *ppp*

Vln. II *pizz.* *p* arco flaut. *pp* *ppp*

Vla. *pizz.* *pp* arco flaut. *ppp*

Vcl. *pizz.* *pp* div. arco flaut. *ppp*

Db. *pizz.* *pp* arco flaut. *ppp*

26

Vib.

Hp.

Pno. *8<sup>va</sup>*

Cel.

Vln. (offstage)

Vln. I *pizz.* *pp* meta arco norm. *p* *pppp*

Vln. II *pizz.* *pp* meta arco norm. *p* *pppp*

Vla. *pizz.* *pp* meta arco norm. *p* *pppp*

Vcl. *pizz.* *ppp* *p* *pppp*

Db. *pizz.* *ppp* *p* *pppp*





40

C. A. *pp* *mf* *ff*

Bsn. 1.2 *mf*

Timp.

Vib.

Hp.

Pno.

Vln. I *p*

Vln. II

Vla.

Vcl.

Db.

Detailed description: This page of a musical score contains measures 40 through 45. The score is for a full orchestra. The top staff is for Clarinet in A (C. A.), which begins measure 40 with a rest, then plays a melodic line starting in measure 41. The dynamics are marked *pp* (pianissimo) in measure 41, *mf* (mezzo-forte) in measure 42, and *ff* (fortissimo) in measure 43. The line includes a triplet of eighth notes in measure 41 and a quintuplet of eighth notes in measure 42. The Bassoon 1 & 2 (Bsn. 1.2) has a rest until measure 45, where it plays a single note marked *mf*. The Timpani (Timp.) part has a rhythmic pattern of eighth notes with rests. The Vibraphone (Vib.) part has a melodic line with slurs. The Harp (Hp.) part has a melodic line with slurs. The Piano (Pno.) part has a single note in measure 40, marked with a circled 8 and a bracket. The Violin I (Vln. I) part has a melodic line starting in measure 40, marked *p* (piano). The Violin II (Vln. II) part has a melodic line starting in measure 40. The Viola (Vla.) part has a melodic line starting in measure 40. The Violoncello (Vcl.) part has a melodic line starting in measure 40. The Double Bass (Db.) part has a melodic line starting in measure 40.

46

Picc. *f* 3

C. A. *f* 3

Cl. 1.2 *ppp* *p*

B. Cl. *ppp* *p*

Bsn. 1.2 *ff* *p* *mf* *f* *fp*

Cbsn. *p* *mf* *f* *fp*

Hn. *ppp* *p* *mf* *fp*

C Tpt. 1.2.3 (harmon) *ppp* *p* *mf*

Tbn. 1.2 *p* *mf* *fp*

B. Tbn. *p* *mf* *fp*

Tba. *p* *mf* *fp*

Timp. *ppp* *p* *mf* l.v.

B. D. *ppp* *mf* l.v.

Glock. *mf* medium mallets

Vib.

Hp.

Vln. I *f* 3 3

Vln. II *f* 3 3 arco

Vla. *f* arco

Vcl. *f* arco

Db. *f* arco

D

52

Picc. *f* *p* *pp*

Bsn. 1.2 *f* *p* *pp*

Cbsn. *f* *p* *pp*

Hn. *mf* *pp*

C Tpt. 1.2.3 *mf* *pp*

Tbn. 1.2 *mf* *p* *pp* *pp*

B. Tbn. *mf* *p* *pp*

Tba. *mf* *p* *pp*

Timp. *mp* *p*

Glock.

Pno. *8va*

Cel. *8va*

Vln. I *3* *3* *3*

Vln. II *3* *3* *3* *mf* *pizz.*

Vla. *ff* *mf* *pizz.*

Vcl. *ff* *mf* *pizz.*

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

58 E

*poco accel.*

Picc. *pp* 3 5

Fl. 1 *pp* 3 3 5

A. Fl. *pp* 3 3 6 6

C. A. *pppp* *mf* 5 *pp*

Tbn. 1.2 *pp* *p*

B. Tbn. *pp* *p*

Timp. *pp* *pp*

Glock. 3 3

Vib. *pp* 3 3

Hp. *pp* 3 3 *su* *pdl.*

Pno. 3 3 6 3 3

E *poco accel.*

Vln. I *pp* *ppp*

Vln. II *mp* *pp*

Vla. *mp* *pp* *f*

Vcl. *mp* *pp* *f*

Db. *mp* *pp* *f*

**F**

65  $\text{♩} = c.72$

Picc.  $f$   $p$   $pp$

Fl. 1  $f$   $p$   $pp$   $mp$

A. Fl.  $f$   $p$   $mp$   $mf$

Cl. 1  $mf$

Cl. 2  $mf$

Cl. 1.2  $fp$   $p$

B. Cl.  $p$   $mf$

Bsn. 1  $fp$   $p$

Bsn. 2  $pp$   $mf$   $ppp$

Cbsn.  $fp$   $p$   $pp$   $mf$   $ppp$

Hn.  $pp$   $mp$

C Tpt. 1.2.3  $ppp$   $mf$   $ppp$

Tbn. 1.2  $fp$   $pp$   $mf$   $pp$

B. Tbn.  $fp$   $pp$   $mf$   $pp$

B. D. B.D. soft mallets  $ppp$   $p$   $ppp$

Cym. swipe with stick  $mf$

Vib.  $f$   $p$   $p$   $ppp$

Hp.  $f$   $mf$   $p$   $mf$   $l.v.$

Pno.  $mf$   $ppp$

**F**

Vln. I flaut.  $f$   $p$   $pp$   $unis.$

Vln. II arco flaut.  $f$   $p$   $pp$   $ppp$

Vla. arco flaut.  $f$   $p$   $pp$   $ppp$

Vcl. arco flaut. div.  $f$   $p$   $pp$   $ppp$

Db. IV arco unis. flaut.  $f$   $p$   $pp$

70

Picc. *mp*

Fl. 1

A. Fl.

Cl. 1.2

B. Cl. *pp*

Bsn. 1.2

Hn. *pp*

C Tpt. 1.2.3

Glock. *soft mallets*  
*barely audible* *pp*

Vib. *p*

Hp. *p*

Pno. *ppp* 8<sup>va</sup> 5 3 3 5 3

Vln. (offstage) *pp* *mf* 3

Vln. I *p* 3 *pp*

Vln. II *p* 3 flaut. *mf* norm. *p*

Vla. *p* 3 IV flaut. *mf* norm. *p*

Vcl. *p* 3 flaut. *mf* norm. *p*

Db. *p* 3 IV unis. flaut. *mf* norm. *p*



77

Cl. 1.2

Bsn. 1.2

C Tpt. 1.2.3  
mf pp

Perc.  
sandpaper block  
swirl slowly  
pp p

Glock.

Vib.

Hp.

Pno.  
3 5 3 3 3

Vln. (offstage)

Vln. I  
flaut.  
pp  
norm.  
mp ppp mp

Vln. II  
flaut.  
pp  
norm.  
mp ppp mp

Vla.  
flaut.  
pp  
norm.  
f mp ppp mp

Vcl.  
flaut.  
pp  
norm.  
f ppp mp

Db.  
flaut.  
pp  
norm.  
f ppp mp

G

82

Perc. *p*

Pno. *ped.* *p*

Vln. (offstage) *mf*

Vln. I *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vln. II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vla. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vcl. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Db. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*



87

Tbn. 1,2 *ppp* *p* *ppp*

B. Tbn. *ppp* *p* *ppp*

Perc. *p* *p* *ppp*

Mar. *mf* *p*

Pno. *p*

Vln. (offstage) *non vib.* *p* *pp* *pppp*

Vln. I *ppp* *pppp*

Vln. II *ppp* *pppp*

Vla. *ppp* *pppp*

Vcl. *ppp* *pppp*

Db. *ppp* *pppp*

# H II. Dust Dances

agitated ♩=c.72

92

Fl. 1 *p*

Fl. 3 *p*

Cl. 1 *pp*

B. Cl. *pp* *p* *pp* *pp*

Timp. *f* *ppp < p* *p*

B. D. medium mallets *p* *ppp* *p*

Mar. solo *f* *pp* *mf* *p* *f*

Vib. medium motor *f* *pp* *f*

Harp. *f* *p* *p*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.* *arco* *pp* *mp* *p* *arco* *pp*

Vla. *pp* *mp* *ppp* *p* *pp* *univ.*

Vcl. *f* *pizz.* *3* *p*

Db. *p* *pizz.* *pp* *arco*

97

Picc. *p*

Fl. 1 *p*

Fl. 3 *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p* *pp*

Timp. *ppp* *p* *pp*

Mar. *pp* *mf* *p* *pp* *ppp*

Vib. *pp*

Hp. *pp*

Cel. *p*

Vln. I arco senza vib. *ppp*

Vln. II div. senza vib. *ppp* senza vib. *ppp*

Vla. meta senza vib. *ppp*

Vcl. *ppp*

Db. pizz. *pp*



104

Picc. *p* *mf* *p*

Fl. 1 *p* *mf* *p*

Fl. 3 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *p* *mf* *mp* *p*

C. A.

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *p*

B. Cl.

Bsn. 1 *pp* *mf* *pp* *p*

Bsn. 2 *pp* *mf* *pp* *mf*

Cbsn. *ppp*

Hn.

C Tpt. 1.2.3 *ppp* *mp* *pp*

Tbn. 1 *pp* open *p* *pp*

Tbn. 2 *pp* open *p* *pp*

B. Tbn. *pp* open *p* *pp*

Mar. *ff*

Vib.

Hp. *mf* *f*

Pno. *mf*

Vln. I unis. *p* *mf*

Vln. II *mf* *p* *mf* *p*

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

Vcl. *p* *pp* *mf* *p*

Db. *p* *mf* *p*



107

Picc. *mf* *f* *ff* *mf*

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

Fl. 3 *f* *ff* *f*

Ob. 1 *mf* *f* *ff* *f*

Ob. 2 *f* *ff*

C. A. *mf* *f* *ff*

Cl. 1 *p* *f* *ff*

Cl. 2 *p* *f* *ff*

B. Cl. *fp* *ff*

Bsn. 1 *mf* *f* *p* *ff* *mf*

Bsn. 2 *f* *p* *ff*

Cbsn. *fp* *ff* *p* *ff*

Hn. *mp* harmon mute *pp* *f*

C Tpt. 1.2.3 *pp* *f*

Tbn. 1.2 *fp* *ff* *mf*

B. Tbn. *fp* *ff* *mf*

Tba. *fp* *ff* *mf*

Timp. *fp* *ff* *mf*

Cym. *f* *mf*

Glock. *ff* *f*

Mar. *ff* *f*

Vib. *ff*

Hp. *ff*

Pno. *mf*

Vln. I *f* *ff* *ff* *mp*

Vln. II *mf* *f* *ff*

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

Vcl. *mf* *f* *ff* *f*

Db. *fp* *ff* *mp* *f*

*mp*

J

110

Picc. *mf* 6 6

Fl. 1 *mf* 3

Ob. 1 *mf* 3

Ob. 2 *mf*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

B. Cl. *f*

Bsn. 1, 2 *f* *ff* *f*

Cbsn. *f* *ff* *f*

Hn. *p* *f* *mf*

Hn. *p* *f* *mf*

C Tpt. 1 *mf* 6 3 *f* *p*

C Tpt. 2 *mf* *mp* *mf* *f* *p*

C Tpt. 3 *p* *mp* *mf* 6 3 *f* *p*

Tbn. 1 *fp* *mf < ff* *mf* *f* *mf*

Tbn. 2 *fp* *mf < ff* *mf* *f* *mf*

B. Tbn. *fp* *ff* *mf* *f* *mf*

Tba. *fp* *ff* *mf* *f* *mf*

Timp. *fp* *ff* *mf*

Hp.

Pno.

J

*molto espress.*

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *p* *mf* *f*

Vcl. *fp* *mf < ff* *f* unis. div.

Db. *fp* *mf < ff* *f*

115

Picc. *ff* *f* *mf* *p*

Fl. 1 *ff* *mf* *p* *mf* *p*

Fl. 3 *ff* *p*

Ob. 1 *f* *f*

Ob. 2 *f* *f*

Cl. 1 *f*

Cl. 2 *f* *mf* 3

B. Cl. *f* *mf*

Bsn. 1, 2

Cbsn.

Hn. *f* *a 2* 3 *fp* *ff*

Hn.

C Tpt. 1, 2, 3 *a 1* open 3 3 3

Tbn. 1 *fp* *ff*

Tbn. 2 *p* *fp* *ff*

B. Tbn. *p* *fp* *ff*

Tba. *p* *fp* *ff*

Timp. *fp* *ff* *p* *ff*

Cym. *soft mallets* *p* *f* *p* *f* x x

Vln. I 3 3 *div.* 3 3 3 *unis.* *f* *ff* *f* *fff*

Vln. II *III* 3 3 *mf* *fp* *ff* *f* *ff* *f* *fff*

Vla. *mf* *fp* *ff* *f* *ff* *f* *fff*

Vcl. *mf* *fp* *ff* *f* *ff* *f* *fff*

Db. *mf* *fp* *ff* *f* *ff* *f* *fff*

K

121 poco accel. . . . . poco rit. . . . . poco accel. . . . .

Picc. - - - - -

Fl. 1 - - - - - *pp* ethereal *p* *pp*

Fl. 2 - - - - - ethereal *pp* *p* *pp*

A. Fl. - - - - - *pp* ethereal *p* *pp*

Cl. 1 - - - - - *pp* ethereal *mp*

B. Cl. *pp* *p* *pp*

Tba. - - - - -

Timp. *f* *pp*

Cym. - - - - -

Mar. *fp* *mf* *pp* *fp*

Vib. *fp* *mf* with bow

Hp. *f* *p*

Pno. *pp*

K

poco accel. . . . . poco rit. . . . . arco poco accel. . . . .

Vln. I *f* *pp* *p*

Vln. II pizz. arco *f* *pp* *f* *pp*

Vla. non div. *pp* *p* pizz. arco *pp*

Vcl. pizz. arco *f* *p* *ppp* *mp* *ppp*

Db. *fp* *mp*

*poco rit.* ..... *poco accel.*

124

Fl. 1 *p* ..... *mf* ..... *ppp*

Fl. 2 *p* ..... *mf* ..... *ppp*

A. Fl. *p* ..... *mf* ..... *ppp*

Cl. 1 *p* ..... *mf* ..... *ppp*

Cl. 2 *p* ..... *mf* ..... *ppp* ..... *p*

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

Bsn. 1 ..... *p* ..... *mf*

Bsn. 2 ..... *p*

Cbsn. *p*

Timp. *mp*

Mar. *mf* ..... *p* ..... *ppp*

Vib. *pp* (with mallet) ..... *mf* (with bow)

Hp. *pp*

Pno. *ppp*

Vln. I *mf* ..... *p*

Vln. II *p* ..... *p*

Vla. *p* ..... *ppp* ..... *p* ..... *ppp* ..... *pp*

Vcl. *ppp* (arco) ..... *p* ..... *ppp* ..... *pp* (arco)

Db. *mf* (pizz) ..... *pp* (arco)





130

Fl. 1 *p*

Fl. 2 *p*

Cl. 1 *ppp* *p*

Cl. 2 *ppp* *p*

B. Cl. *pp* *p*

Perc. sandpaper block *ppp* *p* *ppp*

Vib.

Hp.

Pno. *8va* *3*

Cel.

Vln. (offstage) *8va*

Vln. I *pp* *pizz.* *arco* *p*

Vln. II *pp* *pizz.* *arco* *p*

Vla. *pp* *p* *pp* *p*

Vcl. *pp* *p* *pp* *p*

Vcl. *pp* *p* *pp* *pizz.*

Db. *pp* *p* *pp* *pizz.*

Detailed description: This page of a musical score covers measures 130 to 133. It features a large ensemble including woodwinds (Flutes 1 & 2, Clarinets 1 & 2, Bass Clarinet), strings (Violins I & II, Viola, Violoncello, Double Bass), piano, harp, and percussion (sandpaper block). The woodwinds play melodic lines with triplets and slurs, often marked with dynamics like *p* or *ppp*. The strings provide harmonic support with sustained notes and some pizzicato. The piano and harp play accompaniment with triplets and slurs. The percussion part features a sandpaper block with a long, sustained note. The score includes various musical notations such as slurs, triplets, and dynamic markings.



143

Fl. 1: *p*, *mp*, *fp*, *mp*

A. Fl.: *mp*, *fp*, *fp*, *mp*

Cl. 1: *p*, *pp*, *pp*, *mp*, *pp*

Cl. 2: *fp*, *mp*

Hp.: *mf*, *ppp*, *mp*, *ppp*

Vln. I: *p*, *mf*

Vln. II: *p*

Vla.: *ppp*, *p*

Vcl.: *pizz.*

Db.: *p*

Detailed description: This page of a musical score, numbered 143, contains ten staves for different instruments. The top staff is for Flute 1 (Fl. 1), followed by Alto Flute (A. Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Db.). The music is written in 3/4 time. The Flute 1 part starts with a *p* dynamic, followed by *mp*, *fp*, and *mp*. The Alto Flute part has *mp*, *fp*, *fp*, and *mp*. Clarinet 1 has *p*, *pp*, *pp*, *mp*, and *pp*. Clarinet 2 has *fp* and *mp*. The Harp part has *mf*, *ppp*, *mp*, and *ppp*. Violin I has *p* and *mf*. Violin II has *p*. Viola has *ppp* and *p*. Cello has a *pizz.* marking. Double Bass has *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

N

148

Fl. 1 *fp* *fp*

Fl. 2 *fp* *ppp* *fp*

A. Fl. *ppp* *mp* *ppp* *ppp*

Cl. 1 *fp* *fp* *fp*

Cl. 2 *fp* *fp*

Timp. *p*

B. D. swirl *pp*

Mar. *ppp* *p* *ppp* *ppp*

Vib. *ppp* *mp* *ppp* *ppp*

Hp. *ppp* *sotto voce* *mp* *ppp* *ppp* *sotto voce*

N

Vln. I *p* *poco* *p*

Vln. II *p* *mp*

Vla. *pp* *mp* *ppp*

Vcl. *p*

Db. *p*

153

Fl. 1

Fl. 2

A. Fl.

Cl. 1

Cl. 2

Timp.

Mar.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

*ppp*

*mp*

*pp*

*mf*

*pizz.*

158 **O**

Picc. *pp*

Fl. 1 *pp*

Fl. 3 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Glock. *pp* *ppp*

Hp. *ppp* *p*

Pno. *ppp* *p* *ppp*

**O**

Vln. I *p* *mp* *p* *pp*

Vln. II *pp* *ppp* *p* *mf*

Vla. arco

Vcl. *pp* *mp*

Db. *mp*

Detailed description of the musical score: The score is for measures 158-161. It features a Piccolo part starting in measure 158 with a *pp* dynamic. Flutes 1 and 3, Clarinets 1 and 2, and Glockenspiel also begin in measure 158. The Harp and Piano parts have complex textures with triplets and slurs. The string section (Violins I and II, Viola, Violoncello, Double Bass) enters in measure 158 with various dynamics and articulations. The key signature changes from one flat to two flats at the start of measure 161. The time signature changes from 4/4 to 3/4 in measure 161.



162

Picc. *ppp*

Fl. 1 *p*

Fl. 3

Cl. 1 *pp*

Cl. 2

Timp. *pp*

Glock.

Hp.

Pno. *8va*

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *arco* *p* *mf*

Vla. *pizz.* *pp* *div. arco* *p* *unis.*

Vcl. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 162, 163, and 164. The Piccolo part (Picc.) features a triplet of eighth notes in measure 162 marked *ppp*, followed by a melodic line in measure 163 and a final note in measure 164. Flute 1 (Fl. 1) has a rest in 162, a quarter note in 163, and a triplet of eighth notes in 164 marked *p*. Flute 3 (Fl. 3) has a rest in 162, a quarter note in 163, and a triplet of eighth notes in 164. Clarinet 1 (Cl. 1) has a rest in 162, a triplet of eighth notes in 163 marked *pp*, and a triplet of eighth notes in 164. Clarinet 2 (Cl. 2) has a rest in 162 and 163, and a quarter note in 164. Timpani (Timp.) has a quarter note in 162 marked *pp* and rests in 163 and 164. Glockenspiel (Glock.) has a quarter note in 162 and rests in 163 and 164. Harp (Hp.) has a quarter note in 162 and rests in 163 and 164. Piano (Pno.) has a quarter note in 162, rests in 163 and 164, and an 8va octave tremolo in 164. Violin I (Vln. I) has a melodic line in 162 marked *p*, a melodic line in 163 marked *mf*, and a melodic line in 164 marked *p*. Violin II (Vln. II) has a rest in 162, a quarter note in 163 marked *p*, and a melodic line in 164 marked *mf*. Viola (Vla.) has a *pizz.* chord in 162 marked *pp*, a *div. arco* chord in 163 marked *p*, and a melodic line in 164 marked *unis.* Violoncello (Vcl.) has a quarter note in 162 marked *mf* and rests in 163 and 164. Double Bass (Db.) has a quarter note in 162 marked *mf* and rests in 163 and 164.

165

Fl. 1 *f* — *mf*

Fl. 3 *f* — *mf*

Cl. 1 *p* *f* — *mf*

Cl. 2 *pp* *mf*

Bsn. 1.2 *pp* *mf*

Cbsn. *pp* *mf*

Hn. *pp* *mp*

Hn. *pp* *mp*

Tbn. 1.2 *mf* open

B. Tbn. *mf*

Timp.

Glock. 3

Hp. 5 5 3

Pno. *pp* — *f*

Vln. I *mf* *f* — *mf* *p*

Vln. II *p* *f* *p*

Vla. *pp* *f*

Vcl. *pp* *f* arco div.

Db. *pp* *f*

**P** moving slightly faster

*♩* = c.76

167 *accel.*

Fl. 2 *p* *mf*

Cl. 1 *mf* *p* *mf*

Cl. 2 *mf* *p* *p* *mf*

B. Cl. *p* *mf*

Bsn. 1.2 *p* *mf* *pp*

Cbsn. *p* *mf* *pp*

Hn. *p*

Hn. *p*

Tbn. 1.2 *pp* *pp*

B. Tbn. *pp* *pp*

Timp. *<mf*

Glock.

Mar. *mf*

Hp.

Pno.

**P** moving slightly faster

*♩* = c.76

*accel.*

Vln. I *p* *mf* *mf* *p* *<f>* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *p* *mf* *<ff>* *pp*

Vcl. *p* *mf* *ff* *pp*

Db. *p* *mf* *ff* *pp*

171

**Picc.** *pp* *mf* *pppp*

**Fl. 1** *pp* *mf* *pppp*

**Fl. 3** *pp* *mf* *pppp*

**Cl. 1** *pp* *mf* *pppp*

**Cl. 2** *p* *pppp*

**B. Cl.** *mf* *pppp*

**Bsn. 1. 2** *mf* *p*

**Cbsn.** *mf*

**Tbn. 1. 2** *mp*

**B. Tbn.** *mp*

**Timp.** *pp* *mp* *ppp*

**Mar.** *ppp* *mf* *pp* *ppp*

**Vln. I** *p* *mf*

**Vln. II** *mf* *p* *ppp*

**Vla.** *mf* (non div.) *p*

**Vcl.** *mf* (non div.) *p*

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



Q

179

Picc. *pp* *mf* *pppp*

Fl. 1 *pp* *mf* *pppp*

Fl. 3 *pp* *mf* *pppp*

Cl. 1 *pp* *mf* *pppp*

Cl. 2 *ppp*

B. Cl. *mf* *pppp*

Bsn. 1.2 *mf*

Hn. *p*

Mar. *pp* *mf* *pp*

Vln. I *p* *mf* *p* *mf*

Vln. II *mf* *p* *ppp*

Vla. *mf* unis.

Vel. *mf*

Db. *mf*

R

183

Picc. *pp* *mf*

Fl. 1 *pp* *mf*

Fl. 3 *pp* *mf*

Cl. 1 *pp* *mf*

Cl. 2 *mf* *f*

B. Cl. *pp* *mf*

Bsn. 1.2 *pp*

Hn. *mf* *pp*

Hn.

Pno. *ppp*

R

Vln. I *ppp* *mf* *ff*

Vln. II *mf* *ff*

Vla. *pp*

Vel. *pp*

Db. *pp*





191

Cl. 2 *pp*

Glock. *pp* *mp* *pp* within the texture

Hp. *p* *pp* *mf* *pp*

Pno. *mf*

Vln. I

Vln. II *p* *ppp*

Vla. unis. *mf* *p* *p* *ppp*

Vcl. *mf* *p* *p* *ppp*

Db. *mf* *p* *p* *ppp*



196

Glock. *mp* *p* *pp*

Hp. *pp* *mf* *pp* *ppp* legato to end

Pno. *mf*

Vln. I

Vln. II

Vla.

Vcl.

Db.

201

Glock. *mp* *pp*

Hp. *p*

Pno.

Vln. I

Vln. II

Vla.

Vcl. *ppp* *ppp*

Db. *ppp* *ppp*



204

B. Tbn. breath sound *pp*

Perc. sandpaper block swirl slowly *pp*

Glock. *p*

Hp. *p*

Pno. *p*

Vln. I

Vln. II

Vla.

Vcl.

207

B. Tbn.

Perc. *pppp*

Glock. *p* *pp* *ppp* backs of sticks

Hp. *pp*

Pno. *pp*

Cel. *ppp*

Vln. (offstage) *p*

Vln. I *mf* *pp*

Vln. II

Vla.

Vcl.

210

B. Tbn.

Perc.

Glock.

Hp.

Cel.

Vln. (offstage)

Vln. I

Vln. II

Vla.

Vcl.

213

B. Tbn. *pp*

Perc.

Glock.

Hp.

Cel.

Vln. (offstage)

Vln. II

Vla.

Vcl.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*



216

Hn.

B. Tbn.

Perc.

Glock.

Hp.

Cel.

Vln. (offstage)

Vln. II

Vla.

Vcl.

breath sound  
a 2

meta

meta

219

Hn. *pp*  
a 2

B. Tbn. *pp*

Perc.

Hp. *pdl.*  
*barely audible*

Cel. *pppp*

Vln. II

Vla.

Vcl.



222

B. Tbn. *pp*

Perc.

Hp.