



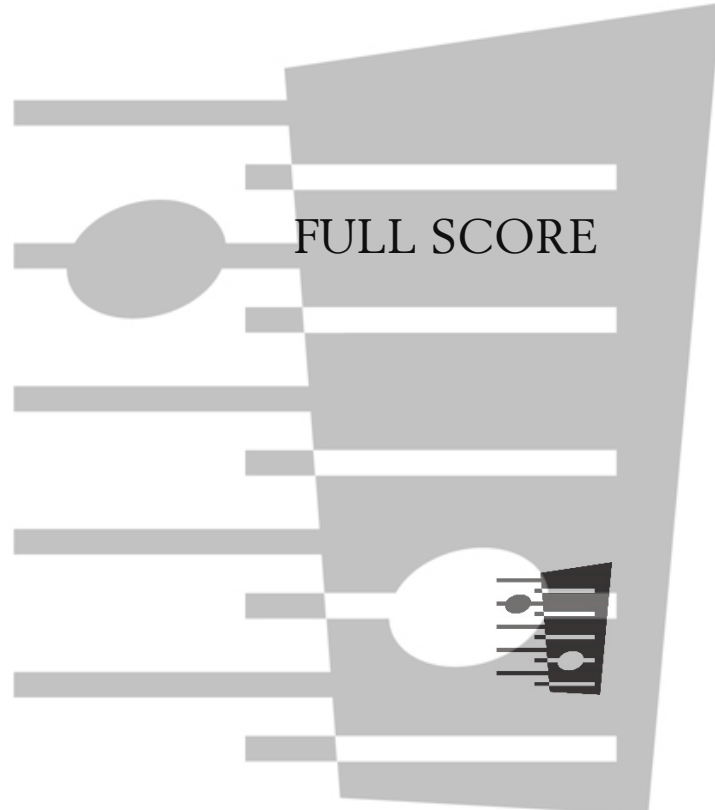
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Matthew Whittall

THE HEAVEN THAT DWELLS SO DEEP

Concerto for viola and orchestra

(2010)



FULL SCORE

Matthew Whittall

THE HEAVEN THAT DWELLS SO DEEP

Concerto for viola and orchestra (2010)

Durata: 34 min.

Score is in C

All instruments in score are shown in concert pitch (as sounding), with the exception of octave-transposing instruments (Piccolo, Contrabassoon, Glockenspiel, Crotales and Double bass) which are shown in their written register.

Instrumentation:

3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)

2 Oboes (2nd doubling English Horn)

2 Clarinets in B $\flat$ (2nd doubling Bass Clarinet in B $\flat$)

2 Bassoons

Contrabassoon

Didgeridoo*

4 Horns in F

2 Trumpets in B $\flat$ (both doubling Piccolo Trumpets in B $\flat$)

2 Tenor Trombones

Bass Trombone

Tuba

Timpani (5 drums)

Percussion (4 players – see detailed list)

Harp

Piano**

Solo Viola

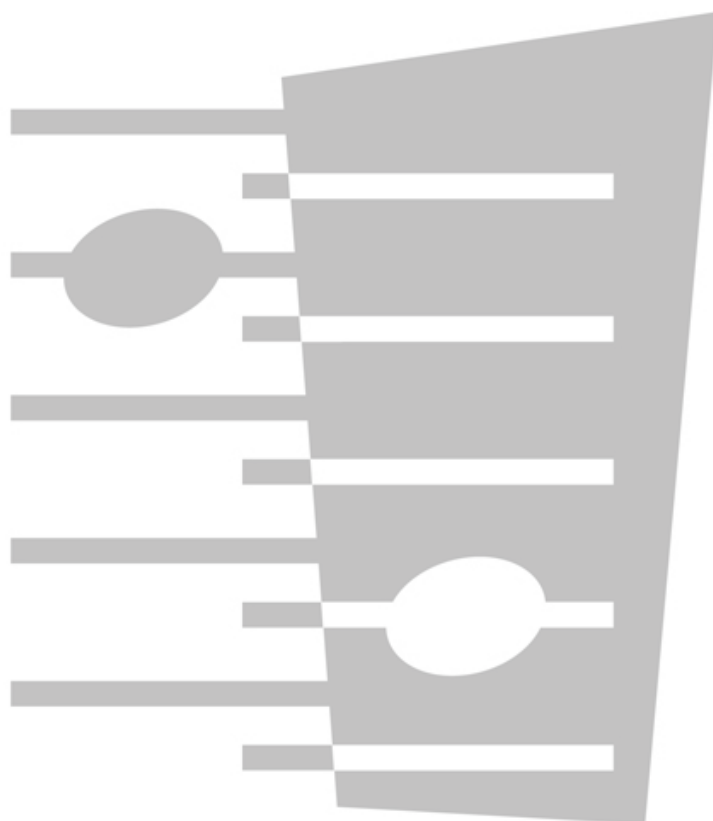
Strings

Orchestral parts available for hire.

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Percussion distribution:

I: Low Tom-tom

Bass drum (shared with IV)
Suspended cymbal
4-5 Rinzai (Japanese bowl gongs, medium-high)
Glockenspiel (shared with II)
Marimba (5 octaves)
Triangle
7 Tuned cowbells
Extra equipment: Bass bow

III: Suspended cymbal

Sizzle cymbal
Large Tam-tam
Crotales (shared with IV)
Tubular bells
Tubular bell (separate, with water bucket for submerging)
4-5 Wood blocks (medium-high)
Large Rain stick
Extra equipment: Bass bow

II: Low Tom-tom

Brake drum (or large metal pipe)
Suspended cymbal
2 Tam-tams (medium & large)
Glockenspiel (shared with I)
Vibraphone
Extra equipment: Bass bow

IV: Bass drum (shared with I)

Suspended cymbal
Crash cymbals
7 Thai gongs
Crotales (shared with III)
Mark tree
Shell wind chime (preferably Capiz shell)
Fu-rin*** (Japanese wind bells: can be replaced with Mark tree, see note below)
Ankle bells**** (Ghungroo, 3-4 chains)
Extra equipment: Bass bow

* Since the tradition of the didgeridoo is an improvised one, the part is only loosely notated, with the player expected to respond to the surrounding musical events spontaneously. As the pitch is changed several times, which would require the use of several traditional didgeridoos, the instrument most suitable is an adjustable-length plastic didgeridoo commonly known as a "slidereedoo" or "didjeribone". Such an instrument is available affordably from Charlie MacMahon of Brisbane, Australia. (www.didjeribone.net). The didgeridoo, when sounding, should be clearly audible at all times above the orchestral texture, which may require that it be amplified. The didgeridoo part may be performed by a specialized player, or by a brass player. Circular breathing ability is essential, as is some degree of ability to vocalize and create overtone textures while playing. If otherwise unavailable, the didgeridoo part may be played by a second Bass clarinet, using didgeridoo-type vocalizations and multiphonic effects. However, this is the least preferable of all options and should be avoided if at all possible.

** Piano also requires a thick length of bow hair, well-rosined. This should be threaded around the lowest B $\flat$ string before figure Z. The note is bowed freely throughout the passage with the pedal depressed, such that as many overtones as possible are sounded. The bow hair should be removed immediately after so as not to impede the string in the following music.

*** Fu-rin are a type of Japanese windchime consisting of three small cast iron bells sounded by a light metal clapper, traditionally agitated by a paper strip attached to the clapper. (The bells are also sold singly, and should be chosen for audibly different, but close pitches.) The texture desired for this piece is a natural-sounding one, as if the bells were being agitated by wind. They can be played by moving the clapper by hand, or with metal triangle beaters. The bells may be left to ring naturally. Fu-rin can be replaced by a few bells from a mark tree, preferably quite close in pitch.

**** Ghungroo are chains of small bronze jingle bells worn on the ankles by Indian dancers of various traditions. They are available cheaply from several online sources. Ghungroo can be replaced (at a great loss) by standard orchestral sleighbells. However, it is the composer's preference that some other type of non-Western jingle bell be used if at all possible.



The heaven that dwells so deep

Concerto for viola and orchestra

Matthew Whittall
(2010)

Ruminative, singing ♩ = 76-80

A tempo **hold back** **A tempo**

Solo Viola

mp poco rubato *mp* *ten.* *p* *mp*

hold back **A tempo** **growing more urgent** **hold back** **A tempo**

11 *mp* *f* *mp tender*

hold back **A tempo** **hold back**

22 *f* *calming* *mf* *mp* *ff*

A Still; Tense ♩ = 72-76

31

Fl. 1 *ppp* *ff* *p < ff > < ff >* *ff* *mp < ff* *p < ff > < ff >* *mf* *mp* *mf* *5*

Fl. 2 *pp* *ff* *p < ff* *p < ff* *mp < ff* *mp < ff* *mp* *ff* *p < ff > < ff >* *ff* *p* *3*

Cl. 1 *mf*

Perc. 1 Marimba *f* bowed

Perc. 2 *p* *mf*

4 Mark tree *f* (strike a few bells at the top)

Crotales *lv.*

Harp *p* *ff* *mf* *f* *mp* *ff* *p* *mf*

Pno. *ff* *lv.* *mp* *3* *mf* *3* *p* *lv.*

Solo Vla. *f* *mf*

Vln. I *ppp* *pp* *ppp* *pp* *mf* *p* *mf* *pp*

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

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

[illegible]

hold back A tempo

53

Fl. 1 *pp* *f*

Picc. 1 *f* *st. mute* to Tpt. 1

Perc. 2 *Sus. cymb. bowed* *mf* *Vib.* *p*

4 *Jap. wind bells* *l.v.* *Shell w.ch.* *Crot.* triangle beater *f* *mp*

Harp *ff* *pp* *mp* *pp* *p*

Pno. *f* *(freely, cadenza-like)* *tr.* *(b.)* *in tempo* *f*

Solo Vla. *mf* *tr.* *(b.)* *in tempo* *f*

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

Vln. II *f* *pp* *mp* *pp* *ppp* *poco f* *pp* *p*

hold back a bit

C A tempo

58

Fl. *f* *> pp* *< mf* *pp* *<* *>* *<* *>* *<* *>*

Perc. 1 Triangle *p*

2 *Vib.* *mp*

Harp *pp*

Solo Vla. *mp calmer* *f* *> mf* *tr.* *tasto* *hesitant* *pp*

Vln. I *pp* *pp* *mf* *> pp* *< mf* *<* *>* *<* *>* *<* *>* *<* *>*

Vln. II *pp* *pp* *pp* *< mf* *> pp* *< mf* *<* *>* *<* *>* *<* *>* *<* *>*

Vla. *pp*

66

Fl. *tr.* *p* *f* *mf* *tr.* *mf* *tr.* *mp*

Harp *D4* *mf* *mf* *f* *mp*

Vln. I *tr.* *mf* *mf* *mp light* *mf* *mp* *tr.* *mp*

Vln. II *tr.* *mf* *p light* *mp* *tr.* *mp* *tr.* *p* *6*

Vla. *tr.* *mf* *tr.* *mp* *tr.* *mp* *tr.* *p* *6*

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Vib.

Perc.

Harp

Pno.

Ped.

Vln. I

Vln. II

Vla.

div.

* N.B. String players' bowed note carries through m. 83, over hummed note.

Forward again; Flexible, dreamy ♩ = 66-72

88

Didj. *www* (calm again) vocalize *ad lib.* interacting with Solo Viola

2 Vib. (soft mallets) *p* *mp* *p* *p-mp* random, sporadic groupings, like a windchime (pitches in any order)

Perc. 3 Rain stick *pp* *mp* *p* *mf*

4 Ankle bells *mp*

Harp *mp* *L.v.* *p* *mp* *p-mp* random, sporadic groupings, like a windchime (pitches in any order)

Pno. *p* *L.v.* *mp* *p-mp* random, sporadic groupings, like a windchime (pitches in any order)

Solo Vla. *mp* *L.v.* *p* *mf* *mp* *p-mp* random, sporadic groupings, like a windchime (pitches in any order)

Vln. I div. *pp* *pp* *pp* *pp* (begin 1 by 1, all play independently)

Vln. II div. *ppp* *pp* *pp* *pp* (begin 1 by 1, all play independently)

Vla. *pp* *pp* *pp* *pp* (begin 1 by 1, all play independently)

hold back

A tempo

93

Didj. *www* (calm again) vocalize *ad lib.* interacting with Solo Viola

2 Vib. (allow all pitches to ring through)

Perc. 3 Rain stick *pp* *mp* *p* *mf*

Harp *mp* *p-mp* *mp* *p-mp*

Pno. (allow all pitches to ring through)

Solo Vla. *poco f* *mp* *mf*

Vln. I div. *pp* *pp* *pp* *pp* (begin 1 by 1, all play independently)

Vln. II div. *ppp* *pp* *pp* *pp* (begin 1 by 1, all play independently)

Vla. *pp* *pp* *pp* *pp* (begin 1 by 1, all play independently)

99

Didj.

Perc. 2 Vib.

Harp

Pno.

Solo Vla.

Vln. I div.

Vln. II div.

Vla.

p *f* *mp* *mf* *ord.* *tasto*

99



slowing

106

Didj.

1

Perc. 2 Vib.

4 Shell w.ch.

Harp

Pno.

Solo Vla.

Vln. I div.

Vln. II div.

Vla.

pp-p *mp* *p-mp* *f* *mp* *tr.* *continue ad lib.* *becoming more sporadic* *exit 1 by 1 to held note → (→ div. a 3)*

106

F Still; Rustling (cadenza-like)

111

Fl. 1 *pp* continue *ad lib.*

Fl. 2 *pp* continue *ad lib.*

Ob. 1 *pp* continue *ad lib.*

Eng. Hn *pp* continue *ad lib.*

Cl. 1 *pp* continue *ad lib.*

Cl. 2 *pp* continue *ad lib.*

Didj.

Tpt. 1 *pp* *tr + o + o*, *tr + o + o* harmon mute

Tpt. 2 *pp* *tr + o + o*, *tr + o + o* harmon mute

Rinzai

Perc. 3 Wood bl. *pp* *poco* *ad lib.* sporadic figurations

Perc. 4 Ankle bells *pp* continue *ad lib.*

Solo Vla. *mp* *freely* *V* *72-76* *tasto* *ord.* *accel.*

Vln. I div. a 3 *pp* no vib.

Vln. II div. a 3 *pp* no vib.

Vla. div. a 3 *pp* no vib.

1 Fl.

2

Ob. 1

Eng. Hn

1 Cl.

2

1 Tpt.

2

Rinzai

Wood bl.

Perc. 3

Ankle bells

4

Solo Vla.

fast

f

s.p.

ord.

p

mp

f

p

mp

f

mp

mp

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3

CUE
1

1 Fl. 2 becoming more sporadic

Ob. 1 becoming more sporadic

Eng. Hn becoming more sporadic

Cl. 1 becoming more sporadic

2 becoming more sporadic

1 Tpt. 2 becoming more sporadic

1 Rinzai becoming more sporadic

Wood bl. becoming more sporadic (l.v.)

3 Perc. 4 Ankle bells becoming more sporadic

Solo Vla. *sub. p* *mf* *ord.* *s.p.* *p* *ff* *hold back* *accel. molto* *hold back* *f*

Vln. I div. a 3 *♩ = 72* *

Vln. II div. a 3 *

Vla. div. a 3 *



CUE
2

G Rushing ♩ = 144

Hn. 1 2 *112* *sfz*

Perc. 1 (Rinzai) *l.v.* *♩ = 66*

Solo Vla. *mp* *accel.* *f*

Vln. I div. a 3 (all play in rhythm) *p* *mf* *unis.* *f*

Vln. II div. a 3 (all play in rhythm) *p* *mf* *div. a 2* *f*

Vla. div. a 3 (all play in rhythm) *p* *mf* *unis.* *f*

Vcl. *div. pizz.* *f*

* String players begin playing their assigned pitch in this rhythm as the conductor keeps time. Begin from back of section and move forward until Cue 2.

114

Hn. 1 2

Solo Vla.

Vln. I div.

Vln. II div.

Vla.

Vcl.

p

mp

pp

pp

pp

pp

119

Solo Vla.

Vln. I div.

Vln. II div.

Vla.

pp

pp

pp

124

Solo Vla.

Vln. I div. a 3

Vln. II div. a 3

Vla.

mf

mp

s.p.

(ord.)

[illegible]

[illegible]

[illegible]

164

Fl.

Ob.

Cl.

Bsn.

C. Bn.

Tpt.

Tbn.

B. Tbn.

Tim.

Perc.

Harp

Pno.

Solo Vla.

Vln. I div.

Vln. II div.

Vla. div.

Vcl.

Cbs.

2. to Alto Fl.

harmon mute

harmon mute

harmon mute

Vib.

Ped. _____ ^

arco

arco

arco

arco

arco

arco

div. a 3

div. a 3

div. a 3

div. a 3

hold back

169 a 2

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Timp.

Perc. 2 Vib.

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf *f* *tr* *pp*



I

Slightly slower ♩ = 120-126

freely

175

Alto Fl. *p light*

Cl. 1 *p light*

Tpt. 1 *mp* *harmon mute*

Harp *mp*

Solo Vla. *mp* *tasto* *tr* *3* *7* *pizz.* *mf freely* *arco* *tr* *sfz* *mp playful* *3*

Vln. I *pp* *unis. tasto*

Vln. II *p* *unis. tasto*

Vla. *p* *unis. tasto*



A tempo ♩ = 144

J

Tempo II = 120-126

[illegible]

198

Fl. 1 3

Ob. 1 2

Cl. 1 2

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Mar.

Perc. 1 3

Pno.

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

a 2

f

mf

p

div.

sfz

3

1.

6/4

204

Fl. 1 3 *a 2*

Ob. 1 2 *a 2*

Cl. 1 2 *a 2*

Bsn. 1 2 *a 2*

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Perc. 1 Mar. 3 Tub. Bells

Pno.

Solo Vla.

Vln. I *unis.*

Vln. II

Vla. *div.*

Vcl.

Cbs.

f *mf* *singing* *mf* *singing* *mf* *singing*

218

Fl. 1

Alto Fl.

Vib.

Perc. 2

Harp

Solo Vla.

Vln. II

Vla.

mf

tr

mp

228

Fl.

Alto Fl.

Perc. 2 Vib.

Harp

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

tr

tr

poco f

singing

trailing off...

poco f



238

Fl.

Alto Fl.

Perc. 2 Vib.

Harp

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

tr

tr

tr

div.

p

p

hold back a bit

247

Fl. 3. to Picc.

Alto Fl. to Fl. 2

Perc. Vib. Crot. *p*

Harp *p*

Solo Vla. *mp* *tasto*

Vln. I *pp* *tasto* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *tasto*

Vcl. div. *pp* *tasto* *ppp*

Cbs. *pp* *tasto* *ppp*



L Forward slightly ♩ = 132

255

Hn. 1 a 2 *p* *broad* *poco* *a 2* *p* *mp*

Tpt. 1 *p* *broad* *poco* *p* *mp*

2 *p* *broad* *poco* *p* *mp*

Tbn. 1 *p* *broad* *poco* *p* *mp*

2 *mp*

Perc. Mar. *mp*

Vib. (hard mallets) *mp* no Ped.

Harp

Pno. *mp*

Vln. II *ord.* *p*

Vla. *ord.* *p*

Vcl. *unis. pizz.* *mp*

Cbs. *unis. pizz.* *mp*

262

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn. Tuba

Timp.

Perc. 1 2

Pno.

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Mar.

Vib.

mf

mp

mf

f

acc.!

[illegible]

273

Picc. f

Fl. 1 f a 2

2 f

Ob. 1 f

2 f

Cl. 1 f

2 f

Bsn. 1 f^2p a 2

2 ff

Hn. 1 f^2p a 2

2 f

3 f^2p a 2

4 f

Tbn. 1 mp f

2 mp f

Timp. mp f

Mar. f

Perc. 2 Brake Dr. f

Tub. Bells (plastic Xylo. mallet, gliss. up middle of tubes) f

Harp E $\flat$ B $\flat$ f gliss. E $\flat$ B $\flat$ f

Pno. f

Solo Vla.

Vln. I div. f unis.

Vln. II $f_{sub.}$ mp

Vla. f

Vcl. f

Musical score for "The Rose Tree" in 6/4 time. The score is arranged for a vocal line and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score is divided into two systems. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with eighth notes and a treble line with chords. The vocal line is a simple melody. The score is marked with "f" (forte) and "mp" (mezzo-piano). The score is titled "The Rose Tree" and includes the lyrics "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree".

[illegible]

[illegible]

[illegible]

295

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Perc. 2

Tub. Bells

Harp

Solo Vla.

Vln. I div. unis.

Vln. II *mf* sub. *f*

Vla. *mf* div. unis. *f*

Vcl.

Cbs.

301

Picc. *ff* to Fl. 3

Fl. 1 *f* *ff* 2. to Alto Fl.

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. 1 *a 2* *ff*

Bsn. 2 *ff*

Hn. 1 *a 2* *ff* *rip!*

Hn. 2 *a 2* *ff* *rip!*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Mar. *ff*

Perc. 1 *ff*

Perc. 2 *f* *ff*

Perc. 3 *Sus. cymb.* *mf* *ff*

Harp *ff*

Solo Vla. *ff manic*

Vln. I (pitches approximate until m. 305) *gliss.* *ff*

Vln. II *gliss.* *ff*

Vla. *ff*

Vcl. *ff*

Solo Vla.

307

ff

dim.

f

314

dim.

mf

calming

O Slow ♩ = 56-60

forward slightly

hold back

320

Fl.

3

Alto Fl.

mp

Ob.

1 2

Cl.

1 2

pp

mp

plaintive

ominous, dark

Didj.

p-mp (calm)

Hn.

1 2

Tpt.

1 2

p

p

Vib. (soft mallets)

Perc.

2 3

p

Sizz. cymb.

p

Solo Vla.

mp

mp

f

Vln. I

no vib.

p

mf

vib.

mp

f

Vln. II

no vib.

p

mf

vib.

mp

f

Vla.

no vib.

p

mf

vib.

mp

f

Vcl.

p

mf

vib.

mp

f

Forward  = 66-72

slowing

327

a 2

1. solo

mp plaintive

Ob.

1

2

f

Cl.

1

2

f

Bsn.

1

2

mf

Didj.

mf

Hn.

1

2

sfz

Hn.

3

4

a 2

mf

Tpt.

1

2

sfz

B. Tbn

mf

Tuba

mf

Timp.

mf

Vib.

p

Perc.

3

Sizz. cymb.

f

Harp

mf

Solo Vla.

ff

mf

p

mf

p

mp

Vln. I

molto s.p.

p

mf

Vln. II

molto s.p.

p

mf

Vla.

Vcl.

Cbs.

mf

P

Hushed; Delicate $\text{♩} = 56\text{-}66$ (flexible)

335

Alto Fl.

mp

Cl. 1

p

Didj.

Tpt. 1

2

harmon mute

pp

mp

mute off

to Picc. Tpts. 1 & 2

Tbn. 1

2

harmon mute

pp

mp

mute off

B. Tbn

harmon mute

pp

mp

Vib.

2

p

Perc. 3

Tub. bell (water)

(felt-covered mallet)

mp

Shell w.ch.

mp

$l.v.$

Harp

$l.v.$

Solo Vla.

mute

mp

warm

p

Vln. I

div. mute

mp

5

mp

p

Vln. II

div. mute

mp

5

mp

p

Vla.

div. mute

mp

5

mp

p

346

Perc. 2

Vib.

pp

mp

p

Harp

p

mp

p

G♯

D♯C♯E♯F♯A♯

Solo Vla.

mp

mp

mp

f

mp

Vln. I

p

p

mp

$< mf$

p sub.

Vln. II

p

p

mp

$< mf$

p sub.

Vla.

p

p

mp

$< mf$

p sub.

354 Vib.

Perc. 2

mp

Harp

mp *p* *pp*

E♭ F♭ G♭ A♯
D♭ C♭

Solo Vla.

mf *mp* *freely* *accel.* *rit.*

Vln. I

mp *p* *pp* mute off

Vln. II

mp *p* *pp* mute off

Vla.

mp *p* *pp* mute off

[illegible]

Solo Vla. 368 *mf* freely *ten.* *mp* 6 *mf* 3 *mp* 5 *hold back* 3 5

R Forward again (flexible)

Fl. 370 *p* *mp* airy *p* *p* *p*

Alto Fl. *p* *mp* airy *p* *p* *p*

Cl. *mp* airy *p* *p* *p*

Vib. (soft mallets) *mp* *p* *p*

Perc. 2 *mp* *p* *p*

Shell w.ch. *mp* *p* *p*

Harp *mp* *p* *p*

Solo Vla. *mp* poco vib. (sweet) *mp* warm

Cadenza

Fl. 374 *pp* *to Fl. 2*

Alto Fl. *pp*

Cl. *pp*

Perc. 2 Vib. *pp*

Harp *pp*

Solo Vla. *mf* freely *mf* *mp* *s.p.* *tr.* *batt.*

Solo Vla. *ord.* *tr.* *flowing* *IV* *mf* *mp* *slowing* *mf* sub.

* N.B. mm 370-374: These figurations are not meant to be played in strict time. They should be executed quite freely within the given number of beats. All instruments should be silent by the time the rest is reached, even if a given figure must be interrupted.

[illegible]

S

Hypnotic; Meditative ♩ = 72-76

385

Fl.

1

2

Cl.

1

2

Cowbells

1

Vib.

2

Perc.

3

Tub. Bells

4

Thai G.

4

Harp

Pno.

Solo Vla.

Vln. I

Vln. II

pp

pp

p

mp

mp

mf

mp flowing

Ped. (as needed)

mp-mf

mf *molto*

mf *molto*

391

Fl.

1

2

Cl.

1

2

Cowbells

1

Vib.

2

Perc.

3

Tub. Bells

4

Thai G.

4

Harp

Pno.

Solo Vla.

Vln. I

Vln. II

mp

mp

mp

mf *molto*

mf *molto*

sim.

sim.

397

Fl. 1 2

Cl. 1 2

Perc. 1 Cowbells 2 Vib. 3 Tub. Bells 4 Thai G.

Harp

Pno.

Solo Vla.

Vln. I

Vln. II

402

Fl. 1 2

Cl. 1 2

Perc. 1 Cowbells 2 Vib. 3 Tub. Bells 4 Thai G.

Harp

Pno.

Solo Vla.

Vln. I

Vln. II

T

407

Fl. 1 2

Cl. 1 2

Perc. 1 Cowbells 2 Vib. 3 Tub. Bells 4 Thai G.

Harp

Pno.

Solo Vla. *mf*

Vln. I

Vln. II



412

Picc. *solo mp singing*

Cl. 1 2

Perc. 1 Cowbells 2 Vib. 3 Tub. Bells 4 Thai G.

Pno. *play out*

Solo Vla. *mf freely, joyous*

423

Picc.

1

Cl.

2

Cowbells

Vib.

Perc.

Tub. Bells

Thai G.

Pno.

Solo Vla.

Vcl.

Cbs.

428

Picc. *mf* *f*

Fl. 1 *a 2* *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *a 2* *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *a 2* *mf* *f*

C. Bn. *mf* *f*

Hn. 1 *a 2* *f* *broad*

Hn. 2 *a 2* *f* *broad*

Hn. 3 *a 2* *f* *broad*

Hn. 4 *a 2* *f* *broad*

Tpt. 1 *mf*

Tbn. 1 *mp* *f* *poco*

Tbn. 2 *mp* *f* *poco*

B. Tbn. *mp* *f* *poco*

Tuba *mp* *f* *poco*

Timp. *mp* *f* *mf*

Cowbells *f*

Vib. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Pno. *f*

Solo Vla. *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Cbs. *mf* *f*

433

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn. Tuba

Timp.

Vib.

Perc. 3 4

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

438

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

C. Bn.

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.
Tuba

Timp.

Vib.

Perc. 3
Tub. Bells
4
Crot.

Pno.

Vln. I

Vln. II

Vla.

Vcl. div.

Cbs. unis.

f

ff

mf

div.

unis.

6/4

[illegible]

[illegible]

Musical score for measures 459-468. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone/Tuba (B. Tbn./Tuba), Timpani (Timp.), Vibraphone (Vib.), Percussion (Perc.), Harp, Solo Viola (Solo Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.).

- Measures 459-460:** Flute and Clarinet play a melodic phrase starting on G4, moving up stepwise to A4. Dynamics are *p*.
- Measure 461:** All instruments rest.
- Measures 462-463:** Flute and Clarinet continue the melodic phrase. Dynamics are *p*.
- Measure 464:** All instruments rest.
- Measures 465-466:** Flute and Clarinet continue the melodic phrase. Dynamics are *p*.
- Measure 467:** All instruments rest.
- Measure 468:** Flute and Clarinet conclude the phrase. Dynamics are *p*.

465

Fl. 1 2

Ob. 1

Cl. 1 2

Perc. 1

Harp

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

465

466

467

468

469

470

471

472

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890

891

892

893

894

895

471 Mar. solo

Perc. 1 *mf*

Harp

Pno. *mp* (light Ped.)

Solo Vla. *mf*

Vln. I 2 soli *mp* tutti div. *pp* *poco cresc. until m. 479*

Vln. II solo *mp* tutti div. *pp* *poco cresc. until m. 479*

Vla. solo *mp* tutti div. *pp* *poco cresc. until m. 479*

Vcl. solo *mp* tutti div. *pp* *poco cresc. until m. 479*

pp *poco cresc. until m. 479*

477

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Harp *mp*

Pno. *mf*

Solo Vla. *mf*

Vln. I div. a 2 { div. a 3 *mp*

Vln. II div. a 3 *mp*

Vla. div. a 2 *mp*

Vcl. div. a 2 *mp*

mp

V Distant; Pulsing steadily (♩ = 126-132)

482

Fl. 1 *p*

Fl. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

C. Bn. *mp* solo

Perc. 1 Tri. *mp* bowed *L.v.*

Perc. 2 Vib. *pp* *mp* *L.v.*

Perc. 4 Crot. *mp* *L.v.*

Harp *p*

Solo Vla. *pp* *p* *mp* poco vib. (sweet)

Vln. I div. a 3 *pp* div. a 2 { *pp* *p* *sim.* *pp* *p*

Vln. II div. a 3 *pp* pizz. *p* { div. a 2 *ppp* *p* *sim.* *pp* *p*

Vla. div. *pp*

Vcl. div. *pp*

492

C. Bn. *mp* *mp* *p*

Solo Vla. *pp* *p*

Vln. I div. *pp* *p*

Vln. II div.

holding back...

504

C. Bn.

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

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

hold back more **W** **Forceful; Intense** ♩ = 104-108

hold back slower

516

Picc.

Fl. 1

2

Ob. 1

2

Cl. 1

2

Bsn. 1

2

Hn. 1

2

3

4

Tpt. 1

2

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

p

f

ff

pp

molto

port.

rip!

3

a 2

Forward ♩ = 80-84 (Calming)

10-15" 10-15"

528

Fl. 1 indep. mp ff mp sfz fff becoming more sporadic

Fl. 2 indep. mp ff mp sfz fff becoming more sporadic

Ob. 1 fff Ob. 2 to Eng. Hn

Ob. 2 fff becoming more sporadic

Cl. 1 indep. mp f mp sfz fff becoming more sporadic

Cl. 2 indep. mp f mp sfz fff becoming more sporadic Cl. 2. to B.Cl.

Bsn. 1 mp f fff a 2

C. Bn. fff a 2

Hn. 1 indep. p mf mp sfz fff becoming more sporadic

Hn. 2 indep. p mf mp sfz fff becoming more sporadic

Hn. 3 indep. p mf mp sfz fff becoming more sporadic

Hn. 4 indep. p mf mp sfz fff becoming more sporadic

Tpt. 1 fff a 2 becoming more sporadic

Tpt. 2 fff a 2 becoming more sporadic

Tbn. 1 fff a 2

Tbn. 2 fff a 2

B. Tbn. fff a 2

Tuba fff a 2

Timp. fff ff f mf mp

Perc. 1 Lg. Tam-tam ff l.v.

Perc. 2 Tub. Bells $very\ slow$ $accel.$ $fast$ $slowing$ $sporadic, like a windchime$ $l.v.$

Perc. 3 p mp ff mp $l.v.$

Harp $slow\ tremolo$ $fast$ $slowing$ f $sporadic, like a windchime$

Pno. $slow\ tremolo$ $fast$ $slowing$ $sporadic, like a windchime$

Vln. I no vib. p vib. f extreme vib. $ord.$ p

Vln. II no vib. p vib. f extreme vib. $ord.$ p

Vla. no vib. p vib. f extreme vib. $ord.$ p

Vcl. no vib. p vib. f extreme vib. $ord.$ p

Cbs. fff pp

537

Timp.

Perc.

Harp

Pno.

Solo Vla.

Vln. I

Vln. II div.

Vla.

Vcl.

Cbs. div.

Rain stick

Jap. wind bells

start box on 3rd beat

p

pp

pp gentle, sporadic

p

mf

tune IV string down to B (H)

no vib.

0

add vib. slowly

mp

f

ppp

ppp

ppp

ppp

pp

forward

546

Timp.

Perc.

Harp

Pno.

Solo Vla.

Vla.

Vcl.

Cbs.

Rain stick

Jap. wind bells

mf

3

3

3

(building in intensity)

Forward slightly ♩ = 63-69
(Still free and flexible)

560 (Still free and flexible)

560 (Still free and flexible)

Picc.

Fl. 1

Ob. 1

B.Cl.

Didj.

Hn. 1

Vln. I
div. a 3

Vln. II
div. a 2

Vla.

Vcl.

Cbs.

568

Fl. 1 solo *mp*

Ob. 1 *mp*

Eng. Hn *mp*

Cl. 1 *mp*

B.Cl. *mp*

Bsn. 1 2 1. solo *p* *mp* a 2 *p* *mp*

C. Bn. *p* *mp*

Didj. *mp* (becoming more active)

Timp. *mp*

1 Sus. cymb. bowed *p* *poco* *lv.*

Perc. 2 Vib. bowed *p* *mf* *lv.*

4 Thai G. *mp*

Solo Vla. no vib. *mp* *f* vib. *mf* (*tune to 11th partial of open Bb string)

Vln. I div. a 3 *p*

Vln. II div. a 3 *p* *mp*

Vla. *p* *mp*

Vcl. *p*

Cbs. *p*

hold back

A tempo

575

Bsn.

mp

Didj.

mp

1

Hn.

mp

1. solo

3.

mp

3

Hn.

mp

1

Tpt.

harmon mute

p

f

pp

mp

2

Tpt.

pp

mp

1

Tbn.

mp

2

Tbn.

mp

B. Tbn.

Tuba

mp

Timp.

mp

1

Sus. cymb., mallets

pp

poco

L.v.

Lg. Tam-tam

2

Perc.

mp

4

Thai G.

mp

mp

Harp

mf

mf

Pno.

mp

mp

8^{va} - 1

8^{va} - 1

Solo Vla.

f

5

5

5

f

ecstatic (freely, rubato)

6

6

6

accel.

rit.

Vln. I

div. a 3

3

3

3

Vln. II

div. a 3

3

3

3

Vla.

div. a 2

3

3

Vcl.

3

Cbs.

3

582

Cl. 1

Bsn. 1
2

Didj.

Timp.

Perc.
2 Lg. Tam-tam
4 Thai G.

Harp

Pno.

Solo Vla.

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div. a 2

Vcl.

Cbs.

[illegible]

592

Picc. *tr*

Fl. 1

Ob. 1

Eng. Hn

Cl. 1

B.Cl.

Bsn. 1 *mp*

Didj.

Perc. 4 Thai G. *mp*

Harp *mf*

Solo Vla. *mf* *f*

Vln. I div. a 3 *p* *tasto* *ord.*

Vln. II div. a 3 *p* *tasto* *ord.*

Vla. div. a 2 *p* *tasto* *ord.*

Vcl.

Cbs.

[illegible]

Broad

601

Cl. 1

B.Cl.

Bsn. 1
2

C. Bn.

Didj.

Hn. 1
2

3
4

Tpt. 1

Tbn. 1
2

B. Tbn.
Tuba

Timp.

Perc. 1
2
3
4

Harp

Pno.

Solo Vla.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

hold back A tempo

609

Picc. 1 *f* *ff* *molto*

Fl. 1 *a 2* *f* *ff* *molto*

Ob. 1 *f* *ff* *molto*

Eng. Hn. *f* *ff* *molto*

Cl. 1 *f* *ff* *molto*

B.Cl. *ff* *molto*

Bsn. 1 *a 2* *ff* *molto*

C. Bn. *ff* *molto*

Didj. *ff*

Hn. 1 *bells down* *a 2* *molto* 1. *mp*

Hn. 2 *bells down* *a 2* *molto* 3. *mp*

Picc. 1 *to Tpt. 1*

Tpt. 2 *mf* *ff* *molto*

Tbn. *ff*

B. Tbn. Tuba *ff*

Mar. 1 *Glock.*

Perc. 2 *Sus. cymb.* *ff*

3 *p* *L.v.* *Bass Dr.* *f*

4 *f*

Harp *ff* *gliss.*

Pno. *ff* *Ped.*

Solo Vla. *ff* *freely, singing ardently*

Vln. I *ff* *molto* *div., indep.* *p*

Vln. II *ff* *molto* *div., indep.* *p*

Vla. div. *molto* *indep.* *p*

Vcl. *ff* *molto* *div., indep.* *p*

Cbs. *ff* *s.p.* *ff* *mp sub.* *p* *tasto*

The image displays a musical score for the piece "The Great Wall" by John Williams. The score is written for a piano, with the main melody on a single staff at the top. The melody begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The tempo and mood are indicated by the marking "molto vib." (molto vibrando). The score is set against a background of a large, abstract, grey graphic that resembles a stylized, blocky letter 'H' or a similar geometric shape. The graphic is composed of several thick, horizontal and vertical bars, creating a sense of depth and structure. The overall aesthetic is modern and minimalist, with a focus on the interplay between the musical notation and the abstract visual elements.

broadening

hold back

625

Picc. *mf* *f* *fff*

Fl. *mf* *f* *fff* 2. to Alto Fl.

Ob. *mf* *f* *fff*

Eng. Hn. *mf* *f* *fff*

Cl. *mf* *f* *fff*

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

Bsn. *f* *fff*

C. Bn. *f* *fff*

Didj. *fff*

Hn. 1 *mf* *ff* a 2

Hn. 2 *mf* *ff* a 2

Hn. 3 *mf* *ff* a 2

Hn. 4 *mf* *ff* a 2

Tpt. 1 *mf* *ff* a 2 indep. (natural overtones)

Tpt. 2 *mf* *ff* a 2 indep. (natural overtones)

Tbn. 1 *f* *ff* 1. solo 3 noble

Tbn. 2 *f* *ff* 3

B. Tbn. *f* *ff*

Tuba *poco sfz* *f* *ff*

Timp. *poco f* *ff* *ffz*

Bass Dr. *f* *ff* *ffz*

Perc. 1 *poco f* *ff* *ffz* Lg. Tam-tam

Perc. 2 *f* *ff* *ffz*

Perc. 3 *f* *ff* *ffz* Tub. Bells

Perc. 4 *f* *ff* *ffz* Thai G. Sus. cymb.

Harp *ff* *ff* *gliss.*

Pno. *f* *ff* *ff*

Solo Vla. *s.p.*

Vln. I div. *mf* *pp* *mf* *pp* *f* *fff*

Vln. II div. *mf* *pp* *mf* *pp* *f* *fff*

Vla. div. *ord.* *f* *fff*

Vcl. div. *ord.* *f* *fff*

Cbs. *ord.* *f* *fff*

AA Calming again

A tempo (moving)

632 no vib. *mf* sub.

Fl. 1

Alto Fl.

Ob. 1 no vib. *mf* sub.

Eng. Hn no vib. *mf* sub.

Cl. 1 no vib. *mf* sub.

B.Cl. no vib. *mf* sub.

Bsn. 1 2 no vib. *mf* sub.

Crot. triangle beaters *mf* (Sus. cymb.) *pp*

Perc. 3 4 *mp* gentle

Harp *mp*

Solo Vla. *mp*

Vln. I *p* *poco*

Vln. II *p* *poco*

Vla. *pp* mute, indep.

638

Alto Fl. *mp* warm

Didj.

Perc. 4 Shell w.ch.

Harp

Solo Vla. *p* freely port.

Vln. I

Vln. II

Vla.

slowing a bit

* Players quickly drop out one by one, starting from back of section forward, so that only the front desks remain by the end of the measure.