

GARETH GLYN

AMATERASU

i delyn, cerddorfa
a thrombôn unawdol

*for harp, orchestra
and solo trombone*

Comisiynwyd ar gyfer Gŵyl Gerdd
Ryngwladol Gogledd Cymru 2015 i'w
berfformio gan Hannah Stone a
Cherddorfa Genedlaethol Gymreig y
BBC, gyda Donal Bannister
(trombôn)

*Commissioned for the 2015 North
Wales International Music Festival
for performance by Hannah Stone
and the BBC National Orchestra of
Wales, with Donal Bannister (solo
trombone)*

15'00"

AMATERASU

This work for solo harp and orchestra is a musical depiction of the story of Amaterasu, the Shinto religion's divinity of light, as recounted in the eighth-century Japanese chronicle known as the *Kojiki*.

Having been mistreated by her volatile brother Susanowo, Amaterasu retreats into a cave, whereupon the whole world is plunged into darkness. To lure her out, the other gods hold a boisterous party outside, and her curiosity gets the better of her; when she emerges the whole world is flooded with light once again.

Gareth Glyn's tone-poem uses the solo harp to represent the actions and emotions of Amaterasu herself, while the important rôle of her brother is given to a solo trombone. The piece follows the story closely in a number of linked sections, some of them very short. The following is a summary of events:

The god Izanagi creates his daughter Amaterasu from his left eye during ritual purification in the river Woto. Her first moments are carefree and frolicsome, but she is soon solemnly deified by her father. Susanowo, expelled to the underworld for his misdemeanours, first strides earth-shakingly heavenwards to confront his sister. Amaterasu, perturbed by the commotion, meets him as authoritatively as she can; but her brother is unexpectedly cordial, and suggests that, before he leaves, they should create children from each other's belongings. She produces three female deities, and he five male, but the pact turns sour when Amaterasu unwisely claims superiority. Susanowo becomes enraged, and wreaks havoc all around him, finally flinging a flayed pony into the hall where his sister is weaving. In deep sadness, she shuts herself in a cave, closing the entrance with a huge stone. Darkness covers the world; evil spirits appear, and the gods lament. Their solution – a grand party – gradually gets under way, culminating in the frenzied strip-tease dance of the goddess Uzume on an overturned washtub. Amaterasu is captivated by the rhythm of the dance, and opens the door to the cave, bathing the world in dazzling light once again.

Mae'r darn hwn i delyn unawdol a cherddorfa yn adroddiad cerddorol o hanes Amaterasu, duwies goleuni yng nghrefydd Shinto, fel ag y cafodd ei nodi mewn llawysgrif Siapaneaidd o'r wythfed ganrif, y *Kojiki*.

Ar ôl cael ei chamdrin gan ei brawd anwadal Susanowo, mae Amaterasu yn cilio i ogof gan beri i dywyllwch orchuddio'r byd. I'w denu hi oddiyno, mae'r duwiau eraill yn cynnal parti swnllyd ger ceg yr ogof; mae hi'n dod allan o achos ei chwilyfrydedd, ac mae goleuni'n llifo dros y greadigaeth unwaith eto.

Mae cathl symffonig Gareth Glyn yn defnyddio'r delyn i gynrychioli gweithgareddau ac emosiynau Amaterasu ei hun, tra bod rhan bwysig ei brawd yn cael ei bortreadu gan drombôn unawdol. Mae'r darn yn dilyn y stori yn glòs, mewn cyfres o adrannau o amrywiol hyd – mae rhai ohonyn nhw yn fyr iawn. Dyma grynodeb o'r hyn sy'n cael ei ddisgrifio yn y gerddoriaeth:

Mae'r duw Izanagi yn creu ei ferch Amaterasu o'i lygad chwith tra'n puro'i hun yn ddefodol yn afon Woto. I ddechrau mae hi'n ysgafnryd a chwareus, ond mae'n difrifoli pan gaiff ei dyrchafu'n dduwies gan ei thad. Mae Susanowo wedi cael ei alltudio i'r isfyd o achos ei gamymddwyn, a - chyn mynd - yn brasgamu i'r nefoedd i gyfarfod ei chwaer, gan beri i'r greadigaeth ysgwyd dan ei draed. Er iddi gael ei dychryn gan y sŵn, mae Amaterasu'n wynebu'i brawd gyda chymaint o awdurdod ag y gall; ond mae yntau'n annisgwyl o foesgar, ac mae'n awgrymu y dylen nhw, cyn iddo adael, greu plant o ddarnau o eiddo'i gilydd. Mae hi'n cynhyrchu tair duwies, ac yntau bum duw, ond mae pethau'n mynd o chwith pan mae Amaterasu yn hawlio goruchafiaeth. Mae Susanowo yn colli'i dymmer yn llwyr ac yn achosi dinistr o'i gwmpas – a phan mae'n lluchio merlen wedi'i blingo i'r neuadd lle mae'i chwaer yn nyddu, mae hi'n torri'i chalon ac yn carcharu'i hun mewn ogof, gan gau'r agoriad gyda maen mawr. Daw tywyllwch dros y byd i gyd; mae ysbrydion aflan yn ymddangos, ac mae'r duwiau'n griddfan. Yn raddol, mae'u hateb i'r sefyllfa – parti mawr – yn dechrau, gan gyrraedd uchafbwynt pan mae'r dduwies Uzume yn dawnsio'n noeth ar dwba golchi wedi'i droi â'i ben i lawr. All Amaterasu ddim gwrthsefyll rhythm y ddawns; mae'n agor drws yr ogof ac yn dod allan, gan alluogi i oleuni llachar orchuddio'r byd unwaith eto.

AMATERASU

GARETH GLYN

Moderato (♩ = 76)

Woodwinds: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons (2 doubles contra).

Brass: Horns 1/3 in F, Horns 2/4 in F, 1st Trumpet in B \flat , Trumpets 2/3 in B \flat , 2 Tenor Trombones (1. = solo trombone), Bass Trombone, Tuba.

Percussion: Timpani, Glockenspiel, Crotales, Bell tree, Suspended cymbal.

Other: Solo Harp.

Strings: 1st Violins, 2nd Violins, Violas, Cellos, Double Basses.

Performance Instructions: *con sord.*, *senza sord.*, *pp*, *sf*, *trem.*, *Lv.*, *Lv. e sim.*, *To tria.*, *p a punta*, *div.*, *div. trem.*, *mf*, *f*, *pp*.

*omit any or all of these triangle rolls if more time needed to move to vibraphone

5

Picc. *mf* *p*

Fls. *mf* *p*

Obs. *mf* *f* *mp* *mf*

Cls. *mf* *f* *mp* *mf*

Tpt.1 *mf*

Tpt.2/3 *mf*

Timp. *mp*

Glock. *mf* *p*

Crot. *mf* *p*

B. tree *mp*

Tri. *mp* *mf*

Solo Hp.

Vn.1

Vn.2 *mf* *p*

Vas. *mf* *p*

D.B. *mf* *pizz.*

7

Picc. *mf* *p* *mf* *p*

Fls. *mf* *p* *mf* *p*

Obs. *mp* *mf* *mp* *mf*

Cls. *mp* *mf* *mp* *mf*

Hrn1/3 *mf* *mf*

Tpt.1 *mf* *mf*

Tpt.2/3 *mf* *mf*

Timp.

Glock. *mf* *p* *mf* *p* *f*

Crot. *mf* *p* *mf* *p* *f*

B. tree *mp* *mf* *mp* *mf*

Tri. *mp* *mf* To Vib. *mf* *mf*

Solo Hp.

Vn.1

Vn.2 *mf* *p* *mf* *p*

Vas. *mf* *p* *mf* *p*

D.B.

Vivace (♩ = 126)

Picc. *mf* *mf*

Fls. *mf* *mf*

Obs. *mf* *mf*

Cls. *mf* *mf*

Glock. *mf*

Crot. *mf*

B. tree *mf* single high-pitched bell (from bell tree) take tamb.

Vib. *mf* to Tri.

Vivace (♩ = 126)

Solo Hp. *mf* *sf* *mf*

Vivace (♩ = 126)

Vn.1 *p* *mp* *mf* unis. trem.

Vn.2 *p* *mp* *mf* unis. trem.

Vas. *p* *mp* *mf* unis. trem. pizz.



20 accel. **A** Presto (♩ = 152)

Picc. *f* *f*

Fls. *f* *f*

Obs. *f* *f*

Cls. *f* *f*

Vib. triangle *mp* *sf l.v.*

accel. **A** Presto (♩ = 152)

Solo Hp. *sf* *poco f. scherzando*

accel. **A** Presto (♩ = 152)

Vn.1 *mp*

Vn.2 *mp*

29

Picc. *f* 3

Fls. *f* 3

Obs. *f* 3

Cls. *f* 3

Glock. *f* 3

Solo Hp.

Vn.1 3

Vn.2 3



39

B

Picc. *f* *mf* *mp* rit.

Fls. *f* *mf* *mp*

Obs. *mf*

Cls. *mf*

Glock. *f*

Tri. *mf*

Solo Hp. *f* 8va rit.

Vn.1 *f* 3 rit.

Vn.2 *f* 3

84 **E** rall.

Picc. *mf*

Fls. *mf* 1.

Obs. *mf* a2

Cls. *mf*

Hns1/3 *mf*

Hns2/4 *mf*

Tpt.1 *mf* senza sord

Glock. *mf* to bell tree

tamb.

E rall.

Solo Hp. *f* ritmico

E rall.

Vn.1 *mf* *f*

Vn.2 *mf* *f*

Vas. *mf* *f*

Vcs. *mf* *f* arco

D.B. *f*

F Allegro moderato (♩ = 116)

98

Fls. *sf* *mf* 1.

Obs. *mf* 1.

Tpt.1 *sf*

F Allegro moderato (♩ = 116)

Solo Hp. *sf* *mf* leggiero

F Allegro moderato (♩ = 116)

Vn.1 *mp* div. *mp*

Vn.2 *mp* div. *mp*

Vas. *mp*

Vcs. *mp*

110

G

Fls. *mf*

Obs. *mf*

Cls. *mf*

Hns1/3 *mf*

Hns2/4 *mf*

Solo Hp. *poco f* *f* *mf* *f*

Vn.1 *mf* unis.

Vn.2 *mf* unis.

Vas. *mf* div. *mf* unis.

Vcs. *mf* div. *mf*



Animando molto (♩ = 152)

H

123

Obs. *mf*

Cls. *mf*

Bn. *mf*

Crot. *p* *L.v.* Mark tree to low tom

tamb. *p* *L.v.* bell tree 2 random high bells to B. D.

Animando molto (♩ = 152)

Solo Hp. *mp* *mf* *L.v. e sim.*

Animando molto (♩ = 152)

H

Vn.2 *p* *cresc.* arco trem.

Vas. *p* trem. *cresc.*

Vcs. *p* trem. *cresc.*

I

136

Picc. *sf*

Fis. *sf* *poco f cresc.*

Obs. *sf* *mf cresc.*

Cl. *sf* *mf cresc.*

Bn. *sf* *mf cresc.*

Hns 1/3 *mf cresc.*

Hns 2/4 *mf cresc.*

Tpt 1 *mf cresc.*

Tpt 2/3 *mf cresc.* senza sord.

T. Tbn. *mf cresc.*

B. Tbn. *mf cresc.*

Tba. *mf cresc.* (4)

Timp. *mf cresc.* (4)

Glock. *sf* to S. D. S. D. *mp*

Tri. *p* *sf*

I

Solo Hp. *f molto*

I

Vn. 1 *mp* trem. *sf* *mf cresc.*

Vn. 2 *mp* trem. *sf* *mf cresc.*

Vas. *mp* trem. *sf* *mf cresc.*

Ves. *mp* div. trem. *sf* unis. *mf cresc.*

D.B. *mf cresc.* (4)

144

Picc. *poco f. cresc.* *sf*

Fls. *sf*

Obs. *sf*

Cls. *sf*

Bn. 2. to contra *sf*

Hns 1/3 *sf*

Hns 2/4 *sf*

Tpt. 1 *sf*

Tpt. 2/3 *sf*

T. Tbn. (solo tbn. to wings) *sf*

B. Tbn. *sf*

Tba. *sf*

Timp. *sf* *mf*

S. D. *f* to glock.

sus. cym. *f*

Solo Hp. *f molto, maestoso* *sim.*

Vn. 1 *sf*

Vn. 2 *sf*

Vas. *sf*

Ves. *sf* *sfp* *sfp* *sfp*

D.B. *sfp* *sfp* *sfp* *sfp*

158

J Vivace (♩ = 72)

Obs.

Cls.

Bn.

Cbn.

Hns1/3

Hns 2/4

Timp.

Solo Hp.

Vcs.

D.B.

164

Obs.

Cls.

Bn.

Cbn.

Hns1/3

Hns 2/4

Solo Hp.

Maestoso (♩ = 60)

170

Picc. *f*

Fls. *a2* *f*

Obs. *f legato*

Cls. *f legato*

Bn. *f*

Cbn. *f* take bassoon

Hns1/3 *f*

Hns.2/4 *a2* *f legato*

Tpt.1 *f*

Tpt.2/3 *f legato*

Tbn.2 *f legato*

B. Tbn. *f legato*

Tba. *f*

Timp. *mf* *p*

S. D. glockenspiel *f* to T'sheet

sus. cym. *mf* *f l.v.*

Maestoso (♩ = 60)

Solo Hp. *f* *f* *mf bisbigliando*

Maestoso (♩ = 60)

Vn.1 *f*

Vn.2 *f*

Vas. *f*

Ves. *f*

D.B. *f*

K

186 **Poco più mosso** (♩ = 76)

Hns1/3 *mf* *cresc. poco a poco* *ff* *f* *mf*

Hns2/4 *mf* *cresc. poco a poco* *ff* *f* *mf*

Tpt.1 *ff* *a2*

Tpt.2/3 *ff*

Tbn.2 *mf* *cresc. poco a poco* *ff* *f* *mf*

B. Tbn. *mf* *cresc. poco a poco* *ff* *f* *mf*

Tba. *f* *ff*

Timpani: *mp ma pesante, cresc. poco a poco* *ff* *dim. poco a poco*

glock. *mf* *ff* *mp*

M. tree *mp ma pesante, cresc. poco a poco* *ff* *dim. poco a poco*

B. D. *mp ma pesante, cresc. poco a poco* *ff* *dim. poco a poco*

sus. cym. *mf* *mp*

Or lowest note on each drum. Dead sound. (4) (4)

Thundersheet to glock.

low floor tom or similar, dead sound (4) (8) (4)

Bass Drum dead sound (4) (8) (4)

Poco più mosso (♩ = 76)

K

Solo Hp.

Solo Tbn. *mf* *cresc. poco a poco* *ff* (on stage)

D.B. *mp ma pesante, cresc. poco a poco* *ff* *dim. poco a poco*

mp ma pesante, cresc. poco a poco etc.



200 **Moderato** (♩ = 66)

Timpani: *mp* (8)

L. Tom (8) to crotales

B. D. (8) to Bell tree

Solo Hp. *f* *ff* *mf* *ff* *l.v.*

Solo Tbn. repeat as necessary for arrival next to harpist

D.B. *mp* (16) **Moderato** (♩ = 66)

L

217

Solo Hp. *mf* più dolce *ancora più dolce* *mp* dolce colla parte *mf*

Solo Tbn. *mp* dolce e lusingando tempo a piacere *p* dolciss.

Vn.1 *mp*

Vn.2 *mp*

Vas. *mp*

Vcs. *mp*

D.B. unis. *mp*

224

Fis. *mp* — *mf*

Solo Hp. *mf* delicato

Solo Tbn. *mf* *f*

Vn.1 *p* *mf* div.

Vn.2 *p* *mf* div.

Vas. *p* *mf*

Vcs. *p* *mf*

D.B. *p* *mf*

237

Fls.

M

Solo Hp.

veloce poss.

2 beats

ff

mf

Solo Tbn.

mf

f

Vn.1

pp

M

Vn.2

Vcs.

mp

236

Vivo (♩ = 88)

delicato

6

Solo Hp.

Vcs.

Vivo (♩ = 88)

240

aresc.

f

dim.

Solo Hp.

242

Lento cantabile (♩ = 52) Tempo precedente (♩ = 88) N meno mosso (♩ = 72)

Pic. *p dolceiss.*

Fls. *mf* *f*

Obs. *mf* *f* *p dolceiss.*

Cls. *mf* *f* *p dolceiss.*

Bn. *mf* *f*

Hns1/3 *mf* *f* *mp* <

Hns 2/4 *mf* *f* *mp* <

Tpt.1 con sord. *mf* *f* *mp* < senza sord.

Tpt.2/3 con sord. *mf* *f* *mp* < senza sord.

T.4 glockenspiel *f* *lv.* to T.-1.

L. Tom Crotales *f* *lv.* to tom

B. tree *mf* *lv. e sim.* to B. D. *mf* *lv.* to B. D.

sus.cym. *mf* *lv. e sim.* to tria. *mf* *lv.* tria.

Lento cantabile (♩ = 52) Tempo precedente (♩ = 88) N meno mosso (♩ = 72)

Solo Hp. *mf* *lv.*

Solo Tbn. *mf* *lv.* *f*

Lento cantabile (♩ = 52) Tempo precedente (♩ = 88) N meno mosso (♩ = 72)

Vn.1 *f* *div. a 4*

Vn.2 *f* *(div.) trem.*

Vas. *f* *trem.* *p*

Ves. *mf* *div.* *f*

Allegro non troppo (♩ = 114)

271 **O**

Hns.1/3 *mf cresc. poco a poco*

Hns.2/4 *mf cresc. poco a poco*

Tpt.2/3 a2 *f*

Tbn.2 *f*

B. Tbn. *f*

Tba. *f*

Crot. Low floor tom *f*

B. tree Bass Drum *f l.v. sempre*

Allegro non troppo (♩ = 114)

O

Solo Hp.

Play this motif till b. 292 in own tempo, at intervals unrelated to underlying metre, from different parts of the stage; pointing to different sections of the auditorium (there should be time for about 4 iterations)

Solo Tbn. *ff*

O Allegro non troppo (♩ = 114)

Vn.1 au talon *mf marc. cresc. poco a poco*

Vn.2 au talon *mf marc. cresc. poco a poco*

Vas. au talon *mf marc. cresc. poco a poco*

Vcs. au talon *mf marc. cresc. poco a poco*

D.B. au talon *mf marc. cresc. poco a poco*

285 accel. poco a poco

Picc. *ff*

Fls. *ff*

Obs. *ff* a2

Cls. *ff* a2

Bn. *ff* a2

Hns 1/3 *ff*

Hns 2/4 *ff*

Tpt.1 *ff*

Tpt.2/3 *ff*

Tbn.2 *ff*

B. Tbn. *ff*

Tba. *ff*

Temp. *f*

L. Tom

B. D.

Solo Hp. accel. poco a poco

Solo Tbn. *ff* exit repeating this 'laugh' motif in own tempo up to b. 299

Vn.1 accel. poco a poco

Vn.2

Vas.

Ves.

D.B.

P Adagio (♩ = 50)

(c. ♩ = 152)

Picc. Fls. Obs. Cls. Bn. Hns1/3 Hns2/4 Tpt1 Tpt2/3 Tbn.2 B. Tbn. Tba. Timp. Glock. L. Tom. B. D. Tri.

295

a2

2. to contra

f *ff*

P Adagio (♩ = 50)

(c. ♩ = 152)

Solo Hp. Solo Tbn.

mp doloroso

Tam-tam

mf to Cast.

ff

fff to v'slap

Marimba

f *ff*

(return to orchestra)

p d.l.t. with nail

mf *slurs = ped. gliss.

P Adagio (♩ = 50)

(c. ♩ = 152)

Vn.1 Vn.2 Vas. Vcs. D.B.

ff *pp* trem.

pp trem.

pp trem.

pp trem.

pp trem.

pp trem.

308

T. 4. *p*

B. D. *mp*

Solo Hp. strike lower strings with open palms *p doloroso, poco arpeggiando*

D. B. con sord., div. *p* unis.



320

Bn. *Più mosso* ♩ = 63 *accel.*

Cbn. *mp < f < mp*

T. Tns. harmon mute *p < f*

B. Tbn. harmon mute *p < f* open *mp < mf*

Tba. *mp < mf*

T. 4. *p* to Gro.

B. D. *mp* *pp* *p*

Solo Hp. *f* *mf* *p tenebroso e minaccioso* *accel.*

(Don't accentuate last notes)

3. 4.

Vcs. *pp < p* *tutti div. a 4* *Più mosso* ♩ = 63 *accel.*

D. B. *div.* *pp* *pp* *pp* *pp*

Agitato (♩ = 104)

330

Picc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Fls. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Obs. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bn. *mf* *f*

Cbn. *mf* *f*

Hns.13 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hns.2/4 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tpt.1 *con sord.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tpt.2/3 *2. con sord.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

T.Tbn. *con sord.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

B.Tbn. *mf* *f*

Tba. *mf* *f*

Guiro *f*

Castanets *f*

to cowbell *mp*

Vibraslap *f*

Solo Hp. *ff*

Vn.1 *ff* *p* *ff* *sul G*

Vn.2 *ff* *p* *ff* *sul G*

Vas. *ff* *p* *ff* *unis.*

Vcs. *f* *f*

D.B. *f* *mf* *f* *tutti*

334

Picc. *p* *mf*³

Fls. *p* *mf*³

Obs. *f* *p* *mf*³

Cl. *p* *f* *p* *mf*³

Bn. *mf* *mf* *f*

Cbn. *mf* *mf* *f*

Hns1/3 *f* *p* *mf*³

Hns2/4 *f* *p* *mf*³

Tpt1 *p* *mf*

Tpt2/3 *p* *mf* *mf*

T.Tbns. *p* *mf*³

B. Tbn. *mf* *mf* *f*

Tbn. *mf* *mf* *f*

Gro. *f* *p* *f* *p* *f* *p* to Bongos

Cast. cowbell (high) *f* *f* *f*

B. D. *f* *p* *f*

V'slap *f* to splash cym.

Solo Hp.

Vn.1 *p* *ff* *p* *div.* *f*

Vn.2 *p* *ff* *p* *div.* *f*

Vas. *p* *ff* *p* *div.* *f*

Vcs. *p* *ff* *p* *div.* *f*

D.B. *mf* *mf* *f*

R *Vivace* (♩ = 180)

Picc. *mf*

Fls. *mf*

Obs. *mf*

Cls. *mf*

Hns1/3 *mf*

Hns2/4 *mf*

Tpt.1 *mf*

Tpt.2/3 *mf*

T.Tbns. *mf*

Cast. *mf* to low tom

Cbell. *mf* to Bell tree

Cyms. *mf* splash cymbal, S.D. sticks *f* to high timbale

R *Vivace* (♩ = 180)

Solo Hp.

R *Vivace* (♩ = 180)

Vn.1 *mp dim. a niente*

Vn.2 *mp dim. a niente*

Vas. *mp dim. a niente*

Vcs. *mp dim. a niente* unis. *mf cresc.* (4)

D.B. *p* *cresc.* *mf cresc.* (4)

S

Fls. *mf*

Obs. *mf*

Cls. *mf*

Bn. *mf*

Hns1/3 *mf*

Hns2/4 *mf*

Timp. *mp cresc. poco a poco* (mf)

Solo Hp.

Vcs. arco (8) (12)

D.B. (4)

T

360

Picc. *mf*

Fls. *mf* *a2* *f* *a2*

Obs. *f* *a2* *f* *a2* *f*

Cls. *f* *a2* *f*

Bn. *f* (4)

Cbn. *f*

Hns1/3 *f*

Hns 2/4 *f*

Tpt1 *f*

T.Tbns. *f* 1.

B. Tbn. *f*

Timp. *f* *sempre cresc.* (4)

T

Solo Hp.

T

Vn.1 *f* *unis.*

Vn.2 *f* *unis.*

Vas. *f* (div.)

Vcs. *f* (4)

D.B. *f* (8) (4)

368

Picc. *ff*

Fis. *ff*

Obs. *ff*

Cls. *ff*

Bn. *ff*

Cbn. *ff*

Hns1/3 *ff*

Hns2/4 *ff*

Tpt1 *ff*

Tpt2/3 *ff*

T.Tbns. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Cast. *ff*
low tom (or similar); S.D. sticks. Very prominent.

B. tree *ff*
Play random high notes in quavers

H. Timb. *ff*
High timbale or similar - very penetrating sound

Solo Hp

Vn.1 *ff*

Vn.2 *ff*

Vas. *ff*
unis.

Vcs. *ff*

D.B. *ff*

(4)

(4)

(4)

(4)

(4)

(4)

(4)

(4)

(4)

(4)

(8)

(12)



Meno mosso (♩ = 160)

375

Picc.

Fis.

Obs.

Cls.

Bn.

Cbn.

Hns1/3

Hns2/4

Tpt1

Tpt2/3

T.Tbns. (solo tbn. to wings/gallery etc. ad lib.)

B. Tbn.

Tba.

Timp.

Bongos *mf* (4) (8)

L. Tom to sus. cym. 2/crotales (see note*)

B. tree to sus. cym. 3/stay on bell tree (see note*)

H.Timb. to sus. cym. 4/tria. (see note*)



Meno mosso (♩ = 160)

Solo Hp. *mf* *f*



Meno mosso (♩ = 160)

Vn.1

Vn.2

Vas.

Vcs.

D.B.

386

Bongos (12) (16) (20)

Solo Hp *piu f* *mf delicato*

395

Bongos (24) $3+3+4$ $4+3+3$

Solo Hp *mp* *f*

Vn.1 *mp*

Vn.2 *mp*

Vas. *mp*

403

Fls. *mf cresc.*

Cls. *mp cresc.*

Bongos (4) (8)

Solo Hp *cresc.* *mf cresc.*

Vn.1 *mp cresc.*

Vn.2 *mp cresc.*

Vas. *mp cresc.*

412 W

Picc. *mf*

Fls. *f* *f*

Obs. *mf* *f* *f*

Cls. *f* *mf* *f*

Bn. *mf* *f*

Hns1/3 *mf*

Hns2/4 *mf*

Bongos (12) (16) *begin gradual cresc. to bar 427* 3+3+4

Solo Hp. *ff*

Vn.1 *f* *f* W

Vn.2 *f* *mf* *f*

Vas. *f* *mf* *f*

Vcs. *f* *mf* *f*

D.B. *mf* *f* *pizz.*

420

This page contains the musical score for measures 420 through 425. The score is written for a large orchestra and includes parts for Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bn.), Contrabassoon (Cbn.), Horns 1/3 (Hns 1/3), Horns 2/4 (Hns 2/4), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Trombone (Tbn.), Timpani (Timp.), Bongos, Solo Horn (Solo Hp.), Solo Trombone (Solo Tbn.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vas.), Violoncello (Vcs.), and Double Bass (D.B.). The music features a complex rhythmic pattern with frequent changes in meter (3/8, 3/4, 4/8, 3/2, 4/4) and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Solo Horn part includes a section marked "in orchestra/wings".

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

Fls. *mf* *f* *mf* *f* *mf* *f*

Obs. *f*

Cls. *mf* *f* *mf* *f* *mf* *f*

Bn. *mf* *f* *mf* *f* *mf* *f*

Cbn. *f*

Hns 1/3 *f* *f* *f*

Hns 2/4 *f* *f* *f*

Tbn. 2 *f*

B. Tbn. *f*

Tbn. *f*

Timp. *f*

Bongos

Solo Hp. *f* *f*

Solo Tbn. *f* in orchestra/wings

Vn. 1 *f* *f*

Vn. 2 *f* *f*

Vas. *f* *f*

Vcs. *f* *f*

D.B. *f* *f*

X Moderato (♩ = 58)

426

Picc. *più f* *ff* *sfz*

Fis. *più f* *ff* *sfz*

Obs. *più f* *ff* *sfz*

Clas. *più f* *ff* *sfz*

Bn. *più f* *ff* *sfz*

Cbn. *più f* *ff* *sfz*

Hns1/3 *più f* *ff* *sfp* *sfz*

Hns 2/4 *più f* *ff* *sfp* *sfz*

Tpt.1 *f molto* *ff* *sfp* *sfz*

Tpt.2/3 *f molto* *ff* *sfp* *sfz*

Tbn.2 *più f* *ff* *sfp* *sfz*

B. Tbn. *più f* *ff* *sfp* *sfz*

Tba. *più f* *ff* *sfp* *sfz*

Timp. *più f* *ff* *mp* *sfz*

Bongos *ff* to sus. cym. 1/glock (see note*)

Solo Hp. *mf* *cresc. poco a poco*

Solo Tbn. *ff* *sfp* *sfz*

Vn.1 *più f* *ff* *sff* *sfz*

Vn.2 *più f* *ff* *sff* *sfz*

Vas. *più f* *ff* *sff* *sfz*

Ves. *più f* *ff* *sfp* *sfz*

D.B. *più f* *ff* *sfp* *sfz*

X Moderato (♩ = 58)

430

Picc. *mf* *trem.* *mp*

Fls. *mf* *trem.* *mp*

Obs. *mf* *trem.* *mp*

Cls. *mf* *trem.* *mp*

Solo Hp.

Vn.1 *mf* *trem.* *mp*

Vn.2 *mf* *trem.* *mp*

432

Picc. *f*

Fls. *f*

Obs. *f*

Cls. *f*

Bn. *f*

Hns 1/3 *mp* *f*

Hns 2/4 *mp* *f*

Tpt.1 *mp* *mf* *mp* *f*

Tpt.2/3 *mp* *mf* *mp* *f*

Solo Hp.

Solo Tbn. *ff*

Vn.1 *mp* *mf*

Vn.2 *mp* *mf*

Vas. *mf* *mp* *mp* *mf* *mp* *trem.*

Vcs. *mf* *mp* *mp* *mf* *mp* *trem.*

at front of stage/in gallery etc. ad lib.

434

Picc.

Fls.

Obs.

Cls.

Bn.

Cbn.

Hns 1/3

Hns 2/4

Tpt.1

Solo Hp.

Solo Tbn.

Vn.1

Vn.2

Vas.

Vcs.

D.B.

mp cresc.

mp cresc.

436

Pic. *mf* *cresc.* *tr* *mf* *ff* *fff*

Fls. *tr* *mf cresc.* *ff* *fff*

Obs. *tr* *mp cresc.* *ff* *fff*

Cls. *tr* *ff* *fff*

Bn. *p* *ff* *fff*

Cbn. *ff* *fff*

Hns 1/3 *pp* *ff* *fff*

Hns 2/4 *pp* *ff* *fff*

Tpt 1 *ff* *fff*

Tpt 2/3 *p* *pp* *ff* *fff*

Tbn 2 *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *ff* *fff*

sus. cym. 1 OR glock. (see note*) *mf* *con tutta forza*

L. Tom *mf* *sus. cym. 2 OR crotales (see note*)* *con tutta forza*

B. tree *mf* *sus. cym. 3 OR bell tree (see note*)* *con tutta forza*

H. Timp. *mf* *sus. cym. 4 OR tria. (see note*)* *con tutta forza*

Solo Hp. *ff*

Solo Tbn. *ff*

Vn. 1 *mf* *trem.* *ff* *fff*

Vn. 2 *mf* *ff* *fff*

Vas. *mf* *ff* *fff*

Vcs. *mf* *ff* *fff*

D.B. *ff* *fff*

rit. *alleg.*

$D_2 F_2 \tau^4 \tau^4 \tau^4$