

Robert Casteels

dôme

Compositional notes for the benefit of the performers only:

The title *Dôme* refers to the structure of the composition: the music in rehearsal letter A corresponds to rehearsal letter S, B to R, C to P, D to O, E to N, F to L, G to K and H to J. The center or cupola is thus bar 168 to 170 during which the performers sing the word "dome".

Figure five underpins the whole composition with five elements adapted from compositional from Casteels's symphony no 6

- five times one melody (bar 5, 149, 171, 328 and 347);
- five times the incipit of this melody (bar 33, 63, 94, 243 and 274)
- five times a chain of five chords (bar 101, 118, 190, 223 and 332);
- five times a syncopation rhythm (bar 2, 28, 168, 325 and 339);
- five times the cupola chord (bar 32, 168, 302, 342 and 345);
- ten times polar pitch A (first occurrence in bar 2);
- fifteen times the cupola motive (first occurrence in bar 2).

Many phrases count five bars. Tempo markings are also multiple of five. The score counts 355 bars with 55 bars in 5.

Programme notes:

Domes are awesome. Domes conjure elevation, perfection and purity.

Unlike vaults and arches, domes have no cornerstone to cement their stability.

Domes can be adorned on their top with a small dome called cupola.

That is what I did in my composition Dôme for percussion ensemble of ten players with piano and harp opus 141.

However, whereas my eye can travel in ANY direction along the hemispherical spanning element, my ear is unable to hear the future before the present. Each present moment is immediately relegated to the past.

As a composer necessarily obsessed with time, I have (not yet?...) managed to superimpose in real time a past-present-future time line and a future-present-past time line. I choose the dome over the ouroboros ring. I travel sonically far away from home to finally return home. The word dome itself derives from the Ancient Greek word meaning home.

My composition is entitled Dôme because it mirrors the structure of a dome:

all musical events unfold one after the other until a mid-point, after which they reappear in the exact reverse order.

The tam marks the beginning, the central point or dome and the end of the composition. Including a cupola motive, the five compositional elements of Dôme, each one appearing five times, originate from my symphony no 6 opus 138.

This massive piece premiered in 2024 is based on the vault and contains extended non conducted percussion cadenzas.

My trio for percussion opus 140 entitled ARCH is based on the arch.

With challenging solos, energetic tutti, delicate ensemble playing and a spiritual ending,

I hope having contributed to the limitless and rich world of percussion.

Duration: 11'

Instrumentation:

- idiophones: triangle, piccolo triangle, suspended cymbal, a pair of crash cymbals, 1 temple bell, 1 singing bowl and tam (or gong in Fa), jingle bells, sleigh bells, singing bowl, church altar bell (or dining bell), wind chimes, wind bells, bell tree, Chinese bell tree, crotal bell, singing bowl, church altar bell, 5 suspended and pitchless glass bottles, 5 temple blocks or woodblocks, tambourine and egg shaker (or maracas)
- mallets: crotales, two glockenspiels, xylophone, vibraphone and marimba
- membranophones: timpani, 2 snare drums, 1 tenor drum, 1 floor drum and 1 bass drum
- harp
- piano

European instruments may be substituted by non european ones, such as: kempul tiga for the tam, mu yu for the temple blocks, tibetan bowl for the singing bowl, kecer for the tambourine, gu zheng, kayagum or koto for the harp.

Performance notes:

This piece can be performed without a conductor.

The instruction "lead" means that a player must control and impose a precise tempo.

The small hooks indicate five-bar phrases.

Barlines at letter G and K are dashed: the vertical alignment as appearing in this full score does not correspond to the sonic reality because of the superimposition of 10 different tempi.

The 5 players performing on the same bass drum must memorize bars 21 to 31 and 333 to 342.

The purpose of the fermata of bar 31 and 342 is to enable players #3, #5 and #6 to reach their instruments in time.

If there is sufficient time, disregard these fermatas.

At letter I, all players choose pitch F or C# and sing the word DOME. These two pitches should sound balanced. Men sound an octave lower than women.

The rhythmic notation in bar 112 (glass) and 113 (timpani) indicates an acceleration followed by a deceleration.

In the last bar, hear internally your sound before playing. Play with utmost care and refinement. Listen to the ensuing silence.

Distribution of the parts:

- player 1 on triangle, piccolo triangle and temple blocks,
- player 2 on all cymbals, glass bottles and crotal bell,
- player 3 on tam, glockenspiel 2, snare drum and floor drum (+ sharing the bass drum),
- player 4 on tambourine, glockenspiel 1 and a cluster of jingle bells,
- player 5 on egg shaker, a pair of finger cymbals and tenor drum (+ sharing the bass drum),
- player 6 on crotales, timpani and bell tree (+ sharing the bass drum),
- player 7 on xylophone, tubular bells, wind bell and wind chimes,
- player 8 on vibraphone and sleigh bells,
- player 9 on marimba and temple bell,
- player 10 on snare drum, bass drum and a Chinese bell tree.

In the last bar, the pianist also plays with a singing bowl and the harpist on a church altar bell.

Parts contain cues. Harp part contains pedal markings.

for percussion ensemble opus 141
(full score)

A

2 **3** **4** **5** **6** **7** **8** **9**

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dôme

2

10 11 12 13 14 15 16 17 18 19

5 T.B. *p*

Gloss.

Glck. 2 *mp* cute

Glck. 1

E.S.

Timp.

Xyl. *mp* cute

Vib.

Mar. *mp* cute

SD *p*

Pno. *mp* cute

Hrp.

B

Faster ♩ = 135 (listen to the ♩ of the crossed sticks)
Control the tempo and lead

20 21 22 23 24

S.D./ Fl.T.

player #3 on BD *f* With snare sticks on the body

player #5 on BD *f* With hard BD mallet, normal

player #6 on BD *f* With hard timpani sticks in the centre

BD *f* With snare drum sticks on the rim
With medium BD mallet, normal

dôme

25

26

27

28

3

Spnd. cym.

player #3 on BD

player #5 on BD

player #6 on BD

Xyl.

Vib.

Mar.

BD

Pno.

Hrp.

f *l.v.*

ff *marcato*

Hard mallets

ff *marcato*

ff *marcato*

ff *marcato*

Ped.

29

30

31

(listen to the ♩ of the glass bottles)

Spnd. cym.

Glss.

player #3 on BD

player #5 on BD

player #6 on BD

Xyl.

Vib.

Mar.

BD

Pno.

Hrp.

Control the tempo and lead

f

[illegible]

(listen to the ♩ of the triangle)

Control the tempo and lead

35 36 37 38 39

Tri. 3+3+2 8 muted ff

Spnd. cym. 3+3+2 8 ff with drum sticks

Tam 3+3+2 8 ff with 2 triangle beaters

Fngr. cymb. 3+3+2 8 mf sempre l.v.

SD 3+3+2 8

on the dome

Tri.

Spnd.
cym.

Tam

Fngr.
cymb.

40 41 42 43 44

3 5:4 3:2

dôme

The musical score is for 'The Fire of Love' by John Williams. It is a percussion and piano score. The percussion instruments include Triangle (Tri.), Spand. cym. (Spand. cym.), Tam (Tam), Fng. cymb. (Fng. cymb.), Mar. (Mar.), Xyl. (Xyl.), 5 T.B. (5 T.B.), Glss. (Glss.), S.D./Flt. (S.D./Flt.), Tmb. (Tmb.), Timp. (Timp.), SD (SD), BD (BD), Pno. (Pno.), and Hrp. (Hrp.). The piano part is for the Piano (Pno.) and Harp (Hrp.). The score is in 4/4 time and consists of 63 measures. The key signature is one flat (B-flat). The score is divided into three systems. The first system contains measures 45-49. The second system contains measures 50-54. The third system contains measures 55-63. The score includes various musical notations such as notes, rests, triplets, and dynamic markings. The piano part is marked 'ff solo' and 'f'. The harp part is marked 'f'. The percussion part includes various mallet techniques and dynamics. The score is a full orchestral score for a percussion ensemble and piano/harp.

dôme

6

64

65

66

67

68

69

(listen to the ♩ of the crossed sticks)

(listen to the ♯ of the crossed sticks)

Glss. *Control the tempo and lead*

S.D./Flt. *Cross sticks*

Tmb. *f non cresc.*

Mar. *Rim*

SD *Snares ON* *ff solo*

Pno. *ff*

Hrp. *ff*

S.D./Flt. *70 71 72 73 74*

SD *75 76 77 78 79 80*

S.D./Flt. *81 82 83 84 85 86*

SD *87 88 89 90 91*

S.D./Flt. *92 93 94 95*

Glss. *mf*

S.D./Flt. *mf*

Tmb. *f*

E.S. *f*

Timp. *f*

Vib. *f*


Mar. *ff*

SD *ff*

Pno. *ff*

Hrp. *ff*

dôme

(listen to the  of the temple blocks)

Control the tempo and lead

96 97 98 99 100 7

5 T.B. $3+3+2$ f

S.D./Fl.T. $3+3+2$ Rimshot (on the beat) ff

T.D. $3+3+2$ Rim (on the beat) ff

Vib. $3+3+2$ mf f ff fff

SD $3+3+2$ Rim on the beat ff

Pno. $3+3+2$


Hrp. $3+3+2$

101 102 103 104 105

5 T.B. p

Vib. f sf sf sf sf

SD Cross sticks p

(listen to the  of the tambourine)

Control the tempo and lead

106 107 108 109 110

Tmb. p f

E.S. p f

Chim. f *espress.*

Vib. p f

BD normal

dôme

8

[NOCTURNE I] 5 seconds per bar (listen to tubular bells)

F $\text{♩} = 60$ 111 (listen to chimes on each downbeat) 112 113

Play once

Gloss. $\frac{5}{4}$

S.D./Fl.T. $\frac{5}{4}$ superbail friction mallet or cloth *p*

T.D. $\frac{5}{4}$ superbail friction mallet or cloth *p*

Timp. $\frac{5}{4}$ Play once with thimbles on the bowl

Chim. $\frac{5}{4}$ *p* Control the tempo and lead

Vib. $\frac{5}{4}$ Motor ON, slowest speed mallet l.v. *p* Bass bow with viola rosin

Pno. $\frac{5}{4}$ 1 fingernail pizz. inside the piano *mf*

Hrp. $\frac{5}{4}$ 5 gentle irregular repeats RH fingertip LH fingertip multiple RH fingertip multiple LH fingertip

(Harp: LH always sounds lower than the RH)



114 115 116 117

5 T.B. $\frac{4}{4}$ Play once Play 5 times Play 5 times

Gloss. $\frac{4}{4}$

S.D./Fl.T. $\frac{4}{4}$ *mf* *ff*

Glek. 1 $\frac{4}{4}$ 1 time *p* l.v. 5 times *poco cresc.* always l.v. 10 times *cresc.* always l.v.

T.D. $\frac{4}{4}$ *mf* *ff*

Timp. $\frac{4}{4}$ Play five times with thimbles on the bowl

Chim. $\frac{4}{4}$

Vib. $\frac{4}{4}$ arco 1 time *mp* arco 5 times *mf*

BD $\frac{4}{4}$ superbail friction mallet *p* *mf* *ff*

Pno. $\frac{4}{4}$ 5 fingernail pizz. inside the piano *f* 10 fingernail pizz. inside the piano *ff* Multiple finger glissandi inside the piano *fff*

Hrp. $\frac{4}{4}$ Hit strings with palm 5 times 5 faster irregular repeats LH knocks RH knocks Hit Very fast irregular repeats of fingertips, knocks and hits by both hands *ff*

dôme

G

Multi-tempo twinkling I (=60")

118

Control the tempo for the duration

119

120

9

Tri. $\frac{4}{4}$ *p* Play at tempo $\text{♩} = 120$, independently from the other musicians

Glss. $\frac{4}{4}$ *p* Play at tempo $\text{♩} = 115$, independently from the other musicians

Glck. 2 $\frac{4}{4}$ Play at tempo $\text{♩} = 130$ (incl. bar rests), independently from the other musicians *p*

Glck. 1 $\frac{4}{4}$ Play at tempo $\text{♩} = 140$ (incl. bar rests), independently from the other musicians

Fngr. cymb. $\frac{4}{4}$ *p* *sempre l.v.* Play at tempo $\text{♩} = 115$, independently from the other musicians

Crt. $\frac{4}{4}$ *p* *sempre l.v.* Play at tempo $\text{♩} = 145$, independently from the other musicians

Wnd. Chms. $\frac{4}{4}$ During letter G, independently from the other musicians and out of tempo, play five times

Vib. $\frac{4}{4}$ Play at tempo $\text{♩} = 150$ (incl. bar rests), independently from the other musicians *p* $5:4$

Mar. $\frac{4}{4}$ Soft mallets *p* $5:4$ Play at tempo $\text{♩} = 155$ (incl. bar rests), independently from the other musicians

SD $\frac{4}{4}$ Chinese bell tree *pp* During letter K, independently from the other musicians and out of tempo, play five times

Pno. $\frac{4}{4}$ Play at tempo $\text{♩} = 135$ (incl. the bar rests), independently from the other musicians

Hrp. $\frac{4}{4}$ Play at tempo $\text{♩} = 125$ (incl. bar rests), independently from the other musicians *f5^{ma}*

121

122

123

124

125

Tri. $\frac{4}{4}$

Glss. $\frac{4}{4}$

Glck. 2 $\frac{4}{4}$

Glck. 1 $\frac{4}{4}$ *p* *sempre l.v.*

Fngr. cymb. $\frac{4}{4}$

Crt. $\frac{4}{4}$ $5:4$

Vib. $\frac{4}{4}$ $5:4$ *p legato* *Red.*

Mar. $\frac{4}{4}$ *p legato*

Pno. $\frac{4}{4}$ *f5^{ma}* normal playing

Hrp. $\frac{4}{4}$ *f5^{ma}*

dôme

10

126 127 128 129 130 131

Tri.

Gls.

Glek. 2

Glek. 1

Fngr. cymb.

Crt.

Vib.

Pno.

Hrp.

p legato

p legato



132 133 134 135 136 137

Tri.

Gls.

Glek. 2

Glek. 1

Fngr. cymb.

Crt.

Pno.

Hrp.

p legato

138 139 140

Tri.

Glss.

Gclk. 2

Gclk. 1

Fmgr.
cymb.

Crt.

Vib.

Mar.

Pno.

Hrp.

(f5)

(f5)



141 142 143 144 145

Tri.

Glss.

Gclk. 2

Gclk. 1

Fmgr.
cymb.

Crt.

Vib.

Mar.

Pno.

Hrp.

(f5)

(f5)

Ped.



All at tpo ♩ = 135
(listen to the ♩ of the timpani)

146 147 148 149 150 151 152

Tri. $\frac{5}{4}$ $\frac{2}{4}$

Glck. 2 $\frac{5}{4}$ $\frac{2}{4}$

Crt. $\frac{5}{4}$ $\frac{2}{4}$

Timp. $\frac{5}{4}$ $\frac{2}{4}$ *p* *pp* cute

Vib. $\frac{5}{4}$ $\frac{2}{4}$ (Motor off)

Mar. $\frac{5}{4}$ $\frac{2}{4}$ Medium hard mallets *p* cute

Pno. $\frac{5}{4}$ $\frac{2}{4}$ *pp* cute

Hrp. $\frac{5}{4}$ $\frac{2}{4}$ *pp* cute

Control the tempo and lead

Canon → ♩ = 135



153 154 155 156 157 158 159 160 161 162

5 T.B. *mp* cute

Glck. 2 *mp* cute

Glck. 1 *mf* cute

Timp. *mp* cute

Xyl. *mp* cute

Vib. *p* cute

Mar. *p* cute

SD *p* cute

Pno.

Hrp.

Cupola (all players
also sing the word
DOME on pitches
F and C#) (snare drum leads)

163 164 165 166 167 168 169 170

Tri. *pp secco*
dome----- dome-----

5 T.B.

Spnd. cym. *pp secco*
dome----- dome-----

Tam *mp*
dome----- dome-----

Glc. 2

Tmb. *pp secco*
dome----- dome-----

Glc. 1

E.S. *pp*
dome----- dome-----

Timp. with thimbles on the bowl
pp
dome----- dome-----

Xyl.

Chim. dome----- dome-----

Vib. dome----- dome-----

Mar. dome----- dome-----

SD Control the tempo and lead
pp
dome-----

Pno. dome----- dome-----

Hrp. dome----- dome-----

nonaC ← ♩ = 135

171 172 173 174 175 176 177 178 179 180

5 T.B.

Glck. 2

Glck. 1

Timp.

Xyl.

Vib.

Mar.

SD

Pno.

Hrp.



181 182 183 184 185 186 187 188 189

5 T.B.

Glck. 2

Timp.

Xyl.

Vib.

Mar.

SD

Pno.

Hrp.



(listen to the ♩ of the triangle)

Multi-tempo twinkling II (= 60")

Play at tempo ♩ = 120 (incl. the bar rests), independently from the other musicians

190 191 192

Tri. $\frac{5}{4}$ $\frac{4}{4}$ p Control the tempo and lead Control the tempo for the duration

Gls. $\frac{5}{4}$ $\frac{4}{4}$ p Play at tempo ♩ = 115, independently from the other musicians

Glck. 2 $\frac{5}{4}$ $\frac{4}{4}$ Play at tempo ♩ = 130 (incl. bar rests), independently from the other musicians p

Glck. 1 $\frac{5}{4}$ $\frac{4}{4}$ Play at tempo ♩ = 140 (incl. bar rests), independently from the other musicians

Fngr. cymb. $\frac{5}{4}$ $\frac{4}{4}$ p Play at tempo ♩ = 115, independently from the other musicians

Crt. $\frac{5}{4}$ $\frac{4}{4}$ p *sempre l.v.* Play at tempo ♩ = 145, independently from the other musicians

Wnd. Chms. $\frac{5}{4}$ $\frac{4}{4}$ During letter K, independently from the other musicians and out of tempo, play five times pp

Vib. $\frac{5}{4}$ $\frac{4}{4}$ Motor ON, slowest speed Play at tempo ♩ = 150 (incl. bar rests), independently from the other musicians p 5:4 5:4

Mar. $\frac{5}{4}$ $\frac{4}{4}$ Soft mallets p 5:4 5:4 5:4 5:4 5:4 5:4 Play at tempo ♩ = 155 (incl. bar rests), independently from the other musicians

SD $\frac{5}{4}$ $\frac{4}{4}$ Chinese bell tree During letter K, independently from the other musicians and out of tempo, play five times pp

Pno. $\frac{5}{4}$ $\frac{4}{4}$ Play at tempo ♩ = 135 (incl. the bar rests), independently from the other musicians

Hrp. $\frac{5}{4}$ $\frac{4}{4}$ Play at tempo ♩ = 125 (incl. bar rests), independently from the other musicians

193 194 195 196

Tri.

Glss.

Glck. 2

Glck. 1

p sempre l.v.

Fngr. cymb.

Crt.

Vib.

Mar.

Pno.

Hrp.

5^{mo} normal playing

(f5)

197 198 199 200 201 202

Tri.

Glss.

Glck. 2

Glck. 1

Fngr. cymb.

Crt.

Vib.

Mar.

Pno.

Hrp.

p legato

(f5)

p legato

(f5)

dôme

17

The musical score for "The Wind" by Maurice Strakosky is presented in a multi-staff format. The instruments and parts are as follows:

- Tri.** (Trumpet): Features a melodic line with long, sweeping phrases.
- Glss.** (Glockenspiel): Provides a rhythmic accompaniment with short, sharp notes.
- Glck. 2** (Glockenspiel 2): Plays a melodic line, often in harmony with the Tri.
- Glck. 1** (Glockenspiel 1): Plays a melodic line, often in harmony with the Glck. 2.
- Fngr. cymb.** (Finger cymbal): Provides a rhythmic accompaniment with short, sharp notes.
- Crt.** (Cymbal): Provides a rhythmic accompaniment with short, sharp notes.
- Pno.** (Piano): The piano accompaniment, featuring a complex harmonic structure with many chords and a melodic line in the right hand.
- Hrp.** (Harp): Provides a melodic line, often in harmony with the Pno.

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is marked *p legato* and includes a *Ped.* (pedal) marking. The harp part is marked *(f5)* and includes a *Ped.* (pedal) marking.



213

The musical score for "The Great Wall" by John Williams is presented in a multi-staff format. The instruments included are Triangle (Tri.), Glass (Glss.), Glockenspiel 2 (Glck. 2), Glockenspiel 1 (Glck. 1), Fingering Cymbal (Fng. cymb.), Cello (Crt.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), and Harp (Hrp.). The score is written in 5/4 time and features a key signature change to B-flat major (two flats) in the final section. The notation includes various musical symbols such as notes, rests, and dynamic markings, with some measures containing complex rhythmic patterns and accidentals.

L

All at ♩ = 60
221

[enrutcoN II] 5 seconds per bar (listen to the chimes on each downbeat)

222 223 224

5 T.B. 5/4

Glss. 5/4

S.D./Fl.T. 5/4

Glck. I 5/4

T.D. 5/4

Timp. 5/4

Chim. 5/4

Vib. 5/4

BD 5/4

Pno. 5/4

Hrp. 5/4

Play 5 times

Play 5 times

Play once

10 times *cresc.* always l.v.

5 times *poco cresc.* always l.v.

1 time *p* l.v.

Control the tempo and lead

Play 5 times with thimbles on the bowl

Motor ON, slowest speed, bass bow with viola rosin

5 times arco

1 time arco

ff Multiple finger glissandi inside the piano

mf 10 fingernail pizz. inside the piano

p 5 fingernail pizz. inside the piano

fff

ff

f

5 faster irregular repeats

Very fast irregular repeats of fingertips, knocks and hits by both hands

LH knocks RH knocks Hit

Hit strings with palm 5 times

dôme

19

225 Play once 226 accel. 227

Gls. 3+3+2

S.D./ Fl.T. 3+3+2

T.D. 3+3+2

Timp. 3+3+2

Chim. 3+3+2

Vib. 3+3+2

Pno. 3+3+2

Hrp. 3+3+2

multiple LH fingertip

multiple RH fingertip

5 gentle irregular repeats RH fingertip

LH fingertip

1 fingernail pizz. inside the piano

mf

p

Simile once

mallet l.v.

Motor on at middle speed

M (listen to the ♩ of the tambourine)
♩ = 95 ♩ = 145

228 229 230 231 232

Tmb. 3+3+2

E.S. 3+3+2

Chim. 3+3+2

Vib. 3+3+2

BD 3+3+2

p

f

Control the tempo and lead

f espress.

233 234 235 236 237

Tmb.

E.S.

Vib.

SD

Rim

p

sf

dôme

20

238 239 240 241 242

S.D./Fl.T. Rim *ff* cresc. *fff*

Tmb. *ff* cresc. *fff*

T.D. Rim normal *ff* cresc. *fff*

Timp. *pp* *p* *mp* *mf* *f*

Vib. *p* *mf* *f* *ff* *fff*

SD *ff* cresc. *fff*

Pno.

243 244 245 246

Glss.

S.D./Fl.T.

Tmb.

E.S.

T.D. Normal edge RH Notation: Rimshot Normal edge LH *ff* solo

Xyl.

Vib.

Mar. Hard mallets

Pno.

Hrp.

(listen to the ♩ of the crossed sticks)

247 248 249 250 251

T.D. *ff*

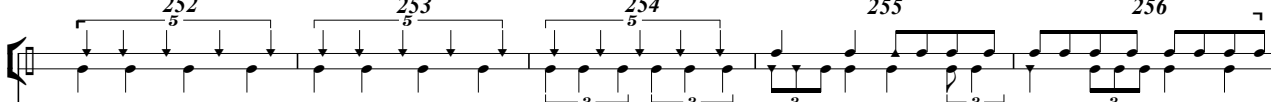
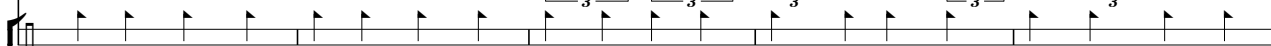
SD *f* Cross sticks

Control the tempo and lead

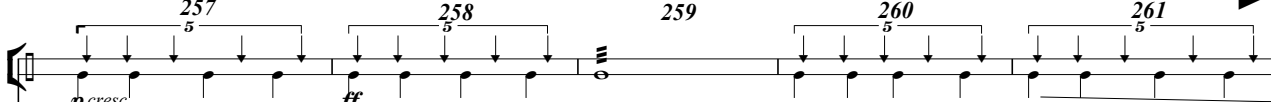
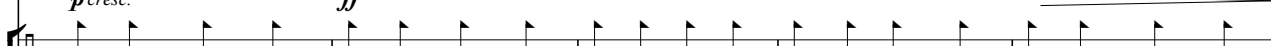
dôme

21

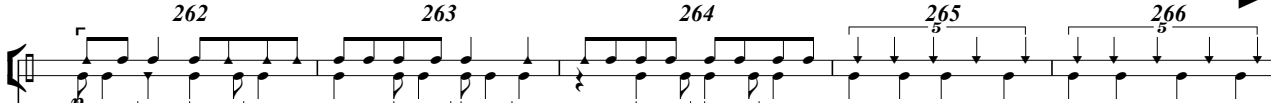
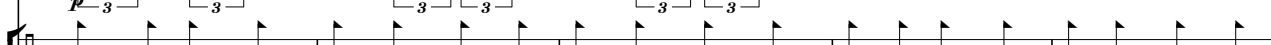
252 253 254 255 256

T.D.  SD 

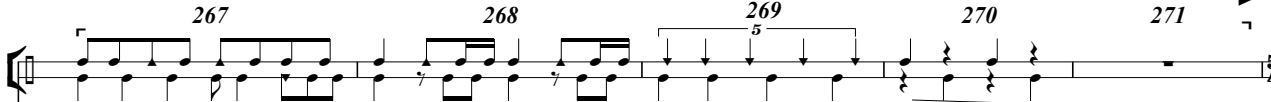
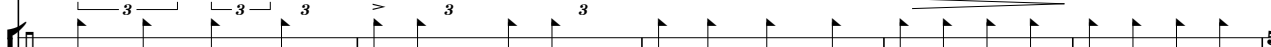
257 258 259 260 261

T.D.  SD 

262 263 264 265 266

T.D.  SD 

267 268 269 270 271

T.D.  SD 

272 273 274 275

Gloss.  S.D./Fl.T.  Tmb.  T.D.  Timp.  Xyl.  Mar.  SD  BD  Pno.  Hrp. 

276 277

S.D./
Fl.T.

Xyl.

Vib.

Mar.

Pno.

Hrp.

Motor on at slowest speed

damp D \flat damp C damp B damp A damp G \sharp

278 279

Xyl.

Mar.

Pno.

ff

280 281

Xyl.

Mar.

3

(listen to the ♩ of the tambourine)

282 283 284 285 286

S.D./
Fl.T.

Tmb.

T.D.

Timp.

SD

3+3+2

f normal *ff* *ff*

Control the tempo and lead

287 288 289 290 291

5 T.B.

S.D./
Fl.T.

Tmb.

T.D.

Timp.

SD

normal

292 293 294 295 296

5 T.B.

S.D./
Fl.T.

Tmb.

T.D.

Timp.

SD

297 298 299 300 301

(listen to the ♩ of the bottles)

5 T.B.

Glss.

S.D./
Fl.T.

Tmb.

T.D.

Timp.

SD

Control the tempo and lead

cresc.

f

cresc.

[illegible]

dôme

306

307

308

309

25

Tri.

Spnd. cym.

S.D./ Fl.T.

T.D.

Timp.

SD

Pno.

Hrp.

310 311 312 313 314

Tri.

Spnd. cym.

S.D./ Fl.T.

T.D.

Timp.

SD

Pno.

Hrp.

315 316 317 318 319

Glck. 2

S.D./ Fl.T.

Glck. 1

Crt.

Tri. 320 321 322 323

Spnd. cym.

Glck. 2

Glck. 1

Crt.

(snare drum leads)

Tri. 324 325 326 327

Spnd. cym.

Glck. 2 (go to bass drum)

Glck. 1 *f* 3 (go to bass drum)

T.D. *f* (go to bass drum)

Crt. *f* 3 (go to bass drum)

Xyl.

Vib. Motor off

Mar. Hard mallets *f*

SD Control the tempo and lead *f*

Pno. *f*

Hrp. *f*

Q

328

329

330

331

R

332

27

5 T.B. *ff*

Glck. 1 *ff*

Xyl. *ff*

Vib. *ff*

Mar. *ff*

BD *ff* [With medium BD mallet, normal] [With snare drum sticks on the rim]

Pno. *ff*

Hrp. *ff*



333 334 335

player #3 on BD [With snare sticks on the body] *f*

player #5 on BD [With hard BD mallet, normal] *f*

player #6 on BD [With hard timpani sticks in the centre] *f*

Xyl. *ff*

Vib. *f*

Mar. *f*

BD *f*

Pno. *f*

Hrp. *f*

336 337 338

player #3
on BD
player #5
on BD
player #6
on BD

Xyl.

Vib.

Mar.

BD

Pno.

Hrp.

339 340 341 342

Spnd.
cym.

player #3
on BD
player #5
on BD
player #6
on BD

Xyl.

Vib.

Mar.

BD

Pno.

Hrp.

ff *lv.*

ff marcato

ff marcato

ff marcato

ff marcato

ff



5 T.B.
Glck. 1
player #5 on BD
Crt.
Xyl.
Vib.
Mar.
BD
Pno.
Hrp.

352 353 354

5 T.B.

Crsh.
cym.

Glck. 1

player
#5
on BD

Crt.

Chim.

Vib.

Mar.

BD

Pno.

Hrp.

This musical score page contains ten staves for measures 352, 353, and 354. The instruments and their parts are: 5 T.B. (Tenor Basso) with a melodic line of eighth notes and a final half note; Crsh. cym. (Crash cymbal) with a single crash at the end of measure 354; Glck. 1 (Glockenspiel) with a melodic line of eighth notes and a final half note; player #5 on BD (Bass Drum) with a single drum hit at the end of measure 354; Crt. (Cymbal) with a melodic line of eighth notes and a final half note; Chim. (Chime) with a melodic line of eighth notes and a final half note; Vib. (Vibraphone) with a melodic line of eighth notes and a final half note; Mar. (Maracas) with a continuous rhythmic pattern of eighth notes; BD (Bass Drum) with a melodic line of eighth notes and a final half note; Pno. (Piano) with a melodic line of eighth notes and a final half note; and Hrp. (Harp) with a melodic line of eighth notes and a final half note. The score is written in 5/4 time and ends with a double bar line at the end of measure 354.

T Afterthought (= 30") $\infty = 10$ Be in the sound
(Piccolo triangle plays crotchets)

355

Tri. $\frac{5}{1}$ *ppp l.v.*

Crsh. cym. $\frac{5}{1}$ [Crotal bell] *p l.v.*

Tam $\frac{5}{1}$ Gently rub a superball friction mallet over the tam, making five circles to create beautiful soft tones

Tmb. $\frac{5}{1}$ [Jingle bells] *p l.v.*

Fngr. cymb. $\frac{5}{1}$ *p l.v.*

Crt. $\frac{5}{1}$ [Bell tree] *p l.v.*

Wnd. Chms. $\frac{5}{1}$ [Wind bell] *p l.v.*

Vib. $\frac{5}{1}$ [Sleigh bell] *p l.v.*

Mar. $\frac{5}{1}$ [Temple bell] *p l.v.*

SD $\frac{5}{1}$ [Chinese bell tree] *p l.v.*

Pno. $\frac{5}{1}$ [Singing bowl] *p l.v.*

Hrp. $\frac{5}{1}$ [Church altar bell] *p l.v.*

After all other sounds lay one sound with the normal beater and let the resonance vibrate