

Sonata Profana

for Triple Orchestra

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Composer's Notes

Sonata Profana is a two-movement composition commissioned by the Center for the Arts (National University of Singapore). The composition was completed on 30th June 2002. The first performance took place on 5th September 2002 at the University Cultural Centre Hall. Leonard Tan, Lum Yan Sing and Richard Adams conducted The Philharmonic Winds, the National University of Singapore Chinese Orchestra and the NUS Wind Symphony respectively.

The first movement is entitled “Triphony” as each orchestra tells one story by Ravel, Debussy and Bartok. Dreams create extraordinary associations and amalgamations. The unfolding discourse comes and goes as oneiric cycles do. In the end “Triphony” gently evaporates.

Pendant des années je traversais tous les quinze jours à vélo la forêt de Soignes pour me rendre chez mon maître vénéré Marcel Quinet. Ce pédagogue hors de l'ordinaire m' a donné les clés analytiques de maint chef d' oeuvres. En outre, il m' a encouragé à composer. Vingt ans plus tard le conseil de Quinet refait surface: “nous sommes tous fils et pères spirituels dans une chaîne infinie d'artistes. Ne vous-en faites pas si vous vous sentez le fils spirituel d' un Bartok, Ravel ou Debussy”. Le rêve s' est grignoté une part importante dans mon processus de création artistique. La musique m' habite tout entier. Il est dès lors tout naturel que je lui sois reconnaissant et dédie ce mouvement “An die Musik”.

The second movement draws its title from the last verse of the poem “Renovation” by Singapore poet Edwin Thumboo. The poem is published by UniPress Centre for the Arts Centre of the National University of Singapore in a book entitled “A Third Map” (1993). The poem is printed in the score with the gracious permission of the author. Different laws govern music and word. The poem stirs powerful musical associations. Beyond certain diastematic gestures I endeavoured to leave the poem intact.

The second mouvement is dedicated to Father Nature. Waarom refereert men steeds tot de natuur als zijnde vrouwelijk? Mijn levensweg bracht mij tot de oevers van het eiland Singapura. Vele reizen door China, Maleisië, Myanmar, Indonesië, Australië en Nieuw Zeeland verruimde mijn horizon. Wat doen we onze blauwe planet toch aan! Liberamus, Vader Natuur! Het tweede deel van Sonata Profana rust helemaal op de incipit “liberamus Domine”. Drie generaties terug was deze gregoriaanse zang verbasterd tot ‘liever Lis als Dobbeni’ in referentie tot mijn overgrootmoeder langs moederkant, Elisabeth Dobbeni. Het incipit wordt een pentatonisch passacaglia thema. De veranderingen van de passacaglia ondersteunen het hele tweede deel.

Forceful statements of 5 ecological demands punctuate the second movement, which ends in a jubilant explosion of energy in D major.

“Renovation” by Edwin Thumboo

v. 1: I want to feel pure the wind
v. 2: Glazed by dark narrating shadows
v. 3: Among casuarins tempered by seal-salt.

v. 4: I want to see brown the hawk
v. 5: Unrelenting beautiful death-dealing
v. 6: Break open the unsuspecting sky.

v. 7: I want to hear forked the tongue
v. 8: From an uncoiling body tracking
v. 9: Lusty crickets in the loam.

v. 10: I want to touch blue the haze
v. 11: Dimming Karimon, over-reach
v. 12: Unknotted slopes to possible mysteries.

v. 13: I want to taste sharp the petai
v. 14: Straight from the curling pod

v. 15: To hold the village in my mouth.

v. 16: I want these five beginnings.

Performance Notes

Orchestra A refers to a mainly Western Wind and Percussion ensemble of 42 players. Conductor A leads Orchestra A positioned stage left.

Orchestra B refers to a mainly Chinese ensemble of 43 players. Conductor B leads Orchestra B positioned centre stage.

Orchestra C refers to a mainly Western wind and percussion ensemble of 35 players. Conductor C leads Orchestra C positioned stage left.

The three orchestra should be separated by as much empty space as possible. The three conductors should equip themselves with metronomes in silent mode. Each orchestra has its own different set of parts and has its own bar numbering. Identical rehearsal letters indicate important points of synchronization between the three orchestras. Bowing to pragmatic considerations, I have notated the full score and parts of Orchestra B in Western solfege and in number system. The piccolo flute, guitar and bangzi parts sound one octave higher than written. The double bass part sounds one octave lower than written.

Tempi markings should be strictly followed: any deviation will affect the synchronization of the orchestras. Double barline indicate the completion of a cycle of passacaglia transformations. Bold barlines underline a tempo change. Conductors should use a metronome in silent mode.

In the second movement the passacaglia single line stave indicates the ordinal number of the transformation of the passacaglia theme (π): A, G, F#, E, F#, E and D. The five pitches correspond to “the five beginnings” in the poem. The indication of numbered calls refers to verses 1, 4, 7, 10, 13 and 16 of the poem. The printed words in the instrumental parts help the player to understand the direction of the music. They do not need to be spoken or sung.

Improvisation

Annexes to the piccolo flute, piccolo clarinet, soprano sax, horn 1, trombone 1 and piccolo trumpet parts of Orchestra A guide these players to improvise declamando. Body language is part of the music making. Flattening of the final pitch of calls in Orchestra A and downwards transposition of calls in Orchestra C relate to the Doppler effect.

Text of the annex:

- Every solo sounds like a longing call expressing the words of the poem;
- Every solo is to be played standing addressing the audience and the respective colleague of the other orchestra;
- Every solo starts with a long tenuto note;
- Every solo finishes with the same tenuto but flattened;
- Every long note is played molto sostenuto;
- The dynamics of soli are adjusted so that the soli are well projected;
- Tenuto notes are accentuated by short appoggiaturas;
- Insistence on tenuto notes is created by adding the rhythm of crotchet triplet and quaver triplet;
- Every solo follows its own organic tempo, independently of the general tempo;

➤ The following tables indicate the begin and end location, the pitch of the tenuto notes and the appoggiaturas:

Piccolo flute 1	Begin bar number	End bar number	Pitch of tenuto notes	Pitch of appoggiaturas:
Verse 4	36	49	b	major second lower than pitch of tenuto notes
	Duration: 22"			
Verse 7	81	96	b	
	Duration: 24"			
	158	168	a	
Verse 10	Duration: 26"			
	244	251	a flat	
Verse 13	Duration = 19"			

Piccolo clarinet 1	Begin bar number	End bar number	Pitch of tenuto notes	Pitch of appoggiaturas:
Verse 4	45	51	written A ¹ flat	major third lower than pitch of tenuto notes
	Duration: 11"			
Verse 7	90	99	written A ¹ flat	
	Duration: 16"			
	161	169	written G ¹ flat	
Verse 10	Duration: 21"			
	244	215	written A ¹ flat	
Verse 13	Duration = 19"			

Saxophone soprano	Begin bar number	End bar number	Pitch of tenuto notes	Pitch of appoggiaturas:
Verse 7	84	97	written D ² flat	minor third lower than pitch of tenuto notes
	Duration: 22"			
Verse 10	164	170	written B ¹	
	Duration: 15"			

Piccolo trumpet	Begin bar number	End bar number	Pitch of tenuto notes	Pitch of appoggiaturas:
Verse 4	40	55	written D ¹ flat	minor second higher than pitch of tenuto notes
	Duration: 17"			
Verse 7	87	written D ² flat	written D ² flat	
	Duration: 19"			
	156	167	written B ¹	
Verse 10	Duration: 19"			
	249	253	written B ¹ flat	
Verse 13	Duration = 16"			

HoRn 3	Begin bar number	End bar number	Pitch of tenuto notes
Verse 13	245	253	written E ¹ flat
	Duration: 22"		

Instrumentation

The point of combining three orchestras simultaneously on stage is to achieve a balanced, spatialized and complex polyrhythmic texture. The part of every musician remains very simple thanks to the superimposed tempi led by three conductors. The amount of required musicians has deliberately been kept low, so as to remain realistic in terms of available performing space and to encourage individual responses from the wind players.

Instrumentation of Orchestra A

- 2 piccolo flutes, 4 flutes
- 2 oboes
- 2 piccolo clarinets, 6 clarinets, 1 bass clarinet
- 2 bassoons
- 1 soprano, 1 alto, 1 tenor and 1 baritone saxophone
- 4 horns
- 1 piccolo trumpet, 2 trumpets
- 2 trombones, 1 bass trombone
- 2 euphoniums
- 1 tuba
- 2 percussionists (playing chimes, suspended cymbal, 2 crash cymbals, timpani and wood block),
- 4 percussionists (playing Balinese gamelan gong kebyar).

Instrumentation of Orchestra B

- 1 player for bangzi, xindi and xiao
- 1 suona
- 1 soprano, 1 alto and 1 bass sheng
- 2 yang qin
- 2 liu qin
- 3 pipa
- 1 gu sheng
- 4 zhong ruan
- 1 (Western) guitar,
- 2 percussionists (playing tam and a set of yun luo),
- 4 gao hu
- 8 er hu
- 4 zhong hu
- 4 ta ge hu (may be replaced by 4 Western celli)
- 3 ge hu (may be replaced by 3 Western double basses).

Instrumentation of Orchestra C

- 1 piccolo flute, 2 flutes
- 1 oboe
- 1 piccolo clarinet, 6 clarinets, 1 bass clarinet
- 1 bassoon
- 1 soprano, alto, tenor and baritone saxophone
- 3 horns
- 3 trumpets
- 2 trombone, 1 bass trombone
- 2 euphoniums
- 1 tuba
- 2 percussionists (playing chimes, suspended cymbal, woodblock, timpani)
- 4 percussionists (playing Balinese gamelan gong kebyar).

The suspended cymbal and woodblock of Orchestra A should be higher pitched than the similar instruments played by Orchestra C.

Rehearsals

The composition is built in such a way that each orchestra can and should rehearse most of the time on its own. The three conductors should practice together in silence so that the points of synchronization are effectively reached. The staff with the reduction of the two of three orchestras should help the respective conductors.

Duration

- Triphony = 10 minutes
- The Five Beginnings = 14 minutes

Gamelan Gong Kebyar

The gamelan gong kebyar refers to a set of Balinese metallophones. The four instruments tuned sharper are referred to as the 'male' gamelan. The four instruments tuned lower are the 'female' gamelan. The gangsa kantil is the smallest with ten suspended keys. The medium sized gangsa pamade has ten suspended keys. The second largest jublag has five suspended keys. The jegog is the largest with five suspended keys. Ideally, I would like the gender of the percussion to reflect the tuning of the instruments. I became particularly fond of the rich resonance of the genders the softest member of the gamelan family. These soft instruments should be positioned so that the players seated on the floor can see the beat of the conductors A, B and C.

Regarding the gamelan notation, number 1 corresponds to sharp c sharp; number 2 corresponds to sharp d sharp; number 3 corresponds to sharp e; number 5 corresponds to g sharp; number 6 corresponds to pitch a.

Synoptic table showing the relation between the three orchestras in "the Five Beginnings"

Duration in Seconds	Orchestra A		Orchestra B		Orchestra C	
	Location in score of orchestra A		Location in score of orchestra B			Location in score of orchestra C
24	Pg 1 (Bar 0)	Introduction @ = 144	Pg 1 (Bar 0)	-	Pg 1 (Bar 0)	Introduction @ = 120
	Pg 1, 2	Descending line @ = 48	Pg 2	Descending line @ = 88	Pg 1, 2	Descending line @ = 60
70	Pg 3, 4, 5	(tacet)	Bars 1 to 12	Call 1 "I want to feel pure the wind" on pitch c (xiao solo) @ = 44 con rubato	Pg 3	(tacet)
33	Pg 5 to 9 Bars 1 to 17	Strophe 1 @ = 132 (+ gamelan) "Glazed by narrating shadows Among the casuarinas tempered by sea-salt."	Pg 6 Bar 13	(tacet)	Pg 3	(tacet)
57	Pg 10 Bars 18 to 52	Call 2 "I want to see brown the hawk" on pitch b with improvisatory soli @ = 132	Pg 6 Bar 14	(tacet)	Pg 3	(tacet)
			(aural cue: 2 beats before A, 2 strokes of suspended cymbal in orchestra A)			
41	Rehearsal letter A Pg 18 Bars 53 to 78	Strophe 2 @ = 132 (+ gamelan) "Unrelenting beautiful death-dealing Break open the unsuspecting sky."	Rehearsal letter A Pg 7 Bar 15	(tacet)	Rehearsal letter A Pg 3 Bars 1 to 17	Strophe 2 @ = 60 (+ gamelan) "Unrelenting beautiful death-dealing Break open the unsuspecting sky."
30	Pg 25 Bars 79 to 118	Call 3 "I want to hear forked the tongue" on pitch b flat with improvisatory soli @ = 132	Pg 8 Bar 16	(tacet)		
33					Pg 8 Bars 18 to 36	Call 3 "I want to hear forked the tongue" on pitch b flat
	(from bar 101)	Descending built-up on pitches b flat and f	Pg 9-10 Bars 17 to 20	(tacet)		

		and f	Pg 10 Bar 21	(aural cue: 4 beats before letter B and first beat of letter B = chimes on pitch e in orchestra A)		@ = 60
36	Rehearsal letter B Pg 35 Bars 119 to 144	Strophe 3 @ = 88 (+ gamelan) "From an uncoiling body tracking Lusty crickets in the loam."	Rehearsal letter B Pg 11 Bars 22 to 50	Strophe 3 @ = 132 "From an uncoiling body tracking Lusty crickets in the loam."	(from bar 27)	Descending built-up on interval a and e
16					Pg 12 Bars 37 to 53	Strophe 3 @ = 90 (+ gamelan) "From an uncoiling body tracking Lusty crickets in the loam."
33			Pg 18 Bar 51	(tacet)		
67	Pg 41 Bars 145 to 170	Call 4 "I want to touch blue the haze" on pitch a with improvisatory soli @ = 88	Pg 19 Bar 52	(tacet)		
				(tacet) (aural cues: -roll on suspended cymbal in bar 155 of orchestra A; -3 strokes of suspended cymbal in orchestra C, 2 beats before beginning of stretto and first beat of stretto; -1 stroke of suspended cymbal on second beat of orchestra A	Pg 17 Bars 54 to 79	Call 4 "I want to touch blue the haze" on pitch a flat @ = 120
25	Pg 48 Bar 171 to bar 176 first beat	Stretto (+ gamelan)	Pg 20 Bar 53	(tacet) (aural cue: timpani strokes at different tempi in orchestras A and C)	Pg 23 Bars 80 to 84 first beat	Stretto (+ gamelan)
	Pg 49 From bar 174 to bar 184	Ascending built-up on pitches a and e	Pg 21 Bar 54	(tacet)	Pg 24 From bar 83 to bar 93	Descending built-up on pitches g and cis
	Pg 52 Bar 185	Fermata with crash cymbals	Pg 23 Bar 57	(aural cue: crash cymbals in orchestra A) (aural cue: crash cymbals in orchestra C) Conductor B cuts off chords of orchestras A and C	Pg 27 Bar 94	Fermata with crash cymbals
4	Rehearsal letter C Pg 52 Bars 186 to 189	Conductor B conducts all 3 orchestras @ = 132	Rehearsal letter C Pg 24 Bars 58 to 61	Conductor B conducts all 3 orchestras @ = 132	Rehearsal letter C Pg 27 Bars 95 to 98	Conductor B conducts all 3 orchestras @ = 132
52	Rehearsal letter D Pg 53 Bars 190 to 215	Strophe 4 @ = 88 (+ gamelan) "Dimming Karimon, over-reach Unknotted slopes to possible mysteries."	Rehearsal letter D Pg 25 Bars 62 to 89	Strophe 4 @ = 132 "Dimming Karimon, over-reach Unknotted slopes to possible mysteries."	Rehearsal letter D Pg 28 Bars 99 to 129	Strophe 4 @ = 120 (+ gamelan) "Dimming Karimon, over-reach Unknotted slopes to possible mysteries."
10			Pg 32 Bar 91	(tacet)	(from bar 118 pg 33)	Descending built-up on pitches a and d
45	Pg 59 Bars 216 to 255	Descending built-up on pitches a flat and e flat	Pg 33 Bar 92	(tacet)		
51	(from bar 238 pg 65)	Call 5 "I want to taste sharp the petai" on pitch a flat with improvisatory soli @ = 88	Pg 34 Bar 93 and 94	(tacet) (aural cue: single stroke on suspended cymbal in orchestra A)	Pg 36 Bars 130 to 170	Call 5 "I want to taste sharp the petai" on pitch g, then g flat @ = 90
			Pg 35 Bar 95	(tacet) (aural cue: 3 strokes on suspended cymbal in orchestra C before fermata chord)		
	Bar 256	Fermata with chimes on pitch a flat (conductor B cuts off)	Pg 36 Bar 96	(aural cue: fermatas with chimes in orchestra A on pitch a flat and C on pitch a)	Bar 171	Fermata with chimes on pitch a (conductor B cuts off)
			Pg 36 Bar 97	Fermata with yun luo (conductor B cuts off)		

66	Rehearsal letter E Pg 70 Bars 257 to 294	Strophe 5 @ = 132 (+ gamelan) "Straight from the curling pod To hold the village in my mouth."	Rehearsal letter E Pg 37 Bars 98 to 125	(aural cue: single stroke on suspended cymbal in orchestra A) Strophe 5 @ = 88 "Straight from the curling pod To hold the village in my mouth."	Rehearsal letter E Pg 46 Bars 172 to 197	Strophe 5 @ = 90 (+ gamelan) "Straight from the curling pod To hold the village in my mouth."
4.5	Rehearsal letter F Pg 79 Bar 295	Fermata low e note by tuba	Rehearsal letter F Pg 44 Bars 126 to 128	Fulgurant ascending diatonic scale without pitch a @ = 132 (aural cue: tam stroke in orchestra B following the scale)	Rehearsal letter F Pg 53 Bar 198	(tacet)
10	Pg 79 Bar 296 Pg 79 Bar 297	(tacet) (aural cue: suspended cymbal stroke in orchestra C at the end of tutti)	Pg 44-45 Bars 129 to 132	(tacet) (aural cue: suspended cymbal stroke in orchestra C at the end of tutti)	Pg 53-54 Bars 199 to 202	Tutti @ = 90 (+ gamelan)
4.5	Rehearsal letter G Pg 80 Bar 298	(tacet)	Rehearsal letter G Pg 46 Bars 133 to 135	Fulgurant ascending diatonic scale without pitch a @ = 138 (aural cue: tam stroke in orchestra B following the scale)	Rehearsal letter G Pg 54 Bar 203	Fermata low e notes by tuba and euphonium
10	Pg 80-81 Bars 299 to 304	Tutti @ = 132 (+ gamelan)	Pg 47-48 Bars 136-141	(tacet) (aural cue: suspended cymbal strokes in orchestra A at beginning and end of tutti)	Pg 54 Bar 204 and 205	(tacet) (aural cue: suspended cymbal strokes in orchestra A at beginning and end of tutti)
15	Rehearsal letter H Pg 82 Bars 305 to 307 Pg 83-84 Bars 308 to 313	(tacet) Tutti @ = 132 (+ gamelan)	Rehearsal letter H Pg 49 Bars 142 to 144 Pg 50 Bars 145 to 147 (aural cue: suspended cymbals strokes in orchestra A at beginning and end of tutti)	Fulgurant ascending diatonic scale without pitch a @ = 144	Rehearsal letter H Pg 55 Bar 206 and 207 Pg 55-56 Bars 208 to 211	Descending scale @ = 90 Tutti @ = 90 (+ gamelan)
70	Rehearsal letter I Pg 85 Bars 314 to 316	Ascending diatonic scale without pitch a @ = 132	Rehearsal letter I Pg 51 Bars 148 to 150	Fulgurant ascending diatonic scale without pitch a @ = 156	Rehearsal letter I Pg 56 Bar 212 and 213	Descending diatonic scale without pitch a @ = 90
63	Pg 86 Bars 317 to 352	Coda @ = 132 (+ gamelan and woodblock)	Pg 52 Bars 151 to 192	Coda @ = 78	Pg 57 Bars 214 to 246	Coda @ = 90 (+ gamelan and woodblock)
28	Rehearsal letter K Pg 95-98 Bars 353 to 365 Rehearsal Letter L Pg 98 Bars 366 to 369	Homorhythmic chords Crescendo modulation towards D Major	Rehearsal letter K Pg 62-63 Bars 193 to 199 Rehearsal Letter L Pg 64 Bar 200	Unisono on pitch a (+ gamelan) Fermata on D Major chord (conductor B waits for arrival of orchestras A and C)	Rehearsal letter K Pg 65-67 Bars 247 to 257 Rehearsal Letter L Pg 68 Bars 258 to 260	Homo-rhythmic chords Crescendo modulation towards D Major fp
	Pg 99 Bar 370	Fermata on D Major chord			Pg 68 Bar 261	Fermata on D Major chord
4	Pg 99 Bars 371 to 373	"I want these five beginnings." Homorhythmic Major chords conducted by conductor B @ = 156	Rehearsal letter M Pg 65 Bars 201 to 203	"I want these five beginnings." Homorhythmic Major chords @ = 156	Rehearsal letter M Pg 68 Bars 262 to 264	"I want these five beginnings." Homorhythmic Major chords conducted by conductor B @ = 156

TRIPHONY

Orchestra A @ ♩ = 60/ orchestra B @ ♩ = 66/ orchestra C @ ♩ = 88

O
R
C
H
E
S
T
R
A

A, Piccolo flute,
Flutes 1, 2
A, 1 Oboe
A, 1 E. Hrn in f
A, Cl. 1, 2, 3 in bes
C, bass cl. in bes
A, Bassoons 1, 2
A, Sax sopr. in bes
A, Sax alto in es
A, Sax tenor in bes
A, Sax bar. in es
A, 4 Horns in f
A, 3 Trumpets in bes
A, 3 Trombones
A, 2 Euphoniums, Tuba
A, Glockenspiel
A, Vibraphone
A, Chimes/triangle
A, Marimba
B, Bangdi/Xindi/Xiao
B, Soprano sheng(s)
B, Alto sheng(s)
B, Bass sheng(s)
B, Yang qin
B, Liu qin
B, Pipa
B, Gu zheng
B, Zhong ruan
B, Guitar
B, Yun luo
B, Gao hu
B, Er hu
B, Zhong hu
B, Ta Ge hu
B, Di Ge hu
C, Piccolo flute
C, Flutes 1, 2
C, 1 Oboe
C, Cl. 1, 2, 3 in bes
C, bass cl. in bes
C, Bassoon
C, Sax sopr. in bes
C, Sax alto in es
C, Sax tenor in bes
C, Sax bar. in es
C, 4 Horns in f
C, 3 Trumpets in bes
C, 3 Trombones
C, 2 Euphoniums, Tuba
C, Wood block/
timpani

1 2 3 4

A, Flt.

piccolo flute
fl. 1
fl. 2

A, Cl.

A, Bss cl.

B, Bngd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, Zhng h.

B, T G h.

B, D G h.

I.v. until bar 17

pizz.

harmonic of minor third on a string

C, Cl.

C, bass cl.

C, Bssn.

C, Sx tnr.

C, Sx bar.

C, Hrns.

C, Trmpts.

C, Trmbns.

C, Ephnms, Tb.

3. non legato

2, 3.

non legato

non legato

Euph. 1.

2. *pp* discreet "choir breathing"

A, Flt.

3 flutes

A, Cl.

A, Bss cl.

B, Bngd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, Zhng h.

B, T G h.

B, D G h

C, Cl.

C, bass cl.

C, Bssn.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Sx bar.

C, Hrns.

C, Trmbns.

C, Ephnms, Tb.

9

10

11

12

A, Flt.

A, Cl.

A, Bss cl.

B, Bngd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

C, Flts.

C, Ob.

C, Cl.

C, bass cl.

C, Bssn.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Hrns.

C, Trmpts.

C, Trmbns.

C, Ephnms, Tb.

13 14 15 16

1. a 2

1. 2. 1, 3. 2.

pp 3. 2.

A, Flt.

A, Cl.

A, Glcknspl.

A, Vbrphn.

A, Chms/trngl

A, Mrmb.

B, Bngd.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h

C, Picc.

C, Flts.

C, Ob.

C, Cl.

C, bass cl.

C, Bssn.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Sx bar.

C, Hrns.

C, Trmpts.

C, Trmbns.

C, Ephnms, Tb.

1, 3.

2.

1.

1, 3.

(sounds 2 octaves higher)

triangle

harmonic on a string

all

1.

17 18 19 20

A, Flt.

A, Ob.

A, Cl.

A, Bss cl.

A, Bsns.

p poco marcato

A, Hrns.

A, Trmbns.

con srd. poco marcato

A, Ephnms, Tb.

1. Ephnm.

Tb.

A, Glcknspl.

without accents

A, Vbrphn.

A, Trngl.

A, Mrmb.

C, Picc.

C, Flts.

C, Ob.

C, Cl.

C, bass cl.

C, Bssn.

C, Hrns.

C, Trmpts.

C, Trmbns.

21 22 23 24

A, Flt.

A, Ob.

A, Cl.

A, Bss cl.

A, Bsns.

A, Hrns.

A, Trmbns.

A, Ephnms, Tb.

A, Gcknsp.

A, Vbrphn.

A, Trngl.

A, Mrmb.

2.

3.

1.

2, 3.

2. Ephnm.

Tb.

1. Ephnm.

Tb.

25

26

27

28

Score for Orch. B, measures 29-32. The score is divided into two systems, each containing 12 staves. The first system (measures 29-32) includes parts for A, Bss cl., A, Bsns., A, Hrns., A, Trmbns., A, Ephnms, Tb., B, Xindi in D, B, Sop. shng., B, Alt. shng., B, Bss shng., B, Yng qn., B, L qn., B, Pp., B, G zhng., B, Zhng rn., B, Gtr., B, E h., B, Zhng h., B, T G h., and B, D G h. The second system (measures 33-36) is empty. The score is written in 3/4 time, with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 66$. The score includes various musical notations such as notes, rests, and dynamic markings (p, p₂, p₃, p₄, p₅, p₆, p₇, p₈, p₉, p₁₀, p₁₁, p₁₂, p₁₃, p₁₄, p₁₅, p₁₆, p₁₇, p₁₈, p₁₉, p₂₀, p₂₁, p₂₂, p₂₃, p₂₄, p₂₅, p₂₆, p₂₇, p₂₈, p₂₉, p₃₀, p₃₁, p₃₂, p₃₃, p₃₄, p₃₅, p₃₆, p₃₇, p₃₈, p₃₉, p₄₀, p₄₁, p₄₂, p₄₃, p₄₄, p₄₅, p₄₆, p₄₇, p₄₈, p₄₉, p₅₀, p₅₁, p₅₂, p₅₃, p₅₄, p₅₅, p₅₆, p₅₇, p₅₈, p₅₉, p₆₀, p₆₁, p₆₂, p₆₃, p₆₄, p₆₅, p₆₆, p₆₇, p₆₈, p₆₉, p₇₀, p₇₁, p₇₂, p₇₃, p₇₄, p₇₅, p₇₆, p₇₇, p₇₈, p₇₉, p₈₀, p₈₁, p₈₂, p₈₃, p₈₄, p₈₅, p₈₆, p₈₇, p₈₈, p₈₉, p₉₀, p₉₁, p₉₂, p₉₃, p₉₄, p₉₅, p₉₆, p₉₇, p₉₈, p₉₉, p₁₀₀).

29 30 31 32

B, Xnd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, E h.

B, Zhng h.

B, T G h.

B, D G h

C, Cl.

C, Sx alt.

C, Trmbns.

free bowing

free bowing

Soli

Solo

1. Solo

B, Xnd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

C, Bssn.

C, Sx alt.

C, Trmbns.

A, Flt. fl. 1 fl. 2 *pp* *mp*

A, Cl. one desk per line

A, Bss cl. *pp*

A, Bsns. *pp* *mp*

A, Hrns. 1. 3. *mp*

A, Ephnms, Tb. Tuba *pp* 2. Ephnm. Tb *pp*

A, Glcknspl. *pp* *mp*

A, Vbrphn. *mp*

A, Mrmb. *pp*

B, Xnd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

41 42 43 44

A, Flt.

A, Ob.

A, E. hrn

A, Cl.

A, Bss cl.

A, Bsns.

A, Sx sopr.

A, Sx alt.

A, Sx tnr.

A, Sx bar.

A, Hrns.

A, Trmpts

A, Trmbns.

A, Ephnms, Tb.

A, Glcknspl.

A, Vbrphn.

A, Chms.

A, Mrmb.

B, Pp.

B, Zhng rn.

B, Gtr.

B, Zhng h.

B, T G h.

all

a 2

a 4

via sordini

1. Ephnm.

2 Ephnms.

Tb.

2, 3.

1. Ephnm.

Tb.

1. con sordino

Tb.

45

46

47

48

A, Cl.

A, Bss cl.

3.

mp

B, Xnd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h

div.

A, Cl.

A, Bss cl.

B, Xnd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

C, Bssn.

C, Sx sopr.

2, 3.

2.

free bowing

free bowing

Solo

Solo

53

54

55

56

A, Cl.

A, Bss cl.

B, G h.

B, E h.

C, Flts.

Solo

C, Ob.

C, Cl.

C, Bssn.

C, Sx tnr.

Solo

A, Cl.

A, Bss cl.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

C, Flts.

C, Cl.

C, Bssn.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Trmbns.

Solo

Solo

Solo

Solo 1.

61 62 63 64

A, Cl.

A, Bss cl.

B, Bngd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

C, Picc.

C, Flts.

C, Ob.

C, Cl.

C, Bssn.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Hrns.

C, Trmpts.

1, 2.

1.

a 3

65 66 67 68

A, Ob.

A, Cl.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, G h.

B, E h.

C, Picc.

C, Flts.

C, Ob.

C, Cl.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Hrns.

C, Trmpts.

one clarinet player takes piccolo clarinet

1. 2, 3. 1.

1. pp

69 70 71 72

A, Ob.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h

C, Picc.

C, Flts.

C, Cl.

C, Trmpts.

This musical score page, titled "(Triphony page 20)", contains measures 77 through 80. The score is organized into two main systems of staves. The upper system consists of 16 staves, all of which are empty, indicating that the instruments in this section are silent for these measures. The lower system contains 10 staves, each with a specific instrument label to its left: C, Picc.; C, Ob.; Piccolo cl.; C, Sx sopr.; C, Sx alt.; C, Hrns.; and C, Ephms, Tb. (which is grouped with the Piccolo cl. staff). The measures are numbered 77, 78, 79, and 80 at the bottom of the page. Measure 77 shows some initial notation for the lower instruments. Measures 78 and 79 are mostly empty for the lower instruments. Measure 80 contains more detailed notation for the lower instruments, including various note values and rests. The time signature is 3/4, indicated by a '3' over a '4' at the beginning of measure 77.

C, Picc.

C, Ob.

Piccolo cl.

C, Sx sopr.

C, Sx alt.

C, Hrns.

C, Ephms, Tb.

77 78 79 80

3 flutes

1.: div. top 2 pitches, beat 1 and 2
2.: div. top 2 pitches beat 1
3.: div. low 2 pitches whole bar

1.
2.

solo

solo

solo

solo

a 4 soli

via sordini

via sordini 2. 1. b_2

3.

1. Eph.
Tb. a 2

1. Ephnm.
Tb.

Tb.

A, Vbrphn.

A, Chms/tms.

large deep tam

chimes

81 82 83 84

C, Flts.

C, Ob.

C, Cl.

C, Sx tnr.

C, Hrns.

C, Trmpts.

C, Trmbns.

C, Ephnms, Tb.

A, Flt.

A, Ob.

A, E. hrn

A, Cl.

A, Bsns.

A, Sx sopr.

A, Sx alt.

A, Sx tnr.

A, Sx bar.

A, Mrmb.

C, Flts.

C, Ob.

C, Cl.

C, bass cl.

C, Bsns.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Hrns.

C, Trmpts.

C, Trmbns.

85

86

87

88

A, Flt.

A, Ob.

A, E. hrn

A, Cl.

A, Bss cl.

A, Bsns.

A, Hrns.

A, Trmpts

A, Vbrphn.

B, Bngd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

C, Picc.

C, Flts.

C, Ob.

C, Cl.

C, Sx sopr.

C, Sx alt.

C, Hrns.

C, Trmpts.

sol a 2

solo

solo

solo 1.

4.

solo 1.

con sordino *ppp*

fast vibrato

divisi

89 90 91 92

A, Flt.

A, Ob.

A, E. hrn

A, Cl.

A, Bss cl.

A, Bssns.

A, Hrns.

A, Trmpts

A, Vbrphn.

C, Ob.

C, Cl.

C, bass cl.

C, Bssn.

C, Sx tnr.

C, Sx bar.

C, Hrns.

C, Trmbns.

C, Ephnms, Tb.

1, 2, 3.

1.

2.

a 3

all *sf*

93 94 95 96

P Orch. B: rit. tempo
Orch. B @ ♩ = 66

Q Orch. C @ ♩ = 96

A, Cl.

B, Sop. shng.
B, Alt. shng.
B, Bss shng.
B, Yng qn.
B, L qn.
B, Pp.
B, G zhng.
B, Zhng rn.

B, G h.
B, E h.
B, Zhng h.
B, T G h.
B, D G h

C, Flts.
C, Ob.
C, Cl.
C, bass cl.
C, Bssn.
C, Sx sopr.
C, Sx alt.
C, Sx tnr.
C, Sx bar.
C, Hrns.
C, Trmpts.
C, Trmbns.
C, Ephnms, Tb.

pizzicato

a 2
a 1 a 3
a 2
a 1 a 3

97 98 99 100

A, Flt.

A, Cl.

A, Bss cl.

A, Bsns.

A, Sx sopr.

A, Sx bar.

A, Hrns.

A, Mrmb.

C, Flts.

C, Ob.

C, Cl.

C, bass cl.

C, Bssn.

C, Sx alt.

C, Sx tnr.

C, Sx bar.

C, Trmpts.

C, Ephnms, Tb.

a 3 con sordino (straight)

101 102 103 104

A, Flt.
 A, Ob.
 A, Cl.
 A, Bss cl.
 A, Bsns.
 A, Sx alt.
 A, Sx bar.
 A, Hrns.
 A, Trmpts
 A, Trmbns.
 A, Ephnms, Tb.
 A, Glcknspl.
 A, Vbrphn.
 A, Mrmb.
 B, Bngd.
 B, Sop. shng.
 B, Alt. shng.
 B, Bss shng.
 B, Yng qn.
 B, L qn.
 B, Pp.
 B, G zhng.
 B, Zhng rn.
 B, Gtr.
 B, Yn l.
 B, E h.
 B, Zhng h.
 B, T G h.
 B, D G h

105 106 107 108

A, Flt.

A, Ob.

A, E. hrn

A, Cl.

A, Sx sopr.

A, Sx alt.

A, Sx tnr.

A, Sx bar.

A, Hrns.

A, Trmpts

A, Trmbns.

A, Ephnms, Tb.

A, Vbrphn.

con sordini

1. Ephnm.

Tb.

solo

solo

solo

solo

1.

2.

3.

2 Ephnms.

109

110

111

112

116

A, Flt.
 A, Ob.
 A, E. hrn
 A, Cl.
 A, Bss cl.
 A, Bsns.
 A, Sx sopr.
 A, Sx alt.
 A, Sx tnr.
 A, Hrns.
 A, Trmpts
 B, Sop. shng.
 B, Alt. shng.
 B, Yng qn.
 B, L qn.
 B, Pp.
 B, Zhng rn.
 B, Gtr.
 B, Yn l.
 B, E h.
 B, Zhng h.
 B, T G h.
 C, Picc.
 C, Flts.
 C, Ob.
 C, Cl.
 C, bass cl.
 C, Bsn.
 C, Sx sopr.
 C, Sx alt.
 C, Sx tnr.
 C, Sx bar.
 C, Hrns.
 C, Trmpts.
 C, Trmbns.
 C, Ephnms, Tb.
 C, timpani

117 118 119 120

es on timpani

C, Flts.

C, Cl.

C, bass cl.

C, Bssn.

C, Sx tnr.

C, Hrns.

C, Ephnms, Tb.

C, Tmpn.

Solo

One solo

Solo

121 122 123 124

This musical score page, titled "(Triphony page 32)", contains measures 125 through 128. The score is organized into three systems of staves. The first two systems consist of 12 staves each, all of which are empty. The third system, starting at measure 125, contains 12 staves with musical notation. The staves are labeled on the left as follows: C, Cl. (first staff), C, bass cl. (second staff), C, Bsn. (third staff), C, Sx sopr. (fourth staff), C, Sx alt. (fifth staff), C, Sx tnr. (sixth staff), C, Hrns. (seventh staff), C, Trmpts. (eighth staff), and C, Ephnms, Tb. (ninth staff). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). Specific performance instructions are written above certain staves: "Solo" appears above the C, Bsn. staff in measures 125, 126, and 128, and above the C, Trmpts. staff in measure 127. The word "All" is written above the C, Cl. staff in measure 128. The measure numbers 125, 126, 127, and 128 are printed at the bottom of the page, centered under their respective columns.

C, Cl.

C, bass cl.

C, Bsn.

C, Sx sopr.

C, Sx alt.

C, Sx tnr.

C, Hrns.

C, Trmpts.

C, Ephnms, Tb.

125

126

127

128

Orch. C poco rit.

V Orch. A @ $\text{♩} = 50$

A, Ob.

A, E. hrn

A, Cl.

A, Bss cl.

A, Bsns.

A, Sx sopr.

A, Sx alt.

A, Sx tnr.

A, Sx bar.

A, Hrns.

A, Trmpts

A, Trmbns.

A, Ephnms, Tb.

2 Ephmns. soli

Tb.

3. senza sordino

1. solo

2, 4.

1. senza sordino

3.

1. Ephnm. solo

C, Cl.

C, bass cl.

C, Bssn.

C, Hrns.

C, Ephnms, Tb.

129

130

131

132

136

A, Flt.

A, Ob.

A, E. hrn

A, Cl.

A, Bss cl.

A, Bsns.

A, Sx alt.

A, Sx tr.

A, Hrns.

A, Trmbns.

A, Ephnms, Tb.

A, Glcknspl.

A, Vbrphn.

A, Mrmb.

sostenuto

sost.

sost.

1. *pp*

2. *pp*

1. *p*

2. *p*

p

mp

mp

p

mp

p

137

138

139

140

A, Flt.

A, Cl.

A, Bss cl.

A, Bsns.

A, Sx alt.

A, Sx tnr.

A, Hrns.

A, Ephnms, Tb.

A, Vbrphn.

A, Mrmb.

B, Xiao

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, G zhng.

B, Zhng rn.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h

Xiao solo

141 142 143 144



pp flutes 1 and 2

1.

2.

pp

Tb. only

pp

pp

Score for Triphony, page 38, measures 149-152. The score is divided into two systems, AA and BB, with measures 149-150 in system AA and measures 151-152 in system BB. The tempo is marked "poco a poco ritardando".

System AA (Measures 149-150):

- A, Hrns.**: con sordini, *p*
- A, Trmbns.**
- A, Ephnms, Tb.**
- A, Vbrphn.**
- A, Tms.**
- B, Sop. shng.**, **B, Alt. shng.**, **B, Bss shng.**, **B, Yng qn.**, **B, L qn.**, **B, Pp.**, **B, G zhng.**, **B, Zhng rn.**, **B, Gtr.**
- B, E h.**, **B, Zhng h.**, **B, T G h.**

System BB (Measures 151-152):

- deep tam l.v.**

Measures 149, 150, 151, and 152 are indicated at the bottom of the page.

156

A, Cl.

A, Bss cl.

A, Vbrphn.

B, Bngd.

B, Sop. shng.

B, Alt. shng.

B, Bss shng.

B, L qn.

B, Pp.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

C, Cl.

C, bass cl.

Bangdi

FF

GG

HH

II

A, Trmbns.

A, Ephnms, Tb.

A, Tms.

B, Bngd.

B, Bss shng.

B, Yng qn.

B, L qn.

B, Pp.

B, G zhng.

B, Zhng rn.

B, Gtr.

B, Yn l.

B, G h.

B, E h.

B, Zhng h.

B, T G h.

B, D G h.

C, Picc.

C, Cl.

C, bass cl.

C, Wood
block

161 wood block and low g on timpani

162

163

164

165

166