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TYLER TODD KIMMEL

HERMES

Concerto for Violoncello and Orchestra

2013-2014

Composed for thesis for the degree of Master of Music
Florida International University 2014

HERMES

Hermes, the merriest of Olympians, and god of travelers, merchants, thieves and wit, was mischievous and crafty. He was known for his uncanny ability to outwit anyone. Apollo fell under the most famous of Hermes' schemes. When Hermes was just a toddler, he crept into Apollo's field, stole fifty of his cows, sacrificed two, and hid the others. Using the guts of the sacrificed cows, he made the first seven-stringed lyre. When his mother scolded him, he used the lyre to play her to sleep.

The next morning Apollo discovered his cows were missing and accused Hermes, who, of course, denied everything, and chased him to Mount Olympus. In an audience with Zeus, Apollo demanded Hermes return the cows. Hermes acquiesced and led Apollo to his herd, but when Apollo saw that two were missing he became enraged. To sooth Apollo's anger, Hermes strummed his lyre. Apollo enjoyed the sound of the lyre so much that he agreed to give Hermes his whole herd in exchange for it. Clever Hermes demanded Apollo's magic wand as well. The exchange was made and from then on the brothers lived in peace.

Zeus was proud of Hermes and gave him a golden hat with wings, a pair of winged sandals, and a cape for his tricks. He won popularity between the gods and mankind, helping people find their way and leading them to the underworld after death. His relentless charm and wit kept laughter and amusement throughout heaven and earth.

INSTRUMENTATION

Flute
Oboe
B-flat Clarinet (2)
Bassoon

Horn in F (2)
Trumpet in C
Trombone

Percussion (2)
1- Xylophone, Timpani (3), Triangle, Templeblocks (3), 24" Cymbal, Low Tom, Vibraphone
2- Marimba, Bass Drum, 24" Cymbal, Large Tam Tam,

Piano/Celesta (1 player)

Violoncello solo

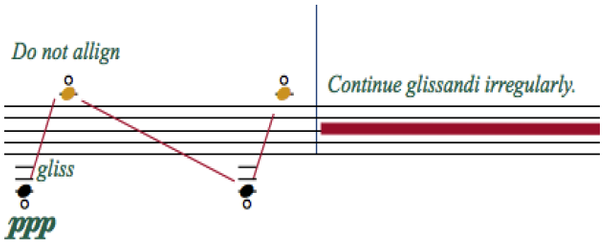
Strings

NOTES

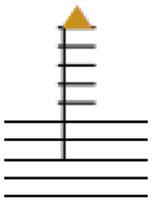
Inspired by the Greek myth of same name, *Hermes* captures the whimsical tale of this micheivous god through an eclectic journy of compositional techniques, colorful orchestrations, and dynamic harmonies. This concerto is a combination between a tone poem and a European movement called "imaginary musical theater."
Though a concerto, *Hermes* does not feature the cello exclusively; it is in fact a concerto for cello *and* orchestra, treating both equally. In addition to the cello solo, the trombone is also a prominant instrument, as well as the violin.

The piece utilizes tonal collections (identified as set classes), serial techniques, and polytonality.

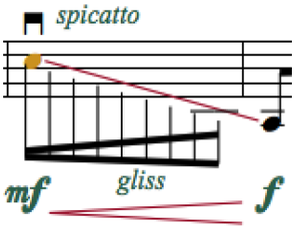
NOTATION AND RHYTHM



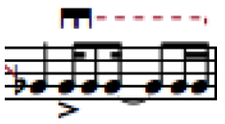
The thick black line, following a figure, means to continue this figure for the length of the line.



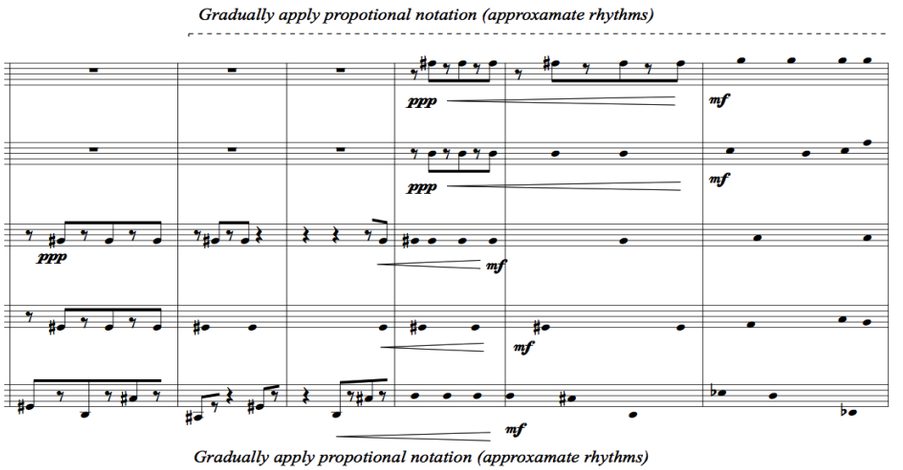
A triangle head tells the player to play the highest note possible. Specific pitches are irrelevant.



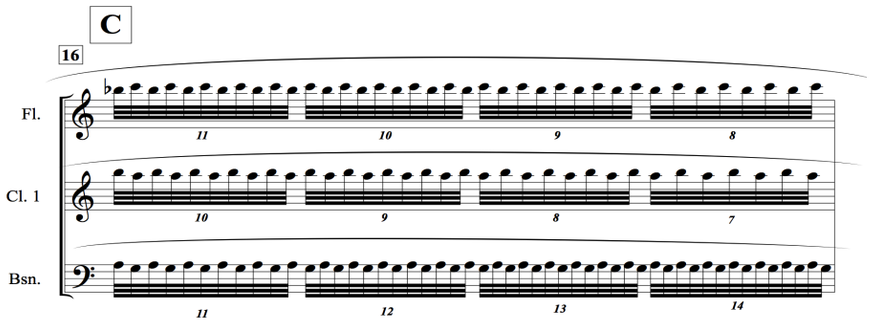
Angled beam notation, gradually shortening the value of the notes, tells the player to gradually increase in speed.



The "double down-bow" indicates high bow pressure.



This sporadic effect, known as proportional notation, gives the player liberty to play the pitches "approximately" in the given time frame.



These rhythmic cells, konwn as mircopolyphony, help disolve time.
It is not essential that these rhythms are played perfectly. It is used mainly for effect.

TEMPOS

Tempos are not strict, but metronomic markings are appropriate suggestions for smooth execution of rhythms and for sonorities to sound.

DYNAMICS

Dynamics are relative. The balance between the orchestra and the cello is essential.
The conductor has the liberty to alter dynamics to find a healthy balance.

ca. 17 minutes

Score in C

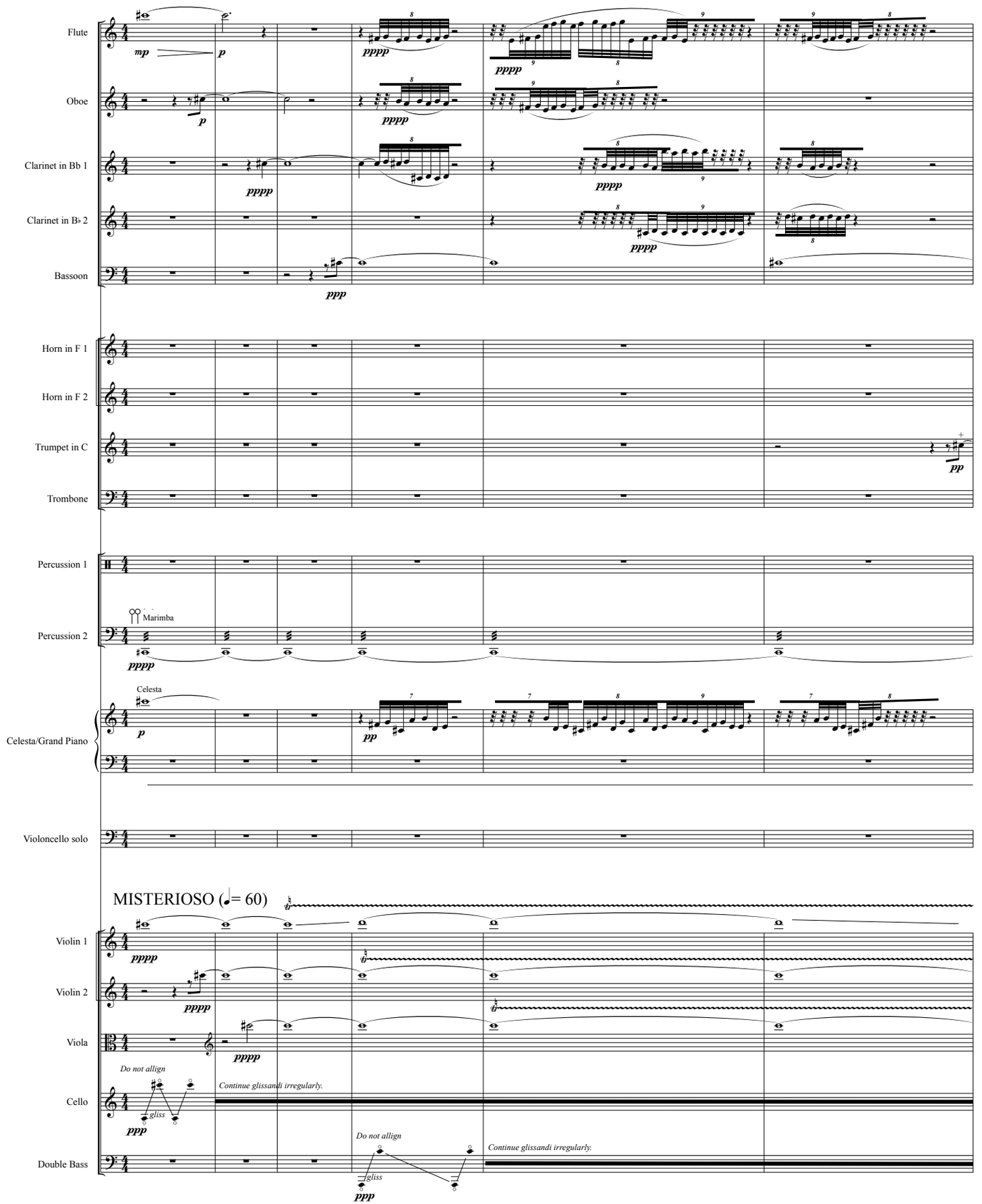
HERMES

Concerto for Violoncello and Orchestra

Tyler Todd Kimmel (b. 1989)

SCENE I

MISTERIOSO (♩= 60)



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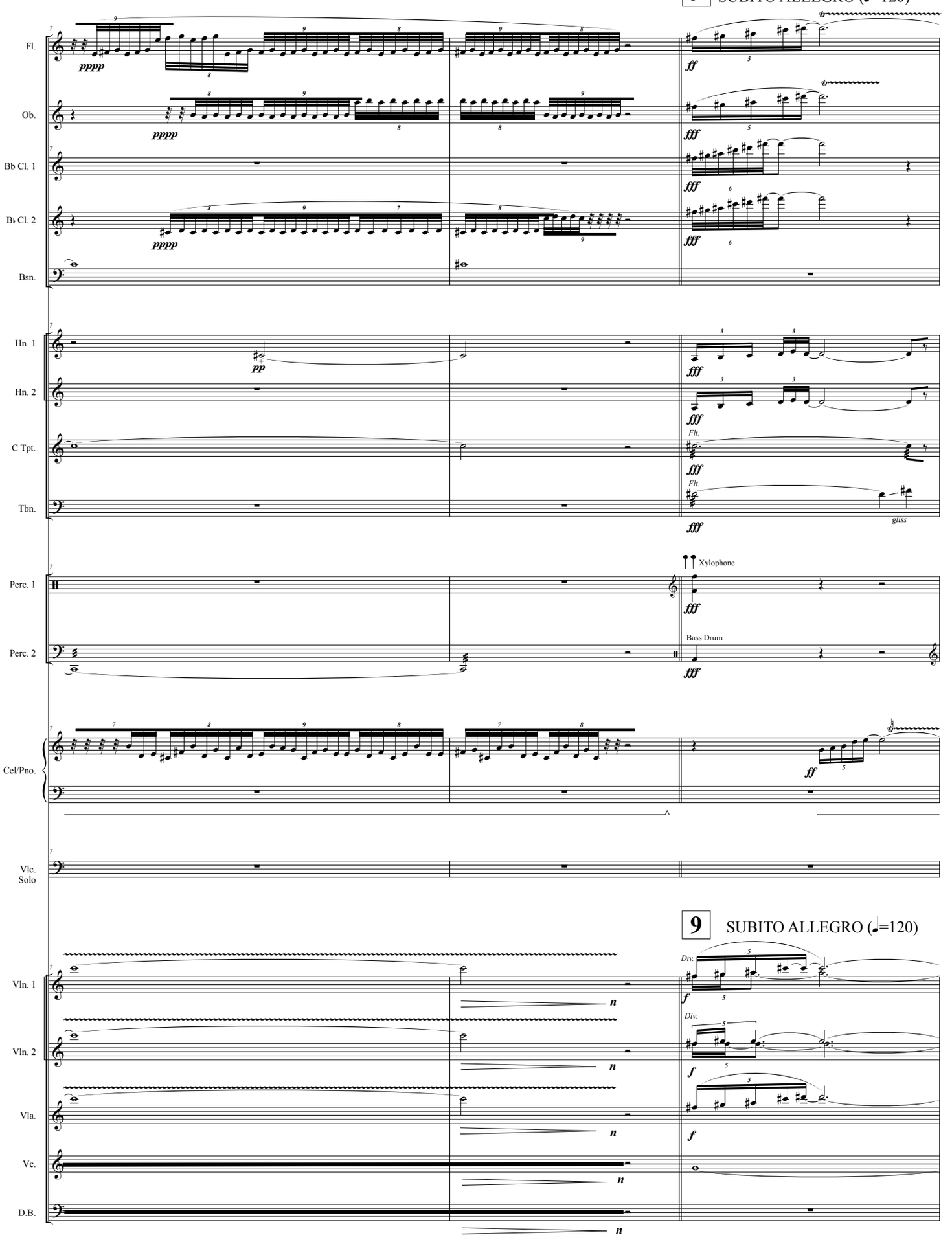
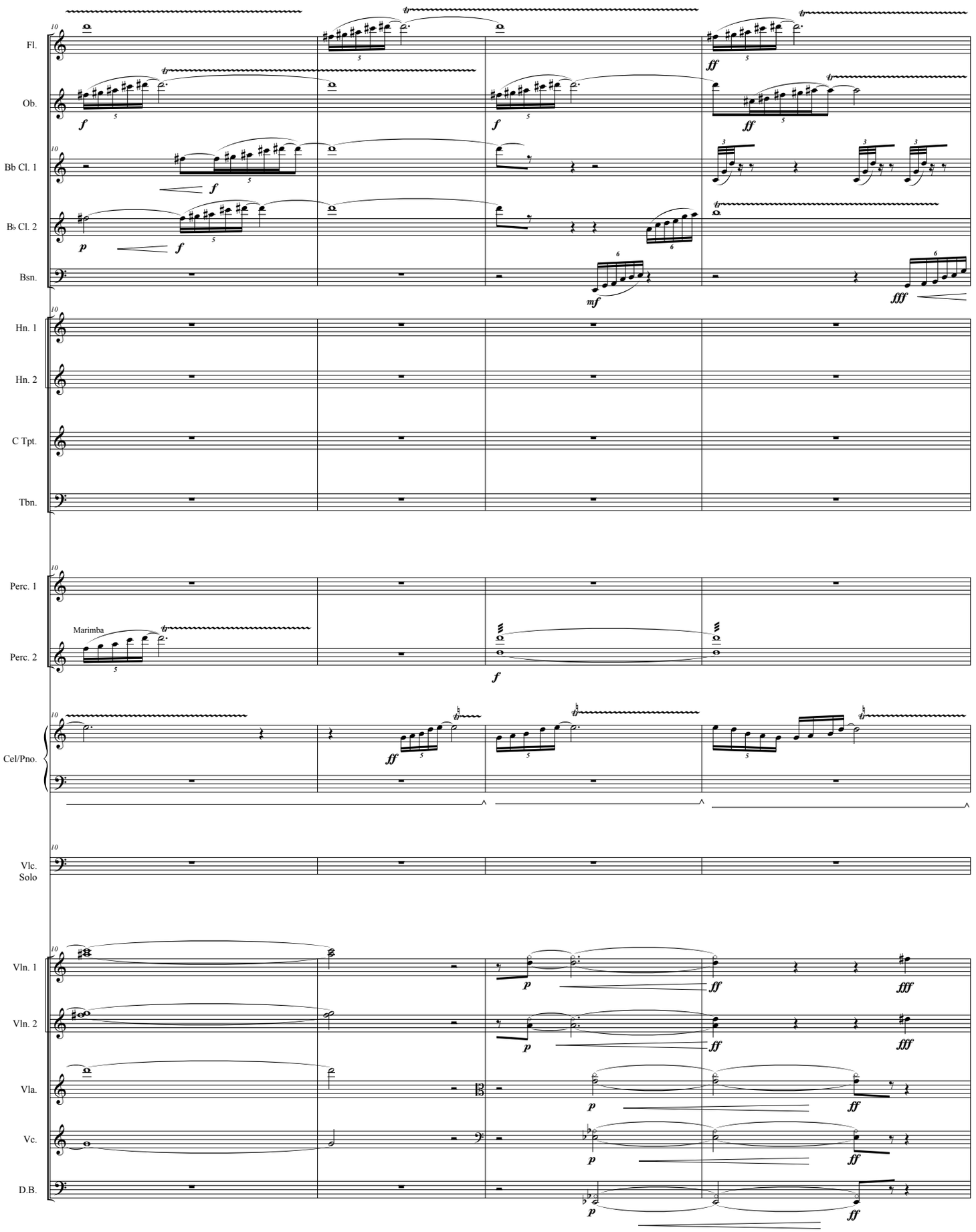
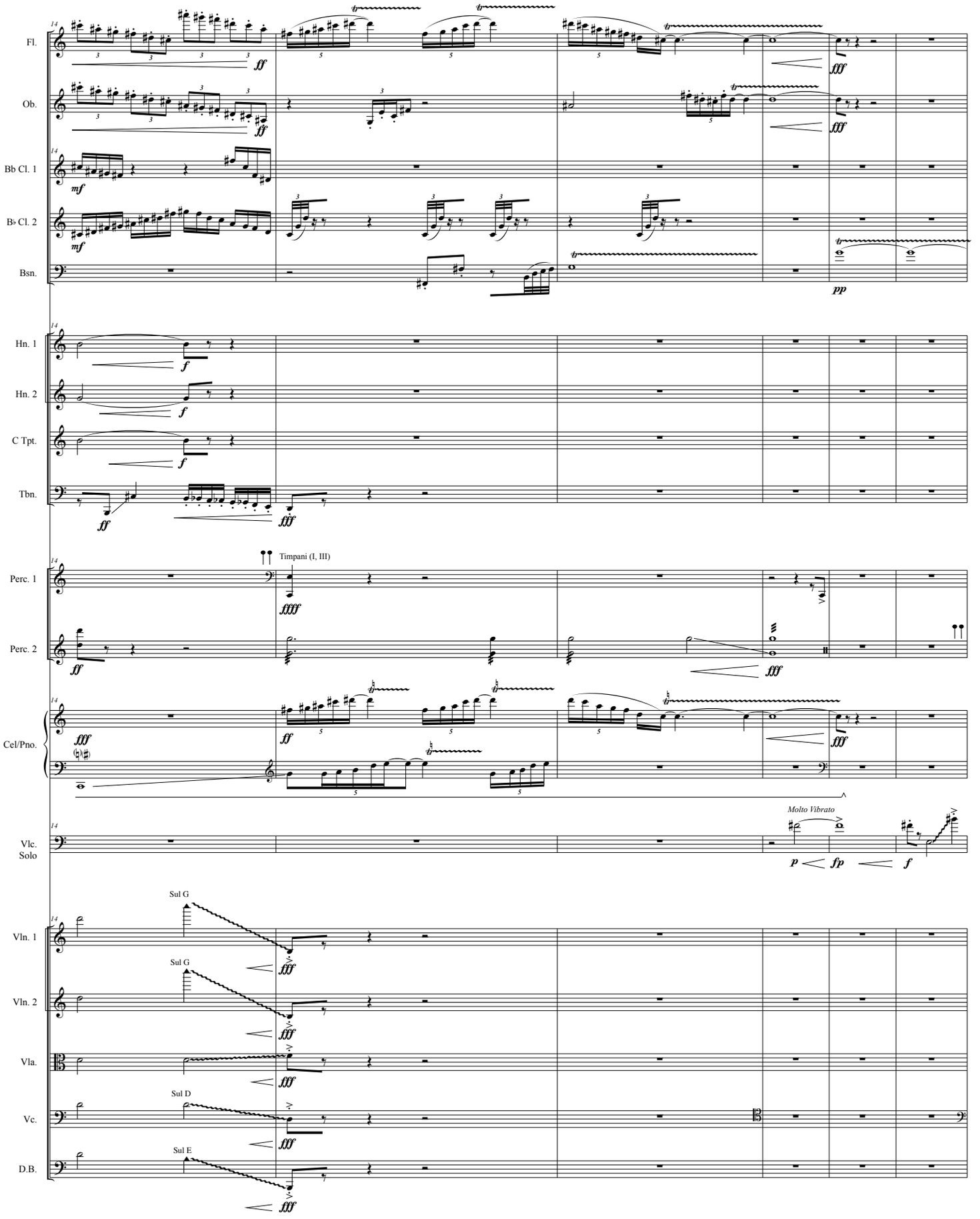
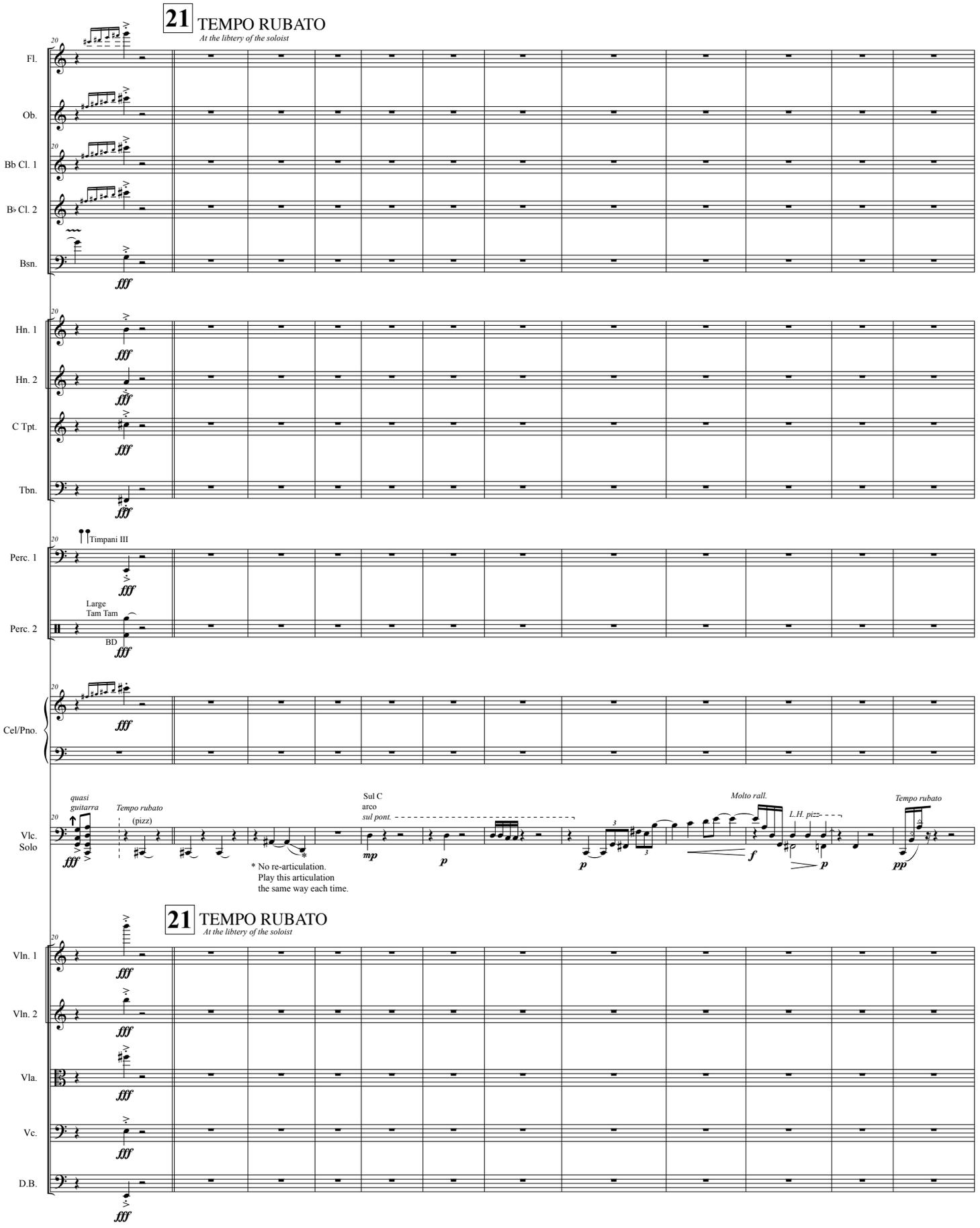

9 SUBITO ALLEGRO (♩=120)
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Xylophone
Bass Drum
Cel/Pno.
Vlc. Solo
9 SUBITO ALLEGRO (♩=120)
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Div.
Flt.
gliss


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Marimba
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Timpani (I, III)
Cel/Pno.
Vlc. Solo
Molto Vibrato
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Sul G
Sul G
Sul D
Sul E


21 TEMPO RUBATO
At the libtery of the soloist
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
fff
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timpani III
Perc. 1
Large
Tam Tam
Perc. 2
BD
Cel/Pno.
quasi
guitarra
Tempo rubato
(pizz)
Vlc.
Solo
Sul C
arco
sul pont.
Molto rall.
L.H. pizz.
Tempo rubato
* No re-articulation.
Play this articulation
the same way each time.
21 TEMPO RUBATO
At the libtery of the soloist
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

35 **SCENE II**

IN TEMPO (♩= 90)

Flt.

Fl.

Ob.

Bb Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Timpani I

Perc. 1

Large
Tam Tam

Perc. 2

(Celesta)

Grand Piano

Cel/Pno.

As high as possible on C string

IV

Legno Bat.

Vlc. Solo

35

IN TEMPO (♩= 90)

gliss

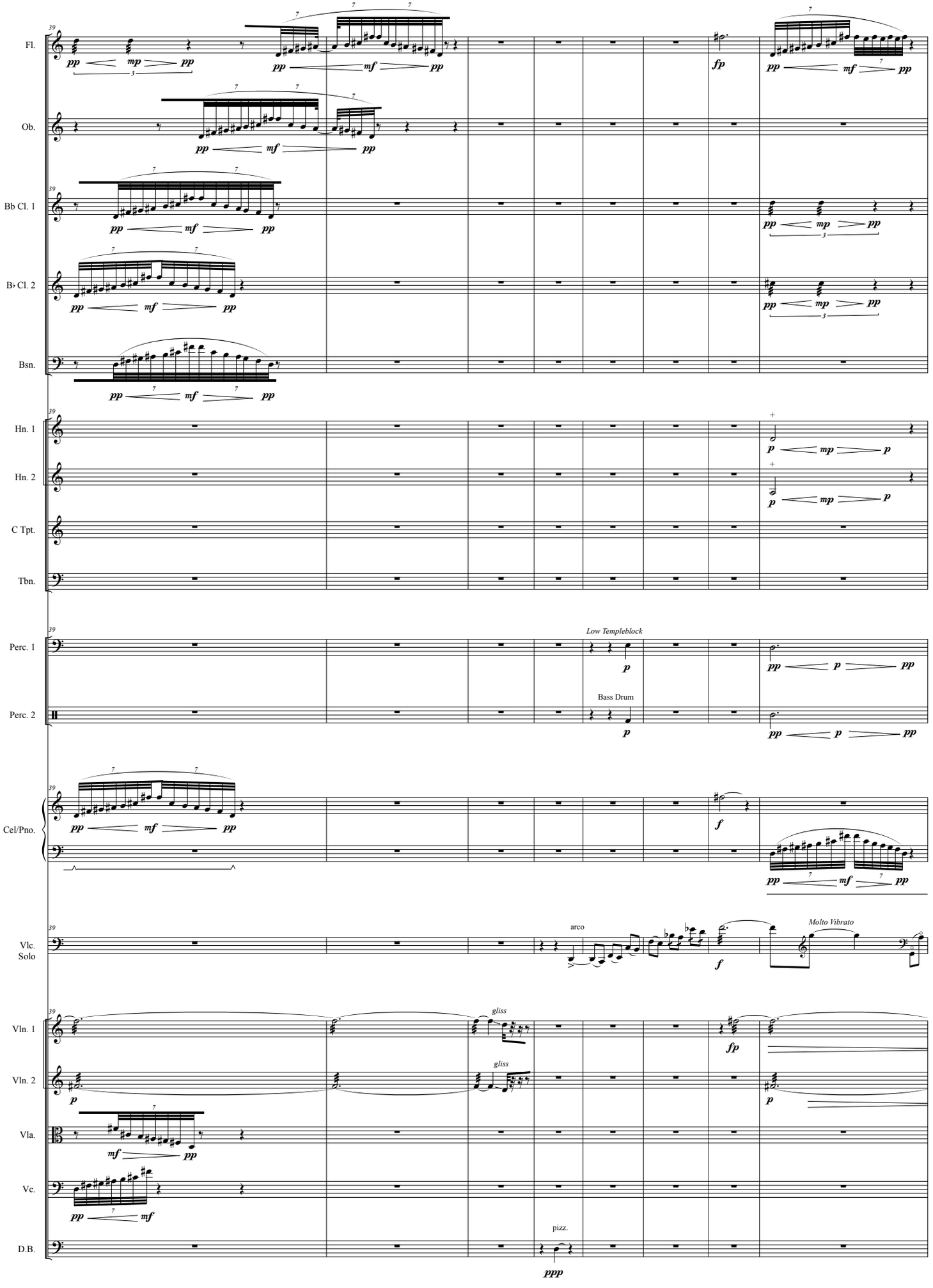
Vln. 1

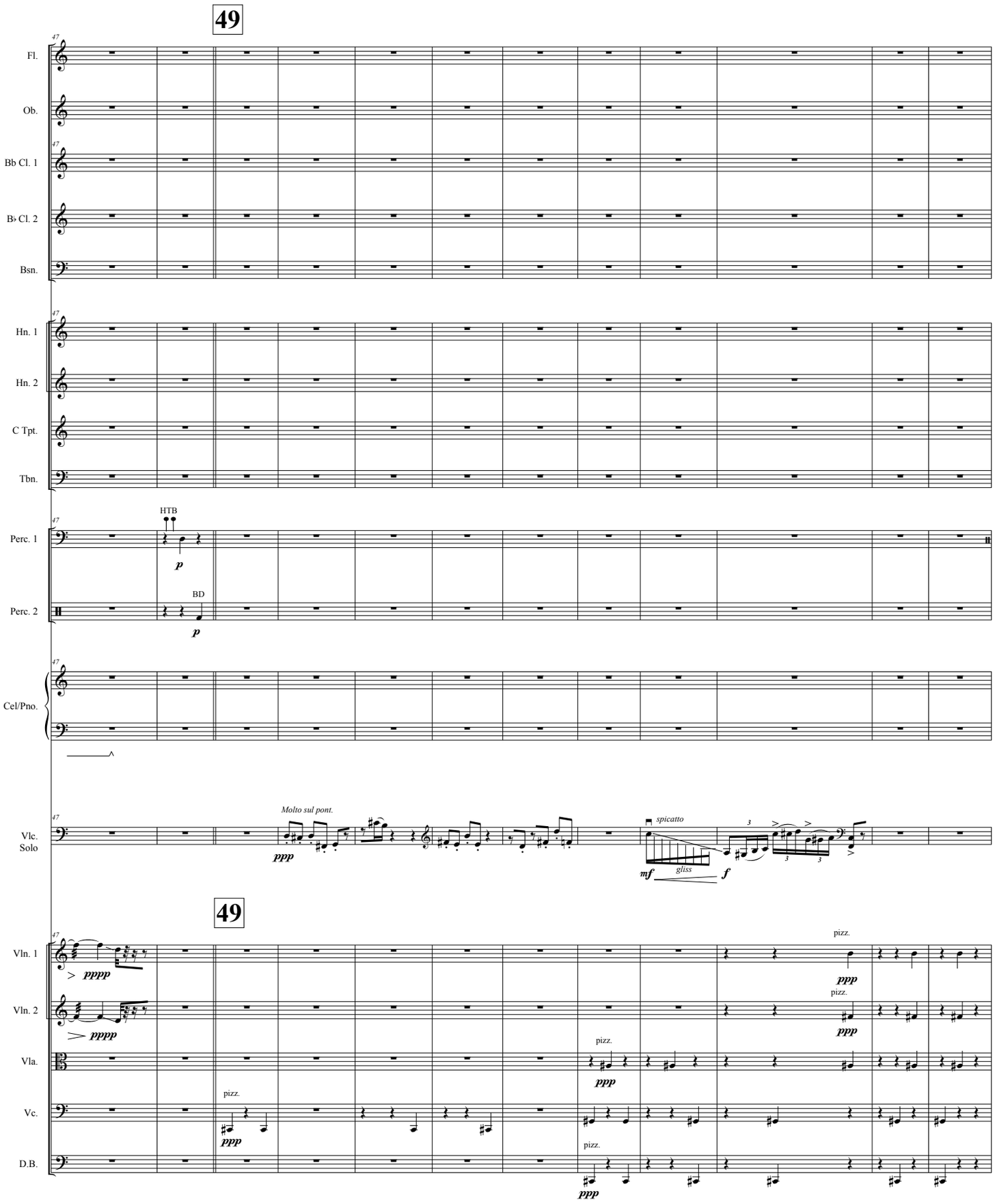
Vln. 2

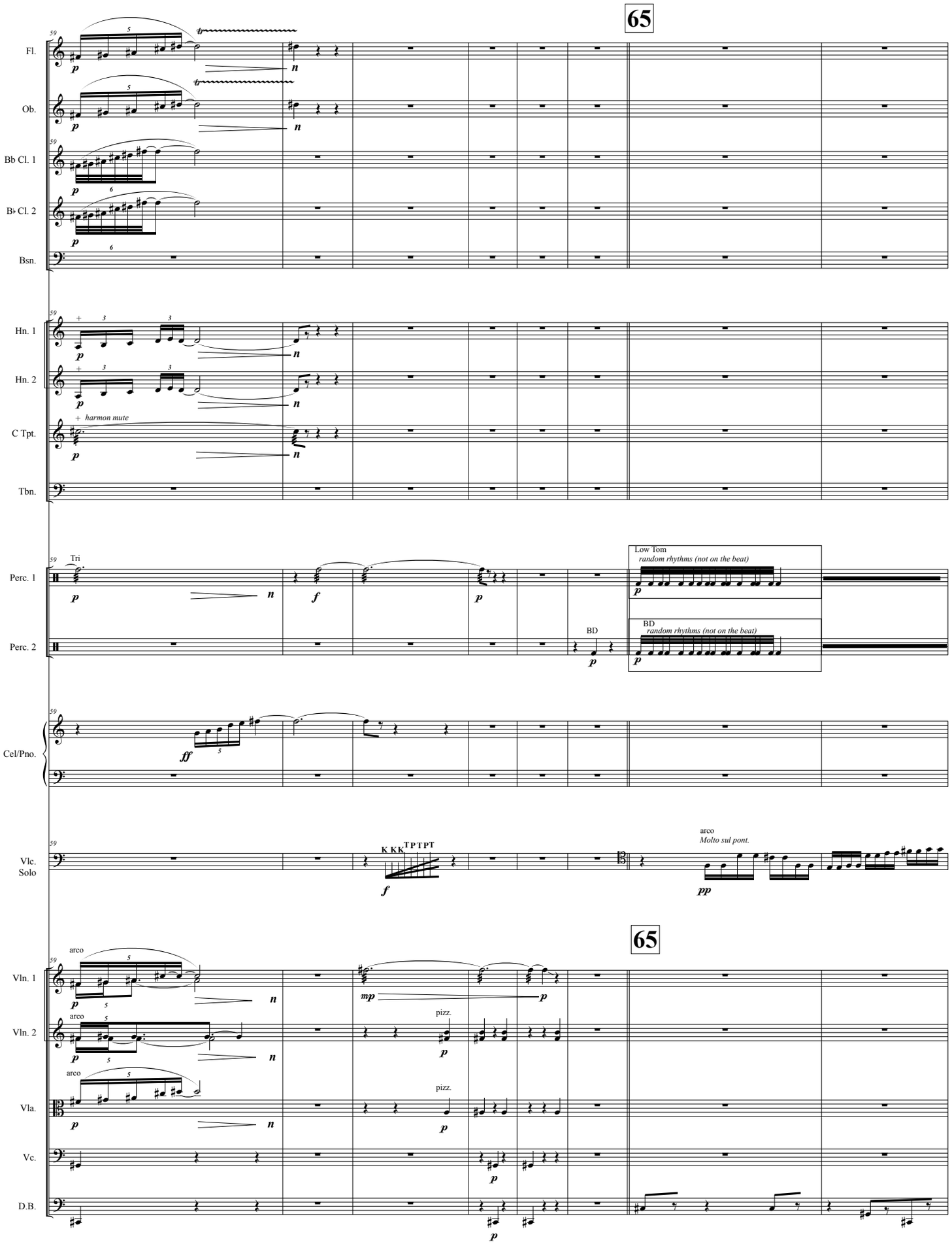
Vla.

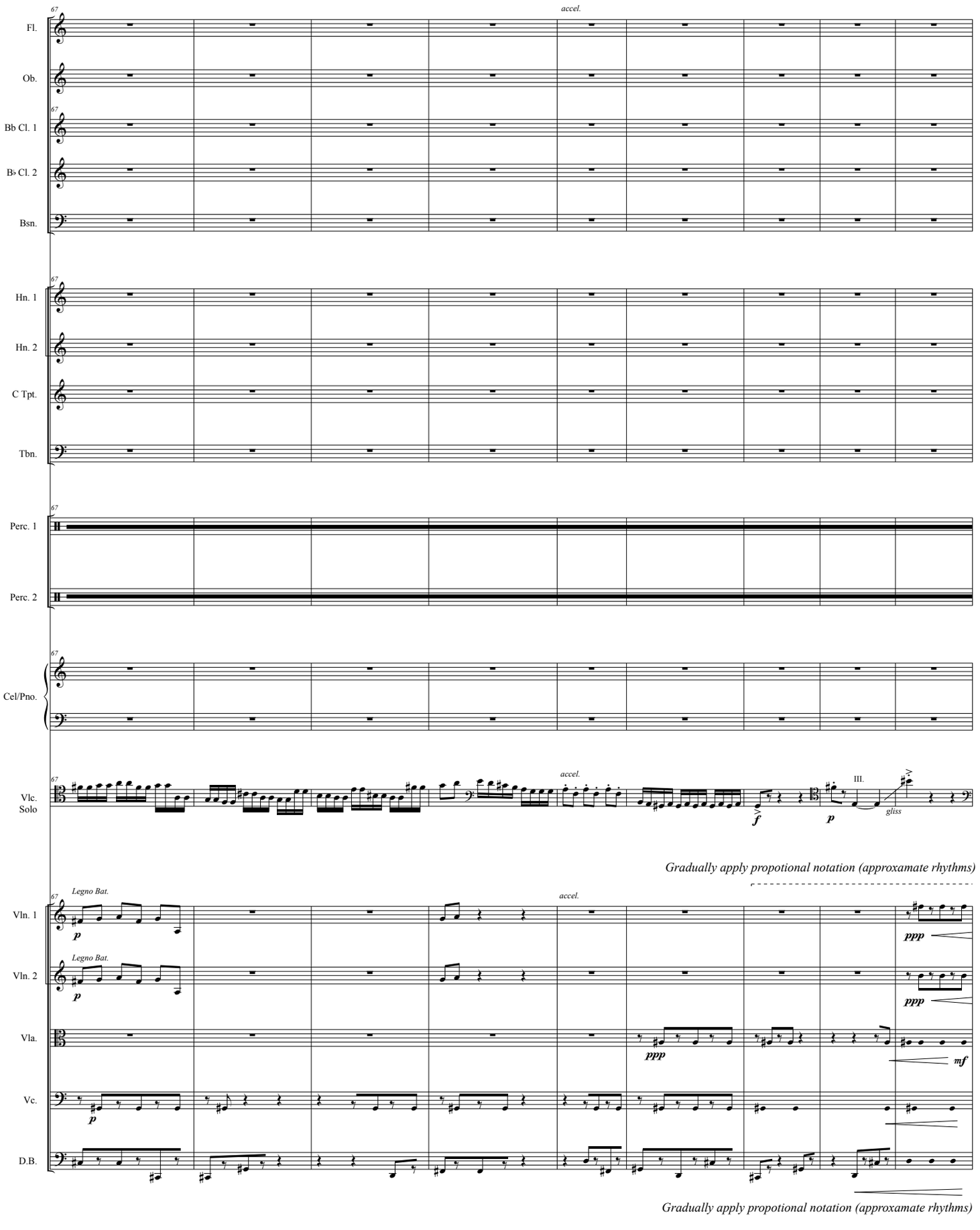
Vc.

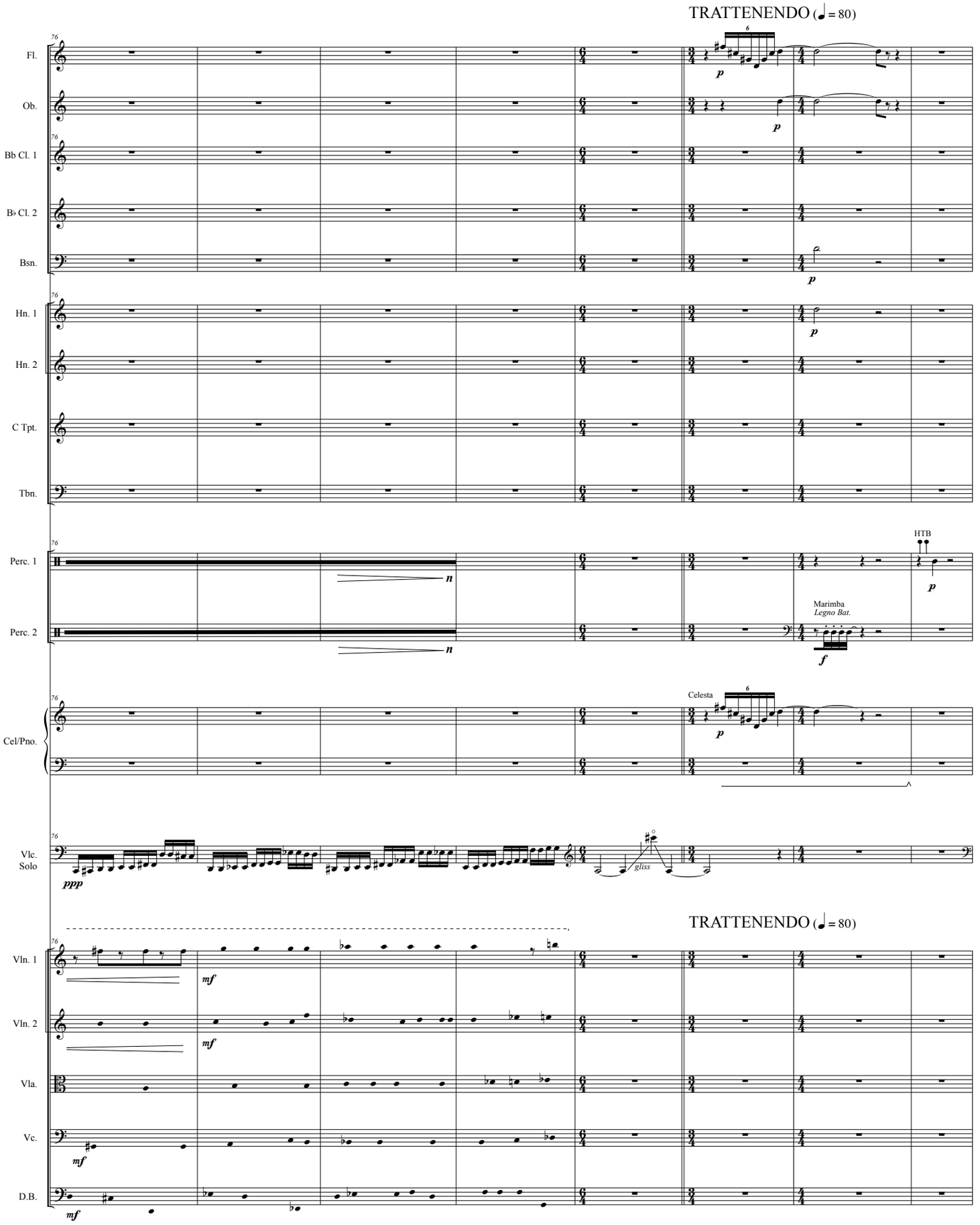
D.B.

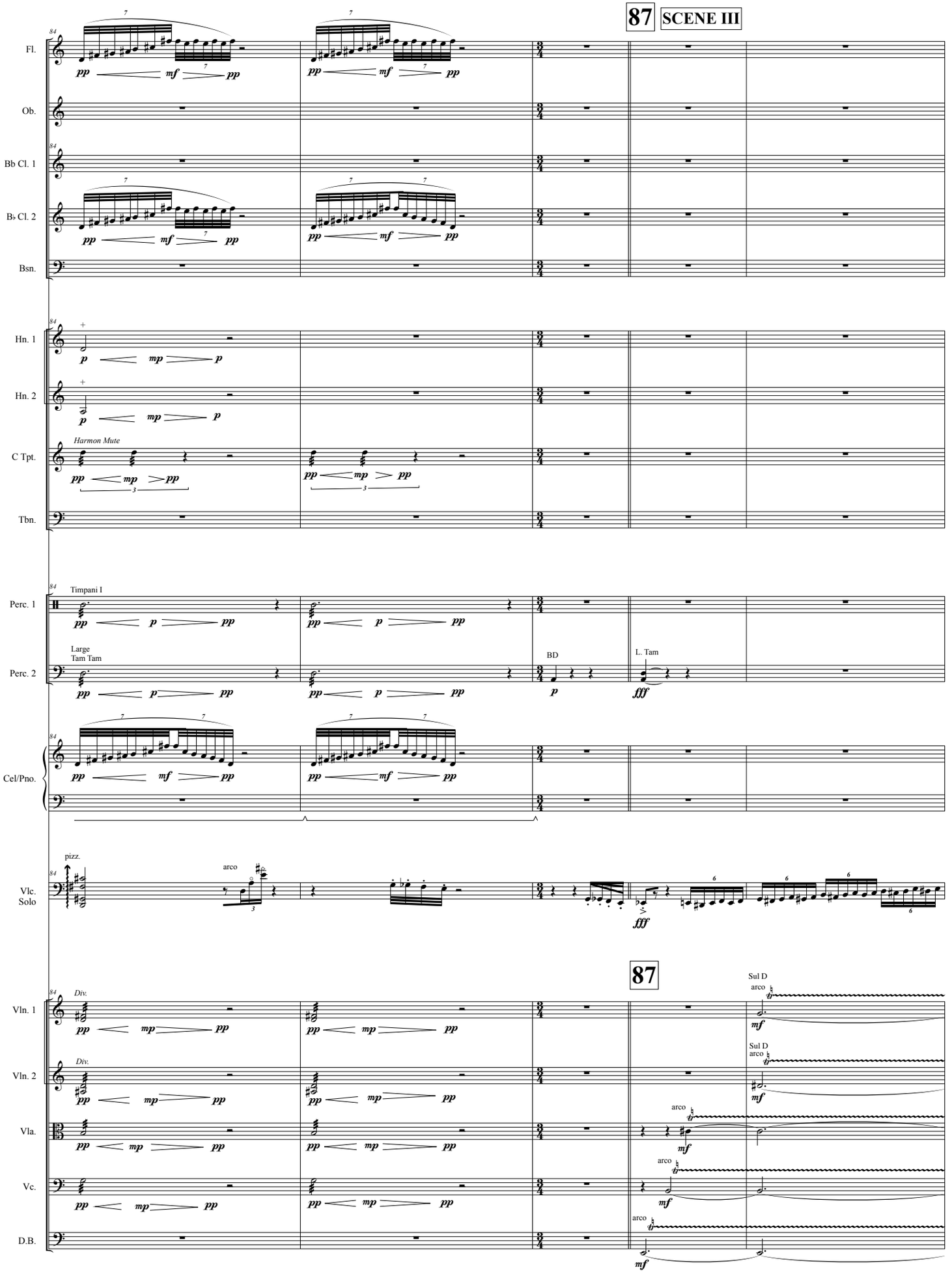

39
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Low Templeblock
Perc. 2
Bass Drum
Cel/Pno.
Vlc. Solo
arco
Molto Vibrato
Vln. 1
Vln. 2
gliss
Vla.
Vc.
D.B.
pizz.

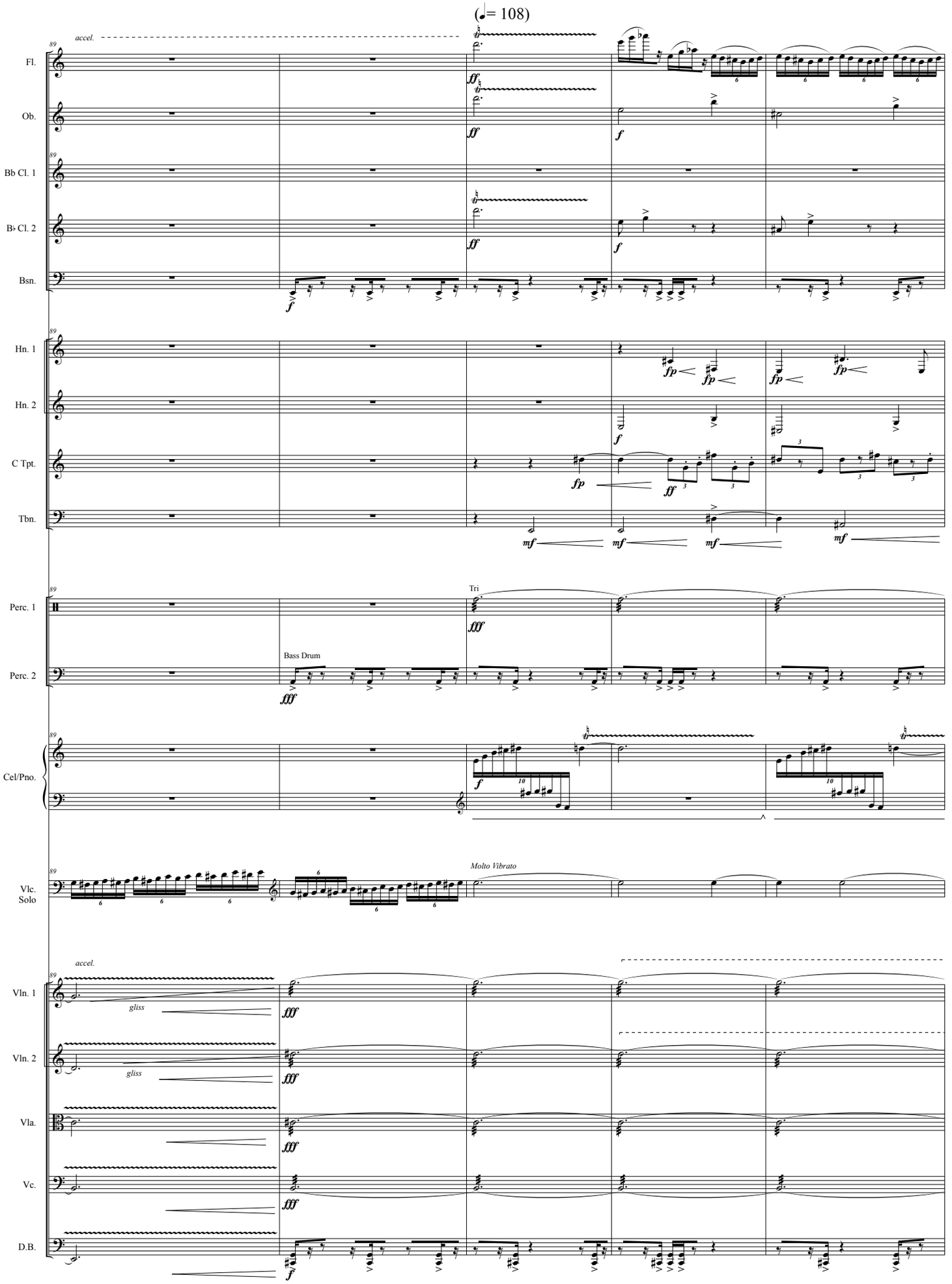

49
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
HTB
Perc. 1
BD
Perc. 2
Cel/Pno.
Molto sul pont.
ppp
spicatto
mf
gliss
f
Vlc. Solo
49
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pppp
pizz.
ppp

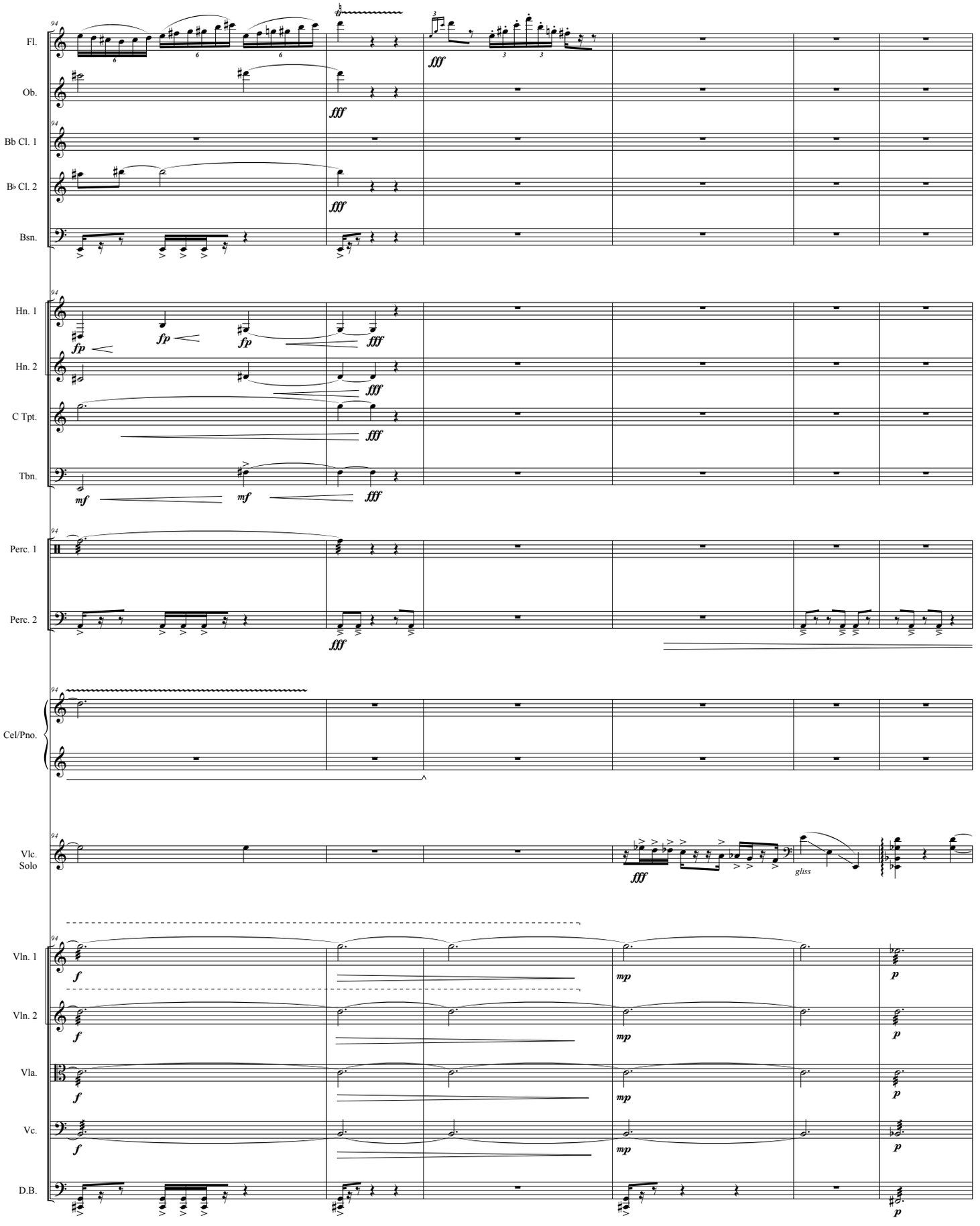

65
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
harmon mute
Tbn.
Perc. 1
Tri
Low Tom
random rhythms (not on the beat)
Perc. 2
BD
BD
random rhythms (not on the beat)
Cel/Pno.
Vlc. Solo
K KK TPTPT
arco
Molto sul pont.
65
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
arco
pizz.

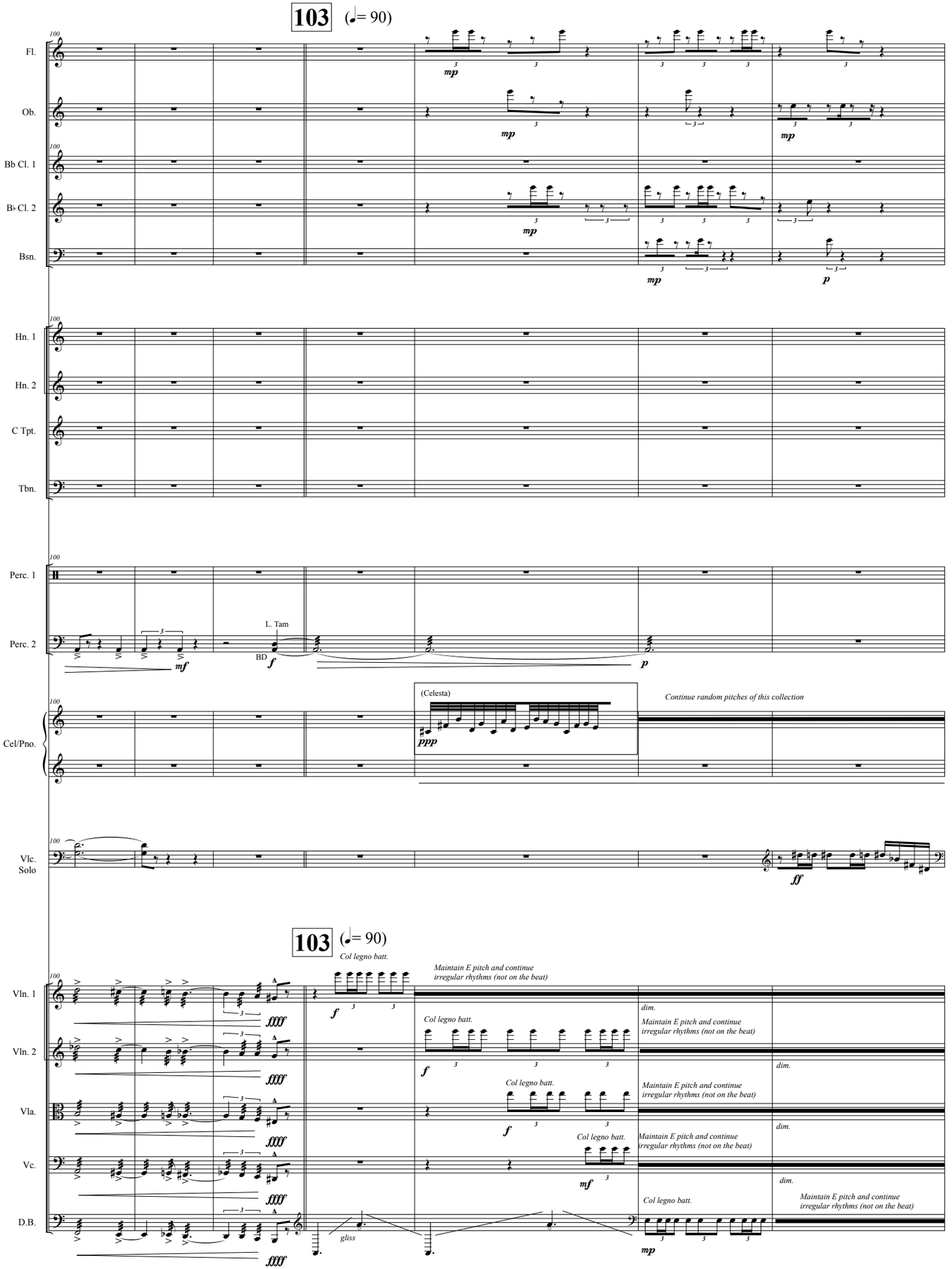

accel.
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
III.
gliss
Gradually apply propotional notation (approxamate rhythms)
Legno Bat.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Gradually apply propotional notation (approxamate rhythms)

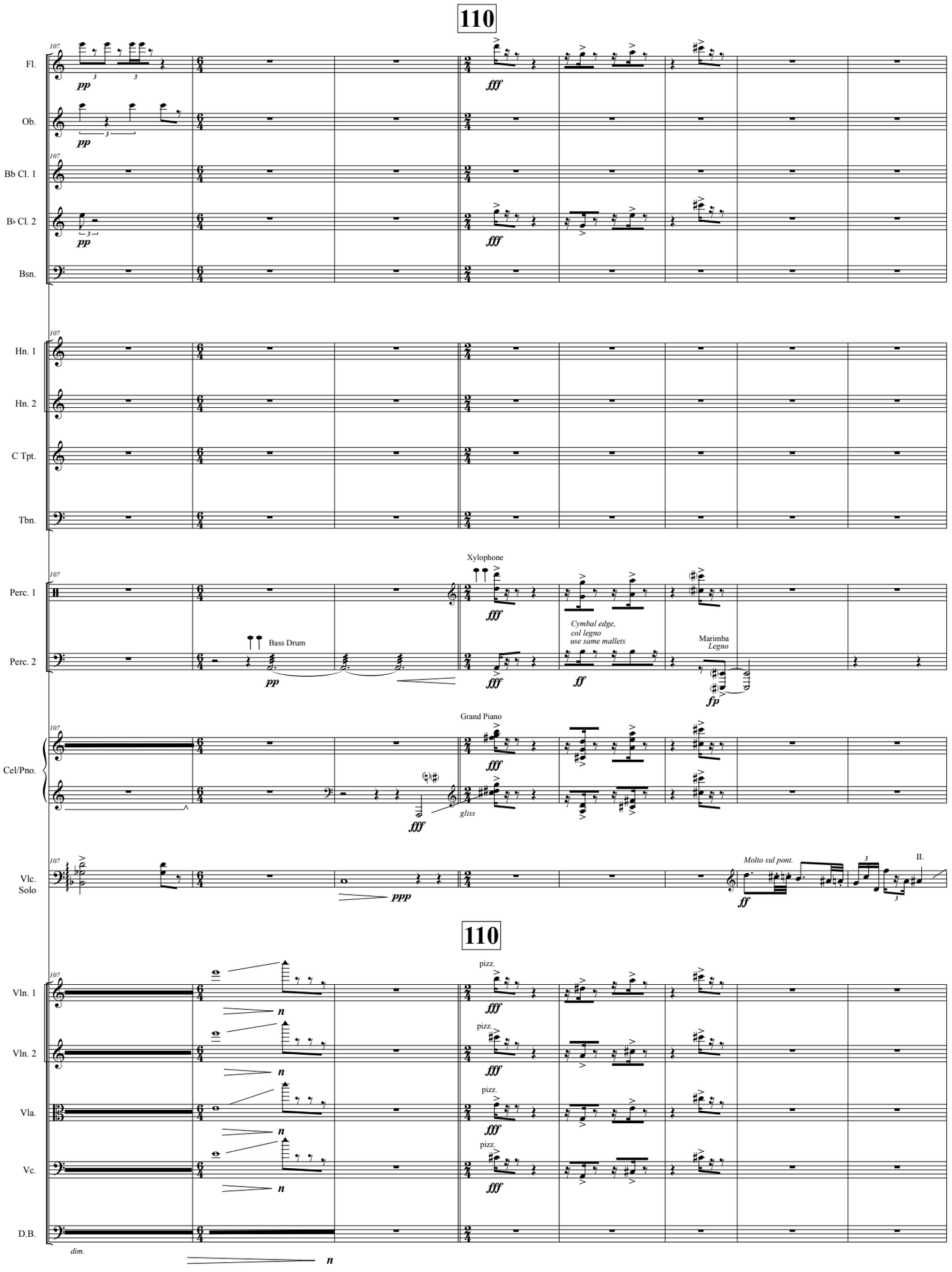

TRATTENENDO (♩ = 80)
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
HTB
Marimba
Legno Bat.
Celesta
Cel/Pno.
Vlc. Solo
gliss
TRATTENENDO (♩ = 80)
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

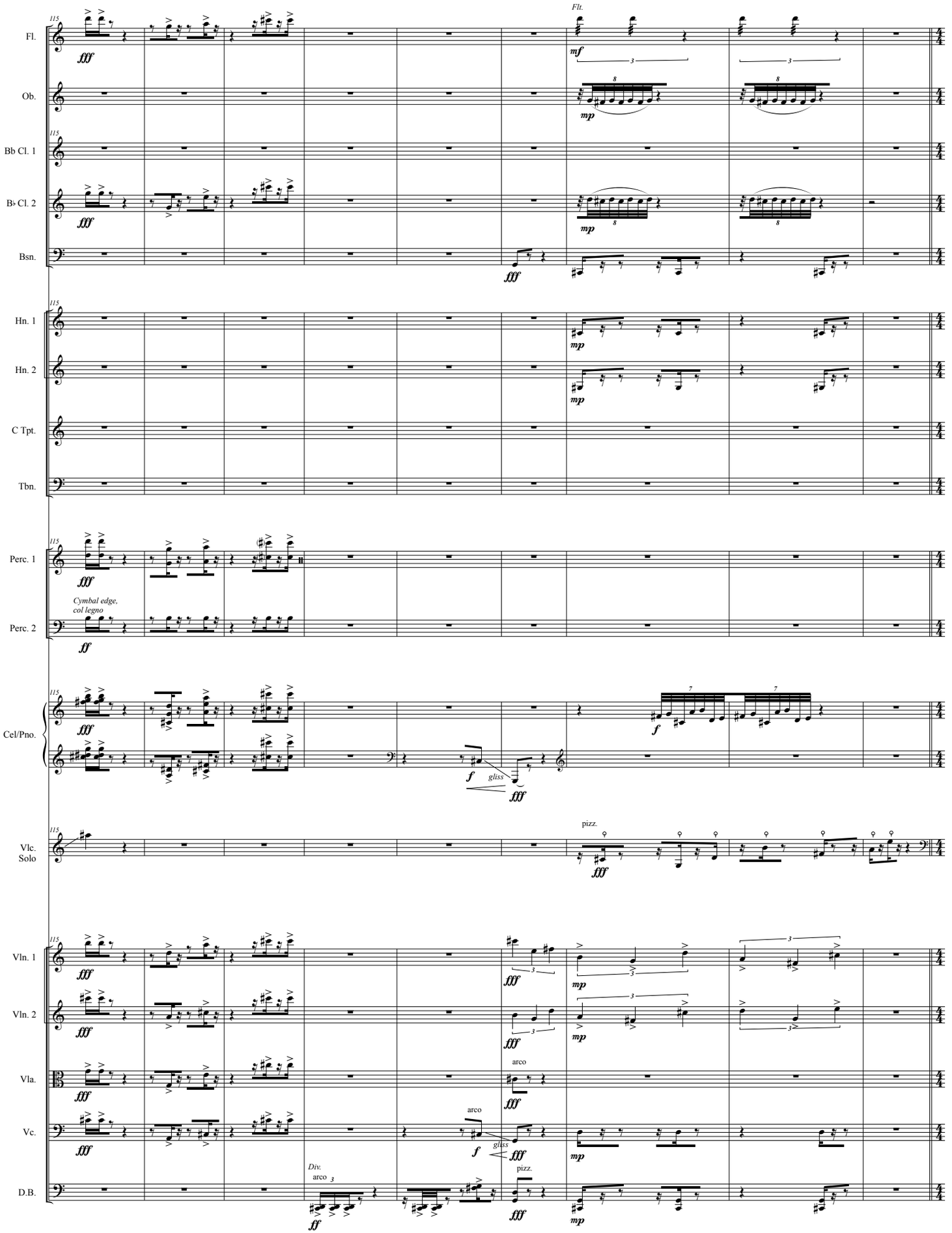

87
SCENE III
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
Harmon Mute
C Tpt.
Tbn.
Timpani I
Perc. 1
Large
Tam Tam
Perc. 2
BD
L. Tam
Cel/Pno.
pizz.
arco
Vlc.
Solo
87
Div.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Sul D
arco

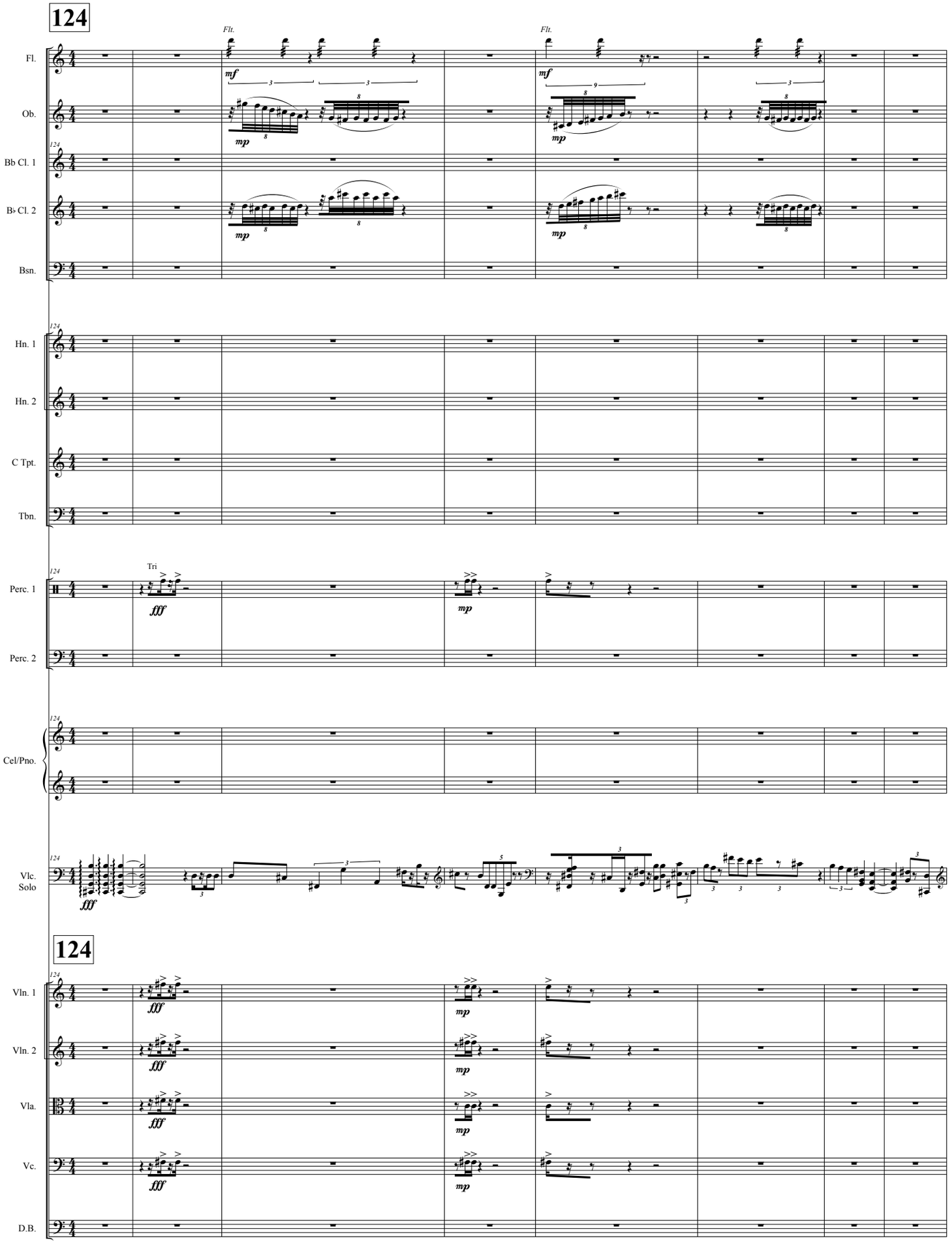

(♩= 108)
accel.
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Tri
Bass Drum
Cel/Pno.
Vlc. Solo
Molto Vibrato
accel.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
gliss
gliss


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
94
fp
fff
mf
f
mp
p
gliss


103 (♩= 90)
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
L. Tam
BD
Cel/Pno.
(Celesta)
Continue random pitches of this collection
Vlc. Solo
103 (♩= 90)
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Col legno batt.
Maintain E pitch and continue irregular rhythms (not on the beat)
dim.
gliss


110
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Xylophone
Bass Drum
Cymbal edge, col legno use same mallets
Marimba Legno
Cel/Pno.
Grand Piano
gliss
Vlc. Solo
Molto sul pont.
II.
110
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.
dim.


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Cymbal edge, col legno
Perc. 2
Cel/Pno.
Vlc. Solo
pizz.
Vln. 1
Vln. 2
Vla.
arco
Vc.
arco
gliss
D.B.
Div.
arco
pizz.


124
Flt.
Flt.
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Tri
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
124
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

133 **SCENE IV**

(♩= 60-70)

IN TEMPO (♩= 90)

Fl.

Ob.

Bb Cl. 1

B♭ Cl. 2

Bsn.

arco

pp

fff

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. 1

Vibraphone

mp

Perc. 2

Cel/Pno.

Vlc. Solo

hand tremelo on body of cello

H

fp < *f*

133 (♩= 60-70)

IN TEMPO (♩= 90)

Solo

Vln. 1

Vln. 2

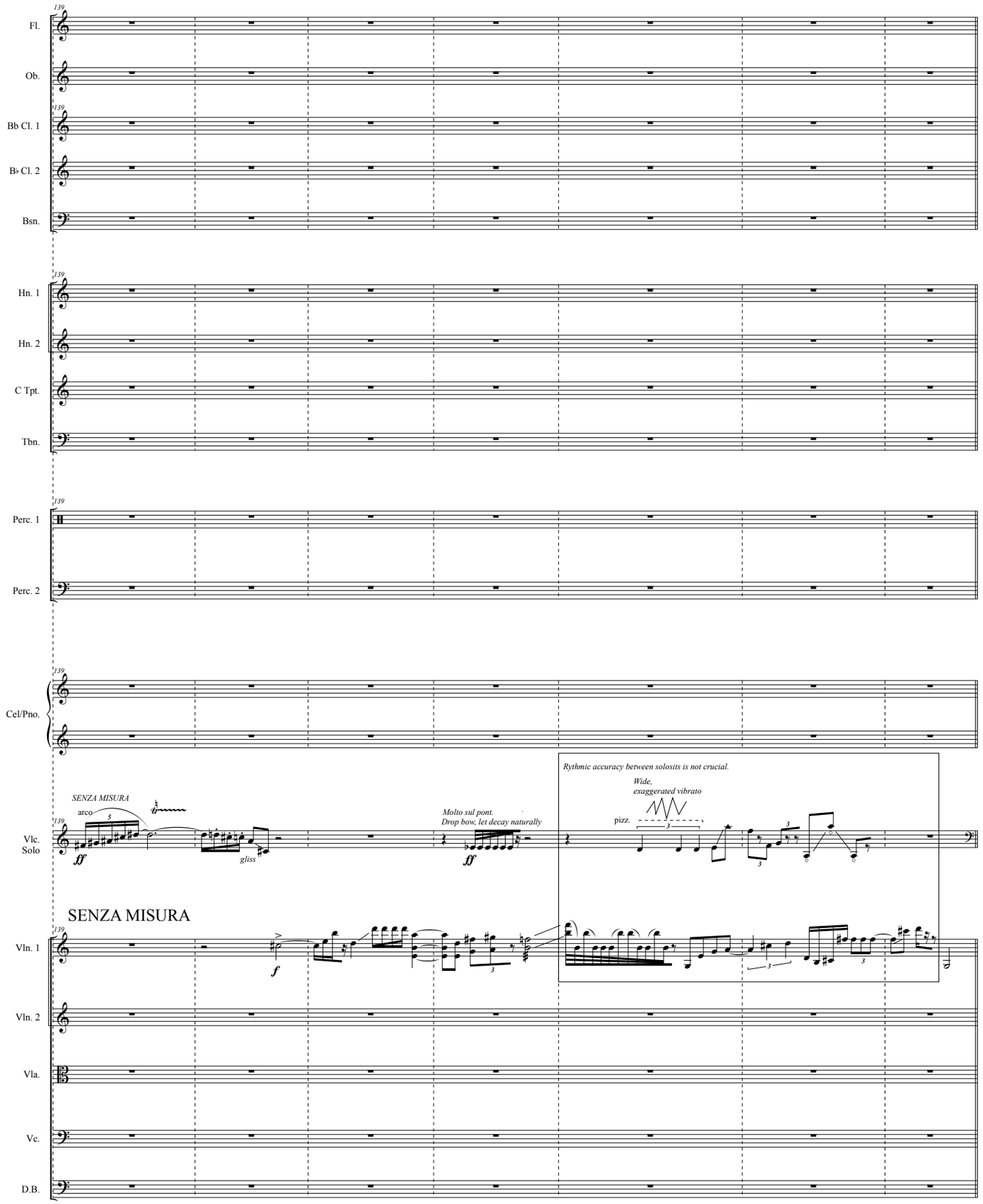
Vla.

Vc.

D.B.

pp

fff


SENZA MISURA
139
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
SENZA MISURA
arco
5
ff
gliss
Molto sul pont.
Drop bow, let decay naturally
ff
Rythmic accuracy between solosits is not crucial.
Wide,
exaggerated vibrato
pizz.
3
SENZA MISURA
f
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

146 IN TEMPO (♩= 90)

Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo

fff

hand tremelo on body of cello

fp *mf* *f*

pizz.

146

IN TEMPO (♩= 90)

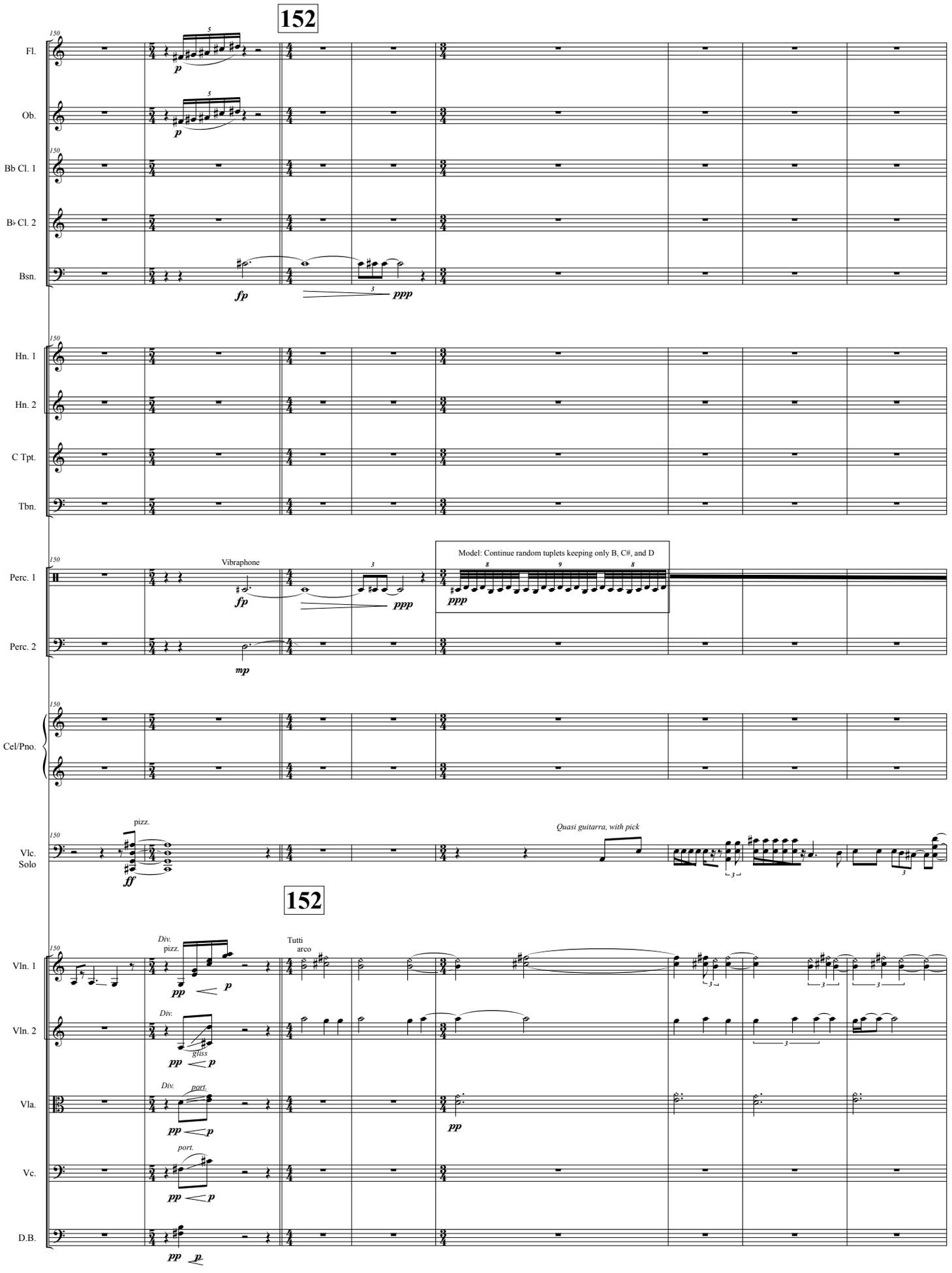
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

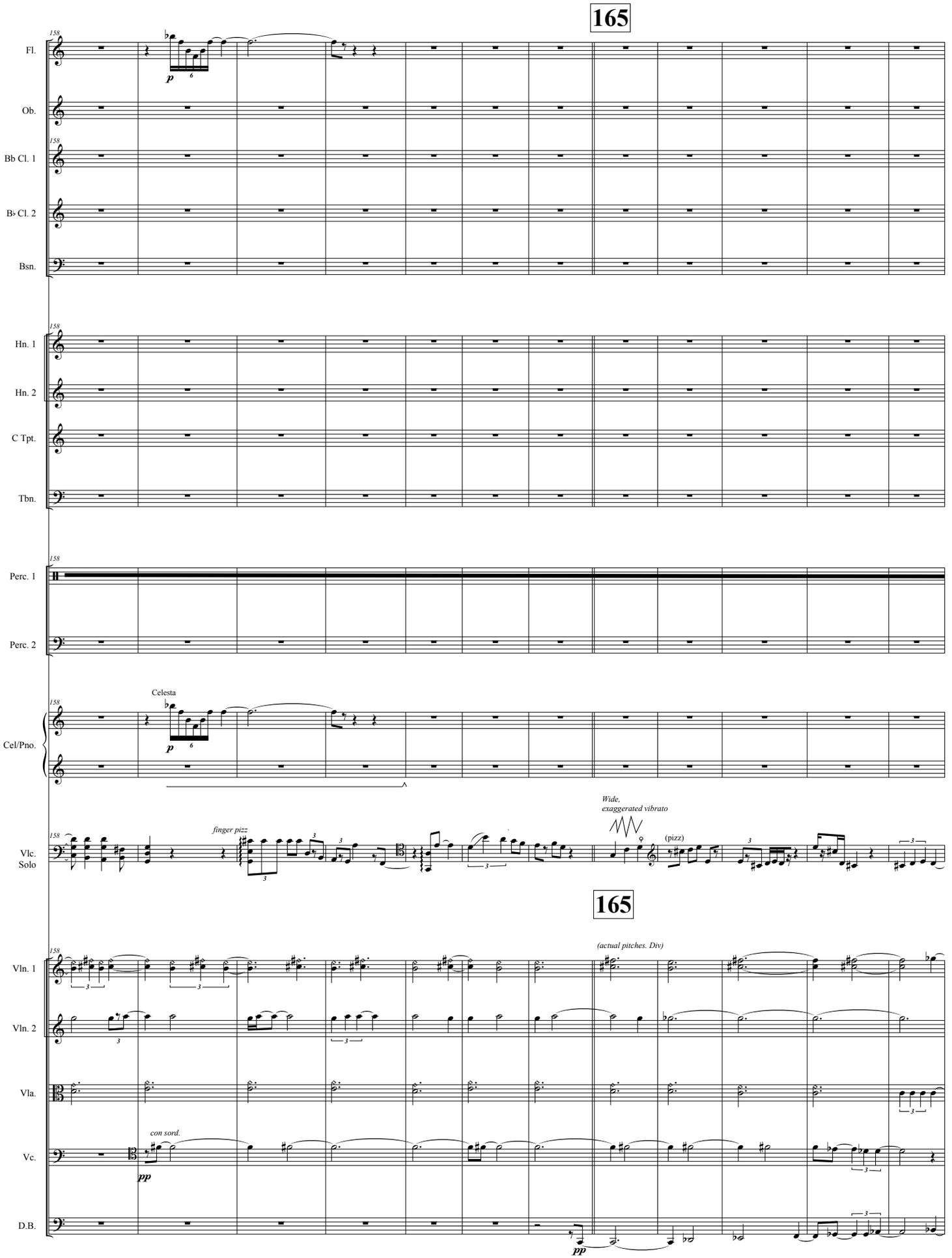
Tutti

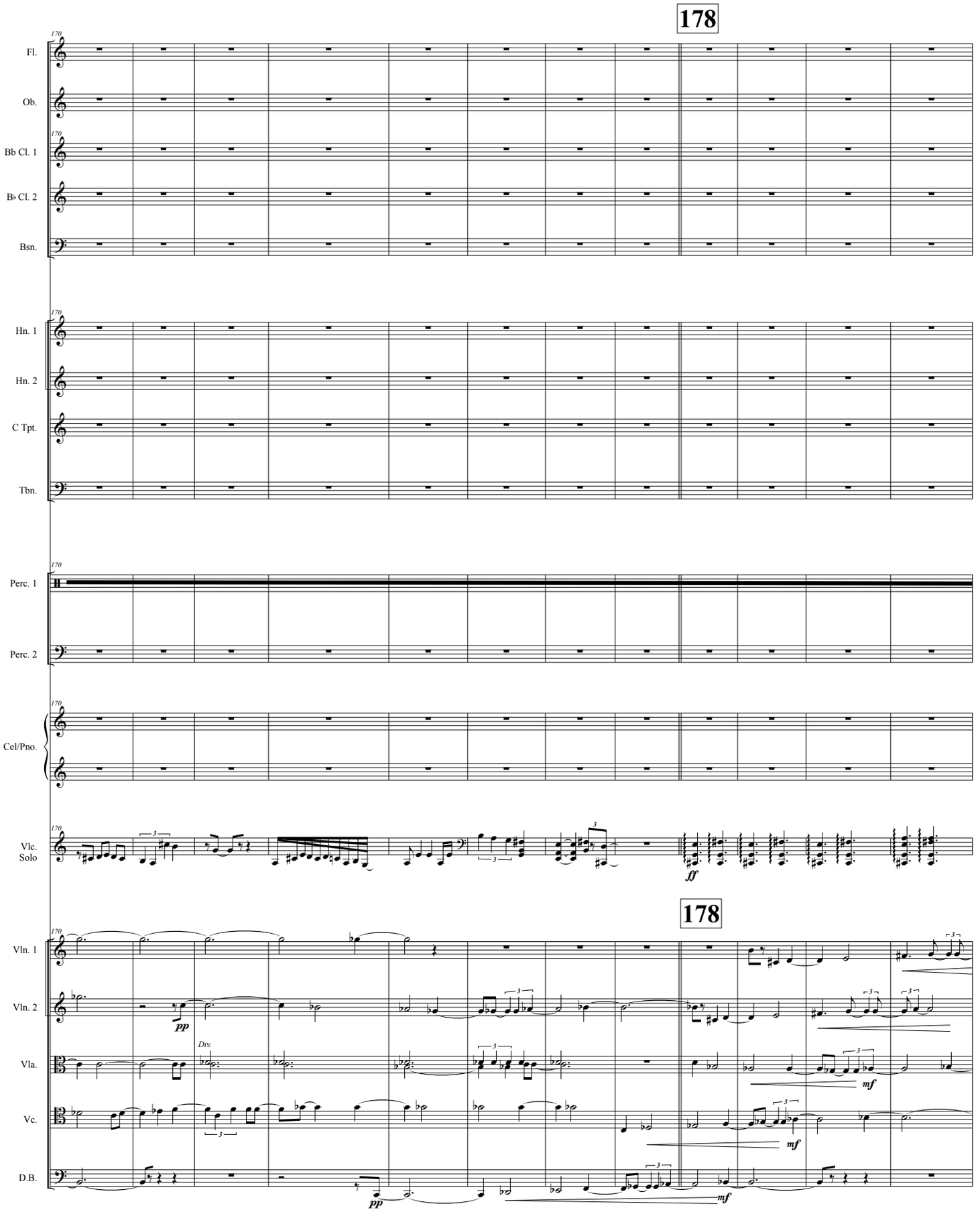
mp

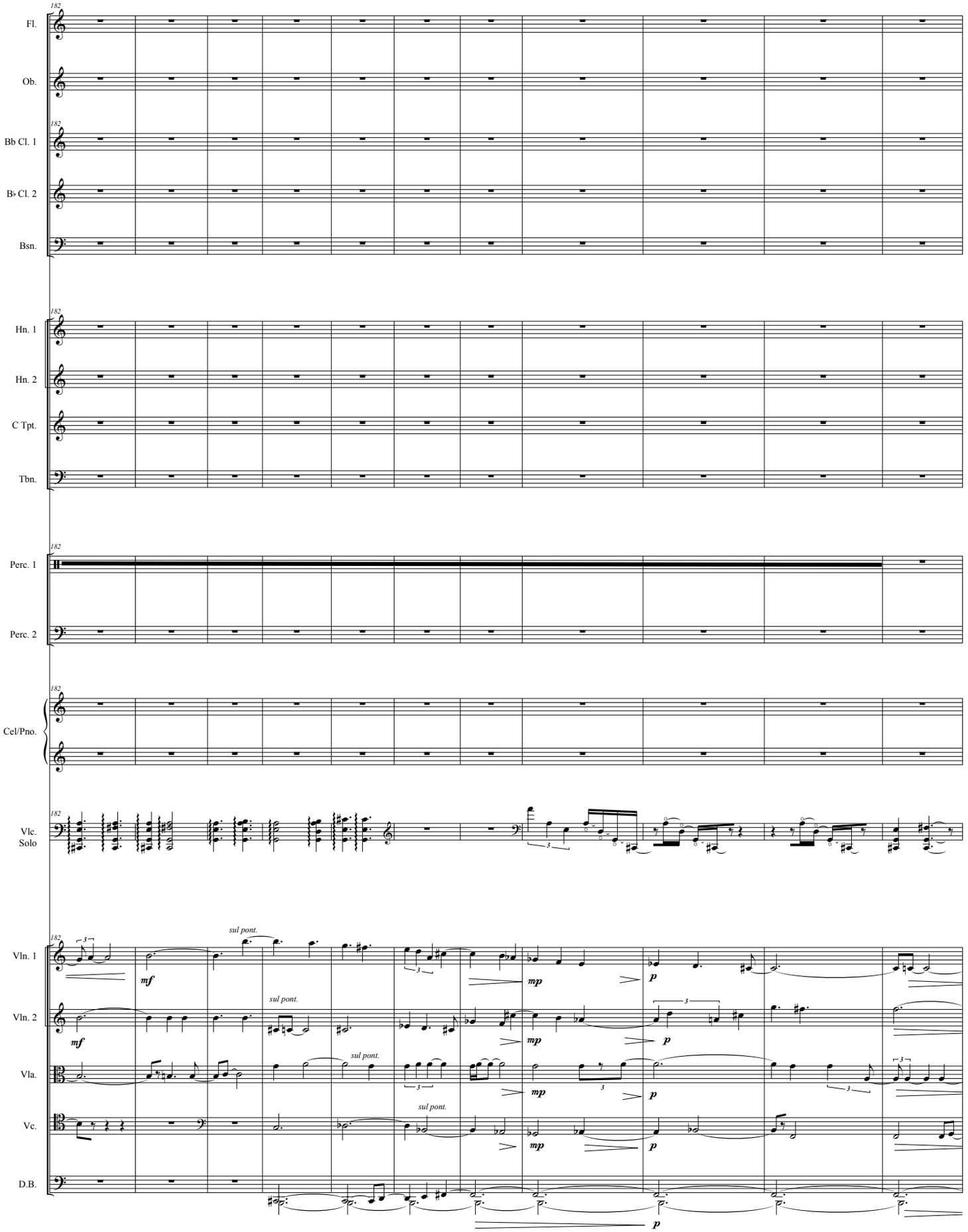
pizz.

fff


152
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Vibraphone
Model: Continue random tuplets keeping only B, C#, and D
pizz.
Quasi guitarra, with pick
Div.
Tutti
arco
gliss
port.


165
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Celesta
Cel/Pno.
Vlc. Solo
finger pizz
Wide, exaggerated vibrato
(pizz)
165
(actual pitches. Div)
Vln. 1
Vln. 2
Vla.
con sord.
Vc.
D.B.


178
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
ff
178
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pp
Div.
mf
pp
mf


182
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
sul pont.
mf
mp
p

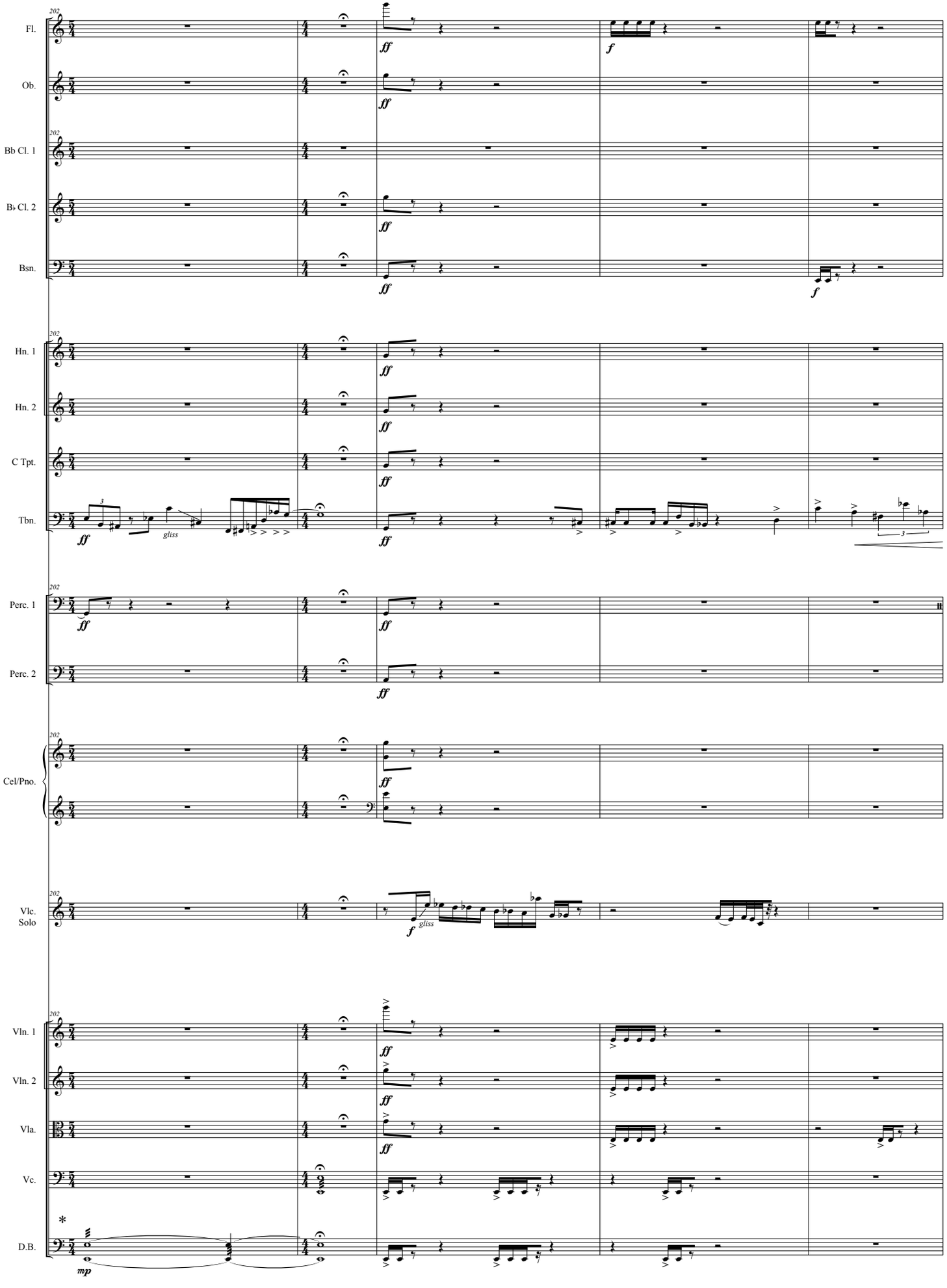
197 **SCENE V**

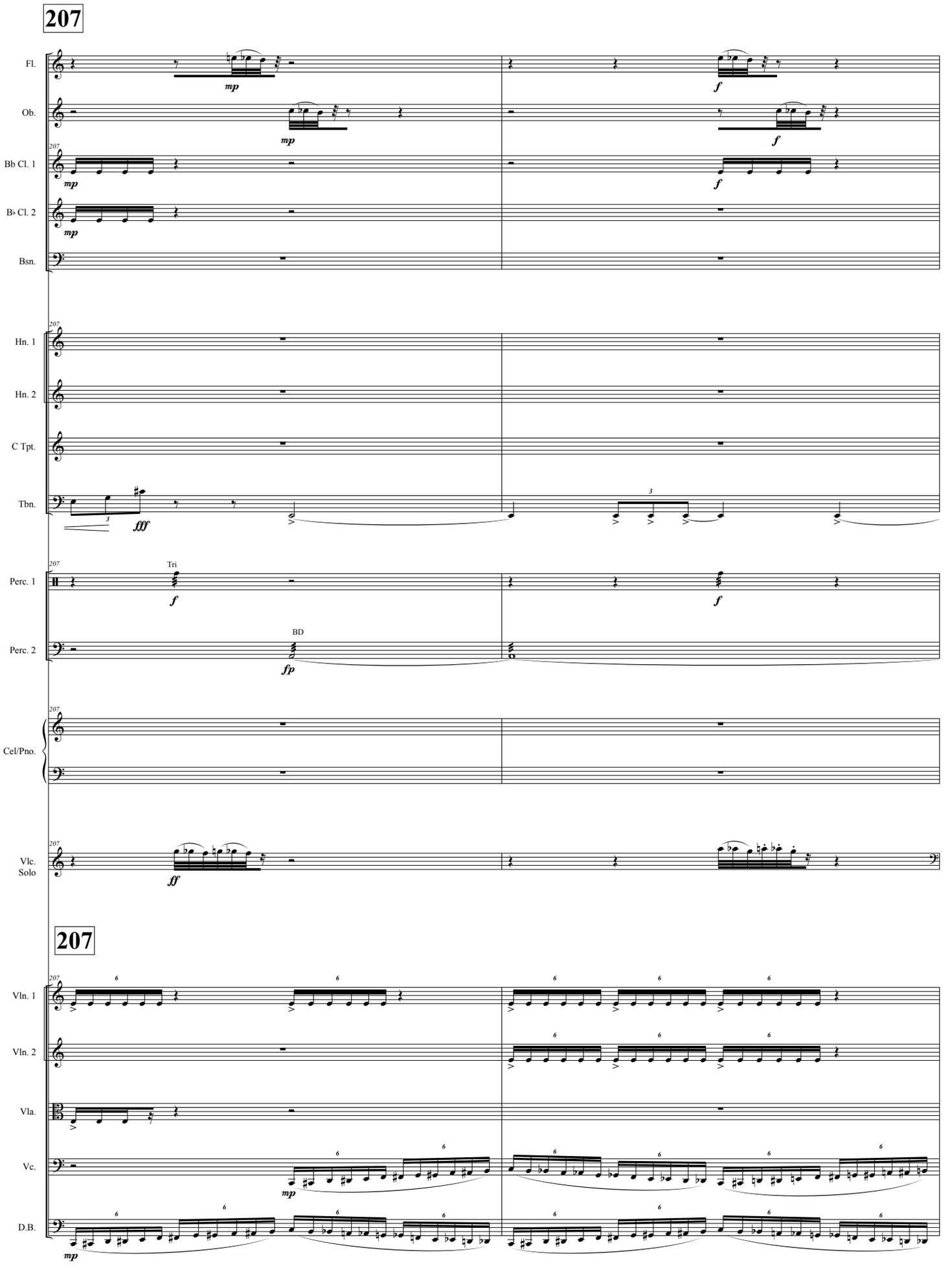
SUBITO ALLEGRO (♩= 108)

Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Timp. II
Perc. 2
L. Tam
Bass Drum
Cel/Pno.
Vlc. Solo
arco
Molto Vibrato

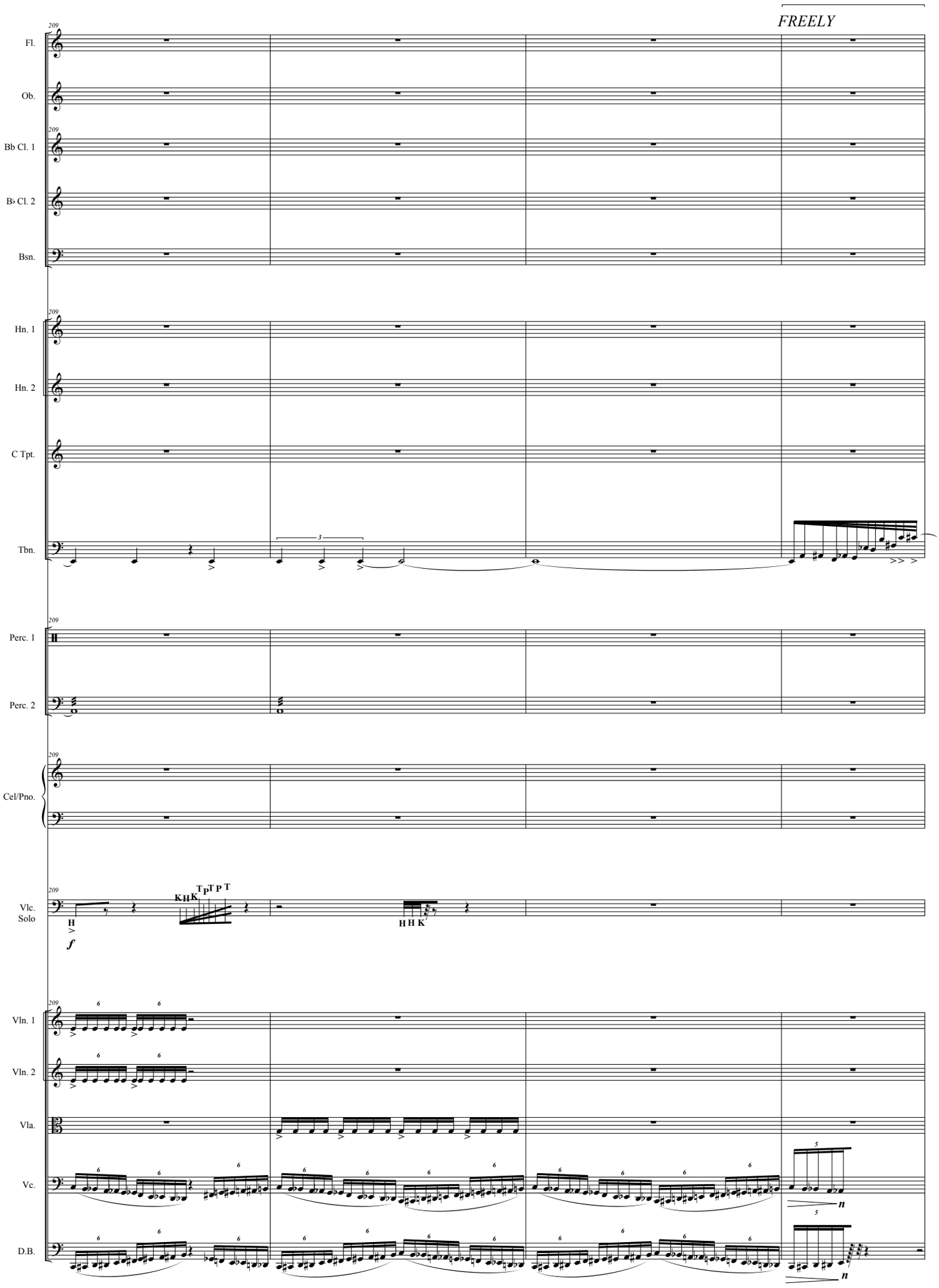
197 SUBITO ALLEGRO (♩= 108)

Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Ord.


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
202
ff
f
mp
gliss

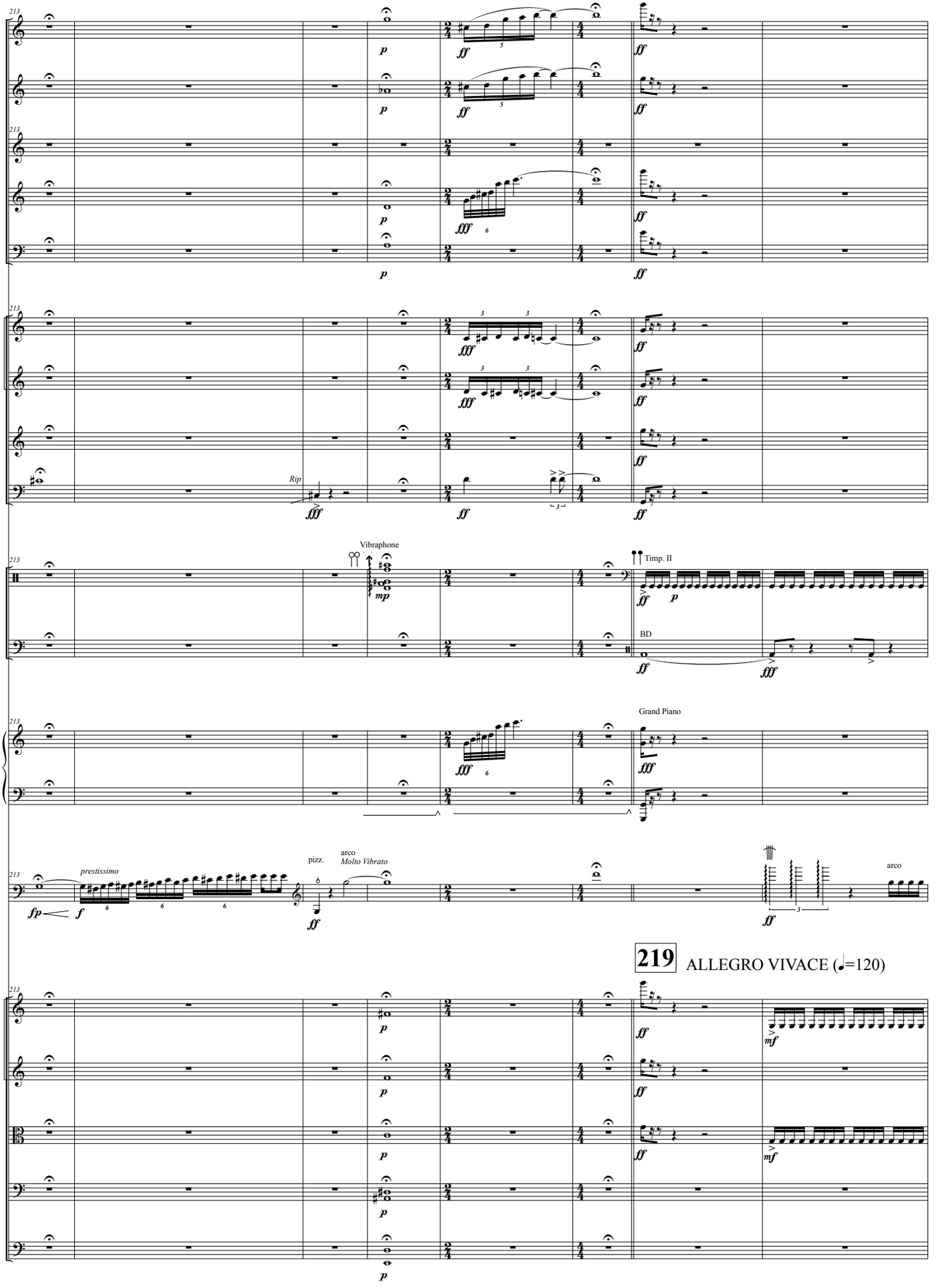


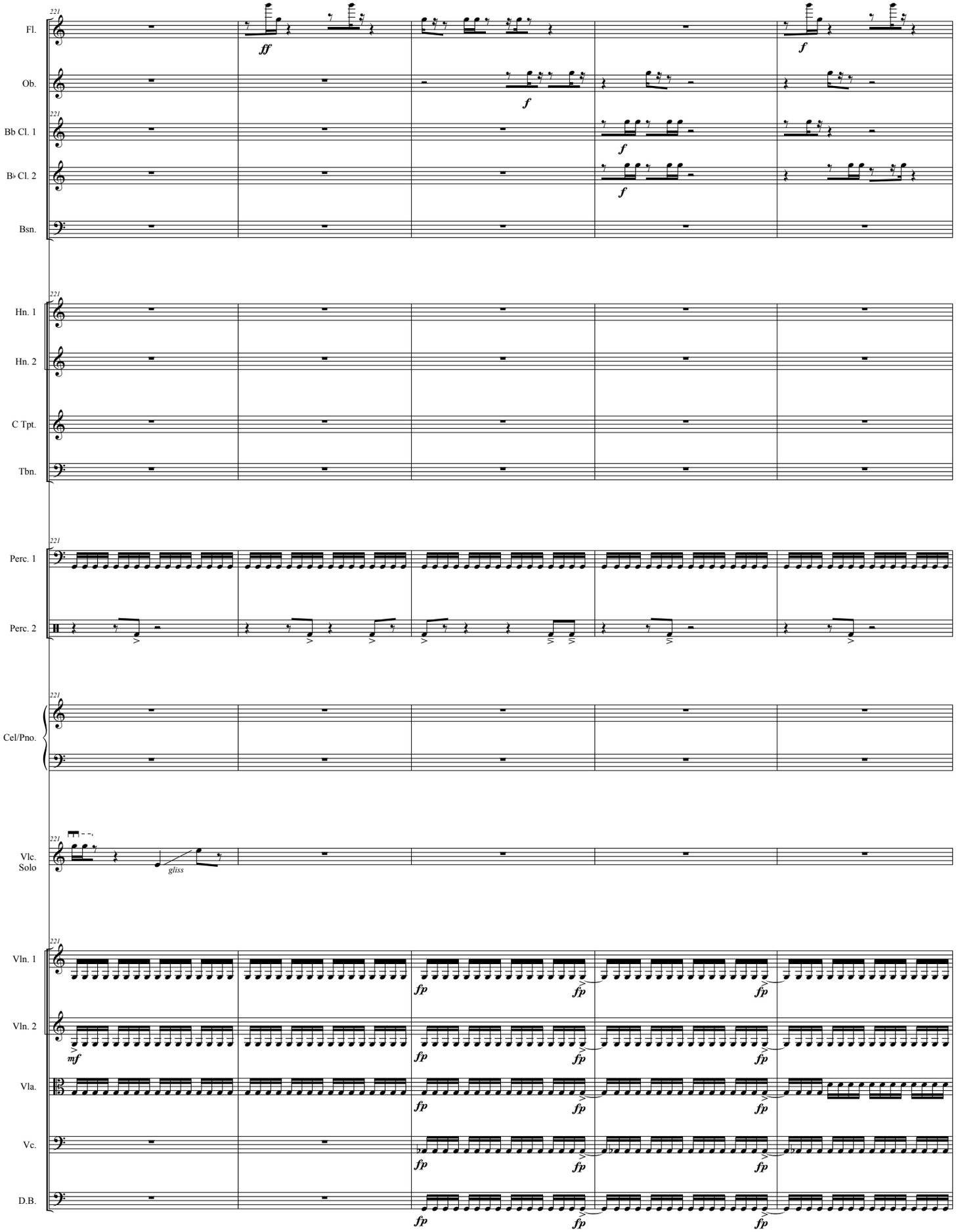
*All chromatic runs are for effect. Rhythmic and pitch accuracy are not of primary importance.

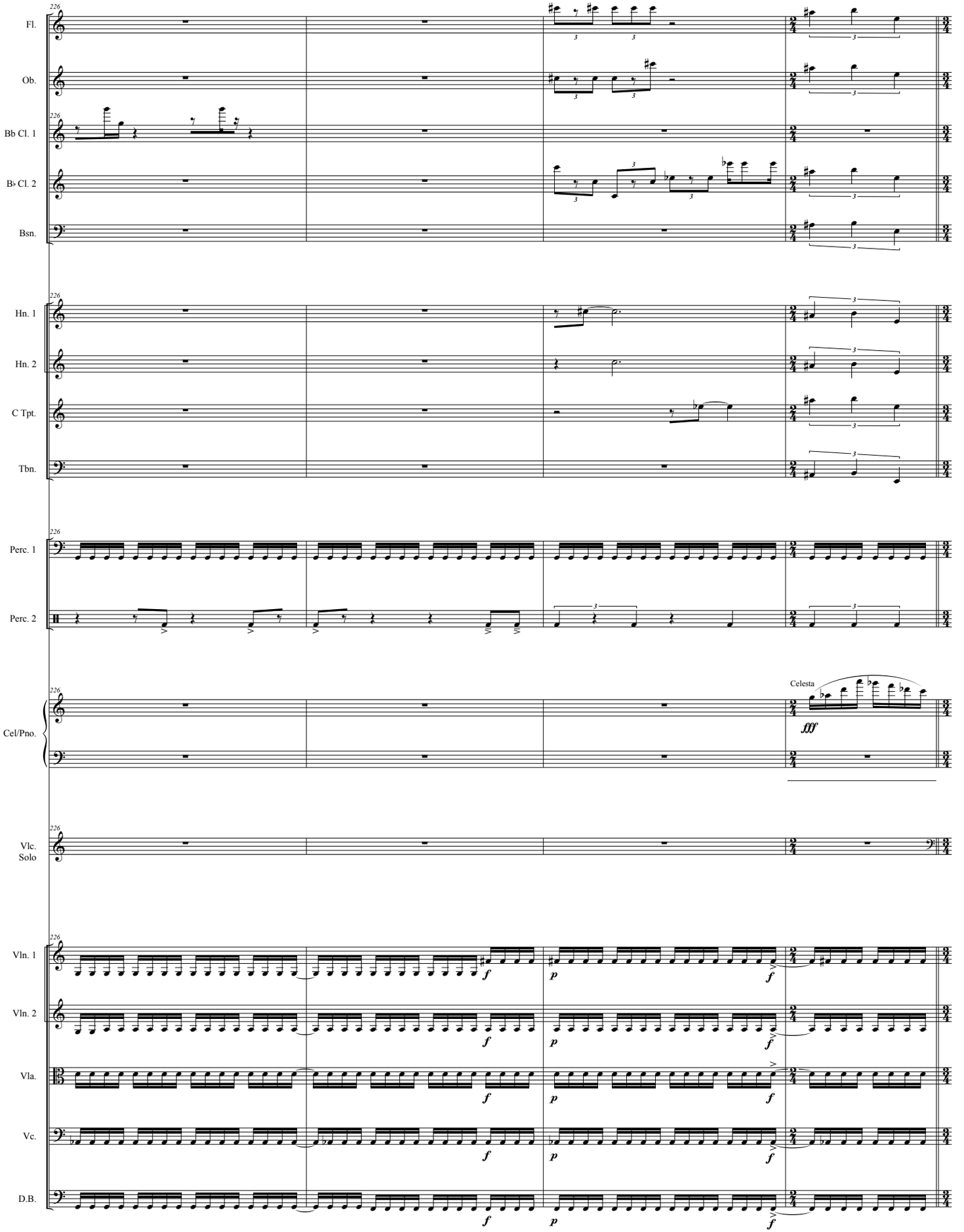

FREELY
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
f

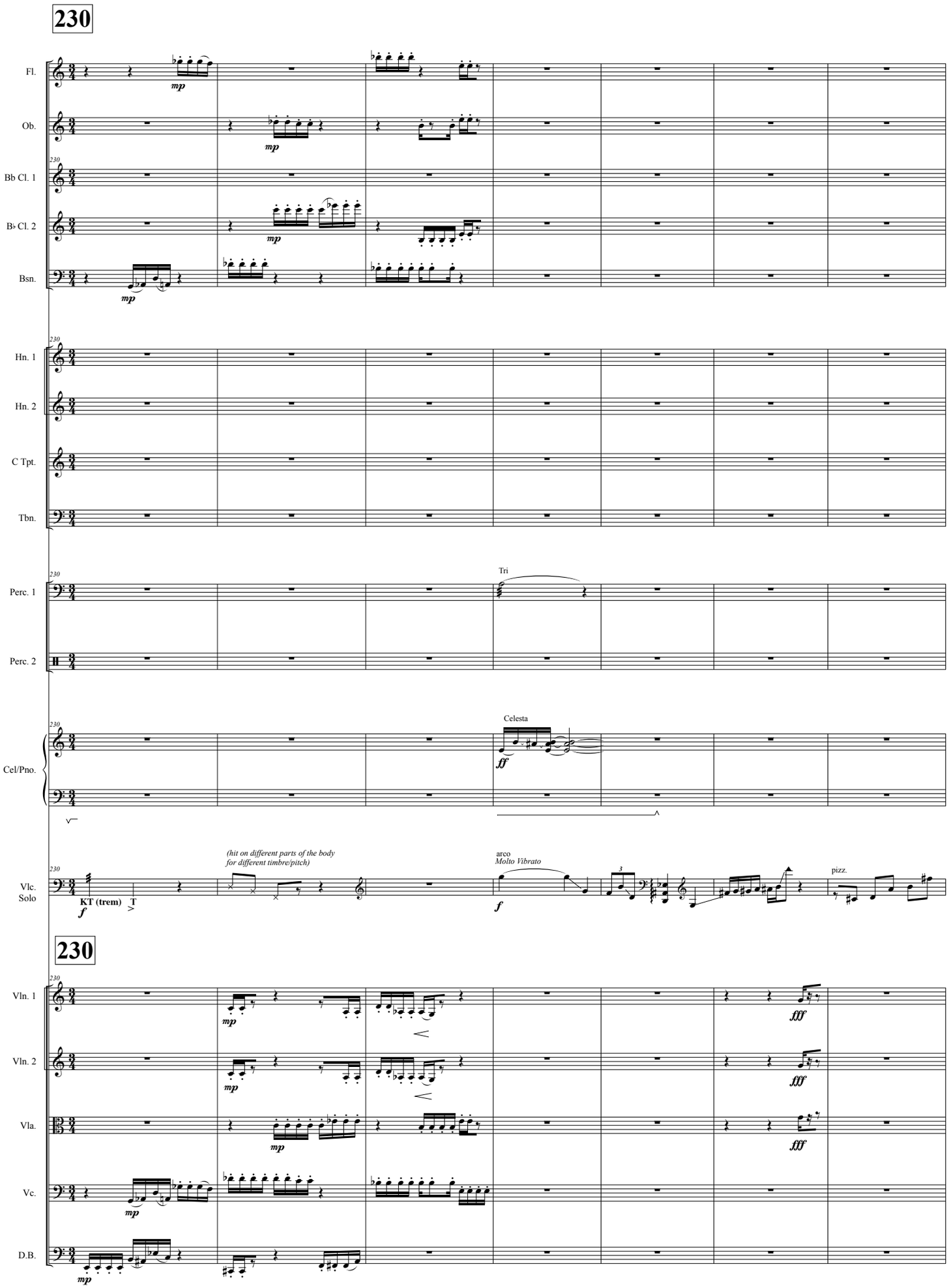
219 ALLEGRO VIVACE (♩=120)

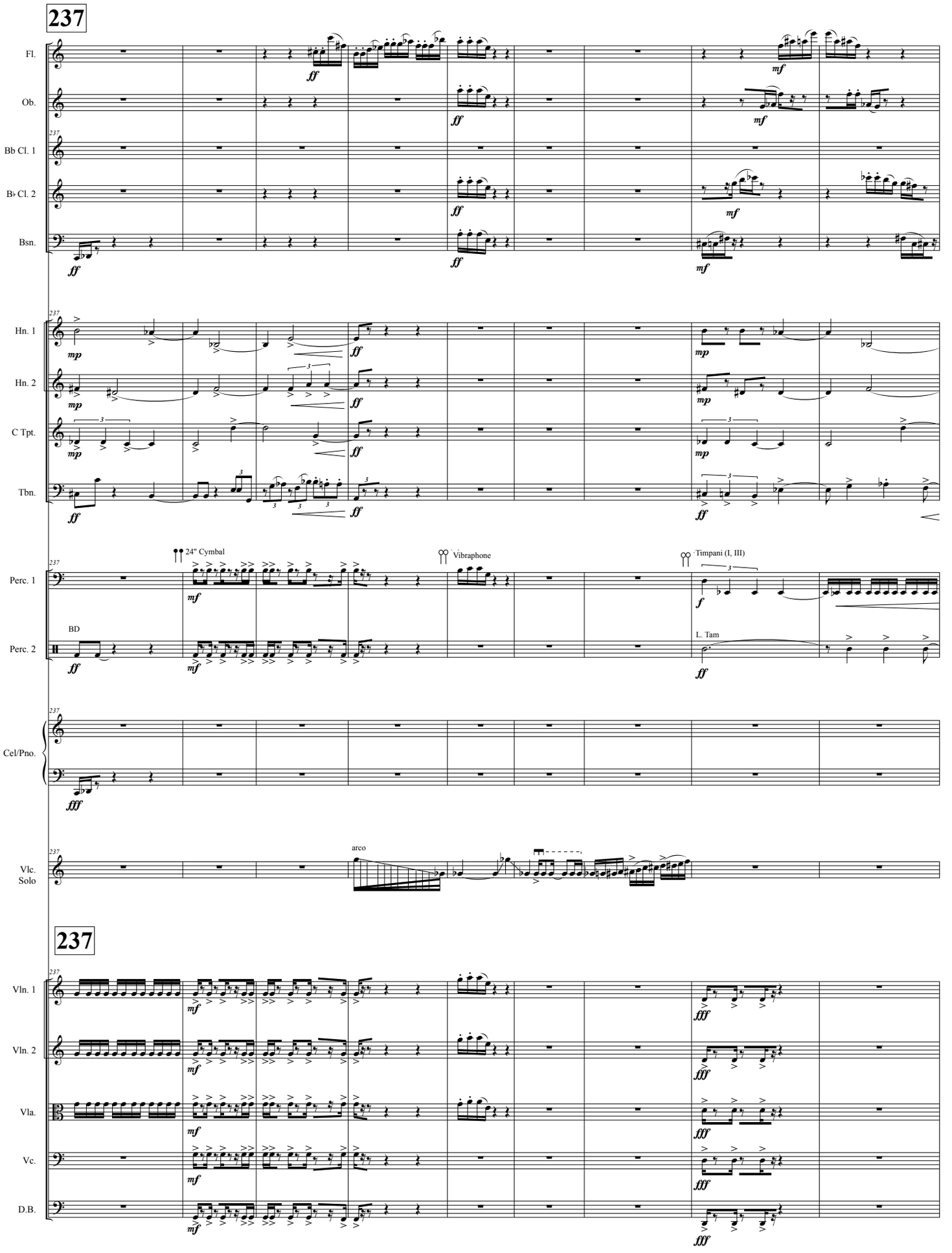
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

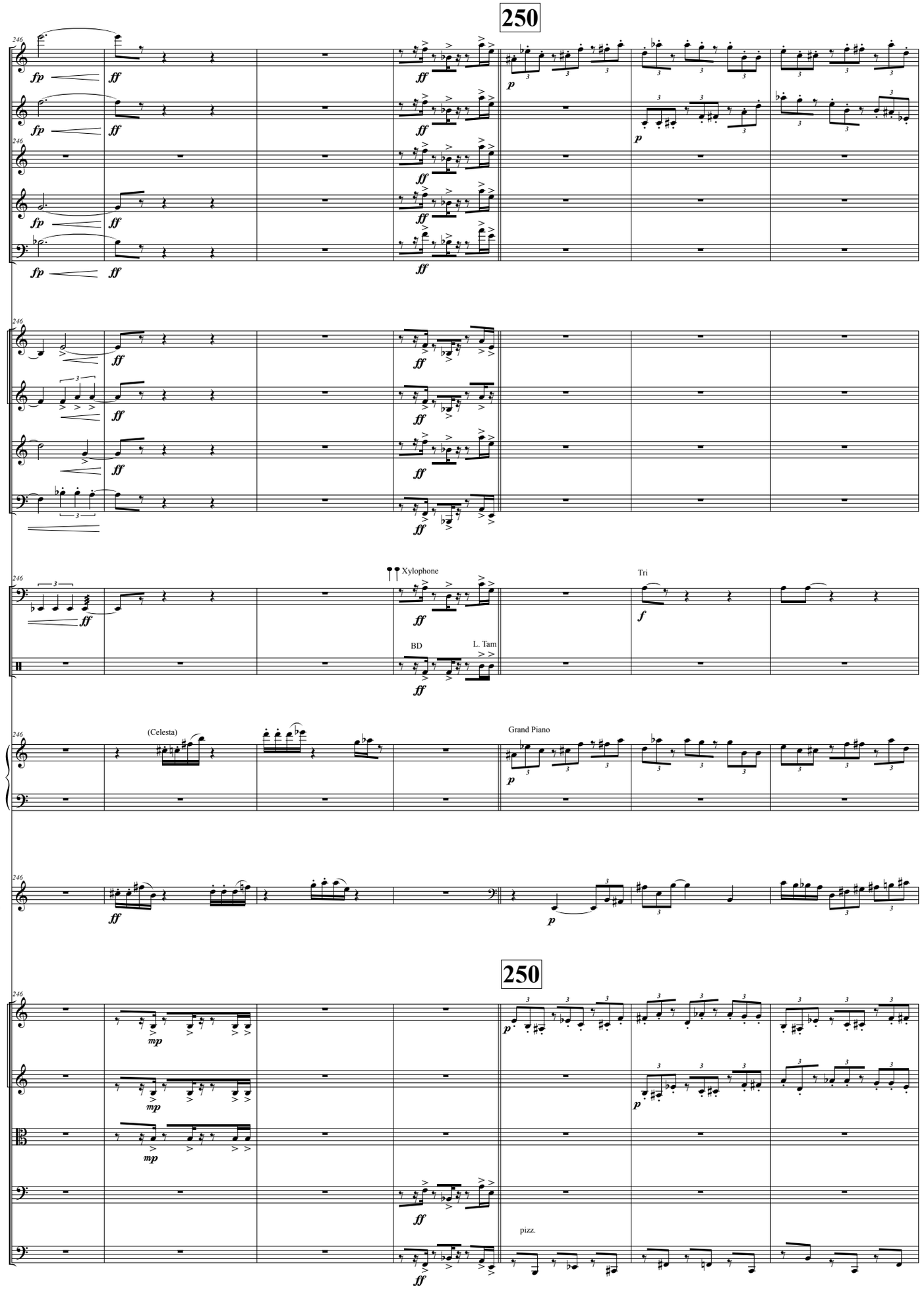


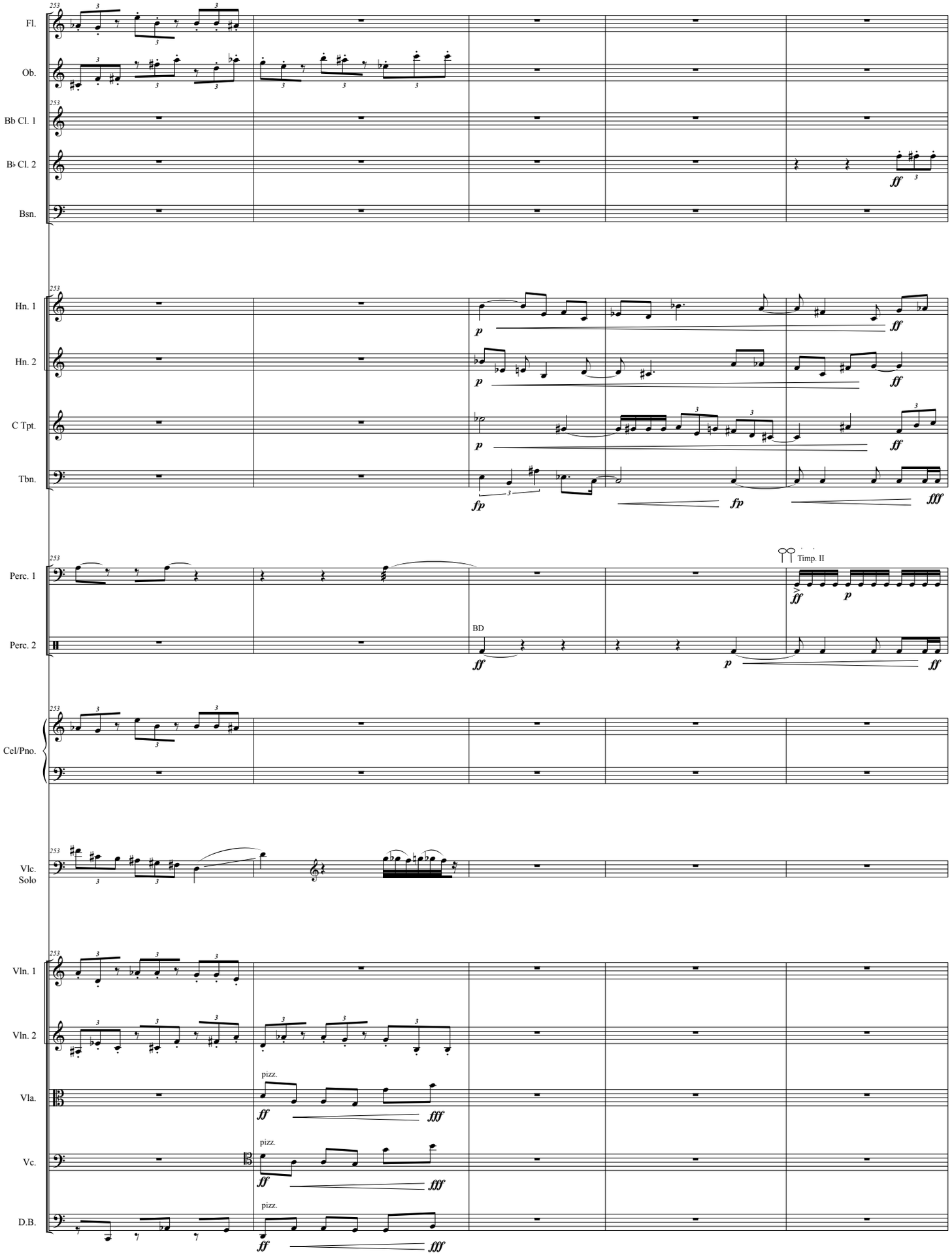

221
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
ff
f
mf
fp
gliss

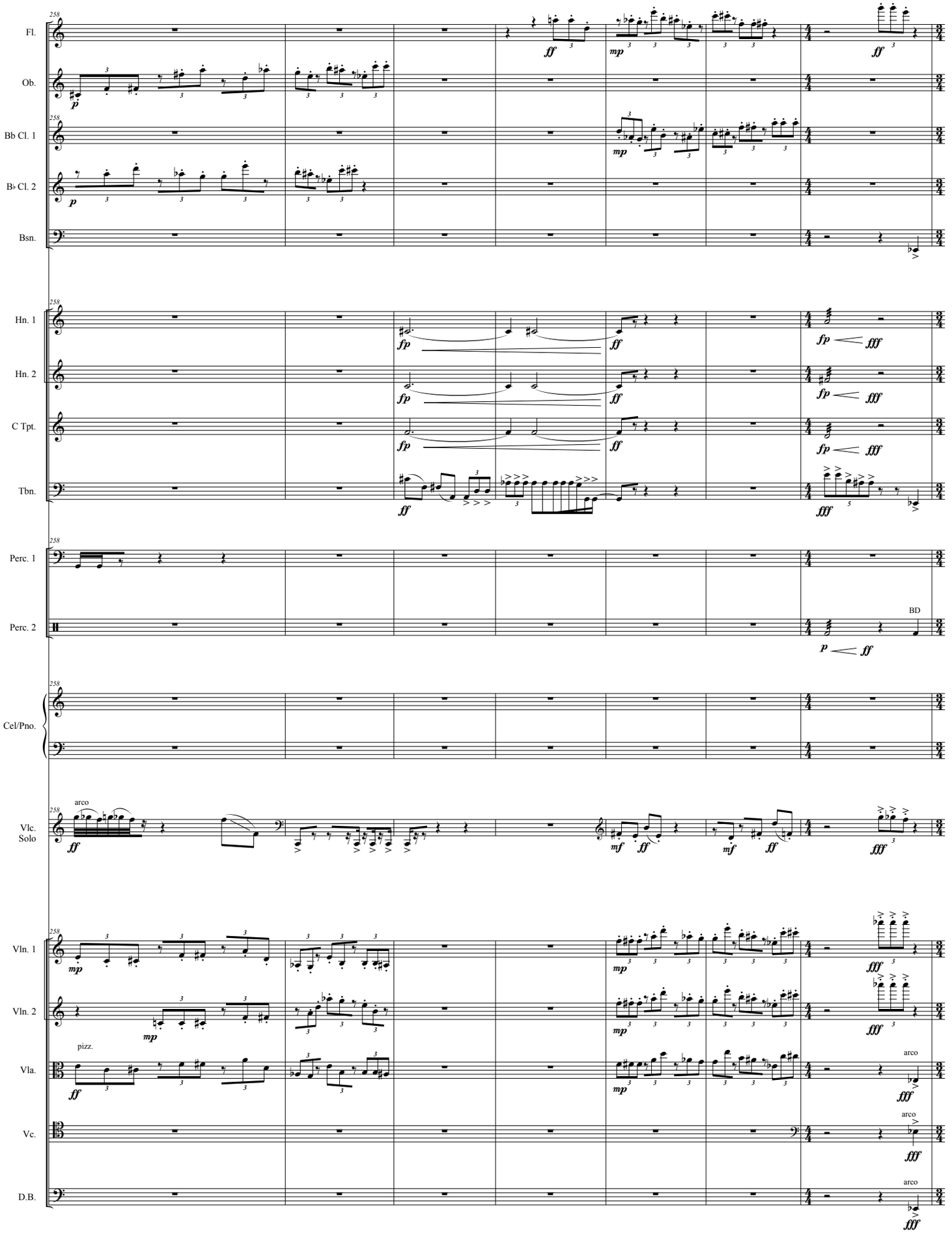

226
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Celesta
fff
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
f
p

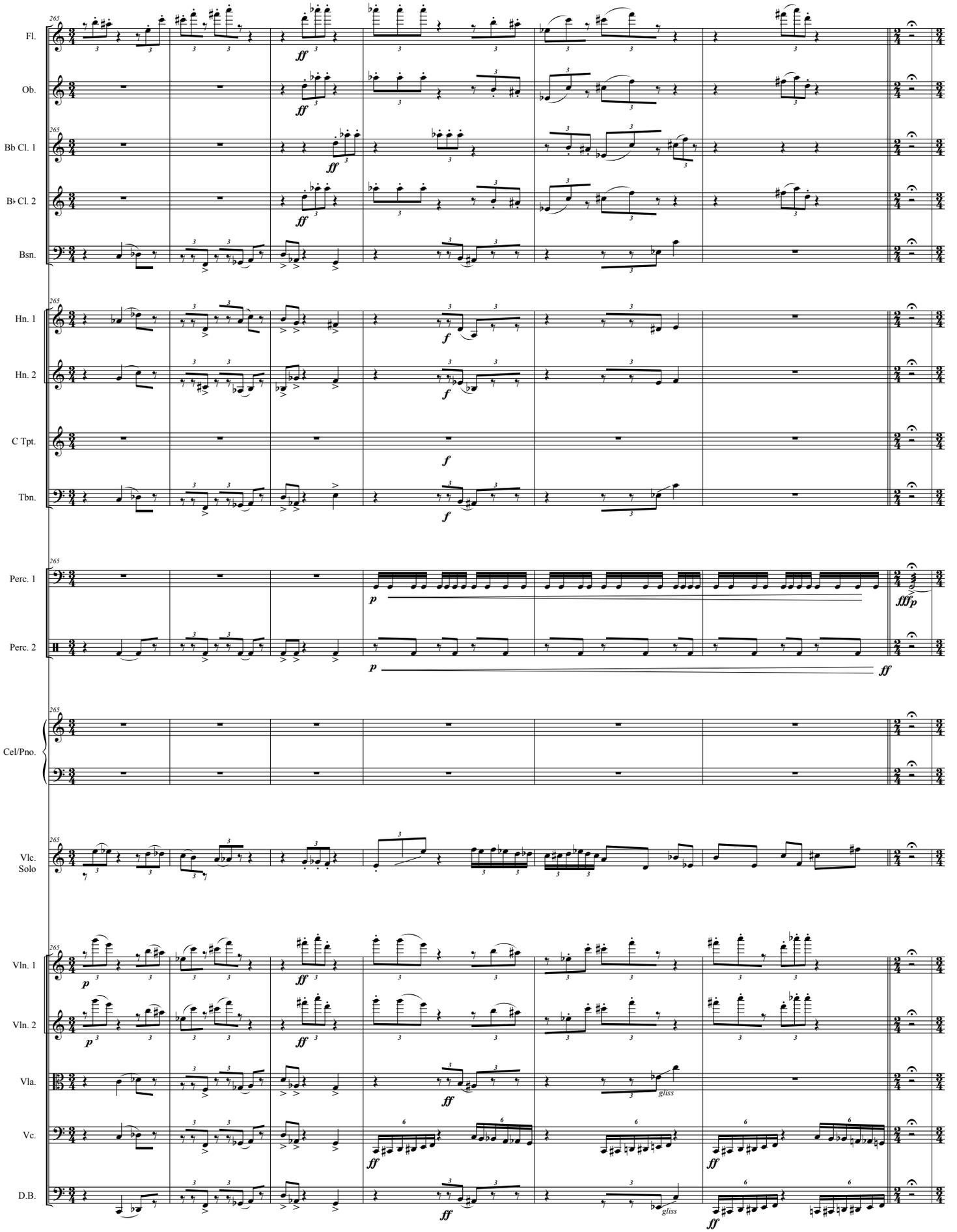

230
Fl.
Ob.
230
Bb Cl. 1
B♭ Cl. 2
Bsn.
230
Hn. 1
Hn. 2
C Tpt.
Tbn.
230
Tri
Perc. 1
Perc. 2
230
Celesta
Cel/Pno.
230
(hit on different parts of the body for different timbre/pitch)
arco
Molto Vibrato
pizz.
Vlc. Solo
KT (trem)
T
230
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


237
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
24" Cymbal
Vibraphone
Timpani (I, III)
Perc. 1
BD
L. Tam
Perc. 2
Cel/Pno.
arco
Vlc. Solo
237
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


250
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Xylophone
BD
L. Tam
Tri
Cel/Pno.
(Celesta)
Grand Piano
Vlc. Solo
250
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.


253
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Timp. II
BD
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.
p
ff
fp
fff


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
BD
Cel/Pno.
Vlc. Solo
arco
Vln. 1
Vln. 2
Vla.
pizz.
arco
Vc.
arco
D.B.
arco


265
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
ff
f
p
fffp
gliss

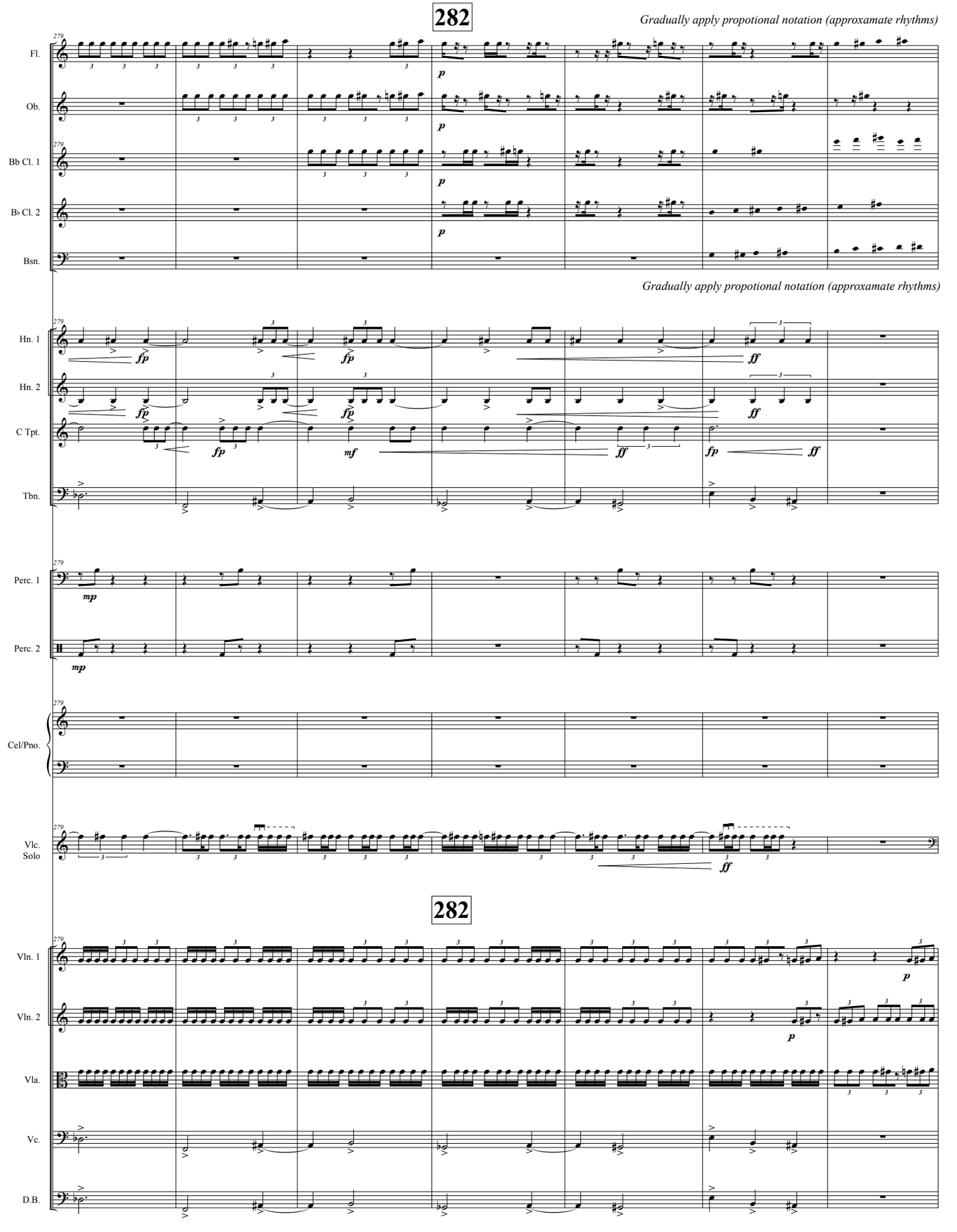
272 A TEMPO (♩=120)

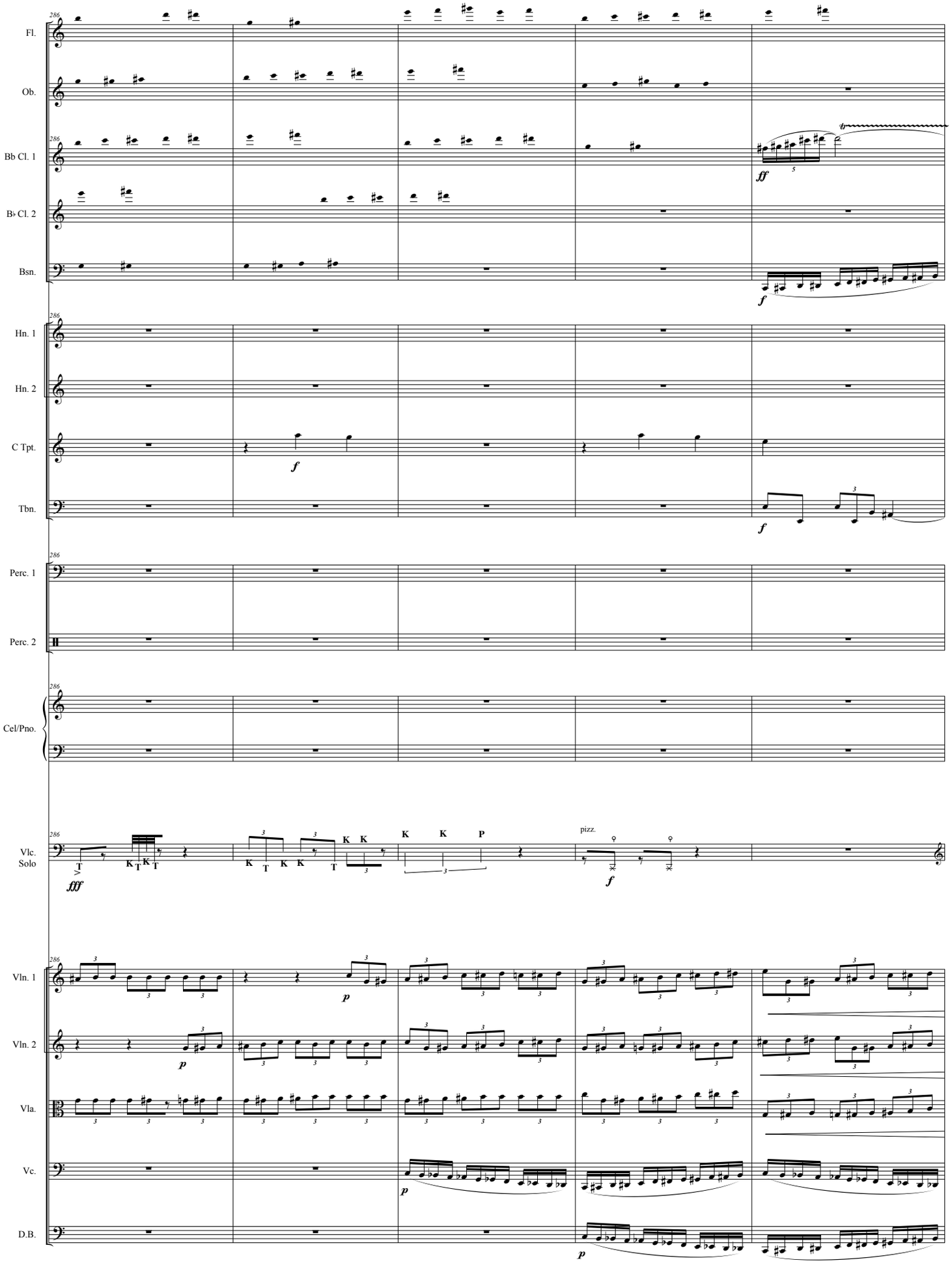
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

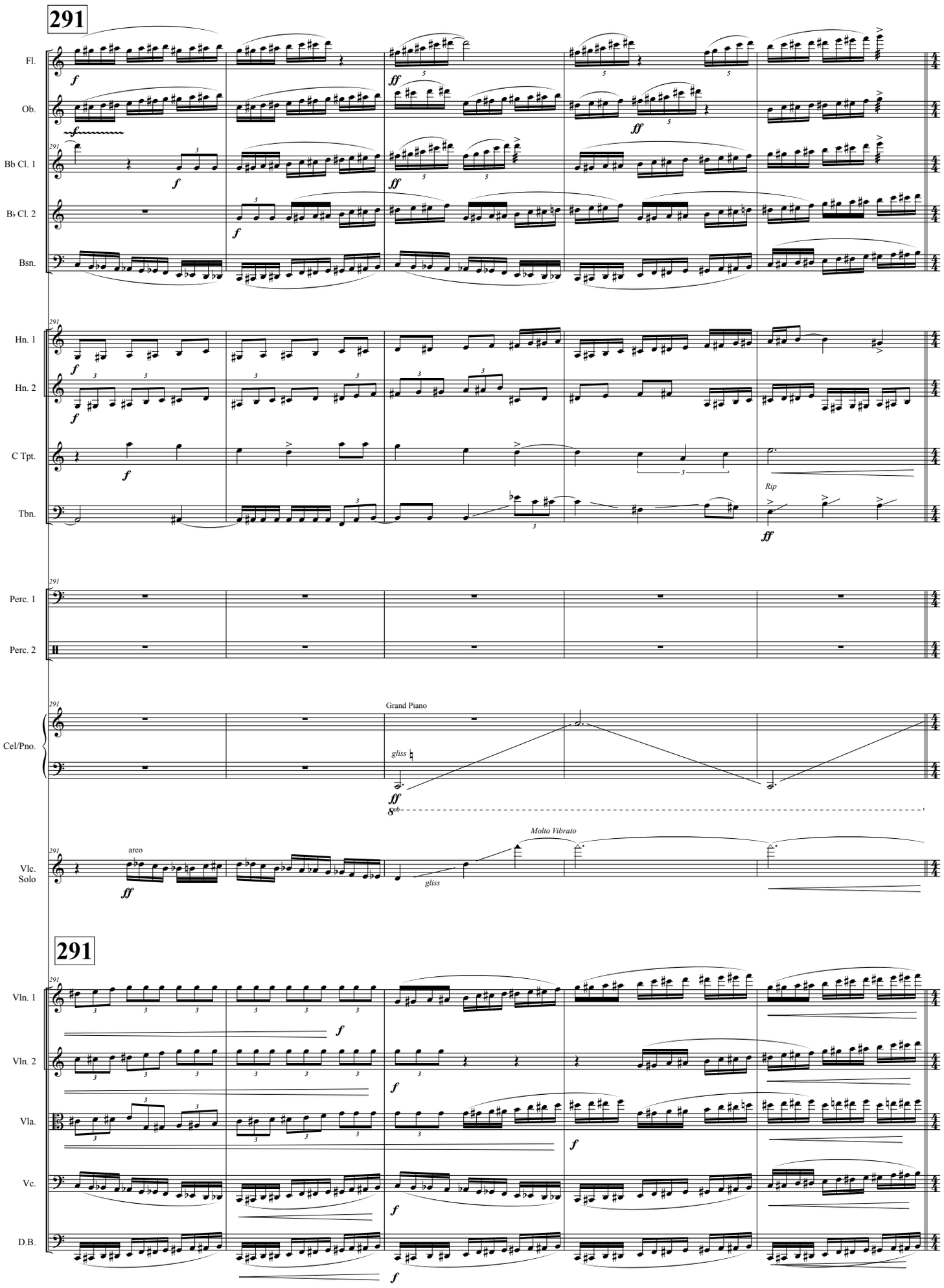
Cymbal edge, col legno *(No ring)*

Molto sul pont.

272 A TEMPO (♩=120)

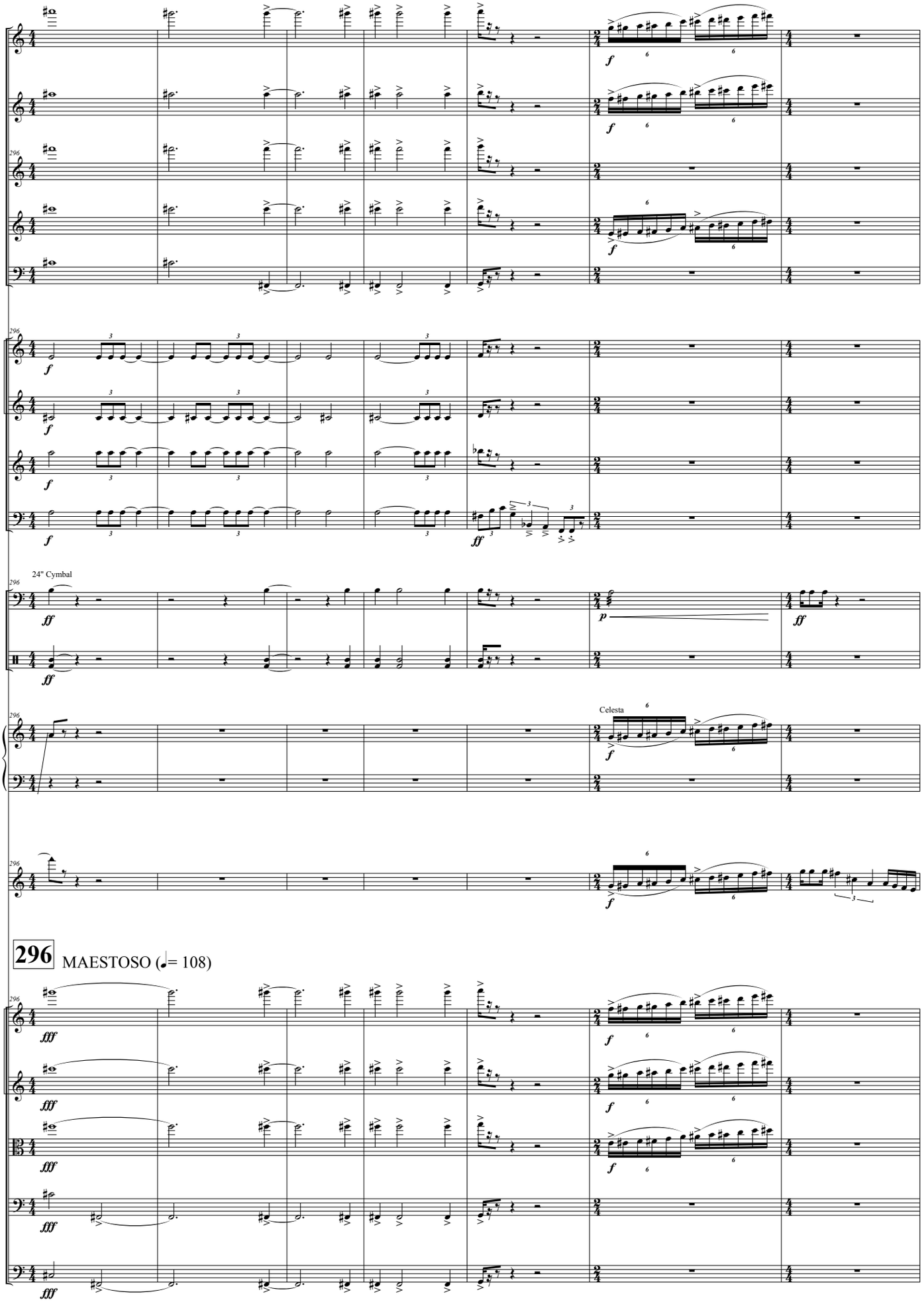

282
Gradually apply propotional notation (approxamate rhythms)
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Gradually apply propotional notation (approxamate rhythms)
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
282
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

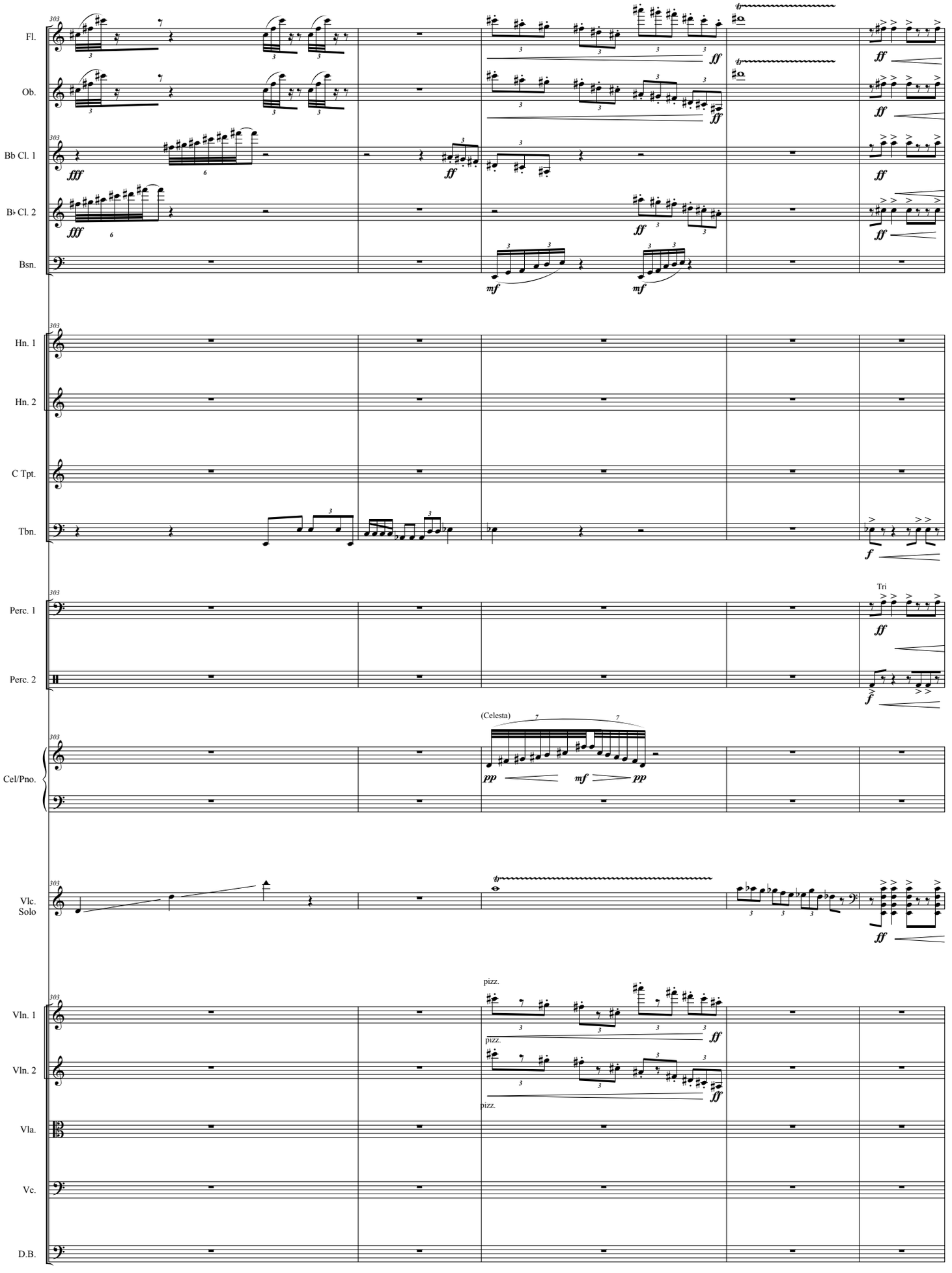

286
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
ff
f
fff
p
pizz.
K
T
P


291
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Rip
Perc. 1
Perc. 2
Grand Piano
Cel/Pno.
gliss
Molto Vibrato
arco
Vlc. Solo
gliss
291
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

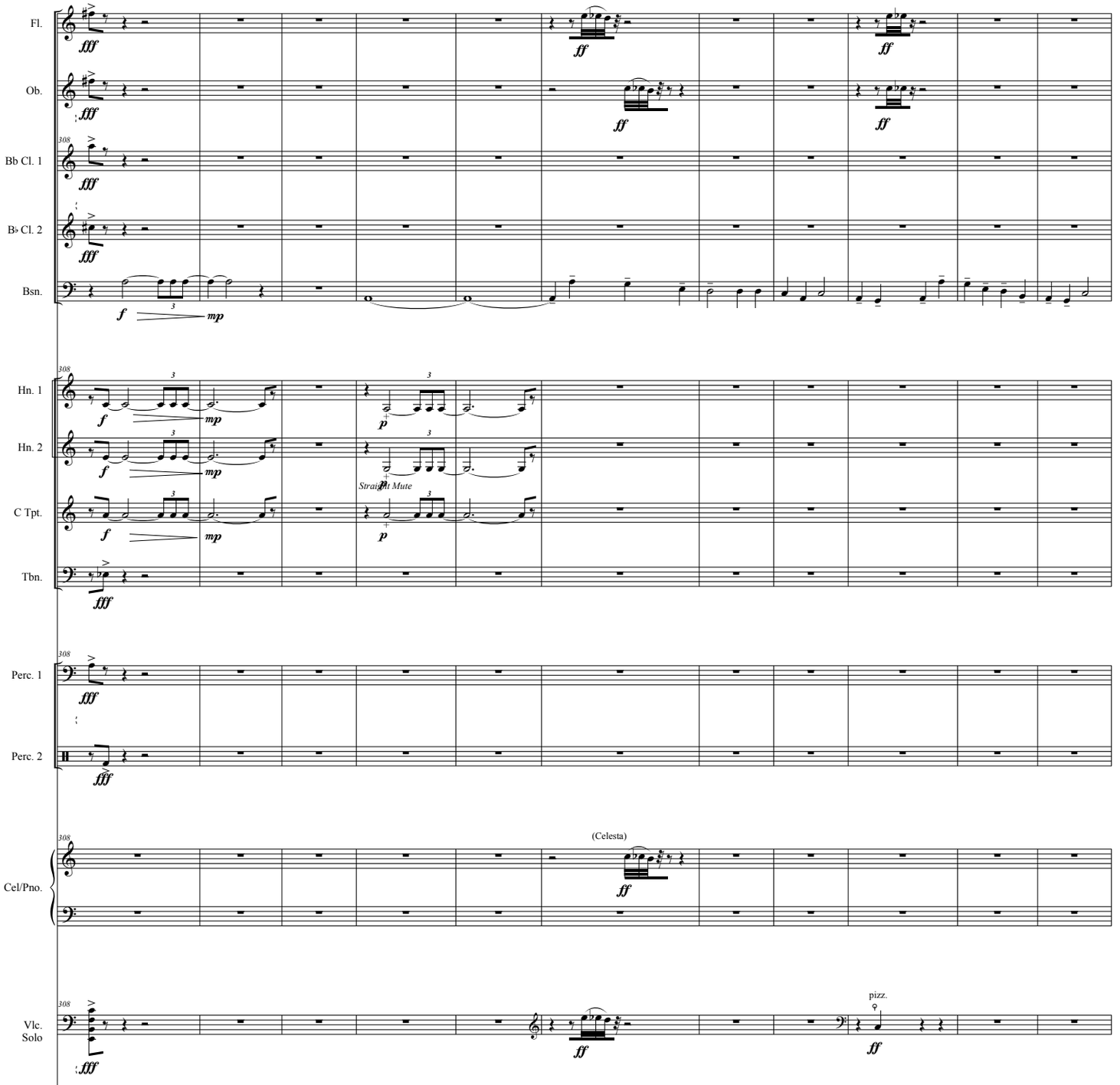
296 **SCENE VI**

MAESTOSO (♩= 108)

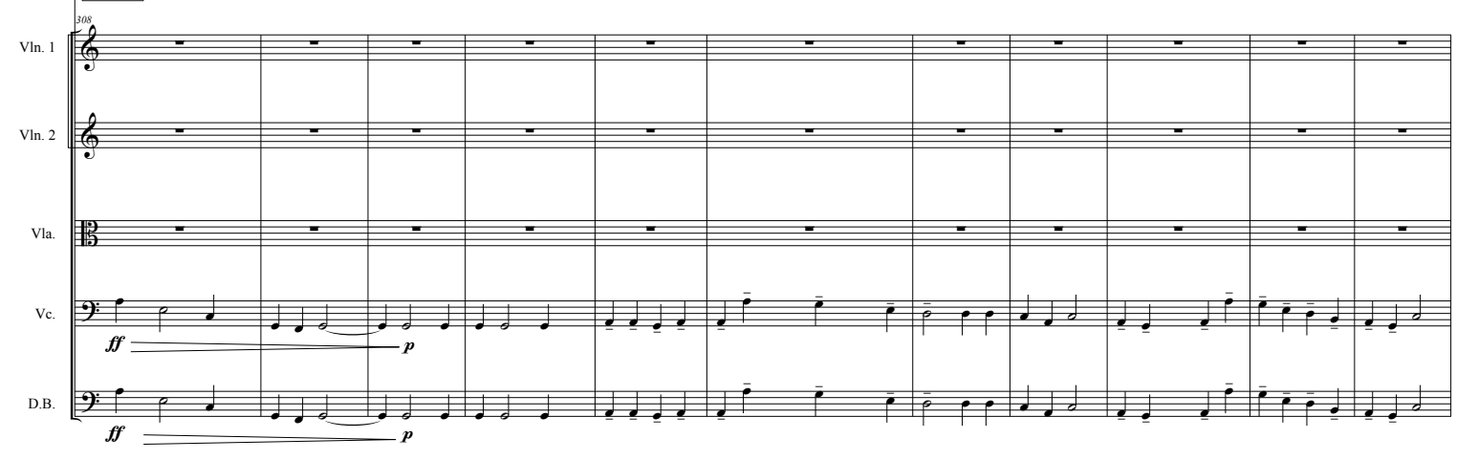


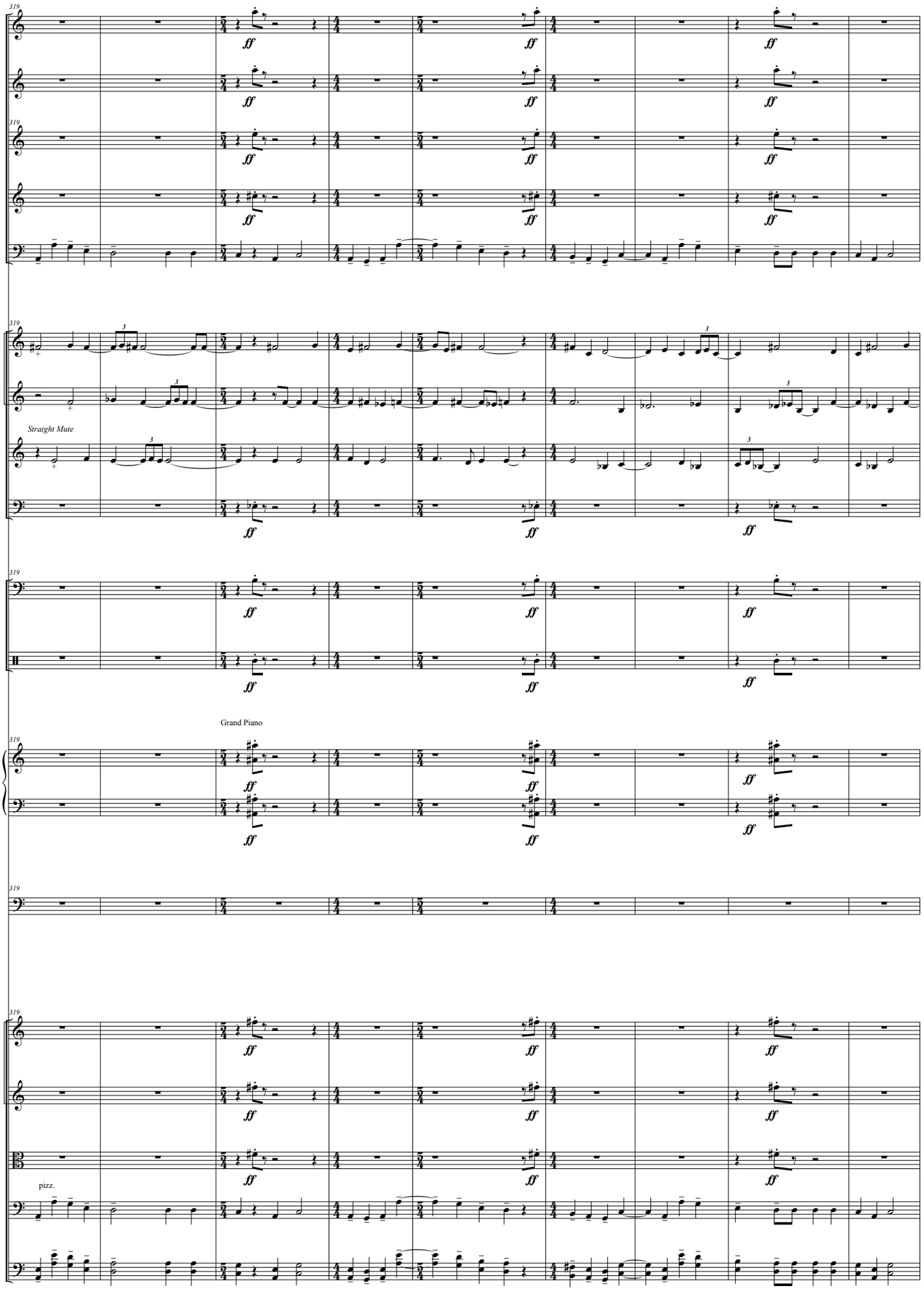

Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
303
fff
ff
mf
f
pp
Tri
(Celesta)
pizz.

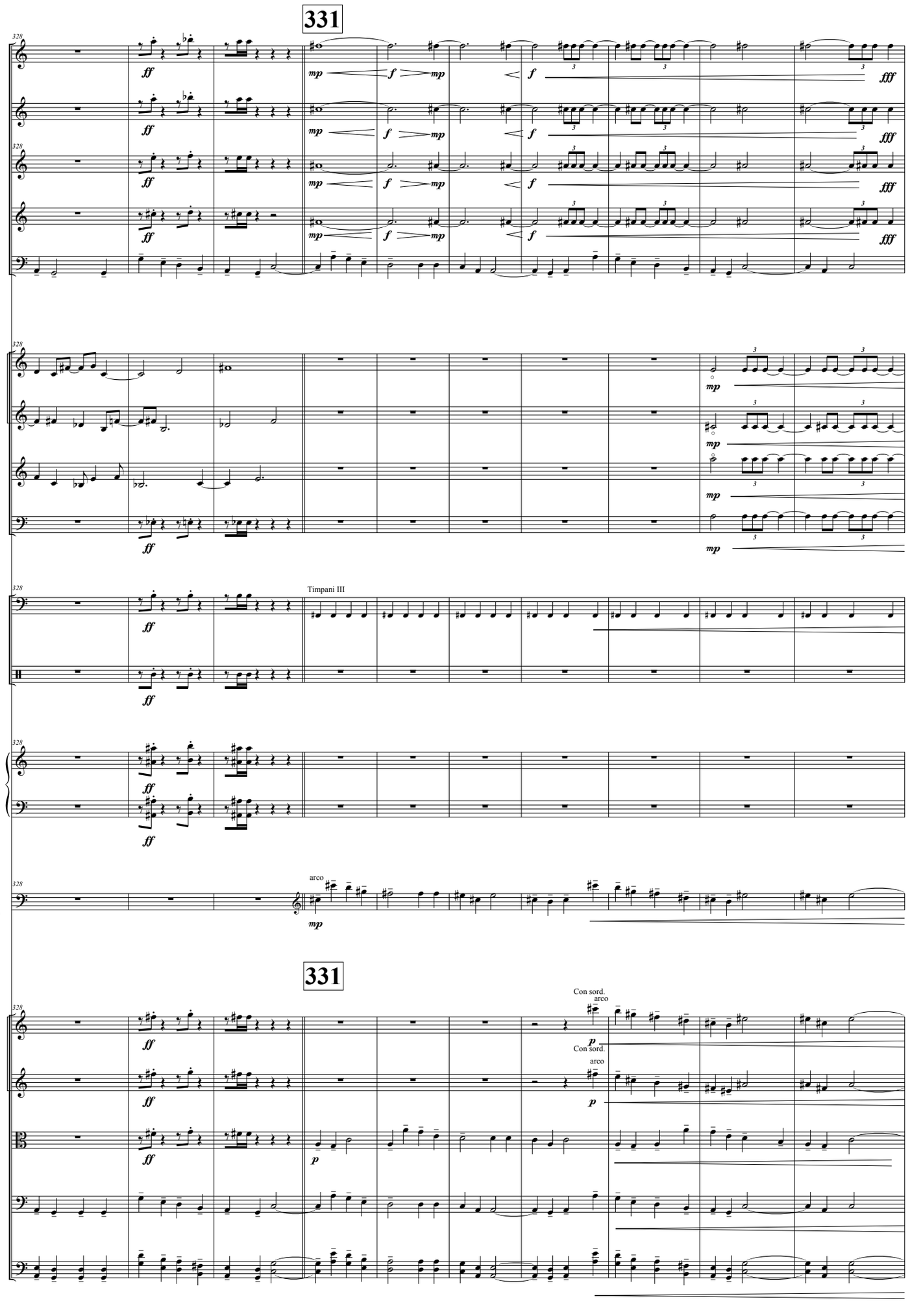
308 ANDANTE MAESTOSO (♩= 60)



308 ANDANTE MAESTOSO (♩= 60)




319
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
Straight Mute
C Tpt.
Tbn.
Perc. 1
Perc. 2
Grand Piano
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
pizz.
Vc.
D.B.
ff


331
328
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Timpani III
Cel/Pno.
Vlc. Solo
arco
331
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Con sord.
arco
Con sord.
arco

339 **SCENE VII**

(♩= 108)

Fl.

Ob.

Bb Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. 1

Tri

Perc. 2

BD

Cel/Pno.

Vlc. Solo

339

Vln. 1

Senza sord.

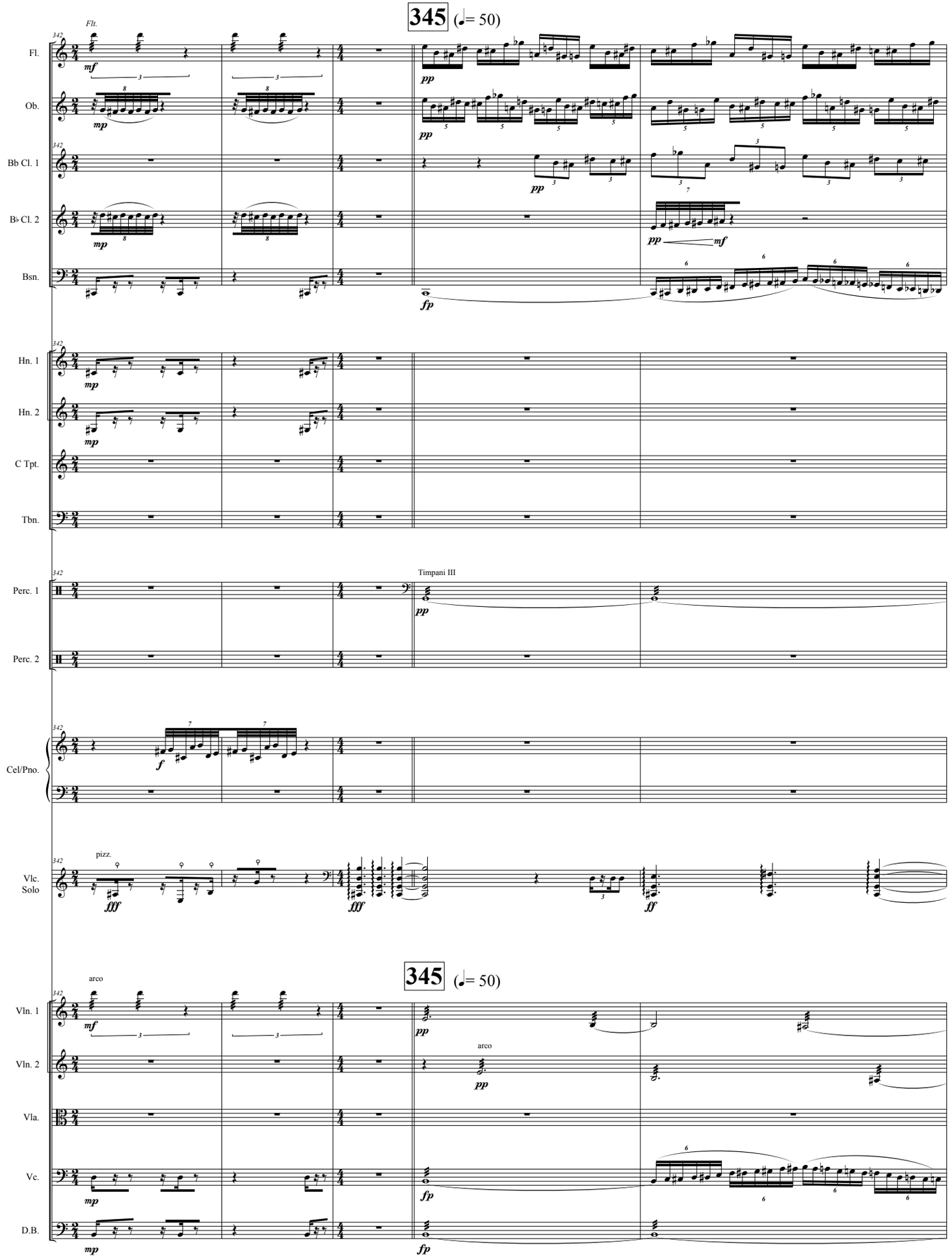
Vln. 2

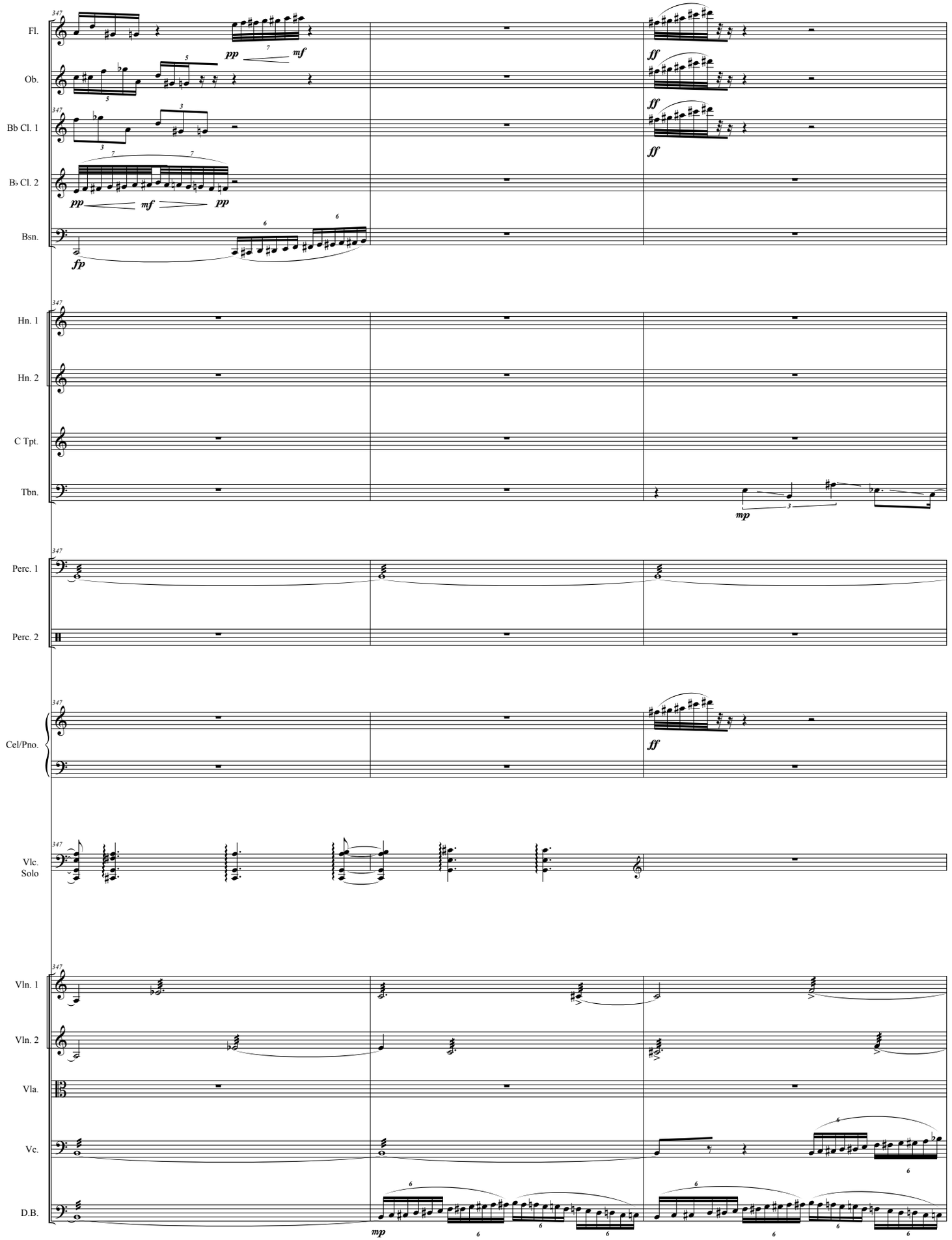
Senza sord.

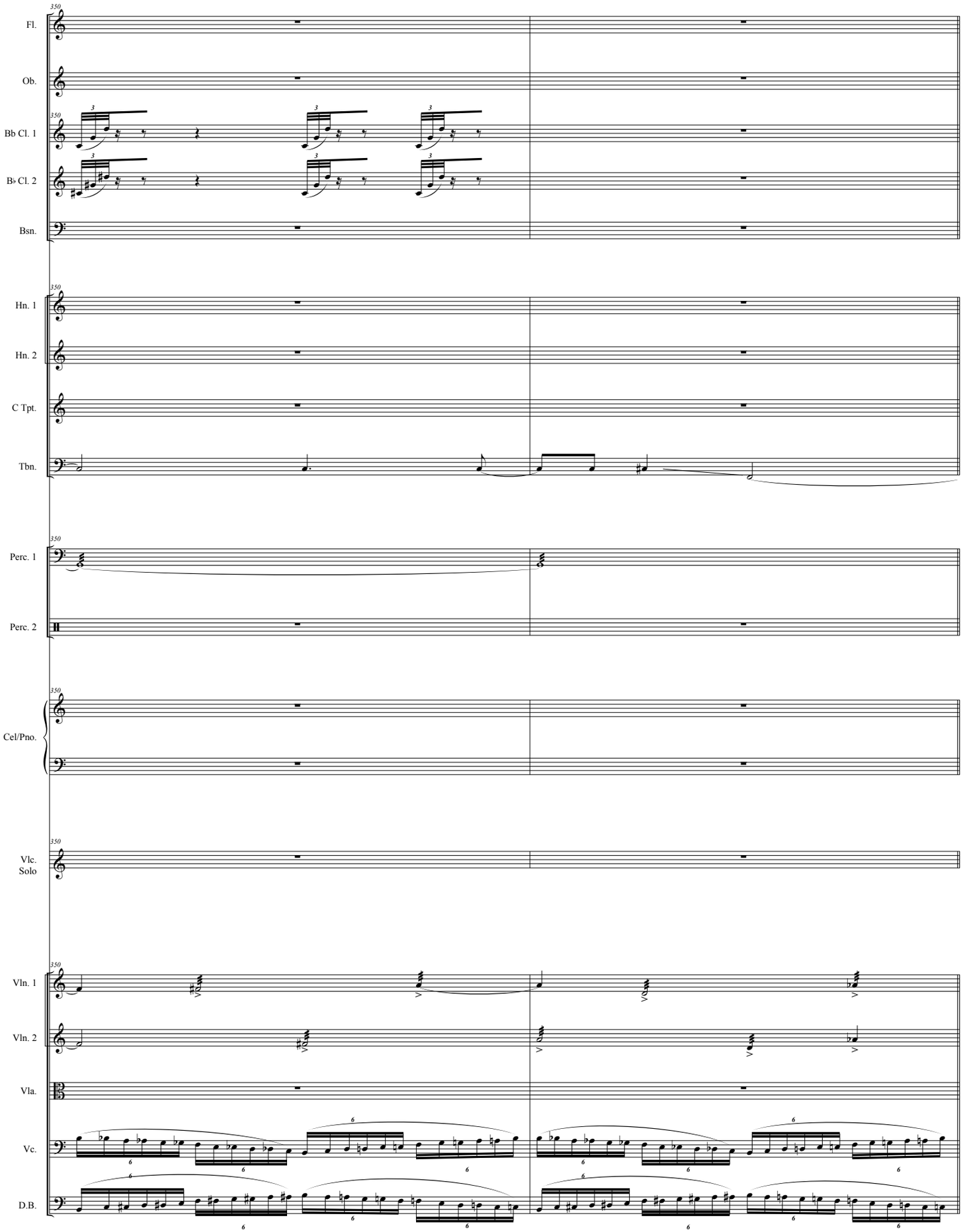
Vla.

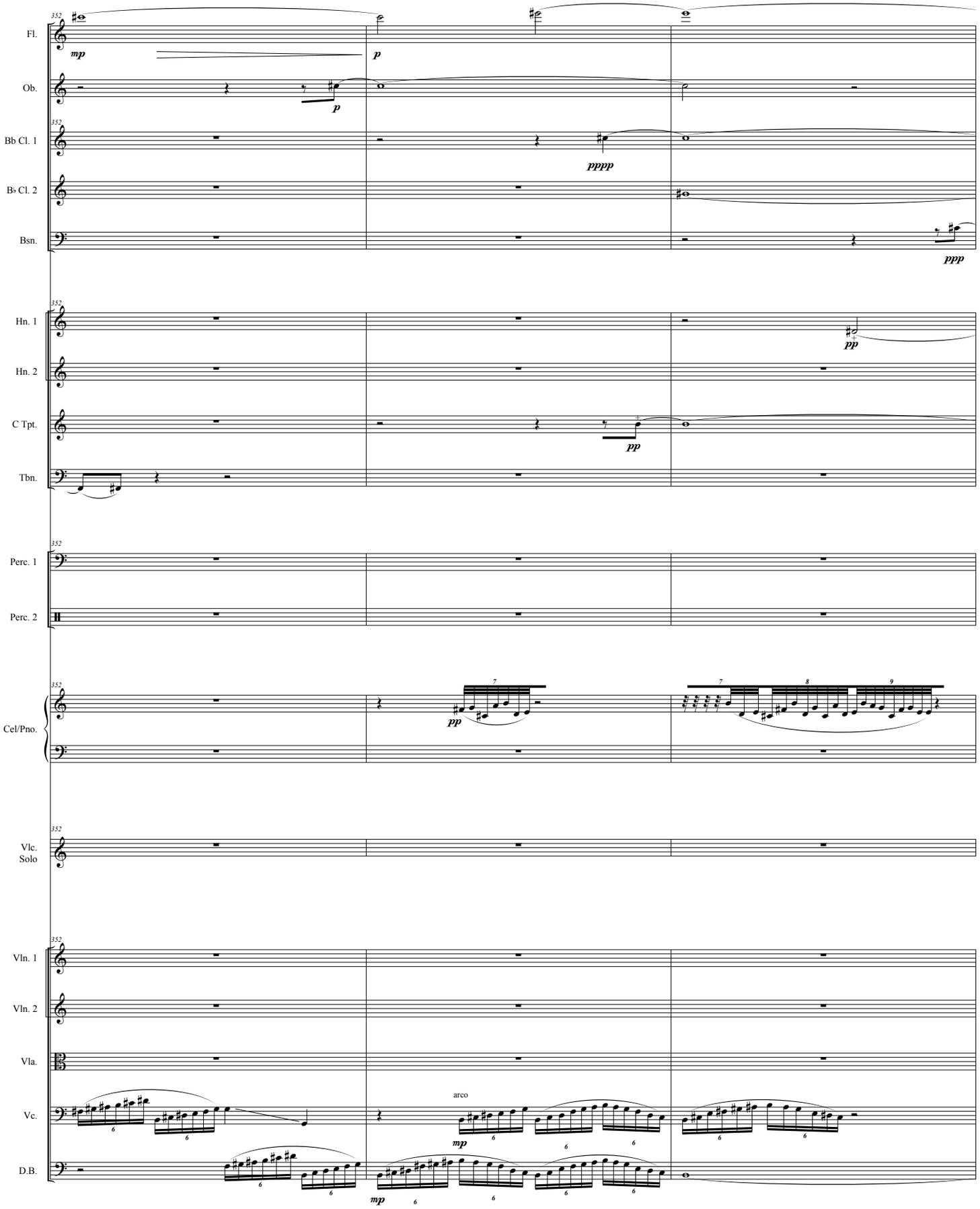
Vc.

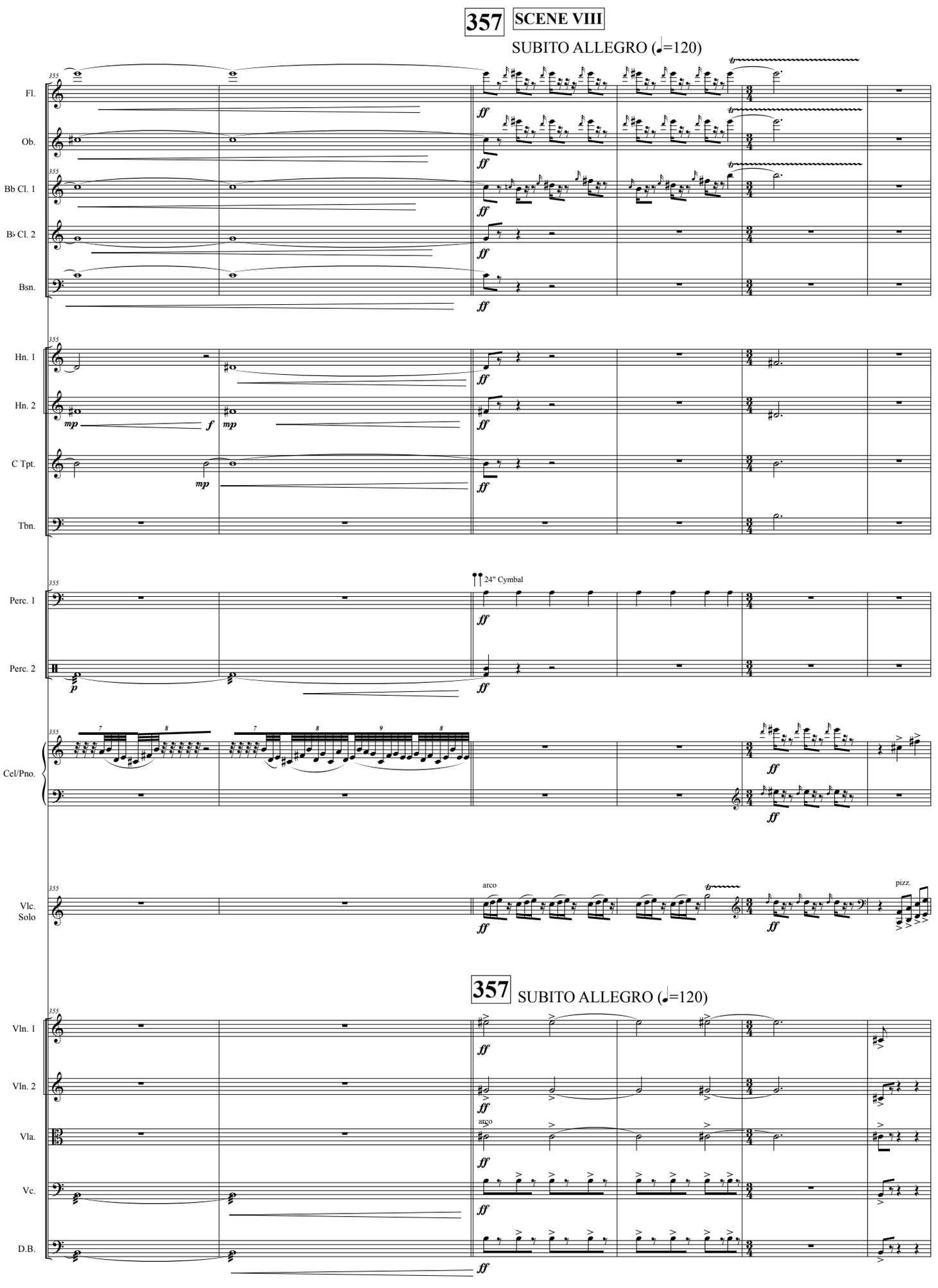
D.B.

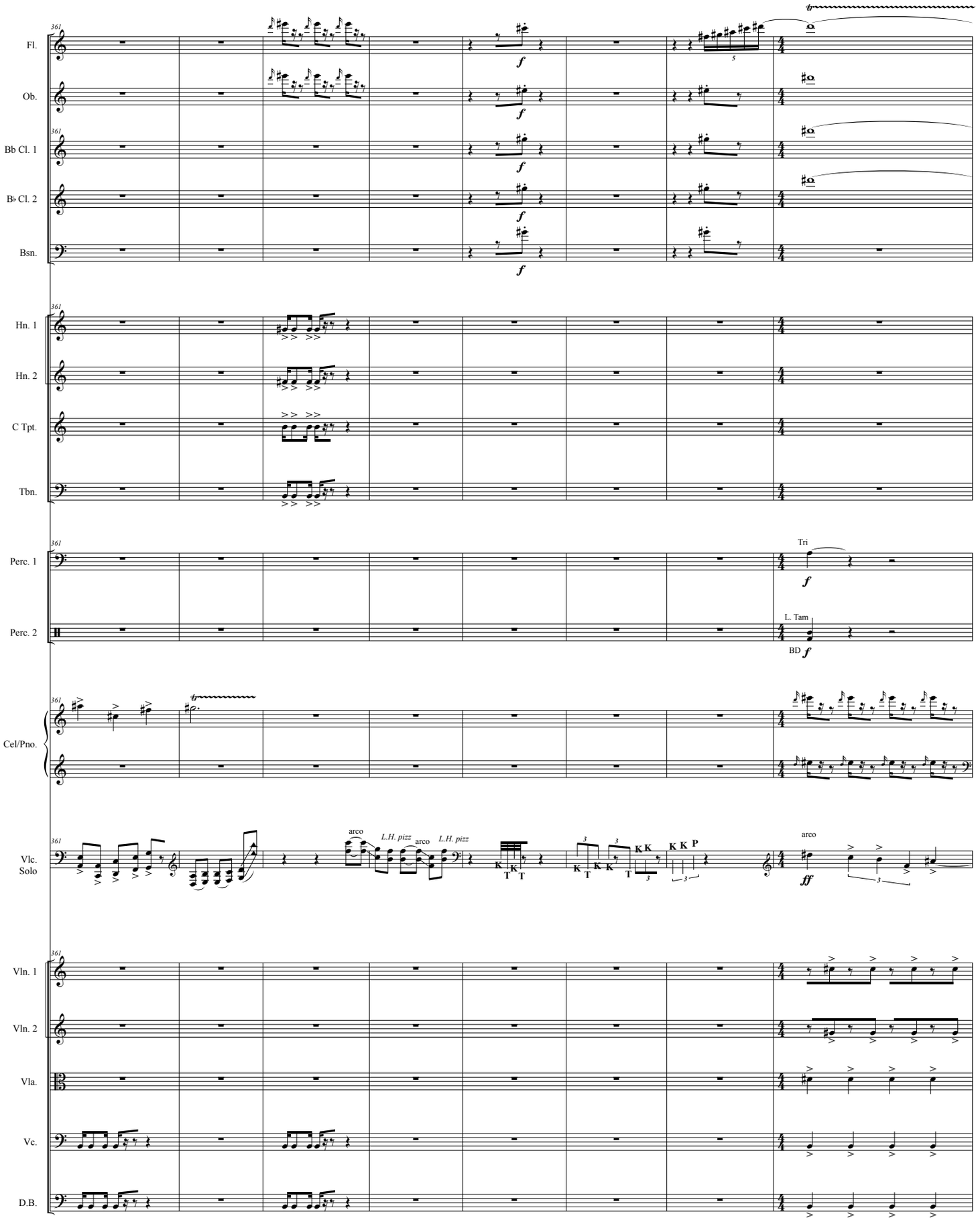

345 (♩= 50)
Flt.
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Timpani III
Perc. 1
Perc. 2
Cel/Pno.
pizz.
Vlc. Solo
345 (♩= 50)
arco
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

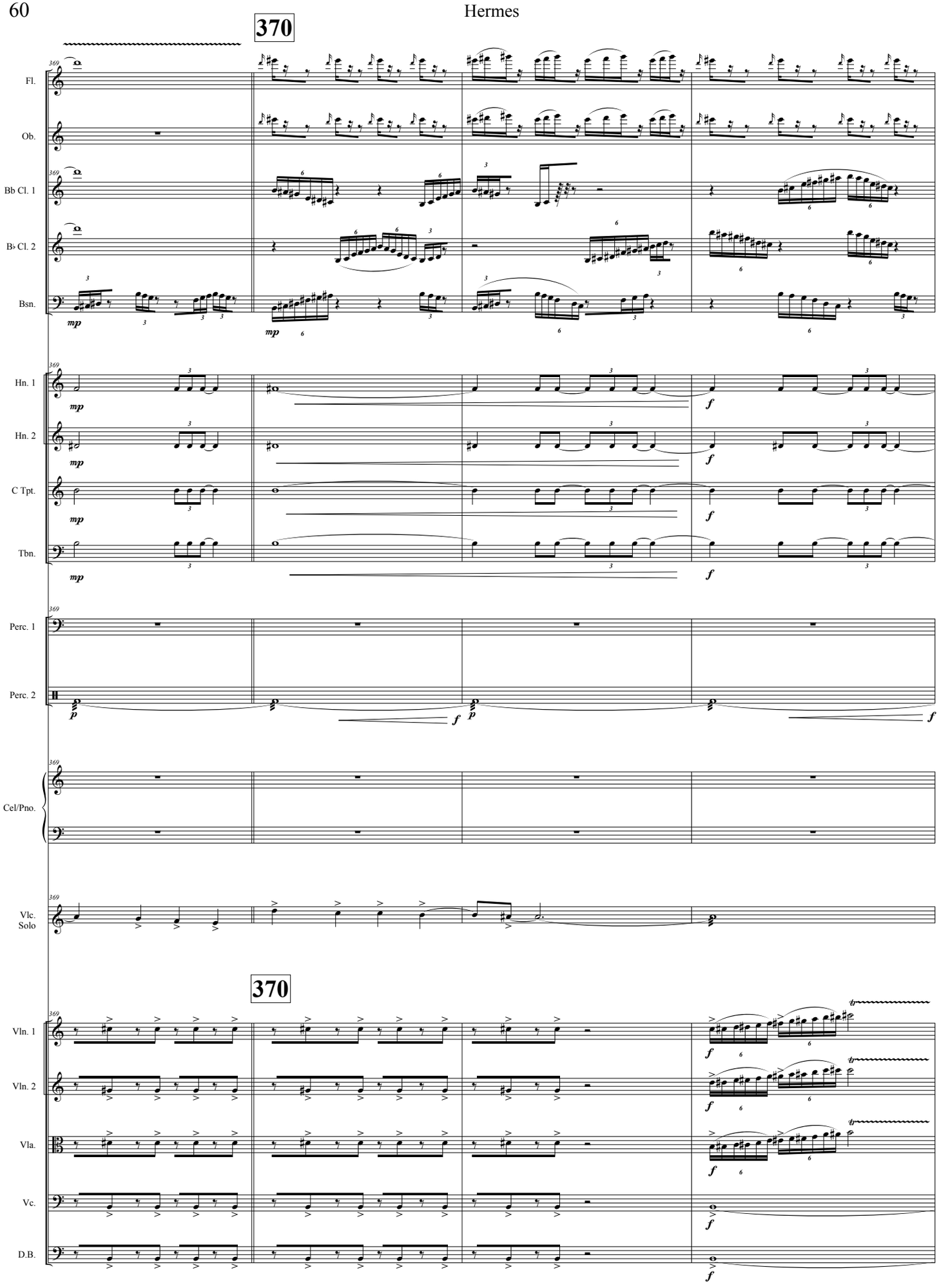

347
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pp
mf
ff
fp
mp

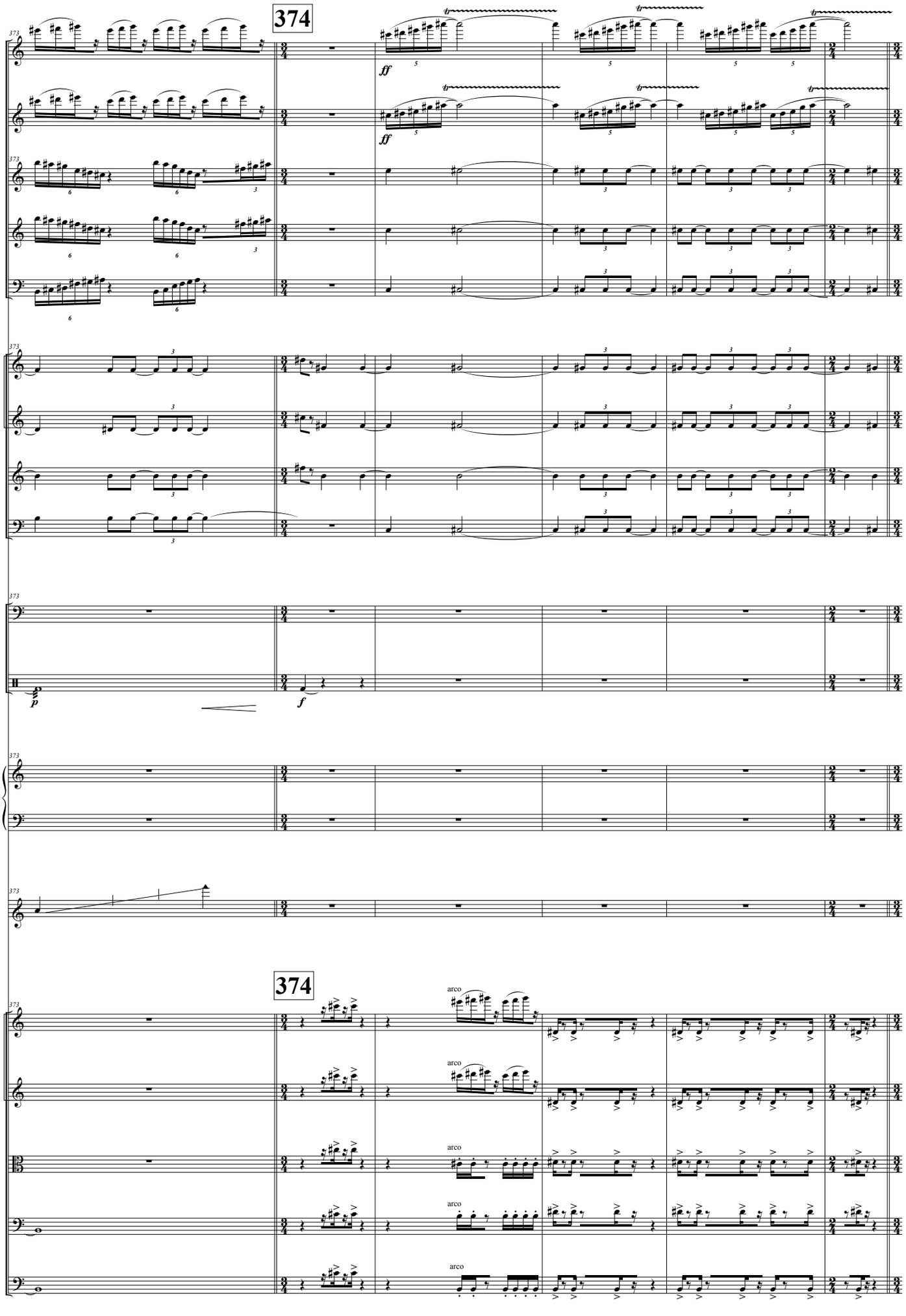

350
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

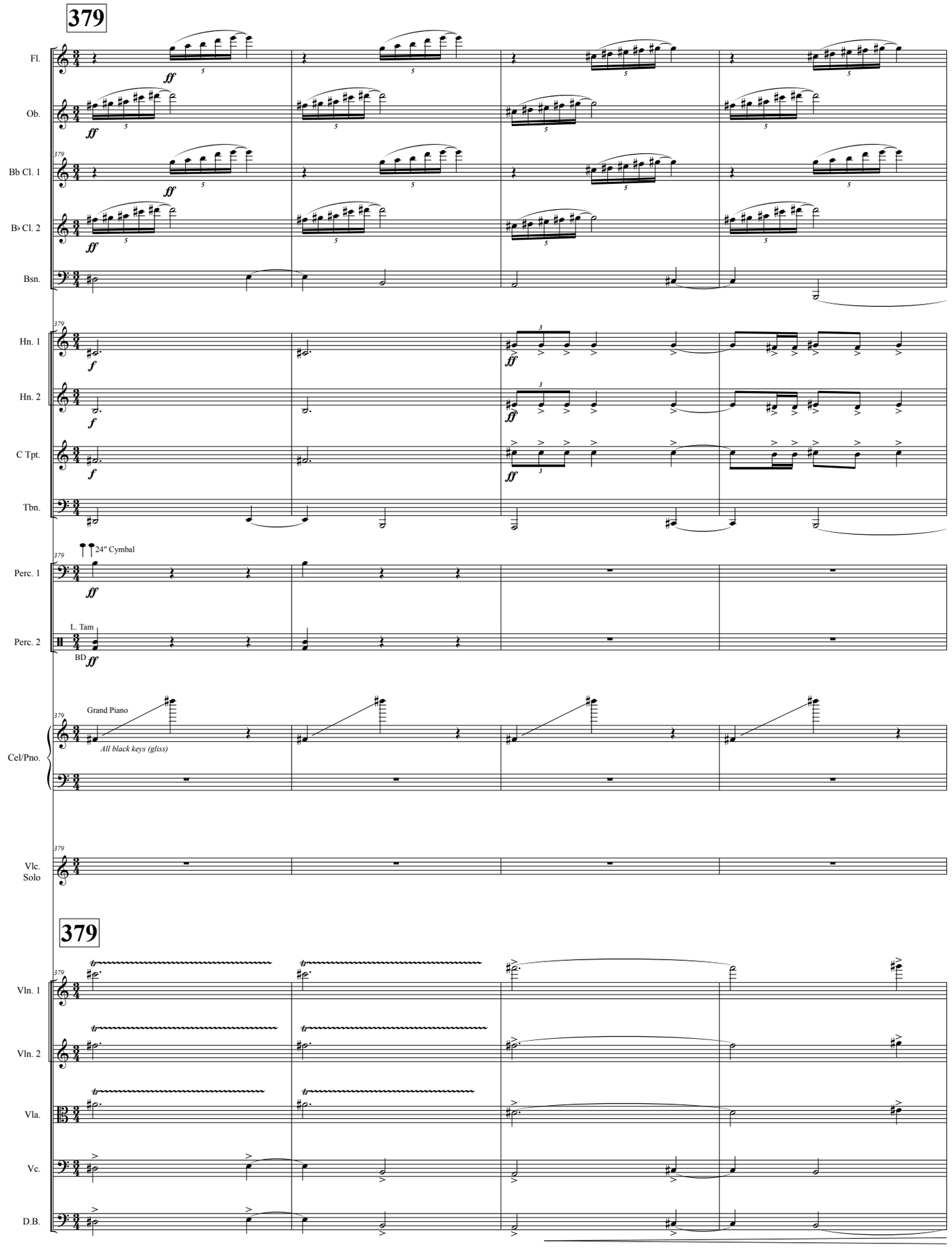

352
Fl.
mp
p
Ob.
p
Bb Cl. 1
pppp
B♭ Cl. 2
Bsn.
ppp
Hn. 1
pp
Hn. 2
C Tpt.
pp
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
pp
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
arco
mp
D.B.
mp

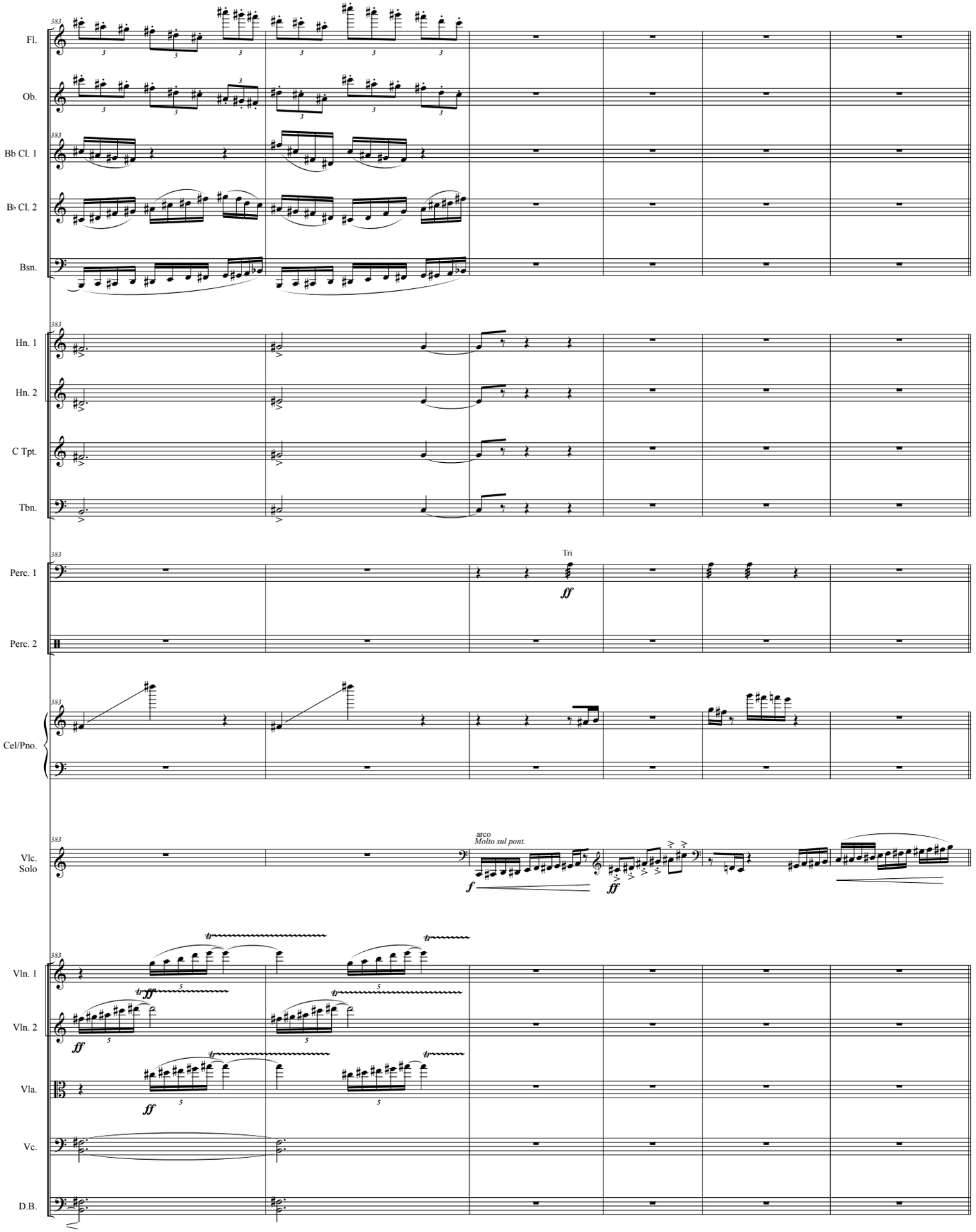

357
SCENE VIII
SUBITO ALLEGRO (♩=120)
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
24" Cymbal
Perc. 2
Cel/Pno.
Vlc. Solo
arco
pizz.
357
SUBITO ALLEGRO (♩=120)
Vln. 1
Vln. 2
Vla.
arco
Vc.
D.B.

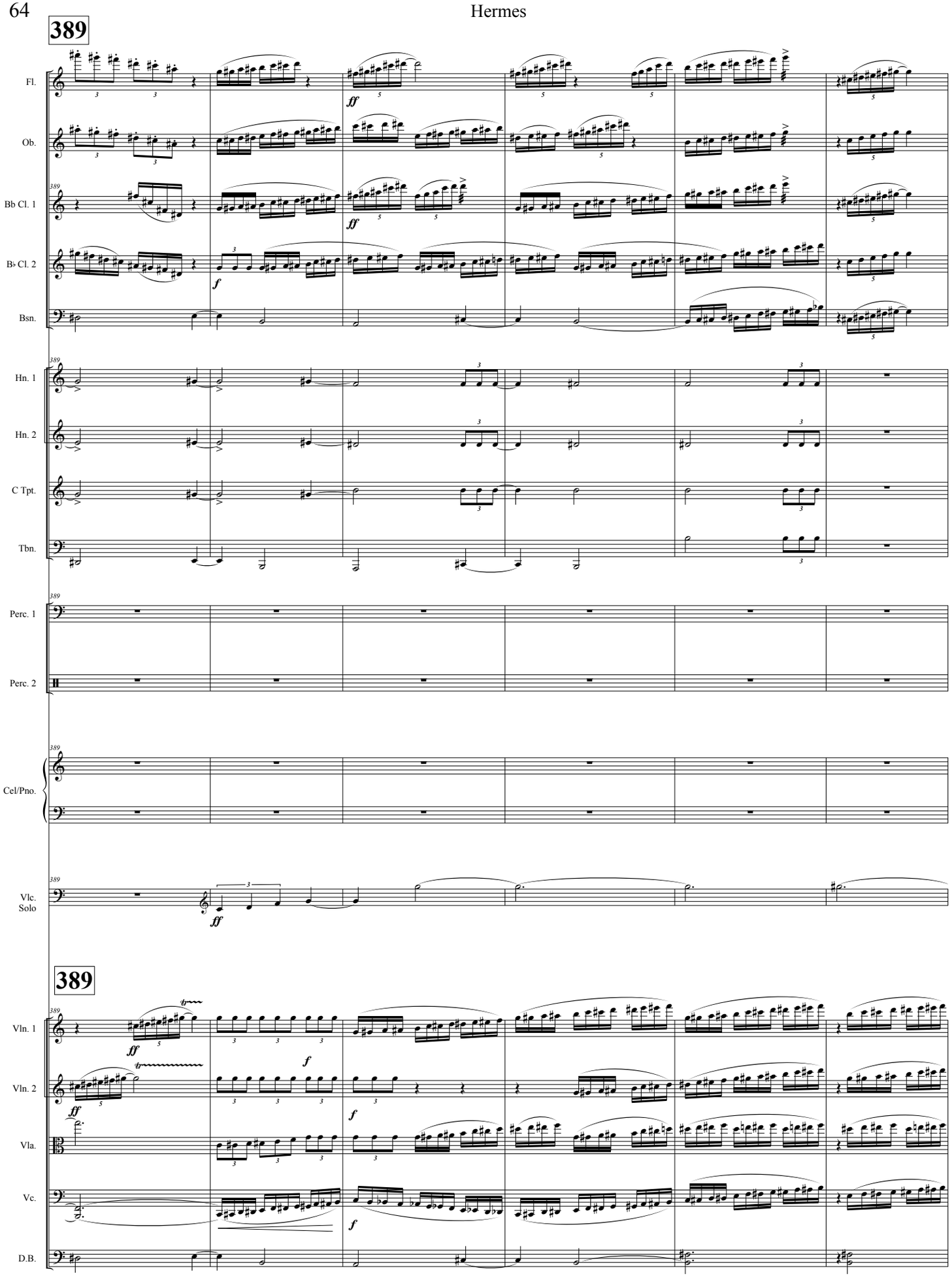

361
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Tri
L. Tam
BD
Cel/Pno.
Vlc. Solo
arco
L.H. pizz
arco
L.H. pizz
arco
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

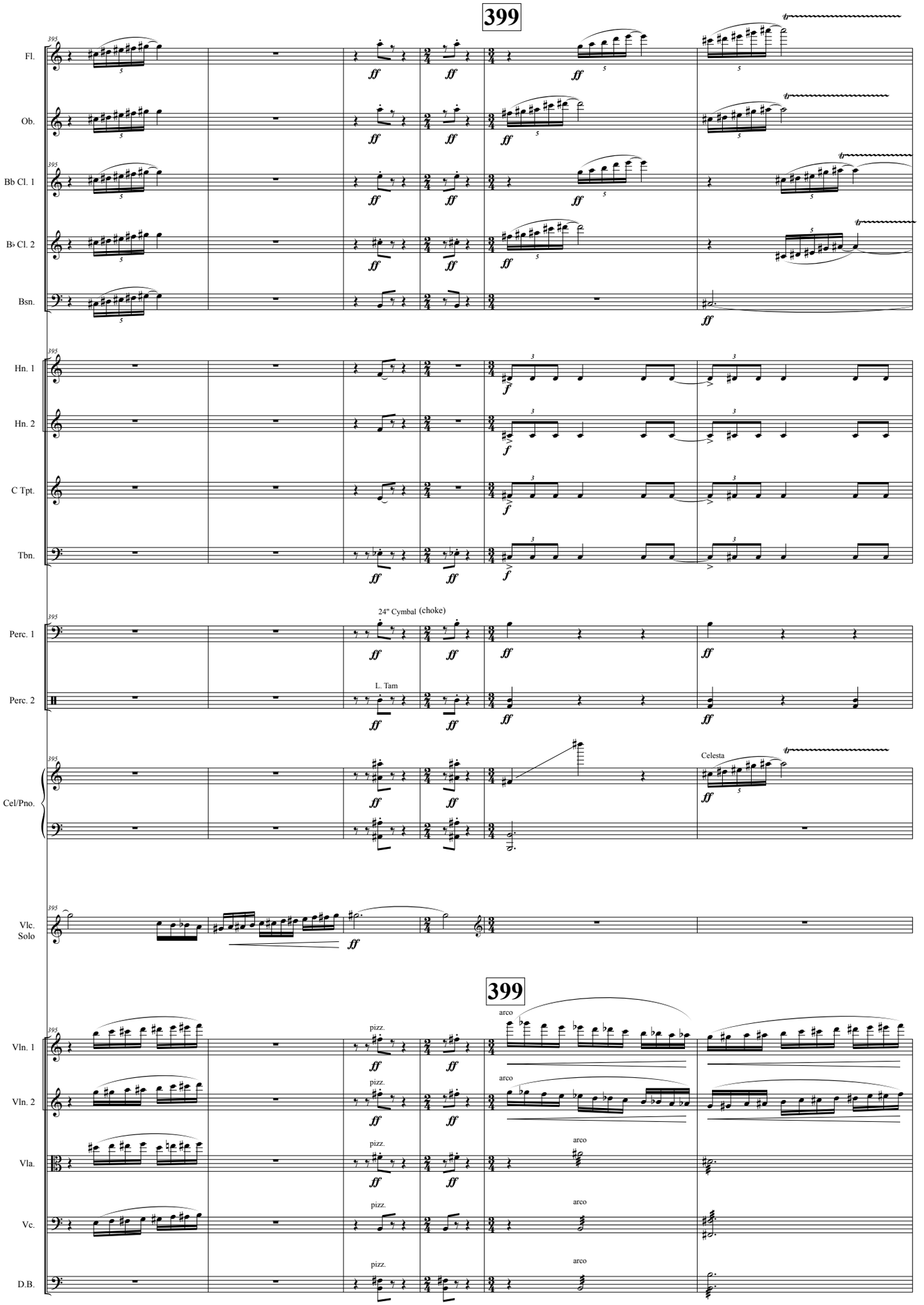

370
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
370
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

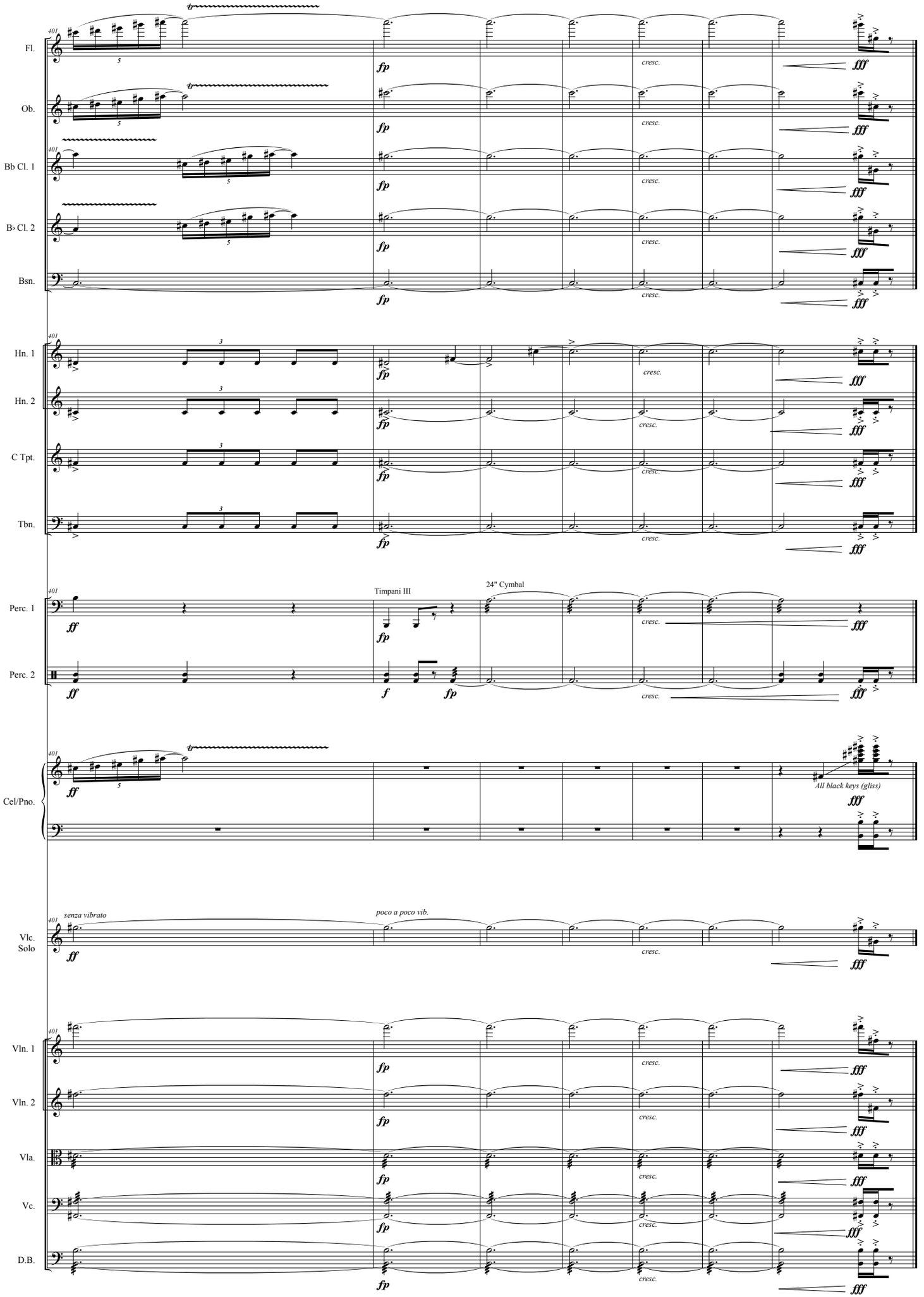

374
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
374
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
ff
p
f
arco


379
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
24" Cymbal
Perc. 1
L. Tam
Perc. 2
BD
Grand Piano
All black keys (gliss)
Cel/Pno.
Vlc. Solo
379
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


383
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Tri
ff
Perc. 2
Cel/Pno.
Vlc. Solo
arco
Molto sul pont.
f
ff
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


389
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
389
Vln. 1
Vln. 2
Vla.
Vc.
D.B.


399
Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
24" Cymbal (choke)
Perc. 2
L. Tam
Cel/Pno.
Celesta
Vlc. Solo
399
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
pizz.
arco


Fl.
Ob.
Bb Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc. 1
Perc. 2
Cel/Pno.
Vlc. Solo
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
Timpani III
24" Cymbal
All black keys (gliss)
senza vibrato
poco a poco vib.
cresc.