

To Awaken a God

For Orchestra

Kris Peysen

Program Note

For this piece, I took a somewhat different approach towards conceptualization. Rather than have an overall arc in mind or an idea of various “events” that would occur throughout, I instead decided to start at the beginning, with a simple melody in the flute, and see where that would lead me. The rest of the piece flows organically from this one theme, as new ideas and melodies are constantly spun out and introduced until the piece at last reaches its apocalyptic climax.

I titled the piece *To Awaken a God* partly in reference to this climax, as well as to the musical processes that led me to arrive at it. Gods are portrayed in myriad cultures and mythologies, and they are invariably beings of immense power, and often better left undisturbed. For this piece, I wanted to end strongly, with no hint of closure or release. The resulting raw power displayed in the final bars is, I think, godlike. When the piece finally arrives to this point, there is nowhere to go from there, so it simply ends—leaving the rest, if there is any, up to the listener’s imagination.

Instrumentation

Piccolo/Flute 3
2 Flutes
2 Oboes
English Horn
2 Bb Clarinets
Bass Clarinet in Bb
2 Bassoons
Contrabassoon
4 Horns in F
3 C Trumpets
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
Percussion 1 (glockenspiel, triangle, tubular bells)
Percussion 2 (snare drum, crash cymbals, xylophone, tam-tam)
Percussion 3 (bass drum, tam-tam)
Harp
Piano
Strings

Duration: 10 minutes

Performance Notes:

Accidentals behave traditionally, carrying to the end of the measure. Courtesy accidentals are used throughout.

n = niente.

There are several incidents of double-bass notes below low E. If there is at least one player with a C attachment, the players without should simply not play during those sections, instead of taking it up an octave. The exception to this occurs in the last five measures, where everyone should play.

Harp chords should be played in the traditional manner, i.e. slightly rolled according to the harpist's discretion and musicality. The only exception are chords that arise solely from octave doublings, which should never be rolled. There are also a few chords marked with brackets to indicate that the notes should be plucked simultaneously. In addition, some chords are marked with the roll symbol, which should be rolled more slowly. In all cases of rolled chords, the top note should land on the downbeat.

Dotted lines in the timpani indicate a retuning on the same drum. They are not glissandi.

To Awaken a God

Kris Peysen

Tranposed Score

$\text{♩} = 66$

$\text{♩} = \text{♩} (\text{♩} = 44)$

The score is a full orchestral arrangement for the piece "To Awaken a God" by Kris Peysen. It is presented as a transposed score. The music is in 4/4 time. The score is divided into three systems of staves. The first system includes Piccolo, Flute 1 (with a *mf* dynamic marking), Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet in Bb, Bassoon 1, Bassoon 2, Contrabassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C 1 (with a straight mute), Trumpet in C 2 (with a straight mute), Trumpet in C 3 (with a straight mute), Trombone 1, Trombone 2, Bass Trombone, and Tuba. The second system includes Timpani, Percussion 1 (with Glockenspiel and *mp* dynamic marking), Percussion 2, and Percussion 3. The third system includes Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a tempo change from $\text{♩} = 66$ to $\text{♩} = \text{♩} (\text{♩} = 44)$ at the beginning of the second system. The piece concludes with a final tempo marking of $\text{♩} = 66$. The score is numbered 1 through 12 at the bottom.

A

Picc. *mp* *f*

Fl. 1 *f*

Fl. 2 *p* *mf* *f*

Ob. 1 *mp*

Ob. 2

E. H.

Cl. 1 *pulsating* *mp* *f*

Cl. 2 *mp* *mp* *f*

B. Cl.

Bsn. 1 *pulsating* *mp* *f*

Bsn. 2 *mp* *p* *f*

Cbsn.

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 (straight mute) *pp* *p* *n* open

C Tpt. 2

C Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Tba.

Timp. *A*

Gls. *f*

S. Dr. Snare Drum *p* *mf*

Per. 3

Hp.

Pno. *pp* *mf*

Vln. I *A*

Vln. II

Vla.

Vc.

Cb.

B

Picc. *ff* *mf* *ff*

Fl. 1 *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff* *f*

Ob. 1 *ff* *mf* *ff* *f*

Ob. 2 *ff* *mf* *ff*

E. H. *poco piu f* *mf* *ff*

Cl. 1 *poco piu f* *mf* *ff*

Cl. 2 *poco piu f* *mf* *ff*

B. Cl. *f* *mf* *ff* *mf*

Bsn. 1 *ff* *mf* *ff*

Bsn. 2 *poco piu f* *mf* *ff*

Cbsn.

Hn. 1 *f* *mf* *f* *mf*

Hn. 2 *f* *mf* *f* *mf*

Hn. 3 *f* *mf* *f* *mf*

Hn. 4 *f* *mf* *f* *mf*

C Tpt. 1

C Tpt. 2 (straight mute) *f*

C Tpt. 3 (straight mute) *f*

Tbn. 1 *mp* *pp* *f*

Tbn. 2 *mp* *pp* *f*

B. Tbn. *f*

Tba.

Timp. *f*

Gdsp.

Cr. Cymb. *f* (damp)

Per. 3

Hp. *f* *A2* *D2* *G#* *D3*

Pno.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

22 23 24 25 26 27 28

Picc. *f* *tr*

Fl. 1 *f*

Fl. 2 *f* *tr*

Ob. 1 *f* *tr*

Ob. 2 *f*

E. H.

Cl. 1

Cl. 2 *f*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 (open) *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *sfz* *mf*

Glsp.

Cr. Cymb.

Per. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

This page of the musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Gong (Gisp.), Cymbal (Cr. Cymb.), and three Tom-toms (Per. 3).
- Keyboard:** Harp (Hp.) and Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 32, 33, 34, and 35. The tempo is marked 'accel.' at the beginning of measure 32 and again at the beginning of measure 34. Dynamics include 'ff' (fortissimo) and 'mp' (mezzo-piano). The percussion part includes a 'Tam-tam' section in measure 33.

Più mosso

C ♩ = 76

molto rit.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. II. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba.

Più mosso

C ♩ = 76

molto rit.

29^a-A 29^a-C 32^a-E
Timp. Per. 1 Cr. Cymb. Tam. Hp. Pno.

Più mosso

C ♩ = 76

molto rit.

Vln. I Vln. II Vla. Vc. Cb.

D Tempo I
♩.=44(♩=66)

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Trombone (Tbn.). The score features various dynamics such as *p*, *mp*, *mf*, *f*, *n*, and *pp*, along with articulation marks like accents and slurs. The key signature is D major and the time signature is 4/4.

D Tempo I
♩.=44(♩=66)

Musical score for percussion and keyboard instruments. The score includes parts for Timpani (Timp.), Percussion 1 (Per. 1), Snare Drum (S Dr.), Tam-tam (Tam.), Harp (Hp.), and Piano (Pno.). The Harp part includes a section marked "Bb". The Percussion 1 part includes a section marked "Glockenspiel". The score features dynamics such as *mf* and *pp*. The key signature is D major and the time signature is 4/4.

D Tempo I
♩.=44(♩=66)

Musical score for string instruments. The score includes parts for Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamics such as *mp*, *p*, *mf*, and *pp*, along with articulation marks like accents and slurs. The key signature is D major and the time signature is 4/4.

E

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *p*

Ob. 2 *p*

E. H.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *n*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *mp*

Tba. *mp*

E

Timp.

Glsp.

S Dr.

Tam.

Harp *mp*

Piano *mp*

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

51 52 53 54 55 56 57 58 59

F

Picc. *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

Ob. 2 *f*

E. II. *f* *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *f* *mp*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

F

Timp. *mf* 29"-B 23"-F# 26"-D 32"-F# *p*

Gls. p.

S. Dr. *mf*

Tam.

Hp. *f*

Pno. *f* *mp* *mf*

F

Vln. I *mf* *f*

Vln. II *f*

Vla.

Vc. *mp* *f*

Cb. *pizz* *mp* *f*

G

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. H. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf* (open) *ff*

C Tpt. 2 *mf* (open) *ff*

C Tpt. 3 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

G

Timp. *f*

Glsp. Glockenspiel *mf*

Xyl. Xylophone *mp* *f*

Tam.

Hp.

Pno. *mf*

G

Vln. I *p* *f* *div.*

Vln. II *p* *f* *div.*

Vla. *pp* *f* *unis.* *p* *f*

Vc. *mp* *p* *f*

Cb. *p* *f*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

straight mute

C Tpt. 2

mf *ff*

straight mute

C Tpt. 3

mf *ff*

Tbn. 1

mf *ff*

Tbn. 2

mf *ff*

B. Tbn.

mf *ff*

Tba.

f

Timp.

Gls.

Xyl.

Tam.

Hp.

mp *mf*

A^b G^b C[#] G[#]

Pno.

Vln. I

mp *ff*

unis.

Vln. II

mp *ff*

f *mf* *mp*

Vla.

mp *ff*

mf *f* *mf* *f* *mp*

Vc.

mp *ff*

mf *f* *mp*

div.

Cb.

mf *f* *mp*

arco

H

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

H

Timp.

Glsp.

Xyl.

Tam.

Hp.

Pno.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

(♩=132)
accel.

I

Picc. *mf* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

E. H. *mf* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *mf* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

C Tpt. 1 (open) *p* *f*

C Tpt. 2 (open) *p* *f*

C Tpt. 3 *f*

Tbn. 1 *f* *mp* *f* *mf* *ff*

Tbn. 2 *f* *mp* *f* *mf* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

(♩=132)
accel.

I

Timp. *f*

Gisp.

Xyl. to Crash Cymbals *mf* Cr. Cymbals

Tam.

Hp.

Pno.

(♩=132)
accel.

I

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

J

$\text{♩} = 184$

$\leftarrow \text{♩} = 184 \rightarrow$ ($\text{♩} = 184$)

rall.

take flute 3

Picc.

Fl. 1 *f* *p* *mp*

Fl. 2 *f* *p* *mp*

Ob. 1

Ob. 2

E. H.

Cl. 1 *f* *p*

Cl. 2 *f* *p*

B. Cl.

Bsn. 1 *mf* *n*

Bsn. 2 *mf* *n*

Cbsn.

Hn. 1 *f* *mf* *n*

Hn. 2 *f* *mf* *n*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

C Tpt. 1 *n*

C Tpt. 2 *n*

C Tpt. 3 *n* straight mute

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

J

$\text{♩} = 184$

$\leftarrow \text{♩} = 184 \rightarrow$ ($\text{♩} = 184$)

rall.

Timp. *ff* *mf*

Tub. B. Tubular Bells *ff* *mf*

Cr. Cym. *ff* *mf*

Tam.

Hp.

Pno. *mf* *ff* *mf*

J

$\text{♩} = 184$

$\leftarrow \text{♩} = 184 \rightarrow$ ($\text{♩} = 184$)

rall.

Vln. I *f* *p* *p*

Vln. II *f* *p* *mf*

Vla. *f* *p*

Vc. *mf*

Cb. *mf*

Sedately flowing

K ♩ = 112

Picc. Flute 3 *mp* *f*

Fl. 1 *f* *mp* *f*

Fl. 2 *f* *mp* *f*

Ob. 1 *mf* *p* *f*

Ob. 2 *mf* *p* *f*

E. H. *mf* *p* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *ppp* *mp* *mf* *n*

Hn. 2 *ppp* *mp* *mf* *n*

Hn. 3 *ppp* *mp* *mf* *n*

Hn. 4 *ppp* *mp* *mf* *n*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Sedately flowing

K ♩ = 112

Timp. *mp*

Tub. B.

Cr. Cym.

Tam.

Hp. *mp* *f*

Pno.

Sedately flowing

K ♩ = 112

Vln. I *f* *mp* *f* *ff*

Vln. II *p* *f* *mf* *f*

Vla. *p* *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

This page contains the musical score for measures 132 through 145. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (E. H.), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns (Hn. 1-4), Trumpets (C Tpt. 1-3), Trombones (Tbn. 1-3, Tba.), Timpani (Timp.), Tubas (Tub. B.), Cymbals (Cr. Cym.), Tam-tam (Tam.), Harp (Hp.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including notes, rests, dynamics (mp, p, f, ff), articulation (straight mute), and performance instructions (26"-C). The key signature changes from one flat to two flats, and the time signature changes from 4/4 to 3/4. The Harp part includes specific chord markings: $A\flat$ and $D\flat$.

Fl. 3 *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *f* *ff* *legato sempre*

Bsn. 1 *f* *ff* *f* *legato sempre*

Bsn. 2 *f* *ff* *f* *legato sempre*

Cbsn. *f* *ff* *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 (straight mute) *ff*

C Tpt. 2 (straight mute) *ff*

C Tpt. 3 (straight mute) *ff*

Tbn. 1 *f* *legato sempre*

Tbn. 2 *f* *legato sempre*

B. Tbn. *f* *legato sempre*

Tba. *f* *legato sempre*

Timp. *mf* *f* **L** 29"-Bb

Tub. B. *f*

Cr. Cym. *mf*

Tam.

Hp. *ff*

Pno. *mf* *legato et leggiero*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* *ff* *legato sempre*

Piccolo

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes (1-3), Oboes (1-2), English Horn, Clarinets (1-2), Bass Clarinet, Bassoons (1-2), and Contrabassoon. The brass section consists of Horns (1-4), Trumpets (1-3), Trombones (1-2), Tuba, and Euphonium. The percussion section includes Timpani (with dynamic changes: 32"-F, 29"-Ab, 32"-Eb, 29"-G#), Tubas, Cymbals, and Tam-tam. The string section includes Harp, Piano, Violins (I and II), Viola, Violoncello, and Contrabass. The score is written in 3/4 time and features various dynamic markings and articulations throughout the measures.

M

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Cr. Cym.

Tam.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

mp

pp

mf

open

32"-F

accel poco a poco

Picc. *pp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

accel poco a poco

Timp.

Glockenspiel *mp*

Cr. Cym.

Tam.

Hp.

Pno.

accel poco a poco

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

♩=152

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mf*

E. H. *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

♩=152

Timp.

Gls. *f*

Cr. Cym.

Tam.

Hp.

Pno.

♩=152

Vln. I *mp* v.s. *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* *div.*

Vc. *mp* *mf* *div.*

Cb. *mp* *mf*

Subito
♩ = 160 **accel.**

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Cbsn. *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

C Tpt. 1 *open* *mf* *ff*

C Tpt. 2 *open* *ff*

C Tpt. 3 *ff* (open)

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

B. Tbn. *mp* *ff*

Tba. *mp* *ff*

Timp. *p* *f*

Glsp.

Cr. Cym. *ff* Xylophone

Tam.

Hp. *ff* D₂

Pno. *ff*

Vln. I *div.* *unis.* *div.* *ff* *unis.*

Vln. II *div.* *ff* *unis.*

Vla. *ff* *unis.*

Vc. *ff* *unis.*

Cb. *ff* *div.* *unis.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

23rd-D#

Timp.

Glsp.

Xyl.

Tam.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

210 211 212 213 214 215 216 217 218 219

Wildly Careening

P ♩=184

Musical score for the woodwind section of 'Wildly Careening', measures 220-227. The score includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-2, and Tuba. The music is in 4/4 time with a tempo of 184 beats per minute. The dynamic marking is *ff* (fortissimo). The woodwinds play sustained notes and rhythmic patterns, with the flutes and oboes having melodic lines.

Wildly Careening

P ♩=184

Musical score for the percussion and string sections of 'Wildly Careening', measures 220-227. The percussion section includes Timpani, Glissando, Xylophone, and Tam-tam. The strings include Harp and Piano. The music is in 4/4 time with a tempo of 184 beats per minute. The dynamic marking is *ff* (fortissimo). The percussion instruments play rhythmic patterns, while the harp and piano provide harmonic support.

Wildly Careening

P ♩=184

Musical score for the string section of 'Wildly Careening', measures 220-227. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a tempo of 184 beats per minute. The dynamic marking is *ff* (fortissimo). The strings play rhythmic patterns, with the violins and violas having melodic lines.

Picc. *mp* *ff*

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Glsp.

Xyl.

B. D. Bass Drum *p* *mf*

Hp.

Pno. *ff*

Vln. I

Vln. II

Vla. *ff*

Vc.

Cb.

Q

Picc. *mp* *ff*

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

E. H. *f*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

B. Cl. *f*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Q

Timp.

Glsp.

Xyl. *mp* Tam-tam l.v.

B. D. *p* *f*

Hp.

Pno.

Q

Vln. I

Vln. II

Vla. *mf* *ff*

Vc.

Cb.

With forceful vigor

R ♩ = 88

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff* straight mute

C Tpt. 2 *ff* straight mute

C Tpt. 3 *ff* straight mute

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

With forceful vigor

R ♩ = 88

Timp. *ff*

Gls. *ff*

T-t. *f*

B. D. *ff* *p*

Cr. Cymbals *f*

Tam-tam *f*

Hp. *ff*

Pno. *ff*

With forceful vigor

R ♩ = 88

Vln. I *ff* non div.

Vln. II *ff* non div.

Vla. *ff* non div.

Vc. *ff* non div.

Cb. *ff* non div.

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Trombone (Tbn.).
- Percussion:** Timpani (Timp.), Gong (Gls.), Cymbal (Cym.), Tom-tom (T.-t.).
- Keyboard:** Harp (Hp.), Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

The score is divided into measures 251 through 255. Measure 251 includes a section marked "23"-A". Dynamic markings include *mf*, *ff*, *p*, and *mf*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

This page contains a musical score for measures 256 through 261. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Trombone (Tbn.), Timpani (Timp.), Gong (Glsp.), Cymbals (Cym.), Triangle (T.-t.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features several key elements:

- Measures 256-258:** The woodwinds and strings play a rhythmic pattern. The timpani part has a roll starting at measure 258, marked with a forte (*f*) dynamic.
- Measure 259:** The timpani roll continues, marked with a fortissimo (*fff*) dynamic. A section marked 'S' begins, with a key signature change to one flat (B-flat major/D minor).
- Measures 260-261:** The section 'S' continues. The timpani roll ends, marked with a fortissimo (*ff*) dynamic. The strings play a sustained chord. The harp and piano parts feature sustained chords with specific voicings: B^b and C^b in the harp, and C^b, D^b, and B^b in the piano.

Measure numbers 256, 257, 258, 259, 260, and 261 are printed at the bottom of the page.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

29"-B

32"-F

32"-E

Gdsp.

Cym.

T-t.

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

ff

to Snare drum

Snare Drum

f

G

Bb

accel.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. H. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn.

Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba.

accel.

Timp. Gls. S. D. T. C.

Hp. Pno.

accel.

Vln. I Vln. II Vla. Vc. Cb.

Eyes Open...

T ♩ = 104

Picc. *fff* *mf* *fff*

Fl. 1 *fff* *mf* *fff*

Fl. 2 *fff* *mf* *fff*

Ob. 1 *fff* *mf* *fff*

Ob. 2 *fff* *mf* *fff*

E. H. *fff* *mf* *fff*

Cl. 1 *fff* *mf* *fff*

Cl. 2 *fff* *mf* *fff*

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

Bsn. 1 *fff* *mf* *fff*

Bsn. 2 *fff* *mf* *fff*

Cbsn. *fff* *mf* *fff*

Hn. 1 *fff* *mf* *fff*

Hn. 2 *fff* *mf* *fff*

Hn. 3 *fff* *mf* *fff*

Hn. 4 *fff* *mf* *fff*

C Tpt. 1 *fff* open *fff*

C Tpt. 2 *fff* open *fff*

C Tpt. 3 *fff* open *fff*

Tbn. 1 *fff* *mf* *fff*

Tbn. 2 *fff* *mf* *fff*

B. Tbn. *fff* *mf* *fff*

Tba. *fff* *mf* *fff*

Eyes Open...

T ♩ = 104

23"-Eb

Timp. *fff* *mf* *fff*

Gisp. *fff* to Tubular Bells *fff* Tubular Bells I.v.

S. D. *fff* to Xylophone *mf* Xylophone *fff*

T.-L. *fff* *mf* Bass Drum felt ends *fff*

Hp. *fff* B^b *pres de la table*

Pno. *fff* 8^{va}

Eyes Open...

T ♩ = 104

Vln. I *fff* *mf* *fff*

Vln. II *fff* *mf* *fff*

Vla. *fff* *mf* *fff*

Vcl. *fff* *mf* *fff*

Cb. *fff* *mf* *fff*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Xyl.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

stick ends

This page of the musical score, numbered 34, contains the orchestral parts for measures 291 through 295. The instruments included are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. H.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Tub. B.
- Xyl.
- B. D.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in 6/8 time and features a variety of rhythmic patterns and dynamic markings, including *fff* (fortissimo) in many sections. The page is divided into five systems, each corresponding to a measure number at the bottom: 291, 292, 293, 294, and 295.