

YA (CLIFF OF MOHER)

BY
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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
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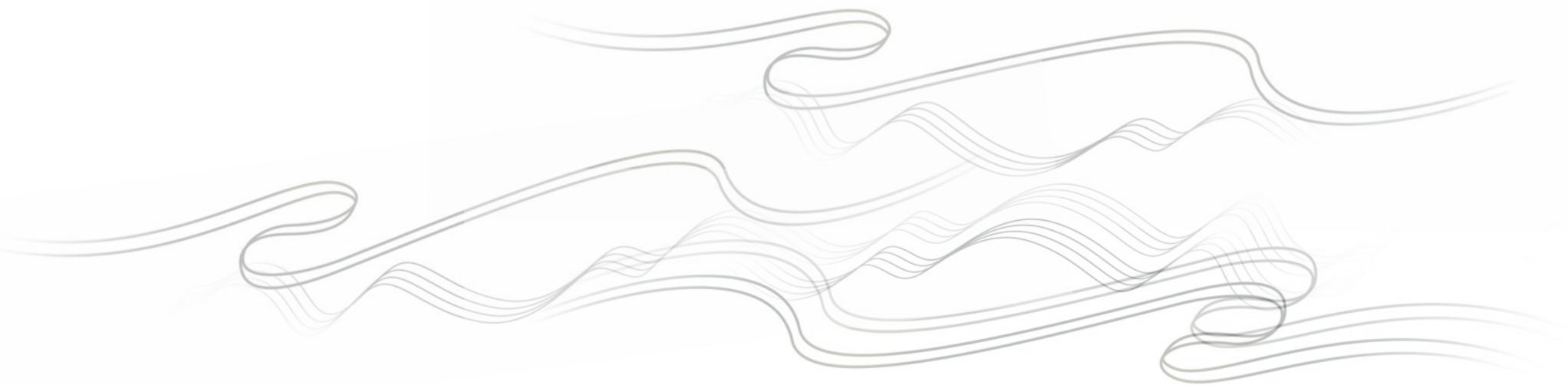
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Doctoral Committee

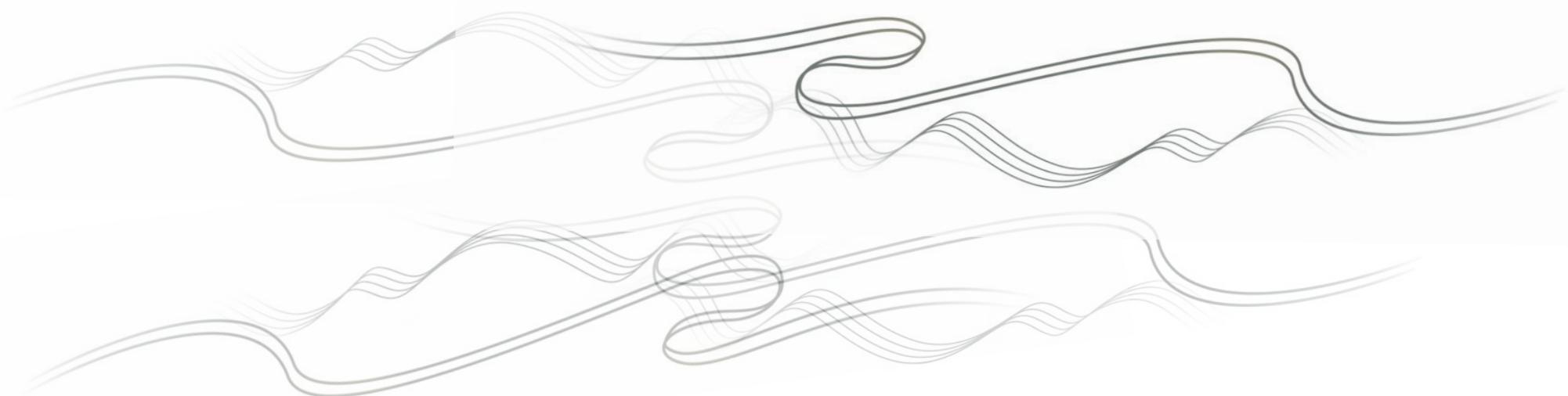
David Dzubay, Chair and Research Director

Don Freund

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Ya (Cliff of Moher)
—for orchestra



Shuyu Lin
2023

INSTRUMENTATION

3 Flutes (2nd. = Alto Flute, 3rd. = Piccolo)

3 Oboes (Ob.3 = English Horn)

3 Clarinets in B_b(Cl. 3 = Bass Clarinet)

1 Bassoon

1 Contrabassoon

4 Horns in F (straight mute)

3 Trumpets in C (straight mute)

2 Trombones (straight mute)

Bass Trombone

Tuba

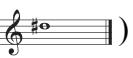
Timpani, with superball mallet, 3 crotales  , bow, cymbal (10")

Percussion (4 players)

1: snare drum, field drum, ocean drum, rain stick, sus. cymbal (16"), tubular chimes

2: snare drum, field drum, sand paper blocks, tam-tam (large), superball mallet, bow, triangle beater.

3: bean rattle, tambourine, sand paper blocks, marimba (4.3 octave),

bass drum (share with per.4), 1 crotale (bow, )

4: ocean drum, bass drum, vibraphone (bow), triangle

Harp

Strings

The score is in C, Piccolo sounds 1 octave higher, Contrabass sounds 1 octave lower, Crotales sound 2 octaves higher.

Duration 12 minutes.

NOTATION

General



quarter-tone lower than natural

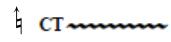


quarter-tone higher than natural

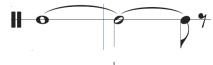
"**f**"

play the notes forte effort though the resultant sound may be soft

Woodwinds



alternate different fingerings for the same pitch, ideally yielding slight microtonal discrepancies in pitch

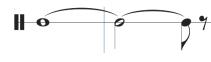


air sound: exhale through instrument (no pitch)



half air, half pitch

Brass



air sound: exhale through instrument (no pitch)

*for horn player: reverse the mouthpiece

Strings

s.p. **sul pont.**

s.t. **sul tasto**

vib. — non vib.

vibrato to non vibrato



play on the bridge, no pitch, only white noise: The left hand is used to mute the strings, use light arco pressure, and play on the given string to get quiet white noise sound



slide down the fingerboard keeping the fingers the same width the entire time.

follow the gliss. (from high to low) duration shown on the score.

Percussion



bowed



soft sticks

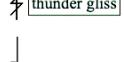


hard sticks



brush

Harp



thunder effect, very low glissando which causes the wire strings to strike against each other



A few words about Ya (Cliff of Moher)

Ya is the Chinese pronunciation for 崖, which means cliff in English. This piece was inspired by three memorable scenes I encountered in the summer of 2022 during a hike at the Cliffs of Moher, which is located in Ireland. The piece is divided into three large sections reflecting each of the scenes.

The first section depicts raging waves crashing against the rocks beneath where I stood on the steep cliff. The cliff ground was trembling and shaking, and the waves sounded like the beating of endless drums. When I stood there, it was impossible not to feel small and insignificant in the face of such immense power. The sight and sound were both terrifying and awe-inspiring, a reminder of the raw beauty and untamed wildness of the natural world. In this section, short crescendos played by the brass and strings and enhanced by a shimmering tambourine and powerful drums represent the sound of waves hitting the rocks. Harmonies move quickly in the beginning, then slow down after the first climactic part. At the end of the first section, the music descends like the sounds of receding waves as I walked away from the cliff and was hearing only their echo.

The second section presents another phenomenon I encountered at the cliff. If I stood in a particular place away from the edge of the cliff, I could not hear any sound, but if I moved one step to the left, the loud sound of waves and wind suddenly hit my ears. The alternation between natural sound and silence forms the main idea of this section. Silence is represented by the white noise of hissing strings and breath sounds from the winds and brass. In imitation of natural sound, I pile up notes into thick chords representing the wind and waves. Throughout the second section, the sound and silence alternate, with the sound becoming gradually louder in a crescendo. I invite the audience to imagine this juxtaposition.

The third section focuses on melodic development and has two parts: in the first, the melody is compressed into a group of fast notes representing the sound of water droplets. When the droplets fall, they create ripples in the water below, represented in the music by variations of the melody. In the second part, the compressed melody is stretched out, becoming long and winding. It is played by various instruments, including alto flute, English horn, clarinets, harp, and vibraphone, creating a complex background where each instrument plays the same melody but in different rhythms. Around the melody, the strings mimic seagull calls, providing a resonant, luminous texture through which the melody flows. Percussion plays a vital role in this section, producing deep ocean sounds and mimicking the endless sea waves. The audience is invited to imagine a scene with a sea cave where one can hear dripping water and calls of seagulls perched on rocky ledges above. Compared to the previous aggressive and loud passages, the last section is the longest and quietest, bringing the piece to a tranquil close.

Score in C

Ya (Cliff of Moher)

(2023)

Shuyu Lin (b.1994)

Flute 1

Flute 2/Alto Flute

Piccolo/Flute 3

Oboe 1,2

Oboe 3/English Horn

Clarinet in B \flat 1,2

Clarinet in B \flat 3 /Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1,3

Horn in F 2,4

Trumpet in C 1,2

Trumpet in C 3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Violin I

Violin II

Viola

Violincello

Double Bass

a2

Fl. 1,2
Picc.
Ob. 1,2,3
Cl. 1,2
Bcl.
Bsn.
Cbn.

Measure 9: Flutes 1,2 play eighth-note patterns. Picc. and Ob. 1,2,3 play eighth-note patterns. Cl. 1,2 play eighth-note patterns. Bcl. and Bsn. play eighth-note patterns. Cbn. plays eighth-note patterns. Measure 10: Flutes 1,2 play eighth-note patterns. Picc. and Ob. 1,2,3 play eighth-note patterns. Cl. 1,2 play eighth-note patterns. Bcl. and Bsn. play eighth-note patterns. Cbn. plays eighth-note patterns. Btrb. and Tuba play eighth-note patterns. Timpani and Percussion 1 play eighth-note patterns. Percussion 2 and Percussion 3 play eighth-note patterns. Percussion 4 plays eighth-note patterns. Hp. plays eighth-note patterns.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

Timpani
(Snare Drum)

Measure 9: Hn. 1,3 and Hn. 2,4 play eighth-note patterns. Tpt. 1,2 and Tpt. 3 play eighth-note patterns. Tbn. 1,2 and Btrb. play eighth-note patterns. Tuba plays eighth-note patterns. Timpani and Percussion 1 play eighth-note patterns. Percussion 2 and Percussion 3 play eighth-note patterns. Percussion 4 plays eighth-note patterns. Hp. plays eighth-note patterns. Measure 10: Hn. 1,3 and Hn. 2,4 play eighth-note patterns. Tpt. 1,2 and Tpt. 3 play eighth-note patterns. Tbn. 1,2 and Btrb. play eighth-note patterns. Tuba plays eighth-note patterns. Timpani and Percussion 1 play eighth-note patterns. Percussion 2 and Percussion 3 play eighth-note patterns. Percussion 4 plays eighth-note patterns. Hp. plays eighth-note patterns.

Perc. 1
(Snare Drum)
Perc. 2
(Bean Rattle)
Perc. 3
Ocean drum
Perc. 4
Bass Drum

Hp.

Measure 9: Percussion 1 and Percussion 2 play eighth-note patterns. Percussion 3 and Percussion 4 play eighth-note patterns. Bass Drum plays eighth-note patterns. Hp. plays eighth-note patterns. Measure 10: Percussion 1 and Percussion 2 play eighth-note patterns. Percussion 3 and Percussion 4 play eighth-note patterns. Bass Drum plays eighth-note patterns. Hp. plays eighth-note patterns.

Vln. I div.
Vln. II div.
Vla.
Vc.
C.B.

9

Measure 9: Vln. I div. and Vln. II div. play eighth-note patterns. Vla., Vc., and C.B. play eighth-note patterns. Measure 10: Vln. I div. and Vln. II div. play eighth-note patterns. Vla., Vc., and C.B. play eighth-note patterns.

13

2 14

Fl. 1,2
Picc.
Ob. 1,2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

Tim.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

Vln. 1 div.
Vln. II div.
Vla.
Vc. div.
C.B.

3 4

14

17

Fl. 1,2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

20

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

Tim.

Perc. 1
(Field Drum)
Perc. 2
(Tambourine)
Perc. 3
(Bass Drum)
Perc. 4

Hp.

17

Vln. 1 div.
Vln. II div.
Vla. div.
Vc. div.
C.B.

20

3

21

3

4

23

Vln. I

Vln. II

Vla.
div.

Vc.
div.

C.B.

***slide down the fingerboard keeping the fingers the same width the entire time.
Follow the gliss (from high to low) duration shown on the score.

33

35

Fl. 1

Fl. 2

Fl. 3

Ob. 1,2,3

Cl. 1

Cl. 2

Bcl.

Bsn.

Cbn.

Musical score for orchestra and choir, page 10, measures 11-16. The score includes parts for Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Btrb., and Tuba. The music features dynamic markings such as *f*, *p*, *pp*, *mp*, and *mf*, and performance instructions like '3' and '5' over specific notes.

roll cymbal on top of timpani (Ab) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

change to vib.

change to vib.

33

35

55

Vln. I div.

Gliissando

mf p

Gliissando Gliissando

"seagull effect" sul D

p mf p

Gliissando Gliissando

"seagull effect" sul E

mf p

Vln. II div.

Gliissando Gliissando

p

Vla. div.

p

Vc. div.

p

C.B. div.

p

Measures 11-12

This musical score page shows two measures of music for a brass ensemble. The instruments listed are Horn 1,3 (Hn. 1,3), Horn 2,4 (Hn. 2,4), Trumpet 1,2 (Tpt. 1,2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Btrb.), and Tuba. Measure 11 begins with dynamic *p* and includes markings for "air sound" and "a2". Measures 12-13 begin with dynamic *pp*, followed by *f''*, and end with *pp*. The score uses a grid system with vertical bar lines and horizontal measure lines.

roll cymbal on top of timpani (Ab) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Timpani: *mp* → *p*

Ocean drum: *p* → *mf* → *p*

Perc. 1: *pp* → *mf* → *pp*

Perc. 2: *pp* → *mf* → *pp*

Crotale: *pp* → *mf* → *pp*

Perc. 3: Vibraphone: one hand play notes, another turn the pedal knob off → fast → off → fast

Perc. 4: *ppp* → *#8* → *mf* → *pp* → *#8* → *f*

Hp.: *#8* → *mf* → *pp* → *#8* → *f*

***slide down the fingerboard keeping the fingers the same width the entire time.

Follow the gliss (from high to low) duration shown on the score.

46

Fl. 1,2
Fl. 3
Ob. 1,2,3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

"sh" a2
air sound
"sh"
air sound
air sound
air sound
n.
n.
air sound
n.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

a2
pp
a2
pp
pp
p
p
p
p
p
p
p
p
f
f
f
f
f
f
f

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

mute
p
mf
p
Ocean drum
Sand Paper Block
pp
mf
pp
pp
mf
pp
pp
p
off
random gliss
in given register
pp
f

46

Vln. 1 div.
Vln. II
Vla. div.
Vc. div.
C.B.

muffle strings, white noise sul E
muffle strings, white noise sul E
muffle strings, white noise sul D
muffle strings, white noise sul D
muffle strings, white noise sul C
muffle strings, white noise sul C
muffle strings, white noise sul E
muffle strings, white noise sul E

52 $\text{♩} = 52$

Fl. 1 "sh"
"sfz" p "sfz"
"sh" p "sfz" $n.$
"f" $n.$

Fl. 2 "sh"
"sfz" $n.$
"sh" p "sfz" $n.$
"f" $n.$

Fl. 3 "sh"
"sfz" $n.$
"f" $n.$

Ob. 1,2,3 -

Cl. 1 "f" $n.$
"f" $n.$
"sh" p "f" $n.$

Cl. 2 "f" $n.$
"f" $n.$
"sh" p "sfz" $n.$

Cl. 3 "f" $n.$
"f" $n.$
"sh" p "sfz"

Bsn. -

Cbn. -

Hn. 1,3 a_2 "f" p "f" p
"f" p "f" p

Hn. 2,4 a_2 "f" p "f" p
"f" p "f" p

Tpt. 1,2 a_2 "f" p "f" p
"f" p "f" p

Tpt. 3 "f" p "f" p

Tbn. 1 "f" p "f" p

Tbn. 2 "f" p "f" p

Btrb. "f" p "f" p

Tuba -

60

"sh" p "sfz" p "sfz" f
"sh" p "sfz" p "sfz" p
"sh" p "sfz" p "sfz" p

half air
half air
pp
pp

Hn. 1,3 a_2 "f" p "f" p
"f" p "f" p

Hn. 2,4 a_2 "f" p "f" p
"f" p "f" p

Tpt. 1,2 a_2 "f" p "f" p
"f" p "f" p

Tpt. 3 "f" p "f" p

Tbn. 1 "f" p "f" p

Tbn. 2 "f" p "f" p

Btrb. "f" p "f" p

Tuba -

play crotale on top of timpani (A_2) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Timp. -

Rain Stick

Perc. 1 -

Perc. 2 Sand Paper Block p "f" "n." p "f" "n."

Perc. 3 "f" p "f" "n." p "f" "n."

Perc. 4 motor on (fast) Vibraphone motor speed fast off

Hp. -

52 $\text{♩} = 52$

(play white noise on this string until next change) sul E "f" $n.$

(play white noise on this string until next change) sul E "f" $n.$

(play white noise on this string until next change) sul D "f" $n.$

(play white noise on this string until next change) sul D "f" $n.$

(play white noise on this string until next change) sul D "f" $n.$

(play white noise on this string until next change) sul C "f" $n.$

(play white noise on this string until next change) sul C "f" $n.$

(play white noise on this string until next change) sul E "f" $n.$

4

4

Vln. I div. "f" p "f" p
"f" p "f" p
"f" p "f" p

Vln. II div. "f" p "f" p
"f" p "f" p
"f" p "f" p

Vla. div. "f" p "f" p
"f" p "f" p
"f" p "f" p

Vc. div. "f" p "f" p
"f" p "f" p

C.B. "f" p "f" p

60

"f" p "f" p
"f" p "f" p
"f" p "f" p

solo

"f" p "f" p

63

air sound

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

3
4
4 "sh"

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

play crotale on top of timpani (A_b) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Timp.
Perc. 1
Perc. 2
Perc. 3
Vibraphone ↑
motor speed off
Perc. 4
p
bisbigl. ~~~~~

Hp.

3
4
4

63
violin solo
pp
gli altri
div. a 3
pp
pp
pp
s.p.
non vib.
div.
pp
pp
Vcl.
div.
C.B.

3
4
4

72

75

Fl. 1,2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
n.
Cl. 3
Bsn.
Cbn.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

Timpani
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vibraphone (moto off)

Hp. bisbigl.

Vln. 1 div. a 3
Vln. II
Vla. div.
Vc. div.
C.B.

79

82 = 60

ord ----- half air ----- air sound

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

Timp.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

Rain Stick
Sand Paper Block
n.
f
ff
mf
p
pp
non vib.
vib.
mf
vib.

79

82 = 60

Vln. I div. a 3
Vln. II
Vla. div.
Vc. div.
C.B.

88

89

3

2

93

3

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

Timp.

Perc. 1
Perc. 2
Perc. 3
Marimba
Vibraphone
Perc. 4
Hp.

88

89

3

2

93

3

Vln. 1
div. a 3
Vln. II
Vla.
div.
Vc.
div.
C.B.

94

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

97

"sh"
"sh"
"sh"

2

a2
a2

4

4

94

Vln. 1 div. a 3
Vln. II
Vla. div.
Vc. div.
C.B.

5

"sfz"
bridge
*** ord. → bridge
non vib.
non vib.
non vib.
non vib.
molto sul pont.

3

"sfz"
non vib.
non vib.
non vib.
non vib.

97

non vib.
non vib.
non vib.
non vib.

2

ord.
ord.
ord.
ord.
ord.
free bow
ord.
ord.
ord.
ord.

4

ord.
ord.
ord.
ord.

4

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

change to Piccolo

a2

Sus. Cymbal

Tam-tam

Marimba

Vibraphone (no pedal)

Triangle

bisbigl.

4

Vln. I div. 3
Vln. II
Vla. div.
Vc. div.
C.B.

free bow

103

107 *accel.*

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn.

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

Btrb.

Tuba

Tim.

Perc. 1

Perc. 2

(Tam-tam)

Perc. 3

(Marimba)

Perc. 4

(Vibraphone)

(no pedal)

Hp.

103

107 *accel.*

(accel.)

108

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

a2

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

Timp.
(Tubular Chimes)

Perc. 1
(Tam-tam)
Perc. 2
(Marimba)
(Vibraphone) (moto off)
Perc. 4
Hp.

L.V.

(accel.)

108

Vln. 1 div. a 3
Vln. II
Vla. div.
Vc. div.
C.B.

111

$\frac{3}{4}$ = 100

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

114

$\frac{4}{4}$

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

$\frac{5}{4}$

a2

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
(moto off)
Perc. 4
Hp.

111

$\frac{3}{4}$ = 100 div.

Vln. I
Vln. II
Vla.
Vc. div.
C.B. div.

114

$\frac{4}{4}$

Vln. I
Vln. II
Vla.
Vc. div.
C.B. div.

$\frac{5}{4}$

111

$\frac{3}{4}$ = 100 div.

Vln. I
Vln. II
Vla.
Vc. div.
C.B. div.

114

$\frac{4}{4}$

Vln. I
Vln. II
Vla.
Vc. div.
C.B. div.

$\frac{5}{4}$

120
4 (rit.)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

123

= 72

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

Timp.
Perc. 1
(mp)
Perc. 2
Perc. 3
Perc. 4
L.V.
Hpf.

123

= 72

Vln. I
Vln. II
Vla.
free bow
Vc.
free bow
C.B.

124

Fl. 1,2
Picc.
Ob. 1,2,3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

This section shows the woodwind and brass sections. Measure 124 includes parts for Flute 1,2, Piccolo, Oboe 1,2,3, Clarinet 1, Clarinet 2, Bassoon, and Cello. Measure 126 follows, continuing the musical line with dynamic markings like *pp*, *f*, and *p*.

126

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1
Tbn. 2
Btrb.
Tuba

This section shows the brass and tuba sections. Measure 124 includes parts for Horn 1,3, Horn 2,4, Trombones 1,2, Trombone 3, and Tuba. Measure 126 follows, continuing the musical line with dynamic markings like *mp*, *f*, and *p*.

Timp.
(Sus. Cymbal)
Perc. 1
(Tam-tam)
Perc. 2
(Marimba)
Perc. 3
Perc. 4
Bass Drum
Hpf.

This section shows the percussion sections. Measure 124 includes parts for Timpani, Percussion 1 (Sus. Cymbal), Percussion 2 (Tam-tam), Percussion 3 (Marimba), and Percussion 4. Measure 126 follows, continuing the musical line with dynamic markings like *p*, *f*, *pp*, and *mfp*.

124

Vln. I
Vln. II
Vla. div.
Vc. div.
C.B.

This section shows the string sections. Measure 124 includes parts for Violin 1, Violin 2, Double Bassoon, Cello, and Double Bass. Measure 126 follows, continuing the musical line with dynamic markings like *mp*, *f*, *pp*, and *ff*.

126

Musical score for orchestra, measures 1-12:

- Vln. I**: Rest throughout.
- Vln. II**: Rest throughout.
- Vla.**: Rest throughout.
- Vc. div.**: Measure 1: Rest. Measures 2-12: 16th-note patterns. Dynamics: p (measures 1-2), mp (measures 3-4), pp (measures 5-6), f (measures 7-8), p (measures 9-10), f (measures 11-12). Performance instruction: *div.* (measures 11-12).
- C.B. div.**: Measure 1: Rest. Measures 2-12: 16th-note patterns. Dynamics: p (measures 1-2), mp (measures 3-4), f (measures 5-6), p (measures 7-8), f (measures 9-10), p (measures 11-12). Performance instruction: *div.* (measures 11-12).

134

3 **4** **5** **4** **2** **4** **4**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bcl.
Bsn.
Cbn.

141

1.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

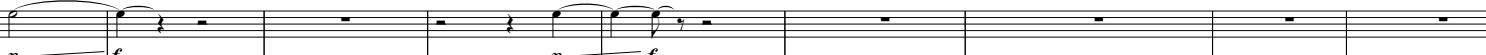
Tbn. 1,2

Btrb.

Tuba

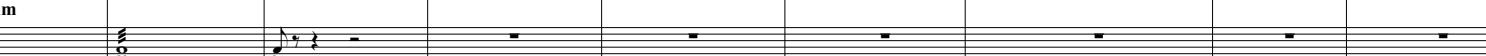
play crotale on top of timpani (A_b) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Timp. 

Perc. 1 

Perc. 2 

Bass Drum 

Perc. 3 

Perc. 4 

Hp. 

134

141

3

5

2

4

IV

Vln. I

Vln. II

Vla.

Vc.

C.B.
div.

144

146

accel.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

play crotale on top of timpani (A₃) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Tim.
Perc. 1
Perc. 2
Perc. 3
(Vibraphone)
Perc. 4
Harp.

off
fast

144

146

accel.

Vln. 1
Vln. II
Vla.
Vc.
C.B.

152

 $\text{♩} = 88$

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

Measure 152: Flutes 1 and 2 play eighth-note patterns. Piccolo and oboes 1 and 2 play eighth-note patterns. Bassoon and double bassoon play sustained notes. Clarinets 1, 2, and 3 play eighth-note patterns. Measure 153: Flutes 1 and 2 play eighth-note patterns. Piccolo and oboes 1 and 2 play eighth-note patterns. Bassoon and double bassoon play sustained notes. Clarinets 1, 2, and 3 play eighth-note patterns. Measure 154: Flutes 1 and 2 play eighth-note patterns. Piccolo and oboes 1 and 2 play eighth-note patterns. Bassoon and double bassoon play sustained notes. Clarinets 1, 2, and 3 play eighth-note patterns. Measure 155: Flutes 1 and 2 play eighth-note patterns. Piccolo and oboes 1 and 2 play eighth-note patterns. Bassoon and double bassoon play sustained notes. Clarinets 1, 2, and 3 play eighth-note patterns. Measure 156: Flutes 1 and 2 play eighth-note patterns. Piccolo and oboes 1 and 2 play eighth-note patterns. Bassoon and double bassoon play sustained notes. Clarinets 1, 2, and 3 play eighth-note patterns. Measure 157: Flutes 1 and 2 play eighth-note patterns. Piccolo and oboes 1 and 2 play eighth-note patterns. Bassoon and double bassoon play sustained notes. Clarinets 1, 2, and 3 play eighth-note patterns.

157

 $\frac{3}{4}$

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

Timpani

Perc. 1
Perc. 2
Perc. 3
Perc. 4
(Vibraphone)

Hp.

Measure 152: Horns 1 and 3 play eighth-note patterns. Horns 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone 3 plays eighth-note patterns. Bass tuba and double bass tuba play sustained notes. Timpani play eighth-note patterns. Percussion 1 and 2 play sustained notes. Percussion 3 and 4 play sustained notes. Vibraphone bows fast and then turns off. Bassoon plays eighth-note patterns. Measure 153: Horns 1 and 3 play eighth-note patterns. Horns 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone 3 plays eighth-note patterns. Bass tuba and double bass tuba play sustained notes. Timpani play eighth-note patterns. Percussion 1 and 2 play sustained notes. Percussion 3 and 4 play sustained notes. Vibraphone bows fast and then turns off. Bassoon plays eighth-note patterns. Measure 154: Horns 1 and 3 play eighth-note patterns. Horns 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone 3 plays eighth-note patterns. Bass tuba and double bass tuba play sustained notes. Timpani play eighth-note patterns. Percussion 1 and 2 play sustained notes. Percussion 3 and 4 play sustained notes. Vibraphone bows fast and then turns off. Bassoon plays eighth-note patterns. Measure 155: Horns 1 and 3 play eighth-note patterns. Horns 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone 3 plays eighth-note patterns. Bass tuba and double bass tuba play sustained notes. Timpani play eighth-note patterns. Percussion 1 and 2 play sustained notes. Percussion 3 and 4 play sustained notes. Vibraphone bows fast and then turns off. Bassoon plays eighth-note patterns. Measure 156: Horns 1 and 3 play eighth-note patterns. Horns 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone 3 plays eighth-note patterns. Bass tuba and double bass tuba play sustained notes. Timpani play eighth-note patterns. Percussion 1 and 2 play sustained notes. Percussion 3 and 4 play sustained notes. Vibraphone bows fast and then turns off. Bassoon plays eighth-note patterns. Measure 157: Horns 1 and 3 play eighth-note patterns. Horns 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombone 3 plays eighth-note patterns. Bass tuba and double bass tuba play sustained notes. Timpani play eighth-note patterns. Percussion 1 and 2 play sustained notes. Percussion 3 and 4 play sustained notes. Vibraphone bows fast and then turns off. Bassoon plays eighth-note patterns.

152

 $\text{♩} = 88$

Vln. 1 div.
Vln. II div. a 3
Vla. div.
Vcl. div.
C.B.

Measure 152: Violin 1 divides into two parts, playing eighth-note patterns. Violin 2 and cello play eighth-note patterns. Measure 153: Violin 1 divides into two parts, playing eighth-note patterns. Violin 2 and cello play eighth-note patterns. Measure 154: Violin 1 divides into two parts, playing eighth-note patterns. Violin 2 and cello play eighth-note patterns. Measure 155: Violin 1 divides into two parts, playing eighth-note patterns. Violin 2 and cello play eighth-note patterns. Measure 156: Violin 1 divides into two parts, playing eighth-note patterns. Violin 2 and cello play eighth-note patterns. Measure 157: Violin 1 divides into two parts, playing eighth-note patterns. Violin 2 and cello play eighth-note patterns.

160

163

4

2

3

8

5

Fl. 1

Fl. 2

Picc.

Ob. 1,2,3

Cl. 1

Cl. 2

Cl. 3

Bsn.

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

Btrb.

Tuba

Timpani

play crotale on top of timpani (A_2) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Perc. 1

(Tam-tam)
(scrape with triangle beater)

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 div.

Vln. II

Vla.

Vc.

C.B.

160

163

4

2

3

8

5

5 168 4 5 4 5 4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

This section of the score shows parts for Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, and Cello. The instrumentation includes woodwind instruments like flutes, piccolo, oboes, and clarinets, along with brass instruments like bassoon and cello. The music consists of six measures of 5/4 time followed by four measures of 4/4 time.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

This section shows parts for Horn 1,3, Horn 2,4, Trombones 1,2, Trombone 3, Bass Trombone 1,2, Bass Trombone 3, and Tuba. The instrumentation includes brass instruments like horns, trombones, and tuba. The music consists of six measures of 5/4 time followed by four measures of 4/4 time.

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hpf.

superball mallet, scrape
(Tam-tam) superball mallet, scrape
(Vibraphone)

This section shows parts for Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Vibraphone. The instrumentation includes timpani and various percussion instruments like tam-tams, superball mallets, and vibraphones. The music consists of six measures of 5/4 time followed by four measures of 4/4 time.

5 168 4 unis. 4 5 4 div. 4 5 4

Vln. I
Vln. II
Vla.
Vc.
C.B.

This section shows parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The instrumentation includes string instruments like violins, viola, and cello. The music consists of six measures of 5/4 time followed by four measures of 4/4 time. The first violin part is divided into two parts (unis. and div.) during the 5/4 section.

5 173

4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

change to alto flute
change to English Horn

ff *f* *p* *p*

f *p* *n.* *sfz*

ff *p* *mp* *pp* *f* *mp* *pp*

ff *p*

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

fp *fp* *fp* *f* *p* *mp* *p*

superball mallet, scrape

play crotale on top of timpani (A₂) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

*Tim. *mf** *f* *Sus. Cymbal*

Perc. 1
(Tam-tam)
Perc. 2
mf
(Bass Drum)
superball mallet, scrape

Perc. 3
mf
(Vibraphone)

Perc. 4
f *p* *f* *fast* *off*

Hp. *f* *p* *pp* *ff* *ff* *ff*

5 173

4

Vln. 1 div. a 3
Vln. II
Vla.
Vcl. div.
C.B.

f *mf* *p* *pp* *sul pont.*

f *mf* *p* *pp* *pp*

179

Fl. 1
A. Fl.
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

1. muted

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

play crotale on top of timpani (A₅) with continuous pedal change
 ↗ slow pedal change from beginning, speed up with cresc. and slow down with dim.

Timp.
Perc. 1
(Sus. Cymbal)
(Tam-tam)
(scrape with triangle beater)
Perc. 2
(Bass Drum)
superball mallet, scrape
Perc. 3
(Vibraphone) (no pedal)
Perc. 4

Hp.

179

"seagull effect"
sul E
ord
Gissando
Vln. 1
div. a 3
"seagull effect"
sul D
ord
"seagull effect"
sul E
pp
Vln. II
Vla.
Vc.
div.
C.B.

184

Fl. 1 *sf*
A. Fl.
Fl. 3
Ob. 1 *f*
Ob. 2 *f*
E. Hn.
Cl. 1 *pp*
Cl. 2 *pp*
Cl. 3 *pp*
Bsn.
Cbn.

Hn. 1,3 *sf*
Hn. 2,4
Tpt. 1,2
Tpt. 3
1. straight mute
Tbn. 1,2 *f*
Btrb.
Tuba

play crotale on top of timpani (A_b) with continuous pedal change
↑ slow pedal change from beginning, speed up with cresc. and slow down with dim.
Timp. *f* (Sus. Cymbal)
Perc. 1 *f* (Tam-tam) (scrape with triangle beater)
Perc. 2 *f* (Crotale)
Perc. 3 *sf* (Vibraphone) (no pedal)
Perc. 4 *pp*
Hp.

185
"seagull effect"
sul E
pp "seagull effect"
sul D
pp "seagull effect"
sul E
pp "seagull effect" ord
sul D
pp "seagull effect" ord
sul E
pp "seagull effect" ord
sul D
pp "seagull effect" ord
sul C
pp "seagull effect" ord
sul D
pp

Vln. I div. a 3
Vln. II div. a 3
Vla. div.
Vc.
C.B.

192

Fl. 1 Fl. 3 Ob. 1 Ob. 2 E. Hn. Cl. 1 Cl. 2 Cl. 3 Bsn. Cbn.

197

Hn. 1,3 Hn. 2,4 Tpt. 1,2 Tpt. 3 Tbn. 1,2 Btrb. Tuba

Timpani Perc. 1 Perc. 2 Perc. 3 Perc. 4 Hp.

play crotale on top of timpani (A₂) with continuous pedal change.
slow pedal change from beginning, speed up with cresc. and slow down with dim.

192

197

"seagull effect"
sul D

Vln. I div. a 3 Vln. II div. a 3 Vla. div. Vc. div. C.B. div.

"seagull effect"
sul E

"seagull effect"
sul D

"seagull effect"
sul E

"seagull effect"
sul D

"seagull effect"
sul E

"seagull effect"
sul D

"seagull effect"
sul C

"seagull effect"
sul D

"seagull effect"
sul C

"seagull effect"
sul D

"seagull effect"
sul E

Vln. I div. a 3
 Vln. II div. a 3
 Vla. div.
 Vc. div.
 C.B. div.

The musical score consists of five staves representing different string sections. The first three staves (Vln. I, Vln. II, Vla.) have no visible activity. The fourth staff (Vc. div.) begins with a dynamic of *p*, followed by a crescendo to *f*. This is followed by a dynamic of *ff*, then another dynamic of *ff*, and finally a dynamic of *p*. The fifth staff (C.B. div.) also begins with a dynamic of *p*, followed by a crescendo to *f*. This is followed by a dynamic of *ff*, then another dynamic of *ff*, and finally a dynamic of *p*. Various performance instructions are present, such as 'Glissando' with curved arrows indicating direction, and '3' above groups of notes, likely referring to triplets.

203

205

Fl. 1
A. Fl.
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

This section shows measures 203 and 205. The instrumentation includes Flute 1, Alto Flute, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, and Cello. The music consists of eighth-note patterns and sustained notes with dynamic markings like *p*, *f*, and *mf*.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba
Timp. (pp)
(Ocean drum)
Perc. 1
(Tam-tam)
Perc. 2
(Bass Drum)
Perc. 3
(Vibraphone)
(no pedal)
Perc. 4
Hp.

roll cymbal on top of timpani (Ab) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

This section shows measures 203 and 205. The instrumentation includes Horn 1,3, Horn 2,4, Trumpet 1,2, Trumpet 3, Trombone 1,2, Bass Trombone, Tuba, Timpani (marked pp), Percussion 1 (Tam-tam), Percussion 2 (Bass Drum), Percussion 3 (Vibraphone, no pedal), Percussion 4, and Harp. The percussion parts include dynamic changes and specific effects like "roll cymbal on top of timpani" and "slow pedal change".

203

205

"seagull effect"

Vln. 1 div. a 3
Vln. II div. a 3
Vla.
Vc. div.
C.B. div.

This section shows measures 203 and 205. The instrumentation includes Violin 1 (div. a 3), Violin 2 (div. a 3), Viola, Cello (div.), and Double Bass (div.). The strings play sustained notes with glissando effects labeled "seagull effect" at various points. The bass part features eighth-note patterns with dynamics like *p*, *ff*, and *s*.

Musical score for Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Bassoon. The score consists of five staves. Percussion 1 has a sustained note with a fermata. Percussion 2 has a single note. Percussion 3 has a sustained note. Percussion 4 has a dynamic arc from 'off' to 'fast', followed by a dynamic arc from 'off' to 'L.V.'. Bassoon has sustained notes.

Fl. 1
A. Fl.
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbn.

This section shows woodwind and brass instruments. Measures 215-216 feature sustained notes with dynamic markings like ff, f, and n. The woodwinds include Flute 1, Alto Flute, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, and Cello. The brass section includes Horn 1,2, Horn 2,4, Trombone 1,2, Trompette 1,2, Trompette 3, Trombone 1,2, Trombone 3, Trombone 4, and Tuba.

Hn. 1,3
Hn. 2,4
Tpt. 1,2
Tpt. 3
Tbn. 1,2
Btrb.
Tuba

This section shows brass and percussion instruments. Measures 215-216 feature sustained notes with dynamic markings like ff, f, mp, pp, p, and sforzando. The brass section includes Horn 1,2, Horn 2,4, Trombone 1,2, Trompette 1,2, Trompette 3, Trombone 1,2, Trombone 3, Trombone 4, and Tuba. The percussion section includes Timpani and Suspended Cymbal.

roll cymbal on top of timpani (Ab) with continuous pedal change
slow pedal change from beginning, speed up with cresc. and slow down with dim.

Timp.
(Sus. Cymbal)
Perc. 1
(Tam-tam) (scrape with triangle beater)
L.V.
Perc. 2
p — mf — pp
Perc. 3
Ocean drum
Perc. 4
pp — mf — pp
p — mp — pp

This section shows various percussion instruments. Measures 215-216 feature sustained notes with dynamic markings like pp, mf, p, and pp. The percussion section includes Timpani, Suspended Cymbal, Tam-tam, Triangle Beater, Ocean Drum, and various mallet instruments.

Hp.

This section shows the Harp. Measures 215-216 feature sustained notes with dynamic markings like ff, f, and n.

muffle strings (white noise)
sul D

Vln. 1
muffle strings (white noise)
sul D
Vln. II
muffle strings (white noise)
sul C

Vla.
muffle strings (white noise)
sul C

Vc.
muffle strings (white noise)
sul E

C.B.
muffle strings (white noise)
sul F

This section shows the String section. Measures 215-216 feature sustained notes with dynamic markings like ff, f, and n. The strings include Violin 1, Violin 2, Viola, Cello, and Double Bass.