

DANIEL OTT

FIRE-MOUNTAIN

for orchestra and chorus

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Commissioned by and dedicated to Symphony Tacoma
and generously underwritten by Laurie Sorensen and Carroll L. Bryan II.

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by Symphony Tacoma and Symphony Tacoma Voices, Sarah Ioannides, Music Director.

Program Note

Fire-Mountain takes its name from the following quote by the celebrated naturalist, John Muir: "Of all the fire-mountains which, like beacons, once blazed along the Pacific Coast, Mount Rainier is the noblest in form" (*Our National Parks*, 1901). I took as my point of departure not only the inspiring nature of our mountain's setting, but also its very shape.

If one were to trace the outline of the mountain with the tip of a finger, he or she would describe two prominent peaks: Little Tahoma to the east, and Columbia Crest, Mt. Rainier's summit, to the west. This image is so embedded in any Pacific Northwesterner's consciousness, that it's hard for one of us to even think of "home" without recalling it to mind. And it's this image that encapsulates *Fire-Mountain's* form.

As the peaks and valleys of this outline rise and fall, so do the large-scale sections of the music. The piece begins with the whisper of wind, relying on the choir and strings to create the effect, and then builds towards its first peak (Little Tahoma). At this point, a new, more lyrical theme emerges in the brass (itself tracing the contours of Rainier's peaks), eventually rising to the musical summit (Columbia Crest). Now the choir enters once again, singing emphatic snatches of the Muir quote above. But the music shifts tone, becoming more liquid; panicked sounds of melting are heard all through the orchestra and choir. The music cascades down in a rush of sound, depicting Mt. Rainier's threatened glaciers. The ending asks more of a question than it provides an answer: What will our mountain's fate be? How can we shape its destiny?

The music was composed over the summer, fall, and winter of 2016-17, and is scored for a moderately large orchestra and choir. I am indebted to the incomparable Sarah Ioannides, a longtime friend, for conceiving of this project, as well as the National Endowment for the Arts and the National Park Service whose grants supported *Fire-Mountain's* creation.

ORCHESTRA

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English horn)
2 B \flat Clarinets (2nd doubling Bass clarinet)
2 Bassoons

4 F Horns
3 C Trumpets
3 Trombones
Tuba

Timpani
Percussion (3 players)

Harp

Strings

Percussion 1: glsp/crot/trgl/TD/BD (shared with Player 3)

Percussion 2: vib/br. dr./tam-t

Percussion 3: nip. gngs (C \sharp 3-E3-B4)/Ch. cyms(2)/
tamb/BD (shared with Player 1)

DURATION

ca. 14'30"

Performance materials available from Triumvir Music
Please visit danielottmusic.com for inquiries

Commissioned by and dedicated to Symphony Tacoma
Premiered 13 May 2017 at the Pantages Theatre, Tacoma, Wash.

FIRE-MOUNTAIN

DANIEL OTT
(2016-17)

Transposed Score

Senza misura **vuota**

ca. 10" ca. 3"

Flute 1 2
Oboe 1 2
Clarinet 1 2
Bassoon 1 2
Horn 1 2 3 4
Trumpet 1 2 3
Trombone 1 2 3
Tuba
Timpani
Glockenspiel/Crotales
Vibraphone
Nipple Gongs
Harp

Moving from stage right to stage left, as cued by conductor, each voice enters, overlapping, like trees disturbed by a breeze, creating a gentle wind sound. Make the sound with the mouth open, as if to form the word "who," without rounding the lips too much (so as to avoid whistling). The dynamics pertain to the individual singer, and should overlap with each successive entrance.

Soprano
Alto
Tenor
Bass

Senza misura **vuota**

ca. 10" ca. 3"

Violin I
Violin II
Viola
Violoncello
Contrabass

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tba.
Timp.
Glsp./ Crotales
Vib.
Nip. Gng.
Hp.
Sop. *n* *mp* *n*
sim.
Alto // //
Ten. // //
Bass // //

Moving from stage left to stage right, as cued by conductor, all players lightly cover strings with left hand (avoiding harmonic nodes if possible), bowing near to bridge to make a soft "wind" noise, creating a gentle wave of sound. Using the lower strings of the instrument may be more effective and less likely to produce a definite pitch. Each player should execute the boxed figure one time only and then fade out, and no player should attempt to coordinate with another.

Vln. I *n* *mp* *n*
"wind sound," *ad lib.*
Vln. II // //
Vla. // //
Vc. // //
Cb. // //

vuota
ca. 3" ca. 8"

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Glsp./Crot.

Vib.

Nip. Gng.

Hp.

Sop. *n* *mp* *n*
"wind sound," ad lib.

Alto //

Ten. //

Bass //

vuota
ca. 3" ca. 8"

Vln. I *sim.* *n* *mp* *n*

Vln. II //

Vla. //

Vc. //

Cb. //

A $\text{♩} = 60$

6

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Glsp./Crot. *hard rubber mallet (ord.)* *arco mp* *(motor off, sempre) arco mp l.v.* *sim. mp*

Vib. *mp* *sim. mp*

Nip. Gng. *mp*

Hp. *mp*

Sop.

Alto

Ten.

Bass

A $\text{♩} = 60$

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza misura

1. solo, tempo ad lib. (♩ = ca. 60)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Glsp./Crot.

Vib.

Nip. Gng.

Hp.

Sop.

Alto

Ten.

Bass

Senza misura

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord., div. a2

pp

* First violins gradually fade out and should stop playing once flute has reached its last note of the measure; second violins, violas, and cellos continue the "wind" sounds.

14 ca. 45-60"

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

3 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Glsp./
Crot.

Vib.

Nip. Gng.

Hp. *mp*

Sop.

Alto //

Ten. //

Bass //

One by one, front-desk players will play the given figure according to the following pattern: 1) outside first stand of Violin I, 2) inside first stand of Violin I, 3) outside first stand Violin II, 4) inside first stand Violin II. The remaining section players will then enter, one by one, following the player ahead of them. Continue to hold the C#, waiting approx. 2-3 seconds for the player ahead to establish the figure, before going on. Individual players should not coordinate with one another, and all should play expressively.

14 ca. 45-60"

Vln. I

a *p* *dolce ed espress.* Tempo ad lib., ♩ = ca. 84 *pp*

b *p* *dolce ed espress.* Tempo ad lib., ♩ = ca. 84 *pp*

Vln. II

a *p* *dolce ed espress.* Tempo ad lib., ♩ = ca. 84 *pp* "Noodle" on given figure, ad lib., ♩ = ca. 104

b *p* *dolce ed espress.* Tempo ad lib., ♩ = ca. 84 *pp* "Noodle" on given figure, ad lib., ♩ = ca. 104

Vla.

Vc.

Cb.

B *ca. 1' 15"*

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Brass and choral parts: Play or sing each figure as indicated, repeating continuously; the conductor will lead each entrance. Once a group has been established, the following instruments/voices will enter, at which point individual players/singers should no longer synchronize. Rather, each player/singer should repeat the given figure in his/her own timing, varying slightly in tempo as needed, to create an expansive, churning effect.

1
2

Hr. 3
4

1
2
3

Tpt. 1
2
3

1
2
3

Trb. 1
2
3

Tba.

Timp.

Gbp./
Crot.

Vib.

Nip. Gng.

Hp.

1
2

Sop.

1
2

Alto

1
2

Ten.

1
2

Bass

ca. 1' 15"

mf (enter following second time through Hr. 2 figure) *con sord.*

mf (enter following second time through Hr. 3 figure) *con sord.*

mf (enter following second time through Hr. 4 figure) *con sord.*

mf (enter following second time through Trb. 1 figure) *con sord.*

mf (enter following third time through Trb. 2, 3 figure) *con sord. (Harmon)*

mf (enter following third time through Bass 2 figure) *Hmm***

mf (enter following second time through Ten. 2 figure) *Hmm***

mf (enter following second time through Alto 2 figure) *Hmm***

mf (enter following second time through Bass 1 figure) *Hmm***

mf (enter following one time through Ten. 1 figure) *Hmm***

B *ca. 1' 15"*

Vln. I a
b

Vln. II a
b

Vla.

Vcl.

Cb.

* Individual players may take brief periodic breaks to avoid fatigue. ** A closed-mouth hum.

The score includes parts for the following instruments:

- Flutes (Fl.) 1 and 2
- Oboes (Ob.) 1 and 2
- Clarinets (Cl.) 1 and 2
- Bassoon (Bsn.) 1 and 2
- Horns (Hn.) 1, 2, 3, and 4
- Trumpets (Tpt.) 1, 2, and 3
- Trombones (Tbn.) 1, 2, and 3
- Timpani (Timp.)
- Glockenspiel (Glp.)
- Vibraphone (Vib.)
- Snare Drum (Nip. Gng.)
- Harpsichord (Hp.)
- Soprano (Sop.)
- Alto (Alto)
- Tenors (Ten.) 1 and 2
- Bass (Bass) 1 and 2
- Violins I (Vln. I) a and b
- Violins II (Vln. II) a and b
- Viola (Via.)
- Cello (Vc.)
- Double Bass (Cb.)

Key musical features include:

- Measures 20-21: Flutes 1 and 2 play a melodic line starting with a forte (*f*) dynamic, marked with accents and slurs.
- Measures 20-21: Clarinets 1 and 2 play a rhythmic pattern starting with a piano (*p*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mf*) dynamic.
- Measures 20-21: Horns 1 and 2 play a melodic line starting with a pianissimo (*pp*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mf*) dynamic.
- Measures 20-21: Trombones 1 and 2 play a melodic line starting with a pianissimo (*pp*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mf*) dynamic.
- Measures 20-21: Bassoon 1 and 2 play a melodic line starting with a forte (*f*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mp*) dynamic.
- Measures 20-21: Timpani play a rhythmic pattern starting with a forte (*f*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mp*) dynamic.
- Measures 20-21: Snare Drum and Vibraphone play a rhythmic pattern starting with a forte (*f*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mf*) dynamic.
- Measures 20-21: Harpsichord plays a melodic line starting with a forte (*f*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mf*) dynamic.
- Measures 20-21: Violins I and II, Viola, Cello, and Double Bass play a melodic line starting with a piano (*p*) dynamic, marked with accents and slurs, and ending with a mezzo-forte (*mf*) dynamic.

* Take breaths as needed.

** Play repeated notes of varying lengths, each with a strong, clear articulation; should sound like slow Morse Code.

E

33

Picc. _____

Fl. _____

Ob. _____

E. Hn. _____

Cl. 1 _____

2 _____

Bsn. 1 _____

2 _____

Hn. 1 *mf* _____

2 *mf* _____

3 *mf* _____

4 *mf* _____

Tpt. 1 *mf* _____

2 *mf* _____

3 *mf* _____

Trb. 1 *mf* _____

2 *mf* _____

3 *mf* _____

Tba. *mf* _____

Timp. *mf* _____

Gls. _____

Vib. *mf* _____

Ch. Cyms. _____

Hp. *mf* _____

brass mallets *mf* _____

E

33

Vln. I *pp* _____

Vln. II *pp* _____

Vla. *pp* _____

Vc. *pp* _____

Cb. *pp* _____

arco *pp* _____

arco *pp* _____

div. a2 *pp* _____

arco *pp* _____

arco *pp* _____

pizz. *mp* _____

unis., pizz. *mp* _____

unis., pizz. *mp* _____

unis., pizz. *mp* _____

arco *p* _____

pizz. *mp* _____

pizz. *mp* _____

39

Picc. *p* *mf*

Fl. *p* *mf*

Ob.

E. Hn. *mf*

Cl. 1 *p* *mf*
2

Bsn. 1 *mp*
2

Hn. 1
2
3
4

Tpt. 1
2
3

Trb. 1
2
3

Tba.

Timp.

Glsp.

Vib.

Ch. Cyms.

Hp. *mp*

Vln. I *unis., arco*
p *mp* *pp* *p* *mf* *pp* *p* *mp* *pp*

Vln. II *p* *mp* *pp* *p* *mf* *pp* *p* *mp* *pp* *p*

Vla. *pizz.* *mp* *arco* *p* *mp* *pp* *pizz.* *p*

Vc. *pizz.* *mp* *arco* *p* *arco* *p* *mp* *pp* *pizz.* *p*

Cb. *mp* *p*

45

Picc. *p* *mf* *mp*

Fl. *p* *mf* *mp*

Ob. *mp*

E. Hn. *mf* *mp*

Cl. 1 *p* *mf* *mp*

2

Bsn. 1 *pp* *mp* *pp*

2 *mp* *pp*

Hn. 1 *p*

2 *p*

3 *p*

4

Tpt. 1 *1., con sord. (straight)* *pp* *mp*

2 *pp* *mp*

3

Trb. 1 *pp* *mp*

2 *pp* *mp*

3

Tba. *pp* *mp*

Timp. *mf*

Glsp. *mf* *ff*

Vib. *mf*

Ch. Cyms.

Hp. *mf* *mp* *p* *mf*

Vln. I 45 *p* *mf* *p* *pp* *mp*

Vln. II *pp* *mp* *pp* *pp* *mp*

Vla. *mp* *pp* *mf* *pp* *mp*

Vc. *mf*

Cb. *mf*

F

unis., arco

pizz., div. a2

50

Picc.

Fl.

Ob.

E. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2
3

Trb. 1
2
3

Tba.

Timp.

Gls.

Vib.

Ch. Cyms.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56 G

Picc. Fl. Ob. E. Hn. Cl. 1 2 Bsn. 1 2

Hn. 1 2 3 4 Tpt. 1 2 3 Trb. 1, 2 Trb. 3/ Tba. Timp. Glsp. Vib. Ch. Cyms. Hp.

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

mf *p* *f* *mp* *f* *mp* *f* *mp* *f* *mf* *mf* *f* *mf* *arco* *mf*

(1. senza sord.)

60 Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

E. Hn. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f* Cl. 2 muta in bass clar.

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. 1 2 3 4

Tpt. 1 2 3 *mp* *f* *mf*

Trb. 1, 2 *mp* *f*

Trb. 3/ Tba. *mp* *f* *sfz* *mp*

Timp.

Gisp.

Vib.

Ch. Cyms.

Hp.

60 Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Ve. *mp* *f* *sfz* *mp* arco

Cb. *sfz* *mp*

63

Picc. -

Fl. -

Ob. -

E. Hn. -

Cl. -

B. Cl. -

Bsn. 1 2 *f* *p*

Hn. 1 2 3 4 *mf* *p*

Tpt. 1 2 3 *p*

Trb. 1 2 3 -

Tba. *sfz* *mp* *sfz* *pp*

Timp. -

Glsp. -

Vib. -

Ch. Cyms. -

Hp. -

Vln. I 63

Vln. II

Vla. *sfz* *mp*

Vc. *sfz* *mp* *sfz* *sfz* *sfz* *mp*

Cb. *sfz* *mp* *sfz* *sfz* *sfz* *mp*

H

67

Picc. Fl. Ob. E. Hn. Cl. B. Cl. Bsn. 1 2 Hn. 1 2 3 4 Tpt. 1 2 3 Trb. 1 2 3 Tba. Timp. Glsp. Vib. Ch. Cyms.

H

67

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

76

Picc. *sfz* *p sfz* *p*

Fl. *sfz* *p sfz* *p*

Ob. *sfz* *p*

E. Hn. *sfz* *p*

Cl.

B. Cl.

Bsn. 1 2

Hn. 1 2 3 4 *sfz* *p*

Tpt. 1 2 3 1., con sord. (Harmon) *sfz* *p*

Trb. 1 2 3 1., con sord. (Harmon) *sfz* *p*

Tba.

Timp. *f*

Glsp. *f*

Vib.

Ch. Cyms.

Hp. *f*

Vln. I 76 *f*

Vln. II *f*

Vla. *f*

Vc. *sim.* *f*

Cb. *f*

81 **I**

Picc. *f* *ff* *f* *ff* 3

Fl. *f* *ff* *f* *ff* 3

Ob. *f* *ff* *f* *ff* 3

E. Hn. *f* *ff* *f* *ff* 3

Cl. *f* *ff* *f* *ff* 3

B. Cl. *f* *ff* *f* *ff* 3

Bsn. 1 *f* *ff* *f* *ff* 3
2

Hn. 1 *f*
2 *f*
3 *f*
4 *f*

Tpt. 1 *f*
2 *f*
3 *f*

Trb. 1 *f*
2 *f*
3 *f*

Tba. *f*

Timp. *f*

T. D. *f* 3 *f*

Vib. *f*

Tamb. thumb roll *mp* *f*

Harp. *f*

81 **I**

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

Vln. II *ff* *f* *f*

Vla. *ff* *f* *f*

Vc. *ff* *f* *f*

Cb. *ff* *f* *ff* *f*

85

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *mf* *ff*
2

Hn. 1 *mf* *f*
2

3 *mf* *f*

4

Tpt. 1 *mf* *f* (1. senza sord.)
2
3

Trb. 1 *mf* *f* (1. senza sord.)
2
3

Tba. *f* *mf* *ff*

Timp. *mp*

T. D.

Vib.

Tamb. *mp* *f* *mp* *f*

Hp. *ff*

Vln. I a *f*
b *f*

Vln. II *ff* *f* non div.

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

J

89

Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
Bsn. 1
2

Hn. 1
2
3
4
Tpt. 1
2
3
Trb. 2
3
Tba.
Timp.
B. D. beater
Vib.
Tamb.

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

105

Picc. *mf*

Fl. *mf*

Ob.

E. Hn.

Cl.

B. Cl.

Bsn. 1 *p* *mf*
2 *p* *mf*

Hn. 1
2
3
4

Tpt. 1
2
3

Trb. 1
2
3

Tba.

Timp.

B. D.

Vib. *mf*

Tamb.

Hp. *mf*

Sop. *mf* *mp*
Of all the fi - re - moun - tains which, like bea - cons, once blazed

Alto *mf* *mp*
Of all the fi - re - moun - tains which, like bea - cons, once blazed

Ten. *mf* *mp*
Of all the fi - re - moun - tains which, like bea - cons, once blazed

Bass *mf* *mp*
Of all the fi - re - moun - tains which, like, bea - cons once blazed

Vln. I *mp* *pp* *mp*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *p* *mf*

Cb. *p* *mf*

113

Picc. *p*

Fl. *p*

Ob.

E. Hn.

Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2
3

Trb. 1
2
3

Tba.

Timp. *p* *f*

B. D.

Vib.

Ch. Cyms. *p*

Hp. *f* *gliss.*

Sop. *mf*

Alto *mf* a - long the Pa - cif - ic Coast

Ten. *mf* a - long the Pa - cif - ic Coast

Bass *mf* a - long the Pa - cif - ic Coast

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *p*

Cb. *p*

L

Picc. *f*
 Fl. *f*
 Ob. *f*
 E. Hn. *f*
 Cl. *f*
 B. Cl. *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 Hn. 1 *mf* senza sord., a2
 Hn. 2 *mf* senza sord., a2
 Hn. 4 *mf*
 Tpt. 1 *mf*
 Tpt. 2 *mf*
 Tpt. 3 *mf*
 Trb. 1 *mf*
 Trb. 2 *mf*
 Trb. 3/ Tba. *f*
 Timp.
 Glsp. *f*
 Vib. *f*
 Ch. Cyms. *f*
 Hp. *f*
 Sop. *f*
 Alto *f*
 Ten. *f*
 Bass *f*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

Mount Rain - - - ier *f* Mount Rain - ier Mount Rain -
 Mount Rain - - - ier *f* Mount Rain - ier
 Mount Rain - - - ier *f* Mount
 Mount Rain -

121

Picc. Fl. Ob. E. Hn. Cl. B. Cl. Bsn. 1 2 Hn. 1 2 3 4 Tpt. 1 2 3 Trb. 1 Trb. 2 Trb. 3/ Tba. Timp. Glsp. Vib. Ch. Cyms. Hp. Sop. Alto Ten. Bass Vln. I Vln. II Vla. Vcl. Cb.

125

Picc. Fl. Ob. E. Hn. Cl. B. Cl. Bsn. 1 2 Hn. 1 2 3 4 Tpt. 1 2 3 Trb. 1 Trb. 2 Trb. 3/ Tba. Timp. Glsp. Vib. Ch. Cyms. Hp. Sop. Alto Ten. Bass Vln. I Vln. II Vla. Vc. Cb.

Mount Rain - - - ier Mount Rain - ier Mount Rain - ier

Mount Rain - ier Mount Rain - ier Mount Rain - ier

Mount Rain - - - ier Mount Rain - ier

136 *ca. 12"* *ca. 6"*

Picc. *mf* begin to insert pauses at random intervals, as well as start to die away

Fl. *mf* begin to insert pauses at random intervals, as well as start to die away

Ob. *mf* begin to insert pauses at random intervals, as well as start to die away

E. Hn. *mf* begin to insert pauses at random intervals, as well as start to die away

Cl. *mf* begin to insert pauses at random intervals, as well as start to die away

B. Cl. *mf* begin to insert pauses at random intervals, as well as start to die away

1 *mf*

2 *mf*

Bsn. *mf*

1 *mf*

2 *mf*

Hn. *mf*

3 *mf*

4 *mf*

1 *mf* begin to insert pauses at random intervals, as well as start to die away

2 *mf* begin to insert pauses at random intervals, as well as start to die away

3 *mf* begin to insert pauses at random intervals, as well as start to die away

Tpt. *mf*

1 *mf*

2 *mf*

3 *mf*

1 *mf*

2 *mf*

3 *mf*

Trb. *mf*

1 *mf*

2 *mf*

3 *mf*

Tba. *mf* *ca. 132*

Timp. *mf* *n*

Trgl. *p* with large rubber mallet, move in circular motion to create a deep, meditative hum

Tam-t. *p*

B. D. *p*

Hp. *mf*

Sop.

Alto

Ten.

Bass

ca. 12" *ca. 6"*

136 *full bows warm, vibrant ca. 132* any pitches, as fast as possible

Vln. I *full bows warm, vibrant ca. 132* any pitches, as fast as possible

Vln. II *full bows warm, vibrant ca. 132* any pitches, as fast as possible

Vla. *full bows warm, vibrant ca. 132* any pitches, as fast as possible

Vc. *full bows warm, vibrant ca. 132* any pitches, as fast as possible

Cb. *full bows warm, vibrant ca. 132* any pitches, as fast as possible

137 ca. 5" ca. 5" ca. 5"

Picc. Fl. Ob. E. Hn. Cl. B. Cl. 1 Bsn. 2

1 rit. e morendo mp n
2 rit. e morendo mp p pp n
3 rit. e morendo mp p n
4 rit. e morendo mp p pp n

1 2 3 Tpt. 1 rit. e morendo p n
2 rit. e morendo mp p n
3 rit. e morendo mp p n

1 Tbn. 2 rit. e morendo mp p n

Tba. mp p n

Timp. Tgl. Tam-t. mp sempre B. D. Hp. rit. e morendo mp p n

Sop. Alto Ten. Bass

137 ca. 5" rit. ca. 5" ca. 5"

Vln. I f mf mp
Vln. II f mf mp
Vla. f mf mp
Vc. f mf mp
Cb. f mf p

N
138 ♩ = 60

Picc. —
Fl. —
Ob. —
E. Hn. —
Cl. —
B. Cl. begin to insert pauses at random intervals, as well as start to die away
1 —
Bsn. begin to insert pauses at random intervals, as well as start to die away
2 —
1
2 Hn. —
3
4
1
2
3 Tpt. —
1
2
3 Trb. —
Tba. —
Timp. —
Gisp./Cro. As at the beginning (ord.) arco mp sim. mp
Tam-t. —
Nip. Gng. mp mf
Hp. mp
Sop. 1. solo mp Ahh —
Alto 1. solo mp Ahh —
Ten. 1. solo mp Ahh —
Bass Ahh —
N
138 ♩ = 60
Vln. I p
Vln. II p
Vla. p
Vc. p
Cb. p

144

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

E. Hn. - - - - -

Cl. - - - - -

B. Cl. - - - - -

Bsn. 1 - - - - -
2 - - - - -

Hn. 1 - - - - -
2 - - - - -
3 - - - - -
4 - - - - -

Tpt. 1 - - - - -
2 - - - - -
3 - - - - -

Trb. 1 - - - - -
2 - - - - -
3 - - - - -

Tba. - - - - -

Timp. - - - - -

Gls./Crot. - - - - - *sim.*
mp

Tam-t. - - - - -

Nip. Gng. - - - - - *mp* *mf*

Hp. - - - - - *mp*

Sop. - - - - - *mp*
half section
Ahh

Alto - - - - - *mp*
half section
Ahh

Ten. - - - - - *mp*
half section
Ahh

Bass - - - - - *mp*
half section
Ahh

144

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - - *div. a2*

Cb. - - - - - *div. a2*

O
Poco meno mosso (♩ = 54)

Picc.
 Fl.
 Ob.
 E. Hn.
 Cl.
 B. Cl.
 Bsn. 1
 2

Hn. 1
 2
 3
 4

Tpt. 1
 2
 3

Trb. 1
 2
 3

Tba.

Timp.

Gisp./
 Croc.

Tam-t.

Nip. Gng.

Hp.

Sop. 1
tutti p
 the no - blest. Ta - ho - ma, the no - blest. Ta - ho - ma. Ta - ho - ma. Hmm

Alto 1
tutti p
 the no - blest. Ta - ho - ma, the no - blest. Ta - ho - ma. Ta - ho - ma. Hmm

Ten. 1
tutti p
 Ta - ho - ma. Ta - ho - ma. Ta - ho - ma. Ta - ho - ma. Ta - ho - - ma. Ta - ho - ma. Ta - ho - -

Bass 1
tutti p
 Ta - ho - ma. Ta - ho - ma. Ta - ho - ma. Ta - ho - ma. Ta - ho - - ma. Ta - ho - ma. Ta - ho - ma.

O
Poco meno mosso (♩ = 54)

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb. *unis*

162

Picc. Fl. Fl. Ob. Ob. E. Hn. Cl. Cl. B. Cl. Bsn. 1 2 Hn. 1 2 3 4 Tpt. 1 2 3 Trb. 1 2 3 Tba. Timp. Trgl. Tam-t. Nip. Gng. Hp.

162

Vln. I a b Vln. II a b Vla. Vc. Cb.

Tempo ad lib., ♩ = ca. 48
espress.
espress.
espress.
espress.

* One by one, each player should execute the given passage, entering in succession according to the following pattern: Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb. Each player should play with an individual character, very expressively. Hold final fermata until all players have joined on the last notes, then die away.

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2
3

Trb. 1
2
3

Tba.

Timp.

Trgl.

Tam-t.

Nip. Gng.

Hp.

Vln. I a
b

Vln. II a
b

Vla.

Vc.

Cb.

The image shows a page of a musical score for page 50. It contains staves for various instruments: Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon (1 and 2), Horns (1-4), Trumpets (1-3), Trombones (1-3), Tuba, Timpani, Triangle, Tam-tam, Gong, Harp, Violin I (a and b), Violin II (a and b), Viola, Violoncello, and Contrabass. The woodwind and brass staves are mostly empty. The string staves (Violins I and II) contain a melodic line with notes and rests, marked with 'dolciss.' and ending with a fermata and a repeat sign 'n'. The double bass and cello staves are empty.