

**Jasper Dommert**

*written for the Royal Scottish National Orchestra*

**Dreams of Isolation**

2021

**Full Score**



# Dreams of Isolation

for Orchestra

**Jasper Dommett**

(2021)

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112B Whitfield Street  
London  
W1T 5EE  
UK

+44 (0)7528 666614  
jasper.dommett@hotmail.com  
www.jasper.dommett.com

Duration c. 8 minutes

The first performance was given on February 25th 2022 at Usher Hall, Edinburgh by the Royal Scottish National Orchestra and Sir Andrew Davis

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## Programme Note

"I think we dream so we don't have to be apart for so long. If we're in each other's dreams, we can be together all the time." - **Winnie-the-Pooh**

- What does it mean to truly be alone?
- Is Dreaming inner Isolation?
- Does Isolation take away a sense of time?
- How does one's Dreams change in Isolation?
- Can Isolation be freeing?
- Are we alone in our Dreams?

**JD**

## **Instrumentation**

Flute 1  
Flute 2 (+Piccolo)  
Oboe 1  
Oboe 2 (+Cor Anglais)  
Clarinets 1 & 2 in B $\flat$   
Bassoon 1  
Contrabassoon

Horn 1 - 4 in F  
Trumpets 1 & 2 in B $\flat$   
Trombone 1 & 2  
Bass Trombone  
Tuba

Harp

Timpani

Percussion 1

Marimba, Crotales, Bass Drum, Suspended Cymbal, Tam-tam, Bell tree & Vibraphone

Percussion 2

Vibraphone, Crotales & Wind Chimes

Violin I - 10  
Violin II - 8  
Viola - 6  
Violoncello - 5  
Double Bass - 4

**This Score is written in C**









Piccolo

Picc. *f* *ff*  
 Fl. 1 *f* *ff*  
 Ob. 1 *f* *ff*  
 Cl. 1 *f* *ff*  
 Bsn. 1 *pp* *mf* *pp* *mf* *pp* *mf*  
 Cbsn. *mf* *mf* *pp* *mf* *pp* *mf*  
 Hn. 1. 3. + *fp*  
 Hn. 2. 4. *fp*  
 Tbn. 1 *mf* *pp* *p* *mf*  
 B. Tbn. *mf* *pp* *pp* *mf* *pp* *mf*  
 Tba. *pp* *mf* *pp* *mf* *p* *mf*  
 Perc. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*  
 Vln. I 1. 2. *f* *ff* *senza sord.*  
 Vln. I 3. 4. *f* *ff* *senza sord.*  
 Vln. I 5. 6. *f* *ff* *senza sord.*  
 Vln. I 7. 8. *f* *ff* *senza sord.*  
 Vln. I 9. 10. *f* *ff* *senza sord.*  
 Vln. II 1. 2. *f* *ff* *senza sord.*  
 Vln. II 3. 4. *mf* *ff* *senza sord.*  
 Vln. II 5. 6. *mf* *ff* *senza sord.*  
 Vln. II 7. 8. *mf* *ff* *sul pont.*  
 Vla. 1. 2. *pp* *mf* *senza sord.*  
 Vla. 3. 4. *pp* *mf* *senza sord.*  
 Vla. 5. 6. *pp* *mf* *senza sord. - sul pont.*  
 Vc. 1. 2. *mf* *pp* *mf* *pp* *mf* *pp* *mf*  
 Vc. 3. - 5. *mf* *pp* *mf* *pp* *mf* *pp* *mf*  
 Vc. 5. *mf* *pp* *mf* *pp* *mf* *pp* *mf*  
 Cb. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

14 **A**

Picc. *ppp* *mp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Fl. 1 *ppp* - *blend with Picc.* *p* *ppp* *sim.* *ppp*

Ob. 1, 2

Cl. 1, 2

**A**

Perc. 2  
Vib. **Vibraphone**  
vib. ord.  
bowed - motor on  
*ppp* *mp* *ppp* *mp*

**A**

Vln. I 1, 2

Vln. I 3, 4

Vln. I 5, 6

Vln. I 7, 8

Vln. II 1, 2

Vln. II 3, 4

Vln. II 5, 6  
6. III jeté *mp* *ppp* *sim.* *mp* *ppp*

Vln. II 7, 8  
8. *ppp* *mp* *ppp* *mp*

Vla. 1, 2

Vla. 3, 4  
4. jeté *mp* *ppp*

Vla. 5, 6  
6. *ppp* *mp* *ppp* *mp*

Vc. 1, 2

Vc. 3-5  
4. IV senza sord. *ppp* *mp*

Vc. 5  
5. senza sord. IV *ppp*

Cb. *ppp* Sul D

20

B

Picc. *fppp* *ord.* *p* *fppp* *f* *pp* *pp*

Fl. 1 *p* *fppp* *f* *pp* *pp*

Ob. 1 *ppp molto sotto voce* *f* *pp* *pp*

Ob. 2 *f* *pp*

Cl. 1 *ppp molto sotto voce* *f* *pp*

Cl. 2 *fppp* *f* *pp*

B

Tpt. 1. *f* *pp*

Tpt. 2. *f* *pp*

Tbn. 1. *ppp* *mp*

Tbn. 2. *ppp* *mp*

Hp. *p - match vibraphone*

Perc. 2 *mp* *pp*

Vib. *pp*

1. harmon mute  
+  
I.v.  
very soft mallets - no attack

B

Vln. I 1. *pp* *f* *pp* *vib. ord.*

Vln. I 2. *pp* *f* *pp* *vib. ord.*

Vln. I 3. *pp* *f* *pp* *sul pont. - vib. ord.*

Vln. I 4. *pp* *f* *pp*

Vln. I 5. *pp* *f* *pp*

Vln. I 6. *pp* *f* *pp*

Vln. I 7. *pp* *f* *pp*

Vln. I 8. *pp* *f* *pp*

Vln. I 9. *pp* *f* *pp*

Vln. I 10. *pp* *f* *pp*

Vln. II 1. *pp* *f* *pp* *vib. ord.*

Vln. II 2. *pp* *f* *pp* *vib. ord.*

Vln. II 3. *pp* *f* *pp* *vib. ord.*

Vln. II 4. *pp* *f* *pp* *vib. ord.*

Vln. II 5. *pp* *f* *pp* *sul pont. (pp)*

Vln. II 6. *pp* *f* *pp* *vib. ord.*

Vln. II 7. *pp* *f* *pp* *vib. ord.*

Vln. II 8. *pp* *f* *pp* *vib. ord.*

Vla. 1. *ppp* *f* *pp* *vib. ord.*

Vla. 2. *ppp* *f* *pp* *vib. ord.*

Vla. 3. *ppp* *f* *pp* *vib. ord.*

Vla. 4. *ppp* *f* *pp* *vib. ord.*

Vla. 5. *ppp* *f* *pp* *vib. ord.*

Vla. 6. *ppp* *f* *pp* *vib. ord.*

Vc. 1. *ppp* *f* *pp* *vib. ord.*

Vc. 2. *ppp* *f* *pp* *vib. ord.*

Vc. 3.-5. *ppp* *f* *pp* *vib. ord.*

Vc. 5. *ppp* *f* *pp* *vib. ord.*

Cb. *fppp* *f* *pp* *pp*

*motlo sul pont.* *position ord. - molto vib.* *vib. ord.*

*unis. molto sul pont.* *unis. senza sord. - motlo sul pont.*

27

Picc.

Fl. 1

Ob. 1

Cl. 1

Tpt. 1. 2.

Tbn. 1. 2.

Hp.

Perc. 2 Vib.

Vln. I 1. 2.

Vln. I 3. 4.

Vln. I 5. 6.

Vln. I 7. 8.

Vln. I 9. 10.

Vln. II 1. 2.

Vln. II 3. 4.

Vln. II 5. 6.

Vln. II 7. 8.

Vla. 1. 2.

Vla. 3. 4.

Vla. 5. 6.

Vc. 1. 2.

Vc. 3.-5.

Vc. 5.

Cb.

32

Picc. \_\_\_\_\_

Fl. 1 \_\_\_\_\_

Ob. 1 \_\_\_\_\_

Cl. 1. 2. *mp* \_\_\_\_\_ *mp* \_\_\_\_\_ *mp* \_\_\_\_\_

Tpt. 1. 2. *ppp* \_\_\_\_\_ *mp* \_\_\_\_\_ *ppp* \_\_\_\_\_

Tbn. 1. 2. *ppp* \_\_\_\_\_ *mp* \_\_\_\_\_ *ppp* \_\_\_\_\_

Hp. \_\_\_\_\_

Perc. 2. Vib. \_\_\_\_\_

Vln. I 1. 2. \_\_\_\_\_

Vln. I 3. 4. \_\_\_\_\_ *position ord.* \_\_\_\_\_

Vln. I 5. 6. \_\_\_\_\_

Vln. I 7. 8. \_\_\_\_\_

Vln. I 9. 10. \_\_\_\_\_

Vln. II 1. 2. \_\_\_\_\_

Vln. II 3. 4. \_\_\_\_\_

Vln. II 5. 6. \_\_\_\_\_

Vln. II 7. 8. \_\_\_\_\_

Vla. 1. 2. *mp* \_\_\_\_\_ *pp* \_\_\_\_\_

Vla. 3. 4. *mp* \_\_\_\_\_ *pp* \_\_\_\_\_ *sul pont.* \_\_\_\_\_

Vla. 5. 6. *mp* \_\_\_\_\_ *pp* \_\_\_\_\_

Vc. 1. 2. *mp* \_\_\_\_\_ *pp* \_\_\_\_\_

Vc. 3.-5. *mp* \_\_\_\_\_ *pp* \_\_\_\_\_ *trem. gliss.* \_\_\_\_\_

Vc. 5. *pp* \_\_\_\_\_ *p* \_\_\_\_\_ *pp* \_\_\_\_\_ *mp* \_\_\_\_\_ *trem. gliss.* \_\_\_\_\_

Cb. \_\_\_\_\_

35

C

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Cl. 1, 2 *ff*

Hp. *fff*

Perc. 1 Croc. *mf* *fff*

Perc. 2 Vib. *fff*

Vln. I 1, 2 *ff*

Vln. I 3, 4 *mf* *pp* *p* *ff* *ppp*

Vln. I 5, 6 *mf* *pp* *p* *f* *ppp*

Vln. I 7, 8 *p* *mf* *ppp*

Vln. I 9, 10 *ff* *ppp* position ord.

Vln. II 1, 2 *ff* *ppp*

Vln. II 3, 4 *mp* *mf* *p* *mf* *ppp*

Vln. II 5, 6 *ppp*

Vln. II 7, 8 *mf* *pp* *ff* *ppp*

Vla. 1, 2 *mf* *p* *pp* *ff*

Vla. 3, 4 *mf* *pp* *ff*

Vla. 5, 6 *mf* *pp* *ff*

Vc. 1, 2 *ff*

Vc. 3-5 *pp* *mf* *ff* trem. gliss.

Vc. 5 *pp* *mf* *ff* trem. gliss.

Cb.

change to hard mallets

Crotales

38

This page contains the musical score for measures 38, 39, and 40 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts and staves:

- Picc.** Piccolo (Measures 38-39)
- Fl. 1** First Flute (Measures 38-39)
- Ob. 1** First Oboe (Measures 38-39)
- Ob. 2** Second Oboe (Measures 38-39)
- Cl. 1** First Clarinet (Measures 38-39)
- Cl. 2** Second Clarinet (Measures 38-39)
- Hp.** Harp (Measures 38-39)
- Perc. 1** Percussion 1 (Crotchet) (Measures 38-39)
- Perc. 2** Percussion 2 (Vibraphone) (Measures 38-39)
- Vln. I** Violin I (Measures 38-39)
- Vln. II** Violin II (Measures 38-39)
- Vla. 1-6** Viola (Measures 38-39)
- Vc. 1-5** Violoncello (Measures 38-39)
- Cb.** Contrabass (Measures 38-39)

The score features a variety of dynamics and articulations:

- Flutes, Clarinets, and Oboes:** Play sustained notes with dynamics ranging from *pp* (pianissimo) to *ppp* (pianississimo).
- Harp:** Features *fff* (fortississimo) chords with *sm* (sustained) markings.
- Percussion:** Includes *fff* (fortississimo) and *mf* (mezzo-forte) markings.
- String Sections:** Engage in complex rhythmic patterns, primarily using triplets and sixteenth notes. Dynamics range from *ppp* to *ff* (fortissimo).

41

Picc. *mp* *ff*  
 Fl. 1 *mf* *ff*  
 Ob. 1 *pp* *mf*  
 Ob. 2 *mf*  
 Cl. 1 *mp*  
 Cl. 2 *p*  
 Hn. 2 *p*  
 Hn. 4 *p*  
 Tpt. 1 *open* *p*  
 Tbn. 1 *open* *pp*  
 Timp. *pp*  
 Perc. 1 B.D. *pp*  
 Vln. I 1-8 *ppp*  
 Vln. II 1-8 *ppp*  
 Vla. 1-3 *ppp*  
 Vc. 1-5 *ppp*  
 Cb. *pp*

D

43

Fl. 1 *mp calmato*

Ob. 1/2 *ff con fuoco*

Cl. 1/2 *ff con fuoco* *p*

Bsn. 1 *ff con fuoco* *mp* *pp* *mp* *pp* *p*

Cbsn. *ff con fuoco* *mp*

flz. ord.

D

Hn. 1/3 *ff con fuoco* *ppp*

Hn. 2/4 *ff con fuoco* *ppp*

Tpt. 1/2 *ff con fuoco* *p* *pp* *mp* *pp* *pp < mp > pp*

Tbn. 1/2 *ff con fuoco* *ppp* *pp < mp > pp* *mp > pp* *mp > pp* *cup mute*

B. Tbn. *ff* *ppp* *pp*

Tba. *ff* *ppp*

Hp. *mp - match vibraphone*

Timp. *ff* *slowly dampen* *pp*

Perc. 1 B.D. *ff* *slowly dampen*

Perc. 2 Vib. *p*

D

Vln. I *ff con fuoco* *p*

Vln. II *ff con fuoco* *p* *con sord.*

Vla. 1/2 *mp calmato* *con sord.*

Vla. 3/4, 5/6 *ff con fuoco* *p* *mp*

Vc. 1/2 *ff con fuoco* *pp* *con sord.* *mp* *con sord.*

Vc. 3-5 *ff con fuoco* *pp* *mp* *con sord.*

Vc. 5 *ff con fuoco* *pp* *mp*

Cb. *ff con fuoco* *pp* *ppp* *sul pont. - at tip*





F

62

Fl. 1. 2. *ppp* 6

Ob. 1. *mp* 3

C. A. *mp*

Cl. 1. 2. *ppp* 6

F

Vln. I. 1. 2. *ppp* shimmering at tip

Vln. I. 3. 4. *ppp* shimmering at tip

Vln. I. 5. 6. *ppp* shimmering at tip

Vln. I. 7. 8. *ppp*

Vln. I. 9. 10. *ppp*

Vln. II. 1. 2. *ppp* shimmering at tip

Vln. II. 3. 4. *ppp* shimmering at tip

Vln. II. 5. 6. *ppp*

Vln. II. 7. 8. *ppp*

Vla. 1. 2. *ppp*

Vla. 3. 4. *ppp*

Vla. 5. 6. *ppp*

Vc. 1. 2. *ppp*

Vc. 3. 4. *ppp*

Vc. 5. *ppp*

Cb. *ppp*







78

Fl. 1, 2  
Ob. 1  
C. A.  
Cl. 1, 2  
Bsn. 1  
Cbsn.

pp  
pp  
pp  
pp  
pp

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

f  
f  
sfz  
pp  
pp

Hp.  
Timp.

ff  
E<sub>2</sub>  
D<sub>2</sub>  
mp  
mf

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

pp  
mf  
p  
mf  
p

3  
4

3  
4

3  
4



86

Fl. 1, 2: *ff* (measures 86-87), *fff<sub>sub.</sub>* (measure 88), *mf* (measure 89).  
 Ob. 1: *fff<sub>sub.</sub>* (measure 88).  
 C. A.: *ff* (measures 86-87), *fff<sub>sub.</sub>* (measure 88), *mf* (measure 89).  
 Cl. 1, 2: *ff* (measures 86-87), *fff<sub>sub.</sub>* (measure 88), *mf* (measure 89).  
 Bsn. 1: *mf* (measures 86-87), *pp* (measures 88-89).  
 Cbsn.: *mf* (measures 86-87), *pp* (measures 88-89).  
 Hn. 1, 3: *p* (measures 86-87), *ppp* (measures 88-89).  
 Hn. 2, 4: *ppp* (measures 86-87), *ppp* (measures 88-89).  
 Tbn. 1, 2: *mf* (measures 86-87), *pp* (measures 88-89).  
 B. Tbn.: *mf* (measures 86-87), *pp* (measures 88-89).  
 Tba.: *mf* (measures 86-87), *pp* (measures 88-89).  
 Timp.: *mp* (measures 86-87).  
 Vln. I 1, 2: *mp* (measures 86-87), *p* (measures 88-89).  
 Vln. I 3, 4: *mp* (measures 86-87), *ppp* (measures 88-89).  
 Vln. I 5, 6: *ppp* (measures 86-87), *mp* (measures 88-89), *ppp* (measures 90-91).  
 Vln. I 7, 8: *ppp* (measures 86-87), *mp* (measures 88-89), *ppp* (measures 90-91).  
 Vln. I 9, 10: *ppp* (measures 86-87), *mp* (measures 88-89), *ppp* (measures 90-91).  
 Vln. II 1, 2: *mp* (measures 86-87), *p* (measures 88-89).  
 Vln. II 3, 4: *mp* (measures 86-87), *ppp* (measures 88-89).  
 Vln. II 5, 6: *ppp* (measures 86-87), *ppp* (measures 88-89).  
 Vln. II 7, 8: *mp* (measures 86-87), *ppp* (measures 88-89).  
 Vla. 1, 2: *mf* (measures 86-87), *ppp* (measures 88-89), *mp* (measures 90-91), *ppp* (measures 92-93).  
 Vla. 3, 4: *mp* (measures 86-87), *mp* (measures 88-89), *jeté* (measures 90-91), *ppp* (measures 92-93).  
 Vla. 5, 6: *mp* (measures 86-87), *ppp* (measures 88-89), *mp* (measures 90-91), *jeté* (measures 92-93), *ppp* (measures 94-95).  
 Vc. 1, 2: *mp* (measures 86-87), *ppp* (measures 88-89), *mp* (measures 90-91), *jeté* (measures 92-93), *ppp* (measures 94-95).  
 Vc. 3, 4: *mp* (measures 86-87), *ppp* (measures 88-89), *mp* (measures 90-91), *jeté* (measures 92-93), *ppp* (measures 94-95).  
 Vc. 5: *mp* (measures 86-87), *ppp* (measures 88-89), *ppp* (measures 90-91), *ppp* (measures 92-93), *mp* (measures 94-95).  
 Cb.: *mp* (measures 86-87), *pp* (measures 88-89).





96

Picc.  
Fl. 1  
Ob. 1  
C. A.  
Cl. 1  
Cl. 2  
Bsn. 1  
Hp.  
Perc. 1  
Glock.  
Perc. 2  
Crot.  
Vln. I 1.  
Vln. I 2.  
Vln. I 3.  
Vln. I 4.  
Vln. I 5.  
Vln. I 6.  
Vln. I 7.  
Vln. I 8.  
Vln. I 9.  
Vln. I 10.  
Vln. II 1.  
Vln. II 2.  
Vln. II 3.  
Vln. II 4.  
Vln. II 5.  
Vln. II 6.  
Vln. II 7.  
Vln. II 8.  
Vla. 1.  
Vla. 2.  
Vla. 3.  
Vla. 4.  
Vla. 5.  
Vla. 6.  
Vc. 1.  
Vc. 2.  
Vc. 3.  
Vc. 4.  
Vc. 5.

Measures 96-99 are marked with time signature changes: 4/4, 3/4, 4/4, and 4/4. The score includes woodwinds (Piccolo, Flute 1, Oboe 1, Clarinet in A, Clarinets 1 & 2, Bassoon 1), Harp, Percussion 1 (Glockenspiel), Percussion 2 (Crotchet), Violins I (10 staves), Violins II (8 staves), Violas (6 staves), and Cellos/Double Basses (5 staves). The Harp part features complex rhythmic patterns with triplets and sixteenth notes. The string parts include sustained notes and some rhythmic figures. A *ppp* dynamic marking is present in the Violin I section.





108

K

Picc. *mf* *pp* *mp* *pp*

Fl. 1 *mf* *pp*

Ob. 1 *mf* *mp* *pp*

C. A. *pp* *pp*

Cl. 1/2 *mf* *pp* *mp* *pp*

Bsn. 1 *pp* *pp*

Cbsn. *pp*

K

Hn. 1. 3. *ff* *pp*

Hn. 2. 4. *ff* *pp*

Tpt. 1. 2. *ff* *pp*

Tbn. 1. 2. *ff* *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *pp*

Perc. 1 *ppp* *f*

Sus. Cym. *ppp* *f*

Perc. 2 *ff*

Crot. *ff*

K

Vln. I 1. *mf* *mp* *pp*

Vln. I 2.-4. *mf* *mp* *pp*

Vln. I 5.7. 6.8. *mf* *mp* *pp*

Vln. I 9. 10. *mf* *mp* *pp*

Vln. II 1. 2. *mf* *mp* *pp*

Vln. II 3.5. 4.6. *mf* *mp* *pp*

Vln. II 7. 8. *mf* *p* *pp*

Vla. 1. 2. *mf* *p* *pp*

Vla. 3. 4. *mf* *p* *pp*

Vc. 1. 2. *pp* *mf* *p* *pp*

Vc. 3. 4. *pp* *mf* *p* *pp*

Cb. *pp* *mf* *p* *pp*

115 A tempo (♩ = 72)

L

Picc. *ff* *pp* *mp*

Fl. 1 *ff* *pp*

Ob. 1 *ff* *mp - blend with C.A.*

C. A. *ff* *p* *mp - blend with bsn.* *mfp*

Cl. 1 *ff* *pp* *mp* *mp*

Cl. 2 *ff* *pp* *mp* *mp*

Bsn. 1 *ff* *fp* *fp* *fp*

Hn. 1 *p - blend with bsn.* *metal mute* *harmon mute - tube fully extended*

Tpt. 1 *mp* *ppp*

Tpt. 2 *mp* *ppp*

Hp. *ppp*

Perc. 1 Bell tree *ff* *very soft mallet* *pp*

Perc. 2 Vib. *pp* *mp* *pp* *mp* *pp*

Vln. I 1. *fp* *ff* *pp*

Vln. I 2. *ppp* *ff* *pp*

Vln. I 3. *ppp* *ff* *pp*

Vln. I 4. *ppp* *ff* *pp*

Vln. I 5. *ppp* *ff* *pp*

Vln. I 6. *ppp* *ff* *pp*

Vln. I 7. *ff* *pp*

Vln. I 8. *ff* *pp*

Vln. I 9. *ff* *pp*

Vln. I 10. *ff* *pp*

Vln. II 1. *ff* *pp*

Vln. II 2. *ff* *pp*

Vln. II 3. *ff* *pp* *con sord. - practice mute*

Vln. II 4. *ff* *pp*

Vln. II 5. *ff* *pp*

Vln. II 6. *ff* *pp*

Vln. II 7. *ff* *pp* *con sord. - practice mute sul pont.*

Vln. II 8. *ff* *pp* *ppp*

Vla. 1. *ff* *pp*

Vla. 2. *ff* *pp*

Vla. 3. *ff* *pp* *con sord. - practice mute IV*

Vla. 4. *ff* *pp* *mfp* *con sord. - practice mute sul pont.* *mfp*

Vla. 5. *ff* *pp* *ppp*

Vla. 6. *ff* *pp* *ppp*

Vc. 1. *ff* *pp* *III con sord. - practice mute* *mfp* *mfp*

Vc. 2. *ff* *pp* *con sord. - practice mute IV* *mfp*

Vc. 3. *ff* *pp* *mfp*

Vc. 4. *ff* *pp* *mfp*

Vc. 5. *ff* *pp*

Cb. *ff* *pp*

121

Picc. *breathy*

Fl. 1 *p - blend with picc.*

Ob. 1

C. A. *mfp*

Cl. 1

Bsn. 1 *fp*

Hn. 1

Tpt. 1

Tpt. 2

Hp.

Perc. 1  
Bell Tree

Perc. 2  
Vib. *mp*

Vln. I 1. 2. *con sord. - practice mute*

Vln. I 3. 4. *sul pont. ppp*

Vln. I 5. 6. *con sord. - practice mute sul pont. ppp*

Vln. I 7. 8. *ppp* *con sord. - practice mute sul pont.* *position ord.*

Vln. I 9. 10. *ppp* *con sord. - practice mute sul pont.*

Vln. II 1. 2. *ppp*

Vln. II 3. 4. *mfp* *ppp*

Vln. II 5. 6. *con sord. - practice mute sul tasto ppp*

Vln. II 7. 8. *ppp*

Vla. 1. 2. *mfp*

Vla. 3. 4. *mfp*

Vla. 5. 6. *ppp*

Vc. 1. 2. *mfp* *ppp* *sul pont.*

Vc. 3. 4. *mfp*

Vc. 5. *con sord. - practice mute ppp* *mp* *ppp*

Cb. *ppp* *p* *ppp*

126

M

Picc. *mp* *mf* *mp*

Fl. 1 *p*

Ob. 1 *p* *mp* *p*

C. A. *p*

Cl. 1 *p*

M

Hp.

M

Vln. I 1. 2. *ppp* *p*

Vln. I 3. 4. *mp ppp* *p* *p ppp* *p*

Vln. I 5. 6. position ord. *ppp* *mp* *mp ppp* *ppp*

Vln. I 7. 8. *mp* *ppp* *mp ppp* *ppp*

Vln. I 9. 10. position ord. *mp* *ppp* *ppp*

Vln. II 1. 2. *ppp* *p*

Vln. II 3. 4. position ord. *mp* *ppp* *ppp*

Vln. II 5. 6. *pp* *ppp*

Vln. II 7. 8. position ord. *ppp* *mp* *ppp*

Vla. 1. 2. position ord. *ppp* *mp* *ppp*

Vla. 3. 4. position ord. *mp* *ppp* *ppp*

Vla. 5. 6. position ord. *mp* *ppp* *ppp*

Vc. 1. 2. position ord. *mp* *ppp* *ppp*

Vc. 3. 4. position ord. *mp* *ppp* *ppp*

Vc. 5. *ppp* *mp* *ppp*

Cb. *ppp* *p* *ppp*

130

Picc. *mf* *p*

Fl. 1 *ppp possible*

Ob. 1 *ppp possible*

C. A. *ppp possible*

Cl. 1 *ppp possible*

Cl. 2 *ppp possible*

Vln. I 1. 2. *ppp* *p*

Vln. I 3. 4. *ppp*

Vln. I 5. 6. *p* *ppp*

Vln. I 7. 8. *g<sup>sw</sup>* *p* *ppp*

Vln. I 9. 10. *g<sup>sw</sup>* *p* *ppp*

Vln. II 1. 2. *g<sup>sw</sup>* *p* *ppp*

Vln. II 3. 4. *sul pont.*

Vln. II 5. 6. *g<sup>sw</sup>* *p* *ppp*

Vln. II 7. 8. *sul pont.* *g<sup>sw</sup>* *p* *ppp* *loco*

Vla. 1. 2. *g<sup>sw</sup>* *p* *ppp*

Vla. 3. 4. *sul pont.*

Vla. 5. 6. *g<sup>sw</sup>* *p* *ppp*

Vc. 1. 2. *g<sup>sw</sup>* *p* *ppp*

Vc. 3. 4. *g<sup>sw</sup>* *p* *ppp*

Vc. 5. *g<sup>sw</sup>* *p* *ppp*

Cb. *g<sup>sw</sup>* *p* *ppp*

134

This page of a musical score, numbered 134, contains the following parts and markings:

- Picc.**: Piccolo, starting with a *ppp possible* marking and a *mf* dynamic for a triplet.
- Fl. 1**: Flute 1, with a *mf* dynamic for a triplet.
- Ob. 1**: Oboe 1, with a *mf* dynamic.
- C. A.**: Clarinet in A, with a *ppp* dynamic.
- Cl. 1**: Clarinet 1, with a *mf* dynamic for a triplet.
- Cl. 2**: Clarinet 2, with a *mf* dynamic.
- Perc. 2 W.Ch.**: Percussion 2, Wood Chime.
- Vln. I 1-10**: Violin I parts 1 through 10, featuring sixteenth-note patterns and *ppp* dynamics.
- Vln. II 1-8**: Violin II parts 1 through 8, featuring sixteenth-note patterns and *ppp* dynamics.
- Vla. 1-6**: Viola parts 1 through 6, with various dynamics and articulations.
- Vc. 1-5**: Violoncello parts 1 through 5, with various dynamics and articulations.
- Cb.**: Contrabass.

The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *ppp* and *mf*.

139

This musical score page, numbered 139, contains 22 staves. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet in A (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Percussion 2 (Perc. 2) and Wind Chimes (W.Ch.).
- Strings:** Violin I (Vln. I) 1-8, Violin I (Vln. I) 9-10, Violin II (Vln. II) 1-4, Violin II (Vln. II) 5-8, Viola (Vla.) 1-6, Violoncello (Vc.) 1-5, and Contrabass (Cb.).

The score is divided into four measures. The woodwind and string parts play a sustained chord. The Percussion 2 part features a single note in the first three measures, followed by a *ppp* dynamic marking and a **Wind Chimes** section in the fourth measure, indicated by a box and a line with an upward-pointing arrow.