

KAREL USA

Apotheosis of this Earth

FOR ORCHESTRA and Chorus

Instrumentation

Piccolo (Flute 4)	Percussion
3 Flutes	Large Gongs, Medium Gongs, Small Gongs, Sizzle Cymbal, Small Suspended Cymbal, Crash Cymbal, Tom-toms, Field Drum, Snare Drum, Bass Drum, Vibraphone, Chimes, Glockenspiel, Bell, Lyre, Marimba, Xylophone
3 Oboes	
English Horn	
3 B♭ Clarinets	
B♭ Bass Clarinet	
2 Bassoons	Chorus
Contrabassoon	Soprano, Alto, Tenor, Bass
4 B♭ Trumpets	Strings
4 F Horns	Violin I
4 Trombones	Violin II
Tuba	Viola
Timpani (Large and Small)	Cello
	Bass

SCORE \$45.00

Associated Music Publishers

New York/London



The original version of the *Apotheosis of this Earth* was commissioned by the Michigan School Band and Orchestra Association and dedicated to Dr. William D. Revelli, Conductor of Bands at the University of Michigan, upon his retirement, in recognition of his devoted service to music, to education, and to his colleagues. The first performance took place in Ann Arbor, Michigan on April 1, 1971 with the composer conducting.

The new version of this work, made in 1973 for orchestra and chorus, was composed in 1973, when the composer was the recipient of a CAPS (Creative Artists Public Service Program) fellowship. It was premiered by the Cornell University Orchestra and Chorus conducted by the composer on the Cornell University Campus on April 12, 1973. On April 14 and 15 it was performed at Carnegie Hall and the John F. Kennedy Center.

APPROXIMATE DURATIONS

I. Apotheosis	12:30
II. Tragedy of Destruction	7:00
III. Postscript	6:00
TOTAL	25:30

N o t e

The composition of *Apotheosis of this Earth* was motivated by the present desperate stage of mankind and its immense problems with everyday killings, war, hunger, extermination of fauna, huge forest fires, and critical contamination of the whole environment.

Man's brutal possession and misuse of nature's beauty—if continued at today's reckless speed—can only lead to catastrophe. The composer hopes that the destruction of this beautiful earth can be stopped, so that the tragedy of destruction—musically projected here in the second movement—and the desolation of its aftermath (the "postscript" of the third movement) can exist only as fantasy, never to become reality.

In the first movement, "Apotheosis", the Earth first appears as a point of light in the universe. Our memory and imagination approach it in perhaps the same way as it appeared to the astronauts returning from the moon. The Earth grows larger and larger, and we can even remember some of its tragic moments (as struck by the xylophone near the end of the movement).

The second movement, "Tragedy of Destruction", deals with the actual brutalities of man against nature, leading to the destruction of our planet, perhaps by radioactive explosion. The Earth dies as a savagely, mortally wounded creature.

The last movement is a "Postscript", full of the realization that so little is left to be said: The Earth has been pulverized into the universe, the voices scattered into space. Toward the end, these voices—at first computer-like and mechanical—unite into the words *this beautiful Earth*, simply said, warm and filled with regret . . . and one of so many questions comes to our minds: "Why have we let it happen?"

KAREL HUSA
October, 1970

Performance Notes

Breathing

Long notes played by wind instruments may be interrupted as necessary for short breath (staggered breathing). These interruptions should be as natural as possible (like an interrupted single sound) and should neither be hurried nor forced.

Indefinite High and Low Pitches

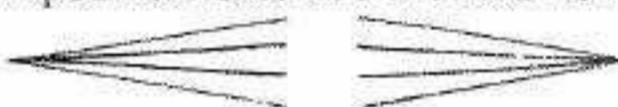
In some parts, especially in Movement II, notes are written without definite lowest ($\swarrow \searrow$) or highest ($\nwarrow \nearrow$) possible pitches. Each player on horns and trombones is to use pedal tones of his choice for these notes; they must be strong and powerful. Less experienced players may use the lowest notes which they can produce powerfully. Wind instruments with added low keys (such as the bass clarinet) should take advantage of available extensions; otherwise, the lowest note (e.g., the bass clarinet's low E) should be played.

Quarter-Tones

Quarter-tones are indicated by arrows pointing up for the higher quarter-tone $\nearrow \sharp \flat$ and by arrows pointing down $\nwarrow \flat \sharp$ for the lower quarter-tone. These arrows are valid only for the note immediately following, unless that note is tied across the barline.

Notation for Indefinite Change of Speed

Increasing and decreasing speeds for repeated notes are marked as follows:



The change is approximately from an eighth note to a tremolo. In the case of the glissando notation in the horn parts (Mvmt. II, mm. 132-139), the players will proceed from slower notes to faster and faster ones.

Percussion

Four percussionists and a timpanist are sufficient to cover all instruments. When available, additional players should be used to double or even triple the very important xylophone part in Mvmt. II, mm. 127-140 and 142-145; here, the xylophone must stand out above the whole ensemble.

The bell lyre part may be played on another glockenspiel if necessary, although the stronger and harsher sound of the bell lyre, with steel bars, is preferable.

Chorus

$\times \otimes \otimes$ in spoken voice (pitches approximate)

(f) (p) approximate pitches (singing voice)

$\Delta \nearrow$ highest possible notes (indefinite pitch)

$\nabla \downarrow$ lowest possible notes (indefinite pitch)

$\uparrow \sharp \flat \uparrow$ quarter tone higher

$\downarrow \sharp \flat \downarrow$ quarter tone lower

various glissandos

A musical score in G clef. Measure (1) shows a vocal line with a glissando. Measure (2) shows another glissando. Measure (3) shows a vocal line with a glissando. Measure (4) shows a vocal line with a glissando. After measure (4), the vocal line ends and the text "spoken words" appears.

Staggered breathing is to be used in long passages. Pronunciation of vowels: standard latin, unless indicated otherwise.

Performing Notes to Movement III. Postscript:

Regarding the recitation in this movement, it should be noted that the syllables, and later the words, are to be spoken mechanically at first.

The sound should be comparable to that of a computer-like or electronic instrument. Progressively, however, emotion will prevail more and more until the recitation reaches the last two phrases (mm. 57-58 and 63-64: *This beautiful Earth* and *Beautiful Earth*); here, the recitation should be warm, human-like and filled with regrets, yet very simple and unaffected. It is recommended that the number of narrating voices be reduced gradually. In the next-to-last phrase (mm. 57-58), the recitation should come from only about half of the chorus; the last phrase (mm. 63-64) should be recited by a very small group of voices, or even better, by one person only — preferably a woman's voice. Again, the pronunciation should be simple, although filled with emotion.

Suggested division of syllables and words (in the chorus seating):

1. mm. 12-15

This	
Beau	Earth

2. mm. 23-25

Earth	
This	Beau

3. mm. 36-39

ti	Earth
Beau	This

4. mm. 41-45

ti	Beau	This	ful	Earth
----	------	------	-----	-------

5. mm. 47-48

Thisssss . . .	
Earth	Beautiful

6. mm. 57-58

(half of the chorus in the back,
especially if elevated)

This beautiful Earth*	
Earththth	
front: tacet	

7. mm. 63-64

(preferably one woman's voice,
if chorus is elevated; the voice
should come from the top in the
back)

7. Beautiful Earth

*All the half of the chorus will recite *This beautiful Earth*, but only the front half of this group will go on with the *Earth-th-th-th-th-th-th-*, etc.)

Apotheosis of this Earth

KAREL HUSA

I. Apotheosis

J = 57 - 60

Piccolo (Flute 4)

Flutes

Oboes

English Horn

B♭ Clarinets

B♭ Bass Clarinet

Bassoons

Contrabassoon

B♭ Trumpets

F Horns

Trombones

Tuba

Timpani

Chimes
Large Gong
Sizzle Cymbal

Clockenspiel
3 Gongs
Small suso Cymbal

Vibraphone

Bell Lyre
Marimba
Xylophone

Soprano

Alto

Tenor

Bass

Violins

Viola

Violoncello

Contrabass

8

Picc.

Fis. 2

Obs. 2
3

E.H.

Cl. 2
3

B.Ci.

Bns. 1
2

Con.

Tors. 2
4

Hrs. 2
4

Tbn. 1
2

Tuba

Timpani

Dr.

Grsp.

Vib.

S.L.

S.

A.

Ch.

T.

B.

Vns. 1
2

Va.

Vc.

Cb.

Solo

p

perde jazz

Solo

#p

ppp senza vibrato

ppp

vibrato (slower and)

GIRD

p

Vib.

Motor off (until m 114); soft sticks

#p

pp

last 3 stands

sul A

ppp senza vibrato

16

Picc.

Fis. 2

Solo *pp*

pp sempre, senza vibrato

pp sempre, senza vibrato

pp sempre, senza vibrato

Obs. 2

E.H.

Cls. 2

pp senza vibrato

slowly perdendosi

B.CI.

Bns. 2

Cbn.

Tpt. 3/2

Hns. 3/4

Tbns. 3/4

Tuba

Tim.

Ch.

Grip

Vib.

B.L.

S.

A.

Ch.

T.

B.

Vns. 1

Vns. 2

last 3 stands

sul A

ppp senza vibrato

Va.

Vc.

Cb.

* Slurred breathing (see Performance Notes).

23

Picc. *p*

Fls 2 *p*

3 *p*

Obs 1 *p*

2 *p*

3 *p*

E H *p* *pp* *mp* *pp* *p* *pp* *p* *pp*

Cls 2 *p* *pp* *mp* *pp* *p* *pp* *p* *pp*

3 *p* *pp* *mp* *pp* *p* *pp* *p* *pp*

B Cl *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Bns 1 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cbn *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Tpts *p*

Hns *p*

Toms *p*

Tuba *p*

Timpani *p*

Ch *p*

Gisp. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vib *p* *pp* *p* *pp* *p* *pp* *p* *pp*

BL *p* *pp* *p* *pp* *p* *pp* *p* *pp*

S *p*

A *p*

Ch. *p*

T *p*

B *p*

23

Vcl *p*

Vla *p*

(*ppp* *sempre*)

Vc *p*

Cb *p*

34

Picc.

Fls.

Cbs.

E H

Cis. 2

B. Cl.

Bns.

Cbn.

Tpts.

Hns.

Tbns.

Tuba

Timp.

Ch.

Gisp.

Vib.

S.L.

S.

Ch.

T.

B.

Vns.

Va.

Vc.

Cb.

perdendosi

I Solo.

t mute

4 Solo mute

Solo mute

perdendosi

perdendosi

Vib. mp Red

[6 L] mp

div senza vibrato

senza vibrato mp dim poco a poco

senza vibrato mp dim poco a poco

DIZZ

34

senza vibrato

div senza vibrato mp dim poco a poco

senza vibrato mp dim poco a poco

46

Picc. *p*, *f*
Fls. *p*
Tba. *p*
Oboe 2 *pp*
E.H.
Cis. *pp* — *mp* *p*
B.C. *p*
Bns. *pp* *cresc* *poco* *a poco*
Cbn.
Tp. 1 (p sempre)
Tp. 2 (p sempre)
Hns. 1 (a 2) *cresc* *poco* *a poco*
Toms 2
3
4
Tuba
Timpani
Cn.
Gsp.
Vib. *poco*
BL.
S.
A.
Ch.
B.
Vns. *div a 3* *p*, *mp* *dim*
Va. *p*, *pp* *p*
Vcl. *senza vib* *stand* + 2 stand
Vcl. *pp* *cresc* *poco* *a poco*
Cb.

* Perc. min. 47-48 Rhythmic notation need not be followed strictly.

* Percussion 47-48. Rhythmic notation need not be followed strictly.

50

Picc. *poco cresc.*

Fls. *p*

Oboe *cresc.*

E.H. *dim*

Cts. *poco cresc.*

B.Ci. *cresc.*

Bns. 2

Cbn.

Tpts. *cresc. poco a poco*

Mns. 2 *dim poco a poco*

(a.2) *mp cresc poco a poco*

Tbs. 2

Tuba

Timpani *p dim liberamente mp*

Ch. *p mf*

Gisp. *perd.*

Vib. *mf*

B.L. *mf*

S.

A.

Ch.

T.

B.

Vna. *50 (div a 3) cresc.*

Vo. *p cresc.*

+6 stand +gliss.

Vc. *mp slow vibrato*

Ob. *a little faster*

mf espr.

slow down vib.

mp

(equal quarters*)

5

* Timpani, m 53 and 56-7. The quintuplet does not have to be absolutely precise within the time duration, but all quarter notes must be equal - as if they were computer signals.

54

Picc.
Fls.
Obs.
E.H. *cresc.*
Cts.
B.Ci.
Bns.
Cbn.
Tpts.
Hns. (a 2)
Toms.
Tuba
Timpani
Ch.
Gisps.
Vib.
S.L.
S.
A.
Ch.
T.
B.
Vns. (dim.)
Vo. (cresc.)
Vc.
Cb.

54

(pizz.)

59

Picc dim.

Fls 2 3 dim.

Obs 2 3 dim.

E.H. 2 3

Cts 2 3 dim.

B.Ci 2 3 dim

Bns 2 3

Cbn 2 3

Tpts 2 3 3.5t mute p cresc poco a poco

Hns 2 3 (dim)

Tbn 2 3

Tuba 2 3

Trmp 2 3

Ch 2 3

Glsd. 2 3

Vib. 2 3

Bl 2 3 mp af dim

S 2 3

A 2 3

Ch 2 3

T 2 3

B 2 3

Vns 2 3

Vcl 2 3

Vc 2 3

Cb 2 3

Harmon mute, stem cymate in

Harmon mute, stem completely in

4 Cup mute mp cresc poco a poco

(Sm Timp) p sonore

(Lge Timp)

dim

gliss

p mp ma espr

mp ma espr div.

mp ma espr

63

Picc. *p*

Fls 2/3

Obs 2/3

E H *p* *cresc.* *p*

Cls 2/3

B Cl

Bns 2

Cbn *mf* *dim* *p*

Tpts 1/2 *p*

Hns 3/4 *mf* *p*

Tbns 1/2 *p*

Tuba *p* *mfp* (muted) *p*

Timp *sf* *mp*

Ch *pp* *Ch*

Gsp Cym. *mp* *to Small susp Cym.* *Sm susp Cym.* *mp* *ro Gong*

Vib *mp* *cresc.* *poco* *poco* *to Mar.*

B.L. *pp*

S

A

Ch

T

B

63

Vns *p* *div. 0.3* *p*

Va *p* *div. 0.3* *p*

vc *p* *div. 0.3* *p*

Cb *mf* *D*

68

Ft. 4
Fls.
Obs. 2
E.H.
Cts.
B.C.
Bns. 2
Cbn.

p ma espr
p — mp cresc.

Tpts. 3
4
Hns.
Tbns.
Tuba.

mp
p
mf
a 4 (mute)
Harmon mute, stem in
a 291 (mute)
mp

Timb.

Ch
Gong
vib.
Mar.

Med Gong
10 G/S/P
mp
Mar
2 sticks in each hand
med sticks
p cresc

S
A
Ch
T
B

Vns
2
Va
Vc
Cb

(p sempre)
(p sempre)
(p sempre)
(p sempre)
dn

cresc poco a poco

dive 2
p ma espr
p ma espr
(mp)

14

73

Fis. 1
Fis. 2
Fis. 3
Obs. 1
Obs. 2
E.H.
Cls. 1
Cls. 2
B.CI.
Bns. 1
Bns. 2
Cbn.
(cresc.)
(af)
(f)

[Tpts 3,4 change to Harmon mute]

Tpts. 1
Tpts. 2
Hns. 1
Hns. 2
(mute)
Tbn. 1
Tbn. 2
open o 2
open o 2 p
senza vib.
senza vib.
Tuba
Timp.
Ch.
Gosp.
Vib.
Mar.
S.
A.
Ch.
T.
B.

Vln. 1
Vln. 2
Vcl.
Vcl.
Cb.

78 (a)

Fls. *mf espr.*

Obs. 2 *mf* *p* *cresc.* *poco* *a poco*

Obs. 3 *p cresc.*

E H

Cls. *p* *cresc.* *poco* *a poco*

B Cl.

Bns. 2 *p*

Cbn. *mf*

Tpts. *mf*
Harmon mute, stem is completely closed.

Hns. *mf* *quasi gliss.* *quasi gliss.*

Tbns. 1 *mf*

Tbns. 2 *St. mute* *mp muto,* *cresc.* *poco* *a poco*

Tbns. 3 *mf* *mp marc.* *cresc.* *poco* *a poco*

Tbns. 4 *mf*

Tuba *mf*

Timpani *mf marc.* *Large Gong* *Chimes* *mf (sim.)*

Ch. Gong *f sempre*

Gisp. *medium sticks in each hand* *dim.* *perdendosi*

Vic. *very fast tremolo* *mf* *cresc.* *poco* *a poco*

Mar. *f*

S. *div. pp cresc.* *poco* *a poco*

A. *Mm.*

Ch. *div. pp cresc.* *poco* *a poco*

T. *mm.*

B. *mm.*

78

Vns. 1 *mf espr.* *dim* *poco* *a poco*

Vns. 2 *mf espr.* *dim* *poco* *a poco*

Va. *div. sui ponti* *pp*

Vc. *cresc.* *poco* *a poco*

Cb. *mf* *p* *f* *mf* *f*

84

Fls. (cresc.) *mp espr.*

Obs. 2 (cresc.)

E. H. *mp espr.*

Cls. 2 *mp espr.*

B.Cf. *mp espr.*

Bns. 1 *mp espr.*

Cbn. *mp espr.*

Tpts. *quasi gliss.* *p*

Hns. 2 (1.3.) *quasi gliss.* *p*

Tbns. 1 Sl. mute *cresc.* *doco* *p* *doco*

2 *ma marc.* *mp*

3 *ma marc.* *mp*

4 *ma marc.* *mp*

Tuba *bass*

Timp. *f*

Gsp. *(f semore)* *p*

Mar. *(semore cresc.)*

S.

A.

Ch. *div p* *cresc poco a poco* *Mm.* *Mm.*

T. *Mm.*

B. *p*

Vns. 2 *div sul pont.* *p* *cresc poco a poco*

Va. *p*

Vc. *p*

Cb. *p*

84

89 10 Picc

F₅ (23) f p.

Obs 2 2(m) dim.

E H

Cis 2 3(m)

B Cl 2(m)

Bns 1 2 2(m) mp espr

Cbn

Tpts (mute) ff m.f. cresc

Hns 1 2 3(m) ff

Tbns 2 3 4

Tuba

Timp m.f. (sim)

Ch

Gsp

Vib

Mar 10 B.L.

S

A div mp

Cn

T

B

Vns div sol pont

Va mp cresc.

Vc nat div m.f. espr.

Cb m.f. espr.

div a. 3

104

Picc. (cresc)

Fls. 1 2 3

Obs. 1 2 3 cresc (sm)

E H

Cls. 1 2 3

B Cl.

Bns. 1 2 dim

Bns. 2 3 dim

Cbn. 1 2 3 mp cresc

Tpts. 1 2

Hns. 1 2 3 4 f

Tbns. 1 2 3 4 p cresc poco a poco

Tuba. 1 2 3 4 mp

Tim. 1 2 3 4 cresc poco a poco

Ch.

Gsp.

Vib. (sempre cresc) b8 (sempre cresc)

B.L.

S. 1 2 3 4 o.sim cresc

A. 1 2 3 4 o.sim cresc

Cn. 1 2 3 4 o.sim cresc

T. 1 2 3 4 o.sim cresc

B. 1 2 3 4 o.sim cresc

104

Vns. 1 2 3 4 div cresc

Va. 1 2 3 4 div mp cresc

Vc. 1 2 3 4 unis p

Cb. 1 2 3 4 dim

mp cresc poco a poco

108

Ficc
Fls 1 2 3
Obs 1 2
EH
Cts 2 3
B.CI
Bns 1 2
Cbn
Tpts 2 3 4
Hns 2 3 4
Tbn 4
Tuba
Timpani
Ch
Glsp
Vib
Bl
S
A
Ch
T
B
Vns 1 2
Va
Vc
Cb

* progressively from A to E (the last as in Haendel)

120 Maestoso ed espressivo

Picc. *Tutti div.*

Fis. 2 *f*

Obs. 3 *f*

Cls. 2 *f*

B Cl. *f*

Bns. 2 *a3*

Cbn. *f*

Tpts. 2 *open*

3 *open*

4 *open*

Hns. 3 *a4*

Tbns. 3 *f*

Tuba *f*

Tim. *mf* *gliss* *IV* *gliss* *gliss* *gliss* *poco*

Ch. *IV*

Gong *L Gong* *IV*

Cym. *Sm. susp Cym. wmed Tim. sticks*

Vid. *Mot. on slow speed*

Mar. *ff*

S. *f*

A. *f*

Ch. *f*

T. *f*

B. *f*

120 Maestoso ed espressivo

Vns. 1 *div* *f*

2 *div* *f*

Va. *div* *f espri* *cresc* *slow* *vibrato*

Vc. *div* *f espri* *cresc* *slow* *vibrato*

Cb. *f*

125

Picc
Fls 1
Fls 2
Obs (a2)
Cts
B. Cl.
Bns. 1
Cbn
Tpts
Hns
Tbns
Tuba
Timp
Cym Gong
Vib
Mar Xyl
S
A.
Ch.
T
B.
Vns.
Va
Vc
Cb.

130

Picc. *cresc molto*

Fis. *cresc molto*

Obs. *cresc molto* *quasi gliss.*

Cls. 2 *cresc molto*

B. Cl. *ff*

Bns. 1 *ff*

Cbn. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hrs. *f cresc.*

Hrs. *cresc.*

Tbn. 2 *mp cresc molto*

Tbn. 3 *ff*

Tbn. 4 *ff*

Tuba. *ff*

Tim. *ff*

Cym. *Sizzle Cym.*

Cym. *Sm. Susp. Cym.*

Vib. *ff*

Xyl. *ff*

S. *E sempre*

A. *E sempre cresc poco a poco*

Ch. *(f)*

T. *E sempre cresc poco a poco*

B. *(f)*

div. a 3 *ff*

E sempre cresc poco a poco

Vns. 1 *div. ff*

Vns. 2 *cresc molto*

Vn. 1 *cresc molto*

Vn. 2 *cresc molto*

Vc. *cresc molto*

Cb. *ff*

ff

* Although the Xylophone part has an *ad lib.* character, the thirty-second notes should be fast and values of rests ($\frac{1}{16}$, $\frac{1}{8}$, $\frac{1}{4}$) respected as much as possible. Where stems without notes are indicated, the performer is free to play any notes in downward direction. All notes must be loud and strong. The figures between the repetition marks at the end of m. 140 will be repeated as many times as necessary, so that the rest between the end of m. 140 and beginning of m. 141 does not exceed the time of one second.
The last measures contain sad fear leading into tragedy.

(sempre dim.)

136

ca. 4"

ca. 4"

Picc.

Fls

Obs

Cls

B Cl

Bns 2
Cbn

Tpts

Hns

Toms

Tuba

Timpani

Xyl

S

A

Ch

T

B

Vns

div a 8

Va

Vc

Ct

141

Picc. *p*
Fis. 2 3 *p* *dim poco a poco*
Obs. 2 3 *p* *dim poco a poco*
E. H. *p* *dim poco a poco*
Cts. 2 3 *p* *dim poco a poco*
B. Cl.
Bsn. 2 Cbn.
Tpts. 2 4
Hns. 2 4 *(p sempre)*
Trns. 2 3
Tuba
Tim. *cresc.* *SLOW GLISSANDO* *p* *mf* *p* *mp*
Ch.
Gsp.
Vib.
Xyl. *ff*
S. (A) *p* *dim*
A. (A) *p* *dim*
Ch. T. B.
141
Vns.
Va. 4 5 *p* *pp* *dim poco a poco*
Vcl. 2 3 *p* *dim poco a poco*
Vcl. 3 4 *p* *dim poco a poco*
Cb.

Note: From this point, m. 141, woodwinds freely play out their phrases (*sempre dim*), then await conductor's cue for beginning of m. 143 (Tempo 1 4).

142

Picc. (sempre dim) *ppp*

Fls (sempre dim) *ppp*

Obs. 2 (sempre dim) *ppp*

3 (sempre dim) *DPP*

E.H. (sempre dim) *ppp*

Cls. 2 (sempre dim) *DPP*

3 (sempre dim) *DPP*

B. Cl. (sempre dim) *DPP*

Bns. 1 (Bns) (sempre dim)

Cbn. (sempre dim)

Tpts.

Has. 2 (slow gliss.) *rall poco a poco (freely)* *p* *mp* *pp*

Tbns. 2

Tuba

Tim. (slow gliss.) *p* *mp* *pp*

Ch.

Gisp.

Vib.

B.L.

S. (A)

A. (A)

Ch.

T.

B.

142

Vns. 1

2

Va.

1 (pardonoso ad lib.)

2 (pardonoso ad lib.)

3 (pardonoso ad lib.)

Picc
Fls
Obs
E.H.
Cls 2
B.Ci
B.15
Cnn

Tpts
Hns
Tbn
Tuba

Timpani
Ch
Gtsp.
Vib.
SL

S
A
Ch.
T.
B.

Vns
Va.
Vcl.
Cb

154

Picc.

Fls. 1
2
3

Obs. 1
2
3

E.H.

Cts. 1
2

B.Cl.

Bns. 1
2

Cbn.

Tpts. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2

Tuba

Tim.

Ch

Gisb

Vib.

B.L.

S

A

Ch

desr.

T

B

dim poco a poco

p

A

Vns. 1
2

Vo.

Vc.

Cb.

157

162

Picc. 1
Fts. 2
Obs. 3
E.H.
Cls. 1
B.Ci.
Bsns. 2
Cbn.

Tpts. 1
Hns. 2
Tbns. 3
Tuba 4

Tim. 1
O. 2
Gisp. 3
Vib. 4
B.L. 5

S 1
A 2
Ch. 3
T 4
B 5

Vns. 1
Va. 2
Vc. 3
Cb. 4

i. Solo [fast - to slow gradually, ad lib] -

mp smorzando *p* *pp senza vib.* *dim* *perdendosi*

Solo *pp senza vib.* *dim* *perdendosi*

pp senza vib. *dim* *perdendosi*

pp

162

* Solo Oboe, m. 162 to end. This notation indicates tip interruptions (squeezing reed) of an excessive velocity of air, fast at the beginning, then slowing down more and more toward the end.

II. Tragedy of Destruction

J = ca. 80 - 88

[Perc. to Fl 4]

* This symbol indicates the lowest possible note on the instrument (see Performance Notes).
(B.CI plays lowest written "E" if extra low keys are not available.)

** Bass Drum is to be placed flat, striking head up.

Fis
Obs
E. H.
Cis
B. Cl
Bns
Cbn

Tpts.
Hns
Tbns.
Tuba
Timp
Tomt
Susp. Cym
Gongs
F. D.
B. D.
S
A
Ch
T
B

Vns
Va
Vc
Cb

Fis
Obs
E.H.
Cis
B.C.
Bns
Cbn

Tpts.
Hns.
Tbns
Tuba

Timp
Tomt
Gongs
F.D.
B.D.

S
A
Ch
T
B

Vns.
Va
Vc
Cb

(a.2) (a.2) (a.2) (a.2)

Like Gong

10

Fls.

Obs.

E.H.

Cls.

Bsns.

Cbn.

Tpts.

Hns.

Tbns.

Tuba

Timp.

Tom

Gongs

F.D.

B.D.

S.

A.

Ch.

B.

Vns.

Va.

Vc.

Cb.

A detailed musical score page for orchestra and rock band. The page is numbered '13' at the top left. The score is organized into two systems of measures. The first system starts with woodwind entries (Flute 1, Flute 2, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2) followed by brass entries (Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Tuba). The second system begins with a 'Lao Gong' instruction for the Gong, followed by entries from the Percussion section (Timpani, Tom-tom, Gong), the Brass section (French Horn, Bassoon, Trombone, Bass Trombone), and the Double Bass. The score concludes with entries from the String section (Violin 1, Violin 2, Viola, Cello) and the Rock players (Bass, Drums). Various dynamics such as 'f', 'ff', 'p', and 'pp' are indicated throughout the score, along with performance instructions like 'sempre sim 6'.

* Starting in m. 15 the string, trumpet and horn players need not to be overly concerned with pitch precision, only the direction of the melodic line is important - and the feeling of "things falling apart". Tempo and rhythms, on the other hand, must be precise.

* This roll is to be played irregularly, i.e. with very fast as well as slower strokes; for ex. AMP-7312

19

Fis. 2
Ob. 3
EH
Cis. 2
B.C.
Bns.
Cbn. (p2)
Tpts. (a2)
Hns. (a2)
Toms 134
Tuba
Timpani
Tom-tom Sm. Susp. Cym.
Gongs Susp. Cym. f sec
F.D.
BD
S.
A.
Ch.
T.
B.
Vns. 1
Va
Vc 2
C.

f harsh, reedy sound
f harsh, reedy sound
f harsh, reedy sound
f harsh, reedy sound
f brass, harsh sound

f marc.

AU AU AU AU

19

Vns. 2
Va
Vc 2
C.

sul pont
On a2 f harsh sound
div f harsh sound
div f harsh sound
div f harsh sound

22

Fis
Obs
EH
Cis
B. Cl
Bns
Cbn

(a2)

Tpts.
(a2) *Cresc 6*
(a2) *Cresc 6*
(a2) *Cresc 6*
(a2) *Cresc 6*
cresc

Hns.

Toms
Tuba

Timp.

Tomt

Gongs

F. D

B. D

S

A

Ch.

T

B

A U A U A U A U A U A U A U A U A U

Vns
Va.
Vc
Cb

25

Fls. 3 ff harsh, reedy sound gliss.
Oboes 2 ff harsh, reedy sound gliss.
E H ff harsh, reedy sound gliss.
Cts. 2 ff harsh, reedy sound gliss.
B.Ct. ff harsh, reedy sound gliss.
Bsns Cbs.

Tpts. 2 1 piu f
2 piu f
3 4 02-34 piu f
Hns. 2 1 piu f
3 4 (a 2) piu f
Tbns 3 4 Tuba

Timpani
Tomt [Sm susp Cym]
SuspCym ff
F.D. ff pp
B.D. ff fp
S
A
Ch
T
B

Vns 1 piu f
2 piu f
3 piu f
Va 1 piu f
2 1/2 nat
Vc 1 piu f
Cbs

28 (a 2)

Fis. 2-3 (a 2)

Obs.

E. H.

Cls. 2

quasi gliss.

B. Cl.

Bns.

Cbn.

Tpts. (a 2)

(a 2) cresc. 6

cresc. 6

Hns. 2

(a 2) cresc. 6

cresc. 6

Toms. 2

Tuba

ff brassy

ff brassy

Timp.

Tomt.

Gongs

Lge Gong

ff

F.D.

B.D.

cresc.

cresc.

S.

A.

Ch.

T.

B.

Vns. 1

cresc. 6

div.

Va.

cresc. 6

Vc.

cresc. 6

div.

Cb.

30

Fts. 1-4: *p cresc. molto*
 (102) *p cresc. molto*

Obs. 1-4: *f* *p cresc. molto*
 raise to indicated pitch *p cresc. molto*

E H: *p cresc. molto*

Cls. 1-4: *p cresc. molto*

B Cl.: *p cresc. molto*

Bns. 1-2: *p cresc. molto*

Cbn.: *p cresc. molto*

Tpts. 1-4:

Hns. 1-4: (a.4)

Tbrs. 1-4:

Tuba:

Tim. (lge.)

Tom. (med.)

Gongs (lge.)

F D: *cresc. poco a poco*
 6.0 *cresc. molto*

S. 1-4: *pp* *p cresc. molto*

pp *cresc. molto* *f* *pp*
 change progressively to A
 pp *cresc. molto* *pp* *pp*
 change progressively to A
 pp *cresc. molto* *pp* *pp*
 change progressively to A
 pp *cresc. molto* *pp* *pp*
 change progressively to A

Ch. A. 1-4: *pp* *(Ro)*
 pp *(Ro)*

Vn. 1-2: 30

Vcl. 1-2: 30

Vcl. 3-4: 30

Cb. 1-2: 30

12

33

Fls.
Obs.
E.H.
Clrs.
B.Cls.
Bsns.
Cbn.

Tpts.
Hns.
Tbns.
Tuba
Timps.
Tomt.
Gongs
F.D.
B.D.

S.
A.
Ch.
T.
B.

Vns.
Va.
Vcl.
Cb.

33

div.

35

Fis. 1
2
3
4

Obs. 2

E H

Cls.

B Cl

Bns. 1
2

Cbn

Tpts. 1
2
3
4

cresc 6

Hns 1
2
3
4

cresc 6

Toms 1
2
3
4

cresc 6

Tuba

Tim.

Sizzle Cym.

Gongs

F D

B D

S

A

O

B

Vns 1
2

Vcl 1
2

Vcl 3

Vcl 4

Vcl 5

35

f slow vio

(dome)

unis. A

unis. A

37

Fis. 2 (a2) ff

CRES.

SLOW VIB

Obs. 2 ff

CRES.

CRES.

E.H. ff

repeat as fast as possible

Cresc.

Cresc.

Cls. 2 ff

repeat as fast as possible

ff repeat as fast as possible

B. Cl. ff

Cresc.

Bns. 2 Cbn.

Tpts. 2

Hns. 2

brassy ff

f cresc. brassy ff

f cresc. brassy o2 ff

f cresc. brassy

Tuba

w. Cym. or med Timpani

progressively from dome to edge

Sim Gong progressively from dome to edge

gloss. f

Sizzle Cym.

Gongs

F.D.

B.D.

S. (A)

A. (A)

pp cresc.

T. A

B. mf cresc.

gliss. o2

gliss. o2

gliss. o2

37

Vns. 2 sul C ff

Va. sul D ff cresc. molto

Vc. ff cresc. molto

CD.

AMP-7312

46

Fls
Obs 2
EH
Cis 2
B Cl.
Bns 2
Cbn
Tpts
Has
Tbns 2
Tubo
Tim
Sizzle Cym
Gongs
BD
Vns
Va
Vc
Cb

46

nearby quarter tone vib'le

50

Fis. Obs. 2 Obs. 3 E. H. Cts. B.C. Bns. Cbn. Tpts. Hns. Tuba Tim. Gongs S.D. B.D. S. A. Ch. T. B.

Vns. 2 Vla. Vc. Cb.

gliss.

gliss.

gliss.

gliss.

(med.) (etc., sim.) (lge.)

snares off.

(etc., sim.)

f 3 5 3 5

ff 3 ff 3

50

Vns. 2 Vla. Vc. Cb.

gliss.

53

Fts
Obs
E H
Cis
B Cl
Bns
Cbn
Tpts
Hns
Tbns
Tuba
Timp
Gongs
S D.
B D.
S
A
Ch
T
B
Vns
Va
Vc
Cb

quasi gliss
dim poco a poco
quasi gliss
dim poco a poco
quasi gliss
cresc
dim poco a poco
dim poco a poco
molto cresc
mp forte sim. cresc
(med) >>> (etc., sim.)
cresc
progress 10
cresc
progress 10
dim poco a poco
quasi gliss
dim poco a poco

53

55

Fls.

Obs.

E.H.

Cls.

B.C.

Bns.

Cbn.

Tpts.

Hns.

Tbns.

Tuba

Timp.

Sizzle Cym.

Gongs

SD.

BD.

S.

A.

Ch.

T.

B.

Vns.

Va.

Vc.

Cb.

p cresc poco a poco

quasi gliss.

cresc

gliss.

(04) (gliss.)

12. gliss.

3.4. (etc, sm)

p cresc poco a poco (lge.)

cresc

Vg. cresc

Vg.

55

(dim.)

60

59

Fis

Obs 2

E.H.

cresc

Cls 2

B Cl

quasi gliss

(lo2)

Bns 2

mf

cresc poco a poco

Oboe

cresc poco a poco

Tpts. Hns.

Tbns

gliss

mf

cresc.

Tuba

mf

cresc

Timp.

gliss

mf

Sizzle Cym.

cresc

(loge)

f

{med} {etc, sim}

[sd]

{etc, sim}

[sd]

p

Gongs

SD

ff

6

5

3

dim

S

O E O E O E O E

A

cresc

gliss

Vo

cresc

div

Vo

gliss

UHIS

Ch

T

B

59

Vns

Va.

Vc. 2

ff

ff

mf

cresc

C

61

Fig.

Obs. 2

E H

Cresc.

Cresc.

B.CI.

(a2) Cresc.

Bas.

Con.

Tuba

Sizzle Cym. Gongs

cresc.

SD BD

dim

Sm. Gong

BD

S E O E O E O E O E O E O L O E

Ch.

T.

B.

(O)

61

Vns.

Va.

Vc.

CD

(cresc.)

61

ff *sempre*

Fls. 1
Fls. 2
Fls. 3
Fls. 4
Obs. 2
Obs. 3
E H
Cis. 2
Cis. 3
B Cl
Bns. 1
(a2) (f) (cresc.)
Bns. 2
Cbn.
ff *sempre*

Tpt. 1
Tpt. 2
Hns. 1
Hns. 2
Tbn. 1
Tbn. 2
Tuba
Tim. p.

Sizzle Cym.
Gongs
(S.D.)
Med. Gong
(B.D.)
dim poco a poco

S.
A.
Ch.
T.
B.
63

Vlns.
Va.
Vc.
Cb.

66

Fis 1 2 3 4 5 6 7 8 9

Obs 1 2 3

E H

Cls 1 2 3

B. Cl.

Sns

Cbn

Tpts

Hns

Tbn s

Tuba

Tim

Gongs

S D

B D

S

A

Ch

T

B

Vns 1 2

Va

Vc

Cb

mp CRES

open a 4

ff

Lge Gong

free accel

p

sul pont

mp CRES POCO a poco

mp CRES POCO a poco

p

72

F₁s
F₂
F₃
F₄
Oboes
E H
Clrs
B Cl
Bsns
Cbn

Tpts
Hns
Tbns.
Tuba

Timps
(S.D.)
S.D.
B.D.

S.
A.
Ch
B.

Vns
Va
Vc
Cb

to Picc

(freely) accel rit.

p cresc (mf)

75

Picc
Fls
Obs
E. H.
Cis
B. Cl.
Bns.
Cbn.

Tpts.
Hns.
Tbps.
Tuba

Timp.
Sizzle Cym.
(S.O.)
S.D.

S.
A.
Ch.
T.
B.

Vns.
Va.
Vc.
Cb.

75

molto cresc.

Picc. *f*

Fls. 1 2 3

Obs. 1 2 3

E H.

Cts. 1 2 3

B.C.

Bns. 1 2

Cbn.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Tuba.

Timpani

Sizzle Cym.

Susp. Cym.

S.D.

S.

A.

Ch.

B.

Vns. 1 2

Va.

Vc.

Cb.

80

Piccs

Fls 2

Obs 2

E. H.

Cls

B. Cl.

Bns

Cbn

Tpts

Hns.

Tbns

Tuba

Tim.

Sizzle Cym.

Susp Cym.

S. D.

B. D.

S.

A.

Ch.

T.

B.

Vns.

Va

Vc

Cb

(dim)

ff

cresc

(dim)

poco

poco

B. D.

10 F.D.

f secco

to Tom

f

dim

ff

ff sempre

ff

f marc.

83

Picc

Fls. 1-3

Obs 1-3

E. H.

CIs. 1-3

B. Cl.

Bns. 1-2

Cbn.

Tpts 1-2

Hns. 1-2

Tbn. 1-2

Tuba

Timpani

Tom-tom

Susp. Cym.

S.D.

B.D.

S.A.T.B.

Vns 1-2

Vcl

Vcb

Cb

brassy

f marc

to F.D.

Med. Tom

p

p