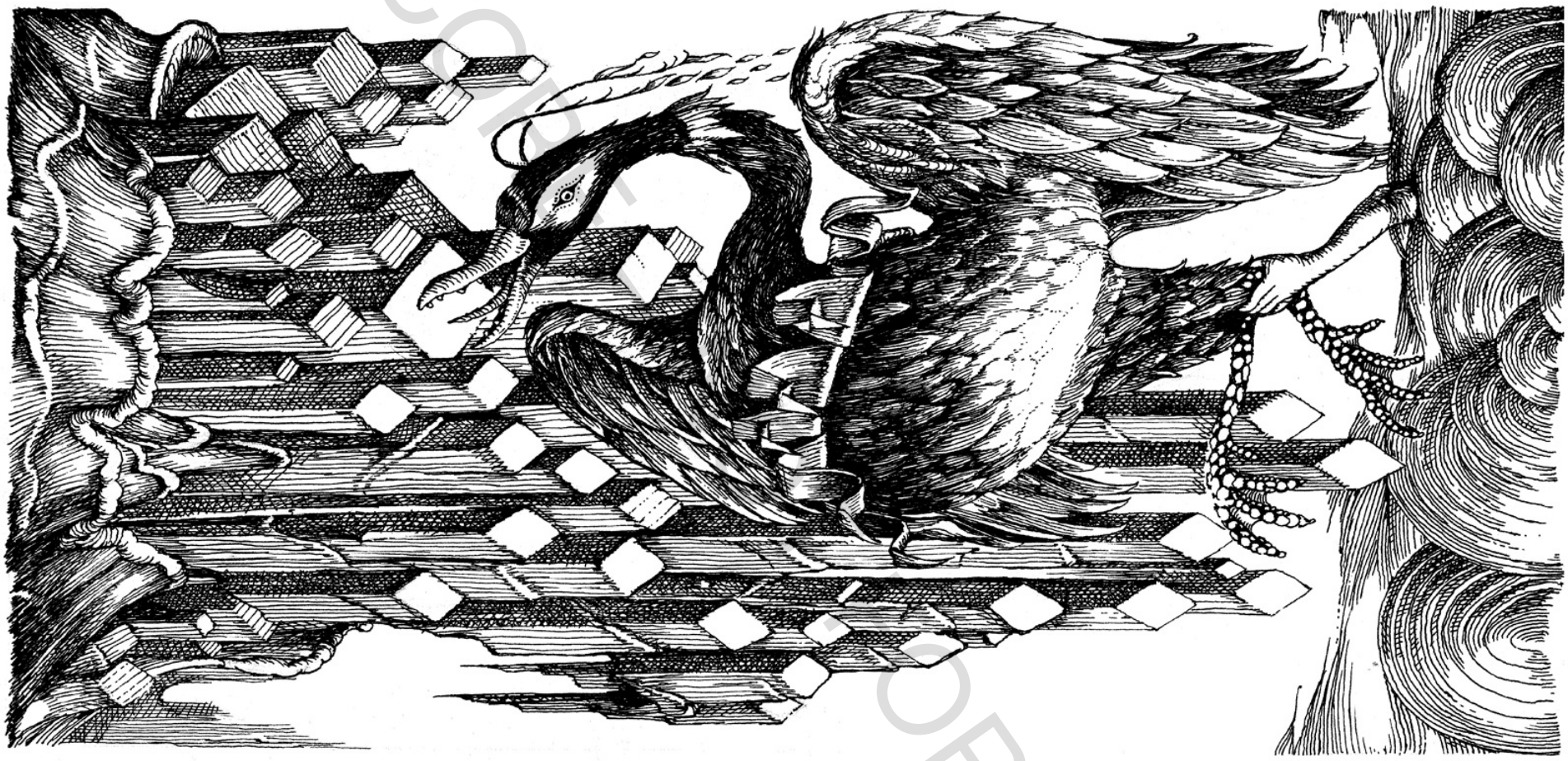
PERUSAL SCORE

Lauri Porra

Entropia



Concerto for Electric Bass
and Symphony Orchestra

NOT FOR PERFORMANCE

INSTRUMENTATION

2 Flutes (2nd dbl. Piccolo)
2 Oboes
2 Clarinets in B♭
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones (3rd Bass Trombone)
Tuba

Timpani

Percussion (2 players):

- Gran Cassa
- Snare Drum
- Tom-toms
- Roto-toms
- Suspended Cymbals (Crash, China)
- Bongos
- Tam-tam
- Bells (various, unpitched)
- Marimba
- Vibraphone
- Tubular Bells (a single bell pitched **E4** in addition to a full set)
- Glockenspiel

5-String Electric Bass

Strings:

- Violin I (min. 12)
- Violin II (min. 10)
- Viola (min. 8)
- Violoncello (min. 6)
- Contrabass (min. 5)

All instruments sound at concert pitch in the score (with standard octave transpositions, e.g. piccolo, Glockenspiel, contrabass...)

N.B. The percussion setup should be assembled in a way that certain instruments (Gran Cassa, Snare Drum, Toms, Cymbals, etc.) can be played as a “drum kit” by a single percussionist at certain sections of the work. Please consult the percussion part beforehand for an optimal solution.

Duration: ca. 25-30 minutes

Notes to the performer of the electric bass part:

Everything written for soloist can be considered ad lib. The general idea is that the soloist should combine their personal playing style with what is written. Build a suitable effect pedalboard to use in the performance: you will need at least a delay, overdrive and a wah pedal. Use effect pedals to widen the dynamic range and sound palette of your instrument to blend with the sound of the orchestra. I have found out that it is good to change the pedal setup and settings depending on the orchestra and hall. For amplification I suggest using a small combo with either 12 inch or 2x10 inch speakers of your choice for monitoring purposes and widen the sound of the bass to the hall with house amplification and a sound engineer. Don’t spoil everything by playing too loud, if the orchestra suffers, you will suffer.

Bass & percussion soli cadenza section in bars 527-530 is recommended to be rehearsed separately with only the participating musicians and conductor present. This is because for the soloists it is better to try out different things in a more relaxed atmosphere, discuss together on how they want to do it and to avoid wasting the time and ears of rest of the orchestra.

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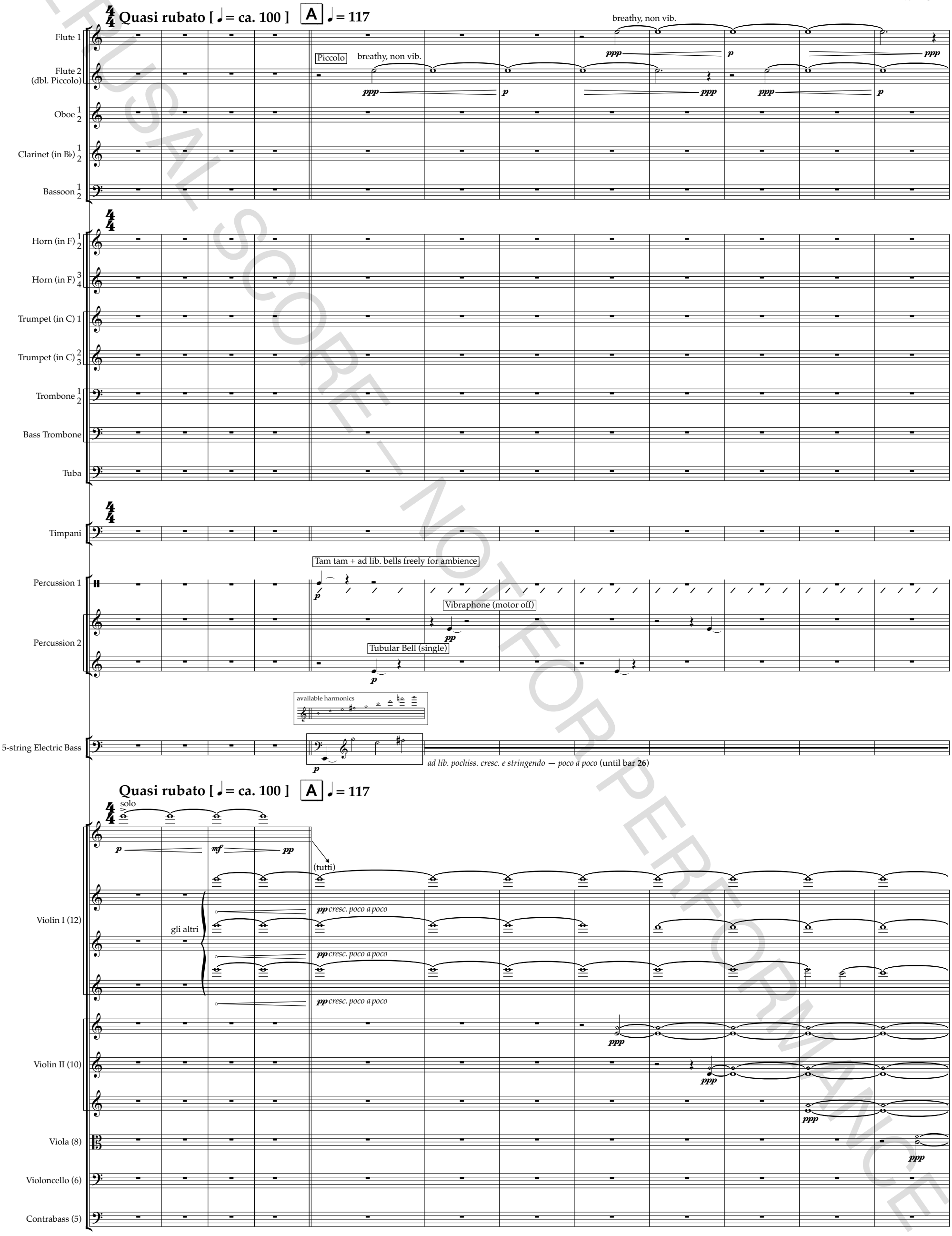
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Score in C

Entropia

I

Lauri **PORRA**



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Entropia
Score in C

13

B

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tam-tam)
Perc. 2 (Vib. + Tub.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp *p* *ppp* *ppp* *p* *ppp*
ppp *ppp* *p* *ppp* *ppp* *p*
non vib.
p dolcissimo, poco vib.
ppp *mp* *ppp* *ppp* *mp* *ppp*
non vib.
ppp *mp* *ppp* *ppp* *ppp*
pp dolcissimo, poco vib.
soli w/ vlns
p dolcissimo, poco vib.
pp *mp* *pp*
pp *mp*
p *mp*
div.
ppp
pizz.
mp
div.
p
div. a 3
arco
p
pp cresc. poco a poco
mf

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23

C

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tam-tam)
Perc. 2 (Vib. + Tub.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp p pp ppp pp mp ppp pp dolcissimo, poco vib. pp dolcissimo, poco vib. mp pp mp pp p mf solo f Vibraphone (motor on) con Ped. Make unworldly sounds and glides using effects, you may try to follow the string glissando in bars 30-34 with a delay effect. div. a 2 (free bowing) ff div. (2 players) unis. arco gliss.

PERUSAL SCORE
NOT FOR PERFORMANCE

Entropia
Score in C

30

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Vib.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

p sub. f
pp f
slow gliss.
very slow and even gliss.
very slow and even gliss. (free bowing)
unis. very slow and even gliss. (free bowing)
div.
(la metà non gliss.)
gliss.
Susp. Cymbal
To Gran Cassa

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D ♩= 132

34

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (G.C.)
Perc. 2 (Vib.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf sub. p

To Flute

Gran Cassa

To Glockenspiel

Glockenspiel

damp

Continue with discreet effects and scratching, possibly some harmonics

ppp

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42

E

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

cre *scen*

E

unis.

ppp

unis.

mf

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51

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
a 2
do
poco
a
unis.
mf

PERUSAL SCORE - NOT FOR PERFORMANCE

59

F

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Glock.)
Perc. 2 (Vib.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

f p sub. mp pp mf

damp

To Susp. Cymbal

poco

div.

unis.

pizz.

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67

accel.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
a 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Susp. Cymbal
Perc. 1 (Cym.)
Perc. 2 (Vib.)
Improvise on the scale (augmented / hexatonic) towards the cadenza in **81**
E. Bass
accel.
Vln. I
unis.
Vln. II
Vla.
Vc.
arco
Cb.

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76

♩ = 162

G

Bass Cadenza — Quasi senza misura

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Vib.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2

unis.

div.

To Gran Cassa

To Marimba

End with B / A♯ tremolo to continue to cadenza

rapido, sempre l.v.

PERUSAL SCORE · NOT FOR PERFORMANCE

83
E. Bass

86
E. Bass

90
E. Bass

93
E. Bass
poco rit.

H
96
Senza misura
E. Bass

99
E. Bass
rit.
I ♩ = 86
J accel.
let ring

Vln. I
Vln. II
Vla.
Vc.
Cb.
rit.
I ♩ = 86
J accel.
pizz.
unis.
pizz.
p
mf

PERUSAL SCORE · NOT FOR PERFORMANCE

106

K

Rubato **A tempo ♩ = 146**

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (G.C.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

1° 2° 2° con sord. Marimba *poco rit.*

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114

L

♩ = 90

Più mosso [♩ = 145]

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2

1° soli w / cello

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

2° via sord.

Timp.

Perc. 1 (G.C.)
Perc. 2 (Mar.)

To Susp. Cymbal
Susp. Cymbal
Gran Cassa
To Tam-tam

E. Bass

solo over changes
Bm
Am

L

♩ = 90

Più mosso [♩ = 145]

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

arco
solo
arco
espress.
div.
unis.

PERUSAL SCORE / NOT FOR PERFORMANCE

125

accel. ♩= 200

M ♩= 160

N ♩= 116

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tam-t.)
Perc. 2 (Cym.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2
a 2 (2° senza sord.)
Tam-tam
To Tubular Bells
Tubular Bells
Em
G7alt.
C♯7(♯11)
tutti (arco)
div.
unis.

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135

O

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tam-t.)
Perc. 2 (Tub. B.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

PERUSAL SCORE · NOT FOR PERFORMANCE

143

2°

Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

mf *p*

1°

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

f *p*

Timp.

Tam-tam + ad lib. bells etc.

Perc. 1 (Tam-t.)
Perc. 2 (Tub. B.)
E. Bass

very slow gliss.

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

div.

unis.

P **Bass cadenza — Senza misura**

152

Perc. 1 (Tam-t.)
Perc. 2 (Tub. B.)
E. Bass

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154 **Più ritmico**

E. Bass

158

E. Bass

162

molto rit. **On cue ♩ = 75**

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Tam-t.)

Tam-tam

Perc. 2 (Tub. B.)

Tubular Bells

E. Bass

ad lib. "delay like"

molto rit. **On cue ♩ = 75**

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

169

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Tam-t.)
Perc. 2 (Tub. B.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Drum Kit
To Marimba
pp
p
div.
unis.

PERUSAL SCORE - NOT FOR PERFORMANCE

177

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

1° 2°

mp

div. unis.

mf f p

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R

183

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass

R

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

unis.

PERUSAL SCORE – NOT FOR PERFORMANCE

PERUSAL SCORE – NOT FOR PERFORMANCE

188 1°

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

ad lib.
div.
unis.

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197

S ♩ = 110

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2
mf
div.
unis.
f
p

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accel. Rubato [♩. = 75] Doppio movimento [♩. = 158]

204

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 2 to Picc.
a 2
Marimba
poco rit.
pizz.
arco

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Entropia
Score in C

212

T

3/2 ♩ = 131

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2

p

mf

To Tubular Bells

div.

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PERUSAL SCORE - NOT FOR PERFORMANCE

220

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tub. B.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

U

Maestoso [𝅗𝅥 = 60]

Tubular Bells

unis.

div.

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Entropia
Score in C

228

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tub. B.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

Piccolo
Drum Kit
Snare / Floor Tom
a 2
div.

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236

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tub. B.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

PERUSAL SCORE – NOT FOR PERFORMANCE

II

243

Bass Cadenza **Repeat x times** **On cue**

V ♩ = 109

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

Piccolo
a 2
con sord.
a 2 con sord.
pizz.
[very slow gliss.]
(play with pick)
sim.

Cadenza: Transform from raw improvised rubato sounds to the pattern and time of the ostinato starting in the following bar. Play pattern as written, or come up with one of your own *(ad lib)*. Form freely with a feeling of building a machine of some kind.

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252

W

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
f sub.
f
fp
p
ff
a 2 con sord.
con sord.
senza sord.
Drum Kit
Roto-toms
let ring
div. arco
arco
very, very slow gliss, unsynchronized...

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X

261

Fl. 1

Picc.

Ob. 1 2

Cl. 1 2

Bsn. 1

f soli w/ bsn 2!

Bsn. 2

f soli w/ bsn 1!

Hn. 1

f

Hn. 2

f

Hn. 3

f

Hn. 4

f

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Bongos

ad lib. 16th feel

Perc. 1 (Kit)

Perc. 2 (Roto-t.)

f

let ring

E. Bass

slap bass

3

f

X

Vln. I

f

Vln. II

f

Vla.

f

Vc.

pizz.

(IV)

f

gliss.

arco

f

Cb.

pizz.

f

arco

f

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PERUSAL SCORE - NOT FOR PERFORMANCE

269

Y

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Bongos)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2

f

Sparse ad lib. fills with a comical feel. Play scratches and slides, avoid sounding notes.

Y

pizz.

p

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277

Fl. 1
Picc.
Ob. 1 2
Ob. 1
Ob. 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Bongos)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

Z

PERUSAL SCORE · NOT FOR PERFORMANCE

285

AA Violin Solo

Fl. 1

Picc. — To Flute

Ob. 1

Ob. 2

Cl. 1 2 — *mf*

Bsn. 1 2

Hn. 1 — *mf*

Hn. 2

Hn. 3 — *mf*

Hn. 4

Tpt. 1

Tpt. 2 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Cym.) — To Susp. Cymbal

Perc. 2 (Roto-t.)

E. Bass

AA Violin Solo

solo — *f*

Vln. I — unis. — *f*

gli altri div. — *pp* — *sim.*

Vln. II — *f* — *pp* — *sim.*

Vla. — *f* — *pp* — *sim.*

Vc. — *f espress.* — *pp* — pizz. sempre l.v.

Cb. — arco — *f espress.* — *pp* — pizz. sempre l.v.

PERUSAL SCORE – NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

290

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
(solo)
(altri)
(sul A)
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

296

Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
Flute
1°
3°
arco
sim.

PERUSAL SCORE – NOT FOR PERFORMANCE

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BB

302

Fl. 1
Fl. 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Roto-t.)
E. Bass

BB

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

(solo)
(altri)
rubato
div.
pizz.

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CC

DD

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
con sord.
2° con sord.
via sord.
2° via sord.
1°
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Susp. Cymbal
To Drum Kit
Perc. 1 (Cym.)
Perc. 2 (Roto-t.)
E. Bass
with a pick
let ring
CC
DD
Vln. I
Vln. II
Vla.
Vc.
Cb.
(tutti)
pizz.
unis. pizz.
arco
arco
dolce

PERUSAL SCORE · NOT FOR PERFORMANCE

Entropia
Score in C

321

a 2

a 2

mf

p

senza sord.

arco

div.

let ring

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

332

G.P.

EE

Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

senza sord.

let ring

with fingers

unis.

div.

PERUSAL SCORE - NOT FOR PERFORMANCE

340

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

PERUSAL SCORE - NOT FOR PERFORMANCE

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345

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2

p mf f

PERUSAL SCORE / NOT FOR PERFORMANCE

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350

FF

Fl. 1 2

Ob. 1 2

Cl. 1 2

a 2

Bsn. 1

Bsn. 2

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Kit)

Perc. 2 (Roto-t.)

E. Bass

FF

Vln. I

Vln. II

Vla.

div.

Vc.

Cb.

PERUSAL SCORE – NOT FOR PERFORMANCE

GG

356

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass

GG

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

a 2
div.
unis.

PERUSAL SCORE – NOT FOR PERFORMANCE

366

HH

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2

div.

unis.

HH

PERUSAL SCORE · NOT FOR PERFORMANCE

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molto rit. ♩ = 110

374 Fl. 2 to Picc.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff mp a 2 unis. pizz. div. pizz.

PERUSAL SCORE – NOT FOR PERFORMANCE

Entropia
Score in C

381

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
ff

PERUSAL SCORE - NOT FOR PERFORMANCE

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386

JJ

Fl. 1

Piccolo

Picc.

Ob. 1 2

Cl. 1 2

Bsn. 1

Bsn. 2

a 2

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Drum Kit (B.D., S.D., Tom)

Perc. 1 (Kit)

Roto-toms

Perc. 2 (Roto-t.)

Slap bass

E. Bass

JJ

Vln. I

arco

Vln. II

div.

div. arco

Vla.

unis. arco

Vc.

arco

Cb.

PERUSAL SCORE – NOT FOR PERFORMANCE

390

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Roto-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

unis.

PERUSAL SCORE · NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

III

PERUSAL SCORE - NOT FOR PERFORMANCE

Fl. 1
Picc.
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 132

Vibraphone (motor off)

mf

Marimba

mf

Play chord establishing the feel to begin the movement

E7(♯11 ♭9)

E7(♯11 ♭9) solo over changes

Entropia
Score in C

401

KK

Fl. 1

mf

Piccolo

Picc.

mf

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mar.)

E. Bass

E7(♯11 ♭9)

B♭7(♯11 ♭9)

KK

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE – NOT FOR PERFORMANCE

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407

LL

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

(sim.)

To Snare Drum

Snare Drum

Db7(#11 b9)

PERUSAL SCORE / NOT FOR PERFORMANCE

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Entropia
Score in C

414

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (S.D.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f*

PERUSAL SCORE · NOT FOR PERFORMANCE

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422

MM

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (S.D.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

To Flute

mf — *ff*

mf

8

sim.

PERUSAL SCORE – NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

428

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc. poco a poco
sim.
Tom-toms
(Tom + S.D.)
div.

PERUSAL SCORE · NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

435

NN

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (S. D.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

Snare Drum — *snares off*

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

dim.

sim.

div.

NN

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

440

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (S. D.)

Perc. 2 (Mar.)

E. Bass

Vln. I

Vln. II

Vla.

Vc.

Cb.

f molto espress.

a 2

f

con sord.

mf

2° con sord.

col legno

snap pizz.

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

444

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (S. D.)
Perc. 2 (Mar.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

a 2
via sord.
2° via sord.
Snares on
To Tam-tam
Slap bass 3
ord.
unis.
arco

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

448

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tam-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

OO

a 2

senza sord.

Drum Kit

Tam-tam

Highly distorted, aggressive and free from now on

gliss.

random note

dim.

sim.

PERUSAL SCORE / NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

455

PP

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tam-t.)
E. Bass

Scream a different pitch
Scream a different pitch
Break the tone
Break the tone
make noise ad lib.
arco
Noise and chaos!
S.D.
cresc. poco a poco

PP

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

div. a3
div. a3
div.
sim.
unis.
cresc. poco a poco

PERUSAL SCORE · NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

461

QQ

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tam-t.)
E. Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE · NOT FOR PERFORMANCE

465

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tam-t.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a 2

marcato

ff molto espress.

PERUSAL SCORE NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

Entropia
Score in C

469

RR

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tam-t.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

PERUSAL SCORE / NOT FOR PERFORMANCE

475

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Tam-t.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

SS

sempre stacc.

a 2

S.D. rim

Crash Cymbal

damp

Two handed tapping upon E diminished scale or whatever.

Bend it with fingers and shred.
If all fails, resort to blues scale.

div. a3

PERUSAL SCORE – NOT FOR PERFORMANCE

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Entropia
Score in C

484

TT

Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2 — sempre stacc.
Bsn. 1
Bsn. 2 — sempre stacc.
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Cym.) — damp
E. Bass — Slap break, show no mercy. — Slapping continues
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

PERUSAL SCORE / NOT FOR PERFORMANCE

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493

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (Cym.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f
mf
p
cresc.
con sord.
via sord.
div.
sim.
China
To Snare Drum

PERUSAL SCORE · NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

500

8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Kit)

Perc. 2 (S. D.)

E. Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *cresc. poco a poco*

a 2

Snare Drum

pp *mf* *mp*

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

UU **Majestic**

506

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (S. D.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f

senza sord.

Tam-tam ***ff*** on 1
Double time feel fills ad lib.

ff

mf

You are on your own now. Follow the tonality, or not. Make noise. Wah wah if you got 'em.

UU **Majestic**

f *molto espress.*

unis.

sim.

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

512

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (S. D.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f

(8)

PERUSAL SCORE · NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

519

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (S. D.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp
mp
f
Tam-tam
(8)
dim. poco a poco

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

526

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Kit)
Perc. 2 (S. D.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Bass & Percussion Soli

(ad lib. w/ perc & bass: "Follow the bass feedback. Freely based reactions to noise with drums and metals. It is the end of the world.")

Follow the bass feedback. Freely based reactions to noise with drums and metals. It is the end of the world.

Analog delay feedback craziness for roughly 1:00
Then bring it to a silence before continuing.

(not conducted)
(fills w/ bass)

Bass & Percussion Soli

PERUSAL SCORE - NOT FOR PERFORMANCE

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IV

♩ = 87

531 Relaxed and clean, reverb and delay optional — let chords ring throughout.

E. Bass

p

536

E. Bass

541

Fl. 1 2

Ob. 1 2

Cl. 1 2

1°

p

Bsn. 1 2

Hn. 1 2

p

Hn. 3 4

p

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Cym.)

Perc. 2 (Tub. B.)

E. Bass

VV

Vln. 1

div.

ppp

pp

div.

Vln. 2

pp

Vla.

pp

Vc.

Cb.

PERUSAL SCORE / NOT FOR PERFORMANCE

Entropia
Score in C

WW

548

Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Tub. B.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1° mp
1° p 3
a 2 p
unis.
div.
mf

PERUSAL SCORE – NOT FOR PERFORMANCE

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553

XX accel. A tempo [♩ = 87]

1° solo

Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Tub. B.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

unis.
div.
pizz.

PERUSAL SCORE – NOT FOR PERFORMANCE

561

accel.

Fl. 1 2

Ob. 1

Ob. 2

Cl. 1 2

Bsn. 1 2

1°

Hn. 1 2

1°

3°

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Cym.)

Perc. 2 (Tub. B.)

E. Bass

accel.

(8)

unis.

Vln. 1

Vln. 2

Vla.

div.

Vc.

div.

Cb.

div.
arco

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YY **Bass Cadenza — Sentimentale, quasi senza misura**

568

E. Bass

più accel. poco a poco

572

E. Bass

rit.

let ring

(V)

ZZ

A tempo [♩. = 87]

576

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Cym.)

Perc. 2 (Tub. B.)

E. Bass

AAA

solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

unis.

PERUSAL SCORE · NOT FOR PERFORMANCE

Entropia
Score in C

582

BBB

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Tub. B.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1° 2° p mp mf 3 div. pizz.

PERUSAL SCORE — NOT FOR PERFORMANCE

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588

CCC

DDD

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Tub. B.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

PERUSAL SCORE – NOT FOR PERFORMANCE

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EEE

Poco più mosso [♩ = 87+]

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Tub. B.)
E. Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

594

1°

a 2

Susp. Cymbal

To Tam-tam

div.

unis.

arco

PERUSAL SCORE
NOT FOR PERFORMANCE

602

FFF

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tam-tam
Perc. 1 (Tam-t.)
Tubular Bells
Perc. 2 (Tub. B.)
E. Bass
FFF
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
unis.
div.
dim. poco a poco

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612

GGG

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Susp. Cymbal
Perc. 1 (Cym.)
Perc. 2 (Tub. B.)
E. Bass
Ad lib. epic rising fill. Shred towards the ending and finish with the orchestra.
GGG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
div.
unis.
div.
div.
sub.
sub.

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