

The Sunken Cathedral

For Orchestra

2022

Chelsea Komschlies

The Sunken Cathedral

Chelsea Komsehies

2022

Commissioned by the McGill Symphony Orchestra for the 2021 Andrew Svoboda Prize

Program Note:

The Sunken Cathedral is based on the ancient Breton legend of the cathedral of Ys, the same myth behind Debussy's piano prelude *La cathédrale engloutie*. As the story goes, the mythical city of Ys was submerged in the sea ages ago, but on rare occasions, the city's cathedral rises to the surface, and the sound of its bells and organ can be heard. In my telling, the organ and other instruments of the cathedral have long been inhabited by merfolk and sea water, altering their scales, harmonies, and resonance. The piece blends elements from various musical traditions, including 19th-century tone poem, fantasy film score, contemporary sculptural timbral writing, and microtonal harmonies. Based on science and intuition, I have woven crossmodal correspondences through the entirety of the piece in such a way that I hope that listeners will see and feel the wet, dark coldness of the underwater world contrasting with the bright warmth of the sun as the cathedral rises out of the sea.

Duration: 11:00

Instrumentation:

Flute 1
Flute 2, Piccolo
Oboe 1
Oboe 2, English Horn
Clarinet 1
Clarinet 2, Bass Clarinet
Bassoon 1
Bassoon 2, Contrabassoon
Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1
Trumpet 2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass

Percussion 1:

Notes: Player needs two bows and two superball mallets in addition to standard beaters. There are moments when tam-tam is played in quick succession with toms and bass drum; please use your best judgment to choose a beater that works for multiple instruments here.

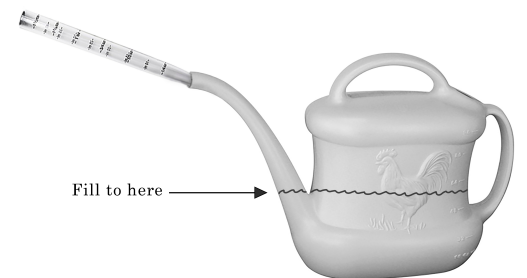
Vibraphone (3 octave, G3-E6* used, both bowed and struck)
Tubular Bells (range C4-E5*)
Clash Cymbal
Bass Drum
Floor tom (Low)
Tom-tom (Medium)
Tam-Tam
Almglocken: every chromatic pitch from C4 to C5*
Crotales (2 oct, written E \flat 4, G4, A \flat 4, A4, B4, B \flat 4, C5, D \flat 5, D5, E \flat 5, G5*, both bowed and struck)
Mark Tree
Chinese Bell tree (standard, no pitches specified)

Percussion 2:

Note: Player needs two bows and two superball mallets in addition to standard beaters.

Ocean Drum (larger is better; a soloist who should be heard over a quiet ensemble)
Marimba (4.3 octave, A2-C5* used)
Suspended Cymbal
Tuned Bell Plates: G1, B1, E \flat 2, E2*
Thundersheet (thick, inflexible type similar in form to the tuned bell plates, should hold a resonance for several seconds after a roll, not the type that is a thin wobbly sheet of metal that one shakes)
Watering Can (see diagram)

*Where C4 is middle C



Watering Can:

Fill a narrow-spout watering can with water just to the point where the base of the neck is full (i.e., there is no gap of air between the spout and the rest of the watering can, see picture), but not past this point. Place the narrow end of a turkey baster (no bulb) snugly into the spout. Optional: place a brass mouthpiece (plastic fine) into the wide end of the turkey baster. Buzz into the turkey baster like a brass instrument. The bigger the watering can the better, so there is as much resonating chamber as possible (try to find a 4 liter can or bigger). You can even build a bigger version of the contraption using larger objects such as a water cooler jug and some sort of inserted hose. You might also experiment with placing the finished contraption on a large drum membrane to get extra resonance. The pitch makes no difference; it will of course be different with every watering can.

Tips: Don't buzz too loudly, or the interesting water bubbling sound will be lost and the sound produced becomes too fast and flappy. Try adjusting the embouchure to get glissandi and changes in pitch. The goal is to create a strange sort of "mer horn" that has the sound of bubbling water within its resonance.

Additional Performance Notes:

Accidentals carry through the bar.

Many instruments have quarter tones; these are notated using up or down arrows on standard accidentals to the left of the notes. Players may produce these any way they wish such as alternate fingerings or embouchure distortion, rolling in for flutes, etc. If the tone ends up being distorted, so much the better; this will go well with the mood of these sections.

Glissandi should happen evenly through the entire duration. Sometimes you may see headless stems within a gliss; these are merely to help show the location of beats and don't affect the gliss in any way. Harp and Timpani may treat glissandi pitches as approximate; for everyone else, glissandi pitches are exact.

Brass:

Trumpets will need bucket and straight mutes; trombones will need bucket mutes.

Trombone growl: vocalize any pitch while playing. A rough, multiphonic sound is produced.

Harp:

All D's and F's are detuned down a quarter tone for the entire piece. Sounding pitches are notated in the part but are not reflected in pedal change diagrams.

Strings:

All strings except double bass will play with mutes for a large section of the piece.

Divisi may be notated on one or multiple staves based on readability.

SP = sul ponticello

MSP = molto sul ponticello

Harmonics effects: diamonds indicate harmonic pressure for the left hand. You won't be finding any particular nodes and the resulting pitches don't matter; it's all about the timbral and textural effect of the very highest nodes on the heaviest string as well as the dirty spaces between them.

Please use free bowing any place in which you would run out of bow.

Cello: Seagull effect (from George Crumb): There are many great tutorials and videos online to show how this effect is produced. Basically, you begin with an artificial harmonic-style hand position with one stopped finger and one harmonic pressure finger on the same string. Then gliss this hand position to the end of the fingerboard. The most important thing is that you keep the exact spacing between your fingers through the entire gliss; resist the urge to let the fingers get closer together as you reach the end of the fingerboard. The result should be something like calling seagulls.

The Sunken Cathedral

Transposed Score

Commissioned by the McGill Symphony Orchestra for
the 2021 Andrew Svoboda Prize

Chelsea Komschlies

Serene Oceanscape ♩ = 80

Flute 1 *pp* *senza vib.*

Flute 2 *pp* *senza vib.*

Oboe 1

Oboe 2

Clarinet in B♭1 *pp*

Clarinet 2 *pp*

Bassoon 1

Bassoon 2

Serene Oceanscape ♩ = 80

French Horn in F 1 2 3 4

Trumpet in C 1 2

Trombone 1 2

Bass Trombone

Tuba

Timpani *pp* To Crot.

Vibraphone *p* *mp* Crot. arco To Mark, Bell Trees

Ocean Drum *p* *mf* *p* *f*

Harp *mp*

(fan beams: slower at beginning, faster at end)

E♭ F♯ G♯ A♯
D♯ C♯ B♯

Tune all D and F strings down a quarter tone for entire piece.
Sounding pitches are shown in music but not in note change labels.

Serene Oceanscape ♩ = 80

Violin I 1,2 *p* *pp* *mf*

Violin II 1,2,3 *p* *pp* *mf*

Viola *p* *pp* *mf*

Violoncello 1 *mf* *p*

Double Bass 1,2 *p* *pp* *mf*

2

3

4

5

This page of the musical score for 'The Sunken Cathedral' includes parts for the following instruments:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets in Bb 1 and 2 (Cl. in Bb 1, Cl. 2)
- Bassoons 1 and 2 (Bsn 1, Bsn 2)
- F Horns in F 1, 2, 3, and 4 (F. Hn in F 1, F. Hn in F 2, F. Hn in F 3, F. Hn in F 4)
- Trumpets in C 1 and 2 (Tpt in C 1, Tpt in C 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba)
- Timpani (Timp.)
- M. T. B. Tr. (M. T. B. Tr.)
- Ocean Dr. (Ocean Dr.)
- Harp (Hp)
- Violins 1 (Vln I) 1, 2 and 3
- Violins 2 (Vln II) 1, 2, 3
- Viola (Vla)
- Violoncello (Vc.) 1, 2
- Double Bass (D.B.)

The score is divided into measures 6 through 11. Key performance instructions include:

- M. T. B. Tr.:** Bell Tree: *mf*, Mark Tree: *mf*, To B. Dr., B. Dr. *pp* to *mf*.
- Ocean Dr.:** *p*, *f*, *p*, *f*, *p*.
- Strings:** *pp* dynamics for Violins I, Violins II, and Viola.
- Vc.:** *mf* dynamics, with a *p* dynamic marking in measure 9.
- D.B.:** *pp* to *mf* dynamics.

Measure numbers 6, 7, 8, 9, 10, and 11 are indicated at the bottom of the page.

This page of the musical score for "The Sunken Cathedral" (page 7) features a variety of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, and Horns in F 1, 2, 3, and 4. The brass section consists of Trumpets in C 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. Percussion includes Timpani, Basso Drum, and Ocean Drum. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time and spans measures 12 to 17. Dynamics range from *pp* to *mf*. The Ocean Drum part features a rhythmic pattern of *f*, *p*, *f*, *p*, *f*, *p*. The Basso Drum part includes a section marked "To Vib." with a *p* dynamic. The string parts are mostly sustained notes with some melodic lines in the Violins and Viola. The Double Bass part includes a section marked "(Non-div.)" and a section marked "Div.".

This page of the musical score for "The Sunken Cathedral" covers measures 18 through 21. The score is arranged in two systems. The top system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb and C, Bassoons 1 & 2) and strings (Violins I & II, Violas, Violas, Cellos, and Double Basses). The bottom system includes brass (French Horns in F, Trumpets in C, Trombones 1 & 2, Baritone, and Tuba), percussion (Tympani, Vibraphone, and Ocean Drum), and keyboard (Harp). Measure 18 features a dynamic of *mp* for the strings and harp. Measure 19 is marked with a section symbol 'A' and a dynamic of *mf*. Measure 20 includes a dynamic of *pp* for the French Horns and a marking 'To Sus. Cym.' for the Ocean Drum. Measure 21 continues the *pp* dynamic for the French Horns. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of the musical score covers measures 22 through 26. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets in Bb 1 and 2 (Cl. in Bb 1, Cl. 2)
- Bassoons 1 and 2 (Bsn 1, Bsn 2)
- F Horns in F 1, 2, 3, and 4 (F. Hn in F 1-4)
- Trumpets in C 1 and 2 (Tpt in C 1, Tpt in C 2)
- Tubas 1, 2, and Bass (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba (Tba)
- Timpani (Timp.)
- Vibraphone (Vib.)
- Suspended Cymbal (Sus. Cym.)
- Harp (Hp)
- Violins 1 and 2 (Vln I, Vln II)
- Viola (Vla)
- Violoncello 1 and 2 (Vc. 1, Vc. 2)
- Double Bass (D.B.)

Measure 22 features a dynamic marking of *8^{ma}* and *8^{ba}*. Measure 24 includes dynamic markings of *mf* and *f*. Measure 25 has a dynamic marking of *p*. Measure 26 includes a dynamic marking of *p* and a performance instruction *(=V)*. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

This page of the musical score for "The Sunken Cathedral" includes the following parts and markings:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2. Includes dynamic markings *ff* and *p*, and a key signature change to D major at measure 38.
- Brass:** Four French Horns in F, Trumpets in C 1 & 2, Trombones 1, 2, & Bass, and Tuba. Includes dynamic marking *f*.
- Percussion:** Timpani, Snare Drum (B. Dr.), Suspended Cymbal (Sus. Cym.), and Harp (Hp).
- Strings:** Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). Includes dynamic markings *ff*, *mf*, and *p*, and performance instructions like "Div." and "Unis. Soli:".
- Other:** A key signature change to D major is indicated by a box with "D" at the top of the page and above measure 38.

E

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Eng. Hn *mf*

Cl. in Eb 1 *p* *mf*

B. Cl. *p* *mp*

Bsn 1 *p* *mf*

Cbsn

E

44 45 46

F. Hn in F 1 *mp*

F. Hn in F 2 *mp*

F. Hn in F 3 *mp*

F. Hn in F 4 *mp*

Tpt in C 1

Tpt in C 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

B. Dr.

Sus. Cym. *To ThunderSheet*

Hp *mf*

E

Unis. Div. Div. a3

Vln I *mf* (mv)

Vln II

Vla

Vc. *mf* mute on

D. B. Unis.

E \flat	F \sharp	G \sharp	A \sharp
D \flat	C \flat	B \flat	

43 44 45 46

This page of the musical score covers measures 47 through 51. The instrumentation includes Flute 1, Piccolo, Oboe 1, English Horn, Clarinet in Bb 1, Bass Clarinet, Bassoon 1, Contrabassoon, French Horns in F 1-4, Trumpets in C 1-2, Trombones 1-3, Tuba, Timpani, Bass Drum, ThunderSheet, Harp, Violin I, Violin II, Viola, Violoncello 1-3, and Double Bass. The score features various musical notations such as dynamics (mp, mf, p), articulation (accents, slurs), and performance instructions like 'To Picc.', 'unis.', 'muted on', and 'con sord.'. The Harp part includes a specific instruction: '(pedal buzz is fine)'. The bottom of the page is marked with measure numbers 47, 48, 49, 50, and 51.

This page of the musical score covers measures 62 through 65. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Rests throughout.
- Oboe (Ob. 1):** Rests throughout.
- English Horn (Eng. Hn):** Rests throughout.
- Clarinets (Cl. in Bb 1, Cl. 2):** Play a melodic line starting in measure 62, marked *mp*.
- Bassoon (Bsn 1):** Rests throughout.
- Contrabassoon (Cbsn):** Rests throughout.
- F Horns (F. Hn in F 1-4):** Play a melodic line starting in measure 62, marked *mp*.
- Trumpets (Tpt in C 1, Tpt in C 2):** Rests throughout.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** Rests throughout.
- Tuba (Tba):** Rests throughout.
- Timpani (Timp.):** Rests until measure 64, then plays a melodic line marked *mf* to *f* to *p*.
- Percussion (Tam., Fl. Tam., B. Dr.):** Includes instructions: "To Mark, Bell Trees" (measures 62-63), "Bell Tree:" (measure 63), "Mark Tree:" (measure 63), "To Drums, Tam Tam" (measures 64-65), and "Superball mallet:" (measures 64-65). Dynamics include *p*, *mf*, and *f*.
- Suspended Cymbal (Sus. Cym.):** Includes instructions: "Sus. Cym. bowed" (measures 62-63), "To Water. can" (measures 64-65), and "Superball mallets:" (measures 64-65). Dynamics include *mf* and *ff*.
- Violins (Vln I, Vln II):** Play a melodic line starting in measure 62, marked *p*. Includes instructions: "Div." (Violin I, measure 62), "con sord." (Violin II, measures 62-63).
- Viola (Vla):** Play a melodic line starting in measure 62, marked *p*. Includes instruction: "con sord." (measures 62-63).
- Violoncello (Vc.):** Play a melodic line starting in measure 62, marked *p*.
- Double Bass (D. B.):** Play a melodic line starting in measure 62, marked *p*.

Measure numbers 62, 63, 64, and 65 are indicated at the bottom of the page.

This page of the musical score covers measures 78 through 82. The instrumentation includes woodwinds (Flutes 1 & 2, Oboe 1, English Horn, Clarinets in Bb and C, Bassoon 1, Contrabassoon), brass (French Horns in F 1-4, Trumpets in C 1 & 2, Trombones 1 & 2, Baritone, Tuba), percussion (Tympani, Alms, Bell Plate), harp, and strings (Violins I & II, Viola, Violoncello, Double Bass). The score features various dynamics such as *mp*, *p*, *pp*, *f*, and *mf*, along with performance instructions like "quieter than harp, cl.", "To Picc.", "To B. Cl.", "B. Cl.", "Solo (bring out top notes):", "To Mark, Bell Trees", and "To Water. can". A harp part includes a chord chart: Eb Fb Gb Ab / Db Cb Bb. A rehearsal mark 'I' is placed above measure 80. The page number '19' is located in the top right corner.

This page of the musical score for "The Sunken Cathedral" covers measures 83 through 87. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include "To Sus. Cym.", "bowed", "con sord.", and "MSP". Specific performance directions for the water can include "Mark, Bell Trees", "Bell Tree:", and "Mark Tree:". The harp part includes chord voicings: C# F Bb and Eb Fb G# Ab / Db C# Bb. The woodwind and string parts feature various melodic and harmonic lines, with some instruments playing sixteenth-note patterns. The percussion part includes a timpani line with a *pp* dynamic and a water can part with a *mf* dynamic. The string parts are primarily sustained notes with some melodic movement in the violins and violas.

Score for *The Sunken Cathedral*, page 21. The score is divided into two systems, each starting with a rehearsal mark **J**. The first system covers measures 88-93, and the second system covers measures 91-93. The music is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, strings, and piano.

System 1 (Measures 88-93):

- Fl. 1:** Rests in measures 88-90, then plays a melodic line in measures 91-93.
- Picc.:** Plays a melodic line starting in measure 88, with dynamics *p* and *mf*.
- Ob. 1:** Plays a melodic line starting in measure 88, with dynamics *p* and *mf*.
- Eng. Hn:** Plays a melodic line starting in measure 88, with dynamics *mf*.
- Cl. in Bb 1:** Plays a melodic line starting in measure 88, with dynamics *p* and *mf*.
- B. Cl.:** Rests in measures 88-90, then plays a melodic line in measures 91-93, with dynamics *mf*.
- Bsn 1:** Plays a melodic line starting in measure 88, with dynamics *mf*.
- Cbsn:** Plays a melodic line starting in measure 88, with dynamics *mf*.
- F. Hn in F 1-4:** Play a melodic line starting in measure 88, with dynamics *ppp*.
- Tpt in C 1-2:** Rests in measures 88-90, then play a melodic line in measures 91-93, with dynamics *pp* and *mp*. Includes the instruction: *ultra-blended, underwater tone bucket mute*.
- Tbn. 1-2:** Rests in measures 88-90, then play a melodic line in measures 91-93, with dynamics *pp* and *mp*.
- B. Tbn.:** Rests in measures 88-90, then plays a melodic line in measures 91-93, with dynamics *mf* and *p*.
- Tba.:** Rests in measures 88-90, then plays a melodic line in measures 91-93, with dynamics *mf* and *p*.
- Timp.:** Rests in measures 88-90, then plays a melodic line in measures 91-93, with dynamics *p* and *mf*.
- B. Dr.:** Plays a melodic line starting in measure 88, with dynamics *p*, *mf*, and *pp*. Includes the instruction: *To B. Dr.* and *To Tub. Bells*.
- Bell Plate:** Rests in measures 88-93.
- Hp.:** Plays a melodic line starting in measure 88, with dynamics *p* and *f*.

System 2 (Measures 91-93):

- Vln I 1-2:** Rests in measures 91-93.
- Vln II 1-2:** Rests in measures 91-93.
- Vla.:** Rests in measures 91-93.
- Vc.:** Plays a melodic line starting in measure 91, with dynamics *pp*.
- D. B.:** Rests in measures 91-93.

Rehearsal mark **J** is present at the beginning of both systems. Measure numbers 88, 89, 90, 91, 92, and 93 are indicated at the bottom of the page.

L

This page of the musical score covers measures 101 through 107. The instruments and parts include:

- Fl. 1**: Flute 1, with a dynamic of *mf* in measure 101.
- Picc.**: Piccolo, with a dynamic of *mf* in measure 101.
- Ob. 1**: Oboe 1, with a dynamic of *pp* in measure 106.
- Eng. Hn**: English Horn, with a dynamic of *pp* in measure 106.
- Cl. in Bb 1**: Clarinet in Bb 1, with a dynamic of *mp* in measure 106.
- B. Cl.**: Bass Clarinet, with dynamics of *mf* (101), *pp* (103), and *p* (107).
- Bsn 1**: Bassoon 1, with dynamics of *p* (101), *mf* (102), and *pp* (103).
- Cbsn**: Contrabassoon, with dynamics of *p* (101), *mf* (102), and *pp* (103).
- F. Hn in F 1**: Flute in F 1, with a dynamic of *mf* in measure 102.
- F. Hn in F 2**: Flute in F 2, with dynamics of *mp* (102), *pp* (106), and *mp* (107).
- F. Hn in F 3**: Flute in F 3, with dynamics of *mp* (102), *pp* (106), and *mp* (107).
- F. Hn in F 4**: Flute in F 4, with dynamics of *p* (101), *p* (103), and *pp* (106).
- Tpt in C 1**: Trumpet in C 1, with a dynamic of *p* in measure 103.
- Tpt in C 2**: Trumpet in C 2, with a dynamic of *p* in measure 103.
- Tbn. 1**: Trombone 1, with dynamics of *p* (101), *mf* (102), and *pp* (103).
- Tbn. 2**: Trombone 2, with dynamics of *p* (101), *mf* (102), and *pp* (103).
- B. Tbn.**: Baritone Trombone, with dynamics of *p* (101), *mf* (102), and *pp* (103).
- Tba**: Tuba, with dynamics of *p* (101), *mf* (102), and *pp* (103).
- Timp.**: Timpani, with dynamics of *p* (106) and *mf* (107).
- Tam-tam**: Tam-tam, with dynamics of *p* (103), *f* (104), and *mf* (105).
- Bell Plate**: Bell Plate, with dynamics of *mf* (101), *p* (103), and *f* (104).
- Hp**: Harp, with dynamics of *mp* (101), *mf* (104), and *f* (105).
- Vln I**: Violin I, with a dynamic of *p* in measure 107.
- Vln II**: Violin II, with a dynamic of *p* in measure 107.
- Vla**: Viola, with a dynamic of *p* in measure 107.
- Vc.**: Violoncello, with a dynamic of *pp* in measure 104.
- D. B.**: Double Bass, with a dynamic of *p* in measure 107.

Measure numbers 101, 102, 103, 104, 105, 106, and 107 are indicated at the bottom of the page. A section labeled "L" is marked above measures 104 and 105. Performance instructions include "To Fl.", "To Tam-tam", "To ThunderSheet", "To Bell Plate", and "tuba, B.Cl have melody: bring out slightly".

Fl. 1 *barely audible, part of harp sound, rolled out & airy senza vib.* **M** *ppp* *barely audible, part of harp sound senza vib.* *ppp* *mp* *To Picc.*

Fl. 2 *barely audible, part of harp sound senza vib.* *ppp* *pp* *mp*

Ob. 1 *pp* *mp*

Eng. Hn *pp*

Cl. in Eb 1 *pp* *mp* *p*

B. Cl.

Bsn 1 *pp* *mp* *p*

Cbsn

115 116 **M** 118 119 120 121

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in C 1

Tpt in C 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp. *pp* *mp* *pp* *p*

Crot. *To Crot.* *Crot.* *To Drums, Tam Tam* *p*

Water. can *To Water. can* *Water. can* *To Bell Plate* *mf*

Harp *mp* *mf* *mp* *f* *mf* **A**

M

Vln I 1 *p*

Vln I 2 *p*

Vln II 1 *p*

Vln II 2 *p*

Vla *p*

Vc *pp* *pp*

D.B. *pp*

115 116 117 118 119 120 121 *pp*

This page of the musical score covers measures 128 through 132. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe 1, English Horn, Clarinet in E-flat 1, Bass Clarinet, Bassoon 1, Contrabassoon), brass (French Horns 1-4, Trumpets in C 1-2, Trombones 1-2, Baritone, Tuba), percussion (Timpani, Tom-toms, Floor Tom, Bass Drum, Water can), and strings (Violin 1-2, Viola, Violoncello, Double Bass). The score features various dynamics such as *pp*, *mf*, *p*, and *f*, along with performance instructions like *To Mar.* and *Mar.* for the water can. The measures are divided into four systems, with measure numbers 128, 129, 130, 131, and 132 clearly marked at the bottom of each system.

P Intense ♩ = 92

Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in Bb 1
B. Cl.
Bsn 1
Cbsn

f *pp* *mf*

133 134

P Intense ♩ = 92

F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Timp.
Tam.
Tom.
Fl. Tom.
B. Dr.

f *pp* *mf*

136

P Intense ♩ = 92

Vln I
Vln II
Vla
Vc
D.B.

p *f* *pp* *mf*

133 134 135 136

E♭ F♯ G♯ A♭
D♭ C♭ B♭

Q Blended into one instrument, a strange undersea organ

Fl. 1 *pp* senza vib. roll in

Picc. *pp* senza vib. roll out

Ob. 1

Eng. Hn *pp*

Cl. in Bb 1 *p*

B. Cl. flz.

Bsn 1 flz.

Cbsn flz.

138 139

Q Blended into one instrument, a strange undersea organ

F. Hn in F 1 *p* 140 141

F. Hn in F 2 *p*

F. Hn in F 3

F. Hn in F 4 *p*

Tpt in C 1

Tpt in C 2

Tbn. 1 *p*

Tbn. 2 *p* Growl: *mf* *p* *pp*

B. Tbn.

Tba *f* Tuba has principal melody, blend but bring out *mf* *p* *pp*

Timp.

Tam. To Alm. *mf*

Fl. Tom. *f*

B. Dr.

Mar. *p*

Hp *ff* (let strings rattle) *ff* C# (let strings rattle)

8ba

hover pedal between positions beforehand each time

Q Blended into one instrument, a strange undersea organ

Vln I 1 2

Vln II 1 2

Vla

Vc. Div. MSP *mf* ord. MSP *p* Unis. ord. *p*

D. B. Div. MSP *mf* ord. MSP ord. *p*

137 138 139 140 141

Fl. 1 *roll in*

Picc. *roll out*

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

Eng. Hn

Cl. in Bb 1 *mf* *pp*

B. Cl.

Bsn 1

Cbsn

F. Hn in F 1 *mf* *p* *mf* *p* *pp*

F. Hn in F 2 *mf* *p* *mf* *p* *pp*

F. Hn in F 3 *mf* *p* *mf* *p* *pp*

F. Hn in F 4 *mf* *p* *mf* *p* *pp*

Tpt in C 1 bucket mute *p*

Tpt in C 2 *p*

Tbn. 1 *growl:* *mf* *f* *mf*

Tbn. 2 *mf* *pp* *p* *f* *p* *pp*

B. Tbn. *growl:* *mf* *f* *mf*

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

Timp. *mf* *f* *p*

Tam-tam To Tam-tam Tam-tam To Alm. *f*

Mar. *mf*

Hp sim. *ff* Bb/#

Vln I 1 *p* *mf*

Vln I 2 *p* *mf*

Vln II 1 *p* *mf*

Vln II 2 *p* *mf*

Vla *mf*

Vc. *mf* *f* *p* *ord.*

D.B. *mf* *Unis.* *MSP* *MSP*

142 143 144 145 146

-----roll in-----

R

Fl. 1

Picc.

Ob. 1

Eng. Hn

Cl. in B \flat 1

B. Cl.

Bsn 1

Cbsn

153 **R** 155 156 157

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in C 1

Tpt in C 2

Tbn. 1

Growl: *p* *f* *mf* mute out

Tbn. 2

Growl: *p* *f* *mf* mute out

B. Tbn.

Growl: *p* *f* *mf* mute out

Tba

Timp.

p *mf* *p*

Drums, Tam Tam

Fl. Tom.

B. Dr.

ThunderSheet

p *f* *p*

Hp

(let strings rattle) *ff* *mf*

8va-----

R

1

1

2

1

2

Vln I

Vln II

Vla

Vc.

D. B.

1 *molto sul pont.*

2 *molto sul pont.*

1 *molto sul pont.*

2 *molto sul pont.*

153 154 155 156 157

S

Fl. 1
Pic.
Ob. 1
Eng. Hn
Cl. in Bb 1
B. Cl.
Bsn 1
Cbsn

S

F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Timp.
Tam.
Tom.
Fl. Tom.
B. Dr.
ThunderSheet

158 159 161 162

S

Vln I
Vln II
Vla
Vc.
D. B.

158 159 160 161 162

Brightening

163 164 165 166 167 168

Brightening

Fl. 1

Picc.

Ob. 1

Eng. Hn

Cl. in Bb 1

B. Cl.

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in C 1

Tpt in C 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

Tam.
Tom.
Fl. Tom.
B. Dr.

ThunderSheet

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mf *f* *fp* *f* *p* *f* *mf*

To ThunderSheet To Sus. Cym.

let strings rattle *ff* *A b / 4* *sim.* *c b / 4* *E b / 4*

senza sord. *p* *mf* *p*

Unis. ord. senza sord.

mute off

senza sord. *p*

senza sord.

Brightening

163 164 165 166 167 168

This page of the musical score covers measures 169 through 172. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe 1, English Horn, Clarinet in Bb 1, Bass Clarinet, Bassoon 1, Contrabassoon), brass (Four French Horns, Two Trumpets in C, Two Trombones, Baritone, Tuba), percussion (Timpani, Tam-tam, Field Drum, Bass Drum, Suspended Cymbal), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score features various dynamics such as *mf*, *f*, *fp*, and *pp*, along with performance instructions like *senza sord.* and *To Ob.*. Measure numbers 169, 170, 171, and 172 are clearly marked at the bottom of the page.

Luminous, Still Brightening

T

FL 1
Picc.
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. 2
Bsn 1
Bsn 2

174

Luminous, Still Brightening

T

F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tam.
Fl. Tam.
B. Dr.
Sus. Cym.
Hp.

175 176 177 178 179 180

Luminous, Still Brightening

T

Vln I
Vln II
Vla.
Vc.
D.B.

173 174 175 176 177 178 179 180

This page of the musical score for "The Sunken Cathedral" covers measures 193, 194, and 195. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bassoons) features complex, rapid passages with many slurs and fingerings (e.g., '5'). The brass section (French Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and some rhythmic patterns. The percussion section includes Timpani, Tubular Bells, Bell Plate, and Suspended Cymbal. The strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes, with the Double Bass part marked "Unis." and the Violins marked "unis." in measure 195. A key signature change to A major/C major is indicated in measure 194. The score includes various performance markings such as *fff*, *f*, and *unis.*

This page of the musical score for "The Sunken Cathedral" covers measures 196, 197, and 198. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets in Bb and C, Bassoons 1 and 2, and Horns in F (1-4). The brass section includes Trumpets in C (1-2), Trombones 1-3, and Tuba. The percussion section includes Timpani, Cymbals (Cl. and Sus.), and Harp. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds play a complex, rhythmic pattern with many slurs and accents. The brass section provides harmonic support with sustained notes and some melodic lines. The strings play a steady, rhythmic accompaniment. The harp part features a prominent, repetitive arpeggiated figure. The score includes various performance markings such as dynamics (ff, mf), accents, and slurs. Measure numbers 196, 197, and 198 are clearly marked at the top and bottom of the page.

v Cathedral organ sound: bright but blended

Fl. 1 *senza vib.*
ff
Fl. 1: blend into 1st oboe (you are an organ pipe up a perfect 5th from melody)

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in Eb 1 *ff*

Cl. 2 *ff*

Bsn 1 *ff*

Bsn 2 *ff*

v Cathedral organ sound: bright but blended

F. Hn in F 1 *ff* 200

F. Hn in F 2 *ff*

F. Hn in F 3 *ff*

F. Hn in F 4 *ff*

Tpt in C 1 *ff*

Tpt in C 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba *ff*

Timp. *ff*

Cl. Cym. *ff* Cl. Cym.

Sus. Cym. *fff* *mf*

Hp *gr^{ca}*

v Cathedral organ sound: bright but blended

Vln I *ff*

Vln II *ff* div.

Vla *ff* div.

Vc. *ff* div.

D.B. *ff*

199 200 201

This page of the musical score for "The Sunken Cathedral" covers measures 202 through 205. The instrumentation includes:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2).
- Brass:** Four French Horns in F (F. Hn in F 1-4), Trumpet in C 1 (Tpt in C 1), Trumpet in C 2 (Tpt in C 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba).
- Percussion:** Timpani (Timp.), Cymbals (Cl. Cym., Sus. Cym.).
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

Key musical features and dynamics include:

- Measures 202-203:** Piccolo and Flute 1 play a melodic line with sixteenth-note patterns. Piccolo dynamics range from *f* to *mf*. Flute 1 dynamics range from *p* to *f*. The strings play a sustained harmonic background.
- Measure 204:** The Piccolo and Flute 1 parts continue with similar patterns. The strings maintain their harmonic support.
- Measure 205:** The Piccolo and Flute 1 parts conclude. The strings play a final sustained chord.

Measure numbers 202, 203, 204, and 205 are indicated at the bottom of the page.

This page of the musical score, titled "The Sunken Cathedral" and numbered 43, covers measures 206 through 211. The score is arranged in a standard orchestral format with multiple staves for each instrument family. A rehearsal mark "W" is placed at the beginning of measure 206. The woodwind section includes Flutes 1 and Piccolo, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, and French Horns in F 1 through 4. The brass section consists of Trumpets in C 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. Percussion includes Timpani, Crotales, and Suspended Cymbals. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score features a variety of dynamics such as *p*, *mp*, *mf*, *pp*, and *f*, along with articulation like *legato* and *port.* (portamento). Measure 206 shows a transition from a soft *p* dynamic to a more active texture. Measures 207-210 feature sustained textures with dynamic shifts, while measure 211 concludes with a *p* dynamic. The string section plays a rhythmic accompaniment with triplets and slurs. The woodwinds and brass provide harmonic support with various melodic lines and sustained notes.

♩ = 69 [X] Now with Motion ♩ = 80

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in Eb 1
Cl. 2
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crot.
Sus. Cym.
Hp.
Vln I
Vln II
Vla.
Vc.
D. B.

212 213 214 215 216 217 218

This page of the musical score covers measures 219 through 222. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2), brass (French Horns 1-4, Trumpets in C 1 & 2, Trombones 1-3, Tuba), percussion (Tympani, Crotales, Suspended Cymbal), and strings (Violin I & II, Viola, Violoncello, Double Bass). The score features dynamic markings such as *ff*, *f*, *p*, and *mf*. The woodwinds and brass sections play sustained notes with dynamic changes. The strings play a complex rhythmic pattern with various articulations like *Unis.*, *Div.*, and *Soli:*. The piano part is highly detailed with many notes and ornaments. The percussion parts are mostly rests.

This page contains the musical score for measures 223 through 226 of the piece 'The Sunken Cathedral'. The score is arranged in a standard orchestral format with multiple staves for each instrument family.

Woodwind Section:

- Fl. 1:** Starts with a melodic line in measure 223, marked *mp*. It features trills (*tr*) and a dynamic shift to *p* in measure 224. A box with the letter 'Y' is present in measure 225.
- Picc.:** Mirrors the Fl. 1 part in measure 223, marked *mp*. It includes fingerings 7 and 6 in measure 224. A 'To Fl.' instruction is written in measure 225.
- Ob. 1 & 2:** Both parts play a melodic line in measure 223, marked *mp*. They have trills (*tr*) and dynamic markings.
- Cl. in Eb 1:** Plays a melodic line in measure 223, marked *mp*.
- Cl. 2:** Remains silent throughout the measures.
- Bsn 1 & 2:** Remains silent throughout the measures.

Brass Section:

- F. Hn in F 1, 2, 3, 4:** All four parts play a sustained note in measure 223, marked *mf*. Measures 224 and 225 are silent.
- Tpt in C 1 & 2:** Remains silent throughout the measures.
- Tbn. 1 & 2:** Remains silent throughout the measures.
- B. Tbn. & Tba:** Remains silent throughout the measures.

Strings and Percussion:

- Crot.:** Plays a rhythmic pattern in measure 223, marked *mf*. A note in measure 224 is marked *p*. A note in measure 225 is marked *mf*. A note in measure 226 is marked *p*. A box with the letter 'Y' is present in measure 226. A note in measure 226 is marked *mf*.
- Sus. Cym.:** Remains silent throughout the measures.
- Hp.:** Plays a melodic line in measure 223, marked *mf*. It features octaves (*8va*) and a dynamic shift to *p* in measure 224. A note in measure 225 is marked *mf*. A note in measure 226 is marked *p*.
- Vln I & II:** Play sustained notes in measure 223, marked *f*. In measure 224, they are marked *mf*. In measure 225, they are marked *p*. In measure 226, they are marked *mf*. A box with the letter 'Y' is present in measure 226.
- Vla.:** Plays a sustained note in measure 223, marked *f*. In measure 224, it is marked *p*. In measure 225, it is marked *mf*. In measure 226, it is marked *p*.
- Vc.:** Plays a sustained note in measure 223, marked *f*. In measure 224, it is marked *mf*. In measure 225, it is marked *p*. In measure 226, it is marked *mf*. A 'Soli:' instruction is written in measure 226.
- D. B.:** Plays a sustained note in measure 223, marked *mp*. In measure 224, it is marked *p*. In measure 225, it is marked *mf*. In measure 226, it is marked *p*.

Measure numbers 223, 224, 225, and 226 are indicated at the bottom of the page.

Musical score for measures 227-231. The score includes parts for woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2), brass (French Horns in F 1-4, Trumpets in C 1 & 2, Trombones 1 & 2, Baritone, Tuba), percussion (Tympani, Crotales, Suspended Cymbal), and strings (Harp, Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings are mostly silent. The French Horns play a melodic line starting in measure 227, marked *p*. The Crotales play a rhythmic pattern starting in measure 228, marked *mf*, with instructions: "Vib. slow motor, sustain pedal down" and "arco". The Suspended Cymbal plays a sustained note starting in measure 228, marked *p*, with instructions: "To Ocean Dr." and "mf". The Harp plays a complex arpeggiated figure starting in measure 227, marked *p*. The strings play sustained notes, with the Double Bass marked *p* in measure 231. Measure numbers 227, 228, 229, 230, and 231 are indicated at the bottom of the page.

This page of the musical score for "The Sunken Cathedral" covers measures 232 to 236. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, and Bassoons 1 and 2. The brass section includes French Horns in F 1-4, Trumpets in C 1-2, Trombones 1-2, Baritone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Crotales, and Ocean Drums. The Harp part includes a chord chart for measures 232-233: Eb F# G# Ab / Db C# Bb. Performance instructions include "rubato: follow harp", "ad lib. dynamics, like cresting waves", "senza vib.", "pp", "mf", "mp", "Vib. arco", "poco rubato, free", "8va", "7", "unis.", and "seagull". A boxed section in the Violoncello part shows a "seagull" effect with a dynamic marking of "mf".

This page of the musical score covers measures 237 to 241. The instruments and parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a sixteenth-note triplet in measure 237 and a sixteenth-note sixteenth in measure 238. Fl. 2 has a sixteenth-note triplet in measure 237 and a sixteenth-note sixteenth in measure 238.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238. Ob. 2 has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Clarinets (Cl. in Bb 1, Cl. 2):** Cl. in Bb 1 has a sixteenth-note triplet in measure 237 and a sixteenth-note sixteenth in measure 238. Cl. 2 has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Bassoons (Bsn 1, Bsn 2):** Bsn 1 has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238. Bsn 2 has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Horns (F. Hn in F 1-4):** F. Hn in F 1, 2, 3, and 4 have a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Trumpets (Tpt in C 1, Tpt in C 2):** Tpt in C 1 and Tpt in C 2 have a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba):** Tbn. 1, Tbn. 2, B. Tbn., and Tba have a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Timpani (Timp.):** Timp. has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Vibraphone (Vib.):** Vib. has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Ocean Drums (Ocean Dr.):** Ocean Dr. has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Harpsichord (Hp):** Hp has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Violins (Vln I, Vln II):** Vln I and Vln II have a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Viola (Vla):** Vla has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Violoncello (Vc.):** Vc. has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.
- Double Bass (D.B.):** D.B. has a sixteenth-note sixteenth in measure 237 and a sixteenth-note sixteenth in measure 238.

Measures 239-241 show the continuation of the music with various dynamics and articulations. Measure 239 includes the instruction "senza sord." for the trumpets. Measure 240 includes the instruction "To Sus. Cym." for the Ocean Drums. Measure 241 includes the instruction "To Crot." for the Vibraphone. The score concludes with a final dynamic of *f* in measure 241.

The musical score is arranged in two systems. The top system covers measures 242 to 246 and includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns in F 1-4, Trumpets in C 1 & 2, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Cymbals, and Harp. The bottom system covers the same measures and includes parts for Violins 1 & 2, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *mf*, *p*, and *pp*, and performance instructions including *rit.* and *Crot. arco*. Measure numbers 242, 243, 244, 245, and 246 are clearly marked at the bottom of the page.