The Sunken Cathedral

For Orchestra

2022

Chelsea Komschlies

NAUTICUS PUBLISHING

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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.

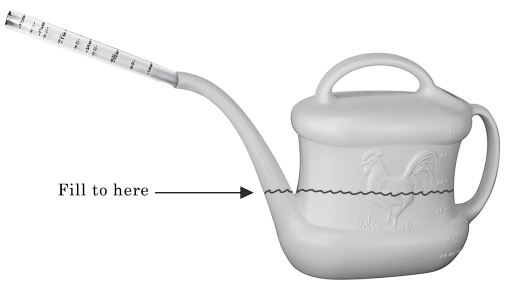
Vibraphone (3 octave, G3-E6* used, both bowed and struck)
Tubular Bells (range C4-E5*)
Clash Cymbal
Bass Drum
Floor tom (Low)
Tom-tom (Medium)
Tam-Tam
Almglocken: every chromatic pitch from C4 to C5*
Crotales (2 oct, written E♭4, G4, A♭4, A4, B4, B♭4, C5, D♭5, D5, E♭5, G5*, both bowed and struck)
Mark 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, Eb2, 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.

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Additional Performanee 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 glisandi 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 artifical 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 something like calling seagulls.

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Transposed Score

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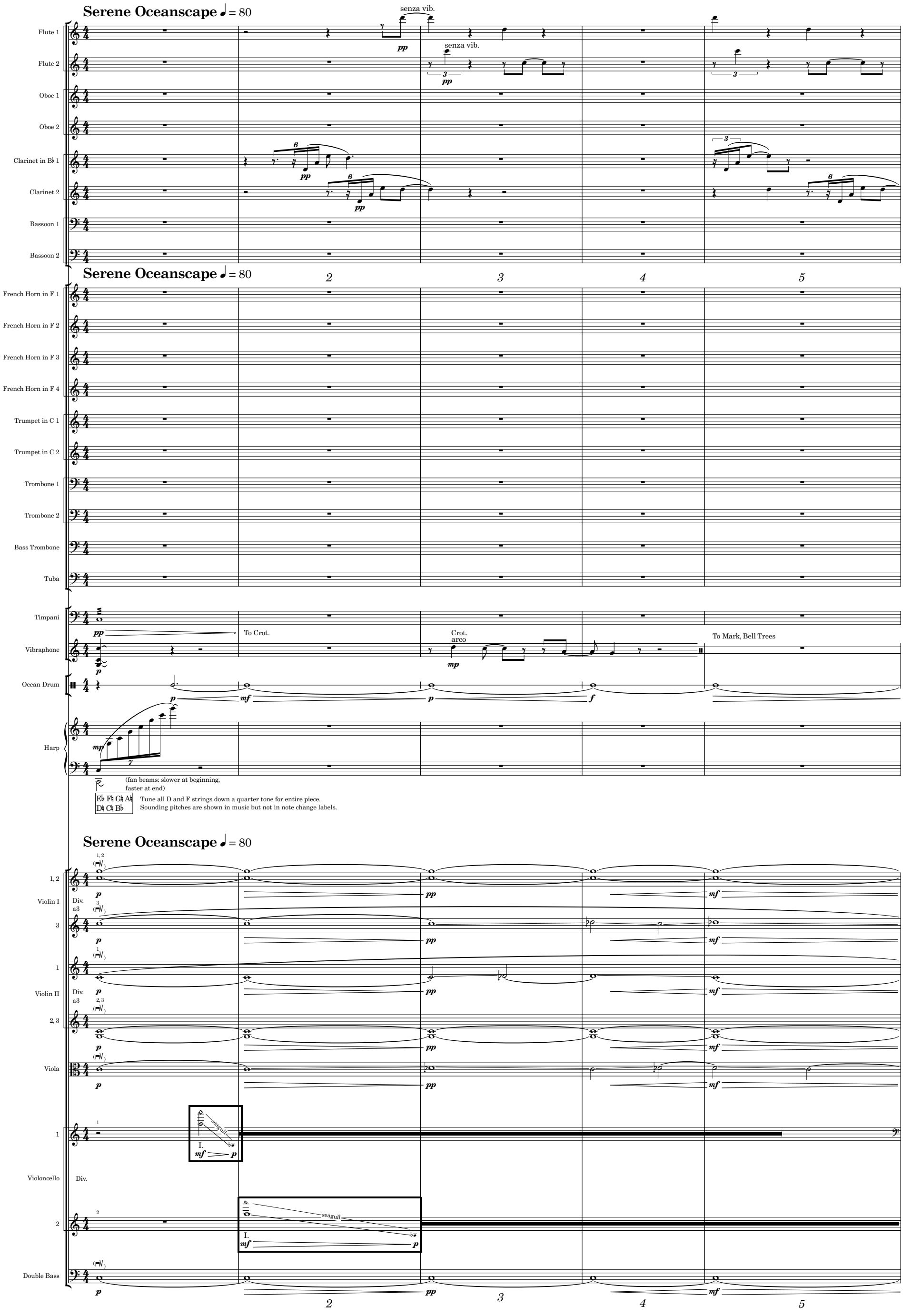

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. 2
Bsn 1
Bsn 2

6 7 8 9 10 11

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 mf

M. T.
B. Tr.
Bell Tree:
Mark Tree:
mf
arrows=
pitch direction
To B. Dr.
B. Dr.
pp mf

Ocean Dr.
p f p f p

Hp
mf
7
7

1, 2
Vln I
3
1
Vln II
2, 3
Vla
pp mf

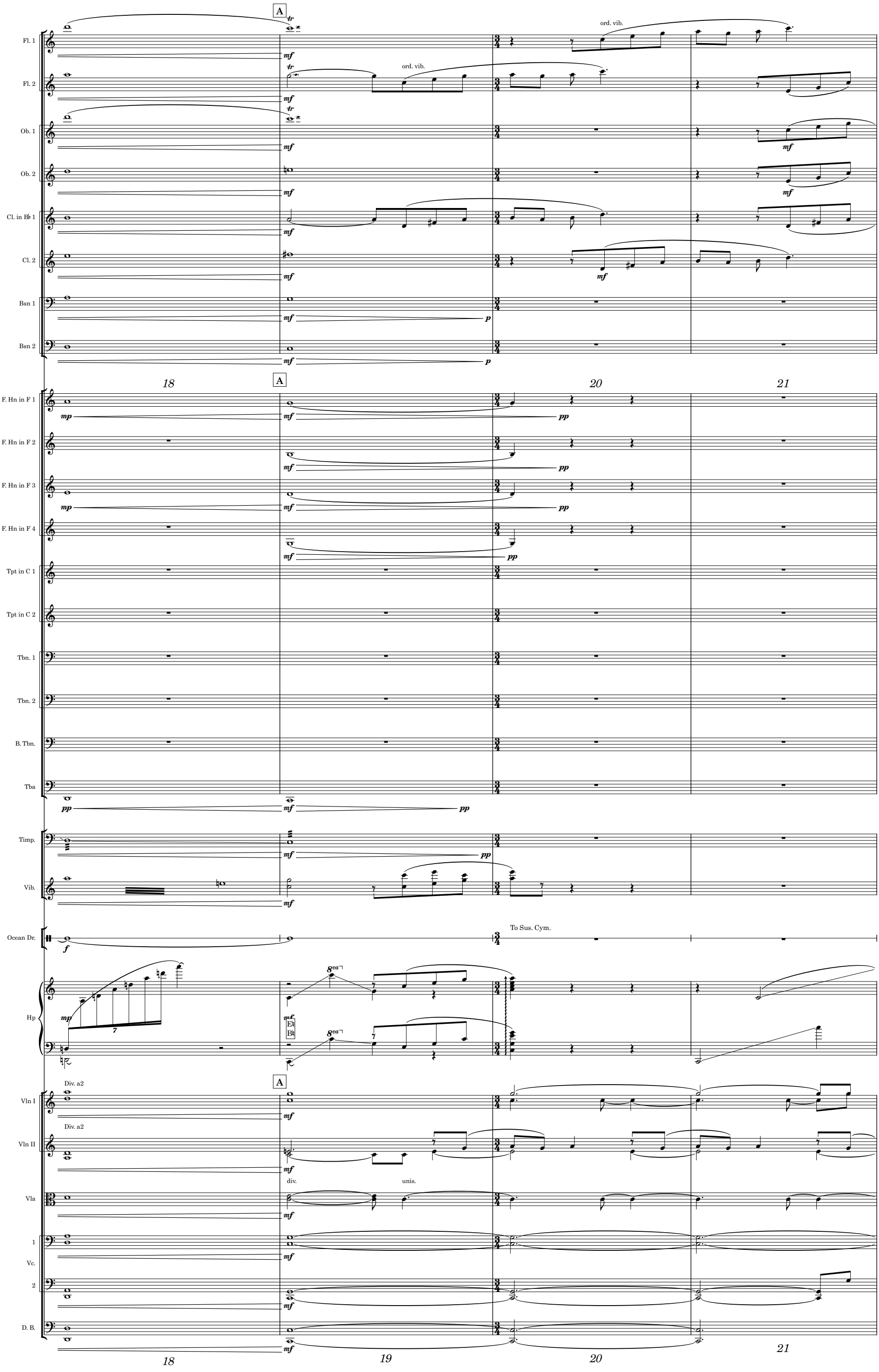
Soli:
3
Vc.
mf p mf

D. B.
pp mf

6 7 8 9 10 11

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.
To Vib.
B. Dr.
Ocean Dr.
Hp
1, 2 Vln I
3
1 Vln II
2, 3
Vla
(Non-div.)
1 Vc.
(Non-div.)
2
Div.
D. B.

12 13 14 15 16 17


A
ord. vib.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. 2
Bsn 1
Bsn 2
18
20
21
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.
Vib.
To Sus. Cym.
Ocean Dr.
Hp
Div. a2
div.
unis.
Vln I
Vln II
Vla
Vc.
D. B.
19

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.
Vib.
Sus. Cym.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

22 23 24 25 26

Sus. Cym.
p
8va
8ba
mf
f
Unis.
Div.
(𝄩)
Unis.

B C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.
Vib.
Sus. Cym.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

28 29 30 31 32 34

Unis. Div. port. Div. a2 div.

27 28 29 30 31 32 33 34

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.
B. Dr.
Sus. Cym.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

D

To Eng. Hn
To B. Cl.
To Cbsn
To B. Dr.
(cello soli)
port.
Div.
unis.
Unis.
Soli:

35 36 37 38 39 40 41 42

E

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Eng. Hn *mf*

Cl. in B♭ 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♭ F♮ G♮ A♮ D♭ C♭ B♭

E

Unis. Div. Div. a3

Vln I *mf*

Vln II Unis. Div. Div. a3

Vla mute on

Vc. *mf*

D. B. Unis.

43 44 45 46

Fl. 1
To Picc.
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 1
B. Cl.
Bsn 1
Cbsn
47 48 49 50 51
F. Hn in F 1
mp
F. Hn in F 2
F. Hn in F 3
mp
F. Hn in F 4
Tpt in C 1
Tpt in C 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
p
Timp.
B. Dr.
ThunderSheet
(pedal buzz is fine)
Hp
unis.
mute on
Vln I
Unis.
mute on
Vln II
mf
mute on
Vla
mf
1
con sord.
1
mp
2
con sord.
Vc. 2
mp
3
con sord.
3
mp
D. B.
47 48 49 50 51

F **Sea Floor: Muted, Blended, Dark, Cold**

Fl. 1 — *mf*
Picc.
Ob. 1
Eng. Hn — *mf*
Cl. in B♭ 1 — *mf*
B. Cl. — To Cl. — *f*
Bsn 1 — *f* — 3 5 — *p*
Cbsn — 6 6 6 — *f* — 3 5 — *p*

F **Sea Floor: Muted, Blended, Dark, Cold**

53 54 55 56

F. Hn in F 1 — *mp* — *ppp*
F. Hn in F 2 — *mp* — *ppp*
F. Hn in F 3 — *mp* — *ppp*
F. Hn in F 4 — *mp* — *ppp*
Tpt in C 1
Tpt in C 2
Tbn. 1 — *mp* — bucket mute in
Tbn. 2 — *mp* — bucket mute in — bucket mute in
B. Tbn. — *f*
Tba — *f* — *p*
Timp. — *f*

B. Dr. — *diffuse, muffled* — *ff*
To Drums, Tam Tam
ThunderSheet — *p* — *f*
Hp — *f*

C:

F **Sea Floor: Muted, Blended, Dark, Cold**

Vln I — con sord. — *mf* — *f* — *p*
Vln II — con sord. — *mf* — *f* — *p*
Vla — con sord. — *mf* — *f* — *p*
Vc. — Unis. — *f* — *p*
D. B. — *f* — *p*

52 53 54 55 56

G

Fl. 1 — pp mp

Picc. — Picc. pp mp — To Fl.

Ob. 1

Eng. Hn

Cl. in B♭ 1 — mp

Cl. 2 — Cl. pp mp — mp

Bsn 1 — ff

Cbsn — ff

57 58 G 60 61

F. Hn in F 1 — mp

F. Hn in F 2 — mp

F. Hn in F 3 — mp — mp

F. Hn in F 4 — mp

Tpt in C 1

Tpt in C 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Superball mallet rubbed on membrane:

Timp. — mf f p

whale sound ad lib. (approx. pitches only)

Drums, Tam Tam
2 Superball mallets (ad lib):

Tam.
Tom.
Fl. Tom.
B. Dr. — mf f

whale sound

To Mar.

Mar. — p f p

To Sus. Cym.

G

Vln I

Vln II

Vla

Vc. — mp

D. B. — ff p mp

57 58 59 60 61

Fl. 1
Fl. 2
Ob. 1
Eng. Hn
Cl. in B♭ 1
mp
Cl. 2
Bsn 1
Cbsn

62 63 64 65

F. Hn in F 1
F. Hn in F 2
mp
F. Hn in F 3
F. Hn in F 4
mp
Tpt in C 1
Tpt in C 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Timp.
Superball mallet:
mf *f* *p*
whale, sim.

Tam.
Tom.
Fl. Tom.
B. Dr.
To Mark, Bell Trees
p
Bell Tree:
arrows= pitch direction
mp
Mark Tree:
To Drums, Tam Tam
Superball mallets:
mf *f*
whale sound
Sus. Cym.
bowed
mf *ff*
To Water. can

1 Vln I 2
1 Vln II 2
Div.
con sord.
con sord.
Vla
Vc.
p
D. B.
p

62 63 64 65

Fl. 1
Fl. 2
Ob. 1
Eng. Hn
Cl. in B♭ 1
Cl. 2
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.
Water. can
Vln I
1
Vln II
2
Vla
Vc.
D. B.

66 67 68 69 70 71 72

Fl.
pp mp pp mf
Superball mallets:
sim.
whale sound
To Alm.
Water. can
To ThunderSheet
ThunderSheet
To Water. can
non-brassy, distant, underwater sound
non-brassy, distant, underwater sound
bucket mute
Div.
IV.
C String: Slow harmonic glissandi improv between end of fingerboard and bridge, ad lib. Sempre MSP. Aim for dirty, almost multiphonic sounds.
C string, MSP: harmonic quasi-improv near tip of fingerboard. Need not be rhythmically precise or together. Aim for dirty, almost multiphonic sounds.
C string harmonic improv near tip of fingerboard. Use m. 68 for ideas.
MSP
ord.

H

Fl. 1
Fl. 2
Ob. 1
Eng. Hn
Cl. in B♭ 1
Cl. 2
Bsn 1
Cbsn

73 74 75 H 77

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

Growl: bucket mute

Growl: bucket mute

Growl:

ord. standard mallets

Timp.
Alm.
Water. can

To Bell Plate

H

Vln I
1
Vln II
2
Vla
1
Vc.
2
1
D. B.
2

MSP sim.

ord.

Unis.

MSP

unis. ord.

73 74 75 76 77

I

quieter than harp, cl.

To Picc.

quieter than harp, cl.

To B. Cl.

B. Cl.

78 79 80 I 82

Growl:

Growl:

Growl:

Bell Plate

To Mark, Bell Trees

To Water. can

Solo (bring out top notes):

Eb Fb Gb Ab
Db Cb Bb

(let strings rattle)

I

IV.

78 79 80 81 82

Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 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.
M. T.
B. Tr.
Water. can
Hp
1
Vln I
2
1
Vln II
2
Vla
Vc.
D. B.

83 84 85 86 87

Mark, Bell Trees
Bell Tree:
Mark Tree:
To Sus. Cym.
bowed
To Bell Plate
C♯ B♭
E♭ F♭ G♯ A♭
D♭ C♮ B♮
con sord.
MSP

J

3 + 2

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

89 90 91 3 + 2 92 93

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.
B. Dr.
Bell Plate

ultra-blended, underwater tone
bucket mute

To B. Dr.

To Tub. Bells

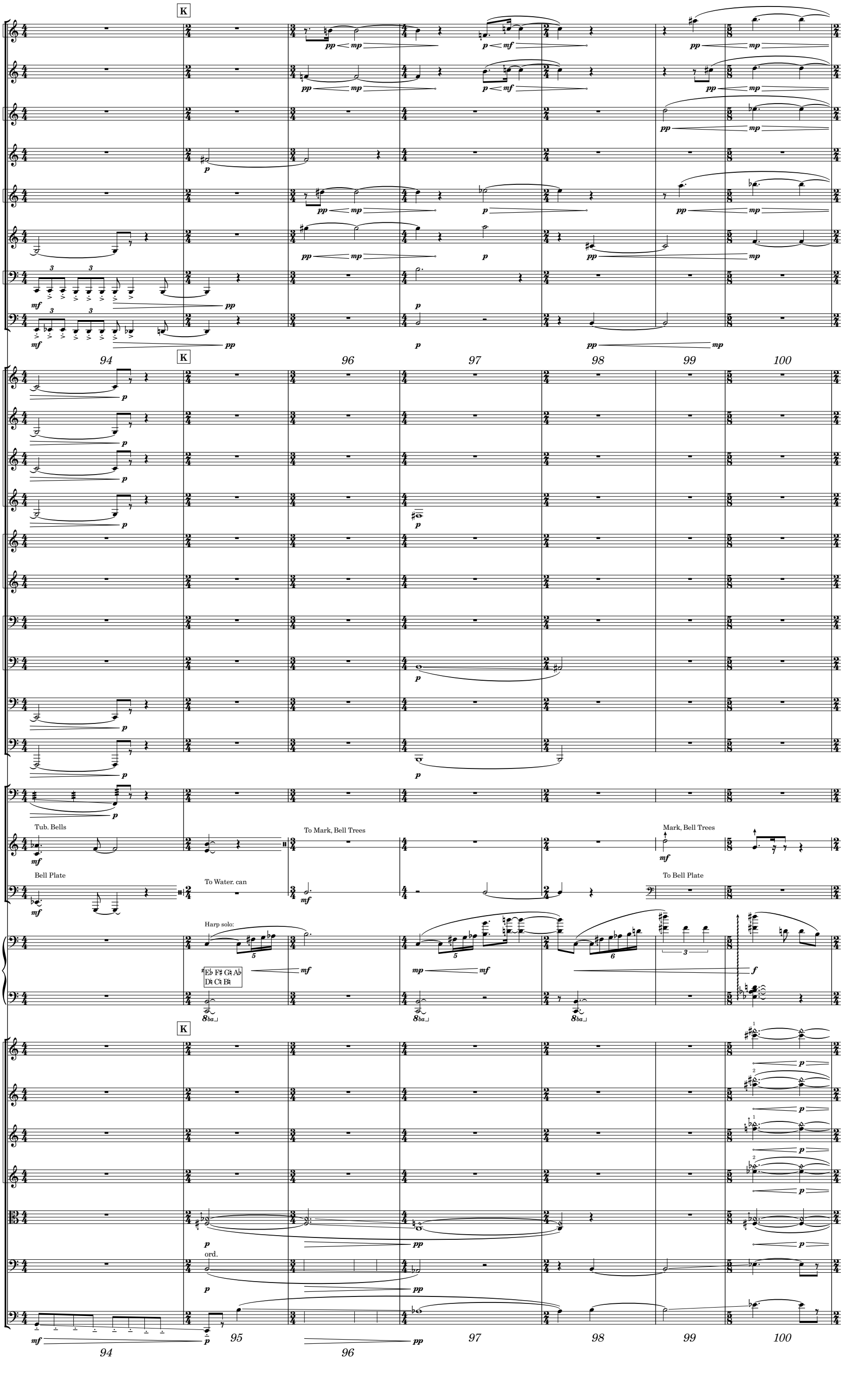
Hp

J

3 + 2

1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

88 89 90 91 92 93


K
Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 1
B. Cl.
Bsn 1
Cbsn
94
96
97
98
99
100
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.
Tub. Bells
To Mark, Bell Trees
Mark, Bell Trees
Bell Plate
To Water. can
To Bell Plate
Harp solo:
Hp
E♭ F♯ G♮ A♭
D♮ C♮ B♮
Vln I
Vln II
Vla
Vc.
D. B.
ord.

Fl. 1
To Fl.
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 1
tuba, B.Cl have melody: bring out slightly
B. Cl.
Bsn 1
Cbsn
L
101 102 103 104 106 107
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.
tuba, B.Cl have melody: bring out slightly
Tba
Timp.
To Tam-tam
Tam-tam
Bell Plate
To ThunderSheet
To Bell Plate
Hp
L
1 Vln I
2
1 Vln II
2
Vla
div.
Vc.
D. B.
101 102 103 104 105 106 107

roll in (tone distortion is wanted)

Fl. 1
Fl. 2
Ob. 1
Eng. Hn
Cl. in B♭ 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-tam
Water. can
Hp
Vln I
Vln II
Vla
Vc.
D. B.

108 109 110 111 112 113 114

Fl.

To Water. can

Water. can

To ThunderSheet

ThunderSheet

unis.

Fl. 1
Fl. 2
Ob. 1
Eng. Hn
Cl. in B♭ 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.
Crot.
Water. can
Hp
1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

M
barely audible, part of harp sound, rolled out & airy
senza vib.
barely audible, part of harp sound
senza vib.
To Picc.
To Crot.
Crot.
To Drums, Tam Tam
To Water. can
Water. can
To Bell Plate
115 116 117 118 119 120 121

N
roll out
3 + 2
roll in
O
The Cathedral Wakes
accel
Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 1
B. Cl.
Bsn 1
Cbsn
122
124
125
126
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.
Drums, Tam Tam
Tam.
Tom.
Fl. Tom.
B. Dr.
Bell Plate
Hp
1
Vln I
2
1
Vln II
2
Vla
Vc.
D. B.
123
127

Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 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.
Water. can
To Water. can
To Mar.
Mar.
1
Vln I
2
1
Vln II
2
Vla
Vc.
D. B.

128 129 130 131 132

P **Intense** ♩ = 92

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

133 134

P **Intense** ♩ = 92

136

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.
Mar.
Hp

E♮ F♮ G♮ A♭
D♭ C♭ B♭

8va

P **Intense** ♩ = 92

1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

133 134 135 136

Q **Blended into one instrument, a strange undersea organ**

Fl. 1
senza vib.
roll in
pp
Picc.
senza vib.
roll out
pp
Ob. 1
Eng. Hn
pp
Cl. in B♭ 1
p
pp
B. Cl.
flz.
Bsn 1
flz.
Cbsn
flz.

138 139

Q **Blended into one instrument, a strange undersea organ**

140 141

F. Hn in F 1
p
pp
F. Hn in F 2
p
pp
F. Hn in F 3
3
pp
F. Hn in F 4
3
pp
Tpt in C 1
Tpt in C 2
Tbn. 1
p
Tbn. 2
Growl:
p
mf
p
pp
B. Tbn.
Growl:
Tuba has principal melody, blend but bring out
mf
p
pp
Tba
f
Timp.
mf
Tam.
Tom.
Fl. Tom.
B. Dr.
To Alm.
Alm.
3
f
Mar.
p
(let strings rattle)
ff
hover pedal between positions beforehand each time
ff
Hp
8ba
C♮/♯
(let strings rattle)

Q **Blended into one instrument, a strange undersea organ**

1
Vln I
2
1
Vln II
2
Vla
p
Unis.
Div.
MSP
ord.
Vc.
MSP
mf
ord.
MSP
MSP
p
Div.
ord.
D. B.
MSP
mf
ord.
MSP
ord.
MSP

137 138 139 140 141

Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 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-tam
Mar.
Hp
1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

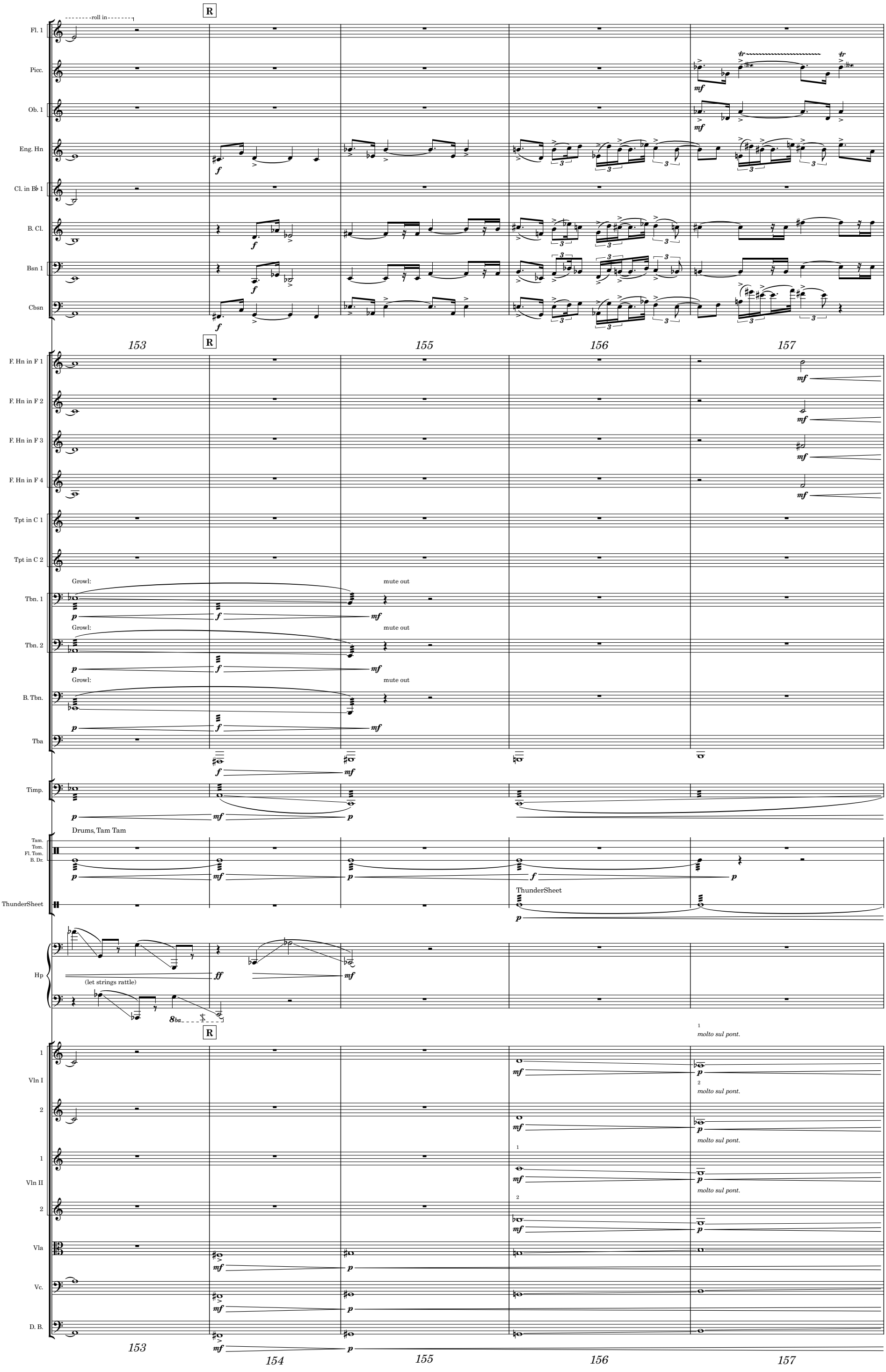
142 143 144 145 146

roll in
roll out
bucket mute
growl:
To Tam-tam
Tam-tam
To Alm.
sim.
MSP
IV.
ord.
Unis.

Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 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-tam
Mar.
Hp
1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

roll in
roll out
roll in
3
pp mf
mf pp
mute out
mute out
growl:
mp pp
growl:
mp pp
To Tam-tam
mf f
To Drums, Tam Tam
To ThunderSheet
E♮ F♮ G♮ A♭ D♭ C♭ B♭
A♭/♮
ff
(MSP)
ord.

147 148 149 150 151 152


roll in
R
Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 1
B. Cl.
Bsn 1
Cbsn
153
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
Growl:
mute out
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Timp.
Drums, Tam Tam
Tam.
Tom.
Fl. Tom.
B. Dr.
ThunderSheet
(let strings rattle)
8ba
Hp
molto sul pont.
Vln I
Vln II
Vla
Vc.
D. B.
154

S

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

158 159 S 161 162

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
1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

senza sord.
Growl:
senza sord.
Growl:
senza sord.
To Bell Plate
mute off

158 159 160 161 162

Fl. 1
Picc.
Ob. 1
Eng. Hn
Cl. in B♭ 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.

Brightening

163 164 165 166 167 168

To ThunderSheet
To Sus. Cym.
let strings rattle
sim.
senza sord.
Unis.
ord.
mute off

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

To Ob.
To Cl.
To Bsn

169 170 171 172

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

senza sord.
senza sord.

Timp.

Tam.
Tom.
Fl. Tom.
B. Dr.
Sus. Cym.

Sus. Cym.

1
Vln I
2
Vln II
Vla
Vc.
D. B.

div.
senza sord.

169 170 171 172

Luminous, Still Brightening

T

Fl. 1 — *f*

Picc. — *f*

Ob. 1 — *f*

Ob. 2 — Ob. — *f*

Cl. in B♭ 1 — *f*

Cl. 2 — Cl. — *f*

Bsn 1 — *f*

Bsn 2 — Bsn — *f*

174 175 176 177 178 179 180

T **Luminous, Still Brightening**

F. Hn in F 1 — *ff* — *p*

F. Hn in F 2 — *ff* — *p* — *mf*

F. Hn in F 3 — *ff* — *p*

F. Hn in F 4 — *ff* — *p* — straight mute in — *mf*

Tpt in C 1 — *f* — *p* — straight mute in

Tpt in C 2 — *f* — *p*

Tbn. 1 — *f* — *p* — *mf*

Tbn. 2 — *f* — *p* — *mf*

B. Tbn. — *f* — *p* — *mf*

Tba — *f* — *p* — *mf*

Timp. — *f* — *p* — *ff* — *p* — *f* — *p*

Tam. / Tom. / Fl. Tom. / B. Dr. — *ff* — To B. Dr. — *mf* — *ff* — *mf* — *f* — *p* — *f* — Tam-tam — *f* — To Cl. Cym.

Sus. Cym. — *ff* — like huge waves cresting — *p* — *ff*

Hp — 8va — 8ba — *mf* — E♮ F♮ G♮ A♭ D♮ C♮ B♮ — *f*

T **Luminous, Still Brightening**

1 Vln I — *f* — div.

2 — *f* — div.

Vln II — (div. a2) — *f* — (div. a2) — unis.

Vla — non-div. — *f* — div.

Vc. — Div. — *f*

D. B. — *f*

173 174 175 176 177 178 179 180

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 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
straight mute
Tpt in C 2
straight mute
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Timp.
Cl. Cym.
Sus. Cym.
Hp
Vln I
Vln II
Vla
Vc.
D. B.
unis.
div.
unis.
div.
181 182 183 184 185 186 187 188

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 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.
Cl. Cym.
Sus. Cym.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

U
stagger breathing
stagger breathing (omit lowest part of gesture when you need to breathe)
Soli: bells up
To Tub. Bells
To Bell Plate
2 hands, ad lib.
G♯
D♯
div.
unis.
Soli:
Div.

189 190 191 192

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 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.
Tub. Bells
Bell Plate
Bell Plate
fff
Sus. Cym.
f
Hp
A♯
C♯
Vln I
Vln II
Vla
Vc.
D. B.
Unis.
unis.
unis.
193
194
195

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. 2
Bsn 1
Bsn 2

196 197 198

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.

To Cl. Cym.

Cl. Cym.
Sus. Cym.

fff *mf*

Hp

div.

Vln I
Vln II
Vla
Vc.
D. B.

196 197 198

V **Cathedral organ sound: bright but blended**

senza vib.

Fl. 1

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

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. 2

Bsn 1

Bsn 2

V **Cathedral organ sound: bright but blended**

200

201

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.

Cl. Cym.

Sus. Cym.

8va

Hp

V **Cathedral organ sound: bright but blended**

Vln I

div.

Vln II

div.

Vla

div.

Vc.

D. B.

199

200

201

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. 2
Bsn 1
Bsn 2
f
mf
202 203 204 205
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.
f
To Crot.
Cl. Cym.
Sus. Cym.
ff
Vln I
Vln II
Vla
Unis.
Div.
Vc.
D. B.
tr
mf
3
202 203 204 205

W

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. 2
Bsn 1
Bsn 2

legato
legato

W

207 208 209 210 211

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

mute out
mute out

Timp.
Crot.
Sus. Cym.

W

Vln I
Vln II
Vla
Vc.
D. B.

legato
port.
port.
Div.

206 207 208 209 210 211

♩ = 69 X **Now with Motion** ♩ = 80

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 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.

Unis.
port.

212 213 214 215 216 217 218

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 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.

219 *220* *221* *222*

ff *p* *f* *mf* *tr* Unis. Div. Soli: Gb Db Gb 8va 8ba 6 3

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 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.

Y

To Fl.

223 224 225

Crot.
2 bows needed
arco

Div.
Unis.
Soli:

223 224 225 226

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.

227 228 229 230 231

p
mf
Vib.
slow motor, sustain pedal down
arco
To Crot.
arco
f
To Ocean Dr.
ff
8va

Z

senza vib.

Fl. 1 — pp

Fl. 2 — Fl. senza vib. — 3 — pp

Ob. 1 — 6 — pp

Ob. 2 — 6 — pp

Cl. in B♭ 1 — 6 — pp

Cl. 2 — 6 — pp

Bsn 1

Bsn 2

232 233 Z 235 236

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. — mf — rubato: follow harp — Vib. arco — mf

Ocean Dr. — ad lib. dynamics, like cresting waves

Hp — poco rubato, free — 8va — E♭ F♮ G♯ A♭ D♭ C♮ B♭ — 7 — 8va

Z

Vln I — unis. — mp

Vln II

Vla

Vc. — seagull — I. — mf

D. B.

232 233 234 235 236

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.
Vib.
Ocean Dr.
Hp
1 Vln I
2
1 Vln II
2
Vla
Vc.
D. B.

237 238 239 240 241

senza sord.
To Crot.
To Sus. Cym.
Div.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 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.

242 243 244 245 246

rit

Crot. arco

mf mp p pp 8va