

Ikon II

for violin and chamber orchestra

David K. Gompper

Ikon II (January 2009) for violin and chamber orchestra, like **L'Icône St. Nicolas** (December 2008) for violin, percussion and nine instruments, and the earlier **Ikon** (September 2008) for violin and piano are all a musical representation of a 19th-century Russian house icon of St. Nicolas acquired by the composer in Tallinn, Estonia in June 2008.

Three elements are present in the iconic rendering: a triangle (created from the crosses of the stole), a square (book of the Gospels), and three circles (in which the figures of the saint, as well as Christ and Mary appear nimbated). The main motive is derived from three layers of pitch matrices, revealed specifically through a "window" created by the triangle. The 36x36 matrices are themselves based on collections of trichords (3x3).

Although popularized in western myth as Santa Claus, St. Nicolas was known for his generosity to children, justice for the oppressed, and the struggle to support the Doctrine of the Trinity at the Council of Nicaea. Hence, the all-pervasive number 3.

All three works are formalized in three sections, and follow in general ways not only the scansion of the Lord's Prayer, in Russian, but the musical rendering of three ideas: the linear (the word), the vertical (space), and the connection between the two in the way a member of the Eastern Orthodox Church might sign the cross (top, down, right, left).

- Ikon** was premiered on a 14-recital tour of the MidWest and East Coast (September/October, 2008) by Wolfgang David, violin and the composer at the piano.
- L'Icône St. Nicolas** was premiered by Jeff Milarsky and the Manhattan Sinfonietta (Aaron Boyd, violin & Tom Kolor, percussion) in Merkin Hall, New York on February 17, 2009.
- Ikon II** was premiered on April 18, 2009 by Joseph Dangerfield and the Coe College Orchestra, Cedar Rapids, Iowa, with Wolfgang David, violin soloist.

Instrumentation

Flute (dbl piccolo)
Oboe
Clarinet in B \flat
Horn in F

2 percussion

I.2 Suspended Cymbals

3 Tibetan Singing Bowls (D, F \sharp , A)

2 Gongs (high, low)

Tam-tam

Clave

2 Wood Blocks

II. 2 Bongos

3 Toms

Bass Drum

Temple Blocks

Triangle

Maracas

3 Tibetan Singing Bowls (C, E, G)

Piano/celesta

Violin solo

Strings

Transposed Score

Duration: 13 minutes

The diagram shows two staves of percussion notation. The top staff is labeled 'Glockenspiel / Percussion I' and contains notes for 2 Sus. Cym., 2 Gongs Tam-tam, and Clave. The bottom staff is labeled 'Vibraphone / Percussion II' and contains notes for 2 Bongos, Bass Drum, 3 Tibetan Singing Bowls, and Triangle. Both staves also have notes for 3 Tibetan Singing Bowls and 2 Wood Blks. The notation uses 'x' marks on a five-line staff to indicate specific rhythmic patterns.

Икон II (Икона)

for violin and chamber orchestra

David Gompper (2008)

$\text{♩} = 60$

Flute *f.t.*
f *p* *f* *f*

Oboe *p* *f* *p*

Clarinet in B \flat *p* *f* *p* *pp*

Horn in F *f* *p* *p*

Percussion I
Tam-tam *ppp* *f*
Sus cymbals *f* scrape with metal stick
Gongs *p* strike

Percussion II /
Vibraphone *f* motor off *p* dampen bar *f*

Piano
f *p* *p*
only G# & C# are muted with LH nearest pin block - use L.H. to mute string
Red.

$\text{♩} = 60$

Violin

Violin I *p* *f* *p* *f* *p*

Violin II *p* *f* *p* *f* *f*

Viola *f* *p* *f*

Violoncello *f* *p* *f*

Contrabass *f* *p*

6

Fl.

Ob.

Cl.

Hn.

Perc. I
Tibetan Singing Bowl (if possible, pitch G)
ppp

Vib.
p *p* *f* *ppp*

Pno.

Vln.

Vln. I
sul tasto 3 nat.
f *p* *f* *mp*

Vln. II
p *f* *p* *f* *p* *f* *p* *pp*
sul tasto nat. sul pont.

Vla.
p *f* *mf*

Vc.
p *f* *mp* *p*

Cb.
p *f* *ff* *p*

12 **A**

Fl. *pp*

Ob.

Cl.

Hn.

Perc. I (to Glock)

Vib. *p*

Pno. *mp* *pp*

Red.

Vln. **A** *sfz f* *pp* *sfz f* *p* *sul pont.*

Vln. I *p* *nat.* *ppp*

Vln. II *p* *ppp*

Vla. *p* *sul C* *pp*

Vc. *pp*

Cb.

25

Fl. *sf mp* *sf mf* *p* *mf*

Ob. *p*

Cl. *mp* *p < sf mf* *p*

Hn. *sfz p*

Glock. Glockenspiel *p* *sempre*

Vib. *Red.*

Pno. *Red.* *sfz*

Vln. (L.H. pizz) sul pont. *nat.* (LH pizz.) sul pont. *8va* *nat.* *ppp* *sfz p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p* *solo* *tutti*

Vc. *altri* *mf* *p*

Cb. *p*

29

Fl. *p* *p* *mf*

Ob. *p*

Cl. *p* *mf*

Hn. *pp* *p*

Glock.

Vib.

Pno. *pp* *mf*

Vln. *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb.

3^D *D* *3* *D* *sim. 3* *D* *3* *D*

sul pont. *nat.*

LH pizz

33 **B**

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Glock.

Vib. *Red.*

Pno. *Red.*

Vln. *pizz* **B** *f* *mf* *mp* *p* *arco*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *sul G*

Cb. *p*

49 **C** A tempo

Fl. *pp* *ppp*

Ob. *pp* *ppp* *mp*

Cl. *pp* *ppp* *mp*

Hn. *ppp*

Perc. I Gong (high) Gong (medium)

Vib. *pp* *sfz* dead stroke

Pno. *p* *sfz*

Vln. **C** A tempo *sfz* *p* *sfz* *p* *sfz* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz.

Cb. *p*

Detailed description: This page of a musical score covers measures 49 to 52. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.), a Percussion I (Perc. I) part with Gong (high) and Gong (medium), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.) section with Vln. I and Vln. II, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 5/4 time and marked 'A tempo'. A rehearsal mark 'C' is placed at the beginning of measure 49. The woodwinds play melodic lines with various dynamics including *pp*, *ppp*, and *mp*. The Percussion I part features Gong (high) and Gong (medium) sounds. The Vibraphone part includes a *pp* dynamic and a *sfz* dynamic with a 'dead stroke' instruction. The Piano part has a *p* dynamic and a *sfz* dynamic. The Violin section has a complex rhythmic pattern in measure 49 with *sfz* and *p* dynamics, and then plays sustained notes in measures 50-52. The Vln. I and Vln. II parts play sustained notes. The Viola part plays sustained notes. The Vc. part plays a pizzicato line. The Cb. part plays a sustained note.

57

Fl.

Ob.

Cl.

Hn.

Perc. I

Vib.

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

nat. arco

pizz.

arco

sul pont. arco

pizz.

arco

pizz.

tutti

pizz.

arco

1. arco

tutti pizz.

altri: pizz.

p

mf

p

5

5

5

6

7

6

7

6

7

6

7

D Recitative

3

♩ = 76

① ② ③

61

Fl. *p* *mf* *mf* *mf* *p* *pp*

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Hn. *mp* *mf* *p*

Perc. I Tam-tam Crotales *p*

Crot. *p*

Vib. *p*

Pno. *sfz* *sfz* *p* on keys

Ped. Ped. Ped.

3

D Recitative

♩ = 76

Vln. *p* *sfz* *p* *col legno* *p*

Vln. I *mf* *p* mute

Vln. II *mf* *p* mute

Vla. *mf* *p* mute

Vc. *mf* *p* mute

Cb. *f* *p*

3

2

3

3

3

① ② ③ ① (1*) ② ① ② ③ ① ② ③ ① ② ③

65

Fl. *f* > *p*

Ob. *f* > *p*

Cl. *f* > *p*

Hn.

Crot. *p*

Vib. *p*

Pno. *sfz*

Red.

3

2

3

3

3

Vln. *s.p. nat.*

Vln. I *f* > *p*

Vln. II *f* > *p*

Vla. *f* > *p*

Vc. *f* > *p*

Cb.

(* all grace notes should be played on the beat)

3

2

3

4

2

①

②

③

①

②

①

②

③

①

②

③

④

①

②

70

Fl.

Ob.

Cl.

Hn.

Crot.

Vib.

Pno.

f *p*

f *p*

f *p*

f *p*

p

sfz

Ped.

3

2

3

4

2

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

> p

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

3 2 4

75

Fl. *f* *p* *p*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Hn. *f* *p* *p*

Crot. (to Glock.)

Vib.

Pno. *sfz* *p*

Red.

3 2 4

Vln. *p* *p*

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb.

E

80

Fl. *p*

Ob.

Cl. *p*

Hn.

Glock. *p* *mp* (to sus. cym)

Vib. *p* *mp* *mf* *Red.*

Pno. *p* *mp*

E

Vln. *p* pizz. arco *pizz. arco* *pizz. arco* *cresc* *pizz. arco* *pizz.* *sfz*

Vln. I *p* mute off

Vln. II *p* mute off

Vla. *p* mute off

Vc. *p* mute off

Cb.

F

85

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Hn. *mf* *p*

Perc. I Sus Cymbals (high) *p*

Perc. II Bongo (high) *p*

Vib. *f* *

Pno. *f* Ped. *f* *p*

Vln. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

88

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Perc. I *f*

Perc. II *f* 3 3 3 3 *p*

Pno. *f*
Ped.

Vln. *f* 7 7 7 7 3 3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 21, covers measures 88 to 91. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Horn) and Percussion I play sustained notes with a forte (*f*) dynamic. Percussion II plays a rhythmic pattern of eighth notes in groups of three, starting forte and ending piano (*p*). The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *f*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment with eighth-note patterns, all marked *f*. The Violin I part includes some triplet markings and a dynamic change to *f*. The score is written in a key with one sharp (F#) and a common time signature.

G

96

Fl. *mf* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *mf* *p* *mp*

Hn. *mf* *p*

Perc. I
Gong (medium) *p* *mf*

Perc. II
Tom (medium) *p* *mf*

Pno. *mf* *mp*
loco 8^{va} - 1 Led. Led.

Vln. *pp* *mp*
sul pont. nat. 8^{va} - 1 s.p.

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. tutti div. 1. solo *mf*

Cb. *pp*

101

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Perc. I (low) *p* *poco mp* Tam-tam *pp* *p*

Perc. II Tom (med.) *p* *poco* (low) *pp* *p*

Pno. *p* *pp*

Vln. *f* *p*

Vln. I *p* *ppp* sul pont.

Vln. II *p* *ppp* sul pont.

Vla. *p* *ppp* sul pont.

Vc. *p* *ppp* sul pont.

Cb. *p* *ppp*

tutti

altri

8^{va} Red.

Red.

H "Song of St. Nicolas"

$\text{♩} = 84$

114

Fl. *pp*

Ob. *pp*

Cl. *pp* *pp*

Hn.

Perc. I Wood Blocks Clave *p*

Perc. II Temple Blocks *pp* *p*

Pno.

H "Song of St. Nicolas"

$\text{♩} = 84$

Vln. *p* sul tasto arco

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Vc. tutti pizz. *pp*

Cb. 1. solo *p*

121

Fl. *p*

Ob. *p* *mp*

Cl.

Hn.

Perc. I (Clave) *pp* *ppp*

Perc. II (T.B.) *p* *pp*

Pno. *sfz* *secco*

Vln.

Vln. I *pp*

Vln. II *pp* *p* *pp* *s.p. nat.* *mp > pp*

Vla. *p*

Vc. *arco*

Cb.

133

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

short

pp

p

p legato

p 3 3

tr

Detailed description: This page of a musical score covers measures 133 to 136. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Horn) has various melodic lines, with the Clarinet and Horn playing more active parts. The Percussion section (I and II) is mostly silent. The Piano part has a few notes in measure 136. The Violin section (Vln. I and II) has a prominent melodic line in measure 133, marked 'short', and continues with rhythmic patterns. The Viola part has a long note in measure 133 and a triplet in measure 136. The Violoncello and Contrabass parts are mostly silent.

138

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p 3

p

3

+

3

6

6

6

3

3

3

6

p

(Sul E)

141

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

p

J "Night Waltz"

poco accel. (♩ = 90) (♩ = 60) rall. ♩ = 54

144

Fl.

Ob.

Cl.

Hn.

Crot.

Perc. II

Pno.

p

mf

mp

mf

p

mf

Crotales

J "Night Waltz"

poco accel. (♩ = 90) (♩ = 60) rall. ♩ = 54

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

p

mf

pizz.

mf

pizz.

mf

150

Fl. *sf* tongue slap

Ob. *p*

Cl.

Hn.

Perc. I
 (soft mallet) Gong (high) *p*
 (thin metal stick) (dome) (edge) (dome) (edge) (scrape)
 Gong (medium) (dome) (edge) (scrape)

Perc. II
 Bass Drum *mp*
 (wood stick, play on rim) *p*

Pno.
pp
secco
 sost. Ped.

Vln.
 sul pont. arco *f* *sfz p*
 pizz. sul pont. arco

Vln. I
 pizz. *sfz*

Vln. II
 pizz. *sfz*

Vla.
 pizz. *sfz*

Vc.
 pizz. *sfz*
 1. solo

Cb.
sfz

155

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Gong (high) (dome) (edge) Gong (medium) (dome) (edge)

(center) (rim)

sfz p *sfz* *pizz.* *sul pont. arco* *p sfz p sfz*

pluck like a harp harmonic tutti

160

Fl.

Ob.

Cl.

Hn.

Perc. I
(dome) *(edge)* *(scrape)* *(scrape)*

Perc. II

Pno.
 * *sost. Led.*

Vln.
sul pont. *sfz p* *p sfz p sfz p sfz ff*

Vln. I *f*

Vln. II *f*

Vla. *arco* *p*

Vc. *arco* *p*

Cb.

166

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Cl. *p* *mp* *p*

Hn. *p* *mp*

Perc. I T.S.B. *p* Wood Blocks *p* Clave

Perc. II Triangle *pp* Temple Blocks *p*

Pno. *sf* *sfz* *sfz* *sfz* *p* *

Vln. *ppp* arco *p sfz p sfz p sfz p* pizz. *f p*

Vln. I *f p*

Vln. II *f p*

Vla. non-div. *mp p* div. *p*

Vc. div. *p*

Cb. sul pont. arco *sfz sfz sfz sfz p*

174

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sfz

p

sfz

p

sfz

p

sfz

p

sfz

p

sfz

ppp

(sos *Leg.*)

arco

col legno

arco

col legno

p

arco

col legno

p

sul pont

mp

sim.

sfz

sfz

sfz

sfz

179

Fl. *sfz* *p* *sfz* *sf* *mp* *p* *mp*

Ob. *sfz* *p* *p* *sf* *mp* *p* *mp*

Cl. *p* *sfz* *sf* *mp*

Hn.

Perc. I (to tam-tam)

Perc. II Maracas *p*

Pno. *p*
Ped.

Vln. *nat.* *col legno*

Vln. I *ric.* *pp*

Vln. II *ric.* *pp*

Vla. *ric.* *pp*

Vc. *col legno* *ric.*

Vc. *col legno*

Cb.

K "Song of St. Nicolas II" $\text{♩} = 84$

187

Fl. *p* *p*

Ob. *p* *p dolce*

Cl. *p* *pp*

Hn.

Perc. I

Perc. II *pp*

Pno. *

K "Song of St. Nicolas II" $\text{♩} = 84$

Vln. *nat.* *col legno* *nat.* *ppp* *pp dolce* *mf*

Vln. I *mp* *p* *p* *mp*

Vln. II *p* *p* *p* *mp*

Vla. *(sul G)* *p* *p* *mp*

Vc. *p* *p* *mp*

Cb. *p* *mp*

196

Fl. *mf* *p* *mp* *p* *mp*

Ob. *p* *mp* *p*

Cl. *p* *pp* *p* *mp* *p* *mp* *p*

Hn. *mp*

Perc. I

Perc. II

Pno.

Vln. *p* *delicately* *mf*

Vln. I *mp* *p* *mf* *mp* *p*

Vln. II *p* *mf* *mp* *p*

Vla. *p* *mf* *mp* *p*

Vc. *p* *mf* *mp* *p*

Cb. *mf*

Detailed description: This page of a musical score covers measures 196 to 200. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.). The percussion section has two parts (Perc. I and Perc. II). The piano (Pno.) part is shown as a grand staff with both treble and bass clefs. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance instructions like *delicately*. The time signature changes from 4/4 to 3/4 between measures 197 and 198. The key signature has one sharp (F#) in the first system and changes to two flats (Bb, Eb) in the second system.

204

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *mp* *p* *p* *sf p* *f* *mp* *mp* *sf* *p* *f* *p*

L

♩ = 96

211

Fl. *pp* poco a poco cresc.

Ob. *pp* poco a poco cresc.

Cl. *pp* poco a poco cresc.

Hn. *pp* poco a poco cresc.

Perc. I

Perc. II

Pno. *pp* cresc. *Ed.*

L

♩ = 96

Vln. *f*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. div *p* *f* *p*

Cb. *f* *p*

214

Fl.
Ob.
Cl.
Hn.
Perc. I
Perc. II
Pno.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

Detailed description: This page of a musical score covers measures 214, 215, and 216. The score is for a full orchestra. The Flute (Fl.) part begins in measure 214 with a melodic line, followed by the Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.). The Percussion (Perc. I and II) parts are silent throughout. The Piano (Pno.) part features a complex accompaniment with chords and moving lines. The Violin (Vln.) parts (I and II) have a few notes in measure 214. The Viola (Vla.) part has a long note in measure 214. The Cello (Vc.) and Double Bass (Cb.) parts have a few notes in measure 214. The score ends in measure 216 with a piano (*p*) dynamic marking.

217

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Perc. I

Perc. II

Pno. *p*

Vln. *p* *cresc.*

Vln. I *p* *cresc. poco a poco*

Vln. II *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco* *mf*

play as member of ensemble (ritornello)

219

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

221

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Pno.

Ped.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim

p

tr

223

Fl. *mp*

Ob. *mp*

Cl. *mp* f.t.

Hn. *mp*

Perc. I

Perc. II

Pno. *Ped.*

Vln. (tr)

Vln. I (tr)

Vln. II (tr)

Vla. (tr)

Vc.

Cb.

225

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. I

Perc. II

Pno. *mp*

Vln. *p* *cresc*

Vln. I *p* *cresc poco a poco*

Vln. II *p* *cresc poco a poco*

Vla. *p* *cresc poco a poco*

Vc. *p* *cresc poco a poco*

Cb. *p* *cresc poco a poco*

Detailed description: This page of a musical score covers measures 225 and 226. The woodwind section (Flute, Oboe, Clarinet, Horn) plays a melodic line with a dynamic marking of *mf*. The Percussion I and II parts are silent. The Piano part features a complex texture with chords and triplets, marked *mp*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) plays a rhythmic pattern of eighth notes with triplets and sextuplets, starting at a *p* dynamic and *cresc poco a poco*. A *8va* marking is present in the piano part for the second measure.

229

Fl. *f*

Ob. *f*

Cl.

Hn.

Perc. I

Perc. II

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

cresc.

3

6

231

Fl.

Ob.

Cl.

Hn.

Perc. I
Tam-tam
p

Perc. II

Pno.
f
8va

Vln.
p *cresc* *f* *ff*

Vln. I
p *cresc* *f* *ff*

Vln. II
f *ff*

Vla.
f *ff*

Vc.
f *ff*

Cb.
f

238

Fl. *ff* *p* *mf* *p* *pp*

Ob. *ff* *p* *mf* *p* *pp*

Cl. *ff* *p* *mf* *p* *pp*

Hn. *ff* *p* *mf* *p*

Perc. I *f* *pp* *mf*

Perc. II Maracas *p* *f* *p*

Pno. *ff*

Viol. *ff* *f* *p* *poco*

Vln. I *ff* *p* *mf* *p* *mp*

Vln. II *ff* *p* *mf* *p* *mp*

Vla. *ff* *p* *mf* *p* *mp*

Vc. *ff* *p* *mf* *p* *mp*

Cb. 1. solo *ff* *p* *mf* *p* *mp*

N "Nimbus"
winds play together ♩ = 76

244

Picc. *pp* [♩ = 64]

Fl. *To Picc.*

Ob. *winds play together ♩ = 76*

Cl. *winds play together ♩ = 76*

Hn. *winds play together ♩ = 76*
p

Vibraphone *pp dead strokes* *play with thin metal sticks* *play at ♩ = 72*
pp *Red. pp*

Pno. *pp* *pp* *Red.* *Red.* *play at ♩ = 72*

N "Nimbus"
[♩ = 64] *pp* *cresc. poco a poco*

Vln. *pp* *pp*

Vln. I *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp* *3* *3* *3* *3*

Vc. *pp* *pp* *3* *3* *3* *3*

Cb. *pp*

① ↓

249

Picc.

Ob.

Cl.

Hn.

Crot.

Vib.

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

Crot. ♩ = 72

253

③

④

Picc.

Ob.

Cl.

Hn.

Crot.

Glock.

Vib.

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

f

dim.

257

Picc. *p* play at ♩ = 64, with conductor

Ob. *p* play at ♩ = 64, with conductor

Cl. *ppp* play at ♩ = 64, with conductor

Hn.

Crot.

Glock.

Vib.

Pno.

Cel. *p* play at ♩ = 64

Vln. *p* play ♩ = 60, slower than conductor
calm

Vln. I

Vln. II

Vla. 3

Vc. 3

Cb. 1. solo *p*

262

Picc.

Ob.

Cl.

Hn.

Crot.

Glock.

Cel.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

267

Picc.

Ob.

Cl.

Hn.

(if possible, D, F# and A)
Tibetan Singing Bowls
♩ = 64

Perc. I

ppp

(if possible, C, E and G)
Tibetan Singing Bowls

Perc. II

ppp

Cel.

pp

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

270

Picc.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Cel.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 270 through 273. The score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Oboe, Clarinet, Horn) is mostly silent, with rests throughout. The percussion section (Perc. I and II) features rhythmic patterns with accents and slurs. The Cello/Double Bass (Cel.) part is highly active, with complex melodic lines and slurs. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support, with Violin I and II playing long, sustained notes and some rhythmic patterns. The Viola, Violoncello, and Contrabass parts are mostly silent with rests.