

An Acoustic Mandala for the Fourteenth

[Tibet for Tibet]

For small orchestra and percussion ensemble

Ian Percy

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(53 musicians)

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Reference Score in C

1st movement: ca. 12-14 minutes

2nd movement: ca. 8 minutes

Total: ca. 20-22 minutes

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[Proofread and Edited: 2017]

Instrumentation

2 flutes [1 doubling piccolo]

2 oboes

2 B♭ clarinets

B♭ Bass clarinet

Bassoon

Contrabassoon

3 horns

2 B♭ trumpets

2 Tenor trombones

Bass trombone

Bass tuba

Percussion Ensemble

[6 players]

Piano

8 violins I

6 violins II

6 violas

4 violoncellos

4 contrabasses

Notes on Notation

Following the work's premiere performance in October 2010, the score was updated early in 2011. Details of notation, layout and presentation were amended during 2013. The score and parts were redesigned, proofread, extensively edited and re-digitised in 2017.

The score is available in A3 (Conductor) and A4 (Reference) formats. There are separate group rehearsal scores prepared for Woodwind, Percussion Ensemble and Strings.

Specialised Notation for Percussion

Percussion notated with a diamond notehead: mute, but release immediately

Percussion notated with a cross notehead: mute

Specialised Notation for Brass and Winds

Diamond notehead: Coloured breath – Half note, half breath

Cross notehead: Breath – Non-pitched breath sound

Horn mutes: plus sign (mute), small circle (open)

An Acoustic Mandala for the Fourteenth

Running at well over 20 minutes and in two movements for small orchestra and percussion ensemble, this piece was composed in homage to the fourteenth Dalai Lama and inspired by the ceremonial tradition of the Tibetan sand mandala:

The sand mandala [maṅḍala] is a Tantric meditation device symbolising patience, enlightenment, perfection and impermanence. Most take the form of a circle within a square, with each component constructed to precise pattern, finite detail and glorious colour symmetry representing vimāṇa (celestial palace where deities described in the Tantra texts reside). Quadrants of the circle are designated for prayers and are believed to contain the powers of the deities they represent.

Upon completion, the sand mandala is carefully brushed away during ceremonial chant to release the prayers and offerings; gathered into a prayer-bowl and scattered in running water (or into the wind). This ritual is representative of the impermanence of life:

“Awareness of impermanence is encouraged, so that when it is coupled with our appreciation of the enormous potential of our human existence, it will give us a sense of urgency that I must use every precious moment.”

The 14th Dalai Lama¹

The piece is composed from fourteen (14-note) chants and fourteen (14-note) chords:

Acoustic Mandala Chant Matrix

| Low | L2 | L3 | L4 | L5 | L6 | L7 | L8 | H9 | H10 | H11 | H12 | H13 | H14 | H15 | High |
|----------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|------------|------------|------------|------------|------------|------------|----------------|
| Chant 1 | NPitch | NPitch | NPitch | NPitch | NPitch | NPitch | NPitch | G3 | G#3 | A3 | Bb3 | B3 | C4 | C#4 | Chant 1 |
| Chant 2 | A0 | Bb0 | B0 | C1 | C#1 | D1 | Eb1 | G#3 | A3 | Bb3 | B3 | C4 | C#4 | D4 | Chant 2 |
| Chant 3 | E1 | F1 | F#1 | G1 | G#1 | A1 | Bb1 | A3 | Bb3 | B3 | C4 | C#4 | D4 | Eb4 | Chant 3 |
| Chant 4 | A1 | Bb1 | B1 | C2 | C#2 | D2 | Eb2 | B3 | C4 | C#4 | D4 | Eb4 | E4 | F4 | Chant 4 |
| Chant 5 | C#2 | D2 | Eb2 | E2 | F2 | F#2 | G2 | C#4 | D4 | Eb4 | E4 | F4 | F#4 | G4 | Chant 5 |
| Chant 6 | E2 | F2 | F#2 | G2 | G#2 | A2 | Bb2 | G#4 | A4 | Bb4 | B4 | C5 | C#5 | D5 | Chant 6 |
| Chant 7 | G2 | G#2 | A2 | Bb2 | B2 | C3 | C#3 | Bb4 | B4 | C5 | C#5 | D5 | Eb5 | E5 | Chant 7 |
| Chant 8 | A2 | Bb2 | B2 | C3 | C#3 | D3 | Eb3 | B4 | C5 | C#5 | D5 | Eb5 | E5 | F5 | Chant 8 |
| Chant 9 | B2 | C3 | C#3 | D3 | Eb3 | E3 | F3 | C5 | C#5 | D5 | Eb5 | E5 | F5 | F#5 | Chant 9 |
| Chant10 | C#3 | D3 | Eb3 | E3 | F3 | F#3 | G3 | C#5 | D5 | Eb5 | E5 | F5 | F#5 | G5 | Chant10 |
| Chant11 | Eb3 | E3 | F3 | F#3 | G3 | G#3 | A3 | Eb5 | E5 | F5 | F#5 | G5 | G#5 | A5 | Chant11 |
| Chant12 | E3 | F3 | F#3 | G3 | G#3 | A3 | Bb3 | G5 | G#5 | A5 | Bb5 | B5 | C6 | C#6 | Chant12 |
| Chant13 | F#3 | G3 | G#3 | A3 | Bb3 | B3 | C4 | A5 | Bb5 | B5 | C6 | C#6 | D6 | Eb6 | Chant13 |
| Chant14 | G3 | G#3 | A3 | Bb3 | B3 | C4 | C#4 | C#6 | D6 | Eb6 | E6 | F6 | F#6 | G6 | Chant14 |
| Chant15 | G#3 | A3 | Bb3 | B3 | C4 | C#4 | D4 | E6 | F6 | F#6 | G6 | G#6 | A6 | Bb6 | Chant15 |
| Low | L2 | L3 | L4 | L5 | L6 | L7 | L8 | H9 | H10 | H11 | H12 | H13 | H14 | H15 | High |

Acoustic Mandala Chord Matrix

| | T2 | T3 | T4 | T5 | T6 | T7 | T8 | T9 | T10 | T11 | T12 | T13 | T14 | T15 | |
|----------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----------------|
| Chord 2 | A0 | F1 | B1 | E2 | G#2 | C3 | Eb3 | C5 | D5 | F5 | Bb5 | C#6 | F#6 | Bb6 | Chord 2 |
| Chord 3 | Bb0 | F#1 | C2 | F2 | A2 | C#3 | G#3 | B4 | C#5 | Eb5 | F#5 | B5 | D6 | G6 | Chord 3 |
| Chord 4 | B0 | G1 | C#2 | F#2 | Bb2 | G3 | A3 | Bb4 | C5 | D5 | E5 | G5 | C6 | Eb6 | Chord 4 |
| Chord 5 | C1 | G#1 | D2 | G2 | F#3 | G#3 | Bb3 | G#4 | B4 | C#5 | Eb5 | F5 | G#5 | C#6 | Chord 5 |
| Chord 6 | C#1 | A1 | Eb2 | E3 | G3 | A3 | B3 | C#4 | A4 | C5 | D5 | E5 | F#5 | A5 | Chord 6 |
| Chord 7 | D1 | Bb1 | Eb3 | F3 | G#3 | Bb3 | B3 | C4 | D4 | Bb4 | C#5 | Eb5 | F5 | G5 | Chord 7 |
| Chord 8 | Eb1 | C#3 | E3 | F#3 | A3 | A3 | B3 | C4 | C#4 | Eb4 | B4 | D5 | E5 | F#5 | Chord 8 |
| Chord 9 | B2 | D3 | F3 | G3 | G#3 | Bb3 | Bb3 | C4 | C#4 | D4 | E4 | C5 | Eb5 | F5 | Chord 9 |
| Chord10 | A2 | C3 | Eb3 | F#3 | G#3 | A3 | B3 | B3 | C#4 | D4 | F4 | C#5 | E5 | E6 | Chord10 |
| Chord11 | G2 | Bb2 | C#3 | E3 | G3 | A3 | Bb3 | C4 | C4 | Eb4 | F#4 | D5 | C#6 | F6 | Chord11 |
| Chord12 | E2 | G#2 | B2 | D3 | F3 | G#3 | Bb3 | B3 | C#4 | E4 | G4 | A5 | D6 | F#6 | Chord12 |
| Chord13 | C#2 | F2 | A2 | C3 | Eb3 | F#3 | A3 | C4 | D4 | F4 | G5 | Bb5 | Eb6 | G6 | Chord13 |
| Chord14 | A1 | D2 | F#2 | Bb2 | C#3 | E3 | G3 | C#4 | Eb4 | Eb5 | G#5 | B5 | E6 | G#6 | Chord14 |
| Chord15 | E1 | Bb1 | Eb2 | G2 | B2 | D3 | F3 | D4 | C#5 | E5 | A5 | C6 | F6 | A6 | Chord15 |

The circular aesthetic of the mandala is present at every level within the form and structure of this work. Pitch organisation utilised multiplications and divisions of the number 14 relative to the orchestral range written as pitch-frequency to compose fourteen (14-note) equidistant Chant (linear) and Chord (vertical) rotations. Pulse, proportion and duration were also composed through equidistant use of the number 14.

¹ Buddhist Offerings 365 Days: Danielle & Oliver Föllmi – Thames & Hudson, London

List of Percussion

Percussion 1

Pair of maracas

Percussion 2

Suspended ride-bell cymbal [brushes, light sticks, soft rubber mallets and chopsticks]

Large suspended china cymbal [soft rubber mallets]

Thundersheet [soft rubber mallets] *Only 4 bars*

Percussion 3

Congas [hands throughout]

Small hand-held metal shaker

Suspended crash cymbal [soft rubber mallets and brushes]

Tambourine [with skin]

Thundersheet [soft rubber mallets]

Vibraslap

Percussion 4

Pair of ride cymbals

Pair of hand-held suspended temple cymbals [ca. 6cm]

2 Woodblocks [non-pitched; high and low]

Orchestral bass drum [soft beaters] *Only 1 bar*

Percussion 5

Orchestral bass drum [soft beaters and hands]

Snare drum [sticks throughout]

Thundersheet [soft rubber beaters]

Percussion 6

Tam-tam ca. 70cm

[Soft felt mallets, superbball, bow, triangle beater, wire brush, hands and fingertips]

Specialised Notation for Percussion

Percussion notated with a diamond notehead: mute, but release immediately

Percussion with a cross notehead: mute

Percussion Plan

With a couple of exceptions, all items listed are individual to each player:

The suspended china cymbal should be placed next to the suspended ride-bell cymbal to aid a quick changeover for percussion 2 in bar 57. The position of the ride-bell cymbal is of primary importance to percussion 2.

The thundersheet must be accessible to percussion 2, 3 and 5, but it must be placed directly behind percussion 2 and as close to the suspended ride-bell cymbal as possible to aid an immediate changeover in bar 346.

The orchestral bass drum must be accessible to percussion 4 and 5, but percussion 4 only plays for one bar. The position of the bass drum is of primary importance to percussion 5 and it must be placed next to the snare drum to aid an immediate changeover in bar 346.

Description of Percussion Parts

Percussion 1 has some difficult reading, a couple of solo gestures and a large part to play within the first movement, but only plays the maracas throughout and is generally part of the collective ensemble.

Percussion 2 has some important and intricate solo passages to play on the suspended ride-bell cymbal. With some difficult reading, specialised techniques and quite a large part within the first movement, this part requires an accomplished player.

Percussion 3 has a very important role. The metal-shaker provides impetus for the entire ensemble and the congas play intricate solo passages. The musician also has some virtuosic tambourine gestures and difficult score reading. This part therefore requires an accomplished player (preferably a soloist).

Percussion 4 plays a small variety of percussion with some specialised techniques, but the part is generally easy to read and fairly straightforward to play. A competent percussionist should be able to realise this part.

Percussion 5 plays some difficult solos on the snare drum and provides important bass drum gestures and impetus; therefore this part requires an accomplished player (preferably a soloist).

Percussion 6 plays the Tam-tam throughout. Although the part utilises some specialised techniques, it is easy to read and fairly straightforward to perform. Therefore, any competent percussionist could realise this part.

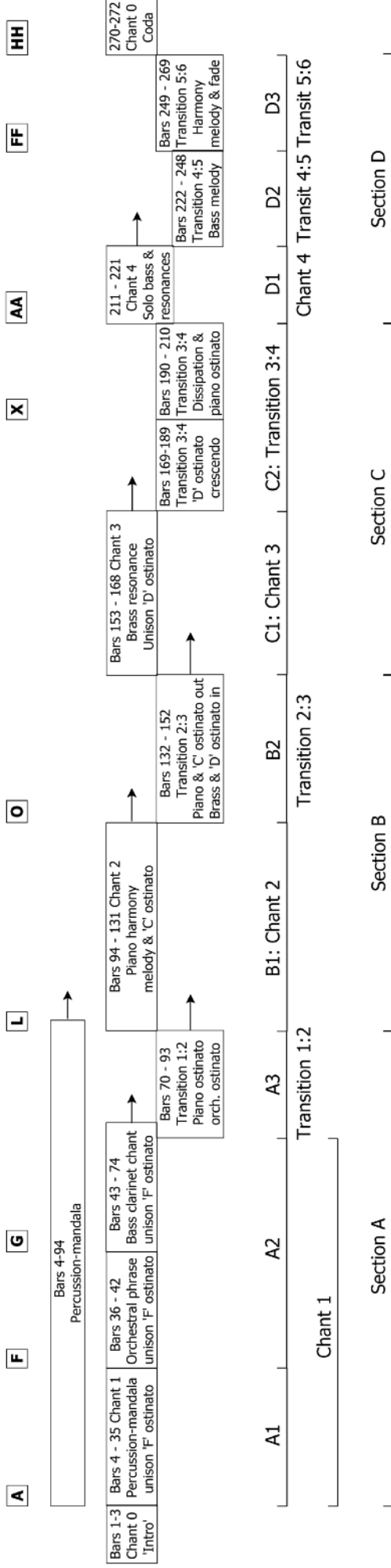
Percussion Rehearsal

The percussion parts seem difficult to read at first, but the notation should be seen as an approximation of rhythm, rather than a definition of rhythm. If one practices without the tremolando, appoggiatura and articulation (adding them later), the parts (and notation) are much easier to assimilate.

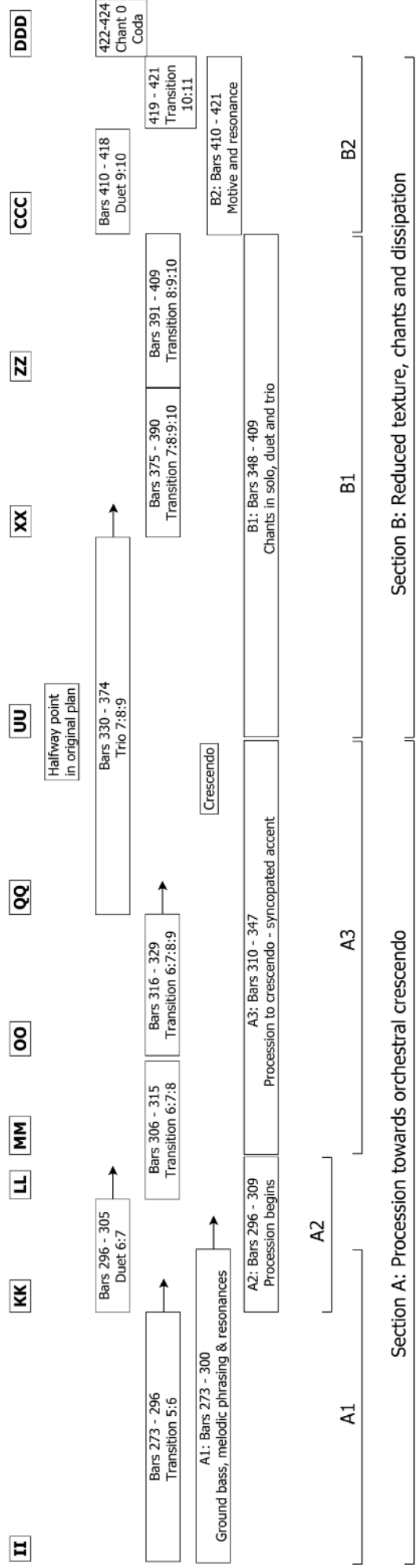
The tremolando lines were composed to the following specific reference: one line equals 2, two lines equals 4, three lines equals 8, four lines equals 16 and five lines equals 32. However, these can be seen as approximations during performance. Essentially, one should observe that the textures simply increase or decrease in intensity. There is a separate Group Rehearsal Score available for the Percussion Ensemble.

Acoustic Mandala Form

First Movement



Second Movement



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With reverence: All things must begin ...

[Reference Score in C]

$\text{♩} = 60$

poco rit.

$[\text{♩} = 50]$

A $\text{♩} = 60$ With ancient mystique ...

poco accel.

$[\text{♩} = 76]$

B $\text{♩} = 60$ a tempo

poco rit.

$[\text{♩} = 50]$

C $\text{♩} = 60$ a tempo

The score is written for a large orchestra and includes the following parts and instructions:

- Piccolo:** 1 part, 4/4 time.
- 2 Flutes:** 2 parts, 4/4 time.
- 2 Oboes:** 2 parts, 4/4 time.
- 2 B♭ Clarinets:** 2 parts, 4/4 time.
- B♭ Bass Clarinet:** 1 part, 4/4 time.
- Bassoon:** 1 part, 4/4 time.
- Contra bassoon:** 1 part, 4/4 time.
- 3 Horns:** 3 parts (1, 2, 3), 4/4 time.
- 2 Trumpets in B♭:** 2 parts, 4/4 time.
- 2 Tenor Trombones:** 2 parts, 4/4 time.
- Bass Trombone:** 1 part, 4/4 time.
- Bass Tuba:** 1 part, 4/4 time.
- Percussion 1 (Maracas):** 1 part, 4/4 time. *maracas throughout*, *solo*, *p*, *ppp*.
- Percussion 2 (Cymbals):** 1 part, 4/4 time. *sus. ride bell cym.*, *light chopsticks*, *higher note = bell*, *solo*, *7:4*, *7:4*, *5*, *3*, *mf*, *f*, *mf*, *f*, *mp*, *pp*.
- Percussion 3 (Cymbals):** 1 part, 4/4 time. *sus. crash cym.*, *soft rubber mallets*, *oscillate cym.*, *mp*, *p*, *mf*.
- Percussion 4 (Cymbals):** 1 part, 4/4 time. *pair of hand-held temple cymbals*, *strike one cym. against the other and allow ricochet*, *l.v.*, *oscillate cym.*, *mp*, *p*, *mf*.
- Percussion 5 (Snare Drum):** 1 part, 4/4 time. *snare drum - sticks*, *[snare on]*, *solo*, *[snare off]*, *[to bass drum]*, *ppp*, *mp*, *ppp*.
- Percussion 6 (Tam-tam):** 1 part, 4/4 time. *Tam-tam throughout*, *[superball]*, *l.v.*, *[to soft felt mallets]*, *keep attacks as subliminal as possible; purpose is simply to maintain volume and realise length of decay.*, *l.v.*, *p*, *pp*, *mp*.
- Piano:** 1 part, 4/4 time. *plucked string*, *plucked strings*, *[to keys]*, *ppp*, *p*, *mp*.
- Violins I [x8]:** 8 parts, 4/4 time.
- Violins II [x6]:** 6 parts, 4/4 time.
- Violas [x6]:** 6 parts, 4/4 time.
- Violoncellos [x4]:** 4 parts, 4/4 time.
- Contrabasses [x4]:** 4 parts, 4/4 time.

Tempo markings: $\text{♩} = 60$, $[\text{♩} = 50]$, $[\text{♩} = 76]$, $\text{♩} = 60$. Dynamics: *p*, *ppp*, *mf*, *f*, *mp*.

poco rit. [♩ = 50] **D** poco accel. ♩ = 60 a tempo

12

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

B.Cl. *f*

Bsn.

Cbsn.

1 Hn.

2 Hn.

3 Hn.

Tpt.

Tbn. 1. approx. *pp* *p* *mp* *p* *mp* *f*

B.Tbn.

Tba. [fundamental] *mf*

Perc. 1 *ppp* *p* *mp* *ppp* *mf* *f*

Perc. 2 rotate sticks once l.v. [to brushes] rotate brushes once l.v. [to chopsticks] *sfzsubmp* *sfzsubmf*

Perc. 3 *p* *ppp* *mp* *pp* *mp*

Perc. 4 oscillate cym. *p* *f* *mf* *mp* *p*

Perc. 5 [cross notehead = mute] *mf* *p* *f* *mf* *mp* diamond = mute, but release immediately

Perc. 6 secco *ppp* *mf* *l.v.* *mp* *l.v. keep attacks as subliminal as possible*

Pno. *ppp* *mp*

[norm.]

poco rit. [♩ = 50] **D** poco accel. ♩ = 60 a tempo

1-4. sul tasto

Vln. I *mf* *pp*

Vln. II *mf*

Vla. *mf*

Vc. *mf* tutti unis. *pp* *f*

Cb. *mf* *mp* *mf* *ff*

E A statement of intent ...

3/4 poco accel. 4/4 [♩ = 72] rit. 3/4 (♩ = 72) 3

26

Picc.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Cbsn.

1

Hn.

2

3

Tpt.

Tbn.

B.Tbn.

Tba.

[A combined collection of individual percussion phrases]

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

E A statement of intent ...

3/4 poco accel. 4/4 [♩ = 72] rit. 3/4 (♩ = 72) 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

36 Picc. Fl. Ob. Cl. B.C. Bsn. Cbsn. 1. Hn. 2. 3. Tpt. Tbn. B. Tbn. Tba.

Perc. 1. Perc. 2. Perc. 3. [metal shaker] Perc. 4. oscillate cym. Perc. 5. [to hands] Perc. 6. arco Pno.

[F] $\text{♩} = 60$ Contradicting emotions: Passion and faith ... 2/4 tutti p 1. - 6. tutti f 3/4 [G] $\text{♩} = 60$ Solemn, intense 2/4 & gathering impetus

Picc. Fl. Ob. Cl. B.Cl. Bsn. Cbsn. 1 Hn. 2 3 Tpt. Tbn. B.Tbn. Tba.

Collective percussion ensemble develops as a more cohesive rhythmic unit underpinned by the metal shaker throughout

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6

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

Picc. *mf*

Fl. *a2* *mf* *1.* *mf* *a2 flutter* *p* *mf* *a2* *f*

Ob. *mf*

Cl. *a2* *mf* *f* *mf* *a2* *tr* *p* *mf* *f*

B.Cl. *ff* *f* *ff*

Bsn.

Cbsn. *mp* *mf* *mp* *mf* *f* *mf* *mp* *f*

1. Hn. *mf* *mp* *mf* *p* *tr*

2. *mf* *mp* *con sord.* *mp* *pp*

3.

Tpt.

Tbn.

B.Tbn. *mf* *f*

Tba. *mf* *mp* *f* *mp* *mf* *p*

Perc. 1 *mp* *f* *mf* *mp* *f* *ff* *f* *mf*

Perc. 2 *mf* *f* *mp* *f* *mf* *f* *mf* *f*

Perc. 3 *f* *ff* *f*

Perc. 4 *f* *f* *f*

Perc. 5 *mp* *f* *p* *mf* *f* *mf* *mp* *f*

Perc. 6 *f* *f* *ff* *mf* *pp* *f*

Pno. *f* *ff* *mf* *mp* *f*

Vln. I *mp* *ppp* *mf* *mp* *sol* *un.* *mf* *f*

Vln. II *mf* *ppp* *div.* *ppp* *pp*

Vla. *mf* *mp* *ppp* *pp*

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

Cb. *ff* *fff*

unis. ord. *ppp* *mf* *mp* *sol* *un.* *ppp* *pp*

div. *ppp* *pp*

sul pont. *ppp* *pp*

[rubber mallets] *Lv.*

[to triangle beater] *Lv.*

[scrape] *Lv.*

[to soft felt mallets] *Lv.*

(8).....

6th.....

8th.....

65

Picc. flutter

Fl. *mf* *ff* *mf* *ff* *mf* *f* *mf* *p* [fl. 1 to picc.] 2.

Ob. *mf* *ff* *mf* *ff* *mf* *f* *mf* *p*

Cl. *mf* *f* *mf* *ff* *mf* *f* *mf* *p*

B.Cl. *fff* *fff* *fff* *f*

Bsn. *mf* *ff* *mf*

Cbsn. *f* *ff* *mf* *ff* *f* *mf* *mp*

Hn. 1 *mf* *f* *ff* *mf* *mp*

Hn. 2 3 *mf* *f* *ff* *mf* *mp*

Tpt. *mf* *f* *mf* *mp* *p*

Tbn. *mf* *ff* *mf* *f*

B.Tbn. *ff* *mf* *ff* *f*

Tba. [fundamental] *mf* *f* *pp* *fff* *f* [fundamental]

Perc. 1 *mf* *ff* *mf* *f* *p*

Perc. 2 *f* *ff* *mf* *ff* *f* *p*

Perc. 3 *f* *ff* *mf* *ff* *mp* *mf*

Perc. 4 *f* *ff* *mf* *ff* *mp* *f*

Perc. 5 *f* *ff* *mf* *ff* *p* *f*

Perc. 6 *mf* *ff* *mf* *ff* *mp* *mf* [to wire brush] *secco*

Pno. *mp* *mf* *f* *ff* *mf* *ppp* *p*

71

Vin. I *mf* *mp* *ff* *pp* *mf* *ppp* *mf* *p* *un. ord.* *div.* *1-3, div.* *tutti*

Vin. II *mp* *ff* *mf* *ff* *mf* *mp* *mf* *p* *un. ord.* *div.* *un. ord.*

Vla. *mp* *f* *ff* *pp* *mf* *ppp* *mf* *ppp* *un. ord.* *div.* *un. ord.*

Vc. *mf* [pizz.] *mf* *ff* *mf* *pp* *mf* *p* *mf* *un. ord.*

Cb. *ff* *fff* *ff* *fff* *f* *ff* *f*

... a stream of innocent thought ...
poco accel.

2/4

3/4

2/4

♩ = 60 a tempo

73

Picc. *p* *mp* *mf* *f* *mp* *p*

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

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf* *f* *p* *mf*

B.Cl. *p* *ppp*

Bsn. *p* *mp* *p* *mp* *p* *mp*

Cbsn. *mp* *p* *mp* *mf* *p*

1. Hn. *p* *mf* *p* *mf*

2. Hn. *p* *ppp* *mp* *pp*

3. Hn. *p* *ppp* *mp* *pp*

Tpt. *p* *mp* *p* *pp* *mp* *p*

Tbn. *p* *ppp* *mp* *pp*

B.Tbn. *p* *ppp*

Tba. *p* *ppp* *mp* *pp*

Perc. 1 *p* *pp* *mp* *f* *mf* *mp*

Perc. 2 *p* *mf* *pp* *mf* *ff* *pp* *mp* *pp*

Perc. 3 *mf* *f* *pp* *f* *mf*

Perc. 4 *f* *p* *mp* *mf* *mp*

Perc. 5 *mp* *p* *mp*

Perc. 6 *p* *mf* *p* *mp*

Pno. *mp* *f* *mp* *mf*

(5) ... a stream of innocent thought ...
poco accel.

2/4

3/4

2/4

♩ = 60 a tempo

Vln. I *p* *mp* *mf* *pp* *p* *ppp*

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

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

Vc. *p* *ppp* *p* *mp* *ppp*

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

div. unis. div. unis. div. unis. div. unis. ord. div. sul tasto unis. ord. sul tasto arco

[pizz.]

J An idea returns: Reality resumes (though forever altered) ...

poco rit.

[♩ = 52]

K ♩ = 60 A sombre note ...

Picc. *mp* *p* *pp* [diamond notehead = coloured breath] *ppp* breath

Fl. *mp* *p* *pp* [diamond notehead = coloured breath] *ppp* breath

Ob. 1. *mp* *p* *pp* *ppp* *sol* [duet] *mf*

Cl. *mp* *p* *pp* *ppp* coloured breath breath *sol* [duet] *mf*

B.Cl. *p* *pp*

Bsn. *p* *pp*

Cbsn. *p* *pp* *ppp* breath

Hr. 1 *p* *pp* *ppp* breath

Hr. 2 *pp* *pp* *ppp* *p*

Tpt. *pp*

Tbn. *p* *sf* *sub* *mf*

B.Tbn. *p* *pp*

Tba. *p* *pp*

Perc. 1 *mp* *mf* *mp* *p* *mf* *p* *pp* *mf* *pp*

Perc. 2 *mp* *mf* *pp* *p* *mp* *p* *pp* *sf* *sub* *mf* *f*

Perc. 3 *mp* *p* *mp* *p* *pp* *mp* *p*

Perc. 4 *p* *mp* *ppp* *p* *pp* *p* *pp*

Perc. 5 *p* *pp* *pp* *p* *pp* *p* *pp*

Perc. 6 *p* *mp* *pp* *mp* *pp* *mp* *pp*

Pno. *p* *pp* *ppp*

(5)

J An idea returns: Reality resumes (though forever altered) ...

poco rit.

[♩ = 52]

K ♩ = 60 A sombre note ...

Vin. I *mf* *pp* *p* *pp* *ppp* *ppp* *p* *ppp*

Vin. II *mp* *pp* *p* *pp* *ppp* *ppp* *p* *ppp*

Vla. *mp* *pp* *p* *pp* *ppp* *ppp* *p* *ppp* *mf*

Vc. *p* *ppp* *p* *ppp* *ppp*

Cb. *pp* *p* *ppp* *p* *ppp*

91

Picc. *pp* *mp* *ppp* *p* *pp*

Fl. 2. flutter → breath *pp* *mp* *pp* *p* *pp*

Ob. 1. *p* *pp*

Cl. 1. *mf* *mp* *ppp* *p* *ppp*

B.Cl. *p* *ppp*

Bsn. *ppp*

Cbsn. *ppp*

Hn. 1. senza sord. con sord. *p* *ppp*

Hn. 2. *ppp*

Hn. 3. *ppp*

Tpt. *ppp*

Tbn. *ppp*

B.Tbn. *ppp*

Tba. con sord. [fundamental] *mp* *ppp* *p* *ppp*

Perc. 1. *pp* *mf* *p* *ppp* *pp*

Perc. 2. *pp* *mf* *mp* *f* *mp* *p* *pp* rotate chopsticks once l.v. [to large sus. china cym.] [soft rubber mallets]

Perc. 3. *p* [to tambourine] *ppp*

Perc. 4. vib. oscillate cym. [to temple cym.] oscillate cym. oscillate cym. l.v. [to pair of ride cym.]

Perc. 5. [snare on] *ppp* solo subtle shimmer with fingernails *mf* *mp* [to soft felt mallets] *f* *ff*

Perc. 6. arco l.v. [to hands] *ppp* *mp* *p*

Pno. [cluster A - Eb] *mf* *mp* [cluster A - Eb]

Vin.I *p* *ppp* *p* *ppp* *pp* *mp* *p* *mf*

Vin.II *ppp* *mp* *pp* *mf*

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

Vc. *p* *ppp* arco sul pont. *p* *ppp*

Cb. *ppp* *p* *p* *pp*

Finding positives within the negative ... $\text{♩} = 52$ poco accel. $\text{♩} = 60$ a tempo

M Circular questions and gestures: displaced accents, opposing dynamics and fragments of reserved fanfare ...

99

Picc. flutter *ppp* breath *mp* *ppp* *mf* *ppp* *pp* *f* *pp* *mp*

Fl. *mf* *pp* *mp* *ppp* *pp* *f* *pp*

Ob. 1. *p*

Cl. 1. *pp* *p* *ppp*

B.Cl. *p* *ppp*

Bsn. *pp* *p* *ppp* *p*

Cbsn. *p* *pp*

Hn. 1. *p* *mp*

Hn. 2. *mp* *ppp* *p*

Hn. 3. *p*

Tpt. *mp* *ppp* *mp* *ppp*

Tbn. *mp* *ppp*

B.Tbn. con sord. *mp* *ppp* *mp* *ppp*

Tba. senza sord. *mp* *ppp* *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 [to bass drum] [snare off]

Perc. 6

Pno. *mf* *f* *ff* *f*

M Circular questions and gestures: displaced accents, opposing dynamics and fragments of reserved fanfare ...

Vln. I *mf* *ppp* *mf* *ppp*

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

Vla. unis. *mp* *f* *mf*

Vc. unis. *p*

Cb. *ppp* *p* *ppp* *sol.* *mp*

poco rit. 3/4 2/4 [♩ = 52] N ♩ = 60 The cyclic nature of existence ... allow breath to dominate the note

112

Picc. *ppp* flutter *mf* *pp* breath

Fl. *pp* *mp* *pp* *mf* *pp*

Ob. *mp* *pp*

Cl. 1. *pp* *mp* *pp*

B.Cl. *pp* *mp* *pp* flutter *mf* *pp* breath

Bsn. *mp* *ppp*

Cbsn. *p* *mp* *p* *mf* *ff*

1 Hn. *p* *mp* *pp* *p* *ppp* *mp*

2 Hn. *p* *mp* *pp* *mp*

3 Hn. *p* *mp* *pp* *mp*

Tpt. *p* *f*

Tbn. 1. *p* *pp* *f* 1. solo

B.Tbn. *p* *pp* *f*

Tba. *p* *mp* *p* *f* *p* *mf* *ff*

Perc. 1 ♀

Perc. 2 ♂ rubber mallets *mp* *f*

Perc. 3 ♂

Perc. 4 ♂ pair ride cym. *mp* *f*

Perc. 5 ♂ [soft beaters] *mp* *f*

Perc. 6 ♂

Pno. *f* *mf*

poco rit. 3/4 2/4 [♩ = 52] N ♩ = 60 The cyclic nature of existence ...

div. *pp* *mp* *mf* *pp*

Vln. I *pp* *ppp* *mp* *pp*

Vln. II *pp* *ppp* *mp* *pp*

Vla. *pp* *ppp* *mp* *pp*

Vc. *pp* *mp* *pp* *mp* *mf*

Cb. *mf* *mp* *mf* *pizz.* *ff*

122

Picc. *mp* *mf* *p* *pp* breath

Fl. flutter *pp* *mf* *pp* *p* *pp* breath

Ob. 1. *mp* *mf* *p* *pp* *ppp* keylicks

Cl. 1. *pp* *mp* *p* *pp* breath

B.Cl. *pp* *mp* *p* *pp* *ppp*

Bsn. *pp* *mp* *p* *pp* breath

Cbsn. *mf* *pp* breath

Hn. 1. *pp* *mp* *ppp* *mp* *mf* *p* breath

2. *pp* *mp* *mf* *pp* *p* breath

3. *pp* *mp* *mf* *pp* *p* breath

Tpt. *p* *mf* *mp* *pp* breath

Tbn. *mf* *mf* *pp* 1. *p* *pp* *mf*

B.Tbn. [con sord.] *ppp* *p* *ppp* *p* *pp* senza sord.

Tba. *ppp* *p* *ppp* *mp* *mf* *mp* *p* *pp* breath

Perc. 1 ♀

Perc. 2 ♂ 1.v. [to sus. ride bell cym.] [light sticks] *ppp* *mf* *pp* l.v.

Perc. 3 ♂

Perc. 4 ♀ vib. 1.v. [to temple cym.]

Perc. 5 ♂ [to snare drum] [snare on] *p* *pp*

Perc. 6 ♀ [soft felt mallets] *ppp* *p* l.v.

Pno. *f* *mf*

Vin. I sul tasto *ppp* *mp* *p* *mp* *p* *pp* unis. ord. *p* *mp* *p* *pp* col legno

Vin. II *pp* *mp* *p* *pp* col legno

Vla. *pp* *mp* *p* *pp* div. 3 *p* *pp* unis. *pp* col legno

Vc. *mf* *pp* *mp* *p* *pp* arco *mp* pizz. *pp* arco sul tasto

Cb. *mp* *mf* *mp* *pp* *mp*

poco rit. [♩ = 52]

$\text{♩} = 60$ a tempo poco rit. [♩ = 52] **P** $\text{♩} = 60$ A moment of reserved aggression ... poco rit. 3/4 [♩ = 52]

132

Picc. *pp* *mp* *pp* *mp* *ppp* *mp* *p*

Fl. *p* 1. *ppp* *pp* *mp* *mp* *p* *mp* keyclicks

Ob. *p* *ppp* *mp* *p* *p* *p* breath

Cl. *p* *ppp* *pp* *mp* *mp* *p* *mp* *p* breath

B.Cl. *mf* *ppp* *mp* *p* *p* *mp* *p* breath

Bsn. *p* *ppp* *mp* *p* *p* *f* *p* breath

Cbsn. *mp* *ppp* *mp* *p* *p* *f* *p* breath

Hn. 1 *ppp* *mp* *p*

Hn. 2 *ppp* *mp* *p*

Tpt. *p* *pp* *f*

Tbn. widening vibrato *pp* 1. *mp* widening vibrato *pp* *p* *f*

B.Tbn. *mp* con sord. *pp* widening vibrato *pp* *pp* *f*

Tba. *p* *pp* *f*

Perc. 1 *mp* *pp* *f*

Perc. 2 *ppp* *mf* l.v.

Perc. 3 [tambourine] *p* [to congas]

Perc. 4 oscillate cym. *mf* oscillate cym. *pp* l.v. [to pair ride cym.]

Perc. 5 [snare off] *ppp* [to bass drum - soft beaters] *p* [to snare drum] *f*

Perc. 6 secco

Pno. *f* *mf* *f* *ppp* *p* *f*

$\text{♩} = 60$ a tempo poco rit. [♩ = 52] **P** $\text{♩} = 60$ A moment of reserved aggression ... poco rit. 3/4 [♩ = 52]

Vln. I arco *f* *mp* *ppp* *p* *mp* *p* *ppp* sul tasto

Vln. II arco *p* div. *ppp* *pp* *mp* *p* *ppp* col legno

Vla. arco *p* *ppp* *pp* *mp* *p* *ppp* *p* col legno

Vc. *mf* *ppp* *pp* *mp* *p* *ppp* *p* col legno

Cb. *ppp* ord. *mp* *p* *pizz.* *f*

141

141

Picc. flutter → breath *p* *PPP* flutter → breath *PPP*

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

Ob. *mp* *PPP*

Cl. flutter → breath *pp* *mf* *pp* flutter → breath

B.Cl. flutter → breath *mf* *pp* *pp* *mf* *pp*

Bsn.

Cbsn. *p* *mf* *PPP* *p* *PPP*

1. *pp* *mf* *p* *pp* *p.f*

2. *mp* *PPP* *mp* *PPP* *mp* *p* *PPP*

3.

Tpt.

Tbn. 1. [fundamental] *mp* *mf* *PPP* 1. *pp* *sfz sub. mp* *PPP*

B.Tbn. [con sord.] *p*

Tba. *mp* *PPP*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno. *mf* *f* *mf* *f* *mf* *mf* *pp*

Vln.I. *p* *mp* *PPP* ord. *pp* *mf*

Vln.II. arco *mp* *PPP* unis. sul tasto *p*

Vla. arco *mp* *mf* *PPP* *mf*

Vc. arco *mf* *PPP* *mf* *PPP*

Cb. arco sul tasto ord. *mp* *PPP*

R ♩ = 60 An obstinate transition: What is and what will never be ...

poco rit.

poco accel.

150

Picc. *p* *PPP* *PPP* *P* *PPP*

Fl. *PPP*

Ob. *PPP*

Cl. *PPP*

B.Cl. *PPP*

Bsn. *PPP*

Cbsn. *PPP*

Hn. 1 *pp* *p.f* *PPP* *p* *PPP* *mp*

Hn. 2 *p* *PPP*

Tpt. *PPP* *mf*

Tbn. *mp* *PPP* *sfz sub. mp* *PPP* *PP* *sfz sub. mp* *PP* *PPP*

B.Tbn. *con sord.* *PPP* *p* *PPP* *PP* *PPP*

Tba. *mp* *PPP* *p* *PPP* *p* *PPP* *PPP*

Perc. 1 *mp* *PPP* *sfz sub. mp* *PPP* *PP* *sfz sub. mp* *PP*

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *[snare on]* *solo* *PPP* *mp* *PPP* *mp* *PP* *mp* *p*

Perc. 6 *l.v.* *secco* *PPP < p*

Pno. *p* *PPP*

Vln. I *sol* *pp* *mf*

Vln. II *[sul tasto]* *1-4. 8^{va}* *PPP* *p*

Vla.

Vc.

Cb. *1. sul tasto* *p*

R ♩ = 60 An obstinate transition: What is and what will never be ...

poco rit.

poco accel.

♩ = 60 A renewed sense of vigour and purpose ...

156

Picc. *ppp* *p* *ppp*

Fl. *mp* *ppp*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

B.Cl. *ppp* *p* *ppp*

Bsn. *ppp* *p* *ppp*

Cbsn. *ppp* *p* *ppp*

1 *ppp* *mf* *pp* *mf*

2 *p* *mf* *pp*

3 *mf* *pp* *mf* *pp*

Tpt. *mf* *pp* *mf* *pp* *f*

Tbn. *mf* *pp* *mf* *pp*

B.Tbn. *mf* *pp*

Tba. *mf* *pp*

Perc. 1

Perc. 2

Perc. 3 [upper note = high conga] [lower note = low conga] [with hands] [cross notehead = mute] *mf* *f* *ff* *mp* *mf* *mp*

Perc. 4

Perc. 5 *mf* *f* *ff* [snare off]

Perc. 6

Pno. *ppp* *p* *ppp*

♩ = 60 A renewed sense of vigour and purpose ...

Vln. I *ppp* *p* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Ch. *ppp* *pp*

[sul tasto] 1 - 4.

[sul tasto] 1 - 3, sul tasto

[sul tasto] 1, sul tasto

[sul tasto] 1 - 2, div.

T With waves of consistent dynamic momentum ...

160

Picc. *ppp* *p* *ppp*

Fl. *ppp* *p* *ppp*

Ob. *ppp* *p* *ppp*

Cl. *ppp* *p* *ppp*

B.Cl. *ppp* *p* *ppp*

Bsn.

Cbsn.

Hn. 1 *pp* *f* *p* *f*

Hn. 2 *f* *pp* *f* *p*

Tpt. *pp* *f* *pp* *f*

Tbn. *f* *pp* *f* *p*

B.Tbn. *f* senza sord. [fundamental]

Tba. *f* senza sord. [fundamental]

Perc. 1

Perc. 2 [light sticks] *ppp* *ff* l.v.

Perc. 3 *mf* *f*

Perc. 4 [pair of ride cym.] *mp* *f*

Perc. 5

Perc. 6

Pno.

T With waves of consistent dynamic momentum ...

Vln. I 1-3. *mf* *pp* *tutti* 1-6. *mf* *pp* *tutti* *f* *p* tutti *f* *p* [sul tasto]

Vln. II [sul tasto] *ppp* *tutti div.* *p* [sul tasto] *ppp*

Vla. [sul tasto] *ppp* *tutti* [sul tasto] *ppp*

Vc. *tutti* [sul tasto] *ppp* *p* [sul tasto] *ppp*

Cb. *ppp* *p* *ppp* *mp* *ppp*

U Transcending the collective: an ensemble in unison ...

164 [to flute]

Picc. *ppp* *mp* *ppp*

Fl. *ppp* *mp* *ppp*

Ob. *ppp* *mp* *ppp*

Cl. *ppp* *mp* *ppp*

B.Cl. *ppp* *mp* *ppp*

Bsn. *mf*

Cbsn. *mf*

Hn. 1 *p* *f* *p* *f*

Hn. 2 *f* *p* *f* *p*

Hn. 3 *f* *p* *f* *p*

Tpt. *f* *p* *f* *p*

Tbn. *f* *p* *f* *p*

B.Tbn. *f*

Tba. *f* [fundamental]

Perc. 1 *ppp* *f* *pp* *f*

Perc. 2 *ppp* *f*

Perc. 3 *solo* *mf* *mp* *f*

Perc. 4 *mf* *f*

Perc. 5 [snare on] *pp* *mf* *pp* *mf*

Perc. 6 *mf* *f*

Pno. *f* *ff*

U Transcending the collective: an ensemble in unison ...

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

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

Vla. *mp* *ppp* *mf*

Vc. *mp* *p*

Cb. *mp* *ppp* *mp* *ppp*

ord. *p* *f*

[sul tasto] *ppp* *mf*

ord. *p*

171

Picc. Fl. Ob. Cl. B.Cl. Bsn. Cbsn. 1 Hn. 2 3 Tpt. Tbn. B.Tbn. Tba. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Pno.

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

179

Picc. *[fl. 1 to picc.]* 2. *f* *ff* *f*

Fl. *ff* *mf* *ff* *mf* *ff* *f*

Ob. *mf* *ff* *mf* *ff* *f*

Cl. *ff* *mf* *ff* *mf* *f* *ff* *f*

B.Cl. *ff* *mf* *ff* *mf* *ff* *f*

Bsn. *ff* *mf* *ff* *mf* *ff* *f*

Cbsn. *ff* *mf* *ff* *mf* *ff* *f*

Hn. 1 *mf* *ff* *f* *ff* *f*

Hn. 2 3 *ff* *mf* *ff* *mf* *ff* *f*

Tpt. *mf* *ff* *mf* *ff* *f* *ff*

Tbn. *ff* *mf* *ff* *mf* *ff* *f*

B.Tbn. *[fundamental]* *f*

Tba. *f* *8va*

Perc. 1 *f* *mp* *ff* *mf* *ff* *mf* *ff*

Perc. 2 *l.v.* *mp* *ff* *mp* *ff* *mf* *ff*

Perc. 3 *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Perc. 4 *ff* *mf* *f* *ff* *mf* *ff* *ff* *[to pair of ride cym.]*

Perc. 5 *[snare sticks]* *mf* *f* *mf* *f* *ff*

Perc. 6

Pno. *mf* *f* *mp* *ff* *f*

Vln. I *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *f*

Vln. II *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *f*

Vla. *ff* *mf* *ff* *mf* *ff* *f* *ff* *f*

Vc. *ff* *mf* *ff* *mf* *ff* *f*

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

div. *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.*

[sul tasto]

poco accel.

[♩ = 66]

W

♩ = 60 An augmented crescendo ...

2

X With fluid dynamic dissipation ...

185

Picc. *ff* *f* *fff* [to flute]

Fl. *ff* *f* *fff*

Ob. *ff* *f* *fff* *mf*

Cl. *ff* *f* *fff* *f*

B.Cl. *ff* *f* *fff* *pp* *p* *ff*

Bsn. *ff* *f* *fff* *ff* *p* *ff* *f*

Cbsn. *ff* *f* *fff* *pp* *p* *ff*

1 Hn. *ff* *f* *fff* *ff* *f*

2 Hn. *ff* *f* *fff* *f*

3 Hn. *ff* *f* *fff* *f*

Tpt. *ff* *f* *fff* *mf*

Tbn. *ff* *f* *fff* *f*

B.Tbn. *f* *fff*

Tba. *f* *fff* *pp* *p* *ff* *f*

Perc. 1 *ff* *f* *fff* *f* *pp*

Perc. 2 *f* *fff* *f* *pp* [to brushes]

Perc. 3 *ff* *f* *fff* [to tambourine] *mf* tap skin with fingertips *ppp* [to congas]

Perc. 4 *f* *fff* *pp*

Perc. 5 *f* *fff* *ppp* *ff* *pp* *mf*

Perc. 6 *mf* *ff*

Pno. *ff* *f* *fff* *p* *ff*

poco accel.

[♩ = 66]

W

♩ = 60 An augmented crescendo ...

2

X With fluid dynamic dissipation ...

Vin.I *ff* *f* *fff* *ff* *f* *pp* *ff* *f*

Vin.II *ff* *f* *fff* *ff* *f* *pp* *f* *mf*

Vla. *ff* *f* *fff* *mf* *pp* *f* *mf*

Vc. *ff* *f* *fff* *pp* *ff*

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

Z $\text{♩} = 60$ poco rit.

$\text{♩} = 52$ poco accel.

poco rit.

$\text{♩} = 52$

201

Picc.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Cbsn.

1. Hn.

2. Hn.

3. Hn.

Tpt.

Tbn.

B.Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

(8)

Z $\text{♩} = 60$ poco rit.

$\text{♩} = 52$ poco accel.

poco rit.

$\text{♩} = 52$

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

unis.

pizz.

pizz.

pizz.

pizz. arco

AA ♩ = 60 a tempo poco rit. [♩ = 52] poco accel. ♩ = 60 a tempo

211

Picc. Fl. Ob. a2 Cl. B.Cl. Bsn. Cbsn. Hn. 1 2 3 Tpt. 1. con sord. 2. con sord. Tbn. B.Tbn. Tba. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Pno.

AA ♩ = 60 a tempo poco rit. [♩ = 52] poco accel. ♩ = 60 a tempo

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

poco rit.

[♩ = 52]

BB ♩ = 60 In melancholy reflection: peaceful moments do exist ...

221

Picc. *pp* *ppp* *pp* *ppp*

Fl. 1. *p* 2. *p*

Ob. *pp* *ppp* *pp* *ppp*

Cl. 1. *p* *mp*

B.Cl. *p*

Bsn.

Cbsn.

Hn. 1 *p* 2. *p*

2 *p*

3

Tpt. 1. *ppp* *pp* *ppp*

Tbn.

B.Tbn.

Tba. *pp* *p* *pp*

Perc. 1 *ppp*

Perc. 2 *ppp* *p* *ppp* *mp* Lv.

Perc. 3 [fingertips] *pp* *p* *ppp* [to sus. crash cym.] [brushes]

Perc. 4 [to soft felt mallet]

Perc. 5

Perc. 6 *ppp* [plucked string] *pp* Lv. *secco*

Pno. [variable dynamics at player's discretion] *pp* *ppp*

Vln. I *pizz.* *mf* *arco sul tasto* *mp* *p* *ppp* *p* *ppp*

Vln. II *ppp* *p* *ppp*

Vla. *mp* *p* *mp*

Vc. *p*

Cb. *f* *ppp* *mf* *mp*

BB ♩ = 60 In melancholy reflection: peaceful moments do exist ...

sul tasto

228

2 3 4
4 4 4

Picc. *p* *ppp* *p* *ppp*

Fl. *p* *ppp* *p* *ppp*

Ob. *ppp* *p* *ppp* 1. *mp*

Cl. *mp* *p* *mp* 2. *ppp* *p* *ppp* 1. *mp*

B.Cl. *mp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Bsn. *p* *ppp*

Cbsn. *p* *ppp*

Hn. 1 *ppp* *p* *ppp* 2. *ppp* *p* *ppp*

Hn. 2 3 *ppp* *p* *ppp* 2. *ppp* *p* *ppp*

Tpt. 1. senza sord. *mp*

Tbn. *ppp* *p* *ppp*

B.Tbn. *ppp* *p* *ppp*

Tba. *p* *ppp* *ppp* *p* *ppp*

Perc. 1

Perc. 2 *p* *ppp* *p* l.v. [to chopsticks]

Perc. 3

Perc. 4

Perc. 5

Perc. 6 *ppp*

Pno. [plucked string] *p* [plucked string] *p* [keys] *mp* *p*

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

Vln. II *pp* *mp* ord. *ppp* *ppp* *p* *ppp* *p* *ppp*

Vla. *mp* *ppp* sul tasto *mp* 1-3. div. ord. *mp*

Vc. *mp* *ppp* *ppp* *p* *ppp* *p*

Cb. *mp* *mf*

CC

2
4

DD poco rit.

EE

♩ = 60 a tempo

4
4

238

Picc. *ppp* *p* *ppp* *p* *ppp*

Fl. *ppp* *p* *ppp* *p* *ppp*

Ob. *mp* *mf* *mp* *mp* *mf*

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

B.Cl. *p* *mp* *ppp*

Bsn. *p* *ppp*

Cbsn. *p* *ppp*

1 Hn. *mp* *ppp*

2 Hn. *mp* *ppp*

3 Hn. *p* *ppp*

Tpt. *mp* *mf* *mp* *mp* *mf*

Tbn. *p* *mp* *p* *mp*

B.Tbn. *p* *mp* *p* *mp*

Tba. *ppp* *p* *ppp* *mp* *ppp* *p* *ppp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 *Lv.* *pp* *secco*

Pno. *mp* *mf* *mp* *p* *mf* *p* *mp* *p*

CC

2
4

DD poco rit.

EE

♩ = 60 a tempo

4
4

[sul tasto]

Vln. I *mp* *ppp* *mp* *ppp*

Vln. II *p* *mp* *ppp* *unis, sul tasto*

Vla. *[1 - 3, div.]* *mf* *mp* *mp* *tutti div.* *p* *ppp*

Vc. *[sul tasto]* *p* *mp* *mp* *p* *ppp*

Cb. *mf* *mf*

249

Picc. *ppp* *p* *ppp* *ppp* *p* *ppp*

Fl. *ppp* *p* *ppp*

Ob. *ppp* *p* *ppp*

Cl. *a2* *p* *mf* solo *f* *ppp*

B.Cl. *f* *mf*

Bsn. *p* *ppp*

Cbsn. *mf* *ppp*

1 *p* *ppp*

Hn. 2 3 *ppp* *p* *ppp*

Tpt. *ppp* *p* *ppp*

Tbn. *ppp* *p* *ppp*

B.Tbn. *ppp* *mf* *f* *con sord.*

Tba. *ppp* *p* *ppp*

Perc. 1 *pp* *mp* *ppp* *p* *ppp* *pp*

Perc. 2 *pp* *mp* *ppp* *p* *ppp* *pp*

Perc. 3 *pp* *mp* *ppp* *p* *ppp* *pp*

Perc. 4 *pp* *mp* *ppp* *p* *ppp* *pp*

Perc. 5 (soft rubber mallets) vary speed of trem. in relation to changing dynamics *pp* *mp* *ppp* *p* *ppp* *pp*

Perc. 6 *pp* *mp* *ppp* *p* *ppp* *pp*

Pno. *mf* *p* *mp* *p* *pp* *pp* *pp* *pp*

[cluster C#2 - G2] [cluster E2 - Bb2] [plucked string]

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

Vln. II *p* *ppp* *p*

Vla. *unis.* *mp* *f*

Vc. *mp* *ppp*

Cb. *ppp* *mf* *f* *ff* *ppp* *p* *ppp*

II ♩ = 60 In anticipation: The procession is about to begin ...

[a breathy whisper]

poco rit. [♩ = 50]

273

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p* *mp*

B.Cl. *mp*

Bsn.

Cbsn.

1 Hn.

2 Hn.

3 Hn.

Tpt.

Tbn.

B.Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno. *PPP* *PPP* *mp* *PPP*

[plucked string] [to keys] [keys] [variable speed trem.]

II ♩ = 60 In anticipation: The procession is about to begin ...

unis. sul pont. *p* *mp* *PPP* *mf* *PPP* *mp* *PPP* *mf*

sul tasto *mp*

1. solo arco *mf* *f* *PPP* *mp* *PP* *p*

div. sul pont. *p*

unis. sul pont. *mp*

div. ord. *mf* *mf*

unis. sul tasto *mp*

div. ord. *mf*

unis. sul pont. *mp*

JJ ♩ = 60 With polite impatience (the gathering grows restless) ...

KK The procession begins ...

3
4

Picc. *ppp* *mp* *ppp* [to flute]

Fl.

Ob.

Cl. 1. solo [duet] *mp* *mf* *mp* *p*

B.Cl.

Bsn.

Cbsn.

3
4

Hn. 1

Hn. 2 3

Tpt.

Tbn.

B.Tbn.

Tba.

3
4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

3
4

Pno. [keys] [variable speed trem.] *ppp* [plucked string] *mp* *ppp*

JJ ♩ = 60 With polite impatience (the gathering grows restless) ...

KK The procession begins ...

3
4

Vin. I 1. solo [duet] pizz. *mf* *ff* *p* *f* *mp*

Vin. II 1. solo [duet] ord. *mp* *f* *ppp*

Vla. 1. solo [duet] ord. *mp* *mf* *mp* *p*

Ve. unis. ord. *mp*

Cb. div. ord. *mf* *f* *ppp* *mp* *ppp* *mp*

4/4 3/4 *poco accel.* 4/4 3/4 2/4 (♩ = 76) **LL** ♩ = 60 Developing repetitions and sense of occasion 3/4 4/4 **MM** Gradual growth in texture and dynamic ... 2/4

301

Picc. *mf* *mp* *mf* *p* *mf* *mp*

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

Ob. *mf* *mp* *mf* *p* *mf* *mp*

Cl. *mp* *mf* *mp* *p* *mp* *mp*

B.Cl. *mf* *mp* *mf* *p* *mp* *mp*

Bsn. *mf* *mp* *mf* *p* *mp* *mp*

Cbsn. *mf* *mp* *mf* *p* *mp* *mp*

1. Hn. *mp* *mf* *p* *mf* *mp* *mp*

2. Hn. *mp* *mf* *p* *mf* *mp* *mp*

3. Hn. *mp* *mf* *p* *mf* *mp* *mp*

Tpt. *mp* *mf* *p* *mf* *mp* *mp*

Tbn. *mp* *mf* *p* *mf* *mp* *mp*

B.Tbn. *mp* *mf* *p* *mf* *mp* *mp*

Tba. *mp* *mf* *p* *mf* *mp* *mp*

Perc. 1 *mp* *mf* *p* *mf* *mp* *mp*

Perc. 2 *mp* *mf* *p* *mf* *mp* *mp*

Perc. 3 *mp* *mf* *p* *mf* *mp* *mp*

Perc. 4 *mp* *mf* *p* *mf* *mp* *mp*

Perc. 5 *mp* *mf* *p* *mf* *mp* *mp*

Perc. 6 *mp* *mf* *p* *mf* *mp* *mp*

Pno. *mp* *mf* *p* *mf* *mp* *mp*

4/4 3/4 *poco accel.* 4/4 3/4 2/4 (♩ = 76) **LL** ♩ = 60 Developing repetitions and sense of occasion 3/4 4/4 **MM** Gradual growth in texture and dynamic ... 2/4

Vln. I *mp* *mf* *tutti div.* *mp* *mf* *p* *tutti* *mf* *div.*

Vln. II *mp* *mf* *tutti div.* *mp* *mf* *p* *tutti* *mf* *div.*

Vla. *mp* *mf* *tutti div.* *mp* *mf* *p* *tutti* *mf* *div.*

Vcl. *mp* *mf* *tutti div.* *mp* *mf* *p* *tutti* *mf* *div.*

Cb. *mp* *mf* *tutti div.* *mp* *mf* *p* *tutti* *mf* *div.*

The ceremony is about to begin ...

RR ♩ = 60 a tempo poco rit.

2/4 4/4 2/4 (♩ = 52)

SS

2/4

4/4 poco rit.

2/4 (♩ = 42)

Picc. *ff*

Fl. *ff* 1. *a2* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

B.Cl. *ff* *fff*

Bsn. *ff* *fff*

Cbsn. *ff* *fff*

Hr. 1 *ff* *fff*

Hr. 2 3 *ff* *fff*

Tpt. *ff* *fff*

Tbn. *ff* *fff*

B.Tbn. *ff* *fff*

Tba. *ff* *fff*

Perc. 1 ♀ *ff* *fff*

Perc. 2 [to soft rubber mallets] *f* *fff*

Perc. 3 [slap the muted skin] *f* *fff*

Perc. 4 [to bass drum - soft beater] *f* *fff* [to pair ride cym.]

Perc. 5 *f* *fff*

Perc. 6 *ff* *fff*

Pno. *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vcl. *ff* *fff*

Cb. *ff* *fff*

The ceremony is about to begin ...

RR ♩ = 60 a tempo poco rit.

2/4 4/4 2/4 (♩ = 52)

SS

2/4 4/4 poco rit.

2/4 (♩ = 42)

Picc. Fl. Ob. Cl. B.Cl. Bsn. Cbsn.

solo *p* *solo [duet]* *mp* *mf*

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

p

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6

Pno.

[variable speed trem.]

ppp *mp*

1 - 3. sul tasto poco rit. [♩ = 52] 1. solo [duet] ord. 2 - 4. sul tasto poco rit. [♩ = 52]

Vin. I Vin. II Vla. Vc. Cb.

ppp *p* *arco sul tasto* *1 - 3.* *pp* *mp* *mf* *ppp* *p* *4.* *unis. sul tasto* *ppp*

poco rit. . . . WW ♩ = 60 a tempo

poco rit. . . . [♩ = 52]

XX ♩ = 60 Dual causality: The melancholy dance of life and death ...

365 [to flute]

Picc. *pp*

Fl. *ppp* *mf* *mp* [fl. 1 to picc.]

Ob. *mf* *mp*

Cl. *a2* [a faint resonance] *pp*

B.Cl. solo [duet] *mf* *f* *ff* solo [duet] *f*

Bsn.

Cbsn.

1 Hn.

2 Hn.

3 Hn.

Tpt.

Tbn.

B.Tbn.

Tba.

[trem. accel. and rit. in relation to dynamic]

Perc. 1

Perc. 2 [chopsticks] *pp* *mp* l.v. [to brushes]

Perc. 3 [soft rubber mallets] [trem. accel. and rit. in relation to dynamic] *p* *ppp* l.v.

Perc. 4

Perc. 5

Perc. 6

Pno. *ppp* [a faint resonance] *pp*

poco rit. . . . WW ♩ = 60 a tempo

poco rit. . . . [♩ = 52]

XX ♩ = 60 Dual causality: The melancholy dance of life and death ...

1-6. [sul tasto] *pp* *ppp* *mf*

Vln. I. *pp* *ppp* *mf*

Vln. II. 1. solo [duet] ord. *mf* *f* *ff* tutti div. sul tasto *pp*

Vla. *f* *mf*

Vc. *pp*

Cb. [sul tasto] *pp* *ppp* *mf* ord. *mp*

YY

poco rit.

[♩ = 52]

poco rit.

[♩ = 40]

ZZ

♩ = 60 a tempo

380 solo [duet]

Picc. *mf* *ppp* *pp* *p*

Fl.

Ob.

Cl. *ppp* *mp* *ppp*

B.Cl. *mf* *p* solo [duet] *mf* *mp*

Bsn.

Cbsn.

1 *p* *mp* *p*

2 *p* *mp* *p*

3

Tpt.

Tbn.

B.Tbn.

Tba. *mf* *mp* *p* *ppp* *p* *ppp*

Perc. 1 *mp* *p* *pp*

Perc. 2 [brushes] *p* encircle cym with brushes l.v.

Perc. 3 (trem. accel. and rit. in relation to dynamic) *mp* l.v.

Perc. 4 *p* oscillate cym. *mp* oscillate cym. oscillate cym.

Perc. 5

Perc. 6 l.v. secco *ppp*

Pno. *ppp* [variable speed trem.]

YY

poco rit.

[♩ = 52]

poco rit.

[♩ = 40]

ZZ

♩ = 60 a tempo

1. solo [duet] ord.

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

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

Vla. tutti sul tasto *ppp* *p*

Vc. tutti pizz. *f* *mp* *p* arco sul tasto *ppp*

Cb. sul tasto *ppp* *pp* ord. *mf* *mp*

An Acoustic Mandala for the Fourteenth
[Tibet for Tibet]

For small orchestra and percussion ensemble
(53 musicians)

Reference Score in C

Ian Percy
2008/11

[Proofread and Edited: 2017]

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