

# **Stony Brook University**



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**Hollow Night**

A Dissertation Presented

by

**Jason Michael Gerraughty**

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

**Doctor of Philosophy**

in

**Music**

**(Composition)**

Stony Brook University

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**Stony Brook University**

The Graduate School

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Abstract of the Dissertation

**Hollow Night**

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**2014**

*Hollow Night* is a piece for orchestra, whose music evokes the composer's bouts with insomnia and anxiety attacks. The piece heavily borrows from traditions of blues music, and is heavily influenced by the musical memories of the composer's youth, performing in local town bands. *Hollow Night* begins with faint whispers emerging from stillness, and slowly builds its way into a sustained frenzy, full of abrupt changes and propelled forward by relentless rhythmic motion.

The harmonic construction of *Hollow Night* involves the combining of multiple instances of a four-pitch set, recognizable as the first four pitches of a blues scale. These sets overlap and combine to form larger collections of pitches, which form the harmonic language of the piece.

The defense will address the form, harmonic language, and techniques used in the composition of *Hollow Night*, a demonstration of musical influences and how they relate back to the piece, and how this piece relates to the rest of the composer's body of works.

Excerpts from the Stony Brook University Orchestra reading of the piece will be presented. The piece, in total, is about twelve minutes long.

## Dedication Page

To my wife, Sara.

To my parents.

To Sheila.

To Meg.

To David Bailey, who got me started.

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### **Performance Notes**

*Hollow Night* was imagined over the course of years, when anxiety attacks kept me awake late into the night. During these spells, the stillness of my surroundings became a negative space that framed the churning emotions within me, drowned out now and then by my heart beating. The piece begins with faint whispers emerging from stillness, and slowly builds its way into a sustained frenzy, an obsessive non-form that abruptly changes, propelled forward only by intense rhythmic forces.

The musical language of *Hollow Night* draws heavily from the music of John Lee Hooker, Lightning Hopkins, and others. By truncating and stacking different blues scales together, the large-scale sonorities of the piece take on the same plaintive, "crying out" sensation of blues music. The repetition of small riffs, particularly Hooker's, is pushed to an extreme in this piece, reflecting the obsessive "going over" of material.

### **Performance Instructions**

Rolls and tremolos that have been written out are to be played strictly in time, as opposed to rolls and tremolos written in shorthand, which are to be more loosely interpreted.

Stickings have been put into the percussion parts to delineate single- versus double-stroke rolls. These distinctions should be adhered to as closely as possible.

Triangular noteheads indicate to play a pitch slightly higher or lower than normal (an upward point meaning higher, and a downward point meaning lower). The method in which this is attained is left up to the performer. The intention is for these notes to be expressive manipulations of both timbre and pitch, similar to "blue notes" in jazz music. Exactness and consistency in the execution of these pitches is not necessarily desired nor encouraged.

Trills are purely gestural in this piece. The choice of half-step versus whole-step trill is up to the performer, based on ease and appropriateness. The only exception to this rule is the horns: all trills should be whole-step lip trills.



# Hollow Night

Score in C

J. M. Gerraughty

*Distant, Murmuring*

♩ = 60

The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (F Horn 1, 2, 3, & 4, C Trumpet 1, 2, & 3 (3 begins offstage), Trombone 1 & 2, Bass Trombone, Tuba), timpani, three percussion parts (Percussion 1, 2, 3), and harp. Percussion 1 has a vibraphone part starting in the second measure. Percussion 3 has a bongos part starting in the fourth measure. The harp has a simple chordal accompaniment. The second system includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and a double bass part. The strings play a melodic line with various dynamics and articulations. The double bass part is a simple accompaniment.

*Distant, Murmuring*  
♩ = 60

Violin I (div.) *mute in* *ppp*

Violin I *mute in* *ppp*

Violin II (div.) (no mute) *sul pont.* *mp*

Violin II *mute in* *mp*

Viola (no mute) *sul pont.* *p* *shimmering* *mp* *pp*

Viola (div.) *mute in* *pp* *smooth, unaccented* *sub.* *pp*

Cello (no mute) *sul pont.* *p* *shimmering* *mp* *p*

Cello (div.) *mute in* *pp* *smooth, unaccented* *sub.* *mp* *pp*

Double Bass (div.) *mp*

Double Bass *mp*



Hollow Night

12

Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Timp.  
Perc. 1 (Clk.)  
Perc. 3 (Bgo. Dr.)  
Hp.

Dynamic markings: *sfz*, *p*, *fp*, *brassy*, *mp*, *f*, *ppp*, *glk. (hard mallets)*, *hard mallets, at rim*, *vib.*, *f*, *(fingernail)*, *sfz*.

12

Vln. I (div.)  
Vln. I  
Vln. II (div.)  
Vln. II  
Vla. (div.)  
Vla.  
Vc. (div.)  
Vc.  
D.B. (div.)  
D.B.

Dynamic markings: *mp*, *shimmering*, *p*, *f*, *mf*, *sub.*, *mute out*, *ord.*, *pp*, *(uris.)*, *pp*.

**A** Crying Out

$\text{♩} = 48$

15

*allarg.* .....

Picc. *ff*  
 Fl. 1 *ff*  
 Fl. 2 *ff*  
 Ob. 1 *p* *ff*  
 Ob. 2 *p* *ff*  
 E. Hn. *p* *ff*  
 Cl. 1 *p* *ff* (smear) *ff* mocking  
 Cl. 2 *p* *ff* mocking (smear)  
 B. Cl. *p* *ff* mocking  
 Ban. 1 *p* *ff* stacc  
 Ban. 2 *p* *ff* stacc  
 C. Bn. *p* *ff* stacc  
 Hn. 1 *ff* *p*  
 Hn. 2 *ff* *p*  
 Hn. 3 *ff* *p*  
 Hn. 4 *ff* *p*  
 Tpt. 1 *ff* *mp*  
 Tbn. 1 *ff* stacc  
 Tbn. 2 *ff* stacc  
 B. Tbn. *ff* stacc  
 Timp. *ff*  
 Perc. 1 (Vib.) *ff*  
 Perc. 2 (Dr. Set) *ff*  
 Perc. 3 (Bgo. Dr.) *p* *f*  
 Hp. *ff* *mf* *ff*

**A** Crying Out

$\text{♩} = 48$

15

*allarg.* .....

Vln. I (div.) *mp* *ff*  
 Vln. I *mp* *ff*  
 Vln. II (div.) *mp* *ff*  
 Vln. II *mp* *ff*  
 Vla. (div.) *ff* aggressive  
 Vla. *ff* aggressive  
 Vc. (div.) *p* *ff* aggressive  
 Vc. *p* *ff* aggressive  
 D.B. *p* *ff* aggressive



Hollow Night

21

B. Cl. *mf* *fp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

C. Bn. *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tpt. 1 *mp* *f* *mf* *p* *p*

Timp. *f* *p* *ppp* *mf* *ppp*

Perc. 1 (Vib.) *p* *f* *p*

21

Vln. I (div.) *ff* *mf*

Vln. I (div.) *p* *sub. ff* *mf*

Vln. II (div.) *ff* *mf*

Vln. II (div.) *p* *sub. ff* *mf*

Vla. (div.) *ord. ff* *sul pont. f* *f* *f*

Vla. (div.) *ff* *mf*

Vc. (div.) *ff* *sul pont. f* *f*

Vc. (div.) *ff* *mf*

D.B. (div.) *p* *ff* (unis.)

D.B. (div.) *ff*

Hollow Night

24

B. Cl. *f* *p*

Bsn. 1 *f* *ppp* *mf* *ppp*

Bsn. 2 *f* *ppp* *mf* *ppp*

C. Bn. *f* *ppp* *mf* *ppp*

Hn. 2 *pp*

Hn. 4 *pp*

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

B. Tbn. *mf* *f* *pp*

Tuba *fp* *pp*

Timp. *fp* *mf*

Perc. 3 (Sn. Dr.) *p* *f* *p* *f* *p*

*bongos (low), snare sticks*  
R L R L R L L  
(strictly metered!)

Hp. *f*

24

Vln. I *f* *p*

Vln. I (div.) *p*

Vln. II *f* *p*

Vln. II (div.) *p*

Vla. *p*

Vla. (div.) *p*

Vc. *p*

Vc. (div.) *p*

D.B. *f* *p* *mf* *p*

27

**B** *Tempo I*  
♩ = 60

Bsn. 1  
 Bsn. 2  
 C. Bn.  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 3  
 Tuba  
 Timp.  
 Perc. 1 (T.I.)  
 Perc. 2 (Dr. Set)  
 Hp.

27

**B** *Tempo I*  
♩ = 60

Vln. I (div.)  
 Vln. I  
 Vla. (div.)  
 Vla.  
 Vc. (div.)  
 Vc.  
 D.B.



33

Musical score for measures 33-36. The score includes parts for E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Hn. 1, Tpt. 1, Tpt. 3, Perc. 1 (Vib.), Perc. 3 (Bgo. Dr.), and Hp. The E. Hn. part is marked 'solo' and features dynamics *mf*, *sfz*, *mf*, and *ppp*. The Cl. 1 and Cl. 2 parts have *mp* dynamics and include trills. The B. Cl. part has *mp* dynamics. The Bsn. 1 part has *ppp* and *p* dynamics. The Hn. 1 part has *fp* dynamics. The Tpt. 1 part has *p* and *f* dynamics, with a 'str. mute' instruction. The Tpt. 3 part has *p* and *f* dynamics. The Perc. 1 (Vib.) part has *mp* dynamics. The Perc. 3 (Bgo. Dr.) part has *p*, *f*, and *p* dynamics. The Hp. part has *p* and *f* dynamics.

33

Musical score for measures 33-36, continuing from the previous page. The score includes parts for Vln. I (div.), Vln. II (div.), Vla. (div.), Vc. (div.), and D.B. (div.). The Vln. I (div.) part has *mp* dynamics. The Vln. II (div.) part has *mp* dynamics and includes 'sul pont.' and '(pont.)' markings. The Vla. (div.) part has *mp* dynamics and includes 'sul tasto' and '(tasto)' markings. The Vc. (div.) part has *mp* dynamics and includes 'sub.' markings. The D.B. (div.) part has *mp* and *pp* dynamics.

**C** Jarring, Suddenly

accel. .... ♩ = 80 ..... ♩ = 100

38

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Vib.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Bgo. Dr.)  
Hp.

**C** Jarring, Suddenly

accel. .... ♩ = 80 ..... ♩ = 100

38

Vln. I (div.)  
Vln. I  
Vln. II (div.)  
Vln. II  
Vla. (div.)  
Vla.  
Vc. (div.)  
Vc.  
D.B. (div.)  
D.B.

Hollow Night

45 ♩ = 120

**Picc.** *p*

**Fl. 1** *mf* *p*

**Ob. 1** *p* *mf* *p*

**Cl. 1** *mf* *p*

**Hn. 1** *p* *ff*

**Hn. 2** *ff*

**Hn. 3** *ff*

**Hn. 4** *ff*

**Tpt. 1** *f* *p* *mf* *p* *f* *ff*

**Tpt. 2** *ff*

**Tbn. 1** *take plunger* *mf* *f* *ff* *mf*

**Tbn. 2** *mf* *f* *ff* *mf*

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

**Tuba** *ff*

**Timp.** *ff*

**Perc. 1 (Vib.)** *vib. (motor on), hard mallets* *f* *off-kilter* *f*

**Perc. 2 (Dr. Set)** *hi hat* *p* *p* *ff* *mp* *mp*

**Perc. 3 (B. Dr.)** *ff*

**Hp.** *f* *f* *f* *f*

**Vln. Solo** *solo* *p* *mindless chatter* *fp* *ppp* *fp* *ppp* *p* *fp* *f*

**Vln. II** *fp* *n*

**Vla.** *fp* *n*

**Vc.** *fp* *n*

**D.B.** *fp* *n*

51

accel.....

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vib.)

Perc. 2 (Dr. Set)

Hp.

51

accel.....

Vln. Solo

Vln. II (div.)

Vln. II (div.)

Vla. (div.)

Vla. (div.)

D.B.

Hollow Night

D

57

$\text{♩} = 180$

$\text{♩} = 60$

accel.

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hrn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), and Tuba. Percussion includes Timpani (Timp.), Percussion 1 (Vib.), Percussion 2 (Dr. Set), and Percussion 3 (B. Dr.). The score features dynamic markings such as *pp*, *ff*, *mf*, *f*, and *p*, and includes performance instructions like *plunger out* and *tick bass*. The tempo is marked as  $\text{♩} = 180$  and  $\text{♩} = 60$ .

D

57

$\text{♩} = 180$

$\text{♩} = 60$

accel.

Musical score for strings, including Violin Solo (Vln. Solo), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features dynamic markings such as *mf*, *f*, and *p*, and includes performance instructions like *tutti* and *arco*. The tempo is marked as  $\text{♩} = 180$  and  $\text{♩} = 60$ .



E

70  $\text{♩} = 60$

Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hrn., Cl. 1, Cl. 2, B. Cl., Ban. 1, Ban. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1 (Cym.), Perc. 2 (Dr. Set), Perc. 3 (B. Dr.), Hp.

Dynamic markings: *pp*, *fz*, *f*, *mp*, *mechanically*, *fff*, *p*, *mf*.

Performance instructions: *solo*, *mechanically*.

Tempo:  $\text{♩} = 60$

E

70  $\text{♩} = 60$

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

Dynamic markings: *p*, *mf*, *fff*, *div.*, *arco*, *pizz.*

Tempo:  $\text{♩} = 60$

75 *accel.* ..... ♩ = 84 ..... ♩ = 100 ..... ♩ = 126 .....

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Perc. 2 (Dr. Set)  
Perc. 3 (B. Dr.)  
Vln. I (div.)  
Vln. I  
Vln. II (div.)  
Vln. II  
Vla. (div.)  
Vla.  
Vc. (div.)  
Vc.  
D.B.







**F** *Strident, Triumphantly*

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
Perc. 1 (Glk.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Sn. Dr.)  
Hp.

**F** *Strident, Triumphantly*

Vln. I (div.)  
Vln. II (div.)  
Via.  
Vc.



Hollow Night

109

(♩ = 84) *accel.*.....♩ = 126.....♩ = 168

Musical score for woodwinds and percussion. The score includes parts for Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1 (Toms), Perc. 2 (Dr. Set), and Perc. 3 (T.I.). The percussion parts include instructions for 'high tom', 'two mallets', and dynamic markings such as *fff*, *mf*, and *fff*. The woodwind parts feature various rhythmic patterns and dynamic markings, including *fff* and *fff* possible.

109

(♩ = 84) *accel.*.....♩ = 126.....♩ = 168

Musical score for strings, including Vln. I, Vln. II, Vla. (div.), Vc. (div.), and D.B. The string parts consist of dense rhythmic patterns, primarily eighth and sixteenth notes, with dynamic markings such as *mf* and *fff*. The score is marked as *(unmetered)* for several parts.

**G** *Anxious, Quickly*

$\text{♩} = \text{♩} = 168$

Picc. *pp* like a ringing in the ears (no dim.) (stagger breathe)  
 Fl. 1 *pp* like a ringing in the ears (no dim.) (stagger breathe)  
 Fl. 2 *pp* like a ringing in the ears (no dim.) (stagger breathe)  
 Ob. 1 *fff*  
 Ob. 2 *fff*  
 E. Hn. *fff*  
 Cl. 1 *fff*  
 Cl. 2 *fff*  
 B. Cl. *fff*  
 Bsn. 1 *fff*  
 Bsn. 2 *fff*  
 C. Bn. *fff*  
 Hn. 1 *fff* mute in (mutol) *fp*  
 Hn. 2 *fff* mute in (mutol) *fp*  
 Hn. 3 *fff* mute in (mutol) *fp*  
 Hn. 4 *fff*  
 Tpt. 1 *fff* plunger mute  
 Tpt. 2 *fff* plunger mute  
 Tpt. 3 *fff* plunger mute  
 Tbn. 1 *fff* harmon mute in (stem in)  
 Tbn. 2 *fff* harmon mute in (stem in)  
 B. Tbn. *fff* harmon mute in (stem in)  
 Tuba *fff*  
 Timp. *fff*  
 Perc. 1 (Toms) *fff*  
 Perc. 2 (Dr. Set) *fff*  
 Hp. *pp* (simile) *pp* *pp*

**G** *Anxious, Quickly*

$\text{♩} = \text{♩} = 168$

Vln. I *fff*  
 Vln. II *pp* driving forward *pp* *pp*  
 Vla. *pp* driving forward *pp* *pp*  
 Vc. *fff*  
 D.B. *fff* *pizz.* *ff* *pizz.* *ff*

126

Musical score for measures 126-130. The score includes parts for Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1-4, Trombones 1-3, Percussion 2 (Drum Set), and Harp. The woodwinds and brass play melodic lines with dynamic markings such as *f*, *p*, *sfz*, and *pp*. The percussion part features a complex rhythmic pattern with dynamic markings *f* and *pp*. The harp provides a steady accompaniment with *pp* and *f* dynamics. The score concludes with a *mute out* instruction for the horns and trombones.

126

Musical score for measures 126-130, featuring the string section: Violin I (div.), Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The Violin I part includes *pp* and *f* dynamics, with a *simile* marking. The Violin II part has *pp* and *f* dynamics. The Viola part has *pp* and *f* dynamics. The Violoncello and Double Bass parts have *ff*, *mp*, *sfz*, and *f* dynamics, with *pizz.* and *arco* markings. The score concludes with *arco* markings for the cello and double bass.

*A Tempo*

132 rit. = 112 = 168

This section of the score covers measures 132 to 135. It includes staves for Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1-4, Percussion 1 (Glockenspiel), Percussion 2 (Drum Set), and Harp. The tempo is marked 'A Tempo' with a quarter note equal to 112 and a half note equal to 168. The score features various dynamics such as *pp*, *f*, and *ppp*, along with performance instructions like '(no breath!)' and 'glk., metal mallets'. The woodwinds and brass play sustained notes, while the percussion and harp provide rhythmic accompaniment.

132 rit. = 112 = 168

This section of the score covers measures 132 to 135 for the string ensemble. It includes staves for Violin I (div.), Violin I, Violin II, Viola, Violoncello (div.), and Violoncello. The tempo is marked 'A Tempo' with a quarter note equal to 112 and a half note equal to 168. The strings play a rhythmic accompaniment with various dynamics including *pp*, *f*, and *ppp*.



Hollow Night

139 rit.  $\text{♩} = 112$   $\text{♩} = 112$  ( $\text{♩} = 168$ )

Picc.  $ff$   $p$   $ff$

Fl. 1  $ff$   $ff$

Fl. 2  $ff$   $ff$

Ob. 1  $ff$   $p$   $ff$

Ob. 2  $ff$   $ff$

E. Hn.  $ff$

Cl. 1  $f$   $ff$

Cl. 2  $mf$   $pp$   $ff$

B. Cl.  $mf$   $ff$

Bsn. 1  $mf$   $pp$   $p$

Bsn. 2  $mf$   $pp$   $p$

Hn. 1  $pp$   $f$   $ff$  *tr.*  $ppp$   $fp$

Hn. 2  $pp$   $f$   $ff$  *tr.*  $ppp$   $fp$

Hn. 3  $pp$   $f$   $ff$  *tr.*  $ppp$   $fp$

Hn. 4  $pp$   $f$   $ff$  *tr.*  $ppp$   $fp$

Tpt. 1  $ff$

Tpt. 2  $ff$

Tpt. 3  $ff$

Tbn. 1  $mf$  *(muted)*  $ff$

Tbn. 2  $ff$  *(muted)*

B. Tbn.  $ff$  *(muted)*

Tuba  $ff$

Timp.  $ff$

Perc. 1 (Vib.)  $f$  *vib., metal mallets*

Perc. 2 (Dr. Set)  $p$   $ff$   $mf$   $p$

Hp.  $f$   $pp$   $p$   $f$

139 rit.  $\text{♩} = 112$   $\text{♩} = 112$  ( $\text{♩} = 168$ )

Vln. I (div.)  $ff$   $p$  *flowing*  $ff$

Vln. I (unis.)  $ff$   $p$  *flowing*  $ff$

Vln. II  $ff$   $p$  *flowing*  $ff$

Vla.  $ff$   $p$

Vc. (div.) *pizz.*  $ff$  *arco*  $mf$   $ff$  *sub.*  $p$

Vc.  $ff$   $pp$   $p$

H

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1 (Vib.)), and Harp (Hp.). The score features various dynamics such as *ppp*, *mf*, *f*, and *fp*. The woodwinds and brass sections have complex rhythmic patterns, while the harp provides a steady accompaniment.

H

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *p* and *mf*. The strings play a rhythmic accompaniment, with the double bass part marked *(pizz.)* and *p*.



163

♩ = ♩. = 189

The musical score for 'Hollow Night' begins at measure 163. It features a variety of instruments including woodwinds, brass, and percussion. The tempo is marked as ♩ = ♩. = 189. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as performance instructions like 'muted' and 'mute out'. The percussion parts include Timpani, Percussion 2 (Drum Set), and Percussion 3 (Bongo Drum). The string parts include Viola, Violoncello, and Double Bass. The score is written in a 4/4 time signature and features complex rhythmic patterns and articulation throughout.

163

172 (♩ = ca. 142) *accel.....*

Picc. *p* *f* *f*

Fl. 1 *p* *f* *f*

Fl. 2 *f* *f* *f*

Ob. 1 *p* *p* *mf* *mf*

Ob. 2 *p* *p* *mf* *mf*

E. Hn. *p* *p* *mf* *mf*

Cl. 1 *p* *p* *mf* *mf*

Cl. 2 *p* *p* *mf* *mf*

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

Bsn. 1 *sfz* *f* *sfz*

Bsn. 2 *sfz* *f* *sfz*

C. Bn. *sfz* *sfz*

Hn. 1 *p* *p*

Hn. 2 *p* *p*

Hn. 3 *p* *p*

Tpt. 1 *p* *mute out* *f*

Tpt. 2 *p* *mute out* *f*

Tpt. 3 *p* *mute out* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *hard mallets* *ff*

Perc. 2 (Dr. Set) *ff*

172 (♩ = ca. 142) *accel.....*

Vin. I *p* *p* *f* *f*

Vin. II *p* *p* *f* *f*

Vla. *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *f* *sfz*

D.B. *sfz* *sfz* *sfz* *sfz*

179

J

♩ = 168

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hrn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Glk.)

Perc. 2 (Dr. Set)

Perc. 3 (Cr. Cym.)

Hp.

179

J

♩ = 168

Vln. I

Vln. II

Vla.

Vc.

D.B.

**K** Driving  
a tempo

186 allarg.-----

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *p* *ppp*

Ob. 2 *p* *ppp*

Cl. 1 *p* *ppp*

Cl. 2 *p* *ppp*

Bsn. 1 *f* *fp* *fp*

Bsn. 2 *f* *fp* *fp*

C. Bn. *f* *fp* *fp*

Tpt. 1 *mf* backing off *pp*

Tpt. 2 *mf* backing off *pp*

Tpt. 3 *mf* backing off *pp*

Timp. *hard mallets* *f* *f*

Perc. 1 (Glk.) *p*

Perc. 2 (Dr. Set) *p* *RRLL* *RRLL* *LL* *RRLL*

Hp. *p* *pp* *fp* *fp*

186 allarg.-----

**K** Driving  
a tempo

Vln. I *fp* *ppp*

Vln. II *fp* *ppp*

Vc. *p* *fp* *fp*

D.B. *p* *f* *p* *f* *p*





199

Musical score for measures 199-208. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1 (Vibraphone), Percussion 2 (Drum Set), Percussion 3 (Bongo Drum), and Harp. The woodwinds and brass sections feature complex rhythmic patterns and dynamic markings such as *sfz*, *p*, *ff*, and *pp*. The percussion parts include intricate rhythmic figures, with Percussion 2 featuring a complex drum set pattern. The harp part provides a melodic accompaniment. The score is written in a grand staff format with multiple systems.

199

Musical score for measures 199-208, featuring Violins I and II, Viola, and Violoncello. The Violin I and II parts feature melodic lines with dynamic markings of *ff* and *mf*. The Viola part includes a section marked *f* and *gritty, at the frog*. The Violoncello part features a rhythmic accompaniment with dynamic markings of *ff* and *f*. The score is written in a grand staff format with multiple systems.

207 M

Perc. 1 (Gk.)  
Perc. 2 (Dr. Set)  
Perc. 3 (T.T.)  
Hp.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Ban. 1  
Ban. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Vln. I  
Vln. II

207 M

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

214

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Cym.)  
Perc. 2 (Dr. Set)  
Perc. 3 (L.I.)  
Hp.  
Vln. I (div.)  
Vln. I  
Vln. II (div.)  
Vln. II  
Vla.  
Vcl.  
D.B.

223

Picc.

223

Vln. I (div.)

234

N

Musical score for measures 234-243. The score includes parts for Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-2, Bass Trombone, and Tuba. Percussion includes Timp., Perc. 2 (Dr. Set), and Perc. 3 (Bgo. Dr.). Dynamics include *ff*, *fff*, *f*, *sf*, *sub.*, and *f*. Performance instructions include *f* *sibilant!*, *bleating, throaty*, and *(muted)*.

234

N

Musical score for measures 234-243. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. Dynamics include *ff*, *sf*, and *f*. Performance instructions include *(simile)* and *gruff*.

245

Musical score for measures 245-255, including woodwinds, brass, and percussion. The score is written for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section includes Timpani, Cymbals, Drum Set, and Bongo Drums. The score features various dynamics such as *ff*, *f*, and *fff*, and includes performance instructions like *(muted)* and *mute out*. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

245

Musical score for measures 245-255, including strings. The score is written for a full orchestra. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *ff* and *f*. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

256

Musical score for Percussion and Brass instruments. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Tuba, Timpani (Timp.), Percussion 1 (Cymbal) (Perc. 1 (Cym.)), Percussion 2 (Drum Set) (Perc. 2 (Dr. Set)), and Percussion 3 (Bongo/Drum) (Perc. 3 (Bgo. Dr.)). The score is marked with a forte (*fff*) dynamic. The Piccolo, Flutes, Oboes, English Horn, and Clarinets play a rhythmic pattern of eighth notes. The Bass Clarinet, Bassoons, and Contrabassoon play a sustained bass line. The Horns and Tuba play a sustained bass line. The Timpani play a rhythmic pattern of eighth notes. The Percussion 1 (Cymbal) plays a rhythmic pattern of eighth notes. The Percussion 2 (Drum Set) plays a rhythmic pattern of eighth notes. The Percussion 3 (Bongo/Drum) plays a rhythmic pattern of eighth notes. A note in the Bass Clarinet part is marked with a dashed line and the instruction "(use top pitches if bottom ones aren't available)".

256

Musical score for String instruments. The score includes parts for Violin 1 (Vln. I), Violin 1 (divisi) (Vln. I (div.)), Violin 2 (Vln. II), Violin 2 (divisi) (Vln. II (div.)), Viola (Vla.), Viola (divisi) (Vla. (div.)), Violoncello (Vc.), and Double Bass (D.B.). The Violins and Violas play a rhythmic pattern of eighth notes. The Violoncello and Double Bass play a sustained bass line.

263

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tuba  
Timp.  
Perc. 1 (Cym.)  
Perc. 2 (Dr. Set)  
Vln. I (div.)  
Vln. II (div.)  
Via. (div.)  
Vc.  
D.B.

*ff*  
*fff*  
*sus. cym., soft mallets*  
*p*

263



**O** Suddenly Weightless

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *mocking!*

Hn. 1 *sfz* *brassy*

Hn. 2 *sfz* *brassy*

Hn. 3 *sfz* *brassy*

Hn. 4 *sfz* *brassy*

Tpt. 1 *p* *sfz*

Tpt. 2 *p* *sfz*

Tpt. 3 *p* *sfz*

Timp.

Perc. 1 (Cym.) *fff* *(choke)*

Perc. 2 (Dr. Set) *p*

Hp. *p* *shimmering*

**O** Suddenly Weightless

Vln. I *fp* *shimmering*

(div.) *fp* *shimmering*

Vln. II *p* *shimmering*

(div.) *p* *shimmering*

277

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1

Cl. 2 *f* *mocking!*

Bsn. 1 *fp*

Bsn. 2 *fp*

C. Bn. *f*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. 1 *p* *sfz*

Tpt. 2 *p* *sfz*

Tpt. 3 *p* *sfz*

Perc. 1 (Vib.) *p* *vib., hard mallets*

Perc. 2 (Dr. Set)

Hp. *p*

277

Vln. I (div.) *fp* *mp* (unis.)

Vln. I *fp*

Vln. II (div.) *fp* *mp* (unis.)

Vln. II *fp*

Vla. *p*

Vc. *p*

D.B. *pizz.* *p*

284 P

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Perc. 1 (Vib.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Bgo. Dr.)  
Hp.

284 P

Vln. I  
Vln. II  
Via.  
Vc.  
D.B.

291 Q

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bsn.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The score features various dynamics such as *f*, *ff*, and *ffz*, and includes articulation marks like accents and slurs. A rehearsal mark '291' is located at the beginning, and a section marker 'Q' is at the end of the block.

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

Detailed description: This block contains the musical score for horns, trumpets, and trombones. It includes parts for Horns 1-4, Trumpets 1-3, Trombones 1-2, and Tuba. The Horns 1-4 parts feature a prominent rhythmic pattern with dynamics *fp* and *ffz*, and a marking of *ff declamatory* at the end. The other instruments have various rhythmic and melodic lines with dynamics like *f* and *ff*.

Timp.  
Perc. 1 (Vib.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Bgo. Dr.)  
Hp.

Detailed description: This block contains the musical score for percussion and harp. It includes parts for Timpani, three different Percussion instruments (Vibraphone, Drum Set, and Bongo/Drum), and Harp. The percussion parts feature complex rhythmic patterns with dynamics like *f* and *ff*. The Harp part includes a specific rhythmic notation:  $\text{+}_1 \text{+}_1 \text{+}_1 \text{+}_1 \text{+}_1$ .

291 Q

Vln. I (div.)  
Vln. I (unis.)  
Vln. II (div.)  
Vln. II (unis.)  
Vla.  
Vc.  
D.B.

Detailed description: This block contains the musical score for string instruments. It includes parts for Violin I (divisi and unison), Violin II (divisi and unison), Viola, Violoncello, and Double Bass. The Violin I and II parts feature a rhythmic pattern with dynamics *f* and *ff*, and a marking of *ff* at the end. The other instruments have various melodic and harmonic lines with dynamics like *f* and *ff*.

298

Musical score for measures 298-303. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 2 (Drum Set), and Percussion 3 (Bongo Drum). The woodwinds and brass sections play a rhythmic pattern of eighth notes, often marked with a forte (*ff*) dynamic. The percussion parts provide a steady accompaniment.

298

Musical score for measures 298-303, featuring string parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a rhythmic pattern of eighth notes, often marked with a forte (*ff*) dynamic. The Double Bass part includes a steady accompaniment.

304

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 2 (Dr. Set)

Perc. 3 (Bgo. Dr.)

304

Vln. I

Vln. II

Vla.

Vc.

D.B.

R

309

Picc. *ff* *fff*

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

E. Hn. *ff* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

C. Bn. *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

Tpt. 1 *fff* desperately

Tpt. 2 *fff* desperately

Tpt. 3 *fff* desperately

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tuba *fff*

Timp. *fff*

Perc. 1 (Cym.) *f* *fff*

Perc. 2 (Dr Set) *fff*

Perc. 3 (Bgo. Dr.) *fff*

*sus. cym., med. mallets*

*med. tom, snare sticks*

Hp. *fff*

R

309

Vln. I *fff* (div.)

Vln. II *fff* (div.)

(Vla.) *fff* (div.)

(Vcl.) *fff* (div.)

D.B. *fff*

316

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Cym.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Toms)

316

Vln. I (div.)  
Vln. I  
Vln. II (div.)  
Vln. II  
Via. (div.)  
Via.  
Vc. (div.)  
Vc.  
D.B.



Hollow Night

325  $\text{♩} = \text{♩} = 168$

**S**

Picc. *mf* *p* *ff*

Fl. 1 *mf* *p* *ff*

Fl. 2 *mf* *p* *ff*

Ob. 1 *mf* *p* *f* *ff*

Ob. 2 *mf* *p* *f* *ff*

E. Hrn. *mf* *p*

Cl. 1 *mf* *p* *mf* *ff*

Cl. 2 *mf* *p* *mf* *ff*

B. Cl. *mf*

Bsn. 1 *mf* *p* *ff* *mf* *p* *ff* *mf* *p*

Bsn. 2 *mf* *p* *ff* *mf* *p* *ff* *mf* *p*

C. Bsn. *mf* *p* *ff* *mf* *p* *ff* *mf* *p*

Hrn. 1 *mf* *ff* *mf* *ff* *mf*

Hrn. 2 *mf* *ff* *mf* *ff* *mf*

Hrn. 3 *mf* *ff* *mf* *ff* *mf*

Hrn. 4 *mf* *ff* *mf* *ff* *mf*

Tpt. 1 *ff* *mf* *ff* *mf*

Tpt. 2 *ff* *mf* *ff* *mf*

Tpt. 3 *ff* *mf* *ff* *mf*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff* *mf* *ff* *mf*

Timp. *mod. mallet* *ff* *ff*

Perc. 1 (Cym.) *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff*

Perc. 2 (Dr. Set) *mf*

Perc. 3 (T.T.) *fff* *fff* *fff* *fff*

Hp. *ff* *fff* *ff*

**S**

325  $\text{♩} = \text{♩} = 168$

Vln. I (div.) *fff* *ff*

Vln. I (unis.) *fff* *ff*

Vln. II (div.) *fff* *ff*

Vln. II (unis.) *fff* *ff*

Vla. (div.) *fff* *ff*

Vla. (unis.) *fff* *ff*

Vc. *fff* *ff*

D.B. *fff* *ff*

333

♩ = ♩

This section of the score covers measures 333 to 337. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1 (Vib), Percussion 2 (Dr Set), Percussion 3 (Bgo. Dr.), and Harp. The score features various dynamics such as *p*, *f*, *fff*, *mf*, and *ff*. Performance instructions include *glk. hard mallets* for the vibraphone and *sub. f* for the snare drum. The Harp part includes a *sub. ff* instruction.

333

♩ = ♩

This section of the score covers measures 333 to 337 for the string ensemble, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is characterized by a consistent rhythmic pattern with dynamic markings of *ff*.

340  $(\text{♩} = 126)$  *accel.*.....

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Gk.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Bgo. Dr.)  
Hp.  
Vln. I (div.)  
Vln. II (div.)  
Vla. (div.)  
Vc.  
D.B.

346  $\text{T}$   $\text{♩} = 168$  *accel.*

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hrn.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
C. Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
Perc. 1 (Cym.)  
Perc. 2 (Dr. Set)  
Perc. 3 (Bigo. Dr.)  
Hrp.  
Vin. I (div.)  
Vin. I (unis.)  
Vin. II (div.)  
Vin. II (unis.)  
Vla.  
Vc. (div.)  
Vc.  
D.B.

354  $\text{♩} = \text{♩} = 168$

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

E. Hrn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

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

Bsn. 1 *fff* *f* *fff* *fff*

Bsn. 2 *fff* *f* *fff* *fff*

C. Bn. *mf* *fff* *f* *fff*

Hn. 1 *fff* *mf* *fff* *f*

Hn. 2 *fff* *mf* *fff* *f*

Hn. 3 *fff* *mf* *fff* *f*

Hn. 4 *fff* *mf* *fff* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

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

B. Tbn. *mf* *p* *f*

Tuba *fff* *mf*

Timp. *fff* *mf* *p* *fff*

Perc. 1 (Cym.) *fff* *p* *soft mallets* *fff*

Perc. 2 (Dr. Set) *fff* *f*

Hp.

354  $\text{♩} = \text{♩} = 168$

Vln. I *fff* *fff*

Vln. II *fff* *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

**U** Smoldering

359

Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Timp.  
Perc. 1 (Cym.)  
Hp.

**U** Smoldering

359

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

368

Musical score for brass instruments. The score is divided into two systems. The first system includes Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The second system includes Tuba. The score features various dynamics such as *p*, *ppp*, and *f*, and includes articulation marks like accents and slurs. The time signature is 4/4.

368

Musical score for string instruments. The score is divided into two systems. The first system includes Vln. I, Vln. II, Vla., and Vc. The second system includes Vln. I, Vln. II, Vla., and Vc. The score features various dynamics such as *ff*, *p*, and *pp*, and includes articulation marks like accents and slurs. The time signature is 4/4.

**V** *Building Intensity*

375  $\text{♩} = 126$

B. Cl. *solo*  
*f* *pent-up, aggressive* *p* *fp* *ff* *p* *fp*

Bsn. 1 *solo*  
*p* *(echo the bass clarinet)* *f* *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 *p* *ppp*

Hn. 2 *p* *ppp*

Hn. 3

Hn. 4

Tbn. 1 *p* *ppp*

Tbn. 2 *p* *ppp*

B. Tbn. *p* *ppp*

Timp. *p*

Perc. 1 (Vib.) *ff* *vib. (motor on), hard mallets* *ff*

Hp. *p* *ff* *p*

**V** *Building Intensity*

375  $\text{♩} = 126$

Vln. I *ff* *sub.* *ff* *sub.* *ff* *sub.* *ff*

Vln. II *ff* *sub.* *ff* *sub.* *ff* *sub.* *ff*

Vla. *ff* *sub.* *ff* *sub.* *ff* *sub.* *ff*

Vc. *ff* *sub.* *ff* *sub.* *ff* *sub.* *ff*

D.B. *p* *ff* *sub.* *ff* *sub.* *ff*



380

*accel.*

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 (Vib.)

Perc. 2 (Dr. Set)

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mechanically, marking time*

*mechanically, marking time*

*ff*, *mf*, *p*, *f*, *pp*

*accel.*

380

385  $\bullet = 168$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Cym.)  
Perc. 2 (Dr. Set)  
Perc. 3 (B. Dr.)  
Hp.

385  $\bullet = 168$

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

391

**Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon.

**Brass:** Horn 1-4, Trumpet 1-3, Trombone 1-3, Tuba.

**Percussion:** Timpani, Percussion 1 (Cymbal), Percussion 2 (Drum Set), Percussion 3 (Bass Drum).

**Strings:** Violin I (divisi), Violin II (divisi), Viola, Violoncello, Double Bass.

**Performance Instructions:** *mf*, *f*, *p*, *mf possibile*, *hard mallets*, *(snak breath)*.

Hollow Night

399 *allarg.*  $\text{♩} = 120$   $\text{♩} = 60$

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Cym.)  
Perc. 2 (Dr. Set)  
Perc. 3 (B. Dr.)  
Hp.  
Vln. I (div.)  
Vln. I  
Vln. II (div.)  
Vln. II  
Vla.  
Vc.  
D.B.