

FRANCISCO PEREZ

# MONOLITH

*FOR PERCUSSION ORCHESTRA*

## PROGRAM NOTES

For several years now, the creative genius of Stanley Kubrick's films have been a tremendous inspiration for me as an artist. While the visual poetry and dramatic storytelling of his entire oeuvre captivate the mind, one particular Kubrick work has fascinated me the most – *2001: A Space Odyssey*. In the fifty years after its 1968 release, the film's main narrative (an allegory on the nature of mankind) has spawned countless theories and analyses around the world, all with varying interpretations of the mysterious black monolith which plays a transcendental role across each of *2001*'s four acts.

In *Monolith*, I have loosely adapted this same role in a motivic sense against a myriad of other thematic, formal, and musical references to *2001*. Beginning with a foreboding introduction, a simple ascending motif slowly propels the work through four main sections, guiding the musical textures to higher 'aural' dimensions.

*Monolith* was commissioned by Francis Burke and the Lake Dallas High School Percussion Ensemble (Corinth, TX).

## INSTRUMENTATION

*Monolith* requires **15 players** with the following instrumentation:

- |                   |   |                   |  |
|-------------------|---|-------------------|--|
| <b>Player 1:</b>  | Crotales (two octaves), Bow, Rainstick            | <b>Player 12:</b> | Piano  |
| <b>Player 2:</b>  | Chimes, Glockenspiel, Snakers                     | <b>Player 13:</b> | Tam Tam (small), Suspended Cymbals (large & small), Ride Cymbal, Bell Tree, Concert Toms (4)                       |
| <b>Player 3:</b>  | Xylophone, Crash Cymbal (shared)                  | <b>Player 14:</b> | Tam Tam (large), Splash Cymbal, China Cymbal, Hi-Hat, Nasty Metal, Mark Tree, Upright Bass Drum                    |
| <b>Player 4:</b>  | Vibraphone 1                                      | <b>Player 15:</b> | Concert Bass Drum, Sizzle Cymbal, Suspended Cymbal (medium), Triangles (small & medium), Claves, Superball Mallets |
| <b>Player 5:</b>  | Vibraphone 2, Crystal Glass (C6)                  |                   |  |
| <b>Player 6:</b>  | Vibraphone 3, Suspended Cymbal                    |                   |  |
| <b>Player 7:</b>  | Marimba 1 (4.0-octave), Crystal Glass (A5)        |                   |  |
| <b>Player 8:</b>  | Marimba 2 (4.0-octave), Crystal Glass (Eb5)       |                   |  |
| <b>Player 9:</b>  | Marimba 3 (4.3-octave, low A), Crystal Glass (G5) |                   |  |
| <b>Player 10:</b> | Marimba 4 (5.0-octave, low C)                     |                   |  |
| <b>Player 11:</b> | Timpani, Suspended Cymbal                         |                   |  |

## PERFORMANCE NOTES

**Crystal Glasses:** Four crystal glasses are required to sustain various eerie harmonies during this work's middle section and coda (tuned to Eb5, G5, A5, and C6). To achieve the pitch-bending effect, tilt the glass while rubbing the glass. Marking the glass with a marker may facilitate pitch accuracy.

**Cymbal on Timpani:** The diamond notation indicates the estimated pedal position (top line = top of range, etc.) during the gentle rolling of the cymbal. Experiment with varying sizes & drums to maximize this effect.

**Coda:** The final moments of this work should be treated as one single event, which organically unfolds from the final impact of m. 408. In a quasi-erratic fashion, all rolling/sustained figures in m. 409 should slowly but naturally decay with the timpanist's octave-long pitch-bend. During this decrescendo, the crystal glasses should enter sporadically to set the aura for the work's closing moments before its elision with the final keyboard phrase.

**Mallet Choice:** Well-articulated contact sound which is neither thin, brittle, nor too round with a rich fundamental tone may work best for all players. Since many effects (such as echo and hocket) are utilized throughout, players sharing similar material should also match in character. For example, the xylophone should sound as an extension of the marimba sound rather than a separate instrument in color.

**Cymbal Articulation Markings:** Throughout the score, cymbal articulation markings in the percussion players' represent desired timbres: marcato = sonically-pointed shoulder crashes; tenuto = "color crashes" with a mellow attack. Any notes without these indications are left to the individual player's discretion.

## PERCUSSION LEGEND

The Percussion Legend consists of three staves of musical notation, each with various symbols and their corresponding instrument names listed below:

- Staff 1:** Small Tam-Tam (Scrape), Four Concert Toms (Low to High), Bell Tree, Large Susp. Cym., Ride Cym., Ride Cym. (Bell), Small Susp. Cym.
- Staff 2:** Large Tam-Tam (Scrape), Impact Bass Drum, BD (Rim), Noisy Metal (Brake Drum or Dampened Gong), Mark Tree, China Cym., Hi-Hat, Splash Cym.
- Staff 3:** Concert Bass Drum, Claves (one resting on BD head), Two Triangles, Suspended Cymbal, Sizzle Cymbal





41

Musical score for Full Score, page 3, starting at measure 41. The score includes parts for C, G, X, VI, V2, V3, M2, M3, M4, T, Pno, P1, P2, and P3. It features various musical notations such as notes, rests, dynamics (mf, f, ff, p, mp), and articulation marks.

C  
 G  
 X  
 VI  
 V2  
 V3  
 M1  
 M2  
 M3  
 M4  
 T  
 Pno  
 P1  
 P2  
 P3

Dynamics: *ff*, *f*, *mf*, *p*, *mp*  
 Articulation: *ff*, *f*, *mf*, *p*, *mp*

Measure numbers: 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65





open and dampened notes should share same volume/articulation

The musical score is arranged in a standard orchestral layout. The percussion section includes:

- C (Cymbal):** Features a melodic line with a *mf* dynamic and a triplet of eighth notes.
- G (Gong):** Features a melodic line with a *mf* dynamic.
- X (Xylophone):** Features a melodic line with a *mf* dynamic and a triplet of eighth notes.
- V1, V2, V3 (Vibraphone):** Features a melodic line with dynamics ranging from *p* to *mp*.
- M1, M2, M3, M4 (Maracas):** Features a rhythmic line with dynamics ranging from *f* to *mp*.
- T (Tom-toms):** Features a melodic line with dynamics ranging from *f* to *mp*.
- Pno (Piano):** Features a melodic line with dynamics ranging from *f* to *p*.
- P1, P2, P3 (Percussion):** Features a complex rhythmic line with dynamics ranging from *f* to *mp*. Includes instructions like "to claves" and "claves on BD".

The score includes various musical notations such as dynamics (*f*, *mp*, *p*), articulation marks, and performance instructions. A watermark "FOR PERUSAL ONLY" is repeated across the page.

This musical score page covers measures 95 to 108. It includes parts for Clarinet (C), Flute (G), Saxophone (X), Violin I (V1), Violin II (V2), Viola (V3), Maracas (M), Maracas 2 (M2), Maracas 3 (M3), Maracas 4 (M4), Trombone (T), Piano (Pno), and Percussion (P1, P2, P3). The score is in 3/4 time with a key signature of two flats. Dynamics range from *p* (piano) to *ff* (fortissimo). The percussion part includes a section for a 'Bell Tree' starting at measure 107.

Musical score for Full Score, page 8. The score includes parts for C, G, X, VI, V2, V3, M2, M3, M4, T, Pno, P1, P2, and P3. It features various musical notations such as triplets, dynamics (f, mf, ff, mp), and performance instructions like 'loco', 'Tam Tam scrape', and 'Sm. Susp.'. The score is marked with measure numbers from 109 to 125.



167 Crotales  
open and dampened notes should share same volume/articulation

The musical score is arranged in a system with 13 staves. The instruments are: C (Crotales), G, X, VI, V2, V3, M1, M2, M3, M4, T, Pno, P1, P2, and P3. The score covers measures 144 to 170. Measure numbers 24, 28, 32, 36, and 40 are also indicated above the VI and V2 staves. Dynamics include *mp*, *f*, *p*, *ff*, *mf*, and *p*. Articulations such as accents and slurs are used throughout. The Crotales part (C) features a melodic line starting in measure 167. The M3 and M4 parts have complex rhythmic patterns with triplets and sixteenth notes. The P1 and P2 parts have rhythmic patterns with accents. The P3 part has a simple rhythmic pattern. The Pno part has a complex rhythmic pattern with triplets and sixteenth notes. The T part has a simple rhythmic pattern. The VI, V2, and V3 parts have complex rhythmic patterns with triplets and sixteenth notes. The M1 and M2 parts have simple rhythmic patterns with accents. The G part has a simple rhythmic pattern with accents. The X part has a simple rhythmic pattern with accents.

This musical score page, numbered 183, is a full score for a percussion ensemble. It features 13 staves, each representing a different instrument or part:

- C (Cymbal):** Features melodic lines with dynamics ranging from *mp* to *f*.
- G (Gong):** Similar to the Cymbal part, with melodic patterns and dynamics from *f* to *mp*.
- X (Xylophone):** Shows complex rhythmic patterns with triplets and sixteenth notes, dynamics from *ff* to *mp*.
- V1, V2, V3 (Vibraphone):** V1 and V2 play sustained chords with dynamics from *ff* to *f*. V3 has a more melodic line with dynamics from *p* to *f*.
- M2, M3, M4 (Maracas):** M2 and M3 play dense, rhythmic patterns with triplets, dynamics from *ff* to *mp*. M4 provides a bass line with dynamics from *ff* to *mp*.
- T (Tom-toms):** Features melodic lines with dynamics from *mf* to *f*.
- Pno (Piano):** Provides harmonic support with sustained chords, dynamics from *ff* to *f*.
- P1, P2, P3 (Percussion):** P1 has melodic lines with dynamics from *mp* to *f*. P2 and P3 play rhythmic patterns with dynamics from *p* to *mp*.

The score includes various performance instructions such as *Lg. Susp.* (Large Suspension) and *Sm. Susp.* (Small Suspension) for the piano part, and *damp* and *+ Splash* for the P1 part. The page is marked with measure numbers 171 through 184 at the bottom.

C  
 G  
 X  
 V1  
 V2  
 V3  
 M1  
 M2  
 M3  
 M4  
 T  
 Pno.  
 PI  
 P2  
 P3

Musical score for Full Score, page 12, measures 185-201. The score includes parts for C, G, X, V1, V2, V3, M1, M2, M3, M4, T, Pno, PI, P2, and P3. It features various musical notations such as triplets, dynamics (f, mp, mf, ff), and articulation marks.

209

This musical score page covers measures 202 through 217. It features a full orchestral arrangement with the following parts:

- Cornets (C):** Melodic line with dynamics *p* and *ff*.
- Trumpets (T):** Melodic line with dynamics *mf* and *f*.
- Flutes (Fl):** Melodic line with dynamics *mf* and *f*.
- Violins (V1, V2):** Violin I and II parts with dynamics *mf* and *ff*.
- Violas (V3):** Viola part with dynamics *mf* and *ff*.
- Celli (Cello):** Cello part with dynamics *mf* and *f*.
- Double Basses (M3, M4):** Bass I and II parts with dynamics *ff* and *mf*.
- Piano (Pno):** Piano accompaniment with dynamics *ff* and *f*.
- Timpani (Tm):** Timpani part with dynamics *f* and *mf*.
- Percussion (P1, P2, P3):** Percussion ensemble including snare, cymbals, and tom-toms. Includes markings for *Metal* and *Ride*.

The score includes various dynamic markings such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). It also features performance instructions like *meno f* and *meno f* for the woodwinds and strings. The percussion part includes specific instructions for *Metal* and *Ride* cymbals. Measure numbers 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, and 217 are indicated at the bottom of the page.



This musical score page contains the following parts and markings:

- Violins (V1, V2):** V1 has a *mp* dynamic and a *bowed* marking. V2 has a *mp* dynamic.
- Viola (V3):** Has a *pp* dynamic.
- Celli (M1, M2):** M1 has a *mp* dynamic. M2 has a *mp* dynamic.
- Bass (M3, M4):** M3 has a *mp* dynamic. M4 has a *pp* dynamic.
- Double Bass (T):** Includes a *pp* dynamic and a performance note: "Suspended Cymbal" (entry roll through m. 275, creating an ethereal aura) and "\*see performance notes".
- Piano (Pno):** Has a *pp* dynamic.
- Timpani (P1, P2, P3):** P1 has a *mp* dynamic and a *Tam-Tam* marking. P2 has a *pp* dynamic. P3 has a *mp* dynamic and a *Bell Tree* marking.
- Crystal Glass:** Multiple instances with a note: "\*see notes".
- Other Percussion:** Includes *Handbell*, *Bell Tree*, *Mark Tree*, and *Sizzle*.

240 ♩ = 72-76

248

C: *mp*, *p*, *mp*, *mf*, *mp*, *p*  
 G: *p*, *mp*, *mf*, *mp*, *p*  
 X: *p*, *mp*  
 VI: *p*, *mp*  
 V2: *pp*, *p*, *mp*  
 V3: *pp*, *p*, *mp*  
 VI: *pp*, *p*, *mp*  
 M2: *pp*, *p*, *mp*  
 M3: *pp*, *p*, *mp*  
 M4: *pp*, *p*, *mp*  
 T: *pp*, *p*, *mp*  
 Pno: *p*, *mp*  
 P1: *pp*, *p*, *mp*  
 P2: *pp*, *p*, *mp*  
 P3: *pp*, *p*, *mp*

Performance instructions: *under all voices*, *Bell Tree*, *trianes*

Measure numbers: 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251

poco accel. . . . .

Full Score

poco accel. . . . .

256 ♩ = 76-80

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- C (Cymbal):** Features melodic lines with dynamics ranging from *p* to *f*.
- G (Gong):** Provides harmonic support with dynamics from *mp* to *f*.
- X (Xylophone):** Plays rhythmic patterns with dynamics from *p* to *f*.
- VI (Vibraphone):** Plays melodic lines with dynamics from *p* to *f*.
- V2 (Vibraphone 2):** Plays melodic lines with dynamics from *p* to *f*.
- V3 (Vibraphone 3):** Plays melodic lines with dynamics from *p* to *f*.
- M1 (Marimba):** Plays melodic lines with dynamics from *p* to *f*.
- M2 (Marimba):** Plays melodic lines with dynamics from *p* to *f*.
- M3 (Marimba):** Plays melodic lines with dynamics from *p* to *f*.
- M4 (Marimba):** Plays melodic lines with dynamics from *p* to *f*.
- T (Tom-toms):** Plays melodic lines with dynamics from *p* to *f*.
- Pno (Piano):** Provides harmonic support with dynamics from *p* to *f*.
- P1 (Percussion 1):** Plays rhythmic patterns with dynamics from *mp* to *mf*.
- P2 (Percussion 2):** Plays rhythmic patterns with dynamics from *mp* to *mf*.
- P3 (Percussion 3):** Plays rhythmic patterns with dynamics from *mp* to *mf*.

The score includes various musical notations such as dynamics (*p*, *mp*, *mf*, *f*), articulation (accents, slurs), and performance instructions like "loco" and "Vibraphone". The page number 16 is in the top left, and the tempo marking "poco accel." is at the top. The rehearsal mark "256" with a tempo of "♩ = 76-80" is in the top center. The page number "16" is also at the bottom left.

264 with more motion, moving forward  
♩ = 88-92

poco accel.

The score is for a percussion ensemble and includes the following parts:

- C (Conga):** Features complex rhythmic patterns with dynamics ranging from *f* to *mp*.
- V2 (Tom):** Plays a steady eighth-note pattern with dynamics from *mf* to *f*.
- V3 (Snare):** Provides a consistent backbeat with dynamics from *f* to *mf*.
- M2 (Hi-Hat):** Plays a rhythmic pattern with dynamics from *mf* to *f*.
- M3 (Cymbal):** Features a pattern of chords and single notes with dynamics from *ff* to *f*.
- M4 (Cymbal):** Features a pattern of chords and single notes with dynamics from *ff* to *f*.
- T (Tom):** Plays a pattern of chords and single notes with dynamics from *p* to *mf*.
- P1 (Cymbal):** Features a pattern of chords and single notes with dynamics from *p* to *mf*.
- P2 (Cymbal):** Features a pattern of chords and single notes with dynamics from *p* to *f*.
- P3 (Cymbal):** Features a pattern of chords and single notes with dynamics from *pp* to *mf*.

Additional percussion elements include:

- Hi-Hat:** Marked with *p* and *f* dynamics.
- Sizzle:** A specific percussion effect.
- Lq. Susp. Cym. (Large Suspended Cymbal):** Marked with *p* and *mf* dynamics.
- China (tasteful swirl/scrape):** A specific percussion effect.
- Ride Scrape:** A specific percussion effect.
- Tam Tam:** A specific percussion effect.

The score is marked with *poco accel.* and includes dynamic markings such as *f*, *mp*, *mf*, *f*, *ff*, *p*, and *pp*.

272 ♩ = 92-96

C: Clarinet in C  
 G: Clarinet in G  
 X: Bassoon  
 V1: Violin I  
 V2: Violin II  
 V3: Violin III  
 V4: Viola  
 M1: Trumpet I  
 M2: Trumpet II  
 M3: Trumpet III  
 M4: Trumpet IV  
 T: Trombone  
 Pno: Piano  
 P1: Percussion I (Lg. Susp. Cym., Ride)  
 P2: Percussion II (China, Mark Tree, China)  
 P3: Percussion III (Triangles)

Dynamics: *f*, *mf*, *mp*, *p*, *ff*, *pp*, *lgo*  
 Percussion: Lg. Susp. Cym., Ride, China, Mark Tree, Triangles



289 euphoric 208-216

Chimes (shared)

blended with M4 (as one single instrument)

blended with M3 (as one single instrument)

sim. phrasing

sim. phrasing

Tan Tam

China

Mark Tree

The musical score is arranged in a standard orchestral layout. It includes staves for C (Conductor), G (Violin I), X (Violin II), V1 (Viola I), V2 (Viola II), V3 (Viola III), M1 (Violoncello I), M2 (Violoncello II), M3 (Double Bass I), M4 (Double Bass II), T (Tuba), Pno. (Piano), PI (Percussion I), P2 (Percussion II), and P3 (Percussion III). The score is in 4/4 time and features a variety of dynamics and articulations. Key performance instructions include 'euphoric', 'Chimes (shared)', and 'blended with M4 (as one single instrument)'. Percussion parts include 'Tan Tam' and 'China'. The score concludes with a 'Mark Tree' instruction.

305

321

like an echo

Xylophone

Ride

lv sempre

meno f

Sizzle

loco

304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321



C: *ff*  
 G: *ff*  
 X: *ff*  
 V1: *ff*  
 V2: *ff*  
 V3: *ff*  
 M2: *ff*  
 M3: *mf*, *f*, *mf*, *f*, *ff*, *f*, *mf*, *f*, *mf*, *f*, *mf*  
 M4: *mf*, *f*, *mf*, *f*, *ff*, *f*, *mf*, *f*, *mf*, *f*, *mf*  
 T: *mf*, *f*, *f*, *mf*, *ff*, *mf*, *f*, *mf*, *f*, *mp*, *m*  
 Pno: *ff*  
 P1: *p*, *f*, *f*, *p*, *p*, *f*, *p*, *f*, *mf*, *f*, *mp*  
 P2: *mf*, *f*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mp*  
 P3:

322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339



357

C *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *mp* *f*  
 G *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 X *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*  
 VI *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f* *secco*  
 V2 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f* *secco*  
 V3 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f* *secco*  
 M1 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 M2 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 M3 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 M4 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 T *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 Pno *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 P1 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*  
 P2 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f* *to susp.*  
 P3 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

357 358 359 360 361 362 363 364 365 366 367 368 *p* *mf* 369 370 371 372 373 374

381 with tribal vigor

Score for Percussion and Strings, measures 385-392.

**381** with tribal vigor

**C** (Cymbals): *ff*, *ff*, *ff*

**G** (Gong): *ff*, *ff*, *ff*, Chimes

**X** (Xylophone): *ff*, *f*

**VI** (Vibraphone): *ff*, *f*, *secco*, *sim*

**V2** (Violin II): *ff*, *ff*

**V3** (Violin III): *ff*, *p*, *ff*

**M1** (Maracas): *ff*, *f*, *sim*

**M2** (Maracas): *ff*, *f*, *sim*

**M3** (Bass Drum): *ff*, *mf*, *f*, *ff*, *mp*, *f*, *ff*, *mf*, *f*, *ff*, *mp*

**M4** (Bass Drum): *ff*, *mf*, *f*, *ff*, *mp*, *f*, *ff*, *mf*, *f*, *ff*, *mp*

**T** (Tuba): *ff*, *ff*

**Pno** (Piano): *ff*, *f*, *mf*, *f*

**PI** (Percussion I): *ff*, *f*, *mf*, *f*, *mp*

**P2** (Percussion II): *ff*, *mf*, *f*, *mp*, *f*, *mp*

**P3** (Percussion III): *ff*, *mf*, *f*, *mp*, *f*, *mp*

Measures 385-392 are marked with *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*.

This musical score page, numbered 26, is titled "Full Score" and contains percussion parts for measures 393 through 409. The instruments and their parts are:

- C (Rainstick):** Features a melodic line with dynamics ranging from *ff* to *mf*.
- G (Shakers):** Provides a rhythmic accompaniment with dynamics from *ff* to *mf*.
- X (Xylophone):** Plays a complex rhythmic pattern with dynamics from *meno f* to *ff*.
- VI (Maracas):** Similar to the Xylophone part, with dynamics from *meno f* to *ff*.
- V2 (Bongos):** Features a melodic line with dynamics from *meno f* to *ff*.
- V3 (Bongos):** Provides a rhythmic accompaniment with dynamics from *ff* to *mf*.
- M1 (Maracas):** Features a melodic line with dynamics from *meno f* to *ff*.
- M2 (Maracas):** Similar to M1, with dynamics from *meno f* to *ff*.
- M3 (Bongos):** Provides a rhythmic accompaniment with dynamics from *f* to *ff*.
- M4 (Bongos):** Provides a rhythmic accompaniment with dynamics from *f* to *ff*.
- T (Tambourine):** Features a melodic line with dynamics from *mf* to *ff*.
- Pno (Percussion):** Provides a rhythmic accompaniment with dynamics from *f* to *ff*.
- P1 (Drum):** Features a melodic line with dynamics from *f* to *ff*.
- P2 (Drum):** Provides a rhythmic accompaniment with dynamics from *mf* to *ff*.
- P3 (Drum):** Provides a rhythmic accompaniment with dynamics from *mp* to *ff*.

The score includes various musical notations such as notes, rests, and dynamic markings. A "Rainstick" effect is indicated at the top right, and a "Sizzle" effect is indicated at the bottom right. The page is watermarked with "FOR PERUSAL ONLY" diagonally across it.

409 continuous, turn as needed

411 ♩ = 84-86

411 p *poco rit.* *mp* *p* *molto rit.*

C somewhat erratic\*\*

G Glockenspiel

K echoing piano and glockenspiel

VI p Crystal Glass

V2 somewhat erratic\*\*

V3 mp under all voices

M1 enter ad lib.\*\* Crystal Glass

M2 mp Crystal Glass

M3 mp Crystal Glass

M4 m

T mp n

Pno p

P1 Mark Tree

P2 gently continue ad lib.

P3 gently, ad lib.

Suspended Cymbal lv

match final bend

409 410 411 412 413 414 415 416 417 418 419 420 421 422 423