

FALLING WATER at Twilight



James M. David

Commissioned by the North Hills High School Bands
Leonard Lavelle and Lucas Beaver, directors

FALLINGWATER at TWILIGHT

for wind ensemble

Instrumentation:

Piccolo
2 Flutes
Oboe
2 Bassoons
Clarinet in B-flat 1
Clarinet in B-flat 2
Clarinet in B-flat 3
Bass Clarinet
Contrabassoon or Contrabass Clarinet in BB-flat (opt.)

2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Trumpets in B-flat
4 Horns in F
2 Trombones
Bass Trombone
Euphonium
Tubas
Contrabass (opt.)

Piano

Timpani (with Japanese sleighbells, Seed/Shell chimes, and China cymbal)

Percussion 1: Glockenspiel, Marimba (5 8ve), Sleighbells, River Stones

Percussion 2: Crotales (1 8va), Large Woodblock or Log Drum, Small and Medium Woodblocks, River Stones, Ribbon Crasher

Percussion 3: Vibraphone, Chimes, Xylophone, Tambourine, Guiro or Cabasa, Crash Cymbals, Suspended Cymbal, River Stones

Percussion 4: China Cymbal, Splash Cymbal, Suspended Cymbal, Sizzle Cymbal, Medium Triangle, Tamborim or Picc. Woodblock, Large Woodblock

Percussion 5: Medium Tam-Tam, Bass Drum, Small Triangle, Slapstick, Sleighbells, Crash Cymbals mounted on Bass Drum or Suspended Cymbal (opt.)

Duration: ca. 9 minutes

Special Instrumentation Notes:

River Stones: two flat rocks or stones that can be comfortably held and struck together to produce a bright and clear tapping sound.

Seed/Shell Chimes: wind chimes that utilize dried seeds and/or seashells to produce a sound similar to glass or ceramic wind chimes, but with less definite pitch.

Tamborim: a high-pitched Brazilian drum used in samba, this instrument is intended to imitate the sound of the *kakko* (鞆鼓), a double-headed drum used in *gagaku*. If available, a genuine *kakko* may be used.

Japanese Sleighbells or Ankle Bells: if available, the Shinto sleighbells known as *Suzu* (鈴) may be used or substituted with high-pitched ankle bells or Burmese sleighbells.

Program Notes:

Frank Lloyd Wright's remarkable creation *Fallingwater* has been an icon of architecture and modern design since its completion in 1939. Located on a small river in Western Pennsylvania, it is a harmonious blending of geometric forms with the pristine natural environment. Dramatic cantilevers and stone columns rise boldly from the river, while the building's interior is serene and steeped in the light and sounds of the forest. My composition, like Wright's design, attempts to merge the rhythms of nature with the bold ideas of American modernism. The work opens with the river, serene but with a steady and evolving rhythm. As Wright was influenced by Japanese art and design principles, a lyrical melody based on the tuning of the Japanese wind instrument called the *shō* (笙) emerges from the undulating texture. Utilized in the ceremonial court music known as *gagaku* (雅楽), the instrument can produce eleven different *aitake* (合竹) – high tone clusters that interconnect to create an ever-shifting soundscape. These harmonies bear strong similarities to the polychords and quintal stacks of Wright's musical contemporaries Aaron Copland and William Schuman. My work, divided into seven sections representing the seven cantilevers of Fallingwater, exploits each of the eleven *aitake* and culminates with a hopefully seamless integration of both Japanese and American harmonies. Each section explores different rhythmic and harmonic variations on the primary melody while referencing the rhythms and textures of *gagaku*. The work builds towards its climax as the turbulent rhythms of the river (heard in rippling woodwinds) alongside the sharp horizontal and vertical planes of Fallingwater (heard in powerful brass and percussion and using the polychords of Schuman's *George Washington Bridge*) are bathed in the orange glow of sunset. As the light fades, so does the view of the house and only the river's steady rhythm remains. This work was commissioned by the North Hills High School Bands in Pittsburgh, Pennsylvania as part of their remarkable commission series dating back to 1965. Special thanks to composer Chatori Shimizu and Stanford University for their extensive documentation on the *shō* and *gagaku* orchestration.

Composer Biography:

Dr. James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. He is particularly known for his works involving winds and percussion. His works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own," the Des Moines Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, and the World Association for Symphonic Bands and Ensembles Conference. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, a three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), Zachary Shemon (Prism Quartet), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik and Pulitzer recipient Ellen Taaffe Zwilich as well as jazz composition and arranging with Sammy Nestico. More information at www.jamesndavid.com.

Fallingwater at Twilight

James M. David (2023)

With Subtle Motion (♩ = 54)

Canteliever I

The score is arranged for a full orchestra and includes the following parts:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon 1-2
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Clarinet in B♭ 3
- Bass Clarinet
- Contrabassoon or Contrabass Clarinet
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trumpet in B♭ 3
- Horn in F 1/3
- Horn in F 2/4
- Trombone 1-2
- Bass Trombone
- Euphonium
- Tuba
- Contrabass
- Piano
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Percussion 4
- Percussion 5

Key performance instructions include:

- pp* (pianissimo) for Bassoon 1-2, Contrabassoon, and Percussion 3.
- p* (piano) for Piano and Percussion 1.
- mf* (mezzo-forte) for Percussion 2.
- mp* (mezzo-piano) for Piano.
- Dynamic markings *mf* and *p* are used for Percussion 1 and 2.
- Tempo marking: *With Subtle Motion* (♩ = 54).
- Performance techniques: *hold pedal down* for Piano, *ad lib.* for Percussion 1 (River Stones), and *mf* *p* for Percussion 2.
- Examples: *I.g. Woodblock w/ med soft. mall.* for Percussion 2 and *Tam-Tam w/ reg. mall.* for Percussion 5.

PERUSAL SCORE NOT FOR PERFORMANCE USE

Canteliever II

Jū (+)

Picc. 4/4

Fl. 1 *pp* *p* *n*

Fl. 2

Ob. *pp* *p* *n*

Bsn. 1-2 *p* *pp*

B♭ Cl. 1 4/4 *pp* *p* *n*

B♭ Cl. 2 *pp* *p* *n*

B♭ Cl. 3 *pp*

B. Cl. *pp*

Cbsn. *pp*

A. Sx. 1 4/4 *pp*

A. Sx. 2 *pp*

T. Sx.

B. Sx. *pp*

PERUSAIA SCORE
NOT FOR PERFORMANCE USE

B♭ Tpt. 1 4/4

B♭ Tpt. 2 4/4

B♭ Tpt. 3 4/4

Hn. 1/3 *mp* *mf*

Hn. 2/4 *mp* *mf*

Tbn. 1-2 *pp* *pp*

B. Tbn. *pp*

Euph. *mp* *mf*

Tuba *pp*

Cb. *pp* *n* *pp*

Pf. 4/4 *p* *mp*

Timp. 4/4 *pp*

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

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

Perc. 3

Perc. 4 *p* *f*

Perc. 5 *f*

The score is for the piece "Fallingwater at Twilight - p. 3" and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. 1-2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- Cbsn.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1/3
- Hn. 2/4
- Tbn. 1-2
- B. Tbn.
- Euph.
- Tuba
- Cb.
- Pf.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3 (Vibraphone)
- Perc. 4 (Sizzle Cym w/ soft mallet)
- Perc. 5

Key markings include dynamics such as *pp*, *mp*, *n*, *f*, *mf*, and *p*. The score features complex rhythmic patterns with triplets and time signature changes from 2/4 to 3/4. A large watermark is present across the center of the page.

PERUSAL SCORE
NOT FOR PERFORMANCE USE

Ku (I)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

PERUSAL SCORE

NOT FOR PERFORMANCE USE

tutti

mf

f

pp

mp

two players

p

mf

f

pp

mf

pp

mf

pp

f

mf

f

mf

f

mf

f

mf

mf

mf

open

open

Med. Tri.

The score is for Percussion 1-5 and includes the following parts and markings:

- Picc.**: *mp*, *mf*, *f*
- Fl. 1**: *mp*, *mf*, *f*
- Fl. 2**: *mf*, *f*
- Ob.**: *mf*
- Bsn. 1-2**: *mf*
- Bs. Cl. 1**: *mf*, *f*, *ff*
- Bs. Cl. 2**: *f*, *ff*
- Bs. Cl. 3**: *mf*, *mp*
- B. Cl.**: *mf*
- Cbsn.**: *mf*
- A. Sax. 1**: *ff*
- A. Sax. 2**: *ff*
- T. Sax.**: *ff*, *f*, *p*
- B. Sax.**: *ff*, *f*
- B♭ Tpt. 1**: *ff*
- B♭ Tpt. 2**: *ff*
- B♭ Tpt. 3**: *ff*
- Hn. 1/3**: *ff*, *p*
- Hn. 2/4**: *ff*, *p*
- Tbn. 1-2**: *ff*
- B. Tbn.**: *fp*, *f*
- Euph.**: *fp*, *ff*, *div.*
- Tuba**: *fp*, *f*, *p*
- Cb.**: *fp*, *f*, *p*
- Pf.**: *ff*, *mf*
- Timp.**: *fp*, *f*, *p*
- Perc. 1**: *f*
- Perc. 2**: *f*
- Perc. 3**: *f*
- Perc. 4**: *pp*, *ff*, *p*, *ff*
- Perc. 5**: *pp*, *ff*, *p*, *ff*

Performance instructions include: *div.*, *unis.*, *Glock. w/ hard plastic mallet.*, *Crotales*, *Chimes*, *Sus. Cym. w/ soft mallet.*, *China Cym. w/ soft mallet.*, *Sm. Tri.*, and *Bass Dr. w/ reg. mallet.*

PERUSAL SCORE
NOT FOR PERFORMANCE USE

Hi (比)

5/4

4/4

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

5/4

4/4

PÉRUSAL SCORE

NOT FOR PERFORMANCE USE

St. Mute

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

5/4

4/4

5/4

4/4

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

5/4

4/4

The image shows a page of a musical score for a symphony orchestra. The score is written for measures 53, 54, 55, and 56. The time signature is 4/4. The key signature has one flat (B-flat). The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoons 1-2, Clarinets in B-flat 1, 2, and 3, Bass Clarinet, Contrabassoon, Saxophones in A 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1/3 and 2/4, Trombones 1-2, Bass Trombone, Euphonium, Tuba, Contrabass, Piano, Timpani, and five different Percussion parts. The Percussion parts are specifically labeled: Perc. 3 is 'Guiro or Cabasa', Perc. 4 is 'Slapstick', Perc. 4 is also 'Sizzle Cym. w/ sticks', and Perc. 5 is 'Sus. Cym. w/ sticks'. Dynamics markings include *mf*, *f*, *ff*, and *p*. A large watermark is overlaid on the score.

PERUSAL SCORE
NOT FOR PERFORMANCE USE

61 Pressing Forward (♩ = ca. 92)

Picc. 12/16 4/4 5/4

Fl. 1 12/16 4/4 5/4

Fl. 2 12/16 4/4 5/4

Ob. 12/16 4/4 5/4

Bsn. 1-2 12/16 4/4 5/4

B♭ Cl. 1 12/16 4/4 5/4

B♭ Cl. 2 12/16 4/4 5/4

B♭ Cl. 3 12/16 4/4 5/4

B. Cl. 12/16 4/4 5/4

Cbsn. 12/16 4/4 5/4

A. Sx. 1 12/16 4/4 5/4

A. Sx. 2 12/16 4/4 5/4

T. Sx. 12/16 4/4 5/4

B. Sx. 12/16 4/4 5/4

B♭ Tpt. 1 12/16 4/4 5/4

B♭ Tpt. 2 12/16 4/4 5/4

B♭ Tpt. 3 12/16 4/4 5/4

Hn. 1/3 12/16 4/4 5/4

Hn. 2/4 12/16 4/4 5/4

Tbn. 1-2 12/16 4/4 5/4

B. Tbn. 12/16 4/4 5/4

Euph. 12/16 4/4 5/4

Tuba 12/16 4/4 5/4

Cb. 12/16 4/4 5/4

Pf. 12/16 4/4 5/4

Timp. 12/16 4/4 5/4

Perc. 1 12/16 4/4 5/4

Perc. 2 12/16 4/4 5/4

Perc. 3 12/16 4/4 5/4

Perc. 4 12/16 4/4 5/4

Perc. 5 12/16 4/4 5/4

60 61 62 63 64

PERUSAL SCORE
NOT FOR PERFORMANCE USE

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

3/4

sf

fp

p

f

ff

choke

[B.D.]

[cue, Ob.]

[cue, T. Sax.]

[Sm. & Med. Woodblock]

[Vibraphone]

[Sus. Cym. w/ soft mallet]

[China Cym. w/ soft mallet]

PERUSAL SCORE

NOT FOR PERFORMANCE USE

Ge (下)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

4/4

mp

f

p

mf

pp

ppp

arco

pizz.

cup mute

open

mute

1., one player

2., one player

Xylophone

PERUSAL SCORE

NOT FOR PERFORMANCE USE

Perc. 1: Marimba, *mp*

Perc. 2: *mf* → *ff*

Perc. 3: Chimes, *p*

Perc. 4: Med. Tri., *p*

Perc. 5: Tam-Tam w/ reg. mall., *mf*

PERUSAL SCORE
NOT FOR PERFORMANCE USE

breath accent lip bend lchi (-)

Pic. *sf* *p* *mf* *p*

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

Fl. 2 *p*

Ob.

Bsn. 1-2 *p* *mf* *p*

B♭ Cl. 1 *pp* *mp* *cresc. poco a poco* *f*

B♭ Cl. 2 *pp* *mp* *cresc. poco a poco* *f*

B♭ Cl. 3 *pp* *mp* *cresc. poco a poco* *f*

B. Cl. *p* *mp* *cresc. poco a poco* *f*

Cbsn.

A. Sx. 1 *mp* *cresc. poco a poco* *f*

A. Sx. 2 *mp* *cresc. poco a poco* *f*

T. Sx. *mp* *cresc. poco a poco* *f*

B. Sx. *mp* *cresc. poco a poco* *f*

B♭ Tpt. 1 *p* *mp* *cresc. poco a poco* *f*

B♭ Tpt. 2 *p* *mp* *cresc. poco a poco* *f*

B♭ Tpt. 3 *p* *mp* *cresc. poco a poco* *f*

Hn. 1/3 *p* *mf* *p* *mp* *cresc. poco a poco* *f*

Hn. 2/4 *p* *mf* *p* *mp* *cresc. poco a poco* *f*

Tbn. 1-2 *p* *mf* *p* *mp* *cresc. poco a poco* *f*

B. Tbn. *p* *mf* *p* *mp* *cresc. poco a poco* *f*

Euph. *p* *mf* *p* *mp* *cresc. poco a poco* *f*

Tuba *p* *mf* *p* *mp* *cresc. poco a poco* *f*

Cb. *p* *mf* *p* *mp* *cresc. poco a poco* *f*

Pf. *pp*

Timp. *p* *f*

Perc. 1

Perc. 2 *Crotales* *p*

Perc. 3 *Vibraphone* *hold pedal down* *p* *mf*

Perc. 4 *mp*

Perc. 5 *Tam-Tam strike w/ tri. beater* *Sleighbells* *Bass Dr. w/ reg. mall.* *p* *f*

100 101 102 103 *mp* 104 105 106 107 108 109 *p* *f* 110 111 112

PERUSAL SCORE
NOT FOR PERFORMANCE USE

a tempo

Otsu (乙)

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

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

Fl. 2 *p* *mf* *pp* *mf*

Ob. *p* *mf* *pp*

Bsn. 1-2

B♭ Cl. 1 *p* *mf* *mp*

B♭ Cl. 2 *p* *mp* *mf* *cresc. poco a poco*

B♭ Cl. 3 *p* *mp* *mf* *cresc. poco a poco*

B. Cl. *p* *mp*

Cbsn. *mp*

A. Sax. 1 *p* *mp* *mf* *cresc. poco a poco*

A. Sax. 2 *p* *mf* *cresc. poco a poco*

T. Sax. *p* *mp*

B. Sax.

B♭ Tpt. 1 *mp* *mf* *cresc. poco a poco*

B♭ Tpt. 2 *mp* *mf* *cresc. poco a poco*

B♭ Tpt. 3 *mp* *mf* *cresc. poco a poco*

Hn. 1/3 *p* *mp* *mf* *cresc. poco a poco*

Hn. 2/4 *p* *mp* *mf* *cresc. poco a poco*

Tbn. 1-2 *p* *mp* *mf* *mp* *cresc. poco a poco*

B. Tbn. *p* *mp* *mf* *cresc. poco a poco*

Euph. *p* *mp* *mf* *mp* *cresc. poco a poco*

Tuba *p* *mp* *mf* *mp* *cresc. poco a poco*

Cb. *p* *mp* *mf* *mp* *cresc. poco a poco*

Pf. *mf*

Timp. *p*

Perc. 1 *mf* *Glock.*

Perc. 2 *p* *f*

Perc. 3 *mp* *f* *Chimes* *mf*

Perc. 4

Perc. 5

PERUSAL SCORE
NOT FOR PERFORMANCE USE

131 Light, Energetic (♩ = 132)

Picc. *mf* *f* $\frac{3}{4}$

Fl. 1 *mf* *f* $\frac{3}{4}$

Fl. 2 *mf* *f* $\frac{3}{4}$

Ob. *f* $\frac{3}{4}$

Bsn. 1-2 *p* *f*

B♭ Cl. 1 *p* *mf* *f* $\frac{3}{4}$

B♭ Cl. 2 *p* *mf* *f* $\frac{3}{4}$

B♭ Cl. 3 *p* *f* $\frac{3}{4}$

B. Cl. *p* *f*

Cbsn. *p* *f*

A. Sx. 1 $\frac{3}{4}$ *f* *sost.*

A. Sx. 2 $\frac{3}{4}$ *f* *sost.*

T. Sx. *f* *sost.*

B. Sx. *f* *sost.*

B♭ Tpt. 1 *p* *open* *f* *sost.*

B♭ Tpt. 2 *mp* *open* *f* *sost.*

B♭ Tpt. 3 *mp* *open* *f* *sost.*

Hn. 1/3 *p* *f* *sost.*

Hn. 2/4 *p* *f* *sost.*

Tbn. 1-2 *St. Mute* *open* *f* *sost.*

B. Tbn. *p* *open* *f*

Euph. *p* *f*

Tuba *f*

Cb. *p* *f*

Pf. *mp* $\frac{3}{4}$

Timp. *mp* $\frac{3}{4}$ *ff* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3

Perc. 4 *Sus. Cym. w/ sticks* *mp*

Perc. 5

PERUSAL SCORE
NOT FOR PERFORMANCE USE

PERUSAL SCORE
NOT FOR PERFORMANCE USE

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

f

mf

sf

p

ff

Sus. Cym. on bell, w/ sticks

Sizzle Cym.

Sm. Tri.

div. unis.

PERUSAL SCORE
NOT FOR PERFORMANCE USE

allarg.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3
div. unis. div. unis.

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
Sus. Cym. w/ soft mll. + China Cym.

Perc. 5
B.D. + Tam-Tam

This is a page from a musical score for 'Fallingwater at Twilight', page 23. The score is for a large orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoons 1-2, Clarinets in Bb 1, 2, and 3, Bass Clarinet, Contrabassoon, Saxophones in A 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1/3 and 2/4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, and Contrabass. The percussion section includes Timpani, five different Percussion parts (1-5), and a Piano. The score is in 4/4 time, which changes to 3/4 time at measure 171. The tempo is marked as 'Dopplo Movimento' with a quarter note equal to 136 beats per minute. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *sfz* (sforzando). A large watermark is overlaid on the score: 'PERUSAL SCORE NOT FOR PERFORMANCE USE'.

This is a page from a musical score for 'Fallingwater at Twilight', page 24. The score is for a large orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoons 1-2, Clarinets in Bb 1, 2, and 3, Bass Clarinet, Contrabassoon, Saxophones in A 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1/3 and 2/4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, and Cymbals. The percussion section includes Timpani, Glockenspiel, Crotales, and Tambourine. The piano part is also included. The score is written in 3/4 time and features complex rhythmic patterns, including many triplets. Dynamics range from *ff* to *sfz*. Performance instructions include 'Bells Up!' for the horns and 'Glock.' for the glockenspiel. The page number 179 is at the top, and the page number 177 is at the bottom left.

PERUSAL SCORE
 NOT FOR PERFORMANCE USE

molto rall.

187

Tempo I (♩ = 54)

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cbsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1/3

Hn. 2/4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Cb.

Pf.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf

p

pp

fp

sf

ff

sfz

ord.

hold pedal down

Shell/Seed Wind Chimes

Chimes, senza ped. scrape across tubes w/ very hard mallet.

River Stones

Tamborim or Picc. Woodblock

Crash Cym.'s (mounted on B.D.) or Sus. Cym. with hard mallet.

PERUSAL SCORE

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molto allarg.

Picc. *sf* *f* *ff* *fff*

Fl. 1 *cresc. poco a poco* *f* *fff*

Fl. 2 *cresc. poco a poco* *f* *fff*

Ob. *cresc. poco a poco* *f* *fff*

Bsn. 1-2 *mp* *cresc. poco a poco* *f* *fff*

B♭ Cl. 1 *cresc. poco a poco* *f* *fff*

B♭ Cl. 2 *cresc. poco a poco* *f* *fff*

B♭ Cl. 3 *cresc. poco a poco* *f* *fff*

B. Cl. *mp* *cresc. poco a poco* *f* *fff*

Cbsn. *f* *fff*

A. Sx. 1 *mp* *f* *fff*

A. Sx. 2 *mp* *f* *fff*

T. Sx. *mf* *fff*

B. Sx. *mf* *fff*

B♭ Tpt. 1 *p* *cresc. poco a poco* *f* *fff*

B♭ Tpt. 2 *p* *cresc. poco a poco* *f* *fff*

B♭ Tpt. 3 *p* *cresc. poco a poco* *f* *fff*

Hn. 1/3 *p* *cresc. poco a poco* *f* *fff*

Hn. 2/4 *p* *cresc. poco a poco* *f* *fff*

Tbn. 1-2 *mp* *cresc. poco a poco* *f* *fff*

B. Tbn. *mp* *cresc. poco a poco* *f* *fff*

Euph. *mp* *cresc. poco a poco* *f* *fff*

Tuba *mp* *cresc. poco a poco* *f* *fff*

Cb. *mp* *cresc. poco a poco* *f* *fff*

Pf. *cresc. poco a poco* *f* *fff*

Timp. *p* *cresc. poco a poco* *f* *fff*

Perc. 1 *cresc. poco a poco* *f* *fff*

Perc. 2 *p* *mp* *mf* *f* *fff*

Perc. 3 *cresc. poco a poco* *f* *fff*

Perc. 4 *cresc. poco a poco* *f* *fff*

Perc. 5 *f* *fff*

[Timp.]

[Sm. Woodblock]

[Crash Cym.]

[Med. Tri.]

[Tam-Tam]

[B.D.]

[dampen all!]

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