

DAVID DZUBAY

VISION

(2000)

ENSEMBLE

PRO NOVA MUSIC

VISION

Duration: 12 minutes

Instrumentation:

Flute, Oboe/English Horn, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion [vibraphone, crotales (2 octaves)], Harp, 2 Violins, Viola, Cello, Contrabass

Program note:

Composed as part of a "Tiffany Window" project produced by the Albany Symphony Orchestra, *Vision* is one of three works commissioned for performance in churches in the Albany and Troy area that are well known for their important windows produced by the Tiffany Studios in the early part of the 20th century. My contribution was inspired by the windows in St. Paul's Episcopal Church, in Troy, New York, generally considered to be the only totally integrated Tiffany designed interior in the U.S.

Vision relates most specifically to window #9, which portrays the vision of St. John looking up at the Holy City, found in Revelation 21:10-13: *And in the spirit he [one of the seven angels who held the seven bowls filled with the seven last plagues] carried me away to a great, high mountain and showed me the holy city Jerusalem coming down out of heaven from God. It gleamed with the splendor of god. Its radiance was like that of a precious stone, like jasper, clear as crystal. It has a great high wall with twelve gates, and at the gates twelve angels, and on the gates are inscribed the names of the twelve tribes of the Israelites. There were three gates facing east, three north, three south, and three west.*

How perfect if I was a twelve-tone composer! Though I'm not, one can find a pervasive use of the number 12 in the work, from the 12 instrumentalists surrounding the audience - 3 in each direction, plus the (angelic?) Harp/Percussion duo - to a 12-minute work divided into 12 sections. Further, many rhythmic elements on small and large scales are influenced by the use of the first 12 Fibonacci numbers (1-1-2-3-5-8-13-21-34-55-89-144).

The 12 sections fall into 4 parts, with subtitles as follows:

- PART I: *like glowing embers of a scorched earth...*
PART II: *"And in the spirit he carried me away to a great high mountain..."*
PART III: *"radiance...like that of a precious stone...
twelve gates...three..facing east...north...south...west."*
PART IV: *gleaming celestial city*

PART I is essentially an introduction to the narrative of the window found in PARTS II-IV, and represents an earth ravaged by the seven Plagues of the Apocalypse.

The integrated design in St. Paul's, where one is surrounded by Tiffany windows and mosaics, suggested the placement of the musicians, particularly since it suits the narrative, with 3 gates in each direction. I've also attempted to make the instruments "glow" in some way perhaps analogous to the glow of light through Tiffany's beautiful windows, with shifting hues as the light source changes and moves. There is also a progression in the work from dark to light, which can be found in a number of Tiffany windows.

- David Dzubay

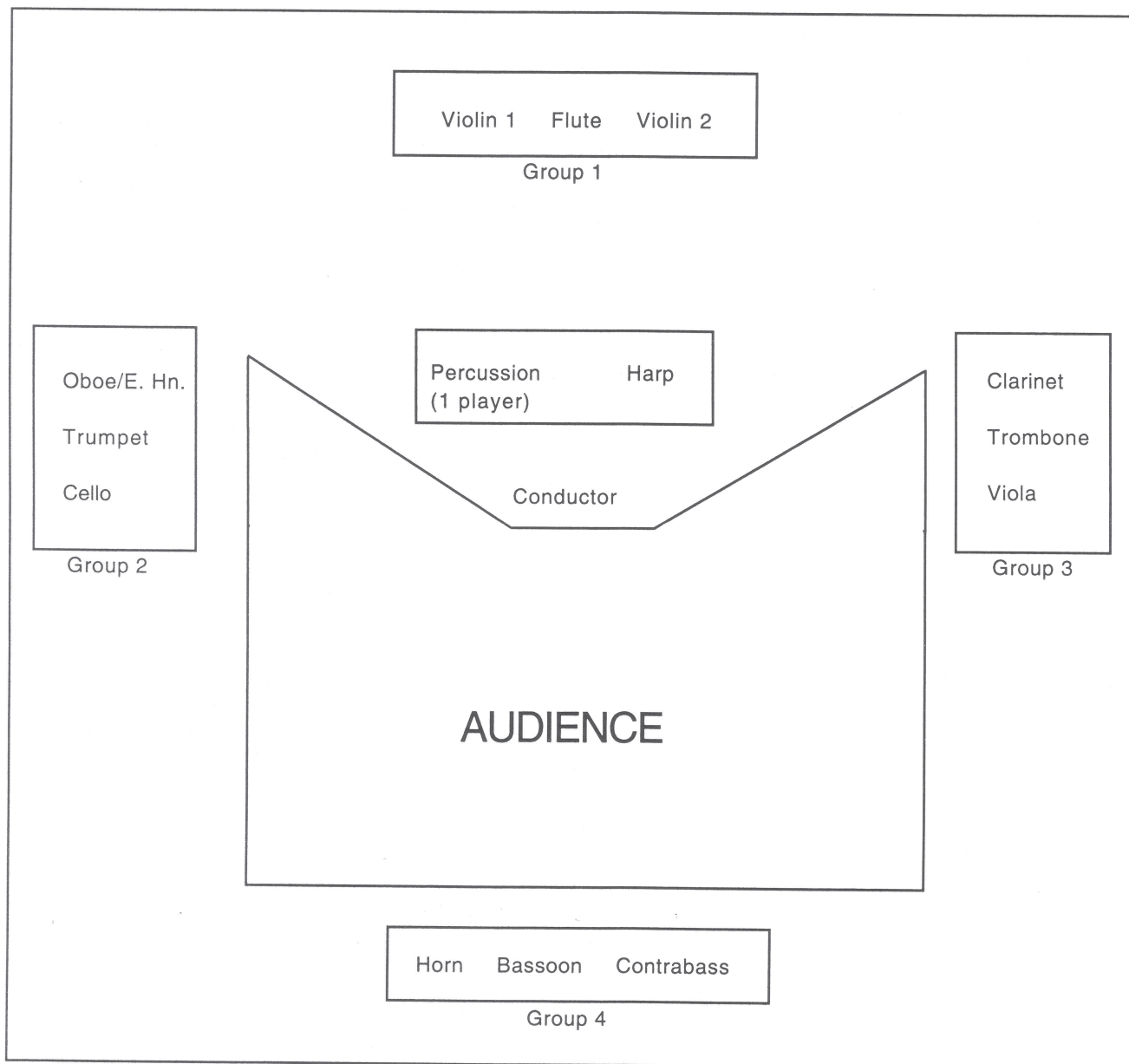
Vision was first performed March 25, 2000 by the David Alan Miller and the Albany Symphony Orchestra in St. Paul's Episcopal Church, Troy, New York.

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VISION

SET UP DIAGRAM:



Vision

DAVID DZUBAY
(b. 1964)

[Transposed Score]

PART I

(2000)

$\text{♩} = 48$ like glowing embers of a scorched Earth...

1 Violin I *con sord.* *pppp* *pp* niente *pppp* *pp* niente

Flute *pppp* *p*

Violin II *con sord.* *pppp* *pp* niente *ppp* *p*

2 Oboe/Eng. Horn

Trumpet in C *con sord.* *pppp* *pp* *n* *pppp* *pp* *pppp*

Cello *con sord.* *pppp* *pp* niente *pppp* *pp* niente

3 Crotales

Vibraphone

Harp

Clarinet in Bb *pppp* *pp* niente *pppp* *pp* *n* *pppp*

4 Trombone *harmon mute* *pppp* *pp* niente

Viola *con sord.* *pppp* *pp* niente *ppp* *p*

Horn in F *pppp* *pp* niente

Bassoon *con sord.* *pppp* *pp* niente *pppp* *pp* niente

Contrabass *con sord.* *pppp* *pp* niente *pppp* *pp* *n*

9 **A**

Vln. I *ppp* < *p* niente *ppp* < *p* < *pppp* < *pp* niente *p* niente *pppp* <

1 Fl. niente *pppp* < *ppp* niente *pppp* < *pp* niente

Vln. II niente *ppp* < *pp* niente *p* niente *p*

Ob. English Horn *pppp* < *pp* niente *p* niente

2 Tpt. *pp* < niente *ppp* < *pp* *n* *p* > *n* *p*

Vc. *pppp* < *pp* < *n* *ppp* < *pp* *pppp* < *pp*

9 **A**

Crt.

Vibe.

Harp

9 **A**

Bb Cl. < *pp* < *pppp* < *p* niente < *mp* niente *pppp*

3 Tb. *ppp* < *p* niente *pppp* < *p* niente *p* niente

Vla. *pppp* < *pp* niente *p* < *n* < *pppp* < *pp*

F Hn. *ppp* < *p* < *ppp* < *pp* niente *p* < *n* *p*

4 Bn. *ppp* < *p* > *n* *pppp* < *pp* niente *p* < *n* < *ppp* < *p* niente

Cb. *pppp* < *pp* niente *p* niente

B

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

Detailed description: This system contains six staves. Vln. I starts with a dynamic of *p* and *ppp*, with notes marked *niente*. Fl. has dynamics *ppp*, *p*, *pppp*, *pp*, *n*, *mp*, and *n*. Vln. II features dynamics *niente*, *mp*, *ppp*, *p*, *pp*, *ppp*, and *pp*. Ob. has dynamics *p*, *mf*, *p*, *niente*, *p*, *ppp*, *p*, *n*, and *p*. Tpt. includes dynamics *n*, *mp*, *mf*, *n*, *p*, and *niente*. Vc. has dynamics *niente*, *ppp*, *p*, *niente*, *p*, *ppp*, *p*, and *niente*. Various articulations like *tr* and *acc* are present.

B

Crt.

Vibe.

Harp

Detailed description: This system contains three staves. Crt. has a dynamic of *ppp* and a marking "(med. rubber)". Vibe. has a dynamic of *pp* and a marking "(w/bow)". Harp has dynamics *mp* and *p*.

B

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

Detailed description: This system contains six staves. Bb Cl. has dynamics *p*, *niente*, *p*, *pp*, *mp*, *niente*, *p*, *ppp*, *p*, *ppp*, and *p*. Tb. has dynamics *mf*, *niente*, *p*, and *niente*. Vla. has dynamics *n*, *ppp*, *p*, *niente*, *p*, *ppp*, *p*, *niente*, *p*, *pp*, *p*, and *mp*. F Hn. has dynamics *niente*, *mf*, *ppp*, *p*, *niente*, *p*, *niente*, and *niente*. Bn. has dynamics *ppp*, *p*, *niente*, *ppp*, *pp*, *ppp*, *p*, *niente*, and *p*. Cb. has dynamics *mf*, *niente*, *p*, *n*, *p*, *n*, *p*, and *niente*.

24 [C]

Vln. I
1 Fl.
Vln. II
Ob.
2 Tpt.
Vc.
24 [C]
Crt.
Vibe.
Harp
24 [C]
3 Bb Cl.
Tb.
Vla.
4 F Hn.
Bn.
Cb.

musical score for Vision - page 4, measures 24-31. The score includes parts for Vln. I, Fl., Vln. II, Ob., Tpt., Vc., Crt., Vibe., Harp, Bb Cl., Tb., Vla., F Hn., Bn., and Cb. Dynamics range from ppp to mf. Includes markings like 'niente', 'n', and 'And. sempre'.

31 **D**

1 Vln. I
Fl.
Vln. II

2 Ob.
Tpt.
Vc.

Dynamic markings: niente, pppp, mp, pp, mf, ppp, mf, niente, ppp, mf, pp, p, mp, ppp, mp, pppp, pp, pppp, mf.

31 **D**

Crt.
Vibe.
Harp

Dynamic markings: ppp, pp, p, mp.

31 **D**

3 Bb Cl.
Tb.
Vla.

4 F Hn.
Bn.
Cb.

Dynamic markings: pppp, mf, niente, ppp, mf, pp, pppp, mf, pp, pppp, mf, pp, p, mp, ppp, mf, niente, ppp, mf, pp, p, mp.

E

Vln. I *ppp* < *mf* *mf* > *pp* *mf p*

1 Fl. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

Vln. II *ppp* < *mf* *mf* > *pp* *mf p*

Ob. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

2 Tpt. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

Vc. *ppp* < *mf* *mf* > *pp* *mf p*

3/4 *f* *ff* *mf* *dim....* long bows, as needed...

E

Crt.

Vibe. *p* *f* *mf* *p*

Harp *p* *f* *mf* *dim....*

6 9 3

scd. sempre

E

Bb Cl. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

3 Tb. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

Vla. *ppp* < *mf* *mf* > *pp* *mf p*

F Hn. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

4 Bn. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

Cb. *ppp* < *mf* > *ppp* *mf* *ppp* < *mf p* *mf p*

10 9 6

f *gliss.* *gliss.* *gliss.* *dim....* long bows, as needed...

f *f* *mf*

42 long bows, as needed...

Vln. I
6 3 6 6 6 6 6 6 3
p *pppp sempre*

1 Fl.
7 7 7 7 7 7 7 7 7
p *pppp sempre*

Vln. II
long bows, as needed... 5 5 5 5 5 5 5 5 5
p *pppp sempre*

2 Ob.
solo *f*³ *mp* *f*
5 5 5 5 5 5 5 5 5

Tpt.
5 5 5 5 5 5 5 5 5
ppp *mf*

Vc.
5 5 5 5 5 5 5 5 5
p *pppp sempre*

42

Crt.

Vibe.
3 3 3 3 3 3 3 3 3
mp *dim...* *ppp*

Harp
3 3 3 3 3 3 3 3 3
p

42

Bb Cl.
7 7 7 7 7 7 7 7 7
p *pppp sempre*

3 Tb.
gliss. *niente*

Vla.
3 6 6 6 6 6 6 6 3 6 3
p *pppp sempre*

F Hn.
p *pppp sempre* 3

4 Bn.
p *pppp sempre*

Cb.
p *pppp sempre*

46 **F** PART II "And in the spirit he carried me away to a great high mountain..." $\text{♩} = 72$

Vln. I *3 6 6 6 6*

1 Fl. *7 7 7 7 7 7*

Vln. II *5 5 5 5 5*

Ob. niente

2 Tpt. niente

Vc. *5 5 5 5 5 5*

46 **F** PART II "And in the spirit he carried me away to a great high mountain..." $\text{♩} = 72$

Crt.

Vibe. *(hard)* *f ff*

Harp *B♭ C♯ D♭ | E♯ F♯ G♭ A♭* *f ff*

46 **F** PART II "And in the spirit he carried me away to a great high mountain..." $\text{♩} = 72$

3 Bb Cl. *7 7 7 7 7 7*

Tb.

Vla. *6 6 6 6 6*

4 F Hn.

Bn.

Cb.

Vln. I

1 Fl.

Vln. II

2 Ob.

Tpt.

Vc.

Musical staves for Vln. I, Fl., Vln. II, Ob., Tpt., and Vc. Each staff shows rests for measures 12 and 15. Measure markings 12 and 15 are present at the beginning and end of each staff.

50

Crt.

Vibe.

Harp

Musical staves for Crt., Vibe., and Harp. Crt. and Vibe. have musical notation with dynamics *mf*, *f*, *ff*, *pp*, *mf*, and *pp*. Harp has dynamics *f*, *ff*, *p*, *mf*, and *p*. Measure markings 12 and 15 are present. Fingerings 7 and 5 are indicated.

50

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

Musical staves for Bb Cl., Tb., Vla., F Hn., Bn., and Cb. Each staff shows rests for measures 12 and 15. Measure markings 12 and 15 are present at the beginning and end of each staff.

Vln. I

1 Fl.

Vln. II

2 Tpt.

Vc.

Crt.

Vibe.

Harp

3 Bb Cl.

Tb.

Vla.

4 F Hn.

Bn.

Cb.

56

1 Vln. I

Fl.

2 Vln. II

Ob.

3 Tpt.

Vc.

56

Crt.

4 Vibe.

Harp

56

3 Bb Cl.

Tb.

Vla.

4 F Hn.

Bn.

Cb.

60

H

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

60

H

Crt.

Vibe.

Harp

60

H

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

p *pp* *p* *pp* *p*

pp *p* *pp*

p *pp* *p*

pp *mp* *p* *mp* *mf* *p*

p *mf* *pp* *ppp* *mf* *f* *Bb* *9 A4*

pp *pp* *p*

pp

niente

64 *poco ritard... a tempo* *poco ritard a tempo*

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

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

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

Ob.

2 Tpt. *p* *pp* *p* *pp*

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

64 *poco ritard...a tempo* *poco ritard a tempo*

Crt.

Vibe. (w/bow) medium mallet *p* *p* *pp* *ppp*

Harp *p* *p* *ppp* *pp* *pppp*

64 *poco ritard...a tempo* *poco ritard a tempo*

Bb Cl. *p* *pp* *pp* *p* *pp*

3 Tb. *pp*

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

F Hn. *mp* *pp* *pp*

4 Bn. *mp* *pp* *pp*

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



Vln. I
1 Fl.
Vln. II
Oboe
2 Tpt.
Vc.

15 12 9 12

senza sord.

niente < mp

p > pp pp > p > pp

p < mp > pp p > ppp pp < p > pp p > pp pp < p > pp

niente < mp

p > pp pp < p > pp p > pp

p < mp > pp p > ppp pp < p > pp

niente < mp

pp < p > pp pp < p > pp

senza sord.

senza sord.

pp < p > pp pp < p > pp pp < p > pp



Crt.
Vibe.
Harp

15 12 9 12



3 Bb Cl.
Tb.
Vla.
4 F Hn.
Bn.
Cb.

15 12 9 12

senza sord.

niente < mp

p > pp pp > p > pp pp < p > pp pp > pp pp < p > pp

p < mp > pp p > ppp pp < p > pp p > pp pp < p > pp

niente < mp

pp < p > pp pp < p > pp

senza sord.

senza sord.

pp < p > pp pp < p > pp pp < p > pp

p > pp pp < p > pp pp < p > pp

niente < mp

p > pp

75 **J**

Vln. I *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

1 Fl. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

Vln. II *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

Ob. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

2 Tpt. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

Vc. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

75 **J**

Crt. *p* *crescendo poco a poco...*

Vibe. *p* *crescendo poco a poco...*

Harp *p* *crescendo poco a poco...*

75 **J**

Bb Cl. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

3 Tb. *mp* > *p* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

Vla. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

F Hn. *mp* > *p* *ppp* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

4 Bn. *mp* > *p* *mf* > *p* < *mp* > *p* *crescendo poco a poco...*

Cb. *mp* > *p*

81 *poco accelerando...*

Vln. I
1 Fl.
Vln. II
Ob.
2 Tpt.
Vc.

81 *poco accelerando...*

Crt.
Vibe.
Harp

81 *poco accelerando...*

Bb Cl.
3 Tb.
Vla.
F Hn.
4 Bn.
Cb.

K ♩.=80

86

Vln. I *fp fp fp fp fp fp fp fp*

1 Fl. *fp fp fp fp fp fp fp fp*

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

Ob. *fp fp fp fp fp*

2 Tpt. *fp fp fp fp fp fp fp fp*

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

K ♩.=80

86

Crt. *f*

Vibe.

Harp *ff non. arp. sempre*

K ♩.=80

86

Bb Cl. *fp fp fp fp fp fp fp fp*

3 Tb. *fp fp fp fp fp fp fp fp*

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

F Hn. *fp fp fp fp fp fp fp fp*

4 Bn. *fp fp fp fp fp fp fp fp*

Cb. *fp fp fp fp fp fp fp fp*

This page of an orchestral score, page 18, is titled "Vision". It contains musical notation for various instruments, including woodwinds, brass, and strings. The score is organized into several systems. The top system includes Vln. I, Fl., Vln. II, and Ob. The second system includes Tpt., Vc., and Cr. (Cello). The third system includes Harp and Vibe. (Vibraphone). The fourth system includes Bb Cl., Tbn., and Vla. (Viola). The fifth system includes F Hn. (French Horn), Bn. (Bassoon), and Cb. (Contrabass). The score features dynamic markings such as *fp*, *f*, *ff*, and *dim...*. Performance directions include *v* (vibrato) and *(l.v.)* (l'vivace). A watermark "PENS" is visible across the center of the page.

PART III "radiance...like that of a precious stone...
twelve gates...three...facing east...north...south...west."

L ↓ 9" =66-84

poco ritard...

97

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

niente

repeat freely...

ppp *dim....*

ppp *dim....*

ppp *dim....*

ppp *dim....*

PART III "radiance...like that of a precious stone...
twelve gates...three...facing east...north...south...west."

L ↓ 9" =66-84

97

poco ritard...

Crt.

Vibe.

Harp

mf *sempre*

gliss.

crescendo...

p

B \flat C \sharp D \flat |E \sharp F \sharp G \sharp A \sharp

PART III "radiance...like that of a precious stone...
twelve gates...three...facing east...north...south...west."

L ↓ 9" =66-84

97

poco ritard...

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

repeat freely...

ppp *pp* *dim....*

ppp *pp* *dim....*

ppp *pp* *dim....*

ppp *pp* *dim....*

101 \downarrow 1" = fingers on L.H. 2 \downarrow 17" 5"

Vln. I niente *pp* sul D legato (long bows)

1 Fl. niente

Vln. II niente *pp* sul G legato (long bows)

2 Tpt. niente

Vc. niente *pp* sul C legato (long bows)

Crt. (hard) 101 \downarrow 1" = fingers on L.H. 2 \downarrow 17" to knitting needles simile, ad lib. gentle chromatic sparkling...
mp *f* *p* *dim...* *pppp*

Vibe. niente

Harp *ff* *p* *dim...* simile, ad lib. gentle chromatic sparkling...
pppp (w/ random pedal changes...)

3 Bb Cl. 101 \downarrow 1" = fingers on L.H. 2 \downarrow 17" niente

Tb. niente

Vla. niente *pp* sul C legato (long bows)

F Hn. niente

4 Bn. niente

Cb. niente *pp* sul E legato (long bows)

103 \downarrow 3 5" \downarrow 4 33" \downarrow 5 8" **M** \downarrow 1 7"

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

103 \downarrow 3 5" \downarrow 4 3" \downarrow 5 8" **M** \downarrow 1 7"

Crt.

Vibe.

Harp

103 \downarrow 3 5" \downarrow 4 3" \downarrow 5 8" **M** \downarrow 1 7"

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

107 $\textcircled{2}$ 10"

Vln. I *pppp* *crescendo...* *f*

1 Fl. *pppp* *crescendo...* *f*

Vln. II *pppp* *crescendo...* *f*

Ob. *pppp* *crescendo...* *f*

2 Tpt. *pppp* *crescendo...* *f*

Vc. *pppp* *crescendo...* *f*

107 $\textcircled{2}$ 10"

Crt.

Vibe.

Harp

107 $\textcircled{2}$ 10"

Bb Cl. *pppp* *crescendo...* *f*

3 Tb.

Vla. *pppp* *crescendo...* *f*

F Hn. *fp* *sfz*

4 Bn. *sfz*

Cb. *sfz*

108 \downarrow 7" $\textcircled{3}$

Vln. I *fp* niente

1 Fl. *fp* niente

Vln. II *fp* niente

Ob. *fp* niente

2 Tpt. *fp* niente

Vc. *fp* niente

108 \downarrow 7" $\textcircled{3}$

Crt.

Vibe. *f*

Harp *f*

108 \downarrow 7" $\textcircled{3}$ (accidentals carry through)

Bb Cl. *f* $\textcircled{3}$ $\textcircled{76}$ *fp* *f* $\textcircled{3}$ $\textcircled{7}$

3 Tb. *f* $\textcircled{108}$ $\textcircled{5}$ $\textcircled{5}$

Vla. *f* $\textcircled{88}$ $\textcircled{3}$ $\textcircled{3}$ $\textcircled{5}$

F Hn.

4 Bn.

Cb.

109 $\textcircled{4}$ 10"

Vln. I *pppp* *crescendo...*

1 Fl. *pppp* *crescendo...*

Vln. II *pppp* *crescendo...*

2 Ob. *pppp* *crescendo...*

Tpt. *pppp* *crescendo...*

Vc. *pppp* *crescendo...*

109 $\textcircled{4}$ 10"

Crt. -

Vibe. -

Harp -

109 $\textcircled{4}$ 10"

Bb Cl. *pp*

3 Tb. *v*

Vla. *v*

4 F Hn. *pppp* *crescendo...*

Bn. *pppp* *crescendo...*

Cb. *pppp* *crescendo...*

N

110

♩.=144

Vln. I *f* *pppp* *crescendo...*

1 Fl. *f* *pppp* *crescendo...*

Vln. II *f* *pppp* *crescendo...*

Ob. *f*

2 Tpt. *f*

Vc. *f*

N

110

♩.=144

Crt.

Vibe. *f*

Harp *f*

N

110

♩.=144

3 Bb Cl. *pppp* *crescendo...*

Tb.

Vla. *pppp* *crescendo...*

4 F Hn. *f* *pppp* *crescendo...*

Bn. *f* *pppp* *crescendo...*

Cb. *f* *pppp* *crescendo...*

117 $\text{♩} = 108$ **O**

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

117 $\text{♩} = 108$ **O**

Crt.

Vibe.

Harp

117 $\text{♩} = 108$ **O**

3 Bb Cl.

Tb.

Vla.

F Hn.

4 Bn.

Cb.

pppp crescendo...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

f f mf dim...

123

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

123

Crt.

Vibe.

Harp

123

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

gliss.

9

2/2

130

Vln. I

1 Fl.

Vln. II

6

6

9

Ob.

2 Tpt.

Vc.

130

Crt.

Vibe.

Harp

130

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

P

137 ↓ 8"

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

P

137 ↓ 8"

Crt.

Vibe.

Harp

P

137 ↓ 8"

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

138 ♩.=144

↓ 5"

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

138 ♩.=144

↓ 5"

Crt.

Vibe.

Harp

138 ♩.=144

↓ 5"

Bb Cl.

3 Tb.

Vla.

4 F Hn.

Bn.

Cb.

141 ↓ 2" Q ♩=108

Vln. I

1 Fl.

Vln. II

2 Ob.

Tpt.

Vc.

141 ↓ 2" Q ♩=108

Crt.

Vibe.

Harp

141 ↓ 2" Q ♩=108

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

(ideally no fermata)

(ideally no fermata)

(ideally no fermata)

145

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

145

Crt.

Vibe.

Harp

145

Bb Cl.

"FANFARE"

Play music from box at m. 108 or 150

3 Tb.

"FANFARE"

Play music from box at m. 108 or 150

Vla.

"FANFARE"

Play music from box at m. 108 or 150

F Hn.

4 Bn.

Cb.

12"

Conductor's choice of group for each cue - 1 group per cue. (group 4 is 1st)
release with following cue each time

4"

5

R

149

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ETC. ad lib.

Vln. I

1 Fl.

Vln. II

ff (alternate w/ each cue)

ff (alternate w/ each cue)

ff

2 Ob.

Tpt.

Vc.

ff (alternate w/ each cue)

ff (alternate w/ each cue)

ff

R

149

Crt.

Vibe.

Harp

Vibe. & Harp together, independent of ensemble:

p =60 (There should be 12 repetitions before m. 151)
crescendo poco a poco...

p =60 (There should be 12 repetitions before m. 151)
crescendo poco a poco...

R

149

3 Bb Cl.

Tb.

Vla.

ff (alternate w/ each cue)

ff

ff (alternate w/ each cue)

4 F Hn.

Bn.

Cb.

ff (alternate w/ each cue)

ff (alternate w/ each cue)

ff

gleaming celestial city... (Cb.) (Hn.)

S PART IV $\text{♩} = 108$

150 ↓26"

Vln. I **"FANFARE"** $\text{♩} = 112$ Play music at mm. 121-130, repeatedly, together as a trio, a bit faster than before, Vn. 1 leads

1 Fl. **"FANFARE"** $\text{♩} = 112$ Play music at mm. 121-130, repeatedly, together as a trio, a bit faster than before, Vn. 1 leads

Vln. II **"FANFARE"** $\text{♩} = 112$ Play music at mm. 121-130, repeatedly, together as a trio, a bit faster than before, Vn. 1 leads

2 Ob. **"FANFARE"** $\text{♩} = 132$ Play music at mm. 110-120, repeatedly, together as a trio, a bit slower than before, Trpt. leads

Tpt. **"FANFARE"** $\text{♩} = 132$ Play music at mm. 110-120, repeatedly, together as a trio, a bit slower than before, Trpt. leads

Vc. **"FANFARE"** $\text{♩} = 132$ Play music at mm. 110-120, repeatedly, together as a trio, a bit slower than before, Trpt. leads

mf *crescendo poco a poco...*

dim.... *niente* *dim....*

gleaming celestial city... **S PART IV** $\text{♩} = 108$

150 ↓26"

Crt. **"FANFARE"** $\text{♩} = 108$ *mf* *crescendo poco a poco...*

Vibe. **"FANFARE"** $\text{♩} = 108$ (cue conductor at 12th repetition) *mf* *Res. sempre* *crescendo poco a poco...*

Harp **"FANFARE"** $\text{♩} = 108$ *mf* *simile* *crescendo poco a poco...*

gleaming celestial city... **S PART IV** $\text{♩} = 108$

150 ↓26"

Bb Cl. **"FANFARE"** Play music from box at m. 108

3 Tbn. **"FANFARE"** Play music from box at m. 108

Vla. **"FANFARE"** Play music from box at m. 108

F Hn. **"FANFARE"** Play music from box at m. 106

4 Bn. **"FANFARE"** Play music from box at m. 106

Cb. **"FANFARE"** Play music from box at m. 106

mf *niente* *mf* *crescendo poco a poco...*

(Trb.)

(Vc.)

(Tpt.)

(Ob., Va.)

(Vn. 2)

154

Vln. I *dim....*

1 Fl. *dim....*

Vln. II *dim....* niente *mf* *crescendo poco a poco...*

Ob. niente *mf* *crescendo poco a poco...*

2 Tpt. *mf* *crescendo poco a poco...*

Vc. niente *mf* *crescendo poco a poco...*

mf = 66

154

Crt.

Vibe.

Harp

154

3 Bb Cl. *dim....* niente

Tb. *mf* *crescendo poco a poco...*

Vla. *dim....* niente *mf* *crescendo poco a poco...*

mf = 150

4 F Hn. *crescendo poco a poco...*

Bn.

Cb.

(Cl.)

(Vn. 1)

159

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

niente

f

crescendo...

ff

ff

ff

ff

159

Crt.

Vibe.

Harp

ff

ff

ff

159

3 Bb Cl.

Tb.

Vla.

4 F Hn.

Bn.

Cb.

mf

crescendo poco a poco...

ff

ff

ff

ff

ff

ff

T

f

163

f $\text{♩} = 144$

Musical score for measures 163-167, measures 15-19. Instruments: Vln. I, Fl., Vln. II, Ob., Tpt., Vc. The score is in 9/8 time with a tempo of 144. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* and *ff*. The Vln. I and Fl. parts have a melodic line with many slurs and accents. The Vln. II part has a steady eighth-note accompaniment. The Ob., Tpt., and Vc. parts have more rhythmic accompaniment.

T

f

163

f $\text{♩} = 144$

Musical score for measures 163-167, measures 15-19. Instruments: Crn., Vibe., Harp. The Crn. part is mostly rests. The Vibe. and Harp parts have a steady accompaniment of chords and single notes. Dynamics include *f* and *ff*.

T

f

163

f $\text{♩} = 144$

Musical score for measures 163-167, measures 15-19. Instruments: Bb Cl., Tb., Vla., F Hn., Bn., Cb. The Bb Cl., Tb., and Vla. parts have a melodic line with many slurs and accents. The F Hn., Bn., and Cb. parts have a rhythmic accompaniment. Dynamics include *f* and *ff*.

168

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

168

Crt.

Vibe.

Harp

168

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

This page contains the musical score for measures 168 through 182 of the piece "Vision". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Violin I, Flute 1, Violin II, Oboe, Trumpet 2, Violoncello, Clarinet, Vibraphone, Harp, Bass Clarinet, Trombone 3, Viola, Flute 2, Bassoon 4, and Contrabass. The score is written in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. A large, semi-transparent watermark reading "PREMIERESALE" is overlaid diagonally across the center of the page.

Vln. I
1 Fl.
Vln. II
Ob.
2 Tpt.
Vc.

crescendo poco a poco...

Crt.
Vibe.
Harp

Bb Cl.
3 Tb.
Vla.
F Hn.
4 Bn.
Cb.

crescendo poco a poco...

178 U

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

178 U

Crt.

Vibe.

Harp

178 U

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

ff

ff

ff

ff

ff

Crt.

Vibe.

Harp

3 Bb Cl.

Tb.

Vla.

F Hn.

4 Bn.

Cb.

ff

ff

ff

ff

ff

ff

193

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

193

Crt.

Vibe.

Harp

193

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

196

Vln. I

1 Fl.

Vln. II

Ob.

2 Tpt.

Vc.

196

Crt.

Vibe.

Harp

196

Bb Cl.

3 Tb.

Vla.

F Hn.

4 Bn.

Cb.

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

mf *f* *ff* *mf* *ff*

G#A# F# Eb D#E# D#G#

The image shows a page of musical notation for an orchestral score, starting at measure 196. The score is organized into systems. The first system includes Violin I, Flute 1, Violin II, Oboe, Trumpet 2, and Viola. The second system includes Clarinet, Vibraphone, and Harp. The harp part includes chord diagrams: G#A#, F#, Eb, D#E#, and D#G#. The third system includes Bass Clarinet, Trombone 3, and Viola. The fourth system includes Flute 2, Bassoon 4, and Contrabass. Dynamic markings such as *mf*, *f*, and *ff* are used throughout, along with performance instructions like accents and hairpins. The tempo is marked as 3/4. A large watermark 'FOR SALE' is visible across the center of the page.

200 **W** $\text{♩} \rightarrow \text{♩} = 48$ *calming, peaceful*

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

1 Fl. *pp* *mf* *p* *mp*

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

Ob. *pp* *mf* *p*

2 Tpt. *pp* *mf* niente

Vc. *pp* *mf* *p*

200 **W** $\text{♩} \rightarrow \text{♩} = 48$ *calming, peaceful*

Crt. *p* simile

Vibe. *pp* *mf* *p* simile

Harp *mf* *p* simile

200 **W** $\text{♩} \rightarrow \text{♩} = 48$ *calming, peaceful*

Bb Cl. *pp* *mf* niente (echo horn) 5 *pp*

3 Tb. *pp* *mf* *p*

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

F Hn. *pp* *mf* niente solo 5 *mp* *mf*

4 Bn. *pp* *mf* *p*

Cb. *pp* *mf* niente

207 *poco ritard...* *a tempo*

Vln. I *pp* *pppp* *p* *pp*

1 Fl. *pp* *pppp* *p* *pp*

Vln. II *pp* *pppp* *p* *pp*

Ob. *mp* *pp* *pppp*

2 Tpt.

Vc. *mp* *pp* *pppp*

207 *poco ritard...* *a tempo*

Crt.

Vibe.

Harp

207 *poco ritard...* *a tempo*

Bb Cl. *p* *pppp*

3 Tb. *mp* *pp* *pppp*

Vla. *pp* *pppp*

F Hn.

4 Bn. *mp* *pp* *pppp*

Cb.

X

214

$\text{♩} = 60$ poco rubato

ritard...

$\text{♩} = 48$

$\text{♩} = 48$

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

1 Fl. *p* *pp* *p* *pp* *p* niente

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

Ob. *p* *pp*

2 Tpt. *mp* *pp* *p* *ppp*

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

X

214

$\text{♩} = 60$ poco rubato

ritard...

$\text{♩} = 48$

$\text{♩} = 48$

Crt. knitting needles *ppp* *pp* *ppp*

Vibe. *mp* *p* *ppp*

Harp *mp* *p* *ppp*

X

214

$\text{♩} = 60$ poco rubato

ritard...

$\text{♩} = 48$

$\text{♩} = 48$

3 Bb Cl. *p* *pp* *p* *pp* *p* *ppp*

Tb. *mp* *pp* *p* *ppp*

Vla. *p* *pp* *p* *pp* *p* *ppp*

F Hn. *mp* *pp* *p* *ppp*

4 Bn. *p* *pp* *p* *ppp*

Cb. *p* niente *p* *ppp*