

RITUAL FOR LOST DESTINIES

a concerto for symphonic band
& percussion

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RITUAL FOR LOST DESTINIES requires twenty minutes to perform.

The score is fully transposed for the following instrumentation:

piccolo

flutes 1 and 2 (one player to double on piccolo)

oboes 1 and 2

English horn (in F)

E^b clarinet

E^b clarinets 1, 2, and 3

B^b bass clarinet

B^b contrabass clarinet

bassoons 1 and 2

E^b alto saxophones 1 and 2

B^b tenor saxophones 1 and 2

E^b baritone saxophone

F horns 1, 2, 3, and 4

B^b trumpets 1, 2, 3, and 4


tenor-bass trombones 1 and 2

bass trombone (3)

baritone horn

tubas 1 and 2

percussion, as follows:

<u>timpanist</u>	4 timpani, tuned to the pitches shown at right 
<u>chimes player</u>	1 set of tubular chimes 1 set of orchestra bells (bells 1) 1 slapstick (whip)
<u>bells player</u>	1 set of orchestra bells (bells 2) 1 vibe set 1 xylophone 1 set of 5 temple blocks of different sizes
<u>cymbals/gongs player</u>	4 suspended cymbals of different sizes 2 tam-tams or gongs (referred to as gongs), as large as can be found, one larger than the other
<u>drums player</u>	4 tom-toms of different sizes 1 bass drum 1 hell tree 1 set of metal wind chimes

note: Each percussionist's main role is underlined with regard to how and in what place of order his title appears in the score and part.

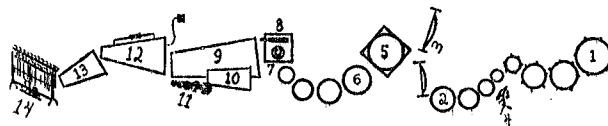
Percussion performers will from time to time have to leave their own respective area as shown below to play an instrument placed in another performer's assigned area.

Mallets for a particular instrument may, of course, be shared if a well-placed exchange can be worked out.

The necessary mallets or sounding devices, listed by performer, are:

<u>timpanist</u>	2 very hard timpani mallets 2 very soft timpani mallets 2 hard yarn mallets (for vibe)
<u>chimes player</u>	3 wooden "hammer" chimes mallets 6 brass bells mallets (bells) 2 medium yarn mallets (vibe) 2 soft yarn mallets (vibe)
<u>bells player</u>	4 brass bells mallets 6 hard plastic bells mallets 2 hard rubber mallets (xylophone, temple blocks) 1 violin bow (vibe) 2 medium yarn mallets (vibe)
<u>cymbals/gongs player</u>	2 brass bells mallets 2 large triangle beaters 2 heavy gong beaters 1 string bass bow 4 very soft timpani mallets
<u>drums player</u>	2 very soft timpani mallets 2 heavy drum sticks 2 hard rubber mallets

It is suggested that the percussion instruments be set up behind the other instrumentalists in the following configuration:



Instrumentation Key

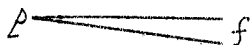
1. timpani
2. cymbals
3. gongs
4. wind chimes
5. bass drum
6. tom-toms
7. bell tree
8. slapstick
9. xylophone
10. bells 2
11. temple blocks
12. vibe
13. bells 1
14. chimes

KEY TO NOTATION

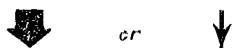
general



rhythms, articulations, durational values, and dynamics given to top and/or bottom of vertical alignment are to be in effect as marked for all parts connected by the stems



large dynamic markings above and/or below instrumental lines apply to all parts in their vicinity except those bearing an asterisk (*)



arrows indicate where real time begins - the durational value of the real time segment is always given in seconds between the point beginning the real time, marked by the arrow, and the next marking, whether arrow or metered time signature



when accent mark is over or under notehead, strike especially sharply in action and somewhat louder than notes without the accent at the same dynamic marking

n.

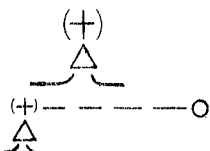
all pitches are to be played one octave higher than written until indicated otherwise

niente, (to) no volume

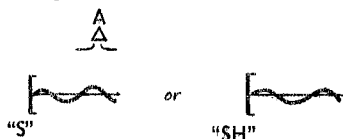
winds



instrumentalist should remove instrument from mouth only slightly enough to be able to sing resonantly through closed lips (humming), careful to stagger breathing throughout and not make humming or singing evident to onlookers - indicated pitch is always that pitch previously sounded on each respective player's instrument, and so is transposed in the same manner as is the instrumental part which precedes it



indicates that the mouth should be closed (understood prior to this sign, simply a reminder as a point from which change then occurs)

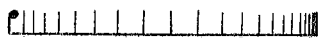


mouth should gradually open to form an "O" sound by the "O" marking, the performer as careful as possible not to allow the singing to be visibly discernible

change singing to "ah" sound

holding instrument very close to the mouth in the manner described above, each performer should continue making either a definite "sh" or "ss" sound, staggering his breathing throughout

flute, piccolo



repeat the original pitch, getting progressively slower, then progressively faster as is depicted



bend the pitch markedly upward or downward as shown, 1/4-tone, followed by an equally rapid return to the original pitch while maintaining the note's indicated duration

brass



beginning at *fff*, all brass players should make a strong, raspy, coarse, groaning sound on an "O", reducing volume gradually over three measures to *pp*



for horns, highest note possible

percussion



let all notes ring unless otherwise indicated - let ring markings in a small crescent are frequently present to remind the performer in significant places



tenuto or staccato marking above or below notehead indicates that all sound should be dampened immediately after the indicated duration; tenuto marking has no effect on the duration of the note, whereas the staccato marking indicates that the note value should be halved



without stem, indicates that all sound should be dampened immediately



for cymbals and bass drum, the note should be struck and stifled immediately, on the indicated cymbal in the former case

LH, RH

left hand, right hand



strike timpano near dead-center of the membrane, pressing down firmly upon striking to allow little or no rebound, serving to deaden the nonetheless loud sound



for chimes, strike the tubing/for cymbals, strike the crown of the cymbal with the tip of the beater



for xylophone, 'white note' glissando from grace note to pitch of full notehead, with the final note occurring directly on the beat



for drums, rim shot/for timpani, play on shell with middle-length area of mallet handle - in both cases, on indicated drum



for vibe, bow the closest edge of the vibe directly upward using a violin bow, beginning "at the frog" with the point facing downward



for gong, bow continuously and forcefully using a string bass bow for the duration of the note



for chimes, let the sound ring for three measures, dampening it with the pedal on the first beat of the fourth measure



strike top of cymbal or gong exactly halfway between the crown, or center in the latter case, and the rim with the tip of the beater



in drums part, strike the shell of the drum



for bells, with three mallets in each hand spaced an all-white-note or all-black-note full-tone from each other, strike vehemently over the white and black notes as depicted, as fast as possible around the approximate pitch areas shown, alternating between the black and white note clusters (LH, RH) and pausing momentarily between each run of 2, 3, 4, 5, or 6 strikings



for gongs and timpani, strike randomly and rapidly, varying the rhythm and number of attacks and pausing slightly between each series



in chimes part, play given notes as fast as possible



in chimes part, slowing gradually



for wind chimes, shake continuously



for bell tree, play from high to low in pitch cast as fast as possible



for bell tree, play from low to high, spacing the series throughout the indicated duration



for bell tree and bells, use brass mallets unless otherwise indicated

for cymbals, scrape triangle beater rapidly and forcefully in a circular motion, crescendo, around the top of the indicated cymbal

RITUAL FOR LOST DESTINIES

(♩=60)

4/4

solo flute

vibe(perc.1)

ff (flute off)

mp

soft mallets

mp

3

3

10"

mp

[off]

8

piccolo

bassoon

tpt.

tbne.

tuba

timp.

vibe

xylo.

ff

15"

8"

7"

12"

12"

ff

10 Bells

14

bassoon

tpt.

tbne.

baritone

tuba

vibe

bells 2

cym./gs.

drums

chimes

(brass bells mallets)

(brass mallets)

(gong bearer)

(soft tampan mallets)

open

open

piccolo

flute

oboe

Eng. hn.

E^b cl.

1

2

3

alto cl.

bass cl.

bassoon

a. sax.

1

2

t. sax.

1

2

b. sax.

vibe (2)

(→)

drums

[illegible]

piccolo
 flute 1 (solo)
 oboe 1
 Eng. hn.
 E^b cl.
 B^b cl. 1
 B^b cl. 2
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1
 a. sax. 1
 t. sax. 1
 b. sax.
 horn 1
 horn 2
 horn 3
 horn 4
 tpt. 1
 tpt. 2
 tpt. 3
 tpt. 4
 tbne. 1
 tbne. 2
 tbne. 3
 baritone
 tuba 1
 tuba 2
 timp.(gs.)
 bells 1
 bells 2
 cym.
 drums

2" 2" 4" 5" 6" 3"

piccolo 63

flute 2

oboe 2

Eng. hn.

E^b cl. 1

B^b cl. 2

alto cl. 3

bass cl.

cbs. cl.

bassoon 2

a. sax. 2

t. sax. 2

b. sax.

horn 1

2

3

4

tpt. 1

2

3

4

tbne. 1

2

3

baritone

tuba 1

2

gongs

bells 1 (change accents) etc.

bells 2 etc.

cyms.

drums

3 4

3 4

etc.

(bass bow)

cresc.

2

a tempo
3 detached

68 4

tpt. 1 2 3 4

cyms.

gongs

horn 1 2 3 4

tpt. 1 2 3 4

75

horn 1 2 3 4

tpt. 1 2 3 4

tbone. 1 2 3

baritone 1 2 3

tuba 1 2

80

piccolo

flute

oboe

Eng. hn.

E^b cl.

B^b cl. 1

B^b cl. 2

alto cl.

bass cl.

cbs. cl.

bassoon

a. sax.

t. sax.

b. sax.

horn

tpt.

tbne.

baritone

tuba

timp.

chimes

slapstick

cyms./gs.

drums

4/4

4/4

(hard mallets)

(chimes mallets)

(gong beater)

(sticks)

to gong (heavy beater)

soft mallets for vib. (motor ff)

(soft timp mallets) ff

(♩=60) smoothly

85 $\frac{4}{4}$

flute

vibe

gs.

scld

mf

ff

flute

w. chimes

(using metal bells mallets)

mf

mp

92

bell tree

f

mf

ff

Bells

flute

vibe

bells 2

Imocor on - slow

f

mp

ff

cym./gs.

f

ff

piccolo

flute

Eng. hn.

cym.

gs.

Timpani - soft timpani mallets

mf

mp

ff

99

bells

ff

Eng. hn.

Eng. hn.

Eng. hn.

baritone

tuba $\frac{1}{2}$

b. tree

gs.

(gong beater)

mp

ff

112

The musical score for 'The Bell Tree' is a five-part setting. The English Horn part begins with a melodic line, featuring a quintuplet of eighth notes and a triplet of eighth notes. The Baritone part provides a vocal melody, with lyrics 'The bell tree' and 'The bell tree' appearing below the staff. The Tuba part plays a rhythmic accompaniment, with dynamics *mf* and *mp* indicated. The Cymbals and Gongs parts provide percussive accompaniment, with the Gongs part featuring a series of sixteenth notes. The score is written for a five-part ensemble, with the English Horn, Baritone, Tuba, Cymbals, and Gongs parts.

[illegible]

Eng. hn.

bass cl.

1
2
3
4
tpt.

baritone

1
2
tuba

vibe

cyms./gs.

drums

(solo)

mf

f

pp

[MORRIS off]

mf

f

pp

2

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

35

37

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701

703

705

707

709

711

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717

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723

725

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729

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737

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795

797

799

801

803

805

807

809

811

813

815

817

819

821

823

825

827

829

831

833

835

837

839

841

843

845

847

849

851

853

855

857

859

861

piccolo *solos*

B♭ cl. *solos*

1. tpt. *[harmon] (ord.) tutti*

2. tpt. *[harmon] (ord.) tutti*

3. tpt. *[harmon]*

4. tpt. *[harmon]*

1. tbne. *[metal mute]*

2. tbne. *[metal mute]*

3. tbne. *[metal mute]*

baritone *[metal mute]*

tuba 1. *[metal mute]*

2. *[metal mute]*

chimes

vibe

cym./gs.

134

(triangle beater)

piccolo *decisively*

1. horn

2. horn

3. horn

4. horn

1. tpt. *[open]*

2. tpt. *[open]*

3. tpt. *[open]*

4. tpt. *[open]*

1. tbne. *[open]*

2. tbne. *[open]*

3. tbne. *[open]*

baritone *[open]*

tuba 1. *[open]*

2. *[open]*

chimes

vibe

cym./gs.

drums *(hard mallets)*

(gong beater)

(w/ handle)

timp. *hard mallets*

145

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E♭ cl.

B♭ cl. 1 2 3

alto cl.

bass cl.

cbs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

chimes

bells 2

cym. / gs.

drums

149

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl.

B^b cl. 1 2 3

alto cl.

bass cl.

cbs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 1 2 3 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

chimes

bells 2

cym./gs.

drums

ord.

dr

mf

[Timp. mallets - LH, gong beater - RH]

piccolo
 flute 1 2
 oboe 1 2
 Eng. hn.
 E^b cl.
 B^b cl. 1 2 3
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1 2
 a. sax. 1 2
 t. sax. 1 2
 b. sax.
 horn 1 2 3 4
 tpt. 1 2 3 4
 tbne. 1 2 3
 baritone
 tuba 1 2
 timp.
 chimes
 bells 2
 cyms./gs.
 drums

158

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl.

B^b cl. 1 2 3

alto cl.

bass cl.

cbs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 1 2 3 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

chimes

bells 2

cyms./gs.

drums

(Timp. mallets) point of handle →

(soft timp. mallets)

(cym.)

(metal bells mallets) mf

(sticks)

(cym. mallets) mf

piccolo

flute 1
2

oboe 1
2

Eng. hn.

E^b cl.

1

B^b cl. 2
3

alto cl.

bass cl.

cbs. cl.

bassoon 1
2

a. sax. 1
2

t. sax. 1
2

b. sax.

1
2
3
4

horn

1
2
3
4

tpt.

1
2
3
4

tbne.

1
2
3

baritone

tuba 1
2

timp.

chimes

bells 2

cym./gs.

drums

167

piccolo

flute 1/2

oboe 1/2

Eng. hn.

E^b cl.

B^b cl. 1

B^b cl. 2

alto cl.

bass cl.

cbs. cl.

bassoon 1/2

a. sax. 1/2

t. sax. 1/2

b. sax.

horn 1/2/3/4

tpt. 1/2/3/4

tbne. 1/2/3

baritone

tuba 1/2

timp. (soft mallets)

chimes

bells 2

cym./gs.

drums (soft 2 mp mallets)

pp

mp

piccolo

flute 1
2

oboe 1
2

Eng. hn.

E♭ cl.

1
(div.)
ff

B♭ cl. 2

3

alto cl.

bass cl.

cbs. cl.

bassoon 1
2

a. sax. 1
2
(ff)

t. sax. 1
2

b. sax.

horn 1
2
3
4

tpt. 1
2
3
4

tbne. 1
2
3

baritone

tuba 1
2
(ff)

timp.

chimes

bells 2

cym. / gs.

drums

(gong beaten) mp

(triangle beaten) ff

(J=68)

3
4

4
4

picc.

flute 1
2

oboe 1
2

Eng. hn.

E^b cl.

B^b cl. 1
2

alto cl.

bass cl.

cbs. cl.

bassoon 1
solo

a. sax.
1
2

t. sax.
1
2

b. sax.

horn 1
2
3
4

tpt.
1
2
3
4

tbne.
1
2
3

baritone

tuba 1
2

timp.

chimes

bells 2

cym./gs.

drums

solo

tutti

solo

solo

3
4

4
4

3
4

4
4 (sf)

(+)

(Need bells mallets)

(gong enter (RH))

181

B \flat cl. 1

alto cl.

cbs. cl.

bassoon 1

chimes

(ord. mallets)

B \flat cl.

alto cl.

cbs. cl.

bassoon

timp.

cym./gs.

drums

p \rightarrow *a.* etc.

mp \rightarrow *p* etc.

mp \rightarrow *p*

189

piccolo

flute 1
2

oboe 1
2

Eng. hn.

E^b cl. 1
2

B^b cl. 1
2
3

alto cl.

bass cl.

chs. cl.

bassoon 1
2

a. sax. 1
2

t. sax. 1

b. sax.

horn 1
2
3
4

tpt. 1
2
3
4

tbne. 1
2
3

baritone

tuba 1
2

timp.

chimes

bells 2

cym./gs.

drums

193

piccolo
flute 1 2
oboe 1 2
Eng. hn.
E^b cl.
B^b cl. 1 2 3
alto cl.
bass cl.
cbs. cl.
bassoon 1 2
a. sax. 1 2
t. sax. 1 2
b. sax.

horn 1 2 3 4
tpt. 1 2 3 4
tbne. 1 2 3
baritone
tuba 1 2
timp.
chimes
bells 2
cyms./gs.
drums

f, *ff*, *cres.*, *dec.*, *(prepare triangle bowler-LH)*

piccolo *8 - - - - -*
 flute 1 *2*
 oboe 1 *2*
 Eng. hn.
 E^b cl. 1
 B^b cl. 2
 3
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1 *2*
 a. sax. 1 *2*
 t. sax. 1 *2*
 b. sax. *ff*
 horn 1 *2*
 3 *4*
 tpt. 1 *2*
 3 *4*
 tbne. 1 *2*
 3
 baritone
 tuba 1 *2*
 timp. *(hard mallets)*
 chimes *ff*
 bells 2 *(3 mallets)*
 cyms./gs. *(l.r.) mp*
 drums *(l.r.) mf*

201

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl.

1 2

B^b cl. 2 3

alto cl.

bass cl.

obs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 1 2 3 4

1 2 3 4

tpt.

1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

chimes

bells 2

cym. / gs.

drums

[illegible]

30 piccolo flute 1 2 oboe 1 2 Eng. hn. E^b cl. 1 B^b cl. 2 3 alto cl. bass cl. cbs. cl. bassoon 1 2 a. sax. 1 2 t. sax. 1 2 b. sax.

78

horn 1 2 3 4

1 2 3 4 tpt.

1 2 3 tbne.

baritone

1 2 tuba

30 timp.

chimes

xylo.

cym./gs.

drums

bell up

open

ff

d

(sticks)

ff

78

piccolo 217 $\frac{7}{8}$ $\frac{4}{4}$
 flute 1 2
 oboe 1 2
 Eng. hn.
 E \flat cl. 1
 B \flat cl. 2 3
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1 2
 a. sax. 1 2
 t. sax. 1 2
 b. sax.
 horn 1 2 3 4 *and.* *ad*
 tpt. 1 2 3 4
 tbne. 1 2 3
 baritone
 tuba 1 2
 timp. $\frac{7}{8}$ $\frac{4}{4}$
 chimes
 xylo. $\frac{7}{8}$ $\frac{4}{4}$
 cyms.
 drums *ff* *fff* *soft limp. mallets* *70 GONGS (heavy gong beaten)* *(4 mallets (2 LH, 2 RH))*

piccolo
 flute 1/2
 oboe 1/2
 Eng. hn.
 E^b cl.
 1
 B^b cl. 2
 3
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1/2
 a. sax. 1/2
 t. sax. 1/2
 b. sax.
 horn 1/2
 3/4
 1/2
 tpt. 1/2
 3/4
 1/2
 3/4
 tbne. 1/2
 3/4
 baritone
 tuba 1/2
 2
 timp.
 chimes
 gs.
 cym.
 drums

B
 AS
 TS
 BS

f
 ff
 mf
 mp

228

ff *fff*

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl. 1

B^b cl. 2 3

alto cl.

bass cl.

chs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

fff

ff *fff*

horn 1 2 3 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

chimes

gs.

cyms.

drums

f *ff* *fff*

4/4

4/4

(♩=92) $\frac{4}{4}$

234

horn

1

2

3

4

ff

tpt.

1

2

3

4

tbne.

1

2

3

baritone

ff

chimes

cym.

fff

horn

1

2

3

4

tpt.

1

2

3

4

tbne.

1

2

3

baritone

tuba

1

2

chimes

(J=60)

241

piccolo

flute 1
2

oboe 1
2

Eng. hn.

E^b cl.

1
B^b cl. 2
3

alto cl.

bass cl.

bassoon 1
2

a. sax. 1
2

t. sax. 1
2

b. sax.

1
2
3
4
horn

1
2
3
4
tpt.

1
2
3
4
tbne.

baritone

1
2
tuba

timp.

chimes

bells 2

cym./gs.

drums

piccolo
 flute
 oboe
 Eng. hn.
 E^b cl.
 B^b cl.
 alto cl.
 bs. cl.
 bassoon
 a. sax.
 t. sax.
 b. sax.
 horn
 tpt.
 tbne.
 baritone
 tuba
 timp.
 chimes
 bells 2
 cym./gs.
 drums

Musical score for a large orchestra, page 37. The score includes staves for woodwinds (piccolo, flute, oboe, English horn, various clarinets, bassoon, saxophones), brass (trumpets, tubas, baritone, euphonium), and percussion (timpani, chimes, bells, cymbals/gongs, drums). The woodwinds and brass sections have complex melodic lines with many trills and triplets. The percussion section features dynamic markings and crescendos. The score is written in a standard musical notation with various dynamics like *f*, *ff*, *mp*, *mf*, and *f*.

[illegible]

(J. 68) 4/8

piccolo

flute 1

oboe 1

Eng. hn.

E^b cl. 1

B^b cl. 2

alto cl.

bs. cl.

bassoon 1

a. sax. 1

t. sax. 1

b. sax.

horn a4

tpt. a4

tbne. 1

baritone

tuba 1

timp.

chimes

bells 2

cym./gs.

drums

mf *ff* *mf* (sticks)

open

TO SLAPSTICK

TO XYLOPHONE

[illegible]

276

piccolo

flute 1
2

oboe 1
2

Eng. hn.

E^b cl.

1
2

B^b cl.

1
2
3

alto cl.

bass cl.

cbs. cl.

bassoon 1
2

a. sax. 1
2

t. sax. 1
2

b. sax.

horn 1
2
3
4

tpt. 1
2
3
4

tbne. 1
2
3

baritone

tuba 1
2

timp.

bell tree

xylo.

cym./gs.

drums

piccolo
 flute 1 2
 oboe 1 2
 Eng. hn.
 E^b cl.
 1
 B^b cl. 2
 3
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1 2
 a. sax. 1 2
 t. sax. 1 2
 b. sax.
 horn 1 2 3 4
 1 2 3 4
 tpt.
 1 2 3 4
 1 2 3
 tbne.
 baritone
 tuba 1 2
 timp.
 b. tree
 xylo.
 cyms./gs.
 drums

(fff) fff fff

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl.

1

B^b cl. 2 3

alto cl.

bass cl.

cbs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 1 2 3 4

1

tpt. 2 3 4

1 2 3

tbne.

baritone

tuba 1 2

timp.

b. tree

xylo.

cyms./gs.

drums

(soft timpani mallets)

22

[illegible]

294 (J=60) (J=68)

piccolo 2/8 4/4 8/8

flute 1 2

oboe 1 2

Eng. hn.

E^b cl. 1

B^b cl. 2 3

alto cl.

bass cl.

cbs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 1 2 3 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

chimes

xylo.

cyms./gs.

drums

bells (metal mallet)

(gong, cencer - RH, soft cencer mallet - LH)

(soft cimp. mallet)

to SLAP STICK

to TEMPLE BLOCK

+ (sticks)

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl. 1

B^b cl. 2 3

alto cl.

bass cl.

chs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax.

horn 1 2 3 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp.

slapstick

t. blocks

cym./gs.

drums

(hard mallets)

(triangle beaters)

f *3* *3* *3*

[illegible]

piccolo
 flute 1/2
 oboe 1/2
 Eng. hn.
 E^b cl.
 B^b cl. 1/2
 3
 alto cl.
 bass cl.
 cbs. cl.
 bassoon 1/2
 a. sax. 1/2
 t. sax. 1/2
 b. sax.
 horn 1/2
 3/4
 4
 tpt. 1/2
 3/4
 4
 tbne. 1/2
 3/4
 4
 baritone
 tuba 1/2
 2
 timp.
 slapstick
 bells 2
 cyms./gs.
 drums

ord. 2. 3: >>>
 ord. 4. 1. 2. 3: >>>
 d
 70 CHIMES
 4 soft timp. mollets
 soft timp. mollets
 (1/2 valve r/c)
 ff < ff

[illegible]

5" 4" 7"

piccolo

flute 1 2

oboe 1 2

Eng. hn.

E^b cl. 1

B^b cl. 2 3

alto cl.

bass cl.

cbs. cl.

bassoon 1 2

a. sax. 1 2

t. sax. 1 2

b. sax. *mf* *ff* "A" (+)

horn 1 2 3 4

tpt. 1 2 3 4

tbne. 1 2 3

baritone

tuba 1 2

timp. *ad libitum* *fff*

chimes *fff* *f* *ff*

bells 2 *breve* *mezzo* *f* *ff*

cyms./gs. *fff* *fff* (2 gang cymbals) *mf*

drums *fff* *fff* *fff*

4 8

all woodwinds
except picc.

timp.

cym./gs.

drums

354

"A"

decrease. poch a poch.

mf *mf* *f* (soft timp. mallets)

piccolo

w-winds

timp.

Handwritten musical score for "The Bell Tree" by John Williams. The score is for four parts: w-winds, timp., chimes, and bells 2. It features a 5/8 time signature and a key signature of one sharp (F#). The w-winds part has a 365 measure mark and a 5'' annotation. The timp. part has a 21P annotation. The chimes part has a 1'' annotation. The bells 2 part has a 1'' annotation. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

6"

w-winds

timp.

cyms./gs.

drums

non decresc.

To WIND CHIMES

flute
bell tree
drums

3" solo 4

fingers

vibe

5" 8" 11"

fff

[More or less slow]

flute

5" 9"

Fine