

KELVIN THOMSON

Boojum

SOLO BASSOON and ORCHESTRA

2012

FULL SCORE

COMPOSER'S NOTE

*But oh, beamish nephew, beware of the day,
If your Snark be a Boojum! For then
You will softly and suddenly vanish away,
And never be met with again!*

From *The Hunting of the Snark*, Lewis Carroll (1874).

Boojum was inspired by Lewis Carroll's enigmatic nonsense poem *The Hunting of the Snark* (1874). It describes "with infinite humour the impossible voyage of an improbable crew to find an inconceivable creature".¹

After crossing the sea guided by the Bellman's map of the Ocean—a blank sheet of paper—the hunting party arrive in a strange land. The Baker recalls that his uncle once warned him that, though catching Snarks is all well and good, you must be careful; for, if your Snark is a Boojum, then *you will softly and suddenly vanish away, and never be met with again*. With this in mind, they split up to hunt. Along the way, the Butcher and Beaver, previously mutually wary for the Butcher's specialty in preparing beavers, become fast friends, the Barrister falls asleep and dreams of a court trial defended by the Snark, and the Banker loses his sanity after being attacked by a frumious Bandersnatch. At the end, the Baker calls out that he has found a Snark; but when the others arrive he has mysteriously disappeared.

For the Snark was a Boojum, you see.

The piece is in eight continuous sections, following the poem's structure and subtitles:

1.) The Landing 2.) The Bellman's Speech 3.) The Baker's Tale 4.) The Hunting
5.) The Beaver's Lesson 6.) The Barrister's Dream 7.) The Banker's Fate 8.) The Vanishing.

The solo bassoon plays variously the parts of the Boojum, Snark and Narrator. Pitch material for the bassoon was devised according to the snark, a connected, bridgeless cubic graph in the mathematical field of graph theory.

The orchestra plays the roles of the poem's characters. The orchestral part contains disguised references and allusions to a range of well-known thematic material appropriate to the poem's ten characters:

Bellman, Boots, Bonnet Maker, Barrister, Broker, Billiard Marker, Banker, Beaver, Baker, Butcher

KELVIN THOMSON
2012

¹ Sidney Williams and Falconer Madan: *Handbook of the Literature of the Rev. C.L. Dodgson*, as quoted in Martin Gardner: *The Annotated Snark*, Penguin Books, 1974

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First performance by JOSHUA WILSON and the ENFIELD YOUNG SYMPHONY ORCHESTRA, conducted by Philip Colman, on the 9th July 2012 at Enfield Grammar School.

ORCHESTRA

3 Flutes (*III* = piccolo)
3 Oboes (*III* = cor anglais)
2 Clarinets in Bflat
1 Bass clarinet in Bflat
1 Bassoon

4 French Horns in F
3 Trumpets in Bflat
2 Trombones
1 Tuba

Percussion (2 players, optional 3rd player)

Percussion 1 Timpani , Antique Cymbals (Crotales), Xylophone, Vibraphone, Bass Drum, Shaker, Ratchet, Tam-tam, Tambourine

Percussion 2: Glockenspiel, Temple Blocks, Triangle, Drum Set, Tubular Bells

Timpani pitches required



Antique Cymbal



Tubular Bells



Harp

Strings

The feathered beam e.g. oboe b40 indicates a brief accelerando for the player only during that beat.

The Bass Clarinet requires a low C extension.

Harp marking “Thunder” at b224 and b227 requires the performer to strike the lowest strings with a flat palm and allow the sound to decay.

The Piccolo sounds an octave higher than notated.

The Bass Clarinet sounds a ninth lower than notated.

The Glockenspiel sounds two octaves higher than notated.

The Antique Cymbals (crotales) sound two octaves higher than notated. Finger Cymbals or Glockenspiel would serve as an alternative.

The Double Bass sounds an octave lower than notated.

This is a transposed score

Duration: approx. 14:00

BOOJUM

KELVIN THOMSON

THE LANDING Ominously $\text{♩} = 60$

Flutes 1.2

Picc.

Flute 3/
Piccolo

Oboes 1.2

C.A.

Oboe 3
Cor Anglais

Clarinets
in B \flat 1.2

Bass Clarinet
in B \flat

Bassoon

Horns
in F 1.2

Horns
in F 3.4

Trumpets
in B \flat 1.2

Trumpet
in B \flat 3

Trombones 1.2

Tuba

Percussion 1

Bass drum

pp

Tubular Bells

p \rightarrow *f* *pp*

Timpani

Percussion 2

Temple Blocks

ppp \leftarrow *f*

Triangle

mp

Harp

pp

SOLO BASSOON

Ominously $\text{♩} = 60$

muted

Violins I

pp

Violins II

pizz.

p

muted

ppp

arc.

Violas

pizz.

p

mf

pizz.

Violoncelli

div.

pp

mp

Doublebasses

pp

13

Fl. 1.2

Picc.

Fl. 3/
Picc.

Ob. 1.2

Cor Anglais

Ob. 3/
C. A.

mp

Cl. 1.2

B. Cl.

Bsn.

mf

Hn. 1.2

1. *mp*

2. + + +

1. *mp*

a 2 + + +

Hn. 3.4

Tpt. 1.2

1. *mp*

1. muted *mp*

mute off

1.2. open *mp*

1.2. muted *mp*

Tpt. 3

Tbn. 1.2
(muted)

mutes off

Tba.

Timp.

Perc. 1

Drum Set

Perc. 2

Hp.

SOLO
BASSOON

mf

f

Vln. I
(muted)

pp *leggiere*

PPP

p

pp

mutes off

4 desks

Vln. II
(muted)

pp *leggiere*

pp

mutes off

4 desks

Vla.

2 desks

pp *leggiere*

4 desks

p

Vc.

pp

divisi

8

8

8

8

Db.

[illegible]

23 5

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob.3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt.1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc.1

Perc.2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

a 2

mp

Flute

mp

a 2

p

a 2

pizz.

p

30

Fl. 1.2

Fl.

Fl. 3/ Picc.

Ob. 1.2

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

f

[illegible]

39

Fl. 1.2 *pp* Fl.

Fl. 3/ Picc. *pp*

Ob. 1.2 *pp*

Ob. 3/ C. A.

Cl. 1.2 *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1 Timp. *mp*

Perc. 2

Hp. *pp* E F G A A
B C D D

SOLO BASSOON *f* *tr*

Vln. I *pp*

Vln. II *pp* arco

Vla. *p* desks arco 2 desks 4 desks

Vc. *p*

Db. arco

45

Fl. 1.2 *p* Fl.

Fl. 3/ Picc. *p*

Ob. 1.2 *mf* C.A. *mp*

Ob. 3/ C.A. *mf* *mp*

Cl. 1.2 *p*

B. Cl. *p* 3

Bsn. *p* 3

Hn. 1.2 *p*

Hn. 3.4 *p*

Tpt. 1.2

Tpt. 3

Tbn. 1.2 *p* a 2 3

Tba. *p* 3

Perc. 1 *p* Timp. 3

Perc. 2

Hp. *p*

SOLO BASSOON *ff* *mp* *ff* *tr*

Vln. I *p*

Vln. II *p*

Vla. *tutti*

Vc. *p* 3

Db. *p* 3

[illegible]

60

Fl. 1.2 *a 2* *mp*

Fl. 3/ Picc. *mp*

Ob. 1.2 *a 2* *p*

Ob. 3/ C.A. *p*

Cl. 1.2 *p*

B. Cl.

Bsn. *pp*

Hn. 1.2 *pp* muted

Hn. 3.4 *pp* muted

Tpt. 1.2 (muted)

Tpt. 3 (muted)

Tbn. 1.2 (muted)

Tba.

Perc. 1 Antique Cymbals

Perc. 2 Dr.

Hp. *mp* *G^b F₄ A^b*

SOLO BASSOON *mp* *mf*

Vln. I

Vln. II

Vla. *3*

Vc. *pizz.*

Db.

11

This page of a musical score is for a symphony orchestra. It features a variety of instruments, each with its own staff. The score includes dynamic markings such as *sfz* (sforzando), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks like accents and slurs. A section of the score is marked "Andante con attitude" with a tempo of 90 beats per minute. The instruments shown include Flutes (Fl. 1, 2, 3), Piccolo (Picc.), Oboes (Ob. 1, 2, 3), Cor Anglais (C. A.), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2), Tuba (Tba.), Percussion (Perc. 1, 2), Harp (Hp.), and a Solo Bassoon. The score is written in a key signature of one flat and a 4/4 time signature. The page number 13 is in the top right corner.

78

Fl. 1, 2

Picc.

Fl. 3/
Picc.

Ob. 1, 2

C.A.

Ob. 3/
C. A.

To Ob.

Cl. 1, 2

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tba.

Xyl.

Perc. 1

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

83

Fl. 1.2 *f* 2. 1. 5 2. 1. 5

Picc. *f* 5

Ob. 1.2 *f* 1. 5 2. 1. 5

Ob. 3/ C. A. *f* 5

Cl. 1.2 *f* 2. 1. 5 2. 1. 5

B. Cl. *f* 7

Bsn. *f* 7

Hn. 1.2 *f* 7

Hn. 3.4 *f* 7

Tpt. 1.2 *f* 7

Tpt. 3 *f* 7

Tbn. 1.2 *f* 7

Tba. *f* 7

Perc. 1 *f* 7 To Timp.

Perc. 2 *f* 7

Hp. *f* 7

SOLO BASSOON

Vln. I *ff* arco sul pont. *E* pizz. *mp* 3

Vln. II *ff* arco sul pont. *E* pizz. *mp* 3

Vla. *ff* arco sul pont. *E* pizz. *mp* 3

Vc. *ff* arco sul pont. *E* pizz. *mp* 3

Db. *ff* arco sul pont. *E* pizz. *mp* 3

92

Fl. 1.2 *f* *a* 2

Fl. 3/ Picc. *f*

Ob. 1.2 *f* 2. 1. 5

Ob. 3/ C. A. *f* 5

Cl. 1.2 *f* *a* 2 7

B. Cl. *f* 7

Bsn. *f* 7

Hn. 1.2 *mp* *mf*

Hn. 3.4 *mp* *mf*

Tpt. 1.2 *mp* muted mutes off

Tpt. 3 *mp* muted mutes off

Tbn. 1.2 *mp* *mf*

Tba. *mp* *mf*

Perc. 1 Xylophone *f* 7 5

Perc. 2 *f* *p* *mp*

Hp. *p* *f* *A* *A*

SOLO BASSOON *p* *f* *flt.*

Vln. I arco nat. 3 *p* *mp* *f* *pizz.* arco sul pont. *p* *mf* *f*

Vln. II arco nat. 3 *p* *mp* *f* *pizz.* arco sul pont. *p* *mf* *f*

Vla. arco nat. 3 *p* *mf* *f* *pizz.* *p* 3

Vc. arco nat. 3 *p* *mf* *f* *pizz.* *p* 3

Db. arco nat. 3 *p* *mf* *f* *pizz.* *p* 3

18

99

Fl. 1.2

Picc.

Fl. 3/ Picc.

Ob. 1.2

Ob.

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf*

f *ff*

p *f*

fl.

(sul pont.) *p* *f*

(sul pont.) *p* *f*

arco sul pont. *p* *f*

arco sul pont. *p* *f*

arco sul pont. *p* *f*

105 senza misura a tempo

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob.3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt.1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc.1

Perc.2

Hp.

SOLO BASSOON

ad lib.

senza misura a tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

arco nat.

mf

arco nat.

mf

arco nat.

p

arco nat.

p

arco nat.

p

III 2. 5

Fl. 1.2 *f* *pp* *mf* a 2

Fl. 3/ Picc. *f* *mf* a 2

Ob. 1.2 *f* *pp* *mf* a 2

Ob. 3/ C. A. *f* *pp* *mf* a 2

Cl. 1.2 *f* *pp* *mf* a 2

B. Cl. *pp* *mf* *f*

Bsn. *pp* *mf* *f*

Hn. 1.2 *pp* muted mutes off *pp* *f*

Hn. 3.4 *pp* *f*

Tpt. 1.2

Tpt. 3

Tbn. 1.2 *mf* *f*

Tba.

Perc. 1 Xyl. *p*

Perc. 2

Hp. *p* *f* *pp* *mf*

SOLO BASSOON *flt.*

Vln. I sul pont. *p* *f* sul tasto *p*

Vln. II sul pont. *p* *f* sul tasto *p*

Vla. sul pont. *p* *f*

Vc. sul pont. *p* *f*

Db. sul pont. *p* *f*

118

Fl. 1.2

Fl. 3/ Picc.

Ob. 1.2

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

Adagio doloroso $\text{♩} = 72$

119

Adagio doloroso $\text{♩} = 72$

129

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1
Vib.

Perc. 2
Glock.
Tub. B.

Hp.

SOLO
BASSOON

Vln. I

Vln. II
(muted)

Vla.
(muted)

Vc.

Db.

1. solo

mp 5

mp

(8)

2 desks

138

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Vib.

Perc. 1

Glock.

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II
(muted)

Vla.
(muted)

Vc.

Db.

1. solo

p

1. solo

mp 5

mf

ppp

pizz.

144

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
(muted)
Vln. II
(muted)
Vla.
(muted)
Vc.
Db.

Vib.
Glock.
(s)
Ea.
To Tub. B.
mp
p
pp
ppp
mutes off
tutti
mutes off
mutes off

THE HUNTING

Moderato with adventure $\text{♩} = 153$

25

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Cor Anglais

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Tubular Bells To B. D.

Bass Drum

Perc. 2

Drum Set

Hp.

SOLO BASSOON

G

tutti
pizz. Moderato with adventure $\text{♩} = 153$

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

160

Fl. 1.2

Fl.

Fl. 3/
Picc.

Ob. 1.2

C.A.

Ob. 3/
C.A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tbn.

Perc. 1
B.D.

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

27

164 a 2

Fl. 1.2

Fl.

Fl. 3/ Picc.

Ob. 1.2

a 2

C.A.

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

mp

Hn. 3.4

mp

Tpt. 1.2

f

Tpt. 3

f

Tbn. 1.2

f

Tba.

f

Perc. 1

B.D.

f

Perc. 2

f

Hp.

SOLO BASSOON

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

f

unis.

168

Fl. 1.2 *p*

Fl. 3/
Picc. *p* To Picc.

Ob. 1.2 *p*

Ob. 3/
C. A. *p*

Cl. 1.2 *p*

B. Cl.

Bsn. *p* *f* 5

Hn. 1.2

Hn. 3.4

Tpt. 1.2 *p*

Tpt. 3 *p*

Tbn. 1.2 1. *p* *p* *f*

Tba. *p* *f*

Perc. 1 B.D. *p* *mf* *p* *f*

Perc. 2 Dr. *f* 6

Hp

SOLO
BASSOON

Vln. I

Vln. II

Vla. pizz. *p secco* arco *f* 5

Vc. pizz. *p secco* arco *f* 5

Db. *f*

senza misura

H

a tempo

Picc.

Piccolo

C.A.

Cf. A.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

E F G A B
B C D E

f

SOLO BASSOON

ad lib.

3

3

3

3

Vln. I

Vln. II

Vla.

Vc.

Db.

180

Fl. 1. 2

Picc.

Fl. 3/ Picc.

Ob. 1. 2

C.A.

Ob. 3/ C. A.

Cl. 1. 2

B. Cl.

Bsn.

Hn. 1. 2

Hn. 3. 4

Tpt. 1. 2

Tpt. 3

Tbn. 1. 2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

31

[illegible]

190

Fl. 1.2

Picc.

Ob. 1.2

C.A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

191

192

193

194

mf

mf

p

mf

1.

mf

1. muted

mf

Shk.

Dr.

div.

ppp

pp

ppp

pp

unis.

195

Fl. 1.2

Fl. 3/ Picc.

Ob. 1.2

Ob. 3/ C.A.

Cl. 1.2 *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1.2

Hn. 3.4

Tpt. 1.2 (muted) 1.

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1 Shk.

Perc. 2 Dr.

Hp.

SOLO BASSOON

Vln. I *mp*

Vln. II *mp* pizz.

Vla. *mf* arco sul pont.

Vc. *f*

Db.

tr *(s)*

mf

mf

pizz.

200

Fl. 1.2

Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1 Shk.

Perc. 2 Dr.

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

35

[illegible]

[illegible]

220 39

Fl. 1.2 *p*

Fl. 3/
Picc. *p*

Ob. 1.2 *p*
C.A.

Ob.3/
C.A. *p*

Cl. 1.2 *p*

B. Cl. *pp*

Bsn. *p*

Hn. 1.2 *f*

Hn. 3.4 *f*

Tpt. 1.2 *p* 1. muted 2. mute off

Tpt. 3

Tbn. 1.2 *p*

Tba. *p*

Perc. 1 Ratchet

Perc. 2 Dr.

Hp. *p*

SOLO BASSOON

Vln. I

Vln. II *pp* sul tasto

Vla. *pp* sul tasto *cresc. poco a poco*

Vc.

Db.

Measure 220: Flute 1.2 and Flute 3 enter with Piccolo. Oboe 1.2 and Oboe 3/Contrabass Alto play a melodic line. Clarinet 1.2, Bassoon, and Bass Clarinet play a rhythmic pattern. Horns 1.2 and 3.4 play a sustained note. Trumpet 1.2 plays a muted figure. Trombone 1.2 and Trombone 3 play a melodic line. Percussion 1 plays Ratchet. Percussion 2 plays Drums. Harp plays a specific arpeggiated figure. Solo Bassoon is present. Violins I and II, Viola, Violoncello, and Double Bass play a rhythmic pattern.

Measure 221: The Piccolo continues. Oboe 1.2 and Oboe 3/Contrabass Alto play a melodic line. Clarinet 1.2, Bassoon, and Bass Clarinet play a rhythmic pattern. Horns 1.2 and 3.4 play a sustained note. Trumpet 1.2 plays a muted figure. Trombone 1.2 and Trombone 3 play a melodic line. Percussion 1 plays Ratchet. Percussion 2 plays Drums. Harp plays a specific arpeggiated figure. Solo Bassoon is present. Violins I and II, Viola, Violoncello, and Double Bass play a rhythmic pattern.

Measure 222: The Piccolo continues. Oboe 1.2 and Oboe 3/Contrabass Alto play a melodic line. Clarinet 1.2, Bassoon, and Bass Clarinet play a rhythmic pattern. Horns 1.2 and 3.4 play a sustained note. Trumpet 1.2 plays a muted figure. Trombone 1.2 and Trombone 3 play a melodic line. Percussion 1 plays Ratchet. Percussion 2 plays Drums. Harp plays a specific arpeggiated figure. Solo Bassoon is present. Violins I and II, Viola, Violoncello, and Double Bass play a rhythmic pattern.

[illegible]

226

Fl. 1.2 *fl.*

Fl. 3/ Picc. *f* *ff*

Ob. 1.2 *f* *ff*

Ob. 3/ C.A. *f* *ff*

Cl. 1.2 *f* *ff* *mf*

B. Cl. *f* *ff* 5 7

Bsn. *f* *ff*

Hn. 1.2 *f* *ff* *mp*

Hn. 3.4 *f* *ff*

Tpt. 1.2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1.2 *f* *ff*

Tba. *f* *ff* 5 7

(Optional Timp.)

Perc. 1 *f* *ff*

Perc. 2 *f* *ff* *p*

Hp. *f* Thunder

SOLO BASSOON

Vln. I *sul pont.*

Vln. II *sul pont.*

Vla. *sul pont.*

Vc. *sul pont.*

Db.

229 **poco accel.**

Fl. 1.2 *mf*

Fl. 3/ Picc. *mf*

Ob. 1.2 *mf*

Ob. 3/ C.A. *f*

Cl. 1.2 *cresc.*
a 2
cresc.

B. Cl. *mf*

Bsn. *mf*

Hn. 1.2 *f*

Hn. 3.4 *mf*
a 2

Tpt. 1.2 *mf*
a 2
3

Tpt. 3 *mf*
3

Tbn. 1.2 *mf*
a 2

Tba. *mf*

Perc. 1 *p* *cresc. poco a poco*
Tam-tam
Dr. *mp*

Perc. 2 *cresc. poco a poco*
mp

Hp.

SOLO BASSOON **poco accel.**

Vln. I *f* *molto cresc.*

Vln. II *f* *molto cresc.*

Vla. *f* *molto cresc.*

Vc. *f* *molto cresc.*

Db. *f* *molto cresc.*

232 ♩=144 **L** 43

Fl. 1.2 *f*

Fl. 3/ Picc. *f* To Fl.

Ob. 1.2 *mf* *ff* *mp*

Ob. 3/ C. A. *mf* *ff* *mp*

Cl. 1.2 *ff*

B. Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Hn. 1.2 *mf* *ff* *mp*

Hn. 3.4 *mf* *ff* *mp*

Tpt. 1.2 *mf* *ff* *mp*

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

Tbn. 1.2 *f* *ff* *mp*

Tba. *f* *ff* *mp*

Perc. 1 Tam-tam *ff*

Perc. 2 Dr. *ff* l.v. ('Hotrod' sticks) *mp*

Hp

SOLO BASSOON *mf*

Vln. I *ff* arco nat. *p* 2 desks

Vln. II *ff* arco nat. *p* 2 desks

Vla. *ff*

Vc. *ff*

Db. *ff*

236

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob.3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Tambourine

Perc. 1

Dr.

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

1. solo
mf

tr

1.
mp

1.
mp

pp

f

To Vln.

pizz.
2 desks
p

1 solo
pizz.
p

244

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1 Tamb.

Perc. 2 Dr.

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

254

Fl. 1.2

Fl.

Fl. 3/
Picc.

Ob. 1.2

C.A.

Ob.3/
C.A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2
(muted)

Tpt. 3
(muted)

Tbn. 1.2
(muted)

Tba.

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

2 desks
ppp

Vla.

Vc.

Db.

[illegible]

271

Fl. 1.2 *mp* *f*

Fl. 3/
Picc. *mp* *f* To Picc.

Ob. 1.2 *mp* *f*

Ob. 3/
C. A. *mp* *f*

Cl. 1.2 *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Hn. 1.2 *mp* *f*

Hn. 3.4 *f*

Tpt. 1.2 (muted) *mp* *f*

Tpt. 3 (muted) *mp* *f*

Tbn. 1.2 (muted) *mp* *f*

Tba. *f*

Perc. 1 B.D. *f* *p* *mf* *mp* *f* Bass Drum

Perc. 2 Dr. *f*

Hp

SOLO BASSOON

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Optional Timpani

278

poco rall.

P CADENZA ad lib.

51

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob.3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt.1.2

Tpt. 3

Tbn. 1.2

Tba.

(Opt. Timp.)

Perc.1

B.D.

Perc.2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

288

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

292

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob.3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt.1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc.1

Perc.2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

Q

mf

ff

f

Q

Moderato ♩ = 114

297

Fl. 1.2

Fl. 3/
Picc.

Ob. 1.2

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

55

303

Fl. 1.2 Picc. *pp*

Fl. 3/ Picc. *pp*

Ob. 1.2 C.A. *pp*

Ob. 3/ C.A. *pp*

Cl. 1.2 *pp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2 muted *pp*

Tba. *pp*

Perc. 1 Bass Drum *p* Tubular Bells *p* To B. D. B.D. *p*

Perc. 2 Dr. *p*

Hp.

SOLO BASSOON *p*

R 1 solo *p*

Vln. I 1 solo *p*

Vln. II 1 solo *p*

Vla. 1 solo *p*

Vc. 1 solo *p* 2 soli

Db. 1 solo *p* 2 soli

310

Fl. 1.2

Fl. 3/
Picc.

Picc.

Ob. 1.2

C.A.
C.A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2
(muted)

Tba.

Perc. 1

To Tub. B.

p

Triangle

To Tri.

p

To Dr.

Hp.

SOLO
BASSOON

Vln. I

tutti

ppp

Vln. II

p

tutti

p

Vla.

tutti

ppp

tutti

p

Vc.

ppp

tutti

p

Db.

ppp

p

molto rall.

57

THE VANISHING

S Presto $\text{♩} = 152$

316 -

Fl. 1.2 *f*

Fl. 3/
Picc. *f* *Picc.*

Ob. 1.2 *f* *C.A.*

Ob. 3/
C.A. *f*

Cl. 1.2 *f*

B. Cl. *f*

Bsn. *f*

Hn. 1.2 *f*

Hn. 3.4

Tpt. 1.2 *f*

Tpt. 3

Tbn. 1.2 *f*

Tba. *f*

Perc. 1 *f* *Optional Tambourine*
Tubular Bells *To Xyl.*

Perc. 2 *f* *Dr.*

Hp. *f* *ExpGAA*
BbCdDh

SOLO
BASSOON

Vln. I *mf* *f* *S Presto* $\text{♩} = 152$

Vln. II *mf* *f* *tutti pizz.*

Vla. *f* *tutti* *pizz.*

Vc. *mf* *f* *tutti* *pizz.*

Db. *mf* *f*

323 59

Fl. 1.2 Picc. *ff*

Fl. 3/ Picc. *ff*

Ob. 1.2 C.A. *ff*

Ob. 3/ C.A. *ff*

Cl. 1.2 *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1.2 *ff*

Hn. 3.4 a 2 *ff*

Tpt. 1.2 *ff*

Tpt. 3 *ff*

Tbn. 1.2 *ff*

Tba. *ff*

[Optional]
Tamb.

Perc. 1 Xylophone *f* Xylo. Dr.

Perc. 2 *f*

Hp. *ff* C₃

SOLO
BASSOON

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff* arco

Vc. *ff* arco

Db. *ff* arco

[illegible]