

K E V I N W I L T

MOBILIS in MOBILE:
SCENES from 20,000 LEAGUES
UNDER the SEA

for Orchestra

Full Score

WHISTLING VINE MUSIC

MOBILIS in MOBILE: SCENES from 20,000 LEAGUES UNDER the SEA

for Orchestra

MOBILIS IN MOBILE: SCENES FROM 20,000 LEAGUES UNDER THE SEA was commissioned by the Michigan State University Philharmonic Orchestra, in part, to expand the repertoire of the typical undergraduate-level orchestra. As part of this goal, I wanted to be sure these young players would get a chance to perform in ways often reserved for more difficult pieces. The classic Verne novel provided a rich program in which I could install a dramatic musical structure filled with an assortment of extended and aleatoric techniques that would be new to the musicians.

Of all the images remembered from the book and subsequent films, perhaps the most prominent is that of the villain, Captain Nemo, playing the ship's pipe organ in a state of grim introspection. However, any such scenes are somewhat rare in the story itself. I scoured the novel, looking for any musical hints that could guide me, but only found a single mention of the music Nemo played. Professor Pierre Aronnax, the novel's protagonist and narrator, describes Nemo's performance, saying, "...he touched only the black keys, which gave his melodies an essentially Scotch character." The idea that Nemo's musical language was built on an anhemitonic pentatonic scale provided the perfect material to illustrate both his enigmatic character and ethnically ambiguous appearance. As the story is centered on him, his imprisonment of Aronnax and his companions, and their journey throughout the world's oceans, using his theme and pentatonic sound world to form much of the work's structure seemed logical. As such, the scenes set aboard the Nautilus are built upon an underlying cantus firmus of several long-stretched phrases of Nemo's theme. Although sometimes played literally, the cantus firmus is often no more than an underlying force that is steering the harmonic motion of the work.

The piece opens with a musical wave of sorts, consisting of small, motivic droplets that grow in number and intensity while moving through various modes and transpositions of the pentatonic collection. This same wave idea returns throughout the work, separating one scene from the next, becoming more violent each time. The first scene is an energetic introduction of the professor's theme (m. 38ff), with a rather French-sounding rhythmic pattern in its accompaniment, followed by the theme of Ned Land, a whaler who joins the professor as they hunt down the mysterious "creature" that has been plaguing the world's oceans. Like any sea shanty, his material is sung lazily, represented by a solo trombone, with the strings and harp mimicking a guitar accompaniment (m. 56ff). After another, more intense wave, Nemo's theme is introduced with much of the orchestra playing aleatoric techniques to give the impression of light refracting above a sea of corral (m. 92ff). The third scene is a string lament as Nemo buries one of his crew killed in a curious accident (m. 168ff). A fugal section based on his theme immediately follows this lament, as he enacts murderous revenge, showing his true colors (m. 211). Here, the winds are written and balanced in a manner to emulate a pipe organ, eventually blasting his full theme, while the strings represent the professor, horrified, as he watches the slaughter. This last scene is washed away by the final wave section, which slowly withers down to nothing.

K E V I N W I L T

This work was premiered on March 2nd, 2011, by David Schultz and the Michigan State University Philharmonic Orchestra.

For more information about this piece or any others written by Kevin Wilt, please visit:

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I N S T R U M E N T A T I O N

2 Flutes

2 Oboes

2 Clarinets in Bb (2nd doubling on Bass Clarinet in B_b)

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani (with a Tibetan singing bowl*)

Percussion (3 players)**

Piano/Celesta

Harp

Strings***

*This effect (page 23 of the score) should be amplified, if possible.

**Percussion 1: Marimba and Chimes.

Percussion 2: Vibraphone, Crotales, and a large Tam-tam.

Percussion 3: Ocean Drum, Orchestral Bells, Bass Drum, Suspended Cymbal, and four large concert Tom-toms.

***Recommended number of stands: 8.7.5.4.3

The approximate duration of this work is eighteen minutes.

MOBILIS IN MOBILE

Scenes from 20,000 Leagues Under the Sea

KEVIN WILT

An Andante Wave, $\downarrow = 88$
blow air through instrument

Flutes 1
Flutes 2
Oboes 1
Oboes 2
Clarinets in B \flat
(doubling Bass Clarinet) 1
Clarinets in B \flat 2
Bassoons 1
Bassoons 2

Horns in F 1
Horns in F 2
Horns in F 3
Horns in F 4
Trumpets in B \flat 1
Trumpets in B \flat 2
Trombones 2 1
Trombones 2 2
Trombones 2 3
Tuba

Timpani 1
Percussion 2 1
Percussion 2 3
Harp

Piano/Celesta

Violin I
Violin II
Viola
Violoncello
Contrabass

10

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 2
Tbn. 3
Tuba
Timp.
(Marimba) 1
(Marimba) 2
(Marimba) 3
(Ocean Drum) 1
(Ocean Drum) 2
Perc. 2
Harp
Piano
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

l.v. sempre

pp

sim.

pp pedal lightly

Vibraphone, resonant

pp pedal lightly

1
Fl.
2

1
Ob.
2

1
Cl.
2

1
Bsn.
2

1
2
Hn.
3
4

1
Tpt.
2

1
Tbn. 2

3
Tuba

Timp.

1
(Marimba)
Perc. 2
(Vibes)
3
(Ocean Drum)

Harp

Piano

Vln. I
Vln. II
Vla.
Vc.
Cb.

11 12 13 *p* 14 15

18

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
not too short
mp

Timp.
Timp.
1
(Marimba)
Perc. 2
(Vibes)
3
(Ocean Drum)
Harp
Piano
Vln. I
Vln. II
Vla.
Vc.
Cb.

18

Vln. I
Vln. II
Vla.
Vc.
Cb.
mp

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

Tuba 1
Tuba 2

Timp.

(Marimba) 1
a little more articulation
(Vibes) 2
mp no pedal
(Ocean Drum) 3

Harp

Piano

Vln. I

Vln. II

Vla.

Vc.

Cb.

21 22 23 24 25

(2a)

Fl. 1 *f*
Fl. 2 *f*
Ob. 1 *f*
Ob. 2 *f*
Cl. 1 *f*
Cl. 2 *f*
Bsn. 1 *f*
Bsn. 2 *f*

(3a)

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba

(2a)

Timp.

(3a)

(Marimba) 1 *f*
(Vibes) Perc. 2 *f*
(Orch. Bells) 3 *f*
to Crotales
Crotales, round *f*
Orchestral Bells, round and bright

(2a)

Harp *f*
Cel. Celesta *f*
pedal lightly

(3a)

Vln. I arco
Vln. II *mp*
cresc. poco a poco
Vla. *mp*
Vc. *mp*
Cb. *mp*

FULL STEAM AHEAD

38 With heroic urgency (still $\downarrow = 88$)

With heroic urgency (still $\text{♩} = 88$)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

38

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

38 With heroic urgency (still $\text{♩} = 88$)

Timp.
ff

(Marimba) 1
(Crotales) Perc. 2
Orch. Bells 3

Harp
Cel.

FULL STEAM AHEAD

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl. 2 sim.
Ob. 1
Ob. 2
Cl. 1 sim.
Cl. 2 sim.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Timp.

(Marimba) 1
Perc. 2
(Orch. Bells) 3

Harp

Piano

Vln. I
Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. 2

Tuba

Timp.

(Marimba)

Perc. 2

(Orch. Bells)

Harp

Piano

Vln. I

Vln. II

Vla.

Vc.

Cb.

45 46 47 48 49 50

51

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

51

Timp.

(Marimba) 1
Vibraphone, cool
(Vibes) Perc. 2

(Orch. Bells) 3

Harp

Piano

Vln. I

Vln. II

Vla.

Vc.

Cb.

cool
mf

Vibrphone, cool
mf

bright *6*
6 to Bass Drum
mp *mf* *mp*

mf L.H.

Piano
mf

51

mp 51 52 53 54 55

Fl. 2

Ob. 2

Cl. 2

Bsn. 2

Hn. 3

Tpt. 2

Tbn. 2

Tuba

Timp.

Tarimba

Perc. 2
(Vibes)

Harp

Piano

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo, drunkenly, always gliss. late

P.D.L.T., quasi guitarra

pizz.

pizz.

pizz.

unis. pizz.

mf

mf

mf

mf

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
(Marimba) 1
Perc. 2 (Vibes)
3
Harp
Piano
Vln. I
Vln. II
Vla.
Vc.
Cb.

60 61 62 63

64

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.

64
 (Marimba) 1
 Perc. 2 (Vibes) 2
 3
 Harp ord. L.H.
 Piano
64
 Vln. I arco
 Vln. II arco
 Vla. ff arco
 Vc. ff arco
 Cb. arco

70 Another, more intense, wave ($\omega = 88$)

70 Another, more intense, wave ($\text{♩} = 88$)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Timpani
arimba
Perc. 2 (Vibes)
Harp
Piano
Vln. I
Vln. II
Vla.
Vc.
Cb.

not too short
 mf
 mf
 mf
 mf

round
 mf

a little more articulation
 mp

Bass Drum, slightly dry
 mf

l.v. semper
R.H.
 mf

lightly pedal
pizz.
pizz.
pizz.
 mf
 mf

70 Another, more intense, wave ($\text{♩} = 88$)

pizz.
 mf
pizz.
 mf
pizz.
 mf
 mf
 mf

78

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

not too short
f
not too short
f
not too short
f
mf
f

78

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 2
Tbn. 3
Tuba

Timp.
(Marimba) 1
(Vibes) Perc. 2
(Bass Drum) 3
Harp
Piano

a little more articulation
f

to Tom-toms

78

Vln. I
Vln. II
Vla.
Vc.
Cb.

f

***1b**

not too short 3

Fl.

not too short

Ob.

f 3

Cl.

Bsn.

Hn.

Tpt.

Tbn. 2

Tuba

Timp.

(Marimba)

Perc. 2
(Vibes)

3

f

Harp

Piano

Vln. I

mp arco (bow freely)

mp arco (bow freely)

cresc. poco a poco

Vln. II

mp

cresc. poco a poco

Vla.

mp arco (bow freely)

cresc. poco a poco

Vcl.

mp arco (bow freely)

cresc. poco a poco

Cb.

f 3

mp

cresc. poco a poco

79 80 81 82

(2b)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn. 1
Tbn. 2
Tuba
Timp.
(Marimba) 1
Perc. 2 (Vibes)
(Tom-toms) 3
Harp
Piano
Vln. I (mf)
Vln. II (mf)
Vla. (mf)
Vc. (mf)
Cb. (mf)

Tom-toms, not too dry

MOBILIS IN MOBILE: SCENES FROM 20,000 LEAGUES UNDER THE SEA

(3b)

Fl. 1 ff 3 cresc. 6
Fl. 2 ff cresc.
Ob. 1 ff 3 cresc. 6
Ob. 2 ff cresc.
Cl. 1 ff 3 cresc.
Cl. 2 cresc.
Bsn. 1 ff 3 cresc.
Bsn. 2 ff cresc.

 (3b)
Hn. 1 ff cresc.
Hn. 2 - cresc.
Hn. 3 ff cresc.
Hn. 4 ff cresc.
Tpt. 1 - cresc.
Tpt. 2 ff cresc.
Tbn. 1 ff cresc.
Tbn. 2 ff cresc.
Tuba - cresc.

 (3b)
Timp. quite dry ff cresc.

 (Marimba) 1 ff cresc.
Perc. 2 (Vibes) 3 cresc.
(Tom-toms) 3 ff cresc.

 Harp ff cresc.

 Piano ff no pedal cresc.

 Vln. I ff slow, even gliss.
Begin when you wish cresc. molto
Vln. II ff
Vla. ff
Vc. ff
Cb. ff

92 THE MAN IN THE SEA

Misterioso, $\downarrow = 76$

Fl. 1 3 4 3 4 3 2
Fl. 2 2 4 2 4 4 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1 3 2 4 3 4 3 2 3 2
Hn. 3 4 4 2 4 4 2 3 2

Tpt. 1
Tpt. 2

Tbn. 2 1
Tbn. 3

Tuba 1 2 3 2 4 3 2 3 2 3 2

92 Misterioso, $\downarrow = 76$
Timp. 1 3 2 4 3 2 4 3 2
(Marimba) 1 2 4 3 2 4 3 2 3 2

Perc. 2 (Vibes)
to Suspended Cymbal 3

Harp 1 2 3 2 4 3 2 3 2 3 2
mp misterioso

Cel. 1 2 3 2 4 3 2 3 2 3 2

92 THE MAN IN THE SEA
Misterioso, $\downarrow = 76$
Vln. I 1 3 2 4 3 2 4 3 2 3 2
Vln. II 2 4 3 2 4 3 2 4 3 2

Vla. 1 2 3 2 4 3 2 3 2 3 2
pizz.

Vc. 1 2 3 2 4 3 2 3 2 3 2
mp misterioso

Cb. 1 2 3 2 4 3 2 3 2 3 2
v

103

a tempo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 2
Tuba
Timpani
(Marimba)
Perc. 2
(Vibes)
Harp
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

112

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 2
Tuba

Tim. 1
Tim. 2
Marimba
Perc. 2
(Vibes)

Harp
Cel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Play freely out of time, as before.

R.H.

mp

pedal sim.

112

Vln. I
Vln. II
Vla.
Vc.
Cb.

AN UNDERWATER FOREST

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Timpani

Marimba
Perc. 2 (Vibes)
3

Harp
Cel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

sim.

loco

senza sord.

AN UNDERWATER FOREST
(unmuted)

120

Fl. 1 pp

Fl. 2 pp

Ob. 1 *mf* to the fore

Ob. 2 mp

Cl. 1 *p* dim.

Cl. 2 pp

Bsn. 1 *mf* to the fore

Bsn. 2 mp pp mp

Hn. 1 3 2 4 4 *mp* senza sord.

Tpt. 1 2 4 4 n

Tbn. 1 2 3 4 4 senza sord.

Tbn. 2 3 4 4 senza sord.

Tuba 4 4 n

Timp. 1 3 2 4 4

(Marimba) 2 4 4

Perc. 2 (Vibes) 3 2 4 4

Harp ord. *mf*

Cel. pp

Vln. I (V) 3 2 4 4 pp mf pp mf

Vln. II (V) 2 4 4 pp mf pp mf

Vla. (H) pp mp pp mp

Vc. (H) pp mp pp mp

Cb. pp n

ord.

Fl. 1
Fl. 2
ord.
p

Ob. 1
Ob. 2
pp *mf*
pp *mp*

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2
pp *mf*
pp *mp*

Hn. 1
Hn. 2
open
mp

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2
mp

Tuba 1
Tuba 2

Timp.

(Marimba) 1

Perc. 2 (Vibes) 2

3

Harp 1
Harp 2

Cel. 1
Cel. 2

Vln. I 1
Vln. II 2
Vla. 3
Vc. 4
Cb. 5

123 124 125 126 127

132

Play freely out of time, as before.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *f to the fore*

Ob. 2 *mf*

Cl. 1

Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1

Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba 1

Tuba 2 *open*

Tuba 3 *f*

Timpani

Marimba 1

Perc. 2 (Vibes)

Cel.

Harp

Vln. I *ff*

Vln. II *f*

Vla. *mf*

Vc. *mp*

Cb. *f*

cool, round

f to the fore Play freely and fluidly out of time. cool

mp *legato*

Play freely out of time, as before.

132

div. by stand

f to the fore

div. by stand

mf

mp

132

div. by stand

f to the fore

div. by stand

mf

mp

mp

Fl. 1
Fl. 2 *mf*
Ob. 1
Ob. 2
Cl. 1 *mf*
Cl. 2 *mf*
Bsn. 1
Bsn. 2

Hn. 1 *f* *to the fore*
Hn. 2 *mf*
Hn. 3 *f*
Hn. 4 *mf*
Tpt. 1 *mp*
Tpt. 2 *mp*
Tbn. 2 *p*
Tuba 3
Timp.

(Marimba) 1
Perc. 2 (Vibes) 2 *mf* *mp* *mf*
Harp 3 *mf* *mp* *mf*
Cel. 2 *mf* *mp*

Vln. I 2 *p* *f* *v*
Vln. II 2 *p* *mf* *v*
Vla. 2 *p* *mf* *v*
Vc. 2 *p* *mp* *v*
Cb. 2

A page from a musical score featuring a full orchestra and a marimba. The score is divided into four systems of staves. The instruments listed include Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Tuba, Timpani, Marimba, Vibraphone 2, Percussion 2, Harp, Cello, Violin I, Violin II, Viola, and Cello. The Marimba part is highlighted in blue. The music includes dynamic markings such as fortissimo (f), mezzo-forte (mf), mezzo-piano (mp), and crescendo (cresc.). Specific performance instructions like "to the fore" and "div. by stand" are also present.

141

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

141

* bell tones
bell tones
* bell tones
bell tones
* bell tones
Tpt.
Tbn. 2
Tuba

141

Timpani
Marimba
Perc. 2 (Vibes)
Harp
Cel.

141

Vln. I
Vln. II
Vla.
Vc.
Cb.

1c*

Erupting with anger (ca. $\text{♩} = 88$)

Fl. 1 biting
Fl. 2 biting
Ob. 1 biting
Ob. 2 biting
Cl. 1 biting
Cl. 2 biting
Bsn. 1 mf
Bsn. 2 3 mf

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba

1c*

Erupting with anger (ca. $\text{♩} = 88$)

Timp.

1 (Marimba) fairly clear articulation
mf

Perc. 2 (Vibes) fairly clear articulation
mf no pedal

Harp pp l.v. semper
mf

Cel. 1
Cel. 2
Cel. 3
Cel. 4
Cel. 5
Cel. 6
1c*
Erupting with anger (ca. $\text{♩} = 88$)
unis. sul pont.

Vln. I mf cresc. poco a poco
unis. sul pont.

Vln. II mf cresc. poco a poco
unis. sul pont.

Vla. mf cresc. poco a poco
unis.

Vc. mf cresc. poco a poco
V

Cb. mf cresc. poco a poco

150 151 152 153

(2c)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

(2c) ord.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba

(2c)

Timp.

(Marimba)
Perc. 2 (Vibes)

Harp

Pno.

Vln. I grad. to ord.
Vln. II grad. to ord.
Vla. grad. to ord.
Vcl. sul pont.
Cb.

154 155 156 157

(3c)

Fl. 1 ff³

Fl. 2 ff

Ob. 1 ff³

Ob. 2 ff

Cl. 1 ff³

Cl. 2 ff³

Bsn. 1 ff³

Bsn. 2 ff³

Hn. 1 ff

Hn. 2 ff³

Hn. 3 ff³

Hn. 4 ff³

Tpt. 1 ff³

Tpt. 2 ff³

Tbn. 1 ff³

Tbn. 2 ff³

Tbn. 3 ff³

Tuba ff³

Tim. ff staccato

(Marimba) 1 ff³

Perc. 2 (Vibes) ff³

(Tom-toms) 3 ff³

Harp R.H. ff³

Pno. ff³

Vln. I ff cresc.

Vln. II ff cresc.

Vla. ff cresc.

Vc. ff cresc.

Cb. ff cresc.

158

159

160

57

4c

Fl.

Ob.

Cl.

Bsn.

4c

Hn.

Tpt.

Tbn. 2

Tuba

4c

Timp.

(Marimba)

Perc. 2
(Vibes)

(Tom-toms)

Harp

Pno.

4c

Vln. I

Vln. II

Vla.

Vc.

Cb.

5c

out of time cont. chromatically in a similar fashion

G.P. (long)

Fl. 1 *fff* *mp*
Fl. 2 *fff* *p*
Ob. 1 *fff* *p*
Ob. 2 *fff* *pp*
Cl. 1 *fff* *pp*
Cl. 2 *fff* *pp*
Bsn. 1 *fff* *pp*
Bsn. 2 *fff* *pp*
G.P. (long)

Hn. 1 *fff* *a2 ord.* *pp*
Hn. 2 *fff* *pp*
Hn. 3 *fff* *pp*
Hn. 4 *fff* *pp*
Tpt. 1 *fff* *pp*
Tpt. 2 *fff* *pp*
Tbn. 2 *fff* *f* *pp*
Tuba 3 *fff* *mf* *pp*
G.P. (long)

Timp. *fff*
G.P. (long)

(Marimba) 1 *fff* *p*
out of time cont. chromatically in a similar fashion to Chimes

Perc. 2 (Tam-tam) *fff*
out of time cont. in a similar fashion

(Tom-toms) 3 *fff* *p* *pp*

Harp *dim.* *gliss.* *pp*
G.P. (long)

Pno. *dim.* *cont. chromatically in a similar fashion* *pp*

Vln. I *fff* *unis. steady gliss.* *pp*
Vln. II *fff* *unis. steady gliss.* *pp*
Vla. *fff* *steady gliss.* *pp*
Vc. *fff* *snap pizz.* *pp*
Cb. *fff* *snap pizz.* *pp*

G.P. (long)

164 165 166 167

168 FUNERAL IN THE CORAL KINGDOM

39

Largo, $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Vc.

Cb.

168 169 170 171 172

=

Vln. I

Vln. II

Vla.

Vc.

Cb.

173 174 175 176 177 178

=

Vln. I

Vln. II

Vla.

Vc.

Cb.

179 180 181 182 183 184

185

Fl. 1
Fl. 2
very lightly tongued
Ob. 1
Ob. 2
Cl. 1
Cl. 2
very lightly tongued
Bsn. 1
Bsn. 2
very lightly tongued

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 2
Tbn. 3
Tuba

Timp.

Perc. 2
(*Tam-tam*)

Harp

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

185 186 187 188 189

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tbn. 1
Tbn. 2

Tuba 1
Tuba 2

Timp.

Perc. 2
(*Tam-tam*)

3

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

195 196 197 198 199 200

201

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 to Bass Clarinet
Cl. 2
Bsn. 1 *mf*
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4 *senza sord.*
Tpt. 1 *senza sord.*
Tpt. 2
change to harmon mute (stem in)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba 1 *mf*
Tuba 2
201 round
Timpani *mf*
Perc. 2 (*Tam-tam*)
Perc. 3
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *espress. e legato*
mf *espress. e legato*
mf *pedal freely*

sub. mf *f*
f
sub. mf *f*
mf *f*

MOBILIS IN MOBILE: SCENES FROM 20,000 LEAGUES UNDER THE SEA

Musical score page 206-210. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Percussion 2 (Tam-tam), Harp, Piano, Violin I, Violin II, Cello, Double Bass, and Trombones 1-3.

Measure 206:

- Flute 1: Rest
- Flute 2: Rest
- Oboe 1: Rest
- Oboe 2: Rest
- Clarinet 1: Rest
- Clarinet 2: Rest
- Bassoon 1: Rest
- Bassoon 2: Rest
- Horn 1: Rest
- Horn 2: Rest
- Trombone 1: Rest
- Trombone 2: Rest
- Trombone 3: Rest
- Tuba: Rest
- Timpani: Rest
- Percussion 2 (Tam-tam): Rest
- Harp: Rest
- Piano: Rest
- Violin I: Rest
- Violin II: Rest
- Cello: Rest
- Double Bass: Rest
- Trombones 1-3: Rest

Measure 207:

- Flute 1: Rest
- Flute 2: Rest
- Oboe 1: Rest
- Oboe 2: Rest
- Clarinet 1: Rest
- Clarinet 2: Rest
- Bassoon 1: Rest
- Bassoon 2: Rest
- Horn 1: Rest
- Horn 2: Rest
- Trombone 1: Rest
- Trombone 2: Rest
- Trombone 3: Rest
- Tuba: Rest
- Timpani: Rest
- Percussion 2 (Tam-tam): Rest
- Harp: Rest
- Piano: Rest
- Violin I: Rest
- Violin II: Rest
- Cello: Rest
- Double Bass: Rest
- Trombones 1-3: Rest

Measure 208:

- Flute 1: Rest
- Flute 2: Rest
- Oboe 1: Rest
- Oboe 2: Rest
- Clarinet 1: Rest
- Clarinet 2: Rest
- Bassoon 1: Rest
- Bassoon 2: Rest
- Horn 1: Rest
- Horn 2: Rest
- Trombone 1: Rest
- Trombone 2: Rest
- Trombone 3: Rest
- Tuba: Rest
- Timpani: Rest
- Percussion 2 (Tam-tam): Rest
- Harp: Rest
- Piano: Rest
- Violin I: Rest
- Violin II: Rest
- Cello: Rest
- Double Bass: Rest
- Trombones 1-3: Rest

Measure 209:

- Flute 1: Rest
- Flute 2: Rest
- Oboe 1: Rest
- Oboe 2: Rest
- Clarinet 1: Rest
- Clarinet 2: Rest
- Bassoon 1: Rest
- Bassoon 2: Rest
- Horn 1: Rest
- Horn 2: Rest
- Trombone 1: Rest
- Trombone 2: Rest
- Trombone 3: Rest
- Tuba: Rest
- Timpani: Rest
- Percussion 2 (Tam-tam): Rest
- Harp: Rest
- Piano: Rest
- Violin I: Rest
- Violin II: Rest
- Cello: Rest
- Double Bass: Rest
- Trombones 1-3: Rest

Measure 210:

- Flute 1: Rest
- Flute 2: Rest
- Oboe 1: Rest
- Oboe 2: Rest
- Clarinet 1: Rest
- Clarinet 2: Rest
- Bassoon 1: Rest
- Bassoon 2: Rest
- Horn 1: Rest
- Horn 2: Rest
- Trombone 1: Rest
- Trombone 2: Rest
- Trombone 3: Rest
- Tuba: Rest
- Timpani: Rest
- Percussion 2 (Tam-tam): Rest
- Harp: Rest
- Piano: Rest
- Violin I: Rest
- Violin II: Rest
- Cello: Rest
- Double Bass: Rest
- Trombones 1-3: Rest

211

A MASSACRE

Ominously, $\text{J} = 56$

very gradually accel. to m.m. 242

45

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 *mp legato*
(B. Cl.) 2 *mp legato*
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 2 1 *mp*
Tbn. 2 2 senza sord.
Tbn. 2 3 senza sord.
Tuba 1
Tuba 2 senza sord.
Timp.
Perc. 2 (Tam-tam)
Pno.
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.

211 Ominously, $\text{J} = 56$
A MASSACRE accel. to m.m. 242

211

212

213

214

215

216

219 (♩ = 63)

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
(B. Cl.) 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tpt. 1
Tpt. 2

Tbn. 2
Tbn. 3

Tuba

Timp.

Perc. 2
(Tam-tam) 1
Perc. 2
(Tam-tam) 3

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

226 ($\text{♩} = 69$)

Fl. 1
Fl. 2

Ob. 1
Ob. 2 *f legato*

Cl. 1
Cl. 2 *f legato*

Bsn. 1
Bsn. 2 *mf*

Hn. 1
Hn. 2 *ff*

Tpt. 1
Tpt. 2 *open*
ff legato

Tbn. 2

Tbn. 3 *open*
f

Tuba *open*
f

226 ($\text{♩} = 69$)

Timp. *f*

Perc. 2 (*Tam-tam*)

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *open*
f

222 223 224 225 *f* 226

Fl. 1
Fl. 2 *f legato*

Ob. 1
Ob. 2

Cl. 1 *f*
(B. Cl.) 2 *ff*

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2 *a2*
Hn. 3 *ff*

Tpt. 1
Tpt. 2

Tuba 1
Tuba 3 *open ff legato*

Timpani

Perc. 2 (*Tam-tam*)

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music for an orchestra and piano. The instruments listed are Flute 1, Flute 2 (with dynamic f legato), Oboe 1, Oboe 2, Clarinet 1 (with dynamic f), Bassoon 1, Bassoon 2, Horn 1, Horn 2 (with dynamic a2), Horn 3 (with dynamic ff), Trumpet 1, Trumpet 2, Tuba 1, Tuba 3 (with dynamic open ff legato), Timpani, Percussion 2 (Tam-tam), Harp, Piano, Violin I, Violin II, Cello, and Double Bass. Measures 227 through 231 are shown, with measure 227 having six measures of music, measure 228 having four measures, measure 229 having five measures, and measures 230 and 231 each having four measures. Various dynamics and performance instructions like 'open' and 'legato' are included.

234 (♩ = 76)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tuba 1
Tuba 3
Timp.
Perc. 2
(Tam-tam)
3
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff legato
fff
fff legato
fff legato

ff

232 233 234 ff 235 236

Musical score page 10, measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Tuba, Timpani (Timp.), Percussion (Perc. 2), Harp, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cv.), and Double Bass (Cb.). Measure 1: Flute 1 and 2 play eighth-note patterns. Measure 2: Oboe 1 and 2 play eighth-note patterns. Measure 3: Clarinet 1 and 2 play eighth-note patterns. Measure 4: Bassoon 1 and 2 play eighth-note patterns. Measure 5: Horn 1 and 2 play eighth-note patterns. Measure 6: Trumpet 1 and 2 play eighth-note patterns. Measure 7: Tuba enters with eighth-note patterns. Measure 8: Timpani (Timp.) plays sustained notes. Measure 9: Percussion 2 (am-tam) plays sustained notes. Measure 10: Harp and Piano play sustained notes. Measure 11: Violin I, Violin II, Viola, and Cello play eighth-note patterns. Double Bass (Cb) provides harmonic support.

242*

Maestoso, $\text{♩} = 76$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 2 1
Tbn. 2 open
Tbn. 2 2
Tuba 1
Tuba 2
242*
Timpani
Chimes
(Chimes) 1
Perc. 2
(Tam-tam)
(Bass Drum) 3
Harp
Pno.
242*
Vln. I
Vln. II
Vla.
Vc.
Cb.

242

243

244

245

246

247

* N.B. The balance of the long notes should strongly favor the bottom voices in order to best create the effect of a pipe organ.

250

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2

250
a2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Measures 250 to 257 may be played an octave higher if needed.

Timp.
mf → fff

(Chimes) 1
Perc. 2 (Tam-tam)
(Bass Drum) 3
mf → fff

Harp

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

250 on the string, détaché

on the string, détaché
on the string, détaché
on the string, détaché

248 249 250 251 252 253

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Timp.
Chimes 1
Perc. 2 (Tam-tam)
(Bass Drum) 3

Harp

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

258

258

258

254 255 256 257 258

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 2
(Tam-tam)
(Bass Drum)
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

on the string - détaché

259 260 261 ff 262 263

poco accel.

Fl. 1
Fl. 2 cresc.
Ob. 1 cresc.
Ob. 2 cresc.
Cl. 1 cresc.
(B. Cl.) 2 cresc.
Bsn. 1 cresc.
Bsn. 2 cresc.

266

poco accel.

Hn. 1 cresc.
Hn. 2 cresc.
Tpt. 1 cresc.
Tpt. 2 cresc.
Tbn. 1 cresc.
Tbn. 2 cresc.
Tbn. 3 cresc.
Tuba cresc.

Timpani cresc.
Marimba, clear
Perc. 1 ff cresc.
Perc. 2 (Tam-tam)
(Bass Drum) cresc.

Harp

Pno. cresc.

266

Vln. I cresc.
Vln. II cresc.
Vla. cresc.
Vc. cresc.
Cb. cresc.

This page of the musical score contains four systems of staves, each representing a different instrument or group of instruments. The instruments include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 (B.Clar.), Bassoon 1 & 2, Horn 1 & 2, Trombone 1 & 2, Tuba, Timpani, Marimba, Percussion 2 (Tam-tam), Bass Drum, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music is written in a standard musical notation with stems, clefs, and rests. Various dynamics and performance instructions are included, such as 'ff cresc.' and 'L.H.'. The score is divided into four systems by vertical bar lines, and each system contains multiple staves for different voices of the same instrument or related instruments.

Musical score for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Bassoon 1, and Bassoon 2. The score consists of seven staves, each with two parts (1 and 2). The instruments are arranged as follows: Flute 1 (top), Flute 2 (second from top), Oboe 1 (third from top), Oboe 2 (fourth from top), Clarinet 1 (fifth from top), Bassoon 1 (bottom), and Bassoon 2 (second from bottom). The music is divided into measures by vertical bar lines. Each measure contains six eighth notes. The dynamics are indicated by 'ffff' at the beginning of each measure. Measure numbers 6, 6, 6, 6, 6, 6, 6, 3, 6, 3, 6 are written above the notes. Measure 11 starts with 'ffff' and ends with a fermata. Measure 12 starts with 'ffff' and ends with a fermata. Measure 13 starts with 'ffff' and ends with a fermata. Measure 14 starts with 'ffff' and ends with a fermata. Measure 15 starts with 'ffff' and ends with a fermata. Measure 16 starts with 'ffff' and ends with a fermata. Measure 17 starts with 'ffff' and ends with a fermata. Measure 18 starts with 'ffff' and ends with a fermata. Measure 19 starts with 'ffff' and ends with a fermata. Measure 20 starts with 'ffff' and ends with a fermata.

272

Tempo I, a dissolving wave ($\text{♩} = 88$)

B:

ffff

Musical score for Marimba, Percussion 2 (Tam-tam), Bass Drum, and Harp. The score is divided into three measures. In the first measure, Marimba plays eighth-note patterns with dynamic *ffff*. Percussion 2 and Bass Drum play eighth-note patterns with dynamic *fff*. The second measure starts with a dynamic *to Vibraphone*. The third measure starts with a dynamic *to Orchestral Bells*. The Harp part consists of six groups of three notes each, with a dynamic *ffff* and a glissando instruction.

372

72 Tempo I, a dissolving wave ($\text{d} = 88$)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
(Marimba) 1
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1

Fl.

2

Ob.

Cl.

(B. Cl.)

Bsn.

Hn.

Tpt.

Tbn. 2

Tuba

Timp.

(Marimba)

Perc. 2
(Vibes)

(Orch. Bells)

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

281

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2

a2 blow air through instrument

Hn. 1
Hn. 2
a2 blow air through instrument

Tpt. 1
Tpt. 2
blow air through instrument

Tbn. 1
Tbn. 2
blow air through instrument

Tuba 1
blow air through instrument

281

Timp.

(Marimba) 1
(Vibes) 2
(Orch. Bells) 3

Perc. 1
Perc. 2
to Ocean Drum

Harp

Pno.

281

Vln. I
brush stroke
Vln. II
brush stroke
Vla.
brush stroke
Vc.
pizz.
Cb.

MOBILIS IN MOBILE: SCENES FROM 20,000 LEAGUES UNDER THE SEA

285

Fl. 1 *mp* blow air through instrument
Fl. 2 blow air through instrument
Ob. 1 *mp* 3
Ob. 2 *mp* *p*
Cl. 1 *mp* 3
(B. Cl.) 2 *p* *pp* *ppp*
Bsn. 1 *mp* *p* *pp*
Bsn. 2 *mp* *p* *pp*

Hn. 1
Hn. 3
Hn. 4

Tpt. 1 *sim.*
Tpt. 2 *sim.*

Tbn. 1 *sim.*
Tbn. 2 *sim.*
Tbn. 3 *sim.*
Tuba *sim.*

285
Timp.

(Marimba) 1 *mp* 3 3 3 3
(Perc. 2 (Vibes) 2 *mp* 3 3 3 3
Ocean Drum pedal lightly
3 *p* *ff*

Harp *mp*

Pno. 1 *mp* 3 3 3 3
2 *p* 3 3 3 3
3 *p*

285 *vibrato*
Vln. I *mp* *vibrato* *vibrato* *pizz.* 3 3
Vln. II *mp* *p* *pp*
Vla. *mp* 3 3 3 3 *p* 3 3
Vc. *p* *#p* *pp*
Cb. *p* *#p* *pp*

285 286 287 288

Repeat ad lib. with slow, steady diminuendo until silent

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(B. Cl.) 2
Bsn. 1
Bsn. 2

Repeat ad lib. with slow, steady diminuendo until silent

Hn. 1
Hn. 2
3
4
Tpt. 1
Tpt. 2
Tbn. 2
3
Tuba

Repeat ad lib. with slow, steady diminuendo until silent

Timp.
(Marimba) 1
Perc. 2
(Vibes)
(Ocean Drum) 3

Harp
Pno.

Repeat ad lib. with slow, steady diminuendo until silent

Vln. I
Vln. II
Vla.
Vc.
Cb.