

Cello Concerto #1

Leviathans



Commissioned by the Bemidji Symphony Orchestra
Beverly Everett, conductor | Eric Haugen, cello soloist

Max Wolpert

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Cello Concerto #1, "Leviathans"

I. Iä! Iä! – 6.5'

II. Love Song at 52 Hz. – 8.5'

III. *HIC SVNT DRACONES* – 6'

Total duration: ca. 21'

Instrumentation

Solo Cello

accompanied by

Piccolo

2 Flutes

2 Oboes

2 B \flat Clarinets

2 Bassoons

4 Horns in F

- Mute

3 Trumpets in C

- Straight mute

2 Trombones

- Straight mute

- Cup mute

Tuba

- Mute

Timpani

Percussion 1

Percussion 2

Harp

Violins I & II

Violas

Cellos

Double Basses

Percussion Forces

Bass Drum

Crash Cymbals

Egg Shaker

Glockenspiel

Ship's Bell

Snare Drum

Splash Cymbal

Suspended Cymbal

Tambourine

Triangle

Tubular Bells

Vibraphone

Whip

Woodblock

Xylophone

Program Note

The ocean has always fascinated me. But since I live in a landlocked state and get horribly seasick, I have primarily explored the ocean in books: sea monsters, pirates, storms, and shipwrecks have always lived in my imagination. I wanted to write music that captured the way those stories made me feel, that mix of terror and excitement and adventure and what-could-be-over-the-horizon.

The whole concerto is based on a four-note shape, which starts as all half-steps in the ocean's claustrophobic crushing depths and gradually expands into ever-wider intervals as we move towards the light and air of the surface.

I. Iä! Iä!

The ocean is scary. It's dark and airless and full of weird creatures. We know less about the ocean floor than we do about the surface of the moon. It's a completely alien world just a few miles away from the most populated cities on the planet. The ocean is scary; and few authors have understood that as well as New England horror writer H.P. Lovecraft. In Lovecraft's paranoid world (sadly, driven by his own racist delusions), Puritan churches are filled with fish-people chanting "Iä! Iä! Cthulhu fhtagn!" and titanic cephalopods drag themselves up the dunes of Cape Cod.

This is a movement at the depths of the ocean, featuring the cello's lowest range. I wrote tunes in two classic New England forms (an 18th-century-style hymn and an Irish reel) and, well, made them both grow tentacles.

II. Love Song at 52 Hz.

Scientists have recorded the song of a very special whale. It sings what we recognize as mating calls of blue whales and fin whales, but at too high a pitch: 52 Hz. rather than the 10–20 Hz. these species are accustomed to. Because of some mutation, its song cannot be heard and so has never been answered. It is known as the world's loneliest whale.

Beginning and ending with a low Ab in the double bass section (which sounds at 52 Hz.), I set out to write a melody that seemingly invites a call-and-response, but gets no response. This movement owes much to my love of Golden Age Hollywood composers: Max Steiner, Dimitri Tiomkin, Erich Korngold.

III. HIC SVNT DRACONES

This Latin phrase ("Here be dragons") and various permutations of it have been found on ancient maps to mark the unknown, lands yet to be charted, seas yet to be navigated. This last movement, set on the surface of the ocean, climbs aboard a rickety wooden contraption and fearlessly sails off the edge of the map.

Two traditional tune forms underlay this movement: a bouncy jig and a raucous sea shanty. Both use the initial four-note shape, now fully expanded to whole steps. We began the concerto, like Lovecraft, afraid of the ocean; at its conclusion, not even dragons frighten us.

On Use of the Ship's Bell

The percussion part makes extensive use of a ship's bell. This can be any hanging brass bell played via a cord-swung clapper; any size from 5–10" is suitable. The bell does not need to sound to any particular pitch. In any instance where the ship's bell plays two notes in close succession (whether notated as two eighth notes, quarter-eighth, etc.), the player may allow the second note to be played following the natural backswing of the bell and clapper, even if this is not precisely "in time" with the notated rhythm. The first note of any such grouping should sound precisely in time, however – usually falling on the beat.

The ship's bell is an integral part of the concerto's sound, and should not be substituted.

Cello Concerto #1, "Leviathans"

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I. Iä! Iä!

New England hymn tune ♩ = 94

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in B♭ 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1

Trumpet in C 2, 3

Trombone 1, 2

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Hum as quietly as possible (octave doesn't matter)

f *mf* *f* *mf* *mp* *f* *mf*

(sustain)

(sustain)

I. Iä! Iä!

New England hymn tune ♩ = 94

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

Hum as quietly as possible (octave doesn't matter)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1 Reel $\text{♩} = 104$

Cello Concerto #1, "Leviathans" – Score – p. 2

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Musical score for the orchestral section of the Cello Concerto #1, "Leviathans". The score is in 3/4 time with a tempo of 104 beats per minute. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, Timpani, and Percussion 1 and 2. The percussion parts include Whips, Ship's Bell, Suspended Cymbal (bell), and Suspended Cymbal (scrape w/ back of brush). The woodwinds and brass parts feature various dynamics such as *fp*, *pp*, *mp*, and *p*, along with performance instructions like "Mute" and "Straight mute".

1 Reel $\text{♩} = 104$

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

Musical score for the string section of the Cello Concerto #1, "Leviathans". The score is in 3/4 time with a tempo of 104 beats per minute. It includes parts for Solo Cello, Violin I, Violin II, Viola, Violoncello, and Bass. The Solo Cello part features a complex rhythmic pattern with dynamics ranging from *p* to *mf*. The string parts are primarily sustained chords with dynamics such as *ff*, *pp*, *mp*, and *p*. Performance instructions include "con sord. div." and "div.". The page number 16 is visible at the bottom left.

Cello Concerto #1, "Leviathans" – Score – p. 3

The musical score for page 3 of the Cello Concerto #1, "Leviathans". The score is written for a full orchestra and a solo cello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments included are Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1, Trumpets 2 & 3, Trombones 1 & 2, Tuba, Timpani, Percussion 1 (Xylophone), Percussion 2 (Woodblock), Harp, Solo Cello, Violin I, Violin II, Viola, Violoncello, and Bass. The score includes various dynamics such as *p*, *pp*, *mf*, and *f*, and performance instructions like *pizz.* and *a2*. The Solo Cello part is the central focus, with a dynamic range from *mf* to *fp*. The woodwind and brass parts provide harmonic support, with many instruments playing *f* in the later measures. The percussion parts feature rhythmic patterns on the xylophone and woodblock. The harp provides a steady accompaniment. The strings play a rhythmic pattern, with the violins and violas playing *pizz.* and the cellos and basses playing *pizz.* and *f*.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

The score is arranged in a standard orchestral layout. The Solo Cello part is prominent, featuring intricate rhythmic patterns and dynamic shifts from mezzo-forte (mf) to fortissimo-pianissimo (fp) to piano (p). The woodwind section provides harmonic support, with Flutes 1 & 2 and Bass Clarinet 1 & 2 playing melodic lines, often with breath marks (a2) and dynamic markings like *pp* and *f sub.* The string section consists of Violins I and II, Viola, Violoncello, and Bass, playing sustained or arpeggiated textures with dynamic markings ranging from *p* to *pp*.

Key markings and dynamics include:

- Percussion 1:** TRIANGLE, *p*
- Percussion 2:** SNARE (brushes), *p* to *mf*; BASS DRUM, *f*
- Flute 1, 2:** *pp*, *f sub.*
- Oboe 1, 2:** *f*
- Bass Clarinet 1, 2:** *pp*, *f sub.*, *p*
- Bassoon 1, 2:** *f*
- Horn 1, 2:** *f*
- Horn 3, 4:** *f*
- Trumpet 1:** *f*
- Trumpet 2, 3:** *f*
- Trombone 1, 2:** *f*
- Tuba:** *f*
- Tympani:** *f*
- Harp:** *pp*
- Solo Cello:** *mf*, *fp*, *p*
- Violin I:** *pp*, *f sub.*, *pp*
- Violin II:** *p*, *mp*, *pp*, *f sub.*, *pp*
- Viola:** *p*, *mp*, *pp*, *f sub.*, *pp*
- Violoncello:** *p*, *mp*, *pp*, *f sub.*, *p*
- Bass:** *f sub.*, *p*

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

58 59 60 61 62 63 64 65 66 67

Picc. *mf* *f* *mf* *p* *pp* *f*

Fl. 1, 2 *f* *mf* *p* *pp* *f*

Ob. 1, 2 *mf* *f* *mf* *p* *pp* *f*

B♭ Cl. 1, 2 *mf* *pp* *f*

Bsn. 1, 2 *mf* *f* *mf* *p* *pp* *f*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

SHIP'S BELL

Perc. 1 *mf* *mf*

Perc. 2

Hp. *mf* *p*

Solo Cello *f cantabile* *unis.*

Vln. I *senza sord. arco div.* *mf* *p* *f* *p* *pp* *f*

Vln. II *mf* *f* *mf* *mp* *p* *f*

Vla. *mf* *f* *mf* *mp* *p* *f*

Vc. *mf* *f* *mf* *mp* *p* *f*

Bass *mf* *f* *arco* *mp* *pizz.* *p* *f*

4 a tempo

♩ = ♩

Cello Concerto #1, "Leviathans" – Score – p. 8

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

4 a tempo

♩ = ♩

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

the most ominous of rumbles

Cello Concerto #1, "Leviathans" – Score – p. 9

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Harp

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

1.

2.

p

f

Picc. *mf*

Fl. 1, 2 *p* *pp* *mf*

Ob. 1, 2 *pp* *mf*

B♭ Cl. 1, 2 *fp* *p* *pp* *mf*

Bsn. 1, 2 *fp*

Hn. 1, 2 *fp* *Mute* *p*

Hn. 3, 4 *fp* *Mute* *p*

C Tpt. 1 *fp* *Straight mute* *p*

C Tpt. 2, 3 *fp* *Straight mute* *p*

Tbn. 1, 2 *fp* *p* *mp* *p* *p* *mp* *p*

Tuba *Mute* *fp* *p* *mp* *p*

Timp. *ff* *SHIP'S BELL* *fp*

Perc. 1 *f* *WHIP*

Perc. 2 *f* *Egg Shaker* *fp*

Hp. *f* *pp*

Solo Cello *5* *arco* *pp* *ff* *mf*

Vln. I *pp* *arco* *div.* *pp* *mf*

Vln. II *pp* *arco* *div.* *pp* *mf*

Vla. *ff* *div.* *arco* *p* *f* *p* *pp* *mf* *pizz.*

Vc. *fp* *arco* *mp* *p* *pizz.*

Bass *fp* *arco* *mp* *p*

104 105 106 107 108 109 110 111 112 113

Cello Concerto #1, "Leviathans" – Score – p. 11

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

fp

p

mp

f

pp

pizz.

arco

div.

unis.

XYLOPHONE

WOODBLOCK

114 115 116 117 118 119 120 121 122 123

Cello Concerto #1, "Leviathans" – Score – p. 12

Picc. *f* *ff* *a2*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *ff*

B♭ Cl. 1, 2 *f* *ff*

Bsn. 1, 2 *f* *ff*

Hn. 1, 2 *f* *ff* Open

Hn. 3, 4 *f* *ff* Open

C Tpt. 1 *f* *ff* Open

C Tpt. 2, 3 *f* *ff* Open *a2*

Tbn. 1, 2 *f* *ff* Open

Tuba *f* *ff* Open

Timp. *f* *ff*

Perc. 1 *ff* BASS DRUM

Perc. 2 *ff* WHIP

Hp. *f* strum

Solo Cello *f* *ff* *fff* in the string Ysaÿe-style 6-note chord! Take as much time as needed, go for maximum resonance.

Vln. I *f* *ff* *div.* *unis.*

Vln. II *f* *ff* *non div.*

Vla. *f* *ff* *non div.*

Vc. *f* *ff* *non div.*

Bass *f* *ff* *arco* *pizz.*

124 125 126 127 128 129 130 131 132 133

6 ♩ = ♩

Cello Concerto #1, "Leviathans" – Score – p. 13

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

SHIP'S BELL

p

fp

f

Picc. *ff*

Fl. 1, 2 *a2 ff*

Ob. 1, 2 *ff*

B \flat Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2, 3 *ff*

Tbn. 1, 2 *a2 ff*

Tuba *ff*

Timpani *ff*

Perc. 1 *ff* BASS DRUM

Perc. 2 *ff* WHIP

Hp.

Solo Cello *fp f fp fp ff*

Vln. I *ff* *div.*

Vln. II *ff* *non div.*

Vla. *ff* *non div.*

Vc. *ff* *non div.*

Bass *ff*

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

8

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

Stretch, quasi cadenza

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

Shred, in time
A little off the string is okay

Cello Concerto #1, "Leviathans" – Score – p. 17

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

p

p

pp

f

fp

Stretch as much as you want

Back in time

rit.

9 a tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, and Bassoons 1 & 2. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Bass Drum, and Snare (stick). The string section includes Solo Cello, Violin I, Violin II, Viola, Violoncello, and Bass. The harp part is also present. The score is in 3/4 time and features various dynamics and articulations.

Cello Concerto #1, "Leviathans" – Score – p. 19

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

ff

p

f

ff

p

WHIP

Cello Concerto #1, "Leviathans" – Score – p. 20

The musical score for page 20 of Cello Concerto #1, "Leviathans", features the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- B♭ Cl. 1, 2**: Bass Clarinet
- Bsn. 1, 2**: Bassoon
- Hn. 1, 2**: Horns
- Hn. 3, 4**: Horns
- C Tpt. 1**: Trumpet
- C Tpt. 2, 3**: Trumpets
- Tbn. 1, 2**: Trombones
- Tuba**: Tuba
- Timp.**: Timpani
- Perc. 1**: Percussion (Triangle, Bass Drum)
- Perc. 2**: Percussion
- Hp.**: Harp
- Solo Cello**: Solo Cello
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- Bass**: Bass

The score spans measures 212 to 221. Key dynamics include *f*, *ff*, *pp*, and *p*. The Solo Cello part begins in measure 217 with a *pp* dynamic and a melodic line that reaches a *f* dynamic by measure 219.

Picc. *f*

Fl. 1, 2 *f* *p* *f*

Ob. 1, 2 *f* *p* *f*

B♭ Cl. 1, 2 *f* *p* *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

Tbn. 1, 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 XYLOPHONE *p* *f*

Perc. 2 WOODBLOCK *p* *f*

Harp strum *f*

Solo Cello

Vln. I *ff*

Vln. II *ff* div. *pizz. div. p* *f*

Vla. *ff* *pizz. p*

Vc. *ff* *pizz. p* *f*

Bass *ff*

Cello Concerto #1, "Leviathans" – Score – p. 22

Picc. *f* *fff*

Fl. 1, 2 *f* *fff*

Ob. 1, 2 *f* *fff*

B♭ Cl. 1, 2 *f* *fff*

Bsn. 1, 2 *f* *fff*

Hn. 1, 2 *f* *fff*

Hn. 3, 4 *f* *fff*

C Tpt. 1 *f* *fff*

C Tpt. 2, 3 *f* *fff*

Tbn. 1, 2 *f* *fff*

Tuba *f* *fff*

Timp. *p* *fff*

Perc. 1 BASS DRUM *f* *fff*

Perc. 2 SNARE (stick) *f* SPLASH CYMBAL (stick) *fff*

Hp. *f* *fff*

Solo Cello *fff* arco unis. div.

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* arco non div. *fff*

Vc. *f* arco non div. *fff*

Bass *f* *fff*

10

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

10

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

molto rit.

Slow ♩ = 50

Musical score for woodwinds, brass, and percussion, measures 247-252. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Bass Clarinet (1, 2), Bassoons (1, 2), Horns (1, 2 and 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), Tuba, Timpani, Percussion 1 and 2, and Harp. The woodwinds and brass play sustained notes, with dynamics ranging from *p* to *pp*. The percussion includes a ship's bell and a suspended cymbal with a brush. The harp plays a sustained accompaniment.

molto rit.

Slow ♩ = 50

Musical score for strings and solo cello, measures 247-252. The Solo Cello part features a rhythmic pattern of eighth notes with accents. The string quartet (Violin I, Violin II, Viola, and Violoncello) plays sustained notes, with dynamics ranging from *p* to *pp*. The Bass part also plays sustained notes. The score includes performance instructions such as "con sord. div." and "SHIP'S BELL".

11 Open oceanscape

attacca

Picc. Lots of air in sound
Feel free to vary long notes & feathered beams
Play for no more than a few seconds at a time, and always
leave at least five seconds of silence before playing again.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp. Freely, out of time. Never louder than pp.
Leave plenty of silence in between swells.

Perc. 1 Play randomly. Leave at least five seconds
of silence before playing again.

Perc. 2 Freely alternate feathered beams (brushes)
and scrapes. Leave at least five seconds of
silence before playing again.

Hp.

11 Open oceanscape

attacca

Solo Cello Place bow firmly on the string and slowly
move the hand back and forth to create a
soft creaking sound. Leave plenty of silence
before playing again.

Vln. I Place bow firmly on the string and slowly
move the hand back and forth to create a
soft creaking sound. Leave plenty of silence
before playing again.

Vln. II

Vla. Continuous sound; freely improvise swells
(never louder than p)

Vc. Continuous sound; freely improvise swells
(never louder than p)

Bass Continuous sound; freely improvise swells
(never louder than p)

II. Love Song at 52 Hz. Cello Concerto #1, "Leviathans" – Score – p. 26

poco rall.

Wistfully romantic ♩ = 70

Ensemble parts including Picc., Fl. 1, 2, Ob. 1, 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, 2, Tuba, Timp., Perc. 1, Perc. 2, and Hp.

II. Love Song at 52 Hz.

poco rall.

Wistfully romantic ♩ = 70

Solo Cello, Vln. I, Vln. II, Vla., Vc., and Bass.

a tempo rall. a tempo

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

11 12 13 14 15 16 17 18 19 20

12 a tempo

rit.

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B♭ Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hn. 1, 2), Horn 3, 4 (Hn. 3, 4), Trumpet 1 (C Tpt. 1), Trumpets 2 & 3 (C Tpt. 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Tuba, and Timpani (Timp.). The Percussion section includes Vibraphone (Perc. 1) and another Percussion instrument (Perc. 2). The Harp (Hp.) part is also present. The score features various dynamics such as *p*, *mp*, *mf*, *pp*, and *ppp*, and includes performance instructions like *rit.* and *a tempo*. The Vibraphone part is specifically labeled with a box containing the word "VIBRAPHONE".

12 a tempo

rit.

Musical score for strings and Solo Cello. The Solo Cello part is the primary focus, featuring a melodic line with dynamics *p* and *mf*. The string ensemble includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The Violin I part includes performance instructions such as *mf*, *p*, *unis.*, *div. a 3*, and *pizz.*. The score includes dynamics like *p*, *mf*, and *pp*, and performance markings like *rit.* and *a tempo*.

Cello Concerto #1, "Leviathans" – Score – p. 29

rall. a tempo

rall. a tempo

13 A little slower

poco accel.

rall.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

13 A little slower

poco accel.

rall.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

14 Slightly faster ♩ = 76-80

Cello Concerto #1, "Leviathans" – Score – p. 31

Picc. Fl. 1, 2 Ob. 1, 2 B♭ Cl. 1, 2 Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 Tuba Timp. Perc. 1 Perc. 2 Hp.

14 Slightly faster ♩ = 76-80

Solo Cello Vln. I Vln. II Vla. Vc. Bass

molto rit.

This page of the musical score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Tuba, Timpani, Percussion 1 & 2, Harp, Solo Cello, Violin I, Violin II, Viola, and Violoncello. The score is written in 2/4 time and features various dynamics such as *mf*, *p*, *pp*, *mp*, *f*, and *ff*. Performance instructions include *div.*, *con sord.*, *arco*, and *pizz.*. The Solo Cello part is the primary focus, showing a melodic line with dynamic shifts and articulation. The woodwinds and brass provide harmonic support and texture. The percussion and harp parts are more rhythmic and textural. The tempo marking *molto rit.* is present at the top and bottom of the page.

15 a tempo

Cello Concerto #1, "Leviathans" – Score – p. 33

Picc. Fl. 1, 2 Ob. 1, 2 B♭ Cl. 1, 2 Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 Tuba Timp. Perc. 1 Perc. 2 Hp.

15 a tempo

Solo Cello Vln. I Vln. II Vln. II (2) Vln. II (3) Vla. Vc. Bass

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

CTpt. 1

CTpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vla. (2)

Vc.

Bass

SHIP'S BELL

f

mf

ff

p

mp

p

p sub.

pizz.

arco

div. a 2

pp

p

pp

pp

div.

p sub.

79 80 81 82 83 84 85

Picc. Fl. 1, 2 Ob. 1, 2 B♭ Cl. 1, 2 Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 Tuba Timp. Perc. 1 Perc. 2 Hp.

Solo Cello Vln. I Vln. II Vln. II (2) Vln. II (3) Vla. Vla. (2) Vc. Bass

Picc. *mf* *p*

Fl. 1, 2 *mf* *p*

Ob. 1, 2

B♭ Cl. 1, 2 *p*

Bsn. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

CTpt. 1 *p* Straight mute

CTpt. 2, 3 *p* Straight mute

Tbn. 1, 2 *p* Straight mute

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello *mp* *mf*

Vln. I *mp* *pp*

Vln. II *pp*

Vln. II (2)

Vln. II (3)

Vla. *mp* *pp* pizz.

Vc. *mp* *pp*

Bass

1. *p* 2. *p*

ppp *p* *ppp*

SUSP. CYMBAL
(soft yarn mallets)

pp *p*

mp *p*

mf

f *p* *mp* *mf* *mf*

p

p

arco *p*
arco

p pizz. *mf* *p*

mf pizz.

mf *p*

96 97 98 99 100 101 102

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vln. II (2)

Vla.

Vc.

Bass

pp

p

pp

mp

f

mf

arco

pizz.

103

104

105

106

107

108

molto rit. **a tempo** **rit.** **Slow** ♩ = 50

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

SHIP'S BELL

GLOCK

ad lib., but pace feather beams and crescendo with measures shown. Orchestra remains in-time with fixed measures.

109 110 111 112 113 114 115 116

Picc. Fl. 1, 2 Ob. 1, 2 B♭ Cl. 1, 2 Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1, 2 Tuba Timp. Perc. 1 Perc. 2 Hp.

Solo Cello Vln. I Vln. II Vla. Vc. Bass

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

CTpt. 1

CTpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

poco rit. **18** a tempo

accel.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

CTpt. 1

CTpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

SHIPS BELL

TUBULAR BELLS

mf

f

fff

accel.

131

132

133

134

Cello Concerto #1, "Leviathans" – Score – p. 44

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

135

136

137

138

139

140

Quietly, pleading...

A long pause (ca. 5").
There is no answer.

Growing more distant now...

An even longer pause (8–10").
There is still no answer.

Fainter still...

("Can you hear me?")
p

("Can you hear me?")
pp

("I love"
ppp

19

Very slow and delicate ♩ = 55

Cello Concerto #1, "Leviathans" – Score – p. 45

ca. 2"

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

B♭ Cl. 1, 2 *pp*

Bsn. 1, 2 *p* *pp*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2 *p* *pp*

Tuba

Timp. *pp*

Perc. 1 **GLOCK** *pp* **SHIP'S BELL** (soft mallet hit) *pp* **TRIANGLE** *pp*

Perc. 2 **VIBRAPHONE** (motor on, fan speed: slow) *pp*

Hp. *pp* L.V. *pp*

19

Very slow and delicate ♩ = 55

ca. 2"

Solo Cello *you."* *p*

Vln. I *pp* div.

Vln. II *pp* div.

Vla. *p* *pp* div.

Vc. *p* *pp*

Bass *arco* *pp*

III. HIC SVNT DRACONES

Jig $\text{♩} = 126$

Orchestral score for the first system of "Hic Svnt Dracones". The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1, Trumpets 2 & 3, Trombones 1 & 2, Tuba, Timpani, Percussion 1 (Glock), Percussion 2 (Vibraphone), and Harp. The music is in 6/8 time with a tempo of 126 beats per minute. Dynamics range from *f* to *mf*. The Harp part features a *p* dynamic.

III. HIC SVNT DRACONES

Jig $\text{♩} = 126$

Orchestral score for the second system of "Hic Svnt Dracones". This system features the Solo Cello and String sections (Violins I & II, Violas, Violas (2), Violas, Cellos, and Basses). The Solo Cello part is marked *f* and includes the instruction "arco div.". The Violin I part is marked *f* and includes "pizz. div. a 2" and "(strum w/ blade of forefinger)". The Violin II part is marked *f* and includes "pizz. non div." and "(strum w/ blade of forefinger)". The Viola parts are marked *f* and include "arco non div.". The Cello and Bass parts are marked *f* and include "pizz.". Dynamics range from *f* to *p*. The system is numbered 1 through 12 at the bottom.

Cello Concerto #1, "Leviathans" – Score – p. 47

13 14 15 16 17 18 19 20 21 22 23 24

p *f* *mf* *f* *mf*

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vla. (2)

Vc.

Vc. (2)

Bass

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

20

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

B♭ Cl. 1, 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. 1, 2 *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. 1, 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. 3, 4 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

C Tpt. 1 *p* *mf* *p*

C Tpt. 2, 3 *p* *mf* *p*

Tbn. 1, 2 *mf* *p* *p* *mf*

Tuba *mp* *pp*

Timp.

SHIPS BELL

TUBULAR BELLS

Perc. 1 *mf*

Perc. 2 *p* *mf*

Hp. *f* *p* *mf*

20

Solo Cello *ff* *f*

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

Vln. II *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *mf* *pp* *arco* *mf*

Vc. *mf* *pp* *pizz.* *mf*

Vc. (2) *mf* *pp* *mf*

Bass *f* *mf* *f* *mf*

41 42 43 44 45 46 47 48 49 50 51

Picc.
 Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Solo Cello
 Vln. I
 Vln. II
 Vla.
 Vla. (2)
 Vc.
 Vc. (2)
 Bass

VIBRAPHONE
 (bowed)

21

52 53 54 55 56 57 58 59 60 61 62 63 64 65

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vla. (2)

Vc.

Vc. (2)

Bass

66 67 68 69 70 71 72 73 74 75 76 77 78 79

The score is for page 52 of the Cello Concerto #1, "Leviathans". It features a full orchestral ensemble and a solo cello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1 & 2, Horns 1, 2 and 3, 4, Trumpets 1, 2 and 3, 4, Trombones 1 & 2, Tuba, Timpani, Percussion 1 & 2, Harp, Solo Cello, Violins I & II, Violas, Violas (2), Violas, and Bass. The Solo Cello part is the central focus, with dynamic markings ranging from *mf* to *sfz*. The orchestral parts provide a rich harmonic and rhythmic background, with various dynamics and articulations. The score is written in a standard musical notation with a grand staff for each instrument.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

Cello Concerto #1, "Leviathans" – Score – p. 54

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

105 106 107 108 109 110 111 112

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

VIBRAPHONE

mf

pp < mp *p*

sfz

pp

p

Solo Cello

Vln. I

Vln. II

Vla.

Vla. (2)

Vc.

Vc. (2)

Bass

f

mf

f *espress.*

sfz

sfz

pizz.

p

arco

p

pizz.

p

arco

p

pizz.

p

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

B♭ Cl. 1, 2 *pp*

Bsn. 1, 2 *pp*

Hn. 1, 2

Hn. 3, 4

CTpt. 1 *p* Straight mute

CTpt. 2, 3 *p* Straight mute

Tbn. 1, 2 *p*

Tuba

Timp. *p*

Perc. 1 *pp* TAMBOURINE

Perc. 2

Hp. *p*

Solo Cello *p* *f* *mf* *cantabile*
non div. pizz. *mf* *sub.*
pizz. non div. div. arco no vib.

Vln. I *ppp*

Vln. II *p* *pizz.* non div. *p* *pizz.* non div.

Vla. *p*

Vc. *pizz.*

Vc. (2) *div.*

Bass *div.*

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

pp

ppp

GLOCK

SHIP'S BELL

p

pp

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

pp

arco

pp

non div. arco

pp

div. arco

p

pp

130 131 132 133 134 135 136 137 138 139 140 141

Cello Concerto #1, "Leviathans" – Score – p. 58

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

p

pp

p espres.

p

pp

p

pp

p

1.

2.

1.

1.

1.

2.

1.

a2 stopped

142 143 144 145 146 147 148 149 150 151 152 153 154 155

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

156 *pp* 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 *ff*

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Detailed musical notation for the orchestral ensemble, including dynamics like *mf*, *f*, *p*, and *mf*, and performance markings such as *pizz.* and *arco*.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

Detailed musical notation for the string section, including dynamics like *mf*, *f*, *mf*, *p*, and *mf*, and performance markings such as *pizz.* and *arco*.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

W. B.

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

poco rall.

Picc.
 Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Solo Cello
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Dynamics: *mf*, *p*, *f*, *fp*, *ppp*
 Performance instructions: Straight mute, Mute, arco, pizz.
 Tempo: poco rall.

198 199 200 201 202 203 204 205 206 207 208 209 210 211

28

Cadenza

Cello Concerto #1, "Leviathans" – Score – p. 63

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

28

Cadenza

slow and accel past Tempo I

quasi Tempo I

sim.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

Cello Concerto #1, "Leviathans" – Score – p. 64

The score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, B♭ Cl. 1, 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, 2, Tuba, Timp., Perc. 1, Perc. 2, Hp., Solo Cello, Vln. I, Vln. II, Vla., Vc., and Bass. The Solo Cello part begins in measure 224 with a melodic line in the right hand and a bass line in the left hand. The music is in 3/4 time and the key signature has two sharps (D major). The Solo Cello part includes dynamic markings of *sfz* and *ff*. The rest of the orchestra is silent throughout the page.

Picc. *f* *tr* *a2*

Fl. 1, 2 *f* *mf* *f* *mf* *f* *f* *f*

Ob. 1, 2 *f* *mf* *f* *mf* *f* *mf* *f* *a2*

B♭ Cl. 1, 2 *f* *a2* *a2* *f* *f* *f* *f* *f*

Bsn. 1, 2 *f* *a2* *a2* *f* *f* *f* *f* *f*

Hr. 1, 2 *f* *a2* *mf* *f* *f* *f* *f*

Hr. 3, 4 *f* *a2* *mf* *f* *f* *f* *f*

C Tpt. 1 *f* *Open* *mf* *f* *mf* *f* *mf* *f*

C Tpt. 2, 3 *f* *Open* *mf* *f* *mf* *f* *mf* *f* *a2*

Tbn. 1, 2 *f* *Open* *a2* *mf* *f* *a2* *mf* *f* *f*

Tuba *f* *Open* *mf* *f* *f* *f* *f*

Timp. *p* *f*

Perc. 1 *f* **TAMBOURINE** *mf* *f* **CRASH CYMBALS**

Perc. 2 *f* *f*

Hp. *f* *f*

Solo Cello

Vln. I *arco non div.* *f* *mf* *f* *non div.*

Vln. II *arco non div.* *f* *mf* *f* *non div.*

Vla. *f* *mf* *f* *non div.*

Vc. *f* *f* *f*

Bass *pizz.* *f* *f* *f*

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is written in a key signature of two sharps (D major) and a common time signature. The Solo Cello part is the central focus, with a dynamic marking of *ff* (fortissimo) and a *tr* (trill) marking. The other instruments provide accompaniment and texture. The score includes various musical notations such as dynamics (*mf*, *f*), articulation (*tr*, *arco*), and performance instructions. The page number 66 is indicated at the bottom of the score.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vla. (2)

Vc.

Vc. (2)

Bass

arco div.

pizz. div. a 2 (strum w/ blade of forefinger)

pizz. non div. (strum w/ blade of forefinger)

arco non div.

arco non div.

pizz.

f *mf* *f* *mf* *f* *mf* *f* *mf*

p *p* *p* *p* *p* *p* *p* *p*

254 255 256 257 258 259 260 261 262

The score is for page 68 of the Cello Concerto #1, "Leviathans". It features a variety of instruments including woodwinds, brass, percussion, harp, and strings. The Solo Cello part is prominent in the lower half of the page. The score includes dynamic markings such as *mf*, *p*, *pp*, *mp*, and *pizz.*. There are also performance instructions like "GLOCK" and "VIBRAPHONE" in boxes. The page number 68 is centered at the top, and the page number 68 is also visible at the bottom right of the score area.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla. (1)

Vla. (2)

Vc. (1)

Vc. (2)

Bass

Cello Concerto #1, "Leviathans" – Score – p. 70

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vla. (2)

Vc.

Vc. (2)

Bass

mf

mp

pp

mf

p

f

pp

mp

mp

mf

p

pizz.

mf

p

pizz.

p

281 282 283 284 285 286 287 288 289 290 291 292

Cello Concerto #1, "Leviathans" – Score – p. 71

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *ff* *f*

B♭ Cl. 1, 2 *ff* *f* *ff* *f*

Bsn. 1, 2 *f* *fp*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *mp* *f* *mp* *p*

C Tpt. 1 *f* *mf*

C Tpt. 2, 3 *p*

Tbn. 1, 2 *f* *p*

Tuba *f* *fp*

Timp. *f* *mf* *f* *mf* *f* *mf* *p*

Perc. 1

Perc. 2

Hp. *f* *ff* *mf*

Solo Cello *ff*

Vln. I *ff* *f* *ff* *f* *ff*

Vln. II *ff* *f* *ff* *f* *ff* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Bass *f* *fp*

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *ff* *f*

B♭ Cl. 1, 2 *ff* *f* *ff* *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *ff* *f* *f* *f*

Hn. 3, 4 *ff* *mp* *f* *mp*

C Tpt. 1 *ff* *f* *f*

C Tpt. 2, 3 *ff* *f*

Tbn. 1, 2 *ff*

Tuba *f*

Timp. *f* *mf* *f* *mf* *f*

Perc. 1

Perc. 2

Hp. *f* *ff* *mf*

Solo Cello

Vln. I *ff* *f* *ff* *f* *ff*

Vln. II *ff* *f* *ff* *f* *ff*

Vla. *f* *div.*

Vc. *f*

Bass *f*

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Solo Cello

Vln. I

Vln. II

Vla.

Vc.

Bass

316 317 318 319 320 321 322