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VITRALES

AARON GOMEZ

38 Pages

Vitrales is a program piece for full orchestra that conveys a spiritual narrative. I organized the piece into three sections: Questioning; Emptiness; and Awakening. The main themes of these sections are: Questioning of one's faith and the fate of one's eternal soul, the emptiness of not having something to believe in, and the awakening of one's faith and a re-discovery of spirituality. *Vitrales* (Spanish for stained glass) is inspired by my personal experience of looking at the stained glass windows housed in Sainte Chapelle Cathedral in Paris France and La Sagrada Familia in Barcelona, Spain. I attempt to convey a dream-like atmosphere through hazy orchestral textures and distorted sounds. I used extra musical cues to evoke the sounds of the Mass that I experienced at the moment of inspiration.

KEYWORDS: Vitrales, questioning, emptiness, awakening, Mass

VITRALES

AARON GOMEZ

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF MUSIC

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VITRALES

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VITRALES

Vitrales is a program piece for full orchestra that conveys a spiritual narrative – my own personal spiritual narrative, in fact. I organized the piece into three sections: Questioning; Emptiness; and Awakening. The main themes of these sections are: Questioning of one's faith and the fate of one's eternal soul, the emptiness of not having something to believe in, and the awakening of one's faith and a re-discovery of spirituality.

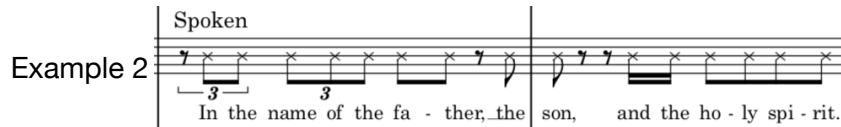
Vitrales (Spanish for stained glass) is inspired by my personal experience of looking at the stained glass windows housed in Sainte Chapelle Cathedral in Paris France and La Sagrada Familia in Barcelona, Spain. The Sainte Chapelle windows tell the story of the world from the beginning of time until the time when Saint Louis acquired Christ's crown of thorns. As I looked at this massive narrative portrayed through glass, I began to reflect on my own personal journey. La Sagrada Familia displays bright and spectacular colors from the entire spectrum as the light emanating through it bounces off of the white interior of the cathedral. I used the bright lights as a source of inspiration for the finale of the piece.

I attempt to convey a dream-like atmosphere through hazy orchestral textures and distorted sounds. One example is the opening of the piece. I chose to score chimes being struck with soft mallets instead of the usual chime hammers. The mallets dampen the transience and the reverberation of the chimes. I chose this effect to represent the sound of distant church bells. I used dissonant chord clusters in this first section to further create a dream-like atmosphere. These dream-like, hazy orchestral textures spin a narrative of the themes of the first part of the program.

I used extra musical cues to evoke the sounds of the Mass that I experienced at the moment of inspiration. After the opening chimes of the piece, the violas play a monophonic melody in the Phrygian mode. This melody, illustrated in example 1, is modeled after the Western plainchant tradition that one would have heard during a Mass in a Roman Catholic church.



I used spoken text to further evoke the atmosphere of a Catholic Mass. The members of the orchestra speak the Trinitarian formula as seen in example 2.



Simultaneously, an original choral is heard in the woodwinds modeled after the hymns or chorals that can be heard during a mass or service.

The second large section of the piece, titled “Emptiness,” is meant to represent the sadness and emptiness I felt after I had decided to leave the church and my faith behind. This section begins at the grand pause at letter E. The silence is broken by an unaccompanied English horn solo. I chose to use the English horn to represent me as a wanderer looking for a metaphorical light at the end of a tunnel.

During the second half of this section, I bring back hazy textures and themes from the first section. I do this by scoring three solo bassists playing a chord cluster; this sets the foundation for the return of the chant-like melody. The viola chant, now in the tenor trombone, is a fragmented version of the original monophonic melody.



I had to face my past and come to terms with my fears that caused me to leave the faith in the first place and the reintroduction of the atmospheric music represents this moment in my life.

After I took on this inner battle, I began to look for a new church home and to rebuild my faith. The personal spiritual journey narrative concludes with a hopeful finale. The emotional tone of the final section of the piece represents my hopeful feelings at this moment.

“Awakening” is full of bright bursts and colorful textures that layer one on top of the other. As the section continues, the texture becomes richer. I created a Debussy-esque texture through the layering ostinati in varying speeds illustrated in example 4.

Example 4



Simultaneously, French horns along with trombones begin to swell in and out creating shifts in timbre as well as an auditory panning effect as seen in example 5.

Example 5



“Awakening” represents my joy and relief I felt once I had finally returned to the faith. My decision to rejoin the church is represented by the large brass choral eight measures before letter M. The organ entrance at letter M, accompanied by the orchestra, recaps all of the themes previously used. The piece ends with a grand choral with the orchestra in full force at letter N marked “Trionfante” meaning triumphant.

Vitrales is a piece about my personal spiritual journey. My journey included questioning my faith and the fate of my eternal soul, loneliness and depression, and the re-discovery of spirituality and rebuilding of my faith. I use extra musical cues and hazy orchestra textures to convey my emotions and personal experiences while taking this journey. Through this music, I attempt to convey what my words simply cannot.

INSTRUMENTATION AND PERFORMANCE NOTES

Flute 1 /Piccolo
Flute 2
Oboe 1
Oboe 2/English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in Bb
3 Trombones
Tuba

Timpani
Percussion (3)
 Bass Drum
 Suspended Cymbal
 Tam-tam
 Chimes
 Crotales

Celeste

Organ

Strings

Performance Notes:

Duration - 15:00
Transposed Score

- Spoken - text should be spoken out loud together in rhythm like a congregation.
- Whispered ad lib. - Text should be whispered in rhythm written however speed should vary and not match surrounding players. This is to sound like scattered whispers.

Vitrales

Aaron Gomez

I. Questioning
Lento $\text{♩} = 60$

2 3 4 5 6 7 8 9 10 11

Flute 1 Piccolo
Flute 2
Oboe 1
Oboe 2/English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
French Horn in F 1
French Horn in F 2
French Horn in F 3
French Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Cymbals
Percussion 2
Tom-Tom
Percussion 3
Chimes
Colored Glass
Organ
Violin I
Violin II
Viola
Violoncello
Double Bass

Vitrales

Musical score for 'Vitrales' featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Percussion, and Strings. The score is divided into measures 12 through 18. Key dynamics include *f*, *pp*, *ppp*, *mf*, and *ppp*. Specific performance instructions include 'scrape with triangle beater' for Perc. 2 and 'unis.' for the Violoncello. The score includes staves for Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, B. Cl., Bsn 1, Bsn 2, Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in Bb 1, Tpt in Bb 2, Tbn 1, Tbn 2, B. Tbn, Tbn, Timp., Perc. 1 (Cym.), Perc. 2 (Tam.), Perc. 3 (Chim.), Ctr., Org., Vln I, Vln II, Vla, Vcl., and D. B.

Vitrales

B Poco più mosso

37 38 39 40 41 42

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tbn 1
Tbn 2
B. Tbn
Tbn
Timp.
Perc. 1
Cov.
Perc. 2
Sus. Cym.
Perc. 3
Chimes
Cel.
Org.
Vln I
Vln II
Vla.
Vcl.
D. B.

ord. sul G
p
mf
pp
p
mf
ord. sul G
p
mf

Vitrales

43 44 45 46 47 48 poco accel.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb *mf*

Cl. in Bb *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr. in F 1

Hr. in F 2

Hr. in F 3

Hr. in F 4

Trp. in Bb 1 *mf*

Trp. in Bb 2 *mf*

Trbn. 1

Trbn. 2

B. Trbn.

Trbn. *mf*

Timp.

Perc. 1 Cym. *mf*

To Perc. 1 B. Dr.

Perc. 2 Sus. Cym. *p*

Perc. 3 Chimes

Cel. *mf*

Org.

Vln. I *ord.* *mf* *p sub.* *mf* *poco accel.*

Vln. II *ord.* *mf* *p sub.* *mf* *poco accel.*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D. B. *pizz. arco* *mf* *arco* *mf*

Vitrales

Musical score for 'Vitrales', measures 57-62. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, B. Cl., Ban. 1, Ban. 2, Hn. in F 1, Hn. in F 2, Hn. in F 3, Hn. in F 4, Tpt. in Bb 1, Tpt. in Bb 2, Trbn. 1, Trbn. 2, B. Trbn., Trbn., Timp., Perc. 1 (B. Dr.), Perc. 2 (Cym.), Perc. 3 (Chim.), Cdl., Org., Vln. I (1, 2), Vln. II (1, 2), Vla., Vcl., and D. B. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, mf, f). Measure 61 features a prominent dynamic change from *pp* to *f* and back to *pp*. The string section (Vln. I, Vln. II, Vla., Vcl., D. B.) plays a sustained, rhythmic accompaniment throughout the measures.

Vitrales

67 68 69 70

Picc. *f*

Fl. 1 *pp* *f* *pp*

Ob. 1 *f*

Ob. 2 *pp* *f* *pp*

Cl. in Bb 1 *pp* *f* *pp*

Cl. in Bb 2 *mf*

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

Bsn. 1 *mf*

Bsn. 2 *f*

Hrn. in F 1 *pp* *mf* *pp* *mf* *pp* *f*

Hrn. in F 2 *pp* *mf* *pp* *mf* *pp* *f*

Hrn. in F 3 *mf* *pp* *pp* *mf* *pp* *f*

Hrn. in F 4 *mf* *pp* *pp* *mf* *pp* *f*

Tpt. in Bb 1 *mf* *pp* *f* *pp* *f*

Tpt. in Bb 2 *mf* *pp* *f* *pp* *f*

Trn. 1 *pp* *mf* *pp* *mf*

Trn. 2 *pp* *mf* *pp* *mf*

B. Trn. *mf*

Trn. *mf*

Timp. *mf*

Perc. 1 B. Dr. *mf*

Perc. 2 Cnt. *mf*

Perc. 3 Chmsn. *mf*

Cel. *f*

Org.

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vla. *mf*

Vcl. *mf*

D. B. *f* *mf*

Vitrales

Allegrissimo $\text{♩} = 176$

Musical score for 'Vitrales', measures 71-83. The score is for a full orchestra and includes the following parts:

- Perc. 1: B. Dr.
- Perc. 2: Croc.
- Perc. 3: Chimes
- Cel.
- Org.
- Vln I
- Vln II
- Vla.
- Vcl.
- D. B.

Measures 71-83 are marked with a dynamic of *f* (forte) and a tempo of *Allegrissimo* with a quarter note equal to 176 beats per minute. A key signature change to D major is indicated at measure 73. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The percussion parts include a variety of instruments, with Perc. 1 using a hard mallet or stick. The string parts are highly rhythmic and feature intricate patterns. The woodwind and brass parts provide harmonic support and melodic lines. The harp part is also highly rhythmic and features intricate patterns.

Vitrales

95 96 97 98 99 100 101 102 103 104 105 106

Perc. 1
Fl. 1
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Hrn 1
Hrn 2
Hrn in F 1
Hrn in F 2
Hrn in F 3
Hrn in F 4
Tpt. in Bb 1
Tpt. in Bb 2
Trn 1
Trn 2
B. Trn
Trn
Timp.
Perc. 1 B. Dr.
Perc. 2 Sus. Cym.
Perc. 3 Chimes
Col.
Org.
Vln I
Vln II
Vla.
Vcl.
D. B.

To Eng. Hn

To Perc. 1 Crst. 12 To Perc. 1 B. Dr. Perc. 1 B. Dr.

Vitrales

II. Emptiness
Very slow, Defeated $\text{♩} = 42$

107 109 110 111 112 113 114 115 116 117 118 119 120 121

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hn. *ff* Eng. Hn Solo *ff*
mf *mf* *p* *ppp* *mp*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

B. Cl. *ff*

Hrn 1 *ff*

Hrn 2 *ff*

Hrn in F 1 *ff*

Hrn in F 2 *ff*

Hrn in F 3 *ff*

Hrn in F 4 *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 *ff*

Trn 1 *ff*

Trn 2 *ff*

B. Trn *ff*

Trn *ff*

Timp. *ff*

Perc. 1 B. Dr. *ff*

Perc. 2 Sus. Cym. *ff*

Perc. 3 Chimes *ff*

Cel. *ff*

Org. *ff*

Vln I *ff*

Vln II *ff* *pp*

Vla. *ff* *pp*

Vcl. *ff*

D. B. *ff*

Vitrales

122 123 [F] 125 126 127 128 129 130

Picc. *mp*

Fl. 2 *mp*

Ob. *mp*

Eng. Ho. *mp*

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

B. Cl. *mp*

Hrn 1 *mp*

Hrn 2 *mp*

Hr. in F 1 *mp*

Hr. in F 2 *mp*

Hr. in F 3 *mp*

Hr. in F 4 *mp*

Tpt. in Bb 1

Tpt. in Bb 2

Trn 1

Trn 2

B. Trn

Trn

Timp.

Perc. 1
B. Dr.

Perc. 2
Sus. Cym. *p* *f* To Perc. 2 Tam.

Perc. 3
Chimes

Cel.

Org.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *div.* *brush stroke*

Vcl. *mp* *pizz.* *arco*

D. B. *mp* *pizz.*

Vitrales

144 145 146 147 148 149 150 **H** 152 153 154 155 **Misterioso** ♩ = c. 60

Flutes: Fl. 1, Fl. 2

Oboes: Ob. 1, To Ob. 2

Clarinets: Cl. in Bb 1, Cl. in Bb 2

Bassoons: B. Cl., Bsn 1, Bsn 2

Horns: Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4

Trombones: Tpt in Bb 1, Tpt in Bb 2, Tbn 1, Tbn 2, B. Tbn, Tbn

Percussion: Timp., Perc. 1 (H. Dr.), Perc. 2 (Tam.), Perc. 3 (Chimes), Perc. 2 Tam. (Lx)

Cello: Cel.

Organ: Org.

Violins: Vln I, Vln II

Viola: Vla.

Violoncello: Vcl.

Soloists: Solo 1, Solo 2, D. B., Solo 3

Other: gli altri

Performance Instructions: Solo, Fresco, ppp, ord., sur la touche, dix arco, ppp, pizz., ord.

Vitrales

182 183 184 185 186 187 188 To Pic. 189

Fl. 1

Fl. 2

Ob. 1 Solo *mf*

Ob. 2 *f*

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1 *pp* *mf* *pp* *mf* *mf*

Bsn 2 *pp* *mf* *pp* *mf* *mf*

Hr. in F 1 *fp* *fp*

Hr. in F 2 *fp* *fp*

Hr. in F 3 *fp* *f*

Hr. in F 4 *fp* *fp*

Tpt. in Bb 1 con sord. *mf*

Tpt. in Bb 2 con sord. *mf*

Trn 1

Trn 2

B. Trn

Trn

Timp.

Perc. 1 Crot.

Perc. 2 Snr. Cym.

Perc. 3 Chimes

Cat.

Org.

Vln I *mf* *pp* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vln II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vla.

Vcl.

D. B.

Vitrales

190 191 192 193 195 196 197

Perc. 1 *f*

Fl. 1 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

B. Cl. *mf*

Bsn 1

Bsn 2

Hr. in F 1 *fp* *fp* *fp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Hr. in F 2 *fp* *fp* *fp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Hr. in F 3 *fp* *fp* *fp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Hr. in F 4 *fp* *fp* *fp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *mf*

Trp. 1 *mf*

Trp. 2 *mf*

B. Trp.

Trb.

Timp. *mp*

Perc. 1 Cont. *f* *lc* To Perc. 1 B. Dr. Perc. 1 B. Dr. *mf*

Perc. 2 Snr. Cym.

Perc. 3 Chimes

Cat. *f*

Org.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vcl. *mf*

D. B. *mf* *stretto*

Vitrales

206 To Fl. 1 207 208 209 210 211

The score is arranged in systems. The first system includes Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, and Bassoon 2. The second system includes Horn in F 1, Horn in F 2, Horn in F 3, and Horn in F 4. The third system includes Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The fourth system includes Percussion 1 (Cymbal), Percussion 2 (Snare/Cymbal), and Percussion 3 (Chimes). The fifth system includes Cello and Double Bass. The sixth system includes Violin 1, Violin 2, Viola, and Violoncello. The seventh system includes Double Bass.

Measure numbers 206, 207, 208, 209, 210, and 211 are indicated at the top of the page. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *pp*, and *f*.

Vitrales

Musical score for 'Vitrales', measures 212 to 217. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. in Bb, Cl. in Bb), Bassoon (B. Cl.), Bassoons (Bsn 1, Bsn 2), Horns (Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4), Trumpets (Tpt in Bb 1, Tpt in Bb 2), Trombones (Tbn 1, Tbn 2, B. Tbn, Tbn), Percussion (Perc. 1, Perc. 2, Perc. 3), Cymbals (Cym), Congas (Cng), Organ (Org), Violins (Vln 1, Vln 2), Viola (Vla), Violoncello (Vcl), and Double Bass (D. B.).

Measure numbers: 212, 213, 214, 215, 216, 217. A rehearsal mark 'K' is present at the end of measure 217.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo).

Vitrales

219 220 221 222 223

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tbn 1
Tbn 2
B. Tbn
Tbn
Timp.
Perc. 1
Crot.
Perc. 2
Snr. Cym.
Perc. 3
Chim.
Cul.
Org.
Vln I
Vln II
Vla.
Vcl.
D. B.

Perc. 1 Crot.
mf

pizz.
mf

f

f

f

f

Vitrales

224 225 226 227

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Hn. in F 3
Hn. in F 4
Tpt. in Bb 1
Tpt. in Bb 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Cym.
Perc. 2
Snare, Cym.
Perc. 3
Chimes
Cob.
Org.
Vln. I
Vln. II
Vla.
Vcl.
D. B.

To Perc. 1 B. Dr.

f

f

Vitrales

This musical score, titled "Vitrales", is a page from a larger orchestral work, spanning measures 228 to 233. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Horns in F 1 through 4. The brass section consists of Trumpets in Bb 1 and 2, Trombones 1, 2, and 3, and Tuba. The percussion section includes three pairs of snare drums, suspended cymbals, and a Chinese cymbal. The string section includes Violins I and II, Violas, Violas, and Double Basses. The score features complex rhythmic patterns, particularly in the woodwinds and strings, with frequent sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present throughout much of the piece. A rehearsal mark labeled "L" is placed above the staff at measure 231. The score is written in a common time signature, and the key signature is not explicitly shown but appears to be C major or a related key.

Vitrales

Musical score for 'Vitrales' featuring various instruments including Flutes, Clarinets, Bassoons, Trumpets, Trombones, Percussion, Organ, Violins, and Violas. The score includes measures 244 through 252. Key markings include 'M' (Molto) and 'Picc.' (Piccato). Dynamics such as *mf* and *f* are indicated. Performance instructions like 'pizz.' and 'arco' are present for the string sections.

Vitrales

259 260 261 262 263 264 265 266 267 *molto rall.*

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. *f*

Hrn 1 *f*

Hrn 2 *f*

Hr in F 1 *mf*

Hr in F 2 *mf*

Hr in F 3 *mf*

Hr in F 4 *mf*

Tpt in Bb 1

Tpt in Bb 2

Tru 1

Tru 2

B. Tru

Tru

Timp.

Perc. 1
B. Dr.

Perc. 2
Sus. Cym.

Perc. 3
Chimes

Cel.

Org.

Vln I *f*

Vln II *f*

Vla. *div.*

Vcl. *arco*

D. B. *arco*

molto rall.

Vitrales

Trionfante $\text{♩} = 75$ rit. In Awe $\text{♩} = 55$

268 269 270 271 272 273 274 275 276 277 278 279

Perc. 1
Perc. 2
Perc. 3
Snare Cym.
Chimes
Org.
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Hn. in F 3
Hn. in F 4
Tpt. in Bb 1
Tpt. in Bb 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tbn.
Timp.
Perc. 1
B. Dr.
Perc. 2
Snare Cym.
Perc. 3
Chimes
Org.
Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

rip gliss.
rip gliss.
rip gliss.
rip gliss.
To Perc. 2 Tam.
Perc. 2 Tam.