

JIM CASELLA

BEYOND THE CLOUDS

for percussion orchestra



Beyond the Clouds by Jim Casella
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TSPCE17-021

Beyond the Clouds was commissioned in 2017 by the Vandegrift High School Percussion Ensemble from Austin, Texas where my friend Joe Hobbs serves as the director of percussion.

In 2013 Joe, myself, and a small group of friends planned a trip across the globe to Nepal, where we would trek for three weeks to the remote Himalayan base of the Annapurna massif. Each of us had been dealing with various forms of transition and loss in our lives, and this adventure was a way to challenge ourselves both physically and mentally, facing the unknown together.

One of the details we overlooked in planning is that our trip was to take place during Nepal's monsoon season. This meant hiking in the rain most days, up and down endless, steep, ancient trails and across wobbly, slick suspension bridges at high altitudes. Views of the mountains were completely obscured by clouds, though on rare occasions majestic, glaciated peaks would emerge from a clearing, bringing a completely new dimension to where we actually were.

The miserable, soggy, leech-filled paths became our gateway to witnessing something magnificent beyond the clouds. I've found this to be a useful metaphor of life, acknowledging how immediate perception and circumstances often differ from a broader, more objective reality.

Since the adventure in Nepal, we have embarked on several others in different parts of the world. Each trip has been filled with unique challenges and discoveries. Perhaps most importantly they represent the power within making a deliberate choice to connect and persevere together. I treasure these experiences and these friends.

Beyond the Clouds is dedicated to Joe Hobbs, Mark Hunter, and Sean Womack – the friends with whom I've shared these ongoing adventures. It premiered in Chicago, Illinois, at the 2017 Midwest Band and Orchestra Clinic.

–Jim Casella

PERFORMANCE NOTES

A number of small, but unique instruments are called for in this piece. **Himalayan yak bells** come in a variety of shapes and sizes, but may be a little hard to find. They're literally the bells worn around the necks of yaks in the mountains of Nepal and are essentially a rustic cowbell with a clapper made of animal horn. Listen to the audio recording included here for an audible reference to aim for. You can probably find something similar by searching the internet for "antique cow bells" or salvage livestock bells. The older and rustier, the better. If you have a few extras beyond those used by Percussion 1, give additional bells to the chime and timpani players to spread out the sound of the yak bells as the piece fades away.

Singing bowls and **Tibetan finger cymbals** are pretty easy to find in Himalayan specialty stores, or vendors who sell meditation supplies. The bowl needs to be used for both 'singing' as well as struck using muted and open strokes. A medium-sized bowl (roughly 8-10" in diameter) should work well, and its primary tone (or prominent overtones) would ideally sound near an E or B pitch. Tibetan finger cymbals are heavier and thicker than the finger cymbals often found in music stores, or the kind you might see used in belly dancing. The sound should be dark with a long decay.

The **Chinese gong** performed by Marimba 4 should be a small (roughly 12") and splashy sounding. It should not be a tam-tam style instrument. This gong should color and enhance the sound of the Tibetan finger cymbals.

Bamboo wind chimes should sound peaceful and distant. These are often available in garden supply or import stores. I would recommend mixing a larger set with a smaller set for a wide spectrum of bamboo sounds. These can work like the yak bells, gently sounding from afar. For an enhanced effect, a few sets may be distributed to other players in the ensemble to gently play as the piece fades out.

An authentic **pod rattle** may be harder to find than the synthetic (or wood) ones made by Meinl (often called "birds" or "waterfall"). The Meinl versions work great and will be available from any reputable percussion instrument supplier.

The Percussion 1 and 2 parts are sometimes quick to transition from one instrument to another. These should be achievable with good preparation, however feel free to add another player or two to divvy those parts up if extra performers are available.

Bows are called for on Vibraphone 2, Crotales (chime player), Marimba 1, and Marimba 2. Use bass bows if possible. The Marimba 1 player needs two bows, but if this poses a budgetary concern, play this part with only one bow on G, E, and C (in place of the written double stops). It's also possible that with some clever stage positioning, bows can be shared by Vibe 2 and Marimba 2, and by Chimes and Marimba 1. Bowed marimba parts have some space on either end of their bowed parts during which players could retrieve nearby, shared bows.

Ankle bells and **sleigh bells** should differ in timbre with ankle bells sounding lower and darker.

The **3 woodblocks** performed by Vibraphone 2 should be somewhat high in pitch, as if extending the upper range of the temple blocks.

The **shaft slaps** performed by Marimbas 2-4 should be accomplished by sharply striking the bar with the shaft of the mallet perfectly parallel to the bar, and somewhat pressed downward like a dead stroke. They're a little tricky to execute accurately. These should differ in timbre from the regular "back of mallet" parts that strike the bar normally with the butt of the mallet.

Vibraphone pedaling is written in when it's intended to be specific, and "no pedal" is sometimes used when no sustain is deliberate. In all other cases, vibraphone players can use their best judgement on proper pedal phrasing and amounts. Long notes typically indicate a sustained sound, even if pedal indications aren't included.

There are a few opportunities to share instruments if needed. Namely, the mark tree in the Percussion 2 part can be shared by the Glockenspiel player if following the suggested setup. Also, one sizzle cymbal can be shared by the Marimba 3 and Chime players.

The offset **glockenspiel duet** that starts at bar 147 is intended to be performed on two separate sets of bells giving it more spacial separation on stage. It is possible, however, for this part to be played on a shared instrument. If sharing, simply omit the whole notes in measures 159–161.

There is the potential for the mounted kick drum and muted timpani parts to overpower some of the mallet shaft parts. Take care in balancing these drum parts the the keyboard texture, and consider playing them with sticks rather than felt mallets for a thinner, shorter sound.

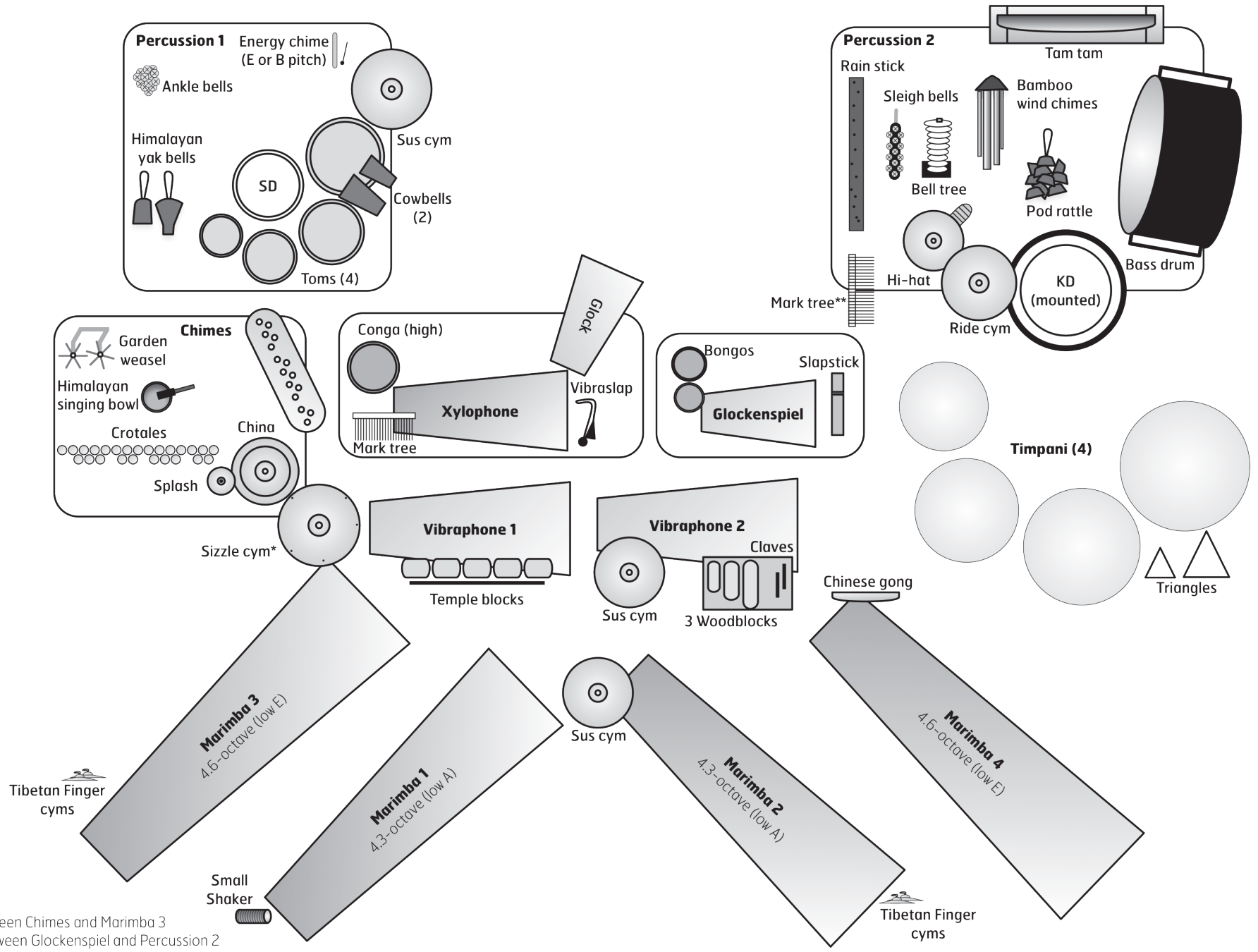
Many of the main thematic gestures in this piece are offset, canonically separated by entrances one to four counts apart. As such, players must possess a strong command of timing. If performed well, these staggered parts should form composites that weave into colorful dialog.

PLAYERS AND INSTRUMENTATION

Beyond the Clouds requires **12 players** with the following players and instrumentation:

- 1) **Glockenspiel**
+ mark tree, bongos, slapstick
- 2) **Xylophone**
+ vibraslap, mark tree, 1 conga (high), glockenspiel
- 3) **Chimes**
+ crotales (2-octaves), sizzle cymbal, china cymbal, splash cymbal, Himalayan singing bowl, garden weasel
- 4) **Vibraphone 1**
+ temple blocks
- 5) **Vibraphone 2**
+ claves, 3 high woodblocks, suspended cymbal
- 6) **Marimba 1** (low A)
+ small shaker
- 7) **Marimba 2** (low A)
+ suspended cymbal, tibetan finger cymbals
- 8) **Marimba 3** (low E)
+ sizzle cymbal (shared w/ chimes), tibetan finger cymbals
- 9) **Marimba 4** (low E)
+ chinese gong (roughly 12")
- 10) **Timpani** (4 drums)
+ 2 triangles (large & medium)
- 11) **Percussion 1**
4 concert toms, himalayan yak bells (or deeply pitched, rustic patio chimes), snare drum, suspended cymbal, 2 cowbells, energy chime (approx. E or B pitch), ankle bells
- 12) **Percussion 2**
concert bass drum, mounted kick drum, tam-tam, mark tree, bamboo wind chimes, hi-hat, ride cymbal, bell tree, rainstick, sleigh bells, pod rattle

SUGGESTED SETUP



*Shared between Chimes and Marimba 3

**Shared between Glockenspiel and Percussion 2

Level: Advanced
Approx. playing time: 7'00"

Commissioned by the Vandegrift High School percussion ensemble (Austin, Texas) - Joe Hobbs, director

BEYOND THE CLOUDS

JIM CASELLA

Energetic $\text{♩} = 148$

Glockenspiel (w/ bright plastic)
+mark tree, bongos, slopstick
p — *f*

Xylophone
+ vibraslap, mark tree,
1 conga (high), glockenspiel
p — *f* — *pp*

Chimes
+ crotales (2-oct), sizzle cym, china cym,
splash cym, singing bowl, garden weasel
p — *f* — *sim.*

Vibraphone 1
+ temple blocks
f — *p* — *f* — *ppp* — *f* — *p* — *f* — *ppp* — *f*

Vibraphone 2
+ claves, high woodblocks (3), sus cym
pp — *n* — *pp* — *n*

Marimba 1 (low A)
+small shaker
f — *p* — *f* — *pp* — *f* — *p* — *f* — *pp* — *f*

Marimba 2 (low A)
+ sus cym, tibetan finger cyms
p — *f* — *pp* — *p* — *f*

Marimba 3 (low E)
+ sizzle cym, tibetan finger cyms
f — *p* — *f* — *f* — *p* — *f*

Marimba 4 (low E)
+ small chinese gong
f — *p* — *f* — *pp* — *n* — *f* — *p* — *f*

Timpani (4)
+ 2 triangles (large & med)
Large triangle: *mp* — *mf*
Medium triangle: *pp*

Percussion 1
concert toms (4), himalayan yak bells, snare drum, sus cym, cowbells (2), energy chime, ankle bells
f

Percussion 2
concert BD, kick dr (mounted), tam-tam, mark tree, bamboo wind chimes, hi-hat, ride cym, bell tree, rainstick, sleigh bells, pod rattle
f Bell tree (scrape)
pp Bamboo wind chimes (sparse)

1 2 3 4 5 6

Sample Image

A

Score for *Beyond the Clouds* by Casella, section A. The score includes parts for G (Guitar), X (Xylophone), Ch (Chimes), VI (Violin I), V2 (Violin II), M1 (Music I), and Percussion. The percussion part includes Sizzle cymbal, Tibetan finger cymbals, and Pod rattle. The score is in 3/4 time and features dynamic markings such as *p*, *f*, *pp*, *mp*, and *f*. Performance instructions include *w/ med plastic*, *w/ bow*, and *(random/sparse)*.

Sample Image

The image displays a musical score for the piece "Beyond the Clouds" by Ottorino Casella. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are labeled: G (Guitar), X (Xylophone), Ch (Chimes), VI (Violin I), V2 (Violin II), M1 (Music I), M2 (Music II), M3 (Music III), M4 (Music IV), Timp (Timpani), P1 (Percussion I), and P2 (Percussion II). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score covers measures 26 through 31. The notation includes various rhythmic values, slurs, and dynamic markings. A large, light gray abstract graphic is overlaid on the right side of the page, partially obscuring the score.

Sample Image

B

Mark tree

Glockenspiel (w/ bright plastic)

Crotales (w/ bright plastic)

Sizzle cym (gently w/ finger)

Crotales

med mallets (no pedal)

Marimba

sim.

Mark tree

Sample Image

41

42

43

44

45

46

47

The musical score is arranged in a standard orchestral layout with the following parts and markings:

- G (Violin I):** Melodic line with dynamics *p* and *mp*. Includes a triplet of eighth notes in measure 51.
- X (Violin II):** Rests with dynamic markings (4), (8), and (4) above the staff.
- Ch (Cymbals):** Includes *Sizz cym* (*p*), *Crotales*, and *Chimes* (*w/ bright plastic mallet on tube*) with dynamics *mp* and *p*.
- V1 (Viola):** Melodic line with dynamics *mp* and *p*.
- V2 (Violoncello):** *sim.* (sustained) line with dynamics *p*, *f*, and *p*.
- M1 (Mandolin):** *f* and *p* dynamics, includes a dynamic marking (8) above the staff.
- M2 (Mandolin):** *p*, *f*, and *p* dynamics, includes a dynamic marking (4) above the staff.
- M3 (Mandolin):** Rests with dynamic markings (4) and (8) above the staff.
- M4 (Mandolin):** *p*, *f*, and *p* dynamics.
- Timp (Timpani):** Bass line.
- P1 (Percussion 1):** *mp* and *pp* dynamics, includes a dynamic marking (4) above the staff.
- P2 (Percussion 2):** *pp* dynamic, includes a triplet of eighth notes in measure 48.

Measures 48, 49, 50, 51, 52, and 53 are indicated at the bottom of the score.

Sample Image

The musical score is arranged in a standard orchestral layout. The top staves are for G (Guitar), X (Xylophone), and Ch (Chimes). Below these are the string sections: VI (Violin I), V2 (Violin II), M1 (Music I), and M2 (Music II). The percussion part includes Crotales, Chimes (on tube), and Ride cym (with rods). The score features various dynamics such as *f*, *p*, *mp*, and *pp*, along with performance instructions like *no pedal*, *sim.*, and *to sticks*. Measure numbers 63 through 69 are indicated at the bottom of the page.

Sample Image

63

64

65

66

67

68

69

BEYOND THE CLOUDS – Casella

C

Score for Beyond the Clouds – Casella, Section C. The score includes parts for G (Guitar), X (Xylophone), Ch (Chimes), V1 (Violin I), V2 (Violin II), M1 (Music Stand 1), M2 (Music Stand 2), M3 (Music Stand 3), M4 (Music Stand 4), Timp (Timpani), P1 (Percussion 1), and P2 (Percussion 2).

Key performance instructions include:

- Guitar (G):** *mp*, *gradual cresc.*, *mf*
- Xylophone (X):** (8), *Vibraslap*, *Xylo (med-dark plastic)*, *f*
- Chimes (Ch):** (w/ chime hammer), *mf*, *gradual cresc.*, *f*
- Violin I (V1):** *feather pedaling*, *p*, *mf*, *sim.*, *mp*, *f*, *mp*
- Violin II (V2):** *Claves*, *p*
- Music Stand 1 (M1):** (8), (4), *p*, *mf*, *sim.*, *mp*, *f*, *mp*
- Music Stand 2 (M2):** *p*, *mf*, *sim.*, *mp*
- Music Stand 3 (M3):** (8), *mp*, *gradual cresc.*, *mf*
- Music Stand 4 (M4):** *p*, *mp*, *mf*
- Timpani (Timp):** *mp*, *p*, *mp*
- Percussion 1 (P1):** *SD (rim knocks, snares off)*, *Low tom (dry/muffled)*, *mp*, *gradual cresc.*
- Percussion 2 (P2):** *mp pp*, (4)

Sample Image

D

Musical score for 'BEYOND THE CLOUDS' by Casella, page 8. The score includes staves for G, X, Ch, V1, V2, M1, and percussion. Percussion parts include reg. snare hits, concert toms, hi-hat, splash cym, china, sus cym, and dead strokes. Dynamics range from mp to ff.

Sample Image

Musical score for 'Beyond the Clouds' by Casella. The score includes parts for G (Guitar), X (Xylophone), Ch (Chimes), VI (Violin I), V2 (Violin II), M1 (Music 1), M2 (Music 2), M3 (Music 3), M4 (Music 4), Timp (Timpani), P1 (Percussion 1), and P2 (Percussion 2). The score features various musical notations such as dynamics (f, mf, sim., nat.), articulation (accents), and performance instructions (e.g., 'Splash', 'China', 'Temple blocks', 'short chokes').

Sample Image

E

Bongos
(w/ glock mallets)

Glock

Mark tree

random/sparse

choke

Chimes (rake w/ hard plastic)

sim.

Vibes

Red

Sus cym
secco

Sus cym

Toms

solo

molto

Sample Image

103

104

105

106

107

F

Bongos (w/ moleskin-covered sticks)
pp *mp*

High conga (w/ moleskin covered sticks)
ppp *mp*

Chimes (w/ plastic mallets on tube)
mf *pp*

Himalayan bowl (w/ wood bowl ringer)
 muted *mf* *f* *mf* *open*

Temple blocks (w/ hard rubber mallets)
mf

3 woodblocks (w/ hard rubber mallets)
mf

Tibe *f* *pp*

Sizzle cym
mf

Energy chime (w/ hc)
mf *dry* *mp*

w/ back of mallet

gradually gliss down to lowest note

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

Sample Image

108

109

110

111

G

G (4) *pp*
 X (4) *pp*
 Ch *f mf f mf f mf dampen open notes after striking*
 VI *w/ back of mallet*
 V2 *w/ back of mallet*
 M1 *Small shaker p*
Marimba (shaft slaps, dead strokes) ff
Marimba (shaft slaps, dead strokes) ff
Marimba (shaft slaps, dead strokes) ff
p mp
p mp

Sample Image

119

120

121

122

123

Score for measures 124-127 of 'Beyond the Clouds' by Casella. The score includes parts for G (Glockenspiel), X (Xylophone), Ch (Chimes), V1 (Violin I), V2 (Violin II), M1 (Maracas), M2 (Maracas), M3 (Maracas), M4 (Maracas), Timp (Tympani), P1 (Percussion 1), and P2 (Percussion 2). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics including *f* and *mba* (maracas). Specific performance instructions include 'Slapstick' for the G part, 'Xylophone (w/ back of mallet)' for the X part, and 'still w/ back of mallet (claps)' for the M2 part.

Sample Image

Musical score for 'BEYOND THE CLOUDS' by Casella, page 14. The score includes staves for G, X, Ch, VI, V2, and MI. It features various musical notations such as notes, rests, and dynamic markings like 'f' and 'felt (loco)'. Percussion parts are labeled 'SD (stick shots)', 'Cym (crash)', and 'Concert BD (w/ felt stick)'.

Sample
Image

BEYOND THE CLOUDS – Casella

Half Tempo ♩=74

H

Mark tree (gently, random)

Garden weasel (gently shake)

Vibes (w/back of mallets)

Vibes (w/back of mallets)

Rainstick (gently)

p *f* *pp* *mp*

137

138

139

140

Sample Image

The musical score is arranged in a system with six staves. The top staff is for Glockenspiel, with dynamics *mp* and *pp*. The second staff is for Xylophone, also with *mp* and *pp*. The third staff is for Chimes. The fourth and fifth staves are for Violin I and Violin II respectively. The sixth staff is for M1. The score includes performance instructions: "Glockenspiel (w small, light brass mallets)" and "Sizzle cym (warmly)".

Sample Image

147

147

148

149

Musical score for 'Beyond the Clouds' by Casella, page 17. The score includes staves for G (Guitar), X (Xylophone), Ch (Chimes), V1 (Violin I), V2 (Violin II), M1 (Music I), M2 (Music II), M3 (Music III), M4 (Music IV), Timp (Timpani), P1 (Percussion 1), and P2 (Percussion 2). The score is divided into measures 150 and 151. Dynamics include ppp, mp, pp, and mf. Performance instructions include 'w/ bow', 'dry/precise release', and 'sim.'

150

151

Sample Image

J

G

X

Ch

VI

V2

M1

Chimes (w/ hammer)

p

Sizzle cym (warmly)

mp

a (w/ soft mallets)

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

6 6 6 6

mallets

Sample Image

w/ med plastic mallets

G *ppp* *mf* *p*

X *ppp* *mp* *w/ med plastic mallets*

Ch *mp*

V1 *w/ hard mallets* *mp* *3* *3* *sim.* *3* *3* *3* *3*

V2 *w/ medium mallets* *mp* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

M1

M2

M3 **Marimba** (*w/ med-soft mallets*) *mp* *1 2 3 6 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 3 2* *sim.* *6* *6* *6* *6* *6* *6* *6* *6*

M4 (4) *6* *6* *6* *6*

Timp

P1

P2 *pp* *mp* **Sleigh bells**

158

159

160

Sample Image

Score for *Beyond the Clouds* by Casella, featuring various percussion instruments.

G (Guitar): *mf*

X (Xylophone): *pp* (w/ warm plastic mallets)

Ch (Chimes): *p* (w/ mallets)

V1 (Violin I): *f*

V2 (Violin II): *mf*

M1 (Marimba 1): *mp* → *f* (w/ med-hard mallets)

M2 (Marimba 2): *mp* → *f* (w/ med-hard mallets)

M3 (Marimba 3): *pp* → *mf* (w/ med mallets, flipped)

M4 (Marimba 4): *pp* → *mf* (w/ med mallets, flipped)

Measure numbers: 164, 165, 166

Sample Image

K $\text{♩} = 148$

Score for percussion instruments including Xylophone (X), Chimes (Ch), Vibes (V1, V2), Maracas (M1, M2, M3, M4), Tom-toms (P1, P2), and Timpani (Timp).

Xylophone (X): *f*

Chimes (Ch): *f*, *mute*, *Splash (choked)*, *f*

Vibes (V1): *f*, *mp* — *f*, *Vibes (no pedal)*, *mp* — *f*

Vibes (V2): *f*, *to medium mallets*, *p* — *f*, *no pedal*, *mp* — *f*

Maracas (M1): *f*, *mp* — *f*, *mp* — *f*

Maracas (M2): *f*, *mp* — *f*, *mp*

Maracas (M3): *f*, *w/ back of mallets*, *p* — *f*

Maracas (M4): *f*, *w/ back of mallets*, *p* — *f*

Timpani (Timp): *muffle*, *f*, *w/ med mallets*

Tom-toms (P1): *mp* — *f*, *(head)*, *p* — *mf*, *mp* — *f*, *mf*

Tom-toms (P2): *Kick (w/ sticks)*, *rim*, *mf*

167

168

169

Sample Image

L

w/ bright plastic mallets

G *mp* *mf* *cresc.* *f*

X *mf* *cresc.* *f*

Ch *Chimes (w/ hammer)* *mf* *f* *China*

V1 *mp* *f* *damp*

V2 *mp* *f* *cresc.* *f*

M1 *mp* *f*

loco *mf* *f* *mf*

loco *mf* *nat.* *f* *dead strokes* *mf*

mf *cresc.* *f*

n (dome) *Toms* *f* *mf*

Hi-hat (w/ sticks) *f*

Sample Image

175

175

176

177

178

179

This musical score is for the piece "Beyond the Clouds" by Ottorino Respighi, arranged by Casella. It features a full orchestral and piano ensemble. The score is written in G major and 4/4 time. The instruments included are:

- Guitar (G)
- Xylophone (X)
- Chimes (Ch)
- Violin I (V1)
- Violin II (V2)
- Mandolin (M1)
- Mandolin II (M2)
- Mandolin III (M3)
- Mandolin IV (M4)
- Timpani (Timp)
- Piano I (PI)
- Piano II (P2)

Key performance markings include dynamics such as *f*, *mf*, and *mf*, and articulations like *Splash*, *China*, *short chokes*, and *temple blocks*. The score is divided into measures, with measure numbers 180, 181, 182, 183, and 184 indicated at the bottom.

Sample Image

M

Half-tempo (♩=♩)

w/ med plastic mallets

The musical score is arranged in a system with the following staves from top to bottom:

- G:** Flute part with dynamics *p*, *f*, *mf*, *pp*, *p*.
- X:** Xylophone part with dynamics *p*, *f*, *mp*, *p*. Includes instruction: "Xylophone (w/ hard rubber or cord)".
- Ch:** Chimes part with dynamics *f*, *p*. Includes instruction: "Chimes (w/ hammer)".
- VI:** Violin I part with dynamics *p*, *mf*, *p*, *f*, *p*.
- V2:** Violin II part with dynamics *p*, *f*, *p*.
- M1:** Music I part with dynamics *p*, *f*, *p*.
- M2:** Music II part with dynamics *p*, *f*, *pp*.
- M3:** Music III part with dynamics *p*, *f*, *mp*.
- Yak bells:** Part with dynamics *ppp*, *mf*.

Other markings include "Singing bowl" and "rhythm can be ambiguous". The score is in 2/4 time and includes a section marked "Half-tempo".

Sample Image

191

192

193

194

195

196

197

Slightly slower (♩ = 70) poco rit.

delicately

pp

release

*w/ med-soft mallets
x = mallet dampen*

mp
Reo.

*w/ med-soft mallets
x = mallet dampen*

mp
Reo.

p

soft

p

n

Sample
Image

N $\text{♩} = \text{Quasi A Tempo}$ (in 2 $\text{♩} = 68$)

The musical score is arranged in a standard orchestral layout. The staves from top to bottom are:

- G**: Treble clef, starting with a half note *mp*.
- X**: Treble clef, featuring triplet patterns of eighth notes with dynamic markings *p* and *f*. Includes the instruction "cord mallets (blend w/ mar. 3)".
- Ch**: Treble clef, playing Crotales. First with plastic (*pp*), then with bow (*p*).
- VI**: Treble clef, playing sustained chords.
- V2**: Treble clef, playing sustained chords with dynamic markings *mp* and *n*. Includes the instruction "w/ soft mallets".
- M1**: Treble clef, playing rhythmic patterns with dynamic markings *p*, *f*, and *pp*. Includes the instruction "8va".
- V1**: Treble clef, playing sustained chords with dynamic markings *ppp* and *pp*.

Sample Image

212 213 214 215 216 217 218 219

The musical score for measures 220-224 of 'Beyond the Clouds' by Casella features the following parts and dynamics:

- G (Guitar):** Dynamics range from *pp* to *p*. A fermata is present at the end of measure 224.
- X (Xylophone):** Dynamics range from *pp* to *f*. A fermata is present at the end of measure 224.
- Ch (Chimes):** Dynamics range from *pp* to *p*. Includes the instruction "Yak bell (optional)" and "gradually getting more sparse, fading to nothing".
- V1 (Violin I):** Dynamics range from *pp* to *p*. Includes a fermata at the end of measure 224.
- V2 (Violin II):** Dynamics range from *p* to *f*. Includes a fermata at the end of measure 224.
- M1 (Music I):** Dynamics range from *p* to *pp*. Includes a fermata at the end of measure 224.
- M2 (Music II):** Dynamics range from *p* to *pp*. Includes a fermata at the end of measure 224.
- M3 (Music III):** Dynamics range from *pp* to *f*. Includes a fermata at the end of measure 224.
- M4 (Music IV):** Dynamics range from *pp* to *p*. Includes a fermata at the end of measure 224.
- Timp (Tympani):** Dynamics range from *pp* to *p*. Includes the instruction "Yak bell (optional)" and "gradually getting".
- P1 (Percussion 1):** Dynamics range from *pp* to *p*. Includes the instruction "gradually".
- P2 (Percussion 2):** Dynamics range from *pp* to *p*.

Sample Image

The musical score consists of seven staves, labeled G, X, Ch, VI, V2, M1, and A. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (pp, p, f, n), articulation (accents, slurs), and performance instructions like 'niente'. The score is divided into measures 230 through 235, with measure numbers in boxes at the bottom.

Sample
Image

230

231

232

233

234

235



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