



Nigel WESTLAKE

When the Clock Strikes Me: Concerto for Percussion and Orchestra

**When the Clock Strikes Me: Concerto
for Percussion and Orchestra
by Nigel Westlake**

Stage 5 & 6 Teaching Resource
Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus link

NSW Curriculum

When the Clock Strikes Me by Nigel Westlake covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Music of Australia, including music of Aboriginal and Torres Strait Islander Peoples

Art Music

Music 1 Preliminary and HSC

An instrument and its repertoire

Australian music

Music of the 20th and 21st centuries

Popular music

Music for large ensembles

Music 2 Preliminary

Mandatory Topic: Music of the Last 25 Years (Australian Focus)

Music 2 HSC

Mandatory Topic: Music of the Last 25 Years (Australian Focus)

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening	MU4-LIS-01 MU5-LIS-01 MU5-LIS-02	Creates a short-written response on how the clock leitmotif has been developed and used throughout the introduction's material in the rest of the work.
Activity 2: Listening and Composition	MU4-LIS-01 MU4-COM-01 MU5-LIS-01 MU5-LIS-02 MU5-COM-01 MU5-COM-02	Composes a short work based on compositional ideas and techniques from <i>When the Clock Strikes Me</i> .
Activity 3: Listening and Composition	MU4-LIS-01 MU4-COM-01 MU5-LIS-01 MU5-LIS-02 MU5-COM-01	Composes a short work based on compositional ideas and techniques from <i>When the Clock Strikes Me</i> .
Activity 4: Listening and Performance	MU4-LIS-01 MU5-LIS-01 MU5-LIS-02 MU4-PER-01 MU5-PER-01 MU5-PER-02	Completes the rhythmic and melodic dictation in Tasks 1 & 2. Sight sings the melody in Task 3.
Activity 5: Performance	MU4-PER-01 MU5-PER-01 MU5-PER-02	Performs an arrangement of <i>When the Clock Strikes Me</i> in a small ensemble.

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P4, P5, P6 H2, H4, H5, H6	Creates a short-written response on how the clock leitmotif has been developed and used throughout the introduction's material in the rest of the work.
Activity 2: Musicology and Composition	P2, P3, P4, P5, P6, P8 H2, H3, H4, H5, H6, H8	Composes a short work based on compositional ideas and techniques from <i>When the Clock Strikes Me</i> .
Activity 3: Musicology and Composition	P2, P3, P4, P5, P6, P8 H2, H3, H4, H5, H6, H8	Composes a short work based on compositional ideas and techniques from <i>When the Clock Strikes Me</i> .
Activity 4: Aural and Performance	P1, P2, P4, P9 H1, H2, H4, H9	Completes the rhythmic and melodic dictation in Tasks 1 & 2. Sight sings the melody in Task 3.
Activity 5: Performance	P1, P2, P5, P9 H1, H2, H5, P9	Performs an arrangement of <i>When the Clock Strikes Me</i> in a small ensemble.

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P5, P6, P8 H2, H5, H6, H8	Creates a short-written response on how the clock leitmotif has been developed and used throughout the introduction's material in the rest of the work.
Activity 2: Musicology and Composition	P2, P3, P4, P6, P8, P9 H2, H3, H4, H6, H8, H9	Composes a short work based on compositional ideas and techniques from <i>When the Clock Strikes Me</i> .
Activity 3: Musicology and Composition	P2, P3, P4, P6, P8, P9 H2, H3, H4, H6, H8, H9	Composes a short work based on compositional ideas and techniques from <i>When the Clock Strikes Me</i> .
Activity 4: Aural and Performance	P1, P2, P10 H1, H2, H10	Completes the rhythmic and melodic dictation in Tasks 1 & 2. Sight sings the melody in Task 3.
Activity 5: Performance	P1, P2, P10 H1, H2, H10	Performs an arrangement of <i>When the Clock Strikes Me</i> in a small ensemble.

Work: *When the Clock Strikes Me* by Nigel Westlake

Composer background

Nigel Westlake (1958-Present)

Nigel Westlake is one of Australia's most renowned and beloved composers of the late 20th and early 21st Century. Born the son of Donald Westlake, a principal clarinettist for the Sydney Symphony Orchestra, Westlake followed the footsteps of his father and studied clarinet, freelancing as a performer at the age of 17 before studying composition in the Netherlands and becoming a composer in residence for the ABC in 1984.

Westlake has established himself as a multifaceted composer and is well known for his original film scores for major motion pictures such as *Babe* (1995), *Paper Planes* (2015), *Ali's Wedding* (2017) and *Blueback* (2022). His approach to composition is highly collaborative, being known for composing music for feature soloists and chamber groups such as percussionist Rebecca Lagos, oboist Diana Doherty, guitar quartet Saffire, of which his work *Six Fish* won APRA-AMC's Classical Music Award for Best Instrumental Work in 2005, and renowned singer-songwriter Lior, of which their work of *Compassion*, a fusion of Western Classical music and Middle Eastern traditions, has become well a established staple in Australian symphonic repertoire, winning the ARIA for Best Classical Album in 2014.

Westlake's sound is highly emotive and cinematic, as seen in his luxurious orchestral arrangements, while effectively blending musical traditions together into a cohesive unity where his emergence of personal style and expression is clearly displayed. Westlake continues to innovate the contemporary-classical music scene with creativity, passion and wit.

Work Background

When the Clock Strikes Me: Concerto for Percussion and Orchestra

A word from the composer, Nigel Westlake:

"When the Clock Strikes Me

So begins the poem by contemporary American writer Saul Williams, an edgy, declamatory work that explores a sequence of disarming and life affirming revelations, the central theme being that some moments are so profound they transcend time and space, creating a lasting, collective impact.

The recurring clock reference that begins each verse is adapted for musical purpose, a returning leitmotif, twisted and transformed with each reprise.

Our soloist begins by utilising a curious kit of junk metal, tuned cowbells and wooden temple blocks to create a parody of an animated ticking clock.

The pulse is halted, distorted, backfires, accelerates and decelerates eventually dragging the full orchestra into a heavily accented big-dipper of undulating contours and flamboyant rhythmic pattern exchanges.

In a single movement, the concerto is a re-working of a piece of the same name originally commissioned by the Sydney Symphony in 2006.

Suspecting that some of the ideas in the original version might benefit from further development, I have cherry picked a few of my favourite moments for the purpose of creating something new and more concise.

I am indebted to percussionist Rebecca Lagos for her advice on the ergonomic layout of the percussion set-up, and also her stunning virtuosity and enthusiasm.

WHEN THE CLOCK STRIKES ME (Percussion concerto – revised 2025) was commissioned by the Sydney Symphony Orchestra, with the generous support of Geoff Stearn and is written for and dedicated to Rebecca Lagos.”





Instrumentation of work


Woodwind	Brass	Percussion	Strings
Flute	4 Horns in F	Timpani	Violin I
Piccolo	3 Trumpets in B flat	Solo	Violin II
2 Oboes (2 nd doubling Cor Anglais)	2 Tenor Trombones	Percussion:	Viola
Clarinet in B flat	Bass Trombone	Almglocken	Cello
Bass Clarinet in B flat	Tuba	Temple Blocks	Double Bass
Bassoon		Junk Metal	Harp
Contrabassoon		Thundersheet	Piano (doubling Celeste)
		x6 Tom Toms	
		Kick Drum	
		Wind Gong	
		Peking Opera Gongs	
		China Cymbal	
		x2 Cymbals	
		Splash Cymbal	
		Xylophone	
		Marimba	

Listening Guide

Overview

[WESTLAKE - When the Clock Strikes Me](#)

Woodwind	Brass	Percussion	Strings
Introduction	1-20	0:00-1:10	<p>Introduction of clock-like motif</p>  <p>Strings introduce rhythmic and harmonic language</p> <p>Percussion breaks in between feature fragmented rhythmic textures and polyrhythms</p>
Percussion Break #1	21-31	1:10-1:46	Woodblock and junk metal ad lib
Section A	32-61	1:46-2:40	<p>Expansion of syncopated rhythmic stabs arranged for full orchestra</p> <p>Percussion develops rhythmic ostinato</p> <p>Ends with a 3:4 polyrhythm transition</p>
Section B	62-102	2:40-3:48	<p>Three bar rhythmic feature into a one bar motif</p>  <p>Various triplets that slow down and speed up the feel of the piece</p> <p>Crochet triplets combined with quintuplet flourishes transition</p> 
Introduction (developed)	103-130	3:48-5:08	<p>Lush chords with <i>pizzicato</i> strings developing the clock motif</p> <p>1st desk only pizz.</p>  <p>Return of opening material: syncopated strings with percussion interjections leading into sextuplet percussion solo</p>

Woodwind	Brass	Percussion	Strings
Section A'	131-153	5:08-5:51	Return to first main section with chord stabs and pulse Developed for fuller orchestral arrangement with more intricate rhythms and xylophone glissandi from the percussionist
Section C	154-177	5:51-6:36	Marimba and violin scalic runs over pulsing string accompaniment Influences of minimalist composers
Section B'	178-210	6:36-7:34	Return to three bar rhythmic feature and one bar motif Similar material as before transitions out of this section
Section A'	211-223	7:34-7:56	Return to Section A material but with scalic runs from Section C on the xylophone
Section D	224-241	7:56-9:01	Whimsical melodic fragments call and respond throughout the orchestra
Section E	242-259	9:01-10:00	Reduced tempo marks atmospheric shift into ominous string chords
Percussion Break #2	258-279	10:00-10:51	Light string chords continue underneath marimba solo
Section E'	280-327	10:51-14:08	Melodic phrases alternate between marimba and solo violin over continuing ominous string chords
Percussion Break #3	328-333	14:08-14:38	Feathered notation of interpolated notes speed up and slow down on the marimba
Section B'	334-351	14:38-15:43	Return of previous material from bars 99-102 but for lighter orchestral texture  Moves into 3:4 polyrhythms arranged for whole orchestra Finishes with clearer statement of Section B ending material
Section A'	352-392	15:43-17:02	A combination chordal stabs from Section A with the dissonant and ambiguous tonal harmonies from Section E interjected by percussive solos

Woodwind	Brass	Percussion	Strings
Percussion Break #4	393-453	17:02-18:50	Solo percussion cadenza featuring vast array of percussive textures and rhythmic complexities Concludes with orchestral stabs from previous section
Introduction (developed)	454-481	18:50-19:56	Returns to opening material to conclude the piece Clock motif featured on pizzicato strings with syncopated string stabs and rhythmic percussion features Finishes with clock motif on the woodblock followed by one final orchestral stab signifying the clock strike

Introduction:

The piece commences with the ticking clock like sounds of the almglocken accompanied by a single violin harmonic and a series of rhythmic stabs based. While rhythms may differ, though all encompass some form of quaver or semiquaver syncopation, the notes in the first segment form a series of the following major triads: Emaj – A#maj/F – Gmaj – C#maj/G# – A#maj, while the second series of chords follow: C#maj – Gmaj/D – Emaj – A#maj/F – Gmaj – C#maj/G# – A#maj – Emaj/B. The root notes of these chords follow a pattern of alternating between semitones (ST) and tones (T) to create this unique collection of notes:

C# D E F G G# A# B / ST-T-ST-T-ST-T-ST-T.

It could be thought of the 7th mode of a D diminished scale starting on the 7th note, the C#. Or it could also be thought of as an octatonic scale / half-whole tone (diminished) scale where the notes follow the pattern of alternating between a semitone and a whole tone.

This chord sequence is interrupted by sporadic rhythmic textures and 3:4 polyrhythms on the woodblocks, junk metal and almglocken, providing a foundation of harmonic ambiguity and rhythmic interest, priming the listener of what is to unfold in the rest of the concerto.



Percussion Break #1:

Throughout the work, there are several moments where the orchestra is totally absent in order to highlight the virtuosic abilities of the percussion soloist, where they are freed from constraints of strict tempo and time to experiment with rhythmic rubato and percussive textures. This first break focuses on four distinct woodblocks and five distinct pieces of junk metal whose rhythms slowly speed up before slowing to a complete stop, signalling the next major section of the work.

Section A:

This main section of the work is drawn from ideas established in the introduction, including the same harmonic sequence of notes and triads combined with a collection of rhythmic stabs now arranged for the full orchestra in ambiguous groups of two and three semiquavers. Violin I and the lower woodwinds highlight this as they keep a steady pulse of quavers underneath these rhythmic stabs.

Musical score for Section A, measures 51-54. The score is for three woodwind parts: Clarinet I (Cl. I), Bass Clarinet (Bs. Cl.), and Bassoon I (Bsn. I). The music is in 4/4 time and consists of rhythmic stabs. Dynamic markings include *sfz mp* and *sfz*. A section marker '5' is present at the end of measure 54.

This idea is then repeated and developed further with the addition of some percussive rhythmic ostinatos that follow the rhythmic groupings of twos and threes before the harp, piano and strings cascade downwards in a 3:4 polyrhythm of triplets and semiquavers, transitioning into the next section (bars 58-61).

Musical score for Section A, measures 58-61. The score consists of three staves with rhythmic ostinatos. The top staff has a sequence of notes with accents. The middle staff has a rhythmic pattern of eighth notes with accents, marked with *mf*. The bottom staff has a rhythmic pattern of eighth notes with accents.

Section B:

This new section of the work is split into repetitions of 4, four-bar phrases. The first three bars highlight a rhythmic feature followed by one bar of a reoccurring motif based on the scale established in the introduction and Section A. Bars 62-64 continue to develop a 3:4 polyrhythm, between the percussion and the rest of the orchestra, while bars 66-68 feature a form of metric modulation featuring emphasis on crochet triplets over two beats followed by quaver triplets over one beat.

62 63 64 65 66 67 68

Bars 83-94 experiment with an alternating pattern of two crotchets followed by three crochet triplets in the strings and lower woodwind while the percussionist employs various forms of tuplets to emulate speeding up before the whole orchestra slows to a halt with quaver stabs, that turn into triplet quavers and then semiquavers, that propel the piece forward once more. Bars 99-102 become a returning idea throughout the work with an intriguing mix of sluggish crochet triplets and flourishing quintuplets.

Pno. (mf)

Xylo. mf cresc.

Section C:

Bars 154-160 feature cascading scalic runs on the marimba and *spiccato* violins that ascend and descend over the top of the rhythmic pulsing of the strings that travel through chordal movements of, Em7 – Em7/G – C9 – Bb7b5/Ab, showing influences of minimalist composers such as Steve Reich and Philip Glass.

Mar. pp mp pp

Vln. I SOLO Vln. spicc. pp

gli altri sul pont. senza vib. mp pp

Section D:

This section creates a lighter texture of the orchestra, as whimsical melodic fragments call and respond throughout the orchestra. All the while, the xylophone features interpolated rhythms that alternate between semiquaver and sextuplet rhythms. Bars 236-241 repeat the

melodic fragments again but arranged for a ticker texture and a more complex rhythmic tapestry.

Section E:

Signifying the halfway point of the work, the piece then shifts into a mysterious and ominous atmosphere where the tempo is reduced to drastically with no underlying pulse present and features swelling string chords over the top of a F# and C# notes pedalled in the bass. This then leads into the next percussion break on Marimba with light string accompaniment continuing underneath.

Section E musical score, measures 242-246. The score is in 3/4 time with a tempo marking of quarter note = 46. It features five staves: three for woodwinds (flute, oboe, clarinet) and two for strings. The woodwinds play a melodic line with dynamics *p*, *mp*, and *sfz*. The strings play sustained chords with dynamics *sfz p* and *pp*. Performance instructions include "sul tasto dolce / espress" and "[non trem.]".

Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

https://en.wikipedia.org/wiki/Nigel_Westlake

<http://www.rimshot.com.au/article/an-introduction-to-the-music-of-nigel-westlake/>

<https://www.youtube.com/watch?v=NxXWz3xnhKU>

[WESTLAKE - When the Clock Strikes Me](#)

[Instagram](#) – interview with Nigel Westlake and Rebecca Lagos

Learning Activities

Activity 1: Aural and Musicology

At the end of this activity, you will understand the key musical features of *When the Clock Strikes Me* and how that material has been developed, changed and used throughout the work.

Task 1

As a class, listen to *When the Clock Strikes Me* from 0:00-3:48 (bars 1-102) while reading along with the score. Highlight key musical features and repeated patterns, particularly focusing on:

- Repeating melodic figures
- Significant rhythmic features
- Use of various tuplets

While listening, also consider how you would structure the opening of the work into smaller sections (between 3 and 5). Write these structural markers on your score.

Then come back as a class and discuss your findings.

Task 2

Much of *When the Clock Strikes Me* revolves around developing the motifs and musical features established in the opening sections of the work. Using the table below, listen to the following sections, comparing and contrasting what is similar between sections, and what changes between sections.

Section	Bar	Time	Key Features	Similarities	Differences
Introduction	1-20	0:00-1:10			
	103-130	3:48-5:08			
	454-481	18:50-19:56			
Section A	32-61	1:46-2:40			
	131-153	5:08-5:51			
	211-223	7:34-7:56			
	352-392	15:43-17:02			

Section B	62-102	2:40-3:48			
	178-210	6:36-7:34			
	334-351	14:38-15:43			

As you focus on each section, discuss your findings as a class.

Task 3

Bars 1-3 introduce a “clock” *leitmotif*, a reoccurring motif that represents a character, setting, emotion or idea, on the almglocken that becomes representative of the title of the work.

Using the score and your notes from Task 2, write a short paragraph on how this *leitmotif* has been developed, changed and used throughout the introduction’s material in the rest of the work (bars 1-20, 103-130 and 454-481).

Optional Extension Task

Listen from 9:01-14:08 (bars 242-327) and take notes on key musical features and repeated patterns.

Write a short paragraph that discusses how this section differs from the rest of the material in the work and, using the programme notes for the work, a thesis as to why the composer has made this choice.

Activity 2: Musicology and Composition

At the end of this activity, you will understand the performing capabilities of percussion instruments and how they are utilised in compositions.

Task 1

Individually, research the different percussion instruments utilised in *When the Clock Strikes Me*, collating the following information onto a word document:

- General information (what it is made of, how is it played, cultural significances, how it is typically used in music etc...).
- A short description of using the language of tone colour/performing media and timbre.
- A video link to someone performing on the instrument.
- Then, as a class, come together and discuss your findings.

Percussion Legend

The Percussion Legend is a musical score with multiple staves, each representing a different category of percussion instruments. The notation includes notes, rests, and specific symbols for various sounds.

- Alm. (Almglocken):** Notated as sounding, followed by a 'Dead Stroke'.
- Wood:** Temple blocks x 5.
- Metal:** Junk metal x 5, and Thundersheet [or crashstack or hi hat stack].
- Drums:** Tom toms [or similar] x 6, Pedal kick drum, Wind Gong, Peking Opera Gongs (Dalou, Xiaolou), and Cymbals (china, crash, splash).
- Xylo. (Xylophone):** 4 octaves, sounding 8va.
- Mar. (Marimba):** 5 octaves, sounding 8va.

Task 2

As a class, listen, while looking along with the score, to the following sections that focus on the percussion soloist. Discuss and take notes on the key musical features of the percussion that are used in each section.

Bar	Time	Key Features
21-31	1:10-1:46	
103-130	3:48-5:08	
258-279	10:00-10:51	
328-333	14:08-14:38	
393-453	17:02-18:50	

Task 3

Using the notes taken in Task 2, create a short 30 second composition utilising some of the key features used in *When the Clock Strikes Me*. Focus on only one of the types of instruments below:

- Wood blocks
- Metal (cowbell, almglocken, etc...)
- Toms
- Xylophone
- Marimba

Key musical features could include:

- Feathered beaming
- Aleatoric notation
- Use of various tuplets
- Changing time signatures and tempos

Activity 3: Musicology and Composition

At the end of this activity, you will be able to compose a short composition based of key musical features from *When the Clock Strikes Me*.

Task 1

Individually, analyse the notes in the bass line of the excerpt below and write them on top of each note. Then, write the distance between each note as either a Tone (T) or Semi-Tone (ST).

Consider the notes in the scale and try and figure out what sort of scale it might be. You might like to think about the pattern of Ts and STs. Use these links below to assist you if you need:

https://en.wikipedia.org/wiki/List_of_musical_scales_and_modes

<https://www.musmath.com/tools/scale-lookup/piano>

Then, discuss your findings as a class.

Task 2

Individually, write the note names above the notes of the other string instruments from the excerpt above. Note that the second instrument line from the bottom is the cello (bass clef) and the third instrument line from the bottom is the viola (alto clef).

Then, analyse each triad that the notes make and write the chord names above. Note that you may have to use inversions of chords and consider some notes enharmonic equivalent.

Discuss your findings as a class.

Task 3

The opening to *When the Clock Strikes Me* is made up of a few simple but effective elements:

- A simple rhythmic ostinato (the clock-like motif)
- Syncopated major chords using the octatonic scale
- An underlying pulse of either crochets or quavers

Individually, compose a short piece utilising these elements following the steps below.

1. Create a new document in an online notation software (like Musescore or Sibelius) and a percussion instrument, two violins, viola and cello (opt. double bass too).
2. Compose a short rhythmic ostinato for your percussion instrument. Then construct 3-4 variations of it.

Original Developed



Cowbell

3. Choose a tonic note and write out the octatonic scale starting from that note (alternating between semi-tones and tones).

Eb Octatonic Scale



4. Write a bass line using the notes from your scale featuring syncopation for 2-4 bars in the cello part.



5. Create major triads using the notes from your scale in the viola and violin II parts.



6. Choose a fragment of your chord progression and paste it at bar one. Then in bar two paste the original rhythmic ostinato.
7. Continue this pattern and slowly introduce the rest of your chord progression, interjecting it with either the original rhythmic ostinato or developed versions of your rhythmic ostinato.

8. After a few cycles of this, ensure that everything comes together and loop your chord progression with different iterations of your rhythmic ostinato on top of it.
9. Finally in the Violin I, add the tonic note of your scale in either repeated crochets or quavers for the duration of the composition.

See an example of this process below:

The musical score illustrates the process of combining a rhythmic ostinato with a chord progression. It is organized into four systems of staves:

- System 1:** Shows the initial setup. The Cowbell (Cow.) has a rhythmic ostinato. Violin I (Vln. I) plays a series of repeated eighth notes, marked *pizz.* (pizzicato). Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) play a chord progression.
- System 2:** Measures 5 through 8. The Cowbell continues its ostinato. Violin I continues with repeated eighth notes. The other instruments continue with the chord progression.
- System 3:** Measures 9 through 11. The Cowbell continues its ostinato. Violin I continues with repeated eighth notes. The other instruments continue with the chord progression.
- System 4:** Measures 12 through 15. The Cowbell continues its ostinato. Violin I continues with repeated eighth notes. The other instruments continue with the chord progression.

Optional Extension Task

Below are some ideas for extending this composition into something larger:

- Add a woodwind and brass section to your composition and arrange the chords from your string section for a larger orchestral sound.
- Add more complexities to the rhythms of your piece, tastefully experimenting with faster rhythms, triplets and / or time signature changes.
- If this was to be the A Section of a piece, write a complimentary B Section to this composition.

Activity 4: Aural & Performance

At the end of this activity, you will have improved your rhythmic dictation, melodic dictation and sight singing skills using excerpts from *When the Clock Strikes Me*.

Task 1

Complete the following rhythm dictation below. Notate the rhythm of the orchestral stabs on the percussion line using the templates provided below. The violin I part and some rhythms have been provided to assist you. Play the audio from 1:48-2:04 four to five times with brief pauses in between to allow time for you to dictate the rhythm.

Violin I $\frac{4}{4}$ $\frac{5}{4}$

Orchestra $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Orch. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Orch. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Task 2

Complete the following melodic dictation below. Notate the violin solo in the treble clef using the template provided below. Some notes and rhythms have been given to assist you. Play the audio from 10:51-11:08 four to five times with brief pauses in between. The time signature is provided in examples as well as the starting note.

Activity 5: Performance

At the end of this activity, you will be able to perform sections from *When the Clock Strikes Me* in order to understand the musical features of the piece.

Task 1

Commence by forming groups of 3 or 4. Using the sheet music provided, decide who in the group will perform each part.

Then, individually, practice and learn the part without the dynamics or expressive techniques, focusing only on the notes and rhythms.

Practice putting the parts all together as a group from beginning to end, fixing any mistakes or issues along the way.

Task 2

As a group, discuss and answer the following questions on musical features derived from the score.

1. Compare the classroom arrangement to the original score, what bars are you playing at each section? Discuss the similarities and differences between them.
2. How would you effectively count the rhythms from bars 1-7?
3. What rhythmic device is being used from bars 12-15?
4. What does the dynamic **sfz** mean?
5. How would you describe the bass part from bars 21-24?

Task 3

Practice the parts again individually, this time adding in the various dynamics and expressive techniques featured on the score.

Practice putting the parts all together, with dynamics and expressive techniques, as a group from beginning to end, fixing any mistakes or issues along the way.

Perform the arrangement of *When the Clock Strikes Me* for the class.

Optional Extension Task

In the same or different groups of 3 or 4, choose a different part to what was played in Tasks 1 and 3.

Alternatively, in the same or different groups of 3 or 4, play the same part or choose a different part and perform it on a different instrument of your choice.

Practice the parts individually.

Then, practice putting the parts all together as a group from beginning to end, fixing any mistakes or issues along the way.

When the Clock Strikes Me

C Score

Original Tempo: ♩=128

Suggested Tempo: ♩=90

Composed by Nigel Westlake

Arranged by Lachlan Webb

Part I: Treble clef, 4/4 time. Measures 1-4: Quarter notes, dynamics *mp*.

Part II: Treble clef, 4/4 time. Measures 1-4: Quarter notes, dynamics *sfz* and *mp*.

Part III: Treble clef, 4/4 time. Measures 1-4: Quarter notes, dynamics *sfz* and *mp*.

Part IV: Bass clef, 4/4 time. Measures 1-4: Quarter notes, dynamics *sfz* and *mp*.

Pt. I: Treble clef, 4/4 time. Measures 5-8: Quarter notes, dynamics *sfz* and *mp*. Measure 8 ends with a fermata.

Pt. II: Treble clef, 4/4 time. Measures 5-8: Quarter notes, dynamics *sfz* and *mp*. Measure 8 ends with a fermata.

Pt. III: Treble clef, 4/4 time. Measures 5-8: Quarter notes, dynamics *sfz* and *mp*. Measure 8 ends with a fermata.

Pt. IV: Bass clef, 4/4 time. Measures 5-8: Quarter notes, dynamics *sfz* and *mp*. Measure 8 ends with a fermata.

Pt. I: Treble clef, 4/4 time. Measures 9-12: Quarter notes, dynamics *f*. Measure 12 includes a first ending bracket.

Pt. II: Treble clef, 4/4 time. Measures 9-12: Quarter notes, dynamics *f*. Measure 12 includes a first ending bracket.

Pt. III: Treble clef, 4/4 time. Measures 9-12: Quarter notes, dynamics *f*. Measure 12 includes a first ending bracket.

Pt. IV: Bass clef, 4/4 time. Measures 9-12: Quarter notes, dynamics *f*. Measure 12 includes a first ending bracket.

2

12

Musical score for measures 12-16, parts I-IV. Part I (Pt. I) features a melodic line with triplets and accents, starting with a *mf* dynamic and ending with *mp*. Part II (Pt. II) has a rhythmic accompaniment with triplets and accents, starting with *mp* and ending with *f*. Part III (Pt. III) is mostly silent, with some notes in measures 14-15, starting with *mp* and ending with *f*. Part IV (Pt. IV) has a bass line with triplets and accents, starting with *mp* and ending with *f*. The key signature has one sharp (F#) and the time signature is 3/4.

17

Musical score for measures 17-20, parts I-IV. Part I (Pt. I) has a constant rhythmic pattern of eighth notes with triplets, starting with *mp* and ending with *f*. Part II (Pt. II) has a melodic line with triplets and accents, starting with *mp* and ending with *f*. Part III (Pt. III) has a melodic line with triplets and accents, starting with *mp* and ending with *f*. Part IV (Pt. IV) has a bass line with triplets and accents, starting with *mp* and ending with *f*. The key signature has one sharp (F#) and the time signature is 3/4.

21

Musical score for measures 21-24, parts I-IV. Part I (Pt. I) has a melodic line with triplets and accents, starting with *p* and ending with *f*. Part II (Pt. II) has a melodic line with triplets and accents, starting with *p* and ending with *f*. Part III (Pt. III) has a melodic line with triplets and accents, starting with *p* and ending with *f*. Part IV (Pt. IV) has a bass line with triplets and accents, starting with *p* and ending with *f*. The key signature has one sharp (F#) and the time signature is 3/4.

24 3

The image shows a musical score for four parts, labeled Pt. I, Pt. II, Pt. III, and Pt. IV. The score is written on four staves. The first staff (Pt. I) is in treble clef, the second (Pt. II) is in treble clef, the third (Pt. III) is in treble clef, and the fourth (Pt. IV) is in bass clef. The music begins at measure 24. The first two staves (Pt. I and Pt. II) feature a melodic line with triplets and pairs of notes. The third staff (Pt. III) has a similar melodic line. The fourth staff (Pt. IV) has a wavy line, possibly representing a tremolo or a specific performance technique. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of the second measure. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*. The number 24 is written above the first staff, and the number 3 is written above the second staff.

Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

- In Task 1, you may wish to print out the score from bars 1-102 for students to annotate while also projecting the score onto a screen for students to see where they are up to as the audio plays.
- For Task 2 and onwards, you may wish to have students use a digital copy the score.

Task 2

Section	Bar	Time	Key Features	Similarities	Differences
Introduction	1-20	0:00-1:10	<i>Clock leitmotif</i> <i>Syncopated strings stabs</i> <i>Percussive interjections</i>	<i>Clock motif featured on almglocken</i> <i>Always heard with underlying string stabs</i> <i>Percussion features focusing on woodblocks and junk metal</i>	-
	103-130	3:48-5:08		<i>Syncopated string stabs persist</i> <i>Percussion features continue</i>	<i>Clock motif featured on pizzicato violins and harp</i> <i>Clock motif becomes repeated ostinato</i> <i>Aleatoric almglocken feature</i>

	454-481	18:50-19:56		<p><i>Clock motif continues as a repeated ostinato</i></p> <p><i>Syncopated string stabs persist</i></p>	<p><i>Clock motif harmonised on pizzicato violins and woodblock</i></p> <p><i>Percussion features focuses on tom toms and junk metal</i></p> <p><i>New rhythm emphasises off beats of motif</i></p>
Section A	32-61	1:46-2:40	<p><i>Develops syncopated hits from the introduction</i></p> <p><i>Steady quaver pulse</i></p> <p><i>Ending 3:4 polyrhythm</i></p>	<p><i>Quaver pulse on violin and lower WW</i></p> <p><i>Syncopated hits on rest of the orchestra</i></p> <p><i>Descending scale in 3:4 polyrhythm on harp and strings</i></p>	-
	131-153	5:08-5:51		<p><i>Quaver pulse on violin and lower WW</i></p> <p><i>Syncopated hits on rest of the orchestra</i></p>	<p><i>More percussion features</i></p> <p><i>Small scalar runs preceded stabs</i></p> <p><i>Stabs develop into more rhythmic cells</i></p> <p><i>Descending scale in 3:4 polyrhythm on WW and brass</i></p>

	211-223	7:34-7:56			<p><i>Thicker and blended orchestration of quaver pulses and syncopated stabs</i></p> <p><i>Ascending and descending scalic runs in harp, violins and xylophone</i></p> <p><i>No polyrhythm transition</i></p>
	352-392	15:43-17:02		<p><i>Percussion features throughout</i></p>	<p><i>Fragments of syncopated stabs</i></p> <p><i>More development of stabs into rhythmic cells</i></p> <p><i>Fuller orchestration of scalic runs</i></p> <p><i>No polyrhythm transition</i></p>
Section B	62-102	2:40-3:48	<p><i>1st Half: three bar rhythmic feature and one bar motif</i></p> <p><i>2nd half: crochet triplets and quintuplet scalic runs</i></p>	<p><i>Full orchestration of material</i></p> <p><i>Percussion features range of textures</i></p>	-
	178-210	6:36-7:34		<p><i>Almost identical repetition of previous section</i></p>	<p><i>Percussion rhythms and textures vary throughout</i></p>

	334-351	14:38-15:43		<i>Returns to full orchestration at bar 348</i>	<i>Opens with quintuplets on xylophone with triplets developed into straight crochets on isolated strings</i> <i>Minimal percussion features throughout</i>
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Task 3

- In bars 1-3, the clock motif is played on two distinctly different pitches of the almglocken.
- This repeats for small fragments throughout the first introduction, always being heard with underlying string stabs, and it is interrupted by other rhythmic and percussive features.
- From bars 103-111, the motif is then played by pizzicato violins, with interpolated notes in-between, and harmonic notes of G in two octaves on the harp but displaced by a beat in comparison to the violins.
- In bars 464-465 the motif is further developed between the 1st desk of violin I and violin II who harmonise the motif and add emphasis to the off beats in-between the high and low notes of the motif.
- At bar 473 the woodblock continues to emphasise the off beats with a clock motif of its own.
- The clock finally strikes in the final two measures of the concerto with a bombastic orchestral stab.

Optional Extension Task

- The piece shifts into a mysterious and ominous atmosphere where the tempo is reduced to drastically with no underlying pulse present.
- This section features swelling string chords over the top of a F# and C# notes pedalled in the bass.
- The section ends by leading into the next percussion break on Marimba where light string accompaniment continues underneath.
- Saul William's poem details that "*some moments are so profound they transcend time and space, creating a lasting, collective impact*", thus justifying a drastic change of pace and atmosphere by the composer where instead of time marching forward, the concerto stops to float freely in time and space.

Activity 2

Teaching Notes

- In Task 1, you could get each student in the class to share their research on one instrument each and then go around the room.
- Task 3 could be done in class or could also work well as a small homework assignment.

Task 2

Bar	Time	Key Features
21-31	1:10-1:46	<p>Focus on woodblocks and junk metal in ascending and descending patterns</p> <p>Liberamente / <i>ad. lib.</i> marking; played freely without reference to tempo as the notes slowly get faster and faster</p> <p>Use of feathered beaming in bar 31 to indicate the rhythms slowing down to a nearly complete stop</p>
103-130	3:48-5:08	<p>Bars 103-106 <i>almglocken</i> is notated as aleatoric box of notes to be played <i>ad. lib.</i> with direction</p> <p>Indicates the use of different types of mallets at bar 113</p> <p>Large use of semi quavers, demi-semi quavers, triplets, sextuplets and grace notes</p> <p>Glissando at bar 116 by dampening tom skin with one hand</p>
258-279	10:00-10:51	<p>Focus on marimba played in its upper octaves</p> <p>Interpolated sequence of notes that uses feathered beaming to indicate to the performer to freely speed up and slow down</p> <p>Sometimes note heads are removed for ease of reading</p> <p>Changes to 7/16 time signature from bars 271-279 in groups of 4 and 3 semiquavers</p>
328-333	14:08-14:38	Same as bars 258-279

393-453	17:02-18:50	<p><i>Tempo and time are more strictly notated in compared to other solo sections</i></p> <p><i>Focus on toms and kick</i></p> <p><i>Experiments with various placements of accents</i></p> <p><i>Features use of quintuplets and triplets</i></p> <p><i>Changing time signatures throughout with 3/4, 7/16, 9/16 and 4/4</i></p> <p><i>Dynamic crescendo and decrescendos throughout</i></p>
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Activity 3

Teaching Notes

- In Task 1 & 2, print off the excerpt for students to write over.
- Task 3 could be done in class or could also work well as a small homework assignment.
- Task 3 could also become the basis / inspiration of a Music 2 Core Composition.

Task 1

The scale created from the notes is as follows:
C# D E F G G# A# B.

There are several ways to think about this scale. It could be thought of the 7th mode of a D diminished scale (just starting on the 7th note the C#). It could also be thought of as an octatonic scale / half-whole tone (diminished) scale where the notes follow the pattern of alternating between a semitone and a whole tone.

Musical notation for Task 1 showing a scale with intervals labeled ST and T. The scale is C# D E F G G# A# B. The intervals are: C# to D (ST), D to E (T), E to F (ST), F to G (T), G to G# (ST), G# to A# (T), and A# to B (ST).

Task 2

The chord sequence is as follows:

C#maj – Gmaj/D – Emaj – A#maj/F – Gmaj – C#maj/G# – A#maj – Emaj/B.

The entire chord progression is made up of a series of major triads with some inversions with the 3rd and 5th in the bass.

Musical notation for Task 2 showing a chord progression with chord names and notes. The chords are: C#maj (E# G), Gmaj/D (G# B), Emaj (E G), A#maj/F (A# B), Gmaj (G B), C#maj/G# (C# D), A#maj (A# B), and Emaj/B (E G#). The notes are: C# D E F G G# A# B.

Activity 4

Teaching Notes

- The first half of Task 3 could be done as a whole class, but the individual singing of the final melody could be done individually to help students prepare for the sight singing exam.
- You could also set the singing exercises as homework for students to practice before having a go at the sight singing.

Task 1

Rhythm Dictation Answer:

Violin I

Orchestra

Vln. I

Orch.

Vln. I

Orch.

Task 2

Melodic Dictation Answer:

Violin

Task 3

Melodic Intervals Answer:

Violin

Activity 5

Teaching Notes

- In Tasks 1 and 3, you may prefer to do small groups of 3-4 or perform the arrangement as a whole class.
- If in small groups, you may like to utilise different spaces of the room or send students to another area (like a practice room) to practice and have them come back into the main room to perform.
- If as a class, you could invite different students to conduct the class.


Task 2

1. See the table below:

Classroom Arrangement	Original Score
Bars 1-9	Bars 34-42
Bars 10-11	Bars 58-57
Bars 12-15	Bars 62-65
Bars 16-20	Bars 78-82
Bars 21-24	Bars 91-94
Bars 25-26	Bars 480-481

2. Count the emphasis for each group of quavers in twos, threes and fours (ie: 3 – 3 – 3 | – 2 – 4 | 3 – 2 – 3 | 3 – 3 – 4 | 2 – 3 – 2 – 3 - | 2 – 2 – 2 – 2 | 3 – 3 – 3 |).
3. A 3:4 polyrhythm.
4. Sforzando, suddenly loud.
5. A pedal point or drone note

Glossary

Musical Term	Definition
Aleatoric Notation	A form of notation that features a selection of pitches without any specific rhythms that allows the performer rhythmic freedom to improvise using those notes.
Cadenza	An ornamental passage that enables a soloist to display virtuosic skill, typically occurring near the end of a concerto movement.
Chord	A collection of notes played together.
Chromatic	Notes that are spaced a semitone apart from one another.
Diminished (Scale)	A series a symmetrical scale that is built by alternating tones and semi-tones.
Dissonance	Notes that may sound clashing, tense, unstable, tense or that have a need to resolve.
Dynamics	Volume.
Feathered Beaming	<p>A type of rhythm notation that connects the stems of each note together fanning either inwards or outwards to indicate the rhythm either speeding up or slowing down.</p> 
Fragmentation	A short section of the original motif.
Harmony	A collection of notes played together that create the overarching sound of the music.
Improvisation	To create something spontaneously.
Interpolation	A compositional device where two notes are separated by another note either above or below them.
Key Signature	A set of sharp or flat symbols that indicate which notes to raise or lower in a piece of music depending on which scale is predominantly used in the piece.
Leitmotif	A reoccurring motif that represents something concrete within a narrative, such as a character, setting, emotion or idea.
Melody	Tune.

Metric Modulation	The changing of tempo or time signature by using a rhythmic unit from the old meter as a pivot to define the new one
Motif	A repeating phrase - may be rhythm only or rhythm and pitch.
Pizzicato (pizz.)	A musical term that indicates for string instruments to pluck the string.
Polyrhythms	A rhythmic device where two contrasting rhythms play simultaneously together (eg: a 3:4 polyrhythm is where triplets are playing against quavers).
Pulse	The underlying beat of the music.
Octatonic (Scale)	An eight-note scale built on a pattern of alternating tones and semi-tones.
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion, and stringed instruments and usually directed by a conductor.
Ostinato	A continually repeated musical phrase or rhythm.
Rubato	Freedom from strict tempo and time by playing faster or slower.
Scale	A collection of notes arranged in a specific order by pitch.
Syncopation	The accent of notes that occur on the off beats.
Tempo	The speed or pace given to a piece of music.
Time Signature	A set of two stacked numbers at the start of a score (like 4/4) that tells musicians how many beats are in each measure (top number) and what kind of note gets one beat (bottom number).
Tonic (Note)	The first note in a diatonic scale.
Triad	A three notes chord.
Triplet	A rhythmic grouping that fits three notes into a space that would usually contain only two.
Tuplet	A rhythmic device where a beat or duration is divided into a non-standard number of equal notes.

Nigel WESTLAKE

When the Clock Strikes Me

2025 revision

©Rimshot Music Aust. / N. Westlake 2025

Concerto for
Percussion and Orchestra

Duration : approx.. 20 minutes

2025 revision was commissioned by the Sydney Symphony Orchestra,
with the generous support of Geoff Stearn.

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Instrumentation

Flute, Piccolo
 2 Oboes (2nd. dbl. Cor Anglais)
 Clarinet in B \flat
 Bass Clarinet in B \flat
 Bassoon, Contrabassoon

4 Horns in F
 3 Trumpets in B \flat
 2 Tenor Trombones
 1 Bass Trombone
 1 Tuba
 Timpani

Harp
 Piano (dbl. celeste)

Percussion Soloist
 (as per perc. legend below)

Strings

Percussion Legend

Almglocken
 [notated as sounding]

Dead Stroke

Alm.

Temple blocks x 5

Junk metal x 5

Wood

Metal

Thundersheet
 [or crashstack
 or hi hat stack]

Tom toms [or similar] x 6

Wind Gong

Peking Opera Gongs

Cymbals

Dalou *Xiaolou* *china* *crash* *crash* *splash*

Drums

Xylophone
 (4 octaves)
 sounding 8va

Pedal kick drum

Xylo.

Marimba
 (5 octaves)

Mar.

The percussion legend consists of seven staves. The first staff, labeled 'Alm.', shows a melodic line for Almglocken and a 'Dead Stroke' symbol. The second and third staves, labeled 'Wood' and 'Metal', show rhythmic patterns for Temple blocks x 5 and Junk metal x 5, and a 'Thundersheet' symbol. The fourth staff, labeled 'Drums', shows rhythmic patterns for Tom toms x 6, Wind Gong, Peking Opera Gongs (Dalou, Xiaolou), and Cymbals (china, crash, splash). The fifth staff, labeled 'Xylo.', shows a melodic line for Xylophone (4 octaves, sounding 8va) and a 'Pedal kick drum' symbol. The sixth and seventh staves, labeled 'Mar.', show rhythmic patterns for Marimba (5 octaves).

When the Clock Strikes Me

[revised 2025]

Nigel WESTLAKE

♩ = 68

The score is for a concert piece in 4/4 time, marked with a tempo of quarter note = 68. The instrumentation includes:

- Flute 1
- Piccolo
- Oboe 1
- Oboe 2 & Cor Anglais (On Oboe)
- Clarinet 1 in B♭
- Bass Clarinet in B♭
- Bassoon 1
- Contrabassoon
- Horns in F (1, 2, 3, 4)
- 3 Trumpets in B♭
- Trombones 1, 2
- Bass Trombone
- Tuba
- Timpani
- Harp
- Piano
- Almglocken
- Wood & Metal
- Violin II
- Viola
- Violoncello
- Contrabass

Key features of the score include:

- Clarinet 1, Bass Clarinet, and Bassoon 1 have a melodic line starting in measure 3, marked *p*.
- Almglocken has a rhythmic pattern of eighth notes in measures 1-3, then rests, then eighth notes in measures 7-9.
- Wood & Metal has a steady eighth-note accompaniment in measures 1-3, then rests, then eighth notes in measures 7-9, marked *p*.
- Violin II has a long, sustained melodic line across measures 1-9, marked *ppp*.
- Viola, Violoncello, and Contrabass have pizzicato accompaniment starting in measure 3, marked *p*.

At the bottom of the page, measures 1 through 9 are numbered.

N.B. re. percussion dynamics - Unless otherwise indicated, dynamics in one staff apply to all instruments

This page of the concert score includes the following instruments and parts:

- Fl.1
- Picc.
- Ob.1
- Ob.2
- Cl.1
- Bs.Cl.
- Bsn.1
- Cbsn.
- Hn. 1, 2, 3, 4
- Tpts.
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Alm.
- Wd. & Mtl.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various musical notations such as rests, notes, and dynamic markings like *pp*, *p*, and *mf*. The woodwind and percussion sections have more active parts, while the strings and brass sections are mostly in rests.

This page of the concert score includes the following instruments and parts:

- Fl.1
- Picc.
- Ob.1
- Ob.2
- Cl.1
- Bs.Cl.
- Bsn.1
- Cbsn.
- Hn. 1, 2, 3, 4
- Tpts.
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Alm.
- Wd. (with triplets and *mf* dynamic)
- Mtl. (with *p* and *pp* dynamics, and sixteenth-note patterns)
- Perc. (with *f* dynamic)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score concludes on page 20 with a double bar line and repeat sign. The *mf subito* dynamic is indicated for the final measures of the Clarinet, Bass Clarinet, Bassoon, Violin II, Viola, and Cello parts.

Liberamente

Repeat ad lib.
Start slowly and softly,
gradually becoming louder and faster.....

molto accel.

pp cresc. poco a poco

21 22 23



24 25 26



27 28 29 30



Senza Misura

ad lib
[as fast as possible]

.....slowing almost to a stop

ff p

31

A ♩ = 128 In strict tempo

The score is arranged in a standard orchestral layout. It includes parts for Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon, Horns (1-4), Trumpets, Trombones (1-2), Baritone, Tuba, Snare Drum, Cymbals, Harp, Piano, and strings (Violins I & II, Viola, Violoncello, and Contrabass). The score is in 4/4 time with a tempo of 128 beats per minute. It features dynamic markings such as *sfz*, *mp*, and *p*, and includes performance instructions like *con sord* and *spicc.* for the strings. The score is divided into measures 32 through 39.

A ♩ = 128 In strict tempo

Fl.1 *sf* *mf*

Picc. *sf* *mf*

Ob.1 *sf* *mf*

Ob.2 *sf* *mf*

Cl.1 *sf mp* *mf*

Bs.Cl. *sf mp* *mf*

Bsn.1 *sf mp* *mf*

Cbsn. *sf mp* *mf*

Hn. 1 *sf mp* *mf*

Hn. 2 *sf mp* *mf*

Hn. 3 *sf mp* *mf*

Hn. 4 *sf mp* *mf*

Tpts. *sf mp* *mf*

Tbn. 1 *sf mp* *mf*

Tbn. 2 *sf mp* *mf*

B. Tbn. *sf mp* *mf*

Tba. *sf mp* *mf*

Timp. *sf mp* *mf*

Hp. *sf* *mf*

Pno. *sf mp* *mf*

Alm. *mf*

& Mtl. *mf*

Perc. *sf*

Vln. I *mf* *norm.*

Vln. II *sf mp* *mf* *norm.*

Vla. *sf mp* *mf* *norm.*

Vc. *sf mp* *mf* *norm.*

Cb. *sf mp* *spicc.* *mf* *norm.*

This page of the concert score contains the following instruments and parts:

- Fl.1
- Picc.
- Ob.1
- Ob.2
- Cl.1
- Bs.Cl.
- Bsn.1
- Cbsn.
- Hn. 1, 2, 3, 4
- Tpts.
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Alm.
- & Mtl.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

This page of the concert score contains the following parts and markings:

- Fl.1:** *cresc.*
- Picc.:** *cresc.*
- Ob.1:** *cresc.*
- Ob.2:** *cresc.*
- Cl.1:** *cresc.*
- Bs.Cl.:** *cresc.*
- Bsn.1:** *cresc.*
- Cbsn.:** *cresc.*
- Hn. 1 & 2:** *cresc.*
- Hn. 3 & 4:** *cresc.*
- Tpts.:** *cresc.*
- Tbn. 1 & 2:** *cresc.*
- B. Tbn.:** *cresc.*
- Tba.:** *cresc.*
- Timp.:** *cresc.*
- Hp.:** (Piano accompaniment)
- Pno.:** *cresc.*
- Alm. & Mtl.:** (Percussion)
- Perc.:** (Percussion)
- Vln. I:** *cresc.*
- Vln. II:** *cresc.*
- Vla.:** *cresc.*
- Vc.:** *cresc.*
- Cb.:** *cresc.*

The score is for a concert piece in 4/4 time. It features a large orchestral ensemble. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Cymbals) and brass (Horns, Trumpets, Trombones, Tuba) are mostly silent in this section, marked with a rest and a forte (*f*) dynamic. The Harp and Piano play a melodic line with a *f dim.* dynamic. The Percussion plays a rhythmic pattern. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a melodic line with a *f* dynamic, which transitions to *mf* and *mp* in later measures.

Fl.1 *mp* *mp* *f*

Picc. *mp* *mp* *f*

Ob.1 *mp* *mp* *f*

Ob.2 *mp* *mp* *f*

Cl.1 *mp* *f*

Bs.Cl. *mp* *f*

Bsn.1 *mp* *f*

Cbsn. *mp* *f*

Hn. 1 *mp* *f* *open*

Hn. 2 *mp* *f* *open*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

Tpts. 1. *mp* *f*

Tpts. 2. *mp* *f*

Tpts. 3. *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *mp* *f*

Hp. *mp* *f* *gliss.*

Pno. *mp* *f* *Red*

Alm. *mp*

Perc. *f*

Vln. I *mp* *spicc.* *norm.* *f*

Vln. II *mp* *spicc.* *norm.* *f*

Vla. *mp* *pizz.* *arco* *f*

Vc. *mp* *pizz.* *arco* *mf*

Cb. *mp* *mf*

The score is arranged in systems for various instruments. The woodwind section includes Flute 1 (Fl.1), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Bassoon (Bs.Cl.), Bassoon 1 (Bsn.1), and Contrabassoon (Cbsn.). The brass section includes Horns (Hn. 1, 2, 3, 4), Trumpets (Tpts.), Trombones 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). Percussion includes Timpani (Timp.) and Xylophone (Xyl.). The keyboard section includes Piano (Pno.) and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 77, 78, 79, 80, and 81. The time signature changes from 2/4 to 4/4 at the beginning of measure 78. Dynamics include *p*, *mp*, and *cresc.*. Performance instructions include *pizz.*, *arco*, and *mp*. The Xylophone part is marked with *mp* and *cresc.* and features triplet patterns.

The score is divided into two systems. The first system includes Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet, Trombone 1, Trombone 2, Tuba, Timpani, Harp, Piano, Xylophone, and Mallets. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *f* to *pp*, with markings for *cresc.* and *poco a poco*. Performance instructions include *senza sord* for the trombones and *(unis.)* for the Violin I. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Bs.Cl.

Bsn.1

Cbsn.

Hn. 1 2 3 4

Tpts.

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Xylo

Gong

Mtl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89 90 91 92 93 94

Fl.1 *sub. p cresc. poco a poco*

Picc. *sub. p cresc. poco a poco*

Ob.1 *sub. p cresc. poco a poco*

Ob.2 *sub. p cresc. poco a poco*

Cl.1 *sub. p cresc. poco a poco*

Bs.Cl. *sub. p cresc. poco a poco*

Bsn.1 *sub. p cresc. poco a poco*

Cbsn.

Hn. 1, 2, 3, 4

Tpts. *sub. p cresc. poco a poco*

Tbn. 1, 2 *con sord. mp cresc.*

B. Tbn. *con sord. mp cresc.*

Tba.

Timp.

Hp. *p cresc.* swirl gliss. *mf*

Pno. *sub. p cresc. poco a poco*

Xylo. *sub. p cresc. poco a poco* *loco*

Vln. I *sub. p cresc. poco a poco* *norm.*

Vln. II *sub. p cresc. poco a poco* *norm.*

Vla. *sub. p cresc. poco a poco* *norm.*

Vc. *arco, sul tasto* *sub. p cresc. poco a poco* *norm.*

Cb. *arco, sul tasto* *sub. p cresc. poco a poco* *norm.*

This page contains the musical score for the concert piece "When the Clock Strikes Me". The score is arranged for a large orchestra and includes the following instruments and parts:

- Fl. 1 (Flute 1)
- Picc. (Piccolo)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Bs. Cl. (Bass Clarinet)
- Bsn. 1 (Bassoon 1)
- Cbsn. (Contrabassoon)
- Hn. 1, 2 (Horn 1, 2)
- Hn. 3, 4 (Horn 3, 4)
- Tpts. (Trumpets)
- Tbn. 1, 2 (Trombone 1, 2)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Hp. (Harp)
- Pno. (Piano)
- Xylo. (Xylophone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is written in a major key and 4/4 time. The dynamic marking *mf cresc.* is used for many of the woodwind and string parts. The piano part features complex chordal textures and arpeggiated figures. The xylophone part has a rhythmic pattern that mirrors the piano's accompaniment. The brass parts provide harmonic support with sustained chords and rhythmic patterns. The strings play a melodic line with a steady eighth-note accompaniment.

D = 68

FL.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.
Hn. 1, 2, 3, 4
Tpts.
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Hp.
Pno.
Alm.
Xylo.

103 104 105 106 107 108 109 110 111 112

D = 68

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

1st desk only pizz.
Gli altri, sul tasto
espress.
pp 1st desk only pizz.
mf Gli altri, espress.
espress.
p espress.
f p

103 104 105 106 107 108 109 110 111 112

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cb.1
1
2
Hn.
3
4
Tpts.
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Hp.
Pno.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

staccatissimo
p
v

with soft timp sticks
p
ppp
mp
pp
gliss
6
6
3
mp

TUTTI
spicc.
p
spicc.
p
spicc.
p
spicc.
p

♩=128

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.

1
2
Hn.
3
4
Tpts.
Tbn. 1
2
B. Tbn.
Tba.

Timp.
Hp.

Pno.

& Mtl.
Perc.

♩=128

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

Fl.1 *mf*

Picc. *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1

Bs.Cl. *mf*

Bsn.1 *mf*

Cbsn. *mf*

Hn. 1 2 *mf*

3 4 *mf*

Tpts. 1. (sord.) *mf*

Tbn. 1 2 *mf* senza sord.

B. Tbn. *mf* senza sord.

Tba. *mf*

Timp. *mf*

Hp. *mf*

Pno. *mf*

Alm. Xylo *mf* Almgl.

& Wd. Tmpl.blk.

Perc. *mf*

Vln. I *TUTTI* *mf* arco spicc.

Vln. II *mf* pizz

Vla. *mf* pizz

Vc. *mf* pizz

Cb. *mf* pizz

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Bs.Cl.

Bsn.1

Cbsn.

Hn. 1, 2, 3, 4

Tpts.

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Almgl. Xylo

& Wd.

Perc. Gongs, China cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

137 138 139 140 141

This page of the concert score contains the following parts and measures:

- Fl.1**: Flute 1, measures 142-145.
- Picc.**: Piccolo, measures 142-145.
- Ob.1**: Oboe 1, measures 142-145.
- Ob.2**: Oboe 2, measures 142-145.
- Cl.1**: Clarinet 1, measures 142-145.
- Bs.Cl.**: Bass Clarinet, measures 142-145.
- Bsn.1**: Bassoon 1, measures 142-145.
- Cbsn.**: Contrabassoon, measures 142-145.
- Hn. 1, 2, 3, 4**: Horns, measures 142-145.
- Tpts.**: Trumpets, measures 142-145.
- Tbn. 1, 2**: Trombones, measures 142-145.
- B. Tbn.**: Baritone Trombone, measures 142-145.
- Tba.**: Tuba, measures 142-145.
- Timp.**: Timpani, measures 142-145.
- Hp.**: Harp, measures 142-145.
- Pno.**: Piano, measures 142-145.
- Alm.**: Mallets (Xylophone and Almglocken), measures 142-145.
- &**: Percussion (Tombles and Gongs), measures 142-145.
- Perc.**: Percussion (Cymbals), measures 142-145.
- Vln. I, II**: Violins, measures 142-145.
- Vla.**: Viola, measures 142-145.
- Vc.**: Violoncello, measures 142-145.
- Cb.**: Contrabasso, measures 142-145.

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.
Hn. 1, 2, 3, 4
Tpts.
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Hp.
Pno.
Xylor.
& Wd. (Tmplblk., Gongs, Tmplblk.)
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score is divided into four systems, each corresponding to a page number at the bottom: 190, 191, 192, and 193. The instruments and their parts are as follows:

- Flutes:** Fl. 1 and Fl. 2 (part of the Picc. staff).
- Piccolo:** Picc.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1.
- Bass Clarinet:** Bs. Cl.
- Bassoons:** Bsn. 1 and Bsn. 2.
- Contrabassoon:** Cbsn.
- Horns:** Hn. 1, 2, 3, and 4.
- Trumpets:** Tpts. (senza sord).
- Trombones:** Tbn. 1 and 2 (senza sord), B. Tbn. (senza sord), and Tba. (senza sord).
- Timpani:** Timp.
- Harp:** Hp.
- Piano:** Pno.
- Percussion:** Perc.
- Violins:** Vln. I and Vln. II.
- Viola:** Vla.
- Violoncello:** Vc. (arco).
- Contrabass:** Cb. (arco).

The score features complex rhythmic patterns, including triplets and 3:2 ratios, and dynamic markings such as *f*, *sfz*, and *f sfz*. The key signature is one sharp (F#).

This page of the concert score contains the following instruments and parts:

- Fl. 1**: Flute 1, playing a melodic line with triplets and accents.
- Picc.**: Piccolo, playing a melodic line with triplets and accents.
- Ob. 1**: Oboe 1, playing a melodic line with triplets and accents.
- Ob. 2**: Oboe 2, playing a melodic line with triplets and accents.
- Cl. 1**: Clarinet 1, playing a melodic line with triplets and accents.
- Bs. Cl.**: Bass Clarinet, playing a rhythmic accompaniment with *sfz* dynamics.
- Bsn. 1**: Bassoon 1, playing a rhythmic accompaniment with *sfz* dynamics.
- Cbsn.**: Contrabassoon, playing a rhythmic accompaniment with *sfz* dynamics.
- Hn. 1, 2, 3, 4**: Horns, playing a rhythmic accompaniment with *sfz* dynamics.
- Tpts.**: Trumpets, playing a rhythmic accompaniment with *sfz* dynamics.
- Tbn. 1, 2**: Tenor Trombones, playing a rhythmic accompaniment with *sfz* dynamics.
- B. Tbn.**: Baritone Trombone, playing a rhythmic accompaniment with *sfz* dynamics.
- Tba.**: Tuba, playing a rhythmic accompaniment with *sfz* dynamics.
- Timp.**: Timpani, playing a rhythmic accompaniment with *sfz* dynamics.
- Hp.**: Harp, with a whole rest.
- Pno.**: Piano, playing a complex rhythmic accompaniment with triplets and accents.
- Perc.**: Percussion, playing a complex rhythmic accompaniment with triplets and accents.
- Vln. I**: Violin I, playing a melodic line with triplets and accents.
- Vln. II**: Violin II, playing a melodic line with triplets and accents.
- Vla.**: Viola, playing a melodic line with triplets and accents.
- Vc.**: Violoncello, playing a rhythmic accompaniment with *sfz* dynamics.
- Cb.**: Contrabass, playing a rhythmic accompaniment with *sfz* dynamics.

Fl.1 *sub p cresc poco a poco*

Picc. *sub p cresc poco a poco*

Ob.1 *sub p cresc poco a poco*

Ob.2 *sub p cresc poco a poco*

Cl.1 *sub p cresc poco a poco*

Bs.Cl. *p cresc poco a poco*

Bsn.1 *p cresc poco a poco*

Cbsn.

Hn. 1, 2, 3, 4

Tpts. *sub. p cresc. poco a poco*

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tba.

Timp. *p*

Hp. *p cresc.* swirl gliss. *mf*

Pno. *p cresc poco a poco* *loco*

Perc.

Xylo. *p*

Vln. I *sub p cresc poco a poco* *norm.*

Vln. II *sub p cresc poco a poco* *norm.*

Vla. *sub p cresc poco a poco* *norm.*

Vc. *p cresc poco a poco* *norm.*

Cb. *p cresc poco a poco* *norm.*

This page of the concert score for "When the Clock Strikes Me" features a variety of instruments. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Saxophones) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic lines with a *mf cresc.* dynamic. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with chords and triplets. The percussion section (Timpani, Xylophone) has specific rhythmic parts. The Piano and Harp are also present, with the Piano playing chords and the Harp providing accompaniment. The score is divided into measures 202, 203, 204, and 205.

molto rall.

[♩ = 54]

Più mosso ♩ = 136

The score is divided into two systems. The first system (measures 206-209) includes woodwinds (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon), brass (Horn 1 & 2, Trumpet, Trombone 1 & 2, Baritone, Tuba), timpani, harp, piano, and percussion (Xylophone, Gongs, China). The second system (measures 209-210) includes strings (Violin I & II, Viola, Violoncello, Contrabass). The score features complex rhythmic patterns with many slurs and dynamic markings such as *f*, *sfz*, *p*, and *ff*. The tempo changes from *molto rall.* to *Più mosso* at measure 209.

I

The score is divided into two systems. The first system includes Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Bass Clarinet, Saxophone 1, Saxophone 2, Saxophone 3, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Harp, Piano, Percussion, and Woodwinds. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with a first ending bracket 'I' at the beginning of each system. Dynamics include *f* and *sfz*. The piano part features a *ritus.* marking at the end of the first system. The percussion part includes a *Templbk.* marking.

This page of the concert score contains the following instruments and parts:

- Fl. 1 (Flute 1)
- Picc. (Piccolo)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Bs. Cl. (Bass Clarinet)
- Bsn. 1 (Bassoon 1)
- Cbsn. (Contrabassoon)
- Hn. 1, 2, 3, 4 (Horn 1, 2, 3, 4)
- Tpts. (Trumpets)
- Tbn. 1, 2 (Trombone 1, 2)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Hp. (Harp)
- Pno. (Piano)
- Xyl. (Xylophone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is divided into four systems, each corresponding to a page number at the bottom: 215, 216, 217, and 218. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The woodwinds and strings provide harmonic support and melodic lines throughout the piece.

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.
1
2
Hn.
3
4
Tpts.
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Hp.
Pno.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

219 220 221 222 223

molto rall. L ♩ = 46

Fl.1 *ff*

Picc. *ff*

Ob.1 *ff*

Ob.2 *ff*

Cl.1 *ff*

Bs.Cl. *ff*

Bsn.1 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpts. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ffp*

Hp. *ff* *sfz*

Pno. *ff* *sfz*

Perc. *ff* gradually damp.....

a2 *pp*

a2 *pp*

molto rall. L ♩ = 46

Vln. I *ff* *p mp p mp mp* sul tasto dolce / espress

Vln. II *ff* *p mp p mp mp* sul tasto dolce / espress

Vla. *ff* *p mp p mp mp* sul tasto dolce / espress

Vc. [non trem.] *sfz p pp*

Cb. [non trem.] *sfz p pp*

240 241 242 243 244 245 246

M poco rall.

Fl.1

Picc.

Ob.1

C. A.

Cl.1

Bs.Cl.

Bsn.1

Cbsn.

1
2

Hn.

3
4

Tpts.

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Hp.

Pno.

Mar.

To Cel.

Senza Misura
Liberamente / ad lib

M poco rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

256

257

258

Mar. *pp* *mp*

Vln. I *ppp*

Vln. II senza vib. *ppp*

Vla. senza vib. *ppp*

259

Mar. *p* *mf*

Vln. I

Vln. II

Vla.

260

Mar. *pp* *mp*

Vln. I

Vln. II

Vla.

261

In tempo
(♩ = c.128)

poco accel.

Mar. *p* *loco*

Vln. I

Vln. II

Vla.

262

263

264

265

poco rall.

Mar. Vln. I Vln. II Vla.

266 267 268 269



Senza Misura

Mar. Vln. I Vln. II Vla.

270



In tempo
(♩ = c. 200) **poco accel.**

Mar. Vln. I Vln. II Vla.

271 272 273 274



molto rall.

Mar. Vln. I Vln. II Vla.

275 276 277 278 279

Senza Misura

Musical score for measures 328-329. The score is for four staves: Mar. (Maracas), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Maracas part is marked *ppp* and *p*. The Violin I part is marked *ppp*. The Violin II and Viola parts are marked *ppp* and *senza vib* (senza vibrato).

328



Musical score for measures 329-330. The score is for four staves: Mar. (Maracas), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Maracas part is marked *pp* and *p*. The Violin I part is marked *ppp*. The Violin II and Viola parts are marked *ppp* and *senza vib* (senza vibrato).

329



Musical score for measures 330-331. The score is for four staves: Mar. (Maracas), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Maracas part is marked *p*. The Violin I part is marked *ppp*. The Violin II and Viola parts are marked *ppp* and *senza vib* (senza vibrato).

330



Musical score for measures 331-332. The score is for four staves: Mar. (Maracas), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Maracas part is marked *pp*. The Violin I part is marked *ppp*. The Violin II and Viola parts are marked *ppp* and *senza vib* (senza vibrato). The score ends with a double bar line and repeat sign.

331

332

Liberamente

T ♩ = 64 In strict tempo

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.

1
2
Hn.
3
4
Tpts.
Tbn. 1
2
B. Tbn.
Tba.

Timp.
Hp.

Pno.

Xylo.

Liberamente

T ♩ = 64 In strict tempo

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

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 (Fl.1), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Bass Clarinet (Bs.Cl.), Bassoon 1 (Bsn.1), and Contrabassoon (Cbsn.). The brass section includes Horns (Hn. 1, 2, 3, 4), Trumpets (Tpts.), Trumpets 1 & 2 (Tbn. 1, 2), Baritone (B. Tbn.), and Trombone (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.), Harp (Hp.), Piano (Pno.), and Almglocken (Alm.). The xylophone (Xylo.) part is also present. The score features various musical notations such as dynamics (p, mp), articulation (staccato), and performance instructions like 'leggiero' and 'pizz'. The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into measures 336, 337, 338, and 339.

U

Fl.1 *cresc. poco a poco*

Picc. *cresc. poco a poco*

Ob.1 *cresc. poco a poco*

Ob.2 *Oboe* *cresc. poco a poco*

Cl.1 *cresc. poco a poco*

Bs.Cl. *cresc. poco a poco*

Bsn.1 *cresc. poco a poco*

Cbsn. *p cresc. poco a poco*

Hn. 1 *cresc. poco a poco*

Hn. 2 *p cresc. poco a poco*

Hn. 3 *p cresc. poco a poco*

Tpts.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Hp. *mp*

Pno. *cresc. poco a poco*

Xylo. *cresc. poco a poco*

Vln. I *arco* *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco* *arco*

Cb. *cresc. poco a poco*

V ♩ = 128

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tpts.
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Hp.
Pno.
Xylor.

mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mp
mp
mp
mf cresc.
mf cresc.
mf cresc.
mf
mf cresc.
ff

open
open
senza sord
arco

1. + 2
3

V ♩ = 128

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

mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.

arco

This page of the concert score for "When the Clock Strikes Me" features a variety of instruments. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Saxophones) and strings (Violins I & II, Viola, Violoncello, Contrabass) play complex melodic and rhythmic lines, often marked with accents and dynamic markings like *f* and *sfz*. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support and power, with some parts marked *cuivré* and *sfz*. The percussion section includes Timpani and Percussion, contributing to the rhythmic texture. The piano part features dense chordal textures and arpeggiated figures. The score is divided into measures 350, 351, 352, and 353, with a page number 71 at the top right.

This page of the concert score contains the following instruments and parts:

- Flutes:** Fl. 1
- Piccolo:** Picc.
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. 1
- Basinets:** Bs. Cl., Bsn. 1
- Contrabassoon:** Cbsn.
- Horns:** Hn. 1, 2, 3, 4
- Trumpets:** Tpts.
- Trombones:** Tbn. 1, 2, B. Tbn.
- Tuba:** Tba.
- Timpani:** Timp.
- Harp:** Hp.
- Piano:** Pno.
- Alto Saxophone:** Alm. (with markings for Crshstk and Almgk)
- Percussion:** Perc.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score is divided into measures 354, 355, 356, and 357. Key performance markings include *sfz* (sforzando) and *non div.* (non-diviso).

This page of the concert score includes the following instruments and parts:

- Fl.1
- Picc.
- Ob.1
- Ob.2
- Cl.1
- Bs.Cl.
- Bsn.1
- Cbsn.
- Hn. 1, 2, 3, 4
- Tpts.
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Alm.
- Perc. (including Crshstk and china)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is marked with *sfz* (sforzando) throughout. Performance instructions include *non div.* for the strings and *china sfz* for the percussion. The page is divided into four measures, numbered 358, 359, 360, and 361 at the bottom.

This page of the concert score includes parts for the following instruments:

- Flute 1 (Fl.1): Features a melodic line with dynamic markings *p* and *f*, and a breath mark **W**.
- Piccolo (Picc.): Mirrors the Flute 1 part.
- Oboe 1 (Ob.1) and Oboe 2 (Ob.2): Play similar melodic lines.
- Clarinet 1 (Cl.1): Features a melodic line.
- Bass Clarinet (Bs.Cl.), Bassoon 1 (Bsn.1), and Contrabassoon (Cbsn.): Provide harmonic support with a *p* dynamic.
- Horn 1 (Hn. 1) and Horn 2 (Hn. 2): Play a rhythmic pattern of eighth notes, marked *p* and *f*, with a *stopped* instruction.
- Trumpets (Tpts.), Trombones 1 & 2 (Tbn. 1, 2), Baritone (B. Tbn.), and Tuba (Tba.): Play a rhythmic pattern of eighth notes, marked *p* and *f*.
- Timpani (Timp.): Play a rhythmic pattern of eighth notes, marked *p* and *f*.
- Harpsichord (Hp.): Features a melodic line with a *gliss.* instruction and dynamic markings *p* and *f*.
- Piano (Pno.): Features a complex melodic and harmonic texture with dynamic markings *p* and *f*.
- Percussion (Perc.): Features a rhythmic pattern of eighth notes, marked *p* and *f*.
- Violin I (Vln. I) and Violin II (Vln. II): Play a melodic line with a *cresc.* instruction and dynamic markings *p* and *f*, with a breath mark **W**.
- Viola (Vla.): Plays a melodic line with dynamic markings *p* and *f*.
- Violoncello (Vc.) and Double Bass (Cb.): Play a melodic line with *pizz.* and *arco* markings, and dynamic markings *p* and *f*.

Fl.1 *sfz* *mp*

Picc. *sfz* *mp*

Ob.1 *sfz* *mp*

Ob.2 *sfz* *mp*

Cl.1 *sfz* *mp*

Bs.Cl. *sfz* *mp*

Bsn.1 *sfz* *mp*

Cbsn. *sfz*

Hn. 1 2 *sfz* *mp* *f*

Hn. 3 4 *sfz* *mp* *f*

Tpts. *sfz* *mp*

Tbn. 1 2 *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *sfz*

Hp. *f* *mp* *swirl gliss.*

Pno. *sfz* *mp* *f*

Perc. *sfz* *mp cresc.*

Vln. I *sfz mp cresc.*

Vln. II *sfz mp cresc.*

Vla. *sfz mp cresc.*

Vc. *sfz* *sub mp cresc.*

Cb. *sfz*

This page of the concert score includes the following instruments and parts:

- Fl. 1 (Flute 1)
- Picc. (Piccolo)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Bs. Cl. (Bass Clarinet)
- Bsn. 1 (Bassoon 1)
- Cbsn. (Contrabassoon)
- Hn. 1, 2, 3, 4 (Horn 1, 2, 3, 4)
- Tpts. (Trumpets)
- Tbn. 1, 2 (Trombone 1, 2)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Hp. (Harp)
- Pno. (Piano)
- Crsh stk (Crash Stick)
- Perc. (Percussion)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Dynamic markings such as *f sfz*, *sfz p*, and *f* are used throughout the score. Performance instructions like *au talon* and *arco* are present for the string sections. A rehearsal mark 'X' is located at the top left of the page.

This page of the concert score includes the following instruments and parts:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. 1
- Bs. Cl.
- Bsn. 1
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpts.
- Tbn. 1 & 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Crsh stk.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into four systems, with measure numbers 374, 375, 376, and 377 indicated at the bottom of each system. The music features complex rhythmic patterns, dynamic markings such as *sfz*, *sfz p*, *f sfz*, *p*, and *mp*, and various articulations like accents and slurs.

This page of the concert score contains the following instruments and parts:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. 1
- Bs. Cl.
- Bsn. 1
- Cbsn.
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Horn 4 (Hn. 4)
- Tpts.
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Crsh stk.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into measures 378, 379, 380, and 381. Each measure contains musical notation for the respective instruments, including dynamics such as *sfz* and *sf*, and various articulations like accents and slurs.

This page of the concert score for "When the Clock Strikes Me" features a variety of instruments. The woodwind section includes Flute 1 (Fl.1), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Bassoon (Bs.Cl.), Bassoon 1 (Bsn.1), and Contrabassoon (Cbsn.). The brass section consists of Horns (Hn. 1, 2, 3, 4), Trumpets (Tpts.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Harp (Hp.), Piano (Pno.), Crash Stick (Crsh stk), and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and features a consistent rhythmic pattern of eighth notes with accents and slurs. The dynamic marking *sfz* (sforzando) is used throughout. The page is divided into four systems, with measure numbers 382, 383, 384, and 385 indicated at the bottom.

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.
1
2
Hn.
3
4
Tpts.
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Hp.
Pno.
Crsh stk
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

386 387 388 389

This page of the concert score includes the following instruments and parts:

- Flutes:** Fl. 1 (Fl. 1.1)
- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Bass Clarinet (Bs. Cl.), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpts.), Trombones (Tbn. 1, 2, B. Tbn.), and Tuba (Tba.).
- Brass:** Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), and Tuba (Tba.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.), Cymbals (Crsh stk), and Percussion (Perc.).
- Other:** Piano (Pno.) and Harp (Hp.).

The score is marked with *sfz* (sforzando) throughout. The Percussion part features a rhythmic pattern of triplets. The section concludes with a *pp* (pianissimo) dynamic marking. A bracket labeled "[Percussion Cadenza]" spans the final measures of the page.

Perc. *china*

394 *f sfz* 395 396 397

398 *sfz* 399 400 401

402 *subito p* 403 404 *ff* 405

406 *pp* 407 408 *ff* 409 *molto rall.*

410 [♩ = 86] 411 412 *ppp* 413 *subito ff* 414 ♩ = 128

415 *sfz* 416 *sfz* 417 *sfz* 418 *sfz*

419 *sfz* 420 421 422

423 424 425 426 427

428 429 430 431

432 *subito p* 433 434 435

436 *ff* 437 438 439 *mp* 440

441 *ff* 442 *subito p* 443 *ff* 444

445 *p* 446 447 *ff* 448

449 *p* 450 *subito ff* 451 452 453

Detailed description: This is a percussion score for a concert, specifically for a China cymbal. The score is written on a single staff with a treble clef and a 2/4 time signature. It consists of 16 measures, numbered 394 to 453. The music is characterized by a steady, rhythmic pattern of eighth notes, often with accents and dynamic markings. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). There are several instances of *sfz* (sforzando) and *subito* (suddenly) markings. A tempo change is indicated at measure 413 with a metronome marking of ♩ = 128. A rehearsal mark is present at measure 412 with a tempo marking of [♩ = 86]. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The percussion part is marked with a double bar line at the beginning of each measure.

Y

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.

1
2
Hn.
3
4

Tpts.
Tbn. 1
2
B. Tbn.
Tba.

Timp.
Hp.
Pno.

Crsh stk
Perc.

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

454 455 456 457

molto rall. ♩ = 64

The score is divided into two systems. The first system includes woodwinds (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon), Horns (1-4), Trumpets (1-3), Trombones (1-3), Tuba, Timpani, Harp, Piano, and Percussion. The second system includes Violins I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *sfz*, *sfz p*, and *fff*. The Percussion part includes Gongs, China, and Tom. The Harp part includes a *gliss - ad lib* section. The score concludes with a *molto rall.* marking and a tempo of 64.

Z

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Bs.Cl.
Bsn.1
Cbsn.

1
2
Hn.
3
4

Tpts.
Tbn. 1
2
B. Tbn.
Tba.

Timp.

Hp.

Pno.

Perc.

Z

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

p
ppp
p
p
p
p

staccatissimo
mp
ppp
mp

pizz
pizz
pizz
pizz
pizz

Ist desk only
Gli altri
Ist desk only
Gli altri

The score is arranged in a standard orchestral format. The woodwind section includes Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns (1-4), Trumpets, Trombone 1, Trombone 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Harp, Piano, and Percussion. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Percussion part features a complex rhythmic pattern with dynamic markings of *pp*, *mp*, and *ppp*, and includes a sixteenth-note glissando. The string parts are primarily rhythmic accompaniment, with Violin I and II playing a consistent eighth-note pattern. The woodwinds and brass play more varied rhythmic figures, often in sync with the piano and percussion.

This page of the concert score includes the following instruments and parts:

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. 1
- Bs. Cl.
- Bsn. 1
- Cbsn.
- Horn 1 & 2
- Horn 3 & 4
- Tpts.
- Tbn. 1 & 2
- B. Tbn.
- Tba.
- Timp.
- Hp.
- Pno.
- Crsh stk. (Almglocken)
- Wd. & Mtl.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key performance markings include *pp cresc.* for woodwinds and percussion, *p cresc.* for harp and piano, and *cresc.* for strings.

This page of the concert score includes the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2. Both parts feature a *fff* dynamic marking and a *5* fingering for the final measure.
- Woodwinds:** Piccolo, Oboe 1, Oboe 2, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. All parts have *fff* dynamics and *5* fingering in the final measure.
- Horns:** Horns 1 and 2. Horn 1 has a marking *à 2 cuivré 5* and *fff* dynamic. Horn 2 has a marking *à 2 cuivré 5* and *fff* dynamic.
- Trumpets:** Trumpets 1, 2, and 3. Trumpet 1 has a marking *1.* and *fff* dynamic. Trumpets 2 and 3 have a marking *2+3* and *fff* dynamic.
- Brass:** Trombone 1 and 2, Baritone, and Tuba. All parts have *fff* dynamics in the final measure.
- Percussion:** Timpani (marked *hard mallets*), Snare Drum, and Cymbals. Snare and cymbals have *fff* dynamics and a *3* (triple) marking in the final measure.
- Piano:** Hp. and Pno. Both have *mf* dynamics in the first part and *fff* dynamics in the final measure.
- Alto Saxophone:** Alm. Part with *mf* dynamics.
- Woodwinds & Percussion:** Xylophone and Mallets. Xylophone has a *gliss.* marking and *sfz* dynamic in the final measure.
- Strings:** Violin I, Violin II, Viola, Violoncello, and Contrabasso. Violin I and II have *mf* dynamics. Viola, Cello, and Contrabasso have *mf* dynamics. Violin I and II have a *TUTTI (div.) [arco]* marking and *fff* dynamic in the final measure. Violin I also has a *unis.* marking, and Violin II has a *non div.* marking.