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How Did It Get So Late So Soon?

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David A. Jaffe

How Did It Get So Late So Soon?

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How Did It Get So Late So Soon?

a concerto for violin and chamber orchestra

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Instrumentation

Flute I, doubling piccolo
Flute II
Oboe I
Oboe II, doubling English Horn
Bb Clarinet I
Bb Clarinet II, doubling Bb Bass Clarinet with C extension
Bassoon I
Bassoon II

Horn I (with metal transposing mute and fiber non-transposing mute)
Horn II (with metal transposing mute and fiber non-transposing mute)

Solo Violin

String Orchestra (at least 6-5-4-3-2)

SCORE IN C (sounding as written, except piccolo and double bass)

Program Note

"How Did It Get So Late So Soon?" was premiered on August 27, 2016 at the Tytuvėnai Festival, in Tytuvėnai, Lithuania, performed by Karen Bentley Pollick and the Lithuanian National Opera and Ballet Theatre Orchestra, conducted by Robertas Šervenikas.

The title comes from the poem by that name by political cartoonist and beloved children's author Theodor Seuss Geisel ("Dr Seuss"). It refers to the overlay of memory upon itself, time fading, and associations extending in all directions. Triggered by perhaps nothing more than a smell, thought or feeling, these connections reverberate across generations and continents.

The piece is an homage to Geisel, whose satirical creations included the megalomaniacal tyrant Yertle the Turtle, the inflexible narcissistic Zax pair, the status-craving xenophobic Sneetches and the corrupt opportunist who preys on their fears. Its three movements recall folk songs from the Great Depression of the 1930s, songs of struggle with striking relevance to the contemporary world.

Much of the material in the work is derived from Appalachian fiddle and religious tunes, which were in turn originally brought over from the British Isles, many dating back to the early 1800s. African-American blues and religious hymns figure prominently as well. There is also frequent use of American "bluegrass" fiddle idioms, drawing on my background playing in bluegrass bands (1970-1975) and travelling extensively to festivals, where I performed with many of the original inventors of this style and absorbed its characteristics. Sometimes these melodies are more-or-less quoted, other times they appear transformed so as to be unrecognizable, and still elsewhere, new melodies were composed in a style that references the idioms.

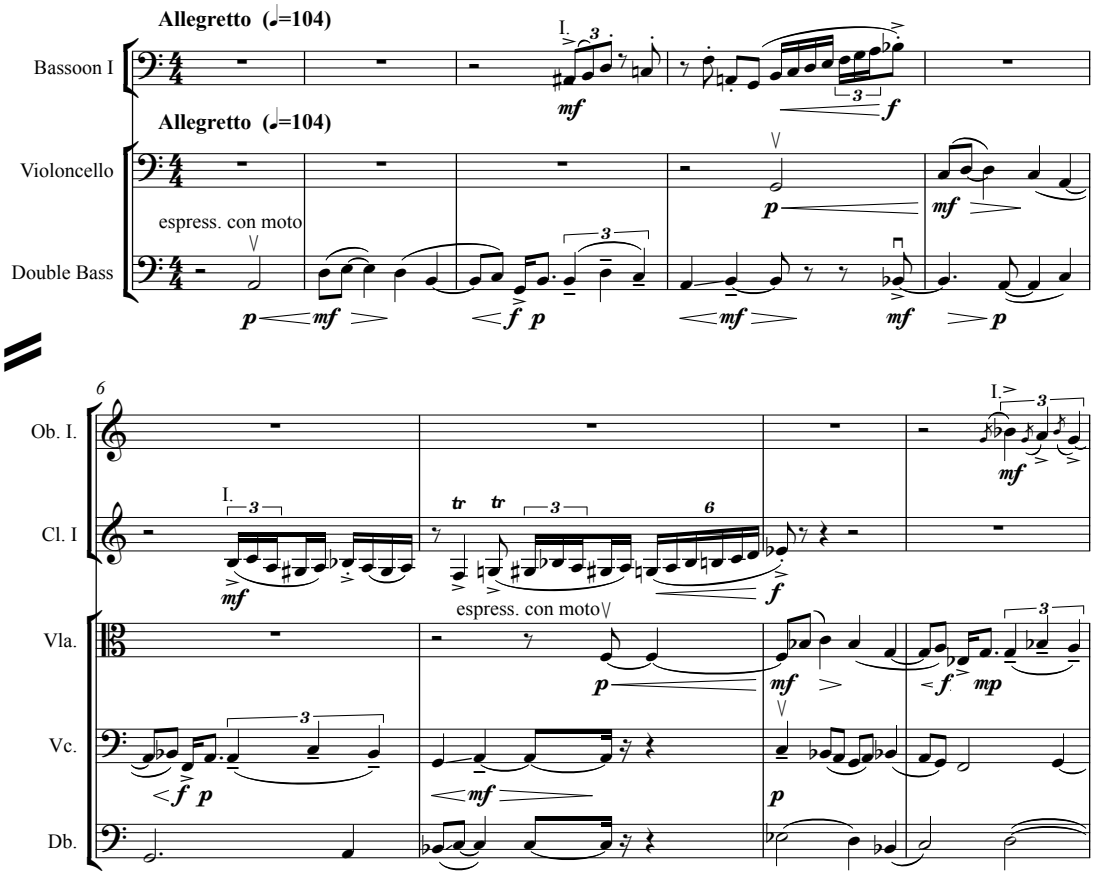
In addition to the folk material, there is a strong influence of Charles Ives, who forged an approach to composition that combined European traditions with quite different approaches to development and structure, use of diverse material, a broad spectrum of harmonic and contrapuntal techniques, etc. He was also a strong influence on my close friend and teacher, the late Henry Brant.

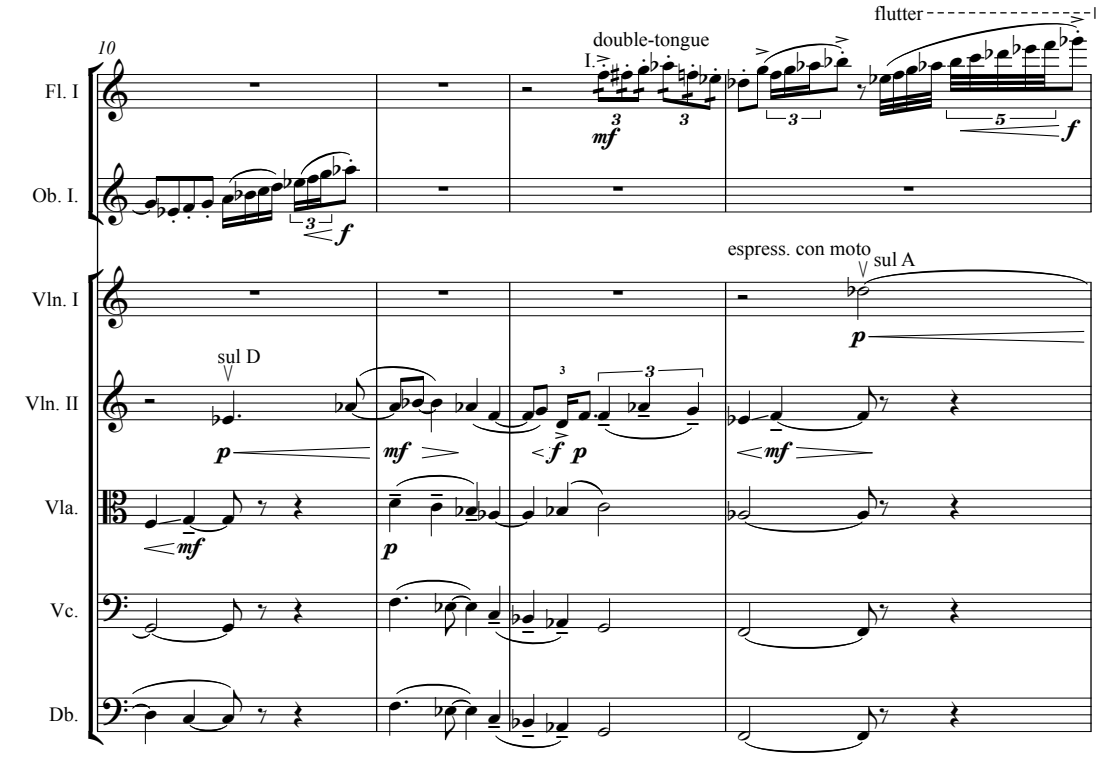
-- David A. Jaffe

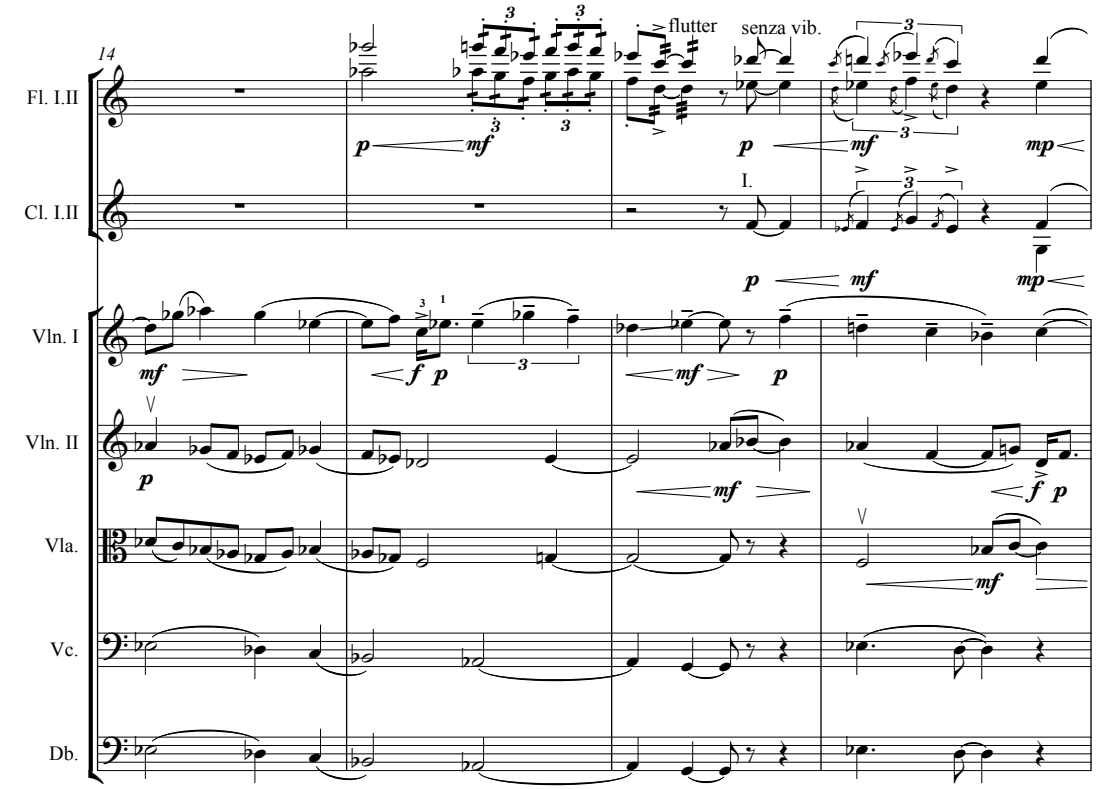
How Did It Get So Late So Soon?

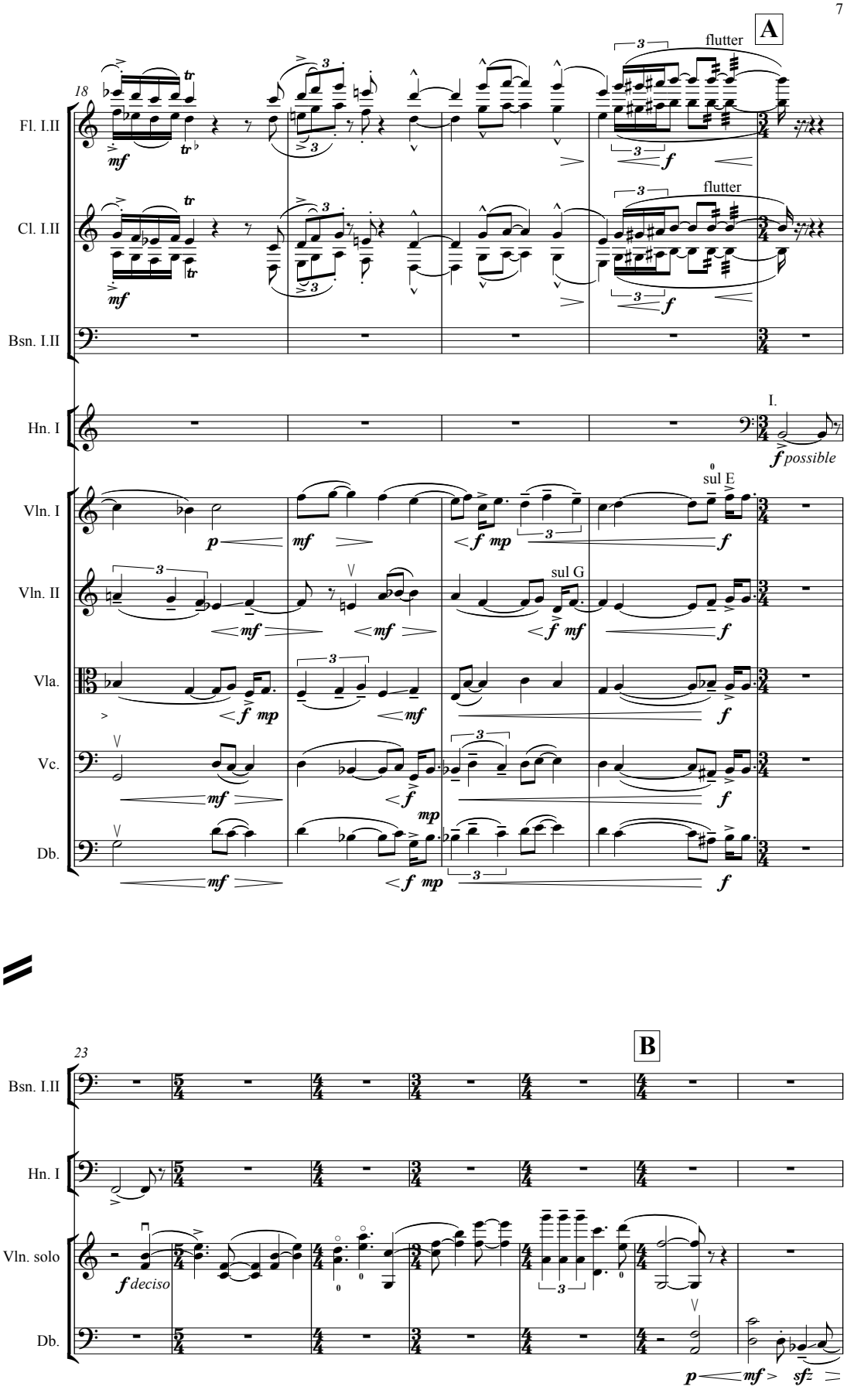
I

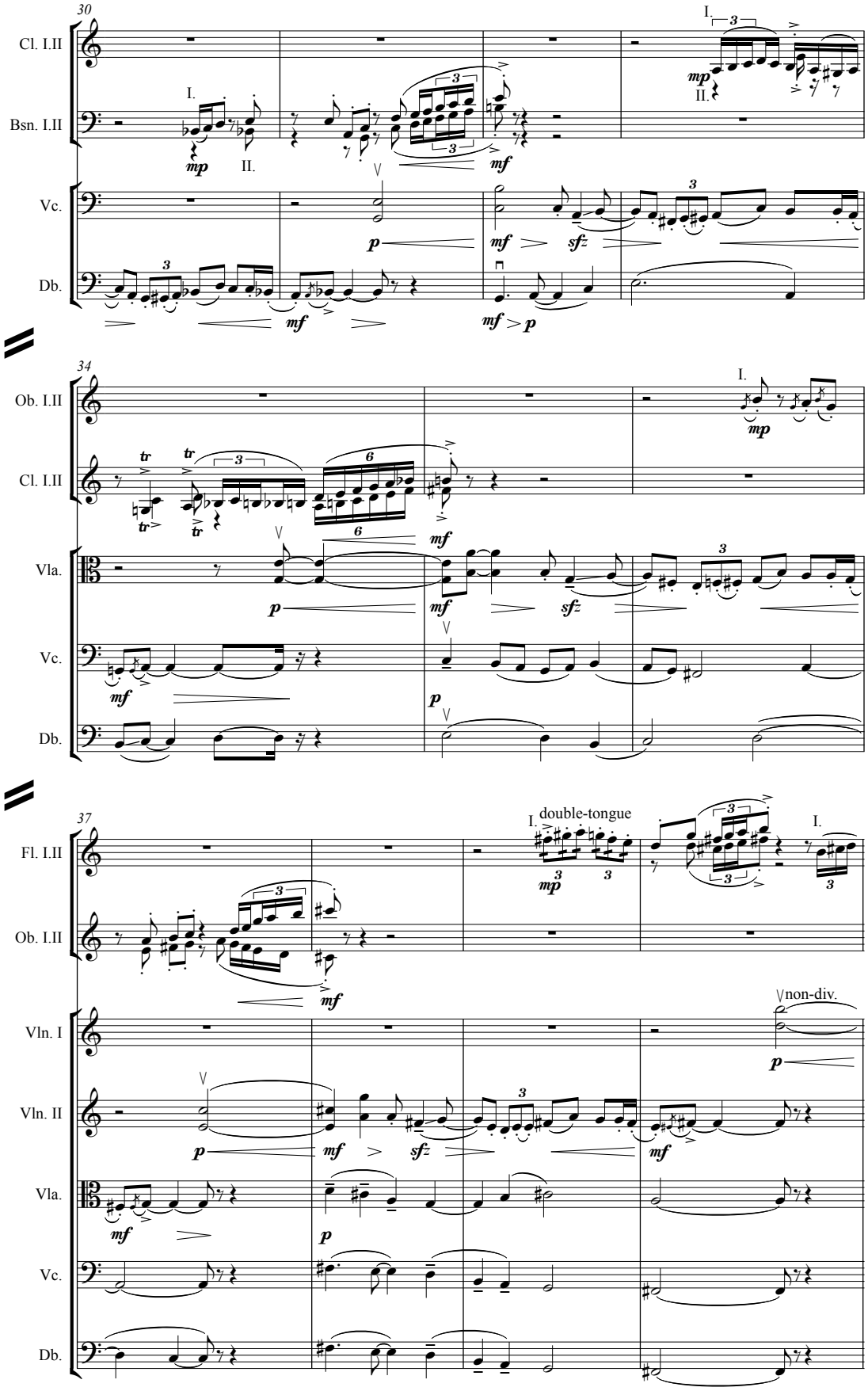
David A. Jaffe

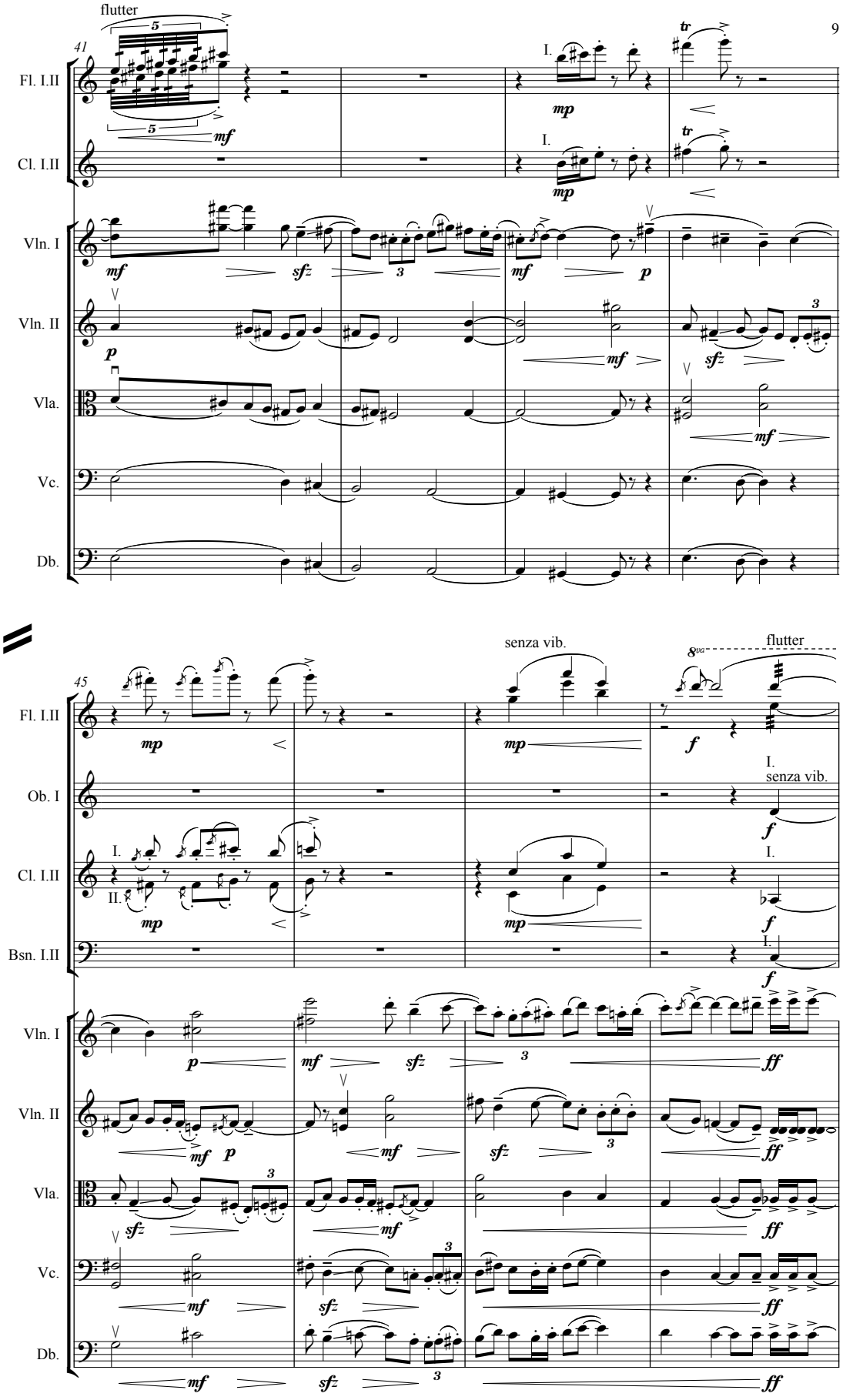


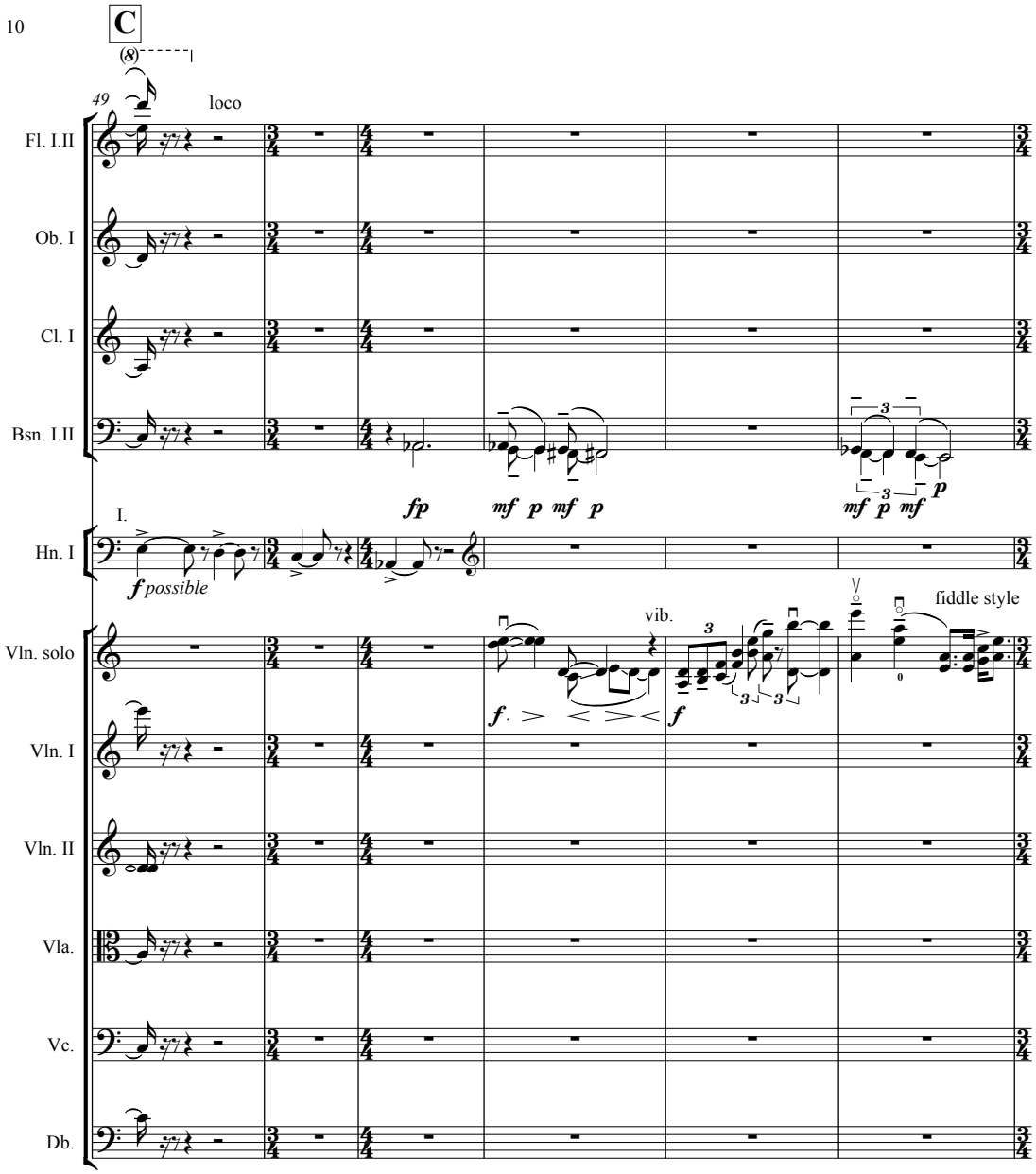

10
Fl. I
Ob. I.
Vln. I
Vln. II
Vla.
Vc.
Db.
double-tongue
I.
flutter
espress. con moto
sul A
sul D

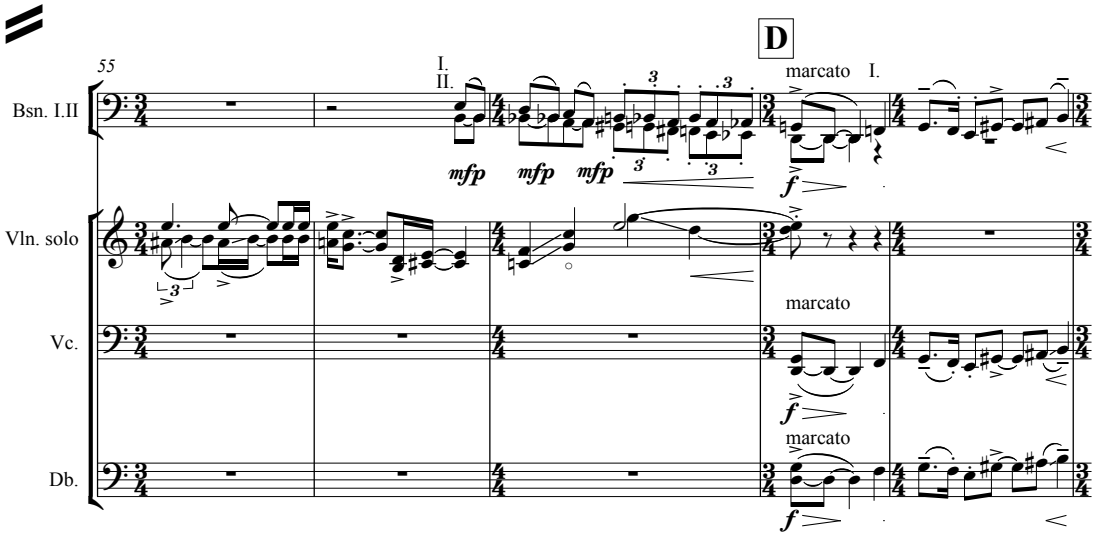

14
Fl. I.II
Cl. I.II
Vln. I
Vln. II
Vla.
Vc.
Db.
flutter
senza vib.
I.

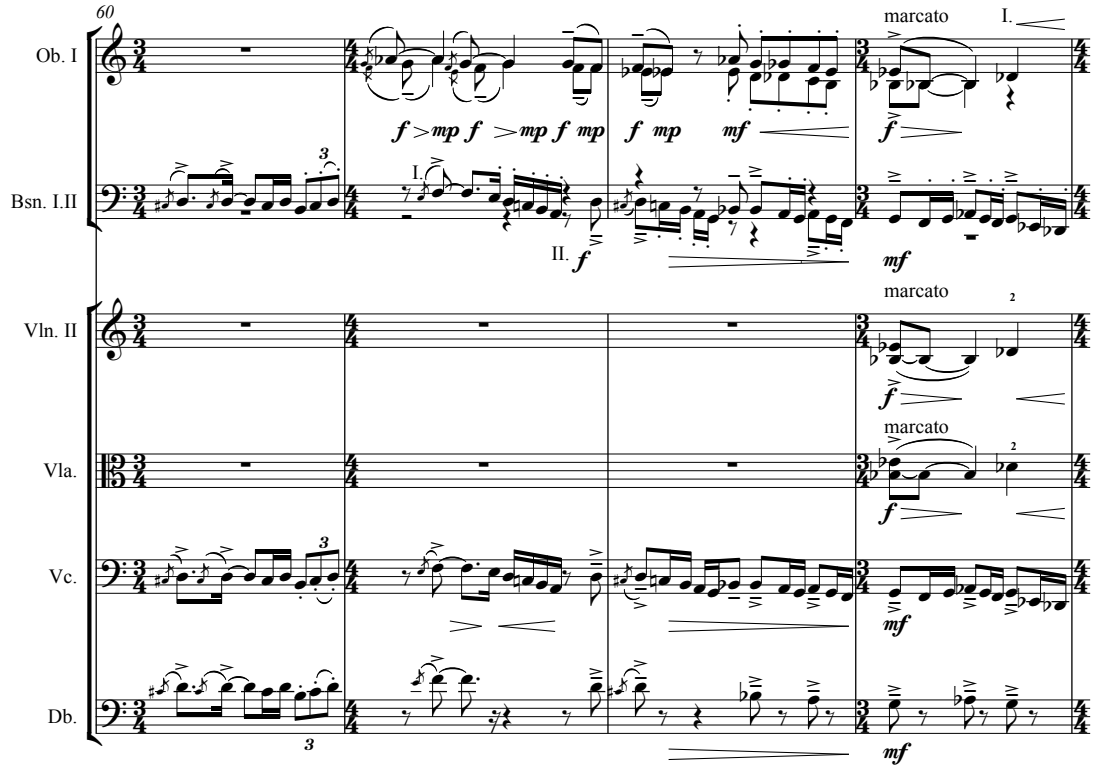

A
18
Fl. I.II
Cl. I.II
Bsn. I.II
Hn. I
Vln. I
Vln. II
Vla.
Vc.
Db.
flutter
flutter
I.
possible
sul E
sul G
B
23
Bsn. I.II
Hn. I
Vln. solo
Db.
deciso

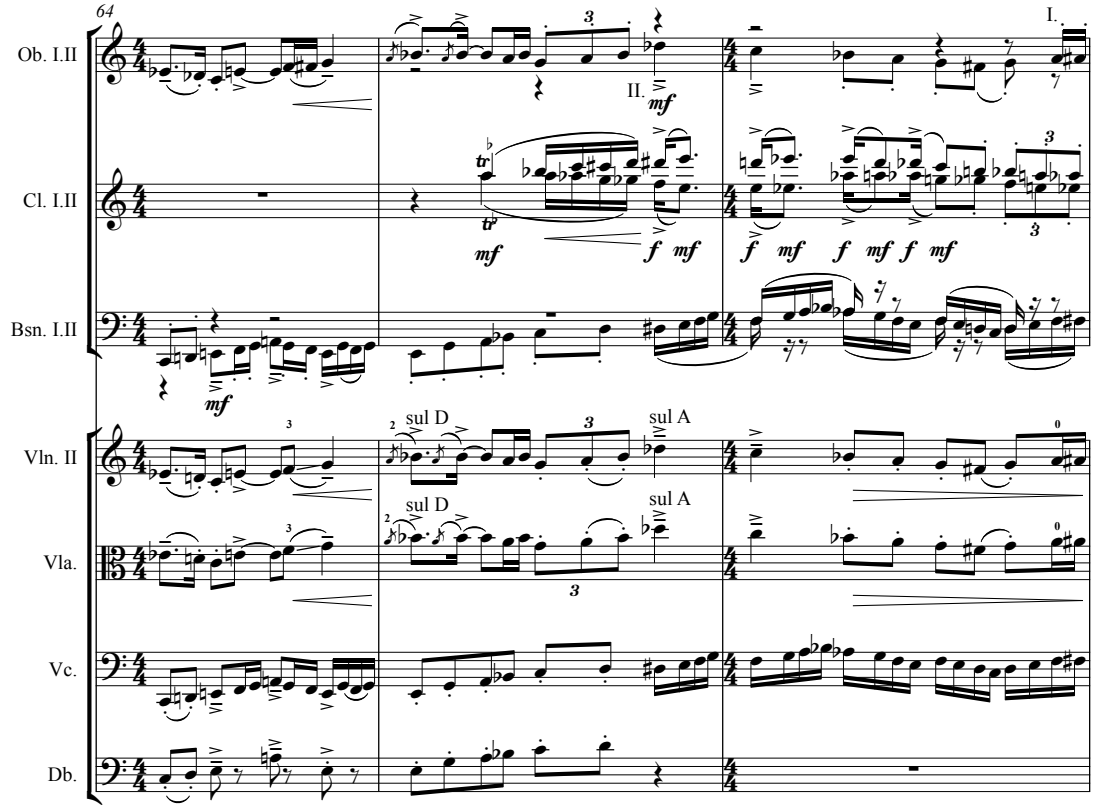

30
Cl. I.II
Bsn. I.II
Vc.
Db.
I.
II.
mp
mf
p
sf
34
Ob. I.II
Cl. I.II
Vla.
Vc.
Db.
tr
37
Fl. I.II
Ob. I.II
Vln. I
Vln. II
Vla.
Vc.
Db.
double-tongue
non-div.

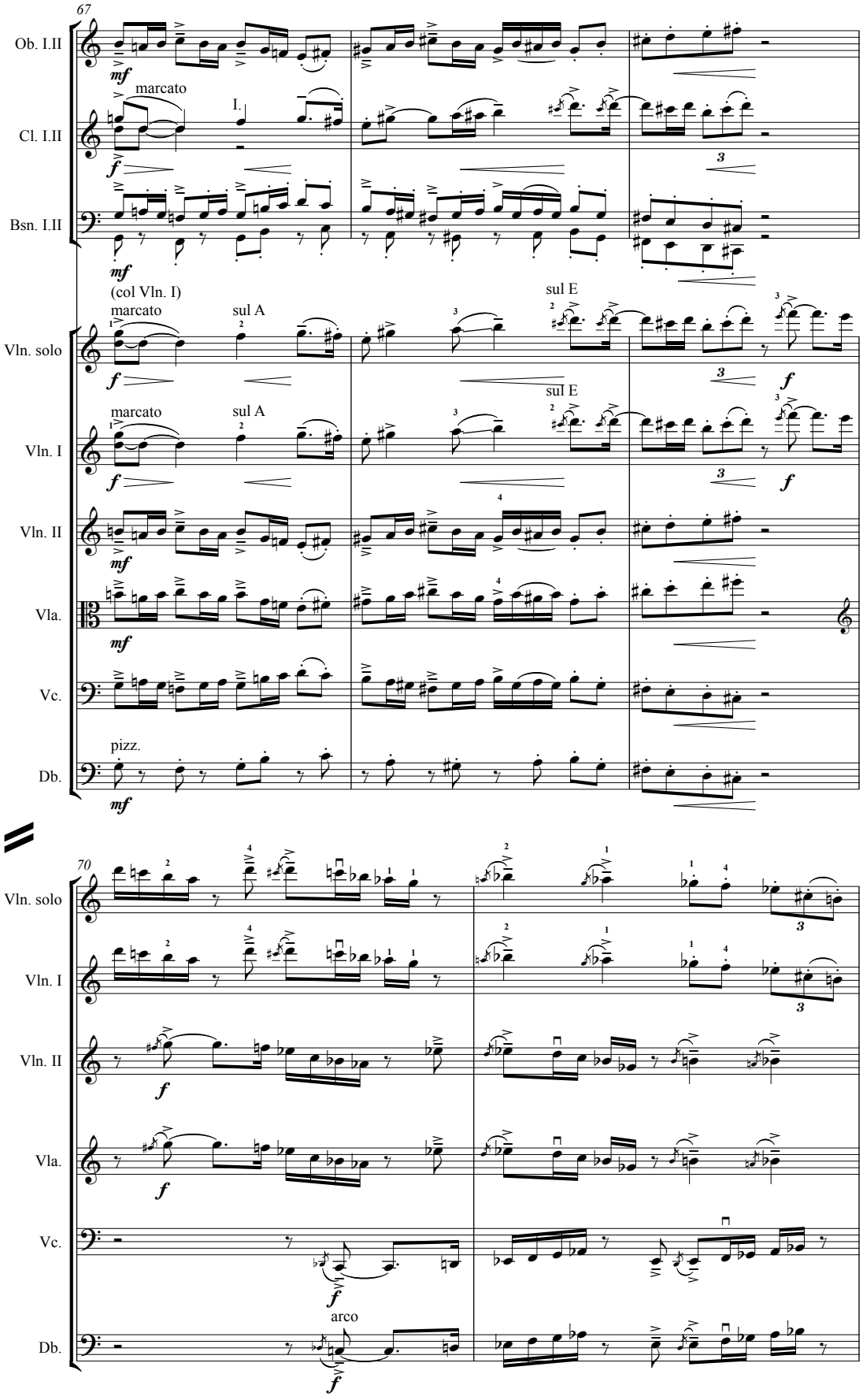

flutter
41
Fl. I.II
Cl. I.II
Vln. I
Vln. II
Vla.
Vc.
Db.
I.
II.
senza vib.
flutter
45
Ob. I
Bsn. I.II

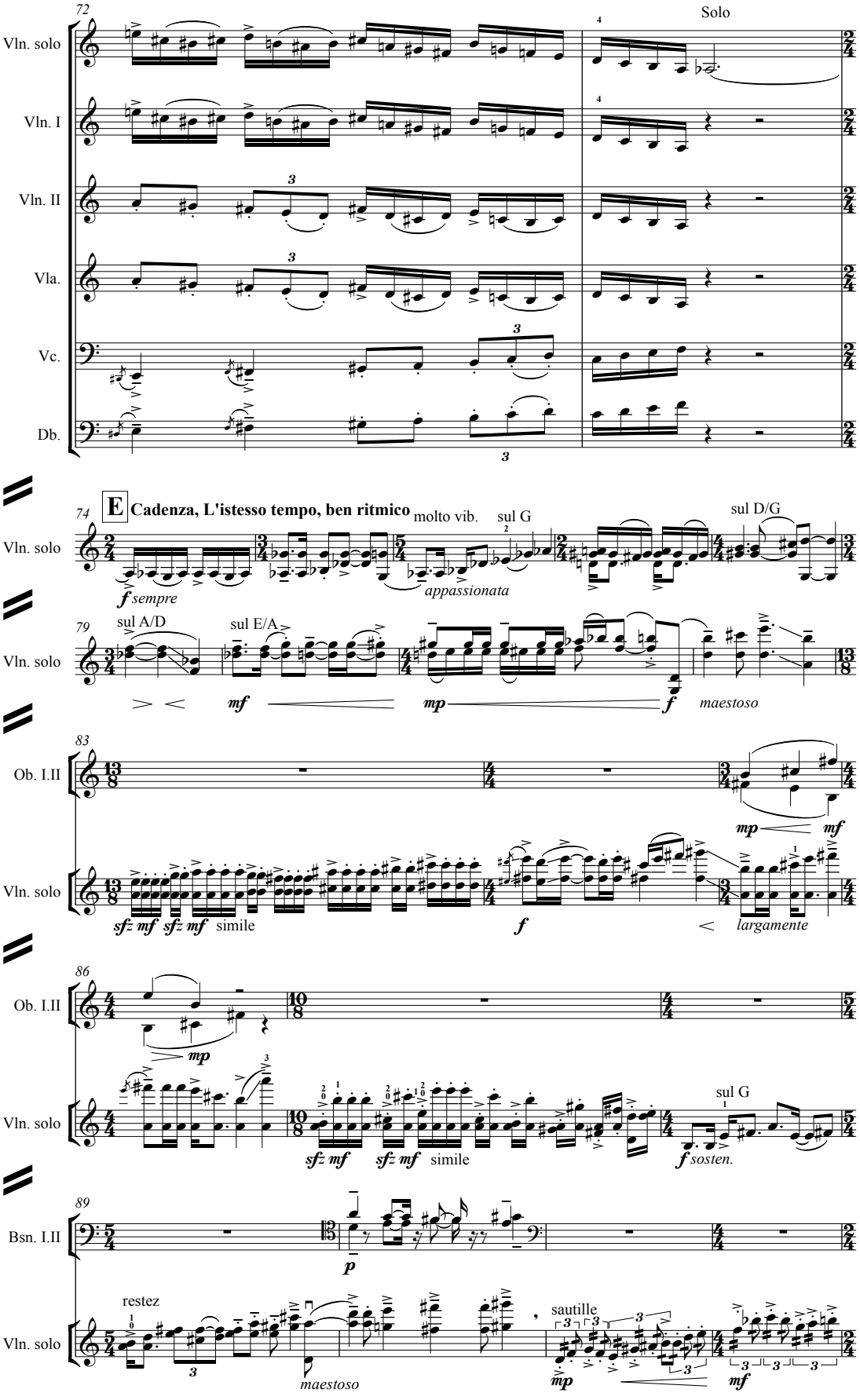

C
(8)
49
loco
Fl. I.II
Ob. I
Cl. I
Bsn. I.II
fp
mf p mf p
mf p mf
p
Hn. I
I.
f possible
Vln. solo
vib.
f.
f
fiddle style
Vln. I
Vln. II
Vla.
Vc.
Db.

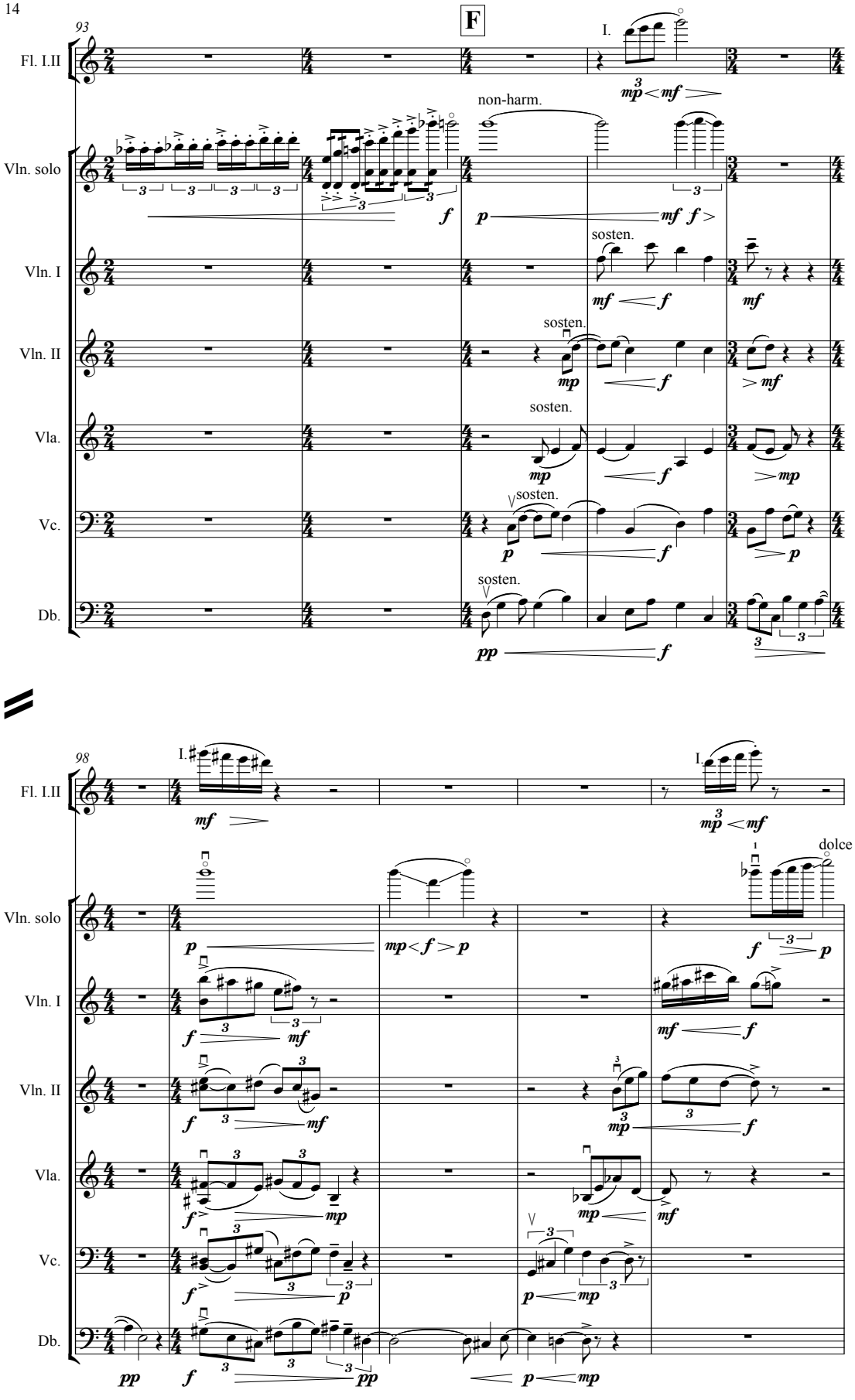

D
55
Bsn. I.II
I.
II.
mfp mfp mfp
marcato I.
f
Vln. solo
Vc.
marcato
f
Db.
marcato
f

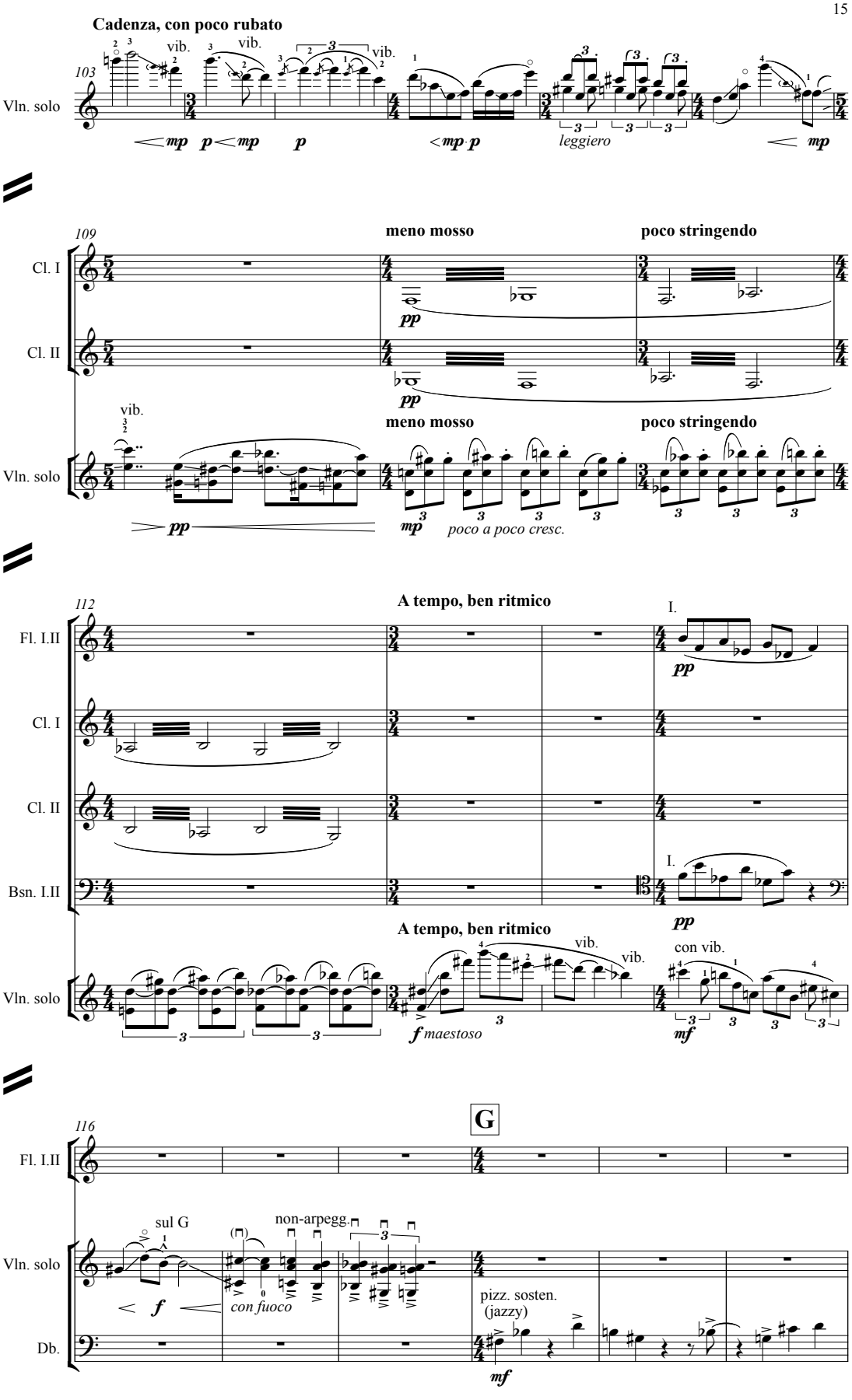

60
Ob. I
Bsn. I.II
Vln. II
Vla.
Vc.
Db.
marcato
I.
II.
f
mf
mp

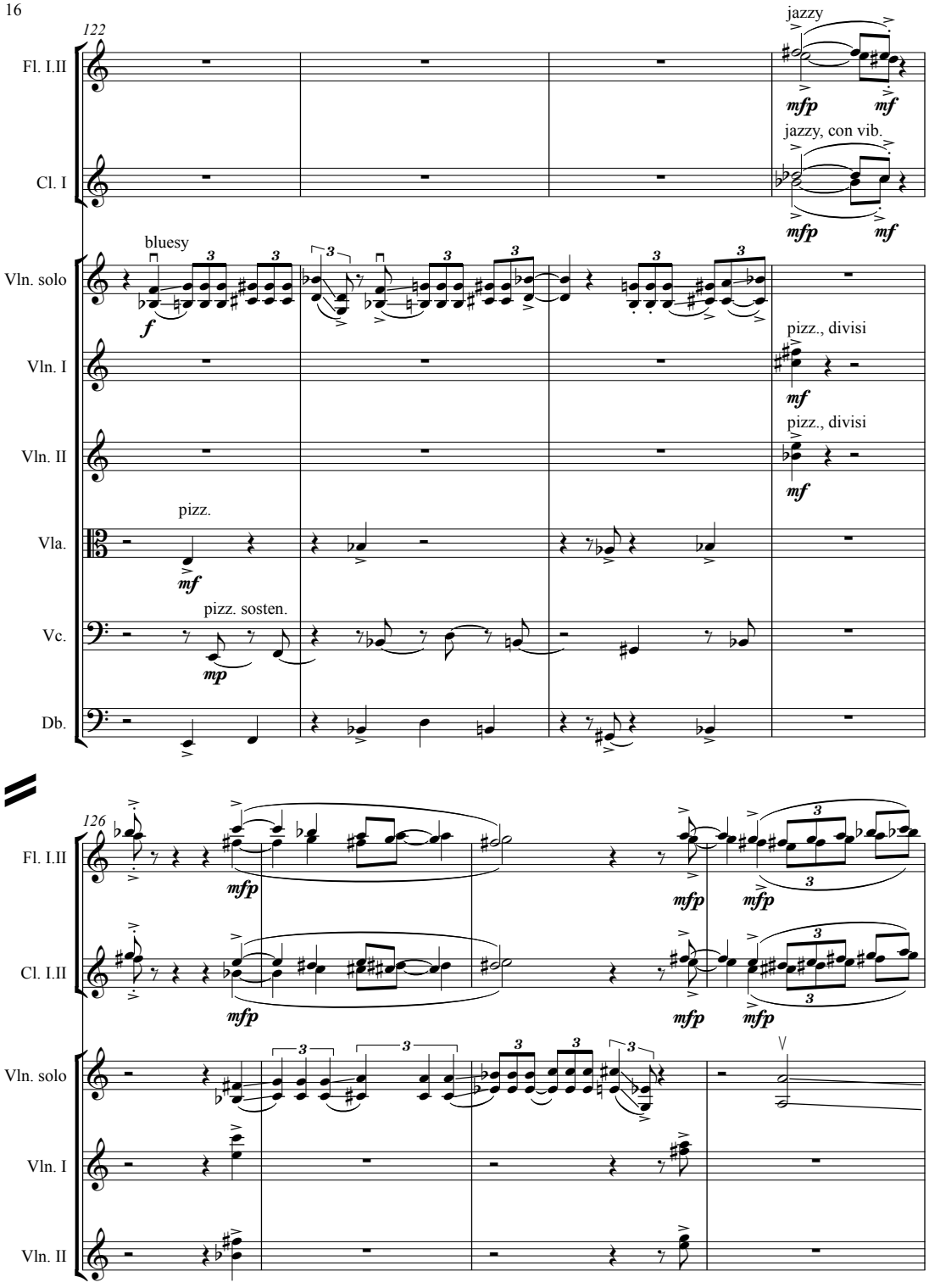

64
Ob. I.II
Cl. I.II
Bsn. I.II
Vln. II
Vla.
Vc.
Db.
sul D
sul A
I.
II.
mf
f

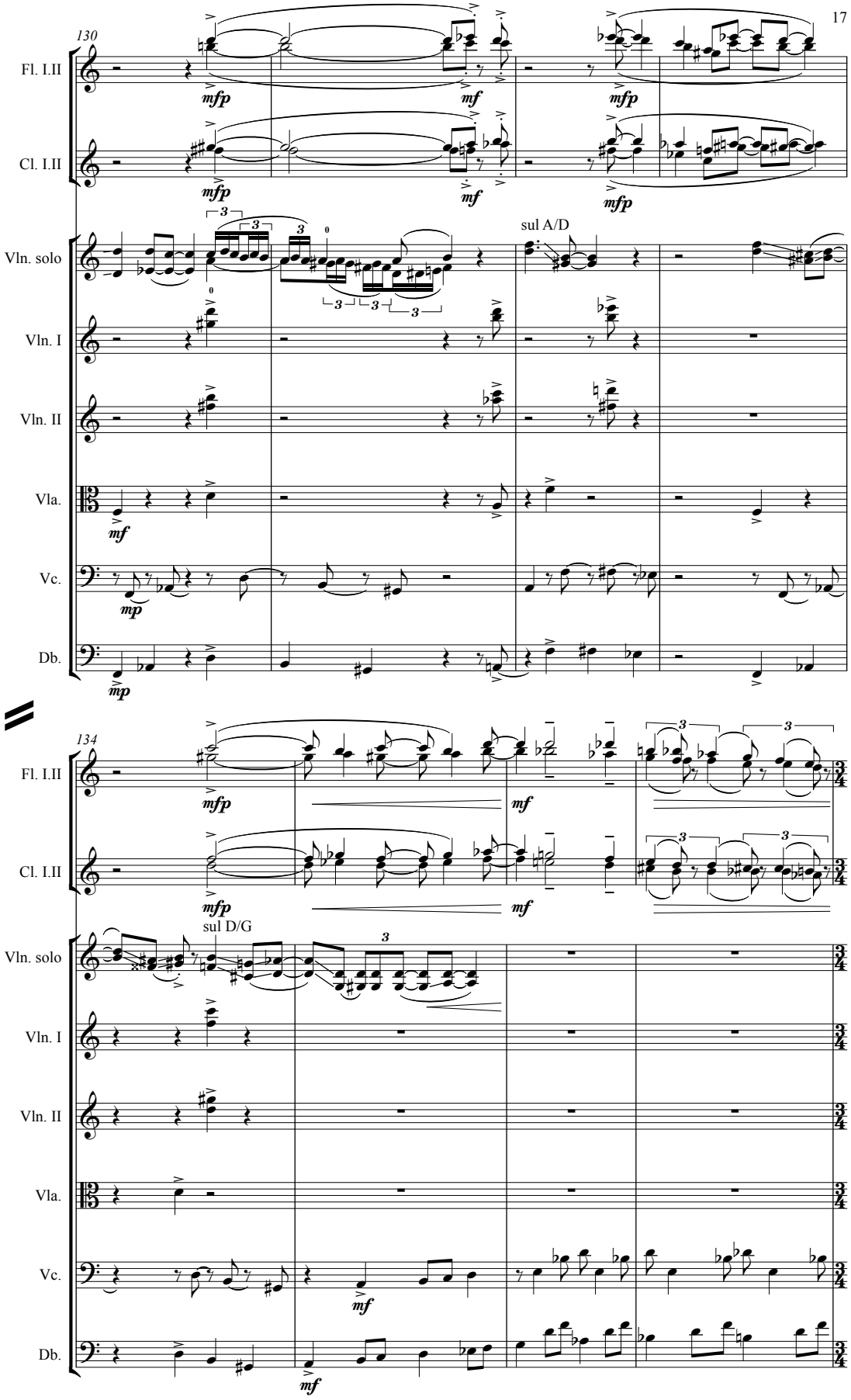

67
Ob. I.II
mf
marcato
I.
Cl. I.II
f
3
Bsn. I.II
mf
(col Vln. I)
marcato
sul A
sul E
Vln. solo
f
3
Vln. I
Vln. II
Vla.
Vc.
pizz.
Db.
70
arco

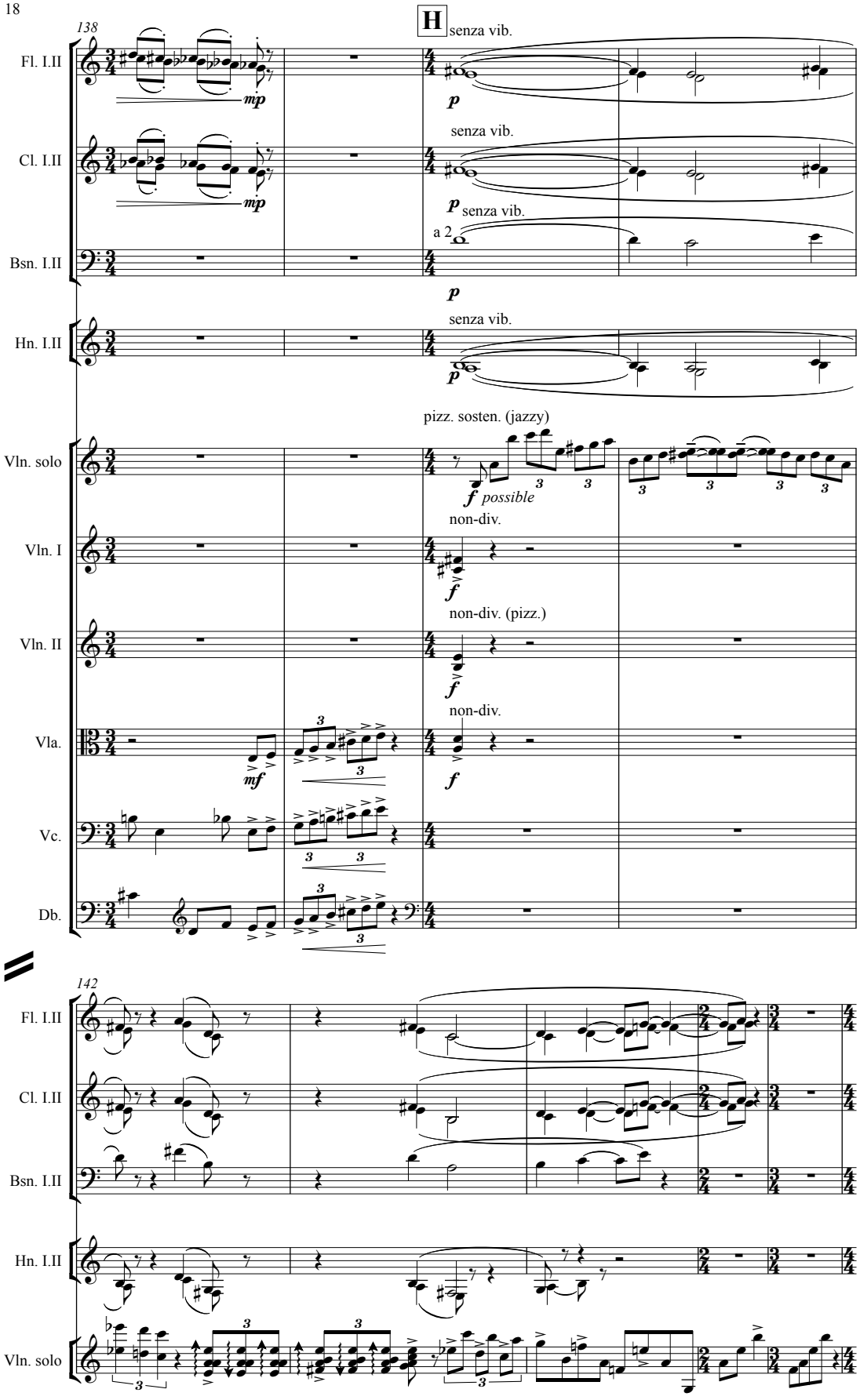

72
Solo
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
74
E
Cadenza, L'istesso tempo, ben ritmico
molto vib.
sul G
sul D/G
f sempre
appassionata
79
sul A/D
sul E/A
mf
mp
f
maestoso
83
Ob. I.II
Vln. solo
mp
mf
sfz mf sfz mf simile
f
largamente
86
Ob. I.II
Vln. solo
mp
sfz mf sfz mf simile
sul G
f sosten.
89
Bsn. I.II
Vln. solo
p
restez
maestoso
sautille
mp
mf

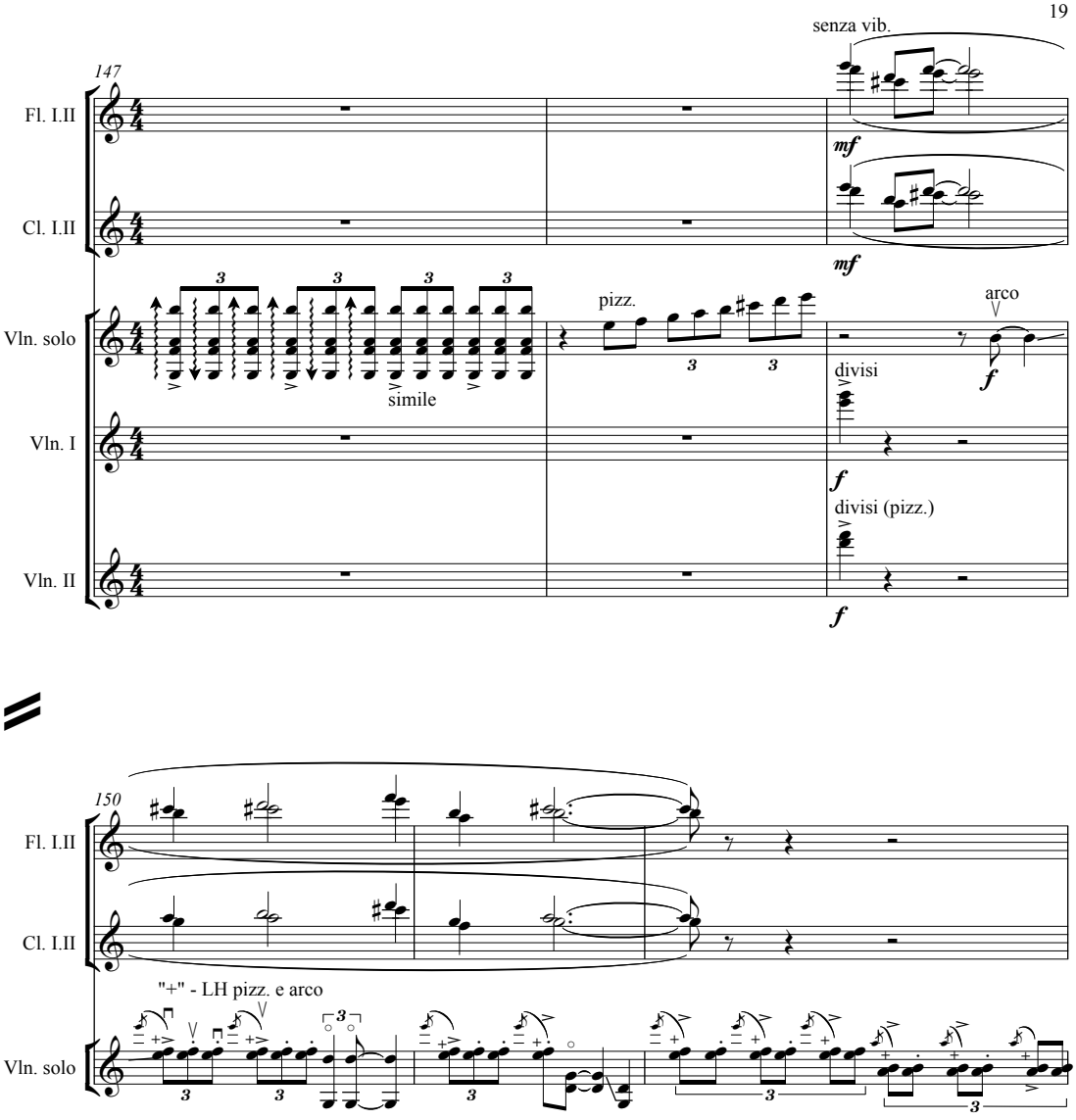

93
F
Fl. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
I.
non-harm.
sosten.
98
dolce

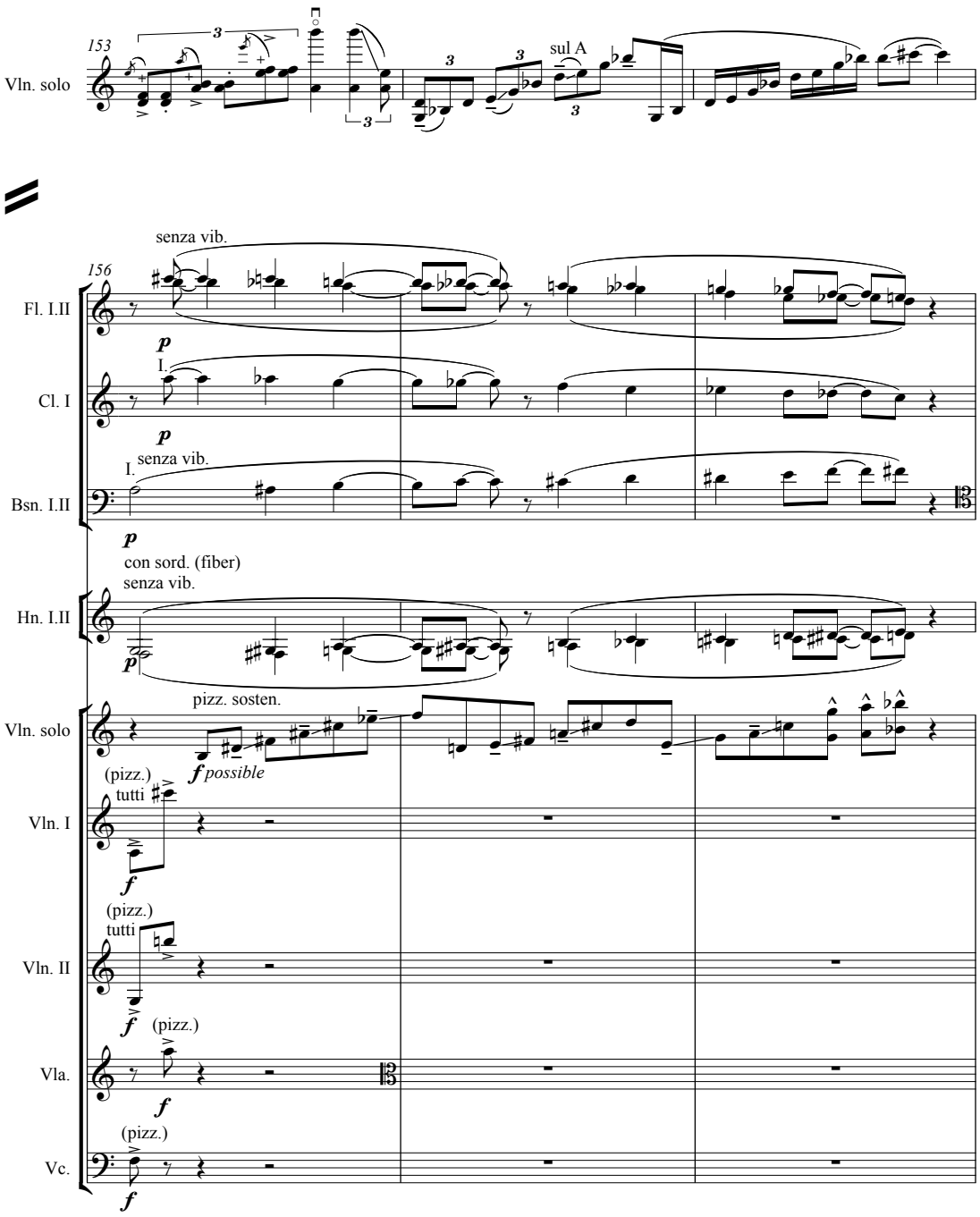

Cadenza, con poco rubato
103
Vln. solo
vib.
vib.
vib.
mp
p
mp
p
mp
p
leggiero
mp
109
Cl. I
Cl. II
Vln. solo
meno mosso
poco stringendo
pp
pp
vib.
pp
meno mosso
poco stringendo
mp
poco a poco cresc.
112
Fl. I.II
Cl. I
Cl. II
Bsn. I.II
Vln. solo
A tempo, ben ritmico
I.
pp
I.
pp
A tempo, ben ritmico
vib.
vib.
f maestoso
con vib.
mf
116
G
Fl. I.II
Vln. solo
Db.
sul G
non-arpegg.
f
con fuoco
pizz. sosten.
(jazzy)
mf

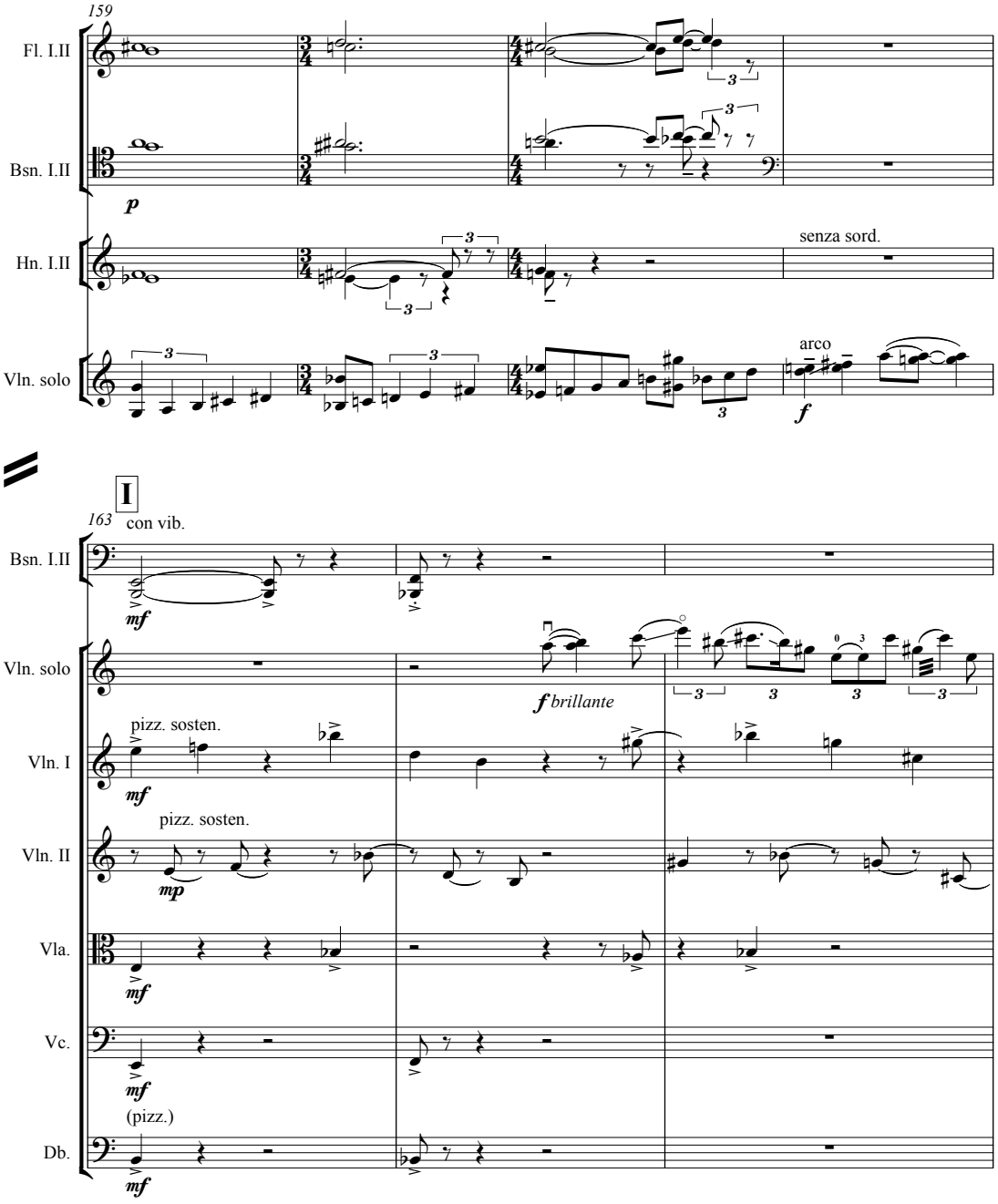

122
Fl. I.II
jazzy
mfp
mf
Cl. I
jazzy, con vib.
mfp
mf
Vln. solo
bluesy
f
Vln. I
pizz., divisi
mf
Vln. II
pizz., divisi
mf
Vla.
pizz.
mf
Vc.
pizz. sosten.
mp
Db.
126
Fl. I.II
mfp
Cl. I.II
mfp
Vln. solo
Vln. I
Vln. II

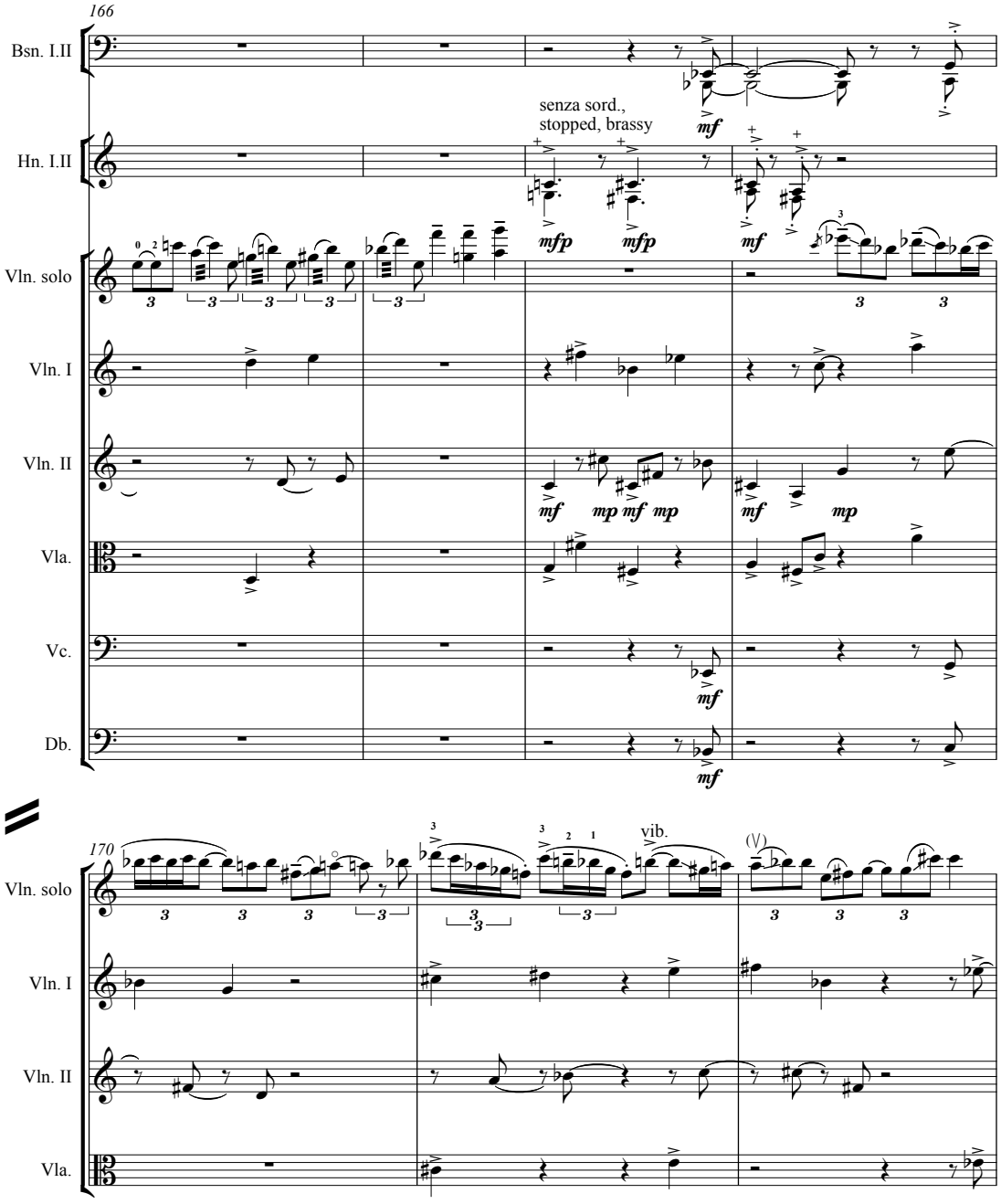

130
Fl. I.II
Cl. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
sul A/D
134
sul D/G

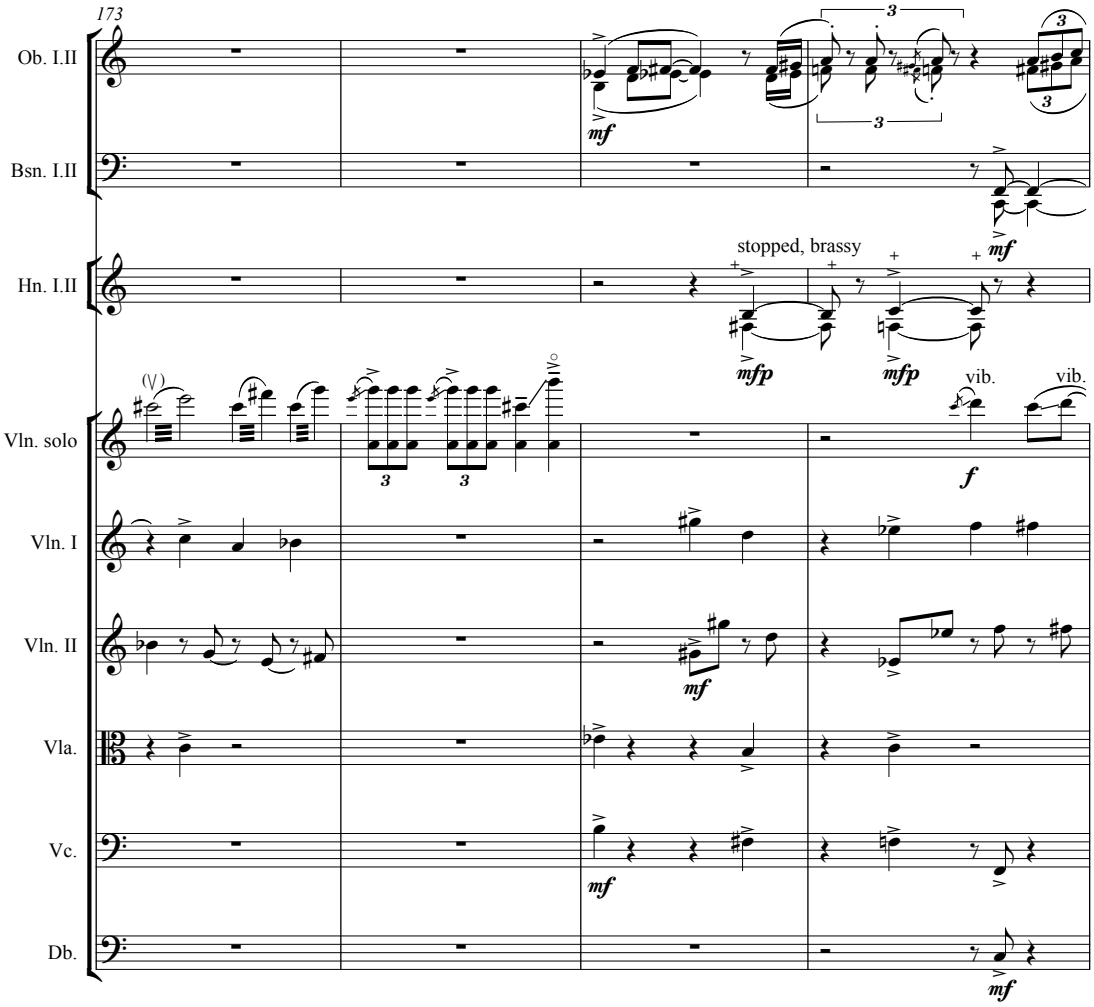

138
H
senza vib.
Fl. I.II
mp
p
senza vib.
Cl. I.II
mp
p
senza vib.
a 2
Bsn. I.II
p
senza vib.
Hn. I.II
p
pizz. sosten. (jazzy)
Vln. solo
f possible
non-div.
Vln. I
f
non-div. (pizz.)
Vln. II
f
non-div.
Vla.
mf
f
Vc.
Db.
142
Fl. I.II
Cl. I.II
Bsn. I.II
Hn. I.II
Vln. solo

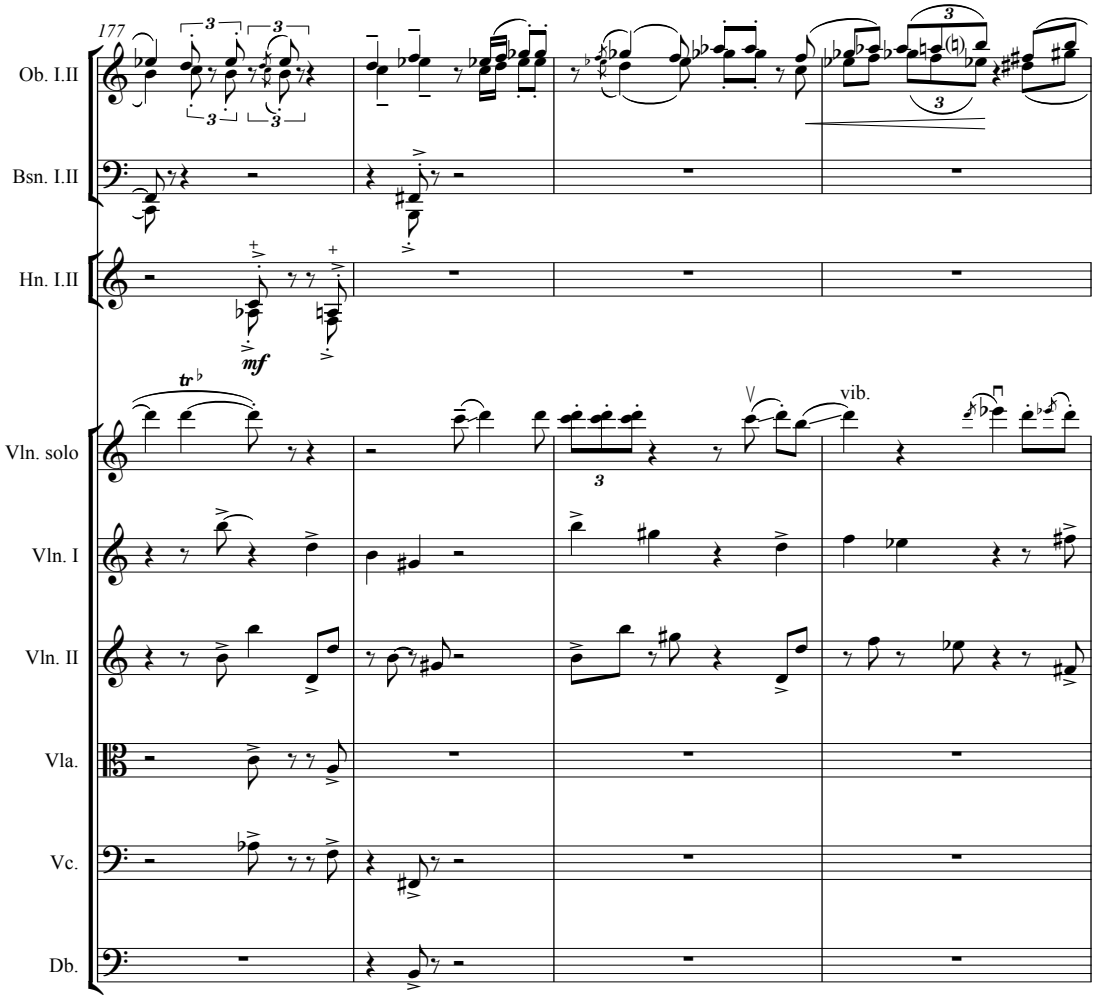

147
Fl. I.II
Cl. I.II
Vln. solo
Vln. I
Vln. II
senza vib.
mf
mf
pizz.
arco
simile
divisi
f
f
divisi (pizz.)
f
150
Fl. I.II
Cl. I.II
"+" - LH pizz. e arco
Vln. solo

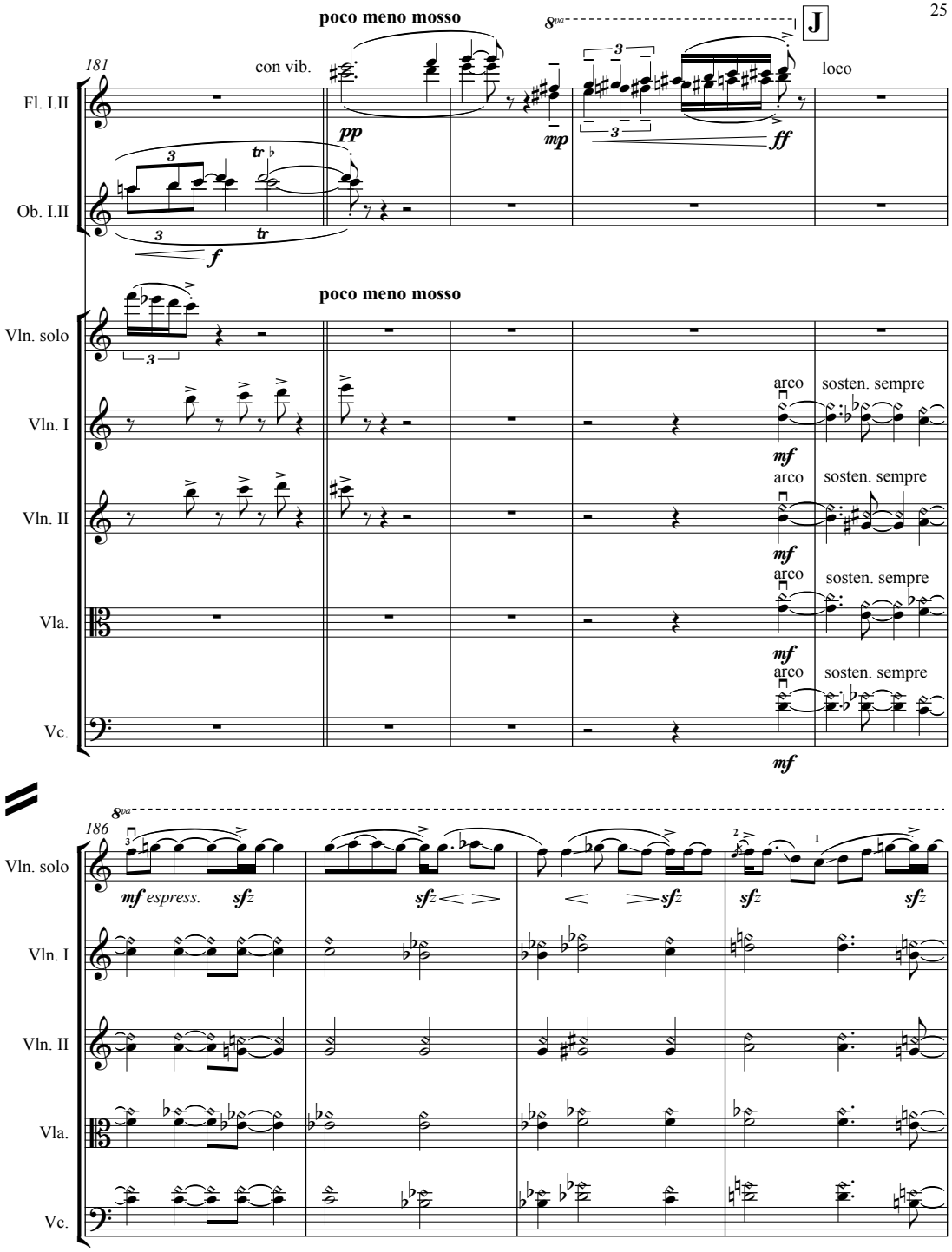

153
Vln. solo
sul A
156
senza vib.
Fl. I.II
p
I.
Cl. I
p
I.
senza vib.
Bsn. I.II
p
con sord. (fiber)
senza vib.
Hn. I.II
p
pizz. sosten.
Vln. solo
f possible
(pizz.)
tutti
Vln. I
f
(pizz.)
tutti
Vln. II
f
(pizz.)
Vla.
f
(pizz.)
Vc.
f

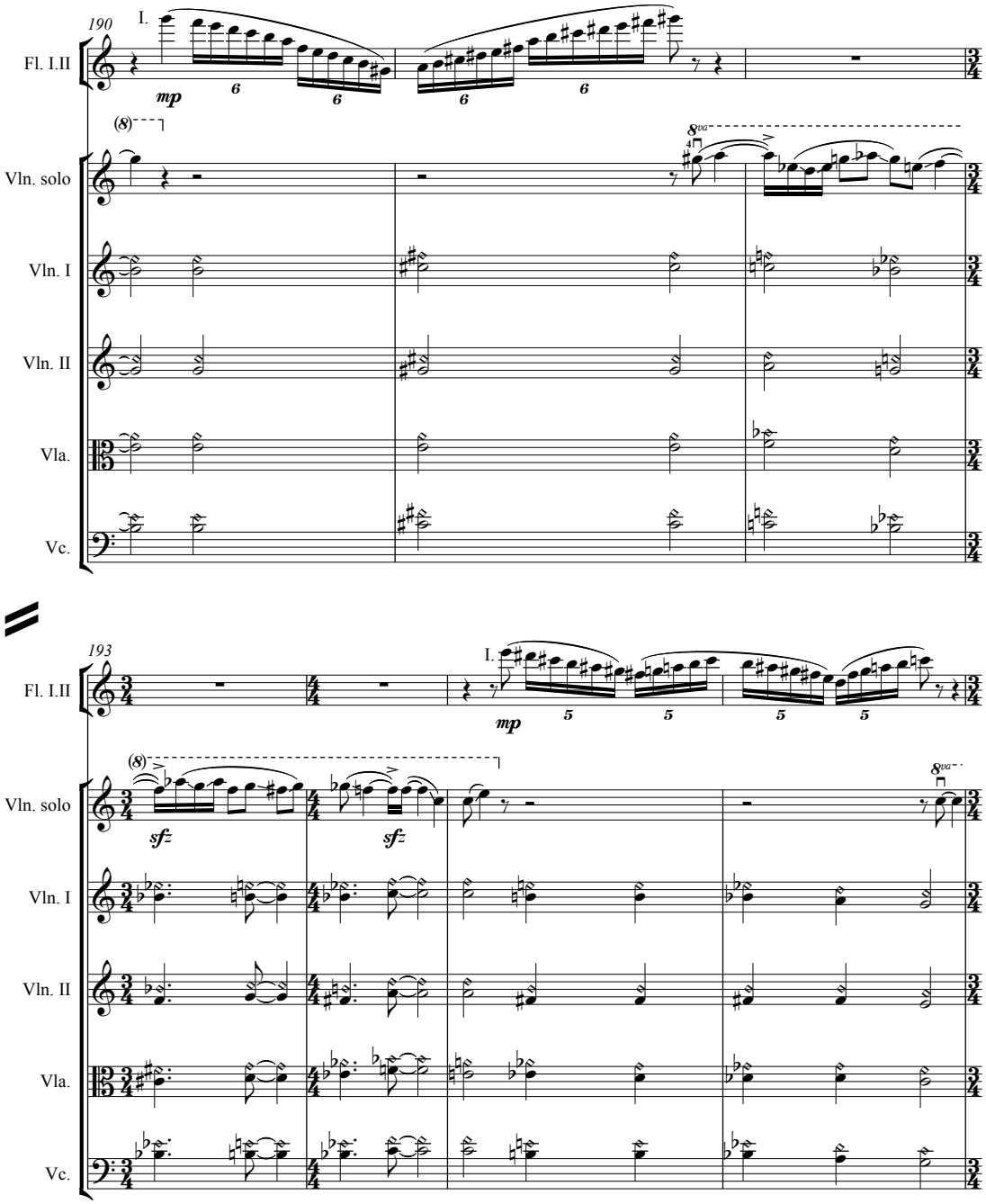

159
Fl. I.II
Bsn. I.II
p
Hn. I.II
senza sord.
Vln. solo
arco
f
I
163
con vib.
Bsn. I.II
mf
Vln. solo
f brillante
pizz. sosten.
Vln. I
mf
pizz. sosten.
Vln. II
mp
Vla.
mf
Vc.
mf
(pizz.)
Db.
mf

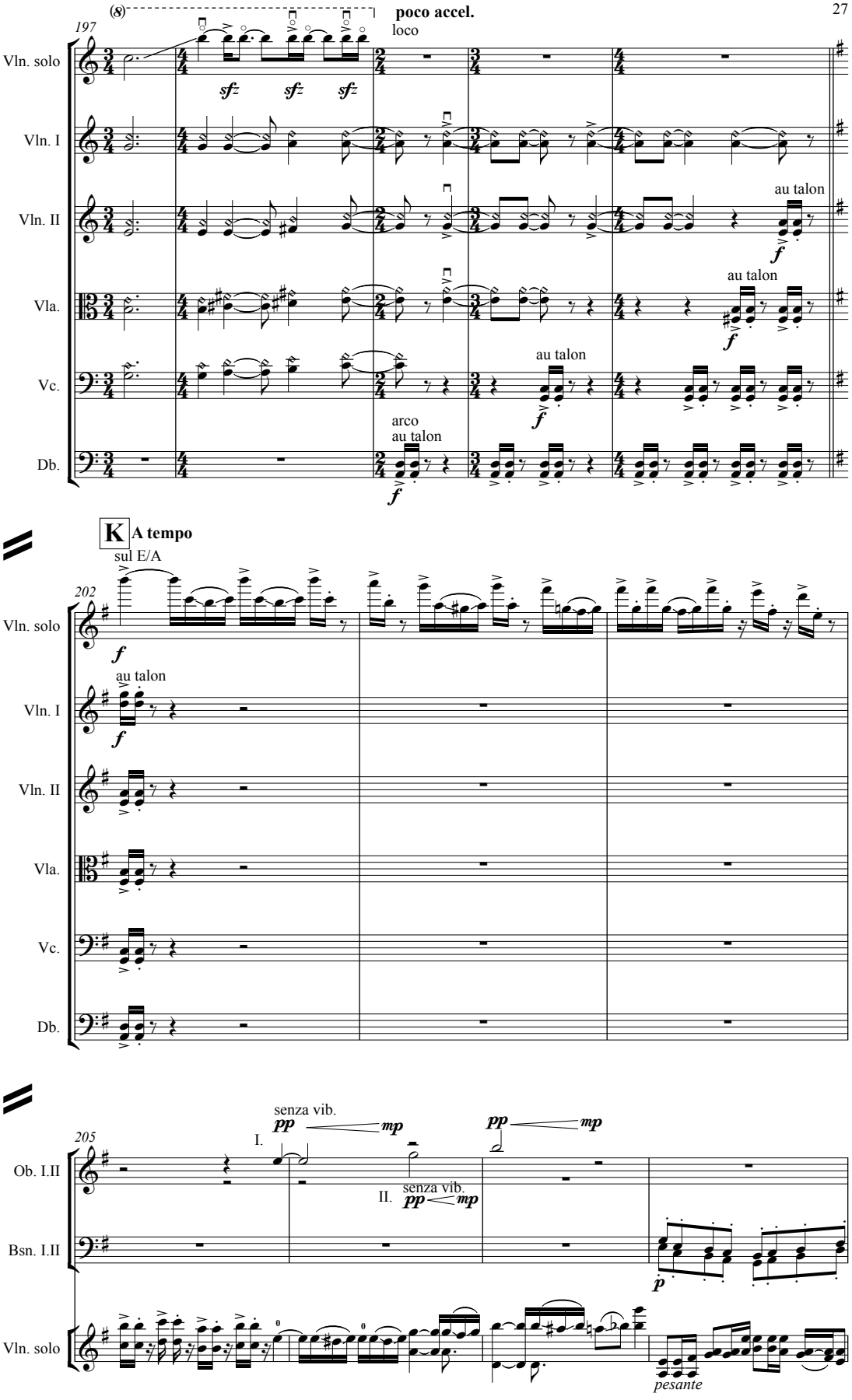

166
Bsn. I.II
Hn. I.II
senza sord.,
stopped, brassy
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mfp
mp
170
vib.

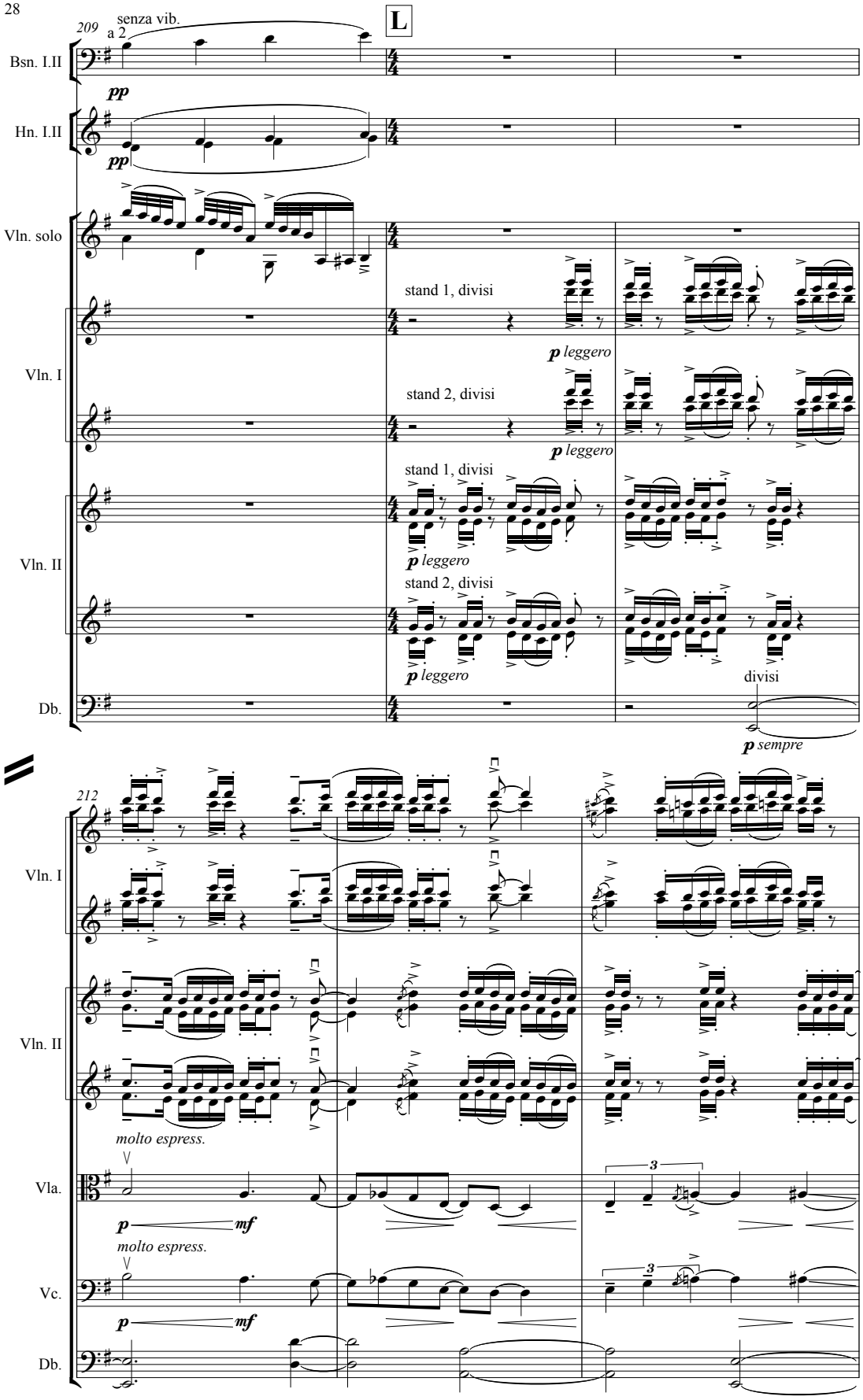

173
Ob. I.II
Bsn. I.II
Hn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
stopped, brassy
mfp
mfp
mf
vib.
vib.
f
mf
mf
mf

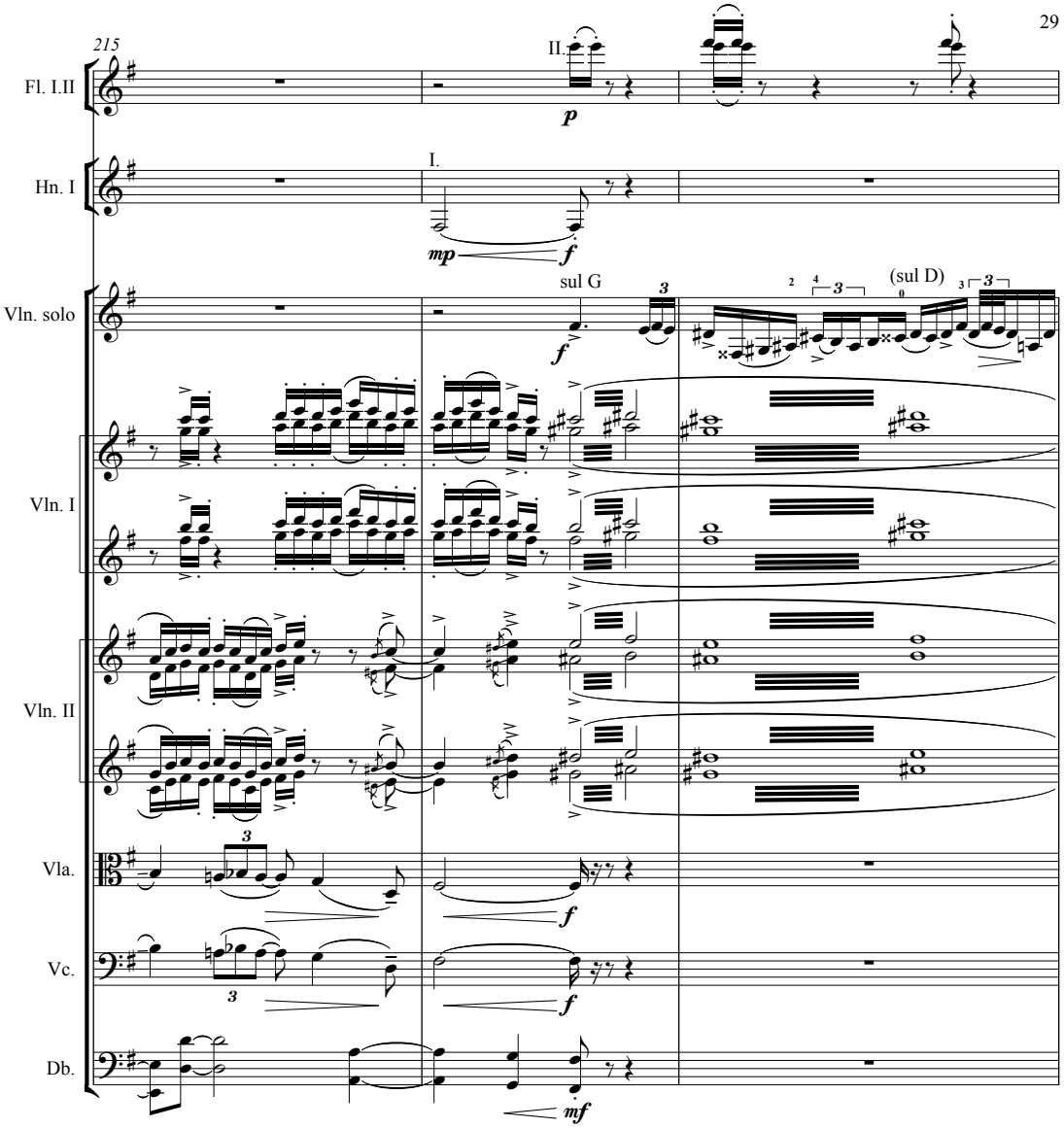

177
Ob. I.II
Bsn. I.II
Hn. I.II
mf
Vln. solo
tr
vib.
Vln. I
Vln. II
Vla.
Vc.
Db.

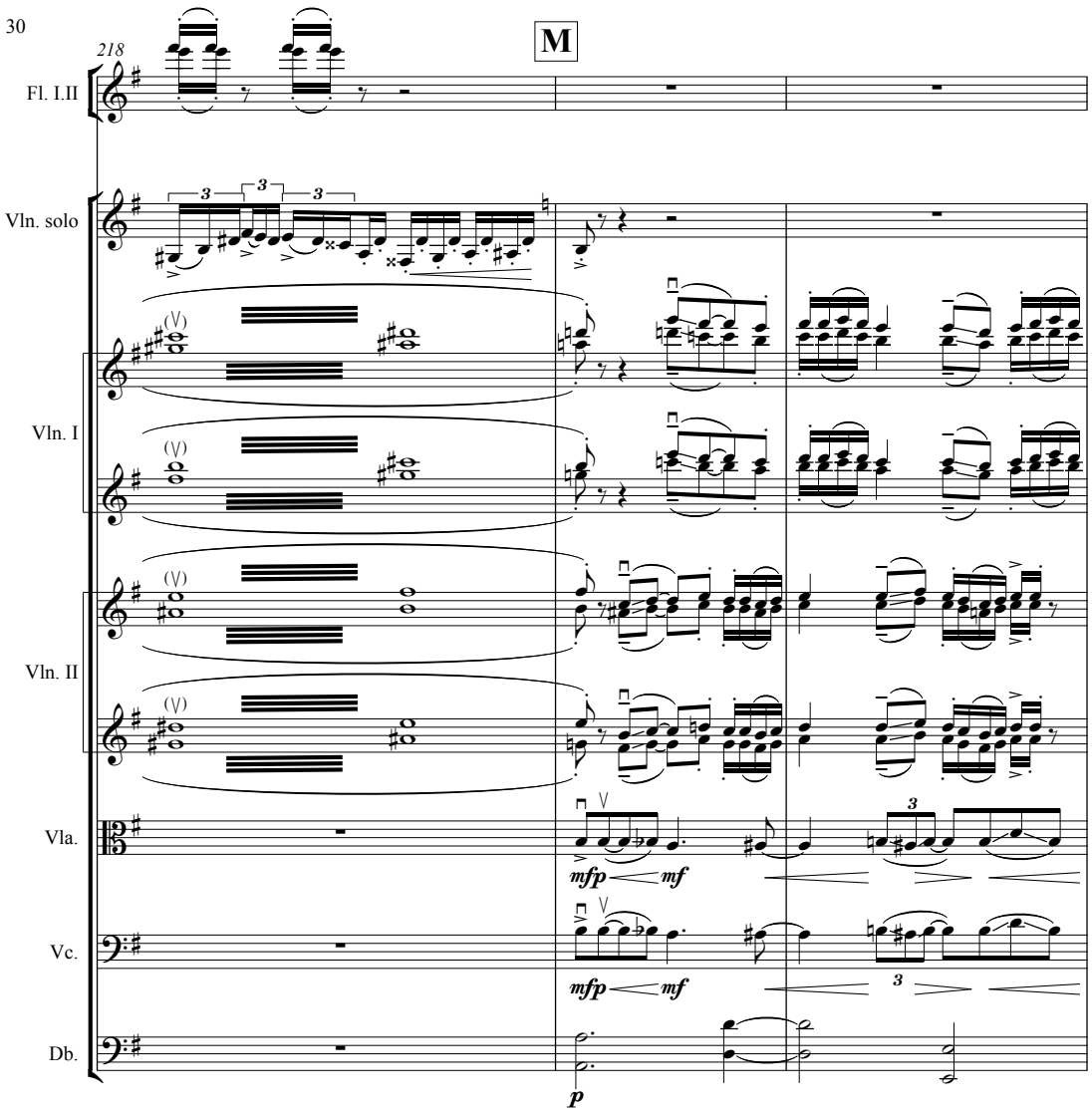

poco meno mosso
8va
J
181
con vib.
loco
Fl. I.II
Ob. I.II
pp
mp
ff
f
poco meno mosso
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
arco
sosten. sempre
mf
186
8va
mf espress.
sfz

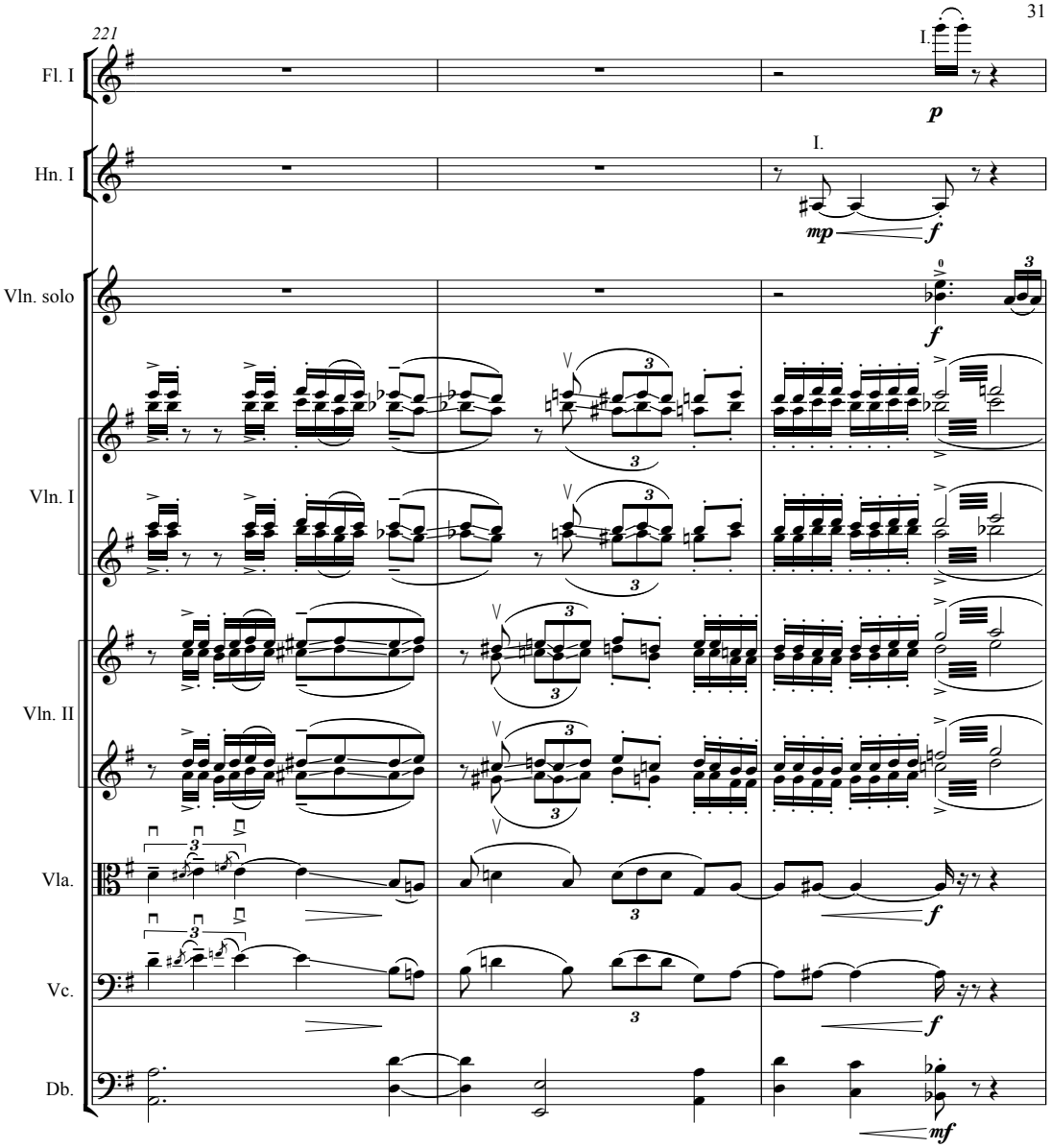

190
I.
mp
Fl. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
193
I.
mp
sfz
sfz
8va

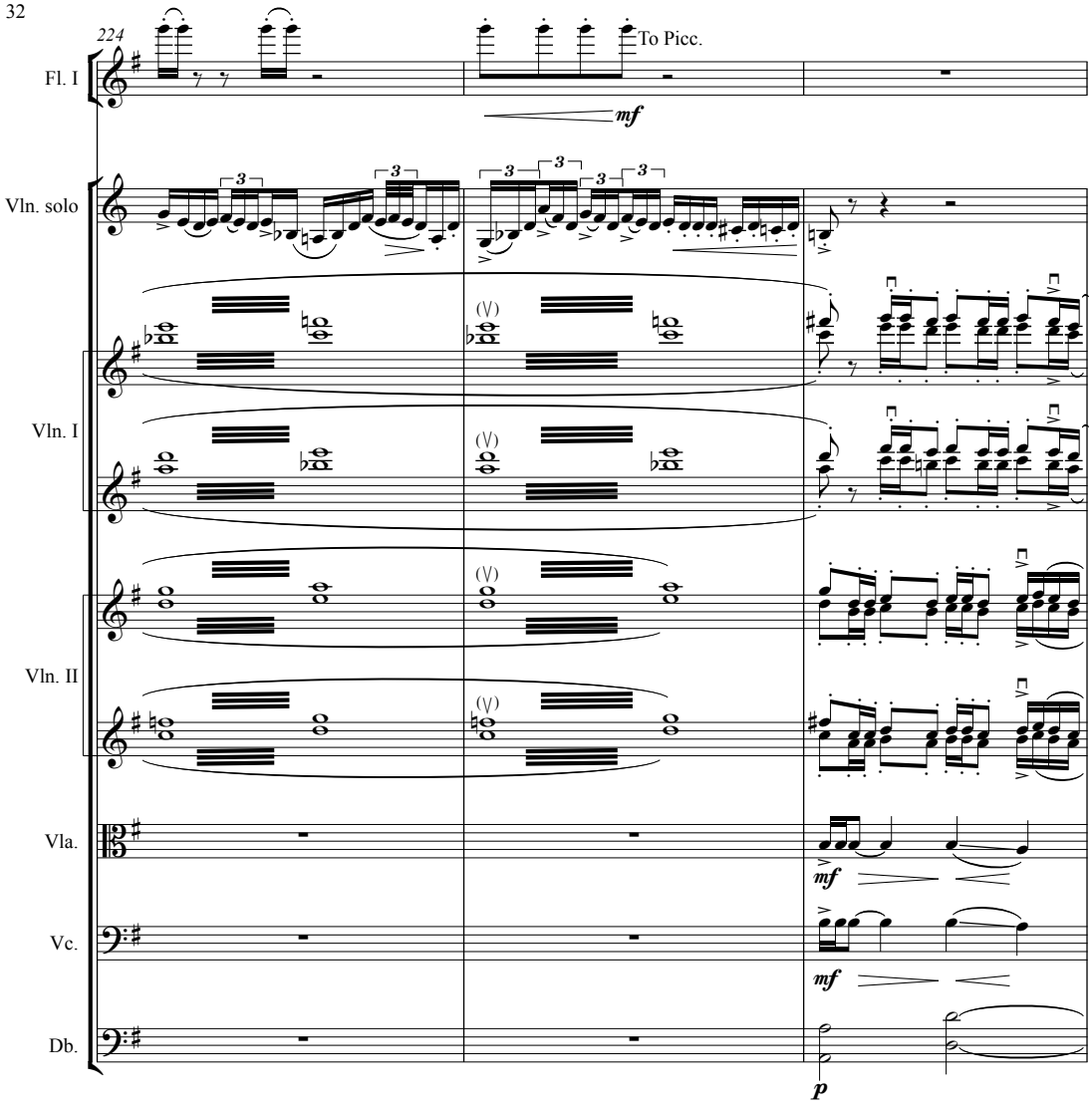

(8)
poco accel.
loco
197
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
sfz
sfz
sfz
au talon
f
au talon
f
au talon
f
arco
au talon
f
K
A tempo
sul E/A
202
Vln. solo
f
au talon
Vln. I
f
Vln. II
Vla.
Vc.
Db.
senza vib.
pp
mp
I.
205
Ob. I.II
II.
senza vib.
pp
mp
pp
mp
Bsn. I.II
p
Vln. solo
pesante

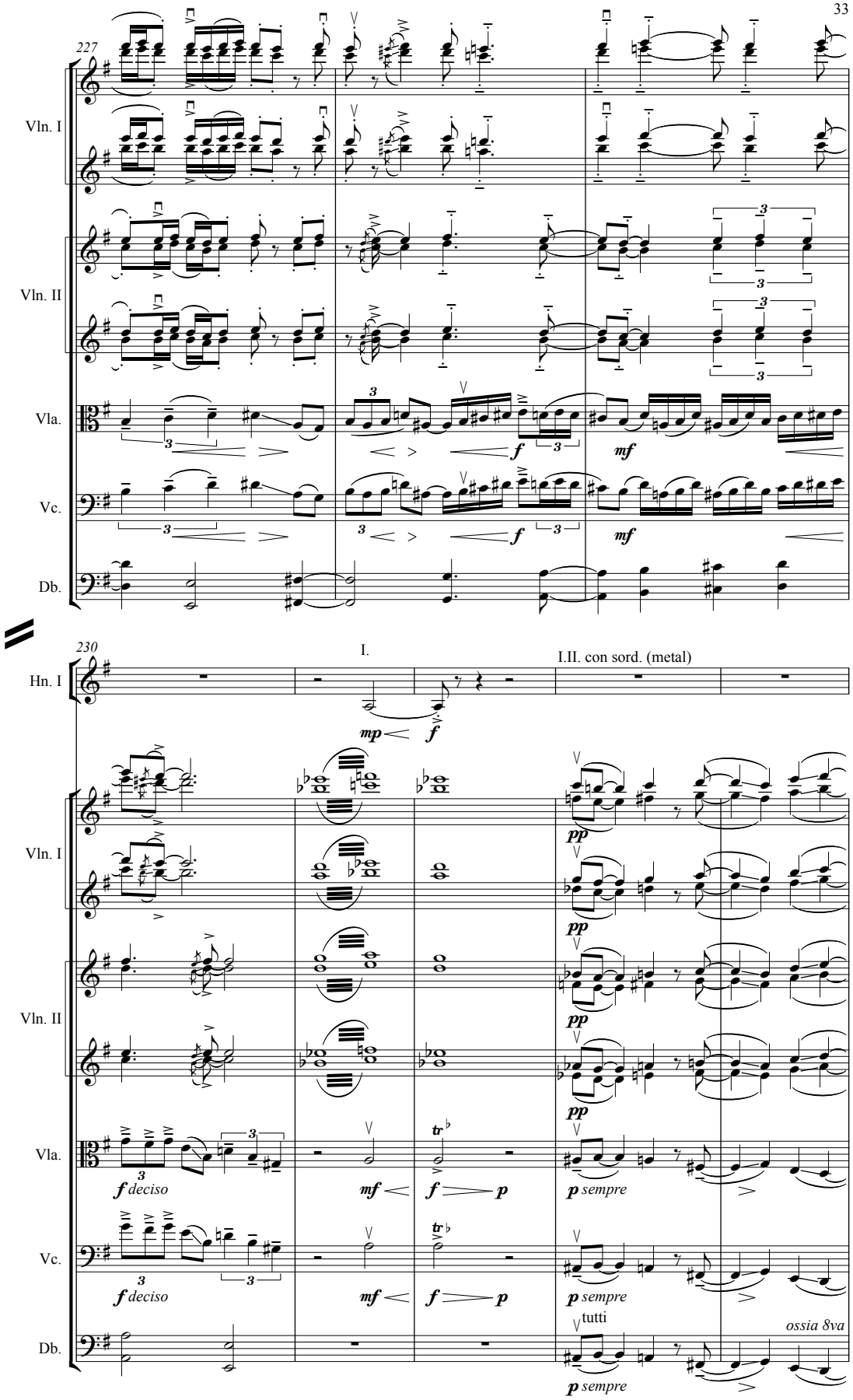

209
senza vib.
a 2
L
Bsn. I.II
pp
Hn. I.II
pp
Vln. solo
Vln. I
stand 1, divisi
p leggero
stand 2, divisi
p leggero
Vln. II
stand 1, divisi
p leggero
stand 2, divisi
p leggero
Db.
divisi
p sempre
212
Vln. I
Vln. II
molto espress.
Vla.
p
mf
molto espress.
Vc.
p
mf
Db.

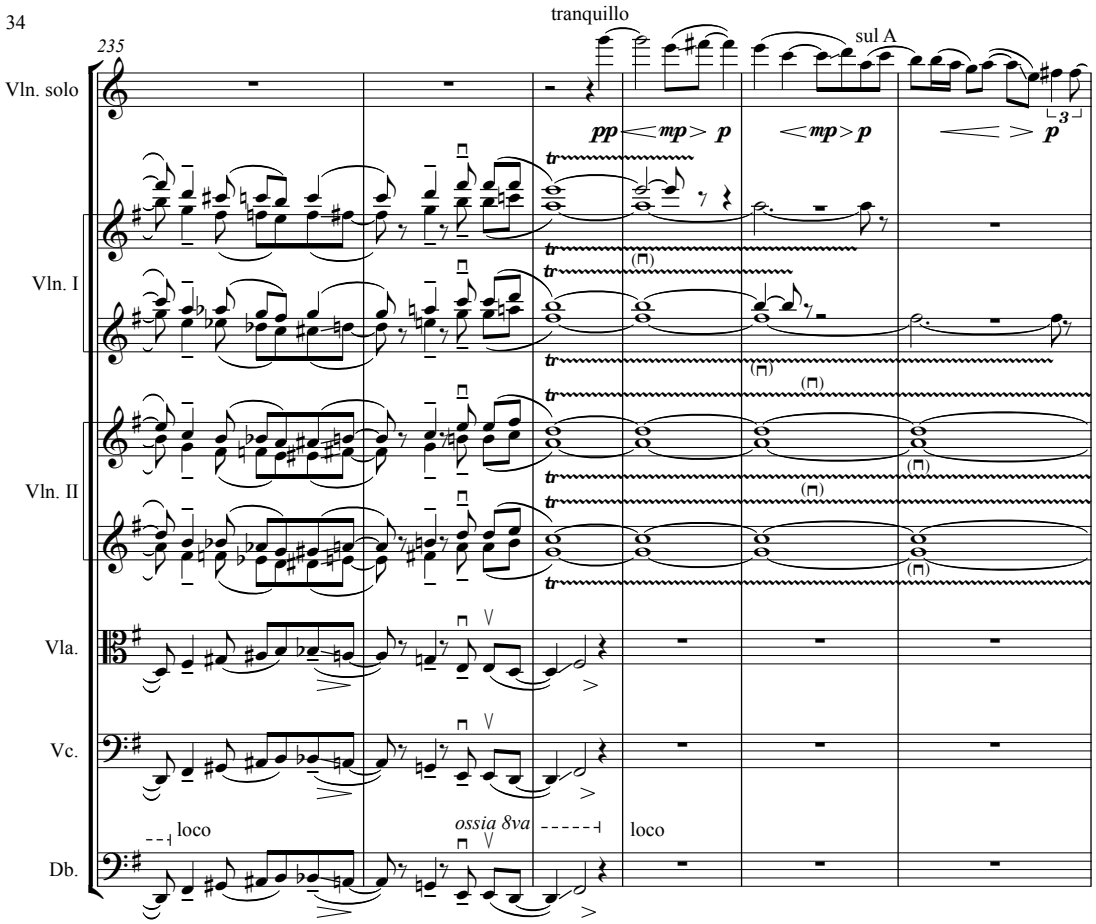

215
Fl. I.II
II.
p
Hn. I
I.
mp
f
Vln. solo
sul G
f
(sul D)
Vln. I
Vln. II
Vla.
f
Vc.
f
Db.
mf

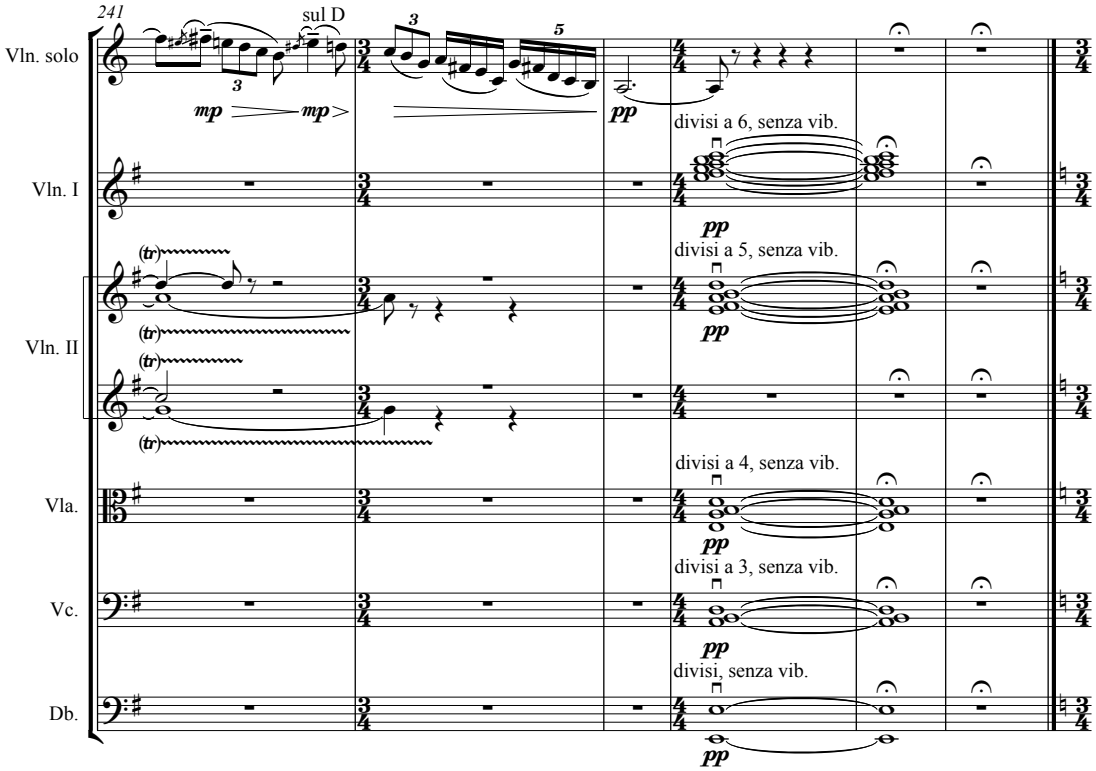

218
M
Fl. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mfp
mf
mfp
mf
p


221
I.
Fl. I
p
I.
Hn. I
mp
f
Vln. solo
f
Vln. I
Vln. II
Vla.
f
Vc.
f
Db.
mf

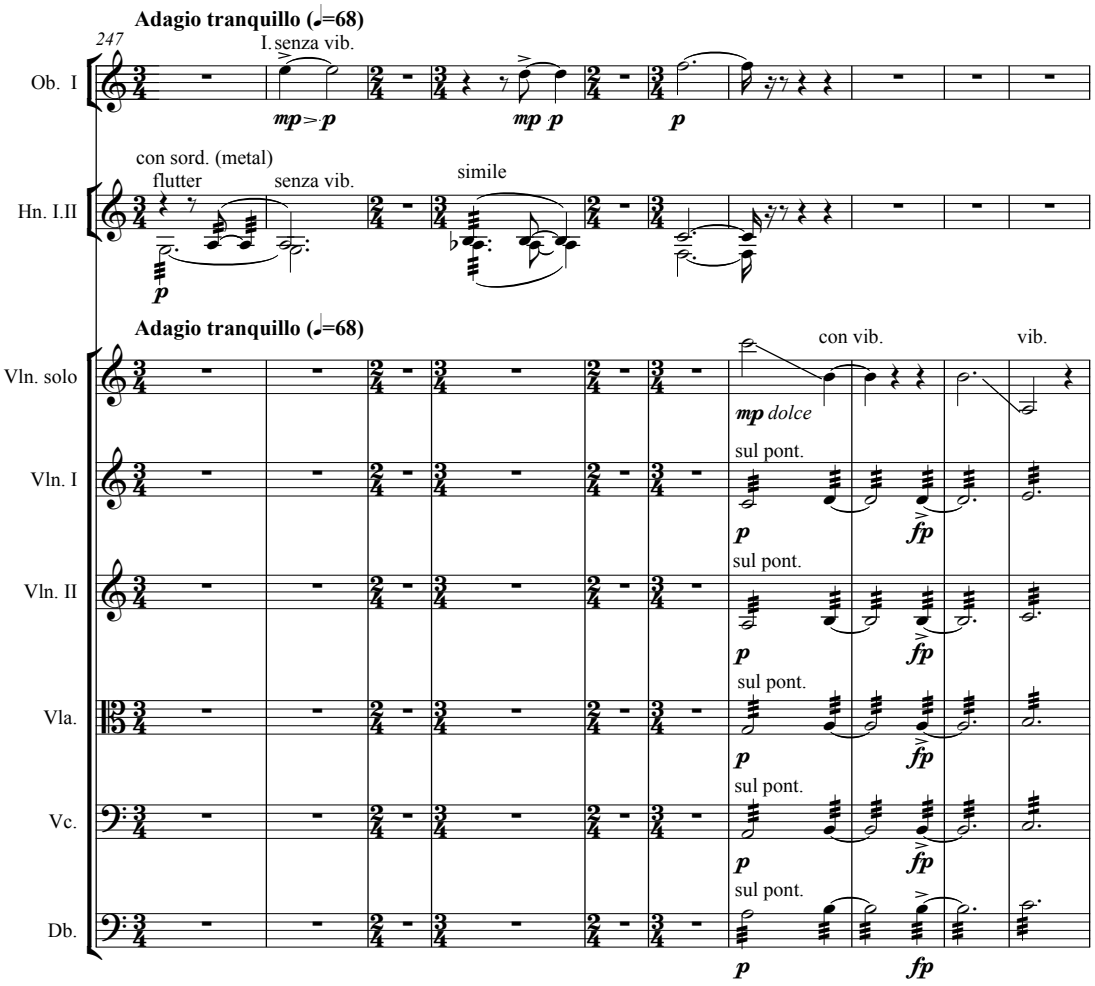

224
To Picc.
mf
Fl. I
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mf
p

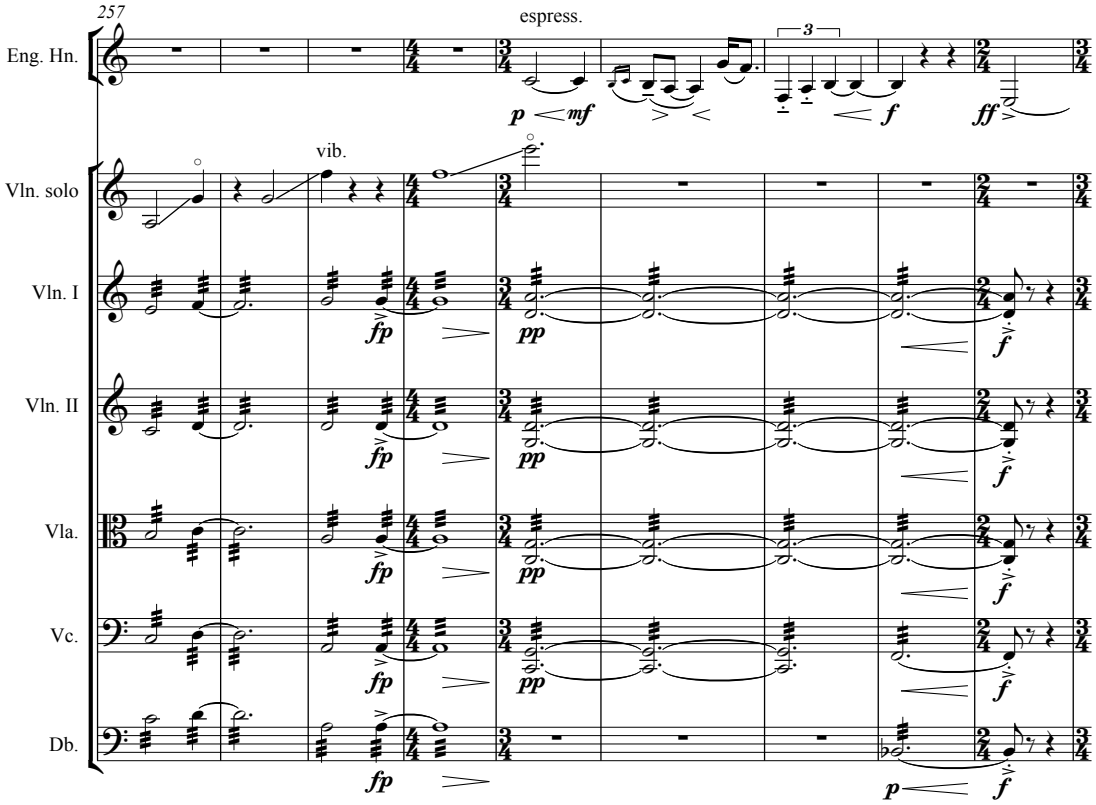

227
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
230
I.
I.II. con sord. (metal)
Hn. I
mp
pp
f deciso
mf
p
p sempre
tutti
ossia 8va

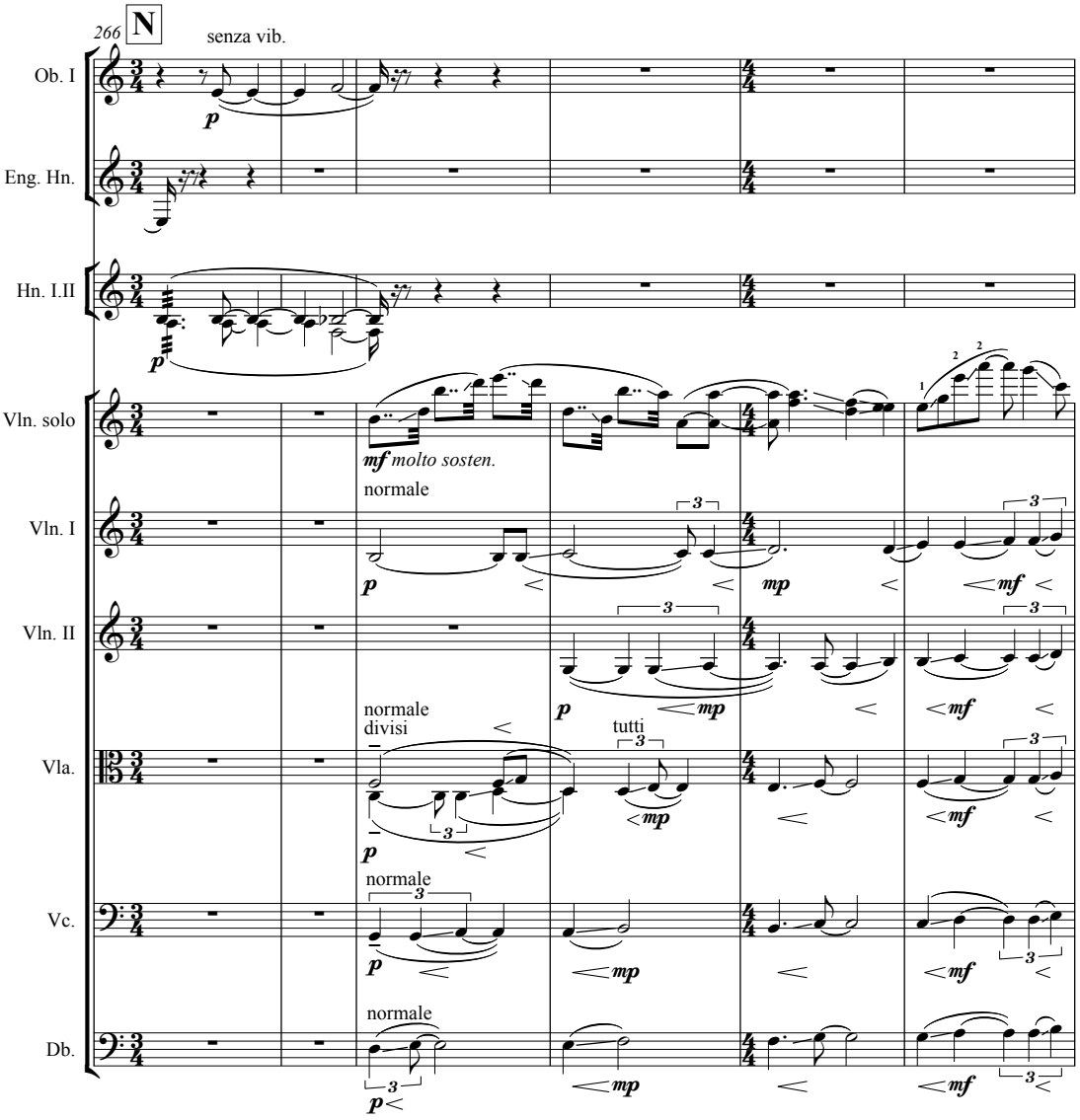

235
tranquillo
sul A
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp
p
loco
ossia 8va
loco

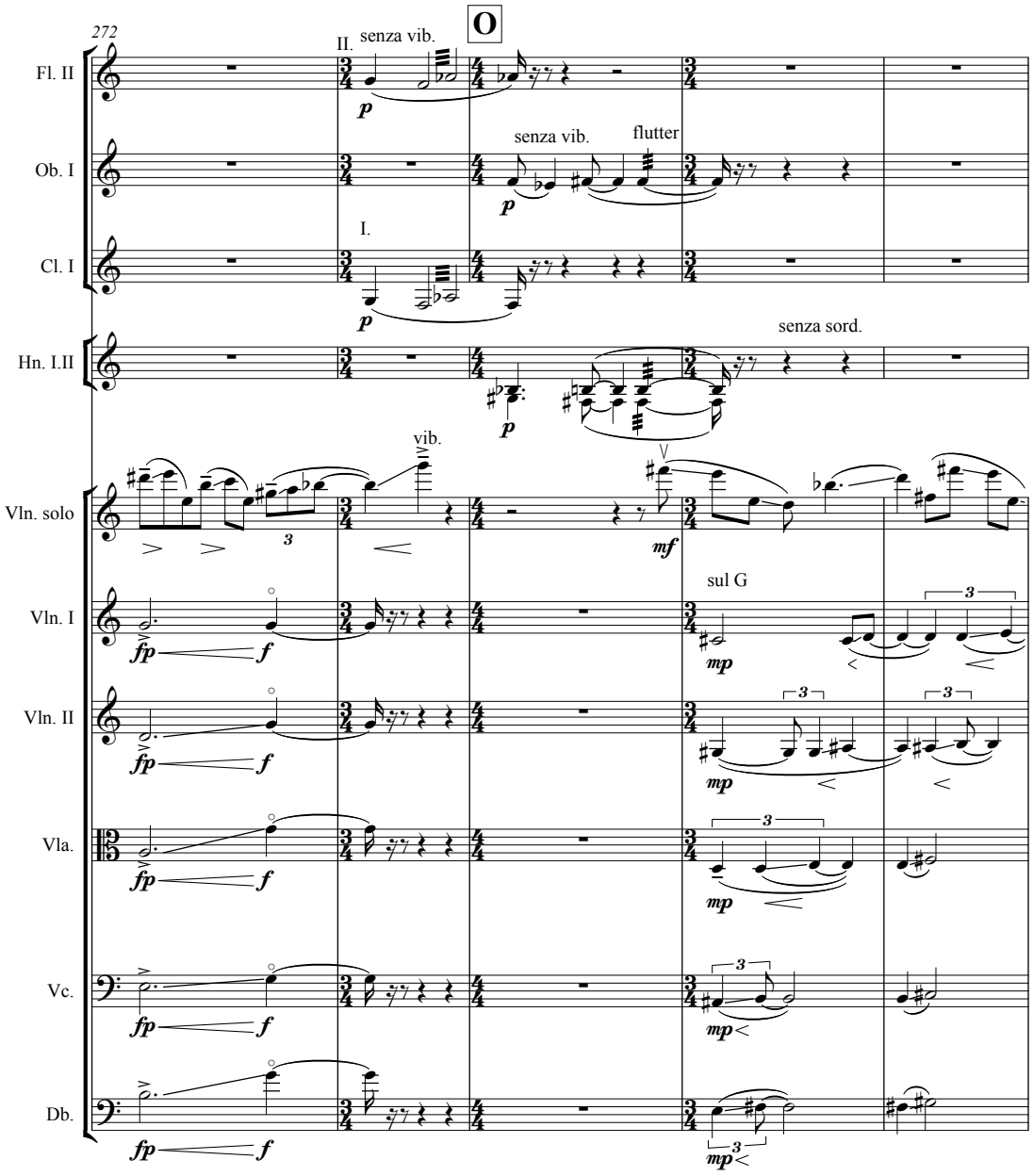

241
sul D
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
pp
divisi a 6, senza vib.
divisi a 5, senza vib.
divisi a 4, senza vib.
divisi a 3, senza vib.
divisi, senza vib.

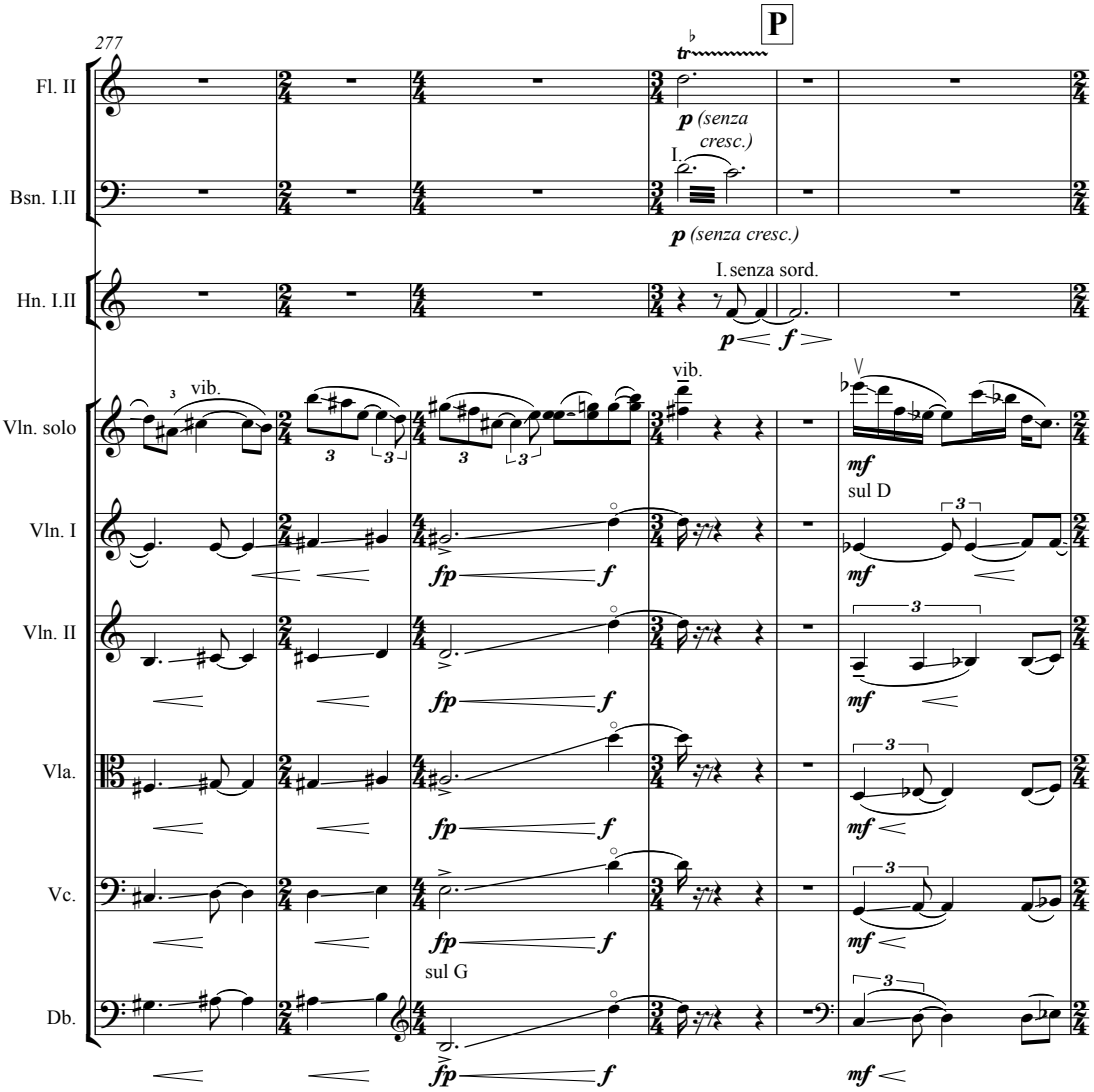
II.

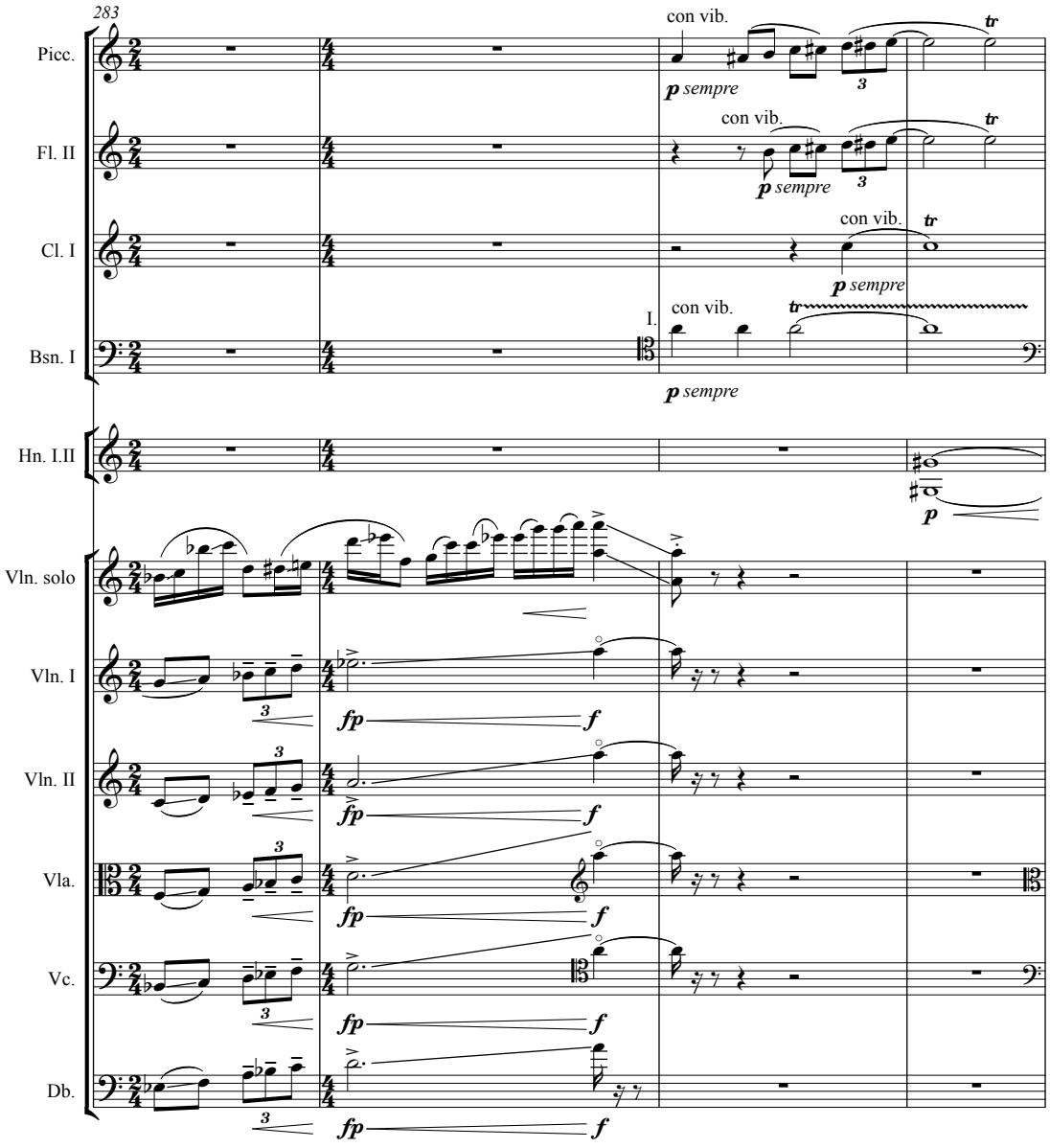

Adagio tranquillo (♩=68)
247
I. senza vib.
Ob. I
mp > p
mp p
p
con sord. (metal)
flutter
senza vib.
simile
Hn. I.II
p
Adagio tranquillo (♩=68)
con vib.
vib.
Vln. solo
mp dolce
sul pont.
Vln. I
p
fp
Vln. II
Vla.
Vc.
Db.

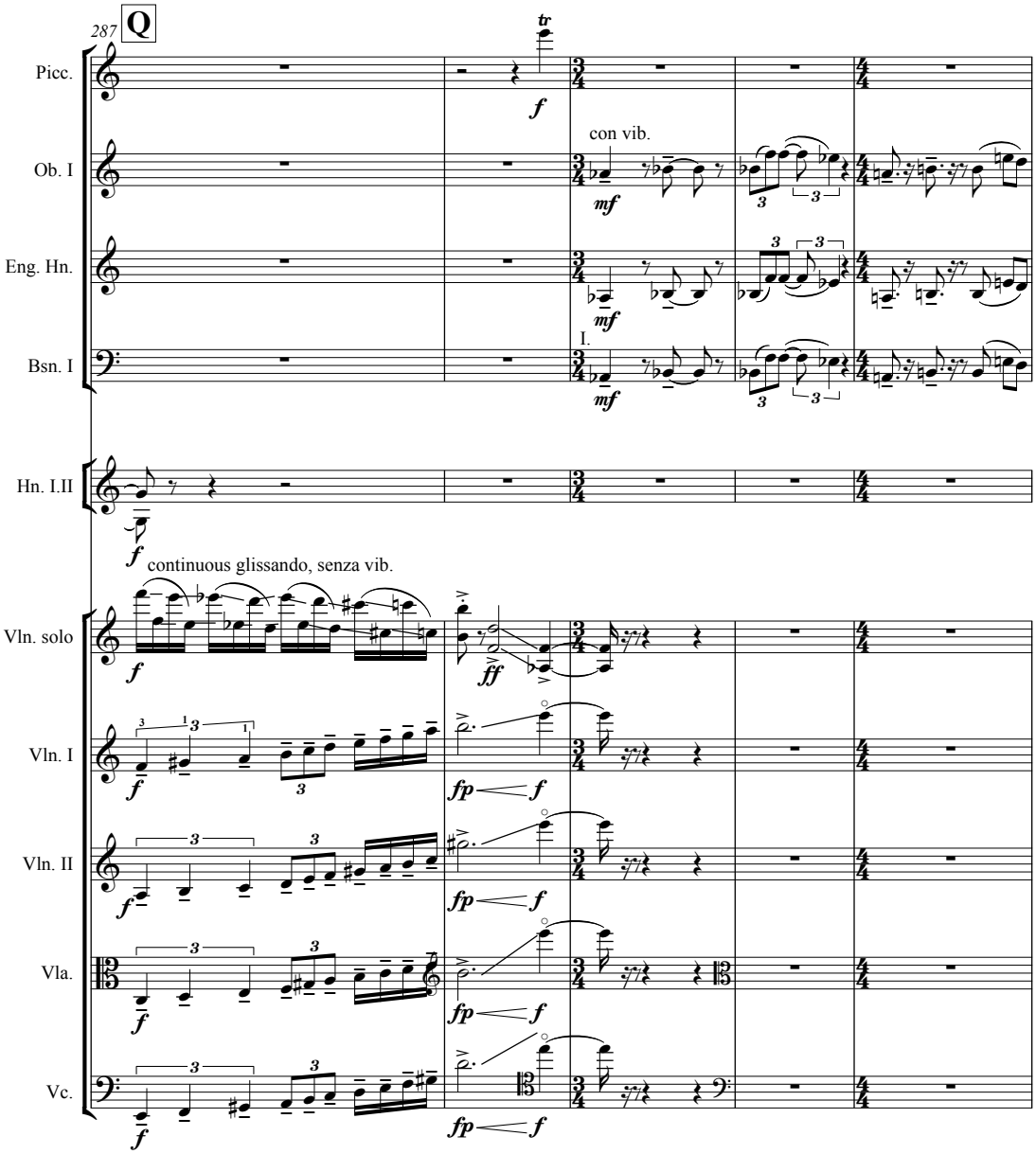

257
espress.
Eng. Hn.
vib.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

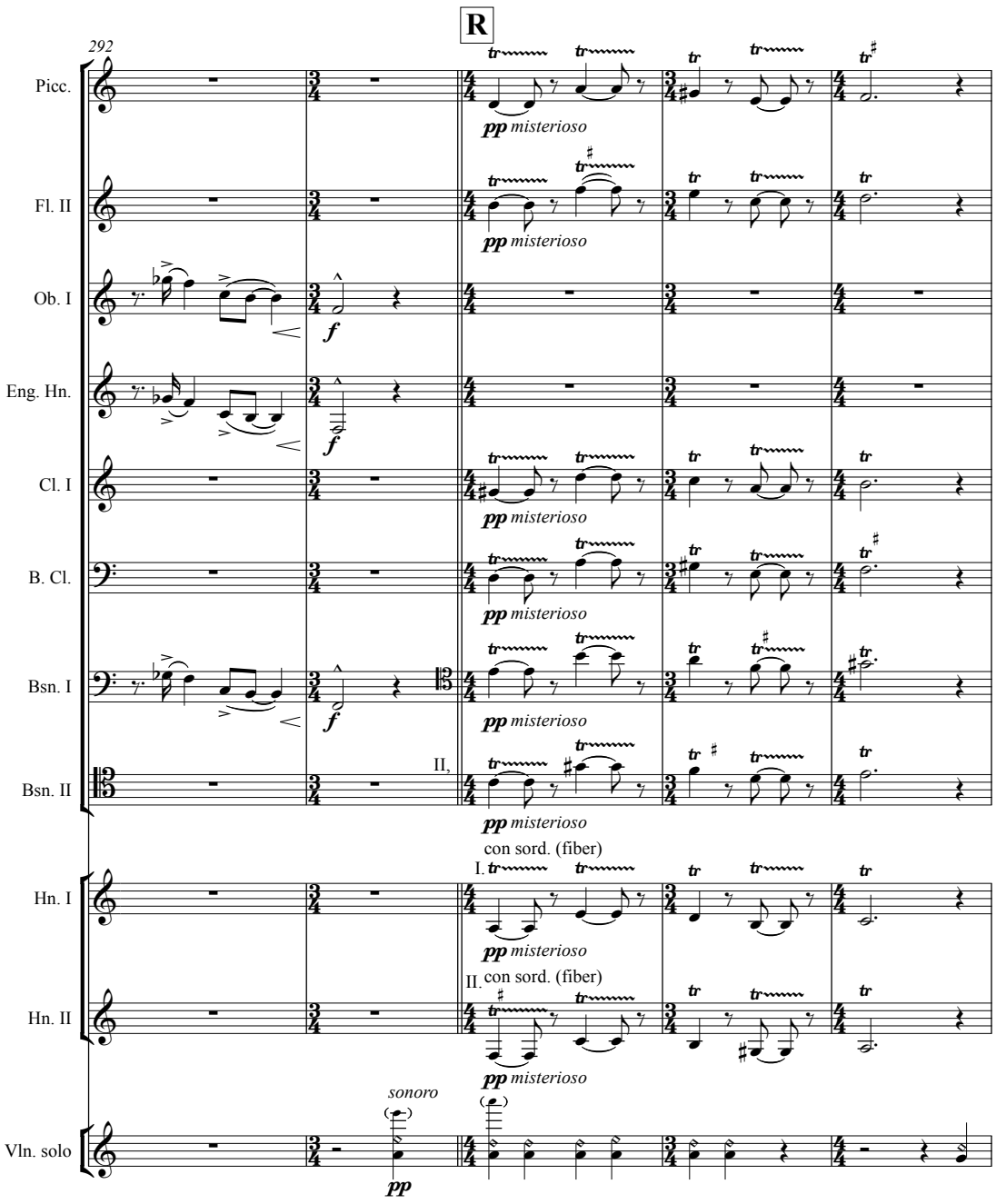

266
N
senza vib.
Ob. I
Eng. Hn.
Hn. I.II
Vln. solo
mf molto sosten.
Vln. I
normale
Vln. II
Vla.
normale
divisi
tutti
Vc.
normale
Db.
normale

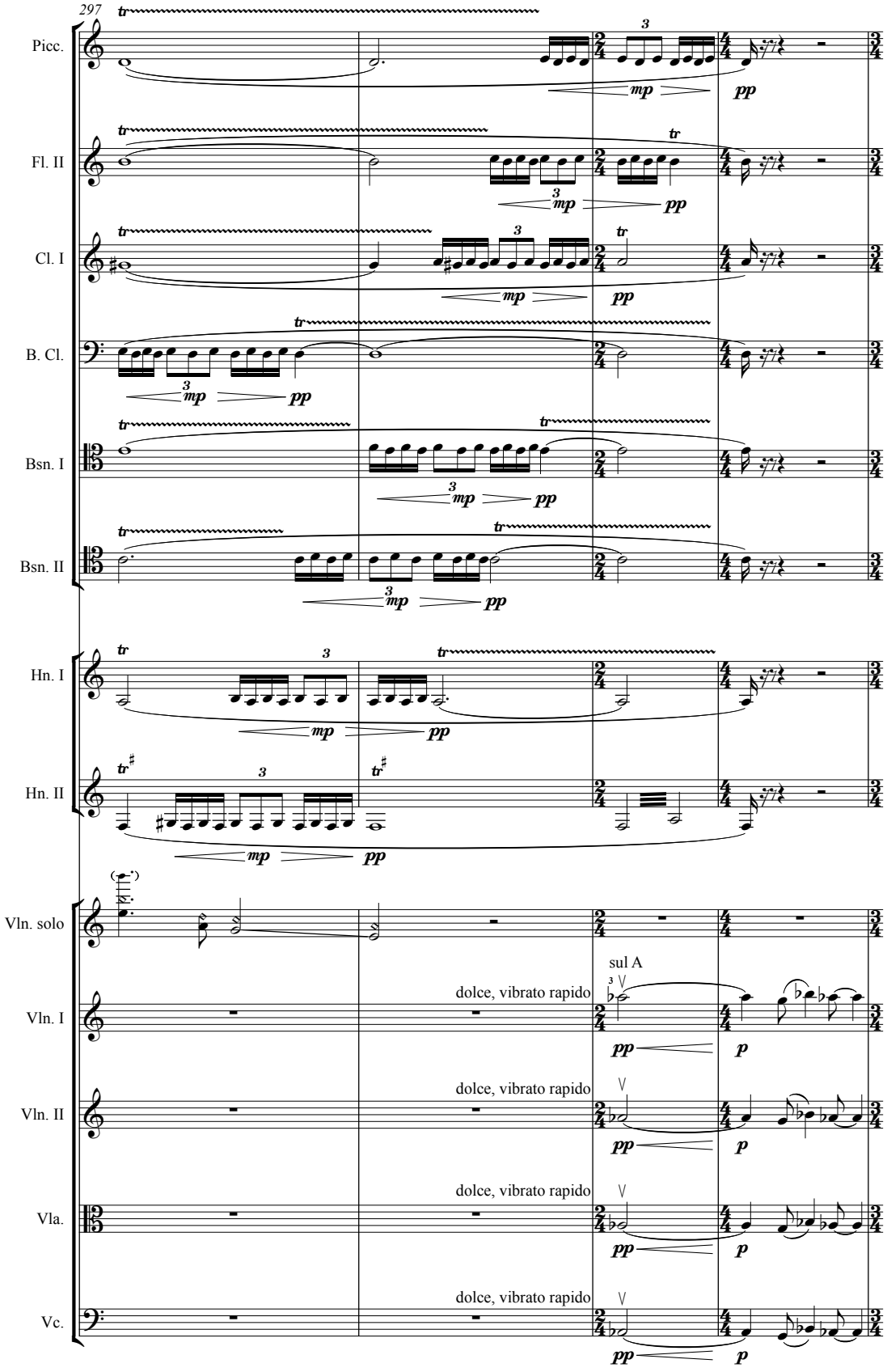

272
O
II.
senza vib.
Fl. II
Ob. I
senza vib.
flutter
I.
Cl. I
senza sord.
Hn. I.II
vib.
Vln. solo
sul G
Vln. I
Vln. II
Vla.
Vc.
Db.

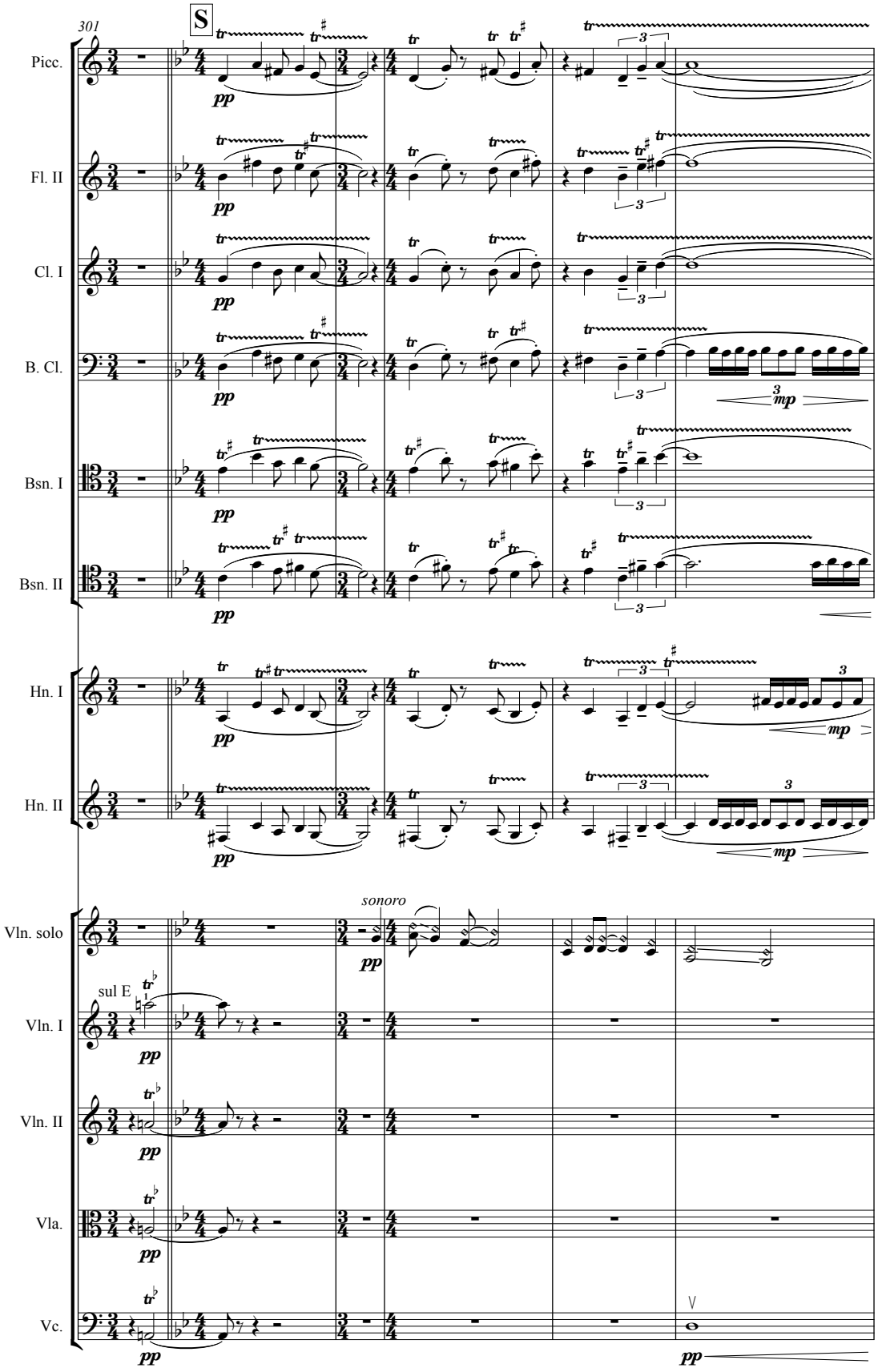

277
P
Fl. II
Bsn. I.II
Hn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
p (senza cresc.)
I.
I. senza sord.
vib.
mf
sul D
fp
f
sul G

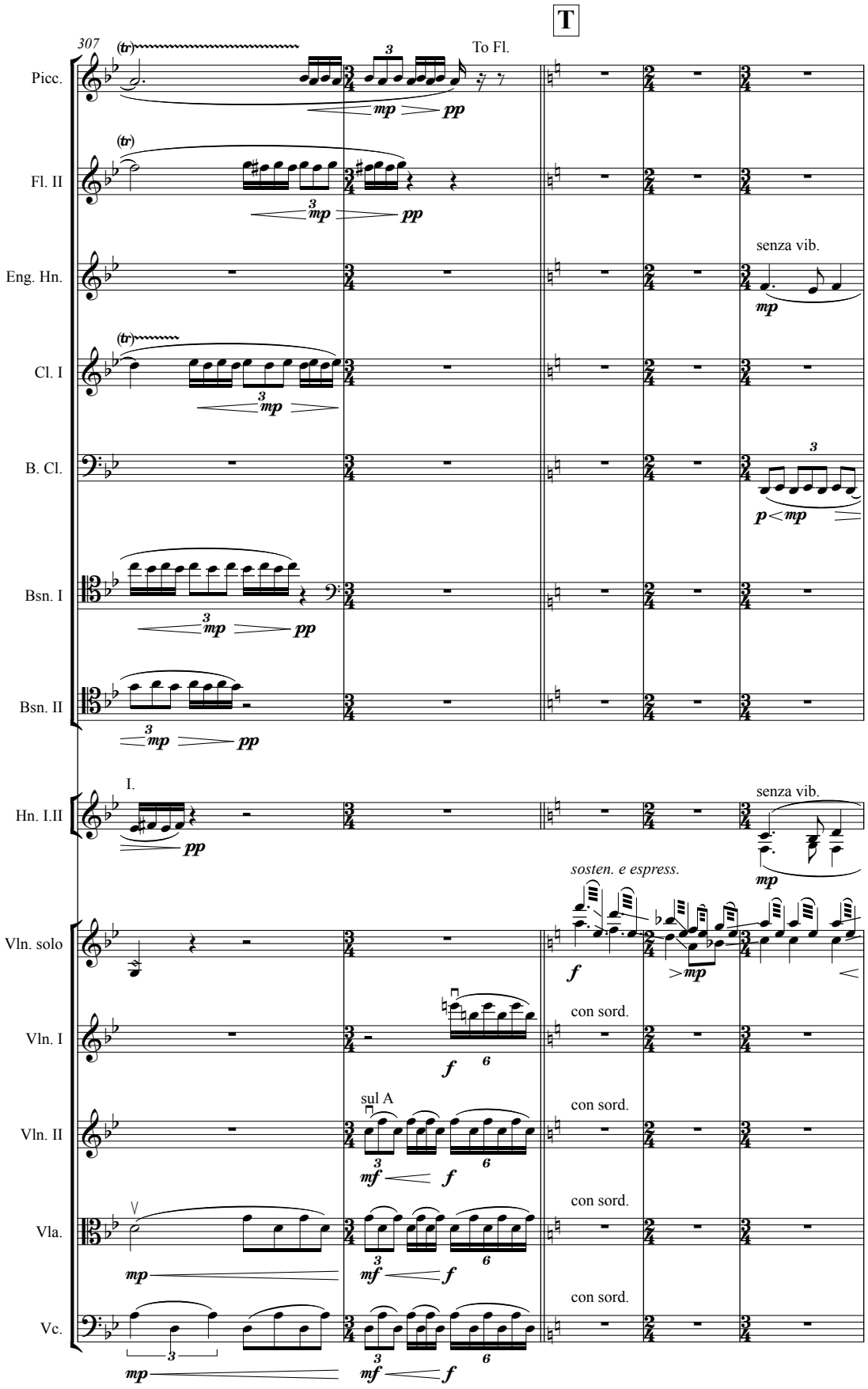

283
Picc.
Fl. II
Cl. I
Bsn. I
Hn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
con vib.
p sempre
I.
fp
f
tr

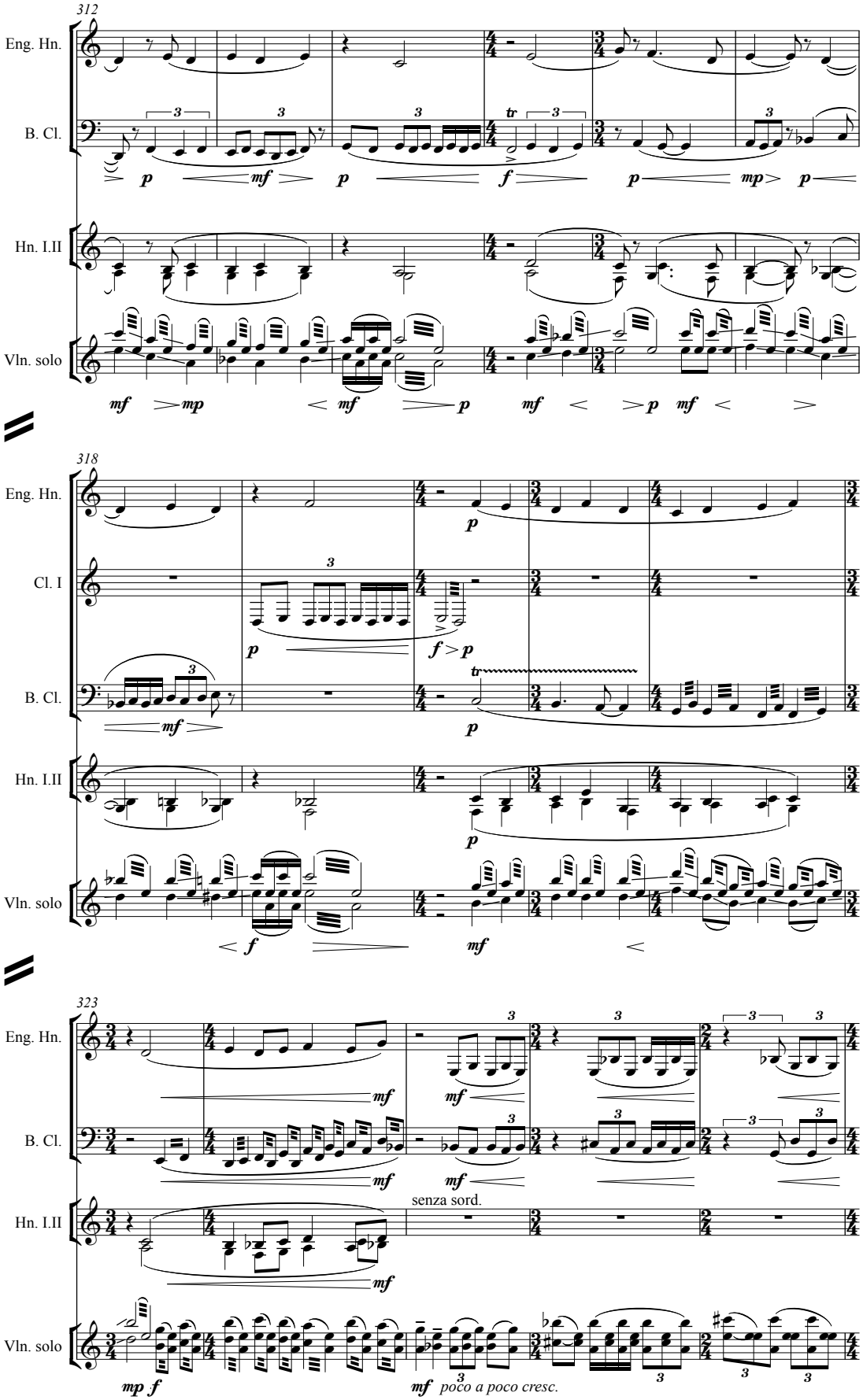

287
Q
Picc.
Ob. I
Eng. Hn.
Bsn. I
Hn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
con vib.
I.
continuous glissando, senza vib.

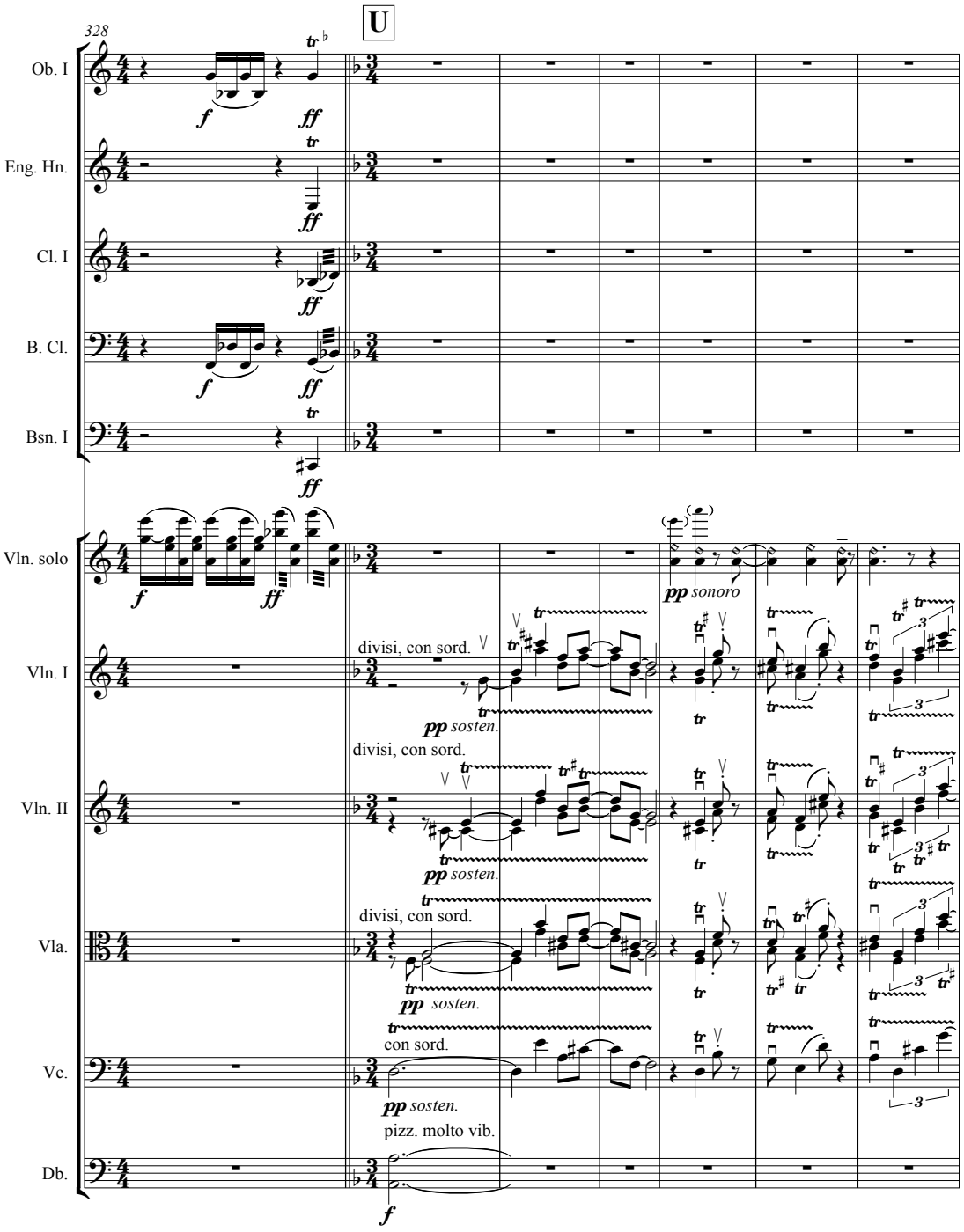

R
292
Picc.
Fl. II
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I
Bsn. II
Hn. I
Hn. II
Vln. solo
pp misterioso
f
II,
I. con sord. (fiber)
II. con sord. (fiber)
sonoro
pp

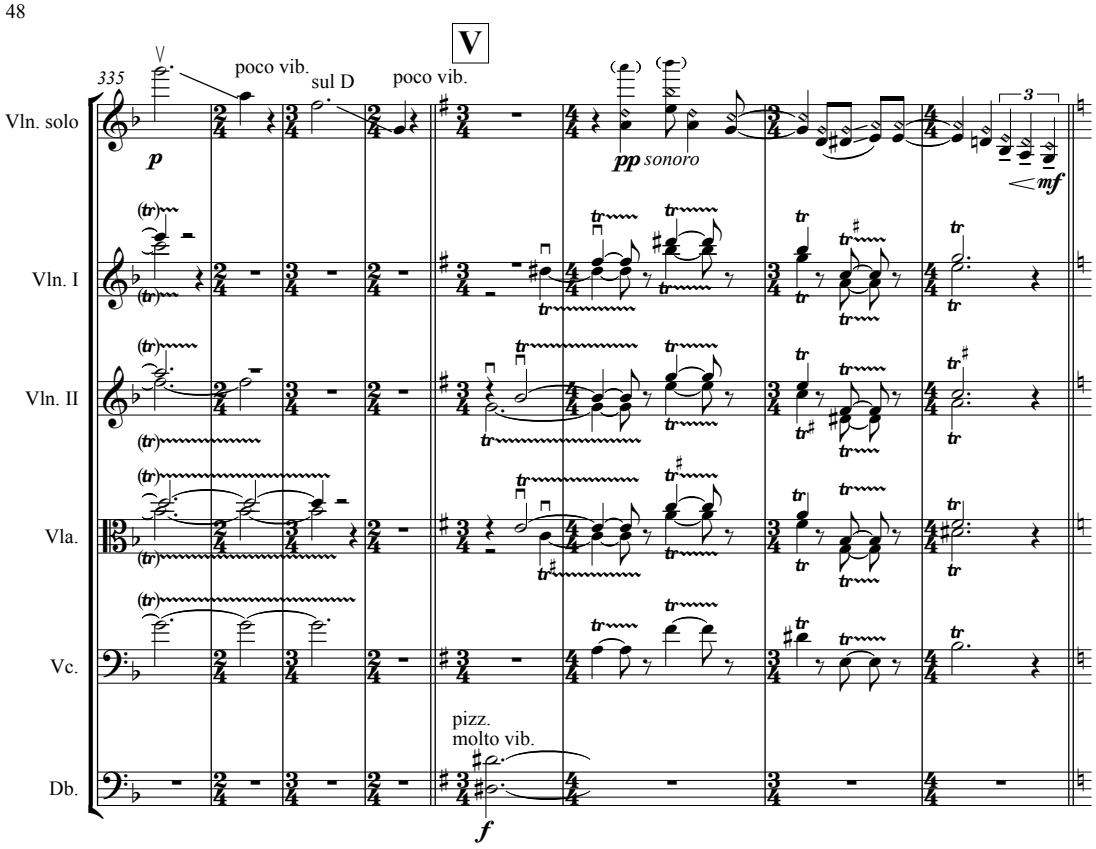

297
Picc.
Fl. II
Cl. I
B. Cl.
Bsn. I
Bsn. II
Hn. I
Hn. II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
sul A
dolce, vibrato rapido
dolce, vibrato rapido
dolce, vibrato rapido
dolce, vibrato rapido
tr
mp
pp
p

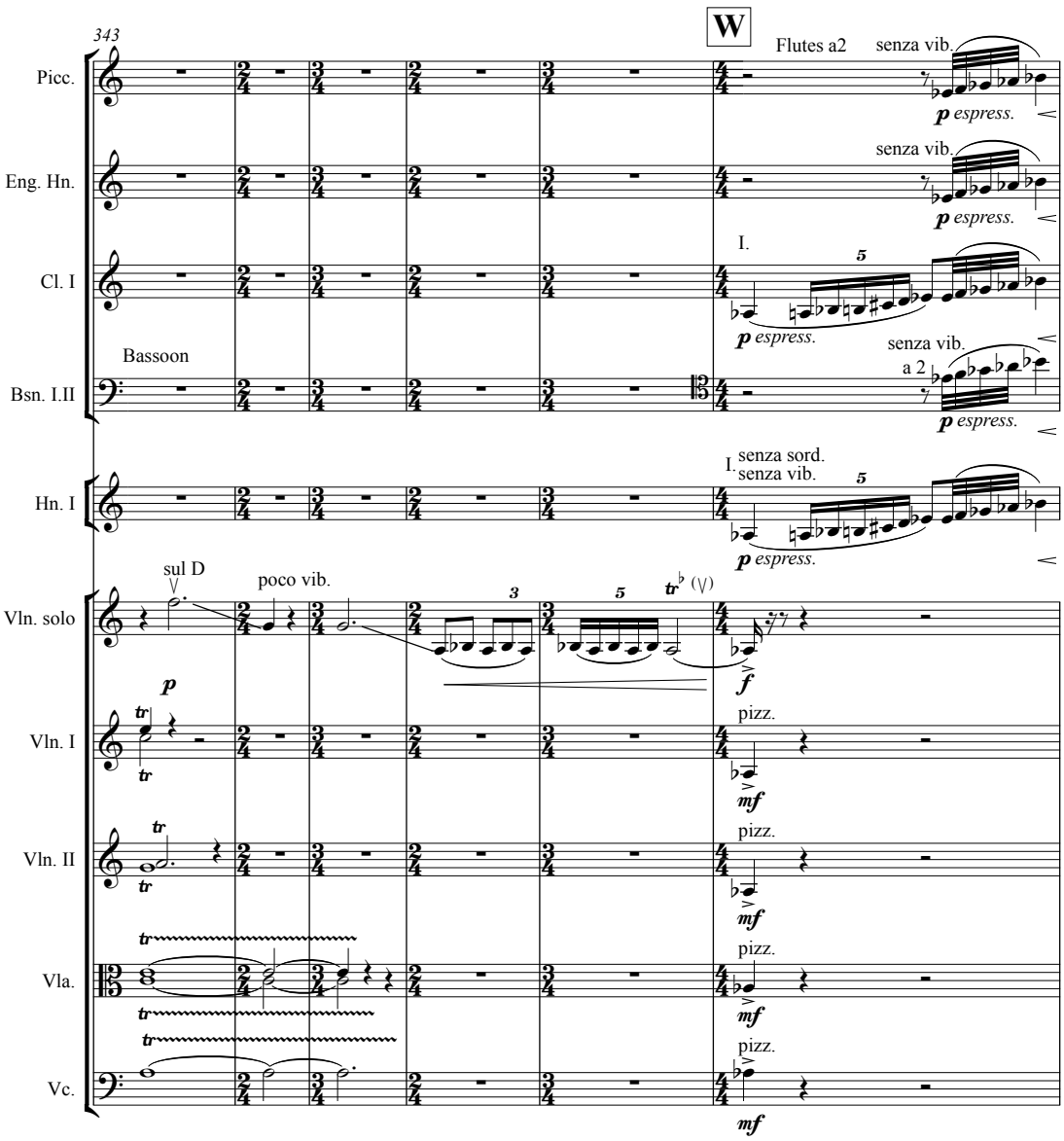

301
S
Picc.
Fl. II
Cl. I
B. Cl.
Bsn. I
Bsn. II
Hn. I
Hn. II
Vln. solo
sonoro
sul E
Vln. I
Vln. II
Vla.
Vc.
pp
mp

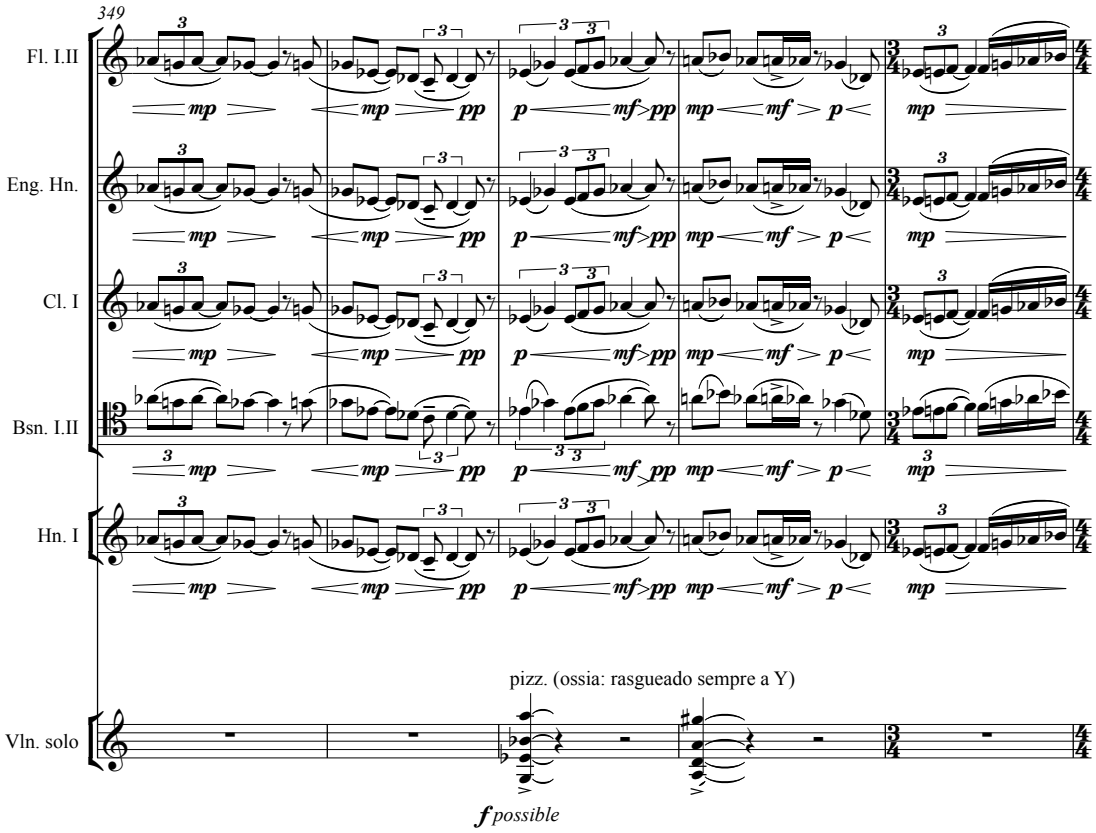

T
307
Picc.
To Fl.
Fl. II
Eng. Hn.
senza vib.
Cl. I
B. Cl.
Bsn. I
Bsn. II
I.
Hn. I.II
senza vib.
sosten. e espress.
Vln. solo
Vln. I
con sord.
sul A
Vln. II
con sord.
Vla.
con sord.
Vc.
con sord.

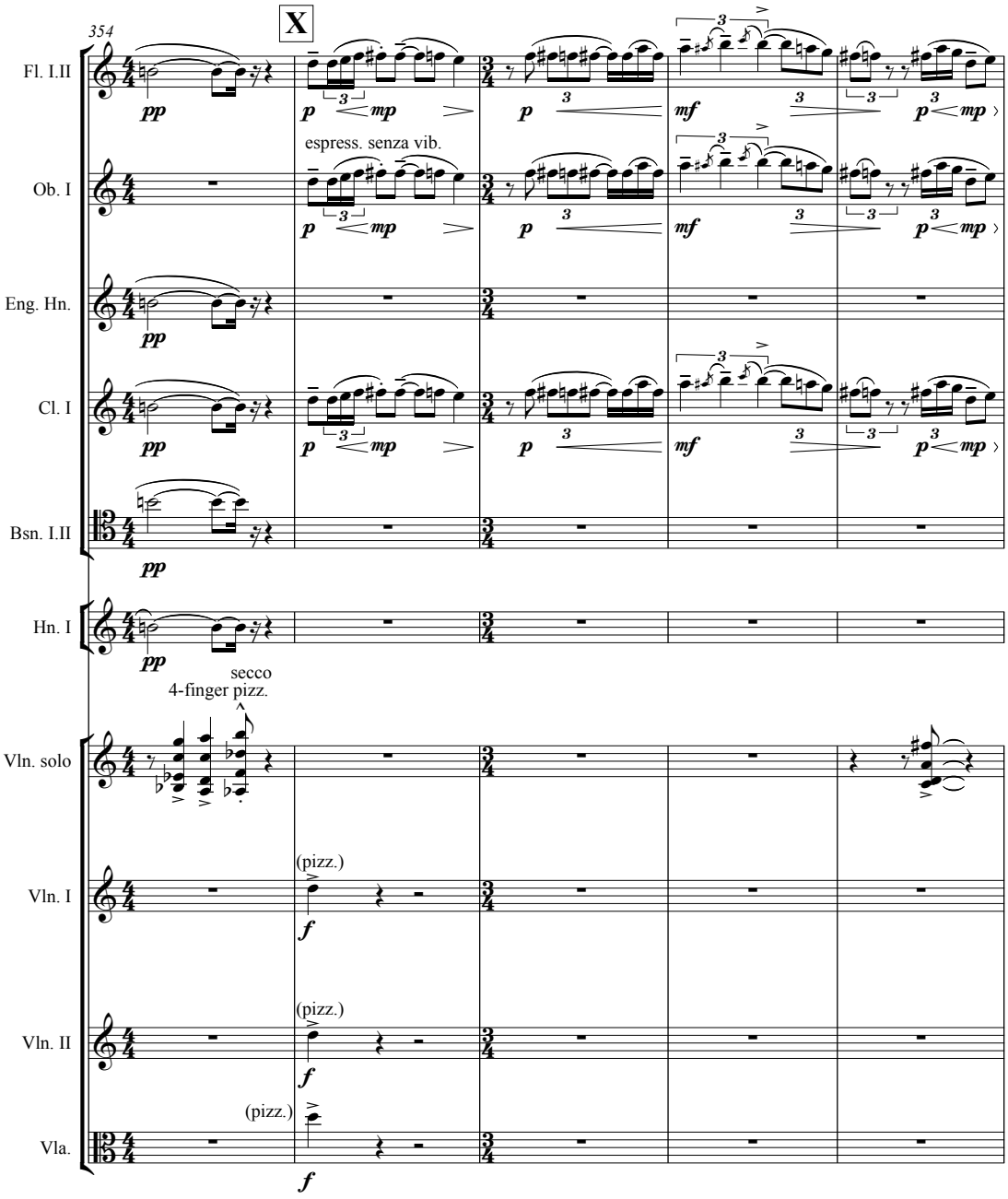

312
Eng. Hn.
B. Cl.
Hn. I.II
Vln. solo
318
Eng. Hn.
Cl. I
B. Cl.
Hn. I.II
Vln. solo
323
Eng. Hn.
B. Cl.
Hn. I.II
Vln. solo
senza sord.
poco a poco cresc.

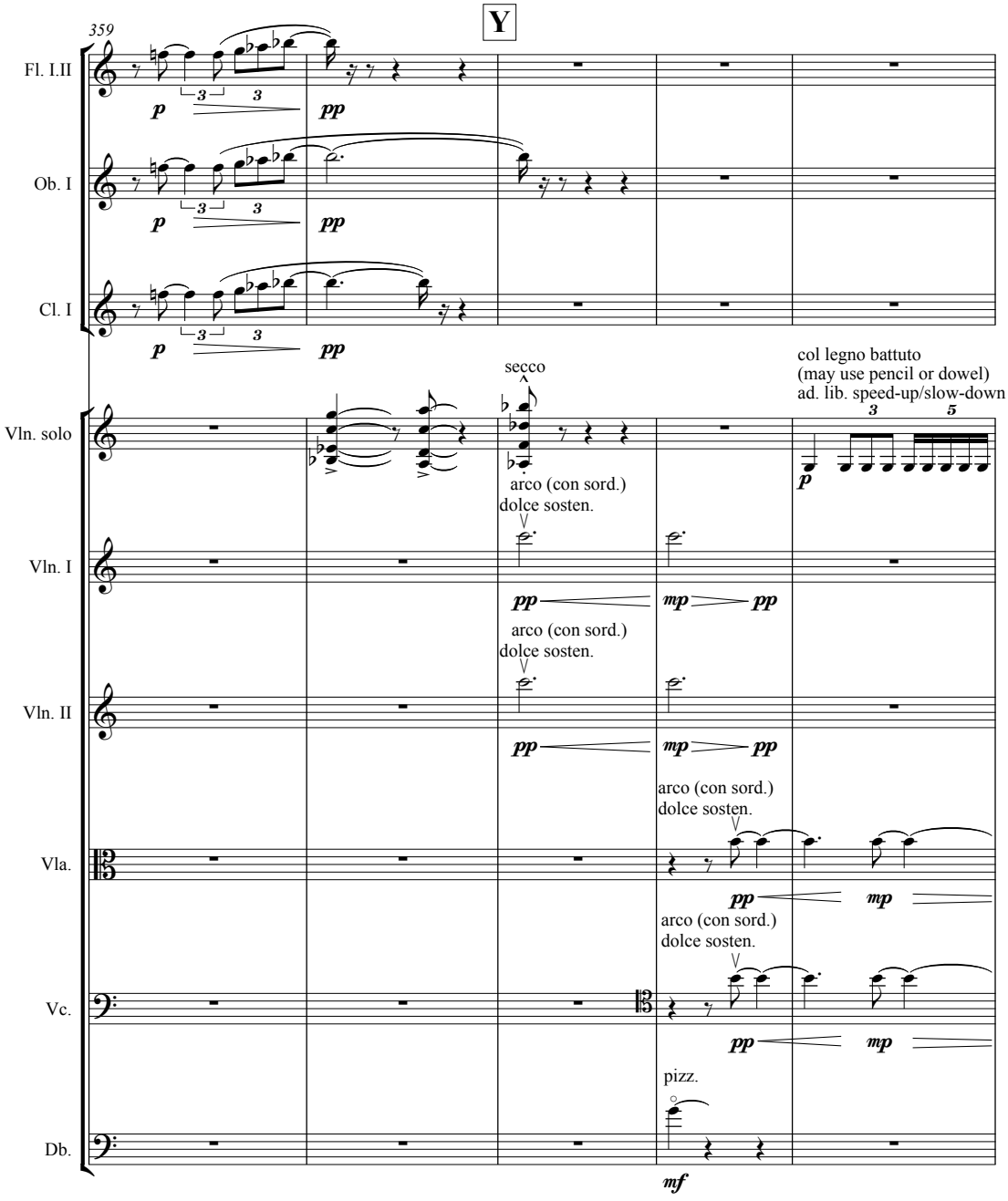

328
U
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
f
ff
pp sonoro
divisi, con sord.
pp sosten.
con sord.
pizz. molto vib.

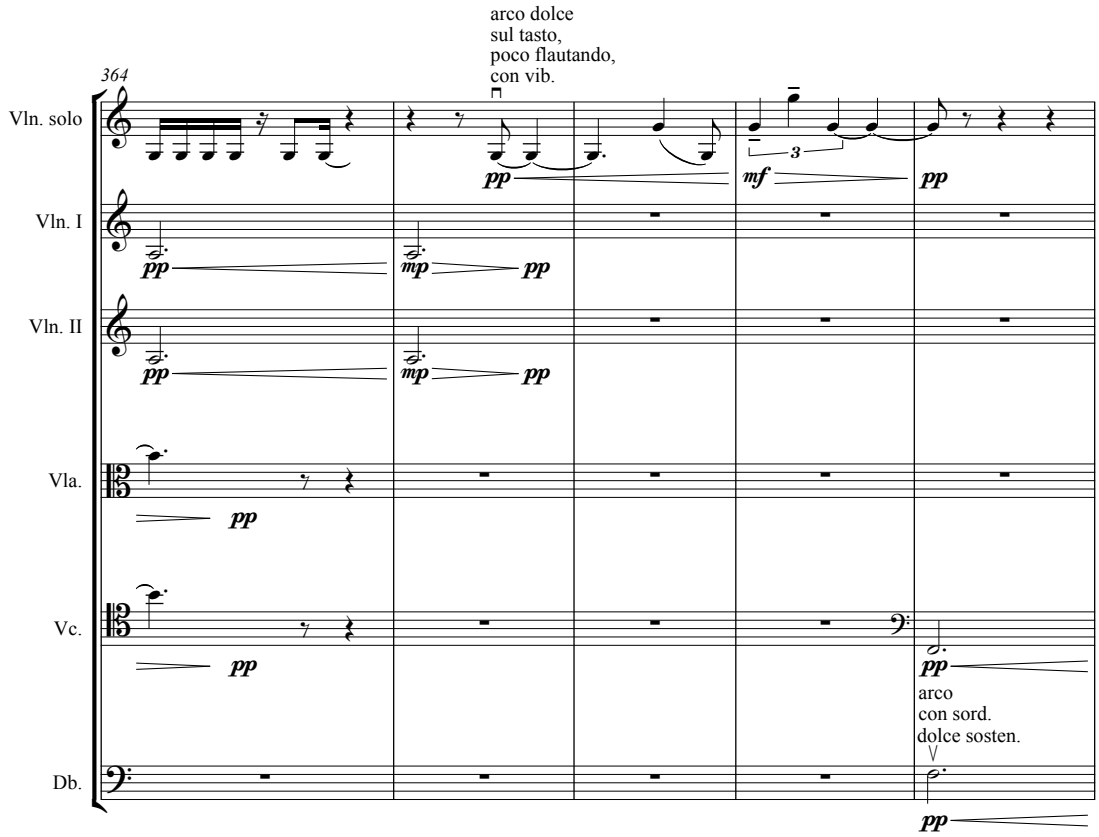

V
335
poco vib.
sul D
poco vib.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
p
pp sonoro
mf
pizz.
molto vib.
f

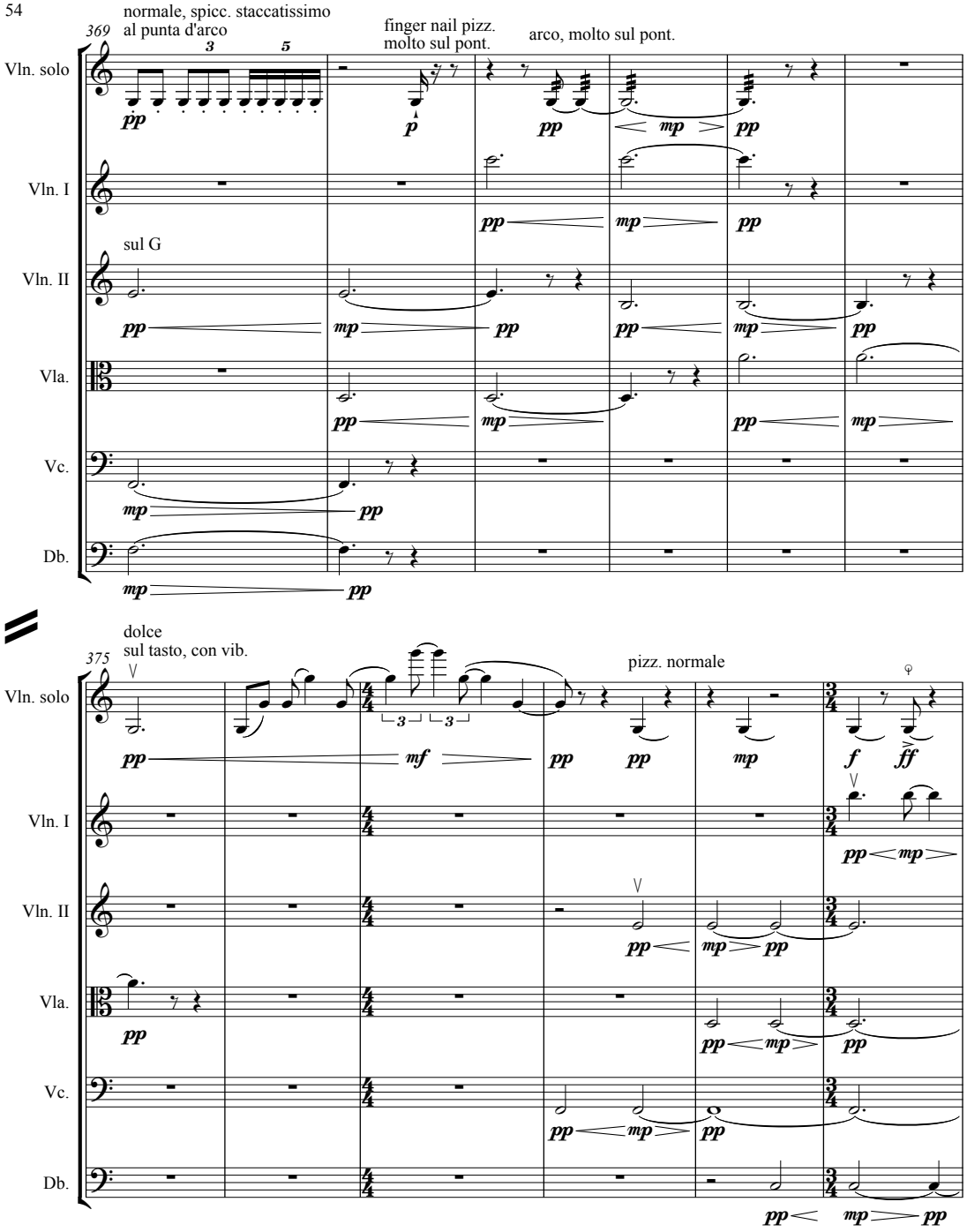

343
W
Flutes a2
senza vib.
Picc.
p espress.
Eng. Hn.
senza vib.
p espress.
I.
Cl. I
5
p espress.
Bassoon
senza vib.
a 2
Bsn. I.II
p espress.
I. senza sord.
senza vib.
Hn. I
5
p espress.
sul D
poco vib.
3
5
tr♭ (∨)
Vln. solo
p
f
pizz.
Vln. I
mf
pizz.
Vln. II
mf
pizz.
Vla.
mf
pizz.
Vc.
mf

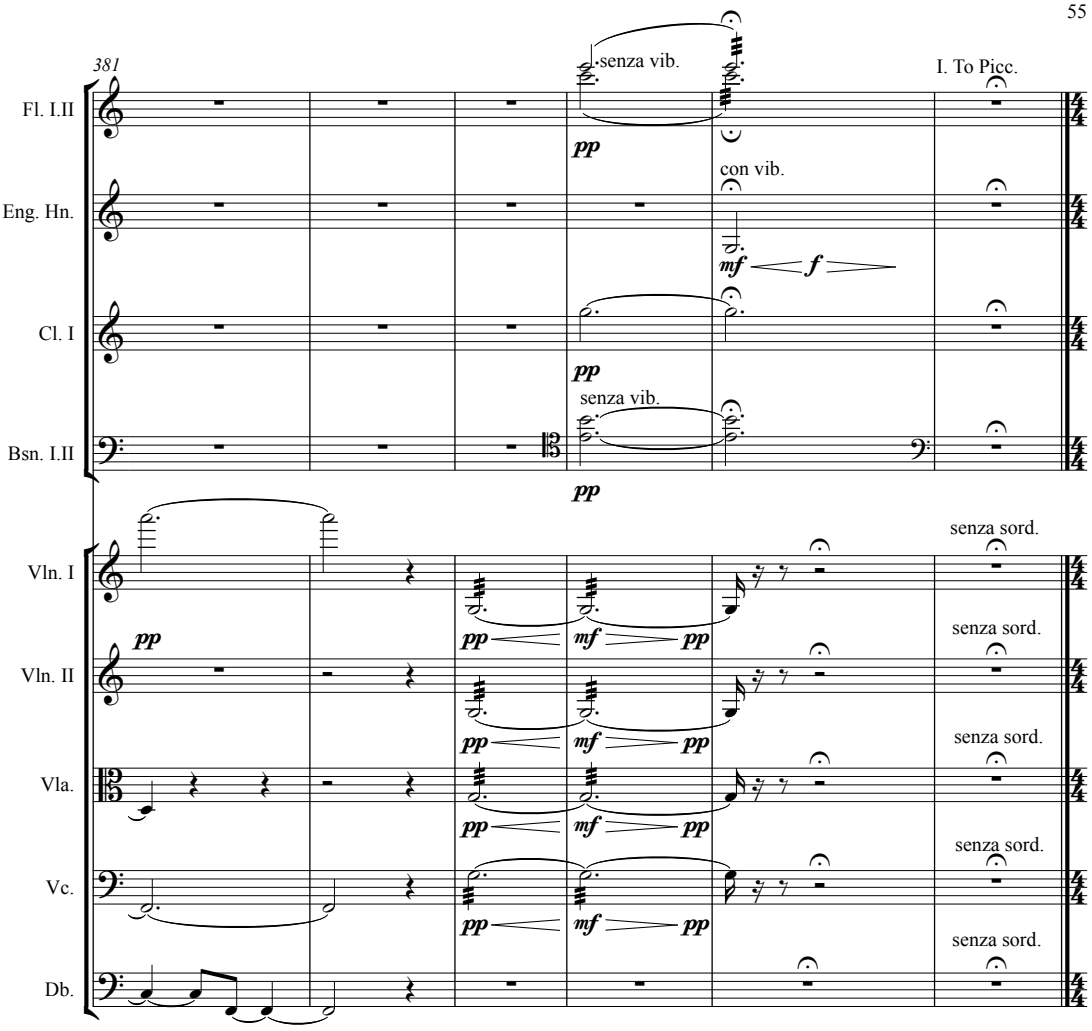

349
Fl. I.II
Eng. Hn.
Cl. I
Bsn. I.II
Hn. I
Vln. solo
pizz. (ossia: rasgueado sempre a Y)
f possible


354
X
Fl. I.II
Ob. I
espress. senza vib.
Eng. Hn.
Cl. I
Bsn. I.II
Hn. I
secco
4-finger pizz.
Vln. solo
Vln. I
(pizz.)
Vln. II
(pizz.)
Vla.
(pizz.)

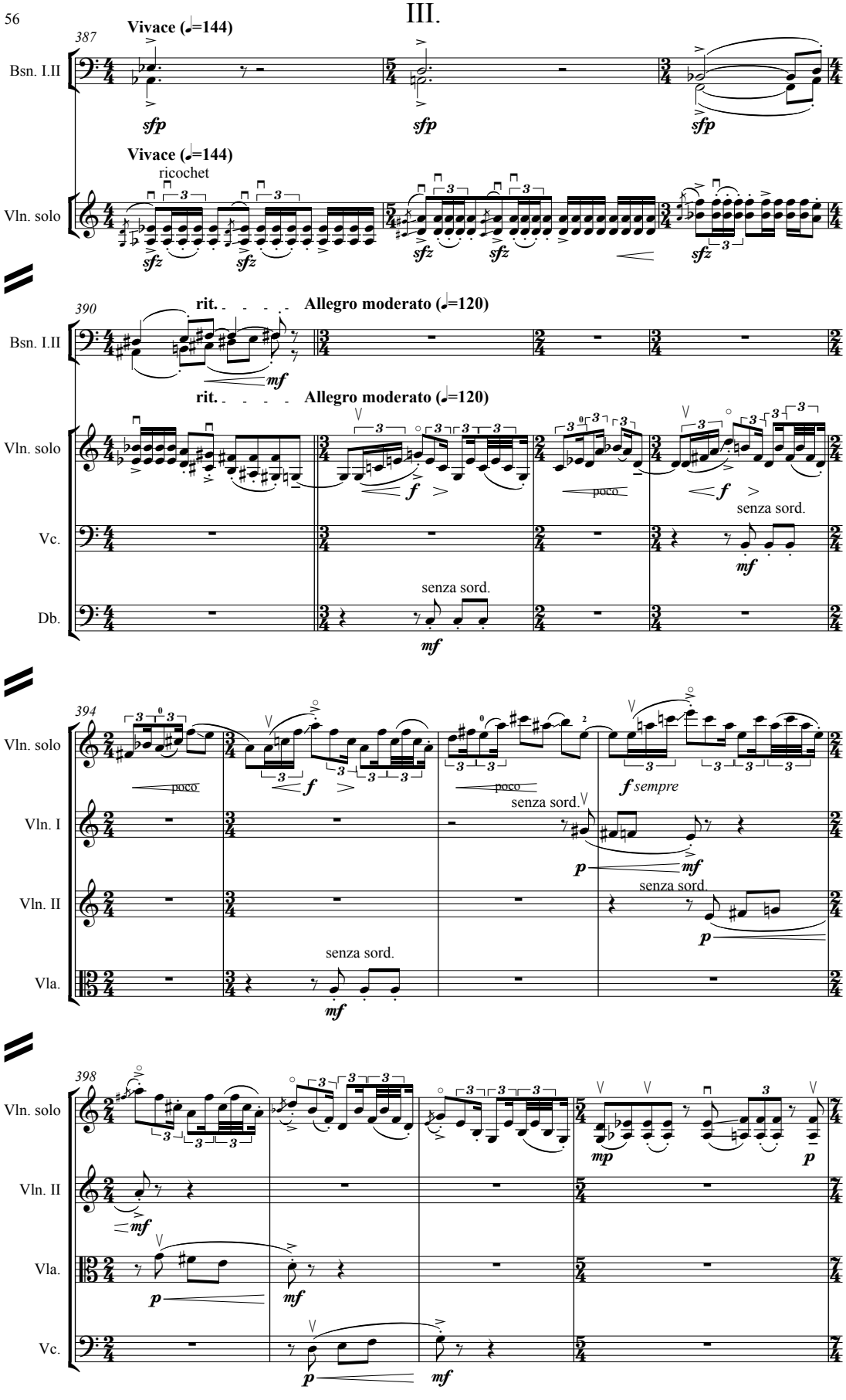

Y
359
Fl. I.II
Ob. I
Cl. I
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
p
pp
secco
arco (con sord.)
dolce sosten.
col legno battuto
(may use pencil or dowel)
ad. lib. speed-up/slow-down
mp
pizz.
mf

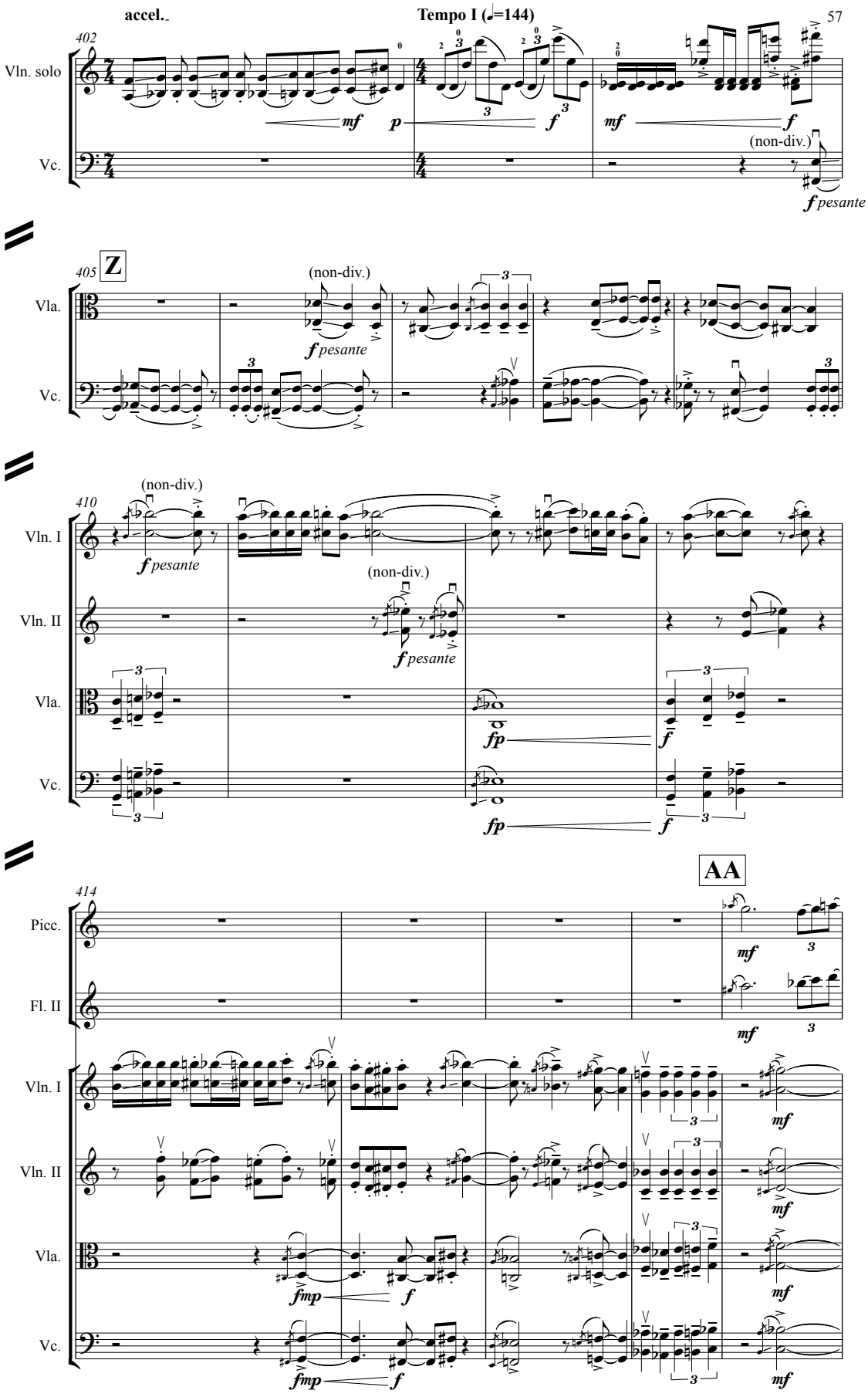

364
arco dolce
sul tasto,
poco flautando,
con vib.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mf
mp
arco
con sord.
dolce sosten.

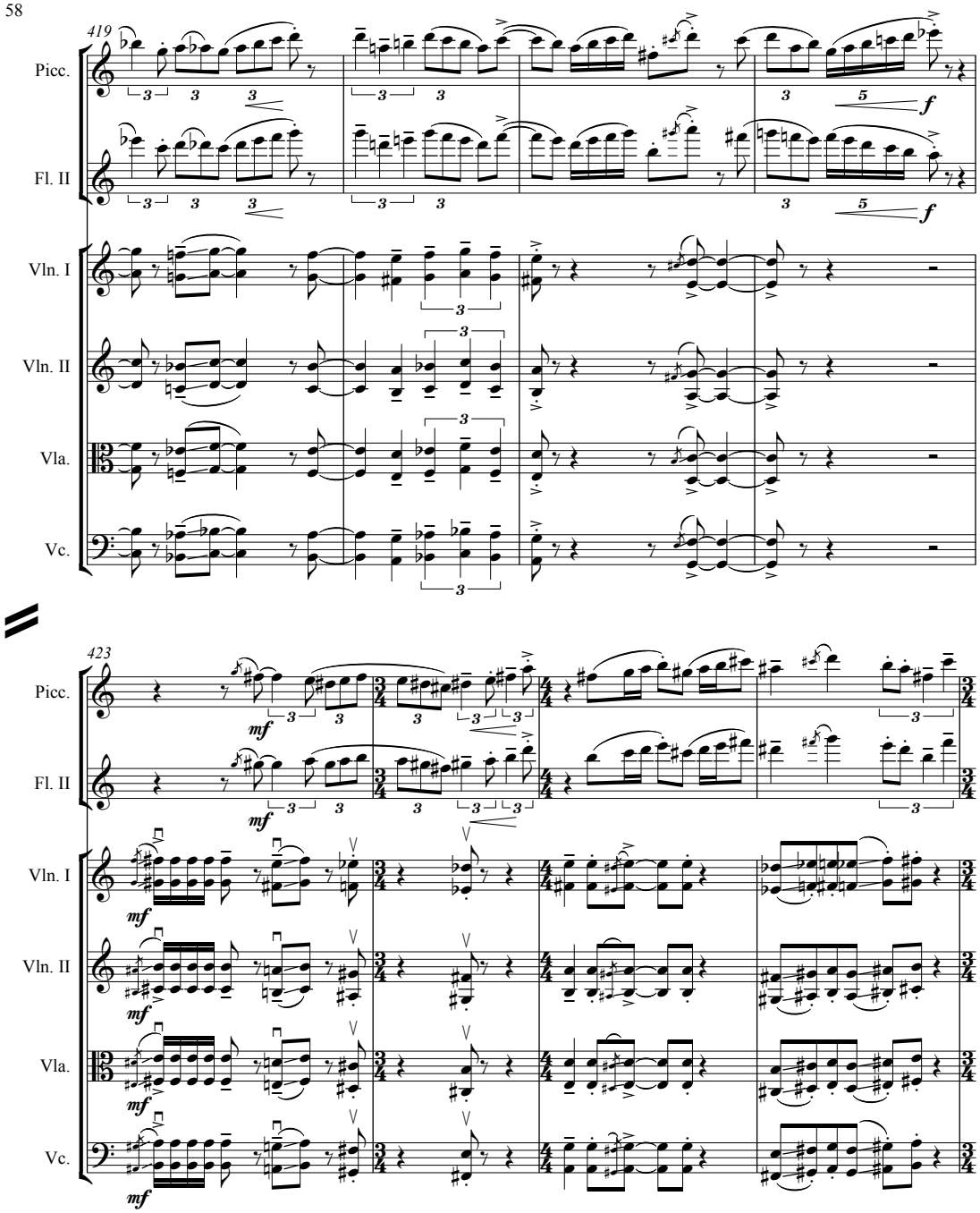

369
normale, spicc. staccatissimo
al punta d'arco
finger nail pizz.
molto sul pont.
arco, molto sul pont.
Vln. solo
Vln. I
sul G
Vln. II
Vla.
Vc.
Db.
375
dolce
sul tasto, con vib.
pizz. normale


381
senza vib.
I. To Picc.
Fl. I.II
pp
con vib.
Eng. Hn.
mf
f
Cl. I
pp
senza vib.
Bsn. I.II
pp
senza sord.
Vln. I
pp
pp
mf
pp
senza sord.
Vln. II
pp
mf
pp
senza sord.
Vla.
pp
mf
pp
senza sord.
Vc.
pp
mf
pp
senza sord.
Db.

III.


387
Vivace (♩=144)
Bsn. I.II
sfp
sfp
sfp
Vivace (♩=144)
ricochet
Vln. solo
sfz
sfz
sfz
sfz
sfz
390
rit.
Allegro moderato (♩=120)
Bsn. I.II
mf
rit.
Allegro moderato (♩=120)
Vln. solo
f
poco
f
senza sord.
Vc.
mf
senza sord.
Db.
mf
394
Vln. solo
poco
f
poco
f sempre
Vln. I
senza sord.
p
mf
Vln. II
senza sord.
p
Vla.
senza sord.
mf
398
Vln. solo
mp
p
Vln. II
mf
Vla.
p
mf
Vc.
p
mf


accel.
Tempo I (♩=144)
402
Vln. solo
Vc.
mf
p
f
mf
f
(non-div.)
f pesante
405
Z
Vla.
Vc.
(non-div.)
f pesante
410
Vln. I
Vln. II
Vla.
Vc.
(non-div.)
f pesante
(non-div.)
f pesante
fp
f
fp
f
AA
414
Picc.
Fl. II
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
mf
mf
fmp
f
fmp
f
mf


419
Picc.
Fl. II
Vln. I
Vln. II
Vla.
Vc.
f
423
mf

BB

427

Picc.

Fl. II

Vln. I

Vln. II

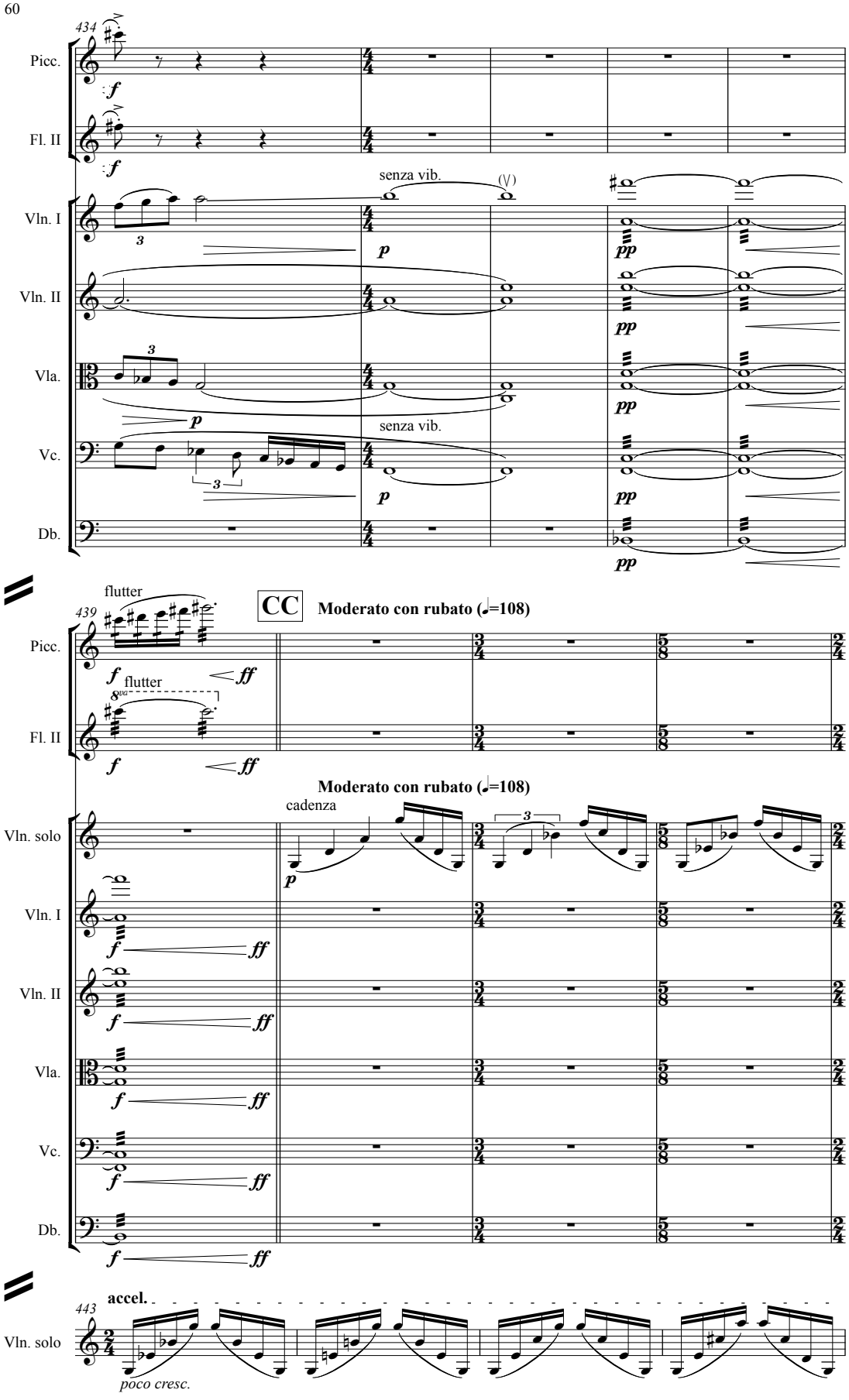
Vla.

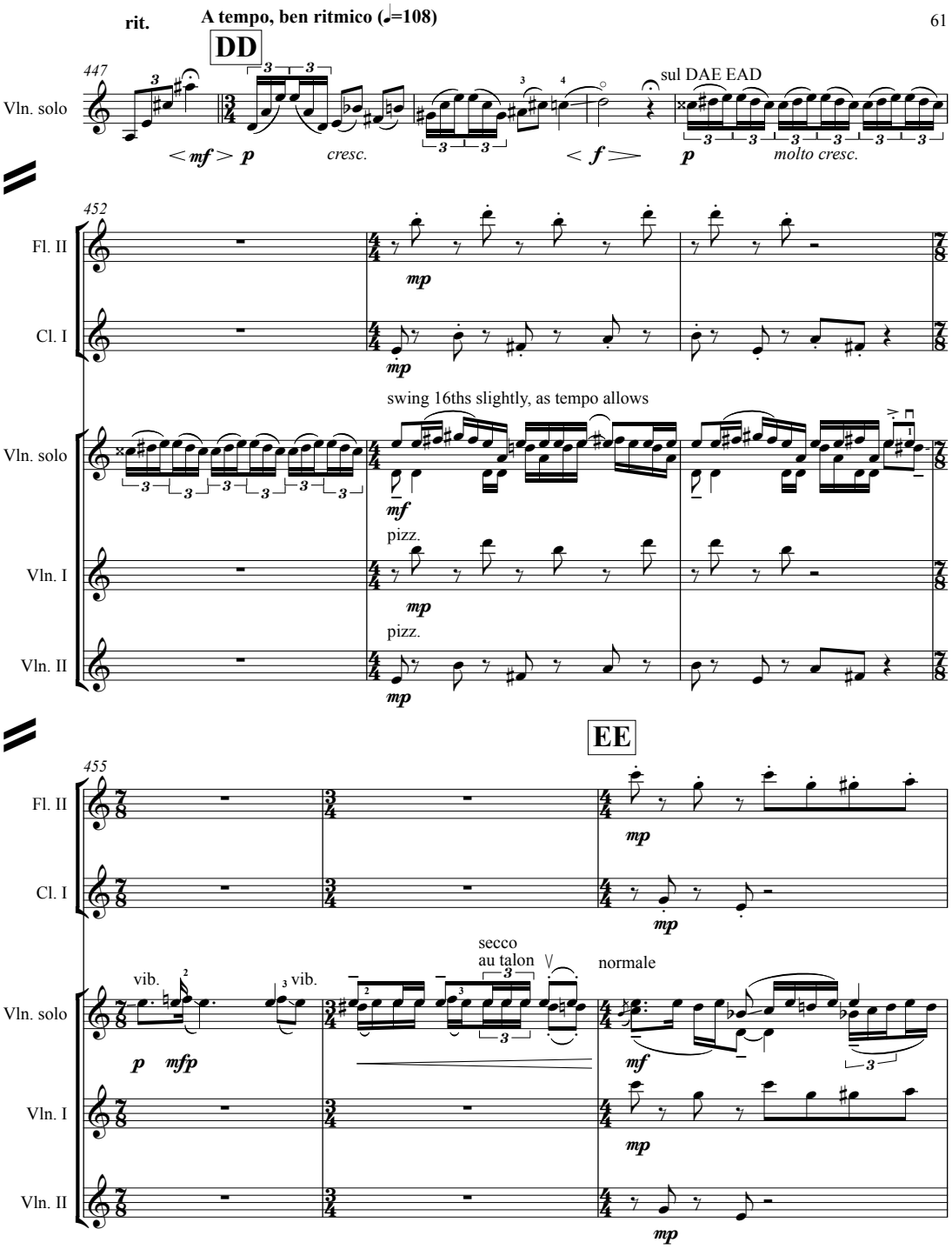
Vc.

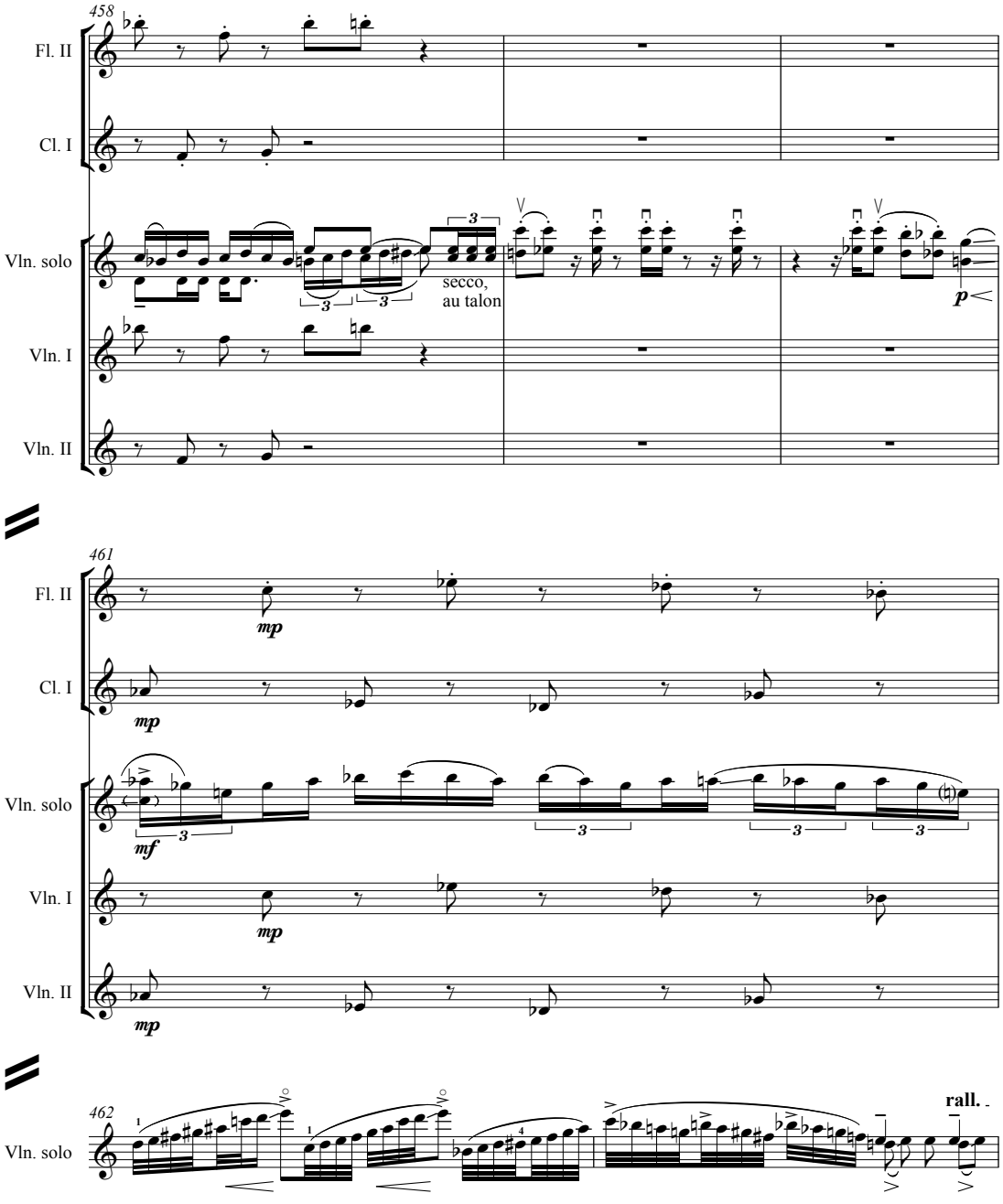
f *mf*

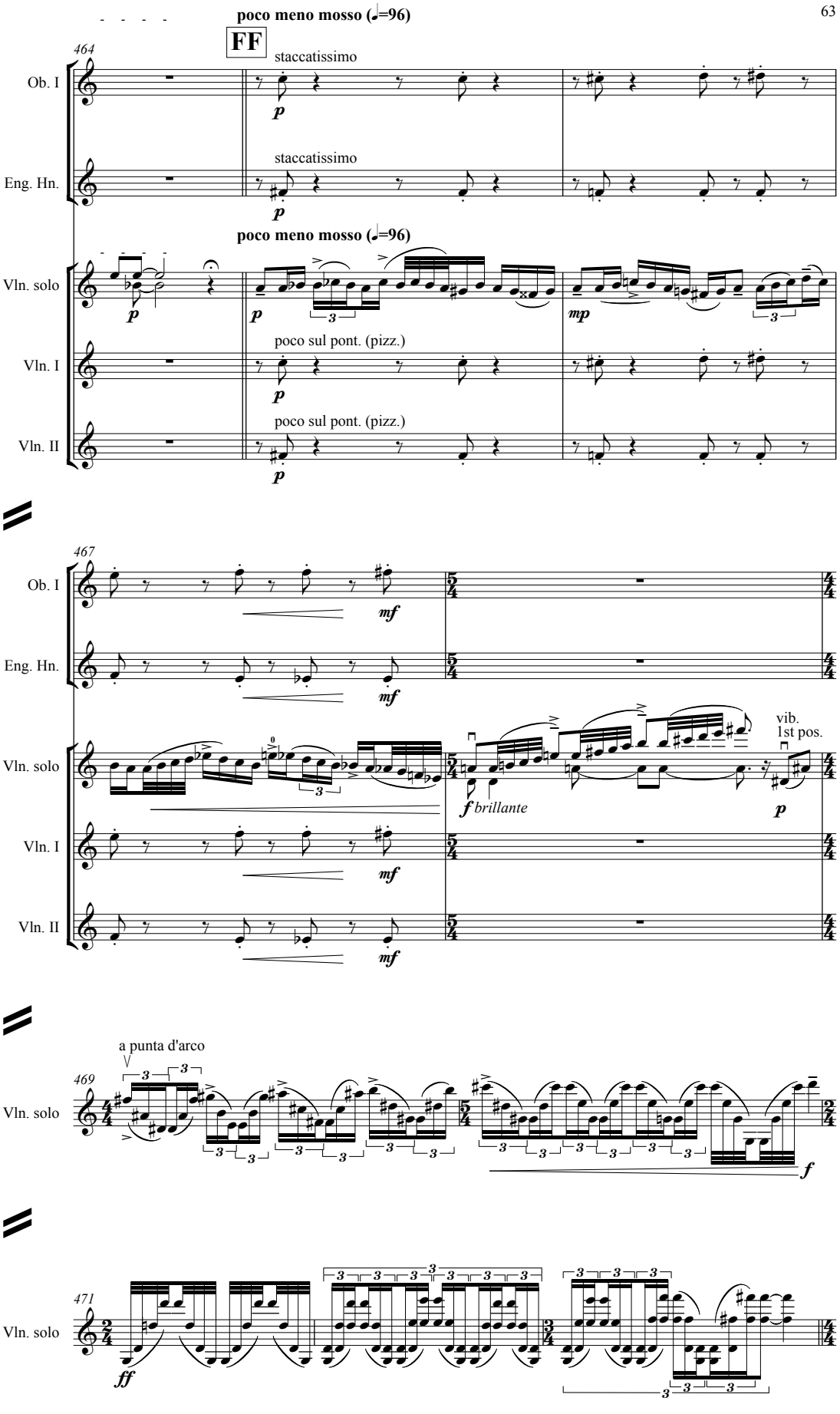
431

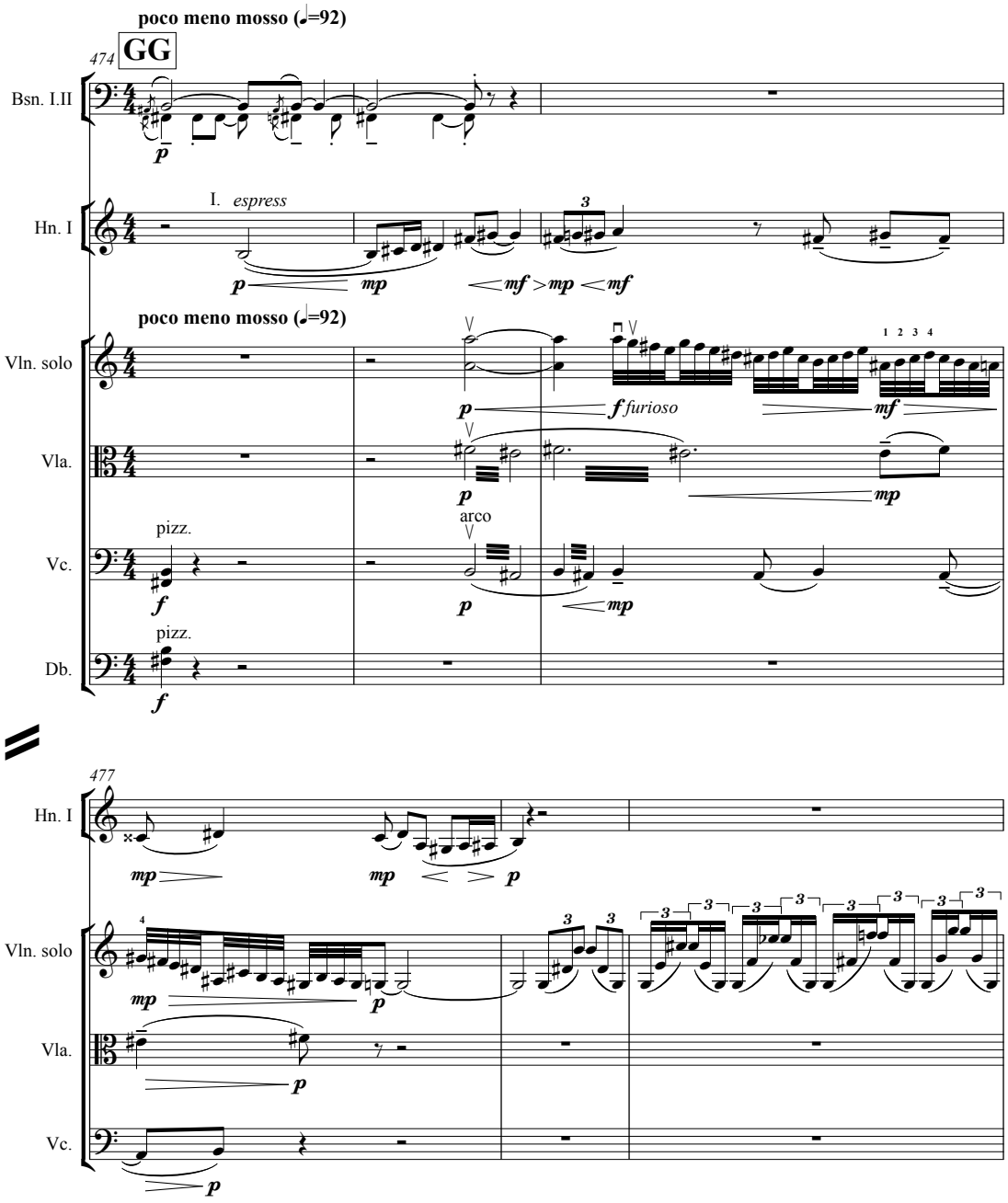
p sub.

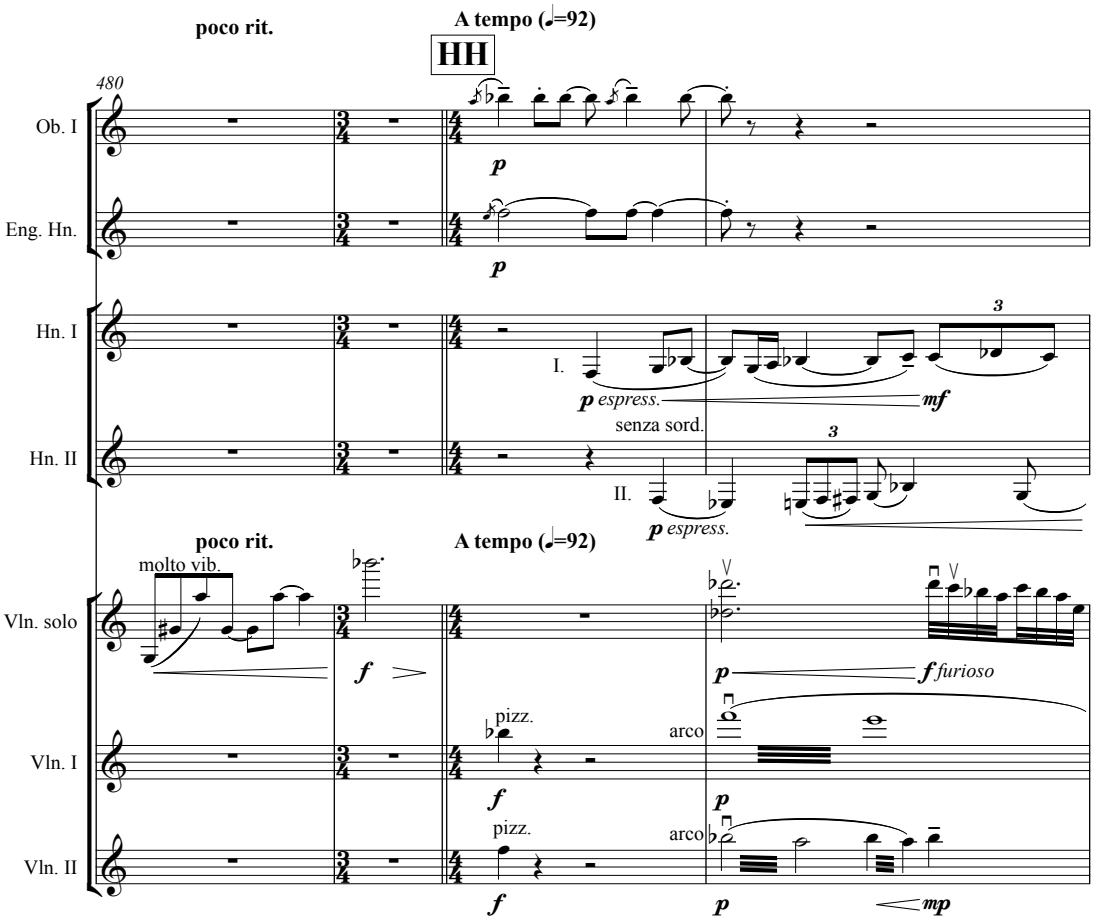

434
Picc.
Fl. II
Vln. I
Vln. II
Vla.
Vc.
Db.
senza vib.
(V)
senza vib.
439
flutter
CC
Moderato con rubato (♩=108)
flutter
Moderato con rubato (♩=108)
cadenza
Vln. solo
443
accel.
poco cresc.

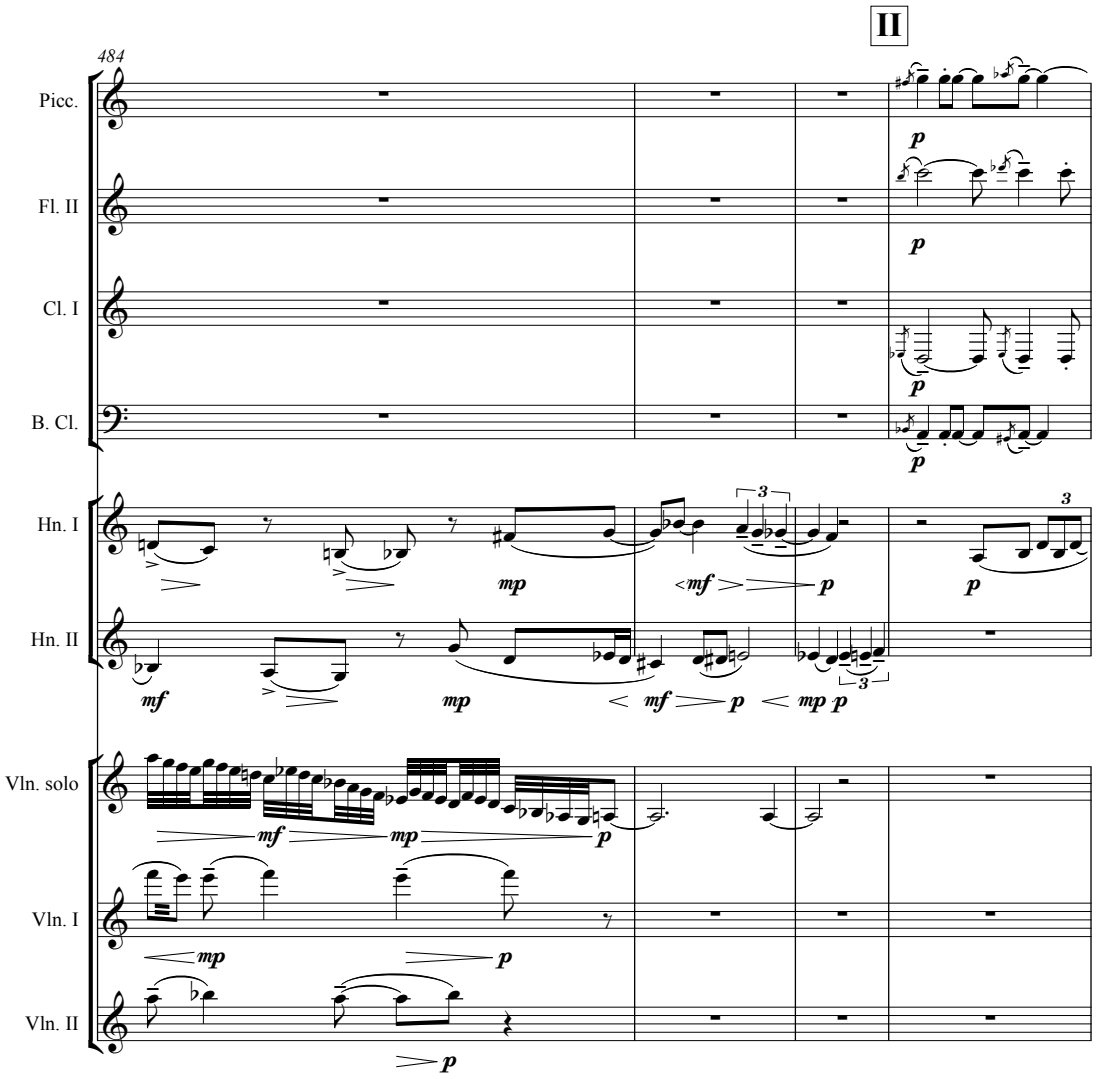

rit.
A tempo, ben ritmico (𝅗𝅥=108)
DD
447
Vln. solo
sul DAE EAD
cresc.
molto cresc.
452
Fl. II
Cl. I
swing 16ths slightly, as tempo allows
pizz.
Vln. I
Vln. II
EE
455
secco
au talon
normale
vib.

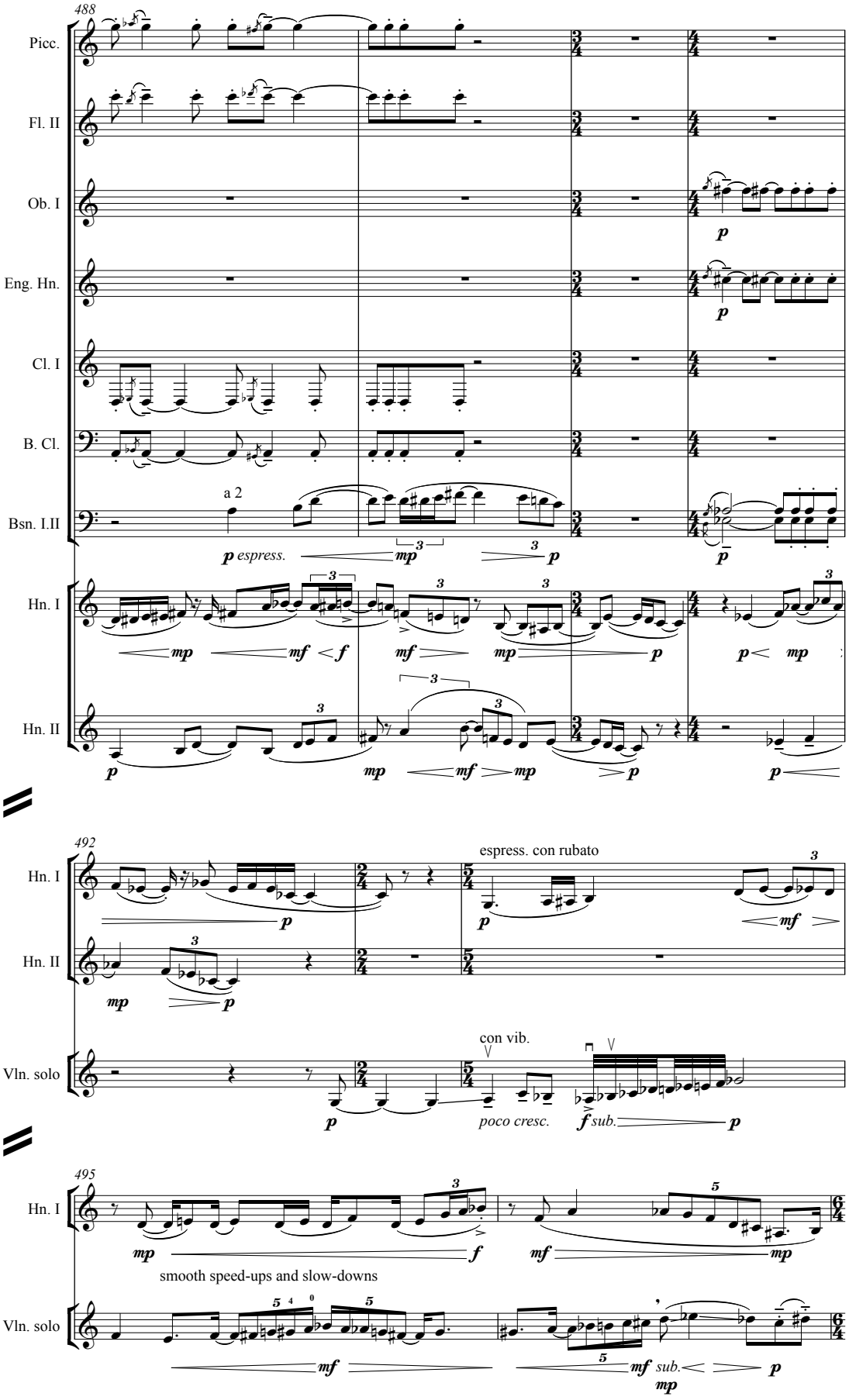

458
Fl. II
Cl. I
Vln. solo
secco,
au talon
p
Vln. I
Vln. II
461
Fl. II
mp
Cl. I
mp
Vln. solo
mf
Vln. I
mp
Vln. II
mp
462
Vln. solo
rall.

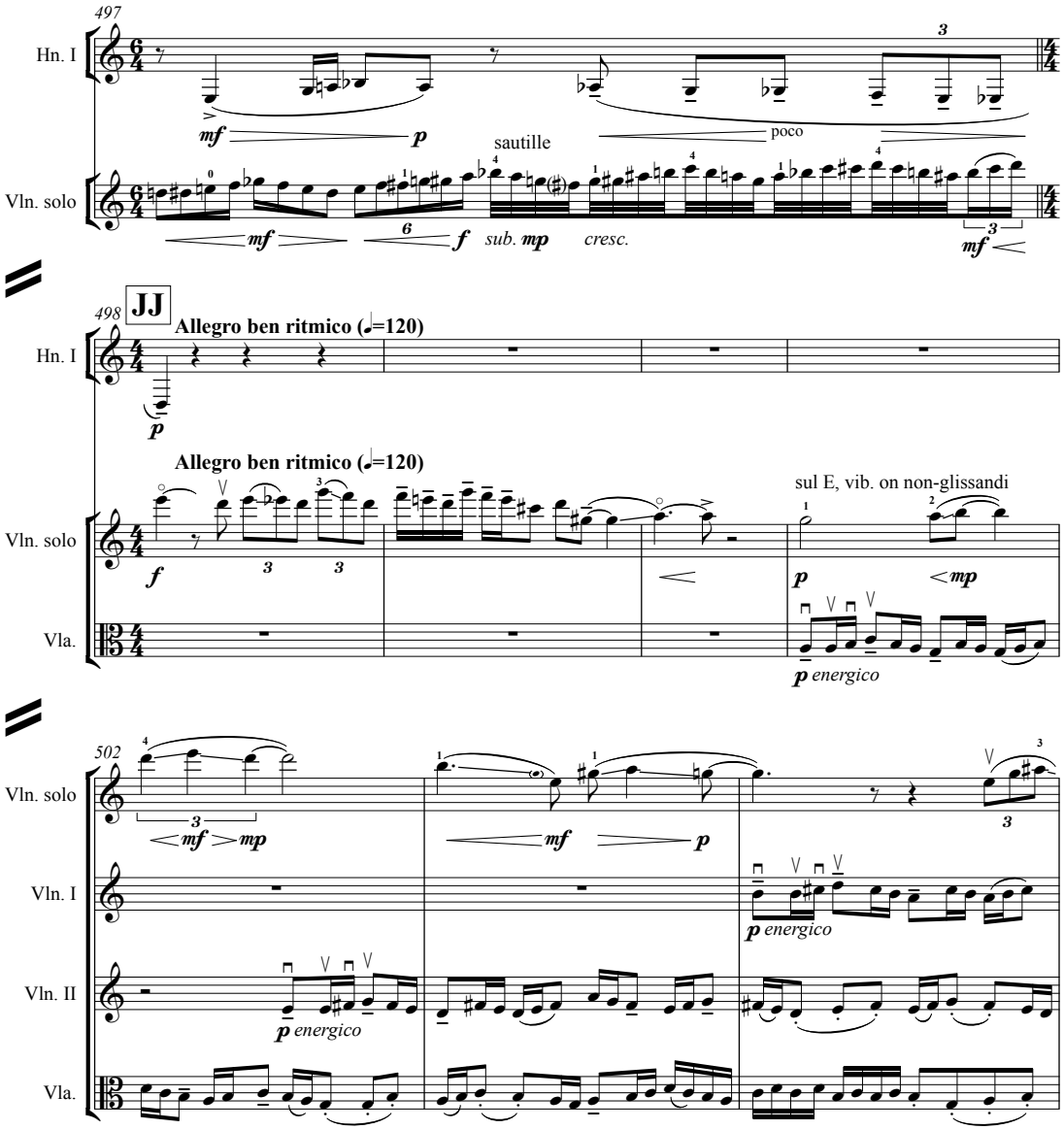

poco meno mosso (♩=96)
FF
464
Ob. I
staccatissimo
p
Eng. Hn.
staccatissimo
p
poco meno mosso (♩=96)
Vln. solo
p
mp
Vln. I
poco sul pont. (pizz.)
p
Vln. II
poco sul pont. (pizz.)
p
467
Ob. I
mf
Eng. Hn.
mf
Vln. solo
f brillante
vib.
1st pos.
p
Vln. I
mf
Vln. II
mf
a punta d'arco
469
Vln. solo
f
471
Vln. solo
ff

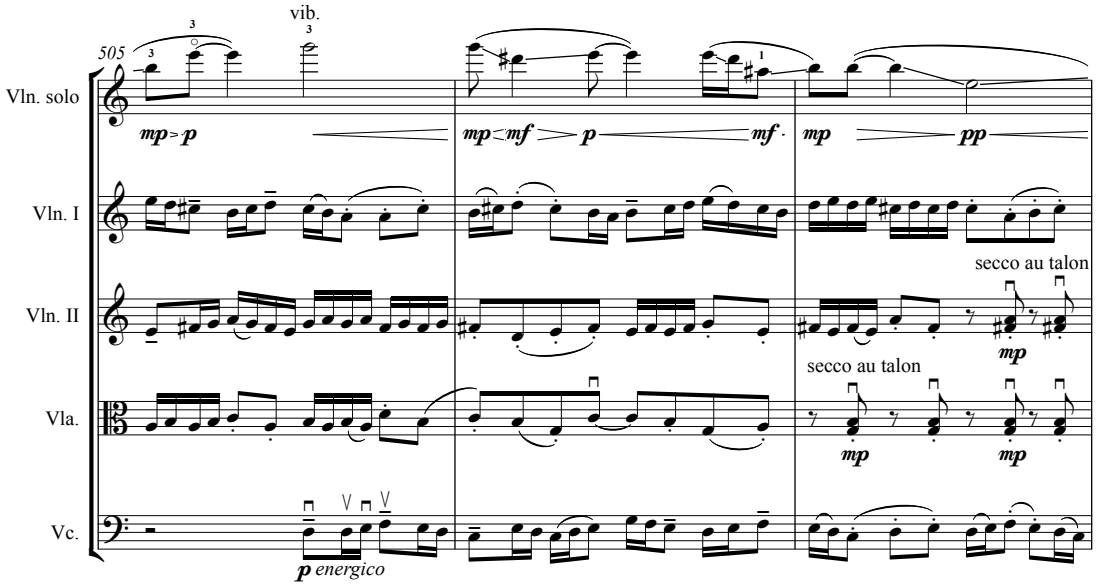

poco meno mosso (♩=92)
474
GG
Bsn. I.II
Hn. I
I. espress
poco meno mosso (♩=92)
Vln. solo
Vla.
Vc.
pizz.
arco
Db.
pizz.
477
Hn. I
Vln. solo
Vla.
Vc.

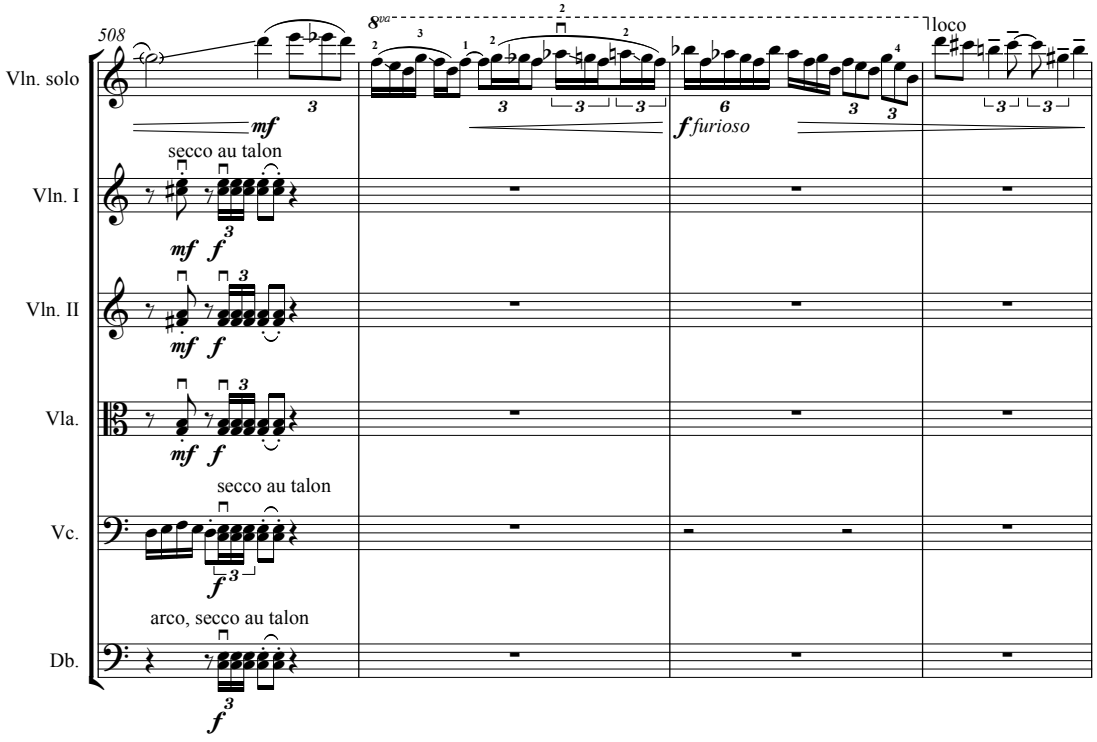

poco rit.
A tempo (♩=92)
HH
480
Ob. I
Eng. Hn.
Hn. I
Hn. II
Vln. solo
Vln. I
Vln. II
p
p espress.
mf
senza sord.
I.
II.
3
molto vib.
f
pizz.
arco
p
f furioso
mp

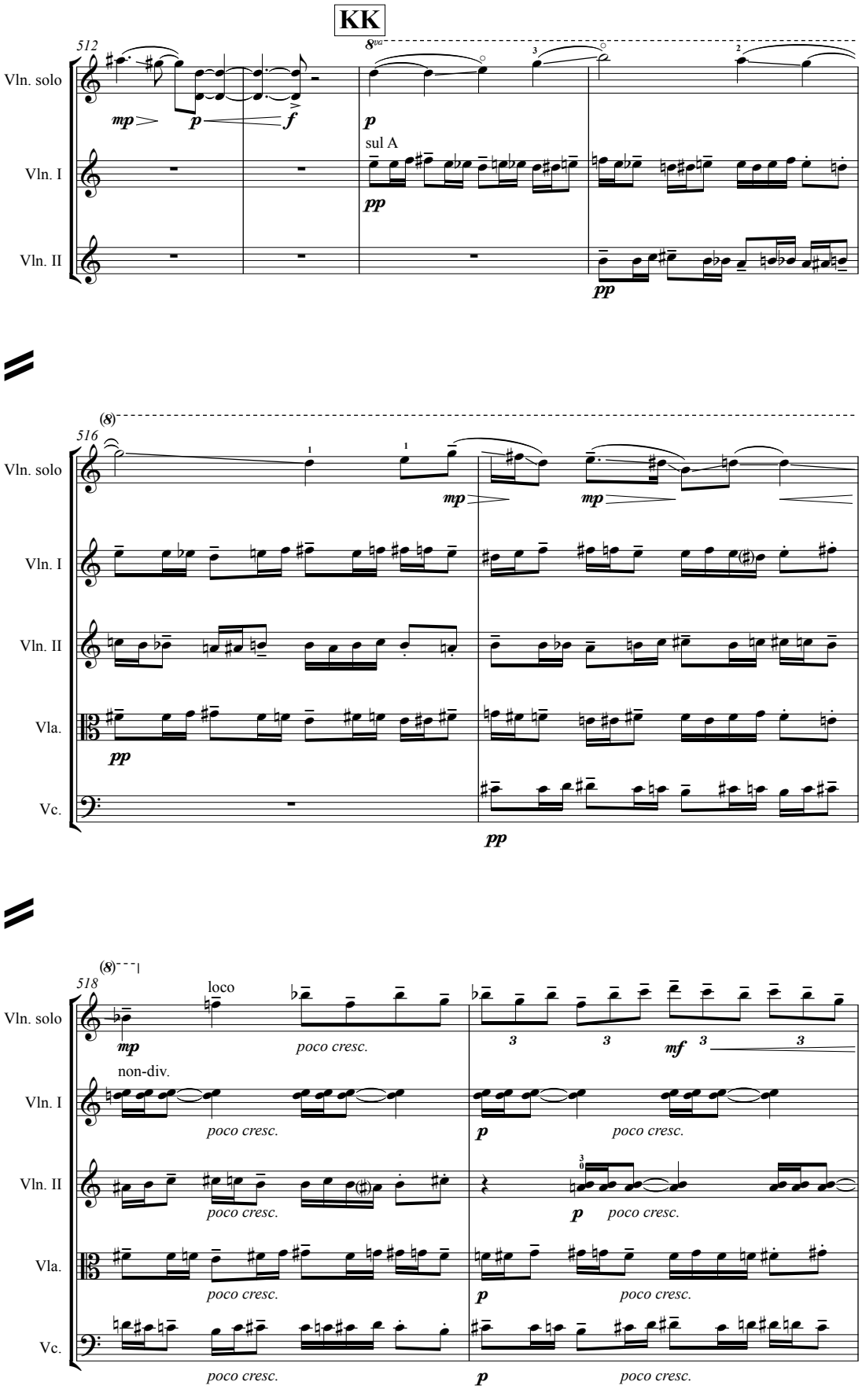

II
484
Picc.
Fl. II
Cl. I
B. Cl.
Hn. I
Hn. II
Vln. solo
Vln. I
Vln. II


488
Picc.
Fl. II
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I.II
a 2
p espress.
Hn. I
Hn. II
492
espress. con rubato
Vln. solo
con vib.
poco cresc.
sub.
495
smooth speed-ups and slow-downs
sub.


497
Hn. I
Vln. solo
mf
p
sautille
poco
mf
f
sub. mp
cresc.
mf
498
JJ
Allegro ben ritmico (𝅗𝅥=120)
Hn. I
p
Allegro ben ritmico (𝅗𝅥=120)
Vln. solo
Vla.
f
sul E, vib. on non-glissandi
p
mp
p energico
502
Vln. solo
Vln. I
Vln. II
Vla.
mf
mp
mf
p
p energico
p energico


505
vib.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
mp > p
mp < mf > p
mf
mp
pp
secco au talon
mp
secco au talon
mp
mp
p energico

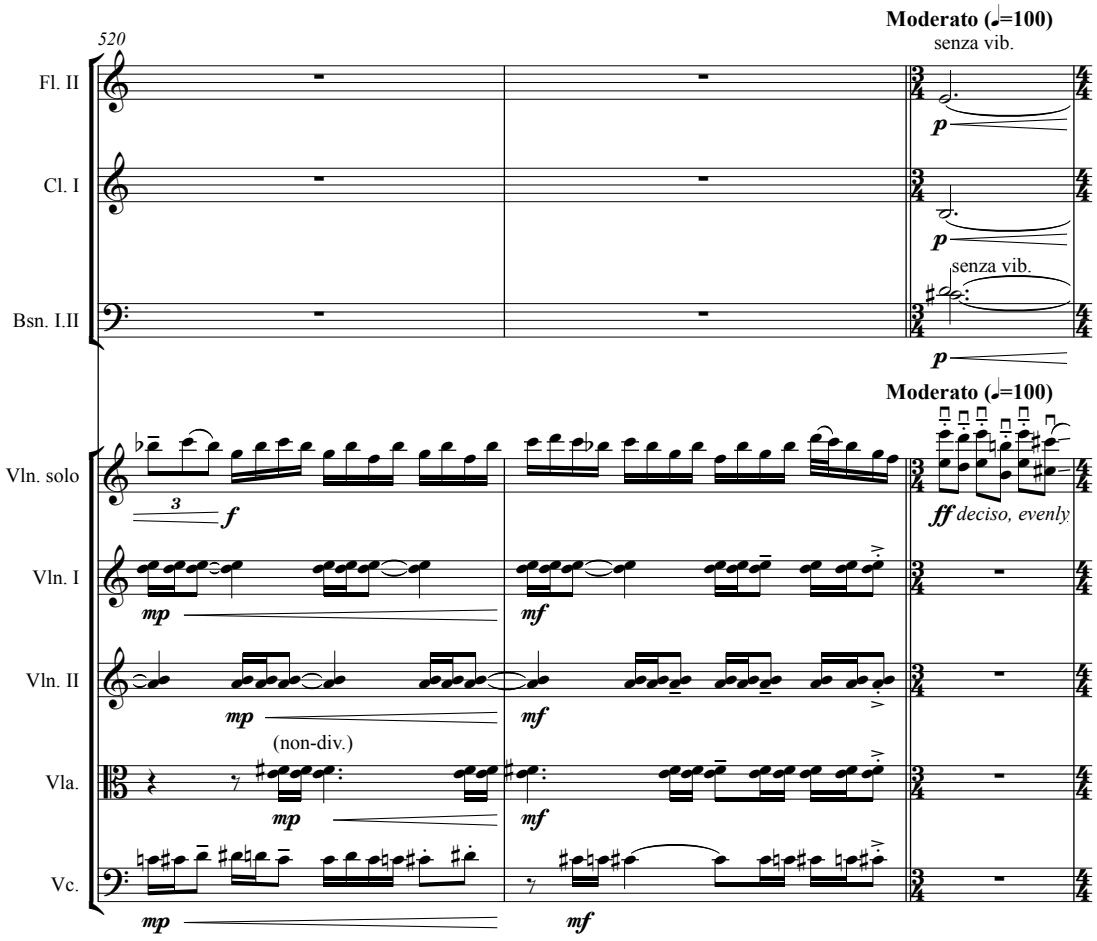

508
8va
loco
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f furioso
secco au talon
mf f
mf f
mf f
secco au talon
f
arco, secco au talon
f

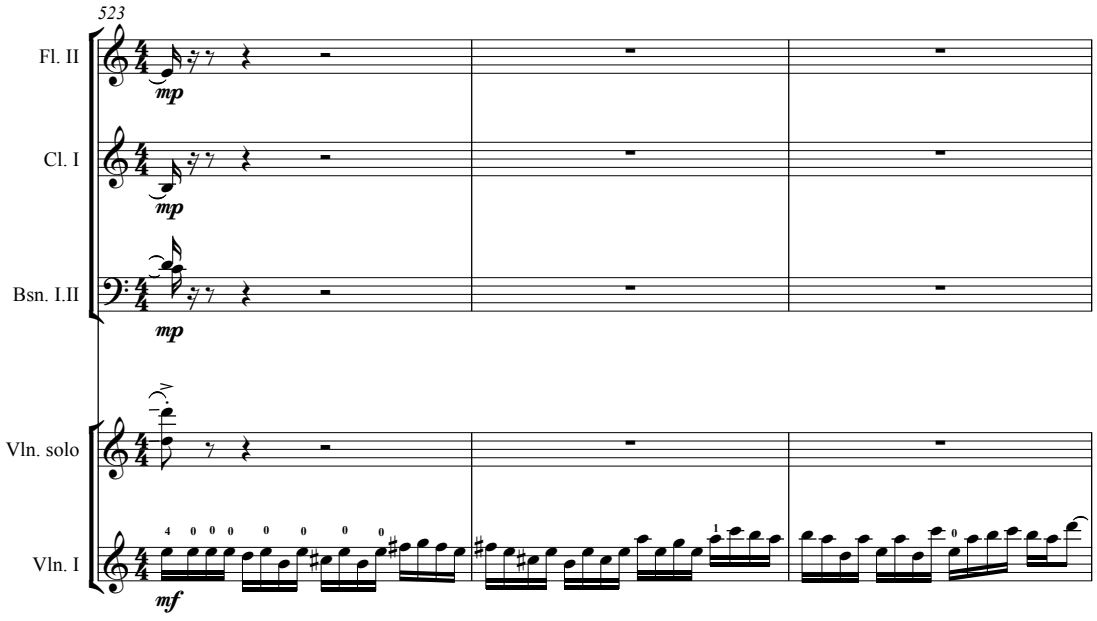

KK
512
Vln. solo
Vln. I
Vln. II
8va
mp
p
f
p
sul A
pp
pp
(8)
516
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
mp
mp
pp
pp
(8)
518
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
loco
mp
poco cresc.
mf
non-div.
poco cresc.
p
poco cresc.
poco cresc.
p
poco cresc.
poco cresc.
p
poco cresc.
poco cresc.
p
poco cresc.

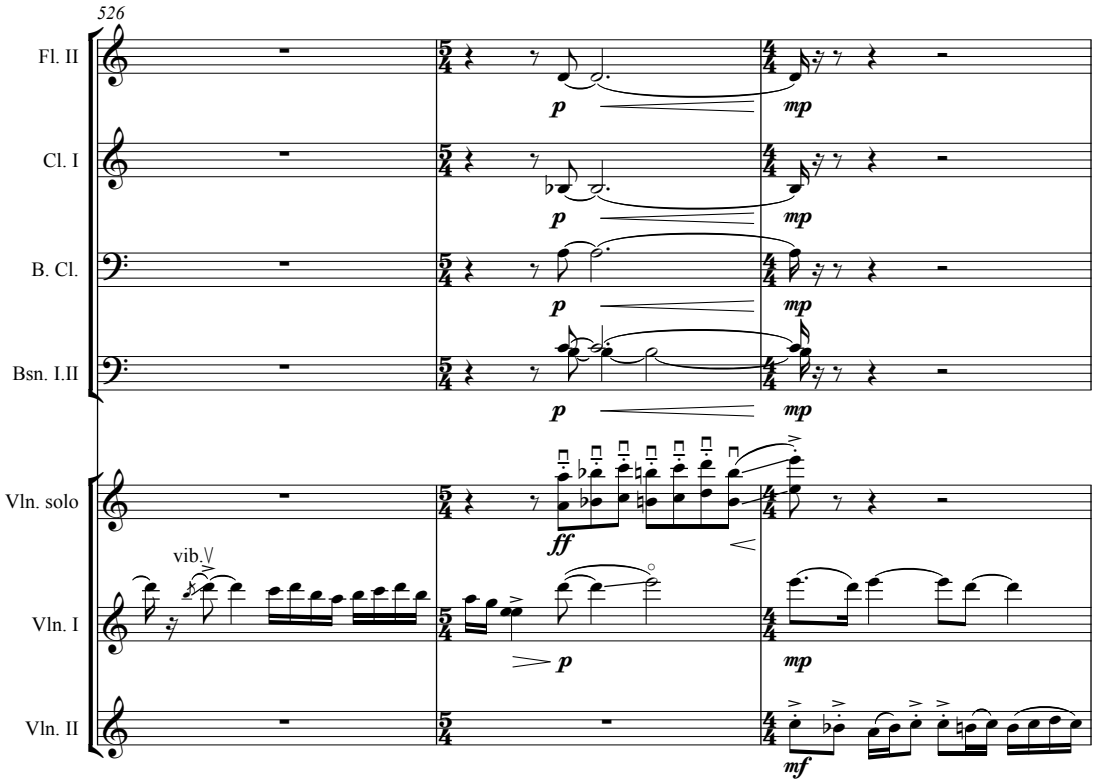
LL

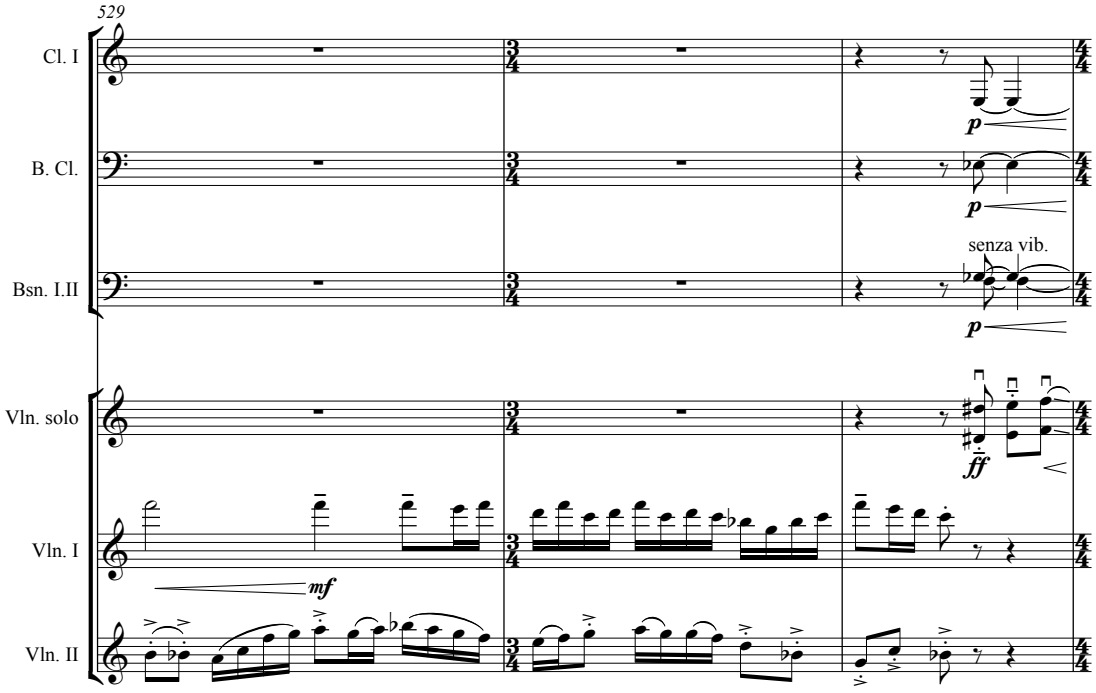
Moderato (♩=100)

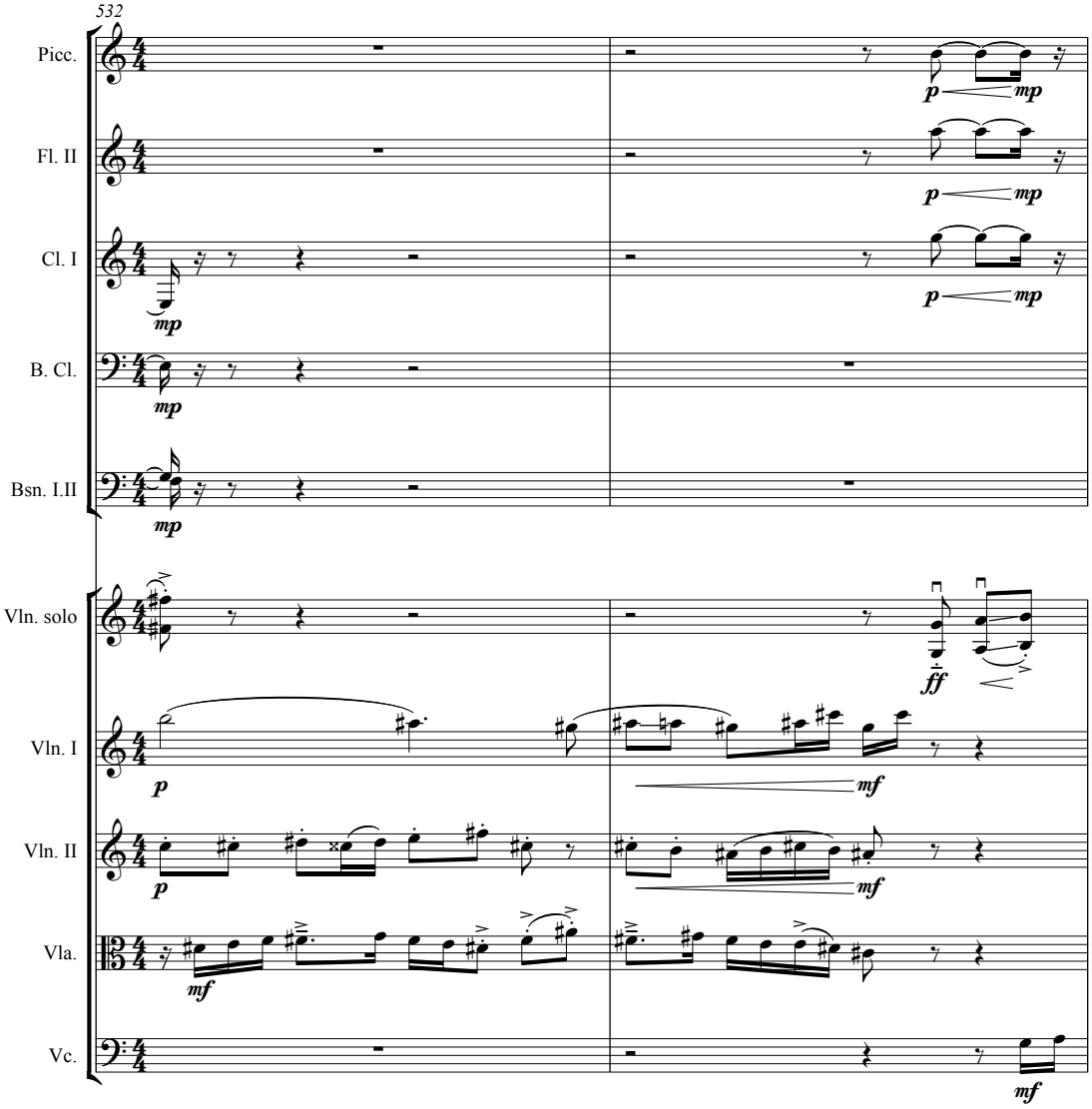
senza vib.

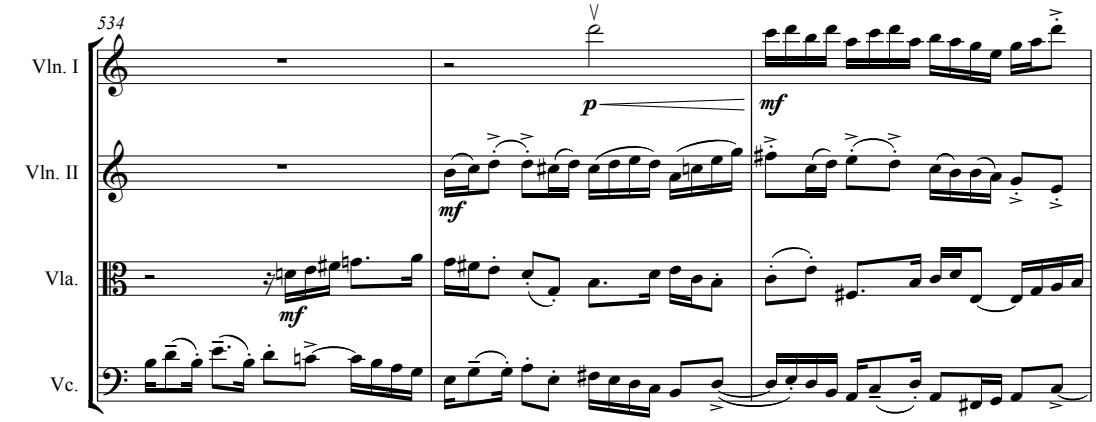


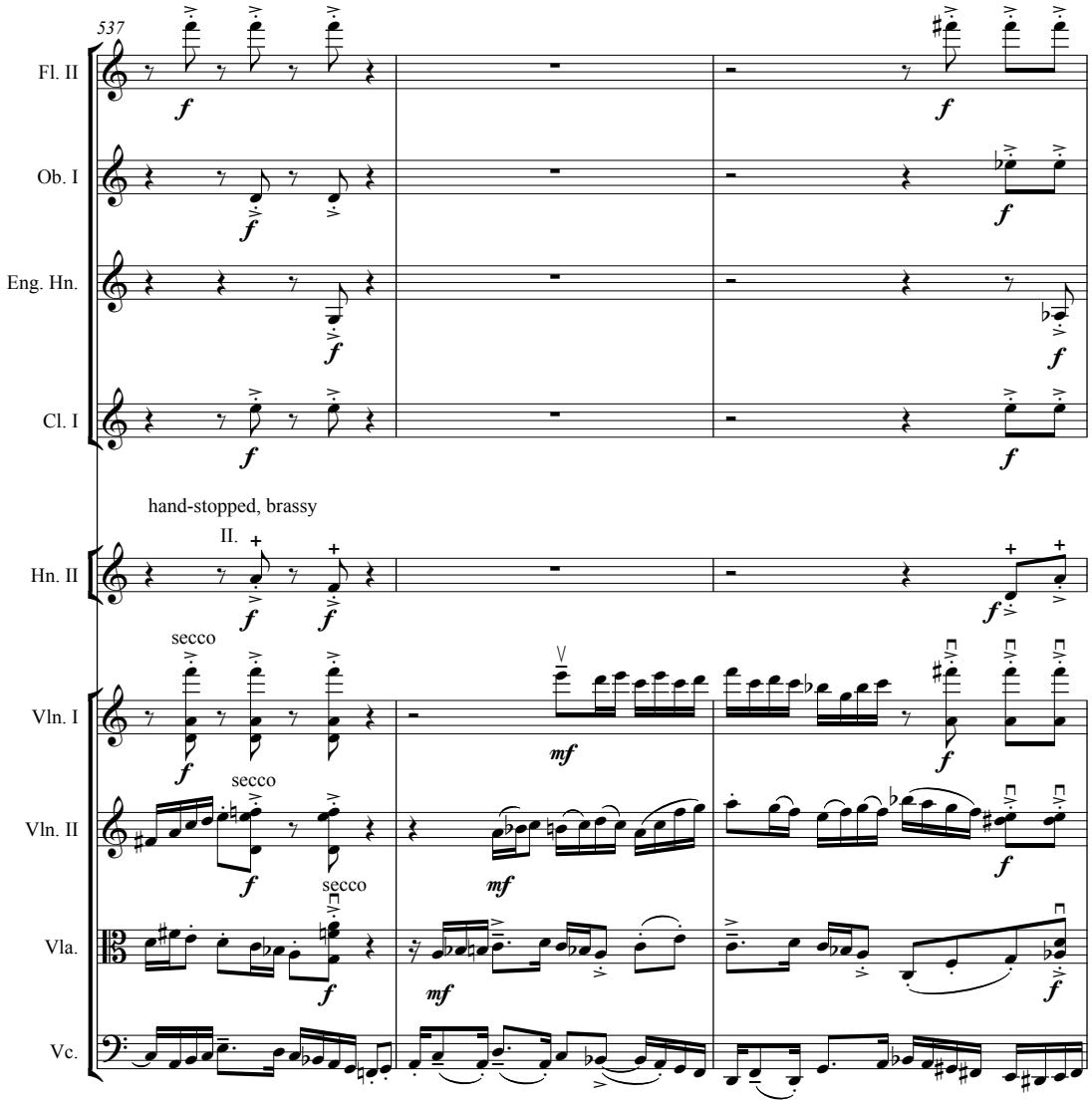


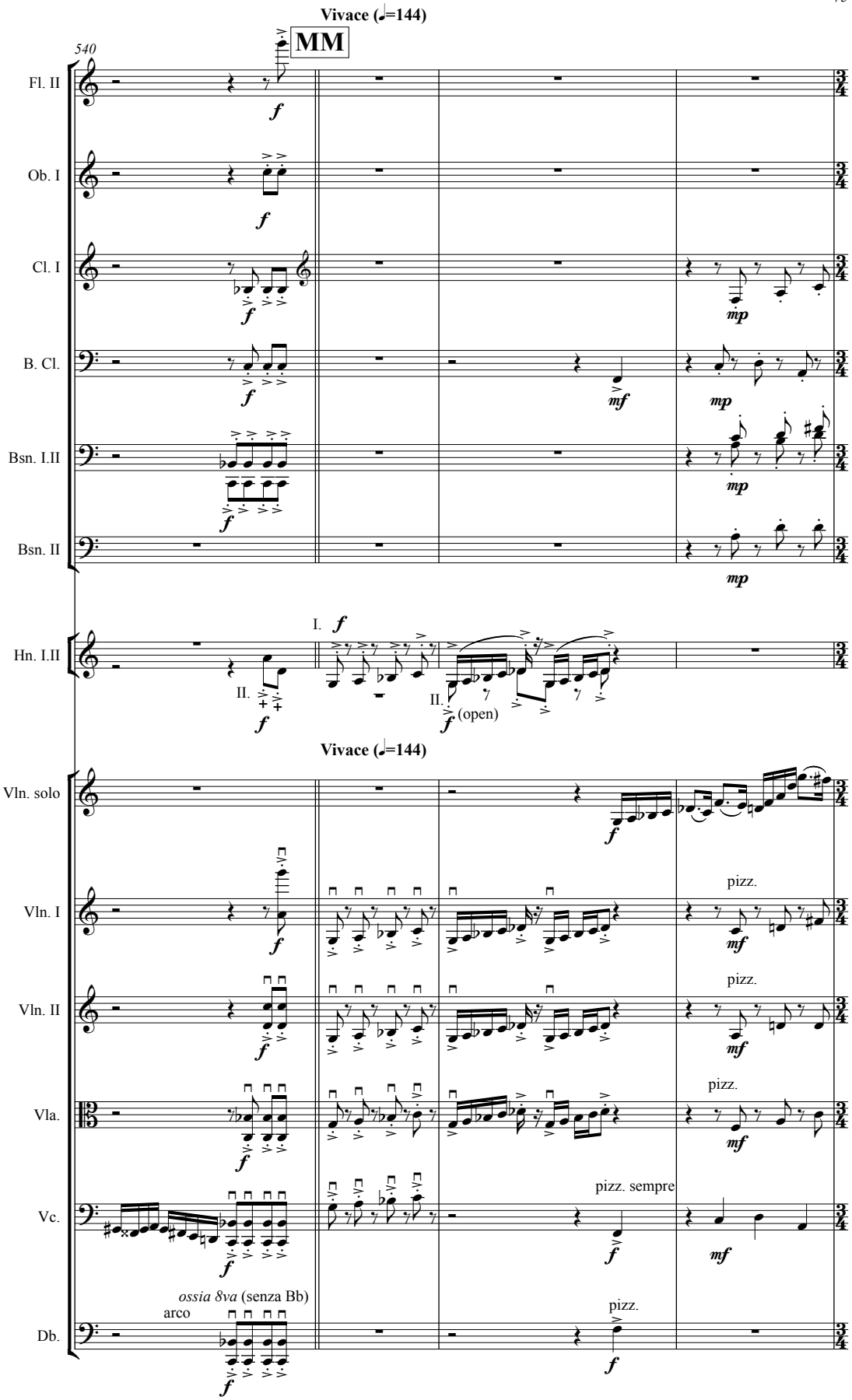

526
Fl. II
Cl. I
B. Cl.
Bsn. I.II
Vln. solo
Vln. I
Vln. II
vib.
p
mp
ff
mf

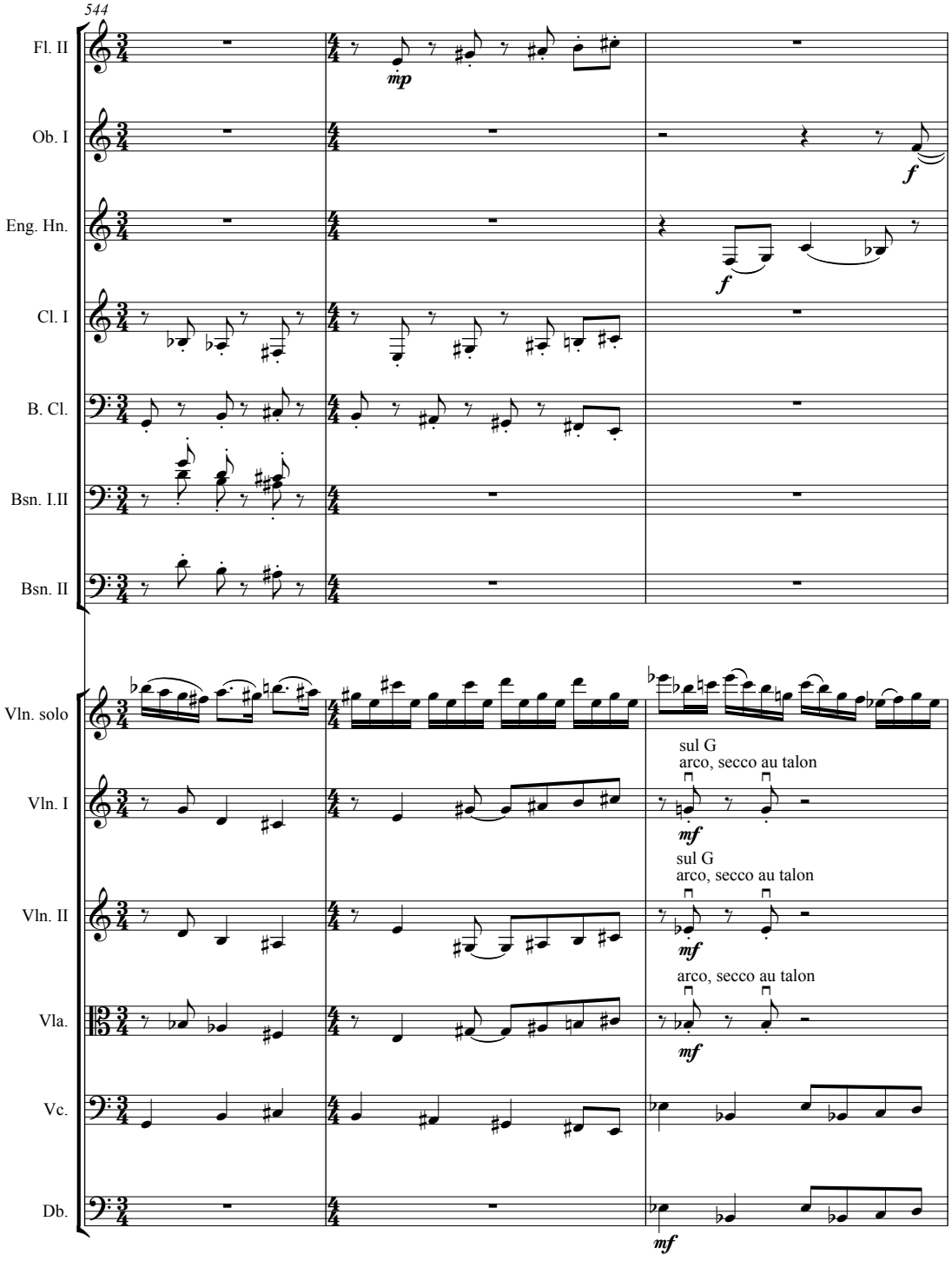

529
Cl. I
B. Cl.
Bsn. I.II
Vln. solo
Vln. I
Vln. II
senza vib.
p
ff
mf

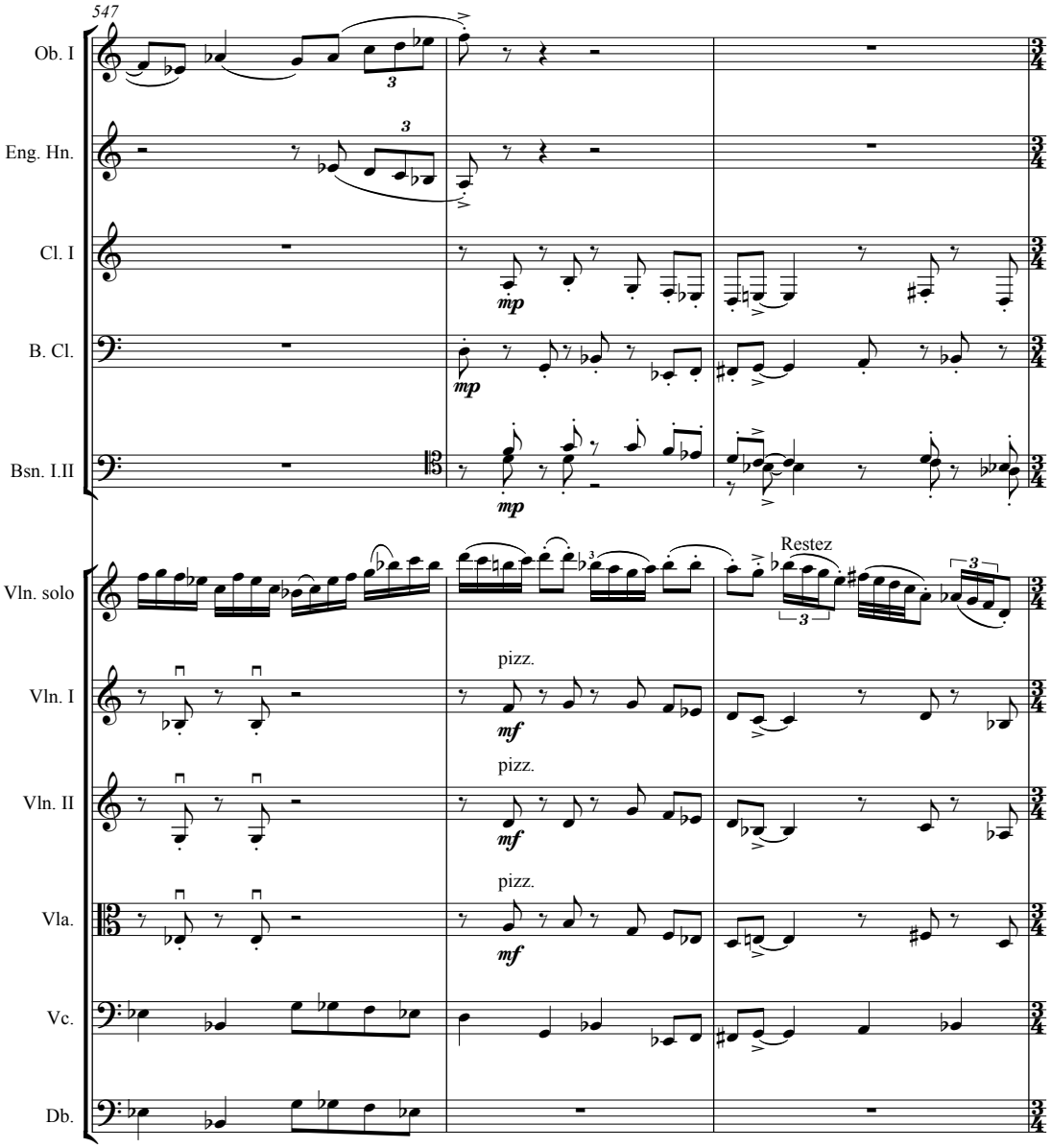

532
Picc.
Fl. II
Cl. I
B. Cl.
Bsn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
ff

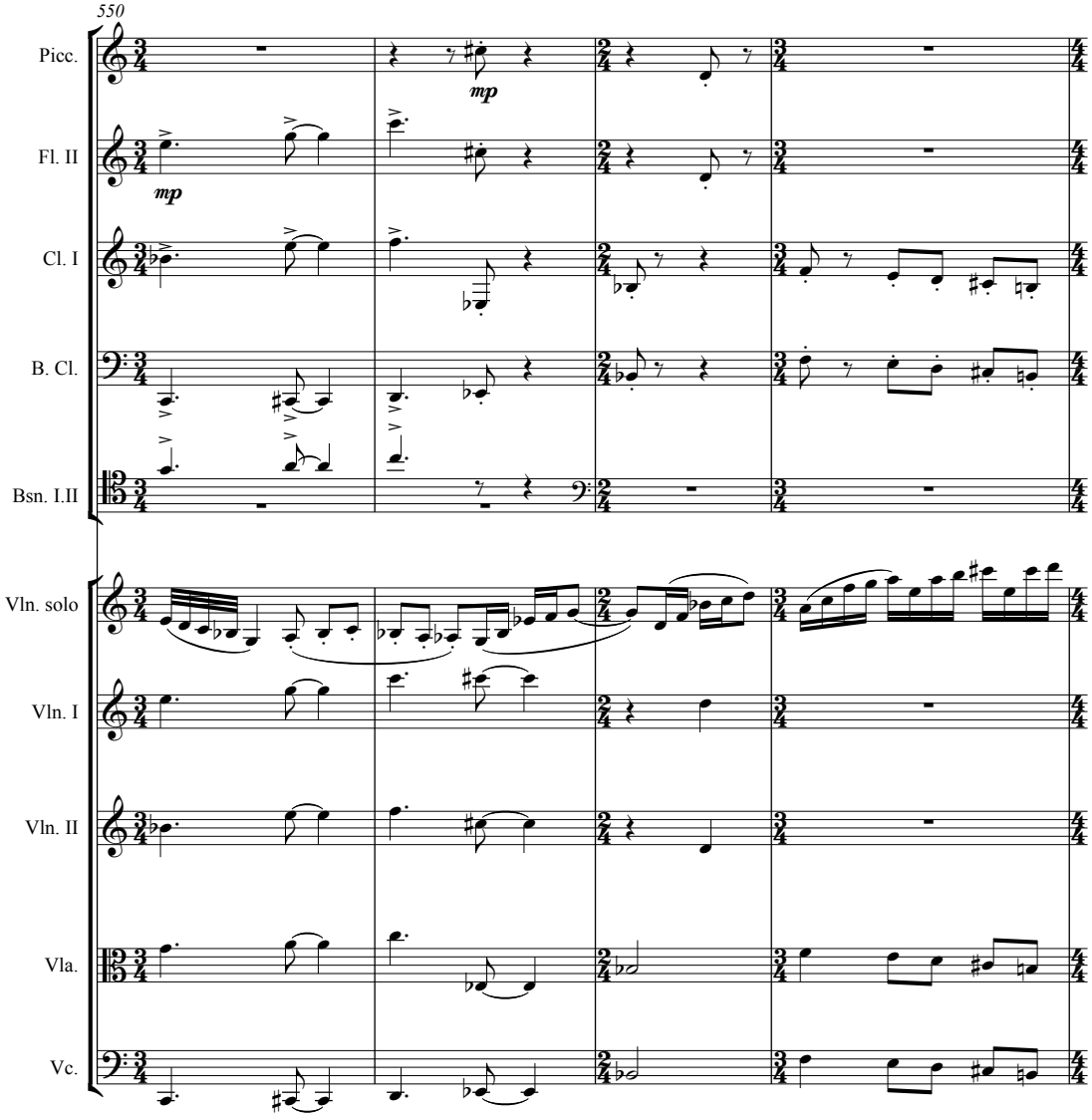

534
Vln. I
Vln. II
Vla.
Vc.
p
mf

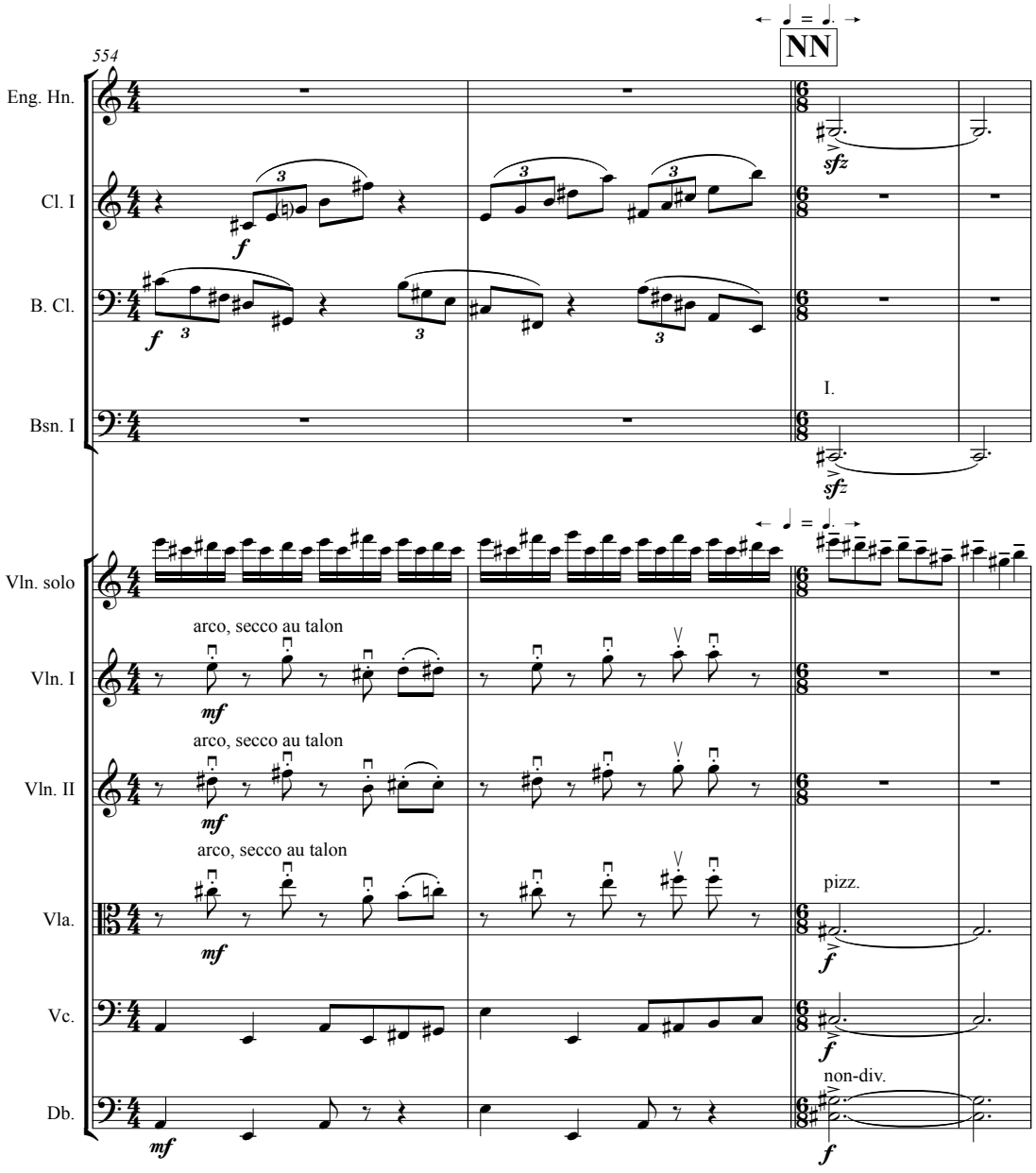

537
Fl. II
Ob. I
Eng. Hn.
Cl. I
hand-stopped, brassy
II.
Hn. II
secco
Vln. I
Vln. II
Vla.
Vc.
f
mf

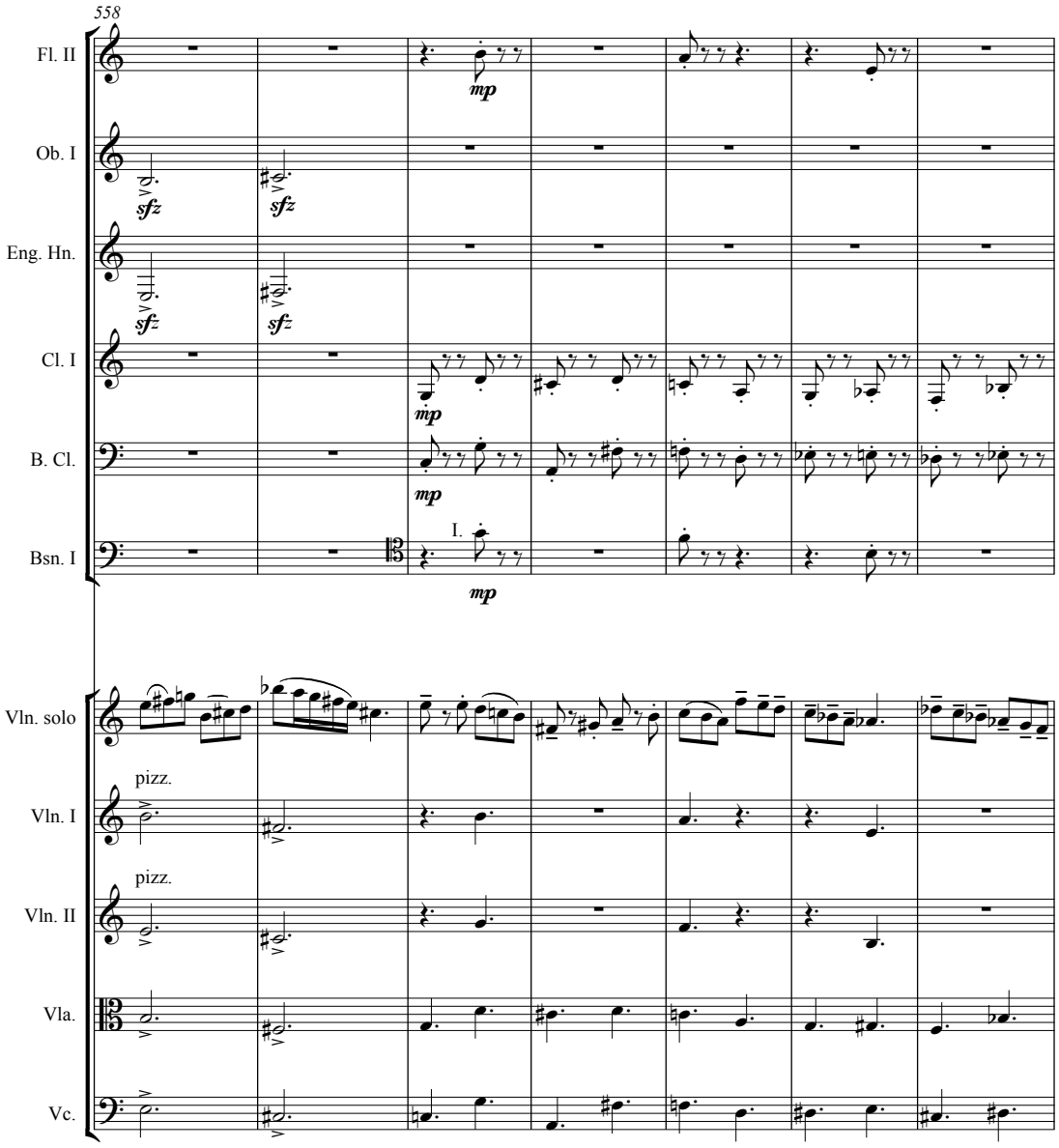

Vivace (♩=144)
MM
540
Fl. II
Ob. I
Cl. I
B. Cl.
Bsn. I.II
Bsn. II
Hn. I.II
I.
II.
(open)
Vivace (♩=144)
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
pizz. sempre
ossia 8va (senza Bb)
arco

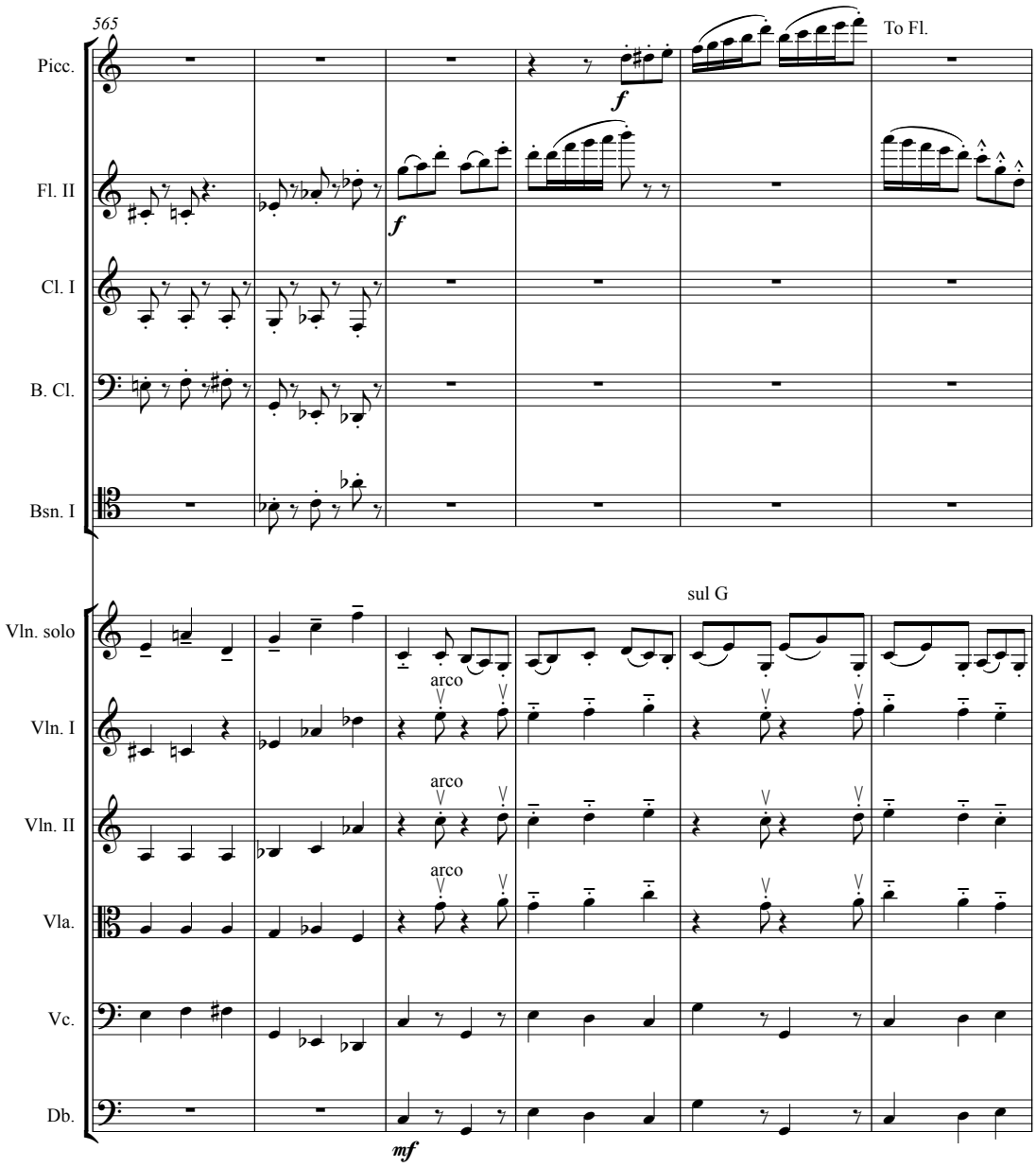

544
Fl. II
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I.II
Bsn. II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
f
f
sul G
arco, secco au talon
mf
sul G
arco, secco au talon
mf
arco, secco au talon
mf
mf

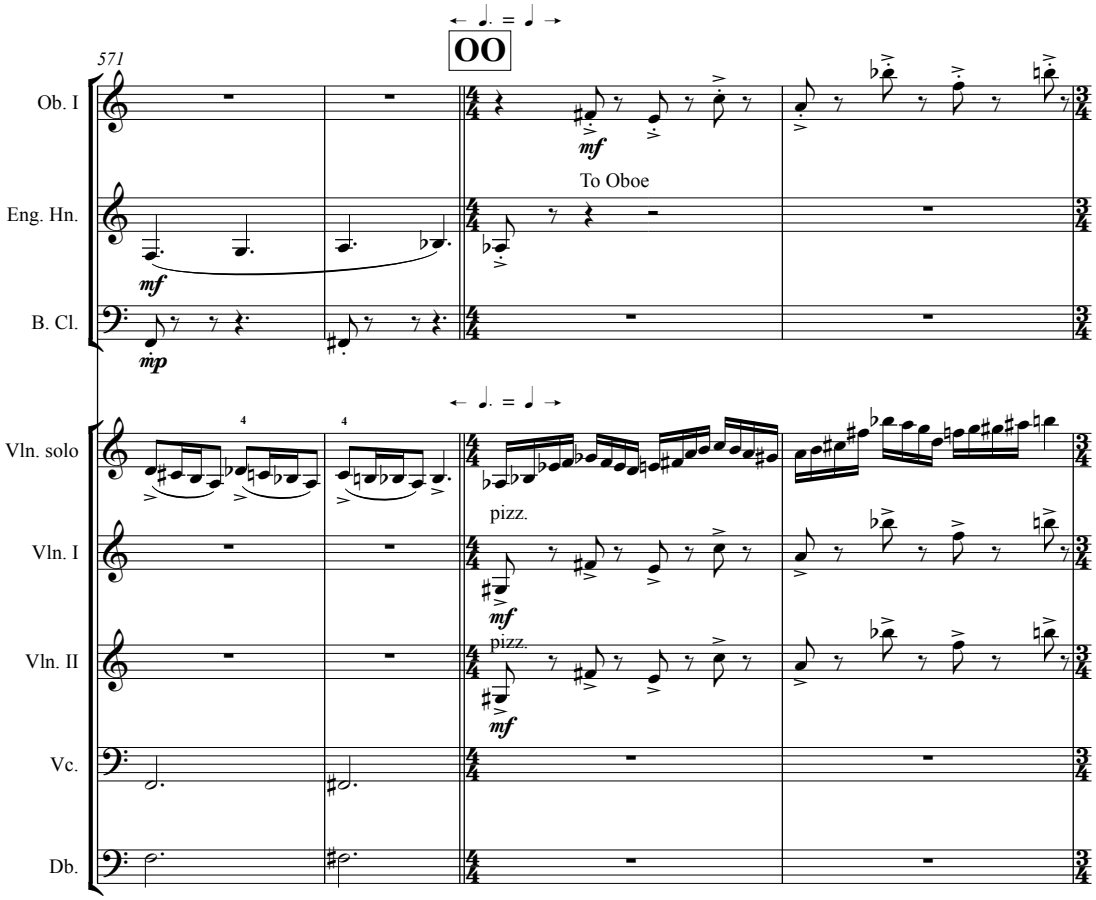

547
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
pizz.
Restez
3

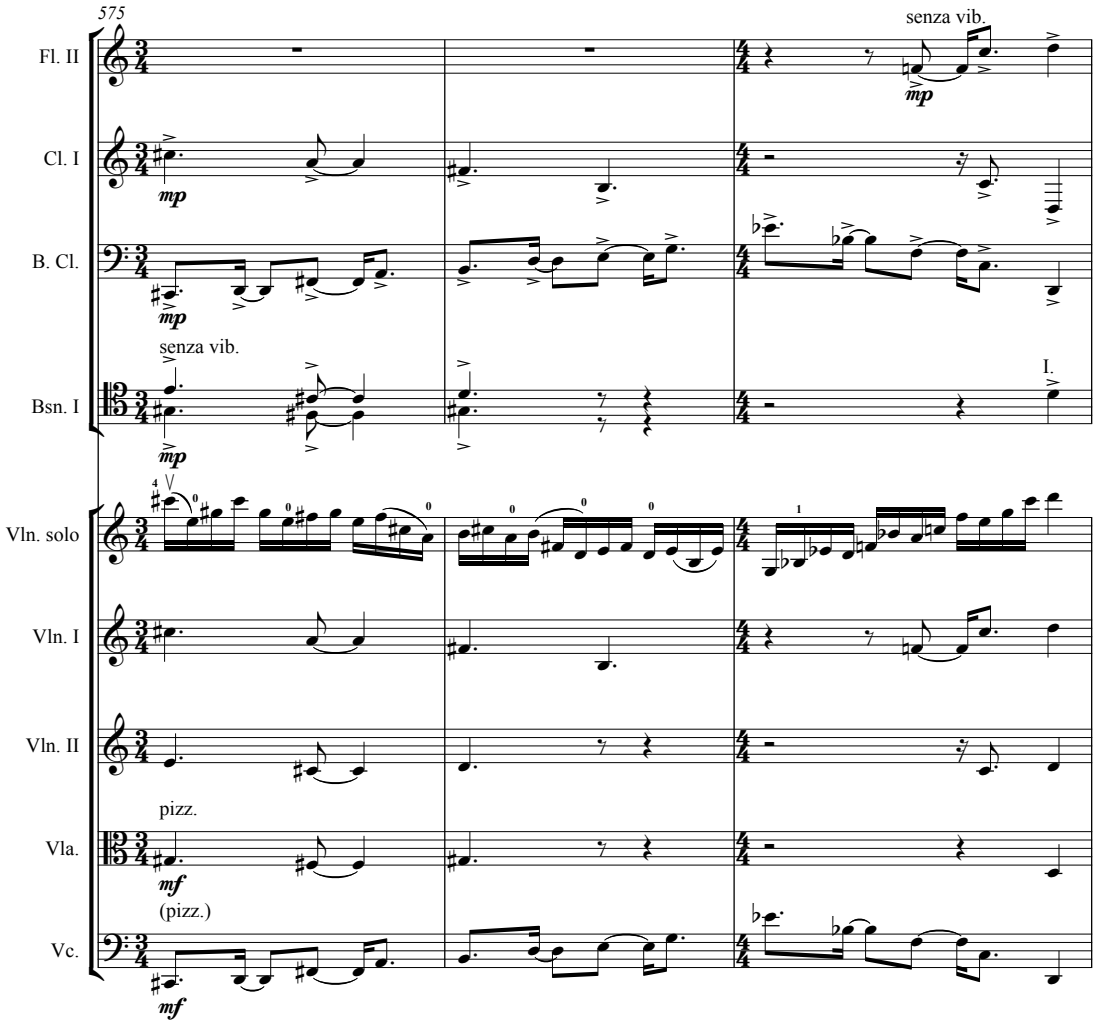

550
Picc.
Fl. II
Cl. I
B. Cl.
Bsn. I.II
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
mp
mp

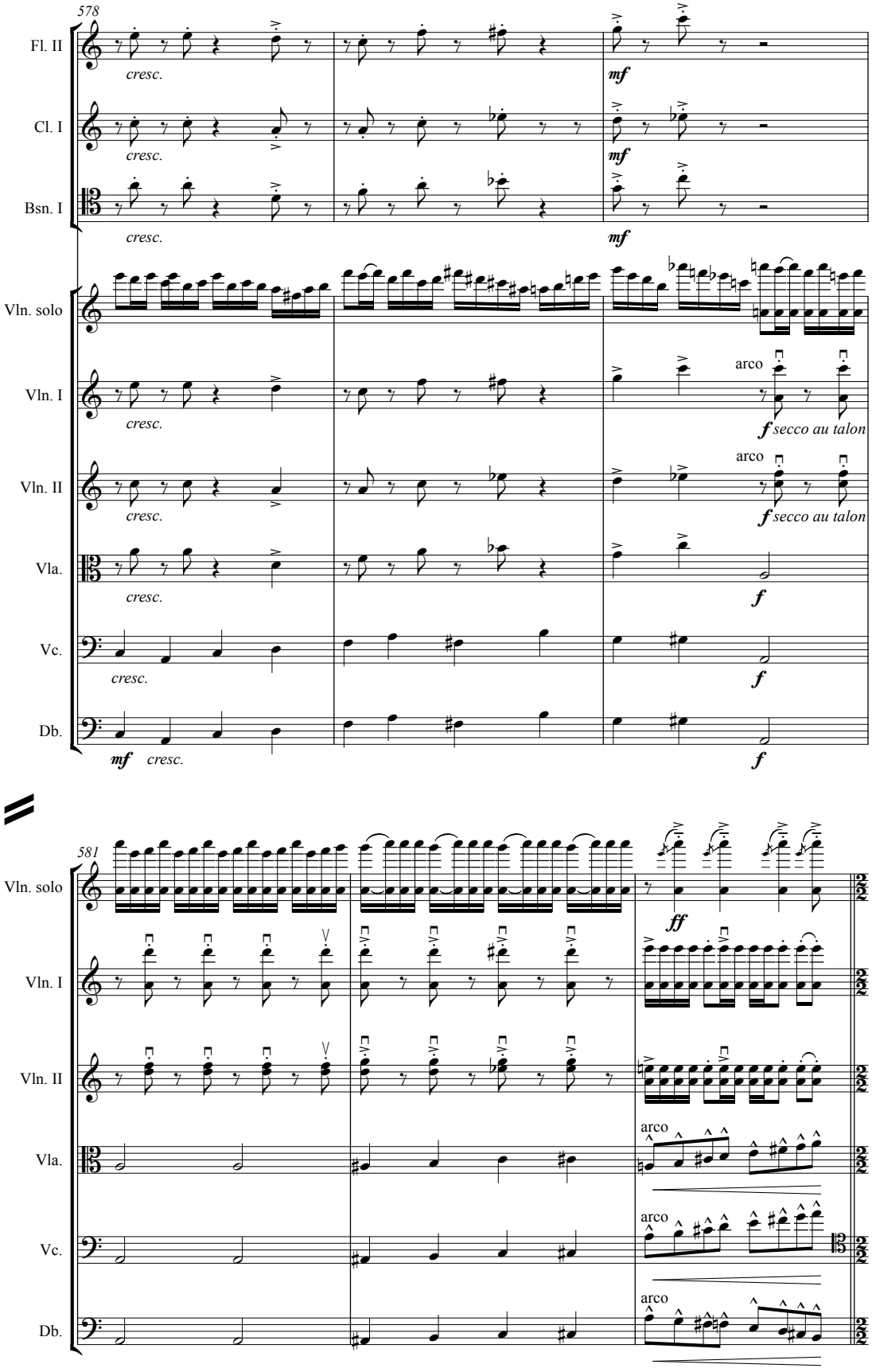

554
NN
Eng. Hn.
Cl. I
B. Cl.
Bsn. I
I.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
arco, secco au talon
arco, secco au talon
arco, secco au talon
pizz.
non-div.

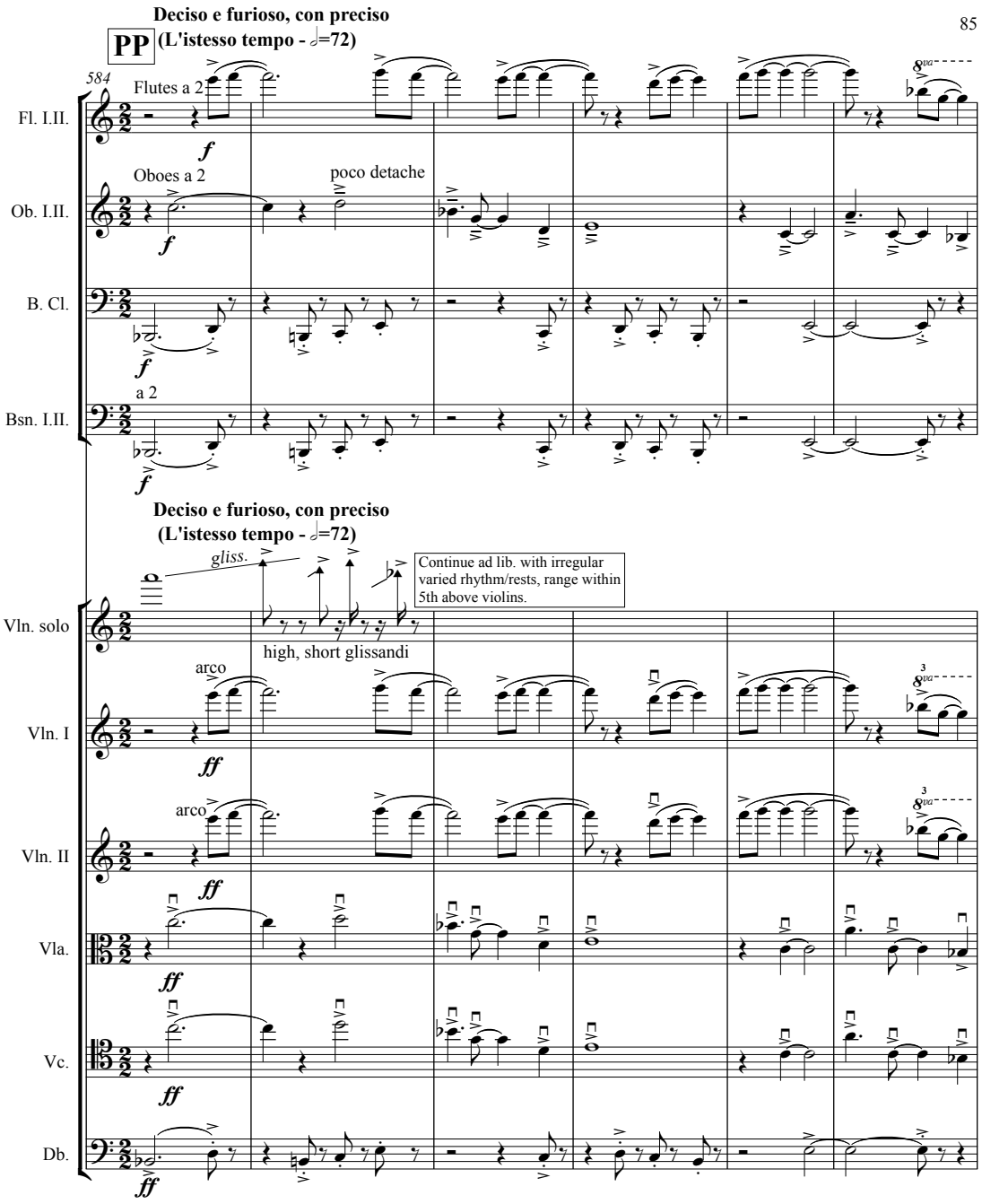

558
Fl. II
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
mp
sfz
I.
pizz.

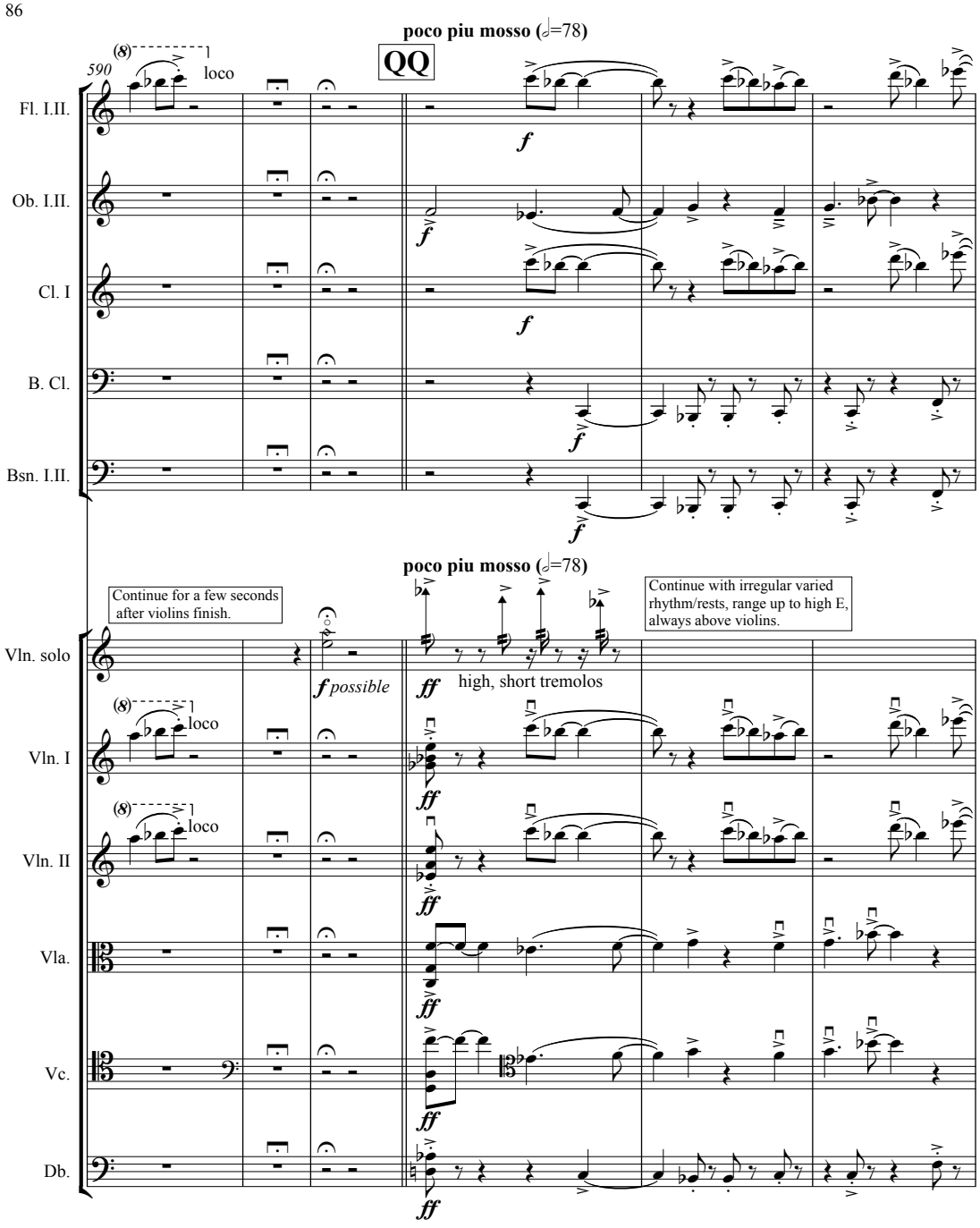

565
Picc.
Fl. II
Cl. I
B. Cl.
Bsn. I
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
To Fl.
sul G
arco
arco
arco
f
f
mf

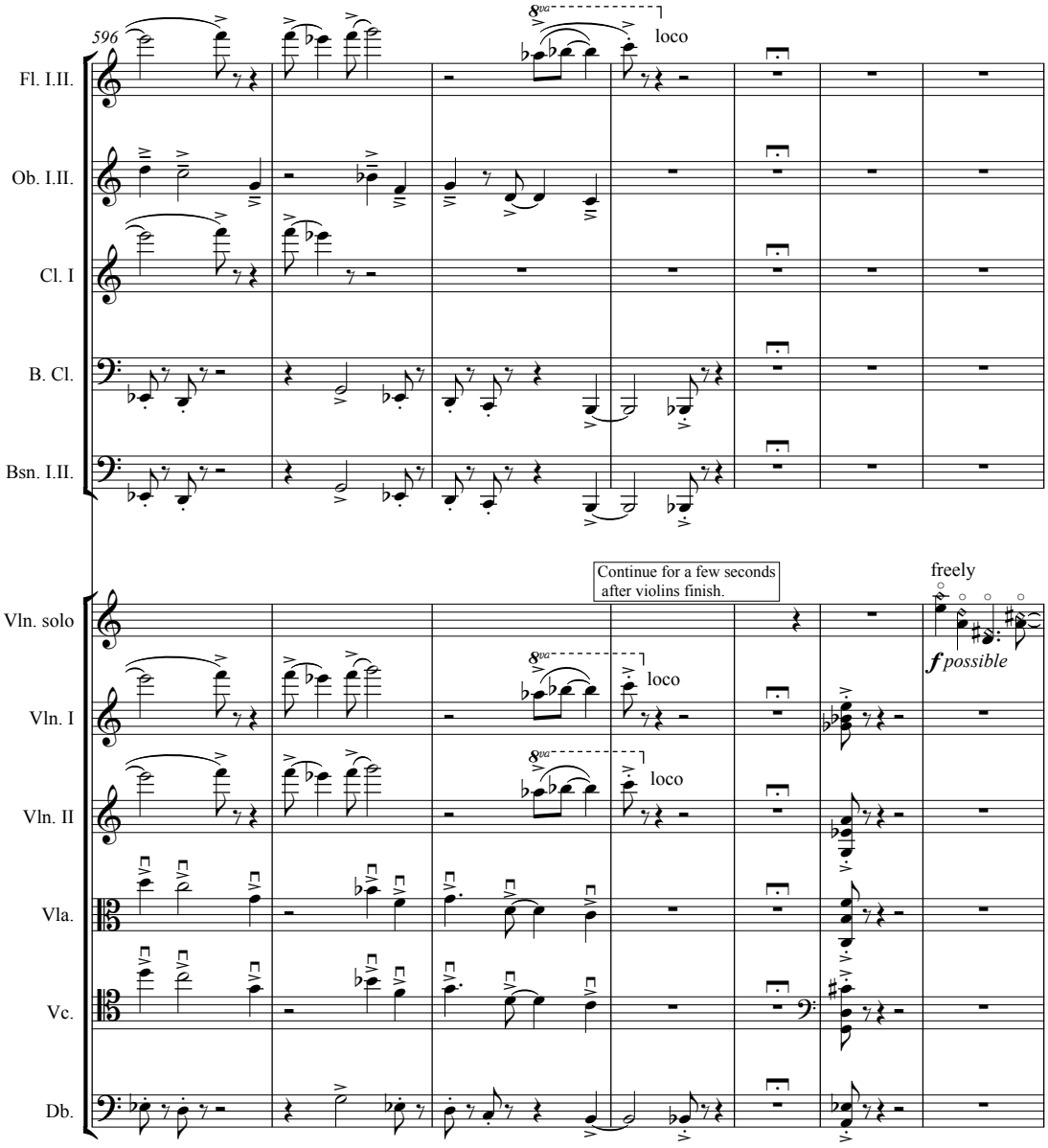

OO
571
Ob. I
Eng. Hn.
B. Cl.
Vln. solo
Vln. I
Vln. II
Vc.
Db.
mf
mp
To Oboe
pizz.
pizz.

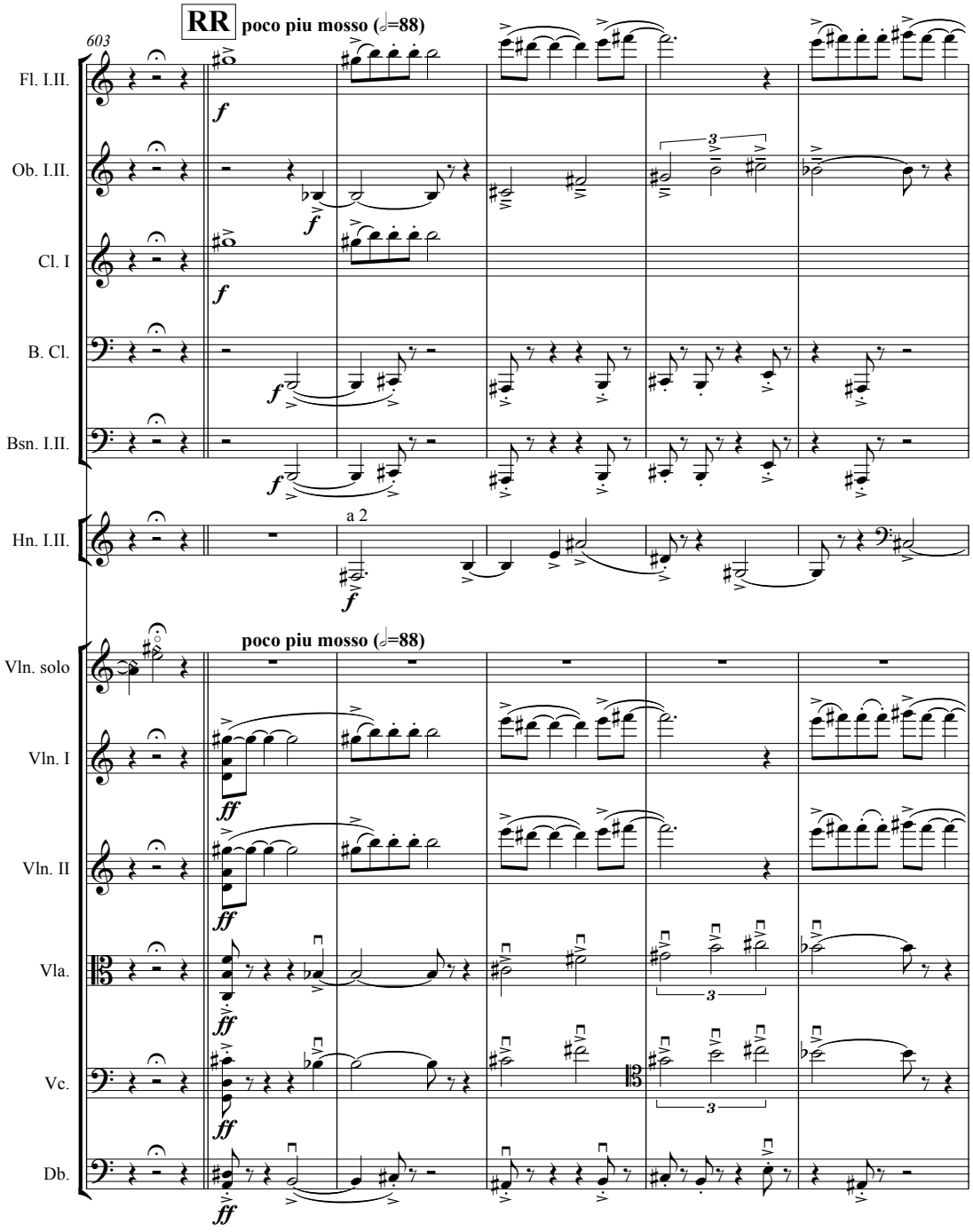

575
Fl. II
senza vib.
mp
Cl. I
mp
B. Cl.
mp
senza vib.
Bsn. I
I.
mp
Vln. solo
Vln. I
Vln. II
pizz.
Vla.
mf
(pizz.)
Vc.
mf

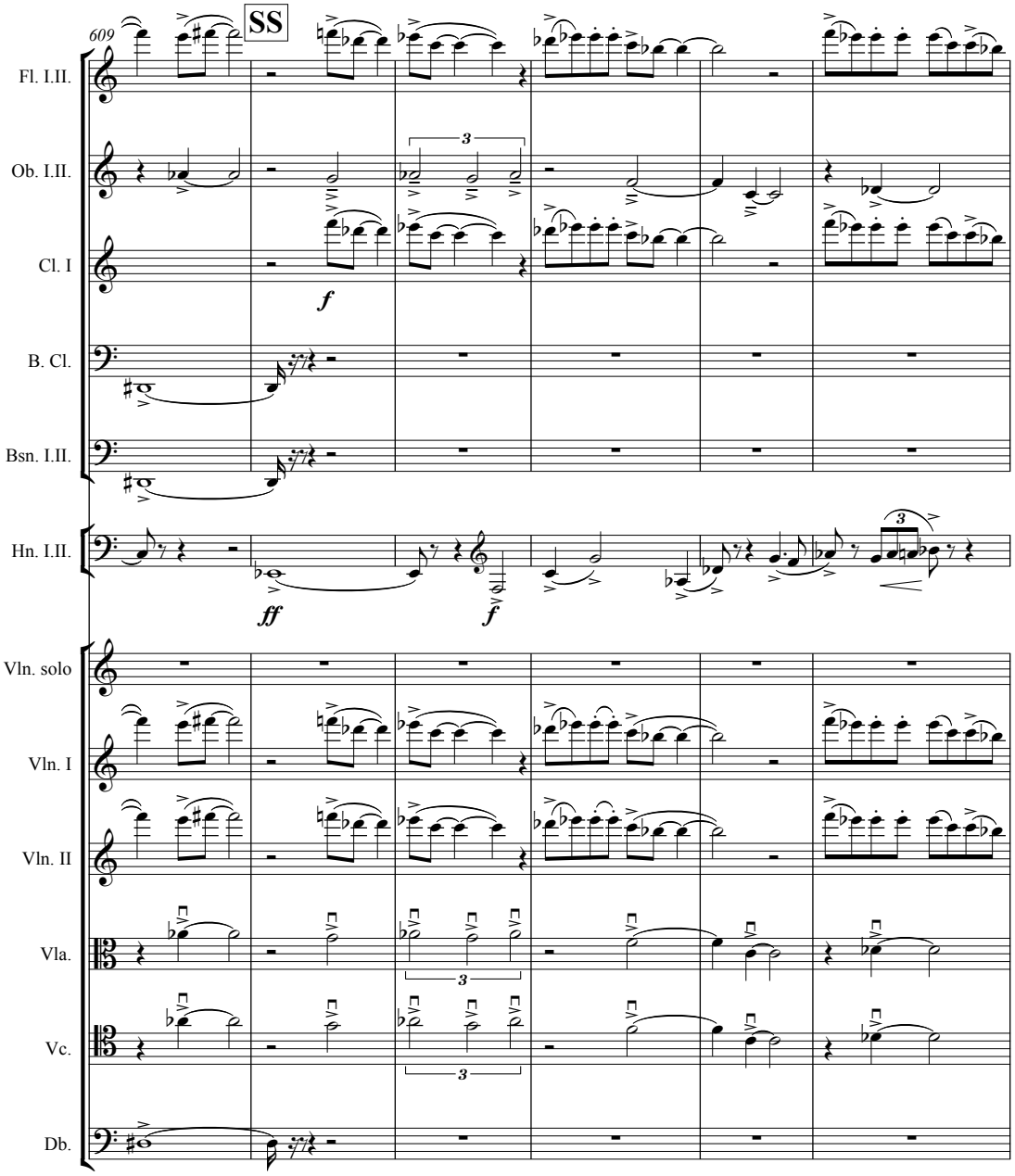

578
Fl. II
cresc.
mf
Cl. I
cresc.
mf
Bsn. I
cresc.
mf
Vln. solo
Vln. I
cresc.
arco
f secco au talon
Vln. II
cresc.
arco
f secco au talon
Vla.
cresc.
f
Vc.
cresc.
f
Db.
mf cresc.
f
581
Vln. solo
ff
Vln. I
Vln. II
Vla.
arco
Vc.
arco
Db.
arco

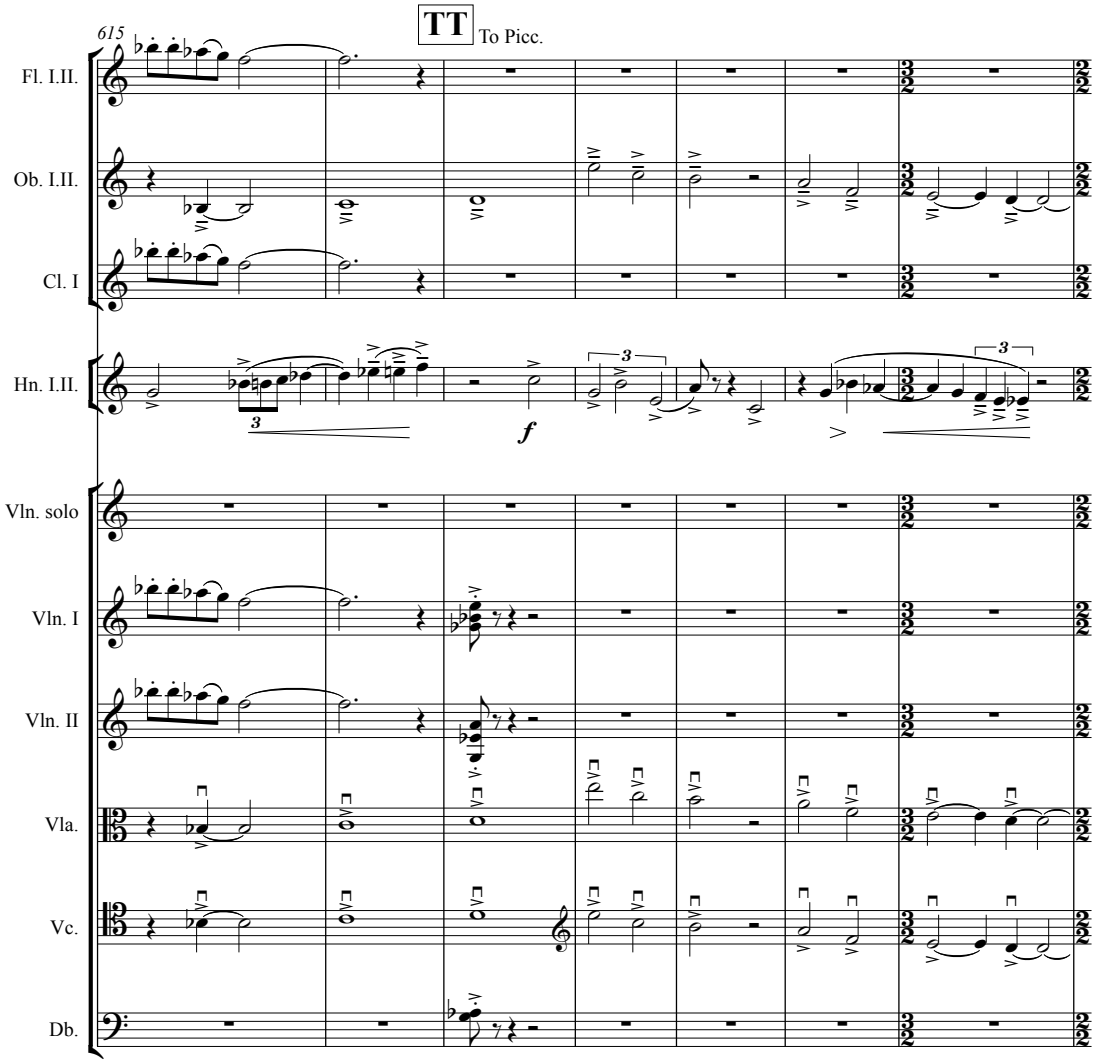

Deciso e furioso, con preciso
PP
(L'istesso tempo - 𝅗𝅥=72)
584
Flutes a 2
Fl. I.II.
Oboes a 2
poco detache
Ob. I.II.
B. Cl.
a 2
Bsn. I.II.
Deciso e furioso, con preciso
(L'istesso tempo - 𝅗𝅥=72)
gliss.
Continue ad lib. with irregular varied rhythm/rests, range within 5th above violins.
Vln. solo
high, short glissandi
arco
Vln. I
arco
Vln. II
Vla.
Vc.
Db.

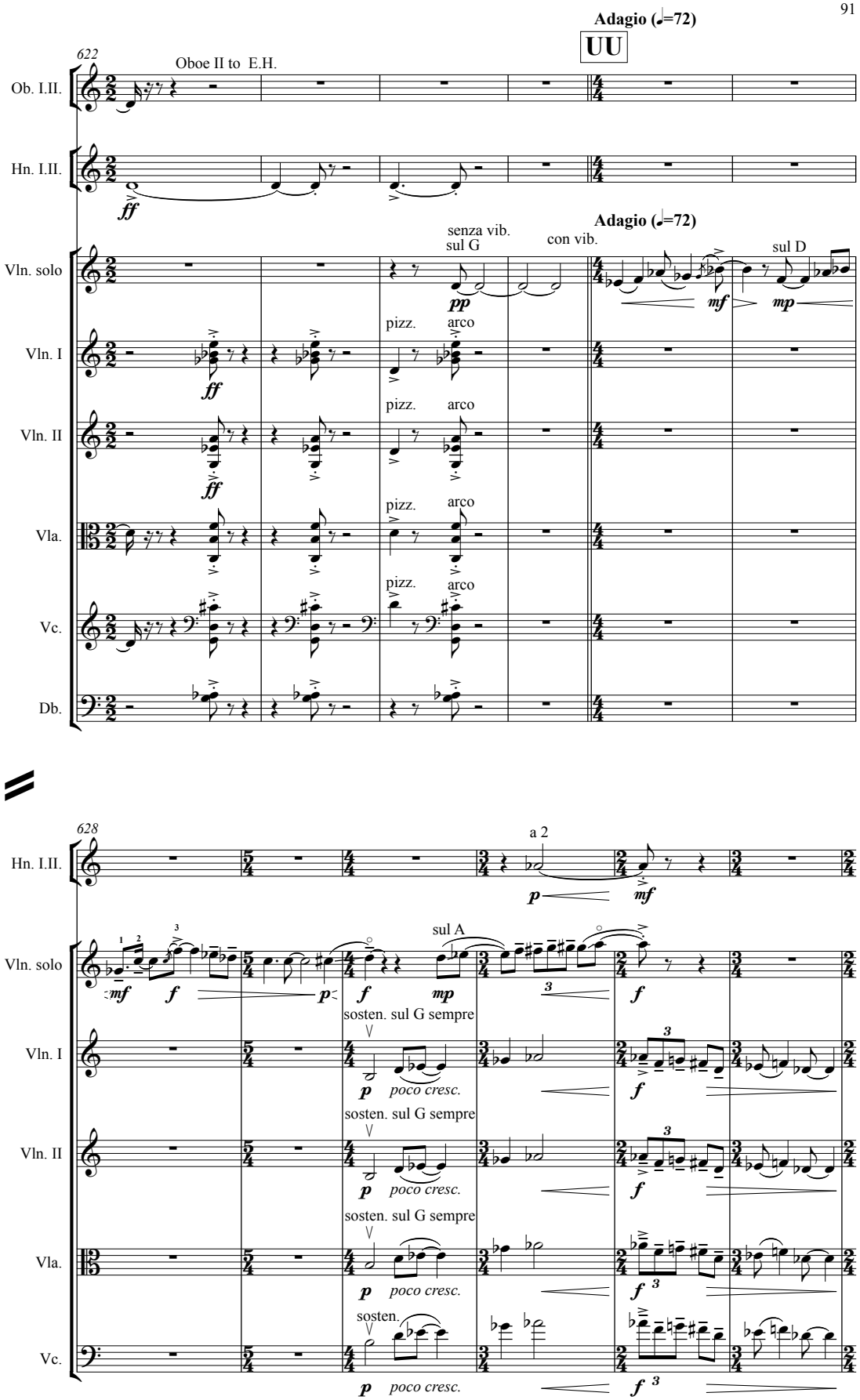

poco piu mosso (♩=78)
590
(8)
loco
QQ
Fl. I.II.
Ob. I.II.
Cl. I
B. Cl.
Bsn. I.II.
f
poco piu mosso (♩=78)
Continue for a few seconds after violins finish.
Continue with irregular varied rhythm/rests, range up to high E, always above violins.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
f possible
ff
high, short tremolos

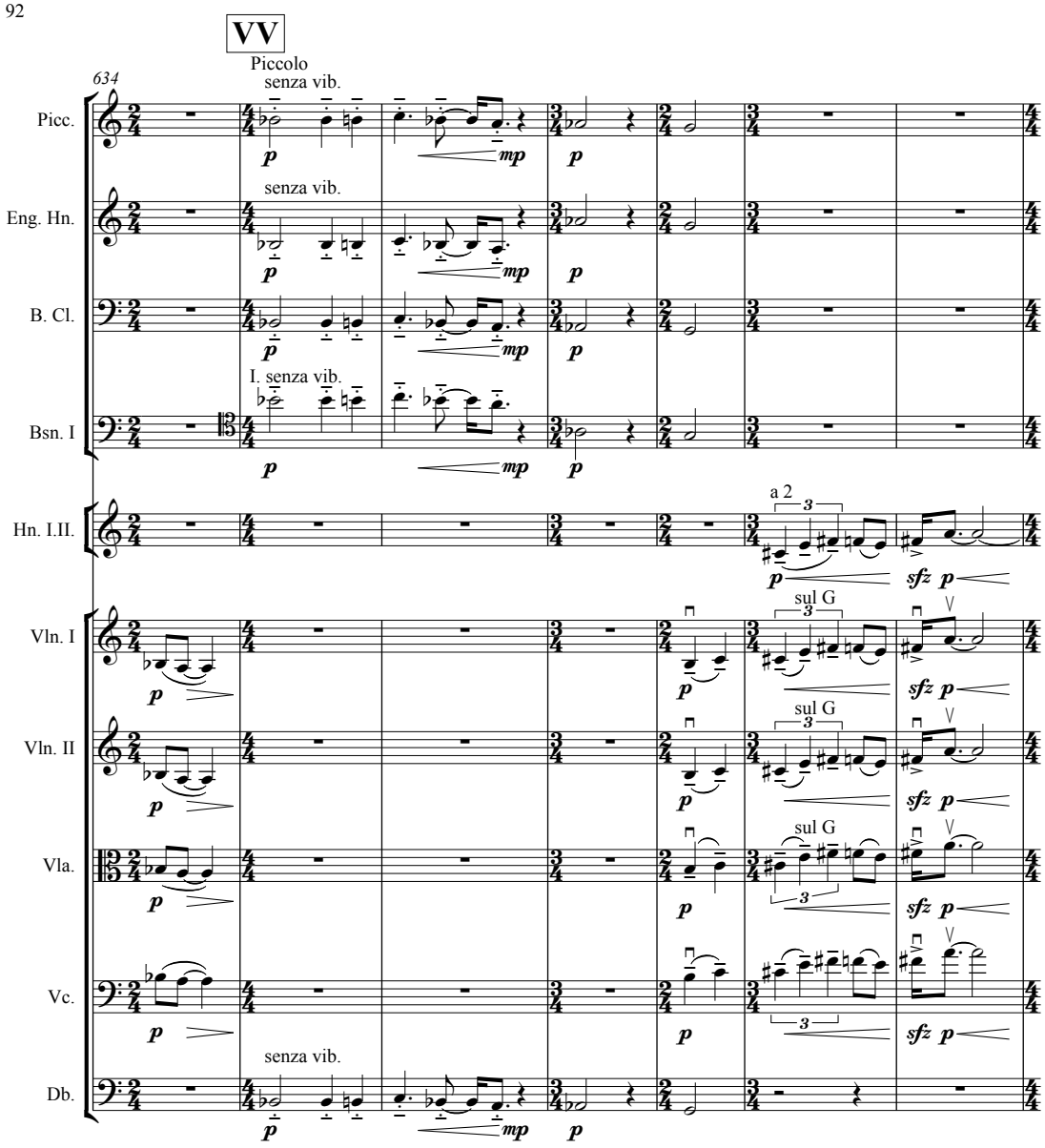

596
8va
loco
Fl. I.II.
Ob. I.II.
Cl. I
B. Cl.
Bsn. I.II.
Continue for a few seconds after violins finish.
freely
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
f possible

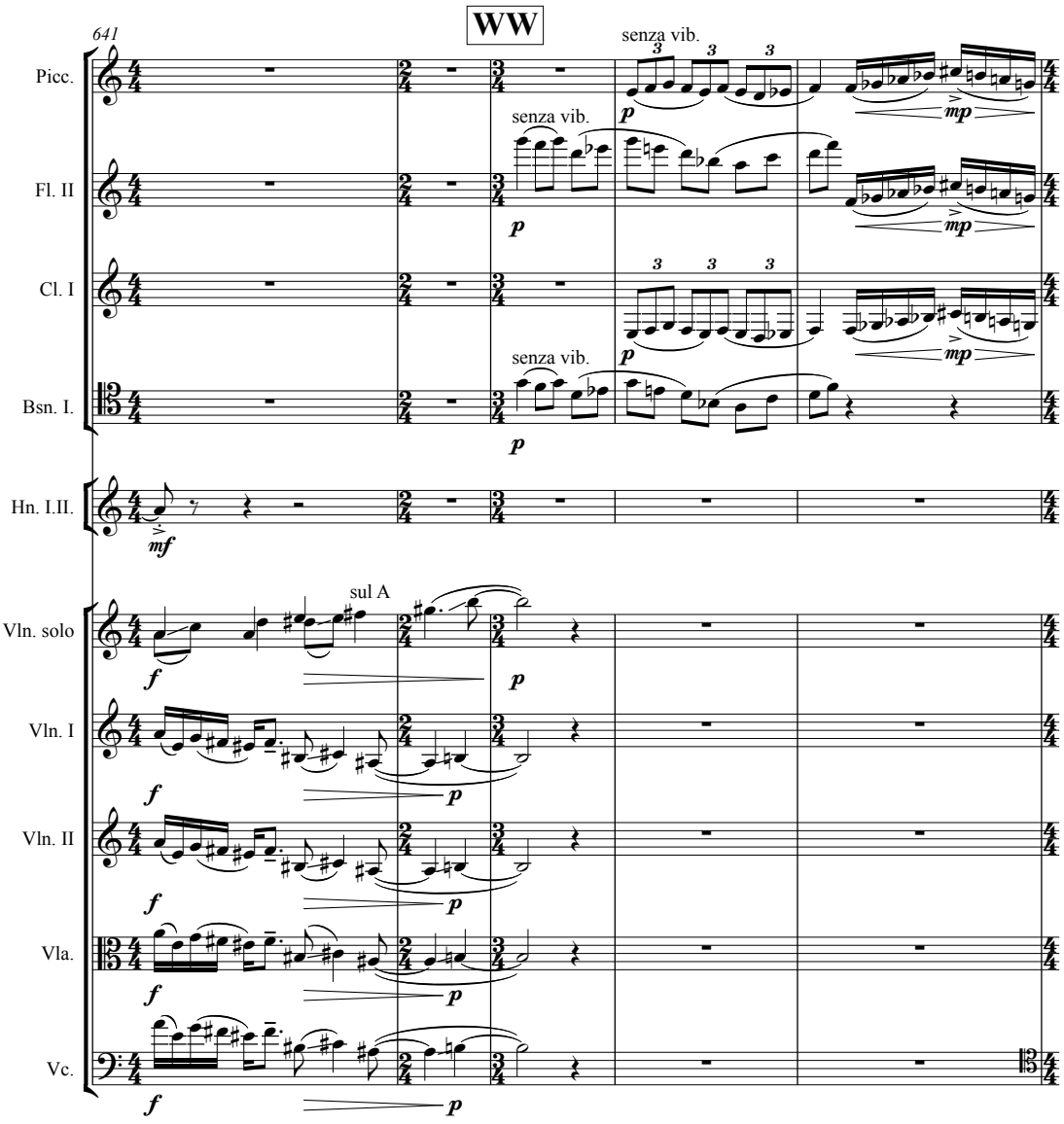

RR
poco piu mosso (𝅗𝅥=88)
603
Fl. I.II.
Ob. I.II.
Cl. I
B. Cl.
Bsn. I.II.
Hn. I.II.
a 2
poco piu mosso (𝅗𝅥=88)
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

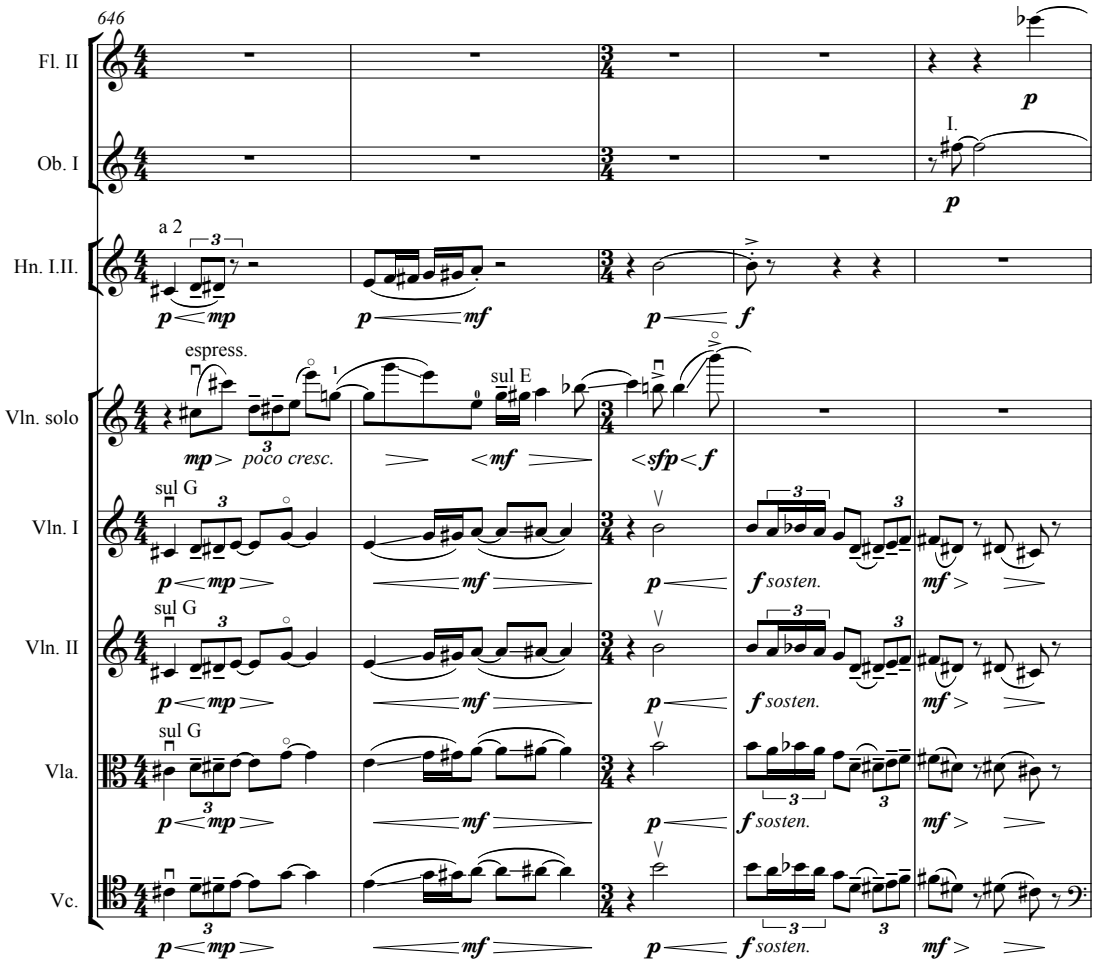

609
SS
Fl. I.II.
Ob. I.II.
Cl. I
B. Cl.
Bsn. I.II.
Hn. I.II.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.
f
ff
f
3

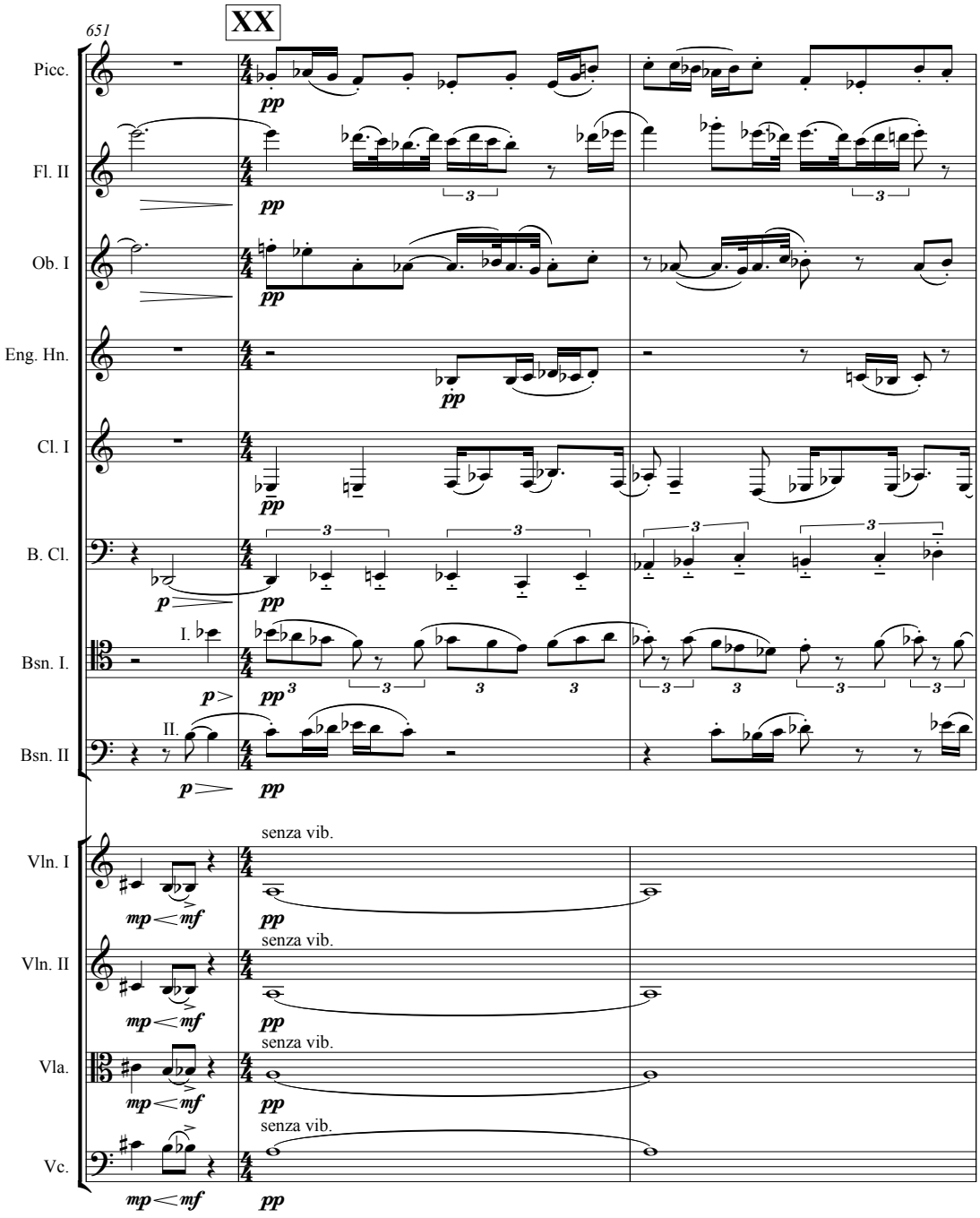

615
TT
To Picc.
Fl. I.II.
Ob. I.II.
Cl. I
Hn. I.II.
f
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
Db.

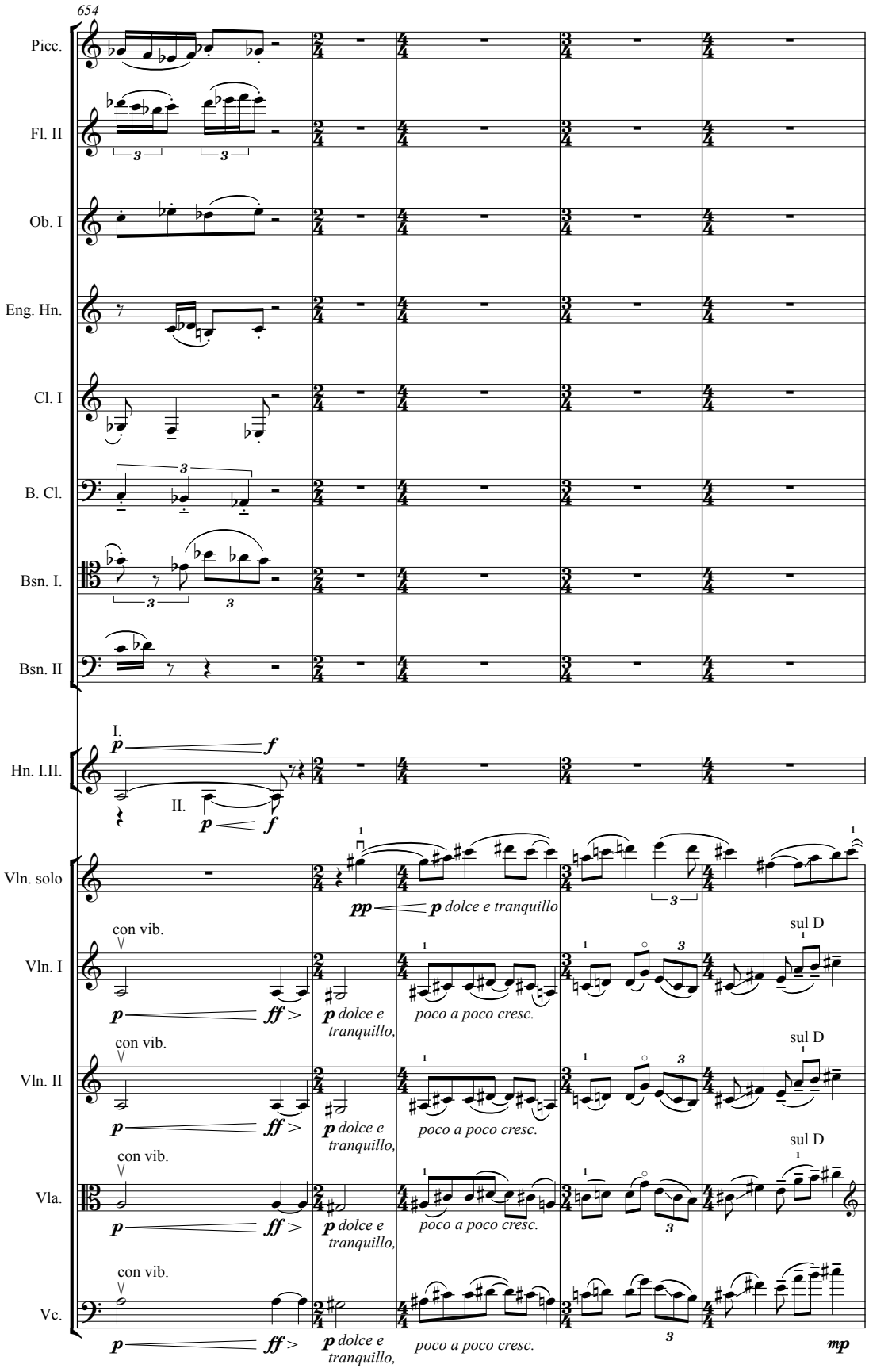

Adagio (♩=72)
UU
622
Oboe II to E.H.
Ob. I.II.
Hn. I.II.
ff
Adagio (♩=72)
Vln. solo
senza vib.
sul G
con vib.
sul D
pp
mf
mp
Vln. I
pizz.
arco
ff
Vln. II
Vla.
Vc.
Db.
628
a 2
p
mf
sul A
mf
f
p
mp
sosten. sul G sempre
poco cresc.
sosten.

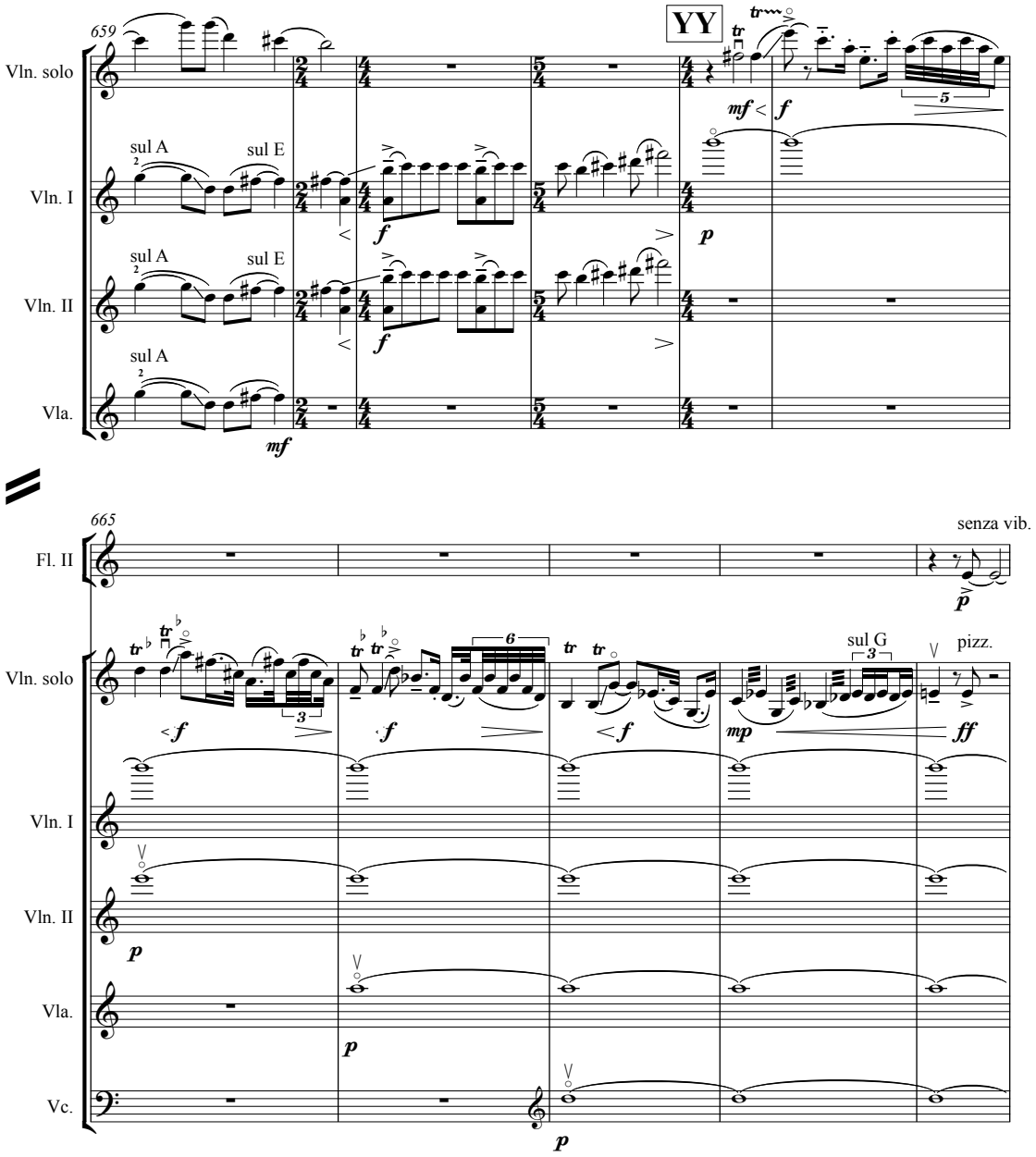

VV
Piccolo
senza vib.
634
Picc.
Eng. Hn.
B. Cl.
I. senza vib.
Bsn. I
Hn. I.II.
a 2
Vln. I
Vln. II
Vla.
Vc.
Db.
sul G
p
mp
sfz

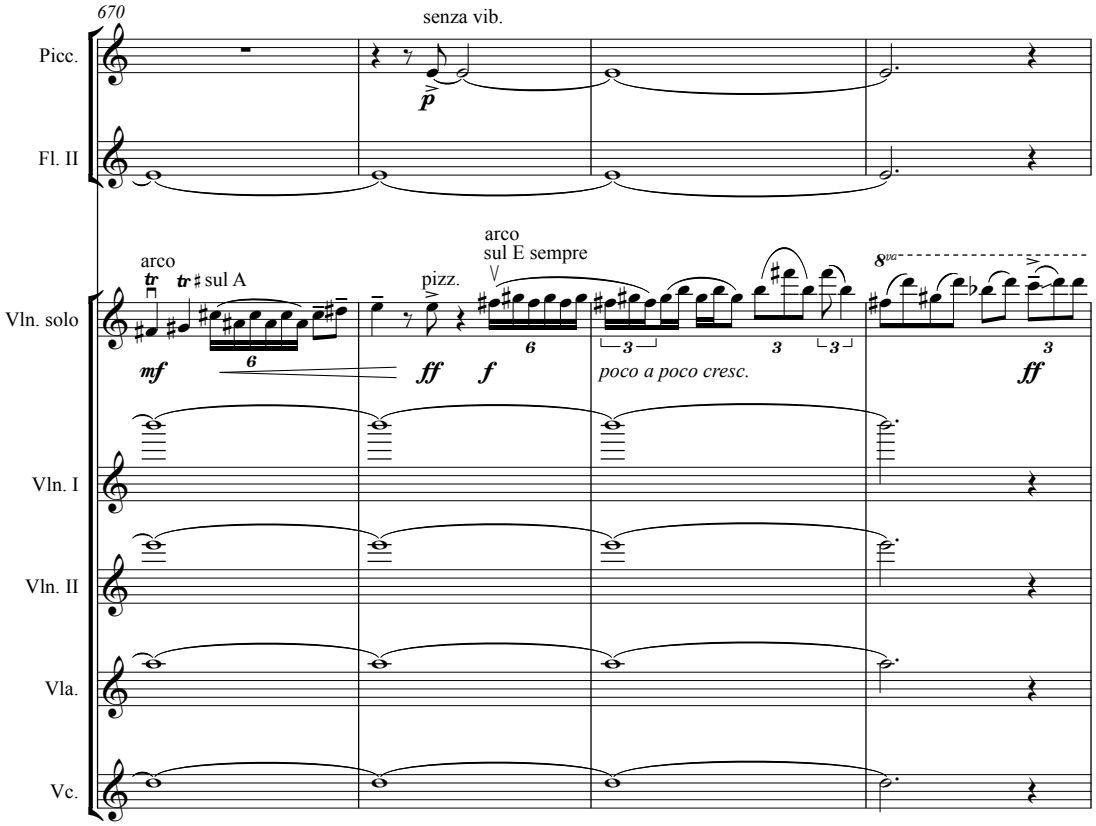

641
WW
Picc.
Fl. II
Cl. I
Bsn. I.
Hn. I.II.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
senza vib.
sul A

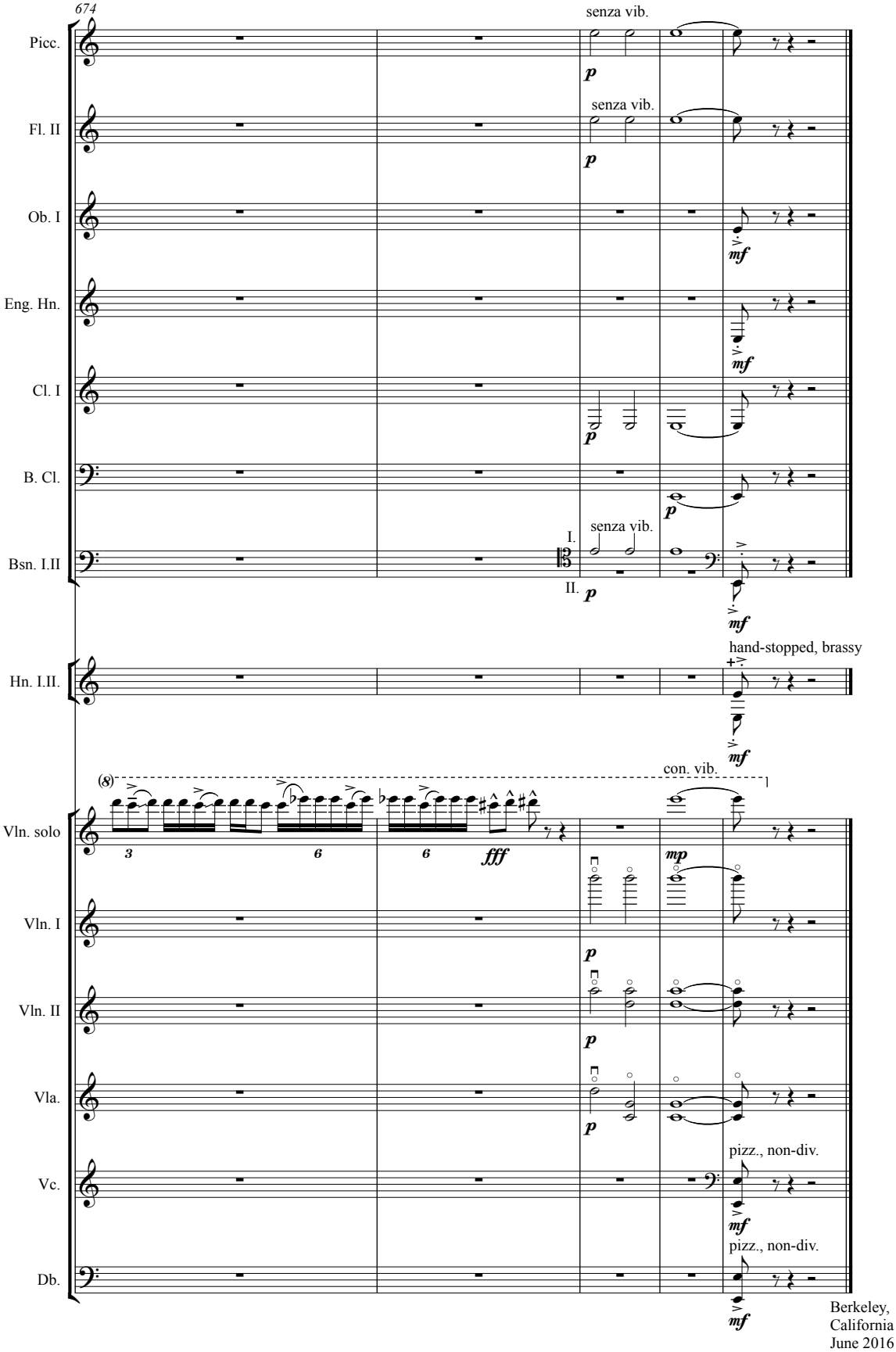

646
Fl. II
Ob. I
I.
Hn. I.II.
a 2
Vln. solo
espress.
sul E
poco cresc.
Vln. I
sul G
sosten.
Vln. II
Vla.
Vc.


651
XX
Picc.
Fl. II
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I
Bsn. II
Vln. I
Vln. II
Vla.
Vc.
senza vib.


654
Picc.
Fl. II
Ob. I
Eng. Hn.
Cl. I
B. Cl.
Bsn. I.
Bsn. II
Hn. I.II.
I.
II.
Vln. solo
Vln. I
Vln. II
Vla.
Vc.
con vib.
sul D
dolce e tranquillo,
poco a poco cresc.
mp


659
YY
Vln. solo
Vln. I
Vln. II
Vla.
sul A
sul E
mf
f
p
665
senza vib.
Fl. II
sul G
pizz.
mp
ff
Vc.


670
senza vib.
Picc.
Fl. II
arco
sul A
arco
sul E sempre
pizz.
Vln. solo
mf
ff
f
poco a poco cresc.
8va
ff
Vln. I
Vln. II
Vla.
Vc.



Berkeley,
California
June 2016