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As I ride the late night freeways (2014-15) For soprano and orchestra

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As I ride the late night freeways
(2014-2015)

For soprano and orchestra

By

Matthew Thurman Schumaker

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

In the Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Edmund Campion, Chair

Professor Cindy Cox

Professor Franck Bedrossian

Summer 2015

As I ride the late night freeways
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For soprano and orchestra

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Abstract

As I ride the late night freeways
(2014-2015)
For soprano and orchestra

By

Matthew Thurman Schumaker

Doctor of Philosophy in Music

University of California, Berkeley

Professor Edmund Campion, Chair

As I ride the late night freeways is a work for soprano and orchestra. The music is a setting of *Census*, a poem by Cathy Park Hong written specifically for this project. The score utilizes the theme of California freeway driving to suggest compositional processes and musical parameters to unify the work. Ideas derived from the parametric aesthetic provide a significant streamlining influence, echoed in the development of musical processes that take a variety of forms: from harmonic and textural elaborations drawn from the analysis of car sounds to a poetic suggestion of aerodynamism given by the algorithmic shaping of musical gestures and by the smooth morphing of one musical gesture into the next.

Acknowledgements

I would like to express my deepest thanks to my U.C. Berkeley professors: Edmund Campion, Cindy Cox, David Milnes, Franck Bedrossian, Davitt Moroney, Ken Ueno, and David Wessel for your wonderful instruction and mentorship throughout my studies. Thanks also to Richard Andrews and Lisa Robinson at U.C. Berkeley.

Many thanks to Martin Matalon, Jean-Luc Hervé, and Jean Bresson in Paris for their helpful comments and instruction during the creation of this piece.

Sean Finney and George Hambrecht, thank you for your enduring friendship and encouragement over all these years.

Thank you Mom, Dad, Vivienne and Merrill for your tireless love and support. I am truly blessed to have such amazing parents.

Thank you, Max. You are a bolt of lightning, a constant inspiration and a reminder of everything that is good in the world. I'm so honored to have you around and so grateful to be your dad.

Thank you, Malena. You walked with me through every day of this program with gentle, loving care. You make everything possible for me. You are my muse and my foundation, my one true love.

As I ride the late night freeways

Instrumentation and performance notes

Performers:

Conductor
Soprano soloist
3 flutes (3rd doubling piccolo)
2 oboes
1 English horn
3 clarinets in Bb
2 bassoons
4 horns in F
2 trumpets in C
2 trombones
1 tuba
3 percussion
piano
violins I
violins 2
violas
cellos
contrabasses

The score is in C.

Accidentals carry through the bar and apply only to the octave in which they appear.

All trills in all instruments are played as fast as possible one half-step above notated pitch.

In all instruments, play figure as fast as possible beginning at the specified time.



Text (written for this project):

Census
by Cathy Park Hong

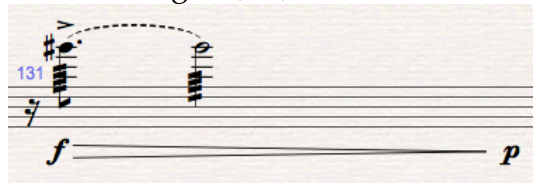
The sun hollows our bodies.
Sunglass shacks melt to molten then molded
back to blackest fetish masks.
And Surfers riot, beached boys
in parking lots, punching down Port-a-Potties.
They'll go out roaring in this
Vaseline light
where infinity pools sparkle like geodes.

Fade to twilight.
My shyness is criminally vulgar.
My hatred is gentle,
as I drive the late-night freeways,
rampart after rampart
shut down.
Night glows with the velocity of cars
thinning to a stream
of white light, and sodium street lights
and tennis courts
holy as an ashram.

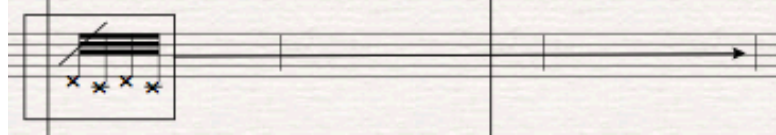
Winds

--Non vibrato (non vib.) or senza vibrato (senza vib., s.v.)

--Fluttertongue (flt.)



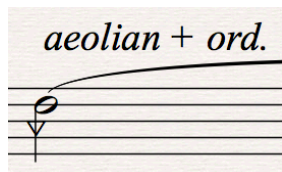
--Key clicks:
played as fast as possible for the duration indicated by the length of the arrow



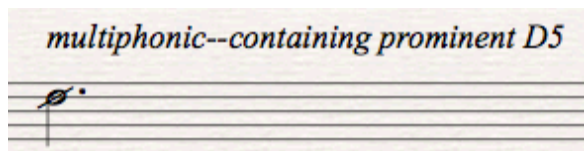
--Air sound only, no pitch:
(in French Horns: place mouthpiece upside down for air sounds)



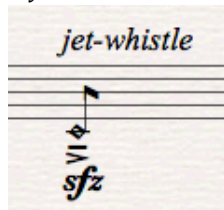
--Aeolian + ordinario (Aeolian + ord.): ½ pitch, ½ air sound



--Multiphonic:
performer plays a multiphonic chosen freely but one that emphasizes the notated pitch. Example recordings of relevant multiphonics are available from the composer.



--Jet whistle



Percussion

Percussion 1:

Vibraphone
Woodblocks (2): high and low
Log drums (2): high and low
Medium tam-tam (possibly shared with Percussion 2)
Snare drum
Sizzle cymbal (poss. shared with Percussion 2 and 3)

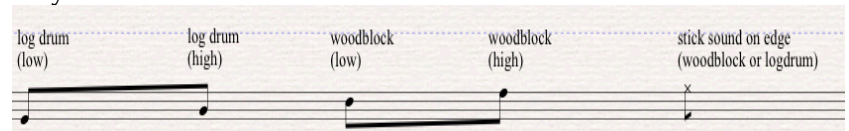
Percussion 2:

Woodblocks (2): high and low
Log drums (2): high and low
Glockenspiel
Crotales
Guiro
Large tam-tam (or medium tam-tam shared with Percussion 1)
Sizzle cymbal (poss. shared with Percussion 1 and 3)
Suspended cymbal

Percussion 3:

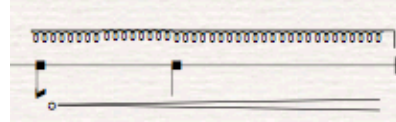
Bass Drum
Timpano (1): 32-inch
Sizzle cymbal (poss. shared with Percussion 1 and 2)

Key:



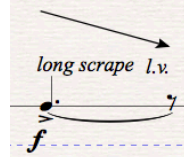
bass drum indications:

--slow, continuous, circular strokes to produce a quiet noise sound with no pitch

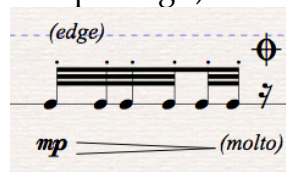


tam-tam indications:

--scrape with forceful motion in direction indicated



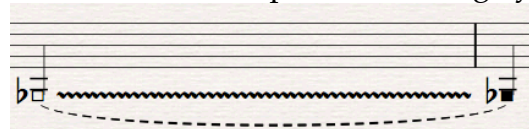
--play towards the center or edge of tam-tam (with dampen sign)



Piano

--"perforation" sounds—

inside the piano, scrape string up and down with plastic plectrum in a long, fluid and continuous movements. The result should be a perforated, largely noisy sound.



Strings

--Sul ponticello (s.p.), molto sul pont. (m.s.p.)

--Sul tasto (s.t.) molto sul tasto (m.s.t.)

--Trills: performed as quickly as possible; always to the semitone above the notated pitch, unless otherwise indicated

--Jeté: unmeasured rhythm, as fast as possible. Repeat bow throws if necessary to fill the notated duration



-----> move gradually from one state to the next, e.g. from norm. to sul ponticello

--snap pizzicato



--highest playable pitch (pitch indeterminate):



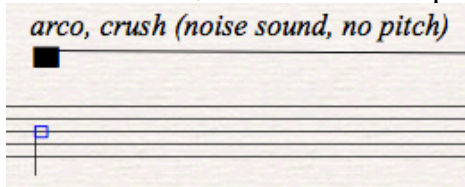
--vertical jeté (battuto): drop bow on the strings with bow hair connecting to the strings.



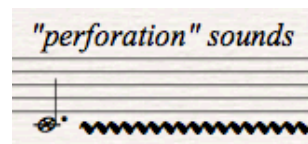
--fast and excessively wide vibrato



--arco, crush (noise sound, no pitch)



--"perforation" sounds: quiet, irregular noise sounds with no pitch performed by bowing slowly, with extra bow pressure, sul tasto, al tallone

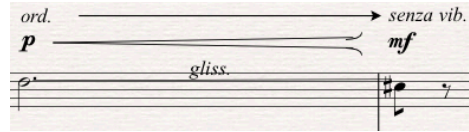


Soprano

--"Airy": sung with excessive breath for an "airy" sound



--Senza vib.: transition gradually to emphasize less vibrato



--Molto vib.: transition gradually to emphasize more vibrato



--In cases where a single syllable is notated across two or more notes, sing the first consonant and vowel together on the first attack followed by the same vowel and the rest of the syllable sound on the second or remaining attacks.

For example, with the word "hollows,"

music notated as:



would sound as:



Soprano Amplification

The soprano requires light amplification for rehearsals and performance. The preferred format would include two speakers, directed to cover the audience. These speakers should be located close to the singer on stage, pointed upwards from a low position. A suitable microphone should be chosen and run to a mixer in the hall from which the composer or technician can control the amount of amplification throughout the performance. Direct recordings from this microphone should be made at rehearsals and concerts so that these can later be mixed with general hall recordings of the orchestra.

As I ride the late night freeways

4 $\text{♩} = 50$

air sound, no pitch

pp *(poco)* *pp* *(poco)* *sim.*

Flute 1

air sound, no pitch *pp* *(poco)* *pp* *(poco)* *sim.*

Flute 2

air sound, no pitch *pp*

(Flute 3)

Oboe 1

Oboe 2

English Horn

Clarinet in B \flat 1

air sound, no pitch *pp*

Clarinet in B \flat 2

air sound, no pitch *pp*

Clarinet in B \flat 3

Bassoon 1

Bassoon 2

air sound, no pitch (place mouthpiece upside down for air sounds)

1. *p* 2. *pp* 1. 2. 1.

Horn in F 1, 2

air sound, no pitch (place mouthpiece upside down for air sounds)

3. *p* 4. *pp* 3. 4. 1.

Horn in F 3, 4

air sound, no pitch, flt. *pp*

Trumpet in C

air sound, no pitch, flt. *pp*

Trumpet in C

Trombone 1

Trombone 2

Tuba

air sound, no pitch, flt. *ppp*

P1-Vibraphone

lv. hold sustain pedal through m. 16 *pp* *sim.*

P2-Glockenspiel

lv. for all notes through m. 16 *pp* *sim.*

P2-Crotales

P3-Bass Drum

hold sustain pedal until through m. 16 *lv.* *p*

Piano

4 $\text{♩} = 50$

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Soprano Solo

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Violin I-1

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Violin I-2

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Violin II-1

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Violin II-2

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Viola 1

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Viola 2

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Violoncello 1

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Violoncello 2

molto legato, leggerissimo con sordino—keep sordino on until reh. 19 *ppp*

Contrabass

7

aeolian + ord. (half pitch, half air sound)
pp

aeolian + ord. (half pitch, half air sound)
pp

aeolian + ord. (half pitch, half air sound)
pp

aeolian + ord. (half pitch, half air sound)
pp

aeolian + ord. (half pitch, half air sound)
pp

aeolian + ord. (half pitch, half air sound)
pp

2.

1.

p Lv. simile

p Lv. simile

p Lv. simile

S. Solo

Vln. I

Vln. I-2
pp gliss. *ppp* gliss. *pp* *ppp*

Vln. II
pp *ppp* gliss. *pp* *ppp* *pp*

Vln. II-2
pp *ppp*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

3/4 $\text{♩} = 72$

Flutes (Fl. 1-2): *ord.*, *p poss.*, *fl.*, *accel.*, *3/4*, *(poco)*

Clarinets (Cl. 1-3): *aeolian + ord.*, *pp*

Horns (Hrn. 1-2, 3-4): *1.*, *2.*, *3.*, *4.*

Trumpets (Tpt. 1-2): *put on sord.*, *con sordino, staccato*, *p*

Trombones (Trbn. 1-2), Tuba: *put on sord.*

Percussion: *perc. player 1*, *perc. player 2*, *Wood Blocks*, *hard mallets*, *stick sound, on edge tremolo as fast as possible*, *metal beater*, *long scrape 1x*, *f*, *mf*

Piano (Pno.): ***"perforation" sounds: inside the piano, scrape string up and down with plastic plectrum in a long, fluid and continuous movements.*, *p*, *accel.*, *3/4*, *mf*

Strings (S. Solo, Vln. I-II, Vla. I-II, Vc. I-II, Cb.): *gliss.*, *pp*, *ppp*, *molto leggiero*, *gliss.*, *punta d'arco*, *p*

19

2/4

3/4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Trbm. 1

Tbn. 2

Tba.

Wdblks-Lgdr-Bd 1

Wdblks-Lgdr-Bd 2

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

put on sord.

gliss.

ppp

pp

f

mf

mp

p

f

23

3/4 2/4 3/4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbkls-Lgdr-Bd 1

Wdbkls-Lgdr-Bd 2

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

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

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

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

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

mp *p* *pp* *mf*

pp *mf*

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

mp *p* *pp* *mf*

pp *mf*

pp *mf*

f *(molto)* *f* *p*

f *(molto)* *f*

f *(molto)* *f*

ord., mallet sound *stick sound, on edge*

p *pp* *mp* *pp*

ord., mallet sound *stick sound, on edge*

pp *pp* *mp* *pp*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

gliss. *punta d'arco* *pp* *decesc.* *ppp* *gliss.* *sim* *p*

28

3/4 2/4 3/4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbkls-Lgdr-Bd 1

Wdbkls-Lgdr-Bd 2

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ord., mallet sound

stick sound, on edge

gliss.

a2 cuivre

f

mp

p

(molto)

ppp

pp

mf

f

pp

ppp

p

32

4 4 3 4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdblks-Lgdr-Bd 1

Wdblks-Lgdr-Bd 2

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mp *p* *mp* *p* *mp* *p*

p *pp* *mp* *p*

pp *mp* *mp* *p*

p *pp* *mp*

p *pp* *mp* *p*

p *pp* *mp* *p*

mp *p* *pp* *mp* *mp* *p*

p *p* *pp* *mp* *p*

mp *p* *pp* *mp* *mp* *p*

p *p* *f* *p* *f* *p*

f *p* *f* *p*

ord. *stick sound, edge* *ord.*

mf *p* *mf*

ord. *stick sound, edge* *ord.*

mf *p* *mf*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

ppp *p* *pp* *p* *pp*

arco
con sordino—keep sordino on until reh. 19

ppp *pp*

36

3/4 2/4 3/4

Fl. 1 *mf* *p* *mp* *pp* *pp* *mf*

Fl. 2 *mf* *p* *mp* *pp* *pp* *mf*

Fl. 3 *mf* *p* *mp* *pp* *mf*

Ob. 1 *p* *mp* *p* *pp* *mf*

Ob. 2 *p* *mp* *p* *pp* *mf*

Eng. Hn. *pp* *mf*

Cl. 1 *p* *mp* *pp* *mp* *pp* *mf*

Cl. 2 *mf* *p* *mp* *pp*

Cl. 3 *p* *mp* *p* *pp* *mf*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tba.

Wdblks-Lgdr-Bd 1 *pp*

Wdblks-Lgdr-Bd 2 *pp*

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

39

3/4 4/4 3/4 4/4

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Wdblks-Lgdr-Bd 1
Wdblks-Lgdr-Bd 2
Pno.
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

stick sound → ord.
f p mf ppp mf p
stick sound → ord.
f p mf ppp mf p

mp p mp p
mp p mp p
mp p mp p
p mp p mp
p mp p mp
p mp
p mp p mp
p mp
f p f p
f p
f p
stick sound → ord.
f p mf ppp mf p
stick sound → ord.
f p mf ppp mf p
gliss.
p ppp p pp
gliss.
p ppp p pp
gliss.
p ppp p pp
gliss.
p ppp p pp
gliss.
p ppp p pp
gliss.
p ppp p pp
gliss.
p ppp p pp
gliss.
p ppp p pp
decresc.
decresc.
decresc.
decresc.
decresc.
decresc.
decresc.
decresc.
decresc.

43 **3**/**4** **2**/**4**

FL 1 *mp* *mf* *p* *mp*

FL 2 *pp* *mp* *mf* *p* *mp*

FL 3 *pp* *mp* *p* *mp*

Ob. 1 *pp* *pp* *p* *p*

Ob. 2 *p* *pp* *mp* *p* *mp*

Eng. Hn. *pp* *mp* *pp* *p*

Cl. 1 *pp* *mp* *mf* *pp* *p* *mp*

Cl. 2 *p* *mp* *mf* *pp* *p* *p* *mp*

Cl. 3 *p* *pp* *mp* *p* *mp*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1 *f* *p* *f* *p* *f* *p*

C Tpt. 2 *f* *f* *(molto)* *f* *p*

Tbn. 1

Tbn. 2

Tba.

Wdblks-Lgdr-Bd 1 *mf* *p*

Wdblks-Lgdr-Bd 2 *mf* *p*

Pno.

43 **3**/**4** **2**/**4** *pp*₂₂₀

3/**4** **2**/**4**

S. Solo

Vln. I *pp cresc.* *p* *pp*

Vln. I-2 *pp cresc.* *p* *pp*

Vln. II *pp cresc.* *p* *pp*

Vln. II-2 *pp cresc.* *p* *pp*

Vla. 1 *pp cresc.* *p* *pp*

Vla. 2 *pp cresc.* *p* *pp*

Vc. 1 *pp cresc.* *p* *pp*

Vc. 2 *pp cresc.* *p* *pp*

Cb.

46

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *p* — *mf*

Ob. 1 *mf*

Ob. 2 *p* — *mf*

Eng. Hrn. *mf*

Cl. 1 *mf*

Cl. 2 *mf* — *p* — *f*

Cl. 3 *mf* — *p* — *f*

Bsn. 1 *pp* — *mf* — *p* — *f*

Bsn. 2 *pp* — *mf* — *p* — *f*

Hn. 1(-2) *a2 bouché* *pp* — *mf*

Hn. 3(-4) *a2 bouché* *pp* — *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1 *con sordino*

Tbn. 2 *con sordino*

Tba. *con sordino* *p* — *f*

Wdblks-Lgdr-Bd 1 *f* — *p* — *f*

Wdblks-Lgdr-Bd 2 *f* — *p* — *f*

P3-B. D. percussion 3 *bass drum* soft mallets *pp* — *ppp*

Pno. *mf* *p* *f*

S. Solo

Vln. I *ppp* — *p* *pp* — *p* *pp* — *p*

Vln. I-2 *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Vln. II *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Vln. II-2 *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Vla. 1 *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Vla. 2 *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Vc. 1 *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Vc. 2 *gliss.* *ppp* — *p* *pp* — *p* *pp* — *p*

Cb. *molto sul pont.* *p* — *pp*
divisi molto sul pont. *p* — *pp*

2/4 3/4 2/4 3/4

50

Fl. 1 $\frac{3}{4}$ p $\frac{2}{4}$ $\frac{3}{4}$

Fl. 2 mp pp p

Fl. 3 mp pp p

Ob. 1 p

Ob. 2 p

Eng. Hn. p

Cl. 1 mp pp p

Cl. 2 mp pp p

Cl. 3 p

Bsn. 1 p

Bsn. 2 p

Hn. 1(-2) $bouché a2$ p

Hn. 3(-4) $bouché a2$ p

C Tpt. 1 p

C Tpt. 2 p

Tbn. 1 p

Tbn. 2 p

Tba. p

P1-S. Cym.

P1-Vib. p f

P2/P1-Glock. p

P3-B. D. $pppp$ *perussion 3: bass drum (soft mallets)*

Pno. p scd $* scd *$ $scd *$

S. Solo $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. I $sub. ppp$ *gliss.* pp p

Vln. I-2 $sub. ppp$ *gliss.* pp p

Vln. II $sub. ppp$ *gliss.* pp p

Vln. II-2 $sub. ppp$ *gliss.* pp p

Vla. 1 $sub. ppp$ *gliss.* pp p

Vla. 2 $sub. ppp$ *gliss.* pp p

Vc. 1 $sub. ppp$ *gliss.* pp p

Vc. 2 $sub. ppp$ *gliss.* pp p

Cb. $sub. ppp$

53

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

P1-Vib.

P2/P1-Glock.

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

(sempre bouché)

(sempre bouché)

hn.s 3-4, reverse mouthpiece for air sounds

take off sord.

take off sord.

via sordino

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

(sempre divisi)

f, *mp*, *p*, *pp*, *ppp*, *mf*, *fz*, *p*, *sim.*, *(poco)*, *poco*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

59

3/4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

P1-Vib.

P2/P1-Glock.

P2-Crot.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

63

2
 $\frac{2}{4}$

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbkls-Lgdr-Bd 1 *Wood Blocks and Log Drums* **hard mallets**

Wdbkls-Lgdr-Bd 2 *Wood Blocks and Log Drums* **hard mallets**

P3-B. D.

Pno.

S. Solo

$\frac{2}{4}$

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

sempre leggero sul tasto

tr

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

ppp *mf* *ppp* *(tr. & trem.)*

68

Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 Cl. 3
 Bsn. 1
 Bsn. 2
 Hn. 1-(2)
 Hn. 3-(4)
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tba.
 Wdbkls-Lgdr-Bd 1
 Wdbkls-Lgdr-Bd 2
 P3-B. D.
 Pno.
 S. Solo
 Vln. I
 Vln. I-2
 Vln. II
 Vln. II-2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

p, *(poco) sim.*, *(poco)*, *f*, *pp*, *f*, *p*, *mf*, *tr. & trem.*, *f* decresc. *mp*, *p*, *pp*

2., 1., 2., 1., 2., 1., 1., 2., 1., 2., 1., 2.

6, 7, 6, 6, 6, 6, 6, 6, 6, 6

1., 2., 1., 2., 1., 2., 1., 2.

f, *pp*, *pp*, *f*, *p*

f, *pp*, *pp*, *f*, *p*

f, *p*, *mf*

mf, *PPP*, *mf*, *PPP*, *f* decresc. *mp*, *p*

mf, *PPP*, *mf*, *PPP*, *f* decresc. *mp*, *p*

mf, *PPP*, *mf*, *PPP*, *f* decresc. *mp*, *p*, *pp*

mf, *PPP*, *mf*, *PPP*, *p*, *f* decresc. *mp*, *p*, *pp*

mf, *PPP*, *mf*, *PPP*, *f* decresc. *mp*, *p*, *pp*

mf, *PPP*, *mf*, *PPP*, *f* decresc. *mp*, *p*, *pp*

mf, *PPP*, *mf*, *PPP*, *f* decresc. *mp*, *p*, *pp*

74 5/4 accel. 2/4

Fl. 1 *p* *6*

Fl. 2 *p* *6* (*poco*) *p* *6* (*poco*) *p* *6* (*poco*) *p* *6* (*poco*)

Fl. 3 *p* *6* *ppp*

Ob. 1 (*poco*) *pp* *ppp*

Ob. 2 *p* *6* *pp* *ppp*

Eng. Hn. *pp* *ppp*

Cl. 1 *p* *6* *p* *6* *p* *6*

Cl. 2 (*poco*) *p* *6* (*poco*) *p* *6* (*poco*) *p* *6* (*poco*)

Cl. 3 *p* *6* (*poco*) *pp* *ppp*

Bsn. 1 *pp* *ppp*

Bsn. 2 *pp* *ppp*

Hn. 1(-2) 1. 2. *pp* 1. 2. 1. 2. *pp* 1. 2.

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbkls-Lgdr-Bd 1 *pp* *f*

Wdbkls-Lgdr-Bd 2 *pp* *f* *ppp* *p* *stick sound, on the edge*

P3-B. D. *f*

Pno.

S. Solo

Vln. I *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *arco ord.* *gliss.* *p* *ppp*

Vln. I-2 *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *arco ord.* *gliss.* *p* *pp*

Vln. II *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *gliss.* *p* *ppp*

Vln. II-2 *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *gliss.* *p* *ppp*

Vla. 1 *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *gliss.* *p* *ppp*

Vla. 2 *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *gliss.* *p* *ppp*

Vc. 1 *f* *p* *excessively wide vibrato, m.s.p.* *f* *mp* *pp* *gliss.* *p* *ppp*

Vc. 2 *pp* *gliss.* *p* *ppp*

Cb. *p* *ppp*

79 $\text{♩} = 80$

Fl. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl. 2

Fl. 3

Ob. 1 *sub.*

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hrn. 3(-4) *air sound, no pitch (with reversed mouthpiece)*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba. *air sound, no pitch*

P1-snare *perc. 1 [snare drum] brushes scrub the surface of the drum lightly in slow, wide, circular movements with brushes for a quiet, white noise sound*

Wdbkls-Lgdr-Bd 2

P3-B. D. *perc. 3 [bass drum] plastic wire brush scrub the surface of the drum lightly in slow, wide, circular movements with a plastic wire brush for a quiet, white noise sound*

Pno.

S. Solo $\text{♩} = 80$

Vln. I *molto leggero e staccato* *mf* *ppp*

Vln. I-2 *molto leggero e staccato* *mf* *ppp*

Vln. II *molto leggero e staccato* *mf* *ppp*

Vln. II-2 *molto leggero e staccato* *mf* *ppp*

Vla. 1 *molto legato*

Vla. 2 *molto legato* *gliss.*

Vc. 1 *molto legato*

Vc. 2 *molto legato* *gliss.*

Cb. *molto legato* *uni.* *ppp*

85

Fl. 1
Fl. 2
Fl. 3
Picc. (fl. 3)
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hrn. 3(-4)
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
P1-Snare
P1-S. Cym.
P3-B. D.
Pno.
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

6

6

6

6

6

p

p

perussion 2: **tritzle cymbal** brushes

ppp *p*

p

p

3/4 3/4

2/4 2/4

mf *ppp*

mf *ppp*

mf *ppp*

mf *ppp*

gliss. 3 *gliss.*

3

3

90 **2**/**4**

Fl. 1
Fl. 2
Fl. 3
Picc. (fl. 3)
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hrn. 3(-4)
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
P1-snare
P1-S. Cym.
P3-B. D.
Pno.
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mf
mf
mf
p
ppp
ppp
ppp
ppp
ppp
ppp
gliss.
gliss.
gliss.

20

95

Fl. 1
Fl. 2
Fl. 3
Picc. (fl. 3)
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hrn. 3(-4)
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tbn.
P1-Snare
P1-S. Cym.
P3-B. D.
Pno.
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

3/4 2/4 3/4 2/4

mp *ppp* *p* *mf*

sempre con sordino *with sticks* *gliss.*

100

Fl. 1

Fl. 2

Fl. 3

Picc. (fl. 3)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hrn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1
put on sord.

Tbn. 2
put on sord.

Tba.

P1-Vib.
perc. 1 [vibraphone] medium mallets

P2/P1-Glock.
perc. 2 [glockenspiel] medium mallets

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

♩ = 72

105

4

Fl. 1 *mp* *pp* *f* decresc. *mf*

Fl. 2 *mp* *pp* *f* decresc.

Fl. 3 *mp* *pp* *f* decresc.

Picc. (fl. 3)

Ob. 1 *mp* *pp* *mf*

Ob. 2 *p*

Eng. Hn. *p* *(poco)* *p* *f* decresc. *mf*

Cl. 1 *p* *(poco)* *p* *f* decresc.

Cl. 2 *p* *(poco)* *p* *f* decresc. *mf*

Cl. 3 *p* *(poco)* *p* *f* decresc.

Bsn. 1 *mf* *p*

Bsn. 2 *f* decresc.

Hn. 1(-2) *a2* *f* decresc.

Hrn. 3(-4) *return mouthpiece to normal position*

C Tpt. 1 *pp* *mp* *decresc...* *ppp* *mp* *(sempre con sord.)*

C Tpt. 2 *pp* *mp* *decresc...* *ppp* *mf* *(sempre con sord.)*

Tbn. 1 *con sordino* *gliss.* *pp* *mp* *decresc...* *ppp*

Tbn. 2 *con sordino* *pp* *mp* *decresc...* *ppp*

Tba. *(senza sordino)* *mp* *decresc...* *put on sordino* *ppp*

P1-Vib. *L.v.* *mf* *mm. 108-117 pedal freely for very resonant effect* *mp*

P2-P1-Glock. *L.v.* *mf* *sempre lascia vib.* *mp*

P3-B. D. *L.v.* *pp* *f*

Pno. *L.v.* *mf* *mm. 108-117 pedal freely for very resonant effect* *mp*

4 ♩ = 72

S. Solo

Vln. I *ff* *p* *f* *p* decresc. *ppp*

Vln. I-2 *ff* *p* *f* *p* decresc. *ppp*

Vln. II *ff* *p* *f* *p* decresc. *ppp*

Vln. II-2 *ff*

Vla. 1 *p* *f* *p* decresc.

Vla. 2 *p* *f* *p*

Vc. 1 *p* *f* *p*

Vc. 2 *pizz.* *mf* *arco* *p*

Cb. *pp* *p*

116

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
P1-Vib.
Wdbkls-Lgdr-Bd 1
P2/P1-Glock.
P3-B. D.
Pno.
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

The image displays a page of a musical score for measures 116 through 121. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The woodwind section includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2), Horns (Hn. 1(-2), Hn. 3(-4)), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2), and Tuba (Tba.). The percussion section includes Vibraphone (P1-Vib.), Woodblocks (Wdbkls-Lgdr-Bd 1), Gong (P2/P1-Glock.), and Bells (P3-B. D.). The string section includes Violins (Vln. I, I-2, II, II-2), Violas (Vla. 1, 2), Violas (Vc. 1, 2), and Cello (Cb.). The Soloist (S. Solo) part is also present. The score features various musical notations such as triplets, sixteenth notes, and dynamic markings (mf, p, f, PPP, m.f., p.p.p.). Performance instructions like '(tr. & trem.)' and 'excessively wide vib, m.s.p.' are included for the string parts. The page number '116' is at the top left, and the page number '25' is at the bottom center.

122 $\frac{3}{4}$

Fl. 1 $\overset{6}{\text{trill}}$

Fl. 2 $\overset{6}{\text{trill}}$

Fl. 3 $\overset{3}{\text{trill}}$ *take piccolo*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 $\overset{6}{\text{trill}}$

Cl. 2 $\overset{6}{\text{trill}}$

Cl. 3 $\overset{6}{\text{trill}}$

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbkls-Lgdr-Bd 1 $\overset{mf}{\text{trill}}$ $\overset{ppp}{\text{trill}}$

Wdbkls-Lgdr-Bd 2 $\overset{mf}{\text{trill}}$ $\overset{ppp}{\text{trill}}$

P3-B. D. $\overset{ppp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{ppp}{\text{trill}}$

Pno.

$\frac{3}{4}$

S. Solo

Vin. I $\overset{p}{\text{trill}}$ $\overset{mf}{\text{trill}}$ (*molto*) $\overset{p}{\text{trill}}$ $\overset{f}{\text{trill}}$ (*molto*)

Vin. I-2 $\overset{p}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{p}{\text{trill}}$ $\overset{p}{\text{trill}}$ $\overset{f}{\text{trill}}$ (*molto*)

Vin. II $\overset{pp}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{p}{\text{trill}}$ $\overset{pp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{p}{\text{trill}}$

Vin. II-2 $\overset{ppp}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{pp}{\text{trill}}$ $\overset{ppp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{p}{\text{trill}}$

Vla. 1 $\overset{ppp}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{pp}{\text{trill}}$ $\overset{ppp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{p}{\text{trill}}$

Vla. 2 $\overset{ppp}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{pp}{\text{trill}}$ $\overset{ppp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{p}{\text{trill}}$

Vcl. 1 $\overset{ppp}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{pp}{\text{trill}}$ $\overset{ppp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{p}{\text{trill}}$

Vcl. 2 $\overset{ppp}{\text{trill}}$ $\overset{mf}{\text{trill}}$ $\overset{pp}{\text{trill}}$ $\overset{ppp}{\text{trill}}$ $\overset{f}{\text{trill}}$ $\overset{p}{\text{trill}}$

Cb.

126

5/4 poco accel. 2/4 = 80 3/4

Fl. 1

Fl. 2

Fl. 3

Picc. (fl. 3)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbls-Lgdr-Bd 1

Wdbls-Lgdr-Bd 2

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

pp, *mf*, *f*, *p*, *ff*, *f poss.*, *p*, *f*, *ppp*, *gliss.*, *ord.*, *jeté*, *punta d'arco, leggiero*, *crush (noise sound, no pitch)*, *(arco) divisi*

key clicks--as fast as possible

take off sordino

senza sordino

cuivre

131

Fl. 1

Fl. 2

Picc. (fl. 3)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdblks-Lgdr-Bd 1

Wdblks-Lgdr-Bd 2

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

f *p* *ff* *p* *ord.* *gliss.* *pp* *jeté* *f* *f* *p* *sim.* *f* *p* *f* *p* *f* *p* *sim.* *f* *p* *f* *p* *sim.* *f* *p* *f* *p* *sim.*

2/4

2/4

141

Fl. 1

Fl. 2

Picc. (fl. 3)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdbkls-Lgdr-Bd 1

Wdbkls-Lgdr-Bd 2

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

2/4 4/4 3/4

p *ff* *f* *pp* *arco norm.* *gliss.* *sul pont.* *jeté*

145

Fl. 1

Fl. 2

Picc. (fl. 3)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Wdblks-Lgdr-Bd 1

Wdblks-Lgdr-Bd 2

P3-Timp.

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

2/4

2/4

ff

ord.

take flute

cuivre a2

senza sordino

put on sordino

arco, sul pont., molto vib.

gliss.

pp

f

pppp

ppp

ff

p

ff

ord.

arco, sul pont., molto vib.

gliss.

pp

f

mp

pp

pp

arco, sul pont., molto vib.

gliss.

pp

arco, sul pont., molto vib.

gliss.

pp

arco, sul pont., molto vib.

gliss.

pp

arco, sul pont., molto vib.

gliss.

pp

arco, sul pont., molto vib.

gliss.

pp

arco, sul pont., molto vib.

gliss.

pp

150 **6** **3** **2**

FL. 1 *jet-whistle*

FL. 2 *jet-whistle*

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(2) *1. bouché*

Hn. 2 *2. bouché*

Hn. 3(4) *3. bouché*

Hn. 4 *4. bouché*

C Tpt. 1 *bouché*

C Tpt. 2 *bouché*

Tbn. 1 *sordino*

Tbn. 2 *sordino*

Tba.

P1-S. Cym. *nuzzle cymbal with brushes*

P3-Timp. *gliss.*

Pno.

S. Solo **6** **3** **2**

Vln. I *snap pizz.*

Vln. I-2 *snap pizz.*

Vln. II *snap pizz.*

Vln. II-2 *snap pizz.*

Vla. 1 *m.s.p., fast & wide vib.*

Vla. 2 *m.s.p., fast & wide vib.*

Vc. 1 *gliss.* *vertical jeté (battuto)*

Vc. 2 *gliss.* *vertical jeté (battuto)*

Cb. *gliss.*

154

2/4

air sound, no pitch

(take breaths as necessary)

3/4

2/4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1-(2)

Hn. 2

Hn. 3-(4)

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pi-S. Cym.

P3-B. D.

brush in slow, circular continuous circular strokes with wire brush

PPP

(Slowly scrape the piano F# 1 string longitudinally with fingernail or plastic pick in a continuous motion with the sustain pedal down to create a metallic sound.)

PPP

mp

Pno.

2/4

3/4

2/4

S. Solo

Vln. I

arco, m.s.p. natural harmonic gliss. II

f

p

f

Vln. I-2

arco, m.s.p. natural harmonic gliss. II

f

p

f

Vln. II

arco, m.s.p. natural harmonic gliss. III

f

p

f

p

Vln. II-2

arco, m.s.p. natural harmonic gliss. III

f

p

f

f

p

Vla. 1

arco, m.s.p. (sempre m.s.p.) natural harmonic gliss. II

f

p

f

Vla. 2

arco, m.s.p. (sempre m.s.p.) natural harmonic gliss. III

f

p

f

p

Vc. 1

vertical jeté (battuto) sim.

vertical jeté (battuto)

arco ord., crush (noise sound, no pitch)

f

Vc. 2

vertical jeté (battuto) sim.

vertical jeté (battuto)

arco ord., crush (noise sound, no pitch)

f

Cb.

snap pizz.

snap pizz.

arco ord., crush (noise sound, no pitch) divisi

f

158 $\frac{2}{4}$

FL. 1 *jet whistle*
sfz

FL. 2 *jet whistle*
sfz

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(2)

Hn. 2

Hn. 3(4)

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pi-S. Cym.

P3-B. D.

Pno.

p *

$\frac{2}{4}$

S. Solo

Vln. I *snap pizz.*

Vln. I-2 *snap pizz.*

Vln. II *snap pizz.*

Vln. II-2 *snap pizz.*

Vla. 1 *p* *f*

Vla. 2 *p* *f*

Vc. 1 *vertical jeté (battuto)*
f

Vc. 2 *vertical jeté (battuto)*
f

Cb. *uni. snap pizz.*
f

163

FL. 1

FL. 1

FL. 1

Ob. 1

Ob. 2

Eng. Hn.

FL. 1

FL. 1

FL. 1

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 2

Hn. 3(-4)

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pi-S. Cym.

Gro.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

air sound, no pitch

air sound, no pitch

air sound, no pitch

air sound, no pitch

air sound, no pitch

air sound, no pitch

percussion 2  stick

(slowly scrape the guiro with a wooden stick up and down in an unbroken and continuous motion)

p

p *f*

p *f*

p *f*

vertical jeté (battuto) *sim.*

vertical jeté (battuto) *sim.*

168 (take breaths as necessary) 7 ♩ = 76

FL. 1
 FL. 1
 FL. 1
 Ob. 1
 Ob. 2
 Eng. Hn.
 FL. 1
 FL. 1
 FL. 1
 Bsn. 1
 Bsn. 2

Hn. 1(-2)
 Hn. 2
 Hn. 3(-4)
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tba.

Pi-S. Cym.
 Gm.
 Pno.

7 ♩ = 76

S. Solo
 Vln. I
 Vln. I-2
 Vln. II
 Vln. II-2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

173 *rall.* *jet whistle* *sfz*

FL. 1 *jet whistle* *sfz*

FL. 1 *jet whistle* *sfz*

FL. 1 *jet whistle* *sfz*

Ob. 1

Ob. 2

Eng. Hn.

FL. 1

FL. 1

FL. 1

Bsn. 1

Bsn. 2

Hn. 1(2)

Hn. 2

Hn. 3(4)

Hn. 4

C Tpt. 1 *via sordino*

C Tpt. 2 *via sordino*

Tbn. 1

Tbn. 2

Tba.

P1-S. Cym.

Gro.

P3-B. D. *ppp*

Pno. *ppp*

S. Solo *rall.*

Vln. I *snap pizz.*

Vln. I-2 *snap pizz.*

Vln. II *snap pizz.*

Vln. II-2 *snap pizz.*

Vla. 1 *p* *f*

Vla. 2 *p* *f*

Vc. 1 *vertical jeté (battuto)* *sim.* *arco ord., m.sp., molto vib.*

Vc. 2 *vertical jeté (battuto)* *sim.* *arco ord., m.sp., molto vib.*

Cb.

178 $\text{♩} = 60$ *rall.*

FL. 1 *f* *pp*

FL. 2 *f* *pp*

FL. 3 *f* *pp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Cl. 3 *f* *pp*

Bsn. 1

Bsn. 2

Hn. 1(-2) *pp* 1. *ord.* *pp*

Hn. 2

Hn. 3(-4) *pp* 3. *ord.* *pp*

Hn. 4

C Tpt. 1 *pp* pedal tone-- (not necessary to play in tune)

C Tpt. 2 *pp* pedal tone-- (not necessary to play in tune)

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

Tba. *con sordino* *p*

P1-S. Cym. *pppp* *pp* *pppp*

Gro.

P3-B. D. *pp* *pppp* *pp* *pppp* *pppp*

Pno. *p* *ppp*

$\text{♩} = 60$ *rall.*

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1 *vertical jeté (battuto)* *f* *arco ord., m.sp., molto vib.* *f* *arco ord.* *p*

Vc. 2 *vertical jeté (battuto)* *f* *arco ord., m.sp., molto vib.* *f* *arco ord.* *p*

Cb. *p*

183 $\frac{3}{4}$ $\text{♩} = 50$ *accel.* $\frac{2}{4}$ $\frac{3}{4}$

Fl. 1 *f* *p* *f* *p*

Fl. 2 *f* *p* *f* *p*

Fl. 3 *f* *p* *f* *p*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p*

Cl. 3 *f* *p* *f* *p*

Bsn. 1

Bsn. 2

Hn. 1(-2) *p*

Hn. 3(-4) *p* *pp* *mp*

C Tpt. 1 *mp* *pp* *mp*

C Tpt. 2 *mp*

Tbn. 1

Tbn. 2

Tba. *via sordino*

Pl-Vib.

Pl-S. Cym. *pp* *mf*

P2/Pl-Glock.

P3-B. D. *pp*

Pao.

S. Solo *p* *accel.* $\frac{2}{4}$ $\frac{3}{4}$

Vln. I *arco* *pp* *f* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vln. I-2 *arco* *pp* *f* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vln. II *arco* *pp* *f* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vln. II-2 *arco* *pp* *f* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vla. 1 *sempre con sordino, senza vibrato, sul tasto* *pp* *f* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vla. 2 *sul tasto, sempre con sordino* *pp* *f* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vc. 1 *molto sul pont.* *pppp* *mp* *p* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Vc. 2 *molto sul pont.* *pp* *mp* *p* *mm. 185-320: all glissandi are slow and continuous, sounding very quietly in the background and always just barely audible*

Cb. *molto sul pont.* *pp* *mp* *p* *pp decresc.*

$\text{♩} = 72$
 aeolian + ord.

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hn. 1(-2), Hn. 3(-4), C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 1, Pt-Vib., Pt-S. Cym., P3-B. D., Pno.

$\text{♩} = 72$
 light, dreamy, but at times suggesting a darker intensity

S. Solo: The sun
 Vln. I-4: Violin Is are divisi in 4 parts.
 Vln. I-2: Violin Is are divisi in 4 parts.
 Vln. II-4: Violin IIs are divisi in 3 parts.
 Vln. II-2: Violin IIs are divisi in 3 parts.
 Vla. 1-3: Violas are divisi in 3 parts.
 Vc. 1-3: Cellos are divisi in 3 parts. s.l., punta d'arco
 Cb.:

Musical notation includes various dynamics (*p*, *pp*, *mp*, *ppp*), articulations (*aeolian + ord.*, *non vib.*, *ord. no vib.*, *ord. non vib.*, *gliss.*, *sul tasto, sempre con sordino*), and performance instructions (*air sound-no pitch-flt.*, *bass drum*, *wire brush: brush in slow, circular continuous circular strokes, quiet noise sound*, *In pedal ad lib.*, *Lv*).

194

FL. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2 *sordino on*

Tbn.

Tbn. 2

Tba.

Pi-Vib.

P2/P1-Glock.

Pno.

S. Solo $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

hol - ows - my - bo - dy

mp *ord.* *gliss.* *mf* *senza vib.* *(molto)*

Vln. I-
div. in 4

Vln. I-
div. in 4

Vln. I

Vln. I-2

Vln. II -
div. in 3 or 4

Vln. II

Vln. II-2

Vla. 1
div. in 3

Vla. 1

Vla. 2

Vc. 1
div. in 3

Vc. 1

Vc. 2

Cb.

p *non vib.* *p* *non vib.* *p* *p* *gliss.* *sul pont.* *gliss.* *PPP* *sul pont.* *PPP* *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.*

200

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2 *pp*

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3 *p*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib. *p* *fx*

Pi/P2-T-t. Percussion 2 *tam-tam* *wire brush: brush tam-tam in large circular motions* *p*

Pno.

S. Solo *ord. mp p mf p*
 Sun - glass_ shacks melt_ *gliss.* *pp* *mf* *senza vib. p*

Vln. I-1 div. in 4

Vln. I-2 div. in 4 *gliss. PPP*

Vln. I-1 *senza vib. p*

Vln. I-2

Vln. II-1 div. in 3 or 4 *sul tasto gliss. sul pont.*

Vln. II-2 *PPP sul tasto sul pont.*

Vln. II-1 *sul tasto sul pont.*

Vln. II-2 *sul tasto sul pont.*

Vla. 1 div. in 3 *sul tasto sul pont.*

Vla. 1 *sul tasto sul pont.*

Vla. 2 *sul tasto sul pont.*

Vc. 1 div. in 3 *sul tasto sul pont.*

Vc. 1 *sul tasto sul pont.*

Vc. 2 *sul tasto sul pont.*

Cb.

3/4 *2/4 ord.* *pp* *mf* *senza vib. p* *gliss.* *pp* *mf* *senza vib. p* *gliss.* *pp* *mf* *senza vib. p*

multiphonic --containing prominent Bb 4

212 **3/4**

FL. 1 *ord. senza vib.* **p**

FL. 2 *ord.* **p**

FL. 3 **p**

Ob. 1 **p**

Ob. 2 **p**

Eng. Hn. **p**

Cl. 1 *ord. senza vib.*

Cl. 2 **p**

Cl. 3 *ord. non vib.*

Bsn. 1 **p**

Bsn. 2 **p**

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

C Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib. *mp* **p** *mp*

P3-B. D. *bass drum soft mallets* **pp**

Pno. *"perforation" sounds: inside the piano with plastic plectrum. Pedal freely for long resonance.* **ppp cresc.** **p** *decresc. ppp*

S. Solo **pp** *senza vib.* *molto vib.* **mf** **p** *light and agile, breathy, with atr* **mp** **f**
gliss. *black* *est* *fe - tish fe - tish fe - tish fe - tish fe - tish fe - tish*

Vln. I-1 div. in 4 *gliss.* **ppp** *sul pont.*

Vln. I-2 *sul pont.* *sul tasto* **ppp** *sul tasto, sempre con sordino*

Vln. II-1 div. in 3 or 4 *sul pont., leggerissimo* *sul tasto*

Vln. II-2 *sul pont., leggerissimo* *sul tasto*

Vla. 1 div. in 3 *ord. punta d'arco* *sul pont., leggerissimo* *gliss.* *sul tasto*

Vla. 1 *sul pont., leggerissimo* *sul tasto*

Vla. 2 *sul pont., leggerissimo* *sul tasto*

Vc. 1 div. in 3 *sul pont., leggerissimo* *sul tasto*

Vc. 1 *sul pont., leggerissimo* *sul tasto*

Vc. 2 *sul pont., leggerissimo* *sul tasto*

Cb. *"perforation" sounds - quiet, irregular noise sounds with no pitch performed with extra bow pressure, sul tasto, al talone* **p**

217 *aeolian + ord.* *aeolian + ord.* **9** **3** **2**

Fl. 1 *p* *ord.* *aeolian + ord.* *p* *ord.* *2/4* *3/4* *2/4*

Fl. 2 *ord.* *aeolian + ord.* *p*

Fl. 3

Picc. (fl. 3)

Ob. 1 *p*

Ob. 2

Eng. Hn.

Cl. 1 *aeolian + ord.* *pp* *f* *ord.*

Cl. 2

Cl. 3 *aeolian + ord.* *pp* *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1(-2) *air sound--no pitch* *mouthpiece turned upside down* *f* *(molto)* *1.*

Hn. 3(-4) *air sound--no pitch* *mouthpiece turned upside down* *f* *(molto)*

C Tpt. 1 *(sordino)* *pp* *mf* *via sordino*

C Tpt. 2 *(sordino)* *p* *via sordino*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tba. *p* *mf*

Pi-Vib. *pp* *mf* *mp*

Pi-S. Cym. *impend. gong* *ppp* *mp*

P3-B. D. *bass drum* *wire brush* *pp* *mf*

Pno.

S. Solo *senza vib.* *molto vib.* *mp* *mf* *(poco)* *ord.* *p* *gliss.* *and* *surf* *gliss.* **2/4** **3/4** **2/4**

Vln. I-
div. in 4 *pp* *gliss.* *m.s.p.,* *al talone* *ppp* *sul pont.* *sul tasto* *pp*

Vln. I-
div. in 4 *(gliss.)* *p* *ppp* *sul pont.* *sul tasto* *pp*

Vln. I *sul pont.* *f* *sul tasto* *pp*

Vln. I-2 *sul pont.* *f* *sul tasto* *ppp*

Vln. II-
div. in 3 or 4 *sul tasto* *gliss.* *ppp* *pp*

Vln. II *s.p.* *f* *sul tasto* *pp*

Vln. II-2 *s.p.* *f* *sul tasto* *pp*

Vla. 1
div. in 3 *(gliss.)* *s.p.* *f* *sul tasto* *pp*

Vla. 1 *s.p.* *f* *sul tasto* *pp*

Vla. 2 *s.p.* *f* *sul tasto* *pp*

Vc. 1
div. in 3 *ppp* *s.p.* *f* *sul tasto* *ppp*

Vc. 1 *s.p.* *f* *sul tasto* *ppp*

Vc. 2 *s.p.* *f* *sul tasto* *ppp*

Cb.

224

Fl. 1 *flt.* *pp*

Fl. 2 *pp*

Fl. 3

Ob. 1 *ord.* *p*

Ob. 2 *ord.* *pp*

Eng. Hn.

Cl. 1 *flt.* *pp* *ord.* *p*

Cl. 2 *ord.* *p*

Cl. 3 *ord.* *pp*

Bsn. 1

Bsn. 2

Hn. 1(-2) *bouché* *pp*

Hn. 3(-4) *bouché* 2.

Tpt. 1 *air sound, flt.* *p* *sordino* *pp*

C Tpt. 2 *air sound, flt.* *p* *sordino*

Tbn. 1

Tbn. 2

Tba.

P1-Vib.

P1/P2-T. 4 *Percussion 2*
wire brush
brush in circular motions *p*

P3-B. D.

Pno.

S. Solo *senza vib.* *mf* *ord.* *p* *gliss.* *senza vib.* *mf* *p*

ers surf ers sur - fers

Vln. I-1 div. in 4

Vln. I-2 div. in 4 *s.t., punta d'arco* *gliss.* *ppp*

Vln. I *(gliss.)*

Vln. I-2

Vln. II-1 div. in 3 or 4 *(gliss.)*

Vln. II *ppp*

Vln. II-2 *ppp* *gliss.*

Vla. 1 div. in 3 *ppp*

Vla. 1 *ppp* *gliss.*

Vla. 2 *ppp*

Vc. 1 div. in 3

Vc. 1

Vc. 2

Cb.

230

Fl. 1 *ord.* $\frac{3}{4}$ *aeolian + ord. + flt.* $\frac{2}{4}$ *p*

Fl. 2 *ord., senza vib.* *pp*

Fl. 3 *ord.* *aeolian + ord. + flt.* *pp* *p*

Ob. 1 *pp* *p*

Ob. 2 *p*

Eng. Hn.

Cl. 1 *aeolian + ord. + flt.* *p*

Cl. 2 *pp* *aeolian + ord.* *ord.* *aeolian + ord. + flt.* *pp* *aeolian + ord. + flt.* *p*

Cl. 3 *pp* *aeolian + ord. + flt.* *p* *ord.*

Bsn. 1

Bsn. 2

Hn. 1(-2) *pp*

Hn. 3(-4)

C Tpt. 1 *(sord.)* *pp* *(sord.)* *via sord.*

Tpt. 2 *pp* *via sord.*

Tbn. 1

Tbn. 2

Tba.

Pi-Vib. *p* *mf*

P3-B. D.

Pno.

S. Solo *delicately* *senza vib.* $\frac{3}{4}$ *pp* *gliss.* $\frac{2}{4}$ *ord.* *f* $\frac{3}{4}$ $\frac{2}{4}$

Vln. I-1 div. in 4 *gliss.* *ppp* *sul pont.*

Vln. I-2 div. in 4 *(gliss.)* *sul pont.*

Vln. I-1 *s.t.* *ppp* *sul pont.* *(s.p.)* *p*

Vln. I-2 *sul pont.* *(s.p.)* *p*

Vln. II-1 div. in 3 or 4 *sul pont.* *(s.p.)* *ppp* *p*

Vln. II-2 *sul pont.* *(s.p.)* *p*

Vln. II-1 *(gliss.)* *m.s.p.* *p* *(s.p.)* *ppp* *p*

Vla. 1 div. in 3 *sul pont.* *p* *(s.p.)* *ppp* *p*

Vla. 2 *sul pont.*

Vc. 1 div. in 3 *ord.* *pp* *sul pont.* *sul tasto*

Vc. 2 *sul pont.* *sul tasto* *ppp* *gliss.*

Cb. *sul tasto* *punta d'arco* *ppp* *p*

238

10 *ord., senza vib.*

2/4 3/4 2/4

Fl. 1

Fl. 2 *aeolian + ord. + flt.*

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3 *aeolian + ord. + flt.*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib.

P3-B. D.

Pno.

S. Solo

Vln. I-1 div. in 4

Vln. I-2 div. in 4

Vln. I-1

Vln. I-2

Vln. II-1 div. in 3 or 4

Vln. II-2

Vln. II-1

Vln. II-2

Vla. 1 div. in 3

Vla. 1

Vla. 2

Vc. 1 div. in 3

Vc. 1

Vc. 2 *gliss.*

Cb.

p

ord., senza vib.

pp

ord., senza vib.

p

pp

pp

soft mallets

pp

"perforation" sounds: inside the piano with plastic plectrum and sustain pedal down.

pp

mf

gliss.

ppp cresc. (poco)

p decresc.

beach - - - - - ed.

sul tasto

ppp

gliss.

sul tasto

ppp

sul tasto

ppp

sul tasto

leggerissimo

ppp

leggerissimo

leggerissimo

leggerissimo

leggerissimo

"perforation" sounds

p

244

2/4 3/4 2/4 3/4

Fl. 1 aeolian + ord. p

Fl. 2 aeolian + ord. p ord.

Fl. 3 aeolian + ord. p ord.

Ob. 1 p

Ob. 2 p

Eng. Hn. pp

Cl. 1 aeolian + ord. ord. p

Cl. 2 ord. pp

Cl. 3 ord., senza vib. p ord.

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

C Tpt. 1 air sound, ft. p

Tpt. 2 air sound, ft. p

Tbn. 1

Tbn. 2

Tba.

Pi-Vib. * mp p mp p

P3-B. D. pp

Pno.

S. Solo *gliss.* boys in par king *poco cresc...*

Vln. I-1 div. in 4

Vln. I-2 *ppp* *sul pont.* *p* *ppp*

Vln. II-1 div. in 3 or 4 *sul pont.* *ppp*

Vln. II-2

Vla. 1 div. in 3

Vla. 2 *sul pont.*

Vc. 1 div. in 3 *sul pont.* *gliss.* *pp* *sul pont.*

Vc. 2 *ppp* *sul pont.*

Cb.

249 $\frac{3}{4}$ *ord.* $\frac{2}{4}$ *ord.* *multiphonic with prominent G4*

Fl. 1 *p*

Fl. 2 *pp* *multiphonic--with prominent G4*

Fl. 3 *p* *multiphonic--with prominent G4*

Ob. 1

Ob. 2 *p*

Eng. Hn.

Cl. 1 *pp*

Cl. 2 *p*

Cl. 3 *pp*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pi-Vib. *pp* *mp*

P1/P2-T-t. *p*

Pno.

S. Solo *mf* *gliss.* *lots.* $\frac{3}{4}$ $\frac{2}{4}$ *p*

Vln. I-1 div. in 4 *sul tasto*

Vln. I-2 *gliss.* *ppp* *sul tasto*

Vln. I-1 *ppp* *sul tasto*

Vln. I-2 *ppp* *sul tasto*

Vln. II-1 div. in 3 or 4 *sul tasto*

Vln. II-2 *sul tasto*

Vla. 1 div. in 3 *s.t.* *ppp*

Vla. 1 *sul tasto*

Vla. 2 *sul tasto*

Vc. 1 div. in 3 *(gliss.)* *sul tasto*

Vc. 1 *sul tasto*

Vc. 2 *sul tasto*

Cb.

253

FL. 1 *ord.* *p* *aeolian + ord.*

FL. 2 *p*

FL. 3 *pp* *ord.* *pp* *aeolian + ord.*

Ob. 1 *pp*

Ob. 2 *pp*

Eng. Hn. *pp*

Cl. 1 *ord.* *pp*

Cl. 2 *ord.* *pp*

Cl. 3

Bsn. 1

Bsn. 2 *pp*

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. *air sound, ft. (senza sord.)*

Pi-Vib. *p* *mp*

P3-B. D. *soft mallets* *pp*

Pno. *"perforation" sounds: inside the piano with plastic plectrum and sustain pedal down* *ppp* *peresc.* *p decrease.*

S. Solo *p* *mf* *gliss.* *ppp* *ord.* *mf*
 pun - ching pun - ching pun - ching down Por - - - - - ta

Vln. I-
 div. in 4 *sul pont.* *sul tasto*

Vln. I-
 div. in 4 *sul pont.* *leggerissimo* *sul tasto*

Vln. I *sul pont.* *leggerissimo* *sul tasto*

Vln. I-2 *sul pont.* *sul tasto*

Vln. II-
 div. in 3 or 4 *sul pont.* *gliss.* *pp* *leggerissimo* *sul tasto*

Vln. II *sul pont., al tallone* *leggerissimo* *sul tasto*

Vln. II-2 *p* *ppp* *gliss.* *sul tasto*

Vla. 1
 div. in 3 *sul pont.* *leggerissimo* *ppp* *sul tasto*

Vla. 1 *sul pont.* *leggerissimo* *sul tasto*

Vla. 2 *sul pont.* *leggerissimo* *sul tasto*

Vc. 1
 div. in 3 *m.s.p. al tallone* *leggerissimo* *sul pont. leggerissimo* *sul tasto*

Vc. 1 *p* *ppp* *sul tasto*

Vc. 2

Cb. *"perforation" sounds* *p*

258

Fl. 1 *aeolian + ord.* → *+flt.* *pp* *aeolian + ord. + flt.* *pp* *ord.* *pp*

Fl. 2 *pp*

Fl. 3 *aeolian + ord. + flt.* *p*

Ob. 1 *ord.* *pp* *p* *pp*

Ob. 2 *p*

Eng. Hn. *pp* *pp*

Cl. 1 *aeolian + ord.* *aeolian + ord. + flt.* *p* *ord.* *pp*

Cl. 2 *aeolian + ord.* *pp*

Cl. 3 *aeolian + ord.* → *+flt.* *p* *ord.* *p*

Bsn. 1 *pp*

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1 *air sound, flt.* *p* *sordino*

Tpt. 2 *air sound, flt.* *p* *sordino*

Tbn. 1

Perc. *p*

Perc. *p*

Pi-Vib. *brush* (Brush in slow, circular continuous circular strokes, quiet noise sound with no pitch.) *pp* *mp* *p* *mp* *p* *mp*

P3-B. D. *pp*

Pno.

S. Solo *senza vib.* *p* *gliss.* *ord.* *mf* *2/4* *molto* *agitated, breathy* *mp* *mf* *3/4* *ord.* *f*
 Pot - - - - - ties. they'll go_ out_ they'll go_ they'll go_ out_

Vln. I-1 div. in 4 *s.t. gliss.* *ppp*

Vln. I-2 div. in 4 *gliss.* *ppp*

Vln. I-1 *s.t.* *ppp*

Vln. I-2 *ppp*

Vln. II-1 div. in 3 or 4

Vln. II-2

Vla. 1 div. in 3 *p*

Vla. 1

Vla. 2

Vc. 1 div. in 3 *s.t., punta d'arco* *gliss.* *ppp*

Vc. 1 *sul tasto* *ppp*

Vc. 2

Cb.

264

FL. 1 *ord.* *multiphonic--with prominent Bfl. 4* *p*

FL. 2 *p*

FL. 3 *ord.* *multiphonic--with prominent Bfl. 4* *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1 *ord.* *multiphonic--with prominent F#5 (sounding)* *p*

Cl. 2 *p*

Cl. 3 *ord.* *multiphonic--with prominent F#5 (sounding)* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Pi-Vib. *mp p* *mp* *p* *mf* *lv*

PiP2-T-4 wire brush *p*

Pno.

S. Solo *delicately, but with intensity senza vibrato* *mf p* *f* *mf p* *f*
 roar - - - - ing roar - - - - ing

Vln. I-1 div. in 4 *m.s.p. al tallone* *p* *pp*

Vln. I-2 *(gliss.)* *sul pont.*

Vln. I-1 *sul pont.*

Vln. I-2 *sul pont.*

Vln. II-1 div. in 3 or 4 *sul pont.*

Vln. II-2 *sul pont.*

Vln. II-1 *sul pont.*

Vln. II-2 *sul pont.*

Vla. 1 div. in 3 *sul pont.*

Vla. 2 *sul pont.*

Vc. 1 div. in 3 *sul pont.*

Vc. 2 *sul pont.*

Cb.

269

2/4

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Pi-Vib.
P3-B. D.
Pno.
S. Solo
Vln. I-1 div. in 4
Vln. I-2 div. in 4
Vln. I
Vln. I-2
Vln. II-1 div. in 3 or 4
Vln. II
Vln. II-2
Vla. 1 div. in 3
Vla. 1
Vla. 2
Vc. 1 div. in 3
Vc. 1
Vc. 2
Cb.

p
ord.
ord.
p
p
ord.
p
ord.
p
aeolian + ord.
p
1. bouché
pp
2. bouché
pp
3. bouché
pp
4. bouché
(sord.)
p
mp
mp
p
ppp
cresc.
p
decresc.
ppp
agitated, breathy
mp
ord.
p
mf
2/4 (breathy)
mp
mf
senza vib.
p
ord.
mf
sul tasto
gliss.
ppp
gliss.
leggerissimo
leggerissimo
s.t., punta d'arco
gliss.
ppp
leggerissimo
leggerissimo
gliss.
pp
gliss.
leggerissimo
leggerissimo
perforation sounds
m.s.p. al tallone

280 **11**

Fl. 1
Fl. 2
Picc. (fl. 3)
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Pi-Vib.
P3-B. D.
Pno.

11

S. Solo
Vln. I-
div. in 4
Vln. I-
div. in 4
Vln. I
Vln. I-2
Vln. II-
div. in 3 or 4
Vln. II
Vln. II-2
Vla. 1
div. in 3
Vla. 1
Vla. 2
Vc. 1
div. in 3
Vc. 1
Vc. 2
Cb.

287

Fl. 1
Fl. 2
Fl. 3
Picc. (fl. 3)
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
P1-Vib.
P1-S. Cym.
Pno.
S. Solo
Vln. I-1 div. in 4
Vln. I-2 div. in 4
Vln. I
Vln. I-2
Vln. II-1 div. in 3 or 4
Vln. II
Vln. II-2
Vla. 1 div. in 3
Vla. 1
Vla. 2
Vc. 1 div. in 3
Vc. 1
Vc. 2
Cb.

3/4 2/4 3/4 2/4

pp poss. f pp f pp f pp

pppp mf

gliss.

(sempre s.p.)

293 12 3/4

Fl. 1 *mp* *p* *mp*

Fl. 2 *mp* *p* *mp*

Picc. (flt. 3) *mp* *p* *mp* take flute

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *mp* *p* *mp*

Cl. 2 *mp* *p* *mp*

Cl. 3 *mp* *p* *mp* ord. *pp*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

P1-Vib. *lv* *p* *lv*

P1-S. Cym.

P3-B. D. soft mallets

Pno. "perforation" sounds *pp* *cresc.* *p*

S. Solo 12 again light, dreamy ord. *p* *gliss.* *mf* *p* 3/4

Vln. I-1 div. in 4 *pp* *gliss.* *p*

Vln. I-2 div. in 4 *s.p. punta d'arco* *pp* *mf* *gliss.* *p*

Vln. I *s.p. punta d'arco* *p* *mf*

Vln. I-2 *s.p. punta d'arco* *p* *mf*

Vln. II-1 div. in 3 or 4 *s.p. punta d'arco* *p* *mf* *sul tasto* *ppp* *s.l. punta d'arco* *gliss.* *ppp*

Vln. II *s.p. punta d'arco* *p* *mf* *sul tasto* *ppp* *gliss.* *ppp*

Vln. II-2 *sul tasto* *p*

Vla. 1 div. in 3 *sul tasto* *ppp* *gliss.*

Vla. 1 *sul tasto* *pp sub.*

Vla. 2 *sul tasto* *pp sub.* *sul tasto leggerissimo* *ppp* *sul tasto leggerissimo*

Vc. 1 div. in 3 *sul tasto leggerissimo*

Vc. 1 *sul tasto leggerissimo*

Vc. 2 *sul tasto leggerissimo*

Cb. "perforation" sounds *p*

301

3/4 2/4

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 [flute 3] *p*

Picc. (fl. 3)

Ob. 1 *p*

Ob. 2 *ord.* *p*

Eng. Hn. *pp*

Cl. 1 *p*

Cl. 2

Cl. 3 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1(-2)

Hn. 3(-4) *bouché* *pp*

Tpt. 1 (sordino) *pp*

Tpt. 2 (sordino) *pp*

Tbn. 1

Tbn. 2

Tba. *air sound only* *pp*

Pi-Vib. *p* *mp* *p*

P3-B. D. *pp*

Pno. *p* *decresc.* *pp* *pp* *cresc.* *p* *decresc.* *pp* *"perforation" sounds*

S. Solo *mf* *p* *f* *gliss.* *ord.* *mf* *p* *f* *gliss.* *senza vib.*

Vln. 1-4 *ord.* *gliss.* *s.t.* *s.t.* *s.t.* *gliss.* *ppp* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp*

Vln. I-4 *ord.* *gliss.* *s.t.* *s.t.* *s.t.* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp*

Vln. I *s.t.* *pp* *m.s.p.* *s.t.*

Vln. I-2 *s.t.* *pp* *m.s.p.* *s.t.*

Vln. II-4 *s.t.* *gliss.* *pp*

Vln. II *s.t.* *gliss.* *pp*

Vln. II-2 *sul tasto.* *ppp*

Vla. 1-3 *s.t.* *ppp*

Vla. 1 *s.t.* *ppp*

Vla. 2 *s.t.* *ppp*

Vc. 1-3 *s.t.* *ppp*

Vc. 1 *s.t.* *ppp*

Vc. 2 *ppp*

Cb. *"perforation" sounds*

314

3/4 2/4 aeolian + ord.

Fl. 1 *p* *pp* aeolian + ord. + flt.

Fl. 2 *pp* aeolian + ord. + flt.

Fl. 3 *p* *pp* aeolian + ord. + flt.

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *pp*

Cl. 1 *ord.* *p* *pp* aeolian + ord. aeolian + ord. + flt.

Cl. 2 *ord.* *pp* *ord.* *pp* aeolian + ord.

Cl. 3 *ord.* *p* *pp* aeolian + ord. + flt. + *ord.* *pp*

Bsn. 1 *p*

Bsn. 2 *pp*

Hn. 1(-2) *ppp* 2. 1.

Hn. 3(-4) *p* 3. *ppp* 4.

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1

Tbn. 2

Tba. *pp*

Pi-Vib. *pp* *mp*

P3-B. D. brush *pp*

Pno. *pp*

S. Solo *mp* *gliss.* *mf* *mp* *delicately* *p* *gliss.* *f* *ord., vibrato*

Vln. I-1 div. in 4 like *ppp* *gliss.* *pp* *sul pont.*

Vln. I-2 *ppp* *gliss.* *pp* *sul pont.*

Vln. II-1 div. in 3 or 4 *pp* *gliss.* *p* *sul pont.*

Vln. II-2 *pp* *gliss.* *p* *sul pont.*

Vla. 1 div. in 3 *pp* *gliss.* *p* *sul pont.*

Vla. 2 *pp* *gliss.* *p* *sul pont.*

Vc. 1 div. in 3 *pp* *gliss.* *p* *sul pont.*

Vc. 2 *pp* *gliss.* *p* *sul pont.*

Cb. *pp* *sul tasto* *gliss.* *molto sul pont.*

pp

320 *aeolian + ord. + flt.* 13

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Eng. Hn. *ppp* *aeolian + ord. + flt.* *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Bsn. 1 *ppp*

Bsn. 2 *pp*

Hn. 1(-2) *pp*

Hn. 3(-4) *ppp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *f*

Tbn. 2 *f*

Perc. *pp*

Pi-Vib. *mf* *p*

P3-B. D. *lv*

Pno. *lv sempre* *p*

S. Solo *decrecendo poco a poco al niente* 13

Vln. 1-
div. in 4 *gliss.*

Vln. I-
div. in 4 *pp* *p* *mp* *mf* *or take this F up an octave*

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

Vln. I-2 *s.p. punta d'arco* *pp* *mp* *p* *mp* *mf*

Vln. II-
div. in 3 or 4 *s.p. punta d'arco* *p* *mp* *p* *mp*

Vln. II *s.p. punta d'arco* *p* *mp* *p* *mp* *mf*

Vln. II-2 *s.p. punta d'arco* *p* *mp* *p* *mp* *mf*

Vla. 1 *(sempre s.p.) punta d'arco* *p* *mp* *p* *mp* *mf*

Vla. 2

Vc. 1 *arco* *(sul pont.) Celli div. a 2* *mf*

Vc. 2 *arco* *(sul pont.) Celli div. a 2* *mf*

Cb. *sul pont.*

325

Fl. 1 *pp* *f* *p* *poco rall.*

Fl. 2 *f* *p*

Fl. 3 *pp* *f*

Ob. 1 *f* *p*

Ob. 2 *f*

Eng. Hn.

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Cl. 3 *fl.* *f*

Bsn. 1

Bsn. 2

Hn. 1(-2) *a2* *f*

Hn. 3(-4) *a2* *f*

Tpt. 1 *pp* *f* *via sordino*

Tpt. 2 *f* *via sordino*

Tbn. 1

Tbn. 2

Tba.

Pi-Vib. *p* *f* *pp* *mf*

P2/P1-Glock. *p* *f* *pp* *mf*

Pno. *f* *pp* *mf*

S. Solo

Vln. I-1 div. in 4 *gliss.* *cresc. poco a poco—always just audible* *f*

Vln. I-2 div. in 4 *gliss.* *cresc. poco a poco—always just audible* *f*

Vln. I-1 *f*

Vln. I-2 *f*

Vln. II-1 div. in 3 or 4 *mf*

Vln. II-2 *mf*

Vln. II-3 *mf*

Vla. 1 *(sul pont.)* *mf*

Vla. 2 *(sul pont.)* *mf*

Vc. 1 *5*

Vc. 2 *5*

Cb. *mf* *sul tasto.* *ord.* *ppp*

3/4 2/4

3/4 2/4

poco rall.

poco rall.

ppp

14 ♩ = 65 *senza vib.* 3/4

330

Fl. 1 *p*

Fl. 2 *f* *senza vib.*

Fl. 3 *p*

Ob. 1 *f* *senza vib.*

Ob. 2 *p*

Eng. Hn.

Cl. 1 *f*

Cl. 2 *f* *senza vib.*

Cl. 3 *p*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib. *lv*

P2/P1-Glock. *lv*

Pno. *lv*

14 ♩ = 65 3/4

S. Solo

Vln. 1-4 *Violin I div. a 4* *ord., legato*

Vln. I-4 *ord., legato* *p*

Vln. I *ord., legato* *p*

Vln. I-2 *ord., legato* *p*

Vln. II *Violin II div. a 4* *ord., legato* *p*

Vln. II-4 *ord., legato* *p*

Vln. II *ord., legato* *p*

Vln. II-2 *legato* *ord., legato* *p*

Vln. II-2 *ord., legato* *p*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. *p*

335

Fl. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl. 2

Fl. 3 *pp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

P1-Vib. *

P2/P1-Glock.

Pno.

S. Solo $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. I-1 div. in 4

Vln. I-2 div. in 4

Vln. I

Vln. I-2

Vln. II div. in 3 or 4

Vln. II

Vln. II div. in 4

Vln. II-2

Vla. 1 *ppp*

Vla. 2 *ppp*

Vc. 1

Vc. 2

Cb.

light, agile and with intensity
ord. —
ppp
fade.

violins divisi in 2
ppp

338 **2/4** aeolian + ord.

Fl. 1 *pp*

Fl. 2 *pp* aeolian + ord.

Fl. 3 *p* aeolian + ord. *mp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3

Bsn. 1

Bsn. 2

Hrn. 1-2 *pp* air sound—no pitch reverse mouthpiece so that it is upside down 1. 3 2. 3

Hrn. 3-4 *pp* air sound—no pitch reverse mouthpiece so that it is upside down 3. 3 4. 3

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib. *mp*

P2/Pi-Glock. *p* *Lv. sim.*

Pno. *mp* *Lv. sim.*

S. Solo *mf* *molto vib.* *p* *gliss.* *senza vib.* *mp* *p* *gliss.* *mf* *ord.* *mf* *p* *mf* *p* in - to twi - light

Vln. I - div. in 4

Vln. I - div. in 4

Vln. I

Vln. I-2

Vln. II - div. in 3 or 4

Vln. II

Vln. II - div. in 4

Vln. II-2

Vla. 1

Vla. 2

Vc. 1 *ppp*

Vc. 2 *ppp*

Cb. *via sordino*

343

FL. 1

FL. 2

FL. 3

Picc. (fl. 3)

Ob. 1

Ob. 2

Eng. Hn.

CL. 1

CL. 2

CL. 3

Bsn. 1

Bsn. 2

Hrn. 1-2

Hrn. 3-4

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib.

P2/P1-Glock.

Pno.

S. Solo

mp

molto vib.

gliss.

ppp

Vln. I-
div. in 4

Vln. I-
div. in 4

Vln. I

Vln. I-2

Vln. II-
div. in 3 or 4

Vln. II

Vln. II
div. in 4

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

346

3/4

16

2/4

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

P1-Vib.

P2-P1-Glock.

Pno.

S. Solo

Vln. I-1 div. in 4

Vln. I-2 div. in 4

Vln. I-1

Vln. I-2

Vln. II-1 div. in 3 or 4

Vln. II-2

Vln. II-1 div. in 4

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ord.

pp

mp

sub. pp

p

ppp

ppp

my

349

FL 1, FL 2, FL 3, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hrn. 1-2, Hrn. 3-4, Tpt. 1, Tpt. 2, Tbn., Tbn. 2, Tba., Pt-Vib., P2/P1-Glock., Pno., S. Solo, Vln. I-2, Vln. II-2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb.

pp, p, aolian + ord., mp, mf, senza vib., p, gliss.

shy - ness my shy - ness is cri-mi - nar - i - ly vul -

pedal freely for long resonance in mm. 347-372

356

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Tpt. 1
Tpt. 2
Tbn.
Tbn. 2
Tba.
P1-Vib.
P2/P1-Glock.
Pno.
S. Solo
Vln. I - div. in 4
Vln. I - div. in 4
Vln. I
Vln. I-2
Vln. II - div. in 3 or 4
Vln. II
Vln. II - div. in 4
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mp

pp

pp

pp

molto vib.

-gar

Detailed description: This page of a musical score covers measures 356, 357, and 358. It features a large ensemble of instruments including three flutes, two oboes, an English horn, three clarinets, two bassoons, four horns, two trumpets, two trombones, a tuba, two vibraphones, a glockenspiel, piano, and a solo voice. The woodwinds and strings play sustained notes with various dynamics like *mp* and *pp*. The solo voice part has a melodic line with a vibrato marking (*molto vib.*) and a lyric fragment "-gar". The strings are divided into sections, with some playing in 4/4 and others in 3/4 or 4/4. The percussion parts are mostly silent.

359

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Tpt. 1
Tpt. 2
Tbn.
Tbn. 2
Tba.
Pi-Vib.
P2/P1-Glock.
Pno.

S. Solo
Vln. I - div. in 4
Vln. I - div. in 4
Vln. I
Vln. I-2
Vln. II - div. in 3 or 4
Vln. II
Vln. II - div. in 4
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

362

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hrn. 1-2
Hrn. 3-4
Tpt. 1
Tpt. 2
Tbn.
Tbn. 2
Tba.
Pt. Vib.
P2/P1-Glock.
Pno.
S. Solo
Vln. I-
div. in 4
Vln. I-
div. in 4
Vln. I
Vln. I-2
Vln. II-
div. in 3 or 4
Vln. II
Vln. II
div. in 4
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

p *p* *ord. fl.* *pp*

pp *a* *a* *a* *mp*

17 $\frac{3}{4}$ *light as possible with sense of restrained agitation, breathy sound with air* $\frac{2}{4}$

My

366 **2/4**

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *mp* *pp* *mp* *pp* *mf* *acolian + ord.*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1-2 *pp* *air sound--no pitch reverse mouthpiece so that it is upside down* 1. 3 2. 3 1. 3 2. 3 1. 3 2. 3 1. 3 2. 3 1. 3 2. 3 1. 3 2. 3

Hn. 3-4 *pp* *air sound--no pitch reverse mouthpiece so that it is upside down* 3. 3 4. 3 3. 3 4. 3 3. 3 4. 3 3. 3 4. 3 3. 3 4. 3 3. 3 4. 3

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib.

P2/P1-Glock.

Pno. *mp*

S. Solo *ord.* *mp* *pp* *molto vib.* *ord.* *mf (agitated)* *pp*
 ha - tred hate - - - red hate - - - tred

Vln. I-1 div. in 4

Vln. I-2 div. in 4

Vln. I

Vln. I-2

Vln. II-1 div. in 3 or 4

Vln. II

Vln. II-1 div. in 4

Vln. II-2

Vla. 1

Vla. 2

Vc. 1 *ppp* *mp* *ppp* *p* *gliss.*

Vc. 2 *ppp* *mp* *ppp* *p* *gliss.*

Cb.

372

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

P1-Vib.

P2-P1-Glock.

Pno.

S. Solo

Vln. I-
div. in 4

Vln. I-
div. in 4

Vln. I

Vln. I-2

Vln. II-
div. in 3 or 4

Vln. II

Vln. II
div. in 4

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp *mp*

pp *mp*

pp *mf*

pp *pp*

pp *pp*

lightly ord. pp *senza vib. mf*

gliss. *gliss.*

is _____ gen _____

18 *ord.*

376

FL. 1 *p*

FL. 2

FL. 3 *mp* *decresc... poco a poco...*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3 *pp* *p*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

Pi-Vib. *pp* *cresc. poco a poco* *mp*

P2-Pi-Glock.

Pno.

18 *molto vib.* *mp* *decresc... poco a poco...*

S. Solo *mp*

Vln. I-
div. in 4 *mp*

Vln. I-
div. in 4 *mp*

Vln. I *mp*

Vln. I-2 *mp*

Vln. II-
div. in 3 or 4 *mp*

Vln. II *mp*

Vln. II-
div. in 4 *mp*

Vln. II-2 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1

Vc. 2

Cb.

380

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
Tpt. 1
Tpt. 2
Tbn.
Tbn. 2
Tba.
Pi-Vib.
P2/P1-Glock.
Pno.

mp

Detailed description: This section of the score covers measures 380 to 382. It includes staves for Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-3, Bassoons 1-2, Horns 1(-2) and 3(-4), Trumpets 1-2, Trombones, Tuba, Piccolo/Vibraphone, and Percussion 2/Piccolo Glockenspiel. The Piano part is also present. The Clarinet 3 part features a melodic line starting at measure 380 with a dynamic marking of *mp*. The woodwinds and strings are mostly silent in this section.

S. Solo
Vln. I-
div. in 4
Vln. I-
div. in 4
Vln. I
Vln. I-2
Vln. II-
div. in 3 or 4
Vln. II
Vln. II
div. in 4
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Detailed description: This section of the score covers measures 380 to 382. It includes staves for Solo Voice, Violins I (divided in 4), Violins I (undivided), Violins I-2, Violins II (divided in 3 or 4), Violins II (undivided), Violins II (divided in 4), Violins II-2, Violas 1 and 2, Violoncellos 1 and 2, and Contrabass. The Solo Voice part has a melodic line starting at measure 380. The Violins I and II parts have complex rhythmic patterns. The Violoncellos and Contrabass parts have sustained notes with long slurs.

383

3/4

2/4 poco accel.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn.

Tbn. 2

Tba.

P1-Vib.

P2/P1-Glock.

P3-B. D.

Pno.

pp

ppp

senza sordino

3/4

2/4 poco accel.

S. Solo

Vln. I-
div. in 4

Vln. I-
div. in 4

Vln. I

Vln. I-2

Vln. II-
div. in 3 or 4

Vln. II

Vln. II
div. in 4

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

pp

ppp

via sordino

div., molto sul tasto

19 ♩ = 72

386

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *ord. f*

Eng. Hrn.

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1

Bsn. 2

Hn. 1(-2) *cuivre f decresc.*

Hn. 3(-4) *cuivre f decresc.*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *f decresc.*

Tbn. 2 *f decresc.*

Tba. *f decresc.*

P1-Vib.

Perc. Player 1 *f* *let this ring-pedal in this section for a large amount of resonance* *l.v. sempre*

P2-P1-Glock. *f* *let this ring-pedal in this section for a large amount of resonance* *l.v. sempre*

P2-Crot. *f* *l.v. sempre*

P3-B. D. *ff* *l.v. sempre* *ppp*

Pno. *f* *let this ring-pedal freely in this section for a large amount of resonance* *l.v. sempre*

19 ♩ = 72

S. Solo

Vln. I-
div. in 4 *VI. I div. in 2* *via sordino* *pp*

Vln. I-
div. in 4 *senza vib., sul tasto* *p*

Vln. I

Vln. I-2 *senza vib., sul tasto* *p*

Vln. II-
div. in 3 or 4 *VI. II div. in 2* *senza vib., sul tasto* *p*

Vln. II

Vln. II-
div. in 4 *senza vib., sul tasto* *p*

Vln. II-2 *p*

Vla. 1

Vla. 2

Vc. 1

Vc. 2 *arco molto sul pont.*

Cb. *f decresc.* *mf decresc.* *mp decresc.* *p*

392

Fl. 1 *mf* *mp*

Fl. 2

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *mp*

Cl. 1 *mf* *mp*

Cl. 2

Cl. 3 *mp*

Bsn. 1

Bsn. 2

Hn. 1(-2) *f* 1. cuivre *f* 2. cuivre

Hn. 3(-4)

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *mf*

Tbn. 2

Tba.

P1-Vib.

P2/P1-Glock. *mf*

P2-Cut. *mf*

P3-B. D. *ppp*

Pno. *mf*

S. Solo

Vln. I-
div. in 4

Vln. I-
div. in 4

Vln. I

Vln. I-2

Vln. II-
div. in 3 or 4

Vln. II

Vln. II
div. in 4

Vln. II-2

Vla. 1 *p* *senza vib., sul tasto*

Vla. 2 *p* *senza vib., sul tasto*

Vc. 1

Vc. 2

Cb.

3/4 2/4 3/4 2/4

396

Fl. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1(-2) *f* *mf* *mp*

Hn. 3(-4) *mf* *sordino*

Tpt. 1 *f* *mf*

Tpt. 2 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

P2/P1-Glock *mf*

P2-Crot. *mf*

P3-B. D. *ppp* *mf*

Pno. *mf*

S. Solo $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2 *p*

Vc. 1 *senza vib., sul tasto* *p*

Vc. 2

Cb.

400

2/4 **3/4**

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
Tpt. 1
Tpt. 2
Tbn.
Tbn. 2
Tba.
P2-P1-Glock.
P2-Crot.
P3-B. D.
Pno.
2/4 **3/4**
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mp

mp

sordino

mp decresc.

mf decresc.

mp

p

ppp

mp

ppp

p

5

5

5

5

senza vib., sul tasto

p

p

404

2/4 3/4

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

P2/P1-Glock.

P2-Crot.

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp

p

ppp

put on sordino

senza vib., sul tasto

409 **3/4** **2/4**

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1(-2)
Hn. 3(-4)
Tpt. 1
Tpt. 2
Tbn.
Tbn. 2
Tba.
P1-Vib.
P1/P2-T-4
P2/P1-Glock.
P2-Crot.
P3-B. D.
Pno.
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

(sempre con sordino)
ppp **mp**
(sempre con sordino)
mp

vibraphone medium mallets
pp

Percussion I to vibraphone
Percussion II

3/4 **2/4**

415 **20** $\frac{2}{4}$ $\text{♩} = 76$ **3**

FL. 1 *ord.* *mf* *p* *mf* *p* *mp* *p*

FL. 2 *ord.* *mf* *p* *mf* *p* *mp* *p*

FL. 3 *ord.*

Ob. 1 *mf* *p* *mf* *p* *mp* *p*

Ob. 2 *mf* *p* *mf* *p* *mp* *p*

Eng. Hn.

Cl. 1 *mp* *p* *mf* *p* *mp* *p*

Cl. 2 *mp* *p* *mf* *p* *mp* *p*

Cl. 3 *senza vib.* *pp*

Bsn. 1

Bsn. 2

Hn. 1(-2) *3. bouché.* *pp* *1. bouché*

Hn. 3(-4) *f*

Tpt. 1 *staccatissimo sempre* *f*

Tpt. 2 *staccatissimo sempre* *mf*

Tbn.

Tbn. 2

Tba.

Pi-Vib. *col soprano* *mp*

P1/P2-T. 4 *medium tam-tam* *metal sticks* *sounding in the background (towards the center of the tam-tam)* *(towards the edge of the tam-tam)* *(towards the center)* *(edge)* *mp*

Pno.

20 $\frac{2}{4}$ $\text{♩} = 76$ **3**

agile and very light sound, freely adding breathy sounds for more pop/jazz-like tone with increasing distress until the end *mp* *mf* *p* *mp* *mp*

S. Solo *as.* *drive.* *drive.*

Vln. I *(sempre sul tasto)* *p* *mf* *p* *mf* *mp* *p*

Vln. I-2 *(sempre sul tasto)* *p* *mf* *p* *mf* *mp* *p*

Vln. II *(sempre sul tasto)* *p* *mf* *p* *mf* *mp* *p*

Vln. II-2 *(sempre sul tasto)* *p* *mf* *p* *mf* *mp* *p*

Vla. 1 *(sempre sul tasto)* *p* *mf* *p* *mf* *mp* *p*

Vla. 2 *(sempre sul tasto)* *p* *mf* *p* *mf* *mp* *p*

Vc. 1

Vc. 2 *senza vib.* *ppp*

Cb.

419

Fl. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mp* *p* *mp* *p*

Fl. 2 *mp* *p* *mp* *p*

Fl. 3 *pp* *ppp*

Ob. 1 *mp* *p* *mp* *p*

Ob. 2 *mp* *p* *mp* *p*

Eng. Hn. *mf* *p*

Cl. 1 *mp* *mf* *p* *mp* *p*

Cl. 2 *mp* *mf* *p* *mp* *p*

Cl. 3

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1(-2) *pp* *mf* *a2 bouché*

Hn. 3(-4) *pp* *2. bouché*

Tpt. 1 *3*

Tpt. 2

Tbn. *pp* *mf*

Tbn. 2 *pp* *mf*

Tba.

PI-Vib. *6*

PI/P2-T. *(center)* *(edge)* *(center)*
poco *mp* *poco* *mp*

Pno.

S. Solo $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf* *f* *mf* *p* *mf*
dri-i-c-o-o-o dri-i-c-o-o-o drive the late

Vln. I *sul pont.* *mf* *pp* *mf* *sul tasto* *mp* *mf*

Vln. I-2 *sul pont.* *mf* *pp* *mf* *sul tasto* *mp* *mf*

Vln. II *sul pont.* *mf* *p* *mf* *sul tasto* *mp* *mf*

Vln. II-2 *sul pont.* *mf* *p* *mf* *sul tasto* *mp* *mf*

Vla. 1 *sul pont.* *mf* *p* *mf* *sul tasto* *mp* *mf*

Vla. 2 *sul pont.* *mf* *p* *mf* *sul tasto* *mp* *mf*

Vc. 1 *ppp*

Vc. 2

Cb.

423

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Fl. 3 *pp*

Ob. 1 *mp* *p* *mf* *p* *mp* *p*

Ob. 2 *mp* *p* *mf* *p* *mp* *p*

Eng. Hn. *mp* *p*

Cl. 1 *mp* *p* *mf* *mp* *p*

Cl. 2 *mp* *p* *mf* *mp* *p*

Cl. 3

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1(-2) *ppp*

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tba. *p* *f*
air sound/no pitch (sordino)

P1-Vib.

P1/P2-T-C *(edge)* *(center)* *(edge)*
(poco) *(poco)*

P3-B, D *p* *mf*
percussion 3: *sizzle cymbal* brushes

Pno.

S. Solo *mp* *mf* *gliss.* *p* *(*)* *p* *f* *p* *f* *mf* *p* *sub.*

night la-e-e-la-e-o ni-i-e-o-e-o ni-e-ni-e-o free ways...

Vln. I *sul pont.* *p* *mf* *p* *f*

Vln. 1-2 *sul pont.* *p* *mf* *p* *f*

Vln. II *sul pont.* *p* *mf* *p* *f*

Vln. II-2 *sul pont.* *p* *mf* *p* *f*

Vla. I *sul pont.* *p* *mf* *p* *f*

Vla. 2 *sul pont.* *p* *mf* *p* *f*

Vc. 1

Vc. 2

Cb.

427

2/4 3/4

21

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 1

Tba.

P1-Vib.

P1/P2-T.4.

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

mf *mp* *p*

mf *mp* *p*

p

mf *mp* *p*

mf *mp* *p*

p *molto staccato* *f* *ppp*

3. *cuivre molto staccato* *f* 1. *bouché* *ppp*

4. *cuivre molto staccato* *f* 2. *bouché* *ppp*

mf

(con sord.) molto staccato *f*

p *mp* *(center)* *(edge)* *(center)* *p* *mf*

p

gliss. *f* *(molto)* *2/4* *3/4 with increasing distress* *21* *mf* *p* *mf* *p* (*) *p* *mf*

ram - - - part af - ter ra - a - e - o - i - a - ra - a - e - o - i - a part.

sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ppp sub. s.t. tr. → m.s.p.

ord. *pp*

433

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hn. 1(-2), Hn. 3(-4), Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 1, Tba., P1-Vib., P1/P2-T.4, P3-B. D., Pno., S. Solo, Vln. I, Vln. I-2, Vln. II, Vln. II-2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb.

mp, *mf*, *p*, *pp*, *gliss.*, *3. bouché*, *(edge)*, *(center)*, *(poco)*, *(*)*, *ra - e - o - i - a - e - art*, *af - ter ram - part*, *sul pont.*, *mp*, *pp*

436

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 1

Tbn. 2

P1-Vib.

P1/P2-T. 4.

P3-B. D.

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

aeolian + ord. (as possible)

mf *mp*

mf *mp*

ppp

mf *p*

mf *p*

mf *mp*

mf *mp*

ppp

pp *mp* *p*

air sound, no pitch *mf*

air sound, no pitch *mf*

air sound, no pitch *mf*

p *mp*

p *mf* *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

ord. senza vib. *mf*

ord. senza vib. *mf*

mf

1. bouché

legato *pp* *mp* *p*

(center) *p*

(edge) *p* *(poco)*

percussion 3: *sizzle cymbal* *brushes* *Ly.*

shut

sul tasto. *mf* *mp* *sul pont.* *p*

sul tasto. *mf* *mp* *sul pont.* *p*

sul tasto. *mf* *mp* *sul pont.* *p*

sul tasto. *mf* *mp* *sul pont.* *p*

sul tasto. *mf* *mp* *sul pont.* *p*

sul tasto. *mf* *mp* *sul pont.* *p*

ord. senza vib. *mf*

ord. senza vib. *mf*

(s.p. tremolo) *mf* *p*

(s.p. tremolo) *mf* *p*

sul pont. tremolo *mf* *p*

(s.p. tremolo) *mf* *p*

(s.p. tremolo) *mf* *p*

(s.p. trem. molto) *mf*

(s.p. trem.) *mf*

(s.p. trem.) *mf*

mf

439

Fl. 1 *mf* *p* *air sound, no pitch, flt.*

Fl. 2 *mf* *p* *air sound, no pitch, flt.*

Fl. 3

Ob. 1 *mf* *p* *ppp*

Ob. 2 *mf* *p*

Eng. Hn.

Cl. 1 *mf* *p* *p* *f*

Cl. 2 *mf* *p* *p* *f*

Cl. 3 *mf* *p* *ppp* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1(-2) *3. bouché* *pp*

Hn. 3(-4) *4. bouché* *ppp*

Tpt. 1 *pp* *mf* *pp* *mf* *pp* *p* *mf*

Tpt. 2

Tbn. 1 *p* *mf* *p* *ff*

Tbn. 2 *p* *mf* *p* *ff*

Tba. *p* *mf* *p* *ff*

P1-Vib.

P1/P2-T. 4 *p* *pp* *(center)* *(edge)*

P3-B. D. *p* *f* *percussion 3: [sizzle cymbal] brushes* *Lv.*

Pno.

S. Solo *p* *mf* *p* *mf* *p* *mf* *down* *shut* *down*

Vln. I *mf* *p* *f* *two finger pizz. as fast as possible*

Vln. I-2 *mf* *p* *f* *two finger pizz. as fast as possible*

Vln. II *mf* *p* *f* *two finger pizz. as fast as possible*

Vln. II-2 *mf* *p* *f* *two finger pizz. as fast as possible*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *ord.* *mp* *mp*

Vc. 2 *ord.* *p* *mp* *mp*

Cb. *p*

448

3/4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

P1-Vib.

P1/P2-T.

Pno.

S. Solo

Vin. I

Vin. I-2

Vin. II

Vin. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

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

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

ppp

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

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

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

f *mp* *p* *mp*

ppp

ppp

p *(poco)* *p* *(molto)*

gliss.

slows.

sul pont. *mp* *sul tasto* *f* *p* *mp* *f*

sul pont. *mp* *sul tasto* *f* *p* *mp* *f*

sul pont. *mp* *sul tasto* *f* *p* *mp* *f*

sul pont. *mp* *sul tasto* *f* *p* *mp* *f*

mf *mp* *f* *p* *mp* *p* *f* *p* *m.s.p.*

sul tasto *p* *mp* *p* *f* *p* *m.s.p.*

s.t. *p* *f* *p* *m.s.p.*

s.t. *f* *p* *m.s.p.*

ord. *f* *p* *m.s.p.*

3/4

453

3/4

454

2/4

455

456

FL. 1

FL. 1

FL. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 1

Tba.

Pi-Vib.

Pi/P2-T-4

Pno.

S. Solo

Vln. I

Vln. I-2

Vln. II

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

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

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

ppp *ppp*

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

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

mp

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

ppp *pp*

ppp

ppp

1. bouché *ppp* *2. bouché* *ppp*

p *(edge)* *(center)* *(edge)* *(poco)*

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

with the ve-lo-ci-ty ve-lo-ci-ty

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

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

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

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

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

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

ppp *ppp*

24 $\frac{2}{4}$

460

Fl. 1 p f mp f

Fl. 2 p f mp f

Fl. 3

Ob. 1 p f mp f

Ob. 2 p f mp f

Eng. Hn.

Cl. 1 f p mf

Cl. 2 f p mf

Cl. 3 *s.v.* ppp *s.v.*

Bsn. 1 p

Bsn. 2

Hn. 1(-2) *l.* ppp

Hn. 3(-4) *2.* ppp

Tpt. 1 *(sempre con sord.)* mp mf

Tpt. 2 mf

Tbn. 1

Tbn. 2

Tba.

PI-Vib. mp mf p f

PI/P2-T. 4 p

Pno.

S. Solo $\frac{2}{4}$ 24 *(with increased sense of distress)* mp f p f

thin ing to a stream of white light

Vln. I *sul tasto* f mp f p *sul pont.* mf

Vln. I-2 *sul tasto* f mp f p *sul pont.* mf

Vln. II *sul tasto* mf f mp f p *sul pont.* mf

Vln. II-2 *sul tasto* mf f mp f p *sul pont.* mf

Vla. 1 mf p *(sempre sul pont.)* mf

Vla. 2 mf p *(sempre sul pont.)* mf

Vc. 1 *sul tasto* ppp mp *sul pont.*

Vc. 2 *sul tasto* ppp

Cb.

$\frac{3}{4}$ $\frac{2}{4}$

465 **2/4**

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Fl. 3 *ppp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *f* *ff* *p*

Cl. 2 *f* *ff* *p*

Cl. 3 *ppp*

Bsn. 1 *f* *mf* *ff*

Bsn. 2 *p* *f* *mf* *ff*

Hn. 1(-2) *L*

Hn. 3(-4)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 1

Tba.

Pi-Vib. *mf* *mp*

Pi/P2-T-4 *mp* *(edge)* *(molto)*

Pno.

S. Solo *mf* *p* *gliss.* *molto* *p*

white light and so - di - um

Vln. I *f* *p* *pp* *f*

Vln. I-2 *f* *p* *pp* *f*

Vln. II *f* *p* *pp* *f*

Vln. II-2 *f* *p* *pp* *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *mf* *f*

Vc. 2 *sul pont.* *mp* *f* *sul pont.* *f*

Cb. *f*

469

Fl. 1 ff p mp

Fl. 3 *S.V.*

Ob. 1 ff mp f

Ob. 2 ff mp mf

Eng. Hn. p

Cl. 1 mp p f

Cl. 2 mp p f

Cl. 3 *S.V.* PPP

Bsn. 1 p mf

Bsn. 2 mp mf

Hn. 1(-2) *3. ord.* PPP

Hn. 3(-4)

Tpt. 1 6

Tpt. 2 \sharp

Tbn. 1

Tbn. 1

Tba.

P1-Vib.

P1/P2-T. *(center)* p *(poco)* mf *(center)* *(edge)*

P2/P1-Glock.

Pno.

S. Solo mf mp mf

street - lights so - di - um street lights. and - ten - nis courts

Vln. I *arco, sul tasto* ff p ff *sul pont.* mp

Vln. I-2 ff p f *sul pont.* mp

Vln. II ff p mf *sul pont.* mp

Vln. II-2 ff p mp *sul pont.* mp

Vla. 1 *sul tasto* mf p mp *sul pont.* mp *(poco)*

Vla. 2 *sul tasto* mf p mp *sul pont.* mp *(poco)*

Vc. 1 *sul tasto* p PPP

Vc. 2 *sul tasto* p PPP

Cb. PPP

472

Fl. 1 *f* *mf* *ff* *f* *ff*

Fl. 2 *f* *mf* *ff* *f* *ff*

Picc. (fl. 3) *ppp* take piccolo *ppp* piccolo *mf* *ff*

Ob. 1 *f* *mf* *ff* *mf* *ff*

Ob. 2 *f* *mf* *ff* *mf* *ff*

Eng. Hn. *f* *mf* *ff* *mf* *ff*

Cl. 1 *f* *mf* *ff* *mf* *ff*

Cl. 2 *f* *mf* *ff* *mf* *ff*

Cl. 3 *ppp* *mf* *ff*

Bsn. 1

Bsn. 2

Hn. 1(-2)

Hn. 3(-4) 4., ord. *ppp*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Tbn. 1 *p* *f* air sound

Tbn. 2 *p* *f* air sound

Tba. *p* *f* air sound

P1-Vib. *mp* *mf* *mp* *p*

P1/P2-T. *mp* (molto) (perc. player 2 move to glock.)

P2/P1-Glock.

P3-B. D. *p* *f* percussion: zle cymbal brushes *pp* bass drum soft mallets

Pno.

S. Solo *mp* *mf* *p* (molto) *mf* *pp*
 ten - nis courts ho - ly as - an ash

Vln. I *f* *mp* *ff* *mf* *ff* sul tasto sul pont.

Vln. I-2 *f* *mp* *ff* *mf* *ff* sul tasto sul pont.

Vln. II *f* *mp* *ff* *mf* *ff* sul tasto sul pont.

Vln. II-2 *f* *mp* *ff* *mf* *ff* sul tasto sul pont.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

477

25

Fl. 1

p *poss. sim.* *f* *p*

Fl. 2

p *poss. sim.* *f* *p*

Picc. (fl. 3)

p *f* *p*

Ob. 1

f

Ob. 2

f

Eng. Hn.

f

Cl. 1

pp *f* *p*

Cl. 2

pp *f* *p*

Cl. 3

pp *f* *p*

Bsn. 1

f

Bsn. 2

f

Hn. 1(2)

1. cuivre *f* 3. cuivre *mf*

Hn. 3(4)

2. cuivre *f* 4. cuivre *mf*

Tpt. 1

f

Tpt. 2

f

Tbn. 1

ord. (sempre con sordino) *f*

Tbn. 2

ord. (sempre con sordino) *f*

Tba.

ord. (sempre con sordino) *f*

Pi-Vib.

ff *lv*

P2/P1-Glock.

ff *lv*

P3-B. D.

ff *lv* *ppp* *mf* *ppp*

Pno.

f *pedal for maximum resonance through to the end*

S. Solo

f *mf* *3* *decesc. ... poco a poco...*

Vln. I

ram *ppp* *mf* *ppp* *mf*

Vln. I-2

ppp *mf* *pp* *mf*

Vln. II

ppp *mf* *pp* *mf*

Vln. II-2

ppp *mf* *pp* *mf*

Vla. 1

ppp *mf* *pp* *mf*

Vla. 2

ppp *mf* *pp* *mf*

Vc. 1

ppp *mf* *pp* *mf*

Vc. 2

ppp *mf* *pp* *mf*

Cb.

ppp *mf* *pp* *mf*

483
 Fl. 1
 Fl. 2
 Picc. (fl. 3)
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 Cl. 3
 Bsn. 1
 Bsn. 2
 Hn. 1(-2)
 Hn. 3(-4)
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 1
 Tba.
 P1-Vib.
 P2/P1-Glock.
 P3-B. D.
 Pno.
 S. Solo
 Vln. I
 Vln. I-2
 Vln. II
 Vln. II-2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb.

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

1. bouché *2. bouché* *3. bouché* *4. bouché*

Lu. sim. *Lu. sim.* *mf* *v. sim.* *ppp* *mf* *ppp*

(m.s.p.) *pp* *mf* *f* *s.l.* *m.s.p.* *pp* *mf* *f* *s.l.* *m.s.p.*

488 **2/4**

FL. 1
FL. 2
Picc. (fl. 3)
Ob. 1
Ob. 2
Eng. Hn.
CL. 1
CL. 2
CL. 3
Bsn. 1
Bsn. 2
Hn. 1-2
Hn. 3-4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
P1-Vib.
P2-P1-Glock.
P3-B. D.
Pno.
2/4
S. Solo
Vln. I
Vln. I-2
Vln. II
Vln. II-2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

The image displays a page of a musical score for an orchestra. It features multiple staves for various instruments: woodwinds (Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bassoons 1 and 2, Horns 1-2 and 3-4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba), percussion (Vibraphone, Glockenspiel, Bells, and Piano), and strings (Soloist, Violins I and II, Violas, Violas II, Violoncellos, and Contrabass). The score is written in 2/4 time and includes dynamic markings such as *p*, *f*, *pp*, *mf*, and *ppp*, as well as performance instructions like *tr* (trill) and *s.l.* (sul ponticello). The page number 101 is centered at the bottom.

This page of a musical score, numbered 102 at the bottom, contains the following parts and markings:

- Woodwinds:** Flutes 1 and 2 (FL. 1), Piccolo (Picc. (flt. 3)), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (Eng. Hn.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bassoons 1 and 2 (Bsn. 1, Bsn. 2).
- Brass:** Horns 1-2 (Hn. 1(2)), Horns 3-4 (Hn. 3(4)), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), and Tuba (Tba.).
- Percussion:** P1-Vib., P2-P1-Glock., and P3-B. D.
- Piano:** Pno.
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Violas I (Vla. I), Violas II (Vla. 2), Cellos (Vc. 1, Vc. 2), and Contrabass (Cb.).
- Soloist:** S. Solo.

The score includes various musical notations such as dynamics (*f*, *p*, *ff*, *mf*, *ppp*, *pp*), articulation (*tr*), and performance instructions like "excessively wide vibrato" and "s.l.". The page concludes with the number 102 centered at the bottom.