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Title

Chaos

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CHAOS

for piano and orchestra

FULL SCORE

Stephen Ferre
2015

CHAOS

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons

4 Horn (F)
2 Trumpets (C)
3 Trombones
Tuba

Timpani
3 Percussion
Harp

Solo Piano

Strings

PERFORMANCE NOTES

1. Accidentals carry through each bar only in the octave in which they appear.
2. Noteheads connected by a solid line indicate a smooth glissando between the given pitches.
3. Beamed notes with a slash through the leading edge of the beam are to be played as fast as possible. (see m. 140, woodwinds)
4. Loop gestures. Fragments with repeat signs internal to measures should be repeated as indicated independently from the conducted tempo. (see m. 140, violins) These repeat signs should never be counted as a barline.
5. Bracketed noteheads should be played as fast as possible in any order independent of the conductor until the end of subsequent thick line. (m. 128, cellos)
6. Bracketed fragments should be played as indicated independent of the conductor until the end of subsequent thick line. (m. 81, violins)
7. There are several Senza Misura sections. Each measure should last until all music contained within it is completed. Do not attempt to line up notes vertically.

Performance materials available from:

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CHAOS

for piano and orchestra

Stephen Ferre

Violent ♩ = 112

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in Bb 1, 2

Bassoon 1, 2

Horn 1, 2 (F)

Horn 3, 4 (F)

Trumpet in C 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Tam-tam

Xylophone

Cymbals (3)

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

Violent ♩ = 112

5

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (E)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T.-t.

Xyl.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f, *ff*, *f marc.*, *mp*, *scrape*

This page contains the musical score for measures 9 through 12 of a piece. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Picc. (Piccolo)
- Fl. 1, 2 (Flute)
- Ob. 1, 2 (Oboe)
- B♭ Cl. 1, 2 (Bass Clarinet)
- Bsn. 1, 2 (Bassoon)
- Hn. 1, 2 (F) (Horn)
- Hn. 3, 4 (F) (Horn)
- Tpt. 1, 2 (Trumpet)
- Tbn. 1, 2 (Trombone)
- B. Tbn. (Baritone Trombone)
- Tuba
- Timp. (Timpani)
- T.-t. (Tamtam)
- Xyl. (Xylophone)
- Cym. (3) (Cymbal)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (Violin)
- Vln. II (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score includes various musical notations such as dynamics (e.g., *mp*, *mf*, *ff*, *f marc.*), articulation (accents, slurs), and performance instructions (e.g., *scrape* for the tamtam). Measure numbers 9, 10, 11, and 12 are clearly marked at the beginning of each staff.

This page of a musical score contains measures 13 through 16. The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horns 1, 2 (F) (Hn. 1, 2 (F)), Horns 3, 4 (F) (Hn. 3, 4 (F)), Trumpet 1, 2 (Tpt. 1, 2), Trombone 1, 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Tom-tom (T.-t.), Xylophone (Xyl.), Cymbals (Cym. (3)), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 13 features a Piccolo part with a triplet of eighth notes. Flute 1 and 2 have melodic lines with slurs and triplets. Bassoon 1 and 2 play a sustained note marked *p*. Timpani plays a rhythmic pattern marked *mp*. The Viola and Violoncello parts have melodic lines with slurs and triplets, marked *p*. The Contrabass part has a melodic line with slurs and triplets, marked *p*.

Measures 14 and 15 continue the melodic development in the woodwinds and strings. The Piccolo part has a triplet of eighth notes. The Flute 1 and 2 parts have melodic lines with slurs and triplets. The Bassoon 1 and 2 parts play a sustained note marked *p*. The Timpani part plays a rhythmic pattern marked *mp*. The Viola and Violoncello parts have melodic lines with slurs and triplets, marked *p*. The Contrabass part has a melodic line with slurs and triplets, marked *p*.

Measure 16 features a Piccolo part with a triplet of eighth notes. Flute 1 and 2 have melodic lines with slurs and triplets. Bassoon 1 and 2 play a sustained note marked *p*. Timpani plays a rhythmic pattern marked *mp*. The Viola and Violoncello parts have melodic lines with slurs and triplets, marked *p*. The Contrabass part has a melodic line with slurs and triplets, marked *p*.

18 **A**

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. d.

Xyl.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fp

f

mf

pp

scrape

A

23

Picc.

Fl. 1, 2

Ob. 1, 2

Bs Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. 4

Xyl.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

f

mf

mp

f

ff

p

mf

28

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. 4

Xyl.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

ff

33 **B**

Picc.
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hr. 1, 2 (F)
Hr. 3, 4 (F)
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
T. 4.
Xyl.
Cym. (3)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

39

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (E)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T.-t.

Xyl.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

f

mf

f sost.

con sord.

44

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (E)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T.-t.

Xyl.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

f

mf

mp

49 **C**

Picc. *f* *ff* *f*

Fl. 1,2 *fp* *ff* *ff*

Ob. 1,2 *fp* *ff* *ff*

B♭ Cl. 1,2 *ff*

Bsn. 1,2 *ff* *f* *ff*

Hn. 1,2 (F) *ff* *f*

Hn. 3,4 (F) *ff* *f*

Tpt. 1,2 *senza sord.* *fp* *ff* *ff*

Tbn. 1,2 *fp* *ff* *ff* *fp* *f sost.*

B. Tbn. *ff* *f* *ff*

Tuba *ff* *f* *ff*

Timpani *ff* *f*

T. -

Xyl. *Vibraphone* *f*

Cym. (3) -

Hp. -

Pno. *ff* *mp*

Vln. I **C**

Vln. II -

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f* *ff*

54

Picc.

Fl. 1, 2

Ob. 1, 2

Bs Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. 4

Vib.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fp

p

59

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. 1

Vib.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

mp

pp

f

ff

senza sord.

This page of a musical score, numbered 14, contains the orchestral and string parts for measures 63 through 66. The score is divided into two systems. The first system includes the Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horns 1 & 2 (F) (Hn. 1, 2 (F)), Horns 3, 4 (F) (Hn. 3, 4 (F)), Trumpets 1 & 2 (Tpt. 1, 2), Trombones 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Tom-toms (T.-t.), Vibraphone (Vib.), Cymbals (Cym. (3)), and Harp (Hp.). The second system includes Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of dynamic markings such as *mf*, *f*, *ff*, *fp*, and *mp*. A section marked 'D' begins at measure 65. The notation includes complex rhythmic patterns, slurs, and articulation marks.

67

Picc. *mp* *f*

Fl. 1,2

Ob. 1,2 *mp* *f*

B♭ Cl. 1,2 *mp* *f*

Bsn. 1,2 *sfz* *ff* *mp*

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1,2 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf* *ff*

Tuba *f marc.*

Timpani *mf*

T.-C. *f* *scrape*

Vib.

Cym. (3) *f*

Hp.

Pno. *ff* *ff*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc.

Cb.

72 rit.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. -1. scrape *f*

Vib.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E Senza misura, colla parte

78

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F) *con sord.*

Hn. 3, 4 (F) *con sord.*

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T.-t. *Tam-t.*
p

Vib.

B. D. *B.D.*
p

Glockenspiel *mf*

Hp.

Pno. *mf*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* *non trem.*

Ve. *pp*

Cb. *pp*

79 Senza mizura, colla parte

Ob. 1.2 *poco rubato*
1. *p* *mf* *p* *f* *fp* *p*

Bs. Cl. 1.2 *poco rubato, independently*
1. *pp*

T.-t. *p*

Vib. *mp* *sempre Lv.* 7 4:3

Glock. *mp* 3

Hp. *mp*

Pno. *Solo* *mf* *f* *p* *mp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

81 **F** Lento, molto rubato $\text{♩} = 72$

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F) *senza sord.* *f*

Hn. 3, 4 (F) *senza sord.* *f*

Tpt. 1, 2 *senza sord.* *f*

Tbn. 1, 2 *senza sord.* *f*

B. Tbn. *f*

Tuba *f*

Timp.

Perc.

Vib.

Glock.

Hp. *mp*

Pno. *p cantabile* *f* *pp*

Vln. I *f* Repeat fragments freely in any order. Tempo ad libitum. **F** Lento, molto rubato $\text{♩} = 72$ *pp*

Vln. II *f* Repeat fragments freely in any order. Tempo ad libitum. *pp*

Vla. *f* Repeat fragments freely in any order. Tempo ad libitum. *pp*

Vc. *f*

Cb. *f*

G Rubato, colla parte

Piano score for measures 86-87. The right hand features a complex rhythmic pattern with triplets and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *mf* and *f*. A double bar line with a repeat sign is at the end of measure 87.

G Rubato, colla parte

Violin I, Violin II, and Viola staves for measures 86-87. All three parts are marked with a long horizontal line and the instruction "Fade out and stop individually by the end of b. 87".



Piano score for measures 93-97. The right hand has a melodic line with triplets and slurs, while the left hand has a rhythmic accompaniment. Dynamics include *mp* and *mf*. A double bar line with a repeat sign is at the end of measure 97.

Violin I, Violin II, and Viola staves for measures 93-97. Measures 93-96 are silent. In measure 97, all three parts play a melodic line marked *p* and *sul pont.*



Picc., Fl. 1.2, Ob. 1.2, B♭ Cl. 1.2, and Bsn. 1.2 staves for measures 98-102. Measures 98-101 are silent. In measure 102, Picc., Fl., Ob., and Cl. play a melodic line marked *ff*. Bsn. plays a low melodic line marked *p*.

Piano score for measures 103-107. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment. Dynamics include *ff*.

Violin I, Violin II, Viola, Vc., and Cb. staves for measures 103-107. Violin I and II play a melodic line marked *pp* and *f*. Viola, Vc., and Cb. play a rhythmic accompaniment marked *pp* and *f*. Instructions include "Repeat fragments freely in any order. Tempo ad libitum."

101

Picc. Fl. 1, 2 Ob. 1, 2 B♭ Cl. 1, 2 Bsn. 1, 2 Pno. Vln. I Vln. II Vla. Vc. Cb.



106

Pno.



112

Fl. 1, 2 Ob. 1, 2 Pno. Vla.

115 **H** key clicks (unpitched)

Fl. 1.2 *pp* key clicks (unpitched)

Ob. 1.2 *pp* key clicks (unpitched)

B♭ Cl. 1.2 *pp* key clicks (unpitched)

Bsn. 1.2 *pp* key clicks (unpitched)

Pno

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Cb.

119 ($\text{♩} = 66-80$)

Fl. 1.2 *mp*

B♭ Cl. 1.2 *mp*

Tbn. 1.2 *f*

Vln. I *pp* *p* *molto ff*

Vln. II *pp* *p* *molto ff*

Vla. *molto ff* *f* *pp* *sfz* *arco* *pp*

Vc. *Solo* *pizz.* *arco* *pizz.* *arco* *pp*

Cb. *Solo* *pizz.* *arco* *pizz.* *arco* *pp*

Tempo ad lib.

Tempo ad lib. (ca. $\text{♩} = 60$, but move individually, giving a blurred effect)

120

Fl. 1.2

B♭ Cl. 1.2

Tpt. 1.2

Tbn. 1.2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *f* *mp* *f* *p* *mp* *p*

ff *ff* *mp* *f*

fp *molo* *ff* *pp* *molo* *fff* *f*

fp *molo* *ff* *pp* *fff* *f*

fp *molo* *ff* *pp* *fff* *f*

fp *molo* *pizz.* *pp* *molo* *fff* *arco*

ff *ff*

125

B♭ Cl. 1.2

Vln. I

Vln. II

Vla.

pp *f* *p*

pp

pp

128

Fl. 1.2

B♭ Cl. 1.2

Tpt. 1.2

Tbn. 1.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf*

p *mf*

pp *mf*

p *mf*

mp *mp* *mp*

pp *pp* *pp*

sul pont., pitches as written, then repeat in any order, tempo ad lib., slowing to a stop at Tempo I

133

Pno. *p*

Vln. I Solo *f* *mp*

Vc.

Cb.



140

Ob. 1.2 *pp* key clicks (unpitched)

B♭ Cl. 1.2 *pp* key clicks (unpitched)

Bsn. 1.2 *pp* key clicks (unpitched)

Tbn. 1.2 *f* *p* *f* *p* *f* *p* *f* I. Solo con sord. poco rubato

Vib. *mf*

Hp. *f*

Pno. *f*

Vln. I *pp* tempo ad lib. (fast), unsynchronized col legno battuto *f* *sostenuto* ord.

Vln. II *pp* tempo ad lib. (fast), unsynchronized col legno battuto

Vla. *pp* tempo ad lib. (fast), unsynchronized col legno battuto

Vc. Solo *f* *sost.*

Cb.

145

Picc. *p* *f*
 Fl. 1, 2 *p* *poco rubato, independently* *pp* *f*
 Ob. 1, 2 *poco rubato, independently* *pp*
 B♭ Cl. 1, 2 *poco rubato, independently* *pp* *poco a poco cresc.*
 Bsn. 1, 2 *f* *pp*
 Hn. 1, 2 (F) *f* *pp* valve clicks
 Hn. 3, 4 (F) *f* *pp* valve clicks
 Tpt. 1, 2 *f* *pp* valve clicks
 Tbn. 1, 2 *mf sostenuto* *f* *p* *pp*
 B. Tbn. *pp*
 Tuba *pp*
 Timp. *pp*
 Perc. *f*
 Vib. *f*
 Glock. *f*
 Hp. *ff*
 Pno. *ff*
 Vln. I (Solo) *f*
 Vln. II ord. Sola *f*
 Vla. *f*
 Vcl. *f*
 Cb. *f*

149 J

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc.

Vib.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp

p cresc.

poco rubato, independently

p cresc.

p cresc.

con sord.

1.

p

con sord.

p

con sord.

mf

con sord.

p

con sord.

p

Solo

mf sostenuto

f

mf

mf

p

f

ord.

p

Tutti

p

p

p

p

154

Picc. *ff*

Fl. 1, 2 *in tempo* *ff*

Ob. 1, 2 *ff ff*

Bs. Cl. 1, 2 *p cresc.* *fp* *in tempo* *fp* *poco rubato, independently* *p* *poco rubato, independently*

Bsn. 1, 2 *in tempo* *mp* *in tempo* *mp*

Hn. 1, 2 (F) *senza sord.* *fp*

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2 *mp* *mp*

B. Tbn. *gliss.* *mp*

Tuba *mp*

Timp. *mp*

Perc.

Vib. *Vibr. 3* *ff*

Glock.

Hp. *ff*

Pno. *ff*

Vln. I *tempo ad libitum, unsynchronized col legno battuto* *pp*

Vln. II *tempo ad libitum, unsynchronized col legno battuto* *pp*

Vla. *tempo ad libitum, unsynchronized col legno battuto* *pp* *ord.* *fp*

Vc. *mp*

Cb. *mp*

K

K

158

Pic.

Fl. 1,2

Ob. 1,2

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,2 (F)

Hn. 3,4 (F)

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc.

Vib.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

162

Picc.

Fl. 1,2

Ob. 1,2

Bs Cl. 1,2

Bsn. 1,2

Hn. 1,2 (E)

Hn. 3,4 (E)

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tuba

Timp.

B. D. Bass Drum

Vib.

Glock. Tam-tam

Hp.

Pno.

Vln. I ord.

Vln. II ord.

Vla.

Vc.

Cb.

f

pp

mp

mf

(a tempo)

key clicks (unpitched)

con sord.

166 L

Woodwinds:
 Picc. (Picc. 1, 2)
 Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2 (F)
 Hn. 3, 4 (F)
 Tpt. 1, 2
 Tbn. 1, 2
 B. Tbn.
 Tuba

Brass:
 Tpt. 1, 2
 Tbn. 1, 2
 B. Tbn.
 Tuba

Percussion:
 Timp.
 B. D.
 Vib.
 Tom-toms (5)
 Hp.

Strings:
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Dynamic markings:
f, *ff*, *mf*, *mp*, *f sostenuto*, *pizz.*, *con sord.*, *senza sord.*, *tr.*

Measure 166: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Tom-toms, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass all play triplets. Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba have accents. Bassoon and Trumpet have dynamic markings of *f*. Flute and Oboe have dynamic markings of *ff*.

Measure 167: Similar instrumentation. Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba have accents. Bassoon and Trumpet have dynamic markings of *f*. Flute and Oboe have dynamic markings of *ff*. Horns and Trombone have dynamic markings of *mp*. Piano has a dynamic marking of *ff*. Violin I and Violin II have dynamic markings of *f sostenuto*. Viola and Violoncello have dynamic markings of *fp*.

Measure 168: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba have accents. Bassoon and Trumpet have dynamic markings of *f*. Flute and Oboe have dynamic markings of *ff*. Horns and Trombone have dynamic markings of *f*. Piano has a dynamic marking of *ff*. Violin I and Violin II have dynamic markings of *f sostenuto*. Viola and Violoncello have dynamic markings of *fp*. Contrabass has a dynamic marking of *ff*. Various instruments have *pizz.* markings.

170

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

sfz

senza sord.

fp

arco

f

f

174

This page of the score, numbered 174, contains the following parts and markings:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- B♭ Cl. 1, 2**: Bass Clarinets
- Bsn. 1, 2**: Bassoons
- Hn. 1, 2 (F)**: Horns in F
- Hn. 3, 4 (F)**: Horns in F
- Tpt. 1, 2**: Trumpets, marked with dynamics *fp*, *f*, and *ff*. Includes the instruction "senza sord." (without mutes).
- Tbn. 1, 2**: Trombones, marked with dynamics *f* and *ff*. Includes the instruction "senza sord.".
- B. Tbn.**: Baritone Trombone
- Tuba**: Tuba
- Timp.**: Timpani
- B. D.**: Bass Drum
- Vib.**: Vibraphone
- Perc.**: Percussion
- Hp.**: Harp
- Pno.**: Piano
- Vln. I, II**: Violins I and II, marked with dynamics *f* and *pizz.* (pizzicato).
- Vla.**: Viola
- Vcl.**: Violoncello
- Cb.**: Contrabasso

M poco a poco accel.

178

Picc.

Fl. 1, 2

Ob. 1, 2

Bs Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (E)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

Perc.

Hp.

Pno.

M poco a poco accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ff

f

fp

p

182 a tempo

Picc. *ff* *fff*

Fl. 1,2 *ff* *fff*

Ob. 1,2 *ff* *fff*

B♭ Cl. 1,2 *mf* *ff* *fff*

Bsn. 1,2 *f* *fff*

Hn. 1,2 (F) *f* *fff*

Hn. 3,4 (F) *fff*

Tpt. 1,2 *fff*

Tbn. 1,2 *fff*

B. Tbn. *fp* *fff*

Tuba *fp* *fff*

Timp. *f* *fff*

B. D.

Vib.

Perc.

Hp.

Pno. *fff*

Vln. I *mf* *fff* a tempo

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *f* *fff*

Cb. *f* *fff*

186 N

Woodwinds:
Picc.
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2

Brass:
Hn. 1, 2 (F)
Hn. 3, 4 (F)
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba

Drums & Percussion:
Timp.
B. D.
Vib.
Perc. (Tam-tam)

Other:
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Performance Instructions:
poco rubato, independently
pp poco a poco cresc.
p, mf, mp

190

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

T. t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

con sord.

194

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

p

mf

f

ff

key clicks (unpitched)

con sord.

via sord.

pizz.

198 **O Violent** (♩ = 112)

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

Tom-toms

Hp.

Pno. Improvised Cadenza

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

pizz.

mp

205

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

Tom-t.

Hp.

Pno. Solo *mf*

Vln. I

Vln. II

Vla.

Vcl.

Cb.

P
211

Score for orchestra and strings, measures 211-215. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoon (1, 2), Horns (1, 2 (F), 3, 4 (F)), Trumpets (1, 2), Trombones (1, 2), Tuba, Timpani, Percussion (B. D., Vib., Tom-toms), Piano, Violins (I, II), Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measures 211-215:

- Pic.: *ff*
- Fl. 1, 2: *fp*, *fp*, *ff*
- Ob. 1, 2: *ff*
- B♭ Cl. 1, 2: *fp*, *fp*, *ff*
- Bsn. 1, 2: *sf*
- Hn. 1, 2 (F): *sfz*
- Hn. 3, 4 (F): *sfz*
- Tpt. 1, 2: *fp*, *fp*, *mf*
- Tbn. 1, 2: *fp*, *fp*, *ff*
- B. Tbn.: *sfz*, *ff*
- Tuba: *mf*, *ff*
- Timp.: *mf*, *ff*
- Pno.: *ff*
- Vln. I: *fp*, *fp*
- Vln. II: *fp*, *fp*
- Vla.: *fp*, *fp*
- Vc.: *mf*, *arco*, *mf*, *ff*, *pizz.*
- Cb.: *mf*, *arco*, *mf*, *ff*, *pizz.*

217

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (E)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

Tom-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Marimba

Susp. Cym.

ff

p

mf

arco

223

The image shows a page of a musical score for orchestra and piano, starting at measure 223. The score is written in 16/8 time and features a variety of instruments. The woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1 & 2) and strings (Violins I & II, Viola, Violoncello, Contrabasso) play melodic lines with dynamic markings of *p* and *mf*. The brass section (Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, Tuba) provides harmonic support. The percussion section (Tympani, Maracas, Vibraphone, Cymbals) and piano (Piano) are also present. The score is divided into four measures, with measure numbers 223, 224, 225, and 226 indicated at the top of each system.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2 (F)

Hrn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

228 **Q**

Picc.

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Bs Cl. 1, 2 *mp*

Bsn. 1, 2 *mf*

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Mar.

Vib.

Cym. (5) *p* Tom-toms (5) *p*

Hp.

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf*

235 R

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Bs Cl. 1, 2 *f*

Bsn. 1, 2 *ff*

Hn. 1, 2 (F) *f*

Hn. 3, 4 (F) *f*

Tpt. 1, 2

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *f*

Mar.

Vib.

Ton-L. *mf* *mp*

Hp. *mp*

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc. *ff*

Cb. *ff*

R

240

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Tom-t

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp, *f*, *fp*, *sfz*, *ff*

con sord.

arco, *pizz.*

247 S

Picc.
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2 (F)
Hn. 3, 4 (F)
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Mar.
Vib.
Tom-t.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *a2* *mf* *p* *mf*
f *f* *mf* *mf* *arco* *mf* *arco* *mf*

253

Picc.

Fl. 1, 2

Ob. 1, 2

Bs Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Tom-t.

Harp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

fp

l.

Mar.

mf

p

fp

p

258 **T**

Picc. *fp* *ff* *f*

Fl. 1, 2 *fp* *ff* *f*

Ob. 1, 2

B♭ Cl. 1, 2 *mp* *ff* *f*

Bsn. 1, 2 *mp* *ff* *ff*

Hn. 1, 2 (F) *ff*

Hn. 3, 4 (F) *ff*

Tpt. 1, 2 *fp* *ff*

Tbn. 1, 2 *ff* *fp*

B. Tbn. *ff* *fp*

Tuba *f* *ff*

Temp. *ff*

Mar.

Vib.

Tom-t.

Hp.

Pno. *f*

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla.

Vc. *f* *ff* *fp*

Cb. *mp* *ff* *ff* *fp*

264

Picc. *f* *ff* *U*

Fl. 1, 2 *f* *ff* *f*

Ob. 1, 2 *f* *ff* *f*

Bs Cl. 1, 2 *f* *ff* *f*

Bsn. 1, 2 *f* *ff* *f*

Hn. 1, 2 (F) *ff*

Hn. 3, 4 (F) *ff*

Tpt. 1, 2 *fp* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *fp* *ff*

Timp. *ff*

Mar. *ff*

Vib. *ff*

Tom-t. *ff* *mp* *ff*

Hrp. *ff*

Pno. *ff*

Vln. I *f* *ff* *U*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl. *fp* *ff*

Cb. *f*

269

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Tom-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz *mp* *f* *p* *ff* *mp* *f* *p* *mp* *f* *mp* *f*

274

Picc. *mp* *f*

Fl. 1, 2 *mp* *p* *f*

Ob. 1, 2 *mf* *mf* *f*

B♭ Cl. 1, 2 *mf* *p* *f*

Bsn. 1, 2 *mf* *mf* *ff*

Hn. 1, 2 (F) *ff*

Hn. 3, 4 (F) *ff*

Tpt. 1, 2 *fp* *ff*

Tbn. 1, 2 *ff* *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Mar. *ff* Tam-tam

Vib. *mf*

Tom-t. *mf*

Hrp.

Pno. *ff*

Vln. I *mf* *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vcl. *mf* *ff*

Cb. *ff* *pizz.*

280 **V**

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Bs Cl. 1,2 *mf*

Bsn. 1,2 *ff*

Hn. 1,2 (F) *mf* *p*

Hn. 3,4 (F) *mf* *p*

Tpt. 1,2 *mf* *p*

Tbn. 1,2 *mf* *p*

B. Tbn. *mp* *f*

Tuba *mp* *f*

Timp.

B. D. Bass Drum *ff* Tan-tan *mp*

Vib.

Ton-t.

Hp. *mp*

Pno. *f*

V

Vln. I

Vln. II

Vla.

Vc.

Cb.

285

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

T. 1.

Vib.

Tom-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

mf

p

f

ff

pizz.

Tam-t.

289

Picc.

Fl. 1, 2

Ob. 1, 2

Bs Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

Tom-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f, *mf*, *ff*, *p*

arco

1.

4.

294

Picc. *fp*

Fl. 1, 2 *fp*

Ob. 1, 2 *mf* *ffp*

B♭ Cl. 1, 2 *ffp*

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Temp.

B. D.

Vibr. *mp*

Tom-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

299

W

Picc. *mf* *f*

Fl. 1,2 *mf* *f*

Ob. 1,2 *mf* *f*

B♭ Cl. 1,2 *mf* *sfz* *f*

Bsn. 1,2 *ff* *ff*

Hr. 1,2 (F)

Hr. 3,4 (F)

Tpt. 1,2

Tbn. 1,2 *mf*

B. Tbn. *mf* *ff* *f*

Tuba *mf* *ff*

Timp *mf* *ff* *f*

B. D.

Vib.

Tom-t. *f* Snare Drum

Hp.

Pno. *f marc.*

Vln. I

Vln. II

Vla.

Vcl. *f sost.*

Cb. *ff* *f* *pizz.*

304

This page of a musical score, page 57, contains measures 304 through 308. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Bassoon 1 and 2 (Bb Cl. 1, 2), Bassoon (Bsn. 1, 2), Horn 1 and 2 (F) (Hn. 1, 2 (F)), Horn 3, 4 (F) (Hn. 3, 4 (F)), Trumpet 1 and 2 (Tpt. 1, 2), Trombone 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Bass Drum (B. D.), Vibraphone (Vib.), Snare Drum (S. D.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex melodic lines with many slurs and ties, and dynamic markings such as *f*, *mf*, *ff*, and *sfz*. There are also numerical markings like '5' and '3' under some notes, possibly indicating fingerings or breath marks. The bottom of the page contains the text 'NN 0015 Stephen Ferre: CHAOS'.

309 **X**

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

B♭ Cl. 1, 2

Bsn. 1, 2 *f sost.*

Hn. 1, 2 (F) *f*

Hn. 3, 4 (F) *f*

Tpt. 1, 2

Tbn. 1, 2 *f*

B. Tbn. *f*

Tuba

Timp. *mf*

B. D. *f* B.D.

Vib.

S. D.

Hp. *ff*

Pno.

Vln. I *mf sost., poco a poco cresc.* *f*

Vln. II *mf sost., poco a poco cresc.* *f*

Vla. *f sost.*

Vcl. *f*

Cb. *arco* *f sost.*

314

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Xyl.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

mp

f

pizz.

318 **Y**

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B. D.

Xyl.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraphone

arco

ff, *f*, *fp*, *sfz*

324

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Bs Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 (F) *ff*

Hn. 3, 4 (F) *ff*

Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

B. D. *mf*

Vib. *ff*

S. D.

Hp. *f*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Marimba *mf*

329 **Z**

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

B♭ Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 (F) *f*

Hn. 3, 4 (F) *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *fp* *ff*

B. Tbn. *f* *ff*

Tuba *f*

Timp. *f*

Mar. *f*

Vib. *f*

S. D. *f*

Hp. *f*

Pno. *ff*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

334

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla. *arco*

Vc.

Cb.

mp

f

mf

339

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (E)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

pizz.

344 **AA**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

B♭ Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 (F) *ff*

Hn. 3, 4 (F) *f*

Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp.

T.-t. *f* Tam-tam

Bass Drum

Vib. *f*

S. D.

Hp. *ff*

Pno. *mf*

AA

Vln. I *arco*

Vln. II *arco*

Vla. *f* *arco*

Vc. *arco* *ff* *mp*

Cb. *arco* *ff* *mp*

351

This page of a musical score, page 66, contains measures 351 through 354. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section (Piccolo, Flute, Oboe, Bassoon, Clarinet, Horns) and brass section (Trumpets, Trombones, Tuba) have rests in measures 351-353. The Basso Continuo (B.C.) and Marimba enter in measure 351. The strings (Violins, Viola, Cello, Double Bass) are playing a sustained, low-frequency accompaniment, marked *p* (piano). The Flute, Oboe, Bassoon, Clarinet, and Marimba all play trills in measures 353 and 354, marked *mp* (mezzo-piano) or *mf* (mezzo-forte). The Bassoon and Trombone parts have dynamic markings of *f* (forte) and *fp* (fortissimo-piano) in measure 354. The overall texture is light and delicate.

Picc.

Fl. 1,2

Ob. 1,2

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,2 (F)

Hn. 3,4 (F)

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tuba

Timp.

B. D.

Vib.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp

mf

f

fp

p

arco

Marimba

357 **BB**

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Bs Cl. 1,2 *f*

Bsn. 1,2 *f*

Hn. 1,2 (F) *f*

Hn. 3,4 (F) *f*

Tpt. 1,2 *f*

Tbn. 1,2 *f*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Mar.

Vib.

S. D.

Hrp. *f*

Pno. *ff*

BB

Vln. I

Vln. II

Vla.

Vc.

Cb.

364

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Tom-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ff

sfz

1.

mp sul pont.

CC

369

Picc. Fl. 1,2 Ob. 1,2 B♭ Cl. 1,2 Bsn. 1,2 Hn. 1,2 (F) Hn. 3,4 (F) Tpt. 1,2 Tbn. 1,2 B. Tbn. Tuba Timp. Mar. Vib. Tom-t. Cymbals (3) Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

ff, *f*, *fp*, *f*, *mp*, *mp poco a poco cresc.*, *ff*, *ff*, *ff*, *ff*

sul pont., *sul pont.*

Tam-t. Vibraphone

Tom-t. Cymbals (3)

f, *ff*

374

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Mar.

Vib.

Cym. (3)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp poco a poco cresc.

mp

f

sfz

ff

pizz.

Tam-tam

378

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (F)

Hn. 3, 4 (F)

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Temp.

Xyl.

Vib.

Tom-t

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

gliss

arco