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**Title**

In Between

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Aaron Israel Levin

# In Between

for orchestra  
(2018)

**To the Juror/Panelist.**

If time is limited, please listen to one of the following excerpts:

**One Minute Excerpt**

mm. 1-39; [0:00-1:00]

**Three Minute Excerpt**

mm. 90-195; [2:40-5:40]

**Five Minute Excerpt**

1.) mm. 6-47; [0:10-1:20]

2.) mm. 74-129; [2:09-3:44]

3.) mm. 154-222; [4:30-6:34]

Thank you for your consideration.



# In Between

for orchestra  
(2018)

## Instrumentation

2 Flutes (2nd doubles on Piccolo)  
2 Oboes (2nd doubles on English Horn)  
2 Clarinets in B-flat  
2 Bassoons

4 Horns in F  
3 Trumpets in C  
2 Tenor Trombones  
1 Bass Trombone  
1 Tuba

## Timpani

### Percussion 1

Vibraphone (with bow), Crotales (with bow), Glockenspiel, Triangle, Suspended Cymbal

### Percussion 2

Whip, Flexatone, Snare Drum, Bass Drum, Tam-tam, Triangle, Glockenspiel (shared with Perc. 1)

### Percussion 3

Xylophone, 1 Low Tom-tom, Tambourine, Flexatone, 5 Temple Blocks

## Harp

## Piano

## Strings

## Program Notes

*In Between* takes its inspiration from movies about making movies, like Federico Fellini's *8 1/2*, or David Lynch's *Mulholland Drive*. In these films, the lives of fictitious filmmakers "off-set" often become intermingled with the film they're attempting to make. I took this premise as a jumping-off point for my composition process, thinking of the orchestra as a crew of filmmakers. Specifically, the whip – a percussion instrument that makes a distinctive *whack* – stands in for the director's clapperboard. Every time the whip is sounded, it signifies an "action" for the filming to begin, or a "cut" for the filming to stop. The title refers to what happens in between "takes," and the inevitable merging of off- and on-set.

--Aaron Israel Levin

Duration: 8-9 min.

This score is in C

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# In Between

for orchestra

## Haunting (♩ = 120)

## A Slightly faster; grand (♩ = 126)

2 3 4 5 6 7

N.B. For harp: 1) do not roll chords unless otherwise noted; 2) always let vibrate unless otherwise noted

(3+2)

Fl. 1 *f sub.* *ff brillante* *f*

Picc. *f sub.* *ff brillante* *ff* *f* *p*

Ob. 1 *f sub.* *ff brillante* *p*

Eng. Hn. *f sub.* *ff brillante*

Cl. 1 *f sub., stacc.* *ff brillante*

Cl. 2 *f sub., stacc.* *ff brillante*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 2 *f sub.* *ff brillante*

Hn. 3, 4 *f sub.* *ff brillante*

C Tpt. 1 straight mute *f*

C Tpt. 2, 3 2. straight mute *f*

Tbn. 1, 2 1. (straight mute) *f*

B. Tbn. *f*

Tba. *f*

Timp. choke *ppp* *f*

Perc. 1 Crotales hard mallets *f* l.v. sempre\*

Perc. 2 Triangle *f* l.v. sempre\*

Perc. 3 (Xyl.) *ff*

Hp. *fff* *ff*

Pno. *p* *fff* *ff brillante*

Vln. I *p* *ff brillante* (div.)

Vln. II *p* *ff brillante* div. *sf*

Vla. *p* *ff brillante* *sf*

Vc. *p* *ff brillante* arco *sf*

Cb. *ff brillante* *sf*

Cb. arco *ff brillante* *sf*

8 9 10 11

\*For all percussion: Always let ring unless otherwise noted with a "choke," or other similar indication

Fl. 1 *p* *f* *ff brillante* *ff* *f* *p*

Picc. *f sub. (equal stacc.)* *ff brillante* *ff* *f* *p*

Ob. 1 *f sub. (equal stacc.)* *f* *ff brillante*

Eng. Hn. *p* *f sub. (equal stacc.)* *f* *ff brillante*

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

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

Bsn. 1 *f* *ff brillante*

Bsn. 2 *f* *ff*

Hn. 1,2 *ff brillante*

Hn. 3,4 *ff brillante*

C Tpt. 1 *f* *sfz*

C Tpt. 2,3 2. (straight mute) To harmon mute, stem out

Tbn. 1, 2 1. (straight mute) 2. (no mute) 1. mute out

Tba. *f*

Timp. choke *ppp* *f*

Perc. 1 (Crot.) *f*

Perc. 2 (Tri.) To Whip

Perc. 3 (Xyl.) *ff* *fff* *ff*

Hp. *fff* *ff brillante* *gliss.*

Pno. *p* *fff* *ff brillante*

Vln. I *p* *ff brillante*

Vln. II *p* *ff brillante* *slow gliss.; sul E*

Vla. *p* *ff brillante* *gliss.; sul G*

Vc. *p* *ff brillante*

Cb. *p* *ff brillante*

Cb. *p* *fff secco* *pizz.* *arco* *ff brillante*





**B**

Fl. 1 *ff con brio* <sup>5</sup>

Picc. *ff con brio* <sup>3</sup>

Ob. 1 *ff con brio*

Eng. Hn. *ff con brio*

Cl. 1 *ff con brio* <sup>3</sup>

Cl. 2 *ff con brio*

Bsn. 1 *ff con brio*

Bsn. 2 *ff con brio*

Hn. 1,2 *ff con brio* a2 1. <sup>3</sup> 2. a2

Hn. 3,4 *ff con brio* a2 3. <sup>3</sup> 4. a2

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

B. Tbn. *f*

Tba. *f*

Timp. *f* *pp* *f* choke

Perc. 1 *fff secco* choke

Perc. 2 To Flex. *fff* choke

Perc. 3 (Xyl.) *fff secco*

Hp. *ff con brio*

Pno. *ff con brio*

Vln. I *ff con brio* arco *fff crazy* sul E

Vln. II *ff con brio* arco; non div.\* *p* ord. *fff crazy* sul A

Vln. II *ff con brio* arco; sul D *p* ord. *fff crazy* sul D

Vla. *ff con brio* arco; non div. *p* ord. *fff crazy* sul D

Vc. *ff con brio* arco; non div. *p* *fff*

Cb. *ff con brio* non div. *p* ord. *fff*

Cb. *ff con brio* pizz. arco; non div. *p* ord. *fff*

*ff secco* *ff con brio* *p* *fff*

21 22 23 24 25

\* For strings: all trem. are unmeasured throughout.

\*\*For vibraphone: motor off unless the performer or conductor prefers otherwise - a clear, bright, but pointed sound.





The score is written for a full orchestra and includes the following parts and markings:

- Fl. 1:** *ff*, *p*, *ff*, *f*, *pp*, *f* (solo)
- Picc.:** *p*, *ff* (To Fl.)
- Ob. 1:** *ff*, *ff*, *pp*, *f* (solo)
- Eng. Hn.:** *pp*
- Cl. 1:** *pp*, *p*, *ppp*
- Cl. 2:** *pp*
- Hn. 1,2:** *p*
- Hn. 3,4:** *p*
- C Tpt. 1:** *f*, *p* (solo)
- C Tpt. 2, 3:** *f* (2. harmon mute, stem out)
- Perc. 1 (Vib.):** *ff* (l.v.)
- Perc. 3:** *pp* (Low tom-tom yarn or felt timp. mallet), *p* (muted\*), *p* (do not overpower)
- Hp.:** *f*, *ff*, *p*, *poco a poco dim.*
- Pno.:** *f*, *ff*, *p*, *poco a poco dim.*
- Vln. I:** *p*, *f*, *p*
- Vln. II:** *f*, *sf*, *mf*, *p* (pizz.)
- Vla.:** *f* (pizz.), *let ring*, *f meno* (let ring), *p*
- Vc.:** *let ring*, *f meno* (let ring)
- Cb.:** *let ring*, *mf secco*, *col legno bat.*

34

35

36

37

38

\*Looking for a dark sound that strengthens the col legno rhythm, but does not overpower or take the foreground.

**C Hazy**

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

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

Ob. 1 *f* *p* *mf*

Eng. Hn. *p* *f*

C Tpt. 1 *mp* *mf* *f*

Tbn. 1, 2 *ppp* sempre (a drone)

Tba. *ppp* sempre (a drone)

Timp. *pp* l.v. sempre

Perc. 2 Bass Drum; soft mallet  
Tam-tam; soft mallet  
*p* l.v. sempre

Perc. 3 (Tom-t.) *mf* *p* sub.

Hp. *pp* *f* l.v. sempre

Pno. *pp*

Vln. I sul pont. *pp* sempre; misterioso

Vln. I sul pont. *pp* sempre; misterioso

Vln. II arco; sul pont. *pp* sempre; misterioso

Vln. II arco; sul pont. *pp* sempre; misterioso

Vla. col legno bat. *pp* *mf* *f* secco

Vc. col legno bat. *mf* *f* secco

Cb. ord. sul pont. *f* *p*

39 40 41 42 43 44

1. straight mute  
*ppp* sempre (a drone)

**(3+2)**

2.  
1.  
2.

B. Tbn.  
*ppp* sempre (a drone)

Tba.

Timp.  
*p*  
*p meno*  
*p*

Perc. 1  
(Vib.) solo hard mallets  
*mp* secco *f* *mp*

Perc. 2 (B.D.)  
*pp*

Perc. 3 (Tom-t.)

Hp.  
*p* *f* *mf*

**(3+2)**

Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vc.  
Cb.  
*f* *p* *f* *p* *f* *p*

45 46 47 48 49 50

Eng. Hn. *solo espr., cantabile, legato*  
*mf* *f*

Tbn. 1, 2 1.

B. Tbn.

Tba.

Timp.

Perc. 1 (Vib.) softer mallets  
*p espr. (a ghostly resonance)*  
*p* *mf dolce*

Perc. 2 (B.D.) *p* (B.D./Tam.) (*p*)

Perc. 3 (Tom.t.) To Tamb. Tambourine  
*ppp* *p*

Hp. *f* *p* *f dolce* solo

Vln. I

Vln. I

Vln. II

Vln. II

Vla. (col legno) *f secco*

Vc.

Cb. *f* *p* *f* *p* *f*

51 52 53 54 55 56



Eng. Hn. D

*mf* as before *f*

C Tpt. 1 (harmon mute, stem out)  
*p*

Tbn. 1, 2 2. (straight mute)  
*ppp* as before

Tba. *ppp* as before

Timp. *p*

Perc. 1 (Vib.) *p* as before

Perc. 2 (B.D.) *pp p*

Tamb. (Tamb.) *ppp* To Tom-t. *pp* Low tom-tom *p* To Tamb. *pp secco* Tambourine

Hp. end solo *p* *f* *p*

Vln. I D

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb. *p* *f* *p* *f* *p* *f*

57 58 59 60 61 62



Fl. 1

Eng. Hn.

C Tpt. 1 (harmon mute, stem out) *p* *f*

C Tpt. 2, 3 2. (harmon mute, stem out) *f* *p*

Timp. *pp* *p*

Perc. 1 (Vib.) *mf dolce* *p* *pp*

Perc. 2 (B.D.) *p* *pp*

Perc. 3 (Tamb.) *ppp* To Tom-t. *p* Low tom-tom

Hp. *f dolce* *f* *p* gliss.

Pno.

Vln. I

Vln. I

Vln. II *col legno bat.* *f secco*

Vln. II *col legno bat.* *f secco*

Vla. ord. sul pont. *pp misterioso*

Vla. ord. sul pont. *pp misterioso*

Vc. *col legno* *f secco*

Cb. *f* *p* *f* *p* *f*

69 70 71 72 73

**E**

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

Fl. 2 *p*

Eng. Hn. *p* *mf* *p*

Cl. 1 *p espr.* *f* *p* *pp*

C Tpt. 1 *p espr.* *mf* *pp* *p*

C Tpt. 2, 3 *p espr.* *mf* *pp* *p* *mf*

Timp. *pp*

Perc. 1 (Vib.) *p*

Perc. 2 (B.D.) *p*

Perc. 3 (Tom-t.)

Hp. *p* *pp* *p* *p* *pp*

Vln. I **E**

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc. *pizz.* *col legno*  
*p let ring* *f secco*

Cb. *p* *p* *f* *p* *f* *p* *f*

74

75

76

77

78

79

**F**

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

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

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

Eng. Hn. *p* *mf* *p* *mf*

Cl. 1 *p* *fp* *mf* *p* *mf*

Bsn. 1 *p* *poco* *mp* *p* *mf* *p* *f* *p*

Bsn. 2 *p* *poco* *mp* *p* *mf* *p* *f* *p*

Hn. 1,2 *p* *f*

Hn. 3,4 *p* *mf* *p* *p* *f*

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

C Tpt. 2,3 *p* *p* *mf* *p* *p*

Tbn. 1,2 *p* *poco* *mp* *p* *mf* *p* *f* *p* *f*

Timp. *mf* *pp*

Perc. 1 (Vib.) *p secco* *f* *p*

Perc. 2 (B.D./Tam.) *mf* *p*

Perc. 3 (Tom-t.) *bisbigliando* *pp* *To Tamb.* *Tambourine* *pp* *pp piu*

Hp. *pp* *f*

Pno. *p* *f* *p* *f*

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

Vln. II *ord. sul pont.* *pp* *poco* *p* *pp* *poco* *mp* *pp* *mf* *p*

Vla. *col legno* *f secco* *poco a poco cresc.* *ord.* *p (molto stacc.)*

Vcllo *col legno* *f secco* *poco a poco cresc.* *ord.* *p (molto stacc.)*

Vc. *pizz.* *col legno* *f* *let ring* *f secco* *poco a poco cresc.* *ord.* *p (molto stacc.)*

Cb. *p* *f* *p* *f*

Fl. 1 *p p p mp mf f*

Fl. 2 *poco a poco cresc.*

Ob. 1

Eng. Hn.

Cl. 1 *p mf p sub. mf*

Cl. 2

Bsn. 1 *f p f p*

Bsn. 2 *f p f p*

Hn. 1,2 *p f p f*

Hn. 3,4 *mf p f p f*

C Tpt. 1 *mf p*

C Tpt. 2,3 *mf p ppp*

Tbn. 1,2 *p sub.*

B. Tbn.

Tba. *ppp*

Perc. 1 (Vib.) *f p f p* *secco* *choke* *ff*

Perc. 2 (B.D.)

Perc. 3 (Tamb.) *p poco a poco cresc.* *choke To Flex.*

Pno. *p f p f p* *ff*

Vln. I *mf p molto f ppp* *ord.; non div.*

Vln. I *mf p molto f* *ord.*

Vln. II *mf p molto f ppp* *ord.; non div.*

Vln. II *mf p molto* *ord.*

Vla.

Vc. *solo* *ppp*

Vc.

Cb. *p* *f* *pizz.*







Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

C Tpt. 1

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

101

102

103

104

105

Fl. 1 *f* *ff con fuoco*

Fl. 2 *f* *ff con fuoco*

Ob. 1 *f* *ff con fuoco*

Eng. Hn. *f* *ff con fuoco*

Cl. 1 timbral trill *f* *ff con fuoco*

Cl. 2 timbral trill *ppp* *sf* *ff con fuoco*

Bsn. 1 *sf* *ff con fuoco*

Bsn. 2 *sf* *ff con fuoco*

Hn. 1,2 *ff con fuoco*

Hn. 3,4 *ff con fuoco*

C Tpt. 1 *f espr.*

Tbn. 1, 2 *ppp* *sf* *ff con fuoco*

B. Tbn. *sf* *ff con fuoco*

Tba. *sf* *ff con fuoco*

Timp. choke *mf* *mf* *p*

Perc. 1 (Tri.) *sf* *fff* *To Vib.*

Perc. 2 Snare Drum stick; rim shot *fff secco* *mf* *To Whip*

Perc. 3 Temple Blocks hard mallets *f secco* *ff* *f (do not over power, only a color)*

Hp. *p* *ff*

Pno. *sf* *sf* *ff*

Vln. I *pp* *pizz.\** *fff secco* *arco; ord.* *ff con fuoco*

Vln. I *pp* *pizz.\** *fff secco* *arco; ord.* *ff con fuoco*

Vln. II *pp* *pizz.\** *fff secco* *arco; ord.* *ff con fuoco*

Vln. II *pp* *pizz.\** *fff secco* *arco; ord.* *ff con fuoco*

Vla. *ff con fuoco* *arco; ord.*

Vc. *ff con fuoco* *arco; ord.*

Cb. *pp* *pizz.* *fff secco* *ff con fuoco* *arco; ord.*

\*As before: dampen immediately



Fl. 1 *ff con fuoco*

Fl. 2 *ff con fuoco*

Ob. 1 *ff con fuoco*

Eng. Hn. *ff con fuoco*

Cl. 1 *ff con fuoco*

Cl. 2 *ff con fuoco*

Bsn. 1 *ffp*

Bsn. 2 *ffp*

Hn. 1,2 *ff con fuoco* *ffp*

Hn. 3,4 *ff con fuoco* *ffp*

C Tpt. 1 *espr.* *pp* To straight mute

Tbn. 1, 2 *ff con fuoco* (2. mute out) *ffp*

B. Tbn. *ff con fuoco* *ffp*

Tba. *f*

Timp. *f*

Perc. 1 (Vib.) choke *f secco* Bass Drum

Perc. 2 *mf* (T.Bl.)

Perc. 3 *ff* *f* poco a poco cresc. To Tom-t.

Hp. *ff* bisbigliando

Pno. *ff* l.v.

Vln. I *ff con fuoco* *p*

Vln. II *ff con fuoco* *p*

Vla. *ff con fuoco* *p*

Vc. *ff con fuoco* *p* *f sub.*

Cb. *ff con fuoco* *p*

I

Fl. 1 *ff con brio*

Fl. 2 *ff con brio*

Ob. 1 *ff con brio*

Eng. Hn. *ff con brio*

Cl. 1 *ff con brio*

Cl. 2 *ff con brio*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1,2 *ffp* — *f* *fp* — *f* *fp* — *f sf* *fp* — *ff*

Hn. 3,4 *ffp* — *f* *fp* — *f* *fp* — *f sf* *fp* — *ff*

C Tpt. 2, 3 *pp sempre* (an annoying buzz in the background)  
(2. senza sord.)

Tbn. 1, 2 *ffp* — *f* *fp* — *f* *fp* — *f sf* *fp* — *ff*

B. Tbn. *ffp* — *f* *fp* — *f* *fp* — *f sf* *fp* — *ff*

Tba. *f*

Perc. 1 (Vib.) *ff*

Perc. 2 (B.D.) *mf* l.v. To Snare Drum

Hp. *ff*

Pno. *ff*

Vln. I *ff espr.; tenuto ben sost.*

Vln. II *ff espr.; tenuto ben sost.*

Vla. *ff espr.; tenuto ben sost.*

Vc. *ff espr.; tenuto ben sost.*

Vc. *pizz.* *ff secco* *pizz.*

Cb. *ff secco*

1. To straight mute

To straight mute (optional)

*div.* *unis.*

*ff* *ff* *ff* *ff*

*f espr.* *poco a poco cresc.*

(3+2+2)

Fl. 1 *f* *ff*

Fl. 2 *f*

Ob. 1 *f sub.*

Eng. Hn. *mf* *f* *p*

Cl. 1 *f* *p* timbral trill *ff*

Cl. 2

Bsn. 1 *ff*

Bsn. 2 *poco a poco cresc.* *ff* *ff*

Hn. 1,2 *ff* a2

C Tpt. 2,3 3. mute out (2. keep mute in)

Perc. 1 (Vib.) *f* To Whip *fff* Whip To Croc. *fff*

Perc. 2 Snare Drum *fff*

Hp. *f* *f* *l.v.*

Pno.

Vln. I (3+2+2)

Vln. II

Vla. *div.* *unis.*

Vc. *arco; sul pont (trill at half speed of trem.)* *ppp* (an annoying buzz in the background)

Cb.

**J Hazy** (♩ = 108)  
straight mute (optional)

B. Tbn. *p*

Timp. *p* l.v. sempre

Perc. 2 **Tam-tam; Bass Drum; soft mallet**  
*p pp* l.v. sempre

Perc. 3 **Low tom-tom**  
yarn or felt timp. mallet  
*pp*

Hp. *p* l.v. sempre *sw* *sim.*

**J Hazy** (♩ = 108)

Vln. I *pp* misterioso; grooving

Vln. I *pp* misterioso; grooving

Vln. II *pp* misterioso; grooving

Vln. II *pp* misterioso; grooving

Vla. *f* secco

Vc. *f* secco

Cb. arco; sul pont. non div. *f* *p* *f* *p*

**(3+2)**

B. Tbn.

Timp.

Perc. 2 (B.D.)

Perc. 3 (Tom-t.)

Hp.

Vln. I **(3+2)**

Vln. I

Vln. II

Vln. II

Vla.

Vc. solo

Vc.

Cb.

135 136 137 138 139 140



**K**

Timp. *mp pp p pp*

Perc. 1 *Crotales bowed p l.v. sempre p p*

Perc. 2 (B.D./Tam.) *p p*

Hp. *p f*

**K**  
(sul pont.)  
Vln. I *pp misterioso; grooving*

Vln. I *pp misterioso; grooving*

Vln. II *pp misterioso; grooving*

Vln. II *pp misterioso; grooving*

Vla. *pp misterioso; grooving*

Vc. *tutti ord.; sul pont. f p f p f p*

Cb. *tutti; non div. (sul pont.) f p f p f p*

141 142 143 144 145 146

Fl. 1 *pp*

Ob. 1 *pp espr.*

Cl. 1 *pp*

B. Tbn. *p* (To straight mute)

Timp. solo *p*

Perc. 1 (Crot.) *p* To Vib. **Vibraphone** hard mallets *p*

Perc. 2 (B.D.) To Whip

Hp. (p)

Vln. I sul G gliss. w/ harm. *ppp*

Vln. II sul G gliss. w/ harm. *ppp*

Vla. *p*

Vc. *p*

Cb. div. *p*

147 148 149 150 151 152

*poco accel.* [L] **Faster** (♩ = 120)

Fl. 1 *p espr.*

Fl. 2

Ob. 1 *p*

Eng. Hn. *f espr., cantabile*

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1,2

Perc. 1 (Vib.) *l.v.*

Hp. *pp legato* *solo* *3*

Vln. I *poco accel.* [L] **Faster** (♩ = 120)

Vln. II

Vla.

Vc. *ppp*

Cb. *ppp* *unis.*

153 154 155 156 157 158

Fl. 1 *f espr., cantabile* *pp*

Fl. 2

Ob. 1

Eng. Hn. *p* *p*

Cl. 1 *p espr., cantabile* *p*

Cl. 2

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1,2 *p espr., cantabile*

Perc. 1 (Vib.) *pp* with ped. *poco a poco cresc.*

Hp. *poco a poco cresc.*

Vln. I *col legno bat.* *p secco*

Vln. II *col legno bat.* *p secco*

Vla. *col legno bat.* *p secco*

Vc. *pizz.* *p secco*

Cb.

M

The score is divided into measures 165 through 170. It features a variety of instruments with specific performance instructions:

- Flutes (Fl. 1, 2):** Fl. 1 starts with *f espr.* and *mf p*. Fl. 2 has a *To Picc.* instruction.
- Oboe (Ob. 1):** Starts with *p*, then *f espr.*, *f sub.*, and *mf p*.
- Clarinets (Cl. 1, 2):** Cl. 1 has *f* and *p*. Cl. 2 has *f* and *ff*.
- Bassoons (Bsn. 1, 2):** Bsn. 1 has *f*, *p*, *pp*, *f sub.*, *mf*, and *p*. Bsn. 2 has *f*, *p*, *f sub.*, *mf*, and *p*.
- Horns (Hn. 1,2, 3,4):** Horns 1,2 have *f*, *p*, and *pp*. Horns 3,4 have *f* and *ff*.
- Trumpets (C Tpt. 1):** Starts with *f*, then *straight mute* and *mute out*.
- Trombones (Tbn. 1,2, B. Tbn.):** Tbn. 1,2 have *mf* and *f*. B. Tbn. has *f* and *ff*.
- Percussion (Perc. 1, 3):** Perc. 1 has *f secco* and *To Sus. Cym.*. Perc. 3 has *f* and *mp*.
- Harps (Hp.):** Features *Xylophone hard mallets* and *gliss.* markings.
- Piano (Pno.):** Features *f*, *ff*, *p sub.*, *f*, and *mf*.
- Violins (Vln. I, II):** Both have *f* and *pizz.* markings.
- Viola (Vla.):** Has *f* and *pizz.* markings.
- Cello (Cb.):** Has *f* and *pizz.* markings.



**N Grand, climactic**

Fl. 1 *ff con brio, espr.*  
**Piccolo**

Picc. *ff con brio, espr.*

Ob. 1 *ff con brio, espr.*  
**Oboe**

Ob. 2 *ff con brio, espr.*

Cl. 1 *ff con brio, espr.*

Cl. 2 *ff con brio, espr.*

Bsn. 1 *ff molto espr., legato*

Bsn. 2 *ff molto espr., legato*

Hn. 1,2 *f molto espr.*

Hn. 3,4 *f molto espr.*

C Tpt. 1 *f molto espr., legato*  
senza sord.

C Tpt. 2 *f molto espr., legato*  
senza sord.

C Tpt. 3 *f molto espr.*  
a2

Tbn. 1, 2 *f molto espr., legato*  
senza sord.

B. Tbn. *f molto espr., legato*

Tba. *f molto espr.*

Timp. *ff* l.v. sempre  
To Glock.

Perc. 1 *ff* l.v.  
(S.D.) (on rim.)

Perc. 2 *f*  
(Xyl.)

Perc. 3 *ff con brio, espr.*

Hp. *ff con brio, espr.*

Pno. *ff con brio, espr.*

*8vb* *non. 8vb* *8vb*

**N Grand, climactic**

Vln. I *ff molto espr., intense; tenuto ben sost.; free bow*  
arco

Vln. II *ff molto espr., intense; tenuto ben sost.; free bow*  
arco; div.

Vla. *ff molto espr., intense; tenuto ben sost.; free bow*  
arco

Vc. *ff molto espr., tenuto ben sost.*  
pizz.

Cb. *ff molto espr., tenuto ben sost.*  
pizz.

Fl. 1 *ff molto espr.* *ff con brio, espr.* 3 3 3 3

Picc. *ff molto espr.*

Ob. 1 *ff con brio, espr.* 3 3 3 3

Ob. 2 *ff con brio, espr.* 3 3 3 3

Cl. 1 *ff con brio, espr.* 3 3 3 3

Cl. 2 *ff con brio, espr.* 3 3 3 3

Bsn. 1 *ff molto espr.*

Bsn. 2 *ff molto espr.*

Hn. 1,2 *f molto espr.* a2 (a2)

Hn. 3,4 *f molto espr.* a2

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1, 2 *f* a2

B. Tbn. *f molto espr.*

Tba. *f molto espr.*

Timp. *ff*

Perc. 1 (Glock.) *ff*

Perc. 2 l.v. *sempre* (S.D. on rim) *ff*

Perc. 3 (Xyl.) *ff con brio, espr.* 3 3 3 3

Hp. *ff con brio, espr.* 3 3 3 3

Pno. *ff con brio, espr.* 3 3 3 3

Vln. I *ff molto espr., intense; tenuto ben sost.; free bow* div. unis.

Vln. II *ff molto espr., intense; tenuto ben sost.; free bow* div.

Vla. *ff molto espr., intense; tenuto ben sost.; free bow*

Vc. arco *ff molto espr.* non div.

Cb. (pizz.) *ff molto espr.*







Fl. 1 *fff* crazy

Picc. *fff* crazy

Ob. 1 *fff* crazy

Ob. 2 *fff* crazy

Cl. 1 *fff* crazy

Cl. 2 *fff* crazy

Bsn. 1 *fff* con brio

Bsn. 2 *fff* con brio  
medium paced gliss.

Timp. *f*  
Flexatone  
improvise on approximate pitch bend for duration of arrow

Perc. 1 *fff* crazy (S.D.) To B.D.

Perc. 2 *fff*

Perc. 3 (Xyl.) *fff*

Hp. *fff*

Pno. *fff*

Vln. I *fff* crazy  
improvise for duration of arrow; out of sync with other players

Vln. I *fff* crazy

Vln. II *fff* crazy

Vln. II *fff* crazy

Vla. *fff* crazy

Vc. *fff* crazy

Cb. *fff* crazy

Fl. 1 *f brillante*

Picc. *f brillante*

Ob. 1 *f brillante*

Ob. 2 *f brillante (equal stacc.)*

Cl. 1 *f brillante* *pp*

Cl. 2 *f brillante*

Bsn. 1 *f con brio ma dolce* *p* *f*

Bsn. 2 *f con brio ma dolce*

Hn. 1,2 *f con brio ma dolce* *f*

Hn. 3,4 *f con brio ma dolce* *f*

Tbn. 1 *mf con brio ma dolce* *p* *f*

Tbn. 2 *mf con brio ma dolce*

Perc. 1 choke (Flex.) *ff as before* l.v.

Perc. 3 (Xyl.) *f*

Hp. *f*

Pno. *f*

Vln. I *harm. gliss.* *ff crazy*

Vln. I *harm. gliss.* *ff crazy*

Vln. II *harm. gliss.* *ff crazy* *improvise for duration of arrow; out of sync with other players*

Vln. II *harm. gliss.* *f* *ff crazy* *improvise for duration of arrow; out of sync with other players*

Vla. *harm. gliss.* *ff crazy* *improvise for duration of arrow; out of sync with other players*

Vc. *ff crazy* *fff*

Cb. *ff crazy*

Fl. 1 *f brillante* *f* *p (equal stacc.)*

Picc. *f brillante* *f* *p*

Ob. 1 *f*

Ob. 2

Cl. 1 *f dolce* *mf*

Cl. 2 *f dolce*

Bsn. 2

Hn. 1,2 *3* *2.*

Hn. 3,4 *3* *4.*

Tbn. 2

Perc. 1 *f as before* choke To Vib.

Perc. 2 Bass Drum soft mallet *mf* *lv. sempre*

Perc. 3 (Xyl.) *pp*

Hp. *pp*

Pno. *mf* *ff*

Vln. I *f* *ff molto espr., tenuto sempre; keep up the intensity*

Vln. II *ff molto espr., tenuto sempre; keep up the intensity*

Vla. *ff molto espr., tenuto sempre; keep up the intensity*

Vc. *ff molto espr., tenuto sempre; keep up the intensity*

Cb. *ff molto espr., tenuto sempre; keep up the intensity*



Fl. 1 *pp dolce* *p*

Picc.

Ob. 1 *f molto espr., dolce*

Cl. 1 *pp dolce* *p pp*

Bsn. 1 *f dolce*

Perc. 1 **Vibraphone**  
medium mallets  
*p dolce, legato*

Hp. *p dolce*

Pno. *p dolce*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. 1 *p sub.*

Bsn. 1

Hn. 1,2 *p* *f dolce*

Hn. 3,4 *f dolce*

C Tpt. 1 *p* solo

Perc. 1 (Vib.) *f dolce, legato* *poco a poco dim.*

Perc. 2 (B.D.) *p*

Hp. *pp* *mf* *poco a poco dim.*

Pno. *pp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* non div.

Cb. *ff* arco

216

217

218

219

220

221



**Q** Slightly slower (♩ = 112)

The score is divided into two systems. The first system covers measures 222 to 225, and the second system covers measures 225 to 226. The tempo is marked 'Slightly slower' with a quarter note equal to 112 beats per minute. The instruments and their parts are as follows:

- Ob. 1:** Starts with a forte (*f*) note in measure 222, which continues through measure 225.
- Bsn. 1:** Starts with a piano (*p*) note in measure 222, which continues through measure 225.
- Hn. 1,2:** Starts with a piano (*p*) note in measure 222, which continues through measure 225.
- Hn. 3,4:** Starts with a piano (*p*) note in measure 222, which continues through measure 225.
- C Tpt. 1:** Starts with a forte (*f*) note and 'molto espr.' in measure 222, continues through measure 224, and then has a piano (*p*) note in measure 225.
- C Tpt. 2:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a forte (*f*) note and 'molto espr.' in measure 225.
- C Tpt. 3:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a forte (*f*) note in measure 225.
- Perc. 1:** Starts with a very piano (*pp*) note in measure 222, which continues through measure 225. Includes the instruction '(Vib.) To Croc.'.
- Perc. 2:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a mezzo-forte (*mf*) note in measure 225. Includes the instruction '(B.D.)'.
- Hp.:** Starts with a very piano (*pp*) note in measure 222, which continues through measure 225. Includes the instruction '+++ +,+++'. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.
- Pno.:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a fortissimo (*ff*) note in measure 225. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.
- Vln. I:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a fortissimo (*ff*) note in measure 225.
- Vln. II:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a fortissimo (*ff*) note in measure 225.
- Vla.:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a fortissimo (*ff*) note in measure 225.
- Vc.:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a fortissimo (*ff*) note in measure 225.
- Cb.:** Starts with a piano (*p*) note in measure 222, continues through measure 224, and then has a fortissimo (*ff*) note in measure 225.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2) and brass section (three Cornets) are marked with *ff* dynamics starting at measure 233. The three Cornets have specific phrasing and dynamics: C Tpt. 1 starts with *p* and *f* dynamics, C Tpt. 2 starts with *p* and *ff*, and C Tpt. 3 starts with *p* and *f*. The Percussion 2 part includes a Glockenspiel part marked *f* starting at measure 234. The Piano part features a *ff* dynamic starting at measure 234. The strings (Violin I & II, Viola, Violoncello, Contrabass) are marked with *ff* dynamics starting at measure 234. The Harp part is marked *ff* starting at measure 234. The score includes various articulations such as slurs, accents, and dynamic markings like *p*, *f*, and *ff*. The tempo/mood markings for the Cornets are *solo; cantabile; dolce; molto espr. rubato*.

The musical score for measures 235-242 includes the following parts and markings:

- Fl. 1:** *f poco a poco dim.*
- Picc.:** (Piccolo)
- Ob. 1:** *f poco a poco dim.*
- Ob. 2:** *f poco a poco dim.*
- Cl. 1:** *f poco a poco dim.*
- Cl. 2:** *f poco a poco dim.*
- C Tpt. 1, 2, 3:** (Trumpets)
- Timp.:** (Timpani)
- Perc. 1, 2:** (Percussion)
- Hp.:** (Harp)
- Pno.:** (Piano)
- Vln. I:** *p* (measures 235-237), *ff molto espr., legato, tenuto sempre* (measures 238-242)
- Vln. II:** *ppp* (measures 235-237), *ff molto espr., legato, tenuto sempre* (measures 238-242)
- Vla.:** (Viola)
- Vc.:** (Violoncello)
- Cb.:** (Contrabasso)

Measures 235, 236, 237, 238, 239, 240, 241, and 242 are indicated at the bottom of the score.

**R**

Timp. *p* l.v. *sempre*

Crotales rubber mallets (small note passage preferred)  
Perc. 1 *pp sempre; dolce* (a shimmer in the background); l.v. *sempre*

Glockenspiel rubber mallets  
Perc. 2 *pp sempre; dolce* (a shimmer in the background); l.v. *sempre*

Hp. *p* l.v. *sempre*

Pno. *f*

**R**

Vln. I *p* free bow, keep up the intensity; *molto vib.*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Cb. *ff espr.* *let ring*  
pizz.; solo; last player in the section alone (w/ hp. & pno.)  
arco

243 244 245 246 247

Timp. *p* *pp*  
 Perc. 1 (Crot.)  
 Perc. 2 (Glock.)  
 Hp. *p*  
 Vln. I  
 Vln. II *div.* *ff* *unis.* *f* *div.* *ff*  
 Vla. *ff* *f* *ff*  
 Vc. *ff* *ff*  
 Cb. *ff* *ff*

248 249 250 251 252



Perc. 1 (Crot.) *l.v.*  
 Perc. 2 (Glock.) *l.v.* *To Whip*  
 Hp.  
 Vln. I  
 Vln. II *unis.* *f*  
 Vla. *f*  
 Vc.  
 Cb.

253 254 255 256 257

**S** Slightly faster; haunting (♩ = 126)

Hp. *p* *lunga*

Vln. I *lunga*

Vln. II *div.* *ff* *unis.* *lunga* *ppp*

Vla. *ff* *lunga* *p*

Vc. (solo) *ff* *lunga* *solo* *ffff* as loud as possible; stacc. sempre, molto secco

Vc. (altri) *ff* *lunga* *p*

Cb. *div.* *ff* *unis.* *lunga*

258 259 260 261 262

Perc. 2 *Whip* *fff*

Hp.

Vln. I *fff* continue to vib. until end

Vln. II *fff* continue to vib. until end

Vla. *fff* continue to vib. until end

Vc. (solo)

Vc. (altri) *fff* continue to vib. until end

Cb.

263 264 265 266 267