

Full Score

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Lavoisier's  
Mirrors

*for symphony orchestra*

by Chris Roe

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# Lavoisier's Mirrors

*for symphony orchestra*

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## Instrumentation

1 Piccolo  
2 Flutes  
2 Oboes  
1 Cor Anglais  
2 Clarinets in Bb  
1 Bass Clarinet in Bb  
3 Bassoons (III = Contrabassoon)

4 Horns in F  
4 Trumpets in Bb (including 1 in balcony or behind the audience if possible)  
3 Trombones (including 1 in balcony or behind the audience if possible)  
1 Bass Trombone  
1 Tuba

1 Timpani (Complete set of 5 drums)

4 Percussion (including 1 in balcony or behind the audience if possible):

- 1 - Marimba, Xylophone, Temple Blocks (5 different pitches), Suspended Cymbals (1 large, 1 small)
- 2 - Vibraphone, Glockenspiel, Crotales, Almglocken, Roto-toms (5 drums), Snare Drums, Suspended Cymbals (1 large, 1 small), Cabasa
- 3 - Bass Drum, Tam-tams (1 large, 1 small), Snare Drum, Flexatone, Maracas
- 4 - Suspended Cymbals (1 large, 1 small), Snare Drum, Temple Blocks (5 different pitches)

1 Celeste/Piano

Violin I (14 players minimum)  
Violin II (12 players minimum)  
Viola (10 players minimum)  
Violoncello (8 players minimum)  
Double Bass (6 players minimum)

\* Score is in C. All normal octave transpositions are observed.


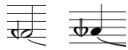

## Duration

c.13'30"



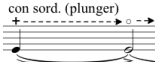

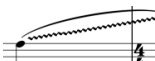
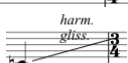


# Performance Notes





## Woodwind

-  - Flutter-tongued note. (Fl., Cl.)
-  - Quarter-tones to be produced by changes in embouchure. (Fl., Cl.)
-  - Bend note in direction of line with embouchure change. (Fl., Cl.)

## Brass

-  - Flutter-tongued note. (Tpt., Tbn.)
-  - Quarter-tones to be produced by changes in embouchure/hand-stopping. (Hn.)
-  - Use plunger mute, closed (+) to open (o) to produce 'Wah-wah' sound. (Tpt., Tbn.)
-  - Hand-stopped (+) and open (o) (Tpt., Tbn.)
-  - Rip *gliss.*, as in Big Band jazz! (Tpt.)
-  - Fast harmonic *gliss.* through overtones (Hn.)

## Strings

-  - Highest part crosses lowest during *gliss.* (Vln.)
-  - Highest possible note. (Vln.)
-  - Move from ordinary bow position to sul ponticello. (Vln., Vla, Vcl., Db.)
-  - Bartok pizz. Snap string against fingerboard. (Vln., Vla, Vcl., Db.)

# Programme Note

*'you look, craning, twisting, but nothing works, because Lavoisier's mirrors, whether concave or convex, disappoint you, mock you. You step back, find yourself for a moment, but move a little and you are lost [in] this catoptric theatre...'*

(Umberto Eco 'Foucault's Pendulum', p.13)

'Lavoisier's Mirrors' was the final and largest-scale piece that I wrote during my two year Masters course at the Royal College of Music. The passage above from 'Foucault's Pendulum' describes the French scientist Antoine Lavoisier's collection of mind-bending mirrors, and provided a great deal of inspiration for me reflected both in the mysterious atmosphere of the piece as a whole, and in the music's formal construction.

As time progresses musical figures appear at first distorted, refracted and blurred within large, whirling orchestral textures, until they are suddenly revealed as sharp-edged, crystal-clear objects. These fleeting moments of rhythmic, harmonic and timbral clarity struggle to break through increasingly dense textures, constantly slipping out of reach to lead us down new, unexpected paths...

C.J.R.

Score in C

# Lavoisier's Mirrors

for symphony orchestra

Chris Roe

Lento inquieto  
(♩=50)

A

Piccolo  
Flute 1  
2  
Oboe 1  
2  
Cor Anglais  
Clarinet in Bb 1  
2  
Bass Clarinet in Bb  
Bassoon 1  
2  
Contrabassoon  
Horn in F 1  
3  
Horn in F 2  
4  
Trumpet in Bb 1  
Trumpet in Bb 2  
3  
Trumpet in Bb 4 (in balcony)  
Trombone 1  
2  
Trombone 3 (in balcony)  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Percussion 4 (in balcony)  
Celeste

Lento inquieto  
(♩=50)

A

a)\*  
Violin I  
b)\*  
Violin II  
a)\*  
Viola  
b)\*  
a)\*  
Violoncello  
b)\*  
Double Bass

(back desks) con sord.  
ppp sempre  
gliss.  
tutti  
div.  
ppp sempre  
gliss.  
tutti  
gliss.  
tutti  
gliss.  
tutti  
gliss.

\* When strings are divisi, outside players take line a) and inside line b)

**B**

**C**

SOLO

Picc.  
Fl. 1  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Cbsn.

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

Timp.

Play rhythms throughout *gliss.*

Perc. 1  
Perc.  
Perc. 3  
Cel.

Bass drum (stiff brush)  
Roto-toms  
Snare Drum (stiff brushes)  
Susp. Cymbals

**B**

**C**

Vln. I a)  
Vln. I b)  
Vln. II a)  
Vln. II b)  
Vla. a)  
Vla. b)  
Vc. a)  
Vc. b)  
Db. a)  
Db. b)

tutti  
sul A

pizz.  
col legno batt.

\* Straight line indicates *gliss.* throughout.



**D** Poco più animato  
(♩=60)

Tempo I  
rit. . . . . (♩=50)

18

Picc. *mf*

Fl. 1 *mp*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C.A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 2 *ff*

Bsn. 1 *ff*

Hn. 1 *mf*

Hn. 3 *p*

Hn. 2 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *fp*

Tpt. 3 *fp*

Tbn. 1 *mp*

Tbn. 2 *fp*

B. Tbn. *mp*

Tbn. *mp*

Timp. *p*

Perc. 1 *p*

Perc. 2 *mf*

Perc. 3 *mp*

Cel. *mf*

[T. Blocks]

[Snare Drum (stiff brushes)]

[Maracas]

[Susp. Cymbals]

[Tam-tams]

to T. Bl.

to S.D.

to Maracas

to Cymb.

to Mar.

to Vib.

to T-tam.

to B.D.

**D** Poco più animato  
(♩=60)

Tempo I  
rit. . . . . (♩=50)

Vln. I a) *fp*

Vln. I b) *fp*

Vln. II a) *fp*

Vln. II b) *fp*

Vla. a) *fp*

Vla. b) *fp*

Vc. a) *fp*

Vc. b) *fp*

Db. a) *p*

Db. b) *p*

*arco*

*pizz.*

*pp*



**F** Ancora più animato (♩=66)

Lento inquieto (♩=50)

rit. . . . .

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

C.A. *ff*

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

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

B. Cl. *p* *ff* *p*

Bsn. 1 *f* *ffp*

Bsn. 2 *f* *ffp*

Hn. 1 *f*

Hn. 2 *p* *f*

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

Tpt. 2 *ff* *p* *f* *con sord. (straight)*

Tbn. 1 *f* *fp* *con sord. (straight)*

Tbn. 2 *f* *fp* *con sord. (straight)*

Tbn. 3 *f* *fp* *con sord. (straight)*

Tbn. 4 *f* *fp* *con sord. (straight)*

Tbn. 5 *f* *fp* *con sord. (straight)*

Timp. *f* *p* *p < mp > p < mp > p < mf > p < f > p*

Perc. 1 (T. Blocks) *ff* *p* *fp* *ff* *p sub. < ff* *to Mar.*

Perc. 2 *ff* *to Cymb.* *Susp. Cymbals* *p* *f* *to R-toms.* *Roto-toms* *p < mp > p < mf > p < f > p*

Perc. 3 *ff* *to T-t.* *Tam-tams (stiff brushes)* *(scrape)* *to B.D.* *Bass Drum (stiff brushes)* *p < mf > p < f > mp < ff > p* *Snare Drum (stiff brushes)* *to S.D.* *p < f > p*

**F** Ancora più animato (♩=66)

Lento inquieto (♩=50)

rit. . . . .

Vln. I a) *ff* *ffp* *ffp* *ppp*

Vln. I b) *ff* *ffp* *ffp* *ppp*

Vln. II a) *ff* *ffp* *ffp* *ppp*

Vln. II b) *ff* *ffp* *ffp* *ppp*

Vla. a) *ff* *ffp* *ffp* *ppp*

Vla. b) *ff* *ffp* *ffp* *ppp*

Vc. a) *ff* *f < ff* *ppp*

Vc. b) *ff* *f < ff* *ppp*

Db. *p*

\* Double Bass still written an octave above sounding pitch in the treble clef

**G**

FL. 1  
FL. 2  
Ob. 1  
2  
C.A.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
2

Hn. 1  
3  
Hn. 2  
4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
2  
Timp.

Perc. 1  
Perc. 2  
Perc. 3  
Cel.

**G**

Vln. I a)  
Vln. I b)  
Vln. II a)  
Vln. II b)  
Vla. a)  
Vla. b)  
Vc. a)  
Vc. b)  
Db.

accel.

**H** Più mosso (♩=72)

50

Picc. *mf* *f* *mp*

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

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

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

Ob. 2 *p* *f* *mf* *f* *p*

C.A. *p* *f* *mp* *f* *p* *mp*

Cl. 1 *p* *f* *mp* *f* *p* *f sub.* *ff* *mp*

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

B. Cl. *f* *f* *p*

Bsn. 1 *f* *f* *p*

Bsn. 2 *p* *f* *f* *p*

Hn. 1 *mf* *ff* *p* *f*

Hn. 3 *mf* *ff* *p* *p*

Hn. 4 *ff* *p* *f*

Tpt. 1 (con sord. (plunger)) *p* *f* *p* *f*

Tpt. 2 (con sord. (plunger)) *p* *f* *p* *f*

Tpt. 3 (con sord. (straight)) *p* *f* *p* *f*

Timp. *p* *f*

Perc. 1 to T. Blocks (T. Blocks) *p* *mf* *p* *ff* to Xyl. *p* *f* *Xylophone col Cl. 1*

Perc. 2 (Vib.) *p* *mf* *ff* to Glock. *mp* *f* *Glockenspiel*

Perc. 3 *p* *mp* *p* *ff* *mf* *ff* *p* *f* *p*

Perc. 4 (balcony) *mp* *f* *p* *f* *to Cymb.*

Cel. *f* *ff* *mf* *ff*

**H** Più mosso (♩=72)

accel.

Vln. 1 a) *p* *fff* *div. b<sub>2</sub>*

Vln. 1 b) *p* *fff* *div. b<sub>2</sub>*

Vln. II a) *arco* *fff* *div. sul A*

Vln. II b) *fff* *div. sul A*

Vla. a) *ff* *fff* *pizz.*

Vla. b) *ff* *fff* *pizz.*

Vc. a) *ff* *molto vib* *p*

Vc. b) *ff* *molto vib* *p*

Db. *ff*

I

J

(♩=53) (♩=40)

55

Picc. *f* *p*

Fl. 1 SOLO *f* *mf* *ff* *p*

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

Ob. 1 SOLO *f* *ff* *p*

Ob. 2 *f* *mf* *f* *p*

C.A. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *f* *ff* *p* *f* *p*

Hn. 3 *f* *ff* *p* *f* *p*

Hn. 4 *f* *ff* *p* *f* *p*

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

Tpt. 2 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tpt. 3 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tpt. 4 (balcony) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. 1 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. 2 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. 3 (balcony) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

B. Tbn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 1 (Xyl.) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 2 (Glock.) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 3 (S.D.) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 4 (balcony) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cel. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. I a) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. I b) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II a) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II b) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. a) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. b) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. a) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. b) *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

rit. (♩=53) (♩=40)

SOLO

Play if no 4th Tpt.

con sord. (plunger)

Play if no 4th Tbn.

Susp. Cymbals

Tam-tams

take bow

take bow (bowed)

SOLO

flautando

arco jété

molto vib

jeté

sul D

sul G

← ♩ = ♩ → (♩=53)

← ♩ = ♩ → (♩=40)

Picc. *f* *pp* *mp* *gliss.*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

C.A. *f* *pp*

Cl. 1 *f* *pp* *mp* *gliss.*

Cl. 2 *f* *pp* *gliss.*

B. Cl. *f* *p*

Bsn. 1  
2

Hn. 1  
3

Hn. 2  
4

Tpt. 1, 2  
3

Tbn. 1  
2

Tba.

Timp. *ff* *gliss.*

Perc. 1 (Cymb.) (bowed) *p* *f* to T. blocks

Perc. 2 (Cymb.) (bowed) *p* *f* to Alm.

Perc. 3 (T-tam.) (scrape) *p* *f* to Flex.

Cel. *pp* *p*

← ♩ = ♩ → (♩=53)

← ♩ = ♩ → (♩=40)

Vln. I a) *fp* *fp* arco sul pont *p* *ppp* *ppp* *ord.*

Vln. I b) *fp* *fp* arco sul pont *p* *ppp* *mp* *ord.*

Vln. II a) sul A *fp* *fp* arco sul pont *p* *ppp* *ord.*

Vln. II b) *fp* *fp* arco sul pont *p* *ppp* *ord.*

Vla. a) arco sul pont *p*

Vla. b) arco sul pont *p*

Vc. pizz. *ff*

Db. pizz. *ff*

L

← ♩ = ♩ (♩=53)

66

Picc. *p* *ff*

Fl. 1 *mp* *p* *ff* *f*

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

Ob. 1 & 2 *ff* *a2* *mp*

C.A. *f*

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

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

B.Cl. *f*

Bsn. 1 & 2 *mp* *a2* *f*

Hn. 1 & 3 *fp*

Hn. 2 & 4

Tpt. 1, 2 & 3 *con sord (straight)* *fp*

Tbn. 1 & 2

Tba.

Perc. 1 *T. blocks* *ff*

Perc. 2 *Almglocken* *mp* *to Vibraslap*

Perc. 3 *Flexatone* *p* *mf* *p* *f* *p*

Cel. *sfz* *sfz*

L

← ♩ = ♩ (♩=53)

Vln. I a) *pizz.* *f* *arco* *mp* *fp*

Vln. I b) *ppp* *arco* *mp* *fp*

Vln. II a) *ppp* *arco sul pont* *pizz.* *f* *arco sul pont* *ord.* *mp* *fp*

Vln. II b) *ppp* *arco sul pont* *ord.* *mp* *fp*

Vla. a) *arco sul pont* *p*

Vla. b) *arco sul pont* *p*

Vc. *pizz.* *arco sul pont* *ff* *p*

Db. *pizz.* *f*



M

← ♩ = ♩ → (♩=40)      ← ♩ = ♩ → (♩=60)

Picc. *mf* *p*

Fl. 1 *mp* *p*

Fl. 2 *mf* *p*

Ob. 1 & 2 *f* *mp*

C. A. *p* *f* *mp*

Cl. 1 *mp* *p*

Cl. 2 *mf* *p*

B. Cl. *p* *mp* *p* *f*

Bsn. 1 & 2 *p* *mp* *f*

Cbsn. *p* *ff*

Hn. 1 & 3 *pp*

Hn. 2 & 4 *p* *ff* *p*

Tpt. 1 *pp* *p* *f* *ff*

Tpt. 2 & 3 *pp* *ff* *p* *f*

Tbn. 1 *mp* *fp* *ff* *p*

Tbn. 2 *mp* *ff* *p*

B. Tbn. *mp* *fp* *ff* *p*

Tba. *p* *ff*

Timp. *p* *ff* *p*

Perc. 1 (T. blocks) *ff* *fp* *ff*

Perc. 3 *ff* *Vibraslap* *to S.D.* *Snare Drum* *p*

M

← ♩ = ♩ → (♩=40)      ← ♩ = ♩ → (♩=60)

Vln. I (div.) *pp* *f* *mp*

Vln. II (div.) *pp* *ff* *mp* *mf*

Vla. *arco* *f* *ff* *pizz.* *arco* *mf*

Vc. *arco* *f* *ff* *mf*

Db. *f* *ff* *mf*

(♩=40)

N

75

Picc. *mf* *mp*

Fl. 1 2 *mf* *mp*

Cl. 1 2 *mf* *mp*

B. Cl. *ff* *p*

Bsn. 1 2 *ff* *p* to Bsn.

Cbsn. *ff* *p*

Hn. 1 *ff* *p* *fp* *fp*

Hn. 3 *ff* *p* *fp* *fp*

Hn. 2 *ff* *p*

Hn. 4 *ff* *p* *f* *p*

Tpt. 1 *fp* *fp* con sord. (straight)

Tpt. 2 *fp* *fp* con sord. (straight)

Tpt. 3 *fp* *fp* *fp* *fp* con sord. (straight)

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p* *fp* *p*

B. Tbn. *ff* *p*

Tba. *ff* *p*

Timp. *ff* *p*

Perc. 2 (Alm.) *mp*

Perc. 3 (S.D.) *ff* *p sub.* to Flex.

Cel. *p* *sfz* *sfz* *sfz* *sfz*

(♩=40)

N

Vln. I a) *p* *pp* *f* *pp* arco

Vln. I b) *p* *pp* *f* *pp* arco

Vln. II a) *p* *pp* *f* *pp* arco

Vln. II b) *p* *pp* *f* *pp* arco

Vla. a) *ff* *pp* molto sul pont. *p* *pp*

Vla. b) *ff* *pp* molto sul pont. *p* *pp*

Vc. a) *ff* *pp* molto sul pont. *p* *pp*

Vc. b) *ff* *pp* molto sul pont. *p* *pp*

Db. a) *ff* *mf* *p* pizz. arco

Db. b) *ff* *mf* *p* pizz. arco

O

P

(♩=40)

← ♩ = ♩ → (♩=60)

← ♩ = ♩ → (♩=40)

O

P

← ♩ = ♩ → (♩=60)

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Trumpet 1, 2, & 3.
- Percussion:** Percussion 1 (Alm.), Percussion 2, Percussion 3 (Flexatone), Susp. Cymbals (soft beaters), and Celesta.
- Strings:** Violin I & II (a & b), Viola I & II (a & b), Violoncello I & II (a & b), and Double Bass.

The score is divided into two sections, 'O' and 'P', with tempo markings of 60 and 40 respectively. The 'O' section begins at measure 80. The 'P' section begins at measure 110. The score includes various musical notations such as dynamics (p, fp, mp, f, ff), articulation (pizz., arco), and performance instructions (molto sul pont., ord.).

Q

$\text{♩} = 40$

84

Picc.  $\text{♩} = 80$

Fl. 1  $\text{♩} = 80$

Fl. 2  $\text{♩} = 80$

Ob. 1  $\text{♩} = 80$

Ob. 2  $\text{♩} = 80$

C. A.  $\text{♩} = 80$

Cl. 1  $\text{♩} = 80$

Cl. 2  $\text{♩} = 80$

B. Cl.  $\text{♩} = 80$

Bsn. 1  $\text{♩} = 80$

Bsn. 2  $\text{♩} = 80$

Hn. 1  $\text{♩} = 80$

Hn. 3  $\text{♩} = 80$

Hn. 2  $\text{♩} = 80$

Hn. 4  $\text{♩} = 80$

Tpt. 1  $\text{♩} = 80$

Tpt. 2  $\text{♩} = 80$

Tpt. 3  $\text{♩} = 80$

Tbn. 1  $\text{♩} = 80$

Tbn. 2  $\text{♩} = 80$

B. Tbn.  $\text{♩} = 80$

Tbn.  $\text{♩} = 80$

Timp.  $\text{♩} = 80$

Perc. 1  $\text{♩} = 80$

Perc. 2  $\text{♩} = 80$

Perc. 3  $\text{♩} = 80$

to T. Blocks

to Crot.

(Flex.)

to B.D.

to Mar.

to Alm.

Bass Drum

$\text{♩} = 80$

$\text{♩} = 40$

$\text{♩} = 40$

Q

$\text{♩} = 40$

Vln. I a)  $\text{♩} = 80$

Vln. I b)  $\text{♩} = 80$

Vln. II a)  $\text{♩} = 80$

Vln. II b)  $\text{♩} = 80$

Vla. a)  $\text{♩} = 80$

Vla. b)  $\text{♩} = 80$

Vc. a)  $\text{♩} = 80$

Vc. b)  $\text{♩} = 80$

Db. a)  $\text{♩} = 80$

Db. b)  $\text{♩} = 80$

$\text{♩} = 80$

$\text{♩} = 40$

$\text{♩} = 40$

91

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

C.A. *p*

Cl. 1 *p*

Cl. 2 *p*

B.Cl. *p*

Bsn. 1 *fp*

Bsn. 2 *fp*

Bsn. 3 *f*

Hn. 1 *fp*

Hn. 3 *p* *fp* *f*

Hn. 2 *p* *fp* *f*

Hn. 4 *p* *fp* *f*

Tpt. 1 *p* *fp* *ff*

Tpt. 2 *p* *fp* *ff*

Tpt. 3 *p* *fp* *ff*

Tbn. 1 *p* *fp* *f*

Tbn. 2 *p* *fp* *f*

B. Tbn. *p* *fp* *f*

Tba. *p* *fp* *f*

Timp. *p* *mp* *p* *mf* *p* *f* *mp* *ff*

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

Almglocken *mp* *f* *mp* *f*

(B.D.) *mp* *p* *mf* *p* *f* *mp* *ff*

Piano *mf* *f* *mf* *f*

con sord. (plunger)

con sord. (straight)

to Glock.

100

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

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

Vla. *pp* *mf* *f* *f* *p* *pizz.*

Vc. a) *pp* *mf* *f* *f* *p* *pizz.*

Vc. b) *pp* *mf* *f* *f* *p* *pizz.*

Db. *mf* *p* *mf* *p* *f* *mp* *ff*

**R** Con moto (♩=80) *unis.* *arco* *pizz.* *acc.*

**S** (♩=100)

96

Picc. *mf* *f* *p* *f* *p*

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

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

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

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

C. A. *p* *f* *p* *f* *p* *f*

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

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

B. Cl. *f* *p* *mp* *f* *p*

Bsn. 1 *f* *p* *mp* *f* *p* *f*

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

Bsn. 3 *f* *p* *mf* *f* *p* *mf*

Hrn. 1 *p* *f* *p*

Hrn. 2 *fp* *f* *p* *f* *p*

Tpt. 1 *p* *f* *p* *f* *p* *con sord. (plunger)*

Tpt. 2 *p* *f* *p* *con sord. (plunger)*

Tpt. 3 *p* *f* *p* *con sord. (plunger)*

Tbn. 1 *p* *f* *p* *2.*

Perc. 1 *f* *fp* *f*

Perc. 2 *mf* *ff* *mf* *f* *mf* *f* *mf* *f*

Pno. *mf* *ff* *f* *mf* *f* *ff*

**S** (♩=100)

Vln. I *p* *mf* *ffp* *p* *f* *ff* *p* *f* *p*

Vln. II *arco* *jeté* *ff* *p* *mf* *ffp* *p* *f* *ff* *p* *arco* *pizz.* *div.*

Vla. *ff* *arco* *ffp* *p* *f* *ff* *pizz.* *f* *mp*

Vc. *ff* *arco* *ffp* *p* *f* *ff* *jeté* *ff* *div.* *mp*

T

U

accel. . . . .

102

Picc. *ff* *p* *f* *ff* *p* *f* *p*

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

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

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

Ob. 2 *p* *f* *mf* *f* *p* *f* *p*

C. A. *p* *f* *p* *fp* *f* *p* *f* *mf* *f*

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

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

B. Cl. *f* *ff* *p* *fp* *f* *p* *f* *mf*

Bsn. 1 *p* *f* *p* *f* *p* *f* *fp*

Bsn. 2 *f* *p* *f* *p* *f* *fp*

Bsn. 3 *f* *p* *f* *p* *f* *fp*

Hn. 1 *fp* *a 2 +* *p* *f* *p*

Hn. 2 *fp* *a 2 +* *p* *f* *p*

Hn. 4 *fp* *a 2 +* *p* *f* *p*

Tpt. 1 *mf* *f* *mf* *f* *p* *f* *senza sord.*

Tpt. 2 *con sord. (straight)* *mf* *f* *mf* *f* *p* *f* *senza sord. 2.*

Tbn. 1 *p* *f* *p* *con sord. (plunger)* *mp* *f* *mp* *f* *mp*

Tbn. 2 *f* *p* *con sord. (plunger)* *mp* *f* *mp*

Tbn. 3 *p* *f* *p* *mp* *f* *mp*

Timp. *ff* *p* *f* *p*

Perc. 1 (Mar.) *fp* *f* *fp* *f* *ff* *f* *fp*

Perc. 2 *Almglocken* *mf* *f* *mf* *f* *ff* *f* *Crotales* *ff*

Perc. 3 *Snare Drum* *p* *f* *mf*

Pno. *mf* *f* *ff* *p* *f* *ff* *p* *f* *to Crot.* *ff*

T

U

accel. . . . .

Vln. I a) *f* *p* *f* *p* *f* *fp*

Vln. I b) *f* *p* *f* *p* *f* *fp*

Vln. II a) *f* *p* *f* *p* *f* *fp*

Vln. II b) *f* *p* *f* *p* *f* *fp*

Vla. a) *f* *p* *f* *p* *f* *fp*

Vla. b) *f* *p* *f* *p* *f* *fp*

Vc. *f* *p* *f* *p* *f* *fp* *(pizz.)* *f*

Db. *ff* *f* *fp* *f* *fp* *(pizz.)* *f*

110 a2

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. 1  
2

B. Cl.

Bsn. 1  
2  
3

Hn. 1  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2  
B. Tbn.

Tba.

Timp.

Perc. 1 (Mar.)  
2 (to Roto-t.)  
3 (to T-tam.)

Roto-toms  
Tam-tams

Vln. I

Vln. II

Vla. a)  
b)

Vcl. a)  
b)

Db. a)  
b)

div.  
pizz.  
arco  
unis.  
con sord.  
p  
mf  
f



W Adagio inquieto  
(♩=60)

116

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Mar.)

Perc. 2 (R-tom.)

Perc. 3 (T-tam.)

Pno.

to Cbsn.

harm. gliss.

con sord. (plunger)

to Xyl.

Xylophone

to Cymb.

Cymbals

to Cel.

Celesta

W Adagio inquieto  
(♩=60)

Vln. I a)

Vln. I b)

Vln. II a)

Vln. II b)

Vla. a)

Vla. b)

Vc. a)

Vc. b)

Db.

con sord.

pp

X

121

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3  
Contrabassoon

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1 (Xyl)

Perc. 2 (Cymb.)

Perc. 3 (T-tam)

Cel.

Vln. I a)

Vln. I b)

Vln. II a)

Vln. II b)

Vla. a)

Vla. b)

Vc. a)

Vc. b)

**X**

Y

125

Picc. *p* *mf* *p* *mf*

Fl. 1 & 2 *mf* *f* *p* *mf*

Ob. 1 & 2 *p* *f* *p* *mf*

C.A. *p* *f* *p* *mf*

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

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

B. Cl. *mf* *f* *p*

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

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

Cbsn. *p* *f* *p* *f* *mf*

Hn. 1 & 3 *p* *mf* *p* *p*

Hn. 2 & 4 *p* *mf* *p* *pp*

Tpt. 1 *p* *fp* *pp* *p* *fp* *pp*

Tpt. 2 *p* *fp* *pp* *p* *fp* *pp*

Tbn. 1 *p* *fp* *pp* *p* *fp* *pp* *p* *fp*

Tbn. 2 *p* *fp* *pp* *p* *fp*

Timp. *p* *mf* *p* *f* *p* *mp* *p* *f*

Perc. 1 (T. blocks) *f* *mp* *f* *mp* *p* *mf* *p*

Perc. 2 (Vib.) *f* *mp* *f* *mp* *p* *mf* *p* *to Cab.*

Perc. 3 *to S.D.* *mp* *ff* *mp*

Cel. *f* *ff* *to Pno.*

Y

Vln. I a) *mp* *p* *mf*

Vln. I b) *mp* *p* *mf*

Vln. II a) *p* *mp* *mf*

Vln. II b) *mp* *p* *mf*

Vla. a) *p* *mp* *p* *mf*

Vla. b) *mp* *p* *mf*

Vc. a) *mp* *p* *mf*

Vc. b) *mf* *p* *mf*

Db. *mp*

**Z**

129

rit. . . . .

Picc. *pp* *mp* *mf* *ff*

Fl. 1 2 *pp* *mp* *mf* *ff*

Ob. 1 2 *pp* *mp* *mf* *ff*

C. A. *pp* *mp* *mf* *ff*

Cl. 1 2 *pp* *mp* *mf* *ff*

B. Cl. *pp* *mp* *mf* *ff*

Bsn. 1 2 *pp* *mp* *mf* *ff*

Cbsn. *mp* *mf* *ff*

Hrn. 1 3 *f* *mp* *f*

Hrn. 2 4 *mp* *mf* *f*

Tpt. 1 *p* *f* *pp* *fp* *f* *p* *f* *p*

Tpt. 2 *p* *fp* *pp* *p* *fp* *f* *p*

Tpt. 3 *mp* *ff*

Tbn. 1 *pp* *p* *f* *p* *f* *pp* *p* *f* *p*

Tbn. 2 *p* *fp* *pp* *p* *f* *p* *f* *p*

B. Tbn. *mp* *mf* *ff*

Tba. *mp* *mf* *f*

Timp. *p* *f* *p* *mp* *p* *mp* *ff*

Perc. 1 (T. blocks) *f* *p* *Susp. Cymb.* *p* *take bow* *(bowed)* *p*

Perc. 2 *mp* *ff* *mp* *f* *mp* *ff* *Vibraphone* *p* *f*

Perc. 3 *mp* *mp* *to Vib.* *to B.D.* *Bass Drum* *mf* *Piano* *mf*

Cel. *mf*

**Z**

rit. . . . .

Vln. I a) *p* *f* *p* *f* *ff*

Vln. I b) *p* *f* *p* *f* *ff*

Vln. II a) *p* *f* *p* *sf* *ff*

Vln. II b) *p* *f* *p* *sf* *ff*

Vla. a) *p* *f* *p* *sf* *ff*

Vla. b) *p* *f* *p* *sf* *ff*

Vc. a) *p* *f* *mp* *p* *mf* *p* *f* *p* *fp* *ff*

Vc. b) *p* *f* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *fp* *ff*

Db. a) *mf* *f* *ff*

Db. b) *mf* *f* *ff*

AA

Brillante  
(♩=53)

BB

134

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
C.A.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbu.  
Timp.  
Perc. 1 (Cymb.)  
Perc. 2 (Vib.)  
Perc. 3 (Tamtams, Bass Drum)  
Pno.

AA

Brillante  
(♩=53)

BB

Vln. I a)  
Vln. I b)  
Vln. II a)  
Vln. II b)  
Vla. a)  
Vla. b)  
Vc. a)  
Vc. b)  
Db.

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 C. A.  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4 (balcony)  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1 (Mar.)  
 Perc. 2 (Vib.)  
 Perc. 3 (T-tam/B.D.)  
 Vln. I a)  
 Vln. I b)  
 Vln. II a)  
 Vln. II b)  
 Vla. a)  
 Vla. b)  
 Vc. a)  
 Vc. b)  
 Db.

Musical notation includes dynamics: *p*, *mf*, *f*, *ff*, *mp*.  
 Performance instructions: *con sord. (straight)*, *con sord. (plunger)*, *senza sord. flz.*, *flz.*, *arco*, *pizz.*, *sul A*.  
 Percussion notes: *(Mar.)*, *(Vib.)*, *(T-tam/B.D.)*, *(scrape)*, *ord.*, *to S.D.*, *Snare Drum*.  
 Other markings: *a 2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*.

142

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *f* *mp*

C. A. *p* *mf* *p* *mf*

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

Cl. 2 *ff* *mf* *p* *mf*

B. Cl. *ff* *mf* *p* *mf*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *a 2* *p* *mf* *p*

Hn. 1 *p* *ff* *p* *ff*

Hn. 2 *p* *f* *p* *f*

Hn. 4 *p* *f* *p* *f*

Tpt. 1 *f* *p* *ff*

Tpt. 2 *f* *p* *ff* senza sord.

Tpt. 3 *f* *p* *ff* senza sord.

Tpt. 4 (balcony) *ff* *mf*

Tbn. 1 *f* *p* *f* *p* con sord. (plunger)

Tbn. 2 *f* *p* *f* *p* con sord. (straight)

Tbn. 3 (balcony) *f* *p* *f* *p* con sord. (straight)

B. Tbn. *f* *p* *f* *p* con sord. (straight) Play if no 4th Tbn.

Tbn. *f* *p* *f* *p*

Timp. *p* *f*

(Mar.) *f* *p*

Perc. 1 *f* *p*

Perc. 2 (S.D.) *ff* *mp* to Vib. *f* *p* [Vibraphone] *f* *p*

Perc. 3 (T-tam/B.D.) *ff* *f* *p* *f* *p* scrape

Vln. I a) *f* *p* *ff* *mf* pizz. arco

Vln. I b) *f* *p* *ff* *mf* pizz. arco

Vln. II a) *f* *p* *mf* *f* arco pizz.

Vln. II b) *f* *p* *mf* *f* arco pizz.

Vla. a) *f* *p* *mf* *p* arco

Vla. b) *f* *p* *mf* *p* arco

Vc. a) *p espress.* *mf* *p*

Vc. b) *p espress.* *mf* *p* div. a 3

Db. *p*

EE

146

Picc. *f* *p*

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

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

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

Ob. 2 *mf* *f* *p*

C.A. *f* *p* *f* *p*

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

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

B. Cl. *p* *mp* *f* *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1, 2 *p* *f* *p*  
con sord. (plunger) 1.5 Play if no 4th Tpt.

Tpt. 4 (balcony) *mf* *f* *mf*  
con sord. (plunger)

Tbn. 2 *p*  
con sord. (plunger)

B. Tbn. *p*  
con sord. (plunger)

Tba.

Timp. *p*

Perc. 1 (Mar.) *p* *p* *f* *p*

Perc. 2 (Vib.) *f* *p* *mf* *p*

Perc. 3 (T-tams/B.D.) *f* *p* *f* *p*

Pno. *p* *f* *p*

EE

Vln. I a) *p* *mf* (c)

Vln. I b) *p* *mf* (d)

Vln. II a) *pp*

Vln. II b) *mf* (c) *div. a 4* *p*

Vla. a) *div. a 3*

Vla. b) *p*

Vc. a)

Vc. b)

Db.



**FF****GG** Furioso subito  
(♩ = 144)

27

150

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
C.A.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4 (balcony)  
Tbn. 1  
Tbn. 2  
Tbn. 3 (balcony)  
B. Tbn.  
Timp.  
Perc. 1 (Mar.)  
Perc. 2 (Vib.)  
Perc. 3 (T-tam/B.D.)  
Perc. 4 (balcony)

**FF****GG** Furioso subito  
(♩ = 144)

Pno.  
Vln. I a)  
Vln. I b)  
Vln. II a)  
Vln. II b)  
Vla. a)  
Vla. b)  
Vc. a)  
Vc. b)  
Db. a)  
Db. b)

HH

157

Picc. *f* *ff* *f* *ff* *f* *ff*

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

Ob. 1 *p* *ff* *ff* *ff*

C.A. *p* *ff* *ff* *ff*

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

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

B. Cl. *f* *ff* *ff* *ff*

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

Cbsn. *mf* *ff* *ff* *ff*

Hn. 1 *ff* *ff* *p* *ff* *ff* *ff*

Hn. 3 *ff* *ff* *ff* *ff*

Hn. 2 *ff* *ff* *ff* *ff*

Hn. 4 *ff* *ff* *ff* *ff*

Tpt. 1 *ff* *ff* *ff* *ff*

Tpt. 2 *p* *ff* *ff* *ff*

Tpt. 3 *ff* *ff* *ff* *ff*

Tpt. 4 (balcony) *mp* *ff* *p* *ff* *ff*

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

Tbn. 2 *ff* *ff* *ff* *ff*

Tbn. 3 (balcony) *ff* *ff* *ff* *ff*

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

Tba. *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

Perc. 1 (Mar.) *p* *ff* *ff* *ff*

Perc. 2 *f* *ff* *ff* *ff*

Perc. 3 (S.D.) *ff* *ff* *ff* *ff*

Perc. 4 (balcony) *ff* *ff* *ff* *ff*

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

Vln. I a) *f* *ff* *ff* *ff*

Vln. I b) *ff* *ff* *ff* *ff*

Vln. II a) *p* *ff* *ff* *ff*

Vln. II b) *ff* *ff* *ff* *ff*

Vla. a) *f* *ff* *ff* *ff*

Vla. b) *ff* *ff* *ff* *ff*

Vc. a) *f* *ff* *ff* *ff*

Vc. b) *ff* *ff* *ff* *ff*

Db. a) *f* *ff* *ff* *ff*

Db. b) *ff* *ff* *ff* *ff*

to Roto-t. *f* *ff* *ff* *ff*

to T. blocks *f* *ff* *ff* *ff*

[T. blocks] *f* *ff* *ff* *ff*

[Roto-toms] *f* *ff* *ff* *ff*

to Alm. *f* *ff* *ff* *ff*

[Almglocken] *f* *ff* *ff* *ff*

Cymbal (Splash) *f* *ff* *ff* *ff*

DAMP *f* *ff* *ff* *ff*

to Flex. *f* *ff* *ff* *ff*

to T. blocks *f* *ff* *ff* *ff*

HH

**II**

This page contains the musical score for measures 163 through 175. The score is divided into several sections:  
**Woodwinds:** Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinet in Bb (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.).  
**Brass:** Horns 1, 2, 3, and 4 (Hn. 1-4), Trumpets 1, 2, 3, and 4 (Tpt. 1-4, with Tpt. 4 on balcony), Trombones 1, 2, 3, and 4 (Tbn. 1-4, with Tbn. 3 and 4 on balcony), and Tuba (Tbn.).  
**Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4, on balcony). Specific instruments listed include (T. blocks), (Alm.), Flexatone, and Snare Drum. Cymbal changes to Susp. Cymbals and Snare Drum are indicated.  
**Strings:** Piano (Pno.), Violins I and II (Vln. I a, b; Vln. II a, b), Violas (Vla. a, b), Violas and Celli (Vc. a, b), and Double Bass (Db.).  
**Dynamic markings and performance instructions:** The score features a wide range of dynamics from *ff* (fortissimo) to *pp* (pianissimo). Performance directions include accents, slurs, and specific techniques like *con sord. (plunger)* for the trumpets.

170 a 2

Ob. 1  
2

C.A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4 (balcony)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Marimba

Perc. 1

(Cymb.) DAMP

Perc. 2

(S.D.)

Perc. 3

(S.D.) to T. blocks

Temple blocks

Pno.

Vln. I a)

Vln. I b)

Vln. II a)

Vln. II b)

Vla. a)

Vla. b)

Vc. a)

Vc. b)

Db. a)

Db. b)

KK

LL

Meno mosso (♩=120)

177

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
C.A.  
Cl. 1  
Cl. 2  
Cbsn.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn.  
Timp.  
Perc. 1 (Mar.)  
Perc. 2 (Cymb.)  
Perc. 3 (S.D.)  
Perc. 4 (T. Blocks)  
Pno.

KK

LL

Meno mosso (♩=120)

Vln. 1 a)  
Vln. 1 b)  
Vln. 2 a)  
Vln. 2 b)  
Vla. a)  
Vla. b)  
Db. a)  
Db. b)

MM

189

Picc. *flz.*

Fl. 1 *ff* *p* *ff* *p*

Fl. 2 *ff* *p* *ff* *p*

Ob. 1 *ffp* *ffp*

Ob. 2 *ffp* *ffp*

C. A. *f* *ffp* *ffp*

Cl. 1 *flz.* *f* *ff* *p* *ffp*

Cl. 2 *ffp*

B. Cl. *ffp* *ffp* *ffp*

Bsn. 1 *fp* *f* *ff* *ffp*

Bsn. 2 *fp* *fp* *ffp*

Cbsn. *fp*

Hn. 1

Hn. 2

Tpt. 1 *f*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *fp* *ff* *p* *p* *ff*

Perc. 1 (Mar.) SOLO *f* *ff* *ff*

Perc. 2 (Alm.) *f* *ff* *ff* *p*

Perc. 3 *ff* *ff* *mf* *gl.* *ff*

Vibraslap

Vibraphone

Flexatone

MM

Vln. I a) *ff* *f* *p*

Vln. I b) *ff* *f* *p*

Vln. II a) *p* *ff* *f* *p* *sul G*

Vln. II b) *ff* *f* *p* *sul A*

Vla. a) *f* *p*

Vla. b) *f* *p* *f*

Vc. a) *f* *p*

Vc. b) *f* *mf* *p* *f*

Db. *f* *ff* *f* *sul E arco*

00

NN

Tempo I  
(♩=100) ← (♩=50)

rit.

197

Picc. *ff* *p*

Fl. 1 2 *ff* *p*

Ob. 1 2

C.A.

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

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

B. Cl. *ff* *ff* *ff*

Bsn. 1 *ffp*

Bsn. 2 *ffp*

Cbsn. *ffp* *f* *ff*

Hn. 1 3

Hn. 2 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp. *ff* *p*

Perc. 1 (Mar.) to T. Blocks. Temple Blocks *ff* *f* *fp* *f* *ff* to Cymb.

Perc. 2 (Vib.) *f* *ff* *ff* to Crotales. Crotales *ff* to Cymb.

Perc. 3 (Flex.) *mf* *ff* gradually slowing to T-tam.

NN

(♩=100) 00 (♩=50)

rit.

Vln. I a) *mf* *f* *p* *p*

Vln. I b) *f* *p* *p*

Vln. II a) *p* *ff* *f* *mf* *mp* *p*

Vln. II b) *p* *ff* *f* *mf* *mp* *p*

Vla. a) *f* *p* *ff* *p*

Vla. b) *p* *p* *ff* *ff* *p*

Vc. a) *f* *p* *f sub.* *p*

Vc. b) *p* *ff* *p*

Db. *p* *mf* *ff* *f*

sul E

PP

Perc. 1  
Perc. 2  
Perc. 3

(soft beaters  
2 in each hand)

Lv. sempre

pp p pp mp p mf p mf p f p

PP

Vln. I a)  
Vln. I b)  
Vln. II a)  
Vln. II b)  
Vla. a)  
Vla. b)  
Vc. a)  
Vc. b)  
Db.

p

scordatura E string

mp p

QQ

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4 (balcony)

f p ff p

(soft beaters  
2 in each hand)

p mp mf p f p ff p

QQ