

Isolarion: Rituals of Resonance

for Orchestra

2012 – 13

Christian Mason

Orchestra:

3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)
3 Oboes (3rd doubling Cor Anglais)
3 Clarinets in Bb (2nd doubling Clarinet in Eb, 3rd doubling Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)

6 Horns in F
4 Trumpets in Bb (1st and 2nd doubling Piccolo Trumpet in Bb) (+ mutes: straight, harmon, cup)
2 Tenor Trombones (+ mutes: harmon, cup, plunger)
Bass Trombone (+ mutes: harmon, cup, plunger)
Tuba

Percussion (6 players)*

Player 1: Crotale, 2 large Chinese Cymbals (c. 20", 22"), 2 Bongos, 2 Timbales

Player 2: Glockenspiel 1, 2 medium Chinese Cymbals (c. 16", 18"), 3 Congas, 4 Tom-toms

Player 3: Glockenspiel 2, Anvil, Almglocken, 3 Suspended Cymbals (small, medium, large), Bass Drum

Player 4: Vibraphone, 2 Tam-tams (medium, large)

Player 5: 12 Bell Plates (chromatic octave), 5 Triangles (ranging from small – large), Xylophone, Bass Drum

Player 6: 12 Tuned Thai Gongs (chromatic octave), Marimba

Harp

Piano

Celesta

1st Violins (8 desks)

2nd Violins (7 desks)

Violas (6 desks)

Violoncellos (5 desks)

Double Basses (4 desk)

*Required ranges:

The score shows six staves, each with a specific dynamic marking and a range indicator. The staves are as follows:

- Crotale (p.1):** Sounds 2 octaves higher than concert pitch.
- Glockenspiel 1 (p.2):** Sounds 2 octaves higher than concert pitch.
- Glockenspiel 2 (p.3):** Sounds 2 octaves higher than concert pitch.
- Almglocken (p.3):** Concert pitch.
- Vibraphone (p.4):** Concert pitch.
- Bell Plates (p.5):** Concert pitch.
- Xylophone (p.5):** Sounds 1 octave higher than concert pitch.
- Tuned Gongs (p.6):** Concert pitch.
- Marimba (p.6):** Concert pitch.

Score in C with the usual octave transpositions

Duration: approx. 20 minutes

Performance Notes:

General

- **REPEAT FRAGMENT: unsynchronised, tempo ad lib.** = the boxed material should be repeated continuously at any tempo within the indicated range (chosen by individual players). Players should avoid synchronisation and a wide variety of tempi should occur simultaneously.

REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 40 - 80$)

- **Tie from note to rest** = let ring until sound has decayed or until damping is indicated.

- **Glissandi** = a line connecting two notes always indicates a glissando, even if the word is not printed. These should be performed continuously over the notated duration.
- **senza vib.** = no vibrato
- **poco vib.** = a little vibrato
- **molto vib.** = intense vibrato, in most cases wider/deeper (approximately a quarter-tone above written pitch) and faster than 'normal' vibrato, unless otherwise specified in the score (e.g. 'fast and narrow').

Woodwind

- **Whistle tones (W.T.)** = the flutes should improvise whistle tones freely on the specified fingering, the notated contours are only an approximate example, not a precise indication.

W.T.

- **1/2 breath tone** (in flutes) = a balanced mix of pitched sound and breath noise.
- **overblow** (in flutes) = increase air pressure to produce harmonics above the notated pitch.
- **flz.** = flutter tongue

Brass

- **Breath sound: "sss..." (no pitch)** = blow through instrument to produce pitchless coloured air noise.
- **Cuivre** = brassy sound
- **+** = stopped/closed
- **o** = open
- **rapid wah-wah +o+o** = a timbral trill between open and closed positions with a harmon mute.
- **flz.** = flutter tongue
- **overtone gliss. (natural tuning)** = slide up notes of harmonic series without adjusting the natural tuning.
- **quasi-improvisatory** (see horns Letter E) = the exact notated rhythm is less important than the global effect of irregular alternation between pairs of pitches in multiple simultaneous tempi.
- **rip** = very rapid gliss. from low to high note.

Percussion/Harp/Piano/Celeste

- **5 triangles (player 5)** need to be mounted such that they can be struck in rapid succession with a single motion.
- **ped. buzz** (see harp Letter F) = buzzing string sound caused by pedal being moved to half-position at the point that the following symbol occurs:

- **quasi-bisbigliando** = random arpeggiation of the given pitches, imitating the harp technique bisbigliando.

Strings

- **ord.** = ordinary bow position.
- **Poco sul pont.** = play slightly closer to the bridge than normal, for a brighter sound.
- **Sul pont. (Sp.)** = play close to the bridge, producing a balance of overtones and fundamental.
- **Molto sul pont. (Msp.)** = play almost on the bridge, producing more overtones than fundamental.
- **Rapid irregular trem. (quasi morse code)** = trem. with irregular rhythms imitating morse code.
- **flautando** = light fast bow stroke to create airy flute-like sound.
- **gliss. on nat. harm.** = slide between natural harmonics.
- **harmonics ad lib.** (see viola and cello at Letter I) = any high harmonic on the indicated string will give an acceptable pitch, the gestural energy of rapidly jumping between notes should be emphasised.
- In cases where vibrato is notated (such as at Letter D in the Cello parts) it should be interpreted as a continuously evolving sound starting senza vibrato and reaching up to a minor 2nd at its widest, as below:

senza vib. -----> wide vib. -----> senza vib.

Movement I, p. 1 – 27
dedicated to Pierre Boulez

Movement II, p. 28 - 49
dedicated to George Benjamin

Movement III, p. 50 – 60
dedicated to Gergely Madaras

“Isolarion: Rituals of Resonance” was commissioned by LUCERNE FESTIVAL for the LUCERNE FESTIVAL ACADEMY 2013, Artistic Director Pierre Boulez. The work will be first performed at the Lucerne Hall of the Culture and Convention Centre Lucerne on 07/09/2013 by the LUCERNE FESTIVAL ACADEMY ORCHESTRA under the direction of Pierre Boulez and Gergely Madaras within the scope of LUCERNE FESTIVAL, SOMMER 2013.

Isolarion: Rituals of Resonance

Christian Mason
(2012 - 13)

A Grand, Ceremonial
♩ = 40

I

Flutes 1.2.3.
Oboes 1.2.3.
Clarinets in B♭ 1.2.3.
Bassoons 1.2.3.
Contrabassoon (Bsn 3)
Horns in F 1-6
Trumpets in B♭ 1.2.3.4.
Trombone 1
Trombone 2
Bass Trombone (Tbn 3)
Tuba
Crotolas (Perc 1)
Glockenspiel 1 (Perc 2)
Glockenspiel 2 (Perc 3)
2 Tam-tams (Perc 4)
Bell Plates (Perc 5)
Tuned Thai Gongs (Perc 6)
Harp
Piano
Celesta

REPEAT FRAGMENT unsynchronised, tempo ad lib. (♩ = 40 - 80)
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A Grand, Ceremonial
♩ = 40

Violin I
desks 1.2.3
desks 4.5
desks 6.7.
Viola
non-div.
Double Bass

Violin II
desks 4.5
desks 6.7.
non-div.
ord.
Molto sul pont.
II
non-div.
ord.
Molto sul pont.

Double Bass

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
change bow seamlessly ad lib.
change bow seamlessly ad lib.
change bow seamlessly ad lib.
sul pont.
sul pont.
sul pont.
sul pont.

5

Cbsn. (Bsn. 3) *p* *f* *p* *f* *f*

Hn. 1-6 *ff* *ff* *ff* *ff*

Tpt. 1.2.3.4. *ff* *p* *f* *ff*

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

Tbn. 2 *fz.* *f* *f* *ff*

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

Tha *f* *f* *p* *f*

Crot. (P1) *f* *f* *f* *f*

Glock. 1 (P2) REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\omega = 40 - 80$) *p* *f* *p* *f*

Glock. 2 (P3) REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\omega = 40 - 80$) *p* *f* *p* *f*

2 Tam-tam (P4) *mf*

Bell pl. (P5) *ff*

T. gongs (P6) *ff*

Hp. *ff*

Pno. *ff*

Cel. REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\omega = 40 - 80$) *p* *f* *p* *f*

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

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

Vla. sul pont. *sf* *p* *sf*

Vc. *ff* *p*

Db. Molto sul pont. *ff* *p* *ff* *ff*

rapid irregular trem. (quasi morse code)

rapid irregular trem. (quasi morse code)

Picc.
(Fl. 3)

Fl. 1

Fl. 2

Ob. 1.2.3

C. A.
(Ob. 3)

Es Cl.
(Cl. 1.2)

Cl. 1 in B_b

Cl. 3 in B_b

Bassoon 1.2.3

Chsn
(Bsn. 3)

Hn. 1-6

Pft. 1.2.3.4

Tbn. 1

Tbn. 2

B. Tbn.
(Tbn. 3)

Tba

Crot. (P.1)

Clock 1 (P.2)

Clock 2 (P.3)

2 Tam-tam
(P.4)

Bell pl.
(P.5)

T. gong
(P.6)

Hp

Pno

Cel.

Vln. I

Vln. II

D.

to vibraphone

rapid irregular trem. (quasi morse code)

Molto sul pont.

ord.

B

Pic. (Fl. 3) *f* *p*
 Fl. 1 *fz* *p*
 Fl. 2 *fz* *p*
 Ob. 1.2.3 *f* *p*
 C. A. (Ob. 5) *fpp* *f*
 Es Cl. (Cl. 2) *fz* *p*
 Cl. 1 in B_b *fz* *p*
 Cl. 3 in B_b *fz* *p*
 Bsn. 1.2.3 *fz* *p*
 Chsn. (Bsn. 3) *fpp* *f*
 Hn. 1-6 *fz* *p*
 Tpt. 1.2.3.4 *fz* *p*
 Thn. 1 *fz* *f*
 Thn. 2 *fpp* *mf* *p* *fz*
 B. Thn. (Thn. 3) *f* *p*
 Tba. *fpp* *mf* *p* *f*
 Crot. (P1)
 Glock. 1 (P2) *f* *p*
 Glock. 2 (P3) *f* *p*
 Vib. (P4)
 Bell pl. (P5) *f*
 T. gongs (P6) *f*
 Hp.
 Pno.
 Cel. *f* *p*
 Vln. I *f* *p*
 Vln. II *mf* *pp* *mf* *pp*
 D. *f* *p*

REPEAT FRAGMENT: unsynchronised, tempo ad lib. ($\text{♩} = 40 - 80$)

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B

Vln. I *f* *p*
 Vln. II *mf* *pp* *mf* *pp*
 D. Molto sul pont. ord. *p*

Picc (Fl. 3)

Fl. 1

Fl. 2

Ob. 1, 2, 3

C. A. (Ob. 3)

El. Cl. (Cl. 2)

Cl. 1 in B_b

Cl. 3 in B_b

Bsn. 1, 2, 3

Chsn. (Bsn. 3)

Hn. 1-6

Prt. 1, 2, 3, 4

Tbn. 1

Ths. 2

B. Ths. (Ths. 3)

Tba

Crot. (P.1)

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)

clock. 1 (P.2)

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)

clock. 2 (P.3)

Vib. (P.4)

Bell pl. (P.5)

T. gong (P.6)

Hp

Pno

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)

Cel

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)

Vln. I

Vln. II

Vla

Vc

Db

take bright/hard beater

rapid irregular trem. (quasi morse code)

rapid irregular trem. (quasi morse code)

Molto sul pont.

C Incandescent

Picc (Fl. 3) 1.5
ff sempre

Fl. 1.2.3 1.2
ff sempre

Ob. 1.2.3 1.2
ff sempre

C. A. (Ob. 3) 1.2
ff sempre

Es Cl. (Cl. 2) 1.2
ff sempre

Bb Cl. 1.2.3 1.3
ff sempre

Bsn. 1.2.3 1.2
ff

Cbsn. (Bsn. 3) 1.3.5
ff

Hn. 1-6 2.4.6
cuvre

Tpt. 1.2.3.4 1.2
ff sempre

Tbn. 1.2.3 1.2
ff sempre

B. Tbn. (Tbn. 3) 1.2
ff

Tha 1.2
ff sempre

Crot. (P1) 1.2
ff

Glock. 1 (P2) 1.2
ff

Glock. 2 (P3) 1.2
ff

Vib. (P4) 1.2
ff

Bell pl. (P5) 1.2
ff

T. gongs (P6) 1.2
ff

Hp 1.2
ff

Pno. 1.2
ff

Cel. 1.2
ff

rapid irregular trem. (quasi morse code)

Vln. I 1.2
ff

Vln. II 1.2
ff

Vla. 1.2
ff sempre

Vc. 1.2
ff sempre

D. 1.2
ff

C Incandescent

Vln. I 1.2
ff

Vln. II 1.2
ff

Vla. 1.2
sempre molto sul pont

Vc. 1.2
ff sempre

D. 1.2
ff

p *ff* p

20

Picc. (Fl. 3) Whistle tones (W.T.) 

Fl. 1 Whistle tones (W.T.) 

Fl. 2 Whistle tones (W.T.) 

Ob. 1

Ob. 2

C. A. (Ob. 3)

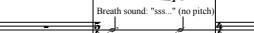
Es Cl. (Cl. 2)

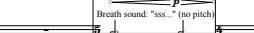
Cl. 1 in B_b solo  sottovoce 

Cl. 3 in B_b 

Bsn. 1.2.3.1. solo  

Hn. 1-6 Breath sound: "sss..." (no pitch)  

Breath sound: "sss..." (no pitch)  

Breath sound: "sss..." (no pitch)  

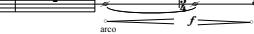
Tpt. 1 2 3 4 Breath sound: "sss..." (no pitch)  

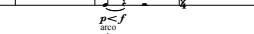
Tbn. 1 Breath sound: "sss..." (no pitch)  

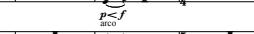
Tbn. 2 Breath sound: "sss..." (no pitch)  

B. Tbn. (Tbn. 3) Breath sound: "sss..." (no pitch)  

Th. Breath sound: "sss..." (no pitch)  

2 Chin. Cym. (P.1) arco  

2 Chin. Cym. (P.2) arco  

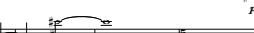
3 Sus. Cym. (P.3) arco  

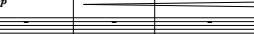
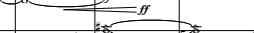
2 Tam-tam (P.4) arco  

Bell pl. (P.5) 

T. gongs (P.6) (exact duration)   

Pno.   

Cel.    

Vln. 1 solo   
solo   
solo   
rall. trem.  non trem.  
  non trem. 
 solo arco  
solo arco   
solo IV arco   
solo  pizz. IV  
solo II arco   
solo II pizz.   


D

Mysterious

Picc. (Fl. 3) 32 ord.
pp express. *f* *mp* *f* *p*
senza vib.

Fl. 1 *pp* *f* *pp* *f* *pp* *ff*
senza vib.

Fl. 2 *pp* *f* *pp* *f* *pp* *ff*
senza vib.

Ob. 1 *pp* *f* *pp* *f* *pp* *p*
senza vib.

Ob. 2 *pp* *f* *pp* *f* *pp* *ff*
senza vib.

C. A. (Ob. 3) ord.
pp express. *f* *mp* *f* *p*
senza vib.

Eb Cl. (Cl. 2) *pp* *f* *pp* *f* *pp* *ff*
senza vib.

Cl. 1 in B_b *pp* *f* *pp* *f* *pp* *ff*
senza vib.

Cl. 3 in B_b *pp* *f* *pp* *f* *pp* *ff*
wah-wah
con sord. harmon

Picc. Tpt. 1 (Tpt. 1) *p* *pp* *mf* *fp* *p* *p*
con sord. harmon *wah-wah*
wah-wah

Picc. Tpt. 2 (Tpt. 2) *p* *s* *mf* *fp* *p* *s*
con sord. harmon
wah-wah

Tpt. 3 *p* *s* *mf* *fp* *p* *s*
con sord. harmon
wah-wah

Tpt. 4 *p* *s* *mf* *fp* *p* *s*
con sord. harmon
wah-wah

Tbn. 1

Tbn. 2

Glock. 2 (P.3) *p* *f* *p* *f* *p* *v*

Bell pl. (P.5) *p* *p*

T. gongs (P.6) *p*

D **Mysterious**

Vln. I tutti *poco sul pont.* *senza vib.* *pp* *s*

Vln. II *p*

Vla. tutti *ord. con vib.* *pp* *s*

Vcl. *senza vib. unless noted in all cello parts* *desl 1* *Molto sul pont.* *vib.* *ff* *ppp* *ppp* *ff*

desk 2 *Molto sul pont.* *vib.* *ff* *ppp* *ppp* *ff*

desk 3 *Molto sul pont.* *vib.* *ff* *ppp* *ppp* *ff*

desk 4 *Molto sul pont.* *ff* *ppp* *ppp*

desk 5 *Molto sul pont.* *ff* *ppp* *ppp*

Pic. (Fl. 3) *p*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *ff*

Ob. 2 *pp*

C. A. (Ob. 3) *ff*

Es Cl. (Cl. 2) *pp*

Cl. 1 in B \flat *pp*

Cl. 3 in B \flat *pp*

Picc. Tpt. (Tpt. 1) *fp* *pp*

To Tpt. in B \flat

Picc. Tpt. (Tpt. 2) *pp*

To Tpt. in B \flat

Tpt. 3 *fp* *pp*

Tpt. 4 *pp*

con sord: harmon

Tbn. 1 *fp* *pp*

con sord: harmon

Tbn. 2 *pp*

Glock. 2 (P.3) *f*

Bell pl. (P.5) *p*

T. gongs (P.6) *p*

Vln. I *mf* *espress.*

Vln. II *l*

Vla. *mf* *espress.*

Vc. *ppp*

ff

ppp

ppp

ppp

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Pic
(Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A
(Ob. 3)

Es Cl
(Cl. 2)

Cl. 1 in B_b

Cl. 3 in B_b

Bsn. 1, 2, 3

Cbsn
(Bsn. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Tbn. 1, 2, 3.

Tba

2 Chin. Cym
(P.2)

Bell pl
(P.5)

T. gongs
(P.6)

Vln. I

Vln. II

Vla.

Vcl.

Vcl.

E

42

Pic. (Fl. 3) *p* *ff*

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

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

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

Ob. 2 *ff* *p* *ff*

C. A. (Ob. 3)

Es Cl. (Cl. 2) *p* *ff*

Cl. 1 in B_b *ff* *p* *ff*

Cl. 3 in B_b *ff* *a*₂ *p* *ff*

Bsn. 1.2.3 *p* *ff* *p*

Chsn. (Bsn. 3) *ff* overtone gliss. (natural tuning) quasi-improvisatory

Hn. 1 *ff* *p* overtone gliss. (natural tuning) quasi-improvisatory

Hn. 2 *p* overtone gliss. (natural tuning) quasi-improvisatory

Hn. 3 *p* overtone gliss. (natural tuning) quasi-improvisatory

Hn. 4 *ff* *p* quasi-overtone gliss. (natural tuning) quasi-improvisatory

Hn. 5 *p* *ff* *p* quasi-overtone gliss. (natural tuning) quasi-improvisatory

Hn. 6 *ff* *p* *ff* *p*

Tbn. 1.2.3. *ff* *p*

Tha. *ff*

2 Chin. Cym. (P.2) soft beater *pp* *f* *pp* *f*

Bell pl. (P.5) *f*

T. gongs (P.6) *f*

E

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

Vln. II *p*

Vla. *ff* *p* *ff*

Vc. *ppp* *ff*

tutti div. desks 1.2 *ppp* *ff*

D. arco III tutti div. desks 3.4 *p* *ff* *p*

44

This page contains two staves of musical notation, each consisting of two systems of measures. The instruments listed on the left side of the page are: Pic. (Fl. 3), Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A. (Ob. 3), Es Cl. (Cl. 2), Cl. 1 in B, Cl. 3 in B, Bsn. 1, 2, 3, Chsn. (Bsn. 3), Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5, Hn. 6, Tbn. 1, 2, 3, Tha., 2 Chin. Cym. (P.2), 2 Tam-tam (P.4), Bell pl. (P.5), T. gongs (P.6), Vln. I, Vln. II, Vla., Vc., and Db.

The first staff begins with Pic. (Fl. 3) playing a sustained note at ***ff***. This is followed by Fl. 1, Fl. 2, Ob. 1, Ob. 2, C. A. (Ob. 3), Es Cl. (Cl. 2), Cl. 1 in B, Cl. 3 in B, Bsn. 1, 2, 3, Chsn. (Bsn. 3), Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5, Hn. 6, Tbn. 1, 2, 3, Tha., 2 Chin. Cym. (P.2), 2 Tam-tam (P.4), Bell pl. (P.5), and T. gongs (P.6). The second staff begins with Vln. I playing a sustained note at ***p***, followed by Vln. II, Vla., Vc., and Db.

Measure 1 (left): Pic. (Fl. 3) ***ff***, Fl. 1 ***p***, Fl. 2 ***p***, Ob. 1 ***p***, Ob. 2 ***p***, C. A. (Ob. 3) ***p***, Es Cl. (Cl. 2) ***p***, Cl. 1 in B ***p***, Cl. 3 in B ***p***, Bsn. 1, 2, 3 ***p***, Chsn. (Bsn. 3) ***ff***, Hn. 1 ***f***, Hn. 2 ***f***, Hn. 3 ***f***, Hn. 4 ***f***, Hn. 5 ***f***, Hn. 6 ***f***, Tbn. 1, 2, 3 ***ff***, Tha. ***ff***, 2 Chin. Cym. (P.2) ***ff***, 2 Tam-tam (P.4) ***ff***, Bell pl. (P.5) ***ff***, T. gongs (P.6) ***ff***, Vln. I ***p***, Vln. II ***p***, Vla. ***p***, Vc. ***ppp***, Db. ***p***.

Measure 2 (right): Pic. (Fl. 3) ***ff***, Fl. 1 ***f***, Fl. 2 ***f***, Ob. 1 ***f***, Ob. 2 ***f***, C. A. (Ob. 3) ***f***, Es Cl. (Cl. 2) ***f***, Cl. 1 in B ***f***, Cl. 3 in B ***f***, Bsn. 1, 2, 3 ***f***, Chsn. (Bsn. 3) ***ff***, Hn. 1 ***ff***, Hn. 2 ***ff***, Hn. 3 ***ff***, Hn. 4 ***ff***, Hn. 5 ***ff***, Hn. 6 ***ff***, Tbn. 1, 2, 3 ***ff***, Tha. ***ff***, 2 Chin. Cym. (P.2) ***ff***, 2 Tam-tam (P.4) ***ff***, Bell pl. (P.5) ***ff***, T. gongs (P.6) ***ff***, Vln. I ***ff***, Vln. II ***ff***, Vla. ***ff***, Vc. ***ppp***, Db. ***p***.

Measure 3 (left): Pic. (Fl. 3) ***ff***, Fl. 1 ***tr.*** ***overblow***, Fl. 2 ***tr.*** ***overblow***, Ob. 1 ***p***, Ob. 2 ***p***, C. A. (Ob. 3) ***p***, Es Cl. (Cl. 2) ***p***, Cl. 1 in B ***p***, Cl. 3 in B ***p***, Bsn. 1, 2, 3 ***p***, Chsn. (Bsn. 3) ***ff***, Hn. 1 ***rip***, Hn. 2 ***f***, Hn. 3 ***f***, Hn. 4 ***f***, Hn. 5 ***f***, Hn. 6 ***f***, Tbn. 1, 2, 3 ***ff***, Tha. ***ff***, 2 Chin. Cym. (P.2) ***ff***, 2 Tam-tam (P.4) ***ff***, Bell pl. (P.5) ***ff***, T. gongs (P.6) ***ff***, Vln. I ***p***, Vln. II ***p***, Vla. ***p***, Vc. ***ppp***, Db. ***p***.

Measure 4 (right): Pic. (Fl. 3) ***ff***, Fl. 1 ***f***, Fl. 2 ***f***, Ob. 1 ***f***, Ob. 2 ***f***, C. A. (Ob. 3) ***f***, Es Cl. (Cl. 2) ***f***, Cl. 1 in B ***f***, Cl. 3 in B ***f***, Bsn. 1, 2, 3 ***f***, Chsn. (Bsn. 3) ***ff***, Hn. 1 ***rip***, Hn. 2 ***f***, Hn. 3 ***f***, Hn. 4 ***f***, Hn. 5 ***f***, Hn. 6 ***f***, Tbn. 1, 2, 3 ***ff***, Tha. ***ff***, 2 Chin. Cym. (P.2) ***ff***, 2 Tam-tam (P.4) ***ff***, Bell pl. (P.5) ***ff***, T. gongs (P.6) ***ff***, Vln. I ***ff***, Vln. II ***ff***, Vla. ***ff***, Vc. ***ppp***, Db. ***p***.

Measure 5 (left): Pic. (Fl. 3) ***ff***, Fl. 1 ***rip***, Fl. 2 ***f***, Ob. 1 ***f***, Ob. 2 ***f***, C. A. (Ob. 3) ***f***, Es Cl. (Cl. 2) ***f***, Cl. 1 in B ***f***, Cl. 3 in B ***f***, Bsn. 1, 2, 3 ***f***, Chsn. (Bsn. 3) ***ff***, Hn. 1 ***rip***, Hn. 2 ***f***, Hn. 3 ***f***, Hn. 4 ***f***, Hn. 5 ***f***, Hn. 6 ***f***, Tbn. 1, 2, 3 ***ff***, Tha. ***ff***, 2 Chin. Cym. (P.2) ***ff***, 2 Tam-tam (P.4) ***ff***, Bell pl. (P.5) ***ff***, T. gongs (P.6) ***ff***, Vln. I ***molto sul pont*** ***p***, Vln. II ***p***, Vla. ***p***, Vc. ***ppp***, Db. ***p***.

Measure 6 (right): Pic. (Fl. 3) ***ff***, Fl. 1 ***f***, Fl. 2 ***f***, Ob. 1 ***f***, Ob. 2 ***f***, C. A. (Ob. 3) ***f***, Es Cl. (Cl. 2) ***f***, Cl. 1 in B ***f***, Cl. 3 in B ***f***, Bsn. 1, 2, 3 ***f***, Chsn. (Bsn. 3) ***ff***, Hn. 1 ***rip***, Hn. 2 ***f***, Hn. 3 ***f***, Hn. 4 ***f***, Hn. 5 ***f***, Hn. 6 ***f***, Tbn. 1, 2, 3 ***ff***, Tha. ***ff***, 2 Chin. Cym. (P.2) ***ff***, 2 Tam-tam (P.4) ***ff***, Bell pl. (P.5) ***ff***, T. gongs (P.6) ***ff***, Vln. I ***ff***, Vln. II ***ff***, Vla. ***ff***, Vc. ***ppp***, Db. ***p***.

F**Glowing, resonant**

Breathe discretely where necessary

Fl. 1.2.3 *p sempre*

2 Chin. Cym. (P.1) *arco p-f* soft felt mallets *pp mp f*

2 Chin. Cym. (P.2) soft felt mallets *pp mp*

3 Sus. Cym. (P.3) *scrape with metal p-f*

2 Tam-tam (P.4) *arco p-f*

Bell pl. (P.5) *f*

T. gongs (P.6) *f*

Hp. *# ped. buzz. sempre l.v.*

Pno. *sempre pizz. inside piano*

Cel. *f*

F**Glowing, resonant**

tutti (desks 1-8) div: outer players *ff* *mp flautando espress.* I II alternation *sempre*

Vln. I tutti (desks 1-8) div: inner players *pizz. f*

tutti (desks 1-7) div: outer players *pp espress. mp*

Vln. II tutti (desks 1-7) div: inner players *pp espress. mp pp*

desk 1.2. *1 pp flautando p*

Vla. desk 3.4 IV *sul pont. senza vib. f ppp*

desk 5.6. *sempre molto sul pont. ppp p*

desk 1 1 *pp flautando p pp p*

desk 2 *pizz. f sempre ppp p*

Vc. desk 3 *sempre molto sul pont. ppp p*

desk 4 *sempre molto sul pont. ppp p*

desk 5 *sal tasto senza vib. f ppp p*

tutti div: outer players *gliss by bending/pulling string ff pp* change bow seamlessly ad lib.

Dh. tutti div: inner players *IV III pp f pp f*

Fl. 1.2.3

2 Chin. Cym. (P.1)

2 Chin. Cym. (P.2)

3 Sus. Cym. (P.3) *scrape*

2 Tam-tam (P.4) *arcō*

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Dh.

Fl. 1,2,3 *so*

2 Chin. Cym. (P.1) *pp* *mf*

2 Chin. Cym. (P.2) *pp* *mf*

3 Sus. Cym. (P.3) *scrape* *p* *f* *p* *f* *p* *f*

2 Tam-tam (P.4) *arcu* (change bow as needed to create cresc.) *p* *f*

Bell pl. (P.5) *ff*

T. gongs (P.6) *ff*

Hp *ff*

Pno. *p*

Cel. *p*

Vln. I *s* *f* *p* *s* *p* *f* *p*

Vln. II *desk 3* *pp* *f*

Vla *p* *mf* *pp* *f* *p* *mf* *p*

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

Vc *pp* *mf* *p* *s* *mf* *p*

Db *sul pont.* *p* *ord.* *p* *sul pont.* *gliss on nat. harm.*

G

Fl. 1,2,3

2 Chin. Cym. (P.1) *f* *pp*

2 Chin. Cym. (P.2) *f* *pp*

3 Sus. Cym. (P.3) *scrape* *p* *f* *p* *f* *pp*

2 Tam-tam (P.4) *arcō* *p* *f* *arcō* (change bow as needed to create cresc.) *p* *f*

Bell pl. (P.5)

T. gongs (P.6)

Hp. *ff* *z* *ff* *z*

Pno.

Cel. *p* *z* *p* *z*

G

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *ff*

Vln. II *ff* *f* *ff* *f* *pp* *f* *ff*

Vla. *pp* *III* *IV* *pp*

Vc. *p* *PPP* *p* *PPP* *p* *PPP* *p* *PPP*

D. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

ord. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *sul pont.*

Fl. 1.2.3

2 Chin. Cym. (P.1)

2 Chin. Cym. (P.2)

3 Sus. Cym. (P.3)

arc (change bow as needed to create cresc.)
2 Tam-tam (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

play keyboard
Pno.

Cel.

Vln. I

Vln. II

gli altri (desks 3 - 7) pizz.
ff

Vla.

Vcl.

Vc.

molto sul pont.
ff

D. b.

molto sul pont.
ff

H Delicate

Fl. 1,2,3 3rd flute take piccolo
p

Crot. (P1) arco
p *p* *p* *p* *p*

Glock. 1 (P2) *pp*
p *pp*

3 Sus. Cym. (P3) arco
p=f *p=f* *p=f* *p=f*

Vib. (P4) soft sticks
pp *p* *pp*

5 Tri. (P5) *p* *p*

Bell pl. (P5)

T. gongs (P6)

Hp l.v.
p *pp* *p* *p* *pp*

Pno *p*

Cel *p*

H Delicate

Vln. I solo
p>—PPP *p—PPP* *p—5 PPP* *p* *—PPP—P* *—PPP—P*
arco *p—2* *p—2* *p—2* *p—2* *p—2*

Vln. II solo
pp *fp* *pp* *arco* *pp*

Vla *pp*

Vc *pp*

Dn *pp*

I Effusive

78 a^3

Ob. 1.2.3 *ff* *sempre*

Bb Cl. 1.2.3 *ff*

Bass Cl. (Cl. 3) *ff* *a2*

Bsn. 1.2.3 *ff*

Chra. (Bsn. 3) *ff* *gloss on nat. harm.*

Hn. 1 *ff*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

Picc. Tpt. (Tpt. 1) *ff* *sempre* *flz.* 2.3.4. *harmon mute* *sempre rapid wah-wah: -o+o+o+*

Tpt. 1.2.3.4 *ff* *Plunger mute*

Tbn. 1 *ff* *Plunger mute*

Tbn. 2 *ff* *Plunger mute*

B. Tbn. (Tbn. 3) *ff* *Plunger mute*

The *ff*

Timb. (P.1) *ff*

Tom-4. (P.2) *ff*

3 Sus. Cym. (P.3) *f* *red sticks*

2 Tam-tam (P.4) *p*

Bell pl. (P.5) *f*

T. gongs (P.6) *ff*

Hp *ff* *gliss.*

Pno *ff* *sempre* *ord. (play keyboard)*

I Effusive

Vln. I *ff* *sempre*
II *sempre unis.*
III *senza vib.*

Vln. II *ff* *sempre* *pul pont.* *fast irregular trem. (quasi morse code)*

Vla. *ff* *IV* *harmonics ad lib.*

Vcl. *ff* *sul pont.* *fast irregular trem. (quasi morse code)*

Vc *ff* *IV* *harmonics ad lib.*

D. b. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fl. (Fl. 3) *ff*

Fl. 1.2.3

Ob. 1.2.3.

Bs. Cl. 1.2.3.

Bass Cl. (Cl. 3)

Bsn. 1.2.3.

Cbsn. (Bsn. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Picc. Tpt. (Tpt. 1)

Tpt. 1.2.3.4.

Tbn. 1

Tbn. 2

B. Tbn. (Tbn. 3)

Tha.

Timb. (P.1)

Congas (P.2)

Tom-4. (P.2)

3 Sus. Cym. (P.3)

2 Tam-tam (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. b.

84

Pic. (Fl. 3)

Fl. 1.2.3

Ob. 1.2.3.

Bb Cl. 1.2.3

Bass Cl. (Cl. 3)

Bsn. 1.2.3

Chsn. (Bsn. 3)

Hn. 1.6

5.6

Picc. Tpt. (Tpt. 1)

Tpt. 1.2.3.4

Tbn. 1

Tbn. 2

B. Tbn. (Tbn. 3)

Tba

Timb. (P.1)

Congas (P.2)

3 Sus. Cym. (P.3)

2 Tam-tam (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc

Db.

J

Picc. (Fl. 3) *p subito* molto vib.
Fl. 1.2.3 *p subito* flute 2 take alto flute
Ob. 1.2.3 *p subito* 1.2.3 molto vib.
Bb Cl. 1.2.3 *p subito* 1.2 molto vib.
Bsn. 1 *p dolce* molto vib. solo

B. Thm. (Tbn. 3) solo *p subito* *mf* *p* *mf* *p* *mf*

Crot. (P.1) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
dead-stroke *pp sempre*

Glock. 1 (P.2) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
dead-stroke *pp sempre*

Glock. 2 (P.3) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
dead-stroke *pp sempre*

Cel. solo REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
pp sempre

J

Vln. I solo *pp* solo *pp* *s* *s*
desks 2 - 8 (outside) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
pp sempre
desks 2 - 8 (inside) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
pp sempre

Vln. II solo *pp* solo *pp* *s* *s*
desks 2 - 7 (outside) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
pp sempre
desks 2 - 7 (inside) REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\omega = 30 - 90$), like drops of rain.
pp sempre

Vla.
Vc.
Db.

rall. = 40

93

Pic. (Fl. 3) *pp*

Fl. 1

A. Fl. (Fl. 2)

Ob. 1.2.3 *pp*

C. A. (Ob. 3)

B♭ Cl. 1.2.3 *pp*

Bass Cl. (Cl. 3)

Bsn. 1 *mf*

Bsn. 2 *p* *senza vib.*

B. Thn. (Tbn. 3) *p* *mf*

Crot. (P.1)

Glock. 1 (P.2)

Glock. 2 (P.3)

Cel.

This section of the musical score includes parts for Piccolo (Flute 3), Flute 1, Alto Flute (Flute 2), Oboe 1.2.3, Clarinet 3 (C. A.), Bassoon 1, Bassoon 2, Bassoon 3 (B. Thn.), Crotal (Crot. P.1), Glockenspiel 1 (Glock. 1 P.2), Glockenspiel 2 (Glock. 2 P.3), and Cello (Cel.). The instrumentation is primarily woodwind, with some brass and percussion. The dynamics range from *p* (pianissimo) to *pp* (pianississimo). Rhythmic patterns involve sustained notes and eighth-note figures. Measure 93 concludes with a dynamic of *senza vib. sotto voce*. Measure 94 begins with a dynamic of *ppp* with tenuto markings over a sustained note, followed by *p*, *senza vib. sotto voce*, *ppp*, *sotto voce senza vib.*, *pp*, *senza vib.*, *f*, *p*, and *f*.

rall. = 40

(8)

(8)

Vln. I

(8)

(8)

Vln. II

Vla.

Vc.

D. b.

desk 1.2

This section of the musical score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (D. b.), and Percussion (desk 1.2). The instrumentation shifts to strings and bass. The dynamics are mostly *f* (fortissimo). Measure 95 features sustained notes with grace notes. Measure 96 begins with a dynamic of *pp* over a sustained note, followed by *f*.

K Introspective

Pic. (Fl. 3) 1/2 breath tone
molto vib. (fast, narrow)

Fl. 1 1/2 breath tone
molto vib. (fast, narrow)

A. Fl. (Fl. 2) 1/2 breath tone
molto vib. (fast, narrow)

C. A. (Ob. 3) molto vib. (fast, narrow)

Cl. 1 in B_b sotto voce

Cl. 2 in B_b sotto voce

Bass Cl. (Cl. 3) molto vib. (fast, narrow)

Bsn. 1 molto vib. (fast, narrow)

Bsn. 2 3 f

Chsn. (Bsn. 3) p

Tbn. 1.2.3 senza sord. a³ stagger breaths ad lib.

Tba p

2 Chin. Cym. (P.1) arco

2 Chin. Cym. (P.2) arco

3 Sus. Cym. (P.3) arco

2 Tam-tam (P.4) p

Bell pl. (P.5) p

T. gongs (P.6) p

K Introspective

Vln. I

Vln. II

outer players change bow seamlessly ad lib.

Vla. inner players change bow seamlessly ad lib.

Vc. change bow seamlessly ad lib.

D. b. change bow seamlessly ad lib.

104

W.T.

W.T.

W.T.

take E♭ clarinet

3 6 5 3

3 6 5 3

3 6 5 3

tutti

Vln. I

Vln. II

Vla.

Vc.

Db.

II

L Mercurial $\text{♩} = 120$

Picc. (Fl. 3) $\text{♩} = 110$ ff molto vib. ff
 Fl. 1 ff
 A. Fl. (Fl. 2) ff
 Ob. 1.2.3. ff molto vib. ff
 Es. Cl. (Cl. 2) ff molto vib.
 Cl. 1 in B \flat ff molto vib.
 Bass. Cl. (Cl. 3) ff molto vib.
 Bsn. 1.2.3.
 Hn. 1-6
 Tpt. 1.2.3.4.
 Thbn. 1.2.3.
 Tba.
 Bongos (P.1)
 Congas (P.2)
 Anvi. (P.3) ff hard sticks ff
 Alm. (P.3) ff arco ff p
 Vib. (P.4) arco ppp
 Xylo. (P.5) pp pp f p
 Mar. (P.6) p nf f p
 Hp. ff ff p
 Pno. p ff ff p
 Cel. ff p ff p

L Mercurial $\text{♩} = 120$

Vln. I desk 1 div. (soli) con sord. senza vib. f ppp
 Vln. II desk 1 div. (soli) con sord. senza vib. f ppp
 Vla. solo IV p solo I p solo III p solo IV p
 Vc. p ppp p p
 Db. p ppp p p gliss. on nat. harm. III p
 gliss. on nat. harm. III p p p p

118

Picc. (Fl. 3) *ff*

Fl. 1 *ff*

Ob. 1.2.3. *a2* *ff*

C. A. (Ob. 3) *p*

Es Cl. (Cl. 2)

Cl. 1 in B_b

Bass Cl. (Cl. 3) *sffz*

Bsn. 1.2.3. *ff*

pt. 1.2.3.4. *con sord. (straight)* *ff*

ongos (P.1) *with hands* *ff*

ongas (P.2) *with hands* *ff*

Anv. (P.3)

Alm. (P.3) *ff* *p*

Vib. (P.4) *arco* *ppp* *arco* *ppp*

Xyl. (P.5) *pp* *pp* *f* *p*

Mar. (P.6) *p* *mf* *f* *p*

Hp. *ff* *p* *sffz*

Pno. *p* *p* *sffz*

Cel. *p* *ff* *p*

Vln. I *ppp* *mf* *f* *pp* *f*

Vln. II *f* *ppp* *mf* *pp* *f*

Vla. *p* *p* *pp* *f*

Vc. *p* *pp* *p* *pp*

Db. *pp* *IV* *p* *mf* *pp*

122

Pic. (Fl. 3) *ff*

Fl. 1 *molto vib.* *ff* *p*

A. Fl. (Fl. 2) *p* *f* *pp*

Ob. 1.2.3 *ff*

C. A. (Ob. 3) *senza vib.* *pp* *ff*

Es. Cl. (Cl. 2) *molto vib.* *a2* *ff* *p*

Cl. 1 in B *molto vib.* *ff* *p*

Bass Cl. (Cl. 3) *ff*

Bsn. 1.2.3 *p* *ff*

Hn. 1-6 *sfz*

Tbn. 1.2.3 *sfz*

Tba *sfz*

2 Chin. Cym. (P.1) *soft sticks*

2 Chin. Cym. (P.2) *soft sticks* *ppp* *p*

Anv. (P.3)

Alm. (P.3) *arco*

Vib. (P.4)

Xyl. (P.5) *ppp* *to bass drum* *pp* *to xylophone* *ff*

B. D. (P.5) *ff*

Mar. (P.6) *p* *mf* *f* *p* *bbigliando* *f* *ff*

Hp *ff* *p* *ff*

Pno *p* *p* *ff* *p* *ff*

Cel *ff* *p* *ff*

Vln. I *ff* *pp* *ff* *ff* *tutti senza sord.*

Vln. II *ff* *pp* *ff* *ff* *tutti senza sord.*

Vla *p* *ff* *ff* *tutti* *ff* *ff* *molto sul pont.*

Vc *p* *pp* *ff* *tutti* *ff* *ff* *ff* *molto sul pont.*

D. *p* *pp* *p* *f* *ff* *tutti* *ff* *ff* *ff* *molto sul pont.*

IV *p* *f* *tutti* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

M

127

Pic. (Fl. 3) poco vib. *p* *f* *ff* *pp* *poco vib.* *pp* *f* *ff* *pp* *senza vib.* *pp* *senza vib.* *pp* *senza vib.* *f*

Fl. 1 *pp* *poco vib.* *pp* *f* *ff* *pp* *f* *ff* *pp* *senza vib.* *pp* *senza vib.* *pp* *senza vib.* *f*

A. Fl. (Fl. 2) *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Ob. 1.2.3 *pp* *ff* *pp* *ff* *ff* *p* *pp* *poco vib.* *ff* *fz* *pp* *senza vib.* *pp* *senza vib.* *pp* *senza vib.* *f*

C. A. (Ob. 3) *pp* *f* *p* *pp* *poco vib.* *pp* *f* *ff* *fz* *pp* *senza vib.* *pp* *senza vib.* *pp* *senza vib.* *f*

Es Cl. (Cl. 2) *pp* *ff* *pp* *poco vib.* *pp* *f* *ff* *fz* *pp* *senza vib.* *pp* *senza vib.* *pp* *senza vib.* *f*

Cl. 1 in B_b *pp* *pp* *f* *ff* *ff* *fz* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bass Cl. (Cl. 3) *pp* *pp* *ff* *ff*

Bsn. 1.2.3 *ff* *p* *ff* *ff*

Hn. 1-6 1. solo *p* *2&4 ff* *p* *2&4 ff* *p* *p*

Tba *ff* *p* *ff* *ff*

Bongos (P.1) *ff* *ff*

Congas (P.2) *ff* *ff*

Anv. (P.3) *ff* *ff*

Alm. (P.3) *ff* *ff*

Vib. (P.4) soft sticks *p* *p*

Xyl. (P.5) *ff* *ff*

Mar. (P.6) *pp* *f* *pp* *f*

Hp *pp* *pp*

Pno *pp* *pp*

Cel. *p* *ff* *p* *ff*

M

Vln. I con vib. *pp* *f* *pp* *f*

Vln. II con vib. *pp* *f* *pp* *f*

Vla. ord. con vib. *pp* *f* *pp* *f*

Vc solo ord. *pp* *f* *pp* *f*

D. tutti outer players II *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

132

Picc. (Fl. 3) *ff* molto vib. *pp* molto vib. *ff* *sff* *sff* senza vib. *pp* senza vib. *f*

Fl. 1 *pp* *molto vib.* *ff* *sff* *sff* *flz* *pp* *senza vib.* *f* take C flute

A. Fl. (Fl. 2) *pp* *molto vib.* *ff* *sff* *sff* *flz* *pp* *senza vib.* *f*

Ob. 1.2.3 *ff* *a2* *ff* *sff* *sff* *flz* senza vib. *pp* *senza vib.* *f*

C. A. (Ob. 3) *p* *pp* *molto vib.* *ff* *sff* *sff* *flz* *pp* *senza vib.* *f*

Es. Cl. (Cl. 2) *pp* *molto vib.* *ff* *sff* *sff* *flz* *pp* *senza vib.* *f*

Cl. 1 in B_b *pp* *molto vib.* *ff* *sff* *sff* *flz* *pp* *senza vib.* *f*

Bass Cl. (Cl. 3) *pp* *ff* *sff* *flz* *pp* *senza vib.* *f*

Bsn. 1.2.3 *pp* *1.2.3. molto vib.* *ff* *sff* *flz* *pp* *senza vib.* *f*

Hn. 1-6 *p* *ff* *ff* *ff* *ff* *ff* *p*

Tpt. 1 *senza sord.* *ff* *sff* *flz* *pp*

Tpt. 2 *senza sord.* *ff* *sff* *flz* *pp*

Tpt. 3 *senza sord.* *ff* *sff* *flz* *pp*

Tpt. 4 *senza sord.* *ff* *sff* *flz* *pp*

Bongos (P.1) *ff* *sff* *sff* *ff*

Congas (P.2) *ff* *sff* *sff* *ff*

Anv. (P.3) *ff*

Alm. (P.3) *ff* *sff* *sff* *ff*

Vib. (P.4) *p* *ff* *ff* *ff* *ff* *p*

Xyl. (P.5) *pp* *ff* *sff* *sff* *pp*

B. D. (P.5) *ff* *sff* *sff* *ff* *pp*

Mar. (P.6) *pp* *ff* *sff* *sff* *pp*

Hp. *pp* *ff* *sff* *ff* *pp*

Pno. *pp* *ff* *sff* *ff* *pp*

Cel. *p* *ff* *ff* *ff* *p* *pp* *ff* *p*

Vln. I *unis.* *ff* *ff* *ff* *ff* *molto sul pont.* *ord.* *ff*

Vln. II *pizz.* *ff* *ff* *ff* *ff* *molto sul pont.* *ord.* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *pizz.* *ff*

Vc. *p* *tutti div.* *ff* *ff* *ff* *ff* *ff* *ff* *p*

D. *ff* *tutti div.* *ff* *ff* *ff* *ff* *ff* *p*

N

139

Pic. (Fl. 3) con vib. senza vib.
Fl. 1 con vib. senza vib.
Fl. 2 con vib. senza vib.
Ob. 1.2.3. molto vib. ff p ff
(Ob. 3) ff p ff
C. A. ff ff ff ff
(Cl. 2) ff ff ff ff
Cl. 1 in B_b. ff ff ff ff
(Cl. 3) ff ff ff ff
Bsn. 1.2.3. ff ff ff ff
13.5. ff ff ff ff
Hn. 1-6. ff ff ff ff
2.4.6. a3 ff ff ff
Tpt. 1 cup mute (closed) con vib. ff ff
Tpt. 2 cup mute (closed) con vib. ff ff
Tpt. 3 cup mute (closed) con vib. ff ff
Tbn. 1.2.3. ff ff ff ff
Th. ff ff ff ff
Bongos (P.1) ff ff ff ff
Congas (P.2) ff ff ff ff
Anv. (P.3) ff ff ff ff
Alm. (P.3) ff ff ff ff
3 Sus. Cym. ff ff ff ff
Vib. (P.4) mf s ff ff ff ff
B. D. (P.5) ff ff ff ff
Mar. (P.6) ff ff ff ff bisbigliando ff ff
Hp. ff ff ff ff
Pno. ff ff ff ff
Cel. ff ff ff ff
N
Vln. I senza vib. ff ff ff ff
Vln. II senza vib. ff ff ff ff
arco molto sul pont. ord. ff p ff
Vla. arco molto sul pont. ord. ff p ff
ff molto div. molto sul pont. ord. ff p ff
Vc. molto sul pont. ord. ff p ff
molto sul pont. ord. ff p ff
D. molto sul pont. ord. ff p ff

143

Picc. (Fl. 3) *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1.2.3 *p*

C. A. (Ob. 3) *p*

E♭ Cl. (Cl. 1.2) *p*

Cl. 1 in B♭ *p*

Bass Cl. (Cl. 3) *p*

Bsn. 1.2.3 *p*

Hn. 1-4 *a3* + *a3* + *a3* + *a3*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Bongos (P.1)

Congas (P.2)

Anv. (P.3)

Alm. (P.3)

Vib. (P.4)

B. D. (P.5)

Mar. (P.6)

Hp

Pno.

Cel

Vln. I

Vln. II

Vla

Vcl

Db

147

Pic. (Fl. 3) *f*
ord.

Fl. 1 *sfz* *p* *ff*
ord.

Fl. 2 *sfz* *p* *ff*
ord.

Ob. 1 *sfz* *p* *ff*
ord.

Ob. 2 *sfz* *p* *ff*
ord.

C. A. (Ob. 3) *sfz* *PPP* *sfz*
ord.

Es. Cl. (Cl. 2) *sfz* *PPP* *sfz*
ord.

Cl. 1 in B_b *sfz* *p* *ff*
ord.

Bass Cl. (Cl. 3) *f* *PPP* *f*
ord.

Bsn. 1, 2, 3 *sfz* *PPP* *sfz*
ord.

1.3.5. *sfz* *** *sfz* ***
ord. *** *sfz* *** *ord.*

Hn. 1-6 *sfz* *PPP* *sfz*
ord.

1.3.5. *sfz* *** *sfz* ***
ord. *** *sfz* *** *ord.*

Tpt. 1 *senza sord.* *fff* *p*
cup mute (closed)

Tpt. 2 *senza sord.* *fff* *f* *p*
cup mute (closed)

Tpt. 3 *senza sord.* *fff* *f* *p*
cup mute (closed)

Tpt. 4 *senza sord.* *fff* *f* *p*
cup mute (closed)

Tbn. 1 *fff* *p*
cup mute (closed)

Tbn. 2 *fff* *p*
cup mute (closed)

B. Tbn. (Tbn. 3) *fff* *p*
cup mute (closed)

The *fff* *p*

Bongos (P.1) *fff* *p*

Congas (P.2) *fff* *f*

Anv. (P.3) *fff* *f*

Alm. (P.3) *fff* *f*

Vib. (P.4) *f* *PPP* *f* *PPP* *f* *PPP* *f* *ff*

B. D. (P.5) *pp* *PPP* *f* *PPP* *f* *PPP* *f* *pp* *ff*

Mar. (P.6) *f* *PPP* *f* *PPP* *f* *PPP* *f* *PPP* *f* *pp* *ff*

Hp. *fff*

Pno. *fff*

Cel. *fff*

Vln. I *non-div.* *sul pont.* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *pizz.* *ff*

Vln. II *non-div.* *sul pont.* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *molto sul pont.* *ord.* *gliss.*

Vla. *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *molto sul pont.* *ord.* *gliss.*

Vc. *fff* *molto sul pont.* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *molto sul pont.* *ord.* *gliss.*

D. *fff* *molto sul pont.* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *molto sul pont.* *ord.* *gliss.*

O

Picc. (Fl. 3) 151

Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A. (Ob. 3)
Es. Cl. (Cl. 2)
Cl. 1 in B
Bass Cl. (Cl. 3)
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn. (Tbn. 3)
Chin. Cym. (P.1)
Chin. Cym. (P.2)
Songas (P.2)
Alm. (P.3)
Sus. Cym. (P.3)
Vib. (P.4)
B. D. (P.5)
Mar. (P.6)
Hpf.
Pno.
Cel.

Vln. I
Vln. II
Vla.
Vc.
Db.

O

155

Pic. (Fl. 3) f

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (Ob. 3) pp ff molto vib.

Eb Cl. (Cl. 2)

Cl. 1 in Bb

Bass Cl. (Cl. 3) ff molto vib.

Bsn. 1.2.3 a3 sff pp subito

Hn. 1 ff pp subito

Hn. 2 ff pp subito

Hn. 3 ff pp subito

Hn. 4 ff pp subito

Hn. 5 ff pp subito

Hn. 6 ff pp subito

Tpt. 1 fp f senza sord. p ff

Tpt. 2 fp f senza sord. p ff

Tpt. 3 fp senza sord. p ff

Tpt. 4 fp senza sord. p ff

Tbn. 1 fp senza sord. f ff

Tbn. 2 fp senza sord. f ff

B. Tbn. (Tbn. 3) fp ff

Tha. ff pp sff ff

Bongos (P.1) ff pp sff ff

Congas (P.2)

Alm. (P.3) ff pp sff ff

Vib. (P.4)

Xylo. (P.5) ff

Mar. (P.6) ff pp

Hp. f

Pno. ff

Cel. ff

Vln. I ff molto sul pont. sim ord. ff

Vln. II ff molto sul pont. sim ord. ff

Vla. ff molto sul pont. sim ord. ff

Vc. ff molto sul pont. sim ord. ff

Db. ff molto sul pont. sim ord. fff



P

Pic. (Fl. 3) 

Fl. 1.2.3

Ob. 1.2.3

Ex Cl. (Cl. 2)

Cl. 1 in B_b

Cl. 3 in B_b

Bsn. 1.2.3

Hn. 1-6

Tpt. 1.2.3.4

Thn. 1.2.3

Alm. (P3) 

Vib. (P4)

Xyl. (P5)

Pno.

P

Vln. I

sul pont.

Vln. II

con sord.

pizz.

pizz. gliss.

desks 1.2.

pizz.

arco

pizz.

arco

pizz. gliss.

desks 3.4.

pizz.

arco

pizz.

arco

pizz. gliss.

desks 5.6.

pizz.

arco

pizz.

arco

pizz. gliss.

desks 1.2.

pizz.

pizz. sempre

pizz. sempre

pizz. sempre

pizz. sempre

Vcl.

desk 5.

pizz.

Db.

pizz.

pizz. sempre

pizz. sempre

163

Pic. (Fl. 3) *ff* *p* *ff* *s* *f* *ff* *p* *f* *ff* *molto vib.* *molto vib.*

Fl. 1.2.3. *ff* *p* *ff* *s* *f* *ff* *p* *f* *ff* *molto vib.* *unis.*

Ob. 1.2.3. *fp* *ff* *s* *f* *ff* *p* *f* *ff* *molto vib.*

Es Cl. (Cl. 2) *fp* *ff* *s* *f* *ff* *p* *f* *ff* *molto vib.*

Cl. 1 in B_b *fp* *ff* *s* *f* *ff* *p* *f* *ff* *molto vib.*

Cl. 3 in B_b *ff* *p* *ff* *s* *f* *ff* *p* *f* *ff*

Bsn. 1.2.3. *sfz* *fp* *ff* *s* *f* *ff* *p* *f* *ff*

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

Hn. 2 *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

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

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

Hn. 5 *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Hn. 6 *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Tpt. 1.2.3.4. *f* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Tbn. 1.2.3. *sfz* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

B. Tha. (Thm. 3) *sfz* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Th. *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Alm. (P.3) *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Vib. (P.4) *y* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Xylo. (P.5) *y* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Hp. *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Pno. *sfz* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Col. *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Vln. I *ord.* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Vln. II *arco* *pizz.* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Vla. *arco* *pizz.* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

Vc. *arco* *pizz.* *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

D_b *ff* *s* *f* *ff* *p* *f* *ff* *p* *f* *ff*

166

Pic. (Fl. 3) *p*

Fl. 1.2.3 *p*

Ob. 1.2.3

Es Cl. (Cl. 2)

Cl. 1 in B_b

Bsn. 1 *p*

Bsn. 2 *ff*

Bsn. 3 *ff*

Hn. 1 molt vib.

Hn. 2 molt vib.

Hn. 3 molt vib.

Hn. 4 molt vib.

Hn. 5 molt vib.

Hn. 6 molt vib.

Tpt. 1 take Piccolo Trumpet

Tpt. 1.2.3.4 *ff* senza sord. *f* poco a poco molto vib.

Tbn. 1.2.3 *ff* 2.3.4 *pp* poco a poco molto vib.

B. Tbn. (Tbn. 3) *p* molto vib.

Tha *ff* *sf* sempre

Bongos (P.1) *ff* hard sticks *ff*

Congas (P.2) *ff* hard sticks *ff*

B. D. (P.3) *p* *ff*

Vib. (P.4) to Xylophone

Bell pl. (P.5) *ff*

T. gongs (P.6) *ff*

Pno. *ff* *ff*

Cel *ff*

Vln. I *ff* *p*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco *ff* arco *ff* arco

D. *ff* arco *ff* arco *ff* arco

Q

Pic. (Fl. 3) 169 ff

Fl. 1.2.3 ff

Ob. 1.2.3 a3 ff

Ex Cl. (Cl. 2) ff

Bb Cl. 1.2.3 1.3. ff

Bsn. 1.2.3 a3 ff

Hn. 1-6 1.3.5. (senza vib.) ff

2.4. (senza vib.) 2.4.6 ff

Picc. Tpt. (Tpt. 1) ff

Tpt. 1.2.3.4 2.3.4. senza vib. ffpp

Tbn. 1.2.3 senza vib. ffpp

B. Tbn. (Tbn. 3) ff

Tha. ff

Bongos (P.1)

Congas (P.2)

Tom-t. (P.2) (hard sticks)

B. D. (P.3) f p f

Vib. (P.4) ff

Xyl. (P.5) ff

(N.B. always same two clusters)

Pno. ff

Q

Vln. I ff ff pp pp

Vln. II ff pp pp

desks 1.2 ff

desks 3.4 ff

desks 5.6. ff

outer players sul pont. non div.

Vcl. inner players sul pont. non div. ff

Vcl. sul pont. ff

D. b. sul pont. ff

172

Pic. (Fl. 3)

Fl. 1.2.3

Ob. 1.2.3.

Es Cl. (Cl. 2)

B♭ Cl. 1.2.3

Bsn. 1.2.3

Hn. 1-6

(2.4.)

Picc. Tpt. (Tpt. 1)

Tpt. 1.2.3.4

Thn. 1.2.3

B. Thn. (Thn. 3)

Tba

Bongos (P.1)

Congas (P.2)

Tom-t. (P.2)

B. D. (P.3)

Vib. (P.4)

Xylo. (P.5)

Pno.

Vln. I

non div.

Vln. II

non div.

arco sul pont.

Vla

arco sul pont.

Vc

Db

176

Pic. (Fl. 3) ff

Fl. 1.2.3. ff

Ob. 1.2.3. ff

Es Cl. (Cl. 2) ff

Bb Cl. 1.2.3. ff

Bsn. 1.2.3. ff

Hn. 1-6

Picc. Tpt. (Tpt. 1) ff

Tpt. 1.2.3.4. senza sord.

Tbn. 1 ff

Tbn. 2

B. Tbn. (Tbn. 3) ff

Tba ff

Bongos (P.1) with hands ff sff sff sff sff sff sff

Timb. (P.1)

Congas (P.2) with hands ff sff sff sff sff sff sff sff ff p

Tom-t. (P.2)

B. D. (P.3) f p to Tam-tams

Vib. (P.4) ff 2a

Xyl. (P.5) ff

Pno. ff

(8.).....

Vln. I desks 1.2. (ord.) ff

desks 3.4. (ord.) ff

desks 5.6. sul pont.

desks 7.8. sul pont.

Vln. II desks 1.2.3. (ord.) ff

desks 4.5. sul pont. ff

desks 6.7. sul pont. ff

Vla. p

Vc. p

Db.

100

Pic. (Fl. 3) *p ff*

Fl. 1.2.3. *p ff*

Ob. 1.2.3. *ff*

Es Cl. (Cl. 2) *p ff*

Bb Cl. 1.2.3. *ff*

Bsn. 1.2.3. *ff p* 

Hn. 1.6. *ff*

Picc. Tpt. (Tpt. 1) *ff*

Tpt. 2 *senza sord.* *ff*

Tpt. 1.2.3.4. *ff*

Tbn. 1.2.3. *ff*

B. Tbn. (Tbn. 3) *ff*

Tha. *ff*

Bongos (P.1) *hard sticks ff*

Timb. (P.1) *ff*

Congas (P.2) *hard sticks (suitable for toms and congas)* *ff*

Tom-t. (P.2) *ff*

B. D. (P.3) *ff f p ff mf p*

2 Tam-tam (P.4) *p* (damp as precisely as possible)

Xylo. (P.5) *ff*

Pno. *ff*

Cel. *ff*

Vln. 1 *p ff*

Vln. II *non div. ff sul pont. ord. sul pont. ord.*

Vla. *p ff sul pont. ord. sul pont. ord.*

Vc. *ff*

D. *ff*

This page contains musical notation for a full orchestra. The score includes parts for Piccolo, Flute 1.2.3, Oboe 1.2.3, Bassoon 1.2.3, Clarinet 1.2.3, Bass Clarinet 1.2.3, Bassoon 1.2.3, Horn 1.6, Piccolo Trumpet (Trumpet 1), Trumpet 2, Trumpet 1.2.3.4, Trombone 1.2.3, Bass Trombone (Tuba 3), Tuba, Bongos (Percussion 1), Timbales (Percussion 1), Congas (Percussion 2), Tom-toms (Percussion 2), Bass Drum (Percussion 3), 2 Tam-tams (Percussion 4), Xylophone (Percussion 5), Piano, Cello, Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon 1.2.3. The music consists of two systems of four measures each. Measure 1 starts with Piccolo, Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Bassoon, Horn, Piccolo Trumpet, Trumpet, Trombone, Trombone, Bass Trombone, Tuba, Tuba, Bongos, Timbales, Congas, Tom-toms, Bass Drum, 2 Tam-tams, Xylophone, Piano, Cello, Violin, Violin, Viola, Cello, Double Bass, and Bassoon. Measure 2 starts with Violin, Violin, Viola, Cello, Double Bass, and Bassoon. Measures 3 and 4 continue with the same instrumentation. A yellow speech bubble icon is placed over the Bassoon 1.2.3. part in measure 1. Measure 1 ends with a dynamic instruction *ff*. Measure 2 begins with *p*, followed by *ff*. Measure 3 begins with *ff*. Measure 4 begins with *ff*.

R

Picc. (Fl. 3) *ff*

Fl. 1.2.3.

Ob. 1.2.3.

Es Cl. (Cl. 2)

B♭ Cl. 1.2.3.

Bsn. 1.2.3.

Hn. 1-6

Picc. Tpt. (Tpt. 1) *ff*

Tpt. 2

Tpt. 1.2.3.4. 3.4.

Tbn. 1.2.3.

B. Tha. (Tbn. 3) *ff*

Tha.

Bongos (P.1) *ff*

Timb. (P.1) *ff*

Congas (P.2) *ff*

Tom-t. (P.2) *ff*

B. D. (P.3) *ff* *f* *p* *ff* *f* *mf*

2 Tam-tam (P.4) *ff*

Xyl. (P.5) *ff*

Pno.

Cel.

R

Vln. 1 *ff* *ord.* *ff* *ff*

Vln. II *ff* *ord.* *pizz.* *ff* *ff*

Vla. *sul pont.* *ff* *ord.* *sul pont.* *ff* *ord.*

Vc. *sul pont.* *ff* *ord.* *sul pont.* *ff* *ord.*

D. *ff* *ff* *ff* *ff* *ff*

188

Picc. (Fl. 3.)

Fl. 1.2.3

Ob. 1.2.3

Ec Cl. (Cl. 2)

Bb Cl. 1.2.3

Bsn. 1.2.3

Bsn. 3 take Contrabassoon

Hn. 1-6

Picc. Tpt. (Tpt. 1)

Tpt. 2

Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn. (Tbn. 3)

Tba

Bongos (P.1)

Timb. (P.1)

Congas (P.2)

Tom-t. (P.2)

B. D. (P.3)

2 Tam-tam (P.4)

Xyl. (P.5)

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

191

Pic. Fl. 3

Fl. 1.2.3

Ob. 1.2.3.

Es Cl. (Cl.2)

Bb Cl. 1.2.3

Bsn. 1

Bsn. 2

Hn. 1-6

Picc. Tpt. (Tpt. 1)

Tpt. 2

Tpt. 1.2.3.4

Tbn. 1.2.3

B. Tbn. (Tbn. 3)

Tba

Bongos (P.1)

Timb. (P.1)

Congas (P.2)

Tom-tom (P.2)

B. D. (P.3)

2 Tam-tam (P.4)

Xylo. (P.5)

Pno.

Cel.

Vln. 1

Vln. II

Vla.

Vc.

Db.

molto rall.

1.2.

3.4.

5.6.

Picc. Tpt. (Tp. 1)

Tpt. 2

Tpt. 3

Tpt. 4

Thbn. 1

Thbn. 2

B. Thbn. (Thbn. 3)

Thba.

Bongos (P.1)

Congas (P.2)

B. D. (P.3)

2 Tam-tam (P.4)

Xyl. (P.5)

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

molto rall.

pizz.

arco

molto rall.

pizz.

pizz.

pizz.

pizz.

Suddenly calm

= 40

195

Picc. (Fl. 3)

Fl. 1.2.3

Ob. 1.2.3

C. A. (Ob. 3)

Bb Cl. 1.2.3

Bsn. 1

Bsn. 2

Chsn. (Bsn. 3)

Hn. 1-6

Picc. Tpt. (Tpt. 1)

Tpt. 2

Tpt. 1.2.3.4

Tbn. 1

Tbn. 2

Tbn. 1.2.3

B. Tbn. (Tbn. 3)

Tba.

2 Chin. Cym. (P.1)

2 Chin. Cym. (P.2)

B. D. (P.3)

2 Tam-tam (P.4)

Hp.

Pno.

Cel.

Suddenly calm

$= 40$

Vln. I

Vln. II

Vla.

Vc.

D. B.

III

S

Adagio $\downarrow = 45$

200

Picc. (Fl. 3)

Fl. 1

A. Fl. (Fl. 2)

Ob. 1.2.3

C. A. (Ob. 3)

Es Cl. (Cl. 2)

Cl. 1 in B-

Bass Cl. (Cl. 3)

Bsn. 1

Bsn. 2

Cbsn. (Bsn. 3)

Tpt. 1.2.3.4

Tbn. 1

Tbn. 2

B. Tbn. (Tbn. 3)

The

Crot. (P1)

Glock. 1 (P2)

3 Sus. Cym. (P3)

Vib. (P4)

5 Triangles (P5)

T. gongs (P6)

Hp.

Pno.

Cel.

Adagio $\downarrow = 45$

Vln. I

Vln. II
con sord.
senza vib.
desk. 1

Vla.
con sord.
senza vib.
desk. 3.4

Vcl.
con sord.
senza vib.
desk. 5.6.7

Vcl.
con sord.
senza vib.
desk. 2

Vcl.
con sord.
senza vib.
desk. 3

Vcl.
con sord.
senza vib.
desk. 4

Vcl.
con sord.
senza vib.
desk. 5

Dh

208 T

Picc. (Fl. 3) pp

Fl. 1

A. Fl. (Fl. 2) pp f

Ob. 1 p f

Ob. 2 f

C. A. (Ob. 3) senza vib. pp mf pp p f

Es. Cl. (Cl. 2) senza vib. pp mf pp p f

Cl. 1 in B_b senza vib. pp mf pp p f

Bass. Cl. (Cl. 3) senza vib. pp mf pp p f sfz

Bsn. 1 senza vib. pp mf pp p f sfz

Bsn. 2 p f sfz

Cbsn. (Bsn. 3) p f

Picc. Tpt. (Tpt. 1) cup mute p cup mute p f

Tpt. 2 p f

Thn. 1 gliss. pp f p f gliss. pp f

Tha solo ff mf dolce 3 ff p ff p ff p ff sfz

3 Sus. Cym. (P.3) scrape arcò p f scrape arcò

Vib. (P.4) arcò

Hp bisbigliando p f bisbigliando p ff

T

desks 1-2 pp mf pp p f f p f f p f f senza sord.

desks 3-4 pp mf pp p f f p f f p f f molto sul pont. senza sord.

Vla pp mf pp p f f p f f p f f molto sul pont. senza sord.

desks 5-6 pp mf pp p f f p f f p f f molto sul pont. senza sord.

desk 1 pp mf pp p f f p f f p f f senza sord.

desk 2 pp mf pp p f f p f f p f f senza sord.

desk 3 pp mf pp p f f p f f p f f senza sord.

Vc pp mf pp p f f p f f p f f molto sul pont. senza sord.

desk 4 pp mf pp p f f p f f p f f molto sul pont. senza sord.

desk 5 pp mf pp p f f p f f p f f molto sul pont. senza sord.

Dh pizz. p f f p f f p f f p f f arco sfz

II

IV

bass.

pizz.

II

pizz.

f

f

f

U

Picc. (Fl. 3) *p* *f* *pp*

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

A. Fl. (Fl. 2) *p* *f* *pp*

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

Ob. 2 *f* *pp*

C. A. (Ob. 3) *f* *pp*

Es. Cl. (Cl. 2) *p* *f* *pp*

Cl. 1 in B-*b* *p* *f* *pp*

Bass Cl. (Cl. 3) *p* *f* *pp*

Tba. *arco*

Crot. (P.1) *f*

Glock. 1 (P.2) *f*

Glock. 2 (P.3) *f* hard sticks

Vib. (P.4) *f*

Bell pl. (P.5) *f*

T. gongs (P.6) *f*

Hp. *f*

Pno. *f*

Cel. *f*

U

TEMPO ad lib. (unsynchronised) $\text{♩} = \text{c. } 60\text{--}90$
molto sul pont. flautando

Vln. I *pp* *f pp* *f pp* *f pp* *molto sul pont. flautando*

Vln. II *f pp* *f pp* *molto sul pont. flautando*

Vla. *pp* *f* *molto sul pont. flautando*

Vc. *sff* *molto sul pont.* senza vib.
sff *molto sul pont.* senza vib.
sff *molto sul pont.* senza vib.

D. *sff* *molto sul pont.* senza vib.

220

Picc. (Fl. 3) *fp*

Fl. 1 *fp*

A. Fl. (Fl. 2) *fp*

Ob. 1

Ob. 2

C. A. (Ob. 3)

Es. Cl. (Cl. 2)

Cl. 1 in B-

Bass Cl. (Cl. 3)

Tha.

Crot. (P.1)

Glock. 1 (P.2)

Glock. 2 (P.3)

Vib. (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *ff*
ord.
ff
ord.
ff
ord.
ff
ord.
ff
ord.

D. *ff*

V

Picc. (Fl. 3) *f* *pp* *ff* *pp* *ff* *ff* *ff*

Fl. 1 *f* *pp* *ff* *ff* *ff* *ff* *ff*

A. Fl. (Fl. 2) *p* *mf* *pp* *ff* *ff* *ff* *ff*

Ob. 1.2.3 *f* *con vib.* *pp* *pp* *pp* *pp* *pp*

C. A. (Ob. 3) *con vib.* *pp* *pp* *pp* *pp* *pp* *pp*

Es Cl. (Cl. 2) *con vib.* *pp* *pp* *pp* *pp* *pp* *pp*

Cl. 1 in B_b *f* *pp* *pp* *pp* *pp* *pp* *pp*

Bass Cl. (Cl. 3) *con vib.* *pp* *pp* *pp* *pp* *pp* *pp*

Bsn. 1.2.3 *f* *pp* *ff* *ff* *ff* *ff* *ff*

Chsn. (Bsn. 3) *con vib.* *pp* *ff* *ff* *ff* *ff* *ff*

Hn. 1-6 *ord* *ord* *ord* *ord* *ord* *ord* *ord*

Picc. Tpt. (Tpt. 1) *f* *pp* *pp* *pp* *pp* *pp* *pp*

Tpt. 2 *f* *pp* *pp* *pp* *pp* *pp* *pp*

Tpt. 3 *harmon mute* *ff* *rapid wah-wah: ♫○○○○* *pp* *pp* *pp* *pp*

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

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

B. Tbn. (Tbn. 3) *p* *ff* *p* *ff* *p* *ff* *p*

The. *solosolo* *f* *p* *f* *f*

Crot. (P.1) *arco* *f* *arco* *f*

Glock. 1 (P.2) *f* *f* *f* *f*

Glock. 2 (P.3) *f* *f* *f* *f*

Vib. (P.4) *f* *f* *f* *f*

Bell pl. (P.5) *f* *f* *f* *f*

T. gongs (P.6) *f* *f* *f* *f*

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

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

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

V

Vln. I *f* *pp* *ff* *pp* *ff*

Vln. II *f* *pp* *ff* *pp* *ff*

Vla. *sul pont.* *ff* *sul pont.* *ff*

Vc. *sul pont.* *ff* *sul pont.* *ff*

D. *ff* *sul pont.* *ff*

W

228

Picc (Fl. 3) *p*
Fl. 1 *ff*
A. Fl. (Fl. 2) *ff*
Ob. 1.2.3 *ff* *mf* *ff*
C. A. (Ob. 3) *ff*
Es Cl. (Cl. 2) *ff*
Cl. 1 in B_b *ff*
Bass Cl. (Cl. 3) *ff* *ff*
Bsn. 1.2.3 *ff*
Chsn. (Bsn. 3) *ff*
1.2.3 quasi-overtone gliss. (natural tuning)
3.4.5.6 quasi-overtone gliss. (natural tuning)
Hn. 1-6 *ff* *ff* *ff*
Picc. Tpt. (Tpt. 1) *ff*
Tpt. 2 *ff*
Tpt. 3 *ff*
Tpt. 4 *ff*
Thn. 1 *ff*
Tbn. 2 *ff*
B. Thn. (Tbn. 3) *ff*
Ths. *ff*
Crot. (P1) *ff* *arc*
Glock. 1 (P2) *ff*
Glock. 2 (P3) *ff*
Vib. (P4) *ff*
Bell pl. (P5) *ff*
T. gongs (P6) *ff*
Hp *ff*
Pno. *ff* *p* touch node on string for harmonic
Cel *ff*

W

Vln. I *ff*
Vln. II *ff*
Vla *ff* *ord*
Vcl *ff*
Vcl sul pont.
Db *ff* *ord* *sul pont.* *ord*

Vln. I *ff*
Vln. II *ff*
Vla *ff* *pp*
Vcl *ff* *pp*
Vcl *ff* *pp* molto sul pont.
Db *ff* *pp* molto sul pont.

X

237

Picc. (Fl. 3) *ppp*

Fl. 1 *ppp*

A. Fl. (Fl. 2) *ppp*

Ob. 1.2.3 *ppp*

C. A. (Ob. 5) *ppp*

Es Cl. (Cl. 2) *ppp*

Cl. 1 in B_b *ppp*

Bass Cl. (Cl. 3) *pp* 3 molto vib.

Bsn. 1.2.3 *pp* 3 molto vib.

Chsn. (Bsn. 3) 1.3.5 *pp* molto vib.

Hn. 1-6 *pp* 3 molto vib.

Picc. Tpt. (Tpt. 1) *pp* 3

Tpt. 1.2.3.4 2.3.4 rapid wah-wah: +o+o+o stagger breathing ad lib. to create impression of continuous sound *pp*

Tbn. 1 senza sord. *pp* 3

Tbn. 2 *pp* 3

B. Tbn. (Tbn. 3) *pp* 3

Tha *pp* 3

Crot. (P1) *arc*

Glock. 1 (P2) *p* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

Glock. 2 (P3) *p* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

Vib. (P4) *p* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

Bell pl. (P5) *p*

T. gongs (P6) *p*

Hp. *p* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

Pno. *p* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

Cel. *p* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

X

Vln. 1 *ppp*

Vln. II *ppp*

REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90)

Vla. *pp* REPEAT FRAGMENTS: tempo ad lib. (♩ = 45 - 90) poco sul pont. *pp* flautando

Vc. *pp* IV III II I

D. *pp* 3 I 2 1 II

58

Y

Picc. (Fl. 3) 2M *p* *f*

Fl. 1 *p* *f*

A. Fl. (Fl. 2) *p* *f*

Es Cl. (Cl. 2) *p* *f*

Cl. 1 in Bb *p* *f*

Tpt. 1.2.3.4. 2.3.4. rapid wah-wah: *oo-oo-oo* *f*

Tba *f*

Crot. (P1) *arco* *p* *f*

Glock. 1 (P2) *poco a poco rallentando* *p*

Glock. 2 (P3) *poco a poco rallentando* *p*

Vib. (P4) *poco a poco rallentando* *p*

Bell pl. (P5) *p* *p*

T. gongs (P6) *p* *p*

Hp *poco a poco rallentando* *p*

Pno. *poco a poco rallentando*

Cel. *poco a poco rallentando* *p* *p*

Y

Vln. I *PPP* *3*

Vln. II *PPP* *3* *molto sul pont.*

Vla. *PPP* *3* *molto sul pont.*

Vc. *ord.* *PPP* *3* *molto sul pont.*

Db *PPP* *3*

Z

245

Picc. (Fl. 3) *p*

Fl. 1 *p*

A. Fl. (Fl. 2) *p*

Crot. (P1)

2 Chin. Cym. (P1) arco *p* — *f* *p* — *f*

Glock. 1 (P2)

2 Chin. Cym. (P2) arco *p* — *f* *p* — *f*

Glock. 2 (P3)

3 Sus. Cym. (P3) arco *p* — *f* *p* — *f* soft sticks

Vib. (P4) *p* $\frac{p}{\text{soft}}$

5 Triangles (P5) *p*

Bell pl. (P5) *p*

T. gongs (P6) *p*

Hp. *p*

Pno. $\frac{p}{\text{soft}}$

Cel. $\frac{p}{\text{soft}}$

Z solo

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

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

Vla. *ppp* *f*

Vc. *ppp* emphasise upper octave *f*

D. *ppp*

250

Picc. (Fl. 3) 1/2 breath tone *gliss.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Fl. 1 1/2 breath tone *gliss.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

A. Fl. (Fl. 2) 1/2 breath tone *gliss.* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

ot. (P.1) *arco* *p*

Cym. (P.1)

1 (P.2) *pp*

Cym. (P.2)

2 (P.3) *pp*

Cym. (P.3)

3 (P.4) *pp*

triangles (P.5)

Bell pl. (P.5)

gongs (P.6)

Hp

Pno.

Cel.

Vln. I

Vln. II solo *pp* *f* *fp* *pp* *fp* *pp* *fp*

Vla. *con sord.* *ppp* *sempre*

Vcl. *ppp* *sempre* *con sord.* *I* *ppp* *sempre*

Vc. *ppp* *sempre* *con sord.* *II* *ppp* *sempre*

D. *ppp* *sempre* *con sord.*