

THE UNIVERSITY OF CHICAGO

AN EVERYWHERE OF SILVER

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY

PHILIP TAYLOR

CHICAGO, ILLINOIS

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Phil Taylor
an everywhere of silver

for solo harp and ensemble

(2016)

approx. duration 31'

Score in C

Flute

(dbl. Piccolo)

Clarinet in B \flat

(dbl. Bass Clarinet in B \flat , with B \flat extension)

Horn in F

2 Percussion

I

Vibraphone *(motor off)*

Large Tam-tam

3 Suspended Cymbals

(low, mid, and high range)

2 Brake Drums

(resonant, mid and high range)

2 Bongos

2 Woodblocks

(resonant, mid and high range)

II

Glockenspiel

Large Sizzle Cymbal

Medium Bass Drum

Snare Drum

Triangle

(mid range)

Whip

Celesta *(4-octave)*

Solo Harp


Strings

(2 vln . 2 vla . 2 vlc . 1 cb, with C extension)

NOTES

All players:

- *Crescendi* and *diminuendi* without dynamics indicate subtle gradations in the last established dynamic.
- Arrows indicate gradual transition from one effect to another or to/from *modo ordinario* (ord.)
- Brackets with note durations *in tempo* or seconds *senza tempo* indicate gestures of free rhythm. Feathered beams indicate general acceleration and deceleration. Wavy beams indicate *rubato* suggesting a relative shape within the given amount of the measure. Noteheads beneath these beams indicate approximate relative duration:



 open dotted > open undotted > closed dotted > closed undotted

Solo Harp:

- All harmonics sound an octave higher than written.
- Z-stems denote a pedal buzz on the indicated pedal(s). The slashed Z-symbol beneath a cluster (Z) indicates that string buzz is intended from the low wire strings touching.
- (⊕) indicates damping. When attached by stem to a pitch in parentheses, indicates damping of a particular range above or below that pitch.
- Lowest two strings tuned to C₂ and D₂. This work requires a harp with a pedal mechanism on the highest string.
- Wavy lines (~~~~) above or beneath the staff indicate *près de la table* (p.d.l.t.).
- (xyl.) = xylophonic sounds, indicated with diamond noteheads under a bracket. X noteheads in parentheses show the strings to be muffled close to the soundboard.
- The *snap pizzicato* symbol (⊕) indicates that a string should be plucked *p.d.l.t.* such that the finger strikes the soundboard immediately after leaving the string.
- Glissandi of various kinds are clarified in the score.

Winds:

- (flz.) = flutter-tonguing.
- *Flute*: X noteheads indicate *tongue pizzicato*. (con/senza vib.) = con/senza vibrato
- *Bass Clarinet*: Low concert B₂ extension required.

Celesta/Percussion:

- Strikes with hanging ties on all sustaining metal percussion instruments indicate they should remain ringing (l.v.). This may be adjusted according to the acoustics of the hall. (⊕) indicates damping.
- Perc. I beater list: soft/medium/hard yarn mallets, 2 triangle beaters, 2 wire brushes, 2 drumsticks (or hard rubber mallets), metal-tipped mallets for Brake Drums, felt mallets for Tam-tam.
- Perc. II beater list: soft/medium/hard yarn mallets, 2 triangle beaters, 2 wire brushes, 2 drumsticks (or hard rubber mallets), brass and soft plastic mallets for Glockenspiel, soft/medium/hard felt mallets for Bass Drum.
- *Snare Drum/Cymbals*: Circular brush strokes (with wire brushes) are indicated by the circular motion bracket (⌢).
- *Snare Drum*: X noteheads indicate *rim shots*.
- *Cymbals*: X noteheads indicate *choke* damping. Diamond noteheads indicate to play *on the bell*.
- *Cymbals/Tam-tam*: Slashed noteheads indicate *striking the edge* of the instrument.
- *Vibraphone*: motor off for the entire piece. X noteheads indicate *deadstrokes* (d.s.).
- *Celesta/Vibraphone*: When not specifically marked, pedal should be used liberally and at the discretion of the performer in a way that maintains clarity as well as maximum resonance.

Strings:

- Diamond noteheads, open or filled, indicate touch points for harmonics.

For *natural harmonics*: The string is given in Roman numerals and the resultant pitch is given in parentheses next to the note. Harmonics where the resultant pitch is the same as the touch point, e.g. octave harmonics, are indicated by a small circle above the note.

For *artificial harmonics*: touch-fourth harmonics always sound two octaves higher than the fingered pitch. Touch-third and touch-fifth artificial harmonics include the resultant pitch, similar to natural harmonics.

- (s.t.) = sul tasto, (s.p.) = sul ponticello, (m.s.p.) = molto sul ponticello, (con/senza vib.) = con/senza vibrato
- X noteheads indicate to play *directly on the bridge*; the desired sound is a soft white noise.
- *Contrabass*: Low C extension required.

an everywhere of silver

for solo harp and ensemble

for Ben Melsky

Score in C

1

I.

Phil Taylor

Suspended ♩ = ca. 72

4/4

3/4

Piccolo

Clarinet

Horn

Vibraphone
hard yarn

Percussion I

Vibraphone
Tam-tam
3 Suspended Cymbals
2 Brake Drums
2 Bongos
2 Woodblocks

f

mp

f

mp

Sizzle Cymbal

Glockenspiel

Glockenspiel

wire brush

Glockenspiel

mp

Percussion II

Glockenspiel
Sizzle Cymbal
Bass Drum
Snare Drum
Triangle
Whip

mf

p

Celesta

f

mp

Solo Harp

Suspended ♩ = ca. 72

on bridge → m.s.p.

trem. 1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

2

3

senza tempo

in tempo

2

Picc. *Solo* *mp molto cantabile* *p* *ca. 9"* *ca. 7"* *3* *4*

Musical score for Piccolo (Picc.) in treble clef. It features a solo section starting with a 7-measure rest, followed by a melodic line in a 'senza tempo' section (approx. 9 measures) and a 'p' dynamic section (approx. 7 measures). The piece concludes with a 3-measure triplet and a 4-measure rest.

Perc. I (Vib.) *f* *3*

Perc. II (Glock.) *f* *15*

Musical scores for Percussion I (Vib.) and Percussion II (Glock.). Perc. I has a 3-measure triplet of eighth notes followed by a 15-measure rest. Perc. II has a 15-measure rest.

Cel. *f*

Musical score for Cello (Cel.) in treble clef. It begins with a 15-measure rest, followed by a melodic line.

Hp.

Musical score for Harp (Hp.) in grand staff. It consists of a 15-measure rest.

senza tempo

in tempo

2

Vln. I *7*

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb. *8*

Musical scores for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Cello I (Vlc. I), Cello II (Vlc. II), and Contrabass (Cb.). Vln. I has a 7-measure rest. Cb. has an 8-measure rest. The other instruments have 15-measure rests.

senza tempo

Picc. *pp* *p* *pp* (end solo)

Cl.

Perc. I

Perc. II

Cel.

Hp. *p* poetic, in relief *p* *mf* *p*

ca. 10" ca. 5"

Vln. I *senza tempo*

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

in tempo

4

Picc. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl. pp p pp

Hrn.

Perc. I Tam-tam ppp

Perc. II 5

Cel.

Hp. p mp

in tempo

Vln. I $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. II

Vla. I con sord. p pp

Vla. II con sord. p pp

Vlc. I con sord. pp p pp

Vlc. II con sord. pp p pp (IV)

Cb. 8

Picc.

Cl.
mp > p
pp

Hrn.

Perc. I
Bass Drum
fingertips
ppp

Perc. II
pp

Cel.

Hp.
p
delicately
8va
5

Vln. I
ord., con sord.
mp espress.
p
pp
ppp

Vln. II
con sord.
(III)
mp
pp

Vla. I
(IV)
poco port.
mp
pp

Vla. II
mp
p
pp
ppp

Vlc. I
mp
p
pp
ppp

Vlc. II
poco port.
mp
p
pp
ppp

Cb.
pizz.
pp

4/4

6

Picc.

Cl.

Hrn.

Perc. I (T-t.)

Perc. II

Cel.

Hp.

4/4

6

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Picc. *(+ + + +)*
 Cl. *[3]*
 Hrn.
 Perc. I
 Perc. II *Sizzle Cymbal*
wire brush
pp *p*
 Cel. *f*
 Hp. *p graceful, mysterious*
poco f
8va
 Vln. I *senza sord.*
on bridge *s.p.* *on bridge*
p
 Vln. II *senza sord.*
on bridge *s.p.* *on bridge*
p
 Vla. I *senza sord.*
on bridge *s.p.* *on bridge*
p
 Vla. II *senza sord.*
on bridge *s.p.* *on bridge*
p
 Vlc. I
 Vlc. II
 Cb. *8*

Picc. *p* *pp* (end solo)

Cl.

Hrn.

Perc. I

Perc. II (Sz. Cym.) *pp* *p*

Cel. *f*

Hp. *p* *poco f* *8va*

Vln. I on bridge *p* s.p. on bridge

Vln. II on bridge *p* s.p. on bridge

Vla. I on bridge *p* s.p. on bridge

Vla. II on bridge *p* s.p. on bridge

Vlc. I senza sord. on bridge *p* s.p. on bridge

Vlc. II senza sord. on bridge *p* s.p. on bridge

Cb.

Vibraphone soft yarn, trem. *pp*

3/4

4/4

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

4/4

Vln. I

Vln. II

Vla. I

Vla. II

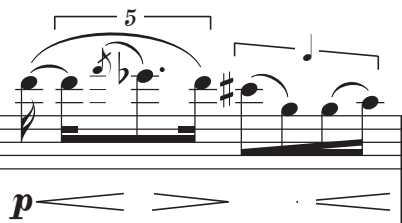
Vlc. I

Vlc. II

Cb.

poco stringendo.

3/4

Solo 

Picc. 

Cl. 

Hrn. 

Perc. I 

Perc. II 

Cel. 

Hp. 

poco stringendo.

3/4 ord.

Vln. I 

Vln. II 

Vla. I 

Vla. II 

Vlc. I 

Vlc. II 

Cb.

Expansive ♩ = ca. 50

(end solo) To Fl.

Picc. *f*

Cl. *mp*

Hrn. *mp* Solo

Perc. I

Perc. II

Cel.

Hp. *ff*

F#4 Eb
Db D#

Expansive ♩ = ca. 50

Vln. I *p* *f* > *mp* trem.

Vln. II *p* *f* > *mp* trem.

Vla. I *mp* *f* > *mp* trem. gliss.

Vla. II *p* *f* > *mp* trem. *p*

Vlc. I *p* *f* > *mp* trem. gliss.

Vlc. II *p* *f* > *mp* (pizz.)

Cb. *f* *mp*

Flowing ♩ = ca. 84

3/4 4/4 3/4

Picc. Cl. Hrn. Perc. I Perc. II Cel. Hp. Vln. I Vln. II Vla. I Vla. II Vlc. I Vlc. II Cb.

p *p cantabile* *deep, tolling*

pp *p* *pp* *ppp* *pizz.*

pp *p* *pp* *pizz.*

pp *p* *pp* *ppp* *pizz.*

pp *p* *pp* *pizz.*

pp *p* *pp* *ppp* *pizz.*

pp *p* *pp*

Flowing ♩ = ca. 84

3/4 4/4 3/4

38 39 40 41 42

(d.+d)

3/4

5/4

4/4

Picc.

Cl.

Hrn.

(Vib.)

Perc. I

Perc. II

Cel.

Hp.

C#

A^b

(d.+d)

3/4

5/4

4/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

arco

pp

(♩+♩+♩)

3/4

7/8

3/4

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

(♩+♩+♩)

3/4

7/8

3/4

Vln. I

Vln. II

Vla. I

Vla. II

Vcl. I

Vcl. II

Cb.

48

49

50

51

52

53

pochiss. accel.

Picc.

Cl.

Hrn.

Perc. I (Vib.)

Perc. II

Cel.

Hp.

pochiss. accel.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

- (♩ = ca. 96)

colla parte

(♩+♩.)

5/4

a tempo ♩ = ca. 84

17

6/4

Picc.

Musical staff for Piccolo with rests.

Cl.

Musical staff for Clarinet with a solo passage starting in measure 63, marked *p*.

Hrn.

Musical staff for Horn with rests.

Perc. I

Musical staff for Percussion I with rests.

Perc. II

Musical staff for Percussion II with rests.

Cel.

Musical staff for Cello with rests.

Hp.

Musical staff for Harp with a passage marked *f* and *p*, and a duration of ca. 4.5".

A^b G^b C^b

- (♩ = ca. 96)

colla parte

(♩+♩.)

5/4

a tempo ♩ = ca. 84

6/4

Vln. I

Musical staff for Violin I with rests.

Vln. II

Musical staff for Violin II with rests.

Vla. I

Musical staff for Viola I with dynamics *p* and *pp*.

Vla. II

Musical staff for Viola II with rests.

Vlc. I

Musical staff for Violoncello I with dynamics *p* and *pp*.

Vlc. II

Musical staff for Violoncello II with dynamics *p* and *pp*.

Cb.

Musical staff for Contrabass with dynamics *pp* and the instruction *arco*.

61

62

63

64

(♩+♩.)

6/4

5/4

9/8

Picc.

Empty musical staff for Piccolo.

Cl.

Musical staff for Clarinet with notes and rests. Includes the instruction "(end solo)".

Hrn.

Musical staff for Horn with notes and rests. Includes the instruction "lontano" and a triplet marking.

Perc. I

Empty musical staff for Percussion I.

Perc. II

Musical staff for Percussion II with notes and rests. Includes the instruction "Glockenspiel soft plastic" and a dynamic marking of *pp*.

Cel.

Musical staff for Cello with notes and rests. Includes a dynamic marking of *pp*.

Hp.

Musical staff for Harp with notes and rests. Includes a dynamic marking of *p* and a *pp* marking.

A \flat
C \flat

(♩+♩.)

6/4

5/4

9/8

Vln. I

Empty musical staff for Violin I.

Vln. II

Empty musical staff for Violin II.

Vla. I

Musical staff for Viola I with notes and rests.

Vla. II

Empty musical staff for Viola II.

Vlc. I

Musical staff for Violoncello I with notes and rests. Includes a dynamic marking of *pp*.

Vlc. II

Musical staff for Violoncello II with notes and rests.

Cb.

Musical staff for Contrabass with notes and rests.

(♩+♩+♩+♩)
pochiss. accel. $\frac{3}{4}$ $\frac{4}{4}$ a tempo

$\frac{3}{4}$

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

(♩+♩+♩+♩)
pochiss. accel. $\frac{3}{4}$ $\frac{4}{4}$ a tempo

$\frac{3}{4}$

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(♩+♩.)

3/4 pochiss. accel. **5/8** ----- **3/4** a tempo

Picc.

Cl.

Hrn.

Perc. I (Vib.)

Perc. II (Glock.)

Cel.

Hp.

(♩+♩.)

3/4 pochiss. accel. **5/8** ----- **3/4** a tempo

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

75 76 77 78 79 80

poco accel.

(♩+♩)

Flute

4/4

Picc. *mf* *f*

Cl. *mf* *f*

Hrn. *mf* *p*

Perc. I *mf*

Perc. II

Cel.

Hp. *mp* *mf* *f* (L.H.)

+++|++|

C# C#

poco accel.

(♩+♩)

4/4

Vln. I *mf* *p* ord.

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

Vla. I *mf* *p* ord. *mf*

Vla. II *mf* *p* ord. *mf* (h)

Vlc. I *mf* *p* arco *mf* (III)

Vlc. II *p* arco *mf*

Cb. *p* *mf* pizz.

♩ = ca. 108
 (♩ = ca. 72)

Fl. *sf* *p* *f* *pp*

Cl. *sf* *p* *f* *pp*

Hrn. *mf* *pp* *mf* *pp*

Perc. I (Vib.) *f* senza ped.

Perc. II

Cel. *ff* senza ped.

Hp. *ff* *mf*

Vln. I *f* *p* *f* *sf* pizz.

Vln. II *f* *p* *f* *sf* pizz.

Vla. I *f* *p* *f* *sf* pizz.

Vla. II *f* *p* *f* *sf* pizz.

Vlc. I *f* *p* *f* *sf* pizz.

Vlc. II *f* *p* *f* *sf* arco

Cb. *f* *p*

86 87 88 89 90

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Tam-tam

ppp

pp

p

pp

legato (to m.101)

pp

pp

pp

E \flat D \sharp G \sharp B \flat C \flat G \flat F \flat G \sharp G \flat

91 92 93 94

Detailed description: This page of a musical score covers measures 91 to 94. The woodwind section (Flute, Clarinet, Horn) and Percussion I & II are mostly silent, with Percussion I playing a Tam-tam in measures 93 and 94. The Harp (Hp.) has a melodic line in measure 91, then rests, and resumes in measure 93. The string section (Violins I & II, Violas I & II, Violas I & II, Cellos I & II, and Contrabass) is mostly silent, with the Contrabass playing a low, sustained line. Dynamics include *ppp*, *pp*, and *p*. A *legato* marking is present for the Harp in measure 92. Chord symbols are provided below the Harp part.



Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Solo

pp cantabile



Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

8va

8

97

98

Detailed description: This page of a musical score covers measures 97 and 98. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Horn (Hrn.), Percussion I (Perc. I), Percussion II (Perc. II), Cello (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vlc. I), Violoncello II (Vlc. II), and Contrabass (Cb.). The Flute, Clarinet, Percussion I, Percussion II, Cello, Violin I, Violin II, Viola I, and Viola II parts are mostly silent, indicated by rests. The Horn part has a melodic line starting in measure 97 with a dotted quarter note, followed by eighth notes, and ending in measure 98 with a quarter note. The Harp part has a complex melodic line in measure 97 with a '8va' marking and a dashed line, and a shorter line in measure 98. The Violoncello II part has a melodic line in measure 97 with a dotted quarter note, followed by eighth notes, and ending in measure 98 with a quarter note. The Contrabass part has a melodic line in measure 97 with a dotted quarter note, followed by eighth notes, and ending in measure 98 with a quarter note. The page number '25' is in the top right corner. Measure numbers '97' and '98' are at the bottom.

Fl.

Cl.

Hrn.

Perc. I (T-t.)

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I (pizz.)

Vlc. II

Cb.

Musical score for page 27, featuring various instruments and dynamic markings. The score is divided into three systems, each with a rehearsal mark (10, 15, 9) and a tempo/meter change (10/8, 9/8).

Fl.: Rehearsal mark 10. Dynamics: *p*, *mp*, *mf*, *p*.

Cl.: Rehearsal mark 10. Dynamics: *p*, *mp*, *mf*, *p*.

Hrn.: Rehearsal mark 10. Dynamics: *p*, *mp*, *mf*, *p*.

Perc. I: Rehearsal mark 15. **Sizzle Cymbal** medium yarn. Dynamics: *pp*, *p*, *mp*. **Vibraphone** hard yarn. Dynamics: *p*.

Perc. II: Rehearsal mark 15. Dynamics: *p*, *mp*.

Cel.: Rehearsal mark 10. Dynamics: *ff*, *mf*.

Hp.: Rehearsal mark 10. Dynamics: *ff*, *mf*.

Vln. I: Rehearsal mark 10. **arco, trem.** 3. Dynamics: *pp* *agitated*, *mf*, *p*, *p*, *mf*, *pp*.

Vln. II: Rehearsal mark 10. **arco, trem.** 3. Dynamics: *pp* *agitated*, *mf*, *p*, *p*, *mf*, *pp*.

Vla. I: Rehearsal mark 10. **arco, trem.** 3. Dynamics: *pp* *agitated*, *mf*, *p*, *p*, *mf*, *pp*.

Vla. II: Rehearsal mark 10. **arco, trem.** 3. Dynamics: *pp* *agitated*, *mf*, *p*, *p*, *mf*, *pp*.

Vlc. I: Rehearsal mark 10. Dynamics: *mp* *pizz.*, *pp*, *mf*, *p*.

Vlc. II: Rehearsal mark 10. Dynamics: *mp* *pizz.*.

Cb.: Rehearsal mark 10. Dynamics: *mp*, *p*.

Fl.

Cl.

Hrn.

Perc. I (Vib.)

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

poco f, sempre cantabile

mp *mf* *mp*

ff

pp *poco f*

pp *poco f*

pp *poco f*

poco f
arco

poco f

poco f

8va

arco

C₄ F₄ C₅

104 105

Fl. *poco f*

Cl. *poco f*

Hrn.

Perc. I

Perc. II Glockenspiel *mp p mp p*

Cel. *f*

Hp. *G_b F_b C_b F_b D_b*

Vln. I *pp mf* *gliss.*

Vln. II *pp mf* *gliss.*

Vla. I *mf p* *gliss.*

Vla. II *pp mf*

Vlc. I *pizz. f mf*

Vlc. II *mf pizz. gliss.*

Cb. *f*

(♩.♩.♩.♩.♩)

10
8

31

Fl. *p*

Cl. *p*

Hrn. *p* (end solo) *pp* *p*

Perc. I

Perc. II

Cel.

Hp. *f*

+++++

(♩.♩.♩.♩.♩)

10
8

31

Vln. I *mp*

Vln. II *mp*

Vla. I

Vla. II *p* *mp*

Vlc. I *p* *mp* trem.

Vlc. II *mp* trem.

Cb. *mp* arco

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

G#

A \flat

G \natural

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

12/8

Fl. *ff*

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp. *ff* *sff* *8va*

G#

12/8

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. I *f* *ff*

Vla. II *f* *ff*

Vlc. I *f* *ff* *arco*

Vlc. II *f* *ff* *arco*

Cb. *f* *ff*

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

- Fl. (Flute):** Melodic line with dynamics *f* and *mp*.
- Cl. (Clarinet):** Rested.
- Hrn. (Horn):** Melodic line with dynamics *f* and *mp*.
- Perc. I & II (Percussion):** Rested.
- Cel. (Cello):** Rested.
- Hp. (Piano):** Rested.
- Vln. I & II (Violins):** Melodic lines with dynamics *f*.
- Vla. I & II (Violas):** Melodic lines with dynamics *f* and triplets.
- Vlc. I & II (Violoncellos):** Melodic lines with dynamics *f*.
- Cb. (Contrabass):** Bass line with dynamics *f*.

Measure numbers 115, 116, 117, and 118 are indicated at the bottom of the page.

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

Hrn. *ff*

Perc. I

Bass Drum

medium felt

Perc. II *p* *f* *p*

Cel.

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. I *ff* trem.

Vla. II *ff* trem.

Vlc. I *ff*

Vlc. II *ff*

Cb. *ff*

119 120 121

12/8

Fl.

Cl. *ff* *p* To Bs. Cl.

Hrn.

Perc. I

Perc. II *mf* *pp* *p*

Cel.

Hp.

Vln. I *f* *mf*

Vln. II *f* *mp*

Vla. I *mf* *f* *mf*

Vla. II *mf*

Vlc. I *f* *mf*

Vlc. II *f* *pizz.* *mf* *arco*

Cb. *f* *mf*

122 123 124

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(B.D.)

Tam-tam

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

125 126 127 128

Cadenza
(senza tempo)

Hrn. *ppp*

Hp. *p* *mf* *f* *p*

ca. 5" ca. 3" ca. 1.5" ca. 1.5"

ord.

Cadenza
(senza tempo)

Vlc. I *ppp*

Vlc. II *ppp*

Cb. *ppp*

129



Hp. *ff* *veloce* *pp*

8va-1 2/4



Hp. *p*

Molto rubato, wistful ♩ = ca. 58

(♩+♩)

senza tempo *mf* *pp* in tempo

Hp.

A \sharp
B \flat

Hp.

F \sharp A \flat C \sharp E \flat

Hp.

G \flat F \flat D \flat D \sharp C \flat G \flat G \sharp

senza tempo

Hp.

F \sharp G \sharp A \sharp C \sharp B \sharp

pp distant

Hp.

F \sharp

(senza tempo)

Tempo I (Suspended) ♩ = ca. 72

2/4

3/4

2/4

Fl.

Cl.

Hrn.

Perc. I

Perc. II

ca. 2" ca. 5" ca. 2"

Cel.

pp

Red.

*

bisbi. ca. 6" ca. 3"

Hp.

p

f

3

E_b F# G_b F_b

(senza tempo)

Tempo I (Suspended) ♩ = ca. 72

2/4

3/4

2/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

2/4 6/8

Fl.

Cl.

Hrn.

Perc. I (T-t.)

Glockenspiel
soft plastic

Perc. II

Cel.

Hp.

mp

pp

p

mf

8va

7

F#

C₄

2/4 con sord. 6/8

Vln. I

con sord. ppp

Vln. II

con sord. ppp

Vla. I

con sord. ppp

Vla. II

con sord. ppp

Vlc. I

con sord. ppp

Vlc. II

con sord. ppp

Cb.

pizz.

pp

133 134 135 136 137

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

pp

ord.

p

+

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(IV)

pp

2/4

II.

Mysteriously ♩ = ca. 66

6/4

Flute

Bass Clarinet

Horn

Solo

pp

Percussion I

Tam-tam

pp

Bass Drum

Snare Drum

fingertips

snare off

ppp

pp gently rapping

pp

ppp

pp gently rapping

Celesta

Solo Harp

Mysteriously ♩ = ca. 66

6/4

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

Contrabass

pizz. l.v.

pp

pp

1

2

3

4

Fl.

B. Cl.

Hrn.

Perc. I (T-t.)

Perc. II (S.D.)

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

5 6 7

pp

p

pp

pp

(pizz.)

pp

Detailed description: This page of a musical score covers measures 5, 6, and 7. The woodwind section includes Flute (Fl.), Bass Clarinet (B. Cl.), and Horn (Hrn.). The B. Cl. part features a melodic line with a 5:3 interval marked above it. Percussion includes Tom-tom (T-t.) and Snare Drum (S.D.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vlc. I), Violoncello II (Vlc. II), and Contrabass (Cb.). Dynamic markings include *pp* (pianissimo) and *p* (piano). The Cb. part has a *pizz.* (pizzicato) marking in measure 7.

Fl.

B. Cl. (end solo)

Hrn.

Perc. I *pp*

Perc. II *pp* gently rapping

Vibraphone medium yarn *pp*

Cel. *pp*

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb. arco, ord. *p*

8 9

Detailed description: This page of a musical score contains staves for Flute, Bass Clarinet, Horn, Percussion I and II, Vibraphone, Cello, Harp, Violin I and II, Viola I and II, Violoncello I and II, and Double Bass. The woodwinds and percussion parts are active, with various dynamics and articulations. The string section is mostly silent, with the double bass playing a melodic line. The page is numbered 47 at the top right and 8 and 9 at the bottom.

Fl.

B. Cl.

Hrn.

Perc. I (Vib.)

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I (senza sord.) Solo ord.

Vlc. II

Cb.

pp

pp

pp

3

3

10

11

9/4

poco ritard.

6/4

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Cel.

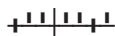
Hp.

pp

p

ppp

p very delicately



F#4 A#4
E#4

9/4

poco ritard.

6/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(senza sord.) ord.

ppp

(end solo)

(senza sord.) *ppp* ord.

ppp

gliss.

Delicate, graceful (lo stesso tempo)
a tempo poco ritard. a tempo

6/4

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

G_b A_b-E_b G_b G_b G_b A_b E_b E_b A_b G_b B_b C_b G_b

Delicate, graceful (lo stesso tempo)
a tempo poco ritard. a tempo

6/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Fl.

B. Cl.

Hrn. Solo con sord.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p

pp

pp

(senza sord.)

G \flat A \flat G \sharp E \flat
B \flat C \flat C \sharp B \sharp E \sharp C \sharp

pochiss. accel. . .

4/4 3/4 6/4

Fl.

B. Cl.

Hrn. (con sord.) (end solo)

Perc. I

Perc. II (B.D.)

Cel.

Hp.

f *brightly* < *mp*

E \flat A \natural G \flat G \natural G \flat E \flat G \natural B \natural

C \flat E \natural C \natural C \flat B \flat

pochiss. accel. . .

4/4 3/4 6/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p *pp*

mp *p*

mp *pizz.* *arco*

mp *p* *p*

p (senza sord.) ord.

p *p*

p <

(♩ = ca. 76)

3/4

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Tam-tam

soft felt

sticks

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

poco f

(♩ = ca. 76)

3/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(senza sord.)

pizz.

p *poco f* *p* *pp* *pp* *pp* *poco f* *mp* *p* *poco f* *mp* *p*

24 25 26 27 28

Rhapsodic ♩ = ca. 92

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Suspended Cymbals
scrape with triangle beater (choke)

Snare Drum

Vibraphone
medium yarn

Cel.

Hp.

(begin on the beat)

p

mp (sim.)

f muffle quickly

ord.
più f

F#
C# D#

Rhapsodic ♩ = ca. 92

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(pizz.)

mf

3/4 4/4 6/4

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

senza sord., flz.

mp *f* *sf* *p* *pp*

fp *pp*

Tam-tam

mf *p*

ff^z clattering

E₄ B₄ E₅

Db₄

pizz. arco

f *mp* *f* *sf* *p* *pp*

(pizz.) arco

f *mp* *f* *sf* *p* *pp*

32 33 34 35 36

Somewhat faster, spacious ♩ = ca. 112

6/4

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

p fluid, flexible

8va

Somewhat faster, spacious ♩ = ca. 112

6/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Solo

p

arco

p

Fl.
B. Cl.
Hrn.
Perc. I
Perc. II
Cel.
Hp.
Vln. I
Vln. II
Vla. I
Vla. II
Vlc. I
Vlc. II
Cb.

p
mp
cresc.
mf
8^{va}
3

A₄ G₄ D₄ F₄ A_b

39 40

ritard.

4/4

Fl.

B. Cl.

Hrn.

Perc. I

Perc. II

Cel.

Glockenspiel

mp *p*

mf *f* *mp*

Hp.

f

8va

Db *Gb*

ritard.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(end solo)

f *p*

f *p*

mp *f* *p*

f

f

41 42

Previous tempo ♩ = ca. 92

4/4 3/8 4/4 5/4

Fl.

B. Cl. Solo *p* rhapsodic *mf* *p* staccatiss. *f* *p* *pp*

Hrn.

Perc. I

Perc. II

Cel.

Hp. *p*

Previous tempo ♩ = ca. 92

4/4 3/8 4/4 5/4

Vln. I

Vln. II

Vla. I pizz. *mf* *p*

Vla. II pizz. *mf* *p*

Vlc. I pizz. *mp* *mf* *p* arco *pp*

Vlc. II *p* *mp* *mf* *p* arco *pp*

Cb. *p*

(♩+♩.) ritard. Slowly ♩ = ca. 54

Fl. Solo flz. 5/4 3/4 ord. 4/4 poco ritard. 3/4

B. Cl. *ppp* To Cl.

Hrn.

Perc. I (T-t.) *ppp* Vibraphone soft yarn *p*

Perc. II

Cel. Solo (end solo) *p*

Hp.

Vln. I (♩+♩.) ritard. 3/4 Slowly ♩ = ca. 54 4/4 poco ritard. 3/4

Vln. II

Vla. I arco *pp* arco

Vla. II *pp*

Vlc. I

Vlc. II pizz.

Cb. *pp*

48 49 50 51

a tempo
3/4 (end solo) **4/4**

Fl. *p*

B. Cl.

Hrn.

Perc. I *p*

Perc. II

Cel.

Hp. *p*

Vln. I *pizz.* *arco* *ppp*

Vln. II *ppp*

Vla. I *pizz.* *pp* Solo *arco* (end solo)

Vla. II *pizz.*

Vlc. I *ppp*

Vlc. II *ppp*

Cb.

52 53 54 55

12/8

Fl.

Clarinet in B \flat

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p

mf

pp

con sord.

Vibraphone

medium yarn

p

mf

mf

D \sharp

Fl. *pp*

Cl. *pp*

Hrn. *pp* senza sord. *mf* *pp*

Perc. I (Vib.) *pp* *f* *pp*

Perc. II

Cel.

Hp. *f*

Vln. I arco *pp*

Vln. II

Vla. I arco *pp*

Vla. II arco *pp*

Vlc. I Solo pizz. l.v. *f* arco *mp* *f* *pp*

Vlc. II

Cb. arco *p* pizz. *f* arco *pp*

61 62 63

Fl. *p* *f* *pp*

Cl.

Hrn.

Perc. I *f* *p*

Perc. II

Cel.

Hp. *p* *f sf* *p*

A# D# A \flat E \flat B \flat D \flat

Vln. I *arco* *sfp*

Vln. II *pp* *sfp*

Vla. I *sfp*

Vla. II *sfp*

Vlc. I *arco* *sfp*

Vlc. II *pp* *sfp* *pizz.*

Cb. *f* *p*

2/4 12/8

64 65 66



Fl.

Cl.

Hrn. *con sord.*
pp

Perc. I

Perc. II

Cel.

Hp. *f cantabile*
A \flat A \natural C \sharp

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

Vln. II *pp*
p *pp*

Vla. I *pp*

Vla. II *pp*

Vlc. I *pp*
pp *pizz.*

Vlc. II *pp*
pp *pizz.*

Cb. *pp*
pp *(pizz.)*
pp

12
8

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

F₄
C₄

G₄

Bass Drum
soft felt
p

12
8

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p

p

arco

p

arco

p

arco

p

Fl.

Cl.

Hrn.

Perc. I (Vib.) *hard yarn*
f *p* *f*

Perc. II (B.D.)

Cel.

Hp.

f *f*

A_b *A_b* *E_b*
B_b

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

Vln. II *f* *p*

Vla. I *mf* *p* *f* *p*

Vla. II *mf* *p* *f* *p*

Vlc. I *mf* *p* *f* *p*

Vlc. II *mf* *p* *f* *p*

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

71 72

Fl. *f* < *più f* > *pp* *f* < *più f* > *pp*

Cl. *f* < *più f* > *pp* *f* < *più f* > *pp*

Hrn. senza sord. *pp* *mf* < *f* > *pp* *f* < *più f* > *pp*

Perc. I *p*

Perc. II

Cel.

Hp. *ff*

Vln. I *f* < *p* > *mf* < *f* > *sf* > *p* < *mf* <

Vln. II *f* < *p* > *mf* < *f* > *sf* > *p* < *mf* <

Vla. I *p* *f* < *p* > *mf* < *f* > *sf* > *p* < *mf* <

Vla. II *mp* < *f* > *p* < *mf* < *f* > *sf* > *p* < *mf* <

Vlc. I *p* *f* < *p* > *mf* < *f* > *sf* > *p* < *mf* <

Vlc. II *p* *f* < *mf* < *f* > *mf* <

Cb. *f* < *mf* < *f* > *mf* <

F# G#

trem. gliss.

trem. gliss.

trem. gliss.

trem. gliss.

73 74 75

Fl. *f* — *più f* — *p* *f* *tr* *tr* *tr*

Cl. *f* — *più f* — *p* *f* — *p*

Hrn. *f* — *più f* — *p* *mf* — *p*

Perc. I (Vib.) *f* *più f*

Perc. II (B.D.) *hard felt* *f* *f > p* — *mf* — *p*

Cel. *ff*

Hp.

Vln. I *f* — *sf* — *f* — *sf* — *più f* *gliss.*

Vln. II *f* — *sf* — *f* — *sf* — *più f* *gliss.*

Vla. I *f* — *sf* — *f* — *sf* — *più f* *gliss.*

Vla. II *f* — *sf* — *f* — *sf* — *più f* *gliss.*

Vlc. I *f* — *f*

Vlc. II *f >*

Cb. *f >*

Fl. *ff* *p*
 Cl.
 Hrn.
 Perc. I
 Perc. II
 Cel.
 Hp. *ff* *mp*
 Vln. I *mp* *p*
 Vln. II *mp* *p*
 Vla. I *mp* *p*
 Vla. II *mp* *p*
 Vlc. I *più f*
 Vlc. II *più f*
 Cb. *più f* *p*

Musical score for page 71, featuring various instruments including Flute, Clarinet, Horn, Percussion, Cello, Harp, Violins, Violas, Violas, and Double Bass. The score includes dynamic markings such as *ff*, *p*, *mp*, and *più f*, along with performance instructions like *(tr)* and *(h)*.

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

ff *mp* *ff*

5

E₄ C₄ G₃ F₄ C₄ C₄

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

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

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

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

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

mp *p*

p

7

8

68

Fl.

Cl.

Hrn.

Perc. I
Bongos hands
p *f*

Perc. II
Glockenspiel
Bass Drum
hard felt
p

Cel.

Hp.
f *ff* intensifying
Bliss Bliss Bliss Bliss Bliss

Vln. I
Vln. II
Vla. I
Vla. II
Vlc. I
Vlc. II
Cb.

80 81 82 83

6/8 2/4 12/8

G₄ G₆
(+ + + | + + +)

pizz. l.v.
f *sf*

12/8

Fl. *ff cantabile, sonore*

Cl. *ff cantabile, sonore*

Hrn. *f*

Perc. I *ff*
Suspended Cymbals
scrape quickly with triangle beaters

Perc. II (B.D.) *f*

Cel.

Hp. *fffz*

Vln. I *ff* arco spicc.

Vln. II *ff* arco, spicc.

Vla. I *ff cantabile, sonore*

Vla. II *ff*

Vlc. I *ff cantabile, sonore*

Vlc. II *ff*

Cb. *ff*

84 85

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Detailed description: This page of a musical score contains staves for various instruments. The Flute (Fl.), Clarinet (Cl.), and Horn (Hrn.) parts feature melodic lines with slurs and accents. The Percussion (Perc. I and II) staves are mostly empty, with some rests. The Cello (Cel.) and Harp (Hp.) staves are also mostly empty. The Violin (Vln. I and II) and Viola (Vla. I and II) parts have complex rhythmic and melodic patterns. The Violoncello (Vlc. I and II) and Contrabass (Cb.) parts provide a bass line with some melodic movement. The score is written in a standard musical notation style with various clefs and time signatures.

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

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

Hrn. *mf* *p* *mf* *p*

Perc. I

Perc. II (B.D.)

Cel. *ff* *ff*

Hp.

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. I *mp* *f* *mp*

Vla. II *mp* *f* *mp*

Vlc. I *mp* *f* *mp*

Vlc. II *f* *f* *mp*

Cb. *f* *f* *mp*

pizz. *arco*

pochiss.
ritard.

a tempo

Fl. *f* *ff* *mp*

Cl. *f* *ff*

Hrn. *f* *ff* *f* *p*

Perc. I Tam-tam *p* *ff*

Perc. II *f* *mp* medium felt

Cel.

Hp.

pochiss.
ritard.

a tempo

Vln. I *f* *ff* trem. *f*

Vln. II *f* *ff* *mp*

Vla. I *f* *ff* trem. *f*

Vla. II *f* *ff* *mp*

Vlc. I *f* *ff* *f*

Vlc. II *f* *ff* *f*

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

90 91 92 93

Fl.

Cl.

Hrn.

Perc. I (T-t.)

Perc. II (B.D.)

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p

pp

mp

f > *mp*

pp

p

mf

mf

mf

p

mp

pp

mf

pizz. l.v.

p

mp

pizz. l.v.

mp



Fl.

Cl.

Hrn.

Perc. I

p

pp

ppp

Perc. II

Cel.

mp

p

Hp.



Vln. I

p

s.t.

each swell slightly softer

Vln. II

Vla. I

p

s.t.

each swell slightly softer

Vla. II

Vlc. I

p

s.t.

each swell slightly softer

Vlc. II

p_v

Cb.

p_v

←(♩ = ♩)→

Mysterious, distant ♩ = ca. 72

Fl. *pp* *mp*

Cl. *p*
con sord.

Hrn. *pp*

Perc. I

Perc. II (B.D.) *soft felt* *p > pp*

Vibraphone Solo hard yarn *f* *sfz*

Cel.

Hp.

←(♩ = ♩)→

Mysterious, distant ♩ = ca. 72

Vln. I *pp*

Vln. II

Vla. I *pp*

Vla. II

Vlc. I *pp* (pizz.) *mp* pizz. l.v.

Vlc. II *p* arco *mp*

Cb. *p > pp* *mp > pp*

Fl. *f*

Cl. *f*

Hrn. *f*

(end solo)

Perc. I *f* *sfz*

Perc. II *p* *pp* *pp* *mf*

Sizzle Cymbal
soft yarn

Cel.

Hp.

Vln. I *pp* *f* ord., flautando

Vln. II *pp* *f* flautando

Vla. I

Vla. II

Vlc. I *mp*

Vlc. II *mp*

Cb. *mp* *pp* *f*

105 106 107 108 109

Fl. *senza vib.*
pp subito

Cl. *pp subito*

Hrn.

Perc. I *d.s. senza ped.*
mf
p

Perc. II *Whip*
pp

Cel.

Hp.

Vln. I *senza vib.*
pp subito

Vln. II *senza vib.*
pp subito
ord., senza vib.

Vla. I *pp subito*

Vla. II *pizz.*
f

Vlc. I *(pizz.)*
f
p
pp

Vlc. II *(pizz.)*
f
p
pp

Cb. *pizz.*
p

poco ritard. a tempo

poco ritard.



Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

gliss.

mf

p

ord. (before the beat)

gliss.

mf

p

pp

B#

Bb

palm slap

poco ritard. a tempo

poco ritard.



Vln. I

Vln. II

Vla. I

Vla. II

col punta IV

ppp

arco, col punta IV

ppp

Vlc. I

Vlc. II

arco

ppp

Cb.

arco

pp

ppp

a tempo

Fl.

Cl. Solo

Hrn.

Perc. I

Perc. II

Cel. Solo (end solo)

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I (pizz.)

Vlc. II

Cb.

117 118 119 120

poco ritard.

Fl. ord. $\frac{2}{2}$ $\frac{3}{2}$ $\frac{9}{4}$ $\frac{2}{2}$

(end solo) *pp* \curvearrowright *f*

Cl. *pp* (con sord.) \curvearrowright *f* *ppp*

Hrn. *pp* \curvearrowright *mf*

Perc. I

Perc. II

Cel.

Hp. *p* \curvearrowright *f* \curvearrowright *f* *p*

$A\flat$ $C\sharp$ $B\flat$ $C\sharp$ $A\sharp$ $D\sharp$

poco ritard.

Vln. I pizz. *f* arco, senza vib. *ppp*

Vln. II pizz. *f* arco, senza vib. *ppp*

Vla. I *f* pizz. arco, senza vib. *ppp*

Vla. II *f* pizz. arco, senza vib. *ppp*

Vlc. I *f* pizz. arco, senza vib. *ppp*

Vlc. II *f* arco, senza vib. *ppp*

Cb. *mf* *ppp* senza vib.

121 122 123 124

Fl.

Cl.

Hrn.

Perc. I (W.B.)

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Vibraphone soft yarn

ord.

s.t., con vib.

pp (con sord.)

pp

mp

ppp

f

mp

f

E_b D₄ F[#] G₄ A₄ C[#] (+ + | + + +)

133 134 135 136 137

Fl. *senza vib.*

Cl. *p pp*

Hrn.

Perc. I *pp*

Perc. II

Cel.

Hp. *ord. mf p f l.v. xyl.*

Vln. I *ord., senza vib. p pp*

Vln. II *ord., senza vib. p pp*

Vla. I *ord., senza vib. p pp*

Vla. II

Vlc. I

Vlc. II

Cb.

G \flat F \sharp B \flat C \sharp

Fl. flz. *pp* *f* flz. *pp* *f* *tongue pizz.*

Cl.

Hrn.

Perc. I (Vib.) *f* *f* *senza ped. hard yarn*

Perc. II Whip *p* *mp*

Cel.

Hp. *xyl.* *mp* *secco* *p* *sf* *mp* *f*

Vln. I

Vln. II

Vla. I *f* *p* *f*

Vla. II *m.s.p.* *mf* *pp* *f*

Vlc. I *pizz.* *mp* *pp* *mf* *pizz.* *f*

Vlc. II *mf* *f*

Cb. *pizz.* *pp* *p*

B \flat E \flat G \flat F \sharp B \flat A \flat C \sharp A \sharp B \flat

3/4 2/2

Fl. *flz.* *p* *f*

Cl. *p* *f*

Hrn. *senza sord.* *pp* *f* *f > mp*

Perc. I Tam-tam strike edge with shaft of stick *f*

Perc. II

Cel.

Hp. *ff* *sff*

Vln. I *con vib.* *p* *f*

Vln. II *con vib.* *p* *f* *f* *trem.* *molto legato*

Vla. I *arco, con vib.* *p* *f* *f* *molto legato*

Vla. II *ord.* *f* *molto legato*

Vlc. I *pp* *p* *f* *f* *molto legato*

Vlc. II *arco, ord.* *p* *f* *ff > f*

Cb. *p* *f* *ff*

147 148 149 150 151

Fl. *ord.* *f* *ff*

Cl.

Hrn. *f*

Perc. I

Perc. II *Bass Drum* *hard felt* *f* *p*

Cel.

Hp. *ff*

Vln. I *poco port.* *più f*

Vln. II *più f*

Vla. I *più f* *trem.*

Vla. II *più f*

Vlc. I *f* *più f*

Vlc. II *più f*

Cb. *più f*

156 157 158

Fl. *tr* *tr*

Cl.

Hrn. *ff*

Perc. I (Vib.) *ff*

Perc. II (B.D.) *f*

Cel.

Hp. *ff*

F# G#

Vln. I *miss.*

Vln. II *ff* *trem.*

Vla. I *trem.* *ff* *trem.*

Vla. II *ff*

Vlc. I *ff*

Vlc. II *ff*

Cb. *ff*

3/4

3/4

3/4

3/4

159 160 161 162

Agitated (lo stesso tempo, ♩ = ca. 144)

Fl. *(tr)*

Cl. *ff*

Hrn. *ff*

Perc. I

Perc. II

Cel.

Hp. *f angrily*

Agitated (lo stesso tempo, ♩ = ca. 144)

Vln. I *trem.* → *s.p.*

Vln. II *ff* → *f*

Vla. I *s.p.* → *pp*

Vla. II *s.p., trem.* → *pp* → *f*

Vlc. I *s.p., trem.* → *pp* → *f*

Vlc. II *s.p., trem.* → *pp* → *f*

Cb. *s.p., trem.* → *pp* → *f*

Fl. *mp* *f* *f*

Cl. *mp* *f* *f*

Hrn.

Perc. I (Vib.) *ff* *f* *f*

Bongos (hard yarn)

Glockenspiel

Perc. II Snare Drum sticks; snares on *mp* *f*

Cel.

Hp. *ff* *sf*

Vln. I (s.p.) *p* *f* *p* *f* *sf* *p* *f*

Vln. II (s.p.) *p* *f* *p* *f* *sf* *p* *f*

Vla. I (s.p.) *f* *f* *p* *f* *sf* *p* *f*

Vla. II *f* *f* *p* *f* *sf* *p* *f*

Vlc. I *f* *f* *p* *f* *sf* *p* *f*

Vlc. II *f* *f* *p* *f* *sf* *p* *f*

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

3 5 4

3 5 4

(d+d.)

5/4 3/4

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

ff

sf

sf

(d+d.)

5/4 3/4

Vln. I

ff p subito

Vln. II

ff p subito

Vla. I

ff p subito

Vla. II

ff p subito

Vlc. I

ff p subito

pizz.

Vlc. II

ff

pizz.

Cb.

ff

4/4

Fl.

Cl.

Hrn.

Perc. I
Vibraphone
d.s.
ff

Perc. II
Bass Drum
2 sticks
fff

Cel.

Hp.
8va
fff savage, violent
ffff
fff

Vln. I
ff

Vln. II
ff

Vla. I
ff

Vla. II
ff

Vlc. I
ff

Vlc. II

Cb.

Fl. *Solo* *p* *mf*

Cl.

Hrn.

Perc. I (Vib.)

Perc. II

Cel.

Hp. *p*
G \flat
C \flat
E \flat

Vln. I

Vln. II

Vla. I *pp* *p* *mfp*

Vla. II *pp* *p* *mfp*

Vlc. I *pp* *p* *mfp*

Vlc. II

Cb.

Fl. *f* (end solo)

Cl.

Hrn.

Perc. I *mp* medium yarn

Perc. II *p* Glockenspiel

Cel.

Hp.

Vln. I *p*

Vln. II *p*

Vla. I *mf* *p*

Vla. II *mf*

Vlc. I *mf* *f > p*

Vlc. II

Cb.

Fl. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ ord.

Cl.

Hrn.

Perc. I Brake Drums **ff**

Perc. II Bass Drum sticks **f**

Cel.

Hp.

Vln. I $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ **f** **p** **f** **sf**

Vln. II **f** **p** **f** **sf**

Vla. I **f** **p** **f** **sf**

Vla. II **f** **p** **f** **sf**

Vlc. I arco **f** **p** **f** **sf** *gliss.*

Vlc. II **mp** **f** **p** **f** **sf**

Cb. **ff**

This musical score page contains parts for Percussion I and II, and String I and II. The percussion part includes Bongos, Snare Drum (sticks, on rim), Brake Drum, and Bass Drum (sticks). The string part includes Violin I and II, Viola I and II, Violoncello I and II, and Contrabass. The score is divided into measures 204 through 209, with time signatures changing from 3/4 to 2/4, then 6/8, and finally back to 3/4. Dynamics include *f*, *sf*, and *fp*. Performance instructions like *pizz.* and *arco* are present for the contrabass.

To Picc.
(end solo)

Solo

The musical score is arranged in systems for various instruments. The Flute (Fl.) part features a solo starting in measure 211, marked *mf*, with dynamics changing to *p* in measure 210 and *pp* in measure 213. The Clarinet (Cl.) and Horn (Hrn.) parts have dynamics of *p* and *mf* respectively. Percussion I (Perc. I) and Percussion II (Perc. II) have dynamics of *pp*. The Harp (Hp.) part has a dynamic of *mp*. The Violin I (Vln. I) and Violin II (Vln. II) parts have a dynamic of *p*. The Viola I (Vla. I) and Viola II (Vla. II) parts have dynamics of *mf* and *pp*. The Violoncello I (Vlc. I) part has dynamics of *mf* and *pp*. The Cello/Double Bass (Cb.) part has dynamics of *mf* and *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

4/4 3/4 2/4 6/8 2/4

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p

m.s.p.

pp

mf

pp

pp

mf

pp

pp

mf

pp

pp

mf

pp

G# B# G#

4/4 3/4 2/4 6/8 2/4

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

mp

f

mf

ff

Snare Drum
sticks,
snare off

f

arco

ord.

mp

f

f

f

B \flat B \sharp G \flat

8

poco ritard. a tempo

2/4

3/4

2/4

Fl.

Cl.

Hrn.

Woodblocks

Perc. I

Perc. II

Cel.

Hp.

xyl.

ord.

F#

A#

poco ritard. a tempo

2/4

3/4

2/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Fl. 3/4 3 3/4 3 4/4 3/4

Cl.

Hrn.

Perc. I
Suspended Cymbals
soft yarn
pp

Perc. II
Sizzle Cymbal
quick scrape with triangle beater
mf

Cel.

Hp.
cresc. *f* *pp subito*
sva

A \sharp D \sharp A \flat D \flat A \sharp D \sharp A \flat D \flat A \sharp D \sharp A \flat D \flat

Vln. I 3/4 3 3/4 3 4/4 3/4

Vln. II

Vla. I

Vla. II

Vlc. I *mf*

Vlc. II

Cb. *mf*

3/4

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

p

pp

fp

p

f subito

quick, violent

p

f

arco, spicc.

f

(pizz.)

f

p

A \flat D \flat A \flat D \flat A \flat G \sharp C \sharp A \flat

(+ + + | + + +)

257 258 259 260

6/8

2/4

6/8

2/4

Fl.

Cl. Solo
pp p mf

Hrn. +
pp

Perc. I

Perc. II

Cel.

Hp. f subito p

F# A G# G#

Vln. I pizz. pp p f

Vln. II (pizz.) p f

Vla. I pizz. mp f

Vla. II pizz. f

Vlc. I

Vlc. II

Cb.

2/4 3/4 6/8 5/8 (♩+♩) 3/4

Fl. — — — — —

Cl. (end solo) *ppp* — — — — —

Hrn. — — — — — *flz.* *f < ff* — *pp*

Perc. I — — — — — *p < mf* — *pp*
 Tam-tam
 Bass Drum stick *p f* Sizzle Cymbal soft yarn *pp*

Perc. II — — — — — *p f* — *pp*

Cel. — — — — —

Hp. *f* — — — — — *più f* — — — — — *pp subito* *8va*
 A \flat B \flat D \flat G \flat C \flat A \natural G \natural C \natural G \flat C \flat

Vln. I — — — — — *p* arco — — — — — *f*

Vln. II — — — — — *p* arco — — — — — *f*

Vla. I — — — — — *p* arco — — — — — *f*

Vla. II — — — — — *p* arco — — — — — *f*

Vlc. I — — — — —

Vlc. II — — — — —

Cb. — — — — — trem. *ff* *sf* — *pp*

266 267 268 269 270

Fl. Piccolo *ff*

Cl. *ff*

Hrn.

Perc. I Suspended Cymbals soft yarn *pp* Woodblocks hard yarn *ff* Vibraphone *f* gliss.

Perc. II (Sz. Cym.) Snare Drum snares on, sticks on rim *ff* ord. *mf*

Cel.

Hp. *p* *f subito* *ff* gliss. quick, violent (++++)

G₄ G₄ G₄ F₄ F₄
 C₄ C₄ C₄

Vln. I *trem.* *p*

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb. *ppp*

271 272 273 274

poco ritard. .

3/4

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

trem.

p

pp

ppp

p

più p

gliss.

p

pp

p

pp

p

pp

poco ritard. .

A little slower, suspended ♩ = ca. 120 (♩. = ca. 40)

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Tam-tam
scrape with wire brush

Glockenspiel
soft plastic

pp

pp

p cantabile, legato

A little slower, suspended ♩ = ca. 120 (♩. = ca. 40)

senza vib.

ppp

senza vib.

ppp

senza vib.

ppp

senza vib.

ppp

s.p., col punta

s.p., col punta

s.p., col punta

s.p., col punta

4/4 3/4

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

(before the beat)

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

4/4

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Suspended Cymbals
wire brushes

scrape

mf

p

f

gliss.

(before the beat)

s.p., col punta

on bridge

ord.

ppp

pp

mp

8va

E \flat F \sharp

G \sharp

3

8

poco ritard.

3
4

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

D \flat

poco ritard.

3
4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Previous tempo ♩ = ca. 144

3/4

4/4

3/4

Picc.

Brake Drums

Perc. I

Perc. II

Cel.

Hp.

Previous tempo ♩ = ca. 144

3/4

4/4

3/4

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

311

312

313

314

315

316

317

318

2/4

3/4

Picc.

Picc. staff with rests

Cl.

Cl. staff with rests

Hrn.

Hrn. staff with rests

Perc. I

Perc. I staff with notes and dynamics

Perc. II

Perc. II staff with notes and dynamics

Whip

Cel.

Cel. staff with rests

Hp.

Hp. staff with notes, dynamics, and articulation

Vln. I

Vln. I staff with notes and dynamics

Vln. II

Vln. II staff with notes and dynamics

Vla. I

Vla. I staff with notes and dynamics

Vla. II

Vla. II staff with notes and dynamics

Vlc. I

Vlc. I staff with notes and dynamics

Vlc. II

Vlc. II staff with notes and dynamics

Cb.

Cb. staff with notes and dynamics

2/4

3/4

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

Cl.

Hrn.

Perc. I

Perc. II

Cel. pp

Hp. ff p pp

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

$G\flat$
 $D\flat$

flz.
Picc. **ff**

Cl. **ff**

Hrn. **ff**
flz.

Perc. I
Suspended Cymbals
sticks **ff**

Perc. II
Glockenspiel **ff**

Cel. **ff**

Hp. **fff**
clattering

Vln. I **ff**

Vln. II **ff**

Vla. I **ff**

Vla. II **ff** trem.

Vlc. I **ff** trem.

Vlc. II **ff** trem.

Cb. **ff**

Picc. $\frac{4}{4}$ $\frac{3}{4}$ ord. 3 3 3

Cl.

Hrn.

Perc. I $\frac{4}{4}$ $\frac{3}{4}$ f 8:6 3 3

Perc. II Sizzle Cymbal quick scrape with triangle beater f

Cel.

Hp. $\frac{4}{4}$ $\frac{3}{4}$ ff 3 3 3

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ f trem. $F\sharp_4$ $E\flat_4$

Vln. II f trem. $C\sharp_4$ $B\flat_4$

Vla. I $\frac{12}{8}$ f trem.

Vla. II $\frac{12}{8}$ f trem.

Vlc. I f arco

Vlc. II f arco

Cb. f arco

Picc. *ff*
 Cl. *ff*
 Hrn. ord. *f*
 Perc. I (Vib.) *ff* senza ped.
 Perc. II Snare Drum snares off, sticks *ff* Bass Drum sticks *ff*
 Cel.
 Hp.
 Vln. I *ff*
 Vln. II *ff* pizz. *f* arco *f*
 Vla. I *ff* *mp* *f*
 Vla. II *ff* pizz. *f* arco *mp* *f*
 Vlc. I pizz. *mp* arco *f*
 Vlc. II pizz. *mp* arco *f*
 Cb. pizz. *f* arco *f*

Picc. *ff* *mf*

Cl. *ff* *mp*

Hrn. *ff* *mp*

Perc. I

Perc. II *p*

Cel.

Hp. *fff* *mp*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. I *ff* trem. *mp*

Vla. II *ff* *mp*

Vlc. I *ff* *mp*

Vlc. II *ff* *mp*

Cb. *ff* *mp*

339 340

Picc. *p* *ff*

Cl. *p* *f*

Hrn. *f*

Perc. I

Perc. II (B.D.) *ff*

Cel.

Hp. *Ab* *C#* *A#*

Vln. I *f*

Vln. II *f*

Vla. I *f*

Vla. II *f*

Vlc. I *p* *f subito*

Vlc. II *p* *f subito*

Cb. *p* *f subito*

Picc. *mf* *p*
 Cl. *f* *f*
 Hrn. *p* *gliss.*
 Perc. I
 Perc. II *p*
 Cel.
 Hp. *8va* *5* *5* *5* *5* *5* *gliss.*
 C₄ A_b C_#
 Vln. I *mp* *f* *mp* *f* *mp* *gliss.*
 Vln. II *mp* *f* *mp* *gliss.*
 Vla. I *mp* *p* *f*
 Vla. II *mp* *p* *f*
 Vlc. I *mp* *f*
 Vlc. II *mp* *f*
 Cb. *mp* *f*

Picc. *mf*

Cl. *mf*

Hrn. *meno f*

Perc. I

Perc. II

Cel. *f*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

B \natural B \flat B \natural

4/4

To Fl.

Picc. *p*

Cl. *p*

Hrn. *pp*

Perc. I

Perc. II

Cel. *mf*

Hp. *f*

4/4

Vln. I *p*

Vln. II *p* *pp*

Vla. I *p*

Vla. II *p*

Vlc. I *p*

Vlc. II *p*

Cb. *p*

f *ff* trem.

mf *ff* gliss.

mf *ff* trem.

f *ff* gliss.

mf *ff*

p *mf* *f* *ff*

347 348 349 350 351

3/4 2/4 6/8

Picc.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

mp *ff* *p*

p *ff* *p*

poco f

mp *ff* *p*

mp *ff* *p*

mp *ff* *p*

mp *ff* *p* *pp*

352 353 354 355 356

Picc. **6/8** **4/4**

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp. *dim.*

D \flat C \flat

Vln. I **6/8** **4/4**

Vln. II

Vla. I *pp*

Vla. II *pp*

Vlc. I *pp*

Vlc. II *pp*

Cb.

Cadenza (senza tempo) gradually distancing, as if being pulled apart

in tempo, somewhat slower ♩ = ca. 126

ca. 2.5" ca. 3.5"

6/4

Hp. *p* *pp* *pp*

murmuring

(|||+|+|+)

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

ord. G \flat

poco a poco meno legato

poco accel.

Hp. *cresc.* *f* *f*

C \sharp A \flat

- a tempo ♩ = ca. 144

Hp. *ff* *sonorous*

poco ritard.

Hp. 3/4 3/2

Broader ♩ = ca. 100 senza tempo ca. 4 to 5"

Hp. *f* *fp* *ff* violent, precipitous

8va---] ad lib.

(b) (A♭)→(A♯)

as fast as possible nails → fingers 8va---

bisbi. gliss. nails → fingers nails → fingers

Hp. *fff p* *f p* *ff p* *fff* capricious, fiery

in tempo ♩ = ca. 72 (♩+♩) molto rubato, a piacere

Hp. *f* *p* *poco f, marcato*

8va---

Hp. *f* *mp* *f* *f* *mp* *f*

8va---

(♩+♩)

8va---

Hp. *più f* *ff* sonorous

ord. 8va---

gliss. 3 3

G♯ A♯ A♯ G♭ G♯

(sim. non arpegg.)

ord.

precipitous

gliss.

5:3

ord.

3/4

G \flat F \sharp F \natural F \sharp

stringendo

3/4

gliss.

fff

ritenuto

ffffz clattering

gliss.

F \natural F \sharp F \natural F \sharp E \sharp C \sharp C \sharp / \flat C \flat

poco accel. (♩ = ca. 152)

Furious, twice as fast ♩ = ca. 144

fff

5

8va

5

p

poco a poco morendo

E \natural

5

G \flat D \sharp D \natural C \flat

pp

poco a poco ritard.

Hp.

D \flat



Hp.

delicate, gossamer

ppp

p

B \flat F \flat A \flat



Tempo I ♩ = ca. 66

Hp.

ppp

più p

pp

D \sharp E \flat G \flat



Hp.

p

ppp

p

poco f

F \sharp G \sharp F \flat G \flat F \sharp A \sharp D \sharp



Hp.

p

mp

E \sharp A \flat G \sharp G \flat

6/4

Flute

9/4

Fl. *mf*

Cl. *p*
con sord.

Hrn. *pp*

Perc. I

Perc. II

Cel.

Hp. *p* *poco f* *mp*

E_b *D₄*

6/4

9/4

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. I *pp* *p*

Vla. II *pp* *p*

Vlc. I *pp* *pizz.* *arco* *p*

Vlc. II *p* *pp* *pizz.* *pp* *p*

Cb. *p* *pp*

poco ritard. a tempo

9/4 4/4

Fl. Cl. Hrn. Perc. I Perc. II Cel. Hp.

p Solo 3 *mf* *p*

G \flat F \flat G \flat D \sharp

poco ritard. a tempo

9/4 4/4

Vln. I Vln. II Vla. I Vla. II Vlc. I Vlc. II Cb.

arco *pp*

(♩+♩.)

5/4

4/4

(end solo)

Fl.

Cl. Solo *pp*

Hrn.

Perc. I

Perc. II

Cel.

Hp.

(♩+♩.)

5/4

4/4

Vln. I *pp*

Vln. II *pp*

Vla. I *pp*

Vla. II *pp*

Vlc. I *pp*

Vlc. II *pp*

Cb.

← (♩ = ♩.) →

ritard. (♩ = ca.48) **Bright** ♩ = ca. 144 (♩. = ca. 48)

Fl. **4/4** **3/4** **3/4**

Cl. **3** (end solo)

Hrn. *pp* senza sord. *pp* *mf*

Perc. I Suspended Cymbals quick scrape with triangle beater *f*

Perc. II Glockenspiel *f*

Cel. *ff*

Hp. *ff*

← (♩ = ♩.) →

ritard. (♩ = ca.48) **Bright** ♩ = ca. 144 (♩. = ca. 48)

Vln. I **4/4** **3/4** *p* *f*

Vln. II *p* *f*

Vla. I *p* *f*

Vla. II *p* *f*

Vlc. I *p* *f*

Vlc. II *p* *f*

Cb. *p* *f*

Fl. _____

Cl. _____

Hrn. *p* _____

Perc. I _____

Perc. II _____

Cel. *f* _____ *ff* _____ *f* _____

Hp. *ff* _____

Vln. I _____

Vln. II _____

Vla. I _____

Vla. II _____

Vlc. I _____

Vlc. II _____

Cb. _____

4/4 6/4

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

soft plastic mallet

Triangle

mp *p*

ff *f* *f*

p

5

5

5

8va

8va

D \sharp C \sharp G \sharp D \flat C \flat

379 380 381 382 383

6/4

Fl. *p* *pp* *p* *pp*

Cl.

Hrn.

Perc. I
Vibraphone Solo soft yarn *p* *p*

Perc. II (Tri.) *pp* ord. beater *ppp*

Cel. *p*

Hp. *mp*

D₄

Vln. I *p*

Vln. II *p*

Vla. I *p*

Vla. II *p*

Vlc. I *p*

Vlc. II *p*

Cb. trem. col punta *ppp* *p* *ppp*

Fl. *p* *pp* Solo *p*

Cl.

Hrn.

Perc. I *pp* (end solo)

Perc. II *ppp*

Cel. *p*

Hp. *mp* *f*
A \flat G \flat

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb. *ppp* *p* *ppp*

Fl. *tr*

Cl.

Hrn.

Perc. I (Vib.) *pp*

Perc. II

Cel. *mp*

Hp. *mf*

Vln. I *pp* *ppp* trem. col punta

Vln. II *pp* *ppp* trem. col punta

Vla. I *pp* *ppp* trem. col punta

Vla. II *pp* *ppp* trem. col punta

Vlc. I *pp* *ppp* trem. col punta

Vlc. II *pp* *ppp*

Cb. *ppp* *p* *pp*

sempre morendo a niente, senza ritard.

Fl. *ppp* (end solo)

Perc. I Suspended Cymbals wire brushes *pp* (sempre l.v.)

Perc. II Sizzle Cymbal wire brushes *p*

Cel. *p*

Hp. sparkling *mp*

Detailed description: This page of the score covers measures 391 and 392. The Flute part begins with a solo in measure 391, marked *ppp*, and ends with a fermata. The Clarinet and Horn parts are silent. Percussion I uses suspended cymbals with wire brushes, starting in measure 392 with a *pp* dynamic and a 'sempre l.v.' (sempre *l.v.*) instruction. Percussion II uses a sizzle cymbal with wire brushes, starting in measure 392 with a *p* dynamic. The Cello part has a melodic line starting in measure 391 with a *p* dynamic. The Harp part features a 'sparkling' texture in measure 391 and a more melodic line in measure 392 with a *mp* dynamic. The tempo and dynamics markings are consistent with the overall instruction at the top of the page.

sempre morendo a niente, senza ritard.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

Detailed description: This page of the score covers measures 391 and 392. The Violin I and II parts play sustained chords. The Viola I and II parts play sustained chords. The Violoncello I and II parts play sustained chords. The Contrabasso part is silent. The tempo and dynamics markings are consistent with the overall instruction at the top of the page.

6/4

Fl.

Cl.

Hrn.

Perc. I
(Sus. Cym.)

Perc. II
(Sz. Cym.)

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

ppp

pp

mp

pp

pp

pp

pp

p

mp

ff

s.p.

m.s.p.

on bridge

Snare Drum

wire brushes