

A Collection of Sand

- I. An Ocean of Words
- II. Herd Mentality
- III. Melodic Abyss

for
flute|oboe|clarinet|bassoon
harp|piano|percussion
strings

Nathan Lincoln-DeCusatis

A Collection of Sand | Nathan Lincoln-DeCusatis 2012

Instrumentation:

Flute

Oboe

Clarinet in B \flat (Bass Clarinet, 2nd mvmt.)

Bassoon

—

Harp

Piano

—

Percussion (one player)

| 2 Woodblocks (high + low)

| 2 Cowbells (high + low)

| Vibraslap

| Seed Shell Rattle

| Pedal kick drum

| Snare drum

| Triangle

| Suspended cymbal

| Chinese cymbal

| Spash cymbal

| Vibraphone

| Glockenspiel

—

Strings*

—

🎵 Commissioned by **Inscape**

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Bethesda, MD

*can be performed by up to 4.4.4.2

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About this piece:

The idea of collecting sand is really a metaphor for the act of composing itself: a solitary and laborious enterprise in which tiny grains (read “notes”) are assembled one by one with painstaking detail into some sort of design (read “piece”). This is also a collection in that I swept together three movements of contrasting sound, form, and attitude that still seem to complement each other. The common thread is a preoccupation with the pervasive noises of the modern world where foreground and background merge into a single chaotic sonic experience (read “sandbox”). Collecting sand therefore takes on a second meaning – that of the individual listener sorting through the grains of sound in order to extract the ones they want to keep – again not unlike the work of a composer.

Ocean of Words begins and ends with a chattering montage of independent lines forming a whirling cloud of sound like the murmuring of an anxious crowd. The abrupt ending represents a kind of Information Age apocalypse where the hyperactive pace of human communication accelerates off a cliff.

Herd Mentality is a raucous hive of sound that I begrudgingly dedicate to all the time I spend sitting in traffic. You can hear spewing exhaust, clanging engines and a general subservience to the migratory patterns of the herd.

Melodic Abyss takes a quasi-operatic aria and places it into a contradictory auditory environment of sporadic popping and squeaking. You, the listener, are really hearing a piece within a piece as the aria is subjected to ambient sounds as if it were being played through static-prone speakers.

— **NLD 2012**

A Collection of Sand

I. An Ocean of Words

Nathan Lincoln-DeCusatis | 2012

Hypnotically pulsating (♩ = 90)

Musical score for the first system, featuring Flute, Oboe, Clarinet in Bb, Bassoon, Percussion, Harp, and Piano. The score is in 3/4 time and begins with a dynamic of *n* (normal). The Flute part includes dynamics of *ff*, *p*, *mf*, and *p*. The Oboe part includes *ff*, *p*, and *mf*. The Clarinet in Bb part includes *ff*, *p*, *mf*, and *p*. The Bassoon part includes *ff*, *p*, *mf*, and *p*, with a *vibraslap* instruction. The Percussion part includes *ff*. The Harp part includes *mp* and *ff*. The Piano part includes *mf*.

Hypnotically pulsating (♩ = 90)

Musical score for the second system, featuring Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 3/4 time and begins with a dynamic of *f*. The Violin 1 part includes *pizz.*, *f*, *arco*, and *pp*. The Violin 2 part includes *pizz.*, *f*, *arco*, and *pp*. The Viola part includes *pizz.*, *f*, *arco*, and *pp*. The Violoncello part includes *pizz.*, *f*, *arco*, and *pp*. The Contrabass part includes *f* and *pizz.*. The instruction "glassy and lazy against the beat" is written above the *arco* sections of the strings.

5

Fl. *mp* *mf* *mp*

Ob. *pp* *pp* *mf*

Cl. *p* *mf* *p*

Bsn. *pp* *mf* *pp*

Perc. high and low cowbells, high and low woodblocks, soft mallets continue in rhythm, ad lib. *p* *mf*

Hp.

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *mf*

Vc. *mf* *pp*

Cb.

9 3

Fl. *pp* *mf* *pp*

Ob. *pp* *p* wave-like 3 3 3 3

Cl. *pp* *mf* *pp*

Bsn. *p* 3 3 3 3 wave-like

Perc.

Hp.

Pno.

Vln. 1 *pp* *pp* *mf* 3

Vln. 2 *pp* *pp* *mf*

Vla. *pp* *pp* *mf*

Vc. *pp* *mf*

Cb.

Detailed description: This page of a musical score covers measures 9 through 12. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) and harp (Hp.) are also present. The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *ppp* (pianississimo). The woodwinds play melodic lines with some triplets and slurs. The strings play sustained chords and long notes. The piano and harp provide harmonic accompaniment. The page number '9' is at the top left, and '3' is at the top right.

Fl. *mf*

Ob. *mf* *p*

Cl. *pp* *mf*

Bsn. *mf* *p*

Perc. *pp*

Hp.

Pno. *f* bring out top note

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb.

Detailed description of the musical score: The score is for a rehearsal mark on page 13. It consists of ten systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a dynamic marking of *mf*. The Oboe part has *mf* and *p*. The Clarinet part has *pp* and *mf*. The Bassoon part has *mf* and *p*. The Percussion part has *pp*. The Harp part has a steady accompaniment. The Piano part has a dynamic marking of *f* with the instruction 'bring out top note'. The Violin 1 part has *pp*. The Violin 2 part has *pp*. The Viola part has *pp*. The Violoncello part has *pp*. The Contrabass part is mostly silent. The score features numerous triplets and dynamic markings throughout.

A

17

Fl. *f*

Ob. *pp*

Cl. *p* *n* *f*

Bsn. arco *p* *ff* *mp*

Perc. sus. cymbal, mallets *pp* *mf*

Hp.

Pno.

A

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. arco *p* *ff* *mp*

Cb. arco *p* *ff* *mp*

Fl. *mf* *pp* *n*

Ob. *mf* *pp*

Cl. *p* *fp* *mf* (sing out) capriciously ahead of the beat *f*

Bsn. *mf*

Perc. vibraphone *pp* *mf*

Hp. *pp*

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *pp*

Vc. *mf*

Cb. *mf*

B

26

7

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

5

pp

f

pp \leftarrow *f*

pp \leftarrow *f* *pp* \leftarrow

ff

f *mp* *mf*

zoom into accent

p

B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *mf*

mp *mf* *mp*

ff *p*

ff *mf* \leftarrow *f* *pp* \leftarrow *f* *pp* \leftarrow

pp \leftarrow *f* *pp* \leftarrow *f* *pp* \leftarrow

3

3 *5* *5* *5*

3 *5* *5* *5*

pizz.

arco

echo clarinet

ord.....sul pont.

zoom into accent

Fl. *p* *mf*

Ob. *mf* *p*

Cl. *p* *mf*

Bsn. *f* *pp* *f* *pp* *f* *pp* *f*

Perc. (vibraphone) *pp*

Hp. *pp*

Pno. *p*

Vln. 1 *mp* *p* *mf* *p* *pp* *snarling ord....sul pont.*

Vln. 2 *arco* *p* *mf* *p* *pp* *snarling ord....sul pont.*

Vla. *mf* *mp*

Vc. *pizz.* *p* *mf*

Cb. *f* *pp* *f* *pp* *f* *pp* *f*

Fl. *pp*

Ob. *p* *mf* stuttering, mesmerized

Cl. *pp*

Bsn.

Perc. *mf* Ped.

Hp. *mf*

Pno.

Detailed description: This block contains the first system of the musical score, measures 34 through 37. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Harp (Hp.), and Piano (Pno.). The Flute and Clarinet parts are marked *pp*. The Oboe part starts with a *p* dynamic and becomes *mf* with the instruction 'stuttering, mesmerized'. The Percussion part is marked *mf* and includes a 'Ped.' (pedal) marking. The Harp part is marked *mf*. The Piano part is silent. The time signature changes from 7/8 to 3/4 at measure 35 and to 9/16 at measure 36.

C Shimmering, other-worldly

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla.

Vc. *pp*

Cb.

Detailed description: This block contains the second system of the musical score, measures 38 through 41. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin 1 and Violin 2 parts are marked *f* and *p*. The Viola part is silent. The Violoncello part is marked *pp*. The Contrabass part is silent. The time signature changes from 7/8 to 3/4 at measure 39 and to 9/16 at measure 40.

clumsily offest from oboe

Fl. *p* *mf*

Ob.

Cl. *mp* *mf*

Bsn.

Perc.

Hp.

Pno.

Vln. 1 *f* *p* *f* *p* *f*

Vln. 2 *f* *p* *f* *f* *p*

Vla. *f* *p*

Vc.

Cb.

Fl. *p*
 Ob.
 Cl. *p*
 Bsn. *mp* (pick up from clarinet)
 Perc. *pp*
 Hp.
 Pno.
 Vln. 1 *p f f p f p*
 Vln. 2 *f f p f p*
 Vla. *f p f p*
 Vc.
 Cb.

The score consists of ten staves. The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion section includes a single staff. The piano and harp parts are present but contain no notation. The woodwinds and strings play a rhythmic pattern of eighth notes with dynamic markings ranging from *pp* to *f*. The bassoon part begins in measure 43 with the instruction "(pick up from clarinet)".

12 46 **D** Becoming more agitated....

Fl. *pp* *f* 3

Ob. *pp* *f* 3

Cl.

Bsn. *f* 4 *pp*

Perc.

Hp. *f*

Pno. *f*

D Becoming more agitated....

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. arco scratch tones *f*

Cb. scratch tones *f*

Fl. *pp*

Ob. *pp*

Cl. *fp* *f*

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2 *mf* *ff* *mf* scratch tones

Vla. *mf* *ff* *mf* scratch tones

Vc. *fp* *f*

Cb. *fp* *f*

Detailed description: This page of a musical score, numbered 13, features 12 staves. The Flute (Fl.) and Oboe (Ob.) parts play a melodic line with triplets and a dynamic marking of *pp*. The Clarinet (Cl.) part has a dynamic marking of *fp* followed by *f* and includes triplet markings. The Bassoon (Bsn.) and Percussion (Perc.) parts are silent. The Harp (Hp.) and Piano (Pno.) parts provide harmonic accompaniment. The Violin 1 (Vln. 1) part has a dynamic marking of *mf*. The Violin 2 (Vln. 2) and Viola (Vla.) parts play a rhythmic pattern of 'scratch tones' with dynamic markings of *mf*, *ff*, and *mf*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a bass line with dynamic markings of *fp* and *f*.

E Riotous

14 51

Fl. *p* *ff* *fp* *ff*

Ob. *p* *ff*
(weird circus sound)

Cl. *p* *mp* *ff* *mf*

Bsn. *fp* *ff*

Perc. sus. cymbal, sticks *pp* sus cymb. + snare *ff*

Hp. DCB / EFGA

Pno. *ff*

Deo.

E Riotous

Vln. 1 *fp* *molto* *ff* *p* slimy gliss

Vln. 2 *fp* *molto* *ff* *p*

Vla. sul G *fp* *molto* *ff* *p*

Vc. *fp* *molto* *ff*

Cb. *fp* *molto* *ff*

53 15

Fl. *fp* \leftarrow *f* *fp* \leftarrow *f* *fp* \leftarrow *f* *fp* \leftarrow *f* *fp* \leftarrow *f*

Ob.

Cl. (gliss.) *fp* \leftarrow *f* *mf* \leftarrow *f*

Bsn. *ff* *ff*

Perc. *ff* *f* 5:3

Hp. *f* gliss. *f* gliss. *f* gliss. *f* gliss.

Pno.

Vln. 1 *f* *p* \leftarrow *f* *p* \leftarrow

Vln. 2 *f* *p* \leftarrow *f* *p* \leftarrow

Vla. *f* *p* \leftarrow *f* *p* \leftarrow

Vc. *ff* *ff*

Cb. *ff* *ff*

noisy, splashy and out of control

F Relax tempo slightly (♩ = 80)

16 56

Fl. *f fp f fp ff*

Ob.

Cl. *mp*

Bsn.

Perc. *mf f* (l.r.)

Hp. *mp*

Pno. *ff*

Vln. 1 *f*

Vln. 2 *f* sul tasto

Vla. *f*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Cl.

Bsn.

Perc. *vibraphone, soft mallets*

Hp. *mf*

Pno. *pp* *Red.*

Vln. 1 *pp* *mf* *sul tasto* *to ord.* *ord.*

Vln. 2 *mf* *to ord.*

Vla. *pp* *mf* *sul tasto* *to ord.* *ord.*

Vc.

Cb.

This musical score page contains measures 61 through 64. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in measures 61 and 62. In measure 63, it plays a whole note G4. In measure 64, it plays a whole note A4.
- Ob. (Oboe):** Rests in measures 61 and 62. In measure 63, it plays a whole note G4. In measure 64, it plays a whole note A4.
- Cl. (Clarinet):** Rests in measures 61 and 62. In measure 63, it plays a whole note G4. In measure 64, it plays a whole note A4 with a triplet of eighth notes (G4, A4, B4).
- Bsn. (Bassoon):** Rests in measures 61 and 62. In measure 63, it plays a whole note G2. In measure 64, it plays a whole note A2.
- Perc. (Percussion):** Rests in measures 61 and 62. In measure 63, it plays a triplet of eighth notes (G4, A4, B4). In measure 64, it plays a whole note G4.
- Harp (Hp.):** Plays a continuous pattern of eighth notes in measures 61 and 62. In measure 63, it plays a triplet of eighth notes (G4, A4, B4). In measure 64, it plays a whole note G4.
- Pno. (Piano):** Plays a continuous pattern of eighth notes in measures 61 and 62. In measure 63, it plays a triplet of eighth notes (G4, A4, B4). In measure 64, it plays a whole note G4.
- Vln. 1 (Violin 1):** Rests in measures 61 and 62. In measure 63, it plays a whole note G4. In measure 64, it plays a whole note A4.
- Vln. 2 (Violin 2):** Rests in measures 61 and 62. In measure 63, it plays a whole note G4. In measure 64, it plays a whole note A4.
- Vla. (Viola):** Rests in measures 61 and 62. In measure 63, it plays a whole note G4. In measure 64, it plays a whole note A4.
- Vc. (Violoncello):** Rests in measures 61 and 62. In measure 63, it plays a whole note G2. In measure 64, it plays a whole note A2.
- Cb. (Contrabass):** Rests in measures 61 and 62. In measure 63, it plays a whole note G1. In measure 64, it plays a whole note A1.

Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano). The score also includes a section for measures 63 and 64 marked "con sord." (con sordina).

Fl.

Ob.

Cl.

Bsn.

Perc. rubber mallets *mp*

Hp.

Pno.

Vln. 1 *pp* sul tasto to ord. *mf*, ord.

Vln. 2 *pp* sul tasto to ord. *mf*, ord.

Vla. *pp* sul tasto to ord. *mf*, ord.

Vc.

Cb.

Detailed description of the musical score: The score is for page 64 of a symphony. It features a woodwind section with Flute, Oboe, Clarinet, and Bassoon. The Oboe and Clarinet have melodic lines with triplets and dynamic markings of *pp* and *mf*. The Percussion part uses rubber mallets with a *mp* dynamic. The Piano part has a complex texture with five-fingered chords in the right hand and a steady eighth-note accompaniment in the left hand. The String section includes Violin I and II, Viola, Violoncello, and Contrabasso. The Violin I, II, and Viola parts have melodic lines with dynamic markings of *pp* and *mf*, and include performance instructions like 'sul tasto' and 'to ord.'. The Violoncello and Contrabasso parts are mostly silent.

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

mp

pp

pp

pp

con sord.

rit.

70

(♩ = 65)

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pp

mp

mp

pp

mp

f > p

pp

mp

f > p

pp

mp

f > p

pp

via sord.

via sord.

G With renewed energy (♩ = 90)

22 75

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

Ob. *ff* *p* *f*

Cl. *ff* *p*

Bsn. *p* *mf* *p*

Perc. *f* *p*
vibraslap
high and low cowbells,
high and low woodblocks, soft mallets

Hrp. *f* *mf*

Pno. *f* *mf*

G With renewed energy (♩ = 90)

Vln. 1 *f* *pp* *3*

Vln. 2 *f* *pp* *3*

Vla. *f* *pp*

Vc. *f* *pp*

Cb.

pizz. via sord. arco

Fl. *pp* *f* *pp*

Ob. *p* *p* *f* *p*

Cl. *f* *p*

Bsn. *p* *f*

Perc. continue, ad lib. in rhythm *f*

Hp.

Pno.

Vln. 1 *f* *pp* *pp* *f*

Vln. 2 *f* *pp* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb.

Detailed description of the musical score: This page of a symphony score (page 79) features a variety of instruments. The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The string section consists of Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Percussion and Harp are also present. The score is divided into four measures. The Flute part starts with a rest, followed by a series of sixteenth-note runs with dynamics *pp*, *f*, and *pp*. The Oboe and Bassoon parts feature triplet patterns with dynamics *p* and *f*. The Clarinet part has a melodic line with dynamics *f* and *p*. The Percussion part has a rhythmic pattern marked *f*. The Harp and Piano parts provide harmonic support. The Violin and Viola parts have long, sustained notes with dynamics *f* and *pp*. The Violoncello and Contrabass parts are mostly rests.

Fl. *p* *f*

Ob. *p*

Cl.

Bsn. *p*

Perc.

Hp.

Pno.

Vln. 1

Vln. 2 *f* *pp*

Vla. *f mp* *f* *mf* *f mf*

Vc. *f mp* *f mp* *f mp*

Cb. *f* poco sul pont.

Fl. *p*

Ob. *f* *p* *p*

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1 *pp*

Vln. 2 *mp*

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

Vc. *f* *mp* *f* *mf* *f* *mf*

Cb. *f*

This musical score page contains measures 89, 90, and 91. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 89-91, dynamics *f* and *p*.
- Oboe (Ob.):** Measures 89-91, dynamics *f* and *p*.
- Clarinet (Cl.):** Measures 89-91, dynamics *mp* and *f*, includes triplets.
- Bassoon (Bsn.):** Measures 89-91, dynamics *mp* and *f*, includes triplets.
- Percussion (Perc.):** Measures 89-91, rhythmic accompaniment.
- Harp (Hp.):** Measures 89-91, chordal accompaniment.
- Piano (Pno.):** Measures 89-91, chordal accompaniment.
- Violin 1 (Vln. 1):** Measures 89-91, dynamics *mp* and *f*.
- Violin 2 (Vln. 2):** Measures 89-91, dynamics *f* and *mf*.
- Viola (Vla.):** Measures 89-91, dynamics *f* and *mf*, includes triplets.
- Violoncello (Vc.):** Measures 89-91, dynamics *f* and *mf*.
- Contrabass (Cb.):** Measures 89-91, dynamics *f*.

4x (cont. to accel.)

Out of control (♩ = 140)

Abruptly cut off

27

Fl. *f* *mf* *ff*

Ob. *ff*

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

Bsn. *ff*

Perc. *pp* *cresc. poco a poco* *mf* *ff* *choke!*

Hp. *ff* *gliss. to opposite ends*

Pno. *ff*

4x (cont. to accel.)

Out of control (♩ = 140)

Abruptly cut off

Vln. 1 *f* *ff* etc. through repeats

Vln. 2 *ff* etc. through repeats

Vla. *ff* etc. through repeats

Vc. *ff* etc. through repeats

Cb. *f* *ff*

II. Herd Mentality

Buzzing and swarming impulsively (♩. = 120)

1

Fl. *n.* *mp* *molto* *f* whoosh

Ob. *n.* *mp* *molto* *f* whoosh

B. Cl. *n.* *mp* *molto* *f* whoosh *p* murky

Bsn. *n.* *mp* *molto* *f* whoosh *p* murky

Multi set-up:
 Chinese cymbal, Snare (with splash cymbal placed on head), Kick drum
 Triangle
 Vibraslap
 High and low cowbells

Perc. med. mallets (splash on snare) *pp* *f*

Hp. *f*

Pno. *f*

Buzzing and swarming impulsively (♩. = 120)

Vln. 1 *n.* *f* whoosh *f* > *mp* sul pont. *f* > *mp*

Vln. 2 *n.* *f* whoosh *f* III, IV scratchy *f* III, IV scratchy

Vla. *n.* *f* whoosh *f* III, IV *f*

Vc. *f* *mp* *f* *mp* *f* *pp* sul pont. murky growling

Cb. *pp* *f* *pp* *f* *pp* sul pont. murky growling

5

Fl. *n. flutter.... f* *n. mp molto* whoosh

Ob. *fp* *mp* whoosh

B. Cl. *f p f p* *n. molto* whoosh

Bsn. *f > p f pp* *n. molto* whoosh

Perc. *f clattering p* (splash on snare)

Hp.

Pno.

Vln. 1 *pp* *nail pizz. f* *arco* whoosh

Vln. 2 *f* *n.* whoosh

Vla. *f* *p*

Vc. *nail pizz. f*

Cb. *pizz. p*

* triangle note heads always indicate rim, which is played with the stems of the mallets

30 8

Fl. *raucous*
f mf f mf f mf f *f* *fp* *mf* *f*

Ob. *raucous*
f mf f mf f mf f *mf f* *mp* *f*

B. Cl. *f* *f fp* *mp molto* *f* *p*

Bsn. *f* *f fp* *mp molto* *f* *f*

Perc. (rim) chi. cymb. kick drum + snare
f *pp* *f* *pp* *f*

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

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

Vln. 1 *f* *pizz.* *arco* *whoosh* *f* *pp* *ff* *sul pont.*

Vln. 2 *f* *pizz.* *arco* *whoosh* *f* *pp* *ff* *sul pont.*

Vla. *f* *n.* *whoosh* *f p*

Vc. *arco* *f fp* *mp* *ff p*

Cb. (bang!) *f* *v.*

Fl. *fp* — *mf* — *f*

Ob. *mp* — *f*

B. Cl. (1/4 step bend) *f* — *p* murky

Bsn. *f* murky
p — *f*

Perc. kick drum + chi. cymb. *f* kick drum + snare *f*

Hp. *f* *f*

Pno. *f* *f*

Vln. 1 *pp* scratch tone (deaden string)
f *f*

Vln. 2 *pp* sul pont.
f — *pp* *f* sul pont.

Vla. *n.* — *f* *p* — *p* (behind the bridge)
f

Vc. *n.* — *f* sul pont.
f — *mp* — *f* *f* — *mp* — *f* — *pp*

Cb. (pizz.) *f* arco *pp* — *f* sul pont. *f* — *pp* — *f* — *pp*

Fl. *fp* — *mf* < *f* *mf* < *f* *fp* — *mf* < *f* *f* *mf* < *f*

Ob. *mp* — *f* *f* *mp* — *f* *f* *f*

B. Cl. *p* — *f* — *p* *f* *p* — *f* — *p* *f* *mp* <

Bsn. *p* *f* *pp* *f* *p* — *f* *p* *f*

Perc. (rim) (snare) (rim) *f* *pp* < *f* *f* (rim)

Hp. *f* *f*

Pno. *f* *f*

Vln. 1 *n.* < *f* *n.* < *f* *n.* < *f* *f* *n.* < *f*

Vln. 2 *pp* *n.* < *f* *n.* < *f* *n.* < *f* *f* *n.* < *f*

Vla. *f* *f* slide top note

Vc. (behind the bridge) *p* — *f* — *p* *mp*

Cb. ord. *p* — *f* *p*

bend up 1/4 tone

21 33

Fl. *fp* *mf* *f* *mf* *f* *mf* *f* *n.* *f* *n.*

Ob. *mp* *f* *mf* *f* *mf* *f* *n.* *f* *n.*

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

Bsn. *mf* *f* *mf* *f* *f* *mf*

Perc. *pp* *f* *f* *f* *p* *f* *p* *f* *p* (snare)

Hp. *f* *f* *f*

Pno. *f* *f* *f*

Vln. 1 *n.* *f* *n.* *f* *n.* *f* *n.* *f*

Vln. 2 *n.* *f* *n.* *f* *n.* *f* *n.* *f*

Vla. *f* *mp* *mf* *f* *mf* *f* *f* *n.*
slide down 1/4 step

Vc. *f* *f* *pizz.* *arco* *n.*

Cb. *f* *pizz.* *sul pont.....ord.* *mf*

Fl. *f* *n* *f* *n* *f* *n*
 Ob. *f* *n* *f* *n* *f* *n*
 B. Cl. *f* *mf* *f* *mf* *f* *mf*
 Bsn. *f* *f* *mf* *f* *f* *mf* *f*
 Perc. *f* *p* *f* *p* *f* *p* *f* *p*
 Hp. *f* *f* *f*
 Pno. *f* *f* *f*
 Vln. 1 *n* *f* *n* *f* *n*
 Vln. 2 *n* *f* *n* *f* *n*
 Vla. *f* *n* *f* *n* *f*
 Vc. *f* *n* *f* *n* *f*
 Cb. *f* *mf* *f* *mf* *f* *mf*

wide dynamic fluctuations,
like spinning a volume knob

A

Fl. *f* *fp* *f* *pp* *f* *pp* *ff*

Ob. *f* *fp* *f* *pp* *f* *pp* *ff*

B. Cl. *f* *f* *mf* *ff* *n* *ff*

Bsn. *f* *mf* *f* *mf* *ff* *n* *ff*

Perc. *f* *p* *f* *p* *f* *pp* *f*

Hp. *f* *f*

Pno. *f* *f*

chi. cymbal mallets
choke

Vln. 1 *f* *n* *mf* *f* *pp* *pp* *f* *pp* *ff*

Vln. 2 *f* *n* *mf* *f* *pp* *pp* *f* *pp* *ff*

Vla. *n* *f* *pp* *f* *pp* *f* *pp* *n* *f*

Vc. *n* *f* *pp* *f* *pp* *f* *pp* *n* *f*

Cb. *f* *mf* *ff* *n* *f*

II.

Creepily cheerful

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sputter out like a dying engine

(♩ = 110) 37

rall.

40

Fl. *mp* lethargically slide note out of tune *pp* flubby drop off

Ob. *mp*

B. Cl. *p mp pp* lethargically slide note out of tune flubby drop off

Bsn.

Perc. *pp*

Hp. *ppp*

Pno. *ppp*

rall. **Sputter out like a dying engine** (♩ = 110)

Vln. 1 *ppp*

Vln. 2 *n* increase pressure until harmonic dies

Vla. *n* increase pressure until harmonic dies

Vc. *n* increase pressure until harmonic dies

Cb. *n* increase pressure until harmonic dies

The image displays a musical score for a full orchestra, specifically focusing on the woodwind and string sections. The score is divided into two systems. The first system covers measures 40 to 44, and the second system covers measures 45 to 49. The tempo is marked 'rall.' (rallentando) and the tempo indicator is '(♩ = 110)'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion (Perc.) and harp (Hp.) are also present. The score features various musical notations such as dynamics (mp, p, pp, ppp), articulation (accents), and performance instructions like 'lethargically slide note out of tune' and 'flubby drop off'. The woodwind parts include triplets and slurs, while the string parts feature rhythmic patterns and dynamic markings. The percussion and harp parts consist of rhythmic accompaniment with triplets. The piano part shows dense chordal textures with triplets. The string parts are characterized by rhythmic patterns and dynamic markings, with some parts including 'increase pressure until harmonic dies' instructions.

46 **B** Ominously pulsating (♩ = 180) 2+3

Fl.

Ob.

B. Cl.

Bsn.

Perc.

remove spalsh from snare, snares off

Hp.

Pno.

8^{vb}.....

loco

B Ominously pulsating (♩ = 180) 2+3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

heavy bow pressure, ugly tone

f p

p mp

3+2+3

2+3

bend down

nasty

52

Fl. *bend note out of tune*

Ob. *f p mf p mf p*

B. Cl. *mp mf mp*

Bsn. *mp mf*

Perc. *vibraslap mf*

Hp.

Pno. *mp 8^{vb} mp 8^{vb}*

Vln. 1 *3+2+3 slimy mp p f p mf p*

Vln. 2 *heavy bow pressure, ugly tone slimy f p*

Vla. *behind the bridge p mf p*

Vc. *mp mf*

Cb. *mp*

40 58

bend down
1/4 step

3+2+3

1/4 down

2+3

Fl.

f p f mp

Ob.

f p f p f

B. Cl.

mf mf

Bsn.

mf f

Perc.

vibraslap

snare, medium mallets, snares off

mf mp

Hp.

Pno.

mf mf f

Vln. 1

3+2+3

2+3

f p f p mf f p mf

Vln. 2

mf p f p mf f p

Vla.

behind the bridge

p mf p p

Vc.

mf f mf

Cb.

mf mf f

C Churning

play flat

Fl. *f* *f*

Ob. *f* bend flat

B. Cl. *f* *f*

Bsn. *f* *f* *f*

Perc. *f* *mp* *mp* *f*

Hp. *f* *f* *f*

Pno. *f*

Vln. 1 *f* *f*

Vln. 2 *f* slide lower note flat slide flat

Vla. *f* *p* slide note flat slide flat

Vc. *f* *f* *f*

Cb. *f* *f* *f*

slide pitch down

Evaporate

This musical score is for the piece "Evaporate" and spans measures 69 to 74. It is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Starts with a melodic line in 5/8 time, then changes to 4/4, 5/8, and 3/4. Dynamics range from *mp* to *p*. Includes a "slide pitch down" instruction.
- Oboe (Ob.):** Features a melodic line with a "bend flat" instruction. Dynamics range from *f* to *p*.
- Bass Clarinet (B. Cl.):** Provides harmonic support with dynamics from *f* to *mf*.
- Bassoon (Bsn.):** Plays a rhythmic pattern with dynamics from *f* to *mf*.
- Percussion (Perc.):** Plays a steady rhythmic pattern with a *mp* dynamic. Includes a "triangle" instruction.
- Harp (Hp.):** Provides accompaniment with dynamics from *f* to *mp*.
- Piano (Pno.):** Features a complex accompaniment with dynamics from *ff* to *mp*.
- Violin 1 (Vln. 1):** Mirrors the Flute part with dynamics from *mf* to *p*. Includes a "slide pitch down" instruction.
- Violin 2 (Vln. 2):** Mirrors the Oboe part with dynamics from *f* to *mf*. Includes a "slide down" instruction.
- Viola (Vla.):** Provides harmonic support with dynamics from *f* to *mf*. Includes a "slide down" instruction.
- Violoncello (Vc.):** Provides harmonic support with dynamics from *f* to *ff*.
- Contrabass (Cb.):** Provides harmonic support with dynamics from *f* to *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes from 5/8 to 4/4, then back to 5/8, and finally to 3/4.

D Brittle

slightly obnoxious

75 43

Fl. *mp* *pp*

Ob. *mp* *pp*

Bsn.

Perc. *mp* *mp* *mp*

Hp.

Pno. *p*

(8) like a out of tune saloon piano

Detailed description: This block contains the musical score for measures 75-80. It features staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Percussion (Perc.), Harp (Hp.), and Piano (Pno.). The Flute and Oboe parts are marked with *mp* and *pp* dynamics and include the instruction 'slightly obnoxious'. The Percussion part has three *mp* markings. The Piano part is marked *p* and includes a performance instruction '(8) like a out of tune saloon piano'.

D Brittle

Vln. 1 *mp* *mp* *mp*

Vln. 2 *mp* *mp* *mp*

Vla. *mp* *mp* *p* *p*

Vc. *p*

Cb.

Detailed description: This block contains the musical score for measures 81-85. It features staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The Violin parts are marked with *mp* dynamics. The Viola part is marked with *mp* and *p* dynamics, and includes the instruction 'sul C'. The Cello part is marked with *p* dynamics and includes the instruction 'quasi flautando'. The Contrabass part is marked with *p* dynamics and includes the instruction 'quasi flautando'.

E

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

f

pp

mp

mp

f mp

f mp

f mp

f mp

f mp

f mp

quasi flautando

quasi flautando

f mp

Fl.

Ob.

B. Cl.

Bsn.

Perc.
high and low cowbells,
mallets

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f mp *<mf>* *mp* *f* *mp* *mf* *mp*

<mf> *mp* *f* *mp* *mf* *mp*

<mf> *mp* *f* *mp* *mf* *mp*

<mf> *mp* *f* *mp* *mf* *mp*

<mf> *mp* *f* *mp* *mf* *mp*

<mf> *mp* *f* *mp* *mf* *mp*

2+2+2+3

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

Ob. *p* *f* *p* *p* *ff* *p*

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

Bsn. *p* *f* *p* *p* *ff* *p*

Perc. *f* *p* *ff* *p*

Hp.

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

flautando.....ord.

Vln. 1 *f* *mp* *ff* *p*

Vln. 2 *f* *mp* *ff* *p*

Vla. *f* *mp* *ff* *p*

Vc. *f* *mp* *ff* *p*

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

101 47

Fl. f

Ob. $f p$

B. Cl. $f p$

Bsn. $f p$

Perc. pp chi. cymb. mallets pp

Hp. l.r. mf f

Pno. mp mf $f p$

Vln. 1 $f p$

Vln. 2 $f p$

Vla. $f p$

Vc. mp p $f p$

Cb. mp p $f p$

F Giant buzzing mass of sound

48

107

Fl. *fff*

Ob. *fff*

B. Cl. *fff* honking 3 3 3 3 3 squal

Bsn. *fff* splats

Perc. *ff* wave-like *p* *p* *ff*

Hp.

Pno. *fff* *pp*

Vln. 1 *fff* behind bridge scratch tones (deaden string)

Vln. 2 *fff* scratch tones (deaden string)

Vla. *fff* wildly

Vc. *fff* behind the bridge (square note-heads) *f* harm. gliss to any high pitch/noise, bow freely

Cb. *fff* 3 3 3 3

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Melodic line with trills and grace notes.
- Ob. (Oboe):** Melodic line with trills and grace notes.
- B. Cl. (Bass Clarinet):** Melodic line with triplets and a section labeled "squeal".
- Bsn. (Bassoon):** Melodic line with triplets.
- Perc. (Percussion):** Rhythmic accompaniment with dynamic markings *p*, *ff*, and *p*.
- Hp. (Harp):** Silent part.
- Pno. (Piano):** Silent part until measure 4, then enters with a bass line in the left hand, marked *mf* and *8vb*. Includes the instruction: "(Left hand mute strings E1 - F2 inside piano)".
- Vln. 1 (Violin 1):** Melodic line with bowing instructions: "behind bridge", "harm. gliss to any high pitch, bow freely", and "to sul pont...".
- Vln. 2 (Violin 2):** Melodic line with "scratch tones" and "harm. gliss to any high pitch, bow freely".
- Vla. (Viola):** Melodic line with "to sul pont..." instruction.
- Vc. (Violoncello):** Melodic line with "to sul pont..." instruction.
- Cb. (Contrabass):** Melodic line with "to sul pont..." instruction.

G Calming and fading

50

117

Fl. *mp*

Ob. *p*

B. Cl. *pp*

Bsn.

Perc. *p* *mf* *pp* cowbells, reverse mallets

Hp.

Pno.

G Calming and fading

sul pont.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. *smooth*
pp *mf*

Ob. *smooth*
pp *mf*

B. Cl. *smooth*
pp

Bsn. *smooth*
pp

Perc. *light and clicky, bring out accents*
p etc. ad lib

Hp. *mf*

Pno. (8)

Vln. 1 (sul pont.)
p < f

Vln. 2 (sul pont.)
p < f

Vla.

Vc.

Cb.

Fl. *pp* *mf*

Ob. *pp* *mf*

B. Cl. *mf* *pp*

Bsn. *mf* *pp*

Perc.

Hp. *mf* *mf*

Pno.

Vln. 1 (sul pont.) *p < f*

Vln. 2 (sul pont.) *p < f*

Vla. (sul pont.) *p < f*

Vc. (sul pont.) *p < f*

Cb. (sul pont.) soft growl *p mp > p*

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

fp

mf

p

p

mf

mp

mp

p

mp

f

f

f

sul tasto

sul tasto

sul tasto

Fl. *p* *n*

Ob. *p* *n*

B. Cl. *pp* To Cl.

Bsn.

Perc.

Hp.

Pno. *p* *p* *pp*

Vln. 1 *f*

Vln. 2

Vla.

Vc. *pizz.* *p*

Cb. (sul pont.) *p* *mp* *p*

Withering away
molto rall.

139

Fl.

Ob.

B. Cl.

Bsn. *pp*

Perc. *n*

Hp.

Pno. *mf* *p*
8th

Withering away
molto rall.

Vln. 1 *p* *pp*

Vln. 2 *f* Sul G pizz. oozing gliss. *mp* *pp*

Vla. Sul G pizz. oozing gliss. *mp* *pp*

Vc. pizz. sul C oozing lazy gliss. *p* *pp*

Cb. (sul pont.) *p* < *mp* > *p*

III. Melodic Abyss

Spacious murmuring (♩ = 55) **poco rit.**

1

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A tempo

poco rit.

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

p *pp*

pp *mp*

p.d.l.t.
bisbigliando
mp

p

pp *p* *pp*

A tempo

poco rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.
pp *p* *pp* *mp*

Sul D
pizz.
mp

sul pont.
p *n*

sul tasto, long bows
pp *mf* *pp*

arco, flautando
p *pp* *mp* *mp*

pizz.
mp

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

like drops of water: (pizz.)
pp *p* *pp*

A A tempo

Fl. *p* *n*

Ob.

Cl. *p* *mp* 3

Bsn. *p* *pp*

Perc. *pp* *mp*

Hp. *p* p.d.l.t. bisbigliando *mp*

Pno. *p* *pp* *p* 3 5 *pp*

A A tempo

Vln. 1 arco, flautando 3 3 *pp* *p* *pp*

Vln. 2 sul pont. *p* *n* sul tasto, flautando *pp* *p* *pp*

Vla. arco, flautando 5 5 5 *p* *pp* sul tasto, flautando *pp* *p*

Vc. *pp* 3

Cb. pizz., full tone, no vib. *p* *pp*

Fl. *n* *p* *n*

Ob. *n* *p* *n* *n*

Cl. *pp* *p* *mp* ³

Bsn.

Perc. *pp* *mp*

Hp. p.d.l.t. bisbigliando *mp*

Pno. *pp* *p* *pp*

Vln. 1 *p* sul D pizz.

Vln. 2 *mp* pizz. sul G arco, sul tasto flautando 5 5 5 slightly more vib. *pp* *p*

Vla. *pp* sul G pizz. arco, flautando *p* *pp*

Vc. *pp* *p* arco, flautando *pp* *p* *pp*

Cb. *p* *pp*

poco rit. . . .

B A tempo

Fl. *p* *pp*

Ob. *p*

Cl. *pp* *p* *mp*

Bsn.

Perc.

Hp. *mp* (bisb. p.d.l.t.) *mp*

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

Vln. 1 *pp* *p* *pp* arco, flautando

Vln. 2 *pp* *mp* pizz. sul G

Vla. *p* *pp* *mp* arco, ord. sul G pizz.

Vc. long bows *pp* *p* *pp*

Cb. *p* arco *p*

Fl. *n p n*

Ob. *p 3 p*

Cl. *pp p mp pp mp 3*

Bsn. *p > pp*

Perc. seed shell rattle *p mp p mp pp*

Hp. *pp mp 3*

Pno. *p p pp mp pp p pp*

Vln. 1 *mp sul D pizz. mp sul G mp sul G*

Vln. 2 *mp sul D mp pizz., no vib. + + 3 +*

Vla. *mp sul G pizz. pp arco, sul tasto to ord. to foreground.....*

Vc. *mp ord. sul pont. p ord. mp sul G pizz. p pp*

Cb. *mp mp pp*

accel.

Fl. *p* *mf*

Ob. *pp*

Cl. *p* *mp* *pp* *p* *mf*

Bsn. *mp* *mf* *pp*

Perc. seed shell rattle *p* *mp* *p*

Hp. *p* normal

Pno. *p* *mp*

Vln. 1 *mp* *p* *mf* sul D arco, non vib.

Vln. 2 *mp* sul G

Vla. *mf* *pp* arco, punto *fp*

Vc. *mp* *pp*

Cb. *mp* *pp* arco

(♩ = 65)

23

63

Fl. *p mp mf*

Ob. *mf*

Cl. *p mp mf*

Bsn. *mf mp*

Perc. *mp pp* sus. cym. mallets *p*

Hp. *mf p*

Pno. *mf* Release Una Corda *6 6*

Vln. 1 *mp mf mp* arco., non vib. (♩ = 65)

Vln. 2 arco *p* as fast as possible *mf*

Vla. *mp fp fp fp*

Vc. *mp mf*

Cb. *mp p mf p*

rit.

Fl. *f* 3 *pp*

Ob. *f* 3 *mf* *mf* 4:5

Cl. *f* 3 *mf* *mf* 4:5

Bsn. *f* *p*

Perc. *mf* *pp*

Hp. 3 3 3 3 3 *p*

Pno. *f* *p*

Vln. 1 full toned *f* 3 *rit.*

Vln. 2 *f*

Vla. full toned *f* *mf* 3 *pp*

Vc. full toned *f*

Cb. 6 6 6 6 6 6 5 *pizz.* *pp*

Fl.

Ob. *mp* *delicatissimo* *pp* *ppp*

Cl. *mp* *p* *pp* *pp* *ppp*

Bsn. *pp* *mp* *pp*

Perc.

Hp. *mp* *pp*

Pno. *p* *pp* *Una Corda* *ppp*

Vln. 1 *pp* *pizz.* *mp* *sul G* *p* *sul G* *pp*

Vln. 2 *mp* *pizz.* *sul A* *mp* *sul D* *p* *sul G*

Vla. *mp* *pizz.* *sul D* *mp* *sul G*

Vc. *pp* *p* *sul G*

Cb. *mp* *mp* *p*

66 **D** Piu' mosso (♩ = 80)

31

Fl.

Ob. *w/ violin 1*
p *mp* *pp* *p*

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

Bsn. *mp* *pp* *mp* *pp*

Perc. *pp* *mf* *pp* *mf*
scrape chinese cymbal with end of stick

Hp. *mf* *mf*
smooth murmur in the background

Pno. *mp* 7 7 10 7 7

D Piu' mosso (♩ = 80)

Vln. 1 *arco, lush tone*
mp *mf* *p* *mp*

Vln. 2 *arco, sul pont.* *(sul pont.)* *arco, sul pont.* *sul tasto, long bows*
mf *n* *pp* *mf* *pp* *mf* *n* *pp*

Vla. *arco* 5 5 *sul pont.* *ord.* 5 5
mf *p* *pp* *p=f > p* *mf* *p* *pp*

Vc. *pizz. gurgling tremolando*

Cb. *pizz. gurgling tremolando*
mp *mp*

Fl.

Ob. (offset from violin 1)
mp *p* *mp* *mf* *mf*

Cl.
p *< mf* *p* *p* *< mf* *p*

Bsn.
mp *pp*

Perc.
pp *mf*

Hp.
mf

Pno.
p 10 7 7 10

Vln. 1
mf *p* *mp* *mf*

Vln. 2
mf *pp* *mf* *n* *pp* *mf* *pp*

Vla.
 sul pont. ord. *p* *< f* *p* *mf* *p* *pp* sul pont. *p* *< f* *p*

Vc.

Cb.
 sul D

E

Fl. *mp*

Ob. *mp* *mf* *mp*

Cl. *p* *<mf>* *p* *p* *<mf>* *p* *p* *<mf>* *p*

Bsn. *mp* *pp*

Perc. *pp* *mf*

Hp. *mf*

Pno. *p* 7 7 10 5 5

Vln. 1 *mp* *mp* *mf* *mp* *mp*

Vln. 2 *mf* *n* *pp* *mf* *pp* arco w/ portamento *mp*

Vla. ord. *mp* *p* 5 5 *pp* sul pont. *p* *<f>* *p* al punto sul pont *fp* ord.

Vc. *mf* *mf*

Cb. sul A

E

accel.

69

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *p < mf > p* *p < mf p* *p < mf > p* *p < mf > p*

Bsn.

Perc. sus. cymbal, mallets *pp*

Hp. *cresc. poco a poco* *Ab*

Pno. *cresc. poco a poco*

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

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

Vc. *cresc. poco a poco* *3* *3* *3*

Cb. *arco* *cresc. poco a poco* *3*

♩ = 160

molto rit.

70 44

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p < *f* > *p*

mf

f

becoming frantic, pounding

mf cresc. poco a poco

arco

wildly

repeat, bowing furiously, presto possibile, ignore tempo

repeat bowing furiously, presto possibile, ignore tempo

♩ = 60

48 71

Fl. *molto* *ff* *f*

Ob. *molto* *ff* *f*

Cl. *presto possibile, furiously* *ff* slow pattern poco a poco

Bsn. *molto* *ff*

Perc. *ff* 3 3 3

Hp. thunder strike low strings *ff*

Pno. *molto* *ff*

♩ = 60

Vln. 1 *molto* *ff* *f*

Vln. 2 *molto* *ff* *f*

Vla. *ff* slow pattern poco a poco

Vc. *ff* slow pattern poco a poco

Cb. repeat bowing furiously, presto possibile, ignore tempo *ff* slow pattern poco a poco

Fading

50

Fl. *mp* *pp*

Ob. *pp*

Cl. *mf* *mf* *pp* *mf*

Bsn. *pp*

Perc. *p*

Hp.

Pno. *mp*

Fading

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mp*

Fl. *p*

Ob. *p* *mp* *pp*

Cl. *pp* *p* *p* *pp*

Bsn.

Perc.

Hp.

Pno. *p* *pp*

molto rall.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

74 58 **F** Spacious murmuring, as before (♩ = 55)

Fl. distant, no vib.
p — *mp*

Ob.

Cl.

Bsn. *p* — *pp*
 scrape chinese cymbal with end of stick

Perc. *pp* — *mp*

Hp. p.d.l.t.
 bisbigliando
mp

Pno. Una Corda
p *pp* — *p* — *pp*

F Spacious murmuring, as before (♩ = 55)

Vln. 1 pizz.
pp — *p* — *pp*

Vln. 2 sul pont.
p — *n*
 sul tasto, long bows
pp — *mf* — *pp*

Vla. flautando
p — *pp* — *pp*
 pizz.
mp

Vc. pizz.
mp — *mp*

Cb. pizz.
p — *pp* — *p* — *pp*

Fl. *pp*

Ob.

Cl. *p* *mp* 3

Bsn. *p* *pp*

Perc. *pp* *mp*

Hp. p.d.l.t. bisbigliando *mp*

Pno. *pp* *p* 3 5 *pp*

Vln. 1 pizz. *pp* 6 *p* 6 3 *pp*

Vln. 2 sul pont. *p* *n* sul tasto, long bows *pp* 5 *mf* 5 *pp* 5 5

Vla. arco, flautando *p* 5 *pp* pizz. *mp*

Vc. pizz. *mp*

Cb. pizz. *p* like drops of water: (pizz.) *pp* *p* 3

rall.

♩ = 40

Fl.

Ob.

Cl. *pp*

Bsn.

Perc.

Hp. *p*

Pno. *p*

rall.

Sul D
pizz.

♩ = 40

Vln. 1 *p*

Vln. 2 *p* pizz. arco sul pont. *n*

Vla. *p* arco, flautando 5 *pp*

Vc. *p* arco, flautando 3 3 3 3 *pp*

Cb. *pp* pizz. *p* full toned (with harp)