

O B L I V I O N

FOR CHAMBER ORCHESTRA

I. EX MACHINA

II. INTO THIN AIR

III. THE RECKONING

NATHAN LINCOLN DE CUSATIS

FULL SCORE

ENGRAVED @ LABORATORIO DE CUSATIS, 2013

INSTRUMENTATION

Flute (Doubling Piccolo)
 Oboe (Doubling English Horn)
 Clarinet in B-flat (Doubling Bass Clarinet)
 Bassoon

Horn
 Trumpet in C
 Tenor Trombone

Percussion *(see below)

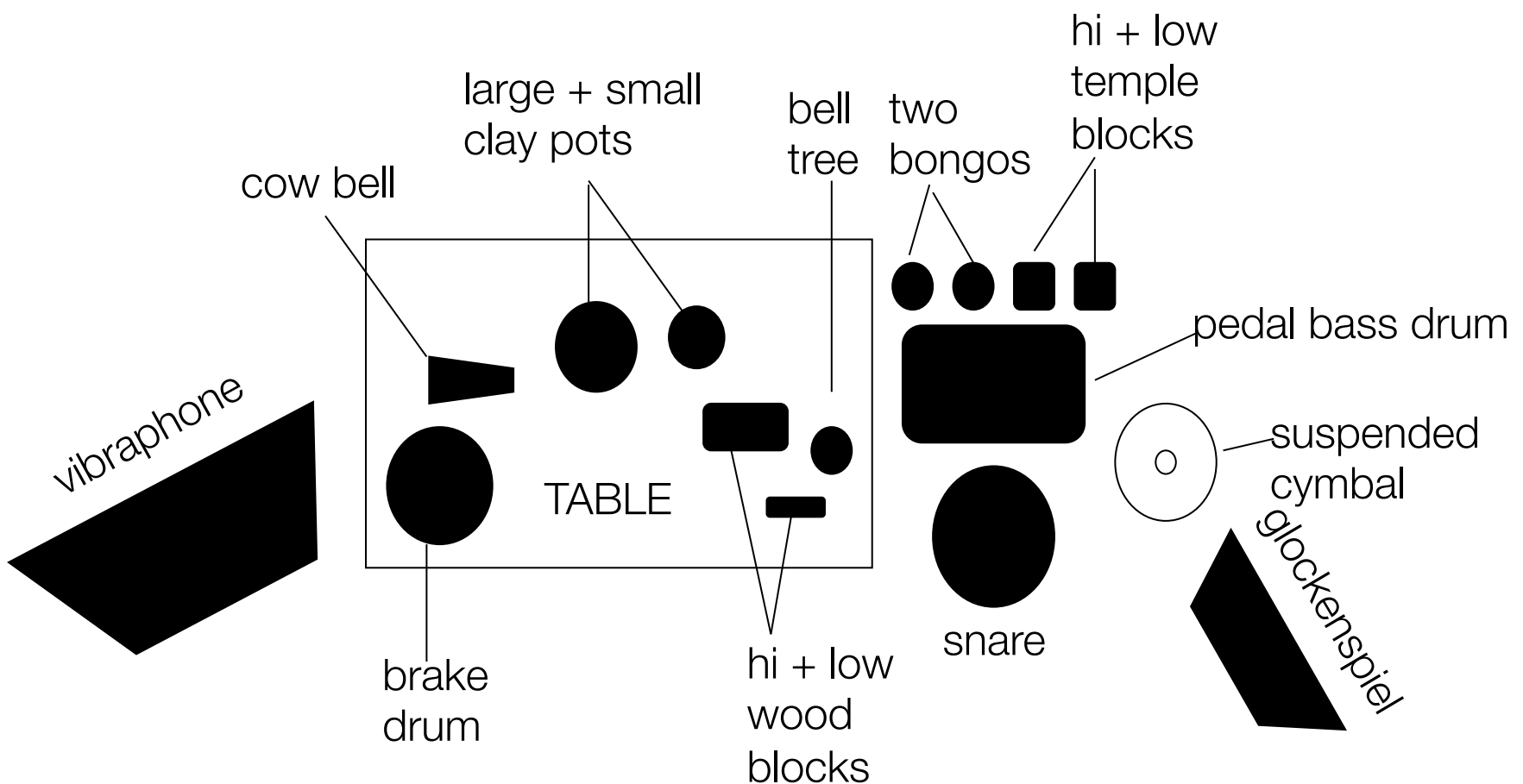
Vibraphone, glockenspiel, two bongos, snare, brake drum, triangle, antique cymbals, claves, guiro, pedal kick drum, cowbell, hi + low wood blocks, hi + low temple blocks, large + small clay pots, bell tree, vibraslap, small hand-held call bell

Harp
 Piano

Strings in 1s:

Violin I
 Violin II
 Viola
 Violoncello
 Bass

* SUGESSETED PERCUSSION SET-UP



+ claves, guiro, triangle, vibraslap, finger cymbals, tambourine, small hand-held call bell

Program notes:

Oblivion is a large piece that inhabits many emotional states: resignation, anger, triumph, hope, despair, doubt, defiance and even a bit of humor at times. In a way it represents the zeitgeist of late 2013 when the piece was composed– a time when the real effects of digitization and fragmentation of the music world (as well as everything else) was really beginning to sink in. In this way Oblivion is about constant change and how we react to it by adaptation, resistance, or resigning ourselves to the forgotten past, the oblivion of the title. Set in three movements, I tried to craft a unique sonic shape that would be a vessel for these varied and changing emotional worlds.

The first movement, *Ex Machina*, is a straight arrow, propelled by mechanistic repeated notes that thread throughout the movement. Beginning with the entire orchestra on or around an insistent A, the piece slowly unfolds through several tableaux including sections of light chatter, muscular polyrhythms, brittle nattering, and a few tidal waves of sound that eventually recede back to the opening repeated-note gesture. The note-repeater machine then slowly deteriorates into non-pitched sounds of stopped strings, key-clicks, and muted piano, finally ending in a percussion solo fading into the distance.

If the first movement is a straight line, then the second movement, *Into Thin Air*, creates a sense of circularity and timelessness. Long held notes throughout the orchestra create a hazy tapestry against a lament in the english horn that represents the singular human element of the composer's voice calling out against background static in the orchestra. The overall sensation is one of constant evaporation – harmonic glissandi, sul ponticello whorls, the omnipresent upper-register diatonic shards in the piano and harp that continually rise into nothing. Towards the end the orchestra tries to surge out of this temporal circularity only to come crashing back down. In this movement I wanted to metaphorically evoke the actual phenomena of sound itself as moving air particles through the spectral voicings of the harmonies, the use of natural harmonics in the strings and harp, and engaging the overtone series as a kind of phantom chord/scale that constantly lurks behind the curtain.

The final movement, *The Reckoning*, merges the straight line of the first movement and the circularity of the second into their logical combination: the spiral. The swirling arpeggio gestures in this movement seem to always slip past the ear before they can be pinned down. The orchestra's melodic lines fly through space like a mirage, or a shadow of itself, perched on the edge of oblivion. The ending, marked "snarling; defiant," represents a kind of ultimate human defiance to the impersonal demands of the machine, the system; a refusal to fade into the background, but to rush out into the daylight and say:

"I'm still here. Now listen....."

*Commissioned by: Inscape

*Premiered on: May 13, 2014 at the Episcopal Church of the Redeemer, Bethesda, MD by Inscape.

*Recording Available on: *American Aggregate*, Inscape. Sono Luminus DSL-92179, 2014.

* This is a transposed score.

OBLIVION

1. EX MACHINA

Nathan Lincoln de Cusatis

Brightly pulsating {♩ = 105}

Flute *mf*

Oboe *mf*

Clarinet in B \flat *mf*

Bassoon *mf*

Horn in F *f*

Trumpet in C *mf* st. mute etc. straight mute

Trombone *f*

Percussion *mf* blend w/ ensemble, med. yarn mallets, snares off snr bongos tml pl blcks

Harp *mf* D C# B | E F# G A

Piano *mf* secco etc.

Violin I *mf*

Violin II *mf* pizz.

Viola *mf* near the frog

Violoncello *mf* pizz.

Contrabass *mf* (l.)

4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ping!

ff

ping!

ff > mf

pp

poco

mp

ff

p

mute down

pp

woosh

pp

mp

ff

p

mute down

(bell tree, low to high scrape)

pp

mf

ping!

f

Red.

7 3

Fl. *mf* *f*

Ob. *f*

Cl. ping! *ff* *mf* *f*

Bsn. *f*

Hn. *p* *f*

C Tpt. (open) *p* *f*

Tbn. (open) *p* *f*

Perc. *f*

Hp. *mf* *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. arco *f*

Cb. *f*

11

Fl. *ff* > *mf* *ff* > *mf*

Ob. *mf* *ff* > *mf* (breath if needed)

Cl. *ff* > *mf*

Bsn. *f* *mf*

Hn. doppler woosh *pp* *ff* *pp* *ff*

C Tpt. doppler woosh *pp* *ff* *pp*

Tbn. woosh *pp* *ff*

Perc. sus cymb bell tree *mf* *f* snare, bongos, temple blocks *mp* *mf*

Hp. *f*

Pno. *mf* *mf*

Vln. I *mf*

Vln. II pizz. *mf*

Vla. *mf*

Vc. pizz. *f* *mf*

Cb. *f* *mf*

14

Fl. *f* *ff* 5

Ob. *f* *mf*

Cl. *f* *ff* *f*

Bsn. *pp* *ff* *p* *mf*

Hn. *p* *f*

C Tpt. *pp* *ff* *p* *sub f*

Tbn. *p* *f*

Perc. *mp* *f* *mf* sus cymb bell tree

Hp. *mf* *f* *mf*

Pno. *f*

Vln. I *f* *mf* *pizz.*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf* *pizz.*

Cb. *f*

17 #^{\flat}

Fl. *mf* *ff* *mf*

Ob. *mf*

Cl. #^{\flat} *ff* *f*

Bsn. *f* *mf*

Hn. *fp* *f* *ff*

C Tpt. *fp* *f* *ff* *mf*

Tbn. *fp* *f*

Perc. snare *f* sus cymb. *mf* bell tree sus. cymbal

Hp. *mf*

Pno. *mf* Ped.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *f* *mf*

Cb. *f* *mf*

This musical score page (numbered 7) contains the following parts and markings:

- Flute (Fl.):** Starts at measure 20 with a key signature of one sharp (F#). It has a dynamic marking of *mf*.
- Oboe (Ob.):** Starts at measure 20 with a dynamic marking of *ff* that transitions to *mf*.
- Clarinet (Cl.):** Starts at measure 20 with a dynamic marking of *fp*.
- Bassoon (Bsn.):** Starts at measure 20 with a dynamic marking of *ff* that transitions to *mf*. It has dynamic markings of *p* and *f* in the later measures.
- Horn (Hn.):** Starts at measure 20 with a dynamic marking of *mf*. It has a dynamic marking of *p* in the later measures.
- Trumpet (C Tpt.):** Starts at measure 20 with a dynamic marking of *mf*. It has dynamic markings of *p* and *f* in the later measures.
- Tuba (Tbn.):** Starts at measure 20 with a dynamic marking of *ff* that transitions to *mf*. It has dynamic markings of *p* and *f* in the later measures.
- Percussion (Perc.):** Includes parts for *bell tree* and *sus cymb*.
- Piano (Hp. and Pno.):** The piano part includes chord markings for *F₄* and *C₄ G#*.
- Violin I (Vln. I):** Starts at measure 20 with a dynamic marking of *p* that transitions to *f*. It is marked *arco*.
- Violin II (Vln. II):** Starts at measure 20 with a dynamic marking of *p* that transitions to *f*. It is marked *arco*.
- Viola (Vla.):** Starts at measure 20 with a dynamic marking of *p* that transitions to *f*. It is marked *arco*.
- Violoncello (Vc.):** Starts at measure 20 with a dynamic marking of *p* that transitions to *f*. It is marked *arco*.
- Double Bass (Cb.):** Starts at measure 20 with a dynamic marking of *sp* that transitions to *f*.

The score is divided into three measures with time signatures of 2/4, 4/4, and 3/4.

A Agitated

23

Fl. *mp* *mp* *p* — *f*

Ob. *mp* *mp* *p* — *f*

Cl. *mp* *mp* *p* — *f*

Bsn. — — — — —

Hn. — — — — — *p* < *f*

C Tpt. — — — — — *p* < *f*

Tbn. — — — — — *p* < *f*

Perc. bongos, temple blocks *p* — *ff* *p* < *f* *snare*

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

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

A Agitated

Vln. I *mp* — *f* *p* — *f* *p* < *f*

Vln. II *mp* — *f* *p* — *f* *p* < *f*

Vla. *mp* — *f* *p* — *f* *p* < *f*

Vc. *mp* *f* *p* — *f* *p* < *f*

Cb. *mp* — *f* *p* — *f*

28

Fl. *mf* *ff* *f*

Ob. *mf* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *f* *mf*

Hn. *f* *p* *mp* *ff*

C Tpt. *f* open *p* *mp* *ff*

Tbn. *f* *p* *mp* *ff*

Perc. *f* *mf* sus cymb bell tree

Hp. *f* C# F# G#

Pno. *mf* Led.

Vln. I *f* *mf*

Vln. II arco *f* pizz.

Vla. *f* *mf*

Vc. *f* *mf* pizz.

Cb. *f* *mf*

31

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *ff* *ff*

Hn. *f* rip

C Tpt. *f*

Tbn. *f* rip

Perc. snare bongos snare temple blocks, bongos, bass dr tmp blk

Hp. *8vb*

Pno. *p* *f*

Vln. I

Vln. II

Vla. *ff* *ff*

Vc. *ff* arco

Cb. *ff*

Picc. *ff=mf*

Ob. *mf*

Cl. *ff > mf*

Bsn. *mf ff mf*

Hn. *ff* rip

C Tpt. *ff* rip

Tbn. *ff* sus cymb. choke!

Perc. *p ff ff mf* snare bass bell tree

Hp. *mf ff f ff*

Pno. *mf ff* 8^{vb} Red.

Vln. I *mf ff* arco

Vln. II *mp mf ff* pizz.

Vla. *mf ff* pizz. (pizz.)

Vc. *mf ff* pizz. arco

Cb. *mf ff* pizz. arco

surge forward

39

Picc. *ff* > *mf*

Ob. *ff* > *mf*

Cl. (breathe quickly if needed)

Bsn.

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. sus. cymb. *pp*

Hp. *mf*

Pno. *mf*

Vln. I surge forward

Vln. II arco

Vla.

Vc.

Cb.

42 13

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp. Cb, Fb, Ab

Pno.

Vln. I

Vln. II

Vla.

Vc. arco *ff*

Cb. *ff*

This page of an orchestral score contains staves for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*. The harp part includes specific chord voicings: Cb, Fb, and Ab. The page is numbered 42 at the beginning and 13 at the end.

B Explode

Picc. *ff* 45 *ff* sputtery *f* 8/16 3/4 10/16

Ob. *ff* *f* sputtery 8/16 3/4 10/16

Cl. *ff* *f* sputtery 8/16 3/4 10/16

Bsn. *ff* *ff* 8/16 3/4 10/16

Hn. *ff* *ff* 8/16 3/4 10/16

C Tpt. *ff* *ff* 8/16 3/4 10/16

Tbn. *ff* *ff* 8/16 3/4 10/16

Perc. *ff* TO TABLE *f* wood blocks brake drum cowbell 8/16 3/4 10/16

Hp. *ff* 15^{ma} D C# Bb | Eb F Gb Ab 8/16 3/4 10/16

Pno. *f* 8^{va} 8/16 3/4 10/16

B Explode

Vln. I *ff* 8/16 3/4 10/16

Vln. II *ff* 8/16 3/4 10/16

Vla. *ff* 8/16 3/4 10/16

Vc. *ff* 8/16 3/4 10/16

Cb. *ff* 8/16 3/4 10/16

49 (3+2+3+2) 15

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

C Tpt. to CUP MUTE

Tbn. to STRAIGHT MUTE

Perc. wood blocks cowbell brake drum wood blocks cowbell brake drum clay pots *f*

Hp. *mf*

Pno. *f*

Vln. I (3+2+3+2) *p* poco sul pont

Vln. II *p* poco sul pont

Vla. *p* ord. *mf*

Vc. *mf*

Cb. *mf*

C Calm and hypnotic
change to FLUTE

53

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

C Calm and hypnotic

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

This musical score page contains measures 56, 57, and 58. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 56 and 57 are silent. In measure 58, it plays a half note with a dynamic of *pp* and a "smooth" articulation.
- Oboe (Ob.):** Measures 56 and 57 are silent. In measure 58, it plays a half note with a dynamic of *pp* and a "smooth" articulation.
- Clarinet (Cl.):** Measures 56-58 feature a melodic line with a dynamic of *pp* in measure 56, *mp* in measure 57, and *pp* in measure 58. The line is marked "smooth".
- Bassoon (Bsn.):** Measures 56-58 feature a melodic line with a dynamic of *pp* in measure 56, *mp* in measure 57, and *pp* in measure 58. The line is marked "smooth".
- Horn (Hn.):** Measures 56 and 57 are silent. In measure 58, it plays a half note with a dynamic of *mp* and a "smooth" articulation.
- Trumpet (C Tpt.):** Measures 56 and 57 are silent. In measure 58, it plays a half note with a dynamic of *mp* and a "smooth" articulation. A "(cup mute)" instruction is present above the staff in measure 57.
- Tuba (Tbn.):** Measures 56 and 57 are silent. In measure 58, it is silent, indicated by a "(straight mute)" instruction above the staff.
- Percussion (Perc.):** Measures 56-58 are silent.
- Harpsichord (Hp.):** Measures 56-58 are silent.
- Piano (Pno.):** Measures 56-58 are silent, indicated by a slash through the staff.
- Violin I (Vln. I):** Measures 56-58 are silent, indicated by a slash through the staff.
- Violin II (Vln. II):** Measures 56-58 are silent, indicated by a slash through the staff.
- Viola (Vla.):** Measures 56-58 are silent, indicated by a slash through the staff.
- Violoncello (Vc.):** Measures 56-58 are silent, indicated by a slash through the staff.
- Double Bass (Cb.):** Measures 56 and 57 are silent. In measure 58, it plays a rhythmic pattern of eighth notes with a dynamic of *p*.

59

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl.

Bsn. *pp* *mp* *pp*

Hn. *pp*

C Tpt. *pp* smooth

Tbn. *pp* *mp* *pp*

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mute down

D

Clunky

62

Fl. *mf* *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *mf* *f* *f*

Bsn. *f* *mf* *f*

Hn. -

C Tpt. -

Tbn. mute down

Perc. 2 bongos STICKS *mf* snare *f* pedal bass drum cymb. choke snare+bass snare+bass

Hp. *mf* *f*

Pno.

D

Clunky

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

Bsn. *f* *f* *f*

Hn.

C Tpt.

Tbn.

Perc. *bongo* *tmp blks* *choke*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E Muscular

68

Fl. *ff* *ff*

Ob. *mp < f* *mp f* *mp = f* *mp < f* *mp = f*

Cl.

Bsn. *f* *f*

Hn.

C Tpt. (open) *fp < f* *mp f* *mp = f* *mp < f* *mp = f*

Tbn. (open) *f*

Perc. *f* choke

Hp. (D# C B | E> F G A)

Pno.

E Muscular

Vln. I arco *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f* *f*

73

Fl.

Ob. *mp < f* *mp < f* *mp < f* *mp < f* *mp < f*

Cl. *f p < f* *f > p < f* *f p < f* *f*

Bsn. *f > p < f*

Hn. *f p < f* *f > p < f* *f p < f*

C Tpt. *fp < f* *mp < f* *mp < f* *mp < f* *mp < f* *f*

Tbn. *fp*

Perc.

Hp.

Pno. *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Detailed description: This page of a musical score covers measures 73 to 76. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.). The brass section includes Trumpet (Tbn.). The percussion (Perc.) and piano (Pno.) parts are also present. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 3/4 time signature. Dynamics are indicated throughout, such as *mp*, *f*, *fp*, and *mf*. The woodwinds and brass play melodic lines with various articulations and dynamics, while the strings provide a rhythmic and harmonic foundation. The piano part features chords and moving lines in both hands.

Musical score for page 23, measures 77-80. The score is written in 2/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 77-80:

- Fl./Ob.:** Measures 77-78: $f > p$ with accents. Measures 79-80: f with accents on b^{\wedge} .
- Cl.:** Measures 77-78: rests. Measures 79-80: $f > p$ with accents, ending at f .
- Bsn.:** Measures 77-78: descending line. Measures 79-80: ff with accents.
- Hn.:** Measures 77-78: rests. Measures 79-80: f with accents.
- C Tpt.:** Measures 77-78: rests. Measures 79-80: $f > p$ with accents, ending at f .
- Tbn.:** Measures 77-78: f with accents. Measures 79-80: ff with accents, including *blat*.
- Perc.:** Measures 77-78: ff with accents. Measures 79-80: pp with accents, including *sus cymb.*, ending at ff .
- Hp.:** Rests throughout.
- Pno.:** Measures 77-78: rests. Measures 79-80: ff with accents, including 8^{va} and 8^{vb} .
- Vln. I:** ff with accents, including 8^{va} .
- Vln. II:** ff with accents, including 8^{va} .
- Vla.:** ff with accents.
- Vc.:** ff with accents.
- Cb.:** f with accents, ending at ff .

F Distant; Crystalline

80

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf — *ff* *f*

mp

8va

bongos, tmp blks

choke

to MUTE

to HARMON MUTE

To GLOCK, METAL MALLETS

F Distant; Crystalline

84

Fl. 6/16

Ob. 6/16
chiming
mp *pp*

Cl. 6/16
p

Bsn. 6/16
p

Hn. 6/16
(w/ mute)
p *mf*

C Tpt. 6/16
(harmon mute, stem out)
p *mf*

Tbn. 6/16

Perc. 6/16
(GLOCK)
mechanical, weird music box
mp

Hp. 6/16
 (8)

Pno. 6/16

Vln. I 6/16
p *(touch 5 to touch 4)*

Vln. II 6/16
p *(touch 5 to touch 4)*

Vla. 6/16
p

Vc. 6/16
p *(touch 5 to touch 4)*

Cb. 6/16

88

Fl. *mp* *pp* *chiming*

Ob. *mp* *pp*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. (straight mute) *p* *mf* *p*

Perc.

Hp. ⁽⁸⁾ C#

Pno.

Vln. I

Vln. II

Vla. (touch 5 to touch 4)

Vc.

Cb.

91

Fl. *mp* *pp* *mp* 27

Ob. *mp* *pp* *mp*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p* *mf* *p*

Perc.

Hp. (8)

Pno. *p* *mf* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Fl. *pp*

Ob. *pp*

Cl. *mp* (solo) *mf*

Bsn.

Hn. *mf* *mp* via sord. senz. sord. *mf*

C Tpt. *mf* *mp*

Tbn.

Perc.

Hp. (8) DC \flat B I E F G A

Pno. mechanistic *mp*

Vln. I to sordino

Vln. II to sordino (sord.) *pp*

Vla. to sordino

Vc.

Cb.

99

Fl. *pp* *p* *pp*

Ob.

Cl. *p*

Bsn. (solo) *pp* *mf*

Hn. *mp* *mf* *mp* *pp*

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I (sord.) *pp* *p* *pp*

Vln. II *p* *pp*

Vla. (sord.) *pp* *p* *pp*

Vc. *pp* to sord. (sord.) *mp*

Cb. *mp* pizz.

G Clumsily Rhapsodic

105

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. MUTE DOWN

C Tpt.

Tbn.

Perc. CLAVES *p* < > < > < > < > < > < >

Hp. *mp*

Pno.

G Clumsily Rhapsodic

Vln. I (sord.) *p* *mp*

Vln. II (sord.) *p* *mp*

Vla. (sord.) *p* *mp*

Vc. (solo) *p* arco (I)

Cb. *p* arco (II)

111

Fl. *9/16* *6/16* *9/16* *6/16*

Ob. *9/16* *6/16* *9/16* *6/16*

Cl. *9/16* *6/16* *9/16* *6/16*

Bsn. *9/16* *6/16* *9/16* *6/16*

Hn. *9/16* *6/16* *9/16* *6/16*

C Tpt. *9/16* *6/16* *9/16* *6/16*

Tbn. *9/16* *6/16* *9/16* *6/16*

Perc. *9/16* *6/16* *9/16* *6/16*
 = > < > *p* < > < > < >

Hp. *9/16* *6/16* *9/16* *6/16*
mp

Pno. *9/16* *6/16* *9/16* *6/16*

Vln. I *9/16* *6/16* *9/16* *6/16*

Vln. II *9/16* *6/16* *9/16* *6/16*

Vla. *9/16* *6/16* *9/16* *6/16*
 (b)

Vc. *9/16* *6/16* *9/16* *6/16*
p

Cb. *9/16* *6/16* *9/16* *6/16*
p

H Brittle

117

Fl. *p*

Ob. *p*

Cl. *p < mp*

Bsn. *p*

Hn. *p*

C Tpt. (w/ hand over mute) squeaky *p* doo-wah *p*

Tbn. (straight mute) *p*

Perc. to VIBRAPHONE, med. yarn mlts. (VIB.) *p*

Hp.

Pno. *p < mp*

H Brittle

Vln. I behind bridge (squeak) *p*

Vln. II behind bridge (squeak) *p*

Vla. sul tasto, non vib. *p < mp*

Vc. col legno, ricochet *mp > p*

Cb. sul pont. *mp > p*

124

Fl. *p*

Ob. *p*

Cl. *p < mp*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. *Red.* *p* *Red.* TO TABLE, RUTES

Hp. *mp*

Pno. *p < mp* *mp*

Vln. I *pizz.* *p* *arco, sul tasto* *3+2* *Stuttery*

Vln. II *pizz.* *p* *arco, sul tasto*

Vla. *p < mp* *p*

Vc. *mp > p* *p*

Cb. *mp > p* *p* (II)

3+2+2

131

Fl.

Ob.

Cl.
p

Bsn.
p

Hn.
p

C Tpt.
p

Tbn.
p

Perc.
(solo) → w/ RUTES
Table - left to right
(brake drum, cowbell,
clay pots, wood blks.)
mp

Hp.
mp

Pno.
mp

Vln. I
pizz. arco, sul tasto

Vln. II
pizz. arco, sul tasto

Vla.
p

Vc.
p

Cb.
p

139 **3+3+3+2** **J** Hazy; Shimmering 35

Fl. *mf* *pp* *mp* *pp*

Ob. *mf* *pp* *mp* *pp*

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

Bsn. *p*

Hn. *p*

C Tpt. MUTE DOWN *p*

Tbn. MUTE DOWN *p*

Perc. to BELL TREE w/ TRIANGLE BEATER (w/ TRIANGLE BEATER) bell tree scrape *p* *mp*

Hp. *mp* *8va*

Pno. *mp*

Vln. I *p* **3+3+3+2** **J** Hazy; Shimmering arco

Vln. II *p* (pizz.) (IV) (III) *mf*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* (I) *mp* *p* *mp* *p*

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. bell tree scrape *p* *mp*

Hp. (8)

Pno. (solo) *pp*
Ped.

Vln. I (IV, III) *mp*

Vln. II

Vla.

Vc.

Cb. *mp* *p* *mp* *p* *mp* *p*

K

Becoming more aggressive

146

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

Ob. *pp* *mp* *pp* *p* *mf*

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

Bsn. *6/16*

Hn. *6/16*

C Tpt. *6/16*

Tbn. *6/16*

Perc. bell tree scrape *p* *mp* to VIB. w/ YARN MALLETS (fast!) (VIB) *pp* *mp* *p* *6/16*

Hp. (8) *pp* *mf* *6/16*

Ci F#

Pno. *mp* *mf* *6/16*

K

Becoming more aggressive

Vln. I *pp* *mp* *p* *6/16*

Vln. II via sord. *6/16*

Vla. via sord. *pp* *6/16*

Vc. via sord. *6/16*

Cb. *6/16*

150 change to PICCOLO

Fl. $\frac{6}{16}$

Ob. $\frac{6}{16}$ *p* *mf* *p* *mf* *p*

Cl. $\frac{6}{16}$ *p* *mf* *p* *mf* *p*

Bsn. $\frac{6}{16}$ *mp*

Hn. $\frac{6}{16}$ *mp*

C Tpt. $\frac{6}{16}$ *mp* (open)

Tbn. $\frac{6}{16}$ *mp* (open)

Perc. $\frac{6}{16}$ *p* *mf* *p* *mf* *p*

Red.

"white key" gliss.

Hp. $\frac{6}{16}$ *mf*

DCBIE#GA

Pno. $\frac{6}{16}$ *mf*

Vln. I $\frac{6}{16}$

Vln. II $\frac{6}{16}$

Vla. $\frac{6}{16}$ *mf* *4*

Vc. $\frac{6}{16}$ *mf* *4*

Cb. $\frac{6}{16}$ *mf* *4*

(PICC)

155

Fl. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Bsn. *mp* *f*

Hn. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Perc. (TO GLOCK. w/ METAL MALLETS) *mf* (GLOCK. METAL MALLETS) *p*

Hp.

Pno.

Vln. I *mp* *arco* *mp* *8va*

Vln. II *mp* *mp* *8va*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

Cb. *mf* *mf* *mp*

Detailed description: This page of a musical score covers measures 155 to 158. The music is in 9/16 time, with a key signature of one sharp (F#). The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The second system includes Percussion (Perc.), Harp (Hp.), and Piano (Pno.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play rhythmic patterns, often in groups of four. The percussion part features a melodic line on the Glockenspiel. Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The Flute part includes a Piccolo (PICC) section in the final measure. The Violin and Viola parts include a *8va* (octave) marking. The Viola and Violoncello parts include a *4* (quartet) marking. The Contrabass part includes a *2* (second) marking.

L Swirling

160

Fl. *fp* *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mp*

Hn. *p* *mf* *mp*

C Tpt. *p* *mf* *mp*

Tbn. *p* *mf* *mp*

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

Hp. *ff*

Pno. *ff*

Lead.

L Swirling

(8).....1

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

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

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

Vc. *f* *pp* *mp*

Cb. *f* *mp*

167

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mf* *mp* *mf* *mp*

Hn. *mf* *mp* *mf* *mp*

C Tpt. *mf* *mp* *mf* *mp*

Tbn. *mf* *mp* *mf* *mp*

Perc. *mp* *mf* *mf* *mp*

Hp. *p* *f* *p*

Pno.

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

Vln. II *pp* *mp* *p* *f*

Vla. *mf* *mp*

Vc. *pp* *mf* *mp*

Cb. *mf* *mp*

Fl. *mp* *mf* *mp* *mf* *mp*

Ob. *mp* *mf* *mp* *mf* *mp*

Cl. *mp* *mf* *mp* *mf*

Bsn. *mf* *mp* *f*

Hn. *mf* *mp* *f*

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

Tbn. *mf* *mp* *f*

Perc. *p* *mf* *p*

Hp. *p* *f*

Pno.

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

Vln. II *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *mf* *mp* *f*

to VIBRAPHONE
w/ MEDIUM YARN MLLTS

176

Fl. *mf* *mp* 43 9/16

Ob. 9/16

Cl. *mp* 9/16

Bsn. *mp* 9/16

Hn. *p* 9/16

C Tpt. *p* 9/16

Tbn. *p* 9/16

Perc. 9/16

Hp. *p* B \flat F \sharp 9/16

Pno. 9/16

Vln. I 4 *f* 4 *mf* 9/16

Vln. II 4 *mf* 4 *f* 4 9/16

Vla. 4 *mf* 4 9/16

Vc. 4 *mf* 4 9/16

Cb. *mp* 9/16

Fl. *ff* > *pp*

Ob. *ff* > *pp*

Cl. *ff* > *pp*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff* to STRAIGHT MUTE

Tbn. *ff*

Perc. (VIB) *ff* *mf*

Hp. *ff* *mf*

Pno. *ff* *mf*

Vln. I *ff*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff*

Cb. *ff*

M

Pulsating (like the beginning)

45

181 change to FLUTE

Fl. -

Ob. *f mf*

Cl. *f mf*

Bsn. *f*

Hn. *f*

C Tpt. (straight mute) *f mf*

Tbn. *f*

Perc. *mf*

Hp. *mf*

Pno. *mf*

Red. (Reduction) markings are present under Percussion and Piano parts.

M

Pulsating (like the beginning)

pizz.

Vln. I *mf*

Vln. II *mf mp*

Vla. *mf mp*

Vc. (III) *mp*, (III,II) *mf mp*, (III,IV) *mf mp*, (III) *mp*, *f*

Cb. (II) *mp*, (I) *mp*, *f*

(flute)

The musical score consists of 13 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section (Perc.) includes a snare drum (mf) and a cymbal (mf). The piano (Pno.) and harp (Hp.) parts are shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 186: Flute, Oboe, Clarinet, and Percussion enter with *f > mf*. Horns and Trombones play *f*. Violins and Viola play *mf*. Cello and Contrabass play *mf*. Piano and Harp play *mf*. Percussion has a *mf* cymbal roll.

Measure 187: Flute, Oboe, Clarinet, and Percussion continue with *f > mf*. Horns and Trombones play *f*. Violins and Viola play *mf*. Cello and Contrabass play *f*. Piano and Harp play *mf*. Percussion has a *mf* cymbal roll.

Measure 188: Flute, Oboe, Clarinet, and Percussion continue with *f > mf*. Horns and Trombones play *f*. Violins and Viola play *mf*. Cello and Contrabass play *mf*. Piano and Harp play *mf*. Percussion has a *mf* cymbal roll.

Measure 189: Flute, Oboe, Clarinet, and Percussion continue with *f > mf*. Horns and Trombones play *f*. Violins and Viola play *mf*. Cello and Contrabass play *f*. Piano and Harp play *mf*. Percussion has a *mf* cymbal roll.

N

Fl. *f > mp* *f*

Ob. *f > mp* *f*

Cl. *f mp* *f*

Bsn. *f*

Hn. *f*

C Tpt. *f mp* *f* *mute down*

Tbn. *f*

Perc. *mf* *Ped.*

Hp. *mf* *f*

Pno. *mf*

Vln. I *fp* *f* *arco*

Vln. II *mf* *fp* *f* *f p* *f p*

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

Vc. *mf* *mp* *f*

Cb. *mf* *mp* *mp* *f*

Fl. *f*

Ob. *f p*

Cl.

Bsn.

Hn.

C Tpt. (open) *f*

Tbn.

Perc. w STICKS
snare+bongos+tmp blks
f

Hp. *f*

Pno. *f*

Vln. I *f* *ff*

Vln. II *f p* *f*

Vla. *f p* *f*

Vc. *f*

Cb. *f*

Becoming chaotic

198

Fl. *f* *ff* *mp* *f*

Ob. *f* *f* *f* *ff* *mp* *f*

Cl. *f* *f* *f* *ff* *mp* *f*

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

Hn. *f* *ff* *f*

C Tpt. *f* *ff* *f*

Tbn. *f* *ff* *f*

Perc. kick

Hp. *f* *ff* *A#*

Pno. *mf* *mf* *f*

8^{vb}

Becoming chaotic

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

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

Vla. *ff* *mp* *f*

Vc. *mf* *mf* *f*

Cb. *mf* *mf* *f*

Fl. *mp* < *f* *mf* < *f* > *mf* *mf* < *f* *f* *ff* *f* < *ff*

Ob. *mp* < *f* *mf* < *f* > *mf* *mf* < *f* *f* *ff* *f* < *ff*

Cl. *mp* < *f* *mf* < *f* > *mf* *mf* < *f* *f* *ff* *f* < *ff*

Bsn. *mf* < *f* *mf* < *f* > *mf* *mf* < *f* *f* *mf* *mf* < *ff*

Hn. *f* *mp* < *f* *f* < *ff* *f* < *ff*

C Tpt. *f* *mp* < *f* *f* *ff* *f* < *ff*

Tbn. *f* *mp* < *f* *ff* *f* < *ff*

Perc. *f* *ff* *choke* *choke*

Hp. *f* < *ff* *f* < *ff*

Pno. *mf* < *f* *mf* < *f* > *mf* *mf* < *f* *f* < *mf* *mf* < *ff*

Vln. I *mp* < *f* *mp* < *f* > *mp* *mf* < *f* *mf* < *ff* *ff* *f* < *ff*

Vln. II *mp* < *f* *mp* < *f* > *mp* *mf* < *f* *mf* < *ff* *ff* *f* < *ff*

Vla. *mp* < *f* *mp* < *f* > *mp* *mf* < *f* *mf* < *ff* *f* < *ff*

Vc. *mf* < *f* *mf* < *f* > *mf* *mf* < *f* *f* < *mf* *mf* < *ff*

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

(8).....

8va

8va



Becoming heavy and dramatic

209

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

sus cymb. SOFT MALLETS

DC# B I E F G A

p *mp* *p* *p*

p *mp* *p* *p*

p *mp* *p* *p*

p *mp* *p*

mp *mf* *mp*

p *mp* *p*



Becoming heavy and dramatic

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *mp* *p*

p *p* *mp* *p*

p *p* *mp* *p*

p *p* *mp* *p*

p *p* *mp* *p*

rit.

{♩ = 60}

molto rit.

P

Furious {♩ = 115}

212

Fl. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *mp* *ff*

Tbn. *ff*

Perc. *pp* *ff*

Hp. *mp* *ff*

Pno. *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

216

Fl. *mf* *ff* *mf* *ff* *mf* *ff*

Ob. *mf* *ff* *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* *mf* *ff*

Bsn.

Hn. *mf* *ff* *ff* *ff* *ff* *ff*

C Tpt. *mf* *ff* *ff* *ff* *ff* *ff*

Tbn.

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

Hp.

Pno. *ff*

Vln. I *mf* *ff* *mf* *ff* *mf* *ff*

Vln. II *mf* *ff* *mf* *ff* *mf* *ff*

Vla. *mf* *ff* *mf* *ff* *mf* *ff*

Vc.

Cb.

bongos + tmpl blk high bongo high temp blk

2+3+2

219

Fl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Ob. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Bsn.

Hn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

C Tpt. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tbn.

Perc. *f* high bongo low tmp blk lw bongo high tmp blk

Hp.

Pno. (8)

Vln. I *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vln. II *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vc.

Cb.

Q Spectral haze

221 3+2

Fl. *mf* *ff* *pp* *p*

Ob. *mf* *ff* *pp* *p* *mf* *p* *pp* *pp* *p* *mf* *p*

Cl. *mf* *ff* *pp* *p* *mf* *p* *pp* *pp* *p* *mf* *p*

Bsn.

Hn. *ff*

C Tpt. *ff* to PRACTICE MUTE

Tbn. to STRAIGHT MUTE

Perc. bongos + tmpl blk To VIBRAPHONE w/ BASS BOW *ff*

Hp. *ff*

Pno.

Vln. I 3+2 *mf* *ff* to sordino *pp* *p* (sord.)

Vln. II *mf* *ff* to sordino (sord.) *pp* *p* *mf* *p* *pp* *pp* *p* *mf*

Vla. *mf* *ff*

Vc. *pp* move slowly to sul pnt.

Cb. *pp*

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

Ob. *pp* *pp* *p* *mf* *p* *pp* *pp*

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

Bsn.

Hn. distant *p* *mp*

C Tpt. (practice mute) *pp* *p* *mf* *p* *pp* *pp* *p* *mf*

Tbn.

Perc. VIB bowed *p* *mp*

Hp.

Pno.

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

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

Vla. pizz. *p*

Vc. *p*

Cb. *p*

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

Ob. *p* *mf* *p* *pp* *pp* *p* *mf* *p*

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

Bsn. distant *p* *mp*

Hn. *pp*

C Tpt. *p* *pp* *pp* *p* *mf* *p* *pp*

Tbn.

Perc. *p* *mp* *p*

Hp.

Pno.

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

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

Vla.

Vc. *pizz.*

Cb.

Fl. *mf* *p* *pp*

Ob. *pp* *pp* *p* *mf* *p*

Cl. *pp*

Bsn. *p*

Hn.

C Tpt.

Tbn. *p* *mp*

Perc. *mp* *p*

Hp.

Pno.

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

Vln. II *p* *pp*

Vla.

Vc.

Cb.

235

This page of a musical score contains measures 235, 236, and 237. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, starts with a *pp* dynamic in measure 235, followed by rests.
- Cl.**: Clarinet, rests in all three measures.
- Bsn.**: Bassoon, plays a long note with a slur across all three measures.
- Hn.**: Horn, plays a long note with a slur across all three measures, starting with a *p* dynamic.
- C Tpt.**: Cornet Trumpet, rests in all three measures.
- Tbn.**: Trombone, plays a long note with a slur across all three measures, starting with a *p* dynamic.
- Perc.**: Percussion, plays a rhythmic pattern of eighth notes with a slur, dynamics of *mp*, *p*, and *mp* across the measures.
- Hp.**: Harp, plays a long note with a slur across all three measures.
- Pno.**: Piano, rests in all three measures.
- Vln. I**: Violin I, plays a melodic line with a slur, dynamics of *mf*, *p*, and *pp* across the measures.
- Vln. II**: Violin II, rests in all three measures.
- Vla.**: Viola, plays a rhythmic line of eighth notes, starting with a *p* dynamic and a slur, and includes the instruction *arco* in measure 237.
- Vc.**: Violoncello, plays a rhythmic line of eighth notes, ending with a *pp* dynamic in measure 237.
- Cb.**: Contrabass, plays a long note with a slur across all three measures.

R

Distant chatter

238

Fl. -

Ob. -

Cl. -

Bsn. *pp*

Hn. *pp*

C Tpt. -

Tbn. *pp*

Perc. To TABLE w/ BRUSHES

Hp. *pp* knock on soundboard

Pno. *pp* mute string inside piano w/ left hand *mp* *p*

R

Distant chatter

col legno

Vln. I *pizz.* + + + + *p* *mp* *p*

Vln. II *pizz.* + + + + *p* *mp* *p*

Vla. *p*

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

Cb. *arco* *p*

242

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Play Table items in any order in rhythm

pp

mp *p* *p*

p *mp* *p* *p*

p *pp* *p* *pp*

pp

deaden string

pizz.

pp *p* *pp*

pp *p* *pp*

pp

key clicks (in time) .

Fl. *p*

Ob. *p mp p*

Cl. *p mp p*

Bsn. *p mp p*

key clicks (in time)

key clicks (in time)

key clicks (in time)

Hn.

C Tpt.

Tbn.

Perc.

Hp. *mp p p*

Pno. *mp p p mp p*

mute string completely, no definite pitch

Vln. I *pp*

col legno, almost no pitch, delicate ricochet

Vln. II *pp pp*

col legno, almost no pitch, delicate ricochet

Vla. *pp*

col legno, almost no pitch, delicate ricochet

Vc. *pp pp*

col legno, almost no pitch, delicate ricochet

Cb. *pp p pp*

behind bridge, delicate squeaks

250

Fl. *mp* *p*

Ob. key clicks (in time) *p* *mp* *p*

Cl. key clicks (in time) *p* *mp* *p*

Bsn. key clicks (in time) *p* *p*

Hn.

C Tpt.

Tbn.

Perc. *n.*

Hp. *mp* *p*

Pno. *p* *mp* *p*

Vln. I *pp*

Vln. II

Vla. *pp* *p* *pp*

Vc. *pp*

Cb. *pp* *p* *pp*

II. INTO THIN AIR

Spacious ethereal soundscape {♩ = 50}

1

Fl.

Ob.

Cl.

Bsn.

Hn. w/ Practice Mute

C Tpt. w/ Practice Mute

Tbn. w/ Practice Mute

Perc. VIB (w/ bass bow) halo-esque
pp < mp > pp

Hp. DCB# | EFGA# reverby stutter
(harmonic applies to both grace notes in lft) p

Pno. Solo - hypnotic, glassy (foreground throughout)
p Damper pedal through to rehearsal D

Vln. I Spacious ethereal soundscape {♩ = 50} con sord.
pp < p > pp

Vln. II cc. 1 sord. II. III. pp

Vla. con sord.

Vc. con sord.

Cb. con sord. If no C extension, scordatura E string to Eb

5

Fl. 4/4 3/4 4/4
Ob. 4/4 3/4 4/4 *pp*
Cl. 4/4 3/4 4/4
Bsn. 4/4 3/4 4/4
Hn. 4/4 3/4 4/4
C Tpt. 4/4 3/4 4/4
Tbn. 4/4 3/4 4/4
Perc. 4/4 3/4 4/4 *pp mp pp p mp*
Hp. 4/4 3/4 4/4
Pno. 4/4 3/4 4/4
Vln. I 4/4 3/4 4/4 *pp p pp*
Vln. II 4/4 3/4 4/4 *p pp 15^{ma} pp*
Vla. 4/4 3/4 4/4 *pp p pp*
Vc. 4/4 3/4 4/4
Cb. 4/4 3/4 4/4

8

Fl. *pp*

Ob. *p* *pp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *p*

Hp. *3* *3* *3*

Pno. *8va*

Vln. I

Vln. II *(15)* *p* *pp*

Vla. *I.* *II.* *pp* *p*

Vc. *shimmering harmonic gliss* *IV.* *pp* *p* *pp*

Cb. *I.* *pp*

Fl. *p* *pp*

Ob.

Cl.

Bsn. *pp* *p*

Hn.

C Tpt.

Tbn.

Perc. *p* *mp* *p*

Hp. 3

Pno.

Vln. I *pp* *p*

Vln. II *pp* I. II.

Vla. *pp* via sord.

Vc.

Cb. *p* *pp*

10 imperceptible entry

Fl. *n* *mp*

Ob.

Cl. delicate *n* *mp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Tbn.

To Bell set-up: finger cymbals, triangle, bell tree (w/ triangle beater)

Perc.

Hp. *p* *mp*

Pno.

Vln. I *pp*

Vln. II *p* *pp*

shimmering harmonic gliss

Vla. IV. *pp* *p* *pp*

Vc. *pp* *p* *pp*

via sord.

Cb.

A

12

Fl. *n*

Ob.

Cl. *n.* delicate *n*

Bsn.

Hn. *p*

C Tpt. (practice mute) *pp* *mp*

Tbn. (practice mute) *pp* *mp*

Perc. triangle finger cymb high bell tree *p*

Hp. *A₄* *p* 3

Pno.

A

Vln. I

Vln. II

Vla. IV. *pp* *p*

Vc. *pp*

Cb.

14

Fl. *n* *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

C Tpt. *pp*

Tbn. *pp*

Perc. fing. cymb

Hp. *p* *mp* Eb

Pno. *8va*

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *p* *pp* con sord.

Cb.

fluttering swirl - play as fast as you can, always light and distant

16

Fl. *n*

Ob. *n* *mp* *n*

Cl. *n.*

Bsn. *n* *mp*

Hn.

C Tpt.

Tbn.

Perc. triangle low bell tree

Hp. *15^{ma}* *mp*

Pno. *8^{va}*

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *pp* *p* *pp*

Vc.

Cb. *pp* *p* *pp*

slow ooze up the harmonics, penetrate through the texture!

pp *p* *pp*

18

Fl. *p*

Ob. *mp* *n.*

Cl. *n.*

Bsn. *n*

Hn. *mp*

C Tpt. *pp*

Tbn. *pp* *mp*

Perc. fng. cymb low bell tree

Hp. *mp* *mp*

Pno.

Vln. I

Vln. II *mp* *pp*

Vla. con sord.

Vc. (sord.) *pp* *mp* *pp*

Cb.

20

Fl. *p* *mp* *p*

Ob. *n.* *mp* *n.*

Cl. *mp* *n.*

Bsn. *pp* *mp*

Hn. *n.* *mp*

C Tpt. *mp* *pp* *mp*

Tbn. *pp* mute down

Perc. high bll tr

Hp. *p* *mp*

Pno. *8va*

Vln. I *pp* *mp*

Vln. II via sord.

Vla. *pp* *mp* sul tasto

Vc.

Cb. *pp* *p* *pp*

Fl. *p* *mp* *p*

Ob. Change to ENGLISH HORN

Cl. Change to BASS CLARINET

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn.

Perc. trngl high bll tr fngr cymb

Hp. *p* A# 3 3

Pno. 8va

Vln. I *pp* via sord.

Vln. II sparkling *pp* *p* *pp*

Vla. *pp*

Vc. lamentoso *n.* *mp*

Cb. con sord.

B Deep and soulful

23

Fl.

Eng. Hn. (solo, dark and soulful) *pp* *mp*

B. Cl. (BASS CL) *mp* *p* *pp* *mp*

Bsn. almost imperceptible entry and release *pp* *p*

Hn. mute down

C Tpt. to cup mute

Tbn.

Perc. trngl to GLOCK. w/ rubber mallets *p*

Hp. *B \flat A \natural* *mp* *lv* *pres de la table, lv sempre* *prinkle* *8^{va}* *6* *p* *pdl* *8^{va}* *6* *p*

Pno. *8^{va}* *8^{va}* *8^{va}* *8^{va}*

B Deep and soulful

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

Vln. II

Vla. via sord.

Vc. *pp* via sord.

Cb. resonant throughout *p* *pp*

Fl.

Eng. Hn. *pp* *pp* *mp*

B. Cl. *p* *pp* *mp* *p*

Bsn. *pp* *pp* *p*

Hn.

C Tpt.

Tbn. (open) *pp* *mp*

Perc.

Hp. *pdl* *8va* 6 *pdl* *8va* *A_b* *p* 6 *8vb* *8vb*

Pno. *(8)* *8va*

Vln. I *afap - echoing sprinkle* *sul pont* *8va* *p* *pp*

Vln. II *afap - echoing sprinkle* *sul pont* *8va* *p* *pp*

Vla. *sul tasto* *pp* *p* *pp*

Vc. *sul tasto* *pp* *p* *pp* *pp* *p*

Cb. (adjust fingering if scord.) *p* *pp* *p*

30

Fl.

Eng. Hn. *pp* *mp*

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

Bsn. *pp* *p* *pp* *pp-p* *pp* *pp*

Hn. (open) *mf*

C Tpt.

Tbn. *pp*

Perc.

Hp. *p* 6 *pp* *p-pp*
 pdlt bisbigliando (lh)

Pno. *p* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

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

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

Cb. *pp* *mp* *pp*

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

- Fl.:** Flute part with a whole rest throughout.
- Eng. Hn.:** English Horn part, starting with a *pp* dynamic and ending with a *mf*.
- B. Cl.:** Bass Clarinet part, starting with a *mp* dynamic and ending with *pp* and *mf*.
- Bsn.:** Bassoon part, starting with a *p* dynamic and ending with a *pp*.
- Hn.:** Horn part, starting with a *mp* dynamic and ending with a *pp*.
- C Tpt.:** Trumpet part with a whole rest throughout.
- Tbn.:** Trombone part, starting with a *pp* dynamic and ending with a *pp*.
- Perc.:** Percussion part with rhythmic patterns.
- Hp.:** Harp part, including a *p* dynamic and a section marked *pdl* (pedal) with *8va* and *8vb* markings.
- Pno.:** Piano part with various chords and melodic lines, including *8va* markings.
- Vln. I:** Violin I part, starting with a *p* dynamic and ending with a *pp*.
- Vln. II:** Violin II part, starting with a *p* dynamic and ending with a *pp*, with a *mf* instruction at the end.
- Vla.:** Viola part, starting with a *p* dynamic and ending with *pp* and *mf*.
- Vc.:** Violoncello part, starting with *pp* and *p* dynamics.
- Cb.:** Contrabass part, starting with a *mp* dynamic and ending with a *pp*.

Fl. *p* *pp*

Eng. Hn. *mf* *pp* *mf*

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

Bsn. *> pp* *pp* *mp* *pp* *pp* *mf*

Hn. *mf* *mp*

C Tpt. *pp* *mp* *pp*

Tbn. *mf* *pp* *pp* *mp* *pp*

Perc.

Hp. *pp* *mp* *pp* *p* 6 *8va* *8vb* D# C B# | E# F G A

Pno.

Vln. I *pp* *sul pont.* *p* *pp* *8va*

Vln. II *ord.* *pp* *mp* *pp* *sul pont.* *p* *pp* *8va*

Vla. *mp* *pp* *pp* *mf*

Vc. *pp* *mp* *pp* *pp* *mp* *pp*

Cb. *mf* *mp*

44

Fl. *pp* *mf* *pp*

Eng. Hn. *pp* *pp* *mp* *pp*

B. Cl. *pp* *mp* *p* *pp* *mp*

Bsn. *pp* *pp* *mf*

Hn. *pp*

C Tpt. *pp* *mf* *pp*

Tbn. *pp* *p* *pp*

Perc. *to SMALL HAND-HELD CALL BELL*

Hp. *background murmuring*
8va *pp* *p* *pp*
mp

Pno. *8va* *8va* *8va* *8va*

Vln. I

Vln. II

Vla. *pp* *pp*

Vc. *pp* *mp* *pp*

Cb. *p* *pp*

Fl. *pp* *mp* *pp*

Eng. Hn. *mp* *pp* *p*

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

Bsn. *pp*

Hn.

C Tpt. mute down

Tbn. *pp* *mp* *pp*

Perc.

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

Pno.

Vln. I IV. *pp* *mp* *pp*

Vln. II IV. *pp* *mp* *pp*

Vla. *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *p* *pp*

harm. gliss up to indeterminate high pitch,
glassy background murmur

harm. gliss up to indeterminate high pitch,
glassy background murmur
(gliss. to indeterminate harmonic)

49

Fl.

Eng. Hn. *pp* *pp* *p*

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp. *pp* *p* *8va*

Pno. *8va* *8va* *8va*

Vln. I con sord.

Vln. II con sord.

Vla. con sord.

Vc.

Cb. *p*

C Evaporated

51

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

C Evaporated

Vln. I

Vln. II

Vla.

Vc.

Cb.

(sul pont.)
afap - echoey sprinkle

53

Fl. *p* *pp* sprinkly, afap; match violins

Eng. Hn.

B. Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *p* bel tree

Hp. *p* *pp* sprinkly swirl, afap, pdlt

Pno. (keep damper pedal until D)

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. (sul pont.) afap - echoey sprinkle *p* *pp*

Vc. con sord. afap - echoey sprinkle (sul pont.) *p* *pp*

Cb. via sord. *pp*

55

Fl.

Musical staff for Flute (Fl.) in 2/4 time. The staff contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The phrase is marked with a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic at the end. A slur covers the entire phrase. The staff ends with a double bar line and a 2/4 time signature.

Eng. Hn.

Musical staff for English Horn (Eng. Hn.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

Bsn.

Musical staff for Bassoon (Bsn.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

Hn.

Musical staff for Horn (Hn.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

C Tpt.

Musical staff for Trumpet (C Tpt.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

Tbn.

Musical staff for Trombone (Tbn.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

Perc.

Musical staff for Percussion (Perc.) in 2/4 time. The staff contains a snare drum symbol followed by a half rest, then a quarter rest, and another half rest. The staff ends with a double bar line and a 2/4 time signature.

Hp.

Musical staff for Harp (Hp.) in 2/4 time. The staff contains a melodic line starting with a treble clef. The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The phrase is marked with a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic at the end. A slur covers the entire phrase. The staff ends with a double bar line and a 2/4 time signature.

sprinkly swirl, afap, pdlt

Pno.

Musical staff for Piano (Pno.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

Vln. I

Musical staff for Violin I (Vln. I) in 2/4 time. The staff contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The phrase is marked with a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic at the end. A slur covers the entire phrase. The staff ends with a double bar line and a 2/4 time signature.

Vln. II

Musical staff for Violin II (Vln. II) in 2/4 time. The staff contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The phrase is marked with a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic at the end. A slur covers the entire phrase. The staff ends with a double bar line and a 2/4 time signature.

Vla.

Musical staff for Viola (Vla.) in 2/4 time. The staff contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The phrase is marked with a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic at the end. A slur covers the entire phrase. The staff ends with a double bar line and a 2/4 time signature.

Vc.

Musical staff for Violoncello (Vc.) in 2/4 time. The staff contains a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The phrase is marked with a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic at the end. A slur covers the entire phrase. The staff ends with a double bar line and a 2/4 time signature.

Cb.

Musical staff for Contrabass (Cb.) in 2/4 time. The staff contains a whole rest for the duration of the measure. The staff ends with a double bar line and a 2/4 time signature.

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

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp. DC B | E \flat F G \flat A *mp* glistening w/ low strings

Pno.

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

Vln. II *p* *pp* *p* *pp*

Vla. *pp* (ord.) *mp*

Vc. *p* *pp* *mp* 6 6

Cb.

58

Fl. *p* *pp*

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp. *pp*

Pno.

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

Vln. II *p* *pp* *p* *pp*

Vla. *pp*

Vc. *pp* 6

Cb.

60

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

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp. *mp* *pp*

Pno.

Vln. I *p* *pp* *p* *pp* via sord.

Vln. II *p* *pp* *p* *pp* *p* *pp*

Vla. (ord.) *mp* *pp* via sord.

Vc. *mp* *pp* via sord.

Cb.

D

63

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

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *p*

Hp. *mp* *pp* *mp* *pp*

Pno. (release damper pedal)

D

Vln. I *p* *mp* espressivo sul tasto

Vln. II via sord. *p* *mp* espressivo sul tasto

Vla. (ord.) *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp*

Cb.

67

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp*

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

mp *pp* *mp* *pp*

pp *p* *mp*

pp *p* *mp*

mp *pp* *mp* *pp*

mp *pp* *mp* *pp*

mp *pp* *mp* *pp*

E \flat G \flat A \flat

73

Fl. *p* *pp*

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *p* *A₄* to Cymbal, w/ medium yarn mallets

Hp. *mp* *pp*

Pno.

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

Vln. II *pp* *p* *mp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb.

78

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

mf *pp*

mf *pp*

mf *pp*

cymb. swells

pp *mf* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

pp *f* *pp*

E♭ G♭

6 6 6 6 6 6 6 6

E Growing more and more turbulent

82

Fl. *pp* *f* *pp* *mf*

Eng. Hn. *pp* *f* *pp* *pp*

B. Cl. *pp* *f* *pp*

Bsn. *pp* *f* *pp*

Hn. *mf* *pp*

C Tpt. *mf* *pp* *pp*

Tbn. *mf* *pp*

Perc. *pp* *mf* *pp*

C#

Hp. *mf* *pp* *mf*

Pno.

E Growing more and more turbulent

Vln. I *p* *mf*

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

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

Cb. *pp* *f* *pp*

85 6 6

Fl. *pp* *p* 6 6 6 6 95

Eng. Hn. *mf* *mp*

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

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

Hn. *mp*

C Tpt. *mf* *mp*

Tbn. *pp*

Perc. *pp* *mf* *pp* *pp*

Hp. *pp* *mf* *pp*

Pno.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

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

96 88

Fl. *mf* *p*

Eng. Hn. *mf*

B. Cl. *f*

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

Hn. *mf* *p*

C Tpt. *mf*

Tbn. *mp* *cresc. poco a poco*

Perc. *mf* *pp* *pp* *mf*

Hp. *mf* *mf*

Pno.

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mf* *mf*

Vc. *mf* *mf*

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

B ♭ G♯

Fl. *mp* *f*

Eng. Hn. *mp*

B. Cl. *mp*

Bsn. *pp* *f* *pp*

Hn. *mp* *mf*

C Tpt. *mp*

Tbn. *mf*

Perc. *pp* *mf* *pp*

Hp. *mp*

Pno.

Vln. I *mf* *mp* *mf* *3* *3* *8va*

Vln. II *mf* *mp* *mf* *3* *3*

Vla. *mp*

Vc. *mp*

Cb. *pp* *f* *pp*

This musical score page covers measures 97 to 99. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 97-99, marked *mf*. Features sixteenth-note runs with slurs and a fermata over the final measure.
- Eng. Hn.** (English Horn): Measures 97-99, marked *mf*. Features a melodic line with a fermata.
- B. Cl.** (Bass Clarinet): Measures 97-99, marked *ff*. Features a melodic line with a fermata.
- Bsn.** (Bassoon): Measures 97-99, marked *ff*. Features a melodic line with a fermata.
- Hn.** (Horn): Measures 97-99, marked *ff*. Features a melodic line with a fermata.
- C Tpt.** (C Trumpet): Measures 97-99, marked *ff*. Features a melodic line with a fermata.
- Tbn.** (Tuba): Measures 97-99, marked *ff*. Features a melodic line with a fermata.
- Perc.** (Percussion): Measures 97-99, marked *ff*. Features a rhythmic pattern.
- Hp.** (Harpsichord): Measures 97-99, marked *ff*. Features a melodic line with a fermata.
- Pno.** (Piano): Measures 97-99, marked *ff*. Features a complex texture with sixteenth-note runs and slurs.
- Vln. I** (Violin I): Measures 97-99, marked *f*. Features a melodic line with a fermata.
- Vln. II** (Violin II): Measures 97-99, marked *f*. Features a melodic line with a fermata.
- Vla.** (Viola): Measures 97-99, marked *f*. Features a melodic line with a fermata.
- Vc.** (Violoncello): Measures 97-99, marked *f*. Features a melodic line with a fermata.
- Cb.** (Cello): Measures 97-99, marked *mf*. Features a melodic line with a fermata.

A Tempo (♩ = 50)

102 poco rit.

Fl. *mf* *f* *mf* *f*

Eng. Hn. *pp* *ff*

B. Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn.

C Tpt.

Tbn. *pp* *ff*

Perc. + pedal bass drum *ff* *f* *f* *f*
vibraslap to bass bow + cymbal

Hp. *pp* *mf* *ff* *mf* *ff*
C# B \natural C \flat B \flat E \natural D \flat

Pno. *pp* *mf* *f* *f*
Ped. *pp*

poco rit.

A Tempo (♩ = 50)

Vln. I (tr) *fp* *f*
(whole step)

Vln. II (tr) *p* *f* *p* *f*
(whole step)

Vla. (tr) *f* *p* *f*

Vc. *pp* *ff*

Cb. *pp* *ff*

102

poco rit.

G A Tempo, Viscous (♩ = 50)

Fl. *pp*

Eng. Hn.

B. Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn. *pp*

Perc. *mp* bow cymbal

Hp. *pp* *mp* pedal gliss.

Pno. *pp* *p*

poco rit.

G A Tempo, Viscous (♩ = 50)

Vln. I *pp* *n.* con sord.

Vln. II *pp* *n.* con sord. II. III. *pp* *p* *pp*

Vla. *pp* *n.*

Vc. *pp* con sord. pizz. *mp* arco *pp* *p*

Cb. *pp* con sord. *p* *pp*

111

Fl. *pp* *p* *pp*

Eng. Hn. *p* *n.* *n.*

B. Cl. *n.* *p* *n.* *n.* *p* *n.*

Bsn. *p* *pp* *pp*

Hn. *pp* *p*

C Tpt.

Tbn.

Perc. bow cymbal to finger cymbals *mp*

Hp. *mp*

Pno.

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

Vln. II II. III. *pp* *p* *pp*

Vla. con sord. II. III. *pp* *p* *pp*

Vc. *pp* pizz. *mp* arco *pp* *p*

Cb. *p*

rall.

Fl.

Eng. Hn. *p* *n* (to oboe)

B. Cl. *n.* *p* *n.* To Cl.

Bsn. *p* *pp*

Hn. *pp*

C Tpt.

Tbn.

Perc. *p* *p* *pp*

Hp.

Pno. *mp* *pp* *8va*

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

Vln. II

Vla. imperceptible entrance sul tasto *n* *pp* *n*

Vc. *pp*

Cb. *n*

III. THE RECKONING

Tense; kinetic {♩ = 126}

1 (picc.)

Picc.

Ob. (oboe)

Cl. (clarinet in B \flat)

Bsn.

Hn.

C Tpt.

Tbn.

Perc. TABLE w/ RUTES (table items) skittery *pp* *mp*

Hp.

Pno.

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

Vln. II *p* *pp* *p* *pp*

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

Vc.

Cb.

7 2+2+3

Picc. *mp*

Ob. *pp* *mp* *p*

Cl. *pp* *mp* *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Perc. *pp* *mp* *p* *mp*

Hp. *pp* *mp* *pp*

Pno.

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

Vln. II *p* *pp* *p* *pp*

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

Vc.

Cb.

D C# B | E# F# G A#

2+2+2+3

12

Picc. *mp* > *pp*

Ob. *pp* < *mp* *p*

Cl. *pp* < *mp* *pp*

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

Hn. *pp* < *mp*
st. mute
cup mute

C Tpt. *pp* < *mp*

Tbn. *pp*
st. mute

Perc. *pp* < *mp* *pp* < *mp* < *pp*

Hp. *pp* < *mp* *pp*

Pno.

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

Vln. II *p* *pp* *p*

Vla. *p* *pp* *p*

Vc.

Cb.

15

Picc. *mp* *pp*

Ob. *p* *pp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *pp* *mp*

Hp.

Pno. *mp* *8va* *ped.*

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

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc.

Cb.

Picc. *p* *mp* *p* *mp*

Ob. *pp < p* *pp* *p* *p*

Cl. *pp* *mp* *pp* *mp*

Bsn. *pp* *mp* *pp*

Hn. *pp* *mp*

C Tpt. *pp* *mp*

Tbn. *pp*

Perc. *pp* *mp* to BELL TREE, w/ Triangle Beater + VIBRASLAP

Hp. *pp* *mp* *pp* *mp* *A_b* *A_#*

Pno.

Vln. I *pp* 2+2+2+3

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

Picc. *mp* *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. bell tree *pp* *mp* vibraslap *mp*

Hp. *pp*

Pno. *pp* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc.

Cb.

A

26

Picc. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *pp* *mp*

Hn. *pp* mute down *mp*

C Tpt. *pp* MUTE DOWN

Tbn. *pp* (mute down) (open) *mp*

Perc. bell tree *pp* *mp* to TEMPLE BLOCKS, Medium yarn mallets

Hp. *mp* *8va* *A₄*

Pno. *pp* *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp*

Cb. *mp*

A

Picc. *p* *mp*
 Ob. *p* *mp*
 Cl. *p* *mp*
 Bsn. *mp*
 Hn. *mp*
 C Tpt. *mp*
 Tbn. *mp*
 Perc. *mp* *mf* *templ blks*
 Hp. *p* *mp*
 Pno. *mp* *mf* *8va*
 Vln. I *p* *mp*
 Vln. II *p* *mp*
 Vla. *p* *mp*
 Vc. *mp* *p* *mp*
 Cb. *mp* *p* *mp*

34

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

Ob. *p* *mp*

Cl. *p* *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mp* *mf*

Hp. *p* *mp* *mf* *8va* (solo) *8va*

Pno. *8va* *mp* *mf* *8va*

Vln. I *p* *mf* *pizz.* *p*

Vln. II *p* *mp=mf* *pizz.* *p*

Vla. *p* *mp* *mp*

Vc. *p* *mp*

Cb. *p* *mp* *mp*

38 2+2+3

to FLUTE

Picc. *p* *mp*

Ob. *p* *mp* *mf* *mf*

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

Bsn. *mp* *mf* *mf*

Hn. *mf* *mp*

C Tpt. *mf*

Tbn. *mp*

Perc. *mp* *mf* *p*

to Triangle

cymbal scrape, trngl btr

Hp. *pp* *mp*

D₄

Pno. *mp* *mp*

8^{va}

Vln. I *p* *mp* *mp*

Vln. II *p* *mp*

Vla. *p* *mp* *mp*

Vc. *p* *mp* *pizz* *mp*

Cb. *p* *mp* *pizz.* *mp*

(flute)

Fl. *mp* *mp*

Ob. *p* *mf* *p* *mp* *mp*

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

Bsn. *p* *mf* *mp* *mf* *mf* *p*

Hn. *mp* *mf* *mf*

C Tpt. *p* *mp* *p* *mp* *mf* *mf*

Tbn. *p* *mf* *mp* *p* *mf* *mf*

Perc. trngl *mp* cymbal scrape *p* trngl *mp*

Hp. *mf* *mf* *mp*

Pno. *mp*

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

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

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

Vc. arco sul pont. to ord. *mp* *mf* pizz *mp* pizz *mf* *mf*

Cb. arco sul pont. to ord. *mp* *mf* pizz. *mp* pizz. *mf*

Fl. *mp* *mf*

Ob. *mp* *mf* *mp*

Cl. *mp* *p* *mp* *p*

Bsn. *pp* *mp* *pp*

Hn. *mf* *p*

C Tpt. *mf*

Tbn. *mf* *p*

Perc. to snr, bngs, tbks, mdm yarn mlts bongos, tmp blks, snare *pp* *mf*

Hp. *mp* *mp* *A \flat* *A \sharp* *A \flat* *pp*

Pno.

Vln. I

Vln. II

Vla.

Vc. *mf* *arco* *p* *pp*

Cb.

54 **B**

Fl. *p* *mf* *p* *p* *mf* *p* *mf* *p* *mf* *3+2* *p* *mf* ¹⁷

Ob. *p* *mf* *p* *p* *mf* *p* *mf* *p* *mf*

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

Bsn. *mf*

Hn. *mf* whoop

C Tpt. *mf*

Tbn. *mf*

Perc. *mp* *mf* snare + bass *mp* bongos *mp* snare + bass *mp* *mf*

Hp. *mf* *mf* *mf*

Pno. *mp* *mp*

B

Vln. I *p* *mf* *mp* *3+2*

Vln. II *p* *mf* *mp*

Vla. ord. *p* *mf* *mp*

Vc. *mp* *mf* arco *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

Fl. *p* — *fp* *p* — *fp*

Ob. *p* — *fp* *p* — *fp*

Cl. *p* — *fp* *p* — *fp*

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

Hn. *mf* *fp* — *f* *fp* — *f*

C Tpt. *mf* *mf* *mf*

Tbn. *mf* *mf* *mf*

Perc. bongos *mp* snare + bass *mp* *mf* to tambourine w/ pedal kick tمبر. *mf* kick

Hp. *F₄ A₄* *mf* *mf*

Pno. *mf* *8^{vb}.....1*

Vln. I *p* *mf*

Vln. II pizz. *mf* pizz. *mf*

Vla. pizz. *mf* *mf*

Vc. *mf* *mf* *mf*

Cb. *mf*

61

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

Ob. *p* \leftarrow *fp* *fp*

Cl. *p* \leftarrow *fp* *fp*

Bsn. *mf* *p* *mp* *mf*

Hn. *fp* *f* *fp* *p* *mp* *mf*

C Tpt. *mf*

Tbn. *mf* *p* *mp* *mf*

Perc. thumb roll *p*

Hp. C \flat B \flat | E F \sharp

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

Vln. I *mf* *mf* *p*

Vln. II pizz. *mf* arco *p*

Vla. *mf* *mf* arco *p* \leftarrow *mp* *mp* \leftarrow *mf* *mf* \leftarrow *f*

Vc. *mf* *mf* *p* \leftarrow *mp* *mp* \leftarrow *mf* *mf* \leftarrow *f*

Cb. *p* *mp* *mf*

67

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

Ob. *mf* *f* *pp* *f* *pp* *f*

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

Bsn. *f* *f*

Hn. -

C Tpt. *mf* *f* *pp* *f* *pp* *f*

Tbn. *f* *f*

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

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

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

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f*

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

Vc. *f* *f*

Cb. *f* *f*

C

Gradual, intense build

72

Fl. *pp* $\xrightarrow{\text{e}}$ *ff*

Ob. *pp* $\xrightarrow{\text{b-e}}$ *ff*

Cl. *pp* $\xrightarrow{\text{b-e}}$ *ff*

Bsn. *pp* $\xrightarrow{\text{b-e}}$

Hn. *pp* $\xrightarrow{\text{b-e}}$

C Tpt. *pp* $\xrightarrow{\text{b-o}}$ *ff*

Tbn. *pp* $\xrightarrow{\text{b-o}}$

Perc. *f* (tr) > to GLOCK. w/ metal mallets

Hp. *mf* $\xrightarrow{\text{D}^{\flat}$ C $^{\flat}$ B $^{\flat}$ | E $^{\flat}$ F G $^{\flat}$ A $^{\flat}$ *f*

Pno. *p* $\xrightarrow{\text{b}}$ *f*

C

Gradual, intense build

Vln. I *f* $\xrightarrow{\text{b}}$ *ff*

Vln. II *f* $\xrightarrow{\text{b}}$ *ff*

Vla. *f* $\xrightarrow{\text{b}}$ *ff*

Vc. *pp*

Cb. *pp*

Fl. *f* ⁵ *mf* *pp*

Ob. *pp* *f* *pp*

Cl. *pp* *f* *pp*

Bsn. *f* *pp* *pp*

Hn. *f* *pp* *pp*

C Tpt. *pp* *f* *pp*

Tbn. *f* *pp* *pp*

Perc. (glock) *f*

Hp. *f* ^{8^{va}-7} D C B^b E F G A^b

Pno. *f* ⁵ *Red.* ⁵

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

81

Fl. *f* ⁵ *mf* *pp* *pp*

Ob. *pp* *f* *pp* *pp*

Cl. *pp* *f* *pp* *pp*

Bsn. *f* *pp* *pp*

Hn. *f* *pp* *pp* *ff*

C Tpt. *pp* *f* *pp* *pp*

Tbn. *f* *pp* *pp* *ff*

Perc. *f*

Hp. *f* D# C# B | E# F# G# A#

Pno. *f* ^{8va} _{Ped. 5}

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *ff*

Cb. *f* *ff*

Chiming

86

The musical score is divided into two systems. The first system includes:

- Fl.**: Flute part with dynamics *ff*, *f*, *mp*, and *f*.
- Ob.**: Oboe part with dynamics *ff* and *f*.
- Cl.**: Clarinet part with dynamics *ff* and *f*.
- Bsn.**: Bassoon part with dynamic *ff*.
- Hn.**: Horn part with dynamic *fp*.
- C Tpt.**: Trumpet part with dynamic *fp*.
- Tbn.**: Trombone part with dynamic *fp*.
- Perc.**: Percussion part with dynamic *mf* and instruction "match brass, don't overpower".
- Hp.**: Harp part with dynamics *f* and *mf*.
- Pno.**: Piano part, mostly rests.

The second system includes:

- Vln. I**: Violin I part with dynamic *ff*.
- Vln. II**: Violin II part with dynamic *ff*.
- Vla.**: Viola part with dynamic *ff*.
- Vc.**: Violoncello part with dynamic *ff*.
- Cb.**: Contrabass part with dynamic *ff*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff*, *f*, *mp*, *fp*, and *mf*. The time signature changes from 3/4 to 4/4.

90

Fl. *mp f mp*

Ob. *mp f mp f*

Cl. *mp f mp f*

Bsn. *f mp f*

Hn. *fp f fp fp*

C Tpt. *fp f fp fp fp*

Tbn. *fp fp fp fp*

Perc.

Hp. *mf f* C_b

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 93, 94, and 95. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, plays a sixteenth-note pattern in measure 93 (*mp*), then rests in measures 94 and 95.
- Cl.**: Clarinet, plays a sixteenth-note pattern in measure 93 (*mp*), rests in measure 94, and plays a sixteenth-note pattern in measure 95 (*mf*).
- Bsn.**: Bassoon, plays a sixteenth-note pattern in measure 93 (*mp*), a sixteenth-note pattern in measure 94 (*f*), and a sixteenth-note pattern in measure 95 (*p*).
- Hn.**: Horn, plays a half note in measure 93 (*fp*), a half note in measure 94 (*fp*), a half note in measure 95 (*fp*), and a half note in measure 96 (*fp*).
- C Tpt.**: Cornet, plays a half note in measure 93 (*fp*), a half note in measure 94 (*fp*), and a half note in measure 95 (*fp*).
- Tbn.**: Trombone, plays a half note in measure 93 (*fp*), a half note in measure 94 (*fp*), and a half note in measure 95 (*fp*).
- Perc.**: Percussion, plays a rhythmic pattern of eighth notes in measure 93, eighth notes in measure 94, and eighth notes in measure 95.
- Hp.**: Harp, rests in all three measures.
- Pno.**: Piano, rests in all three measures.
- Vln. I**: Violin I, plays a sixteenth-note pattern in measure 93, a sixteenth-note pattern in measure 94, and a sixteenth-note pattern in measure 95.
- Vln. II**: Violin II, plays a sixteenth-note pattern in measure 93, a sixteenth-note pattern in measure 94, and a sixteenth-note pattern in measure 95.
- Vla.**: Viola, plays a sixteenth-note pattern in measure 93, a sixteenth-note pattern in measure 94, and a sixteenth-note pattern in measure 95.
- Vc.**: Violoncello, plays a half note in measure 93, a half note in measure 94, and a half note in measure 95.
- Cb.**: Contrabass, plays a half note in measure 93, a half note in measure 94, and a half note in measure 95.

96

Fl.

Ob.

Cl. *pp*

Bsn.

Hn. *mp* *pp*
to HARMON MUTE - stem out

C Tpt. *mp* *p* *pp*
to PLUNGER

Tbn. *mp* *pp*

Perc. To VIB. MEDIUM MALLETS (VIB) *p* *mp*

Hp. *mp*

Pno. (solo) *p*

D Intense; jittery

Vln. I *pp* *p*

Vln. II *pp* pizz. *pp*

Vla. *pp* pizz. *pp*

Vc. *pp* *p*

Cb. *pp* *p*

This musical score page contains measures 100 through 104. The instruments and their parts are as follows:

- Fl.:** Rests in all measures.
- Ob.:** Rests in all measures.
- Cl.:** Rests in all measures.
- Bsn.:** Rests in measures 100-103. In measure 104, plays a melodic phrase with dynamics *p*, *mp*, and *p*.
- Hn.:** Rests in all measures.
- C Tpt.:** Rests in all measures.
- Tbn.:** Rests in measures 100-103. In measure 104, plays a melodic phrase with dynamics *mp* and a *dwot* (double wobble) marking.
- Perc.:** Plays a rhythmic pattern of eighth notes in 3/4 time (measures 100-101), rests in 4/4 time (measure 102), and returns to 3/4 time (measures 103-104). Dynamics are *pp*, *mp*, and *pp*.
- Hp.:** Plays a rhythmic pattern of eighth notes in 3/4 time (measures 100-101), rests in 4/4 time (measure 102), and returns to 3/4 time (measures 103-104). Dynamics are *pp*, *mp*, and *pp*.
- Pno.:** Rests in all measures.
- Vln. I:** Plays a rhythmic pattern of eighth notes in 3/4 time (measures 100-101), rests in 4/4 time (measure 102), and returns to 3/4 time (measures 103-104). Dynamics are *pp*, *p*, and *pp*.
- Vln. II:** Rests in measures 100-101. In measure 102, plays a rhythmic pattern of eighth notes with dynamics *pp*. Rests in measures 103-104.
- Vla.:** Rests in measures 100-101. In measure 102, plays a rhythmic pattern of eighth notes with dynamics *pp*. Rests in measures 103-104.
- Vc.:** Plays a rhythmic pattern of eighth notes in 3/4 time (measures 100-101), rests in 4/4 time (measure 102), and returns to 3/4 time (measures 103-104). Dynamics are *pp*, *p*, and *pp*.
- Cb.:** Plays a rhythmic pattern of eighth notes in 3/4 time (measures 100-101), rests in 4/4 time (measure 102), and returns to 3/4 time (measures 103-104). Dynamics are *pp*, *p*, and *pp*.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *p*

p *mp* *p*

mf

bring out

mf

dwot

mp *pp*

p *mp* *p*

*G*_{♯1}

mp *p*

p

p

pp

pp

pp

p

p *mp*

p *mp*

arco, sul pont.

arco, sul pont.

sul pont.

mp

p *mp*

p *mp*

blur this if necessary

110

Fl. *p* *f* 6

Ob. *mf* *f* 3

Cl. *p* *mf* 3

Bsn. *p* *mp* *p*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. PLUNGER DOWN

Perc. *p* *f* 3

Hp. *mf* *mf* 6

Pno. *p* *f* 6

Vln. I

Vln. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *ord.* *p*

Cb. *p*

D C# B# | E F# G A

(foreground)

117

Fl. *mp* *mf* *mp* *mp* *mf* *mp*

Ob.

Cl.

Bsn.

Hn. (mute) *pp*

C Tpt. (harmon mute) *pp*

Tbn.

Perc. *pp*

Hp.

Pno. *pp* *mp*

Vln. I elegant *pp* *mp*

Vln. II elegant arco *pp* *mp*

Vla.

Vc.

Cb.

120

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp* *p*

mp *p*

mp *p*

mp *p*

mute down

MUTE DOWN

mf

to GUIRO, w/ scraper

mf *p*

pedal gliss. (let string rattle)

mf

p

mf

pp

pp

mf *p* *mf*

mf

mf

Wobbly, clunky

sul pont.

mf

mf

Fl.

Ob.

Cl.

Bsn. *intense, espress.*
p *mf*

Hn.

C Tpt.

Tbn. *3*

Perc.

Hp. *mp*

Pno. *3*

Vln. I *mp* *p* *p* *mf* *mp*

Vln. II *mp* *p* *p* *mf* *mp*

Vla. *arco intense, espress.*
p *mf*

Vc. *3*

Cb. *3*

F Becoming dark, funky

127

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

guro

pp *f* *pp*

pp *f* *pp*

p *ff*

D \flat C B | E \flat F G A

groovy vamp

pp

F Becoming dark, funky

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pp

130

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

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

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

Bsn. *p* *f*

Hn. (open) *mf* *mp* *p*

C Tpt. (open) *mf* *mp* *p* *f*

Tbn. *pp* *mf*

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

Hp. *mp*

Pno. *cresc. poco a poco*

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

Vln. II *mp* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mp*

Cb. *funky pizz like a jazz bass* *p* *cresc. poco a poco*

Fl. *p* — *f*
 Ob.
 Cl. *f*
 Bsn. *p* — *f*
 Hn. *f* open *ff*
 C Tpt. *mf* open *ff*
 Tbn. *p* — *f* *ff*
 Perc. *p* — *f* *p* — *f* *p* — *f* *f* *p* — *f* > bass
 Hp. *mf* *ff*
 Pno. *f* *ff*
 Vln. I *p* — *f*
 Vln. II *p* — *f*
 Vla. *ff* arco *ff*
 Vc. *ff* arco *ff*
 Cb. *ff* arco *ff*

light chatter

Fl. *pp* bird chirps

Ob. *pp*

Bsn.

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Perc. *ff*

Hp. *p*
D# C# B | E# F# G A

Pno. *pp*

Vln. I

Vln. II

Vla. *pp* arco, sul tasto.

Vc.

Cb.

140

Fl.

Ob.

Cl. *bird chirps*
pp

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *spliiiiing*
pp

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

139

Detailed description: This is a page of a musical score, likely for a symphony orchestra and woodwind ensemble. The page contains 12 staves, each representing a different instrument. The measures are numbered 140, 141, and 139 from left to right. The Flute (Fl.) part features a melodic line with slurs and accents. The Oboe (Ob.), Clarinet (Cl.), and Percussion (Perc.) parts have specific markings: 'bird chirps' and 'pp' for the Clarinet, and 'spliiiiing' and 'pp' for the Percussion. The Percussion part shows a snare drum pattern. The Harp (Hp.) part has a complex texture with many notes. The Piano (Pno.) part has a dense, rhythmic accompaniment. The Violin (Vln.) and Viola (Vla.) parts have long, sustained notes. The Violoncello (Vc.) and Contrabass (Cb.) parts are mostly silent. The woodwind parts (Fl., Ob., Cl., Bsn., Hn., C Tpt., Tbn.) are mostly silent. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

143

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *pp* to VIB. *pp*

Hp. *ppp*

Pno. *ppp*

Vln. I *p*

Vln. II *p*

Vla. *ppp* *p*

Vc.

Cb.

This musical score page contains the following instruments and parts:

- Fl.:** Flute part, mostly rests.
- Ob.:** Oboe part, mostly rests.
- Cl.:** Clarinet part, starting with a rest and then playing a melodic line from measure 5.
- Bsn.:** Bassoon part, playing a melodic line with dynamics *p*, *mp*, and *p*.
- Hn.:** Horn part, playing a melodic line with dynamics *p* and *mp*.
- C Tpt.:** Trumpet part, mostly rests.
- Tbn.:** Trombone part, playing a melodic line with dynamics *p* and *mp*.
- Perc.:** Percussion part, playing a rhythmic pattern with "VIB. medium mallets" and dynamics *p* and *mp*.
- Hp.:** Harp part, mostly rests.
- Pno.:** Piano part, mostly rests.
- Vln. I:** Violin I part, playing a rhythmic pattern with dynamics *mp*, *p*, and *mp*.
- Vln. II:** Violin II part, playing a rhythmic pattern with dynamics *mp*, *p*, and *mp*.
- Vla.:** Viola part, playing a rhythmic pattern with dynamics *mp*, *p*, and *mp*.
- Vc.:** Violoncello part, playing a rhythmic pattern with dynamics *mp* and *mp*, marked "arco".
- Cb.:** Contrabass part, playing a rhythmic pattern with dynamics *mp* and *mp*, marked "arco".

The score is written in 4/4 time and includes various dynamic markings and articulation symbols. A key signature change is indicated above the Harp part: D# C# B | E# F# G# A#.

This page contains a musical score for measures 156 through 160. The score is for a full orchestra and piano. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, starting at *mp*.
- Oboe (Ob.):** Part 1, starting at *p* and moving to *mf*.
- Clarinet (Cl.):** Part 1, starting at *mf* and moving to *p*, then *mp*.
- Bassoon (Bsn.):** Part 1, starting at *mp*.
- Horn (Hn.):** Part 1, starting at *mf* and moving to *p*.
- Trumpet (C Tpt.):** Part 1, starting at *p* and moving to *mf*.
- Tuba (Tbn.):** Part 1, starting at *mp*.
- Percussion (Perc.):** Part 1, starting at *mp*.
- Piano (Hp.):** Part 1 and 2, with a chord progression of D | E_b F₃ G A₃ indicated above the staff.
- Piano (Pno.):** Part 1 and 2, starting at *mp*.
- Violin I (Vln. I):** Part 1, starting at *mp*.
- Violin II (Vln. II):** Part 1, starting at *mp*.
- Viola (Vla.):** Part 1, starting at *mp*.
- Violoncello (Vc.):** Part 1, starting at *mp*.
- Double Bass (Cb.):** Part 1, starting at *mp*.

The score is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The tempo and dynamics are indicated by *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a repeat sign at the end of measure 160.

Fl. *mp*

Ob. *p* *mp*

Cl.

Bsn.

Hn. *mp*

C Tpt. *p* *mp*

Tbn.

Perc. to SNARE, hard sticks

Hp. *mp* D# C# B | E F# G# A

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc.

Hp. *mf* *mp*

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl. *p* *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p* *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. massive snare swell *pp*

Hp. *mf*

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

D \flat C \flat B \flat | E \flat F G \flat A \flat

H Intense

169

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Perc. *ff* bass

Hp. *ff*

Pno. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *ff*

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

Ob. *mf* *f* *ff* *ff*

Cl. *mf* *f* *mf* *ff*

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

Hn. *ff* *ff*

C Tpt. *ff* *ff*

Tbn. *ff* *ff*

Perc. *mf* *ff* *mf* *ff*
bass bass

Hp. *ff* *ff*
D₄ B₄ G₄

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

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

Vln. II *mf* *ff* *mf* *ff*

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

Vc. *ff* *mf* *ff*

Cb. *ff* *ff*

Fl. *mf*

Ob. *mp* *mf*

Cl. *p* *mp*

Bsn. *pp* *p*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p*

Perc.

Hp. *D# C# B | E# F G A#*

Pno. *mp* *mf*

Vln. I *mf* *f*

Vln. II *mp* *mf* *mf*

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

Vc. *pp* *p* *mp*

Cb. *mp* *3*

178

Thumping

2+2+3

449

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

ff

8va

tmp blks, bass

dramatic

185

151

Fl. *mf* *ff* *pp* *ff*

Ob. *mf* *ff* *pp* *ff*

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

Bsn. *fp* *ff*

Hn. *mf* *ff* *pp* *ff*

C Tpt. *mf* *ff* *p* *ff*

Tbn. *fp* *ff* *pp* *ff*

Perc. *mf* *ff* *pp*

Hp. *mf* *f*

Pno. *mf* *ff* *pp* *ff*

Sostenuto Ped. →

D# Cb B | E# F G Ab Bb Gb

dramatic

Vln. I *mf* *ff* *pp* *ff*

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

Vla. *mf* *ff* *pp* *ff*

Vc. *fp* *ff* *pp* *ff*

Cb. *fp* *ff*

Evaporate quickly

Snarling; defiant

Fl. *ff*

Ob. *p*

Cl. *mf* *pp*

Bsn. *pp* *f*

Hn. *mf* *ff*

C Tpt. *mf* *ff*

Tbn. pedal tone groan *p* *f* *p* *mf* *ff*

Perc. *ff* scrape cymbal w/ stick, get overtones *pp* *f* *mf* *ff*

Hp. *f* *pp* *f*

Pno. *ff*

Vln. I *mf* *pp* *mf* *ff*

Vln. II *p* *mf* *ff*

Vla. *p* *pp* sul pont. *f* pizz.

Vc. *pp* *f* pizz.

Cb. sul pont. groan *pp* *f* *p* *f* pizz.