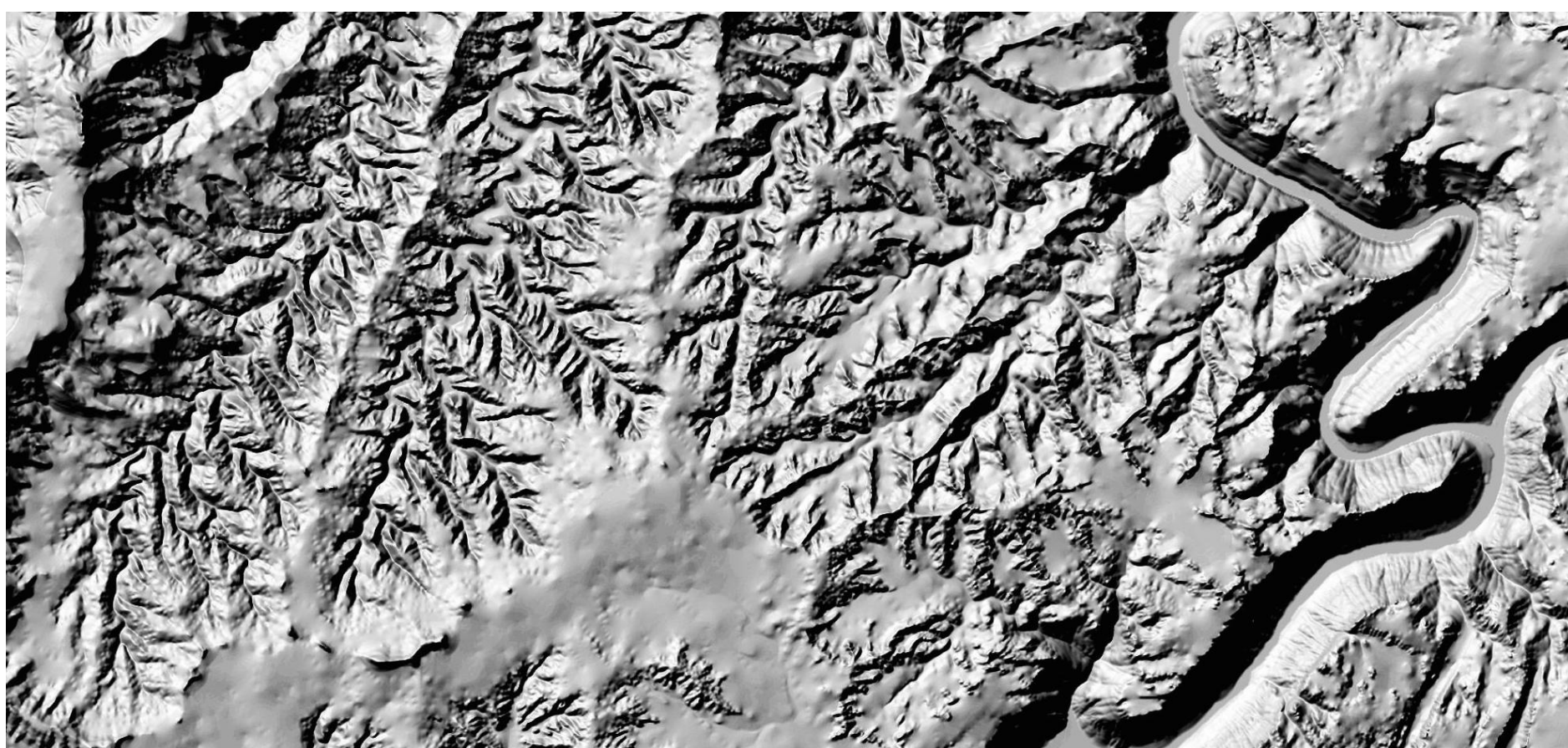


NATHAN LINCOLN DE CUSATIS

THE MAZE

FOR VIOLIN AND ORCHESTRA



F U L L S C O R E

T H E M A Z E

Commissioned by Madeline Adkins

- | | |
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This is a transposed score.

Instrumentation:

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Clarinets in B-flat (2nd doubling Bass Clarinet)
2 Bassoons (2nd doubling Contrabassoon)

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

3 Percussionists*
Timpani

Piano, Celesta
Harp

Violin Soloist
Strings

Percussion List:

Player 1: Vibraphone, tubular bells, triangle, suspended cymbal, snare + 2 bongos (multi), xylophone (share with Pl. 2)

Player 2: glockenspiel, xylophone (share with Pl. 1), marimba, china cymbal, whip, vibraslap, 2 woodblocks (low and high), 2 cow bells (low and high), suspended cymbal, bell tree

Player 3: Medium and large tam tam, crotales, bass drum, 2 temple blocks (low and high), suspended cymbal, pair of cymbals, water gong, claves, low cowbell, tambourine, high woodblock

Program Notes

Commissioned by violinist Madeline Adkins for the Utah Symphony, *The Maze* is a violin concerto in four continuous movements inspired by The Maze District of Canyonlands National Park, one of the most isolated and pristine desert wilderness areas in the country. I travelled The Maze in March, 2019 spending six days covering almost the entirety of the district from its entrance at the Maze Overlook to the Colorado and Green River confluence and circling back again. This piece is my attempt to capture that journey in sound, and to use the temporal dimension of music to translate the vastness of geologic time and change to the human scale.

I. Echoes - The first movement forms a prologue to the piece and introduces two of the main ideas. The “chord of mystery” that opens the movement is a spectral sonority that evokes the eerie solitude of the desert landscape from which the violinist slowly enters out of the harmonics of the violin section. She immediately plays “the echo”, a dramatic nose-dive arpeggio whose residue is echoed back in ping-pong patterns through the section violins one stand at a time. “The echo” also marks our starting point in *The Maze*, and like any maze the soloist will keep getting lost throughout the piece; “the echo” will return twice later on where the soloist makes a wrong turn only to end up back where she began.

II. The Overlook - The Overlook is spot above the entrance to The Maze that gives the most iconic view of the geological layers of mud rock and sandstone that have been eroded away slowly over time. This movement captures the idea of canyon formation by beginning with a modulating “erosion theme”: a simple descending scalar line that lowers one note every repetition as it continues to dissolve down through different keys. The remainder of the movement is a kinetic toccata-like struggle where the soloist descends The Overlook Trail, a half-mile of near-vertical drop-off that leads down into the canyon. The soloist chases the erosion theme breathlessly around the orchestra through a series of fast-changing tableaux until she finally arrives at the bottom of The Maze and looks up at the grandeur of the canyon walls around her while the orchestra soars into a triumphant chorale on the passacaglia theme. Suddenly, however, “the echo” reappears and she is right back where she began.

III. Pictographs - This movement is inspired by The Harvest Scene, a wall of pictographs near the entrance to The Maze. The scene is dominated by one particular anthropomorphic figure extending an arm from which a tree grows surrounded by rabbits and birds suggesting a moment of creation. The opening gesture of this movement, a low growl in the basses and timpani followed by fluttering flutes and violins and the ghostly ring of the water gong, represents this moment when the tree and animals burst forth from the horned god’s outstretched hand. Between these sonic eruptions the soloist sings a lamentoso melody in double-stops that seems to ponder the enigmatic imagery of the pictographs. The middle section is a tour down the rock wall canvas where faded images of birds and small mammals emerge in ochre hues, portrayed by a short spiraling gesture in the winds. Moved by the beauty of the images she leads the orchestra into an accelerating climax until once again we circle back in the maze to the beginning of the movement with the thundering theme of the horned god.

IV. The Confluence - This rapid-fire toccata represents the flowing energy of the Green and Colorado rivers as they cascade towards their meeting point in a massive canyon below the Maze. The Green River is set in rhythmic groupings of three and the Colorado in groups of two creating a shifting polyrhythmic canvas behind the soloist as she rides the rapids down towards the confluence, shifting between duple and triple meters as our birds-eye view shifts from river to river. Another modulating “erosion passacaglia” forms the basis for the movement, this time always modulating down in thirds representing the rivers slowly cutting into the deep canyons that form the most stunning landscape features of the high desert plateau. The confluence is finally reached when the soloist whips the rest of the orchestra into a boiling fury with a high soaring melody in the horns. Suddenly the labyrinthine paths of The Maze bring us back again to “the echo” and after a short cadenza the soloist leads us through a coda of echoes finally finding her way out of The Maze by shooting up out of the canyon on a dramatic unison thunderclap in the full orchestra.

11

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

Tba.

Vln. Solo

Stand 1

Stand 2

Stand 3

Stand 4

Stand 5

Stand 6

Stand 7

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

pp

ppp

f

p

mf

pp

ppp

ppp

ppp

ppp

f *6* *6* *pp* *f* *6* *6* *pp* *f* *6* *6* *p* *f* *6* *6*

mf *6* *p* *mp* *6* *p* *mf* *6* *p* *mf* *6* *p* *mf* *3* *3* *p* *mf* *3* *3* *p*

mf *3* *3* *p* *mp* *3* *3* *p* *mf* *3* *3* *p* *mf* *3* *3* *p* *p* *mf* *6* *p* *mf* *6* *p*

mp *6* *p* *p* *6* *pp* *mp* *6* *p* *mp* *6* *p* *mp* *3* *p*

mp *3* *3* *p* *p* *3* *3* *pp* *mp* *3* *3* *p* *mp* *3* *3* *p* *p* *mp* *6* *p*

pp

pp

1. *ppp*

2. *ppp*

3. *ppp*

1.2 *ppp*

3. *ppp*

a2 *ppp*

ppp

17 3

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn. (Bsn 2)

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1 (mallets) 6

Perc. 2 glock. 3

Perc. 3 Tam tam

Timp.

Pno.

Hp.

Vln. Solo

Vln. I (TUTTI div.) < ppp (non vib.)

Vln. II

Vla.

Vc.

Db.

ppp, *ff*, *pp*, *f*, *ff*, *p*, *ff*, *ppp*, *pp*, *ff*, *ppp*, *pp*

Fl. 1

Picc. (Fl 2)

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Cbsn. (Bsn 2)

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Vln. Solo

Vln. I

Stand 1

Stand 2

Stand 3

Stand 4

Stand 5

Stand 6

Vla.

Vc.

Db.

A

26

Fl. 1 *ff* (echo vln solo) *f* *mp*

Picc. (Fl. 2) *ff* *pp* (echo vln solo) *f* *mp*

Ob. 1 *ff* *pp* (echo vln solo) *f* *mp*

Ob. 2 *ff* *pp*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *pp*

Cbsn. (Bsn. 2) *ff* *pp*

Hn. 1.2 *ff*

Tba. *ff*

Perc. 1 *ff* (Ped.) →

Perc. 2 *ff* large tam tam

Perc. 3 *f*

Timp. *ff* *p*

Pno. *ff* (Ped.) →

Hp. *ff*

Vln. Solo *ppp* *f* *fp* *f* *fp* *f*

A

Vln. I unis. (II) *pp*

Vln. II TUTTI unis. *pp*

Vla. *ff*

Vc. *ff*

Db. *ff* *pp*

This page of the musical score contains measures 32 through 36. The instruments and their parts are as follows:

- Fl. 1:** Rests throughout the measures.
- Ob. 1:** Measures 32-33: *mf* 6, *p*. Measures 34-35: *mp* 6, *pp*. Measure 36: *p* 6, 3.
- Ob. 2:** Measures 32-33: (echo vln solo) *mf* 6, *p*. Measures 34-35: *mp* 3. Measure 36: *p* 3.
- Cl. 1:** Measures 32-33: Rests. Measures 34-35: (echo vln solo) *mf* 3, *pp*. Measure 36: *p* 3.
- Cl. 2:** Measures 32-33: Rests. Measures 34-35: (echo vln solo) *mf* 6, *pp*. Measure 36: *p* 6, *pp*.
- Bsn. 1:** Rests throughout the measures.
- Hn. 1.2:** Rests throughout the measures.
- Hn. 3.4:** Rests throughout the measures.
- C Tpt. 1.2.3:** Rests throughout the measures.
- Tbn. 1.2:** Rests throughout the measures.
- B. Tbn.:** Rests throughout the measures.
- Tba.:** Rests throughout the measures.
- Perc. 1, 2, 3:** Rests throughout the measures.
- Hp.:** Rests throughout the measures.
- Vln. Solo:** Measures 32-33: *mf* 3, 6, 3. Measures 34-35: *mp* 6, 3. Measure 36: *mp* 6, 3.
- Vln. I:** Rests throughout the measures.
- Vln. II:** Rests throughout the measures.
- Vla.:** Measures 32-33: Rests. Measures 34-35: (echoing vln solo) *mf* 6, *p*. Measures 36: *mf* 6, *p*. Includes markings for Stand 1, Stand 2, and Stand 3.
- Vc.:** Rests throughout the measures.
- Db.:** Rests throughout the measures.

43 A Tempo (♩ = 84)

Fl. 1

Picc. (Fl 2)

Ob. 2

Cl. 1

Hn. 1.2

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. Solo

A Tempo (♩ = 84)

Stand 1

Stand 2

Stand 3

Stand 4

Stand 5

Stand 6

Stand 7

Vln. I

Vln. II

Va.

Vc.

Db.

47

Fl. 1

Picc. (Fl 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1.2

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Pno.

Hp.

Vln. Solo

Stand 1

Stands 2-3

Stands 4-5

Stands 6-7

Vln. II

Vla.

Vc.

Db.

p

mp

pp

1. st. mute

a2

st. mute 1.

arco

arco

ATTACCA

52

Picc. (Fl 2)

Ob. 1

Cl. 1
Cl. 2 to Bass Cl.

Bsn. 1

Hn. 1.2

Tbn. 1.2
p *pp* mute down

B. Tbn.

Tba.

Perc. 1
trngl *mp*

Perc. 2
glock. *mp*

Perc. 3
bowed crotales *p* *mp* *p* *mp*

Pno.
mp
(Ped. sempre) →

Hp.
mp

Vln. Solo
pp (II) *p*

Vln. I
TUTTI: (unis.) *p* *ppp* *p*

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

Vla.
p

Vc.
p

Db.

ATTACCA

II. THE OVERLOOK

Slightly slower; expansive (♩ = 84)

59

solo
Fl. 1 *pp*

Picc. (Fl. 2) *pp* *ppp*

Ob. 1 *ppp* *p* *ppp* *pp*

Ob. 2 *p* *ppp*

Cl. 1 (1.) *pp* *pp*

Bsn. 1 *ppp*

Hn. 1, 2 2. *pp*

Perc. 1 triangle *p*

Perc. 2

Perc. 3

Pno. *p*

Hp. *p*

Vln. Solo *ppp* *p* *espress.*

Slightly slower; expansive (♩ = 84)

soli
Vln. I *pp*

Vln. II *pp* *soli*

Vla.

Vc.

Db.

68

Fl. 1

Ob. 1

Ob. 2

Cl. 1

B. Cl. (Cl. 2)

Bsn. 1

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

p *mp*

solo

p *mp*

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

solo

p

pp

legato

p

p *ppp* *pp* *p*

1.

pp

p *pp*

a2

p

1. st. mute

ppp

p *pp*

1. (senza sord.)

p *ppp*

p

med. tam tam

pp *p*

via sord.

pp

via sord.

p *pp*

arco, con sord., soli

p

con sord.

pp *p*

unis.

pp *p* *pp*

(LA METÀ: scord. C → B)

85 **C** Poco più mosso; con brio (♩ = 88)

Fl. 1 *mp* *ff*

Picc. (Fl. 2) *ff* to FLUTE

Ob. 1 *pp* *ff*

Ob. 2 *ff*

Cl. 1 *ff*

B. Cl. (Cl. 2) *ff*

Bsn. 1 *ff*

Cbsn. (Bsn. 2) *ff*

Hn. 1.2 *ff*

Hn. 3.4 *mf* *ff*

C Tpt. 1.2 *pp* (2.) *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1

Perc. 2 china cymbal *p* *ff*

Perc. 3 *ff*

Timp. *ff*

Pno. *f*

Vln. Solo *ff*

C Poco più mosso; con brio (♩ = 88)

Vln. I *pp* *ff* *f* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II *pp* *ff* *f* 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *ff* (div.) *f* 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *ff*

Db. *ff* (tune back to low C)

96

Fl. 1

Fl. 2

Ob. 1.2

Cl. 1.2

Bsn. 1

Cbsn. (Bsn 2)

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

Pno.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

snr

snr. rim shot

snr. norm.

vibraslap

mf

f

pizz.

div.

104

Fl. 1.2 *mp* *f* *mf* *f*

Ob. 1.2 *mp* *mf*

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

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

Bsn. 1.2 *mp* *mf* a2

Hn. 1.2 *mp* *f*

Hn. 3.4 *p* *f*

C Tpt. 1.2.3 (1,2.) (harmon mute) *mp*

Tbn. 1.2

B. Tbn.

Tba. *mf*

Perc. 1 *mf* (snr) *p*

Perc. 2

Perc. 3 bd *p*

Pno. *mp* *mf* to CELESTA

Hp. *mp* *f*

Vln. Solo *f* *mf*

Vln. I pizz., div. *mp* unis. *f* arco

Vln. II pizz., div. *mp* unis. *f* arco

Vla. pizz. *mf* arco *mf*

Vc. pizz. *mf* arco *f*

Db. *f* unis. *mp*

109

Fl. 1.2
mf *f* *mf*

Ob. 1.2
mf *f* *mf*

Cl. 1.2
mf *f* *mf*

Bsn. 1.2
f *mf*

Hn. 1.2
p *mf*

Hn. 3.4
p *mf*

C Tpt. 1.2.3
 mute down *mf* 1.2 senza sord. a3 *p* *mf*

Tbn. 1.2
p *mf*

B. Tbn.
mf *f*

Tba.
mf *f*

Perc. 1
f

Perc. 2
f

Perc. 3
mf

Timp.
mf *f*

Pno.
 (CELESTA) *mf* *mf*

Hp.
mf *mf*

Vln. Solo
f *mp* *mf* *mp* *mp* *mf*

Vln. I
mp *f* *mf*

Vln. II
mp *f* *mf*

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

Vc.
mp *f* *mf* pizz. div. *mf*

Db.
f

♩ = ½

115

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

Cel.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *f* *mp* *mf*

f *mp* *f* *mp* *mf*

mf

a2 a2

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

snare rim click *mf*

high wood block *mf*

temple blocks *mf*

mf to PIANO

f suddenly glistening

div. *mf* pizz., unis. *mf* div. unis.

unis. *mf* div. unis.

121

Fl. 1.2 *mf* *f* *mf* *f* *f*

Ob. 1.2 *f* *mf* *f* *mf* *f* *pp* *mp* *pp*

Cl. 1.2 *f* *mf* *f* *mf* *f* *pp* *mp*

Bsn. 1.2 *p* *mf* *ff* *pp*

Hn. 1.2 *pp* *mp*

Hn. 3.4

C Tpt. 1.2.3 1. (solo) *p* *ff*

Tbn. 1.2 *p* *mf* *pp*

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

Tba. *p* *f* *pp*

Perc. 1 hi bongo w/ sticks *p* *f*

Perc. 2 whip *f*

Perc. 3 tamb. (thumb roll) *p* *mf* *f*

Timp.

Pno. (PIANO) *pp* *mp*

Hp. *p* *mp*

Vln. Solo *fp* *ff*

Vln. I *f* *pp*

Vln. II *pp* *mp*

Vla. *mf* *f* *p*

Vc. arco *p* *mf* *ff*

Db. arco *p* *mf* *f* *ppp* *f*

127 a2

Fl. 1.2 *pp* *mp* *pp* 1. solo *mf*

Ob. 1 *mp*

Ob. 2 *pp* *mp* *pp* *mp*

Cl. 1 *pp* *p*

Cl. 2 *pp* *mp* *pp* *mp*

Bsn. 1.2 *mp* *pp*

Hn. 1.2 *pp* 1. *p*

Hn. 3.4 *pp* *mp* *pp*

C Tpt. 1.2.3

Tbn. 1.2 *mp* *pp*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3 temple blocks *mf*

Pno. *pp*

Hp. *pp*

Vln. Solo *pp* *mp* skittish

Vln. I *p* pizz. *p*

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

Vla. *p*

Vc. (III) *pp* *p* *pp*

Db. *ppp*

133

Fl. 1.2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1.2 *mp* *p* *mf*

Hn. 1.2

Tbn. 1.2 *mp* *mf* (a2)

B. Tbn. *p* *mf*

Tba.

Perc. 1 snr rim clicks *mf* *p* bongos *p* *mf*

Perc. 2 Xylophone (solo w/ vln) *mp* *mf* *mp* *mf*

Perc. 3 *p* *mp*

Timp.

Hp.

Vln. Solo *mp* *mf* *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* arco pizz.

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

Db. *mf* pizz.

143

Fl. 1.2 *f* *f* *mp* *f*

Ob. 1.2 *f* *mp* *f*

Cl. 1 *f* *mp* *f*

Cl. 2 *f*

Bsn. 1.2 *f*

Hn. 1.2 *pp* *f* *pp* *f* *mp* *f*

Hn. 3.4 *f* *pp* *f* *pp* *f* *mp* *f*

C Tpt. 1 *f* *pp* *f* *pp* *f* *p* *f*

C Tpt. 2.3 *f* *pp* *f* *pp* *f* *p* *f*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *f* snr hi bongo snr high bongo low bongo

Perc. 2 *f* low cow bell *f*

Perc. 3 *f* bd sus. cymbal (choke) *f* bd *f*

Timp. *f* *f*

Pno. *f* *f*

Hp.

Vln. Solo *f* *fp*

Vln. I *mp* *f* *mp* *f* *mp* *f* unis. *mp* *f* *p*

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

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

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

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

F

148

Fl. 1.2 *a2* *p* *ff*

Ob. 1.2 *p* *ff* *a2* *pp* *mp*

Cl. 1 *p* *ff* *legato* *sub p* *pp* *mp*

Cl. 2 *p* *ff* *pp* *mp*

Bsn. 1.2 *p* *ff* *1. legato* *p* *mp*

Hn. 1.2 *p* *ff*

Hn. 3.4 *p* *ff* *a2* *mp*

C Tpt. 1 *p* *ff*

C Tpt. 2.3 *p* *ff*

Tbn. 1.2 *p* *ff*

B. Tbn. *p* *ff*

Tba. *p* *ff*

Perc. 1 *snr rim shot* *ff*

Perc. 2 *whip* *ff*

Perc. 3 *pair of cymbals* *ff*

Timp. *p* *ff*

Hp. *p* *mp*

Vln. Solo *f* *ff* *espress.* *p* *mf* *mp* *mf* *mp* *mf*

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

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

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

Vc. *p* *ff*

Db. *p* *ff*

F

Fl. 1 *mf*

Fl. 2 *pp*

Ob. 1, 2 *pp*

Cl. 1 *mp* *mf* *pp*

Cl. 2 *pp*

Bsn. 1, 2 *pp* *mp* *pp* *mp*

Hn. 1, 2 *pp* *mp* *con sord. a2*

Hn. 3, 4 *mf*

C Tpt. 1 *pp* *cup mute (solo)*

C Tpt. 2, 3 *mp* *a2*

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno. *mp*

Hp. *pp* *mf*

Vln. Solo *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db.

167

Fl. 1 *f*

Fl. 2 *mf* *pp* to PICCOLO

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *pp*

Bsn. 1.2 *pp* Bsn. 2 to Cbsn.

Hn. 1.2 *pp* mute down (senza sord.) *pp* *mp*

Hn. 3.4 *pp* *mf* *pp*

C Tpt. 1 *mf* *pp* mute down

C Tpt. 2.3 *mf* *pp*

Tbn. 1.2 *mp* *mf* *pp*

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp. covered *mp*

Pno. *mf* *pp* to CELESTA

Hp. *mf*

Vln. Solo *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *pp*

Db. *mp* *mp*

G

175

29

Fl. 1 *pp*

Picc. (Fl. 2) *mp* **PICC:**

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1.2 *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Bsn. 1

Cbsn. (Bsn 2) *pp* *mf* *p*

Hn. 1.2 *pp*

Hn. 3.4

C Tpt. 1

C Tpt. 2.3 *pp* *mp* **2. cup mute**

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2 *mp* *p* **glock.**

Perc. 3 *mp* **Crotales**

Timp. *p* *pp* **cover off** **(CELESTA)**

Cel. *p*

Hp. *pp* *mf* *mp* **gliss.**

Vln. Solo *mp* *mf* **sparkling blur (II)**

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pp* **(II)**

Db. *p* *pp*

mf

rit. | ♩ = 84

199

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

Picc. (Fl. 2) *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *p* *f*

Cbsn. (Bsn 2) *p* *f*

Hn. 1, 2 *p* *f*

Hn. 3 *mf* *f*

Hn. 4 *pp* *f*

C Tpt. 1 *ppp* *pp* *f* *pp*

C Tpt. 2 *ppp* *pp* *f* *pp*

C Tpt. 3 *ppp* *pp* *f* *pp*

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

B. Tbn. *p* *f*

Tba. *p* *f*

Perc. 1 *mf* *f*

Perc. 2 china cymbal *pp* *f*

Perc. 3 sus. cymbal *pp* *f*

Pno. *mf* *f*

Hp. *mf* *f*

Vln. Solo *ff* *p*

rit. | ♩ = 84

Vln. I *f*

Vln. II *f* div.

Vla. *f*

Vc. *f*

Db. *p* *f*

214

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn. (Bsn 2)

Hn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

Pno.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

J

ff *pp* *p*

ff *pp* *p*

ff *p*

ff *p*

ff *p*

ff *pp*

ff *p*

ff *p*

ff *pp*

ff *p* *mf* *p* *mf*

ff *p* *mf*

ff *p*

ff *p* *f* *pp*

pppp

pp *pp* *p* *p* *p*

unis.

ff *pp*

(l)

con sord.

con sord.

con sord.

con sord. (l)

div.

(l)

vib. 6 (w/ bow) *p* *mf* *p* *mf*

(Ped. sempre) → (glock.) *ff* bowed sus cymb. *p* *mf*

Tam tam *ff* bowed crotales *p*

shimmering *f* *pp*

6 3 8va

6 3

222

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1.2

Hn. 3

C Tpt. 1

Tba.

Pno.

Hp.

Vln. Solo

Stand 1

Stand 2

Stand 3

Stand 4

Stand 5

Stand 6

Stand 7

Vln. II

Vla.

Vc.

Db.

225

Fl. 1

Picc. (Fl. 2) (to FLUTE)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1.2

Hn. 3

C Tpt. 1

Tbn. 1.2

B. Tbn.

Tba.

Pno.

Hp.

Vln. Solo

Stand 1

Stands 2-3

Stands 4-5

Stands 6-7

Vln. II

Vla.

Vc.

Db.

mp *mf* *p* *pp* *f* *ppp*

via sord.

K Slower (♩ = 68)

230

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1.2

Hn. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2
glock.
p

Perc. 3
Crotales
p

Timp.

Pno.
p

Hp.
(solo)
p

Vln. Solo
mp *p* *mf*

K Slower (♩ = 68)

TUTTI

Vln. I

Vln. II

Vla.
(III.)
pp *p* *pp* *p*

Vc.
(III.)
pp *p* *pp* *p*

Db.

238

Fl. 1.2

Picc. (Fl. 2)

Ob. 1.2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1.2

Hn. 3

C Tpt. 1.2.3

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

pp

a2, sord.

st. mute

(mute down)

mp

3

6

3

f

ATTACCA

III. PICTOGRAPHS

Slower; Lamentoso (♩ = 68)

242

Fl. 1, 2 (flutter) *f* 6 6 oozy drop off (match vlns) *pp*

Cl. 1 (flutter) *mf* 3 3 *pp* 3 *mf*

Cl. 2 (flutter) *mp* 3 3 *pp* 3

Cbsn. (Bsn 2) *f* *pp* *mf*

Perc. 1 vibraphone (mallets) *mp* 6 sputtering out *ppp* 3

Perc. 2 marimba *mf* 6 sputtering out *ppp* 3 *mf* 6

Perc. 3 water gong *f* *pp* *f*

Timp. (pedal gliss.) *f* 3 *pp* 3 *f* 3 *pp*

Pno. *f* *f*

Hp. *f* *f*

Vln. Solo *pp* *pp* 3 *f*

Slower; Lamentoso (♩ = 68)

Vln. I *f* 6 6 oozy drop off *pp* *f* 6 6

Vln. II *f* 6 6 oozy drop off *pp* *f* 6 6

Vln. II pizz. unis. *mf* *p* *mf*

Vla. pizz. *mf* *p* *mf*

Vla. pizz. *mp* *p*

Vc. pizz. *mp* *p*

Db. unis. *f* *ppp* *mf*

246

Fl. 1.2 *pp* *f* *pp*

Cl. 1 *pp* *mp* *pp* *mf* *pp* *mp* *pp*

Cl. 2 *mp* *pp* *mp* *pp*

Cbsn. (Bsn 2) *pp* *f* *pp*

Perc. 1 *mp* *pp* *mp* *pp*

Perc. 2 *pp* *mp* *pp* *mf* *pp* *mp*

Perc. 3 *pp* *f* *pp*

Timp. *f* *pp*

Pno. *f*

Hp. *f*

Vln. Solo *pp* *pp* *f* *pp* *pp*

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

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

Vla. *p* *mf* *p*

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

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

Db. *ppp* *f* *ppp*

Freely; Colla parte accel. rit. Tempo Giusto (♩ = 68)

252

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cbsn. (Bsn 2)
to Bsn.

Perc. 1

Perc. 2

Perc. 3

Timp.

Pno.

Hp.

Vln. Solo

Freely; Colla parte accel. rit. Tempo Giusto (♩ = 68)

Vln. I

Vln. II

Vla.

Vc.

Db.

L Delicately

265

Fl. 1.2 *mp* > *mp* > *p* > *pp*

Ob. 1 *mp* *pp* *mp* ⁶ *p*

Ob. 2 *mp* *pp* *mp* ³ *pp* ³ *p*

Cl. 1 *mf* *mp* ⁶ *p*

B. Cl. (Cl. 2) *mf* ⁶ *mp* *mf* ⁶ *mp* *mf*

Bsn. 1 *mf* ⁶ *mp* *mf* ³ *mp* *mf* ³ *mp*

Bsn. 2 *mf* ⁶ *mp* *mf* ³ *mp* *mf* ⁶ *mp* *mf* ⁶ *mp*

Perc. 1 *mp* *p* PED. *mf*

Perc. 2 *mf* *pp*

Perc. 3 *mf* crotales

Timp.

Cel. (CELESTA) *mp* *p* PED.

Hp. *mf* *pp*

Vln. Solo *mf* *pp* *p* *f* *f* *pizz.* *arco, sul tasto* *p* *mp* *p* *p* *mp* *p*

L Delicately

Vln. I *div.* *ppp* *mp* *ppp* *arco, unis.* *ppp* *mf* *p* *mf* *pp*

Vln. II *arco* *ppp* *mp* *ppp* *ppp* *mf* *p* *mf* *pp*

Vla. *arco* *ppp* *mp* *ppp* *ppp* *mf* *p* *mf* *pp*

Vc. *unis.* *mf* *pp*

Db.

275

(soli)

M

Fl. 1.2

B. Cl. (Cl. 2)

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Timp.

Cel.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

f *6* *p*

mf *ppp*

f *6* *pf* *6* *p*

f *3* *3* *p*

mf *6* *p*

mf *3* *3* *p*

mf *6* *p*

mf *6* *p*

f *3* *3* *p*

mp *3* *ppp*

mf

high wood block, hard mallets
(solo)

ff *3* *3* *pp*

mp *3* *ppp*

mp *^* PED. *→*

mf *6* *pp* *mf*

f *pizz.* *arco* *I, II.* *pp* *f* *p* *f* *p*

mf *pp*

mf *pp*

mf *pp* *ppp* *f* *ppp* *f*

mf *pp* *ppp* *f*

mf *pp* *ppp* *f*

mf *ppp* *f*

mp *ppp*

Fl. 1.2 *pp* *mf* *pp*

Ob. 1.2 *mf* *pp*

Cl. 1 *mf* *mp*

B. Cl. (Cl. 2) *mf* *mp* *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Perc. 1 *mp* *mp* ^ PED.

Perc. 2 *mf* *pp*

Perc. 3 *mf* crot.

Timp.

Cel. *mp* *p* PED.

Hp. *pp* *mf* *pp*

Vln. Solo *mf* *f* *p* *f* *pp* *p*

Vln. I *ppp* *f* *ppp* *f* div. a2

Vln. II *ppp* *f* *ppp* *f* div. a2

Vla. *ppp* *f* *f* *pp* pizz., unis.

Vc. *ppp* *f* *f* *pp* pizz., unis.

Db.

284

Fl. 1.2 *f* *p*

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

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

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

B. Cl. (Cl. 2) *f* *p* *p* *pp* to Cl in B-flat

Bsn. 1 *mf* *p*

Bsn. 2 *mp* *p*

Hn. 1.2 *ppp* a2

Hn. 3.4 *ppp*

Perc. 1 *f* *p* PED.

Perc. 2

Perc. 3 *f*

Timp.

Cel. *f* *p* PED. to PIANO

Hp. *mf* *pp*

Vln. Solo *f* *p* *f* *mp < mf* *p*

Vln. I

Vln. II

Vla. *f* *pp* arco *pp*

Vc. *f* *pp* arco, div. *pp*

Db.

N

289

Fl. 1

Fl. 2

Ob. 1.2

Cl. 1

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2 (8va if low G not available)

Perc. 3 (bd)

Timp.

Pno.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

mf, *pp*, *ff*, *ppp*, *p*, *f*, *mp*, *unis.*, *div.*, *pizz., div.*

293

Fl. 1.2 *mp* *mf* *p*

Ob. 1.2
1. *p* *mf* *p*
2. *p* *mf* *p*

Cl. 1.2 *mp* *mf* *p*

Bsn. 1.2 *mf* *pp* *pp*
Bsn. 2 to Cbsn. (1.)

Hn. 1.2 *ppp* *mf* *pp* a2, soli *p*

Hn. 3.4 *mf* *pp* a2, soli *p*

C Tpt. 1.2 *ppp* *mf* *pp*

C Tpt. 3 *ppp* *mf* *pp*

Tbn. 1.2 *mf* *ppp* *pp*

B. Tbn. *mf* *ppp* *pp*

Tba. *mf* *ppp* *pp*

Perc. 1 sus cymbal *pp* *mf*

Perc. 2 *mf* *p* *p*

Perc. 3 *mf* *pp*

Timp. *mf* *pp* *pp*

Pno. (PIANO) *p* *mf* *p*

Hp. *mf* *p*

Vln. Solo *ff* *mp*

Vln. I *mf* *p*

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

Vla. *mp* *mf* *p*

Vc. *mf* *pp* unis. *pp*

Db. arco, div. *mf* *pp* unis. *pp*

(♩ = 100) A Tempo (♩ = 68) **P**

300

Fl. 1.2 *ff* 6 6 6 *ff* 6 6 6 *pp*

Ob. 1.2 *ff* 6 6 6

Cl. 1 *ff* 6 6 6 *f* 3 3 3 *pp*

Cl. 2 *ff* 6 6 6 *mf* 3 3 3 *pp*

Bsn. 1 *ff*

Cbsn. (Bsn. 2) *ff* *pp*

Hn. 1.2 *ff*

Hn. 3.4 *ff*

C Tpt. 1.2 *mp* *ff*

C Tpt. 3 *ff*

Tbn. 1.2 *ff*

B. Tbn. *ff* *ppp*

Tba. *ff*

Perc. 1 *ff* *chokel* // *vib.* *mf* 6 3 *pp*

Perc. 2 *ff* 6 6 6 *f* *pp*

Perc. 3 *ff* *chokel* // *ff* (pedal gliss.) 3 *pp*

Timp. *ff* *ff* 3 *pp*

Pno. *ff* 6 6 6 *ff*

Hp. *ff* *ff*

Vln. Solo *ff* 6 6 6 *fff* *pp* *pp* 3

(♩ = 100) A Tempo (♩ = 68) **P**

Vln. I *ff* 6 6 6 *ff* 6 6 6 *pp*

Vln. II *ff* 6 6 6 *f* pizz. *p*

Vla. *ff* 6 6 6 *f* pizz. *p*

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

Db. *ff* *ff* *ppp*

305

Fl. 1 *f* 6 6 *pp* *f* 6 6

Fl. 2 *f* 6 6 *pp* *f* 6 6

Cl. 1 *mf* 3 3 3 3 *pp* *p* *pp* *mf* 3

Cl. 2 *mp* 3 3 3 3 *pp*

Cbsn. (Bsn. 2) *f* *pp* *f*

Perc. 1 *mp* 6 3 *pp*

Perc. 2 *mf* 6 3 3 3 *pp* *p* *ppp* *mf* 6

Perc. 3 water gong *f* *pp* *f*

Timp. *f* 3 *pp* *f* 3

Pno. *f* *f*

Hp. *f* *f*

Vln. Solo *f* *pp* *pp* 3 *f*

Vln. I *f* 6 6 *pp* *f* 6 6

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

Vla. *mf* *p* *mf*

Vc. *mp* (pizz.) *p* *mp* (pizz.) *pp*

Db. *f* *ppp* *f* unis.

310

Fl. 1 *pp* *mp* *p*

Fl. 2 *pp* *mp* *p*

Cl. 1 *pp* *p* *ppp* *mp* *pp* *p*

Cl. 2 *mp* *ppp* *mp*

Cbsn. (Bsn. 2) *ppp*

Hn. 1.2

Perc. 1 *mp* *pp* *mp* *pp*

Perc. 2 *pp* *p* *mp* *pp* *p*

Perc. 3 *pp* *mp* *pp* *mp*

Timp. *pp* *mp* *ppp*

Pno.

Hp.

Vln. Solo *pp* *pp* *mp* *p* *pp* *pp*

Vln. I *pp*

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

Vla. *p* *mp* *p*

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

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

Db. *ppp* *mp* *pp*

pizz. *mp* *pp*

mp *ppp*

poco rit. (♩ = 68)

316

Fl. 1 *mf > pp* *a2* *accel.*

Ob. 1 *soli* *mp* *pp* *mp* *pp*

Ob. 2 *soli* *mp* *pp* *mp* *pp*

Cl. 1 *ppp* *mf > pp*

Cl. 2 *ppp* *mf > pp*

Hn. 1.2 *solo 1. lontano* *p* *mp*

Perc. 1 *mf* *ppp*

Perc. 2 *ppp*

Perc. 3 *pp*

Timp.

Pno. *mp* *ppp* *PED.*

Hp. *mp* *ppp*

Vln. Solo (III) (IV) *mp* *pp* *pizz.* *mf* *arco* *ppp* *accel.* *ATTACCA*

Vln. I *arco, unis.* *mp* *pp* *accel.* *ATTACCA*

Vln. II *pp* *arco* *mp* *pp*

Vla. *unis.* *mf* *pp*

Vc. (pizz.) *mf* (pizz.) *mf*

Db. *pizz.* *mp* *ppp*

IV. THE CONFLUENCE

322 Pulsating; flowing (♩ = 138-142)

Fl. 1.2 *mp* a2

Ob. 1.2

Cl. 1.2 *mp* a2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

C Tpt. 1 *pp* st. mute *f* mute down

C Tpt. 2 *pp* st. mute *f* mute down

C Tpt. 3 *pp* st. mute *f* mute down

Tbn. 1.2 *pp* 1. st. mute *f* mute down

B. Tbn.

Tba.

Perc. 1 vib. *mf* *pp* *f*

Perc. 2 bell tree *mp* low wb, medium mallet *p*

Perc. 3 large tam tam *mp*

Timp.

Pno.

Hp. *mf* *pp*

Vln. Solo *mf* *pp* *ppp* *f* *mp*

Vln. I *p* pizz. (sul G)

Vln. II *p* pizz. (sul G) *mp* *mf* *f* *p*

Vla. *p* pizz. (sul C) *f* *p*

Vc. *mf* unis. (pizz.) *p*

Db. *mf* (pizz.)

Pulsating; flowing (♩ = 138-142)

333

Fl. 1.2 *mf*

Ob. 1.2 *mp* *a2* *mp* *mf*

Cl. 1.2 *mp* *mf*

Bsn. 1.2

C Tpt. 1 1. (st. mute) *pp* *mp* (mute down) *pp*

C Tpt. 2 senza sord. *pp*

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1 vib. *pp* *mp* *pp*

Perc. 2

Perc. 3

Pno.

Hp.

Vln. Solo

Vln. I

Vln. II *mf*

Vla.

Vc. *mf*

Db. *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mf*

mf



339

Fl. 1.2

Ob. 1.2 1. (Oboe 2 to EH)

Cl. 1 solo *mp* *f* *p* *f*

Cl. 2 *pp* *mp*

Bsn. 1.2 a2 *p* *mp* *p* *p* *mp* *p* *p* *mp*

Hn. 1.2 a2 *mp*

Hn. 3.4 a2 sord. *pp* *mp*

C Tpt. 2 *f* *pp*

Perc. 1 *f* *pp* *mp* *pp*

Perc. 2 cow bells high and low, med. mallets *f* *mp*

Perc. 3 2 temple blocks, medium mallets *f* *mp*

Pno. *pp* *mp* *pp*
un poco pedale

Hp. *f* *mp*

Vln. Solo *f* *pp* *p* *mf*

Vln. I *f* *p*

Vln. II *p*

Vla. *f* *p*

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

Db. *f* *pp*

f

351 a2

Fl. 1.2 *mp*

Ob. 1 *mp*

Eng. Hn. (Ob. 2)

Cl. 1 *mp*

Cl. 2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2.3 (senza sord.) *mp* (senza sord.)

Tbn. 1.2 *mp*

B. Tbn.

Tba.

Perc. 1 bongos (rutes) *pp* *mp* snr

Perc. 2 *mp*

Perc. 3 claves *mp*

Timp.

Pno.

Hp.

Vln. Solo *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

358

Fl. 1.2 *mp* *mp*

Ob. 1 *p* *mf*

Eng. Hn. (Ob. 2) *pp* *mp*

Cl. 1 *p*

Cl. 2 *pp*

Bsn. 1.2 *mf*

Hn. 1.2 *mp*

Hn. 3.4 *mp* a2

C Tpt. 1.2.3 *p*

Tbn. 1.2 *p*

B. Tbn.

Tba.

Perc. 1 *p* xylophone (hard mallets) *mp*

Perc. 2 *p*

Perc. 3 *p* hi temple block (med. mallets) *mp*

Timp.

Pno. *p*

Hp.

Vln. Solo *fp*

Vln. I *mf*

Vln. II *mf*

Vla. *pp* *p* div.

Vc. *mf*

Db.

S

363

Fl. 1.2 *f* *pp*

Ob. 1 *f*

Eng. Hn. (Ob. 2) *f* *mf* *f*

Cl. 1.2 *f* *a2* *mp* *f*

Bsn. 1.2 *f*

Hn. 1.2 *f* *a2* *p*

Hn. 3.4 *f* *a2* *p*

C Tpt. 1.2.3

Tbn. 1.2 *b* *mp*

B. Tbn.

Tba.

Perc. 1 *f*

Perc. 2 *2 wbs* *mp* *mf* *mp*

Perc. 3 *f* *low cb (med. mallet)* *mp*

Timp.

Pno.

Hp.

Vln. Solo *f*

Vln. I *arco* *f*

Vln. II *arco* *f* *pizz. div.* *mp*

Vla. *f* *unis.* *mp* *f*

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

Db. *unis. arco* *f*

374

Fl. 1.2
 Ob. 1
 Eng. Hn. (Ob. 2)
 Cl. 1.2
 Bsn. 1.2
 Hn. 1.2
 Hn. 3.4
 Hn. 3.4
 C Tpt. 1.2.3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Timp.
 Pno.
 Hp.
 Vln. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

mf
mf
mp
mp
mp
 trngl
mp
 glock.
mp
 Crotales
mp
mp legato
mp legato
 pizz.
mp
 pizz., unis.
mp
 pizz.
mp
 pizz.
mp

379 U

Fl. 1.2

Ob. 1

Eng. Hn. (Ob. 2)

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

blat (solo)
mf

Perc. 1

Perc. 2

Perc. 3

bd
p

Timp.

f

Pno.

mf

Hp.

mf

Vln. Solo

fp f mf

U

Vln. I

Vln. II

Vla.

Vc.

pizz.
mf

Db.

mp mf

Fl. 1.2 *fp* *ff*

Ob. 1 *fp* *ff*

Eng. Hn. (Ob. 2) *fp* *ff*

Cl. 1.2 *f* *p* *ff*

Bsn. 1.2 *p* *ff*

Hn. 1.2 *p* *ff*

Hn. 3.4 *p* *ff*

C Tpt. 1 *p* 1. (senza sord.) *ff*

C Tpt. 2.3 *p* a2 (senza sord.) *ff*

Tbn. 1.2 *p* (senza sord.) *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

Perc. 1 snr *fp* *ff*

Perc. 2 *f*

Perc. 3 *f* sus cymb. *pp* choke *ff*

Timp. *mp* *fp* *ff*

Pno.

Hp.

Vln. Solo *ff* furioso

Vln. I *f* arco, unis. *p* to sord. *ff*

Vln. II *f* arco, unis. *p* div. *ff*

Vla. arco div. *p* *ff*

Vc. arco div. *p* *ff*

Db. arco *p* *fp* *ff*

400 (♩ = ♩) V

Fl. 1.2 *ff*

Ob. 1 *ff* solo *pp* — *mf*

Eng. Hn. (Ob. 2) *ff* *pp*

Cl. 1.2 *ff* *pp*

Bsn. 1.2 *ff* *pp* — *p* — *pp*

Hn. 1.2 *fp* *ff* a2

Hn. 3.4 *fp* *ff*

C Tpt. 1 *ff* st. mute *pp*

C Tpt. 2.3 *ff*

Tbn. 1.2 *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

Perc. 1 rim shot *ff*

Perc. 2 whip *ff* mar. *pp*

Perc. 3 pair of cymbals *ff*

Timp. (solo) *p* *ff*

Pno. *pp* *p*

Hp. *pp*

Vln. Solo (s) *pp*

Vln. I con sord. *pp* *p*

Vln. II (to sord.) *p* unis. con sord.

Vla. (to sord.)

Vc. *ff* pizz. div. *mp* *mp*

Db. *ff*

Fl. 1.2 *pp* *a2* *mp* *pp*

Ob. 1 *pp* *p* *mf*

Eng. Hn. (Ob. 2) *mp* *pp*

Cl. 1.2 *mp* *pp*

Bsn. 1.2 *pp* *a2* *mp* *pp*

Hn. 1.2

Hn. 3.4

C Tpt. 1 *mp* *pp*

C Tpt. 2.3 *st. mute* 2. *pp* *mp* *pp*

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1 *vib.* *pp* *mp* *pp*

Perc. 2 *mp* *pp*

Perc. 3

Timp.

Pno. *mp*

Hp. *mp*

Vln. Solo *pp espress.* *mf* *pp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *unis. con sord.*

Vc. *mf* *mf*

Db.

Fl. 1.2

Ob. 1

Eng. Hn. (Ob. 2)

Cl. 1.2

Bsn. 1

Cbsn. (Bsn. 2)

C Tpt. 1.2.3

Perc. 1

Perc. 2 (+ hi wb)

Perc. 3

Pno.

Hp.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

f

snr.

arco

mute down

8^{va}

X

441

Fl. 1.2 *fff*

Ob. 1 *ff* *fff*

Eng. Hn. (Ob. 2) *ff* *fff*

Cl. 1.2 *ff* *fff*

Bsn. 1 *fff*

Cbsn. (Bsn. 2) *fff*

Hn. 1.2 bells up, brassy (soli) *fff*

Hn. 3.4 bells up, brassy (soli) *fff*

Tbn. 1.2 *fff*

B. Tbn. *fff*

Tba. *fff*

Perc. 1 sus cymbal *pp* *fff*

Perc. 2 *fff*

Perc. 3 *fff* med. tam tam *pp*

Timp. *fff*

Pno. *pp* *fff*

Vln. Solo *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

X

Fl. 1.2

Ob. 1

Eng. Hn. (Ob. 2)

Cl. 1.2

Bsn. 1

Cbsn. (Bsn. 2)

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

Pno.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

pp

fff

snr

p

rim shot

fff

norm.

whip

fff

bd

p

fff

woop

woop

fff con fuoco

div.

459

Y

Fl. 1 *ff*

Picc. (Fl. 2) *ff* *pp* to FLUTE

Ob. 1 *ff* *pp*

Ob. 2 *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Bsn. 1 *ff*

Cbsn. (Bsn. 2) *ff* *pp*

Hn. 1.2 *ff* *ff*

Hn. 3.4 *ff*

C Tpt. 1.2.3 *ff*

Tbn. 1.2 *p < ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 vib. *ff* (w/ bow) *p* *mf*
(Ped. sempre) → sus. cymbal (bowed)

Perc. 2 glock. *ff* *p* *mf*

Perc. 3 large tam tam *ff* bowed crotales *p* *mf*

Timp. *ff* *p*

Pno. *ff* *f*
(Ped. sempre) →

Hp. *ff* *f* *p*

Vln. Solo *ff* *pppp* *f* *p*

Vln. I *ff* *pp*

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

Vla. *ff* unis. *p* *p*

Vc. *ff*

Db. *ff* *pp* div.

469 Z Freely (♩ = ca. 96)

Vln. Solo *f* *p* *f* *mf* *p* *mf* *p*

Db.

476 *mf* *p* *accel.*

Vln. Solo

480 *molto rit.* (♩ = 60) AA Poco meno mosso (♩ = 110)

Fl. 1.2

Ob. 1.2

Cl. 1.2 *a2, soli* *p* *1. solo* *ppp*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. Solo *ff* *p* *ppp*

molto rit. (♩ = 60) AA Poco meno mosso (♩ = 110)

Vln. I *unis. soli* *p* *sempre legato*

Vln. II *pizz. (unis.)* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db.

488

Fl. 1.2 *mp*

Ob. 1.2 *mf* *pp* *p* (1. solo) *mf*

Cl. 1.2 *mp* *pp* *mp* etc.

Hn. 1.2 a2 sord. (soli) *p*

Hn. 3.4

C Tpt. 1.2.3 1. st. mute *pp* 2.3. *mf*

Tbn. 1.2

B. Tbn.

Tba.

Perc. 1

Perc. 2 low wood block (med. mallets) *p* *mp*

Perc. 3

Timp.

Pno. *pp* *mf*

Hp. *mp* *p*

Vln. Solo *p* *mf* *ppp*

Vln. I *mp* *pp*

Vln. II *mp*

Vla. arco, legato (soli) *mp*

Vc. *mp*

Db. pizz. *mp*

506 *accel.*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *mf* *ff*

Cl. 1 *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *ff*

Cbsn. (Bsn. 2) *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 (senza sord.) *mp* *ff*

C Tpt. 1, 2, 3 *ff*

Tbn. 1, 2 *a2* *pp* *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 *rim shot* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Timp. *pp* *ff*

Pno. *ff*

Hp. *ff*

Vln. Solo *ff*

accel. BB ♩ = 142

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f*

Db. *ff* *f*

This page contains the musical score for measures 512 through 514. The score is arranged in a standard orchestral format with the following parts and staves:

- Fl. 1.2**: Flute 1 and 2, mostly silent.
- Cl. 1.2**: Clarinet 1 and 2, playing a rhythmic pattern starting in measure 512.
- Bsn. 1**: Bassoon 1, playing a rhythmic pattern.
- Cbsn. (Bsn. 2)**: Contrabassoon (Bassoon 2), playing a rhythmic pattern.
- Hn. 1.2**: Horn 1 and 2, mostly silent.
- Hn. 3.4**: Horn 3 and 4, mostly silent.
- C Tpt. 1.2.3**: Cornet Trumpets 1, 2, and 3, mostly silent.
- Tbn. 1.2**: Tenor Trombone 1 and 2, playing a rhythmic pattern.
- B. Tbn.**: Baritone Trombone, playing a rhythmic pattern.
- Tba.**: Tuba, playing a rhythmic pattern.
- Perc. 1**: Percussion 1, playing 2 bongos and snare drum.
- Perc. 2**: Percussion 2, mostly silent.
- Perc. 3**: Percussion 3, playing low cb (hard mallet).
- Timp.**: Timpani, playing a rhythmic pattern.
- Pno.**: Piano, playing a rhythmic accompaniment.
- Hp.**: Harp, mostly silent.
- Vln. Solo**: Solo Violin, playing a melodic line.
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, mostly silent.
- Vla.**: Viola, mostly silent.
- Vc.**: Violoncello, playing a rhythmic pattern.
- Db.**: Double Bass, playing a rhythmic pattern.

The score includes dynamic markings such as *f* (forte) and *p* (piano) throughout the measures. The key signature and time signature are consistent with the previous page.

516 87

Fl. 1.2 *mf* *ff* *fff*

Ob. 1.2 *mf* *ff* *fff*

Cl. 1.2 *mf* *ff* *fff*

Bsn. 1 *ff* *fff*

Cbsn. (Bsn. 2) *ff* *fff*

Hn. 1.2 *mf* *ff* *pp* *fff* *soli*

Hn. 3.4 *mf* *ff* *pp* *fff* *soli*

C Tpt. 1.2.3 *mf* *ff* *fff* 1.2 3.

Tbn. 1.2 *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Perc. 1 *ff* *fff* rim shot

Perc. 2 *fff* whip

Perc. 3 *p* *ff* *fff* bd

Timp. *ff* *fff*

Pno. *ff* *fff*

Hp. *ff* *fff*

Vln. Solo *ff* *fff* 3 5 8^{va}

Vln. I *ff* *fff* div.

Vln. II *mf* *ff* *fff* div.

Vla. *mf* *ff* *fff* div.

Vc. *ff* *fff* div.

Db. *ff* *fff*