

# JOURNAL

1991; rev. 2011–12

David Felder

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## Instrumentation

Flute, Piccolo, & Alto Flute  
Oboe & English Horn  
Clarinet in B $\flat$  & Bass Clarinet

Horn in F  
Trumpet in C & Piccolo Trumpet in B $\flat$   
Trombone

Harp  
Piano & Celesta

2 Percussion\*

Strings minimum 4.3.3.3.2;  
Larger sections preferred  
Contrabass with C extension,  
or E tuned down to C

Score in C, traditional octave transpositions apply

Accidentals apply only for measure and octave in which they are written

\*Player 1:

Marimba  
Crotales  
Gongs (low C, B $\natural$ , B $\flat$ , G $\sharp$ )  
2 high Woodblocks  
2 Log Drums  
6 Roto-toms  
Larger Cymbal

Player 2:

Vibraphone  
Glockenspiel  
Opera Gongs  
Pitched Gong (in E)  
tuned Almglocken  
Tam-tam  
Medium China Cymbal  
2 Suspended Cymbals  
(share Log Drum with Player 1)

for the Indiana University New Music Ensemble  
and Harvey Sollberger  
**JOURNAL**

David Felder

**♩ = 120 Brilliant and aggressive**

Flute *ff marcato sempre*

Oboe *ff marcato sempre*

Clarinet in B $\flat$  *ff marcato sempre*

Horn in F *ff marcato sempre*  
st. mute (metal)

Trumpet in C *ff marcato sempre*  
st. mute (metal)

Trombone *ff marcato sempre*

Harp *ff marcato sempre*  
pedal buzz  
D $\flat$  D $\sharp$

Piano *ff*

Percussion 1 *ff marcato sempre*  
Marimba

Percussion 2 *ff marcato sempre*  
Vibraphone

**♩ = 120 Brilliant and aggressive**

Violin I *ff marcato sempre*

Violin II *ff marcato sempre*

Viola *ff marcato sempre*  
pizz. arco

Cello *ff marcato sempre*  
pizz. arco

Contrabass *ff marcato sempre*  
pizz. arco

1 *ff marcato sempre*      2      3      4 *ff*



-----  $\text{♩} = 132$   $\text{sub. } \text{♩} = 120$

Fl.  $f$  *cresc.*

Ob.  $f$  *cresc.*

Cl.  $f$  *cresc.*

Hn.  $p$

Tpt.  $f$  *cresc.*  $p$

Tbn.  $p$

Hp. *fff* *sfmf*  $\leftarrow$  *ff* *pedal buzz*

Pno. *fff* *ff*

Perc. 1 *fff* *ff*

Perc. 2 *fff* *ff*

Vln. I  $f$  *cresc.*

Vln. II  $f$  *cresc.*

Vla.  $f$  *cresc.*

Vc.  $f$  *cresc.*

Cb. *arco* *fff* *ff* *pizz.*

8  $\text{fff}$  9  $\text{sfmf} \leftarrow \text{ff}$  10

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

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

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

Hn. *f* *ff*

Tpt. *f* *mf* *f* *fff* *sfmp* *f*

Tbn. *fff* *ff* *f* *ff*

Hp. pedal buzz

Pno. *f* *mf* *f* *ff* *mp* *f*

Perc. 1 *f*

Perc. 2 *p* *mp*

Vln. I *f* *mf* *ff* *f* *fmf* *f* *ff* *mp* *f*

Vln. II *f* *mf* *ff* *f* *fmf* *f* *ff* *mp* *f*

Vla. *f* *mf* *ff* *f* *fmf* *f* *ff* *mp* *f*

Vc. *f* *fp* *ff* *f* *fmf* *f* *ff* *mp* *fff*

Cb. *arco* *fff* *fff*

11 *fff* 12 13 14 *fff*

(slightly faster)

Fl. *cresc.* 3 *mf* *ff* *sf* *sfp* *ff* *tr<sup>♯</sup>*

Ob. *cresc.* 3 *mf* *f* *sf* *p* *ff* *tr<sup>♯</sup>*

Cl. *cresc.* 3 *mf* *f* *sf* *p* *sfp* *ff* *tr<sup>♯</sup>*

Hn. *sf*

Tpt. *ff* *fp*

Tbn. *ff*

Hp. *ff* *f* *ff*

Pno. *ff* *f* *ff*

Perc. 1 *mp*

Perc. 2 *mp*

Vln. I *cresc.* 3 *mf* *sf* *f* *p* *ff* *tr<sup>♯</sup>* *tr<sup>♯</sup>* *tr<sup>♯</sup>* *tr<sup>♯</sup>*

Vln. II *cresc.* 3 *mf* *f* *sf* *f* *p* *ff*

Vla. *cresc.* 3 *f* *sf* *f* *p* *sfp* *ff* *sfp* *ff* *tr<sup>♯</sup>* *tr<sup>♯</sup>* *tr<sup>♯</sup>*

Vc. *sf* *pizz.* *sfp* *ff*

Cb. *sf*

15 16 17 18

♩ = 120

Fl. *f* *cresc.* *ff* *mf f*

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

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

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

Tpt. *mp* *f* *ff* *mf f*

Tbn. *f* *ff* *mf f*

Hp. *ff*

Pno. *f*

Perc. 1

Perc. 2

♩ = 120

Vln. I *f* *cresc.* *ff* *mf f unis.*

Vln. II *f* *cresc.* *ff* *mf f unis.*

Vla. *f* *cresc.* *ff* *mf f unis.*

Vc. *f* *arco* *ff* *mf f*

Cb. *f* *ff* *mf*

19 20 21 22



**Pesante**  
to Alto Flute

Fl. *fff* 3 *f*

Ob. *fff* 3 *f* to English Horn

Cl. *fff* 3 *f* *fff* (non dim.) 5 to Bass Clarinet

Hn. *fff* 3 *f* *fff* (non dim.) 5

Tpt. *fff* 3 *f* (enharmonic gliss.)

Tbn. *ffmf* 9 *ff* 3 *fff* *f* *fff* (non dim.) 5 5

Hp. *ff* pedal buzz 5 *fff* pedal buzz *fff* pedal buzz *fff*

Pno. 3 *fff* 3 *fff* 5 *fff* ++

Perc. 1 Crotales Mar. *fff* *fff* *fff* *fff*

Perc. 2 *fff* 3 *fff* \* *f* Chinese Cymbal

**Pesante**

Vln. I *cresc.* *fff* 3 *f* *f* 3

Vln. II *cresc.* *fff* 3 *f* *f* 3

Vla. *cresc.* *fff* 3 *f* *fff* (non dim.) 5 5 5 5 *f* 3

Vc. *cresc.* *fff* 3 *f* *fff* (non dim.) 5 5 5 5 *f* 3

Cb. *fff* (non dim.) 5 5 5 5 *f* 3

poco a poco ritardando ----- 3

A. Fl. *sf* *f* *f dim. poco a poco*

E. Hn. *sf* *f* *f dim. poco a poco*

B. Cl. *fff*

Hn. *sf* *f* *f*

Tpt. *sf* *f* *mf* *f* *mf*

Tbn. *sf* *f* *fff*

Hp. *f* *fp* *f*

Pno. *dim. poco a poco*

(Reo) ----- \*

Perc. 1 *sf*

Perc. 2 *sf* Vibr. (choke) *fff*

(Reo) ----- \*

poco a poco ritardando ----- 3

Vln. I *sf* *div.* *fff* *unis.* *f dim. poco a poco*

Vln. II *sf* *div.* *fff* *unis.* *f dim. poco a poco*

Vla. *sf* *fff* *f dim. poco a poco*

Vc. *sf* *fff* *f dim. poco a poco*

Cb. *sf* *fff*

----- sub. ♩ = 120

A. Fl. *mf* *ff* *ffmp* *ff*

E. Hn. *mf* *ff* *ffmp* *ff*

B. Cl. *ffmp* *ff* *ff*

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

Tpt. *dim. poco a poco* *ff* *ffmp* *ff*

Tbn. *mf* *ff* *ffmp* *ff* *f* *ff*

Hp. *ff* *f* *ff*

Pno. *f cresc.* *ff* *f* *ff* *fff*

Perc. 1 *f* *ff* *f* *\**

Perc. 2 *f* *ff* *f* *\**

Vln. I *ffmp* *ff* *ff*

Vln. II *ffmp* *ff* *ff*

Vla. *ffmp* *ff* *ff*

Vc. *ffmp* *ff* *ff*

Cb. *ffmp* *ff* *f* *fff*

Celesta

Reo.

30 31 32 33

A. Fl. (light!) *f*

E. Hn. *f* *mf*

B. Cl. *fff*

Hn. *f* *mf*

Tpt. *f* *mf* *f*

Tbn. *f* *fff*

Hp. *fff*

Pno. *f* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *f* Glock.

Vln. I (light!) *f*

Vln. II (light!) *f*

Vla. *f* (light!)

Vc. *f* (light!)

Cb. *f* *fff*

34 *f* 35 36 *fff* 37

Detailed description: This page of a musical score covers measures 34 to 37. The instrumentation includes A. Flute, E. Horn, B. Clarinet, Horn, Trumpet, Trombone, Harp, Piano, Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time and features a variety of dynamics from *f* (forte) to *fff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include '(light!)' for several instruments and 'arco' for the strings. The piano part includes markings for 'C<sub>3</sub>', 'Piano', and 'Reo'. Percussion 2 includes a 'Glock.' (glockenspiel) part. The page number '10' is at the top left, and measure numbers '34', '35', '36', and '37' are at the bottom.

rit. . . . // ♩ = 104 heavy

A. Fl. *f*

E. Hn. *f*

B. Cl. *f*

Hn. *ff*

Tpt. *ff*

Tbn. *f*

Hp. *f*

Pno. *f*

Perc. 1 *mf*

Perc. 2 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Mar. *f*

Vibr. *f*

pizz. *f*

arco

♩ = 120 **Humorously;**  
**pompous, bombastic**

A. Fl. *ff* 5

E. Hn. *ff* *ff* *p* < *f* *mf* < *ff* *slap tongue* *sff* 3

B. Cl. *ff* 5

Hn. *ff* 5

Tpt. *ff* *mp* < *ff* *mf* *p* *f* *mp* < *ff* *mp*

Tbn. *ff* 5 *ff* 3 *ffmp* < *ff*

Hp. *ff* 3 *f* *p* *ff* 3

Pno. *ff* 5

Perc. 1 *ff* *f*

Perc. 2 *ff* *f* *Vibr.* *Almglocken* *Vibr.*

Vln. I *ff* 5 *ff* *mp* < *f* *mf* < *f*

Vln. II *ff* 5 *ff* 3 *arco* *mp* < *ff* *f* *mp* < *ff*

Vla. *ff* 5 *ff* *mp* < *ff* *mf*

Vc. *ff* 5 *ff* *sf* *sf* *sf* *sf*

Cb. *ff* 5 *ff* 3 *f* 44

41 42 43 44

A. Fl. *mp* *ff* *mf* *ff*  
 E. Hn. *ff* *mf* *ff* *ff*  
 B. Cl. *ff* *mf* *ff* *ff*  
 Hn. *mf* *ff* *mf* *cresc.* *ff*  
 Tpt. *mp* *ff* *mf* *f* *ff*  
 Tbn. *f* *f* *ff* *fp* *ff*  
 Hp. *ff*  
 Pno. *f*  
 Perc. 1 *sf* *Log Drums* *Mar.* *(Mar.) f*  
 Perc. 2 *mp* *cresc.* *ff*  
 Vln. I *mf* *ff* *mf* *ff* *mp* *f*  
 Vln. II *mp* *f* *mp* *ff* *mf* *ff* *f poco a poco cresc.*  
 Vla. *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mf* *f*  
 Vc. *norm.* *arco* *gl.* *gl.* *pizz.* *arco*  
*ff* *ff* *fff* *f* *ff*  
 Cb. *ff*

45 *ff*      46      47      48

A. Fl. *p* *fff* *ffp* *ff* *fff* *f* *ff* *f* *mp*

E. Hn. *flz.* *ff* *fp* *f* *ff* *fmp*

B. Cl. *fff* *f* *cresc.* *fff* *sfff*

Hn. *fff* *f* *fff* *ffp* *ff* *fff* *ff* *p* *f* *mf* *ff*

Tpt. *fff* *p* *f* *ff* *ff* *mp* *f*

Tbn. *fmp* *ff* *ff* *fff* *fff* *sfff*

Hp. *p* *cresc.* *ff* *f* *cresc.* *ff* *f*

Pno. *(Loo)* *fff* *sim.* *f* *8<sup>sub</sup>* *fff*

Perc. 1 *mp* *cresc.* *ff* *f* *fff*

Perc. 2

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

Vln. II *fff* *f* *mf* *ff* *ffp*

Vla. *fff* *ff* *p* *fff* *f* *ff*

Vc. *fff* *f* *ff* *fff* *ff* *mf* *f*

Cb. *fff* *fffmp* *fff* *f* *fff*

49 50 51 52



**Pesante**

A. Fl. *ff* (cont. sim. - non dim.) *fff* poss. *f*

E. Hn. *ff* (cont. sim. - non dim.) *fff* poss. *f*

B. Cl. *f* *ff* (cont. sim. - non dim.) *fff* poss. *f*

Hn. *mp* *fff* (cont. sim. - non dim.) *ff* *f*

Tpt. *f* *mp* *fff* (cont. sim. - non dim.) *f* *f* to B $\flat$  Piccolo Trumpet

Tbn. *f* *fff* (cont. sim. - non dim.) *ff* *f*

Hp. *ff* *fff* (cont. sim. - non dim.) *f* *f*

Pno. *ff* *fff* *f*

Perc. 1 *ff* *fff*

Perc. 2 *ff* *fff* *Bowed Crot.*

Vln. I *ff* *fff* (cont. sim. - non dim.) *ff* *f*

Vln. II *f* *mf* *ff* (cont. sim. - non dim.) *fff* *f*

Vla. *ff* *fff* (cont. sim. - non dim.) *fff* *fff/mf* *f*

Vc. *ff* *fff* (cont. sim. - non dim.) *fff* *fff/mf* *f*

Cb. *ff* *fff* *fff* *fff/mf* *f*

53 54 55 56

**Suddenly  
faster; 132-136**

**Suddenly faster; 132-136**

A. Fl. *f* *cresc.* *fff* *poss.*

E. Hn. *fff* *poss.*

B. Cl. *fff* *(poss.)*

Hn. *fff* *poss.*

Tpt. *f* *fff* *poss.*

Tbn. *f* *cresc.* *fff* *poss.*

Hp. *fff* *poss.*

Pno. *fff* *poss.*

Perc. 1 *fff* *poss.*

Perc. 2 *fff* *poss.*

**Suddenly faster; 132-136**

Vln. I *fff* *poss.*

Vln. II *fff* *poss.*

Vla. *fff* *poss.*

Vc. *fff* *div.* *unis.*

Cb. *fff* *poss.*

57 58 *f* 59 60 *fff* *poss.*

$\text{♩} = 120$

to Flute

Flute

A. Fl. *mf* *cresc.* *fff* *mf* *fp* *f*

E. Hn. *mf* *cresc.* *fff* *f*

B. Cl. *f* *ff* *f* slap tongue

Hn. *mf* *cresc.* *fff* *f*

Picc. Tpt. *fff* *f* *fff* *f*

Tbn. *f* *fff* *fp*

Hp. *f* *f* *f* *8va loco*

Pno. *f* *staccatiss.* *f* *8va loco*

Perc. 1 *p* *cresc.* *f* *ff* *Gong*

Perc. 2 *f* *ff* *Vibr.*

Vln. I *f* *ff* *pizz.* *ff* *arco*

Vln. II *f* *ff* *pizz.* *ff* *f*

Vla. *f* *ff* *pizz.* *fff*

Vc. *f* *ff* *f* *fp* *ff*

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

61 62 63 64

Fl. *ff* *f* *p* *f* *ff* *mf* *fff* *ff*

E. Hn. *mf* *fff*

B. Cl. *fp* *f* *ff* *ff* *fff*

Hn. *ff* *f* *ff* *mf* *fff* *f*

Picc. Tpt. *mp* *ff* *mf* *fff*

Tbn. *f* *cresc.* *f* *ff* *mf* *fff*

Hp. *fff* *ff* *mf* *fff*

Pno. *ff* *fff*

Perc. 1 *f* *fff* *f* *f* Crotales

Perc. 2 *fff* *f* *f* Almglocken

Vln. I *mp* *cresc.* *f* *cresc.* *ff* *mf* *fff* *pp*

Vln. II *mp* *cresc.* *f* *cresc.* *ff* *mf* *fff* *pp*

Vla. *mf* *f* *cresc.* *ff* *mf* *fff*

Vc. *f* *cresc.* *ff* *mf* *fff* *f*

Cb. *p* *f* *ff* *ff* *mf* *fff*

65 66 67 68

This musical score page contains the following parts and markings:

- Fl.:** Soloistic markings at the beginning. Dynamics range from *f* to *ff*.
- E. Hn.:** Soloistic markings. Dynamics range from *f* to *ff*.
- B. Cl.:** Dynamics range from *f* to *ff*.
- Hn.:** Dynamics range from *mp* to *ff*.
- Picc. Tpt.:** Dynamics range from *f* to *ff*.
- Tbn.:** Soloistic markings. Dynamics range from *mp* to *ff*. Includes markings for *gl.* and *slide vib.*
- Hp.:** Dynamics range from *f* to *ff*.
- Pno.:** Dynamics range from *f* to *ff*.
- Perc. 1:** Mar. (Maracas). Dynamics range from *mf* to *sf*.
- Perc. 2:** Vib. (Vibraphone). Dynamics range from *p* to *f*. Includes a **Med. Cymbal** marking.
- Vln. I:** Dynamics range from *mp* to *ff*. Includes *pizz.* and *arco* markings. Marking: *poco a poco cresc.*
- Vln. II:** Dynamics range from *mp* to *ff*. Includes *pizz.* and *arco* markings. Marking: *poco a poco cresc.*
- Vla.:** Dynamics range from *fp* to *ff*. Includes *pizz.* and *arco* markings. Marking: *f poco a poco cresc.*
- Vc.:** Dynamics range from *p* to *ff*. Includes *pizz.* and *arco* markings. Marking: *f poco a poco cresc.*
- Cb.:** Dynamics range from *p* to *f*. Includes *arco* marking. Marking: *cresc. poco a poco*.

Page numbers 69, 70, 71, and 72 are visible at the bottom of the score.

Fl.  
E. Hn.  
B. Cl.  
Hn.  
Picc. Tpt.  
Tbn.  
Hp.  
Pno.  
Perc. 1  
Perc. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *ff* *cresc.* *ff* *f* *ff* *fff* *(poss.)* *fff* *5:4*

*mp* *ff* *cresc.* *fff* *sffmp* *ff* *fff*

*fff* *f* *fff* *(poss.)* *fff*

*mp* *f* *cresc.* *sffmp* *ff* *fff*

*mp* *ff* *cresc.* *fff* *sffmp* *ff* *fff*

*mf* *fff* *cresc.* *f* *cresc.* *sffmp* *ff* *fff*

*f* *ff* *f* *ff* *sff* *fff*

*fff* *f* *sff* *f* *fff*

Gong Mar. Med. Cym. Tam Tam Vibr. Med. Tam Gong 2 Toms Vibr. *mf* *f* *p* *f* *mf* *f* *f* *f*

*mf* *f* *f* *f* *f* *f* *f* *f*

*f* *fff* *f* *sff* *fff* *fff* *fff* *fff*

*f* *sff* *f* *sff* *sffmp* *ff* *fff* *fff*

*f* *sff* *f* *sff* *sffmp* *ff* *fff* *fff*

*f* *sff* *f* *sff* *sffmp* *ff* *fff* *fff*

*f* *sff* *f* *sff* *sffmp* *ff* *fff* *fff*

*fff* *f* *fff* *(poss.)* *fff* *fff*

73 74 75 76



sub. ♩ = 76

*ritardando*

♩ = 132

*rit.* -----

Fl. *ppp* (breathy) *ff* (soloistic) *f*

E. Hn. *ff*

B. Cl. *ff*

Hn. *ff*

Tpt. to C Trumpet quickly! *ff* senza sord.

Tbn. *ff* senza sord.

Hp. RH damp LH l.v. *mf* *fff* 5:4

Pno. *p* *fff* 5:4 5:4

Perc. 1 Roto Toms *f* 5:4 *ff*

Perc. 2 Glock. *fff* 5:4

sub. ♩ = 76

*ritardando*

♩ = 132

*rit.* -----

Vln. I *pp* *p < f* *ff* *mp* *ff* *mf* *p < f*

Vln. II *pp* *ff* *p* *fast, light bow Solo* *p < f*

Vla. *ppp* *jeté* *ff* *p*

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

Cb. *ff* *p* *f*



♩ = 90 super-precise!

**Fl.** [Musical notation]

**E. Hn.** *ff* *mf* *ff* *3*

**B. Cl.** *ff* *mf* *ff* *3* *to Clarinet*

**Hn.** *ff* *mf* *ff* *3* *ff* *p* *fff*

**Tpt.** *ff* *mf* *ff* *3* *ff* *p* *fff*

**Tbn.** *ff* *mf* *ff* *3* *ff* *p* *fff*

**Hp.** *ff* *brittle* *3* *5* *f*

**Pno.** *ff* *brittle* *3* *5* *f* *to Celesta*

**Perc. 1** Gong *ff* *brittle* *3* *5* *f*

**Perc. 2** *ff* *3* *5* *f*

**Vln. I** *tutti* *ff* *N.V. div.* *ff* *fff*

**Vln. II** *tutti* *ff* *N.V. div.* *ff* *fff*

**Vla.** *ff* *N.V. div.* *ff* *fff*

**Vc.** *ff* *N.V. div.* *ff* *fff*

**Cb.** *ff* *N.V.* *ff* *fff*

84 *ff* 85 *ff* *fff* 86 87 *ff* *fff*

*slightly faster* *slightly faster still*

Fl. *3 ff p < fff* *3 ff > mf < ff*

E. Hn. *3 ff p < fff* *3 ff > mf < ff*

Clnt. B $\flat$  Clarinet *3 ff p < fff* *3 ff > mf < ff*

Hn. *3 ff p < fff* *3 ff > mf < ff*

Tpt. *3 ff p < fff* *3 ff > mf < ff*

Tbn. *3 ff p < fff* *3 ff > mf < ff*

Hp. *5 pres de la table ff* *(bisbig.) mf* *ff*

Pno. *ff* *3 6 6* *ff*

Perc. 1 *5 ff* *ff* *mf ff*

Perc. 2 *ff* *ff* *mf ff*

Vln. I *slightly faster* *ff unis.* *fff* *slightly faster still* *3 ff*

Vln. II *ff unis.* *fff* *3 ff unis.*

Vla. *ff div.* *fff* *3 ff*

Vc. *ff* *fff* *3 ff*

Cb. *ff div.* *fff* *3 ff*

88 89 90

*slightly slower*

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

E. Hn. *mf* *ff* *fff*

Clnt. *ff* *mf* *ff* *fff*

Hn. *ff* *ff* *fff*

Tpt. *ff* *ff* *fff*

Tbn. *ff* *ff* *fff*

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

Pno. *ff* *ff* *ff* *fff*

Perc. 1 *mf* *f* *ff* *f*

Perc. 2 *f*

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

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

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

Vc. *ff* *mf* *ff* *fff*

Cb. *ff* *mf* *ff* *fff*

91 92 93 94

*slightly slower*

Large Log Drums

III/II

(Celesta)

Piano

Mar.

Piano

*ff*

\*

Large Log Drums

$\text{♩} = 90$  *ritardando* -----  $\text{♩} = 60 \sim 63$  ( $\text{♩} = 30 \sim 32$ )  
**Cool, distant, legatissimo**

**Fl.**  
 $p$   $mp$

**E. Hn.**  
 $p$   $mp$

**Clnt.**  
 $p$   $mp$

**Hn.**  
*covered*  
 $p$   $mp$

**Tpt.**  
*into stand*  
 $p$   $mp$

**Tbn.**  
*into stand*  
 $p$   $mp$

**Hp.**  
 $fff$   $mf$   $f$   $mp$   $mf$

**Pno.**  
 $f$

**Perc. 1**  
 $f$   $p$   $mf$   
 Rolled Lge. Cym.  
 (choke)

**Perc. 2**  
 $f$   $mp$

$\text{♩} = 90$  *ritardando* *arco* *N.V.*  
*pizz.*  $fff$   $fff$

$\text{♩} = 60 \sim 63$  ( $\text{♩} = 30 \sim 32$ )  
**Cool, distant, legatissimo**  
*div., sempre N.V.* *unis.* *div.*  
 $p$   $mp$   $pp$

**Vln. I**  
 $fff$   $fff$   $p$   $mp$   $pp$

**Vln. II**  
 $fff$   $fff$   $p$   $mp$   $pp$

**Vla.**  
 $fff$   $fff$   $p$   $mp$   $pp$

**Vc.**  
 $fff$   $fff$   $p$   $mp$   $pp$

**Cb.**  
 $fff$   $fff$   $p$   $mp$   $pp$

95 96 97 98

slower and increasingly distant . . .

(sub. ♩ = 120 -)

Fl. *pp*

E. Hn. *pp* to Oboe

Clnt. *pp*

Hn. *pp*

Tpt. *pp* Harmon mute in—stem in

Tbn. *pp* Harmon mute in—stem in

Hp. *p* *mp* *pp* l.v. sempre

Pno. *p* *mp* *pp* Celesta *♩ sempre* *\* ♩ sempre*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp* *pp* *\* ♩ sempre*

Vln. I *pp* *p* *ppp* *p* *ppp* *ppp poss.* molto sul tasto unis. div. col legno tratto unis. div. (sub. ♩ = 120 -)

Vln. II *pp* *p* *ppp* *p* *ppp* *ppp poss.* molto sul tasto unis. div. col legno tratto unis. div.

Vla. *pp* *p* *ppp* *p* *ppp* *ppp poss.* molto sul tasto unis. div. col legno tratto unis. div.

Vc. *pp* *p* *ppp* *p* *ppp* *ppp poss.* molto sul tasto unis. div. col legno tratto unis. div.

Cb. *pp* *p* *ppp* *p* *ppp* *ppp poss.* molto sul tasto unis. div. col legno tratto unis. div.

99 100 101 102 103

sub. ♩ = 120  
energetic

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

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

Clnt. *ff* *mf* *f* *ff* *f*

Hn. *f* *p cresc.* *f* *mp* *f* *mp* *f*

Tpt. *f* *p cresc.* *f* *mp* *f* *mf* *f* *p*

Tbn. *f* *p cresc.* *f* *mp* *f* *mp* *f*

Hp. *f (each)* *p* *f*

Pno. Piano *f* *f*

Perc. 1 Mar. *p* *f* *mf*

Perc. 2 Vibr. *f* *f* *both* *Vibr.* *mf*

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

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

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

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

Cb. *pizz.* *f* *arco* *dim.* *mp* *ff*

104 *f* 105 *f* 106 *dim.* 107 *mp* *ff* 108 *ff*

This page contains a musical score for measures 109 through 112. The instruments and parts are as follows:

- Flute (Fl.):** Starts with a *cresc.* marking, moving from *f* to *ff* and then *sf* to *ff*.
- Oboe (Ob.):** Starts with a *cresc.* marking, moving from *f* to *ff*, then *f* to *sf* to *fp*.
- Clarinet (Clnt.):** Starts with a *cresc.* marking, moving from *f* to *ff*, then *sf* to *sff*.
- Horn (Hn.):** Starts with *mp*, moving to *f*, *sfp*, *f*, then *f* to *p* to *f*.
- Trumpet (Tpt.):** Starts with *f*, *p*, *ff*, *f*, then *p* to *f*, *sf* to *sff*.
- Tuba (Tbn.):** Starts with *sfp*, moving to *f* to *p* to *f*, then *sff*.
- Harp (Hp.):** Features chords and triplets, moving from *ff* to *f* to *ff*.
- Piano (Pno.):** Features chords and triplets, moving from *ff* to *f* to *f*. Includes markings for *Celesta* and *Piano*.
- Percussion 1 (Perc. 1):** Includes *Mar.* (Maracas) moving from *mf* to *f*.
- Percussion 2 (Perc. 2):** Includes *Vibr.* (Vibraphone) moving from *mf* to *f*, and *Glock.* (Glockenspiel).
- Violin I (Vln. I):** Starts with *cresc.*, moving from *ff* to *p* to *f*, then *fff* to *ffmp* to *sfff*. Includes *non div.!* and *gliss.* markings.
- Violin II (Vln. II):** Starts with *cresc.*, moving from *ff* to *p* to *f*, then *fff* to *ffmp* to *sfff*. Includes *non div.!* and *gliss.* markings.
- Viola (Vla.):** Starts with *ff*, moving to *f*, then *fff* to *ffmp* to *sfff*. Includes *non div.!* and *gliss.* markings.
- Violoncello (Vc.):** Starts with *pizz.* (pizzicato), moving to *arco* (arco), *f*, *cresc.*, then *fff* to *ffmp* to *sfff*. Includes *non div.!* and *gliss.* markings.
- Contrabass (Cb.):** Starts with *pizz.*, moving to *arco*, *f*, *cresc.*, then *fff* to *ffmp* to *sfff*. Includes *non div.!* and *gliss.* markings.

Measure numbers 109, 110, 111, and 112 are indicated at the bottom of the page. Dynamic markings include *cresc.*, *f*, *ff*, *sf*, *sff*, *mp*, *p*, *mf*, *fff*, *ffmp*, *sfff*, *non div.!*, and *gliss.*

Fl. *fff* *f cresc.* *ff* *fff sfp*

Ob. *f* *fff* *f p mf cresc.* *ff* *fff*

Clnt. *fff* *f cresc.* *ff* *fff* *fff sf*

Hn. *f* *ff* *fff*

Tpt. *f* *p mf cresc.* *ff* *fff*

Tbn. *f* *ff* *fff* *fff sfp* *f*

Hp. *ff* *f* *ff* *bisbig.*

Pno. *fff* *ff* *ff* *Piano* *Celesta* *ff* *Piano*

Perc. 1 *mar.* *f* *f* *ff*

Perc. 2 *Vibr.* *Glock.* *Vibr.* *f* *f* *Glock.* *Vibr.* *Almgl. Gong* *ff*

Vln. I *ffmp* *fff* *ff cresc.* *fff ff*

Vln. II *ffmp* *fff* *ff cresc.* *fff ff*

Vla. *ffmp* *fff* *f* *fff ff*

Vc. *ffmp* *fff* *f* *fff ff*

Cb. *fff* *ff* *arco* *f* *fff* *fff*

113 114 115 116



rit. . . . ♩ = 88

♩ = 120  
a tempo

Fl. *ff* *p* *f*

Ob. *sf* *sf* *mp* *f* *ff* *p* *f* *f*

Clnt. *p* *f* *ff* *p* *f* *mp* *f* *p*

Hn. *ff* *p* *f* *sf* *f* *fp* *fp*

Tpt. *sf* *ff* *p* *fp* *fp* *f*

Tbn. *ff* *p* *mf* *p* *sf*

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

Pno. *fff* Celesta *fff* Piano *mf* *f*

Perc. 1 *f* *mf* *f* *mf* *mf* *f* *f*

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

Vln. I *f* *ff* *f* *p* *mp* *f* *mp* *p* *f* *mf* *f*

Vln. II *f* *ff* *f* *p* *mp* *f* *mp* *f* *sf*

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

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

Cb. *f* *p* *mp* *f* *p* *f* *norm. arco*

*rit. . . . ♩ = 88* *♩ = 120*

*div.* *N.V.* *norm.*

*div.* *N.V.* *norm.*

*div.* *N.V.* *norm.*

*div.* *N.V.* *pizz.* *norm. arco*

117 118 119 120

This musical score page covers measures 121 to 124. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a rest, then plays a melodic line with dynamics *f*, *mp*, *f*, *sfmp*, and *fff*. Includes a *rit. . . .* marking at the end.
- Oboe (Ob.):** Similar to the flute, with dynamics *f*, *mp*, *f*, *sfmp*, and *fff*.
- Clarinet (Clnt.):** Starts with a *cresc.* marking, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *mf*, *fp*, and *fff*.
- Horn (Hn.):** Starts with a rest, then plays a melodic line with dynamics *f*, *sf*, *f*, *p*, *f*, and *ff*. Includes a *rit. . . .* marking at the end.
- Trumpet (Tpt.):** Starts with a rest, then plays a melodic line with dynamics *sf*, *fp*, *sff*, *sf*, *mf*, and *f*. Includes a *rit. . . .* marking at the end.
- Tuba (Tbn.):** Starts with a rest, then plays a melodic line with dynamics *f*, *sfp*, *f*, *f*, *mf*, and *ff*. Includes a *rit. . . .* marking at the end.
- Harpsichord (Hp.):** Provides harmonic support with dynamics *ff* and *fff*. Includes a *rit. . . .* marking at the end.
- Piano (Pno.):** Provides harmonic support with dynamics *sf*, *sf*, *ff*, *f*, and *fff*. Includes a *rit. . . .* marking at the end.
- Percussion 1 (Perc. 1):** Includes Log Drums and Pitched Gong & Almglock. with dynamics *f* and *fff*.
- Percussion 2 (Perc. 2):** Includes Glock., Med. Chinese Cym., and Vibr. with dynamics *f*, *mf*, and *f*.
- Violin I (Vln. I):** Starts with a rest, then plays a melodic line with dynamics *p*, *f*, *p*, *f*, *f*, *cresc.*, and *ff*. Includes a *rit. . . .* marking at the end.
- Violin II (Vln. II):** Starts with a rest, then plays a melodic line with dynamics *ffmp*, *f*, *mf*, *f*, and *ff*. Includes a *rit. . . .* marking at the end.
- Viola (Vla.):** Starts with a rest, then plays a melodic line with dynamics *mp*, *f*, *mp*, *f*, *f*, and *ff*. Includes a *rit. . . .* marking at the end.
- Violoncello (Vc.):** Starts with a rest, then plays a melodic line with dynamics *mp*, *f*, *mp*, *f*, *f*, and *ff*. Includes a *rit. . . .* marking at the end.
- Contrabass (Cb.):** Starts with a rest, then plays a melodic line with dynamics *mp*, *f*, *mp*, *f*, *f*, and *ff*. Includes a *rit. . . .* marking at the end.

Measure numbers 121, 122, 123, and 124 are indicated at the bottom of the page.

♩ = 104

*poco a poco ritardando*

**Suddenly lyric**

Fl. *f* *mp* (lyric) *mf* *mp*

Ob. *f* *mf* *mp* (lyric) *mf*

Clnt. *f* *mf* *mp* (lyric) *mf* dim.

Hn. con sord.

Tpt. Harmon mute in [Harmon] *p*

Tbn. Harmon mute in

Hp.

Pno.

Perc. 1 gradually mute all ringing

Perc. 2 gradually mute all ringing

♩ = 104

*poco a poco ritardando*

**Suddenly lyric**

Vln. I con sord. *mp* (lyric) *mf* *p* *mp* *mf* *p* *mp*

Vln. II con sord. *mp* *mp* (lyric) *mf* *mp* *p* *mp*

Vla. con sord. *mp* *mp* (lyric) *mf* *mp* *p*

Vc. *f* *mp* *mp* (lyric) *mf* *mp* *mf*

Cb. con sord. *mp* arco *mf* (lyric)

125 126 127 128 129

Fl. *to Alto Flute*

Ob. *to English Horn*

Cln. *3*

Hn. *[mute]* *3*

Tpt. *3* *to whisper mute*

Tbn. *[Harmon]* *3* *to whisper mute*

Hp.

Pno.

Perc. 1

Perc. 2

Vln. I *div.* *mf* *pp* *p* *mp* *p* *dolce* *poco a poco dim.*

Vln. II *mf* *pp* *p* *poco a poco dim.*

Vla. *mf* *div.* *dim.* *mp* *p* *mf* *mp* *pp* *p* *poco a poco dim.*

Vc. *p* *mf* *unis.* *mf* *p* *mp* *p* *mp* *poco a poco dim.*

Cb. *mp* *mf* *mp* *pizz.* *3*

130 *poco dim.* 131 *mp* *(lyric)* *mf* 132 *mp* 133 134

♩ = 42

Alto Flute

A. Fl. *pp* *ppp*

E. Hn. *pp* *ppp*

Clnt. *pp* *ppp*

Hn. *pp* *ppp*

Tpt. *pp* *ppp*

Tbn. *pp* *ppp* [whisper]

Hp. *p* *pp* *ppp*

Pno. Celesta Piano Celesta Piano Celesta Piano

Perc. 1

Perc. 2 *Vibr.* *pp* *ppp*

---

♩ = 42

Vln. I *ppp* *pp* *ppp* N.V. div.

Vln. II *ppp* *pp* *ppp* N.V.

Vla. *ppp* *pp* *ppp* N.V.

Vc. *ppp* *pp* *ppp* N.V.

Cb. *ppp* *pp* *ppp* arco N.V.

135 136 137

A. Fl. *pp* (lyric) *p* *mp* *p* *mp* *ppp*

E. Hn. *p* *mp*

Clnt. *pp* (lyric) *mp* *p* *mp* *p* *ppp*

Hn. *pp* (lyric) *mp* *p* *mp* *p* *mp* *ppp*

Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Hp. *p* *pp*

Pno. \*

Perc. 1 Mar. *p* *pp* *pp* *mp*

Perc. 2 *pp* *ppp* Vibr. with bow motor on, slow

Vln. I *pp* (pale) *p* *pp* *mp* *ppp*

Vln. II *pp* (pale) *p* *pp* *mp* *ppp*

Vla. *pp* (pale) *p* *pp* *mp* *ppp*

Vc. *mp* *p* *ppp*

Cb. *mp* *pp*

138 139 140 141 142

A. Fl. *pp*  $\leftarrow$  *p*

E. Hn. *pp*  $\leftarrow$  *p* *mf* <sup>3</sup>

Clnt. *pp*  $\leftarrow$  *mp* *mf*

Hn. *pp*  $\leftarrow$  *p* like bells *mf* *ppp*

Tpt. *p*  $\leftarrow$  *mp* *mf* like bells *ppp*

Tbn. *mp*  $\leftarrow$  *mf*

Hp. *p* *mp* *mp*

Pno. Piano *mp* Celesta *p*

Perc. 1

Perc. 2 soft yarn *mp*

Vln. I *p*  $\leftarrow$  *mp* *mf* <sup>3</sup>

Vln. II *pp*  $\leftarrow$  *mp*  $\leftarrow$  *p* pizz. *mp* arco *mp*  $\leftarrow$  *mf* <sup>3</sup>

Vla. *pp*  $\leftarrow$  *mp* *mp*

Vc. *pp*  $\leftarrow$  *p*  $\leftarrow$  *pp* pizz. *mf* poco a poco dim. arco

Cb. *mp*  $\leftarrow$  *mp*

143 144 145 146

to Piccolo

A. Fl. *mf*  $\overset{3}{\curvearrowright}$  *p dim.*

E. Hn. *mf*  $\overset{3}{\curvearrowright}$  to Oboe *p*

Clnt.  $\overset{3}{\curvearrowright}$  *mp*  $\curvearrowright$  *pp* *mp/p*  $\curvearrowleft$  *mp*  $\curvearrowright$  *pp*

Hn. *p*  $\curvearrowleft$  *mp* *mp*  $\curvearrowright$  *p*

Tpt. *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p* *mp*  $\curvearrowright$  *p*

Tbn. *mp/p*  $\curvearrowleft$  *mp*  $\curvearrowright$  *pp*

Hp. *p* *p* *mp mf* *p*

Pno. *mp* Piano *p* Celesta *p* *pp*

Perc. 1 bowed Crotales

Perc. 2 Vibr. with bow *p* *pp*

Vln. I intense vib. *mf* *p* remove mute *p* *ppp* Solo dolce, espr. *p*  $\overset{3}{\curvearrowright}$  *mp*

Vln. II *fpp*  $\overset{3}{\curvearrowright}$  *mp*  $\curvearrowright$  *pp* remove mute *p* *ppp* Solo *p (espr.)*  $\curvearrowleft$  *mp*  $\curvearrowright$

Vla. *dim. poco a poco* *pp* *mp* div. *pp* *mp* *pp* unis. *pp (non cresc.)*

Vc. *p* *mp* div. *mp*  $\curvearrowright$  *pp* unis. *pp (non cresc.)*

Cb. *pp* remove mute *pp*

147 *dim. poco a poco* 148 *pp* 149 150 151



rit. . . .

Piccolo  
intense espr.

This musical score page covers measures 152 to 155. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clnt.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Celesta, Percussion 1 (Perc. 1) with Crotales and Vibraphone (Vibr.), Percussion 2 (Perc. 2) with mallets, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 152: Flute and Oboe are silent. Clarinet and Horn play sustained notes. Percussion 1 and 2 play rhythmic patterns. Violins and Viola play melodic lines with dynamic markings like *mf*, *mp*, and *p*.

Measure 153: Flute and Oboe remain silent. Clarinet and Horn continue. Percussion 1 and 2 play. Violins and Viola play with dynamics *mf*, *f*, and *p*.

Measure 154: Flute and Oboe remain silent. Clarinet and Horn continue. Percussion 1 and 2 play. Violins and Viola play with dynamics *mp*, *f*, and *p*. The instruction "remove mute" appears for the Cello.

Measure 155: Flute and Oboe enter with a melodic line. Clarinet and Horn continue. Percussion 1 and 2 play. Violins and Viola play with dynamics *ff* and *mp*. The instruction "tutti" is present for the strings.

*dolce, lyric*

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

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

Clnt. *pp* *mp* *p* *p* *mp*

Hn. *pp*

Tpt. *pp* *ppp* (poss.)

Tbn. *pp*

Hp. *mp*

Pno. Celesta *p* Piano *p*

Perc. 1 bowed Crotale *p* Glock. *p* bowed Vibr. *p*

Perc. 2 *p*

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

Vln. II *mp* *mf* *p* *mp* *dim. poco a poco* *mp*

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

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

Cb. *pp*

156 157 158 159

Picc. *p* *pp* *p* *pp* *p* *pp*

Ob.

Clnt. *p* *pp* *p*

Hn.

Tpt.

Tbn.

Hp. *mp* *p* *p*

Pno. Celesta *p* *p* 3

Perc. 1 bowed Crotales *pp*

Perc. 2 *pp* *pp* *p* Glock.

Vln. I *pp* *p* *pp* *mp* *pp* *p* *pp* N.V.

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

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

Vc. *pp* *pp* *mp* *pp* pizz. arco *pp* *p* 3

Cb.

This musical score page contains measures 164 through 167. The instruments and their parts are as follows:

- Picc.**: Starts with a half note G#4 (p), followed by a half note A#4 (mp), and a half note B4 (pp) with a slur. Measure 167 has a half note C5 (ppp) with a slur and the instruction "al niente".
- Ob.**: Silent throughout.
- Clnt.**: Silent in measure 164, then a half note G#4 (pp) in measure 165, and a half note A#4 (pp) in measure 166, with a slur leading to a half note B4 (ppp) in measure 167.
- Hn.**: Silent throughout.
- Tpt.**: Silent throughout.
- Tbn.**: Silent throughout.
- Hp.**: Measure 164 has a half note G#4 (p), a half note A#4 (p) with a 5-fingered trill, and a half note B4 (pp). Measure 165 has a half note G#4 (p). Measure 167 has a half note C5 (p).
- Pno.**: Measure 164 has a Celesta part with a half note G#4 (p) with a 5-fingered trill. Measure 165 has a half note A#4 (mp). Measure 166 has a half note B4 (p) with a slur, followed by a half note C5 (pp). Measure 167 has a half note D5 (ppp) with a slur.
- Perc. 1**: Silent until measure 167, where it has a half note G#4 (pp) with a slur and the instruction "bowed Crotale" above, followed by a half note A#4 (p).
- Perc. 2**: Measure 164 has a half note G#4 (p) with a 5-fingered trill and the instruction "bowed Vibr." above. Measure 166 has a half note B4 (pp).
- Vln. I**: Measure 164 has a half note G#4 (pp) with a slur, followed by a half note A#4 (p) with a slur. Measure 165 has a half note B4 (ppp). Measure 166 has a half note C5 (pp) with a slur, followed by a half note D5 (p) with a slur. Measure 167 has a half note E5 (pp) with a slur and the instruction "dim. al niente".
- Vln. II**: Measure 164 has a half note G#4 (pp) with a slur. Measure 165 has a half note A#4 (mp/pp). Measure 166 has a half note B4 (p) with a slur. Measure 167 has a half note C5 (pp) with a slur and the instruction "dim. al niente".
- Vla.**: Measure 164 has a half note G#4 (pp) with a slur, followed by a half note A#4 (p) with a slur. Measure 165 has a half note B4 (mp/pp). Measure 166 has a half note C5 (pp). Measure 167 has a half note D5 (ppp) with a slur and the instruction "al niente".
- Vc.**: Measure 164 has a half note G#4 (mp) with a slur, followed by a half note A#4 (pp) with a slur. Measure 165 has a half note B4 (pp) with a slur. Measure 166 has a half note C5 (pp). Measure 167 has a half note D5 (pp) with a slur and the instruction "dim. al niente".
- Cb.**: Silent throughout.