

Jeu de Tarot 2

*commissioned by Ensemble Mise-En, with support
from the New York State Council on the Arts.*

David Felder

2020

Instrumentation:

Flute (dbl. Piccolo, Alto Flute)

Oboe (dbl. English Horn)

Bb Clarinet (dbl. Contrabass Clarinet)*

F Horn

Bass Trombone

Percussion:

- Crotales
- Glockenspiel
- Chimes
- Vibraphone
- Marimba
- Triangles (x3)
- Small tam-tam
- Medium cymbal
- Small shakers
- Thunder-sheet
- Piccolo woodblocks (x2)
- Large woodblock
- Small opera gong
- Log drums (two sets, four pitch levels)
- Roto toms (x2, pitched medium-low & medium high)
- Floor tom
- Kick drum (muted)
- Bass drum
- [see unpitched percussion map on following page]

Harp

Piano & Sampler**

Solo violin

Violin

Viola

Cello

Contrabass

*if no Contrabass Clarinet is available, part may be performed on Bb Bass Clarinet.

**see note on following page

Piano and Sampler:

Part may be divided and played by two players if necessary. If, as is preferred, one player is playing all, a keyboard stand large enough to place the MIDI keyboard above the piano keyboard should be found. Alternatively, the MIDI keyboard may be placed atop the piano—though this positioning means that the stopped, muted notes inside the piano will be difficult to execute. If they are impossible to perform, they may be played on the keyboard but at a reduced dynamic level. The MIDI keyboard part connects to a Max patch. Foot pedal used to trigger cues as indicated by x in bass clef, or by specific notes to be played on keyboard. Details for the electronics are included below:

Technical Requirements:

- 88-key MIDI Controller Keyboard (preferably with weighted keys)
- MIDI foot switch
- Computer Running Max 6 or higher
- Kontakt Player 5 VST
- Installation of Plectrum Library (included with support files)
- Audio Interface capable of at least 4 channels of audio output
- Mixer with 2-4 input channels and 4 output channels
- 4 Loudspeakers
- 4 Speaker Stands
- See electronic support files for speaker arrangement, channel routing, keyboard setup and other audio setup instructions.

Unpitched Percussion Map:

The diagram shows a musical staff with various percussion instruments mapped to notes and rests. The instruments are labeled in boxes above and below the staff:

- Top row (above staff):** Bass Dr., Floor Tom, Log Drums, Lg. Wood Block, Thunder-sheet, Med. Cymbal, Triangles
- Bottom row (below staff):** Kick Dr., Roto Toms, Opera Gong, Picc. Wood Blocks, Shakers, Sm. Tam-tam

The staff contains a sequence of notes and rests. Notes are marked with 'x' above them, indicating they are triggered by a MIDI controller. Rests are marked with 'x' below them, indicating they are triggered by a foot pedal. The sequence of events is: Kick Dr. (note), Bass Dr. (note), Floor Tom (note), Roto Toms (note), Log Drums (note), Opera Gong (rest), Lg. Wood Block (note), Picc. Wood Blocks (note), Thunder-sheet (rest), Shakers (note), Med. Cymbal (rest), Sm. Tam-tam (note), Triangles (note).

Jeu de Tarot 2

8. Death

David Felder
2019-2020

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- for Irvine Arditti -

senza misura:
direct cues from soloist or conductor

(aeolian; with slight pitch)

Flute 15-19" 5-7" *← 5-7" → 2.5" 21-23" (aeolian; with slight pitch) 5-7" → 2.5" 3-4" ← 4-6" → 1" (end)

Oboe 2.5" 21-23" (leak air around reed) * → 4-5" 2.5" 1" (end)

B♭ Clarinet 2.5" 9" (leak air around reed) 3-4" 3-4" * ← → 2.5" 1" (end)

F Horn con sord. 2.5" 3-4" * ← 3-4" → 2.5" 2-3" 3-5" → 1" (end)

Bass Trombone 22-29" metal st. mute in (exhale through inst.) * → 5-7" 2.5" 16-20" * → 2.5" 1" (end)

Percussion 2.5" 2.5" 1" (end)

Harp 2.5" 2.5" 1" (end)

Keyboard Sampler [celeste] 2.5" 7-9" ① [trigger sound file] 2.5" 1" (end)

Solo Violin continuous gliss., one bow per note pair 7-8" 5-7" 3-4" 2-3" 2-3" 3-4" 5-7" 2.5" f < ff f cresc. 3-4" 4-5" 2-3" 7-8" 3-4" 7-8" 3-4" 2.5" 8-9" 4-5" 1" (end)

Violin 2.5" 2.5" 1" (end)

Viola 2.5" 2.5" 1" (end)

Cello 2.5" 2.5" 1" (end)

Contrabass 15-19" 4-5" V 2.5" 2.5" 1" (end)

* ← inhalation, ingressive breath; → exhalation, egressive breath.
For both, there should be no pitch, only air. Change vowels, or color, each time.

4 $\text{♩} = 60$ [to picc.]

Fl. *mp* *f* *p*

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc. *Vbf.* *bow* *p* *mf* *sim.*

Hp. *l.v. unless marked* *mp* *mf* *f*

Kbd. *p* *mf*

Solo Vln. *lyric* *mf* *f* *p* *f* *ff* *mp* *ff* *sf* *pizz.* *arco*

Vln. *III* *IV* *mp* *mf* *sempre N.V.* *mp*

Vla. *III* *IV* *mp* *mf* *sempre N.V.* *mp*

Vc. *sempre N.V.* *p* *mp* *p* *mf* *mp*

Cb. *sempre N.V.* *p* *mp* *p* *mf* *p*

7 8 7 8 7 8 7 8

4 5

6 *rit. molto* $\text{♩} = 42$ $\text{♩} = 60$ Piccolo *norm.*

Picc. *mf* *p* *mp*

Ob. 7/8 6/4 4/4

B♭ Cl.

Hn.

Bs. Tbn.

Perc. *Crots.* *bow* *p* *mf* *sim.*

Hp. *sva* *sf*

Kbd. *mf* *mf* *mp* *f*

Solo Vln. *mp* *p* *mf* *ppp* *mp* *mf* *mp* *f* *ff* *mp* *slow wide vibr.*

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

Vla. *pp* *p* *ppp* *mf* *p* *mf* *pp* *vibr.* *N.V.*

Vc. *pp* *p* *ppp* *mp* *p* *mf* *pp*

Cb. *mf* *pp*

6 7 8

*Where marked with "1/4~", soloist may freely (glissandi) move pitch in sustained notes within a quarter-tone, so that longer durations are always unstable; make timbre and pitch unstable, but not overly noisy.

9

Picc. *mp* *f* *mp* *mf* *mp* *lyric*
** color fingering, microtonally altered*

Ob. *mf* *mp* *mf* *mp* *mf* *p > pp* *lyric*

B♭ Cl. *p* *mp* *mf* *mp* *pp* *mp* *lyric*

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

Bs. Tbn. *f* *pp*

Perc. *mp* *p* *mf* *p* *f* *sim.* *3*

Glock. *p* *mf* *p* *f*
st. rubber

Hp. *ff* *8va*

Kbd.

Solo Vln. *f* *mf* *mp* *f* *p* *mf* *p* *mp* *3* *5:4* *N.V.*

Vln. *più f* *ff* *mf* *pp* *molto vibr.* *8va* *N.V. loco*

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

Vc. *mf* *p* *f* *mf* *pp*

Cb. *mf* *ppp*

6/4 6/4 6/4

rit. molto $\text{♩} = 44$ $\text{♩} = 60$

12

Picc. *mp* *mf* *p* *airy* *p* *f*

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

B♭ Cl. *mf* *p* *mf* > *mp* *pp* < *mf* *mp*

Hn. *mf* *mf* > *pp* *mf*

Bs. Tbn. *p* *mf* *f* > *mf*

Perc. Vbf. *struck* *Leo* *

Hp.

Kbd. [to piano]

Solo Vln. *mf* *f* > *mf* *p* *pizz.* *sf* *arco* *fp* *gl.* *f* *mp* < *mf* *f*

Vln. *mp* > *p* < *mp*

Vla. *mp* > *p* < *mp* > *p* *mp* *p* *f*

Vc. *mp* > *p* < *mp*

Cb. *mp* > *p* < *mp*

15 *rit.* $\bullet = 48$ $\bullet = 60$ *rit.* $\bullet = 48$

Picc. *f* *mf* *f > p* *mp* *mf* *p* *sf* *p*

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

B \flat Cl. *mf* *mp* *mf* *p* *mp* *mf* *mp* *p* *ppp*

Hn. *p* *pp* *mf*

Bs. Tbn.

Perc. *Crots.* *Glock.* *sim.* *Vbf. bow* *p* *mf* *sim.* *Leo.* *gva.* *Leo.*

Hp. *bisbig.* *f* *mf* *3x bisbig., accelerating*

Kbd. *Piano* *mf* *f* *mp* *p*

Solo Vln. *intense vibr.* *1/4~* *wide vibr.* *mf* *sf* *mp* *ff* *f* *mf* *mp* *mf* *p* *f* *ff*

Vln. *ffmp* *f* *p* *mp* *pp* *ff* *fff*

Vla. *flaut.* *mp* *ff* *sf* *mp* *mf* *pp* *p* *mp* *pp* *f* *ff*

Vc. *sf* *mp* *mf* *pp* *p* *mf* *ppp* *mf* *f*

Cb. *sf* *mp* *mf* *pp* *pp* *mp* *pp* *mf* *ff*

15 16 17 18

♩ = 60

19

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

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

B♭ Cl. *p* *mp* *p* *mf* *p* *mp* *p* *mp*

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

Bs. Tbn. *mf* *mp*

Perc. *Crots.* *Glock.* *Vbf.* *bow* *mf* *p < mf*

Hp.

Kbd. *8va* *mf*

Solo Vln. *port.* *mp* *mf* *ff* *N.V.* *mf* *ff* *mp < f* *ff* *arco* *mf*

Vln. *N.V. loco* *p* *mp* *mp* *mf* *c.l.t.* *mp* *mf*

Vla. *p* *f* *mp* *f* *mf* *mp* *più mf* *p* *p*

Vc. *N.V.* *p* *mp* *f* *mp* *f* *mf* *mp* *più mf* *p*

Cb. *p* *f* *mp* *mf* *flaut.* *pp* *mf*

19

20

21

22

23 *rit.* ♩ = 48 ♩ = 60 *rit.* ♩ = 44

Picc. *mf* > *p* < *mp* *pp* *pp* < *mf*

Ob. *mf* > *p* < *mp* *pp* *pp* < *mf*

B♭ Cl. < *mf* *p* *p*

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

Bs. Tbn.

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

Hp.

Kbd.

Solo Vln. *mp* < *fp* < *f* *f* *mp* *mf* < *f* *mf* *f* *mf* *f* *f* *mf* *f* > *mp* *mf* < *f*

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

Vla. < *mf* *p* < *mf* < *f* *mp* *p* *mp* *pp*

Vc. < *mp* *p* < *mf* < *f* *mp* *p* *mp* *pp*

Cb. *f* *pp* < *mf* *pp*

23 24 25 26

senza misura:
direct cues from soloist or conductor
dramatic increase in speed with each measure

27

Picc.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

norm, N.V.
oscillate freely: each notehead = approximately 104 bpm with accel. to 300 until fermata

28

Picc.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

3 Trgls.

pp *mp* *p*

8^{va}

Hp.

mf *ff*

Kbd.

Sampler
[celeste]

Sampler
[celeste]

8^{va}

mf *f*

Solo Vln.

oscillate freely: each notehead = approximately 132 bpm with accel. to 360 until fermata

Vln.

Vla.

Vc.

Cb.

29 $\text{♩} = 60$ *rit.* $\text{♩} = 48$ $\text{♩} = 60$

Picc. $p < mf > mp$ mf sf p

Ob. pp p pp *N.V.* p

B♭ Cl. pp mp p *N.V.* p

Hn.

Bs. Tbn.

Perc. *Vbf. bow* $p < mf$ *Crots. bow* sf *Glock. mallet* $p < f$ *Vbf. bow*

Hp. mf ff

Kbd.

Solo Vln. *N.V. norm.* f fp mf f mf $> p$ mp mf f mf p

Vln. p mp *flaut.* pp *unis. beating* p

Vla. p mp $f > mp$ *sim.* mp p

Vc. p mp f p p

Cb. p mp

rit. $\bullet = 44$ *accel.* $\bullet = 60$

33

Picc. *mp* *pp* *mf* *mp* *f*

Ob. *mp* *pp*

B \flat Cl. *mp* *pp* *mf* *mp*

Hn. *mf* *mp*

Bs. Tbn. *mf* *f* *mp*

Perc. Crots. *bow* Vbf. *mallet* Crots. *bow*
Glock. *mallet* *mp* *p* *mf*

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

Kbd. *mp* *f*

Solo Vln. *mf* *mp* *f* *p* *f* *mp* *pp* *ff* *mf* *ff* *sf* (stop on string)

Vln. *mp* *ppp* *ff* *fff*

Vla. *mp* *ppp* *ff* *fff*

Vc. *mp* *ppp* *mf*

Cb. *mp* *ppp* *mf*

* *8va* * *8va* *

* *8va* *

senza misura:
direct cues from soloist or conductor
poco rit.

♩ = 60

36

Picc.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

mf *f* *p*

mf *f* *p*

mf *f* *mp* *p*

mf *f*

mf *f*

Vbf.
mallet

ff

(similar to mm. 1-2;
total duration 14-18 seconds)

mf *f* *freely*

norm.

beating unis.

beating unis.

unis. sul pont., grainy, noisy

ff

f

arco $\frac{1}{4}$ norm.

sf *mf* *sf*

f

8va

loco

mf *mf*

mf *mf*

mf *mp* *mf*

mf

38 *rit.* $\bullet = 52$ *accel.* $\bullet = 60$ *rit.*

Picc. *mf > p* *p* *mf*

Ob. *mp* *mf* *p*

B \flat Cl. *mf > p* *mp* *mf* *p*

Hn.

Bs. Tbn.

Perc. *Crots. bow* *Vbf.* *Crots. bow*
Glock. *Glock. mallet*

Hp. *f* *f*
mf < f 5:4 *mf*

Kbd. ② [patch change] [piano harmonic] (sampler) *mf*
play top note

Solo Vln. *mf* *p* *mf* *f* *mf* *p* *f* *mf* 5:4 *mf*

Vln. *pp* *mp* *p* *mf* *f* *mp* *f*

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

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

Cb. *pp* *p* *f* *p* *f* *mf* *mp*

38 39 40

41 $\bullet = 44$ $\bullet = 60$ *rit.* $\bullet = 52$ $\bullet = 60$ *rit.*

Picc. *f mp f f pp mf p*

Ob. *mp pp mf p*

B \flat Cl. *mp pp pp mp p mp*

Hn. *mp pp mf mp mp*

Bs. Tbn. *mf mp f*

Perc. *Vbf. Crots. Vbf. Glock. Reo.*

Hp. *mp [G = b] mf f*

Kbd. *Piano mf Reo.*

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

Vln. *mp mf*

Vla. *mf p f mf mp mf*

Vc. *mf p mp*

Cb. *mf p*

41 42 43 44

(prog. faster/slower color fingering using 3 fingers of RH)

rit.-----

45 $\text{♩} = 48$ $\text{♩} = 60$

Picc. $pp < mf > p$ $p < f > mf$

Ob. mf p mp

B♭ Cl. $mf > p$ mf

Hn. p mf p

Bs. Tbn. $mp < mf$ f mp mf

Perc. Crots. Vbf. Glock. Leo. $sim.$ $sim.$

Hp. f f

Kbd. Piano mp mf f Piano

Solo Vln. LH f $ff > f$ mf f mp f ff mp $port.$ 3 sff

Vln. p f mf sff

Vla. mp f mf mf pp

Vc. $mf > p$ f $espr.$ $N.V.$ ff mf mp pp

Cb. mp mf mp pp

45

46

47

48

49 $\text{♩} = 48$ *accel.* ----- $\text{♩} = 60$ *airy* *rit.* ----- *airy*

Picc. $\text{mf} > p$ mp p f ff p

Ob. mp p $mp > p$ p

B♭ Cl. mp p $mp > p$ p

Hn. mf p $mp > p$ mp

Bs. Tbn. mf p mf

Perc. *Crots.* *bow* p f $p < f$ f

Hp. sf fff f

Kbd. *Sampler* [celeste] mf *Sampler* [trigger sound file]

Solo Vln. $ff < fff$ f $ff < fff$

Vln. *jeté* $mp > pp$ *norm.* mp pp *c.l.t.* mf

Vla. *jeté* $mp > pp$ *norm.* mp pp *c.l.t.* mf

Vc. *flaut.* $p < f$ *norm.* mf p *c.l.t.* mf

Cb. *flaut.* $p < f$ *norm.* mf p *c.l.t.* mf

49 50 51

52 $\text{♩} = 52\sim 56$ *rit.* $\text{♩} = 48$ *Freely* $\text{♩} = 52$ *Freely poco rit.*

air only—release individually, not together

Picc. *ppp* *mf* *ppp*

Ob. *pp* *mf* *ppp*
air only—release individually, not together (leak air around reed)

B♭ Cl. *pp* *mf* *ppp*
air only—release individually, not together (leak air around reed)

Hn. *pp* *mf* *ppp*
air only—release individually, not together

Bs. Tbn. *p* *mf* *ppp*
air only—release individually, not together

Perc. 3 Trgls. light wire *p* *mf*

Hp. *mp*
 [E = #, F = #, G = b]

Kbd. *mf*
 15^{ma} *Piano* *Red* *end*

Solo Vln. *f* *ff* *ff* *mf* *ff* *f* *f* *sff* *mf* *ff*
port. *loco port. sim.*

Vln. *pp* *p* *f*
noisy ∇^* *noise only, no pitch (on the bridge)*

Vla. *pp* *p* *f*
noisy ∇^* *noise only, no pitch (on the bridge)*

Vc. *pp* *p* *f*
noisy ∇^* *noise only, no pitch (on the bridge)*

Cb. *pp* *p* *f*
noisy ∇^* *noise only, no pitch (on the bridge)*

52
 *String should be up-bow, hand-mute all strings.
 Absolutely no pitch; like an ingressive breath.

9. Judgement/Resurrection

♩ = 50 Lamentoso

Alto Flute

English Horn

Contrabass Clarinet*

cantabile

ff *mf* *p* *fp* *f* *mf* *mp* *mf*

con sord.

ff *pp*

metal st. mute in

ff *pp*

Mar.

softest bass mar. mallets

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

Hp.

Kbd.

Piano

① [dummy]

ff *p*

Sampler

②

mf

lyric

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

arco norm. cantabile

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

arco norm. cantabile

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

1 2 3 4

5

Alto Fl.

Eng. Hn.

Cb. Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

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

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

ff

ff

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

mf *f* *mp* *pp* *ff* *mf* *mp* *p*

mf *f* *mp* *pp* *ff* *mf* *mp* *p*

IV 3 flaut. *pp* *f* 3 3 5:4 3

Piano + Sampler

8^{vb} Led. *

5 6 7 8

9

Alto Fl.

Eng. Hn.

Cb. Cl. *cantabile*

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

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

mf *più mf* *mp* *mf* *mp* *più mf* *mp*

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

mf *mp* *p* *mp* *mf* *p* *mf* *p* *mp*

mp *mf* *mp* *p* *mf* *p* *mf* *mp*

9 10 11 12

13

Alto Fl.

Eng. Hn.

Cb. Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

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

mf *f*

cantabile

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

p *mf*

mf

mf

mp *f* *sf* *mp* *f*

arco norm. *p*

arco norm. *p*

p *mf* *p* *mf*

p *mf* *p* *mf*

3/4 4/4 3/4 4/4

3/4 4/4 3/4 4/4

3/4 4/4 3/4 4/4

7:5 6 5:3

Sampler ④ loco

13 14 15

Alto Fl.

Eng. Hn. *f* *mp* *mf* *mp*

Cb. Cl. *mf* *f* *mp* *mf* *p* *mp* *p*

Hn. *mp* *f* *p* *mf* *p* *senza sord.*

Bs. Tbn. *mp* *mf* *f* *mf* *f* *mp* *mf* *mp* *mf* *p*

Perc. *mp* *p* *mp*

Hp. *mf*

Kbd. *mf*

Solo Vln. *mp* *f* *mf* *sf* *fp* *sf* *fp* *fff*

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

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

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

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

20

Alto Fl. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

Eng. Hn. *mf* *mf* *mp* *mf* *mp* *mf* *f* *p*

Cb. Cl. *mp* *mf* *più f* *mf* *p* *f* *sf* *f* *ff*

Hn. *mp* *p* *mf* *p* *sf* *mf* *p* *mp* *f* *f* *mp*

Bs. Tbn. *mf* *mp* *mf* *più f* *mf* *mp* *mf* *p* *mp* *f* *f* *mf*

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

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

Kbd. *p* *mf* *mf* *mf* *mf* *mf*

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

Vln. *f* *mf* *mf* *pp* *f* *mf* *mf* *f* *mp* *p*

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

Vc. *f* *mf* *mp* *p* *f* *mf* *più mf* *f* *mf*

Cb. *f* *mf* *mp* *p* *f* *mf* *più mf* *f* *mf*

20 21 22 23 24

♩ = 52-56

28

Alto Fl. *f* *mp*

Eng. Hn. [to oboe] *f* *mp* *p*

Cb. Cl. *pp* *mf*

Hn. *mf* *p* *p* *mf* *p* *pp* *mf*

Bs. Tbn. *f* *mf* *p* *sf*

Perc. *mf* *p* *mf*

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

Kbd. *mf* *mf* (5th) *mf* (11th)

Solo Vln. *f* *mf* *mf* *f* *mp* *sf* *mp* *f* *sff*

Vln. *f* *mf* *pp* *mf* *f* *mf* *arco* *f* *mp*

Vla. *f* *mf* *pp* *mf* *port. norm.* *f*

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

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

28

29

30

34

Fl. *airy.* *mf* > *mp* *p* *mf* *norm.*

Ob. *mf* > *mp*

B \flat Cl. *B \flat Clarinet* *mf* > *mp* *mfpp*

Hn. *p* *sf* *p* *f*

Bs. Tbn. *p*

Perc. *Vbf. bow* *p* *mf* *sim.*

Hp. *mf* *f*

Kbd. *Sampler* *f* *Sampler* (9)

Solo Vln. *gl.* *mf* > *mp* *mf* *f* *mf* *f*

Vln. *f* *mp* *mf* *fmp* *mf*

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

Vc. *mp* *mf* > *p* *p* *f* *ff* *mf* *mp*

Cb. *p* *flaut.* *mp* *ff* *norm.* *mf* *mp*

37

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

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

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

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

Bs. Tbn. *f* *ff* *mp* *mf* *p*

Perc. *mf* *mp* *mf*

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

Kbd. *f* *mp* *f*

Solo Vln. *mp* *mf* *f* *sfp* *mf* *f* *ff* *f* *ff*

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

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

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

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

38

39

[G = b]

10

37 38 39

40

Fl. *sf mp* *ff* *f mp* *ff* *mf sfpp* *ff* *f*

Ob. *sf mp* *ff* *f mp* *f* *sf* *mf sfpp* *ff* *f*

B♭ Cl. *f* *mf* *p* *mf* *pp* [to Cb. clar.]

Hn. *sf* *p* *p* *mf* *p* *f* *sf* *mp*

Bs. Tbn. *mf* *p* *mp* *mf* *f* *mf* *f* *sf* *mp*

Perc. *mp* *p* *mf* *mf* *Reo.* *Reo.* *Reo.* *Reo.*

Hp. *ff* *f* *f* [D = 4]

Kbd. *mf* *mf* *f* *f* *mf < f* *f*

Solo Vln. *f* *mf* *f* *ff* *ffmp* *ff* *f* *sf*

Vln. *ff* *f* *ffmp* *ff* *mp* *f*

Vla. *sfp* *f* *mf* *sf* *p* *mf* *f* *p* *f*

Vc. *sfp* *f* *mf < f* *mf* *f* *p* *f*

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

flaut. *quasi-harm. flaut.*

44

Fl. *mp* *f* *sf* *sfp* *sf* *pp*

Ob. *mp* *f* *sf* *sfp* *sf* *pp*

Cb. Cl.

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

Bs. Tbn. *f* *più f* *mp* *senza sord.!*

Perc.

Hp. *mf* *f* *p.d.l.t.* *f* [C = \natural] [A = \flat , F = \natural]

Kbd. *f* *Sampler*

Solo Vln. *più mf* *5:4* *6* *ff* *ffmf* *fff*

Vln. *mf* *sfmf*

Vla. *mp* *p* *sfmf*

Vc. *mp* *p* *f* *mf* *f* *cresc. poco a poco*

Cb. *mp* *f* *mf* *f* *cresc. poco a poco*

47 *rit.* $\text{♩} = 50$

Fl. *sffmf* *più ff* *fff*

Ob. *sffmf* *più ff* *fff*

Cb. Cl. *f* *più f* *ff* *fff*

Hn. *f* *ff* *fff*

Bs. Tbn. *f* *ff* *fff* (opt.) *fff*

Perc. Bass Drum heavy beater *f*

Hp. *ff* [G = 4]

Kbd. *f* *fff* *fff*

Solo Vln. *sffmf* *sff* *f* *ff* *fff poss.*

Vln. *sffmf* *sffmf* *fff*

Vla. *sffmf* *sffmf* *fff* *fff poss.*

Vc. *fff* *fff poss.*

Cb. *fff* *fff poss.*

4 4 3 4

8^{vb} 8^{vb}

11 12

accel.

50

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

Ob. *fff* *mf < fff* *ff* *p*

Cb. Cl. *fff* *ff* *mf < ff* *ff* *mf*

Hn. *fff* *ff* *mf < ff* *ff* *mf*

Bs. Tbn. *fff* *ff* *mf* *fff* *ff* *mf*

Perc. *f* *mp* *ff*

Hp. *fff* *fff* *ff*

Kbd. *ff* *ff* *fff* *f*

Solo Vln. *fff* *fff* *f < ff* *sfff* *ff* *port.* *fff* *mp*

Vln. *ff* *ff* *f* *fff*

Vla. *fff sim.* *sfff* *f* *fff poss.* *ff* *f*

Vc. *fff sim.* *sfff* *f* *fff poss.* *ff* *f*

Cb. *fff sim.* *sfff* *f* *fff poss.* *ff* *f*

51 52

53 $\text{♩} = 56$

Fl. f ff fff f p f mf mp
 * color fingering, microtonally altered
 [to eng. hn.]

Ob. f ff fff mf f

Cb. Cl. p f ff mf p mf p

Hn. p f ff f p p

Bs. Tbn. f ff f p mf p sff

Vbf.
 mallets
 motor on (fast)
 mp mf mp

Perc. mp mf mp

Hp. mf mf f

Kbd. [to sampler] ff fff f mf mf mf
 Sampler [celeste] f mf
 Sampler (14) mf

Solo Vln. f ff ff f mf f mf f mf f

Vln. mp f p mf mp $sfmp$

Vla. mp f p mf mp $sfmp$

Vc. mp f p mf mp $sfmp$

Cb. mp f p mf mf mf
 pizz. III

56

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

Ob. *pp* *p*

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

Hn. *sf* *mfp* *mf* *p*

Bs. Tbn.

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

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

Kbd. *mf* *mp*

Solo Vln. *freely* *f cresc.* *mp* *ff* *lyric* *mf*

Vln. *mf* *mp* *pp* *N.V. sul tasto* *mp*

Vla. *mf* *pp* *N.V. sul tasto* *mp*

Vc. *mf* *mp* *pp* *N.V. sul tasto* *mp* *flaut.* *f*

Cb. *arco* *mf* *pp* *mf* *flaut.* *mp* *f*

English Horn

57

58

Fl. *pp* *mp* *p* *mf* *pp* *mf* *f* *mf* *pp*

Ob. *pp sf* *pp* *p* *mp* *sf* *p* *mp* *pp*

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

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

Bs. Tbn.

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

Hp. *ff* *f*

Kbd. *mf* *mp* *mf* *f*

Solo Vln. *f* *mf* *f* *ff* *mf*

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

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

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

Cb. *quasi-harm. flaut.* *mp* *p* *mp* *p* *mf*

7 8 3 4 3 4 3 4 3 4

60

Fl. *f* *mf* *mp* *f* *sff* *mp* *sff*

Ob. *mp* *mf* *mp* *mp* *sf* *sfp* *mf* *sf* *sfp* *mf* *mp* *sff*

Cb. Cl. *f* *mf* *f* *mp* *mf* *sf* *sfp* *sff*

Hn. *mp* *mf* *sf* *sf* *sfp* *sff*

Bs. Tbn. *sf* *sfp* *sff*

Perc. *mf* *f* *f* (no ring)

Hp. *mf* *f* *sff* [C = #]

Kbd. *f* *f* *ff* *f* *ff*

Solo Vln. *< f* *mp* *mf* *p* *ff* *p* *ff* *p* (rev.)

Vln. *mp* *p* *mp* *f* poco espr. (norm.)

Vla. *mp* *p* *mp* *f* poco espr. (norm.)

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

Cb. *< f* *mp* *p* *mf*

slight rit. ----- ♩ = 60

63

Fl.

Ob.

B♭ Cl. [to B♭ clar.]

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Measures 63-65 of the woodwind and percussion section. The score includes parts for Flute, Oboe, B♭ Clarinet, Horn, Bass Trombone, Percussion, Harp, and Keyboard. Measure 63 starts with a 4/4 time signature. Measure 64 features a 3/4 time signature change. Measure 65 returns to 4/4. Dynamics include *p*, *sf*, *pp*, and *mp*. Performance instructions include *bow* and *ped.*

Solo Vln.

Vln.

Vla.

Vc.

Cb.

Measures 63-65 of the string section. The score includes parts for Solo Violin, Violin, Viola, Violoncello, and Contrabass. Measure 63 includes performance instructions like *jeté*, *(rev.)*, and *gl.*. Measure 64 includes *wide vibr.* and *IV*. Measure 65 includes a *5:4* ratio. Dynamics range from *pp* to *ff*. Performance instructions include *espr.*, *c.l.t.*, *norm.*, *N.V.*, *flaut.*, *non-harm.*, and *m.s.p.*

66

Fl. *mp pp p mp p mp pp*

Ob.

B♭ Cl. *pp mp pp mp pp*

Hn. *pp p sfp*

Bs. Tbn.

Perc. *pp mp p < mf*

Hp. *mp mf*

Kbd. *mf* **Sampler** play top note (15) (2nd) *mp* **Piano** *mf* (6th) (sampler)

Solo Vln. *jeté f norm. mf pizz. f arco ffp (rev.) 5:4 f ff*

Vln. *norm. p mp p mp pp p mp* *N.V. c.l.t.*

Vla. *norm. p mp p mp pp p mp* *N.V. c.l.t.*

Vc. *norm. jeté flaut. sul tasto poco espr. f mp p fmp p mp pp p mp*

Cb. *IV jeté III flaut. III II p f mp mf*

69

Fl. *mp* *p* *mp* *p* *mp* *mp* *hold back*

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

B♭ Cl. *mp* *p* *mp* *pp* *mp* *mf*

Hn. *mp* *p* *sf* *p* *mp* *sf* *pp* *f*

Bs. Tbn. *pp* *p* *mp*

Perc. *p < mp* *p < mf*

Hp. *mf*

Kbd. *mf*

Solo Vln. *mp < f* *mp < f* *ff* *port.* *f* *mp* *ff* *f* *(hold back)*

Vln. *poco espr. (norm.)* *p* *mf* *p* *mp* *mf* *mp* *pp* *espr.* *f* *mf* *mp* *p*

Vla. *poco espr. (norm.)* *p* *mf* *p* *mp* *mf* *mp* *pp* *espr.* *f* *mf* *mp* *p*

Vc. *poco espr. (norm.)* *p* *mf* *p* *mp* *mf* *mp* *pp* *espr.* *f* *mf* *sf*

Cb. *p* *mf* *p* *mf* *mp* *pp* *f* *fp* *f* *p* *f*

69 70 71 72

73 $\bullet = 56$ *accel.* $\bullet = 60$

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

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

B \flat Cl. *mp* *pp* *mp* *pp* *mp* [to Cb. clar.]

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

Bs. Tbn. *pp* *p* *pp* *p* *mp* *gl.*

Perc. *mp* *mf* *soft yarn mallets* *mp* *mf*

Hp. *mp* *mf*

Kbd. *mf* *mp* *Sampler*

Solo Vln. *ff* *fmf* *sf* *f* *cresc.* *mf* *f* *p* *mf*

Vln. *mp* *mf* *p* *mf* *mp* *mf* *f*

Vla. *mp* *espr.* *N.V.* *f* *p* *fmf* *f* *non-harm.* *port.*

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

Cb. *mf* *mp* *f* *p* *mf* *f* *mp* *jeté* *f* *p*

Fl. *p mp*

Ob. *mp mf p mf*

Cb. Cl. *f mp* **Contrabass Clarinet**

Hn. *sfp mf pp*

Bs. Tbn. *sfp mf mf*

Perc. *mf*

Hp. *mf f*

Kbd. *f mf*

Solo Vln. *< f sf mf f sff ff mf* *freely gliss. between dyads freely*

Vln. *N.V. espr. mp sf mp mf fmp pp < mf*

Vla. *espr. f sf mp mf f mf p f mf* *N.V.*

Vc. *espr. < f sf mp mf f mf p f mp mf*

Cb. *IV sf mp mf f mp mf*

80

Fl. *p* *f* *p* *mf* *ff* *mp* *ff* *p* *sfz* *ff*

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

Cb. Cl. *mf* *ff* *mp* *mf* *ff*

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

Bs. Tbn. *p* *f* *ff* *mp* *f* *ff* *mf* *f*

Perc. *f* *ff*

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

Kbd. *f* *ff*

Solo Vln. *f* *ff* *f* *ffmp*

Vln. *mp* *f* *ff* *sub. mp* *f* *mp* *f* *mp* *fmp*

Vla. *mp* *f* *ff* *sub. mp* *f* *ff*

Vc. *f* *più f* *mf* *sffmf*

Cb. *f* *più f* *mf* *sffmf*

81

82

83

Fl. *mf* *f* *mp*

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

Cb. Cl. *fp* *f* *mp*

Hn. *sfpp* *f* *sf > mp* *pp* *< f*

Bs. Tbn. *sfpp* *f* *sf > mp* *pp* *< f*

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

Hp. *mf*

Kbd. *secco* *sf* *mf* *8vb.* *Lead.* *

Solo Vln. *f* *ff* *mf* *f* *ff*

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

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

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

Cb. *sf* *mp* *sf* *mp* *f*

86

Fl. *f* *p* *mf* *più f* *ff*

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

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

Hn. *mp* *mf* *p* *f* *pp* *mf*

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

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

Hp. *mf* *f*

Kbd.

Solo Vln. *p* *f* *sff* *sff* *sfff* *f* *mf* *sff f*

Vln. *> mp* *f* *mp* *f* *più f* *ff*

Vla. *p* *mf* *p* *più mf*

Vc. *mf* *più mf*

Cb. *mf* *più mf*

89

Fl. *f* *ff* *> f* *sff* *f* *sffp* *mp* *f* *mf* *p*

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

Cb. Cl. *ff* *più mf* *f* *ff*

Hn. *ff* *sff* *mp* *mf* *mf* *f* *ff*

Bs. Tbn. *ff* *sf* *mp* *mf* *f* *ff*

Perc. *f*

Hp. *f* *sff* *mf*

Kbd. *f* *mf* (17)

Solo Vln. *sff* *f* *ff* *f* *sim.* *3* *5:4* *3* *freely* *7:6* *più f cresc.*

Vln. *f* *ff* *f* *3* *ff* *f*

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

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

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

* tremolo (standard C; add 2/3 plus E key)

rit. ----- $\bullet = 56$ accel. -----

92

Fl. *mf* *sf* *mp* *mf* *pp > ppp* *f*

Ob. *p* *sf* *mp* *mf* *pp > ppp* *mf*

Cb. Cl. *mp* *mf* *pp > ppp*

Hn. *mp* *mf* *pp > mf* *sf*

Bs. Tbn. *mp* *mf* *pp > ppp* *mf*

Perc. Chimes *f*

Hp. *f* *mf* *f*

Kbd. *Piano* *mf* *mp* *f*

Solo Vln. *7:6* *sfff* *sff* *sf* *f*

Vln. *mf* *mp* *p* *f* *port.*

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

Vc. *f* *ff* *mf* *p* *f* *port.*

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

♩ = 60

95

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

Ob. *ff* *p* *f* *mp* *f* *fff*

Cb. Cl. *fmp* *fmp* *fmp* *f* *fff*

Hn. *f* *mp* *f* *f* *fff*

Bs. Tbn. *f* *fp* *mp* *f* *mp* *f* *ff* *f* *fff*

Perc. *f* *ff* *fff* *ff* *fff*

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

Kbd. *ff* *sf* *ff* *ff* *fff* no ring

Solo Vln. *ff* *cresc.* *fff*

Vln. *ff* *f* *ff* *fff*

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

Vc. *ff* *mp* *f* *ffmf* *ff* *f* *ff* *fff*

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

8va

8vb

loco

Vbf.

* Red. *

95

96

97

accel. molto

♩ = 88

6-8"

102

Fl. *f* *ff* *fff* *fff poss.* *flz.*

Ob. *f* *ff* *fff* *fff poss.* *flz.*

Cb. Cl. *f* *ff* *fff* *fff poss.* *flz.*

Hn. *f* *ff* *fff* *fff poss.* *flz.*

Bs. Tbn. *f* *ff* *fff* *fff poss.* *flz.*

Perc. *pp* *f* *Crots.* *fff* *mf* *ff* *freely*

Hp. *fff* *fff* *(gliss. to falling hail)*

Kbd. *fff* *loco* *fff* *15^{ma}* *4 3 2 4 3 2* *(fast repeated notes)*

Solo Vln. *f* *fff* *f* *fff poss.*

Vln. *f* *fff* *f* *fff poss.*

Vla. *f* *fff* *f* *fff poss.*

Vc. *f* *fff* *f* *fff poss.*

Cb. *f* *fff* *f* *fff poss.*

104

♩ = 88

accel.

♩ = 108 *rit.*

hold back

Fl.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

104

105

106

107

♩ = 108

112

Fl.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

112

113

114

Fl.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

pause

10. Temperance

♩ = 60 precisely... *sempre mezzo*;
without much expression

Piccolo

Ob. [tacet]

B♭ Clarinet

Hn. [tacet]

Bs. Tbn.

Perc.
Vbf. *motor on (fastest)*
*soft yarn mallets: struck Vbf. on top system;
bowed Vbf. on bottom)*
Crots. *bow; sempre l.v.*

Hp. [tacet]

Kbd.
mp
Sampler [strings] (cue seq. 1)
[foot pedal] ①
② [patch change]

Solo Vln.

Vln. mp*

Vla. mp*

Vc. mp*

Cb. mp*

*Dynamics for every note in this movement (unless otherwise noted): start *p*, slight *cresc.* to *mp*, fade/return to *p* at end of note.

5

Picc.

B♭ Cl.

Bs. Tbn.

Perc.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

p < *mp* *p* < *mp*

*mp**

sed.

sed.

sim.

[patch change] (cue seq. 2)

3 4

(cue seq. 3)

5

8^{va}

5 6 7 8

9 *rit.* -----

Picc.

B♭ Cl.

Bs. Tbn.

Perc.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

6 (cue seq. 4)

9 10 11 12

Picc.
 B♭ Cl.
 Bs. Tbn.
 Perc.
 Kbd.
 Solo Vln.
 Vln.
 Vla.
 Vc.
 Cb.

Musical score for measures 13-16. The score includes parts for Piccolo, B♭ Clarinet, Bass Trombone, Percussion, Keyboard, Solo Violin, Violin, Viola, Violoncello, and Contrabass. Measure 13 is marked with a box containing the number 13. The Percussion part includes markings for 'Led.' and asterisks. The Keyboard part includes markings for '8va' and circled numbers 7 and 8 with cues to sequences 5 and 6. The Solo Violin part includes a '8va' marking. The Violin, Viola, and Violoncello parts have various melodic and harmonic lines. The Contrabass part has a long note in measure 14.

24

Picc.

B \flat Cl.

Bs. Tbn.

Perc.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

24

25

26

27

36

Picc.

B \flat Cl.

Bs. Tbn.

Perc.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

Crots.

8va

15 [patch change]

Detailed description of the musical score: The score is arranged in a system with ten staves. The top three staves are Piccolo (Picc.), B \flat Clarinet (B \flat Cl.), and Bass Trombone (Bs. Tbn.). The next two staves are Percussion (Perc.) and Keyboard (Kbd.). The bottom four staves are Solo Violin (Solo Vln.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Contrabass (Cb.) staff is at the very bottom. The score spans measures 36 to 39. Measure 36 starts with a box containing the number 36. The Percussion staff includes asterisks and the word 'Crots.' in a box. The Keyboard staff has a circled number 15 and the text '[patch change]' below it. The Solo Violin staff has an '8va' marking with a dashed line. The Viola and Violoncello staves have a '3' marking under a triplet. The Contrabass staff also has a '3' marking under a triplet. The music is written in various clefs and includes various rhythmic values, accidentals, and articulation marks.

36

37

38

39

44

Picc. *mp* \rightarrow *f* *f* $\overbrace{\hspace{1cm}}^3$

B \flat Cl.

Bs. Tbn. *mf* $>$ *mp*

Perc. * *Reo.* *Vbf.* *Crots.* * * * * *

Kbd. (end)

Solo Vln. *f* $>$ *mf* *urgently* *f* $\overbrace{\hspace{1cm}}^3$

Vln. *mf* $<$ *f*

Vla.

Vc.

Cb.

44

45

46

47

48

Picc. *mf* *mf < f* *mp* long

B♭ Cl. *mf* *mp* *mf* *mp* long

Bs. Tbn. *f* *mp* *mf* *f* *p* long

Perc. *3* *Vbf.* *Crots.* *Vbf. bow* long

Kbd. *16* (cue seq. 12) *17* [patch change] (end) long

Solo Vln. *mf* *f* *mf* *f < ff* long

Vln. *mf* *f* *mf* *mp* long

Vla. *mf dim.* *f* *mf* *mp* long

Vc. *mf dim.* *f* *mp* long

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

pause

11. The Wheel

senza misura

♩ = 52

Picc.

Piccolo

Ob.

Oboe

B♭ Cl.

B♭ Clarinet

Hn.

con sord.

Bs. Tbn.

con sord.

Perc.

Vbf.
mallets

Hp.

Kbd.

Piano

Sampler

4.5" 0.5" 4" 3.5" 0.75" 3.75" 0.75" 3.25" 3" 2.25" 1.75" 1.5"

tr *tr* *(non tr)* *tr* *gliss. slow→fast* *tr*

*f**mf* < *f* > *mp* < *f**mf* > < *mf* > *f* > *p* < *mf* < *f* > *p* < *f* > *mp* *mfp* < *mp* <

19

Vln.

Vla.

Vc.

Cb.

♩ = 52

sempre N.V.

2

Picc. *mp* *sempre N.V.* *p* *mp* *p*

Ob. *mp* *sempre N.V.* *p* *mp* *p*

B♭ Cl. *mp* *sempre N.V.* *p* *mp* *p*

Hn. *sempre N.V.* *mp* *pp* *mp*

Bs. Tbn. *sempre N.V.* *mp* *pp* *mp*

Perc. *6/4*

Hp. *mf* [C = 4] *f*

Kbd. *6/4* ① Piano Sampler [celeste] ②

Solo Vln. *sempre N.V. loco* *f* *mf* *f* *mp* *f* *mf* *p* *f* *8va*

Vln. *mp* *pp* *mf*

Vla. *sempre N.V.* *mp* *pp* *mf*

Vc. *sempre N.V.* *mp* *pp* *mf*

Cb. *sempre N.V.* *mp* *pp* *mf*

2

3

4

5

Picc. *mf* *p* *mf*

Ob. *mf* *p* *mf*

B \flat Cl. *mf*

Hn. *p*

Bs. Tbn. *p*

Perc. *mp* Vbf. mallets

Hp. [B = \flat , A = \natural] *mf* *f*

Kbd. Sampler [celeste] *f*

Solo Vln. *f* *f > mf* *f > mf* *f* *mf* *f* *p* *mf* *p* *f* *mf* *sf* *loco*

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

Vla. *mp* *p* *f*

Vc. *mp* *p* *f*

Cb. *p* *f*

5 6

7

Picc. *pp* *p*

Ob. *pp* *p*

B \flat Cl. *pp* *p*

Hn. *p*

Bs. Tbn. *p*

Perc. *p*

Hp.

Kbd. **Sampler**
[celeste] (4)

Solo Vln. *tr* *prog. widen tr* *f* *mf* *14:12* *f* *mp* *f* *f* *p*

Vln. *p* *mf*

Vla. *mp* *mf* III IV

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

9

Picc. *mp* *pp* *mf* *f* *p* *mf*

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

B♭ Cl. *mp* *p* *mf*

Hn. *mp* *pp* *mf*

Bs. Tbn. *mp* *pp* *f*

Perc. *mf*

Hp. *mf*

Kbd. *Piano* *mf* 5

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

Vln. *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Cb. *mp* *p* *mf*

prog. widen tr *vibr. N.V.* *8va tr (non tr)* *8vb loco (non tr)*

12

Picc. *p*

Ob. *p*

B \flat Cl. *p*

Hn. *p*

Bs. Tbn. *mf* *p*

Perc. Crots. *bow*

Hp.

Kbd. Sampler ⑥

Solo Vln. *mf* 5:3 *p < f* *flaut.* *sim.* *jeté* *mf* *p* *mp* *mf*

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

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

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

Cb. *pp* *mp* *mf* *p*

5
4

5
4

5
4

5
4

14 $\text{♩} = 66$

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

Ob. $\frac{5}{4}$ $\frac{6}{4}$

B \flat Cl.

Hn.

Bs. Tbn.

Perc. $\frac{5}{4}$ $\frac{6}{4}$

Hp.

Kbd. $\frac{5}{4}$ $\frac{6}{4}$ 7

Solo Vln. *mf* *f* *mp* *f* *with port.* *detached* *mp (echo)*

Vln. *mf* *f* *mf* *p* *mp* *f* *p*

Vla. $\frac{5}{4}$ $\frac{6}{4}$ *mf* *f* *mf* *p* *mp* *f* *p*

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

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

17 $\text{♩} = 72$ $\text{♩} = 66$

Picc. *sf* *mp* *mf* *mp*

Ob. *sf*

B \flat Cl. *espr.* *mf* *mf* *mf* *f* *mf* *f*

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd. 8 9

Solo Vln. *espr.* *f* *f* *mf* (echo) (tip) *mf* *f*

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

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

Picc.

Ob.

B♭ Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

♩ = 66 ...like bells...

23

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

Ob. *ff* *mf* *ff* *mf* *ff* *mp* *fff*

B \flat Cl. *ff* *mf* *ff* *mf* *ff* *mp* *fff*

Hn. *ff* *mf* *ff* *mf* *ff* *ffp* *fff*

Bs. Tbn. *ff* *mf* *ff* *mf* *ff* *ffp* *fff*

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

Hp. *ff* *ff* *ff*

Kbd. *f* *ff* *fff*

Solo Vln. -

Vln. *ff* *fff*

Vla. *ffmf* *ff* *fff*

Vc. *ffmf* *ff* *fff*

Cb. *ffmf* *ff* *fff*

attacca

Sampler
[trbn/hnmutes]

10

11

12. The Tower

♩ = 132

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.:** Flute, mostly silent with rests.
- Ob.:** Oboe, playing a melodic line with dynamics *f* and *p < f*.
- B♭ Cl.:** Bass Clarinet, playing a melodic line with dynamics *fp*, *f*, and *sf*. Includes the marking *S.T.*
- Hn.:** Horn, playing a melodic line with dynamics *fp*, *fp*, *fp*, and *ff*. Includes the marking *con sord.*
- Bs. Tbn.:** Bass Trombone, playing a melodic line with dynamics *fp*, *fp*, *fp*, *fp*, *fp*, *ff*, and *mp*. Includes the marking *metal st. mute in*.
- Perc.:** Percussion, playing a rhythmic pattern with dynamics *mf*. Includes the marking *Vbf.*
- Hp.:** Harp, playing a rhythmic pattern with dynamics *f*.
- Kbd.:** Keyboard, mostly silent with rests.
- Solo Vln.:** Solo Violin, playing a melodic line with dynamics *f*, *p*, *f*, *fp*, *fp < f*, *f*, *f*, *mp*, *f*, and *ff*. Includes the markings *pizz. gl.* and *arco*.
- Vln.:** Violin, playing a melodic line with dynamics *ff*, *p*, *fp < f*, *f > p*, and *ff*. Includes the marking *arco*.
- Vla.:** Viola, playing a melodic line with dynamics *ff*, *f*, *p*, *fp*, *f*, *f > p*, and *ff*. Includes the marking *arco*.
- Vc.:** Violoncello, playing a melodic line with dynamics *ff*, *p*, *f > p*, and *ff*. Includes the marking *arco*.
- Cb.:** Contrabass, playing a melodic line with dynamics *fp*, *f > p*, and *ff*.

1

2

3

4

lyrical, soloistic

5

Fl.

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

Ob.

f *mp* *f* *mp* *fp*

B♭ Cl.

f *mp* *f* *mp* *fp*

Hn.

f *ff* *mp* *f* *f* *ff* *mp* *f* *f* *ff*

Bs. Tbn.

ff *mp* *f* *mp* *f* *f* *ff*

Perc.

mf *f*

Hp.

ff *f* *ff*

Kbd.

Piano

f *f* *ff*

(almost no pitch)

Solo Vln.

arco *f* *f* *ff* *mp* *f* *ff*

Vln.

f *ff*

Vla.

f *ff*

Vc.

ff *f* *ff*

Cb.

ff *f* *ff*

5 4 5 4 5 4

9 ^{8va}

Fl. *ff* *mf* *fp* *f* *f* *5:3* *ff* *f* *mp*

Ob. *ff* *ffp* *ff* *f* *p* *f* *p* *f* *p* *f* *S.T.* *norm.* *sf* *fp* *mf*

B♭ Cl. *ff* *ffp* *f* *mp* *f* *fmp* *f* *ff* *mp*

Hn. *senza sord.*

Bs. Tbn. *st. mute out*
harmon mute in (stem out)

Perc. 5/4 4/4

Hp. *secco; no ring* *mf* *mp*

Kbd. 5/4 4/4 *[mute piano]* *f* *Sampler*

Solo Vln. *f* *f* *ff* *f* *arco* *f*

Vln. *mf* *ff* *mf* *p* *f*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Cb. *mf* *ff* *mf*

12

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

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

B♭ Cl. > *p* *mf* *ff* > *f* *ff* *mp* *f* *ff* *mp*

Hn. (senza sord.) *ff* *f* *mp* *ff*

Bs. Tbn. (harmon) *ff* *f* *mp* *ff* *fff*

Perc. Vbf. *secco* *mf* *mf* *mf*

Hp. *f* *f*

Kbd. *mf cresc.* *norm. ff* [elec. pno] *ff* *loco*

Solo Vln. *arco* *cresc. poco a poco*

Vln. > *mp* *p* *mf* *f* *f* *p*

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

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

Cb. > *p* *f* *mp* *f* *ff* *mf*

15

Fl. *f* *cresc.*

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

B \flat Cl. *pp* *sf* *mf*

Hn. *f* 5:4 5:4

Bs. Tbn. *f* 5:4 5:4

Perc. *f* *Red.*

Hp. *sf* *f*

Kbd. *ff* *fff* *f*

Solo Vln. *ff*

Vln. *f* *mf* *f* *cresc.*

Vla. *mp* *f* *f* *cresc.*

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

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

8va

♩ = 120 Sardonic

17

Fl. *pp*

Ob. *f* *pp* *p*

B♭ Cl. *f*

Hn. *ff* *f* *p* *fp* *mf* *fp*

Bs. Tbn. *ff* *f* *plunger over harmon* *mf < f > sf* *mf* *f > mp sf* *mf < f > sf >*

*Half-stopped: glisses should be made with the hand and/or lip bend to achieve the bottom note, and that the fingering should stay the same for both notes.

Perc. Wood Blks. *mf*

Hp.

Kbd. *mf* **Piano** *loco* **Sampler** **3** [buff stop+pizz.] *mf*

Solo Vln. *mf* *secco; lightly* *f* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *pizz.* *mf* *arco* *mf*

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

3/4

3/4

3/4

slow, wide bends and flz. freely

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

Ob. $\frac{3}{4}$ $\frac{5}{4}$

B♭ Cl. *mp* *mf* *p* *mp* *p* *f* *mp*

Hn. *fp* *f* *sf* *sf* *f* *mf* *mp* *sf* *f*

Bs. Tbn. *mf* *mf* *sf* *mp* *f* *p* *sf* *mf* *mp* *sf* *p* *fp*

Perc. $\frac{3}{4}$ $\frac{5}{4}$ *f* *mp*

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

Kbd. $\frac{3}{4}$ $\frac{5}{4}$

Solo Vln. *f* *ff* *mf* *f < ff* *mf* *f* *mf* *f*

Vln. *f* *mp* *mf*

Vla. $\frac{3}{4}$ $\frac{5}{4}$ *f* *mp* *mf*

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

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

23

Fl. *mf* ³ *f* *p* *f* *p* *fmf* *ff*

Ob. *mf* ³ *f* *p* *f* *p* *fmf* *ff*

B♭ Cl. *mf* ³ *f* *p* *f* *p* *fmf* *ff*

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

Bs. Tbn. *mf* ⁶ *sf* *sf* *sf* *mf* *fp* *f* *senza sord. quickly*

Perc. *f* *p* *ff*

Hp. *ff* *mf*

Kbd. *mf* *sf* *mf* *ff*

Solo Vln. *mf* *f* *ff*

Vln. *f* *fmf* *ff*

Vla. *f* *fmf* *ff*

Vc. *f* *f* *mf* *fmf* *ff*

Cb. *f* *f* *mf*

Shakers

Vbf.

Piano

Sampler

Piano

24

25

Lava-like *rit. molto ...*

26 Fl. *f* *ff* *p* *8va* *solistic* *ff* *non dim.*

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

B♭ Cl. *f* *mf* *mf* *f* *mf* *f* *p*

Hn. *sff* *f* *mp* *f* *f* *mf* *f* *mf* *f* *p* *like bells*

Bs. Tbn. *(senza sord.)* *ff* *sff* *f* *mp* *f* *ff* *f* *mf* *f* *mf* *f* *p* *like bells*

Perc. *motor on (med.)* *mf* *Reo.* *mf* *Reo.*

Hp. *10:6* *[F=b]* *f*

Kbd. *freely* *7:6* *8va* *loco* *f* *mf* *f* *ff* *Reo.* *mf* *f* *Reo.*

Solo Vln. *f* *ff* *mf* *mf* *f* *ff* *fff* *4:3* *mf*

Vln. *f* *ff* *mf* *mf* *f* *f* *mf* *p* *mf* *p*

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

Vc. *ff* *mf* *ff* *mf* *f* *ff* *f* *mf* *f* *p*

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

sub. ♩ = 128

♩ = 128 Hyper-aggressive

♩ = 112

30

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

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

B♭ Cl. *ff* *p* *ff* *f* *f* *p* *f*

Hn. *ff* *fff* *p* *ff* *ff* *fp* *f* *ff* *fp* *f* *f* *p*

Bs. Tbn. *ff* *fff* *p* *ff*

Perc. *f* *♩*

Hp. *mp* *mf*

Kbd. *ff*

Solo Vln. *ff* *mp* *ff* *ff* *ffp* *f* *ff* *ff*

Vln. *ff* *pp sim.* *mp* *ff* *fp* *ff* *mf* *f*

Vla. *ff* *pp sim.* *mp* *ff* *fp* *ff* *mf* *f*

Vc. *ff* *pp sim.* *mp* *ff* *fp* *f* *mf* *p* *ff* *mf*

Cb. *ff* *pp sim.* *mp* *ff* *f* *pizz.*

33

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

Ob. *f* *mp* *fp* *f* *mf*

B♭ Cl. *f* *f* *mp* *f* *ff* *mf*

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

Bs. Tbn. *mf* *p* *mf* *fff* *mf* *ff* *f* *ff*

Perc. *mf* *f*

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

Kbd. *mf* *f* *ff* *fff*

Solo Vln. *f* *ff* *f* *ff*

Vln. *mf* *fmp* *sf* *mf* *f*

Vla. *mf* *fmp* *sf* *ff* *mf* *ff* *mf* *f* *f* *fp* *f*

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

Cb. *ff* *mp*

Sampler
4 [elec. pno]

Reo. *
Loco
Gva-----*
Gva-----
Gva-----

pizz.
arco

arco

arco

37

Fl. *ff* 3 3 3 3 6 6 6 *ff*

Ob. *ff* *p* *f* *ff* 3 *ff*

B \flat Cl. *ff*

Hn. *f* *sf* *mf* *f* *sf* *f* *ff* 3 *ff* *fff*

Bs. Tbn. *f* *f* *ff* 3 *ff* 3 *ff* 3 *ff* *fff*

Perc. (vbf.) *f* *mf* *ff* *mf*

Hp. *f*

Kbd. *f* 3 *f* 3

Solo Vln. *f* 3 *ff* *p* *mf* *f* *fp* *f* *ff* *f* *fff*

Vln. *mp* *mp* *p* *f* *port.* *mf* *f* 3 *port.*

Vla. *mf* *ff* *p* *f* *fp* *fp* *f* *mf* *f*

Vc. *mf* *ff* *p* *f* *fp* *fp* *f* *mf* *f*

Cb. *mf* *ff* *p* *f* *sf* *pizz.* *arco* *f*

soloistic

40

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

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

B♭ Cl. *fff* *mf* *p* *mf* *mp* *mf*

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

Bs. Tbn. *ffmp* *f* *ff* *fff* *ff* *mf* *ff*

Perc. *f* *mf* *f*

Hp.

Kbd. *f* *Piano* *f*

somewhat freely; improvisando

Solo Vln. *sub. f* *ff* *ff*

Vln. *mp* *mf* *f* *mf* *fp* *f*

Vla. *sub. mf* *f* *mp* *p* *f* *mf* *fp* *f*

Vc. *sub. mf* *f* *mf* *f* *f* *fp* *f*

Cb. *sub. mf* *f* *f* *mf* *f* *f* *sub. mp* *ff*

8^{ub}

color fingerings

43

Fl.

Ob.

B \flat Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

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

f *ff* *f* *mp* *f* *mp* *p* *f*

ff *f* *mp* *f* *mp* *p* *f*

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

fff *mf* *ff* *mp* *f* *mp* *f*

pp *mf*

ff

ff *mp* *f*

Sampler
6 [mute piano]

Sampler
5 [boned piano]

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

ff *mp* *f* *mf* *fnp* *mp* *mf* *f*

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

ff *p* *f* *mf* *f* *mf* *mp* *mf* *f*

pizz. *arco*

p *ff* *f* *mf*

46

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

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

B♭ Cl. *mp* *f* *p* *mf* *f* *p* *mf* *f* *mf*

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

Bs. Tbn. *ff* *f* *f* *ff* *f*

Perc. *f*
Ped.

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

Kbd. **Piano** *f* **Sampler** ⑦ [buff stop] *ff* *f*

Solo Vln. *mf* *f* *ff* *ffmf*

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

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

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

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

49

Fl. *f* *mf* *f*

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

B♭ Cl. *mf* *f* *mf* *f*

Hn. *f* *fff* *f*

Bs. Tbn. *fff* *f*

Perc. *mf* *mf*

Hp. *f* *mp* *f*

Kbd. *f* *ff* *f* *Piano* *mf* *f* *mf* *f*

Solo Vln. *f* *f* *ff* *fp*

Vln. *f* *mp* *fp* *fp*

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

Vc. *mf* *f* *fp* *fp*

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

52

Fl. *fff* 5:4 *ff* *fff* *ff* *f* *p* *f*

Ob. *fff* 5:4 *ff* *fff* *ff* *f* *p*

B♭ Cl. *fff* 5:4 *ff* *fff* *ff* *f* *p*

Hn. *fff* 5:4 *ff* *fff* *ff* *mf*

Bs. Tbn. *fff* 5:4 *fff* *ff* *ff* *f*

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

Hp. *f*

Kbd. *fff* *f* *fff* *ff*

Solo Vln. *f* *ff* *fff* *f* *ff* *f*

Vln. *f* *ff* *fff* *ff*

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

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

Cb. *f* *ff* *fff* *f* *pizz.*

55

Fl. *fp* *f*

Ob. *f* *p* *f*

B♭ Cl. *<f> p* *f* *mf* *mf* *f* *mf* *f*

Hn. *mp* *f*

Bs. Tbn. *f* *fff* *f* *f* *fff*

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

Hp. *f* *mp*

Kbd. 9 [mute piano]

Solo Vln. *f* *ff* *f* *ff*

Vln. *f* *mf* *f* *p* *sff*

Vla. *f* *mf* *f* *p* *sf* *sff*

Vc. *f* *mf* *f* *p* *ff*

Cb. *arco* *fp* *ff*

56

♩ = 104 Slightly slower; Pesante

59

Fl. *p* — *mf* — *p* — *mf* < *ff* *f* *mf* — *ff* — *mf* < *f*

Ob. *p* — *mf* — *p* — *mf* < *ff* *f* *mf* — *f* *mf* — *ff*

B♭ Cl. *p* — *mf* — *p* — *mf* < *ff* *f* *mf* — *f* *mf* — *ff*

Hn. *ff* — *fff* — *ff* *mf* < *ff* *fp* — *f* *ff* *f* *ff*

Bs. Tbn. *ff* — *fff* — *ff* *ff* *ff* — *fff* *mf* < *f*

Perc. *f* *ff* *f* *ff* *fp* < *ff*

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

Kbd. (11) [boned+mute piano] *fff* *ff* — *fff* *f* *ff* *fff* *f* *fff* *f* *fff* *f* *fff*

Solo Vln. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vln. *fff* *fff* *f* *fff* *f* *fff* *mf*

Vla. *ff* — *fff* — *f* *fff* *fff* *fff* *ff* *mf* < *fff*

Vc. *ff* — *fff* — *ff* *fff* *fff* *fff* *f* *ff* *mf* < *fff*

Cb. *ff* — *fff* *f* *ff* *mf* < *fff*

59 60 61

wide vibr. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

pizz. *f* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

arco *ff* *mf*

Piano

Sampler (12) [elec. pno]

62

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

Ob. *sfzp* *ff* *f sfzp* *f* *f*

B♭ Cl. *sfzp* *ff* *f sfzp* *f* *f*

Hn. *ff* *sfzp* *ff* *f* *mp* *f* *f*

Bs. Tbn. *ff* *sfzp* *ff* *f* *mp* *f* *f*

Perc. *mf* *f* *

Hp. *ff* *f* *5:4* *ff*

Kbd. *ff* *Piano* *fff*

Solo Vln. *fff* *f* *ff*

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

63

rit. molto ♩ = 116

67

Fl. *ff* *mp* *ff* *fff* *ff* *mp*

Ob. *ff* *mp* *ff* *fff* *ff* *mf* *ff* *mp*

B♭ Cl. *ff* *mp* *ff* *fff* *ff* *mf* *ff* *mp*

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

Bs. Tbn. *mf* *ff* *fff*

Perc. Opera Gong *f* Vbf. *ff* Wood Blks. *mf* Vbf. *p* *irregular trem.* *f*

Hp. *ff* *f* *p* *bisbig.* *irregular trem.*

Kbd. *ff* *ff*

Solo Vln. *mf* *ff* *fff* *ff* *mf* *f* *mp* *f* *f*

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

Vla. *mf* *ff* *fff* *ffp* *f* *mp*

Vc. *mf* *ff* *fff* *ffp* *f* *mp*

Cb. *mf* *ff* *fff* *ff* *pizz.* *f*

67 68 69 70

71

Fl. *ff* *ffp* *ff* *p* *sf*

Ob. *ff* *ffp* *ff* *p* *fmf*

B♭ Cl. *ff* *ffp* *ff* *p* *fmf*

Hn. *f* *flz.* *p* *fmf*

Bs. Tbn. *fmf*

Perc. *sim.* *fp* *mf* *f*
irregular trem. * Leo.

Hp. *fp* *mf* *f*

Kbd.

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

Vln. *f* *p* *f* *p* *ff* *pizz.* *sf*

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

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

Cb. *f*

74

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

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

B \flat Cl. *(non tr)* *ff* *mp* *f* *ff* *ffp*

Hn. *(non tr)* *ff* *mp* *f* *ff* *ffp*

Bs. Tbn. *ff* *mf* *f* *ff* *f* *sf*

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

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

Kbd. ⑭ [elec. pno+celeste] *f* *f* *ff*

freely:
soloist may change octaves freely;
both harmonic and non-harm. acceptable ----- (end) *Reo.* ** Reo.*

continue previous speed and immediately accel. freely

Solo Vln. *fff* *f* *fff* *ff* *f*

Vln. *arco* *fp* *mf* *fp* *f* *mf* *f* *ff* *ffp*

Vla. *mf* *fp* *ffp*

Vc. *mf* *fp* *ffp*

Cb. *arco* *f* *f* *ff* *ff* *mf* *f* *pizz.*

77

Fl. *ff* *mp* *fff* *fmp* irregular color fingerings

Ob. *mp* *ff* *mp* *fff* *fmp* irregular color fingerings

B♭ Cl. *ff* *mp* *fff* *f* *ff*

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

Bs. Tbn. *mp* *f* *ffp* *ff* *p* *f* *mf* *slide vibr.* *f* *mf*

Perc. *mf* *Reo.* *

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

Kbd. (15) [dulcimer-plektrum] *ff* *

Solo Vln. *f* *ff* *f* *ffmp* *ff*

Vln. *ffp* *f > p f* *mf* *f* *ffmp* *p* *f*

Vla. *ffp* *f* *mf* *f* *p* *f* *mp* *f*

Vc. *ff* *ff* *mp* *ff* *pizz.* *sf*

Cb. *ff* *ff* *mp* *ff* *pizz.* *3* *sf* *f* *fff*

81

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

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

B♭ Cl. *ff* *fmp* *f* *mp* *f* *mp*

Hn. *p* *f* *ffp* *f* *mp* *f*

Bs. Tbn. *f* *ffp* *f* *mf* *fmf* *f*

Perc. Med. Cym. Sm. Tam-Tam *ff* *p* *mf*

Hp. *f* *p* *f* *f* *ff* [C = ♯, E = b, A = b]

Kbd. *ff* *Piano* *ff* *f* *ff* *p* *mf*

Solo Vln. *mf* *f* *f* *ff* *ff*

Vln. *mf* *f* *mf* *f* *f* *ff* *ff*

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

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

Cb. *ff* *arco* *f* *ff* *pizz.* *f*

84 **Tutti Staccatissimo**

Fl. *ff* *fff*³ *f* *mp*

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

B♭ Cl. *<ff* *fff*⁵ *f* *mp*

Hn. *f* *fff* *ff*³

Bs. Tbn. *sff* *ff* *ffmf* *f*

Perc. *Vbf.* *ff* *f* *f* *Roto toms*

Hp. *f* *f* *f* *[A = #, C = #]*

Kbd. *ff* *fff* *f* *fff* *Piano* *ff*

Solo Vln. *f* *fff*

Vln. *ff* *fff* *ff* *ff*

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

Vc. *pizz.* *ff* *arco* *fff* *ff*

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

86

Fl. *f* > *p*

Ob. *f* > *p* *ff* > *mp*

B♭ Cl. *f* *f* > *p* *ff* > *mp*

Hn. *ff* *ffmp* *ff* *ff* *ff* *f* alt. fingering

Bs. Tbn. *ff* *ffmp* *ff* *mf* *ff* *f* *ff* *p* < *ff*

Perc. Sm. Tam-Tam *f*

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

Kbd. Sampler 16 [harpichord] *mf* *f* *ff* *loco* 5

Solo Vln. *sfp* *ff* *mf* *f* *f* *ff* *f* *ff*

Vln. *p* *mf* *mp* *pp* *pizz.* 3 *arco* *f* *mf* *f*

Vla. *p* *mf* *mp* *pp* *f* *mf* *p* *mf* *f*

Vc. *p* *f* *ff* *f* *mf* *p* *mf* *f*

Cb. *arco* *ff* *f* *pizz.* *ff* *arco* *ff*

Fl. *p* *mf* *mp* *f* *mp* *f*

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

B♭ Cl. *mf* *f* *p* *mp* *ff* *f* *mp* *f*

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

Bs. Tbn. *mp* *sf* *mf* *f* *mf* *f* *mp* *ff* *f*

Perc. *p* *mf* *f* *sf*

Vbf. *f*

Hp. *f*

Kbd. *mf*

Solo Vln. *mf* *f* *f* *mf* *accelerate freely; play 4-6x*

Vln. *mp* *f* *mf* *f* *p* *mf* *mp* *mf* *mp* *f* *p* *f* *mp* *f* *pizz.*

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

Vc. *f* *f* *pizz.* *f* *p* *ff* *f*

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

92

Fl. *p* *fp* *mf* *mp* *sf fp* *f* *mp* *f* *ff*

Ob. *p* *ff* *mp* *f* *fp* *f* *mp* *f* *ff*

B♭ Cl. *p* *fp* *mf* *f* *p* *mp* *mf* *p* *f* *ff*

Hn. *p* *mf* *p* *f* *mf* *p* *mf* *p* *f*

Bs. Tbn. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

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

Hp. *mf* *mf* *f*

Kbd. (17) [elec. pno] *f* *mf*

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

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

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

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

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

motor on (med.)

Red. * Red. *

⊕

(end)

arco

pizz.

arco

pizz.

pizz.

pizz.

5

96

Fl. *f mp ff f ff*

Ob. *f mp f ff f ff*

B♭ Cl. *f mp f ff f ff*

Hn. *mp f p ff p*

Bs. Tbn. *mp f p ff*

Perc. *f f* Log Drums Wood Blks.

Hp. *f p*

Kbd. *f Piano Sampler [boned piano] (18) f*

Solo Vln. *arco pizz. gl. 5:4*

Vln. *fmf < f f sf ff p*

Vla. *arco ff fff f sf ffp*

Vc. *arco ff fff f sf ffp*

Cb. *f f*

99

Fl. *ff* *f* *ff* *f sfp* *f* *sff* *p*

Ob. *f* *ff* *f sfp* *f* *sff* *p* *mf*

B♭ Cl. *f* *ff* *f sfp* *f* *sff* *f*

Hn. *sf* *ff* *f* *sff* *mf*
slide vibr.

Bs. Tbn. *pp* *mf* *p* *f* *ff*

Perc. *f* *f*

Vbf. *f*

Hp. *f* *ff* *p* *f* *bisbig.* *mp* *f*

Kbd.

Solo Vln. *f* *f* *ffp* *ff*

Vln. *f* *ff* *p* *ff* *pizz.*

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

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

Cb.

102

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

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

B \flat Cl. *p mf ff > mf*

Hn. *mf sf ff mf p f mf p mf > p*

Bs. Tbn. *mf sf f p f mp p mf*

Perc. *ff p f*

Hp. *f f p f*

Kbd. (19) [boned+mute piano] *ff* 5:4

Solo Vln. *f ff port. 5:4 gl. port. 5:3*

Vln. *arco f p f p f fp f f pizz.*

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

Vc. *f mp f fp f ff mp*

Cb. *f mp*

105

Fl. *mf* *pp* *f* *ffp* *f* *f* *color fingerings*

Ob. *mf* *pp* *fp* *f* *p* *f* *f*

B♭ Cl. *f* *p* *f* *mf* *f* *f* *ffp* *ffp* *mf* *f*

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

Bs. Tbn. *mf* *f* *mp* *f* *p* *f*

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

Hp.

Kbd. *ff* (20) [elec. pno]

Solo Vln. *f* *fp* *f* *fp* *f* *fff*

Vln. *f* *ff* *f* *ff* *fff* *ff* *fff* *ff*

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

Vc. *p* *ff* *ff* *f* *ff* *fff* *ff* *fff* *ff*

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

108

Fl. *mp* *mf* *p* *p* *f* *ff* *ff* color fingerings

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

B♭ Cl. *mp* *mf* *p* *p* *f* *ff* *f*

Hn. *p* *mf* *f* *p*

Bs. Tbn. slide vibr. *mp* *f* *p* *mf* *f* *p*

Perc. *ff* *mf* *f*

Hp. *f* *mf* *f* *ff* [D=b]

Kbd. *ff* Piano *ff* Sampler 21 [elec. pno+celeste] *ff*

Solo Vln. *f* *fff* *f* *fff*

Vln. *f* *p* *fff* *f* *fff*

Vla. *f* *fff* *f* *fff*

Vc. *f* *fff* *f* *fff*

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

rit. a tempo ♩ = 112

III

Fl. *f* *p* *p* *mp* *f* *mf*

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

B♭ Cl. *f* *p* *p* *mp* *mf* *f* *mp*

Hn. *f* *p* *sff* *f* *ff* *mf*

Bs. Tbn. *sff* *f* *ff* *mf*

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

Hp. *mp* *mf* *f* *ff* *p* *f*

Kbd. *mf* *f* *Sampler* *Piano* *f* *Sampler* *Piano* *mp* *f*

Solo Vln. *ff* *mp* *f* *f*

Vln. *mp* *f* *arco* *ff*

Vla. *ff* *mf* *p* *sff* *f* *ff*

Vc. *ff* *mf* *p* *sf* *ff*

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

115

Fl. $< f$ ff p ff f ff $f > mf$

Ob. f mp f ff f ff $f > mf$

B♭ Cl. $< f$ ff ff mf ff $f > mf$

Hn. ff fff fff f ff

Bs. Tbn. ff fff fff f ff

Perc. $Reo.$ p f ff f $Reo.$ $Vbf.$ ff

Hp. $[E = \sharp]$ f $[F = \natural]$

Kbd. $Piano$ ff f $Piano$ 15^{ma} f ff $(piano)$ ff $loco$ ff fff

Solo Vln. f ff ff

Vln. f ff ff mf

Vla. f ff mp f f ff fff f

Vc. f ff mf f ff fff f

Cb. ff f f ff

121

Fl. *ff* *fff* *f* *ff* *f* *ff* *fff poss.* *f*

Ob. *ff* *fff* *f* *ff* *f* *ff* *fff poss.* *f*

B♭ Cl. *ff* *fff* *f* *ff* *f* *ff* *fff poss.* *f*

Hn. *sempre* *fff* *f* *ff* *f* *ff* *fff poss.* *f*

Bs. Tbn. *ff* *fff* *f* *ff* *f* *ff* *fff poss.* *f*

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

Hp. *ff* *ff* [B = b]

Kbd. *fff* *fff* *fff* *fff*

Solo Vln. *ff* *ff* *fff*

Vln. *ff* *f* *ff* *fff*

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

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

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

127

Fl. *cresc.* 3 6 *ffmf* 3 6

Ob. *cresc.* 3 6 5 4 3 6 11 8

B♭ Cl. *cresc.* 3 6 3 6

Hn. *cresc.* 3 6 3 6

Bs. Tbn. *cresc.* 3 6 3 6

Perc. *f* 3 5 4 *sim.* 3 6 *f* 11 8

Hp. *f* *ff* 3

Kbd. *ff* *f* *ff* 3 5 4 *Piano* *Sampler* 27 [boned+mute piano] *f* *f* *ff* *fff* 3 6 11 8

Solo Vln. 3 6 3 6

Vln. 3 6 3 6

Vla. 3 6 5 4 3 6 11 8

Vc. 3 6 *fff*

Cb. 3 6 *fff*

13. The Chariot

$\text{♩} = 120\sim 124$ As fast as practical

The score is for a piece titled "13. The Chariot" with a tempo of 120-124 beats per minute, marked "As fast as practical". The music is in 4/8 time. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Bass Trombone (Bs. Tbn.), Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Solo Violin (Solo Vln.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three measures. The first measure (labeled '1') features a *fff* dynamic for the Horn and Bass Trombone, and a *f* dynamic for the Percussion (Opera Gong). The second measure (labeled '2') features a *f* dynamic for the Horn and Bass Trombone, and a *p* dynamic for the Viola. The third measure (labeled '3') features a *f* dynamic for the Horn and Bass Trombone, and a *mf* dynamic for the Solo Violin. The Solo Violin part includes triplets and dynamic markings of *f*, *mf*, *f*, and *mf*. The Violin part includes a *mp* dynamic and a *p cresc.* marking. The Viola part includes a *p* dynamic. The Percussion part includes a *f* dynamic and a box labeled "Opera Gong". The Harp and Keyboard parts include a circled cross symbol. The Oboe and Flute parts include a circled cross symbol. The B♭ Clarinet part includes a circled cross symbol.

1

2

3

4

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

Ob.

B♭ Cl. *pp* *mp* *p*

Hn. *ff*

Bs. Tbn. *ff*

Perc. *p* *mf*

Vbf. *bow*

Hp.

Kbd. *ff*

Sampler ① [mute piano]

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

Vln. *fmp* *f*

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

Vc. *ff* *mf*

Cb. *ff* *mf*

4 5 6 7

8

Fl. *fp* *f* *mf* *f* *p*

Ob. *f* *mf* *p*

B♭ Cl. *mp* *p* *mf* *p* *mp* *mf* *f* *p*

Hn. *gl.* *sf* *p* *mf* *p* *sf* *mf* *f* *mf* *p*

Bs. Tbn. *ff* *mf* *ff* *fff* *f*

Perc. *mp* *sed.* *

Hp.

Kbd.

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

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

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

Vc. *f* *ff* *mf*

Cb. *f* *ff* *mf*

8 9 10

II

Fl. *pp* *mf*

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

B \flat Cl. *pp* *mf* *mp* *mf* *p* *mp*

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

Bs. Tbn. *fff*

Perc. *soft yarn mallets*
mp
Leo. *

Hp. *ff*

Kbd. *sff* (2) [harpichord] *sf*

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

Vln. *mp* *pp*

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

Vc. *fff* *mp* *ff*

Cb. *fff* *mp* *fff*

7/16

14 $2+2+3$ $2+2+3$

Fl. *pp* \rightarrow *f*

Ob. *mf* \rightarrow *mp* \rightarrow *mf* \rightarrow *f*

B \flat Cl. *p* \rightarrow *pp* \rightarrow *mp* \rightarrow *mf* \rightarrow *f*

Hn. *p* \rightarrow *mp* \rightarrow *mf* \rightarrow *f*

Bs. Tbn. *cup mute in*

Perc. *f*

Hp.

Kbd. $\textcircled{3}$ [elec. pno] *ff*

Solo Vln. *p* \rightarrow *mf* \rightarrow *f* \rightarrow *mf* \rightarrow *f*

Vln. *mp* \rightarrow *f*

Vla. *mf* \rightarrow *mp* \rightarrow *mf* \rightarrow *mp* \rightarrow *f*

Vc. *mp* \rightarrow *f*

Cb. *mf* \rightarrow *ff* \rightarrow *f*

Fl. *f mp f p mf f mf*

Ob. *f mp mf p mf f mf*

B \flat Cl. *pp p p mf f mp f*

Hn. *pp mf p mf* *tr* (non tr)

Bs. Tbn.

Perc. *Leo. mf p f* *secco*

Hp. *bisbig. p mf f*

Kbd.

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

Vln. *mp mf > p f mp < sf mp f mf fmf*

Vla.

Vc. *p mp mf*

Cb.

26

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

Ob. *f* *mf* *f* *mf* *sf* *mf* *p* *f* *sim.*

B♭ Cl. *mf* *f* *mp* *sf* *f* *mf* *f*

Hn. *ff* growl

Bs. Tbn. *f* growl

Perc. *f* *p* *mf* *fmp* *Leo.*

Hp. *f* *mf*

Kbd. ④ [harpichord] *f* *ff*

Solo Vln. *ff* *mf* *f*

Vln. *f* *mp* *f* *mp* *ff* *cresc.*

Vla. *f* *mp* *f* *mp* *ff* *cresc.*

Vc. *f* *mp* *f* *mp* *ff* *cresc.*

Cb.

28

Fl. *f* *fff*

Ob. *f* *fff*

B♭ Cl. *f* *fff*

Hn. *f* *ff*

Bs. Tbn. *sf* *mf* *fff*

Perc. *fff*
Bass Drum muted secco

Hp. *f*

Kbd. *f* *ff*
Piano palm inside; secco, no ring

Solo Vln. *sfmf* *f* *fff*

Vln. *ff*

Vla. *f* *fff*

Vc. *ff* *fff*

Cb. *f* *ff* *fff*

30

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

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

B♭ Cl. *f* *ff* *fff* *mp* *f*

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

Bs. Tbn. *f* *ff* *fff* *metal st. mute in*

Perc. *mp* *Red.*

Vbf. *mp* *Red.*

Hp. *f* *ff* *mf*

Kbd. *f* *Sampler* *ff* *Piano* *mf*
 (5) [dulcimer] *8^{vb}* *Red.*

Solo Vln. *mp* *mf*

Vln. *p* *f* *mp*

Vla. *f* *mp* *f*

Vc. *f* *p* *f* *fmp*

Cb. *f* *p* *f* *fmp*

30 31 32

33

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

Ob. *mp* *mf* *ff*

B♭ Cl. *ff* *mp* *mp* *fmp*

Hn. *sf* *sf p* *mp* *f* *fff* *ff*

Bs. Tbn. *mf* *sf* *f* *mp* *f* *sffmf* *ff*

Perc. * *Leo* *

Hp. *f* *mf*

Kbd. * *Leo*

Solo Vln. *< ff >* *fmp* *mf* *mp* *f > mf < f >* *mp* *f mf* *f mf* *f mf* *ff*

Vln. *f* *mf* *fmp* *f* *ff*

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

Vc. *< mf >* *f* *mf* *mp* *p*

Cb. *mp* *p* *ff*

This musical score covers pages 36 and 37 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Bass Trombone (Bs. Tbn.), Percussion (Perc.), Harp (Hp.), Keyboard (Kbd.), Solo Violin (Solo Vln.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Page 36: The score begins with a rehearsal mark [36]. The Flute part features a melodic line with accents and a dynamic marking of *ff*. The Oboe part includes the instruction "color fingerings" and dynamics of *mf* and *f*. The Bass Clarinet part has dynamics of *mp*, *f*, *mf*, and *f*. The Horn part starts with *mp* and *f*, then *mf* and *f*. The Bass Trombone part has dynamics of *mf*, *f*, *ff*, *f*, *mp*, and *f*. The Percussion part has dynamics of *f* and *mf*. The Harp part has a dynamic of *f*. The Keyboard part includes a circled number 6, the instruction "[dulcimer]", and dynamics of *f*, *mf*, *ff*, and *f*. The Solo Violin part has a dynamic of *ff*. The Violin part has dynamics of *f* and *mf*. The Viola part has dynamics of *f* and *mf*. The Violoncello part has dynamics of *f* and *mf*. The Contrabass part has a dynamic of *f*.

Page 37: The score continues on page 37. The Flute part has a dynamic of *ff*. The Oboe part has a dynamic of *ff*. The Bass Clarinet part has a dynamic of *f*. The Horn part has dynamics of *mf*, *f*, and *ff*. The Bass Trombone part has dynamics of *mp* and *f*. The Percussion part has a dynamic of *mf*. The Keyboard part has a dynamic of *f*. The Solo Violin part has a dynamic of *ff*. The Violin part has dynamics of *f* and *mf*. The Viola part has dynamics of *mf* and *f*. The Violoncello part has dynamics of *mf* and *f*. The Contrabass part has a dynamic of *f*.

38

Fl. *mf* *f* *ff*

Ob. *mf* *f* *sff* *mf* *f* *fff*

B♭ Cl. *f* *mf* *ff*

Hn. *ff* *f* *ff*

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

Perc. *f* *mf*

Hp. *f* *f*

Kbd. *mp* *f* *ff* *f*

Solo Vln. *f* *ff* *fff*

Vln. *f* *mf* *f* *mf* *ff*

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

Vc. *ff* *f* *fmp* *mf* *f*

Cb. *ff* *f* *f* *fmp* *mf* *f*

Piano

Tutti Marcatissimo

40

Fl. *fff* *sim.*

Ob. *fff* *sim.*

B \flat Cl. *fff* *sim.*

Hn. *fff* *sim.*

Bs. Tbn. *fff* *sim.*

Perc. *fff* *sim.*

Hp. *fff*

Kbd. *fff* Piano Sampler 8 [mute piano] secco *ff*

Solo Vln. *fff*

Vln. *fff* *sim.*

Vla. *fff* *sim.*

Vc. *fff* *fff*

Cb. *fff* *fff* *sim.*

41 42

43

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

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

B \flat Cl. *ff* *f ff* *f*

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

Bs. Tbn. *ff* *f* *fff* *mf*

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

Hp. *ff* *f* \oplus

Kbd. *ff* *f* *ff*

(piano) *ff* *f* *ff*

Piano

Solo Vln. *fff* *fff* *fff* *f*

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

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *ff* *pizz.*

44

45

* Reo.

46

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

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

B♭ Cl. *f* *ff* *mf* *mp* *f* *mp* *f* *mf*

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

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

Perc. Vbf. Floor Tom Vbf. *f* *f* *p* *mf*

Hp. *f* *f* *ff*

Kbd. (piano) *f* *f* Sampler 9 [buff stop]

Solo Vln. *ff* *mf* *f*

Vln. *f* *ff* *f* *mp* *mf* *mp*

Vla. *f* *ff* *f* *sf* *mf* *ff* *pizz.* *arco* *mp* *mf*

Vc. *ff* *f* *sf* *mf* *ff* *f* *mf* *f* *mf*

Cb. *arco* *ff* *f* *sf* *mf* *ff* *pizz.*

49

Fl. *p* *mf sf* *mfmp* *mf* *mp* *fmf*

Ob. *mp* *f sf* *mp* *mf* *mf*

B♭ Cl. *p* *mf sf* *mp* *mf* *mf*

Hn. *f mf* *sf* *mp* *mf* *mp* *f* *mp*

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

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

Hp. *mf* *f*

Kbd. **Piano** *f* *f* *Red.* *

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

Vln. *mf* *pizz.* *f* *arco* *p* *f* *p* *mp*

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

Vc. *f* *sff* *sf* *p* *mf* *f*

Cb. *sff* *sf* *arco* *p* *mf* *f*

52

Fl. *tr* *ffmp* *f* *f* *ff* *f* *ff*

Ob. *mp* *ffmp* *f* *mf* *f* *mp* *sf*

B♭ Cl. *ff* *f* *mp* *f* *ff* *f* *sfp* *f*

Hn. *sf* *sf* *mp* *mf* *f* *mp*

Bs. Tbn. *mf* *f* *f* *sff*

Perc. *f* *f* *mf*

Hp. *mf* *f* *15^{ma}*

Kbd. *f* *mf* *Piano* *ff* *Sampler* (10) [celeste]

Solo Vln. *ff* 6 6 6 6 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. *mf* *ffmp* *f* *mf* *f* *mf* *mf* *f* *mf* *ff* *f*

Vla. *ffmp* *f* *sf* *f* *ff* *mp* *mf*

Vc. *pizz.* *arco* *mf* *f* *f* *sff*

Cb. *pizz.* *arco* *mf* *f* *ff* *f* *sff*

55

Fl. *p* *f* *fp* *sf*

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

B♭ Cl. *p* *f* *mf* *p* *mp* *f* *p*

Hn. *mf* *pp*

Bs. Tbn. *mf* *f* *mp* *f*

Perc. *mp* *mf* *f*

Hp. *f* *f*

Kbd. *mf* *f*

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

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

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

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

Cb. *sfmp* *f* *f*

Tutti Marcatissimo

58

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

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

B♭ Cl. *f* *mf* *f* *ff* *fff non dim.*

Hn. *mp* *mf* *f* *mf* *ff* *ff* *fff non dim.*

Bs. Tbn. *mf* *f* *ff* *fff non dim.*

Perc. Bass Drum Floor Tom *ff* *fff*

Hp.

Kbd. Piano *ff* Sampler (11) [dulcimer] loco *ff*

Solo Vln. *ff* *fff*

Vln. *f* *f* *mf* *ff* *fff*

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

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

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

61 [to picc.]

Fl.

Ob.

B♭ Cl.

Hn.

Bs. Tbn.

Perc.

Hp.

Kbd.

Solo Vln.

Vln.

Vla.

Vc.

Cb.

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

f *mf*

f *mf* *mp*

f *mf*

f

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

f *mf*

f *mf*

f *mf* *f* *mf*

f

Piano

Reo. +

*

Piccolo

65

Picc. *f*
 Ob. *sf*
 B \flat Cl. *f*
 Hn. *sf*
 Bs. Tbn. *sf*
 Perc.
 Hp.
 Kbd.
 Solo Vln. *f* *mf* *f*
 Vln. *f*
 Vla. *f*
 Vc. *f*
 Cb. *ff*

68

Picc. *sf* *sff* *sf*

Ob. *sff* *sf* *sff* *sf*

B \flat Cl. *sff* *sf* *sff* *sf*

Hn. *sff* *sf* *sff* *sf*

Bs. Tbn. *sff* *sf* *sff* *sf*

Perc.

Hp.

Kbd.

Solo Vln. *f* *ff* *f*

Vln. *pizz.* *arco* *c.l.b.*
sf *f* *mf*

Vla. *pizz.* *arco* *c.l.b.*
sf *f* *mf*

Vc. *pizz.* *arco* *c.l.b.*
sf *f* *mf*

Cb. *pizz.* *arco* *c.l.b.*
sf *f* *mf*

71

Picc. *ff* *ff* *ff*

Ob. *ff* *ff*

B♭ Cl. *sf* *sff* *p* *f* *ff* *mf*

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

Bs. Tbn. *sf* *mf* *f* *f* *ff* *ff*

Perc. Vbf.

Hp. *f* *sf*

Kbd. Sampler 12 [elec. pno+celeste] *f* *ff* *f* *ff*

Piano

Solo Vln. *f*

Vln. *pizz.* *arco* *sf* *sf* *mf* *sff* *p* *f* *f* *ff* *f*

Vla. *pizz.* *arco* *sf* *sf* *f* *f* *sff* *f* *f* *ff* *f*

Vc. *pizz.* *arco* *sf* *sf* *f* *f* *f* *f* *f* *ff* *f*

Cb. *pizz.* *arco* *sf* *sf* *f* *f* *f* *f* *f* *ff* *f*

74

Picc. *f* *ff* *color fingerings* *mf* *mp* *ff* *ff* *fff*

Ob. *f* *color fingerings* *mf* *mp* *ff* *ff*

B♭ Cl. *f* *mf* *mp* *ff* *ff*

Hn. *fp* *f* *freely color fingerings* *f* *ff* *sf* *ff* *f*

Bs. Tbn. *ff* *sfff* *sf* *ff* *f*

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

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

Kbd. *f* *ff* *ff* *Piano* *ff* *f* *Sampler* *(13) [elec. pno]*

Solo Vln. *sff* *f* *mf* *ff* *fp* *f* *mf* *f*

Vln. *>mf* *f* *mf* *f* *mp* *f* *f* *mp* *f*

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

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

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

77

Picc. *ffmp* *p* *ff* *mf* *mp* *mf* *mp* *f* *ff*

Ob. *ffmp* *p* *ff* *mf* *mp* *mf* *mp* *f* *ff*

B \flat Cl. *ffmp* *p* *ff* *mf* *mp* *mf* *mp* *f* *ff*

Hn. *fmp* *ff* *p* *f* *mf* *ff*

Bs. Tbn. *fmp* *ff* *p* *f* *mf* *ff*

Perc. *f* *mf*

Hp. *ff* *f mp f*

Kbd. *ff* *Piano* *fff loco* *ff* *f*

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

Vln. *mf* *f* *fnf* *mf* *f*

Vla. *ffmf* *ff* *f* *mp* *fp* *f*

Vc. *ffmf* *ff* *f* *mp* *fp* *f*

Cb. *ffmf* *ff* *mf* *fnf* *mf* *ff*

80

Picc. *ff* *fff* *fff* *mf* *fff* *f*

Ob. *ff* *fff* *f*

B♭ Cl. *ff* *fff* *ff* *f* *ff* *mp*

Hn. *ff* *f* *ff* *sf* *ff* *f* *ff*

Bs. Tbn. *ff* *f* *ff* *sf* *ff* *f* *sfmf*

Perc. *f* *p* *f* *mf* *Lo.* * *Lo.* *

Hp. *ff* *ff* *ff dim.*

Kbd. *ff* *mf* *f* *ff* *mf* *ff*

8va *loco*

8vb *Lo.* * *Lo.* * *8vb*

Solo Vln. *ff* *fff* *mp* *sff* *mf* *ff* *f*

Vln. *ff* *fff* *mp* *sff* *mf* *ff* *f* *ff*

Vla. *ff* *fff* *f* *ff* *mp* *fff* *f* *ff*

Vc. *ff* *fff* *ff* *mp* *fff* *f* *ff*

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

Tutti Marcatissimo

84

Picc. *< più f* *fff*

Ob. *< più f* *fff*

B \flat Cl. *f* *fff*

Hn. *f* *f* *fff*

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

Perc. *Reo.* ** gva... loco*

Hp. *ff*

Kbd. *ff* *[mute piano]* *(piano)* *8vb* *f*

Solo Vln. *ff* *fff*

Vln. *mf* *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Cb. *> mf* *f* *fff*

87

Picc. *flz.* *f* *p* *mf* *mp* *mp* *f* *p*

Ob. *flz.* *f* *p* *mf* *mp* *f* *p*

B \flat Cl. *flz.* *f* *p* *mf* *mp* *mp* *pp*

Hn. *flz.* *f* *p* *mf* *mp* *mp* *pp*

Bs. Tbn. *flz.* *f* *p* *mf* *mp* *harmon mute in (stem out), w/plunger*

Perc. *pp* *p* *pp* (vbf.) *mp* *Lead.* *

Hp. *mf*

Kbd. **Sampler**
 15 [harpichord] *> mf* *f*

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

Vln. *f* *mp* *f* *mp* *mp* *mp* *N.V.*

Vla. *f* *mp* *f* *mp* *p* *f* *mp* *N.V.*

Vc. *f* *mp* *f* *mp* *p* *mp* *N.V.*

Cb. *mp* *p*

continue rit.

93 **Flute**

Fl. *mp* *mf* *mp*

Ob.

B \flat Cl. *mp* *pp* *mp*

Hn.

Bs. Tbn. *p* *mf*

Perc.

Hp.

Kbd. **Piano** *mp*

Solo Vln. *mp* *mf* *mp* *fp* *ff* *mp* *f* *mp* *mf*

Vln. *mp* *p* *c.l.t.* *p*

Vla. *p* *mp* *pp* *c.l.t.* *p* *mp*

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

Cb. *p* *p*

* *Teo.* *

continue rit.

99

Fl. *airy, aeolian*
p *pp* *mp* *> pp*

Ob.

B \flat Cl. *p* *pp*

Hn.

Bs. Tbn.

Perc. *

Hp.

Kbd.

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

Vln. *pp* *mp*

Vla. *c.l.t.* *mp* *pp*

Vc. *flaut.* *mf* *p* *mf* *pp* *mf dim.* *pp*

Cb.