

# Les Quatre Temps Cardinaux

*for Solo Soprano, Solo Bass,  
Chamber orchestra and Electronic Sound*

David Felder

full score  
2013; revised 2014

## **Full Instrumentation:**

Flute 1 (doubling piccolo & alto flute)

Flute 2 (doubling alto flute & bass flute)

Oboe (doubling english horn)

Clarinet (doubling bass clarinet)

Bass clarinet (doubling contrabass clarinet)

2 Horns

2 Trumpets in C (trumpet 1 doubling piccolo trumpet)

2 Trombones

Bass trombone

Contrabass trombone (Tuba optional)

3 Percussionists (full instrument lists on facing page)

Harp (requires superball mallet)

Piano (doubling celeste) (requires superball mallet)

Soprano solo

Bass solo

Violins (minimum 4 first violins, 3 second violins)

Violas (minimum 3)

'Cellos (minimum 3)

Contrabasses (minimum 2; 3 preferred; at least 2 with extensions; player 2 tunes down to B, or plays 5 string double bass)

Electronic cues (start position for each cue indicated in score)

Score in C (traditional octave transpositions apply)

Accidentals hold for the bar, but only in the octave in which they are written.



*Les Quatre Temps Cardinaux* is a work for large chamber orchestra, solo soprano (Laura Aikin), and solo bass (Ethan Herschenfeld), with electronics, featuring texts by four poets, Neruda (*Full Powers*), Creeley (*Spring Light* and *Buffalo Evening*) Gioia (*Insomnia*), and the central poem by René Daumal from which the work takes its title. Each of the poems warmly affirms time positioning and varying qualities of light as central to our sensory and internal experiencing. The Daumal serves as the central poem, a cross, indicative of a transpersonal 'Great Time' around which the other poems turn, as specific markers of events on a more intimate, personal scale. Duration: 50 to 52 minutes.

1. Prelude/Stanza 1a [Daumal] - *soprano*
2. Stanza 1b [Daumal] - *soprano & bass*
3. Spring Light [Creeley] - *soprano*  
    *-electronic interlude-*
4. Stanza 2a [Daumal] - *bass*
5. Fragments (from Neruda) - *soprano*
6. Stanza 2b [Daumal] - *orchestra & electronics*
7. Stanza 3a [Daumal] - *soprano*
8. Stanza 3b [Daumal] - *soprano & bass*  
    *-electronic interlude-*
9. Buffalo Evening [Creeley] - *bass*  
    *-electronic interlude-*
10. Stanza 4a [Daumal] - *bass & electronics*
11. Insomnia [Gioia] - *bass*
12. Stanza 4b [Daumal] - *bass*  
    Postlude - *soprano*

#### **Technical Requirements:**

*The setup below is preferred. However, other configurations are possible as well, ranging from 4 channels as a minimum through 6 and 8. The two levels of speaker placement are preferred but not absolutely necessary. See the "Read Me" information within the patch.*

Computer running Max 5.1.9 or higher

Audio interface capable of at least 10 to 12 (preferred) channels of audio

Mixer with 12-14 inputs and 12-14 outputs

10 or 12 speakers

2 sub-woofers

2 microphones for singer, microphones/amplification for bass flute, harp, and/or celeste routed to mixer for subtle sound reinforcement as necessary.

Reverberation capability for the live mics in mixing

See electronic support files for speaker arrangement, channel routing and other audio set-up instructions.

### ***Les Quatre Temps Cardinaux***

René Daumal

La poule noire de la nuit  
vient encore de pondre une aurore.  
Salut le blanc, salut le jaune,  
salut, germe qu'on ne voit pas.

Seigneur Midi, roi d'un instant  
au haut du jour frappe le gong.  
Salut à l'oeil, salut aux dents,  
salut au masque dévorant toujours!

Sur les coussins de l'horizon,  
le fruit rouge du souvenir.  
Salut, soleil qui sais mourir,  
salut, brûleur de nos souillures.

Mais en silence je salue la grande Minuit,  
Celle qui veille quand les trois s'agitent.  
Fermant les yeux je la vois sans rien voir  
par delà les ténèbres.  
Fermant l'oreille j'entends son pas qui ne s'éloigne pas.

Kathleen Ferrick Rosenblatt (trans.)

The black hen of the night  
Has hatched a dawn yet again.  
Hail the white, hail the yellow,  
The seed that we cannot see.

Lord of the Noon, king of the moment  
Bang the gong at the height of the day.  
Hail the eye, hail the teeth,  
Hail the ever devouring mask!

On the cushions of the horizon,  
The red fruit of memory.  
Hail, sun who knows how to die.  
Hail, incinerator of our filth.

But in silence I salute the great Midnight.  
The one who keeps vigil while the other three are active.  
Closing my eyes I see her  
Without seeing anything across the shadows.  
Closing my ears I hear her footstep which never abandons me.

*Daumal, René. Les Quatre Temps Cardinaux, from Le Contre-Ciel, © Editions Gallimard, Paris. Reprinted by permission.  
Translation by Kathleen Ferrick Rosenblatt. Reprinted with permission.*

### ***Spring Light***

Robert Creeley

Could persons be as this  
fluffed light golden spaces  
intent airy distances so up  
and out again they are here  
the evening lowers against the sun  
the night waits far off at the  
edge and back of dark is summer's  
light that slanting clarity all  
wonders come again the bodies open  
stone stillness stunned in the silence  
hovering waiting touch of air's edge  
piece of what had not been lost.

*Creeley, Robert. The Collected Poems of Robert Creeley: 1975-2005. © 2006 by the Estate of Robert Creeley.  
Published by the University of California Press.*

## ***Buffalo Evening***

Robert Creeley

Steady the evening fades  
up the street into sunset  
over the lake. Winter sits

quiet here, snow piled  
by the road, the walks stamped  
down or shoveled. The kids

in the time before dinner are  
playing, sliding on the old ice.  
The dogs are out, walking,

and it's soon inside again,  
with the light gone. Time  
to eat, to think of it all.

*Creeley, Robert. The Collected Poems of Robert Creeley: 1975-2005. © 2006 by the Estate of Robert Creeley. Published by the University of California Press.*

## ***Insomnia***

Dana Gioia

Now you hear what the house has to say  
Pipes clanking, water running in the dark,  
The mortgaged walls shifting in discomfort  
And voices mounting in an endless drone  
Of small complaints like the sounds of a family  
That year by year you've learned to ignore.

But now you just listen to the things you own,  
All that you've worked for these past years,  
The murmur of property, of things in disrepair,  
The moving parts about to come undone,  
And twisting in the sheets remember all  
The faces you could not bring yourself to love.

How many voices have escaped you until now,  
The venting furnace, the floorboards underfoot  
The steady accusations of the clock  
Numbering the minutes no one will mark.  
The terrible clarity this moment brings,  
The useless insight, the unbroken dark.

*Reprinted by permission, Dana Gioia*

**Acknowledgements:**

*Les Quatre Temps Cardinaux* was commissioned for the Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky. The work is dedicated to Brad Lubman and Ensemble Signal, and Gil Rose and the Boston Modern Orchestra Project.

Special thanks to Drs. J.T. Rinker, and Olivier Pasquet for their expertise in the electronics realization; Dr. Kathleen Rosenblatt for her work on René Daumal, and her advocacy; Myriam Daumal for assistance with rights; Pen Creeley for her help and support; Dana Gioia for his creative gifts and support; Laura Aikin and Ethan Herschenfeld for their artistry, Brad Lubman and Lauren Radnofsky, and Ensemble Signal, for their belief and extraordinary commitment and musicianship; Gil Rose and BMOP; Tom Kolor, for designing and building the boobams; Bob and Carol Morris, for their tireless advocacy and warm friendship and support; Brian Baird and the Cameron Baird Foundation for support of the Center for 21st Century Music; President Satish Tripathi, and the University at Buffalo under his leadership for providing an environment of sustenance and support; the Serge and Natalie Koussevitzky Fund for Music and the Board of Governors for commissioning support; Ethan Hayden for his expertise and patience in preparation of the score and performance materials; and finally, to my wife Eileen, and my son Zach -- there are no words to adequately express what they give.

*For my father, Warren Felder, in love and gratitude.*





# 1. Preface/Stanza 1a [Daumal]

David Felder

♩ = 44

slight accel. ----- ♩ = 52

①



Flute 1

Bass Flute

English Horn

Clarinet

Contrabass Clarinet

Horn 1

Horn 2

Trumpet 1  
harmon mute (stem in)

Trumpet 2  
harmon mute (stem in)

Trombone 1  
harmon mute (stem in)

Trombone 2  
harmon mute (stem in)

Bass Trombone  
harmon mute (stem in)

Contrabass Trombone  
st. mute

Percussion 1  
Med/Large Bass dr. soft beaters

Percussion 2

Percussion 3

Harp

Piano  
[N.B.: for stopped notes, two noteheads are given; one for the string/note to be played on the keyboard, the second for the resulting pitch.]

Soprano Solo

Bass Solo

Violin I

Violin II

Viola

Cello

Contrabass  
[Contrabass 1: string IV tuned down to C (or ext.)]  
[Contrabass 2: string IV tuned down to B]





Fl. 1

Bs. Fl. (airy; smorz.)

Eng. Hn.

Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Med. Cymbal

Perc. 2 Chinese Cym.

Perc. 3 Almg. Sizzle Cym.

Hp. [C=#]

Pno.

Sop. (oh) (nnn)

Vln. I

Vln. II

Vla. add Va. 2. tutti

Vc. add Vc. 2. unis.

Cb. 2.

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



Fl. 1 *sf* *HT* *mf* *pp* *mf* *HT* (airy flz.)

Bs. Fl. *sf* *HT*

Eng. Hn. *mp* *cresc. poco* *mf* *p*

Cl. *pp*

Cb. Cl. *p*

Hn. 1

Hn. 2 *p*

Tpt. 1 *mf* *mp*

Tpt. 2 *mp* *mf* *p*

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 *p* *pp* *pp* *p* *pp* *p* *pp* *Mar. softest yarn*

Perc. 2

Perc. 3 *p*

Hp.

Pno. *mp* *f*

Sop. *mp* *p* *mp* *p* *mf* (ah) (uh)

Vln. I

Vln. II

Vla. *mp* *pp* *mp*

Vc. *unis.* *pp*

Cb. *p* *cresc.* *p* *1.* *2.* *III* *p*

21 22 23 24

poco a poco accel.

Fl. 1 (hu) *mf* *p* *mp* *p* *mp* (espr.) *p* *mf*

Bs. Fl. *p* *mf* *mp* *mf*

Eng. Hn. *mp*

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

Cb. Cl. *mf* *pp*

Hn. 1 *p* *mp* *mf*

Hn. 2 *mp* *cresc.* *mf*

Tpt. 1 *sf*

Tpt. 2 *mp* *pp* *sf*

Tbn. 1

Tbn. 2 (harmon) *mf* *p*

Bs. Tbn. (harmon) *p* *mp* *p*

Cb. Tbn.

Perc. 1 *mf* *mp* *p* *mf* Chimes *pp* *p*

Perc. 2

Perc. 3 Vbf. bow *pp* *mp*

poco a poco accel.

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

Pno. *mf*

Sop. *p* *mp* *mf* *p*  
 (mmm) -----> (nnn) -----> (oh -----> ee) (ā) -----> (ah)

Vln. I 1. *p* *mf* add Vn. 2. *mp* *p* unis.

Vln. II 1. *p* add Vn. 2.

Vla. *pp* *cresc.* *p* *mp* *mf*

Vc. *mp* player 3 only *mp* IV

Cb. 1. IV *mp* 2. IV

♩ = 72

Fl. 1

Bs. Fl. *cresc.*

Eng. Hn.

Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 (Chimes)

Perc. 2

Perc. 3

Hp.

Pno.

Celeste

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

noire de la nu



rit.  $\text{♩} = 60$

Fl. 1 *p p f* [to flute] *mp mf p mp mf*

Bs. Fl. *mf f* \*(alt. color fingerings)

Eng. Hn. *mf mp* [to oboe]

Cl. *mf pp mp mp p*

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 *pp mp* Crots. bow

Perc. 2 *pp p* Chinese Cym. Trgls. light wire

Perc. 3 *p mf* Glock.

Hp. *mf mp f*

Pno. *f p* (Celeste) Piano

Sop. *mf p mp p mp* (lyric) it (ah) (oo) (eh) (nn) (oo) (oh)

Vln. I *f p mf pp cresc. mp* *15<sup>ma</sup> div. unis.*

Vln. II *f p mf pp cresc. mp* *div. unis.*

Vla. *p mf pp cresc. mp*

Vc. *mf p mf pp fp f mp mp* *tutti unis.*

Cb. *mf* *arco unis.*

**poco a poco accel.** (norm.)

Fl. 1 *mp* *mf* *p* *mf* *sf* *p*  
 \*(alt. color fingerings)

Fl. 2 *sf* *p*

Ob. *p cresc.* *mp* *pp* *mf* *sf* *p*

Cl. *sf* *p*

Cb. Cl. *sf* *p*

Hn. 1 *sf* *p*

Hn. 2 *mf* *p* *mf* *sf* *p*

Tpt. 1 *mf* *pp* *mf* *sf* *p*

Tpt. 2 *mp* *mf* *pp* *mf* *sf* *p*

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 *pp* *p* *p* *mp*  
 Crots. bow

Perc. 2

Perc. 3 *mf* *mf*  
 Vbf. Almg. Gongs

Hp. *mf* *cresc. poco* *mf*

Pno. *mf* *(loco)* *mf*  
 Celeste

Sop. *mf* *mp* *mf* *f* *mf*  
 (oh) (ah)

Vln. I *mf* *p* *f*  
 (non harm.)

Vln. II *mf* *p* *f*  
 (non harm.)

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

Vc. *mf* *f* *dim.* *dim.*

Cb. *mf*

3/4



[to picc.] Picc.

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

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

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

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

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

Hn. 1 *p* *mp* *pp*

Hn. 2 *p* *mp* *pp*

Tpt. 1 *mf* *p* *mp* *pp*

Tpt. 2 *mf* *p* *mp* *pp*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Bs. Tbn. *mf* *pp*

Cb. Tbn. *mf* *pp*

Perc. 1 Crots. bow *p* *mp* *p* *mp*

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

Perc. 3 Vbf. bow *p* *mf*

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

Pno. *mf* *f*

Sop. *mf* *pp* *p*  
de pon - dre, une au - rore (mmm) ---

Vln. I *f* *mp* *mf* *pp* (non harm.) *mf*

Vln. II *f* *mp* *mf* *pp* (non harm.) *mf*

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

Vc. *pp* *mf*

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

41 42 43

Picc. *p* *p* *cresc.* *mf* *p* *cresc.* *mf*  
 Fl. 2 *mf* *p* *cresc.*  
 Ob. *mf* *p* *mf* *mp/p*  
 Cl. *mp* *p* *mp* (sim.) *p* *mf* *p* *f*  
 \* (color fingerings)  
 Cb. Cl.  
 Hn. 1  
 Hn. 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Cb. Tbn.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Pno.  
 Sop. *mf* *p* *f* *p* *mf*  
 (vowel changes freely, quasi-harm. singing)  
 (oo) (ah) (oo) (ah) (ee) (oo) (nm)  
 (S<sup>me</sup>) loco *p* *mp* *pp* *p < mp* *mf*  
 (slow vibr.)  
 Vln. I *p* *mp* *pp* *p < mp* *mf*  
 Vln. II *p* *p* *mp* *pp* *p* *cresc. div.*  
 Vla. *p* *p* *mf* *div.*  
 Vc. *p* *mp* *p* *mf*  
 Cb.

poco a poco accel.-----  
(slow wide pitch bends)

Picc. (sim. freely) *mf* *dim.* *mp*

Fl. 2 *mf* *mp cresc.* *mf* *mp*

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

Cl. (slow wide pitch bends) *mp* (sim. freely) *mf* *p* *mp* \* (color fingerings)

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3 Vbf. *p* 9.8

poco a poco accel.-----

Hp. [*F* =  $\frac{4}{4}$ ] *mf*

Celeste *mf*

Sop. *p* ah oo eh oh - ah oo *mf* *p* *mf*

Vln. I (wider vibr.) *a2* *mf* *f* (N.V.) *f*

Vln. II *a2* *mf* *mf*

Vla. *mf*

Vc. *unis.* *mf*

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

$\text{♩} = 90$

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

Fl. 2 *f* *mp* *f* *mp*

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

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

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3 *mf*

Hp. *mp cresc.* 11:8 [E = # F = # G = b] *p* *mf* bisbig.

Pno. *più mf*

Sop. *f* *mp* ee au rore

Vln. I *mf cresc.* (N.V.) *f*

Vln. II *mf cresc.* (N.V.) *f*

Vla. *f* (N.V.)

Vc. *mf* *mp cresc.* *f* (N.V.) *div.*

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

50 51

♩ = 96

Picc. *mf* *f*

Fl. 2 *mf* *f*

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

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

Cb. Cl. *f* *più f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf*

Tbn. 2 *mp* *mf* *f*

Bs. Tbn. *f*

Cb. Tbn. *f* *più f*

Perc. 1

Perc. 2

Perc. 3 (Vbf.) *p* *mf* *p*

Hp. *f*

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

Sop. *mf* sa - lut

Vln. I (norm.) *f* *ff*

Vln. II (norm.) *f* *ff*

Vla. (norm.) *f* *cresc.* *più f*

Vc. (norm.) *f* *più f* *mf*

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



Picc. *f* *ff* *f* *mf* *sfz* *ff*

Fl. 2 *ff* *f* *ff* *f* *sfz* *ff*

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

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

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

Hn. 1 *ff* *mf* *f* *mf*

Hn. 2 *ff* *mf* *f* *mp*

Tpt. 1 *ff* *mf* *f* *mp*

Tpt. 2 *ff* *mf* *f* *mp*

Tbn. 1 *ff* *mf* *f* *mp*

Tbn. 2 *ff* *mf* *f* *mp*

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

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

Perc. 1 Crots. (plastic) *mf*

Perc. 2

Perc. 3 Glock. *f*

Hp. *ff*

Pno. *ff* (Celeste) *f*

Sop. *f* *ff* (freely) *f* *mf* *f*

germe qu'on ne voit pas au - - - - - ro

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

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

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

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

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

[player 2 may re-tune IV to C in m. 55-56]

7

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

Fl. 2 *f* *ff* *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

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

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

Hn. 1 *fp* *mf* *mp* *f*

Hn. 2 *fp* *mf* *f*

Tpt. 1 *mf* *fp* *mf* *cresc.* *f*

Tpt. 2 *fp* *mf* *f* *mp*

Tbn. 1 *senza sord.* *fp* *mf* *p* *mf* *mp* *f* *mp*

Tbn. 2 *senza sord.* *fp* *mf* *p* *f* *p*

Bs. Tbn. *senza sord.* *mf* *p* *f* *p*

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

Perc. 1 (Crots.) *mf*

Perc. 2

Perc. 3 (Glock) *mf* *f* *mf* Vbf. *f* *mf*

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

Pno. *f* *mp* *f* *Piano* *f*

Sop. *mf* *pp* *f* *mp* *f*

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

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

Vla. *pizz.* *f* *ff* *arco* *mf* *f* *mf* (sim.)

Vc. *pizz.* *f* *ff* *arco* *mf* *f* *mf* (sim.)

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

56 57

Picc. *f* *f* *cresc.* *ff* *mf*

Fl. 2 *f* *f* *cresc.* *ff* *mf*

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

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

Cb. Cl. *f*

Hn. 1 *mp* *f* *ff* *f* *cresc.*

Hn. 2 *mp* *f* *ff* *f* *cresc.*

Tpt. 1 *mp* *mf* *mf* *ff* *f* *cresc.*

Tpt. 2 *mf* *cresc.* *f* *mf* *ff* *f* *cresc.*

Tbn. 1 *f* *cresc.* *ff* *f* *cresc.*

Tbn. 2 *f* *cresc.* *ff* *f* *cresc.*

Bs. Tbn. *f* *cresc.* *ff* *f* *cresc.* *più f* *cresc.*

Cb. Tbn. *f* *cresc.* *ff* *f* *cresc.*

Perc. 1 Mar. *mp* *mf* *mp* *mf* *mp*

Perc. 2 Chinese Cym. *mp* *mf* *mp*

Perc. 3 Glock. *mf* Gongs *f* Gongs *f* Almg. *mf* *f*

Harp (Harp) *f*

Piano (Pno.) *f* *loco*

Soprano (Sop.) *p* *mf* *f* ah sa - - - - - lut le

Violin I (Vln. I) *f* *loco* (N.V.) *div. a3* *ff* *p* *ff*

Violin II (Vln. II) *f* *loco* (N.V.) *div. a3* *ff* *p* *ff*

Viola (Vla.) *f* *loco* (N.V.) *div.* *ff* *p* *ff*

Violoncello (Vc.) *f* *ff* (sim.) *f*

Contrabass (Cb.) *f* *ff* (sim.) *f*

58 59

8 9

Picc. *ff* *sf* *ff* *f*

Fl. 2 *ff* *sf* *ff* *f*

Ob. *f* *sf* *ff* *f*

Cl. *sf* *ff* *f*

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

Hn. 1 *più f* *sf* *ff* *f*

Hn. 2 *più f* *sf* *ff* *f cresc.*

Tpt. 1 *più f* *sf* *ff* *f cresc.*

Tpt. 2 *più f* *sf* *ff* *f cresc.*

Tbn. 1 *mf* *f* *mf* *f cresc.*

Tbn. 2 *più f* *mp* *f* *f cresc.*

Bs. Tbn. *fmp* *f* *f cresc.*

Cb. Tbn. *più f* *mp* *più f* *f cresc.*

Perc. 1 Gong Med. Tam-Tam *f* Med. Cymbal Med/Large Bass dr.

Perc. 2 Med. Log Drum *f* Med./Lg. Floor Toms Roto toms

Perc. 3 Almg1. *f* Gongs *f* Vbf. *mf* *f* Glock. *f*

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

Pno. *f* *più f*

Sop. (N.V.) *f* (norm. - espr.) *f* *mf*

blanc sa - - - - - lut

Vln. I *f* *ff cresc.*

Vln. II *f* *ff cresc.*

Vla. *f* *f cresc.*

Vc. *f* *f cresc.*

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

3/4

60 61

rit.

Picc. *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf* [to bass cl.]

Cb. Cl. *f* *ff* (*p*)

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Bs. Tbn. *ff* *ff*

Cb. Tbn. *ff* *ff*

Perc. 1 Med. Cymbal *p* *f* Med/Large Bass dr. *f* Chimes *f*

Perc. 2 Med/Lg. Floor Toms *f* Roto toms *f* Chinese Cym. *p*

Perc. 3 Vbf. *f* Glock. *f*

Hp. *f* *fff* *mf* [D =  $\frac{1}{2}$ ]

Pno. *f* *fff* *mf* Celeste *f* *mf*

Sop. *cresc.* *le* *jaune* *più f cresc. molto* *più ff*

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

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

Vla. *f* *ff* *pp*

Vc. *f* *ff* *pp*

Cb. *f* *ff* *pp* (*dim. after release*)

\*conductor gives direct releases for winds and brass first, then strings (except contrabass), and allows for significant ring-off of percussion, harp, keyboards before proceeding to movement 2.





Alto Fl. *più mf* *cresc. poco a poco*

Bs. Fl. *più mf* *cresc. poco a poco*

Eng. Hn. *mp* *cresc. poco a poco* *mf* *mf* [to oboe]

Bs. Cl. *mf* *cresc. poco a poco*

Cb. Cl. *mf* *cresc. poco a poco*

Hn. 1 *sfmf* *p* *cresc.*

Hn. 2 *sfmf* *p* *cresc.*

Tpt. 1 (cup mute) *mf* *cresc. poco a poco*

Tpt. 2 (cup mute) *mf* *cresc. poco a poco*

Tbn. 1 *mf* *f* *mf* *mp* *pp*

Tbn. 2 *mf* *f* *mp* *mp* *pp*

Bs. Tbn. *mf* *f* *mp* *pp* *più mf* *cresc.*

Cb. Tbn. (st. mute) *mf* *f* *mp* *pp* *più mf* *cresc.*

Perc. 1 Med. Tam-Tam *mp* Med/Lg. Cymbals *mp* Mar. softest yarn *pp* *mp* *p* *mp* *pp* Med. Cymbal *p* *mp*

Perc. 2 Chinese Cym. *pp* *mp*

Perc. 3 Chimes Gong *p* *mp* Vbf. *pp* *mp* Sizzle Cym. *mf* Gongs *mp* *p* *mf* Sm. Trgl. metal beater *mp* Med/Lg. Tam-Tam *p* *mp* Sizzle Cym. *p* *mp*

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

Pno. *mf*

Sop. *(mf)*  
de pondre une au - - - rore sa - - - lut le blanc sa - - -

Bass  
pondre une au - - - rore sa - - - lut le blanc sa - - -

Vln. I *mf* *mp* *cresc. poco a poco* *div.*

Vln. II *mp* *mf* *cresc. poco a poco* *div.*

Vla. *f* *più mf* *cresc. poco a poco* *unis.*

Vc. *f* *più mf* *f* *mf* *cresc.* *più mf* (sim.)

Cb. *mf* (cresc. cont.) *f* *mf* *cresc.* *f* *più mf* (sim.)



Alto Fl. *più mf* *più f* (sim.)

Bs. Fl. *più mf* *f* (sim.) *più f* (sim.)

Ob. *f* *mf*

Bs. Cl. *f* *più mf* (sim.) *più f*

Cb. Cl. *f* *mf* (sim.) *f* *più mf* *cresc. poco a poco* *più f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *più mf* (sim.) *f* *più f* (sim.)

Tpt. 2 *f* *f* *più mf* *cresc.*

Tbn. 1 *mf* *f* *f* *mf* *cresc.* *più f* (sim.)

Tbn. 2 *mf* *f* *f* *mf* *cresc.* *più f* (sim.)

Bs. Tbn. *f*

Cb. Tbn. *f*

Perc. 1 Med/Large Cymbals Bass drums *mp* *p* *mp* *p* *mf* *mp* *mf* *p* *mp* *f*

Perc. 2 Chinese Cym. Trgls. Med./Lg. Floor Toms *mp* *mf* *pp* *mp* *p* *mp* *mf* *p* *mf* *p*

Perc. 3 Gongs Med/Lg. Tam-Tam *mf* *p* *mf* *mp* *mp* *mp* *f*

Hp. *f* *mf* *f* [D=# C=# G=#] *f* l.v.

Pno. *f* (sim.) *più f* (sim.)

Sop. *f* *f* *cresc. poco a poco*  
 - - lut le jaune sa - - lut germe qu'on ne voit

Bass *f* *f* *cresc. poco a poco*  
 lut le jaune sa - - lut germe qu'on ne voit

Vln. I *f* *più mf* (sim.)

Vln. II *unis.* *più mf* (sim.) *div.* *più f* (sim.)

Vla. *più mf* *f* (sim.) *più f* (sim.)

Vc. *f* *più mf* (sim.) *più f* (sim.)

Cb. *f* *più mf* (sim.) *più f* (sim.)



poco a poco accel.

(♩ = 84)

Fl. 1 *più f cresc. poco a poco*

Fl. 2 *più f cresc. poco a poco*

Ob. *più f cresc. poco a poco*

Cl. *più f cresc. poco a poco*

Cb. Cl. *f cresc. poco a poco*

Hn. 1 *f cresc. poco a poco*

Hn. 2 *f cresc. poco a poco*

Tpt. 1 *f cresc. poco a poco*

Tpt. 2 *f cresc. poco a poco*

Tbn. 1 *f cresc. poco a poco*

Tbn. 2 *f cresc. poco a poco*

Bs. Tbn. *f cresc. poco a poco*

Cb. Tbn. *f cresc. poco a poco*

Perc. 1 Med/Lg. Cymbals *mp* *f*

Perc. 2 Med/Lg. Floor Toms *mp* *f*

Perc. 3 Vbf. (pedal each) *f cresc. poco a poco*

**poco a poco accel.** (♩ = 84)

Hp. *più f*

Pno. *mf* *f*

Sop. *più f cresc.*  
sa - - - - lut le blanc

Vln. I *f unis. non div. cresc. poco a poco* *ff*

Vln. II *f unis. non div. cresc. poco a poco* *ff*

Vla. *f unis. cresc. poco a poco* *ff*

Vc. *f cresc. poco a poco* *ff*

Cb. *f cresc. poco a poco* *ff*



♩ = 60 **much warmer**

Fl. 1 *pp dim. poco a poco* *pp* *pp* *mf* *p* *mf*

Fl. 2 *pp dim. poco a poco* *pp* *pp* *mf* *p* *mf* [to cor anglais]

Ob. *pp* *dim. poco a poco* *pp*

Cl. *pp* *p* *dim.* *pp* [to bass cl.]

Cb. Cl.

Hn. 1 *p* *pp* *mf* *mp* *3*

Hn. 2 *p* *pp* *mf* *mp* *3*

Tpt. 1 *p* *dim. poco a poco* *pp* *3* *cup mute in*

Tpt. 2 *mp* *p* *dim. poco a poco* *pp* *3* *cup mute in*

Tbn. 1 *cup mute in* *p*

Tbn. 2 *cup mute in*

Bs. Tbn. *cup mute in*

Cb. Tbn. (open)

Perc. 1

Perc. 2

Perc. 3 *Vbf.* *Gongs* *p* *mp*

♩ = 60 **much warmer**

Hp. *bisbig.* *pp* *mp* *pp* *mf* *3*

Pno.

Sop. *poco dim.* *p*  
 - - - lut - - - germe qu'on ne voit - - - pas

Vln. I *p* *dim. poco a poco* *pp* *non div.* *pp* *mp* *p*

Vln. II *p* *dim. poco a poco* *pp* *non div.* *p* *pp* *mp* *p* *3*

Vla. *p* *dim. poco a poco* *pp* *mf* *3*

Vc. *p* *div.* *pp* *unis.* *mp* *3*

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

tutti legatissimo; like subdued chanting

Fl. 1 *mp* *p* *mf* *mp* *mf* *p*

Fl. 2 *mp* *mf* *mf* *f* *mp* *p*

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

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

Cb. Cl.

Hn. 1 *mp* *mf* *mp* *p* *mf* *p* *mf* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf* *p* *mp* *p* *p* *mf* *p*

Tpt. 1 *mp* *mf* *mp* *mf* *p* *mf* *mp* *mf* *mp*

Tpt. 2 *mp* *mf* *mp* *mf* *mp* *mp* *mf* *mp*

Tbn. 1 *mf* *p* *mf* *p* *p* *mf* *p* *mp*

Tbn. 2 *mf* *mp* *p* *mp* *mf* *p* *mf*

Bs. Tbn.

Cb. Tbn.

Mar. soft yarn *pp* *p* *pp* (sim.) *(sim.)* *mp* *mf* *f*

Perc. 2

Perc. 3 Vbf. *p* *mp* *p*

tutti legatissimo; like subdued chanting

Hp. *mp* *mf* *[D=#] mf* *mp* *mf*

Pno. *p* *mf*

Sop. *mp* *mf* *mp* (sim.)  
sa - - - - - lut - - - - -

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

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

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

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

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

Fl. 1 *mp* *mf* *p* *mf* *cresc.*

Fl. 2 *mp* *mf* *p* *mf* *cresc.*

Eng. Hn. *mf* *f* *più f* *cresc.* *ff*

Bs. Cl. *mp* *mf* *cresc.*

Cb. Cl. *mf* *cresc.*

Hn. 1 *mf* *f* *cresc.* *più mf*

Hn. 2 *mf* *f* *cresc.* *più mf*

Tpt. 1 *mf* *mp* *cresc.* *più mf*

Tpt. 2 *mp* *mf* *mp* *mf* *cresc.* *più mf*

Tbn. 1 *mp* *mf* *più mf*

Tbn. 2 *mf* *mp* *mp* *cresc.* *più mf*

Bs. Tbn. *mf* *mf* *più mf*

Cb. Tbn. *più mf*

Perc. 1 (sim.) *mp* *mp* *Gong* *mf*

Perc. 2

Perc. 3 *mp* *mf* *Gong*

Hp. *f* *mf* *f*

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

Sop. *mf* *f* *mf* *f*  
le - sa - lut le jaune

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

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

Vla. *mf* *p* *mf* *cresc.*

Vc. *mf* *p* *mf* *cresc.*

Cb. *mf* *arco* *mf* *cresc.*

rit. al.

Fl. 1 *mp* *poco dim.* *ppp*

Fl. 2 *mp* *poco dim.* *ppp*

Eng. Hn. *poco dim.* *pp*

Bs. Cl. *mp* *poco dim.* *pp*

Cb. Cl. *mp* *poco dim.* *mp* *mf* *p*

Hn. 1 *mp* *poco dim.* *pp*

Hn. 2 *mp* *poco dim.* *pp*

Tpt. 1 *mp* *poco dim.* *pp*

Tpt. 2 *mp* *poco dim.* *p*

Tbn. 1 *mp* *poco dim.* *p*

Tbn. 2 *mp* *poco dim.* *p*

Bs. Tbn. *mp* *poco dim.* *p*

Cb. Tbn. *mp* *poco dim.* *mp* *mf* *mp*

Perc. 1

Perc. 2 Glass Wind-Chimes (freely rustle) *pp* *p* *ppp*

Perc. 3 Sizzle Cym. *ppp* *p* *pp*

rit. al.

Hp. *mf* [A=#]

Pno. *mf* *p* *sub. p* *f* *mp*

Sop. *mf* *p* *sub. p* *f* *mp*

Vln. I *p* *dim. poco a poco* *ppp* al niente

Vln. II *p* *dim. poco a poco* *ppp* al niente

Vla. *p* *dim. poco a poco* *ppp* al niente

Vc. *p* *dim. poco a poco* *ppp* al niente

Cb. *p* *pizz.*



### 3. Spring Light [Creeley]

**Tempo:** ♩ = 66 (12) **Ritendo:** rit. **Tempo:** ♩ = 56

**Flutes:** Fl. 1 (aeolian: cover emb. completely), Alto Fl. (ah), (ih), (sim. plus flz.), (uh)

**Woodwinds:** Eng. Hn., Cl., Cb. Cl., Hn. 1, Hn. 2, Tpt. 1 (cup mute in), Tpt. 2 (cup mute in), Tbn. 1 (cup mute in), Tbn. 2 (cup mute in), Bs. Tbn. (cup mute in), Cb. Tbn. (st. mute)

**Brass:** Tbn. 1 (air only) mp → p

**Percussion:** Perc. 1 (Med. bass dr., swirl brushes, llll, (sim.) llll, Swirl Sm. Shakers, llll), Perc. 2 (Timp. - center swirl brushes, Sizzle Cym. brush edge, Picc. Snare swirl brushes, llll), Perc. 3 (Sizzle Cym. strike, mp, (Picc. Snare) (alt. brushes), p → mp)

**Other:** Hp. (mp), Pno.

**Vocal:** Sop. (mf, cantabile, sub. mp, parlando, mp, mf, p, mf)

**Lyrics:** Could per - sons be as this\_ fluffed light\_ gol - den spa - - - ces in - tent ai - ry dis - tan - ces\_ so

**String:** Vln. I, Vln. II, Vla., Vc., Cb. (p, mp, pp, div., cresc., mp, pp)

**Tempo/Key Changes:** 4/4, 5/4, 4/4

13

rit.

♩ = 60~66

hold back a little bit

Fl. 1 (ee) *mf* (eh) *mf* *p* *mf* *p* *mp* (oh) *mp*

Alto Fl. (ah) *p* *mp* (oh) *p* *mf* *p* HT *sf* (ih) *mp* (oh)

Eng. Hn.

Cl. *p* *mp* *pp*

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1 (sss) *p* *mf* *p* *f*

Tpt. 2 (sss) *p* *mf* *p* *f*

Tbn. 1 *mp*

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Crots. bow *p* (sim. for each) *llll*

Perc. 2 Roto toms soft yarn *mp* Timp. - center swirl brushes *mp* *mf* *pp* *mp* *p*

Perc. 3 Picc. Snare *p* Vbf. 2 bows *p* (sim. for each) *p* Sizzle Cym. wire brush on edge *p*

Hp. *mf* [A=b]

Pno.

Sop. (cantabile) *f* *mp* *f* *p* (parlando) *mp* (cantabile) *f*

up and out a-gain they are here the eve-ning lowers a-gainst the sun

Vln. I *div.* *p* *cresc.* *mf* *p* *cresc.* *mp* *f* *mp* *p* *unis.*

Vln. II *div.* *p* *cresc.* *mf* *p* *cresc.* *mp* *f* *mp* *p* *unis.*

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

Vc. *p* *mf* *p* *mf* *f* (intense) *f*

Cb. *div.* *unis.* *p* *mf* *p* *mf* *p* *mf*

norm. color trill

Fl. 1 *fp* *mf* *mp* *p* *mf* *p* *f* *mp*

Alto Fl. *fp* *mf* *mp* *p* *mf* *p* *pp* *mp* *p*

Eng. Hn. *p* (ghostly, lyric) *mp* *mf* *p* *mp* *mf* *p*

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

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

*flz.* *(airy)*

Hn. 1 *fp* *mf* *mf* *p*

Hn. 2 *fp* *mf* *mf* *p*

Tpt. 1 *p* *fp* *mf* *mp* *p* *senza sord.* *harmon mute (stem in)*

Tpt. 2 *p* *fp* *mf* *mp* *p* *senza sord.* *harmon mute (stem in)*

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Sm./L.g. Shakers (swirl) (shake) (swirl) *p* *mf* *p* *mp* *mf* *p* *mp* *mp*

Perc. 2 Roto toms *pp* *p* *mf* *f* *p* *mp* *mp* *pp* *mp*

Perc. 3 Picc. Snare *pp* *p* *mf* *f* *p* *mp* *mp* *pp* *mp*

Vbf. *p* *mp* *p* *mp*

bow *p* *mp*

Hp. *p* *f* *mf* [E=b B=b A=#]

Pno. *mf* *mp*

Sop. *p* *f* *mp* (parlando) *cresc.* *f* (poss.) (lyric)

the night \_\_\_\_\_ waits far \_\_\_\_\_ off at the \_\_\_\_\_ edge \_\_\_\_\_ and back of \_\_\_\_\_ dar \_\_\_\_\_ (k) is sum - mer's

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

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

Vla. *p* *mp* *pp* *mp* *pp* *pp* *div.* *mf* *p* *pp*

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

Cb. *mp*



in tempo,  
but somewhat slower ♩ = 52~54

Fl. 1 [airy/aeolian...] *p* *mp* *p* *mf* *f* *pp* *f*

Alto Fl. HT *f* *pp* *f*

Eng. Hn.

Cl. [airy-quasi sub-tone] (norm.) *p* *mp*

Cb. Cl.

Hn. 1 *p*

Hn. 2 *f* *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp* (air) *mf*

Tbn. 2 *pp*

Bs. Tbn. *pp*

Cb. Tbn. *pp*

Perc. 1 Med. Cymbal wire brushes *mp* *pp* (swirl) (alt. brushes) *mf* Sm./Lg. Shakers swirl *mp* *mp* *pp* *p* *pp* *mp*

Perc. 2 Snare *pp* *p* Timp. - center *mp* Large Tom *mp*

Perc. 3 Picc. Snare *mp* *p* Sizzle Cym. *mp* *pp* *mp* *p*

in tempo,  
but somewhat slower ♩ = 52~54

Hp. *mf*

Pno.

Sop. *f* (parlando) *mf* (misterioso) *mp*  
the bo - dies o - pen stone still - ness stunned in the si - lence

Vln. I

Vln. II

Vla. (N.V.) *div.* *p* *mf* *jeté*

Vc. (N.V.) *div.* *p* *mf* *jeté*

Cb. (N.V.) *div.* *p* *mf* *jeté*

**a bit slower** **rit.** **Quasi-recitative; freely**

Fl. 1 *mf* *p* *mf* (oo)

Alto Fl. *mp* *mf* *p* (ee)

Eng. Hn.

Cl. *pp*

Cb. Cl.

Hn. 1 *pp*

Hn. 2 *p* *pp*

Tpt. 1 *p* *mp* *p*

Tpt. 2 *p* *mp* *p*

Tbn. 1 *f* *p* (p) blow air; plosive attack

Tbn. 2 *mf* *p* (air) *f* *p* (p) blow air; plosive attack

Bs. Tbn.

Cb. Tbn.

Perc. 1 *llll* *llll* Med/Lg. Cymbals Med. Tam-Tam *p* *mp* Med. Tam-Tam edge center 9,8

Perc. 2 *llll* Timp. *llll* (alt.) *mf* *f* *p* Bass drums *mp* (Snare) *p*

Perc. 3 *llll* (Sizzle Cym.) *p* *mp* *llll* (swirl) (alt.) *llll* Picc. Snare *mf* *f* *p* *llll* Glass Wind-Chimes *mp* *p*

Hp. *pp* *mp* bisbig. *mf* [B=b]

Pno. Celeste *mp*

Sop. ho - ver - ing wai - - - ting *mf* touch of air's edge

Vln. I *univ.* *p* *mp/pp* *p* *mp* *pp* *div.* *N.V.* *tip*

Vln. II *p* *mp/pp* *p* *mp* *pp* *div.* *N.V.* *tip*

Vla. *p* *mp/pp* *p* *mp* *pp* *div.* *N.V.* *tip*

Vc. *p* *mp/pp* *p* *mp* *pp* *univ.* *N.V.* *tip*

Cb.

♩ = 48 (freely)

subito ♩ = 120 Cook!

Fl. 1

Alto Fl. [to flute]

Eng. Hn. (espr.) (freely) [to oboe]

Cl. 7/8 3/4 4/4

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1 7/8 3/4 4/4

Tpt. 2

Tbn. 1 senza sord. metal st. mute

Tbn. 2 senza sord. metal st. mute

Bs. Tbn. senza sord. metal st. mute

Cb. Tbn.

Perc. 1 Tuned Boobams (hand drum) *f* *mp* *mf* *mf* *sf*

Perc. 2 Roto toms - secco! *mf*

Perc. 3

♩ = 48 (freely)

subito ♩ = 120 Cook!

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

Pno. Piano *mf*

Sop. (sotto voce) *mf* (norm. - espr.) *mf* (sub. N.V.) *mf* (*sf*) *tacet until movement IV.*

piece of what had not been lost.

Vln. I (pale, N.V.) *pp* *p* *ppp* *ff* *f*

Vln. II (pale, N.V.) *pp* *p* *ppp* *ff* *f*

Vla. (pale, N.V.) *pp* *p* *ppp* *ff* *f*

Vc. *pp* *p* *ppp* *ff* *f*

Cb. *pp* *p* *ppp* *ff* *f*

Fl. 1

Fl. 2

Ob.

Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 (Boobams) *f p mp mf*

Perc. 2 (Roto toms) *mf*

Perc. 3 Med/Lg. Log Drum med. yarn *f mf mp mf f*

Hp.

Pno.

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

Vln. II *ff* *ff* *ff* *f* *unis.*

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

Vc.

Cb.

[B= $\frac{4}{4}$  G=# A= $\frac{4}{4}$ ]

140 141 142





Fl. 1

Fl. 2

Ob.

Cl.

Cb. Cl. S.T. S.T. S.T. S.T.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 (Boobams) *f* *mf* *mp* *mf* *f* *mp* *mf* *f*

Perc. 2 (Roto toms) *mf* *f* *mf*

Perc. 3 (Log Drums) *f* *mp* *mf* *f* *mf* *f* *p* *mf* *f*

Hp.

Pno. Celeste

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

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

Vla. *mp* *mf* *p* *mp* *p* strum pizz. *f*

Vc. *mp* *f* *mf* strum pizz. *ff*

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

146 147 148

Fl. 1

Fl. 2

Ob.

Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

149

150

151

152





Picc. *mp mf f mf p mf sf*  
 Fl. 2 *f p mf*  
 Ob. *p cresc. mf p mf*  
 Cl. *mp mf sf/mp mf p pp*  
 Cb. Cl. *mf*  
 Hn. 1 *sf*  
 Hn. 2 *sf*  
 Tpt. 1 *sf*  
 Tpt. 2 *sf*  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Cb. Tbn.  
 Perc. 1 (Boobams) *mf f mp sf f mp f p f mp ff mp mf f mp f mp*  
 Perc. 2 (Roto toms) *mf f mp*  
 Perc. 3 (Log Drums) *mf f più f f f ff più f mp*  
 Hp. *[G = 4] più f (fingernails continue) [G = #] loco ff*  
 Pno. *f loco ff*  
 Vln. I *div. arco mp unis. pizz. ff fff*  
 Vln. II *div. arco mp unis. pizz. ff fff*  
 Vla. *div. arco mp unis. pizz. f cresc. ff fff*  
 Vc. *arco mp pizz. f cresc. ff*  
 Cb. *f mp pizz. f cresc. ff*

This page of the musical score includes the following parts and dynamics:

- Picc.**: *sf/ mp*, *f*, *p*, *f*
- Fl. 2**: *f*, *mp*, *f*, *p*, *f*
- Ob.**: *f*, *mp*, *f*, *p*, *f*
- Cl.**: *mf*, *f*, *p*, *f*
- Cb. Cl.**: *sf*, *mf*, *ff* (with S.T. markings)
- Perc. 1**: *fff*, *mp*, *sf*, *p*, *mf*, *mp*, *p*, *mf*, *f*, *mp*, *f*, *mf*, *mp*, *f*, *p*, *f*, *p*, *mf*, *f*, *ff*, *mp*
- Perc. 2**: *sf*, *mf*, *ff*, *mf*
- Perc. 3**: *f*, *p*, *f*, *mf*, *mp*, *f*, *f*
- Hp.**: *ff*, *f*, *ff* (with chord symbols: [F=#], [B=b F=# A=#])
- Pno.**: *f*, *mf*, *ff*
- Vln. I**: *f*, *ff*, *fp*, *f*, *div. pizz.*, *ff*
- Vln. II**: *f*, *ff*, *fp*, *f*, *div. pizz.*, *ff*
- Vla.**: *f*, *ff*, *fp*, *f*, *div. pizz.*, *ff*
- Vc.**: *f*, *ff*, *fp*, *f*, *div. pizz.*, *ff* (with *unis.* marking)
- Cb.**: *f*, *ff*, *fp*, *f*, *pizz.*, *ff* (with *unis.* marking)

Picc. *sf* *f* *mf* *sf* *f* [to flute]

Fl. 2 *sf* *f* *mf* *sf* *f* *sfmf* *sf*

Ob. *sf* *f* *mf* *sf* *f* *sfmf* *sf*

Cl. *sf* *f* *mf* *sf* *f* *sfmf* *sf*

Cb. Cl. *sf* *f* *mf* *sf* *f* *sfmf* *sf*

Hn. 1 *sf* *f* *sf* *f* *sfmf* *sf*

Hn. 2 *sf* *f* *sf* *f* *sfmf* *sf*

Tpt. 1 *sf* *f* *mf* *sf* *f* *sfmf* *sf*

Tpt. 2 *sf* *f* *mf* *sf* *f* *sfmf* *sf*

Tbn. 1 *sf* *f* *sfmf* *sf*

Tbn. 2 *sf* *f* *sfmf* *sf*

Bs. Tbn. *sf* *f* *sfmf* *sf*

Cb. Tbn. *sf* *f* *sfmf* *sf*

Perc. 1 (Boobams) *f* *mp* *mf* *mp* *f* *mp* *mf* *f* *ff* *mp* *mf* *f* *ff* *mp* *f* *mp* *mf* *mf* *f* *mf*

Perc. 2 (Roto toms) *mf* *mp* *mf* *cresc.* *f* *f* *mf* *f* *mf* *f* *mf*

Perc. 3 (Log Drums) *f* *mf* *sf* *f* *mf* *mp* *f* *f* *mf* *f* *mf* *p* *f* *mf* *f* *mf*

Hp.

Pno.

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

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

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

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

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

165 166 167 168



Flute *jet*

Fl. 1 *ff* *mp* *sff* *mf*

Fl. 2 *ff* *mp* *sff* *mf*

Ob. (grinding) multiphonic *ff* *mp* *sff* *mf*

Cl. (grinding) multiphonic *ff* *mp* *sff* *mf*

Cb. Cl. *f* *ff* *sff* *mf* *sfff* *fff*

Hn. 1 *f* *sff* *sff*

Hn. 2 *f* *sff* *sff*

Tpt. 1 *f* *sff* *mf*

Tpt. 2 *f* *sff* *mf*

Tbn. 1 *f* *sff* *sff*

Tbn. 2 *f* *sff* *sff*

Bs. Tbn. *f* *ff* *sff* *fff*

Cb. Tbn. *f* *ff* *sff* *p* *sff* *f* *fff*

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

(2 metal trgl beaters  
2 medium yarn) Trgls. Roto toms

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

Metal pipes Log Drums Metal pipes Log Drums

Perc. 3 *ff* *f* *mf* *f* *ff* *f* *mp* *mf* *f* *ff* *f*

Hp. (norm.) *ff*

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

Celeste *ff*

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

unis. arco pizz. arco I/II

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

unis. arco pizz. arco I/II

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

unis. arco pizz. arco I/II

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

unis. arco pizz. arco I/II

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

169 170 171 172

Fl. 1

Fl. 2

Ob.

Cl. [to bass cl.]

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

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 (Boobams) *mf* *mf* *f* *mf* *mp* *mf* *f* *mp* *mf* *f* *mp* *f* *mp* *mf* *f*

Perc. 2 Roto toms *mf* *f* *f* *ff* *mf* *mp* *f* *mf* *f* *f* *ff*

Perc. 3 Log Drums *mf* *f* *mf* *più f* *mf* *più f* *mp* *f* *f* *mp* *f* *mf* *f*

Hp. (norm.) *ff*

Pno. *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

♩ = 104 poco a poco rit. ----- ♩ = 84

16 - Electronics Cue [ca. 1'30"]

Fl. 1

Fl. 2

Ob.

Bs. Cl.

Cb. Cl.

3  
4

[pause]

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

3  
4

[pause]

Perc. 1

Perc. 2

Perc. 3

Med/Large Bass dr.

Snare scrapple

Floor Toms

Roto toms

Sizzle Cym.

Log Drums

secco! no ring!

secco! no ring!

secco! no ring!

3  
4

[pause]

♩ = 104 poco a poco rit. ----- ♩ = 84

16 - Electronics Cue [ca. 1'30"]

Hp.

Pno.

[pause]

Vln. I

Vln. II

Vla.

Vc.

Cb.

3  
4

[pause]

End Part I





[winds: like bells]

[tutti: connected legato]

Fl. 1 *mf* *p* *sfmf* *f* *cresc.*

Fl. 2 *mf* *p* *mf* *sfmf* *f* *cresc.*

Ob. *mf* *f* *sfmf* *f* *cresc.*

Bs. Cl. *f* *sfpp* *f* *p* *f*

Cb. Cl. *sfpp* *f* *p* *f*

Hn. 1 *f* *mp* *f* *sfpp* *f* *p* *f* *più f*

Hn. 2 *f* *mp* *f* *sfpp* *f* *p* *f* *più f*

Tpt. 1 *f* *mp* *f* *sfpp* *mf* *mf* *mp*

Tpt. 2 *f* *mp* *f* *sfpp* *mf* *mf* *mp*

Tbn. 1 *f* *mp* *f* *sfpp* *f* *mf* *mp*

Tbn. 2 *f* *mp* *f* *mf* *mp*

Bs. Tbn. *f* *mp*

Cb. Tbn. *f* *mp*

Perc. 1 Med/Large Bass dr. *mf* Med. Cymbal *mf* Crots. (bow) *p* *mf* (sim.)

Perc. 2 Trgls. light wire *mf* Chinese Cym. (Trgls.) *mf* *mp* *mf* *f* *mp*

Perc. 3 Glock. *mp* Med. Tam-Tam *mf*

[winds: like bells]

Hp. *f* *mf* [E =  $\frac{4}{4}$  F =  $\frac{3}{4}$ ]

Pno. Piano *mf* *f*

Bass *f* *ff* *f* *ff* *f*

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

Vln. II *mf* *f* *mp* *p* *mp* *mf* *p* *div. mp cresc.*

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

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

Cb. arco (lyric) *f* *mf* *f*

increasingly urgent

declarative!

Fl. 1 *sfpp* *mf* *p* *cresc.* *f* *ff* *mp*

Fl. 2 *sfpp* *mf* *p* *cresc.* *f* *ff* *mp*

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

Bs. Cl. *f* *ff* *mf* *p* *cresc.* *ff* *sfp*

Cb. Cl. *mf* *ff* *sfp*

Hn. 1 *sfpp* *mf* *p* *mp* *f* *sfp* *f*

Hn. 2 *sfpp* *mf* *p* *mp* *f* *sfp* *f*

Tpt. 1 *sf* *p* *sf* *mf* *p* *mp* *f* *sf*

Tpt. 2 *sf* *p* *sf* *mf* *p* *mp* *f* *sf*

Tbn. 1 *sf* *p* *sf* *mf/p* *mf* *f* *sfp* *f*

Tbn. 2 *sf* *p* *sf* *f* *sfp* *f*

Bs. Tbn. *sf* *p* *sf* *senza sord.* *f* *sfp* *f*

Cb. Tbn. *sf* *p* *sf* *senza sord.* *f* *sfp* *f*

Perc. 1 Log Drums *f* Med./Sm. Log Drum Gong

Perc. 2 Timp. *mf* Roto toms *f*

Perc. 3 Vbf. Almg. Gongs *mf* Sizzle Cym. Almg. Gongs *mf* *f*

increasingly urgent

declarative!

Hp. *f* [B = G = #] *f* *ff*

Pno. *f* *ff* *f* *mp* *f* (figure freely)

Bass jour *fff* frap - pe le gong

Vln. I *mf* *cresc.* *f* *mp* *p* *f* *div.* *sfp* *f*

Vln. II *mf* *cresc.* *f* *mp* *p* *f* *div.* *sfp* *f*

Vla. *mf* *cresc.* *f* *mp* *p* *f* *div.* *sfp* *cresc.* *f*

Vc. *mf* *cresc.* *f* *mp* *p* *f* *div.* *sfp* *cresc.* *f*

Cb. *sf* *pizz.* *arco* *f* *cresc.* *f*

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

Fl. 2 *f* *mf* *ff* *mp* *f* *mp*

Ob. *f* *mf* *ff*

Bs. Cl. (lyric) *ff* *f* *mf* *ff* *f* *p* *mf* *cresc.*

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

Hn. 1 *ff* *sffp* *ff* *mp* *p* *mf* *p*

Hn. 2 *ff* *sffp* *ff* *mp* *p* *mf* *cresc.* (lyric)

Tpt. 1 *ff* *sffp* *ff* *mp* *p* *mp*

Tpt. 2 *ff* *sffp* *ff* *mp* *p* *mp*

Tbn. 1 *ff* *sffp* *ff* *mp* *p* *mf* *p* *mp*

Tbn. 2 *ff* *sffp* *ff* *mp* *mf* *mp* *mf* *p* *mp*

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

Cb. Tbn. *ff* *sffp* *ff* *mp* *p* *mf* *p* *mp*

Perc. 1 Med. Tam-Tam Log Drums *mp* *f* Large bass dr. Mar. *pp* *mf* *pp* *mp* *p*

Perc. 2 Roto toms Med. Log Drum *f* *ff* *f* *mp* *mf* *pp*

Perc. 3 Gong Almg. Vbf. Lg. Log Drum Lg. Tam-Tam Gong *f* *ff* *f* *mp* *mf*

Hp. *f* *ff* [F =  $\flat$  A =  $\sharp$ ] *f*

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

Bass *f* *cresc.* *f* *cresc.* Sa - - - lut a l'oeil sa - - - lut aux

Vln. I *sffp* *ff* *cresc.* *ff* *p* *mf* *p* *mf*

Vln. II *sffp* *ff* *cresc.* *ff* *p* *mf* *p* *mf* (lyric)

Vla. *ff* *ff* *ff* *p* *mf* *p* *mf* *f* (lyric)

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

Cb. *ff* *ff* *ff* *p* *mf* *p* *mf* *f* (lyric)



[like chanting again]

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

Fl. 2 *mp* *mf* *p* *mf* *mp* *f* *mf* *mp* *p*

Ob. *mp* *mf* *p* *mf* *mp* *f* (soloistic) *mp* *f*

Bs. Cl. *f* *mp* *f*

Cb. Cl. *f* *mp*

Hn. 1 *mf* *mp* *f* *mf* *mp* *f* *p* *sf* *f* *p* *f*

Hn. 2 *f* *mp* *f* *mf* *sfz* *f* *mp* *mf*

Tpt. 1 *f* *mf* *p* *mf* *f* *mp* *f* (soloistic)

Tpt. 2 *f* *mf* *mp* *f* *mp* *f*

Tbn. 1 *mf* *mp* *f* *mf* *p* *mp* *f* *mf* *mp* *mf*

Tbn. 2 *mf* *mp* *f* *mf* *p* *mp* *f* *mf* *mp* *mf* *p* *mp*

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

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

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

Perc. 2

Perc. 3 (Vbf.) *mp* Glock. *mf* Vbf. *mp* *mf*

[like chanting again]

Hp. *mf* *mp* [G=4] *f*

Pno. Celeste *mf* Piano *mp* *mp* *f* *loco*

Bass *ff* *mp* *f*

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

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

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

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

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

Fl. 1 *mf* *pp* *mf* *p* *mf*

Fl. 2 *mf* *pp* *mf* *mp* *mf* *mp* *mf*

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

Bs. Cl. *mf* *cresc.* *f* *mf*

Cb. Cl.

Hn. 1 *mf* *mp* *mf* *cresc.* *f* *f*

Hn. 2 *mf* *mp* *mf* *mp* *f* *mp* *f*

Tpt. 1 *mf* *f* *mp* *mf* *mp*

Tpt. 2 *mf* *f* *mp* *mf* *mp*

Tbn. 1 *mf* *mp* *mf* *mp* *mf* *f*

Tbn. 2 *mf* *mp* *mf* *f* *p* *f*

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

Cb. Tbn.

Perc. 1 *p* *f* *p* *f* (Crots. bow)

Perc. 2

Perc. 3 *mp* *mf* *p* (sim.) *mf* (Almgl. Gong Vbf.)

Hp.

Pno. *f* *ff* *f* (Celeste 6<sup>te</sup> 8<sup>ve</sup> loco)

Bass *cresc.* *ff* *f* *mp* *cresc.*

lut au mas - que de - vo - rant tou - jours

Vln. I *mf* *mf* *p* *f* *ff* (non div.)

Vln. II *mf* *mf* *p* *mf* *f* *ff* (non div.)

Vla. *mf* *cresc.* *f* *mp* *cresc.* (lyric) (N.V.)

Vc. *mf* *cresc.* *f* *mf*

Cb.

accel. -----

Fl. 1 *p* *f* *mf*

Fl. 2 *f* *mp* *mf*

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

Bs. Cl. *f dim. poco a poco* *mp* *mf*

Cb. Cl. *f dim. poco a poco* *mf* *mf*

Hn. 1 *mp* *mf* *f* *mp* *ff*

Hn. 2 *mp* *mf* *f* *mp* *ff*

Tpt. 1 *f* *mf* *mp* senza sord.

Tpt. 2 *f* *mf* *mp* senza sord.

Tbn. 1 *mp* *pp* senza sord. *mf* *mp* *ff*

Tbn. 2 *mp* *pp* senza sord. *mf* *mp* *ff*

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

Cb. Tbn. *mf* *mp* *ff*

Perc. 1 Med. Tam-Tam *mf* Log Drums *f* Gong *f*

Perc. 2 Floor Toms Roto toms Timp. *f*

Perc. 3 Gong *f*

Hp.

Pno. Piano *mp*

Bass *f dim.* *mf* *f* *mf* *fff (poss.)*

Vln. I (N.V.) *f* *p* *mp* *mf* *mp*

Vln. II (N.V.) *div.* *p cresc.* *mp* *mf* *mp*

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

Vc. *mp* *mf* *mp*

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

200 201 202

♩ = 108 charged; dramatic!

Fl. 1, Fl. 2, Ob., Bs. Cl., Cb. Cl., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Cb. Tbn., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Bass, Vln. I, Vln. II, Vla., Vc., Cb.

Log Drums, Large bass dr., Med. Cymbal, (Timp.), Chinese Cym., Med. Log Drum, Sizzle Cym., Med/Lg. Tam-Tam, Sizzle Cym., Glock.

8<sup>va</sup>, 15<sup>ma</sup>

div., unis., pizz., arco

203 204

Fl. 1  
 Fl. 2  
 Ob.  
 Bs. Cl.  
 Cb. Cl.  
 Hn. 1  
 Hn. 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Bs. Tbn.  
 Cb. Tbn.  
 Perc. 1 (Log Drums)  
 Perc. 2 (Roto toms, Floor Toms, Timp.)  
 Perc. 3 (Med/Lg. Tam-Tam)  
 Hp.  
 Pno.  
 Bass  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*f*, *ff*, *fff* (poss.), *piu ff*, *mp*, *f*, *cresc.*, *loco*, *div.*, *harmon mute (stem in)*, *metal st. mute*

205 206



Fl. 1 *f* *p* *sf*

Fl. 2

Ob.

Bs. Cl. *sfp* *ff* *sffp* *f* *ff*

Cb. Cl. *sfp* *ff* *sffp* *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff* *sf* *p* *f* *sfp*

Tpt. 1 *p*

Tpt. 2

Tbn. 1 *sf* *p* *f* *sfp*

Tbn. 2 *sfp* *ff* *sffp* *f* *ff*

Bs. Tbn. *sfp* *ff* *piu f* (sim.) *p* *ff*

Cb. Tbn. *sfp* *ff* *piu f* (sim.) *p* *ff*

Perc. 1 *mf* Med. Tam-Tam

Perc. 2

Perc. 3 *mf* Vbf.

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

Pno. *mp* *f*

Sop. *p* *f* *mf*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* *mf* *cresc. poco a poco* *f*

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

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

Fl. 1 *f* *p* *f* *mf* *f* *fmp*

Fl. 2 *fmp*

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

Bs. Cl. *f* *fff* *fmp*

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

Hn. 1 *fp* *f* *p* *f* *mp* *fmp*

Hn. 2 *sfp* *f* *sf* *f* *mp* *fmp*

Tpt. 1 *mf* *f* *p* *f* *mf* *fmp*

Tpt. 2 *mf* *f* *p* *sfp* *fmp*

Tbn. 1 *f* *mf* *f* *senza sord.* *fmp*

Tbn. 2 *f* *fff* *senza sord.* *fmp*

Bs. Tbn. *f* *fff* *senza sord.* *fmp*

Cb. Tbn. (open) *f* *fff* *fmp*

Perc. 1

Perc. 2 Timp. *f*

Perc. 3 Vbf. *mf*

Hp. [F=b] *fff* (f.n.) *f* *f*

Pno. *f* *f*

Sop. *cresc.* *mf* *fff* *f* *mp* *mf*  
 a ei a a e o ei u -- ei o

Vln. I *arco* *mf* *f* *ff* *f* *f*

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

Vla. *pizz.* *arco* *mf* *f* *p* *f* *sf* *f*

Vc. *pizz.* *arco* *mf* *fff* *mp* *f* *sf* *fmp*

Cb. *pizz.* *mf* *sf* *sf* *fmp*

215 216 217 218



Fl. 1

Fl. 2

Ob.

Bs. Cl.

Cl. B.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

Harp

Piano

Soprano

Vln. I

Vln. II

Viola

Vcllo

Cb.

219 220 221 222

Mar. medium mallets

Vbf.

[C=#]

*f* *ff* *p* *sf* *sff* *f* *mf* *cresc.* *f* *cresc.*

a o o e a tei mei pei

Fl. 1 *f* *mp* *f* *p* *f* *p* *f* *mf* *sf*  
 Fl. 2 *f* *mp* *f* *p* *f* *p* *f* *p* *mf* *sf*  
 Ob. *f* *mp* *f* *p* *f* *p* *f* *p* *mf* *sf*  
 Bs. Cl. *ff* *fp* *mf* *p* *f* *p* *f* *sffp* *piu ff* *ff* *sfff*  
 Cb. Cl. *ff* *mp* *mf* *f* *mp* *sffp* *piu ff* *ff* *sfff*  
 Hn. 1 *sf* *sf* *f* *p* *sf* *piu f* *f* *piu f* *f*  
 Hn. 2 *mf* *p* *f* *piu f* *f* *piu f* *f*  
 Tpt. 1 *f* *p* *f* *p* *f* *ff* *mf* *f* *sf*  
 Tpt. 2 *sf* *f* *p* *f* *p* *mf* *f* *sf*  
 Tbn. 1 *ff* *mf* *p* *f* *ff* *piu f*  
 Tbn. 2 *fp* *f* *mf* *p* *f* *ff* *ff*  
 Bs. Tbn. *ff* *mf* *piu f (sim.)* *sffp* *piu ff* *ff* *fff*  
 Cb. Tbn. *ff* *mf* *piu f (sim.)* *sffp* *piu ff* *ff* *fff*  
 Perc. 1 *ff* *Med. bass dr.*  
 Perc. 2 *mf* *f* *sffp* *f* *ff* *pp*  
 Perc. 3 *p* *mf* *p* *f*  
 Hp. *f* [G=b] *f* [C=b] *ff*  
 Pno. *f* *ff* *mf* *f* *ff*  
 Sop. *o e i te i o e spa si - o*  
 Vln. I *mf* *f* *p* *f* *ff* *cresc.* *mf* *f* *fp* *sf*  
 Vln. II *f* *p* *f* *p* *f* *p* *f* *p*  
 Vla. *mp* *f* *p* *f* *p* *ff* *cresc.* *mf* *f* *fp* *sf*  
 Vc. *f* *p* *f* *mf* *f* *p* *mf* *ff* *fff*  
 Cb. *sf* *piu f* *mf* *f* *p* *mf* *ff* *fff*

Fl. 1 *p* *f* *mf* *f* *f* *f*

Fl. 2 *p* *f* *mf* *f* *f* *f*

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

Bs. Cl. *f* *f* *fff* *p* *f* *p*

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

Hn. 1 *mf* *f* *p* *fff* (soloistic) *fff*

Hn. 2 *sfp* *f* *p* *f* *mp* *f* *sfp* *f*

Tpt. 1 *f* *p* *f* *mf* *fp* *f* *mp* *mf* *pp*

Tpt. 2 *f* *p* *f* *mf* *fp* *f* *mp* *f* *mf* *f* *sfp*

Tbn. 1 *sfmp* *piu fp* *f* *ff* (soloistic) *fff* *cresc.* *fff*

Tbn. 2 *f* *ff* (soloistic) *ff* *fff* *f*

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

Cb. Tbn. *mf* *ff* *fff* *mp* *f* *fff* *mf* *fff* *fp* *f* *fff*

Perc. 1 *f* *f* *p* *f* *p* *f*

Perc. 2 *f* *f*

Perc. 3 *f* *f* *p* *mf* *p* *mf* *f*

Harp: *pres de la table* *f* *ff* (norm.) *fp* *ff* *[C=#]* *[G=#]* *fff*

Piano: *f* *ff* *f* *f*

Soprano: *mp* *mf* *f* *p* *f* *fff* *mf* *f* *p* *f* *p*

Lyrics: re ko ho u o ti - em po e - tri

Vln. I *fp* *f* *fffmp* *f* *loco unis.* *p*

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

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

Vc. *f* *sf* *p* *f* *ff* *pizz.* *arco* *p* *f* *arco* *p*

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

227

228

229

230







molto rit. -----

Picc. *cresc.* *fff* *ff* *loco*

Fl. 2 *fff* *ff*

Ob. *ff* *fff* *ff*

Bs. Cl. *fff* *fff* *ff*

Cb. Cl. *fff* *fff* *ff*

Hn. 1 *fff* *ff*

Hn. 2 *fff* *ff*

Picc. Tpt. *ff* *fff* *ff*

Tpt. 2 *f* *fff* *ff*

Tbn. 1 *ff* *fff* *ff*

Tbn. 2 *fff* *fff* *ff*

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

Cb. Tbn. *fff* *fff* *ff*

Perc. 1 *ff* *ff* *Mar.*

Perc. 2 *ff* *ff* *Chinese Cym. (Timp.)*

Perc. 3 *ff* *f* *Med. Tam-Tam* *Vbf.*

Hp. *fff* *ff*  $\oplus [D=\sharp G=\natural]$

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

Sop. *ff* *ff* *se* *i*

Vln. I *ff* *div.*

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

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

Vc. *mf* *fff* *div.*

Cb. *fff* *fff*

molto rit. -----







Picc. *ff* *fff* *f cresc.* *fff*

Fl. 2 *ff* *fff* *f cresc.*

Ob. *ff* *fff* *f cresc.*

Bs. Cl. (like bells) *ff* *fff* *f* *fff*

Cb. Cl. (like bells) *ff* *fff* *f* *fff*

Hn. 1 (like bells) *fff* *mf* *ff* *mf* *fff*

Hn. 2 (like bells) *fff* *mf* *ff* *mf* *fff*

Picc. Tpt. *ff* (like bells) *mf* *ff* *mf* *fff*

Tpt. 2 (like bells) *fff* *mf* *ff* *mf* *fff*

Tbn. 1 (like bells) *fff* *ff* *f* *ff* *mf* *fff*

Tbn. 2 (like bells) *fff* *ff* *f* *ff* *mf* *fff*

Bs. Tbn. (like bells) *fff* *ff* *f* *fff*

Cb. Tbn. (like bells) *fff* *ff* *f* *fff*

Perc. 1 (Timp.) *fff* (Crots.) Med. Tam-Tam *fff* *ff* *f* Med. Cymbal *mp* *f*

Perc. 2 (Vbf.) *fff* Glock. *fff* Roto toms *fff* Timp. *fff* Log Drums *fff* (choke) *f* Sizzle Cym. (choke) *f*

Harp *fff* *fff* *fff*

Piano *fff* *fff* *fff*

Sop. o - - - tro can - tra pa - ra ei o

Vln. I *f cresc. molto* *ff* *f cresc.*

Vln. II *f cresc. molto* *ff* *f cresc.*

Vla. *f cresc. molto* *ff* *f cresc.*

Vc. *f cresc. molto* *ff* *f cresc.*

Cb. *f* *fff* *f cresc.*

252 *fff* *cresc.* 253 *fff* 254 *f cresc.*



### 6. Stanza 2b. [Daumal] au haut du jour frappe le gong

(♩ = 120)

17

Picc. *f* *più f* *ff cresc.*  
 Fl. 2 *f* *più f* *ff cresc.*  
 Ob. *f* *più f* *ff cresc.*  
 Bs. Cl. *f* *più f* *ff ffp f*  
 Cb. Cl. *ff ffp f*  
 Hn. 1 *f* *più f* *ffp f*  
 Hn. 2 *f* *più f* *ffp f*  
 Tpt. 1 *f* *più f* *ffp f*  
 Tpt. 2 *f* *più f* *ffp f*  
 Tbn. 1 *f* *più f* *ffp f*  
 Tbn. 2 *f* *più f* *ffp f*  
 Bs. Tbn. *f* *più f* *ffp f*  
 Cb. Tbn. *f* *più f* *ffp f*  
 Perc. 1 (Mar.) *f* *f* *f* Med. bass dr.  
 Perc. 2 Timp. *f* Roto tom Med./Lg. Floor Toms  
 Perc. 3 Vbf. *f* Glock. *f*  
 Hp. *ff* *ff*  
 Pno. *ff* *f*  
 Vln. I *f cresc.* *non div.*  
 Vln. II *f cresc.* *non div.*  
 Vla. *f cresc.* *non div.*  
 Vc. *f cresc.* *div.*  
 Cb. *f cresc.* *div.*

Picc. *ff* *ffp* *fff*

Fl. 2 *ff* *ffp* *fff*

Ob. *ff* *ffp* *fff*

Bs. Cl. *ff* *ffp* *fff*

Cb. Cl. *ff* *ff*

Hn. 1 *ff* *ffp* *fff*

Hn. 2 *ff* *ffp* *fff*

Tpt. 1 *ff* *ffp* *fff*

Tpt. 2 *ff* *ffp* *fff*

Tbn. 1 *ff* *ffp* *fff*

Tbn. 2 *ff* *ffp* *fff*

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

Cb. Tbn. *ff* *ffp* *fff*

Perc. 1 Large bass dr. Log Drums *f*

Perc. 2 Timp. Med. Log Drum *f* Roto toms

Perc. 3 Lg. Log Drum *f* Vbf. (motor on; fast) *fff*

Hp. *fff*

Pno. *fff*

Vln. I *ff* *cresc.* *fff* *5:4* *5:4*

Vln. II *ff* *cresc.* *fff* *5:4* *5:4*

Vla. *ff* *cresc.* *fff* *5:4* *5:4*

Vc. *ff* *cresc.* *fff* *5:4* *5:4*

Cb. *ff* *cresc.* *fff* *5:4* *5:4*

Picc. *mf*  
 Fl. 2 *mf*  
 Ob. *mf*  
 Bs. Cl. *mf*  
 Cb. Cl. *mf*  
 Hn. 1 *mf*  
 Hn. 2 *mf*  
 Tpt. 1 *mf*  
 Tpt. 2 *mf*  
 Tbn. 1 *mf*  
 Tbn. 2 *mf*  
 Bs. Tbn. *mf*  
 Cb. Tbn. *mf*  
 Mar. *mf*  
 Perc. 1 *mf* *p* *mf* *p* *mf*  
 Perc. 2  
 Perc. 3 (motor off) (Vbf.) *mf* *f*  
 Hp. *f*  
 Pno. *f* *ff*  
 Vln. I *mf cresc.* *sf* *ff*  
 Vln. II *f* *mf cresc.* *sf cresc.* *ff*  
 Vla. *f* *mf cresc.* *sf cresc.* *ff*  
 Vc. *f* *mf cresc.* *sf cresc.* *ff*  
 Cb. *f* *mf cresc.* *sf cresc.* *ff*

19

Picc. *cresc.* *ff* *mf* *ff* *cresc.*

Fl. 2 *cresc.* *f* *mf* *ff* *cresc.*

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

Bs. Cl. *cresc.* *ff* *mf* *ff* *cresc.*

Cb. Cl. *cresc.* *ff* *mf* *ff* *cresc.*

Hn. 1 *cresc.* *f* *mf* *ff*

Hn. 2 *cresc.* *f* *mf* *ff*

Tpt. 1 *cresc.* *f* *p* *f* *mf* *ff*

Tpt. 2 *cresc.* *f* *p* *f* *mf* *ff*

Tbn. 1 *cresc.* *f* *mf* *ff*

Tbn. 2 *cresc.* *f* *mf* *ff*

Bs. Tbn. *cresc.* *f* *mf* *ff*

Cb. Tbn. *cresc.* *f* *mf* *ff*

Perc. 1 *f* Floor Toms Roto toms

Perc. 2 *f*

Perc. 3 *f* (Vbf.)

19

Hp. *ff*

Pno. *ff*

Vln. I (N.V.) *f* *pp* *ff*

Vln. II (N.V.) *f* *pp* *ff*

Vla. (N.V.) *f* *pp* *ff*

Vc. (N.V.) *f* *pp* *ff*

Cb. (N.V.) *f* *pp* *ff*

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

267 268 269

20 [13 beats]

Picc.

Fl. 2

Ob.

Bs. Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

(no ring after downbeat)

Vln. I

Vln. II

Vla.

Vc.

Cb.



21  
[overlap]-----

Picc. *mf* *f* *mf cresc.*

Fl. 2 *mf* *f* *mf cresc.*

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

Bs. Cl. *mf* *f* *f cresc.*

Cb. Cl. -

Hn. 1 *mf* *mp cresc.*

Hn. 2 *mf* *mp* *mf cresc.*

Tpt. 1 *mf* *mp* *mf cresc.*

Tpt. 2 *mf* *mp* *mf cresc.*

Tbn. 1 *mf* *mp* *f cresc. 5:4*

Tbn. 2 *mf* *mp* *f cresc. 5:4*

Bs. Tbn. -

Cb. Tbn. -

Perc. 1 -

Perc. 2 -

Perc. 3 Glock. *f*

Hp. *f* *ff*

Celeste

Pno. *f*

Vln. I *mf dim.* *mp cresc.*

Vln. II *mf dim.* *mp cresc.*

Vla. *mf dim.* *mp cresc.*

Vc. *mf dim.* *f cresc.*

Cb. -

Picc. *ff* *p* *ff* *p* *fff*  
 Fl. 2 *ff* *p* *ff* *p* *fff*  
 Ob. *ff* *p* *ff* *p* *fff*  
 Bs. Cl. *ff* *p* *ff* *p* *fff*  
 Cb. Cl. *ff* *p* *ff* *p* *fff*  
 Hn. 1 *ff* *p* *ff* *p* *fff*  
 Hn. 2 *ff* *p* *ff* *p* *fff*  
 Tpt. 1 *ff* *p* *ff* *p* *fff*  
 Tpt. 2 *ff* *p* *ff* *p* *fff*  
 Tbn. 1 *ff* *p* *ff* *p* *fff*  
 Tbn. 2 *ff* *mf* *ff* *p* *fff*  
 Bs. Tbn. *ff* *mf* *ff* *p* *fff*  
 Cb. Tbn. *ff* *mf* *ff* *p* *fff*  
 Perc. 1 *f* *ff*  
 Perc. 2 *f* *fp* *ff*  
 Perc. 3 *f* *ff*  
 Hp. *f* *fff*  
 Pno. *f* *ff* *f* *ff* *Celeste* *fff*  
 Vln. I *f cresc. molto* *ff*  
 Vln. II *f cresc. molto* *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Cb. *ff*

*più f cresc.*  
*più f cresc.*  
*più f cresc.*  
*più f cresc.*  
*f cresc. molto*  
*f cresc. molto*  
*più f cresc.*  
*più f cresc.*

Crots.  
 Timp.  
 Vbf.  
 S<sup>no</sup>

22  
 22  
 275  
 276  
 277



24

Picc. *f ff*

Fl. 2 *f ff*

Ob. *f ff*

Bs. Cl. *f ff*

Cb. Cl. *f ff*

Hn. 1 *f ff*

Hn. 2 *f ff*

Tpt. 1 *f ff*

Tpt. 2 *f ff*

Tbn. 1 *f ff*

Tbn. 2 *f ff*

Bs. Tbn. *f ff*

Cb. Tbn. *f ff*

Perc. 1 *ff* Med/Large Bass dr. Large bass dr. Log Drums

Perc. 2 *f* Timp. Med. Log Drum

Perc. 3 (Vbf.) *f* Lg. Log Drum

24

Hp. *f ff*

Pno. *fff f ff* loco pizz.

Vln. I *ff ff* unis. *ff cresc.*

Vln. II *ff ff* unis. *ff cresc.*

Vla. *ff ff* unis. *ff cresc.*

Vc. *ff ff* unis. *ff cresc.*

Cb. *ff ff* unis. *ff cresc.*

25 [winds, brass more lyrical here] 26

Picc. *mf* *cresc.* *f* *ff*

Fl. 2 *mf* *cresc.* *f* *mf* *fff*

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

Bs. Cl. *f* *sf* *mf* *fff*

Cb. Cl. *f* *sf* *mf* *fff*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Tpt. 1 *p* *f* *mf* *f*

Tpt. 2 *p* *f* *mf* *f*

Tbn. 1 *f* *mf* *f*

Tbn. 2 *f* *mf* *f*

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

Cb. Tbn. *f* *fff*

Perc. 1

Perc. 2

Perc. 3

25 [winds, brass more lyrical here] 26

Hp.

Pno.

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

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

Vla. *mf* *f* *fff*

Vc. *mf* *f* *fff*

Cb. *mf* *f* *fff*

284 285 286

Picc. *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Bs. Cl. *f* *ff*

Cl. B. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Bs. Tbn. *f* *ff*

Cl. B. *f* *ff*

Perc. 1 Log Drums *f*

Perc. 2 Roto toms *f* Floor Toms Timp.

Perc. 3 Almg. Gongs *f*

Hp. *f* *ff* [C =  $\frac{4}{4}$ ]

Pno. *f* *ff* *fff*

Vln. I *f* *cresc.* *div.*

Vln. II *f* *cresc.* *div.*

Vla. *f* *cresc.* *div.*

Vc. *ff* *cresc.*

Cb. *ff* *cresc.*

287 288

27 28

Picc. *f cresc.* 6:4 6:4 6:4 3d:2j

Fl. 2 *f cresc.* 6:4 6:4 6:4 3d:2j

Ob. *f cresc.* 6:4 6:4 6:4 3d:2j

Bs. Cl. *ff sfz* 3:2

Cb. Cl. *ff sfz* 3:2

Hn. 1 *fp f* 3

Hn. 2 *fp f* 3

Tpt. 1 *fp f* 3

Tpt. 2 *fp f* 3

Tbn. 1 *ff sfz* 3:2

Tbn. 2 *ff sfz* 3:2

Bs. Tbn. *ff sfz* 3:2

Cb. Tbn. *ff sfz* 3:2

Perc. 1 Mar. *fp f fmp f* 3

Perc. 2 Timp. *f* 3

Perc. 3

27 28

Hp. *ff*

Pno. *ff loco fff*

Vln. I *div. a3 ff cresc.* 6

Vln. II *div. a3 ff cresc.* 6

Vla. *div. a3 ff cresc.* 6

Vc. *div. a3 ff cresc.* 6

Cb. *div. a2 ff cresc.* 6





Electric!

Picc. *f* *ff* *mf* *f* *ff* *fp* *f*

Fl. 2 *ff* *f* *mf* *f* *ffp* *f* *mf*

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

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

Cb. Cl. *ff* *ff*

Hn. 1 *ff* *mf* *f* *f* *mf*

Hn. 2 *ff* *mf* *f* *f* *mf*

Tpt. 1 *ff* *mf* *f* *mf* *ff* *f* *mf*

Tpt. 2 *ff* *mf* *f* *ff* *f* *mf*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Cb. Tbn. *ff*

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

Perc. 2 *f*

Perc. 3 *f* *mp* *mf* *mf*

Gongs

Almgl.

Mar.

Vbf.

Electric!

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

Pno. *f* *f* *ff*

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

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

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

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

Cb. *ff*

Picc. *f* (progressively overblown)

Fl. 2 *p* *f* *mp* *p* *mf* *mp* *mf* *f* *ff*

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

Cl. *p* *f* *mp* [to bass cl.] Bass Clarinet *ff*

Cb. Cl. *ff*

Hn. 1 *f* *fff* *f* *cresc.*

Hn. 2 *f* *fff* *f* *cresc.*

Tpt. 1 *f* *mp* *mf* *f* *mp* *mf* *f* *sf*

Tpt. 2 *f* *mp* *mf* *f* *mp* *mf* *f* *sf*

Tbn. 1 *f* *sf* *p* *mf* *sf*

Tbn. 2 *fp* *f* *sf* *p* *fff* *sf*

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

Cb. Tbn. *fff* *fff* *fff*

Perc. 1 (Mar.) *f* Med. Log Drum Med. bass dr.

Perc. 2 Floor Toms Timp. *f*

Perc. 3 Lg. Log Drum *f*

Hp. *ff* *f* *ff* *p* *mf* *bisbig.* *f*

Pno. *f* *1.* *secco* *ff*

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

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

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

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

Cb. *ff* *pizz.*

Picc. *ff* *f cresc.* *ff* *f* *ff*  
 Fl. 2 *ff* *f cresc.* *ff* *f* *ff*  
 Ob. *ff* *f cresc.* *ff* *f* *ff*  
 Bs. Cl. *ff* *mp* *ff*  
 Cb. Cl. *ff* *mp* *ff*  
 Hn. 1 *f* *p* *f*  
 Hn. 2 *f* *p* *f*  
 Tpt. 1 *p* *f* *mp* *mf* *ff*  
 Tpt. 2 *p* *f* *mp* *mf* *ff*  
 Tbn. 1 *p* *f* *ff*  
 Tbn. 2 *p* *f* *ff*  
 Bs. Tbn. *sf* *mp* *f* *ffp* *ff*  
 Cb. Tbn. *ff* *ffp* *ff*  
 Perc. 1 Mar. *fp* *f* Large bass dr. Mar. Crots. *f*  
 Perc. 2 (Timp.) *ff* *f* *mf* *f* Trgls. *f*  
 Perc. 3 Vbf. *f* *mf* *f* Glock. *f*  
 Hp. *ff* *ff*  
 Pno. *fff* *f* *ff* *f* Celeste *f* *ff*  
 Vln. I *f* *ff* *f cresc.* *mf* *f* *ff p* *f*  
 Vln. II *f* *ff* *f cresc.* *mf* *f* *ffmp* *ff* *f*  
 Vla. *ffmf* *f* *ff* *f cresc.* *mf* *pizz.* *sf* *ff*  
 Vc. *ffmf* *f* *ff* *f cresc.* *ffp* *f*  
 Cb. *ffmf* *f* *ff* *f*





(rit. continues)

♩ = 100~104

Pesante

Picc. *ff*

Fl. 2 *ff*

Ob. *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Cb. Tbn. *ff*

Perc. 1 *f cresc.*

Perc. 2 Med. Log Drum, Roto toms, Floor Toms, Roto toms

Perc. 3 (Glock) *f cresc.*, Lg. Log Drum, Picc. Snare, Sizzle Cym., Lg. Log Drum

(rit. continues)

♩ = 100~104

Pesante

Hp. [D=# F=# G=b]

Pno. *f*

Vln. I *ff* *div.*

Vln. II *ff* *div.*

Vla. *ff* *div.*

Vc. *ff* *div.*

Cb. *ff* *div.*

molto rit.

Picc. *fff* *ff*  
 Fl. 2 *fff* *ff*  
 Ob. *fff* *ff*  
 Bs. Cl. *fff* (poss.)  
 Cb. Cl. *fff* (poss.)  
 Hn. 1 *fff*  
 Hn. 2 *fff*  
 Tpt. 1 *fff*  
 Tpt. 2 *fff*  
 Tbn. 1 *fff*  
 Tbn. 2 *fff*  
 Bs. Tbn. *fff* (poss.)  
 Cb. Tbn. *fff* (poss.)  
 Perc. 1 Med. bass dr. Large bass dr. Med. bass dr. *fp* *ff*  
 Perc. 2 Roto toms Chinese Cym. Floor Toms Timp. *f* *mf* *fp* *ff*  
 Perc. 3 Gong Peking Opera Gong/Gongs *f* *ff*  
 Hp. *ff* *fff*  
 Pno. Piano *fff* (as loudly as possible!) *fff* (solo)  
 Vln. I *fff* (poss.) *unis.* (non trem.)  
 Vln. II *fff* (poss.) *unis.* (non trem.)  
 Vla. *cresc.* *fff* *unis.* *fff* (poss.)  
 Vc. *fff* *unis.* *fff* (poss.)  
 Cb. *fff* *fff* (poss.)

# 7. Stanza 3a [Daumal]

[start conducting here]

rit.-----

♩ = 60

30

Picc.

Fl. 2

Ob.

Cl.  $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1  $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Tpt. 2  $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

Gong soft yarn

Gongs soft yarn *ppp* *p*

Gongs soft yarn *ppp* *p*

Gongs soft yarn *ppp* *p*

[move to perc 3 station]

$\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

♩ = 60

30

[start conducting here]

rit.-----

Hp.

Pno.

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

floating; inner intensity

floating; inner intensity

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

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

$\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$



--- a tempo

slight rit.-----

31

Picc.

Fl. 2

Ob.

Cl. 6/4 4/4 2/4 5/4

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1 6/4 4/4 2/4 5/4

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Chimes soft yarn *p* Crots. bow 3 *p < f*

Perc. 2 Gong & Almg. *mp*

Perc. 3 *mp* Glock. *mp* bow *p < mf*

Hp. *mf* *f* *mp* *mf* slight rit.-----

Pno. Celeste *mp* Piano *mf* *mp*

Sop.

Vln. I (Sre) 3 N.V. warm poco a poco *mf* *piu f* *ff* *mf* *ff* espr. 3 N.V. vibr.

Vln. II (Sre) 3 N.V. warm poco a poco *mf* *piu f* *ff* *mf* *ff* espr. 3 N.V. vibr.

Vla. 6/4 4/4 2/4 5/4 *mf/p < f* *f* *p < f* *f*

Vc. *div. a3* 1. *f* 2. *p* 3. *f*

Cb. 3 *pp* *f* *pp < f*

*a tempo* *slight rit.*

32

Picc. *p* *mf* *p* (sim.) *mp*

Fl. 2 *p* *mf* *p* *f*

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

Cl. *pp* *p* *pp*

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

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Almg. Chimes Crots. hard rubber/plastic Med/Lg. Cymbals med. soft yarn

Perc. 2 Gong Gongs Vbf. Med/Lg. Tam-Tam

Perc. 3 (Glock) mallets Sizzle Cym. yarn

*a tempo* *slight rit.*

32

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

Pno. Celeste *mp* *mp* Piano *mf* Celeste *f* Piano *p*

Sop.

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

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

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

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

Cb.

--- a tempo

33

Picc. *< mf > p*

Fl. 2 *p*

Ob.

Cl. *p* *mf > p*

Cb. Cl. *pp* *mp*

Hn. 1

Hn. 2

Tpt. 1 *p* *mp* *pp* *p* *plunger* (+ - freely)

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Chimes soft yarn *p* *mf*

Perc. 2 Gongs *mf* *p*

Perc. 3 Vbf. bow soft yarn *pp < mp* *p < > pp < mp > p*

--- a tempo

33

34

Hp. *p* *f* [C=# G=b A=#]

Pno.

Sop. *p* *mp* *p* *p* (freely) *mp* *mf* *mp < mf*

Vln. I *pp* *cresc. poco* *mp* *pp*

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

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

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

Cb. *p* *mf*

Picc. *mp* *pp* (bends) *p* *mf* *p* *mf* *f* [to alto flute]  
 Fl. 2 *mp* *pp* *mf* *p* *p* *mf* *pp* *mf* *mf* *f*  
 Ob. *mf* *p* *p* *mf* *p*  
 Cl. *mf* *p* *p* *mf* *p* *f* *p* *p*  
 Cb. Cl. *mf* *p* *mf* *p*  
 Hn. 1 *mf* *p* *mf* *f*  
 Hn. 2 *mf* *p* *mf* *f*  
 Tpt. 1 *mp* *pp* *mf* *p* *mf* *f*  
 Tpt. 2 *mf* *p* *mf* *f*  
 Tbn. 1 *mf* *p* *mf* *f*  
 Tbn. 2 *mf* *p* *mf* *f*  
 Bs. Tbn. *mf* *p* *mf* *f*  
 Cb. Tbn. *mf* *p* *mf* *f*  
 Perc. 1 Almg. Crots. bow Large Cymbal  
 Perc. 2 Gong *mp* *p* < *f* Gong *mf*  
 Perc. 3 Gongs *mp* Vbf. *mp* *mf* *p* *mf* Gongs *mf*  
 Hp. *mf* *f* *mf* *p* *mf* *bisbig.* *mf*  
 Pno. Celeste *mf* *p* Piano *mf* *f* *mf*  
 Sop. *mf* *mp* (freely) *p* *mp* *p* *mf* *p* (child-like) *mp*  
 Vln. I *mp* *mf* *p* *mf* *f* *mp* *mf* *p* *mf* *f* *p*  
 Vln. II *mp* *pp* *mf* *f* *p* *mf* *f* *mf*  
 Vla. *p* *mf* *p* *mf* *f* *mf* *f* *mf*  
 Vc. *più mf* *p* *mf* *mp* *più mf* *p* *mf* *f* *mf*  
 Cb. *p* *mf* *mf* *p* *mf* *mp*

333

334

335

336

337

poco a poco rit.-----

Alto Fl. *mf* *pp* *mf* [to bass flute]

Fl. 2 *sfmp* *pp* *mf* *sfmp* *pp* *mf*

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

Cl. *mf* *sfmp* *p* *mp cresc.* *più mf* *pp* *mf* *p*

Cb. Cl. *f* *p* *p*

Hn. 1 *sf* *p* *sfmf* *f* *sfp* *mf* *p* *p* *mf*

Hn. 2 *sf* *p* *sfmf* *f* *sfp* *mf* *p* *p* *mf*

Tpt. 1 *sf* *p* *sfmf* *f* *sfp* *mf* *p* *sfp* *mf*

Tpt. 2 *sf* *p* *sfmf* *f* *sfp* *mf* *p* *sfp* *mf*

Tbn. 1 *mf* *p* *mf* *p*

Tbn. 2 *mf* *p* *mf* *p*

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

Cb. Tbn. *p*

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

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

Perc. 3 *mp*

Gongs *mp* *mf*

Vbf. *mp*

Hp. *mf* *mf*

Pno. *p*

Sop. *mf* *p* *mp cresc. poco a poco* *mf*

Vln. I *div.* *mf* *f* *mf* *mp cresc. poco a poco* *mf* *mp* *mf*

Vln. II *mf* *mf* *f* *p* *mf / mp* *mf* *mp* *mf*

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

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

Cb. *mp* *mf* *mp* *mf / mp* *p* *mf* *div. arco* *mf*

Slower ♩ = 48~52

poco a poco rit.

Alto Fl. *mp* *pp*

Bs. Fl. *mp* *pp*

Ob. [to cor anglais]

Cl. *mp* *p* *pp*

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

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1 *mp* *dim. poco a poco* *pp*

Tpt. 2 *mp* *dim. poco a poco* *pp*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Bs. Tbn. *mp* *p*

Cb. Tbn. *mp* *p*

Perc. 1

Perc. 2

Perc. 3 (Vbf.) *p*

Slower ♩ = 48~52

poco a poco rit.

Hp. *mp* *p*

Pno. *p*

Sop. *mp* *p* *pp*

Vln. I *dim. poco a poco* *mp* *p* *pp*

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

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

Vc. *dim. poco a poco* *mp* *p* *pp*

Cb. *dim. poco a poco* *mp* *p* *pp*

attacca



104 62" 71" 79" 86"

Alto Fl. freely alternate aeolian, flutter and norm. playing

Bs. Fl. *p* subtones

Cl. *pp* norm.

Tpt. 1

Tpt. 2

Sop. (child-like; little vibr.) [ec] (frigid, barely moving) [nnn]

Vln. I (IV) *pp* (individually slide pitch set slowly up and down, arriving at G#) *cresc. poco a poco* (IV) *mf*

Vln. II *p* (individually slide pitch set slowly up and down, arriving at G#) *cresc. poco a poco* *mf*

Vla. (slow individual gliss.) *mf* *pp* *mf* (slowly detune) *mp* IV/III (slowly detune double stop) IV *f*

Vc. 1. *mp* *mf* *pp* *mf* *mp* I/II (beating, slow detune) (end I) (II) *f*

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

354 355 356 357

\* fast, liquid, non-disrupted continuous texture with micro-variation during each repetition. Include space for silences within and between repetitions.

93" 99" 12-14"

Alto Fl. *p* *fp* *fp* *f* *pp* *mp* al niente [to flute]

Bs. Fl. *p* *fp* *fp* *f* *pp* *mp* al niente

Cl. (flz.) *mp* *mf* *mp* *pp* *p* al niente

Hn. 1 con sord. *pp* *p* al niente

Hn. 2 con sord. *pp* *p* al niente

Tpt. 1 (increase speed of + - o) *pp* *p* al niente

Tpt. 2 (increase speed of + - o) *pp* *p* al niente

Sop. [oh]

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

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

Vla. IV *mp* *mf* *pp* *p* al niente

Vc. *mp* *mf* *pp* close, double stop beating; 1/4 tone trill lower note around open note *p*

Cb. *pp* *p* al niente

358 359

\* play fast, liquid, ultra-legato, non-disruptive texture four times in each part, slowing poco a poco independently over the 12-14"; release exactly together; conductor cues cello crescendo and ensemble release.

[brief pause]



8. Stanza 3b [Daumal]

♩ = 68 Cantabile

Fl. 1

Bs. Fl. *p* < *mp* > *p* *mp* > *p* *mp* *cresc.* *mf*

Eng. Hn.

Bs. Cl. *pp* < *p* > *pp* *p* < *mp* *p* *cresc. poco a poco* *mp*

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

Hn. 1 (stopped) *p* *cresc. poco a poco* *mp*

Hn. 2 (stopped) *p* *cresc. poco a poco* *mp*

Tpt. 1 harmon mute (stem removed)

Tpt. 2 harmon mute (stem removed)

Tbn. 1 cup mute *p* < *mp* > *mf*

Tbn. 2 cup mute

Bs. Tbn. metal st.

Cb. Tbn. st. mute *p* < *mp* > *p*

Perc. 1 Gong Mar. soft yarn *pp* < *mp* > *p* *mf*

Perc. 2

Perc. 3 Lg. Tam-Tam beater *mp* Lg. gong *mp* Gong

♩ = 68 Cantabile

Hp. *mp* *mf*

Pno. *mp* *mf* *mf*

Sop.

Bass *p* *cresc. poco a poco* *mf* *cresc.*  
 Sur - - - le cou - ssins de l'ho - - ri - - zon

Vln. I

Vln. II

Vla. *p* *cresc. poco a poco* *mf*

Vc. *pizz.* *mf* *arco* *mp* *cresc. poco a poco*

Cb. *pizz.* *mp* *mf* *p* < *mp*

Fl. 1 *mf* *f* *mf* [to flute]

Bs. Fl. *f* *p* *mf* *p* *f* *mf* *f* *p* *f* *p* *f* *p* *f*

Eng. Hn. *mf* *p* *mf* *cresc.* *f* *f* *mf*

Bs. Cl. *cresc.* *mf* *f* *mf* *poco dim.*

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

Hn. 1 *mf* *cresc. poco a poco* *f*

Hn. 2 *poco mf* *mf* *f* *mp* *mp* *mf* *p* *mf* *cresc.*

Tpt. 1 *mf* *cresc. poco a poco*

Tpt. 2 *mf* *p* *mf* *cresc. poco a poco* *f* *p*

Tbn. 1 *mp* *mf* *mp* *mf* *cresc.*

Tbn. 2 *mf* *p* *mf* *p* *mf* *f* *mp* *mf*

Bs. Tbn. *f* *mp*

Cb. Tbn. *f* *mp*

Perc. 1 Mar. *pp* *mp* *pp* *pp* *mp* *mf* Vbf.

Perc. 2

Perc. 3 Tuned gong *mf* Vbf. (bow) *p* *f* Almg. Vbf. *mp*

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

Pno. *mf* *f* *mf* *f* *f* (loco)

Sop. *mf* *p* *f* *mf* *cresc. poco a poco* *f*

Bass le. fru - - - it. rouge du. Sur le cou ssins de

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

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

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

Vc. *mf* *sfp* *mf* *cresc.* *f* *dim. poco a poco* *arco*

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

Fl. 1 *f* *mf* *f* *cresc. poco a poco*

Fl. 2 *f* *mf* *f* *mf* *cresc. poco a poco*

Eng. Hn. *f* *mp* *mf* *cresc.* *f* *mf* *cresc. poco a poco* *f*

Bs. Cl. *mp* *cresc. poco a poco* *f*

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

Hn. 1 *mf* *mf* *mp* *mf*

Hn. 2 *mf*

Tpt. 1 *fp* *sf* *mf* *cresc.* *f* *mf* *senza sord.*

Tpt. 2 *fp* *mf* *cresc.* *mf* *cresc. poco a poco* *f* *mp* *mf*

Tbn. 1 *f* *cresc.* *ff*

Tbn. 2 *senza sord.* *p* *mf*

Bs. Tbn. *senza sord.* *mf* *ff*

Cb. Tbn. *senza sord.* *f* *cresc.* *più f*

Perc. 1 Chimes med. yarn *mf* *mp*

Perc. 2

Perc. 3 (Vbf.) Gong & Almg. Vbf. *pp* *mf* *mf*

Hp. *f* [D=# A=#] *f*

Pno. *f* *mf*

Sop. l'ho - ri - zon le - fru - it - rouge

Bass sou -

Vln. I *poco dim.* *mf* *f* *p* *f* *mf* *f* *mf*

Vln. II *poco dim.* *mp* *mf* *f* *poco dim.* *mf*

Vla. *poco dim.* *mf* *mp* *f* *mp*

Vc. *mp* *pizz.* *mf* *arco* *f* *pizz.* *p* *f* *mp*

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

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

Fl. 2 *piu f cresc.* *f cresc.* *ff*

Eng. Hn. *piu f cresc.* *mp* *ff*

Bs. Cl. *f* *piu f* *f*

Cb. Cl. *f* *piu f* *f* *mf*

Hn. 1 *f* *mp* *f* *f*

Hn. 2 *f* *mf* *f* *f*

Tpt. 1 *f* *senza sord.* *f* *f* *f* *f*

Tpt. 2 *mp* *f* *f* *mf* *f*

Tbn. 1 *mf* *mp* *f* *ff*

Tbn. 2 *mp* *f* *mf* *f* *mf* *f*

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

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

Perc. 1 *f*

Perc. 2 *Timp.* *mp* *mf* *mp* *mf*

Perc. 3 *Gong* *Vbf.* *mf* *f*

Hp. *f* *piu f*

Pno. *f*

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

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

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

Vln. II *f* *f* *dim.* *f cresc.*

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

Vc. *ff* *f cresc.*

Cb. *ff* *f cresc.*

du sou - ve - nir sa - lut so - leil qui  
 ve - nir sa - lut so -



110 (36)

[ensemble releases from conductor on beat one] [wait for cue to end, approx. 46"]

Fl. 1 *fff* *f* *ff poco cresc.*

Fl. 2 *f* *ff poco cresc.*

Eng. Hn. *f* *ff poco cresc.*

Bs. Cl. *f* *ff poco cresc.*

Cb. Cl. *f* *ff poco cresc.*

Hn. 1 *ff* *ff poco cresc.*

Hn. 2 *ff* *ff poco cresc.*

Tpt. 1 *ff* *ff poco cresc.*

Tpt. 2 *ff* *ff poco cresc.*

Tbn. 1 *ff* *ff poco cresc.*

Tbn. 2 *ff* *ff poco cresc.*

Bs. Tbn. *ff* *ff poco cresc.*

Cb. Tbn. *ff* *ff poco cresc.*

Perc. 1 Crots. *ff* *ff poco cresc.* hand dampen one by one

Perc. 2 (Timp.) *ff* *ff poco cresc.*

Perc. 3 (Vbf.) *fp* *f* *mf*

(36)

[ensemble releases from conductor on beat one] [wait for cue to end, approx. 46"]

Hp. *ff* *fff* *fff*

Piano *f cresc.* *ff* *ff poco cresc.* *fff*

Sop. sa - - - lut bru - - - leur

Bass bru - leur de nos soui - - - llures

Vln. I *ff* *mf* *ff poco cresc.* con sord.

Vln. II *ff* *mf* *ff poco cresc.* con sord.

Vla. *ff* *mf* *ff poco cresc.* con sord.

Vc. *ff* *mf* *ff poco cresc.* con sord.

Cb. *ff* *mf* *ff poco cresc.*

# 9. Buffalo Evening [Creeley]

[last cue continues to fade out over 5"]

♩ = 108

37

Shakers Sandpaper blocks Log Drums med. soft yarn

Perc. 1: Shakers *mp* < *mf* Snare scrape *p* *mf* > *p* *mp* Med. Log Drum med. soft yarn

Perc. 2: Sizzle Cym. brushes *p* < *f* Timp. - center scrape *p* < *mf* *mf* Timp. swirl brushes *mp* *p* < *mp* Med. Log Drum med. soft yarn Roto toms yarn *mp*

Perc. 3: Sizzle Cym. brushes *mp* *p* < *pp* < *mf* Lg. Log Drum med. soft yarn *mp*

386 387 388 389



38

Wood Blocks Log Drums med. soft yarn Shakers swirl for continuous sound Log Drums

Perc. 1: Wood Blocks *p* Med. Log Drum med. soft yarn *mf* Shakers swirl for continuous sound *mp* < *mf* Log Drums *p* *mp*

Perc. 2: Med. Log Drum med. soft yarn *mp* Snare (alt. brushes) *mf* > *pp* < *mf* Med. Log Drum med. soft yarn *mp* Snare rim *mf* Med. Log Drum *p* Snare scrape w/hard brushes *mp*

Perc. 3: Med. Log Drum *p* Picc. Snare (snares off) (alt. soft brushes) *pp* < *mp* < *p* < *mf* snares on *mf* Sizzle Cym. *llll* (swirl) *mf* Sizzle Cym. *llll* (alt. brushes) *mf* > *p* < *pp*

390 391 392 393



39

40

Wood Blocks Med. Cymbal wire brush Log Drums (scrape) swirl shakers *llll*

Perc. 1: Wood Blocks *pp* < *p* < *mf* Med. Cymbal wire brush *mp* Log Drums (scrape) *p* Chinese Cym. scrape/swirl *mp* swirl shakers *llll* *mp/p*

Perc. 2: (Snare) *mp* < *p* < *mf* Roto toms (rim) *p* < *mp* *pp* < *mp* *mp* Low Timp. bowl *mp*

Perc. 3: Sizzle Cym. *mf* Med. Log Drum *p* Picc. Snare (rim) *mp* < *p* < *mp* *mp* *llll* *p*

394 395 396 397 398



♩ = 60

41

42

Med/Lg. Cymbals alt. brushes inserted in edges Lg. Log Drum med. soft yarn Med. Cymbal brush inserted in edge Bass drums brushes *f* < *p* *f* < *p* *mf* Med. Cymbal

Perc. 1: Med/Lg. Cymbals alt. brushes inserted in edges *llll* Lg. Log Drum med. soft yarn *p* Med. Cymbal brush inserted in edge *p* < *mp* Bass drums brushes *f* < *p* *f* < *p* *mf* Med. Cymbal

Perc. 2: Snare *llll* Log Drums med. soft yarn *p* Chinese Cym. brush *mf* Log Drums *p* Timp. - center brushes (alt.) *mf* Chinese Cym. *mf*

Perc. 3: Sizzle Cym. *p* < *mf* Log Drums med. soft yarn *p* Picc. Snare *mf* < *f* *p* < *mf* Med. Tam-Tam *mf*

399 400 401 402

$\text{♩} = 68\sim 72$  impassive, placid; melancholic

Fl. 1

Bs. Fl.

Eng. Hn.

Cl.

Cb. Cl.

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

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

33  
48

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

cup mute

cup mute

cup mute

cup mute

cup mute

metal st. mute

33  
48

Perc. 1

Perc. 2

Perc. 3

Med. Cymbal

Chinese Cym.

Med. Tam-Tam

*ppp* *p*

*ppp* *p*

*ppp* *p*

33  
48

Hp.

Pno.

Bass

$\text{♩} = 68\sim 72$  impassive, placid; melancholic

*p* +++++

*p* *mp*

(A)

1.  $\text{♩}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

practice mute on (port.) (gl.) (gl.) (gl.) (port.) (port.)

*p* (pale) practice mute on (port.) (port.) (port.) *mf* *p*

*p* (pale) practice mute on (port.) *mf* *p*

*pp* (pale) practice mute on *mp* *pp* *p* (pale) (port.) (port.) (port.) *mf* *p*

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

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

33  
48



molto rit.  $\text{♩} = 42 \sim 48$  freely, quasi-recit.

a bit faster

Fl. 1

Bs. Fl.

Eng. Hn.

Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

Med. bass dr. swirl soft brushes

Roto toms soft yarn

Picc. Snare scrape

Sizzle Cym.

Med. Tam-Tam yarn

Large bass dr. yarn

molto rit.  $\text{♩} = 42 \sim 48$  freely, quasi-recit.

a bit faster

Hp.

Pno.

Bass

*mp* (quasi-parlando) *mf* (N.V.) *p* (norm.) *f* *mp* *mf*

Stea - dy the eve - ning fades up the street in - to sun - set o - ver the lake (spoken) (sung)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*non div.*

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

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

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

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

*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

a bit faster

[end electronics]

poco rit.

Tempo I

Fl. 1: airy (ho) *pp* (eff) *mp* *p*

Bs. Fl. *p* *mp* *p* *mf* *p*

Eng. Hn.

Cl. *mp* (port.) *mf* (port.) *mp* (port.) *p* (port.) *mf* 7 8

Cb. Cl. *mp* *mf* *mp* *p* *mf* 7 8

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2 3 3 4 8 8

Tbn. 1 *p*

Tbn. 2 *p*

Bs. Tbn. *p*

Cb. Tbn.

Perc. 1 Bass dr. Lg. Log Drum *p mp* Med. Tam-Tam *p* Chimes soft yarn *pp* *p*

Perc. 2 Timp. - center brushes *llll llll* 7 8

Perc. 3 Picc. Snare *mp* *p* *p* *mf* Vbf. bow *pp* *mp*

a bit faster

[end electronics]

poco rit.

Tempo I

Hp. *p*

Pno. *mp* *p*

Bass (k)

Vln. I *mf* *poco dim.* (port.) (gl.) *pp* *mf* *solo poco espr.*

Vln. II *mf* *poco dim.* (port.) (gl.) *p* (port.) *mf* *solo N.V.* *mp* *p* *mf*

Vla. *mf* *p* *mf* *solo N.V.* *mp* *mp*

Vc. *mf* *p* (sim. for each) *mp* *mf* *p* *mp*

Cb. *mp* *p* (sim. for each) *mf* *mp* *p*

Quasi-recitative

rit.----- ♩ = 40~42; ♩ = 80~84

Fl. 1 HT HT (hee) HT  
 (super-airy!!!) *mf* *f* *p* *mf* *p* HT aeolian *f*  
 Bs. Fl. *f* (roll) *p* *f* *p* *mp* *f* *mp* *pp*  
 Eng. Hn.  
 Cl. 2 4 5 3 5  
 Cb. Cl. *mp* *pp* *pp* *mp* *pp* *sf* *sf* *sf* *sf*  
 Hn. 1  
 Hn. 2  
 Tpt. 1 2 4 5 3 5  
 Tpt. 2  
 Tbn. 1 *mp* *pp*  
 Tbn. 2 *mp* *pp*  
 Bs. Tbn. *mp* *pp*  
 Cb. Tbn. *mp* *pp*

Perc. 1 Mar. (ripple) (l.v.) Med. Tam-Tam two brushes (slow swirls in opposite directions) slowly swirl shakers for seamless sound  
 Perc. 2 Timp. softest yarn *ppp* *p* *ppp* (l.v.) Timp. (edge) soft mallet *p* *mf* *p*  
 Perc. 3 Tuned gongs *ppp* *pp* *ppp* (l.v.) Sizzle Cym. brushes in edge *p* *mp* *p* Med. Tam-Tam two brushes/alt. Picc. Snare scrape slowly *mp* *p*  
*ppp* *pp* *ppp* *p* *mp* *p* *mp* *p* *mp* *p*

Hp. *mf*  
 Pno. *mf* *mp*  
 Bass *p* *mf* *mp*  
 Win-ter sits qui - et here

Vln. I solo poco espr. (port.) (port.) *mf* *p* *mf* *pp* *tutti* *mf* (port.)  
 Vln. II *p* *mp* *mf* (port.) (port.) (port.)  
 Vla. *mf* *mf* *mp* *mf* non div.  
 Vc. *mf* *p* *mf* *mf* *mp* *mf* non div.  
 Cb. *mf* *p* *mf* *p* *mf* *p* *mf* *mp* non div. *mp*  
 416 417 418 419 420

Fl. 1

Bs. Fl.

Eng. Hn.

Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Bass

Vln. I

Vln. II

Vla.

Vc.

Cb.

[to flute]

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *pp*

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

*p* *cresc.* *dim.* *p*

*p*

*p*

*p*

*mf* (air only)

*mf* (air only)

*mf*

*p*

*mf* *p*

*p*

*p*

Muted bass dr. soft beater *mp*

(muffle) *mf*

Lg. Log Drum

Roto toms *mp*

Timp. soft mallets *p*

Med/Large Bass dr. soft *p*

Shakers swirl for continuous sound (soft hiss) *p* *mp* *p*

Log Drums *mp*

Picc. Snare (swirl brushes) *p* *mp* *mf*

(alt.) *p*

Large Floor Tom *p*

Lg. Log Drum *p*

Sizzle Cym. *p* *mp* *p*

*mp*

*mp*

*mp* *mf*

*mp* *mf*

snow piled by the road walks stamped down or sho - veled

*div.* (N.V.) *mp* *non dim.* senza sord.

*div.* (N.V.) *mp* *non dim.* senza sord.

(N.V.) *mp* *non dim.* *mf* *p* senza sord.

*div.* (N.V.) *mp* *non dim.* *mf* (balance with Cb.) senza sord.

*div.* (N.V.) *mp* *non dim.* *p*

(non-recitative) [like bells]

Fl. 1 *mp* *mf* *p* *mf* *f* *p* *mf* [to bass flute]

Fl. 2 *mp* *mf* *p* *p* *mf*

Eng. Hn. *mf* *mp* *p* *sf* *mp*

Cl. *mp* *mf* *p* *mf* *mp* (airy!!) *f* *mp* *f* *sf*

Bass Cl. *mp* *pp* *mp* *mp* *pp* *f* *mp* *f*

Hn. 1 *mp* *mf* *p* *f* *mp* *sf*

Hn. 2 *mp* *mf* *p* *f* *mp* *sf*

Tpt. 1 *mp* *mf* *p* (metal st. mute in) *f* *mp*

Tpt. 2 *mp* *mf* *p* (metal st. mute in) *f* *mp*

Tbn. 1 *mp* *mf* *mp* *p* *f* *mp*

Tbn. 2 *mp* *mp* *p* *mp* *f* *mp*

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

Cb. Tbn. *mp* *mp* *pp* *f* *p* *f* *mp*

Perc. 1 Log Drums Wood Blocks Med/Lg. Cymbals

Perc. 2 Timp. Snare scrape Roto toms Snare *pp* *mp* *p* *pp* *llll* (circular scrape) *mp* *p* *strike*

Perc. 3 Picc. Snare Sizzle Cym. *mp* *pp* *mp* *mp* *mf* *pp* *p* *f* Vbf.

Hp. *f* *f* *pres de la table*

Pno. *mf* *f* *più f* *mf*

Bass (more espressivo) *mf* *cresc. poco a poco* *3* *f* *mp* *f* *mp*

Vln. I *p* *cresc. poco* *mp* *p* *f* *p* *f* *p*

Vln. II *p* *cresc. poco* (gl.) *mp* (port.) *p* (gl.) *f* *p* *f* *p*

Vla. *p* *mp* *mf* *f* *mp* (gl.) (port.) *p* *mf* *mp* *cresc.* *mf* *f* *p*

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

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

The kids in the time be-fore din-ner are play-ing

rit. ----- ♩ = 64

Fl. 1 (cc) mp *fff* (norm.) *mf*

Bs. Fl. (sss) *mf* *f* (norm.) *mp* *mf*

Eng. Hn.

Bs. Cl. 7 8 *p* *mf* 3 4

Cb. Cl.

Hn. 1 *mf*

Hn. 2 *mp* *mf*

Tpt. 1 7 8 *mf* 3 4

Tpt. 2 *mf*

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Pakistani Elephant Bells *ppp* *p* *pp* (improvise freely) Med. bass dr. (yarn) (swish brushes)

Perc. 2 freely; quasi-improvise w/Trgls *ppp* *p* *pp* 7 8 Timp. - center soft brushes *mf* *p* *mf* *llll* 3 4

Perc. 3 Sleigh Bells Mark Tree gently rustle *p* *pp* Picc. Snare scrape fingernails *mf* *pp* *mf* Vbf. yarn *mf* *mf* *p* *mf*

rit. ----- ♩ = 64

Hp. [F=#] *mf* *ff* *mf*

Pno. *ff* 1. *f*

Bass ss - li - - - ding on the old ice. (sss) *mf* *f* *mf* *p*

Vln. I *mf* *f* (sim.) *f* *ff* *mf* *f* *ff* *loco* *p* *mp*

Vln. II *mf* *f* (port.) *mf* *f* *mf* *f* *mf* *f* *mf* *p* *mp* *p* *f* 3 4

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

Vc. *p* *mf* *p* *f* *mf* *f* *p* *f* *mf* *cresc.* (port.) *mf* *cresc.*

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

rit.-----  $\text{♩} = 48$  Quasi-recitative; freely  $\text{♩} = 56$  still: balanced, cold

(air sound) (norm.)

Fl. 1 *mp* *pp* HT

Bs. Fl. *ff* *mf* *mp* *pp*

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

Bs. Cl. *pp* *mp* *p* *mp* *pp*

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

Hn. 1 (like bells) *f* *mp* *pp* *mp* *pp*

Hn. 2 (like bells) *f* *mp* *pp* *mp* *pp*

Tpt. 1 (like bells) *f* *mp* *pp* *mp* *pp*

Tpt. 2 (like bells) *f* *mp* *pp* *mp* *pp*

Tbn. 1 (like bells) *f* *mp* *pp* *mp* *pp*

Tbn. 2 (like bells) *f* *mp* *pp* *mp* *pp*

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

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

Perc. 1 Crots. Med. Wood Block Log Drums Bass dr. Med/Lg. Cymbals Mar. *mp* *pp* *p* *mp* *mf*

Perc. 2 soft timp. mallets Med. Log Drum Snare scrape Chinese Cym. Floor Tom Timp. *p* *pp* *mf* *mp* *p*

Perc. 3 Tuned gongs Lg. Log Drum Gong Lg. Tam-Tam Gong Med/Lg. Tam-Tam *mp* *pp* *p* *pp* *mp* *mp*

Hp. [B=b] *mf* *mf* *più mf* (slow pacing)

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

Bass *f* (declarative) *mf* (lyrical)  
The dogs are out wal - king

Vln. I *mf* *f* *mp* *f* (espressivo) *mf* *p* *mf* *mf*

Vln. II *mp* *mf* *mp* *f* *ff* (espressivo) *mf* *p* *mf* *mf*

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

Vc. *mf* *cresc.* *più mf* *non div.* *mf* *p* *mp* *mf* *mp* *p* *mf*

Cb. *mf* *cresc.* *f* *pizz.* *mf* *mp* *mf* *mf* *f*





Quasi-recitative  
slower; freely

♩ = 60 suddenly dramatic

rit.-----

Fl. 1 *p* (airy flz.) *f* *mp* [to flute]

Bs. Fl. *mp* *p*

Ob.

Cl. *mp* *f*

Cb. Cl. S.T. *sf*

Hn. 1 (air only) *sf* *p* *mf* *sf* *mf* cresc.

Hn. 2 (air only) *sf* *p* *mf* *sf* *mf* cresc.

Tpt. 1 (air only) *mp* *pp* *più mf*

Tpt. 2 (air only) *mp* *pp* *più mf*

Tbn. 1 *più mf*

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 Med. bass dr. scrape with soft brush *mp/p* *mf* *mp/p* *mf* Med. Cymbal *mp* *p* *mf* Mar. *mp* *mf* *p*

Perc. 2 Timp. - center brushes *llll* *mp/pp* *mf* Chinese Cym. bow *mp* *p* *mf* Vbf. (bow) *mp*

Perc. 3 Shell Wind-Chimes strike/rustle *mp/pp* *mf* (yarn) *mf*

Quasi-recitative  
slower; freely

♩ = 60 suddenly dramatic

rit.-----

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

Pno. *più f*

Bass *mf* (parlando) and it's soon in side a gain with the light gone (spoken) (warmer) (espr.) *mf* *ff* *cresc.* *mf*

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

Vln. II (norm.) *sf* *mp* *f*

Vla. (norm.) *sf* *mp* *f*

Vc. (N.V.) *mp* *p* *div.* *p* *mf* *mf* *f*

Cb. *p* *p* *div.* *p* *mf* *mf* *f* *unis.* *più f*

♩ = 64 briefly dazzling slight accel. rit. ♩ = 48 accel.

Fl. 1 *f* *mp* *ff* *mp* *ff* *mf* *p* [to bass flute]

Fl. 2 *f* *mp* *ff* *mp* *mf* *f* *ff* *mf* *mp* [to cor anglais]

Ob. *f* *mp* *ff* *mp* *mf* *f* *ff* *mf* *mp* [to bass cl.]

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

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

Hn. 1 *f* *mp* *ff* *mp* *pp* *ff* (heroic) *f* *mf*

Hn. 2 *f* *mp* *ff* *mp* *pp* *ff* (heroic) *f* *mf*

Tpt. 1 *f* *mp* *ff* *mp* *pp* *ff* *mp* *p* *fp*

Tpt. 2 *f* *mp* *ff* *mp* *pp* *ff* *mp* *p* *sf* *mp*

Tbn. 1 *f* *mp* *ff* *mp* *pp* *ff* *mf* *p* *f*

Tbn. 2 *f* *mp* *f* *ff* *mp* *pp* *ff* *mf* *p* *pp*

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

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

Perc. 1 Crots. *f* Med/Lg. Cym. soft yarn *mf*

Perc. 2 Chinese Cym. *f* Timp. *fp* *mf*

Perc. 3 (Vbf.) *f* Glock. *f* Tuned gongs *mf* *f*

Hp. *f* [B = b A = a] *ff* *piu ff* *f* [D = d C = c E = e] *f*

Pno. *sf* freely Celeste *fff* *ff* Piano *f* *f*

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

Vln. I *f* *cresc.* (*ff*) *sub. mf* *ff* *f* *mf* *p* *f* *ff* *unis. espr.*

Vln. II *f* *cresc.* (*ff*) *sub. mf* *ff* *f* *mf* *f* *ff* *unis. espr.*

Vla. *f* *cresc.* (*ff*) *sub. mf* *f* *ff* *f* *mf* *f* *ff* *unis. espr.*

Vc. *f* *cresc.* (*ff*) *sub. mf* *f* *ff* *fff* *f* *mf* *f* *ff* *unis. espr.*

Cb. *f* *cresc.* (*ff*) *sub. mf* *f* *ff* *fff* *fff* *f* *f* *f*

445 446 447 448

hold back ..... somewhat slower/suddenly subdued

Fl. 1

Bs. Fl. (airy flz.)  
*sfp*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Eng. Hn.

Bs. Cl. *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p* solo espr. (melancholic)  
*mp*  $\curvearrowright$  *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *mp*

Cb. Cl. *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*

Hn. 1 (more distant) *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*

Hn. 2 (more distant) *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *mp*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*

Tpt. 1 *mf*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*

Tpt. 2 *f*  $\curvearrowright$  *mp*

Tbn. 1 *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Tbn. 2 *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Bs. Tbn. *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Cb. Tbn.

Perc. 1 Mar. *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*  $\curvearrowright$  *pp*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*

Perc. 2 Tuned gongs *pp*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *mp*  $\curvearrowright$  *p* (shake gently)

Perc. 3 Small Shell Wind-Chimes *pp*  $\curvearrowright$  *mp*  $\curvearrowright$  *p* (shake gently)

Hp. *mf*  $\curvearrowright$  *mp*

Pno. *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*

Bass (#) (opt. falsetto) *mf*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p* (stage whisper)  
 gone the light gone

Vln. I *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Vln. II *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Vla. *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*

Vc. *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *mf*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*  $\curvearrowright$  *f*

Cb. *p*  $\curvearrowright$  *mp*  $\curvearrowright$  *pp*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  $\curvearrowright$  *mp*

449 450 451 452



$\text{♩} = 44$  *slightly slower*      rit.  $\text{♩} = 78$       rit.  $\text{♩} = 36$        $\text{♩} = 112$  (preferably in a slow 3)

Fl. 1 *mp* *pp* *p* *mp* *pp*  
 Bs. Fl. *p < f* *mp* *pp* *p* *mp* *pp*  
 Eng. Hn. *mp* *pp* *pp* *p* *pp*  
 Bs. Cl. *mp* *mf* *mp* *pp* *p* *mp* *p*  
 Cb. Cl. *mf* *p* *sfmp* *ff* *sf* *p* *mf* *p*  
 Hn. 1 *mp* *mf* *p*  
 Hn. 2 *mp* *mf* *p*  
 Tpt. 1 *mp* *mf* *mp* *pp*  
 Tpt. 2 *mf* *mp* *pp*  
 Tbn. 1 *mp* *mf* *mp* *pp*  
 Tbn. 2 *mf* *mp* *pp*  
 Bs. Tbn. *mp* *mf* *mp* *pp*  
 Cb. Tbn. *mp* *mf* *mp* *pp*  
 Perc. 1 Chimes yarn *f* Mar. *mp* Chimes *mf* *p* Chimes Almg. Lg. Wood Block Med/Large Bass dr. brushes *llll*  
 Perc. 2 *p* *p* Med. Log Drum *p* Snare - brushes *llll*  
 Perc. 3 Med/Lg. Tam-Tam Tuned gongs soft yarn Vbf. bow Gong Almg. Lg. Log Drum Med. Log Drum *mp* *p* *p < mp*  
 $\text{♩} = 44$  *slightly slower*      rit.  $\text{♩} = 78$       rit.  $\text{♩} = 36$        $\text{♩} = 112$  (preferably in a slow 3)

Hp. *p* *mp* *mf* *mf* *mf*  
 Pno. *f* (on keyboard) *mf* *f* *mf*  
 Bass (N.V.) *mf* (warm) *mp* *f* *mf* (spoken - matter of factly)  
 Time \_\_\_\_\_ to eat to think of it all  
 Vln. I *div. sul tasto* *p* *mp* *p* *pp* *fast flaut.* *pp < f* *airy flaut.* *div. jete* *practice mute on*  
 Vln. II *div. sul tasto* *p* *mp* *p* *pp* *fast flaut.* *pp < f* *airy flaut.* *div. jete* *practice mute on*  
 Vla. *pp* *mf* *f* *p* *fast flaut.* *pp < f* *airy flaut.* *div. jete* *practice mute on*  
 Vc. *unis. (e')* *mp* *mf* *p* *mf* *div. jete* *practice mute on*  
 Cb. *mp* *mf* *p* *mf* *div. jete* *mf*



poco accel.-----rit.----- //

Fl. 1  
Bs. Fl.  
Eng. Hn.  
Bs. Cl.  
Cb. Cl.

Perc. 1  
Perc. 2  
Perc. 3

Hp.  
Pno.

poco accel.-----rit.----- //

Vln. I (3 soli)  
Vln. II (3 soli)  
Vla. (3 soli)  
Vc. (3 soli)  
Cb. (2 soli)

128 ♩ = 56 walking away...  
poco a poco rit.

Fl. 1  
Bs. Fl.  
Eng. Hn.  
Bs. Cl. (like walking) *mf*  
Cb. Cl. (like walking) *mf*

Hn. 1 *mp*  
Hn. 2 *mp/p*

Tpt. 1  
Tpt. 2

Tbn. 1  
Tbn. 2

Bs. Tbn. *p*  
Cb. Tbn. *p*

Perc. 1 Gong *mp* *pp*  
Perc. 2 Timp. *p*  
Perc. 3 Gong *ppp*

Med. bass dr. soft beater *p*  
Large bass dr. *pp*  
Mar. *mp*

Chinese Cym. *pp* *p* *pp*  
Med/Lg. Tam-Tam *p*

6/4

♩ = 56 walking away...  
poco a poco rit.

Hp. *p* (each) [G=b A=#]

Pno. *ppp* *ppp* (each) *ppp*

Sop. soprano exits through orchestra during m. 472

Bass (warm) *p* *mf* (sub. N.V.) *mp* *pp*  
(ah time) ee mmm

Vln. I  
Vln. II  
Vla.  
Vc. *pp* (pizz.) *pp* *pp*  
Cb. *mp* *p* *mp* *pp*

div. a3 (each follow line for subtle beating) *unis.* *arco*

6/4





### 10. Stanza 4a [Daumal]

♩ = 52~64 **Freely**

[total duration of whispered text approximately 42-50"]

whispered! somewhat halting; discontinuous

*mf* (freely)

[grains, gongs, bugs, static]

wait 26"

Bass

487

488



Bass

489

490



Bass

491

492

493

[bug/grains cue continues]

[Insomnia text]

3:03

wait two seconds after text concludes before beginning next movement

11. Insomnia [Gioia]

♩ = 72~76  
Cues End

48

Fl. 1

Fl. 2

Eng. Hn.

Cl.

Bs. Cl.

Hn. 1 senza sord.

Hn. 2 senza sord.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

return to Perc. 2 station

Behren's Steel Garbage Can superball mallet

rub mallet across bottom for low groan

*mp* *f*

♩ = 72~76  
Cues End

48

Hp.

Pno.

Bass

Vln. I (senza sord.)

Vln. II (senza sord.)

Vla. (senza sord.)

Vc. (senza sord.)

Cb.

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

Now now you hear what the house has to

Fl. 1  
Fl. 2  
Eng. Hn.  
Cl.  
Bs. Cl.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Bs. Tbn.  
Cb. Tbn.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
Bass  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

7/8 3/4 7/16 3/4

pp p

p

cup mute

pp p

Med. bass dr. superballet  
Mar. l.h. - Yamaha 6050/Encore 37 r.h. - Yamaha 6050 (Encore 37s)

p mf

Med./Lg. Floor Toms

mp pp mp p mp pp p pp

Metal pipes

mf < f

(superball mallet on sound board)

f

soft beaters crossbeams

mf

p < mf > p < f

mp

mf f

cresc.

say. Pipes clank - ing, wa - ter run - ning in the dark, \_\_\_\_ (k) The mort - gaged walls \_\_\_\_

jeté unis. (7)

f > p

pizz.

p

(tutti)

p < mp > p

p < mp > p

arco

p < mf > mp

500 501 502 503 504 505

rit. ----- (not rushed, somewhat freely)

Fl. 1, Fl. 2, Eng. Hn., Cl., Bs. Cl., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Cb. Tbn.

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 and 2, English Horn, Clarinet, Bass Clarinet, Horn 1 and 2, Trumpet 1 and 2, and Trombone 1, 2, Bass Trombone, and Contrabass Trombone. Dynamics range from *pp* to *mf*. The score features various articulations and phrasing marks.

Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Bass

Musical score for percussion, harp, piano, and bass. Percussion includes Yamaha 6050, Snare swirl (circular) soft brushes, Gong, Log Drums, and Vb. Harp (Hp.) and Piano (Pno.) parts are also present. The Bass part includes lyrics: "walls shift-ing in dis-com - - - for...t shift-ing in dis-com - - - fort,". Dynamics range from *p* to *mf*. The score includes various articulations and phrasing marks.

rit. ----- (not rushed, somewhat freely)

Vln. I, Vln. II, Vla., Vc., Cb.

Musical score for strings including Violin I and II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *f*. The score includes various articulations and phrasing marks. A "solo" section is marked for the Violin I part.

accel. ----- ♩ = 72

Freely -----

Fl. 1, Fl. 2, Eng. Hn., Cl., Bs. Cl., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Cb. Tbn.

Dynamic markings: *mf*, *p*, *f*, *fp*, *sf*, *mp*, *ppp*. Performance instructions: *slap*, *norm.*, *3*, *5*, *4*, *7*, *8*. Includes a note for Fl. 2: [to alto flute].

Perc. 1, Perc. 2, Perc. 3

Dynamic markings: *mf*, *mp*, *pp*, *sf*, *mf*, *pp*, *p*, *mf*. Performance instructions: *Crots*, *Swirl Shakers*, *Mar.*, *Timp. (at edge) brushes*, *Lg. Tam-Tam brushes*, *Almgl. brushes*, *Vbf.*, *motor on; very fast*.

Hp.

Dynamic markings: *mf*, *pp*, *mp*, *pp*, *mf*, *f*, *mp*, *sf*, *mf*. Performance instructions: *bisbig.*, *[E = b]*, *[B = b]*.

Pno.

Dynamic markings: *mf*, *mp*, *sf*, *mf*, *mp*, *f*. Performance instructions: *Celeste*, *Piano*.

Bass

Dynamic markings: *mp*, *cresc. poco a poco (quasi mechanical)*, *fp*, *f*, *vibr.*, *fast*, *cresc.*, *ff*, *vibr.*, *mp*, *mf*, *p*. Performance instructions: *9:8*, *3*, *3*, *3*, *norm.*.

And voi-ces mount-ing in an end-le- sss drone of small com-plaints like the

Vln. I, Vln. II, Vla., Vc., Cb.

Dynamic markings: *mp*, *f*, *fp*, *f*, *mp*, *f*, *mf*, *ppp*, *f*, *mf*, *p*. Performance instructions: *tutti*, *arco*, *scratch tone*, *piu f*.



♩ = 72 a bit faster

Fl. 1

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

Eng. Hn.

Cl.

Bs. Cl. *mp* *f* *mf* *f*

Hn. 1 *p* *mf* *mp* *mf* *p* *sf*

Hn. 2 *pp* *p* *mp* *mf* *mf* *p* *sf*

Tpt. 1 *p* *sf*

Tpt. 2

Tbn. 1 *mf* *sfp*

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 (Mar.) *p* *mf* *p* *pp* *p*

Perc. 2

Perc. 3 (Vbf.) soft yarn *mf* *f*

Hp. [E = ♯ F = ♯ G = ♯] *mf* *f*

Pno. *mf*

Bass *port.* *f* *norm.* *mp* *port.* *mf* *f*

how to ig - - - - - nore. But now you

Vln. I *jeté* *f*

Vln. II *jeté* *f*

Vla. *jeté* *f*

Vc. *jeté* *f* *arco* *mp* *mf*

Cb. *mp*





Fl. 1 *airy*  
 Fl. 1 *p* *pp* *f*

Alto Fl. *p*

Eng. Hn. *mp* *p*

Cl. *airy subtone*  
 Cl. *pp* *mp*

Bs. Cl. *pp* *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *blow air*  
 Tbn. 1 *pp*

Tbn. 2 *blow air*  
 Tbn. 2 *pp*

Bs. Tbn. *blow air*  
 Bs. Tbn. *pp* *mf*

Cb. Tbn. *blow air*  
 Cb. Tbn. *pp*

Perc. 1 *Med. bass dr. soft beater*  
 Perc. 1 *p* *f*

Perc. 2 *Behren's Steel Garbage Can large soft beater*  
 Perc. 2 *mp*

Perc. 3

Hp. *B $\flat$  (pedal gl.)*  
 Hp. *ff* *mp*

Pno. *secco mechanical* *f* *9:8* *ff*  
 Pno. *[non Ped.]*

Bass *sotto voce* *pp* *pp* *normale* *mp*  
 Bass you must must lis - ten to the things

Vln. I *arco* *jeté* *mp* *p*

Vln. II *arco* *jeté* *mp* *p*

Vla. *mf* *pizz.* *mp* *arco* *N.V.*

Vc. *mf* *mp* *mf*

Cb. *mp* *mf*









slightly slower

(breathy; smorz. freely)

(hold back)

slight rit.-----

Fl. 1 *p* *pp* *pp cresc.* (breathy; smorz. freely) *p* *pp* *p* *mf*

Fl. 2 *p* *pp* *pp cresc.* (breathy; smorz. freely) *p* *pp* *p* *mf*

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

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

Bs. Cl. *p* *pp*

Hn. 1 lyric; solo *mf* *f* *mf* *p* *mp* *p* *f* *mf*

Hn. 2 *mf* *f* *mf* *p* *mp* *p* *f* *mf*

Tpt. 1 (metal st. mute in) *sf* *p* *mp* *pp* *p* *mf*

Tpt. 2 (metal st. mute in) *mp* *p* *pp* *p* *mf*

Tbn. 1 *p* *pp*

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 3 4 5 3 4 8

Perc. 2 3 4 8

Perc. 3 (Vbf.) *p* *mp*

Hp. *mf* *mp* *p* (hold back) slight rit.-----

Pno. *p* *mp*

Bass *mp* *f* *mf* (dolce) *pp* *mf* *f*

bring your - self to love. How

Vln. I *dim. poco a poco* *ppp* *col legno jeté* (N.V., S.T.) *div. bd* *mp*

Vln. II *dim. poco a poco* *ppp* *col legno jeté* (N.V., S.T.) *div.* *mp*

Vla. *dim.* *pp* *pp* *mp* (espr.) non harm. *pp mp* (non harm.) *p* (N.V., S.T.) *mp*

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

Cb. *pp*

(color fingerings)

Fl. 1 *pp* *mp* *mf* *p* *f* *p*

Fl. 2 *pp* *mp* *mf* *p* *f* *pp* (low, very airy, barely pitched flz.) *f sf sf* *p*

Eng. Hn. *pp* *mp* *mf* *pp* (blow air) *mp* *pp*

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

Bs. Cl. *pp* *mp* *p* *mf* *mp* *sf* *slap*

Hn. 1 *sf* *p* *mp* *p*

Hn. 2 *pp* *mp* *p* *p* *mp* *p*

Tpt. 1 *mp* *mf* *p* *mp* *pp*

Tpt. 2 *mp* *mf* *p* *mp* *pp* *plunger*

Tbn. 1 *p* *f* *plunger*

Tbn. 2 *p* *f* *plunger*

Bs. Tbn. *p* *f*

Cb. Tbn. *p* *f*

Perc. 1 Med/Large Cymbals soft wire brushes *p pp* *p* *pp* *p* *mf* *mp* *pp* Med. Floor Tom

Perc. 2 *mf* *mp*

Perc. 3 Vbf. *mf* Picc. Snare, soft brushes, circular motions *pp* *mf* *p* *mf*

Hp. *pp* *mp* *bisbig.* *[G=#]* *mf*

Pno. Celeste *mp*

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

man - y voi - - - - ce - (sss) have es - (sss) - - - - caped you un - til now, now, \_\_\_\_\_

Vln. I *pp* *mp* *mf* *pp* *pizz.* *mp*

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

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

Vc. *pp* *mp* *pp* *scratch tone heavy pressure* *f* (not much pitch) *mp* *pizz.* *mp*

Cb. *pizz.* *pp* *mf* *scratch tone heavy pressure* *f* (not much pitch) *pp* *mf*



♩ = 48~52 Much slower; Freely

As before (♩ = 64~68)

Fl. 1 (HT) (airy, soft, barely pitched fl. & smorz.) TP

Fl. 2 (HT)

Ob. [to oboe]

Cl. *p* < *mp*

Bs. Cl. *pp* < *p* < *mp* < *p* < *mf* < *f*

Hn. 1

Hn. 2

Tpt. 1 *pp* < *mp* < *pp*

Tpt. 2 *pp* < *mp* < *pp*

Tbn. 1 *mp* < *mf* > *p* senza sord.

Tbn. 2 senza sord.

Bs. Tbn. blow air *pp* < *mf* < *pp*

Cb. Tbn. blow air *pp* < *mf* < *pp*

Perc. 1 Crots. Med. bass dr. superb. mallet Large bass dr. soft beaters

Perc. 2 Trgls. thin wire *p* 4:3 *mf* 5:3 *p* 6

Perc. 3 Glock. *mp* Glock. *mp* < *f* < *mf* Log Drums *mp*

Hp. *mp* *mf* [D = ♯ C = ♯ B = ♯]

Pno. Piano *mf* Celeste (slow arpeggio) *mf* Piano *mf*

Bass The vent - ing fur - nace - (sss) the floor boards un - der foo -

Vln. I *pp* < *mf* (flaut.) jété unis. clb.

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

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

Vc. *pp* < *p* < *mf* vibr. slow - → wide

Cb. *pp* < *p* < *mf* vibr. slow - → wide

Fl. 1 (soft airy, flz.)

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

Ob. *p*

Cl. *mp*

Bs. Cl. *p* *mp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Bs. Tbn. *f* *p*

Cb. Tbn. *f* *p*

Perc. 1 Mar. soft yarn *mp* *mf* *mp*

Perc. 2 Med. Log Drum *mp* *mf* *p*

Perc. 3 Log Drums *mp* Vbf. *mp*

Hp. *mf* *p* [D=#] *mp*

Pno. Celeste *p* *mf* *p*

Bass (shake) *f* *mf*

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

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

Vla. *mf* arco IV *p*

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

Cb. *f* *p*

568 569 570 571

♩ = 72~76

poco a poco accel.

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

Fl. 2 *mp* *p* *mf* *f* *mp* *mf*

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

Cl. *pp* [to contrabass cl.] *mp* *mf* *f* *mf* *mp*

Bs. Cl.

Hn. 1 *pp* *sfp* *mf*

Hn. 2 *pp* *sfp* *mf*

Tpt. 1 *pp* *mp* *p* *f* *p* *mf*

Tpt. 2 *pp* *mp* *p* *mp* *mf* *mp* *mf*

Tbn. 1 (slide vib.)

Tbn. 2 *mp* *mf* *mp*

Bs. Tbn. *pp* *mf* *p*

Cb. Tbn. *mf* *p*

Perc. 1 soft mallet  
Timp: detune largest drum past low C

Perc. 2 *p* (Vbf) Glock. *mp* (Timp.) *mp*

Perc. 3 *mp* *mf* *mp* *mf*

♩ = 72~76

poco a poco accel.

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

Pno. Piano *p* *mf* *mp* *pp* Celeste *mp* *mf*

Bass (mechanical) *cresc. poco a poco* *f* (increasing agitation) *ff*  
stead - y ac - cu - sa - tions of the clock, the stead - y ac - cu - sa - tions of the clock, the

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

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

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

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

Cb. *pp* *mp* *mp*





meno mosso (♩ = 52~54)

Fl. 1 *mp* *mf* [to alto flute]

Fl. 2 *mp* *mf*

Ob. *p* *mp* *mf*

Bs. Cl. *mp* *mf* *p* *mf* *p* S.T. *sf*

Cb. Cl.

Hn. 1 *mf* *p* [to alto flute]

Hn. 2 *mf* *p*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tbn. 1 *p* *mf* *p*

Tbn. 2 *p* *mf* *p*

Bs. Tbn.

Cb. Tbn.

Perc. 1 Mar. softest yarn *pp* *mp*

Perc. 2

Perc. 3 Vbf. *mp* *mf* Glock. *mp* Vbf. *mp* Sizzle Cym. light bristle brushes *p*

Hp. *mp* *mf* *f* *mf* [D=#]

Pno. Celeste *f* *mf* *f* Piano *mf*

Bass no one will mark. (k)

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

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

Vla. *mf* *p*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

Alto Fl. Fl. 2 Ob. Bs. Cl. Cb. Cl. Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Bs. Tbn. Cb. Tbn. Perc. 1 Perc. 2 Perc. 3 Hp. Pno. Bass Vln. I Vln. II Vla. Vc. Cb.

586 587 588 589

The use - less in - sight, the un - - - bro - - - - ken

Alto Fl. 53

Bs. Fl. *p* *mp* *p* *mf* *p* [to cor anglais]

Ob.

Bs. Cl. 5/8 4/4 6/4

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1 5/8 4/4 6/4

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 (Mar.) *mp* *ppp* *pp* *ppp* (sim.) *mp* *pp* *mp* *pp* play for about 24"; stop. wait 12"; start again on direct cue

Perc. 2 *ppp* *ppp* *ppp* Tuned gongs soft beaters *p* *pp* *ppp* *ppp* *pp* *ppp*

Perc. 3 *p* *p* *ppp* *p* *ppp* *pp*

Hp. *mp* [B=b] *mf* *mp* *p* *mp* *p* *mf* *mp*

Pno. (Piano) *p*

Bass *f* *mp* *f* *p* dark. (k)

Vln. I

Vln. II

Vla. 5/8 4/4 6/4

Vc.

Cb.

*p* *mf* *p* *ppp*

590

591

592

593

attacca



# 12. Stanza 4b [Daumal] In memoriam, W.J.F. 1924 - 2013

♩ = 48~54 Cold  
[cue continues] ----->

[cues end]

Alto Fl. [cues end]

Bs. Fl. *mp* < *mf* < *mp*

Eng. Hn. *mp* < *mf* < *mp*

Bs. Cl. *pp* < *p* < *pp* *mp* < *p* < *pp* *p* < *pp* *pp*

Cb. Cl. *pp* < *p* < *pp* *mp* < *p* < *mp* *p* < *pp*

Hn. 1 *p* < *mp*

Hn. 2 *p* < *mp*

Tpt. 1

Tpt. 2

Tbn. 1 *pp* < *p* < *pp*

Tbn. 2 *pp* < *p* < *pp*

Bs. Tbn. *pp* < *p* < *pp* *p* < *pp*

Cb. Tbn. *pp* < *p* < *pp* *p* < *ppp*

Perc. 1 (Mar.) *pp* < *p* < *pp* *mp* < *p* < *pp* *pp* < *mp* < *pp*

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

Perc. 3 *pp* < *p*

Hp. [cues end]

Pno. [cues end]

Bass *mf* < *f* *mf* (*mf*) < *mp* *f* *mf*  
Mais en si - lence je sa - lue le grande Mi - nu - it. Cel - le qui veille quand les

Vla. *p* > *mp* < *ppp* *ppp*

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

Cb. *p* > *pp*

594

595

596

597

598





rit.----- a bit faster

55

Alto Fl. *p* *mf* *f* *p* *fp* *fp*

Bs. Fl. *p* *mf* *p* *mf* *f* *mp* *mf* *pp* (super-airly flz.)

Eng. Hn. *p* *mf* *mf* *mp* *p* *mp* *pp* (espr.)

Bs. Cl. *p* *mp* *mf* *mf* *mf/p* *pp*

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

Hn. 1 *mf* *pp* *p*

Hn. 2 *mf* *mfpp* *p* *pp*

Tbn. 1 *pp* *p* *pp*

Tbn. 2 *p* *mp* *p* *mp* *pp* *pp* *p* *pp*

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

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

Perc. 1 Med. Tam-Tam *pp* *p* Mar. Gong *mf* *mp/pp* *mp/pp* *p* *mp*

Perc. 2 Chinese Cym. *pp* *p* *pp* *mp* *mp/pp* *mp/pp* *p* *pp*

Perc. 3 Sizzle Cym. *pp* *mp* Gong *pp* *p* *pp* *mp/pp* *p* *pp*

Hp. *mp* bisbig. [C=# D=#] *pp* *p* *pp*

Pno. *mf*

Bass *mf* *f* Fer - mant l'o - reille. j'en -

Vla. *mf*

Vc. *mf* *mf/p* *mf* *p*

Cb. *mf* *mf/p* *mf* *p*

608

609

610

611

♩ = 42~44 Even slower

Alto Fl.   
Bs. Fl.   
Eng. Hn.   
Bs. Cl.   
Cb. Cl.   
Hn. 1   
Hn. 2   
Tpt. 1   
Tpt. 2   
Tbn. 1   
Tbn. 2   
Bs. Tbn.   
Cb. Tbn.   
Perc. 1   
Perc. 2   
Perc. 3   
Hp.   
Pno.   
Bass   
Vla.   
Vc.   
Cb.

ppp S.T.   
p   
sf S.T.   
mf   
p   
mp   
meno f   
p   
mf   
p   
mp   
mp   
pp   
mp   
pp   
mp   
pp   
mp   
pp   
mp   
pp   
mp   
pp   
ppp slow cresc.   
♩ = 42~44 Even slower

tends son pas qui ne s'e - loi - gne pas.   
pizz. arco   
mf/ mp (sim.) p   
pizz. arco   
mf p   
pizz. arco   
mp p   
ppp mp   
mp pp

612 613 614 615

This page of a musical score, numbered 158, contains staves for the following instruments: Alto Fl., Bs. Fl., Eng. Hn., Bs. Cl., Cb. Cl., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Bs. Tbn., Cb. Tbn., Perc. 1, Perc. 2, Perc. 3 (Gongs), Hp., Pno., Vla., Vc., and Cb. The score is written in 4/4 time with a key signature of one sharp (F#). It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *mp*, *p*, *mf*, *pp*, and *ppp*. The percussion section includes gongs and is marked with *p* and *ppp*. The woodwind and brass sections have complex melodic lines with many slurs and dynamic changes. The string section (Vla., Vc., Cb.) has a more rhythmic and harmonic role, with some triplets and dynamic markings. The page is numbered 616, 617, 618, 619, and 620 at the bottom of the staves.

Alto Fl. *mp p mp mf p < mf*

Bs. Fl. *mp p mp mf p < mf*

Eng. Hn. *mp p mp mf p < mf*

Bs. Cl. *mp p mp mf p < mf*

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

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1 *ppp* Large bass dr. Med/Large Bass dr. (gradual decel. to measured sextuplet) *p*

Perc. 2 Timp. (tuned low for rumble) *ppp*

Perc. 3 [move to perc 2 station] Floor Toms (gradual decel. to measured sextuplet) *ppp*

Hp. *mp p pp*

Pno.

Vla. *unis. p p ppp unis. pizz.*

Vc. *a2 p p ppp mf*

Cb. *p p ppp*

621 622 623 624 625

poco a poco slow accel. ....  $\text{♩} = 60$   
(57)

Alto Fl.

Bs. Fl.

Eng. Hn.

Bs. Cl.

Cb. Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bs. Tbn.

Cb. Tbn.

Perc. 1

Perc. 2

Perc. 3

*mf*

*ff*

$\text{♩} = 60$   
(57)

Hp.

Pno.

Sop.

Vla.

Vc.

Cb.



▼ 2-4"  $\text{♩} = 52$  accel.-----

Tpt. 1

Tpt. 2

Sop.

630 vient 631 632 en 633



$\text{♩} = 60$

Tpt. 1

Tpt. 2

Sop.

634 core 635 au rore 636 vient



Tpt. 1

Tpt. 2

Sop.

637 en core 638 au rore 639 sa lut le



poco a poco rit.----- long

Tpt. 1

Tpt. 2

Sop.

640 blanc sa lut 641 les 642 jaune