♩ = 120~126 Crisp

A

Flute 1
Flute 2
Piccolo
Oboe 1
Oboe 2
English Horn
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1,2
Contrabassoon
Horn 1, 3 in F
Horn 2, 4 in F
Trumpet 1 in C
Trumpet 2 in C
Trumpet 3 in C
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Marimba
Vibraphone
Piano
Violin 1
Violin 2
Viola
Cello
Contrabass

f cresc. ff mf f ffp ff

8va

unis.

con sord.

hard sticks

hard yarn

fp

arco

6

rit. . . . .

A tempo!

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
B.D.
Vib.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

p f fp< ff f cresc. ff ffmp

div. unis.

senza sord.

lg B.D.; beater sm B.D. lg B.D.

pizz. arco

Ped.

rit. . . . .

A tempo!

* no break between m.12 and m.13;
release on downbeat of m.13 (where appropriate).

14

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
Vib.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

marcato
poco a poco cresc.
(like bells)
div.
unis.
unis. marcato
To Xyl.
Xylophone
To Mar.
Marimba
loco
cresc.
Ped.

B **A little slower; ponderous (♩ = 112)**

19

pesante

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
B.D.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

fff *f* *più f* *ff* *fff*

unis.

lg B.D.

(8)

(intense)

sim.

3

24

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Xyl.
B.D.
Mar.
B.D.
Pno.

a little faster; lighter

Vn. 1
Vn. 2
Va.
Vc.
Cb.

29

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
B.D.
Mar.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

ff marcatiss.
fff
f
ff
p
(grotesque)
(norm.)
div.
unis.
Solo
low B.D.
f secco
ff secco
Vibraphone
(motor on med.)
(non spicc.)
più f
pizz.

34

rit. C Tempo I!

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
Vib.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

Solo
Xylophone
Marimba
low B.D.
soft beaters
secco!
arco
unis.
div.
loco
cresc.
più f cresc.

38

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
B.D.
Vib.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

(T K)
unis.
div.
dead stick
sm B.D.
lg B.D.
pizz.
arco
più f
cresc.

42

slightly faster; *sardonic!*

start *accel.* to Tempo 1

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
Vib.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

lyrical
flowing
unis.
div.
med. yarn
hard mallets
low B.D.
secco!
cresc.
poss.

47

Tempo 1!

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
Vib.
Pno.

Tempo 1!

Vn. 1
Vn. 2
Va.
Vc.
Cb.

52

rit. molto

D [optional video on!]

♩ = 88-92 poco a poco accel.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
B.D.
B.D.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

(T K)

mp ff fff poss. pp sempre non vibrato

div. unis. f ffp fp cresc.

lg B.D., soft beaters

secco !

a2 a3

* *In this section, players and sections should strive for a "reverse envelope" articulation. Begin with as quiet a breath attack as possible and make violent, huge crescendos as indicated. Abruptly end the sound by suddenly stopping the sound with the tongue against the back of the teeeth at the roof of the mouth, in an unvoiced "d" or "t."*

(accel. continues . . .)

58

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
B.D.
Vib.
B.D.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

cup mute in

div.

Crotale (bowed)

w/bow

sm Sus. Cymbal (bowed)

Almglocken

(accel. continues . . .)

** In this section, players and sections should strive for a "reverse envelope" articulation. Begin with as quiet a breath attack as possible and make violent, huge crescendos as indicated. Abruptly end the sound by suddenly stopping the sound with the tongue against the back of the teeeth at the roof of the mouth, in an unvoiced "d" or "t."*

*** Astrodisk/Bellplate suspended over larget Timp., and struck with a chime hammer: Ped. gliss. on timp., ad lib.*

66

(♩ = 120; accel. ends)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Gong
Cym.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

mute out
mutes out
lg Gong (bow)
lg B.D. w/soft beaters
a2
a3

71

rit.

E ♩ = 104 accel.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
B.D.
Perc. 2
Vn. 1
Vn. 2
Va.
Vc.
Cb.

n f fff ffp fff

mf poco a poco cresc.

pp ff fffpp unis. div.

4.

Bell or Metal Plate
(may be suspended over Timp.)
Ped. gliss.

Strike all notes on Chimes
with two metal bars

Chimes
Almglocken (5)
Percussion
4 relatively pitched Cans
6 tuned Toms

a2 a3 sffp p sff

76

(♩ = 120) rit.

♩ = 112 accel.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vn. 1
Vn. 2
Va.
Vc.
Cb.

mp ff mf poco a poco cresc.

marcato

div.

Almglocken

lg B.D.

(B.D.)

Tom-toms

f ff

mf poco a poco cresc.

81

♩ = 132 rit. ♩ = 116∼120

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Perc. 1
Tom-t.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

f poco a poco cresc.
unis.
più ***ff***
fff
pp
ff
(Almgl. & Cans)
fff secco !
loco
più ***f***
marcatissimo

86

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Perc. 1
Vib.
Tom-t.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

Vibe.

* where indicated by slurred groups of 2, players should use alternate fingerings

89

accel.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
EH
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tpt. 3
Trbn. 1
Tbn. 2
B. Trbn.
Tuba
Timp.
Mar.
Perc. 1
Tom-t.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.

sim.
fff
ff cresc.
più fff
timp. -norm.
più f cresc.
w/trgl. beater
Xylophone
unis.
8va
8vb

* where indicated by slurred groups of 2, players should use alternate fingerings

92

♩ = 132

♩ = 144

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Trbn. 1

Tbn. 2

B. Trbn.

Tuba

Timp.

Perc. 1

Tom-t.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

div.

unis.

Timp. -norm.

Referee's Whistle

Referee's Whistle

arco

arco

95

♩ = 160 ♩ = 120 **Much slower**

Fl. 1 — *fff poss.* — mp fff poss.
Fl. 2 — *fff poss.* — mp fff poss.
Picc. — *fff poss.* — mp fff poss.
Ob. 1 — *fff poss.*
Ob. 2 — *fff poss.*
EH — *fff poss.*
Cl. 1 — *fff poss.*
Cl. 2 — *fff poss.*
B. Cl. — *fff poss.* — mp fff poss.
Bsn. 1,2 — *fff poss.* — mp fff poss.
Cbsn. — *fff poss.* — mp fff poss.

Hn. 1, 3 — *fff poss.* — unis.
Hn. 2, 4 — *fff poss.* — unis.
Tpt. 1 — *fff poss.*
Tpt. 2 — *fff poss.*
Tpt. 3 — *fff poss.*
Trbn. 1 — *fff poss.* — mp ff pp
Tbn. 2 — *fff poss.* — mp ff pp
B. Trbn. — *fff poss.* — mp ff pp
Tuba — *fff poss.* — mp ff pp
Timp. — *fff*

Whist. — Sm B.D. *ff* — Lg B.D. *fff* — Whip
Whist. — Sm B.D. *ff* — Lg B.D. *fff* — Whip

Pno. — 8va — *fff poss.* secco

♩ = 160 ♩ = 120 **Much slower**

Vn. 1 — a3 — *fff poss.* — a2
Vn. 2 — a3 — *fff poss.* — a2
Va. — *fff poss.* — mp ff pp
Vc. — *fff poss.* — mp ff pp
Cb. — *fff poss.* — mp ff pp

* Bass Clarinet, Bassoons, and Contrabassoon hang over final release, but release exactly together, after all others are out.