

NHAT M. NGUYEN

# RUNG

for orchestra

2019

## Instrumentation

Flute 1  
Flute 2  
Oboe 1  
Oboe 2 (doubling English Horn)  
Clarinet in Bb 1  
Clarinet in Bb 2  
Bassoon 1  
Bassoon 2 (doubling Contrabassoon)

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

Percussion 1 (Vibraphone, Snare Drum, Rainstick)  
Percussion 2 (2 Suspended Cymbals [16 inch & smaller], 3 Woodblocks, 3 Temple Blocks, 3 Chau Gongs, Tam-tam)  
Percussion 3 (4 Tom-toms, 1 Floor-tom)  
Timpani

Harp  
Piano

Strings (12, 12, 8, 8, 4)

## Performance Notes

### GENERAL

- *MOLTO VIB.* *SENZA VIB.* and *CON VIB.* (normal vibrato) are abbreviated as *M.V.*, *S.V.* and *C.V.* after their first occurrence. The effect should last until instructed otherwise, and for example, I rewrote *M.V.* in many places as reminders. Notes with shorter duration don't have to be played with molto vib. if it's too fast or too brief.
- Decelerando gestures like one at measure 14 do not or rather should not have to match similar gestures played by other instruments of the orchestra at the same time. The duration of these gestures are labeled with brackets above.
- L.V. means let vibrate.
- ♠ symbol is muffle or cut out sound completely.
- Quarter tones:      ♯ = roughly 1/4 tone sharp;      ♭ = roughly 1/4 flat;      ♯ = roughly 3/4 tone sharp
- Hocketing: there are many instances where two or more instruments trade lines, such as picking up right when its partner rests. I do not demand (especially with limited rehearsal time!) absolute precision so that the transition is smooth, but actually the disconnectedness and awkwardness of hocketing is the "side effect" I am after.
- For hairpin figures (for example PP < P > PP under a quarter-note), the duration of cresc. is equal to dim. of an eighth note (half and half of quarter note). However, slight variations of lengths for cresc. and dim. are welcomed, especially between individual, as long as the total duration adds up to a quarter note.

### WINDS & BRASS

- BEND means pitch bend, notated like a gliss. on the score.
- AIR instruction is accompanied by the ♠ notehead (diamond).
- KEY NOISES or VALVE or TRIGGER NOISES should be pressed randomly and at a rapid rate, notated as 32nd notes with no noteheads.
- Playing AIR & KEYNOISES means blowing to the point of pure air so that no pitch can be heard, allowing for pressing keys or valves or triggers at the same time.
- When there is an arrow between AIR and TONE, the transition should be smooth. Conversely, when there are no arrows, the effects should be immediate.

## FLUTES

- FLUTTER means flutter-tonguing, notated as such and with tremolo symbol on the note's stem.
- *timbral tr* is timbral trill, by trilling on the same note but with an alternate fingering to change color.
- x notehead means to be played as tongue pizzicato.

## CLARINETS IN B-flat

- FLUTTER means flutter tonguing.
- X notehead means to be played as slap tongue.

## TRUMPET IN C 3

- Mutes required: harmon, plunger

## TENOR TROMBONE 1

- Mutes required: bucket

## BASS TROMBONE

- Mutes required: bucket

## PERCUSSION 1 (Vibraphone, Snare Drum, Rainstick)

- All three instruments are notated on one staff line. The Vibraphone will use the usual treble clef and whenever the part requires a change to Snare Drum or Rainstick, there will be a percussion clef, / inserted before its entrance.
- Mallets: for Vibraphone, please use the default vibraphone soft mallets; for snare drum, use exclusively wire brush.
- For Rainstick, the transition from TURN FAST to SLOW, from a lot of pebbles to little pebbles should be as gradual as possible.
- VIB. is the abbreviation for vibrato. When there are arrows from eg. FAST to SLOW VIB., turn the motor knob or control gradually while the note is ringing.
- Square ◼ noteheads are used for Snare Drum for easier differentiation
- Diamond ◊ noteheads for Rainstick

## PERCUSSION 2 (2 Suspended Cymbals, 3 Woodblocks, 3 Temple blocks, 3 Chau Gongs, Tam-tam)

- All instruments are notated on one staff line. The key and symbols are:

The notation for Percussion 2 is on a single staff with a treble clef and a 3/4 time signature. It consists of three measures. The first measure has a note on the first line with a square notehead, labeled 'TAM-TAM' below. The second measure has three notes on the first, second, and third lines, labeled 'LOW', 'MED.', and 'HIGH' above, and 'CHAU GONGS' below. The third measure has two notes on the first and second lines, labeled 'LOW' and 'HIGH' above, and 'SUS. CYM' below.

- Size details
  - The 3 Chau Gongs (abbreviated as GONGS on part) from low to high should roughly be from 10, 15 and maximum 20 inches in diameter. The surface of the gong should be flat, with no bulging nipple in the center.
  - The 2 Suspended Cymbals (abbreviated as CYM.) from low to high should be roughly 16 inches and <16 inches in diameter.
  - Temple Blocks (abbreviated as T. Blocks) and Wood Blocks (abbreviated as W. Blocks) should be from Low to Medium to High.
- Tam-tam, Chau Gongs and Suspended Cymbals all have the cone-shaped noteheads to help differentiate from Temple Blocks and Wood Blocks, which have normal noteheads.

## PERCUSSION 3 (Floor Tom, 4 Toms)

- All instruments are notated on one staff line. The key and symbols are:

The notation for Percussion 3 is on a single staff with a treble clef. It consists of two measures. The first measure has a note on the first line with a square notehead, labeled 'FLOOR TOM' below. The second measure has four notes on the first, second, third, and fourth lines, labeled 'LOW' above the first note and 'HIGH' above the last note, and 'TOM-TOMS' below.

- MALLETS: please use soft mallets for all the toms.
- HAND, RUB means using the whole hand or the palm of the hands to rub or massage against the skin of the toms.
- NEAR RIM is abbreviated as NR on the score after its first appearance, meaning to strike the tom near the rim for a thinner sound.
- Decelerando gestures like one at measure 14 do not or rather should not have to match similar gestures played by other instruments of the orchestra at the same time. The percussionist also does not have to play the exact number of notes written on the page. The gesture is more suggestive than precise. The duration of these gestures are labeled in bracketed notes above them.
- z on note stems refer to buzz roll.

## TIMPANI (G2, C3, E3, A3)

- Mallets: timpani & superball mallets
- Triangular , noteheads are used for rubbing with superball mallet for differentiation.
- NEAR RIM is abbreviated as NR on the score after its first appearance, meaning to strike the tom near the rim for a thinner sound

## PIANO

- Notes with an x attached to their stems refer to the technique of muting the string inside the piano.
- 8vb only applies to the bass (left hand) stave.
- *GLISS.* refers to glissando, sliding on the white keys.
- Pedaling: Use the sustain pedal only when indicated. The pianist may use the sustain pedal where it is not indicated if he or she feels the need for the effect (perhaps strengthening an accent), but avoid holding over rests or creating too much blur.

## STRINGS (min. 12, 12, 8, 8, 4)

- The string section is permanently divided into:
  - Violins 1(a) and Violins 1(b)
  - Violins 2(a) and Violins 2(b)
  - Violas (a) and Violas (b)
  - Violoncello (a) and Violoncello (b)
  - Double Bass (a) and Double Bass (b)
- As a result, each section consists of:
  - Violins 1(a) – Stands 1, 2, 3
  - Violins 1(b) – Stands 4, 5, 6
  
  - Violins 2(a) – Stands 1, 2, 3
  - Violins 2(b) – Stands 4, 5, 6
  
  - Violas (a) – Stands 1, 2
  - Violas (b) – Stands 3, 4
  
  - Violoncello (a) – Stands 1, 2
  - Violoncello (b) – Stands 3, 4
  
  - Double Bass (a) – Stand 1
  - Double Bass (b) – Stand 2
- Whenever SOLO is written, the other players should stop playing as per usual. This is the same for STANDS 1, 2 ONLY, where the players from STAND 3 should immediately stop and for STAND 1 ONLY, players from STAND 2 and STAND 3 stop playing immediately, and so on...
- TASTO = sul tasto; PONT. = sul pont.
- x noteheads are accompanied by playing on the BRIDGE instruction, meaning to play **without any pitch**.
- All Double Basses require C-extensions.

# RUNG

for orchestra

$\text{♩} = 100$  **A**  $\text{♩} = 72$  Quiet, unsettling

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb 1  
Clarinet in Bb 2  
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Tenor Trombone 1  
Tenor Trombone 2  
Bass Trombone  
Tuba  
Percussion 1  
Percussion 2  
Percussion 3  
Timpani (G2, C3, E3, A3)  
Harp  
Piano

$\text{♩} = 100$  **A**  $\text{♩} = 72$  Quiet, unsettling

Violin 1 (a)  
Violin 1 (b)  
Violin 2 (a)  
Violin 2 (b)  
Viola (a)  
Viola (b)  
Violoncello (a)  
Violoncello (b)  
Double Bass (a)  
Double Bass (b)



8

SENZAVIB. (S.V) M.V timbral

Fl. 1 *mp* *n* *3* *p* *n* *pp* *pp* *timbral* *f* *n*

Fl. 2 *SENZAVIB. (S.V)* *3* *mp* *n* *pp* *mf sub.* *pp* *pp* *timbral* *p* *f*

Ob. 1 *n* *p* *n* *pp*

Ob. 2 *MOLTOVIB. (M.V)* *p* *pp* *p* *mf < fp*

Cl. 1 *pp* *p > pp* *mp sub.* *5* *pp* *p* *pp*

Cl. 2 *p* *pp* *f* *n* *mf < f* *mf* *BEND*

Bsn. 1 *SOLO* *3* *mf* *pp* *mf* *p* *f* *n* *mf < f* *mf* *BEND*

Bsn. 2 *M.V* *pp* *f* *n* *p < f* *p* *n* *mf*

Hn. 1 *pp* *mf* *pp* *p*

Hn. 2 *p* *pp* *p* *pp* *p* *pp* *p* *n*

Hn. 3 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *M.V* *pp* *p* *pp* *p*

Hn. 4 *pp* *p* *n* *mf* *p* *mf* *n* *mf* *pp* *p* *pp*

Tbn. 1 *M.V* *pp < p > pp < p > pp < p > n* *pp* *mf* *n* *GLISS.* *p*

Tbn. 2 *SENZAVIB. (S.V)* *M.V* *pp < p > pp < p > pp < p > pp* *pp* *pp < mp* *p* *pp < p > pp < p > pp < p > pp < p >*

B. Tbn. *p* *pp* *pp < p > pp < p > pp < p > n* *pp < p > pp < p > pp < p > pp* *p*

Tba. *pp < p > pp < p > pp < p > pp* *n*

Perc. 1 *L.V.* *p* *rubber mallet* *RUB*

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

Perc. 3 *p* *n*

Timp. *SUPERBALL* *RUB, GLISS.* *pp* *p*

Hp. *f* *3* *mf* *p* *f* *3*

Vln. 1 (a) *pp < p > pp < p > pp < p > pp < p > pp < p > n* *PONT, M.V* *p* *mf* *NORMAL, M.V* *pp < p > pp < p > pp < p > pp < p > pp < p >*

Vln. 1 (b) *pp < p > pp < p > pp < p > pp* *GLISS. and* *pp* *5* *mf*

Vln. 2 (a) *pp < p > pp < p > pp < p > pp < p > n* *p* *pp* *mf* *p* *mf*

Vln. 2 (b) *NORMAL, M.V* *pp < p > pp < p > pp < p > pp* *pp* *p* *pp < p > pp < p > pp < p > pp*

Vla. (a) *S.V* *pp < p > pp < p > pp < p > pp* *p* *pp < p > pp < p > pp < p > pp* *pp* *n* *mf* *p*

Vla. (b) *p* *n* *pp < p > pp < p > pp < p > pp*

Vc. (a) *pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp* *pp* *mf sub.*

Vc. (b) *pp < p > pp < p > pp < p > n* *NON-DIV.* *mf* *M.V* *pp* *S.V* *pp < p > pp < p > pp < p > pp < p >*

Db. (a) *S.V* *M.V* *S.V* *M.V* *S.V* *M.V* *S.V* *M.V* *S.V* *M.V* *mfpp* *mfpp* *mfpp* *mfpp*

Db. (b) *ARCO* *PIZZ.* *p* *pp* *ARCO* *PIZZ.* *p* *pp* *ARCO* *PIZZ.* *p* *pp* *ARCO* *PIZZ.* *p* *pp*

FLUTTER BEND

Ob. 1 n pp mp ppp

Ob. 2 pp p mf pp ppp

Cl. 1 p pp p pp

Cl. 2 p pp p pp p pp p pp

Bsn. 1 pp

Bsn. 2 p pp

Hn. 1 pp pp p pp p pp p pp p pp p pp p pp p pp p pp p n

Hn. 2 pp pp p pp p pp p pp p pp p pp

Hn. 3 p pp sub. p n pp p pp p pp p pp p pp p pp

Hn. 4 p pp p n p M.V. pp p n pp p pp p pp p n

Tbn. 1 pp p pp p pp p n

Tbn. 2 pp p pp p n pp pp p n

B. Tbn. pp p pp p

Tba.

Perc. 1 SNARE DRUM / wire brush RUB pp p n pp

Perc. 2 n

Perc. 3 pp

Timp. TIMP. MALLET p

Hrp. mf f mf C#

Vln. 1 (a) pp p pp p n pp p pp p pp p pp p pp p pp p n

Vln. 1 (b) p pp p pp p pp p pp p n pp TASTO, M.V.

Vln. 2 (a) mf pp p p pp p pp p p pp p n TASTO, M.V.

Vln. 2 (b) pp p pp p pp p pp p pp p n PIZZ. pp

Vla. (a) SOLO M.V. mf pp mf pp mf sub. p pp PIZZ.

Vla. (b) p pp p pp p pp p pp p pp p pp p pp p pp p n PIZZ.

Vc. (a) pp p pp p pp p pp p pp p pp p pp p pp p n mf

Vc. (b) pp p pp p pp p pp p pp p pp p pp p pp p n

Db. (a) ARCO PIZZ. mfpp S.V. M.V. S.V. M.V. S.V. PIZZ. mfpp

Db. (b) p pp ARCO PIZZ. p pp ARCO PIZZ. p pp ARCO PIZZ. p pp







RALL.

♩ = 60

20

Musical score for woodwinds and percussion. Includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 2, 3, & 4, Trombone 1, 2, & Bass Trombone, Percussion 2 & 3, and Timpani. Dynamics range from *pp* to *mf*. Performance instructions include *M.V.*, *BOUCHE OPEN*, *BOUCHE OPEN, BEND*, and *CYM. / wire brush*.

RALL.

♩ = 60

Musical score for strings and double bass. Includes parts for Violin 1 (a) & (b), Violin 2 (a) & (b), Viola (a) & (b), Violoncello (a) & (b), Double Bass (a) & (b). Dynamics range from *pp* to *mfpp*. Performance instructions include *STAND 1 ONLY*, *STAND 4 ONLY*, *STANDS 1, 2 ONLY*, *STANDS 4, 5 ONLY*, *SOLO*, *ARCO*, and *PIZZ.*

23

M.V.

(TONGUE PIZZ.)

Fl. 1

n

$pp < p > pp < p > pp < p > pp$

Fl. 2

M.V.

$pp p > pp < p > pp < p > n$

Ob. 1

Ob. 2

$mf$  sub.

3

p

$mf$

p

n

Cl. 1

n

Cl. 2

M.V.

$pp < p > pp < p > pp < p > pp$

$pp < p > pp < p > pp < p > pp$

p

Bsn. 1

Bsn. 2

M.V.

$pp$

3

Hn. 2

$> pp$

p

pp

p

pp

p

n

Hn. 3

Hn. 4

BEND

3

M.V.

p

pp

p

pp

p

n

Perc. 1

Perc. 2

p

3

pp

3

3

(SWIPE)

$pp < p >$

Perc. 3

p

Timp.

3

$pp < p >$

NR

pp

Vln. 1 (a)

$> pp p$

pp

p

n

PIZZ. ARCO

3

5

3

p

mf

p

pp

p

n

Vln. 1 (b)

SOLO

3

3

3

$pp < p > pp < p > pp < p > n$

Vln. 2 (a)

Vln. 2 (b)

PIZZ.

ARCO

C.L. BATTUTO

$> pp < p > pp < p > n$

p

pp

p

pp

p

n

p

Vla. (a)

SOLO

CONVIB. (C.V.)

C.L. BATTUTO

NORMAL

PIZZ.

ARCO

$pp < p > pp < p > pp$

p

$pp < p > pp$

$< p > pp$

p

5

mf

p

Vla. (b)

$= p > n$

Vc. (a)

SOLO

3

3

$pp < p > pp < p > pp < p > pp < p > pp < p > pp$

3

mf sub.

3

$pp < p >$

Vc. (b)

$> pp p > n$

Db. (a)

S.V.

M.V.

$mfpp$

S.V.

M.V.

$mfpp$

S.V.

Db. (b)

ARCO

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ.

p

pp

p

pp

p

pp

26

Musical score for woodwinds, brass, and percussion. Includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1-3, Trombone 1-3, Tuba, Percussion 1-3, and Timpani. Performance instructions include dynamics (ff, mf, f, p, pp), articulation (accents, slurs), and specific techniques like 'BOUCHE OPEN', 'BEND', and 'FLUTTER'. The score is divided into measures corresponding to the tempo changes.

Musical score for strings and double bass. Includes parts for Violin 1 (a) & (b), Violin 2 (a) & (b), Viola (a) & (b), Violoncello (a) & (b), and Double Bass (a) & (b). Performance instructions include dynamics (f, mf, p, pp), articulation (accents, slurs), and techniques like 'GLISS.', 'ARCO', 'PIZZ.', and 'RICOCHET'. The score is divided into measures corresponding to the tempo changes.



RALL.

♩ = 60

32

Fl. 1 *f*

Fl. 2 *M.V.* *pp* *p* *n*

Ob. 1

Ob. 2 *BEND* *p* *M.V.* *pp* *p* *pp* *p* *n*

Cl. 1

Cl. 2 *M.V.* *n* *3* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Bsn. 1

Bsn. 2 *M.V.* *pp*

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

Hn. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Hn. 3 *n*

Hn. 4 *pp* *p* *pp* *p* *n* *M.V.* *pp*

B. Tbn. *n*

♩ = 60

RALL.

Vln. 1 (a) *n* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mf* *pp* *p* *SOLO* *3*

Vln. 1 (b) *STAND 4 ONLY* *pp* *p* *pp* *p* *pp* *p* *n*

Vln. 2 (a) *M.V.* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *STANDS 1, 2 ONLY* *STAND 1 ONLY* *SOLO*

Vln. 2 (b) *STAND 4 ONLY* *n* *pp* *3*

Vla. (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *p* *mf* *pp* *sub.* *p* *7*

Vla. (b) *3* *p* *SOLO* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vc. (a) *STAND 1 ONLY* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *SOLO* *pp* *p* *pp* *p* *pp* *p* *n*

Vc. (b) *STAND 3 ONLY* *SOLO* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Db. (a) *M.V.* *mfpp* *SOLO* *S.V.* *M.V.* *mfpp* *S.V.* *M.V.* *mfpp*

Db. (b) *SOLO* *ARCO* *PIZZ.* *p* *pp* *ARCO* *PIZZ.* *p* *pp*

**D** ♩ = 80

35

FLUTTER

timbral

M.V.

BOUCHE OPEN BEND BEND BEND

TAM-TAM / triangle beater  
SCRAPE OUTSIDE EDGE

(buzz roll)

Musical score for measures 35-37. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1-3, Trombone 1-3, Tuba, Percussion 2 & 3, Timpani, Harp, and Piano. The score is in D major and 4/4 time with a tempo of 80. It features various dynamics (ff, f, mf, p, pp, n) and performance techniques such as flutter, timbral effects, bends, and glissandos. The percussion part includes a tam-tam and triangle beater, with a 'buzz roll' instruction.

**D** ♩ = 80

TUTTI NON-DIV.

SENZA VIB. (S.V.)

TUTTI GLISS.

TUTTI M.V.

TUTTI GLISS.

TUTTI

TUTTI ARCO

TUTTI M.V.

TUTTI ARCO, GLISS.

Musical score for measures 38-40, featuring string parts for Violin 1 (a) & (b), Violin 2 (a) & (b), Viola (a) & (b), Violoncello (a) & (b), and Double Bass (a) & (b). The score is in D major and 4/4 time with a tempo of 80. It features various dynamics (f, mf, p, pp, fp) and performance techniques such as tutti, arco, glissandos, and senza vib. (S.V.).





RALL.

41

Fl. 1 *M.V.* *pp* *f* *pp* *f*

Fl. 2 *M.V.* *pp*

Ob. 1

Ob. 2 *M.V.* *mf* *p* *BEND* *M.V.* *pp*

Cl. 1

Cl. 2 *p* *pp* *p* *M.V.* *pp*

Bsn. 1 *p*

Bsn. 2 *pp* *M.V.* *pp*

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

Hn. 2 *pp* *p* *pp* *p* *n* *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 3 *n* *pp* *p* *pp* *p* *pp* *p* *n*

Hn. 4 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *p* *n*

Vln. 1 (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *RALL.* *pp* *p*

Vln. 1 (b) *pp* *p* *pp* *p* *pp* *p* *n* *RALL.* *pp* *p*

Vln. 2 (a) *RICOCHET* *p sub.* *n* *M.V.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. 2 (b) *pp* *p* *pp* *p* *pp* *p* *n* *pp* *pp*

Vla. (a) *mf* *p* *mf sub.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. (b) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *STAND 1 ONLY*

Vc. (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *STAND 3 ONLY*

Vc. (b)

Db. (a) *S.V.* *M.V.* *mfpp* *S.V.* *M.V.* *mfpp* *SOLO* *S.V.* *M.V.* *mfpp*

Db. (b) *ARCO* *PIZZ.* *p* *pp* *ARCO* *PIZZ.* *p* *pp* *SOLO* *ARCO* *PIZZ.* *p* *pp*

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vln. 1 (a)

Vln. 1 (b)

Vln. 2 (a)

Vln. 2 (b)

Vla. (a)

Vla. (b)

Vc. (a)

Vc. (b)

Db. (a)

Db. (b)

45

FLUTTER

timbral

M.V.

BOUCHE

OPEN

BEND

TAM-TAM / triangle beater

SCRAPE OUTSIDE EDGE

PERC. 2

PERC. 3

TIMP.

HP.

PNO.

Detailed description: This section of the score covers measures 45 to 62. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1 & 3, Trombone 1 & 2, Baritone/Tuba, Percussion 2 & 3, Timpani, Harp, and Piano. The score features various dynamics (ff, f, mf, p, pp, mfsub, fsub), articulations (accents, slurs), and performance instructions like 'FLUTTER', 'timbral', 'BOUCHE', 'OPEN', 'BEND', and 'SCRAPE OUTSIDE EDGE'. There are also markings for 'M.V.' (Messa di Voce) and 'S.V.' (Sotto Voce).

TUTTI NON-DIV.

GLISS.

M.V.

GLISS.

senza vib. (S.V.)

M.V.

GLISS.

S.V.

M.V.

ARCO

GLISS.

M.V.

ARCO, GLISS.

Detailed description: This section of the score covers measures 63 to 70. It includes parts for Violin 1 (a) & (b), Violin 2 (a) & (b), Viola (a) & (b), Cello (a) & (b), and Double Bass (a) & (b). The score features various dynamics (f, mf, p, pp, fp, mfsub), articulations (accents, slurs), and performance instructions like 'TUTTI', 'NON-DIV.', 'GLISS.', 'M.V.', 'senza vib. (S.V.)', 'ARCO', and 'ARCO, GLISS.'. There are also markings for 'S.V.' (Sotto Voce).

G ♩ = 72

48

Fl. 1 M.V. timbral

Fl. 2 M.V. FLUTTER

Ob. 1 M.V.

Ob. 2 SOLO, M.V.

Cl. 1 M.V. S.V. M.V. S.V. M.V. S.V. M.V.

Cl. 2 M.V. 1/2 AIR NORMAL M.V.

Bsn. 1 M.V.

Bsn. 2 M.V.

Hn. 1 M.V.

Hn. 2 M.V.

Hn. 3 M.V.

Hn. 4 M.V.

C.Tpt. 3 M.V.

Tbn. 1 M.V.

Tbn. 2 S.V.

B.Tbn. M.V.

Perc. 1 PEDAL, MEDIUM SLOW VIB.

Timp.

Hp.

Pno.

G ♩ = 72

Vln. 1 (a) M.V.

Vln. 1 (b) M.V. RICOCHET

Vln. 2 (a) M.V.

Vln. 2 (b) M.V. RICOCHET

Vla. (a) M.V. SOLO

Vla. (b) M.V. STAND 3 ONLY

Vc. (a) M.V.

Vc. (b) PIZZ. S.V. S.V. RICOCHET

Db. (a) M.V.

Db. (b) M.V.



55

Fl. 1 *f* *n* *f* *ff*

Fl. 2 *f* *p* *f* *ff* *pp* *p* *pp* *p* *n*

Ob. 1 *f* *ff sub.*

Ob. 2 *mf* *ff sub.* *pp* *p* *pp* *p* *n*

Cl. 1 *n* *mf* *ff sub.*

Cl. 2 *f* *f* *ff* *pp* *p* *pp* *p* *pp* *p* *pp*

Bsn. 1 *ff*

Bsn. 2 *p* *ff* *pp*

Hn. 1 *n* *mf* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Hn. 2 *n* *mf* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Hn. 3 *p* *f*

Hn. 4 *p* *f* *pp*

C.Tpt. 1 *p* *f* *p* *f sub.*

C.Tpt. 2 *p* *f* *p* *f sub.*

C.Tpt. 3 *p* *f* *ff*

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

Tbn. 2 *p* *f*

B. Tbn. *mf* *f*

Tba. *f* *mf* *f*

Perc. 2 *p* *pp* *n*

Perc. 3 *f* *f*

Hp. *f* *mf*

Pno. *mf* *pp*

♩ = 60

Vln. 1 (a) *f sub.* *p* *f* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vln. 1 (b) *p* *f sub.* *p* *f sub.* *mf*

Vln. 2 (a) *f* *p sub.* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vln. 2 (b) *p sub.* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vla. (a) *f sub.* *mf* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vla. (b) *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vc. (a) *mf* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vc. (b) *mf* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Db. (a) *ARCO* *PIZZ.* *ARCO* *PIZZ.* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Db. (b) *f sub.* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*







RALL.

67

Fl. 1 *M.V.* *pp* *f* *pp* *f*

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

Ob. 1

Ob. 2 *mp* *M.V.* *pp sub.* *BEND* *p* *pp*

Cl. 1

Cl. 2 *p* *pp* *p* *pp* *p* *pp* *f* *M.V.* *pp* *M.V.* *p* *pp*

Bsn. 1 *pp* *p* *pp* *p*

Bsn. 2 *pp* *M.V.* *pp*

Hn. 1 *pp*

Hn. 2 *M.V.* *pp*

Hn. 3 *pp* *p* *pp* *p* *pp* *p*

Hn. 4 *pp* *p* *pp* *p* *pp* *p* *pp* *M.V.*

B. Tbn.

Perc. 1 *BOW* *L.V.*

Perc. 2 *mp* *pp* *pp* *W. BLOCKS / rubber mallet*

Perc. 3 *pp* *mp* *NR* *p*

RALL.

Vln. 1 (a) *STANDS 1, 2 ONLY* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *M.V.* *pp* *p*

Vln. 1 (b) *ARCO, M.V.* *STAND 4 ONLY* *pp* *p* *pp* *p* *pp* *p* *n*

Vln. 2 (a) *RICOCHET* *p* *pp* *M.V.* *STAND 1, 2 ONLY* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. 2 (b) *NORMAL* *STANDS 4, 5 ONLY* *pp* *p* *pp* *p* *pp* *p* *n* *STAND 4 ONLY* *C.L. BATTUTO* *3* *PIZZ.* *p*

Vla. (a) *mf* *p* *mf sub.* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vla. (b) *C.L. BATTUTO* *p* *n* *p*

Vc. (a) *STAND 1 ONLY* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*

Vc. (b) *C.L. BATTUTO* *p* *PIZZ.* *p* *STAND 3 ONLY* *ARCO, S.V.* *pp* *p* *pp* *p*

Db. (a) *S.V.* *M.V.* *S.V.* *M.V.* *SOLO* *S.V.* *M.V.* *mfpp* *mfpp*

Db. (b) *ARCO* *PIZZ.* *p* *pp* *ARCO* *PIZZ.* *p* *pp* *SOLO* *ARCO* *PIZZ.* *p* *pp*

69

Fl. 1

Fl. 2 *pp* *p* *pp* *f* *pp* *M.V.* *f*

Ob. 1

Ob. 2 *mp* *pp* *M.V.*

Cl. 1

Cl. 2 *p* *pp* *f* *pp* *M.V.* *mf*

Bsn. 1

Bsn. 2

Hn. 1 *n*

Hn. 2

Hn. 3

Hn. 4

B. Tbn.

Perc. 1

Perc. 2 *pp* *CYM. & GONGS / soft mallet* *NR*

Perc. 3 *p* *pp*

Vln. 1 (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*  
*SOLO* *SOLO* *SOLO* *SOLO*

Vln. 1 (b) *p* *PIZZ.*

Vln. 2 (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*  
*SOLO* *SOLO*

Vln. 2 (b)

Vla. (a) *p* *C.L. BATTUTO* *NORMAL* *p* *mf* *p* *mf* *p* *mf* *n*

Vla. (b) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n*  
*SOLO* *NORMAL, S.V.*

Vc. (a) *pp* *p* *pp* *p* *pp* *p* *n*  
*SOLO*

Vc. (b) *pp* *p* *pp* *p* *pp* *p* *n*  
*SOLO* *C.L. BATTUTO*

Db. (a) *mfpp* *S.V.* *M.V.*

Db. (b) *ARCO* *PIZZ.* *p* *pp*

71

This section contains the musical notation for measures 71 to 73 for the following instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1, 2, 3, & 4, Trumpet 1, 2, & 3, Trombone 1, 2, & Bass Trombone, Percussion 1, 2, & 3, Snare Drum, and Piano.

Key performance instructions include:

- FLUTE 1:** FLUTTER
- HORN 1:** BOUCHE, OPEN
- HORN 2:** BOUCHE, OPEN
- TRUMPET 3:** MUTE OFF
- TROMBONE 1:** GLISS.
- PERCUSSION 2:** W. BLOCK
- PERCUSSION 3:** NR, CENTER
- PIANO:** SOLO

72

This section contains the musical notation for measures 74 to 76 for the string section: Violin 1 & 2, Viola 1 & 2, Violoncello 1 & 2, and Double Bass 1 & 2.

Key performance instructions include:

- Violin 1 (a):** TUTTI NON-DIV.
- Violin 1 (b):** TUTTI ARCO, GLISS.
- Violin 2 (a):** TUTTI M.V., C.L. BATTUTO GLISS. RICOCHET
- Violin 2 (b):** TUTTI ARCO, GLISS., C.L. BATTUTO RICOCHET GLISS.
- Viola (a):** TUTTI, C.L. BATTUTO RICOCHET GLISS., RICOCHET
- Viola (b):** TUTTI, C.L. BATTUTO RICOCHET GLISS., RICOCHET
- Violoncello (a):** TUTTI
- Violoncello (b):** TUTTI ARCO, NORMAL
- Double Bass (a):** TUTTI M.V., SOLO
- Double Bass (b):** TUTTI ARCO, GLISS., SOLO

75

Fl. 1 *f* *p* *mf* *p* *M.V.*

Fl. 2 *f* *mf*

Ob. 1 *mf*

Ob. 2 *mf* *f sub.* *p* *M.V.* *mp*

Cl. 1 *f* *n*

Cl. 2 *f* *n*

Bsn. 1 *p sub.* *mf sub.* *p sub.* *M.V.*

Bsn. 2 *p* *f* *p* *M.V.* *f* *p*

Hn. 1 *n*

Hn. 2 *p* *mf* *n*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *p* *n*

C Tpt. 2 *p* *n*

C Tpt. 3 *p* *n*

Tbn. 1 *p* *pp*

Perc. 1 *p* *NR*

Perc. 2 *pp* *ppp* *n*

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

Timp.

Hp. *mf*

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

Vln. 1 (a) *p* *mf* *p* *fsub.* *p* *fsub.* *p*

Vln. 1 (b) *p* *mf* *p* *fsub.* *p* *fsub.* *p*

Vln. 2 (a) *f* *RICOCHET* *f* *RICOCHET*

Vln. 2 (b) *f* *RICOCHET* *f* *RICOCHET*

Vla. (a) *f* *RICOCHET* *f* *RICOCHET*

Vla. (b) *f* *RICOCHET* *f* *RICOCHET*

Vc. (a) *p sub.*

Vc. (b) *p* *mf* *mf*

Db. (a) *p* *TUTTI* *mf* *mf* *mf* *mf*

Db. (b) *mf* *mf* *mf* *mf*

77

Fl. 1 M.V. pp, p, pp, fp, fp, p, pp, f, pp, f

Fl. 2 M.V. pp, f, pp sub., f, pp sub., pp, mf, pp, p, f, p

Ob. 1 M.V. pp

Ob. 2 SOLO, M.V. p, pp

Cl. 1 M.V. pp, f sub., pp, S.V., M.V. S.V., M.V. S.V., M.V.

Cl. 2 M.V. pp, mp, pp sub., 1/2 AIR, NORMAL, p, n, pp, pp < p > pp < p > pp, f, pp, M.V.

Bsn. 1 M.V. pp, pp, M.V.

Bsn. 2 M.V. pp, M.V., M.V., M.V.

Hn. 1 pp < p > pp < p > n, pp, pp < p > pp < p > pp < p > pp, M.V., p

Hn. 2 pp < p > pp < p > n, pp, pp < p > pp < p > pp < p > pp, M.V.

Hn. 3 M.V. pp, M.V.

Hn. 4 M.V. pp, M.V., pp

C.Tpt. 3 M.V. pp, n

Tbn. 1 M.V. pp, S.V., M.V., pp < p > pp < p > pp < p > pp

Tbn. 2 pp < p > pp < p > pp < p > pp

B.Tbn. M.V. pp

Perc. 1 PEDAL, FAST, p, mf, p, pp, SLOW VIB., ppp

Perc. 2 T. BLOCKS, p, NR, pp

Perc. 3

Timp. pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp, n

Hp.

Pno. p, pp

Vln. 1 (a) M.V. pp, p, pp, p, pp, p, pp, p, pp, p, n, STANDS 4, 5 ONLY, M.V., pp < p > pp < p > pp < p > pp

Vln. 1 (b) M.V. pp, PIZZ., ARCO, M.V., RICOCHET (♩), p, n, pp, p, pp, p, pp < p > pp, PIZZ., p

Vln. 2 (a) NORMAL, M.V., pp, M.V., n, pp, n, pp < p > pp

Vln. 2 (b) NORMAL, M.V., pp, RICOCHET (♩), mf, pp, pp < p > pp < p > pp < p > pp < p > pp, n, p, C.L. BATTUTO

Vla. (a) NORMAL, pp < p > pp < p > pp < p > pp, p, pp < p > pp < p > pp < p > pp < p > pp, STAND 1 ONLY, SOLO, M.V., mp

Vla. (b) NORMAL, M.V., pp, M.V., pp, STAND 3 ONLY, M.V., pp < p > pp < p > pp

Vc. (a) M.V., pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp, pp, S.V., pp < p > pp

Vc. (b) PIZZ., p, ARCO, pp, S.V., pp, pp < p > pp, pp < p > pp < p > pp, n

Db. (a) M.V., pp, RICOCHET (♩), p, pp, S.V., pp, mfpp, mfpp, mf, mfpp

Db. (b) UNIS., M.V., pp, p sub., pp, M.V., p, n, pp, p

Fl. 1 *M.V.* *pp* *f* *pp* *f*

Fl. 2 *pp* *f* *pp* *pp* *p* *pp* *p*

Ob. 1

Ob. 2 *mp* *pp sub.* *BEND* *p*

Cl. 1

Cl. 2 *p* *pp* *p* *pp* *p* *pp* *f* *M.V.* *pp* *p*

Bsn. 1 *pp* *p* *pp* *p*

Bsn. 2 *pp* *M.V.* *pp* *M.V.* *pp*

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

Hn. 2 *pp* *M.V.* *pp* *pp* *p* *pp* *p* *n*

Hn. 3 *n* *pp* *p* *pp* *p* *pp* *p*

Hn. 4 *pp* *p* *pp* *p* *pp* *p* *pp* *M.V.*

B. Tbn. *p* *n*

Tba. *n*

Perc. 1 *BOW* *pp* *L.V.* *p*

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

Perc. 3 *NR* *pp* *mp* *NR* *p*

Vln. 1 (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *STANDS 1, 2 ONLY*

Vln. 1 (b) *n* *ARCO, M.V.* *STAND 4 ONLY* *pp* *p* *pp* *p* *pp* *p* *n*

Vln. 2 (a) *RICOCHET* *p sub.* *n* *STANDS 4, 5 ONLY* *NORMAL* *M.V.* *pp* *p* *pp* *p* *pp* *p* *pp*

Vln. 2 (b) *pp* *p* *pp* *p* *pp* *p* *n* *STAND 4 ONLY* *C.L. BATTUTO* *PIZZ.* *p*

Vla. (a) *mf* *p* *mf sub.* *C.L. BATTUTO* *pp* *p* *pp* *p* *pp* *p* *n*

Vla. (b) *p* *pp* *p* *n* *p* *STAND 1 ONLY* *pp* *p* *pp* *p* *pp* *p* *n*

Vc. (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *STAND 3 ONLY* *ARCO, S.V.* *pp* *p* *pp* *p* *pp* *p* *n*

Vc. (b) *p* *PIZZ.* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Db. (a) *S.V.* *M.V.* *S.V.* *M.V.* *SOLO* *S.V.* *M.V.* *mfpp* *mfpp*

Db. (b) *ARCO* *PIZZ.* *ARCO* *PIZZ.* *SOLO* *ARCO* *PIZZ.* *p* *pp*

M ♩ = 100

CONVIB. (C.V)

82

Fl. 1 *f* *ff* *mf* *ff* *f* *f* *n*

Fl. 2 *f* *p* *ff* *f* *f* *n*

Ob. 1 *f* *ff* *mf* *f* *f* *n*

Ob. 2 *f* *p* *ff* *mf* *f* *n*

Cl. 1 *f* *ff* *f* *AIR* *n*

Cl. 2 *f* *ff* *mf* *AIR* *n*

Bsn. 1 *f* *mf* *ff* *p sub.* *n*

Bsn. 2 *f* *mf* *ff* *n*

Hn. 1 *f* *AIR* *1/2 VALVE AIR* *ff* *p* *n*

Hn. 2 *f* *AIR* *TONE* *ff* *p* *n*

Hn. 3 *f* *mf* *ff* *AIR* *p* *n*

Hn. 4 *f* *mf* *ff* *AIR* *p* *n*

C.Tpt. 1 *f* *mf* *f* *AIR* *ff* *n*

C.Tpt. 2 *f* *mf* *f* *AIR* *ff* *n*

C.Tpt. 3 *f* *mf* *ff* *TONE* *f* *n*

Tbn. 1 *f* *p* *f* *AIR* *n*

Tbn. 2 *GLISS.* *fp* *f* *ff* *n*

B. Tbn. *GLISS.* *fp* *f* *mf* *n*

Tba. *f* *ff sub.* *mf* *TONE* *f* *n*

Perc. 2 *CYM. / soft mallet* *pp* *fp* *mf* *pp* *n*

Perc. 3 *pp* *fp* *mf* *pp* *f* *n*

Timp. *pp* *f* *p* *mf* *p* *n*

Hp. *ff* *f* *p* *GLISS.* *n*

Pno. *f* *ff* *mf* *pp* *n*

M ♩ = 100

[TUTTI] GLISS., sul A

Vln. 1 (a) *f sub.* *p* *f* *p* *f sub.* *p*

Vln. 1 (b) *[TUTTI]* *GLISS., sul A* *f* *p* *f sub.* *p* *f sub.* *p*

Vln. 2 (a) *p* *f* *p sub.* *f* *p sub.* *f*

Vln. 2 (b) *[TUTTI]* *ARCO, GLISS.* *p* *f* *BRIDGE* *NORMAL* *p sub.* *f*

Vla. (a) *f sub.* *ff* *mf* *n*

Vla. (b) *[TUTTI]* *PONT.* *p* *f* *BRIDGE* *mf* *n*

Vc. (a) *p* *f* *p* *p* *n*

Vc. (b) *p* *f* *p* *PIZZ.* *p* *PIZZ.* *n*

Db. (a) *f* *f* *f* *ARCO* *p* *PIZZ.* *n*

Db. (b) *[TUTTI]* *PIZZ.* *f* *ARCO, GLISS.* *p* *n*



85

Fl. 1

Fl. 2 *M.V.*  
*pp* — *p* — *pp f* — *pp* — *mf*

Ob. 1

Ob. 2 *M.V.*  
*pp* — *mp* — *pp* — *p sub.* — *mf*

Cl. 1

Cl. 2 *M.V.*  
*pp* — *p* — *pp* — *f* — *pp* — *mf*

Bsn. 1

Hn. 1

Hn. 2 *M.V.*  
*pp*

Hn. 3

Hn. 4

Perc. 2 *CYM. & GONGS / soft mallet*  
*pp*

Perc. 3 *MALLETT* — *NR*  
*p* — *pp*

♩ = 60

Vln. 1 (a) *M.V.*  
*pp* — *p* — *pp* — *p* — *pp* — *p* — *pp* — *p* — *pp* — *p* — *pp* — *p* — *n*

Vln. 1 (b) *SOLO* — *PIZZ.* — *p*

Vln. 2 (a) *STAND 1 ONLY* — *SOLO* — *C.L. BATTUTO*  
*pp* — *p* — *pp* — *p* — *pp* — *p* — *pp* — *p*

Vln. 2 (b)

Vla. (a) *SOLO* — *M.V.* — *pp* — *PIZZ.* — *p* — *ARCO* — *p* — *mf* — *p* — *mf* — *p* — *mf* — *n*

Vla. (b) *SOLO* — *NORMAL, S.V.*  
*pp* — *p* — *pp* — *p* — *pp* — *p* — *pp* — *p* — *pp* — *p* — *n*

Vc. (a) *SOLO*  
*pp* — *p* — *pp* — *p* — *pp* — *p* — *n*

Vc. (b) *SOLO*  
*pp* — *p* — *pp* — *p* — *pp* — *p* — *n* — *C.L. BATTUTO* — *3*

Db. (a) *SOLO* — *ARCO* — *S.V.* — *M.V.* — *mfpp* — *S.V.* — *pp* — *n*

Db. (b) *SOLO* — *ARCO* — *PIZZ.* — *p* — *pp*









99

Fl. 1 *f* *ff* *mf* *f* *ff* *f* *n* *f* *ff*

Fl. 2 *f* *p* *ff* *f* *ff* *f* *p* *f* *ff*

Ob. 1 *f* *ff* *mf* *f* *n* *f* *ff* *sub.*

Ob. 2 *f* *p* *ff* *mf* *AIR* *mf* *ff* *sub.*

Cl. 1 *f* *ff* *f* *n* *mf* *AIR* *ff* *sub.*

Cl. 2 *f* *ff* *mf* *f* *f* *f* *ff*

Bsn. 1 *f* *mf* *ff* *p sub.* *ff*

Bsn. 2 *f* *ff* *n* *ff*

Hn. 1 *f* *ff* *p* *n* *mf* *f* *1/2 VALVE AIR* *TONE*

Hn. 2 *f* *ff* *p* *n* *mf* *f* *AIR* *TONE*

Hn. 3 *f* *mf* *ff* *p* *p* *f* *1/2 VALVE AIR* *TONE*

Hn. 4 *f* *mf* *ff* *p* *p* *f* *AIR* *TONE*

C.Tpt. 1 *f* *mf* *f* *ff* *p* *f* *p* *f sub.*

C.Tpt. 2 *f* *mf* *f* *ff* *p* *f* *p* *f sub.*

C.Tpt. 3 *f* *ff* *f* *ff* *p* *f* *ff* *AIR*

Tbn. 1 *f* *p* *f* *ff* *n* *mf* *f* *GLISS.*

Tbn. 2 *fp* *f* *ff* *p* *p* *f* *TONE, GLISS.*

B.Tbn. *fp* *f* *mf* *ff* *mf* *f* *TONE* *AIR*

Tba. *f* *ff sub.* *mf* *f* *mf* *f* *AIR*

Perc. 2 *pp* *fp* *mf* *pp* *p* *pp* *CYM.*

Perc. 3 *pp* *fp* *mf* *pp* *f* *n* *f* *HAND, RUB* *MALLET*

Timp. *pp* *f* *p* *mf* *p*

Hp. *ff* *f* *mf* *F<sub>3</sub>, A<sub>1</sub>*

Pno. *f* *f* *mf* *p* *GLISS.*

Vin. 1 (a) *f sub.* *p* *f* *p* *f sub.* *p* *f* *p*

Vin. 1 (b) *f* *p* *f sub.* *p* *f sub.* *p* *f sub.* *mf*

Vin. 2 (a) *p* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f*

Vin. 2 (b) *p* *f* *BRIDGE* *p sub.* *f* *BRIDGE*

Vla. (a) *f sub.* *ff* *mf* *f sub.* *mf* *GLISS.*

Vla. (b) *p* *f* *BRIDGE* *mf* *f* *PONT.*

Vc. (a) *p* *f* *p* *f* *p* *f*

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

Db. (a) *f* *f* *PIZZ.* *ARCO* *PIZZ.* *ARCO* *PIZZ.*

Db. (b) *f* *f* *ARCO, GLISS.* *p* *f sub.* *p*







109

R

FLUTTER

Score for measures 109-111, featuring a variety of instruments and dynamic markings.

**Flutes (Fl. 1, 2):** Fl. 1 starts with *f sub*, then *p sub* and *f*. Fl. 2 starts with *mf*, then *f* and *p*.

**Oboes (Ob. 1, 2):** Ob. 1 starts with *f*, then *p* and *f*. Ob. 2 starts with *f*, then *p* and *f*.

**Clarinets (Cl. 1, 2):** Cl. 1 starts with *f*, then *f* and *p*. Cl. 2 starts with *f*, then *mf* and *f*.

**Bassoons (Bsn. 1, 2):** Bsn. 1 starts with *mf*, then *f* and *n*. Bsn. 2 starts with *f*, then *pp cresc.*

**Horns (Hn. 1-4):** Hn. 1 starts with *fp*, then *f* and *p*. Hn. 2 starts with *mf*, then *f* and *n*. Hn. 3 starts with *mf*, then *f* and *n*. Hn. 4 starts with *mf*, then *f* and *pp cresc.*

**Trumpets (C Tpt. 1-3):** C Tpt. 1 starts with *f*, then *p* and *ff*. C Tpt. 2 starts with *f*, then *p* and *ff*. C Tpt. 3 starts with *mf*, then *f* and *p*.

**Trombones (Tbn. 1-3):** Tbn. 1 starts with *fp*, then *f* and *pp*. Tbn. 2 starts with *p*, then *f* and *n*. Tbn. 3 starts with *p*, then *f* and *n*.

**Timpani (Timp.):** Starts with *pp*, then *mf*, *f*, *p*, and *pp cresc.*

**Drum Set (Perc. 1-3):** Perc. 1 has *VIBRAPHONE NO PEDAL (DEADSTROKE)*. Perc. 2 has *T. & W. BLOCKS* with *f*, *p*, and *f*. Perc. 3 has *pp*, *fp*, *mf*, *p*, and *pp cresc.*

**Harpsichord (Hp.):** Starts with *f*, then *mf* and *p*.

**Piano (Pno.):** Starts with *pp*, then *f* and *pp cresc.*

**Violins (Vln. 1(a), 1(b), 2(a), 2(b)):** Vln. 1(a) starts with *f sub*, then *p* and *mf*. Vln. 1(b) starts with *f*, then *mf* and *pp*. Vln. 2(a) starts with *p*, then *f* and *n*. Vln. 2(b) starts with *p*, then *mf* and *n*.

**Violas (Vla. (a), (b)):** Vla. (a) starts with *f sub*, then *p < fp* and *fp*. Vla. (b) starts with *p*, then *mf* and *pp cresc.*

**Violoncellos (Vc. (a), (b)):** Vc. (a) starts with *p*, then *f* and *pp sub*. Vc. (b) starts with *f*, then *p* and *pp cresc.*

**Double Basses (Db. (a), (b)):** Db. (a) starts with *f sub*, then *pp cresc.* Db. (b) starts with *f*, then *p* and *pp cresc.*

**Other markings:** *timbral*, *AIR*, *TONES*, *BEND*, *GLISS.*, *ARCO, PONT.*, *PIZZ.*, *SOLO*, *TUTTI*, *NR*, *NORMAL*, *FLUTTER*.



115

FLUTTER

Fl. 1 *mf* *f*

Fl. 2 *mf*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 2 *p cresc.*

B. Tbn.

Tba.

Perc. 1

Perc. 2 *pp* *mf*

Perc. 3 *f*

Timp. *mf*

Pno.

Vln. 1 (a) *f* *mf cresc.*

Vln. 1 (b) *f*

Vln. 2 (a) *ARCO* *PIZZ.* *ARCO* *PIZZ.* *ARCO* *PIZZ.* *ARCO* *PIZZ.*

Vln. 2 (b) *f*

Vla. (a) *PIZZ.* *ARCO* *PIZZ.* *ARCO* *PIZZ.* *ARCO* *PIZZ.* *ARCO*

Vla. (b) *f*

Vc. (a) *f*

Vc. (b) *f*

Db. (a)

Db. (b)

**S** ♩ = 100 Eruptious

118

This section of the score covers measures 118 to 121. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Percussion 2 & 3. The music is characterized by dynamic contrasts and various articulations such as 'AIR', 'TONE', 'GLISS.', and 'CYM. / soft mallet'. The key signature has one sharp (F#) and the time signature is 2/4.

**S** ♩ = 100 Eruptious

This section of the score covers measures 122 to 125. It includes parts for Violin 1 (a) & (b), Violin 2 (a) & (b), Viola (a) & (b), Violoncello (a) & (b), and Double Bass (a) & (b). The music features dynamic markings like 'GLISS.', 'sul A', 'sul G', 'PONT.', and 'BRIDGE'. The key signature has one sharp (F#) and the time signature is 2/4.

This page of a musical score contains the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has dynamics *f*, *ff*, *mf*, *f*, *n*, *f*, *ff*, *f*. Flute 2 has dynamics *f*, *p*, *ff*, *f*, *f*, *p*, *ff*, *n*.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has dynamics *f*, *ff*, *mf*, *f*, *f*, *ff* sub., *p*. Oboe 2 has dynamics *f*, *5*, *p*, *ff*, *mf*, *f*, *mf*, *ff*, *p*. Includes *M.V.* markings.
- Clarinets (Cl. 1, Cl. 2):** Clarinet 1 has dynamics *f*, *ff*, *f*, *n*, *mf*, *ff* sub., *p*. Clarinet 2 has dynamics *f*, *ff*, *mf*, *f*, *f*, *3*, *mf*, *ff*, *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Bassoon 1 has dynamics *f*, *mf*, *ff*, *p* sub., *f* sub., *p* sub. Bassoon 2 has dynamics *fp*, *f*, *p*, *f*.
- Horns (Hn. 1-4):** Horns 1 and 2 have dynamics *f*, *ff*, *p*, *n*, *mf*, *f*, *p*. Horns 3 and 4 have dynamics *f*, *mf*, *ff*, *p*, *p*, *3*, *f*, *p*.
- Trumpets (C Tpt. 1-3):** Trumpet 1 has dynamics *f*, *mf*, *f*, *ff*, *p*, *f*, *p*, *f* sub., *mf*. Trumpet 2 has dynamics *f*, *mf*, *f*, *ff*, *p*, *f*, *p*, *f* sub., *mf*. Trumpet 3 has dynamics *f*, *ff*, *f*, *p*, *f*, *ff*, *AIR*.
- Trombones (Tbn. 1-3):** Trombone 1 has dynamics *f*, *p*, *f*, *n*, *mf*, *f*, *mf*. Trombone 2 has dynamics *fp*, *f*, *ff*, *p*, *p*, *3*, *f*, *mf*. Trombone 3 has dynamics *fp*, *f*, *mf*, *mf*, *f*, *mf*.
- Tuba (Tba.):** Dynamics *f*, *ff* sub., *mf*, *f*, *mf*, *f*, *p*.
- Percussion (Perc. 2, Perc. 3):** Percussion 2 has dynamics *pp*, *fp*, *mf*, *pp*, *p*, *pp*, *mf*, *pp*. Percussion 3 has dynamics *pp*, *fp*, *mf*, *pp*, *f*, *n*, *3*, *mf*, *f*, *p*. Includes *HAND, RUB* and *MALLET* instructions.
- Timpani (Timp.):** Dynamics *pp*, *f*, *p*, *mf*, *p*, *mf*, *pp*, *f*, *mf*. Includes *NR* marking.
- Harp (Hp.):** Dynamics *ff*, *f*, *mf*, *f*, *mf*.
- Piano (Pno.):** Dynamics *f*, *p*, *f*, *p*, *f*, *p*.
- Violins (Vln. 1 (a), Vln. 1 (b), Vln. 2 (a), Vln. 2 (b)):** Violin 1 (a) has dynamics *f* sub., *pp*, *f* sub., *pp*, *f* sub., *pp*, *f* sub., *pp*, *f* sub. Violin 1 (b) has dynamics *f* sub., *p*, *f* sub., *p*, *f* sub., *p*, *f* sub., *p*, *f* sub. Violin 2 (a) has dynamics *p*, *f*, *p* sub., *f*, *p* sub., *f*, *p* sub., *f*. Violin 2 (b) has dynamics *p*, *f*, *p* sub., *f*, *p* sub., *f*, *p* sub., *f*, *ff* sub., *p* sub.
- Violas (Vla. (a), Vla. (b)):** Viola (a) has dynamics *f* sub., *ff*, *mf*, *f* sub., *mf*, *p*, *f*. Viola (b) has dynamics *p*, *f*, *p*, *f*.
- Cellos (Vc. (a), Vc. (b)):** Cello (a) has dynamics *p*, *f*, *p* sub., *p*, *f*, *mf*. Cello (b) has dynamics *p*, *f*, *p* sub., *p*, *f*, *mf*.
- Double Basses (Db. (a), Db. (b)):** Double Bass (a) has dynamics *f* sub., *p* sub., *ff* sub., *p* sub., *ff* sub., *p* sub. Double Bass (b) has dynamics *fp*, *f*, *p*, *f*.

Performance instructions include *AIR*, *1/2 VALVE*, *TONE*, *GLISS.*, *BRIDGE*, *NORMAL*, and *EXPRESSIVO*.

This page of the musical score, numbered 128, contains the following parts and instructions:

- Flutes (Fl. 1, 2):** Includes instructions for FLUTTER and KEY NOISES.
- Oboes (Ob. 1, 2):** Includes instructions for KEY NOISES.
- Clarinets (Cl. 1, 2):** Includes instructions for FLUTTER, AIR & KEY NOISES, and KEY NOISES.
- Bassoons (Bsn. 1, 2):** Includes instructions for KEY NOISES.
- Horns (Hn. 1-4):** Includes instructions for TONE, AIR, VALVE NOISES, and AIR & VALVE NOISES.
- Trumpets (C Tpt. 1-3):** Includes instructions for TONE, AIR, VALVE NOISES, and AIR & VALVE NOISES.
- Trombones (Tbn. 1-2, B. Tbn., Tbn.):** Includes instructions for TONE, AIR, VALVE NOISES, F-TRIGGER NOISE, and AIR.
- Percussion (Perc. 1-3, Timp., Hp., Pno.):** Includes instructions for RAINSTICK, TURN FAST, SLOW, HAND, RUB, and CENTER.
- Violins (Vln. 1 (a), 1 (b), 2 (a), 2 (b)):** Includes various dynamic markings and performance instructions.
- Violas (Vla. (a), (b)):** Includes instructions for M.V. and BRIDGE.
- Violoncellos (Vc. (a), (b)):** Includes various dynamic markings.
- Double Basses (Db. (a), (b)):** Includes instructions for BRIDGE.

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

Fl. 2 *f* *p* *ff* *f* *f* *f*

Ob. 1 *f* *ff* *mf* *f*

Ob. 2 *f* *5* *p* *ff* *mf* *f*

Cl. 1 *f* *ff* *f* *f* *n*

Cl. 2 *f* *ff* *mf* *f*

Bsn. 1 *f* *mf* *ff* *p sub.*

Bsn. 2 *f* *p*

Hn. 1 *f* *ff* *p* *AIR* *1/2 VALVE* *AIR* *n*

Hn. 2 *f* *ff* *p* *AIR* *n*

Hn. 3 *f* *mf* *ff* *p* *AIR* *n*

Hn. 4 *f* *mf* *ff* *p* *AIR* *n*

C.Tpt. 1 *f* *mf* *ff* *p* *AIR* *n*

C.Tpt. 2 *f* *mf* *ff* *p* *AIR* *n*

C.Tpt. 3 *f* *mf* *ff* *p* *AIR* *n*

Tbn. 1 *f* *p* *GLISS.* *f* *AIR* *n*

Tbn. 2 *fp* *f* *ff* *p* *AIR* *n*

B. Tbn. *fp* *f* *mf* *GLISS.* *AIR* *n*

Tba. *AIR* *f sub.* *n* *AIR* *f* *n*

Perc. 2 *pp* *fp* *mf* *pp* *p* *n*

Perc. 3 *pp* *fp* *mf* *pp* *f* *p*

Timp. *pp* *f* *p* *mf* *p* *mf* *n*

Hp. *ff* *f* *n*

Pno. *f* *p* *f* *p*

Vln. 1 (a) *f sub.* *pp* *f sub.* *pp* *f sub.* *pp*

Vln. 1 (b) *f sub.* *p* *f sub.* *p* *f sub.* *mf*

Vln. 2 (a) *p* *f* *p sub.* *f* *p sub.* *f*

Vln. 2 (b) *p* *f* *BRIDGE* *p sub.*

Vla. (a) *f sub.* *ff* *mf*

Vla. (b) *PONT.* *p* *f* *p*

Vc. (a) *p* *f* *p sub.*

Vc. (b) *p sub.* *f* *p sub.*

Db. (a) *f* *p sub.* *ff sub.* *p sub.*

Db. (b) *fp* *f* *pp*

134

Fl. 1 *f* *ff* *mf* *ff* *f* *f*  
 Fl. 2 *f* *p* *ff* *f* *f*  
 Ob. 1 *f* *ff* *mf* *f*  
 Ob. 2 *f* *p* *ff* *mf* *f*  
 Cl. 1 *f* *ff* *f* *AIR*  
 Cl. 2 *f* *ff* *mf* *AIR*  
 Bsn. 1 *f* *mf* *ff* *p sub.*  
 Bsn. 2 *f* *p*  
 Hn. 1 *f* *ff* *p* *AIR* *1/2 VALVE*  
 Hn. 2 *f* *ff* *p* *AIR*  
 Hn. 3 *f* *mf* *ff* *p* *AIR*  
 Hn. 4 *f* *mf* *ff* *p* *AIR*  
 C.Tpt. 1 *f* *mf* *ff* *p* *AIR*  
 C.Tpt. 2 *f* *mf* *ff* *p* *AIR*  
 C.Tpt. 3 *f* *mf* *ff* *p* *AIR* *TONE*  
 Tbn. 1 *f* *p* *ff* *f* *AIR*  
 Tbn. 2 *fp* *f* *ff* *f* *AIR*  
 B. Tbn. *fp* *f* *mf* *f* *AIR* *TONE*  
 Tba. *f* *ff sub.* *mf* *f* *AIR*  
 Perc. 2 *pp* *fp* *mf* *pp* *p* *HAND, RUB*  
 Perc. 3 *pp* *fp* *mf* *pp* *f*  
 Timp. *pp* *f* *p* *mf* *p* *mf*  
 Hp. *ff* *f*  
 Pno. *f* *p* *f* *p*  
 Vln. 1 (a) *f* *pp* *f sub.* *pp* *f sub.* *pp*  
 Vln. 1 (b) *f* *p* *f sub.* *p* *f sub.* *mf*  
 Vln. 2 (a) *p* *f* *p sub.* *f* *p sub.* *f*  
 Vln. 2 (b) *p* *f* *BRIDGE* *p sub.*  
 Vla. (a) *f sub.* *ff* *mf* *GLISS.*  
 Vla. (b) *p* *f* *p*  
 Vc. (a) *p* *f* *p sub.*  
 Vc. (b) *p* *f* *p sub.*  
 Db. (a) *f* *p sub.* *ff sub.* *p sub.*  
 Db. (b) *fp* *f* *ppp*



This page of the musical score, numbered 137 and 45, is divided into several sections of instruments:

- Woodwinds:** Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), and Horns (Hn. 1-4). It includes specific instructions like "1/2 VALVE AIR" and "TONE".
- Brass:** Trumpets (C.Tpt. 1-3), Trombones (Tbn. 1-3), and Tuba (Tba.).
- Percussion:** Percussion 2 and 3 (with "MALLET" and "HAND, RUB" instructions), Timpani (Timp.), and Horns (Hp.).
- Strings:** Violins (Vln. 1 (a), Vln. 1 (b), Vln. 2 (a), Vln. 2 (b)), Violas (Vla. (a), Vla. (b)), Violoncellos (Vc. (a), Vc. (b)), and Double Basses (Db. (a), Db. (b)).

The score features complex musical notation including dynamics (e.g., *f*, *ff*, *mf*, *p*, *pp*, *f sub.*), articulations (e.g., *AIR*, *BRIDGE*, *GLISS.*), and performance directions (e.g., *1/2 VALVE AIR*, *TONE*). The music is written in 2/4 time and includes various rhythmic patterns and phrasing.

U

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc. 2  
Perc. 3  
Timp.  
Hp.  
Pno.  
Vln. 1 (a)  
Vln. 1 (b)  
Vln. 2 (a)  
Vln. 2 (b)  
Vla. (a)  
Vla. (b)  
Vc. (a)  
Vc. (b)  
Db. (a)  
Db. (b)

1/2 VALVE AIR  
TONE  
M.V.  
GLISS.  
TONE, GLISS.  
SOLO NORMAL  
TUTTI PONT.  
BRIDGE  
GLISS.

*f* < *ff* > *mf* *ff* > *f* *f* *n* *f* *ff* *f*  
*f* > *p* *ff* *f* *f* *p* *f* *ff* *n*  
*f* *ff* *mf* *f* *f* *ff* *sub.* *p*  
*f* *p* *ff* > *mf* *mf* *ff* *sub.* *p*  
*f* *ff* > *f* *f* *n* *mf* *ff* *sub.* *p*  
*f* *ff* *mf* *f* *f* *3* *mf* *ff* *mf*  
*f* *mf* *ff* *p sub.* *f sub.* *p sub.*  
*fp* *f* *p* *f*  
*f* *ff* *p* *f* *n* *mf* *f* *p*  
*f* *ff* *p* *f* *n* *mf* *f* *mf*  
*f* *mf* *ff* *p* *f* *p* *f sub.* *mf*  
*f* *ff* *p* *f* *f* *f sub.* *mf*  
*f* *ff* *f* *p* *f* *ff*  
*f* *GLISS.* *AIR* *f* *n* *mf* *f* *mf*  
*fp* *f* *ff* *AIR* *p* *f* *mf* *mf*  
*mf* *AIR* *f* *mf* *f* *f* *mf*  
*f* *p* *mf* *f* *f* *f* *mf*  
*pp* *fp* *mf* > *pp* *p* *pp* *mf* > *pp*  
*pp* *fp* *mf* *pp* *f* *pp* *mf* *pp*  
*pp* *f* > *p* *mf* > *p* *mf* *pp* *f* *pp* *mf*  
*ff* *f* *mf* *f* *mf* *f* *mf*  
*f* *p* *f* *p* *f* *p* *f* *p*  
*f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.*  
*f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*  
*f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*  
*f* *p* *f* *p sub.* *f* *p sub.* *f* *p sub.*  
*f* *p sub.* *ff* *p sub.* *mf* *f sub.* > *mf* *p* *f* > *pp*  
*p* *f* *p* *f* *p* *f* *p*  
*p* *f* *p sub.* *f* *p* *f* *mf*  
*p* *f* *p sub.* *f* *p* *f* *mf*  
*f* *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *p sub.*  
*fp* *f* *p* *f* *p* *f* *p*

This page of the musical score, page 148 of 47, contains the following parts and markings:

- Flutes (Fl. 1, 2):** Fl. 1 includes markings for FLUTTER, flutter, and AIR. Fl. 2 includes M.V. and p sub.
- Oboes (Ob. 1, 2):** Both parts include KEY NOISES.
- Clarinets (Cl. 1, 2):** Cl. 1 includes FLUTTER and AIR & KEY NOISES. Cl. 2 includes M.V., AIR, and KEY NOISES.
- Bassoons (Bsn. 1, 2):** Bsn. 1 includes f sub, p sub, and KEY NOISES. Bsn. 2 includes KEY NOISES.
- Horns (Hn. 1-4):** Horns 1 and 2 include TONE, AIR, and VALVE NOISES. Horns 3 and 4 include AIR and VALVE NOISES.
- Trumpets (C Tpt. 1-3):** All three parts include TONE, AIR, VALVE NOISES, and AIR & VALVE NOISES.
- Trombones (Tbn. 1, 2):** Both parts include TONE, AIR, VALVE NOISES, and F-TRIGGER NOISES.
- Baritone (B. Tbn.) and Tuba (Tba.):** B. Tbn. includes TONE, AIR, and VALVE NOISES. Tba. includes AIR.
- Percussion (Perc. 1-3):** Perc. 1 includes TURN FAST and SLOW. Perc. 2 includes mf sub and p. Perc. 3 includes HAND, RUB.
- Timpani (Timp.):** Includes NR, CENTER, and NR.
- Harp (Hp.):** Includes f, mf, and f.
- Piano (Pno.):** Includes f and p.
- Violins (Vln. 1 (a), 1 (b), 2 (a), 2 (b)):** Vln. 1 (a) includes p, f sub, pp, and TASTO. Vln. 1 (b) includes p, f sub, p, f sub, p, f sub. Vln. 2 (a) includes p sub, f, p sub, f. Vln. 2 (b) includes ff sub, p sub, ff sub, p sub, M.V., p sub.
- Violas (Vla. (a), (b)):** Vla. (a) includes SOLI, S.V. and pp. Vla. (b) includes ff, f, pp, and M.V.
- Violoncellos (Vc. (a), (b)):** Vc. (a) includes ff sub, p sub, p, f, p. Vc. (b) includes ff, mf, p sub, f, p.
- Double Basses (Db. (a), (b)):** Db. (a) includes ff sub, p sub, ff sub, p sub, pp, and PONT. Db. (b) includes ff, p sub, pp, and M.V.

V

151

This page contains the musical score for measures 151 through 154. The score is written for a full orchestra and string ensemble. The instruments and parts included are:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Horn 4 (Hn. 4)
- Trumpet 1 (C Tpt. 1)
- Trumpet 2 (C Tpt. 2)
- Trumpet 3 (C Tpt. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba.)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)
- Timpani (Timp.)
- Harp (Hp.)
- Piano (Pno.)
- Violin 1 (Vln. 1 (a) and (b))
- Violin 2 (Vln. 2 (a) and (b))
- Viola (Vla. (a) and (b))
- Violoncello (Vc. (a) and (b))
- Double Bass (Db. (a) and (b))

The score includes various performance instructions such as dynamics (e.g., *f*, *ff*, *mf*, *p*, *pp*, *f sub.*), articulation (e.g., *AIR*, *TONE*, *GLISS.*), and specific techniques (e.g., *1/2 VALVE*, *M.V.*, *BRIDGE*, *PONT*, *GLISS.*, *EXPRESSIVO*). The time signature is 2/4.

This page of the musical score, numbered 156, contains the following parts and markings:

- Flutes 1 & 2:** Includes markings for FLUTTER, AIR, and KEY NOISES.
- Oboes 1 & 2:** Includes markings for KEY NOISES.
- Clarinets 1 & 2:** Includes markings for FLUTTER, AIR & KEY NOISES, and KEY NOISES.
- Bassoons 1 & 2:** Includes markings for KEY NOISES.
- Horns 1-4:** Includes markings for TONE, AIR, VALVE NOISES, and AIR & VALVE NOISES.
- Trumpets 1-3:** Includes markings for TONE, AIR, VALVE NOISES, and AIR & VALVE NOISES.
- Trombones 1-2:** Includes markings for TONE, AIR, F-TRIGGER NOISE, and AIR.
- Baritone & Tuba:** Includes markings for TONE and AIR.
- Percussion 1-3:** Includes markings for TURN FAST, SLOW, HAND, RUB, and CENTER.
- Timpani:** Includes markings for NR and CENTER.
- Harp & Piano:** Standard musical notation.
- Violins 1 (a) & (b):** Includes markings for f sub and p.
- Violins 2 (a) & (b):** Includes markings for p sub, f, and BRIDGE.
- Violas (a) & (b):** Includes markings for M.V., f, and BRIDGE.
- Cellos (a) & (b):** Includes markings for f sub, p sub, and mf.
- Double Basses (a) & (b):** Includes markings for f sub, p sub, and BRIDGE.

Fl. 1 *f* *ff* *mf* *ff* *f* *f* *n* *f* *ff* *f*

Fl. 2 *f* *p* *ff* *f* *f* *p* *f* *ff* *n*

Ob. 1 *f* *ff* *mf* *f* *f* *ff* *sub.* *p*

Ob. 2 *f* *p* *ff* *mf* *f* *mf* *ff* *p*

Cl. 1 *f* *ff* *f* *n* *mf* *ff* *sub.* *p*

Cl. 2 *f* *ff* *mf* *f* *f* *mf* *ff* *mf*

Bsn. 1 *f* *mf* *ff* *p sub.* *f sub.* *p sub.*

Bsn. 2 *fp* *f* *p*

Hn. 1 *f* *ff* *p* *n* *mf* *f* *p*

Hn. 2 *f* *ff* *p* *n* *mf* *f* *mf*

Hn. 3 *f* *mf* *ff* *p* *p* *f* *p*

Hn. 4 *f* *mf* *ff* *p* *p* *f* *mf*

C.Tpt. 1 *f* *mf* *f* *ff* *p* *f* *p* *f sub.* *mf*

C.Tpt. 2 *f* *mf* *f* *ff* *p* *f* *p* *f sub.* *mf*

C.Tpt. 3 *f* *ff* *f* *f* *p* *ff* *n*

Tbn. 1 *f* *p* *f* *n* *mf* *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *fp* *f* *mf*

Perc. 2 *pp* *fp* *mf* *pp* *p* *pp* *mf* *pp*

Perc. 3 *pp* *fp* *mf* *pp* *f* *n* *mf* *f* *p*

Timp. *pp* *f* *p* *mf* *p* *mf* *pp* *f* *mf*

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

Pno. *f* *p* *mf*

Vln. 1 (a) *f sub.* *pp* *f sub.* *pp* *f sub.* *pp* *f sub.* *pp* *f sub.*

Vln. 1 (b) *f sub.* *p* *f sub.* *p* *f sub.* *p* *f sub.* *p* *f sub.*

Vln. 2 (a) *p* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vln. 2 (b) *p* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.*

Vla. (a) *f sub.* *ff* *mf* *f sub.* *mf*

Vla. (b) *p* *f* *p* *f* *p*

Vc. (a) *p* *f* *p sub.* *p* *f* *mf*

Vc. (b) *pp sub.* *f* *p sub.* *p* *f* *mf*

Db. (a) *f* *p sub.* *ff sub.* *p sub.* *ff sub.* *p sub.*

Db. (b) *fp* *f* *mf* *mf* *p* *p* *f* *p*



X ♩ = 72

168

Fl. 1 M.V. timbral timbral M.V. timbral FLUTTER

Fl. 2 timbral M.V. timbral M.V.

Ob. 1 S.V.

Ob. 2 ENGLISH HORN

Cl. 1 M.V. S.V.

Cl. 2 M.V. S.V. 1/2 AIR

Bsn. 1 SENZAVIB. (S.V.)

Bsn. 2 p pp sempre

Hn. 1 M.V.

Hn. 2 M.V.

Hn. 3 M.V.

Hn. 4 M.V.

C.Tpt. 1

C.Tpt. 2 M.V.

Tbn. 1 S.V.

Tbn. 2 M.V.

B. Tbn. S.V.

Tba.

Perc. 1 VIBRAPHONE PEDAL, FAST

Perc. 2 CYM. & GONGS / soft mallet

Perc. 3

Timp. SUPERBALL RUB

Hp. f

Pno. mp p pp sempre

X ♩ = 72

Vln. 1 (a) M.V.

Vln. 1 (b) M.V.

Vln. 2 (a) PIZZ.

Vln. 2 (b) M.V.

Vla. (a) NORMAL, S.V.

Vla. (b) PONT, M.V.

Vc. (a) II, M.V.

Vc. (b) PIZZ.

Db. (a) PIZZ., M.V. ARCO

Db. (b) PIZZ., M.V. ARCO



171

This page of the musical score, page 53, begins at measure 171. It features a complex orchestration with the following parts and their key performance markings:

- Flutes 1 & 2:** Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts, both marked with *mf* and *f* dynamics, and featuring *timbral* markings.
- Oboes 1 & 2:** Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) parts, marked with *f*, *mf*, *f sub*, and *pp* dynamics.
- Clarinets 1 & 2:** Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) parts, marked with *mp*, *pp*, *f*, and *p* dynamics, including *M.V.* (Mute Valve) markings.
- Bassoons 1 & 2:** Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) parts, marked with *f* and *pp* dynamics, including *M.V.* markings.
- Horns 1-4:** Horn 1 (Hn. 1) through Horn 4 (Hn. 4) parts, marked with *f*, *pp*, *p*, and *mf* dynamics, including *BOUCHE*, *OPEN*, and *BEND* markings.
- Trumpets 1-3:** Trumpet 1 (C.Tpt. 1), Trumpet 2 (C.Tpt. 2), and Trumpet 3 (C.Tpt. 3) parts, marked with *f*, *pp*, and *p* dynamics, including *PLUNGER MUTE* and *MUTE OFF* markings.
- Trombones 1-3 & Tuba:** Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (B.Tbn.), and Tuba (Tba.) parts, marked with *f*, *pp*, *p*, and *mf* dynamics, including *GLISS.* (Glissando) markings.
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3) parts, marked with *f*, *mf*, and *pp* dynamics, including *NORMAL* markings.
- Timpani (Timp.):** Timpani part, marked with *f*, *mf*, and *p* dynamics, including *L.V.* (Left Valve), *TIMP. MALLET*, and *NR NORMAL* markings.
- Harmonica (Hp.):** Harp part, marked with *f* dynamics.
- Piano (Pno.):** Piano part, marked with *f* dynamics.
- Violins 1 & 2:** Violin 1 (Vln. 1 (a) and (b)) and Violin 2 (Vln. 2 (a) and (b)) parts, marked with *f sub*, *f*, *mf*, *p*, and *pp* dynamics, including *PIZZ.* (Pizzicato), *ARCO*, and *RICOCHET* markings.
- Violas (a & b):** Viola (a) and Viola (b) parts, marked with *f*, *pp*, and *f sub* dynamics, including *EXPRESSIVO* markings.
- Violoncellos (a & b):** Cello (a) (Vc. (a)) and Cello (b) (Vc. (b)) parts, marked with *pp*, *p*, and *mf* dynamics, including *PIZZ.* and *ARCO* markings.
- Double Basses (a & b):** Double Bass (a) (Db. (a)) and Double Bass (b) (Db. (b)) parts, marked with *f*, *pp*, *p*, and *mf* dynamics, including *PIZZ.* and *ARCO* markings.

Fl. 1 *timbral* *M.V.* *timbral*

Fl. 2 *distant, echo* *pp* *p* *mf* *f sub.*

Ob. 1 *M.V.* *f* *pp*

Ob. 2 *M.V.* *mf* *pp* *mf sub.* *n* *mf* *n*

Cl. 1 *M.V.* *mp* *pp* *mp* *pp* *f*

Cl. 2 *M.V.* *f* *p* *pp* *p* *pp* *f* *p*

Bsn. 1

Bsn. 2 *p* *f*

Hn. 1 *M.V.* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. 2 *OPEN* *p* *pp* *p* *pp* *p sub.* *BOUCHE, BEND* *OPEN, M.V.* *p* *pp* *p* *pp*

Hn. 3 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. 4 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *n* *p* *pp*

Perc. 1 *RAINSTICK* *TURN FAST* *f*

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

Perc. 3 *pp* *mf*

Timp. *NR* *NORMAL* *p* *pp* *NR* *NORMAL* *p* *pp* *mp*

Hp. *mf* *p*

Pno. *p* *f*

Vln. 1 (a) *ARCO* *mf* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. 1 (b) *p* *mf* *pp* *p* *pp* *pp*

Vln. 2 (a) *S.V.* *M.V.* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. 2 (b) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vla. (a) *p* *f sub.* *p* *f* *mp*

Vla. (b) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vc. (a) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vc. (b) *n* *p* *n* *p* *n* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Db. (a) *M.V.* *mf* *S.V.* *p* *M.V.* *fp* *S.V.* *p* *M.V.* *fp* *S.V.* *fp* *M.V.* *p* *fp*

Db. (b) *ARCO* *PIZZ.* *mf* *p* *ARCO* *PIZZ.* *f* *mf* *ARCO* *p* *fp*

176

Score for Percussion and Strings, measures 176-178.

**Percussion:**

- Perc. 1: SLOW,  $p$ ,  $pp$
- Perc. 2: wire brush RUB,  $p$ ,  $f$ ,  $pp$
- Perc. 3: HAND, RUB,  $p$ ,  $f$ ,  $pp$

**Strings:**

- Vln. 1 (a): (GLISS.),  $pp$ , BRIDGE,  $f$ ,  $pp$
- Vln. 1 (b): BRIDGE,  $f$ ,  $pp$
- Vln. 2 (a):  $pp$ , BRIDGE,  $f$ ,  $pp$
- Vln. 2 (b): (GLISS.),  $p$ , BRIDGE,  $f$ ,  $pp$
- Vla. (a):  $pp$ , BRIDGE,  $f$ ,  $pp$
- Vla. (b): (GLISS.),  $p$ , BRIDGE,  $f$ ,  $pp$
- Vc. (a):  $pp$ , BRIDGE,  $f$ ,  $pp$
- Vc. (b):  $pp$ , BRIDGE,  $f$ ,  $pp$
- Db. (a): BRIDGE,  $f$ ,  $pp$
- Db. (b): BRIDGE,  $f$ ,  $pp$

**Wind Instruments (Measures 176-178):**

- Fl. 1, 2: AIR & KEY NOISES,  $p$ ,  $f$ ,  $pp$
- Ob. 1, 2: KEY NOISES,  $p$ ,  $f$ ,  $pp$
- Cl. 1, 2: AIR & KEY NOISES,  $p$ ,  $f$ ,  $pp$
- Bsn. 1, 2: KEY NOISES,  $p$ ,  $f$ ,  $pp$
- Hn. 1, 2, 3, 4: AIR & VALVE NOISE,  $f$ ,  $p$ ,  $pp$
- C.Tpt. 1, 2, 3: AIR & VALVE NOISE,  $f$ ,  $p$ ,  $pp$
- Tbn. 1, 2: AIR & F-TRIGGER NOISE,  $f$ ,  $p$ ,  $pp$
- B. Tbn.: AIR & TRIGGER NOISE,  $f$ ,  $p$ ,  $pp$
- Tba.: AIR & VALVE NOISE,  $f$ ,  $p$ ,  $pp$