

**act like you know
for Orchestra**

by

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of the requirements for the degree of
Doctor of Musical Arts
(Music: Composition)
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DEDICATION

To all who contend with mental illness as an obstacle on the path to fulfillment and self-actualization.

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INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

Bb Bass Clarinet

2 Bassoons

4 Horns in F

3 Trumpet in C

2 Trombones

Bass Trombone

Harp

Piano

Timpani

3 Percussionists:

 Crotales (2-octave set; bass bow)

 Xylophone

 Marimba

 Chimes

 Triangle

 Egg Shaker

 Whip

Vibraslap

Ratchet

Brake Drum

Sizzle Cymbal

2 Suspended Cymbals (medium, large)

5 Temple Blocks

5 Tom-toms

Snare Drum

Kick Drum

Strings

PERFORMANCE NOTES

All instruments



‘dashed slur’ – phrase mark grouping the indicated pitches together, independent of articulation

Woodwinds



– flutter tongue

Brass

‘open’ – without mute



– growl: vocalize through instrument while simultaneously playing the given pitch



– hand-stopped (horns); closed position for wah-wah mutes (trumpets and trombones)



– open position for wah-wah mutes (trumpets and trombones)

Percussion



– rimshot (snare drum)



– circular stroke (wire brushes)




– ‘arco’: played with bass bow




– ‘dead stroke’: mallet stroke with no rebound

Harp

‘p.d.l.t.’ – prés de la table: played near the soundboard

 – play indicated note as a harmonic

Piano

 – mute string with finger

Strings

‘s.p.’/’m.s.p.’ – sul ponticello/molto sul ponticello: played near or very near the bridge

‘s.t.’/’m.s.t.’ – sul tasto/molto sul tasto: played near or very near the fingerboard

‘con sord.’ – con sordino: with mute

‘via sord.’ – via sordino: remove mute

‘ord.’ – ordinario: played without sul ponticello or sul tasto

‘1/2 c.l.b.’ – 1/2 col legno battuto: strike strings with wood and hair of bow simultaneously

-----> – gradually transition between indicated playing positions

 – left hand pizzicato

 – Bartok pizzicato

ABSTRACT

act like you know (2021) is a 12-minute work for orchestra, scored for picc., 2 fl., 2 ob., 2 cl., 1 bcl., 2 bsn., 4 hn., 3 tpt. in C, 2 tbn., 1 btb., hp., pno., timp., 3 perc., and strings. The core musical content of *act like you know* is derived from self-reflection and metacognition that I undertook upon entry into the DMA degree program, to answer the following question: what elements do I find to be lacking in my music, and how can I address these perceived shortcomings? Consequentially, this piece demonstrates a cohesive synthesis of two contrasting compositional approaches that I have often unintentionally employed at the expense of one another: the first relying on intuition and emotion, and the second stemming from strict pre-compositional constraints. The amalgamation of these opposing styles forms a narrative basis for the work, representing my struggles with mental health and the goal of overcoming self-doubt in the face of a seemingly impossible task.

The opening gesture of the work sets up a repeating tritone oscillation between G and C# which continues throughout the first 58 measures of the piece, and the increasing pitches within the concurrently unfolding arpeggios are chosen through a strict additive algorithmic process. These rigid theoretical constraints, however, exist alongside percussive embellishments that instead emphasize a more regular metric structure, lending a sense of groove to the passage that would otherwise be lacking. The pre-calculated gestural nature of this music subsequently transforms into an emotive ‘melody with accompaniment’ configuration at m.71, where arpeggio fragments extracted from the initial algorithmic process have been rearranged into a harmonically functional vamp that underlies an intuitively composed melody.

The inner sections of the piece alternate with one another starkly in a Stravinskian, rondo-like fashion. In ‘Whispering,’ which first occurs at m.106, all instruments contribute equally to creating a collective watercolor-like texture out of a singular harmony, evoking a state of mental foginess. The ‘Aggressive’ and ‘Tumultuous’ sections, occurring at m.116 and

m.205, are harsher in nature; they emote a sense of stuttering frustration through irregularly repeating, angular block harmonies that overlap between stratified instrumental groups. The ‘Leggiero’ sections, first occurring at m.132, are characterized by an ever-changing *moto perpetuo* ostinato that is passed incessantly between individual soloists, representing determined searching. The calculated juxtaposition of these distinct sonic paradigms pulls the music in several conflicting directions before ultimately overcoming an entrenched sense of indecisiveness.

I’ve constructed the following sections at m.220 and m.242 by assigning a particular compositional constraint to each and subsequently improvising the remaining music within that framework. ‘Playfully hesitant’ follows an extension of a harmonic progression that briefly appears in the earlier ‘Grooving’ section, with pointillistic capricious interjections from timbrally-varied soloists, and ‘Hushed’ is largely comprised of scales taken from the opening bars of the piece, here continuously chained in a melodically intuitive fashion. The subsequent recapitulation leads the work to a swung rendition of the earlier ‘Grooving’ section at m.324, and finally morphs into an extended pastoral vamp on verticalized harmonies also derived from that section. The self-reflective nature of this piece is the basis for its title. In doubting my own ability to convincingly compose a technically and expressively balanced work, I encouraged myself to approach the process with one phrase in mind: *act like you know*.

act like you know

for orchestra

Corey Dundee
[ASCAP]

Mechanical $\text{♩} = 160$

3/4 2/2 9/8 5/4 7/8

Flute 1
Flute 2
Piccolo
Oboe 1
Oboe 2
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
F Horn 3
F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
Trombone 1
Trombone 2
Bass Trombone

Mechanical $\text{♩} = 160$

3/4 2/2 I 9/8 II 5/4 III 7/8 IV

Timpani
Marimba
Sizzle Cym.
Xylophone
Susp. Cym.
Harp
Piano
Snare Drum wood sticks
white key gliss

Mechanical $\text{♩} = 160$

3/4 2/2 9/8 5/4 7/8

Violin 1
Violin 2
Viola
Cello
Double Bass

div. II. (inner stand): pizz.
div. I. (outer stand): arco s.p.
I. (outer stand): arco s.p.
I. arco norm.
II. pizz.
tutti, arco
tutti, arco
tutti, arco
tutti, arco
tutti, arco
white key gliss

2 3 4

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10

9 Sporadic, with an imminent sense of forward motion ♩. = 114

7 (3 + 2 + 2) 3 4 2 2 5 4 (G.P.)

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn.

ff, solo f

10

9 Sporadic, with an imminent sense of forward motion ♩. = 114

7 (3 + 2 + 2) 3 4 center of drum 2 2 5 4

Timp., Vib., Xyl., S. D., Hp., Pno.

To Whip, Whip, Kick Drum, fff

10

9 Sporadic, with an imminent sense of forward motion ♩. = 114

7 (3 + 2 + 2) 3 4 2 2 5 4

Vln. 1, Vln. 2, Vla., Vc., Db.

one player, arco, div. I: arco, II: pizz., ord. solo f

5 6 7 8 9 10 11

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

Whip
Xyl.
K. D.
Hp.
Pno.

Sizzle Cym. wood sticks *p*
Temple Blocks hard mallets *pp*
Susp. Cym. (wood sticks) *p*
Brake Drum secco *mf f sub.*
Sn. Dr. on rim *mp*

muted *f secco*

Vln. 1
Vln. 2
Vla.
Vc.
Db.

solo *f*
solo *f*
tutti, pizz. *f*

2/4 3/4 9/8 (2 + 2 + 2 + 3) (3 + 3 + 3)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

2/4 3/4 9/8 (2 + 2 + 2 + 3) (3 + 3 + 3)

Timp.
Siz. Cym.
Br. D.
S. D.
Hp.
Pno.

2/4 3/4 9/8 (2 + 2 + 2 + 3) (3 + 3 + 3)

Vln. 1
Vln. 2
Vla.
Vc.
Db.

4/4 (♩ = 172)

2/4

3/4

4/4 26

3/4

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

Timp.

4/4 (♩ = 172) 2/4 3/4 on shell, with mallet shaft 4/4 f ord., secco 3/4

pp pp ff sub.

E.S.
T. Bl.
Susp. Cym.

p T. Blks. Brk. Dr. secco f sub.

Kick Dr. Sn. Dr. on rim p pp

Hp.
Pno.

f secco ord. sfz

4/4 (♩ = 172)

2/4

3/4

4/4 26

3/4

Vln. 1
Vln. 2
Vla.
Vc.
Db.

solo tutti, pizz. f tutti spicc. f p

tutti pizz. ff

3/4 4/4 2/4 3/4 2/4 7/4

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Picc.

Ob. 1 *p* *f*

Ob. 2

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl.

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

3/4 4/4 2/4 3/4 2/4 7/4

Timp.

E.S.

Brk. Dr. *f*

S. D. *mf* *p*

Sizzle Cym. *p* *mf* *mp* *p*

Hp.

Pno.

3/4 4/4 2/4 3/4 2/4 7/4

Vln. 1

Vln. 2

Vla. *pizz.* *f* *p* *arco spicc.* *p*

Vc.

Db.

32 33 34 35 36 *ff*

4/4 2/4 40 3/4 4/4

Fl. 1 *f non dim.*

Fl. 2 *f non dim.*

Picc.

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl.

Bsn. 1 *f* *f* *p* *mf*

Bsn. 2 *f* *f* *p* *mf*

Hn. 1 *f* *p* *p* *ff*

Hn. 2 *ff* *ff* *f*

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

Hn. 4 *ff* *ff* *f*

Tpt. 1 *pp* *f* *harmon mute, stem extended*

Tpt. 2 *f*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

4/4 2/4 40 3/4 4/4

Timp.

Siz. Cym. *Vibraphone hard rubber mallet* *f*

Br. D. *T. Blks.* *Brk. Dr.* *Tambourine* *p* *f*

Susp. Cym. *Sn. Dr.* *Kick Dr.* *f* *ff* *Tom-toms* *Kick Dr.* *Sn. Dr.* *f*

Hp. *f*

Pno. *ord.* *f* *f* *secco*

4/4 2/4 40 3/4 4/4

Vln. 1 *tutti, arco spicc.* *mf non dim.* *pizz.* *ff* *ff* *arco spicc.* *mf*

Vln. 2 *mf non dim.* *pizz.* *ff* *ff* *arco spicc.* *mf*

Vla. *f non dim.* *ff* *arco spicc.* *f* *p* *mf*

Vc. *arco spicc.* *f non dim.* *ff* *arco spicc.* *f* *p* *mf*

Db.

37 38 39 40 41

4/4

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

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

Picc.

Ob. 1 *p* *mf* *mp*

Ob. 2 *p* *mf* *mp*

Cl. 1 *f* *p* *f* *pp*

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

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2 *ff*

Hn. 3

Hn. 4 *ff*

Tpt. 1 *f* *n*

Tpt. 2 *ff*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *f* *f*

4/4

Vib. *mp* Egg Shk. *p* Sizz. Cym.

T. Bls. *p* *f* Brk. Dr. *p* *f* T. Blks. *f* *p* Brk. Dr. *mf* *ff* T. Blks. *mf* *ff*

S. D. *mf* Susp. Cym. *f* Sn. Dr. *p* *f* Tom-t. 3 *mp* Kick Dr. *f sempre*

Hp. *f*

Pno. *ord.* *ffz* *ord.* *ffz* *ord.* *ffz* *ord.* *ffz*

4/4

Vln. 1 *mp* *f* *f* *pizz.*

Vln. 2 *f* *p* *mf*

Vla. *p* *f* *p*

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

Db.

2/4 4/4 48

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

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

Picc. *mp* *f* *f* *ff*

Ob. 1 *f* *mp* *f* *n*

Ob. 2 *f* *mp* *f* *n*

Cl. 1 *f* *(p)* *mp* *f* *n*

Cl. 2 *f* *(p)* *mp* *f* *mf*

B. Cl. *f* *(p)* *f* *p* *n*

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

Bsn. 2 *ff* *f* *p* *f*

Hn. 1 *f* *n* *f* *hand-stopped* *pp*

Hn. 2 *remove mute* *ff*

Hn. 3 *f* *n* *f*

Hn. 4 *f* *n* *ff*

Tpt. 1 *f* *ff* *pp* *f_{sub}*

Tpt. 2 *harmon mute, stem extended* *p* *(ff)* *f*

Tpt. 3 *p* *(ff)*

Tbn. 1

Tbn. 2

B. Tbn. *f*

Timp. *f* 2/4 4/4 48

Vib. *Egg Shk.* *mp* *f* *mf* *ff*

Br. Dr. *T. Blks.* *mf* *ff* *Brk. Dr.* *Lu.* *p* *f* *Tamb.* *f* *p* *f*

S. Dr. *Sn. Dr.* *Susp. Cym. dome* *dome* *ff* *ff* *(Sn. Dr.)* *p* *f* *mp* *f* *Tom-t.* *mf*

Hp. *f*

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

Vln. 1 *arco spicc.* *mp* *f* *pizz.* *mp* *f* *ff* *sempre*

Vln. 2 *ff* *pizz.* *f* *mp* *f* *ff*

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

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

Db. *f* *(p)* *f* *mp* *f* *n*

46 *ff* 47 48 *ff* 49

Fl. 1 *mp* *f* *mp*

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

Picc. *mp* *f* *ff*

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

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

Cl. 1 *mf* *ff* *mp* *f* *mp* *f* *mp* *f*

Cl. 2 *ff* *n* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *mp* *f* *n* *f* *mp* *f* *mp*

Bsn. 1 *mp* *f* *n* *mp* *f* *mp* *f*

Bsn. 2 *mp* *f* *mp* *f* *mp* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *ff* *open* *f*

Hn. 3 *mp* *ff*

Hn. 4 *p* *ff*

Tpt. 1 *p* *f*

Tpt. 2 *p* *mp* *(ff)*

Tpt. 3 *mp* *(ff)*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp.

Vib. *mf* *f* *mf*

Tamb. *mp* *p* *ff* *Xylophone* *mp* *f* *mp* *f*

Tom-t. *mp* *f* *Tom-t.* *Sn. Dr.* *Tom-t.* *Susp. Cym.* *Sn. Dr.* *mp*

Hp. *f sempre*

Pno. *mp* *f* *f sempre*

Vln. 1 *arco* *mf* *f* *n* *pizz.* *mp* *f* *div. I (outer stand): arco* *II (inner stand): pizz.* *mp* *f* *mp* *f*

Vln. 2 *pizz.* *mf* *ff* *arco* *mp* *f* *div. I (outer stand): arco* *II (inner stand): pizz.* *mp* *f* *mp* *f*

Vla. *pizz.* *mp* *f* *div. I (outer stand): arco* *II (inner stand): pizz.* *mp* *f* *mp* *f*

Vc. *mp* *f* *n* *f* *mp* *f* *mp* *f*

Db. *f* *mp* *f* *mp*

50 51 52

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

- Flutes:** Fl. 1, Fl. 2
- Woodwinds:** Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn.
- Percussion:** Timp., Vib., Xyl., Tom-t., Sn. Dr.
- Keyboard:** Hp., Pno.
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Db.

The score is divided into three systems, with page numbers 53, 54, and 55 visible at the bottom. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *mp*, *f*, *ff*), and articulation marks.

Compressed; **1** surging forward **5** **59** (2 + 3)
2 **16**

3/4

Fl. 1
 Fl. 2
 Picc.
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.

p
mp
ff
 insert straight mute
 remove mute

Compressed; **1** surging forward **5** **59** (2 + 3)
2 **16**

3/4

Timp.
 Mar.
 Whip
 Xyl.
 S. D.
 Hp.
 Pno.

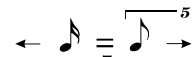
ff
 to Whip
 (temple blocks)
 Tom-t.
 Whip

Compressed; **1** surging forward **5** **59** (2 + 3)
2 **16**

3/4

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

tutti, arco spic.
f
ff
 tutti, arco spic.
ff
 tutti, pizz.
ff



1/2

4/4

Fl. 1 *f*

Fl. 2 *f*

Picc.

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp* straight mute *f*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

1/2

4/4

Timp.

Mar. *mf*

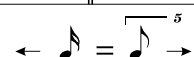
Vib. *ff*

Xyl.

B. D. *mf* arco (with bow)

Hp.

Pno. *f* *ff*



1/2

4/4

Vln. 1 *mp* *fp* (ord.)

Vln. 2 *mp* *ff* (m.s.p.)

Vla.

Vc.

Db.

4/4 3/4 4/4

Fl. 1 *ff* *n*

Fl. 2 *ff* *n*

Picc.

Ob. 1 *ff* *n*

Ob. 2 *ff* *n*

Cl. 1 *ff* *n*

Cl. 2 *ff* *n*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *n*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

4/4 3/4 4/4

Timp.

Vib. *ff* Ratchet

Xyl. *mf* *pp* (damp all) Brk. Dr.

Cym. *ff* Triangle Kick Dr. Sn. Dr. rimshot Vibraslap *ff*

Hp. *ff* *p*

Pno. *p* *mp*

4/4 3/4 4/4

Vln. 1 *ff* *n* molto sul pont.

Vln. 2 *ff* *n* ord.

Vla. *ff* *n*

Vc.

Db.

71 Grooving!

Fl. 1 *mf* 5 *ff* (*p*)

Fl. 2 *mf* 5 *ff* (*p*)

Picc. *f* 6 3 *sfz* *n*

Ob. 1 *ff* (*p*)

Ob. 2 *ff* (*p*)

Cl. 1 *mf* 5 *ff* (*p*)

Cl. 2 *mf* 5 *ff* (*p*)

B. Cl.

Bsn. 1 *ff* *f*

Bsn. 2 *ff* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *ff*

Tbn. 2 *sfz* *f* straight mute

B. Tbn. *mf* *ff*

Timp.

Rt. Sizzle Cym. *mp* *ff*

Br. D./ Vbslp. *ff* Xylophone *mf* 5 *ff*

S. D.

Hp. *mf* *ff* gliss.

Pno. *sfz* *mp* *ff* *f* *f* *f* *f* *f* (non-ped.)

Vln. 1 *ord., non-div.* *sfz* *ff sostenuto*

Vln. 2 *non-div.* *sfz* *sfz* *sfz* *ff* *pizz.*

Vla. *sul pont., non div.* *sfz* *sfz* *sfz* *ff* *sul pont., quasi scratch-tone* (*p*) *f*

Vc. *arco sul pont.* *sfz* *sfz* *sfz* *ord.* (*pizz.*) *ff* *f* *f* *f*

Db. *sfz pizz. gliss.* *sfz* (*pizz.*) *ff* *f* *f* *f*

70 71 72 73

Fl. 1 *f sostenuto* *fp*

Fl. 2 *f sostenuto* *fp*

Picc.

Ob. 1

Ob. 2

Cl. 1 *f sostenuto* *sfz* *ff*

Cl. 2 *f sostenuto* *sfz* *ff*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* *fp*

Hn. 2 *f* *muted*

Hn. 3 *f* *muted* *fp*

Hn. 4 *f* *muted*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *ff* *f* *remove mute*

B. Tbn. *ff*

Timp. *f* *IV* *24*

Vib. *f* *f*

Crot. *f* *Xylophone* *mp* *f*

Chim. *f* *mf*

Hp. *mf* *gliss.* *ff*

Pno. *f* *ff* *arco*

Vln. 1 *arco* *sfz* *ff*

Vln. 2 *arco* *sfz* *ff*

Vla.

Vc. *arco* *sfz*

Db. *arco* *sfz*

74 75 76 77

The score is organized into systems. The top system includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1-3, Trombone 1 & 2, and Bass Trombone. The middle system includes Timpani, Vibraphone, Crotales, Xylophone, Chimes, Harp, and Piano. The bottom system includes Violins 1 & 2, Viola, Violoncello, and Double Bass. Time signatures alternate between 2/4 and 4/4. Dynamics range from *pp* to *ff*. Articulations include *sostenuto*, *sfz*, *straight mute*, and *remove mute*. The page is numbered 78, 79, 80, and 81 at the bottom.

82

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

82

Timp.
Mar.
Vib.
Xyl.
Chim.
Hp.
Pno.

82

Vln. 1
Vln. 2
Vla.
Vc.
Db.

94

2/3 2/4 4/4 5/8 (2+3) 3/4

Fl. 1 (p) flutter tongue mf flutter tongue (f) ff

Fl. 2 (p) mf (f) ff

Picc. (p)

Ob. 1 mf ff p mf f

Ob. 2 mf ff p mf f

Cl. 1 (p) mf f

Cl. 2 (p) mf f

B. Cl. mf f

Bsn. 1 solo mf f (p) mf f

Bsn. 2 mf f

Hn. 1 mf ff

Hn. 2 solo, stopping muted mf f remove mute (p) open mf

Hn. 3 mf ff

Hn. 4 mf ff

Tpt. 1 (pp) p mf

Tpt. 2 mp f mf

Tpt. 3 mf f mf

Tbn. 1 mp f mp

Tbn. 2 mp f

B. Tbn. muted mf remove mute

Timp. 2/3 2/4 4/4 94 5/8 (2+3) 3/4 mf

Mar. ff mp f

Vib. mf f

Xyl. Susp. Cym. Xylophone p mf f

Chim. pp mf

Hp. ff p.d.l.t. mf mp

Pno. ff p sub. mf sub. f

Vln. 1 (p) molto sul pont. mp f ord. f

Vln. 2 (p) f

Vla. (p) mf f

Vc. sul pont. p sub. sul pont. (s.p.) (mf) f

Db. mf ff mp (f)

91 92 93 94 95

3/4 2/4 3/4 2/2 3/4

Fl. 1 (mp) ff f p

Fl. 2 (mp) ff f p

Picc. ff

Ob. 1 ff f n

Ob. 2 ff f n

Cl. 1 ff f

Cl. 2 ff f

B. Cl. ff (p) solo mp

Bsn. 1 ff

Bsn. 2 ff

Hn. 1 ff solo mf pp

Hn. 2 ff

Hn. 3 ff

Hn. 4 ff

Tpt. 1 solo (straight mute) insert cup mute f pp remove mute

Tpt. 2

Tpt. 3

Tbn. 1 f

Tbn. 2 f

B. Tbn. f open 8^{va} (p) possibile

3/4 IV III I 2/4 3/4 2/2 3/4

Timp. ff

Mar. ff

Vib. ff

Xyl. ff

S. D. ff Susp. Cym.

Hp. ff

Pno. ff (ff)

3/4 2/4 3/4 2/2 3/4

Vln. 1 ff non ped.

Vln. 2 ff

Vla. ff

Vc. ff ord. (pp) div. I: outer stands mf

Db. ff

96 97 98 99 100

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

(pp) possibile

10/8 (3 + 3 + 4) 4/2

Timp.
Vib.
Xyl.
Susp. Cym.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

div., legato con sord.
I: solo
II: outer stands

mp

legato con sord.

mp

pp

n

pp

via sord.

solo
pp

ped
(sempre pedale al m.115)

10/8 (3 + 3 + 4) 4/2

3/2

3/4

4/2

106 Whispering

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

harmon mute, stem in (wa-wa)
pp mp

3/2

3/4

4/2

106 Whispering

Timp.
Vib.
Xyl.
Susp. Cym.
Hp.
Pno.

Sizzle Cym. hard yarn mallets
pp mf

Vibraphone
mf (sempre pedale al m. 115)

Susp. Cym. wire brush, scrape w/butt end
mf

Susp. Cym. w/mallet butts
pp mp

Hp.
mf sempre l.v. al m. 115

Pno.
p leggiero
mf sub. p f

3/2

3/4

4/2

106 Whispering

Vln. 1
Vln. 2
Vla.
Vc.
Db.

tutti (con sord.)
p

con sord.
f

Fl. 1 *mp*

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1 *soli p*

Cl. 2 *soli p*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *n*

Tbn. 2

B. Tbn.

Timp.

Vib. *mf* *f* *mp*

Susp. Cym. *ord. (mallet heads) dome mp pp*

Susp. Cym. *scrape f* *ord. (with brushes) p f*

Hp. *f mp*

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

Vln. 1 *mf pp mp n p*

Vln. 2 *mf pp mp f mp*

Vla.

Vc. *tutti, con sord. mf pp* *via sord.*

Db. *n f n*

2/4 3/4 3/8

2/4 3/4 3/8

2/4 3/4 3/8

Fl. 1 *n* *mp* *n* *mp* *n*

Fl. 2

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

Ob. 1

Ob. 2

Cl. 1 *f* *mp* *mf* *n*

Cl. 2 *f* *mp* *mf* *n*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vib. *mp* *f* *pp* *mf*

Egg Shaker

Susp. Cym. *p* *mf*

Susp. Cym. *pp* *mf*

Snare Drum *pp* *mf*

Hpx. *mf* *f* *mf*

Pno. *mp* *mf*

Vln. 1 *mf* *p* *mp* *p* *non cresc.*

Vln. 2 *via sord.*

Vla.

Vc.

Db. *f* *n* *f*

116 Suddenly Aggressive

3/8 4/4 3/8 3/4 3/8 5/4 6/8

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

f *p* *f sub.* *p* *f sub.* *pp*

f *p* *f sub.* *p* *f sub.* *pp*

muted, bell tones
mf *f* *mf* *f* *mf* *pp* *f*

muted, bell tones
mf *f* *mf* *f* *mf* *f*

muted, bell tones
mf *f* *mf* *f* *mf* *pp* *f*

muted, bell tones
mf *f* *mf* *f* *mf* *f*

116 Suddenly Aggressive

3/8 4/4 3/8 3/4 3/8 5/4 6/8

Timp.
E.S.
Susp. Cym.
S. D.
Hp.
Pno.

f sempre

Xylophone
f sempre

p

ff sempre

ff

116 Suddenly Aggressive

3/8 4/4 3/8 3/4 3/8 5/4 6/8

Vln. 1
Vln. 2
Via.
Vc.
Db.

via sord.

norm.
mp

arco norm.
mp

via sord.

f *mp* *f* *mp* *f* *mp*

4/2 128 **Leggiero**

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

Fl. 2 *mp* *n* *mp* *pp*

Picc. *n*

Ob. 1 *pp* *mp* *n*

Ob. 2 *pp* *mp* *n*

Cl. 1 *pp* *mf* *n* *mp sub.* *pp*

Cl. 2 *mp sub.* *pp*

B. Cl. *n*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

Hn. 1

Hn. 2 *hand-stopped* *mf*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2 *cup mute* *pp* *mp* *n*

Tpt. 3

Tbn. 1 *remove mute*

Tbn. 2

B. Tbn.

4/2 128 **Leggiero**

Timp.

Mar. *Sizzle Cym.* *mf* *Marimba* *mp leggiero* *sf* *sf* *sf*

Vib. *mf*

Xyl. *pp* *Crotales ord.* *p*

S. D.

Hp. *ord.* *mf* *mp*

Pno. *mp* *p* *mf* *mp leggiero* *sf* *sf* *sf*

128 **Leggiero**

Vln. 1 *sul tasto* *p* *mp* *n* *con sord.* *via sord.*

Vln. 2 *pp* *arco sul tasto, flautando* *mf* *n*

Vla. *n* *mf* *ord.* *n* *p mp* *(mf)*

Vc. *arco sul tasto, flautando* *mf* *n*

Db. *arco, con sord.* *mf* *n*

4/2 3/2 4/4 2/4 4/4 4/2

Fl. 1 *mf* *n*

Fl. 2 *mf* *n*

Picc. *mf* *pp*

Ob. 1 *p* *mf* *n*

Ob. 2 *p* *mf* *n*

Cl. 1 *mf* *n*

Cl. 2 *mf* *n*

B. Cl.

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1

Hn. 2 *mp* *ff*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

4/2 3/2 4/4 2/4 4/4 4/2

Timp.

Mar. *mp* *p* *f*

Vib. *mp*

Crot.

Susp. Cym. *f*

Hp. *f* *mf*

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

4/2 3/2 4/4 2/4 4/4 4/2

Vln. 1 *mf* *leggiero* *f* *f*

Vln. 2 *mp*

Vla.

Vc. *mp* *f* *n*

Db.

Sizz. Cym. w/mallet butts dome edge

Marimba ord. (mallet heads)

Susp. Cym. scrape

sul tasto, spiccato

solo, ord.

pizz., (norm.)

4/2 2/3 4/4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

mp *pp*
mf *n*
mf *f* *mp* *mf* *n*
p *mf* *f* *pp* *mf* *n*
mf *n*
mf *n*
open *mp* *f* *n*
(cup mute) *mp* *f* *ppp*
mf *n*

4/2 2/3 4/4

Timp.
Mar.
Vib.
Whip
Susp. Cym.
Hp.
Pno.

Sizz. Cym. *f* *mf* *dome*
p *mf* *f* *mf* *f*
Whip *ff*
Crotales *mf*
ord. (brushes) *mp* *ff*
Susp. Cym. w/mallet butts *f*
Crotales arco *f*
Temple Blocks *p*
ord. *pp* *mf* *mp* *p*
mp *f* *ff* *f* *ff* *f* *ff* *8va*

4/2 2/3 4/4

Vln. 1
Vln. 2
Vla.
Vc.
Db.

tutti, sul tasto *mf* *f* *mp*
arco con sord. *sf* *n*
arco con sord. *sf* *n*
con sord., flautando *mf* *n*
f *n*

2/4 4/4 2/4 4/4 4/4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Mar.
Tamb.
Chim.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f *mf sempre*
mp *f* *n*
f *n*
f *n*
fmp *n*
mp sempre
pp sempre
tutti mp *f* *pp*
f *ff*
pizz. mp
pizz. mp

150 151 152 153 154 155

4/4 **2/4** **4/2** **4/4**

Fl. 1 *n* *f* *n*
 Fl. 2 *n* *f* *n*
 Picc.
 Ob. 1
 Ob. 2
 Cl. 1 *n* *mp* *f* *soli*
 Cl. 2 *n* *mp* *f* *soli*
 B. Cl. *p mp* *n*
 Bsn. 1
 Bsn. 2
 Hn. 1 *p* *mf*
 Hn. 2
 Hn. 3 *open* *p* *mf*
 Hn. 4
 Tpt. 1
 Tpt. 2 *mf*
 Tpt. 3
 Tbn. 1 *mp* *ff* *n* *solo, growl w/harmon mute (wa-wa)*
 Tbn. 2
 B. Tbn.
4/4 **2/4** **4/2** **4/4**

Timp.
 Sizz. Cym. *mp* *Sizz. Cym.*
 Vib. *f* *mf*
 Vibrspl. *scrape w/ mallet butt* *(mallet butt) dome* *pp* *mf* *p*
 S. D. *f* *Susp. Cym.* *p* *mp*
 Hp *ff* *f* *mp*
 Pno. *sfz* *f* *mf*
4/4 **2/4** **4/2** **4/4**

Vln. 1 *pizz.* *mp* *n* *tutti arco* *p*
 Vln. 2 *n* *p* *f* *p* *mf*
 Vla. *solo* *mf* *3* *tutti, con sord.* *p* *f* *p*
 Vc. *via sord.* *arco ord.* *mf* *n*
 Db. *arco ord.* *f* *n* *mf*

161 162 163 164

4/4

Fl. 1 *solo* *f* *3*

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1 *n* *solo* *f* *3*

Cl. 2 *n*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *n*

Hn. 2

Hn. 3 *n*

Hn. 4

Tpt. 1

Tpt. 2 *n*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

4/4

Timp.

Vib. *f*

Cym. *Xylophone ord.* *mp* *f* *Susp. Cym.* *mf* *f* *Temple Blocks*

Susp. Cym. *mf* *f* *Chimes* *f*

Hp. *ff* *f*

Pno. *f sub.* *f sub.* *ff*

4/4

Vln. 1 *ff* *pizz.* *mp* *f*

Vln. 2 *via sord.* *pp* *via sord.*

Vla. *via sord.* *n* *solo* *f* *3* *sfz* *n* *tutti, pizz.* *p* *mf*

Vc.

Db. *n* *f sost.*

3/4 4/2 172 4/4

Fl. 1 *f* *n*

Fl. 2 *f* *n*

Picc. *f* *n*

Ob. 1 *f* *n*

Ob. 2 *f* *n*

Cl. 1 *f* *n*

Cl. 2 *f* *n*

B. Cl. *mf* *f* *n*

Bsn. 1 *mp* *fp* *f*

Bsn. 2 *mp* *fp* *f*

Hn. 1 *f* *hand-stopped*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *fp* *open, ord.* *∅*

Tbn. 2 *fp* *∅*

B. Tbn. *fp* *∅*

Timp. *mp* *mf* *f* *∅*

Mar. *f* *mp leggiero*

Vib. *f*

T. Bl. *f* *Tamb. mp*

Chim. *f* *Sn Dr. wood sticks p mp*

Hp. *f* *mp leggiero*

Pno. *f* *mp leggiero*

Vln. 1 *arco* *f* *mf sostenuto e espressivo* *soli*

Vln. 2 *tutti* *f*

Vla. *f*

Vc. *mp* *ff* *l.h. pizz. mf* *ord. pizz. mp*

Db. *pizz. mf* *mp*

170 171 172 173

2/4 4/4 181 3/4 4/4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Sizz. Cym.
Vib.
Tamb.
Susp. Cym.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp *f* *p* *mp* *f* *pp* *mf* *ff* *mf* *mf* *pp* *mf* *mp* *ff* *mf* *pp* *mf* *mp* *ord.* *pp* *mf*

remove mute
hand-stopped

179 180 181 182 183

This musical score page features five systems of staves, each corresponding to a different instrument group. The measures are numbered 184 through 188 at the bottom. The time signature changes from 4/4 to 3/4 and back to 4/4.

- Flutes (Fl. 1, 2):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *mf* to *ff*.
- Piccolo:** Remains in 4/4.
- Oboes (Ob. 1, 2):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *ff*.
- Clarinets (Cl. 1, 2):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *ff*.
- Bassoon (B. Cl.):** Remains in 4/4.
- Bassoons (Bsn. 1, 2):** Remains in 4/4.
- Horn (Hn. 1-4):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *mf* to *f*. Includes "open" and "sfp" markings.
- Trumpets (Tpt. 1-3):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *p* to *f*. Includes "harmon mute, stem in" marking for Tpt. 3.
- Trombones (Tbn. 1, 2, B. Tbn.):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *sfp* to *f*.
- Percussion (Timp.):** Remains in 4/4.
- Maracas (Mar.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *ff* to *p*. Includes "ff leggiero" marking.
- Vibraphone (Vib.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *mf* to *f*.
- Temple Blocks (T. Bl.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *p*. Includes "Susp. Cym." marking.
- Xylophone (Xylophone):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *mf* to *ff*.
- Tam-tam (Tamb.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *p*.
- Snare Drum (Sn. Dr.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *p*.
- Harpsichord (Hp):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *p*.
- Piano (Pno):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *ff* to *mp*. Includes "gradually lift pedal" marking.
- Violins (Vln. 1, 2):** Start in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *f* to *p*. Includes "soli" and "pizz." markings.
- Viola (Vla.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *mf* to *f*.
- Violoncello (Vc.):** Starts in 4/4, then 3/4, 4/4, and 3/4. Dynamics range from *p* to *mf*.
- Double Bass (Db.):** Starts in 4/4, then 3/4, 4/4, and 3/4.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Mar.
Vib.
Xylophone
Crotales
Chimes
S. D.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

189 190 191 192 193

2194 Soaring

Fl. 1 *n*

Fl. 2 *n*

Picc. *n*

Ob. 1 *n* *f sost.*

Ob. 2 *n* *f sost.*

Cl. 1 *n* *mf* *f sost.*

Cl. 2 *mf* *f sost.*

B. Cl. *n*

Bsn. 1 *n*

Bsn. 2

Hn. 1 *f sost.* *mp* *f sost.* *f*

Hn. 2 *f sost.* *p*

Hn. 3 *f sost.* *mp* *f sost.* *f*

Hn. 4 *f sost.* *p*

Tpt. 1 *n* **remove mute**

Tpt. 2 *mp* *f* *n* **open**

Tpt. 3 *mp*

Tbn. 1 *mp* *f* *n* *mp*

Tbn. 2

B. Tbn.

2194 Soaring

Timp. *mf sempre*

Vib. *mf sempre*

Crot. *mf sempre*

Chim. *mf sempre*

Hp. *mf sempre*

Pno. *loco* *mf sempre* *f*

2194 Soaring

Vln. 1 *n* *f sost.*

Vln. 2 *f sost.* *div.*

Vla. *n* *f sost.*

Vc. *n* *mf* *f*

Db. *arco* *ff*

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Timp., Vib., Croc., Chim., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db.

2/3, 3/4, 4/4

sf, *f*, *mp*, *p*, *ff*, *sfmp*, *fl.*, *tutti*, *f*, *n*, *open*, *mp sub.*, *p*, *insert straight mute*, *(mp)*, *(gliss. optional)*, *(to trem.)*

199, 200, 201, 202

This page of a musical score is divided into five measures, each with a specific time signature: 3/4, 3/8, 5/4, 3/4, 7/8 (2+2+3), and 2/4. The instruments are arranged in the following order from top to bottom:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Piccolo (Picc.)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Clarinets 1 & 2 (Cl. 1, Cl. 2)
- Bass Clarinet (B. Cl.)
- Bassoons 1 & 2 (Bsn. 1, Bsn. 2)
- Horns 1, 2, 3, & 4 (Hn. 1-4)
- Trumpets 1, 2, & 3 (Tpt. 1-3)
- Trombones 1 & 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Timpani (Timp.)
- Marimba (Mar.)
- Vibraphone (Vib.)
- Cymbals (Crot.)
- Chimes (Chim.)
- Hammered Drum (Hp.)
- Piano (Pno.)
- Violins 1 & 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *pp*, *ff*, *mp*), articulation marks (e.g., accents, slurs), and performance instructions (e.g., "remove mute", "open", "tutti, ord."). The page number is indicated at the bottom of each measure: 208, 209, 210, 211, 212, and 213.

2/4 4/4 3/4 4/4 2/4 1/2 (♩ = ♩) 4/4

Fl. 1 *f* *p* *ff*

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

Picc. *f* *p* *f*

Ob. 1 *f* *pp* *f* *ff*

Ob. 2 *f* *pp* *f* *ff*

Cl. 1 *p* *sfz* *f* *p* *ff*

Cl. 2 *p* *sfz* *f* *p* *ff*

B. Cl. *pp* *f* *ff* *(pp)* *ff* *(p)*

Bsn. 1 *(p)* *sfz* *f* *(p)* *f* *ff*

Bsn. 2 *(p)* *sfz* *f* *(p)* *f* *ff*

Hn. 1 *hand-stopped* *mf* *f* *ff* *open* *mf* *ff*

Hn. 2 *hand-stopped* *mf* *f* *ff* *open* *mf* *ff*

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

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

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

Tpt. 2 *mf* *f* *mf* *open* *mf* *f*

Tpt. 3 *mf* *f* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *fmp* *(pp)* *fmp* *pp*

B. Tbn. *f* *fmp* *pp* *f* *fmp* *pp*

Timp. *mf* *ff* *ff*

Mar. *f* *Marimba* *mf* *ff*

Vib. *Sizz. Cym.* *Vib.* *f*

Xyl. *ord.* *f*

S. D. *Tom-toms* *f* *ff* *Susp. Cym.* *wire brushes, scrape* *f*

Hp. *f* *ff* *ff*

Pno. *ff*

Vln. 1 *(mp)* *f* *arco sul pont.* *mf* *ff* *ord.* *f* *ff*

Vln. 2 *ff* *(mp)* *arco sul pont.* *mf* *ff* *ord.* *f* *ff*

Vla. *arco sul pont.* *(p)* *mf* *ff* *ord.* *f* *ff*

Vc. *div.* *I: sul pont.* *mf* *ff* *tutti, ord.* *mp* *f* *ff*

Db. *pp* *f sub.* *(pp)* *ff* *ord.* *mp* *f* *ff*

214 *ff* 215 *(p)* 216 *ff* 217 *ff* 218 *p* 219

220 Slightly faster, yet playfully hesitant

4/4 ♩ = 90

Fl. 1 (pp)

Picc. (pp)

Ob. 1 solo mp

Cl. 1 solo, gliss. mp < f

B. Cl. solo mp

Bsn. 1 solo mp

Bsn. 2 solo, flutter tongue mf

Hn. 2 solo mf sub.

Hn. 3 sfz n

Tpt. 2 solo, cup mute mp

Tbn. 1 solo, harmon mute (stem extended) mp

Tbn. 2 (solo) mf

220 Slightly faster, yet playfully hesitant

4/4 ♩ = 90

Timp.

Vib. hard mallets mf

Crot. T. Blks. dead stroke mp

Susp. Cym. Sn. Dr. wood sticks pp

Harp f

Pno. solo p leggiero e secco mp

220 Slightly faster, yet playfully hesitant

4/4 ♩ = 90

Vln. 1 solo, 1/2 col legno battuto mf

Vln. 2 solo, ricc. mf

Vla. solo, arco mf

Vc. solo, arco p

Db. solo, pizz. mp

Vln. 1 solo, ricc. mf

Vc. solo, pizz. mp

Db. arco mf sub.

2/4 3/8 3/4 2/4 229 4/4

Fl. 1 solo *f* *mp*

Fl. 2

Picc.

Ob. 1 *mf*

Ob. 2

Cl. 1 *mp* *f* *mp*

Cl. 2

B. Cl. *mf* solo *mp delicate*

Bsn. 1 *mp* *ff*

Bsn. 2 *mf* *ff sub.* solo *mp delicate*

Hn. 1 *ff*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 straight mute *f*

Tpt. 2 flutter tongue *mp* *poco*

Tpt. 3

Tbn. 1 *mf* *f*

Tbn. 2

B. Tbn. *f*

2/4 3/8 3/4 2/4 229 4/4

Timp.

Mar. Marimba *mp*

Vib. Egg Shaker *fp* *f*

Br. D. Brk. Dr. *f* Kick Dr. *f* *secco*

S. D. *f*

Hp.

Pno. *mp* *mf* *ff sub.*

Vln. 1 (solo) pizz. *f* arco, ric. *mf* spicc. *ff*

Vln. 2 (solo) pizz. *f* arco, spicc. *mp* 1/2 col legno battuto, ric. *mp* 1/2 c.l.b. *mp*

Vla. (solo) pizz. *f* arco *mf* arco s.p. *mf non dim.* ord., spicc. *ff sub.*

Vc. (solo) pizz. *f* arco *mp* pizz. *mf* arco spicc. *ff sub.*

Db. tutti pizz. (ord.) *f* solo (pizz.) *mp* arco *mf* pizz. *ff sub.*

225 226 227 228 229

4
4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

mf, ft. p
mf, ft. p
mp delicate
mp f ft. mp
mp f ft. mp
mp f ft. mp
mp f ft. mp
mp f ft. mp
mp f ft. mp
mp
open p < mf
muted mp
mf ft. + mf ft. + mf ft. +
mp
cup mute mp
open, ft. mp
pp < mp
mp
secco mf
mp

4
4

9
16

E.S.
T. Bl.
Tri.
Hp.
Pno.

Marimba w/mallet shaft mf Egg Shaker mf
Vibraphone soft mallets mp
Vibraphone hard mallet (dead stroke, w/mallet head) mf
soft mallets mp
soft mallets mp
soft mallets f
Xylophone w/Picc. p delicate
T. Bks. Vibraslap
Tambourine pp = f
Triangle mf
Snare Drum rim shot mf Kick Drum
Susp. Cym. dome p on rim Snare Drum dome 3 mf
Triangle mp

4
4

9
16

Vln. 1 (solo)
Vln. 2 (solo)
Vla. (solo)
Vc. (solo)
Db. (solo)

1/2 c.l.b. mf arco norm., ric. 5 mf ord., ric. < f pizz. 3 mf 1/2 c.l.b. norm. mf norm. mf p
arco s.p. f (p) arco norm., ric. 5 mf ord., ric. < f pizz. 3 mf p pizz. 3 mf arco s.p. mf arco s.p. mf
pizz. mp arco pizz. arco mp arco p
pizz. mp arco pizz. arco mp p pizz. 3 mf arco 3 mp
arco mp pizz. mf arco mp

poco rit.

235 Heavy! Laid-back groove ♩ = 86

9/16 (2 + 2 + 2 + 3)

4/4

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn.

ff, sfz, f, mp, mf, ff, bring out, insert mute, solo, open, ft., insert cup mute, mp, f, (mp), mf, f, (mp) f

poco rit.

235 Heavy! Laid-back groove ♩ = 86

9/16 (2 + 2 + 2 + 3)

4/4

Timp., Mar., Br. D., Tri., Hp., Pno.

Sizz. Cym., Brake Drum secco, Kick Drum Tom-toms, ff, sfz, f, mp, mf, f, (mp) f

poco rit.

9/16

4/4

Vln. 1, Vln. 2, Vla., Vc., Db.

tutti, ff, tutti, ord., tutti, tutti, spicc., ric., pizz., arco s.p., ord., bring out, div., (non-div.), (non ped.), f, mp, mf, f, (mp) f

234 ff

235 (mp) mf

236 (mp) f

Fl. 1 *f* 5 *sfz* 3 3 *mp*

Fl. 2 *f* 5 *sfz* 3 3 *mp*

Picc. *mp* 5 *f* 3 3

Ob. 1 *ft.* *(p)* *sfz* *mp* 3 3 *(sfz)=(sfz)* *(sfz)(sfz)* 5 *ff*

Ob. 2 *ft.* *(p)* *sfz* *mp* 3 3 *(sfz)=(sfz)* *(sfz)(sfz)* 5 *ff*

Cl. 1 *mf* 3 3 *p* *mf*

Cl. 2 *mf* 3 3 *p* *mf*

B. Cl. *(mp)* *mf* *p* *f* *(p)* *mf*

Bsn. 1 *ft.* *ord.* *(mp)* *mf* *p* *f* *(p)* *ff*

Bsn. 2 *ft.* *ord.* *(mp)* *mf* *p* *f* *(p)* *ff*

Hn. 1 *f* *(muted)* *remove mute*

Hn. 2 *mp* *f* *(p)*

Hn. 3 *f*

Hn. 4 *muted* *remove mute*

Tpt. 1 *(p)* *mf* 5 *f*

Tpt. 2 *to plunger mute* *plunger mute ('wah-wah')* *remove mute* *mp* *f* *(p)*

Tpt. 3 *mp* *f* *(p)*

Tbn. 1 *cup mute* *mp* *(f)* *f* *(p)*

Tbn. 2 *(mp)*

B. Tbn. *(mp)*

Timp. *IV* *mf* *mp* *p*

Mar. *p* 3 3 *(sfz)=(sfz)* *(sfz)(sfz)* 5 *ff*

Vib. *Vibraphone medium yarn mallets* *mp* *f*

Xyl. *Crotales* *f* 5 *sfz* *mp* *p* 5 *mf* *p* 3 3 *(sfz)=(sfz)* *(sfz)(sfz)* 5 *f*

Tom-t.

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

Pno. *ff* 5 *sfz* *(mp)* 3 *p* 3 3 *(sfz)=(sfz)* *(sfz)(sfz)* 5 *ff*

Vln. 1 *mf* *s.p.* *l.h. pizz.* *ff* *1/2 c.l.b.* *mp* 5 *f* 3 3 *mp*

Vln. 2 *f* *(p)* *mf* 5 *mp*

Vla. *ff* *f* *p* *mf* *(mp)* *non-div.* *mp* *(sfz)* *f* *mf* *(sfz)* *f* *sfz*

Vc. *tutti* *f* *pizz.* *arco, s.p.* *(mp)* *mf* *p* *f* *mp* *non-div.*

Db. *(mp)* *mf*

242 Hushed

2/4 3/4 2/4 3/4 4/4

Fl. 1 *f* 5 *(p)* *p*

Fl. 2 *f* 5 *(p)* *p*

Picc. *mf* *(p)* *p* 6

Ob. 1 *(p)* *mp* *p*

Ob. 2 *(p)* *mp* *p*

Cl. 1 *ff* 5 *mp* *f* 3 *(p)* *p*

Cl. 2 *ff* 5 *mp* *f* 3 *(p)* *p*

B. Cl. *ff* *(p)*

Bsn. 1 *mp* *f* *(soft accents)* *p*

Bsn. 2 *(mf)* *(p)* *(soft accents)* *mp* *p*

Hn. 1 *f* open *(mp)* *(p)*

Hn. 2 *f* *(mp)* *(p)* solo *mf*

Hn. 3 *f* *(mp)*

Hn. 4 *f* open *(mp)*

Tpt. 1 *(p)* remove mute

Tpt. 2 *f* 5 *(p)* insert harmon mute, stem extended

Tpt. 3

Tbn. 1

Tbn. 2 *f* *(p)*

B. Tbn. *mf* *(pp)*

242 Hushed

2/4 3/4 2/4 3/4 4/4

Timp.

Mar.

Vib.

Xyl.

Tom-t.

Hp.

Pno. *mf*

Vln. 1 *arco norm.* *f* *(p)*

Vln. 2 *f* 5 *mp* *f* 3 *(p)*

Vla. *f* *con sord.* *(mp)* *n*

Vc. *f* *ff* *(mp)* *pizz.* *p*

Db. *ff* *(f)* *mp* *p*

240 241 242 243

4/4

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl. (soft accents)

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3 (cup mute)

Tbn. 1

Tbn. 2

B. Tbn.

4/4

Timp.

Vib. medium soft mallets

Xyl.

Tom-t.

Hp

Pno

4/4

Vln. 1

Vln. 2

Vla. via sord. / con sord. / norm.

Vc.

Db.

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Picc.

Ob. 1 *p* *mf* *p* *f* (*p*)

Ob. 2 *p* *mf* *p* *f* (*p*)

Cl. 1 (*mf*) *p* *mf* *mp* *f* *p*

Cl. 2 (*mf*) *p* *mf* *mp* *f* *p*

B. Cl. *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p*

Bsn. 2 *mf* *p* *mf* *p*

Hn. 1

Hn. 2 *mf* (*p*)

Hn. 3

Hn. 4 *mf* (*p*)

Tpt. 1 *open* *mp* (*p*)

Tpt. 2

Tpt. 3 *mp* *p*

Tbn. 1

Tbn. 2

B. Tbn.

Timp. **2/4** **3/4** **2/4** **3/4**

Mar. *p* *mf* *p* *mf* *p sub.* *mf*

Vib. *p* *mf* *p* *mf*

Xyl.

Tom-t.

Hp. *mp* *f* *mp*

Pno.

Vln. 1 *p* *mf* *p*

Vln. 2 *ff* *p* *mp*

Vla. *mf* *pp*

Vc. *mp* *pizz.* *pp* (*pizz.*) *arco* *f* *mp* *pizz.*

Db. *mp* *f* *mp*

247 248 249 250

3/4 4/4 253 3/4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

3/4 4/4 253 3/4

Timp.
Mar.
Vib.
Xyl.
Tom-t.

Hp.
Pno.

3/4 4/4 253 3/4

Vln. 1
Vln. 2
Vla.
Vc.
Db.

251 252 253

3/4 4/4 3/4

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Timp., Mar., Vib., Xyl., Tom-t., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db.

254 255 256

mf, f, p, mp, ff, ord., ft., pizz., con sord., arco, accel to tremolo

3/4 2/4 3/8 2/4 3/8 4/4

Fl. 1 *f* *(p)*

Fl. 2 *f* *(p)*

Picc. *(p)* *mf* *p*

Ob. 1 *mf* *(f)*

Ob. 2 *mf* *ft.* *(f)*

Cl. 1 *mf* *ft.* *(ff)*

Cl. 2 *mf* *ft.* *(ff)*

B. Cl. *mf* *(ff)*

Bsn. 1 *(ff)* *mp* *f* *mp* *f* *(mf)* *(pp)*

Bsn. 2 *(ff)* *mp* *f* *mp* *f* *(mf)* *(pp)*

Hn. 1

Hn. 2 *mf* *(p)*

Hn. 3 *mf* *(p)*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3 *f* *(p)*
insert harmon mute, stem extended

Tbn. 1 *p*
remove mute

Tbn. 2

B. Tbn.

3/4 2/4 3/8 2/4 3/8 4/4

Timp.

Mar. *mp* *f* *mp*

Vib. *mf*

Xyl.

Tom-t.

Hrp. *ff* *f* *mf* *ff* *solo* *mp*

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

3/4 2/4 3/8 2/4 3/8 4/4

Vln. 1 *f* *(p)*

Vln. 2 *mf* *norm.*

Vla. *via sord.* *(ff)* *norm.* *mp* *f* *n*

Vc. *arco* *mp* *pizz.* *f* *mp* *one player (pizz.)* *leggero*

Db. *f* *mp* *n*

257 258 259 260 261

265 Nebulous $\text{♩} = 43$ ($\text{♩} = \text{♩}$) $\text{♩} = 86$

4/4 3/4 2/2 265 Nebulous $\text{♩} = 43$ ($\text{♩} = \text{♩}$) 4/4 $\text{♩} = 86$

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

265 Nebulous $\text{♩} = 43$ ($\text{♩} = \text{♩}$) 4/4 $\text{♩} = 86$

4/4 3/4 2/2 265 Nebulous $\text{♩} = 43$ ($\text{♩} = \text{♩}$) 4/4 $\text{♩} = 86$

Timp. *p* *pp* *wire brushes, extended Sizzle Cymbal*

Mar. *pp* *mp* *Marimba hard rubber mallets* *p leggiero*

Vib. *ff* *mf* *mp* *p*

Xyl. *p* *pp* *Susp. Cym.* *fast scrape w/mallet butt* *p*

Chim. *f* *p* *Chimes* *Triangle*

Hrp. *sffz l.v.* *p*

Pno. *sffz* *mf* *mp* *p sempre* *leggiero*

265 Nebulous $\text{♩} = 43$ ($\text{♩} = \text{♩}$) 4/4 $\text{♩} = 86$

4/4 3/4 2/2 265 Nebulous $\text{♩} = 43$ ($\text{♩} = \text{♩}$) 4/4 $\text{♩} = 86$

Vln. 1 *gradually lift pedal*

Vln. 2

Vla.

Vc.

Db. *pizz.* *f*

Mechanical;
'double-time'
(♩ = 172)

2/4

3/4

4/4 273

3/4

2/4

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

ff

ff

solo
p leggiero

ff sub.

solo
p leggiero

solo
p leggiero

p

p

Mechanical;
'double-time'
(♩ = 172)

2/4

3/4

4/4 273

3/4

2/4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Mar.

Susp. Cym.

Tri.

Hp.

Pno.

f

center of drum
ff

Whip
fff

Xylophone
ff

Kick Drum
fff

fff

fff

Mechanical;
'double-time'
(♩ = 172)

2/4

3/4

4/4 273

3/4

2/4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

solo, pizz.
p leggiero

fff

fff

tutti, arco spicc.
f
pizz.
p
f

div. I: arco staccatissimo
fff

II: pizz.
fff

2/4 3/4 2/4 3/4 4/4

Fl. 1 *p*

Fl. 2 *p*

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

Hn. 1

Hn. 2 *f*

Hn. 3

Hn. 4 *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *f* indiscriminate low pedal tone

2/4 3/4 2/4 3/4 4/4

Timp.

Whip

Xyl. *pp* T. Blks. *mf* Brk. Dr. *f* *p* T. Blks. *f* Brk. Dr.

S. D. *pp* Sn. Dr. *mp*

Hp.

Pno. *f* *secco* muted (ord.) *sfz*

2/4 3/4 2/4 3/4 4/4

Vln. 1

Vln. 2 *p* *pizz.* *ff* *spiccato*

Vla. *ff* *pizz.*

Vc. *f* *arco spiccato* *p* *f* *tutti pizz.* *ff*

Db.

275 276 277 278 *ff* 279

4/4 2/4 3/4 2/4 4/4

Fl. 1 *f*

Fl. 2 *f*

Picc.

Ob. 1 *p* *f*

Ob. 2

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *ff*

Hn. 3 *f*

Hn. 4 *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

4/4 2/4 3/4 2/4 4/4

Timp.

Whip

Br.D.

Susp. Cym. *mf* *p*

Sizzle Cym. *p* *mf* *mp* *p*

Vibraphone *f*
hard rubber mallet

Sn. Dr. *f*

Kick Dr. *f*

Hp.

Pno.

ord. *f*

4/4 2/4 3/4 2/4 4/4

Vln. 1 *mf non dim.* *ord.*

Vln. 2 *f* *p* *ff* *pizz.*

Vla. *arco spicc.* *f* *p* *f non dim.*

Vc. *arco spicc.* *f non dim.*

Db.

280 281 282 283 *ff* 284

2/4 287

3/4

4/4

Fl. 1 *f* *non dim.*

Fl. 2 *f* *non dim.*

Picc.

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl.

Bsn. 1 *f* *p* *mf*

Bsn. 2 *f* *p* *mf*

Hn. 1 *p* *p* *∅*

Hn. 2 *ff*

Hn. 3 *p* *p* *∅*

Hn. 4 *ff*

Tpt. 1 *pp* *f*

Tpt. 2 *f* *harmon mute, stem extended*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp. *f*

Vib.

Br. Dr. *mp* *f* *f* *T. Blks.* *Brk. Dr.* *Tambourine* *p* *f*

S. Dr. *∅* *p* *f* *Sn. Dr.*

Hp.

Pno. *f* *∅* *f* *f secco muted*

Vln. 1 *pizz.* *ff* *ff*

Vln. 2 *arco spicc.* *mf*

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

Vc.

Db.

4/4

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

Dynamic markings: *mp*, *f*, *p*, *mf*, *pp*, *ff*, *n*.

4/4

Timp.
Vib.
T. Bl.
S. D.
Hp.
Pno.

Egg Shk.
Sizz. Cym.
Vibraphone
T. Blks.
Brk. Dr.
T. Blks.
Brk. Dr.
Tamb.
Susp. Cym.
Sn. Dr.
Klick Dr.
Tom-t. 3

Dynamic markings: *mp*, *p*, *f*, *mf*, *ff*, *f sempre*.

4/4

Vln. 1
Vln. 2
Vla.
Vc.
Db.

arco spicc.
pizz.

Dynamic markings: *mp*, *f*, *p*, *mf*, *pp*, *ff*.

2/4 4/4 295

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

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

Picc. *mp* *f* *n* *f* *ff*

Ob. 1 *f* *mp* *f* *n*

Ob. 2 *f* *mp* *f* *n*

Cl. 1 *f* *(p)* *mp* *f* *n*

Cl. 2 *f* *(p)* *mp* *f* *mf*

B. Cl. *f* *(p)* *f* *p* *f* *n*

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

Bsn. 2 *ff* *f* *p* *f*

Hn. 1 *f* *n* *f* *hand-stopped* *pp*

Hn. 2 *remove mute* *ff*

Hn. 3 *f* *n* *f*

Hn. 4 *f* *ff*

Tpt. 1 *f* *f* *pp* *f sub.*

Tpt. 2 *f* *ff*

Tpt. 3 *harmon mute, stem extended* *p* *ff* *ff*

Tbn. 1

Tbn. 2

B. Tbn.

2/4 4/4 295

Timp. *f*

Vib. *mf* *ff*

Br. D. *T. Blks.* *mf* *ff* *Brk. Dr.* *l.v.* *p* *f* *Tamb.* *p* *f*

S. D. *Sn. Dr.* *Susp. Cym. dome* *ff* *dome* *(Sn. Dr.)* *p* *f* *Tom-t.* *mp* *f* *mf*

Hrp. *f*

2/4 4/4 295

Vln. 1 *arco spicc.* *mp* *f* *pizz.* *mp* *f* *n*

Vln. 2 *ff* *pizz.* *f* *mp* *f* *n*

Vla. *p* *f* *pizz.* *mp* *f* *arco* *ff*

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

Db. *ff*

Fl. 1 *mp* *f* *mp* *f*

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

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

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

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

Cl. 1 *mf* *ff* *mp* *mp* *f* *mp* *f* *mp* *f*

Cl. 2 *ff* *n* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *mp* *f* *n* *f* *mp* *f* *mp* *f*

Bsn. 1 *mp* *f* *n* *mp* *f* *mp* *f* *mf*

Bsn. 2 *mp* *f* *mp* *f* *mp* *f* *mf*

Hn. 1 *p* *f* *open* *f*

Hn. 2 *pp* *ff* *f* *f*

Hn. 3 *mp* *ff* *f* *f*

Hn. 4 *pp* *ff* *f* *f*

Tpt. 1 *p* *f*

Tpt. 2 *pp* *mp* *(ff)* *mp* *ff* *f*

Tpt. 3 *pp* *mp* *(ff)* *open* *mp* *ff* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

B. Tbn. *f* *f*

Timp. *pp* *mf*

Vib. *mf* *f* *mf* *f*

Tamb. *mp* *p* *ff* *mp* *f* *mp* *f*

Tom-t. *mp* *f* *mf* *ff* *mp* *ff* *mf* *ff*

Sn. Dr. *mp* *f* *mp* *mp* *mp* *mp* *mp*

Susp. Cym. *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Hp. *f sempre* *f* *f* *f*

Pno. *mp* *f* *f sempre* *f*

Vln. 1 *arco* *pizz.* *mp* *f* *mp* *f* *mp* *f*

Vln. 2 *pizz.* *arco* *mp* *f* *mp* *f* *mp* *f*

Vla. *pizz.* *mp* *f* *mp* *f* *mp* *f* *mp*

Vc. *mp* *f* *n* *f* *mp* *f* *mp* *f*

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

div. I (outer stand): arco
II (inner stand): pizz.

div. I (outer stand): arco
II (inner stand): pizz.

div. I (outer stand): arco
II (inner stand): pizz.

div. I (outer stand): arco
II (inner stand): pizz.

II: arco *f* II: pizz. *mf*

297 298 299 300

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Vib.
Xyl.
Tom-t.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

301 302 303 304

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

Fl. 2 *n* *mf* *f*

Picc. *n* *mf*

Ob. 1 *p* *mp* *mf*

Ob. 2 *p* *mp* *mf* *f*

Cl. 1 *mp* *p* *mp* *pp* *mp sub.* *pp* *mf sub.* *f*

Cl. 2 *p* *mp* *pp* *mp sub.* *pp* *mf sub.* *f*

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

Bsn. 1 *mp* *n* *mf* *f*

Bsn. 2 *mp* *n* *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *p* *mp* *(mf)* *mf* *open*

Tpt. 2 *mf* *f*

Tpt. 3 *straight mute* *mp* *(mf)* *f*

Tbn. 1 *mf* *straight mute*

Tbn. 2 *mf*

B. Tbn. *mf*

Timp. *p* *mp* *mf*

Mar. *Marimba*

Vib. *Vibraphone* *p* *mp* *mf* *f* *ff*

Xyl. *f*

Tom-t.

Hp. *mp* *mf* *f*

Pno. *p* *mp* *mf* *white key gliss.*

Vln. 1 *mp* *(mf)* *f*

Vln. 2 *mp* *(mf)* *f*

Vla. *mp* *pizz.* *sul pont.* *ord.*

Vc. *mp* *arco sul pont.* *mf* *f*

Db. *mp* *(mf)* *f* *ff*

> p let ring

accel.

♩ = 138

(♩ = 207)

2/4

6/8

5/8 (2 + 3)

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn.

ff, mp sub., p, mp, f, mf, straight mute, remove mute, open, harmon mute, stem in, fmp, remove mute

2/4

6/8

5/8 (2 + 3)

Timp., Mar., Vib., Xyl., Hp., Pno.

mp, sfz, f, mf, ff, non ped., mp

accel.

♩ = 138

(♩ = 207)

2/4

6/8

5/8 (2 + 3)

Vln. 1, Vln. 2, Vla., Vc., Db.

ff, mp sub., spicc., pizz., sfz, molto sul pont., arco, f

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

Timp.
Vib.
Xyl.
Tom-t.
Hp.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

9 Poco meno mosso ♩. = 132

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

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

Picc. *ff* *p*

Ob. 1 *ff* *p* *f* *n* *mp*

Ob. 2 *ff* *f* *mp* *mp*

Cl. 1 *ff* *p* *f* *(p)* *f* *(p)*

Cl. 2 *ff* *f* *mp* *f* *(p)*

B. Cl. *ffz* *ff* *n* *mp*

Bsn. 1 *ffz* *ff* *n* *f* *p*

Bsn. 2 *ffz* *ff* *n* *f* *p*

Hn. 1 *ff* *p*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *ff* *p*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p* *f* *p*

Tpt. 3 *(ff)* *f* *p*

Tbn. 1 *f* *sf* *pp*

Tbn. 2 *f* *pp* *insert straight mute*

B. Tbn. *f* *sf* *pp*

9 Poco meno mosso ♩. = 132

Timp. I II IV *sf*

Mar. *f* *mp* *mf* *p* *mp* *Cymbals*

Vib. *f* *mp* *mf* *p*

Xyl. *ff* *Susp. Cym. scrape (mallet butt)* *mf* *Susp. Cym.*

Tom-t. *ff*

Hp. *(loco)* *ffz* *ff* *mf* *f* *mp*

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

9 Poco meno mosso ♩. = 132

Vln. 1 *mp* *ff* *p* *mp*

Vln. 2 *mp* *tutti ff* *(p)* *f sub.* *p*

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

Vc. *ff* *p* *mp*

Db. *sf* *p*

12/8 324 Lively; exuberant!

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Timp., Mar., Vib., Cym., Xylophone, Temple Blocks, Chimes, Susp. Cym., Hp., Pno.

Musical score for measures 323-325, measures 12/8, 'Lively; exuberant!'. The score includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, Timpani, Marimba, Vibraphone, Cymbals, Xylophone, Temple Blocks, Chimes, Suspended Cymbal, Harp, and Piano. Dynamics range from *mp* to *ff*. Performance instructions include 'straight mute' for Tbn. 2 and 'spic.' for Vln. 1 and Vla. The score is divided into three systems, with measure numbers 323, 324, and 325 indicated at the bottom.

12/8 324 Lively; exuberant!

Vln. 1, Vln. 2, Vla., Vc., Db.

Musical score for measures 323-325, measures 12/8, 'Lively; exuberant!' for Violins 1 and 2, Viola, Violoncello, and Double Bass. Dynamics range from *mp* to *ff*. Performance instructions include 'pizz.', 'arco', '1.h. pizz.', 'div.', and 'arco'. The score is divided into three systems, with measure numbers 323, 324, and 325 indicated at the bottom.

The score is divided into four measures, each with a different time signature: 6/8, 12/8, 6/8, and 12/8. The instruments are listed on the left side of the page.

- Flutes (Fl. 1, Fl. 2):** Play melodic lines with dynamics ranging from *p* to *sfz*. Fl. 1 includes a *ff sost.* marking in the second measure.
- Piccolo (Picc.):** Plays a melodic line starting with *mf* and reaching *ff*.
- Oboes (Ob. 1, Ob. 2):** Play melodic lines with dynamics from *ff* to *sfz*. Ob. 1 includes *fp* and *ff sost.* markings.
- Clarinets (Cl. 1, Cl. 2):** Play melodic lines with dynamics from *ff* to *mp*. Cl. 1 includes *(ff)* and *sf* markings.
- Bass Clarinet (B. Cl.):** Plays a melodic line with dynamics from *sfz* to *mp*.
- Bassoons (Bsn. 1, Bsn. 2):** Play melodic lines with dynamics from *sfz* to *mp*. Bsn. 1 includes *mf* markings.
- Horns (Hn. 1-4):** Play melodic lines with dynamics from *p* to *ff*. Hn. 3 includes *open*, *(mp)*, and *hand-stopped* markings.
- Trumpets (Tpt. 1-3):** Play melodic lines with dynamics from *mf* to *f*. Tpt. 3 includes *f sub.* markings.
- Trombones (Tbn. 1-2, B. Tbn.):** Play melodic lines with dynamics from *mf* to *f*. Tbn. 2 includes *ff* markings.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics from *ff* to *p*. Includes *IV* and *III* markings.
- Mallet Instruments (Mar., Vib., Xyl., Chim.):** Play rhythmic patterns with dynamics from *mp* to *ff*. Includes *Temple Blocks*, *Crotales*, *Susp. Cym.*, *yarn mallets*, and *Ratchet* markings.
- Harps (Hp.):** Play a melodic line with dynamics from *mf* to *ff*. Includes *+* markings.
- Piano (Pno.):** Play a melodic line with dynamics from *ff* to *sf*. Includes *Red* markings.
- Violins (Vln. 1, Vln. 2):** Play melodic lines with dynamics from *sf* to *mf*. Vln. 2 includes *tutti* markings.
- Viola (Vla.):** Plays a melodic line with dynamics from *mf* to *ff*. Includes *spic.* markings.
- Violoncello (Vc.):** Plays a melodic line with dynamics from *mf sub.* to *ff*. Includes *arco* markings.
- Double Bass (Db.):** Plays a melodic line with dynamics from *sfz* to *ff*. Includes *arco*, *pizz.*, and *l.h.* markings.

12/8

335

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn.

This section of the score covers measures 334 through 336 for the woodwind and brass sections. It includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1 through 4, and Trumpets 1 through 3 and Trombones 1 through 2. The music features complex rhythmic patterns with many slurs and dynamic markings such as *ff*, *f*, *mf*, *mp*, *p*, and *n*. There are also indications for *fl.* (flute) and *ord.* (order).

12/8

335

Timp., Vib., Rt., Chim., Hp., Pno.

This section of the score covers measures 334 through 336 for the percussion and piano. It includes parts for Timpani, Vibraphone, and Piano. The percussion part is highly detailed, listing various instruments: Brake Drum, Chimes, Kick Drum, Egg Shaker, Crotales, Temple Blocks, Susp. Cym., Xylophone, and another Xylophone. The piano part features complex chordal textures and melodic lines with dynamic markings like *sf*, *sfz*, *f*, *ff*, and *mp*.

12/8

335

Vln. 1, Vln. 2, Vla., Vc., Db.

This section of the score covers measures 334 through 336 for the string section. It includes parts for Violins 1 and 2, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment with various articulations such as *pizz.* (pizzicato), *arco* (arco), and *arco spic.* (arco spiccato). Dynamic markings include *sfz*, *mp*, *f*, *ff*, *mf*, *p*, and *ff*.

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

Fl. 2 *mf* *ff* *mf* *ff* *n*

Picc. *mf* *f* *mf* *ff* *n*

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

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

Cl. 1 *mf* *ff* *ffz*

Cl. 2 *mf* *ff* *ffz*

B. Cl. *ff* *mf* *f* *ff* *ffz*

Bsn. 1 *ff* *mf* *f* *ff* *ffz*

Bsn. 2 *ff* *mf* *f* *ff* *ffz*

Hn. 1 *(p)* *f sub.* *(p)* *bell tones* *f* *p* *mf* *pp* *mp*

Hn. 2 *n* *f* *mp* *ffz* *bell tones* *n*

Hn. 3 *f* *(p)* *bell tones* *f* *p* *mf* *pp* *mp*

Hn. 4 *p* *f* *mp* *bell tones* *ffz* *p* *mf* *pp* *mp*

Tpt. 1 *mp* *f* *mp* *ff* *(p)* *remove mute*

Tpt. 2 *(p)* *f sub.* *(p)* *insert harmon mute, stem in*

Tpt. 3 *(p)* *f sub.* *(p)* *bell tones* *f* *p* *mf* *pp* *mp*

Tbn. 1 *n* *insert harmon mute, stem in*

Tbn. 2 *f* *n* *remove mute* *open* *ff*

B. Tbn. *n* *ff*

Timp. *mf* *pp*

Mar. *Marimba* *f* *ff*

Vib. *mf* *ff*

Crot. *Crotales* *Xylophone* *Tamb.* *ff* *pp*

Cym. *Sn. Dr. wood sticks* *rim shot* *f* *ff*

Hp. *mf* *ff*

Pno. *mf* *ff*

Vln. 1 *p* *f* *ff* *soli* *mp* *f*

Vln. 2 *p* *f* *ff* *sul pont.* *p* *mf*

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

Vc. *f* *mp* *f* *ff* *ffz* *arco* *fp*

Db. *f* *mp* *f* *ff* *ffz* *arco* *fp*

337 338 339 340

12/8 6/8 12/8 6/8

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1 (soli)
Cl. 2 (soli)
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Mar.
Tamb.
S. D.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf f ff
mf f ff
f ff
f ff
mf f sfz ff
mf f sfz ff
f sfmp ff
n
n
n
n
n
n
n
mf sf
n
n
12/8 6/8 12/8 6/8
Vibraphone
sf mp mf f
p mp mf f
mf f
ord. mf f ff
mf sfmp ff sfmf
mf sfmp f sfmf

341 342 343 344

12
8

3
4

Fl. 1 *mp* *f* *n* *mp*

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

Picc. *mp* *mp*

Ob. 1 *mp* *f* *(mp)*

Ob. 2 *mp* *f* *(mp)*

Cl. 1 *p* *f* *(mp)* *ff*

Cl. 2 *p* *f* *(mp)* *ff*

B. Cl. *p*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *mf* *ff* *n*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *ff* *n*

Hn. 4 *mf* *mp*

Tpt. 1 *open* *p* *sfz* *f* *n*

Tpt. 2 *harmon mute, stem in* *mp* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *insert cup mute* *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

12
8

3
4

Timp.

Mar. *Sizz. Cym.* *mf* *ff*

Vib. *mf* *ff*

Tamb. *Crotales* *ff* *l.v.* *Xylophone* *f*

Chim. *Chimes* *mf* *ff*

Hp. *mf* *fff* *fff*

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

12
8

3
4

Vln. 1 *mp* *f* *n* *mp*

Vln. 2 *mp* *f* *(mp)*

Vla. *non div.* *ff* *mp*

Vc. *ff*

Db.

rall.

(2 + 2 + 2 + 3)

352 Relaxed ♩ = 116

FL 1
FL 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

rall.

(2 + 2 + 2 + 3)

352 Relaxed ♩ = 116

Timp.
Mar.
Vib.
Xyl.
Chim.
Hp.
Pno.

rall.

(2 + 2 + 2 + 3)

352 Relaxed ♩ = 116

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Mar.
Vib.
Xyl.
Chim.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

354 355 356 357

mp sf (ord.) sf sub

Sizz. Cym. mallet butt

9 6 12

9 6 12

9 6 12

12/8 9/8 12/8 9/8

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl. *p chorale-like*
Bsn. 1 *p chorale-like*
Bsn. 2 *p chorale-like*
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

12/8 9/8 12/8 9/8

Timp.
Sizz. Cym.
Vib. *f laid back; floating*
Xyl.
Susp. Cym. *Susp. Cym. wire brushes, scrape mf*
Hp. *f laid back; floating*
Pno. *f laid back; floating mp (mp)*

12/8 9/8 12/8 9/8

Vln. 1
Vln. 2 *f mp*
Vla. *mp*
Vc.
Db.

6

364

9

6

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

6

364

9

6

Timp.

Sizz. Cym.

Vib.

Xyl.

Susp. Cym.

Hp.

Pno.

mallet butt

f

f sim.

Susp. Cym. dome

mf

ord.

pp

mp gently

f sim.

f sim.

sf poco

6

364

9

6

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sf p

f

div.

mp

mf

mp

sf

mp

mf gently

mp

sf sub.

Fl. 1
 Fl. 2
 Picc.
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Timp.
 Sizz. Cym.
 Vib.
 Cym.
 Susp. Cym.
 Hp.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

Musical score for orchestral instruments. The score is divided into systems for woodwinds, brass, percussion, and strings. The woodwind section includes Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), and Trombones (Tbn. 1, 2, B. Tbn.). The percussion section includes Timpani (Timp.), Sizzle Cymbal (Sizz. Cym.), Vibraphone (Vib.), Cymbal (Cym.), Suspended Cymbal (Susp. Cym.), and Harp (Hp.). The piano part (Pno.) is also present. The string section includes Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *mf*, *mp*, *sf*, *pp*, and *f*, along with performance instructions like *mp gently*, *n*, *sf sub.*, and *mallet butt*. The score is marked with measure numbers 367, 368, 369, 370, and 371 at the bottom.

12/8 374

9/8

6/8

9/8

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

12/8 374

9/8

6/8

9/8

Timp.
Sizz. Cym.
Vib.
Cym.
Susp. Cym.
Hp.
Pno.

Marimba
Xylophone
Crotales
scrape, w/brush butt
Triangle (brush butt)
Snare Drum
ord.

12/8 374

9/8

6/8

9/8

Vln. 1
Vln. 2
Vla.
Vc.
Db.

tutti
bring out
via sord.
ord., bring out
mp gently

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

bring out

mf

f

n

p

mf

p

sf

bring out 5

mf

ff

(p)

bring out 5

mf

ff

(p)

mp

sf

*mp*²

n

mp

sf

Timp.

Mar.

Vib.

Xyl.

S. D.

Hp.

Pno.

Sizz. Cym.
mallet shaft

f

f

sfz

Vln. 1

Vln. 2

Vla.

Vc.

Db.

con sord.

mp gently

via sord.

p

ord., bring out

mf

f

n

pp

p

mf

mp

p

mf

mp

f

(p)

sf

sf

mp

f

(p)

377

378

379

380

381

12/8 9/8 383 6/8 9/8 12/8

Fl. 1 *n*

Fl. 2 *bell tones* *n*

Picc. *f bell tones* *mf* *p* *pp*

Ob. 1 *pp*

Ob. 2 *n*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *(mp)* *pp* *n*

Bsn. 2 *n*

Hn. 1 *open* *2 ppp* *mp gently* *n* *mp*

Hn. 2 *mp gently* *sf sub.* *mp*

Hn. 3 *open* *2 ppp* *mp gently* *sf sub.* *pp*

Hn. 4 *mp gently* *sf sub.*

Tpt. 1 *solo* *mp* *mf*

Tpt. 2 *solo, cup mute* *mp*

Tpt. 3

Tbn. 1 *cup mute* *pp* *mp gently* *sf* *open* *ppp*

Tbn. 2

B. Tbn.

Timp. 12/8 9/8 383 6/8 9/8 12/8

Sizz. Cym.

Vib.

Xyl. *Crotales* *mf*

Susp. Cym. *Susp. Cym.* *f*

Hp. *f*

Pno. *f*

Vln. 1 *non-div.* *2* *(mp)* *n*

Vln. 2

Vla. *n*

Vc. *pizz.* *mp leggero, sempre l.v.* *sf poco*

Db. *pizz.* *mp leggero, sempre l.v.* *sf poco*

382 383 384 385 386

12/8 9/8 12/8 9/8 12/8

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

12/8 9/8 12/8 9/8 12/8

Timp.
Sizz. Cym.
Vib.
Crot.
Susp. Cym.
Hp.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

387 (poco) 388 (poco) 389 390 391

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

p *sf* *pp* *mp* *pp* *mf* *pp*

mp *mf* *pp* *mp* *pp* *sf poco* *n* *bring out* *mf*

n *mp* *mf* *n* *sf poco* *p* *mf* *pp*

n *mp* *mf* *n* *sf poco* *p* *mf* *pp*

f *n*

n *mp gently* *sf poco* *pp* *mf gently*

cup mute *pp*

mf gently

Egg Shaker *p* *f*

Tamb. *pp*

Tom-toms (brushes) *f* *pp* Triangle *f*

f *sf*

394 Receding

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

394 Receding

Timp.
E.S.
Vib.
Tamb.
Tri.
Hp.
Pno.

394 Receding

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Fl. 1 *pp*
 Fl. 2
 Picc.
 Ob. 1 *solo, dolce*
pp *mp*
 Ob. 2
 Cl. 1 *solo, dolce*
p *mf* *pp*
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2 *solo, dolce*
p
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Timp.
 Vibraphone
p *mf* *p* *mf* *p*
 Susp. Cym.
 Susp. Cym.
 Hp.
 Pno.
 Vln. 1 *sf*
poco
p
 Vln. 2 *sf*
poco
p
 Vla. *sf*
poco
p (non-trem.)
 Vc. *n*
 Db. *n*

397 *sf*
poco 398 399 400 401 (non-trem.)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Vib.
Susp. Cym.
Susp. Cym.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

6/8 9/8 6/8 9/8 405 6/8 9/8

mp n

mp gently

p gently

405

div. 1. one player
2. all others

p solo, ord.
dolcissimo

mf

sf poco (non-trem.)

con sord.

sf poco

402 403 404 405 406

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vib.

Susp. Cym.

Susp. Cym.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

n

pp

p

mp

p sim.

p sim.

n

(pp)

n

(pp)

div. 1. one player
2. all others

407

408

409

410

411

415 Distant...

12

Fl. 1 *mf* *n*

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

415 Distant...

12

Timp.

Vib. *hard yarn mallets*

Susp. Cym. *sf poco* *Crotales* *mf*

Susp. Cym.

Hp. *pp* *sf poco, subito*

Pno. *pp* *sf poco, subito* *(w/Crotales)*

415 Distant...

12

Vln. 1 *n*

Vln. 2

Vla. *(pp)* *n*

Vc.

Db.

12/8

3/8

12/8

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

12/8

3/8

12/8

Timp.

Vib.
Crot.
Susp. Cym.

mp
pp
p
p
arco
Triangle

Hp

Pno

mp
p
p

12/8

3/8

12/8

Vln. 1
Vln. 2
Vla.
Vc.
Db.

solo, pizz.
p *leggero*
solo, pizz.
p *leggero*
solo, pizz.
p

417

418

419

420

421