

NEW EXAMPLES OF CONFUSION

**FOR ENSEMBLE
2022**

OBERLIN VERSION

FOR PERUSAL ONLY

DANIEL PESCA

FOR PERUSAL ONLY

COMMISSIONED BY THE CHICAGO CENTER FOR CONTEMPORARY COMPOSITION AT
THE UNIVERSITY OF CHICAGO

DEDICATED TO AUGUSTA READ THOMAS, TIM WEISS, AND THE MUSICIANS
OF THE GROSSMAN ENSEMBLE

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THE ARTS BY THE GROSSMAN ENSEMBLE – TIM WEISS, CONDUCTOR

THIS VERSION COMMISSIONED BY TIM WEISS AND THE OBERLIN CONTEMPORARY
ENSEMBLE – PREMIERED DECEMBER 2022

ABOUT THE PIECE

New Examples of Confusion borrows its title from a sequence of stories by Lydia Davis called “Examples of Confusion.” Davis’s works are remarkable for their concision: every sentence is integral to the whole, and every word is precisely chosen and placed. Her observations about the world are frequently quizzical, often ironic, and unexpectedly poignant. Most of these stories are about quotidian experiences such as momentary optical illusions, misheard phrases, or misperceived perspective. The longer final story elliptically suggests that these various “confusions” might not be confusions at all, but little tears in the fabric of reality that provide glimpses of a more fantastical realm.

My piece is in five short sections — each a small, contained peek into another world, tightly framed and strongly characterized. Different contingents of the ensemble dominate the texture in each section: for instance, the alternately nervous and playful wind solos of the first section give way to the weighty, lugubrious string chords of the second section. The five sections follow each other without break, joining together to form a single continuous arc, something like a chamber symphony. The high point is the swirling, fragmented fourth section. The broad, lyrical last section is like an epilogue.

I am honored to be the first member of the Grossman Ensemble to write for the group. My years playing alongside the musicians of the ensemble informed every stage of my writing process. I designed the structure to spotlight individual musicians, and I imagined each individual’s way of playing and personality as I shaped their part. The way these parts come together and converse is a reflection of our working process as an ensemble, and *New Examples of Confusion* is thus a celebration of friendship and collaborative art-making. It is dedicated, with fondness, to Augusta Read Thomas, Tim Weiss, and the musicians of the Ensemble.

— Daniel Pesca

INSTRUMENTS

Flute (doubling piccolo)

Oboe

Clarinet in B-flat

Bass Clarinet (doubling Clarinet in B-flat)

Bassoon

Horn in F

Two Percussionists

Percussion 1:

Vibraphone

Crotales

Low tom tom (dampened)

Woodblocks (2) - high & low

Triangle

Güiro

Chinese cymbal

Suspended cymbal

Percussion 2:

Marimba (5 octaves)

Glockenspiel

Tam tam

Concert bass drum

Suspended cymbal

Sizzle cymbal

Triangle

Harp

Piano

Strings — minimum 2.2.2.2.1

DURATION

16 minutes

SCORE IN C

New Examples of Confusion

for thirteen musicians

Daniel Pesca
2021-2022

I. Poised, angular $\text{♩}=80$

Flute

Oboe *solo*
mf, espr. *f* *p, scherz.* *mf* *p*

Clarinet 1 in B \flat

Bass Clarinet in B \flat
(also Clarinet 2 in B \flat)

Bassoon

Horn in F

Percussion 1
High woodblock *p* Güiro (quick, light scrape) *mp* Low tom tom (dampened) *p, dry* High WB *p* Güiro *mp* Vibraphone *p, secco*

Percussion 2
Marimba hard mallets all staccato attacks as dry as possible *p, secco* *mp* *p* Triangle (dampen immediately) *p*

Harp
PDLT as dry as possible - immediately dampen all notes - chords never rolled
p, secco *p* *mp* *p*
E \flat :F \sharp :G \sharp :A \sharp :
D \sharp :C \sharp :B \sharp : C \sharp F \flat

Piano
p, secco *mp* *p* *mp*
ord. *p*
senza pedal

Violin I
p, secco *p* *mp* *pp*
div. *pp* unis. arco

Violin II
p, secco *p* *mp* *pp*
div. *pp* unis. arco

Viola
p, secco *pp* *mp* *pp*
pizz. arco

Cello
p, secco *mp*

Contrabass
p, secco *mp*

5

A

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *sfz* *pp*

molto *ff* *sfz* *p* *scherz.* *mfp* *f*

pp *p*

fp

p

High WB *p*

Marimba *p*

ord. *f* *PDLT* *mp* *p*

F# *EbG#* *C#*

(muted) *ff* *ord.* *mp* *p*

Red.

A

pizz. *arco* *pp* *p* *p*

div. pizz. *unis. arco* *pp* *p* *p*

sul pont. *pizz.* *arco* *fp* *pp* *mp* *p*

arco *IV* *pizz.* *pp* *p*

10

Fl. *pp* *f* *ff*

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

Cl. 1 *pp* *f* *ff*

B. Cl.

Bsn. *pp*

Hn. *fp*

Perc. 1 *pp* *p* *mf*

Perc. 2 *pp*

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

Pno. *mf* *f*

Vln. I *pizz.* *p* *p* *mp* *mp* *ff* *pizz.* *f*

Vln. II *pizz.* *arco sul tasto* *pp* *pizz.* *p* *mp* *arco* *mf* *f* *gliss.* *ff*

Vla. *pizz.* *arco sul tasto* *pp* *pizz.* *p* *mp* *arco* *mf* *f*

Vc. *arco sul tasto* *pp* *pizz.* *p* *mp* *arco* *mf* *sul pont.* *fp*

Cb. *arco sul tasto* *pp* *ord.* *mf*

FOR PERUSAL ONLY

Suspended cymbal *High WB* *Tom tom*

dampen promptly

Tam-tam

ord.

ord.

ord.

ord.

C

18

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *pp sub.*

mf *f scherz.*

pp cant.

pp

pp

pp

High WB

mf

Tam tam

pp

Triangle

mp

mf

F#G#
Bb

pp *p* *mf*

una corda

tutti arco

pp *mf*

pp *mf*

div. *pp*

div. *pp*

arco *pp*

3 *p* *mf* *gliss.*

C

22

Fl. *p*

Ob. *p*

Cl. 1 *mf* *p* *mf* *p* *ff* *fp* *mfp* *mfp*

B. Cl.

Bsn. *solo* *mf cant.* *p* *mf* *p* *f* *mf* *p* *f*

Hn. *p* *f*

Perc. 1 Tom tom *p* Vib. *p* *f* *mp*

Perc. 2 Marimba *p* *f*

Hp. *mp*
E:A#
C:

Pno. *mp* *f*

Vln. I *pizz.* *p* *f* *mf* *f*

Vln. II *f* *pizz.* *mf*

Vla. *unis. pizz.* *mp* *mf* *mp*

Vc. *unis. pizz.* *mp* *mf* *mp*

Cb.

25

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp *f* *ff* *pp*

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

pp

pp

pp

ord.

p

mf *mp*

mf *f* *pp*

mf

mf

mf

solo arco

mf *f* *pp*

pp

the rest

mf

arco

pp

mf

solo arco solo

mf *p* *mp cant.* *p*

the rest

mf *p* *pp*

mf

pp

3

5

6

3

6

5

3

5

3

3

sizzle cymbal

pp

FOR PERUSAL ONLY

D

28

Fl.

pp

p

pp

3

Ob.

solo

mp espr.

f

mp

Cl. 1

p

pp

6

p

pp

B. Cl.

p

pp

Bsn.

p

Hn.

Perc. 1

Tom tom

pp

Perc. 2

susp. cym.

pp

Hp.

5

p

pp

B \flat

A \natural

Pno.

mp

ord.

p

pp

Vln. I

arco

solo

6

p

mf

pp

schertz.

the rest

pp

Vln. II

pizz.

p

Vla.

solo (1. only)

5

pp

delicately

mp

p

tutti pizz.

pp

Vc.

solo

3

f

p

pizz.

pp

5

p

pp

the rest

Vcb.

still pizz.

p

pp

pp

FOR PERUSAL ONLY

31

Fl. *pp* *p*

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

Cl. 1 *pp* *p*

B. Cl.

Bsn. *pp*

Hn.

Perc. 1 Vib. *p*

Perc. 2 Marimba *p*

Hp. *pp*

Pno. $\begin{matrix} \text{E}^{\flat} & \text{F} & \text{G} & \text{A}^{\flat} \\ \text{C} & \text{B}^{\flat} & & \end{matrix}$

Vln. I solo *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vln. I the rest *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vln. II pizz. *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vla. *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vc.

Cb.

34

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f*

pp *p* *mfp* *f* *pp*

mp *f*

mp

mp *f* *pp*

Güiro

Vib.

Triangle

ord.

f

ord.

f

mp

pp

pp

mp

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

mp *f* *p* arco sul tasto *pp*

mp

arco *gliss.* *p*

tutti arco *pp*

37 **E** solo

Fl. *mf* scherz., brilliant *f* *mf* *p* *mp* *f* *p* *pp*

Ob. *p* *pp*

Cl. 1 *p* *pp* *p* *mp*

B. Cl.

Bsn. *p* *mp*

Hn. *p* *mp*

Perc. 1 High WB *p* Suspended cymbal *pp* Güiro *mp* Vib. *pp*

Perc. 2 Marimba *p* *pp* Sizzle cymb. *pp*

Hp. PDLT *p* *pp*

Pno. *pp* *p*

E solo

Vln. I *pp* sul tasto *pp* *p* *pp*

the rest

Vln. II tutti *pp* sul tasto *pp* *p* *pp*

Vla. *pp* sul tasto *pp* *p* *pp*

Vc. sul tasto *pp* *pp*

Cb.

G#A#
C#B#

FOR PERUSAL ONLY

Musical score for orchestra and percussion, measures 40-44. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 40-41: Flute part with triplets and quintuplets. Dynamics: *mp*, *f*.
Measures 42-43: Flute part with triplets and quintuplets. Dynamics: *ffp*, *ff*.
Measures 44: Flute part with triplets and quintuplets. Dynamics: *mf*, *f*.

Measures 40-41: Clarinet 1, Bass Clarinet, Bassoon, and Horn parts with notes. Dynamics: *fp*.
Measures 42-43: Clarinet 1, Bass Clarinet, Bassoon, and Horn parts with notes. Dynamics: *ff*.
Measures 44: Clarinet 1, Bass Clarinet, Bassoon, and Horn parts with notes. Dynamics: *ff*.

Measures 40-41: Percussion 1 (Crotale) with notes. Dynamics: *f*.
Measures 42-43: Percussion 1 (Crotale) with notes. Dynamics: *f*.
Measures 44: Percussion 1 (Crotale) with notes. Dynamics: *f*.

Measures 40-41: Percussion 2 (Marimba) with notes. Dynamics: *mp*.
Measures 42-43: Percussion 2 (Marimba) with notes. Dynamics: *mp*.
Measures 44: Percussion 2 (Marimba) with notes. Dynamics: *ff*.

Measures 40-41: Harp and Piano parts with notes. Dynamics: *mp*.
Measures 42-43: Harp and Piano parts with notes. Dynamics: *mp*.
Measures 44: Harp and Piano parts with notes. Dynamics: *ff*.

Measures 40-41: Violin I, Violin II, Viola, and Violoncello parts with notes. Dynamics: *f*, *p*.
Measures 42-43: Violin I, Violin II, Viola, and Violoncello parts with notes. Dynamics: *f*, *p*.
Measures 44: Violin I, Violin II, Viola, and Violoncello parts with notes. Dynamics: *ff*, *pizz.*

Measures 40-41: Contrabass part with notes. Dynamics: *f*, *p*.
Measures 42-43: Contrabass part with notes. Dynamics: *f*, *p*.
Measures 44: Contrabass part with notes. Dynamics: *ff*.

Measures 40-41: Chords: E:Ab, D:Cb.

Measures 42-43: Chords: E:Ab, D:Cb.

Measures 44: Chords: E:Ab, D:Cb.

Violin I and II parts include markings: *tutti ord.*, *ord.*, *ord.*, *ord.*, *pizz.*, *unis. pizz.*, *div.*, *pizz.*.

Violoncello part includes marking: *pizz.*.

slowing

43

Fl. *ff* *mf* *sfz*

Ob. *sfz* *p*

Cl. 1 *mp* *ff* *mf* *sfz*

B. Cl. *mp* *ff*

Bsn. *mp* *ff*

Hn. *mp* *ff* *mf* *ffp*

Vib. *f* *f*

Perc. 1 *f* *f*

Perc. 2 *ff*

Hp. *ord.* *ff* *p*

Pno. *ff* *ff* *mp* *ff* *p*

slowing

Vln. I *solo* *arco* *p* *f* *p* *ff* *pizz.* *ff* *solo (1. only)* *arco* *non vib.* *p*

Vln. II *the rest* *arco* *p* *ff* *pizz.* *ff* *the rest* *arco* *p* *ff* *pizz.* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb.

FOR PERUSAL ONLY

II. Warm & rich; somber $\text{♩} = 56$

46

Fl.

Ob.

Cl. 1
p *pp*
within the string sound
p *mp* *p* *mf*

B. Cl.
p *pp*
within the string sound
p *mp* *p* *mf*

Bsn.
p *pp*
within the string sound
p *mp* *p* *mf*

Hn.

Perc. 1
bowed
pp
Ced.
Bass drum
pp *p*
Tam-tam
p

Hp.
mp, poco marc.
C1
always *sim.*
- dampen promptly
mp
G#
CbD#

Pno.
mp

Vln. I
solo vib.
mf
espr.
the rest
arco
mf
espr.; not heavy
very freely
f *p* *mf* *p*
like a lament
ff, passionately *mf*
weighty

Vln. II
arco
mf
espr.; not heavy
p *mf* *p* *fp*
div.

Vla.
arco
mf
espr.; not heavy
p *mf* *p* *fp*

Vc.
div. { *mf* *p*
espr.; not heavy
arco
mf *p*
espr.; not heavy
p *mf* *p* *fp*

Cb.
arco
mf *p*
espr.; not heavy
p *mf* *p* *fp*

FOR PERUSAL ONLY

50

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

F

p, *mp*, *pp*, *mf*, *f*, *espr.*, *div.*, *freely*, *sul tasto*, *unis.*, *the rest*, *solo*, *tutti*, *very freely*

Vib. bowed
p
Ed.

G♭A♯
D♭B♭

54 slowing greatly

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1 (bowed) *p* *ped.*

Perc. 2 Tam-tam *pp* *φ* Susp. Cym. *pp* *φ*

Hp. *pp* *mp* *D:C#* *EbFb*

Pno. *p* *mf* *ped.*

Vln. I slowing greatly *ppp* *sul tasto*

Vln. II *ppp* *sul tasto*

Vla. *solo very freely* *mf* *5* *p* *mf* *pp* *the rest* *pp* *mp* *ppp* *sul tasto* *div.*

Vc. *pp* *mp* *pp*

Cb. *pp* *mp* *pp* *solo* *mf* *ben marc.* *f*

G

58 More flowing ♩=69

Fl. *solo*
mp *p* *mf*
flexible & delicate

Ob.

Cl. 1

B. Cl. *pp*

Bsn.

Hn.

Perc. 1 *Crotale - soft mallet*
p

Perc. 2 *Susp. cymb. soft mallets*
ppp

Hp. *p poco marc.*

Pno. *solo pp* *mf*

G

More flowing ♩=69

Vln. I *solo (1. only) sul tasto*
pp

Vln. II *solo (1. only) sul tasto*
pp

Vla.

Vc. *II unis.*
pp

Cb. *pp*

61 slowing - - - - -

Fl. *mp* *p* *f* *mp* *f* *pp* *poco*

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

Cl. 1

B. Cl. *mp espr.* *f* *very freely*

Bsn.

Hn.

Perc. 1 *p* *sim.* *mf*
 gliss. with brushes
 8th note pulse should be audible
 range approximate

Perc. 2

Hp. *mf*
 PDLT
 F#G#Ab
 Db

Pno. *mp sub.* *mf*

Vln. I *p* *mf* *tutti ord.* *mf* slowing - - - - -

Vln. II *p* *mf* *tutti div. ord.* *mf*

Vla. *p, marc.* *mf* *tutti arco* *mf*

Vc.

Cb.

FOR PERUSAL ONLY

H

As at first ♩=56

switch to piccolo

Fl.

Ob.

Cl. 1
solo
pp *mf* *p* *mp*

B. Cl.
fp *pp*

Bsn.
mf *pp*

Hn.
pp *p* *pp*

Perc. 1

Perc. 2
Bass drum
pp *p*

Hp.
ord.
mp, poco marc.

Pno.
E:F#
C:B:

H

As at first ♩=56

solo (1. only)

Vln. I
div. {
mf *pp*

Vln. II
mf *pp*

Vla.
solo
mp espr. *f* *p* *f* *mp*

Vc.
the rest
mf *pp*

Cb.
mf *pp*

FOR PERUSAL ONLY

accel.

69

Fl.

Ob.

Cl. 1
f — *p*

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

Bsn.
mf

Hn.
mf *fp* *mp* *mf* *pp*

Perc. 1
Susp. Cym. *pp* Vib. *pp*

Perc. 2
Marimba *mf* *p* *f* *p* *mf*

Hp.
p *p*

G#A#
D#

Pno.

FOR PERUSAL ONLY

accel.

solo

Vln. I
fp *mf* *ff* *mf* *f* *mp* *f* *fp*

the rest

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

tutti

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

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

Cb.
fp *f* *p*

I

broadening

Slower ♩=44
Hushed, mysterious, blended

72

Fl. *mp* *f* *ppp* *p* *poco espr.*

Ob. *ppp* *p* *poco espr.*

Cl. 1 *ppp* *pp* *ppp*

B. Cl. *ppp* *pp* *ppp* *pp* *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. *mp* *f* *ppp* *pp* *ppp*

Perc. 1 *f* *ppp*

Perc. 2 *ppp* *pp* *ppp* *ppp* *p* *ppp*

Hp. *ppp* *p* *pp*

Pno. *ppp*

softest mallets

Bass drum

resonant - let everything ring

una corda

FOR PERUSAL ONLY

I

broadening

Slower ♩=44
Hushed, mysterious, blended

solo *f* *ff*

the rest *ff*

Vln. I *ppp* *p* *ppp* *mp* *ppp*

Vln. II *ppp* *mp* *ppp*

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

Vc. *f* *ff* *ppp* *pp* *ppp* *mp* *ppp*

Cb. *ppp* *pp* *ppp*

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

J

More flowing ♩=69

77

Picc. *pp, dolce* *very delicately* solo *p*

Ob. *ppp* short

Cl. 1 *p* *pp* *ppp* short

B. Cl. *p* *pp* *ppp* short

Bsn. *ppp* *p* *pp* *ppp* short

Hn. *mp* *pp* *like an echo* *ppp* short *remove mute*

Perc. 1 *ppp* short

Perc. 2 *ppp* *p* *ppp* *ppp* *Susp. cymb. soft mallets* short

Hp. *mp, like a bell* *pp, like an echo* *pp marc. very delicately* short

Pno. *mp, like a bell* *pp* *(m.s. pp)* short

Vln. I *the rest* *p* *pp* *ppp* short *sul tasto poco port. between notes* *ppp*

Vln. II *div.* *pp* short *sul pont.* *pp, legg. very delicately*

Vla. *p* *pp* *ppp* short *p* *ppp*

Vc. *mp* *p* *ppp* short

Cb. *mp* *p* *ppp* short

FOR PERUSAL ONLY

81

Picc. *pp* *mp sub.* *p* *f* *p* switch back to flute

Ob. solo *mp* *p* *mf, espr.* *p* *mf sub.* *p*

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1 *pp* *ped.* *ped. sim.* *ppp*

Perc. 2

Hp.

Pno. *p* *ped.* *tre corda*

Vln. I solo *pp* *mp* *pp* *ord. tr.* *sim.* *the rest* *sul tasto poco port.* *p* *pp* *sim.* *(overall shape)*

Vln. II *unis.* *p*

Vla. *sul pont.* *p*

Vc. *II* *pp*

Cb.

85

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf sub.

mp < f

p

solo

mf

p

f, espr.

p

mf sub.

p

mf p

mp

p

mp

p

mf p

pp

mf

Marimba

mp

mf p

mp

p

each chord rolled

mf, resonant and smooth

p

G:

C:

mf, marc.

solo

sul pont.

mf p

ord.

mf p

mp

mf

solo

ff, marc., rough

f

p

the rest sul pont.

p

ord.

mf p

mp

pp

f

mp

f

ord.

mf p

mp

pp

mf

mf

p

ord.

mf p

mp

pp

mf, marc.

p

mf

pizz.

mf, poco marc.

p

mf

p

pizz.

mf

p

mf

p

K

Picc. *flute* *p*

Ob. *mf* *fp* *f* *3* *p*

Cl. 1 *fp* *p* *mf* *5* *espr.*

B. Cl.

Bsn. *mp* *p* *mp* *3* *3* *fp*

Hn. *mp* *fp*

Perc. 1 *Crotales* *f*

Perc. 2 *Tam-tam* *mf*

Hp. *gliss.* *ff* *ff* *Fb*

Pno. *ff* *solo* *ff* *3* *6* *7*

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K

Vln. I *solo* *ff* *f* *ff* *passionately* *p* *3* *mp* *ff* *p sub.*

Vln. II *div.* *ff* *p* *3* *mp* *ff* *ff* *p sub.*

Vla. *div.* *p* *f* *mp* *ff* *3* *mp* *ff* *ff*

Vc. *arco* *mp* *ff*

Cb. *mf* *ff* *arco* *ff*

← 3 = ♪ →

♩ = 108

92

Fl. *mf* *f* *ff* (3+2)

Ob. *mf, marc.* *ff*

Cl. 1 *p* *mp* *ff*

B. Cl. *ff, aggressive* To B-flat Cl.

Bsn. *ff, aggressive*

Hn. *f* *ff* solo *mp* *f* 5

Perc. 1 *mp* *ff*

Perc. 2 Marimba *ff, aggressive*

Hp. *ff* *gliss.* (no decresc.)

Pno. *mp* *fp* *sfz* *ff, aggressive*

Vln. I *tutti* *f* *ff* *pizz.* *aggressive* (3+2)

Vln. II *div.* *mp* *mf, marc.* *mp* *ff* *pizz.* *aggressive*

Vla. *div.* *mf* *p* *mp* *ff* *ff* *aggressive* *pizz.* *aggressive*

Vc. *div.* *mf marc.* *ff* *aggressive* *pizz.* *aggressive* *sffz*

Cb. *ff, aggressive* *pizz.* *sffz*

FOR PERUSAL ONLY

L

96 **A little faster** ♩=66 (3+2+2) **rolling ahead**

Fl. *pp* *pp* *mp*

Ob. *pp* *mp*

Cl. 1 *mp* *pp* *pp* *legatiss.* *mp*

Cl. 2

Bsn. *mp* *pp, legatiss.*

Hn. *mp* *pp*

Perc. 1 Vib. bowed *p* Triangle *mp*

Perc. 2 Bass Drum *pp* *mp*

Hp. *p*

Pno. *f* *pp* *mp*

E♭F#G#A♯
D♭B♭

Red.

L

A little faster ♩=66 (3+2+2) **rolling ahead**

Vln. I solo arco *mf* *p* *mf* *pp, legatiss.* sul tasto

Vln. II the rest arco *p* *mf* *pp* solo (1. only) sul tasto *legatiss.* *mp*

Vla. arco *p* div. *mf* *pp*

Vc. arco *p* *mf* *pp*

Cb. arco *p* *mf* *pp*

(← ♩ = ♩ →)

III.

(♩=100)

M

Liquid, gentle ♩=84

102

Fl. *p mp pp mf p pp, dolcissimo p pp*

Ob. *p mp pp mf p pp, dolcissimo p pp*

Cl. 1 *p mp pp p pp, dolcissimo pp*

Cl. 2 B-flat clarinet *mf p pp p pp*

Bsn. *mp pp pp*

Hn. *p pp, dolcissimo*

Perc. 1 Chinese cym. *pp* Susp. Cym. *p* Vib. *p*

Perc. 2 Marimba *p, legatiss. p mp pp, dolcissimo p*

Hp. *legatiss. mp mp pp, dolcissimo p pp*

Pno. *mp pp*

G# E#

FOR PERUSAL ONLY

III.

(♩=100)

M

Liquid, gentle ♩=84

Vln. I *ord. p pp*

Vln. II *pp*

Vla. *sul tasto mp pp mp pp ord. (e) p pp*

Vc. *solo pp*

Vc. *the rest*

Cb. *pp*

108

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

Ob. *p* *pp* *mp*

Cl. 1 *pp* *p* *pp* *pp* *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc. 1 *p* *pp* *Susp. Cym.* *Vib.* *p*

Perc. 2 *Triangle* *Marimba* *mp* *pp* *p*

Harp *p* *pp* *pp* *p* *pp*

Piano *p* *mp*

Vln. I *ord.* *mf* *pp* *pp* *p, espr.* *mp dolce*

Vln. II *tutti ord.* *pp* *mf* *pp* *mp*

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

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

Vc. *the rest* *mp* *pp* *mp*

Cb. *sul tasto* *mp* *pp*

N

114

Fl. *pp* *pp* *p*

Ob. *pp* *p, espr.* *mp* *p*

Cl. 1 *pp* *pp* *mp* *pp*

Cl. 2 *pp* *p* *p* *mp* *pp*

Bsn. *pp*

Hn.

Perc. 1 Triangle *pp* Vib. *mp* *ced.*

Perc. 2 *pp* *mp*

Hp. *p, poco marc.*

Pno. *pp* *mp*

E♭F♯A♭
D♭B♭

Vln. I *ppp* *p dolce, espr.* *mp* *mf*

Vln. II *ppp* *p* *mp*

Vla. *ppp* *pp* *p>* *pp* *mp*

Vc. *tutti* *pp* *mp* *pizz.*

Cb.

120

Fl. *p, espr.* *mp* *p*

Ob. *pp* *mp > p* *mf, espr.*

Cl. 1 *mp* *pp* *p* *pp* *mp*

Cl. 2 *pp* *mp* *pp* *mp*

Bsn. *pp*

Hn.

Perc. 1 *pp* *Ped.*

Perc. 2 *pp* *p*

Hp. *p* *mp*

Pno. *mp*

Vln. I *ppp* *mp* *pp*

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

Vla. *pp* *p* *pp* *pizz.* *p* *mp*

Vc. *pp* *arco* *pp* *mp > pp*

Cb.

126

O

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp, *p*, *mp*, *espr.*, *pp*

pp, *p*, *mp*, *espr.*, *pp*

pp, *pp*

pp, *mp*, *warm*, *pp*, *mf*, *espr.*, *p*, *mf*, *p*

p, *mp*, *pp*

mf, *mf*

p, *F#*, *D#B#*

mp

pp, *mp*, *warm*, *pp*, *mf*, *espr.*, *pp*

pp, *mp*, *warm*, *pp*, *mf*, *espr.*, *pp*

arco, *pp*, *mp*, *warm*, *pp*, *mf*, *espr.*, *pp*

pp, *mp*, *warm*, *pp*, *mf*, *espr.*, *pp*, *pizz.*, *p*, *mf*, *pp*

pp, *mp*, *warm*, *pp*, *mf*, *espr.*, *pp*

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131

Fl. *mf, espr.*

Ob. *p*

Cl. 1 *p*

Cl. 2

Bsn. *p*

Hn.

Perc. 1 Triangle *mp*

Perc. 2 *p*

Hp.

Pno.

Vln. I *mp, espr.*

Vln. II *mp espr.*

Vla. *mp*

Vc. *arco mfp*

Cb.

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P

137

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Perc. 1

Vib.

Perc. 2

Hp.

Pno.

una corda

P

Vln. I

Vln. II

Vla.

Vc.

Cb.



143

Fl. *p, dolce* *mf* *p* *mf* *p*

Ob. *mf espr.*

Cl. 1 *pp, dolce* *p* *pp*

Cl. 2 *pp, dolce* *p* *pp*

Bsn.

Hn. *p dolce* *pp*

Perc. 1 *p, dolce* *pp*

Perc. 2 *mp* *pp, delicately*

Hp. *f* *mp* *f* *mp* *F#* *Bb*

Pno. *pp* *p*

Vln. I *unis.* *pizz.* *p* *mf, poco marc.* *p* *arco* *sul tasto* *p* *pp*

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

Vla. *unis.* *mp* *pp* *p* *pp legg.*

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

Cb.

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148

Fl. *mp espr.* *p*

Ob. *f*

Cl. 1

Cl. 2

Bsn.

Hn. *pp*

Perc. 1 *pp* *mp* **Crotales**

Perc. 2 *p* **Triangle** *ppp* *mp* **gently scrape cymbal**

Hp. *mp* *p* *Ab* *F#A4*

Pno. *mp* *mp* *pp* *pp* *mp* *8va*

Vln. I *pp* **solo (1. only) ord.** *mp* *p*

Vln. II *legg.* *ord.* *pp* *mp* *pp*

Vla. *pp* *mp* **solo (1. only) ord.** *pp* *mp*

Vc. **arco sul tasto** *mp legg.* *p* *ord.* *mp* *pp*

Cb.

slowing slightly (♩ = 76) poco accel.

152

Fl. *pp* short

Ob. *pp* short

Cl. 1 *pp dolce* short *mp* *pp*

Cl. 2 short

Bsn. short *pp*

Hn. short *pp*

Perc. 1 short *mp*

Perc. 2 *mp* *pp* short

Hp. *p, bell-like* l.v. short *sim.* l.v.

Pno. *p* *p, bell-like* l.v. short *mp* l.v.

Vln. I solo the rest short *mfpp* solo (1. only) ord. *pp, espr.*

Vln. II solo *p* short *mfpp*

Vla. solo *pp* short *p*

Vc. solo the rest short solo pizz. (1. only) *p* *poco marc.* *mf*

Cb. short *mfpp*

F# (♯) II *mfpp*

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R

a tempo ♩ = 84

switch to piccolo

Fl. *mf* *p* *pp*

Ob. *mf* *p* *ppp* *p dolce, espr.* *mp*

Cl. 1 *mf* *p* *ppp* *pp, dolce* *p*

Cl. 2

Bsn. *mf* *p*

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

Perc. 1 *mp* *mp*

Perc. 2 *pp, legatiss.*

Hp. *mp* l.v. *pp, dolce*
B♭

Pno. *mp* *mp*

R

a tempo ♩ = 84

Vln. I solo *mf* *p* *p* *mp dolce, espr.* *pp* *p* *pp*
the rest *mfp* *mfpp*

Vln. II solo *mf* *p* *p, legg.* *mp* *pp* *pp, legg.*
the rest *mfpp*

Vla. solo *mf* *p* *p, legg.* *mp* *pp, legg.*
the rest III *mfp* II *mfpp*

Vc. *mfpp*

Cb.

161

Fl. *p* *mp* *pp* piccolo *p*

Ob. *p* *mp* *pp*

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

Cl. 2

Bsn.

Hn.

Perc. 1 *pp, delicately* very light mallets

Perc. 2 *ppp* Sizzle cymb. soft mallet

Hp. *D#* *Bb* *Db*

Pno. *p* *p*

Vln. I *solo* *pp, legg.* *p*

Vln. II *solo*

Vla. *tutti* *P*

Vc.

Cb.

165 (2+2+3) (3+2+3)

Picc. *p* *pp* *pp* *p* *pp*

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

Cl. 1 *p* *ppp*

Cl. 2

Bsn.

Hn. solo *pp* expressive, sustained

Perc. 1 *pp* **Susp. cymb. soft mallet**

Perc. 2 gently scrape cymbal *ppp* *poco*

Hp. *p*

Pno. *p* *pp*

Vln. I solo (2+2+3) (3+2+3) *pp* *pp* tutti

Vln. II solo *pp* *pp*

Vla. tutti *pp*

Vc. tutti arco *pp*

Cb.

D^bB^b

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169

Picc. *p espr.* *mp* *p* *mp sub.* *pp*

Ob. *p espr.* *mp* *p* *mp sub.* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *pp sempre*

Bsn.

Hn. *mf* *pp*

Perc. 1 Triangle *mp* *ppp* gently scrape cymbal *poco*

Perc. 2 Glockenspiel *p* *pp*

Hp. *mp* *pp*

Pno. *mf*

Vln. I *pp*

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

Vla.

Vc.

Cb.

173

winding down

Picc. *pp* *mp* *pp* short

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

Cl. 1 *pp sempre* *poco* short

Cl. 2

Bsn.

Hn. short

Perc. 1 Vib. *pp* *p* Cro. *p* Triangle *pp* short

Perc. 2 Sizzle cymb. *pp* Susp. cymb. *pp* short

Hp. *p* *pp* *p poco marc.* short

Pno. *mp* solo *p tenderly* *pp* short

Vln. I *p* *pp* *mp* *pp* winding down short

Vln. II short

Vla. IV *p* short

Vc. II *p* short

Cb.

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IV.

Light & fantastical ♩=76

178 switch back to flute

Picc. short

Ob. *p marc.* *mf* short *p* *mf* *p*

Cl. 1 *p marc.* *mf* short *mf energetic* *pp* *mf* *p*

Cl. 2 *mp poco marc.*

Bsn. short *p* *mf* *p* *p poco marc.* *mf*

Hn. short

Perc. 1 Güiro short *mf* Güiro Low WB *p* Güiro *mf*

Perc. 2 Triangle *p* short Triangle *p* Marimba *mf* *p*

Hp. short *p, poco marc.*

Pno. short *mf* *mf*

G:Ab

IV.

Light & fantastical ♩=76

tutti

Vln. I *pp* short *mf* *pp* *pp* *mf*

Vln. II *pp* short *mf* *pp* *pp* *mf*

Vla. sul pont. short *mf energetic* *p* ord. *pp* *pp* *mf*

Vc. pizz. short *mf* *mf* *p* *mp poco marc.*

Cb.



Musical score for orchestra, starting at measure 183. The score includes parts for Piccolo, Oboe, Clarinets 1 and 2, Bassoon, Horn, Percussion 1 and 2, Harp, Piano, Violins I and II, Viola, and Cello. It features various dynamic markings, articulations like trills and sul ponticello, and complex rhythmic patterns including 6/8, 9/8, and 4/4. A large red watermark "FOR PERUSAL ONLY" is diagonally across the score.

183

Picc. -

Ob. *mp* *f* *f, energetic* *p* *f* *fp*

Cl. 1 *f, energetic* *fp* *f* *fp*

Cl. 2 *fp* *f*

Bsn. *mp poco marc.* *f* *mp poco marc.* *f* *mf, marc.*

Hn. *mp poco marc.* *f*

Perc. 1 **Vib.** *f*

Perc. 2

Hp. *f*

Pno. *f* *f* *mf, marc.*

Vln. I *pp* *f* *p* *f* *fp*

Vln. II *pp* *f* *f* *p*

Vla. *pp* *f* *mp poco marc.* *f* *f* *mf, marc.*

Vc. *mp* *f* *mp* *f* *f* *mf, marc.*

Cb.

E♭A♯
B♭

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187

Picc. Flute *mf* *f* *p*

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

Cl. 1 *mf marc.* *f* *p marc.*

Cl. 2 *mp marc.* *f*

Bsn. *mp* *fp* *mp marc.* *f* *p marc.*

Hn. *p* *mf*

Perc. 1 Vib. *mf* *p* Güiro *f* Vib. *mf*

Perc. 2 *p* *f*

Hp. *f* *G♭Ab* *B♭*

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

Vln. I *p* *pp* *pizz.* *p marc.*

Vln. II *p* *pp* *fp*

Vla. *f* *p* *pp* *sul pont.*

Vc. *f* *pizz.* *p marc.*

Cb.

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191 **S** (2+3)

Fl. *mf* *ff*

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

Cl. 1 *f* *mf* *fp* *mf* *mp*

Cl. 2

Bsn. *f*

Hn. *mf*

Perc. 1 *f* *mf* *mp* Low WB High WB

Perc. 2 Triangle *mf* Marimba *f*

Hp.

Pno. *f* *f*

S arco *f* *fp* *f* sul pont. *fp*

Vln. I *f* *fp* *f* *fp*

Vln. II ord. *fp* *f* pizz. *mf*

Vla. ord. *mf, marc.* *f* sul pont. pizz. *mf*

Vc. *f* *mf, marc.* *f*

Cb.

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195

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff*

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

f *f* *p* *fp*

mp, legg.

mp, legg. *mf*

Güiro *f* Vib. *mf, marc.* *mf sub.* *p*

f *mf, marc.* *f* *p*

f *f, dry* *mf, dry*

f, dry

f *fp* *f*

f *arco sul pont.* *fp* *pizz.* *f*

f *fp*

arco *mf*

pizz. *mf*

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199

Fl. *p* *mf* *f*

Ob. *mf* *f*

Cl. 1 *p* *f*

Cl. 2 *mf* *p sub.* *f* *fp* *f*

Bsn. *p* *mf* *ffp*

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

Perc. 1 *mf*

Perc. 2 Triangle *mf* *ff*

Hp. *ff*
Eb F# G A B
D# C# B

Pno. *mf* *ffp* *ff, marc.* *ffp*

Vln. I arco *mf* sul pont. *f*

Vln. II ord. *mf* sul pont. *f*

Vla. pizz. sul pont. *mf* *p sub.* *f* *fp* *f*

Vc. sul pont. *f* arco sul pont. *f*

Cb.

202

Fl. *mf* *ff* **G.P.** **T**

Ob. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. *mf* *ff* *pp* *mp*

Hn. *mf* *ff* *pp* *mp*

Perc. 1 *mf* *ff* Tom tom *p*

Perc. 2 Marimba *mf marc.*

Hp. *p* *mf* *pp*
A \sharp C \sharp C \flat E \sharp F \sharp B \flat

Pno. *mf* *ff* *p* *mp*

Vln. I *mf* *ff* **G.P.** **T** ord. *mp* *pp* *p* *mf* sul pont. *tr* *fp*

Vln. II *mf* *ff* pizz. *p* ord. *mf* *p* *mf*

Vla. *mf* *ff* pizz. *p* div. *mf* unis. arco *pp* *mf marc.*

Vc. *mf* *ff* pizz. *p* div. *mf* unis. arco *pp* *mf marc.*

Cb. pizz. *p* *mf* arco *pp* *mf*

207

Fl. *mf* \rightarrow *p* *f* *fp*

Ob. *mf* \rightarrow *p* *mf* \rightarrow *p* *mp* 5

Cl. 1 *p* \rightarrow *mf* *pp* \rightarrow *mf* *p* *mf* \rightarrow *f* *fp* \rightarrow *pp*

Cl. 2 *mfpp*

Bsn. *p* \rightarrow *mf* *f* *fp*

Hn. *mfpp*

Perc. 1 Vib. *mf* \rightarrow *p* *mf* *mf* *p*

Perc. 2 *mf* \rightarrow *f*

Hp. *f*

Pno. *p* \rightarrow *mf* *mf* *f* *f* *p*

Vln. I *f* \rightarrow *p* *pizz.*

Vln. II *mp* *poco marc.* *f* \rightarrow *mf* *arco* *mf* *espr.*

Vla. *p* \rightarrow *mf* *f* \rightarrow *p* *pizz.*

Vc. *p* \rightarrow *mf* *f* *mf* \rightarrow *f* *pizz.*

Cb. *f*

G# C#

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211

The score is divided into four measures. The instruments and their dynamics are as follows:

- Fl.:** Rest throughout.
- Ob.:** *p*, *p*, *pp*, *mp* \rightarrow *f*
- Cl. 1:** Rest, *f* \rightarrow *ffmp* \rightarrow *ff*
- Cl. 2:** Rest throughout.
- Bsn.:** Rest, *mp* \leftarrow , *p*
- Hn.:** Rest, *f, marc.* \rightarrow *p*
- Perc. 1:** Rest, *mp*, *f* (Güiro)
- Perc. 2:** *p*, *mf marc.* \leftarrow , *f*
- Hp.:** *p*, *ff, dry* (PDLT)
- Pno.:** *p*, *pp*, *f marc.*
- Vln. I:** arco, *p* \rightarrow *pp*, *p* \rightarrow *mp*, *ff* (pizz.)
- Vln. II:** *p*, *mp* \rightarrow *mf*, *ff* (pizz.), *p* (arco)
- Vla. (div.):** arco, *p* \rightarrow *pp*, *p* \rightarrow *mp*, *ff, marc.* (sul pont.), *sfp* \rightarrow *pp* (tr.)
- Vc. (div.):** arco, *p* \rightarrow *pp*, *p* \rightarrow *mp*, *ff* (pizz.), *f, marc.* (sul pont.), *f, marc.* \rightarrow *p* (arco)
- Cb.:** *p* \rightarrow *pp*, *p* \rightarrow *mp*, *ff* (pizz.), *f, marc.* \rightarrow *p*

215

Fl. *p*

Ob. *p* *f*

Cl. 1 *f*

Cl. 2 *f* *fp*

Bsn. *pp* *mp* *mf*

Hn. *p* *mf* *f*

Perc. 1 High WB *f* Low WB *f* Güiro *mf* *ff*

Perc. 2 *f, dry* *mf*

Hp. *f* *ord.*

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

Vln. I *arco* *mp* *p* *mf* *f* *f* *f* *gliss.* *f* *pizz.* *ff*

Vln. II *pp* *p* *f* *f* *f* *gliss.* *f*

Vla. *sul tasto* *p* *pp* *gliss.* *ord.* *p* *mf* *f* *f* *gliss.* *f* *mf*

Vc. *sul tasto* *p* *pp* *legg.* *mf* *f* *f* *gliss.* *f* *mf*

Cb. *pp* *f* *pizz.* *f*

U

poco rit. a tempo

219

Fl. *mf, dolce* *pp* *p, legg.* *mf*

Ob. *pp*

Cl. 1 *mf, dolce* *pp* *pp*

Cl. 2 *fp* *pp*

Bsn. *mf* *f*

Hn. *pp*

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

Perc. 2 *f* *pp*

Hp. *f* *p* *mp*

Pno. *mp* *mf* *pp* *p* *pp* *p, legg.*

FOR PERUSAL ONLY

U

poco rit. a tempo

Vln. I *div.* *mf* *mf, dolce* *pp*

Vln. II *div.* *mp dolce* *pp* *mp* *pp*

Vla. *unis.* *f* *mf* *pp*

Vc. *unis.* *f* *mf* *pp*

Cb. *arco* *f* *pp*

223

Fl. *p, scherz.* *mf* *p* *pp* *p*

Ob. *p, dolce* *mf* *p, scherz.* *mf* *p* *fp* *pp*

Cl. 1 *p, dolce* *mf* *p, scherz.* *mf* *mp* *f* *mp* *p*

Cl. 2 *mp* *f* *mp* *p*

Bsn. *f* *p*

Hn.

Perc. 1 Low WB *p* High WB Güiro *sfz*

Perc. 2 *pp* Triangle *mf* Marimba *mf*

Hp. *mf*

Pno. *pp* *Ed.* *E♭* *E♭*

Vln. I *unis.* *p* *mp > pp* *pizz.* *mf, marc.* *f* *mf*

Vln. II *unis.* *p* *mp* *pp* *pizz.* *mf, marc.* *f* *mf*

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

Vc. *div.* *p* *mp > pp* *pp* *sul pont.* *mp*

Cb. *pp*

227

Fl. *p, legg.* *f, cant.* rit.

Ob. *pp* *p, legg.* *mf* *pp*

Cl. 1 *pp* *p, legg.* *mf*

Cl. 2 *mf, cant.* *p* *mf*

Bsn. *pp* *mf*

Hn. *pp* *mf*

Perc. 1 **Susp. Cymb.** *pp* **Vib.** *mp* *p*

Perc. 2 **Triangle** *mp* **Triangle** *mp* **Sizzle Cymb.** *pp*

Hp. *mp* *p* *mf*

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

Vln. I *arco* *mf, cant.* *p* *f, cant.* *pp* rit.

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

Vla. *unis. ord.* *pp* *mf* *p* *pp* **sul tasto**

Vc. *unis.* *pp* *pizz.* *mf* *pp* **arco I**

Cb. *pp* *mf* *pp*

V

a tempo

230

Fl. *f* *mp*

Ob. *p* *p* *f* *ffp*

Cl. 1 *p* *p* *f* *f* *ffp*

Cl. 2 *f*

Bsn. *p* *p* *mf*

Hn. *fp* *mf*

Perc. 1 High WB *p* Low WB Vib. *f*

Perc. 2 Marimba *f*

Hp. *f* F# C:Bb

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

V

a tempo

Vln. I *mf* *fp* sul pont.

Vln. II *mp* *fp* sul pont. *mf* *fp* ord. *f*

Vla. *mp* *fp* sul pont. *fp* *f* ord. *f*

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

Cb. pizz. *f* arco sul pont. *mf*

234

Fl. *f* *ff* *fp* *ff*

Ob. *f* *fp* *ff*

Cl. 1 *fp* *ff*

Cl. 2 *fp* *ff*

Bsn. *fp*

Hn. *fp* *f* *gliss.*

Perc. 1 *f* *Susp. Cymb.* *mf*

Perc. 2 *Tam-tam* *f*

Hp. *ff*

Pno. *f* *ff* *brilliant*

Vln. I *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vln. I *div.* *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vln. II *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vln. II *div.* *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vln. II *div.* *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vln. II *div.* *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vla. *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vla. *div.* *ord.* *f* *ff* *mf energetic* *sffz* *ffp* *sul pont.* *gliss.* *f*

Vc. *ord.* *f* *ff* *mf energetic* *sffz* *ff* *p sub.* *f*

Cb. *ord.* *f* *ff* *mf energetic* *sffz* *ff* *mf*

Slower; weighty
♩ = 92

237

Fl. *ffp* *ffp*

Ob. *ffp* *ffp*

Cl. 1 *ffp* *mf* *p*

Cl. 2 *ff* 5

Bsn.

Hn. *ffp* *mf* *p* *ffp*

Perc. 1

Perc. 2 **Marimba** *ff, heavy* *f* *ff* *ff* *mf*

Hp. *f* *gliss.*

Pno. *ff* *ff* *mf*

FOR PERUSAL ONLY

Slower; weighty
♩ = 92

ord. unis. *ff, heavy* *f* *ff* *ff* *mf*

ord. unis. *ff, heavy* *f* *ff* *ff* *mf*

ord. unis. *ff, heavy* *f* *ff* *ff* *mf*

ord. *ff, heavy* *f* *ff* *ff* *mf*

ff, heavy *f* *ff* *ff* *mf*

E♭F#G#A♯
D:C#B#

D#C#

W

The musical score is for measures 240 to 243. It features a variety of instruments with dynamic markings and performance instructions.

- Flute (Fl.):** Measures 240-241: *mf* (measures 6 and 7), *f* (measures 8 and 9), *f* (measure 10). Measure 242: *fp*. Measure 243: *f*.
- Oboe (Ob.):** Measure 242: *mf* (measures 6 and 7), *fp* (measures 8 and 9). Measure 243: *fp*.
- Clarinet 1 (Cl. 1):** Measure 240: *mf*. Measure 243: *fp*.
- Clarinet 2 (Cl. 2):** Measure 240: *mf*. Measure 242: *mf*. Measure 243: *fp*.
- Bassoon (Bsn.):** Measure 240: *mf*. Measure 242: *mf*. Measure 243: *ff, marc.*
- Horn (Hn.):** Measure 243: *f, marc.*
- Percussion 1 (Perc. 1):** Vibraphone (Vib.): Measure 241: *mf*. Measure 242: *f*. Measure 243: *f*.
- Percussion 2 (Perc. 2):** Triangle: Measure 241: *mf*. Marimba: Measure 243: *ff, marc.*
- Harp (Hp.):** Measure 240: *mf*. Measure 242: *mf*. Measure 243: *f*. Includes glissando markings.
- Piano (Pno.):** Measure 240: *mp*. Measure 241: *p*. Measure 242: *mp*. Measure 243: *mp*.
- Violin I (Vln. I):** Measure 240: *f*. Measure 241: *mp*. Measure 242: *mp*. Measure 243: *f* to *p*. Includes "solo (1. only)" and "tutti" markings.
- Violin II (Vln. II):** Measure 240: *f*. Measure 241: *mp*. Measure 242: *mf*. Measure 243: *mf*. Includes "solo (1. only)" marking.
- Viola (Vla.):** Measure 240: *f*. Measure 241: *mp*. Measure 243: *ff, marc.*
- Violoncello (Vc.):** Measure 240: *f*. Measure 241: *mp*. Measure 242: *mf*. Measure 243: *ff, marc.*. Includes "pizz." and "div. arco" markings.
- Contrabass (Cb.):** Measure 240: *f*. Measure 241: *mp*. Measure 242: *mf*. Measure 243: *ff, marc.*. Includes "pizz." and "arco" markings.

Tempo and meter changes are indicated: 2/4, 6/8, 7/8, and 3/4. A rehearsal mark "W" is present at the beginning and end of the section. A red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page.

244

Fl. *ff*

Ob. *ff*

Cl. 1 *mp* *fp* *ff*

Cl. 2 *mp* *fp* *ff*

Bsn. *p* *fp*

Hn. *f* *mp* *fp* *ffp*

Perc. 1 Susp. Cymb. *mf*

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

Hp. *f*

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

Vln. I *f* *mp* *p* *fp* *sul pont.*

Vln. II *tutti* *f* *mp* *p* *fp* *div.*

Vla. *f* *mp* *p* *fp* *sul pont.*

Vc. *unis.* *f* *mp* *fp* *sul pont.*

Cb. *f* *fp* *sul pont.*

FOR PERUSAL ONLY

248

Fl.

Ob. *ff*

Cl. 1 *f* *ff*

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

Bsn. *mf* *ff* *f*

Hn. *ff, heavy* *mf* *ff*

Perc. 1 *f* Low WB

Perc. 2 *ff, heavy* *f* *f*

Hp. PDLT *f* as dry as possible

Pno. *f* *f, marc.*

Vln. I *ord.* *ff, heavy* *f* *ff* *mf* *ff* *pizz.*

Vln. II *ord.* *ff, heavy* *f* *ff* *ff* *mf* *ff*

Vla. *ord.* *ff, heavy* *f* *ff* *mf* *ff*

Vc. *ord.* *ff, heavy* *f* *gliss.* *ff* *mf* *ff*

Cb. *ord.* *ff, heavy* *f* *ff* *mf* *ff*

Musical score for orchestra and percussion, measures 251-253. The score is in 4/4 time and consists of 11 staves:

- Fl.** (Flute): Measure 251 is a whole rest. Measure 252 is a whole rest. Measure 253 has a half note with a 5th fingering, dynamics *mf* and *ff*.
- Ob.** (Oboe): Measure 251 has a half note with a 5th fingering, dynamics *f* and *ffp*. Measure 252 is a whole rest. Measure 253 has a half note with a 5th fingering, dynamics *ffp* and *ffp*.
- Cl. 1.** (Clarinet 1): Measure 251 has a half note with a 5th fingering, dynamics *f*. Measure 252 has a half note with a 5th fingering, dynamics *ff*. Measure 253 has a half note with a 5th fingering, dynamics *mf* and *ff*, and a 3rd fingering.
- Cl. 2.** (Clarinet 2): All measures are whole rests.
- Bsn.** (Bassoon): Measure 251 is a whole rest. Measure 252 has a half note with a 5th fingering, dynamics *ffp*. Measure 253 is a whole rest.
- Hn.** (Horn): All measures are whole rests.
- Perc. 1.** (Percussion 1): Measure 251 has a half note with a 5th fingering, dynamics *f*. Measure 252 is a whole rest. Measure 253 is a whole rest.
- Perc. 2.** (Percussion 2): Measure 251 has a half note with a 5th fingering, dynamics *f*. Measure 252 is a whole rest. Measure 253 has a half note with a 5th fingering, dynamics *ff*.
- Hp.** (Piano): Measure 251 has a half note with a 5th fingering, dynamics *ff*. Measure 252 has a half note with a 5th fingering, dynamics *ff*. Measure 253 has a half note with a 5th fingering, dynamics *ff*. Includes markings "ord." and "gliss.".
- Pno.** (Piano): Measure 251 has a half note with a 5th fingering, dynamics *ff*. Measure 252 has a half note with a 5th fingering, dynamics *ff*. Measure 253 is a whole rest.
- Vln. I.** (Violin I): Measure 251 has a half note with a 5th fingering, dynamics *f*. Measure 252 has a half note with a 5th fingering, dynamics *f*. Measure 253 has a half note with a 5th fingering, dynamics *ff*, and a 3rd fingering.
- Vln. II.** (Violin II): Measure 251 has a half note with a 5th fingering, dynamics *f*. Measure 252 has a half note with a 5th fingering, dynamics *f*. Measure 253 has a half note with a 5th fingering, dynamics *ff*, and a 3rd fingering.
- Vla.** (Viola): Measure 251 is a whole rest. Measure 252 has a half note with a 5th fingering, dynamics *f*. Measure 253 has a half note with a 5th fingering, dynamics *ff*.
- Vc.** (Violoncello): Measure 251 is a whole rest. Measure 252 has a half note with a 5th fingering, dynamics *f*. Measure 253 has a half note with a 5th fingering, dynamics *ff*.
- Cb.** (Contrabass): Measure 251 is a whole rest. Measure 252 is a whole rest. Measure 253 has a half note with a 5th fingering, dynamics *ff*.

Additional markings include "High WB" and "Güiro" above Perc. 1. A red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the score. A box with the following text is located between the Piano and Viola staves:

E \flat F \sharp G \sharp A \sharp
D \sharp C \sharp B \sharp

Chord symbols E \flat G \sharp A \flat and C \sharp are also present below the Piano staff.

Musical score for orchestra and piano, measures 254-256. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 254-256 are marked with dynamics: *mf*, *ff*, *f*, *mp*, *ffp*, *ffmp*, and *ord.*. Performance instructions include *Susp. Cymb.*, *Triangle*, *Tam-tam*, *gliss.*, *div.*, *sul pont.*, *unis.*, *tr.*, and *ord.*. A large red watermark "FOR PERUSAL ONLY" is overlaid on the score.

257

Fl. *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn.

Hn. *ffp*

Perc. 1 Susp. Cymb. *p* *f*

Perc. 2 Triangle *mf*

Hp. *ff* glisses

Pno. *f* *ff, marc.*

Vln. I ord. *f* *ffmp* div. sul pont.

Vln. II *f* *fp* *ffmp* sul pont.

Vla. *f* *ffmp* unis. sul pont.

Vc. *ffmp* sul pont.

Cb.

X

rit. Broader, massive ♩ = 88

260

Fl. *p* *tr* *ff* *ff* 5

Ob. *fp* *ff* *ffp* 3 *ff* *mf* 3

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

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

Bsn. *f, marc.* 5 *ff* *mf*

Hn. *f, marc.* *ff* *ff* *p*

Perc. 1 Vib. *f* *ff* *mf*

Perc. 2 Tam-tam *mp* *f*

Hp. *ff*

Pno. *f* *ff* *mf, marc.* 7

X

rit. Broader, massive ♩ = 88

Vln. I *f* *gliss.* *ff* *tr* *p* sul pont.

Vln. II *f* *ord.* *gliss.* *ff* *ffp* sul pont. *tr*

Vla. *ord.* *f, marc.* 5 *gliss.* *ff* *ffp* sul pont.

Vc. *ord.* *mf* *gliss.* *ff* *p* sul pont.

Cb. *ff* *p* sul pont.

263

Fl. *f* *ff* *fp* *ff* *f* *ff* (2+3)

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

Cl. 1 *ff* *p* *mp* *ff*

Cl. 2 *ffp* *mp* ord.

Bsn. *ffp* *ff sub.* *fp* *ff*

Hn. *ff sub.* *f, marc.*

Perc. 1 *ff* *mp secco* *f*

Perc. 2 *f* Marimba *ff, marc.*

Hp. *ff* *ff* D: EbG#

Pno. *ff* *ff* *f*

Vln. I *ff* ord. *mp* *ff* (2+3)

Vln. II *ff* ord. *mp* *ff* *f* sul pont.

Vla. *ff* div. ord. *p* *gliss.* *ff* unis. *f, marc.*

Vc. *ff* *ff*

Cb. *ff*

FOR PERUSAL ONLY

266

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. 1 *f* *mp* *ffp* *f* *ff*

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

Bsn. *f* *energetic* *ff* *mp* *mp* *f* *p*

Hn. *ff* *mp* *ff* *p*

Perc. 1 *ff* *mp*

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

Hp. *ff* *gliss.* *b \flat*

Pno. *f* *mp* *mf* *ff* *Red.*

Vln. I *f* *mp* *mf* *ff* *mp* *mf* *mp* *f*

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

Vla. *ff* *mp* *ff* *mp* *ff* *mp* *p*

Vc. *ord.* *f* *energetic* *ff* *mp* *mp* *f* *p*

Cb. *ff* *mp*

E \flat F \sharp G \sharp A \sharp
D \sharp C \sharp B \sharp G \sharp

269 (3+2) **Y**

Fl. *ff* *f sub.* *ff*

Ob. *ff* *p*

Cl. 1 *f* *ff, marc.* *f* *ff* *mp*

Cl. 2 *ff* *f*

Bsn. *f* *ffp* *mp* *f* *solo*

Hn. *f* *marc.* *ffp*

Perc. 1 *f* *Crot.* *f*

Perc. 2 *Tam-tam* *pp* *f*

Hp. *ff* *gliss.*

Pno. *mf* *ff, marc.* *f* *ff*

Vln. I (3+2) *p* *gliss.* *ff* *p* *mp*

Vln. II *p* *gliss.* *ff* *p* *mp*

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

Vc. *f* *ff* *p* *mp* *sul tasto*

Cb. *ff* *p*

F#G#
Bb

FOR PERUSAL ONLY

Musical score for orchestra and woodwinds, measures 272-285. The score is written in 2/4 time and features a complex rhythmic structure with multiple time signatures (2/4, 3/4, 6/8) and dynamic markings. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and markings include:

- Fl.:** *ff* and *mp* dynamics.
- Ob.:** *f*, *ff*, and *p* dynamics.
- Cl. 1:** *ff, energetic*, *mf*, *ff*, and *mp* dynamics. Includes a *solo* marking and a five-measure rest.
- Cl. 2:** *ff* and *p* dynamics.
- Bsn.:** *ff*, *ff energetic*, *ffp*, and *p* dynamics.
- Hn.:** *fp* and *ff* dynamics.
- Perc. 1:** *f, marc.*, *ff*, and *mp* dynamics. Includes markings for Triangle and Vib.
- Perc. 2:** *mf*, *ff*, and *mp* dynamics. Includes markings for Tam-tam and Glockenspiel.
- Pno.:** *f* and *ff* dynamics. Includes a *gliss.* marking.
- Vln. I:** *f*, *ff energetic*, and *ff* dynamics. Includes *pizz.* and *arco* markings.
- Vln. II:** *fp* and *ff* dynamics. Includes *sul pont.* and *gliss.* markings.
- Vla.:** *mf*, *fp*, and *ff* dynamics. Includes *sul pont.* and *gliss.* markings.
- Vc.:** *ffp* and *ff* dynamics. Includes *ord.* and *sul pont.* markings.

A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the score.

Z

poco rit. A little broader $\text{♩} = 80$

(3+2+2)

Fl. ²⁷⁶ p mf p

Ob. mp pp

Cl. 1 mf p mf f mp mf pp

Cl. 2 mp pp

Bsn. mf pp

Hn.

Perc. 1 p Ced.

Perc. 2 pp **Susp. Cymb.**

Hp. mf mf p

Pno. mp

FOR PERUSAL ONLY

Z

poco rit. A little broader $\text{♩} = 80$

(3+2+2)

Vln. I mf pp mf pp **sul tasto**

Vln. II mf pp mf pp **sul tasto**

Vla. mf pp mf pp **sul tasto**

Vc. **solo** mp f ffp pp **IV**

the rest mf pp

Cb. mf pp

280

rit.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

p *mf* *p*

mp *pp*

mp *p*

pp

Susp. Cymb.

pp

A⁴
B^b

E²G²
D[#]B²

FOR PERUSAL ONLY

rit.

soli (all play)
ord.

p, espr. *mf* *p* *mf* *mp*

ord.

p *mf*

ord.

p *mf*

solo

freely

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

IV

the rest

p *pp* *p*

p *pp*

V.
Expressive & flexible ♩=96

284

Fl. *fp* *pp* *mf cant.* *f*

Ob. *mf, cant.* *f* *p*

Cl. 1 *mf espr.* *f* *mp* *p* *f* *p*

Cl. 2 *mp* *p*

Bsn. *mp, cant.*

Hn. *p, cant.* *mf* *p*

Perc. 1 *mp* *p* Vib. *p*

Perc. 2 Triangle *mp*

Hp. *mf* *mp* *mf*

Pno.

V.
Expressive & flexible ♩=96

Vln. I *fp* *mp* *p* *sul tasto*

Vln. II *fp* *p* *sul tasto*

Vla. *fp* *mp* *sul tasto*

Vc. *tutti* *fp*

Cb.

FOR PERUSAL ONLY

A1
288

Fl. *mf* *p* solo *mf, espr.* *f* *mf*

Ob. *mf* *p* *fp*

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

Cl. 2 *mf* *p*

Bsn. *pp* *mf*

Hn. solo *mf, espr.*

Perc. 1

Perc. 2 Tam-tam *p*

Hp. *p*
F#G#
C#B#

Pno. *p*

A1

Vln. I ord. *p* *mp* *pp* *p* *mf, espr.* *f* *p* *mf* div.

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

Vla. soli (all play) ord. *mf, espr.* *f* *mp* *f* *mf* *p* *mf*

Vc. ord. *fp* *mf* *mf*

Cb. ord. *fp* *mf* *mf*

FOR PERUSAL ONLY

molto rit. **Quicker** ♩=108

292

Fl. *p* *mf* *p* *mf* solo

Ob.

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

Cl. 2

Bsn. *p* *f*

Hn. *p* *fp* *pp*

Perc. 1 *mp* **Crotale**

Perc. 2 *f* *p* *p* **Marimba** **single quick, light cymbal scrape**

Hp. *f* *p* *A#* *B#*

Pno. *f* *p*

molto rit. **Quicker** ♩=108

Vln. I *p* *f* *f* *p* *mf* *p* **solo (1. only) arco**

Vln. II *p* *f* *f* *p* *pp* **solo (1. only) arco gliss. b**

Vla. *p* *f* *f* *p* *pp* **arco**

Vc. *p* *f* *f* *p* **pizz. div.**

Cb. *p* *f* *f* *p* **pizz.**

B1

rit. As at first ♩=96
(3+2+2) (2+2+3)

296

Fl. *p legg.* *mp* *mp, espr.*

Ob. *p legg.* *mp* solo *mf, espr.* *f*

Cl. 1 *p legg.* *mp* solo *p* *mfp*

Cl. 2 *p* *mfp*

Bsn. *p* *mfp*

Hn. *p* *mfp*

Perc. 1 High WB *p* Chinese cymb. *p* Vib. *mp*

Perc. 2 Triangle *p* Marimba *p* *mf*

Hp. *mp* *mf*

Pno. *pp legg.*

F# A# C#

FOR PERUSAL ONLY

B1

expressive, flexible poco scherz. rit. As at first ♩=96
(3+2+2) tutti (2+2+3)

(solo) *mp* *f* *mp* *f* *p* *mfp*

Vln. I *mp* *f* *mp* *f* *p* *mfp*

Vln. II tutti pizz. *p* arco *mfp*

Vla. pizz. *p* arco *mfp*

Vc. unis. still pizz. *p*

Cb. *p*

300

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

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

Cl. 1 solo *mf espr.* *f* *p* *mf* *p*

Cl. 2 solo *p* *mf*

Bsn.

Hn. *mp*

Perc. 1 *mp* Triangle

Perc. 2 Sizzle Cymb. *p*

Harp. *mp* *mp* *mf* Eb D \sharp

Pno.

Vln. I *p* III

Vln. II *p* sul tasto

Vla. *p* IV

Vc. arco *p*

Cb.

FOR PERUSAL ONLY

303

Fl. *pp* *mf* *fp* *mf* *p* **molto rit.**

Ob. *p* *mf*

Cl. 1 *mf* *p*

Cl. 2 *p* *f espr.* *p* switch to bass clarinet

Bsn. *pp* solo

Hn. *p* *mf* *pp*

Perc. 1 Vib. *p* *pp*

Perc. 2 Susp. Cymb. *p* Marimba *mp* *pp*

Hp. *mp* *pp*

Pno. *mp* *pp* *mp* *pp*

E \flat F#
D#C#

Vln. I *div.* *mp* *pp* *pizz.* *mp* *pp*

sul tasto

Vln. II *div.* *mp* *pp* *pizz.* *mp* *pp*

Vla. *pizz.* *mp* *pp*

Vc. *div.* *pizz.* *mp* *pp*

Cb.

C1

Quicker ♩=108

306

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

solo

expressive, flexible

muted

Vib. - bowed

p *mf* *mfp* *pp* *f* *mp*

3 *3* *3*

p *pp* *mf* *pp*

p *pp*

p *mp*

p *mp*

D:

mp

FOR PERUSAL ONLY

C1

Quicker ♩=108

Vln. I

Vln. II

Vla.

Vc.

Cb.

put on mute

div. pizz.

pizz.

pizz.

unis. pizz.

pizz.

mp *mp* *mp* *mp* *mp*

309

Fl. *solo* *f* *mp* (2+3) *f* *mp* *p* *mf* *switch to piccolo*

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

Cl. I *f* *pp* *mp* *pp* *p* *mf*

B. Cl. *Bass clarinet* *p* *mf*

Bsn. *pp* *mp* *pp* *p* *mf*

Hn.

Perc. 1 *Susp. Cymb.* *pp* *WB low* *p* *Crotales* *pp, dolcissimo*

Perc. 2 *Sizzle Cymb.* *mf* *p* *p*

Hp. *F#* *Bb* *C#B#* *mf* *p* *mp*

Pno. *mp*

Vln. I *unis. arco* *mp* *f* *p* (2+3) *p*

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

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

Vc. *arco* *mp* *f* *p* *p*

Cb.

FOR PERUSAL ONLY

D1

← ♩ = ♩ →

molto rit. As at first ♩=96 poco accel. Hazy & flowing ♩=72

312

Fl.

Ob. *p*

Cl. 1 *p* *mf* *p* *pp* *pp*

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

Bsn. *p* *sempre pp*

Hn. *pp* *p* *pp*

Perc. 1 Chinese cymb. *pp* Vib. *pp* *Ed.*

Perc. 2 Tam-tam *pp* Susp. Cymb. *pp* Triangle *pp*

Hp. *p* *pp*

Pno. *mf* *p* *pp* *l.v.* *Ed.*
w / ped.

D1

← ♩ = ♩ →

molto rit. As at first ♩=96 poco accel. Hazy & flowing ♩=72

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

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

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

Vc. *mf* *p* *pp* *div.* *pp sempre*

Cb. *mf* *p* *pp*



316

Fl.

Ob. *mp, espr.* *p*

Cl. 1 *pp* *mp* *p* *p sempre*

B. Cl. *pp* *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. *p*

Perc. 1 *pp* *pp, dolce* *p*
Crot. *pp*
Susp. Cymb. *p*

Perc. 2 *pp* *pp* *p*
Tam-tam *pp*
Sizzle Cymb. *pp*
Triangle *p*

Hp. *pp* *p*

Pno. *p* *mp* *p*
F#G#A#
D#C#

Vln. I *pp* *mp, dolce* *p*
solo (1. only) *p*
tutti *mf, espr.*

Vln. II *pp* *pp* *mp* *pp*
solo *mp*
the rest *pp*

Vla. *pp* *mp* *mp* *p*

Vc. *mp* *p*

Cb. *p* *pp*

FOR PERUSAL ONLY

321 Piccolo

Fl. *p* *mp* *p*

Ob. *p dolce* *mp*

Cl. I solo *mp espr.* *pp* *ppp*

B. Cl. *p, warm*

Bsn. *p, warm*

Hn. *p, warm* *ppp*

Perc. 1 Vib. *p* *p*

Perc. 2 Tam-tam *pp* Sizzle Cymb. *pp*

Hp. *p* *p*

Pno. *p* *mp* *p*

Vln. I solo (1. only) *p* *pp* tutti *pp sempre*

Vln. II solo *p* *pp* *pp sempre*

the rest *p* *pp* *pp sempre*

Vla. div. *p* unis. *pp*

Vc. div. *p* *ppp*

Cb. *p* *ppp*

D#C# F# F#G#A#

E1

326

Picc.

Ob. *pp* *p, dolce* *mp*

Cl. 1 *p*

B. Cl.

Bsn.

Hn. *mp*

Perc. 1 *p* Crot. *p* Vib. - bowed *p* *Red.*

Perc. 2 *pp* Susp. Cymb. Tam-tam *pp*

Hp. *mp* *p*

Pno. *pp* *mp* *p, dolce* *Red.*

Vln. I *pp* *p* *pp* tutti *pp* solo (1. only) *pp*

Vln. II *pp* *p* tutti *pp*

Vla. *mf espr.* *pp sub.*

Vc. *mp* *pp*

Cb. *mp*

332

Picc.

Ob. *pp* solo *mp, espr.* *mf* *p* *mf*

Cl. 1 *pp* *pp*

B. Cl. *pp*

Bsn. *pp*

Hn.

Perc. 1

Perc. 2 *pp* *p but distinct*

Susp. cymb.

Marimba

Hp. *p*

E♭G♭ D♯ G♯A♯ C♯ F♯ D♭

Pno. *mp* *pp* *p* *pp* *p* *pp*

Vln. I *mp, espr.* *pp*

Vln. II

Vla. *pp* *mp* *pp*

Vc. *pp*

Cb. *pp*

339 **F1**

Picc. *p dolce* *mp* *pp* *mp*

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

Cl. 1 *pp*

B. Cl. *p* *mp* *p* *mp*

Bsn. *ppp*

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

Perc. 1 *pp* *poco* *p* *Vib.* *p*

Perc. 2 *p* *Susp. cymb. quick light scrape* *Triangle* *p*

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

Pno. *E^b* *D[♯]C[♯]* *p* *pp* *p, espr.* *p* *G[♯]*

Vln. I **F1** *p, dolce* *pp* *solo (1. only)*

Vln. II *pp* *p dolce* *pp* *solo (1. only)*

Vla. *mp* *pp* *p* *mp* *pp* *p* *pp* *solo (1. only) sul tasto*

Vc.

Cb.

FOR PERUSAL ONLY

345

Picc. *pp* *p cant.* *mp* *p* *mp* *p* *pp*

Ob. *pp* *pp* *pp*

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

B. Cl. *pp*

Bsn. *pp*

Hn. *p* *pp*

Perc. 1 *pp* *p* *ppp* *ppp*
Crotales soft mallets Chinese cymb.

Perc. 2 Sizzle Cymb. *pp* *poco* Marimba *pp* *p* *p* Triangle *pp*

Hp. *p poco marc.* *pp*
E♭F♯

Pno. *pp* *p* *pp*

Vln. I *pp* *pp cant.* *pp*
tutti II solo (1. only) tutti

Vln. II *pp* *pp* *pp*
tutti III solo (1. only) tutti II

Vla. *pp* *p* *pp* *pp* *pp* *poco*
tutti div. solo (1. only)

Vc. *pp* *pp*

Cb. *pp*

rit. rit.

FOR PERUSAL ONLY