

INTERSTELLAR ARIAS

BY

STEVEN SNETHKAMP

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Sven-David Sandström, Chairman of the Research Committee
& Director of Document

David Dzubay

Don Freund

Steven Snethkamp

Interstellar Arias

(2014)

for Orchestra

13 minutes

Interstellar Arias is a musical contemplation about existence and our spiritual relationship with the universe. Although the work is not programmatic and should be interpreted individually, I like to imagine a disembodied soul adrift among the stars. By observing the cosmos, this being attempts to gain a further understanding of life and death, thus increasing their enlightenment and their ability to exist in harmony with all things.

The form of this composition is a hybrid between a multi-movement work and a single-movement work. In one way, *Interstellar Arias* is composed as a single progression of (virtually) non-stop music. The piece has a continuous expressive curve, which is connected to the large-scale formal structure. And by including recurring and developed ideas throughout, this piece maintains the continuity of a single movement composition. At the same time however, there are numerous segments that resemble, to varying degrees, individual movements. Some present small fleeting ideas or serve a transitional function, as if traveling between cosmic scenes. Other sections are slightly larger, acting as musical miniatures. Finally, there are some sections that last several minutes and contain elements found in complete movements, such as independent developments. In the end, my desire was to create a form that, like all things, poses a fluid interaction between small and large structures.

When composing this piece I imagined the individual “movements” as a series of scenes: sights, sounds, experiences, and reflections taken from the journey of an incorporeal being. The first scene meditates on the way we see constellations in the sky. Although the locations of the stars seem random, we group them together into shapes. To reflect this, I used controlled aleatory (chance) to create constellations of pitches. These musical “stars” are set over long droning harmonies that embody the vast darkness of open space.

Central to this work are the two “arias,” both which focus on the strings section of the orchestra and have a fairly slow tempo. I imagine these songs being sung by the drifter, expressing their personal struggle with the big questions of existence. The first one occurs about halfway through the piece, with the melody presented in the violas. In this aria, awe seems to be overtaken by loneliness, longing, and desolation.

The second aria is at the end of the piece. It seems to appear out of nowhere, somewhat aloof and undisturbed by the magnitude of preceding events. After further observations and contemplation, this aria speaks from a soul that possesses a greater understanding of the universe; a soul who is more connected and more enlightened. This song expresses wonder and joy, and floats peacefully through space coexisting with the darkness.

Although the arias are perhaps the most significant aspect of this work, they could not exist independently. Other scenes explore time, motion, perception, energy and other forces (like gravity), particles, the creation and destruction of stars and planets, and the interaction of natural structures (atoms, solar systems, galaxies, etc.). Throughout the work, minimalist textures and long sustained harmonies portray the infinite expanse of space. Orbits are reflected in the use of isorhythmic structures, ostinatos, and layering. Motoric rhythms propel the music as if traveling on Einstein’s beam of light. Sometimes the music slows down as if perception of time is being altered. Other times, the music accelerates toward punctuated transitions, where stars collide or you are slingshot around a massive sun. In the end, however, I urge the listener not to take my ideas too literally. Please let the music do what it does best: express the ineffable.

Steven Snethkamp
2014

Interstellar Arias (2014)

for orchestra

by Steven Snethkamp

Duration: 13 minutes

The score is transposed.

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Bb Clarinets
Bb Bass Clarinet
2 Bassoons
Contrabassoon

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

Timpani (4*)

3 Percussion:**

- 1: Vibraphone, Marimba (standard size – 4.3 octave), Glockenspiel (sounding two octaves higher), 5 Tom-toms, Temple Blocks, Glass Wind Chimes
- 2: 2 Tam-Tams (medium, large), Suspended Cymbal, Fine Shakers (e.g. Egg Shakers, etc.), Slapstick, Bamboo Wind Chimes, 2 Brake Drums (low, high)
- 3: 2 Bass Drums (medium, large), Coarse Shakers (e.g. Maracas, etc.), Snare Drum

Harp
Piano

Strings

*Four timpani are required. Using a fifth (piccolo timpano) may be helpful.

**If desired, a fourth player may be utilized. In this case, I recommend dividing “percussion 1” between two players, as it is the most demanding.

Additional Notes:

This piece contains a few instances where a ritardando is followed by a subito tempo change. Unless indicated, there should be no pause. Rather, the ritardando should continue to the downbeat of the new tempo. (m.84, 87, 157)

PIANO, VIBRAPHONE: “Ped. sempre” always means that the pedal should remain depressed (all notes ring) until the next indication. Some pedal changes or fluttering (ad libitum) may be incorporated to prevent excessive resonance.

PERCUSSION 1: The player must be able to reach the vibraphone pedal while standing at the marimba. The instruments should be close together or nested (mm.38-39).

PERCUSSION 3: It may be desirable to allow the bass drums to be fully resonant in some areas, while more damped in others. Let the music dictate your decisions.

MUTES:

- Trumpet 1: harmon, plunger
- Trumpet 2: plunger
- Trumpet 3: harmon, plunger
- Trombone 1: straight, harmon

Interstellar Arias

Steven Snethkamp

♩ = 60

The score is arranged in systems. The woodwind section includes Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in B♭ 1, 2, Bass Clarinet, Bassoon 1, 2, and Contrabassoon. The brass section includes Horn in F 1, 2, Horn in F 3, 4, Trumpet in C 1, 2, Trumpet in C 3, Trombone 1, 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2 (with Tam-Tam), and Percussion 3. The harp part includes a tuning sequence: D C B / E F C# A♭. The piano part includes a melodic line with dynamics *mp* and *ppp*, and a pedal instruction: "Ped. sempre (let all notes ring)". The string section includes Violin 1, Violin 2, Viola, Cello, and Double Bass, all playing unison lines with dynamics *f* and *pp*, and a glissando instruction: "gl. all".

N.B. Strings: all players gliss to the unis. pitch

A

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 (med. tam-tam)

Perc. 3

Hp.

Pno.

(Ped. sempre)

A

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. a4

gl. all

f

pp

unis.

as smooth as possible

15 rit.----- (♩=40) a tempo

B

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. B♭ Cl. 1, 2 Bs. Cl. Bsn. 1, 2 Cbn. Hn. 1, 2 Hn. 3, 4 C Tpt. 1, 2 C Tpt. 3 Tbn. 1, 2 Bs. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

1. Open
p
3. Open
p

like stars
(add random amounts of stress, letting each note shine at its own intensity, but not too much)
mf let all notes ring mp

Tam-Tam (lg.) soft beaters
pp mp

(Ped. sempre)

15 rit.----- (♩=40) a tempo

B

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

(pp) (pp) (pp) (pp) (pp)

mp pp

div. a4
gl. all
f
div. a4
gl. all
f
div. a4
gl. all
f
div. a4
gl. all
f
div. a4
gl. all
f

n

21

Picc. *p* *mf* *pp*

Fl. 1, 2 *p* *mf* *pp*

Ob. 1, 2 *p* *mf* *pp*

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2 *p* *mf* *pp*

Hn. 3, 4 *p* *mf* *pp*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *p* *mf* *pp*
1. Straight Mute

Bs. Tbn.

Tuba *p* *mf* *pp*

Timp.

Perc. 1 Glockenspiel *mf*
(lg. tam-tam)

Perc. 2 *pp* *ppp*

Perc. 3

Hp. *mf* *mp*

Pno. *mf* *mp*
(Ped. sempre)

Vln. 1 *pp* unis.

Vln. 2 *pp* *n*

Vla. *pp* unis. *div. a2* *ppp* *p*

Vc. *pp* unis. *div. a2* *mf* *p*

Db. *pp* unis. *mf* *p*

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. B♭ Cl. 1, 2 Bs. Cl. Bsn. 1, 2 Cbn.

Hn. 1, 2 Hn. 3, 4 C Tpt. 1, 2 C Tpt. 3 Tbn. 1, 2 Bs. Tbn. Tuba

Timp. Perc. 1 Perc. 2 Perc. 3

Vibraphone hard mallets, motor on (med.)
mf Ped. sempre (let all notes ring) *mp*

Hp. Pno.

(mp) *(mp)*

Gr: A# Bb C (D C B / Eb F# G A#)

(Ped. sempre)

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

(pp) *(p)* *(p)* *(p)*

div. a2 1. *ppp* 2. *ppp* *p* *(p)*

30 **C**

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

E. Hn. *p*

B♭ Cl. 1, 2 *p*

Bs. Cl. *p*

Bsn. 1, 2 *p*

Cbn. *p*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *mf* *pp* 1. Harmon Mute Harmon Mute

C Tpt. 3 *mf* *pp* 1. Harmon Mute

Tbn. 1, 2 *mf* *pp* 1. Harmon Mute

Bs. Tbn.

Tuba *p*

Timp. *mp* *primal*

Perc. 1 *f* *mp* *mf* *mp* *sempre* (vib.)

Perc. 2 *mp* Fine Shakers (e.g. egg shakers) R.H. L.H.

Perc. 3

Hp. *f* *mp*

Pno. *f* *mp* C₃ B^b / G^b A₁ E₃

Vln. 1 *f* *p* **C** div. a2

Vln. 2 *f* (both voices) *p* (div.)

Vla. *f* *p* (div.)

Vc. *f* *p* (div.)

Db. *f* *p*

34

Picc. *f* *pp* *p* *ff* *p* *mp* *ff*

Fl. 1, 2 *f* *pp* *p* *ff* *p* *mp* *ff*

Ob. 1, 2 *f* *pp* *p* *ff* *p* *mp* *ff*

E. Hn. *f* *pp* *p* *ff* *p* *mp* *ff*

B♭ Cl. 1, 2 (a2) *f* *pp* *p* *ff* *p* *mp* *ff*

Bs. Cl. *f* *pp* *p* *ff* *p* *mp* *ff*

Bsn. 1, 2 *f* *pp* *p* *ff* *p* *mp* *ff*

Cbn. *p* *ff* *p*

Hn. 1, 2 1. *mp* *mf* *pp* *p* *ff*

Hn. 3, 4 3. *mp* *mf* *pp* *p* *ff*

C Tpt. 1, 2 (1. Harmon Mute) *f* *pp* *f* *p*

C Tpt. 3 (Harmon Mute) *f* *pp* *f* *p*

Tbn. 1, 2 (1. Harmon Mute) *f* *pp* *f* *p*

Bs. Tbn. *p* *ff* *p*

Tuba *f* *pp* *p* *ff* *p*

Timp. change pitch on same drum *(mp)* *cresc.* *f* tune

Perc. 1 (vib.) *f* *pp* *mp* *f* *mp* *f* *pp* *f*

Perc. 2 (shakers) *(mp)* *cresc.* *f*

Perc. 3 R.H. Coarse Shakers (e.g. maracas) *mp* *cresc.* *f*
L.H. *mp* *cresc.* *f*

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

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

Vln. 1 34 *f* *mf* *div. a4* *ff* *mp* *ff*

Vln. 2 *f* *mf* *div. a4* *ff* *mp* *ff*

Vla. *f* *mf* *div. a4* *ff* *mp* *ff*

Vc. *f* *mf* *div. a4* *ff* *mp* *ff*

Db. *f* *mf* *div. a2* *ff* *mp* *ff*

39 **D** ♩ = 88

Picc.

1. accents - not too strong
fmp

Marimba med-hard mallets accents - not too strong

Perc. 1

fmp
sfz *mf*
sfz *mf*

39 **D** ♩ = 88

Vln. 1

43

Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2 *(mp)*

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *Open* *fp* *f*

C Tpt. 3 *Open* *f*

Tbn. 1, 2 *Open* *fp* *f*

Bs. Tbn. *Open* *f*

Tuba

Timp. *f*

Perc. 1 (mar.) *(mp)*

Perc. 2 (slapstick) *sfz* *(mf)*

Perc. 3 (2 B.D.) *sfz* *(mf)*

Pno.

Vln. 1 *43* *unis.* *mp*

Vln. 2

Vla.

Vc.

Db.

47 E

Picc. *mp* *f* *mf*

Fl. 1, 2 (1.) *mp* *f* *mf* div. *p* 1. 2.

Ob. 1, 2 *mp* *f* div. *mp* *f* "solo" *pp* 1. 2. *p*

E. Hn. *f* *mf* *cresc.*

B♭ Cl. 1, 2 *p* 1. 2. *p*

Bs. Cl. *p*

Bsn. 1, 2 (*mp*) *mf*

Cbn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 (*f*)

C Tpt. 3

Tbn. 1, 2 (*f*)

Bs. Tbn.

Tuba

Timp. tune (or use piccolo)

Perc. 1 (mar.) (*mp*) *mf*

Perc. 2 (slapstick) *sfz* (*mf*) prep. drumstick (sus. cymb.) and beater (tam-tam)

Perc. 3 (2 B.D.) *sfz* (*mf*) *p* *cresc. poco a poco*

Pno.

Vln. 1 (*mp*) *mf*

Vln. 2 *mp* *mf*

Vla. *mf* *p* unis.

Vc. *mf* *p* unis.

Db. *mf* *p*

51

Picc. *mf* *ff* *mf*

Fl. 1, 2 *mf* *mp* *f* *mf* *ff* *p* *mf* *mp* *f* *mf*

Ob. 1, 2 *mp* *f* *mf* *ff* *ff* *mp* *f* *mf* *ff*

E. Hn. *ff* *mf* *cresc. poco a poco*

B♭ Cl. 1, 2 *mf* *mp* *f* *mf* *ff* *p* *mf* *mp* *f* *mf*

Bs. Cl. *f*

Bsn. 1, 2 *(mf)* *cresc. poco a poco*

Cbn. *f*

Hn. 1, 2 *ff* *f*

Hn. 3, 4 *ff* *f*

C Tpt. 1, 2 *(f)* *ff* *f*

C Tpt. 3

Tbn. 1, 2 *(f)* *ff*

Bs. Tbn. *f*

Tuba *f*

Timp.

Perc. 1 (mar.) *(mf)* *cresc. poco a poco*

Perc. 2 Sus. Cymb. play on bell *p* *f* *p* *f* *mp* *cresc.*

Perc. 3 (2 B.D.) *(cresc. poco a poco)*

Pno. *mf* *cresc. poco a poco*

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

Vln. 2 *(mf)* *f* *cresc. poco a poco*

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

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

Db. *f unis.* *f* *cresc. poco a poco*

F

54

Picc. *ff* *mf* *fff* *f* *fff*

Fl. 1, 2 *ff* *mf* *fff* *f* *fff*

Ob. 1, 2 *mf* *fff* *f* *fff*

E. Hn. *(cresc. poco a poco)* *fff*

B♭ Cl. 1, 2 *ff* *mf* *fff* *f* *fff*

Bs. Cl. *fff* *f* *fff* *pp*

Bsn. 1, 2 *(cresc. poco a poco)* *fff* *f* *fff* *pp* *mf* *ff*

Cbn. *fff* *f* *fff* *pp* *mf* *ff*

Hn. 1, 2 *ff* *fff*

Hn. 3, 4 *ff* *fff*

C Tpt. 1, 2 *ff* *fff*

C Tpt. 3 *ff* *fff*

Tbn. 1, 2 *mf* *fff* *f* *fff* *pp* *mf* *ff*

Bs. Tbn. *fff* *f* *fff* *pp* *mf* *ff*

Tuba *fff* *f* *fff* *pp* *mf* *ff*

Timp. *f* *ff* *fff* *tune*

Perc. 1 (mar.) *(cresc. poco a poco)* *fff* *Tam-Tam (lg.) soft beater*

Perc. 2 *(cresc.)* *ff* *f*

Perc. 3 (2 B.D.) *(cresc. poco a poco)* *fff* *< ff* *< ff*

Pno. *(cresc. poco a poco)* *fff*

F

54

Vln. 1 *(cresc. poco a poco)* *fff* *pp*

Vln. 2 *(cresc. poco a poco)* *fff* *pp*

Vla. *ff* *ff* *mf*

Vc. *(cresc. poco a poco)* *fff* *pp* *f* *mf*

Db. *(cresc. poco a poco)* *fff* *mf*

molto rit......(♩ = 42)

H ♩ = 88

74

Picc. *f* *fff*

Fl. 1, 2 *f* *fff* accents - not too strong *mp*

Ob. 1, 2 *f* *fff*

E. Hn. *f* *fff* accents - not too strong *mp*

B♭ Cl. 1, 2 *f* *fff* *mp*

Bs. Cl. *f* *fff*

Bsn. 1, 2 *f* *fff*

Cbn. *f* *fff*

Hn. 1, 2 1. *p* *poco* *pp*

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 1. *f* *fff*

Bs. Tbn. *f* *fff*

Tuba *f* *fff*

Timp.

Perc. 1

Perc. 2 (slapstick) *mf*

Perc. 3 (2 B.D.) *mf*

Pno. *ff*

74 (1.) *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

78

Picc. *f* *cresc. poco a poco*

Fl. 1, 2 *(mp)* *poco cresc.* *mf* *cresc. poco a poco*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2 *(mp)* *poco cresc.* *mf* *cresc. poco a poco*

Bs. Cl.

Bsn. 1, 2 *a2* *f* *cresc. poco a poco*

Cbn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f* *Open*

C Tpt. 3 *f* *Open*

Tbn. 1, 2 *mf* *(div.)* *f* *mf* *(div.)* *f*

Bs. Tbn.

Tuba *mf* *f* *mf*

Timp. *f*

Perc. 1 (slapstick)

Perc. 2 *(mf)* *ffz* *f*

Perc. 3 (2 B.D.) *(mf)* *ffz* *f*

Pno.

Vln. 1 *div. pizz.* *f* *unis.*

Vln. 2 *div. pizz.* *f* *unis.*

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

Vc. *div. pizz.* *mf* *f*

Db. *unis. pizz.* *mf* *f*

molto rit. ----- (♩ = 40)

82

Picc. *f*

Fl. 1, 2 *(cresc. poco a poco)* *ff*

Ob. 1, 2 *mf cresc. poco a poco* *ff*

E. Hn. *mf cresc.* *ff*

B♭ Cl. 1, 2 *(cresc. poco a poco)* *ff*

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

Bsn. 1, 2 (a2) *f* *ff*

Cbn. *mf cresc.* *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f*

C Tpt. 3 *f*

Tbn. 1, 2 *f* *ff*

Bs. Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *mf* *ff*

Perc. 1 Glockenspiel *f* *ff*

Perc. 2 (slapstick) *f* *ff*

Perc. 3 (2 B.D.) *f* *ff*

Pno.

82 *(pizz.)* *ff*

Vln. 1 *(pizz.)* *ff*

Vln. 2 *(pizz.)* *ff* *div.*

Vla. *(pizz.)* *ff*

Vc. *(pizz.)* *ff*

Db. *(pizz.)* *ff*

molto rit. ----- (♩ = 40)

♩ = 72 sub.

85

Picc. *ff*

Fl. 1, 2 *ff*
a2

Ob. 1, 2 *ff*
a2

E. Hn. *ff*
a2

B♭ Cl. 1, 2 *ff*
a2

Bs. Cl. *ff*
a2

Bsn. 1, 2 *ff*
a2

Cbn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *ff*
1. (div.)

C Tpt. 3 *ff*

Tbn. 1, 2 *ff*

Bs. Tbn. *ff*

Tuba *ff*

Timp. *ff* *pp* tune

Perc. 1 (g|sp.)

Perc. 2

Perc. 3 (2 B.D.) *mf*

Pno.

♩ = 72 sub.

85

Vln. 1 *ff* unis. arco

Vln. 2 *ff* unis. arco

Vla. *ff* arco

Vc. *ff* unis. arco

Db. *ff* arco

90

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *ff* *mp < ff*

E. Hn. *p* "solo"

B♭ Cl. 1, 2 *mp* *mf* *ff* *mp < ff*

Bs. Cl.

Bsn. 1, 2 *(mf)*

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *f* *p* *f* *p*

C Tpt. 3 *f* *p*

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1 (T.B.) *(mf)*

Perc. 2

Perc. 3 (2 B.D.) Snare Drum x = rimshot *(f)*

Pno. *(mf)*

90

Vln. 1 *(mf)*

Vln. 2 *mf* *mf* *mf* *mf*

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

Vc.

Db.

J

96

Picc. *ff* *ppp*

Fl. 1, 2 *ff* *ppp*

Ob. 1, 2 *ff* *ppp*

E. Hn. *ff* *ppp*

B♭ Cl. 1, 2 *ff* *ppp*

Bs. Cl. *ff* *ppp*

Bsn. 1, 2 *ff* *ppp*

Cbn. *ff* *ppp*

Hn. 1, 2 *n* *mf* *n*
a2 blow air through instrument, wind sound

Hn. 3, 4 *n* *mf* *n*
a2 blow air through instrument, wind sound

C Tpt. 1, 2 *n* *mf* *n*
a2 blow air through instrument, wind sound

C Tpt. 3 *n* *mf* *n*
blow air through instrument, wind sound

Tbn. 1, 2 *mp* *f* *ppp*

Bs. Tbn. *mp* *f* *ppp*

Tuba *mp* *f* *ppp*

Timp.

Perc. 1 *f*
Glass Wind Chimes
swipe with back of fingers, fairly aggressive

Perc. 2 *f*

Perc. 3 *ff* *n* *mf*
gentle and haunting accents not too strong

Pno. *ff* *p*
Ped. sempre

Vln. 1 *ff* *ppp*
sul E ethereal

Vln. 2 *pp* *pp*
ethereal

Vla. *p* *mf*
cantabile arco

Vc. (1-2.) *ff* *p* *mf*

Vc. (3.) *ff* *p* *mf*

Db. *ff* *p* *mf*

100

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

(Ped. sempre)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco rubato

1. solo

mp

f

mp

smooth bow change

mp

n

(sul E)

pp

pp

p

mp

n

p

mf

n

(1-2.)

p

n

p

mf

n

(3.)

p

n

p

mf

n

div. a2

1. *n* cresc.

2. ethereal

n cresc.

sul E ethereal

104 **K**

Picc.

Fl. 1, 2
(1.)
f

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.
(*p*)
(Ped.)

104 **K**

Vln. 1
pp
sul A

Vln. 2
pp
sul D
pp

Vla.
p

Vc.
p
(1-2.)
p

Db.
p
(div.)

mf

p

div. a4

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. B♭ Cl. 1, 2 Bs. Cl. Bsn. 1, 2 Cbn. Hn. 1, 2 Hn. 3, 4 C Tpt. 1, 2 C Tpt. 3 Tbn. 1, 2 Bs. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3

(See) Pno. (p) (Ped.)

108 Vln. 1 (pp) Vln. 2 (pp) Vla. 1-2 mf mp f mp Vc. 3-4 mp p f mp unis. Db. mp p f mp

M ♩ = 90

117

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

1. solo playful
mf

haunting
1.
p

3. *haunting*
p

Fine Shakers (e.g. egg shakers)
RH
L.H.
p

mysterious
strum piano strings with back of fingers (and fingernails)
grace note comes before beat, rage is approximate
mp
Ped. sempre

M ♩ = 90

117

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(sul E)
(pp)

(pp)
(sul E)
(pp)

(mp) *p*

(1-2.)
(p)
(3-4.)
(p)
(p)

unis. women only
whisper (fairly dark)
mf
sel ci t ra p la

unis. women only
whisper (fairly dark)
mf
sel ci t ra p la

women only
whisper (fairly dark)
mf
sel ci t ra p la

unis. women only
whisper (fairly dark)
mf
sel ci t ra p la

women only
whisper (fairly dark)
mf
sel ci t ra p la

Picc. *(1. solo)*

Fl. 1, 2 *(mf)*

Ob. 1, 2 *mp* *1. solo* *p*

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2 *(1.)* *mf* *pp* *p* *mf* *p*

Hn. 3, 4 *(3.)* *mf* *pp* *p* *mf* *p*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 (shakers) *p*

Perc. 3 Coarse Shakers (e.g. maracas) *p* RH L.H.

Pno. *(strum piano strings)* *mp*

(Ped. sempre) *(8♯)* (Ped.)

123 *(mf)* men only whisper (fairly dark)

Vln. 1 t ro mi *mf* sel ci t ra p la t ro mi

Vln. 2 *(mf)* t ro mi *mf* sel ci t ra p la t ro mi

Vla. *(mf)* t ro mi *mf* sel ci t ra p la t ro mi

Vc. *(mf)* t ro mi *mf* sel ci t ra p la t ro mi

Db. *(mf)* t ro mi *mf* sel ci t ra p la t ro mi

127

Picc. -

Fl. 1, 2 (1. solo) *f* 3 3 *mf*

Ob. 1, 2 -

E. Hn. -

B♭ Cl. 1, 2 -

Bs. Cl. -

Bsn. 1, 2 -

Cbn. -

Hn. 1, 2 -

Hn. 3, 4 -

C Tpt. 1, 2 *mp* 1. solo - Harmon Mute

C Tpt. 3 -

Tbn. 1, 2 -

Bs. Tbn. -

Tuba -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Pno. *f* *ff* *fff* solo con fuoco

127

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Db. -

rit.----- a tempo

131

Picc.

Fl. 1, 2 (1. solo) end solo

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2 (1.) mf p

Hn. 3, 4 (3.) mf p

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1 Tom-Toms (5) drum sticks

Perc. 2

Perc. 3

Pno. solo, without conductor ff f p fff

131

132

Vln. 1

Vln. 2

Vla.

Vc.

Db.

N (♩ = 90)

136

Picc. *mf* *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hn. *ff*

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2 *mp*

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *ff* Open

C Tpt. 3 *ff*

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1 (toms) *f p f p ff*

Perc. 2

Perc. 3 B.D. (2) beaters *f ff*

Pno.

N (♩ = 90)

136

Vln. 1 *ff*

Vln. 2 *ff* arco

Vla. *mf* pizz. *ff*

Vc. *mf* pizz.

Db. *mf*

140

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

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hn. *ff*

Bs. Cl. 1, 2 *ff*

Bs. Cl. *ff*

Bsn. 1, 2 (1.) *mp* *ff* (2.) *ff*

Cbn. *ff*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *ff*

C Tpt. 3 *ff*

Tbn. 1, 2

Bs. Tbn.

Tuba *ff*

Timp.

Perc. 1 (toms) *p f p ff p ff p ff p ff p ff*

Perc. 2 Brake Drum (low) *ff*

Perc. 3 (2 B.D.) *f ff p ff*

Pno. *ff*

Vln. 1 *mf* *ff* *mf* *ff*

Vln. 2 *mf* *ff* *mf* *ff*

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

Vc. *mf* *ff*

Db. *mf* *ff*

144 O

Picc. *(ff)* *mf* *ff*

Fl. 1, 2 *(ff)* *ff*

Ob. 1, 2 *(ff)* *ff*

E. Hn. *(ff)*

Bs. Cl. 1, 2 *(ff)* *ff*

Bs. Cl. *(ff)* *ff*

Bsn. 1, 2 *(ff)* *mf* 1.

Cbn. *(ff)*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *ff*

C Tpt. 3 *ff*

Tbn. 1, 2 1. *ff*

Bs. Tbn. *ff*

Tuba *ff*

Timp.

Perc. 1 (toms) *(ff)* *ff p* *f p* *f p* *ff p*

Perc. 2 (Br. Dr.) *(ff)*

Perc. 3 (2 B.D.) *(ff)* *f* *ff*

Pno. *(ff)*

Vln. 1 *(ff)* *ff*

Vln. 2 *(ff)* *ff*

Vla. *(ff)* *mf* pizz. *ff* arco div. *mf* unis. pizz.

Vc. *(ff)* *mf* pizz.

Db. *(ff)* *mf* pizz.

148

Picc. *mf* *ff*

Fl. 1, 2 *(ff)*

Ob. 1, 2 *(ff)*

E. Hn.

B♭ Cl. 1, 2 *(ff)*

Bs. Cl. *(ff)*

Bsn. 1, 2 *(mf)*

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2 *(ff)*

C Tpt. 3 *(ff)*

Tbn. 1, 2 *(ff)*

Bs. Tbn.

Tuba

Timp.

Perc. 1 (toms) *(p) f p ff p f p ff p ff p ff p*

Perc. 2

Perc. 3 (2 B.D.) *f ff f ff p*

Pno.

Vln. 1 *(ff)* *pizz.* *f* *arco* *ff* *pizz.* *f* *div.* *arco* *ff*

Vln. 2 *(ff)* *pizz.* *f* *arco* *ff* *pizz.* *f* *div.* *arco* *ff*

Vla. *(pizz.)* *mf* *div. arco* *ff* *unis. pizz.* *f* *div.* *arco* *ff* *unis. pizz.* *f* *div.* *arco* *ff*

Vc. *(pizz.)* *(mf)* *f* *mf* *f*

Db. *(pizz.)* *(mf)* *f* *mf* *f*

152 **P**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hn. *ff*

B♭ Cl. 1, 2 *ff*

Bs. Cl. *ff*

Bsn. 1, 2 *ff*

Cbn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *ff*

C Tpt. 3 *ff*

Tbn. 1, 2 *ff*

Bs. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 (toms) *ff*

Perc. 2 Brake Drum (low) *ff*

Perc. 3 (2 B.D.) *ff*

Pno. *ff* *con fuoco*

Vln. 1 *ff* unis. *div.* unis.

Vln. 2 *ff* unis. *div.* unis.

Vla. *ff* arco *div.* unis.

Vc. *ff* arco *div.* unis.

Db. *ff* *div.* unis.

rit. ----- (♩ = 52) **Q** ♩ = 120 sub.

156

Picc. *(ff)* *fff* *mp* *f*

Fl. 1, 2 *(ff)* *fff* *mp* *f*

Ob. 1, 2 *(ff)* *fff* *mp* *f*

E. Hn. *(ff)* *fff* *mp* *f*

B♭ Cl. 1, 2 *(ff)* *fff* *mp* *f*

Bs. Cl. *(ff)* *fff* *mp* *f*

Bsn. 1, 2 *(ff)* *fff* *mp* *f*

Cbn. *(ff)* *fff* *mp* *f*

Hn. 1, 2 *(ff)* *fff* *mp* *f*

Hn. 3, 4 *(ff)* *fff* *mp* *f*

C Tpt. 1, 2 *(ff)* *fff* *mp* *f*

C Tpt. 3 *(ff)* *fff* *mp* *f*

Tbn. 1, 2 *(ff)* *fff* *mp* *f*

Bs. Tbn. *(ff)* *fff* *mp* *f*

Tuba *(ff)* *fff* *mp* *f*

Timp. *(ff)* *fff* *mp* *f*

Perc. 1 *(ff)* *fff* *mp* *f*

Perc. 2 *(ff)* *mp* *fff* *f*

Perc. 3 *(ff)* *fff* *f*

Pno. *(ff)* *fff* *mp* *f*

tune

rit. ----- (♩ = 52) **Q** ♩ = 120 sub.

156

Vln. 1 *(ff)* *fff* *mf* sub.

Vln. 2 *(ff)* *fff* *mf* sub.

Vla. *(ff)* *fff* *mp* *f*

Vc. *(ff)* *fff* *mp* *f*

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

160

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

Fl. 1, 2 (a2) *mp* *f* *mp* *f* *mp* *f*

Ob. 1, 2 (a2) *mp* *f*

E. Hn.

B♭ Cl. 1, 2 *mp* *f* *mp* *f* *mp* *f*

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

Bsn. 1, 2 *f* *p* *f* *p*

Cbn. *f* *p* *f* *p*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn. *f* *p* *f* *p*

Tuba *f* *p* *f* *p*

Timp.

Perc. 1 (toms) *f*

Perc. 2 (W.Ch.) *mf*

Perc. 3 (2 B.D.) (*f*)

Pno.

Vln. 1 (*mf*) *div. a2* 1. 2.

Vln. 2 (*mf*) *div. a2* 1. 2.

Vla. *mf*

Vc. *mf*

Db. *f* *p* *f* *p*

164

Picc. *mp* *ff* *mp*

Fl. 1, 2 *mp* *ff* *mp*

Ob. 1, 2 *mf* *mf*

E. Hn. *mf*

Bs. Cl. 1, 2 *mp* *ff* *mp*

Bs. Cl. *mp* *ff* *mp*

Bsn. 1, 2

Cbn. *f* *p*

Hn. 1, 2 *mp* *f* *mf* *ff*

Hn. 3, 4 *mp* *f* *mf* *ff*

C Tpt. 1, 2 *mp* *f* *mf* *ff*

C Tpt. 3 *mp* *f* *mf* *ff*

Tbn. 1, 2

Bs. Tbn. *f* *p*

Tuba *f* *p*

Timp.

Perc. 1 (toms) *f*

Perc. 2 Tam-Tam (med.) soft beaters

Perc. 3 (2 B.D.) *f* *cresc. poco a poco*

Pno.

164

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

Vln. 2 *(mf)* *cresc. poco a poco*

Vla. *(mf)* *cresc. poco a poco*

Vc. *(mf)* *cresc. poco a poco*

Db. *f* *p*

R

167

Picc. *ff* *fff*

Fl. 1, 2 *ff* *fff*

Ob. 1, 2 *ff* *mf* *fff*

E. Hn. *ff* *mf* *fff*

B♭ Cl. 1, 2 *ff* *fff*

Bs. Cl. *f* *p* *ff* *mp* *ff* *mf* *fff*

Bsn. 1, 2 *f* *p* *ff* *mp* *ff* *mf* *fff*

Cbn. *f* *p* *ff* *mp* *ff* *mf* *fff*

Hn. 1, 2 *mp* *f* *mf* *ff* *f* *fff*

Hn. 3, 4 *mp* *f* *mf* *ff* *f* *fff*

C Tpt. 1, 2 *mp* *f* *mf* *ff* *f* *fff*

C Tpt. 3 *mp* *f* *mf* *ff* *f* *fff*

Tbn. 1, 2 *mp* *fff*

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

Tuba *f* *p* *ff* *mp* *ff* *mf* *fff*

Timp. *fff*

Perc. 1 (toms) *fff*

Perc. 2 (med. tam-tam) *fff*

Perc. 3 (cresc. poco a poco) - (2 B.D.) *mp* *pp* *fff*

Pno. *fff* chromatic clusters

Vln. 1 (cresc. poco a poco) *fff*

Vln. 2 (cresc. poco a poco) *fff*

Vla. (cresc. poco a poco) *fff*

Vc. (cresc. poco a poco) *fff*

Db. *f* *p* *f* *p* *fff*

167

R

170

Picc. *fff*

Fl. 1, 2 *fff* 7 7

Ob. 1, 2 *ff* *sim.* *fff*

E. Hn. *ff* *sim.* *fff*

Bs. Cl. 1, 2 *ff* *sim.* *fff*

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

Bsn. 1, 2 *ff* *sim.* *fff*

Cbn. *ff* *sim.* *fff*

Hn. 1, 2 *ff* *sim.* *fff*

Hn. 3, 4 *ff* *sim.* *fff*

C Tpt. 1, 2 *ff* *sim.* *fff*

C Tpt. 3 *ff* *sim.* *fff*

Tbn. 1, 2 *ff* *sim.* *fff*

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

Tuba *ff* *sim.* *fff*

Timp. *fff* *fff*

Perc. 1 (toms) *fff* Brake Drum (high)

Perc. 2 *fff*

Perc. 3 (2 B.D.) *fff*

Hp. *fff* D^b C B^b / E^b F[#] G A^b

Pno. *fff* 8[#] - - 1

Vln. 1 *ff* unis. div. *fff*

Vln. 2 *ff* unis. div. *fff*

Vla. *ff* unis. div. *fff*

Vc. *fff* all players on different pitches (including microtones) scratch tone ord. div. *fff*

Db. *fff* all players on different pitches (including microtones) scratch tone ord. div. *fff*

molto rit.

174

Picc. *(fff)*

Fl. 1, 2 *(fff)*

Ob. 1, 2 *(fff)*

E. Hn. *(fff)*

B♭ Cl. 1, 2 *(fff)*

Bs. Cl. *(fff)*

Bsn. 1, 2 *(fff)*

Cbn. *(fff)*

Hn. 1, 2 *(fff)*

Hn. 3, 4 *(fff)*

C Tpt. 1, 2 *(fff)*

C Tpt. 3 *(fff)*

Tbn. 1, 2 *(fff)*

Bs. Tbn. *(fff)*

Tuba *(fff)*

Timp.

Perc. 1 (toms) *(fff)*

Perc. 2 (Br. Dr.) *(fff)*

Perc. 3 (2 B.D.) *(fff)*

Hp. *(fff)*

Pno. *(fff)*

Vln. 1 *(fff)*

Vln. 2 *(fff)*

Vla. *(fff)*

Vc. *(fff)*

Db. *(fff)*

tr.

Sus. Cymb. soft mallets

strum with back of fingernails aggressive

approximate pitches

(chromatic clusters)

Ped.

p

molto rit.

♩ = 52
♩ = 112 *molto rit.*
♩ = 36
S ♩ = 52 floating

179 tr. 8^{va}

Picc. (fff)

Fl. 1, 2 (fff)

Ob. 1, 2 (fff)

E. Hn. (fff)

B♭ Cl. 1, 2 (fff)

Bs. Cl. (fff)

Bsn. 1, 2 (fff)

Cbn. (fff)

Hn. 1, 2 (fff)

Hn. 3, 4 (fff)

C Tpt. 1, 2 (fff)

C Tpt. 3 (fff)

Tbn. 1, 2 (fff)

Bs. Tbn. (fff)

Tuba (fff)

Timp. (fff) (toms) (sus. cymb.) (2 B.D.) p tune

Hp. (fff) 8^{va}

Pno. (fff) 8^{va} Ped.

Vln. 1 cantabile mp

Vln. 2 unis. pizz. mp div.

Vla. cantabile mp div. a2 1. 2. pizz. mp

Vc. arco mp div. a2 1. 2. pizz. mp

Db. pizz. mp

N.B. Measures marked with a fermata should not be interpreted as excessively long (due to the slow tempo markings).

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Ob. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

E. Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B♭ Cl. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Bs. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Bsn. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. 3, 4 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

C Tpt. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

C Tpt. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tbn. 1, 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Bs. Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tuba $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Timp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. 3 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
(mp) *(pizz.)* *mf* *mp* *mf* *mp* *div.* *unis.*

Vln. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
(mp)

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
(mp) *(pizz.)*

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
(mp) *(pizz.)* *mf* *pp*

Db. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
(mp) *b.*

190 **T**

Picc. *f*

Fl. 1, 2 *mp* *f* *f*

Ob. 1, 2 *mp*

E. Hn. *f*

Bs. Cl. 1, 2 *mp* *f*

Bs. Cl. *mp* *f*

Bsn. 1, 2 *mp* *f* *a2*

Cbn. *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *mf* *3*

Bs. Tbn.

Tuba *mf*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Pno.

190 **T**

Vln. 1 *(mp)* *f*

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

Vla. *(mp)* *(pizz.)* *mp* *f*

Vc. *mp* *(pizz.)* *div.* *mf* *mp* *f*

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

195

Picc. *(f)* *ff* *mp* *ff*

Fl. 1, 2 *(f)* *ff* *mp* *ff*

Ob. 1, 2 *mp* *ff*

E. Hn. *mp* *ff*

B♭ Cl. 1, 2 *(f)* *ff* *pp* *mp* *ff*

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

Bsn. 1, 2 *(a2)* *(f)* *ff* *mp* *ff*

Cbn. *ff*

Hn. 1, 2 *mf* *f* *p* *ff* div.

Hn. 3, 4 *ff*

C Tpt. 1, 2 *f* *pp* *ff*

C Tpt. 3 *ff*

Tbn. 1, 2 *(1.)* *(mf)* *pp* *2.* *mf* *ff* *ff* div.

Bs. Tbn. *ff*

Tuba *mf* *mp* *ff*

Timp. *(f)* [tune] *p* *ff*

Perc. 1

Perc. 2 *pp* *f*

Perc. 3

Pno.

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

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

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

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

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

U

rit. a tempo

199

Picc. *mf*

Fl. 1, 2 *f* *mp*

Ob. 1, 2

E. Hn. *mf*

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2 (2.) *mf*

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

199

Vln. 1 *f* *p* *dolce*

Vln. 2 *p* *dolce*

Vla. *mf* *p* *dolce*

Vc. *mf* *p* *dolce*

Db. *mf* *p* *pizz.* *dolce*

div. unis. rit. a tempo

div. a2

1. arco

2. pizz.

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

204

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *p* *pp* *mf* *p* *pp* *p* *n*

div.

serene unis.

serene div.

serene div.

serene

unis. arco

3

rit. ----- ♩ = 40 **V** ♩ = 60 sub.

209

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. B♭ Cl. 1, 2 Bs. Cl. Bsn. 1, 2 Cbn. Hn. 1, 2 Hn. 3, 4 C Tpt. 1, 2 C Tpt. 3 Tbn. 1, 2 Bs. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Pno.

Glass Wind Chimes stir gently *mp*

Tam-Tam (med.) soft beaters *n* *mp*

like stars *mp*

Ped. sempre (let all notes ring)

rit. ----- ♩ = 40 **V** ♩ = 60 sub.

209

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

pp (div.) *pp* (div.) *pp* (div.) *p* serene *pp* *p*

n *n* *n* unis. div. unis. div. unis.

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Tam-Tam (lg.)

p

Pno.

(mp)

3rd

(Ped. sempre)

(D)

(Ped.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

as smooth as possible

(pp)

(pp)

(p)

n

n