

STRAIN AND STRESS OF A LINE

BY

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*strain and stress of a line*

*for large orchestra*

GORDON WILLIAMSON

## strain and stress of a line

As the title suggests, this 12-minute work is a piece about lines. The idea of 'line' music is almost always thought of in terms of melody, and the listener will quickly notice that the lines at issue here are non-melodic. The work's first clear linear element in the score begins as a simple horizontal line: a long unison note in the orchestra. This unison is pushed and pulled around the physical space of the orchestra, and the note itself is pushed and pulled out of tune while being subjected to numerous timbral and color variations. The loud, punctuated tutti chords that are juxtaposed against the long, shifting horizontal line are themselves isolated vertical lines or sonorities. But the continual play on the thickness of the horizontal line, combined with the very slow repetition of the sonority, suggests another possibility: could these large chords not also be very short iterations of extremely thick horizontal lines? The ensuing organic development of the principal horizontal line seems to lead us, in hindsight, to an affirmation of this alternative interpretation of the opening of the work. It is subjected to all manner of contortions: at first the thickening of the line is expanded to a degree whereby small clusters and then more clearly discernable harmonies can be heard in the orchestra in ever shorter segments. Eventually, the line is even stretched and twisted through glissandi: neither horizontal nor vertical, but somewhere on a changing curve in between the two apparent extremes from the opening of the work. The slow persistence of the idea of lines for the duration of the piece eventually forces the listener's focus on to other musical characteristics, and the listener becomes oblivious to the lines themselves.

This idea is in part inspired by the Italian *La Linea* film shorts, where all of the action stems from a single line. In this piece it is timbres and colors from the orchestra that take over our attention. Shifting blocks of sound move around the orchestra, often in distinct registers or orchestral colors, like thick brush strokes on the acoustic canvas of the work. These figures settle into a section of rhythmic swells, the first clear pulse of the piece. Here, another feature of the work begins to take shape: an overall accelerando or speeding up of activity that occurs very slowly over the duration of the entire work. This effect is, in and of itself, yet another linear element or line in the piece. In this latter section of the work, what were once swells are now simple, pulsating crescendo figures. The punctuated peaks of the crescendos become a dominating rhythmic element, even reminiscent of the opening punctuated chords of the work. Against this framework, the long and steady unison from the opening of the work makes a return appearance, a highly elongated version of the crescendo figure. In a way the work has come full circle, despite its having moved steadily in a single direction for 12 minutes. But, in reality, the piece never really departed from its focus on the main material: lines.

DURATION: ca. 12'




### PERFORMANCE NOTES:

1. The '*timbral trill*' marking calls for wind or brass players to use an alternate fingering trill (trill to another fingering of the same note).
2. The dynamic indication '*n*' is niente; either to or from nothing.
3. The '**molto s.p.**' indication in the strings is molto sul ponticello.
4. Some 1/8 tones are called for in the strings, and are marked *beating*. The player should drop the pitch to the point where interference beating is clearly heard, rather than to try and determine a precise 1/8 tone.

# ORCHESTRA:

3 FLUTES (3rd doubling Piccolo)  
3 OBOES  
3 CLARINETS IN B $\flat$  (3rd doubling B $\flat$  Bass Clarinet)  
2 BASSOONS  
1 CONTRABASSOON

4 HORNS IN F  
3 TRUMPETS IN C  
3 TROMBONES  
1 TUBA

PERCUSSION 1: 4 TOMS  SUSPENDED CYMBAL   
CROTALES   
(USE 2 BOWS)

PERCUSSION 2: 4 TOMS  SUSPENDED CYMBAL   
BASS DRUM   
(SIDE-MOUNTED) MARIMBA   
(4 OCTAVES)  
GLOCKENSPIEL

PERCUSSION 3: 4 TOMS  SUSPENDED CYMBAL   
BASS DRUM   
(SIDE-MOUNTED) VIBRAPHONE   
(USE BOW)  
CROTALE   
(USE BOW)

HARP

STRINGS

ALL INSTRUMENTS ARE NOTATED IN THEIR RELEVANT TRANSPOSITIONS



Transposed Score

# strain and stress of a line

(2006)

Gordon Williamson  
(b. 1974)

● = 48

Flutes  
3rd doubling  
Piccolo

Oboes

Clarinet  
3rd doubling  
Bass Clarinet  
(in B $\flat$ )

Bassoons  
Contrabassoon

Horns  
(in F)

Trumpets  
(in C)

Trombones

Tuba

Percussion

Harp

Violin I  
solo

Violin I  
gli altri  
div. a 2

Violin II  
div. a 2

Viola  
div. a 2

Cello  
solo

Violoncello  
gli altri  
div. a 2

Contrabass  
div. a 2

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Fl. 1 2  
Picc.  
Ob. 1 2 3  
Cl. 1 2  
Bass  
Bsn. 1 2  
Cbn.

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

Perc. 1 2 3  
Hp.

Vln. I solo  
Vln. I gli altri div. a 2  
Vln. II div. a 2  
Vla. div. a 2  
Vc. solo  
Vc. gli altri div. a 2  
Cb. div. a 2



16 (a2)

Fl. 1 2 *n*

Picc. *n*

Ob. 1 2 3

Cl. 1 2

Bass

Bsn. 1 2

Cbn. *pp sempre* *n*

Hn. 1 2 3 4 *ppp* *p* *n*

Tpt. 1 2 3 *ppp* *pp* *n*

Tbn. 1 2 3 *ppp* *p* *n*

Tb.

Perc. 1 2 3

Hp.

timbral trills: *n*

harmon, stem in

harmon, stem in a2

16 (8<sup>va</sup>)

Vln. I solo *ord. (non div.)* *n* *join tutti div. a 2*

Vln. I gli altri div. a 2 *n* *p dim...* *15<sup>ma</sup>* *pp sempre* *n*

Vln. II *ord. (non div.)* *n cresc...* *p dim...* *n* *n cresc...*

Vla. div. a 2 *pp (non div.)* *n cresc...* *p* *n* *m.s.p.* *n < p*

Vc. solo *pp* *n* *join tutti div. a 2* *m.s.p.*

Vc. gli altri div. a 2 *pp* *n* *n < p*

Cb. div. a 2 *n* *pp*

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. 1 2

Bass

Bsn. 1 2

Cbn.

a2

*n* *p*

*pp*

*n* *pp* *a2*

*ppp* *p*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tb.

1.

3.

*ppp* *p*

*ppp* *p*

1. (harmon) *pp*

Perc. 1 2 3

Hp.

crotales bowed *n* *p* *l.v.*

vibraphone bowed *n* *p* *l.v.*

*bisb.*

*n* *pp sempre*

Vln. I div. a 2

Vln. II

Vla. div. a 2

Vc. div. a 2

Cb. div. a 2

21

con sord. *8va* *n* *pp sempre*

(15<sup>ma</sup>)

(beating)

(cresc.) *1/8* *p* *n* *1/8* *p* *n* *3 soli* *n* *pp*

ord. (beating) (non div.) *1/8* *n* *p* *n* *dim ...*

senza sord. (non div.) (beating) (non div.) *1/8* *n* *p* *n*

ord. con sord. *pp sempre*

*dim ...* *n*

senza sord. *n* *p* *n* *m.s.p. molto vib.*

senza sord. *n* *p* *n* *m.s.p. molto vib.*

*n* *p* *n* *m.s.p. molto vib.*

Fl. 1 2  
Picc.  
Ob. 1 2 3  
Cl. 1 2  
Bass  
Bsn. 1 2  
Cbn.

1.  
timbral trill  
*n* < *pp* *n*

timbral trill  
*ppp* < *pp* *n*

timbral trills:  
*n* < *pp* *n*

*pp*

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

Perc. 1 2 3  
Hp.

(bowed crot.) *l.v.*  
marimba soft mallets *n* < *p*  
(bowed vibe.) *l.v.*  
*n* < *p*  
*pp* sempre *n*

Vln. I 1 2  
div. a 2  
(3 soli)  
Vln. II  
(inside players)  
Vla. div. a 2  
Vc. div. a 2  
Cb. div. a 2

con sord.  
*pp* sempre (non div.)  
*dim* *n*  
tutti div. a 2: *n* senza sord. (non div.) 1/8 *p*  
*n* poco a poco cresc. (non div.) 1/8 *p* *n*  
ord. *n* *p* *n* con sord. *n* *pp*  
ord. *n* *p* *n*



36 37 *8<sup>va</sup>*

Fl. 1 (flute) *ff* *n* *p* *n* *a2*

Ob. 1 *ff* *n* *p* *n*

Cl. 1 *ff* *n* *p* *n*

Bsn. 1 *ff* *n* *pp* (bass cl.)

Cbn. *ff*

Hn. 1 *ff* *n*

Tpt. 1 open *ff*

Tbn. 1 open *ff*

Tb. *ff* con sord. *pp* *n*

Perc. 1 (glock.) *ff*

Perc. 2 bass drum *ppp*

Hp. *ff* *p sempre* *l.v.*

36 37 *8<sup>va</sup>*

Vln. I solo *ff* *molto vib.* *pp* *n* *p* *n* join tutti div. a 2

Vln. I gli altri div. a 2 *n* *ff* *pp sempre*

Vln. II solo *ff* *molto vib.* *pp* *n* *p* *n* join tutti div. a 2

Vln. II gli altri div. a 2 *n* *ff* *pp sempre*

Vla. solo *ff* *molto vib.* *pp* *n* *p* *n* join tutti div. a 2

Vla. gli altri div. a 2 *n* *ff* *pp sempre*

Vc. solo *ff* *molto vib.* *pp* *n* *p* *n* join tutti div. a 2

Vc. gli altri div. a 2 *n* *ff* *pp sempre*

Cb. div. a 2 *ff* senza sord. *pp* *n* *p* *n* solo senza sord.

*ff* *pp sempre*

Fl. 1 2 *n* < *p* > *n* to piccolo

Fl. 3 *n* < *p* > *n*

Ob. 1 2 3

Cl. 1 2 *a2* *n* < *p* > *n*

Bass

Bsn. 1 2 *n*

Cbn. *pp* *n*

Hn. 1 2 3 4

Tpt. 1 *harmon, stem in* *pp* *n*

Tpt. 2 3

Tbn. 1 2 *harmon, stem in* *a2* *ppp* *p* *n*

Tbn. 3

Tb.

Perc. 1 *crotales* bowed *l.v.* *p*

Perc. 2 3 *vibraphone* bowed *l.v.* *p*

Hp. *n*

Vln. I div. a 2 *senza sord.* *n* *pp* *n*

Vln. II div. a 2 *n* *n*

Vla. div. a 2 *con sord.* *p dim* *n*

Vc. div. a 2 *n* *pp* *n*

Cb. div. a 2 *tutti* *n* *pp* *n*

46 50

Fl. 1 (picc.) *n* *pp* *sempre* *n* *a2*

Picc. *n* *pp* *sempre* *n* *n*

Ob. 1 *n* *ppp* *2.*

Ob. 2 *n* *ppp*

Ob. 3 *n* *ppp*

Cl. 1 *a2* *n* *p* *n* *a2*

Cl. 2 *n* *p* *n* *a2*

Bass *n* *n*

Bsn. 1 *a2* *ppp*

Bsn. 2 *ppp*

Cbn. *pp* *ppp*

Hn. 1 *a2* *ppp* *p* *n*

Hn. 2 *a2* *ppp* *p* *n*

Hn. 3 *ppp* *p* *n*

Hn. 4 *ppp* *p* *n*

Tpt. 1 (harmon) *pp* *n*

Tpt. 2 (harmon, stem in 2.) *pp* *n*

Tpt. 3 *pp* *n*

Tbn. 1 (harmon) 1. *p* *n*

Tbn. 2 *p* *n*

Tbn. 3 *n*

Tb. *n*

Perc. 1 (bowed crot.)

Perc. 2 (bowed vib.)

Perc. 3 *ppp<sub>poss.</sub>*

Hp. *ppp<sub>poss.</sub>*

46 50

Vln. I div. a 2 *pp* *n*

Vln. II solo *n* *pp sempre* *n*

Vln. II div. a 2 (non div.) *n* *pp* *n*

Vla. div. a 2 *n* *cresc. molto vib.* *senza sord.* (non div.) *n* *cresc.* *p* *n* *1/8*

Vla. div. a 2 *n* *cresc. molto vib.* *senza sord.* (non div.) *n* *cresc.* *p* *n* *1/8*

Vc. div. a 2 *n* *n*

Cb. div. a 2 *p* *n* *ord. solo* *pp* *n*

*n* *pp* *n*



Fl. 1 2 *a2*  
*n* *p* *n* to flute  
 Picc. *pp* *n*  
 Ob. 1 2 3  
 Cl. 1 2 *a2* *timbral trill*  
 to Bb clarinet *n* *p* *n*  
 Bass  
 Bsn. 1 2 *a2*  
*n* *p* *n*  
 Cbn. *pp*

Hn. 1 2 *1. °*  
*ppp* *p* *n*  
 3 4 *3. °*  
*ppp* *p* *n*  
 (harmon)  
 Tpt. 1 2 3 *pp* *n*  
 Tbn. 1 2 3 straight mute  
*pp* *n*  
 Tb. *pp* *n*

Perc. 1 (bowed crot.) *L.v.* toms (soft mallets)  
 (glock.) *p* *ppp poss.*  
 2 (bowed vib.) *L.v.* bass drum (soft mallets)  
 3 *p* *ppp poss.* *pp* *ppp*  
 Hp. *n*

*solo pp sempre*  
 Vln. I div. a 2 *pp* (solo) tutti *n*  
 Vln. II solo  
 Vln. II gli altri div. a 2 *p* *n* (non div.) *1/8 n* *p* *n*  
 solo *p* *n* (non div.) *1/8 n* *p* *n*  
 Vla. m.s.p. ord. (non div.) *1/8 n* *p* *n*  
 gli altri *p* *n* *1/8 n* *p* *n*  
 Vc. div. a 2 (solo) *pp*  
 solo *pp*  
 Cb. gli altri *n* *n* *pp*

61

1 2  
Fl. (flute) *fff* *mp* *mp* *fff* *mp* *f* sempre timbral trill

3 *fff* *mp* *mp* *fff* *mp* *f* sempre timbral trill

1 2  
Ob. *fff* sempre *mf* *f* sempre timbral trill

3 *fff* sempre *mf* *f* sempre

1 2  
Cl. *fff* *mp* *fff* *mp* *f* sempre timbral trill

3 *fff* *mp* *fff* *mf* *f* sempre

1 2  
Bsn. *fff* *mp* *f* sempre

Cbn. *fff* *mp* *f* sempre

1 2  
Hn. *ff* *p* *f* sempre timbral trills: *p* *ff*

3 4 *ff* *p* *f* sempre timbral trills: *p* *ff*

1 2  
Tpt. *ff* open *mp* *f* sempre *mp* *ff*

3 *ff* (open) *mp* *f* sempre *mp* *ff*

1 2  
Tbn. *ff* open *p* *f* sempre *p* *ff* *mp*

3 *ff* open *p* *f* sempre *p* *ff* *mp*

Tb. *ff* *p* *f* sempre *p* *ff* *mp*

(toms) 1 *ff* *mf* *ff*

2 *ff* *mp* *mp* *ff*

3 *ff* *mf* *p* *mp* *ff*

Hp.

61

Vln. 1 *fff* *mp* (non div.) *fff* *mp* m.s.p. → ord.

Vln. 2 *fff* *p* (non div.) *fff* *f* m.s.p. → ord.

Vla. *fff* *mp* (non div.) *fff* *f* sempre unis. m.s.p. → ord.

Vc. *fff* *f* (non div.) *fff* *f* unis. m.s.p. → ord.

Cb. *fff* *f* (non div.) *fff* *f* m.s.p. → ord.

67

Fl. 1 2 *mp* < *fff* > *mp* *f* sempre *mp* < *fff* > *mp*

Fl. 3 *mp* < *fff* > *mp* *f* sempre *mp* < *fff* > *mp*

Ob. 1 *mp* < *fff* > *mp* *f* sempre *mp* < *fff* > *mp*

Ob. 2 3 *mp* < *fff* > *mp* *f* sempre *mp* < *fff* > *mp*

Cl. 1 2 *mp* < *fff* > *mp* *f* sempre *mp* < *fff* > *mp*

Cl. 3 *mp* < *fff* > *mp* *f* sempre *mp* < *fff* > *mp*

Bsn. 1 2 *f* sempre *f* sempre

Cbn. *p* < *fff* > *p* *fff* < *p*

Hn. 1 2 *mp* *mp* < *ff* > *mp* timbral trills: *mf* sempre *mp* < *ff* > *mp* *ff* < *mf*

Hn. 3 4 *mp* *mp* < *ff* > *mp* timbral trills: *mf* sempre timbral trill *mp* < *ff* > *mp* *ff* < *mf*

Tpt. 1 *p* *mp* < *ff* > *mp* timbral trills: *mf* sempre *mp* < *ff* > *mp* *ff* < *mp*

Tpt. 2 3 *p* *mp* < *ff* > *mp* *mf* sempre *mp* < *ff* > *mp* *ff* < *mp*

Tbn. 1 2 *f* sempre *mp* < *ff* > *mp* *mp* < *ff* > *mp* *ff* < *p*

Tbn. 3 *f* sempre *mp* < *ff* > *mp* *mp* < *ff* > *mp* *p* < *ff* > *p*

Tb. *f* sempre *mp* < *ff* > *mp* *mp* < *ff* > *mp*

Perc. 1 (toms) *mf* *p* < *ff* > *p* *ff* < *mf* sus. cymb. *p* < *ff* > *p*

Perc. 2 sus. cymb. *p* < *ff* > *mf* toms *p* < *ff* > *p* *ff* < *mp* sus. cymb. *mf* < *ff* > *mf*

Perc. 3 (b.d.) *mf* toms *p* < *ff* > *p* *ff* < *mf* sus. cymb. *p* < *ff* > *p*

Hp.

Vln. 1 67 div. *mp* < *fff* > *p* *mp* < *ff* > *p* *mf* < *fff* > *p* *mp*

Vln. 2 div. *mp* < *fff* > *p* *mp* < *ff* > *mp* *mf* < *fff* > *p* *mf*

Vla. div. *mf* < *fff* > *p* *fff* < *p*

Vc. div. *fff* < *mp*

Cb. (div.) *fff* < *mp*

**73** poco a poco accel.

Fl. 1 2 *ff* *p* *mf* sempre

Fl. 3 *ff* *p* *mf* sempre  
timbral trill

Ob. 1 *p* *fff* *pp* *mf* sempre  
timbral trills:

Ob. 2 3 *mp* *fff* *pp* *mf* sempre

Cl. 1 2 *mf* *fff* *p*

Cl. 3 *mf* *fff* *p*

Bsn. 1 2 *mf* *fff* *p*

Cbn. *mf* *fff* *p*

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

Hn. 3 4 *ff* *mf* *p* *mf* sempre *pp* *p* *ff* *pp*

Tpt. 1 *straight mute* *mf* sempre *pp* *p* *ff* *pp*

Tpt. 2 3 *mf* sempre *pp* *p* *ff* *pp*

Tbn. 1 2 *ff* *mp* *p* *ff* *pp*

Tbn. 3 *ff* *mf* *p* *p* *ff* *pp*

Tb. *ff* *mp* *p* *p* *ff* *pp*

Perc. 1 *toms* *p* *ff* *p* *pp* *mp* *pp* *pp* *pp*

Perc. 2 *toms* *mf* *ff* *p* *pp* *mp* *p* *pp* *pp*

Perc. 3 *toms* *p* *ff* *p* *pp* *mp* *p* *pp* *pp*

Hp.

**73** poco a poco accel.

Vln. 1 *ff* *mf* *pp* *mp* *fff* *p* *ff* *p*

Vln. 2 *ff* *mf* *p* *mp* *fff* *p* *ff* *p*

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

Vc. *unis.* *fff* *p*

Cb. *unis.* *fff* *p*





91 ♩ = 96

Fl. 1 2 3  
Ob. 1 2 3  
Cl. 1 2 3  
Bsn. 1 2  
Cbn.

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

Perc. 1 2 3  
Hp.

91 ♩ = 96

Vln. I div. a 4  
Vln. II div. a 4  
Vla. div. a 2  
Vc. div. a 2  
Cb. div. a 2

*n < p > n sempre sim.*  
*con sord.*  
*p > n sempre sim.*  
*p > n sempre sim.*

*div. a 4:*  
*div. a 2:*

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tb.

Perc. 1, 2, 3

Hp.

97  
Vln. I div. a 4  
Vln. II div. a 4  
Vla. div. a 2  
Vc. div. a 2  
Cb. div. a 2

div. a 4:  
div. a 2:

103

1  
2  
Fl.

3

1  
2  
3  
Ob.

1  
2  
3  
Cl.

1  
2  
Bsn.

Cbn.

1  
2  
Hn.

3  
4

1  
2  
3  
Tpt.

1  
2  
3  
Tbn.

Tb.

1  
Perc. 2

3

Hp.

103

Vln. I  
div. a 4

Vln. II  
div. a 4

Vla.  
div. a 2

Vc.  
div. a 2

Cb.  
div. a 2

div. a 2:

div. a 2:

div. a 4:

div. a 2:

Fl. 1 2 3  
Ob. 1 2 3  
Cl. 1 2 3  
Bsn. 1 2  
Cbn.

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

Perc. 1 2 3  
Hp.

109  
Vln. I div. a 2  
Vln. II div. a 2  
Vla. div. a 2  
Vc. div. a 2  
Cb. div. a 2

div. a 4:      div. a 2:  
div. a 4:      div. a 2:  
div. a 4:      div. a 2:

115 accel.

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

115 accel.

Vln. I div. a 2  
Vln. II div. a 4  
Vla. div. a 2  
Vc. div. a 2  
Cb. div. a 2



1 2 3  
Fl.

1 2 3  
Ob.

1 2 3  
Cl.

1 2  
Bsn.

Cbn.

1 2 3 4  
Hn.

1 2 3  
Tpt.

1  
Tbn. harmon, stem in  
*ppp* *poss.* *p*

2 3  
Tb. harmon, stem in  
*ppp* *poss.* *p*

1  
Perc. 2

3

Hp.

(solo) *n* *p* *2 soli div.*

1 2  
Vln. I div. a 2

(solo) *n* *p* *inside tutti, div.*

1 2  
Vln. II div. a 2

(solo) *n* *p*

1 2  
Vla. div. a 2

(solo) *n* *p* *2 soli div.*

1 2  
Vc. div. a 2

(solo) *n* *p* *inside tutti, div.*

Cb.

Fl. 1 2 3  
Ob. 1 2 3  
Cl. 1 2 3  
Bsn. 1 2  
Cbn.

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

Perc. 1 2 3  
Hp.

Vln. I solo  
div. a 2  
Vln. II solo  
div. a 2  
Vla. solo  
div. a 2  
Vc. solo  
div. a 2  
Cb.



Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tb.

Perc. 1, 2, 3  
Hp.

Vln. I div. a 4  
Vln. II div. a 4  
Vla. div. a 4  
Vc. div. a 2  
Cb.

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tb.

Perc. 1, 2, 3  
Hp.

Vln. I div. a 4  
Vln. II div. a 4  
Vla. div. a 2  
Vc. div. a 2  
Cb. div. a 2

Fl. 1 2 3  
Ob. 1 2 3  
Cl. 1 2 3  
Bsn. 1 2  
Cbn.

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

Perc. 1 2 3  
Hp.

Vln. I div. a 4  
Vln. II div. a 4  
Vla. div. a 4  
Vc. div. a 2  
Cb. div. a 2

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tb.

Perc. 1, 2, 3  
Hp.

Vln. I div. a 2  
Vln. II div. a 4  
Vla. div. a 4  
Vc. div. a 2  
Cb. div. a 2



Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

*p sempre*

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tb.

*ppp poss. < p*

plunger 1, 2

a2

Perc. 1, 2, 3  
Hp.

(bowed mar.)

*n*

solo Vln. I  
gli altri Vln. I  
solo Vln. II  
gli altri Vln. II div. a 2  
solo Vla.  
gli altri Vla.  
solo Vc.  
gli altri Vc.  
Cb.

*n < p*

*pp sempre*

*fz*



Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2  
Cbn.

Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tb.

Perc. 1, 2, 3  
Hp.

187  
Vln. I, II  
Vla.  
Vc.  
Cb.

192

Fl. 1 *a2* *f sempre* 1. *cresc.* 2. *a2* *ff* *to piccolo*

Fl. 3 *f* *ff*

Ob. 1 *cresc. ...* *ff*

Ob. 2 *a2* *cresc. ...* *ff*

Cl. 1 *cresc. ...* *ff*

Cl. 2 *a2* *cresc. ...* *ff*

Bsn. 1

Bsn. 2

Cbn.

Hn. 1 *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *p* *sfz* *pp* *sfz*

Hn. 2 *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *pp* *sfz* *pp*

Hn. 3 *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *pp* *sfz* *pp*

Hn. 4 *ppp* *sfz* *ppp* *sfz* *ppp* *sfz* *pp* *sfz* *pp*

Tpt. 1 *ppp* *poss.* *p* *straight mute* *pp* *sfz*

Tpt. 2 *p*

Tbn. 1 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Tbn. 2 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Tbn. 3 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Tbn. 4 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc. 1

Perc. 2

Perc. 3

Hp.

192

Vln. I *(cresc.)* *mf* *f* *ff*

Vln. II *(cresc.)* *mf* *f* *ff*

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

Vc. div. a 2 *f* *pp* *f* *p* *ff*

Cb. div. a 2 *n* *f* *pp* *cresc. ...* *f* *mp* *ff*

*n* *f* *pp* *f* *pp* *mf* *ff*

1  
2  
Fl.  
Picc.  
1  
2  
3  
Ob.  
1  
2  
3  
Cl.  
1  
2  
Bsn.  
Cbn.

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

1  
2  
3  
Perc.  
Hp.

1  
2  
Vln. I  
div. a 2  
Vln. II  
1  
2  
Vla.  
div. a 2  
Vc.  
Cb.

1 2  
Fl.  
Picc.

1  
Ob.  
2 3  
(2.)

1 2 3  
Cl.

1 2  
Bsn.  
Cbn.

*mf sempre*

*<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf*

*<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf* *<mf*

1 2  
Hn.

3 4

1 2 3  
Tpt.

1 2 3  
Tbn.

1 2 3  
Tb.

*a2* *pp* *<sfz* *1.* *pp* *<sfz* *2.* *sfz*

*3.* *sfz* *4.* *sfz*

*pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

*pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

*pp* *<mp* *pp* *<mp* *pp* *<mp* *pp* *<mp* *pp* *<mp* *pp* *<mp*

*pp* *<mp* *pp* *<mp* *pp* *<mp* *pp* *<mp* *pp* *<mp* *pp* *<mp*

*straight mute* *pp* *<sfz*

1 2 3  
Perc.

Hp.

1  
Vln. I  
*unis.* *f* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

Vln. II  
div. a 2  
*f* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

Vla.  
div. a 2  
*pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

Vc.  
*unis.* *f* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

Cb.  
*f* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz* *pp* *<sfz*

Fl. 1 2

Picc.

Ob. 1 (2.) 2 3

Cl. 1 2 3

Bsn. 1 2

Cbn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tb.

Perc. 1 2 3

Hp.

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 2

Cb.

Fl. 1 2  
Picc.  
Ob. 1 2 3  
Cl. 1 2 3  
Bsn. 1 2  
Cbn.

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

Perc. 1 2 3  
Hp.

Vln. I div. a 2  
Vln. II div. a 2  
Vla. div. a 2  
Vc. div. a 2  
Cb.

222 *accel.*

Fl. 1 2

Picc. 8va

Ob. 1 a2 2 3

Cl. 1 2 3

Bsn. 1 2 a2

Cbn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tb.

Perc. 1 2 3

Hp.

222 *accel.*

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vc. div. a 2

Cb. (2 soli)





240 (accel.)

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. 1 2 3

Bsn. 1 2

Cbn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tb.

Perc. 1 2 3

Hp.

Vln. I div. a 2

Vln. II

Vla.

Vc.

Cb.

*f*

*ff sempre*

*p*

*cresc ...*

*mp*

*sfz*

*p*

*ffz*

*ffpp*

*cresc ...*

sus. cymb.

toms

dampen

sim.

b.d.

*f sempre*

*cresc ...*

*p*

*sfz*

(non div.)

*n cresc*

*mp*

*cresc ...*

*mp*

*cresc ...*

*mp*

246 (accel.)

$\text{♩} = 108$

Fl. 1 2 *ffp* *mp cresc...* *f* *ff* *fff*  
 Picc. *ffp* *mp cresc...* *f* *ff* *fff*  
 Ob. 1 2 3 *ffp* *mp cresc...* *f* *ff* *fff*  
 Cl. 1 2 3 *ffp cresc...* *f* *ff* *fff*  
 Bsn. 1 2 *ffp* *mp cresc...* *f* *ff* *fff*  
 Cbn. *ffp* *mp cresc...* *f* *ff* *fff*

Hn. 1 2 3 4 *pp* *sffz* *p* *sffz* *ffp* *f* *sffz*  
 Tpt. 1 2 3 *sffz* *sffz* *sffz* *p* *sffz* *ffp* *f* *sffz*  
 Tbn. 1 2 3 *p* *sffz* *sffz* *ffp* *f* *sffz*  
 Tb. *p* *mp cresc...* *mf* *f* *sffz*

Perc. 1 *ff sempre*  
 Perc. 2 *ff sempre*  
 Perc. 3 *ff sempre*  
 Hp. *mp* *ff*

246 (accel.)

$\text{♩} = 108$

Vln. I *pp* *mf cresc...* *f* *ff* *fff*  
 Vln. II *mf (cresc.)* *f* *ff* *fff*  
 Vla. *mf (cresc.)* *f* *ff* *fff*  
 Vc. *mf (cresc.)* *f* *ff* *fff*  
 Cb. *mf (cresc.)* *f* *ff* *fff*