

FOR ALL WE TOOK

by

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David Dzubay, Director of Thesis



YOUNJE  
CHO

For All We Took  
for soprano and sinfonietta

2023

## INSTRUMENTATION

Soprano (coloratura)

Flute (= Piccolo, wine glass tuned to F#6)

Oboe (= wine glass tuned to G#5)

Clarinet in Bb (= Bass Clarinet, wine glass tuned to A5)

Bassoon (= wine glass tuned to A#5)

Horn in F (= straight, wine glass tuned to D#5)

Trumpet in C (= straight, harmon, wine glass tuned to E5)

Trombone (= straight, harmon, wine glass tuned to B5)

Tuba (= straight, wine glass tuned to A5 ¼ quarter-tone sharp)

Harp (= metal plectrum, wine glass tuned to A5 ¾ quarter-tone sharp)

Prepared Piano (= Celesta, poster tack, superball mallet, small post-it, wine glass tuned to C#5)

### Percussion I

vibraphone, glockenspiel, tam-tam (small), 4 temple blocks, 2 wood blocks (high-pitched), brake drum, maraca, flexatone, slide whistle, mark tree, glass chime, bamboo chime, whip, suspended cymbal (small), sizzle cymbal, whirly tube, tom-tom (tenor), superball mallet (½ inch or small), metal stick, metal brush, gong mallet (medium), cord mallets (soft, medium), plastic mallets

### Percussion II

marimba (4.6 octave), tam-tam (medium), suspended cymbal (medium), 2 temple blocks, flexatone, rainstick (allowed to replace with rain wheel), hi-hat, crotales (C, Eb, Gb, G), tom-toms (high, middle, middle-low, low), bass drum, seashell chime, mark tree, vibraslap, superball mallet (½ inch or small), metal stick, metal brush, yarn mallets (soft, medium), rubber mallets (soft, hard)

Violin I

Violin II

Viola

Violoncello

Double bass

This score is in C.

Piccolo, Xylophone and Celesta sound an octave higher than written;

Glockenspiel and Crotales sound two octaves higher than written;

Double Bass sounds an octave lower than written.

## PERFORMANCE NOTES

### General:

[————→] = gradual changes between two instructions

[◦————] = from niente

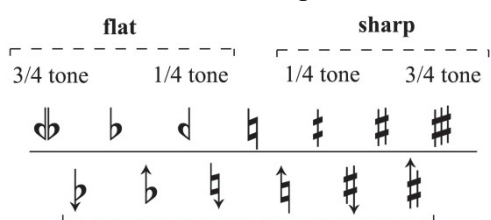
[————◦] = to niente

[] = acceleration for the given note value

[] = deceleration for the given note value

microtonal accidentals:

- an interval of a quarter tone is 50 cents / an interval of a 6<sup>th</sup> tone is 33.3 cents.



(the accidentals below the line indicate approximate microtonal deviations from quarter-tone divisions.)

[] = wine glass tuned to a pitch notated

- 10 performers should prepare a wine glass filled with a certain amount of water being precisely tuned to a designated pitch.
- to get fingertips wet, small extra containers should be prepared with some liquid separately from the wine glass, like water or vinegar, to prevent the designated pitches from changing in the middle.
- the extra liquid can be shared between two performers (allowed to use the water in the glass if extra containers are not available).
- the designated pitches are specified on the instrumentation page.

### Voice:

[]

= in the percussion clef, it indicates a whispering sound without a specific pitch, filled with airy tone in general.

- otherwise, the instruction is in score, like a breath sound, etc.
- in addition to soprano, this whispering sound is produced by other performers as well throughout the piece.

[]

= speech-like voice with approx. pitch

- pitches on different staff lines indicate a difference pitch level between them.

[]

= half-whisper with a combination of half-tone and half-air quality in general

- other instructions are described in score (e.g. half-shout).

[]

= designated pitch with distortion

- encouraged to sing the correct pitch but allowed to not adhere to it depending on the musical context.

[]

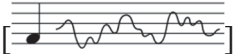
= non-specified pitch

[]

= pitch bend in a downward direction

[]

= pitch bend in an upward direction

[]

= continuous random pitches from the starting note, combined with fluctuated microtonal tone up and down in designated directions (sound can be different depending on each musical context and texts' meaning)

(other special techniques are described in score in detail when they first appear.)

## Woodwinds:

Abbreviations:

- jet = jet whistle (flute)
- D.Tr. = double trill (clarinet)
  - at least three or four different pitches are to be produced.
  - the combination of a fundamental fingering with the rapid alteration of two different keys with different hands
- C.Tr. = color trill/ timbral trill (clarinet)
  - alternation of the same pitch; slight pitch discrepancies are desired.
  - the combination of a fundamental fingering with the rapid alteration of one key with a finger of each hand
- Slap. T. = slap tonguing / triangle shaped note whose tip faces downwards (clarinet and bassoon)
- all tremolo marks indicate flutter tonguing.

○ = toneless (full air)

◐ = half air, half pitch

● = full tone

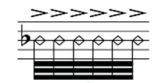


[ ] = air sound



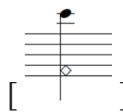
[ ] = half-air sound (combination of air tone and weak pitched tone)

### **Flute:**

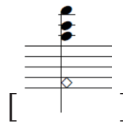


[ t k t<sup>l</sup> k t k ]

= pronounce the syllables through the instrument while playing a given pitch on treble clef.



[ ] = harmonic sound (the upper note should be sounding with the lower note being the fundamental tone)



[ ] = overblowing sound (accompanied with strong dynamics)

### **Clarinet:**

- aim your phone camera at this QR code linked to a website explaining double trill techniques.



### **Flute and Clarinet:**

- harmonic trills (for flute) and spectral trills (multiphonic trills for clarinet) are notated with a separate staff above the original staff to indicate the different layer of overblowing sound.

- the reference of the notation is from Grisey's *Anubis* (recommended to watch the video linked through this QR code



### **Bassoon:**

- aim your phone camera at this QR code linked to a website explaining helicopter tonguing.

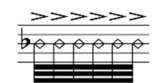


(other special techniques are described in score in detail when they first appear.)

## Brass:



[ ] = air sound



[ t k t<sup>l</sup> k t k ] = pronounce the syllables through the instrument while playing a given pitch on treble clef (pitches do not matter on the percussion clef)

(other special techniques are described in score in detail when they first appear.)



## Percussions:

General placement:

### Percussion I

tam-tam   brake drum   tom-tom   maraca   temple blocks   wood blocks   whip   mark tree   bamboo chime   glass chime

slide whistle   flexatone   whirly tube   suspended cymbal   sizzle cymbal   wind noise

vibraphone   glockenspiel

### Percussion II

bass drum   tom-toms   temple blocks   hi-hat (closed) (open)   flexatone

tam-tam   rainstick   seashell chime   mark tree   vibraslap   marimba

\*whale sound:

- [ ] = indicates generating friction with a superbball mallet against instruments (tom-tom and tam-tam) in designated directions to produce a deep whale song-like sound.
- make it clear for the whale sound to be produced precisely throughout the piece, which plays a significant role in conveying the main message of the music.

## Harp:

- harmonics sound an octave higher than written.
- let all notes ring unless otherwise noted.
- all special playing techniques are described in score.
  - techniques are taken from *The Composer's Guide to Writing Well for the Modern Harp* by Yolanda Kondonassis
  - aim your phone camera at this QR code linked to a video demoing the techniques



## Prepared Piano:

The following pitches should be muted by using poster tack or blue tape to produce a percussive effect:

15<sup>ma</sup>-----

The notes above are notated as triangle shaped note heads in score as follows:

15<sup>ma</sup>-----

The following pitches should be marked on the strings with post-it for playing pizzicato inside:

8<sup>va</sup>-----

The following items are to be used for a specific effect:

- poster tack for non-pitched percussive effect
- superbball mallet for glissando inside
- small post-it for pizz. inside


## Strings:

Abbreviations:


ord. / s.p. / m.s.p. / s.t. / m.s.t. / c.l.b. / ric.

= position ordinary / sul ponticello / molto sul ponticello / sul tasto / molto sul tasto / col legno battuto / ricochet




 = non-specified pitch. Used when the string bow is used across the large area of the instrument.

 = harmonic note

 = lightly touched note

 = high as possible

The following marks indicate a degree of bow pressure:

-  = normal pressure
-  = middle-high pressure
-  = over pressure

 = indicates a continuous bowing that makes noisy sound of over pressure.

\*

 = gradually add bow pressure onto a string to produce a scratch sound, causing a sharp and acute sound.

 = gradually subtract bow pressure from a string until normal bowing.

\* should be differentiated from over pressure sound.

(other special techniques are described in score in detail when they first appear.)

## PROGRAM NOTES

As an individual living in today's world, I often find myself questioning the impact of my human desires and actions, especially considering the severity of climate change, environmental issues, and the suffering of nature and animals caused by human cruelty. It feels almost indulgent to pursue personal ambitions while the Earth's climate and environment are approaching an irreversible tipping point due to human activities.

Faced with countless problems resulting from human behavior, I have experienced deep self-doubt and questioned the purpose of my own art. Feeling a sense of responsibility as a composer, I wanted to contribute, even to a small degree, to addressing these issues through my work, as the tragic consequences of our current lifestyle will undoubtedly be experienced by our generation.

When I received the commission from the IU New Music Ensemble, I resolved to convey the suffering endured by nature and animals in some form. I collaborated with Ari Schwartz (b. 2000), the poet of "For All We Took," who is also my colleague in composition at IU, to create a poem that criticizes human actions and apologizes to the natural world. We worked together through multiple revisions to ensure that the poem's emotions could be effectively expressed through music.

Dedicating this piece to Mother Nature, I have experimented with contemporary musical approaches. The piece criticizes humanity, portraying the pain and sorrow of nature and animals, and expressing apologies to the natural world. Ultimately, the piece sings of hope. I aim to convey doubts about whether humans in the present age can truly coexist with nature and whether we are incapable of change. I want to deliver a message that there is still hope if we start making small changes now.

## TEXT

### **For All We Took**

Lost. Already  
it can't be recast  
in the forge of the future or  
found in fragments of the past.  
It was banished, by us, as  
she extended her hand  
and we robbed her:  
we lost our last chance when we ran.

We stung the sea, charred the trees,  
choked the sky,  
sent beasts to extinction.  
They cry,  
sacrificed to our addiction:  
Humans,  
when will it be enough?  
We took and took and took  
and look where it got us.

I am sorry, Mother Earth,  
for what we did.  
You, too, cry  
and we plug our ears.  
For years of greed, disrespect,  
desecration, neglect,  
I am so sorry.

Lost. Already  
we've earned this end:  
A cage made with stolen hands. But  
Mother, if somehow  
you grant another choice-  
a chance beyond the final chance-  
for all we took and can't return  
I give to you my voice.

by Ariel Sol Bertulfo Schwartz (b. 2000)

*Commissioned by the Georgina Joshi Foundation as the 2022 Indiana University Georgina Joshi Composition Award  
Written for David Dzubay, Maggie Kinabrew, and the Indiana University New Music Ensemble  
Dedicated to Mother Nature and all the creatures on Earth who suffer from the actions of humans*

with my sincere hope that we reflect on our impact on nature and our planet  
with my deepest gratitude to David Dzubay for his invaluable contributions and to Ari Schwarts for writing such a profoundly  
meaningful poem

FOR ALL WE TOOK was premiered on April 13th, 2023 by the Indiana University New Music Ensemble conducted by David  
Dzubay, at Auer Hall, Bloomington, IN



# For All We Took

(2023)

Younje Cho (b.1990)

4/4  $\text{♩} = 60$       5/4  $\text{♩} = 42$       4/4      5/4 (3+2)      4/4

Flute (= Piccolo) *mf* *pp* *ppp* *pp* *p* *mf*

Oboe *mf* *pp* *pp* *ppp*

Clarinet in B $\flat$  (= Bass Clarinet) *mp* *ppp* *ppp* *pp* *pp*

Bassoon *mf* *ppp* *pp*

Horn in F *ppp* (air) (through instrument)

Trumpet in C *ppp* *f* *ppp* *p* *f*

Trombone *p* *ppp* *pppp* *f*

Tuba *ppp* *p*

Percussion 1 *ppp* *pp* *ppp* *p*

Percussion 2 *pp* *pppp* *p* *pppp* *pp*

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

Piano (= Celesta) *pp* *mf*

Soprano *pp* *pp* *mp* *p*

Violin I *ppp* *p* *ppp* *p*

Violin II *ppp* *p* *pp* *pp*

Viola *pp* *mf* *pp* *pp*

Cello *pp* *mf* *pp*

Double Bass *pp* *mf* *p*

Tempo:  $\text{♩} = 60$  (4/4),  $\text{♩} = 42$  (5/4)

Performance instructions:

- \*three or four slightly different pitches should be produced
- rub against the sheet as much as possible to produce a deep and wide whale song-like sound
- press up the pedal gradually so as not to cut off the sound abruptly
- produce a bend effect by touching around the tuning area

6  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  4

Fl. *ppp* *mp*

Ob. *pp*

B♭ Cl. *pp* *mp*

Bsn. *pp*

Hn. *ppp*

C Tpt. harmon mute stem in [air] *ppp*

Tbn. *ppp*

Tuba *ppp*

Perc. 1 (Vib.) Maraca *ppp* Vib. *ppp* *mp*

Perc. 2 Tam-tam w/ superballet to soft yarn mallets *pppp* *pp* Sus. Cym. *pppp* *mp*

Hp. *ppp* *pp*

Pno. *ppp* *pp* *mp* *15<sup>ma</sup>*

S. *mp* *pp*

Vln. I *ppp*

Vln. II *ppp* ord.

Vla. *ppp* ord.

Vc. *ppp* *p* *ppp* s.p.

D.B. *ppp* gliss. s.p.

slow → fast



Musical score for *For All We Took*, page 3. The score is divided into two systems, each with a tempo of  $\text{♩} = 60$  and a key signature of one flat. The first system (measures 11-13) features a 4/4 time signature, and the second system (measures 13-15) features a 3/4 time signature. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), and Strings (S., Vln. I, Vln. II, Vla., Vc., D.B.).

**Instrumental Details:**

- Flute (Fl.):** *ppp* to *mp* dynamics. Includes a 5-measure phrase in the second system.
- Oboe (Ob.):** *ppp* to *mp* dynamics. Includes a 6-measure phrase in the second system.
- Bass Clarinet (B♭ Cl.):** *ppp* to *p* dynamics. Includes a 5-measure phrase in the second system.
- Bassoon (Bsn.):** *mp* to *ppp* dynamics. Includes a 6-measure phrase in the second system.
- Horn (Hn.):** *mp* to *pp* dynamics. Includes a 7-measure phrase in the second system.
- Trumpet (C Tpt.):** *mp* to *pp* dynamics. Includes a 3-measure phrase in the first system.
- Trombone (Tbn.):** *mp* to *ppp* dynamics. Includes a 7-measure phrase in the second system.
- Tuba:** *mp* to *ppp* dynamics. Includes a 3-measure phrase in the first system.
- Percussion 1 (Perc. 1):** Maraca (*ppp*), Vib. (*ppp* to *p*), Glock. (*pp*).
- Percussion 2 (Perc. 2):** Mar. (*mp*), Sus. Cym. (*pp*), Tom-toms (*p* to *ppp*), Mar. (*pp*).
- Harmonica (Hp.):** Whistle (*mp*), quivering gliss. w/ metal plectrum (*ppp* to *p*), Glock. (*pp*).
- Piano (Pno.):** *mp* to *ppp* dynamics. Includes a 7-measure phrase in the second system.
- Strings (S., Vln. I, Vln. II, Vla., Vc., D.B.):** Various dynamics including *mp*, *ppp*, *p*, *mf*, and *pp*. Includes markings for *ord.*, *m.s.p.*, *ric.*, *arco*, and *s.p.*

**Performance Instructions:**

- Vib.:** to plastic mallets
- Glock.:** let ring
- Mar.:** to medium yarn mallets
- quivering gliss. w/ metal plectrum:** rattle the plectrum between two designated adjacent strings in a vertical upward direction to produce descending glissando

16  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{5}{4}$  (2+3)  $\frac{3}{8}$   $\frac{2}{4}$

Fl. *air* *jet* *sfz* *p* *ppp*

Ob. *p* *ppp*

B♭ Cl. *ppp* *p* *ppp* *Slap T.*

Bsn. *ppp* *p* *ppp*

Hn. *ppp* *gliss.* *sfz*

C Tpt. *ppp* *mf* *ppp*

Tbn. *mf* *ppp*

Tuba *mf* *gliss.* *sfz*

Perc. 1 *Glock.* *ppp* *pp* *ppp* *Temple Blocks* *to medium cord mallets* *mf* *ppp* *Mark Tree* *(very delicately w/ mallet)*

Perc. 2 *Sus. Cym.* *ppp* *Mar.* *pp* *mp* *Tom-toms* *(middle-low)* *mf* *Flexatone* *pp* *mf*

Hp. *p* *mf*

Pno. *mf* *to Celesta*

S. *mp* *(whisper)* *mf* *pp* *(speech-like/half shout)* *mp*

read-y it can't be re - cast hu - man hu - mans it can't be re - cast hu - mans

Vln. I *ord.* *ppp* *ric. (muted)* *mp* *mf* *sfz* *p* *ppp*

Vln. II *ord.* *ppp* *ric. (muted)* *mp* *mf* *sfz* *p* *ppp*

Vla. *arco.* *ppp* *ric. (muted)* *mp* *mf* *arco* *ppp* *p* *ppp*

Vc. *ppp* *ric. (muted)* *mp* *mf* *ppp* *p* *ppp*

D.B. *(muted)* *ppp* *mp* *ppp* *mf* *ric.* *pizz.* *ppp* *p*

circle the bow freely on the area between the fingerboard and bridge of the instrument

21 **2**/**4** **22** **4**/**4** **5**/**4**

Fl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *f*

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

B♭ Cl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *f*

Bsn. *mp* *mp* *mp*

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

C Tpt. *p* *mp* *ppp* *p* *ppp*

Tbn. *p* *ppp* *p* *ppp*

Tuba *ppp* *pp*

Perc. 1 **Vib.** *p* *mf* *mp* *p* *mp* **Glock.** *pp* *f*

Perc. 2 **Mar.** w/ medium yarn mallets *p* *mp* *mp* **Tam-tam** w/ mallet shaft *mf* let ring

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

Pno. (Celesta) (Celesta) *p* *mp* *p* *mp* to Piano

S. *p* *mp* *p* *mp* in the forge of the fu - ture or found - in frag - ments of the past It was

Vln. I s.t. ord. *ppp* *p* *pizz.* *mp* *mf* *mf*

Vln. II s.t. ord. *ppp* *p* *pizz.* *mp* *mf* *mf* *f* arco (over pressure)

Vla. *p* *mp* *mf* *mf* ric.

Vc. *p* *mp* *mf* *p* *mf* arco

D.B. arco ord. → m.s.p. *ppp* *pp* *pizz.* *mp* *mf* *mf* arco m.s.p.

25  $\frac{5(2+3)}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. *mp* *ppp* *p*

Ob. *mp* *ppp* *p*

B♭ Cl. *mp* *ppp* *p*

Bsn. *pp*

Hn. *p*

C Tpt. open *p*

Tbn. open *p*

Tuba *pp*

Perc. 1 to medium cord mallets *p* *mf* *Vib.* *ppp*

Perc. 2 (Tam-tam) w/ metal brush *ppp*

Hp. *fp* *mf* *p* *mf*

Pno.

S. *mf* *gliss.* *p* *mf*

ban - ished It was ban - ished

Vln. I *ppp* *mp* *pp* *mp* *p* *mf*

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

Vla. *arco* *ppp* *mp* *pp* *mp* *pp* *mf*

Vc. *ord.* *ppp* *mp* *pp* *mp* *m.s.p.* *pp* *mf*

D.B. *ord.* *pp* *mp* *m.s.p.* *arco* *p* *mp*

29  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{8}$

Fl. *mf* *pp* *pp* *mp* *sfz* *sfz*

Ob. *mf* *pp* *pp* *mf* *p* *p* *mp* *mf*

B♭ Cl. *mf* *pp* *Slap T.* *ppp* *mp*

Bsn. *mp* *pp* *mp* *ppp* *mp*

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

C Tpt. *mp* *pp* *pp* *mp*

Tbn. *mp* *pp* *mp* *p* *mp*

Tuba *mp* *pp* *mp*

Perc. 1 Slide Whistle *p* *pp* Wood Block *mf* Temple Block *mf*

Perc. 2 *mp* *pp* to medium yarn mallets Mar. *mf* Vibraslap (mount) *mf* Tom-toms *f*

Hp. *mp*

Pno. *mp* *mf* *f*

S (whisper) *pp* *mp* *mp* *mf* *f*

hu-man hu-man hu-mans! It was banished, by us! by us!

Vln. I *p* *mf* *pp* *mp* *pp* *arco* *mf* *ff* *p*

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

Vla. *p* *mf* *pp* *mp* *pp* *ric.* *fp* *mf* *mf*

Vc. *mp* *mf* *pp* *mp* *pp* *ric.* *fp* *mf*

D.B. *mf* *pp* *ppp* *mp* *s.p.* *pizz.* *sfz*

Pluck the given string rapidly and repeatedly near the soundboard while sliding a metal plectrum smoothly along the vertical length of the string. Sliding vertically upward creates a descending scale.

w/ metal plectrum



36  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. *p* > *ppp* *mp*

Ob. *p* > *ppp* *mp*

B♭ Cl. *pp* — *mf* — *ppp*

Bsn. *pp* — *mf* — *ppp* whisper *pp* hu -

Hn. *pp* — *mf* — *ppp* whisper *pp* — *mf* hu - mans

C Tpt. *pp* — *mf* — *ppp* whisper *pp* — *mf* hu - mans

Tbn. *pp* — *mf* — *ppp* whisper *pp* — *mf* hu - mans

Tuba *pp* — *mf* — *ppp* whisper *pp* — *mf* hu - mans

Perc. 1 whisper *pp* hu -

Perc. 2 whisper *pp* hu -

Hp. whisper *pp* hu -

Pno. *mf* whisper *pp* hu -

S. *mp* > *p* (half whisper) *mf*  
 us. It was ban-ished by us by

Vln. I *mf* — *mf* — *mf* ord. — *pp* — *mf* — *mp* ord. — *pp* — *mf* — *mp*

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

Vla. *mf* — *mf* — *mf* ord. — *pp* — *mf* — *mp* ord. — *pp* — *mf* — *mp*

Vc. *mf* — *mf* — *mf* ord. — *pp* — *mf* — *mp* ord. — *pp* — *mf* — *mp*

D.B. *p* — *mf*



40 2 3 4

Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mp* *f*

Bsn. *< mf* *mp* *f*  
mans

Hn. *mp* *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *sfz* *mp* *f*

Tuba *mf* *mp* *sfz* *mp* *f*

Perc. 1 *< mf* mans  
Sus. Cym. *ppp* *mf*

Perc. 2 *< mf* mans  
Tom-toms *mp*

Hp. *< mf* mans *mf*

Pno. *< mf* mans to Celesta

S. *f*  
us

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

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

Vla. *p* *mf* *mp* *f*

Vc. *p* *mf* *sfz* *mp* *f* *sfz*  
ric. arco III

D.B. *sfz* *mp* *f* *sfz* *f*



43 ♩ = 69

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

Fl. *mp* *ff* *f* *ppp* *pp* *mf* *pp* *mf*

Ob. *mp* *ff* *pp* *mf* *pp* *mf*

B♭ Cl. *fp* *ff* *f* *ppp* *pp* *mf* *pp* *mf*

Bsn. *fp* *ff* *mf* *pp* *pp* *mf*

Hn. *p* *ff* *ppp* *mf* *ppp*

C Tpt. *mp* *ff* *mf* *pp* *ppp* *mf* *ppp*

Tbn. *fp* *ff* *ppp* *mf* *ppp*

Tuba *fp* *ff* *ppp*

Perc. 1 **Bamboo Chime** (w/ mallet) *f* **Sizzle. Cym.** *pp* *mp* **Vib.** *mf*

Perc. 2 **Bass Drum** *f* **Tom-toms** *pp* *mp* **Sus. Cym.** *ppp* *mp* *ppp*

Hp. *fp* *f* *mf*

Pno. (Celesta) *f* *pp* *mf* *mf*

S. as she ex-tend-ed her hand

43 ♩ = 69

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

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

Vln. II *sfz* *f* *mf*

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

Vc. *ff* *mf* *p*

D.B. *ff* *mf* *p*

46  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  rit.  $\frac{4}{4}$

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

Ob. *ppp* *mp* *pp*

B♭ Cl. *p* *ppp* *mp* *pp*

Bsn. *ppp* *mp* *pp*

Hn. *mf* *ppp* *p*

C Tpt. *mf* *ppp* *p*

Tbn. *mf* *ppp* *p* *ppp*

Tuba *mf* *ppp* *p* *ppp*

Perc. 1 (Vib.) *ppp* to soft cord mallets

Perc. 2 (Sus. Cym.) *mp*

Hp. *ppp*

Pno.

S. *mp* her hand

Vln. I *p* *ppp* *pp* *mp* *ppp* ord. m.s.p. ord.

Vln. II *<mf* *p* *ppp* *pp* *mp* *ppp* ord. m.s.p. ord.

Vla. *p* *ppp* *mp* *ppp*

Vc. *p* *mf* *pp*

D.B. *p* *mf*

51 ♩ = 48

4/4

3/4

2/4

5 (3+2)  
4

4/4

2/4

Fl. *pp* *mf*

Ob. *pp* *pppp*

Bs. Cl. **Slap T.** *ppp* *ppp* *pp* *pppp*

Bsn. *ppp* *ppp* *ppp* *ppp*

Hn. *pp* *pp* *pppp*

C Tpt. *pp* *pppp*

Tbn. *ppp* *ppp* *pp* *pppp* *ppp*

Tuba *ppp* *ppp* *ppp*

Perc. 1 *pp* *pp* *p* *ppp* *p* *pp* *pp*

Perc. 2 **Mar.** *pp* *pp* *p* *pp* *pp* **Mar.**

**Mar.** w/ soft rubber mallets (L.H: superball mallet)

**Tom-tom** w/ superball mallet

superball mallet -> metal stick

*pp* *pp* *pp* *pp*

to plastic mallets

Hp. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. (Celesta) (Celesta) *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

S. *pp* *ppp* *ppp*

we robbed her

51 ♩ = 48

4/4

3/4

2/4

5 (3+2)  
4

4/4

2/4

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *ppp*

Vc. *pp* *pp*

D.B. *pp* *pp* *pp* *pp*

*pizz.*

*arco*

56  $\text{♩} = 69$

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

Fl. *pp sfz* *pp* *pp* *mp* *pp*

Ob. multiphonic ad lib *pp sfz* *ppp* *p* *pp* (poss.) *mp*

B♭ Cl. *ppp* *p* *p*

Bsn. *ppp* *pp* *pp*

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

C Tpt. *fp* *pp* *mf* *p* *mp*

Tbn. *ppp* *pp* *pp*

Tuba *ppp* *pp* *pp*

Perc. 1 Brake Drum *mf* Glock. *pp*

Perc. 2 Sus. Cym. *mp* let ring *pp* Mar. *pp* Crotales w/ metal stick *p* *pp* Mar. *pp*

Hp. *pp* *pp* *ppp* *p* *pp*

Piano: pluck the designated string while placing the metal plectrum firmly against the string and moving vertically up to produce a downward slide. plucking the string below the plectrum's starting point will produce the most resonant slide. *pp* *pp* *pp* *pp* *mp* *pp* *pizz. simile*

S. (speech-like) *p* (half whisper) *pp* *mp* *p*

we robbed her we lost we lost our last

Vln. I *m.s.p.* *ppp* *pppp* *ppp* *p* *ppp* *m.s.t.* *ppp* *poco a poco cresc.*

Vln. II *ppp* *pppp* *ppp* *p* *ppp* *p* *f* *pppp* *ppp* *poco a poco cresc.*

Vla. *mf* *pp* *ppp* *p* *ppp* *p* *f* *pppp* *ppp* *poco a poco cresc.*

Vc. *mf* *pp* *ppp* *p* *ppp* *p* *f* *pppp* *ppp* *pp*

D.B. *sfz* *ppp* *pp* *pp*

61  $\frac{5}{8}$  (2+3)  $\frac{4}{4}$   $\frac{3}{4}$  4

Fl. *pp* *mp* *ppp* *pppp*  
 play air sound with mouth trembling very softly, according to the instruction of gradual tempo changes

Ob. *pp* *pp*

B♭ Cl. *pppp* *p* *ppp* *ppp*

Bsn. *ppp* *p* *ppp*

Hn. *p*

C Tpt. *p* *pp*

Tbn. *p* *pp*

Tuba *ppp*

Perc. 1 Glass Chime (w/ mallet) *ppp*

Perc. 2 *pp* R.H. : metal stick  
L.H. : superball mallet  
Tom-tom w/ superball mallet *pppp* *pp*

Hp. *p*

Pno. *pp*

S. chance when we ran

Vln. I *mp* *pp* *pppp* *p* *pppp*

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

Vla. *mp* *ppp* *pppp* *p*

Vc. *p* *pppp* *p*

D.B. *p*

ord. s.t. m.s.t.

65  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Fl. *ppp* *p* *ppp* *p*

Ob. *ppp* *p*

B♭ Cl. *ppp* *p*

Bsn. *ppp* *p*

Hn. *ppp* *p*

C Tpt. harmon mute stem in *ppp* *p*

Tbn. *pp*

Tuba *pp*

Perc. 1 R.H. : bass bow  
L.H. : medium cord mallets  
*pp* *pppp*

Perc. 2 let ring *pppp* Crotales *pp* to soft yarn mallets  
*ppp* Mar. *ppp*

Hp.

Pno.

S. *pppp*

Vln. I *ppp* *ppp* *p* *ppp* ord. → m.s.p. → ord. ord. → m.s.t.

Vln. II *ppp* *p* *ppp* ord. → m.s.t.

Vla. *pppp* *ppp* *p* *ppp* ord. → m.s.t.

Vc. *pppp* *ppp* *p* *ppp* ord. → m.s.t.

D.B. *ppp* *pp*

68 ♩ = 52

2/4

4/4

rit.

air

3

Fl.

Ob.

B♭ Cl. *to Bass Cla.*

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 *Vib. w/ bass bow*

Perc. 2 *Sus. Cym.*

Hp.

Pno.

S.

68 ♩ = 52

2/4

4/4

rit.

3

Vln. I

Vln. II

Vla.

Vc.

D.B.



Fl. *jet*

Ob.

B.Cla. *harmonic gliss.*

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 *Whip to medium cord mallets*

Perc. 2 *Bass Drum*

Hp.

Pno. *non legato otherwise slur*

S

We stung the sea \_\_\_\_\_ charred \_\_\_\_\_ the trees \_\_\_\_\_ choked the sky \_\_\_\_\_

Vln. I *ric. (V:)*

Vln. II

Vla.

Vc. *pizz. ◊*

D.B. *pizz. ◊*



75 **4/8** **2/8** **3/8**

Fl. *jet* *p* *sfz*

Ob.

B.Cla. *p* *mf* *f* *3*

Bsn. *f* *fp* *mp*

Hn. *f* *mp* *f*

C Tpt. *f* *f* *5*

Tbn. *f* open

Tuba *f* *8ba*

Perc. 1 *Whip* to medium cord mallets *f* *Sus. Cym.* w/ mallet shaft *p* *Brake Drum* *sfz*

Perc. 2 *Bass Drum* *Hi-hat* w/ metal stick *p* *Tam-tam* (scrape downwards) *p* *f* *8va*

Hp. *f* *fp* *f*

Pno. *f* *mp* *p* *fp* *f* *7*

S. sent beasts \_\_\_\_\_ to ex - tinc - tion! They

Vln. I *ric. (v)* *f* *pizz.* *mf* *mf* *arco* *III* *fp* *f*

Vln. II *f* *pizz.* *mf* *mf* *arco* *IV* *fp* *f*

Vla. *f* *mp* *f*

Vc. *pizz. ♭* *f* *pizz.* *mf* *mf* *arco* *mf* *3* *sfz*

D.B. *pizz. ♭* *f* *sfz*



82 3 5(2+3) 16 3

Picc. *f* *f* *p*

Ob. *f* *f* *p*

B♭ Cl. *f* to Cla. *p*

Bsn. *f* *p*

Hn. *p* *mf* *mp* *p*

C Tpt. *p* *mf* *mp* *p*

Tbn. *f* *p* *mf* *p*

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

Perc. 1

Perc. 2 *f*

Hp. *f* hit the strings in the middle-low register *mf* *mp*

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

S. *sfz* cry! *fp* *mf* *sfz* *sfz* sac - ri - ficed to our ad - dic - tion

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

Vln. II *f* *fp* *fp* *f*

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

Vc. *mf* *f* *mf* *arco sfz f*

D.B. *mf* *f* *mf* *ff* *sfz f*

Pluck the given string rapidly and repeatedly near the soundboard while sliding the metal plectrum along the vertical length of the string. Sliding vertically pward creates a descending scale.

chromatic

play random leaping pitches around the highest pitch area with crazy tremolo at high pressure on I string to evoke animals' suffering sound, e.g. squeaky bird song-like sound.

play several adjacent pitches around the highest pitch area with crazy tremolo at high pressure on II string to evoke animals' suffering sound, e.g. squeaky bird song-like sound.

play random pitches by freely bowing at high pressure across the entire playing area of all four strings with crazy tremolo to evoke animals' suffering sound, e.g. squeaky bird song-like sound.

play high harmonic series randomly with crazy tremolo on II string to evoke animals' suffering sound, e.g. squeaky bird song-like sound.

play harmonic series randomly with crazy tremolo on I string to evoke animals' suffering sound, e.g. squeaky bird song-like sound.

87

4  
8

2  
8

Picc. *fp* *pp* *mp*

Ob. *sfz* *p* *pp* *mp*

B♭ Cl. *sfz* *mp* *p* *mp*

Bsn. *sfz* *mp* *mp*

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

C Tpt. *sfz* *p* *mp* open

Tbn. *sfz* *p* *pp* *mp*

Tuba *sfz*

Perc. 1 Whip Maraca to whip *sfz* *p* *mp* *pp*

Perc. 2 Tom-tom (low) to rainstick Rainstick *sfz* *pp* *mp*

Hp. *sfz*

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

S. *mf*  
We stung the sea charred the trees

87

4  
8

2  
8

Vln. I *sfz* *p* seagull effect, not too fast I rotate the bow on the fingerboard across the wide area, with strings muted to produce noisy sound

Vln. II *sfz* *p* seagull effect, not too fast II rotate the bow on the fingerboard across the wide area, with strings muted to produce noisy sound

Vla. *sfz* *p* seagull effect, not too fast II tremolo on the fingerboard across the wide area, with strings muted to produce noisy sound

Vc. *sfz* *p* seagull effect, not too fast I

D.B. *sfz* *p* seagull effect, not too fast I

90  $\frac{2}{8}$   $\frac{4}{8}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{2}{8}$

Picc. *mp* *mp*

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

B♭ Cl. *mp* *ff* *p* *p*

Bsn. *p* *ff* *p* *p*

Hn. *mf* *p* *p*

C Tpt. *mf* *p* *p*

Tbn. *ff* *p* *p*

Tuba *ff* *mp*

Perc. 1 *pp* *f sfz* *Whip* to medium cord mallets

Perc. 2

Hp. *p* *mf* *p* *p* *mf*

Pno. *mf*

S. *fp* *f* *mp* *mp* *p* *mp*  
 choked the sky sent beasts sent beasts

Vln. I *pp* *mf* *sfz* *pp* *pp* *pp*

Vln. II *pp* *mf* *sfz* *pp* *pp* *pp*

Vla. *fp* *sfz*

Vc. *mf* *sfz*

D.B. *mf* *sfz* *arco* *mp*

95  $\frac{2}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{3}{8}$

Picc. *sfz* *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Bsn. *Slap T.* *fp* *mf*

Hn.

C Tpt. *mp* *mf*

Tbn. *mp* *f*

Tuba *mf* *fp* *mf*

Perc. 1 *Sus. Cym.* w/ mallet shaft *p* *mf* *sfz* *Brake Drum*

Perc. 2 *Hi-hat* w/ metal stick *p* *Tam-tam* (scrape downwards) *p* *f* *R.H. : hard rubber mallets*  
*L.H. : flexatone*

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

Pno. *p* *8va* *7*

S *mf* *sfz* *sfz* *mp*  
to ex - tinc - tion! They cry They

Vln. I *pizz.* *mf* *mf* *ord.* *arco* *fp* *f* *p* *mp* *mp* *mp* *mp* *mp*

Vln. II *pizz.* *mf* *mf* *ord.* *arco* *fp* *f* *p* *mp* *mp* *mp* *mp* *mp*

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

Vc. *pizz.* *mf* *arco* *mf* *sfz* *mp* *mp* *mp* *mp*

D.B. *mf* *arco* *fp* *mf*

99  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

to Bass Cla.

Temple Blocks

cry.

mf

They

m.s.p.

ord.

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

Fl. *ff* *ff* *ff*

Ob. *ff* strong spektral partial tremolos *ff* *ff*

B.Cla. *p* *ff* *p* *ff*

Bsn. *p* *ff* *p* *ff*

Hn. *mp* *f* *p*

C Tpt. *mp* *f* *p*

Tbn. *p* *mf* *p* *mf*

Tuba *p* *mf* *p* *mf*

Perc. 1 Sizzle. Cym. *pp* *mf* Temple Blocks *mf*

Perc. 2 Bass Drum *f* Flexatone *mp* *f*

Hp. *f* hit the strings with the palm *sfz*

Pno. *f* *ff* cluster in the low register *f* *ff*

S cry They cry

Vln. I *ff* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *mf* *ff* *sfz* *mf* *ff*

D.B. *mf* *ff* *sfz* *mf* *ff*

pizz. arco *mf* *ff*

pizz. arco *mf* *ff*



109  $\frac{2}{8}$   $\frac{4}{8}$   $\frac{3}{8}$

Picc. *p* poco a poco cresc. — — — — — *mf* *mf*  $\overset{5}{\text{—}}$  *f*

Ob. *p* poco a poco cresc. — — — — — *mf* *mf*  $\overset{5}{\text{—}}$  *f*

B.Cla. *p* poco a poco cresc. — — — — — *mf* to Cla.

Bsn. *p* poco a poco cresc. — — — — — *mf* *mf*  $\overset{6}{\text{—}}$  *f*

Hn. *mp* *p*  $\text{—}$  *mf* *mf*  $\text{—}$  *f*

C Tpt. *mp* *p*  $\text{—}$  *mf* *mf*  $\text{—}$  *f*

Tbn. *mf*  $\text{—}$  *f*

Tuba *f*

Perc. 1 Wood Block Vib. *p*  $\text{—}$  *mf* *p*  $\text{—}$  *mf*

Perc. 2 Mar. *p*  $\text{—}$  *mf*

Hp. *p*  $\text{—}$  *mf*

Pno. *p* poco a poco cresc. — — — — — *mf*

S *p* poco a poco cresc. — — — — — *mf* *mf*

the sea the trees the sky beast — sea trees sky beasts — They

Vln. I *p*  $\text{—}$  *mf* *p*  $\text{—}$  *mf*

Vln. II *p*  $\text{—}$  *mf* *p*  $\text{—}$  *mf*

Vla. *mp*  $\text{—}$  *mf* *fp*  $\text{—}$  *mf*

Ve. (arco) *mp*  $\text{—}$  *mf* *mp*  $\text{—}$  *fp*

D.B. *mp*  $\text{—}$  *mf* *arco* *mf*  $\overset{3}{\text{—}}$  *fp*

D and D# trill keys are to be played in alternation while the left hand produces the given notes.

114  $\frac{3}{8}$  to Flute

Fl.  $\text{mp}$   $\text{ppp}$   $\text{mf}$

Ob.

B♭ Cl. *air sound with key click at the given dynamic*  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{mf}$   $\text{p}$

Bsn.

Hn.

C Tpt.  $\text{p}$   $\text{mp}$

Tbn.  $\text{p}$

Tuba *air*  $\text{ppp}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{p}$

Perc. 1 *Wind Noise (w/ mouth)*  $\text{pp}$   $\text{mp}$   $\text{pp}$

Perc. 2 *to medium yarn mallets*

Hp.

Pno.

S *cry*  $\text{pp}$   $\text{p} < \text{mf} > \text{p}$   $\text{pp}$   $\text{p}$  *cry*

Vln. I  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

Vln. II  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

Vla.  $\text{pp}$   $\text{sfz}$   $\text{mf}$   $\text{mf}$   $\text{pp}$

Vc.  $< \text{mf}$   $\text{sfz}$   $\text{mf}$   $\text{mf}$   $\text{pp}$

D.B.  $< \text{mf}$   $\text{mf}$

$\delta_{\text{ba}}$  (open strings: III, IV)

118 120  
 $\frac{2}{4}$

Fl.  $\frac{4}{4}$   $\frac{5(2+3)}{4}$   $\frac{2}{4}$   
*p* *mf*

Ob.  
*p* *mf*

B♭ Cl.  
*p* *mf*

Bsn.  
*p* *mf*

Hn.  
*p* *mf* *p*

C Tpt.  
*ppp* *p* *mf* *p*

Tbn.  
*mp* *ppp* *p* *mf* *p*

Tuba  
*mf* *p*

Perc. 1  
*mf*

Perc. 2

Hp.  
*p* *mf*

Pno.  
*p*

S.  
*p* *f*

Vln. I 120  
 $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5(2+3)}{4}$   $\frac{2}{4}$   
*mf* *fpp* poco a poco cresc. *p*

Vln. II  
*mf* *fpp* poco a poco cresc. *p*

Vla.  
*fp* *mf* *p*

Vc.  
*fp* *mf* *p*

D.B.  
*fp* *mf* *p*

123 2/4 2 2/8 2 2/4 4 4

Fl. *p* *mf* *mf* *mf* *mf* *fp* *f* *mf*

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

B♭ Cl. *mf* *p* *mf* *fp* *f* *mf*

Bsn. *mf* *mf* *mf* *fp* *f* *mf*

Hn. *mf* *mp* *f* *f* *mf*

C Tpt. *mf* *mp* *f* *f* *mf*

Tbn. *mf* *mp* *f* *f* *mf*

Tuba *mf* *mf* *f* *mf*

Perc. 1 Wood Blocks *mf* Temple Blocks *f* Sus. Cym. *p* *f*

Perc. 2 Temple Blocks *mf* Tom-tom *f* Tom-toms *f*

Hp. *mp* *fp* *f* *mf* *bisbigliando*

Pno. *fp* *ff*

S.

Vln. I *mf* *pp* *ff*

Vln. II *mf* *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

D.B. *pp* *ff*

129

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

Fl. *ff* *pp* *f* *f* *f* *f* *mf*

Ob. *ff* *pp* *mf* *f* *mf* *f* *mf*

B♭ Cl. *ff* *pp* *mf* *f* *mf* *f* *mf*

Bsn. *ff* *pp* *mf* *f* *mf* *f* *mf*

Hn. *ff* *pp* *sfz* *sfz* *sfz* *sfz* *mf*

C Tpt. *ff* *pp* *sfz* *sfz* *sfz* *sfz* *mf*

Tbn. *ff* *pp* *f* *f* *mf*

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

Perc. 1 *Mar.* *Vib.* *Sus. Cym.* *p* *mf*

Perc. 2 *ff* *sfz* *sfz*

Hp. *ff* *sfz* *sfz* *sfz* *sfz* *mf*

Pno. *ff* *sfz* *sfz* *mf* *f* *mf* *f*

S. *ff* hu - mans

129

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

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

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

Vla. *fp* *ff* *mp*

Vc. *fp* *ff* *mp*

D.B. *pizz.* *sfz* *sfz* *sfz* *sfz*

132  $\frac{4}{4}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{4}{4}$

Fl. *ff*  $\rightarrow$  *pp* *p*  $\rightarrow$  *f* *p*  $\rightarrow$  *f*

Ob. *ff*  $\rightarrow$  *pp* *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp*

B♭ Cl. *ff*  $\rightarrow$  *pp* *mf*  $\rightarrow$  *f* *mf*  $\rightarrow$  *f*

Bsn. *ff*  $\rightarrow$  *pp* *mp*  $\rightarrow$  *f* *mp*  $\rightarrow$  *f*

Hn. *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *pp*

C Tpt. *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *pp*

Tbn. *ff*  $\rightarrow$  *pp* *sfz* *sfz* *sfz*

Tuba *ff*  $\rightarrow$  *pp* *mf*  $\rightarrow$  *f* *mf*  $\rightarrow$  *f* *mf*  $\rightarrow$  *f*

Perc. 1 Brake Drum *sfz* *sfz* *sfz* *sfz* *sfz* to soft cord mallets

Perc. 2 Mar. *ff* *sfz* *sfz* Hi-hat *mp*  $\rightarrow$  *f* *mp*  $\rightarrow$  *f* *mp*  $\rightarrow$  *f*

Hp. *sfz* *frp* *15<sup>ma</sup>*

Pno. *ff* *sfz* *sfz* *sf*  $\rightarrow$  *f* *sf*  $\rightarrow$  *f* *sf*  $\rightarrow$  *f* *8<sup>ba</sup>* *p* *(applied to both hands)* *8<sup>va</sup>*

S hu - mans ah ah ah

Vln. I *ff*  $\rightarrow$  *mp* *sfz*  $\rightarrow$  *ff* *sfz*  $\rightarrow$  *ff* *p* *m.s.p.*

Vln. II *ff*  $\rightarrow$  *mp* *sfz*  $\rightarrow$  *ff* *sfz*  $\rightarrow$  *ff* *sfz*  $\rightarrow$  *ff*

Vla. *ff* *arco* *fp*  $\rightarrow$  *ff*

Vc. *ff* *fp* *pizz.* *ff* *ppp*

D.B. *sfz* *sfz* *sfz* *sfz* *sfz*

poco rit. ----- 138 ♩ = 80

136  $\frac{4}{4}$

Fl. *ppp* *p* *ppp* *p* (as quietly as possible) air sound with key click at the given dynamic

Ob. (as quietly as possible) *ppp* (as quietly as possible)

B♭ Cl. *ppp* *p* *ppp*

Bsn.

Hn. *ppp* *ppp* *p*

C Tpt. *ppp*

Tbn.

Tuba

Perc. 1 Vib. *pp* *pp*

Perc. 2 RH: soft yarn mallets LH: metal stick Mark Tree *p*

Hp. (15<sup>ma</sup>) *mf* *p* *pp* bend

Pno. (8<sup>va</sup>) *ppp* *mp* *p* to Celesta *pp*

S. They cry *mp*

poco rit. ----- 138 ♩ = 80

136  $\frac{4}{4}$

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *p*

D.B. *p* *p* arco



139

5 (2+3)  
4

3  
4

2  
4

4  
4

Fl. *ppp* *p* *pp* *p* *pp*

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

B♭ Cl. *p* *ppp* *p* *ppp* *mp* *pp*

Bsn. *ppp* *mp* *ppp* *mp*

Hn.

C Tpt. (as quietly as possible) harmon mute stem in *pp* *pppp*

Tbn. *ppp* *pppp* *ppp* *pppp* *pp*

Tuba

Perc. 1 *pp* *ppp* *pp* *pp*

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

Hp. *p* *pp*

Pno. (Celesta) *p* *pp*

S. *mf* *mf pp* *p* *p*

Vln. I *pp* *ppp* *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

D.B. *p*

hu - mans

(as quite as possible) harmon mute stem in

Sus. Cym. Vib.

Marimba Crotales Sus. Cym. Mark Tree (w/ mallet)

bend

cry They cry

5 (2+3)  
4

3  
4

2  
4

4  
4



143  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. *mf* *p* *pp* *mf* *pppp* *mp* *mf*

Ob. *pp* *mf* *p* *pp* *mf*

B♭ Cl. *mf* *pp* *mf* *pp* *p*

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

Hn.

C Tpt. *pp* *pppp* *pp* *pppp*

Tbn. *pppp* *pp* *pppp* *ppp* *pppp*

Tuba

Perc. 1 *p* *Reo*

Perc. 2 *pppp* *mp* *p* *Crotales*

Hp. *p*

Pno. (Celesta) *p*

S. *pp* *mf* *pp* *cry* *ah*

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

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

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

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

D.B. *p* *p* *mf* *p* *p* *pp* *mf*

147 ♩ = 63

4/4

3/4

Fl. *pp* *pp* *pp* gliss.

Ob. *pp*

B♭ Cl. *pp* *pp*

Bsn. *p* *ppp* hu - mans

Hn. *p* *ppp* hu - mans

C Tpt. *p* *ppp* hu - mans

Tbn.

Tuba

Perc. 1 *ppp* *p* Vib. w/ bass bow

Perc. 2 *mp* *pp* Tam-tam w/ metal brush

Hp. *p* *p* *pp* cricket

Pno. (Celesta) *pp*

S (half whisper) *p* *mf* *p* sac - ri - ficed to our ad - dic - tion hu - mans ah hu -

147 ♩ = 63

4/4 pizz.

3/4

Vln. I *f* *ppp* *pp* *ppp* m.s.p. arco

Vln. II *mf* *p* *ppp* *pp* *ppp* *pp* *pppp* m.s.p. ord.

Vla. *pp* *pppp*

Vc. *ppp* *pp* *ppp* *ppp* s.p. ord.

D.B. *fp* *ppp*

151 Tempo Rubato

♩ = 144      ♩ = 80 rit.-----

X

2/4

3/4

6/8

Fl. *f* *f*

Ob.

B♭ Cl. *f* *f* *ppp*

Bsn. *f* *f* *ppp*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp*

Tuba

Perc. 1 *ppp* *p*

Perc. 2 *ppp* (very slowly)

Vib. *p*

Hp. *pp* *p* *ppp*

Pno. *f* *f*

S. *pp* *f* *p* *mf* *sub. p*

mans ah give a derisive laugh ah hu - mans

151 Tempo Rubato

♩ = 144      ♩ = 80 rit.-----

X

2/4

3/4

6/8

Vln. I *f* *f*

Vln. II *pp* *mf* *f* *mf* *f*

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

Vc. *pppp* *mp* *f* *mp* *f*

D.B. *pppp* *pizz.* *sfz* *sfz* *sfz* *sfz*

156 ♩. = 60

Fl. *mp* *mp* *sfz* *mp* *pp* *p* *ppp* *mf* *fp*

Ob. *mp* *mp* *mp* *mp*

B♭ Cl. *p* *p* *mp*

Bsn. *p* *p*

Hn. *p* *ppp* *mp*

C Tpt. *p*

Tbn. *p* *p* *p*

Tuba *p* straight mute

Perc. 1 (Vib.) *mp* Wood Block *p* Vib. *mp* *mf*

Perc. 2 (Mar.) *mp* *p* *p* *mf* *mp* gliss. *p* *mf*

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

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

S. *mf* *mp*  
when will it be e-nough we took and took and took and look

156 ♩. = 60

Vln. I *sfz* *mp* *pp* *pp* *mp* *mp* *f* *sfz*

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

Vla. *pp* *mp* *pp* (lightly-touched) *p* *mf* *p* *sfz* *arco* *arco* *arco* *arco*

Vc. *pp* *p* *mp* *mfp* *mp* *mp*

D.B. *sfz* *pizz.* *arco m.s.p.* *mf*

160

2/4      2/8      3/8      6/8

Fl. *p* *mf* *pp* *sfz* *sfz* *mp*

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

B♭ Cl. *p* *mf* *pp* *f* *f* *mf*

Bsn. *sfz* *sfz* *sfz* *sfz* *mf*

Hn. *pp* *sfz* *sfz* *sfz* *sfz*

C Tpt. *pp* *mf* *sfz* *sfz* *sfz* *sfz*

Tbn. *p* *mf* *mp* *f* *mp* *f*

Tuba *mp* *f* *mp* *f*

Perc. 1 Brake Drum *sfz* *sfz* *sfz* *sfz* Vib.

Perc. 2 Mar. *sfz* *sfz* *sfz* *sfz*

Hp. *mp* *mf* *sfz* *sfz* *sfz* *sfz* *mf*

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

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

where it got us \_\_\_\_\_ hu - mans! \_\_\_\_\_ ha when when will it

Vln. I 160 *mp* *ff* *mf* *pizz.*

Vln. II *mp* *mp* *ff* *mf*

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

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

D.B. *p* *mf* *f* *sfz* *sfz* *sfz* *sfz* *mf* *ord.* *ord.* *m.s.p.* *pizz.*

165 3 2 3 5

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

Ob. *p* *mf* *mf* *pp* *pp* *mf* *p* *mf*

B♭ Cl. *mf* *mf* *pp* *pp* *mp*

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

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

C Tpt. *mp* *mp* *mf* *pp* *mp*

Tbn. *mf* *pp*

Tuba *pp* *mp* *pp* *mp* *mf* *mf* *mf*

Perc. 1 *p* *mf* *Vib. gliss.*

Perc. 2 (Mar.) *pp* *mf* *mf* *Hi-hat*

Hp. *sfz* *ff* *Aeolian* *sfz sfz sfz*

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

S. *f* *mf* *mf* *f* *sfz* *sfz* *sfz sfz*

lyrics: be e - nough we took and took and took and look where where it got

Vln. I *mp* *f* *pp* *mf* *sfz* *sfz sfz*

Vln. II *p* *mf* *p* *sfz* *sfz sfz*

Vla. *mf* *p* *mf* *pp* *mp* *f* *sfz* *sfz sfz*

Vc. *mf* *pizz.* *arco* *p* *mf*

D.B. *p* *ord.* *arco* *pp* *mf* *m.s.p.* *pizz.* *sfz* *sfz* *sfz*

Slide the fingers very quickly across the designated group of strings in a brisk. It sounds more like a chord cluster than a glissando.

172

169

5 (2+3) 3 2 6

8 8 8 8

Fl. *mf* *ppp* *mf* *mf* *pp* *sfz* *mp*

Ob. *fp* *mf* *mf* *mp* *pp* *mp*

B♭ Cl. *ppp* *mf* *mp* *pp* *mf* *pp*

Bsn. *mp* *fp* *mf* *mf* *pp*

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

C Tpt. *mp* *mf* *pp* *mp*

Tbn. *mp* *ppp* *mp* *pp* *mp* *pp*

Tuba *mf* *ppp*

Perc. 1 *mp* *ppp* *mp* *mf*

Perc. 2 *p* *mf* *pppp* *mp* *mf* *p* *mf*

Hp. *mf* *mf* *mp* *pp*

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

S. *mf* *p* *mf* *mp* *pp*

us we took andtook and took and look

172

169

5 (2+3) 3 2 6

8 8 8 8

Vln. I *mf* *pp* *ppp* *f* *mp* *pp* *mf* *p*

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

Vla. *mf* *pp* *ppp* *f* *mp* *mfp* *mf* *mp*

Vc. *fpp* *f* *sfz* *p* *pp* *mf*

D.B. *fp* *fpp* *f* *mf* *p*



174

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

Ob. *ppp* *mf* *pp* *pp* *p* *ppp*

B♭ Cl. *mf* *ppp* *p* *ppp* *ppp* *mp*

Bsn. *mf* *p* *mf* *pp* *p* *ppp*

Hn. *p* *ppp* *pp*

C Tpt. *p* *ppp* open

Tbn. *p* *mp* *ppp*

Tuba *mp* *ppp* *pppp* *pp*

Perc. 1 (Vib.) *mp* to plastic mallets *ppp* *p* *ppp* Glock.

Perc. 2 (Mar.) *pp* *mf* *pp* *mp* Flexatone (lightly, without tremolo)

Hp. *mf* *p* *mp* *p* chromatic w/ metal plectrum

Pno. *mf* *ppp* *mf* *p* *ppp*

S. where us \_\_\_\_\_ where it got us \_\_\_\_\_ us \_\_\_\_\_ us \_\_\_\_\_

Vln. I 174 *p* *mf* *p* *ppp* *mf* *p* s.p. → ord. IV

Vln. II *p* *mf* *p* *ppp* *mf* *ppp* *p* *ppp* *mp* s.p. → ord.

Vla. *mf* *p* *mp* *mp* *ppp* *p* *ppp* *mp* gliss.

Vc. *mf* *pp* *mp* *pp* *mp* *pp* arco s.p.

D.B. *p* *mf* *pp* *mp* *pp* arco ord. m.s.p. s.p.



poco rit. ----- 182 ♩ = 88

178 **5** **6** **3** **4** **3** **4**

Fl. *ppp* *pp* *ppp*

Ob. *pp* *ppp*

B♭ Cl. *pp* *ppp* *pp*

Bsn. *ppp* *mp* *ppp*  
helicopter tonguing

Hn. *pp* *pppp* *mp* *pp*

C Tpt. open *pp* *pppp* *mp* *pp*

Tbn. open *pp* *pppp* *pppp* *mp*

Tuba open *pppp* *mp*

Perc. 1 Tam-tam w/ metal brush *pppp* *mp* Glass Chime let ring *mp* *mp*

Perc. 2 Rainstick *pp* to medium yarn mallets Bass Drum *mp*

Hp. *ppp* *mp* *mp*

Pno. *pppp* *mp*

S. *pp* *mp*

poco rit. ----- 182 ♩ = 88

178 **5** **6** **3** **4** **3** **4**

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

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

Vla. *mp* *ppp* *ppp* *mp* *pp pp cresc.*

Vc. *mf* *ppp* *pppp* *mp* *pp cresc.*

D.B. *mf* *ppp* *pppp* *mp*

184  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$

Fl. *p* *f* *p* *mfp*

Ob. *pp* *f* *p* *mfp*

B♭ Cl. *ppp* *pp* *f* *p* *fp*

Bsn. *pp* *f* *p* *mfp*

Hn. *ppp* *p* *mf* *mfp*

C Tpt. *ppp* *p* *mf* *mfp*

Tbn. *fp* *ppp* *mfp* *fp*

Tuba *mfp*

Perc. 1 Whip to plastic mallets *sfz* Brake Drum *mf* Glock. *p*

Perc. 2 Vibraslap (mount) *sfz* Bass Drum *fp* *ppp* Sus. Cym. *pp*

Hp. *pp* *f* *mf* *mfp*

Pno. *pp* *f* *pp* *p* *fp*

S. *pp*

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

Vln. II *fp* *cresc.* *mf* *mfp*

Vla. *mf* *mfp*

Vc. *mf* *p*

D.B. *pp* *f* *p* *p*

ord. → m.s.p. → ord.

Fl. *ff* *sfz* *jet* *sfz*

Ob. *sffz* *mp* *mf*

B♭ Cl. *sffz* *p*

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

Hn. *sffz* *mp* *mp* *mf* *mp*

C Tpt. *sffz* *mf* *mp* *mf* *mf*

Tbn. *sffz* *mp*

Tuba *sffz*

Perc. 1 *sffz* *mp*

Perc. 2 *sffz* Tom-tom > (low) Sus. Cym.

Hp. *sffz* *mf* *sfz* *mf* *sfz*

Pno. *ff* *mf* *8va*

S. *mf* *sfz* *mf* *sfz*  
 sea trees sky! beast!

Vln. I *sffz* *mf* *sfz* *mp* *fp* *f* *mf*

Vln. II *sffz* *mf* *sfz* *mp* *f* *mp*

Vla. *sffz* *mp* *sfz* *p* *mf*

Vc. *sffz* *mp* *sfz* *sfz* *sfz* *pizz.*

D.B. *sffz* *mf* *sfz* *sfz* *sfz*

192  $\frac{2}{8}$  3

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

S

ha They cry cry

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *p* *mf* *p*

*mfppp* *mp*

*pp* *mp* *p*

*mf* *pp* *mf* *pp*

*mf* *fp*

*pizz.* *sfz* *arco* *p* *mf* *pp*

Bamboo Chime let ring to medium cord mallets

D.Tr.

Slap I.

Sus. Cym.

Tom-toms 5

II s.p. harmonic gliss. ad lib

8<sup>va</sup>

7

7

198  $\text{♩} = 92$

5 (2+3) 3 2

195

Fl. *fp* *f* *pp* poco a poco cresc. ...

Ob. *fp* *f* *pp* poco a poco cresc. ...

B♭ Cl. *pp* *fp* *f* *pp* poco a poco cresc. ...

Bsn. *p* *f*

Hn. *ppp* *f*

C Tpt. *f*

Tbn. *p* *f*

Tuba *f*

Perc. 1 *mf* *f* *sfz* *mp*

Perc. 2 *mf* *pp* *mp* *sfz*

Hp. *pp* *sfz*

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

S. *mf* *sfz* *sfz* *mf*

Exasperated (shouted) *sfz* *sfz* (speech-like/half shout) *mf*

hu - mans! when will it be e-nough!

Vln. I *mp* poco a poco cresc. ... *f* *pp* poco a poco cresc. ...

Vln. II *mp* poco a poco cresc. ... *f* *pp* poco a poco cresc. ...

Vla. *ord.* *mp* poco a poco cresc. ... *f* *pp* poco a poco cresc. ...

Vc. *mf* *sfz* *pp* poco a poco cresc. ...

D.B. *mf* *ord.* *fp* *sfz* *pp* *s.p.*

rit. ----- ♩ = 80

200  $\frac{2}{8}$  3 4

Fl. *mf*

Ob. *mf*

Bs. Cl. *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. *p* *mf* *p*

Tuba *p* *mf* *p*

Perc. 1 **Maraca** pick gong mallet *mf* **Tam-tam** to plastic mallets *mf*

Perc. 2 **Tom-toms** *mf* **Bass Drum** *mf*

Hp.

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

8va -----

(shouted) *sfz* when! *sfz* when! *mp* when! *mf* when will it be e -

rit. ----- ♩ = 80

200  $\frac{2}{8}$  3 4

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf*

D.B. *p* *mf* *mf*

204

Fl. *f* *mp* *f* *mp* *f* *mp* *mp* *ppp*

Ob. *f* *mp* *f* *mp* *f* *mp* *mp* *ppp*

B♭ Cl. *f* *mp* *f* *mp* *f* *mp* *mp* *ppp*

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

Hn. *p* *f* straight mute

C Tpt. *p* *f* straight mute

Tbn. *p* *f* *ffp*

Tuba *p* *f* *ffp*

Perc. 1 Glock. *f* Tom-tom w/ superball mallet *ppp* to medium cord mallets *mf*

Perc. 2 Sus. Cym. *mf* Mar. *mp* Tom-tom *f* Bass Drum *pppp*

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

Pno. *mf* *f*

S. *f* *sfz* *fp* *f* *ff*  
 nough! e - nough! e - nough! e -

Vln. I *f*

Vln. II *f*

Vla. *f* *ffp*

Vc. *f* *ffp* *ffp*

D.B. *f* *ffp*

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



rit.----- 211 ♩ = 69

209  $\frac{3}{4}$

$\frac{4}{4}$

D/D#

jet

Fl. *sfz* *ppp* *p*

Ob. *ffp* *mf* *ppp*

B♭ Cl. *p* *pp*

Bsn. *ff*

Hn. *p* *ff* *p* *pp*

C Tpt. *p* *ff* *p* *pp* *pppp*

Tbn. *ff*

Tuba *ff* *ffp* *pp*

Perc. 1 *sffz* *Vib.*

Perc. 2 (Bass Drum) *f*

Hp. *ff* *p* *ppp* *p*

Pno. *ff*

S. nough e - nough

rit.----- 211 ♩ = 69

209  $\frac{3}{4}$

$\frac{4}{4}$

pizz.

Vln. I *p* *ff* *sffz* *p* *ppp* *p* *ppp*

Vln. II *p* *ff* *sffz* *p* *pppp* *ppp* *p* *ppp*

Vla. *mp* *sffz* *p* *pppp*

Vc. *ff* *ord.* *ppp*

D.B. *ff* *ffp* *pp*



213

Fl. *air* *ppp* *mp*

Ob. *pp*

B♭ Cl. *ppp* *pp* *ppp*

Bsn. (whisper) *ppp* *mp*  
hu - mans!

Hn. *ppp* *pp* *ppp*

C Tpt. *air* *ppp* *mp*

Tbn. (whisper) *ppp* *mp*  
hu - mans!

Tuba *ppp*

Perc. 1 Glass Chime *pp*

Perc. 2 Wood Block *mp*  
Sus. Cym. w/ soft mallet *p*

Hp. *ppp* *mp*

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

S. *pp* *pp* *ppp*  
ah

213

Vln. I *m.s.p.* *ric.* *arco* *mp* *pp* *ppp*

Vln. II *m.s.p.* *ric.* *arco* *mp* *pp* *ppp*

Vla. *circular bowing* *ppp* *pp* *mp* *pp* *ppp*

Vc. *m.s.p.* *ord.* *pp* *ppp* *mp* *ppp*

D.B. *ppp*

216  $\frac{3}{4}$   $\frac{5(3+2)}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Fl. *half air* *ppp* *pp* *ppp* *air w/ key click* *pp*

Ob. *air w/ key click* *pp*

B♭ Cl. *air w/ key click* *ppp* *pp*

Bsn. *ppp* *pp* *ppp* *air w/ key click* *ppp* *pp*

Hn. *pp*

C Tpt. *ppp* *pp* *ppp* *open*

Tbn. *(whisper)* *pp* *mp*  
when will it be e - nough!

Tuba *p* *p* *mp*

Perc. 1 *Wood Block* *mp* *Brake Drum* *Vib.* *mp*

Perc. 2 *Temple Block* *p* *pppp*

Hp. *mp* *mp*

Pno. *inside* *w/ medium yarn mallet* *\* pp* *ppp* *pp*

S. hu - - - - mans.

Vln. I *ric.* *arco* *mp* *pp* *ppp* *mp*

Vln. II *ric.* *arco* *mp* *pp* *ppp* *mp*

Vla. *ric.* *arco* *mp* *pp* *mp* *ppp*

Vc. *mp* *ppp* *mp* *ppp*

D.B. *p* *ppp* *mp* *ppp*

219  $\frac{4}{4}$  24

Fl. *ppp* *pp* *ppp* *p* *ppp* (not too strong) ord.

Ob. *ppp* *pp* *ppp* *p* *ppp* (not too strong) ord. *mp*

B♭ Cl. *pp* *ppp* *p* *ppp* (not too strong) ord. *mp*

Bsn. *pp* *ppp* *p* (not too strong) ord. *ppp*

Hn. *mp* *pp* open

C Tpt. *mp*

Tbn. *mp* *ppp*

Tuba *mp*

Perc. 1 Temple Blocks *mf* *f* Vib.

Perc. 2 Flexatone glissando without tremolo *mp*

Hp. *mp* *p* *mf* *f* bend

Pno. *mp* *f*

S. *pp* *p* *sfz* *sfz* hu - mans!

Vln. I *ppp* *sfz* *mf* pluck each note while doing glissando *pp*

Vln. II *ppp* *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp* ric. arco

D.B. *mp* *f*

221  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  rit.  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

Fl. *p* *pp* *mf* *mf* *sfz* *ff* *ffp* *ff* *sfz*

Ob. *pp* *p* *mf* *p* *sfz* *ff* *ffp* *fff*

B♭ Cl. *pp* *p* *mf* *p* *f* *mf* *sfz* *ff* *ffp* *fff*

Bsn. *p* *mf* *p* *f* *mf* *sfz* *ff* *ffp* *fff*

Hn. *f* *ffp* *fff*

C Tpt. *f* *ffp* *fff*

Tbn. *f* *ffp* *fff*

Tuba *p* *mf* *f* *ffp* *fff*

(Vib.) *f* *ffp* *fff*

Perc. 1 Temple Blocks *f* *ppp* *fff*  
Sizzle Cym.

Perc. 2 Tom-tom *sfz* *sfz* *pp* *fff*  
Bass Drum

Hp. *mf* *fff*

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

S

Vln. I *f* *ffp* *fff*

Vln. II *f* *ffp* *fff*

Vla. *f* *ffp* *fff*

Vc. *f* *ffp* *fff*

D.B. *ff* *ffp*

225 ♩ = 60      ♩ = 100      ♩ = 60

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

Fl. *pp* *ff* *sffz* *ffp*

Ob. *pp* *ff* *mf* *ff*

B♭ Cl. *mf* *ff* *sffz* *ffp*

Bsn. *mp* *f* *mf* *ff* *fp* *ff*

Hn. *p*

C Tpt. *p*

Tbn. *fp* *ff*

Tuba *mp* *f* *fp* *ff*

Perc. 1 Whirly Tube pick gong mallet Tam-tam *mf*

Perc. 2 Bass Drum L.H. : flexatone Flexatone *sffz* *p* *ff*

Hp. *sffz* *f* *mp* *ff* *mf* *ff*

Pno. *fp* *ff* *mf* *ff*

S. *p*

I am sor - ry

225 ♩ = 60      ♩ = 100      ♩ = 60

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

Vln. I *ff* *p* *fp* *ff* *mf*

Vln. II *ff* *p* *fp* *sffz* *ff* *mf*

Vla. *ff* *p* *fp* *ff* *mf*

Vc. *p* *fp* *ff* *ff* *mf*

D.B. *sffz* *ff*

229  $\text{♩} = 100$   $\text{♩} = 120$

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

Fl. *ff* *fp* *ff* *mf* *ff*

Ob. *pp* *ff* *mf* *ff* *mf*

B♭ Cl. *ff* *mf* *ff*

Bsn. *mp* *f* *sfz* *mf* *ff* *mf*

Hn. *ff* *ffp* *f*

C Tpt. *ff* *ff* *ffp* *f*

Tbn. *ffp* *f*

Tuba *mp* *f*

Perc. 1 Whirly Tube *f* pick plastic mallets

Perc. 2 Bass Drum *sfz* Seashell Chime *pp* (w/ mallet) to hard rubber mallets Mar. (w/ hard rubber mallet) *ff*

Hp. *sfz* *fp* *ff* *mf* *ff*

Pno. *fp* *ff* *mf* *ff*

S. *p* Mo - - - ther Earth

229  $\text{♩} = 100$   $\text{♩} = 120$

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

Vln. I *ffp* *mf* *ff* *mf* *fp*

Vln. II *ffp* *mf* *ff* *mf* *fp*

Vla. *ffp* *f* *mp* *ff* *fp*

Vc. *p* *f* *mf* *ff*

D.B. *sfzp* *ff* *mf*



233  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\text{♩} = 116$   $\frac{2}{4}$

Fl. *mp* *f* *pp* *p* *f* *ff* *ppp*

Ob. *f* *p* *f* *ff* *ppp*

B♭ Cl. *mp* *f* *pp* *p* *f* *ff* *ppp*

Bsn. *f* *mp* *ff* *ppp*

Hn. *pp* *f* *p* *f* *ff* *ppp*

C Tpt. *pp* *f* *p* *f* *ff* *ppp*

Tbn. *mp* *f* *p* *f* *ff* *ppp*

Tuba *mp* *f* *mp* *ff* *ppp*

Perc. 1 Wood Blocks *p* *f* Tam-tam *ppp* *f*  
circle the mallet with gradual increasing dynamic

Perc. 2 Tom-toms *p* *f* Bass Drum *pp* *ppp*

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

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

S. *mf*  
I am

Vln. I *mf* *fp* *mf* *m.s.p.* *mf* *ff* *pp*

Vln. II *mf* *fp* *mf* *m.s.p.* *mf* *ff* *pp*

Vla. *mf* *fp* *f* *fp* *ff* *mf* *ff* *pp*

Vc. *fp* *f* *fp* *f* *mp* *ff* *pp*

D.B. *fp* *f* *mp* *ff* *pp*

239

2/4

3/4

4/4

3/4

2/4

Fl. *mf*  $\Rightarrow$  *pp*

Ob. *mf*  $\Rightarrow$  *pp*

B♭ Cl. *mf*  $\Rightarrow$  *pp*

Bsn.

Hn.

C Tpt. harmon mute

Tbn. harmon mute

Tuba

Perc. 1 Tam-tam scarp downward *mf* Glock. *mp*  $\Rightarrow$  *fp*  $\Rightarrow$  *mf*

Perc. 2 to soft yarn mallets Sus. Cym. *pp*  $\Rightarrow$  *mp*  $\Rightarrow$  *pp*  $\Rightarrow$  *mf*

Hp. *mf* *sfz* *p*  $\Rightarrow$  *f* *sfz* *p*  $\Rightarrow$  *f* *fp*

Pno. *mf* *mf*  $\Rightarrow$  *f*

S. *mf* *mp*  $\Rightarrow$  *mf*  $\Rightarrow$  *f* *mf*  $\Rightarrow$  *sfz*

sor - ry Mo - ther Earth For what - we did you cry and we plug our ears

239

2/4

3/4

4/4

3/4

2/4

Vln. I *mf* *gliss.* *mf* *mf*  $\Rightarrow$  *f* *mf*  $\Rightarrow$  *fp*

Vln. II *mf* *mf*  $\Rightarrow$  *mf*  $\Rightarrow$  *mf*  $\Rightarrow$  *fp*

Vla. *mf* *gliss.* *mf* *mf*  $\Rightarrow$  *mf*  $\Rightarrow$  *fp*

Vc. *mf* *gliss.* *mf* *mf*  $\Rightarrow$  *mf*  $\Rightarrow$  *mf*

D.B. *f*  $\Rightarrow$  *mp* *fp*  $\Rightarrow$  *sfz*



244  $\frac{2}{4}$   $\frac{3}{4}$

Fl. *p* *f* *p* *fp*

Ob. *p* *f* *p* *fp*

B♭ Cl. *p* *f* *p* *f* *p* *fp*

Bsn. *pp* *mp* *p*

Hn. *pp* *mf* *pp* *mp* *pp* gliss. *pp* *mp* *pp*

C Tpt. (harmon mute stem in) *pp* *mf* *mp* *pp* gliss. *pp* *mp* *pp* open

Tbn. (harmon mute stem in) *pp* *mf* *pp* *mp* *pp* open

Tuba

Perc. 1 Sizzle. Cym. w/ mallet shaft *mf* Glock. *mf*

Perc. 2 *pp* *mf*

Hp. *f* *fp*

Pno. *p* *mf* *p*

S. *mf* *f* *mf* *f* *mf* *f*

For \_\_\_ years of greed des - e - cra - tion ne - glect

Vln. I *f* *sfz* *mp* *sfz* *mp* *sfz* *mp* *fpp*

Vln. II *f* *sfz* *mp* *sfz* *mp* *sfz* *mp* *fpp*

Vla. *f* *sfz* *mp*

Vc. *mf* *f* *mf* *f* *mf*

D.B. *mf* *f* *mf* *f* *mf*

poco a poco accel. - - - - -

5  
4

248

Fl. *f*

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

B♭ Cl. (echoing) *f* *mf* *p* *mf* *p* *mf* *p* *f*

Bsn. (echoing) *f* *mf* *p* *mf* *p* *mf* *p* *f*

Hn.

C Tpt.

Tbn.

Tuba *p* *f*

Perc. 1

Perc. 2 (Sus. Cym.) *pppp* *f*

Hp.

Pno. *p*

S. You, too, cry

poco a poco accel. - - - - -

5  
4

248

Vln. I poco a poco cresc. - - - - -

Vln. II poco a poco cresc. - - - - -

Vla. *fpp* poco a poco cresc. - - - - -

Vc. *f* *p* *f*

D.B. *f* *p* *f*

a tempo 1.5" 253 ♩ = 96

5 (3+2) 4 3 8 4 8

Fl. *fp* *f* *pp* *ff* *sfz*

Ob. *pp* *ffp* *sfz*

B♭ Cl. *p* *f* *pp* *ffp* *sfz*

Bsn. *p* *f* *pp* *ffp* *sfz*

Hn. *p* *f* *pp* *mp* *sfz*

C Tpt. *p* *f* *pp* *mp* *sfz*

Tbn. *p* *f* *pp* *p* *sfz*

Tuba *mp* *sfz*

Perc. 1 Glock. *f* Whip *f* to medium cord mallets *ffp* *ff* Vib.

Perc. 2 Seashell Chime (w/ mallet) let ring to hard rubber mallets *f* Hi-hat *f* Bass Drum *sfz*

Hp. *f* *ffp* *ff*

Pno. *f* *pp* *mf* *fp* *sfz*

S. *p* *f* You

a tempo 1.5" 253 ♩ = 96

5 (3+2) 4 3 8 4 8

Vln. I *f* *pp* *mp* *ffp* *sfz*

Vln. II *f* *pp* *p* *ffp* *sfz*

Vla. *f* *pp* *p* *ffp* *sfz*

Vc. *p* *mf* *ffp* *fp* *fff*

D.B. *p* *pp* *mf* *ffp* *fp* *fff*

4/8

3/8

4/8

3/8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 **Temple Blocks** (not too strong, softly) *p* *mp*

Perc. 2 **Tom-toms** (not too strong, softly) *p*

Hp.

Pno.

S *ffp* *mf* *mf* *mf*

cry

ah

4/8

3/8

4/8

3/8

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

258  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{3}{4}$

Fl. *sfz sfz*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 *mf* *f*

Perc. 2 *mf* *f* *pp* *mf*

Hp. *mf*

Pno. *mf* *f*

S. *mf* *mf* *mf* *p*

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

Vln. II *mf* *p* *f*

Vla. *pp* *mf* *pp* *mf* *p* *f*

Vc. *pp* *mf* *pp* *mf* *mp* *f*

D.B. *m.s.p.* *sfz* *p* *ord.* *mp* *f*

Wood Blocks w/ yam mallets

Brake Drum

Temple Blocks

Mar.

Sus. Cym.

*cry*

*You cry*

*You cry*

*You cry*

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

Ob. *mp* *pp mp*

Bs. Cl. *mp* *pp mp* *pp mp* *p mp*

Bsn. *mp* *pp mp*

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

C Tpt. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tuba *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

Perc. 2 to superballet mallet Tom-tom to medium yarn mallets *p* *mf* *p*

Hp. *mf*

Pno. *mf* *mf*

\*Beginning with the given note, sing random pitches sobbingly up and down at your discretion while maintaining the downward direction as a whole. Diagonal line indicates glissando toward the next starting note. Encouraged to breath immediately before the starting note at an interval of two measures so sound is heard to be connected.

*mf*

S ah

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

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

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

Vc. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

D.B. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

265  $\frac{4}{4}$   $\frac{5}{4}$  (2+3)  $\frac{3}{4}$

Picc. *pp* *mf* *p* *mf* *f* *mp*

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

B♭ Cl. *pp* *mf* *p* *f* *mp*

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

Hn. *mp* *f* *mp* *f* *f*

C Tpt. *mf* *p* *mf* *p* *mp* *f* *f*

Tbn. *mp* *f* *mp* *f* *mp* *f*

Tuba *mp* *f* *mp* *f* *mp* *f*

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

Perc. 2 *mf* *pp* *f* *p* *f*

Hp. *f* *p* *p* *ff*

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

S. *f*

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

Vln. II *mf* *mp* *f* *mp* *f* *mp*

Vla. *mf* *mp* *f* *mp* *f* *mp*

Ve. *mf* *mp* *f* *mp* *f* *mp*

D.B. *mf* *mp* *f* *mp* *f* *mp*

Mar. (hit w/ mallet)

Mark Tree (hit w/ mallet)



poco rit.  $\text{♩} = 72$  270  $\text{♩} = 88$

268  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Fl. *ff* *mp* *mf* *ff* *mf*

Ob. *ffp* *pp* *ff* *mf* *ff* *mf*

B♭ Cl. *ffp* *pp* *ff* *mf* *ff* *mf*

Bsn. *ffp* *pp* *ff* *f* *ff* *mf*

Hn. *ffpp* *ff*

C Tpt. *ffpp* *ff* *mf*

Tbn. *mf* *ff*

Tuba *mf* *ffp* *ff* *mp*

Perc. 1 Sus. Cym. *pp* *ff*

Perc. 2 Tam-tam  
(w/ yarn mallets) *pp* *ff* Bass Drum rim *ff* Tom-toms *mf*

Hp. *fff* *8ba*

Pno. *f* *p* *ff* *fff* *fp*

S. *f* *p* *f* *ff*

Vln. I *f* *fp* *ff* *mf* *ff* *fp* *ff* *ord.* *m.s.p.*

Vln. II *f* *fp* *ff* *mf* *ff* *fp* *ff* *ord.* *m.s.p.*

Vla. *f* *fp* *ff* *ffp* *ff* *ord.* *m.s.p.*

Vc. *f* *fp* *ff* *ffp* *ff* *ord.* *m.s.p.*

D.B. *f* *fp* *ff* *ffp* *ff* *ord.* *m.s.p.*

poco rit.  $\text{♩} = 72$  270  $\text{♩} = 88$

268  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$



271 3 54

Fl. *ff* *mp* *ff* *sfz* *mf*

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

B♭ Cl. *ff* *mp* *ff* *mf*

Bsn. *ff* *mf* *ff* *mp* *f* *mf*

Hn. *mp* *f*

C Tpt. *ff* *mf* *ff* *mf*

Tbn. *mp* *f*

Tuba *ff* *mf* *ff* *mp* *f* *mp*

Perc. 1 Slide Whistle *mf* *ff* Flexatone *mp* *ff*

Perc. 2 (Tom-tom) *fffz* Tom-toms *mf* *fffz* Temple Blocks Tom-toms *mf*

Hp. *ff* Buzzing *ffp*

Pno. *ffz* *fp* *fffz* *ffp*

S. *f* *ff* *f* *ff*

271 3 54

Vln. I *mf* *ff* *fp* *ff* *fp* *ff* *ff*

Vln. II *mf* *ff* *fp* *ff* *fp* *ff* *ff*

Vla. *ffp* *ff* *ffp* *f* *ff*

Vc. *ffp* *ff* *ffp* *f* *ff*

D.B. *ffp* *ff* *ffp* *f* *ff*

274  $\frac{5(3+2)}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{4}{4}$

Fl. *ff* *mp* *ff* *mf* *fff*

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

B♭ Cl. *ff* *p* *f* *p* *mf* *fff* to Bass Cla.

Bsn. *ff* *mp* *f* *mf* *ff* *mf* *fff*

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

C Tpt. *ff* *mf* *ff* *mf* *fff*

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

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

Perc. 1 *ff* *mp* *ff* *ff*

Perc. 2 *fffz* *p* *mf* *mf* *fffz*

Hp. *fff* *mp* *ff* *ffp* *fff*

Pno. *fffz* *mf* *f* *ff* *fffz*

S. I I I

Vln. I *mp* *ff* *ffp* *fff* *ffp* *fff*

Vln. II *mp* *ff* *ffp* *fff* *ffp* *fff*

Vla. *ffp* *ff* *ffp* *ff* *ffp* *fff*

Vc. *ffp* *ff* *ffp* *ff* *ffp* *fff*

D.B. *ffp* *ff* *ffp* *fff* *ffp* *fff*

Bamboo Chime Flexatone Glass Chime

Bass Drum Sus. Cym. Temple Blocks Tom-toms Bass Drum

ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p.

play spektral partials by overblowing with gradual glissandis up and down

Fl. *mf* *ff* *mf* *ff* *p*

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

B.Cla. *p* *ff* *p* *p*

Bsn. *f* *p* *ff* *ffp* *ff* *ffp*

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

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

Tbn. *f* *p* *ff* *ffp* *ff* *ffp*

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

Perc. 1 *pp* *f* *p* *ff* *p*

Perc. 2 *mp* *ff* *mf* *ff* *mp*

Hp. *fp* *ff*

Pno. *ffp* *ff*

S. I ah I

*fff* *fff* *mf* *f*

produce a whale song-like sound loud

Tom-tom w/superball mallet

produce a whale song-like sound as loud as possible

\*With the nail surface of 2-3-4 fingers, slide very quickly a designated group of strings in a downward gesture. The sound is more like a sharp chord cluster than glissando.

\*falling hail aeolian chord

Vln. I *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *fff*

Vln. II *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *fff*

Vla. *ff* *mf* *ff* *f* *ff* *sfz* *sfzp* *ff* *sfz* *sfzp* *ff* *ff*

Vc. *mf* *ff* *f* *ff* *ffp* *ff* *f* *ff* *ffp* *fffz*

D.B. *fff* *f* *ffp* *ffp* *ffp* *ffp*

*simile*

*simile*

*m.s.p.*

*ord.*

*m.s.p.*

Fl.

Ob.

B.Cla.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 (Tom-tom)

Perc. 2 (Tom-tom)

Hp.

Pno.

S.

ah

I

*fff* *p* *mp* *fff* *pp*

*fff* *p* *mp* *fff* *pp*

*fff* *p* *fff* *p*

*fff* *p* *fff* *p*

*ff* *ffp* *ff* *ffp* *fff* *f*

*ff* *ffp* *ff* *ffp* *fff* *f*

*mp* *f* *fff*

*mp* *fff* *fff*

*ffp* *ff* *ffp* *fff* *p*

*mp* *fff* *fff* *p*

*fff* *mf* *f* *fff*

multiphonic trill ad lib  
 At least three different high pitches  
 at the given dynamic should be produced.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

m.s.p.

*f* *fff* *f* *fff* *f* *fff* *f*

*f* *fff* *fff* *f*

*f* *fff* *f*

*fff* *fff* *fff* *f*

*fff* *fff* *fff* *f*

*fff* *fff* *fff* *f*

poco rit. ----- 290 ♩ = 60

4  
4

3  
4

4  
4

5(2+3)  
4

3  
4

286

Fl.

Ob.

B.Cla. to Cla.

Bsn.

Hn. solo *mp* *p* *ppp*

C Tpt. *pp*

Tbn. *ppp*

Tuba *pp*

Perc. 1 *p* Whirly Tube *p*

Perc. 2 *p*

Hp.

Pno.

S. *p* ah \_\_\_\_\_ I \_\_\_\_\_

poco rit. ----- 290 ♩ = 60

4  
4

3  
4

4  
4

5(2+3)  
4

3  
4

286

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *ppp*

D.B. *pp*

292  $\frac{3}{4}$   $\frac{5(2+3)}{4}$   $\frac{3}{8}$   $\frac{2}{8}$   $\frac{3}{4}$   $\text{♩} = 92$   $\text{♩} = 60$

Fl. *pppp* *pp* *ppp* *pp* *pp*

Ob.

B♭ Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn. *ppp* *pp* *ppp* *pp*

Tuba *ppp* *pp* *ppp* *pp*

Perc. 1 *ppp*

Perc. 2

Hp. *ppp* *p* *p* *ppp*  
 rub the strings at the lowest register with palms in the upward direction gradually  
 8<sup>ba</sup> gliss.

Pno. *ppp* *pp* 15<sup>ma</sup> 6 6

S  
 I am sor-ry Mo

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *ppp* *ppp* *pp* *ppp* *pp*

Vc. *ppp* *pp* *ppp* *ppp* *pp* ord. *pp*

D.B. *ppp* *pp* *ppp* *pp* ord.



298  $\text{♩} = 72$

Fl. *pp*  $\frac{4}{4}$  *pppp*  $\frac{3}{4}$  *p*  $\frac{4}{4}$  *ppp*

Ob. *p*  $\frac{3}{4}$   $\frac{6}{4}$  *ppp*

B♭ Cl. *pp*  $\frac{4}{4}$  *pppp*  $\frac{3}{4}$  *p*  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$  *ppp*

Bsn. helicopter tonguing *ppp*  $\frac{3}{4}$  *p*  $\frac{4}{4}$  *pppp*

Hn. straight mute *pp*  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{4}$  *pppp*

C Tpt. straight mute *pp*  $\frac{7}{4}$   $\frac{7}{4}$  *pppp*

Tbn. straight mute  $\frac{3}{4}$  *pp*  $\frac{4}{4}$  *pppp*

Tuba

Perc. 1 Vib. *mp*

Perc. 2 to medium yarn mallets Mar.  $\frac{3}{4}$  *ppp*  $\frac{4}{4}$  *mp*

Hp. *mp*  $\frac{5}{4}$  *pp*

Pno.  $\frac{3}{4}$  *pp*

S. *mp*

Mo-ther Earth \_\_\_\_\_ Im

298  $\text{♩} = 72$

Vln. I *pp*  $\frac{4}{4}$  *p*  $\frac{3}{4}$   $\frac{4}{4}$  (lightly-touched) *pp*  $\frac{3}{4}$  *mp*  $\frac{4}{4}$  *pp*

Vln. II *pp*  $\frac{4}{4}$  *p*  $\frac{3}{4}$   $\frac{4}{4}$  (lightly-touched) *pp*  $\frac{3}{4}$  *mp*  $\frac{4}{4}$  *pp*

Vla. *pp*  $\frac{3}{4}$  *p*  $\frac{3}{4}$   $\frac{7}{4}$  *ppp*  $\frac{7}{4}$  *pp*  $\frac{7}{4}$  *p* s.t.

Vc. *ppp*  $\frac{3}{4}$  *p*  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{4}$  *pp*  $\frac{5}{4}$   $\frac{5}{4}$  *pp* pizz.  $\frac{4}{4}$  *mp*

D.B. *ppp*  $\frac{3}{4}$   $\frac{4}{4}$  *p*

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

Ob. *p* *p* *pp* *pp*

Bs. Cl. *p* *p* *pp*

Bsn. *p* *p* *pp*

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

C Tpt. *p* *pp*

Tbn. *p* *pp*

Tuba *pppp* *p*

Perc. 1 (Vib.) *pp* \*

Perc. 2 Sus. Cym. *pp*

Hp. *pp* *pp*

Pno.

S. *p* *mp* *pp* *p* *p*

sor - ry Mo - ther Earth For what we did

Vln. I *pppp* *pp* *pppp* *pp* *pp*

Vln. II *pp* *pppp* *pp* *pp*

Vla. *pppp* *pp* *pppp* *pp* *pp*

Vc. *pp* *pppp* *p*

D.B. *pp*

m.s.t. ord.

ric. arco ric. arco



5(3+2)  
4

4  
4

307

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *p* *pp*

Tbn. *pp*

Tuba *pp*

Perc. 1 Tam-tam w/ metal brush *ppp* *p* *ppp*

Perc. 2 Sizzle. Cym. w/ soft mallets *ppp* *p* Crotales *pp*

Hp. whistle *ppp* *p*

Pno. inside w/ superball mallet *pp* *pp*

S I I'm so sor - ry so

Vln. I *pp* *pp* *pp* m.s.t. *pp* m.s.p. s.t. ord. *pp*

Vln. II *pp* *pp* *pp* m.s.t. m.s.p. s.t. ord. *pp*

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

Vc. m.s.p. ord. *p* *pp*

D.B. s.p. ord. *pp* *mp* *p* ord. ord.

poco rit.

5 (2+3)  
4

3  
4

310

Fl.

Ob.

B♭ Cl. *to Bass Cla.*

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Tam-tam  
w/ medium gong mallet

Bass Drum

*ppp*

*p*

*ppp*

*ppp*

*pppp* *p*

S

*mp* *ppp*

sor - ry

poco rit.

5 (2+3)  
4

3  
4

310

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp* *ppp* *poco a poco decresc...*

*ppp* *p* *ppp*

*ppp* *p* *ppp*

*p* *ppp* *ppp* *ff*

*p* *ppp* *ppp* *ff*

*p* *ppp* *ppp* *ff*

*m.s.p.* *[◊]* *ord.*

Fl. *p* *ppp* *p* *ppp*

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

B.Cla. *p* *ppp*

Bsn. *f* *fp* *p* *ppp* *p* *ppp*

Hn. *p* *ppp*

C Tpt. (straight mute) *p* *ppp* open

Tbn. *f* *ppp* *p* *mp* *p*

Tuba *f* *fp* *pp* *mp* *p*

Perc. 1 *mf* *mp*

Perc. 2 *p* *mp*

Hp. *mf* *ppp* *mf* *mp*

Pno. *mf* *mp* *mf*

S. Lost. Al - ready

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

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

Vla. *mf* *p* *ppp* *mp*

Vc. *pizz.* *mf* *p* *ppp* *mp* *pp* *mf*

D.B. *fp* *pp* *mp* *p*

ord. *ppp* *pp* *ppp*

ord. *pp* *mf*

ord. *ppp* *pp* *ppp*

ord. *pp* *m.s.p.*

5/4 4/4 3/4

Fl. *p* *pppp* *pp* *ppp* *pp* *mf* *p* *mp* (not too strong)

Ob. *p* *mp* (not too strong)

B♭ Cl. *pp* *mf* *pp*

Bsn. Slap T. *mp*

Hn. *pp* *pppp*

C Tpt. ord. *ppp* *pp* *pppp*

Tbn. *ppp* *p* *ppp*

Tuba *ppp* *p* *ppp*

Perc. 1 (Vib.) *mp* *p*

Perc. 2 (Mar.) Bass Drum *mp* *p* Mar. *mp*

Hp. *mp*

Pno. *mp*

S. *mp* *p*  
 we've earned this end — A cage made with sto-len hands

Vln. I 319 5/4 4/4 arco *mp* *ppp* *mp* *pp* *mp* *p* *mf*

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

Vla. *p* *ppp* *mp* *ppp* *mp* *pp* *mp* ord. → m.s.p.

Vc. *mp* *pp* *p* *ppp* *mp* *ppp* *mp* *pp* *mp* arco ord. → m.s.p.

D.B. *ppp* *p* *ppp*

322  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{4}{4}$   $\text{♩} = 48$

Fl. *mf* *p* *ppp* *mp* *ppp* whistle

Ob. *mf* *p* *pppp* *mp* *ppp* Glass

B♭ Cl. *mp* *mf* *p* to Cla. *pppp* *mp* *ppp* Glass

Bsn. *ppp* Glass

Hn. *mp* *ppp* Glass (reverse mouthpiece)

C Tpt. *ppp* Glass

Tbn. *pp* *ppp* Glass

Tuba *pp*

Perc. 1 *pp* Glass Chime Wind Noise (w/ mouth)

Perc. 2 *pp* Mar. w/ soft mallets Rainstick

Hp. *p* *mp* *pp* (extremely softly) *p* *pp* slide up and down w/ metal plectrum immediately after plucking the given note

Pno. *pp* *p* (extremely softly) *pppp* *pp*

S. *p* *pp* *p* But Mo-ther, if some - how You

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pppp* *p*

Vla. *p* *mf* *pp* (lightly-touched) *pp* *mp* *pp*

Vc. *p* *mf* *pp* *pp* *p* *pp* *m.s.p.*

D.B. *pp* *mp* *ppp* *pp* *pp* *m.s.p.*

327

Fl. *mp* *pppp* *pp* *mp* *p* *mf* *pp*

Ob. *pp* *mp* *p*

B♭ Cl. *pp* *mp* *p* *mf* *pp*

Bsn. (to Bsn.) helicopter tonguing *ppp* *p* *pp* *mp* *p*

Hn. (to Hn.) *ppp* *p* *ppp* *ppp* *pp*

C Tpt. harmon mute stem in *ppp* *pp*

Tbn. harmon mute stem in *ppp* *pp*

Tuba straight mute *p* *pp* *pppp* *ppp*

Perc. 1 (Wind Noise) *pppp*

Perc. 2 (Rainstick) *pp* *pppp* Seashell Chime *ppp*

Hp. ord. *p* chromatic *p*

Pno. *ppp* *mp* *ppp* *mf* *ppp* *ppp* *p* *ppp* *pp*

S. *mp* *mp* *p* *mp* (half whisper) *pp* *p*

grant an-oth-er choice a chance be-yond the fi-nal chance chance For

327

Vln. I *pppp* *p* *mf* *p* *pppp* *ppp* *pp* *pppp* *pp* *ppp*

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

Vla. *p* *mf* *p* *ppp* *pp*

Vc. ord. s.t. ord. ric. *ppp* *ppp* *p* s.t. *pp*

D.B. ord. m.s.p. ord. *ppp* *p* *pp*

331 3 2 4

Fl. *ppp*  $\leftarrow$  *pp* *ppp*  $\leftarrow$  *p*

Ob. *mf*  $\leftarrow$  *pp* *ppp*  $\leftarrow$  *p*

B♭ Cl. *ppp*  $\leftarrow$  *pp* *p*  $\leftarrow$  *ppp*  $\leftarrow$  *p*

Bsn. *mf*  $\leftarrow$  *pp* *pp*  $\leftarrow$  *p*  $\leftarrow$  *ppp* *p*  $\leftarrow$  *ppp*

Hn. *pppp* *ppp*  $\leftarrow$  *p*  $\leftarrow$  *pp*

C Tpt. *pppp* *p*  $\leftarrow$  *ppp*

Tbn. *pppp* *pp*  $\leftarrow$  *p*  $\leftarrow$  *ppp* *p*  $\leftarrow$  *ppp*

Tuba *pppp* *pp*  $\leftarrow$  *p*  $\leftarrow$  *ppp* *p*

Perc. 1 Glock. *mp* *pppp*  $\leftarrow$  *p*

Perc. 2 Mar. w/ soft mallets *pppp*  $\leftarrow$  *p*  $\leftarrow$  *ppp* Tom-tom w/ superball mallet *ppp*  $\leftarrow$  *p*

Hp. *ppp* *pp*  $\leftarrow$  *pppp*

Pno. *pppp* *pp*  $\leftarrow$  *pppp*

S *mf* *pp*

All we took \_\_\_\_\_ and can't re - turn \_\_\_\_\_

331 3 2 4

Vln. I *pppp*  $\leftarrow$  *pp* *ppp*  $\leftarrow$  *pp*

Vln. II *pp* *pppp*  $\leftarrow$  *pp* *ppp*  $\leftarrow$  *mp*

Vla. *ppp*  $\leftarrow$  *p*  $\leftarrow$  *pppp* *pppp*  $\leftarrow$  *ppp*  $\leftarrow$  *ppp*  $\leftarrow$  *mp*

Vc. *ppp*  $\leftarrow$  *p*  $\leftarrow$  *pppp* *pp*  $\leftarrow$  *pppp* *ppp*  $\leftarrow$  *pp*  $\leftarrow$  *mp*

D.B. *pp*  $\leftarrow$  *ppp* *pp*  $\leftarrow$  *pppp*



335

4  
4 to Piccolo

Fl. (Piccolo) *p* *ppp*

Ob. *pp* Glass

B♭ Cl. *pp* Glass

Bsn. *pp* Glass

Hn. *pppp* *pp*

C Tpt. Glass *pp*

Tbn. Glass *pp*

Tuba *ppp* *pp* *ppp*

Perc. 1 Glass Chime *pp* Vib. *pp*

Perc. 2 Sus. Cym. *pppp* *pp* Mar. *pp*

Hp. *pp*

Pno. *pp* 8va pizz.

S *p* *pp* *mp* *p*

I \_\_\_\_\_ give to you \_\_\_\_\_ my voice \_\_\_\_\_ my voice \_\_\_\_\_ my \_\_\_\_\_

335

4  
4

Vln. I *mp* *pp* *p* *pp*

Vln. II *pp* *pp*

Vla. *pp* *ppp*

Vc. *pp* *ppp* *p* *pp* ord. s.p. ord.

D.B. *pp*



338

Fl. *p* *ppp* *pp* *pp* *pp*

Ob. *pp*

B♭ Cl.

Bsn. (to Bsn.) *pp* *pp*

Hn. *pppp* *pp* *pp*

C Tpt.

Tbn. (to Tbn.) *pp* *pp*

Tuba *pp* *ppp* *pp* *pp*

Perc. 1 *pp* *mp*

Perc. 2 *ppp* *p* *ppp* *mp* *pppp*

Hp. *pp*

Pno. *pp*

S. voice *pp* *p* *pp* *p* *pp* *p*

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. ord. m.s.p. ord. *pppp* *pp*

D.B. *pppp* *pp*

5(2+3) 4 4 3

Glass

Tom-tom w/ superball mallet let ring

rub against the surface as much as possible to produce a deep and wide whale song-like sound

8<sup>va</sup> *pp*

8<sup>va</sup> (pizz.) *pp*

342  $\frac{3}{4}$  4 4 3(3+2)  $\frac{3}{4}$  5" 8" let ring

Fl.

Ob. 5" 5" let ring

B♭ Cl. 5" 9" let ring

Bsn. 5" 4" let ring

Hn. 5" 7" let ring

C Tpt. 5" 6" let ring

Tbn. Glass 5" 12" let ring

Tuba Glass 5" 14" let ring

Perc. 1 (Tom-tom) *pppp* *p* *pppp* *p* Tam-tam w/ medium gong mallet 5" let ring Glass Chime 5" let ring

Perc. 2 (Tom-tom) *p* Seashell Chime let ring Tom-tom *pppp* *p* Seashell Chime 5" let ring

Hp. 5" 11" let ring

Pno. 5" 10" let ring

S. *ppp* *pp* (poss.) *ppp* 5" *pp*

ah ah

Vln. I  $\frac{3}{4}$  4 4 3(3+2)  $\frac{3}{4}$  5" *p* *ppp* *p* *ppp* *pp* *pppp* 5" *pppp*

Vln. II *p* *ppp* *p* *ppp* *pp* *pppp* 5" *pppp*

Vla. *p* *ppp* *pp* *pppp* 5" *pppp*

Vc. *p* *ppp* *pp* *pppp* 5" *pppp*

D.B. *p* *ppp* *p* *ppp* *pp* *pppp* 5" *pppp*