

Variations for Orchestra

based on themes from Toru Takemitsu's Requiem for String Orchestra

Mark Pritchard

Instrumentation:

Piccolo

2 Flutes

2 Oboes (2nd doubling English Horn)

2 Clarinets (B flat)

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns (F)

2 Trumpets (B flat)

2 Tenor Trombones

Bass Trombone

Tuba

4 Timpani (suggested sizes and tunings for required range):

32" tuned to D2 (range E2 to G#2), 28" - F2 (B2 to C3), 25" - Bb2 (D3 to Eb3), 23" - D3 (E3 to A3)

Percussion 1 - xylophone, vibraphone, large tam-tam, chimes (start the piece in Percussion 2 position to play chimes during Invocation only)

Percussion 2 - 4 toms (piccolo to large floor tom, or 4 roto-toms), chimes, medium size Taiko drum (or med. bass drum)

The Taiko drum (or medium bass drum) sound should be higher and tighter than the large bass drum. Choice of beaters, normally wooden sticks for Taiko playing or a firmer bass drum beater for the bass drum, is left to the player, with the goal of providing a sound and articulation that contrasts with the bass drum and timpani.

Percussion 3 - glockenspiel, antique cymbals (Tibetan finger cymbals or equivalent), bass drum, tambourine, two suspended cymbals (large and small), glass wind chimes (metal wind chimes or mark tree if glass unavailable)

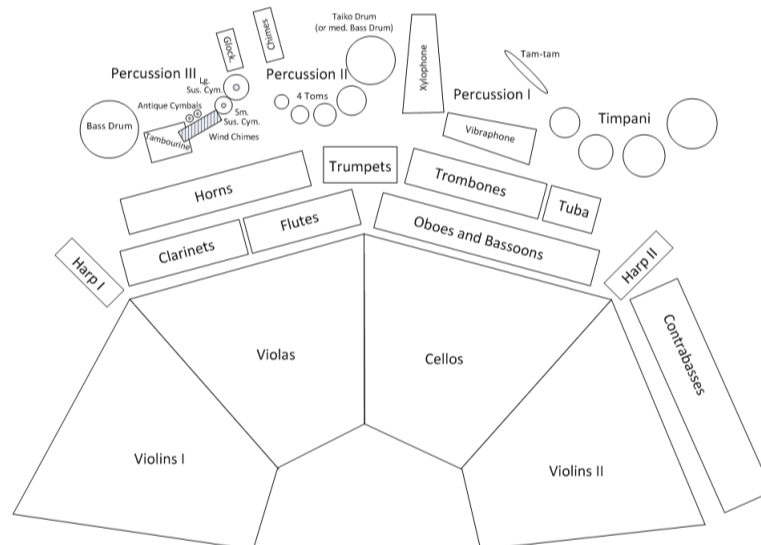
"Antique Cymbals" refers to thicker, larger finger cymbals such as the Tibetan variety (unpitched relative to the tempered western scales). If these are unavailable, commercially produced finger cymbals (e.g., Zildjian) may be substituted, or a pair of crotales. A set may be provided by the composer on request. They should be hung from a stand and played with a beater capable of striking both at the same time with some force (e.g., a bass drum lug).

Harp I

Harp II

Strings

All instruments are written at concert pitch, with octave transpositions for glockenspiel, antique cymbals, piccolo, xylophone, contrabassoon, and contrabass (including harmonics).

Suggested seating diagram:**Performance Notes:**

Square fermatas are long holds, at the discretion of the conductor. Curved fermatas are shorter pauses, also at the discretion of the conductor.

Antiphonal seating for Violins I and II, as shown above, is preferred to adjacent seating.

The upper notes of trills are indicated by an accidental above the trill line. Trills begin on the lower note unless a grace note in front indicates otherwise. Tremolo notation is used in cases where the unmeasured rapid notes are more than a second apart, or for seconds when intermixed with tremolos.

Program Notes:

Variations for Orchestra is based on themes and motives found in Toru Takemitsu's Requiem for String Orchestra. A thematic statement and fifteen variations take the listener on a journey through a sequence of episodic feelings and states of mind, from a simple solo statement of the theme to dense complexity and back again to relative simplicity. Variation occurs on a variety of levels: melody (pitch sequence), rhythm, texture, mood, and style. Each variation is a miniature world in itself, expressing a distinct feeling or state of mind. The theme, originally expressing sorrow and longing in its original form, is presented at least twice in each variation, adapted to the particular ethos/feeling each expresses. The varied experiences of a lifetime are contained therein.

Theme: Sorrow	VIII. Aftermath
I. Sympathy	IX. Meditation
II. Play	X. Vision
III. Prayer	XI. Anticipation
IV. Invocation	XII. Expression
V. Flow	XIII. Dance
VI. Fall	XIV. Reflections
VII. Chaos	XV. Ascension

C Score

Variations for Orchestra

based on themes from Toru Takemitsu's Requiem for String Orchestra

Mark Pritchard

Theme - Sorrow

Con moto $\text{♩} = 72$

The score is divided into several systems of staves:

- Woodwinds:** Piccolo, Flutes 1,2, Oboes 1,2, Clarinets in B \flat 1,2, Bass Clarinet in B \flat , Bassoons 1,2, Contrabassoon.
- Brass:** Horns in F 1,2, Horns in F 3,4, Trumpet in B \flat 1,2, Trombones 1,2, Bass Trombone, Tuba.
- Percussion:** Perc. I (Timpani, Xylophone, Vibraphone, Tam-tam, Chimes), Perc. II (Tom-toms, Taiko Drum), Perc. III (Cymbals, Tambourine, Wind Chimes, Glockenspiel, Antique Cymbals, Bass Drum).
- Other:** Harp 1 and Harp 2.
- Strings:** Violin I (1st vln. solo), Violin II (2nd vln. solo), Viola, Violoncello, Contrabass.

Tempo and meter markings are provided at the start of each system: *Con moto* $\text{♩} = 72$. The meter changes from 4/4 to 3/4, then 4/4, then 3/4, 4/4, 5/4, and finally 4/4. A rehearsal mark 'A' is placed at the beginning of the 4/4 section.

Performance instructions for the strings include *mp espressivo*, *poco string*, *p*, *stringendo*, *mp espressivo*, *poco f*, *mp*, and *mf*.

42

Picc. *mp*

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

Fl. 2 *mp*

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

Ob. 2 *mf* *sf* *mp* *f* *mp*

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

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

B. Cl. *f* *mf* *f* *f* *mp*

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

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

Cbsn. *mp* *f* *mp*

III. Prayer

47

15 8 12 8

Cl. 1, 2 *pp* *p* *pp* *pp* *p* *pp* *ppp*

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

Bsns. 1, 2 *pp* *p* *pp* *pp* *p* *pp* *ppp*

Cbsn. *pp* *p* *pp* *pp* *p* *pp* *ppp*

Hn. 1 *mp* *mp* *pp* *mp* *mf* *mp*

Hn. 2 *pp* *mp* *pp* *p* *pp* *pp* *mp* *mf* *mp*

Hn. 3 *pp* *mp* *pp* *p* *pp* *pp* *mp* *mf* *mp*

Hn. 4 *pp* *mp* *pp* *p* *pp* *pp* *mp* *mf* *mp*

Tpt. 1 *mp* *mp* *pp* *mp* *mf* *mp*

Tpt. 2 *mp* *mp* *pp* *mp* *mf* *mp*

Tbn. 1 *pp* *mp* *pp* *p* *pp* *pp* *pp* *ord.* *mf* *mp*

Tbn. 2 *pp* *mp* *pp* *p* *pp* *pp* *pp* *ord.* *mf* *mp*

B. Tbn. *pp* *mp* *pp* *p* *pp* *pp* *pp* *ord.* *mf* *mp*

Tba. *pp* *mp* *pp* *p* *pp* *pp* *pp* *ord.* *mf* *mp*

56 **12/8** **D**

Hn. 1 *p* *mf* *mp* *p* *pp* *pp*

Hn. 2 *p* *pp* *ppp* *p* *pp*

Hn. 3 *p* *mp* *pp* *ppp* *p* *mp* *p*

Hn. 4 *p* *mp* *p* *pp* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

Tpt. 1 *mf* *mp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

Tpt. 2 *mf* *p* *mp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

Tbn. 1 *mf* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

Tbn. 2 *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

B. Tbn. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

Tba. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp*

solo *broadly* *mute*

Allegro Moderato (♩ = 112)

IV. Invocation

64 **4/4** **E** *G#2 to E2*

Timp. *mf* *ff* *f*

Chim. *f* *f*

Tom-t. *f* *mf* *f* *mf* *f*

Taiko D. *mf* *f* *mf* *f* *f*

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

Allegro Moderato (♩ = 112)

64 **4/4** **E**

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf* *mp* *mf*

Vc. *mf espressivo* *mp* *mf*

74 **4/4** **F**

Ob. 1, 2 *f* *mf*

Bsns. 1, 2 *f* *mf*

Hn. 1 *mf*

Tbn. 1 *mf*

Timp. *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *gliss.* *mf* *f*

Chim. *f*

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

Taiko D. *f* *mf*

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

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

Vln. II *mp* *f*

Vla. *mf* *mp* *f*

Vc. *mf* *f*

Cb. *mf* *f*

12 V. Flow
8 l'istesso tempo (♩ = ♩ = 112)

Fl. 1,2
Ob. 1,2
Bsns. 1,2

Fl. 1,2: *mf* ————— *p*

Ob. 1,2: *ff* ————— *mf* *f*

Bsns. 1,2: *ff* ————— *mf* *f*

12
8 l'istesso tempo (♩ = ♩ = 112)

Hn. 1
Hn. 2
Hn. 3
Tpts. 1,2
Tbn. 1
Tbn. 2

Hn. 1: *sf* *sf* *sf* *fp* *mf* *ff* ————— *mf* *f*

Hn. 2: *sf* *sf* *fp*

Hn. 3: *f* ————— *ff* ————— *mf* *f*

Tpts. 1,2: *mp* ————— *pp* (mutes)

Tbn. 1: *mf* *f* ————— *ff* ————— *mf* *f*

Tbn. 2: *mf* *f* ————— *ff* ————— *mf* *f*

12
8 l'istesso tempo (♩ = ♩ = 112)

Timp.
T.-t.
Tom-t.
Taiko D.
Cym.
B. D.

Timp.: *mf* *f* *mp* < *ff* > *mf* *f*

T.-t.: *f* (l.v.)

Tom-t.: *f*

Taiko D.: *mp* < *ff* > *mf* *f*

Cym.: *mf* (l.v.)

B. D.: *mf* *mp* < *ff* > *mf* *f*

12
8 l'istesso tempo (♩ = ♩ = 112)

Hp. 1
Hp. 2

Hp. 1: *mf* *mp*

Hp. 2: *mf* *mp* *mf*

Chords: D^b, C^b, B^b - E^b, F^b, G^b, A^b (Hp. 1)
D^b, C^b, B^b - E^b, F^b, G^b, A^b (Hp. 2)
B^b (Hp. 2)

12
8 l'istesso tempo (♩ = ♩ = 112)

Vln. I
Vln. II
Vla.
Vc.

Vln. I: *mp* *mf* ————— *p*

Vln. II: *mp* *mf* ————— *p*

Vla.: *mp*

Vc.: *mp*

This page of a musical score covers measures 93 to 100. The instruments and their parts are as follows:

- Fl. 1,2:** Flute 1 and 2. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic and a **G** chord symbol above it.
- Ob. 1,2:** Oboe 1 and 2. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic and a **G** chord symbol above it.
- Cl. 1, 2:** Clarinet 1 and 2. Measure 93 has a rest. Measure 94 has a note with *mf* dynamic. Measure 95 has a note with *mp* dynamic. Measure 96 has a note with *mf* dynamic. Measure 97 has a note with *mf* dynamic. Measure 98 has a note with *mf* dynamic. Measure 99 has a note with *mf* dynamic. Measure 100 has a note with *mf* dynamic.
- Bsns. 1,2:** Bassoon 1 and 2. Measure 93 has a note with *mf* dynamic. Measure 94 has a note with *p* dynamic. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic.
- Hns. 1,2:** Horns 1 and 2. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic and a **G** chord symbol above it.
- Tbns. 1,2:** Trombones 1 and 2. Measure 93 has a note with *mp* dynamic. Measure 94 has a note with *pp* dynamic. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a rest.
- B. Tbn.:** Baritone Trombone. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic and a **G** chord symbol above it.
- Tba.:** Tuba. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic and a **G** chord symbol above it.
- Vib.:** Vibraphone. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mp* dynamic and a **G** chord symbol above it. A "motor off" instruction is present above measure 100.
- T.-t.:** Tom-toms. Measure 93 has a note with *mf* dynamic. Measure 94 has a note with *mf* dynamic. Measure 95 has a note with *mf* dynamic. Measure 96 has a note with *mf* dynamic. Measure 97 has a note with *mf* dynamic. Measure 98 has a note with *mf* dynamic. Measure 99 has a note with *mf* dynamic. Measure 100 has a note with *mf* dynamic.
- Cym.:** Cymbal. Measure 93 has a rest. Measure 94 has a rest. Measure 95 has a rest. Measure 96 has a rest. Measure 97 has a rest. Measure 98 has a rest. Measure 99 has a rest. Measure 100 has a note with *mf* dynamic.
- Hp. 1:** Harp 1. Measure 93 has a note with *mf* dynamic. Measure 94 has a note with *mf* dynamic. Measure 95 has a note with *mp* dynamic. Measure 96 has a note with *mp* dynamic. Measure 97 has a note with *mp* dynamic. Measure 98 has a note with *mp* dynamic. Measure 99 has a note with *mp* dynamic. Measure 100 has a note with *f* dynamic.
- Hp. 2:** Harp 2. Measure 93 has a note with *mp* dynamic. Measure 94 has a note with *mp* dynamic. Measure 95 has a note with *mf* dynamic. Measure 96 has a note with *mf* dynamic. Measure 97 has a note with *mf* dynamic. Measure 98 has a note with *mf* dynamic. Measure 99 has a note with *mf* dynamic. Measure 100 has a note with *f* dynamic.
- Vln. I, II:** Violins I and II. Measure 93 has a note with *mp* dynamic. Measure 94 has a note with *mp* dynamic. Measure 95 has a note with *mf* dynamic. Measure 96 has a note with *mp* dynamic. Measure 97 has a note with *mp* dynamic. Measure 98 has a note with *mf* dynamic. Measure 99 has a note with *mf* dynamic. Measure 100 has a note with *mf* dynamic.
- Vla.:** Viola. Measure 93 has a note with *mf* dynamic. Measure 94 has a note with *mf* dynamic. Measure 95 has a note with *mf* dynamic. Measure 96 has a note with *mf* dynamic. Measure 97 has a note with *mf* dynamic. Measure 98 has a note with *mf* dynamic. Measure 99 has a note with *mf* dynamic. Measure 100 has a note with *mf* dynamic.
- Vc.:** Violoncello. Measure 93 has a note with *mf* dynamic. Measure 94 has a note with *mf* dynamic. Measure 95 has a note with *mf* dynamic. Measure 96 has a note with *mf* dynamic. Measure 97 has a note with *mf* dynamic. Measure 98 has a note with *mf* dynamic. Measure 99 has a note with *mf* dynamic. Measure 100 has a note with *mf* dynamic.

Chord symbols: **G** (measures 98, 99, 100).
Dynamics: *mf*, *mp*, *f*, *pp*, *p*.
Other markings: *l.v.* (measures 93-94), *motor off* (measure 100), *E♭, G♯* (measure 93), *A♯* (measure 95), *D♯, C♯, G♯* (measures 98-99).

100

Fl. 1,2

Ob. 1,2

Cl. 1

Cl. 2

Bsns. 1,2

mp

mf

f

mp

mp

mf

p

H

a2

Detailed description: This system contains the staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The Flute 1 & 2 staff has a measure starting at measure 100 with a dynamic of *mp*. The Oboe 1 & 2 staff has a measure starting at measure 100 with a dynamic of *mp*. The Clarinet 1 & 2 staff has a measure starting at measure 100 with a dynamic of *mp*. The Bassoon 1 & 2 staff has a measure starting at measure 100 with a dynamic of *mp*. There are various dynamics and markings throughout the system, including *mf*, *f*, and *p*. A rehearsal mark 'H' is located at the end of the system, with a first ending bracket labeled 'a2' above it.

100

Hn. 1

Hn. 2

Hns. 3,4

p

mp

mp

mp

mf

p

H

Detailed description: This system contains the staves for Horn 1, Horn 2, and Horns 3 & 4. The Horn 1 staff has a measure starting at measure 100 with a dynamic of *p*. The Horn 2 staff has a measure starting at measure 100 with a dynamic of *p*. The Horns 3 & 4 staff has a measure starting at measure 100 with a dynamic of *mf*. There are various dynamics and markings throughout the system, including *mp* and *p*. A rehearsal mark 'H' is located at the end of the system.

100

Vib.

Cym.

mf

f

mf

f

H

Detailed description: This system contains the staves for Vibraphone and Cymbal. The Vibraphone staff has a measure starting at measure 100 with a dynamic of *mf*. The Cymbal staff has a measure starting at measure 100 with a dynamic of *f*. There are various dynamics and markings throughout the system, including *f* and *mf*. A rehearsal mark 'H' is located at the end of the system.

100

Hp. 1

Hp. 2

mf

mf

f

mf

f

H

Detailed description: This system contains the staves for Piano 1 and Piano 2. The Piano 1 staff has a measure starting at measure 100 with a dynamic of *mf*. The Piano 2 staff has a measure starting at measure 100 with a dynamic of *mf*. There are various dynamics and markings throughout the system, including *f* and *mf*. A rehearsal mark 'H' is located at the end of the system.

100

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mp

mf

p

H

Detailed description: This system contains the staves for Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a measure starting at measure 100 with a dynamic of *mp*. The Violin II staff has a measure starting at measure 100 with a dynamic of *mp*. The Viola staff has a measure starting at measure 100 with a dynamic of *mp*. The Violoncello staff has a measure starting at measure 100 with a dynamic of *mp*. There are various dynamics and markings throughout the system, including *mf* and *p*. A rehearsal mark 'H' is located at the end of the system.

106

Picc. *mf*

Fl. 1,2 *mf*

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

Cl. 1,2 *f* *mp* *mf* *p* *mf* *f* *a2*

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

Bsns. 1,2 *mf* *p*

Hns. 1,2 *mf* *p*

Hns. 3,4 *mf* *p*

Tbns. 1,2 *mp*

B. Tbn. *mp*

Tbn. *mp*

Vib. *f* *mp* *sf* *mf* *f*

Cym. *mf*

Hp. 1 *mp* *mf* *f* *mp*

Hp. 2 *mp* *f* *mp* *mf* *f* *mp*

Vln. I *mf* *p*

Vln. II *mf* *p*

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

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

112 I

Ob. 1,2

Cl. 1,2

B. Cl.

Bsns. 1,2

Cbsn.

Detailed description: This system contains the musical notation for woodwinds and brass. The Oboe (Ob.) and Clarinet (Cl.) parts feature melodic lines with dynamic markings of *mp*, *mf*, and *p*. The Bass Clarinet (B. Cl.) and Bassoon (Bsns.) parts play rhythmic patterns, with the Bassoon including a second ending marked '2.' and a dynamic of *ff*. The Contrabassoon (Cbsn.) part is primarily rhythmic with dynamics of *mf* and *p*. A rehearsal mark 'I' is placed above the first measure.

112 I

Hns. 3,4

Tpts. 1,2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Detailed description: This system contains the musical notation for horns and trumpets. The Horns (Hns.) and Trumpets (Tpts.) parts are mostly silent. The Trombones (Tbn.) and Tuba (Tba.) parts feature melodic lines with dynamics of *mf*, *p*, *f*, and *mp*. Some parts are marked 'ord.' (order). A rehearsal mark 'I' is placed above the first measure.

112 I

Vib.

T.-t.

Tom-t.

Taiko D.

Cym.

Detailed description: This system contains the musical notation for percussion. The Vibraphone (Vib.) part has a melodic line with dynamics of *mp*, *mf*, and *f*. The Tom-toms (Tom-t.) and Taiko Drum (Taiko D.) parts play rhythmic patterns with dynamics of *mp* and *mf*. The Cymbals (Cym.) part includes a 'scrape with stick' effect and a dynamic of *mf*. A rehearsal mark 'I' is placed above the first measure.

Hp. 1

Hp. 2

Detailed description: This system contains the musical notation for two harps (Hp. 1 and Hp. 2). Both parts play rhythmic patterns with dynamics of *mp*, *mf*, and *fff*. A chord voicing is indicated: (D4, C4, B3 - E3, F4, G4, A4). A rehearsal mark 'I' is placed above the first measure.

112 I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains the musical notation for strings. The Violins (Vln. I and II) and Viola (Vla.) parts feature melodic lines with dynamics of *mp*, *mf*, and *f*. The Violoncello (Vc.) and Contrabass (Cb.) parts play rhythmic patterns with dynamics of *mf*, *p*, *mp*, *ff*, and *arco*. A rehearsal mark 'I' is placed above the first measure.

J
119

Picc. *f* *mf* *mp*

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

Fl. 1 *mp* *mf* *mp* *mf* *p*

Fl. 2 *mp* *mf* *mp* *mf* *p* *mf*

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

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

Cl. 2 *mp* *mf* *p* *mp* *mf*

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

Hns. 3, 4 *pp*

Tpts. 1, 2 (2.) *pp* *mf* *pp* *mutes*

Vib. *f*

Tom-t. *mf* *f*

Cym. *mf* *mf*

J
119

Vln. I *mf*

Vln. II

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

Vc. *mf* *mp* *mf* *mf*

Cb. *mp* *mf* *mf*

126 **K**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mp sf mf*

Ob. 1, 2 *mp f*

Cl. 1 *mp mf mp f*

Cl. 2 *mp mf f*

B. Cl. *mp mf*

Hn. 2 *mp*

Hns. 3, 4 *mp mf*

Tpts. 1, 2 *mf*

Timp. *mp*

Vib. *mf f*

T.-t. *mf*

Tom-t. *mp mf f*

Taiko D. *mf cresc.*

Vln. I *arco mf*

Vln. II *arco mp mf*

Vla. *arco mp mf*

Vc. *mp mf mp f mf f*

Cb. *mp mf mp f mf f*

VI. Fall

131

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tbns. 1,2

B. Tbn.

Tba.

Timp.

Vib.

T.-t.

Taiko D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

ff

mp

p

f

mf

ff

gliss.

motor on (med.)

arco sul C

arco sul E/C

ord.

a2

136 *accel.* *poco piu mosso* (♩ = 116)

Picc. *f* *f* *mf*

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

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

Ob. 1 *f* *f* *mf*

Ob. 2 *f* *f* *mf*

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

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

Tpts. 1,2 *ff* *mf*

Tbns. 1,2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp* *f* *p*

T.-t. *mf* *ff*

Taiko D. *mp* *molto* *ff* *mf* *f* *p*

A. Cym. *mf* *f* *ff* *f*

B. D. *mp* *molto* *ff* *mf* *p*

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

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

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

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

Cb. *mf* *f* *ff* *f*

141 **M**

Picc. *f*

Fl. 1,2 *f* *f possibile* *f* *a2*

Ob. 1 *f* *ff*

Ob. 2 *ff* *ff*

Cl. 1 *f* *f*

Cl. 2 *mf* *f*

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

Bsns. 1,2 *f* *ff* *ff*

141 **M**

Hns. 1,2 *mp* *ff*

Hn. 4 *mp* *ff*

Tpts. 1,2

Tbns. 1,2 *mf* *ff* *a2* *b*

B. Tbn. *mf* *mp* *ff*

Tba. *mf* *mp* *ff*

141 **M**

Timp. *mf* *f* *mp* *ff*

Taiko D. *ff* *f*

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

Hp. 1 *f* *sempre l.v.* *f* *(D⁵, C⁵, B⁴ - E⁵, F⁵, G⁵, A⁵)*

Hp. 2 *f* *sempre l.v.* *f* *(D⁵, C⁵, B⁴ - E⁵, F⁵, G⁵, A⁵)*

141 **M**

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

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

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

144

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *f*

Hns. 1,2 *f*

Hns. 3,4 *f*

Tbns. 1,2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff* *p* *molto* *ff*

Taiko D. *ff*

B. D. *mf*

Hp. 1 *ff*

Hp. 2 *ff*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

VII. Chaos
Broadly (♩ = 58)

Fl. 1,2
Ob. 1,2
Cl. 1,2
B. Cl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tbns. 1,2
B. Tbn.
Tba.

Timp.
T.-t.
Taiko D.
B. D.

Hp. 1
Hp. 2

Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score covers measures 157 to 160. It is divided into three systems of staves. The first system includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 & 2 (Ob. 1,2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.). The second system includes Horns 1 & 2 (Hns. 1,2), Horns 3 & 4 (Hns. 3,4), Trumpet 1 (Tpt. 1), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The third system includes Timpani (Timp.), Xylophone (Xyl.), Taiko Drum (Taiko D.), Bass Drum (B. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f*, *ff*, *mf*, *mp*, and *p*, along with articulation marks like accents and slurs. Performance instructions include *sul pont.* for strings and *ord.* for woodwinds. Measure 157 is marked with a circled 'O'. The key signature is one sharp (F#) and the time signature is 3/4.

162 **P**

Picc. *f* *f* *mf*

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

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

Ob. 1 *f* *f* *mf*

Ob. 2 *f* *f* *mf*

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

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

Bsns. 1,2 *f* *mp*

Cbsn. *f* *mp*

Tbns. 1,2 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

Timp. *mf* *f*

Xyl. *ff* *f* *mf*

B. D. *mp* *mf*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f* sul pont.

Cb. *f* *f*

169 **R**

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsns. 1, 2
Cbsn.

169 **R**

Hns. 1, 2
Hns. 3, 4
Tpt. 1
Tpt. 2
Tbns. 1, 2
B. Tbn.
Tba.

169 **R**

Timp.
Vib.
Taiko D.
Glock.

169 **R**

Vln. I
Vln. II
Vla.
Vc.
Cb.

172

Picc. *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Cl. 1 *f*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *f*

Hns. 1, 2 *f*

Hns. 3, 4 *ff*

Tpts. 1, 2 *f*

Tbns. 1, 2 *ff*

B. Tbn. *f*

Tba. *ffp*

172

Timp. *f*

T.-t. *ff*

Tom-t. *ff*

Taiko D. *mp*

Cym. *p*

Harp 1 (D₅, C₅, B₄ - E₅, F₅, G₅, A₅) *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f*

Cb. *ff*

L.v.

L.v.

pizz.

VIII. Aftermath

175

Picc. *mf* *ff*

Fl. 1,2 *f* *ff*

Ob. 1,2 *ff*

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

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

175

Tpts. 1,2 *sf p*

Tbn. 1 *mf* *f* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf*

175

Timp. *ff* *mp* *p*

Vib. motor on (med.) *ff*

Chim. *f*

Cym. b. dr. beater handle *ff*

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

Hp. 1 *ff* *f* *mf* *f* *f*

Hp. 2 *f* *ff* *f* *f*

175

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

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

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

Vc. *ff* *f* *mf* *mp*

Cb. *mf* *ff* *mf*

This page of a musical score covers measures 179 to 182. The score is arranged in systems for various instruments:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with dynamics *mf* and *f*. Fl. 2 has rests and a final *f* note.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a melodic line with dynamics *f*. Cl. 2 has rests and a final *f* note.
- Bassoon (B. Cl.):** Has rests and a final *f* note.
- Trumpets (Tbn. 2):** Has rests and a final *f* note.
- Trumpets (Tbn.):** Has rests and a final *f* note.
- Tuba (Tba.):** Has rests and a final *mp* note.
- Vibraphone (Vib.):** Has rests and a final *f* note.
- Timpani (T.-t.):** Has rests and a final *f* note with the instruction "at edge w/stick".
- Harps (Hp. 1, Hp. 2):** Hp. 1 has rests and a final *f* note. Hp. 2 has rests and a final *f* note.
- Violins (Vln. I, Vln. II):** Vln. I has rests and a final *f* note. Vln. II has rests and a final *f* note.
- Viola (Vla.):** Has a rhythmic accompaniment with dynamics *mp*.
- Violoncello (Vc.):** Has a rhythmic accompaniment with dynamics *mf*.
- Double Bass (Cb.):** Has a rhythmic accompaniment with dynamics *mf*.

Measure 179 is marked with a box containing the letter 'S'. The time signature changes from 5/4 to 4/4 at the beginning of measure 182. The score includes various musical notations such as slurs, accents, and dynamic markings.

183 $\frac{4}{4}$

Picc. *mf* 5 *mp* *f*

Fl. 1 *f* 5 *f* *mp* *mf*

Fl. 2 *f* *mp* 3 3

Ob. 1 solo *mp* *mf*

Cl. 1 *f* 5 *mp*

Cl. 2 *f* 3 3 *f*

B. Cl. *f* 3 3

Bsn. 1 *f* 3

Bsn. 2 *f* 3 3

Cbsn. *f* *f*

Vib. *mp* *mf*

Glock. *f*

Hp. 1 *f* 3 3

Hp. 2 *f* 5

Vln. I *f* *mf* 3

Vln. II arco *mf* *pizz.* 5 5

Vla. arco *mf* 5

Vc. *mf* 5

T
186

Picc. *mf*

Fl. 1 *f* 5

Fl. 2 *mf*

Ob. 1 *f* *p* *mf* 5

Cl. 1 *mp*

Bsn. 1 *f* 3 3

Cbsn. *f* *mf*

T
186

Hn. 2 *mf p*

Tbn. 1 *mf* *gliss. b*

Tbn. 2 *f* 3

T
186

Vib. *f* 3 3 *mp cresc.* *f* motor on (slow)

Glock. *f* 3 3

Hp. 1 *f* 3 3 5 5

Hp. 2 *f* 3 3

T
186

Vln. II *f* arco

Vla. *f* *mf*

This page of a musical score covers measures 190, 191, and 192. The score is arranged in systems for various instruments:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line starting in measure 192 with triplets and dynamics *mf* and *mp*. Fl. 2 has a short phrase in measure 190 with dynamic *f*.
- Oboe (Ob. 1):** Features a melodic line in measure 191 with triplets and dynamics *f* and *mf*.
- Clarinets (Cl. 1):** Has a rhythmic pattern in measure 190.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has a melodic line in measure 191 with dynamics *f* and *mp*. Bsn. 2 has a melodic line in measure 192 with dynamics *f* and *mp*.
- Contrabassoon (Cbsn.):** Has a melodic line in measure 192 with dynamics *mf* and *f*.
- Trumpets (Tpt. 1):** Starts in measure 190 with a *mute* and dynamic *mf*.
- Trombones (Tbn. 1, B. Tbn., Tba.):** Tbn. 1 has glissando lines in measure 192 with dynamic *mf*. Tba. has a melodic line in measure 191 with dynamic *mf*.
- Cymbals (Cym.):** Features a *ff* (fortissimo) effect in measure 192, marked *l.v.* (left hand).
- Harp (Hp. 1, Hp. 2):** Both harps have complex arpeggiated patterns in measures 190 and 191, with dynamics *f* and *mf*. Measure 192 features a *ff* chord. Fingerings like 5 and 3 are indicated.
- Violins (Vln. II):** Starts in measure 190 with dynamic *mp*.
- Viola (Vla.):** Features a pizzicato (*pizz.*) line in measure 191 with dynamic *mf*.
- Violoncello (Vc.):** Features a pizzicato line in measure 191 with dynamic *mf*.
- Double Bass (Cb.):** Features a pizzicato line in measure 191 with dynamic *mp*.

Rehearsal marks are present at the beginning of measures 190, 191, and 192, each marked with a 'U' in a box. The score includes various musical notations such as triplets, slurs, and dynamic markings.

This page of a musical score, numbered 30, covers measures 193 to 200. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (Cbsn.), Horns 1, 2 and 3, 4 (Hns. 1,2; Hns. 3,4), Trumpets 1, 2 (Tpts. 1,2), Trombones 1, 2 (Tbns. 1,2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Cymbals (Cym.), and two Harp parts (Hp. 1, Hp. 2). The string section consists of Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of musical notations, including dynamics such as *mp*, *mf*, *p*, *pp*, and *ff*, as well as articulation marks like accents and slurs. Performance instructions such as "mutes" and "pizz." (pizzicato) are present. The woodwinds and strings play melodic lines with some triplet and quintuplet figures. The brass instruments provide harmonic support, with the tuba and timpani playing sustained notes. The harp parts feature arpeggiated chords. The overall texture is dense and characteristic of a late 20th-century orchestral work.

V 196

Picc. *p* *pp*

Fl. 1 *p* *pp*

Fl. 2 *p* *pp* *mf* *p*

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

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

Cl. 2 *p* *pp* *ppp*

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

Bsn. 1 *f* *mf*

Bsn. 2 *f*

Cbsn. *f*

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

V 196

Hns. 1,2 *pp* *ppp*

Hns. 3,4 *pp* *ppp*

Tpts. 1,2 *p* *pp* *ppp* *poco f* *p*

Tbns. 1,2 *p* *pp*

B. Tbn. *p* *pp*

Tba. *p* *pp*

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

V 196

Timp. *p* E3 to F3 (F2, C3, D3, F3)

Xyl. *f* *mf*

T.-t. *mf* l.v. *f* *mf*

Chim. *mf* l.v. *mp* *p*

Cym. *p* l.v.

Glock. *mf* *mf* *mp*

Hp. 1 *ff* *ff* (D^b, C^b, B^b - E^b, F^b, G^b, A^b)
D^b to D^b, E^b to E^b, F^b to F^b

Hp. 2 *ff* 5 (D^b, C^b, B^b - E^b, F^b, G^b, A^b)
G^b to C^b - F^b to F^b

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

V 196

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

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

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

Vc. *mp* *p* *pp* *ppp*

Cb. *mp* *p* *pp* *ppp*

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

IX. Meditation

202 Relaxed (♩ = 48)

Picc. *p* *pp*

Fl. 1 *p* *pp* solo *p* *mp*

Fl. 2 *p* *pp*

Ob. 1,2 *p* *pp*

Cl. 1,2 *p* *pp*

B. Cl. *p* *pp*

Bsns. 1,2 *p* *pp*

202 Relaxed (♩ = 48)

Hns. 1,2 *p* *pp* *ppp*

Hns. 3,4 *p* *pp* *ppp*

202 Relaxed (♩ = 48)

Timp. *mp* F3 to E3 (F2, C3, D3, E3)

Vib. *mf* *mp*

Chim. *mf* *mp*

Glock. *mf*

A. Cym. *f*

Hp. 1 *mf* *mf* *mp* *f* *mp* *pp* bisbigliando

Hp. 2 *mf* *mf* *mp* *f* C♯ to C♯ (D♯, C♯, B♭ - E♭, F♯, G♯, A♯)

202 Relaxed (♩ = 48)

Vln. I *ppp* sul tasto

Vln. II *ppp* sul tasto

Vla. *ppp* sul tasto

Vc. *ppp* sul tasto

Cb. *ppp* sul tasto

208

Fl. I *p* *p* *p* *mp* *p*

Vib. *mf*

Chim.

Hp. 2 *pp* *bisbigliando* *3*

Vln. I *tr*

Vln. II

Vla.

Vc.

Cb.



210

Fl. 1 *p*

Fl. 2 *p* *tr*

Vib. *mp* *p* *mp* *mp*

Chim.

Hp. 1 *pp* *3*

Vln. I

Vln. II

Vla.

Vc.

Cb.

212

Fl. 1 *mp*

Fl. 2 *tr*

Vib. *mp* *mf* *mp*

Chim.

Hp. 1 *3*

Hp. 2 *pp* *3*

Vln. I

Vln. II

Vla.

Vc.

Cb.

214

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

Fl. 2 *p* *mp*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Hn. 3 *pp*

Hn. 4 *pp*

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

Chim. *mf*

Hp. 2 *3*

This page of a musical score, numbered 36, covers measures 221 through 228. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwinds section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bass Clarinet (B. Cl.). The brass section consists of Horns 1 & 2 (Hns. 1,2) and Horns 3 & 4 (Hns. 3,4). The percussion section includes Vibraphone (Vib.), Chimes (Chim.), Cymbals (Cym.), and Wood Chimes (W.Ch.). The keyboard section features Harp 1 (Hp. 1) and Harp 2 (Hp. 2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It features a variety of musical notations, including dynamics such as *pp*, *p*, *mp*, *mf*, *f*, and *ppp*, as well as performance instructions like *poco vibrato*, *arco*, and *l.v.* (lacrime/vibrato). Trills and triplets are also present. The piece concludes with a *pp* dynamic marking.

X. Vision

229 *Misterioso, poco piu mosso* (♩ = 50)

piu mosso (♩ = 54)

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

229 *Misterioso, poco piu mosso* (♩ = 50)

piu mosso (♩ = 54)

Hns. 1,2
Hns. 3,4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

229 *Misterioso, poco piu mosso* (♩ = 50)

piu mosso (♩ = 54)

Vib.
T.-t.
Cym.
Glock.

229 *Misterioso, poco piu mosso* (♩ = 50)

piu mosso (♩ = 54)

Vln. I
Vln. II
Vla.
Vc.
Cb.

238 *meno mosso, eterico* (♩ = 42) *piu mosso* (♩ = 50)

Picc. *p*

Fl. 1 *pp*

Fl. 2 *ppp* *p* *ppp*

Ob. 1 *ppp* *mp* *p* *mp*

Ob. 2 *ppp* *p* *mp* *p* *mp*

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

Cl. 2 *pp* *p*

B. Cl. *pp* *p*

Bsn. 1 *ppp* *p* *pp* *p*

Bsn. 2 *pp* *ppp* *p* *pp*

Cbsn. *pp*

Vib. 238 *meno mosso, eterico* (♩ = 42) *piu mosso* (♩ = 50) finger damp ord.

Glock. *p*

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

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

Vla. *p* sul D sul A sul G *pp* *mp* *p* *mf*

Vc. *p* sul A sul D sul G sul C *pp* *mp* *p* *mf*

Cb. poco a poco s.p. sul pont *ppp* sul A *mp* *f* pizz. arco

Y

245

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

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

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

Bsn. 1 *mf p* *mp* *p* *mp* *pp*

Bsn. 2 *mp* *p* *mp* *pp*

Cbsn. *mp* *p* *mp* *pp*

Y

245

Hns. 1,2 *mf p* *mp* *pp*

Hns. 3,4 *mf p* *mp* *pp*

Tba. *mf p* *mp* *pp*

Y

245

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

Chim. *f*

Glock. *f*

Hp. 1 *mf* *f* *mp* *C² to C³*
(D², C², B¹ - E³, F², G², A²)

Hp. 2 *F² to F³* *(D², C², B¹ - E³, F², G², A²)* *f* *D² to D³ G² to G³*
(D², C², B¹ - E³, F², G², A²)

Y

245

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

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

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

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

Cb. *mf* *p* *mf p* *pp*
sul D

XI. Anticipation

248 **molto rit.** . . . **Con moto** (♩ = 76)

Picc. *p* *ppp*

Fl. 1 *p* *ppp*

Fl. 2 *p* *ppp*

Ob. 1,2 *mp* *mp* ^{a2}

Cl. 1,2 *p* *ppp*

B. Cl. *p* *ppp*

Bsns. 1,2 *p* *ppp*

Cbsn. *p* *ppp*

Hns. 1,2 *p* *ppp*

Hns. 3,4 *p* *ppp*

Tba. *p* *ppp*

Vib. *mf* **quasi sostenuto (non staccato)**

T.-t. *mp* **vib. mallet at center**

Chim.

Glock. *f*

Hp. 1 *mf* *f* *mp* *f* *gliss.* *gliss.*

Hp. 2 *f* *f*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

248 **molto rit.** . . . **Con moto** (♩ = 76)

248 **molto rit.** . . . **Con moto** (♩ = 76)

253 **Z**

The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1 & 2, and Clarinet 1 & 2. The second system includes Vibraphone, Glockenspiel, Harp 1 & 2, Violin I & II, and Viola. A boxed 'Z' is placed above the first measure of each system. The music features various dynamics such as *mp*, *p*, *pp*, *mf*, and *f*, along with triplets and slurs. The Piccolo and Flute parts have a *mp* dynamic with triplets in the first measure, followed by a *p* dynamic. The Oboe and Clarinet parts have a *mp* dynamic with triplets and a *pp* dynamic in the fourth measure. The Vibraphone and Glockenspiel parts have a *mp* dynamic with triplets, followed by *mf* and *mp* dynamics. The Harp parts have a *mp* dynamic with triplets, followed by *mf* and *f* dynamics. The Violin I part has a *mp* dynamic with triplets, followed by *p* and *pp* dynamics. The Violin II and Viola parts have a *pp* dynamic with slurs.

AA

258

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

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

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

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsns. 1,2 *f* *a2*

Cbsn. *f*

AA

258

Xyl. *f*

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

Tom-t. *f*

Taiko D. *mf*

Tamb. *p*

Hp. 1 *f* *ff*

Hp. 2 *mf* *f* *ff* *crescendo*

AA

258

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

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

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

Vc. *p* *mf* *f*

XII. Expression

262 $\frac{5}{4}$ rit. $\frac{4}{4}$ Andante molto espressivo ($\text{♩} = 74$)

Picc. f

Fl. 1 f

Fl. 2 f

Ob. 1 mp mf

Ob. 2 to E.H. English Horn mf

Cl. 1, 2 pp mp p pp mf

B. Cl. mp mf

Bsns. 1, 2 1. pp p 3 $a2$ mp mf

Cbsn. mp mf

262 $\frac{5}{4}$ rit. $\frac{4}{4}$ Andante molto espressivo ($\text{♩} = 74$)

Hn. 1 mf

Hn. 2 mf

Hn. 3 mf

Hn. 4 ord. sf

Tpts. 1, 2 (mute) 1. mf ord. 2. sf 3. mp

Tbns. 1, 2 1. p mp p sf mp pp $a2$ mp mf mp sf mp pp

B. Tbn. sf mp pp sf mp pp

Tba. sf mp pp

262 $\frac{5}{4}$ rit. $\frac{4}{4}$ Andante molto espressivo ($\text{♩} = 74$) (F2, C3, D3, E3)

Timp. mf mp pp mf p pp

Xyl. ff

Vib. mp f

Tom-t. ff mf

Tamb. ff mf

B. D. mf mp p

Hp. 1 f

Hp. 2 ff

262 $\frac{5}{4}$ rit. $\frac{4}{4}$ Andante molto espressivo ($\text{♩} = 74$)

Vln. I mf mp p mf mp

Vln. II mf mp p mf mp

Vla. mf mp p mf mp

Vc. pizz. arco f pp p 3 pizz. arco f mf mp p mf mp

Cb. f mf mp p mf mp

271 **BB** $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Picc. *pp* *mp* *pp*

Fl. 1 *p* *mp* *pp* *pp* *p* *pp*

Fl. 2 *p* *mp* *pp* *p* *mp* *pp*

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

Eng. Hn. *mf* *f* *mp* *solo espressivo* *mf* *mf* *mp*

Cl. 1, 2 *mp* *pp*

B. Cl. *solo espressivo (colla tuba)* *f* *mp* *mf*

Bsns. 1, 2 *mf* *mp* *mp*

271 **BB** $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Hn. 4 *mp* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p* *solo espressivo* *f* *mp* *mf*

271 **BB** $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Timp. *pp* *p* *p* *pp* *mp* *p* *pp* *mp*

Vib. motor on (fast) arco *p* *mf* *l.v.*

T.-t. *mp* *l.v.* *yarn mallet near center* *mp* *l.v.*

Tom-t.

Taiko D. *mp*

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

271 **BB** $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

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

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

Vla. *p* *pp* *pp*

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

Cb. *mp* *p* *pp* *pp*

279 $\frac{5}{4}$ CC $\frac{3}{4}$

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

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

Eng. Hn. *mf* *f* *mf* *f*

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

B. Cl. *mp*

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

279 $\frac{5}{4}$ CC $\frac{3}{4}$

Tba. *mp*

Timp. *mp* *mf* *mp* *pp* *mp* *pp*

Vib. *mp* *f* *mp* *f* (arco)

Tom-t. *mp* *mf* *mp* *p* *pp* *mp* *pp* *p* *mf* *mp*

279 $\frac{5}{4}$ CC $\frac{3}{4}$

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

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

Vla. *pp* *p* *pp*

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

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

285 $\frac{4}{4}$ $\frac{5}{4}$ **DD** $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1 *mf* *p*

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

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

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

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

Cl. 2 *mf* *mp* *mp*

B. Cl. *mp* *mf* *mp* *mp* *mp*

Bsn. 1 *mp* *mf* *mp* *mp* *mp*

Cbsn. *mp* *mf* *mp* *mp* *mp*

to Oboe Oboe

285 $\frac{4}{4}$ $\frac{5}{4}$ **DD** $\frac{4}{4}$ $\frac{3}{4}$

Hn. 1 *mf*

Hn. 2 *mp*

Hns. 3,4 *mf* *mp*

Tpts. 1,2 *mf* *mp* open

Tbn. 1 *mp* *mf* *mp* *mf* *mp* *mp*

Tbn. 2 *mp* *mf* *mp* *mf* *mp* *mp*

B. Tbn. *mf* *mp* *mp* *mp* *mp*

Tba. *mf* *f* *mf* *mp* *mp* *mp*

285 $\frac{4}{4}$ $\frac{5}{4}$ **DD** $\frac{4}{4}$ $\frac{3}{4}$

Timp. *mf* *mf* *fp* *mp*

Vib. motor off

T.-t. *mf* *mp* 1.v. 1.v.

Tom-t. *p* *mf* *mf*

Taiko D. *mp* *mf* *mp* *mp*

B. D. *mf* *mf*

285 $\frac{4}{4}$ $\frac{5}{4}$ **DD** $\frac{4}{4}$ $\frac{3}{4}$

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

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

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

Vc. *mf* *mp* *mf* *mp* *mp*

Cb. *mf* *f* *mp* *mp* *mp*

arco arco

296 EE

Picc. *mp* *mf* *p* *mp* *p* *mp* *mf*

Fl. 1 *mf* *p* *mp* *p* *pp*

Fl. 2 *p* *mf* *mp* *mf* *p* *pp*

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

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

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

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

B. Cl. *p* *f* *mp* *pp*

Bsn. 1 *p* *f* *mp* *pp*

Bsn. 2 *p* *f* *mp* *pp*

Cbsn. *p* *f* *mp* *pp*

296 EE

Tpts. 1, 2 *mp* *mf* *p* *pp*

Tbn. 1 *p* *sf* *mp* *pp*

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

B. Tbn. *sf* *mp* *pp*

Tba. *p* *sf* *mp* *pp*

296 EE

Timp. *pp* *mf* *mf* *p* *pp* *f* *mp*

T.-t. *p* *mf* *pp* *mf* *l.v.*

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

Taiko D. *mf*

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

296 EE

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

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

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

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

Cb. *p* *mf* *mp* *pp* *f* *mp* *pp*

306

Fl. 1 *f* **FF** $\frac{4}{4}$ accel.

Fl. 2 *f*

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

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

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

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

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

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

Bsn. 2 *mf*

Cbsn. *f* *mp* *p* *mf*

306 **FF** $\frac{4}{4}$ accel.

Tba. *f* *mp* *p*

306 **FF** $\frac{4}{4}$ accel. D3 to Eb3 (F2, B2, Eb3, Ab3)

Timp. *f* *p* *mf* *mp=mf* *mp* *mf* *mp* *mf* *f*

T. t. *mp* *mf* *l.v.* *mp* *l.v.*

Tom-t. *f* *mf* *f* *mf* *f*

Taiko D. *mp* *mf*

B. D. *mp* *mf*

306 **FF** $\frac{4}{4}$ accel.

Vln. I *mp* *mf*

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

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

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

Cb. *mf* *mp* *mf* *mp* *f* *mp* *p* *mf*

315 **XIII. Dance**
3/4 Scherzando (♩ = 66) **GG**

Fl. 1 *p*

Fl. 2 *p*

Ob. 1,2 *f*

Cl. 1 *mf*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

315 **3/4 Scherzando** (♩ = 66) **GG**

Hn. 3 *sf p*

Tpt. 1 *f*

Tpt. 2 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

315 **3/4 Scherzando** (♩ = 66) **GG**

Timp. *ff* *p* *pp*

Vib. *p* *mp*

Chim. *ff* *f*

A. Cym. *f*

B. D. *mp*

Hp. 1 *mp*
D \flat to D \sharp , E \flat to E \flat (D \sharp , C \sharp , B \flat - E \flat , F \sharp , G \sharp , A \sharp)

Hp. 2 *mp*
D \flat to D \sharp (D \sharp , C \sharp , B \flat - E \flat , F \sharp , G \sharp , A \sharp)

315 **3/4 Scherzando** (♩ = 66) **GG**

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

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

Vla. *f*

Vc. *f*

Cb. *f*

327

Picc. *mp* *mp*

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

Fl. 2 *p* *mp*

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

Ob. 2 *mp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

B. Cl. *mp*

Bsn. 1 *mp*

327

Timp. *p* *mp*

Tom-t. *mp*

327

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

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

Vla. *p* *mp*

Vc. *p* *p* *mp*

Cb. *mp*

HH

341

Picc. *mp*

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

Fl. 2 *p* *mp*

Ob. 1 *mp* *mp*

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

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

Cl. 2 *mp* *mf* *mp* *p* *mp* *mf* *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Cbsn. *mp* *mf* *mp* *p*

HH

341

Timp. *mp* *mf* *mp* *mf* *mp*

Vib. *mf*

Tom-t. *mf*

Tamb. *mf*

A. Cym. *f*

F# to F#, G# to G# (D#, C#, B# - Eb, F#, Gb, Ab)

Hp. 1 *mf*

D# to D#, A# to A# (D#, C#, B# - Eb, F#, Gb, Ab)

Hp. 2 *mf*

HH

341

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

Vln. II *mp* *mp* *p* *mp* *mf* *mp* *p* *mp* *mf* *mf* *pizz.*

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

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

Cb. *mp* *mf* *mp* *p* *mf* *mp* *mf* *pizz.*

356 **II**

Picc. *mf*

Fl. 1, 2 *mf* *a2*

Ob. 1, 2 *mp* *mf* *a2* *f*

Cl. 1, 2 *mf* *a2* *f* *mf*

B. Cl. *mf* *f* *mf* *mp*

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

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

Cbsn. *f* *mf* *mp*

Timp. *mf*

Vib. *mf* *mp*

Tom-t. *mf*

Tamb. *mp* *f* *mf* *f* *f* *mf*

Hp. 1

Hp. 2

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

Vln. II *mf* *f*

Vla. *arco* *mf* *mf* *f* *mf*

Vc. *arco* *pizz.* *arco* *mf* *f* *mf* *mp*

Cb. *f* *mf*

369

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

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

Ob. 1,2 *mf* *mp*

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

Cl. 2 *mp* *mf*

369

Timp. *mp*

Vib. *mp*

Tom-t. *mp*

Taiko D. *mp*

Tamb. *mf* *f* *mf* *f* *mf* *f* *mf* *ff* *mp*

Hp. 1 (D⁴, C³, B² - E³, F³, G³, A³) *f*

Hp. 2 (D⁵, C⁴, B³ - E⁴, F⁴, G⁴, A⁴) *f*

369

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

Vln. II *mf* *mp* *pizz.* *mp*

Vla. *mp*

Cb. *mp* *pizz.*

JJ

This page contains the musical score for measures 383 through 400. The score is arranged in a standard orchestral format with the following parts:

- Picc.**: Piccolo flute, starting at measure 383 with a *mp* dynamic.
- Fl. 1,2**: Flutes 1 and 2, with *mp* and *mf* dynamics and an *a2* (second octave) marking.
- Ob. 1,2**: Oboes 1 and 2, with *p*, *mp*, and *mf* dynamics and an *a2* marking.
- Cl. 1, 2**: Clarinets 1 and 2, with *mp* and *mf* dynamics.
- Bsn. 1**: Bassoon 1, with *mp* and *mf* dynamics.
- Timp.**: Timpani, featuring a rhythmic pattern of eighth notes.
- Vib.**: Vibraphone, with a *motor on (fast)* instruction.
- Taiko D.**: Taiko drum, with a rhythmic pattern.
- Tamb.**: Tambourine, with a rhythmic pattern.
- Glock.**: Glockenspiel, with a rhythmic pattern and a *f* dynamic.
- Hp. 1, 2**: Harp 1 and 2, with arpeggiated chords.
- Vln. I, II**: Violins I and II, with *arco* (arco) markings and dynamics of *mf*, *f*, and *p*.
- Vla.**: Viola, with *pizz.* (pizzicato) markings and dynamics of *f* and *p*.
- Vc.**: Violoncello, with *pizz.* markings and dynamics of *f* and *p*.
- Cb.**: Contrabass, with a rhythmic pattern and dynamics of *f* and *p*.

The score includes various dynamic markings (*mp*, *mf*, *p*, *f*) and performance instructions such as *arco* and *pizz.*. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

395 **KK**

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

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

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

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

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

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

Bsns. 1,2 *mf* *f* *mp*

Cbsn. *mf* *f* *mp*

rit. **4/4**

395 **KK**

Hns. 1,2 *mf* *f* *mp*

Hns. 3,4 *mf* *f* *mp*

Tbns. 1,2 *mf* *f* *mp*

B. Tbn. *f* *mp*

Tba. *mf* *f* *mp*

rit. **4/4**

395 **KK**

Timp. *f* *mp* *mf* *f*

Vib. *mp* *f* *ff*

Chim. *f*

Tamb. *f* *ff*

Glock. *f* *ff*

A. Cym. *mf* *f*

Hp. 1 *f*

Hp. 2 *f*

motor to slow *1.v.*

rit. **4/4**

395 **KK**

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

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

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

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

Cb. *mp* *mf* *f* *mp*

arco

rit. **4/4**

LL **MM**
12/8 Moderato (♩ = 72)

418

Picc. *f*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f* *a2* *pp*

Cl. 1, 2 *mf* *f* *a2* *pp*

Bsns. 1, 2 *mf*

LL **MM**
12/8 Moderato (♩ = 72)

418

Hn. 1 *mf*

Hn. 3 *mf*

Tpt. 1 *f*

Tpt. 2 *mf* *f* *pp*

Tbns. 1, 2 *mf*

LL **MM**
12/8 Moderato (♩ = 72)

418

Timp. *f*

Vib. *f* *ff*

Tom-t. *f*

B. D. *f*

Hp. 1 *ff*

Hp. 2 *ff* *mf*

LL **MM**
12/8 Moderato (♩ = 72)

418

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

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

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *ff* *mf* *pizz.* *arco* *p*

423

Ob. 1,2 *mf* ^{a2}

Hn. 1 *mp*

Tpt. 1 *mp*

Tbn. 1 *mp*

Timp. *mf*

Vib. motor off, speed set to low
finger damp

B. D. *mf*

Hp. 1 *B♭ to B♭ (D♯, C♯, B♭ - E♯, F♯, G♯, A♯)* *mf*

Hp. 2

Vln. I *mf*

Vln. II

Vla. *f*

Vc. *f*

Cb.

427 NN subito Lento (♩ = 54)

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

Fl. 2 *mp*

Ob. 1,2 2. to Eng. Hn.

Cl. 1 *f*

Cl. 2 *f* *p*

427 NN subito Lento (♩ = 54)

Tpt. 1 *mf* *pp*

Tpt. 2 *mf* *pp*

Tbns. 1,2 *f* *p* *pp*

B. Tbn. *f* *p* *pp*

Tba. *f* *p* *pp*

427 NN subito Lento (♩ = 54)

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

Tom-t. *mf* *mf* *mp* *p* *pp*

Cym. *pp* *mf* l.v.

B. D. *pp* *mf*

Hp. 1 *f* *ff* B♭ to B♮

Hp. 2 *f* *ff* D♮ to D♭, B♮ to B♭, G♯ to G♮, A♮ to A♭

427 NN subito Lento (♩ = 54)

Vln. I *mf* *f* *mp* *mf* *f* *p* con sordino *mp*

Vln. II *mf* *f* *mp* *mf* *f* *p* con sordino *pp*

Vla. *p* *mf* *f* *p* *pp* *p* *pp* con sordino *mp*

Vc. *p* *mf* *f* *p* con sordino *pp*

Cb. *mf* *f* *p*

434 **a tempo** (♩ = 72)

Fl. 1 *mf*

Fl. 2

Ob. 2 English Horn *mf* *f* *mf* *mf*

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

Bsn. 1 *mf*

Tpt. 1 *mp* mute

Hp. 1

Hp. 2 *mp* (D^b, C^b, B^b - E^b, F^b, G^b, A^b)

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mf* *f* *mf* *pp* ord.

Vc. *mf* ord.

(D^b, C^b, B^b - E^b, F^b, G^b, A^b)

439 **00**

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

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mf* To Ob. *mp*

Eng. Hn. *mp* *mf*

Cl. 1 *mp*

Cl. 2 *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Cbsn. *mf*

439 **00**

Tpt. 1 *mp*

B. Tbn. *f* *mf*

Tba. *f* *mf*

439 **00**

Timp. *f*

Vib. (motor off) *mf* *f* *pp*

B. D. *pp* *mp* *p* *pp* *p*

Hp. 1 *mf* *pp*

Hp. 2 *mf* *ff*

439 **00**

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

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

Vla. *pp* *p* *mf*

Vc. *mp* *mf*

Cb. *pp* *mf*

XV. Ascension
Adagio (♩ = 72)

444 *molto rit.* $\frac{4}{4}$ Adagio (♩ = 72)

Picc. *mp* *pp*

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

Cbsn. *p*

B. Tbn. *p*

Tbn. *p*

Timp. *p* *f* *p* *mf* *mp*

Vib. *mf* motor on (slow) *f* *f* *mp*

Chim. *f* *f* *mp*

Glock. *mp*

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

Hp. 1 *f* (D₂, C₃, B₂ - E₃, F₃, G₃, A₃) *f*

Hp. 2 *f* (D₂, C₃, B₂ - E₃, F₃, G₃, A₃) *f*

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

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

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

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

Cb. *mp* *p* *pp* *p* *mp* *pp* *mp* *pp*

p *espressivo* sul D *poco string.* *mp*

1st violin solo tutti

p *mp* *espressivo*

sul G₀

PP ⁴⁵³ Picc. *mp* *poco f* *mp* *p* *mf* *mp* *pp* *pp* tenuto assai (♩ = 44) $\frac{9}{8}$ Largo (♩ = 52) 12 $\frac{8}{8}$

Fl. 1 *mp* *mp* *mf* *mp* *pp* *p* *mp*

Fl. 2 *pp* *p*

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

PP ⁴⁵³ Hn. 1 *p* *mp* *pp* tenuto assai (♩ = 44) $\frac{9}{8}$ Largo (♩ = 52) 12 $\frac{8}{8}$

Hn. 3 *p* *mp* *pp*

Tpt. 1 *pp* *p* *pp* mute

Tpt. 2 *pp* *p* *pp* mute

PP ⁴⁵³ Vib. *mf* motor gradually to fast tenuto assai (♩ = 44) $\frac{9}{8}$ Largo (♩ = 52) 12 $\frac{8}{8}$ motor to slow

Chim. *mf*

Glock. *mp* *poco f* *mp* *mf* *mf*

Hp. 1 *f* *mf* *f* *f* *f possibile* *mf*

Hp. 2 *f* *mf* *f possibile*

PP ⁴⁵³ Vln. I *tutti* *stringendo* *poco f* *mp* *mf* *mp* *p* tenuto assai (♩ = 44) $\frac{9}{8}$ Largo (♩ = 52) 12 $\frac{8}{8}$

Vln. II *ord.* *mp* *poco f* *mp* *mf* *mp* *pp* *mp > pp*

Vla. *sul G* *mp* *p* *mf* *mp* *pp* *mp > pp*

Cb. *pp*

463 $\frac{12}{8}$

Picc. *pp* *mp* *mf > pp*

Fl. 1 *mp* *p* *mp* *p* *mp* *mf > pp*

Fl. 2 *p* *mp* *p* *mp* *mf > pp*

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

Cl. 2 *p* *mf* *mp* *mf > pp*

B. Cl. *p* *mf* *mp* *mf > pp*

463 $\frac{12}{8}$

Timp. *p* *gliss.* *poco a poco crescendo* *gliss.* *gliss.* *gliss.* *gliss.* *mf* *motor fast to slow*

Vib. *mf* *motor from slow to fast as line rises* *mf*

Chim. *mf*

W.Ch. *mp* *mf* *mf*

Glock. *mf*

A. Cym. *f*

Hp. 1 *f* *mf* *mf*

Hp. 2 *mf* *f* *mf*

463 $\frac{12}{8}$

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

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

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

Vc. *p* *mp* *mf > pp*

Cb. *mf > pp*