

Christopher Cerrone

The Age of Wire and String

for orchestra

2022



Version correct as of 02/14/2024

ORCHESTRA

2 Flutes (I = Piccolo)
2 Oboes (II = English Horn)
2 Clarinets in B \flat (II = Bass Clarinet in B \flat)
2 Bassoons (II = Contrabassoon)

2 Horns in F
2 Trumpets in B \flat
1 Tenor Trombone
1 Bass Trombone

Percussion
(4 players)

Player 1

Glockenspiel (ideally with low F)

Player 2

Vibraphone (with motor)

Player 3

Crotales (both octaves)
Large Sizzle Cymbal
Bass Drum (with brush)

Player 4

Xylophone
Vibraphone
Almglocken (C4 D4 E \flat 4 F4 B \flat 4)
Large Sizzle Cymbal

Harp

Piano*

Strings (8.8.6.5.4 suggested)

The pitch B \flat 7 (the highest on the piano) will need to be prepared with a piece of blu tack or other safe muting putty.

COMMISSIONED BY/PREMIERE

commissioned by Elizabeth and Justus Schlichting

The Age of Wire and String was premiered
on April 6, 2022 by the Phoenix Symphony
Tito Muñoz, conductor

DURATION

18 minutes

February 15, 2024 edition

The Age of Wire and String was created with the support of a Bogliasco Foundation Fellowship and the Edward T. Cone Foundation.

(2.2.3) A

7

Picc. *p*

Fl. 1 *pp*

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2 *a2* \oplus *p < f*

Tbn. 1
2

Perc. 1 *Glockenspiel*
soft plastic mallets *mp bell-like* *sim., l.v.*

Perc. 2 (Vib.) *mp always bring out accents*

Perc. 3 (Crot.)

Hp.

Pno.

Vn. 1 *tutti div. (c)* *pizz.* *mf sempre* *p*

Vn. 2 *tutti div.* *mp* *mp* *mp* *pizz. II* *mf sempre, bell like*

1st stand

Va.

le altre div.

Vc. *div.* *p* *p*

Db.

13

Picc. *poco pp p pp p*

Fl. 1 *poco pp poco pp poco pp*
1. non vib. sempre (entire piece)

Ob. 1 2

Cl. 1 *poco pp p*

Cl. 2 *pp*

Bsn. 1 2

Hn. 1 2

Tpt. 1 2
1. 2. 1.
p < f p < f p < f

Tbn. 1 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Hp.

Pno.

Vn. 1 *p*

Vn. 2 *mp*

1st stand

Va.

le altre div.

Vc. *sim.*

Db. *sim.*

(2.3)

19

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

Fl. 1 *p* *pp*

Ob. 1 *pp* *mp*
non vib. sempre (entire piece)

Ob. 2 *p*

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

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

Bsn. 1 2

Hn. 1 2

Tpt. 1 2 *p < f* *p < f* *p* *f*

Tbn. 1 2

Perc. 1 (Glock.) always bring out accents *mp*

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 *Vibraphone* motor on: very slow soft mallets *mp*

Hp.

Pno.

Vn. 1 *p* *p* *p* *p*

Vn. 2 *mp* *mp* *mp* *mp* *mp*

1st stand *mp* *p*

Va. le altre div.

Vc.

Db.

(2.3)

31

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

1st stand

Va.

le altre div.

Vc.

Db.

pp

poco

p

mp

f

49

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

1st stand

Va.

le altre div.

Vc.

Db.

poco

p

mp

mf

pp

non vib. sempre

D

55

Picc. *poco* *p* *poco*

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

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

Ob. 2 *p* *mp*

Cl. 1 *poco* *p* *poco* *p*

Cl. 2 *poco* *p* *mp*

Bsn. 1 2 (1.) *mf*

Hn. 1 2

Tpt. 1 ord., con sord. (harmon) *mf* senza sord. (air) *p*

Tpt. 2 (air) *p* *f* *p* *f*

Tbn. 1 2 *p* *f* *p* *f*

Perc. 1 (Glock.) *p* *poco* *p*

Perc. 2 (Vib.) *mp* *poco* *mp*

Perc. 3 (Crot.) *mf*

Perc. 4 (Vib.) *mf* *mp* Sizzle Cymbal soft mallets

Hp. *mp* *f*

Pno. *f* *mp*

Vn. 1 *mp* *mp* *mf* *p* *p*

Vn. 2 *mp* *mp* *mp* *mp* *mp*

1st stand *poco* *mp* *poco* *tutte* *p* *div.*

Va. *poco* *mp* *poco* *p*

le altre div. *poco* *mp* *poco*

Vc. *poco* *mp* *poco* *p*

Db. *poco* *mp* *poco*

D

73

Picc. *mp* *poco* *mp*

Fl. 1 *mp* *poco* *mp*

Ob. 1 *mp* *poco* *mp*

Ob. 2 *mp* *poco* *mp*

Cl. 1 *mp* *poco* *mp*

Cl. 2 *mp* *poco* *mp*

Bsn. 1 *mp* *poco* *mp*

Bsn. 2 *mp* *poco* *mp*

Hn. 1 *mp* *p* *mp* *p*

Hn. 2 *p* *mp* *p* *mp*

Tpt. 1 *f* *mp* *f* *mp* *f*

Tpt. 2 *f* *mp* *f* *mp* *f*

Perc. 1 (Glock.) *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Perc. 2 (Vib.) *mf* *poco* *mf* *poco* *mf* *poco* *mf*

Perc. 3 (Crot.) *mf* *poco* *mf* *poco* *mf* *poco* *mf*

Perc. 4 (Xyl.) *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Hp. *mf* *poco* *mf* *poco* *mf* *poco* *mf*

Pno. *mf* *poco* *mf* *poco* *mf* *poco* *mf*

Vn. 1 *ppp* *f* *mp* *mp*

Vn. 2 *f* *mp* *mp* *mp*

Va. *mp* *poco* *mp* *poco* *mp* *poco* *mp*

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

Db. *mp* *poco* *mp* *poco* *mp* *poco* *mp*

79 F

Picc. *poco mp poco mp poco*

Fl. 1 *poco mp poco mp poco*

Ob. 1 2 *poco mp poco mp*

Cl. 1 *poco mp poco mp*

Cl. 2 *poco mp poco mp poco*

Bsn. 1 2 (1.) *poco mp poco mp poco mp*

Hn. 1 *mp mp p*

Hn. 2 *mp mf > mp p mp p*

Tpt. 1 2 *mp f mp f mp f mp*

Tbn. 1 2 *mp f mp f mp f mp*

Perc. 1 (Glock.) *poco mp poco mp poco*

Perc. 2 (Vib.) *poco mf poco mf poco*

Perc. 3 (Crot.) *poco mf poco mf poco*

Perc. 4 (Xyl.) *poco mp poco mp poco*

Hp. *poco mf poco mf poco*

Pno. *poco mf poco mf poco*

Vn. 1 *p*

Vn. 2 *mp mp mp mp mp*

Va. *poco mp poco mp poco mp*

Vc. *poco mp poco mp poco mp*

Db. *poco mp poco mp poco mp*

div. a4

85

85

Picc. *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Fl. 1 *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Ob. 1 *poco* *mp* *poco* *mp* *poco* *mp*

Cl. 1 *poco* *mp* *poco* *mp* *poco* *mp*

Cl. 2 *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Bsn. 1 *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Bsn. 2 *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Hn. 1 *poco* *p* *mp* *p* *mp* *p*

Hn. 2 *mp* *mp* *p* *mp* *p* *mp*

Tpt. 1 *f* *mp* *f* *mp* *f* *mp* *f*

Tpt. 2 *f* *mp* *f* *mp* *f* *mp* *f*

Perc. 1 (Glock.) *mp* *poco* *mf* *poco*

Perc. 2 (Vib.) *mf* *poco* *mf* *poco*

Perc. 3 (Crot.)

Perc. 4 (Xyl.) *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Harp *mf* *poco* *mf* *poco* *mf* *poco* *mf*

Piano *mf* *poco* *mf* *poco* *mf* *poco* *mf*

Vn. 1 *p* *p* *p* *p*

Vn. 2 *mp* *mp* *mp* *mp* *mp* *mp*

Va. *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Vc. *mp* *poco* *mp* *poco* *mp* *poco* *mp*

Db. *f* *poco* *mp* *poco* *mp* *poco* *mp*

sul tasto non vib.

91

G

Picc. *mf* *f* *poco* *f*

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

Ob. 1/2 *mf* *f* *poco* *f*

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

Cl. 2 *mf* *f* *poco* *f*

Bsn. 1 *mf* *f* *poco* *f*

Cbsn. *f* *poco* *f*

Hn. 1/2 *f* *poco* *f*

Tpt. 1/2 *mp* *f* *mf* *f* *poco* *f*

Tbn. 1/2 *f* *poco* *f*

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (Crot.)

Perc. 4 (Xyl.) *poco* *mp* *mf* *poco* *mf*

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

Pno. *poco* *f*

G

Vn. 1 *p* *mp* *mp*

Vn. 2 *mp* *mp* *mf* *ff* *f*

Va. *poco* *mp* *poco* *mp* *poco* *mp*

Vc. *poco* *mp* *poco* *mp* *poco* *mp*

Db. *poco* *mp* *poco* *f* *poco* *f*

arco *mp* *poco* *mp*

arco, poco pont., non vib. (entire piece)

sul tasto non vib. *poco* *mp* *poco* *f* *poco* *f*

Contrabassoon

con sord.

div. a3

97

Woodwinds:
Picc. *poco f poco f poco*
Fl. 1 *poco f poco f poco*
Ob. 1 2 *poco f poco f poco*
Cl. 1 2 *poco f poco f poco*
Bsn. 1 *poco f poco f poco*
Cbsn. *poco f poco ff poco*

Brass:
Hn. 1 2 (1.) *poco f poco ff poco*
Tpt. 1 2 *poco f poco ff poco*
Tbn. 1 2 *poco f poco ff poco*

Percussion:
Perc. 1 (Vib.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Xyl.) *poco f poco f poco*

Keyboard:
Hp. *ff mf f mf*
Pno. *ff f f f*

Strings:
Vn. 1 *mp*
Vn. 2 *mf mf mf mf mf*
Va. *poco mf poco f poco*
Vc. *mf*
Db. *poco f poco ff poco*

Violoncello/Double Bass:
Vc. *mf*
Db. *ff*
sul pont., non vib. (entire piece)
unis. sul pont.

102 H

Woodwinds:
 Picc. *f* *poco* *p*
 Fl. 1 *f* *poco*
 Ob. 1/2 *f* *poco*
 Cl. 1/2 *f* *poco* *p sempre*
 Bsn. 1 *ff* *poco*
 Cbsn. *ff* *poco*
 Hn. 1/2 *ff* *poco*
 Tpt. 1/2 *ff* *poco*
 Tbn. 1/2 *ff* *poco*

Percussion:
 Perc. 1 (Glock.) *f* *poco* *p*
 Perc. 2 (Vib.) *f* *poco* *mp*
 Perc. 3 *f* *poco* *p*
 Perc. 4 (Xyl.) *ff* *mp* (Xyl.)
 Sizzle Cymbal *mp*

Other Instruments:
 Hp. *f* *mf* *mp sub.*
 Pno. *fff* *f* *f* *mf bring out*
 Vn. 1 *mp* *f*
 Vn. 2 *mf* *mf* *mp*
 Va. *ff* *poco* *pp* *div. a2 sul tasto*
 Vc. *ff* *poco* *ord.* *p*
 Db. *ff* *poco*

107

Picc. *p* sempre

Fl. 1 *p* sempre

Ob. 1 2 *p* sempre, blend w/ Fl.

Cl. 1 2 (1.) *mf* *pp* (2.) *pp* *mf* *pp* *pp* *mf* *pp* *pp*

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

Hn. 1 (con sord.) *pp* *mf* *pp* *pp* *mf* *pp*

Hn. 2 (con sord.) *pp* *mf* *pp* *pp* *mf* *pp*

Tpt. 1 2 senza sord. 1. air, with reversed mouthpiece *f* 2. senza sord. air, with reversed mouthpiece *f*

Tbn. 1 2

Perc. 1 (Glock.) *mf* *mp sub.*

Perc. 2 (Vib.) *mf* *mp sub.*

Perc. 3 (Crot.) *mf* *mp sub.*

Perc. 4 (Xyl.) *mf* *mp sub.*

Hp.

Pno. accents sim.

Vn. 1 *f* *p* *f*

Vn. 2 *mp* *mp*

Va.

Vc. pizz. *f* bring out

Db. III div. *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mp* *pp*

113 I

Woodwinds:
Picc. (1.)
Fl. 1
Ob. 1, 2
Cl. 1, 2
Bsn. 1
Cbsn.

Brass:
Hn. 1, 2
Tpt. 2
Tpt. 1, 2
Tbn. 1, 2

Percussion:
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Xyl.)

Other:
Hp.
Pno.
Vn. 1, 2
Va.
Vc.
Db.

Dynamic and Articulation Markings:
mf, pp, f, <f, <p, mp, III

119

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

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

Ob. 1 *p* *p* *p* *p* *p* *p* *mp bring out*

Ob. 2 *p* *p* *p* *p* *p* *p*

Cl. 1 & 2 *mf* *pp* *mf* *pp* *mf* *mp* *pp*

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

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

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

Tpt. 1 & 2 *f* *f* *f* *f* *f* *f*

Tbn. 1 & 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Harp *3* *3* *3* *3*

Piano *3* *3* *3* *3*

Vn. 1 *p* *p* *p* *p*

Vn. 2 *mp* *mp* *mp* *f bring out* (pizz.)

Va.

Vc.

Db. *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *mp* *pp*

125

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1
2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

poco

mp

mf

pp

bring out

f

a2

p

mp

mf

pp

III

130 **J**

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

mp *poco* *mp* *mf* *pp* *mf* *pp* *pp* *mf* *mp*

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

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

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

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

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

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

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

140

K

stop with tongue

Picc. *p* *mf*

Fl. 1

Ob. 1 *mp* *poco* *mp* *mp*

Ob. 2 *poco* *mp* *poco* *mp* *poco* *mp*

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

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

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

Cbsn.

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

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

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

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

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

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

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp. *f* *poco a poco cresc.*

Pno. *f* *poco a poco cresc.*

Vn. 1 *p* *p* *p* *p* *mp*

Vn. 2 *f* *p* *mf* *p* *mf* *p* *f* *arco, sul pont., non vib.* *mp*

Va. *f* *arco, sul pont.*

Vc. *f* *sul pont.*

Db. *pp* *mp* *mf* *mp* *mf* *mp* *f* *sul pont.*

145

Picc. *p* *mf*

Fl. 1

Ob. 1 *poco* *mp*

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

Cl. 1 2 *mp* *f* *mp* *mp* *mp* *mf* *pp*

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

Cbsn. *poco* *f* *poco* *f* *poco* *f*

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

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

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

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

Tbn. 1 2 *f* *poco* *f* *poco* *f* *poco* *f*

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp. *(cresc.)*

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

Vn. 1 *mp* *mp* *mp* *mp* *mp* *mp*

Vn. 2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Va. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

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

Db. *(div.)* *poco* *f* *poco* *f* *poco* *f*

151 **L** (3.2.2)

Picc. *p* *mf*

Fl. 1 *f* *poco* *ff* *poco*

Ob. 1 *f* *poco* *f* *ff* *poco*

Ob. 2 *poco* *mf* *f* *ff*

Cl. 1 *poco* *mf* *mp* *f* *poco* *ff* *poco*

Bsn. 1 *mf* *ff* *poco* *ff* *poco* *second time cresc.*

Cbsn. *ff* *poco* *ff* *poco* *second time cresc.*

Hn. 1 *mf* *ff sub.* *fff* *ff* *fff* *second time cresc.*

Hn. 2 *mf* *mp* *ff sub.* *fff* *ff* *fff* *second time cresc.*

Tpt. 1 *mf* *ff* *fff* *ff* *fff* *second time cresc.*

Tpt. 2 *mf* *mp* *ff* *mp* *ff* *fff* *second time cresc.*

Tbn. 1 *poco* *ff* *fff* *ff* *fff* *second time cresc.*

Tbn. 2 *poco* *ff* *fff* *ff* *fff* *second time cresc.*

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.) *damp second time*

Perc. 4 (Xyl.) *f* *ff* *damp second time*

Hp. *fff* *damp second time*

Pno. *(cresc.)* *fff* *damp second time*

Vn. 1 *mf*

Vn. 2 *p* *f* *mp* *f* *p* *f* *p* *f*

Va. *f*

Vc. *ff* *fff* *ff* *fff* *second time cresc.*

Db. *poco* *ff* *fff* *ff* *fff* *second time cresc.*

Chapter 2

(2.2.3 sempre)

156 ♩ = 76

Picc. *flutter (steal breaths as necessary)*
pp sempre

Fl. 1 *pp sempre*

Ob. 1 2 (2.) *p sub.*

Cl. 1 2 *steal breaths as necessary*
pp sempre

Bsn. 1 *pp*
(steal breaths as necessary)

Cbsn. *pp*
poco pp *poco pp* *poco pp* *poco*

Hn. 1 2

Tpt. 1 2

Tbn. 1 2 *a2 senza sord.*
air, with reversed mouthpiece
p < f

Perc. 1 (Glock.) *soft mallet*
mp bell-like but even

Perc. 2 (Vib.) *motor off*
mp bell-like but even

Perc. 3

Perc. 4 (Xyl.) *f secco*

Hp. *mf*
xylophonic sound
fff *mf* *f secco* *fff*

Pno. *mf*
mp bell-like but even *fff* *mp* *sim.*
+ = prepared with blu-tack

Vn. 1 *unis. arco*
p < mf *p < mf*

Vn. 2 *unis. pizz.*
mp bell-like

Va. (div.) *play this note **ppp** con sord. if 5th harmonic cannot be reached*
pp sneak in

Vc. *pizz.*

Db. (div.) *poco pont.*
mp sempre
pp sneak in

162 **M**

Picc. *pp*
 Fl. 1
 Ob. 1/2 *pp*
 Cl. 1/2
 Bsn. 1 *pp*
 Cbsn. *pp* *poco* *pp* *poco* *p* *poco*
 Hn. 1/2
 Tpt. 1/2
 Tbn. 1/2 *p* *f* (a2) *p* *f*
 Perc. 1 (Glock.)
 Perc. 2 (Vib.)
 Perc. 3 (Crot.) *f* *sempre* *lv. sempre*
 Perc. 4 (Xyl.)
 Hp. *mf* *f*
 Pno. *f*
M
 Vn. 1 *p* *mf* *unis.*
 Vn. 2 *div.*
 Va. *p* *senza sord.*
 Vc. *p* *arco, non vib., poco pont.* *pp sneak in*
 Db. *p* *mf* *mp*

168

Picc. *pp*

Fl. 1

Ob. 1/2 (1.) *p*

Cl. 1/2 2. *p* *mp* *p* *mp*

Bsn. 1 *p* *poco* *p* *poco* *p* *poco*

Cbsn. *p* *poco* *p* *poco* *p* *poco*

Hn. 1 (con sord.) *pp*

Hn. 2 (con sord.) *pp* *p*

Tpt. 1/2

Tbn. 1/2 (a2) *p* *f* *p* *f* *p*

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp.

Pno.

Vn. 1 *p* *mf* *p* *mf* arco *p* *arco*

Vn. 2 unis. *p*

Va.

Vc. *mp* *p* *mf*

Db.

N

174

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp.

Pno.

Vn. 1

Vn. 2 (div.)

Va.

Vc.

Db.

pp

p

poco

ppp

f

arco

non vib.

div. a3

mp

poco pont.

IV

180

Picc. *pp*

Fl. 1 *mp*

Ob. 1 *mp* solo

Ob. 2 *f* solo *f* balance w/ Cl. *f*

Cl. 1 *f* solo *f*

Cl. 2 *f* solo *mp*

Bsn. 1 *mp* *poco* *mp* *poco* *mp* *poco*

Cbsn. *mp* *poco* *mp* *poco* *mp* *poco*

Hn. 1 *p* senza sord. Φ stop with tongue *mp* senza sord. *p*

Hn. 2 *p* *mp*

Tbn. 1 *pp* ord., con sord. *p* *pp*

Tbn. 2 *pp* *p*

Perc. 1 (Glock.) *mf*

Perc. 2 (Vib.) *mf* 3

Perc. 3 (Crot.) *mf*

Perc. 4 (Xyl.) *mf*

Hp. *mf*

Pno. *mp* 3

Vn. 1 div. a4 *f cantabile* *p* *p* *f*

Vn. 2 *f* pizz. *p* arco *f* pizz. *p* arco *f* pizz. *p* arco *f*

Va. div. a2 *f cantabile* *p* *p* *f*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

0

186

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

pp

p

mp

f

mf

poco

solo

arco

pizz.

div. a2

192

Score for *The Age of Wire and String*, page 192. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon and Contrabassoon, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Percussion (Glockenspiel, Vibraphone, Crotales, Xylophone), Harp, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as ppp, pp, p, mp, mf, f, and poco.

198

P

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

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

Ob. 1 *p* *mp* *f* *mp* *mp*

Ob. 2 *p* *f* *p*

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

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

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *poco mp* *poco mp* *poco mp*

Hn. 2 *poco mp* *poco mp* *poco mp*

Tpt. 1 *f* *f*

Tpt. 2 *f* *mf*

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

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

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (Crot.) *f*

Perc. 4 (Xyl.) *f*

Hp. *f* (feel free to drop notes as needed)

Pno. *f*

Vn. 1 *poco vib.* *div. a4* *p* *f* *p* *f* *p* *f*

Vn. 2 *p* *f* *p* *f* *p* *f* *p* *f*

Va. *f*

Vc. *f*

Db. *f*

P

poco vib. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

div. a2

204

Score for measures 204-207, featuring various instruments and dynamic markings.

Woodwinds: Picc., Fl. 1, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Cbsn.

Brass: Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2

Percussion: Perc. 1 (Glock.), Perc. 2 (Vib.), Perc. 3 (Crot.), Perc. 4 (Xyl.)

Keyboard: Hp., Pno.

Strings: Vn. 1, Vn. 2, Vc., Db.

Dynamic Markings: *f*, *mf*, *mp*, *p*, *pp*, *arco*, *pizz.*, *solo*, *poco*

210

Q

Picc. Fl. 1 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Cbsn. Hn. 1 2 Tpt. 1 Tpt. 2 Tbn. 1 2

(Glock.) Perc. 1 (Vib.) Perc. 2 (Crot.) Perc. 3 (Xyl.) Perc. 4

Hp. Pno.

Vn. 1 Vn. 2 Va. Vc. Db.

mp *poco* *p* *f* *arco* *pizz.* *div. a3*

rit. ♩ = 72

216

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1
2

Tpt. 1

Tpt. 2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Xyl.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

to Bsn.

pp

p

f

arco

pizz.

IV

rit. ♩ = 72

Chapter 3

♩ = 100, poco a poco accel.

222

Picc. *non vib. sempre*
pp

Fl. 1 *pp*

Ob. 1

Ob. 2 *to Eng. Hn.*

Cl. 1 *pp sempre*
2. *(steal breaths as needed before each attack)*
1.

Bsn. 1 *pp*
2. *pp*

Hn. 1 (2.)
2.

Tpt. 1
2.

Tbn. 1
2.

Perc. 1 (Glock.)
mp very bell-like

Perc. 2 (Vib.) *motor on, slowest setting*
p pulsing, but gentle
sim.
Vibraphone

Perc. 4 *p*

Hp. *mp bring out, balance with Vibes*
non arp.
p

Pno. *p*
mf bring out, balance with harp and vibes

Vn. 1

Vn. 2

Va. div. a2 *IV non vib.*
pp
stop on string
mp
con sord.
pp
sim.
mp
pp
mp

Vc. *ord., non vib.*
pp
stop on string
mp
con sord.
pp
sim.
mp
pp
mp

I solo *pizz.*
mp non vib.
stop on string
pp
con sord.
mp
pp
mp

Db. *pp*
mp
pp
mp
pp
mp

gli altri div. *pp*
mp
pp
mp
pp
mp

228

Picc. *pp*

Fl. 1 *pp*

Ob. 1

Eng. Hn. English Horn *ppp*

Cl. 1 2 *pp*

Bsn. 1 2 (1.) *ppp* *mp*

Hn. 1 con sord. *ppp* *p* *ppp* *p*

Hn. 2

Tpt. 1 2

Tbn. 1 2

Perc. 1 (Glock.) *mp*

Perc. 2 (Vib.) *poco*

Perc. 4 (Vib.)

Hp. *poco*

Pno. *poco*

Vn. 1 con sord. arco

Vn. 2 div. *pp* *poco* con sord. *pp*

Va. *pp* *mp* *pp* *mp* *p* *mf*

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

I solo

Db. *pp* *mp* *pp* *mp* *p*

gli altri div. *mp* *pp* *pp* *pp* *mf*

233 **R** (♩ = 104)

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1
2

Hn. 1

Hn. 2
con sord.

Tpt. 1
2

Tbn. 1
2

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Perc. 3
(Crot.)

Perc. 4
(Vib.)

Hp.

Pno.

R (♩ = 104)

Vn. 1

Vn. 2

Va.

Vc.

1 solo

Db.

gli altri
div.

238 (♩ = 108)

Picc. *pp*

Fl. 1 *p*

Ob. 1 *p*

Eng. Hn. *ppp* *ppp* *p* *ppp*

Cl. 1 2

Bsn. 1 2 *ppp* *p* *pp*

Hn. 1 *ppp* *p* *ppp* *p* *ppp*

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

Tpt. 1 *pp* *mf* *ppp* *mf*

Tpt. 2 *pp* *mf* *ppp* *mf*

Tbn. 1 2 *pp* *mf* *ppp* *mf* *pp*

Perc. 1 (Glock.) *mp* pulsing (blend with other pulses)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.) *p* low C blended, bring out high notes

Hp.

Pno.

(♩ = 108)

Vn. 1

Vn. 2 *pp* *p* *mp*

Va. *p* *mf* *p* *mf* *p*

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

1 solo

Db. *p* *mf* *p* *mf* *p*

gli altri div. *mf* *p* *mf* *p* *mf*

243

S (♩ = 112)

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1
(Glock.)
3

Perc. 2
(Vib.)

Perc. 3
(Crot.)

Perc. 4
(Vib.)

Hp.

Pno.

bring out C

S (♩ = 112)

Vn. 1

Vn. 2

Va.

Vc.

1 solo

Db.

gli altri div.

248 (♩ = 116)

Picc. *pp*
 Fl. 1
 Ob. 1 *p*
 Eng. Hn.
 Cl. 1 *ppp*
 Cl. 2 *p*
 Bsn. 1 *p*
 Bsn. 2 *pp*
 Hn. 1 *ppp*
 Hn. 2 *p*
 Tpt. 1 *ppp*
 Tpt. 2 *mf*
 Tbn. 1 *pp*
 Tbn. 2 *mf*
 Perc. 1 (Glock.) *mf*
 Perc. 2 (Vib.) *pp*
 Perc. 3 (Crot.) *mf*
 Perc. 4 (Vib.) *p*
 Hp.
 Pno. drop notes if you cannot reach
 Vn. 1 *p*
 Vn. 2 *p*
 Va. *mf*
 Vc. *mf*
 I solo *mf*
 Db. *mf*
 gli altri div. *mf*

con sord.
 sul pont., non vib.
 div.
 II
 con sord.
 sul pont., non vib.

(♩ = 116)

253

(♩ = 120)

Musical score for measures 253-256. The score includes parts for Picc., Fl. 1, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Tpt. 1 & 2, Tbn. 1 & 2, Perc. 1 (Glock.), Perc. 2 (Vib.), Perc. 3 (Crot.), Perc. 4 (Vib.), Hp., and Pno. The time signature is 3/4. Dynamics include *pp*, *p*, *mp*, *f*, *ppp*, and *f*. The Percussion section features triplet patterns.

(♩ = 120)

Musical score for measures 253-256, continuing from the previous system. It includes parts for Vn. 1 & 2, Va., Vc., 1 solo, and Db. gli altri div. The time signature is 3/4. Dynamics include *p*, *f*, *mp*, *mf*, and *p*. The strings play sustained notes with dynamic markings.

258 push forward T ♩ = 140

Picc. *mf*

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

Ob. 1 *p*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

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

Bsn. 2 *mp* *f*

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

Hn. 2 *f* *pp* *f* *pp* *f* *mp* *f* *mp*

Tpt. 1 *f* *pp* *f* *pp* *f* *mp* *f* *mp*

Tpt. 2 *pp* *f* *pp* *f* *p* *f*

Tbn. 1 *pp* *f* *mp* *mf* *mp*

Tbn. 2 *f* *pp* *f* *mp* *mf*

(Glock.) Perc. 1 *f*

(Vib.) Perc. 2 *f*

(Crot.) Perc. 3 *f*

(Vib.) Perc. 4 *f*

Hp. *ff* bring out

Pno. *ff* bring out

push forward T ♩ = 140

Vn. 1 *p* *f* *p* *f* *p* *f* *p* *f* *f* bring out ord., non vib.

Vn. 2 *mp* *pp* *p* *f* *p* *ff* *p*

Va. *p* *mf* *p* *mf* *mp* *ff* *mp*

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

1 solo *mf* *p* *mf* *p* *f* *mp* *ff* *mp*

Db. *p* *mf* *p* *mf* *mp* *ff* *mp*

gli altri div. *mf* *p* *mf* *p* *ff* *mp* *ff*

Poco più mosso (♩ = 144)

263

Picc.
 Fl. 1
 Ob. 1
 Eng. Hn.
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Perc. 1 (Glock.)
 Perc. 2 (Vib.)
 Perc. 3 (Crot.)
 Perc. 4
 Hp.
 Pno.
 Vn. 1
 Vn. 2
 Va.
 Vc.
 I solo
 Db.
 gli altri div.

268

Score for measures 268-272, featuring various instruments and dynamic markings:

- Picc.**: Piccolo
- Fl. 1**: Flute 1 (mf, mp, mf)
- Ob. 1**: Oboe 1 (mf)
- Eng. Hn.**: English Horn
- Cl. 1, 2**: Clarinets 1 and 2
- Bsn. 1, 2**: Bassoons 1 and 2 (mp, f, mp, f)
- Hn. 1, 2**: Horns 1 and 2 (p, f)
- Tpt. 1, 2**: Trumpets 1 and 2 (p, f)
- Tbn. 1, 2**: Trombones 1 and 2 (mp, mf, mp, mf, p, f)
- Perc. 1**: (Glock.)
- Perc. 2**: (Vib.)
- Perc. 3**: (Crot.)
- Perc. 4**: (Vib.)
- Hp.**: Harp
- Pno.**: Piano
- Vn. 1, 2**: Violins 1 and 2
- Va.**: Viola (mp, ff)
- Vc.**: Violoncello (mp, f)
- 1 solo**: Solo instrument (ff)
- Db.**: Double Bass
- gli altri div.**: Other instruments (ff)

273 U

Instrumentation:
Picc., Fl. 1, Ob. 1, Eng. Hn., Cl. 1/2, Bsn. 1/2, Hn. 1/2, Tpt. 1/2, Tbn. 1/2, Perc. 1 (Glock.), Perc. 2 (Vib.), Perc. 3 (Crot.), Perc. 4 (Vib.), Hp., Pno., Vn. 1/2, Va., Vc., 1 solo, Db., gli altri div.

Musical Features:
- **Tempo:** 5/4
- **Key Signature:** Two flats (B-flat major / D-flat minor)
- **Measure 273:** Starts with a section marked 'U'.
- **Dynamic Markings:** *mf*, *f*, *mp*, *p*, *ff*, *cresc.*
- **Articulation:** *acc.*, *mf*, *ff*, *p*
- **Performance Indications:** *1.*, *2.*, *3.*, *4.*

278

Picc.

FL. 1

Ob. 1

Eng. Hn.

Cl. 1
2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

1 solo

Db.

gli altri div.

284 V

Instrumentation and Dynamics:

- Picc.**: *ff*
- Fl. 1**: *p*
- Ob. 1**: *p* to *ff*
- Eng. Hn.**: *p* to *ff*
- Cl. 1 & 2**: *ff*
- Bsn. 1 & 2**: *f*
- Hn. 1 & 2**: *f* to *p*
- Tpt. 1 & 2**: *f* to *p*
- Perc. 1 (Glock.)**: *f*
- Perc. 2 (Vib.)**: *f* to *p*
- Perc. 3 (Crot.)**: *f* to *p*
- Perc. 4 (Vib.)**: *fff*
- Hp.**: *fff* to *p*
- Pno.**: *ff*
- Vn. 1 & 2**: *fff* to *p*
- Va.**: *fff* (*sul pont.*)
- Vc.**: *ff* to *fff*
- 1 solo**: *fff*
- Db.**: *fff*
- gli altri div.**: *ff* to *fff*

289 **pull back, slowing** - - - - -

Instrumentation and Dynamics:

- Picc.**: *pp*
- Fl. 1**: *pp*
- Ob. 1**: *pp*
- Eng. Hn.**: *pp*
- Cl. 1/2**: *p*
- Bsn. 1/2**: *pp*
- Hn. 1/2**: *pp*
- Tpt. 1/2**: *pp*
- Tbn. 1/2**: *pp*
- Perc. 1** (Glock.): *pp*
- Perc. 2** (Vib.): *pp*
- Hp.**: *mp* / *p*
- Pno.**: *p*
- Vn. 1**: *p sub.*
- Vn. 2**: *p sub.*
- Va.**: *p* / *pp*
- Vc.**: *p*
- Db. gli altri div.**: *p*

Performance Instructions:

- pull back, slowing**: Indicated at the top of the page and above the strings.
- div.**: *diviso* (divided) for the second violin.
- unis.**: *unisono* for the viola.

Chapter 4

295 $\text{♩} = 120$

Picc. flutter tongue (steal breaths as necessary) *p*
 Fl. 1 *pp*
 Ob. 1 *p*
 Eng. Hn. *pp*
 Cl. 1 2 (steal breaths as necessary) *p*
 Bsn. 1 *p* *p* *mp* *p*
 Bsn. 2 *p sempre*
 Hn. 1 2 1. con sord. *ppp*
 Tpt. 1 2 a2 air sound with reversed mouthpiece steal breaths as necessary *p* *mf* *p* *mf* *sim.*
 Tbn. 1 2 a2 air sound with reversed mouthpiece steal breaths as necessary senza sord. *p* *mf* *p* *mf* *sim.*
 Perc. 1
 Perc. 2 (Vib.) motor on (very slow) *p*
 Perc. 3 Large Sizzle Cymbal very soft mallet *p*
 Bass Drum *p* scrub brush on drum; even, circular motion
 Vibes / Almglocken Vib. = soft mallets Alm. = *l.v. sempre*
 Perc. 4 *mp bring out* *p*
 Hp. *p* *sim.*
 Pno. drop notes as needed *p* *poco a poco cresc.* bring out high Bb
 $\text{♩} = 120$
 Vn. 1
 Vn. 2 senza sord. *p* div.
 Va. senza sord. molto sul pont. *p* div.
 Vc. senza sord. (div.) poco pont., bow freely *p*
 Db. senza sord. tutti, div., pizz. *p*

301

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1 2

Bsn. 1

Bsn. 2

Hn. 1 2

Tpt. 1

Tpt. 2

Tbn. 1 2

Perc. 1

Perc. 2 (Vib.)

Perc. 3 (Siz. Cym.) (B.D.)

Perc. 4 (Vib./Alm.)

Hp.

Pno.

Vn. 1

Vn. 2

Va. (div.)

Vc.

Db.

mp *p* *p <* *mp* *p* *p <* *mp* *p*

steal breaths as necessary

ord., con sord. (harmon) *mp bring out* *ord., con sord. (harmon)* *mp bring out*

Glockenspiel soft mallet

p *(gradually bring out quarter note pulse)*

senza sord. *p*

(gradually bring out quarter note pulse) *p*

306

W

Picc. *mp* *mp* *mf*

Fl. 1 *mp*

Ob. 1 *p* *mp* *p* *mp* *p* *p* *to Ob.*

Eng. Hn. *mp*

Cl. 1 2 *mp*

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

Bsn. 2 *mf* *f* *p*

Hn. 1 2 *2. con sord.* *mp* *f*

Tpt. 1 2 *mp* *f*

Tbn. 1 2 *1. ord. con sord.* *p* *mp* *poco*

Perc. 1 (Glock.)

Perc. 2 (Vib.) *mp*

Perc. 3 (Siz. Cym.) *pp* *Crotales* *mp bring out* *l.v. sempre*

Perc. 4 (Vib./Alm)

Hp.

Pno. *mf* *p*

W

Vn. 1 *1 solo* *senza sord.* *pp* *senza sord.* *p*

gli altri, div. *pp* *p* *senza sord.*

Vn. 2 *1 solo* *senza sord.* *p* *1* *mp*

gli altri (div.) *mp*

Va. *mp*

Vc. *mp*

Db. *mp*

311

Picc. *mp*
 Fl. 1 *pp*
 Ob. 1 *mp* *p*
 Ob. 2 *p* *mp*
 Cl. 1 2 *mf*
 Bsn. 1 *mp* *p* *mp* *p* *mp* *p*
 Bsn. 2 *mp* *p* *mp* *p* *mp*
 Hn. 1 2 *mp*
 Tpt. 1 2 *mp* *mf* *mp* steal breaths as needed
 Tbn. 1 2 *mp*
 Perc. 1 (Glock.) *f*
 Perc. 2 (Vib.) *f*
 Perc. 3 (Crot.) *f*
 Perc. 4 (Vib./Alm) *f*
 Hp. *f*
 Pno. *f*
 1 solo *mp*
 Vn. 1 *mp*
 gli altri div. *mp*
 1 solo *f* *mp* *mp* *poco* *mp*
 Vn. 2 *f*
 gli altri div. *f*
 Va. *f* div. a3 div. a2 div. a3
 Vc. *f*
 Db. *f*

321

Picc.

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib./Alm)

Hp.

Pno.

1 solo

Vn. 1
gli altri
div.

1 solo

Vn. 2
gli altri
div.

Va.

Vc.

Db.

p *mp* *f* *mf* *ff* *p*

(drop notes as needed; do not roll chords)

325

Picc.

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib./Alm)

Hp.

Pno.

1 solo

Vn. 1
gli altri
div.

1 solo

Vn. 2
gli altri
div.

Va.

Vc.

Db.

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

mp *f* *mp* *f*

pizz.

329 **Y**

Picc. *mf* *f* *mf* *cresc. second time only*

Fl. 1 *mp* *mf* *f* *mf* *cresc. second time only*

Ob. 1 2 *mp* *mf* *f* *mf* *cresc. second time only*

Cl. 1 2 *p* *mp* *p* *mp* *p* *cresc. second time only*

Bsn. 1 2 *f* *mf* *f* *mf* *cresc. second time only*

Hn. 1 2 *mp* *mf* *f* *mf* *cresc. second time only*

Tpt. 1 2 *mp* *mf* *f* *mf* *cresc. second time only*

Tbn. 1 2 *mp* *mf* *f* *f* *dim. through repeat* *damp second time*

Perc. 1 (Glock.) *f* *f* *f* *f* *damp second time*

Perc. 2 (Vib.) *f* *f* *f* *f* *damp second time*

Perc. 3 (Crot.) *f* *f* *f* *f* *damp second time*

Perc. 4 (Vib./Alm) *f* *f* *f* *f* *damp second time*

Hp. *f* *f* *f* *f* *damp second time*

Pno. *f* *f* *f* *f* *damp second time*

1 solo *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

Vn. 1 *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

gli altri div. *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

1 solo *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

Vn. 2 *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

gli altri div. *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

Va. *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

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

Db. *mp* *f* *mp* *ff* *cresc. second time only*

(drop out on second repeat to change pedals)

Chapter 5

♩ = 90 (♩ = 180), poco a poco accel.

333

Picc. *ff* to Fl.

Fl. 1 *ff* (flutter) *mp* (flutter) *p*

Ob. 1 *ff*

Ob. 2 *ff*

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

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

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff* senza sord.

Tpt. 2 *ff*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc. 1

Perc. 2 (Vib.) (motor on) *mp* ten. sim.

Perc. 3

Perc. 4 (Vib./Alm) *mf* *mp* *mp*

Hp. *mp*

Pno. *mp*

1 solo *ff*

Vn. 1 gli altri div. *ff*

1 solo *ff*

Vn. 2 gli altri div. *ff*

Va. *ff* *p*

Vc. *ff* *pp* *p* pizz. sim.

Db. *mf* bring out

Z (♩ = 92)

340

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

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

Ob. 1 2

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

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

Bsn. 1 2

Hn. 1 (con sord.) *pp* *pp*

Hn. 2 (con sord.) *pp* *pp* *pp* *pp*

Tpt. 1 2

Tbn. 1 2

Perc. 1

Perc. 2 (Vib.) *bring out upper line*

Perc. 3

Perc. 4 (Vib./Alm)

Hp.

Pno.

Z (♩ = 92)

Vn. 1

Vn. 2

Va. unis. *poco a poco cresc.*

Vc.

Db.

348

Fl. 1: *mp* → *p*, *pp*, *pp*

Fl. 2: *p*, *pp*, *p*, *pp*

Ob. 1: *mp* → *p*, *pp*, *p*, *pp*

Cl. 1: *p*, *mp* → *p*, *mp*, *p*, *poco*, *pp*

Cl. 2: *mp* → *p*, *mp*, *pp*

Bsn. 1: *mp*, *mp*, *mp*, *mp*

Bsn. 2: *mp*, *mp*, *mp*

Hn. 1: *p*, *pp*, *p*, *pp*

Hn. 2: *pp*, *pp*, *pp*

Tpt. 1: *p*, *p*, *p*, *p*

Tpt. 2: *p*, *p*, *p*

Tbn. 1: *p*, *p*, *p*

Perc. 1: *p*

Perc. 2: (Vib.) *p*, bring out upper line

Perc. 3: *p*

Perc. 4: (Vib./Alm) *p*

Hp.: *p*, *p*, *p*, *p*

Pno.: *p*, *p*, *p*, *p*

Vn. 1: *mf* bring out, unis. pizz., sim.

Vn. 2: *mf* bring out, unis. pizz., sim.

Va.: (poco a poco cresc.)

Vc.: *p*, *p*, *p*, *p*

Db.: *p*, *pp*, *p*, *pp*, arco I, *pp*, *p*

356 (♩ = 94) A1 (♩ = 100)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Vib./Alm.)
Hp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Db.

(♩ = 94) A1 (♩ = 100)

364 (♩ = 104) (♩ = 108)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Vib./Alm)
Hp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Db.

pp, p, poco, mp

(poco a poco cresc.)

to Cbsn.

372 $\text{♩} = 110$ $\text{♩} = 114$ **B1** $\text{♩} = 116$ (Steady tempo)

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

Fl. 2 *poco* *p* *poco* *p* *poco* *p* *poco*

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

Ob. 2 *pp* *p* *pp* *p* *pp* *ff*

Cl. 1 *p* *poco* *p* *poco* *ff sub.*

Cl. 2 *p* *pp* *to B. Cl.* *ff*

Bsn. 1 *pp* *mp*

Cbsn. *ff*

Hn. 1 *poco* *p* *poco* *p* *poco* *p* *poco*

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

Tpt. 1 *p* *p* *ff*

Tpt. 2 *pp* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (Crot.) *f*

Perc. 4 (Vib./Alm) *f*

Hp. *ff*

Pno. *ff*

$\text{♩} = 110$ $\text{♩} = 114$ **B1** $\text{♩} = 116$ (Steady tempo)

Vn. 1 *div.* *div. a4* *f*

Vn. 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

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

Vc. *I IV* *sul pont.*

Db. *poco* *p* *poco* *pp* *p* *pp* *ff* *sul pont.*

379

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tpt. 2
Tpt. 1
Tbn. 1
Tbn. 2
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Vib./Alm.)
Hp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Db.

p *poco* *pp* *poco* *p* *poco*
ff *ff* *ff* *ff* *ff* *ff*
mf *f* *f* *f* *f* *f*
p *pp* *p* *pp* *p* *pp*
mf *ff* *mf* *ff* *mf* *ff*
p *pp* *pp* *pp* *p* *pp*
(poco a poco cresc.)
unis. *mf* *ff* *mf* *ff*

386

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Vib./Alm)
Hp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Db.

pp
p
poco
p
ff
f
pp
p
pp
pp
pp
pp
mf
f
non vib.
mf
f
non vib.
mf
f
mf
ff

392

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1/2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib./Alm)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

Cl non rit.

p *poco* *p* *p* *poco* *p*

ff *ff* *f* *mf*

pp *p* *poco* *p* *pp* *p* *poco* *p*

ff *ff* *f* *mf*

mf *ff* *mp*

mf *mf* *mf* *mf*

mf *ff* *mp*

399

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Alm.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

pp

p

pp

mf

p

pp

poco

p

mp

p

pp

p

poco

p

pp

mp

p

poco

p

pp

to Bsn.

a2, air, with reversed mouthpiece (if poss.)

p

(2.)

(Glock.)

(Vib.)

(Crot.)

(Alm.)

mp

pp

mp

pp

pp

pizz.

mp

Chapter 6

Tempo primo (♩ = 116)

406

Fl. 1 flutter (steal breaths as necessary) *mp sempre*

Fl. 2 to Picc. *pp* Piccolo

Ob. 1 *f* 2 *pp* 1.

Cl. 1 (1.) *f* 2 *pp*

Bsn. 1 (1.) *pp* 2

Hn. 1 2

Tpt. 1 (a2) stop with tongue *f* 2 1. *p < f* 2. *p < f*

Tbn. 1 2

Perc. 1 (Glock.) soft plastic mallet, l.v. sempre *mp bell-like*

Perc. 2 (Vib.) motor off soft mallets *mp blended with Pno.*

Perc. 3 (Crot.) plastic mallets, l.v. sempre *mp bell-like*

Perc. 4 Sizzle Cymbal *p*

Hp. (l.v. sempre) *f bell-like* *p blended*

Pno. 8- (l.v. sempre) *f bell-like* *mf bring out, as at the beginning*

Tempo primo (♩ = 116)

Vn. 1 *p* *pizz.* *f sempre*

Vn. 2 unis. I *mp* *mp*

Va. *pp* div. *pp*

Vc. Db.

411 D1

Picc. 

Fl. 1 

Ob. 1 

Ob. 2 

Cl. 1 

Cl. 2 

Bsn. 1 

Bsn. 2 

Hn. 1 

Hn. 2 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Hp. 

Pno. 

Vn. 1 

Vn. 2 

Va. 

Vc. 

Db. div. a3 

Annotations and Performance Instructions:

- Ob. 1 & 2:** *pp*
- Cl. 1 & 2:** *pp*
- Perc. 4:** motor on, very slow soft mallets, l.v. sempre
- Hp.:** *mp* bring out, *mf*, *sim.*
- Pno.:** bring out, (drop notes throughout if leaps are too tricky)
- Vn. 1 & 2:** *p*, *mp*, *p*, *mf*, *mp*. *div.* *noisy, bring out overtones*. *move from sul tasto to sul pont. ad lib.*
- Va.:** *arco, sul tasto, non vib.*
- Vc.:** *div.* *pp*, *mf*, *pp*, *sul tasto, non vib.*
- Db.:** *pizz.* *mf* (arco) *sul tasto, non vib.*, *pp*, *mf*, *pp*

416

Woodwinds:
Picc. (Piccolo)
Fl. 1 (Flute 1)
Ob. 1, 2 (Oboe 1 & 2)
Cl. 1, 2 (Clarinet 1 & 2)
Bsn. 1, 2 (Bassoon 1 & 2)
Hn. 1, 2 (Horn 1 & 2)
Tpt. 1, 2 (Trumpet 1 & 2)
Tbn. 1, 2 (Trombone 1 & 2)

Percussion:
Perc. 1 (Glock.) (Glockenspiel)
Perc. 2 (Vib.) (Vibraphone)
Perc. 3 (Crot.) (Crotales)
Perc. 4 (Vib.) (Vibraphone)

Other Instruments:
Hp. (Harp)
Pno. (Piano)
Vn. 1, 2 (Violin 1 & 2)
Va. (Viola)
Vc. (Violoncello)
Db. (Double Bass)

Score Details:
The score is written in a key signature of three sharps (F#, C#, G#) and consists of five systems of music. The first system (measures 1-4) is in 2/4 time, and the second system (measures 5-8) is in 4/4 time. Dynamics include *mp*, *pp*, *p*, *mf*, and *f*. Articulations include accents, slurs, and *ord.* (ordine). The string parts (Vn. 1 & 2, Va., Vc., Db.) feature *sul pont.* (sul ponticello) and *sul tasto, non vib.* (sul tasto, non vibrato) markings. The piano part includes triplet markings and *ord.* markings.

421

Picc.

Fl. 1

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

mf, pp, mp, mf, p, f, arco, s.t., s.p., ord.

426 (steal breaths as necessary) E1

Picc. *pp* *pp* *mf* *pp*

Fl. 1 *pp* *pp* *mf* *pp*

Ob. 1 *pp* *pp* *mf* *pp*

Ob. 2 *pp* *pp* *mf* *pp*

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

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

Bsn. 1 *pp* *pp* *mf* *pp*

Bsn. 2 *pp* *pp* *mf* *pp*

Hn. 1 *pp* *p* (con sord.) *pp* *p*

Hn. 2 *pp* *p* (con sord.) *pp*

Tpt. 1 *pp* *p* (1. con sord. (harmon)) *pp*

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

Tbn. 1 *pp* *p* *pp*

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

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp. *f* *mf*

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

Vn. 1 *mp* *p* *p* *p* *p*

Vn. 2 *p* *f* *p* *f* *p* *p* *s.t.* *p*

Va. *p* *f* *p*

Vc. *p* *pp* *p* *f* *p*

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

E1

431 (2.2.3 sempre)

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1
2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

(2.2.3 sempre)

Vn. 1

Vn. 2

Va.

Vc.

Db.

Detailed description of the score: The score is divided into two systems. The first system covers measures 431-434. The woodwind section includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Trombone 1 and 2. The percussion section includes Glockenspiel, Vibraphone, Crotales, and another Vibraphone. The harp and piano parts are also present. The second system covers measures 435-438. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is heavily marked with dynamics such as *pp*, *mf*, *p*, *f*, and *mp*. There are also performance instructions like 'ord.' and 's.p.' (sordano).

436

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

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

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

p *mf* *p* *mf*

p *pp* *p* *mf*

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

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

p *mf* *p* *mf*

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

mf *f* *ppp* *f*

p *mp* *p* *mp* *p*

s.p. s.t. s.p. s.t.

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

f *p* *p* *f* *p*

move from sul tasto to sul pont. ad lib. sul tasto

441 **F1**

Instrumentation and Dynamics:

- Picc.**: *pp* to *mf bring out*
- Fl. 1**: *mf bring out*
- Ob. 1**: *mf* to *pp*
- Ob. 2**: *p* to *pp* to *mf* to *p*
- Cl. 1/2**: *mf* to *pp* to *mf* to *pp* to *mf*
- Bsn. 1**: *pp* to *pp* to *mf* to *pp*
- Bsn. 2**: *pp*
- Hn. 1/2**: *p* to *mf* to *p*
- Tpt. 1/2**: *mf* to *pp* to *mf* to *pp*
- Tbn. 1/2**: *mf* to *pp*
- Perc. 1 (Glock.)**: *p*
- Perc. 2 (Vib.)**: *p*
- Perc. 3 (Crot.)**: *mp*
- Perc. 4 (Vib.)**: *p*
- Harp**: *mf* to *f* to *mf*
- Piano**: *mf* to *f* to *mf*
- Vn. 1**: *mf* to *f* warm to *mf* to *p* IV
- Vn. 2**: *mf* to *f* warm to *mf* to *p*
- Va.**: *f* to *p* to *f* to *p* to *f* to *f*
- Vc.**: *f* to *p* to *f* to *p* to *f* to *f*
- Db.**: *f* to *p* to *f* to *p* to *f* to *f*

Performance Instructions:

- Vn. 1**: *poco vib. (tasto)*, *bring out*, *arco*, *div. I*, *unis.*
- Vn. 2**: *bring out*, *pizz.*, *f sempre*
- Va.**: *sul pont.*, *s.t.*, *s.p.*
- Piano**: *(really bring out accents)*, *mf*, *f*

First Ending (F1): The final two measures of the page, marked with a bracket and 'F1', contain a *mf* dynamic and a *p* dynamic.

G1

446

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

pp

mf

p

f

ff

mp

p sub.

unis.

div.

s.t.

s.p.

ord.

2. con sord.

G1

451

Picc.
p *f* *p*

Fl. 1
p

Ob. 1/2

Cl. 1/2
f *p*

Bsn. 1/2
p *p* *f* *p*

Hn. 1/2
pp *p*

Tpt. 1/2
p *poco* *p*

Tbn. 1/2
p *p*

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 4 (Vib.)

Harp
ord. *mf*

Pno.
mf

Vn. 1
unis. *mp* *pizz.* *f sempre* *mp* *mp* *mp*

Vn. 2
p *arco sul tasto* *p*

Va.
pp *f* *p* *pp* *p* *mp* *p* *mp* *pp*

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

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

456

H1

Picc. *mp*
 Fl. 1 *mf*
 Ob. 1 *mf*
 Ob. 2 *p*
 Cl. 1 *f*
 Cl. 2 *p*
 Bsn. 1 *f*
 Bsn. 2 *p*
 Hn. 1 *pp*
 Hn. 2 *p*
 Tpt. 1 (1.) *poco*
 Tpt. 2 *p*
 Tbn. 1 *p*
 Tbn. 2 *p*
 Perc. 1 (Glock.)
 Perc. 2 (Vib.) *mp*
 Perc. 3 (Crot.) *mp*
 Perc. 4 (Vib.)
 Hp. *ord.*
 Pno. *mf*
 Vn. 1 *div.* *p*
 Vn. 2 *ord.* *mf*
 Va. *p* *pp* *poco vib.* *mp*
 Vc. *p* *p* *f* *p* *div. a3* *sul tasto*
 Db. *f* *p* *f* *p*

drop notes as needed
 ord., non vib.
 sul tasto
 sul pont.
 sul tasto
 s.t.

461

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *f* *p* *mf* *f* *ff*

Ob. 2 *f* *p* *f* *ff*

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

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

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

Bsn. 2 *mf* *p* *f* *ff*

Hn. 1 *mf* *p* *f*

Hn. 2 *mf* *p* *f*

Tpt. 1 *mf* *p* *f*

Tpt. 2 *mf* *p* *f*

Tbn. 1 *p*

Tbn. 2 *p*

Perc. 1 (Glock.) *mf* *f*

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

Perc. 3 (Crot.) *mf* *f*

Perc. 4 (Vib.) *mf* *f*

Hp. *f* *mf*

Pno. *f* *mf*

Vn. 1

Vn. 2 *mf* *p* *mf* *p* *mf*

Va. *f* *mp* *f* *mp* *f* *p*

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

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

s.p. *div. a2* *mp non vib., pos ord.* *mp* *f*

sul pont. *sul tasto* *sul tasto* *sul pont.*

466 **II**

Woodwinds:
 Picc.: Rest
 Fl. 1: *p* (measures 466-467), *f* (measures 468-470)
 Ob. 1/2: *pp* (measures 466-467), *p* (measures 468-470)
 Cl. 1/2: *p* *cresc. through repeats* (measures 466-467), *f* (measures 468-470)
 Bsn. 1/2: *p* (measures 466-467), *f* (measures 468-470)

Brass:
 Hn. 1/2: *p sub.* (measures 466-467), *p* (measures 468-469), *f* (measures 470)
 Tpt. 1/2: *p* (measures 466-467), *f* (measures 468-470)
 Tbn. 1/2: *p* (measures 466-467), *f* (measures 468-470), *senza sord.* (measures 468-470)

Percussion:
 Perc. 1 (Glock.): *p sub.* (measures 466-467), *mp* (measures 468-470)
 Perc. 2 (Vib.): *p sub.* (measures 466-467), *mp* (measures 468-470)
 Perc. 4 (Vib.): *p sub.* (measures 466-467), *mp* (measures 468-470)

Keyboard:
 Hp.: *p* (measures 466-467), *mf* (measures 468-470)
 Pno.: *p* (measures 466-467), *mf* (measures 468-470)

Strings:
 Vn. 1: *mp* (measures 466-470), *second time only* (measures 468-470)
 Vn. 2: *p* (measures 466-470), *second time only* (measures 468-470)
 Va.: *p* (measures 466-467), *f* (measures 468-470)
 Vc.: *p* (measures 466-467), *f* (measures 468-470), *ord.* (measures 468-470)
 Db.: *p* (measures 466-467), *f* (measures 468-470)

Other:
 8vb second time (measures 468-470)

470

Picc. *ff*

Fl. 1 *ff* *fff* *ff* *fff* *f*

Ob. 1 *f* *ff* *f* *ff* *ff* *f* *first time only*

Ob. 2 *f* *ff* *f* *ff* *f*

Cl. 1 *ff* *p* *f*

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

Bsn. 1 *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. 2 *f* *ff* *f* *ff* *f* *ff* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f* *ff* *f* *ff* *f*

Tbn. 2 *f* *ff* *f* *ff* *f*

Perc. 1 (Glock.) *f*

Perc. 2 (Vib.) *f*

Perc. 3 (Crot.) *f*

Perc. 4 (Vib.) *f*

Harp *ff* *mf*

Piano *ff* *mf*

Vn. 1 *ff* *ff* *ff* *ff* *ff* *ff*

Vn. 2 *ff* *ff* *ff* *ff* *ff* *ff*

Va. *f* *ff* *f* *ff* *f*

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

Db. *f* *ff* *f* *ff* *f*

J1 Suddenly still (♩ = 110)

476

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db. sul pont.

J1 Suddenly still (♩ = 110)

482

Picc. *pp* *ff* *pp* *ff*

Fl. 1 *pp* *ff* *pp* *ff* *pp*

Ob. 1 *pp* *ff* *pp* *ff* *pp* *ff*

Ob. 2 *pp*

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

Cl. 2 *pp* *p* *ff* *p*

Bsn. 1 2

Hn. 1 2

Tpt. 1 2 1. con sord. (cup) *pp*

Tbn. 1 2

Perc. 1 (Glock.)

Perc. 2 (Vib.) *ff*

Perc. 3 (Crot.) *ff*

Perc. 4 *fff*

Hp. *ff*

Pno. *ff*

Vn. 1 *p* *ff* *p* *ff*

Vn. 2 *f* *p* *p* *ff* *p*

Va. *p* *ff* *p* *ff* III

Vc. *p* *p* *ff* *p* 1/2 section

Db.

488

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
2

Tpt. 1

Tpt. 2
con sord. (cup)

Tbn. 1
2

Perc. 1
(Glock.)

Perc. 2
(Vib.)

Perc. 3
(Crot.)

Perc. 4
(Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *p* *ff*

pp *pp* *pp*

fff

p *f* *p* *f* *p* *f* *p* *f*

p *ff* *p* *ff*

tutti div. *p* *ff*

494 **K1**

Picc. *pp* *ff* *pp* *ff*

Fl. 1 *pp* *pp* *ff* *pp* *ff*

Ob. 1 *pp* *ff* *pp* *ff*

Ob. 2 *pp* *ff* *pp*

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

Cl. 2 *p* *pp* *ff*

Bsn. 1 *pp* *p*

Hn. 1 (con sord.) *pp* *mp* *pp*

Hn. 2 (con sord.) *pp* *mp* *pp* *mp* *pp*

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

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

Perc. 1 (Glock.) *ff*

Perc. 2 (Vib.)

Perc. 3 (Crot.) *ff*

Perc. 4 (Vib.) *f*

Hp. *ff* *mp*

Pno. *ff* *mp*

K1

Vn. 1 *p* *ff* *p*

Vn. 2 *p* *p* *ff*

Va. *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff*

Db. *p* *ff* *p* *ff*

500

Picc.
Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
2
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Vib.)
Hp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Db.

Dynamic markings: *pp*, *p*, *mp*, *ff*

Articulation: *acc.*, *stacc.*, *rit.*

506

Picc.
Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
2
Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Vib.)
Hp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Db.

pp *ff* *pp* *ff* *pp* *ff*
pp *ff* *pp* *ff* *pp* *ff*
pp *ff* *p* *fff*
pp *ff* *pp* *ff* *p* *ff*
ff *pp* *p* *ff* *p* *ff*
pp *f* *pp* *pp* *pp* *f*
pp *f* *pp*
pp *mp* *pp* *pp* *f*
pp *pp* *mp* *pp*
pp *pp*
pp *ff* *p* *ff* *p* *ff*
p *ff* *p* *ff* *p* *ff*
ff *f* *ff* *f* *ff*
p *ff* *p* *ff* *p* *ff*
p *ff* *p* *ff* *p* *ff*
p *ff* *p* *ff* *p* *ff*
p *ff* *p* *ff* *p* *ff*
p *ff* *p* *ff* *p* *ff*

L1 ♩ = 112

512

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Vib.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

pp

ff

p

f

mp

mf

con sord.

reverse mouthpiece via sord.

Sizzle Cymbal

1/2 section

8^{va}

3

L1 ♩ = 112

518

Picc. *ppp sempre*

Fl. 1

Ob. 1 2 *pppp*

Cl. 1 *pppp*

Cl. 2 *pppp*

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Perc. 1 (Glock.) *p*

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Siz. Cym.) *l.v. sempre*

Hp. *mf*

Pno.

Vn. 1 III (div.) *p* *pp*

Vn. 2 div. *pizz.* *mf* *p* *mp*

Va.

Vc.

Db.

524

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Crot.)

Perc. 4 (Siz. Cym.)

Harp

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

1 solo

pppp

pp

p

mp

530

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Perc. 1 (Glock.)
Perc. 2 (Vib.)
Perc. 3 (Crot.)
Perc. 4 (Siz. Cym.)

Hp.

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Db.

senza sord.
air, with reversed mouthpiece

a2

p *f*

p *f*

p *f*

p *f*

p

f

f

f

p

unis.

pp

mp

mp

f

f

pp

pp

mp