

Simon Cummings

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# Cloud Triptych

*for orchestra*

CONDUCTOR'S SCORE



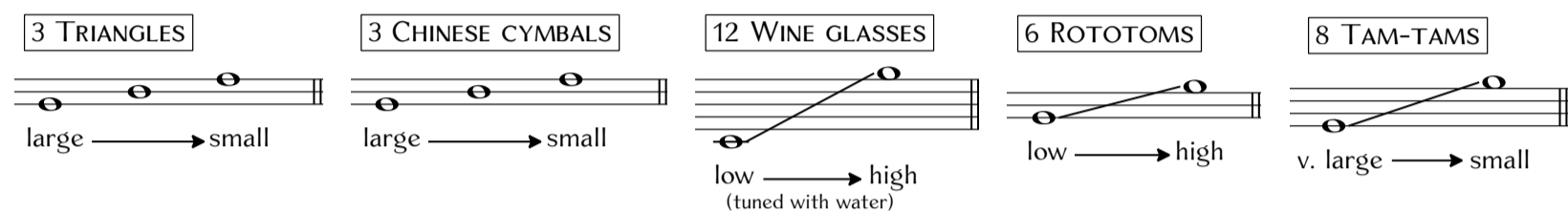
**woodwind** 3 flutes (1/2=picc, 2/3=alto)  
3 oboes (2/3=cor)  
3 Bb clarinets (1=Eb, 2/3=bass)  
3 bassoons (2/3=contra)

**percussion** (2 players) glockenspiel  
vibraphone  
3 triangles (small-large)  
3 Chinese cymbals (small-large)  
bass drum (+ rute)  
12 wine glasses (high-low)  
6 rototoms (small-large)  
8 tam-tams (small-very large)

**brass** 4 horns  
3 trumpets (1=picc)  
3 trombones  
bass tuba

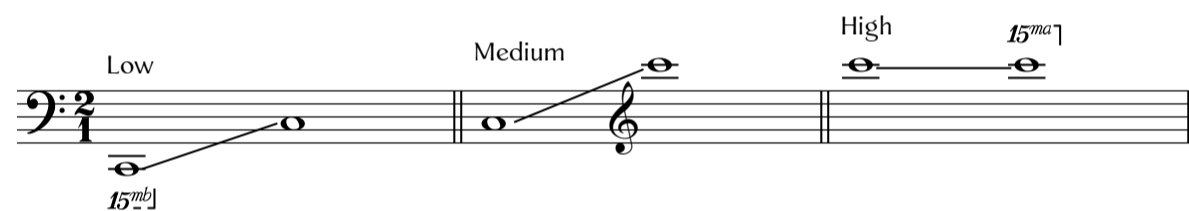
**strings** 16.14.12.10.8

**percussion notation**

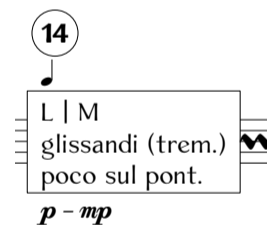


**string notation**

For the sake of clarity, in this score the string sections are reduced to a single staff with brief mnemonic summaries of their behaviour shown in a box followed by a wavy line, indicating continuation of the behaviour. The mnemonic first indicates the approximate extents of duration and pitch. Durations are expressed as **S**, **M** and **L** (short, medium, long) and pitches as **L**, **M** and **H** (low, middle, high), the latter according to the following registral divisions:



The mnemonics are contained within a text box along with any additional information, such as *poco sul pont.*, *gliss.*, *arco nat.* and so on; articulations that appear sporadically are shown in parentheses, e.g. (accents). *Divisi* is declared prominently in a circle above the box; dynamics are shown beneath the box, usually in the form of a range, e.g. ***p*** – ***mp***. A complete mnemonic is shown below, taken from the second movement. It indicates *divisi* a 14, long durations played in the middle register with *glissandi* and sporadic *tremolandi*, all *poco sul pont.*, between ***p*** and ***mp***.



To see the complete strings material please refer to the accompanying Strings Score.

**performance notes**

☉ ☉ = wind & brass: breathy, pitch still audible | strings: excessive bow pressure, pitched but distorted

× ⊗ = wind & brass: indeterminate air noise | strings: utmost bow pressure, pitchless scraping

≡ = wind & brass: flutter-tongue | percussion & strings: tremolando

**s.t.** = sul tasto    **s.p.** = sul ponticello

For the sake of rhythmic clarity, *tremolandi* are notated as trills with the alternating pitch shown in brackets. The pair of pitches should sound with equal intensity. If no alternate pitch is indicated, trills are executed using an auxiliary note that is extremely close to (above or below) the principal note, while also preserving the audible sense of a trill. To this end, although the result will inevitably incur some timbral change, these should not be regarded as ‘timbral trills’, as the amount or type of timbral change is unimportant. All trills are to be played as quickly as possible.

This score is in C. The usual octave transpositions are used; everything else is notated at sounding pitch.

duration: c. 28 minutes



# Cloud Triptych

## I.

♩=110 veiled, with bursts of soft light

SIMON CUMMINGS

**Piccolo (Fl. 1)**  
mp p mp p mp pp p

**Flute 2**  
pp mp pp mp p mp

**Flute 3**  
mp p mp p mp

**Oboe 1**  
pp mp p mp pp

**Oboe 2**  
p pp p pp p

**Clarinet 1 in Eb**  
mp pp p mp p

**Clarinet 2 in Bb**  
p pp p pp p

**Clarinet 3 in Bb**  
p pp p pp

**Tam-tams**  
ppp p ppp

**Chinese cymbals**  
mp p pp mp pp mp

**Violin 1**  
16 L | M-H poco sul pont. n - p

**Violin 2**  
14 L | M-H poco sul pont. n - p

**Viola**  
12 L | M-H poco sul pont. n - p

**Violoncello**  
10 L | M poco sul pont. n - p

8

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Tam-t. (Perc. 1)

Ch. Cym. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

This page of a musical score, numbered 2, contains staves for various instruments. The woodwind section includes Piccolo (Flute 1), Flute 2, Flute 3, Oboe 1, Oboe 2, E-flat Clarinet (Clarinet 1), Clarinet 2, and Clarinet 3. The percussion section includes Tam-tam (Percussion 1) and Chimes (Percussion 2). The string section includes Violin 1, Violin 2, Viola, and Violoncello. The score features complex rhythmic patterns with frequent 5:4 and 8:4 time signature changes. Dynamic markings such as *pp*, *p*, *mp*, and *ppp* are used throughout. Trills and tremolos are indicated with 'tr' and wavy lines. Slurs and phrasing marks are present over many notes. The woodwinds play melodic lines with intricate rhythms, while the strings provide a dense, textured accompaniment.

13 (tr)

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Tam-t. (Perc. 1)

Ch. Cym. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

19

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Tam-t. (Perc. 1)

Ch. Cym. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

This musical score page contains measures 19 through 23. The instruments and their parts are as follows:

- Picc. (Fl. 1):** Measures 19-23. Dynamics: *p*, *mp*, *pp*, *p*. Includes trills and 5:4 grace notes.
- Fl. 2:** Measures 19-23. Dynamics: *pp*. Includes a trill in measure 23.
- Fl. 3:** Measures 19-23. Dynamics: *mp*, *pp*, *p*, *pp*. Includes trills and 5:4 grace notes.
- Ob. 1:** Measures 19-23. Dynamics: *pp*. Includes a trill in measure 23.
- Ob. 2:** Measures 19-23. Dynamics: *p*, *mp*, *pp*. Includes trills and 5:4 grace notes.
- E♭ Cl. (Cl. 1):** Measures 19-23. Dynamics: *p*, *mp*, *p*, *mp*, *pp*. Includes trills and 5:4 grace notes.
- Cl. 2:** Measures 19-23. Dynamics: *mp*, *p*, *pp*. Includes trills and 5:4 grace notes.
- Cl. 3:** Measures 19-23. Dynamics: *pp*, *p*. Includes trills and 5:4 grace notes.
- Tam-t. (Perc. 1):** Measures 19-23. Dynamics: *p*. Includes a sustained note in measure 19.
- Ch. Cym. (Perc. 2):** Measures 19-23. Dynamics: *p*, *pp*, *mp*. Includes a melodic line starting in measure 20.
- Vln. 1, Vln. 2, Vla., Vc.:** Measures 19-23. All instruments play a continuous tremolo pattern.



A

25

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Tam-t. (Perc. 1)

Ch. Cym. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

*p*

*mp pp*

*mp*

*mp*

*pp*

*pp*

*pp*

*pp*

8

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8

7

6

5



37

Picc. (Fl. 1) *mp* *p* *mp* *p* *mp*

Fl. 3 *pp* *mp*

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

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

E♭ Cl. (Cl. 1) *pp* *mp* *pp* *mp* *pp* *p* *mp*

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

Cl. 3 *p* *pp* *p* *pp*

Tam-t. (Perc. 1) *p*

Ch. Cym. (Perc. 2) *pp* *p* *mp* *p* *mp* *pp* *p*

Vln. 1 *8*

Vln. 2 *7*

Vla.

Vc.

43

Picc. (Fl. 1)

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Tam-t. (Perc. 1)

Ch. Cym. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

*tr*

(8)

*p*

*5:4*

*mp*

*p*

*pp*

*tr*

*tr*

*tr*

*tr*

*tr*

*pp*

*mp*

*p*

*p*

*pp*

*p*

*pp*

To Wine Glasses

*ppp*

*p*

⑤

S-L | M  
poco sul pont.

*n - p*



50

Tam-t. (Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

*pp*

**B**  $\text{♩} = 140$

56

Picc. (Fl. 1)

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Tam-t. (Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*pp*

*p*

*8va*

*tr*

*5:4*

*sul tasto*



61

Fl. 3

Ob. 1

Cl. 2

Tam-t. (Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*mf*

*p*

*pp*

*8va*

*tr*

*5:4*

*7:4*

*3:2*

*5:4*

*5:4*

*5:4*

*pp*

*mp*

*p*

*mp*

*p*

*pp*

M-L | M  
sul tasto  
*mp - mf*

M-L | M-H  
poco sul pont.  
*mp - mf*

12  
M-L | M-H  
(accents)  
arco nat.  
*mp - mf*

M | M-H  
sul tasto  
*mp - mf*

M | M  
arco nat.  
*n - pp*

*sul tasto*

*pp - mp*

rall.

67

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Tam-t. (Perc. 1)

Wn. Glss. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

The score consists of ten staves. The woodwind section includes Piccolo (Fl. 1), Flutes 2 and 3, Oboes 1 and 2, E-flat Clarinet (Clarinet 1), Clarinets 2 and 3, and Tam-tam (Percussion 1). The percussion section includes Wine glasses (Percussion 2). The string section includes Violin 1, Violin 2, Viola, and Violoncello. The woodwinds play melodic lines with various dynamics and articulations, including trills and slurs. The strings play a tremolo pattern. The score includes dynamic markings such as *mf*, *mp*, *pp*, *p*, *ppp*, and *pp < p*. There are also slurs and articulation marks like *tr* and *tr* (trill).

Tempo: *rall.*

Measures: 67, 68, 69, 70

Instrument parts and dynamics:

- Fl. 2: *mf* (measures 67-68), *pp < p* (measures 69-70)
- Fl. 3: *mp* (measures 67-68), *p* (measures 69-70)
- Ob. 1: *pp* (measures 67-68), *p* (measures 69-70)
- Ob. 2: *mp* (measures 67-68), *p* (measures 69-70)
- E♭ Cl. (Cl. 1): *mf* (measures 67-68), *mp* (measures 69-70)
- Cl. 2: *mf* (measures 67-68), *mp* (measures 69-70)
- Cl. 3: *p* (measures 67-68), *mp* (measures 69-70)
- Tam-t. (Perc. 1): *ppp* (measure 67), *p* (measure 68), *pp* (measures 69-70)
- Wn. Glss. (Perc. 2): *p* (measures 67-68), *mp* (measures 69-70)
- Vla.: *pp - mp* (measures 67-70)

Performance instructions:

- Glockenspiel**: To Glock. (measure 67), Glockenspiel (measures 68-70)
- Wine glasses**: Wine glasses (measures 67-70)
- Viola**: S-M | M-H sul tasto (measures 67-70)

**C**  $\text{♩} = 100$   
crystalline; aerated

72

Picc. (Fl. 1)

Fl. 2  
non legato  
8<sup>va</sup>  
5:4, 5:4, 5:4, 5:4  
pp, mp, p, pp, mp, pp, mp

Fl. 3  
non legato  
8<sup>va</sup>  
3:2, 7:4, 7:4, 7:4  
pp, p, pp, mp, pp, mp, pp

Ob. 1  
non legato  
8<sup>va</sup>  
7:4, 7:4, 3:2, 6:4, 3:2, 5:4, 5:4, 5:4  
pp, mp, pp, p, mp

Ob. 2  
non legato  
8<sup>va</sup>  
3:2, 7:4, 7:4, 3:2, 5:4, 5:4  
mp, pp, pp, mp, p, mp

E♭ Cl. (Cl. 1)  
non legato  
8<sup>va</sup>  
5:4, 5:4, 5:4, 5:4, 5:4  
mp, p, pp, p, mp, p, pp, p, mp

Cl. 2  
non legato  
8<sup>va</sup>  
5:4, 7:4, 7:4, 3:2, 5:4, 5:4  
p, p, mp, pp, pp, p, pp, mp, p

Cl. 3  
non legato  
8<sup>va</sup>  
3:2, 5:4, 5:4  
pp, mp, pp

Glock. (Perc. 1)  
6 Rototoms  
3:2, 5:4, 3:2, 5:4, 5:4, 5:4, 5:4, 3:2, 5:4  
pp, mp, pp, mp, p, pp, mp

Wn. Glss. (Perc. 2)  
To Tam-tams  
5:4, 5:4, 5:4, 3:2, 3:2, 5:4  
pp, p, mp, pp, p, pp

Vln. 1  
④ S-L | M-H (accents)  
pp - mp

Vln. 2

Vla.  
arco nat. (accents)  
③ S-L | H (accents)  
pp - mp

Vc.

77

Picc. (Fl. 1) *mp pp p pp p mp p pp mp p*

Fl. 2 *p pp mp p mp p*

Fl. 3 *p mp pp mp p pp mp*

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

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

E♭ Cl. (Cl. 1) *mp pp p mp p 3:2 mp p*

Cl. 2 *mp pp mp p mp 3:2 pp p mp*

Cl. 3 *mp pp mp pp mp p pp mp*

Rototoms (Perc. 1) *pp mp pp p pp mp pp mp p pp*

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score, numbered 12, covers measures 77 through 81. It features a woodwind section with parts for Piccolo (Flute 1), Flute 2, Flute 3, Oboe 1, Oboe 2, E-flat Clarinet (Clarinet 1), Clarinet 2, and Clarinet 3. A Percussion part for Rototoms is also present. The string section (Violins 1 and 2, Viola, and Violoncello) is shown with a tremolo effect. The woodwind parts are highly melodic and rhythmic, with frequent use of slurs and dynamic markings such as *mp*, *pp*, *p*, and *mp*. Some parts include octave markings like *8va* and *8va* with a dashed line. Rhythmic patterns are indicated by *3:2* and *5:4* markings above notes. The Piccolo part starts with a *5:4* marking. The Rototoms part features a complex rhythmic pattern with *3:2* and *5:4* markings. The string parts are marked with a tremolo symbol.



82

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Rototoms (Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

87 <sup>8<sup>va</sup></sup> 3:2 5:4 5:4 5:4

Picc. (Fl. 1) *p pp p pp mp p 3:2 3:2 5:4 mp*

Fl. 2 (8) 5:4 5:4 3:2 3:2 5:4 5:4 5:4 3:2 3:2 5:4 5:4 5:4 *mp pp p pp mp pp p pp mp*

Fl. 3 (8) 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 *mp pp p mp pp mp p pp p mp*

Ob. 1 <sup>8<sup>va</sup></sup> 5:4 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 *p pp p pp p mp*

Ob. 2 <sup>8<sup>va</sup></sup> 5:4 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 *pp mp mp pp mp pp*

E♭ Cl. (Cl. 1) (8) 3:2 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 *pp pp p pp mp p mp pp mp*

Cl. 2 (8) 5:4 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 *mp pp mp pp p p mp mp*

Cl. 3 (8) 5:4 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 *pp p pp p mp p mp p pp*

Rototoms (Perc. 1) 5:4 5:4 3:2 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 *mp p mp pp p pp p*

Vln. 1

Vln. 2

Vla.

Vc.

92

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Rototoms (Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

**D**

97

Picc. (Fl. 1) *mp* *p* *pp* *mp* *p* *pp*

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

Fl. 3 *pp* *pp* *mp* *p* *mp* *p*

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

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

E♭ Cl. (Cl. 1) *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *mp* *pp* *p*

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

Cl. 3 *pp* *mp* *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *mp* *pp*

Rototoms (Perc. 1) *pp* *mp* *pp* *pp* *mp* *p* *mp* *p* *mp* *pp* *mp* *pp*

Vln. 1

Vln. 2

Vla. *3*

Vc.

102

Picc.  
(Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E♭ Cl.  
(Cl. 1)

Cl. 2

Cl. 3

Rototoms  
(Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

8<sup>va</sup>

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

(8)

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

(8)

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

(8)

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

(8)

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

(8)

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

(8)

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

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

*pp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *p* *pp* *pp* *pp*

*pp* - *p* *pp* - *mp*

**E** somewhat warmer

107

Picc. (Fl. 1) *p* *pp*

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

Fl. 3 *mp* *pp* *mp* *pp* *p*

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

Ob. 2 *p* *mp*

E♭ Cl. (Cl. 1) *p* *mp* *p* *pp* *p* *pp*

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

Cl. 3 *pp* *p* *pp* *p* *pp* *p*

Rototoms (Perc. 1) *mp* *p* *pp* *p* *mp* *pp* *mp* *pp* *p* *pp*

Vln. 1 **4** S-L | H (accents) *pp - mp*

Vla. **4** S-M | M-H (accents) *pp - mp*

Vc. **3** S-M | M (accents) arco nat. *pp - mp*

112

Fl. 2

Fl. 3

Ob. 1

Cl. 2

Cl. 3

Bsn. 1

Rototoms (Perc. 1)

Vla.

Vc.

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

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

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

*pp* *p* *pp* *p* *pp*

*p* *pp* *p* *pp* *p* *pp* *pp*

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

*p* *pp* *p* *pp* *p*

*pp - p*

*pp - p*

④

117 (8)

Fl. 2: *pp*, *p*, *pp*, *p*, *pp*  
Fl. 3: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*  
Ob. 1: *pp*, *p*, *p mp*, *pp*, *p*, *pp*, *p*  
Cl. 2: *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *pp*  
Cl. 3: *p*, *pp*, *p*, *pp*, *p*, *pp*, *pp*  
Bsn. 1: *p*, *pp*, *p*, *pp*, *p*  
Rototoms (Perc. 1): *p*, *pp*, *p*, *pp*, *p*  
Vla.: *[Continuous Tremolo]*  
Vc.: *[Continuous Tremolo]*

122

Fl. 2: *p*, *pp*, *p*, *pp*, *p*  
Fl. 3: *p*, *p*, *pp*, *p*, *p*, *pp*, *p*  
Ob. 1: *p*, *pp*, *pp*, *p*, *pp*  
Cl. 2: *p*, *pp*, *p*, *p*, *pp*, *p*  
Cl. 3: *p*, *pp*, *p*, *pp*, *p*, *pp*  
Bsn. 1: *p*, *pp*, *pp*, *p*, *pp*  
Rototoms (Perc. 1): *p*, *pp*, *p*, *pp*, *p*, *pp*  
Vla.: *[Continuous Tremolo]*  
Vc.: *[Continuous Tremolo]*



127

Fl. 2

Fl. 3

Ob. 1

Cl. 2

Cl. 3

Bsn. 1

Rototoms (Perc. 1)

Vla.

Vc.

132

Fl. 2

Fl. 3

Ob. 1

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Bsn. 1

Rototoms (Perc. 1)

Vla.

Vc.

**F**  $\text{♩} = 110$   
suddenly mysterious; dissipating

137

Fl. 2

Fl. 3

Ob. 1

E♭ Cl. (Cl. 1)

Cl. 2

Cl. 3

Bsn. 1

Rototoms (Perc. 1)

Wn. Glss. (Perc. 2)

Vln. 2

Vla.

Vc.

Tam-tams

L | H poco sul pont. *pp - p*

S-M | M-H arco nat. *n - p*

L | M arco nat. *n - p*

142

Fl. 2 *p* *pp*

Fl. 3 *p* *pp* *p*

E♭ Cl. (Cl. 1) *p* *pp*

Tam-t. (Perc. 2) *p* (non trem.) 3:2

Vln. 2 S | M-H (accents) arco nat. *pp - p*

Vla. L | M-H poco sul pont. *n - p*

Vc.



145

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

Fl. 3 *mp* *p* *pp*

Ob. 1 *pp* *p*

E♭ Cl. (Cl. 1) *p* *pp* *p*

Cl. 3 *p* *pp* *p*

Tam-t. (Perc. 2) (trem.) *pp* 5:4

Vln. 2

Vla.

II.

♩ = 70 diffuse and overcast

Alto Flute  
Flute 3 (= A. Fl.)

Cor Anglais  
Oboe 2 (= C. A.)

Clarinet 2 in B♭ (= B. Cl.)

Bassoon 2 (= Cbsn.)

Horn 1 in F

Vibraphone  
Percussion 1

3 Triangles (metal beater)  
Percussion 2

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

16 (half = tacet)  
L | M  
glissandi sul tasto  
p - pp

14 (half = tacet)  
L | M  
glissandi sul tasto  
p - pp

12 (half = tacet)  
L | M  
glissandi sul tasto  
p - pp

10 (half = tacet)  
L | M  
glissandi sul tasto  
p - pp

8 (half = tacet)  
L | M  
glissandi sul tasto  
p - pp

rall.

9

A. Fl. (Fl. 3)

C. A. (Ob. 2)

Cl. 2

Bsn. 2

Hn. 1

Vib. (Perc. 1)

Tri. (Perc. 2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**A** ♩ = 60

22

A. Fl. (Fl. 3) *p* *tr* *To Fl.*

C. A. (Ob. 2) *p* *tr*

Ob. 3 *f* *tr*

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

Cl. 2 *pp* *tr* *7:4♭*

Cl. 3 *pp* *p* *5:4♭* *pp* *p* *pp*

Bsn. 2 *mp* *p* *7:4♭* *pp* *7:4♭*

Hn. 1 *pp* *tr* *7:4♭*

Hn. 2 *mp* *tr* *5:4♭* *mp*

Hn. 3 *pp* *f*

Tpt. 1 *mf* *tr* *7:4♭*

Tpt. 2 *p* *pp* *p* *pp* *tr* *7:4♭*

Tpt. 3 *pp* *5:4♭* *mp* *7:4♭* *pp* *p* *3:2♭* *pp* *3:2♭* *tr* *7:4♭* *mp*

Tbn. 3 *mf* *5:4♭*

Tri. (Perc. 2) *pp* *7:4♭*

Vln. 1 L | M glissandi (bow pressure) arco nat. *p - pp* L | M glissandi sul tasto *mf - f*

Vln. 2

Vla. L | M glissandi (trem.) poco sul pont. *mf*

Vc. L | M arco nat. *mf*

Db.

**B** ♩ = 80

29 *tr* *To C. A.*

Ob. 3

Cl. 1 *mf* *tr* *7:4♭* *f* *mf* *7:4♭* *7:4♭*

Cl. 2 *pp* *p* *pp* *p* *pp* *f* *7:4♭*

Cl. 3 *p* *5:4♭* *3:2♭* *3:2♭* *5:4♭* *f* *7:4♭* *mf* *f* *mf* *7:4♭*

Hn. 3 *tr*

Tpt. 1 *mf* *7:4♭*

Tpt. 2 *mf* *f* *mf* *f* *7:4♭* *7:4♭* *7:4♭*

Tpt. 3 *mf* *f* *mf* *f* *7:4♭* *7:4♭*

Tbn. 1 *f* *7:4♭*

Tbn. 2 *f* *mf* *f* *mf* *f* *7:4♭* *7:4♭*

Tbn. 3 *f* *5:4♭* *5:4♭* *5:4♭* *5:4♭* *f* *7:4♭*

Vib. (Perc. 1) *mf*

Vln. 1

36

Musical score for measures 36-41. The score is for a woodwind and brass ensemble. It includes parts for Flute 1 and 2, Clarinet 1, 2, and 3, Trumpet 1, 2, and 3, and Trombone 1, 2, and 3. The music features complex rhythmic patterns with many slurs and accents. Dynamic markings include *f*, *mf*, and *mf f*. Rehearsal marks are present at measures 36, 37, 38, 39, 40, and 41.



42

rall.

Musical score for measures 42-47. The score continues with parts for Flute 1 and 2, Flute 3 (labeled A. Fl.), Clarinet 1, 2, and 3, Bassoon 1, Horn 3 and 4, Trumpet 2, and Trombone 1, 2, and 3. The tempo marking *rall.* is indicated at the beginning of measure 42. The music continues with complex rhythmic patterns and dynamic markings such as *f*, *mf*, and *mf f*. Rehearsal marks are present at measures 42, 43, 44, 45, 46, and 47.

**C** ♩ = 70

48

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3



54

Fl. 2

Fl. 3

C. A. (Ob. 2)

Cl. 1

Cl. 2

Cl. 3

Bsn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Vln. 2

14

L | M  
glissandi (trem.)  
poco sul pont.  
p - mp

rall.

60 (tr) To A. Fl.

16  
L | M  
glissandi, trem.  
poco sul pont.  
p - mp

10  
L | M  
glissandi, trem.  
poco sul pont.  
p - mp

12  
L | M  
glissandi (trem.)  
poco sul pont.  
p - mp

8  
L | M  
glissandi (trem.)  
poco sul pont.  
p - mp

D ♩ = 50

67

vibr. rall. (as before)



**E**  $\text{♩} = 40$   
vague, wraith-like

rall.

74

Fl. 2  
Fl. 3  
Ob. 1  
C. A. (Ob. 2)  
Ob. 3  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Cbsn. (Bsn. 3)  
Hn. 1  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tba.  
Vib. (Perc. 1)  
Tri. (Perc. 2)  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Alto Flute  
Cor Anglais  
To B. Cl.  
con sord.  
vibr. rall.  
arco nat.  
vibr. arco nat.

*pp*, *mp*, *mf*, *f*, *ff*, *p*, *mp-f*, *p-mp*

7:4, 5:4, 3:2, 3:2, 5:4, 5:4, 8<sup>va</sup>

81

Fl. 1

A. Fl. (Fl. 2)

A. Fl. (Fl. 3)

Ob. 1

C. A. (Ob. 2)

C. A. (Ob. 3)

Cl. 1

Bass Clarinet in Bb

B. Cl. (Cl. 2)

Cl. 3

Bass Clarinet in Bb

Bsn. 1

To Cbsn.

Contrabassoon

Bsn. 2

Cbsn. (Bsn. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Chinese Cymbals

Vib. (Perc. 1)

(metal beater)

Tri. (Perc. 2)

Vln. 1

Via.

Vc.

Db.

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

*3:2* *7:4* *5:4*

*senza sord.*

*arco nat.* *non vibr.*

⑧ *L | H* *mp - mp*

⑩ *M-L | L* *non vibr.* *mp - f*

poco a poco accel.

88

Fl. 1  
A. Fl. (Fl. 2)  
A. Fl. (Fl. 3)  
Ob. 1  
C. A. (Ob. 2)  
C. A. (Ob. 3)  
Cl. 1  
B. Cl. (Cl. 2)  
B. Cl. (Cl. 3)  
Bsn. 1  
Cbsn. (Bsn. 2)  
Cbsn. (Bsn. 3)  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Ch. Cym. (Perc. 1)  
Tri. (Perc. 2)  
Vln. 1  
Vc.  
Db.

Clarinet in B $\flat$  (nat.)

To Cl. 7/4

M-L | M-H  
senza sord.  
p - mp

95

Fl. 1

A. Fl. (Fl. 2)

A. Fl. (Fl. 3)

Ob. 1

C. A. (Ob. 2)

C. A. (Ob. 3)

Cl. 1

Cl. 2

B. Cl. (Cl. 3)

Bsn. 1

Cbsn. (Bsn. 2)

Cbsn. (Bsn. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Ch. Cym. (Perc. 1)

Tri. (Perc. 2)

Vln. 1

Vla.

Vc.

Db.

Musical score for page 32, measures 95-100. The score includes parts for Flutes (1-3), Oboes (1-3), Clarinets (1-3), Bass Clarinet, Bassoons (1-3), Horns (1-4), Trumpets (1-3), Trombones (1-3), Tuba, Chimes, Triangle, Violin 1, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with various time signatures (7/4, 3/2, 5/4) and dynamic markings (mp, f, mf, p, pp). Specific performance instructions for Viola and Double Bass are provided in callouts:

- Viola:  $\textcircled{2}$  L | M (trem./ric./wide vibr.)  $p-f$
- Double Bass:  $\textcircled{2}$  M-L | M (accents, ric., wide vibr.)  $p-f$

This page contains the musical score for measures 102 through 108. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1
- A. Fl. (Fl. 2)
- A. Fl. (Fl. 3)
- Ob. 1
- C. A. (Ob. 2)
- C. A. (Ob. 3)
- Cl. 1
- Cl. 2
- B. Cl. (Cl. 3)
- Bsn. 1
- Cbsn. (Bsn. 2)
- Cbsn. (Bsn. 3)
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tba.
- Ch. Cym. (Perc. 1)
- Tri. (Perc. 2)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

The score includes various performance instructions such as dynamics (mp, f, mf, p), articulation (accents, slurs), and specific techniques like *arco nat.* for strings and *SOLO: with élan!* for the Vibraphone. Measure numbers 102, 103, 104, 105, 106, 107, and 108 are clearly marked at the beginning of their respective staves.

109

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

Fl. 2 *f* *p*

A. Fl. (Fl. 3) *mp* *f* *p* *mp*

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

C. A. (Ob. 2) *f* *p*

C. A. (Ob. 3) *f* *p* *mp*

Cl. 1 *f* *p*

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

Cl. 3 *f* *p* *mf*

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

Bsn. 2 *f* *p*

Bsn. 3 *mf* *p*

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

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

Hn. 3 *f* *p* *mf*

Hn. 4 *mp* *f* *p* *mp*

Tpt. 1 *f* *p*

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

Tpt. 3 *f* *p* *mp*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Vib. (Perc. 1) *mp* *f* *mp* *p* *mf* *f* *mf* *f* *p* *mp* *f* *p* *mp* *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *mp* *f* *p*

Db. *f* *p*

②  
M-L | M  
(accents)

115

Fl. 1  
Fl. 2  
A. Fl. (Fl. 3)  
Ob. 1  
C. A. (Ob. 2)  
C. A. (Ob. 3)  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vib. (Perc. 1)  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

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

accel.

♩ = 80

Fl. 1

Fl. 2

A. Fl. (Fl. 3)

Ob. 1

C. A. (Ob. 2)

C. A. (Ob. 3)

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Vib. (Perc. 1)

Vln. 1

Vln. 2

Vla.

Vc.

Db.



rall.

129

Fl. 1  
Fl. 2  
A. Fl. (Fl. 3)  
Ob. 1  
C. A. (Ob. 2)  
C. A. (Ob. 3)  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vib. (Perc. 1)  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

(trem./wide vibrato)

♩ = 40

G ♩ = 50

To A. Fl.

Bass Clarinet in Bb

To Obsn.

mp

Musical score for orchestra, measures 144-147. The score includes parts for Flute 1, Flute 2 (Alto Flute), Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon 1, Bassoon 2, Bassoon 3 (Contrabassoon), Horn 1, Horn 2, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Vibraphone, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with triplets and septuplets, dynamic markings (p, mp, mf, f, ff), and performance instructions such as 'arco nat.', 'legato, vibr.', and 's.l., vibr.'. The music is characterized by a dark, lyrical quality with a decelerating tempo.

150

To Fl.

A. Fl. (Fl. 2) *mf*

A. Fl. (Fl. 3) *mp* *f* *mf* *f* *ff* To Fl.

C. A. (Ob. 2) *f* *ff* To Ob.

C. A. (Ob. 3) *mf* *f*

Cl. 1 *mf* (nat.) *f* *mf* *mf* *ff* *f*

B. Cl. (Cl. 2) *ff* *mp* *f* *mf* *ff* To Cl.

Cl. 3 *f* To B. Cl. *f* *mf* *f* *mp* *f* *mf* *f* *ff*

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

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

Cbsn. (Bsn. 3) *mf* *ff* *mf* *mp* *mp* *mf* *f* To Bsn.

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

Hn. 4

Tpt. 1 *f* *mf* *f* con sord.

Tpt. 2 *f* con sord.

Tpt. 3 *ff* *mf* *ff* *mf* *mp*

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

Tbn. 2 *ff* *f* *mf* *mp* *ff*

Tbn. 3 *mf* *f* *ff* *ff* *ff* *mf*

Tba. *ff* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* - *ff* 10 S-M | L (trem., *sfz*) sul pont.

Db. *mp*

♩ = 90  
ragged

156

B. Cl. (Cl. 3) *mf* *To Cl.*

Cbsn. (Bsn. 2) *To Bsn.*

Hn. 4

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

Tpt. 2 *f*

Tpt. 3 *con sord.* *ff* *ff*

Tbn. 1 *con sord.* *8<sup>va</sup>* *mp* *f* *ff* *mp* *f* *ff*

Tbn. 2 *3:2* *mp* *f* *ff* *mp* *f* *ff*

Tbn. 3 *7:4* *7:4* *7:4* *7:4* *7:4* *5:4* *7:4* *7:4* *5:4* *5:4* *5:4* *3:2* *5:4* *5:4* *mp*

Tba. *con sord.* *mf* *ff* *mf* *ff*

Vln. 1

Vln. 2

Vla. *5:4*

Vc. *S-M | L (trem., sfz) sul pont. mf-ff*

Db. *mf* *3:2*



162

Tpt. 1 *5:4*

Tpt. 2 *5:4* *f* *f*

Tpt. 3 *7:4* *f* *7:4* *f* *5:4*

Tbn. 1 *7:4* *7:4* *5:4*

Tbn. 2 *con sord.* *7:4* *7:4* *5:4*

Tbn. 3 *5:4* *7:4* *5:4* *7:4* *mp* *mf* *f* *mp* *f*

Tba. *7:4* *f* *7:4* *f* *5:4* *8<sup>va</sup>*

Tri. (Perc. 2) *Bass Drum with rute* *sec* *7:4* *f* *sim.* *7:4* *f* *5:4*

Vla. *12* *S-M | M (trem., sfz) sul pont. mf-ff*

Vc.

Db.

169

Tpt. 1

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Vla.

Vc.

con sord.

f

f

f

f

f

8<sup>va</sup>

mf-ff

10  
S-M | L-M  
(trem., sfz)  
sul pont.

rall.

176

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. D.  
(Perc. 2)

Vln. 2

Vla.

Vc.

mf

f

f

f

f

f

f

mf-ff

S-M | L-M  
(trem., sfz)  
sul pont.

**J** ♩ = 60 accel.  
dense, compressed

183

A. Fl. (Fl. 2) *mf* [Flute] 7:4♭

A. Fl. (Fl. 3) *f* *mf* [Flute] 3:2♭ 7:4♭ 7:4♭ 7:4♭ 7:4♭

Hn. 2 *f* 7:4♭ 7:4♭ 7:4♭ 7:4♭ 7:4♭

Hn. 3 *mf* 7:4♭ *f* 3:2♭

Hn. 4

Tpt. 1 *f* 5:4♭

Tpt. 2 *mf* 3:2♭ 3:2♭ 7:4♭ 3:2♭ 3:2♭ 3:2♭ 3:2♭ *f* *mf*

Tpt. 3 *f* 7:4♭ 7:4♭ *f* *mf*

Tbn. 1 3:2♭ *mf*

Tbn. 2 3:2♭

Tbn. 3 3:2♭

Tba. 5:4♭ *f*

B. D. (Perc. 2) 5:4♭ *mf* To Wine Glasses

Vln. 2 14 L | M con vibr. *p - mf*

Vla. 12 L | M (trem., sfz) sul pont. *mf - ff* arco nat. con vibr.

Vc. 10 L | M arco nat. con vibr. *p - mf*

190

Fl. 1

Fl. 1

Fl. 3

C. A. (Ob. 2)

C. A. (Ob. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

16

L | M  
vibr.  
arco nat.  
p - mf

8

L | M  
vibr.  
p - mf



196

Fl. 1 *f* *mf*

Fl. 1 *f* To Picc. *f*

Fl. 3 *mf* *f* To A. Fl.

Ob. 1 *mf* *f*

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

Ob. 3 *mf* *f* *f* *f*

B. Cl. (Cl. 2) Clarinet in B $\flat$  *mf* *mf*

Cbsn. (Bsn. 2) Bassoon *f* *mf* *mf*

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

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf* *f* *mf*

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

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

Tpt. 3 *mf* *f* *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf* senza sord.

Tbn. 3 *mf* *f* senza sord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**K** ♩ = 120

202

Ob. 2

Ob. 3

Cl. 1

B. Cl. (Cl. 3)  
Clarinet in Bb

Bsn.

Bsn. 3  
Bassoon

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1  
senza sord.

Tbn. 2

Tbn. 3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 46 is a complex orchestral arrangement. It features a variety of woodwind instruments including Oboes (Ob. 2, 3), Clarinets (Cl. 1, B. Cl. in Bb, Cl. 3), Bassoons (Bsn., Bsn. 3), Horns (Hn. 2, 3, 4), Trumpets (Tpt. 1, 2, 3), and Trombones (Tbn. 1, 2, 3). The string section includes Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with a tempo of ♩ = 120 and a dynamic range from *mf* to *f*. It contains numerous slurs, ties, and articulation marks. The woodwinds and brass play melodic lines with various rhythmic patterns, while the strings provide a steady accompaniment. The Trombone 1 part includes the instruction "senza sord." (without mutes). The score is divided into measures by vertical bar lines, and the page number "202" is located at the top left of the first staff.

208

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Bsn. 1

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Vln. 2

Vla.

Vc.

Db.

M | M (insufficient bow pressure)

M-L | M (insufficient bow pressure)

Musical score for measures 215-220. The score includes parts for Oboe 1, Bassoon 1, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Double Bass. The music features complex rhythmic patterns with various time signatures (7:4, 3:2, 5:4) and dynamic markings (mf, f). The Oboe 1 part has a melodic line with slurs and accents. The Horns and Trumpets play sustained notes with some rhythmic movement. The Trombones have a more active role with slurs and accents. The Double Bass part is a simple, steady accompaniment.



**L** somewhat vaporous; grotesque

Musical score for measures 221-226. The score includes parts for Oboe 1, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Double Bass. The music continues with complex rhythmic patterns and dynamic markings (f, mf). The Oboe 1 part has a melodic line with slurs and accents. The Horns and Trumpets play sustained notes with some rhythmic movement. The Trombones have a more active role with slurs and accents. The Double Bass part is a simple, steady accompaniment.

227

Musical score for measures 227-233. The score is arranged in a grand staff with ten staves: four Horns (Hn. 1-4), three Trumpets (Tpt. 1-3), and three Trombones (Tbn. 1-3). The music features complex rhythmic patterns with many triplets and slurs. The dynamic marking *mf* is used throughout. A rehearsal mark [16] is present above the first Trombone staff in measure 230. The key signature has one flat (Bb).



234

Musical score for measures 234-240. The score continues with the same instrumentation as the previous page. It features more complex rhythmic patterns, including triplets and slurs. The dynamic marking *mf* is used. A trill is marked in the second Trumpet staff in measure 237. A natural breath mark (nat.) is present above the first Horn staff in measure 234. The key signature has one flat (Bb).

241

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

**M** clarifying, becoming translucent

247

Fl. 1

Fl. 1

Fl. 3

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. D. (Perc. 2)

Wine Glasses

Vln. 1

Vln. 2

Piccolo

Alto Flute

To Picc.

arco nat.

mp - mf

ppp - p

16

14

254 Piccolo (nat.)

Fl. 1

Picc. (Fl. 2)

Hn. 1

Hn. 4

Tpt. 1

Tbn. 1

Tbn. 2

Wn. Glass. (Perc. 2)

Vln. 1

Vln. 2

Vc.  $\text{S-M} \mid \text{M-H}$   
arco nat.

*pp - p*

*mp*, *mf*, *f*, *ppp*, *p*

light wooden mallets

3:2, 7:4, 5:4

261

Picc. (Fl. 1)

Picc. (Fl. 2)

Hn. 1 (nat.)

Tpt. 1

Vib. (Perc. 1)

Wn. Glass. (Perc. 2)

Vln. 1

*pp*, *p*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*

SOLO

Vibraphone

*mp*, *p*

3:2, 7:4

**N** with delicate fragility

269

Picc. (Fl. 1)

Picc. (Fl. 2)

Hn. 1

Vibr. (Perc. 1)

Wn. Glass. (Perc. 2)

Vln. 1

*p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *ppp*, *pp*

To Glock.

Glockenspiel

*mp*, *p*, *mp*, *p*, *ppp*, *pp*

3:2, 7:4, 5:4

277

Picc. (Fl. 1)

Picc. (Fl. 2)

Glock. (Perc. 1)

Wn. Glass. (Perc. 2)

Vln. 1



285

Picc. (Fl. 1)

Glock. (Perc. 1)

Wn. Glass. (Perc. 2)

Vln. 1



293

Glock. (Perc. 1)



301

Glock. (Perc. 1)



III.

♩=40 by turns majestic and explosive

The score is a full orchestral arrangement for a section titled "III." with a tempo of ♩=40. The music is characterized by "by turns majestic and explosive" dynamics. The instrumentation includes:

- Woodwinds:** Piccolo (Flute 1 and 2), Flute 3, Oboe 1 and 2, Cor Anglais (Oboe 3), Clarinet 1 and 2 in Bb, Bass Clarinet in Bb (Clarinet 3), Bassoon 1 and 2.
- Brass:** Horn 1-4 in F, Piccolo Trumpet in Bb (Trumpet 1), Trumpet 2 and 3 in Bb, Trombone 1-3, Tuba (senza sord.).
- Percussion:** Percussion 1 (Tam-tams).
- Strings:** Violin 1 and 2, Viola, Violoncello, Double Bass.

The score is written in 4/4 time and features a variety of rhythmic patterns and melodic lines. It includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *ff* (fortissimo). The score is divided into measures, with some measures containing first and second endings. The music is characterized by "by turns majestic and explosive" dynamics.

7

Picc. (Fl. 1)

Picc. (Fl. 2)

Fl. 3

Ob. 1

Ob. 2

C. A. (Ob. 3)

Cl. 1

Cl. 2

B. Cl. (Cl. 3)

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Picc. Tpt. (Tpt. 1)

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Tam-t. (Perc. 1)

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Glockenspiel

Bass Drum

Tam-tams

ric.

pizz.

arco

sub.

12

8

S | L-M (accents, pizz., Bartok, ric.)

f-fff (sfz)

(+ 15...)

This page of a musical score, numbered 55, contains the following instruments and parts:

- Picc. (Fl. 1)
- Picc. (Fl. 2)
- Fl. 3
- Ob. 1
- Ob. 2
- C. A. (Ob. 3)
- Cl. 1
- Cl. 2
- B. Cl. (Cl. 3)
- Bsn. 1
- Cbsn. (Bsn. 2)
- Cbsn. (Bsn. 3)
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Picc. Tpt. (Tpt. 1)
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tba.
- Tam-t. (Perc. 1)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

The score is written in 3/2 time and includes various musical notations such as notes, rests, dynamics (ff, f), and articulation marks (accents, slurs). The page number 13 is visible at the top left of the first staff.

This page of the musical score, page 56, contains the following parts and markings:

- Woodwinds:** Picc. (Fl. 1), Picc. (Fl. 2), Fl. 3, Ob. 1, Ob. 2, C. A. (Ob. 3), Cl. 1, Cl. 2, B. Cl. (Cl. 3), Bsn. 1, Cbsn. (Bsn. 2), Cbsn. (Bsn. 3), Hn. 1, Hn. 2, Hn. 3, Hn. 4.
- Brass:** Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba.
- Percussion:** Tam-t. (Perc. 1), B. D. (Perc. 2), Glockenspiel.
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Db.

Key markings and annotations include:

- Dynamic markings: *ff*, *sfz*, *f*, *fff*, *pp*.
- Performance instructions: *pizz.*, *Bartok pizz.*, *ric.*, *arco*, *l.v. To Glock.*, *poised*.
- Rehearsal marks: 16, 12, 8.
- Tempo/Character markings: *S | M-H*, *S | L-M*.

Musical score for orchestra, starting at measure 23. The score includes parts for Piccolo (Fl. 1 & 2), Flute 3, Oboe 1 & 2, Clarinet in A (Ob. 3), Clarinet 1 & 2, Bass Clarinet (Cl. 3), Bassoon 1 & 2, Bassoon 3, Horn 1, 2, 3, & 4, Piccolo Trumpet (Tpt. 1), Trumpet 2, 3, & 4, Trombone 1, 2, & 3, Trombone 4, Glockenspiel, B. Drum (Perc. 2), Violin 1 & 2, Viola, Violoncello, and Double Bass. The score features various dynamics (ff, sfz, f, ff), articulations (detaché, poco martellato), and complex rhythmic patterns with time signature changes (7:4, 5:4, 3:2).

23

Picc. (Fl. 1) *ff fff*

Picc. (Fl. 2) *fff*

Fl. 3 *fff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

C. A. (Ob. 3) *ff* *sfz* *f* *ff* *f* *sfz*

Cl. 1 *fff* *ff* *fff* *sfz* *ff* *f*

Cl. 2 *fff* *ff* *sfz* *fff* *sfz*

B. Cl. (Cl. 3) *fff* *ff* *f* *fff* *f*

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

Cbsn. (Bsn. 2) *f* *sfz* *ff*

Cbsn. (Bsn. 3) *f* *ff*

Hn. 1 *sfz* *ff* *sfz* *f* *sfz* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Picc. Tpt. (Tpt. 1) *sfz* *fff* *ff* *ff*

Tpt. 2 *sfz* *f* *sfz* *ff* *sfz* *f* *sfz* *ff*

Tpt. 3 *sfz* *ff* *ff*

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

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

Tbn. 3 *f* *ff* *f* *ff*

Tbn. 4 *sfz* *ff*

Glock. *f* *ff* *ff* *ff* *ff*

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

Vln. 1 *ff* *pp* *f* *ff* *ff*

Vln. 2 *f-ff (sfz)* *ff* *f-fff (sfz)* *ff*

Vla. *f*

Vc. *f*

Db. *ff*

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

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29

Picc. (Fl. 1) *ff*

Picc. (Fl. 2) *fff* *ff* *mp*

Fl. 3

Ob. 1 *ff*

Ob. 2 *ff*

C. A. (Ob. 3) *ff*

Cl. 1 *sfz* *ff*

Cl. 2 *sfz* *ff*

B. Cl. (Cl. 3) *ff*

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

Cbsn. (Bsn. 2) *ff*

Cbsn. (Bsn. 3) *ff*

Hn. 1 *ff*

Hn. 2

Hn. 3 *ff* *mp* *p*

Hn. 4 *mf*

Picc. Tpt. (Tpt. 1) *ff* *con sord.*

Tpt. 2 *ff* *con sord.* *mp*

Tpt. 3 *f* *mf*

Tbn. 1 *ff* *mp* *p*

Tbn. 2 *con sord.* *ff* *p*

Tbn. 3

Tba. *con sord.* *ff* *p*

Tam-t. (Perc. 1) *p* *pp*

B. D. (Perc. 2) *fff* *f* *To Wine Glasses*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

①



poco rall.

C ♩=60

stable; ruminative

Ob. 2

C. A.  
(Ob. 3)

Cl. 1

Bsn. 1

Cbsn.  
(Bsn. 2)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Tam-t.  
(Perc. 1)

Vln. 1

Vln. 2

ff mf 3:2 3:2

f mf 3:2 3:2 3:2 3:2 3:2 3:2

mp 7:4 To Eb Cl.

ff 7:4 7:4 ff 7:4

ff 3:2 7:4

mp 3:2 3:2 3:2 3:2 3:2

con sord. mp 3:2 mf f mf mp 3:2

f con sord. 3:2 3:2 3:2 3:2 3:2

f con sord. 3:2 3:2 3:2 3:2 3:2

con sord. mf 3:2 f mp 3:2

7:4 7:4

mp 3:2 3:2

7:4 3:2 7:4 5:4 5:4 f 5:4 5:4

f 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

7:4 ff 5:4 5:4 5:4 5:4 5:4 5:4 f 5:4 5:4

8<sup>va</sup> p 5:4 5:4 5:4

mf mp 5:4 l.v. 3:2 l.v. To Glock.

mf-f 7:4 3:2 5:4 7:4

8<sup>va</sup> 2 S-M | M (trem.) sul fasto mf-f



44

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vln. 2

51

**accel.**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. D. (Perc. 2)  
Vln. 1  
Vln. 2

Wine Glasses

S | M (trem.) sul tasto

16

14

To Tam-t.

58

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vln. 2

**D** ♩=110

65

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3

poco a poco accel.

72

Hn. 1  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Glock. (Perc. 1)  
Vln. 1

79

Fl. 3  
Ob. 1  
Cl. 2  
Tpt. 1  
Tbn. 1  
Tbn. 3  
Glock. (Perc. 1)

96

Picc. (Fl. 2)

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tbn. 1

Glock. (Perc. 1)

Wn. Gls. (Perc. 2)

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

7:4 3:2 5:4 5:4 7:4 3:2 7:4

*mf* *mp* *mf* *mp* *mf* *mp* *f*

8<sup>va</sup>

Clarinet in E $\flat$  8<sup>va</sup>

*mp* *p*

7:4 3:2 5:4

*mp* *mf* *mp* *mf* *f* *mp* *f*

5:4

*p*

Tam-tams

7:4 7:4 7:4 5:4

*p* *pp* *p*

92 [Flute]

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E $\flat$  Cl. (Cl. 1)

Cl. 2

Glock. (Perc. 1)

Tam-t. (Perc. 2)

Vla.

Vc.

To Wine Glasses

10 S-L | M-H sul tasto *mp - mf*

12 M-L | M-H poco sul pont. *mp - mf*

7:4 5:4 5:4 3:2 7:4 7:4 5:4 7:4 3:2

*mp* *p* *mf* *mf* *mp* *mf*

7:4 7:4 7:4

*mf* *mp* *mf* *mp*

5:4 7:4

*mf*

8<sup>va</sup>

7:4 7:4 7:4 7:4 7:4 7:4

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

7:4 7:4 7:4

*mf* *mp* *mf*

5:4 5:4 3:2 3:2 5:4

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

3:2

*pp*

E rarefied, as if shining from within ♩=140

98

Fl. 2

Ob. 1

Ob. 2

Cl. 2

B. Cl. (Cl. 3)

Glock. (Perc. 1)

Vla.

Vc.

(tr) *mf*

Clarinet in B $\flat$

S-L | M-H sul tasto *mp - mf*

104

Picc. (Fl. 1)

Fl. 2

Ob. 1

Ob. 2

Cl. 2

Cl. 3

Glock. (Perc. 1)

Wn. Glss. (Perc. 2)

Vla.

Wine Glasses light wooden mallets

110

Picc. (Fl. 1)

Fl. 2

Ob. 1

Ob. 2

B. Cl. (Cl. 1)

Cl. 2

Cl. 3

Glock. (Perc. 1)

Wn. Glss. (Perc. 2)

Vla.

116

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Es Cl. (Cl. 1)

Cl. 2

Glock. (Perc. 1)

Wn. Glss. (Perc. 2)

Vla.

L | H sul tasto mp - mf

M-L | M-H sul tasto mp - mf

122

Picc. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Es Cl. (Cl. 1)

Cl. 2

Cl. 3

Glock. (Perc. 1)

Wn. Glss. (Perc. 2)

Vla.

F

128

Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
E♭ Cl. (Cl. 1)  
Cl. 2  
Cl. 3  
Glock. (Perc. 1)  
Wn. Glss. (Perc. 2)  
Vla.

134

**G**

Picc. (Fl. 1)  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 2  
Cl. 3  
Glock. (Perc. 1)  
Wn. Glss. (Perc. 2)  
Vla.

139

Picc. (Fl. 1)  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Eb Cl. (Cl. 1)  
Cl. 2  
Cl. 3  
Glock. (Perc. 1)  
Wn. Gliss. (Perc. 2)  
Vla.

144

Picc. (Fl. 1)  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Eb Cl. (Cl. 1)  
Cl. 2  
Cl. 3  
Wn. Gliss. (Perc. 2)  
Vla.

150

Picc. (Fl. 1)  
Fl. 2  
Eb Cl. (Cl. 1)  
Cl. 3  
Wn. Gliss. (Perc. 2)  
Vla.