

Christopher Stark

P R O M O N T O R I E S

AFTER THREE PHOTOGRAPHS BY ANSEL ADAMS

for chamber orchestra

(2011)

Commissioned by the 2011 Utah Arts Festival

S O M M E R S O P U B L I S H I N G

INSTRUMENTATION

Flute

Oboe

B \flat Clarinet

Bassoon

F Horn *straight & stop mutes (stop with hand if stop mute unavailable)*

C Trumpet *straight, cup & bucket mutes*

Tenor Trombone *straight & bucket mutes*

2 Percussion

I. *Crotales (C4-C5), Glockenspiel, Marimba,
Small Suspended Cymbal, Large Suspended Cymbal,
Small Wood Block, Large Wood Block, Whip,
Snare Drum, Ratchet, Bass Drum*

II. *Chimes, Vibraphone (with working motor),
Small Suspended Cymbal, Large Suspended Cymbal,
Small Triangle, Large Triangle, Temple Blocks (four),
Ratchet, Small Tam-tam*

Piano

Strings *(recommended minimum 6.5.4.3.2)*

DURATION

ca. 10'00"

SCORE IN C

with usual octave transpositions

PREMIERE PERFORMANCE

23 June 2011

Utah Arts Festival Chamber Orchestra

Andrew Rindfleisch, conductor

Main Festival Stage, Utah Arts Festival

Salt Lake City, Utah

*dedicated to my father,
who introduced me to the splendor of western photography*

Commissioned by the 2011 Utah Arts Festival

SCORE IN C

PROMONTORIES

AFTER THREE PHOTOGRAPHS BY ANSEL ADAMS

MOUNT WILLIAMSON, THE SIERRA NEVADA,
FROM MANZANAR, CALIFORNIA, 1945

Allegro energico ♩ = 120

Christopher Stark

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Percussion I

Percussion II

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

ff sempre 5

ff sempre 3

ff sempre

ff sempre 6

ff sempre 6

ff sempre 6

ff sempre 3

sffp

f *mute in (straight)*

ffp *f* *mute in (straight)*

f *mute in (straight)*

Crotales *brass mallets, l.v. sempre*

Small Suspended Cymbal *hard yarn mallets*

Chimes *rawhide mallet*

sfz *pp* *f*

ff

15^{ma} *sfz pos.* *ff staccatissimo*

div. *pp* *ff* *unis., molto espressivo*

div. *pp* *ff* *unis., molto espressivo* 6

molto espressivo *ff* 5

pizz. *ff* *arco* 3 *sffz*

non div. *pp* *ff*

6

Fl. *mf* *ff sempre*

Ob. *sfp* *ff* *mf* *ff sempre*

Cl. *ff* *mf* *ff sempre*

Bsn. *sfp* *ff*

Hn. *con sord. (straight)* *sfp* *ff*

Tpt. *con sord. (straight)* *sfp* *ff*

Tbn. *con sord. (straight)* *sfp* *ff*

Perc. I Sm. Sus. Cym. *pp* *ff* *Crot.* *sffz*

Perc. II *Vibraphone* *hard yarn mallets, motor off* *ff*

Pno. *ff*

Vln. I *div.* *p* *ff* *unis.*

Vln. II *div.* *p* *ff* *unis.*

Vla. *pizz.* *sffz* *arco* *ff*

Vc. *pizz.* *sffz* *arco* *sfp* *ff*

Db. *sfp* *ff*
(Suva se necessario, sempre)

10

Fl. *ff staccatissimo*

Ob. *ff staccatissimo*

Cl. *sffp* *ff* *sffp* *ff* *sffp* *ff* *sffp*

Bsn. *sffp* *ff* *sffp* *ff* *sffp* *ff* *sffp*

Hn. *sffp* *ff*

Tpt. *sffp* *ff*

Tbn. *sffp* *ff* *mf* *sffz*

Perc. I *sffz* *sffz* *sffz* *sffz*

Perc. II *secco* *ff*

Pno. *ff*

Vln. I *pizz.* *sffz* *arco* *mf* *ff*

Vln. II *pizz.* *sffz* *arco* *mf* *ff*

Vla. *pizz.* *sffz* *arco* *mf* *ff*

Vc. *pizz.* *sffz* *arco* *mf* *ff sempre*

Db. *III* *sffp* *ff* *mf* *ff sempre*

15

Fl. *ff* *sfp* *ff*

Ob. *ff* *sfp* *ff*

Cl. *ff* *sfp* *ff*

Bsn. *ff* *sfp* *ff sempre*

Hn. *sfp* *ff* *mute out*

Tpt. *sfp* *ff* *mute out*

Tbn. *sfp* *ff* *f* *senza sord.*

Perc. I (Crot.) *ff*

Perc. II (Vibes) *ff*

Pno. *sffz poss.* *f* *sffz*

Vln. I *sffz* *sffz* *sfp* *ff*

Vln. II *sffz* *sffz* *sfp* *ff*

Vla. *sffz* *sffz* *sfp* *ff*

Vc. *sffz* *sfp* *ff sempre*

Db. *sffz* *ff sempre*

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

f

staccatissimo

mf

Crot.

Vibes

$\left[\overset{\curvearrowright}{\overset{3}{\downarrow}} \right] = \downarrow \rightarrow$ (♩ = 80)

29

Fl. *ffp* — *ff*

Ob. *ffp* — *ff* *dolce* *pp*

Cl. *ffp* — *ff*

Bsn. *ffp* — *ff*

Hn. *ffp* — *ff*

Tpt. *ffp* — *ff*

Tbn. *ffp* — *ff*

Perc. I *ff* *pp* *ff* *Small Triangle metal beater, l.v. sempre* *p*

Perc. II *ff* *p*

Pno. *sfz*

$\left[\overset{\curvearrowright}{\overset{3}{\downarrow}} \right] = \downarrow \rightarrow$ (♩ = 80)

IV - III - II - I *sempre*

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *p staccatissimo* *arco* *I* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

32

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II *p* Large Triangle

Pno.

Vln. I *p* *arco* IV - III - II - I *sempre*

Vln. II *p* *pizz.* *p*

Vla.

Vc. *p staccatissimo* *p* I

Db.

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

stopped, brassy

sfz *molto ff*

Sm. Sus. Cym.

Vibes

Sm. & Lrg. Triangles

staccatissimo

con sord. (straight)

p staccatissimo

p *mf*

p *mf*

p *mf*

p staccatissimo

pp *ff*

sfz *p*

staccatissimo

p *mf*

6 *6* *6* *6*

sul tasto

f *mp* *mf*

sul tasto

p *mf* *mp*

f

pizz.

f

p

41

Fl. *p* *mf*

Ob. *p*

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

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

Hn.

Tpt. *mf* *con sord. (straight)*

Tbn.

Perc. I *p* *mp* *p* *mf*

Perc. II *p* *mf*

Pno. *p*

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

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *arco* *mf*

Db. *mf*

Triangles
⊕ (dampen)

Marimba *hard yarn mallets*

47

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *mf* *p* *mf*

Perc. I *p* *mf*

Perc. II *p* *mf* *mf*

Pno. *mf* *p* *mf*

Vln. I *mf* *p* *mf* *sul pont.*

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

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

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

Db. *mf* *p* *mf*

Marimba

Triangles

Sm. Triangle & Vibes

Temple Blocks *w/ vibe mallet*

Sm. Triangle & Vibes

51

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. I *ff* Whip Ratchet

Perc. II *mf* *ff* Tmp. Blks. Lrg. Sus. Cym. *pp*

Pno. *ff*

Vln. I *mf* *f* *p* *ff* *ord.*

Vln. II *mf* *ff* *p* *ff* *ord.*

Vla. *ff* *p* *ff* *arco*

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

Db. *mf*

Fl. *ff poss.* *f*

Ob. *f* *f*

Cl. *ff* *f*

Bsn. *f* *mf* *f*

Hn. *fp* *f* *mf* *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Perc. I Snare Drum wooden sticks *p* *mf*

Perc. II Sm. Sus. Cym. *ff* *p* *mf*

Pno. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *ff* *f*

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I Sn. Dr.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf \longleftarrow *f*

mf \longleftarrow *f*

mf \longleftarrow *f*

mf \longleftarrow *f*

p \longleftarrow *mf*

mf \longleftarrow *f*

mf \longleftarrow *f*

p \longleftarrow *mf*

63

Fl. *mf* *p* *ff*

Ob. *mf* *p* *ff*

Cl. *mf* *p* *ff*

Bsn. *mf* *p* *ff*

Hn. -

Tpt. -

Tbn. *mf* *p* *ff*

Perc. I Small Wood Block *ff*
hard plastic mallets

Perc. II Triangles *ff*

Pno. *mf* *p* *ff*

Vln. I *mf* *p* *ff* *sul pont.*

Vln. II *mf* *p* *ff* *sul pont.*

Vla. *mf* *p* *ff*

Vc. *mf* *p* *ff*

Db. *mf* *p* *ff*

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

Large Wood Block

Sm. Wd. Blk.

Small Tam-tam *tam-tam beater, l.v.*

p

pizz.

arco

p

div.

p

p

$\left[\overset{3}{\curvearrowright} \text{♩} = \text{♩} \rightarrow (\text{♩} = 120)$

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

$\left[\overset{3}{\curvearrowright} \text{♩} = \text{♩} \rightarrow (\text{♩} = 120)$

Vln. I (a)

DIVISI

Vln. I (b)

Vln. II (a)

DIVISI

Vln. II (b)

Vla. (a)

DIVISI

Vla. (b)

Vc. (a)

DIVISI

Vc. (b)

Db.

74

Fl.

mf *ff*

Ob.

mf *ff*

Cl.

mf *ff*

Bsn.

ff

Hn.

ff

Tpt.

senza sord. *ff*

Tbn.

senza sord. *ff*

Perc. I

Bass Drum bass drum mallet, secco

pp staccatissimo *f*

Perc. II

Vibes *f*

Pno.

ff

8^{va}

Vln. I (a)

DIVISI *ff*

Vln. I (b)

ff

Vln. II (a)

DIVISI *ff*

Vln. II (b)

ff

Vla. (a)

DIVISI *ff* unis.

Vla. (b)

ff unis.

Vc. (a)

DIVISI *ff* unis.

Vc. (b)

ff unis.

Db.

ff

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I *B. Dr.*

Perc. II *Vibes*

Pno.

Vln. I (a)

DIVISI

Vln. I (b)

Vln. II (a)

DIVISI

Vln. II (b)

Vla.

Vc. *non div.*

Db.

84

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

B. Dr.

Perc. II

Vibes

Pno.

8th

DIVISI

Vln. I (a)

pp < ff

Vln. I (b)

pp < ff

DIVISI

Vln. II (a)

pp < ff

Vln. II (b)

pp < ff

Vla.

pp < ff

Vc.

pp < ff

Db.

pp < ff

Tranquillo e oscuro $\text{♩} = 44$

95

Fl. *f* *ff poss.* *senza vib.*

Ob. *f* *ff poss.* *pp*

Cl. *f* *ff poss.* *pp* *f*

Bsn. *f* *ff poss.* *pp* *f*

Hn. *f* *pp poss.* *mf* *pp poss.*
breathe articulation, like ripples, con sord. (straight) *simile*

Tpt. *f* *pp poss.* *mf* *pp poss.*
breathe articulation, like ripples, con sord. (bucket) *simile*

Tbn. *ff* *sffp* *ff* *mf* *pp poss.*
mute in (straight)

Perc. I *mf* *sffz* *mf*
 Sn. Dr. Lrg. Sus. Cym. Tam-tam *metal beater, scrape* Sm. Tri.

Perc. II *pp* *ff* *ff poss.* *p*

Pno. *f* *mf*

Vln. I (a) *f* *pp* *arco, sul tasto*
 DIVISI *pizz., non div.*

Vln. I (b) *f* *pp* *arco, sul tasto*
sul tasto, non div.

Vln. II (a) *f* *pp* *arco, sul tasto*
 DIVISI *pizz., non div.*

Vln. II (b) *f* *pp* *arco, sul tasto*
sul tasto, non div.

Vla. (a) *f* *pp* *arco, sul tasto*
 DIVISI *pizz., non div.*

Vla. (b) *f* *pp* *arco, sul tasto*
sul tasto, non div.

Vc. (a) *f* *pp*
 DIVISI *pizz., non div.*

Vc. (b) *f* *pp*

Db. *f* *mf*

100

Fl. *espressivo* *p*

Ob. *p*

Cl. *p*

Bsn. *quasi pizzicato* *mp* *simile*

Hn. *mp* *pp poss.*

Tpt. *mp* *pp poss.*

Tbn. *con sord. (straight), quasi pizzicato* *mp* *mp* *simile*

Perc. I Sm. Sus. Cym. metal beater, scrape

Perc. II *p*

Pno. *mp* (Ped)

Vln. I (a) *DIVISI*

Vln. I (b) *DIVISI*

Vln. II (a) *DIVISI*

Vln. II (b) *DIVISI*

Vla. *unis.*

Vc. *unis., pizz.* *mp*

Db. *pizz.* *mp*

102

This page of a musical score contains measures 102 and 103. The score is for a full orchestra and string ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 102 and 103 are marked with a 2/4 time signature. The key signature has one flat (B-flat). The Flute and Oboe parts feature a melodic line with a triplet of eighth notes in measure 102. The Bassoon part has a rhythmic pattern of eighth notes. The Trombone part plays a steady eighth-note accompaniment. The Percussion parts are silent. The Piano part is also silent. The Violin I and II parts play a sixteenth-note accompaniment with a sixteenth rest. The Viola part plays a half note. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes.

104

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *pp*

Tpt. *pp*

Tbn. *mf*

Perc. I

Perc. II

Pno.

Vln. I (a) *mf*

DIVISI

Vln. I (b) *mf*

Vln. II (a) *mf*

DIVISI

Vln. II (b) *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Fl.

Ob. *sub. pp*

Cl. *espressivo*
p

Bsn. *sub. pp*
mp

Hn. *mf*
pp poss.

Tpt. *mf*
pp poss.

Tbn. *sub. pp*
mp

Perc. I

Perc. II
Vibes *soft yarn mallets, motor on, slow*
mp
fina al silenzio

Pno. *mp*
fina al silenzio

Vln. I (a) *sub. pp*

DIVISI

Vln. I (b) *sub. pp*

Vln. II (a) *sub. pp*

DIVISI

Vln. II (b) *sub. pp*

Vla. *sub. pp*
unis.

Vc. *sub. pp*
mp

Db. *sub. pp*
mp

108

This page of a musical score contains measures 108 and 109. The score is for a full orchestra and includes the following parts:

- Flute (Fl.):** Part 1, starting at measure 108 with a piano (*p*) dynamic and a quintuplet. It features several quintuplets and a triplet in measure 109.
- Oboe (Ob.):** Part 1, featuring quintuplets and a triplet in measure 109.
- Clarinet (Cl.):** Part 1, featuring a triplet in measure 109.
- Bassoon (Bsn.):** Part 1, featuring a triplet in measure 109.
- Horn (Hn.):** Part 1, silent.
- Trumpet (Tpt.):** Part 1, silent.
- Tuba (Tbn.):** Part 1, playing a rhythmic pattern.
- Percussion I (Perc. I):** Silent.
- Percussion II (Perc. II):** Silent.
- Piano (Pno.):** Silent.
- Violin I (Vln. I):** Divisi parts (a) and (b), playing sixteenth-note patterns with sixteenth-note triplets in measure 109.
- Violin II (Vln. II):** Divisi parts (a) and (b), playing sixteenth-note patterns with sixteenth-note triplets in measure 109.
- Viola (Vla.):** Part 1, playing a melodic line.
- Violoncello (Vc.):** Part 1, playing a rhythmic pattern.
- Double Bass (Db.):** Part 1, playing a rhythmic pattern.

The score is written in 7/4 time and includes various musical notations such as dynamics, articulation marks, and complex rhythmic figures.

110

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I (a)

DIVISI

Vln. I (b)

Vln. II (a)

DIVISI

Vln. II (b)

Vla.

Vc.

Db.

112

Fl. *mf*

Ob. *mf*

Cl. *mf* *sub. pp*

Bsn. *mf* *sub. pp*

Hn. *pp* *mf* *pp poss.*

Tpt. *pp* *mf* *pp poss.*

Tbn. *mf* *sub. pp*

Perc. I

Perc. II *mp* *simile*

Pno. *mp* *simile*

Vln. I (a) *mf* *sub. pp*

DIVISI Vln. I (b) *mf* *sub. pp*

Vln. II (a) *mf* *sub. pp*

DIVISI Vln. II (b) *mf* *sub. pp*

Vla. *mf* *sub. pp*

Vc. *mf* *sub. pp*

Db. *mf* *sub. pp*

114 *espressivo*

p

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I (a)

DIVISI

Vln. I (b)

Vln. II (a)

DIVISI

Vln. II (b)

Vla.

Vc.

Db.

The musical score is for measures 114 and 115. The Flute part (Fl.) is marked *espressivo* and *p*, with a slur over the first measure and a breath mark (b) in the second. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts have a *p* dynamic marking in the second measure. The Horns (Hn.), Trumpets (Tpt.), and Percussion (Perc. I, Perc. II) parts are silent. The Piano (Pno.) part is also silent. The Violin I parts (Vln. I (a) and Vln. I (b)) are marked *DIVISI* and play a rhythmic pattern of eighth notes with slurs. The Violin II parts (Vln. II (a) and Vln. II (b)) are also marked *DIVISI* and play a sixteenth-note pattern with slurs and a '6' fingering. The Viola (Vla.) part has a slur over the first measure. The Violoncello (Vc.) and Double Bass (Db.) parts have a *p* dynamic marking in the second measure.

116

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I (a)

DIVISI

Vln. I (b)

Vln. II (a)

DIVISI

Vln. II (b)

Vla.

Vc.

Db.

118

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *pp*

Tpt. *pp*

Tbn. *mf*

Perc. I

Perc. II

Pno.

Vln. I (a) *mf*

DIVISI

Vln. I (b) *mf*

Vln. II (a) *mf*

DIVISI

Vln. II (b) *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 118, 119, and 120. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) are active throughout. The brass section (Horn, Trumpet, Trombone) has rests in measures 118 and 119, with Horn and Trumpet playing *pp* in measure 120. The percussion section (Perc. I and II) and Piano are also at rest. The woodwinds and strings play with a *mf* dynamic. The woodwinds feature melodic lines with slurs and triplets. The strings play rhythmic patterns, with the Violins I and II parts marked 'DIVISI' and playing sixteenth-note figures. The score is in 4/4 time, with a key signature of one flat (B-flat major or D minor).

più mosso (♩ = ca. 48)

120

Fl. *sub. pp*

Ob. *p*

Cl. *p*

Bsn. *sub. pp* *cresc. poco a poco*

Hn. *mf* *pp poss.*

Tpt. *mf* *pp poss.*

Tbn. *sub. pp* *cresc. poco a poco*

Perc. I

Perc. II *mp* *And simile*

Pno. *mp* *And simile*

Vibes

più mosso (♩ = ca. 48)

DIVISI Vln. I (a) *sub. pp* *ord.* *cresc. poco a poco*

DIVISI Vln. I (b) *sub. pp* *ord.* *cresc. poco a poco*

DIVISI Vln. II (a) *sub. pp* *ord.* *cresc. poco a poco*

DIVISI Vln. II (b) *sub. pp* *ord.* *cresc. poco a poco*

Vla. *sub. pp* *ord.* *cresc. poco a poco*

Vc. *sub. pp* *cresc. poco a poco*

Db. *sub. pp* *cresc. poco a poco*

$\left[\overset{3}{\curvearrowright} \right] = \text{♪} \rightarrow (\text{♪} = \text{ca. } 72)$

124

Fl. *f* *ff*

Ob. *f* *ff* *p*

Cl. *f* *ff*

Bsn. *f* *p*

Hn. *f* *ff* *mute out*

Tpt. *f* *ff* *change to cup mute*

Tbn. *f* *ff* *mute out*

Perc. I Glockenspiel plastic mallets, *l.v. sempre*

Perc. II Vibes *f* Lrg. Sus. Cym. *p* *f* Sm. Sus. Cym. *pp*

Pno. *f* *p* *ord.* ** sempre...*

$\left[\overset{3}{\curvearrowright} \right] = \text{♪} \rightarrow (\text{♪} = \text{ca. } 72)$

DIVISI Vln. I (a) *ff sempre* *6* *6*

Vln. I (b) *ff sempre* *6* *6*

DIVISI Vln. II (a) *ff sempre* *6* *6*

Vln. II (b) *ff sempre* *6* *6*

Vla. *div.* *ff sempre* *n*

Vc. *non div.* *ff sempre* *n*

Db. *ff sempre*

127

This page contains the musical score for measures 127, 128, and 129. The instruments and their parts are as follows:

- Flute (Fl.):** Features sixteenth-note patterns with dynamics *mf* and *pp*. Includes sixteenth-note groupings.
- Oboe (Ob.):** Features a melodic line with dynamics *mp* and *p*. Includes a triplet in measure 129.
- Clarinet (Cl.):** Features a melodic line with dynamics *mp* and *n*. Includes sixteenth-note groupings.
- Bassoon (Bsn.):** Features a melodic line with dynamics *mp* and *p*. Includes a triplet in measure 129.
- Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.):** All parts are silent (indicated by a horizontal line).
- Percussion I (Perc. I):** Features a Glockenspiel part with dynamics *mf*.
- Percussion II (Perc. II):** Features a Snare Drum (Sm.) and Suspended Cymbal (Sus. Cym.) part with dynamics *mp* and *pp*.
- Piano (Pno.):** Features a complex rhythmic accompaniment with sixteenth-note patterns and dynamics *mf* and *pp*.
- Violin I (Vln. I):** Features a melodic line with dynamics *mf* and *pp*. Includes sixteenth-note groupings.
- Violin II (Vln. II):** Features a melodic line with dynamics *mf* and *pp*. Includes sixteenth-note groupings.
- Viola (Vla.):** Features a melodic line with dynamics *f* and *n*.
- Violoncello (Vc.):** Features a melodic line with dynamics *f* and *n*.
- Double Bass (Db.):** Features a melodic line with dynamics *f* and *n*.

Additional markings include *like an echo* for the Clarinet part and *unis., a2, sul tasto* for the Violin parts.

130

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

Ob. *p* *f*

Cl. *n* *mf* *f*

Bsn. *p* *f*

Hn. *senza sord.* *p* *mf*

Tpt.

Tbn.

Perc. I *Glock.* *Sm. Sus. Cym.* *Lrg. Sus. Cym.* *p*

Perc. II *mp* *pp < mp* *pp* *f*

Pno. *f* *sub. p*

Vln. I *mf* *pp* *tutti, ord.* *f* *sub. p*

Vln. II *mf* *pp* *tutti, ord.* *f* *sub. p*

Vla. *f* *n < f* *senza vib.* *p sempre*

Solo Vc. *1° solo* *p* *mf*

Vc. *f* *n < f* *senza vib.* *p sempre*

Db. *senza vib.* *p sempre*

133

Fl.

Ob.

Cl. *echo the trumpet*
p

Bsn.

Hn.

Tpt. *solo, con sord. (cup mute), mariachi-esque, distant*
mp

Tbn. *senza sord.*
p

Perc. I Glock.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

Db.

136

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. *mf*

Perc. I Glock.

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc. *tutti*
(p sempre)

Db.

139

Fl.

Ob. *dolce*
mp

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I Glock.

Perc. II

Pno.
(∞)

Solo Vln. *1^o solo, dolce*
mp

Vln. I

Vln. II

Vla.

Vc.

Db.

143

This page of a musical score, numbered 44, features a *rallentando* tempo marking. The score is for measures 143 through 146. The instruments and their parts are as follows:

- Fl.**: Flute, mostly silent with some rests.
- Ob.**: Oboe, playing a melodic line with triplets and slurs.
- Cl.**: Clarinet, playing rhythmic patterns with slurs.
- Bsn.**: Bassoon, mostly silent.
- Hn.**: Horn, mostly silent.
- Tpt.**: Trumpet, playing rhythmic patterns with slurs.
- Tbn.**: Trombone, mostly silent.
- Perc. I**: Percussion I, playing a Glockenspiel part.
- Perc. II**: Percussion II, mostly silent.
- Pno.**: Piano, playing a complex accompaniment with triplets and slurs.
- Solo Vln.**: Solo Violin, playing a melodic line with triplets and slurs.
- Vln. I**: Violin I, playing a melodic line with triplets and slurs.
- Vln. II**: Violin II, playing a melodic line with triplets and slurs.
- Vla.**: Viola, playing a melodic line with slurs.
- Vc.**: Violoncello, playing a melodic line with slurs.
- Db.**: Double Bass, playing a melodic line with slurs.

The score includes various musical notations such as slurs, triplets, and dynamic markings. The *rallentando* marking is repeated at the bottom of the page.

Scorrevole ♩ = 104

147

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Marimba hard yarn mallet

Sm. Sus. Cym. wooden stick

ff *staccatissimo*

ff *poss.*

con sord. (straight)

sffz *simile*

sffz *simile*

ff

Scorrevole ♩ = 104

Solo Vln. I (a)

Vln. I

Solo Vln. II (a)

Vln. II

Solo Vla. (a)

Vla.

Solo Vc. (a)

Vc.

Db.

1st player only

ff *poss.* *pp* *mf* *pp* *mf* *pp* *mf* *ff* *poss.* *pp* *mf*

ff *poss.* *1st player only* *pp* *mf* *pp* *mf* *pp* *mf* *ff* *poss.* *pp* *mf*

ff *poss.* *1st player only* *pp* *mf* *pp* *mf* *pp* *mf* *ff* *poss.* *pp*

ff *poss.* *1st player only* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

ff *poss.*

153

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

Ob.

Cl. *pp mf pp mf pp mf pp mf pp mf*

Bsn. *pp mf pp mf pp*

Hn.

Tpt.

Tbn.

Perc. I (Marimba)

Perc. II

Pno. * ♩

Solo Vln. I (a) *pp mf pp mf pp ff poss. pp mf pp*

Vln. I

Solo Vln. II (a) *pp mf pp mf pp < ff poss. pp mf pp*

Vln. II

Solo Vla. (a) *pp mf pp mf ff poss. pp mf*

Vla.

Solo Vc. (a) *pp mf pp ff poss. pp mf*

Vc.

Db.

156

Fl. *mf* *pp* *mf* *ff* *poss.* *pp* *mf* *pp*

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

Cl. *pp* *mf* *pp* *mf* *ff* *poss.* *pp* *mf*

Bsn. *mf* *pp* *mf* *ff* *poss.* *pp*

Hn. *open* *pp* *ff* *con sord. (straight)* *abruptly stop note with tongue* *pp* *ff* *poss.* *pp* *ff* *poss.*

Tpt. *pp* *ff* *poss.* *pp* *ff* *poss.*

Tbn. *pp* *ff*

Perc. I Sn. Dr. *wooden stick, rim shot* Marimba *(hard yarn mallet)* *sffz* *sffz*

Perc. II Sm. Sus. Cym. *sffz* *sffz*

Pno. *sffz* *sffz*

Solo Vln. I (a) *mf* *pp* *mf* *ff* *poss.* *pp* *mf* *pp*

Vln. I *2nd player only* *sub. pp*

Solo Vln. II (a) *mf* *pp* *mf* *ff* *poss.* *pp* *mf* *pp*

Vln. II *2nd player only* *pp*

Solo Vla. (a) *pp* *mf* *pp* *ff* *poss.* *pp* *mf*

Vla. *pp* *mf*

Solo Vc. (a) *pp* *mf* *ff* *poss.* *pp* *mf*

Vc. *pp* *mf*

Db. *ff* *poss.*

160

Fl. *mf pp mf pp mf pp mf*

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

Cl. *pp mf pp mf pp mf pp mf pp*

Bsn. *mf pp ff poss. pp mf pp*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. I [Marimba] *mf*

Perc. II *mf*

Pno. ** Coda*

Solo Vln. I (a) *mf pp mf ff poss. pp mf pp mf pp mf ff poss.*

Solo Vln. I (b) *mf pp ff poss. sub. pp mf pp mf*

Vln. I *mf*

Solo Vln. II (a) *mf pp mf ff poss. pp mf pp mf pp mf ff poss.*

Solo Vln. II (b) *mf ff poss. pp mf pp*

Vln. II *mf*

Solo Vla. (a) *pp mf pp ff poss. pp mf pp mf ff poss.*

Solo Vla. (b) *pp mf ff poss. pp mf pp*

Vla. *mf*

Solo Vc. (a) *pp mf pp ff poss. pp mf pp mf pp mf ff poss.*

Solo Vc. (b) *pp mf ff poss. pp mf ff poss.*

Db. *mf*

163

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

Ob. *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Bsn. *ff poss.* *pp* *mf* *pp* *mf* *pp*

Hn. *mf*

Tpt.

Tbn. *mf*

Perc. I [Marimba]

Perc. II

Pno. *mf*

Solo Vln. I (a) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *sub. pp* *mf*

Solo Vln. I (b) *ff poss.* *sub. pp* *mf* *pp* *ff poss.* *sub. pp* *mf*

Vln. I *mf*

Solo Vln. II (a) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp* *mf*

Solo Vln. II (b) *ff poss.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II *mf*

Solo Vla. (a) *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Solo Vla. (b) *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *mf*

Solo Vc. (a) *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp*

Solo Vc. (b) *pp* *mf* *ff poss.* *pp*

Db.

166

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

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

Cl. *pp* *mf* *pp* *mf* *pp* *mf*

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

Hn. *pp*

Tpt.

Tbn. *pp*

Perc. I (Marimba)

Perc. II

Pno. * $\frac{3}{4}$

Solo Vln. I (a) *pp* *mf* *pp* *ff poss.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Solo Vln. I (b) *pp* *mf* *ff poss.* *sub. pp* *mf* *pp* *mf*

Vln. I

Solo Vln. II (a) *pp* *mf* *pp* *ff poss.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Solo Vln. II (b) *pp* *ff poss.* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II

Solo Vla. (a) *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Solo Vla. (b) *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vla.

Solo Vc. (a) *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Solo Vc. (b) *mf* *pp* *ff poss.* *pp* *mf* *pp* *mf* *pp*

Db.

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *pp* — *ff poss.* *pp* — *ff poss.* *pp* — *ff poss.* *pp* — *ff poss.*
abruptly stop note with tongue

Bsn. *ff poss.*

Hn. *ff poss.*

Tpt. *pp* — *ff poss.* *pp* — *ff poss.* *pp* — *ff poss.* *pp* — *ff poss.*

Tbn. *ff poss.*

Perc. I [Sn. Dr.]

Perc. II [Sm. Sus. Cym.] *sfz* *sfz* *sfz* *sfz*

Pno. *g* *sw*

Vln. I *unis., tutti* *ff poss. staccatissimo* *sfz* *sfz* *sfz* *sfz*

Vln. II *unis., tutti* *ff poss. staccatissimo* *sfz* *sfz* *sfz* *sfz*

Vla. *unis., tutti* *ff poss. staccatissimo* *sfz* *sfz* *sfz* *sfz*

Vc. *unis., tutti* *ff poss. staccatissimo* *sfz* *sfz* *sfz* *sfz*

Db. *ff poss.*

173

Fl. *p*

Ob. *p*

Cl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Ban. *p* *mf*

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

Tpt. *pp* *mf* *pp* *mf* *pp*

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

Perc. I [Marimba] *ff*

Perc. II [Vibes] *mp* *hard yarn mallets, motor off*

Pno. *mp*

Solo Vln. I (a) *pp* *mf* *pp* *mf* *pp* *ff poss.* *sub. pp*

Solo Vln. I (b) *sub. pp* *mf* *pp* *mf* *ff poss.* *sub. pp*

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

Solo Vln. II (a) *pp* *mf* *pp* *mf* *ff poss.* *pp*

Solo Vln. II (b) *pp* *mf* *pp* *ff poss.* *pp*

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

Solo Vla. (a) *pp* *mf* *pp* *mf* *ff poss.*

Solo Vla. (b) *pp* *mf* *pp* *ff poss.*

Solo Vla. (c) *pp* *mf* *ff poss.*

Solo Vc. (a) *pp* *mf* *pp* *mf* *ff poss.*

Solo Vc. (b) *pp* *mf* *ff poss.*

Db. *p* *mf*

176

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ff poss.* *pp*

Bsn. *p* *mf* *p*

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

Tpt. *mf* *pp* *mf* *pp* *mf* *pp* *ff* *pp*

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

Perc. I (Marimba) *sfz*

Perc. II (Vibes) *mf* *mf*

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

Solo Vln. I (a) *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ff poss.* *pp* *mf* *pp* *mf*

Solo Vln. I (b) *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *sub. pp* *mf*

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

Solo Vln. II (a) *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Solo Vln. II (b) *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp*

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

Solo Vla. (a) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp* *mf* *pp* *mf*

Solo Vla. (b) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp*

Solo Vla. (c) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp*

Solo Vc. (a) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff poss.* *pp* *mf* *pp*

Solo Vc. (b) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Db. *p* *mf* *p*

179

182

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *pp mf pp mf pp mf pp mf pp mf pp mf*

Bsn. *p mf p ff*

Hn. *ff pp mf pp mf pp*

Tpt. *pp mf pp mf pp*

Tbn. *ff pp mf pp mf pp*

Perc. I (Marimba) *pp f*

Perc. II (Vibes) *mf ff*

Pno. *ff mp mp*

Vln. I (a) *tutti, div. pp mf pp mf pp mf pp mf pp mf*

Vln. I (b) *pp mf pp mf pp mf pp mf pp mf*

Vln. II (a) *tutti, div. pp mf pp mf pp mf pp mf pp*

Vln. II (b) *pp mf pp mf pp mf pp mf pp*

Vla. (a) *tutti, div. pp mf pp mf pp mf pp mf pp mf*

Vla. (b) *pp mf pp mf pp mf pp mf pp*

Vc. *unis. p mf p ff*

Db. *p mf p ff*

Lrg. Sus. Cym.

8^{va}

189

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

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

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

Bsn. *v* *v*

Hn. *sfz*

Tpt. *pp* *ff* *pp* *ff*

Tbn. *sfz*

Perc. I *sfz* *ff* *sfz* *ffpp* *sfz* *ff* *sfz* *ffpp*

Perc. II *Vibes* *3* *3* *3* *3*

Pno. *sm* *sm*

Vln. I *unis.*

Vln. II *unis.*

Vla. *unis.*

Vc. *v* *v*

Db. *v* *v*

193

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. *pp* *ff*

Bsn. *ff* *pp*

Hn. *pp*

Tpt. *pp* *ff*

Tbn. *pp*

Perc. I Sn. Dr. Large & Small Tom-toms Sm. Sus. Cym. *ffz* *ff* *ffz* *ffpp* *ffz*

Perc. II Vibes Lrg. Sus. Cym. *pp* *ff*

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc. *pp*

Db. *pp*

Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bsn. *ff* poss. *pp* *ff* poss. *pp*

Hn. *ff* poss. *pp* *ff* poss. *pp*
 ◊ abruptly stop note with tongue

Tpt. *ff* poss.

Tbn. *ff* poss. *pp* *ff* poss. *pp*
 ◊ abruptly stop note with tongue

Perc. I *sfz* *Vibes* *sfz* *sfz*

Perc. II *f* staccatissimo 3

Pno. *sfz* *sfz* *sfz*
scd * *scd*

Vln. I

Vln. II

Vla.

Vc. *ff* poss. *pp* *ff* poss. *pp*

Db. *ff* poss. *pp* *ff* poss. *pp*

201

Fl. *sfpp*

Ob. *sfpp*

Cl. *sfpp*

Bsn. *ff poss.* *pp* *ff poss.*

Hn. *ff poss.* *pp* *ff poss.*

Tpt.

Tbn. *ff poss.* *pp* *ff poss.*

Perc. I *Crot.* *sfz* *sfz* *sfz* *sfz*

Perc. II *Vibes*

Pno. *sfz* *sfz* *sfz* *sfz*

* *sed*

Vln. I

Vln. II

Vla.

Vc. *ff poss.* *pp* *ff poss.*

Db. *ff poss.* *pp* *ff poss.*

204

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

Ob. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Bsn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hn. *ff* *sempre*

Tpt. *mute out*

Tbn. *ff*

Perc. I

Perc. II *Vibes*

Pno. *ff*

Vln. I *molto espressivo* *f* *sempre*

Vln. II *molto espressivo* *f* *sempre*

Vla. *molto espressivo* *f* *sempre*

Vc. *f* *sempre*

Db. *f* *sempre*

207

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

Ob. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Bsn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hn. *v*

Tpt. -

Tbn. *v*

Perc. I -

Perc. II *v* Vibes

Pno. *v* * ∞

Vln. I *v*

Vln. II *v*

Vla. *v*

Vc. *v*

Db. *v*

210

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

Ob. *pp f pp f pp f pp f pp f pp f*

Cl. *f pp f pp f pp f pp f pp f pp*

Bsn. *pp f pp f pp f pp f pp f pp f*

Hn. *ff*

Tpt.

Tbn. *pp ff* *mute out*

Perc. I

Perc. II *Vibes* *Lrg. Sus. Cym.* *pp ff*

Pno. ** 20*

Vln. I *ff pp f pp f*

Vln. II *ff pp f pp*

Vla. *ff pp f pp*

Vc. *ff poss. pp f*

Db. *ff poss. pp f*

213

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

Ob. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Cl. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Bsn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Hn. *sffp*

Tpt. *ff* *senza sord.*

Tbn. *sffp* *senza sord.*

Perc. I *sffz* [Crot.]

Perc. II *sffz* [Chimes] *sed. al fine*

Pno. *sffz* *15^{ma}* *sed. al fine*

Vln. I *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

Vla. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

Db. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

216

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

Ob. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f* *pp* *f*

Bsn. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hn. *ff* *sfzp* *ff*

Tpt. *ff* *sfzp* *ff*

Tbn. *ff* *sfzp* *ff*

Perc. I *sfz* *sfz*

Perc. II *sfz*

Pno. *sfz* *sfz*

Vln. I *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

Db. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Crot. *sfz*

Chimes *sfz*

15^{ma} *sfz*

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

Ob. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f* *pp* *f* *pp*

Bsn. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hn. *sffp* *ff* *sffp*

Tpt. *sffp* *ff* *sffp*

Tbn. *sffp* *ff* *sffp*

Perc. I [Crot.] *sffz*

Perc. II [Chimes] *sffz*

Pno. *sffz*

Vln. I *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

Db. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

222

Fl. *f* *pp* *f* *pp* *ff poss.*

Ob. *pp* *f* *pp* *f* *pp* *ff poss.*

Cl. *f* *pp* *f* *pp* *ff poss.*

Bsn. *pp* *f* *pp* *f* *pp* *ff poss.*

Hn. *ff* *pp* *ff*

Tpt. *sfz* *ff*

Tbn. *ff* *pp* *ff*

Perc. I *sfz* *sfz* *sfz*

Perc. II *f*

Pno. *sfz* *15^{ma}* *sfz*

Vln. I *pp* *f* *pp* *f* *pp* *ff poss.*

Vln. II *f* *pp* *f* *pp* *ff poss.*

Vla. *f* *pp* *f* *pp* *ff poss.*

Vc. *pp* *f* *pp* *f* *pp* *ff poss.*

Db. *pp* *f* *pp* *f* *pp* *ff poss.*