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WITHERBUD

for Orchestra

(2021)

Score in C

ALEX TAY

Witherbud has been composed for the
London Philharmonic Orchestra.

Duration: c. 8 minutes

Instrumentation

2 Flutes (flute 2 doubling piccolo)

2 Oboes (oboe 2 doubling Cor Anglais)

2 Clarinets (clarinet 1 in B \flat and 2 doubling Bass clarinet in B \flat)

2 Bassoons

2 Horns in F

2 Trumpets in B \flat

2 Trombones

Tuba

Percussion 1 (3.5 octave Marimba, Vibraphone, Suspended Cymbal, Bass Drum)

Percussion 2 (Single hand-held Crotales tuned to E flat, Tubular Bells, Snare Drum, Triangle)

Harp

Piano (doubling Celesta)

Strings (3. 2. 2. 2. 2*)

*The double bass section should play with C extensions

Crotales sound 2 octaves higher than written,
Piccolo and Celesta sound 1 octave higher than written,
Double Basses sound 1 octave lower than written

Score in C

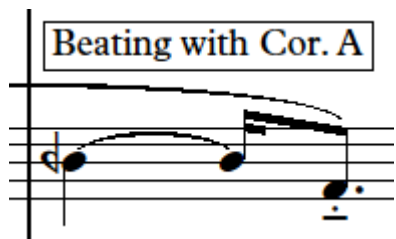
Performance Notes

General

Quartertones should be produced with little to no vibrato

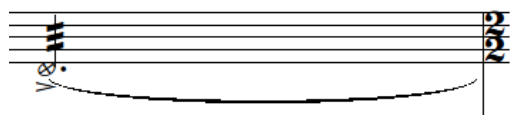
♯ Sharpen the pitch by a quartertone.

♭ Flatten the pitch by a quartertone.

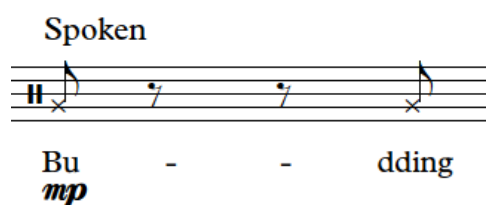


At times, two tones are placed a quartertone apart in two different instruments. At these times this marking will appear to reassure the player that the beating is intentional.

Cover entire mouthpiece with lips,
Breath tone
flz.



Cross noteheads indicate that an unpitched sound should be produced. The notehead is always accompanied by a written instruction.

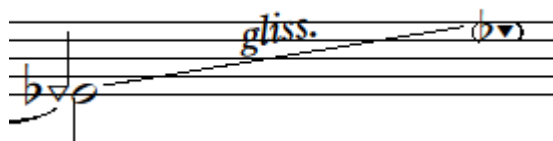


In non-percussion parts, the percussion clef indicates that the player(s) should speak in the manner indicated.

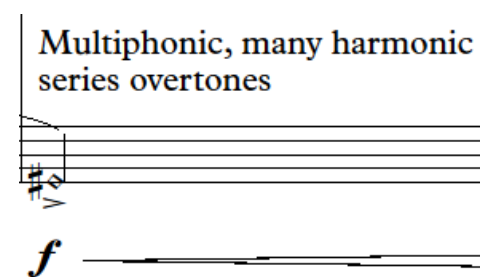
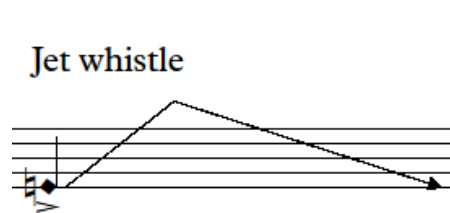
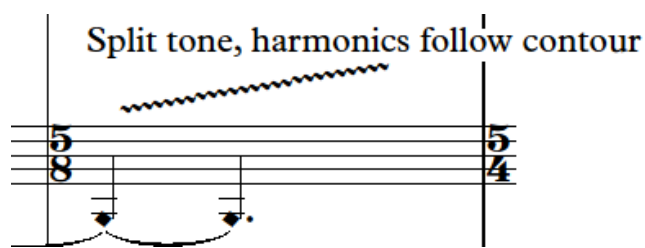


Brackets above the staff indicate that a part should be brought to the foreground of the texture.

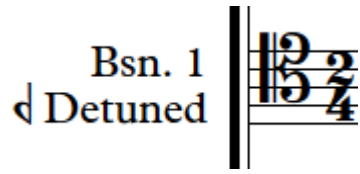
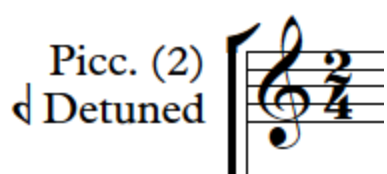
Winds



Singing and playing: triangle noteheads are sung and round noteheads are played. The notated pitch can be transposed by octave to suit the player's vocal range.



Diamond noteheads are used for techniques which use the instruments' natural harmonic series in some way. In the bass clarinet these are used for split tones, in the flutes they are used for jet whistles and in the bassoons they are used for multiphonics. They are always accompanied by a written instruction.



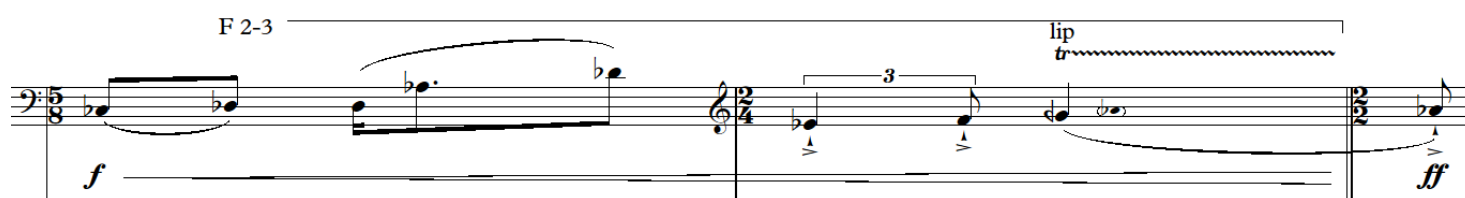
At times the piccolo (flute 2) and first bassoon are asked to detune their instrument by a quartertone (and crucially not more than a quartertone). Where this occurs, the instrument will be labelled with the above marking on the left-hand side of the page. All pitches on staves which have been so labelled are expected to sound a quartertone flatter than written.

Brass



Arrows attached to accidentals show that the pitch should be flattened by a sixth tone. These can be found naturally in the instruments' overtone series by overblowing until one finds the natural 7th partial of the played harmonic series. It has been advised that fingerings should not be given as to hornists for quarter and sixth tones as they will find their own. However, in instances where players are asked to blow up and down harmonic series this is indicated in the following ways for the following instruments.

Horn:



Trumpet:



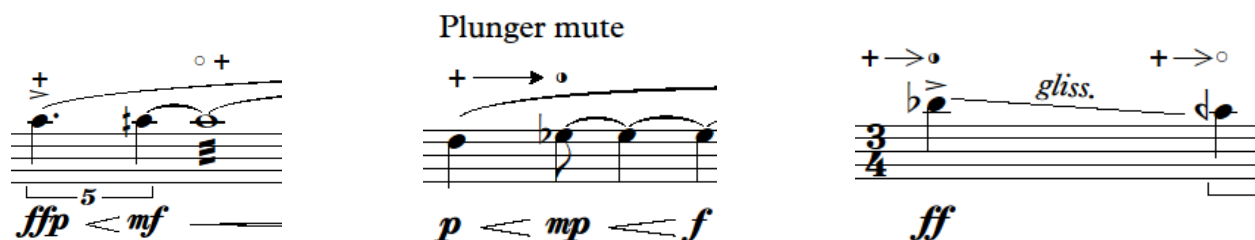
Trombone:



Where alternative fingerings may produce a better sound/more accurate result, the player is encouraged to use them.

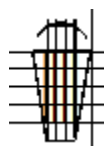


Crosses above pitches indicated hand-stopping for horns. If extended periods of hand-stopping are required "sim." is written above the pitch after, which indicates that the hand-stopping should continue until otherwise indicated (e.g. by nat. or an open circle).



Crosses above pitches are used when trumpeters or trombonists are playing with either a harmon or plunger mute. When playing with a harmon mute the cross indicates that the player should cover the stem and the circle indicates that the player should uncover it. Similarly crosses show that the plunger mute should cover the whole bell and the circle indicates that the bell should be completely uncovered. Both symbols above a pitch combined with a tremelo indicate that the bell or stem should be rapidly covered and uncovered to produce a tremelo effect. Half black half white circles indicate that the plunger mute should only partially uncover the well. Short arrows going from cross to circle or cross to half circle indicate that the tone should be articulated by rapidly uncovering or half uncovering the bell or stem: the uncovering articulates the pitch. Where the bell or stem remains covered for extended periods of time, the cross will appear above a pitch which will be proceeded by the marking "sim."

Strings



Bridge clef, indicates where between the bridge and fingerboard a passage or action should be performed.



Indicates that the left hand dampen the string so that no pitched sound from the open strings escapes.

String divisi are labelled according to desk number and therefore player. "1" refers to desk number and therefore player within the section. Since there are only 3 first violins, "div. a 2" alone on a tutti stave indicates that players 1 should play the top part whilst players 2 and 3 should play the bottom part. Other manners of divisi will be detailed in the score.

Programme note

“For what is this shadow of the going in which we come, this shadow of the coming in which we go, this shadow of the coming and the going in which we wait, if not the shadow of purpose, of the purpose that budding withers, that withering buds, whose blooming is a budding withering.” (Beckett, *Watt*)

In our current situation we seem to be at a crossroads moment. *Witherbud* is that feeling of being faced with a seemingly inescapable crossroad of binary oppositions. At this moment where we seem to be about to begin again, should we go forward or back on ourselves? Should we halt? Should we wither or bud?

Witherbud is an attempt to ask these questions musically. Quotations from Bach emerge from mechanical textures, are whittled at, and transform. The piece sporadically speeds and slows, sometimes uncannily. The tone seemingly changes at the piece's own whim from serious to playful to plainly ridiculous. The questions that the piece poses collapse in on themselves.

WITHERBUD

rall.
♩ = 120 ♩ = 104 ♩ = 88 ♩ = 72 ♩ = 60

Piccolo (2) *ff, brillante* *mf* *f* *pp* *ff* *pp* *f* *pp* *ppp*

Flute 1 *ff, brillante* *mf* *ff* *pp* *f* *p* *f* *mp, lyrical* *f* *pp*

Oboe 1 *ff, brillante* *mp* *f* *mp* *ff* *p, lyrical* *f* *mp*

Cor Anglais (2) *p* *mf* *mp, lyrical* *ff* *mf*

Clarinet in B♭ 1 *ppp, lyrical* *p* *mf* *p* *ppp* *mf* *p* *f*

Bass Clarinet in B♭ (2)

Bassoon 1 *pp* *mp* *ppp* *mf*

Bassoon 2 *p, lyrical*

Horn in F 1

Horn in F 2 *Sizzle mute* *pp, lyrical* *p* *ff*

Trumpet in B♭ 1 *pp, lyrical* *ff*

Trumpet in B♭ 2

Trombone 1 *Harmon mute, stem in* *pp, lyrical*

Trombone 2 *Harmon mute, stem in* *pp, lyrical*

Tuba

Marimba (1) *ff, brillante* *mp* *ff* *mf* *ff*

Crotale (2) *ff, brillante*
Single hand-held Crotale To Tub. B.
D⁴ C³ B² B² F³ G³ A³ D⁴ A³ B³
i.v. sempre

Harp *ff, brillante* *sub. mp* *f* *ff* *gliss.*

Piano *ff, brillante* *f*

Ped.

rall.
♩ = 120 ♩ = 104 ♩ = 88 ♩ = 72 ♩ = 60

Violin I *fp, brillante* *sfp* *f* *mf* *sfp* *f* *mf, lyrical* *fp* *mp* *sf* *poco vib.*

Violin II *fp, brillante* *fp* *mf, lyrical* *poco vib.* *f* *sub. p* *mp* *sf*

Viola *ff, brillante* *p* *ff* *mf, lyrical* *ff* *mp* *f* *p* *mp* *sf* *poco vib.*

Violoncello *f, lyrical* *mp* *fp* *mp* *sf*

Contrabass *ff, lyrical* *p*

A tempo rall.

♩ = 120

♩ = 104

♩ = 88

♩ = 72

Picc. (2) *mf* *pp, wild* *mf* *mf* *f* *ff* *f* *ff* *mf, lyrical*

Fl. 1 *f* *p* *f* *pp, wild* *mf* *p* *mf* *f* *mf* *f* *ff* *f* *ff* *p* *ff* *mf*

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

C. A. (2) *f* *p* *f* *mp* *ff* *f* *mf* *f* *mp* *ff*

Cl. 1 *pp, wild* *mf* *p* *mf* *p* *mf* *mp* *f* *mp* *f* *mf* *f* *ff* *f* *ff* *f*

B. Cl. (2) *mf, wild* *p* *mp* *p* *mf* *p* *mf* *mp* *f* *mf* *f* *ff* *f* *ff* *f, lyrical*

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

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

Hn. 1 straight mute *ppp, lyrical* *f* *ff* *mp* *f*

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

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

Tpt. 2 Harmon mute, no stem *mf, lyrical* *ff* *mf* *ff*

Tbn. 1 *f* *p* *f* *mf* *pp* *p* *f*

Tbn. 2 *f* *p* *f* *mf* *pp* *p* *f*

Tba. *mp* *f* *mf*

Mar. (1) *sff* *mf* *f* *sff* *mf* *ff* *fff*

Crot. (2) Tubular Bells L.v. sempre *f, brillante sub pp* *mf* *ff* *mp*

Hp. *sub. mf* *ff* *f* *ff* *f* *ff* *ff, sonoro*

Pno. *mf, cantabile* *mp* *p* *pp, cascading* *ff, sonoro* *mp*

A tempo rall.

♩ = 120

♩ = 104

♩ = 88

♩ = 72

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

Vln. II *sub. mp* *mf* *sub. p, wild* *mf* *mf* *f* *ff* *f* *ff* *mf* *f* *ff* *f*

Vla. *sub. mp* *mf* *sub. f* *mf* *mp* *ff, sonoro*

Vc. *sub. mp* *mf* *sub. f* *mf* *mp* *ff, sonoro*

Cb. *sub. mp* *mf* *sub. f* *mf* *mp* *ff, sonoro*

B $\text{♩} = 60$ $\text{♩} = 52$ ($\text{♩} = 104$) rit. $\text{♩} = 72$ $\text{♩} = 144$ rit. $\text{♩} = 104$

Picc. (2) *pp fp mf pp fp, leggero mp*

Fl. 1 *poco vib. p, cantabile e legato f pp flz. nat. fp, capriccioso f p*

Ob. 1 *poco vib. p, cantabile e legato f mp sf*

C. A. (2) *p, cantabile e legato mf mf pp mf pp f*

Cl. 1 *fp, lyrical mf pp fp, leggero mp*

B. Cl. (2) *p mp, agitato pp mf pp fp, capriccioso mf p*

Bsn. 1 *p, cantabile e legato mf f pp mf p f*

Bsn. 2 *p*

Hn. 1 *pp mp, agitato pp mf pp*

Hn. 2 *pp senza sord. f*

Tpt. 1 *pp, dolce e cantabile mf*

Tpt. 2 *mf*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *f p*

Mar. (1) *f p*

Tub. B. (2) *mf, sonoro p*

Hp. *pp mp mf pp sf, agitato mp mf p*

Pno. *ppp To Cel. Celesta mf, capriccioso f pp Ped.*

B $\text{♩} = 60$ $\text{♩} = 52$ ($\text{♩} = 104$) rit. $\text{♩} = 72$ $\text{♩} = 144$ rit. $\text{♩} = 104$

Vln. I *pp fp f pp fp, feroce ff*

Vln. II *poco vib. IV mp pp, lurching mp pp mf pp, capriccioso mf p*

Vla. *f p mf pp f pp*

Vc. *pp fp f pp f*

Cb. *f pp, lurching mp pp mf pp*

♩ = 52

13

Picc. (2) *pp, lyrical* *mf* *ppp* *fp*

Fl. 1 *mp, capriccioso* *f* *p*

Ob. 1 *p, leggero* *mp*

C. A. (2) *ppp* *f* *pp* *f* *p* *f*

Cl. 1 *pp, lyrical* *f* *mp, capriccioso* *f* *p* *fp, lyrical*

B. Cl. (2) *p, lyrical* *ff* *p* *f* *sub. p* *mp* *p, agitato* *f* *p*

Bsn. 1 *pp* *f* *pp* *f* *ppp, agitato*

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

Hn. 1 *mf* *pp* *f* *ppp* *pp* *p* *pp* *mf* *pp*

Hn. 2 *pp* *f*

Tpt. 1 *p* *mf*

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

Tba. *ppp* *mf*

Mar. (1) *f, agitato* *mp* *sub. p, leggero* *mp*

Tub. B. (2) *mp* *pp, leggero* *mp* *p*

Hp. *mp, capriccioso* *mf* *mp* *ff*

Cel. *f* *ff* *f*

Pad.

♩ = 52

1

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

2, 3 *f* *f* *f* *mf*

Vln. II *tutti* *f* *pp* *sfp*

Vla. 1 *f* *ff* *pp* *f* *p* *f*

2 *f* *ff* *p* *f* *pp* *f* *p* *f*

Vc. (unis.) *pp* *f > p* *f* *sub. p* *mp* *p, agitato* *f* *p*

Cb. 1 *p* *f* *pp* *f* *pp sfp* *pp*

2 *f* *pp sfp*

C

Picc. (2) *ppp* *mf* *pp* *mf* *p* *fp, agitato* *vib. nat.* *mf* *sfp, leggero e capriccioso* *mp* *p* *mp* *pp*
 Fl. 1 *p, agitato* *f* *p, espressivo* *ff* *mp* *f* *mf, leggero e capriccioso* *p*
 Ob. 1 *sf* *p, lyrical* *mp* *fp, espressivo* *ff* *mp* *f*
 C. A. (2) *p* *ppp* *mf* *mp* *fp* *mp, agitato* *f* *mf* *ff* *p* *f* *p*
 Cl. 1 *ppp* *f* *pp* *mf* *p* *fp, lyrical* *f* *p* *f* *ff* *p* *mp* *leggero e capriccioso* *p* *mp* *pp*
 B. Cl. (2) *mf* *fp* *f* *pp* *sub. f, leggero e capriccioso* *p*
 Bsn. 1 *mp* *mf* *f* *mp* *f* *mf* *piu f* *mf* *f* *sub. p*
 Bsn. 2 *p* *ppp* *mf* *mp* *ppp* *f* *fp* *ff, sonoro* *pp* *p* *leggero e capriccioso*
 Hn. 1 *mf* *mp* *mf* *pp* *f* *fp* *mf* *p* *sf* *pp* *sfp*
 Hn. 2 *pp*
 Tpt. 1 *f* *ffp, espressivo* *mf* *f* *mf*
 Tpt. 2 *pp* *sf* *p* *leggero e capriccioso*
 Tbn. 1 *ppp* *f, sonoro* *pp* *mf sub. pp*
 Tbn. 2 *ppp* *f, sonoro* *pp*
 Tba. *ppp* *f, sonoro* *pp*
 Mar. (1) *p* *f* *To Vib.* *Vibraphone* *hard sticks* *slow motor* *pp* *Ped.*
 Tub. B. (2) *mf* *p* *mp*
 Hp. *sf, agitato* *p* *f* *sub. mp*
 Cel. *f* *mf* *f* *f, wild* *mf* *f*
 Vin. I *ff* *pp, lyrical* *mp* *fp, agitato* *f* *p* *f* *pp* *sf* *p* *sub. f* *ff*
 Vin. II *ff* *pp, lyrical* *mp* *fp, agitato* *f* *p* *f* *pp* *sf* *p* *sub. f* *ff*
 Vla. *p* *mf* *mp* *fp, agitato* *f* *p* *sf* *pp* *f* *ff* *div. a 2* *unis.*
 Vc. *poco vib.* *pp* *mp* *mf* *sf* *fp* *ff, sonoro* *ff* *arco*
 Cb. *pp* *f* *sf, agitato* *pp* *ff, sonoro* *p* *sf* *p* *sf*

accel. $\text{♩} = 60$ $\text{♩} = 69$ $\text{♩} = 76$ $\text{♩} = 88$

Picc. (2) $mp > p < mf$ $pp < f > p$ f $mf < pp$

Fl. 1 f $p < f > p < mf$ $pp < ff > pp$ sf *sub. p* $< f$ *sub. p* $< f$ $mp < f >$

Ob. 1 $f, feroce$ ff *sub. p, leggero e capriccioso* $ff > pp$ sf *sub. p* $< f$ *sub. p* $< f$ pp mf

C. A. (2) f $pp, leggero e capriccioso < f > mp$ $pp < f >$ pp $fp < f > p$ pp f pp

Cl. 1 $mf > p < f$ $pp < f > p$ sf mf

B. Cl. (2) $mf >$ $p < f > p < mf$ p $mf > mp$ $mf > mp$ $sf > pp$ f

Bsn. 1 f $pp, leggero e capriccioso$ f $pp < f >$ pp $fp < f > p$ $pp < f > pp$ f pp

Bsn. 2 $mf >$ p f mf mp $mf > mp$ $sf > pp$ f pp

Hn. 1 pp sfp pp $p, leggero e capriccioso$ mf p

Hn. 2 $pp, espressivo$

Tpt. 1 f

Tpt. 2 $mf >$ pp $p, leggero e capriccioso$ mf p $mp > pp$ $sf > pp$ $mp > p$

Tbn. 1 $p, leggero e capriccioso$ mf pp mp mf sf

Tbn. 2 $p, leggero e capriccioso$ mf pp sfp p

Tba. $p, leggero e capriccioso$ mf pp

Vib. (1) p mp mf mp f

Tub. B. (2) p mp mf mp

Hp. $mp < mf$ f $mp, sonoro$ mf

Cel. $f, agitato$ $mp, sonoro$ mf

Pod.

accel. $\text{♩} = 60$ $\text{♩} = 69$ $\text{♩} = 76$ $\text{♩} = 88$

Vin. I $f, feroce$ $piu f$ $sub. mf$ ff $sub. mf$ ff *sub. p, leggero e capriccioso* $sub. p < f$ $mp < f >$

Vin. II pp $mf, feroce$ f ff mf ff *sub. p, leggero e capriccioso* $sub. p < f$ $mp < f >$

Vla. $mf > p < f$ $mp, secco$ mf $ff, feroce$ $arco$ $p, leggero e capriccioso$ mf

Vc. fp $mf, leggero e capriccioso$ $ff > p$ $un. sf$ mf mp

Cb. $tutti$ sf mf mp

D A tempo
♩ = 60

accel.

♩ = 72

♩ = 88

Picc. (2)
Fl. 1
Ob. 1
C. A. (2)
Cl. 1
B. Cl. (2)
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

Vib. (1)
Tub. B. (2)

Hp.
Cel.
Ped.

D A tempo
♩ = 60

accel.

♩ = 72

♩ = 88

Vin. I
Vin. II
Vla.
Vc.
Cb.

E A tempo
♩ = 60

accel.

Picc. (2)
Fl. 1
Ob. 1
C. A. (2)
Cl. 1
B. Cl. (2)
Bsn. 1
Bsn. 2

Detailed description: This section contains the staves for the woodwind and string instruments. The Piccolo (Picc. 2) part features complex rhythmic patterns with dynamics ranging from *p* to *pp*. Flute 1 (Fl. 1) has a melodic line with dynamics from *p* to *ff, manic*. Oboe 1 (Ob. 1) plays a similar melodic line with dynamics from *p* to *ff*. Clarinet in A (C. A. 2) and Clarinet in Bb (Cl. 1) have intricate passages with dynamics from *p* to *pp*. Bass Clarinet (B. Cl. 2) and Bassoon 1 (Bsn. 1) parts are more rhythmic, with dynamics from *p* to *f*. Bassoon 2 (Bsn. 2) has a simpler part with dynamics from *p* to *f*.

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Vib. (1)
Tub. B. (2)
Hp.
Cel.
Ped.

Detailed description: This section contains the staves for brass and percussion. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) play a melodic line with dynamics from *mp* to *p*, marked *mp, leggiero e capriccioso*. Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2) have more active parts with dynamics from *mf, manic* to *ff*. Vibraphone (Vib. 1) provides a rhythmic accompaniment with dynamics from *ff* to *f, poco a poco cresc.*. Trombone 2 (Tub. B. 2) has a melodic line with dynamics from *mf* to *f*. Harp (Hp.) and Cymbal (Cel.) parts are primarily harmonic and rhythmic, with dynamics from *f* to *pp*. Pedal (Ped.) is indicated at the bottom.

E A tempo
♩ = 60

accel.

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

Detailed description: This section contains the staves for the string instruments. Violin I (Vln. I) and Violin II (Vln. II) have melodic lines with dynamics from *p* to *sf*. Viola (Vla.) and Violoncello (Vc.) parts are primarily harmonic, with dynamics from *sf* to *p*. Contrabasso (Cb.) has a melodic line with dynamics from *mf* to *p*. The score includes various performance instructions such as *poco sul pont.*, *nat.*, *div. a 2*, and *non div.*.

F A tempo accel. $\text{♩} = 72$ $\text{♩} = 88$ $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 120$

Picc. (2) *mp* *p* *mp* *ff, manic* *mp*

Fl. 1 *mp, leggiero* *mf* *p* *ppp* *sub. mp* *sf* *mp* *sf* *fp* *f, manic*

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

C. A. (2) *p* *mf* *p* *pp* *mp* *pp*

Cl. 1 *p* *ff* *p* *pp* *p, leggiero* *mf*

B. Cl. (2) *mp* *pp* *mp* *mp* *pp* *To Cl.*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp*

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

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

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

Vib. (1) *ff* *mf* *To Mar.*

Tub. B. (2) *mf* *p*

Hp. *ff* *mp*

Cel. *ff* *f* *To Pno.* *Piano* *pp, volante* *f*

F A tempo accel. $\text{♩} = 72$ $\text{♩} = 88$ $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 120$

Vln. I *p* *mp* *sf* *fp* *pp* *sub. f* *pp, cantabile* *f*

Vln. II *f* *p* *sf* *p* *fp* *pp* *sub. f* *pp, cantabile* *f* *ppp*

Vla. *p* *f* *sf* *p* *fp* *pp* *sub. f* *pp, cantabile* *f* *ppp*

Vc. *f* *mf* *p* *fp* *pp* *sub. f* *pp, cantabile* *f* *ppp*

Cb. *mp* *mf* *f*

Vln. I: *un.*, *div. a 2*, *pp, cantabile*

Vln. II: *un.*, *div. a 2*, *pp, cantabile*, *poco sul pont.*, *nat.*

A tempo accel.

♩ = 60

♩ = 80

♩ = 100

♩ = 120

Picc. (2) *f* *ff*

Fl. 1 *ff* *sub. f* *ff* *mf*

Ob. 1 *mf* *p* *pp, dolce e cantabile* *mf* *p* *f* *pp*

C. A. (2) *pp, dolce e cantabile* *f* *p* *pp*

Cl. 1 *mp, dolce e cantabile* *p* *mp* *pp* *mp* *p*

Cl. 2 Clarinet in B♭ *ppp, dolce e cantabile* *mf* *pp* To B. Cl.

Bsn. 1 *ppp, dolce*

Hn. 1 *ppp, dolce e cantabile* *senza sord.* *sim.* *mf* *pp*

Hn. 2 *ppp, dolce e cantabile* *nat.* *mf*

Tpt. 1 *pp, dolce e cantabile* *mp*

Tpt. 2 *ppp, dolce e cantabile* *straight mute* *mp*

Tbn. 1 *ppp, dolce e cantabile* *straight mute* *mf*

Tbn. 2 *mf, dolce e cantabile* *straight mute*

Mar. (1) Marimba *p, nervous* *mp* *mf*

Hp. *f, manic* *D: C: B: Eb: F: G: A:*

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

A tempo accel.

♩ = 60

♩ = 80

♩ = 100

♩ = 120

Vln. I *1 solo* *mf* *f*

Vln. II *1* *pp* *vib. nat.* *ppp, poco cresc.* *pp, poco cresc.* *p, poco cresc.* *mp* *mf*

Vln. II *2* *pp* *vib. nat.* *ppp, poco cresc.* *pp, poco cresc.* *p, poco cresc.* *mp* *p* *mf*

Vla. *vib. nat.* *pp* *mf*

Vc. *1* *vib. nat.* *pp* *mf*

Vc. *2* *vib. nat.* *pp* *mf* *p*

G A tempo accel. $\text{♩} = 60$

$\text{♩} = 72$

$\text{♩} = 88$

Picc. (2) *f, volante* *mf* *mp > pp* *mp* *ppp* *f*

Fl. 1 *mp* *mf, volante sub. p* *mp sub. p* *mp* *pp, lyrical* *f* *ff* *pp*

Ob. 1 *mf* *f* *marcato* *ff, manic*

C. A. (2) *mf* *f* *p* *marcato*

Cl. 1 *ff* *p* *f, manic* *ff*

B. Cl. (2) Bass Clarinet in Bb *pp* *f, sonoro* *mf* *ff*

Bsn. 1 *f, sonoro* *p*

Bsn. 2 *p, dolce*

Hn. 1 *nat.* *mf* *f* *p* *pp* *mf* *marcato*

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

Tpt. 1 *mf* *f* *mp* *pp* *mf* *marcato*

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

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

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

Tba. *pp* *f, sonoro*

Mar. (1) *f, manic* *ff* *mf* *ff* *mf* *f* *sub. mf* *f* *sub. mf*

Tub. B. (2) *ppp* *mp*

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

Pno. *p, manic* *f* *mf* *ff* *sub. mf* *ff* *mf*

Ped.

G A tempo accel. $\text{♩} = 60$

$\text{♩} = 72$

$\text{♩} = 88$

Vln. I *mp* *f* *p* *f* *p* *vib. nat.* *p*

Vln. II *ff, surging* *ff, surging* *pp* *mf*

Vla. *ff* *p* *mf, surging* *ff* *mf, surging* *ff* *sub. mf*

Vc. *sub. p* *ff, surging* *sub. mf* *ff*

Cb. *vib. nat.* *pp* *ff, sonoro*

A tempo accel.
 ♩ = 104 ♩ = 120 → ♩ = 60

43

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

Fl. 1 *ff* *mp* *ff* *fff*

Ob. 1 *f* *ff* *fff* *ff*

C. A. (2) *ff, manic* *f* *fff* *fff*

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

B. Cl. (2) *mp* *ff* *f* *fff*

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

Bsn. 2 *ff, sonoro* *f* *fff* *ff*

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

Hn. 2 *mp* *mf* *f* *ff*

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

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

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

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

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

Mar. (1) *ff* *sub. f* *ff* *f* *ff* *sub. f* *fff* *gliss.*

Tub. B. (2) *f, sonoro* *ff* *ff* *ff*

Hp. *f* *ff* *f* *ff* *gliss.* *fff*

Pno. *f* *mf, volante* *ff* *f* *fff* *f* *fff*

A tempo accel.
 ♩ = 104 ♩ = 120 → ♩ = 60

1

Vln. I *ff, surging* *fff* *p* *fff* *f* *fff* *p* *fff*

Vln. II *ff* *fff* *sostenuto* *fff* *sostenuto*

Vla. *ff* *fff, sostenuto* *fff, sostenuto*

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

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

H $\text{♩} = 72$

45 To Alto Fl.

Picc. (2) *mf* \rightarrow *pp*

Fl. 1 *p* *mf* *flz.* *gliss.* *nat.*

Ob. 1 *p* *mf* *p, dolce e legato* *mf*

C. A. (2) *mf* \rightarrow *pp* *p, dolce e legato* *mp* \rightarrow *p* *mf* \rightarrow *mp* *p* *mf*

Cl. 1 *p* *p, dolce e legato* *mp* \rightarrow *p* *f* \rightarrow *mp* *f* \rightarrow *p* *mf*

B. Cl. (2) *f* \rightarrow *pp* *mf* \rightarrow *ff* *Split tone, harmonics follow contour*

Bsn. 1 *sub ppp, menacing* \rightarrow *fff* *p* \rightarrow *mf* *mp* \leftarrow *f* *p* \rightarrow *ff*

Bsn. 2 *mf, menacing* \rightarrow *fff* *mf* \rightarrow *mp* *p* \rightarrow *mf* \rightarrow *ff*

Hn. 1 *ff* *nat.* *p* \rightarrow *mp* \rightarrow *p* *p* \rightarrow *mp* \rightarrow *p* \rightarrow *mp* \rightarrow *p*

Hn. 2 *mp, dolce* \rightarrow *p* \rightarrow *mp* \rightarrow *p* *p*

Tpt. 1 *f* *pp, dolce* \rightarrow *mp* \rightarrow *p*

Tpt. 2 *p, dolce* \rightarrow *pp* *mp* \rightarrow *pp*

Tbn. 1 *p, dolce* \rightarrow *pp* *p* \rightarrow *mp* \rightarrow *p*

Tbn. 2 *pp, dolce* \rightarrow *mp* \rightarrow *p* *p* \rightarrow *mp* \rightarrow *p*

Tba. *mf* \rightarrow *pp*

Mar. (1) *sub p* *To Cym.*

Tub. B. (2) *pp*

Hp. *f* *lv. all glissandi resonances*

Pno. *pp*

H $\text{♩} = 72$

1 *p* *sul pont.* \rightarrow *nat.* *f* *p, dolce e legato*

Vln. I *mp* \rightarrow *p* *p, dolce e legato*

3 *mf* \rightarrow *pp* *p, dolce e legato*

Vln. II *mf* \rightarrow *pp* *p, dolce e legato*

1 *mf* \rightarrow *pp* *p, dolce e legato*

Vla. *mf* \rightarrow *pp* *sul pont.* \rightarrow *nat.* *f* *p, dolce e legato*

2 *mf* \rightarrow *pp* *p, dolce e legato*

Vc. *mf* \rightarrow *p* *sul pont.* \rightarrow *nat.* *f* *p, dolce e legato*

2 *mf* \rightarrow *p* *p, dolce e legato*

Cb. *mf* \rightarrow *p* *mp, appassionato*

I poco a poco accel.

50

Fl. 1 *f > p*

Fl. 2 *f* *gliss.* *ff cantabile* *mf* *f* *mf* *ff*

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

C. A. (2) *mp* *mf > p* *f* *mf* *pp*

Cl. 1 *mf* *p* *sf* *pp* *f, sonoro* *ff* *f* *mp*

B. Cl. (2) *mf* *f* *ff* *mf* *f* *p*

Bsn. 1 *pp* *mp* *pp* *fp* *f* *ff* *mf* *p* *mp*

Bsn. 2 *sub. pp* *mp* *fp* *f* *ff* *mf* *p* *mp*

Hn. 1 *pp* *p* *pp* *pizz mute* *p* *mp*

Hn. 2 *pizz mute* *pp* *mf* *p*

Tpt. 1 *f, feroce* *mf > p* *pp, dolce* *p* *pp* *pp*

Tpt. 2 *f, feroce* *p* *mf* *p*

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

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

Sus Cym. (1) *Suspended Cymbal* *Triangle beater* *To Vib.* *scrape* *mf* *f, sonoro* *mp* *mf* *sf*

Tub. B. (2) *L.v.* *damp* *sf > mp* *Ped.* *mp* *mf* *sf*

Hp. *D^b C² B² E² F² G² A²* *f, sonoro* *F³* *sf* *mf* *mp* *mf*

Pno. *f, sonoro* *Ped.* *pp* *mp*

Vln. I *f* *mf* *sul I senza vib.* *ppoco a poco accel.* *ff* *mf* *f* *p*

Vln. II *f* *pppp* *senza vib.* *ppoco vib.* *ff* *mf* *f* *p*

Vla. *f* *pp* *solo* *ff* *mf* *f* *mf*

Vc. *ppoco vib.* *gliss.* *mf, lyrical* *f, poco a poco cresc.* *ppoco vib.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.* *ff* *p, sonoro* *f*

55

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

A. Fl. (2) *f* *ff* *f* *ff* *f*

Ob. 1 *p, dolce* *f* *mf* *f* *p*

C. A. (2) *mf* *f* *p, cantabile* *ff*

Cl. 1 *f* *pp* *f*

B. Cl. (2) *mf* *f* *p*

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

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

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

Hn. 2 *mf* *f*

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

Tpt. 2 *p*

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

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

Vib. (1) *f*

Tub. B. (2) *f* *mp*

Hp. *f*

Pno. *f*

Vln. I 1 *f* *mf* *ff* *mf* *sub. p*

Vln. II 2, 3 *f* *mf* *ff* *pp*

Vla. *f* *ff* *mp*

Vc. *ff* *mp*

Cb. *tutti* *ff* *p* *fp*

gliss. *p. dolce* *p. cantabile* *Split tone* *Beating with bassoon 2* *Beating with bassoon 1* *Harmon mute, stem in* *unis.* *div. a 2* *tutti*

J $\text{♩} = 92$ *poco a poco rall.*

Fl. 1 *ff* *mf* *mf* *mp* *mf* *mp* *mf* *p, beguiling*

A. Fl. (2) *ff* *mp* *mf* *p, beguiling*

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

C. A. (2) *f* *p* *f* *pp, beguiling*

Cl. 1 *ff* *p* *f, cantabile* *mp* *mf* *mp* *mf*

B. Cl. (2) *f* *p, lithe* *f* *mf* *ff* *p*

Bsn. 1 *f*

Bsn. 2 *f* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tpt. 1 *mp* *f*

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

Tbn. 1 *f* *p* *mp* *f*

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

Vib. (1) *mf* *ff*

Tub. B. (2) *mf* *damp*

Hp. *p.d.l.t* *gliss.* *ff*

Pno. *Mute with finger* *nat.* *mp* *f*

J $\text{♩} = 92$ *poco a poco rall.*

Vln. I *f* *p* *Measured poco sul pont.* *fp* *mp* *p* *mf*

Vln. II *f* *p* *Measured poco sul pont.* *fp* *mp* *p* *mf*

Vla. *f* *pp* *Measured poco sul pont.* *poco sul pont.* *solo nat.* *p* *mf* *f* *mf* *f*

Vc. *f, lithe* *ff*

Cb. *f*

Subito Allegro rall.

Fl. 1 $\text{♩} = 76$ $\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 104$
 A. Fl. (2)
 Ob. 1
 C. A. (2)
 Cl. 1
 B. Cl. (2)
 Bsn. 1
 Hp.
 D: C4 B4 E4 F4 G4 A4
 l.v. sempre
 p.d.l.t. nat.
 p.d.l.nat. p.d.l.t. nat.

Subito Allegro rall.

Vln. I $\text{♩} = 76$ $\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 104$
 Vln. II
 Vla.
 Vc.
 solo
 poco vib.
 quasi flautando

A tempo rit.

♩ = 88 ♩ = 72 ♩ = 60 ♩ = 120 ♩ = 84 ♩ = 60

Fl. 1
A. Fl. (2)
Ob. 1
C. A. (2)
Cl. 1
B. Cl. (2)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Vib. (1)
Hp.
Pno.

ff, mf, f, mp, p, f, risoluto, mp, mf, secco, molto vib., p, ff, (sizzle mute), (sizzle mute), pp, Harmon mute, stem in, p, f, (Harmon mute, stem in), p, f, Harmon mute, stem in, p, f, Harmon mute, stem in, p, f, (mute), gliss., p, f, fast motor, p, ff, Ped.

A tempo rit.

♩ = 88 ♩ = 72 ♩ = 60 ♩ = 120 ♩ = 84 ♩ = 60

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

f, mp, mf, f, p, mf, p < sfp, f, mp, ff, arco, molto vib., p, ff, pizz., mf, f, f, mp, f, molto vib., p, ff, gliss., mf, f, fp, mf, p, mf, p < fp, f, mp, molto vib., p, molto vib., p, molto vib., ff

Subito $\text{♩} = 76$

$\text{♩} = 60$ poco a pocorall.

70

Fl. 1 *pp* *p* *ff, brillante* *f* *ff*

A. Fl. (2) *pp* *ff, brillante* *f* *ff* *flz.* *f* *ff*

Ob. 1 *sub. f, stately* *ff, brillante* *f* *ff*

C. A. (2) *sub. p, leggero* *p* *ff, brillante* *f* *ff* *To Ob.*

Cl. 1 *sub. p, leggero* *mp* *p* *ff, brillante* *f* *ff*

B. Cl. (2) *sub. p, leggero* *mf > p sfz* *ff, rough* *mf* *f* *ff* *p*

Bsn. 1 *p, leggero* *mp* *p* *ff, rough* *flz.* *mf* *ff*

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

Hn. 1 *p* *f, curvè* *mf*

Hn. 2 *f, curvè*

Tpt. 1 *p* *ff, brillante* *mf* *ff* *p* *mf* *2, 3* *gliss.*

Tpt. 2 *p* *ff, brillante* *fp* *mf* *ff*

Tbn. 1 *ff, brillante* *mf* *ff* *mp < mf* *p* *mf* *mp* *mf* *III* *gliss.*

Tbn. 2 *ff, brillante* *f* *mf < ff* *mp < f* *mf* *gliss.*

Vib. (1) *fast motor* *ff, p* *brillante* *Pod.* *f*

Tub. B. (2) *ff, brillante* *mf* *ppp*

Hp. *nat.* *bisb.* *ff, brillante* *ff, sostenuto*

Pno. *ff, brillante* *Pod.*

Subito $\text{♩} = 76$

$\text{♩} = 60$ poco a pocorall.

Vln. I *solo* *sub. f* *mp* *f* *p* *ff, brillante* *f* *ff*

Vln. II *arco* *sub. f* *f* *mf* *ff, brillante* *f* *ff*

Vla. *ff, rough* *f* *ff > mf* *nat.* *sul pont.*

Vc. 1 *poco vib.* *ff* *p* *mf* *mp* *f* *p* *ff, rough* *f*

Vc. 2 *vib. nat.* *ff* *p* *ff, rough* *f*

Cb. *ff, rough* *f* *mp*

74 $\text{♩} = 52$ *non vib.* $p \rightarrow f$ s p *senza vib.* ($\text{♩} = 104$) $p \rightarrow f > pp$

A. Fl. (2) *nat.* *To Fl.* p fff *senza vib.* $p \rightarrow f > pp$ sf

Ob. 1 *senza vib.* $p \rightarrow f > pp$ sf

C. A. (2) *senza vib.* $p \rightarrow f > pp$ sf

Cl. 1 $p \rightarrow f$ p $sub. f$

B. Cl. (2) $p \rightarrow f > p$ f

Bsn. 1 *nat.* p f

Bsn. 2 *nat.* p f

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *Plunger mute* $p < mp < f$ p

Tbn. 2 *(Harmon mute, stem in)* $pp, sostenuto$ sf

Tba.

Vib. (1) p pp f *damp*

Tub. B. (2) mp sf p

Hp. f ff

Pno.

To Sus Cym.

$\text{♩} = 52$ *non vib.* $p \rightarrow f$ s p ($\text{♩} = 104$) $p \rightarrow f > pp$

Vin. I 1 *poco sul pont.* $p > pp$ $< p$ *nat.* $p \rightarrow f > pp$

Vin. I 2 *poco sul pont.* $p > pp$ $< p$ *nat.* $p \rightarrow f > pp$

Vin. I 3 *poco sul pont.* $p > pp$ $< p$ *nat.* $p \rightarrow f > pp$

Vin. II 1 *poco sul pont.* pp p pp *nat.* $p \rightarrow f > pp$

Vin. II 2 *poco sul pont.* pp p pp *nat.* $p \rightarrow f > pp$

Vla. 1 $p < f$ p f $> p$ $< mf > p$ *nat.* $p \rightarrow f > pp$

Vla. 2 $p < f$ p f $> p$ $< mf > p$ *nat.* $p \rightarrow f > pp$

Vc. mf mp ff *senza vib. quasi flaut.* p $f > pp$

Cb. sf

M = 138

♩ = 60

82

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl. (2)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Sus. Cym. (1)
Tub. B. (2)
Hp.
Pno.
Ped.

ff, raucois
flz.
gliss.
nat.
vib. nat.
f
ff
sub. f, molto cresc.
nat.
flz.
nat.
ff
ff
f, raucois
ff
sub. f, molto cresc.
ff
flz.
nat. flz.
ff, raucois
sub. f
ff
Split tone, harmonics follow contour
ff
flz.
nat.
sub. f
ff
flz.
nat.
ff
ff, raucois
f
F 2-3
lip
ff
ff, raucois
f
F 1-2-3
lip
ff
mf, raucois
ff
f
ff
mf, raucois
ff
f
ff
f, raucois
gliss.
sub. mf
f
flz.
nat.
sub. f
ff
flz.
nat.
f
ff
ff, raucois
f
sub. p
f
sub. p
f
p
To Vib.
f
ff, raucois
f
D♭ C B♭ E F G A♭
l.v.
gliss.
f, brillante
ff
ff
ff, raucois
marcato
sub. f
ff

M = 138

♩ = 60

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

ff, raucois
tutti
sub. f, molto cresc.
ff
ff, raucois
tutti
sub. f, molto cresc.
ff
ff, raucois
tutti
sub. f, molto cresc.
ff
ff, raucois
sub. f, molto cresc.
ff
ff, raucois
sub. f, molto cresc.
ff

♩ = 120 ♩ = 60 poco rall. ♩ = 52 ♩ = 104 **N** (♩ = 52)

87

Fl. 1 Sing (approximate) and play Jet whistle Cover entire mouthpiece with lips, Breath tone flz.

Fl. 2 Sing (approximate) and play Cover entire mouthpiece with lips, Breath tone flz.

Ob. 1 *pp* *mf sub. p* *mf*

Ob. 2 Whisper (not voiced) senza vib. *mf*

Cl. 1 *pp* *mf sub. p* *mf*

B. Cl. (2) Whisper (not voiced) *pp* *sub. f* *p*

Bsn. 1 *pp* *sostenuto* *pp* *f*

Bsn. 2 Whisper (not voiced) *f* imitating trombones *f*

Hn. 1 Reverse mouthpiece, Breath tone *p* *ff*

Hn. 2 Reverse mouthpiece, Breath tone *p* *ff*

Tpt. 1 Plunger mute *pp* *mf sub. p* Breath tone flz. *f*

Tpt. 2 Whisper (not voiced) *f* imitating trombones *f* Breath tone flz. *f*

Tbn. 1 *pp* *sf* *pp* *mf sub. p* *sub. mf* *pp*

Tbn. 2 Whisper (unpitched) *f* imitating trombones *f*

Tba. Whisper (not voiced) *f* imitating trombones *f*

Sus. Cym. (1) Vibraphone Bowed To Sus Cym. *f* Suspended Cymbals Triangle beater scrape

Tub. B. (2) *damp* Whisper (not voiced) *pp* *f* *f*

Hp. Whisper (not voiced) *pp* imitating trombones *f*

Pno. Whisper (not voiced) *f* imitating trombones *f* *p*

Vin. I 1 2 3 Whisper (not voiced) *pp* *f sub. pp* *f*

Vin. II solo *pp* *f sub. pp* *mf* tutti senza vib.

Vla. *pp* *f sub. pp* *mf* senza vib.

Vc. *pp* *f sub. pp* *mf* div. a 2 senza vib.

Cb. *f* imitating trombones *mf*

♩ = 120 ♩ = 60 poco rall. ♩ = 52 ♩ = 104 **N** (♩ = 52)

molto rit. (♩ = 104) $\text{♩} = 80$ $\text{♩} = 60$

92

Fl. 1 *p* *f* *p* *f* *f* *p* *f* *p* *f* *Jet whistle*

Fl. 2 *p* *f* *p* *f* *f* *p* *f* *p* *f* *Jet whistle*

Ob. 1 *pp* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *p* *poco vib.* *gliss.* *pp* *p* *mp* *mf*

Ob. 2 *p* *f* *sub. p* *p* *mf* *p* *poco vib.* *pp* *p* *pp* *p* *mp* *mf*

Cl. 1 *pp* *p* *sf* *p* *mf* *p* *gliss.* *mf* *pp* *p* *mf*

B. Cl. (2) *pp* *sub. p* *p* *sub. f* *p* *p* *mp* *p*

Bsn. 1 *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er* *Detune instrument approx. 1/4 tone flat (not more than)*

Bsn. 2 *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er*

Hrn. 1 *p* *ff* *p* *ff* *p* *ff*

Hrn. 2 *p* *ff* *p* *ff* *p* *ff*

Tpt. 1 *nat.* *p* *mf* *sf* *sf* *p* *mf* *sf* *nat.* *p* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f* *sim.* *tr.*

Tpt. 2 *p* *mf* *p* *pp* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f*

Tbn. 1 *sub. f* *p* *mf* *sf* *sf* *p* *mf* *sf* *mp* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f* *sim.* *tr.*

Tbn. 2 *sf* *th - er* *wi - - - th - er* *Wi - - - th - er* *sf* *mp* *mf* *sub. p* *sub. f*

Tba. *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er*

Sus. Cym. (1) *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er* *f* *Triangle beater scrape*

Tub. B. (2) *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er* *To Triangle and Snare*

Hp. *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er*

Pno. *Wi - - - th - er* *wi - - - th - er* *Wi - - - th - er* *Wi - - - th - er* *f* *p* *mf* *f* *ped.*

1 *p* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *f*

2 *p* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *mf*

3 *p* *f* *p* *f* *sub. p* *p* *mf*

1 *p* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *poco vib.* *gliss.*

2 *p* *mp* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *poco vib.* *gliss.*

1 *p* *mp* *sub. p* *f* *sub. mp* *p* *f* *sub. p* *p* *f* *poco vib.* *gliss.*

2 *p* *mp* *sub. p* *f* *sub. mp* *p* *f* *sub. p* *p* *f* *poco vib.* *gliss.*

Vc. *mp* *f* *mp* *f* *non div.* *pizz.* *gliss.* *p*

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

molto rit. (♩ = 104) $\text{♩} = 80$ $\text{♩} = 60$

98 $\text{O} \text{ } \downarrow = 120$
 poco vib.
 Fl. 1 *mf, calm* *pp* *ff, vicious* Jet whistle
 Fl. 2 *mf, calm* *pp* To Picc.
 Ob. 1 *mf, calm* *pp* *p* [Beating with Clarinet 1]
 Ob. 2 *mf, calm* *pp* *p*
 Cl. 1 *pp* *mp* *mf* *pp* *mp* *p* [Beating with Oboe 1]
 B. Cl. (2) *f* *p* Detuned 1/4 tone flat poco vib.
 Bsn. 1 *pp, cantabile* *p*
 Bsn. 2 *mf, calm* *pp* *mf* *pp*
 Hn. 1
 Hn. 2
 Tpt. 1 *pp* *mp* *f* *mp* *f* *mp* *f*
 Tpt. 2 *pp* *mf* *ppp* *f, vicious*
 Tbn. 1 *pp* *mf* *ppp*
 Tbn. 2 *pp* *mf*
 Sus. Cym. (1) Triangle beater scrape *f, vicious*
 Hp. *f* *sub. mf, rhythmic* *ff* *f* *ff, brillante* *Go*
 Pno. *mp* *f, brillante* *ff*
 Ped.

$\text{O} \text{ } \downarrow = 120$
 1
 2
 3
 1
 2
 tutti
 1
 2
 1 vib. nat. *ff* *p* *ff, style de punk* Shout (voiced)
 2 vib. nat. *ff* *p* *ff, style de punk* Shout (voiced)
 Vln. I *ff, style de punk* Shout (voiced) *ff, style de punk* Shout (voiced)
 Vln. II *ff, style de punk* Shout (voiced) *ff, style de punk* Shout (voiced)
 Vla. *ff, style de punk* Shout (voiced) *ff, style de punk* Shout (voiced)
 Vc. *ff, style de punk* Shout (voiced) *ff, style de punk* Shout (voiced)
 Cb. *ff, style de punk* Shout (voiced) *ff, style de punk* Shout (voiced)

Detune Picc. approx. 1/4 tone flat (not more than)

105

Detuned 1/4 tone flat

Picc. (2) *pp* *mp* *pp*

Fl. 1 *ff* *p* *f*

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

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

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

B. Cl. (2) *ff* *p* *mp*

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

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

Hn. 1 *ppp* *mp* *ppp*

Hn. 2 *ppp* *mp* *ppp*

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

Tpt. 2 *f*

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2 *ppp* *mp* *ppp*

Tba. *pp sempre* (mute)

Sus. Cym. (1) *f*

Hp. *mf* *ff* *f*

Cel. *mf* *f* *ff* *f* *ff*

Vln. I 1 *f* Wi - ther

Vln. I 2 Wi - ther

Vln. I 3 Wi - ther

Vln. II 1 *f* Wi - ther

Vln. II 2 Wi - ther

Vln. II 3 Wi - ther

Vla. 1 *f* Wi - ther

Vla. 2 Wi - ther

Vc. 1 *f* Wi - ther

Vc. 2 Wi - ther

Cb. 1 *f* Wi - ther

Cb. 2 *f* Wi - ther

Jet whistle *ff*

Split tone

vib. nat.

senza sord. nat.

Beating with Trombone 1

Beating with Horn 2

gliss.

Ped.

P accel. $\text{♩} = 132$ $\text{♩} = 144$ $\text{♩} = 152$ $\text{♩} = 168$

Picc. (2) ♩ *pp* *mp* *p* *mp* *p*

Fl. 1 Jet whistle *pp* *ff*

Ob. 1 *vib. nat.* *pp* *f* *sf* *mf* *f* *gliss.*

Ob. 2 *pp*

Cl. 1 *pp* *mp* *pp, playful* *p* *mp* *p* *pp* *gliss.*

B. Cl. (2) *pp* *mp* *pp* *p* *pp* *p*

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

Bsn. 2 *pp* *mp* *pp* *mp, playful* *pp* *mp* *pp* *mp* *pp* *mp sub pp*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Tpt. 1 *mp* *mf* *f* *mp* *mf* *mp* *sf* *mp* *sf* *mp* *sf*

Tpt. 2 *f* *sub p* *mf* *p* *p* *sf* *mp* *sf* *p* *sf* *p* *sf*

Tbn. 1 *mp*

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

Tba. *pp* *mp*

Sus. Cym. (1) *f* *mf* *mp*

Perc. (2) Triangle *l.v. sempre* Snare Drum (snare off) *p, playful, poco a poco cresc.* *mp*

Hp. *ff* *Gr A3* *C3*

Cel. *f* *ff* *f*

P accel. $\text{♩} = 132$ $\text{♩} = 144$ $\text{♩} = 152$ $\text{♩} = 168$

Vln. I *pp* *mp* *p, leggiero* *mf* *gliss.*

1 *Wi-ther* *Wi-ther* *Wi-ther* *Wi-ther*

2 *f* *mf* *mf* *mf*

3 *f* *mf* *mf* *mf*

Vln. II *pppp* *mp* *p, tutti poco vib.* *cold and lithe* *mf* *mp* *f* *mf* *p*

Vla. *pizz.* *p, agitato* *mp* *p* *mf sub p* *f* *sub p* *f* *pp*

Vc. *sf* *sf* *p* *Wi-ther* *ing* *mp*

Cb. 1 *f* *Wi-ther* *mf* *Wi-ther*

2 *f* *Wi-ther* *mp* *Wi-ther* *ing*

Q Subito Lento accel.
♩ = 180 - ♩ = 60 ♩ = 80 ♩ = 96 ♩ = 108 ♩ = 120

117

Picc. (2)
d Detuned

Fl. 1

Ob. 1

Ob. 2

Cl. 1

B. Cl. (2)

Bsn. 1
d Detuned

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Sus. Cym. (1)

Perc. (2)
Triangle
Snare drum (snare off)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp mf mp p mp mp

mf, barmy f mp f mf

ppp mp ppp mp

mf sf ppp, playful mp pp mf, serene

mp marcato mf, brillante gliss.

pp mf p pp mp p pp mp

mp mf sub. pp mp p mp pp mp pp

p sf ppp mp p mp > ppp p mp

pp, playful ff f ff

nat. nat.

p sf

p sf

sf ppp mp sf ppp

ppp mp

To Mar. Marimba

pp, playful

mf p, poco a poco cresc.

D> B> E> A>

To Pno. Piano

pp, playful p pp

pp, leggero p pp p pp p mp

solo mf

pp ppp mf

div. a 2

poco sul pont. nat.

ppp mf

Bu - dding mp

R A tempo poco accel. $\text{♩} = 60$ $\text{♩} = 69$ $\text{♩} = 80$

123

Picc. (2)
Detuned

Fl. 1

Ob. 1

Ob. 2

Cl. 1

B. Cl. (2)
To Cl.

Bsn. 1
Detuned

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1
straight mute

Tpt. 2
straight mute

Tbn. 1
sim.

Tbn. 2
Plunger mute

Tba.

Mar.

Perc. (2)
Triangle
Snare drum (snare off)

Hp.
p.d.l.t.
l.v.

Pno.

R A tempo poco accel. $\text{♩} = 60$ $\text{♩} = 69$ $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

S A tempo accel. $\text{♩} = 60$

126 $\text{♩} = 76$ $\text{♩} = 92$ $\text{♩} = 104$

Picc. (2) Detuned *mp* *p, playful* *mp* *mf* *mp* *mf*

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

Ob. 1 *sf, brillante* *p* *mp, playful*

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

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

Cl. 2 Clarinet in B \flat *f, brillante* *mf* *f* *mf* *f* *To B. Cl.*

Bsn. 1 Detuned *f* *Retune to normal pitch*

Bsn. 2 *mp* *sub. pp* *mf* *f*

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

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

Tpt. 1 *mf, brillante* *p* *f* *p* *f* *ff*

Tpt. 2 *pp* *mp* *pp* *mp* *mf, brillante* *f*

Tbn. 1 *mp* *pp* *mp* *sub. mp* *pp* *mp* *pp*

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

Tba. *p* *ppp* *p* *sub. pp* *mp* *pp* *mp*

Mar. *p* *mp, sonoro* *mf*

Perc. (2) Triangle *mf* *p*

Hp. *f* *mf* *f*

S A tempo accel. $\text{♩} = 60$

$\text{♩} = 76$ $\text{♩} = 92$ $\text{♩} = 104$

Vln. I *mp* *p* *mp* *mf* *mp* *mf* *poco sul pont.* *nat.*

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

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

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

Cb. *mp* *mp*

Subito Lento accel. = 52 accel. = 84 = 104 = 144 = 96

129 Retune to normal pitch

Picc. (2) Detuned *f* *mf* *mp* *p* Returned to normal pitch *mp* *p*

Fl. 1 *mp* *f* *p* *mp* *ppp*

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

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

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

Bsn. 2 *mf* *p*

Hn. 1 *pp, dolce*

Hn. 2 *ppp*

Tpt. 1 *mp* *mp* *p*

Tpt. 2 *mp, playful* *pp* *mp* *p* *pp*

Tbn. 1 *pp* *mp* *pp* *sim.* *pp* *gliss.* *mp* *gliss.* *ppp*

Tbn. 2 *pp* *mp* *sim.* *pp* *gliss.* *pp* *gliss.* *mf*

Tba. *p* *pp*

Mar. *f* To B. D. and Sus. Cym.

Perc. (2) Triangle *mp* *p* *mf* *pp* *ff* To Tub. B.

Hp. *mf*

Pno. *ppp* *mp*

Subito Lento accel. = 52 accel. = 84 = 104 = 144 = 96

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

Vln. II *p* *mp* *sul pont.* *mp* *nat.* *ppp*

Vla. *mp* *pp*

Vc. *pizz.* *pp*

Cb. *poco sul pont.* *p* *pp*

U rall. $\text{♩} = 144$

$\text{♩} = 132$

$\text{♩} = 120$

132

Picc. *p, leggiero* *mp* *pp* *mp* *p*

Fl. 1 *pp, leggiero* *mp* *pp*

Ob. 1 *mp, cantabile* *f* *mp* *f* *mf*

Ob. 2 *pp, cantabile* *mp* *pp* *mf*

Cl. 1 *mp, cantabile* *f*

Cl. 2 Bass Clarinet in B \flat *p*

Bsn. 1 Detuned *p, espressivo* *f*

Bsn. 2 *p, espressivo* *f* *p*

Hn. 1 *ff* *pp* *pp, cantabile*

Hn. 2 *pp, cantabile* *mp* *pp*

Tpt. 1 *p, cantabile* *mf* *p*

Tpt. 2 *ppp, cantabile e dolce* *mp* *pp* *f*

Tbn. 1 *ff* *ppp* *ppp, dolce* *sim.* *mp* *p, cantabile*

Tbn. 2 *ppp, dolce* *sim.* *mp* *pp*

Tba. *ppp, dolce* *sim.* *mp* *pp*

Perc. (1) Suspended Cymbal (with soft stick) *pp*

Perc. (2) Bass Drum *ppp, sonoro* Tubular Bells *pp, sonoro, poco a poco cresc.*

Hp. *pp, dolce, poco a poco cresc.* *p, poco a poco cresc.* *mp, poco a poco cresc.*

Pno. *ppp, dolce, poco a poco cresc.* *ppp, poco a poco cresc.* *p, poco a poco cresc.*

Ped.

U rall. $\text{♩} = 144$

$\text{♩} = 132$

$\text{♩} = 120$

Vln. I *pp* *mp, nervous*

Vln. II *pp* *mp, nervous*

Vla. *arco* *pp* *mp, nervous*

Vc. *arco* *mp, nervous*

Cb. *arco nat.* *mp, nervous*

♩ = 108

♩ = 96

Picc. *mf* *mp* *f, cascading* *mf* *f* *mf* *f* *mf* *ff*

Fl. 1 *f, cascading* *ff*

Ob. 1 *ff* *sub. mf* *f* *gliss.* *fff*

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

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

B. Cl. *f* *ff, noisy* *sub. mf* *f* *ff* *mf*

Bsn. 1 *mf* *f* *gliss.* *mf* *ff*

Bsn. 2 *f* *mf* *f* *ff, noisy* *mf*

Hn. 1 *mf* *mp*

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

Tpt. 1 *pp* *f* *mf* *ff*

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

Tbn. 1 *mp* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Tbn. 2 *mp, cantabile*

Tba. (mute) *pp, sonoro* *mp*

Perc. (1) Suspended Cymbal *pp* *mp* *pp*

Bass Drum *p* *mp* *pp*

Tub. B. (2) *p poco a poco cresc.* *mp poco a poco cresc.*

Hp. *F₀* *mf, poco a poco cresc.* *f, cascading, poco a poco cresc.* *gliss.* *gliss.*

Pno. *mp, poco a poco cresc.* *mf, poco a poco cresc.* *gliss.* *gliss.*

♩ = 108

♩ = 96

Vln. I *mp* *f, feroce*

Vln. II *mp* *f, feroce* *sim.*

Vla. *mp* *f, feroce*

Vc. *mf* *f, feroce*

Cb. *mf* *f, feroce*

137 $\text{♩} = 84$ $\text{♩} = 72$

Picc. ff ff ff $sub.f$ ff

Fl. 1 f , poco a poco cresc.

Ob. 1 $sub.f$ ff fff $sub.f$ fff , declamatory

Ob. 2 $sub.f$ ff fff $sub.f$ fff , declamatory

Cl. 1 $gliss.$ fff , declamatory f fff $sub.f$ fff

B. Cl. Split tone f ff f ff f

Bsn. 1 f fff , noisy

Bsn. 2 Multiphonic, as before f ff f ff $sub.f$

Hn. 1 mf , cuivre ff mf

Hn. 2 f mp f , cuivre mp

Tpt. 1 f ff

Tpt. 2 $gliss.$ fff , declamatory

Tbn. 1 f mp mf mp

Tbn. 2 mf mp f mf , cuivre

Tba. mf mf

Perc. (1) Suspended Cymbal mf pp f p

Bass Drum mf pp f p

Tub. B. (2) mp poco a poco cresc. mf

Hp. ff , poco a poco cresc. fff , poco a poco cresc. $gliss.$

Pno. f , cascading, poco a poco cresc. ff , poco a poco cresc.

Vln. I ff , poco a poco cresc.

Vln. II ff , poco a poco cresc.

Vla. ff , poco a poco cresc.

Vc. ff , feroce e poco a poco cresc.

Cb. ff , feroce e poco a poco cresc.

♩ = 60

♩ = 50 → ♩ = 60

139

Picc. *ff, poco a poco cresc.*

Fl. 1 *ff, poco a poco cresc.*

Ob. 1 *gliss.* *sub. f* *fff*

Ob. 2 *fff* *gliss.* *gliss.*

Cl. 1 *gliss.* *gliss.*

B. Cl. *Split tone* *fff*

Bsn. 1 *Multiphonic, as before* *fff* *gliss.*

Bsn. 2 *fff*

Hn. 1 *B♭ 2-3* *ff* *mf*

Hn. 2 *F 2-3* *ff* *mf*

Tpt. 1 *gliss.* *gliss.*

Tpt. 2 *gliss.* *gliss.*

Tbn. 1 *mf* *ff, cuivré* *f*

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

Tba. *ff* *f*

Perc. (1) *Suspended Cymbal* *Bass Drum* *ff* *p* *l.v.*

Tub. B. (2) *ff* *gliss.*

Hp. *gliss.* *gliss.*

Pno. *fff, poco a poco cresc.* *gliss.*

♩ = 60

♩ = 50 → ♩ = 60

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

V $\text{♩} = 50$
flz.

140

Picc. *fff, explosive*

Fl. 1 *fff, explosive*

Ob. 1 *fff, explosive* *mf, fanfare*

Ob. 2 *fff, explosive* *mf, fanfare*

Cl. 1 *gliss.* *fff* *flz.* *nat.* *gliss.* *flz.* *nat.* *gliss.* *flz.*

B. Cl. Split tone

Bsn. 1 Multiphonic, as before

Bsn. 2 Multiphonic, as before

Hn. 1 *fff, explosive* *ff*

Hn. 2 *fff, explosive* *ff*

Tpt. 1 *fff, explosive* *ff*

Tpt. 2 *ff* *flz.* *f* *nat.* *flz.* *mf*

Tbn. 1 *ff* *fff, explosive* *f* *flz.* *ff* *nat.* *flz.* *p* *mf*

Tbn. 2 *fff, explosive* *flz.* *ff* *nat.* *flz.* *f* *nat.* *flz.* *mf*

Tba. *fff, sostenuto* *flz.* *ff* *nat.* *flz.* *f* *nat.* *flz.* *mf*

Perc. (1) Suspended Cymbal damp

Bass Drum *fp* *ff* *ff* *p* damp

Tub. B. (2) *fff, explosive* *ff* *ff* *p*

Hp. *fff, explosive* *ff* *f*

Pno. *fff, explosive* *ff* *ff* *f*

V $\text{♩} = 50$

Vln. I *fff, explosive* (put on metal mute)

Vln. II *fff, explosive*

Vla. *fff, explosive*

Vc. *fff, explosive* non div.

Cb. *fff, explosive*

$\text{♩} = \text{♩}$ $\text{♩} = 126$

143

Picc. *f* *p* *mp* *pp* nat.

Fl. 1 *f* *p* *mp* *pp* nat.

Ob. 1 *f* *p* *mp* *pp* nat.

Ob. 2 *f* *p* *mp* *pp* nat.

Cl. 1 *f* *p* *mp* *pp* nat.

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

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

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

Hn. 1 *mf* *p* *pp* nat.

Hn. 2 *mf* *p* *pp* nat.

Tpt. 1 *mp* *p* *pp* nat.

Tpt. 2 *mp* *p* *pp* nat.

Tbn. 1 *mp* *p* *pp* nat.

Tbn. 2 *mp* *p* *pp* nat.

Tba. *mp* *p* *pp* nat.

Perc. (1) *f* *p* *mp* *pp, secco* damp

Tub. B. (2) *f* *p* *mp* *pp, secco* To Triangle and Snare

Hp. *mf* *mp*

Pno. *f* *p* *mp* *pp*

1, 2 *p* *mp* *p, secco*

Vln. I Metal mute Baroque detaché, poco sul pont. legato Baroque detaché legato

Vln. II *p* *mp* *p, secco*

Vla. *p* *mp* *p, secco* *ff*, appassionato con portamenti

Vc. *p* *mp* *p, secco* pizz.

Cb. *p* *mp* *p, secco* pizz.

$\text{♩} = \text{♩}$ $\text{♩} = 126$

W

X Presto possibile ♩ = 96

rit. ♩ = 72

Spoken *ad lib.*
149 *f*, in the manner of an unjustifiably exasperated conductor

Conductor

'Stop stop stop stop stop stop! Stop! STOP!' (*tap stand, point at violist*) (As if telling a dog off)
'NO!'

Picc. *fff*

Fl. 1 *fff*

Ob. 1 *ad lib.* as if warming down after rehearsal *p* *pp* *fff*

Ob. 2 *ad lib.* as if warming down after rehearsal *pp* *fff*

Cl. 1 *p* *gliss.* *fff*

B. Cl. *p* *Split tone* *fff*

Bsn. 1 *f* *fff*

Bsn. 2 *fff*

Hn. 1 *B♭ 2-3 gliss.* *fp, cuivré* *f* *fff*

Hn. 2 *fp, cuivré* *fff*

Tpt. 1 *senza sord.* *ff, barrage* *fff*

Tpt. 2 *senza sord.* *ff, barrage* *fff*

Tbn. 1 *senza sord.* *III gliss.* *f* *fff*

Tbn. 2 *senza sord.* *f, barrage* *ff* *f* *fff*

Tba. *senza sord.* *gliss.* *fff*

Perc. (1) Suspended Cymbal (soft sticks) *f* *fff*

Bass Drum *pp* *mf* *f* *mf* *ff*

Triangle *f* *fff*

Tub. B. (2) Snare drum (snare on) *f* *fff*

Hp. *fff*

Pno. *fff*

W

X Presto possibile ♩ = 96

rit. ♩ = 72

Vln. I *fff, feroce* *mf, secco* *pizz.*

Vln. II *fff, feroce* *mf, secco* *pizz.*

Vla. *IV* *scratch tone* *nat.* *(look sad)* *fff, feroce* *arco* *mf, secco* *mp* *p*

Vc. *fff, feroce* *arco* *mf, secco* *mp* *p*

Cb. *fff, feroce*