cole reyes

PRESSION

for orchestra

PRESSION

for Orchestra

(2021)

Duration: 10 minutes

Cole Reyes

Score is Transposed.

For the New York University Orchestra, Prof. Jonathan Haas and Stephanie Baes, co-directors.

Cover artwork by Meredith Liu.

Orchestration:

2 Flutes

2 Oboes

2 Clarinets in B-Flat

2 Bassoons

4 Horns in F

2 Trumpets in B-Flat

2 Trombones

1 Tuba

Timpani

Percussion 1 (Slapstick, Marimba, Cymbals, Tam-Tam, Bongos, Chimes)

Percussion 2 (Bass Drum, 4 Wood Blocks, Slapstick, Crotales, Cymbals, Mark Tree, Triangle, Break Dum, Chimes, Glockenspiel)

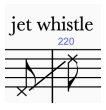
Harp

Piano

Strings

Instructions:

Flute:



Jet whistle upwards, ending pitch is approximate.

Trumpet:

All mutes are straight mutes, and all muted notes will have plus signs on top of them.

Harp:

Ad lib glissandi at 263 should grow in intensity until the end.

Piano:

Pedal is ad lib harmonically unless otherwise stated.

Strings:

mSP – molto sul ponticello
SP - poco sul ponticello
mST - molto sul tasto
Ricochet (i.e. measure 8 in celli) is a standard ricochet.
Unmeasured ricochet (i.e. measure 21 in violas is a ricochet where one lets the bow bounce, unmetered. This technique is sometimes combined with a glissando downward (i.e. measure 29 in violas).

For all box notation, follow instructions provided on top of the gesture until rests or notes appear.
For measures 259 and 260 in the celli, this box figure continues until the end. Each player may create a unique sequence of the three gestures and play them in any order and at any speed/tempo.
For all box gestures at the end (Violin IIb at 251, Violin Ib at 259, Celli at 259/260), the gestures should intensify until the end.

Program Note:

We are oftentimes expected to work endlessly without break and respite -- productivity at the expense of quality. We are pressured into believing that relaxation and self-care are signs of weakness. We are simply not machines which can continue on and on without maintenance. The acting of pressing on, presses us until we simply cannot move forward.
In this piece, I explore these perpetual lines throughout the orchestra and allow them to disintegrate. What was once exciting and harmonious becomes harsh and laborsome.

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Cover Artwork by Meredith Liu.

TRANSPOSING SCORE

PRESSION

Cole Reyes

With unhinged energy ♩=108

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Tuba
Timpani
Percussion I
Percussion 2
Harp
Piano

With unhinged energy ♩=108

Violin Ia
Violin Ib
Violin IIa
Violin IIb
Viola I
Viola II
Violoncello I
Violoncello II
Contrabass

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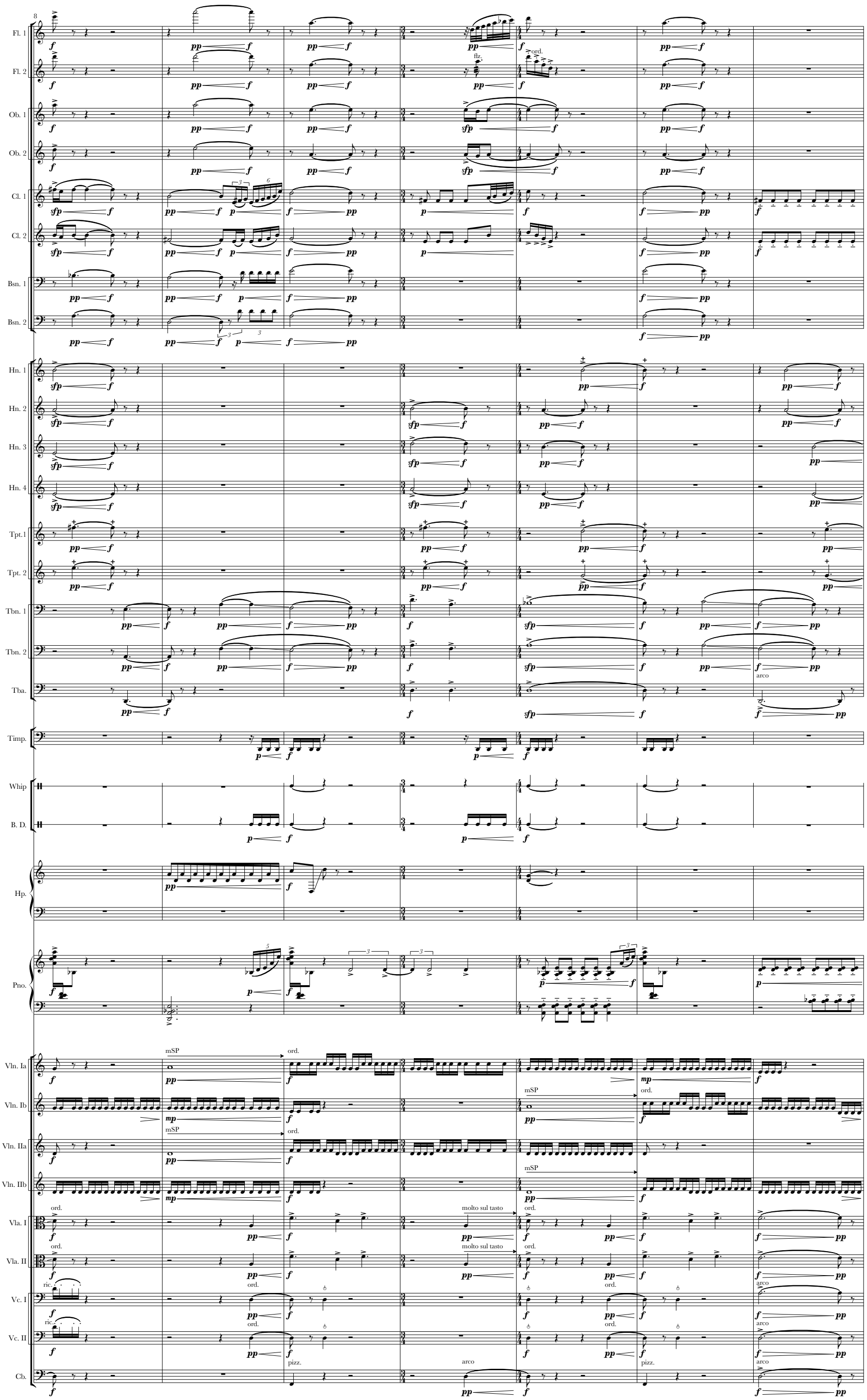
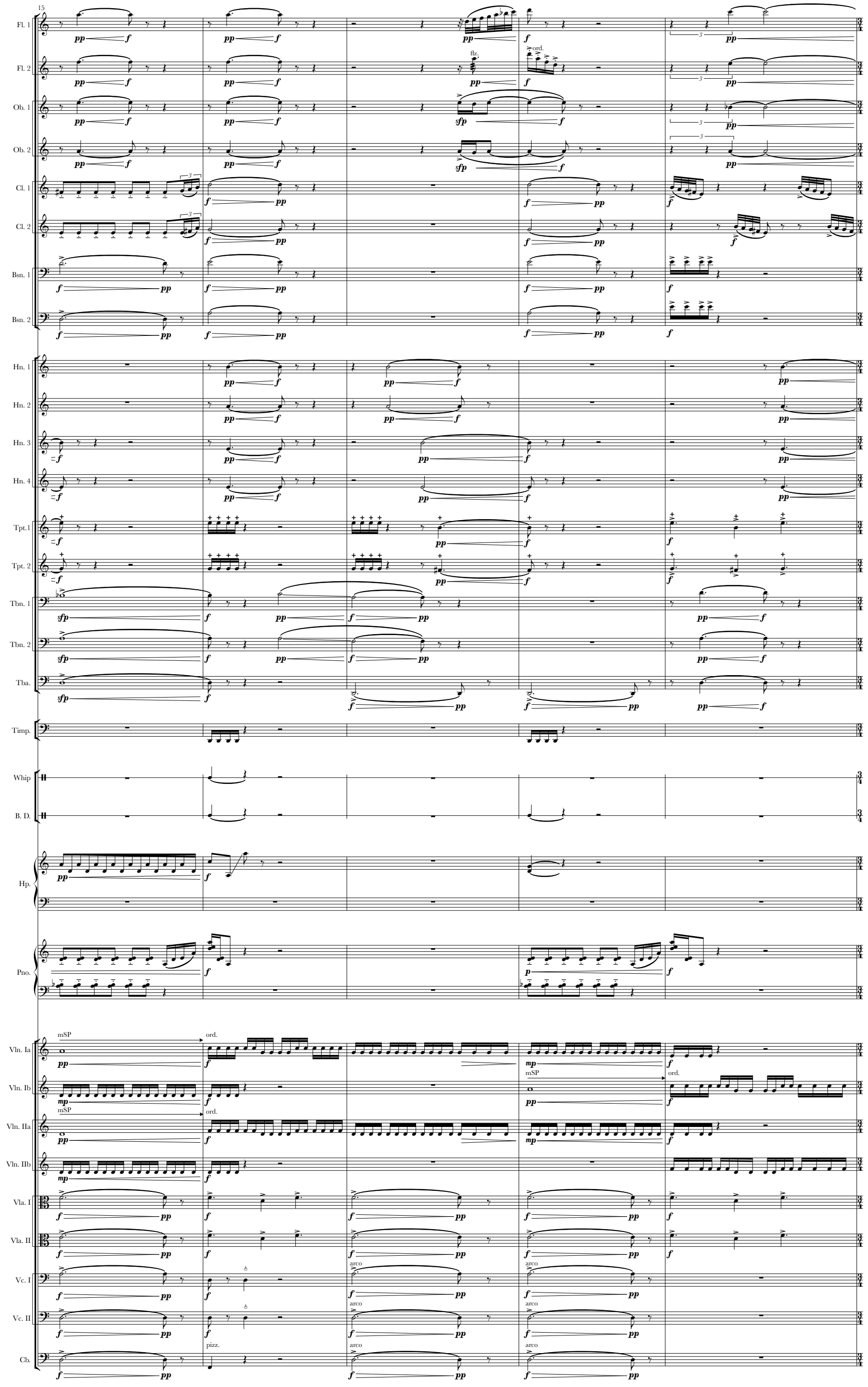
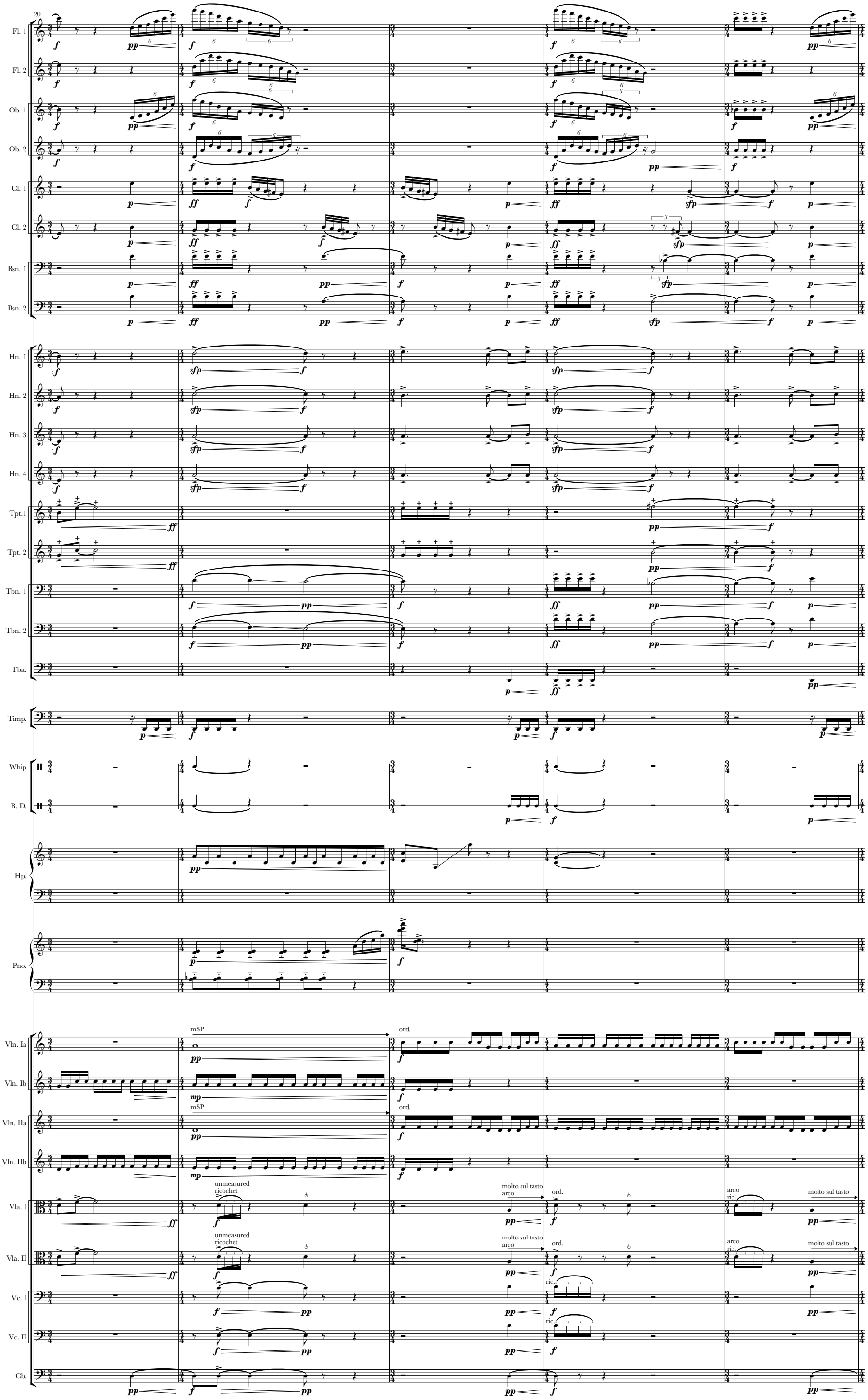
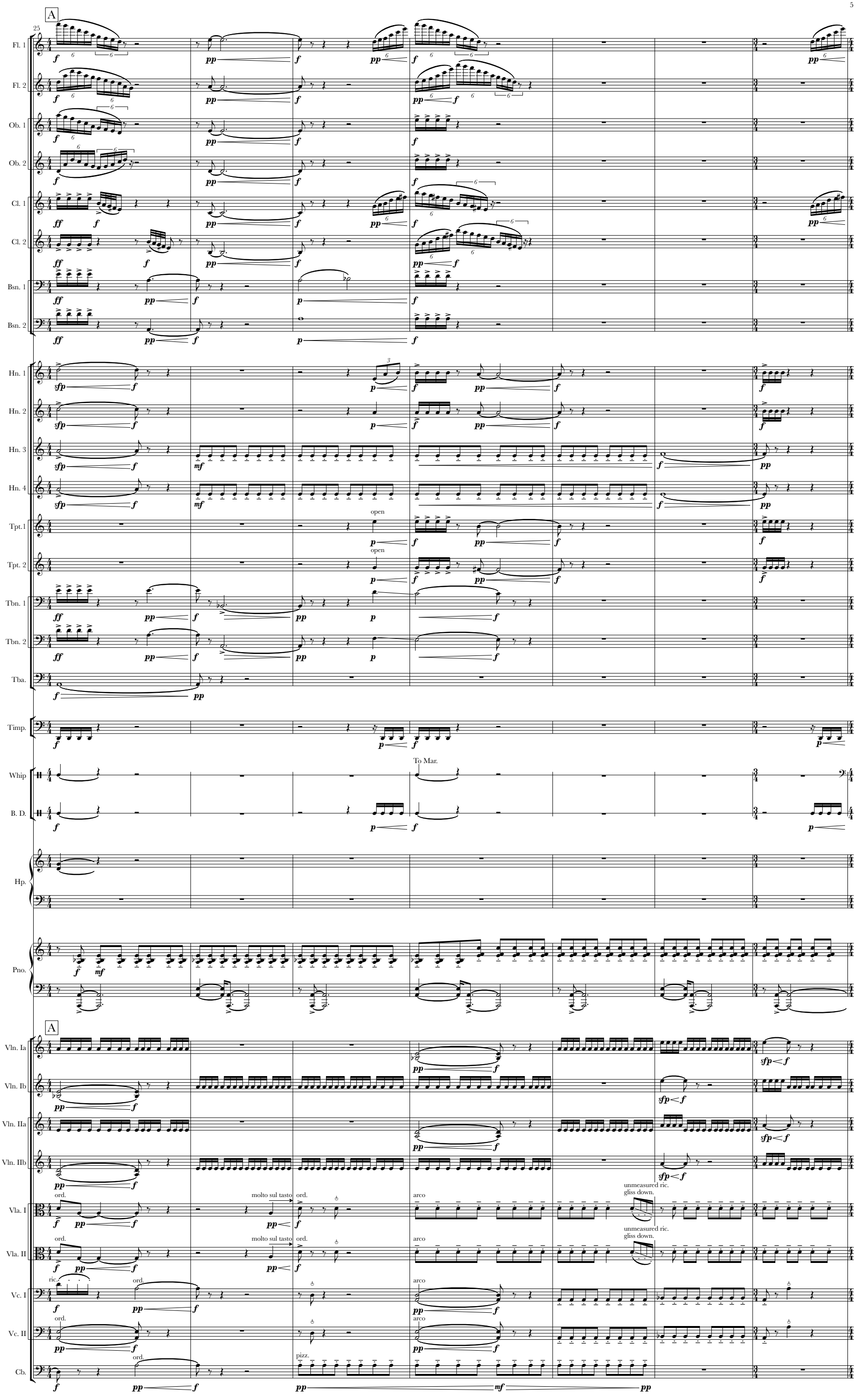
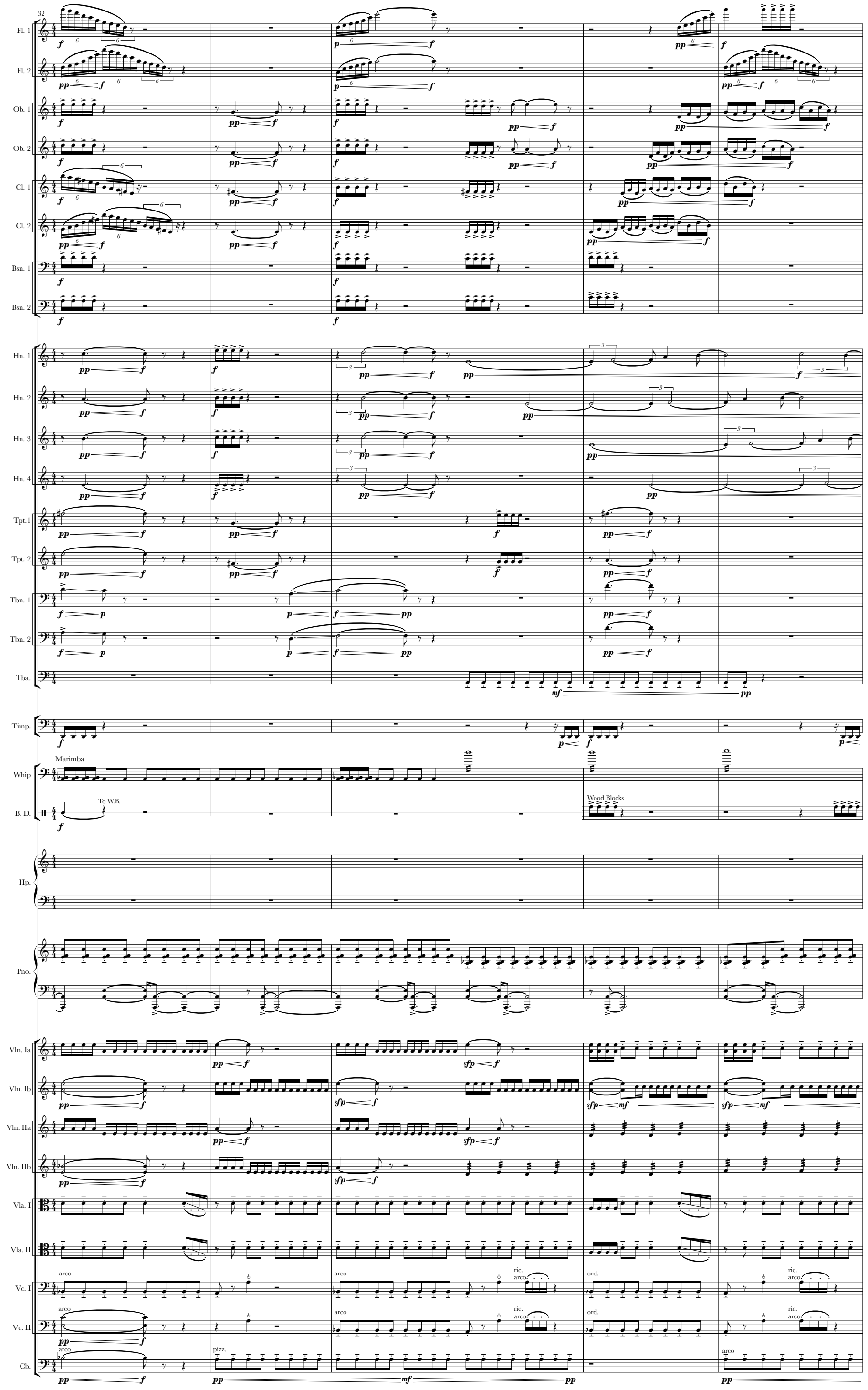
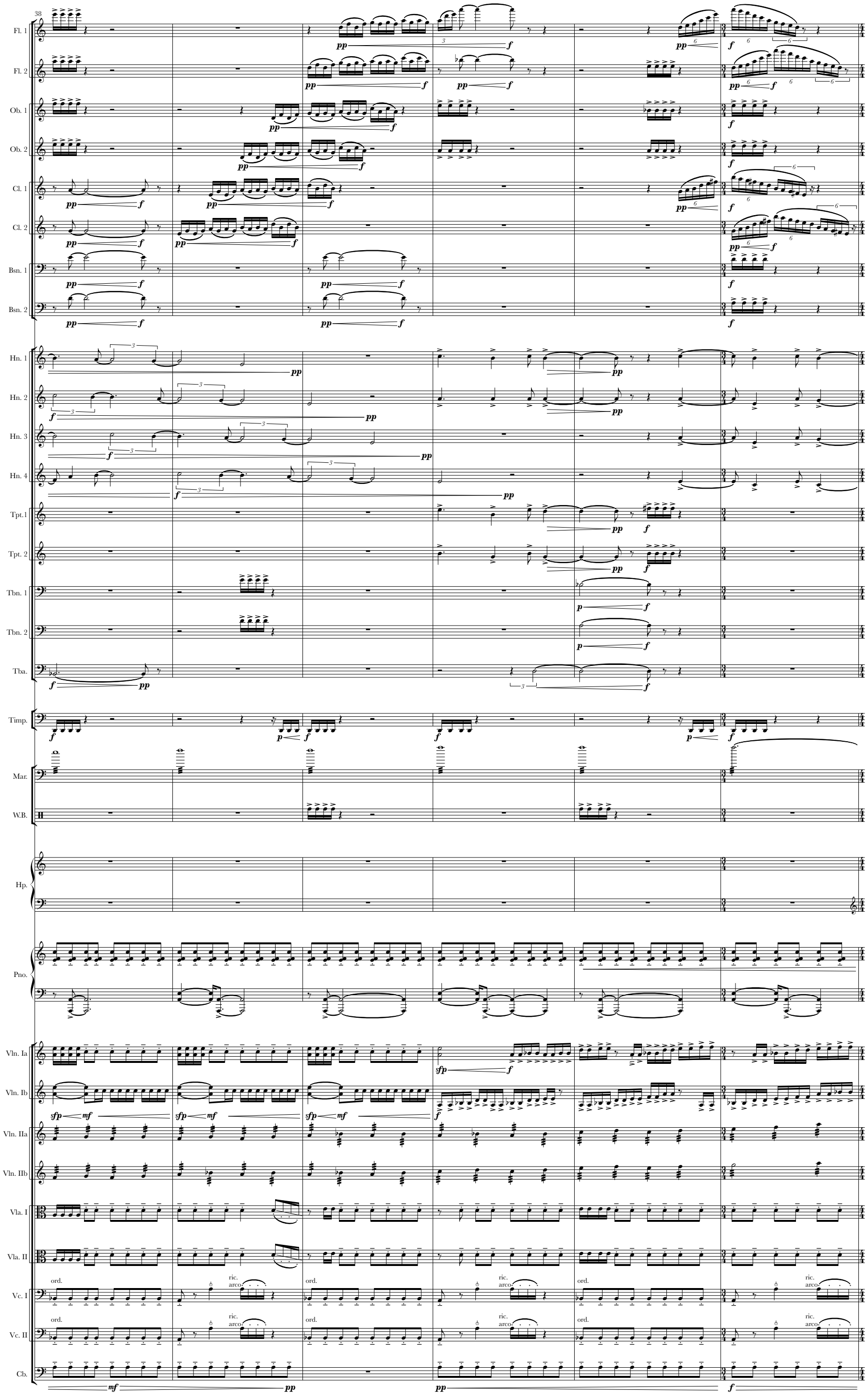

8
Fl. 1
Fl. 2
flz.
ord.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
arco
Tba.
Timp.
Whip
B. D.
Hp.
Pno.
Vln. Ia
mSP
ord.
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
molto sul tasto
Vla. II
Vc. I
ric.
arco
Vc. II
Cb.
pizz.

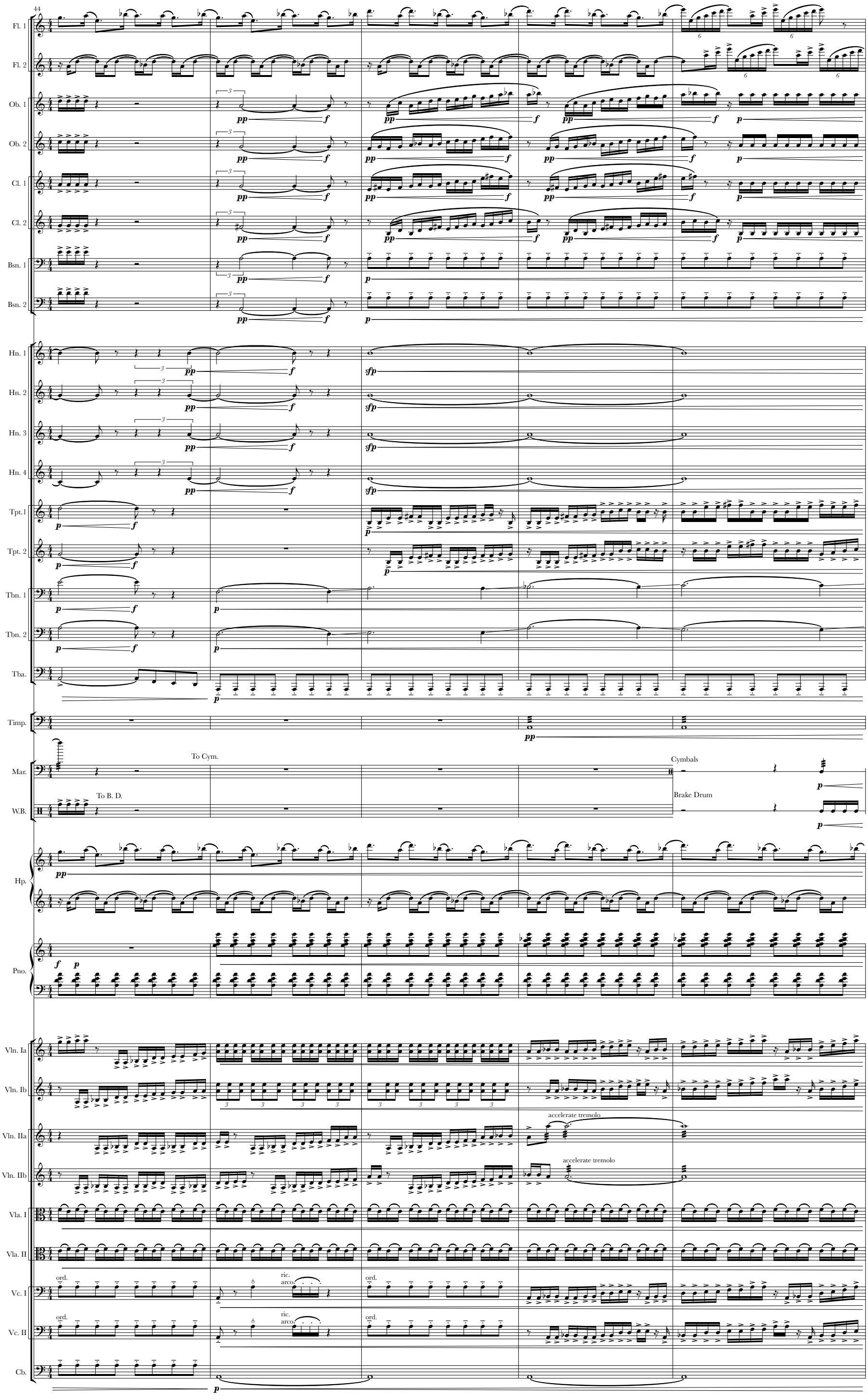

15
Fl. 1
Fl. 2
flz.
ord.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Whip
B. D.
Hp.
Pno.
Vln. Ia
mSP
ord.
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
arco
Vc. II
Cb.
pizz.

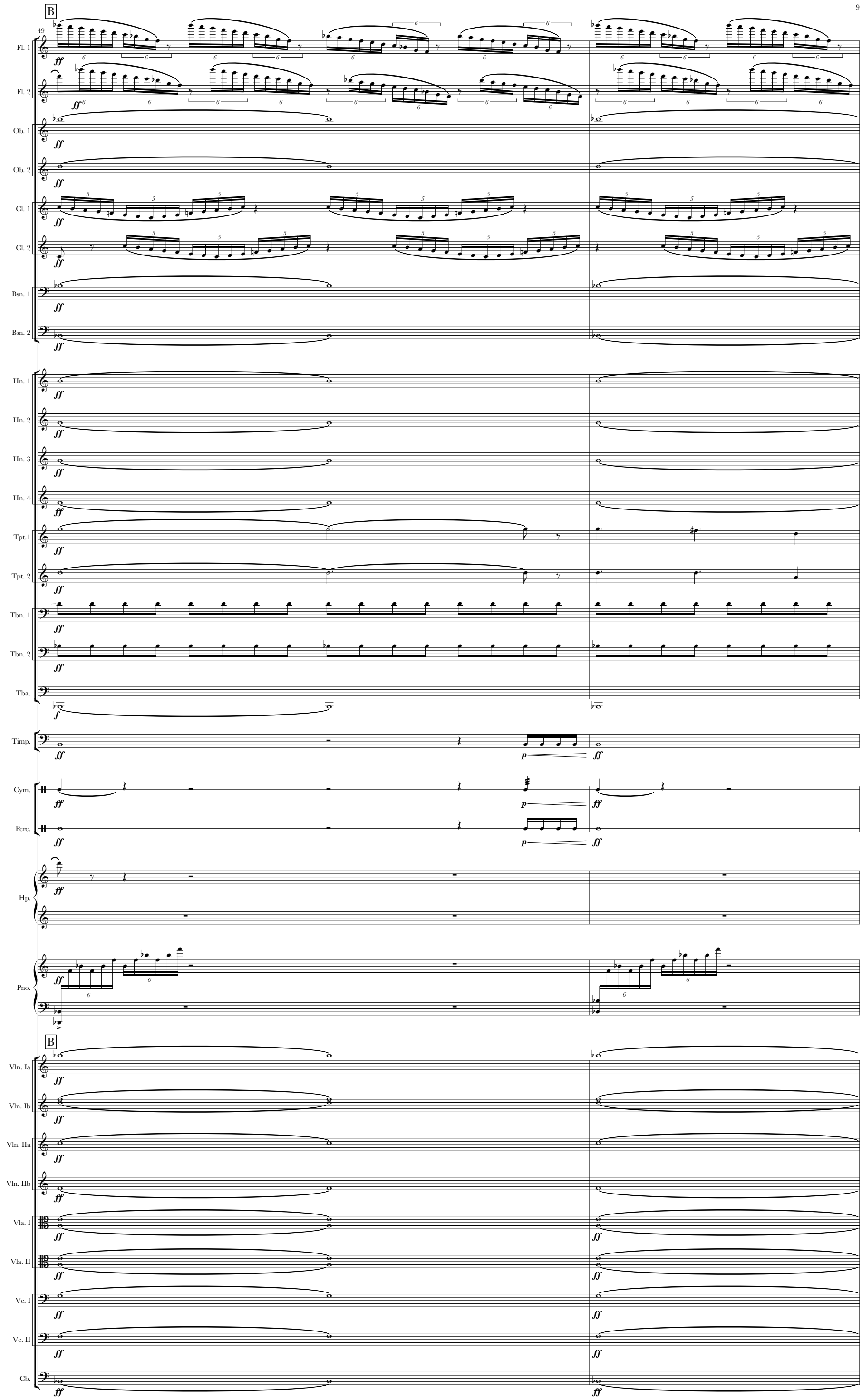

20
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Whip
B. D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
mSP
ord.
unmeasured
ricochet
molto sul tasto
arco
ric.

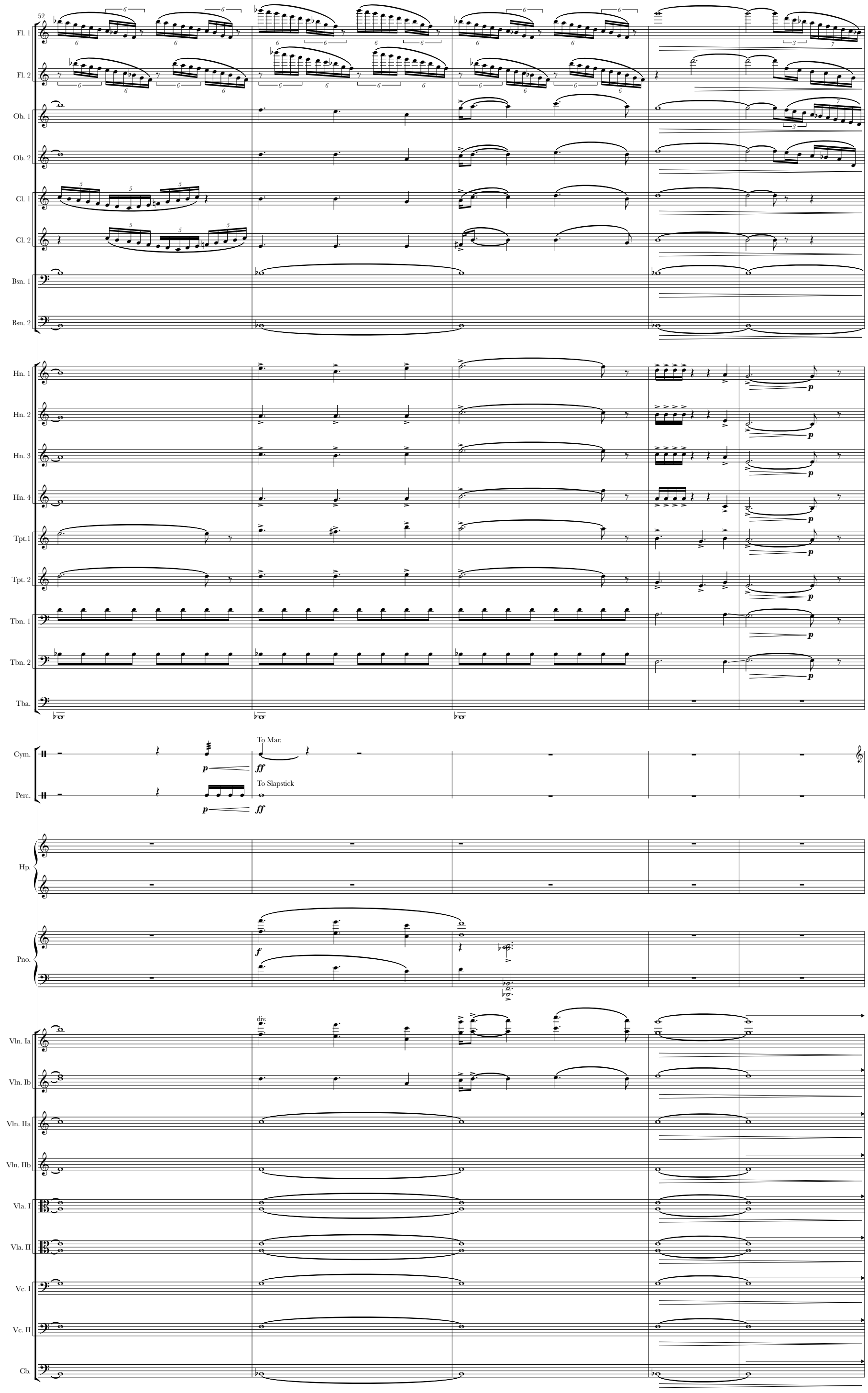

A
25
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
open
Tbn. 1
Tbn. 2
Tba.
Timp.
Whip
B. D.
To Mar.
Hp.
Pno.
A
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
ord.
molto sul tasto
arco
ric.
pizz.
unmeasured ric.
gliss down.

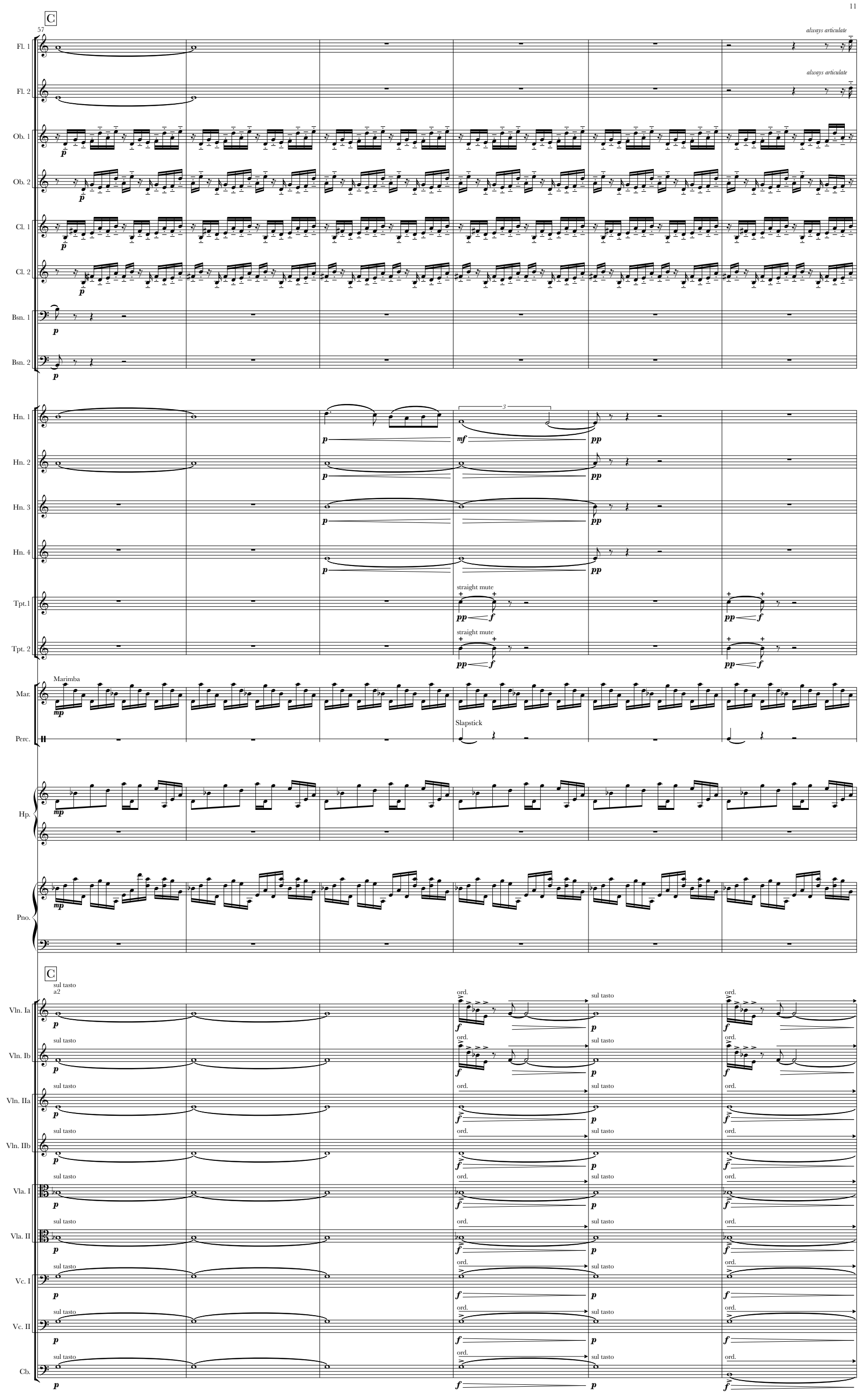

32
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Marimba
Whip
To W.B.
B. D.
Wood Blocks
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
arco
Vc. I
Vc. II
Cb.
pizz.
ric.
ord.

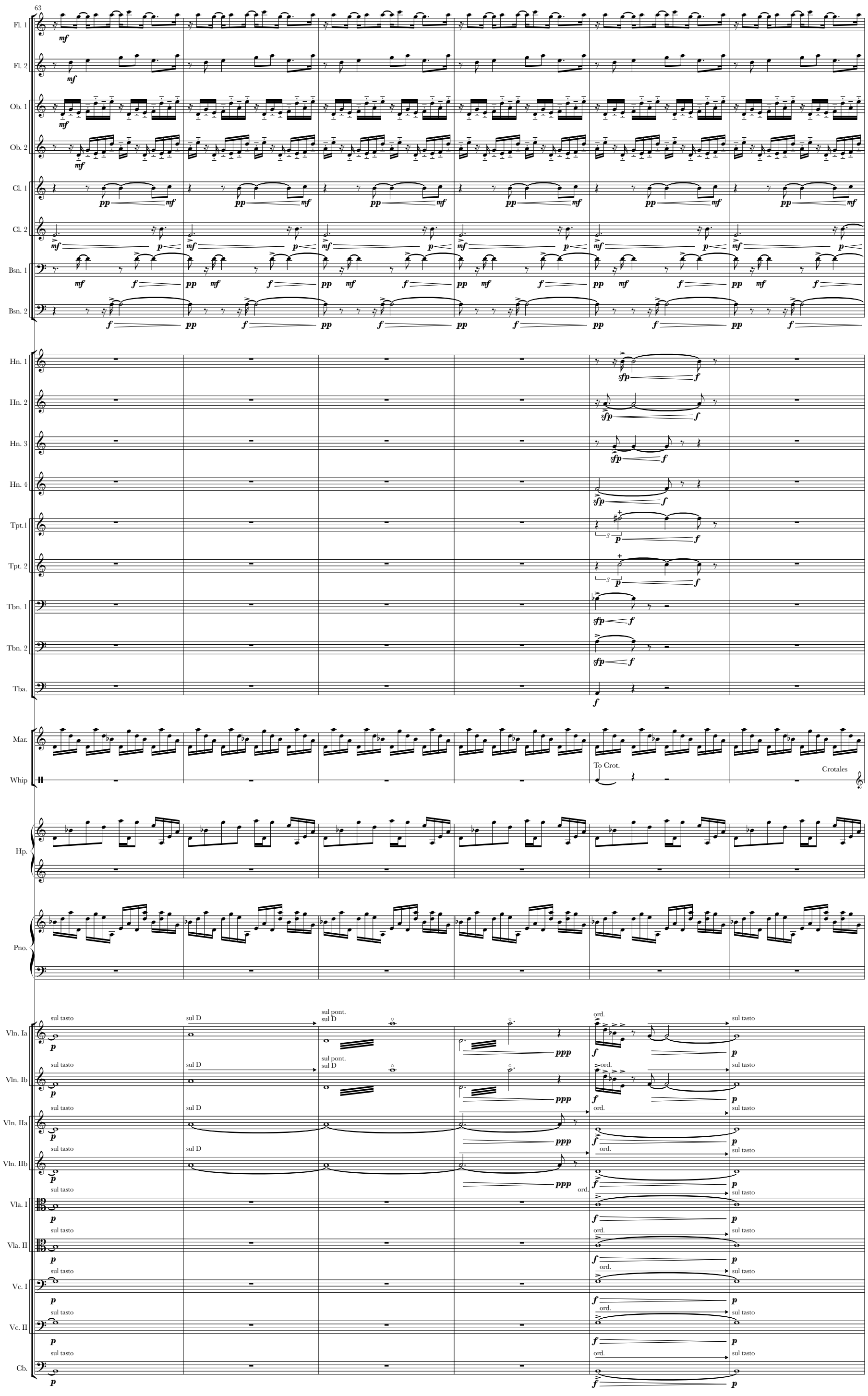

38
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
W.B.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
ord.
ric.
arco

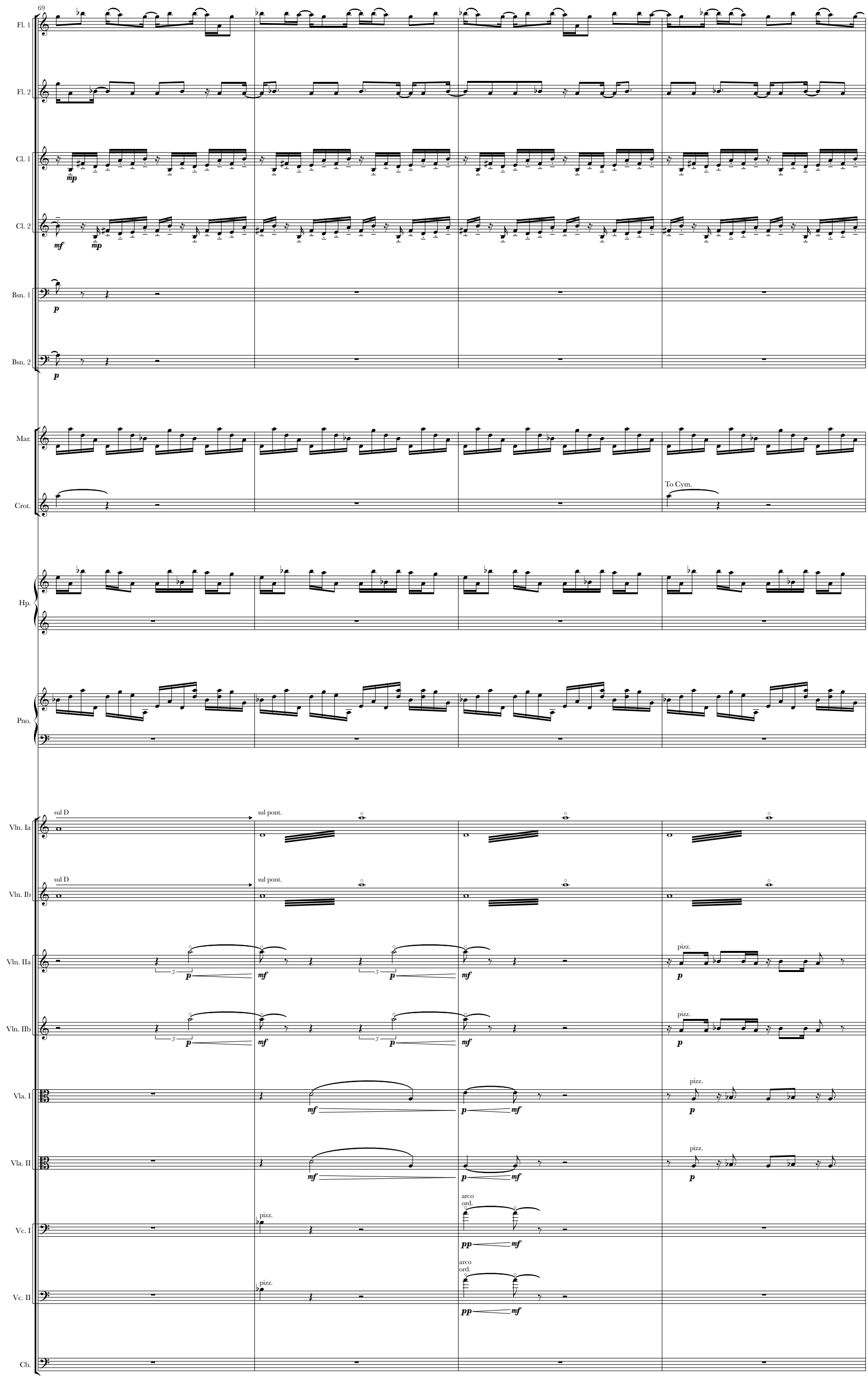

44
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
W.B.
To Cym.
To B. D.
Cymbals
Brake Drum
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
accelerate tremolo
accelerate tremolo
ord.
ric.
arco.
ord.
ord.
ric.
arco.
ord.

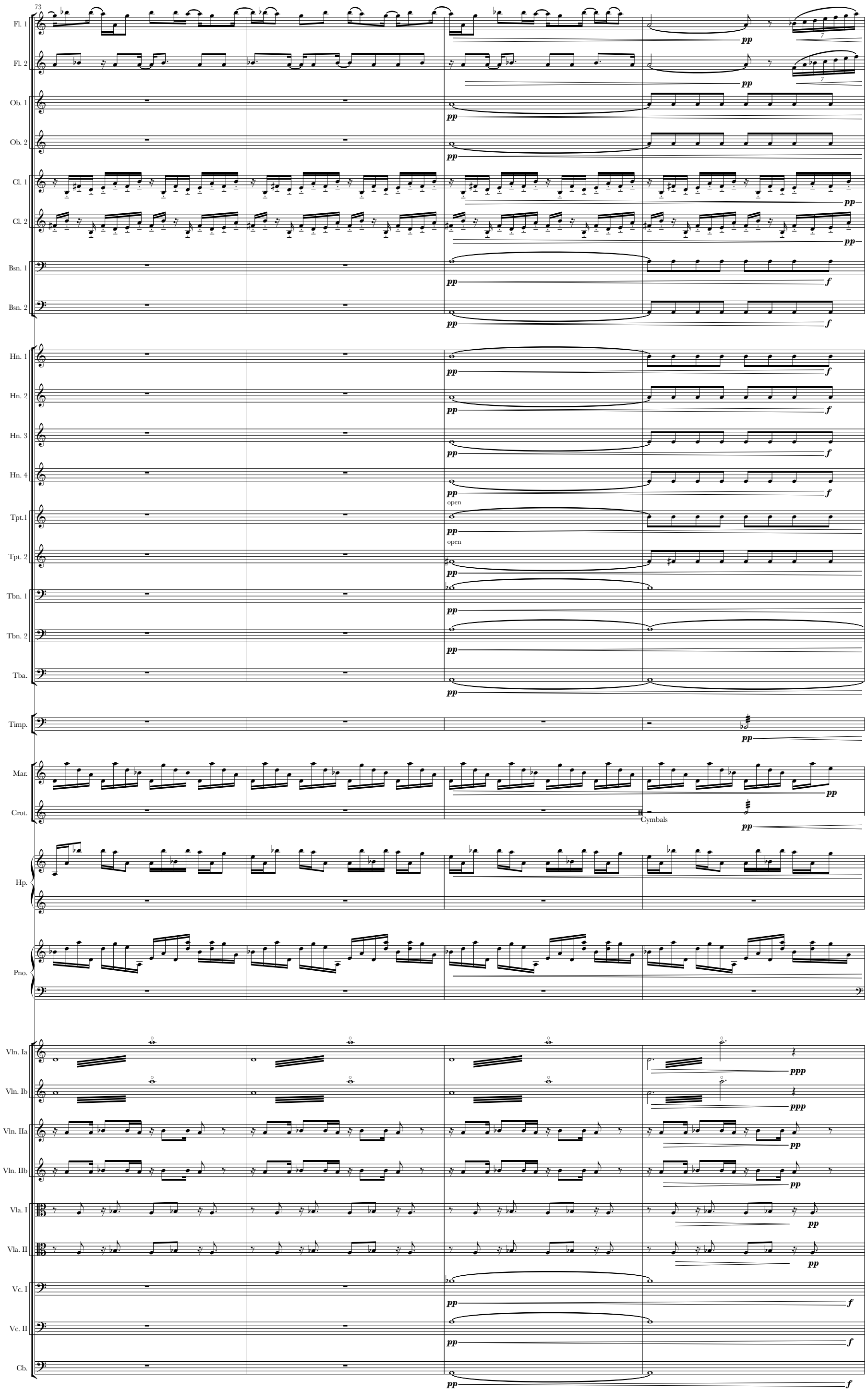

B
49
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Pno.
B
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


52
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Cym.
Perc.
To Mar.
To Slapstick
Hp.
Pno.
div.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


C
57
always articulate
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
straight mute
Mar.
Marimba
Perc.
Slapstick
Hp.
Pno.
C
sul tasto
a2
ord.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


63
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Whip
To Crot.
Crotales
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
sul tasto
sul D
sul pont.
ord.


69
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Mar.
Crot.
To Cym.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
sul D
sul pont.
pizz.
arco
ord.


73
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Crot.
Cymbals
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
pp
f
ppp
open

D

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Mar.

Cym.

Crotales

Hp.

E♭

Pno.

D

Vln. Ia

ord.

Vln. Ib

ord.

Vln. IIa

arco

Vln. IIb

arco

Vla. I

arco

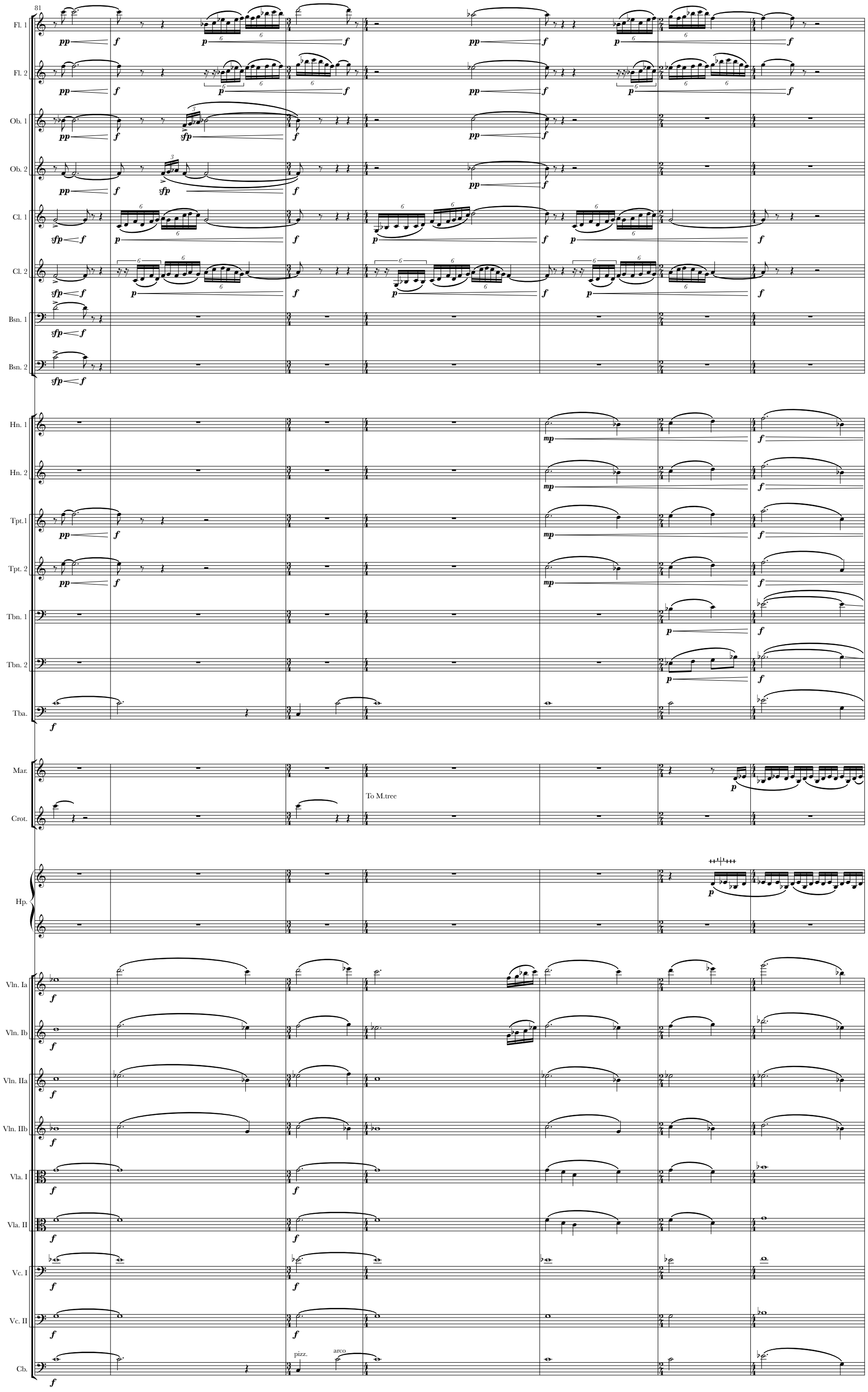
Vla. II

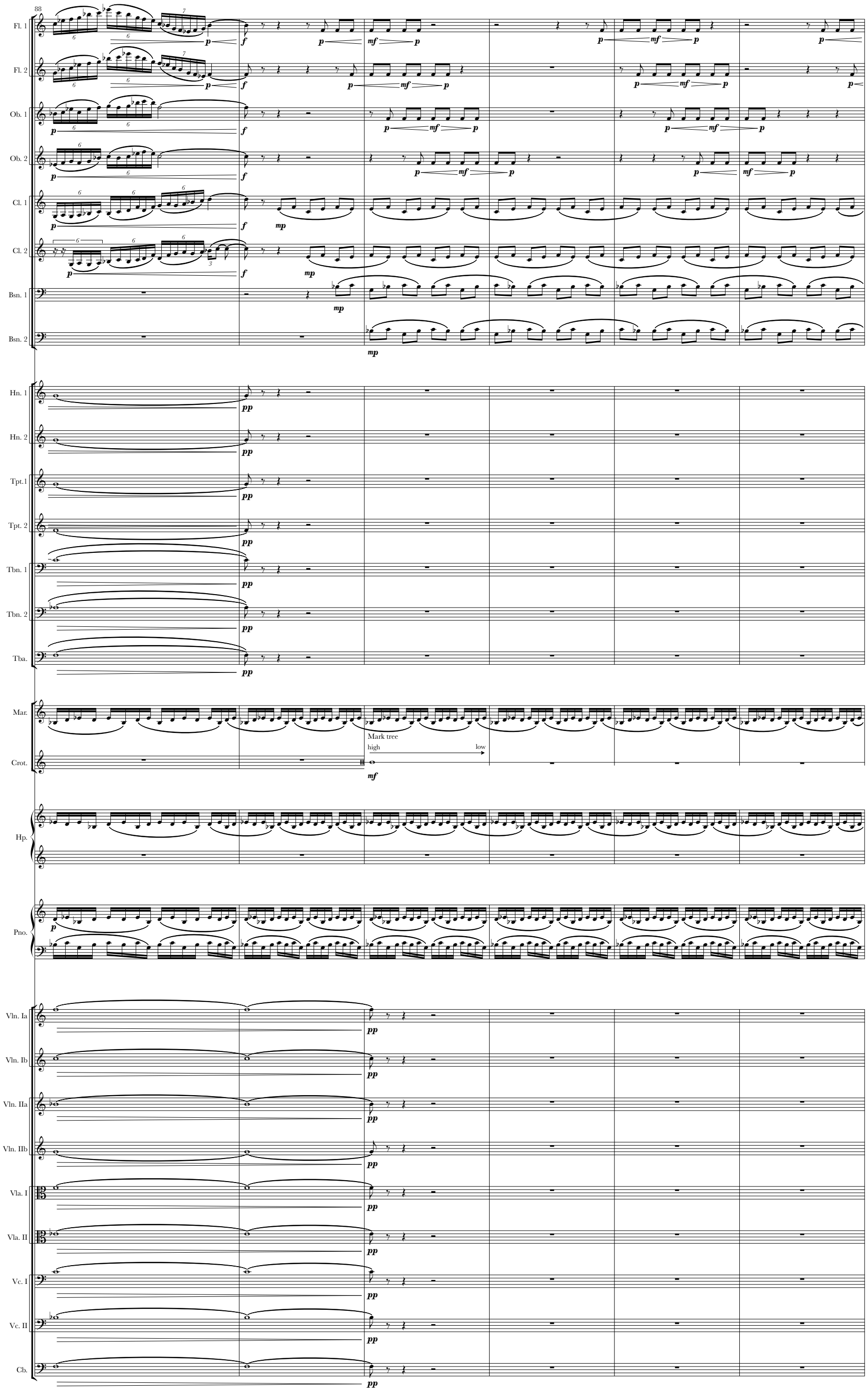
arco

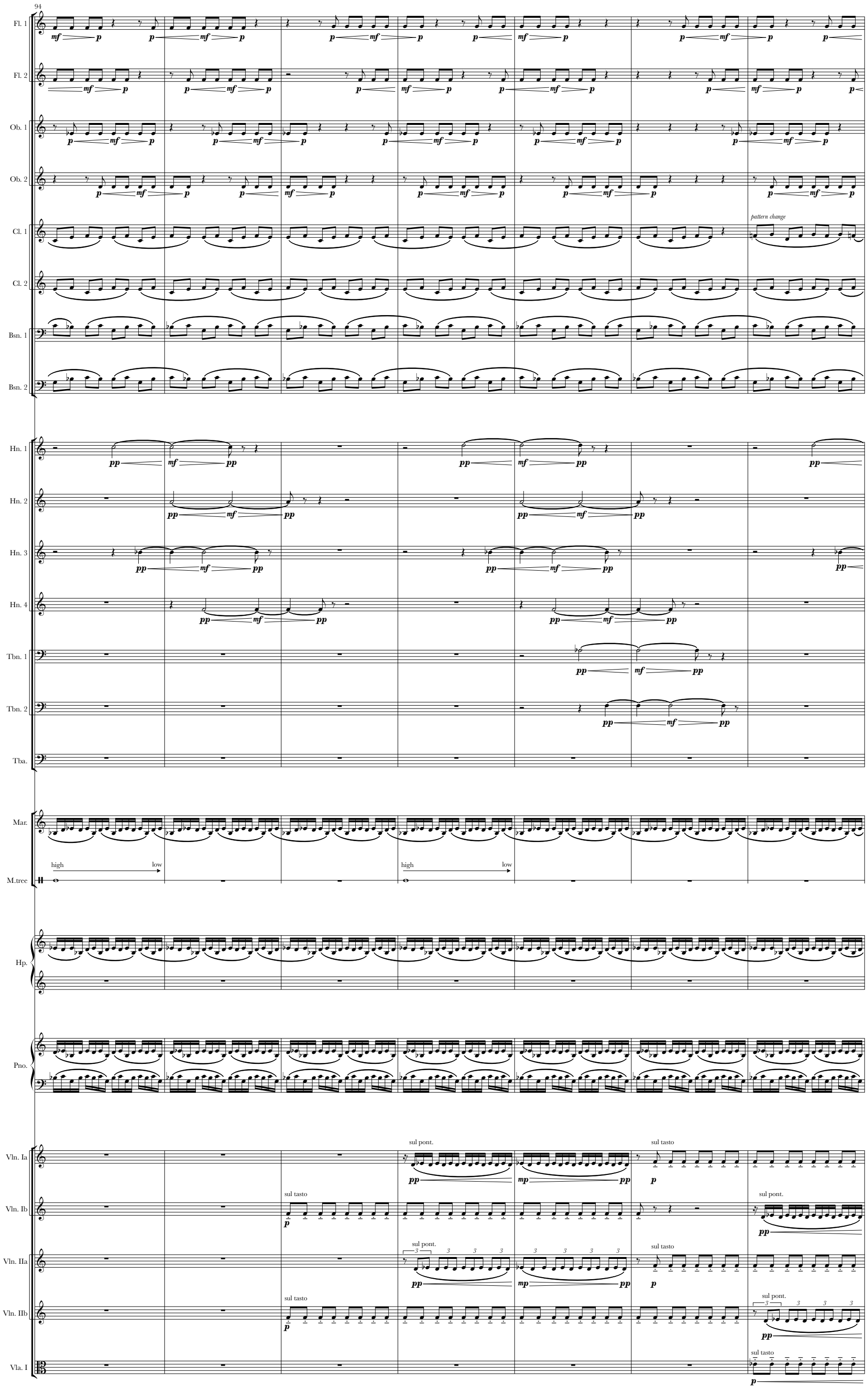
Vc. I

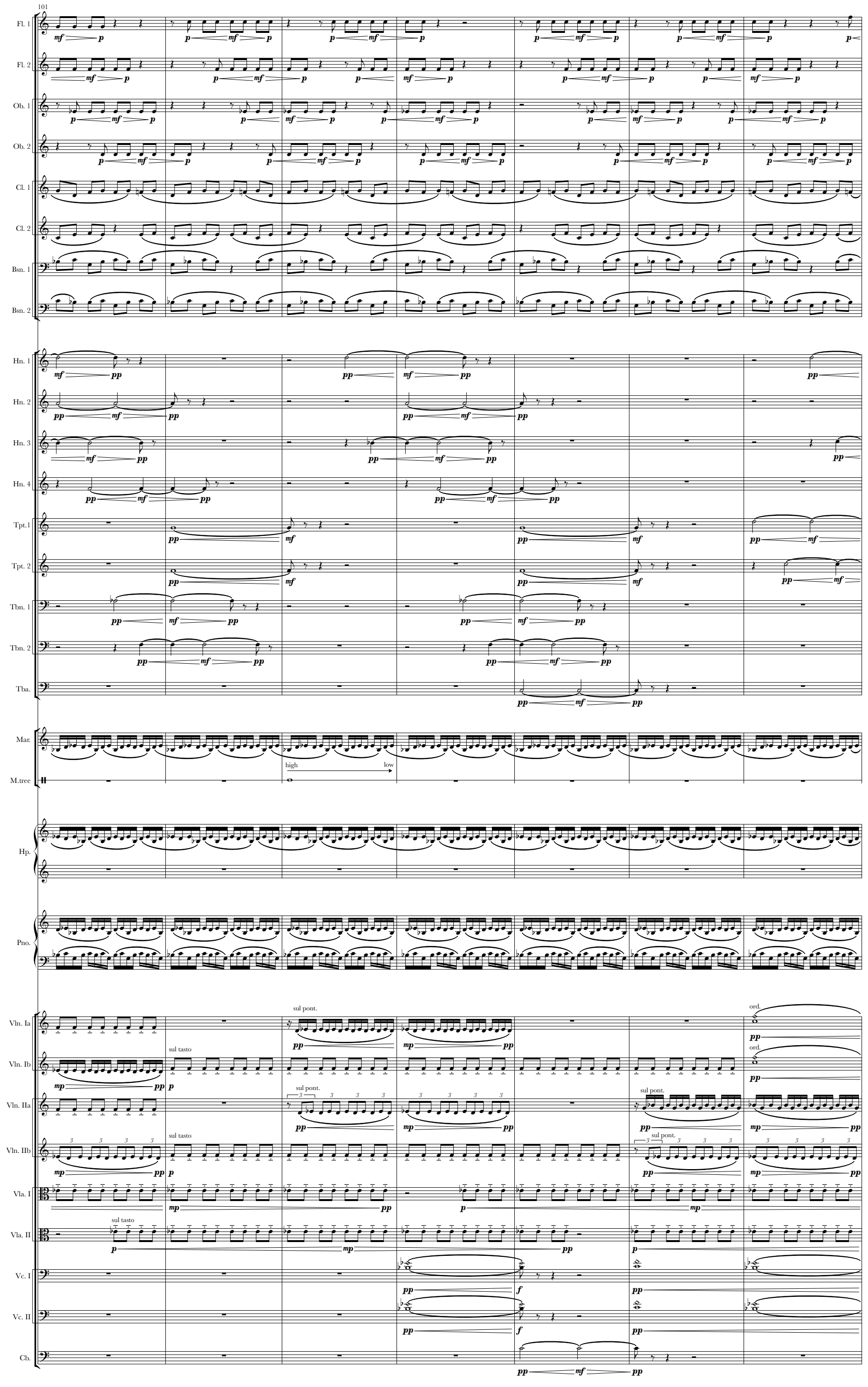
Vc. II

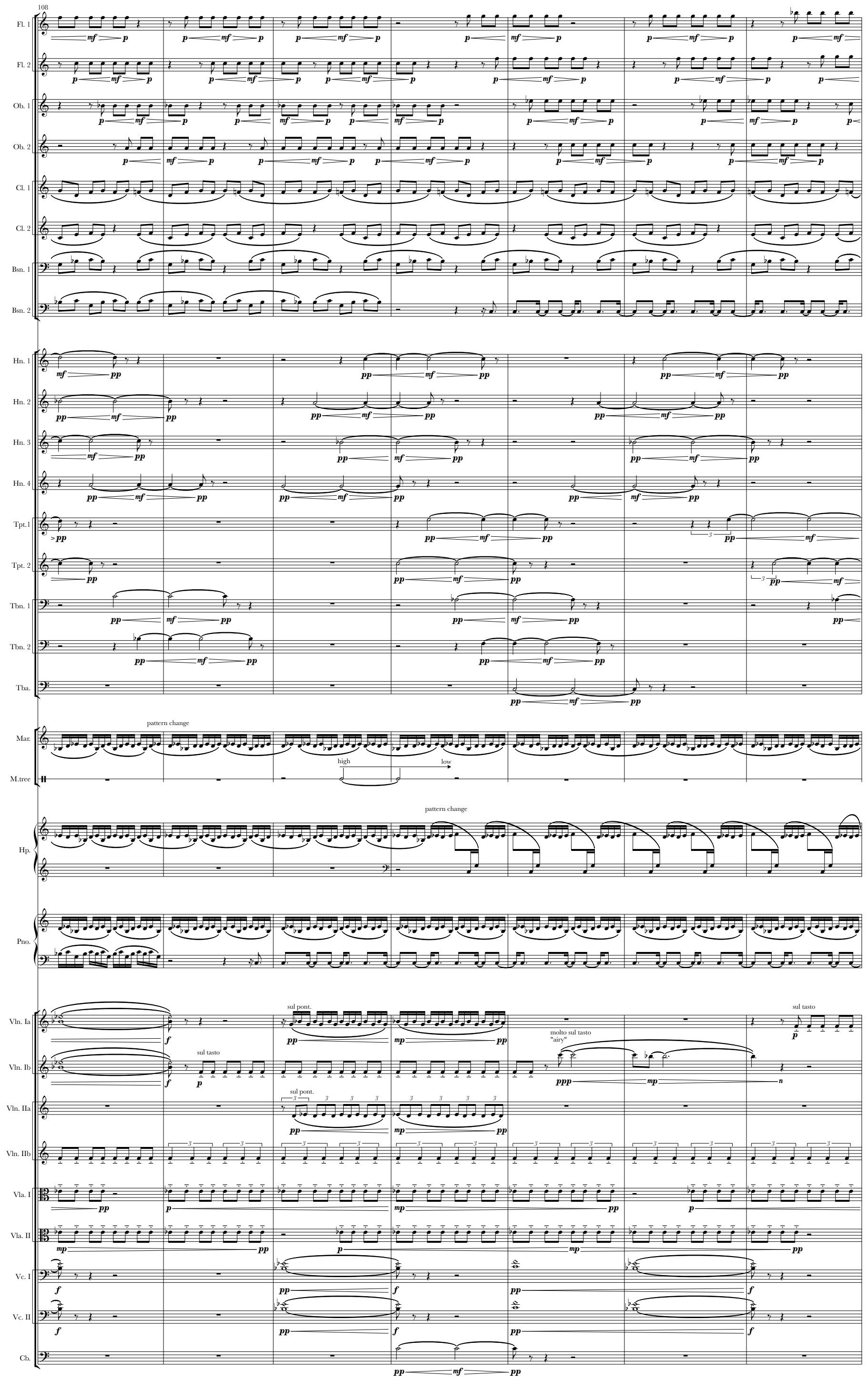
Cb.

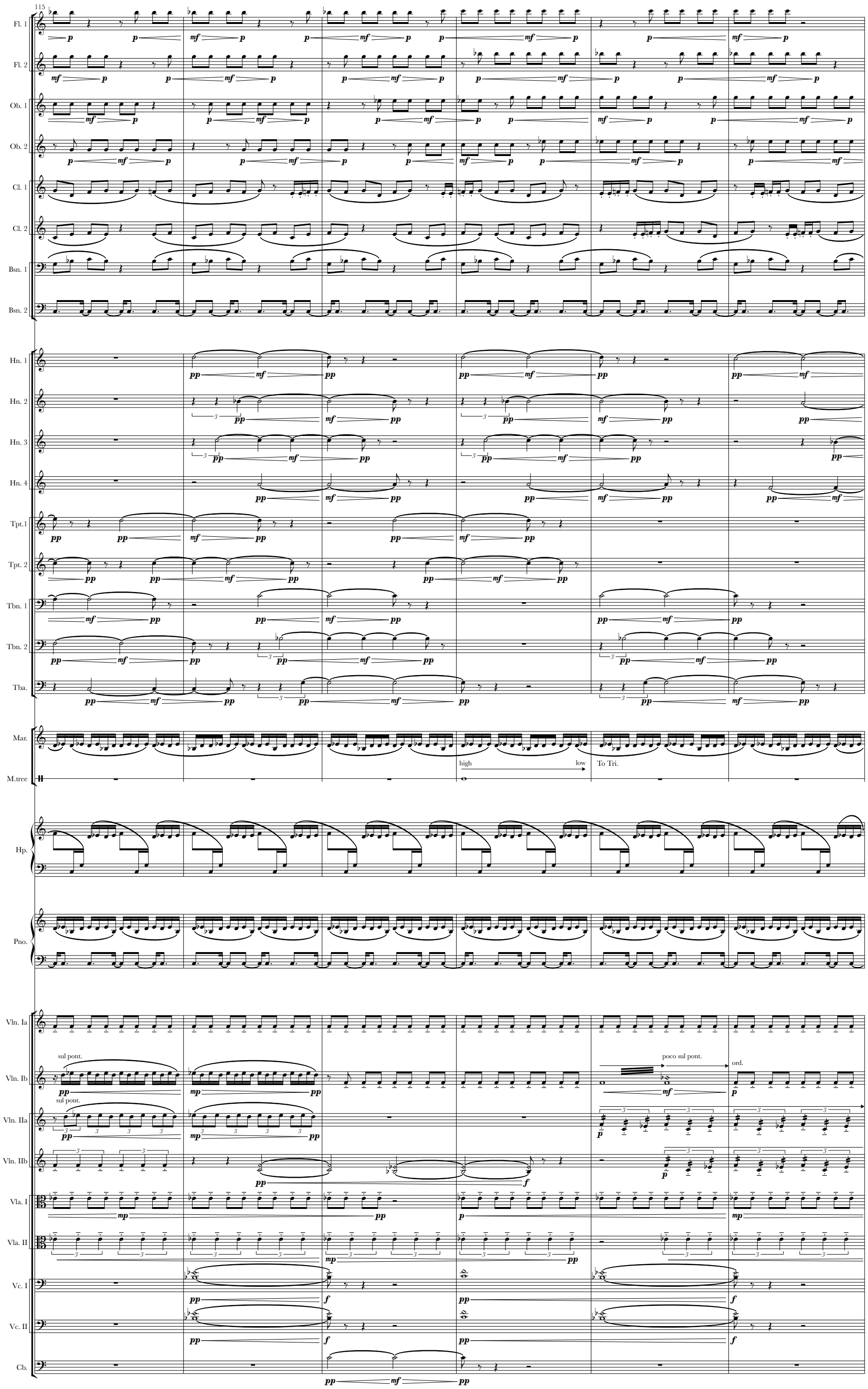

81
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Crot.
To M.tree
Hp.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
pizz.
arco

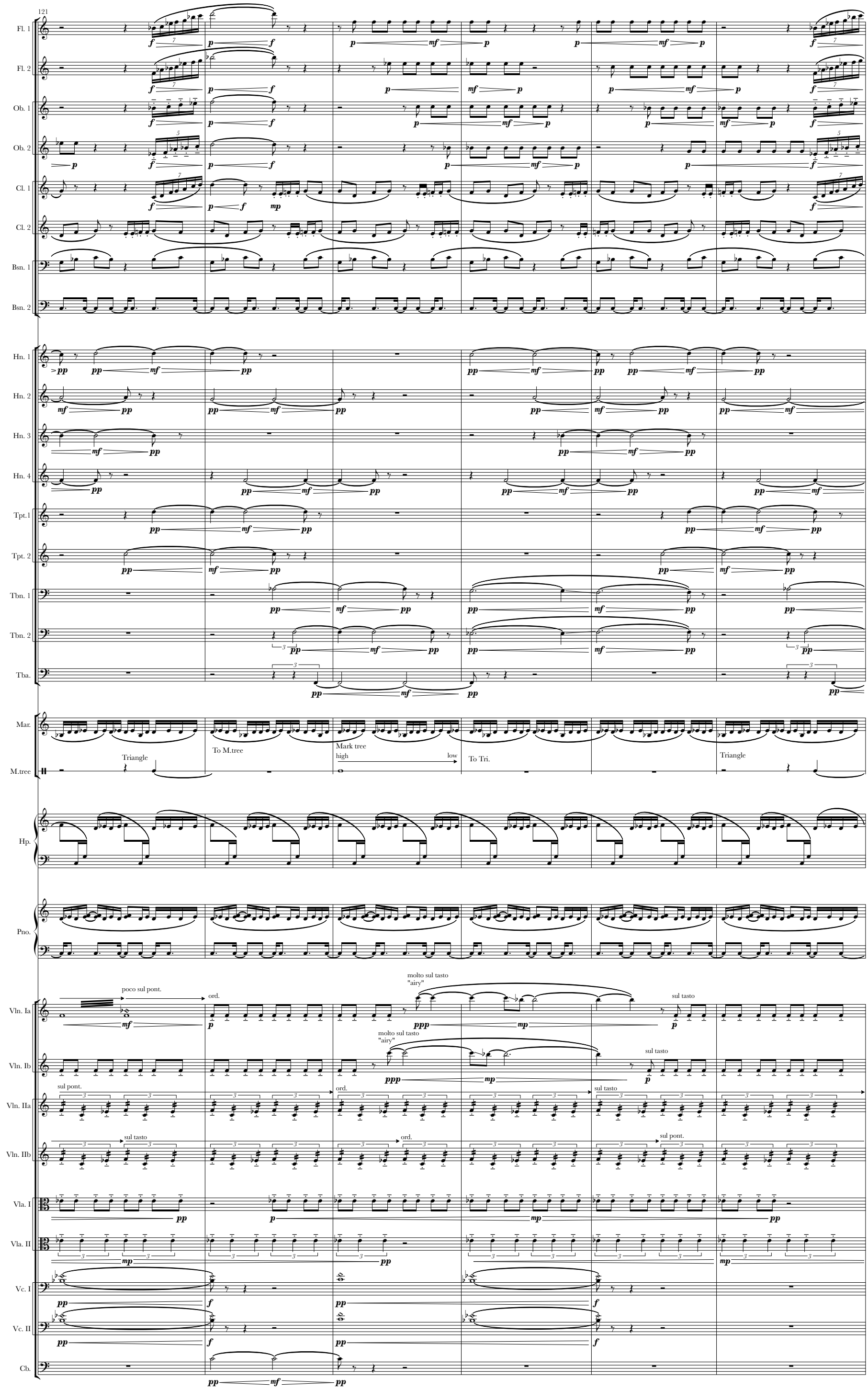

88
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Crot.
Mark tree
high
low
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


94
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
pattern change
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tba.
Mar.
high
low
M.tree
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
sul pont.
sul tasto


101
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
M.tree
high
low
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
sul pont.
sul tasto
ord.


108
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
M.tree
pattern change
high
low
Hp.
pattern change
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
sul pont.
sul tasto
molto sul tasto
"airy"
sul pont.
sul tasto

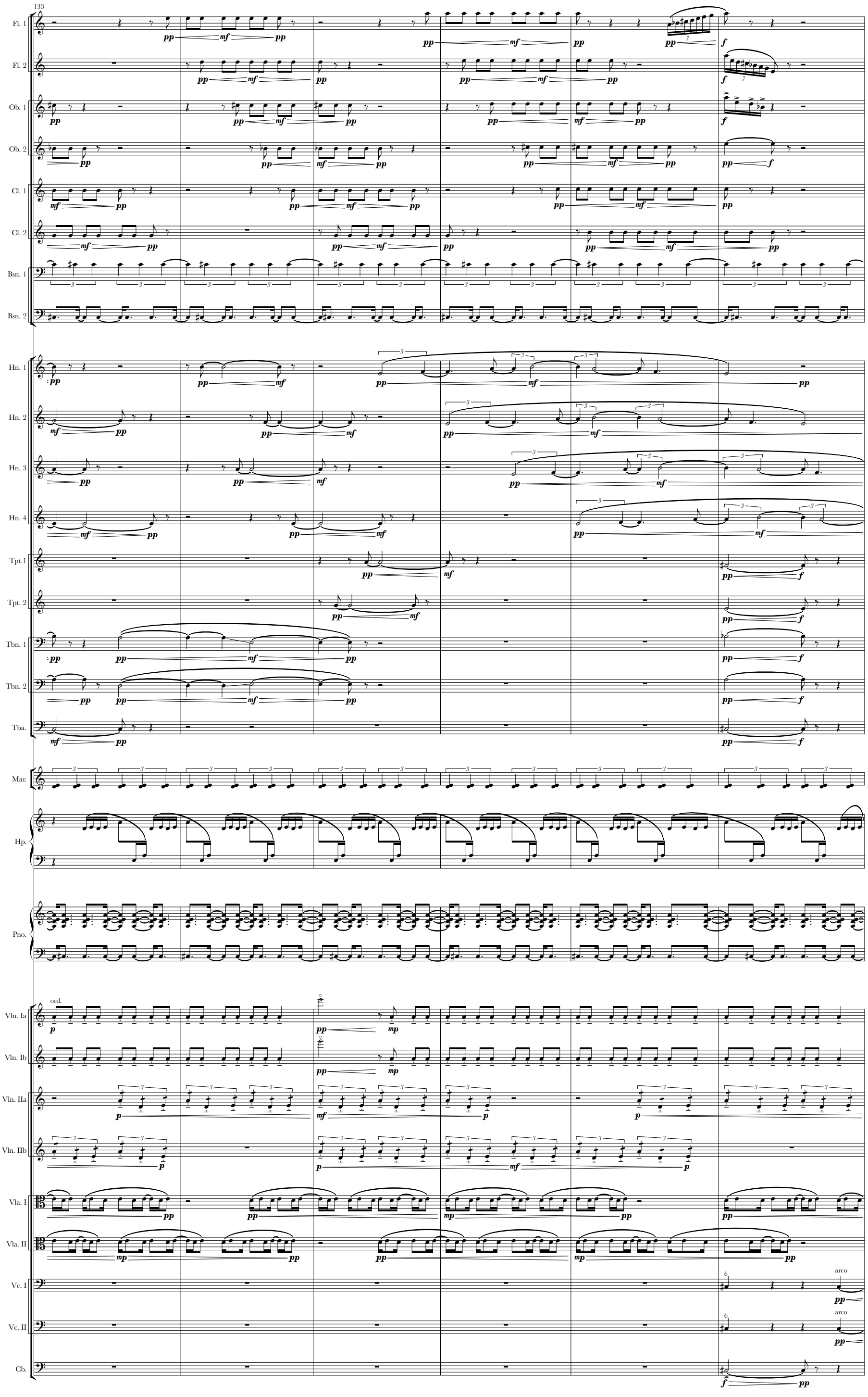

115
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
M.tree
high
low
To Tri.
Hp.
Pno.
Vln. Ia
Vln. Ib
sul pont.
poco sul pont.
ord.
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

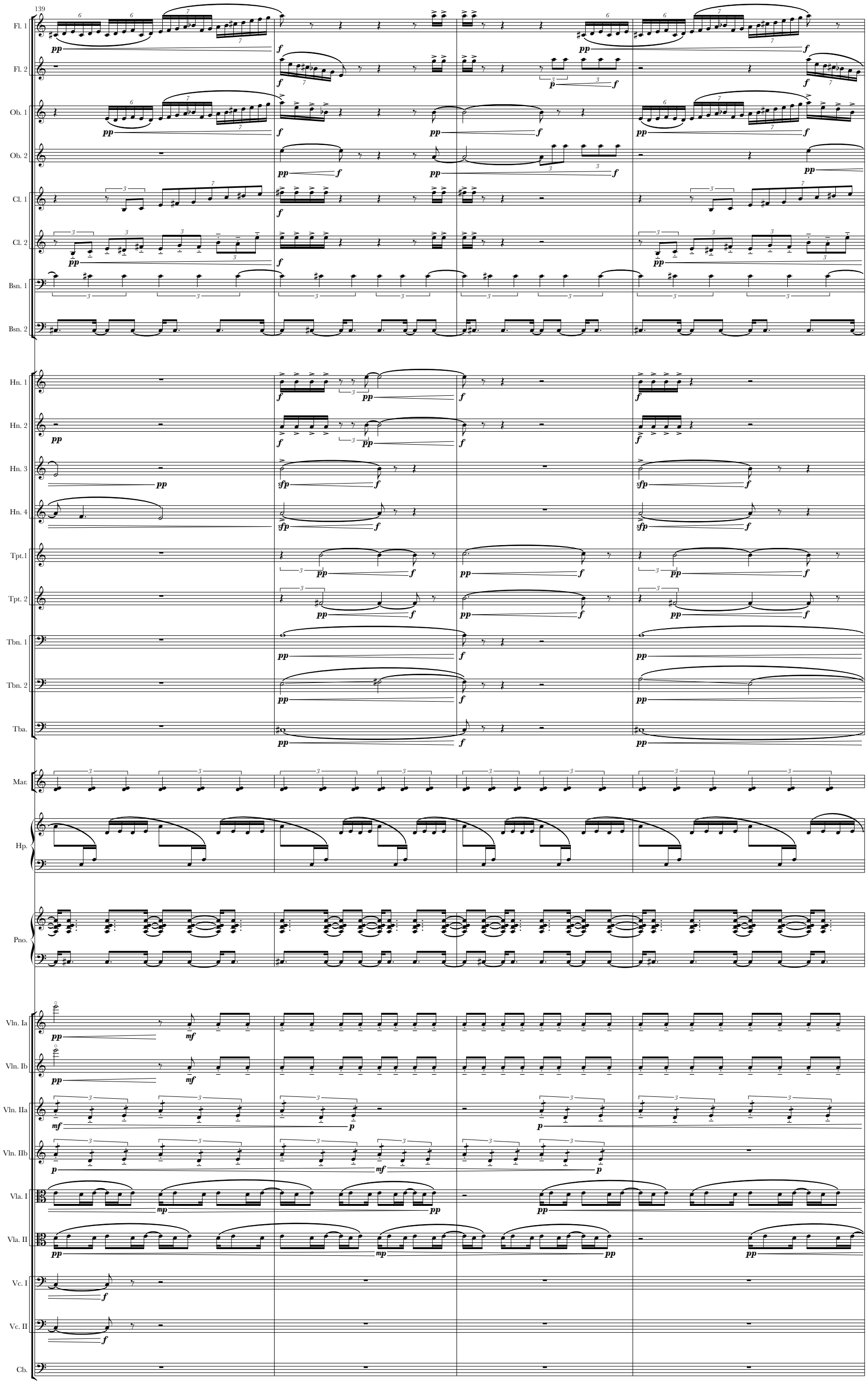

121
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
M.tree
Triangle
To M.tree
Mark tree
high
low
To Tri.
Triangle
Hp.
Pno.
poco sul pont.
ord.
molto sul tasto
"airy"
sul tasto
Vln. Ia
Vln. Ib
sul pont.
ord.
sul tasto
Vln. IIa
sul tasto
ord.
sul pont.
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

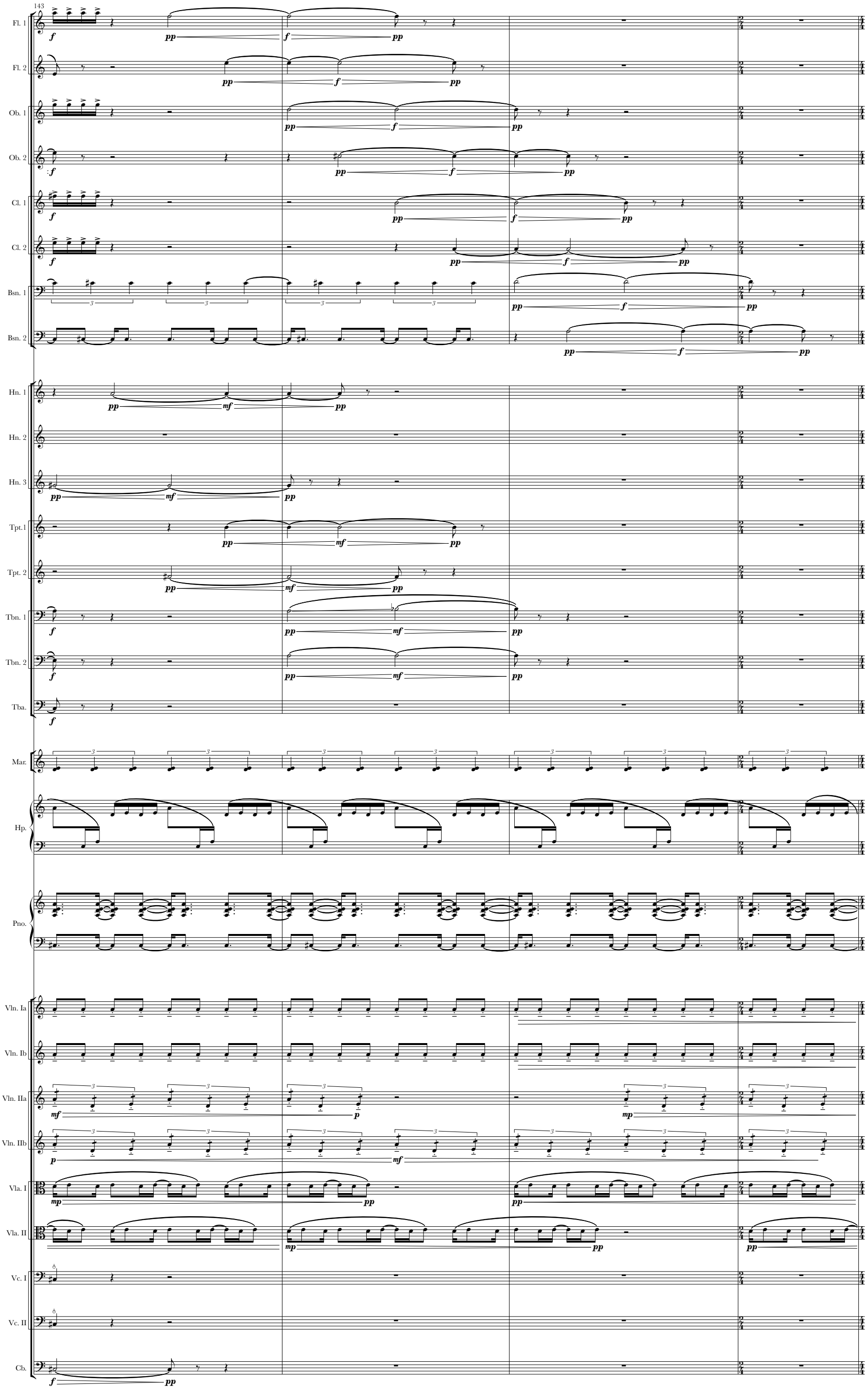
127

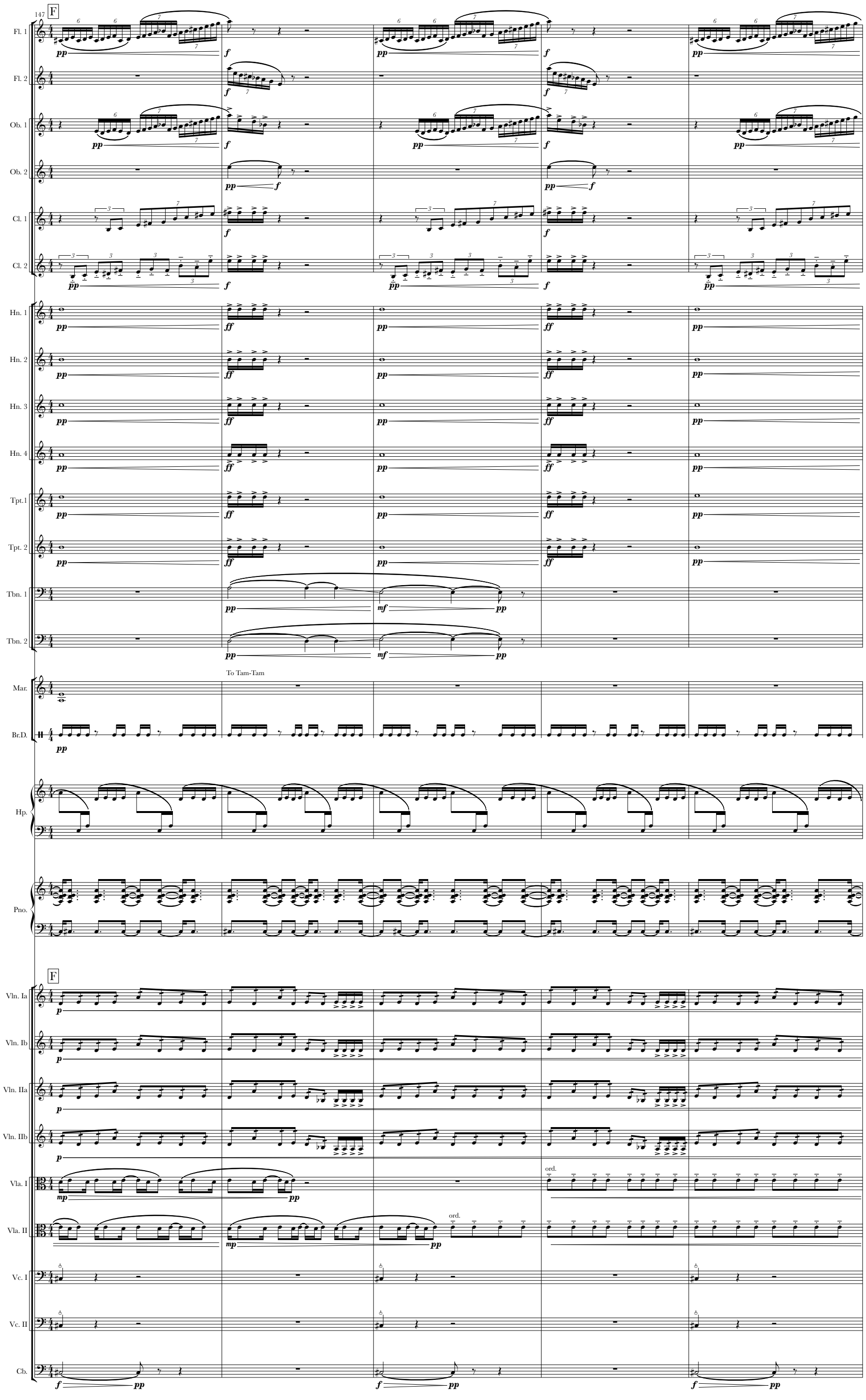
E

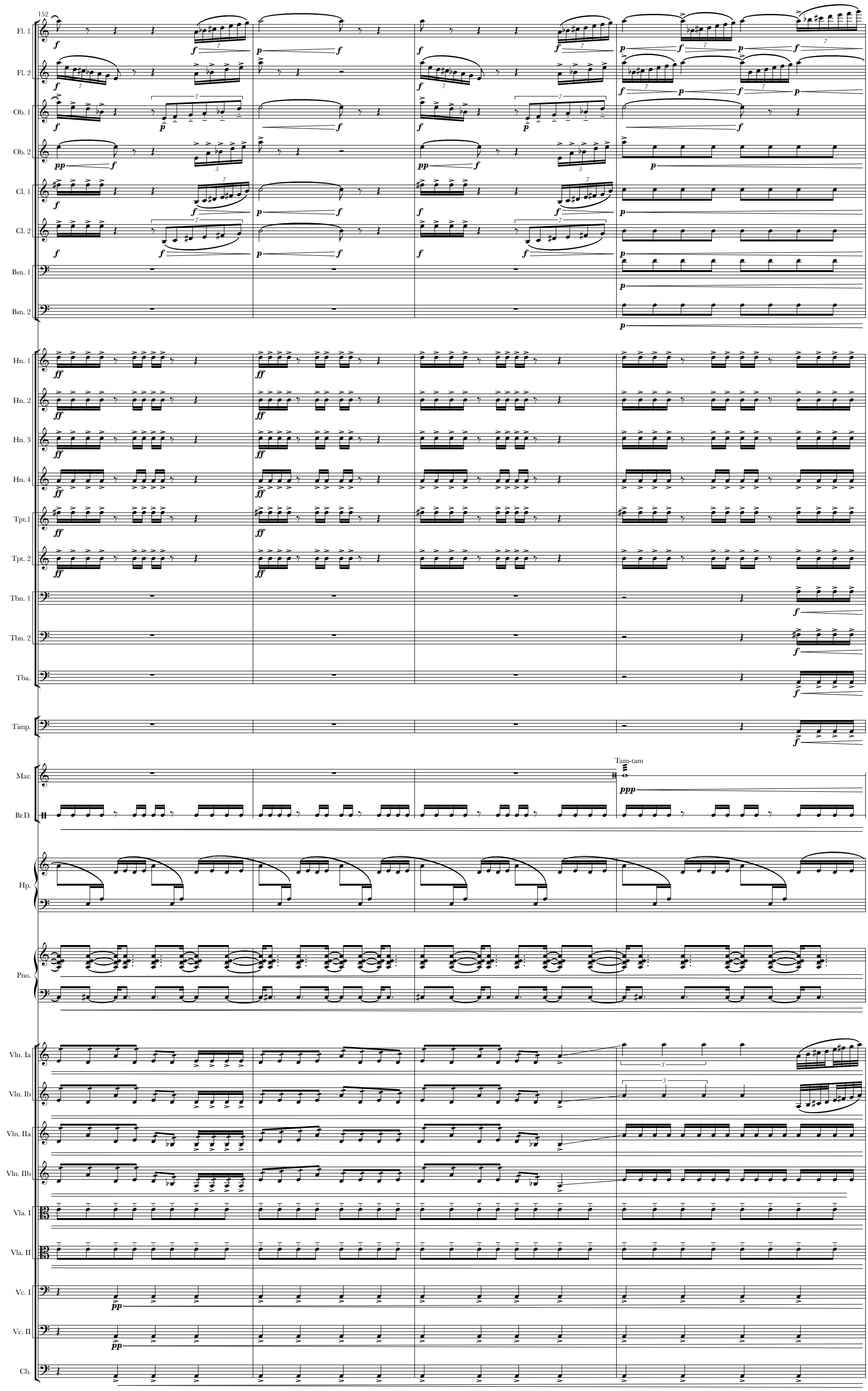
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Tri.
To Br.D.
Hp.
E♭
B♭
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
poco sul pont.
ord.
sul tasto

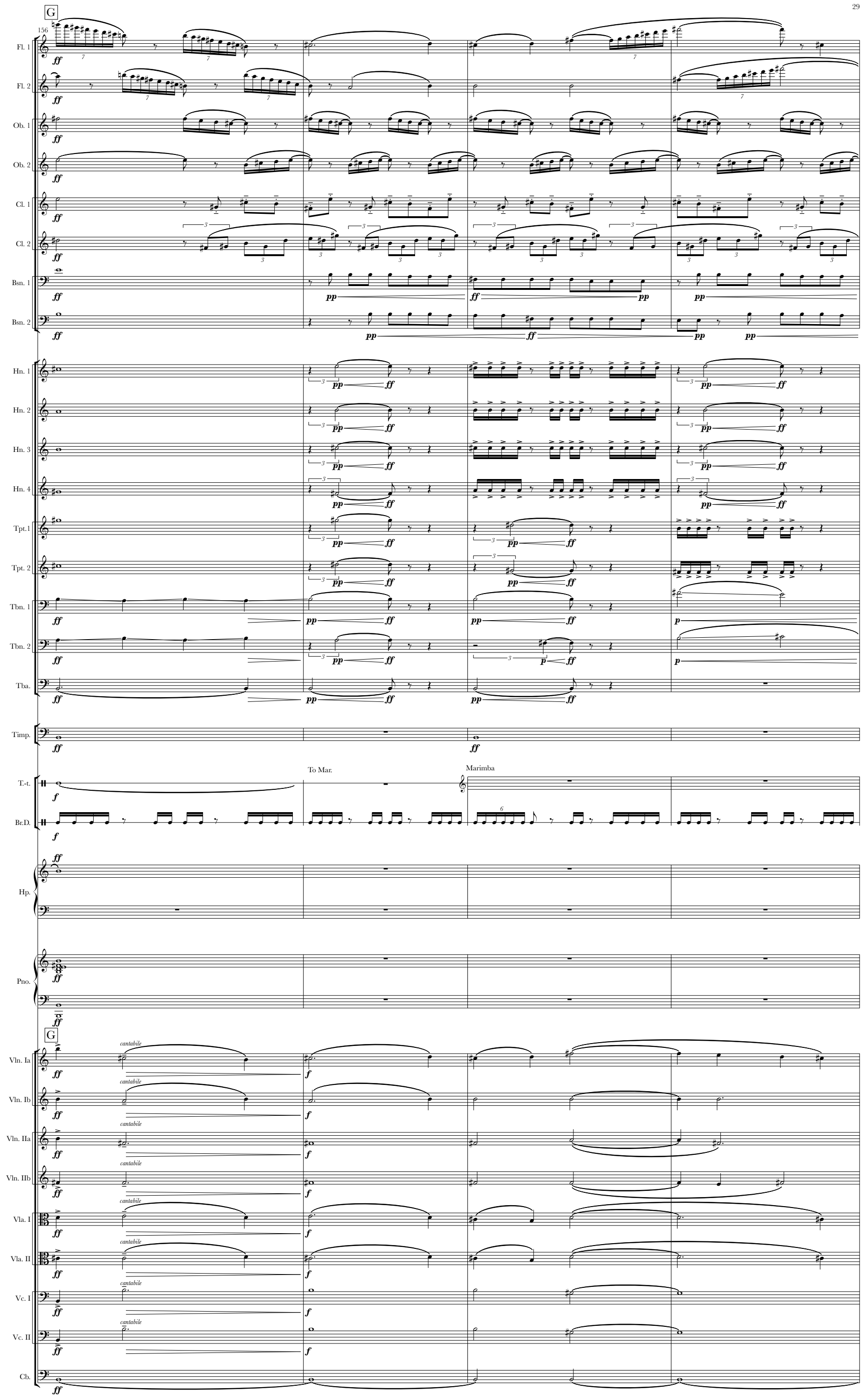

133
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Hp.
Pno.
ord.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
arco
Vc. I
Vc. II
Cb.

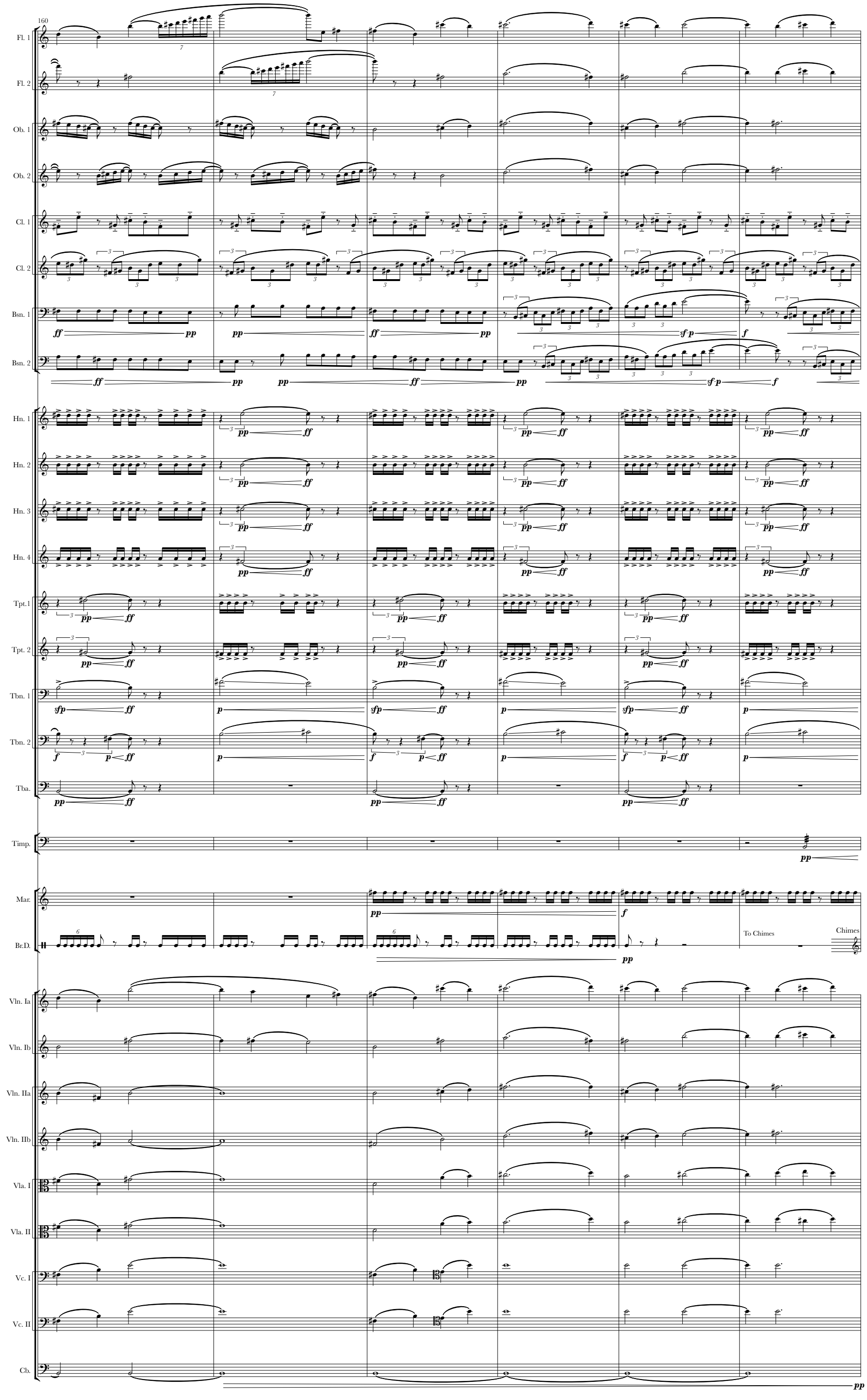

139
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

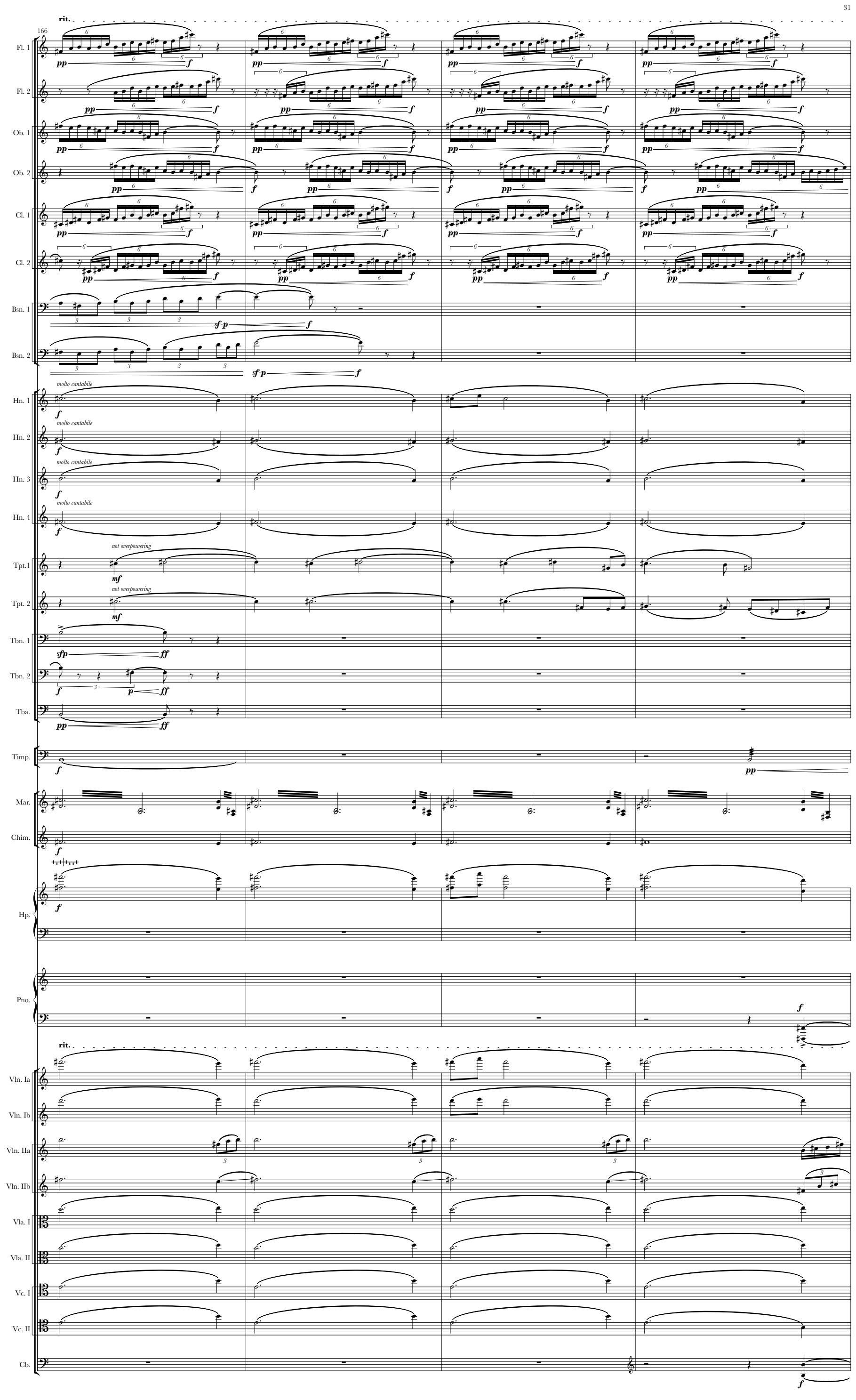

143
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

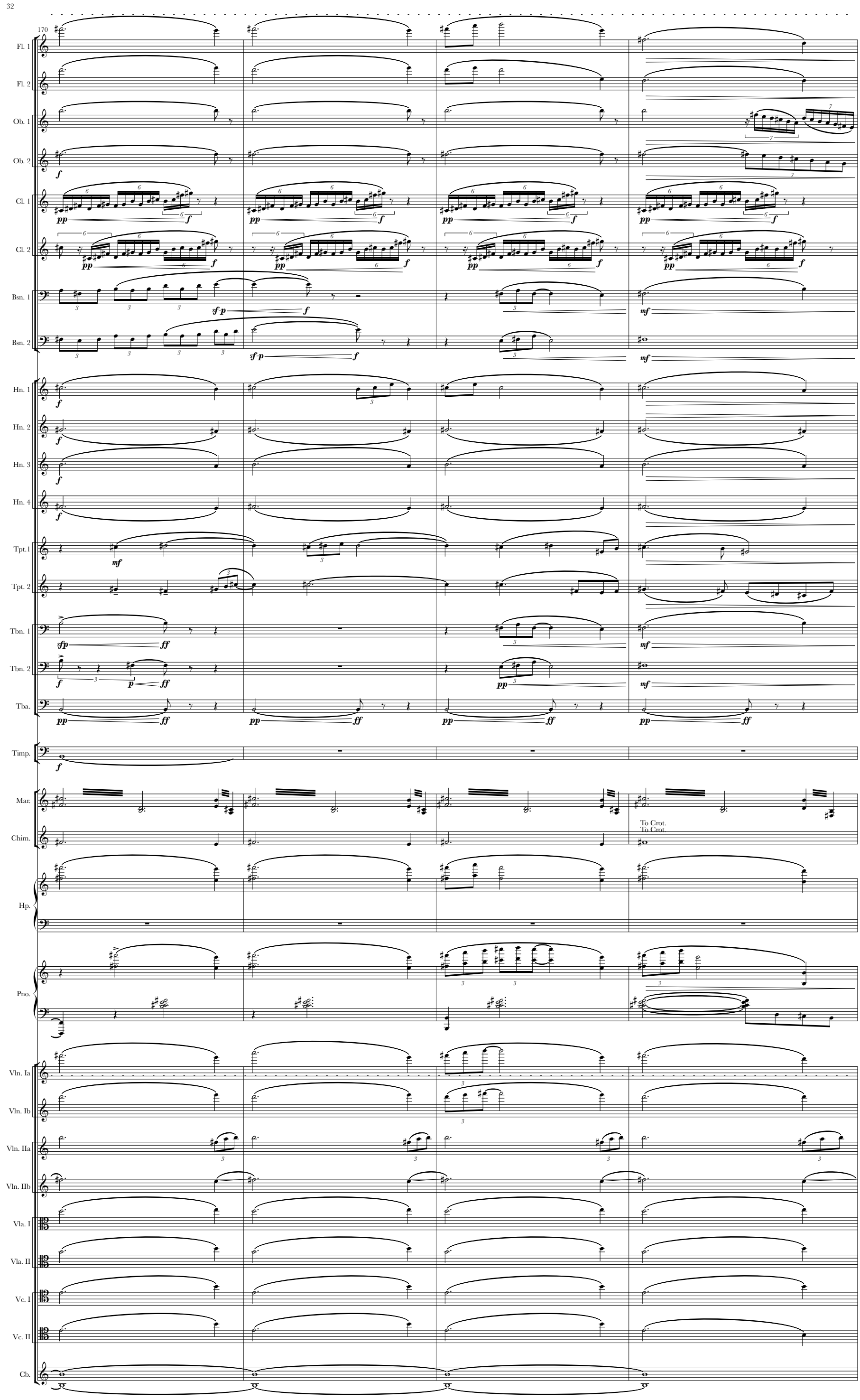

147
F
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
To Tam-Tam
Mar.
Br.D.
Hp.
Pno.
F
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
ord.
ord.
Vc. I
Vc. II
Cb.


152
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Br.D.
Tam-tam
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


G
156
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
To Mar.
Marimba
T.-t.
Br.D.
Hp.
Pno.
G
cantabile
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


160
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Br.D.
To Chimes
Chimes
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


rit.
166
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
molto cantabile
Hn. 1
Hn. 2
Hn. 3
Hn. 4
not overpowering
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Chim.
Hp.
Pno.
rit.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


170
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Mar.
Chim.
To Crot.
To Crot.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

174 **a tempo**

Fl. 1 — pp — mf — pp — mf — pp — pp — mf — pp

Fl. 2 — pp — mf — pp — mf — pp — pp — mf

Ob. 1 — pp — mf — pp — mf — pp — pp — mf

Ob. 2 — pp — mf — pp — mf — pp — pp

Cl. 1 — pp — mf

Cl. 2 — pp — mf — pp — mf — pp — pp — mf

Bsn. 1 — pp — mf

Bsn. 2 — pp — mf

Hn. 1 — pp — mf — pp — p — pp — pp — mp

Hn. 2 — pp — mf — pp — p — pp — pp

Hn. 3 — pp — mf — pp — mp

Hn. 4 — pp — mf — pp

Tpt.1 — pp — mf

Tpt. 2 — pp — mf

Tbn. 1 — pp — mf — pp

Tbn. 2 — pp — mf — pp

Tba. — pp — mf — pp

To Bongos — Bongos — Crotales

Mar. — pp — 6

Chim.

Hp. — p — pattern change

Pno. — p — 3 — Ped. — ^

a tempo

Vln. Ia — pp — pp — *freely move between mST and pSP

Vln. Ib — pp — pp — *freely move between mST and pSP

Vln. IIa — pp — pp — *freely move between mST and pSP

Vln. IIb — pp — pp — *freely move between mST and pSP

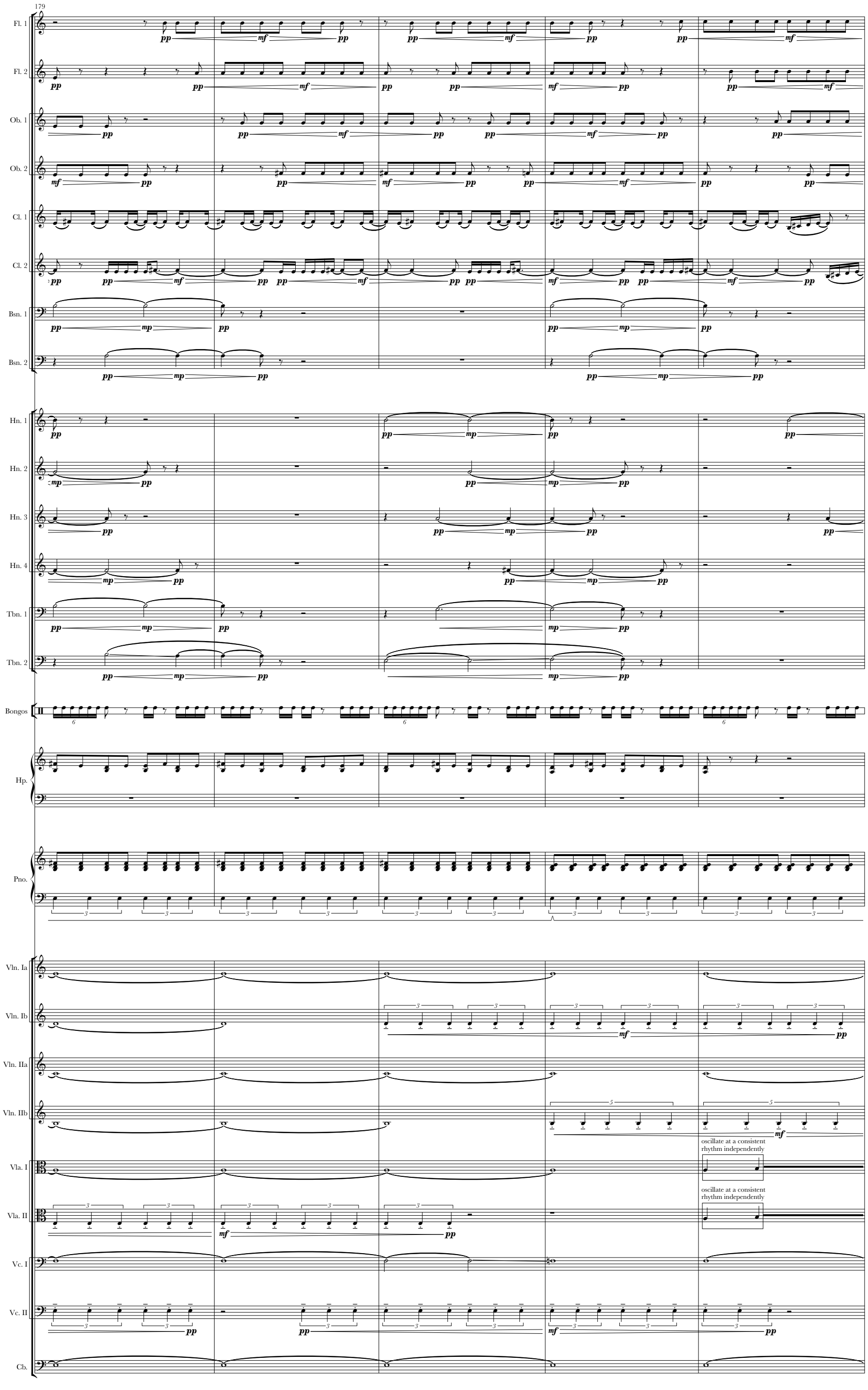
Vla. I — pp — pp — *freely move between mST and pSP

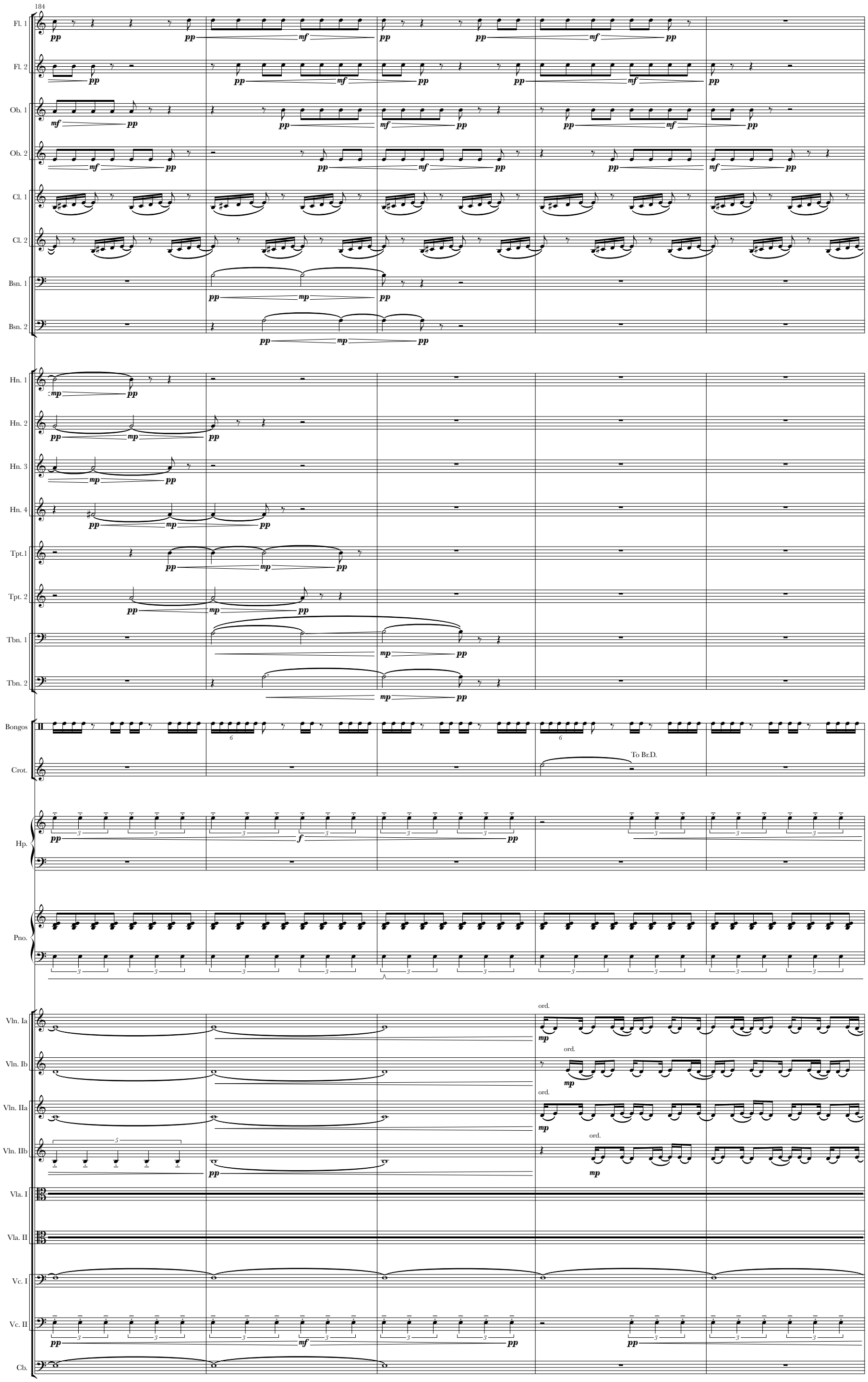
Vla. II — pp — pp — *freely move between mST and pSP — 3

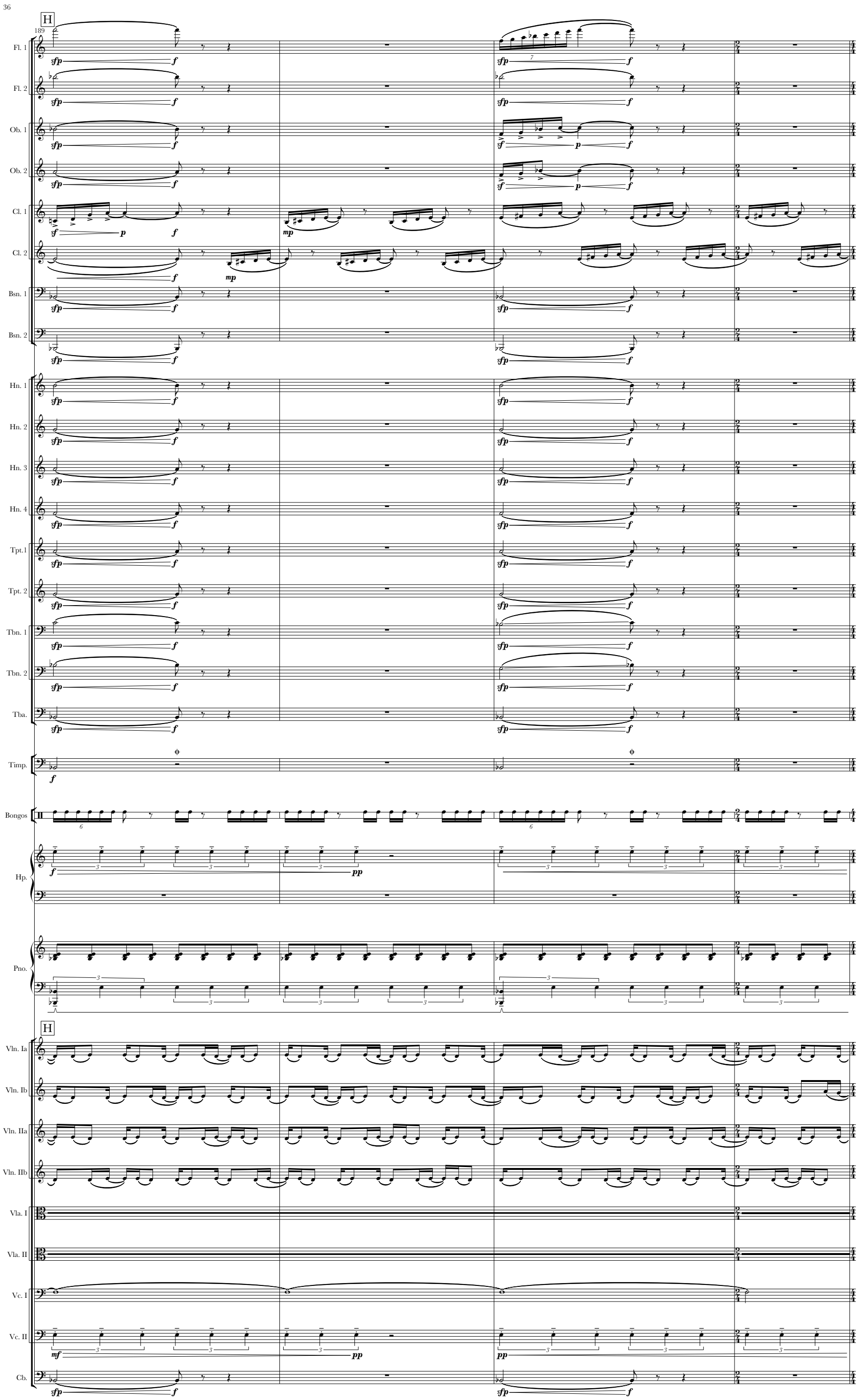
Vc. I — pp — pp — *freely move between mST and pSP

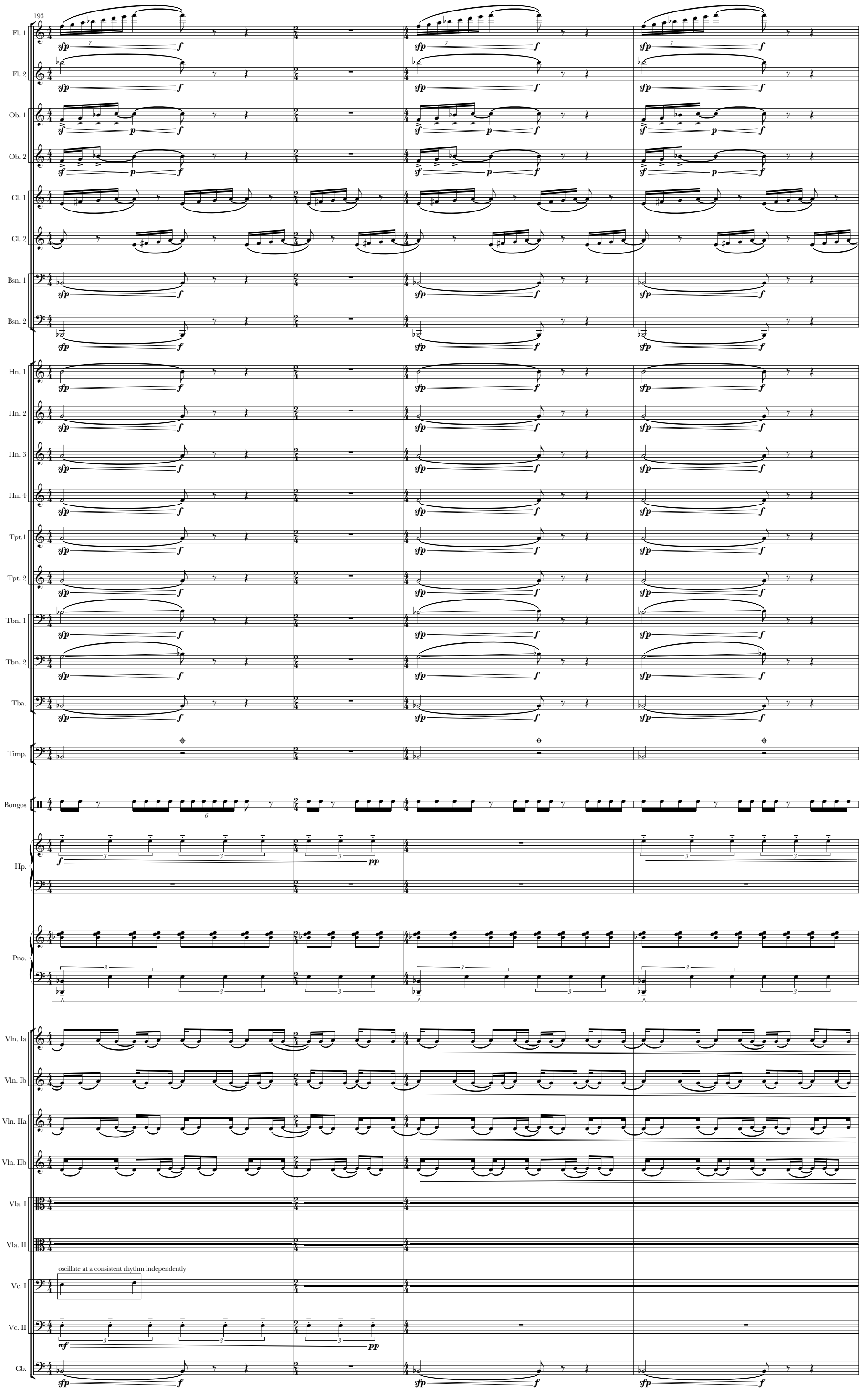
Vc. II — pp — pp — *freely move between mST and pSP — 3 — mf

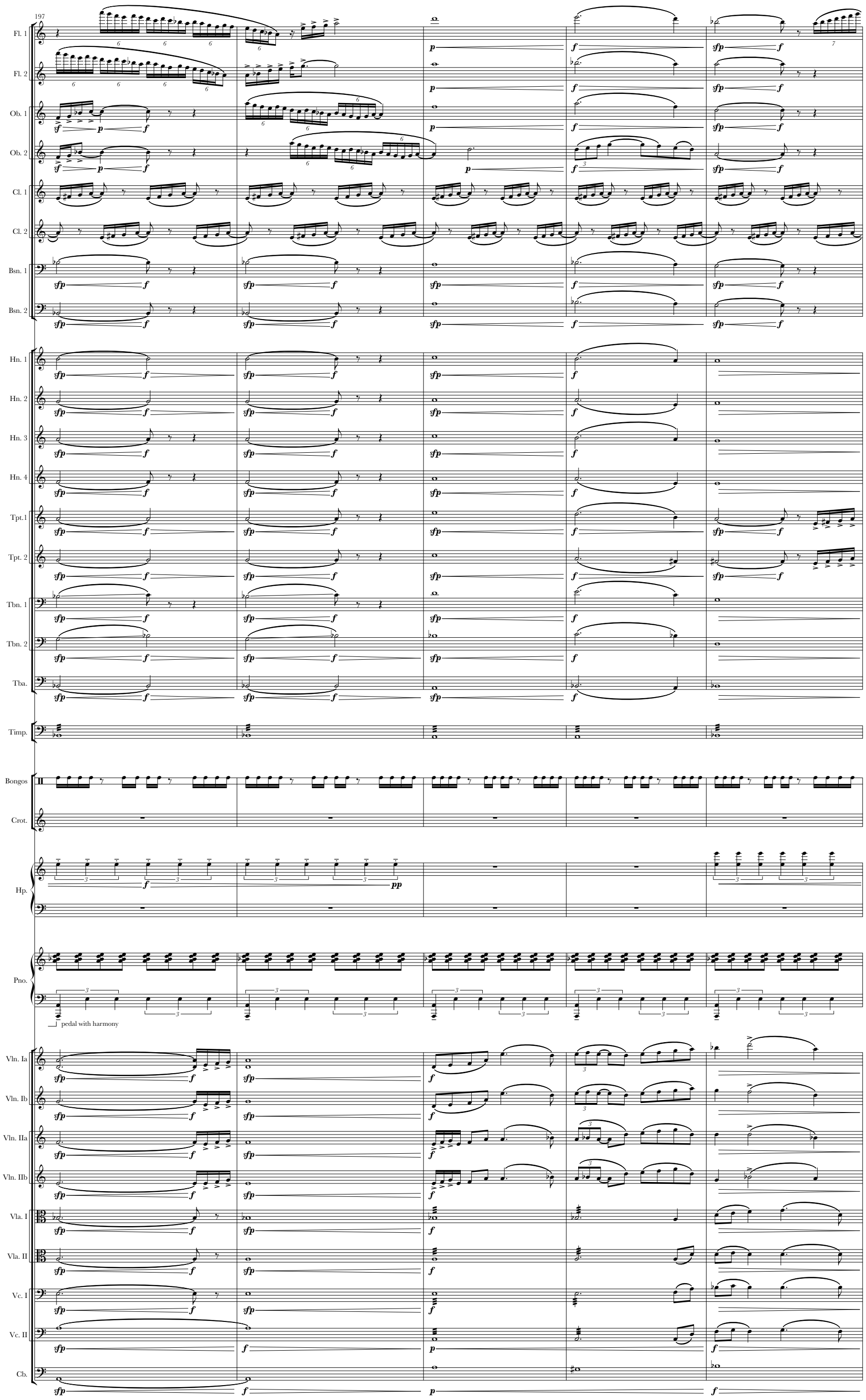
Cb. — pp — pp — *freely move between mST and ord.

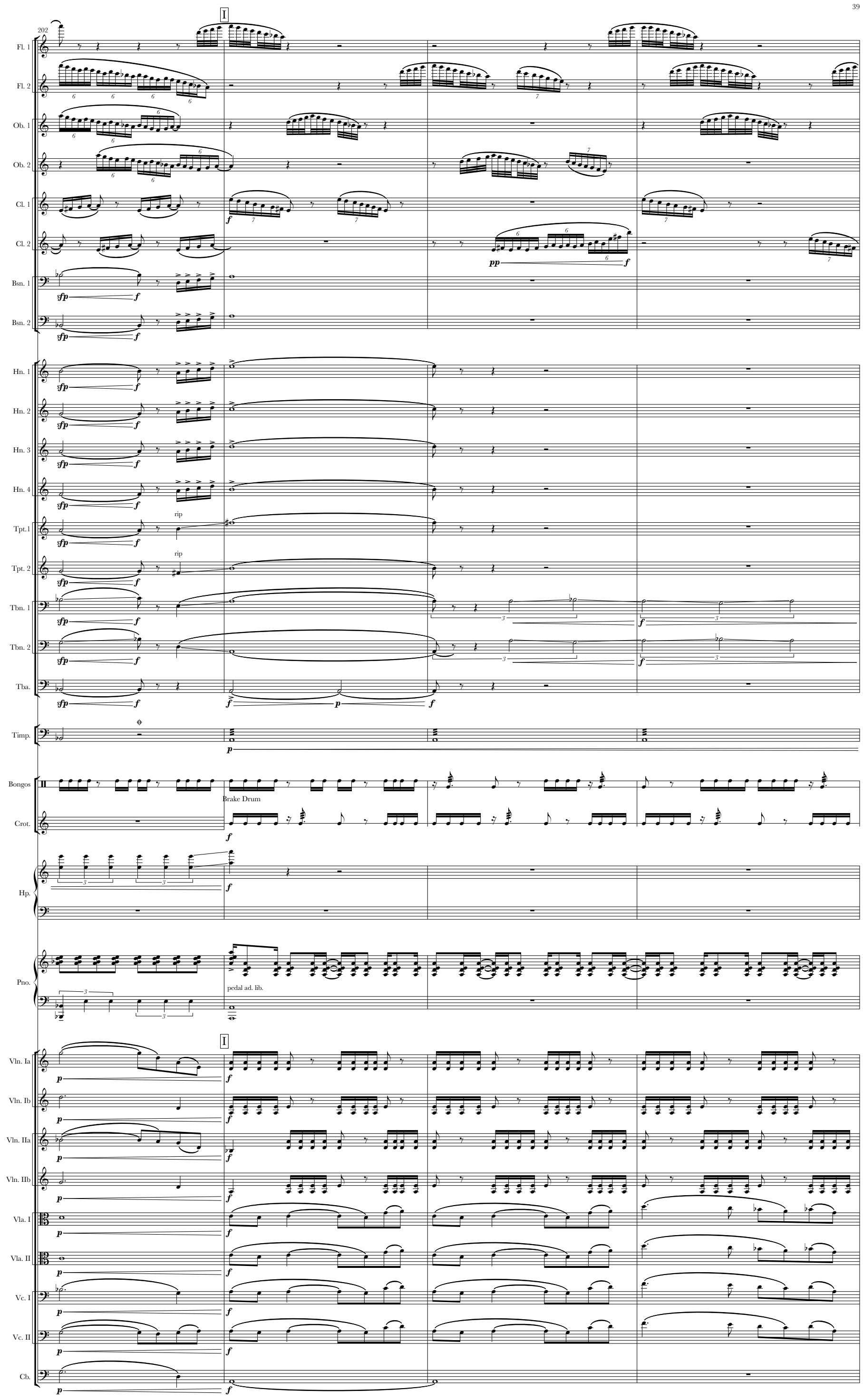

179
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Bongos
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
oscillate at a consistent rhythm independently
oscillate at a consistent rhythm independently

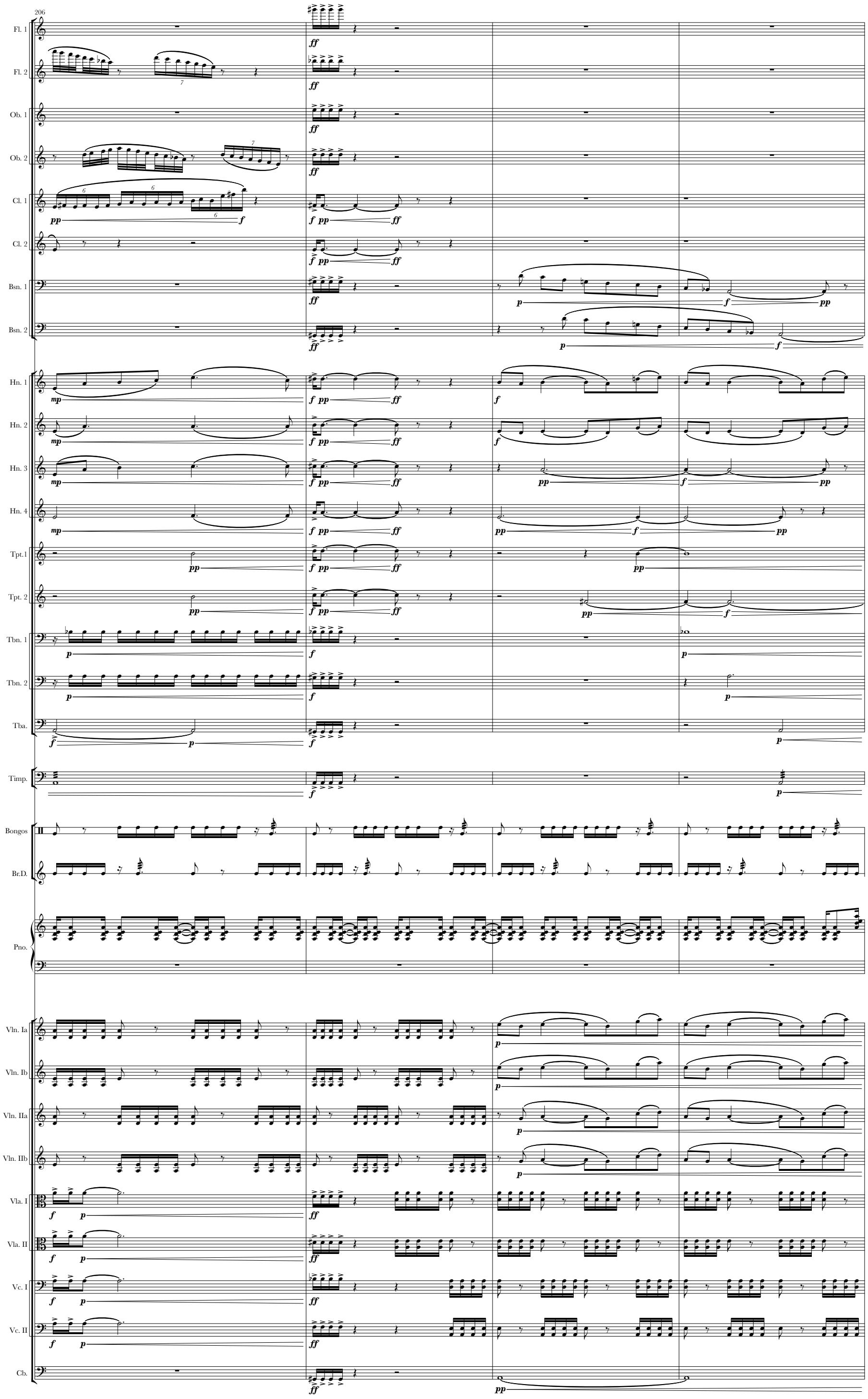

184
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Bongos
Crot.
To Br.D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
ord.

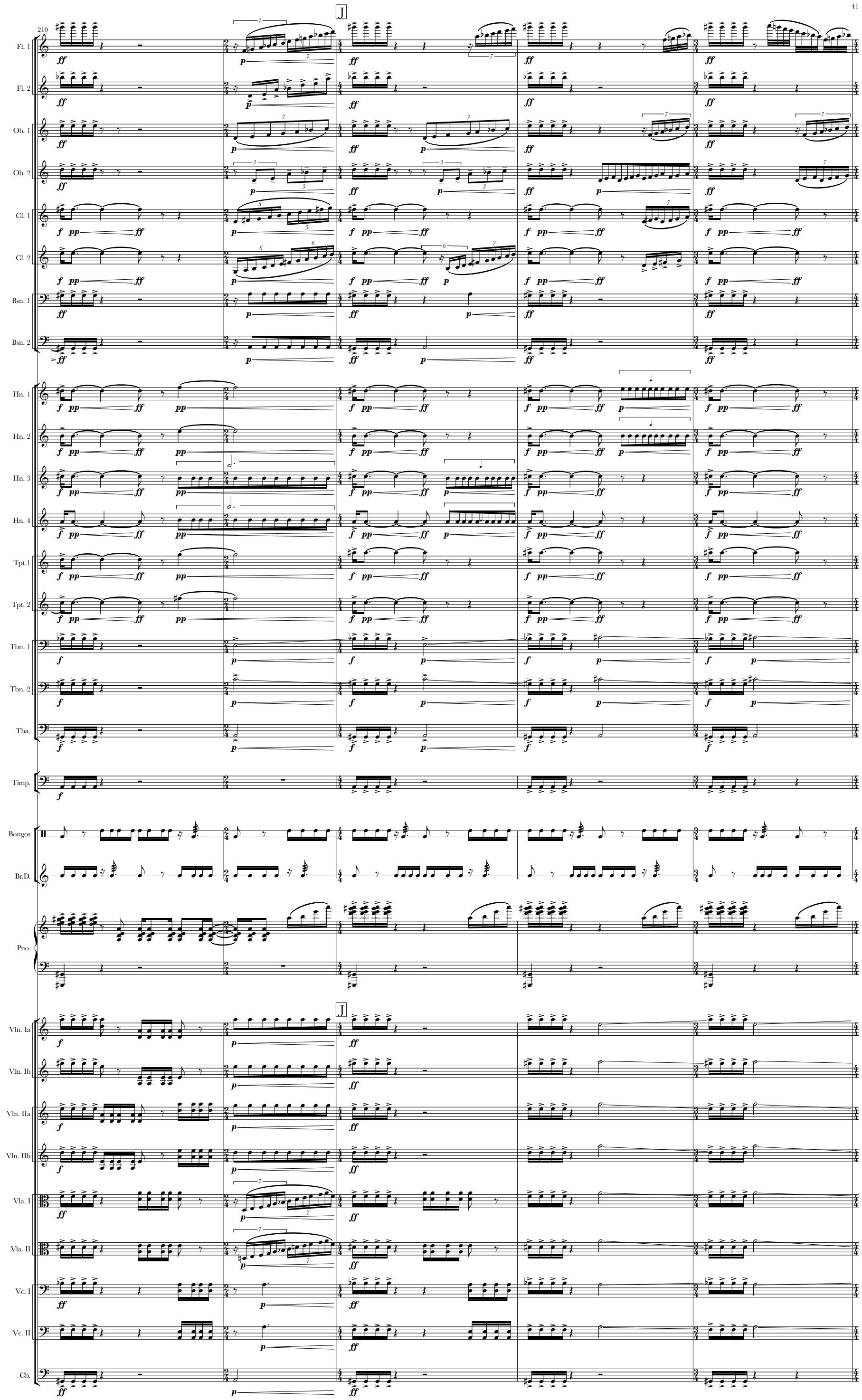

H
189
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Hp.
Pno.
H
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

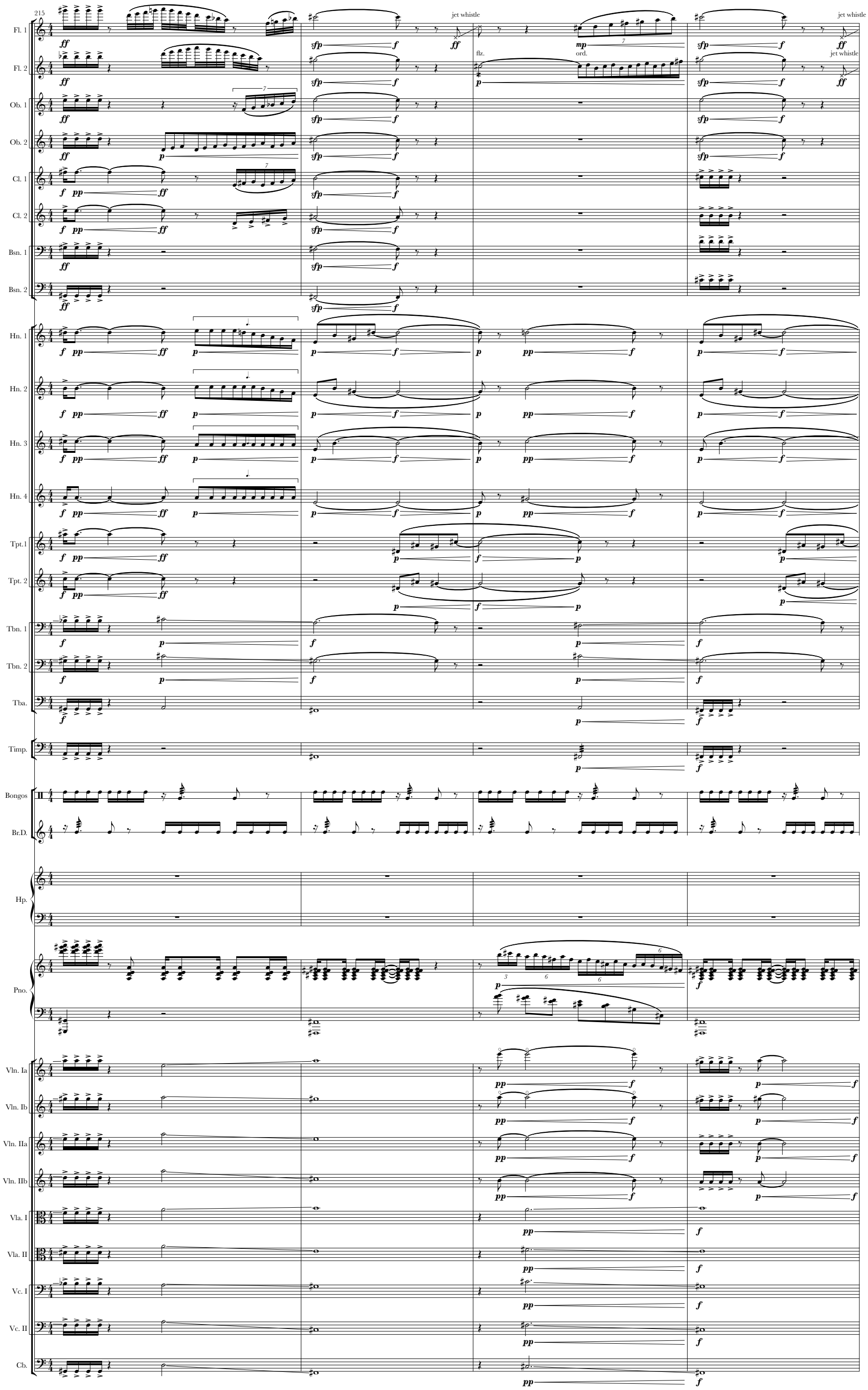

193
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
oscillate at a consistent rhythm independently
Vc. I
Vc. II
Cb.

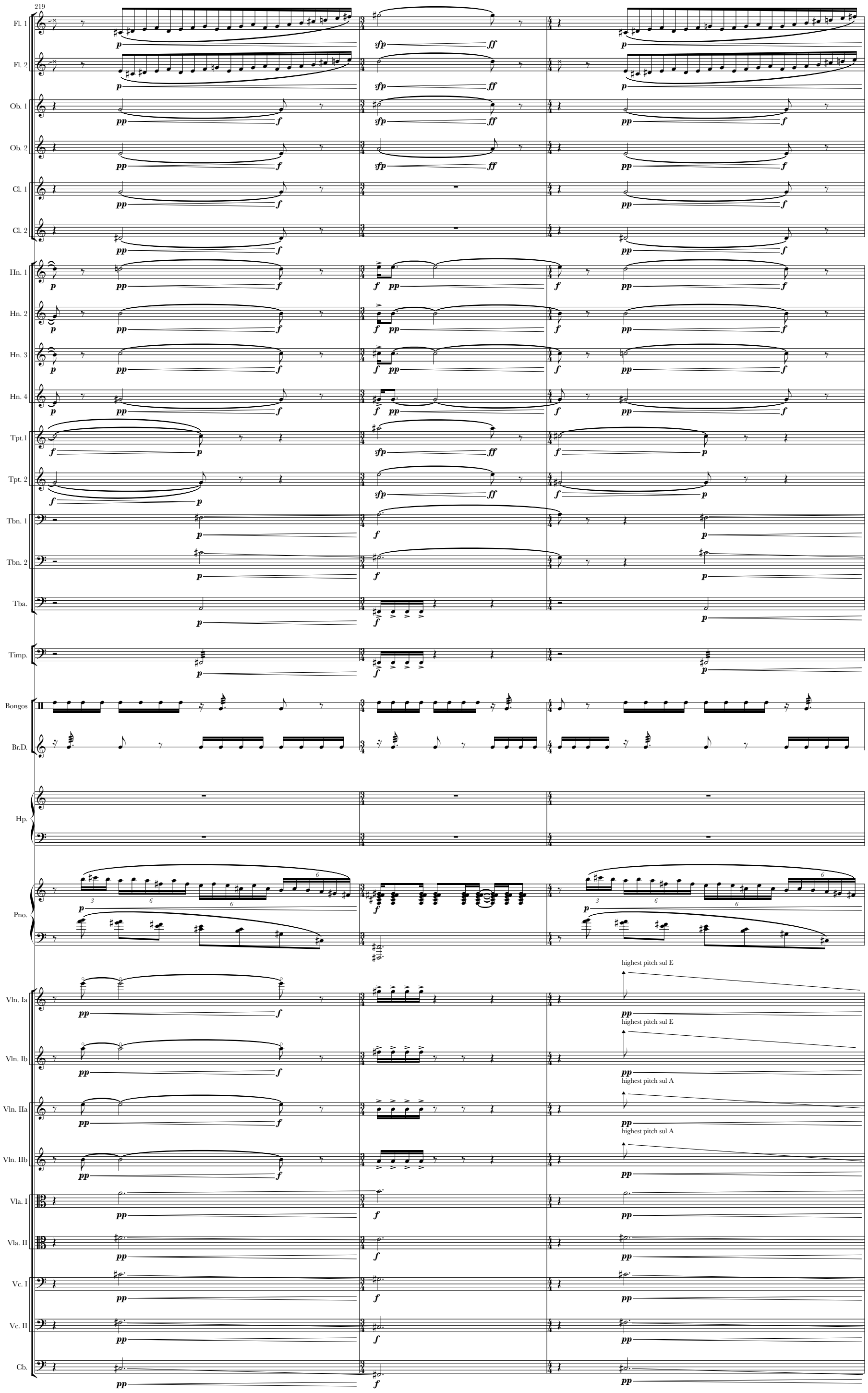

197
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Crot.
Hp.
Pno.
pedal with harmony
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

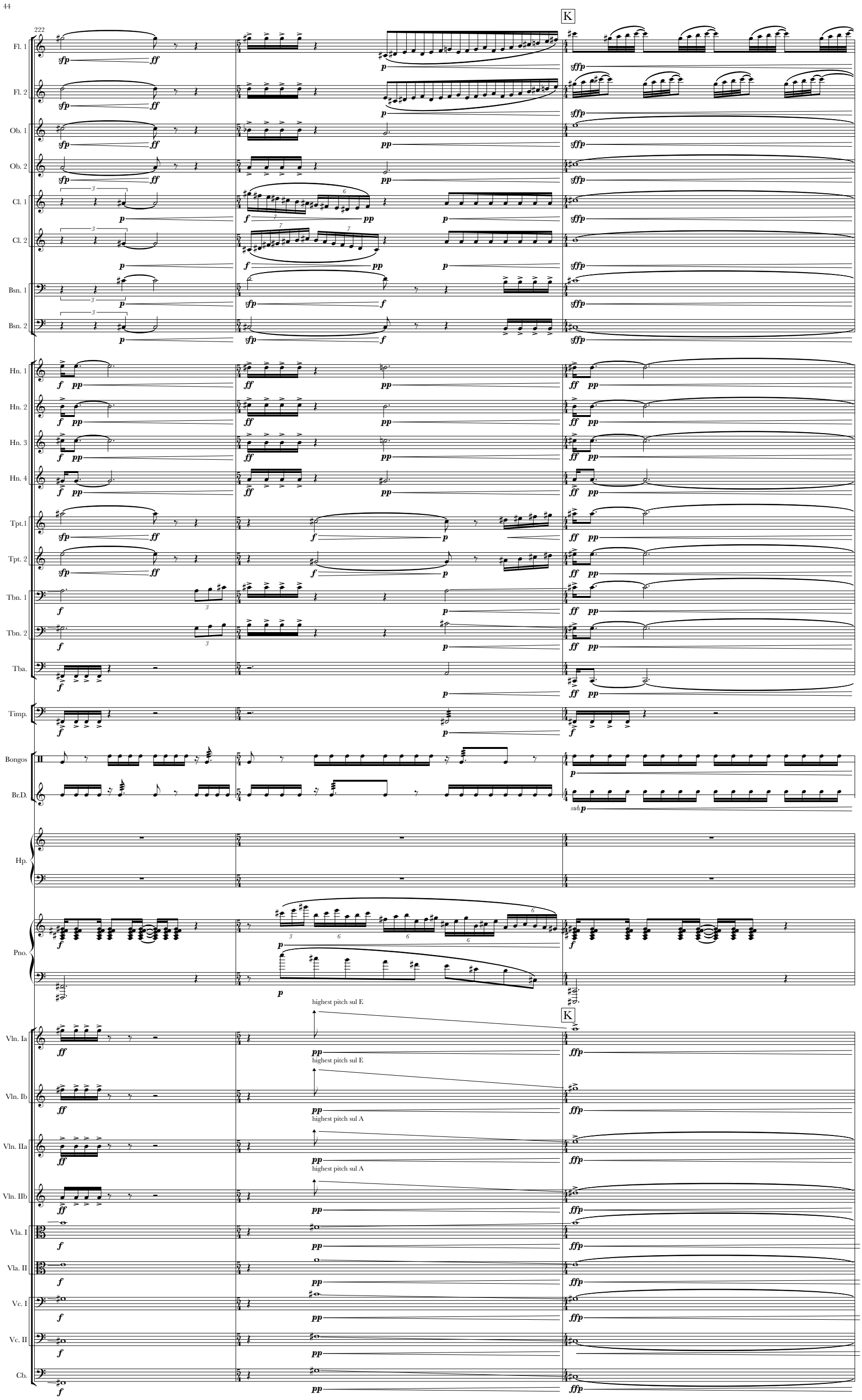

202
I
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
rip
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Brake Drum
Crot.
Hp.
Pno.
pedal ad. lib.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

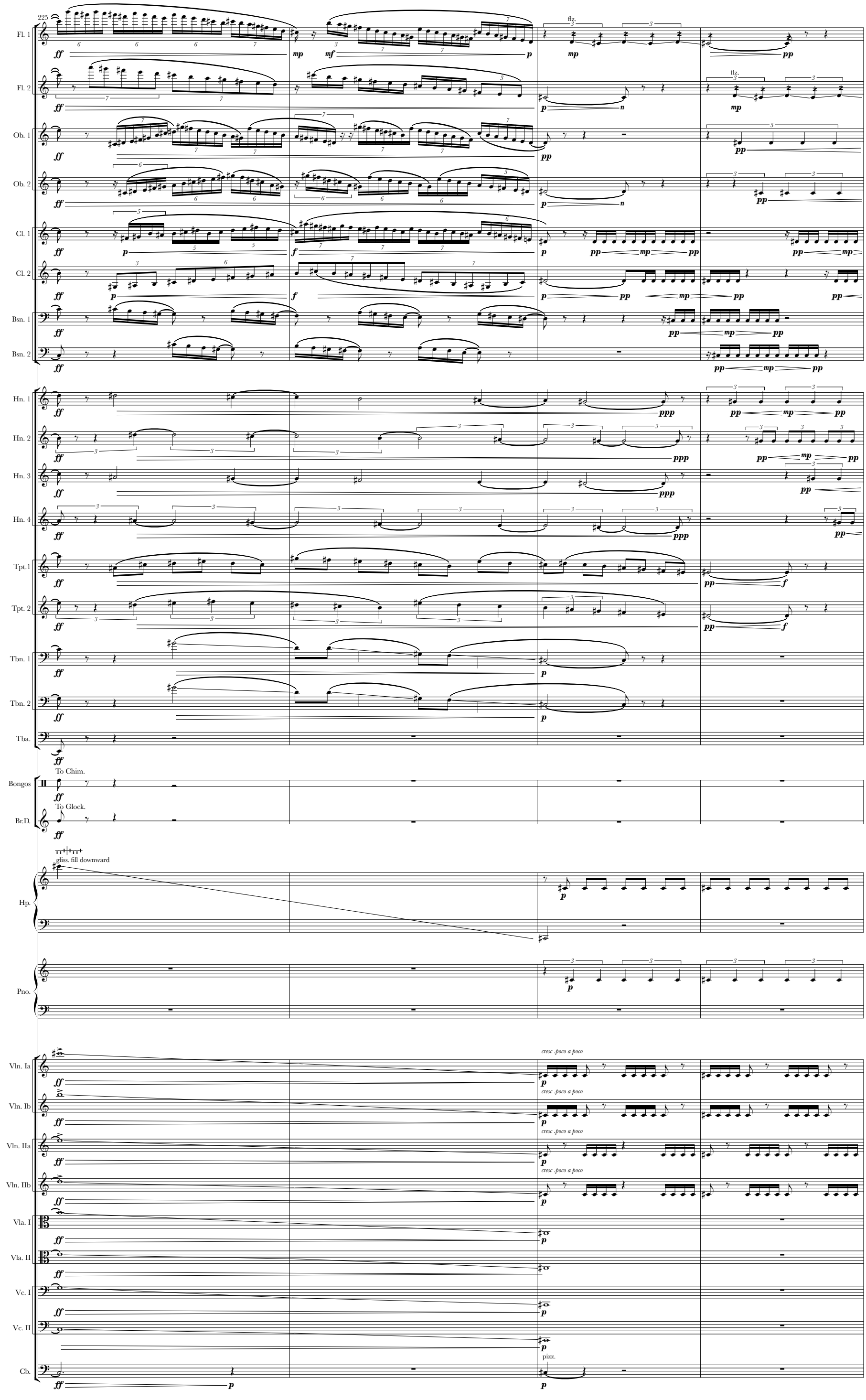

206
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Br.D.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

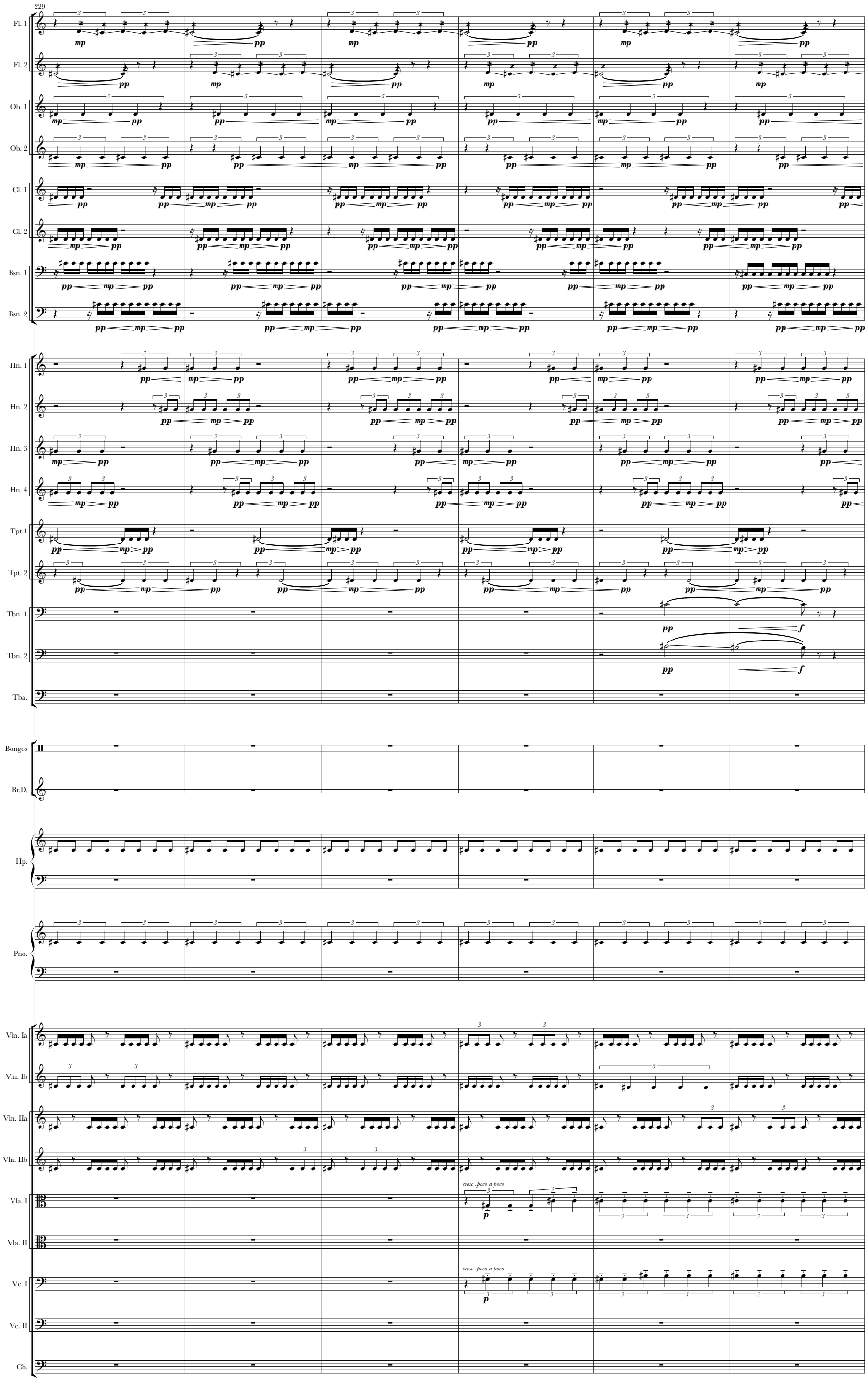

J
210
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Br.D.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

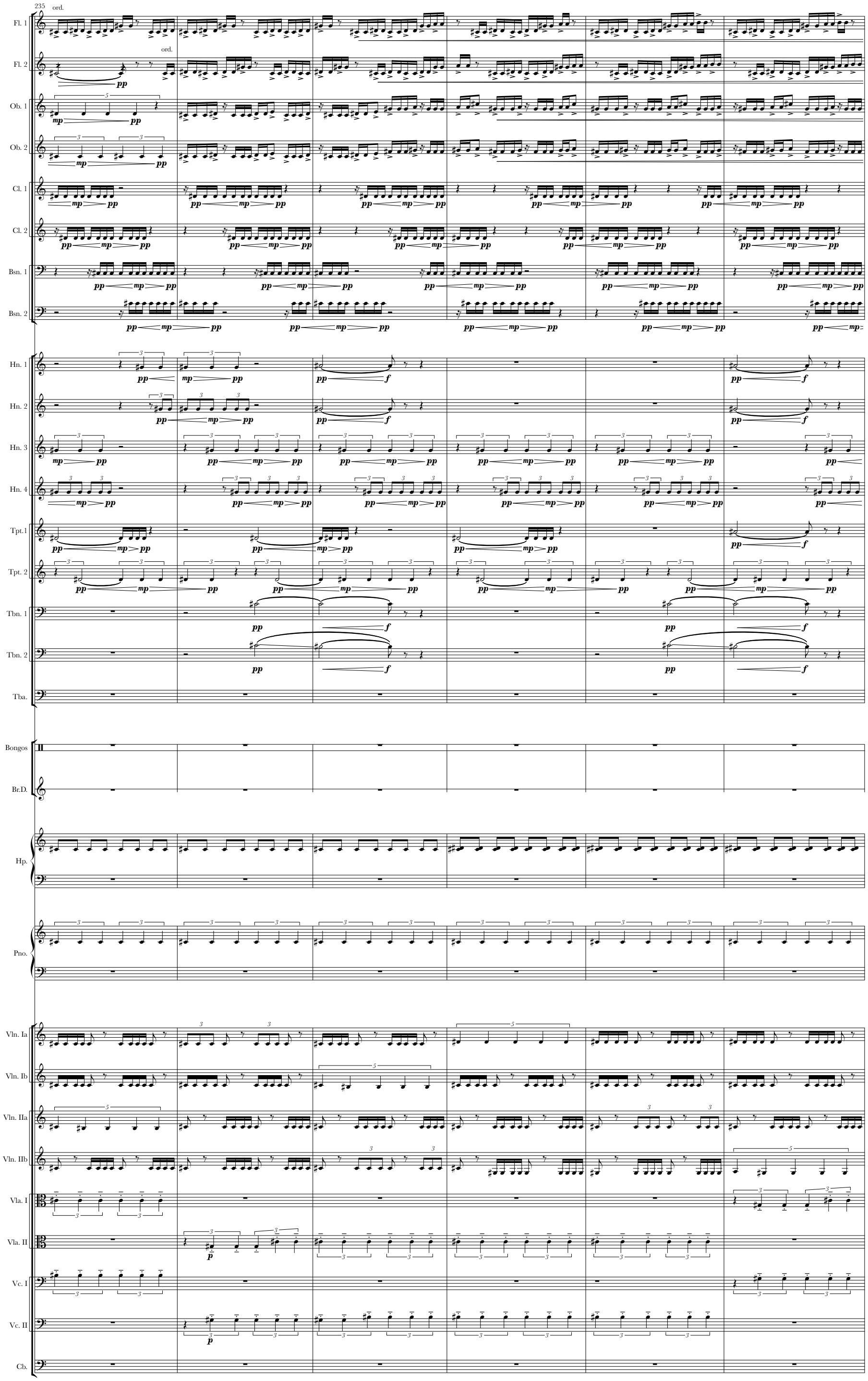

215
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Br.D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
jet whistle
flz.
ord.

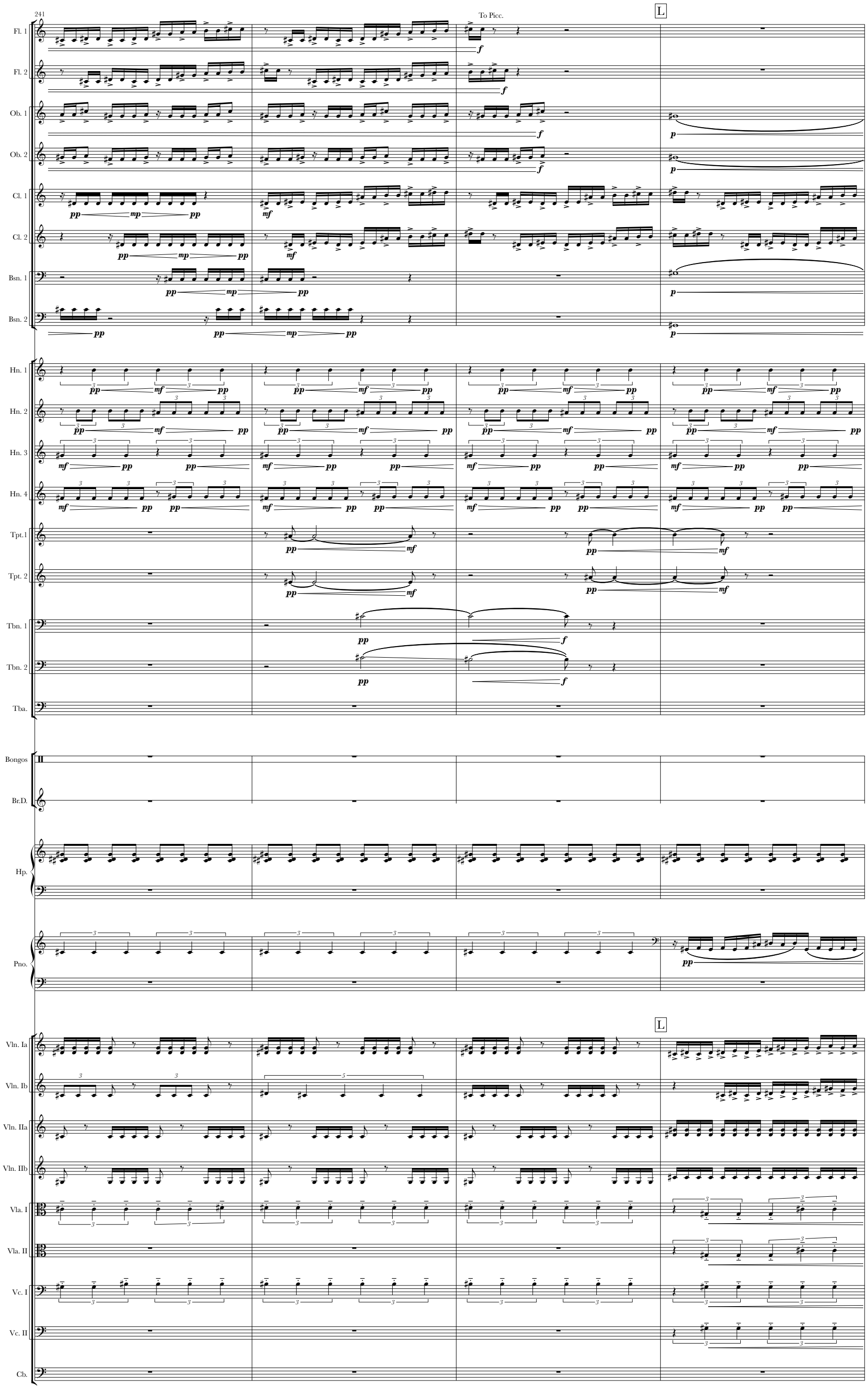

219
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Br.D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
highest pitch sul E
highest pitch sul E
highest pitch sul A
highest pitch sul A

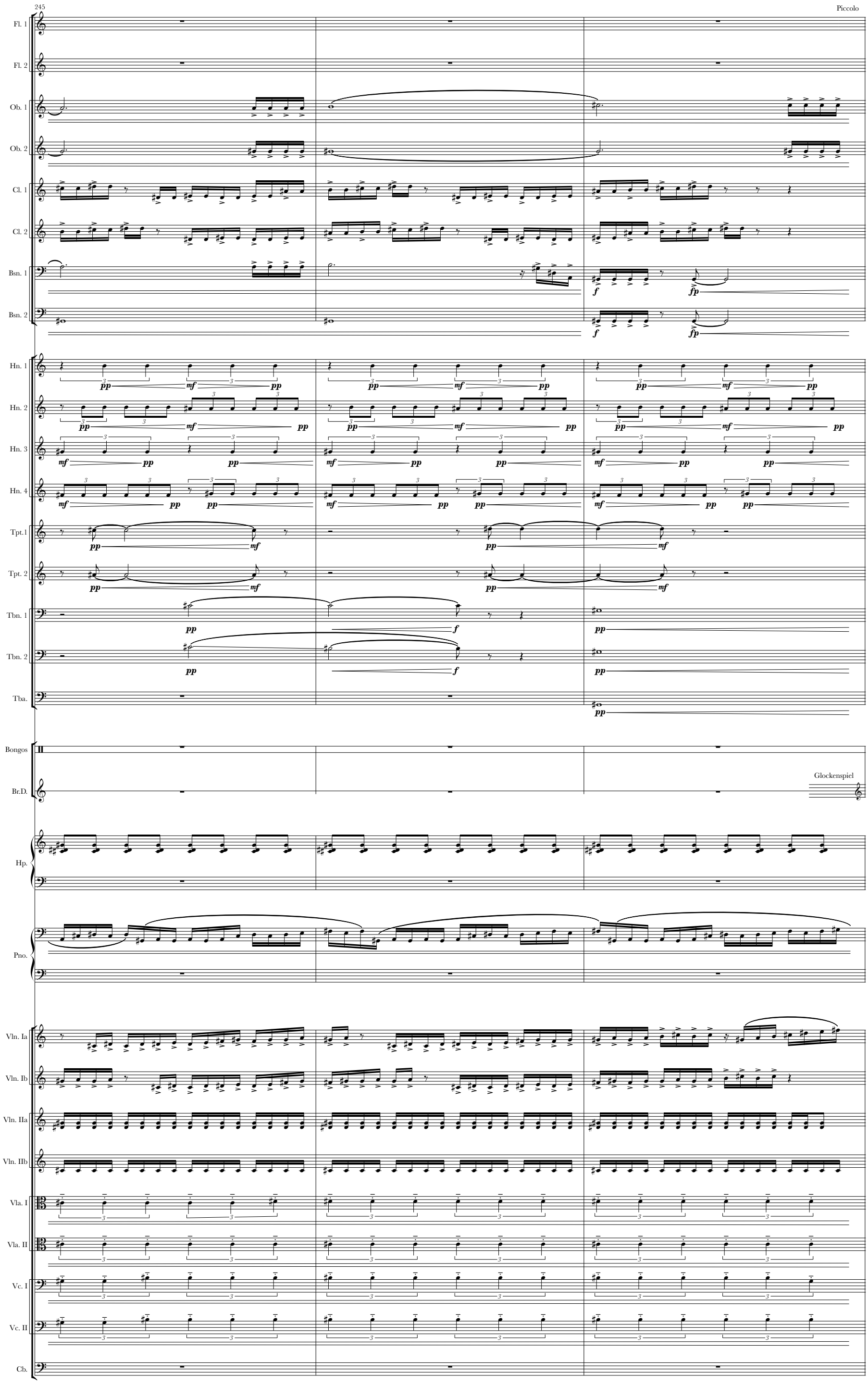

222
K
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Br.D.
Hp.
Pno.
highest pitch sul E
highest pitch sul E
highest pitch sul A
highest pitch sul A
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


225
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
To Chim.
Bongos
To Glock.
Br.D.
gliss. fill downward
Hp.
Pno.
cresc .poco a poco
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
pizz.
Cb.


229
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Bongos
Br.D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
cresc .poco a poco
cresc .poco a poco


235
ord.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Bongos
Br.D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


241
To Picc.
L
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Bongos
Br.D.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.


245
Piccolo
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Bongos
Br.D.
Glockenspiel
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

M

248

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Bongos

Glock.

Hp.

Pno.

M

scresc. poco a poco

Vln. Ia

furious and rapid, repeated scales,
ascending,
not always in the tonal center

cresc. poco a poco

Vln. Ib

cresc. poco a poco

Vln. IIa

furious and rapid, repeated scales,
ascending,
not always in the tonal center

cresc. poco a poco

Vln. IIb

cresc. poco a poco

Vla. I

cresc. poco a poco

Vla. II

arco
ric.

Vc. I

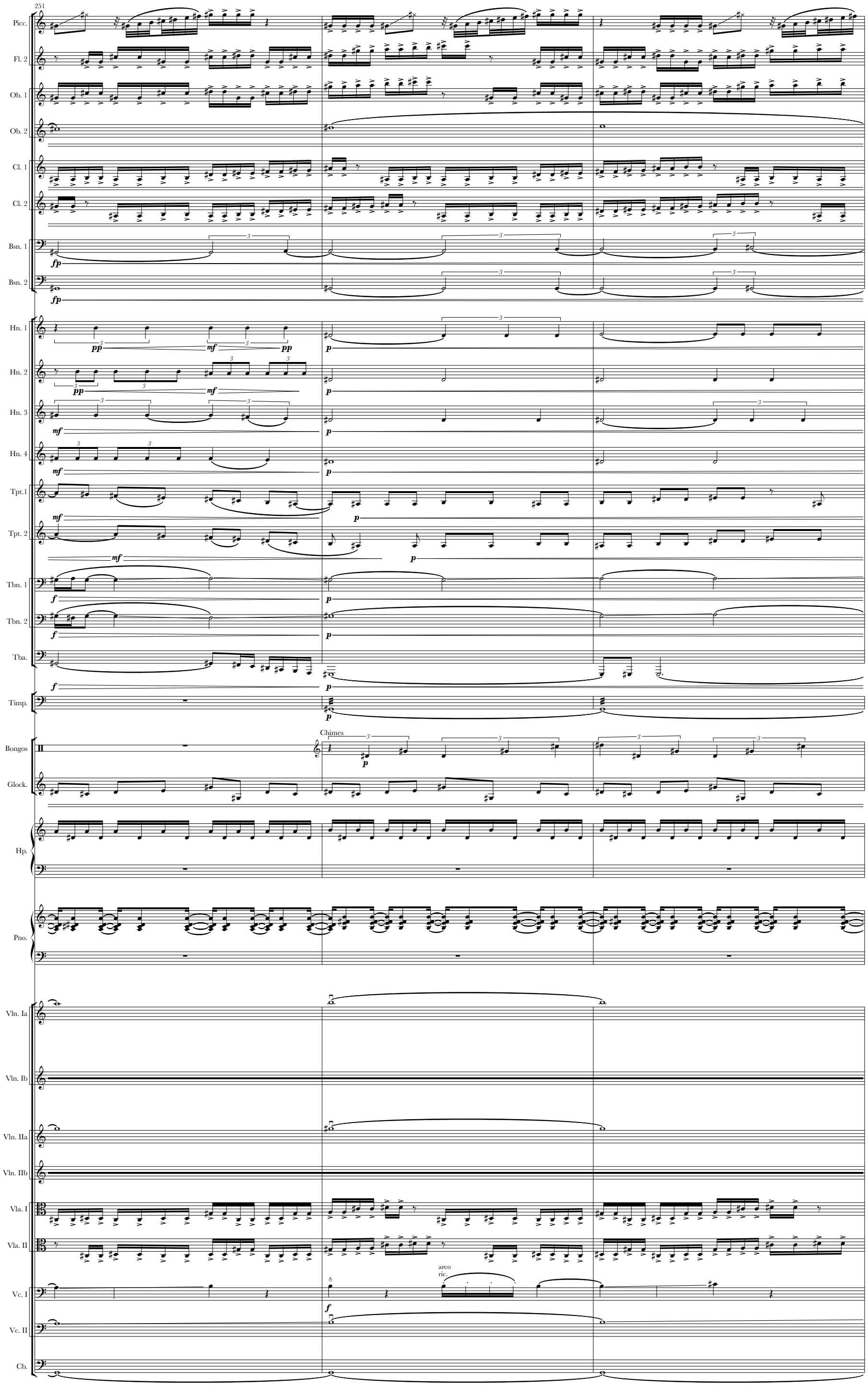
cresc. poco a poco

Vc. II

arco

cresc. poco a poco

Cb.


251
Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Bongos
Glock.
Chimes
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
arco
ric.

254

Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Chim.
Glock.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

To B. D.

f
wild improvisatory glissandi starting from low, ending high

f

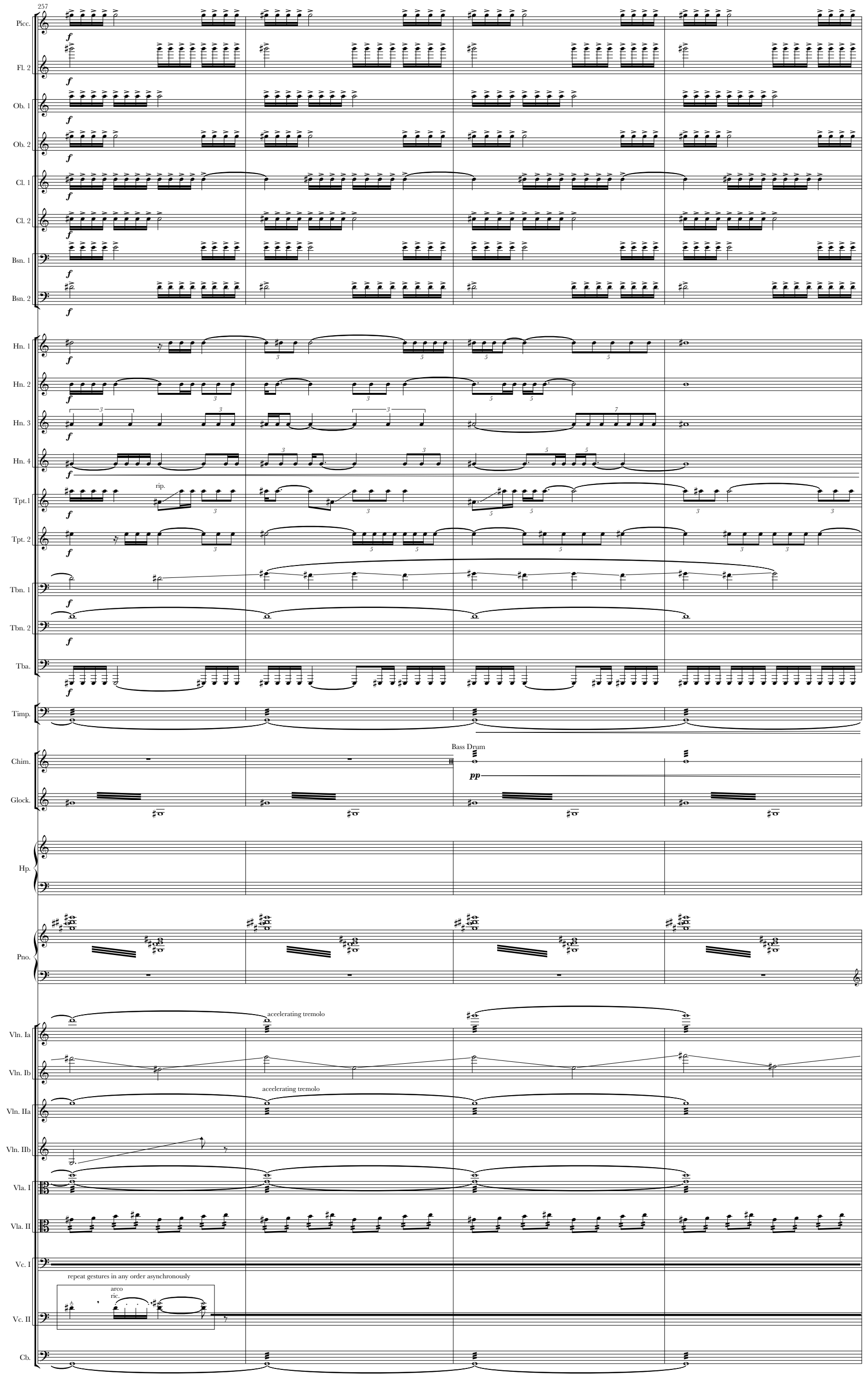
accelerating tremolo

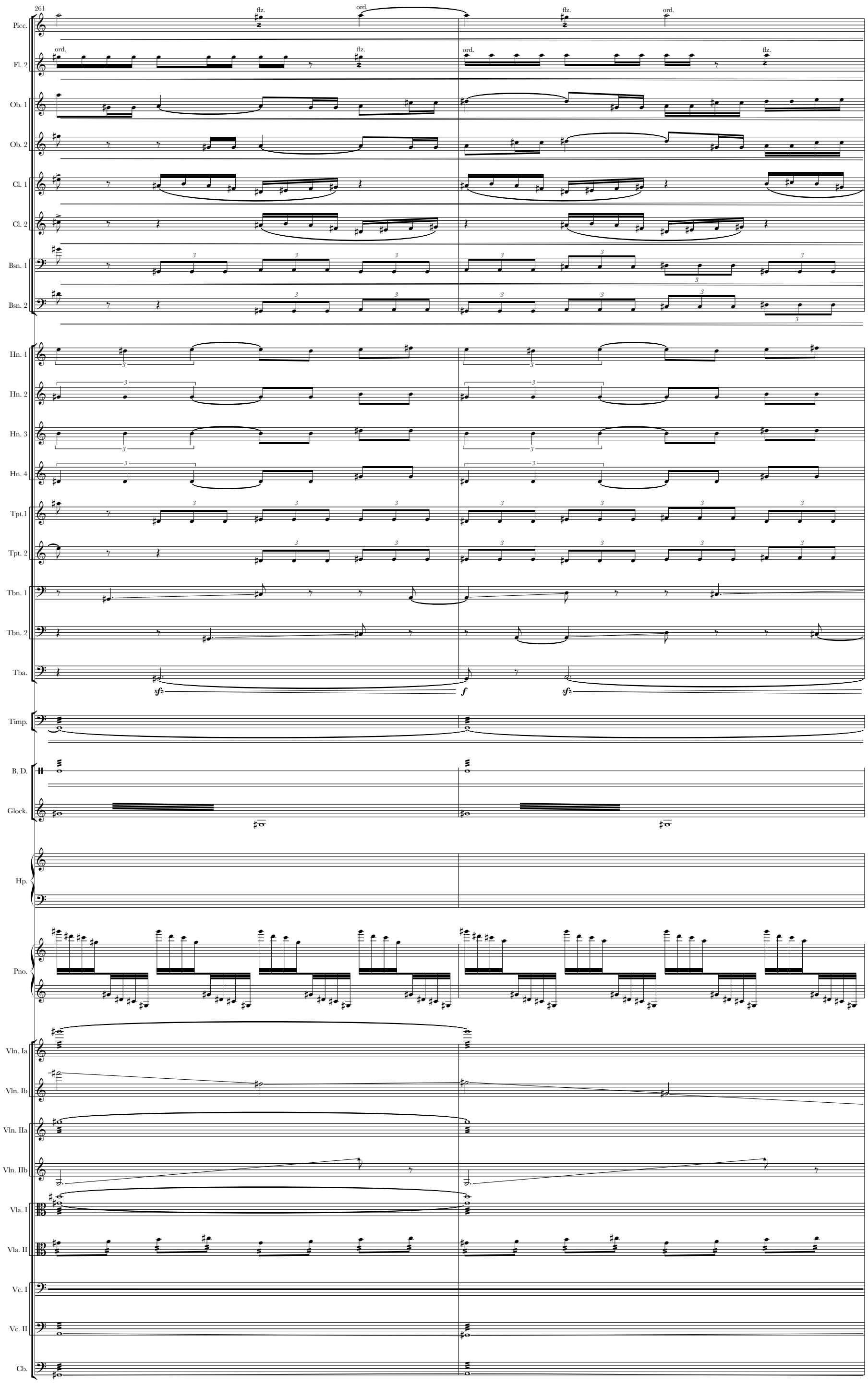
repeat gestures in any order asynchronously
cresc. to end

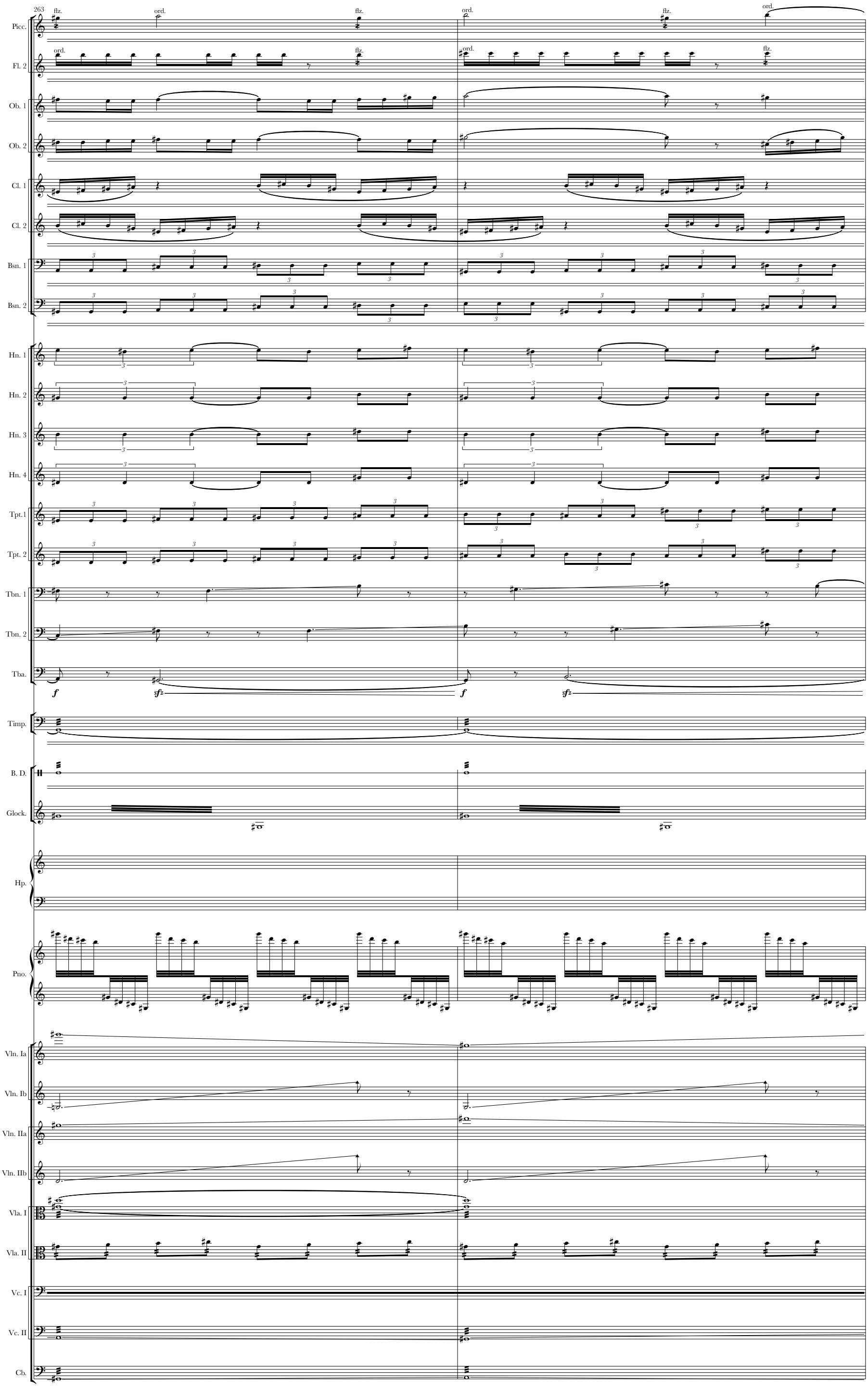
arco
ric.

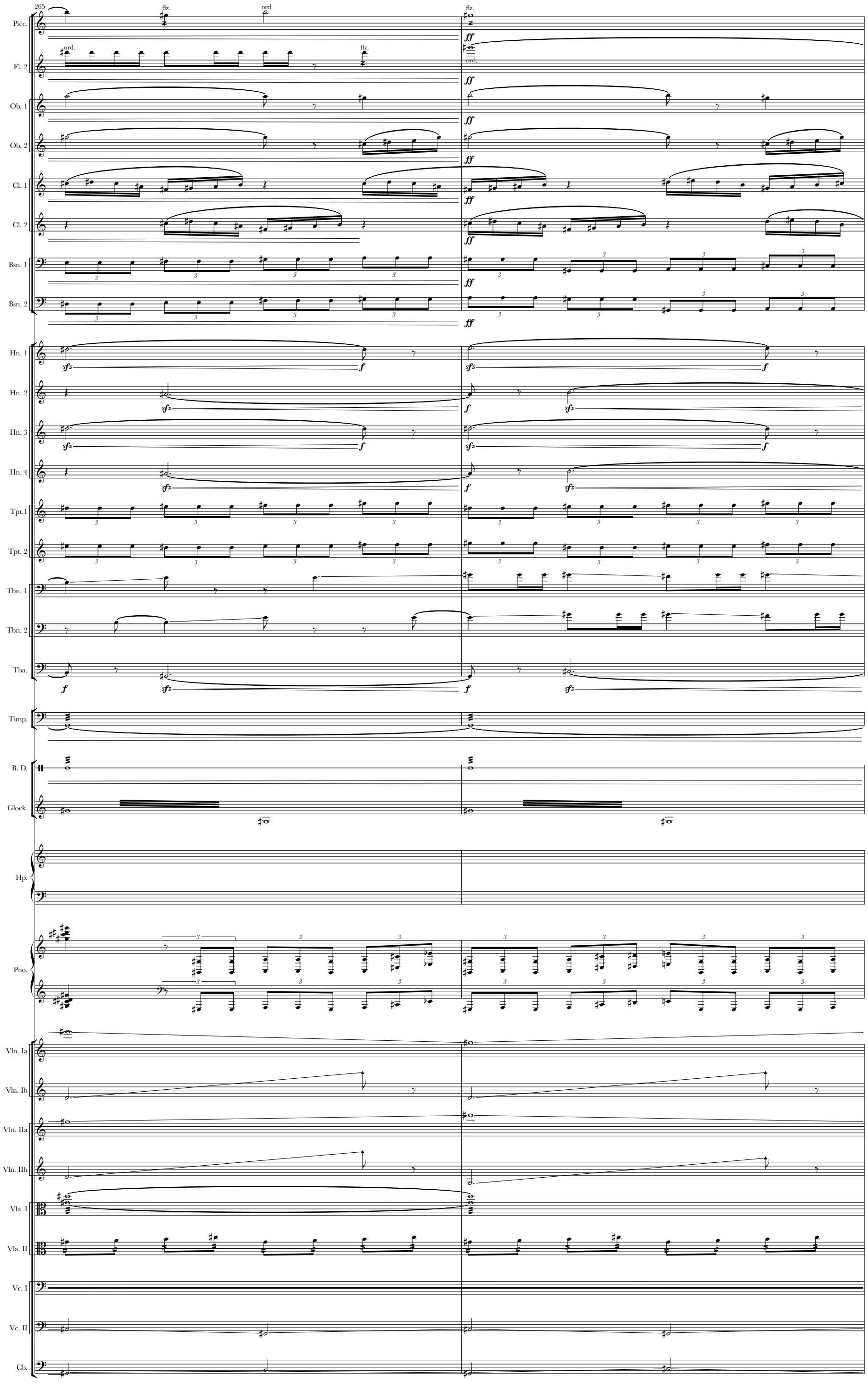
f

arco
ric.


257
Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
rip.
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Chim.
Bass Drum
Glock.
Hp.
Pno.
Vln. Ia
accelerating tremolo
Vln. Ib
Vln. IIa
accelerating tremolo
Vln. IIb
Vla. I
Vla. II
Vc. I
repeat gestures in any order asynchronously
arco
ric.
Vc. II
Cb.


261
Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. D.
Glock.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
flz.
ord.
sfz
f


263
Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. D.
Glock.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
flz.
ord.
f
sfz


265
Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. D.
Glock.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.
flz.
ord.
ff
sfz
f

267

Picc.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. D.
Glock.
Hp.
Pno.
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

ord.
flz.
*exact number is irrelevant
slide all the way up sul E
slide all the way up sul C
sul A
slide all the way up sul A