

PRESSION

for Orchestra

(2021)

Duration: 10 minutes

Score is Transposed.

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, unmeasured.

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 often expected to work endlessly without break and respite -- productivity at the expense of quality. Society pressures us into believing that relaxation and self-care are signs of weakness. We are simply not machines which can continue on and on without maintenance. This relentless act presses us until we simply cannot move forward. In this piece, I explore perpetual lines throughout the orchestra and allow them to disintegrate.

PRESSION

Cole Reyes

With unhinged energy $\text{♩} = 108$

With unhinged energy $\text{♩} = 108$

With unhinged energy $\text{♩} = 108$
furious

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

- Flutes:** Fl. 1 and Fl. 2. Dynamics range from *pp* to *f*. Includes markings for *flz.* and *ord.*
- Oboes:** Ob. 1 and Ob. 2. Dynamics range from *pp* to *f*. Includes *sfz* markings.
- Clarinets:** Cl. 1 and Cl. 2. Dynamics range from *pp* to *f*. Includes *sfz* and *pizz.* markings.
- Bassoons:** Bsn. 1 and Bsn. 2. Dynamics range from *pp* to *f*. Includes *sfz* and *pizz.* markings.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4. Dynamics range from *pp* to *f*. Includes *sfz* markings.
- Trumpets:** Tpt. 1 and Tpt. 2. Dynamics range from *pp* to *f*. Includes *sfz* markings.
- Trombones:** Tbn. 1, Tbn. 2, and Tba. Dynamics range from *pp* to *f*. Includes *sfz* and *arco* markings.
- Timpani:** Timp. Dynamics range from *p* to *f*.
- Whip:** Whip. Dynamics range from *p* to *f*.
- Bass Drum:** B. D. Dynamics range from *p* to *f*.
- Harp:** Hp. Dynamics range from *pp* to *f*.
- Piano:** Pno. Dynamics range from *f* to *p*. Includes *ord.* markings.
- Violins:** Vln. Ia, Vln. Ib, Vln. IIa, and Vln. IIb. Dynamics range from *pp* to *f*. Includes *mSP* and *ord.* markings.
- Violas:** Vla. I and Vla. II. Dynamics range from *pp* to *f*. Includes *ord.* and *molto sul tasto* markings.
- Violoncellos:** Vc. I and Vc. II. Dynamics range from *pp* to *f*. Includes *ord.* and *arco* markings.
- Contrabass:** Cb. Dynamics range from *pp* to *f*. Includes *arco* and *pizz.* markings.

This page of a musical score, numbered 3, contains 25 staves for various instruments. The instruments listed on the left are: 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, and Cb. The score is written in 3/4 time and features a variety of dynamic markings including *pp*, *f*, *sfz*, *mp*, and *pp*. Performance instructions such as *ord.* and *arco* are also present. The music is arranged in a standard orchestral layout with woodwinds and brass in the upper half, percussion in the middle, and strings in the lower half.

20

Fl. 1 *f* *pp* *f* *f* *f* *pp*

Fl. 2 *f* *f* *f* *f* *f* *f*

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

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

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

Cl. 2 *p* *ff* *f* *p* *ff* *sfz* *p*

Bsn. 1 *p* *ff* *pp* *f* *p* *ff* *sfz* *p*

Bsn. 2 *p* *ff* *pp* *f* *p* *ff* *sfz* *f* *p*

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

Hn. 2 *f* *sfz* *f* *sfz* *f*

Hn. 3 *f* *sfz* *f* *sfz* *f*

Hn. 4 *f* *sfz* *f* *sfz* *f*

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

Tpt. 2 *ff* *pp* *f*

Tbn. 1 *f* *pp* *f* *ff* *pp* *f* *p*

Tbn. 2 *f* *pp* *f* *ff* *pp* *f* *p*

Tba. *p* *ff* *pp*

Timp. *p* *f* *p* *f* *p*

Whip

B. D. *p* *f* *p*

Hp. *pp*

Pno. *p* *f*

Vln. Ia *mSP* *pp* *ord.* *f*

Vln. Ib *mp* *mSP* *ord.* *f*

Vln. IIa *mSP* *pp* *ord.* *f*

Vln. IIb *mp* *ord.* *f*

Vla. I *ff* *f* *pp* *f* *pp* *f* *pp*

Vla. II *ff* *f* *pp* *f* *pp* *f* *pp*

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

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

Cb. *pp* *f* *pp* *pp* *f* *pp*

unmeasured ricochet

molto sul tasto arco

ord.

arco ric.

molto sul tasto

This page contains the musical score for measures 32 through 37 of a symphony. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a melodic line with sixteenth-note runs and slurs. Flute 2 provides harmonic support with similar patterns.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has a melodic line with slurs and accents. Oboe 2 provides harmonic support.
- Clarinets (Cl. 1, Cl. 2):** Clarinet 1 has a melodic line with slurs and accents. Clarinet 2 provides harmonic support.
- Bassoons (Bsn. 1, Bsn. 2):** Bassoon 1 has a melodic line with slurs and accents. Bassoon 2 provides harmonic support.
- Horns (Hn. 1-4):** Four horn parts with melodic lines and slurs.
- Trumpets (Tpt. 1, Tpt. 2):** Two trumpet parts with melodic lines and slurs.
- Trombones (Tbn. 1, Tbn. 2):** Two trombone parts with melodic lines and slurs.
- Tuba (Tba.):** Tuba part with a rhythmic pattern.
- Timpani (Timp.):** Timpani part with a rhythmic pattern.
- Marimba:** Marimba part with a rhythmic pattern.
- Bass Drum (B. D.):** Bass drum part with a rhythmic pattern.
- Wood Blocks:** Wood blocks part with a rhythmic pattern.
- Harpsichord (Hp.):** Harpsichord part with a rhythmic pattern.
- Piano (Pno.):** Piano part with a rhythmic pattern.
- Violins (Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb):** Violin parts with melodic lines and slurs.
- Violas (Vla. I, Vla. II):** Viola parts with melodic lines and slurs.
- Violoncello (Vc. I, Vc. II):** Cello parts with melodic lines and slurs.
- Double Bass (Cb.):** Double bass part with a rhythmic pattern.

The score includes various dynamic markings such as *f*, *pp*, *mf*, and *ppp*, as well as articulation marks like slurs, accents, and staccato. The key signature is one sharp (F#) and the time signature is 4/4.

This page of a musical score, page 7, contains the following instruments and parts:

- 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.

The score includes various dynamic markings such as *pp*, *f*, *sfz*, and *mf*. Performance instructions include *arco, ric.* and *ord.* for the string sections. The page number '7' is located in the top right corner.

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. To Cym.

W.B. To B. D.

Hp.

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I ord. arco, ric.

Vc. II ord. arco, ric.

Cb. p

B

49

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *f*

Timp. *ff* *p* *ff*

Cym. *ff* *p* *ff*

Perc. *ff* *p* *ff*

Hp. *ff*

Pno. *ff*

Vln. Ia *ff*

Vln. Ib *ff*

Vln. IIa *ff*

Vln. IIb *ff*

Vla. I *ff*

Vla. II *ff*

Vc. I *ff*

Vc. II *ff*

Cb. *ff*

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.

Hp.

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

To Mar.

To Slapstick

p

ff

p

ff

f

div.

v.

v.

C

57

Fl. 1 *always articulate*

Fl. 2 *always articulate*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

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

Hn. 2 *p* *pp*

Hn. 3 *p* *pp*

Hn. 4 *p* *pp*

Tpt. 1 *pp* *f* *pp* *f*
straight mute

Tpt. 2 *pp* *f* *pp* *f*
straight mute

Marimba *mp*

Perc. Slapstick

Hp. *mp*

Pno. *mp*

C

sul tasto
a2

Vln. Ia *p* *f* *p*

Vln. Ib *p* *f* *p*

Vln. Ila *p* *f* *p*

Vln. Ilb *p* *f* *p*

Vla. I *p* *f* *p*

Vla. II *p* *f* *p*

Vc. I *p* *f* *p*

Vc. II *p* *f* *p*

Cb. *p* *f* *p*

ord. sul tasto

63

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *pp* *mf*

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

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

Bsn. 2 *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hn. 1 *ffp* *f*

Hn. 2 *ffp* *f*

Hn. 3 *ffp* *f*

Hn. 4 *ffp* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *ffp* *f*

Tbn. 2 *ffp* *f*

Tba. *f*

Mar. *To Croc.*

Whip *Crotales*

Hp.

Pno.

Vln. Ia *p* *sul pont. sul D* *ppp* *f* *ord.* *sul tasto* *p*

Vln. Ib *p* *sul pont. sul D* *ppp* *f* *ord.* *sul tasto* *p*

Vln. IIa *p* *ppp* *f* *ord.* *sul tasto* *p*

Vln. IIb *p* *ppp* *f* *ord.* *sul tasto* *p*

Vla. I *p* *f* *ord.* *sul tasto* *p*

Vla. II *p* *f* *ord.* *sul tasto* *p*

Vc. I *p* *f* *ord.* *sul tasto* *p*

Vc. II *p* *f* *ord.* *sul tasto* *p*

Cb. *p* *f* *ord.* *sul tasto* *p*

D

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

Fl. 2 *f* *p* *f*

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

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

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

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

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 *pp* *f* *f* *pp* *f*

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

Hn. 3 *pp* *f* *f* *pp* *f*

Hn. 4 *pp* *f* *f* *pp* *f*

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

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

Tbn. 1 *f* *pp* *f* *f* *pp* *f*

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

Tba. *f* *p* *f* *p*

Timp. *f* *pp* *f*

Mar. *fp* *f* *fp* *f*

Cym. *f* *pp* *f* Crotales

Hp. *subf* Eb

Pno. *f*

Vln. Ia *ord.* *p* *f* *p*

Vln. Ib *ord.* *p* *f* *p*

Vln. IIa *arco* *p* *f* *p*

Vln. IIb *arco* *p* *f* *p*

Vla. I *arco* *p* *f* *p*

Vla. II *p* *f* *p*

Vc. I *p* *f* *p*

Vc. II *p* *f* *p*

Cb. *p* *f* *p*

This page of a musical score, numbered 16, covers measures 81 through 84. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 3, Trumpet 1 and 2, Trombone 1 and 2, Tuba, Maracas, Cymbals, Harp, Violin I, II, III, and IV, Viola I and II, Violoncello I and II, and Contrabass. The score features a variety of musical notations, including dynamic markings such as *pp*, *f*, *sfz*, *mp*, and *p*. It also includes articulation marks like accents and slurs, and specific performance instructions such as *pizz.* and *arco* for the contrabass. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music is characterized by complex rhythmic patterns, particularly in the woodwinds and strings, with frequent use of sixteenth and thirty-second notes. The overall texture is dense and dynamic, with a clear progression of sound across the measures.

This page of a musical score, numbered 17, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 3, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The brass section includes Horns 1 and 3, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Maracas, Crotales, and Harp. The string section includes Violins I and II, Viola I and II, Violoncello I and II, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *p*, *f*, *mf*, *mp*, and *pp*. A specific instruction for the Crotales part reads "Mark tree high" with an arrow pointing from "high" to "low".

121

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

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

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

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

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

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

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

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

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

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

Hn. 3 *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Hn. 4 *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

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

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

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

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

Tba. *pp* *mf* *pp* *pp*

Mar. Triangle To M. tree Mark tree high low To Tri. Triangle

M. tree

Hp.

Pno.

Vln. Ia *mf* *p* *ppp* *mp* *p*

Vln. Ib *mf* *p* *ppp* *mp* *p*

Vln. IIa *pp* *p* *pp* *mp* *pp*

Vln. IIb *pp* *p* *pp* *mp* *pp*

Vla. I *pp* *p* *pp* *mp* *pp*

Vla. II *mp* *pp* *mp*

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

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

Cb. *pp* *mf* *pp*

poco sul pont. *ord.* *molto sul tasto "airy"* *sul tasto*

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

133

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

Fl. 2 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *f*

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

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

Cl. 1 *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

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

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

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

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

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

Hn. 3 *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf*

Hn. 4 *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf*

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

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

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

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

Tba. *mf* *pp* *pp* *f*

Mar. *pp* *pp* *mf* *pp* *pp* *f*

Hp. *pp* *pp* *mf* *pp* *pp* *f*

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

Vln. Ia *ord.* *p* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. Ib *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. IIa *p* *mf* *p* *p*

Vln. IIb *p* *p* *mf* *p*

Vla. I *pp* *pp* *mp* *pp* *pp* *pp*

Vla. II *mp* *pp* *pp* *mp* *pp* *pp*

Vc. I *pp* *pp* *mp* *pp* *pp* *pp* *arco* *pp*

Vc. II *pp* *pp* *mp* *pp* *pp* *pp* *arco* *pp*

Cb. *f* *pp*

139

This page of a musical score contains measures 139 through 142. The instruments are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 plays a melodic line with sixteenth-note runs and slurs, marked *pp* and *f*. Fl. 2 plays a similar line, marked *f* and *pp*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 plays a melodic line with slurs, marked *pp* and *f*. Ob. 2 plays a melodic line with slurs, marked *pp* and *f*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 plays a melodic line with slurs, marked *f*. Cl. 2 plays a melodic line with slurs, marked *pp* and *f*.
- Bassoons (Bsn. 1, Bsn. 2):** Both play a rhythmic pattern of eighth notes, marked *f*.
- Horns (Hn. 1-4):** Horns 1-3 play a melodic line with slurs, marked *f* and *pp*. Horn 4 plays a melodic line with slurs, marked *fp* and *f*.
- Trumpets (Tpt. 1, Tpt. 2):** Both play a melodic line with slurs, marked *pp* and *f*.
- Trombones (Tbn. 1, Tbn. 2, Tba.):** Tbn. 1 and Tbn. 2 play a melodic line with slurs, marked *pp* and *f*. Tba. plays a melodic line with slurs, marked *pp* and *f*.
- Mariage (Mar.):** Plays a rhythmic pattern of eighth notes, marked *f*.
- Harpsichord (Hp.):** Plays a rhythmic pattern of eighth notes, marked *f*.
- Piano (Pno.):** Plays a complex rhythmic pattern of eighth notes, marked *f*.
- Violins (Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb):** Vln. Ia and Vln. Ib play a melodic line with slurs, marked *pp* and *mf*. Vln. IIa and Vln. IIb play a rhythmic pattern of eighth notes, marked *mf* and *p*.
- Violas (Vla. I, Vla. II):** Both play a rhythmic pattern of eighth notes, marked *mp* and *pp*.
- Violas (Vc. I, Vc. II):** Both play a melodic line with slurs, marked *f*.
- Celli (Cb.):** Plays a melodic line with slurs, marked *f*.

143

Fl. 1 *f* *pp* *f* *pp*

Fl. 2 *pp* *f* *pp*

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

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

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

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

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

Bsn. 2 *pp* *f* *pp*

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

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

Hn. 3

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

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

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

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

Tba. *f*

Mar.

Hp.

Pno.

Vln. Ia

Vln. Ib

Vln. IIa *mf* *p* *mp*

Vln. IIb *p* *mf*

Vla. I *mp* *pp* *pp*

Vla. II *mp* *pp* *pp*

Vc. I

Vc. II

Cb. *f* *pp*

147 [F]

Fl. 1 *pp* *f* *pp* *f* *pp*

Fl. 2 *f* *f*

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

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

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

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

Hn. 1 *pp* *ff* *pp* *ff* *pp*

Hn. 2 *pp* *ff* *pp* *ff* *pp*

Hn. 3 *pp* *ff* *pp* *ff* *pp*

Hn. 4 *pp* *ff* *pp* *ff* *pp*

Tpt. 1 *pp* *ff* *pp* *ff* *pp*

Tpt. 2 *pp* *ff* *pp* *ff* *pp*

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

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

Mar. *To Tam-Tam*

Br.D. *pp*

Hp.

Pno.

Vln. Ia [F] *p*

Vln. Ib *p*

Vln. IIa *p*

Vln. IIb *p*

Vla. I *mp* *pp* *ord.*

Vla. II *mp* *pp* *ord.*

Vc. I

Vc. II

Cb. *f* *pp* *f* *pp* *f* *pp*

152

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

Fl. 2 *f* *f* *p* *f* *f* *p* *f* *p* *f*

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

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

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

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

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f*

Mar. *ppp* Tam-tam

Br.D.

Harp

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I *pp* arco

Vc. II *pp* arco

Cb.

G

156

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *pp* *ff* *pp* *pp*

Bsn. 2 *ff* *pp* *ff* *pp* *pp*

Hn. 1 *pp* *ff* *pp* *ff*

Hn. 2 *pp* *ff* *pp* *ff*

Hn. 3 *pp* *ff* *pp* *ff*

Hn. 4 *pp* *ff* *pp* *ff*

Tpt. 1 *pp* *ff* *pp* *ff*

Tpt. 2 *pp* *ff* *pp* *ff*

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

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

Tba. *ff* *pp* *ff* *pp* *ff*

Timp. *ff*

T-t. *f* To Mar. Marimba

Br.D. *f*

Hp. *ff*

Pno. *ff*

Vln. Ia *ff* *cantabile* *f*

Vln. Ib *ff* *cantabile* *f*

Vln. Ila *ff* *cantabile* *f*

Vln. Ilb *ff* *cantabile* *f*

Vla. I *ff* *cantabile* *f*

Vla. II *ff* *cantabile* *f*

Vc. I *ff* *cantabile* *f*

Vc. II *ff* *cantabile* *f*

Cb. *ff*

rit.

166

Fl. 1 *pp* *f*

Fl. 2 *pp* *f*

Ob. 1 *pp* *f*

Ob. 2 *pp* *f*

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

Bsn. 1 *fp* *f*

Bsn. 2 *fp* *f*

Hn. 1 *molto cantabile* *f*

Hn. 2 *molto cantabile* *f*

Hn. 3 *molto cantabile* *f*

Hn. 4 *molto cantabile* *f*

Tpt. 1 *not overpowering* *mf*

Tpt. 2 *not overpowering* *mf*

Tbn. 1 *fp* *ff*

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

Tba. *pp* *ff*

Timp. *f* *pp*

Mar. *f*

Chim. *f*

Hp. *f*

Pno. *f*

rit.

Vln. Ia *f*

Vln. Ib *f*

Vln. IIa *f*

Vln. IIb *f*

Vla. I *f*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Cb. *f* *div.*

189

Fl. 1 *sfp* *f*

Fl. 2 *sfp* *f*

Ob. 1 *sfp* *f*

Ob. 2 *sfp* *f*

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

Cl. 2 *f* *mp*

Bsn. 1 *sfp* *f*

Bsn. 2 *sfp* *f*

Hn. 1 *sfp* *f*

Hn. 2 *sfp* *f*

Hn. 3 *sfp* *f*

Hn. 4 *sfp* *f*

Tpt. 1 *sfp* *f*

Tpt. 2 *sfp* *f*

Tbn. 1 *sfp* *f*

Tbn. 2 *sfp* *f*

Tba. *sfp* *f*

Timp. *f*

Bongos 6

Hp. *f* *pp*

Pno. 3

Vln. Ia *H*

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II *mf* *pp*

Cb. *sfp* *f*

193

Fl. 1 *sfz* *f*

Fl. 2 *sfz* *f*

Ob. 1 *sfz* *p* *f*

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

Cl. 1

Cl. 2

Bsn. 1 *sfz* *f*

Bsn. 2 *sfz* *f*

Hn. 1 *sfz* *f*

Hn. 2 *sfz* *f*

Hn. 3 *sfz* *f*

Hn. 4 *sfz* *f*

Tpt. 1 *sfz* *f*

Tpt. 2 *sfz* *f*

Tbn. 1 *sfz* *f*

Tbn. 2 *sfz* *f*

Tba. *sfz* *f*

Timp.

Bongos

Hp. *f* *pp*

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I oscillate at a consistent rhythm independently

Vc. II *mf* *pp*

Cb. *sfz* *f*

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

Tbn. 1

Tbn. 2

Tba.

Timp.

Bongos

Crot.

Hp.

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

pp

f

rip

pedal ad. lib.

206

This page of a musical score, numbered 206, contains parts for a wide array of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The brass section includes Trombones 1 and 2, Tuba, and Timpani. The percussion section includes Bongos and a Bass Drum. The string section includes Violins I, II, IIIa, and IIIb, Violas I and II, Violoncellos I and II, and Contrabass. The score is written in a common time signature and features a variety of dynamic markings such as *pp*, *f*, *ff*, *p*, and *mp*. It includes complex rhythmic patterns, including sixteenth-note runs and triplet figures, as well as melodic lines with slurs and ties. The page concludes with a double bar line at the end of measure 209.

This page of a musical score, numbered 41, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** Cl. 1 and Cl. 2
- Bassoons:** Bsn. 1 and Bsn. 2
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4
- Trumpets:** Tpt. 1 and Tpt. 2
- Trombones:** Tbn. 1 and Tbn. 2
- Tuba:** Tba.
- Percussion:** Timp., Bongos, and Br.D.
- Phonograph:** Phn.
- Violins:** Vln. Ia, Vln. Ib, Vln. IIa, and Vln. IIb
- Violas:** Vla. I and Vla. II
- Violoncellos:** Vc. I and Vc. II
- Double Bass:** Cb.

The score is written in 2/4 time and features a variety of dynamic markings including *ff* (fortissimo), *p* (piano), and *f* (forte). It includes complex musical notations such as slurs, articulation marks, and fingerings (e.g., 7, 3, 6, 7).

215

Fl. 1 *ff* *sf* *f* *ff* *mp* *7* *sf* *f* *ff*

Fl. 2 *ff* *sf* *f* *flz.* *p* *ord.* *7* *sf* *f* *ff* jet whistle

Ob. 1 *ff* *sf* *f*

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

Cl. 1 *f* *pp* *ff* *sf* *f*

Cl. 2 *f* *pp* *ff* *sf* *f*

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

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

Hn. 1 *f* *pp* *ff* *p* *p* *f* *p* *pp* *f* *p* *f*

Hn. 2 *f* *pp* *ff* *p* *p* *f* *p* *pp* *f* *p* *f*

Hn. 3 *f* *pp* *ff* *p* *p* *f* *p* *pp* *f* *p* *f*

Hn. 4 *f* *pp* *ff* *p* *p* *f* *p* *pp* *f* *p* *f*

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

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

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

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

Tba. *f* *p* *f*

Timp. *p* *f*

Bongos

Br.D.

Hp.

Pno. *p* *f*

Vln. Ia *pp* *f* *p* *f*

Vln. Ib *pp* *f* *p* *f*

Vln. IIa *pp* *f* *p* *f*

Vln. IIb *pp* *f* *p* *f*

Vla. I *pp* *f*

Vla. II *pp* *f*

Vc. I *pp* *f*

Vc. II *pp* *f*

Cb. *pp* *f*

[2+3]

K

222

Fl. 1 *sfz* *ff* *p* *ffz*

Fl. 2 *sfz* *ff* *p* *ffz*

Ob. 1 *sfz* *ff* *pp* *ffz*

Ob. 2 *sfz* *ff* *pp* *ffz*

Cl. 1 *p* *f* *pp* *p* *ffz*

Cl. 2 *p* *f* *pp* *p* *ffz*

Bsn. 1 *p* *sfz* *f* *ffz*

Bsn. 2 *p* *sfz* *f* *ffz*

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

Hn. 2 *f* *pp* *ff* *pp* *ff* *pp*

Hn. 3 *f* *pp* *ff* *pp* *ff* *pp*

Hn. 4 *f* *pp* *ff* *pp* *ff* *pp*

Tpt. 1 *sfz* *ff* *f* *p* *ff* *pp*

Tpt. 2 *sfz* *ff* *f* *p* *ff* *pp*

Tbn. 1 *f* *p* *ff* *pp*

Tbn. 2 *f* *p* *ff* *pp*

Tba. *f* *p* *ff* *pp*

Timp. *f* *p* *f*

Bongos *p*

Br.D. *sub.p*

Hp.

Pno. *f* *p* *f*

Vln. Ia *ff* *pp* highest pitch sul E *ffz*

Vln. Ib *ff* *pp* highest pitch sul A *ffz*

Vln. IIa *ff* *pp* highest pitch sul A *ffz*

Vln. IIb *ff* *pp* *ffz*

Vla. I *f* *pp* *ffz*

Vla. II *f* *pp* *ffz*

Vc. I *f* *pp* *ffz*

Vc. II *f* *pp*

Cb. *f* *pp* *ffz*

225

Fl. 1 *ff* *mp* *mf* *p* *mp* *pp*

Fl. 2 *ff* *p* *n* *mp*

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

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

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

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

Bsn. 1 *ff* *pp* *mp* *pp*

Bsn. 2 *ff* *pp* *mp* *pp*

Hn. 1 *ff* *ppp* *pp* *mp* *pp*

Hn. 2 *ff* *ppp* *pp*

Hn. 3 *ff* *ppp* *pp* *mp* *pp*

Hn. 4 *ff* *ppp* *pp*

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

Tpt. 2 *ff* *pp* *f*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tba. *ff*

Bongos To Chim. *ff*

Br.D. To Glock. *ff*

Harp *ff* *p*

Piano *p*

Vln. Ia *ff* *p* *cresc. poco a poco*

Vln. Ib *ff* *p* *cresc. poco a poco*

Vln. IIa *ff* *p* *cresc. poco a poco*

Vln. IIb *ff* *p* *cresc. poco a poco*

Vla. I *ff* *p*

Vla. II *ff* *p*

Vc. I *ff* *p*

Vc. II *ff* *p* *pizz.*

Cb. *ff* *p* *p*

229

Fl. 1 *mp* *pp* *mp* *pp* *mp* *pp*

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

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

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

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

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

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

Bsn. 2 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

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

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

Hn. 3 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Hn. 4 *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

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

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

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tba.

Bongos

Br.D.

Harp

Piano

Vln. Ia *3* *3*

Vln. Ib *3* *3*

Vln. Iia *3* *3*

Vln. Iib *3* *3*

Vla. I *cresc. poco a poco* *p*

Vla. II

Vc. I *cresc. poco a poco* *p*

Vc. II

Cb.

235 ord.

Fl. 1 ord.

Fl. 2 ord.

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

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

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

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

Bsn. 2 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

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

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

Hn. 3 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Hn. 4 *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

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

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

Tbn. 1 *pp* *f* *pp* *f*

Tbn. 2 *pp* *f* *pp* *f*

Tba.

Bongos

Br.D.

Hp.

Pno.

Vln. Ia *3* *3* *5*

Vln. Ib *5*

Vln. IIa *5* *3* *3*

Vln. IIb *3* *3* *5*

Vla. I *3* *3*

Vla. II *3* *p* *3* *3* *3* *3* *3* *3* *3* *3*

Vc. I *3* *3*

Vc. II *3* *p* *3* *3* *3* *3* *3* *3* *3* *3*

Cb.

241

To Picc. L

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

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

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

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

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

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

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

Hn. 3 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Hn. 4 *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

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

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

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tba.

Bongos

Br.D.

Harp

Piano *pp*

Vln. Ia L

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

245

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.

Glockenspiel

M

248

Picc. *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *fp*
 Cl. 1 *p*
 Cl. 2 *p*
 Bsn. 1 *f* *fp* *f* *fp*
 Bsn. 2 *f* *fp* *f* *fp*
 Hn. 1 *pp* *mf* *pp*
 Hn. 2 *mf* *pp* *pp*
 Hn. 3 *pp* *mf* *pp*
 Hn. 4 *mf* *pp* *pp*
 Tpt. 1 *pp* *mf*
 Tpt. 2 *pp* *mf*
 Tbn. 1 *f* *fp*
 Tbn. 2 *f* *fp*
 Tba. *f* *fp*
 Bongos
 Glock. *p*
 Hp.
 Pno. *mf*

M

cresc. poco a poco al fine
 Vln. Ia *mf*
 furious and rapid, repeated scales, ascending, not always in the tonal center
cresc. poco a poco al fine
 Vln. Ib *mf*
cresc. poco a poco al fine
 Vln. IIa *mf*
 furious and rapid, repeated scales, ascending, not always in the tonal center
cresc. poco a poco al fine
 Vln. IIb *mf*
cresc. poco a poco al fine
 Vla. I *mf* *cresc. poco a poco al fine*
 Vla. II *mf* *arco, ric.*
 Vc. I *f* *cresc. poco a poco al fine*
 Vc. II *mf* *arco* *cresc. poco a poco al fine*
 Cb. *mf*

251

Picc. *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *fp*

Bsn. 2 *fp*

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

Hn. 2 *mf* *p*

Hn. 3 *pp* *mf* *p*

Hn. 4 *mf* *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tba. *f* *p*

Timp. *p*

Bongos *p*

Glock. *p*

Hp.

Pno.

Vln. Ia *f*

Vln. Ib *f*

Vln. IIa *f*

Vln. IIb *f*

Vla. I *f*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

Chimes *p*

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.

Harp

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vcl. I

Vcl. II

Cb.

To B. D.

f

wild improvisatory glissandi starting from low, ending high

accelerating tremolo

repeat gestures in any order asynchronously
cresc. to end

f

arco, ric.

257

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f* rip.

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp.

Chim.

Glock.

Hp.

Pno.

Vln. Ia *pp* accelerating tremolo

Vln. Ib *pp* accelerating tremolo

Vln. IIa *pp*

Vln. IIb *pp*

Vla. I *pp*

Vla. II *pp*

Vc. I

Vc. II *pp* arco, ric.

Cb. *pp*

Bass Drum *pp*

repeat gestures in any order asynchronously cresc. to end

263

Picc. *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Fl. 2 *ord.* *flz.* *ord.* *flz.*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *3*

Bsn. 2 *3*

Hn. 1 *3*

Hn. 2 *3*

Hn. 3 *3*

Hn. 4 *3*

Tpt. 1 *3*

Tpt. 2 *3*

Tbn. 1

Tbn. 2

Tba. *f* *sfz* *f* *sfz*

Timp.

B. D.

Glock.

Hp.

Pno.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

265

Picc. *flz.* *ord.* *ff* *flz.* *ord.*

Fl. 2 *ord.* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Hn. 3 *ff* *f*

Hn. 4 *ff* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f* *ff* *f* *ff*

Timp.

B. D.

Glock. *ff*

Hp.

Pno. *f*

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I *f*

Vla. II *f*

Vc. I

Vc. II

Cb.

