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ROBERT G.  
PATTERSON

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# The Double Edge

*for large orchestra*  
(1994)

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GREAT RIVER MUSIC  
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MEMPHIS, TN



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*for large orchestra*

Great River Music  
Memphis, TN

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## INSTRUMENTATION

|   |                                |
|---|--------------------------------|
| Flutes 1 & 2  | 4 Horns in F                   |
| Piccolo/Alto Flute in G                             | 3 Trumpets in C                |
| Oboes 1 & 2   | 3 Trombones                    |
| English Horn  | Bass Tuba                      |
| Clarinets in B $\sharp$ 1 & 2                       | Percussion (minimum 4 players) |
| Clarinet in E $\sharp$ /Bass Clarinet in B $\sharp$ | Celesta/Piano                  |
| Bassoons 1 & 2                                      | Harp                           |
| Bassoon 3/Contrabassoon                             | Strings                        |

## PERCUSSION

The following table shows each required percussion instrument with its abbreviation in the score and comments about the instrument and/or its notation.

| Instrument            | Abbreviation | Comments   |
|-----------------------|--------------|--|
| Timpani               | Timp.        |  |
| Triangle              | Trgl.        |  |
| Sizzle Cymbal         | Siz. Cym.    | Use a cymbal of medium pitch. It should be higher in pitch than the suspended cymbal.  |
| Suspended Cymbal      | Sus. Cym.    | Use a relatively low-pitched cymbal. It should be lower in pitch than the sizzle cymbal.   |
| Hi-hat                | Hi-hat       | The notation here is that suggested in the <i>Handbook of Instrumentation</i> by Andrew Stiller, 1985, University of California Press, Berkeley, pp. 227–9. Given two staff lines, play notes on the bottom line fully closed, play notes on the top line fully open, and play notes on the space between half-closed. Up stem notes are played with sticks or brushes, as indicated. Down-stem notes are played by pressing or releasing the pedal. |
| Beijing Opera Cymbals | Beij. Cym.   | These are two-plate cymbals 6–8 inches in diameter. Their bulging centers make them resemble metal hats. The player should clatter them together rather than striking them together sideways to avoid clatter, as is correct for typical crash cymbals.  |
| Small Tam-tam         | S. Tam.      |  |
| Medium Tam-tam        | M. Tam.      |  |
| Large Tam-tam.        | L. Tam.      |  |

|                        |              |  |
|------------------------|--------------|--|
| Claves                 | Clav.        |  |
| Wood Block             | Wblk.        |  |
| Glockenspiel           | Glock.       | Sounds two octaves higher than written.  |
| Vibraphone             | Vib.         | Sounds as written.   |
| Metal Tubes            | Tubes        | Sounds one octave higher than written. This is a homemade instrument consisting of thin metal tubes arrayed in keyboard order. The vibraphone may be substituted for it, but in this case the player must transpose the part up one octave (where possible). |
| Xylophone              | Xyl.         | Sounds one octave higher than written.   |
| Marimba                | Mar.         | Sounds as written.   |
| Soprano Steel Drum     | Sop. St. Dr. | Sounds as written. The part requires an instrument with a fully chromatic compass from $d^1$ to $d^3$ .  |
| Tuned Glasses I & II   | Gls. I & II  | Glass I sounds two octaves higher than written. Glass II sounds one octave higher than written. 15ma and 8va symbols appear in the score as reminders of these transpositions. The two sets of glasses should be placed antiphonally.                        |
| Side Drum with snares  | S.D.         |  |
| Field Drum with snares | F.D.         |  |
| Bass Drum              | B.D.         |  |
| Tom-toms               | Toms         | Four drums of varying pitch.   |
| Lion's Roar            | L. Roar      | Ideally, this string drum should be the size of a large bass drum.   |
| Maraca                 | Mar.         | In the case that only four percussionists are available, the timpanist should play the maraca part. At bars 454 and 491, the timpanist may omit the first few beats of the maraca part while switching from timpani to maraca.                               |
| Güiro                  | Güir.        |  |
| Tambourine             | Tamb.        | This must be held and played with hands, not mounted or played with sticks. If only four players are available, the tambourine may be mounted and played with sticks in bars 522–6 of movement II. This facilitates the quick change of instruments.         |
| Finger Cymbals         | Fing. Cym.   |  |
| Whip                   | Whip         |  |
| Vibraslap              | Vbslp.       |  |
| Flexatone              | Flex.        | Where pitch is notated, it sounds one octave higher than written. Since transposition for the flexatone is not standardized, an 8va symbol in parentheses is placed above the pitch notation to clarify the transposition.                                   |
| Squeak Toy             | Sq. Toy      | Any toy store has them. They always have inhale and exhale squeaks, and the part takes this into account.  |

If there are only four percussionists, the following instrument assignments facilitate most passages. Occasionally it may be necessary for players to change locations.

|          |  |
|----------|--|
| Player 1 | Timpani, Tuned Glass I, Lion's Roar, Maraca, Finger Cymbals, Squeak Toy  |
| Player 2 | Triangle, Sizzle Cymbal, Beijing Opera Cymbals, Wood Block, Claves, Vibraphone, Metal Tubes, Xylophone, Tuned Glass II, Bass Drum, Güiro, Whip |
| Player 3 | High-hat, Tam-tams, Marimba, Snare Drum, Tom-toms  |
| Player 4 | Suspended Cymbal, Glockenspiel, Soprano Steel Drum, Field Drum, Tambourine, Vibraslap, Flexatone   |

Some exceptions to the above assignments are

|                  |  |
|------------------|--|
| Mvmt. I, 101–4   | Percussion 3 plays Suspended Cymbal.   |
| Mvmt. I, 163–88  | Percussion 3 plays Triangle.   |
| Mvmt. II, 70–71  | Percussion 4 plays Wood Block.   |
| Mvmt. II, 106–45 | Percussion 4 plays both Snare Drum and Field Drum.   |
| Mvmt. II, 305–13 | Percussion 4 plays Bass Drum.  |
| Mvmt. II, 314–32 | Percussion 3 plays Triangle.   |
| Mvmt. II, 426–9  | Percussion 4 plays Triangle.   |
| Mvmt. II, 507–16 | Percussion 4 plays Tam-tams.   |
| Mvmt. II, 522–6  | Percussion 2 & 3 play Tambourine and Flexatone.  |
| Mvmt. II, 537–51 | Percussion 3 plays both Tam-tam and Bass Drum<br>Percussion 4 plays both Tom-toms and Field Drum |

If necessary, the following alterations are permissible.

|                     |  |
|---------------------|--|
| Mvmt. II, 454 & 491 | Omit a few beats of the Maraca part to allow Percussion 1 time to switch from Timpani to Maraca. |
| Mvmt. II, 526–7     | Omit Xylophone and Marimba part.   |
| Mvmt. II, 537–51    | Substitute the low Tom-tom for the Field Drum.   |

One must not infer from the movement titles an elaborate program based on *Jabberwocky*. This is true despite the bravura trumpet fanfare at bar 356 of “Snicker-Snack!” that could represent the sally forth to discover the quarry, and despite the concluding bars that might well be the ultimate death duel: vorpal sword and courage arrayed against the slavering jaws of the Beast. Rather than serving Lewis Carroll, *The Double Edge* subverts his imagery to its own ends.

Time operates as a razor in our lives, constantly shaving away possibilities from them. The razor is two-edged, because whether we languish in indecision and inaction or energetically pursue our chosen destinies, time’s blade cuts away the possibilities with equal force and vigor. In Carroll’s terms, whether the beamish boy stands in uffish thought by the Tumtum tree or seeks far and wide the manxsome foe, one day he will surely face the flaming eyes of the Jabberwock. Oddly, the original Tenniel illustration portrays the monster wearing the waistcoat and spats of a Victorian gentleman, suggesting that in every day of our lives we all must face the burbling brute.

Ultimately, regardless of who wins the battle, time is the victor. Whether the hero slays the dragon or the dragon devours the hero, the fate of both is sealed. Time’s blade has shaved away one of the two possibilities along with all of its consequent possibilities. Time is the vorpal sword itself: difficult to handle and dangerous to friend and foe alike. It is the means by which the hero achieves his destiny for good or ill, and the quality of that destiny depends in large part on the skill with which he wields it.

*duration: ca. 23 minutes*

# The Double Edge

## I. Vorpall Blade

R. G. PATTERSON (1994)

Languid; indolent (♩=c. 80, but fluid)

Musical score for the first system of instruments. The instruments listed are Alto Flute in G, Bass Clarinet in B $\flat$ , Contrabassoon, Vibraphone, Marimba, Celesta, Harp, Violin I, Violin II, Viola, and Contrabass. The score includes various dynamics such as *pp*, *ppp*, *mf*, and *f*, along with performance instructions like "medium hard mallets motor on", "soft mallets", "div. arco con sord.", and "pizz. div.". The time signature changes from 4/4 to 3/4 and back to 4/4.

Musical score for the second system of instruments. The instruments listed are Afl. (G), Ob., Bcl. (B $\flat$ ), Btb., Glock., Mar., Cel., Vln. I, and C.B. The score includes dynamics like *pp* and *ppp*, and performance instructions such as "muted", "triangle beater", and "3 players only". A first ending bracket labeled "1" spans measures 8 through 11. The time signature is 4/4.

14

Afl. (G)  
Ob.  
Bcl. (Bb)  
Hn. (F)  
Btb.  
Glock.  
Mar.  
Cel.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vlc.  
C.B.

1. 3  
p PP  
2. PP  
3., 4. PP  
pp  
pp  
pp  
p  
7  
3  
f 3 l.v.  
f 3 l.v.  
(3 players)  
arco, sord. sul pont. pp  
arco, ord. mfpp  
arco 3 n  
mp p pp n  
pizz. 3  
mp p  
arco, sord. sul pont. mfpp  
pizz. 3 players all others arco, ord.  
pizz. (3 players) mf all others arco, ord. sul pont. mfpp  
mfpp n mfpp

18 2

Fl. *mf* *pp*

Ob. *p* *mf* *mf*

Bsn. *pp*

Hn. (F) *n*

B.Trb. *n*

Btb. *muted* *pp*

Timp. *muffled* 3 3

Glock. *pp*

Vib. (motor on) *pp*

Mar. *pp* 3 3 3

Vln. II 2 *n*

Vla. *arco senza sord.* 3 *mp* *pp*

Vlc. *pizz. senza sord.* 3 *mp* *pp*

Vlc. *arco senza sord.* 3 *mp* *pp*

C.B. *div. ord. (2 equal groups)* *pp* (3 players) *arco*

*n*



Musical score for measures 24-28. The score includes parts for Flute (Fl.), Alto Flute (Afl. (G)), Clarinet in B-flat (Cl. (B.)), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Glockenspiel (Glock.), Vibraphone (Vib.), Violin I (Vln. I), and Violin II (Vln. II). Measure 24 features a flute solo with a five-note quintuplet and a dynamic marking of *pp*. The alto flute enters in measure 27 with a triplet and a dynamic marking of *p*. The vibraphone has a triplet in measure 27 and a dynamic marking of *pp*. The string section (Violin I and II) is marked *ppp* and includes the instruction "3 players only".

Musical score for measures 29-31. The score includes parts for Alto Flute (Afl. (G)), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vlc.). Measure 29 features an alto flute solo with a five-note quintuplet and a dynamic marking of *pp*. The vibraphone has a triplet in measure 29 and a dynamic marking of *pp*. The string section (Violin I, Violin II, and Viola) is marked *ppp* and includes the instruction "tutti".

33

Afl. (G)

Cbsn.

Hn. (F)

Timp.

Vib.

Vln. I

Vln. II

Vlc.

C.B.

*poco rubato*

*mp*

1. (open) *pp*

3., 4. stopped *ppp*

unmuffled *pp*

slow gliss. *ppp*

*pp* *red.*

*ppp*

*ppp*

*p* *pp* *n*

tutti *ppp*

*pp* *ppp*



38

Afl. (G)

Cbsn.

Hn. (F)

Timp.

Bsn.

C.B.

*p* *ppp*

*ppp*

**3**  
**4**

**3**  
**4**

4 Poco meno mosso (♩=72)

44

Fl. *pp*

Picc. *pp*

Ob. *pp*

Cl. (B.) *mf* *lamentoso*

Bsn. *pp*

Trgl. *ppp*

Cel. *p* *L.v.*

Hp. *p* *L.v.*

4 Poco meno mosso (♩=72)

Vln. I *tutti* *div. a3* *pp*

Vln. II *tutti* *div. a3* *pp*



70

E.H. (F)

Cl. (B $\flat$ )

Bcl. (B $\flat$ )

Bsn.

Cbsn.

Hn. (F)

Timp.

Vln. I

Vla.

Vlc.

C.B.

*mf* *ppp*

*mf* *ppp*

5 7

1. *mf* *fz p* *ppp*

6

*fz* *ppp*

*p* *ppp*

2. muted *ppp* *mute out*

4. muted *ppp* *mute out*

*mf*

*fz p* *ppp*

*mf* *fz* *ppp*

*fz* *p* *ppp*

7

76

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

Afl. (G) *f* *mf* *pp* *f*

Ob. *p* *pp*

E.H. (F) *p* *pp*

Cl. (B $\flat$ ) *p* *pp*

Bsn. *p* *pp*

Cbsn. *p* *pp*

Hn. (F) *open* *ff* *pp* *ff*

Trp. (C) *f* *mf* *p* *f*

Trb. *f* *mf* *p* *f*

B.Trb. *open* *f* *mf* *p* *f*

Btb. *f* *mf* *p* *f*

Timp. *p* *pp*

Trgl. *pp* *ppp*

S.D. *snare off* *f* *mf* *pp* *ppp*

F.D. *snare off* *f* *mf* *p* *pp*

Cel. *f* *mf* *p*

Harp. *f* *p* *f*

Vln. I *7* *div.* *f* *mf* *p* *f*

Vln. II *div.* *f* *mf* *p* *f*

Vla. *f* *mf* *p* *f*

Vlc. *ff* *pp* *ff*

C.B. *f* *mf* *p* *f*

80

Fl.

Picc.

Afl. (G)

Ob.

E.H. (F)

Cl. (B)

E. Cl.

Bsn.

Cbsn.

Hn. (F)

Trp. (C)

Trb.

B.Trb.

Timp.

Wblk. *snare sticks*

S.D.

E.D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

C.B.



This page contains the musical score for measures 89 through 92 of an orchestral work. The score is arranged in a standard format with staves for various instruments. The instruments listed on the left side of the page are: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E.H. (F)), Clarinet in B-flat (Cl. (B)), E-flat Clarinet (E♭ Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Trombone (Trb.), Baritone (B. Trb.), Bassoon (Btb.), Timpani (Timp.), Small Tom (S. Tam.), Medium Tom (M. Tam.), Large Tom (L. Tam.), Glockenspiel (Glock.), Xylophone (Xyl.), Whip, Cello (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vlc.), and Double Bass (C.B.).

The score begins at measure 89 and ends at measure 92. The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 in measure 89 to 3/4 in measure 90 and remains 3/4 for measures 91 and 92. The dynamics are marked with *fff* (fortissimo) and *ffp* (fortissimo piano). There are several fermatas and slurs throughout the piece. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The harp and glockenspiel have specific parts in measures 89 and 90. The whip is used in measure 92. The score is written in a clear, professional font with standard musical notation.

95 9

Fl. *pp*

Cl. (B $\flat$ ) *mf* *ppp*

Bsn. *mf* *ppp*

Cbsn. *ffp* *ffz* *mf* *ppp*

Hn. (F) *mf* *ppp* *muted pp*

B. Trb. *ffz* *mf* *p*

Bth. *fff* *ffz* *mf* *ppp*

Timp. *ffp* *ffz* *p* *ppp* *wire brush scrape*

Sus. Cym. *pp*

Wblk. *soft mallets pp*

Tubes *medium hard mallets pp*

F.D. *f* *ffz* *pp*

Fing. Cym. *f* *ffz* *pp*

Vlc. *ffp* *ffz* *p* 9 *pp solo*

C.B. *ffp* *ffz* *mf* *ppp* 6

103

Fl. *pp*

Ob. *pp*

Bsn. 1. *pp* 1., 2. *mf* *pp*

Hn. (F) 1., 2. *pp* *(scrape)* *p* *mf* *pp*

Sus. Cym. *rubber bell mallets p*

Glock. *pp* *pp*

Tubes *pp*

Fing. Cym. *pp*

Vla. *pp*

Solo Vcl. *mf* *(tutti)* *mf* *pp* *mf*

109

10

Fl. *pp*

Ob. *mp*

E♭ Cl. *mp*

Bsn. *mf* *pp* *mf*

Hn. (F) *open pp*

Vln. I *pp dolce*

Vla. *pp* *mf* *pp*

Solo Vcl. *mf* *pp*

Vcl. *pp*

6 players con sord. *8va*

114

Fl. *p*

Cl. (B♭) *mf* *pp*

E♭ Cl.

Hn. (F) *open pp*

Glock. *pp*

Tubes *pp*

Vln. I *port.*

Solo Vcl. *mf*

Vcl. *pp*

5 4 4

5 4 4

5 4 4

(8va)

120 **11** Tempo I° (♩=80)

Fl. *p*

E.H. (F) *pp*

Cl. (B♭) *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. (F) *pp*

Trb. *pp*

Timp. *pp*

Vib. *pp*

Mar. *ppp* soft mallets

Hp. *mf* l.v. *f* *mf*

**11** Tempo I° (♩=80)

Vln. I *ppp* tutti div. ord. con sord.

Vln. II *pp* con sord. pizz. *pp* pizz.

Vla. *pp* con sord. pizz. *pp* arco div. *pp* pizz.

Vlc. *pp* (solo) *pp* con sord. tutti div. *pp*

C.B. *p* (senza sord.) *pp*

126

Fl. *p*

Cl. (Bb) *sempre pp*

Bsn. *pp*

Cbsn. *pp*

Hn. (F) *pp*

Timp. *pp*

Vib. *mp* *ced.* *bowed* *pp*

Mar. *pp*

Vln. I *ppp*

Vln. II *pp* *arco*

Vla. *pp* *arco*

Vlc. *pp* *(div.)*

C.B. *pp*

132

Fl. *mf cant.* *fz* *mf cant.*

Hn. (F) *mf cant.*

Btb. *mf cant.*

Glock. *triangle beater* *pp* *mf cant.*

Vln. II *pp*

Vla. *pp*

Vlc. *(unis.)* *con sord.*

C.B. *pp*





146

Fl.

Picc.

Ob.

E.H. (F)

Cl. (B)

Bcl. (B)

Bsn.

Cbsn.

Hn. (F)

Trp. (C)

Trb.

B.Trb.  
Btb.

Glock.

Tubes

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

C.B.

*ff*

*p*

*5*

*7*

*1. muted*

*2., 3.*

*3*

*B $\flat$ , F $\sharp$*

*B, C $\sharp$*

*C $\sharp$ , F $\sharp$*

149

Fl.

Picc.

Ob.

E.H. (F)

Cl. (B)

Bcl. (B)

Bsn.

Cbsn.

Hn. (F)

Trp. (C)

Trb.

B.Trb.  
Btb.

Glock.

Tubes

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

C.B.

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*fz*

*fz*

*f*

*f*

*f*

*ff* (non dim.)

152

Fl. *p* *f* *mf* *p* *pp* *tr*

Picc. *p* *f* *mf* *p* *pp* *tr*

Ob. *p* *pp* *tr*

E.H. (F) *p*

Cl. (B $\flat$ ) *p* *tr* *pp*

Bcl. (B $\flat$ ) *p*

Bsn. *p* *tr* *pp*

Cbsn. *p*

Hn. (F) *p*

Trp. (C) *mp* *mute out*

Trb. *mp*

B.Trb. Btb. *mp*

Vln. I *n*

Vln. II *p* *n*

Vla. *p* *n*

Vlc. *p* *n*

C.B. *p* *n*



Subito a tempo

158

Fl. *ff* *pp*

Picc. *ff* *pp*

Ob. *ff* *pp*

E.H. (F) *ff* *pp*

Cl. (B.) *ff* *pp*

Bcl. (B.) *ff* *pp*

Bsn. *ff* *pp*

Cbsn. *ff* *pp*

Hn. (F) *ff* *pp*

Trp. (C) *ff* *pp*

Trb. *ff* *pp*

B.Trb. Btb. *ff* *pp*

Timp. *ff* *pp*

Sus. Cym. *f* *pp*

Xyl. *ff* *pp*

Mar. *ff* *pp*

Cel. *fz* *pp*

Hp. *fz* *pp*

Vln. I *fz* *pp*

Vln. II *fz* *pp*

Vla. *fz* *pp*

Vlc. *fz* *pp*

C.B. *fz* *pp*

161 15

Bcl. (B $\flat$ ) *p*

Hn. (F) *ppp* *bouché mute*  
1. fast wah-wah ----

Trb. 1. cup mute *pp*

Trgl. *ppp*

Hp. *pp*

Solo Vln. 15

Vlc. *pp* *senza sord.* *3 players only sul pont.* *(3 players) pizz.* *mf* *p* *senza sord. solo* 3

168

Cl. (B $\flat$ ) *a2* *pp*

Bcl. (B $\flat$ )

Trb.

Bth. *muted* *p*

Trgl. *ppp*

Vib. *Red. bowed* *ppp* *mp*

Cel. *p*

Hp. *D $\sharp$  E $\flat$*

Solo Vln. 3

Vln. I *3 stands, div. (sord.)* *pp*

174 **16**

Picc. *p*

Ob. *pp*

Cl. (B $\flat$ )

Bcl. (B $\flat$ ) *p*

Bsn. *pp*

Hn. (F) *ppp* (bouché mute) fast wah-wah -----  
1. *pp* 4. muted *pp*

Btb.

Trgl. *ppp*

Glock. triangle beater *pp*

Vib. bowed *pp*

Cel. *p*

Hp. *ppp*

Vla. **16** *pp* senza sord. 3 stands, div. sul pont. C $\flat$ :B $\flat$  A $\sharp$

Vlc. (3 players) con sord. *pp*

182

Cl. (B $\flat$ ) *ppp*

Bcl. (B $\flat$ ) *ppp*

Bsn. *ppp*

Hn. (F)

Trgl. *ppp*

Wblk. soft mallets *ppp*

Vlc. (3 players) pizz. senza sord. *p*

# II. Snicker-Snack!

**Effervescent (♩=104)**

Piccolo *breath attack* *p* *n*

Bassoons *p*

Contrabassoon *breath attack* *p* *n* *to bassoon 3*

Timpani *p* *l.v.*

Sizzle Cymbal *wire brush scrape* *p* *l.v.*

Large Tam-tam *wire brush scrape* *p* *l.v.*

**Effervescent (♩=104)**

Violin I *con sord. (tutti)* *ppp*

Violin II *senza sord. div. off string* *p*

Viola *senza sord. div.* *p*

Violoncello *senza sord. pizz.* *p*

Contrabass *con sord.* *ppp*

8

E.H. (F) *p*

Bsn. *p*

Xyl. *hard mallets* *mf*

Mar. *hard mallets* *mf*

Pno. *p* *mf*

Vln. I

Vln. II

Vla.

Vcl.

C.B.

14

1

Fl.

*mf* 3

*p* 3

Afl. (G)

*p* 3

Ob.

*mf*

E.H. (F)

Cl. (B $\flat$ )

*mf cant.*

E $\flat$  Cl.

*p* *tr*

Bsn.

*muted* *p*

*muted* *p*

Trp. (C)

1. *muted*

Sop. St. Dr.

*mf*

*mf*

Pno.

*mf* 3

1

Vln. I

Vln. II

Vla.

Vcl.

*arco div.*

C.B.

19

FL.

Afl. (G)

Ob.

E.H. (F)

Cl. (B $\flat$ )

E $\flat$  Cl.

Bsn.

Hn. (F)

Trp. (C)

Siz. Cym. (scrape) *l.v.*

L. Tam. (scrape) *p* *l.v.*

Sop. St. Dr.

Pno.

Vln. I *pp* *ppp*

Vln. II

Vla.

Vcl. *pizz.*

C.B. *pp* *ppp*

26

Fl. *p* 2. 3 *tr*

Afl. (G) *p* 3 *tr*

Ob.

E.H. (F) *mf* *a2*

Cl. (B $\flat$ ) *mf* *a2*

E $\flat$  Cl. *p* *tr*

Bsn. *mf* *a2* *mf*

Hn. (F) *p*

Xyl. *mf*

Mar. *mf*

Sop. St. Dr. *mf*

Pno. *p*

Vln. I

Vln. II

Vla. *arco* *pizz.*

Vcl. *arco* *pizz.*

C.B.

32 2

FL. *mf* 3 3

Afl. (G) *mf*

Ob. *a2 mf f*

E.H. (F) *f mf*

Cl. (B) *mf p a2 mf*

Eb Cl. *mf*

Bsn. *a3 f mf*

Hn. (F) *1. open mp 3. open mp*

Trp. (C) *1. mf*

Glock. *heavy triangle beaters mf l.v.*

Mar. *mf*

Pno. *mf* 3 3

Vln. I

Vln. II *pp sub.*

Vla. *pp sub.*

C.B.

2





55

Fl. *f* *mf* *pp*

Ob. *f* *mf* *pp*

E.H. (F) *f* *mf* *pp*

Cl. (B.) *f* *pp*

Bsn. *f* *pp*

Hn. (F) *fp* *mp* *mf*

Trp. (C) *f* *p* *pp*

Trb. *pp*

Btb. *pp*

Xyl.

Sop. St. Dr. *mf*

Pno. *mf*

Hp. *mf* *lv.* *f* *lv.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

C.B. *arco* *pp*

4



67

Fl.

Picc.

Ob.

E.H. (F)

Cl. (B)

E<sub>b</sub> Cl.

Bsn.

Hn. (F)

Trp. (C)

Trb.

Btb.

Siz. Cym.

Wblk.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

*medium hard timpani stick  
kill sound after attack*



75

Fl.

Afl. (G)

Ob.

E.H. (F)

Cl. (B $\flat$ )

E $\flat$  Cl.

Bsn.

Hn. (F)

Trp. (C)

Clav.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

*f*

*p*

*a2*

*mf*

*f*

*a2*

*mf*

*f*

*3.*

*f*

1., 2. stopped

*mf*

stemless harmon mute

1.

*mf*

*mf*

*pizz.*

*p*

*3*

*p*

*a2*

*f*

*3.*

*f*

*mf*

*mf*

*pizz.*

*p*

*a2*

*f*

*3.*

*f*

1., 2. stopped

*mf*

stemless harmon mute

1.

*mf*

*mf*

*pizz.*

*p*

*a2*

*f*

*3.*

*f*

Musical score for measures 81-85. The score includes parts for Flute (Fl.), Alto Flute (Afl. (G)), Oboe (Ob.), English Horn (E.H. (F)), Clarinet in B-flat (Cl. (B)), E-flat Clarinet (E♭ Cl.), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Clavichord (Clav.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C.B.). The time signature is 2/4. Dynamics include *p*, *mf*, *tr*, *3. muted*, *arco*, and *pizz.*. A double bar line is present at the end of measure 85.

Musical score for measures 86-90. The score includes parts for Flute (Fl.), Alto Flute (Afl. (G)), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), E-flat Clarinet (E♭ Cl.), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Trp. (C)), Suspended Cymbal (Sus. Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (C.B.). The time signature is 2/4. Dynamics include *p*, *pp*, *mp*, *open*, *soft mallets*, *arco*, and *l.v.*. A box containing the number '7' is located above measure 86. A double bar line is present at the end of measure 90.

91

Fl. *p*

Ob.

Cl. (B $\flat$ ) *mf* *a2*

E $\flat$  Cl. *mf*

Bsn. *p*

Hn. (F) *mf* *a2*

Trp. (C) (2., 3.)

Siz. Cym. *medium timpani stick*

L. Tam. *wire brush scrape* *p*

Xyl. *mf*

Mar. *mf*

Sop. St. Dr. *mf*

Vln. I *p*

Vln. II *pp*

Vla. *p*

Vcl. *p*

C.B. *pp*

98

Fl.

Al. (G)

Ob.

E.H. (F)

Cl. (B $\flat$ )

E. Cl.

Bsn.

Hn. (F)

Trp. (C)

Trb.

Btb.

Timp.

Xyl.

Mar.

Sop. St. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

8



112 9

Cl. (Bb) *p* 1., 2.

Bsn. *p* 1., 2.

Trb. *p*

Btb. *p*

S.D. *p*

F.D. *p*

B.D. *p*

Toms. *p*

Sq. Toy *p*

2/4

117

Fl. *fp*

Cl. (Bb) *f* 1.

E♭ Cl. *f*

Bsn. *f*

Hn. (F) *mp*

Trp. (C) *mf* 1., 2.

Trb. *mf p*

Btb. *mf*

S.D. *f*

F.D. *f* *p ma energico*

B.D. *f* *p ma energico*

Toms. *mf* *p ma energico*

Sq. Toy *f* *p ma energico*

Vln. I *fz non div.*

Vln. II *fz*

Vla. *fz*

Vcl. *fz*

C.B. *fz*

2/4

125

Cl. (Bb)  
Bsn.  
Hn. (F)  
Trb.  
Btb.  
S.D.  
F.D.  
B.D.  
Toms.  
Sq. Toy

131

10

Fl.  
Ob.  
E.H. (F)  
Cl. (Bb)  
Bsn.  
Hn. (F)  
Trb.  
Btb.  
S.D.  
F.D.  
B.D.  
Toms.  
Sq. Toy  
Vln. I  
Vla.

138

Fl. *mf*

Afl. (G)

Ob. *mp*

Cl. (B $\flat$ ) *mf*

Bsn. *mf*

Hn. (F) *mf*

S. Tam. *mf*

S.D. *mf*

ED. *pp*

B.D. *pp*

Sq. Toy *pp*

Vln. I *p*

Vln. II *fz* *p*

Vla. *fz* *p*

Vcl. *p*

ord. tam. beater l.v.

1., 2.

146

Fl. *mp*

Ob. *mp*

Cl. (B $\flat$ ) *mp*

Bsn. *p*

Hn. (F) *p*

Trp. (C) *p*

Trb. *mp*

Vln. I *p* *mp*

Vln. II *p* *pp sub.*

Vla. *pp*

Vcl. *fz* *pp*

C.B. *p*

11



155

Cl. (B.)  
Bsn.  
Hn. (F)  
Trp. (C)  
Trb.  
Btb.  
Timp.  
M. Tam.  
B.D.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
C.B.

159

Timp.  
S.D.  
B.D.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
C.B.

163 **12** L'istesso tempo (♩.♩.=104)

Fl. *pp*

Afl. (G) *pp*

Hn. (F) *pp*  
1. muted

Timp.

S.D.

B.D. *ppp*

Hp. *mf*

**12** L'istesso tempo (♩.♩.=104)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

C.B.

171

Ob. *pp*

E.H. (F) *pp*

Cl. (B♭) *pp*

Es. Cl. *pp*

Bsn. *pp*

Hn. (F) *pp*

S.D.

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

**9**  
**16**

**6**  
**16**

**9**  
**16**

**6**  
**16**

178 **13**

Fl. *pp*

Ob.

E.H. (F)

Cl. (B $\flat$ ) *pp*

E. Cl. *pp*

Bsn. 1., 2. *p > pp*

Hn. (F) 3., 4. *stopped*

S.D. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

186

Fl. *pp*

Picc.

Ob. *pp*

E.H. (F) *pp*

Cl. (B $\flat$ ) *pp*

E. Cl. *pp*

Bsn. 1., 2. *p > pp*

Hn. (F) 1., 2. *muted* *pp* (stopped)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

194

Fl. *pp ma energico*

Picc. *pp ma energico*

Ob. *pp ma energico*

E.H. (F) *pp ma energico*

Cl. (B) *pp ma energico*

E $\flat$  Cl. *pp ma energico*

Bsn. *pp ma energico*

Vln. I *pp ma energico*

Vln. II *pp ma energico*

Vla. *pp ma energico*

Vcl. *pp ma energico*

**9**  
**16**

199

Fl. *pp ma energico*

Picc. *pp ma energico*

Ob. *pp ma energico*

E.H. (F) *pp ma energico*

Cl. (B) *pp ma energico*

E $\flat$  Cl. *pp ma energico*

Bsn. *pp ma energico*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

C.B. *pp ma energico*

**6**  
**16**

*mf*

*mf*

*mf*

*mf*

*mf*

205 **14**

Cl. (B.) *pp*

Bsn. *pp*

Trb. *pp legato*  
1., 2.

L. Tam. *p*  
L.v.

Vln. I

Vln. II

Vla.

Vcl. *fpp*

C.B. *fpp*

213

Fl. *p*

Picc. *p*

Ob. *p*

E.H. (F)

Cl. (B.) *p*

Bsn.

Hn. (F) 1., 2. *open*  
*mp*

Trp. (C) *p legato*

Trb. *p legato*

Sus. Cym. *soft mallets*  
*ppp*

Vln. I *div.*  
*pp*

Vcl.

C.B.

222 **15**

Fl. *mf*

Picc. *mf*

Ob. *mf*

E.H. (F) *mf*

Cl. (B $\flat$ ) *mf*

E $\flat$  Cl. *mf*

Bsn. *mf*

Hn. (F) *f* *open*

Trp. (C) *mf*

Trb. *mf*

Btb. *mf*

Sus. Cym. *mf* *l.v.*

Vln. I *f* **15** *div. p* *(unis.) mf*

Vln. II *p* *(unis.) mf*

Vla. *f*

Vcl. *f*

C.B. *mf*

228

Fl. *mf* *a2*

E♭ Cl. *mf*

Hn. (F) *mf* *f*

Trp. (C) *mf*

Trb. *f*

Btb.

Vln. I *f* *p* *mf* *f* *p*

Vln. II *f* *p* *mf* *f*

Vla. *f* *f* *pizz.*

Vcl. *f* *f marc.*

C.B.

236

Fl. *mf* *a2* *mf*

E♭ Cl. *mf*

Hn. (F) *mf* *f*

Trp. (C) *f*

Trb. *f* *mf*

Btb.

Vln. I *mf* *f*

Vln. II *f*

Vla.

Vcl.

C.B.

245 **16**

Fl. *pp* *p* *mf*

Ob. *pp* *p* *mf*

Cl. (B $\flat$ ) *f* *mf*

Bsn. *f* *mf*

Hn. (F) *pp sub.* *mp*

Trp. (C) *pp sub.* *mp*

Trb. *pp sub.* *mp*

Btb. *pp sub.* *mp*

Vln. I *p* *mf*

Vln. II *pp* *mf*

Vla. *pp sub.* *arco*

Vcl. *pp sub.*

C.B. *pp sub.*

**16**

252

Fl. *f* *f* *fpp*

Picc. *mf* *fpp*

Ob. *mf* *fpp*

E.H. (F) *f*

Cl. (B $\flat$ ) *f*

E $\flat$  Cl. *mf* *f*

Bsn. *f*

Hn. (F) *mf*

Trp. (C) *mf* *f*

Trb. *mf* *f*

Btb. *mf* *f*

S. Tam. *wire brush scrape* *L.v.*

Glock. *bell mallets* *L.v.*

Gls. I *pp* *15<sup>ma</sup> sempre*

Gls. II *p* *8<sup>va</sup> sempre*

Vln. I *f* *pp div.*

Vln. II *f*

Vla. *mf*

Vcl. *mf*

C.B. *mf* *f*

17

263

Fl. *p*

Picc.

Glock. *med. trgl. beater pp*

Gls. I *(15<sup>ma</sup>)*

Gls. II *(8<sup>va</sup>)*

Hp. *p* *8<sup>va</sup>*

Vln. I *pp*

Vln. II *pp*

9/16

272

Fl. *1.*

Ob. *1.* *mp*

Bsn. *pp*

Glock. *9/16 6/16 9/16 6/16*

Gls. I *9/16 6/16 9/16 6/16*

Gls. II

Hp. *(8<sup>va</sup>)* *8<sup>va</sup>*

Vln. I *9/16 6/16 9/16 6/16*

Vln. II *9/16 6/16 9/16 6/16*

278

18

Fl. *p*

Picc. *pp*

Ob. *mp*

Cl. (B) *mp*

E♭ Cl. *pp*

Bsn. *p*

Glock. *p*

Gls. I

Gls. II

Hp. *8va*

Vln. I *18*

Vln. II

F<sub>3</sub> E<sub>3</sub> D<sub>3</sub>

288

1. *mp*

9 6

16 16

Fl. *mp*

Picc. *pp*

Cl. (B) *pp*

E♭ Cl. *pp*

Bsn. *pp*

Glock. *pp*

Gls. I *9 6*

Gls. II *16 16*

Hp. *8va*

Vln. I *9 6*

Vln. II *16 16*

*pp*

19

297

Fl. **6** **16** *pp*

Picc. *pp*

Cl. (B $\flat$ ) *pp*

E $\flat$  Cl. *pp*

Bsn. *mp*

Gls. I *(15<sup>ma</sup>)*

Gls. II *(8<sup>va</sup>)*

B.D. *switch on side of drum (i.e., "Rute")*

Vln. I *pp*

Vln. II **6** **16** *pp*

Vcl. *pizz.* *pp*

C.B. *pp*

19

20

307

Fl. *pp sempre*

Picc. *pp sempre*

Ob. *pp sempre*

Cl. (B $\flat$ ) *pp sempre*

E $\flat$  Cl. *pp sempre*

Bsn. *p* *pp sempre*

Trgl. *pp*

Gls. I *pp*

Gls. II *pp*

B.D. *(switch, as before)* *pp*

Hp. *mp*

Vln. I *pp* *pizz.*

Vln. II *p* *pizz.*

Vcl. *p*

C.B. *p*

20



323

Fl.

Picc.

Ob.

E.H. (F)

Cl. (B $\flat$ )

Bsn.

Hn. (F)

Trp. (C)

Trgl.

Fing. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

*pp*

8<sup>va</sup>-----

**9**  
**16**

**6**  
**16**

**9**  
**16**

**6**  
**16**



Musical score for orchestra, measures 336-343. The score is arranged in systems for various instruments. The first system (measures 336-343) includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E.H. (F)), Clarinet (Cl. (B)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Trp. (C)), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The second system (measures 343-349) includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E.H. (F)), Clarinet (Cl. (B)), Bassoon (Bsn.), Horn (Hn. (F)), Trombone (Btb.), Tams (L. Tam.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

Measure numbers 336 and 343 are indicated at the start of their respective systems. Rehearsal marks **9/16** and **6/16** are placed above the Piccolo and Viola staves. Dynamic markings include *mf*, *cresc.*, and *f*. The score features complex rhythmic patterns and harmonic textures.



355

Fl. *a2* *tr* *ff* *mf* *ff*

Picc. **6** **16** **9** **16** **6** **16** *ff*

Ob. *a2* *tr* *ff* *mf* *ff*

E.H. (F)

Cl. (B $\flat$ ) *a2* *tr* *ff* *mf* *ff*

E $\flat$  Cl. *tr* *ff* *mf* *ff*

Bsn. *ff*

Hn. (F)

Trp. (C) *audace* *sempre ff* **6** **16** **9** **16** **6** **16**

Trb. **6** **16** **9** **16** **6** **16**

Btb.

Timp.

M. Tam. *L.v.* *ff*

Xyl.

B.D. *wooden beaters* *pp* *ff*

Vbslp.

Flex. *(su)* *ff*

Hp. *ff* *gliss.* *mf* *ff*

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

Vln. II *ff* *mf* *ff*

Vla. *div. pizz.* **6** **16** **9** **16** **6** **16** *arco* *ff*

Vcl. *div. pizz.* **6** **16** **9** **16** **6** **16** *arco* *ff*

C.B. *pizz.* *ff*

23





390

Cbsn.

Hn. (F)

Trp. (C)

Trb.

Btb.

Timp.

Toms.

Vla.

Vcl.

C.B.

*f* *mf* *muted*

398

25

Fl.

Picc.

Ob.

E.H. (F)

Cl. (B)

Bsn.

Cbsn.

Hn. (F)

Trb.

Btb.

Timp.

Glock.

B.D.

Toms.

Vla.

Vcl.

C.B.

*f* *ff* *bell up* *a2* *L.v.* *mf*

25

407

Cbsn. *p*

Hn. (F) *mf p p*

Btb. *mf p p*

Timp. *mp p*

Vla. *mp p*

Vcl. *mp p*

C.B. *p*

418 **Ritard.** c. 5" c. 5"

Cbsn. *pp n* **2/4**

Hn. (F) *pp n n*

Btb. *pp n*

Timp. *pp*

Trgl. *ppp*

Vla. **Ritard.** *pp n* **2/4**

Vcl. *pp n*

26 Tempo I° (♩=104)

428 *breath attack*

Picc. *mf* *pp* *n*

Cbsn. *mf* *pp* *n*

Timp. *p*

Trgl. *<mf*

Siz. Cym. *wire brush scrape* *p* *l.v.*

L. Tam. *wire brush scrape* *p* *l.v.*

Pno. *p*

26 Tempo I° (♩=104)

Vln. I *pp*

Vln. II *div.* *p*

Vla. *div.* *p*

Vcl. *pizz.* *p*

C.B. *pp*

434

Cl. (B♭) *mp*

Hi-hat *wire brushes* *p*

Mar. *p*

Güir. *p*

Tamb. *p* *strike:* *p* *shake*

Pno. *p*

Vln. I

C.B.

439

Ob.

E.H. (F)

Cl. (B $\flat$ )

Bsn.

Hn. (F) 1., 2. a $2$  (open)  
*mf*

Hi-hat *p*

Mar.

Güir.

Tamb.

Pno.

Vln. I

Vln. II *p*

Vla. *p*

Vcl. *arco div.*  
*p*

C.B. *pizz.*

27

445

Fl. *mf* *f*

Ob. *p* *mp* *f*

E.H. (F) *p*

Cl. (B $\flat$ ) *mp* *f*

E $\flat$  Cl. *mf* *f*

Bsn. *p*

3/4 2/4

Hn. (F) 3., 4. muted *fz* *fz*

Trb. *fz* *fz*

Xyl. *f*

Mar. *mf*

St. Dr. *mf*

3/4 2/4

27

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

3/4 2/4

449

Fl. *mp* *f*

Ob. *p* *f*

E.H. (F) *p*

Cl. (B $\flat$ ) *p* *mf* *f*

E $\flat$  Cl. *mf* *f*

Bsn. *p*

Hn. (F) *fz*

Trb. *fz*

Xyl. *f*

Mar. *mf*

St. Dr. *mf*

Vln. I

Vln. II *p*

Vla. *p*

3/4 2/4

3/4 2/4

3/4 2/4

453

2.

Bsn.

Cbsn.

Hn. (F)

Trb.

Timp.

Hi-hat

Mar.

Güir.

Tamb.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

*3*  
*4*

*fz*

*pp*

*3*  
*4*

*fz*

*fz*

*p*

*snare sticks*

*p*

*p*

*p*

*p*

*p*

*3*  
*4*

*2*  
*4*

*p*

*3*  
*4*

*2*  
*4*

*fp*

*mf*

*f*

*fp*

*mf*

*f*

*fp*

*mf*

*f*

*fz*

*arco*

*fz*

*fz*

458 28

Ob. *p*

E.H. (F)

Bsn. *p*

Hn. (F) *mf* 1., 2. *a2*

Trp. (C) *mf* 1., 2. *a2 open*

Trb. *fz fz*

Hi-hat *p*

Mar. *mf*

St. Dr. *mf*

Mar.

Güir.

Tamb.

Pno. *p*

Red.

28

Vln. II *p*

Vla. *p*

Vcl. *mf*

C.B. *mf*

464

Fl. *f*

Ob. *mf* 1. *p*

E.H. (F) *mf*

Cl. (B $\flat$ ) *f*

Bsn. *mf*

Hn. (F) *mf*

Trp. (C) *fz* *fz*

Trb. *fz* *fz*

Xyl. *f*

Mar. *mf* *p*

St. Dr. *f*

Pno.

Vcl. *pizz.* *p*

C.B. *pizz.* *p*

3/8 2/4

469

Fl. *f*

Ob. *mf*

E.H. (F) *p*

Cl. (B $\flat$ ) *f* *mf* *mf*

Bsn. *p* *mf* *mf*

Hn. (F) (1., 2.)

Trp. (C) (1., 2.)

Xyl. *f*

St. Dr. *f*

Pno.

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Detailed description of the musical score: The score is for measures 469-473. The Flute part (Fl.) starts with a forte (f) dynamic and plays a sixteenth-note pattern. The Oboe (Ob.) has a mezzo-forte (mf) dynamic. The English Horn (E.H. (F)) plays a piano (p) dynamic. The Clarinet (Cl. (B $\flat$ )) and Bassoon (Bsn.) both start with a forte (f) dynamic and transition to mezzo-forte (mf) later. The Horn (Hn. (F)) and Trumpet (Trp. (C)) parts are marked with first and second endings (1., 2.). The Xylophone (Xyl.) and Snare Drum (St. Dr.) parts are marked with a forte (f) dynamic. The Piano (Pno.) part is in the grand staff. The Violin I (Vln. I) part starts with a forte (f) dynamic, and the Violin II (Vln. II) and Viola (Vla.) parts are marked with a mezzo-forte (mf) dynamic.

29

474

Fl. *f* *fz* *fz* *fz* *fz* *ff* *tr* *breath attack* *mf*

Picc. *fz* *fz* *fz* *fz* *ff* *tr* *mf*

Ob. *f* *fz* *fz* *fz* *fz* *ff* *tr* *mp*

E.H. (F) *f* *fz* *fz* *fz* *fz* *ff* *tr* *mp*

Cl. (B $\flat$ ) *fz* *fz* *fz* *fz* *ff* *tr* *mp*

E $\flat$  Cl. *f* *fz* *fz* *fz* *fz* *ff* *tr* *mp*

Bsn. *fz* *fz* *fz* *fz* *ff* *tr* *breath attack* *mp*

Cbsn. *fz* *fz* *fz* *fz* *ff* *tr* *mf*

Hn. (F) *mf* 1., 2. *a2*

Trp. (C) *fz* *fz* *fz* *fz* *ff* *tr* *mp* 1., 2.

Timp.

L. Tam *mf* *gong beater* *mf* *l.v.*

Xyl. *fz* *fz* *fz* *fz* *mf*

St. Dr. *mf*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p* *arco*

C.B. *pp*

29

479

Fl.

Picc. *pp*

Ob. *f*

E.H. (F) *f*

Cl. (B $\flat$ ) *mp*

E $\flat$  Cl. *mf*

Bsn. *f*

Cbsn. *pp*

Hn. (F) *f*, *pp*, *mp* (open), *mf* (muted)

Trp. (C) 1., 2. *f*, *pp*, *fz*

Trb. *open*, *mp*, *fz*

Mar. *mf*

St. Dr. *mf*

Pno. *solo ff*, *ad lib.*

Vln. II

Vla. *arco*, *mp*

Vcl. *mp*

C.B. *mp*

3/4, 2/4

484

Fl. *f*

Picc. *f*

Ob. *f* *mf*

E.H. (F) *mf*

Cl. (B.) *f*

E<sub>b</sub> Cl. *f*

Bsn. *mf*

Cbsn.

Hn. (F) *mf*

Trp. (C) *f* 1., 2. a2 open

Xyl. *f*

Mar. *mp*

St. Dr. *mf*

Pno. *mp*

Vln. I *mf* *ff*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

C.B.

490 30

Ob. *fp* *f* *ff*

E.H. (F) *fp* *f* *ff*

Cl. (B $\flat$ ) *fp* *f* *ff*

E $\flat$  Cl. *fp* *f* *ff*

Bsn. *fp* *f* *ff* *a2*

Cbsn. *fz* (open) *pp* *ff*

Hn. (F) *mf* (muted)

Trp. (C) (1., 2.) *mf*

Btb. *mf* *fz* *pp* *ff*

Timp. *mf* *fz* *pp*

Hi-hat *p* *p* *p*

Mar. *mf* *mf* *mf*

Güir. *mf* *mf* *mf*

Tamb. *mf* *mf* *mf*

Pno. *f* *solo ff*

Vln. I

Vln. II

Vla. *fz* *pp* *mf*

Vcl. *fz* *pp* *mf*

C.B. *fz* *pp* *mf*

30

495

Fl. *ff* *a2*

Ob. *f* 3 3

Cl. (B $\flat$ ) *ff* *a2*

E $\flat$  Cl. *ff*

Bsn.

Cbsn.

Trp. (C) *open* *mf*

Trb. *mp* *mf*

Btb.

Hi-hat *p* *mf*

Mar. 3/4 2/4

Güüer.

Tamb.

Vln. I *mf* *div.*

Vln. II

Vla. 3/4 2/4

Vcl.

C.B.

500

Ob. *f*

E.H. (F) *f*

Cl. (B $\flat$ )

E $\flat$  Cl.

Bsn. *f*

Cbsn. *f*

Hn. (F) *mf* (open)

Trp. (C) *ff* 1.

Tubes *hard mallets* *f*

Vln. I

Vln. II

Vla.

Vcl.

504

Fl. *ff*

Picc.

Ob. *mf*

E.H. (F) *ff*

Cl. (B.) *ff*

E♭ Cl. *f*

Bsn. *ff*

Cbsn. *f*

Hn. (F) *fz*

Trp. (C) *fz*

Trb. *f marc.*

Btb. *f marc.*

Timp.

L. Tam *f*

Mar. *f*

St. Dr. *f*

Pno. *fz*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

C.B. *mf*

*3/4* *2/4* *3/4*

*ff* *f* *ff* *ff*

*tr* *tr* *tr*

*7* *7* *7*

*3* *3* *3*

*a2 open* *ff eroico!* *ff eroico!*

*hard mallets* *ff*

*3* *3* *3*

*31*

509

Fl. *ff* *tr* *3* *tr* *3*

Picc.

Ob. *ff* *tr* *3* *mf* *tr* *3*

Cl. (B $\flat$ ) *tr* *3* *tr* *3*

E $\flat$  Cl.

Bsn. *ff* *tr* *3* *tr* *3*

Cbsn. *f*

Hn. (F)

Trb.

Btrb. *f*

Btb. *f*

Timp.

Xyl. *p* *ffz* *f* *ffz*

Mar. *p* *ffz* *ffz*

Pno. *f*

Vln. I *p* *ffz*

Vln. II *p* *ffz* *f*

Vla. *ff* *f*

Vcl. *pizz.* *f*

C.B. *mf*

*3/4* *2/4* *3/4*

513

Fl. **3/4** **2/4** *p* *ffz*

Picc. *p* *ffz*

Ob. *p* *ffz*

E.H. (F) *p* *ffz*

Cl. (B.) *p* *ffz*

E. Cl. *p* *ffz*

Cbsn. *fz* *mf* *f*

Trp. (C) **3/4** **2/4** *ff eroico!* *ffz*

Trb. *fz* *mf* *f*

Btrb. Btb. *fz* *mf* *f*

S. Tam *ff*

M. Tam

Xyl. **3/4** **2/4** *ff* *p* *ffz* *8va*

Mar. *ff* *p* *ffz* *8va*

Pno. *ff* *ffz* *8va*

Vln. I *div.* *f* *ff* *ffz*

Vln. II **3/4** **2/4** *ff* *ffz* *mf*

Vla. *ff* *mf*

Vcl. *arco* *ff* *mf*

C.B. *ff*





527

Fl.  
Picc.  
Ob.  
E.H. (F)  
Cl. (B.)  
E♭ Cl.  
Bsn.  
Cbsn.  
Hn. (F)  
Trp. (C)  
Bth.  
Timp.  
Glock.  
Xyl.  
Mar.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
C.B.

3/4 2/4 3/4 2/4

*ffz* *ffz* *ffz* *ffz*

*a2* *a2* *a2* *a2*

*ff* *ff* *ff* *ff*

*ffz* *ffz* *ffz* *ffz*

*C<sub>1</sub>* *C<sub>1</sub>* *C<sub>1</sub>*





33 **Meno mosso** (♩=80)

537

Fl. **2/4** *fff*

Picc. **2/4** *fff*

Ob. *fff*

E.H. (F) *fff*

Cl. (B.) *fff*

E♭ Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. (F) **2/4** *fff*

Trb. **2/4** *fff*

Beij. Cym. *f* *fff*

M. Tam *fff*

F.D. *fff fragoroso*

B.D. **2/4** *fff fragoroso*

Toms *fff fragoroso*

L. Roar *fff fragoroso*

Pno. *fff*

Hp. *fff*

33 **Meno mosso** (♩=80)

Vln. I *p* *fff*

Vln. II **2/4** *p* *fff*

Vla. *p* *fff*

Vcl. *fff*

C.B. *fff*



547

Fl. *fff*

Picc. *fff*

Ob. *fff*

E.H. (F) *fff*

Cl. (B) *fff*

Es. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. (F) *mf* *ff*

Trp. (C) *ff*

Trb. *ff*

Btb. *ff*

Timp. *mf* *ff*

Beij. Cym. *f* *ff*

F.D. *ff*

B.D. *ff*

Toms

Pno. *p* *f*

Hp.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

C.B. *fff*