

Esa-Pekka Salonen

L.A. VARIATIONS

for orchestra
(1996)

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L.A. Variations was commissioned by the Los Angeles Philharmonic Association. It was written for the musicians of the Los Angeles Philharmonic Orchestra, and is dedicated to Ernest Fleischmann. The first performance took place on 16th January 1997 at the Dorothy Chandler Pavilion, Los Angeles, given by the Los Angeles Philharmonic Orchestra conducted by the composer.

SCORING

Piccolo

2 flutes (2nd doubling alto flute)

2 oboes

English horn

2 clarinets in B flat (2nd doubling
E flat clarinet)

Bass clarinet in B flat

Contrabass clarinet in B flat

2 bassoons

Contrabassoon

4 horns in F

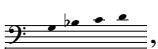

3 trumpets in C

3 trombones

Tuba

Timpani (doubling bass drum)

Percussion (3 players):

1. Vibraphone, 4 tuned gongs ,
log drums, bongos
2. Marimba, tubular bells,
crotales, tomtoms, sizzle cymbal
3. 3 tamtams (small, medium, large),
2 congas, glockenspiel, roto-toms ,
mark tree, sizzle cymbal

Harp

Celesta

Synthesizer (Yamaha SY-77)

Strings (minimum 16.14.12.10.8 players)

Duration: c. 19 minutes

Conductor's score and orchestral parts,
including electronic sounds diskette for the Yamaha SY-77 synthesizer,
are available on hire

COMPOSER'S NOTE

L.A. Variations is essentially variations on two chords, each consisting of six notes. Together they cover all the twelve notes of a chromatic scale. Therefore the basic material of the work has an ambiguous character; sometimes (most of the time, actually) it is modal (hexatonic), but sometimes chromatic, when the two hexachords are used together as a twelve-tone structure. This ambiguity, combining serial and non-serial thinking, is characteristic of all my work since the mid-eighties, but *L.A. Variations* tilts the balance drastically towards the non-serial.

This piece, some nineteen minutes of music scored for a large orchestra, including contrabass clarinet and a synthesizer, is very clear in its form and direct in its expression. The two hexachords are introduced in the opening bars of the piece, together in the chromatic phenotype. Alto flute, English horn, bass clarinet and two bassoons, shadowed by three solo violas, play a melody which sounds like a kind of synthetic folk music, but is in fact a horizontal representation of the two hexachords transposed to the same pitch. Some of the variations that follow are based on this melody, others on the deeper, invisible (or inaudible) aspects of the material. There are also elements that never change, like the dactyl rhythm first heard in the timpani and percussion halfway through the piece.

This is a short description of events in *L.A. Variations*:

1. The two hexachords together as an ascending scale. Movement slows down to...
2. Quasi folk-music episode (as described above).
3. First Chorale (winds only).
4. Big chord I. The two hexachords are interpreted three times in three different ways in a very large chord.
5. Scherzando, leggiero.
6. A machine that prepares the even semiquaver movement of...
7. Variation of the melody in trumpets and violin I.
8. Fastest section of the piece, ♩ = 150. First, woodwinds in the highest register, then bass instruments in the lowest register. An acrobatic double bass solo leads to...
9. Variation for winds, percussion, harp, celesta.
10. Canon in three different tempi, scored for a chamber ensemble.
11. A tutti string passage leads to...
Big machine I. Percussion prepares the mantra rhythm:
Brass chords in the Big Machine are my homage to Sibelius.
12. Second Chorale.
13. A new aspect of the melody in unison strings.
14. Tempo ♩ = 125, Canon à 3.
15. Big Machine II. Probably the most joyful music I've ever written.
16. Big chord II. This time two different interpretations of the hexachords.
Repeated mantra rhythm in timpani, roto-toms, and log drums grows to maximum power.
17. Coda. Two hexachords together as at the beginning. Scored for eight muted cellos, eight muted violins and piccolo.

I wrote *L.A. Variations* specifically for the players of the Los Angeles Philharmonic. I'm very proud of the virtuosity and power of my orchestra.

Esa-Pekka Salonen, 1996

L. A. VARIATIONS

Esa-Pekka Salonen
(1996)

♩ = 100

Piccolo

Flute 1

Alto Flute in G

Oboes 1.2

English Horn

Clarinets 1 in B♭
2

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Bassoon 1.2

Contrabassoon

Horns 1-4 in F

Trumpets 1 in C
2.3

Trombones 1 con sord. (straight)
2 con sord. (straight)
3 con sord. (straight)

Tuba con sord.

Timpani

Vibraphone

Marimba

Tam-Tam (large)

Celesta

Synthesizer

Harp

Violin I

Violin II

Viola

Violoncello div. a 4

Double Bass div.

ff **mf** **f** **dim.** **pp** **p** **mp** **fff** **l.v.** **l.v. sempre** **dim. sempre** **con sord. (cup)** **2. con sord. (cup)** **3. con sord. (cup)** **div.** **a 4** **l.v.**

[illegible]

This musical score page contains measures 12 through 15 of a composition. The tempo changes from "rit." (ritardando) to "A tempo" at measure 13. The instrumentation includes Flute 1, Alto Flute in G, Euphonium, Bass Clarinet in B-flat, Baritone Saxophone 1 & 2, Horns in F (first four parts), Trumpets 1 & 2 in C, Trombone 1, Percussion 1 (Vibraphone), Celesta, Synthesizer, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Measure 12: Features strong dynamics (*ff*) for woodwinds and brass. The horn section has a "stopped sempre" instruction. The vibraphone and celesta play a rhythmic pattern. The synthesizer and harp provide harmonic support.

Measure 13: The tempo returns to "A tempo". Dynamics shift to *f* for many instruments. The woodwinds and brass continue their melodic lines.

Measure 14: Continues the melodic development in the woodwinds and brass. The string section remains mostly silent or plays sustained notes.

Measure 15: Concludes the section with a return to *p* (piano) dynamics. The horn section again features "stopped sempre" markings. The overall texture is more delicate than in the previous measures.

21

Fl. 1

A. Fl. in G

E. Hn.

B. Cl. in B \flat

Bsn. 1.2

Hn. in F

Tbn. 1

Synth.

Hp.

Vln. I

Vln. II

Vla. (3 sole)

Vla. (le altre)

Vlc.

D.B.

B

f

ff

mf

26

Fl. 1

A. Fl.
in G

E. Hn.

B. Cl.
in B \flat

Bsn. 1.2

1
2

Hn.
in F

3
4

1
2

Tbn.

Perc. 1

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mf

ff *f* *p*

f *ff*

ff *f* *p*

ff *f* *ff*

ff *f* *p*

mf *p* *mf*

(Vibr.)
mf con ped. sempre

arco
3 3 3 3 3 3 3

pp *mp* *pp*

div. a 5

pp *mp* *pp*

(3 sole)
ff *f* *p*

f *ff*

(le altre)

f

div. a 3
mp

mp

f

mp

[illegible]

This image shows a page from a musical score, specifically measures 37 through 40. The score is written for a large ensemble, including Piccolo (Picc.), Flute I (Fl. 1), Alto Flute in G (A. Fl. in G), Euphonium (E. Hn.), Bass Clarinet in B-flat (B. Cl. in Bb), Baritone Saxophone 1 & 2 (Bsn. 1.2), Trumpets in C (Tpt. in C) numbered 1, 2, and 3, Trombones in B-flat (Tbn.) numbered 1, 2, and 3, Percussion 1 (Perc. 1), Celesta (Cel.), Synthesizer (Synth.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). Measures 37-39 are in common time (C), while measure 40 changes to 3/4 time. Dynamics include piano (*p*), mezzo-piano (*mp*), forte (*f*), and mezzo-forte (*mf*). Performance instructions like "con sord. (straight)" are present for the Trombone 1 part in measure 40. The notation includes various note values, rests, slurs, and articulation marks.

[illegible]

50

Picc.

Fl. 1

A. Fl.
in G

Ob. 1.2

E. Hn.

Cl. 1.2
in B \flat

B. Cl.
in B \flat

Cb. Cl.
in B \flat

Bsn. 1.2

Cbsn.

1
2
Hn.
in F
3
4

1
2
3
Tpt.
in C

Tbn.

1
2
Perc.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(a2)

(Vibr.) nat.

p

Tubular Bells

p

\times = double gliss., one up, one down

mf

[illegible]

63

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Cl. 1.2
in B \flat

B. Cl.
in B \flat

Cb. Cl.
in B \flat

Bsn. 1.2

Cbsn.

Hn.
in F

Tpts. 1-3
in C

Tbns. 1-3

Tuba

Timp.

(Vibr.)

Perc. 1
(Tub. Bells)

Perc. 2
(lge. T-tam)

Cel.

Synth.

Hp.

4 soli

Vln. I
gli altri
div. a 5

4 soli

Vln. II
gli altri
div. a 5

3 sole

Vla.
le altre
div. a 4

Vlc.

D.B.

F ♩ = 100 leggiero

fff, *p*, *ppp*, *mf*, *ffz*, *f* l.v., *l.v. sempre p con ped.*, *(sempre fff)*, *2. to E \flat Clarinet*, *3. +*, *10*

71

1 Fl. *mp* *leggiero*

2 Fl. *mp* *leggiero*

Ob. 1.2

E. Hn.

Perc. 1 (Vibr.) *b*

3 2 Congas (with hands) *mp*

Cel. *f* *sempre*

Hp. *mf* 15:12

Vln. I tutti div. a 2 pizz. *p*

Vln. II tutti div. a 2 pizz. *p*

Vla.

Vlc.

D.B.

75

1 Fl.

2 Fl.

Ob. 1.2

E. Hn.

Perc. 1

3 2 Congas (with hands)

Cel.

Hp. *f* *lv.* *p*

Vln. I solo spiccato *mp* *leggiero*

Vln. II gli altri (div.)

Vla.

Vlc.

D.B.

[illegible]

89

H

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

E. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 in B♭ *ff*

B. Cl. in B♭ *ff*

Cb. Cl. in B♭ *ff*

Bsn. 1.2 *ff*

Cbsn. *ff*

Hn. in F *f*

1 2 3 4

Tpt. in C *f*

1 2 3

Tbn. *f*

1 2 3

Tuba *f*

Timp. *f*

(Tuned Gongs)

Perc. 2 (Tub. Bells)

Glockenspiel *f*

Cel. *fff*

Synth. *ff* l.v. sempre

Hp. *ff* l.v. sempre

H tutti div. pizz. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* pizz.

Vlc. div. a 4 *ff* pizz.

D.B. *ff* div. pizz.

95

I

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

1

2

3

4

Hn.
in F

1

2

3

Tpt.
in C

1

2

3

Tbn.

1

2

3

Tuba

1

2

3

Timp.

1

2

3

Perc.

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

100

The musical score is arranged in systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, E-flat Clarinet, Clarinet 1 in B-flat, Bass Clarinet in B-flat, Contrabass Clarinet in B-flat, Bassoon 1 & 2, and Cbassoon. The second system includes Horns in F (1-4), Trumpets in C (1-3), Trombones (1-3), Tuba, Timpani, Percussion (Tuned Gongs, Tub. Bells, Glock.), Cello, Synth., Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex melodic lines, harmonic textures, and dynamic markings. Rehearsal marks 8 and 9 are present. A 4:3 ratio is indicated for the Trombone and Harp parts in measures 102 and 103.

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

1
2
3
4
Hn.
in F

1
2
3
Tpt.
in C

1
2
3
Tbn.

Tuba

Timp.

1
(Tuned Gongs)

2
(Tub. Bells)

3
(Glock.)

Perc.

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

105

J ♩ = 100

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1, 2

Cbsn.

Hn.
in F

Tpt.
in C

Tbn.

Tuba

Timp.

(Tuned Gongs)

Vibraphone

Perc. 2

(Tub. Bells)

Crotales

(Glock.)

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco, off the string, at the frog

dim.

p

f

on the string

div. a 3
on the string

p

f

on the string

div. a 3
on the string

p

f

on the string

div. a 4

109

112

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1 in B♭

1

Tpt. in C

2

(Vibr.)

1

(Crot.)

2

(Glock.)

3

Cel.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

K

K

div. a 2

div. a 2

div. a 3

arco

p

f

mp

115

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Oboes 1 & 2, English Horn, E-flat Clarinet, Clarinet 1 in B-flat, Bass Clarinet in B-flat, and Bassoon 1. The brass section consists of Horns in F (first and second), Trumpet 1 in C, and a Vibraphone (Vibr.) and Crotonal (Crot.) in the Percussion section. The string section includes Violins I and II, Viola, Violoncello (Vlc.), and Double Bass (D.B.). The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The woodwinds and brass play melodic lines, while the strings provide a rhythmic and harmonic foundation. The percussion adds texture and emphasis. The score is divided into measures, with some measures containing multiple staves for a single instrument (e.g., Violoncello and Double Bass). Dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano) are used throughout to indicate the volume of the music. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings.

119

Ob. 1

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

1

Bsn.

1

Hn.
in F

3

1

Perc.

Vln. I

Vln. II

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vla.

f *p* *f*

p *f* *p* *f*

Vlc.

f

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

D.B.

123

L

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

1

Bsn.

1

Hn.
in F

3

Tpt. 1.2
in C

Tbn. 1.2

Timp.

(Mar.)

Perc.

2

Vln. I

off the string

Vln. II

off the string

Vla.

off the string

Vlc.

off the string

D.B.

[illegible]

135

B. Cl.
in B \flat

Cb. Cl.
in B \flat

1

Bsn.

2

Cbsn.

1

Tpt.
in C

2

1

2

Tbn.

3

Tuba

Timp.

Perc. 3
(Roto-Toms)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

139

B. Cl.
in B♭

ff>f ff>f sim.

Cb. Cl.
in B♭

ff>f ff>f sim.

1

ff>f ff>f sim.

Bsn.

2

Cbsn.

ff>f ff>f sim.

1

ff>f ff>f sim.

Tpt.
in C

2

1

ff>f ff>f sim.

Tbn.

2

3

ff>f ff>f sim.

Tuba

ff>f ff>f sim.

Timp.

ff>f ff>f sim.

Perc. 3

(Roto-Toms)

ff>f ff>f sim.

Vln. I

ff>f ff>f sim.

Vln. II

ff>f ff>f sim.

Vla.

ff>f ff>f sim.

Vlc.

ff>f ff>f sim.

D.B.

ff>f ff>f sim.

143

N Più mosso ♩ = 150

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

1

Bsn.

2

Cbsn.

1

Tpt. in C

2

1

2

Tbn.

3

Tuba

Timp.

1

Perc. 2

3

Cel.

N Più mosso ♩ = 150

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[illegible]

This page contains measures 151 through 154 of a musical score. The instrumentation includes:

- Picc.**: Piccolo
- Fl. 1.2**: Flute 1 and 2
- Ob. 1.2**: Oboe 1 and 2
- E♭ Cl.**: E-flat Clarinet
- Cl. 1 in B♭**: Clarinet in B-flat
- Perc.**: Percussion, including (Vibr.) Vibraphone, (Mar.) Maracas, and (Glock.) Glockenspiel
- Cel.**: Cello
- Synth.**: Synthesizer
- Hp.**: Harp
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vlc.**: Violoncello
- D.B.**: Double Bass

The score features intricate melodic lines for the woodwinds and strings, with dynamic markings such as *non dim.*, *gliss.*, *ff*, and *p*. A rehearsal mark 'O' is present at the beginning of measure 154.

155

Picc.

Fl. 1. 2

1

Ob.

2

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

1

Perc.

2

Cel.

Vln. I

Vln. II
(6 soli)

Vla.
(6 sole)

Vlc.
6 soli

(a2)

non dim.

2. to Alto Flute

non dim.

to B♭ Clarinet 2

non dim.

ff

non dim.

ff

dim. poco

(Vibr.)

(Mar.)
(loco)

non dim.

non dim.

p

p

p

p

p

gliss.

ff

p

gliss.

ff

p

gliss.

ff

p

158

Cb. Cl.
in B♭

Perc. 1

f

Log Drums

mf



176 **rall.** $\text{♩} = 50$ **Prestissimo subito**

B. Cl. in B \flat **ff** *non dim.*

Bsn. 1 **ff** *non dim.*

1 **f** *p*

Tbn. 2 **f**

Synth. **ff** *pp*

Vlc. **rall.** (solo) $\text{♩} = 50$ **Prestissimo subito**

ff *possibile*

(solo) free bowing

D.B. **fff** *possibile espressivo molto*

rapidissimo possibile *gliss.*

181

Q ♩ = 100

Fl. 1

A.Fl.

1

Cl. in B \flat

2

B. Cl. in B \flat

1

Hn. in F

3

4

Tbn. 2

1

Perc.

2

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

con sord.

pp sempre

con sord.

pp sempre

con sord. (cup)

pp sempre

Tuned Gong

mf l.v.

Vibraphone

p Led

(Mar.)

p

p

ff

fff

p

(solo)

gliss.

0

186

Fl. 1

A.Fl.

Ob. 1.2

E. Hn.

1

Cl.
in B \flat

2

B. Cl.
in B \flat

1

2

Hn.
in F

3

4

1

2

Tbn.

3

1

Perc.

2

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

(solo)

D.B.

194

Fl. 1

A.Fl.

Ob. 1.2

E. Hn.

1

Cl.
in B \flat

2

B. Cl.
in B \flat

1

2

Hn.
in F

3

4

Tbn. 1.2

1

Perc.

2

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

198 **S**

Fl. 1

A.Fl.

Ob. 1.2

E. Hn.

1

Cl. in Bb

2

B. Cl. in Bb

1

Hn. in F

2

3

4

2

Tbn.

3

1

Perc.

2

Cel.

Hp.

S

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[illegible]

206

A.Fl.

E. Hn.

1
Cl.
in B \flat

2

B. Cl.
in B \flat

1

Bsn.

2

1

Hn.
in F

2

3
(3.)

4
4.

Tpt. 1
in C

1
(Log Drums)

Perc.

3
(Roto-Toms)

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

The musical score for page 206 is a complex orchestral arrangement. It features a variety of instruments, including woodwinds (A. Fl., E. Hn., Cl. in B \flat , B. Cl. in B \flat , Bsn.), brass (Hn. in F, Tpt. 1 in C), percussion (Log Drums, Roto-Toms), strings (Vln. I, Vln. II, Vla., Vlc., D.B.), and keyboard (Cel., Synth., Hp.). The score is divided into measures, with dynamic markings (ff, f, mf, mp, pp) and articulation (accents, slurs) indicating the intensity and phrasing of the music. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, percussion in the middle, and strings and keyboard in the lower staves. The score is written in a clear, professional notation, with a focus on the melodic and harmonic lines of the instruments.

210

Fl. 1

A.Fl.

Ob. 1

E. Hn.

1
Cl.
in Bb

2

B. Cl.
in Bb

1

2

1

2

3

4

Tpt. 1
in C

1
Perc.

(Log Drums)

3

(Roto-Toms)

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

1. sola

Vlc.

D.B.

214

U

Fl. 1

A.Fl.

Ob. 1

E. Hn.

Cl. in B \flat

1

2

B. Cl. in B \flat

1

Bsn.

2

Hn. in F

1

2

3

4

Tpt. 1 in C

Perc.

(Log Drums)

(Roto-Toms)

3

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla. (sola)

Vlc.

D.B.

218

Fl. 1

A.Fl.

Ob. 1

E. Hn.

1

Cl.
in B♭

2

B. Cl.
in B♭

1

Bsn.

2

1

Hn.
in F

2

3

4

Tpt. 1
in C

1

(Log Drums)

Perc.

3

(Roto-Toms)

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

V

223

Fl. 1

A.Fl.

Ob. 1

E. Hn.

1

Cl.
in B \flat

2

B. Cl.
in B \flat

Cb. Cl.
in B \flat

1

Bsn.

2

Cbsn.

1

Hn.
in F

2

3

4

(Log Drums)

Perc. 2

(Roto-Toms)

(Mar.)

Tam-Tam (medium)

Cel.

Synth.

Hp.

Vln. I

Vln. II

(sola)

Vla.

1. solo
pizz.
ff

2. solo pizz.
ff

D.B.

[illegible]

231

A.Fl.

Ob. 1,2

E. Hn.

Cl. 1
in B \flat

Cbsn.

Tpt. 1,2
in C

(Tuned Gongs)

1

Perc. 2

(Mar.)

3

Tam-Tam (small)

Cel.

Hp.

Vln. I
(3 soli)

Vln. II

Vla.

Vlc.
(2 soli)

D.B.

mf *3* *pp* *mf* *pp*

mf ma espr.

ppp

p

con sord. (straight) *mp* *3*

sempre simile

1. sola on the string *mf*

p *sempre simile*

(2. solo) 1. solo *p*

235

W

A.Fl.

E. Hn.

Cb. Cl.
in B \flat

Cbsn.

Tpt. 1,2
in C

(Tuned Gongs)

1

(Mar.)

Perc. 2

Tam-Tam (medium)

3

Cel.

Synth.

Hp.

W

Vln. I
(3 soli)

Vln. II

(sola)

Vla.

arco on the string

pizz.

Vlc.
(2 soli)

2. solo

D.B.

239

A.Fl.

Ob. 1,2

E. Hn.

Cb. Cl.
in B \flat

Cbsn.

Tpt. 1,2
in C

(Tuned Gongs)

1

Perc.

(Mar.)

2

Cel.

Synth.

Hp.

Vln. I
(3 soli)

Vln. II

Vla.

Vlc.
(2 soli)

D.B.
(2 soli)

pp

mf

pp

p

mp

pp

p

f

f espr.

arco

pizz.

1. solo

2. solo

on the string

mp

p

243

A.Fl.

E. Hn.

Cbsn.

Tpt. 1,2
in C

1 (Tuned Gongs)

Perc. 2 (Mar.)

3 Tam-Tam (large)

Cel.

Synth.

Hp.

Vln. I
(3 soli)

Vln. II

Vla.

Vlc.
(2 soli)

D.B.
(2 soli)

[illegible]



255

1

Perc. 2

3

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ffp *ff* *ffp* *ff* *ffp* *ff*

259

Y

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Timp.

(Bongos)

1

ffp

ffp

ff

(Tom-Toms)

2

p

ff

(Congas)

3

ff

Roto-Toms

ff

Congas

Vln. I

sempre on the string

sempre on the string

sempre on the string

Vln. II

sempre on the string

sempre on the string

sempre on the string

Vla.

sempre on the string

sempre on the string

sempre on the string

sempre on the string

Vlc.

sempre on the string

sempre on the string

unis.

sempre on the string

D.B.

ffp

ff

ffp

ff

ffp

263

Picc.



Musical staff for Piccolo. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p* across four measures.

Fl. 1.2



Musical staff for Flute 1.2. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*. An *(a2)* marking is present at the beginning.

Ob. 1.2



Musical staff for Oboe 1.2. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*. An *(a2)* marking is present at the beginning.

E. Hn.



Musical staff for English Horn. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*.

E♭ Cl.



Musical staff for E-flat Clarinet. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*.

Cl. 1 in B♭



Musical staff for Clarinet 1 in B-flat. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*.

B. Cl. in B♭



Musical staff for Bass Clarinet in B-flat. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*.

Cb. Cl. in B♭



Musical staff for Contrabass Clarinet in B-flat. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*.

Bsn. 1.2



Musical staff for Bassoon 1.2. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*. An *a2* marking is present at the beginning.

Cbsn.



Musical staff for Contrabassoon. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*.

Timp.



Musical staff for Timpani. It features a rhythmic line with various note values.

(Bongos)

1



Musical staff for Bongos. It features a rhythmic line with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *p*.

(Tom-Toms)

2



Musical staff for Tom-Toms. It features a rhythmic line with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *p*.

Roto-Toms

3



Musical staff for Roto-Toms. It features a rhythmic line with dynamic markings *ff* and *ff sempre*.

Congas



Musical staff for Congas. It features a rhythmic line with dynamic markings *ff* and *ff sempre*.

Vln. I



Musical staff for Violin I. It features a melodic line with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *p*. An *unis.* marking is present at the beginning.

Vln. II



Musical staff for Violin II. It features a melodic line with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *p*. An *unis.* marking is present at the beginning.

Vla.



Musical staff for Viola. It features a melodic line with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *p*. An *unis.* marking is present at the beginning.

Vlc.



Musical staff for Violoncello. It features a melodic line with dynamic markings *ff*, *p*, *ff*, *p*, *ff*, and *p*. An *unis.* marking is present at the beginning.

D.B.



Musical staff for Double Bass. It features a melodic line with dynamic markings *ff*, *p*, *ff*, and *p*. *unis.* and *div.* markings are present at the end.

266

Picc. *ff* *p* *ff* *p*

Fl. 1.2 (a2) *ff* *p* *ff* *p*

Ob. 1.2 (a2) *ff* *p* *ff* *p*

E. Hn. *ff* *p* *ff* *p*

E♭ Cl. *ff* *p* *ff* *p*

Cl. 1 in B♭ *ff* *p* *ff* *p*

B. Cl. in B♭ *ff* *p* *ff* *p*

Cb. Cl. in B♭ *ff* *p* *ff* *p*

Bsn. 1.2 *ff* *p* *ff* *p*

Cbsn. *ff* *p* *ff* *p*

Timp. *ff* *p* *ff* *p*

1 (Bongos) *ff* *p* *ff* *p* *ff* *p* *ff* *p*

2 (Tom-Toms) *ff* *p* *ff* *p* *ff* *p* *ff* *p*

3 Roto-Toms *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Congas

Vln. I *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vln. II *ff* *p* *ff* *p* *ff* *p* *ff* *p*

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

Vlc. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

D.B. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

unis.

[illegible]

272

Picc. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

(a2)

Fl. 1.2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

(a2)

Ob. 1.2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

E. Hn. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

E♭ Cl. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cl. 1 in B♭ *ff* *p* *ff* *p* *ff* *p* *ff* *p*

B. Cl. in B♭ *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cb. Cl. in B♭ *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Bsn. 1.2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cbsn. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Timp.

(Bongos)

1 *p* *ff* *p* *ff* *p* *ff* *p*

(Tom-Toms)

2 *p* *ff* *p* *ff* *p* *ff* *p*

(Congas)

3

Vln. I *p* *ff* *p* *ff* *p* *ff* *p*

Vln. II *p* *ff* *p* *ff* *p* *ff* *p*

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

Vlc. *p* *ff* *p* *ff* *p* *ff* *p*

D.B. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

unis. div. unis.

275

This musical score page contains measures 275, 276, and 277. The instruments and their parts are as follows:

- Picc.**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Fl. 1.2**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Ob. 1.2**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- E. Hn.**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- E♭ Cl.**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Cl. 1 in B♭**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- B. Cl. in B♭**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Cb. Cl. in B♭**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Bsn. 1.2**: Bass clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Cbsn.**: Bass clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Timp.**: Bass clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Perc. 1 (Bongos)**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Perc. 2 (Tom-Toms)**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Perc. 3 (Congas)**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Vln. I**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Vln. II**: Treble clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Vla.**: Bass clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- Vlc.**: Bass clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).
- D.B.**: Bass clef, key of D major. Measures 275-276: *ff* (quarter), *p* (quarter), *ff* (quarter), *p* (quarter), *ff* (quarter). Measure 277: *sim.* (quarter), (quarter), (quarter), (quarter).

278

A1

Picc. *f* *ff* *staccato*

Fl. 1, 2 *f* *ff* *staccato*

1 *f* *ff* *staccato*

Ob. *f* *ff* *staccato*

2 *f* *ff* *staccato*

E. Hn. *p* *ff* *staccato*

E♭ Cl. *f* *ff* *staccato*

Cl. 1 in B♭ *f* *ff* *staccato*

B. Cl. in B♭ *p* *ff* *staccato*

Cb. Cl. in B♭ *p* *ff* *staccato*

Bsn. 1, 2 *a2* *p* *ff* *staccato*

Cbsn. *p* *ff* *staccato*

Tbn. 3 *ff* *senza sord.* *sim.*

Tuba *ff* *sim.*

Timp. *ff*

1 (Bongos) *ff*

2 (Tom-Toms) *ff*

3 (Congas) *ff*

Glockenspiel *ff*

Cel. *ff*

Vln. I *ff* *on the string, at the frog* *div.* *ff*

Vln. II *ff* *on the string, at the frog* *div.* *ff*

Vla. *ff* *on the string, at the frog* *div.* *ff*


Vlc. *ff* *3 desks, div. on the string, at the frog* *ff*

2 desks on the string, at the frog *ff*

D.B. *unis.* *p* *ff* *div.* *ff*

282

Picc.




Fl. 1.2




1


Ob.




2



E. Hn.




E♭ Cl.



Cl. 1
in B♭



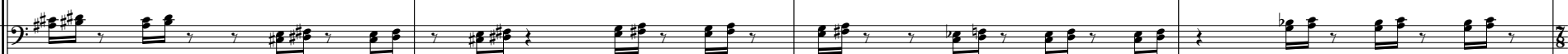
B. Cl.
in B♭




Cb. Cl.
in B♭




Bsn. 1.2




Cbsn.




Tbn. 3



Tuba




Timp.




1

(Bongos)




Perc. 2

(Tom-Toms)



3

(Glock.)




Cel.



Vln. I




Vln. II



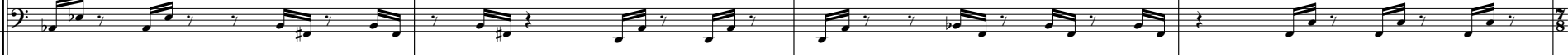
Vla.



Vlc.



D.B.

sempre simile


286

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

1

2

3

Tpt.
in C

Tbn. 3

Tuba

Timp.

1

2

3

(Bongos)

(Tom-Toms)

(Glock.)

Perc.

Cel.

8va

Sound 8
(high bells)
ff
(loco)

Synth.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

291

B1

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

1
2
Hn.
in F

3
4

1
2
Tpt.
in C

3

1
2
Tbn.

3

Tuba

Perc. 3
(Glock.)

Cel.

Synth.

B1

Vln. I

Vln. II

Vla.

Vlc.

D.B.

296

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

1
2

Hn.
in F

3
4

1
2

Tpt.
in C

3

1
2

Tbn.

3

Tuba

Perc. 3

Cel.

(8)

Synth.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

301

C1 ♩ = 50

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

1
2
Hn.
in F

3
4

1
2
Tpt.
in C

3

1
2
Tbn.

3

Tuba

Timp.

Perc. 3
(Glock.)

Cel.

Synth.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ff *sempre*
a2

ff *sempre*

ff

ff *intenso*

ff *intenso*
unis.
5

ff *intenso*
unis.
5

ff *intenso*
5

ff *intenso*
unis.
free bowing
5

ff *sempre*

306

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

Hns. 1-4
in F

Tpts. 1-3
in C

Tbns. 1-3

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pp

to Bass Drum

[illegible]

319 **D1**

Picc. *f*

Fl. 1.2 *f* a2

Ob. 1.2 *ff* a2

E. Hn. *f*

E♭ Cl. *f*

Cl. 1 in B♭ *ff*

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Hn. in F 1 3 a2 2 4 a2

Tbn. 1 2 3

Tuba

Vibraphone

Perc. 1 *ff* 3 *f*

Cel. *ff*

Synth. *ff* Sound 9 (grand piano)

D1

Vln. I unis., sul G *f* espressivo, con suono

Vln. II unis., sul G *f* espressivo, con suono

Vla. unis. *f* espressivo, con suono

Vlc. unis. *f* espressivo, con suono

D.B. unis. *f* sonore

323

E1

Picc.

Fl. 1.2 (a2)

Ob. 1.2 (a2)

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Hn. in F 1 3 (a2)

Hn. in F 2 4 (a2)

Tbn. 1 2

Tuba 3

Perc. 1 (Vibr.)

Perc. 3 (Glock.)

Cel.

Synth.

Vln. I (sul G sempre)

Vln. II (sul G sempre)

Vla.

Vlc.

D.B.

328

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Hn. in F

1 3

2 4

Tbn.

1 2

3

Tuba

Perc.

(Vibr.)

1

(Glock.)

3

Cel.

Synth.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

333

F1 Doppio movimento ♩ = 100

Picc.

Fl. 1.2 (a2)

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Hn. in F 1 3 (a2)

2 4 (a2)

Tpt. in C 1 2 3

Tbn. 1 2 3

Tuba

(Vibr.)

Perc. 1 (Vibr.)

3 (Glock.)

Cel.

Synth.

Vln. I III

Vln. II III

Vla. IV

Vlc. V

D.B.

339

Picc.

Ob. 1.2 (a2)

Cl. 1.2 in B \flat (1.)

B. Cl. in B \flat

Cb. Cl. in B \flat

Bsn. 1.2

Cbsn.

Hn. in F
1 3
2 4

Tpt. in C
1 2
3

Tbn.
1 2
3

Tuba

Perc. 1 (Vibr.)

Synth.

Vln. I

Vln. II

Vla.

Vlc.
div. a 2

D.B.

$\text{♩} = \overset{\frown}{\underset{|}{5}} \text{♩}$ ($\text{♩} = 125$)

f

a2

f

a2

f

a2

poco f

sim.

spice.

f

mf

mf

348 (a2)

Fl. 1.2

Ob. 1.2

Cl. 1.2 in Bb

Hns. 1-4 in F

1 2 Tbn.

3 Tuba

1 2 Perc.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

G1

G1

f

ff

acc

352

Fl. 1.2 (a2)

Ob. 1.2 (a2)

E. Hn. *staccato* *f*

Cl. 1.2 in B \flat (a2)

B. Cl. in B \flat *staccato* *f*

Bsn. 1 *staccato* *f*

Bsn. 2 *staccato* *f*

Hn. in F 1 (a2)

Hn. in F 2 (a2)

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *p*

Perc. 1 (Vibr.)

Perc. 2 (Mar.)

Vln. I

Vln. II

Vla.

Vlc. *p*

D.B. *mf* on the string, vibrato *mf* on the string, vibrato

H1

356 (a2)

Fl. 1.2

Ob. 1.2

E. Hn.

Cl. 1.2
in B \flat

B. Cl.
in B \flat

1

Bsn.

2

1

Hn.
in F

2

3

4

1

Tbn.

2

3

Tuba

1

Perc.

(Vibr.)

(Mar.)

2

Vln. I

Vln. II

Vla.

Vlc.

Vlc.

D.B.

D.B.

H1

sim.

spicc.

mf

spicc.

mf

360

Fl. 1.2

Ob. 1.2

E. Hn.

Cl. 1.2
in B \flat

B. Cl.
in B \flat

Bsn. 1.2

1
2
Hn.
in F

3
4

Tpt. 1.2
in C

1
2
Tbn.

3

Tuba

1
Perc.

2

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(a2)

(a2)

(a2)

(a2)

(Vibr.)

(Mar.)

sim.

[illegible]

368

(a2) *staccato*

Fl. 1.2

Ob. 1.2

Cl. 1.2 in B \flat

2. to E \flat Clarinet

1.

Tbns. 1-3

Tuba

1 (Vibr.)

Perc. 2 (Mar.)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

372

Picc.

1 *f espr. legato*

Fl. 2 *f espr. legato*

Ob. 1.2 *p* *cresc.* *f*

E \flat Cl. *p* *cresc.* *f*

Cl. 1 in B \flat *p* *cresc.* *f*

Tbns. 1-3 *p*

Tuba *p*

1

Perc. 2 Congas

3 *mf sempre*

Cel. *ff sempre*

Hp. *ff sempre*

Vln. I *p* *p sempre*

Vln. II

Vla.

Vlc. *p*

D.B. *p*

376

J1

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

Cl. 1
in B♭

1
(Vibr.)

2
(Mar.)

3
(Congas)
sim.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

380

J1

Picc.

Fl. 1.2

Ob. 1.2

E♭ Cl.

Cl. 1
in B♭

1

2

3

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[illegible]

388

K1

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Bsn. 1.2

1
3

Hn.
in F

2
4

Tpt. 2,3
in C

1
(Vibr.)

2
(Tom-Toms)

3
(Congas)

Cel.

Synth.

Hp.

K1

Vln. I

Vln. II

Vla.

Vlc.

D.B.

392

Picc.

Fl. 1.2 (a2)

Ob. 1.2 (a2)

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Bsn. 1.2

1 3 Hn. in F (a2)

2 4 (a2)

Tpt. 2.3 in C

1 (Vibr.)

Perc. 2 (Tom-Toms)

3 (Congas)

Cel.

Synth.

Hp.

Vln. I

Vln. II div. unis. div. unis. div. unis. div. unis. div. unis.

Vla.

Vlc.

D.B.

L1

396

Picc.

Fl. 1.2

(a2)

Ob. 1.2

a2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Bsn. 1.2

1
3

Hn.
in F

2
4

Tpt. 2,3
in C

1

(Vibr.)

Perc. 2

(Tom-Toms)

3

(Congas)

Cel.

Synth.

Hp.

L1

Vln. I

div. unis. div. unis. div. unis. div. unis.

Vln. II

Vla.

Vlc.

D.B.

400

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1
in B♭

B. Cl.
in B♭

Cb. Cl.
in B♭

Bsn. 1.2

Cbsn.

Hn. in F
1 3
2 4

Tpt. in C
1 3
2

Tbn.
1 2
3

Tuba

Timp.
Bass Drum

Log Drums

Perc. 2
(Tom-Toms)

Glockenspiel

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

M1

408

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Hn. in F 1 3 (a2)

Hn. in F 2 4 (a2)

Tpt. in C 1 2 3 a2

Tbn. 1 2 3

Tuba

Timp. (B. Drum)

(Log Drums)

Perc. 2 (Tom-Toms)

(Glock.)

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

412

N1 ♩ = 100

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

E♭ Cl.

Cl. 1 in B♭

B. Cl. in B♭

Cb. Cl. in B♭

Bsn. 1.2

Cbsn.

Hn. in F

Tpts. 1-3 in C

Tbn.

Tuba

Timp.

Perc. 2

Cel.

Synth.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(B. Drum)

(Log Drums)

(Tom-Toms)

(Glock.)

413

N1 ♩ = 100

loco

div. a 6

loco

div. a 6

div. a 6

3 desks

2 desks

415

Picc. *fff* *mf*

Fl. 1.2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

E♭ Cl. *mf*

Cl. 1 in B♭ *mf*

B. Cl. in B♭ *mf*

Cb. Cl. in B♭ *mf*

Bsn. 1.2 *mf*

Cbsn. *mf*

Hn. in F 1 *mf*

Hn. in F 2 (a2) *mf*

Tpt. in C 1 *mf*

Tpt. in C 2 *mf*

Tpt. in C 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Timp. (B. Drum) to Timp. *niente*

(Log Drums) *niente*

Perc. 2 (Tom-Toms) *niente*

3 (Glock.) *fff*

Cel. *fff*

Synth. *fff*

Vln. I *mf* on the string *mf*

Vln. II *mf*

Vla. *mf* on the string *mf*

Vlc. *mf*

D.B. *mf*

[illegible]

01

Vln. I

Vln. II

Vla.

Vlc.

D.B.

diminuendo poco a poco

mf

mf

diminuendo poco a poco

diminuendo poco a poco

diminuendo poco a poco

diminuendo poco a poco

[illegible]

P1

436

Cb. Cl. in Bb
 Cbsn.
 Tuba
 Timp.
 Synth.
 Vln. I (4 soli)
 Vln. II (4 soli)
 Vla.
 Vlc. (8 soli)
 D.B.

Musical score for the first system, measures 1-6. The score includes parts for Cb. Cl. in Bb, Cbsn., Tuba, Timp., Synth., Vln. I (4 soli), Vln. II (4 soli), Vla., Vlc. (8 soli), and D.B. The music features a variety of dynamics including *ppp*, *mp*, *p*, *ff*, and *mf*, with markings for "con sord." and "diminuendo".

450

Picc.

pp ma espressivo

Vln. I

(dim. sempre)

p

ppp

Vln. II

(dim. sempre)

pp

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