

BOBBY GE

PAREIDOLIA AND OTHER HABITS

for orchestra

Full score in C

2023



FOR PERUSAL USE ONLY

Pareidolia and Other Habits

Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Bb Clarinets

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 F Horns

3 C Trumpets (with harmon mutes)

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (3 players):

Player 1: Triangle, glockenspiel

Player 2: Vibraphone

Player 3: Bass drum, whip

Piano

Strings (as large a complement as possible - at least

8.7.6.5.4)

This is a C score.

Duration: c. 9'

*Commissioned by the Barlow Endowment for Music Composition at
Brigham Young University, as the winner of the 2022 Barlow Prize*

Completed 12/21/2023 in Glasgow, Scotland

Performance Notes

Boxed Figures:

Measures 254-274 feature boxed figures in the first and second violins. These figures should NOT be played in sync as a section; rather, each player should repeat the box in their own time. The resulting effect should NOT be loud; it should be a complex, evolving texture of dustlike particles.

For these boxes, it may be helpful to instruct musicians to begin repeating their patterns starting from different points in each box. That way, one can ensure the most heterogeneity of sound.

Woodwinds:

Flute

- Fluttertongue is indicated with flz. and three lines of tremolo.
- Half-air, half-pitched notes are indicated with a slash through the notehead. A syllable - such as 'shh' or 'ss' - will always be given above. They should be more pitch than air.

Brass:

- Square noteheads indicate that the player should blow air pitchlessly through the instrument. Strive to create a washy, ocean-like sound.

Trumpets

- Harmon mutes are required. A '+' means your hand should cover the end of the mute; 'o' means open.

Horns

- A '+' above any note means to stop the horn.

Percussion:

Player 2 is given a very prominent role with the vibraphone. Mallets should have some, but not too much articulation - hard yarn mallets might be best.

Player 3 requires wire brushes (as well as a regular bass drum beater) on the bass drum. The effect of the wire brushes should be wispy, airy, and rustly.

Program Notes

We, as people, have a tendency to search for meaning or patterns in places where there really might not have been any to begin with. Be them faces in the clouds (pareidolia), coincidental events aligning on birthdays (synchronicity), or hidden messages ostensibly encoded in metal albums (patternicity), such moments of projected meaning have entered into the stuff of legend. This kind of magical thinking is well-studied in psychology, anthropology, and beyond, perhaps because of the myriad truths it reveals about us as a species.

To me, pareidolia - finding meaning in nebulous stimuli - speaks to a natural desire for communication. There is a genuine thrill in thinking one has deciphered an encoded message, and it arises from feeling a personal connection to the implied author. It's especially gratifying when that author seems to have gone to great lengths to conceal themselves from the general public. From the quotidian (the chocolate chips in my muffin look like my cat, Whiskers) to the silly (someone embedded Donkey Kong in this AI-generated landscape) to the grandiose (the stars have arranged themselves into the face of God), it's exciting, if a little self-congratulatory, to feel as though one is speaking the same language as the author.

Pareidolia and Other Habits is a piece about finding meaning in the smallest of gestures. The work is built out of small, simple ideas that ripple and reverberate across the orchestra, echoing to and fro between instrumental sections. Individual string harmonics prefigure a vibraphone tune; dustlike, particulate sounds gather into ferocious tuttis; melodic motifs stretch and compress capriciously, notes dropping in and out at will. As vivid and dramatic as the music is, though, the piece was written without any program or image in mind. Just as we might see faces in rock formations, we try (and often are able) to derive story, emotion, and meaning from purely instrumental, abstract music. This piece, ultimately, is a celebration of that.

PAREIDOLIA AND OTHER HABITS

Bobby Ge

Score in C

Flares of light, $\sigma = 116$

Piccolo

Flute 1

Flute 2

Oboes 2

English Horn

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons 2

Contrabassoon

F Horns 3
2
4

C Trumpets 2
3

Trombones 2

Bass Trombone

Tuba

Timpani

Triangle

Glock

Vibraphone

Bass Drum

Piano

Flares of light, ♩ = 116

Violin I (solo)

Violin I (altri)

Violin II (solo)

Violin II (altri)

Viola

Violoncello (solo)

Contrabass

Picc. non vib. **pp**

Fl. 1 'ssh' half-air, half-pitch **mf** ord. timbre trill **f** half-air, half-pitch **n**

Fl. 2 ord. timbre trill **f** **pp** **f** 'ssh' half-air, half-pitch **n** **f**

Ob. 2 **mp** very dramatic and sudden crescendo!

Eng. Hn. **ff** sudden crescendo **n** **ff**

Cl. 1 **f** sudden crescendo **n** **ff**

Cl. 2 **f** sudden crescendo **n** **ff**

B. Cl. **ff** **1** **n** **ff** non vib. **pp** **f**

Bsn. 2 **mf**

Cbsn.

Hn. 3 **ff** **5** **n** **ff** harmon mute 'wah' **n** **mf** harmon mute 'wah'

Tpt. 1

Tpt. 2

Tpt. 3 a2, blow air **n** **mf** harmon mute 'wah'

Tbn. 2 blow air **f** **n** **n**

B. Tbn. **n** **f** **n**

Tba. blow air **n** **f** **n**

Timp.

Tri. **p** **pp** **p** **p** **ppp**

Glock. **pp**

Vib. **f** **pp** **f**

B. D. **mp** **pp** **pp** **mf** **pp**

Pno. **mf** **p** **pp** **mf** **pp**

Vln. I (solo) **ff** **n** **ff** **n** **ff** pizz. **ff** arco **0**

Vln. I **p** **n** ric. **non vib.** **f** **3 pp** **f** **3 pp** **n**

Vln. II (solo) **mp** **pp** ric. **ff** arco **n** **p** **n** ric. **ff**

Vln. II **pizz.** **mp** **pp** ric. **n** **p** **n** **mf** **pp** **3 arco, non vib.**

Vla. (solo) **mp** **pp** **pizz.** **ff** **f** **pp** pressure trill **n** **ff**

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

Vc. (solo) **ff** **1** **n** **mf** **n** **ff** II **n** **mf** **n** **ff** **1** **n**

Vc. **n** **mf** **n**

Cb.

3

rit.

♩ = 88

Picc. *pp*

Fl. 1 *ff* *pp* *ord., non vib.*

Fl. 2 *pp*

Ob. 1 *p* *a2*

Eng. Hn. *pp*

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

Cl. 2 *n* *f*

B. Cl. *n* *f*

Bsn. 1 *mp* *n*

Cbsn. *n*

Hn. 3 *ff*

Tpt. 1 *n* *mf* *n* *mf*

Tpt. 2 *n* *mf* *n* *mf*

Tpt. 3 *n* *mf*

Tbn. 1 *ff*

B. Tbn. *ff*

Tba. *n* *ff*

Tim. *p*

Tri. *p*

Glock. *p*

Vib.

B. D. *mf* *pp* *mf*

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

rit.

n. I (solo) *f* *p* *ff* *f* *p* *pp* *IV, arco*

Vln. I *f* *n* *mf* *n* *f* *p* *pizz.* *3 (w)* *pp*

n. II (solo) *f* *p* *ff* *f* *p* *n*

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

Vla. (solo) *ff* *f* *p* *ff* *p* *pp* *I, arco*

Vla. *f* *n* *mf* *n* *pizz.* *ricochet* *5 (w)* *pp*

Vc. (solo) *I* *f* *p* *ff* *f* *p* *I* *pp*

Vc. *f* *n* *sounds up 2 8ves and a 5th* *f* *pp* *II*

Cb. *n* *ff*

s A a tempo, ♩ = 116

A a tempo, $\bullet = 116$

Picc. pp

Fl. 1 pp

Fl. 2 pp

Ob. 1 a2, very short! mp

Eng. Hn. f

Cl. 1 f

Cl. 2 f

B. Cl.

Bsn. 1 pp

Cbsn.

rit.

A detailed musical score page featuring ten staves of music. The instruments listed from top to bottom are: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Bass Trombone (Tba.), Timpani (Timp.), and Glockenspiel (Glock.). Below these are three additional staves: Bass Drum (B. D.) and Piano (Pno.). The score is divided into measures by vertical bar lines. Various dynamics are indicated throughout, including **ff**, **mf**, **pp**, and **f**. Performance instructions like **3** (for triplets) and **n** (for eighth-note patterns) are also present. The music is written in common time (indicated by a '4') and includes some changes in key signature.

Aa tempo, ♩ = 116

Musical score for orchestra, page 10, measures 11-16. The score includes parts for Vln. I (solo), Vln. I, Vln. II (solo), Vln. II, Vla. (solo), Vla., Vc. (solo), Vc., and Cb. The instrumentation is as follows:

- Vln. I (solo):** Measures 11-12, ff; Measures 13-14, f → pp; Measures 15-16, f → pp.
- Vln. I:** Measures 11-12, f → pp; Measures 13-14, f → pp; Measures 15-16, f → pp.
- Vln. II (solo):** Measures 11-12, ff, ric.; Measures 13-14, f, ric.; Measures 15-16, f, ric.
- Vln. II:** Measures 11-12, f → p; Measures 13-14, f → f; Measures 15-16, f → p.
- Vla. (solo):** Measures 11-12, ff, sf, pp; Measures 13-14, f → pp; Measures 15-16, f → pp.
- Vla.:** Measures 11-12, f → pp; Measures 13-14, f → pp; Measures 15-16, f → pp.
- Vc. (solo):** Measures 11-12, f, p, ric.; Measures 13-14, f, p, ric.; Measures 15-16, f, p, ric.
- Vc.:** Measures 11-12, f → pp; Measures 13-14, f → pp; Measures 15-16, f → pp.
- Cb.:** Measures 11-12, ff; Measures 13-14, ff, n; Measures 15-16, ff, n.

Measure 16 includes dynamic markings: III, III, IV, I, snap pizz., and sf.

B Shimmering, wispy

B Shimmering, wispy

Score for orchestra and piano, page 8.

Instrumentation: Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno., Vln. I (solo), Vln. I, Vln. II, Vla., Vc. (solo), Vc., Cb.

Measure 44:

- Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno.: Rests.
- Vln. I (solo): *sforzando* (sf) *pianissimo* (pp).
- Vln. I: *pianissimo* (pp).
- Vln. II: *pianissimo* (pp).
- Vla.: *pianissimo* (pp).
- Vc. (solo): *pianissimo* (pp).
- Vc.: *pianissimo* (pp).
- Cb.: *pianissimo* (pp).

Measure 45:

- Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno.: Rests.
- Vln. I (solo): *pianissimo* (pp).
- Vln. I: *pianissimo* (pp).
- Vln. II: *pianissimo* (pp).
- Vla.: *pianissimo* (pp).
- Vc. (solo): *pianissimo* (pp).
- Vc.: *pianissimo* (pp).
- Cb.: *pianissimo* (pp).

Measure 46:

- Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno.: Rests.
- Vln. I (solo): *pianissimo* (pp).
- Vln. I: *pianissimo* (pp).
- Vln. II: *pianissimo* (pp).
- Vla.: *pianissimo* (pp).
- Vc. (solo): *pianissimo* (pp).
- Vc.: *pianissimo* (pp).
- Cb.: *pianissimo* (pp).

Measure 47:

- Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno.: Rests.
- Vln. I (solo): *pianissimo* (pp).
- Vln. I: *pianissimo* (pp).
- Vln. II: *pianissimo* (pp).
- Vla.: *pianissimo* (pp).
- Vc. (solo): *pianissimo* (pp).
- Vc.: *pianissimo* (pp).
- Cb.: *pianissimo* (pp).

Measure 48:

- Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno.: Rests.
- Vln. I (solo): *pianissimo* (pp).
- Vln. I: *pianissimo* (pp).
- Vln. II: *pianissimo* (pp).
- Vla.: *pianissimo* (pp).
- Vc. (solo): *pianissimo* (pp).
- Vc.: *pianissimo* (pp).
- Cb.: *pianissimo* (pp).

Measure 49:

- Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hr. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno.: Rests.
- Vln. I (solo): *pianissimo* (pp).
- Vln. I: *pianissimo* (pp).
- Vln. II: *pianissimo* (pp).
- Vla.: *pianissimo* (pp).
- Vc. (solo): *pianissimo* (pp).
- Vc.: *pianissimo* (pp).
- Cb.: *pianissimo* (pp).

(2.2.3)

C a tempo, ♩ = 116

Picc. *'shh' half-air*

Fl. 1

Fl. 2 *ppp*

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2 *soft as possible*

B. Cl.

Bsn. 2

Cbsn.

Hn. 2 *a4, blow air*

Tpt. 1 *pp*

Tpt. 2

Tpt. 3

Tbn. 2 *a2, blow air*

B. Tbn.

Tba.

Tim. *gloss as far down as possible*

Tri.

Glock.

Vib.

Whip

Pno. *pp*

(2.2.3)

C a tempo, ♩ = 116

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *I* *mp* *n* *n*

Vc. *pp*

Cb.

Picc. flz. *mf* *p* *ord.* *mf* *p* *ord.* *mf* *pp*

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

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

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

Eng. Hn. *pp* *f* *p* *pp*

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

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

B. Cl. *mp* *mf* *p* *ppp* *p*

Bsn. 1 *p* *pp*

Cbsn. *p* *pp*

Hn. 2 *mf*

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

Tpt. 2 *pp* *f*

Tpt. 3 *pp* *mf* *f*

Tbn. 1 *n* *ff* *n* *ff*

B. Tbn. *n* *ff* *n* *ff*

Tba. *n* *ff* *n* *ff*

Timp. *gliss.* *pp*

Tri. *pp* *mf* *pp* *mf*

Glock. *mf* *p* *pp* *mf* *pp*

Vib. *pp* *f* *p* *mf* *pp*

B. D. *pp* *f* *pp* *pp* *mf* *pp*

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

Vln. I *p* *n* *pp* *ff* *n* *mf* *n* *mf* *pp* *mp* *pp*

Vln. II *p* *f* *p* *pp* *f* *pp*

Vla. *n* *mp* *pp* *ff* *n* *mf* *n* *mf* *n* *pp* *mf* *pp*

Vc. *f* *pp* *p*

Cb. *gliss.* *mf* *p*

This page contains measures 8 through 15 of the musical score. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 2, Cbsn., Hn. 2, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score shows a variety of dynamic markings such as *mp*, *pp*, *f*, and *ff*. Performance instructions include "airy, brushy" for the Vibraphone and "ord." for the Bass Trombone. Measure 15 concludes with "arpo" markings for the Double Bass.

D Expanding and contracting

A detailed musical score page for orchestra and piano, page 10. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Cbsn., Hn. 2, Tpt. 2, Tbn. 1, B. Tbn., Tba., Timp., Tri., Glock., Vib., B. D., and Pno. The score features various musical staves with corresponding dynamics and performance instructions. A large, faint watermark reading "OFFICE OF THE PRESIDENT" is visible across the page.

D Expanding and contracting

Enlarging and contracting

Vln. I IV
mf *pp* *mf* *pp* *mp* *f* *p*
 Vln. II *f* *p* *f* *sfp* *p* *f* *p*
 Vla. IV
pp *f* *pp* *f* *pp* *f* *p*
 Vc. *pp* *f* *pp* *ff* *pp* *ff*
 Cb. *pp* *f* *pp* *ff*
 unis.,
 snap pizz.
 $\ddot{\text{o}}$
 snap pizz.
 $\ddot{\text{o}}$

88

Picc. *p* *mp* *mp*

Fl. 1 *p* *mp* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p*

Eng. Hn.

Cl. 1 *p*

Cl. 2 *mp* *p*

B. Cl.

Bsn. 2 *p*

Cbsn. *p*

E Lithe, $\text{♩} = 116$

Hn. 2 1 3 *n* *mp* *n*

Tpt. 2 1 3 *pp* *mp* *pp*

Tbn. 2 1 *p*

B. Tbn. *p*

Tba. *p*

Tim. *p* *pp*

Tri. *mf*

Glock. *mf* *pp*

Vib. *mf* *f* *3* *s* *brushes* *pp*

B. D. *pp* *mf* *pp*

Pno. *(8)* *mp* *pp*

88

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

E Lithe, $\text{♩} = 116$

div., pizz. *mp* *pp*

II unis., arco *n* *mf* *pp*

pizz. gliss. rearticulate! *mp* pizz. *pp*

III, arco *mp* *pp*

Picc. Fl. 1 Fl. 2 Ob. 1 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Cbsn.

Hn. 2 Tpt. 2 Tbn. 2 B. Tbn. Tba. Timp. Tri. Glock. Vib. B. D. Pno. Vln. I Vln. II Vla. Vc. Cb.

a4, blow air

1. *ord.*
2. *ord.*
3. *ord.*

bass drum beater

unis.

I solo, arco
III tutti, arco

div., non vib.
div., pizz.
arco

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 2

Eng. Hn.

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *f* *n*

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

Cbsn. *f* *n* *f* *n*

Hn. 3 *n*

Tpt. 2 *pp*

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

B. Tbn. *f* *n* *f* *n*

Tba. *f* *n* *f* *n*

Tim. *mf* *pp* *pp* *mf* *pp*

Tri.

Glock. *pp*

Vib. *f* *pp*

B. D. *mf* *pp* *pp* *mf* *pp*

Pno. *mp* *pp*

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

Vln. II IV *f* *pp* III *f* *pp*

Vla. *f* *pp*

Vc. *mf* *pp* *n* *f* *pp*

Cb. *f* *n* *n* *f* *n*

ord., non vib.

103 104 105 106 107

F Particulate, shimmering

19

A detailed musical score page for orchestra and piano, spanning measures 6 through 10. The score is organized into two systems of five measures each. The instrumentation includes Picc., Flutes 1 and 2, Oboe 2, English Horn, Clarinets 1 and 2, Bassoon 1, Bassoon 2, Trombones 1, 2, and 3, Bass Trombone, Timpani, Triangle, Gong, Vibraphone, Bass Drum, and Piano. The music features complex rhythmic patterns and dynamic markings such as *p*, *f*, *ff*, *mf*, and *pp*. Measure 6 starts with *pp* for Picc. and Flutes. Measures 7-8 show various dynamics including *f*, *ff*, and *mf*. Measure 9 begins with *pp* for Bassoon 1. Measure 10 concludes with *ff* for Bassoon 2 and *f* for Piano.

F Particulate, shimmering

Musical score for orchestra, measures 11-16. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 11: Vln. I (pp), Vln. II (f), Vla. (f), Vc. (ff, unis., snap pizz.), Cb. (sf). Measure 12: Vln. I (f), Vln. II (f), Vla. (f), Vc. (ff), Cb. (sf). Measure 13: Vln. I (sf), Vln. II (f), Vla. (f), Vc. (ff), Cb. (sf). Measure 14: Vln. I (f), Vln. II (f), Vla. (f), Vc. (ff), Cb. (sf). Measure 15: Vln. I (f), Vln. II (f), Vla. (f), Vc. (ff), Cb. (sf). Measure 16: Vln. I (f), Vln. II (f), Vla. (f), Vc. (ff), Cb. (sf).

Picc. *mf*

Fl. 1 *f*

Fl. 2 *p f*

Ob. 2 *mp*

Eng. Hn. *3 3 3* *pp*

Cl. 1 *n mf*

Cl. 2 *n mf*

B. Cl. *pp ff*

Bsn. 2 *pp ff*

Cbsn. *pp ff*

Hn. 2 *pp*

Tpt. 1 *pp f* *pp mf*

Tpt. 2 *f* *pp mf*

Tpt. 3 *f* *pp mf*

Tbn. 2 *pp pp ff*

B. Tbn. *pp ff*

Tba. *pp ff pp*

Tim. *pp ff pp*

Tri. *f*

Glock.

Vib. *f*

B. D. *to Whip*

Pno. *p* *f* *unis., arco* *div.*

Vln. I *mp* *f* *pp*

Vln. II *p f p* *f p* *I* *f p*

Vla. *f p*

Vc. *pp* *ff* *arco* *div., arco* *unis., snap pizz.* *div., arco*

Cb. *sf*

Picc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

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

Ob. 1 *a2* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Eng. Hn. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Cl. 1 *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n*

Cl. 2 *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n*

B. Cl. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

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

Cbsn. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

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

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

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

Tpt. 3 *f* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f*

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

B. Tbn. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

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

Tim. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Tri. *f* *p* *ff* *p* *f* *p* *ff* *p* *f* *p* *ff* *p*

Glock. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vib. *f* *Whip* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

B. D. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

Vln. I *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

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

Vc. *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Cb. *solo* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

G Pulsating

Fusating

1
Hn.
2
4

Tpt. 1
—f —p
pp —mp —pp

Tpt. 2
—f —p
pp —mf —pp —f

Tpt. 3
—f —p
pp —mp —pp —f

Tbn. 1
—f —p
pp —mp —pp

B. Tbn.
—ff —p
pp —f —ff —pp

Tba.
—ff —pp
ff —mf —ff —pp

Tim. —ff —pp
ff —pp —ff —pp

Glock.

Vib.
sf
pp —mf —pp
mf —pp —f —p

Whip
to B.D.
sf

Pno.
(8) —
mf —pp
mp —pp
mf —3— p
mf —3— p
sf

GPulsating

Musical score for orchestra, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 11 starts with a dynamic of **f**. The strings play eighth-note patterns. Measure 12 begins with a dynamic of **p**, followed by **pp**. The strings continue with eighth-note patterns, and the bassoon has a prominent role with sustained notes and glissandos.

Picc. *p* *f* *mp* *pp* *mp* *p* *mf*

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

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

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

Eng. Hn. *p* *3* *3* *3* *3* *3* *3* *p*

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

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

B. Cl. *p* *f* *p* *f* *p*

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

Cbsn. *p* *f* *p* *f* *p* *f* *p*

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

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

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

Tpt. 3 *pp* *f* *p* *f* *p* *f*

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

B. Tbn. *p* *f* *p* *gliss.* *p* *f* *p* *f* *p*

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

Tim. *f* *p* *f* *p*

Glock. *mp* *mf*

Vib. *mf* *f* *pp* *f* *p*

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

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

Vln. I *pp* *p* *f* *p* *f* *p* *p* *f* *p*

Vln. II *pp* *f* *p* *f* *pp* *f* *p* *f* *p*

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

Vc. *I* *pp* *f* *p* *f* *p* *p* *gliss.* *f* *p* *p*

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

Picc. *p* *pp* *mp* *pp* *pp* *mf* *pp*

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

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

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

Eng. Hn. *mf* *p* *ff* *p* *f*

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

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

B. Cl. *p* *f* *p* *f* *p* *f*

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

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

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

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

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

B. Tbn. *p* *f* *p* *p* *f* *p* *p*

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

Tim. *pp* *sf*

Glock. *mf*

Vib. *f* *p* *f* *p* *p*

B. D. *pp* *f* *to Whip*

Pno. *f* *p* *f* *p* *f*

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

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

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

Vc. *mf* *p* *f* *p* *div.* *3* *3* *ff* *p*

Cb. *p* *f* *p* *snap pizz.* *div. arco* *p*

Picc. *p*

Fl. 1 *p* *mf*

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

Ob. 1 *p*

Eng. Hn. *p* *f*

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

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

B. Cl. *p* *f* *ff*

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

Cbsn. *p*

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

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

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

Tpt. 3 *p* *f* *p* *f* *p* *f* *p* *f* *pp*

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

B. Tbn. *f* *p* *f* *p* *f* *p* *f* *ff*

Tba. *p*

Tim. *p* *ff* *f*

Glock. *p* *ff* *f*

Vib. *p* *ff* *f*

Whip *p* *ff*

Pno. *p* *ff* *f*

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

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

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

Vc. *f* *p* *f* *p* *f* *p* *f* *ff* *f* *p* *ff* *p*

Cb. *f* *p* *f* *p* *f* *p* *ff* *ff* *f* *ff* *p*

Picc. *p* — *f* — *p* *p* — *f* — *p*

Fl. 1 *p* — *f* — *p* *p* — *f* — *p*

Fl. 2 *p* — *f* — *p* *p* — *f* — *p*

Ob. 1 *a2* *sf* *sf* *sf*

Eng. Hn. *f* — *f*

Cl. 1 *p* — *mf* *p* — *mf* *p* — *mf* *p* — *mf*

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

B. Cl. *sf*

Bsn. 1 *sf*

Cbsn. *sf*

Hn. 2 *3* *f* *n ff* *n ff*

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

Tpt. 2 *ff* *p* — *f* *p* — *f* *pp* *3* *mf* *3* *pp* *pp* *3* *mf* *3* *pp*

Tpt. 3 *ff* *p* — *f* *p* — *f* *p* — *mf* — *pp* *p* — *mf* — *pp* *p* — *mf* — *pp*

Tbn. 2 *sf* *n ff* *n ff*

B. Tbn. *sf* *n ff* *n ff*

Tba. *sf* *n ff* *n ff*

Tim. *sf*

Glock. *sf* *pp* *f* *f*

Vib. *sf* *f* *mf*

Whip *sf* *to B.D.* *sf*

Pno. *sf p* *(same notes)* *sf* *sf* *sf*

Vln. I *sf p* *f*

Vln. II *ff* *p* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vla. *ff* *p*

Vc. *ff*

Cb. *sf*

H Glaring, like looking into the sun

Glaring, like looking into the sun

H Glaring, like looking into the sun

(2.2.3)

Picc.

Fl. 1

Fl. 2

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

Cbsn.

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(2.2.3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

Picc.

Fl. 1

Fl. 2

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

Cbsn.

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Timp.

Glock.

Vib.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I rit. 35
 Picc. ♩ = 84
 Fl. 1
 Fl. 2
 Ob. 1
 Eng. Hn.
 Cl. 1
 B. Cl.
 Bsn. 2
 Cbsn.
 Hn. 3
 Tpt. 2
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Glock.
 Vib.
 B. D.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

FOR PUBLICATION ONLY

Measures 195-199 show a complex score for orchestra and piano. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, B. Cl., Bsn. 2, Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score features dynamic markings such as *mp*, *pp*, *p*, *ff*, *f*, *sf*, *ppp*, *mf*, and *sf*. Performance instructions include "non vib." for oboe 1, "dampen immediately" for timpani, glockenspiel, and bass drum, and "rit." (ritardando) at the beginning of each section. Measure 195 starts with a dynamic of *mp* for woodwinds and *pp* for brass. Measure 196 begins with *pp* for woodwinds and *p* for brass. Measure 197 starts with *pp* for woodwinds and *p* for brass. Measure 198 begins with *ff* for brass and *pp* for woodwinds. Measure 199 begins with *ff* for brass and *pp* for woodwinds. The piano part (Pno.) is prominent throughout, providing harmonic support and rhythmic patterns. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic and rhythmic support, often playing eighth-note patterns or sustained notes. The woodwind section (Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, B. Cl., Bsn. 2, Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D.) plays various melodic and harmonic roles, often featuring sustained notes or rhythmic patterns. The brass section (Bsn. 2, Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D.) provides harmonic support and rhythmic patterns, often featuring sustained notes or rhythmic patterns. The percussion section (Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D.) provides harmonic support and rhythmic patterns, often featuring sustained notes or rhythmic patterns. The piano part (Pno.) is prominent throughout, providing harmonic support and rhythmic patterns. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic and rhythmic support, often playing eighth-note patterns or sustained notes. The woodwind section (Picc., Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, B. Cl., Bsn. 2, Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D.) plays various melodic and harmonic roles, often featuring sustained notes or rhythmic patterns. The brass section (Bsn. 2, Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D.) provides harmonic support and rhythmic patterns, often featuring sustained notes or rhythmic patterns. The percussion section (Cbsn., Hn. 3, Tpt. 2, Tbn. 2, B. Tbn., Tba., Timp., Glock., Vib., B. D.) provides harmonic support and rhythmic patterns, often featuring sustained notes or rhythmic patterns.

FOR PUBLICATION ONLY

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 2

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1
3
4

a2, blow air
n ff

blow air
n ff

blow air
n ff

pizz.
f 3 pp
mf 3 pp

II
fff 3 mf 3

II
3 ppp 3 mf 3

mf 3 ppp

200 201 202 203 204

accel.

$\downarrow \equiv 100$

accer.

$\text{♩} = 100$

Picc. *mf*

Fl. 1 *pp*

Fl. 2 *f*

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2 *pp* *ff*

Cbsn.

Hn. 2

Tpt. 2

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

B. Tbn.

Tba.

Timp. *f*

Glock. *mp*

Vib. *f* *Bass Drum*

B. D.

Pno. *pp* *(pp)*

Vln. I (solo) *ff* *III* *n* *ff* *III* *n* *ff*

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

Vln. II (solo) *IV* *n* *ff* *n* *ff*

Vln. II *ppp* *ppp cloudy* *ppp cloudy*

Vla. (solo) *ff* *n* *ff* *III* *n* *ff*

Vla. *mf* *ppp* *f*

Vc. (solo) *ff* *div. arco* *5* *n* *ff* *II* *n* *ff*

Vc. *pp* *ff* *arco*

Cb. *pp* *ff*

poco accel.

$\text{♩} = 108$

Picc.

Fl. 1

Fl. 2

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

Cbsn.

Hn. 2

Tpt. 2

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

B. D.

Pno.

poco accel.

$$\dots \downarrow = 108$$

Vln. I (solo) III
 Vln. I
 Vln. II (solo)
 Vln. II
 Vla. (solo) III
 Vla.
 Vc. (solo) I
 Vc.
 Cb.

K ♩ = 116

K ♩ = 116

(2.2.3)

Picc. *f* — *p*

Fl. 1 *f* — *p*

Fl. 2 *f* — *p*

Ob. 1 *f* — *p*

Eng. Hn. *f* — *pp*

Cl. 2 *f* — *pp*

B. Cl.

Bsn. 2 *p*

Cbsn.

Hn. 2 *pp* — *f*

Tpt. 2 *sf* — *p*

Tbn. 2 *p*

B. Tbn.

Tba.

Timp.

Glock.

Vib. *f* — *pp*

B. D.

Pno. *f* — *pp*

(2.2.3)

Vln. I (solo) *ff*

Vln. I *p f* — *pp*³

Vln. II (solo) *ff*

Vln. II *pp f* — *pp*³

Vla. (solo) *ff*

Vla. *ff* — *p*

Vc. (solo) *ff*

Vc.

Cb.

Score for orchestra and soloists.

Top System (Measures 235-239):

- Picc. (Piccolo) - dynamic *p*, *mf*, *pp*, *f*, *p*.
- Fl. 1 (Flute 1) - dynamic *p*.
- Fl. 2 (Flute 2) - dynamic *p*, *f*, *p*.
- Ob. 1 (Oboe 1) - dynamic *p*.
- Eng. Hn. (English Horn) - dynamic *n*, *mp*, *pp*, *f*, *p*.
- Cl. 1 (Clarinet 1) - dynamic *n*, *mp*, *pp*, *f*, *p*.
- Cl. 2 (Clarinet 2) - dynamic *n*, *mp*, *pp*, *f*, *p*.
- B. Cl. (Bass Clarinet) - dynamic *p*.
- Bsn. 1 (Bassoon 1) - dynamic *pp*, *f*, *pp*, *f*, *p*.
- Cbsn. (Cello) - dynamic *f*.
- Hn. 2 (Horn 2) - dynamic *pp*, *f*, *pp*, *f*, *p*.
- Tpt. 2 (Trumpet 2) - dynamic *ff*, *p*, *ff*, *p*.
- Tbn. 2 (Tuba 2) - dynamic *f*.
- B. Tbn. (Bass Tuba) - dynamic *f*.
- Tba (Double Bass) - dynamic *f*.
- Tim. (Timpani) - dynamic *f*.
- Tri. (Triangle) - dynamic *f*.
- Glock. (Glockenspiel) - dynamic *f*.
- Vib. (Vibraphone) - dynamic *f*, *pp*, *f*, *p*.
- B. D. (Bell) - dynamic *f*.
- Pno. (Piano) - dynamic *f*, *pp*, *f*, *pp*.

Bottom System (Measures 235-239):

- Vln. I (solo) - dynamic *pp*, *mf*, *pp*, *f*, *pp*. *join section*.
- Vln. I (solo) - dynamic *p*, *3*, *3*, *f*, *p*, *f*, *pp*.
- Vln. I (solo) - dynamic *p*, *3*, *3*, *f*, *p*, *f*, *pp*.
- Vln. II (solo) - dynamic *f*, *pp*, *pp*, *ff*, *pp*. *join section*.
- Vln. II (solo) - dynamic *p*, *3*, *f*, *p*, *f*, *pp*.
- Vla. (solo) - dynamic *p*, *f*, *pp*. *join section*.
- Vla. - dynamic *pp*, *3*, *3*, *3*, *ff*, *unis., snap pizz.*, *pp*.
- Vcl. - dynamic *f*.
- Cb. (Cello) - dynamic *f*.

Picc. *f*
Fl. 1 *f*
Fl. 2 *p*
Ob. 1 *f*
Eng. Hn. *f*
Cl. 1 *f*
Cl. 2 *f*
B. Cl.
Bsn. 1 *f*
Cbsn.

Hn. 2 *f*
Tpt. 2 *ff*
Tbn. 2
B. Tbn.
Tba.
Timpani

Tri.
Glock.
Vib.
B. D.

Pno.

Vln. I
Vln. II
Vla. *pp*
Vc.
Cb.

Picc. *p* *pp*

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

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

Ob. 1 *p*

Eng. Hn. *mf*

Cl. 1 *mp*

Cl. 2 *mf*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 2 *ff*

Tpt. 2 *ff* *pp*

Tbn. 1 *ff*

B. Tbn. *ff*

Tba. *ff*

Tim. *ff*

Tri. *p*

Glock.

Vib.

B. D. *ff*

Pno. *f* *p*

Vln. I *f* *I, pressure trill*

Vln. II *p* *pp*

Vla. *pizz.*

Vc. *p*

Cb. *f*

a4, blow air
a3, blow air
a2, blow air
blow air
blow air
wire brushes

L Glassy, particulate

45

(2.3)

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *pp*

Cl. 2

B. Cl.

Bsn. 2

Cbsn. *p*

Hn. 2 *ff*

Tpt. 2 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *p*

Tri. *pp*

Glock.

Vib. *f* *p*

B. D. *mp*

Pno. *mp* *pp*

L Glassy, particulate

repeat box as fast as possible; approximately $\approx 132\text{-}160$
do not stay together as a section! never too loud

II, s.p., pressure trill *pp* cross strings crazily *pizz. 5* ricochet *gloss. #* III, arco, ord. II *n* *f* *n* *f*

(2.3)

wild, energetic, but not loud! a bed of dustlike gestures

repeat box as fast as possible; approximately $\approx 132\text{-}160$
do not stay together as a section! never too loud

I, s.p., pressure trill *p* cross strings crazily *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

L Glassy, particulate

repeat box as fast as possible; approximately $\approx 132\text{-}160$
do not stay together as a section! never too loud

II, s.p., pressure trill *pp* cross strings crazily *pizz. 5* ricochet *gloss. #* III, arco, ord. II *n* *f* *n* *f*

(2.3)

wild, energetic, but not loud! a bed of dustlike gestures

repeat box as fast as possible; approximately $\approx 132\text{-}160$
do not stay together as a section! never too loud

I, s.p., pressure trill *p* cross strings crazily *pp*

div. *pp*

pizz. *mp*

pp

pp

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

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

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

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

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

Eng. Hn. *pp*

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

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

B. Cl. *p* *pp*

Bsn. 1 *p*

Cbsn.

Hn. 2 *n* *ff* *n* *ff* *n* *f* *n*

Tpt. 2 *n* *ff* *n* *ff* *n* *f* *n*

Tbn. 1 *n* *ff* *n* *ff* *n* *f* *n*

B. Tbn. *n* *ff* *n* *ff* *n* *f* *n*

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

Tim. *n*

Tri. *p*

Glock. *mf* *p*

Vib. *p*

B. D. *n* *mp* *n* *mp* *n* *mp* *ppp*

Pno. *pp*

Vln. I

Vln. II

Vla. *pp* *f* *pp* *ff* *pp* *f* *pp*
I. pressure trill

Vc. *pp* *f* *pp* *ff* *pp* *f* *pp*

Cb.

M

Picc. *rf pp*

Fl. 1 *mf pp*

Fl. 2 *mf pp*

Ob. 1 *mf pp*

Ob. 2 *mf pp*

Eng. Hn.

Cl. 1 *mf pp*

Cl. 2 *pp mf pp*

B. Cl.

Bsn. 2

Cbsn.

Hn. 2 *ord., harmon mute*

Tpt. 1 *pp ord., harmon mute*

Tpt. 2 *pp ord., harmon mute*

Tpt. 3 *pp ord.*

Tbn. 2 *pp ord.*

B. Tbn.

Tba.

Tim.

Tri.

Glock. *p*

Vib.

B. D.

Pno. *pp*

M

Vln. I

Vln. II

Vla. *mf pp*

Vc. *mf pp*

Cb.

Picc. *f*

Fl. 1 *pp*

Fl. 2 *f* very short!
f *pp*

Ob. 1 *f* *mf*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *ppp*

Cl. 2 *f* *n* *f*

B. Cl. *f*

Bsn. 1 *f*

Cbsn. *f*

Hn. 2 *ff* *ff* *n* *f* *n*

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

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

Tpt. 3 *f* *f* *pp*

Tbn. 1 *f* *ff*

B. Tbn. *f* *ff*

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

Tim. *f*

Tri. *mp* *p* *pp*

Glock. *f* *f*

Vib. *f* *p* *mf* *ppp* *p*

B. D. *f* *n* *mf* *ppp*

Pno. *f* *sf* *sf* *ppp*

Vln. I (solo) *sforzando* *f* *p* *ff* *pp* *ff*

Vln. I *II, ricochet* *f* *pp*

Vln. II (solo) *f* *p* *ff* *unis., pizz.* *pp* *ff*

Vln. II *II, ricochet* *f* *pp*

Vla. *f* *n* *f* *pp*

Vc. *f* *unis., snap pizz.* *II* *f* *II, arco*

Cb. *f* *n* *f*