

MOTIVE AND REFLECTION

A Thesis presented to
the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by

STEPHANIE BERG

Dr. W. Thomas McKenney, Thesis Supervisor

MAY 2012

The undersigned, appointed by the dean of the Graduate School,

have examined the composition entitled

MOTIVE AND REFLECTION

Presented by Stephanie Berg

A candidate for the degree of

Masters of Music

And heregy certify that, in their opinion, it is worthy of acceptance.

W. Thomas McKenney

Stefan Freund

Neil B. Minturn

Richard Pellegrin

Heide Schatten

ACKNOWLEDGEMENTS

I would like to sincerely thank Dr. W. Thomas McKenney for his invaluable guidance in composing this piece, Dr. Stefan Freund for proofreading it, Maestro Edward Dolbashian and Dr. Stefan Freund for conducting the orchestras that premiered it, the University Philhamonic and the Columbia Civic Orchestra for excellent performances of it, the University of Missouri for supporting me throughout my time here, and to Dr. Jeanne Sinquefield for her generous funding which has made all of this possible.

TABLE OF CONTENTS

Acknowledgements	ii
Table of Contents	iii
Motive and Reflection	1
Notes to the Performer	2
Score	3
I. Motive and Reflection	3
II. Meditation	21
III. Distraction	41
IV. Degradation and Resurrection	58

MOTIVE AND REFLECTION

I. Motive and Reflection commissioned by the Sinquefield Charitable Foundation for the University of Missouri Philharmonic
II. Meditation, III. Distraction, and IV. Degradation and Resurrection commissioned by the Columbia Civic Orchestra
with funding from the Sinquefield Charitable Foundation.

STEPHANIE BERG

2011

Instrumentation

Transposed Score

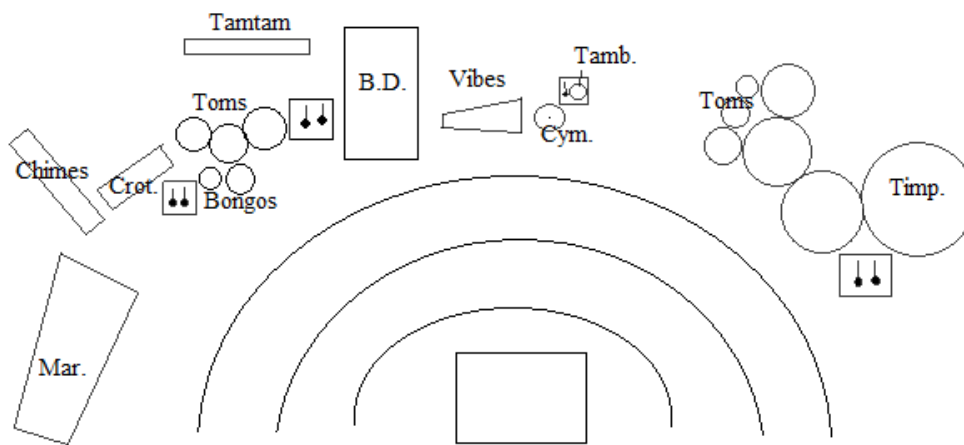
1 Piccolo
 2 Flutes
 2 Oboes
 2 Clarinets in B \flat
 2 Bassoons

 4 Horns in F
 2 Trumpets in C
 2 Trombones
 1 Bass Trombone
 1 Tuba


 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass


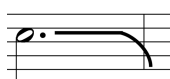
Percussion 1:
 4 Timpani
 (A3, B \flat 3, D3, F3)
 3 Toms
 Percussion 2:
 Suspended Cymbal
 Vibraphone
 Tambourine
 Percussion 3 & 4:
 Claves
 Marimba
 Chimes
 Bass Drum
 Tamtam
 Crotales
 3 Toms
 Bongos


Suggested percussion setup:

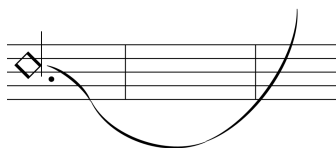


Key for IV. Degradation and Resurrection

 indicates slow and random glissandos between indicated pitches.

 and  indicate that pitch and dynamic should "fall" away after the duration of the note.

 indicates an upward pitch-bend as dynamic fades to nothing.

 indicates "whale" sound on ad lib pitches (does not indicate starting pitch).

"X" notation in *non-percussion* parts indicates an approximate pitch.

Motive and Reflection was originally commissioned by the Sinquefield Charitable Foundation as part of the Sinquefield Prize in composition, which I won in 2009. The resultant work was a one-movement piece for full orchestra. In 2011, I was fortunate to receive a commission from the Columbia Civic Orchestra, with funding from the Sinquefield Charitable Foundation. I took this opportunity to expand the original *Motive and Reflection* into a four-movement symphony that retains the original piece as the first movement.

Motive and Reflection represents the process of thought and the expansion of ideas, "motive" being the initial thought, and then one's reflections upon it. The first movement encapsulates these ideas in the frequent use of two main themes and their development. The three additional movements continue the theme of reflection. "Meditation" represents the mind's fixation on the idea; the movement has minimalistic elements, but develops and blossoms with each iteration. "Distraction" is the only movement that does not contain the main themes from the first movement, and hence symbolizes time spent away from an idea. The lively rhythms and bitonal fifth-based harmonies burst into a lively dance before the gravity of the idea begins to set in and drag the movement to a close. The final movement is a deconstruction (degradation) of the first. The use of extended string techniques helps create a much darker air than before. Material from each of the previous movements is revisited and culminates in a fearsome climax, where the main themes are resurrected once more before the grandiose conclusion.

I want to extend many great thanks to the Sinquefield Family Foundation for their sponsorship and for enabling me to have this incredible opportunity, to Dr. Thomas McKenney for all his guidance in the writing of this work, to Dr. Stefan Freund and the Columbia Civic Orchestra for all of their hard work in preparation for this performance, and to my friends, family, and colleagues for all of their encouragement and support.

MOTIVE AND REFLECTION

STEPHANIE BERG

Laboriously, ♩ = 88

I. Motive and Reflection

A

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Flute 2: *p* (2 senza tr.)

Clarinet 2: *p* < *mf* *n.*

Laboriously, ♩ = 88

A

Horn in F 1, 2

Horn in F 3, 4

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Laboriously, ♩ = 88

A

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Perc 2: Sus. Cymbal bowed *f*, Vibraphone *p*

Perc 3: Claves *p* < *f* > *p*

Perc 4: Tamtam bowed *f*

Laboriously, ♩ = 88

A

Violin I

Violin II

Viola

Violoncello

Double Bass

Violin I: *p*, pizz. sul G

Viola: Solo *f* with intensity, gliss., port., gliss., senza vibrato

Violoncello: Solo *f* > *mp*

19 **B**

Pic. *senza vibrato*
a2
p

Fl. *p*

Ob. 1.
mf dolce

Cl.

Bsn.

19 **B**

Hn. 1, 2 *pp* *mf*

Hn. 3, 4 *pp* *mf*

Tpt. *pp* *mf*

Tbn. *pp* *mf*

B. Tbn. *pp* *mf*

Tba. *pp* *mf*

19 **B**

Perc. 1 Timpani *pp* *mf* *n.*

Perc. 2 Vibraphone

Perc. 3 Marimba *mf*

Perc. 4 Tamtam *f*
scrape w/ metal object
Bass Drum *p* *f* *n.*

19 **B**

Vln. I *pizz. sul G*
p

Vln. II *p*

Vla. *tutti*
mf

Vc. *tutti*
mf

D.B. *mf*

rit.

31

Pic.

Fl.

Ob.

Cl.

Bsn.

rit.

31

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

rit.

31

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rit.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

45 **C** *a tempo* **D** ← ♩ = ♩ . →

Pic. *mf* *p* *p*

Fl. *mf* *p* *p*

Ob. *mf* *p* *p*

Cl. *mf* *p* *p*

Bsn. *mf* *p* *p*

45 **C** *a tempo* **D** ← ♩ = ♩ . →

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt.

Tbn.

B. Tbn.

Tba.

45 **C** *a tempo* **D** ← ♩ = ♩ . →

Perc. 1

Perc. 2 *Vibraphone* *Sus. Cymbal* *pp* *p* *n.*

Perc. 3 *Marimba* *f*

Perc. 4

45 **C** *a tempo* **D** ← ♩ = ♩ . →

Vln. I *Solo arco* *p* *tutti* *pp*

Vln. II *Solo arco* *p* *tutti* *pp*

Vla. *Solo arco* *p*

Vc. *Solo* *p*

D.B. *p*

56

Pic. *mf* *f* *mf*

Fl. *mf*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f* *p*

Hn. 1, 2 *mf* *p*

Hn. 3, 4 *p*

Tpt. *mf*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *pp*

56

Perc. 1 Timpani *mp* *n.*

Perc. 2 Vibraphone *pp* *mf* *pp* *bowed* *f*

Perc. 3 Chimes *mf* *mp*

Perc. 4 Crotales *f*

56

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

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

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

Vc. *pp* *p* *f* *pp* *p*

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

tutti *div.* *unis.*

E Gently, ♩ = 72

64

Pic. *pp*

Fl. *mp* *sweetly*

Ob. *pp*

Cl. *pp*

Bsn.

E Gently, ♩ = 72

64

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

E Gently, ♩ = 72

64

Perc. 1

Perc. 2

Perc. 3

Perc. 4

E Gently, ♩ = 72

64

Vln. I

Vln. II

Vla.

Vc. *Solo con sord.* *pp*

D.B.

F Più mosso, ♩ = 92

77

Pic. *mf* *f*

Fl. *f* *f* *f*

Ob. *mp* *sweetly* *f* *n.* *f* *n.*

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

Bsn. *f* *n.* *f* *n.* *f* *n.*

F Più mosso, ♩ = 92

77

Hn. 1, 2 *mf* *mf* *p*

Hn. 3, 4 *mf* *mf* *p*

Tpt. *f* *n.* *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

F Più mosso, ♩ = 92

77

Perc. 1 *p* *pp* *mf* *pp* *mf* *pp* *mf*

Perc. 2 *f* *Vibraphone*

Perc. 3 *f* *Marimba*

Perc. 4 *mf* *f* *Crotales*

F Più mosso, ♩ = 92

77

Vln. I *Solo* *mf* *pp* *f* *p* *f*

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

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

Vc. *port.* *tutti div.* *senza sord.* *f* *p* *f* *p*

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

93 G

Pic. *p* *n.*

Fl. *p* *n.*

Ob. *p* *n.*

Cl. *p* *n.*

Bsn. *p* *n.*

93 G

Hn. 1, 2

Hn. 3, 4 *mf*

Tpt. *mf*

Tbn. *mf* 1. cup mute

B. Tbn.

Tba. *mf*

93 G

Perc. 1 Toms *pp*

Perc. 2 Vibraphone *mp*

Perc. 3 Marimba *mp*

Perc. 4 Crotales *mp*

93 G

Vln. I *port.* *p* *n.* *mp*

Vln. II *pp* *n.* *unis.* *p*

Vla. *mf* *n.* *p*

Vc. *pp* *n.* *mp*

D.B. *pp* *n.*

110 H

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mp*

Hn. 1, 2 *f*

Hn. 3, 4

Tpt. *mf*

Tbn. *mp*

B. Tbn.

Tba. *mp*

Perc. 1 *f* *unmuted*

Perc. 2 *mp* *Sus. Cymbal*

Perc. 3 *f* *Bass Drum hard mallet, muted*

Perc. 4 *f* *Tamtam bowed*

Vln. I *f*

Vln. II *f*

Vla. *f* *div.* *unis.*

Vc. *f* *mp*

D.B. *f* *mp*

122

Pic.

Fl.

Ob.

Cl.

Bsn.

122

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

122

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122

Vln. I

Vln. II

Vla.

Vc.

D.B.

129

Pic. *f*

Fl. *mf* a2

Ob. *mf* a2

Cl. *mf* a2

Bsn. *mf* a2

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1 *mf*

Perc. 2 *mp*

Perc. 3

Perc. 4 *bowed* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

135 **I Più mosso, ♩ = 108**

Pic. *ff* *ff*

Fl. *ff* *ff*

Ob. *ff* *f* ^{a2}

Cl. *fp* *ff* *f* ^{a2}

Bsn. *ff* *ff*

Hn. 1, 2 *fp* *ff* *mf* ^{a2}

Hn. 3, 4 *fp* *ff* *mf* ^{a2}

Tpt. *fp* *ff* *p* *f* ^{a2}

Tbn. *fp* *ff* *p* *f* ^{a2}

B. Tbn. *fp* *ff* *f*

Tba. *fp* *ff*

Perc. 1 ^{Toms} *f* ^{Timpani}

Perc. 2 *ppp* *ff* ^{Sus. Cymbal}

Perc. 3 *f* ^{Bass Drum} *hard mallet, muted*

Perc. 4 *f* ^{Toms}

Vln. I *fp* *ff* *f*

Vln. II *fp* *ff* *f*

Vla. *fp* *ff* *f*

Vc. *fp* *ff* *f* ^{unis.}

D.B. *fp* *ff* *f*

141

Pic. *f*

Fl. *f*

Ob.

Cl. *ff*

Bsn. *ff*

Hn. 1, 2 *p* *f* *a2*

Hn. 3, 4 *p* *f* *mf*

Tpt. *p* *f*

Tbn. *mf* *p* *f* *a2*

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

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

Perc. 1

Perc. 2 *p* *f*

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score contains measures 141 through 145. It is divided into five systems of staves. The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Horns 1 & 2, Horns 3 & 4, Trumpet, Trombone, Baritone Trombone, and Tuba. The third system includes four different Percussion parts. The fourth system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *ff*, *p*, *mf*, and *ff*, along with articulation marks like accents and slurs. Some parts include 'a2' markings, likely indicating a second octave. The notation includes complex rhythmic patterns, particularly in the woodwinds and brass sections.

146

Pic.

Fl.

Ob.

Cl.

Bsn.

fp

146

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

mf *fp* *f* *p* *f* *fp* *mf* *fp*

146 Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *f* *sfz* *sfz*

146

Vln. I

Vln. II

Vla.

Vc.

D.B.

J Tempo I, ♩ = 88 *allargando* *a tempo* rit. // **K** *a tempo*

150

Pic. *ff* > *mf* < *ff* *f*

Fl. *ff* > *mf* < *ff* *f*

Ob. *ff* > *mf* < *ff* *f*

Cl. *ff* > *mf* < *ff* *f*

Bsn. *ff* > *mf* < *ff* *f*

J Tempo I, ♩ = 88 *allargando* *a tempo* rit. // **K** *a tempo*

150

Hn. 1, 2 *ff* > *mf* < *ff* *f*

Hn. 3, 4 *ff* > *mf* < *ff* *f*

Tpt. *ff* > *mf* < *ff* *f*

Tbn. *ff* > *mf* < *ff* *f*

B. Tbn. *ff* > *mf* < *ff* *f*

Tba. *ff* > *mf* < *ff* *f*

J Tempo I, ♩ = 88 *allargando* *a tempo* rit. // **K** *a tempo*

150

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *ff*

Perc. 4 *ff* *mf* Crotales

J Tempo I, ♩ = 88 *allargando* *a tempo* rit. // **K** *a tempo*

150

Vln. I *ff* > *mf* < *ff* *f* *pp* *sul pont.*

Vln. II *ff* > *mf* < *ff* *mf* *pp* *sul pont.*

Vla. *ff* *ff* < *ff* *mf* *pp* *sul pont.*

Vc. *ff* < *ff* *mf* *pp*

D.B. *ff* > *mf* *mf*

162

Pic.

Fl.

Ob.

Cl.

Bsn.

162

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

162

Perc. 1

Perc. 2

Perc. 3

Perc. 4

162

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo sul D

sul pont.

170 *molto rit.* *a tempo*

Pic.

Fl.

Ob.

Cl.

Bsn.

170 *molto rit.* *a tempo*

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

170 *molto rit.* *a tempo*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

170 *molto rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

179 *rit.*

Pic. Fl. Ob. Cl. Bsn.

179 *rit.*

Hn. 1, 2 Hn. 3, 4 Tpt. Tbn. B. Tbn. Tba.

179 *rit.*

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Timpani

Marimba

179 *rit.*

Vln. I Vln. II Vla. Vc. D.B.

II. Meditation

Mysteriously, ♩ = 100

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Mysteriously, ♩ = 100

Horn in F 1, 2

Horn in F 3, 4

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Mysteriously, ♩ = 100

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Mysteriously, ♩ = 100

Violin I

Violin II

Viola

Violoncello

Double Bass

12 **A**

Pic. *f*

Fl. *pp* *f*

Ob. *f*

Cl. *pp* *p* *mp* *n.*

Bsn. *mf* *f*

Hn. 1, 2 *pp* *mf* *n.* *p* *mf* *n.*

Hn. 3, 4 *p* *mf* *n.*

Tpt. *pp* *mf* *n.*

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3 Chimes *mp*

Perc. 4 Tamtam *pp* Crotales *mp*

Vln. I *tutti* *mp* *mf* *mf* *p* *n.* *mf* *p* *mf*

Vln. II *tutti* *div. V* *p* *mf*

Vla. *mp* *pp*

Vc. *p* *mf*

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

18

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *p* *f* *p* (whole-step trills) *f* *a2*

Bsn. *p* *f* *p*

18

Hn. 1, 2 *p* *mf*

Hn. 3, 4 *p* *mf*

Tpt. *p* *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

18

Perc. 1 Toms *mf*

Perc. 2 Sus. Cymbal *pp* *mf*

Perc. 3 Bass Drum *mf*

Perc. 4

18

Vln. I *p* *n.* *mf* *tutti* *p* *div.* *f*

Vln. II *f*

Vla. *mf*

Vc. *mp* *f* *mf*

D.B. *mf* *mp* *f* *mf*

B Broadly, ♩ = 132

24

Pic.

Fl.

Ob.

Cl.

Bsn.

B Broadly, ♩ = 132

24

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

B Broadly, ♩ = 132

24

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B Broadly, ♩ = 132

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Pic.

Fl.

Ob.

Cl.

Bsn.

31

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

31

Perc. 1

Perc. 2

Perc. 3

Perc. 4

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

40 C

Pic. *f* *mf*

Fl. *p* *f*

Ob. *mf* *f*

Cl.

Bsn.

Hn. 1, 2 *mp* *pp* *mp* *pp*

Hn. 3, 4 *mp* *pp* *mp* *pp*

Tpt.

Tbn. 1. *pp* *mp* *p* *mf* *p* *n.*

B. Tbn. *pp* *mp* *p* *mf* *p* *n.*

Tba. *pp* *mp* *p* *mf* *p* *n.*

Perc. 1

Perc. 2 *pp* *mp* *Sus. Cymbal*

Perc. 3

Perc. 4

Vln. I *tutti* *mf* *f*

Vln. II *tutti* *mf* *mp* *f* *pp*

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

Vc. *mf* *pp* *unis.*

D.B. *pp*

49 **D**

Pic. *mf* *f*

Fl. *p* *mf* *n.*

Ob. *p*

Cl. *p* *mf*

Bsn. *p* *mf* *a2* *mf*

Hn. 1, 2 *pp* *mf* *n.*

Hn. 3, 4 *pp* *mf* *n.*

Tpt.

Tbn. *p* *mf* *n.*

B. Tbn. *p* *mf* *n.* *mf* *p*

Tba. *p* *mf* *p* *n.* *p*

Perc. 1

Perc. 2

Perc. 3 Chimes *mf*

Perc. 4

D

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

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *pp* *mf* *f* *unis.* *f* *espress.* *f*

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

59

Pic. *p* *f*

Fl. *mf* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1, 2 *p* *mf* *n.*

Hn. 3, 4 *p* *mf* *n.*

Tpt. *mf*

Tbn. *p* *mf* *n.*

B. Tbn. *mf* *n.*

Tba. *mf* *n.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Crotales* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *div.*

D.B. *f*

69 **E**

Pic. *p* *f*

Fl. *f* *mf*

Ob. 1. *pp* *f*

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

Bsn. *pp* *mf* *f*

69 **E**

Hn. 1, 2 *f*

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

69 **E**

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *pp* *mp* *Tantam*

69 **E**

Vln. I *p* *f*

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

Vla.

Vc. *unis.* *pp* *mf* *f*

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

78

Pic. Fl. Ob. Cl. Bsn. Hn. 1, 2 Hn. 3, 4 Tpt. Tbn. B. Tbn. Tba. Perc. 1 Perc. 2 Perc. 3 Bass Drum Perc. 4 Crotales Vln. I Vln. II Vla. Vc. D.B.

The score for measures 78-81 includes the following parts and dynamics:

- Bsn.:** Starts with a first ending (*1.*) and a forte (*f*) dynamic.
- Hn. 1, 2:** Dynamics range from *p* to *mf*.
- Hn. 3, 4:** Dynamics range from *mf* to *p*.
- Tpt.:** Dynamics range from *mf* to *f*.
- Tbn.:** Dynamics range from *mf* to *f*.
- B. Tbn.:** Dynamics range from *mf* to *f*.
- Tba.:** Dynamics range from *mf* to *f*.
- Perc. 3 (Bass Drum):** Dynamics range from *mf* to *f*.
- Perc. 4 (Crotales):** Starts with a forte (*f*) dynamic.
- Vln. I & II & Vla.:** Dynamics range from *subito p* to *cresc.* to *f*.
- Vc. & D.B.:** Dynamics range from *f* to *f*.

86 **F**

Pic. *f*

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *fp* *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 Toms *f*

Perc. 2 Sus. Cymbal *p* *f*

Perc. 3

Perc. 4 Tamtam *mf*

Vln. I *ff* *fp* *ff* *ff*

Vln. II *ff* *fp* *ff* *f*

Vla. *ff* *fp* *ff* *f*

Vc. *ff* *f*

D.B. *ff* *f*

95 **G**

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

95 **G**

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

95 **G**

Perc. 1

Perc. 2 *f* (Vibraphone)

Perc. 3 *f* (Chimes, Marimba)

Perc. 4 *f* (Crotales)

95 **G**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

103

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

103

Hn. 1, 2 *mf* *mp* *f*

Hn. 3, 4

Tpt. *f*

Tbn. *f*

B. Tbn. *mf*

Tba.

103

Perc. 1

Perc. 2

Perc. 3

Perc. 4

103

Vln. I

Vln. II

Vla. *f*

Vc.

D.B.

112 **H**

Pic. *f* *ff*

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. *ff* *p*

Bsn. *ff*

112 **H** 1.

Hn. 1, 2 *ff*

Hn. 3, 4 *f* *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

112 **H**

Perc. 1 Toms *f*

Perc. 2 Sus. Cymbal *pp* *cresc.* *f* *p* *f*

Perc. 3 Chimes *f*

Perc. 4 Bass Drum *f*

112 **H**

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

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

Vla. *ff* *f*

Vc. *ff* *ff*

D.B. *ff* *ff*

121 **I**

Pic. *mf*

Fl. *p dolce* 2. 1.

Ob. *p dolce* 1. *mf dolce* *pp*

Cl. *pp* 1. *p dolce* *n.* *p* *mp*

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

121 **I**

Hn. 1, 2 *f* *mf*

Hn. 3, 4 *f* *mf*

Tpt.

Tbn. *f* *mf*

B. Tbn.

Tba.

121 **I**

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Crotales* *mf*

121 **I**

Vln. I *mf* *p dolce* *div.* *pp*

Vln. II *mf* *p dolce* *pp*

Vla. *mp* *p dolce* *pp*

Vc. *p*

D.B. *p*

133 J

Pic. *pp dolce* *mf*

Fl. *pp dolce* *mf*

Ob. *mf*

Cl. *mf*

Bsn.

133 J

Hn. 1, 2 *mp rich* *mf* *p*

Hn. 3, 4 *mp rich* *mf* *p*

Tpt.

Tbn. *mp rich* *mf* *p*

B. Tbn. *mp rich* *mf* *p*

Tba. *mp rich* *mf* *p*

133 J

Perc. 1

Perc. 2

Perc. 3 Chimes *mp*

Perc. 4

133 J

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

145

Pic. *mf*

Fl.

Ob.

Cl.

Bsn.

145

Hn. 1, 2 *mp* *pp*

Hn. 3, 4 *mp* *pp*

Tpt.

Tbn. *mp* *pp*

B. Tbn. *mp* *pp*

Tba. *mp* *pp*

145

Perc. 1

Perc. 2

Perc. 3

Perc. 4

145

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

harmonic gliss. sul III δ^{8va} unis. \vee free bow

harmonic gliss. δ^{8va} sul III free bow

152

Pic. *p*

Fl. *p*

Ob.

Cl. *p*

Bsn. *mf*

K

152

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

K

152

Perc. 1

Perc. 2

Perc. 3

Perc. 4

K

152

Vln. I *mp*

Vln. II

Vla. *pizz.* *p*

Vc. *p*

D.B. *p*

K

158

Pic.

Fl.

Ob.

Cl.

Bsn.

158

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

158

Perc. 1

Perc. 2

Perc. 3

Perc. 4

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

165 *poco rit.*

Pic. Fl. Ob. Cl. Bsn.

165 *poco rit.*

Hn. 1, 2 Hn. 3, 4 Tpt. Tbn. B. Tbn. Tba.

165 *poco rit.*

Perc. 1 Perc. 2 Perc. 3 Perc. 4

165 *poco rit.*

Vln. I Vln. II Vla. Vc. D.B.

p *f* *pp* *p* *mp*

III. Distraction

Driving, ♩ = 132

A

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Driving, ♩ = 132

A

Horn in F 1, 2

Horn in F 3, 4

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Driving, ♩ = 132

A

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Toms
mallet stick on rim

Vibrazone
mallet stick on frame

Marimba

Bass Drum
mallet stick on rim

Driving, ♩ = 132

A

Violin I

Violin II

Viola

Violoncello

Double Bass

16 **B**

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *f* *p* *f*

Bsn. *mf* *f*

16 **B**

Hn. 1, 2 *p* *f*

Hn. 3, 4 *f*

Tpt. *f* *p* *p* *f*

Tbn. *f* *f* *mf* *p* *f*

B. Tbn. *f* *fp* *mf* *p* *f*

Tba. *f*

16 **B**

Perc. 1 *mf* *f*

Perc. 2 *p* *mf*

Perc. 3 *f*

Perc. 4 *f*

Timpani *mf* *f*

Sus. Cymbal *p* *mf*

Marimba *f*

16 **B**

Vln. I *f*

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

Vla. *mf* *p* *f*

Vc. *mf* *f* *fp* *mf* *p* *f*

D.B. *mf* *f*

30 **C**

Pic. *mf*

Fl. *f* *a2* *Solo* *f*

Ob. *mf dolce* *Solo*

Cl.

Bsn. *mf*

Hn. 1, 2 *f* 1.

Hn. 3, 4

Tpt. *mf* *n.*

Tbn. *mf* 1. *n.*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Perc. 1 *p* **C** Toms mallet stick on rim

Perc. 2

Perc. 3 *p* *Tamtam*

Perc. 4 *pp*

Vln. I *f* *fp* *pp* *sul pont.*

Vln. II *f* *fp* *pp* *sul pont.*

Vla. *f* *fp* *pp* *unis.* *sul pont.*

Vc. *mf* *p* *div.* *p*

D.B. *mf* *p*

41 **D**

Pic. *f*

Fl. *f*

Ob. *f* Solo

Cl. *f* ^{a2}

Bsn. *f* ^{a2}

Hn. 1, 2 *f* 1.

Hn. 3, 4 *f* 3.

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *f* Timpani *mf*

Perc. 2

Perc. 3 *f*

Perc. 4 *mf* Toms

Vln. I *n.* *mf* *ord.* *f* *p*

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

Vla. *n.* *f* *f* *tutti* *p*

Vc. *mf* *f*

D.B.

51

Pic. *mp dolce* *f*

Fl. *mp dolce* *f*

Ob. *mp dolce* *mf*

Cl. *mp dolce* *mf*

Bsn.

51

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

51

Perc. 1

Perc. 2

Perc. 3

Perc. 4

51

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

Vln. II *p* *mf* *p* *mf p* *mp*

Vla. *p* *mf* *p* *mf p* *mp*

Vc. *p* *mf* *p* *mf p* *mp*

D.B. *p*

63 **E**

Pic. *f*

Fl. *f*

Ob.

Cl.

Bsn. *a2*
p *f*

Hn. 1, 2

Hn. 3, 4 *mf*

Tpt. *mf* *f*

Tbn. *p* *f*

B. Tbn. *mf*

Tba. *mf* *f*

63 **E**

Perc. 1

Perc. 2 *f* *p*
Vibraphone

Perc. 3 *p*
Claves

Perc. 4 *p*
Bass Drum
mallet stick on rim

63 **E**

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

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

72 **F**

Pic. *p* *f* *ff*

Fl. *mp* *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *f* *ff*

Bsn. *mf* *f* *ff*

Hn. 1, 2 *mf* *f* *ff* ^{a2}

Hn. 3, 4 *mf* *f* *ff* ^{a2}

Tpt. *fp* *mf* *f* *ff* ^{a2}

Tbn. *fp* *mf* *f* *ff*

B. Tbn. *fp* *mf* *f* *ff*

Tba. *mf* *f* *ff*

Perc. 1 *f* Toms

Perc. 2 *f* Vibraphone

Perc. 3 *f* Claves Marimba

Perc. 4 *fp* *f* *mf* *f* Bass Drum

Vln. I *fp* *mf* *f* *ff*

Vln. II *fp* *mf* *f* *ff*

Vla. *fp* *mf* *f* *ff*

Vc. *fp* *mf* *f* *ff*

D.B. *mf* *f* *ff*

83 **G**

Pic. *p* *f* *f* *f* *f*

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

Ob. *p* *f* *mp* *f*

Cl. *f* *f* *f* *mp* *f*

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

Hn. 1, 2 *f* *f* *f* *f* *f*

Hn. 3, 4 *f* *f* *f* *f* *f*

Tpt. *p*

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

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

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

83 **G**

Perc. 1

Perc. 2 *p* *p* *Sus. Cymbal*

Perc. 3 *f* *f* *Marimba*

Perc. 4 *mf* *mf* *Bass Drum*

83 **G**

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

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

Vla. *f* *f* *f* *ff* *mf*

Vc. *f* *f* *f* *f* *f*

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

92 **H**

Pic. *f*

Fl. *f* *p*

Ob. *mp* *f* *p*

Cl. *mp* *f* *p*

Bsn. *p*

92 **H**

Hn. 1, 2 *mf* *p* *mf*

Hn. 3, 4 *mf* *p* *mf*

Tpt. *mf* *p* *mf*

Tbn. *p*

B. Tbn. *p*

Tba. *p*

92 **H**

Perc. 1 *mf* *p* Vibraphone
mallet stick on frame

Perc. 2 *p* *mf* *pp*
mallet stick on frame

Perc. 3 *pp*
mallet stick on rim

Perc. 4 *pp*

92 **H**

Vln. I *p*

Vln. II *p*

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

Vc. *p* *mp* *p*

D.B. *p*

I

102

Pic.

Fl.

Ob.

Cl.

Bsn.

I

102

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

I

102 Toms mallet stick on rim

Perc. 1

Perc. 2

Perc. 3

Perc. 4

I

102

Vln. I

Vln. II

Vla.

Vc.

D.B.

112

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *mp* *f*

Bsn.

112

Hn. 1, 2

Hn. 3, 4

Tpt. *mf*

Tbn.

B. Tbn.

Tba. *mf*

112

Perc. 1 *mf* Toms

Perc. 2 *mf*

Perc. 3 Chimes *f*

Perc. 4 Bass Drum *p* *mf* *p*

112

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* pizz. arco

D.B. *f* pizz. arco

118 **J**

Pic. *ff* *f* *mf*

Fl. *ff* *mf* *f* *f* *mf*

Ob. *ff* *mf* *f*

Cl. *ff* *mf* *f* *ff*

Bsn. *f* *ff* *ff*

Hn. 1, 2 *ff* *ff* *ff*

Hn. 3, 4 *ff* *ff* *ff*

Tpt. *ff*

Tbn. *ff* *ff* *ff* *mf*

B. Tbn. *ff* *ff* *ff* *mf*

Tba. *ff* *ff* *ff* *mf*

118 **J**

Perc. 1 Timpani *p* *ff*

Perc. 2 Sus. Cymbal *p* *ff* *f*

Perc. 3 Chimes *ff*

Perc. 4 Tamtam *ff* *p* *f*

118 **J**

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

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

Vla. *ff* *mf* *f* *ff*

Vc. *ff* *ff* *ff* *mf*

D.B. *ff* *ff* *ff* *mf*

K

128

Pic. *f*

Fl. *f* *ff*

Ob. *ff* *mf* *f* *ff*

Cl. *mf* *f*

Bsn. *f*

K

128

Hn. 1, 2 *ff* *mf* *f*

Hn. 3, 4 *ff* *mf* *f*

Tpt. *ff* *mf* *f*

Tbn. *f* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

K

128

Perc. 1 *ff*

Perc. 2 *p* *ff* *mf*

Perc. 3 *ff*

Perc. 4 *f* *ff* (x = on rim)

Crotales

K

128

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *f* *ff*

D.B. *f* *ff*

138

Pic. *ff*

Fl. *ff*

Ob. *ff* a2

Cl. *mp* *f*

Bsn. *mp* *f*

L

138

Hn. 1, 2 *ff* a2

Hn. 3, 4 *ff* a2

Tpt. *mp* *f*

Tbn. *mp* *ff*

B. Tbn. *ff*

Tba. *mp* *ff*

L

138 Toms

Perc. 1 *ff*

Perc. 2 *p* *f* Sus. Cymbal

Perc. 3 *ff* Chimes Toms

Perc. 4 *mp* *ff* Bass Drum (x = on rim)

L

138

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

D.B. *mp* *ff*

L

M

146

Pic. *mf* *pp*

Fl. *mf* *pp*

Ob. *f* *mp* *p*

Cl. *fff* *mf* *pp*

Bsn. *fff* *mf* *p*

M

146

Hn. 1, 2 *fff* *mf* *p*

Hn. 3, 4 *fff* *mf* *p*

Tpt. *fff* *mf* *p*

Tbn. *fff* *mf* *p*

B. Tbn.

Tba.

M

146

Perc. 1 *pp*

Perc. 2 *p* *fff*

Perc. 3 *fff* *Tamtam*

Perc. 4 *fff* *Chimes* *Bass Drum mallet stick on rim* *p*

M

146

Vln. I *p* *sul A*

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

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p* *pp*

N

157

Pic. Fl. Ob. Cl. Bsn.

N

157

Hn. 1, 2 Hn. 3, 4 Tpt. Tbn. B. Tbn. Tba.

N

157

Perc. 1 Perc. 2 Perc. 3 Perc. 4

Bass Drum

Toms

Vibraphone

Tamtam

N

157

Vln. I Vln. II Vla. Vc. D.B.

mp

p

sul pont.

col legno

mp

mp

mp

mp

p

Seagull effect gliss.

170

Pic.

Fl.

Ob.

Cl.

Bsn.

p *n.*

170

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

170

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timpani

pp *pp* *p* *pp*

170

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *pp* *mf* *p* *pp* *p* *pp* *arco one stand* *arco one stand* *arco one stand* *arco*

*Repeat notes as fast as possible for marked duration

IV. Degradation and Resurrection

Suspenseful, $\text{♩} = 132$

A

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Suspenseful, $\text{♩} = 132$

A

Horn in F 1, 2

Horn in F 3, 4

2 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Suspenseful, $\text{♩} = 132$

A

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Suspenseful, $\text{♩} = 132$

A

Violin I

Violin II

Viola

Violoncello

Double Bass

B

22

Pic. Fl. Ob. Cl. Bsn.

B

22

Hn. 1, 2 Hn. 3, 4 Tpt. Tbn. B. Tbn. Tba.

B

22

Perc. 1 Perc. 2 Perc. 3 Perc. 4

Bass Drum Claves Bass Drum Claves simile

pp *pp*

B

22

Vln. I Vln. II Vla. Vc. D.B.

two stands Con sord. *ppp* Solo *p* molto espress. one stand Div. *pp* distant Con sord. Solo *pp* distant approximate pitches *p*

39 **C**

Pic. Fl. Ob. Cl. Bsn.

p Solo *molto espress.*

1. *ppp* *pp*

39 **C**

Hn. 1, 2 Hn. 3, 4 Tpt. Tbn. B. Tbn. Tba.

1. *p espress.*

39 **C**

Perc. 1 Perc. 2 Perc. 3 Perc. 4

Timpani superball mallet Toms

p *f* *p* *f* *pp*

Tambourine Claves Bass Drum Bongos

39 **C**

Vln. I Vln. II Vla. Vc. D.B.

Senza sord. *pp* tutti

Senza sord. *pp* *espress.* tutti *div.* *pp*

Solo *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

D

58

Pic.

Fl.

Ob.

Cl.

Bsn.

p espress. *pp* \longrightarrow *f*

D

58

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

pp \triangleleft *mf* \longrightarrow *pp* *pp* \triangleleft *mf* \longrightarrow *pp* *pp* \triangleleft *mf* \longrightarrow *pp* *pp* \triangleleft *mf* \longrightarrow *pp* *pp* \triangleleft *mf* \longrightarrow *pp*

D

58

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *f* *mp* *mp* *pp* *p* *mp*

Sus. Cymbal
scrape w/ metal object Tambourine

Marimba Bass Drum

cresc. *cresc.* *cresc.* *cresc.*

D

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

p \triangleleft *mp* \triangleleft *p* *p* \triangleleft *mp* \triangleleft *p* *p* \triangleleft *mp* \triangleleft *p* *p* \triangleleft *mp* \triangleleft *p*

tutti *ord.* *un.* *unis.*

p espress.

78 **E** **F**

Pic. *f*

Fl. *f* *pp*

Ob. *f* *p*

Cl. *f* *sfz* *sfz* *sfz* *p*

Bsn. *mf* *f* *sfz* *sfz* *sfz*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *f*

Tpt. *mf*

Tbn. *mf* *sfz* *sfz* *p* *mf* *p* *p*

B. Tbn. *mf* *sfz* *sfz*

Tba. *mf* *sfz* *sfz*

78 **E** **F**

Perc. 1 Toms *f* *p*

Perc. 2 Tambourine *f* *p* *mf* *pp* *shake* *hit*

Perc. 3 Marimba *f* *p* *f* *mf* *p* *mf*

Perc. 4 Bass Drum *f* *p* *f* *mf* *p* *mf* *pp*

78 **E** **F**

Vln. I *fp* *mf* *f* *sfz* *sfz* *subito p* *3*

Vln. II *fp* *mf* *f* *sfz* *sfz* *p* *mf* *pp* *<f*

Vla. *fp* *mf* *f* *sfz* *sfz* *p* *mf* *pp* *<f*

Vc. *ord.* *mf* *f* *sfz* *sfz* *p* *mf* *pp* *sul C* *<f*

D.B. *f* *f* *sfz* *sfz*

96 G

Pic.

Fl.

Ob.

Cl.

Bsn.

96 G

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

96 G

Perc. 1

Perc. 2

Perc. 3

Perc. 4

96 G

Vln. I

Vln. II

Vla.

Vc.

D.B.

108 H

Pic. *mf* *f* *ff*

Fl. *mf*

Ob. 1. *mf* *f*

Cl. *f*

Bsn. *f*

108 H

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

Tpt. 1. *mf* *f*

Tbn. *mp* *mp* *f*

B. Tbn. *f*

Tba. *p* *f*

108 H

Perc. 1 *f* (Timpani)

Perc. 2 *p* *mf* *f* (Sus. Cymbal)

Perc. 3 *p* *f* (Crotales, Tamtam, Bass Drum)

Perc. 4 *f* (Chimes, Toms)

108 H

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *p* *f*

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

115 **I** ♩ = 92 **J**

Pic. *p*

Fl. *f* 3 3 3 3

Ob. *p* 1.

Cl. *p*

Bsn. *p*

115 **I** ♩ = 92 **J**

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

115 **I** ♩ = 92 **J**

Perc. 1 *mp* *f*

Perc. 2 *p* Vibraphone

Perc. 3

Perc. 4

115 **I** ♩ = 92 **J**

Vln. I *fp* *f* Highest note possible

Vln. II *f* *ord.* *f* *mp*

Vla. *f* *ord.* *mp*

Vc. *f* *ord.* *mf*

D.B. *f* *ord.* *mf*

*col legno**

*random strikes on pitch indicated over marked duration

124

Pic. *ff*

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *mp*

124 _{a2}

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

124

Perc. 1

Perc. 2 *Vibraphone* *mf* *mp* *f*

Perc. 3

Perc. 4

124

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

Vln. II *f* *mp*

Vla. *f* *mp* *f*

Vc. *f* *p*

D.B. *f* *p*

130 **K** *accel.*

Pic. *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

130 **K** *accel.*

Hn. 1, 2 *f* *ff* *subito mp*

Hn. 3, 4 *f* *ff* *subito mp*

Tpt. *ff* *subito mp*

Tbn. *f* *ff* *subito mp*

B. Tbn. *f* *fp* *ff* *subito mp*

Tba. *mf* *fp* *ff* *subito mp*

130 **K** *accel.*

Perc. 1 *p* *f* *mp*

Perc. 2 *p* *f* *p*

Perc. 3 *mp* *p* *f* *mp*

Perc. 4 *p* *f* *mp*

Timpani

Sus. Cymbal

Bass Drum

Toms

130 **K** *accel.*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *fp* *ff* *no decresc.*

D.B. *f* *fp* *ff* *no decresc.*

L Tempo I, ♩ = 132

137

Pic. *p* *f* *p*

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

Ob. *f* *f* *mf* *f*

Cl. *f* *p*

Bsn. *f* *p* *mf* *f*

L Tempo I, ♩ = 132

137

Hn. 1, 2 *fp* *f*

Hn. 3, 4 *fp* *f*

Tpt.

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

B. Tbn. *f*

Tba.

L Tempo I, ♩ = 132

137

Perc. 1 *f* *p* *mp*

Perc. 2 *mf* *f* *pp* *mf*

Perc. 3 *f* *mf* *p < f* *p*

Perc. 4 *f* *mf* *mf*

Timpani Toms

Sus. Cymbal triangle beater soft mallets Tambourine

Bass Drum

Toms Tamtam Bongos hands

fingernails on drumhead, slow swooshing effect

two stands

L Tempo I, ♩ = 132

137

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

Vln. II *f* *f* *p < f > p* *div.* *mf* *unis.*

Vla. *pp* *f* *p < f > p*

Vc. *f* *mf* *f*

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

153 **M** **N** Pesante, $\text{♩} = 60$

rit.

Pic. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

153 **M** **N** Pesante, $\text{♩} = 60$

rit.

Hn. 1, 2 *f* *p cresc.* *f* *ff*

Hn. 3, 4 *f* *p cresc.* *f* *ff*

Tpt. *f* *mp* *f* *ff*

Tbn. *f* *p cresc.* *f* *ff*

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

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

153 **M** **N** Pesante, $\text{♩} = 60$

rit.

Perc. 1 *f* *mp* *ff* *mf*

Perc. 2 *f* *mp* *f*

Perc. 3 *mp* *ff* *mf*

Perc. 4 *mf*

153 **M** **N** Pesante, $\text{♩} = 60$

rit.

Vln. I *f* *sul III* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

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

D.B. *f* *f* *f* *ff*

Grandiose, ♩ = 88

166

Pic. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn.

Grandiose, ♩ = 88

166

Hn. 1, 2 *f* *ff* a2

Hn. 3, 4 *f* *ff* a2

Tpt. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Grandiose, ♩ = 88

166

Perc. 1 Timpani *f* Toms

Perc. 2 Sus. Cymbal *ff* *f* *p* *mf* *p* *mf* *p*

Perc. 3 Bass Drum *f* *mf* *f* *mf* *f*

Perc. 4 Tamtam *f* Chimes *mf* *f*

Grandiose, ♩ = 88

166

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

179 **O**

Pic.

Fl.

Ob.

Cl.

Bsn.

179 **O**

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

B. Tbn.

Tba.

179 **O**

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timpani

Chimes

Tamtam

Toms

Bass Drum

179 **O**

Vln. I

Vln. II

Vla.

Vc.

D.B.

187 *poco rit.*

Pic. *ffz*

Fl. *ffz*

Ob. *ffz*

Cl. *ffz*

Bsn. *ffz*

187 *poco rit.*

Hn. 1, 2 *ffz*

Hn. 3, 4 *ffz*

Tpt. *ffz*

Tbn. *ffz*

B. Tbn. *ffz*

Tba. *ffz*

187 *poco rit.*

Perc. 1 Timpani *ffz*

Sus. Cymbal *ffz*

Perc. 2 *ffz*

Chimes *ffz*

Perc. 3 *ffz*

Bass Drum *f* *ffz*

187 *poco rit.*

Vln. I *ffz*

Vln. II *ffz*

Vla. *ffz*

Vc. *ffz*

D.B. *ffz*