

Joseph Klein

# Pathways: Revolution

for solo percussion and chamber orchestra

(1993-95)

**I. Fairfax, 5:38 am. Tuesday.**

**II. Cahuenga, 11:57 pm. Friday.**

**III. Sepulveda, 3:14 pm. Sunday.**

**IV. Lankershim, 10:24 am. Wednesday.**

- to Heidi and Gabriel -

composed for Daniel Hostetler

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duration: c.20'

## Program Note

*Pathways* is a series of works for solo instrument and chamber orchestra consisting of a single, fixed orchestral accompaniment through which the featured instrument wends its way. The work is dedicated to my wife, Heidi, and my son, Gabriel.

Each of the solo parts has been composed with the properties and characteristics of the given instrument in mind, and therefore each version of *Pathways* presents a unique relationship between soloist and ensemble. For the composer, the obvious challenge in such a project is in composing individual solo parts which have no direct influence on or relationship to one another, yet which are organically linked to the single fixed accompaniment.

The conceptual metaphor for *Pathways* is that of a traveller and his/her unique and personal relationship with the surroundings on any given journey. Though a single road may be taken by several individuals (or by the same individual on different occasions), the various experiences and responses to the particular environment may differ substantially. Such factors as the time of day, the climate, or the traveller's mood can have a profound effect upon the experience and consequent response of the individual. In the case of this work, the orchestra acts as a sonic landscape through which the soloist (i.e., the traveller) passes. As the solo part is intended to reflect the unique "personality" of the particular featured instrument, these may differ from one another substantially, to the extent that each section within the work as a whole may be directed (and subsequently perceived) in a number of different ways, thus influencing its dynamic unfolding.

The second in the series, *Pathways: Revolution* was composed for Daniel Hostetler, and has been supported in part by a grant from the Jerome Foundation through the Minnesota Composers Forum Composer Commissioning Program. The primary impetus behind this version was the Los Angeles riots of 1992, as reflected in the confrontational character of the solo percussion part: here the soloist acts as aggressor, responding to the orchestra with apocalyptic fury throughout. The work is in four movements, each of which is named for the time and location of a potential outbreak of violent activity in the Los Angeles area. In *Fairfax, 5:38 am. Tuesday.*, the soloist begins unobtrusively, gradually emerging to wage an all-out assault upon the orchestra; the movement closes with a series of explosive attacks from the soloist as the orchestral accompaniment eventually breaks down. *Cahuenga, 11:57 pm. Friday.* opens with a confrontation between the orchestral percussion and the soloist, the latter inevitably overtaking only to contend with the brass. Following this opening onslaught, the percussion becomes uncharacteristically passive, acting in concord with the orchestra for the remainder of the movement. *Sepulveda, 3:14 pm. Sunday.* begins quietly, gradually building in intensity throughout; here the soloist reacts to the orchestra, culminating in an aggressive exchange between the soloist and orchestral bass drum. In *Lankershim, 10:24 am. Wednesday.*, a violent flourish in the solo percussion gives way to a placid yet brief orchestral introduction. The remainder of the movement engages the entire orchestra in contention with the furious *moto perpetuo* of the solo percussion. Even as the forces relent at the conclusion of the work, there remains an atmosphere of unrest and discontent. *Pathways: Revolution* is in no way intended as a social or political manifesto, but rather as a response to the vivid images and profound consequences of such domestic social strife.

Models which were used in *Pathways* are drawn from various natural phenomena such as numerical sequences (which, though ubiquitous, are often overlooked), fractals (recursive structures, as are found in crystals, pinecones, or broccoli flowers), chaotic systems (such as water currents or weather systems), and entropy (the increasing degree of disorder within the physical universe, as demonstrated by the breaking of a glass or by the natural decay of an organism).


















The following summary should serve to illustrate how these various systems are applied and manifested within *Pathways*:

The overall whole is equally divided into sections based upon the numbers 1, 2, 3, 5, 7, 11 (prime number series), which recur at multiple levels within the work, including rhythmic patterning, pitch sequences, and even the number and distribution of the orchestra parts (fractal progression). The large-scale sections are then superimposed to create a series of seemingly irregular but symmetrical structural points (palindrome). Each of these overlapping sections is characterized by a steady or dynamic state (stasis/entropy) in one of five parameters: timbre, texture, volume (i.e., dynamic level), register, and tempo. These sections may interact and develop in either a linear (causal) or non-linear (chaotic) fashion. On the local levels, instrumental lines may either attract or repel one another (magnetic fields) in any number of ways.

Such a description may imply a heavy emphasis on structuralism; however, just as one's life may be rich and meaningful without the conscious awareness of the staggering degree of phenomena which occur within the very cells and molecules of our own bodies at every moment of our lives, so it has been my intention to create a work which does not rely on the awareness of all its inner workings to be appreciated by the listener.

— J.K.

## Symbols

	attack/release unnoticeably		fluttertongue
•	clean break in sound		trill one quarter-tone above note indicated
+	brass: closed (mute); horn: stopped	$\pm \frac{1}{4}$	quarter-tone fluctuations within sustained sound
$\frac{1}{2} v$	brass: half valve	$p \pm$	slight fluctuations around dynamic level indicated ( <i>ad lib.</i> )
○	brass: open		rapidly re-articulate the given pitch as indicated by the small beamed grouping
$\frac{1}{2} cb$	strings: play with the bow rotated so that both the hair and the stick make contact with the string		play beamed group as rapidly as possible
	percussion: dead stroke		percussion: rim shot
	chimes: rapid glissando over the entire range of the instrument, upward across the sharp tubes and downward across the natural tubes		accelerando
→ → →	gradual change from one mode of play to another		ritardando
→	rapid change from one mode of play to another	∅	senza tempo
----- →	continue as indicated	↓ ↑	cues/synchronization of parts
→ (ped.) →	depress pedal for the duration of the line		durational continuum within non-metered section: values arranged from shortest to longest (precise durations <i>ad libitum</i> )
	temporarily release pedal to discontinue resonance	[ ] 	play material within brackets ( <i>ad libitum</i> ) for the duration of the wavy line
	pedal release	: 	play material within repeat brackets in the order indicated for the duration of the solid line
	smooth, even portamento/glissando		
	erratic, uneven portamento/glissando		

### Solo percussion:

c	play on crown (or cymbal)		stroke drumhead in a continuous circular motion
r	play near rim (of drum/cymbal)		

## Notes

Score is in C: all instruments sound as written, with the following exceptions:

- piccolo sounds one octave higher than written
- contrabass sounds one octave lower than written (including natural harmonics)
- glockenspiel sounds two octaves higher than written
- xylophone sounds one octave higher than written

Accidentals apply only to the note they immediately precede, with the exception of repeated notes

Tied grace notes are to be interpreted as slight anticipations, the principal note of which is not to be re-articulated.

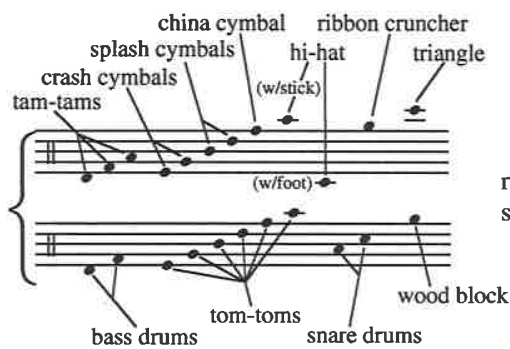
The work may be performed either with solo strings or with a full string section (in which case it is important that the parts are properly balanced by a judicious distribution of players); in the latter situation, passages marked "solo" are to be played by one player only.

Brass players require the following mutes:

- horns: standard mute; stop mute (optional)
- trumpet 1: straight, cup; felt hat (optional, for piccolo trumpet)
- trumpet 2: straight, cup, plunger
- trombone: straight, cup

The optional parts for E $\flat$  piccolo clarinet and B $\flat$  piccolo trumpet (I., mm.73 ff.) may be played in any combination (either/or, both, or neither) at the discretion of the conductor.

Solo percussion:



striking implements: yarn mallets (soft, medium, hard), rubber mallets (hard), felt (timpani) sticks, wood (snare drum) sticks, metal triangle beater, brushes, rattan sticks

- Flute 1 (dbl. alto flute)
- Flute 2 (dbl. piccolo)
- Oboe
- English horn
- Clarinet in B $\flat$  (optional: dbl. piccolo clarinet in E $\flat$ )
- Bass clarinet in B $\flat$
- Bassoon

- 2 Horns in F
- Trumpet 1 in B $\flat$  (optional: piccolo trumpet in B $\flat$ )
- Trumpet 2 in B $\flat$
- Tenor trombone

Percussion 1:

vibraphone, 3 timpani (I: 28", II: 23", III: 20"), claves, bongo drum,



3 tam-tams (hi, med, lo), crash cymbals, slapstick

striking implements: wood (snare drum) sticks, wood (timpani) sticks, soft felt sticks, hard felt sticks, brushes, tam-tam beater, hard plastic mallets, hard rubber mallets (3), hard yarn mallets, soft yarn mallets (4)

Percussion 2:

glockenspiel, xylophone, chimes, bell tree, snare drum, large bass drum, ratchet, sleigh bells,

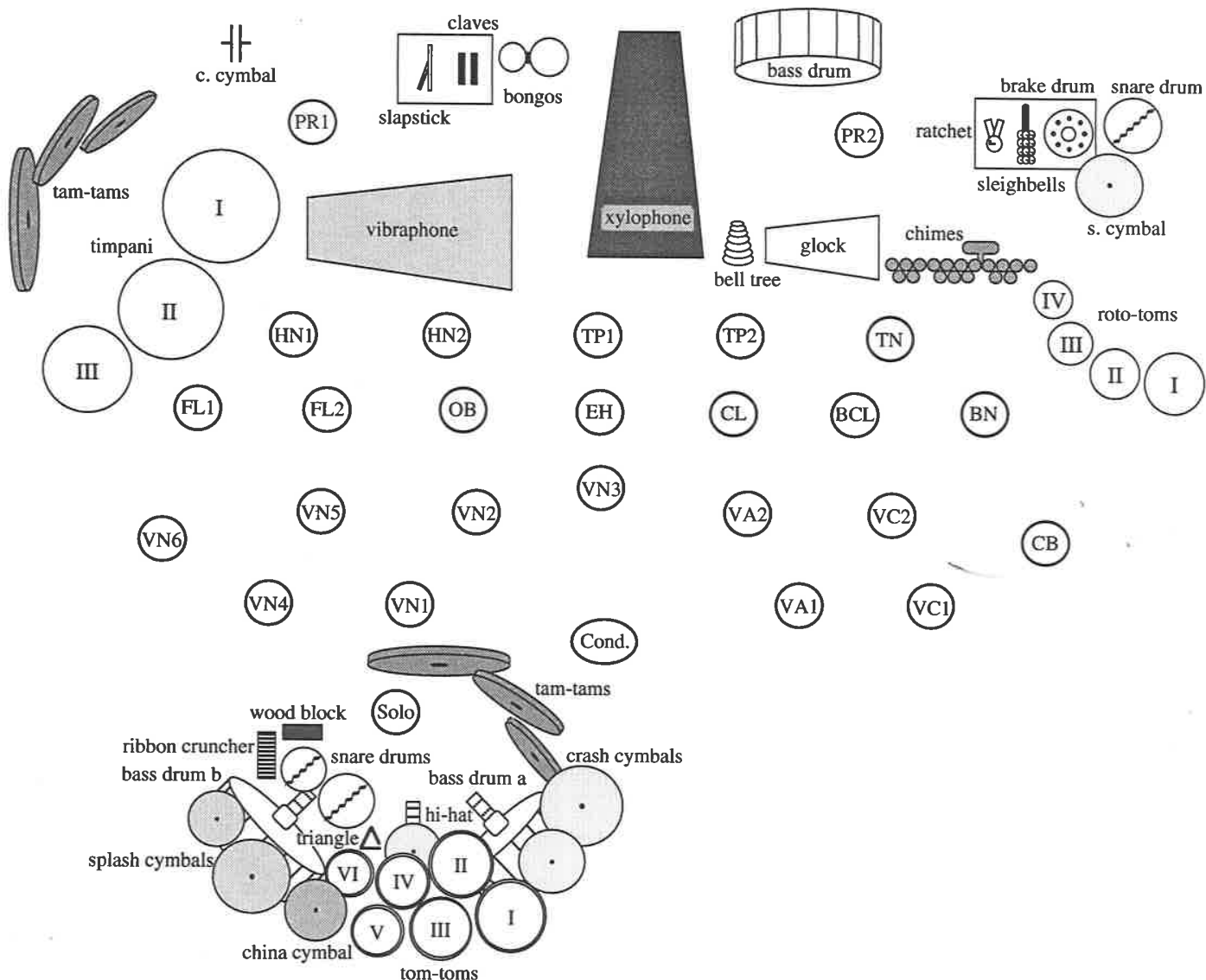


4 roto-toms (I: 14", II: 12", III: 10", IV: 8"), large suspended cymbal, brake drum,

striking implements: medium rubber mallets, hard rubber mallets, soft yarn mallets, hard plastic mallets, wood (snare drum) sticks, bass drum beater, chime hammers (2), brushes, light metal chains

- 3 Violin I
- 3 Violin II
- 2 Viola
- 2 Violoncello
- Contrabass

Suggested Setup



# Pathways: Revolution

for solo percussion and chamber orchestra

## I. Fairfax, 5:38 am. Tuesday.

Joseph Klein  
(1993-95)

$\text{♩} = c.52$

1  
FLUTE

2  
OBOE

ENGLISH HORN

CLARINET

BASS CLARINET

BASSOON

1  
HORN

2  
TRUMPET

1  
2  
TROMBONE

VIBRAPHONE w/med rubber motor on (fast)  
*mp* → (*sempre*) *p*

BELL TREE w/light chains  
*mp*

GLOCKENSPIEL w/med rubber *ppp* (barely audible)

SOLO PERCUSSION  
w/wood (at rim)  
*pp* impending... (*poco sempre*)  
 $\text{♩} = c.52$

1  
VIOLIN I  
*p* crystalline, senza espress.\*

2  
3  
*p* crystalline, senza espress.\*

1  
2  
3  
VIOLIN II  
*p* crystalline, senza espress.\*

1  
2  
VIOLA  
*p* crystalline, senza espress.\*

1  
2  
VIOLONCELLO  
*p*

1  
2  
CONTRABASS  
*p* crystalline, senza espress.\*

\*STRINGS: until otherwise indicated, this section is to be played solo and with mutes.

5

1  
FL  
2  
OB  
EH  
CL  
BCL  
BN

1  
HN  
2  
TP  
TN

1  
PR  
2  
SOLO PR

5

1  
VNI  
2  
3  
VN II  
VA  
VC  
CB

10

1  
FL  
2  
OB  
EH  
2  
3  
4  
3  
2  
2  
2  
CL  
BCL  
BN

1  
HN  
2  
TP  
2  
3  
4  
3  
2  
2  
2  
TN

1  
PR  
(VIB)  
(BELL TREE)  
2  
SOLO PR

10

1  
VN I  
2  
3  
1  
VN II  
2  
3  
2  
3  
2  
1  
VA  
2  
1  
VC  
2  
CB

1  
FL

2

OB

EH  
3  
2

CL  
2

BCL

BN

1  
HN

2

1  
TP  
3  
2

2  
TN  
2

1  
PR  
(VIB)  
— (f) —>  
(BELL TREE)

2

SOLO PR

15

1  
VN I  
2  
3

1  
VN II  
2  
3  
3  
2

1  
VA  
2

1  
VC  
2

CB  
(b)

(#)

*sul tasto*



1  
FL

2

OB

EH  
3 2 3

CL  
2 2 2

BCL

BN

1  
HN

2

1  
TP  
3 2 3

2  
2 2 2

TN

1  
PR  
(VIB) →

2  
(GLOCK) mp (BELL TREE) ppp

SOLO PR  
mf pp sub.

1  
VN I  
ord.

2

3

1  
VN II  
muted off

2  
ord.

3  
3 2 3

2  
2 2 2 sul tasto

1  
VA

2

1  
VC

2

CB

1 FL

2 FL

OB

EH 2

CL 2

BCL

BN

1 HN

2 HN

1 TP 2

2 TP 2

TN

1 PR (VIB)

2 PR (BELL TREE)

SOLO PR

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

1 CB

2 CB

1  
FL

2

OB

EH  
2 3

CL  
2 2 3 4

BCL

BN

1  
HN

2

TP  
2 3

TN  
2 2 3 4

1 (VIB)

PR  
— (Sed.) —→  
(BELL TREE)

2

(GLOCK)

(BELL TREE)

mp mp p

SOLO PR

mf p sub.

1

VN I  
2

3

1

VN II  
2

3

VA  
1

2

VC  
1

2

CB

3 2 3 4

2 2 2 2

ord. ord. ord.

sul tasto sul tasto →→→

mute off

1  
FL

2

OB

EH  
4  
2

CL

BCL

BN

HN  
1  
2  
mp n

TP  
1  
2  
4  
2  
mute (straight) n mp n

TN  
1  
2  
mute (straight) n mp n

PR  
1  
2  
(VIB)  
(BELL TREE)

SOLO PR

1  
VN I  
2  
3  
VN II  
2  
3  
4  
2

VA  
1  
2  
VA

VC  
1  
2  
VC

CB

sul tasto → → →

(s.t.) → → →

ord.

ord.

ord.

sul tasto

mute off

mute off

Musical score for a full orchestra, including woodwinds, brass, percussion, strings, and solo piano.

Instrument parts shown include:

- FL (Flute)
- OB (Oboe)
- EH (English Horn)
- CL (Clarinet)
- BCL (Bass Clarinet)
- BN (Bassoon)
- HN 1 & 2 (Horn)
- TP 1 & 2 (Trumpet)
- TN (Trombone)
- PR 1 & 2 (Percussion) with specific effects: (VIB), (BELL TREE), (GLOCK)
- SOLO PR (Solo Piano)
- VN I 1, 2, 3 (Violin I)
- VN II 1, 2, 3 (Violin II)
- VA 1, 2 (Viola)
- VC 1, 2 (Violoncello)
- CB (Contra Bass)

The score features various musical notations, including dynamics (*n*, *mp*, *p*, *mf*, *ppp*), articulation (accents, slurs), and performance directions like *sul tasto* and *ord.* (ordinaria). There are also performance instructions such as *mf p sub.* for the solo piano part.

40

1  
FL

2

OB

EH  
2 3 4

CL  
2 2 2

BCL

BN

1  
HN  
mp n n mp mp

2  
n mp n n mp

1  
TP  
n mp n n mp n n

2  
mp n n mp n n mp

TN  
n mp n n mp

1  
PR  
(VIB)  
(BELL TREE) mp p

2  
(GLOCK) mp

SOLO PR  
mf p sub. p

40

1  
VNI 2  
cresc.

3  
p cresc.

1  
VNI 2  
cresc.

2  
p cresc.

3  
2 3 4

1  
VA  
cresc.

2  
p cresc.

1  
VC  
cresc.

2

CB  
cresc.

1  
FL

2

OB

EH  
4 3 9 6  
2 2 8 8

CL

BCL

BN

1  
HN  
-- (+) ---->  
mf mf f

2  
mp mf mf f

1  
TP  
mp mf mf f

2  
4 3 9 6  
2 2 8 8

TN  
mp mf mf f

1  
PR  
(VIB) (♩) → mp (motor off) f

2  
(GLOCK) mp CHIMES w/hammers f (sempre)

SOLO PR  
mf mp sfz ff f

1  
VN I  
(tutti) f

2  
(tutti) f

3  
mp cresc. (tutti) f

1  
(tutti) f

2  
4 3 9 6  
2 2 8 8

3  
(tutti) f

1  
VA  
(tutti) f

2  
(tutti) f

1  
VC  
(tutti) f

2  
mp cresc. (tutti) f

CB  
(tutti) f

1  
FL

2

OB

EH

CL

BCL

BN

1  
HN

2

1  
TP

2

TN

1  
PR

2

SOLO PR

(VIB)

(CHIMES)

(Res)

*sfz mp*

*f*

*sfz*

*ff*

*mf*

*f*

1  
VN I

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB



55

1  
FL

2

OB

EH

CL

BCL

BN

Musical score for woodwinds. The score consists of six staves: Flute (FL), Oboe (OB), Clarinet (CL), Bass Clarinet (BCL), and Bassoon (BN). The Flute and Clarinet parts have fingerings 9 and 8. The Oboe part has fingerings 12 and 8. The Bass Clarinet and Bassoon parts have fingerings 9 and 8. The score is in 4/4 time and features a melodic line with slurs and ties.

1  
HN

2

1  
TP

2

TN

Musical score for brass. The score consists of five staves: Horn 1 (HN), Horn 2 (HN), Trumpet 1 (TP), Trumpet 2 (TP), and Trombone (TN). The Horn and Trumpet parts have fingerings 9 and 8. The Trombone part has fingerings 12 and 8. The score is in 4/4 time and features a melodic line with slurs and ties.

1  
PR

2

SOLO PR

Musical score for percussion. The score consists of three staves: Percussion 1 (PR), Percussion 2 (PR), and Solo Percussion (SOLO PR). The Percussion 1 part has dynamics *ff* and *f*. The Percussion 2 part has dynamics *ff* and *mf*. The Solo Percussion part has dynamics *ff* and *mf*. The score is in 4/4 time and features a rhythmic pattern with slurs and ties.

55

1  
VN I

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB

Musical score for strings. The score consists of ten staves: Violin I (VN I), Violin II (VN II), Viola (VA), Violoncello (VC), and Contrabasso (CB). The Violin I and Violin II parts have fingerings 9 and 8. The Viola part has fingerings 12 and 8. The Violoncello and Contrabasso parts have fingerings 9 and 8. The score is in 4/4 time and features a melodic line with slurs and ties.

1  
FL

2

OB

EH

CL

BCL

BN

1  
HN

2

1  
TP

2

TN

1  
PR

2

(VIB)

(CHIMES)

SOLO PR

1  
VN I

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB

← ♩ = ♩ → (♩ = c.69)

65

Musical score for orchestra and solo piano, measures 65-70. The score is divided into two systems. The first system includes woodwinds (FL, OB, EH, CL, BCL, BN), brass (HN, TP, TN), and strings (PR, SOLO PR). The second system includes strings (VN I, VN II, VA, VC, CB). The woodwind and brass parts feature complex rhythmic patterns with time signatures of 2/4 and 3/4. The solo piano part is highly technical, featuring rapid sixteenth-note passages and dynamic markings such as *f*, *ff*, *fz*, and *sffz*. The string parts are marked with triplets and have a consistent rhythmic pattern. The tempo marking at the bottom of the page is ← ♩ = ♩ → (♩ = c.69).

70 75

← ♩ = ♩ → (♩. = c.92)

FL 1 *f* subito molto legato

FL 2 *f* subito molto legato

OB *f* subito molto legato

EH *f* subito molto legato

CL *f* subito molto legato  
\*Eb CLARINET (optional)

BCL *f* subito molto legato

BN *f* subito molto legato

HN 1 *f* subito molto legato

HN 2 *f* subito molto legato (open)

TP 1 *f* subito molto legato

TP 2 *f* subito molto legato

TN *f* subito molto legato

PR 1 (VIB) subito molto legato

PR 2 (CHIMES) subito molto legato

SOLO PR (Lv.) mechanically *mf* secco (sempre)

3/4 9/16 6/16 9/16

70 75

← ♩ = ♩ → (♩. = c.92)

VNI 1 *cresc.* *ff*

VNI 2 *cresc.* *ff*

VNI 3 *cresc.* *ff*

VNI 1 *cresc.* *ff*

VNI 2 *cresc.* *ff*

VNI 3 *cresc.* *ff*

VA 1 *cresc.* *ff*

VA 2 *cresc.* *ff*

VC 1 *cresc.* *ff*

VC 2 *cresc.* *ff*

CB *cresc.* *ff*

3/4 9/16 6/16 9/16

1  
FL

2

OB

EH  
6  
16

9  
16

6  
16

9  
16

CL

BCL

BN

HN  
1  
2

TP  
1  
2  
6  
16

9  
16

6  
16

9  
16

TN

PR  
1  
2  
(VIB)  
(CHIMES)

SOLO PR  
6  
16

9  
16

6  
16

9  
16

VN I  
1  
2  
3

VN II  
1  
2  
3  
6  
16

9  
16

6  
16

9  
16

VA  
1  
2

VC  
1  
2

CB  
sempre port., ±¼  
mp

85 90

1 FL

2 FL

OB

EH 9 6 9 6 9

16 16 16 16 16

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP 9 6 9 6 9

16 16 16 16 16

TN

1 PR (VIB)

2 PR (CHIMES)

SOLO PR 9 6 9 6 9

16 16 16 16 16

85 90

1 VNI

2 VNI

3 VNI

1 VNI II

2 VNI II 9 6 9 6 9

3 VNI II 16 16 16 16 16

1 VA

2 VA

1 VC

2 VC

CB

Musical score for woodwinds and percussion, measures 95-100.

**FL** (Flute): *mf*, *f*, *ff*, *f*

**OB** (Oboe): *f*

**EH** (English Horn): *f*

**CL** (Clarinets): *f*, *dim.*, *p*. Includes instruction: *\*(to Bb CLARINET)*

**BCL** (Bass Clarinet): *f*

**BN** (Bassoon): *f*

**HN** (Horn): *f*

**TP** (Trumpets): *dim.*, *f*, *ff*, *p*. Includes instruction: *\*(to Bb TRUMPET)*

**TN** (Trumpets): *f*

**PR** (Percussion): (VIB), (CHIMES), BONGO w/wood

**SOLO PR** (Solo Percussion): *mf (ord.)*, w/med rubber

Measures 95-100 are marked with time signatures: 9/16, 6/16, 9/16, 6/16, 2/4, 3/4.

Musical score for strings, measures 95-100.

**VN I** (Violin I): 1, 2, 3

**VN II** (Violin II): 1, 2, 3

**VA** (Viola): 1, 2

**VC** (Violoncello): 1, 2

**CB** (Contrabass): 1, 2

Measures 95-100 are marked with time signatures: 9/16, 6/16, 9/16, 6/16, 2/4, 3/4.

100 105

FL 1 2

OB

EH 3 2 3 2 3

CL 4 4 4 4 4

BCL

BN

HN 1 2

TP 1 2

TN 3 2 3 2 3

4 4 4 4 4

PR 1 2

CLAVES *mf* BONGO *mp*

SNARE DRUM w/wood *f* BRAKE DRUM w/hard rubber *mf*

SOLO PR *sfz* *mf*

100 105

VN I 1 2 3

VN II 1 2 3

VA 1 2

VC 1 2

CB

3 2 3 2 3

4 4 4 4 4



110

115

1 FL

2 FL

OB

EH

CL

BCL

BN

HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

110

115

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

120

1  
FL

2

OB

EH

CL

BCL

BN

HN

1

2

TP

2

TN

PR

1

2

CLAVES

SNARE DRUM

SOLO PR

3/4

2/4

(0)

7"

120

1

2

3

1

2

3

VA

1

2

VC

1

2

CB

← ♩ = ♩ → (♩ = c.61)

The musical score is organized into three systems. The first system includes woodwinds (FL, OB, EH, CL, BCL, BN), brass (HN, TP, TN), and percussion (PR, SOLO PR). The second system includes strings (VN I, VN II, VA, VC, CB). The third system includes woodwinds (FL, OB, EH, CL, BCL, BN), brass (HN, TP, TN), and percussion (PR, SOLO PR). The score features dynamic markings (mf, f, ff, mp), articulation (acc), and performance instructions (7'' and conductor's note).

\* CONDUCTOR: Do not anticipate the soloist here; rather, wait until soloist arrives before proceeding.

125 130

FL 1 *mf* *f* *ff* *f*

FL 2

OB

EH *f*

CL

BCL *ff* *f*

BN *f* *mf*

HN 1 *f* *mf*

HN 2 *ff* *f* *mf* *f*

TP 1

TP 2 *f* *mf* *f*

TN *mf* *f* remove mute

PR 1

PR 2 BRAKE DRUM *mf* CLAVES *mf*

SOLO PR *sfz* *sfz*

125 130

VN I 1

VN I 2

VN I 3

VN II 1

VN II 2

VN II 3

VA 1

VA 2

VC 1

VC 2

CB

*attacca*

## II. Cahuenga, 11:57 pm. Friday.

← ♩ = ♩ → (♩ = c.61)

135

135

FLUTE 1 2

OBOE

ENGLISH HORN 3 2 3

CLARINET 4 4 4

BASS CLARINET

BASSOON

HORN 1 2

TRUMPET 1 2

TROMBONE 3 2 3

PERCUSSION 1 2

SOLO PERCUSSION

VIOLIN I 1 2 3

VIOLIN II 1 2 3

VIOLA 1 2

VIOLONCELLO 1 2

CONTRABASS

*p cresc. - poco - a - poco*

*p cresc. - poco - a - poco*

*p cresc. - poco - a - poco*

*p cresc. - poco - a - poco*

*p cresc. - poco - a - poco*

*f*

*f*

*sfz f*

*sfz f*

← ♩ = ♩ → (♩ = c.61)

135

1  
FL

2

OB

EH **3**  
**4**

CL **2**  
**4**

BCL

BN

1  
HN *(cresc.)*

2 *(cresc.)*

1 **3**  
**4** *(cresc.)*

2 **2**  
**4** *(cresc.)*

TN *(cresc.)*

1

PR

2

SOLO PR

1

VN I 2

3

1

VN II 2 **3**  
**4**

3 **2**  
**4**

1

VA

2

1

VC

2

CB

FL 1  
FL 2  
OB  
EH 2/4  
EH 3/4  
CL  
BCL  
BN  
HN 1  
HN 2  
TP 1  
TP 2  
TN  
PR 1  
PR 2  
SOLO PR

(cresc.)  
(cresc.)  
(cresc.)  
(cresc.)  
*erratic port.*  
*f*  
*port.*  
*expressive*  
*f*  
V V V V V V V V V V V V V V V V

VNI 1  
VNI 2  
VNI 3  
VNI 2  
VNI 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

2/4  
3/4

1 FL  
2 FL  
OB  
EH 2/4 3/4 2/4  
CL 2/4 3/4 2/4  
BCL  
BN

1 HN  
2 HN *heroic*  
1 TP *restless*  
2 TP  
1 TN *port.*  
2 TN

1 PR  
2 PR

SOLO PR

1 VN I  
2 VN I  
3 VN I  
1 VN II  
2 VN II  
3 VN II  
1 VA  
2 VA  
1 VC  
2 VC  
CB

2/4 3/4 2/4



1  
FL

2

OB

EH **2** **3** **2** **3**  
**4** **4** **4** **4**

CL

BCL

BN

HN

TP **2** **3** **2** **3**  
**4** **4** **4** **4**

TN

PR

SOLO PR

(tom-toms, *ad libitum*)

1  
VNI

2

3

1  
VNI

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

3

1  
VA

2

1  
VC

2

CB

1  
FL

2

OB

EH  
3 2 3 5 4  
4 4 4 4 4

CL

BCL

BN

HN  
1  
2

TP  
1  
2  
3 2 3 5 4  
4 4 4 4 4

TN  
V V V V V V V  
pp molto legato  
mute (cup) (2 - 3" ea.)  
pp molto legato  
mute (cup) (5 - 7" ea.)  
pp molto legato  
mute (cup) (3 - 5" ea.)  
pp molto legato

PR  
1  
2  
TAM-TAM w/soft felt mp  
ROTO-TOMS w/soft yarn pp  
TAMPANI w/soft felt pp  
TAM-TAMS w/soft felt pp  
CHIMES w/soft yarn pp  
play ad libitum within the given pitch range.

SOLO PR  
w/soft felt p  
w/hard yarn p

1  
VN I  
2  
3

1  
VN II  
2  
3  
3 2 3 5 4  
4 4 4 4 4

VA  
1  
2  
sul tasto pp non vib.

VC  
1  
2  
sul tasto pp non vib.

CB  
sul tasto pp non vib.

1 FL *ppp non vib.* (3)

2 FL

OB

EH 4 2 4

CL 4 4 (3) *ppp non vib.*

BCL *ppp non vib.* (3)

BN

1 HN *mute* (3-5" ea.) *pp molto legato*

2 HN *mute* (2-3" ea.) *pp molto legato*

1 TP 4 2 4

2 TP

1 TN (mute) (5-7" ea.) *pp molto legato*

2 TN

1 PR TIMPANI w/fingers (5) *pp* TAM-TAMS w/soft felt (3) *pp*

2 PR ROTO-TOMS w/fingers (l.v.) (6) *pp* CHIMES w/soft yarn (sim., ad lib.) *pp*

SOLO PR w/soft felt (3) *p* w/soft felt (6) *p* (3) (5) *p*

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II 4 2 4

3 VN II 4 4

1 VA

2 VA

1 VC

2 VC

CB

1  
FL

2  
OB

EH  
2 3 4  
4 4 4

CL

BCL

BN

HN  
1  
2

TP  
1  
2

TN

PR  
1  
2

SOLO PR

*pp* (non cresc.)  
molto legato

(mute)

*pp* (non cresc.)  
molto legato

*pp* (mute)

*pp* (non cresc.)  
molto legato

*pp* (non cresc.)  
molto legato

TIMPANI w/brushes  
*pp*

ROTO-TOMS w/brushes  
*pp*

(brushes)  
*p*

w/brushes  
*p*

(l.v.)

1  
VN I 2  
3

1  
VN II 2  
3

1  
VA 2

1  
VC 2

CB

2 3 4  
4 4 4

1  
FL

2

OB

EH

CL

BCL

BN

1  
HN

2

1  
TP

2

TN

1  
PR

2

SOLO PR

1  
VNI 2

3

1  
VNI 2

2

3

1  
VA

2

1  
VC

2

CB

1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN

3  
4

4  
4

1 HN  
2 HN  
1 TP  
2 TP  
TN

3  
4

4  
4

*p* *pp* *pp* *pp*

1 PR  
2 PR

TAM-TAM  
w/soft felt

*mp*

SOLO PR

5

w/hard rubber

*fz* *fz*

1 VNI  
2 VNI  
3 VNI  
1 VNI  
2 VNI  
3 VNI  
1 VA  
2 VA  
1 VC  
2 VC  
CB

3  
4

4  
4

*pizz* *p* *p* *p* *p*

1  
FL

2

OB

EH

CL

BCL

BN

3 5 4 6 3

4 8 4 8 4

1  
HN

2

1  
TP

2

TN

3 5 4 6 3

4 8 4 8 4

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

1  
PR

2

VIBRAPHONE motor on (med.)  
w/hard rubber *p*  
w/soft yarn *pp*

SOLO PR

*fz* *fz* *fz* *p*

w/soft felt

1  
VNI 2

3

1  
VN II 2

3

1  
VA

2

1  
VC

2

CB

3 5 4 6 3

4 8 4 8 4

*n* *ppp* *poco vib.*

*(arco)* *n* *ppp* *poco vib.*

*(arco)* *n* *pp* *poco vib.*

← ♩ = ♩ → (♩ = c.41)

195

1 FL

2 OB

EH 3 2 3 2 6

CL 4 4 4 4 16

BCL

BN

1 HN

2

1 TP 3 2 3 2 6

2 4 4 4 16

TN

1 PR (VIB)

2

SOLO PR

← ♩ = ♩ → (♩ = c.41)

195

1 VN I

2

3

1 VN II

2 3 3 2 6

3 4 4 4 16

1 VA

2

1 VC

2

CB



← ♩ = ♩ → (♩. = c.55)

200

← ♩ = ♩ → (♩. = c.55)

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

1 TN

2 TN

1 PR

2 PR

SOLO PR

← ♩ = ♩ → (♩. = c.55)

200

← ♩ = ♩ → (♩. = c.55)

1 VNI

2 VNI

3 VNI

1 VNI II

2 VNI II

3 VNI II

1 VA

2 VA

1 VC

2 VC

CB

205

← ♩ = ♩ → (♩. = c.73)

210

1 FL

2 FL

OB

EH

CL

BCL

BN

2 9 6 9 4

4 16 16 16 4

1 HN

2 HN

1 TP

2 TP

TN

2 9 6 9 4

4 16 16 16 4

1 PR (VIB)

2 PR

SOLO PR

205

← ♩ = ♩ → (♩. = c.73)

210

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

1 CB

2 CB

3 CB

pp

pp

2 9 6 9 4

4 16 16 16 4

← ♩ = ♩ → (♩ = c.73)

215

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes parts for Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horn 1 (HN), Trumpet 1 (TP), Trumpet 2 (TN), and Trombone (TN). The second system includes parts for Horn 1 (HN), Horn 2 (HN), Trumpet 1 (TP), Trumpet 2 (TN), Trombone 1 (TN), and Trombone 2 (TN). The score features various time signatures: 4/4, 3/4, and 9/16. The tempo is marked as c.73. The score includes rests for most instruments in the first system, while the second system shows active musical notation.

Musical score for strings and solo piano. The score is divided into two systems. The first system includes parts for Solo Piano (SOLO PR), Violin I (VNI), Violin II (VNI), Viola (VA), Violoncello (VC), and Contrabass (CB). The second system includes parts for Violin I (VNI), Violin II (VNI), Viola (VA), Violoncello (VC), and Contrabass (CB). The score features various time signatures: 4/4, 3/4, and 9/16. The tempo is marked as c.73. The score includes rests for most instruments in the first system, while the second system shows active musical notation with triplets and slurs.

← ♩ = ♩ → (♩ = c.97)

← ♩ = ♩ → (♩ = c.97)

220

1  
FL

2

OB

EH

CL

BCL

BN

1  
HN

2

1  
TP

2

TN

1  
PR

2

SOLO PR

← ♩ = ♩ → (♩ = c.97)

← ♩ = ♩ → (♩ = c.97)

220

1  
VNI

2

3

1  
VNI

2

3

VA

1

2

VC

1

2

CB

\* CONTRABASS: *ossia* - do not play notes within brackets.

1  
FL

2

OB

EH

CL

BCL

BN

3 4 5  
4 4 4

1  
HN

2

1  
TP

2

TN

3 4 5  
4 4 4

1  
PR

2

SOLO PR

1  
VNI

2

3

1  
VN II

2

3

VA

1

2

VC

1

2

CB

sim., ad lib.

sim., ad lib.

sim., ad lib.

sim., ad lib.

sim., ad lib.

sim., ad lib.

sim., ad lib.

3 4 5  
4 4 4

← ♩ = ♩ → (♩ = c. 65)

1  
FL *p poss.* *melancholy* 3 -3-

2  
PICCOLO *p poss.* *melancholy* 3 -3-

OB *mp*

EH *mp* 5 3 4

CL *mp* 4 4 4

BCL *mp*

BN *mp*

HN 1

2

TP 1 5 3 4

2 4 4

TN

PR 1 CHIMES w/hammers

2 *mf (non troppo)*  
*ped. →*

SOLO PR *mp* *poco* 3

← ♩ = ♩ → (♩ = c. 65)

VNI 1

2 *sim., ad lib.*

3

VN II 1 *sim., ad lib.*

2

3 5 3 4 3 4 4

VA 1

2

VC 1 *pizz.*

2 *mp* *pizz.* *mp*

CB



### III. Sepulveda, 3:14 pm. Sunday.

$\text{♩} = 132-150$  235

1  
FLUTE

2

OBOE

ENGLISH HORN **7** **5**

CLARINET **4** **4**

BASS CLARINET

BASSOON

1  
HORN

2

TRUMPET **7** **5**

TROMBONE **4** **4**

PERCUSSION 1

PERCUSSION 2

SOLO PERCUSSION

w/brushes

*pp*

$\text{♩} = 132-150$  235

1  
VIOLIN I

2

3

1  
VIOLIN II **7** **5**

2 *1/2 cjh spicc.* *pp* (3) *skittering*

3 **4** **4**

1  
VIOLA

2

1  
VIOLONCELLO

2

CONTRABASS



1 FL

2 FL

OB

EH 4 3 4 3

CL 4 4 4 4

BCL

BN

1 HN

2 HN

1 TP 4 3 4 3

2 TP 4 4 4 4

TN

1 PR

2 PR

SOLO PR

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II 1/2 clb (5) spicc. (5) pp skittering (5)

3 VN II 4 3 4 3

4 VN II 4 4 4 4 1/2 clb (7) spicc. (7) pp skittering (7)

1 VA

2 VA

1 VC

2 VC

CB

1 FL

2 FL

OB

EH 3 4 6

CL 4 4 4

BCL

BN

1 HN

2 HN

1 TP 3 4 6

2 TP 4 4 4

TN

1 PR

2 PR

SOLO PR

*p* 12 = 4 *p* (*ad libitum* on tom-toms only)

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

*1/2 clb spicc.*

*pp skittering* (4)

*pp skittering* (6)

*pp skittering* (10)

*1/2 clb spicc.* (6)

*pp skittering* (10)

3 4 6

4 4 4

6 4

1  
FL

2

OB

EH

CL

BCL

BN

3  
4

*murmuring*  
*pp sempre*

1  
HN

2

1  
TP

2

TN

3  
4

1  
PR

2

SOLO PR

*p* *mf*

7 =  $\text{♩}$

1  
VN I

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB

3  
4

*1/2 ctb spicc.* (10)  
*pp skittering* (10)

*1/2 ctb spicc.* (9)  
*pp skittering*

*(sim.)* (5)  
*pp* (3)  
*(sim.)* (5)  
*pp* (3) (7)

255

ALTO FLUTE

*murmuring*

*pp sempre*

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

*mp* *p* *mf* *sfp* *mf*

255

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

*(sim.)* *pp*

*(sim.)* *pp*

260 265

FL 1  
FL 2  
OB  
EH  
CL  
BCL  
BN

FLUTE murmuring  
pp sempre

murmuring  
pp sempre

HN 1  
HN 2  
TP 1  
TP 2  
TN

PR 1  
PR 2

SOLO PR

7 = ♭, 7  
mf

7 = ♭, 7  
mf

260 265

VNI 1  
VNI 2  
VNI 3  
VN II 1  
VN II 2  
VN II 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

(sim.) (3)  
pp (2)

(7)

(sim.) (11) (5) (7)

(sim.) (5) (7) (3)

pp (5)

270

1 FL

2 FL

OB

EH

CL

BCL

BN

*murmuring*  
*pp sempre*

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

*7 = J.*

*sfp*

*mf*

*p*

*mf*

270

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

*1/2 ctb*  
*spicc.*

*pp*

(3) (5) (7)

275 280

1 FL

2 FL

OB *murmuring*  
*pp sempre*

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

*mf*

275 280

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

*(sim.)* *pp*

*(sim.)* *pp*

1  
FL

2

OB

EH

CL

BCL

BN

1  
HN

2

1  
TP

2

TN

1  
PR

2

SOLO PR

1  
VNI

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB



FLUTE

8 =  $\text{♩}$

*p espress.*

2 3  
4 4

HN

TP

2 3  
4 4

TN

PR

SOLO PR

w/rattan

w/wood

*mf*

*sfz*

VN I

VN II

2 3  
4 4

ord. 3

*p*

VA

VC

CB

*ord.*

*p*

3 3 3 3

295

300

FL 1  
FL 2  
OB  
EH  
CL  
BCL  
BN  
HN 1  
HN 2  
TP 1  
TP 2  
TN  
PR 1  
PR 2  
SOLO PR

295

300

VN I 1  
VN I 2  
VN I 3  
VN II 1  
VN II 2  
VN II 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

305

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

305

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

310 315

FL 1  
FL 2  
OB  
EH  
CL  
BCL  
BN

cresc.  
cresc.  
cresc.  
cresc.

2  
4

HN 1  
HN 2  
TP 1  
TP 2  
TN

2  
4

PR 1  
PR 2  
SOLO PR

2  
4

310 315

VNI 1  
VNI 2  
VNI 3  
VNI 4  
VNI 5  
VNI 6  
VNI 7  
VNI 8  
VNI 9  
VNI 10  
VNI 11  
VNI 12  
VNI 13  
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VNI 90  
VNI 91  
VNI 92  
VNI 93  
VNI 94  
VNI 95  
VNI 96  
VNI 97  
VNI 98  
VNI 99  
VNI 100

ord.  
p  
ord.  
p

2  
4

320

1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN

1 HN  
2 HN  
1 TP  
2 TP  
1 TN  
2 TN

1 PR  
2 PR  
SOLO PR

320

1 VNI  
2 VNI  
3 VNI  
1 VN II  
2 VN II  
3 VN II  
1 VA  
2 VA  
1 VC  
2 VC  
CB

325

1 FL

2 FL

OB

EH

CL

BCL

BN

*mf sempre (non dim.)*

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

6=5

325

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

330

335

1 FL

2 FL

OB

EH

CL

BCL

BN

HN 1

HN 2

TP 1

TP 2

TN

PR 1

PR 2

SOLO PR

330

335

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

1  
FL

2  
FL

OB

EH

CL

BCL

BN

HN 1

HN 2

TP 1

TP 2

TN

PR 1

PR 2

SOLO PR

1  
VN I

2  
VN I

3  
VN I

1  
VN II

2  
VN II

3  
VN II

1  
VA

2  
VA

1  
VC

2  
VC

CB



345 350

FL 1  
FL 2  
OB  
EH  
CL  
BCL  
BN

*cresc.* *mf* *mp*

HN 1  
HN 2  
TP 1  
TP 2  
TN

PR 1  
PR 2  
SOLO PR

345 350

VNI 1  
VNI 2  
VNI 3  
VN II 1  
VN II 2  
VN II 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

355

1 FL 2  
OB  
EH  
CL  
BCL  
BN  
HN 1 2  
TP 1 2  
TN  
PR 1 2  
SOLO PR

(non cresc.)  
(non cresc.)  
n cresc. molto  
n cresc. molto  
n cresc. molto  
n cresc. molto  
gliss.  
n  
gliss.  
n

4  
4  
4  
4

355

VNI 1 2 3  
VN II 1 2 3  
VA 1 2  
VC 1 2  
CB

cresc. molto  
cresc. molto  
cresc. molto  
cresc. molto  
cresc. molto  
cresc. molto

4  
4

**1 FL** *pp sub.*  
**2 FLUTE** *pp sub.*  
**OB** *pp sub.*  
**EH** *pp sub.* **5**  
**CL** *pp sub.* **4**  
**BCL** *pp sub.*  
**BN** *pp sub.*

---

**1 HN** *sfz*  
**2** *sfz*  
**1 TP** *sfz* **5**  
**2** *sfz* **4**  
**TN** *sfz* **4**  
**1 SLAPSTICK** *sfz*  
**PR** *sfz*  
**2 RATCHET** *sfz (secco)*

---

**SOLO PR** *sfz mp sub.*  
*w/brushes*

---

**360**  
**1 VN I** *sfz*  
**2** *sfz*  
**3** *pizz sfz*  
**1 VN II** *sfz*  
**2** *pizz sfz*  
**3** *pizz sfz* **5**  
**VA** *sfz* **4**  
**1 VC** *sfz* **4**  
**2** *sfz* **3**  
**1 VC** *sfz* **4**  
**2** *sfz* **4**  
**1 VC** *sfz*  
**2** *pizz sfz*  
**CB** *sfz* **4**

1 FL

2 FL

OB

EH

CL

BCL

BN

HN

1 TP

2 TP

TN

PR

SOLO PR

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

VA

VC

CB

The musical score for page 64 features several woodwind and string parts. The woodwind section includes Flutes (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horns (HN), Trumpets (TP), Trombones (TN), and a Solo Percussionist (SOLO PR). The string section includes Violins I (VN I), Violins II (VN II), Violas (VA), Violas/Celli (VC), and Cellos (CB). The score is divided into four measures. The woodwind parts (EH, CL, TP, TN, VN II) feature complex rhythmic patterns with various time signatures: 4/4, 5/4, 4/4, 7/8, and 4/4. The Solo Percussion part includes fingerings (5) and rests. The string parts (VN I, VA, VC, CB) are mostly rests, with some rhythmic notation in the lower strings.

365

FL 1 *mf sub.*

FL 2

OB *mf sub.*

EH *mf sub.*

CL *mf sub.*

BCL *mf sub.*

BN *mf sub.*

HN 1 *mf*

HN 2 *mf*

TP 1 *mf*

TP 2 *mf*

TN *mf*

BONGO w/wood

PR 1 *sfz*

PR 2 *sfz*

SOLO PR *mf*

SOLO PR *sfz*

365

VN I 1

VN I 2

VN I 3

VN II 1

VN II 2

VN II 3

VA 1

VA 2

VC 1

VC 2

CB

370

1 FL

2 FL

OB

EH

CL

BCL

BN

HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

370

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

375

FL 1  
FL 2  
OB  
EH 3  
EH 4  
CL 3  
CL 4  
BCL  
BN  
HN 1  
HN 2  
TP 1  
TP 2  
TN  
PR 1  
PR 2  
SOLO PR

375

VN I 1  
VN I 2  
VN I 3  
VN II 1  
VN II 2  
VN II 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

380

1  
FL

2

OB

EH

CL

BCL

BN

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

**3**  
**4**

1

HN

2

1

TP

2

TN

**3**  
**4**

1

PR

2

SOLO PR

*pp*

*sfz*

*sfz*

w/brushes

w/wood

**380**

1

VN I

2

3

1

VN II

2

3

1

VA

2

1

VC

2

CB

**3**  
**4**



385

FL 1 (non dim.)

FL 2 (non dim.)

OB (non dim.)

EH 3 4 5 3 4 5

CL 4 4 4 4 4 4

BCL (non dim.)

BN (non dim.)

HN 1 *f* (non troppo)

HN 2 *f* (non troppo)

TP 1 *f* (non troppo)

TP 2 *f* (non troppo)

TN *f* (non troppo)

PR 1

PR 2

SOLO PR *sfz* *ff* *sfz* *sfz*

w/wood

r.s.

385

VN I 1

VN I 2

VN I 3

VN II 1

VN II 2 3 4 5 3 4 5

VA 1

VA 2

VC 1

VC 2

CB

390

FL 1  
FL 2  
OB  
EH 5  
EH 4  
CL 4  
BCL  
BN

mp

mp

mp

mp

HN 1  
HN 2  
TP 1  
TP 2  
TN 1  
TN 2

mute

mute

mute (plunger)

mute (plunger)

mute (plunger)

mf

mf

mf

mf

mf

(non dim.)

(non dim.)

(non dim.)

(non dim.)

(non dim.)

PR 1  
PR 2

SOLO PR

sfz

pp

sfz

w/ med. yarn

mf

390

VN I 1  
VN I 2  
VN I 3  
VN II 1  
VN II 2  
VN II 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

5

4

3

4

4

395

FL 1  
FL 2  
OB  
EH  
CL  
BCL  
BN

HN 1  
HN 2  
TP 1  
TP 2  
TN

PR 1  
PR 2  
SOLO PR

395

VN I 1  
VN I 2  
VN I 3  
VN II 1  
VN II 2  
VN II 3  
VA 1  
VA 2  
VC 1  
VC 2  
CB

400

Musical score for woodwinds and strings, measures 400-403. The score includes parts for Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horn (HN), Trumpet (TP), Trombone (TN), Percussion (PR), and Solo Percussion (SOLO PR). The woodwind parts feature complex rhythmic patterns with triplets and dynamic markings such as *mf* and *p*. Large numbers '3' and '4' are placed over the woodwind staves, indicating specific rhythmic or articulation changes. The Solo Percussion part includes a triplet marked *mf* and a note marked *p* with the instruction 'w/hard yarn'.

400

Musical score for strings, measures 400-403. The score includes parts for Violin I (VNI), Violin II (VN II), Viola (VA), Violoncello (VC), and Contrabass (CB). The string parts are mostly silent, with large numbers '3' and '4' placed over the Violin II staff, indicating specific rhythmic or articulation changes.

405

1  
FL

2

OB

EH

CL

BCL

BN

4  
4

1  
HN

2

1  
TP

2

TN

open  
mf

open  
mf

open  
mf

open  
mf

open  
mf

4  
4

1  
PR

2

SOLO PR

w/wood

f (non troppo)

w/ med. rubber

più f

sim. (Lv. sempre)

405

1  
VN I

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB

4  
4

410

1 FL

2 OB

EH

CL

BCL

BN

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

3  
4

Ø

1 HN

2 TP

1 TN

2

3  
4

Ø

1 PR

2

BASS DRUM

*sfz*

SOLO PR

3  
4

Ø

410

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

3  
4

Ø

1  
FL  
2  
OB  
EH  
CL  
BCL  
BN  
1  
HN  
2  
1  
TP  
2  
TN  
1  
PR  
2  
SOLO PR  
1  
VN I  
2  
3  
1  
VN II  
2  
3  
1  
VA  
2  
1  
VC  
2  
CB

**Cadenza antagonistica**  
*lunga*  
w/wood  
*ff* (as a sudden outburst) *sfz*  
BASS DRUM *sfz*  
*ad libitum* on cymbals (no hi-hat) and tom-toms only. *sfz* *mf* *ff* *mf* *ff*  
(interrupting) *sfz*

1  
FL

2

OB

EH

CL

BCL

BN

1  
HN

2

1  
TP

2

TN

1  
PR

2

SOLO PR

1  
VN I

2

3

1  
VN II

2

3

1  
VA

2

1  
VC

2

CB

*sfz* *sfz*

*sfz* *sfz* *fff* *sfz*

improvise wildly,  
using all available instruments.

*lungu* *sfz* *lungu*



IV. Lankershim, 10:24 am. Wednesday.

♩ = c.75

415

1  
FLUTE

2

OBOE

ENGLISH HORN

CLARINET

BASS CLARINET

BASSOON

1  
HORN

2

TRUMPET

TROMBONE

VIBRAPHONE w/soft yarn  
motor on (med.)

PERCUSSION

BELL TREE  
w/hard plastic

SOLO PERCUSSION

w/rattan w/ hard yarn

♩ = c.75

415

1  
VIOLIN I

2

3

VIOLIN I

2

3

VIOLA

1

2

VIOLONCELLO

1

2

CONTRABASS

ALTO FLUTE

1 FL

2 FL *pp sempre*

OB

EH

CL

BCL

BN

HN 1

HN 2

TP 1

TP 2

TN

PR 1

PR 2

SOLO PR

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

FL 1

FL 2

OB

EH 3/4

CL 4/4

BCL

BN

HN 1

HN 2

TP 1 *mute (cup) pp sempre* 3/4

TP 2 4/4

TN

PR 1

PR 2

SOLO PR

*(pp)*

*SUSP CYMBAL w/soft yam*

*n poco p molto*

*w/rattan 7=d*

VNI 1

VNI 2

VNI 3

VN II 1

VN II 2

VN II 3

VA 1

VA 2

VC 1

VC 2

CB

♩ = c.120

FL 1 *ff*

FL 2 *ff*

OB *ff*

EH *ff*

CL *ff*

BCL *ff*

BN *ff*

HN 1 *ff* open

HN 2 *ff* open

TP 1 *ff*

TP 2 *ff* mute (cup)

TN

TAM-TAM w/heavy beater

PR 1 *sfz*

PR 2 *ff*

SOLO PR *ff*

♩ = c.120

VN I 1 *ff* tutti, ord.

VN I 2 *ff* tutti, ord.

VN I 3 *ff* tutti, ord.

VN II 1 *ff* tutti, ord. mute off

VN II 2 *ff* tutti, ord. mute off

VN II 3 *ff* tutti, ord. mute off

VA 1 *ff* tutti, ord.

VA 2 *ff* tutti, ord. mute off

VC 1 *ff* tutti, ord.

VC 2 *ff* tutti, ord. mute off

CB *ff* tutti

1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN  
1 HN  
2 HN  
1 TP  
2 TP  
TN  
1 PR  
2 PR

This section of the score covers measures 435 to 440. It includes parts for Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horn (HN), Trumpet (TP), Trombone (TN), and Percussion (PR). The woodwinds and horns are active with various melodic and rhythmic patterns, while the percussion part is mostly silent.

1 VNI  
2 VNI  
3 VNI  
1 VNII  
2 VNII  
3 VNII  
1 VA  
2 VA  
1 VC  
2 VC  
CB

This section of the score covers measures 435 to 440. It includes parts for Violin I (VNI), Violin II (VNII), Viola (VA), Violoncello (VC), and Double Bass (CB). The strings are playing a rhythmic accompaniment with some melodic movement, while the double bass provides a steady bass line.

1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN  
1 HN  
2 HN  
1 TP  
2 TP  
TN  
1 PR  
2 PR

This section of the score covers measures 440 to 445. It includes parts for Flutes (1 and 2), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horns (1 and 2), Trumpets (1 and 2), Trombone, and Percussion (1 and 2). The woodwinds and horns play complex rhythmic patterns with many slurs and ties. The percussion parts are mostly rests.

1 VNI  
2 VNI  
3 VNI  
1 VNI  
2 VNI  
3 VNI  
1 VA  
2 VA  
1 VC  
2 VC  
CB

This section of the score covers measures 440 to 445. It includes parts for Violins I (1, 2, 3), Violins II (1, 2, 3), Violas (1, 2), Cellos (1, 2), and Double Bass (CB). The strings play a rhythmic accompaniment with many slurs and ties. The double bass part is in the bass clef and features a more active melodic line.

445

450

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

445

450

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

\* NOTE: scalar passages continue as before (*ad libitum*, though strictly in tempo) until m.462

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO PR

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

\* (see NOTE, page 83)



1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN

1 HN  
2 HN  
1 TP  
2 TP  
TN

1 PR  
2 PR

SOLO PR

1 VNI  
2 VNI  
3 VNI  
1 VNI  
2 VNI  
3 VNI

1 VA  
2 VA

1 VC  
2 VC  
CB

\* (see NOTE, page 83)

c.15"

1 FL

2 FL

OB

EH

CL

BCL

BN

HN 1

HN 2

TP 1

TP 2

TN

PR 1

PR 2

SOLO PR

VN I 1

VN I 2

VN I 3

VN II 1

VN II 2

VN II 3

VA 1

VA 2

VC 1

VC 2

CB

2/4

2/4

2/4

c.15"

(♩ = 75↔150, *ad lib.*)

VIBRAPHONE w/hard plastic  
(motor off; no pedal)

*ff secco*

*ff secco*

XYLOPHONE w/hard plastic  
(*l'istesso tempo*)

TUTTI (except flutes, percussion, and solo): continue playing scales within the range indicated, fluctuating tempi ad libitum.

A tempo (♩ = c.120)

465

FLUTE 1  
PICCOLO 2

OB

EH 2  
4

CL 5  
4

BCL

BN

HN 1  
2

TP 1  
2

TN

PR 1 (VIB)  
2 (XYLO)

SOLO PR

7 = d, 11 = 5, 5 = d, 7 = d, 7 = 5

*f*, *ff*, *f*, *ff*, *f*, *ff*, *f*

A tempo (♩ = c.120)

465

VN I 1  
2  
3

VN II 1  
2  
3

VA 1  
2

VC 1  
2

CB

(*trem. & port.*)

*ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

(*sim.*)

\* PERCUSSION: ossia play only outer pitches.

470

1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN  
HN  
TP  
TN  
PR  
SOLO PR  
VN I  
VN II  
VA  
VC  
CB

GLOCKENSPIEL w/hard plastic  
TIMPANI w/hard felt  
CHIMES w/hammers  
TAM-TAM w/heavy beater

*ff* *f* *ff* *cresc.*

470

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

c.20"

1  
FL

2  
FL

OB

EH

CL

BCL

BN

1  
HN

2  
HN

1  
TP

2  
TP

TN

PR

SNARE DRUM w/wood  
*agitato*  
*ff (non troppo)*

SOLO PR

*fff*

(quasi accelerando...)

c.20"

1  
VN I

2  
VN I

3  
VN I

1  
VN II

2  
VN II

3  
VN II

1  
VA

2  
VA

1  
VC

2  
VC

CB

TUTTI orchestra: play pitch(es) indicated, ornamenting in various ways (e.g., rearticulations, fluttertongue/tremolo, trills, etc.); maintain intensity throughout; do not deviate more than one semitone in either direction.

1 FL  
2 FL  
OB  
EH  
CL  
BCL  
BN  
1 HN  
2 HN  
1 TP  
2 TP  
TN  
CRASH CYMBALS  
PR  
SLEIGHBELLS  
SOLO PR  
ad libitum, on cymbals (no hi-hat), tam-tams, tom-toms, and bass drums

*ppp* (barely audible) Very slowly and gently turn in hands, maintaining a continuous, distant sound.  
*mf* *n* *p±*  
*explosive* *7*  
*ff sub.* *mf* *n* *p±*  
*poco*

1  
2  
3  
1  
2  
3  
1  
2  
1  
2  
1  
2  
CB

*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.5")  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.2")  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.2")  
*solo* (c.3-5" ea.)  
*n* *p* *n*  
*crystalline, senza espress.*  
*solo* (c.7")  
*n* *p* *n*  
*crystalline, senza espress.*

475

c.20"

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

(SLEIGHBELLS)

SOLO PR

explosive 5

w/ hard yarn

(cymbals & tom-toms) mp p pp (c.5")

explosive w/wood

ffz

poco ff sub. waning...

475

c.20"

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

dim. n