

Joseph Klein

Pathways: Opposing Forces

for solo trombone and chamber orchestra

(1993/94)

I. Fractured Horizons

II. The Searcher

III. Butterfly Storm

- to Heidi and Gabriel -

composed for Andrew Glendening

Funded in part by grants from

the Margaret Fairbank Jory Copying Assistance Program of the
American Music Center, made possible through grants from the National Endowment for the Arts,
Mary Flagler Cary Charitable Trust, and the Pew Charitable Trusts.

duration: c.20'

Instrumentation

Solo tenor trombone (optional alto trombone in Movement II)

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

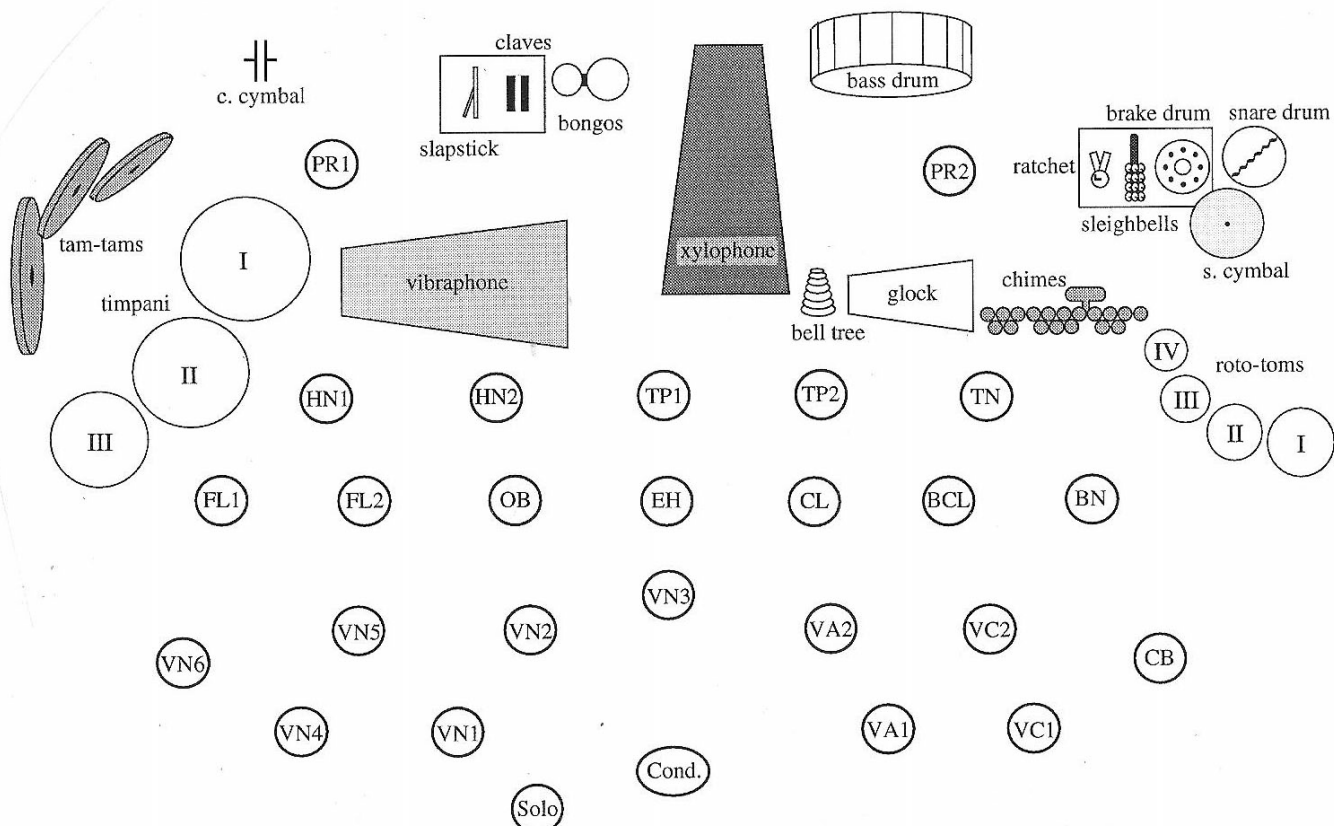
3 Violin II

2 Viola

2 Violoncello

Contrabass

Suggested Setup



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. To date, versions for trombone, percussion, and soprano saxophone have been completed. 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 traveler 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 a particular environment may differ substantially. Such factors as time of day, climate, or the traveler'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 traveler) passes. As the solo part is intended to reflect the unique "personality" of a 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 first in the series, *Pathways: Opposing Forces* was composed for trombonist Andrew Glendening, and was supported in part by a grant from the Margaret Fairbank Jory Copying Assistance Program of the American Music Center. This version, which received honorable mention for the 1994 ASCAP Rudolf Nissam Award competition, was first performed on 9 October 1993 at the University of North Dakota by Andrew Glendening with John Deal conducting the Greater Grand Forks Symphony Orchestra. Here the relationship between trombonist and ensemble is one of contention, with the two forces pitted against one another throughout. *Pathways: Opposing Forces* is divided into three movements, the first of which, *Fractured Horizons*, is a study in entropy, where the trombonist seems to push the ensemble beyond its breaking point. Here the concept of "horizon" is evoked, from the elusive points at the edge of the earth to the cosmological event horizon at the boundary of a black hole. The second movement, *The Searcher*, is intended as a tribute to exploration and questioning, and to those who dedicate their lives to such pursuits in any field. The third movement, *Butterfly Storm*, is named for a principle known as "sensitive dependence on initial conditions." This pertains to those systems which develop exponentially rather than geometrically, where minute deviations in an early stage can lead to extremely divergent results. Studied by meteorologist Edward Lorenz in the early 1960's and initially applied to weather systems, the so-called "Butterfly Effect" is a reference to the hypothetical notion that a butterfly stirring the air today in Peking could ultimately generate storm fronts in New York City next month.

Models 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 entire work is 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 either 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.

Symbols

	attack/release unnoticeably		fluttersong
	clean break in sound		trill one quarter-tone above note indicated
	brass: closed (mute); horn: stopped		quarter-tone fluctuations within sustained sound
	brass: half valve		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
	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		accelerando
	percussion: rim shot		ritardando
	chimes: rapid glissando over the entire range of the instrument, upward across the sharp tubes and downward across the natural tubes		senza tempo
	gradual change from one mode of play to another		cues/synchronization of parts
	rapid change from one mode of play to another		durational continuum within non-metered section: values arranged from shortest to longest (precise durations <i>ad libitum</i>)
	continue as indicated		play material within brackets (<i>ad libitum</i>) for the duration of the wavy line
	depress pedal for the duration of the line		play material within repeat brackets in the order indicated for the duration of the solid line
	temporarily release pedal to discontinue resonance		
	pedal release		
	smooth, even portamento/glissando		
	erratic, uneven portamento/glissando		

Solo trombone:

	highest pitch possible		wildly oscillating portamento
	play and sing simultaneously (diamond-shaped notehead is sung pitch)		slide positions (T = trigger)
	silent pitches (mimed)		

Mutes required: cup, straight, plunger, harmon, bucket

An alto trombone may be substituted for the tenor trombone in Movement II (a part in alto clef is available).

*

*

*

Notes

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

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.

Pathways: Opposing Forces

for solo trombone and chamber orchestra

Joseph Klein
(1993/94)

I. Fractured Horizons

The score is arranged in systems for various instruments. The Solo Trombone part is the only one with musical notation, starting with a *reflective* marking, a *mute (cup)* instruction, and a *mpz. espress.* dynamic. The rest of the instruments (Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Violin I, Violin II, Viola, Violoncello, Contrabass) have empty staves with a large 'Ø' symbol, indicating they are silent for this section. The time signature is 4/2, shown as a large '4' over a '2' at the end of the page.

♩ = c. 52

1 FL
2 FL
OB
EH
CL
BCL
BN

4
2

2
2

4
2

1 HN
2 HN
1 TP
2 TP
TN

4
2

2
2

4
2

1 PR
2 PR

VIBRAPHONE w/med rubber motor on (fast)
mp

GLOCKENSPIEL w/med rubber
mp

BELL TREE w/light chains
ppp (barely audible)

p

SOLO TN

♩ = c. 52

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

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

p crystalline, senza espress.*

4
2

2
2

4
2

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

1 FL

2 FL

OB

EH 4

CL 2

BCL

BN

3

2

2

1 HN

2 HN

1 TP 4

2 TP 2

TN

3

2

1 PR (VIB)

2 PR (BELL TREE)

SOLO TN

mute (plunger)
+ tight

pp *lontano* *cresc.* *mp* *poco dim.* *mp*

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI 4

1 VA

2 VA

1 VC

2 VC

CB

3

2

2

1 FL
2 FL
OB
EH
CL
BCL
BN

2 3 4 2 3

1 HN
2 HN
1 TP
2 TP
TN

2 3 4 2 3

1 PR
2 PR

(VIB)
— (VIB) —
(BELL TREE)

SOLO TN

3

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

2 3 4 2 3

1 FL
2 FL
OB
EH
CL
BCL
BN

2 3
2 2

1 HN
2 HN
1 TP
2 TP
TN

2 3
2 2

1 PR
2 PR

(VIB)
— (Vib) —>
(BELL TREE)

SOLO TN

p
poco

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

2 3
2 2

sul tasto

1 FL
2 FL
OB
EH
CL
BCL
BN

3
2
2
3
2

1 HN
2 HN
1 TP
2 TP
TN

3
2
2
3
2

1 PR
2 PR
SOLO TN

(VIB) (Sca) →
mp p
(GLOCK) mp
(BELL TREE) ppp
mp poco
#III → → port. VII
mp mf dim. n

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

ord.
ord.
ord.
sul tasto

3
2
3
2
3
2

mute off

1 FL
2 FL
OB
EH
CL
BCL
BN

2 2 3 2

1 HN
2 HN
1 TP
2 TP
TN

2 2 3 2

1 PR
2 PR

(VIB)
— (♯) —>
(BELL TREE)

SOLO TN

mf *mp*

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

2 2 3 2

mute off
ord.
sul tasto
mute off sul tasto

1 FL
2 FL
OB
EH
CL
BCL
BN

3
2
2
2
3
2
4
2

1 HN
2 HN
1 TP
2 TP
TN

3
2
2
2
3
2
4
2

1 PR
2 PR
SOLO TN

(VIB)
— (red) →
(BELL TREE)

(GLOCK)

(BELL TREE)

mf *mp* *pp* *mp* *p* *ppp*

mf *mp* *pp* *sfz* *n*
(non troppo)

resonant

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

mute off ord.

sul tasto

sul tasto → → →

ord.

ord.

3
2
2
3
2
4
2
3
2
4
2

1 FL
2 FL
OB
EH
CL
BCL
BN

4
2

3
2

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

4
2

3
2

--(+)-->
mp
n
+----->
n
mp
n
mute (straight)
n
mp
n
mute (straight)
n
mp
n
(VIB)
-> (BELL TREE)

SOLO TN

sfz
n
sfz
n
sfz
n
sfz
n

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

4
2

3
2

ord.
sul tasto
ord.
sul tasto
ord.
sul tasto
ord.
sul tasto
ord.
sul tasto
ord.
sul tasto

1
FL

2

OB

EH
6 9 6 9 6

CL
8 8 8 8 8

BCL

BN

1
HN

2

1
TP
6 9 6 9 6

2
8 8 8 8 8

TN

1
PR
(VIB)
(CHIMES)

2

SOLO TN
sfz 7=2 molto sfz 2 sfz 3 port. sfz

1
VNI 2

3

1
VNI 2
6 9 6 9 6

3
8 8 8 8 8

1
VA

2

1
VC

2

CB

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR
SOLO TN

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

1 FL

2 FL

OB

EH

CL

BCL

BN

6
8

9
8

6
8

2
4

1 HN

2 HN

1 TP

2 TP

TN

1 PR (VIB)

2 PR (CHIMES)

SOLO TN

f poco meno marcato

V I IV II III,

poco

6
8

9
8

6
8

2
4

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

6
8

9
8

6
8

2
4

← ♩ = ♩ → (♩ = c.69)

1 FL

2 FL

OB

EH

CL

BCL

BN

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

1 HN

2 HN

1 TP

2 TP

TN

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

1 PR

2 PR

SOLO TN

(VIB)

(CHIMES)

f piu legato

poco

5 = ♩

← ♩ = ♩ → (♩ = c.69)

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

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

1 FL
2 FL
OB
EH
CL
BCL
BN

6/16 9/16 6/16 9/16

1 HN
2 HN
1 TP
2 TP
TN

6/16 9/16 6/16 9/16

1 PR
2 PR
SOLO TN

(VIB)
(CHIMES)
waning... (#VI) (IV) (III) (II) (I) VI (V) (IV) (III) (II)
f dim. p sffz f dim.

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

6/16 9/16 6/16 9/16

sempre port., ±¼
mp

85

90

1 FL

2 FL

OB

EH

CL

BCL

BN

9/16 6/16 9/16 6/16 9/16

1 HN

2 HN

1 TP

2 TP

TN

9/16 6/16 9/16 6/16 9/16

1 PR (VIB)

2 PR (CHIMES)

SOLO TN

(1) p sffz

(5) A A A A A A sffz

(2) mf port.

(11) A A A A A A A A A A A A sffz

85

90

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

9/16 6/16 9/16 6/16 9/16

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

2

OB

EH **9** **6** **9** **6** **2** **3**
16 **16** **16** **16** **4** **4**

CL *dim.* *p* *(to Bb CLARINET)

BCL

BN

1 HN -- (+) --->

2

1 TP *dim.* *f* *ff* *p* *(to Bb TRUMPET)

2 **9** **6** **9** **6** **2** **3**
16 **16** **16** **16** **4** **4**

TN *mf* *f*

1 PR (VIB) BONGO w/wood *f*

2 (CHIMES)

SOLO TN *mf* *port.* *f*

1 VN I

2

3

1 VN II

2 **9** **6** **9** **6** **2** **3**
16 **16** **16** **16** **4** **4**

3

1 VA

2

1 VC

2

CB

100

105

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO TN

CLAVES

BONGO

SNARE DRUM w/wood

BRAKE DRUM w/hard rubber

100

105

VN I 1 2 3

VN II 1 2 3

VA 1 2

VC 1 2

CB

110

115

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

FL 2 *mf*

OB *mf* *f*

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

CL

BCL *f* *mf* *f* *ff*

BN *f* *mf*

HN 1 *ff* *f*

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

TP 1 **3/4** **2/4** **3/4** **2/4** **3/4**

TP 2 *ff* *f* *f* *mf*

TN *mf* *f*

PR 1 CLAVES *mf* BONGO *f*

PR 2

SOLO TN (III) (F-V)

110

115

VNI 1

VNI 2

VNI 3

VN II 1

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

VN II 3

VA 1

VA 2

VC 1

VC 2

CB

1 FL

2 FL

OB

EH

CL

BCL

BN

3/4 2/4 3/4 7/8

ff *f* *mf* *ff*

f *mf* *ff*

f *ff*

1 HN

2 HN

1 TP

2 TP

TN

3/4 2/4 3/4 7/8

mf *f* *ff* *f* *mf*

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

1 PR

2 PR

CLAVES

SNARE DRUM

mf *mp*

SOLO TN

(Freely)

mp

fff sub. disruptive

(VII) (T-II)

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

3/4 2/4 3/4 7/8

← ♩ = ♩ → (♩. = c. 61)

The score is organized into three measures, indicated by large black arrows pointing from left to right. The instruments are listed on the left side of each system.

Measure 1:

- FL 1: *mf* (trill)
- FL 2: *f*
- OB: *ff*
- BCL: *mf* (trill)
- BN: *ff*
- HN 1: *mf* (trill)
- HN 2: *mf* (trill)
- TP 1: *f*
- TP 2: *f*
- TN: *f*
- PR 1: *f* (CLAVES)
- PR 2: *f* (CLAVES)
- SOLO TN: *fff* (trill), *mp* (trill), *fff* (trill)

Measure 2:

- FL 1: *f*
- FL 2: *f*
- BN: *ff*
- HN 1: *mf* (trill)
- HN 2: *mf* (trill)
- TP 1: *f*
- TP 2: *f*
- TN: *f*
- PR 1: *mf* (CLAVES)
- PR 2: *mf* (CLAVES)
- SOLO TN: *fff* (trill), *mf* (trill), *dim.* (trill)

Measure 3:

- FL 1: *f*
- FL 2: *f*
- BN: *f* (trill)
- HN 1: *ff* (trill)
- HN 2: *f* (trill)
- TP 1: *f*
- TP 2: *f*
- TN: *f*
- PR 1: *mp* (BONGO)
- PR 2: *mp* (BONGO)
- SOLO TN: *fff* (trill), *fff* (trill)

Tempo and Performance Instructions:

- Tempo: ♩. = c. 61
- Dynamic markings: *mf*, *f*, *ff*, *fff*, *mp*, *dim.*
- Performance instructions: *trill*, *mf*, *dim.*, *fff*
- Handwritten notes: (5), (T-III), (I), (T-III), (I), (3), VII → → → V II → → → (VII), (11)

125

130

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

CLAVES

BRAKE DRUM

SOLO TN

125

130

1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VG

CB

attacca

II. The Searcher

← ♩ = ♩ → (♩ = c.61)

135

1 FLUTE

2 OBOE

ENGLISH HORN

CLARINET

BASS CLARINET

BASSOON

1 HORN

2 TRUMPET

1 TROMBONE

2

PERCUSSION

TIMPANI w/wood

ROTO-TOMS w/wood

SOLO TROMBONE

* to ALTO TROMBONE (optional)

← ♩ = ♩ → (♩ = c.61)

135

1 VIOLIN I

2 VIOLIN II

3 VIOLA

1 VIOLONCELLO

2 CONTRABASS

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

1 HN
2
1 TP
2 **3/4** **2/4** **3/4** **2/4**
TN

1 PR
2

SOLO TN

1 VNI
2
3
1 VNI
2 **3/4** **2/4** **3/4** **2/4**
3
1 VA
2
1 VC
2
CB

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

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

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

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR
SOLO TN

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

1 FL
2 FL
OB
EH
CL
BCL
BN

3 2 3 5 4
4 4 4 4 4

1 HN
2 HN
1 TP
2 TP
TN

3 2 3 5 4
4 4 4 4 4

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

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

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

1 PR
2 PR
SOLO TN

TAM-TAM w/soft felt
TAMPANI w/soft felt
TAM-TAMS w/soft felt

ROTO-TOMS w/soft yarn
CHIMES w/soft yarn

mp
pp
pp

play ad libitum within the given pitch range.

pp
mp *molto espress.*

poco

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

3 2 3 5 4
4 4 4 4 4

pp *non vib.*
pp *non vib.*
pp *non vib.*
pp *non vib.*
pp *non vib.*

sul tasto

1 FL *ppp non vib.*

2 FL

OB

EH 4 2 4

CL *ppp non vib.*

BCL *ppp non vib.*

BN

1 HN *mute* *ppp non vib.* *pp molto legato* (3 - 5th ea.)

2 HN *mute* *ppp non vib.* *pp molto legato* (2 - 3rd ea.)

1 TP 4 2 4

2 TP

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

1 PR TIMPANI w/fingers *pp* TAM-TAMS w/soft felt *pp*

2 PR ROTO-TOMS w/fingers *pp* CHIMES w/soft yarn *sim., ad lib.* *pp*

SOLO TN *pp* *mp* *pp sub.* *mp sub.* *dim.*

1 VNI 2 3

1 VN II 2 3

1 VA 2

1 VC 2

CB

1 FL
2 FL
OB
EH
CL
BCL
BN

2
4
3
4
4

1 HN
2 HN
1 TP
2 TP
TN

pp (non cresc.)
molto legato

(mute)
pp (non cresc.)
molto legato

2
4
3
4
4

pp (non cresc.)
molto legato

1 PR
2 PR

TIMPANI w/brushes
pp

ROTO-TOMS w/brushes
pp

(Lv.)

SOLO TN

pp *mp* *pp sub.* *mp* *restless*

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

2
4
3
4
4

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN

1 TP
2 TP

TN

1 PR
2 PR

SOLO TN

1 VNI
2 VNI
3 VNI

1 VNI II
2 VNI II
3 VNI II

1 VA
2 VA

1 VC
2 VC

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 TN

dim.

pp (non dim.)

port.

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

p

1 FL
2
OB
EH
CL
BCL
BN

1 HN
2
1 TP
2
TN

1 PR
2

SOLO TN

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

* SOLO TROMBONE: slide positions for alto trombone are indicated parenthetically.

← ♩ = ♩ → (♩ = c.41)

195

1 FL

2

OB

EH **3**

4

CL

BCL

BN

2

4

3

4

2

4

6

16

1 HN

2

1 TP **3**

4

2 TP

1 TN

2 TN

2

4

3

4

2

4

6

16

pp

pp

pp

pp

pp

1 PR (VIB)

2 PR

p

pp

6

16

SOLO TN

IV (VI)

I (II) → → →

IV (V)

n

pp

port.

n

← ♩ = ♩ → (♩ = c.41)

195

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

v

n

ppp

poco vib.

3

4

2

4

3

4

2

4

6

16

pp

n

ppp

poco vib.

205

← ♩ = ♩ → (♩. = c.73)

210

FL 1
FL 2
OB
EH 2
CL
BCL
BN

2 9 6 9 4
4 16 16 16 4

HN 1
HN 2
TP 1
TP 2
TN

2 9 6 9 4
4 16 16 16 4

(VIB)
PR 1
PR 2

SOLO TN

(cresc.) mf dim. pp V (#VI) cresc.

205

← ♩ = ♩ → (♩. = c.73)

210

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

pp

2 9 6 9 4
4 16 16 16 4

← ♩ = ♩ → (♩ = c.73)

215

1 FL

2 FL

OB

EH 4 3 4 9

CL 4 4 4 16

BCL

BN

1 HN

2 HN

1 TP 4 3 4 9

2 TP 4 4 4 16

TN

1 PR

2 PR

SOLO TN

(cresc.) mf dim. pp

II (#III) → → →

V (#VI)

IV (VII) → → →

pp cresc.

← ♩ = ♩ → (♩ = c.73)

215

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

1 CB

2 CB

4 3 4 9

4 4 4 16

← ♩ = ♩ → (♩ = c.97)

← ♩ = ♩ → (♩ = c.97)

220

1 FL

2 FL

OB

EH

CL

BCL

BN

9
16

6
16

3
4

4
4

1 HN

2 HN

1 TP

2 TP

TN

9
16

6
16

3
4

4
4

1 PR

2 PR

9
16

6
16

3
4

4
4

SOLO TN

II (V) *mf dim.*

IV (VII) *pp*

VII (VII) *port. cresc.*

I (I) *mf dim.*

VII (VII) *pp*

← ♩ = ♩ → (♩ = c.97)

← ♩ = ♩ → (♩ = c.97)

220

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

1 CB

2 CB

9
16

6
16

3
4

4
4

* CONTRABASS: *ossia* — do not play notes within brackets.

1 FL
2 FL
OB
EH
CL
BCL
BN

3 4 5
4 4 4

1 HN
2 HN
1 TP
2 TP
TN

3 4 5
4 4 4

1 PR
2 PR

SOLO TN

+ → → →
port.
1 (I) → → →
pp cresc.

○ → → →
III (III) → → →
mf dim.

+
1 (I)
pp

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., ad lib.

3 4 5
4 4 4

← ♩ = ♩ → (♩ = c. 65)

melancholy

FL 1 *p poss.* 3

FL 2 *PICCOLO melancholy p poss.* 3

OB *mp*

EH *mp*

CL *mp*

BCL *mp*

BN *mp*

3 4

HN 1

HN 2

TP 1 *5*

TP 2 *4*

TN *3*

4

PR 1 *CHIMES w/hammers*

PR 2 *mf (non troppo)*

SOLO TN *Rec. →*

← ♩ = ♩ → (♩ = c. 65)

VNI 1 *sim., ad lib.*

VNI 2 *sim., ad lib.*

VNI 3 *sim., ad lib.*

VN II 1 *sim., ad lib.*

VN II 2 *5*

VN II 3 *4*

VA 1

VA 2

VC 1 *pizz. mp*

VC 2 *pizz. mp*

CB

3 4

230

FL 1
FL 2
OB
EH
CL
BCL
BN

HN 1
HN 2
TP 1
TP 2
TN

PR 1
PR 2

SOLO TN

(to TENOR TROMBONE)

230

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

attacca

III. Butterfly Storm

♩ = 132-150

235

1 FLUTE

2 OBOE

ENGLISH HORN

CLARINET

BASS CLARINET

BASSOON

1 HORN

2 TRUMPET

TROMBONE

1 PERCUSSION

2

SOLO TROMBONE

mute (harmon, stem out)
(vib.)
pp

< p >

♩ = 132-150

235

1 VIOLIN I

2 VIOLIN I

3 VIOLIN I

1 VIOLIN II

2 VIOLIN II

3 VIOLIN II

1 VIOLA

2 VIOLA

1 VIOLONCELLO

2 VIOLONCELLO

CONTRABASS

1/2 ctb
spicc.
pp
skittering

1 FL

2 OB

EH 4 3 4 3

CL 4 4 4 4

BCL

BN

1 HN

2 TP 4 3 4 3

TN 4 4 4 4

1 PR

2

SOLO TN *mp* *mf*

1 VNI 2

3

1 VN II 2 *1/2 clb spicc. (5)* *pp skittering (5)* 4 3 4 3

3 *1/2 clb (7)* *spicc. (7)* *pp skittering (7)* 4 4 4

1 VA

2

1 VC

2

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 TN

(vib.) < mp >

< mf >

< mf > mp non vib.

1 VNI

2 VNI 1/2 clb spicc. pp skittering (10)

3 VNI 1/2 clb spicc. pp skittering (4) (6) (10)

1 VNI 1/2 clb spicc. pp skittering (4) (6) (10)

2 VNI 1/2 clb spicc. pp skittering (4) (6) (10)

3 VNI 1/2 clb spicc. pp skittering (4) (6) (10)

1 VA 1/2 clb spicc. pp skittering (6) (10)

2 VA

1 VC

2 VC

CB

3 4 6

4 4 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 TN

mf *mp* *mf* *mp* *mfz p*

impending

1
VN I

2

3

1
VN II

2

3

1
VA

2

1
VC

2

CB

3
4

1/2 clb spicc. (10)
pp skittering (10)

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

1 ALTO FLUTE *murmuring*
pp sempre

FL 1

FL 2

OB

EH *murmuring*
pp sempre

CL

BCL

BN

HN 1

HN 2

TP 1

TP 2

TN

PR 1

PR 2

SOLO TN

n *mfz* *p* *molto* *mfz* *mfz* *p*

VNI 1

VNI 2

VNI 3

VN II 1 *(sim.)* (3) (2) (5) *pp*

VN II 2 *(sim.)* (5) (11) *pp*

VN II 3 *(sim.)* (2) (7) (5) *pp*

VA 1

VA 2

VC 1

VC 2

CB

260

265

1 FL

2 FLUTE *murmuring*
pp sempre

OB

EH

CL

BCL *murmuring*
pp sempre

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO TN

molto *mfz* *mfz* *p* *molto* *mfz* *mfz* *p*

260

265

1 VNI

2 VNI

3 VNI *(sim.)* *pp* *(3)*

1 VN II

2 VN II *(7)*

3 VN II

1 VA

2 VA

1 VC *(sim.)* *pp* *(11)* *(5)* *(7)*

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

CB

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 TN

molto
mfz
mfz > p
molto

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

1/2 clb
spicc.
pp (3) (5) (7)

275

280

1 FL

2

OB *murmuring*
pp sempre

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO TN

mfz p *molto* *mfz* *p* *mf* *mf*

275

280

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

VN I 2 (sim.) (5) (11) (7) *pp*

3

1

VN II 2

3

1 VA

2

1 VC

2

CB

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

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

FLUTE

1 FL

2

OB

EH

CL

BCL

BN

2
4

3
4

8 = ♩

p espress.

p espress.

1 HN

2

1 TP

2

TN

2
4

3
4

1 PR

2

SOLO TN

mute (straight)

flowing

mp± (ad lib.)

molto espress.

3

3

3

1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VC

2

CB

2
4

3
4

ord.

p

ord.

3

3

3

3

3

295

300

1 FL

2 PICCOLO
p espress.

OB

EH
p espress.

CL

BCL

BN
p espress.

1 HN

2

1 TP

2

TN

1 PR

2

SOLO TN

295

300

1 VNI

2

3 *ord.*
p

1 VN II

2

3

1 VA

2

1 VC

2

CB

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

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

310

315

1 FL
2 FL
OB
EH
CL
BCL
BN

2
4

1 HN
2 HN
1 TP
2 TP
TN

2
4

1 PR
2 PR

SOLO TN

310

315

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

2
4

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

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

325

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

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

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

330

335

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

1
FL

2

OB

EH

CL

BCL

BN

pp *mp espress.* *cresc.* *mf*

1
HN

2

1
TP

2

TN

1
PR

2

SOLO TN

1
VNI

2

3

1
VN II

2

3

1
VA

2

1
VC

2

CB

345

350

1 FL

2 FL

OB

EH

CL

BCL

BN

cresc.

mf

mp

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO TN

345

350

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

(non cresc.)

(non cresc.)

(non cresc.)

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

n cresc. *molto*

n cresc. *molto*

n cresc. *molto*

n cresc. *molto*

n cresc. *molto*

n cresc. *molto*

1 PR
2 PR

SOLO TN

suddenly emphatic

sfp *sfp* *sfp* *sfp* *sfp*

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

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

1 FL *pp sub.*
FLUTE

2 *pp sub.*

OB *pp sub.*

EH *pp sub.*

CL *pp sub.*

BCL *pp sub.*

BN *pp sub.*

5/4 4/4 3/4 4/4

1 HN *sfz*

2 *sfz*

1 TP *sfz*

2 *sfz*

TN *sfz*

5/4 4/4 3/4 4/4

PR

1 *sfz*

2 *sfz (secco)*

SOLO TN *sfmp* *express.*

1 VNI *sfz*

2 *sfz*

3 *pizz.* *sfz*

1 VNI *sfz*

2 *pizz.* *sfz*

3 *pizz.* *sfz*

1 VA *sfz*

2 *sfz*

1 VC *sfz*

2 *pizz.* *sfz*

1 CB *pizz.* *sfz*

2 *sfz*

5/4 4/4 3/4 4/4

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO TN

1 VNI

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

4/4 5/4 4/4 7/8 4/4

4/4 4/4 4/4 8/8 4/4

4/4 5/4 4/4 7/8 4/4

4/4 4/4 4/4 8/8 4/4

365

1 FL *mf sub.*

2

OB *mf sub.*

EH **4** *mf sub.*

CL *mf sub.*

BCL *mf sub.*

BN *mf sub.*

1 HN *mf*

2 *mf*

1 TP *mf*

2 **4** *mf*

TN *mf*

BONGO w/wood

ROTO-TOMS w/hard yarn

1 PR *sfz*

2 *sfz*

SOLO TN

365

1 VNI

2

3

1 VN II

2 **4**

3

1 VA

2

1 VC

2

CB

370

1 FL
2
OB
EH
CL
BCL
BN

1 HN
2
1 TP
2
TN

1 PR
2

SOLO TN

370

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

375

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

375

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

380

1 FL
2 OB
EH
CL
BCL
BN

3
4

1 HN
2 HN
1 TP
2 TP
TN

3
4

1 PR
2 PR

SOLO TN

380

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

3
4

385

1 FL (non dim.)

2 FL (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.)

1 HN *f* (non troppo)

2 HN *f* (non troppo)

1 TP 3 4 5 3 4 5

2 TP 4 4 4 4 4 4

TN *f* (non troppo)

1 PR

2 PR

SOLO TN *poco agitato* *più f* *mf* *express. (sub.)*

385

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI 3 4 5 3 4 5

3 VNI 4 4 4 4 4 4

1 VA

2 VA

1 VC

2 VC

CB

390

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

390

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

395

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

(mute) *mp*
(mute) *mp*
mute (cup) *mp*
mute (cup) *mp*
mute (cup) *mp*

1 PR
2 PR

SOLO TN

capricious *mp*

395

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

1 FL *mf*

2 OB *mf*

EH *mf* **3/4** **4/4** **3/4**

CL *mf*

BCL *mf*

BN *mf*

1 HN

2 TP *mf* **3/4** **4/4** **3/4**

1 TN

2 TN

1 PR

2 PR

SOLO TN

poco *ft.* *gliss.* *mf* *f* *molto*

VII → II T-IV → T-I

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI **3/4** **4/4** **3/4**

1 VA

2 VA

1 VC

2 VC

CB

1 FL
2 OB
EH
CL
BCL
BN

1 HN
2 TP
TN

1 PR
2 PR

SOLO TN

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 OB
EH
CL
BCL
BN

poco cresc.

3/4

1 HN
2 TP
1 TN

3/4

1 PR
2

BASS DRUM
sfz

SOLO TN

ff

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

3/4

c.15"

1 FL
2 FL
OB
EH
CL
BCL
BN

4
4

1 HN
2 HN
1 TP
2 TP
TN

4
4

1 PR
2 PR

BASS DRUM ↓

mp *ff* *p* *pp (sim.)* *ppp (sim.)* *mf*

molto, sub. *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

SOLO TN

(mimed)

FREEZE (c.2")

suddenly resuming

c.15"

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

4
4

♩ = c.75

415

1 FL

2

OB

EH 4 3 4 4 3

CL 4 4 4 4

BCL

BN

1 HN

2

1 TP 4 3 4 3

2 4 4 4

TN

VIBRAPHONE w/soft yarn
motor on (med.)
pp sempre

BELL TREE w/hard plastic
p (gently)

SOLO TN (ff) f III (play + sing) sim., ad lib. II (playing only) n

♩ = c.75

415

1 VNI solo sul tasto pp sempre

2 solo poco sul pont. pp sempre

3 solo sul tasto pp sempre

1 VNI II solo mute poco sul pont. pp sempre

2 solo sul tasto pp sempre

3 solo

1 VA solo sul tasto pp sempre

2 solo mute poco sul pont. pp sempre

1 VC solo poco sul pont. pp sempre

2 solo sul tasto pp sempre

CB solo pp sempre

1 FL

2

OB

EH

CL

BCL

BN

HN

1

2

TP

1

2

TN

PR

1

2

SOLO TN

4

4

3

4

4

4

3

4

SUSP CYMBAL w/soft yarn

n *poco* *p* *molto*

mf *n* *mp*

1

VNI 2

3

1

VNI 2

3

1

VA

2

1

VC

2

CB

4

4

3

4

mf *n* *mp*

♩ = c.120

430

1 FL *ff*

2 *ff*

OB *ff*

EH *ff*

CL *ff*

BCL *ff*

BN *ff*

1 HN *ff* open

2 *ff* open

1 TP *ff*

2 *ff* mute (cup)

TN

TAM-TAM w/heavy beater

1 PR *sfz*

2 *ff*

SOLO TN *port.* *calma* *pp* *mf* *pp* *più calma* *mp*

♩ = c.120

430

1 VNI *tutti, ord.* *ff*

2 *tutti, ord.*

3 *tutti, ord.* *ff*

1 VNI *tutti, ord.* *ff* *mute off*

2 VNI *tutti, ord.* *ff* *mute off*

3 VNI *tutti, ord.* *ff* *mute off*

1 VA *ff*

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

1 VC *tutti, ord.*

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

CB *tutti* *ff*

1 FL
2
OB
EH
CL
BCL
BN

1 HN
2
1 TP
2
TN

1 PR
2

SOLO TN

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

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

1 PR
2

SOLO TN

calma
mp *poco* *mf* *sfz* *mf sub.* *mp*

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

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

Detailed description: This block contains the musical score for measures 445 to 450 for the woodwind section. It includes parts for Flute (1, 2), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Horn (1, 2), Trumpet (1, 2), Trombone, and Percussion (1, 2). The notation is in a common time signature with a key signature of one flat. The woodwinds play various rhythmic patterns, including eighth and sixteenth notes, often with slurs and ties. The percussion parts are mostly rests.

SOLO TN

(T-IV)

mf *cresc. molto*

7 = d.

ff *molto agitato* *(sim.)* *fff*

Detailed description: This block shows the solo part for the Trombone (T-IV) in measure 445. The notation is in bass clef with a common time signature. It starts with a dynamic of *mf* and a *cresc. molto* marking. The music features a series of eighth notes that lead into a more complex, tremolo-like passage marked *molto agitato* and *(sim.)*, with dynamics increasing to *ff* and *fff*. A note number '7 = d.' is indicated below the staff.

1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VC

2

CB

Detailed description: This block contains the musical score for measures 445 to 450 for the string section. It includes parts for Violin I (1, 2, 3), Violin II (1, 2, 3), Viola (1, 2), Violoncello (1, 2), and Contrabass. The notation is in a common time signature with a key signature of one flat. The strings play a consistent rhythmic pattern of eighth notes, with some variations in dynamics and articulation. The Viola part in measure 450 has a specific articulation marked with an asterisk (*).

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

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO TN

1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VC

2

CB

calma

mf

3

mf

mp

3

455

9

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO TN

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

c.15"

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

(♩ = 75 ↔ 150, *ad lib.*)
VIBRAPHONE w/hard plastic
 (motor off; no pedal)

1 PR
2 PR

XYLOPHONE w/hard plastic

SOLO TN

c.15"

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

8 TUBA (1, 2, 3, 4, 5, 6, 7, 8) continue playing scales within the range indicated, fluctuating tempi ad libitum.

A tempo (♩ = c.120)

465

FLUTE
13
PICCOLO

1 ff

2 ff

OB

EH 2 5 ff ff

CL 4 4 4

BCL ff^v

BN ff

HN 1 ff

2 ff

TP 1 2 2 5 ff ff

7 4 4

TN *port.* ff^v

PR 1 (VIB) ff

2 (XYLO) ff^v

SOLO TN *impulsive*

3

5 = ♩

A tempo (♩ = c.120)

465

1 (trem. & port.) ff

2 (trem. & port.) ff

3 (trem. & port.) ff

1 ff^v

2 ff^v

3 ff^v

1 ff^v

2 ff^v

1 ff^v

2 ff^v

1 ff^v

2 ff^v

1 ff^v

2 ff^v

1 ff^v

2 ff^v

1 ff^v

2 ff^v

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

* PERCUSSION: *ossia* — play only outer pitches.

470

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR
SOLO TN

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

470

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

c.20"

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 **ff** **SLEIGHBELLS**
Very slowly and gently turn in hands, maintaining a continuous, distant sound.

ppp (barely audible)

lunga (3"+)
waning, becoming reflective... III → → → (VII) *mf* *mp*

senza dim. *sfz* *f* *mf* *sfz* *mp* *mf* *sfz*

c.30

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

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

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

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

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

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

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

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

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

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

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

475

c.20"



1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

(SLEIGHBELLS)

2

dim. *n*

SOLO TN

mf *sfz* *mp* *mp* *meno* *mp* *p* *poco* *p* *n*

475

c.20"



1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VC

2

CB

dim.