Visions from Another World

after illustrations by J. J. Grandville

for large chamber ensemble

Karim Al-Zand
(2008)

PROGRAM NOTE:

Visions from Another World is inspired by three fanciful illustrations by J. J. Grandville (1803–1847), one of the most popular and innovative French illustrators of the 19th century. Grandville's engravings and lithographs for editions of *Gulliver's Travels*, *Don Quixote*, *Robinson Crusoe* and the fables of Fontaine and Aesop were highly regarded and much collected during his time. He is also well known for his animal caricatures, often published in periodicals, in which anthropomorphized creatures enact satires on contemporary politics and social mores. *Un Autre Monde* [Another World], published in 1844 with wood engravings by Grandville, is somewhat unusual in the history of illustration: the drawings were completed first and a text added only later, to string the images together. It is an eclectic work, reflected in Grandville's own subtitle: "transformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations, excursions, metamorphoses, cosmologies, phantasmagories…" The imagery from this later, more idiosyncratic period of his work stems from Grandville's own vivid and bizarre flights of imagination. The illustrations of *Un Autre Monde* reveal why Grandville has often been cited as a precursor to the surrealist movement of the early 20th century. As Robert Simon puts it, "the book charts an excursion to a parallel universe populated by mutant animals, vegetal/human hybrids, and inanimate objects come to life. The dreamscape they inhabit is equally fantastic."

Ronde Fantastique
A lovelorn owl has consulted an old carp, well known as a prognosticator, about his fortune. The carp summons a troupe of aquatic animals, who "rise one by one to form a circle; above this, other rings appear, formed of innumerable insects rising into the sky. The water lilies, braving the darkness, lift their bold stems to the water's surface; and flowers—which had closed, not to reopen until the morning—are pulled out of their deep sleep. With the carp at the center, the rings begin to spin, the animals dancing a fantastic round."

Funeral Cortège of the Silkworm
Taken from the book *La Vie privée et publique des animaux*, this drawing illustrates a detailed account of an insect funeral rite. The insects mourn the passing of their comrade the silkworm, released from a life of servitude (as a slave of the silk trade), and accompany the corpse to the grave. "The Death's Head Moth giving the signal to depart, the tiny procession begins to march. Shepherd Spiders clear the path before the Silkworm's body, which is carried on a Mulberry leaf by four Cardinal Beetles. Following the funeral bier is a long train of Fleas and Ticks, Ants, and Caterpillars, which accompanies the procession on its way to the purple heather in the distance."

The Spinning Ballerina
This illustration from *Un Autre Monde* probably best captures the whimsical lunacy of Grandville's drawings. Entitled "Apocalypse du Ballet," the work also features several of the artist's characteristic "metamorphoses": here a ballerina emerges from a dancing foot, is transformed into a spindle and thread, eventually to take the form of a sprinting dog. Other metamorphoses can be seen in the foreground, as can the dancer's love-struck admirer (the heart figure at left) and a newspaper critic (the feather plume holding a thurible). The remarkable image objectifies a sort of frantic, madcap motion.

Dario Al-Zand. August 2008

INSTRUMENTATION:

Flute
(doubles Piccolo)
Oboe
B♭ Clarinet
(doubles E♭ and A Clarinet)
Bassoon

Horn
Trumpet in C
Trombone

Percussion (2 players; see assignments below)

Vibraphone, Xylophone, Glockenspiel Snare Drum, Small Bass Drum, Tambourine Suspended Cymbal, Crash Cymbals Triangle, 1 Chime (d♭^{1}), Whistle Siren, Sand Blocks

Harp
Piano

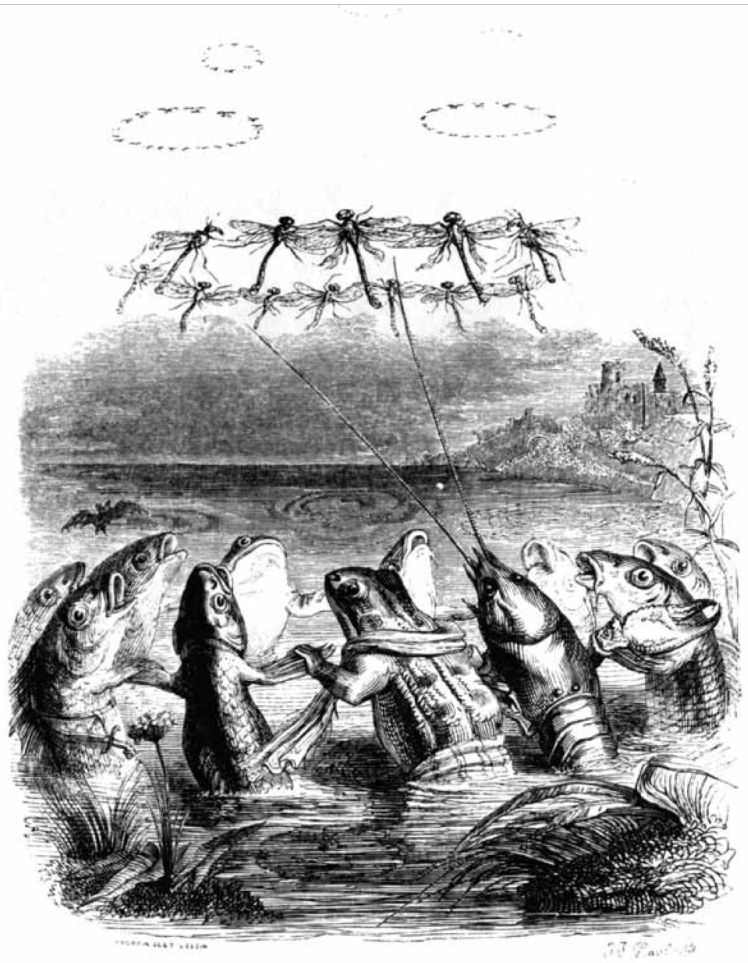
2 Violins
Viola
Cello
Contrabass

DURATION:

ca. 15 minutes

NOTE:

The individual illustrations (included in the score) are in the public domain and may be reproduced in a program booklet or projected in a performance.



"Come forth, come forth! Lovers of dark nights and limpid waters, innumerable tribes of fleet fins and hungry mouths, who crave peaceful and deserted shores, waters without fisherman and nets. Come here, red-blooded animals, golden carp, silver trout, greedy pike. Come slippery eels, brown crayfish—and you, the queen of the Ovipares, the croaking frog." The aquatic animals rise one by one to form a circle; above this, other rings appear, formed of innumerable insects rising into the sky. The water lilies, braving the darkness, lift their bold stems to the water's surface; and flowers—which had closed, not to reopen until the morning—are pulled out of their deep sleep. With the carp at the center, the rings begin to spin, the animals dancing a fantastic round.

TRANSPOSED SCORE

Visions from Another World

1. ronde fantastique

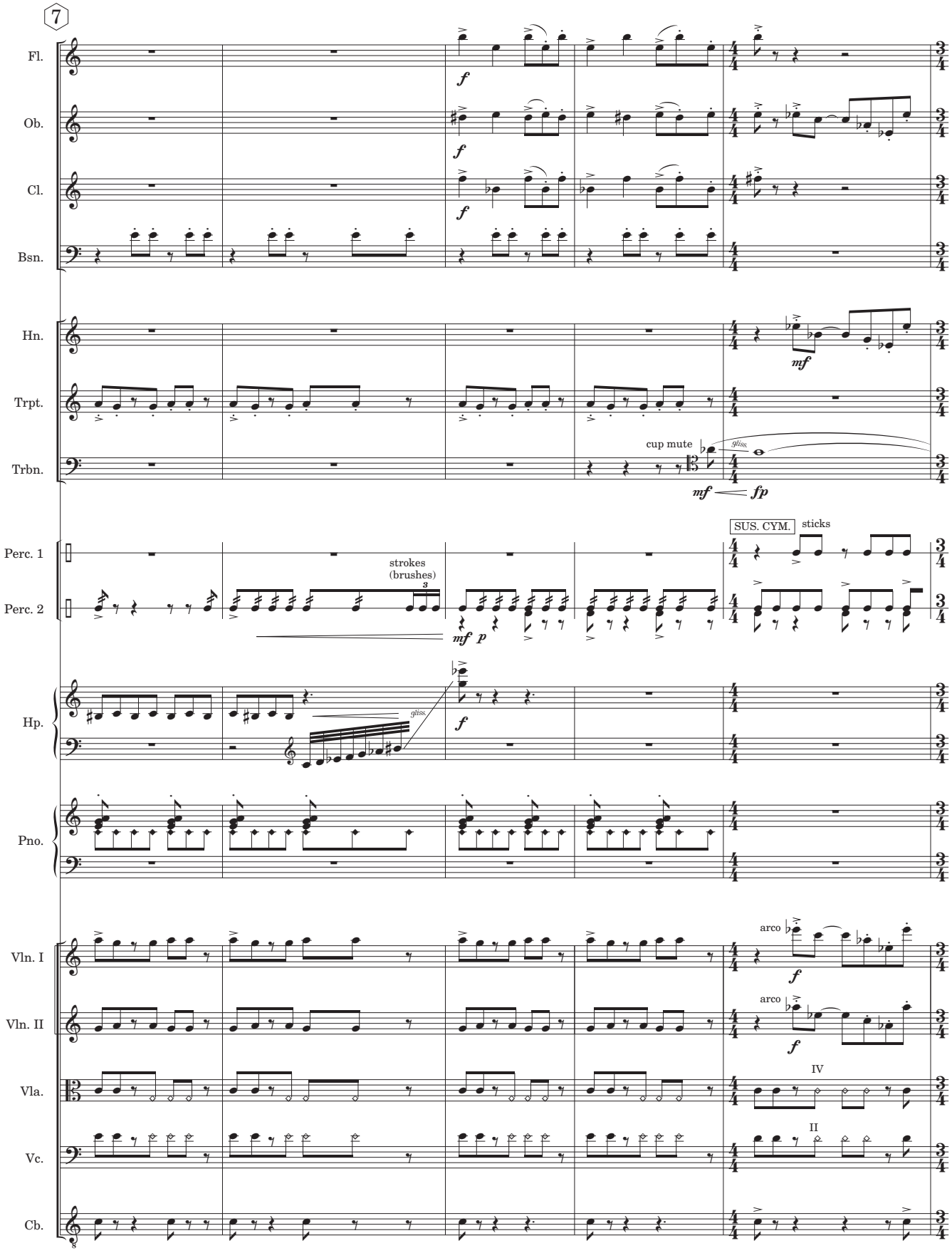
Karim Al-Zand
(2008)

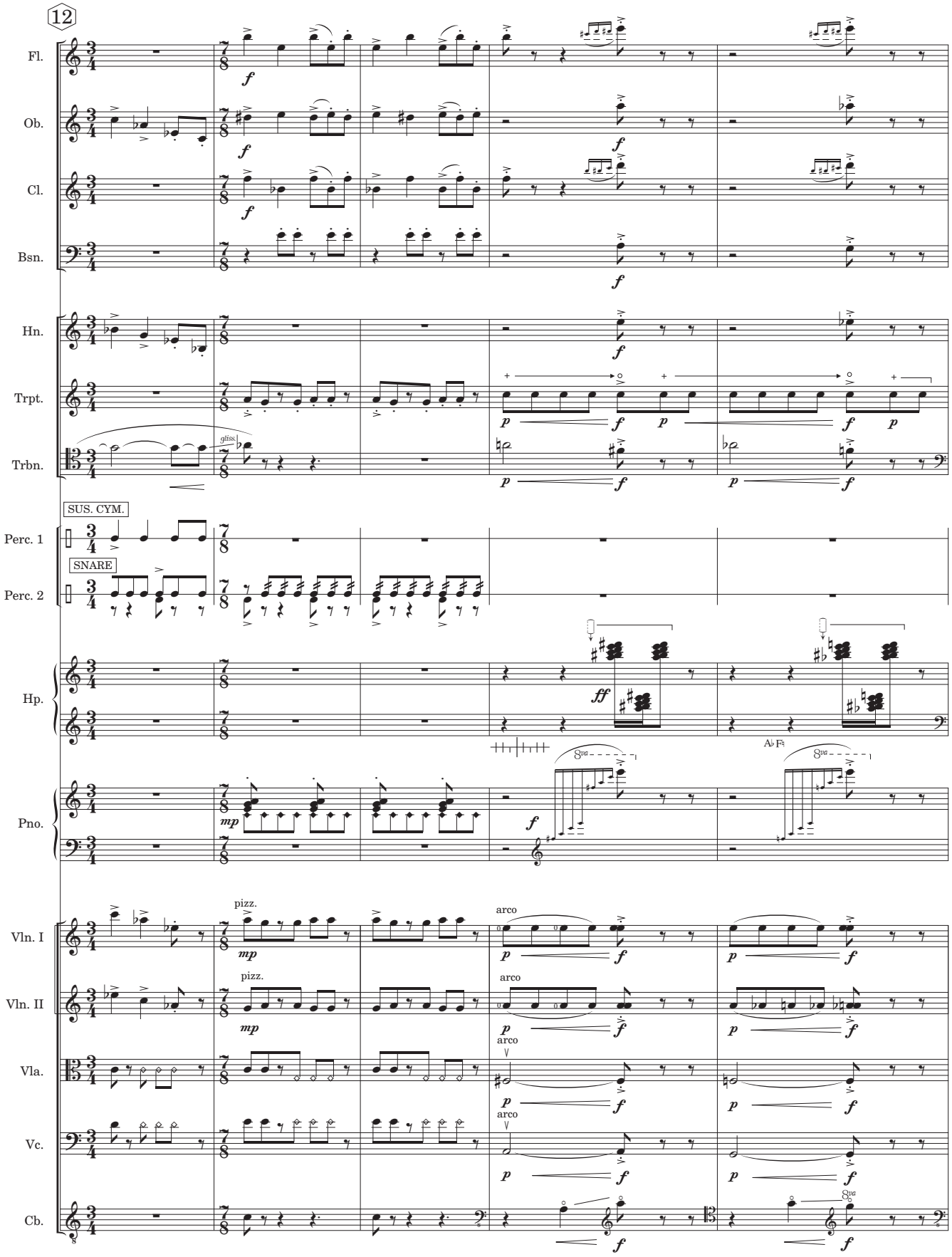
Quickly; lively, bouncing ♩=132-138

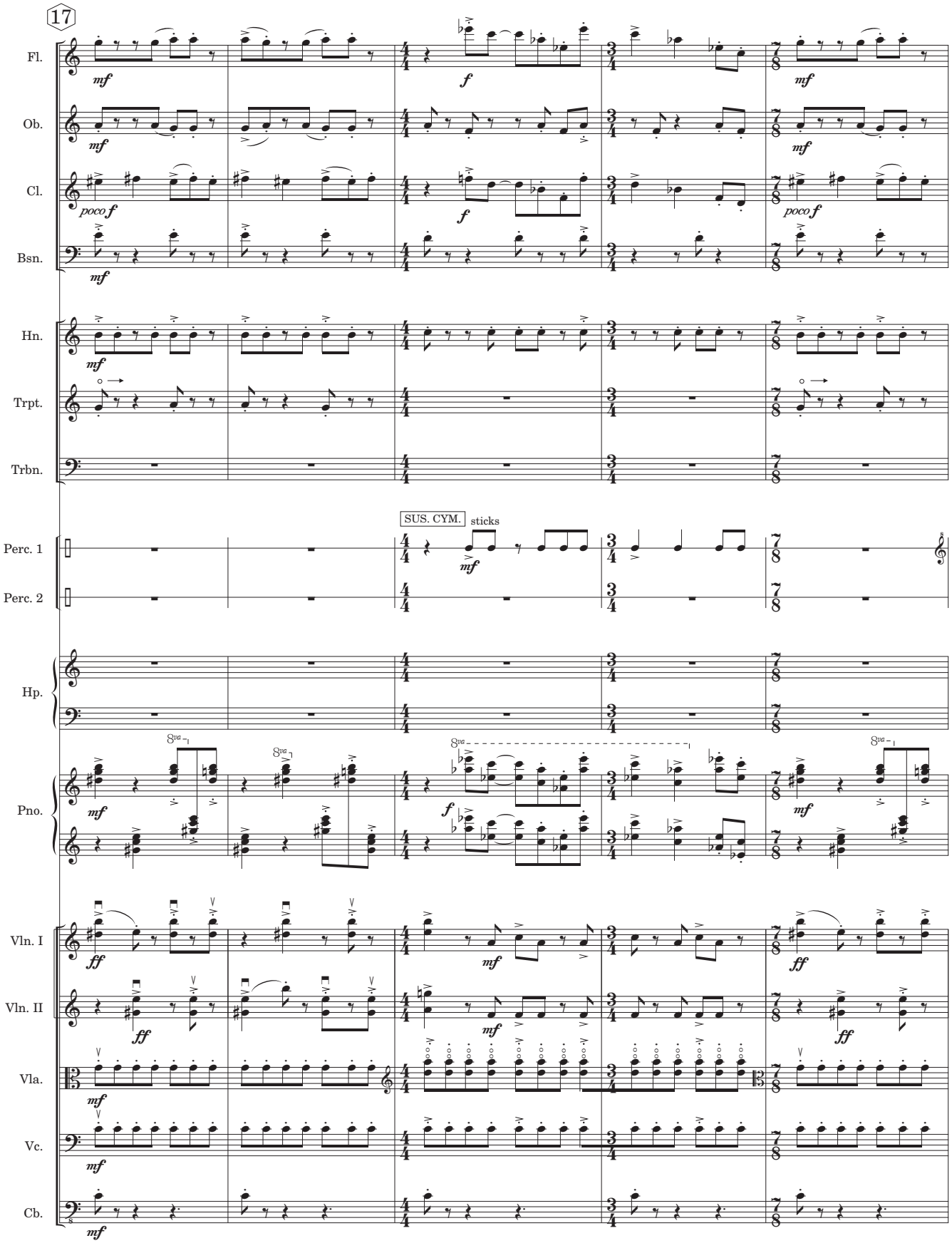
Flute (also Picc.)
Oboe
B♭ Clarinet (also E♭, & A Cl.)
Bassoon
Horn
C Trumpet
Trombone
Percussion 1
Percussion 2
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

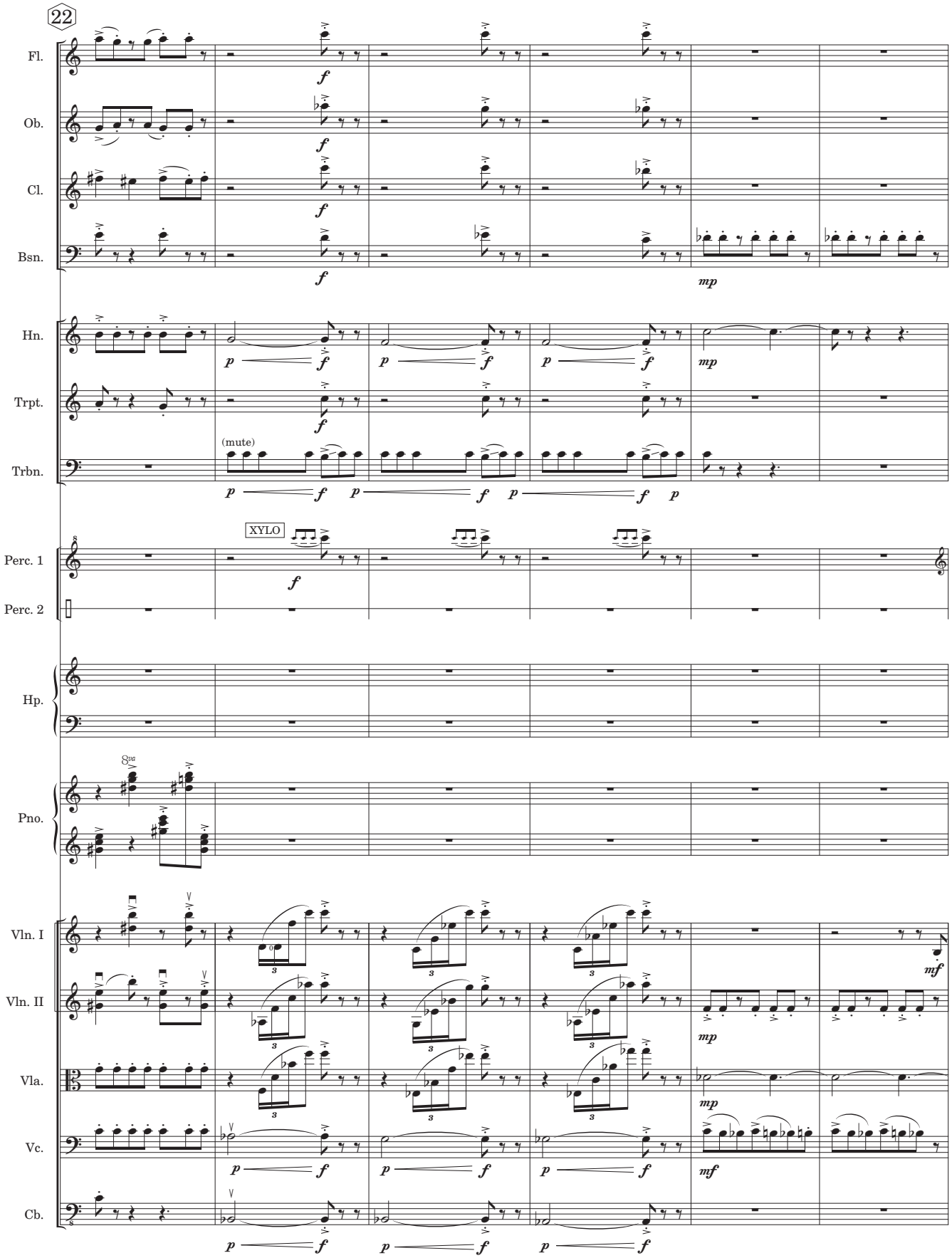
harmon mute, stem in
GLOCKENSPIEL
TRIANGLE
SNARE
brushes, "swish"
muted, no pedal
(only C muted)
pizz.
(non-harm.)

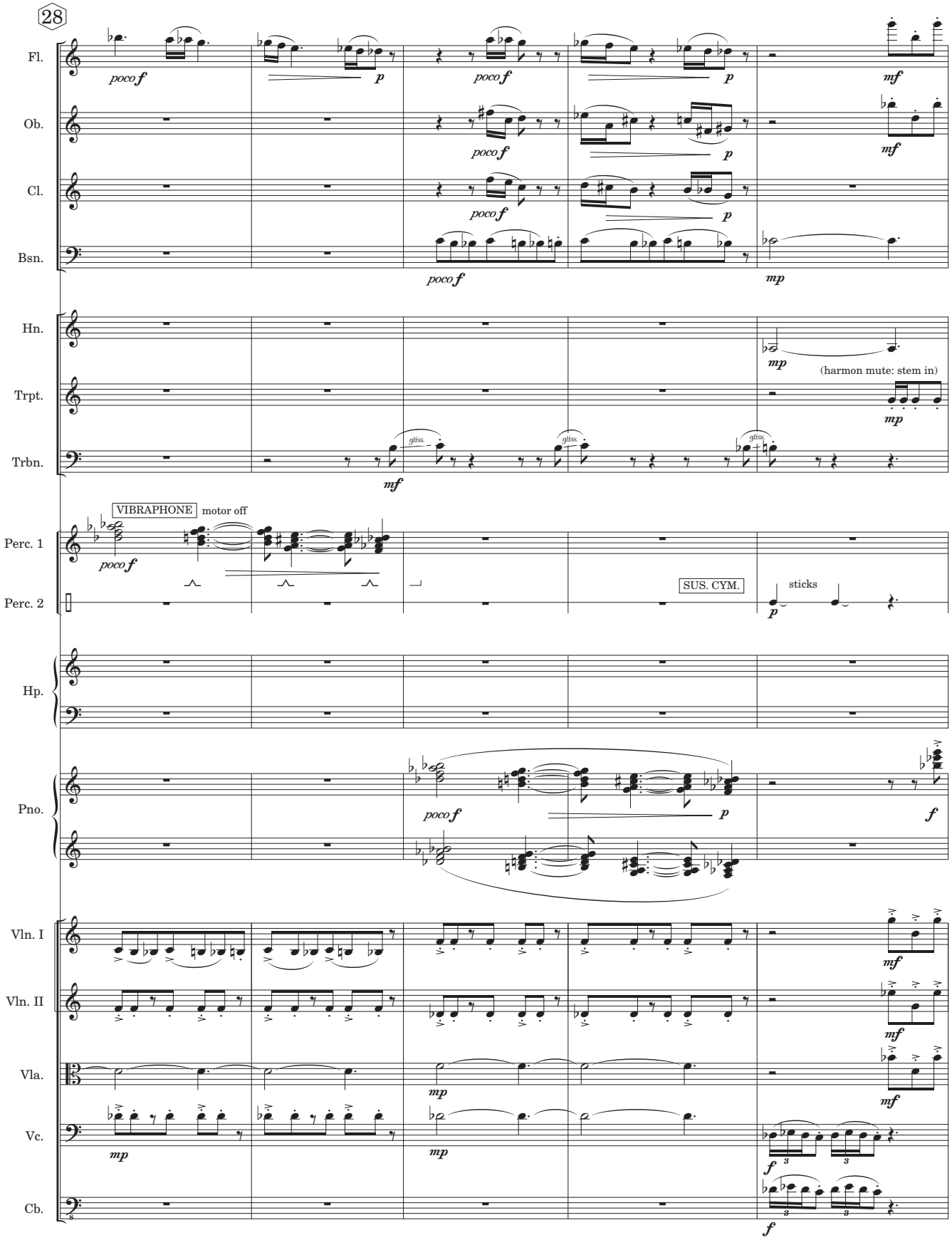
m. 1 All $\frac{7}{8}$ measures are 2+2+3 unles otherwise indicated.

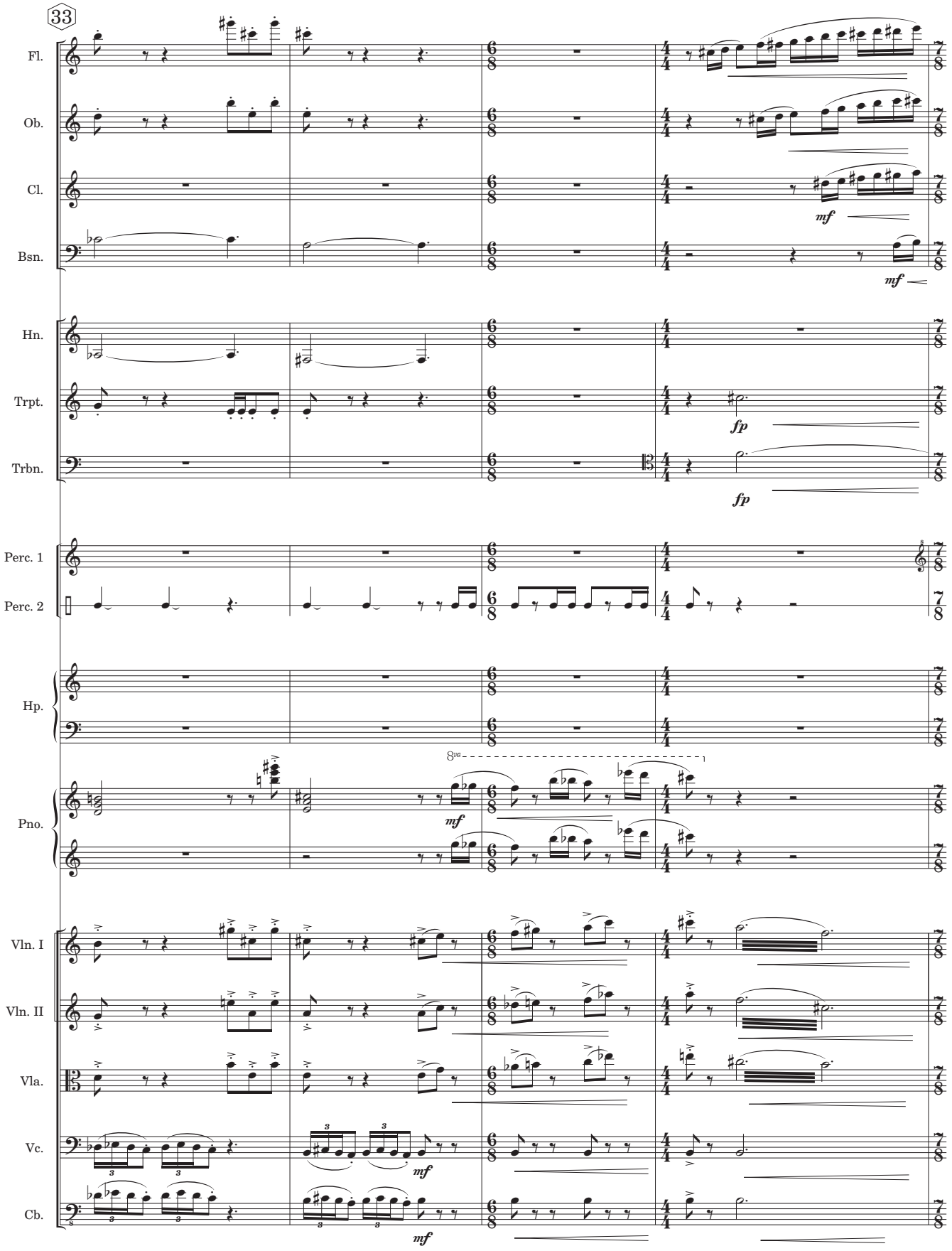

7
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
cup mute
gliss.
Perc. 1
Perc. 2
strokes
(brushes)
SUS. CYM.
sticks
Hp.
gliss.
Pno.
Vln. I
Vln. II
arco
Vla.
IV
Vc.
II
Cb.

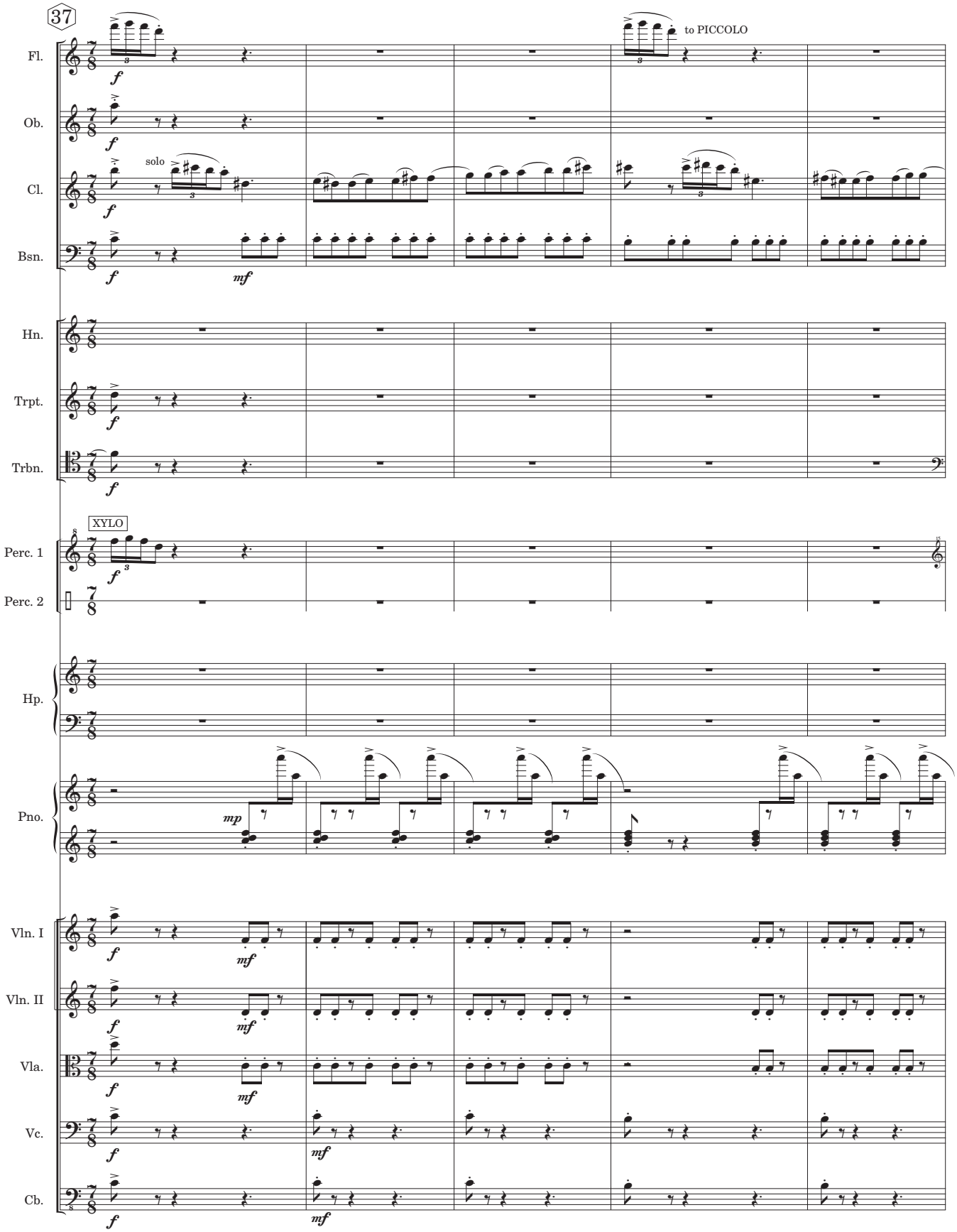

12
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
gliss.
SUS. CYM.
Perc. 1
SNARE
Perc. 2
Hp.
Pno.
A♭ F♯
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

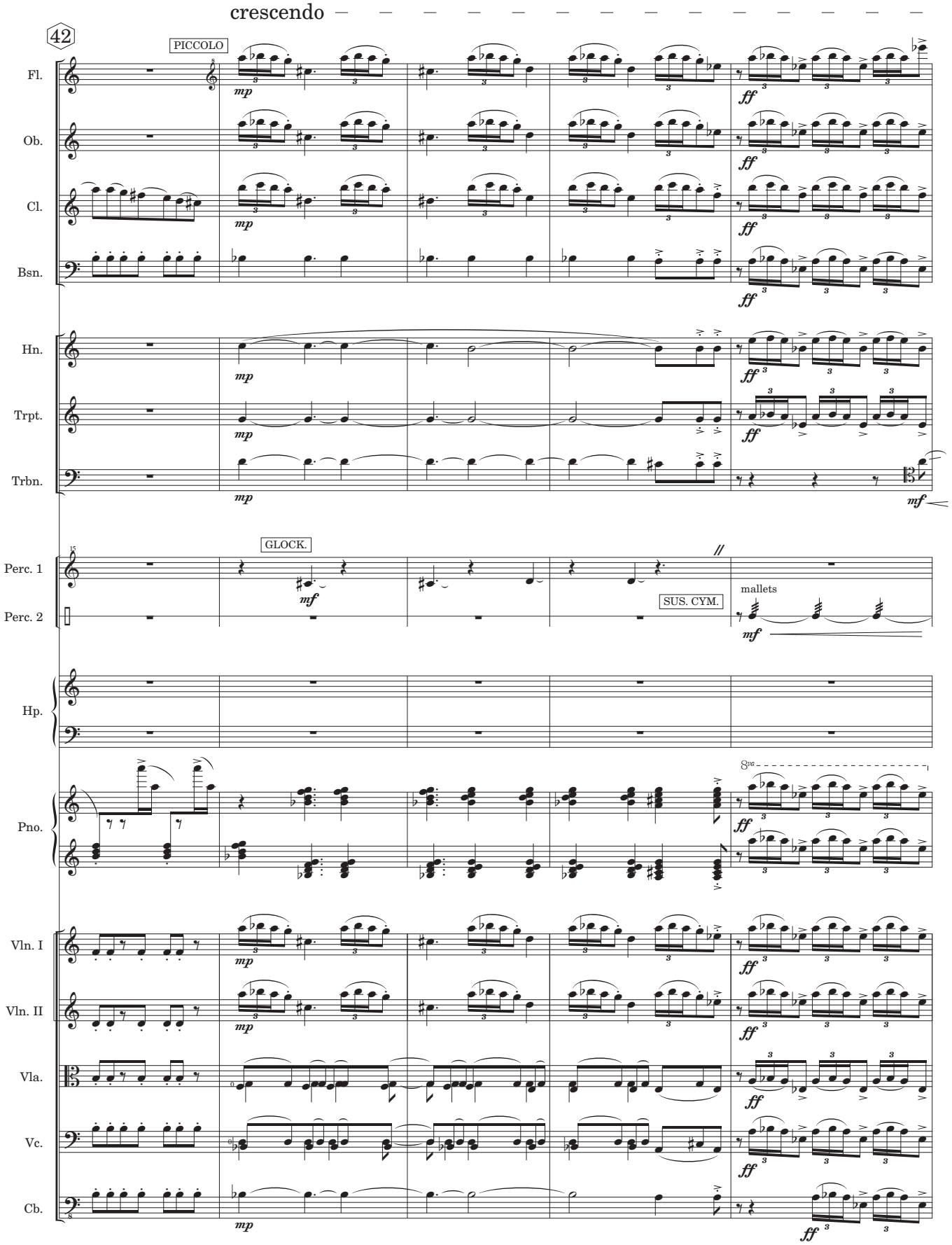

17
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
SUS. CYM.
sticks
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

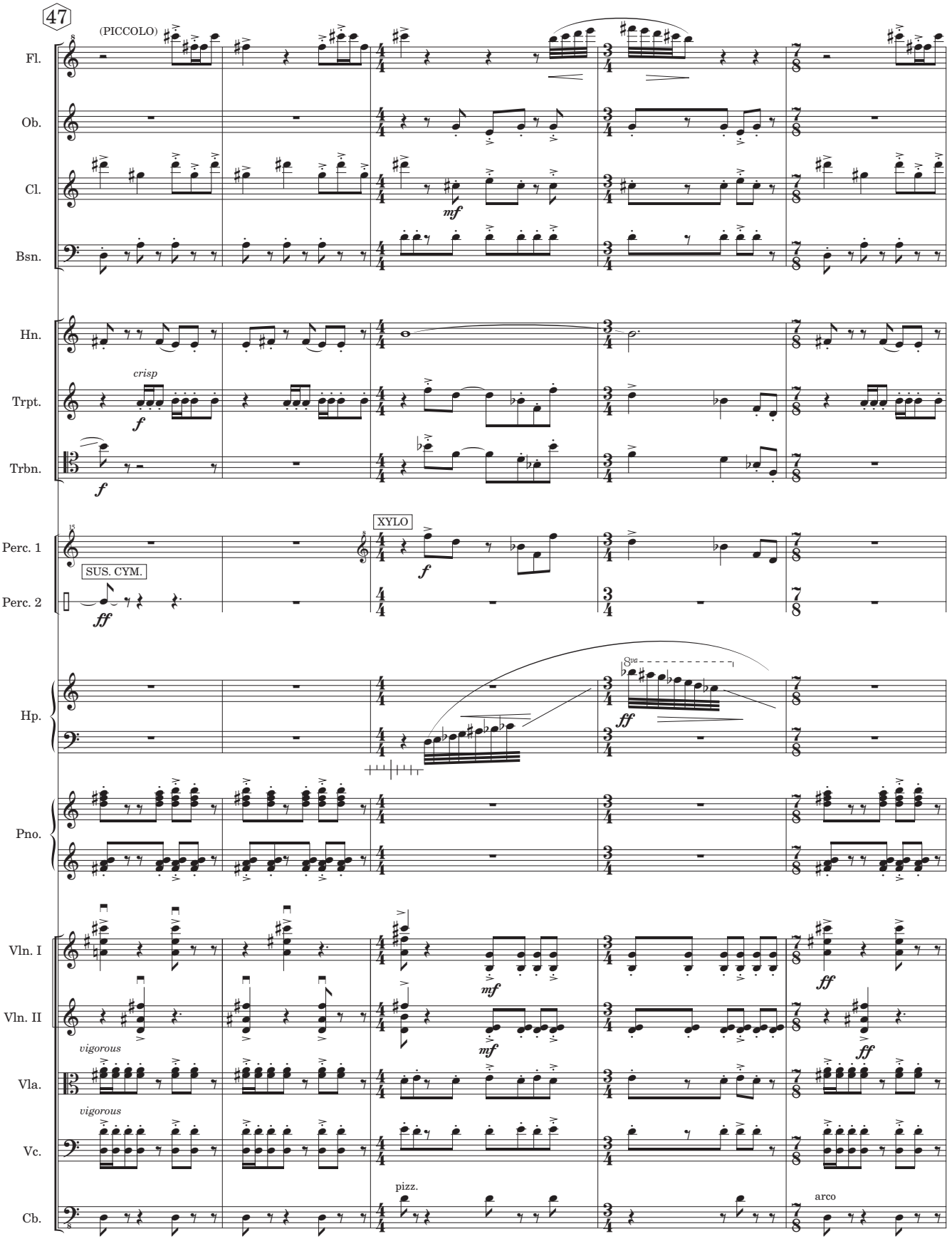

22
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
(mute)
XYLO
Perc. 1
Perc. 2
Hp.
Pno.
8va
Vln. I
Vln. II
Vla.
Vc.
Cb.

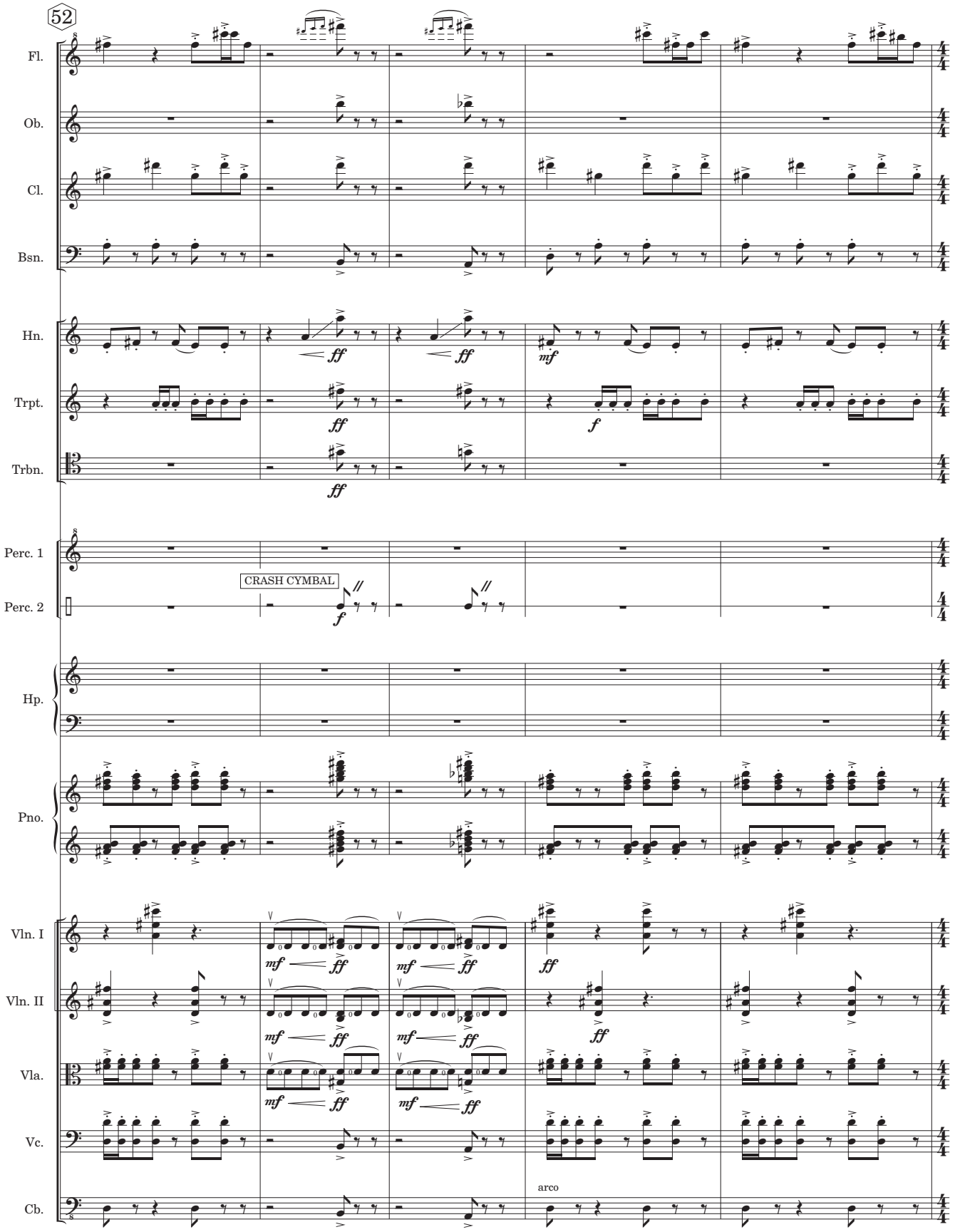

28
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
poco f
p
mf
mp
f
(harmon mute: stem in)
gliss.
VIBRAPHONE
motor off
SUS. CYM.
sticks

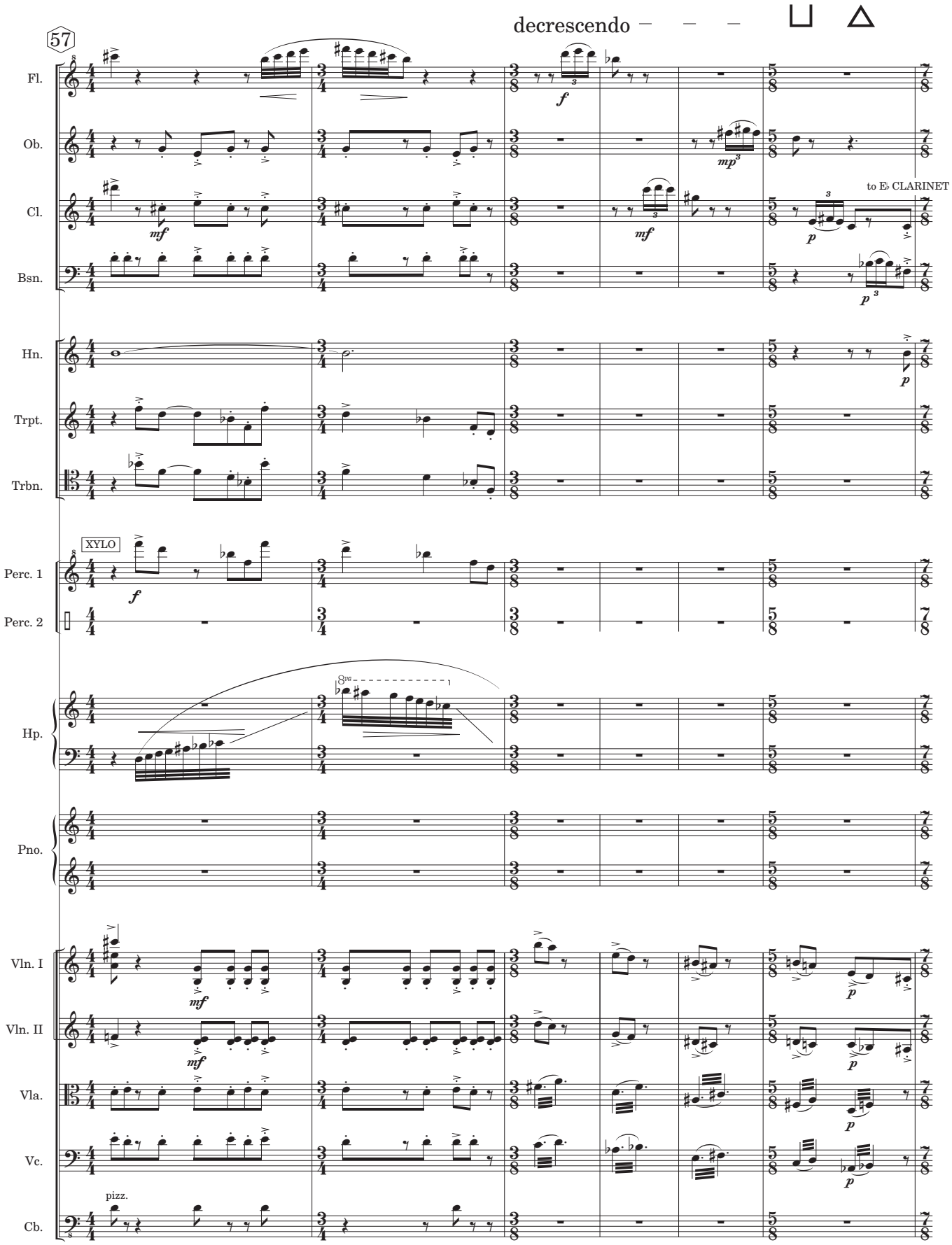

33
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
fp
8va

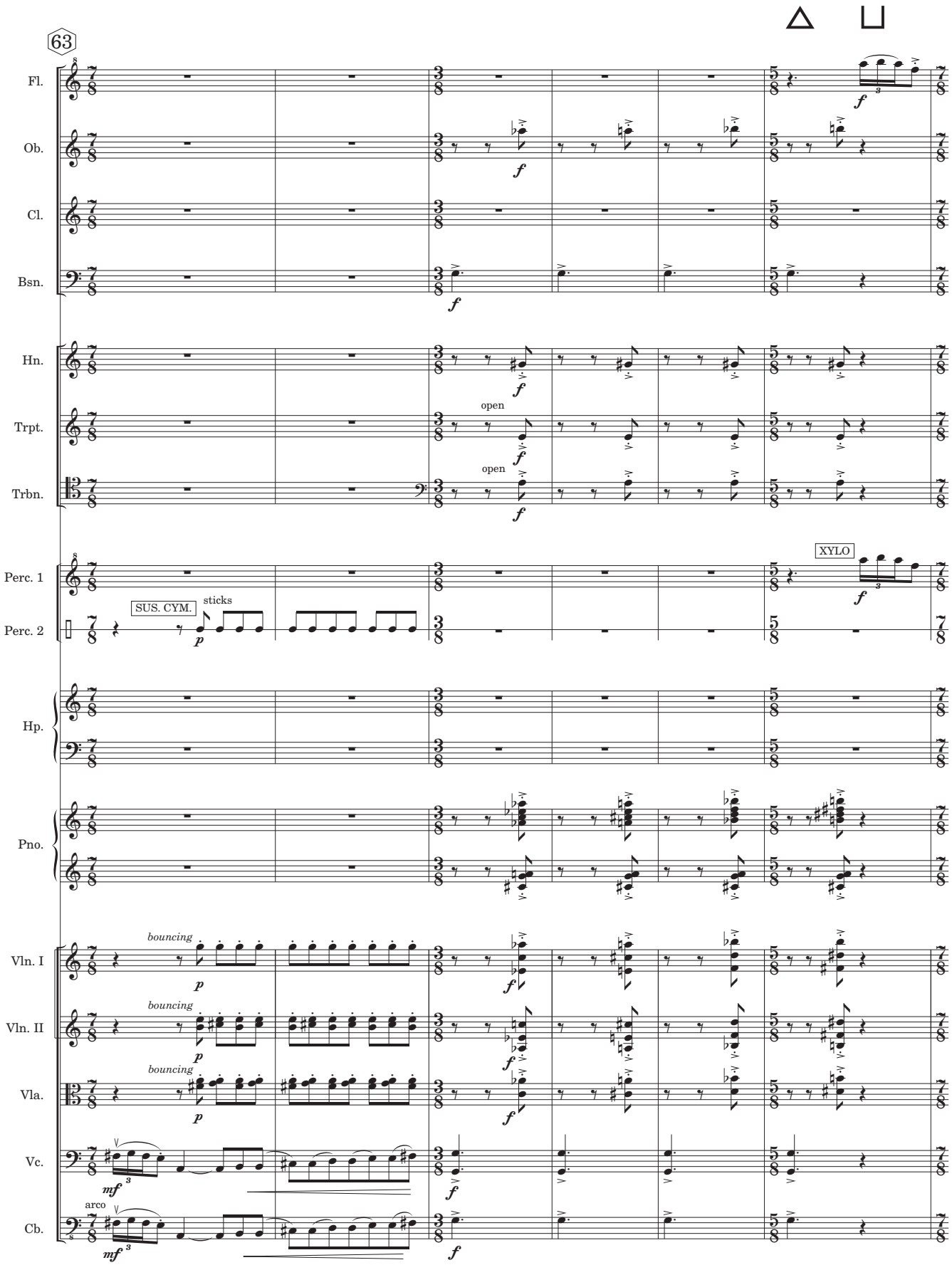

37
Fl.
to PICCOLO
Ob.
Cl.
solo
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

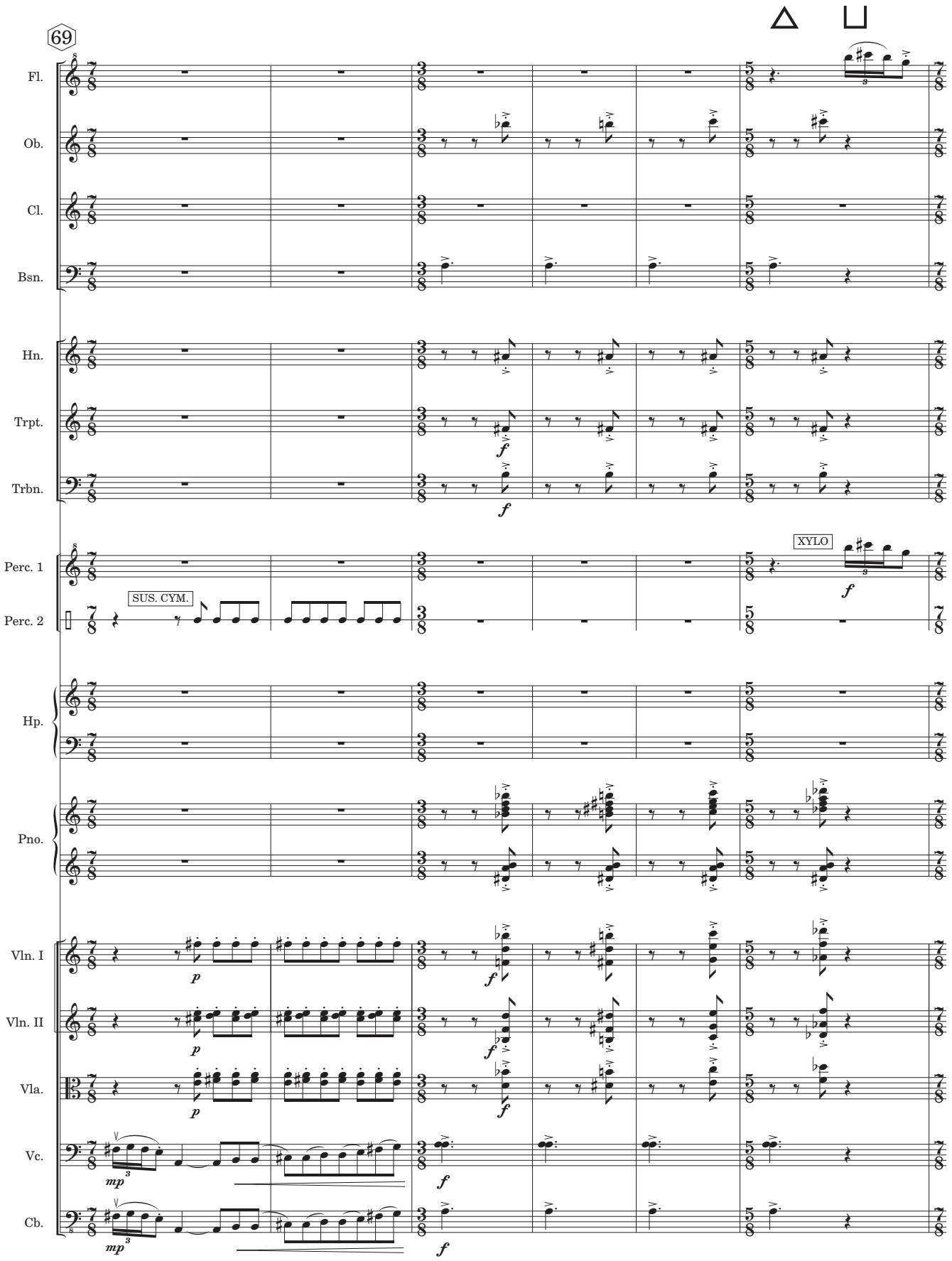

crescendo
42
PICCOLO
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
GLOCK.
Perc. 1
Perc. 2
SUS. CYM.
mallets
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

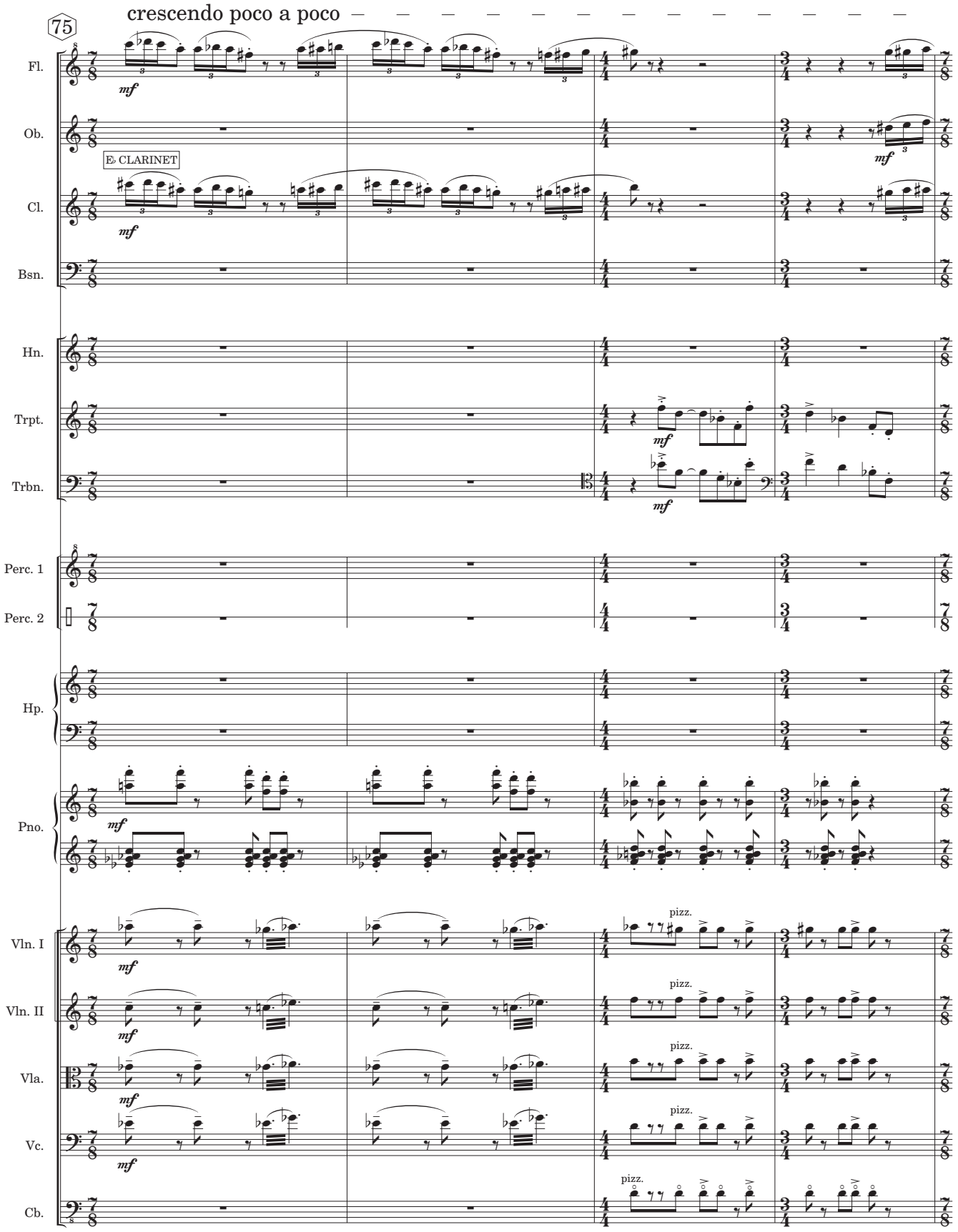

47
(PICCOLO)
Fl.
Ob.
Cl.
mf
Bsn.
Hn.
crisp
Trpt.
f
Trbn.
f
XYLO
Perc. 1
f
SUS. CYM.
Perc. 2
ff
Hp.
ff
Pno.
Vln. I
mf
ff
Vln. II
mf
ff
vigorous
Vla.
vigorous
Vc.
pizz.
arco
Cb.

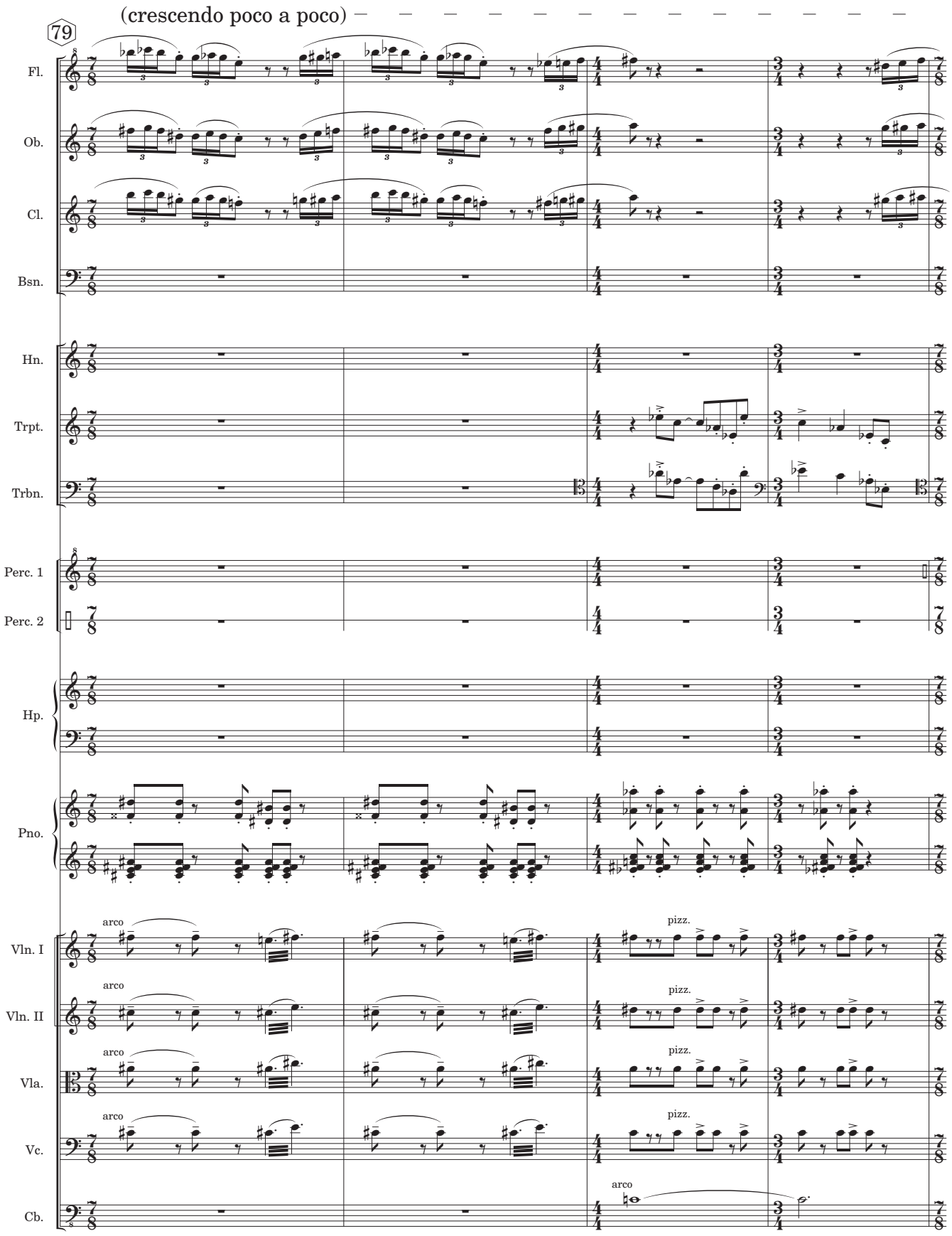

52
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
CRASH CYMBAL
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

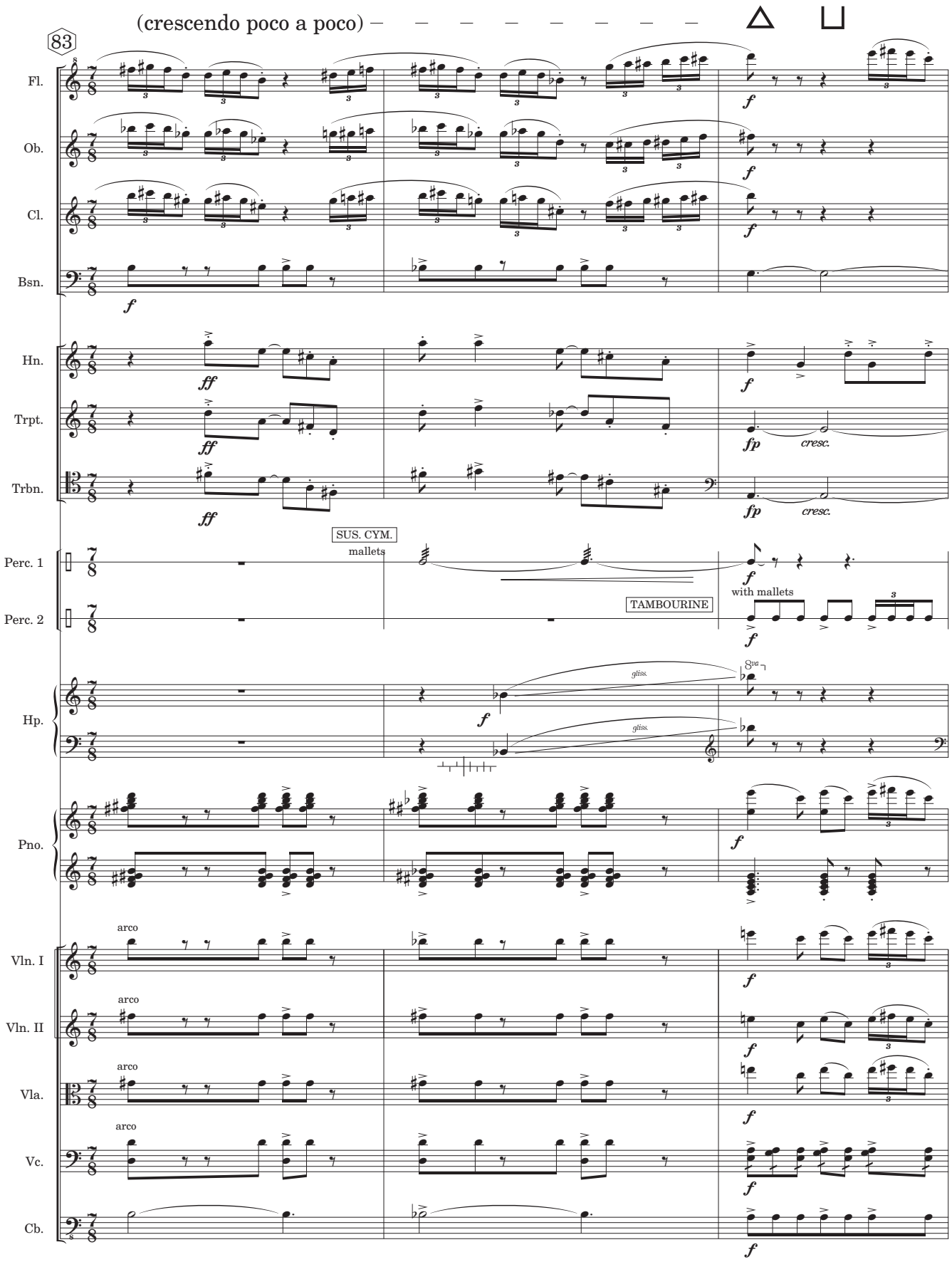

57
decrescendo
Fl.
Ob.
Cl.
to E♭ CLARINET
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.

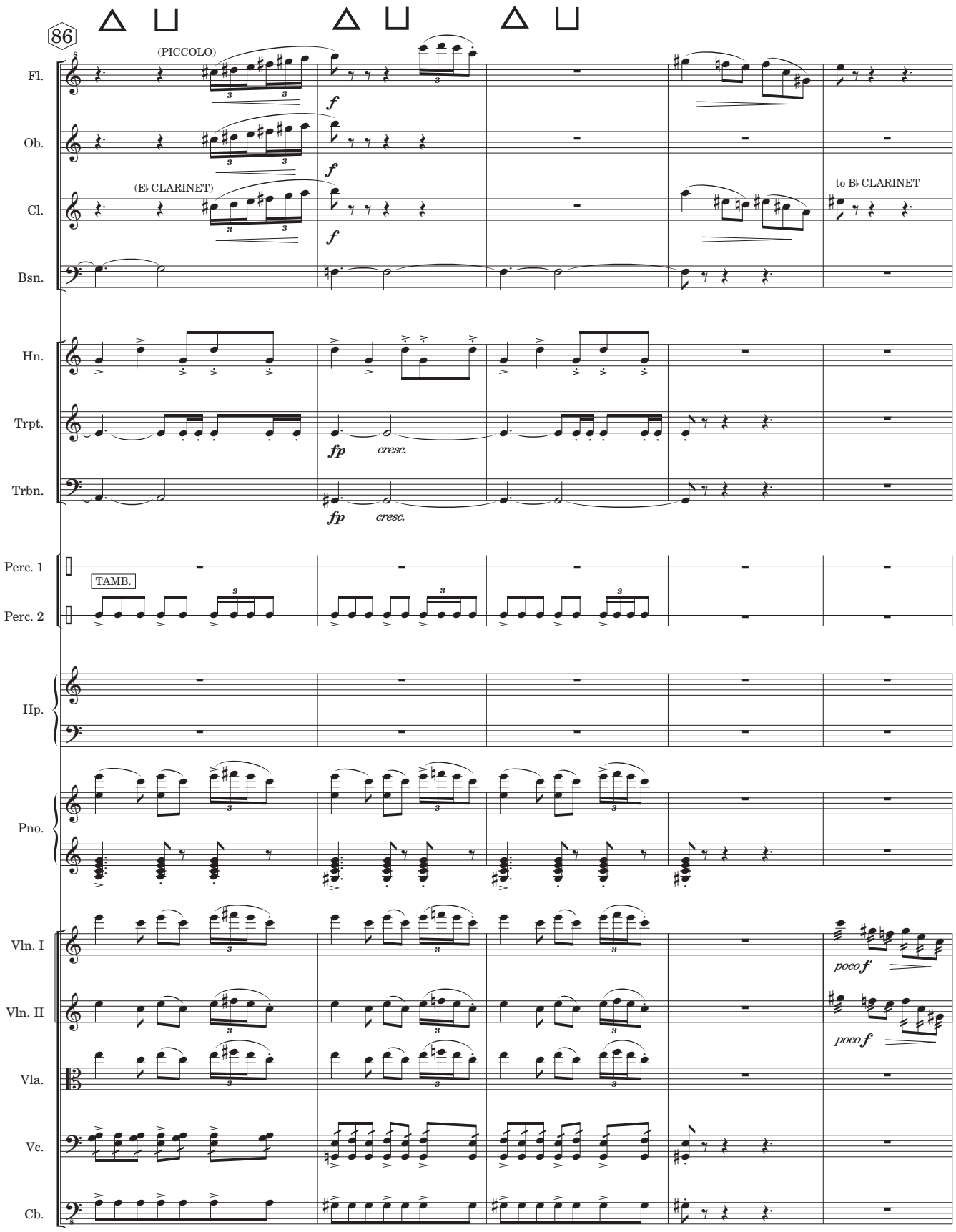

63
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
open
Trbn.
open
Perc. 1
XYLO
Perc. 2
SUS. CYM.
sticks
Hp.
Pno.
Vln. I
bouncing
Vln. II
bouncing
Vla.
bouncing
Vc.
Cb.
arco

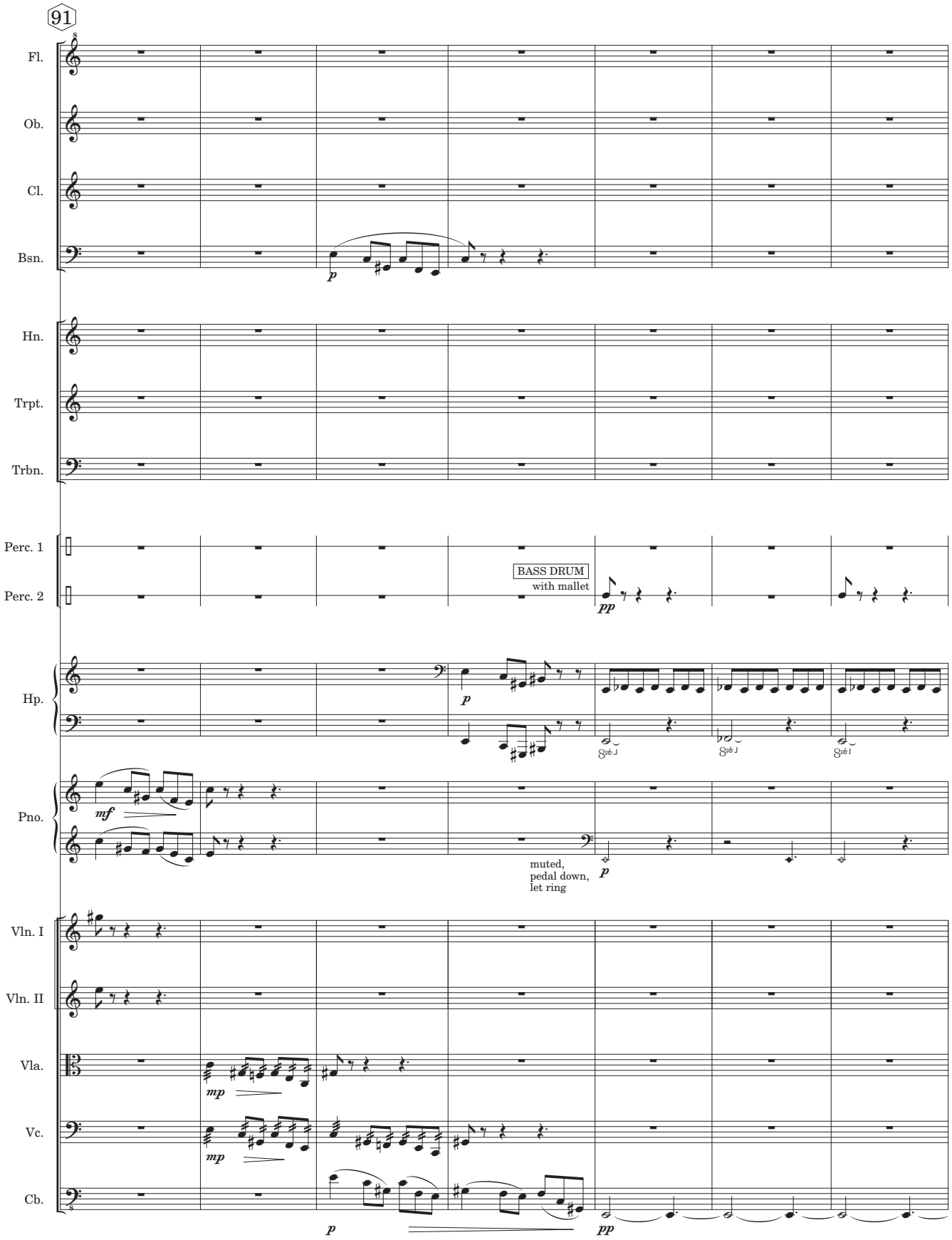

69
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
SUS. CYM.
XYLO
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

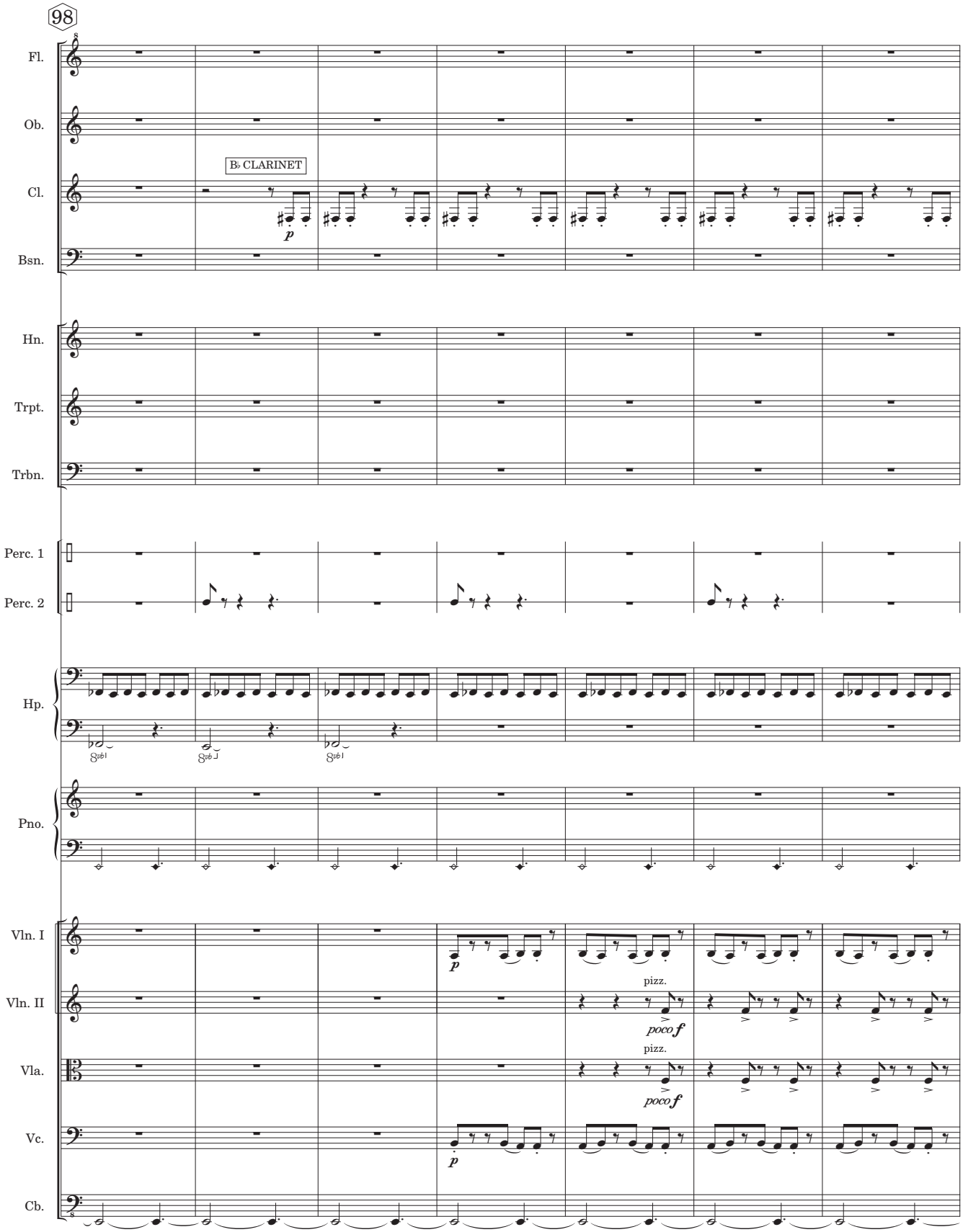

75
crescendo poco a poco
Fl.
Ob.
E♭ CLARINET
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pizz.

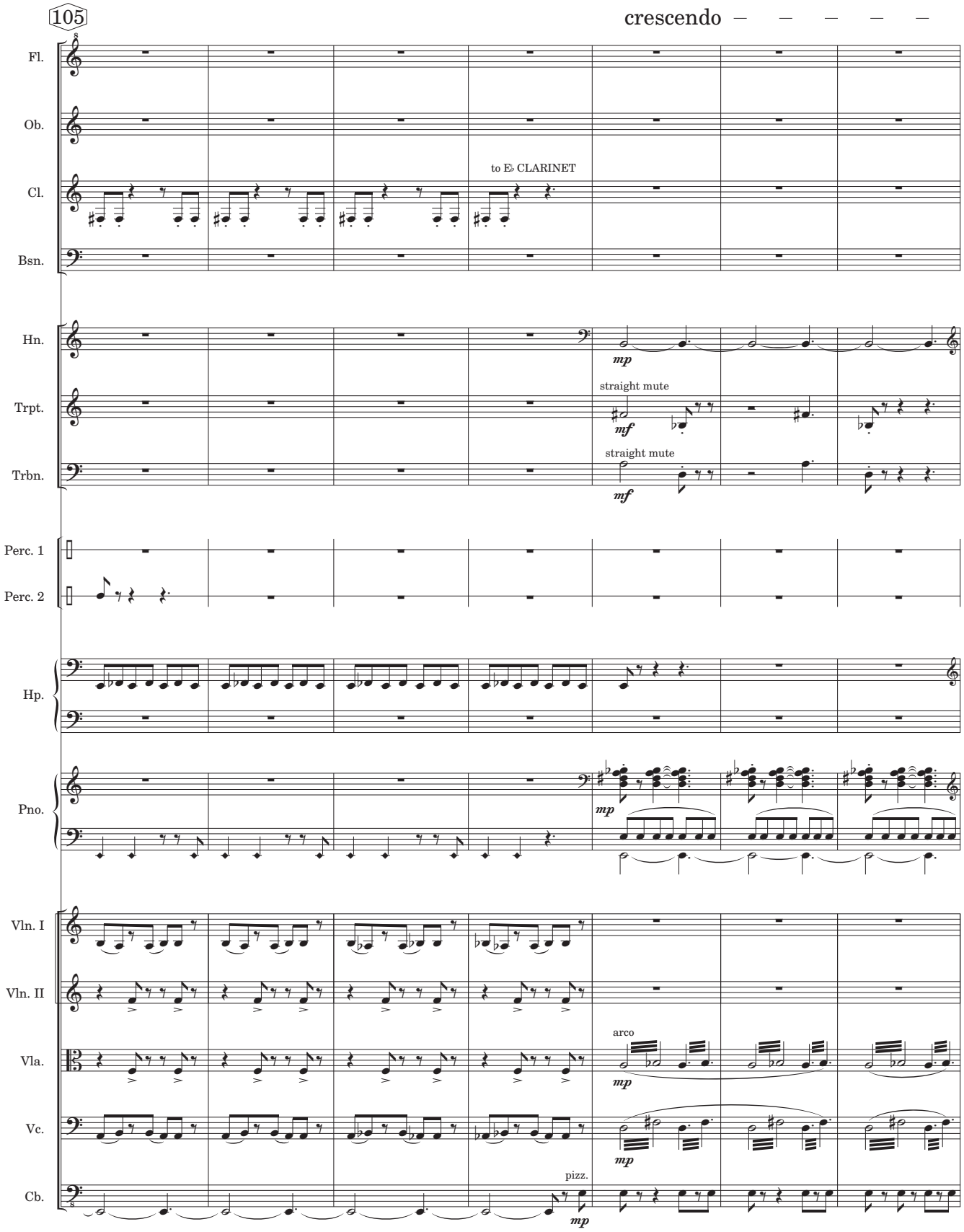

(crescendo poco a poco)
79
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

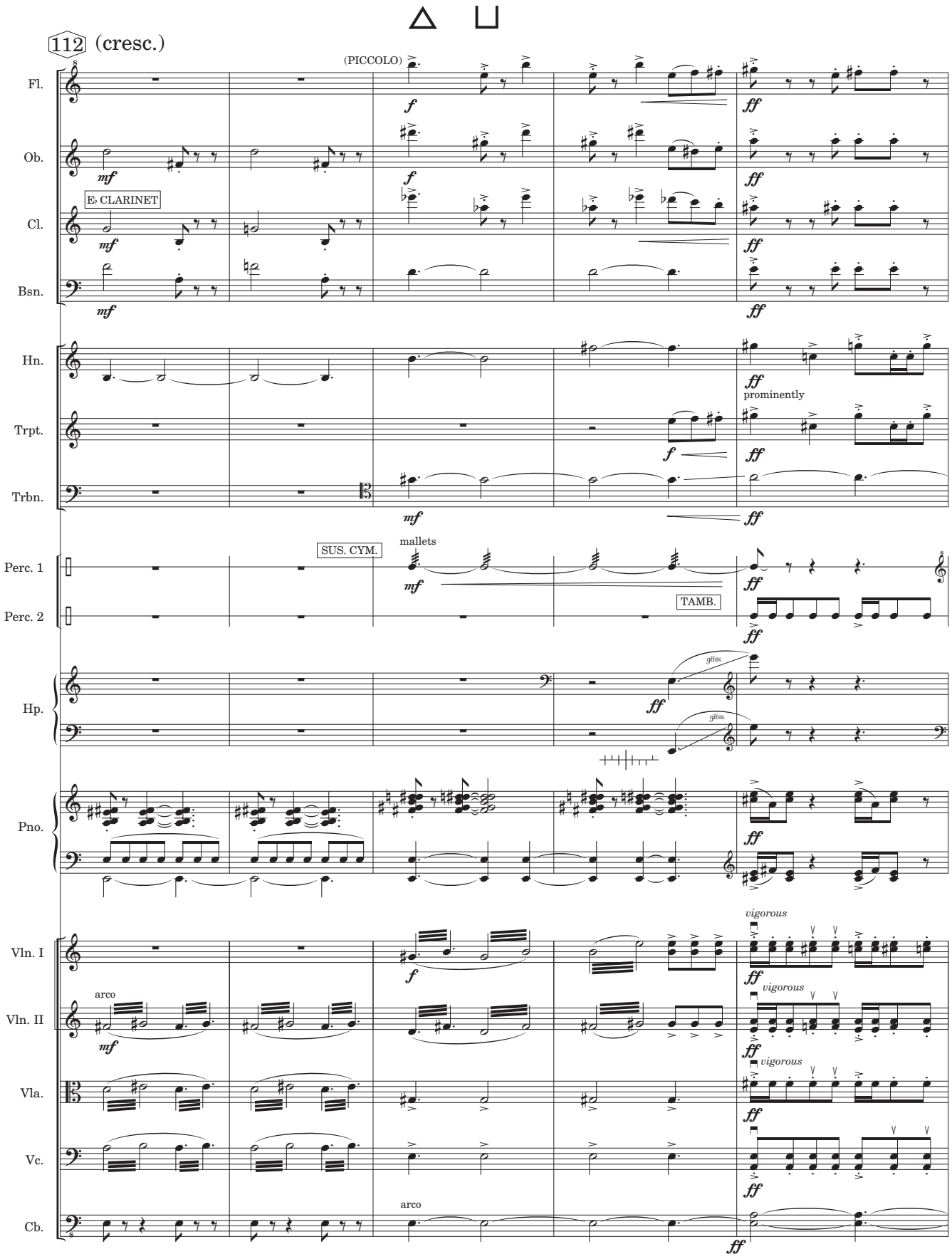

(crescendo poco a poco)
83
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
SUS. CYM.
mallets
TAMBOURINE
with mallets
gliss.
arco
cresc.

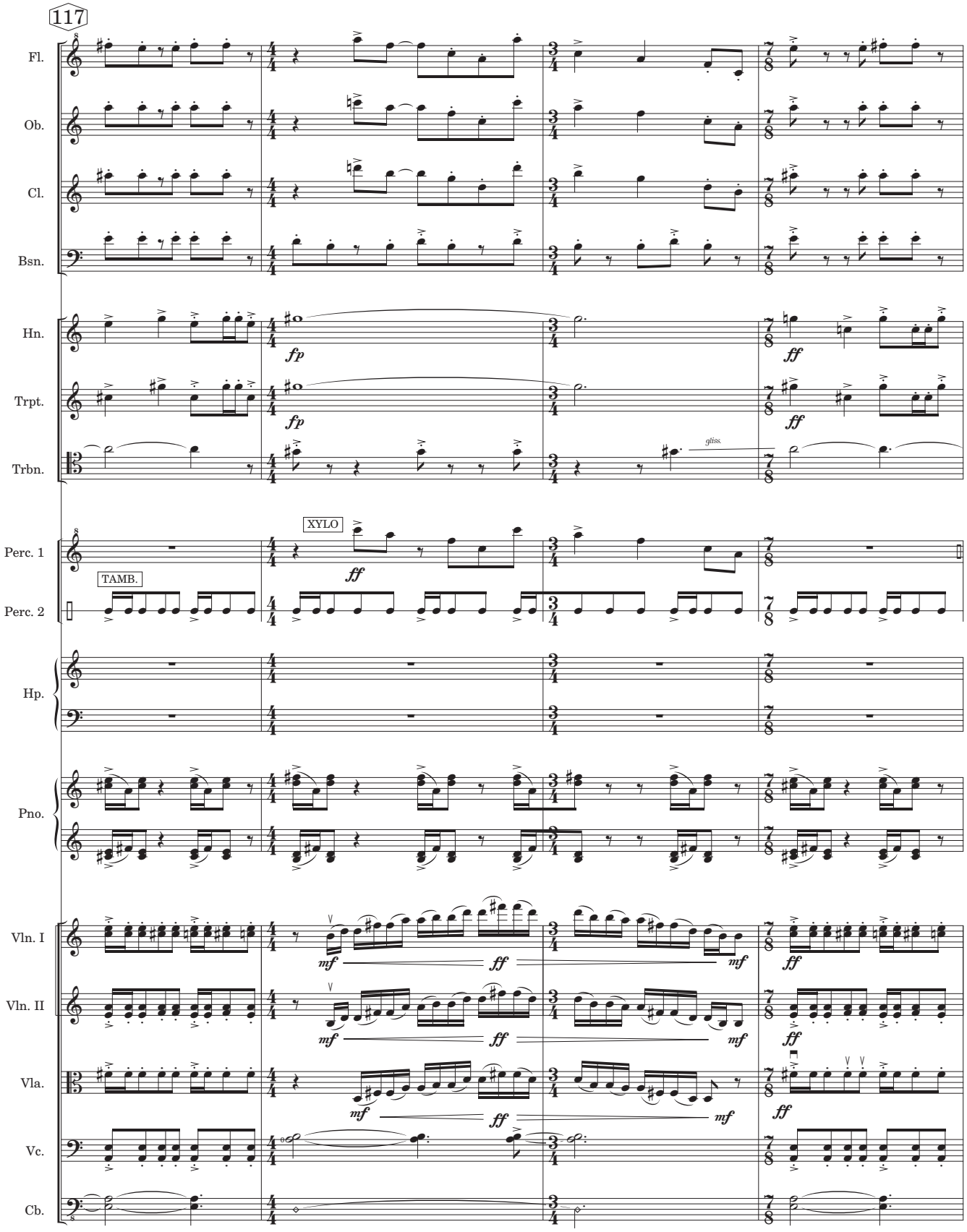

86
(PICCOLO)
Fl.
Ob.
(E♭ CLARINET)
Cl.
to B♭ CLARINET
Bsn.
Hn.
Trpt.
Trbn.
fp
cresc.
Perc. 1
TAMB.
Perc. 2
Hp.
Pno.
Vln. I
poco f
Vln. II
Vla.
Vc.
Cb.

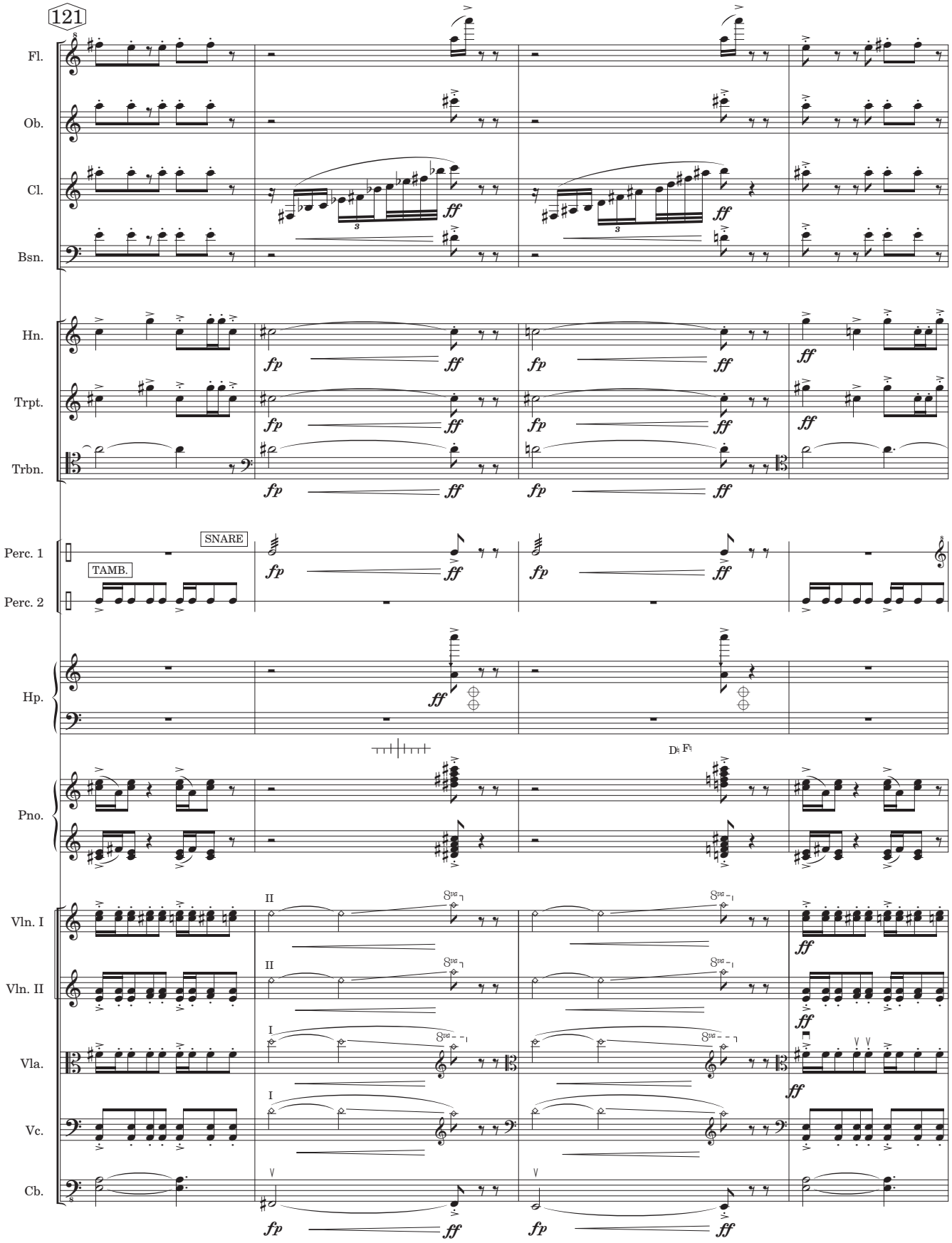

91
Fl.
Ob.
Cl.
Bsn.
p
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
BASS DRUM
with mallet
pp
Hp.
p
8vb
Pno.
mf
muted,
pedal down,
let ring
p
Vln. I
Vln. II
Vla.
mp
Vc.
mp
Cb.
p
pp

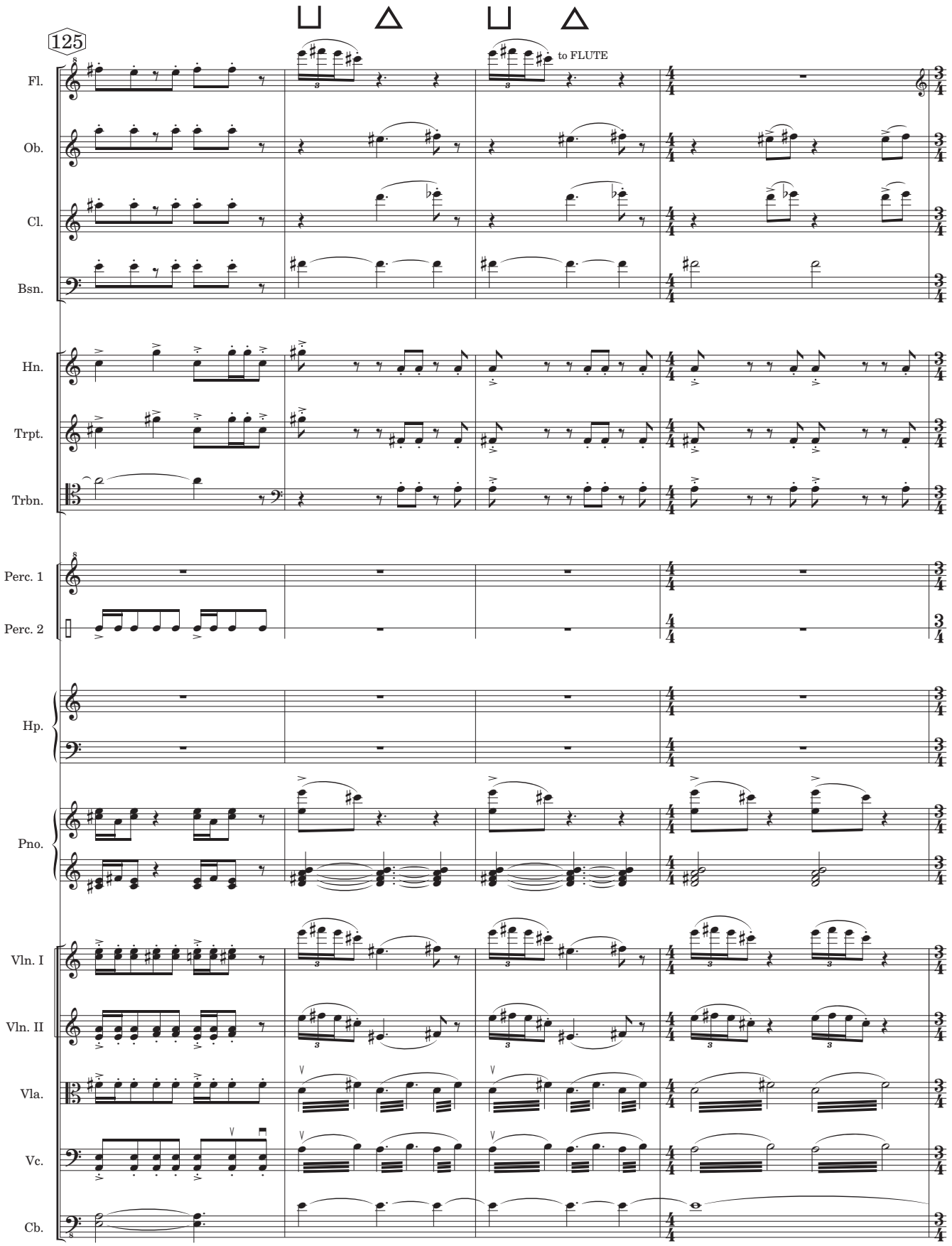

98
Fl.
Ob.
B♭ CLARINET
Cl.
p
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
p
Vln. II
pizz.
poco f
Vla.
pizz.
poco f
Vc.
p
Cb.

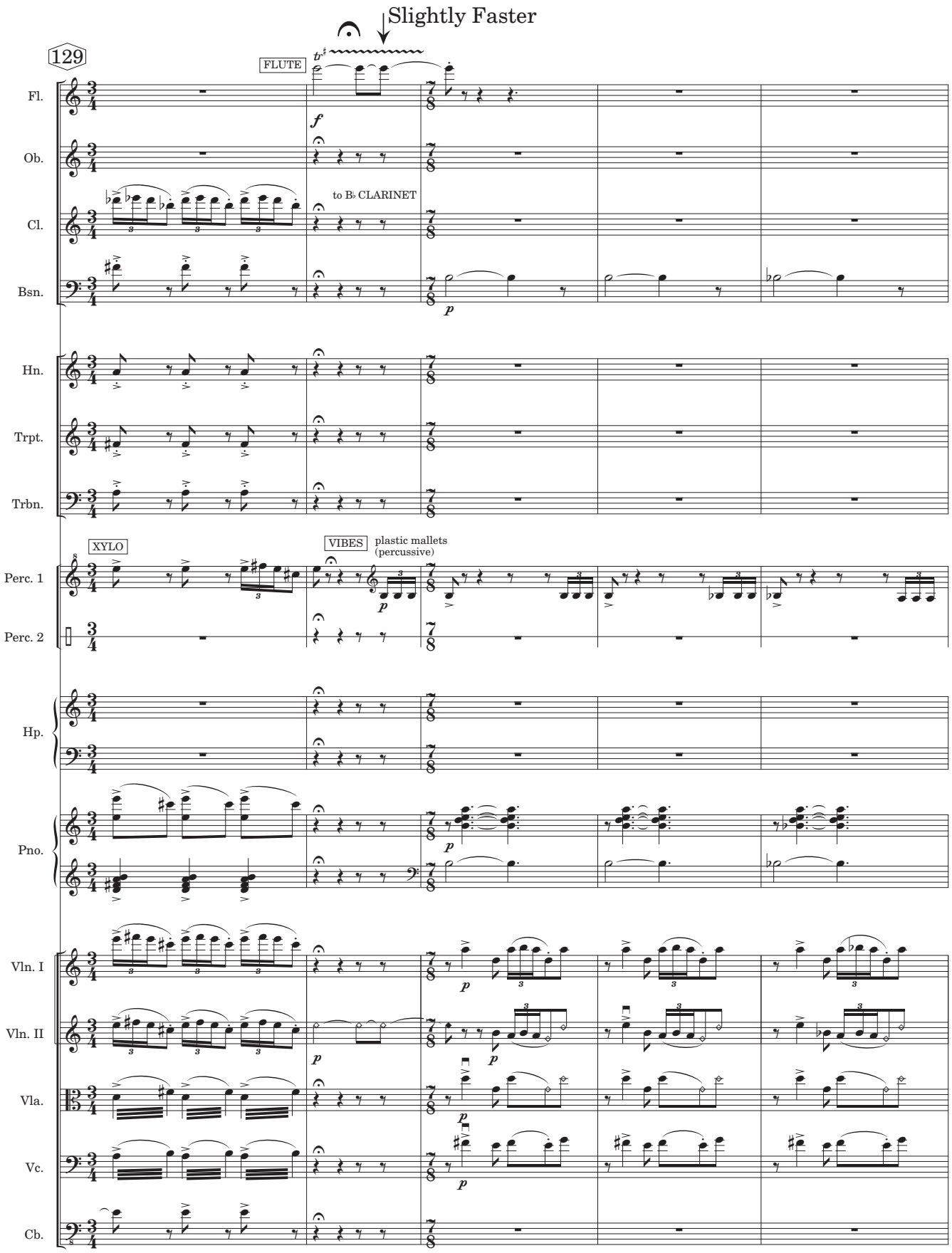

105
crescendo
Fl.
Ob.
Cl.
to E♭ CLARINET
Bsn.
Hn.
mp
Trpt.
straight mute
mf
Trbn.
straight mute
mf
Perc. 1
Perc. 2
Hp.
Pno.
mp
Vln. I
Vln. II
Vla.
arco
mp
Vc.
mp
Cb.
pizz.
mp

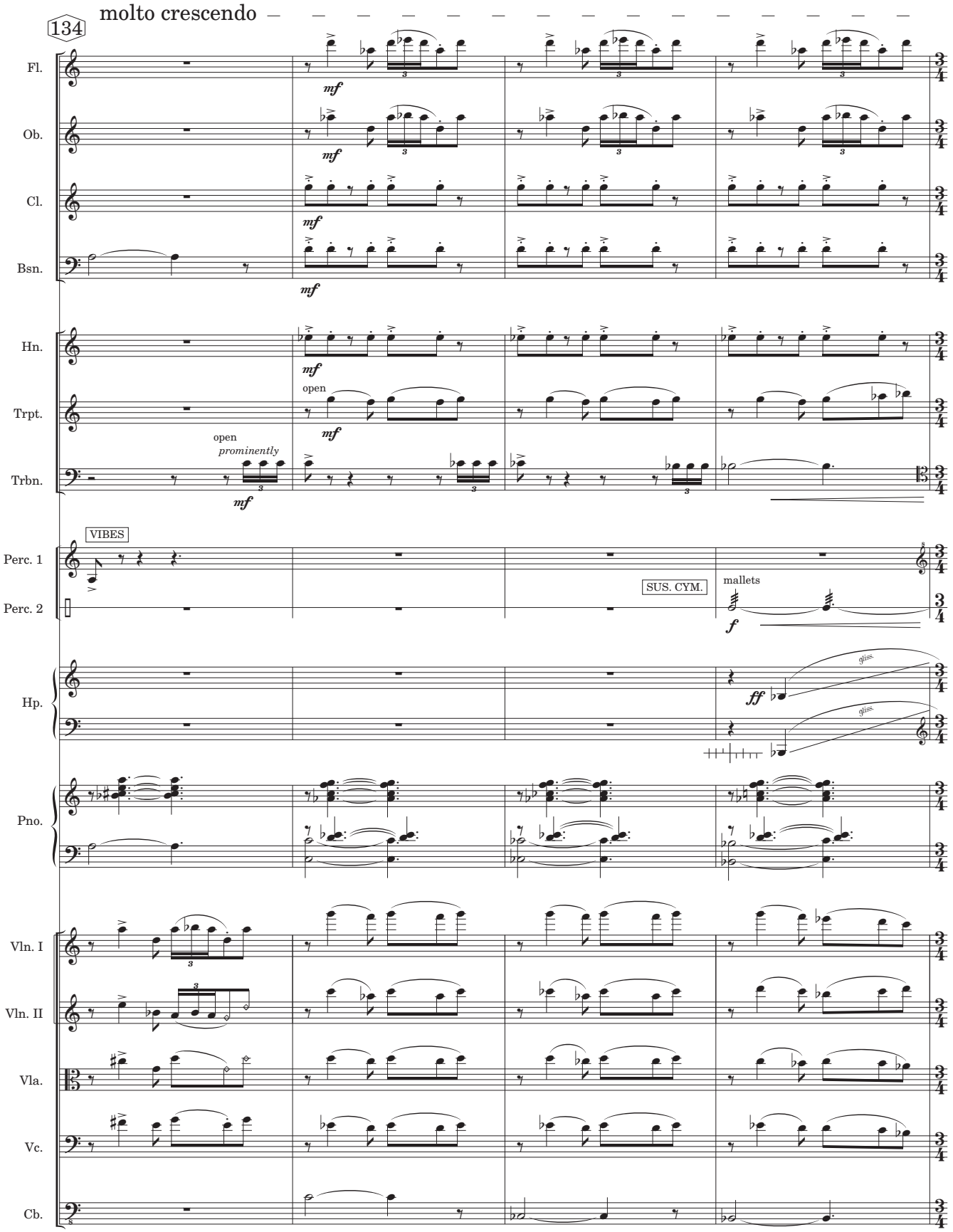

112 (cresc.)
(PICCOLO)
Fl.
Ob.
E♭ CLARINET
Cl.
Bsn.
Hn.
Trpt.
prominently
Trbn.
SUS. CYM.
mallets
Perc. 1
Perc. 2
TAMB.
Hp.
gliss.
Pno.
vigorous
Vln. I
arco
Vln. II
Vla.
Vc.
Cb.

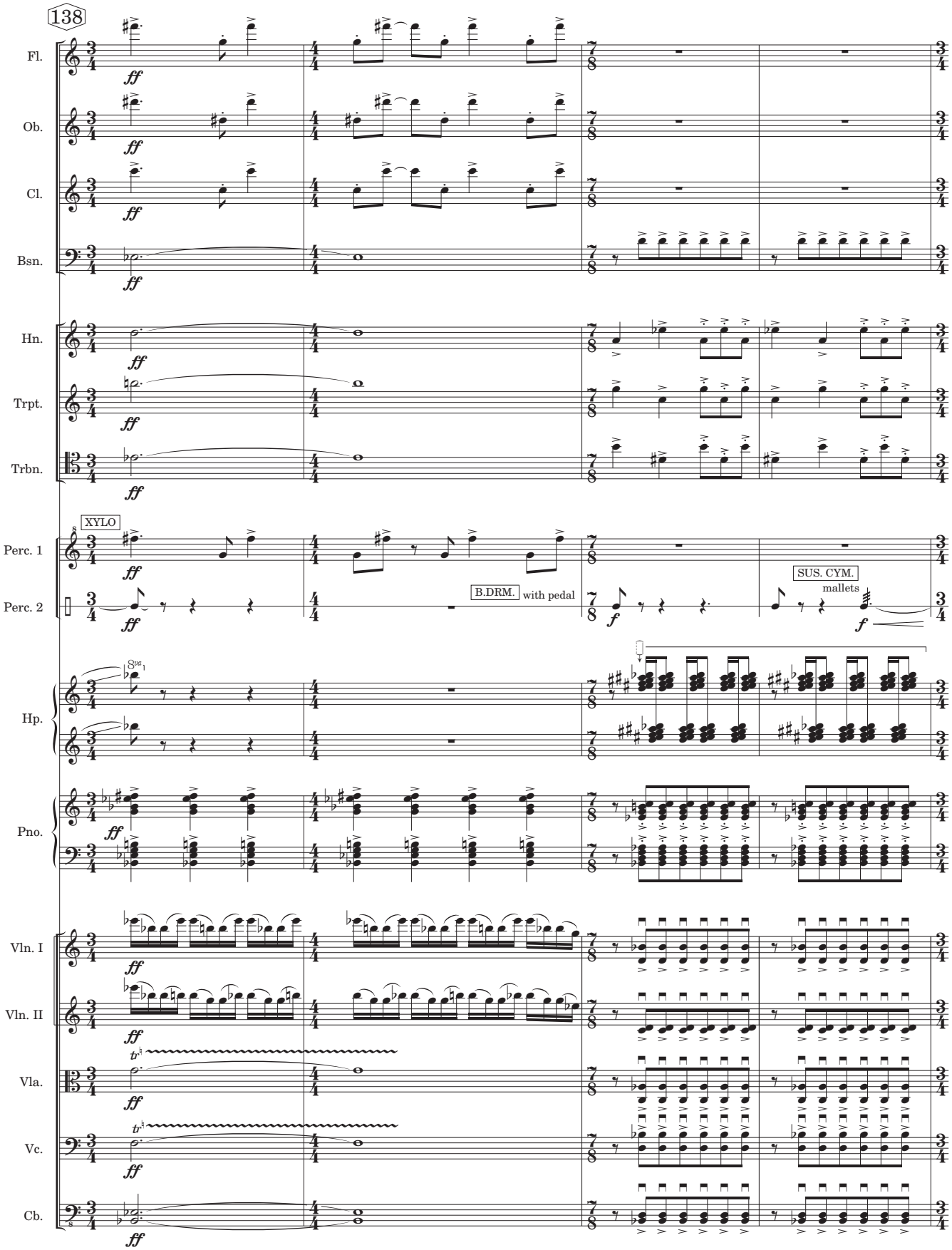

117
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
ff
gliss.
XYLO
TAMB.
mf

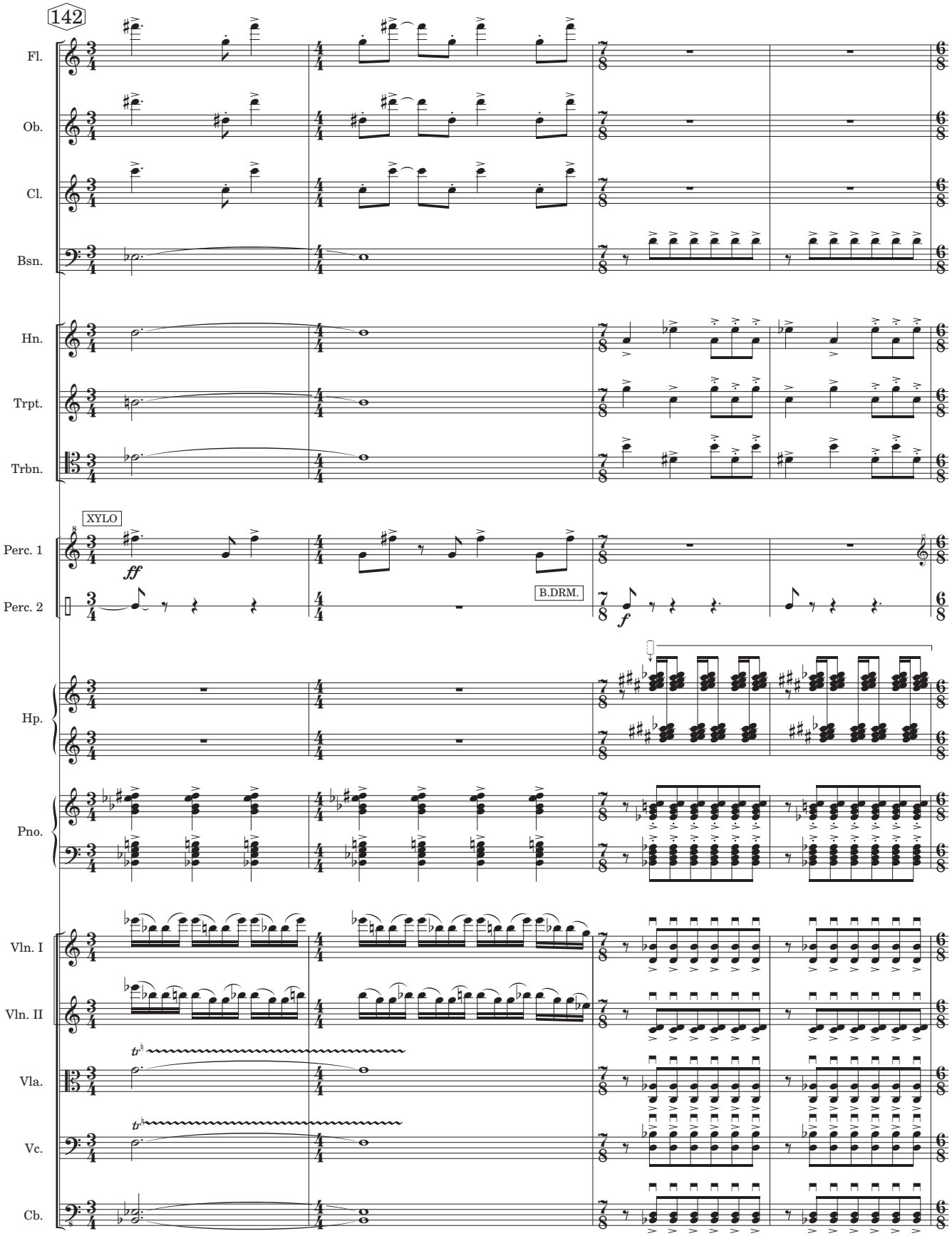

121
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
SNARE
TAMB.
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

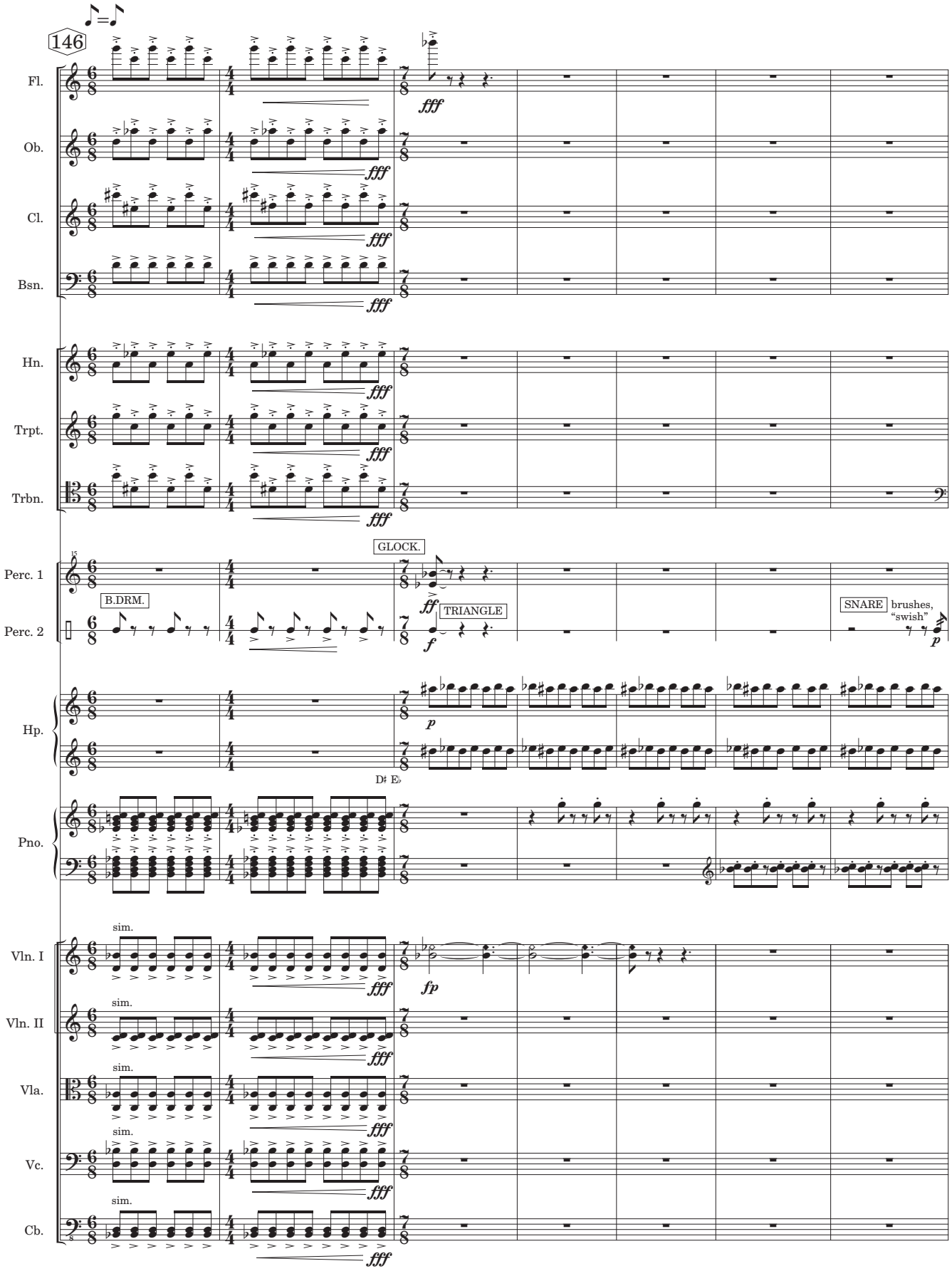

125
to FLUTE
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

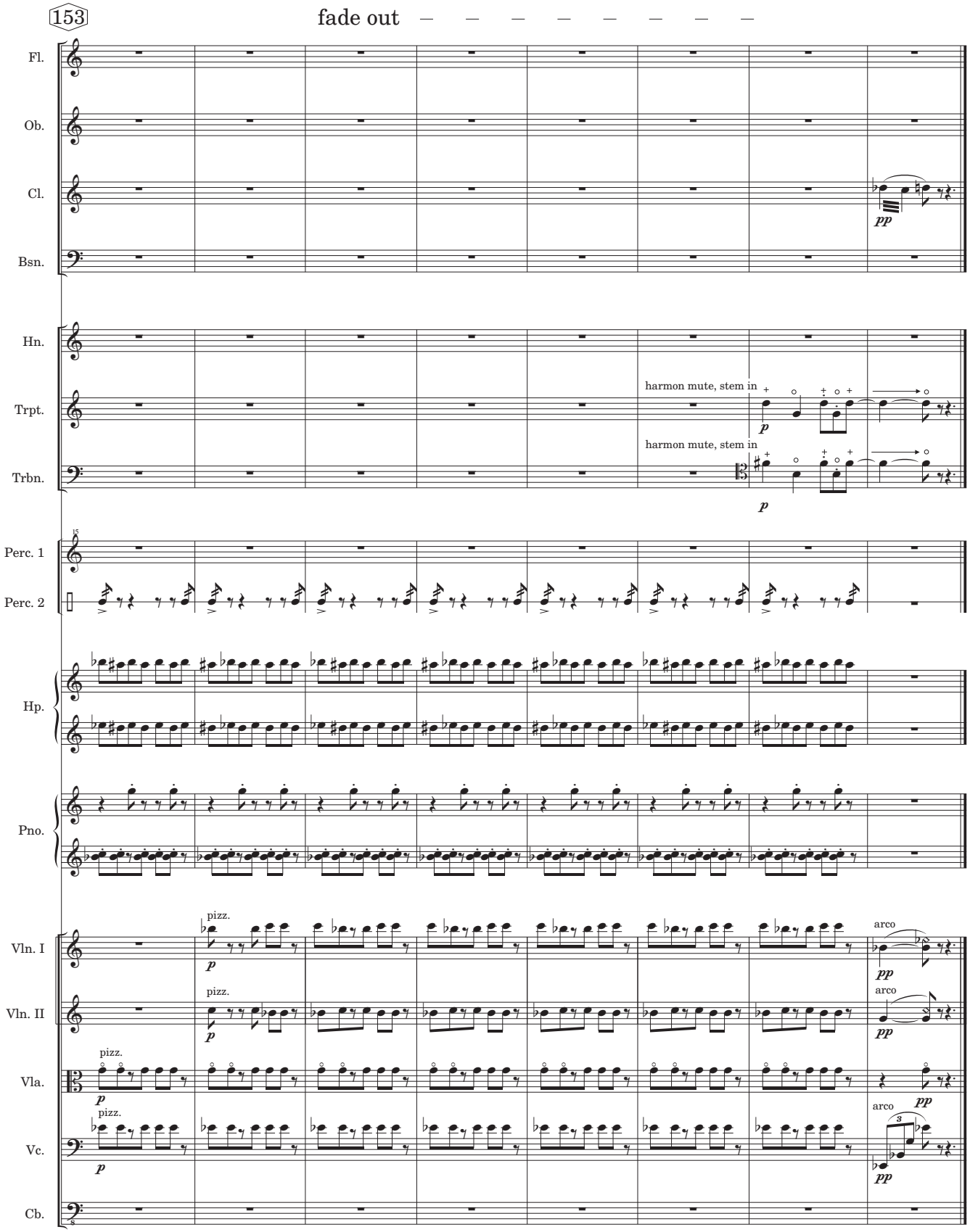

Slightly Faster
129
FLUTE
to B♭ CLARINET
XYLO
VIBES
plastic mallets
(percussive)
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


134
molto crescendo
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
open
Trbn.
open
prominently
VIBES
Perc. 1
Perc. 2
SUS. CYM.
mallets
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


138
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
Perc. 2
B.DRM.
with pedal
SUS. CYM.
mallets
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


142
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
ff
Perc. 2
B.DRM.
f
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

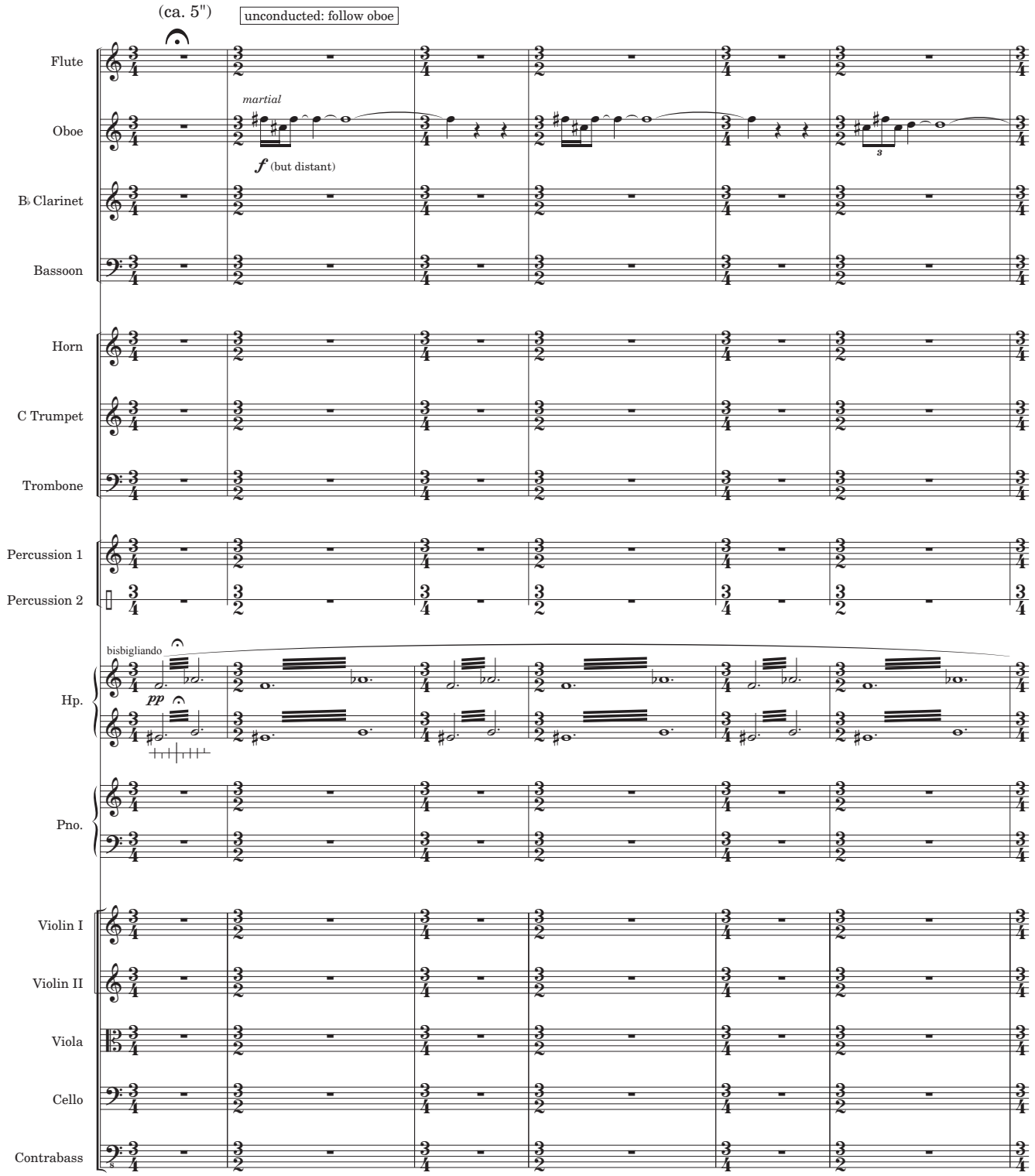

146
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
B.DRM.
GLOCK.
TRIANGLE
SNARE
brushes, "swish"
Hp.
Pno.
D♯ E♭
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
fff
ff
f
fp
p


153
fade out
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
harmon mute, stem in
harmon mute, stem in
pizz.
arco

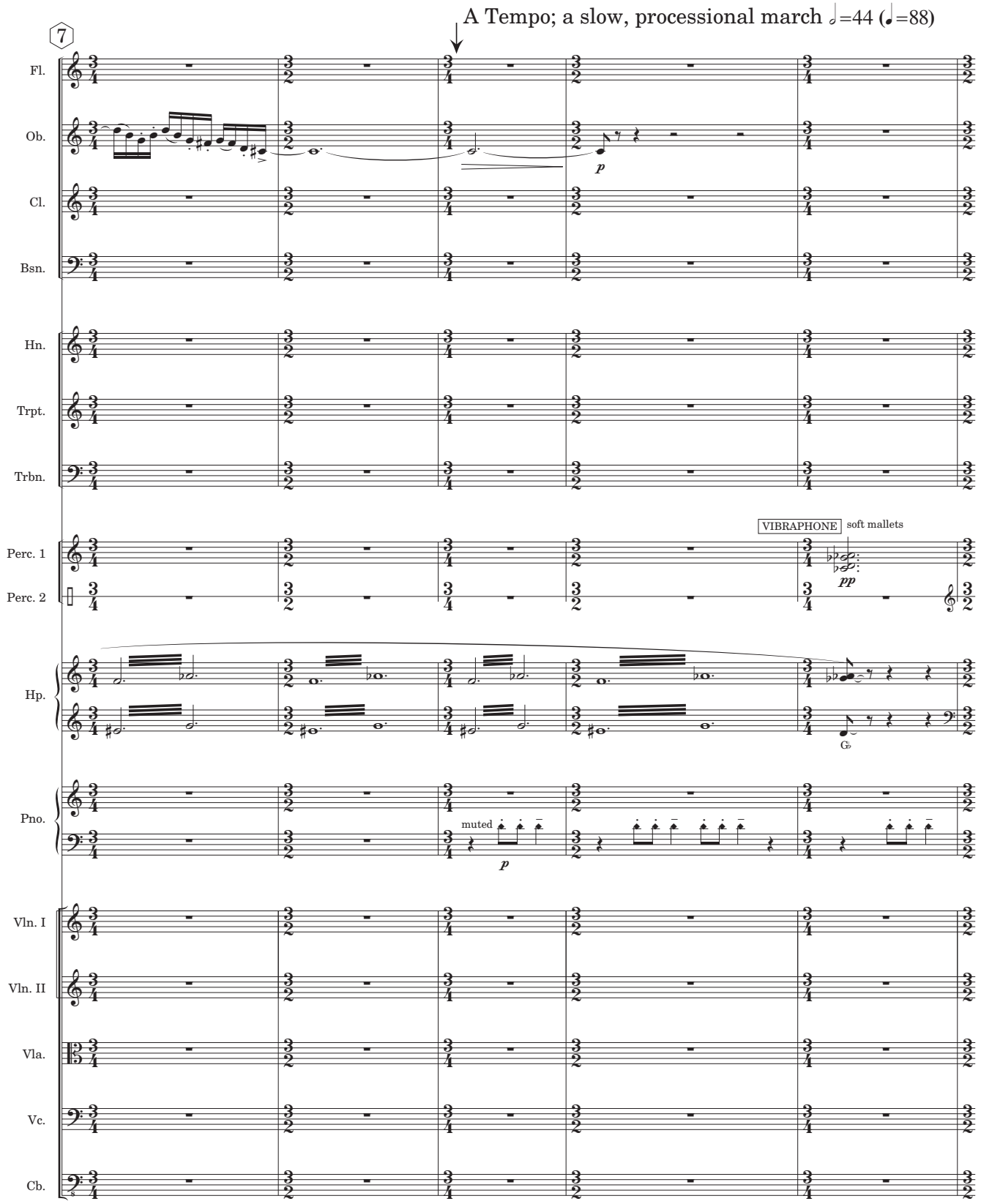
The Death's Head Moth giving the signal to depart, the tiny procession begins to march. Shepherd Spiders clear the path before the Silkworm's body, which is carried on a Mulberry leaf by four Cardinal Beetles. Following the funeral bier is a long train of Fleas and Ticks, Ants, and Caterpillars, which accompanies the procession on its way to the purple heather in the distance.

II. funeral cortège of the silkworm

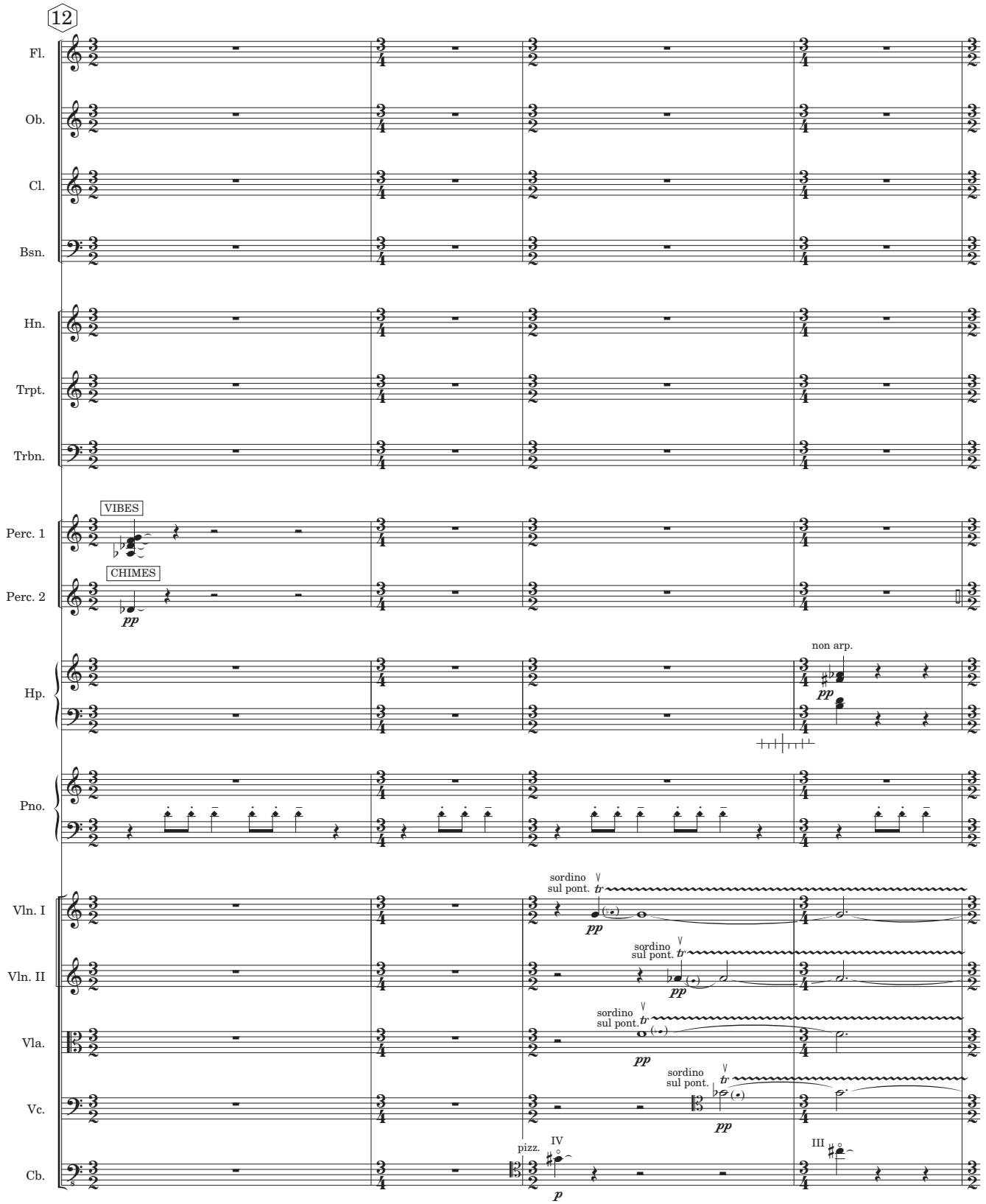
Ad Libitum; fanfare-like, ca. 𝅗𝅥=48 (𝅘𝅥=96)

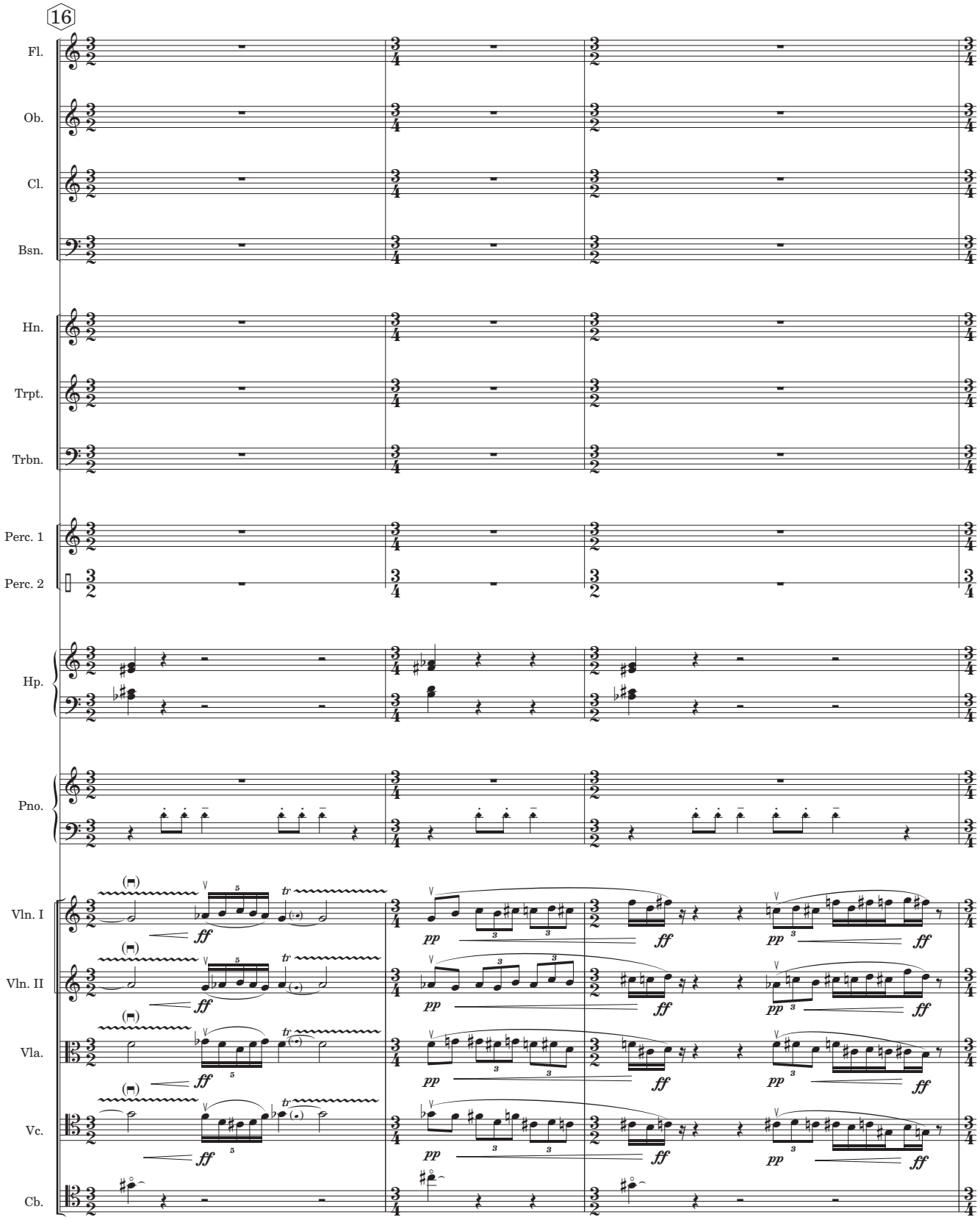


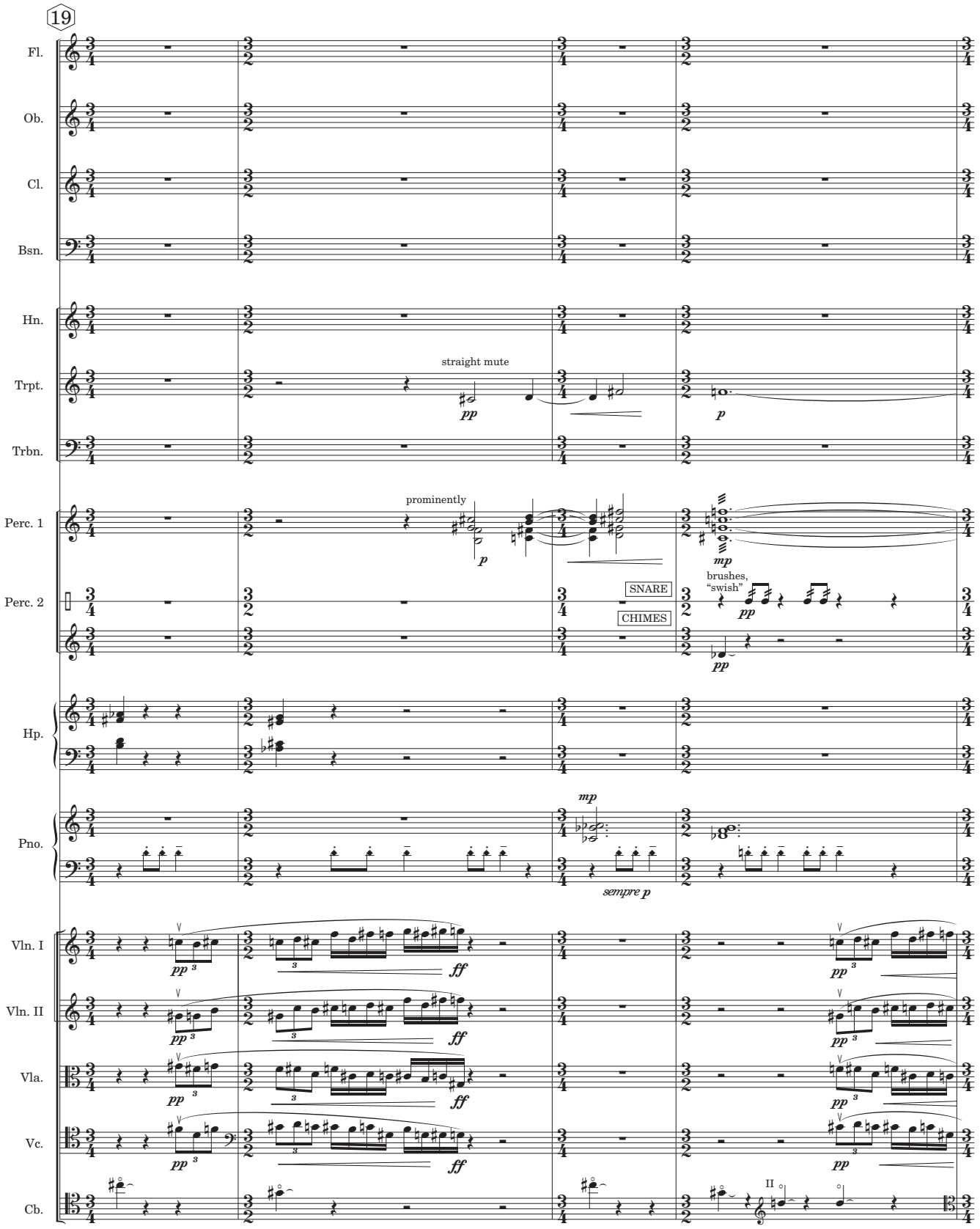
m. 1 The movement should remain extremely quiet and delicate throughout, notwithstanding a gradual crescendo from the beginning to m. 60. A descrescendo begins in m. 65 (very subtle at first, but more pronounced after m. 70); the music fades away into the distance at the end.

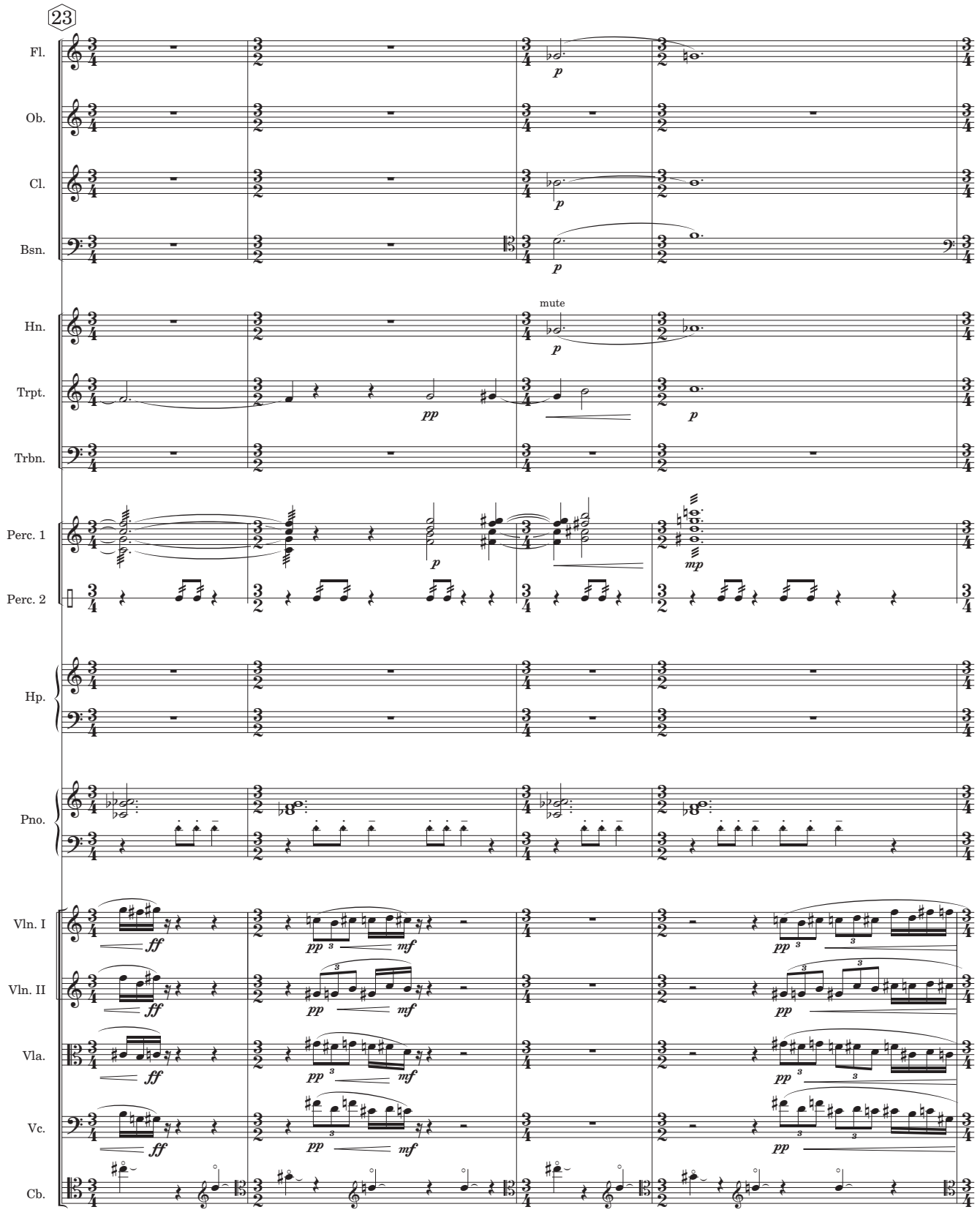


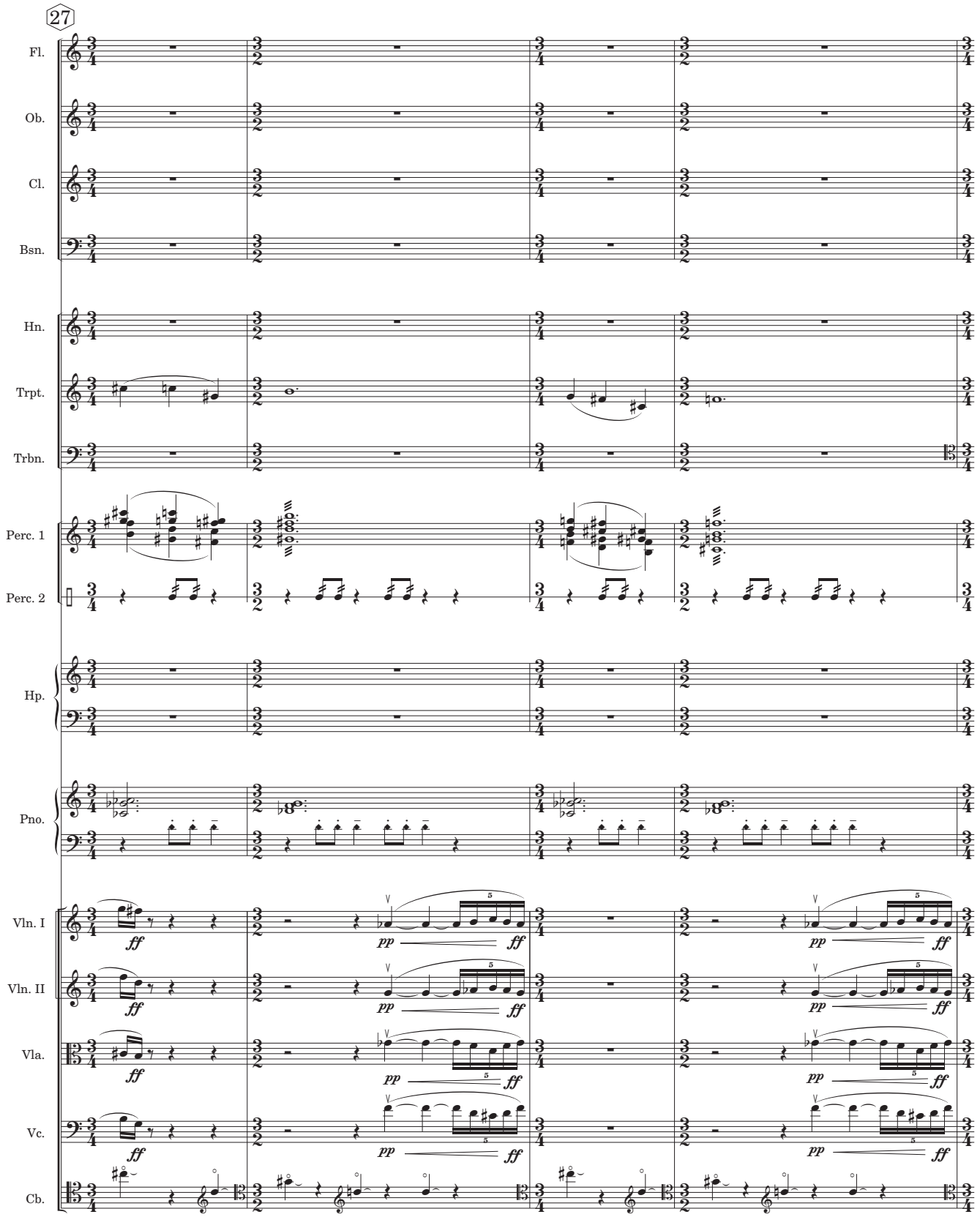
m. 9 The march proceeds by half-note beats (the $\frac{3}{4}$ measure acting as an extended beat), the processional half-note pulse emphasized, while the florid lines sounding as an internal buzz of activity within the slow tempo.
The D in the piano is prepared by material between the strings (rubber bands or eraser) to produce a combination of pitch and percussive effect. The ostinato is played at a quiet dynamic throughout.

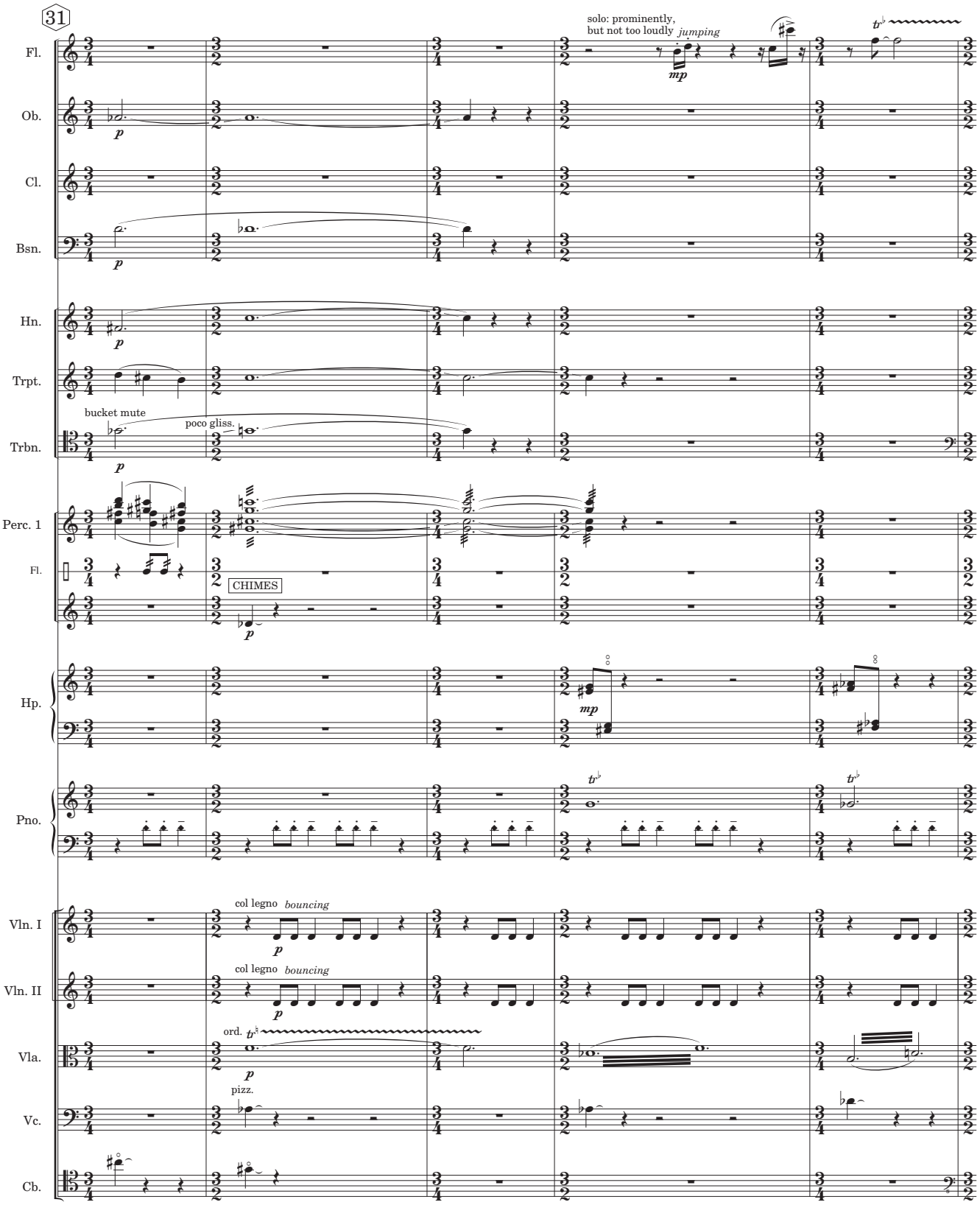

12
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
VIBES
Perc. 1
CHIMES
Perc. 2
pp
non arp.
Hp.
Pno.
sordino
sul pont.
tr
Vln. I
Vln. II
Vla.
Vc.
pizz.
IV
p
III
Cb.

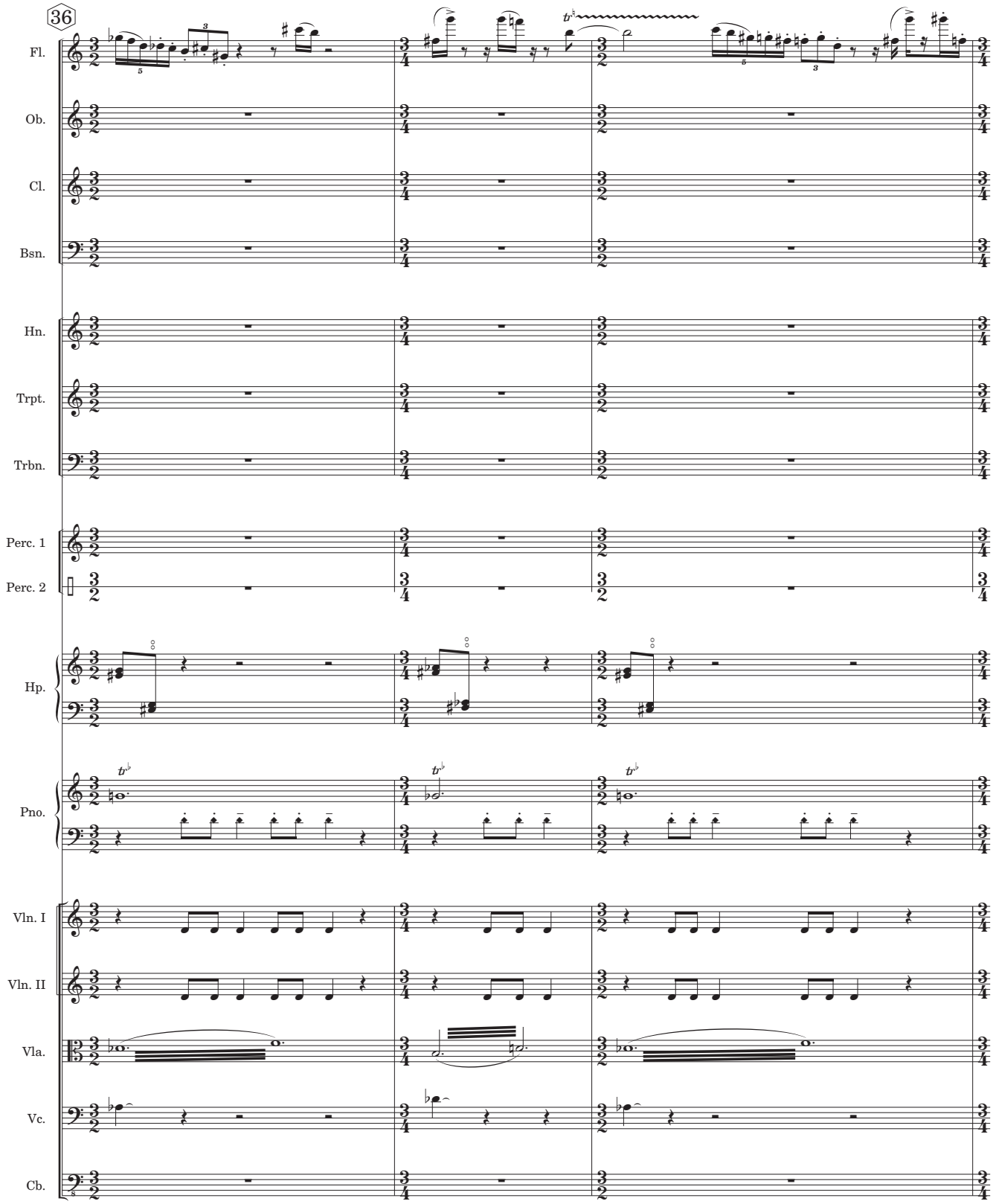

16
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
tr

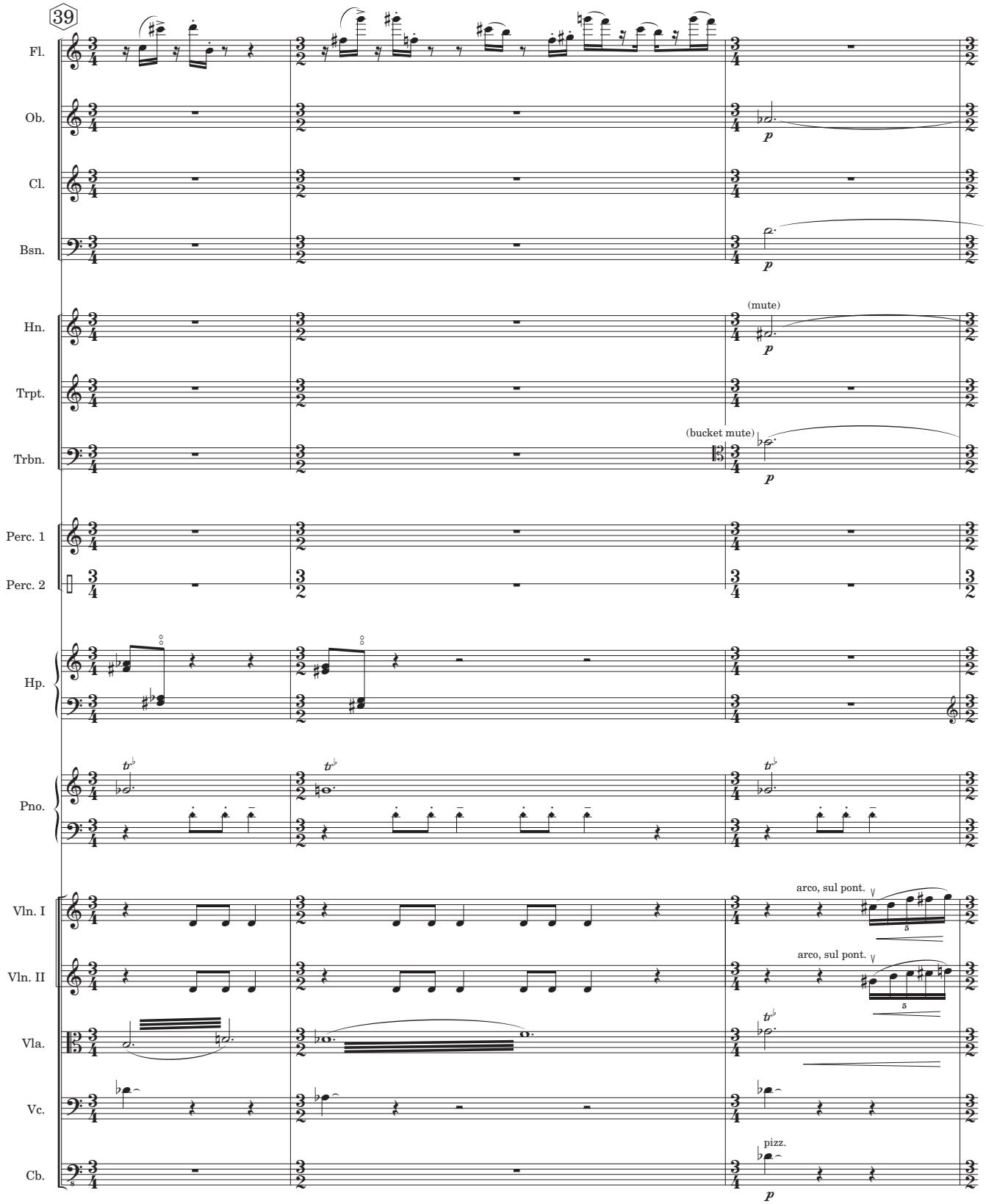

19
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
straight mute
pp
p
Trbn.
Perc. 1
prominently
p
mp
Perc. 2
SNARE
CHIMES
brushes,
"swish"
pp
pp
Hp.
Pno.
mp
sempre p
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ff
II

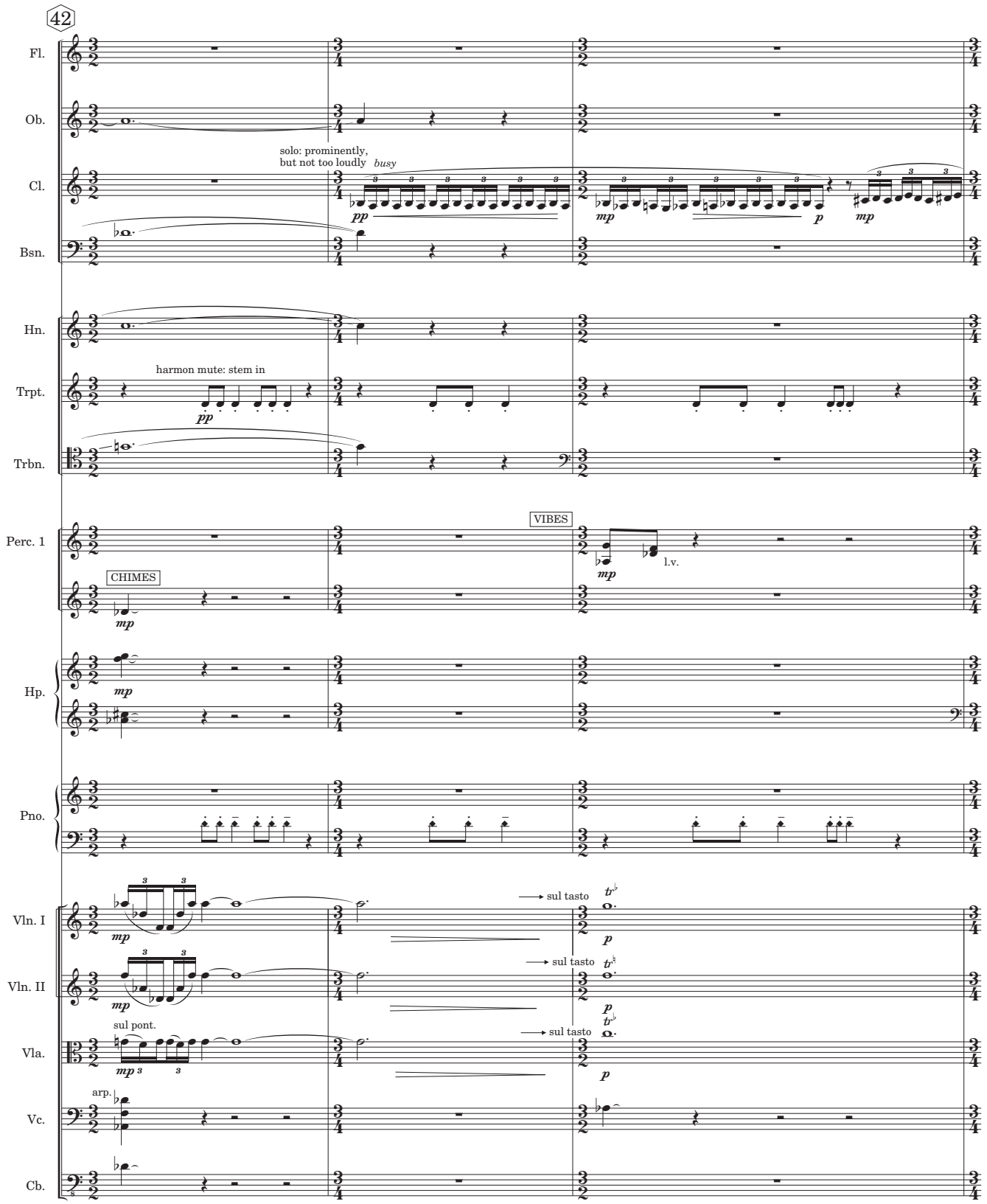

23
Fl.
Ob.
Cl.
Bsn.
Hn.
mute
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

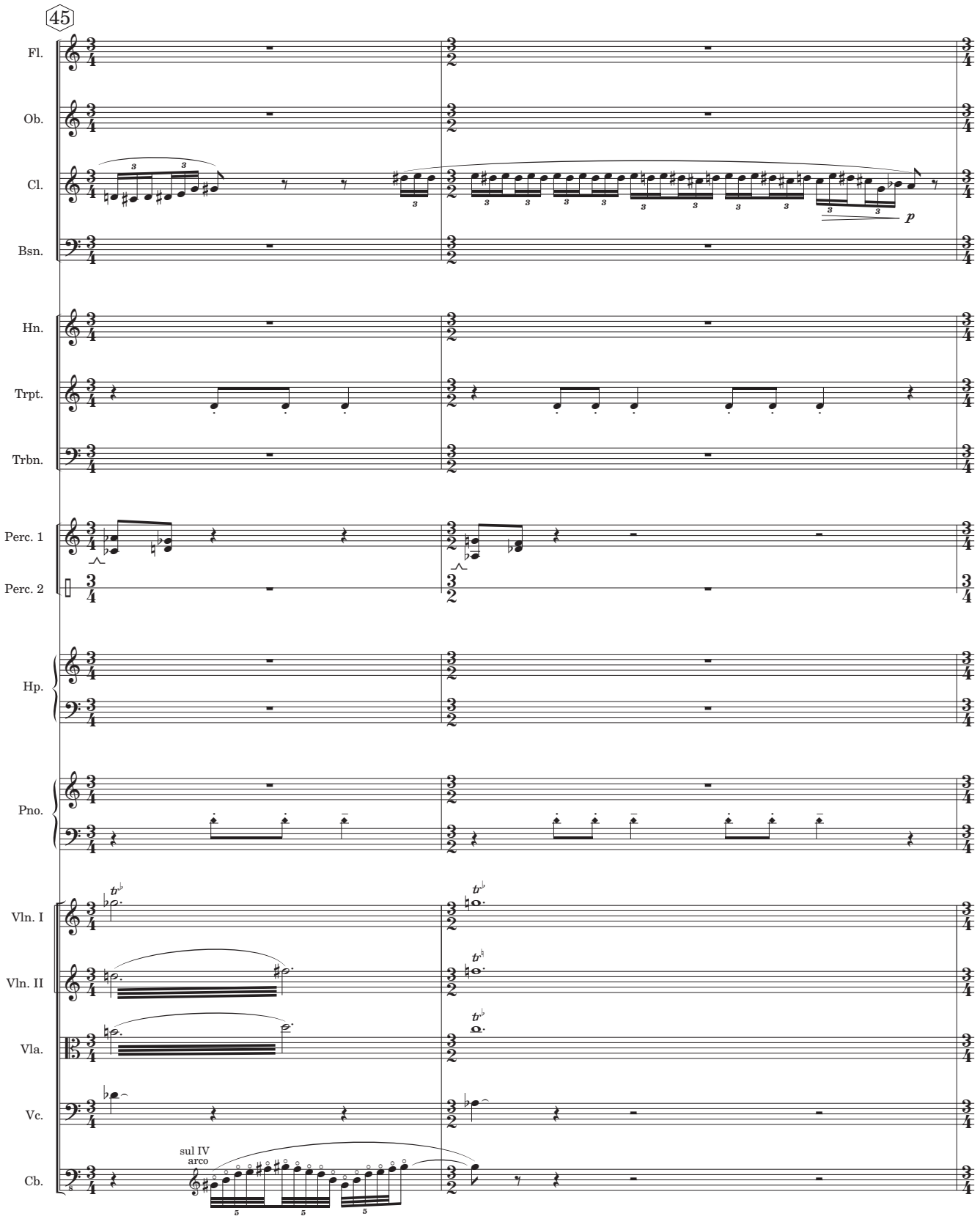

27
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
ff

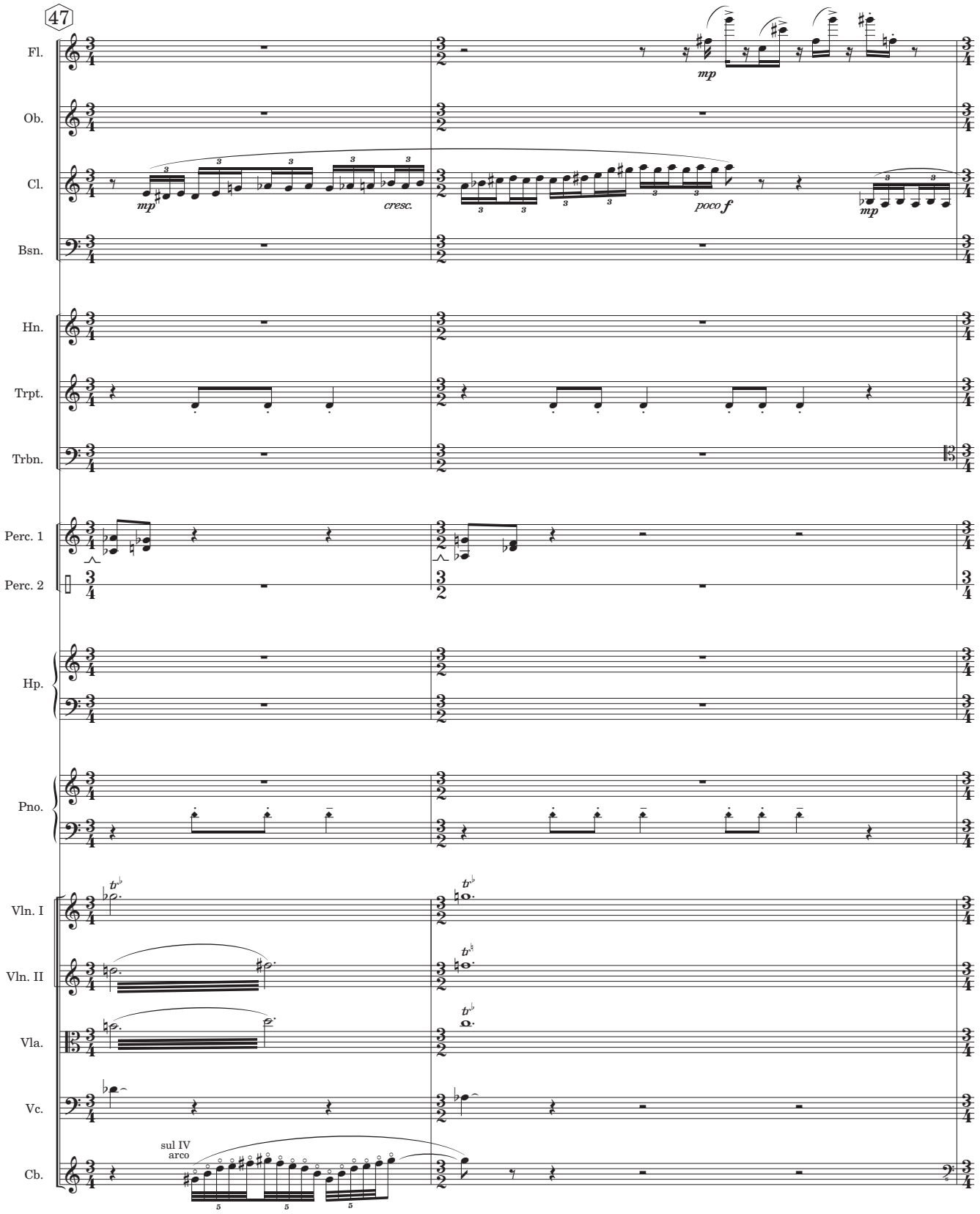

31
Fl.
solo: prominently,
but not too loudly
jumping
mp
Ob.
p
Cl.
Bsn.
p
Hn.
p
Trpt.
bucket mute
poco gliss.
Trbn.
p
Perc. 1
Fl.
CHIMES
p
Hp.
mp
Pno.
Vln. I
col legno
bouncing
p
Vln. II
col legno
bouncing
p
Vla.
ord.
p
Vc.
pizz.
Cb.

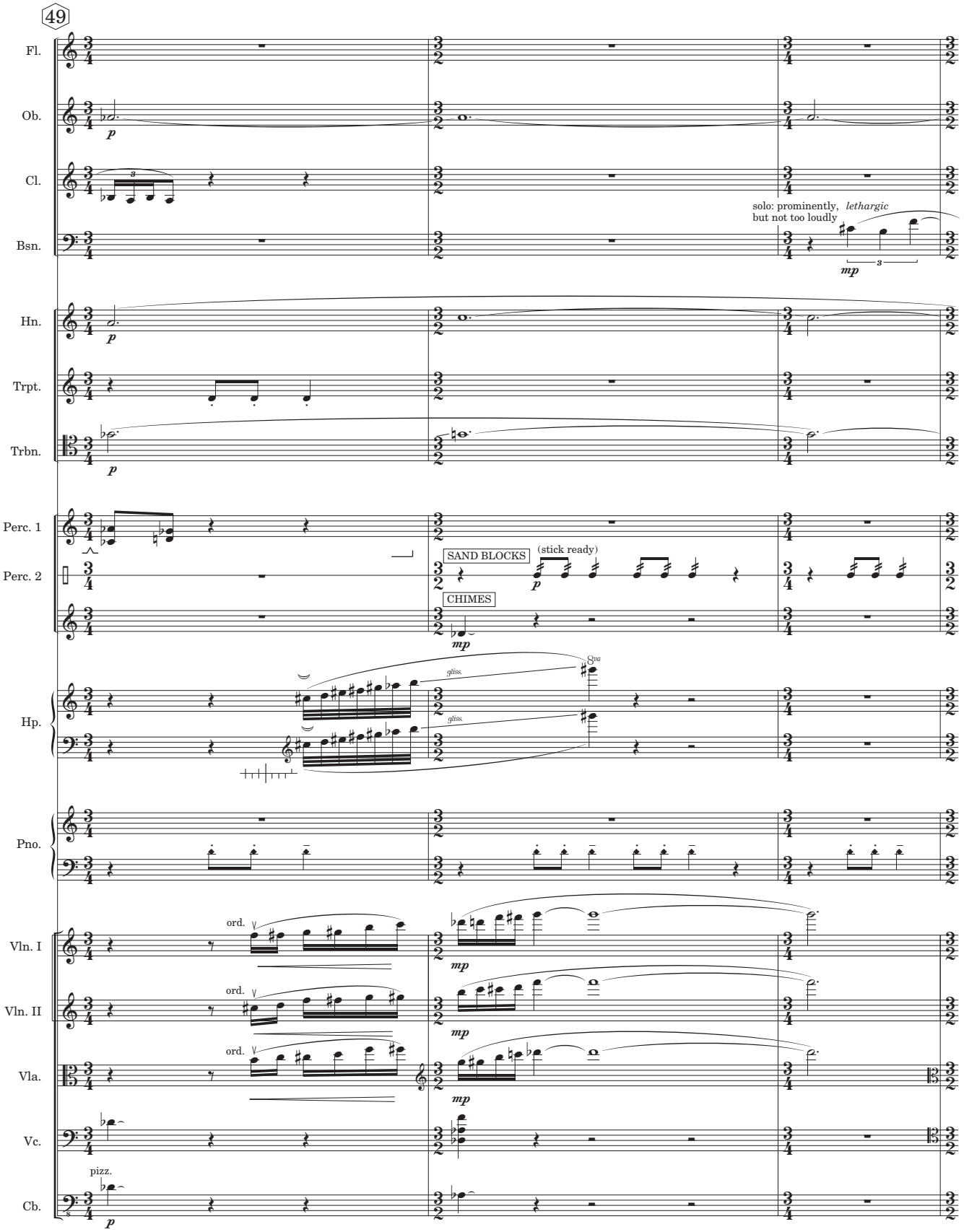

36
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

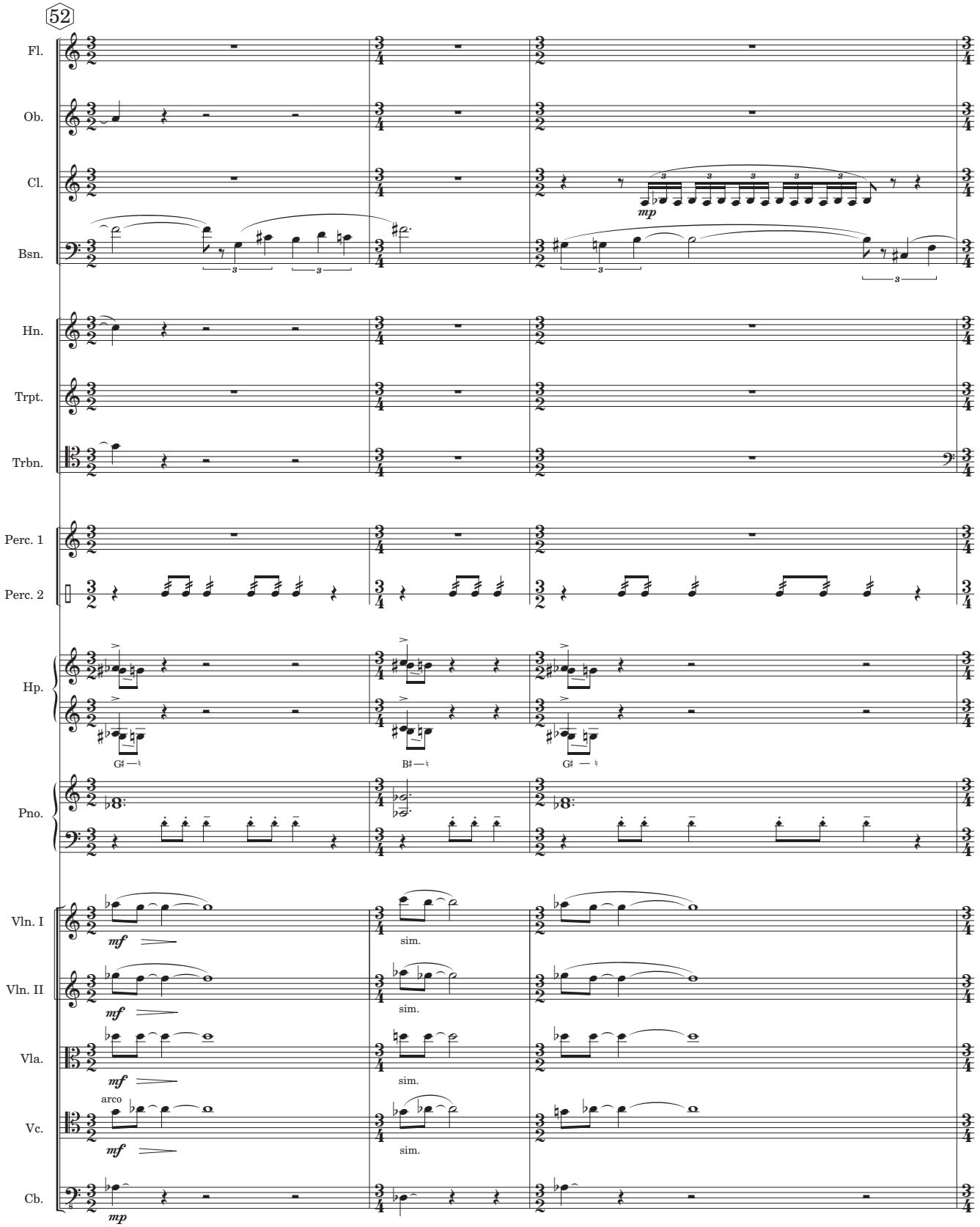

39
Fl.
Ob.
Cl.
Bsn.
Hn.
(mute)
Trpt.
Trbn.
(bucket mute)
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
arco, sul pont.
Vln. II
arco, sul pont.
Vla.
Vc.
Cb.
pizz.

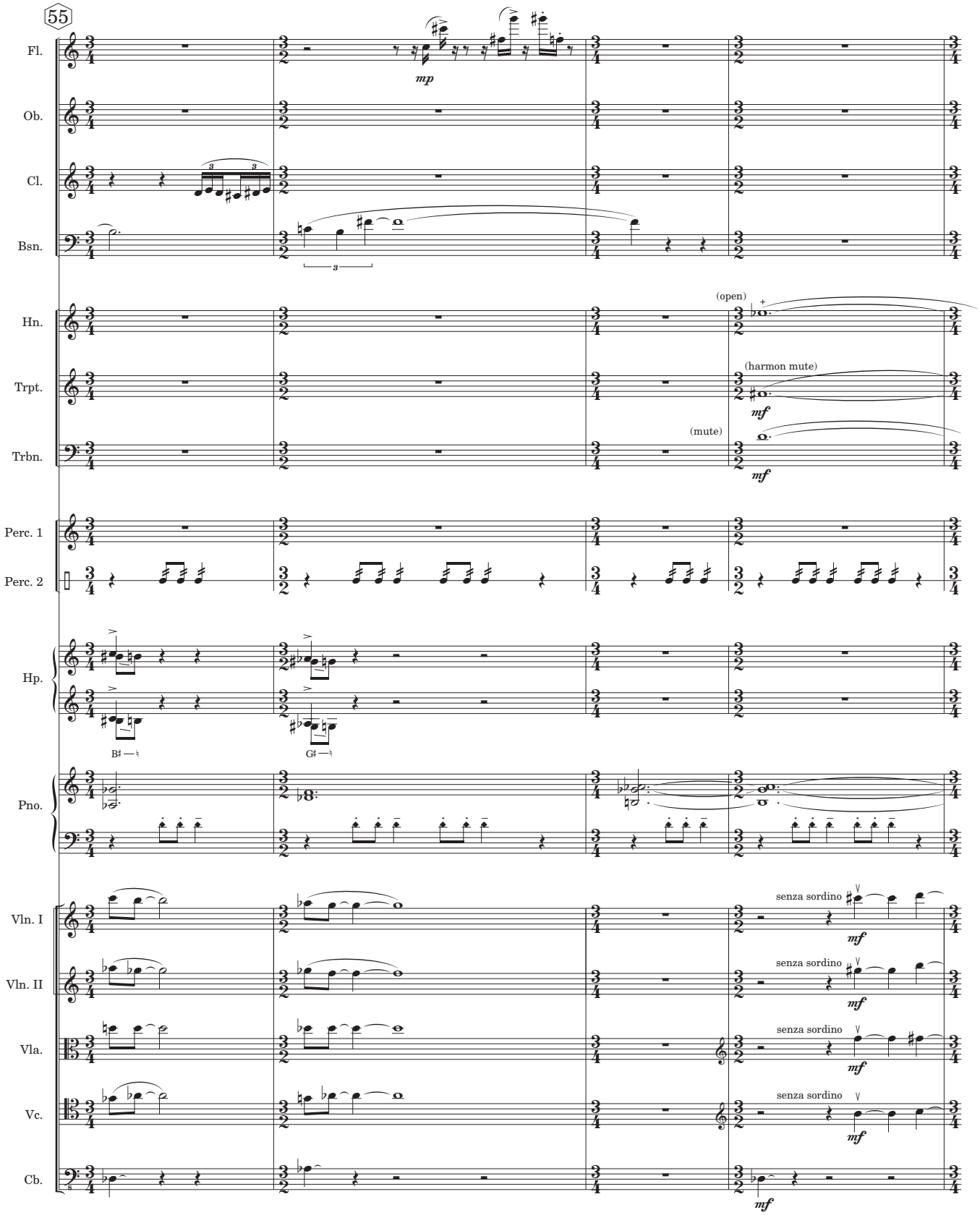

42
Fl.
Ob.
Cl.
solo: prominently,
but not too loudly
busy
pp
mp
p
mp
Bsn.
Hn.
Trpt.
harmon mute: stem in
pp
Trbn.
Perc. 1
VIBES
mp
l.v.
CHIMES
mp
Hp.
mp
Pno.
Vln. I
mp
sul tasto
p
Vln. II
mp
sul tasto
p
Vla.
sul pont.
mp
sul tasto
p
Vc.
arp.
Cb.


45
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
sul IV
arco

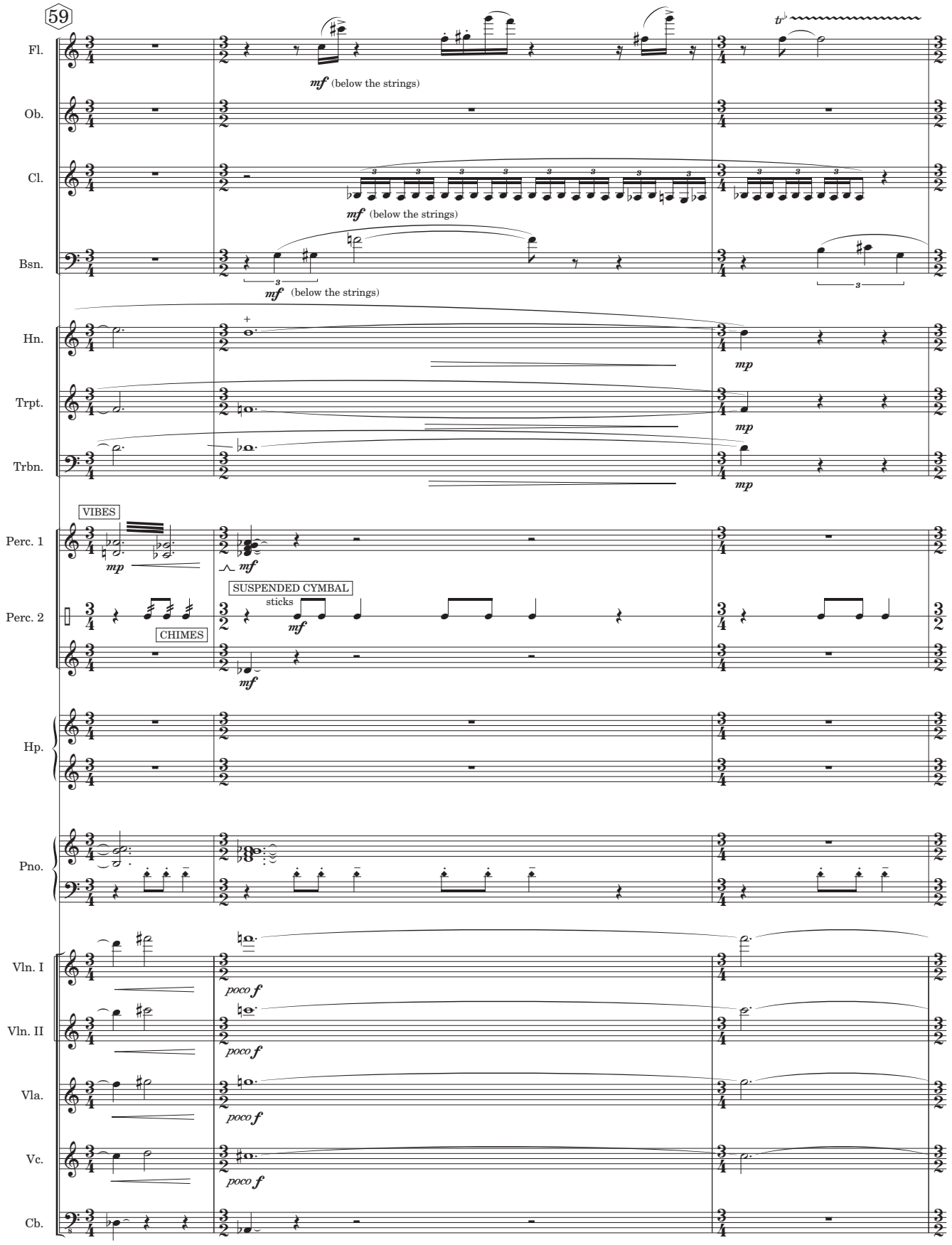

47
Fl.
mp
Ob.
Cl.
mp
cresc.
poco f
mp
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul IV
arco

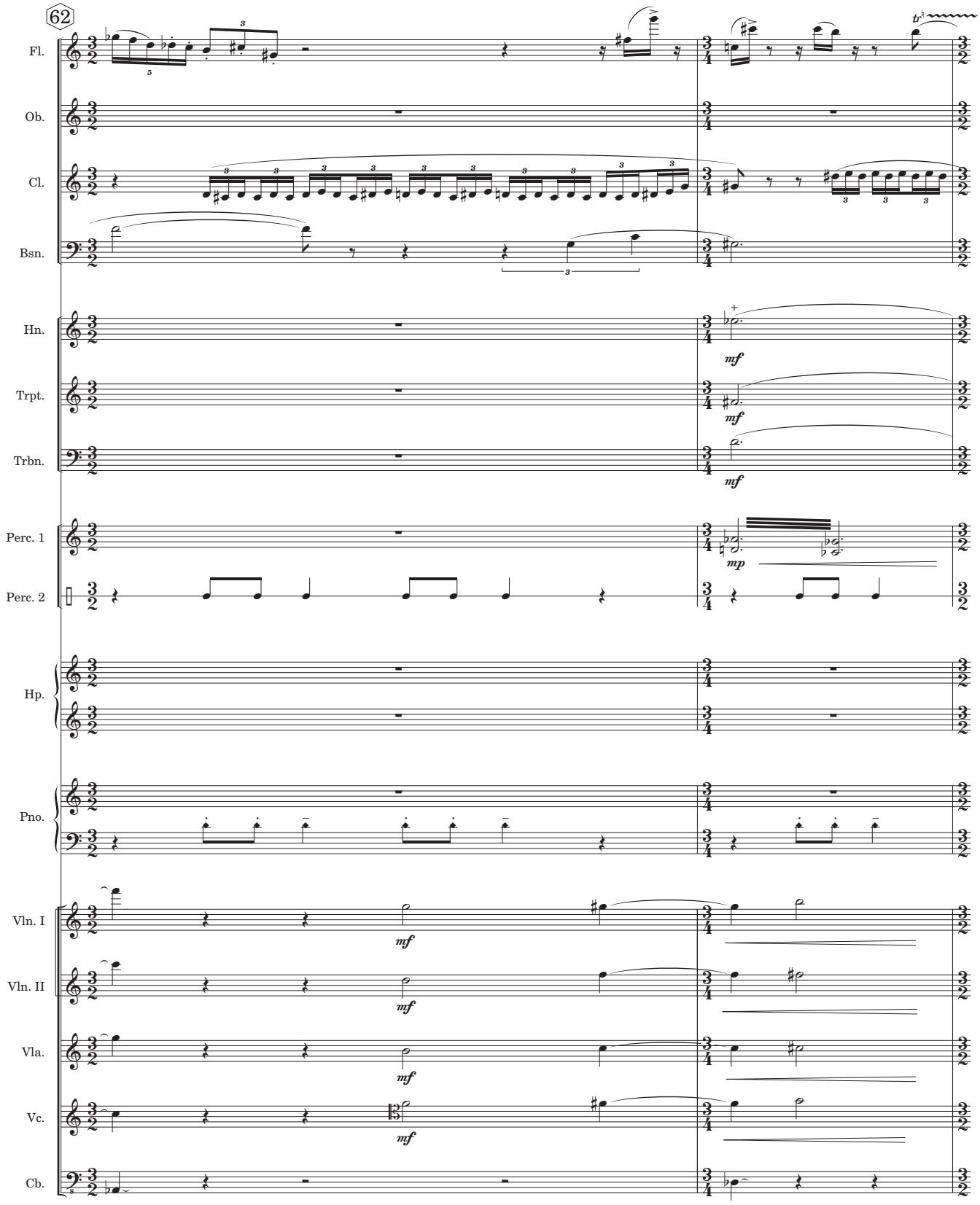

49
Fl.
Ob.
Cl.
Bsn.
solo: prominently, but not too loudly
lethargic
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
SAND BLOCKS
(stick ready)
CHIMES
Hp.
gliss.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.
pizz.

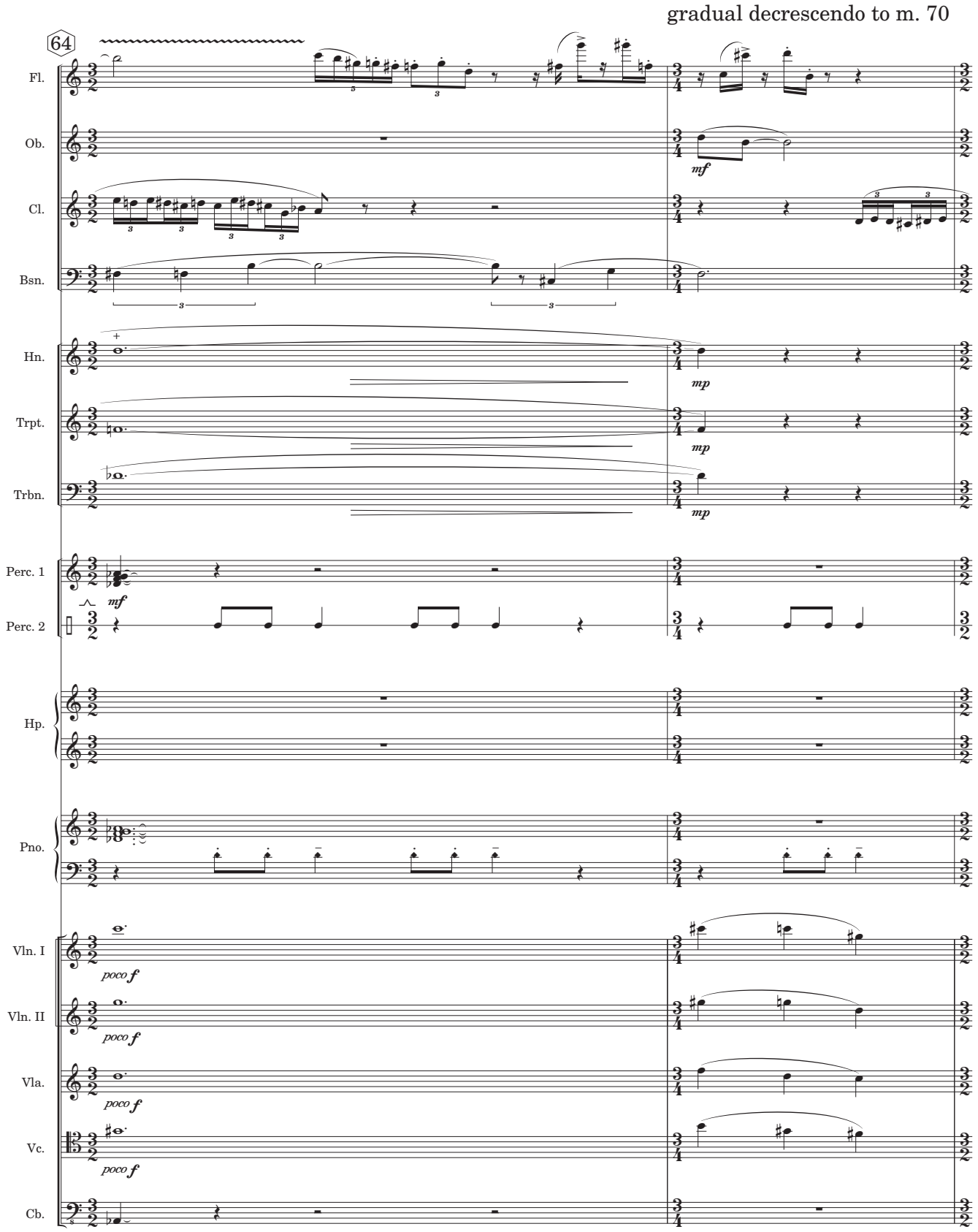

52
Fl.
Ob.
Cl.
mp
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
G♯
B♯
G♯
Pno.
Vln. I
mf
sim.
Vln. II
mf
sim.
Vla.
mf
sim.
arco
Vc.
mf
sim.
Cb.
mp

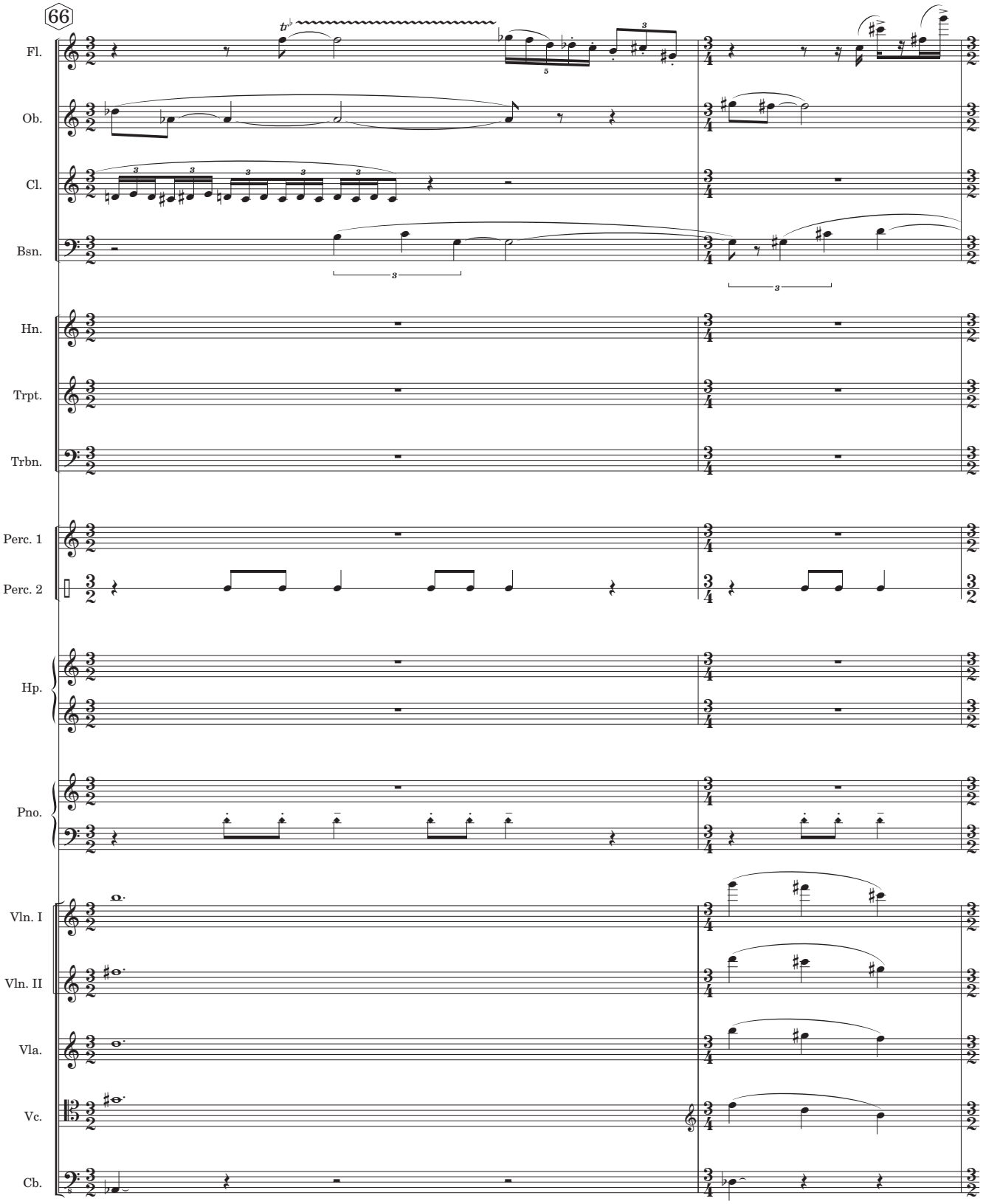


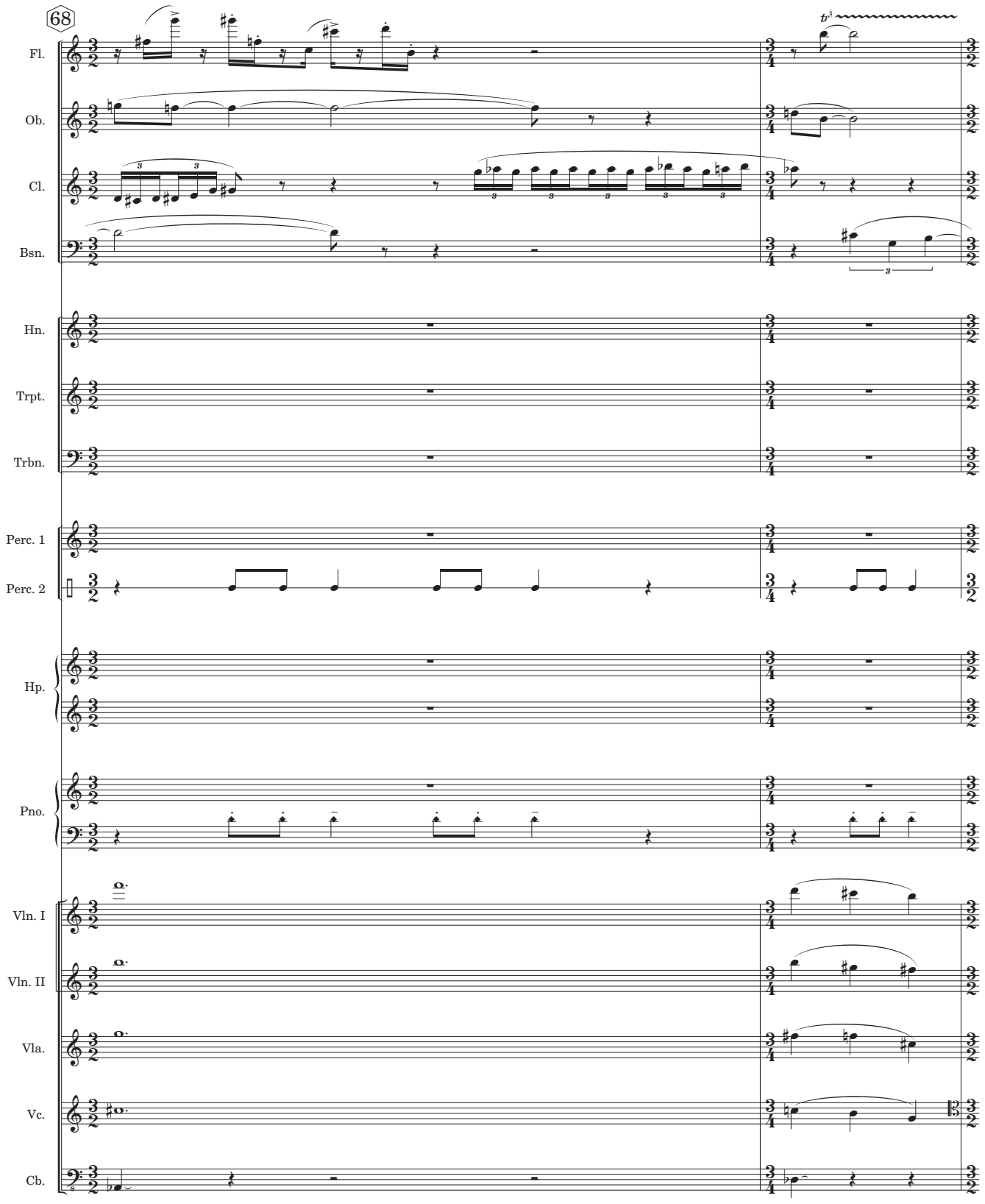
m. 58 The strings should come to the fore, especially when the parts move. The woodwind soli remain conspicuous, but nevertheless in the background as much as is possible.

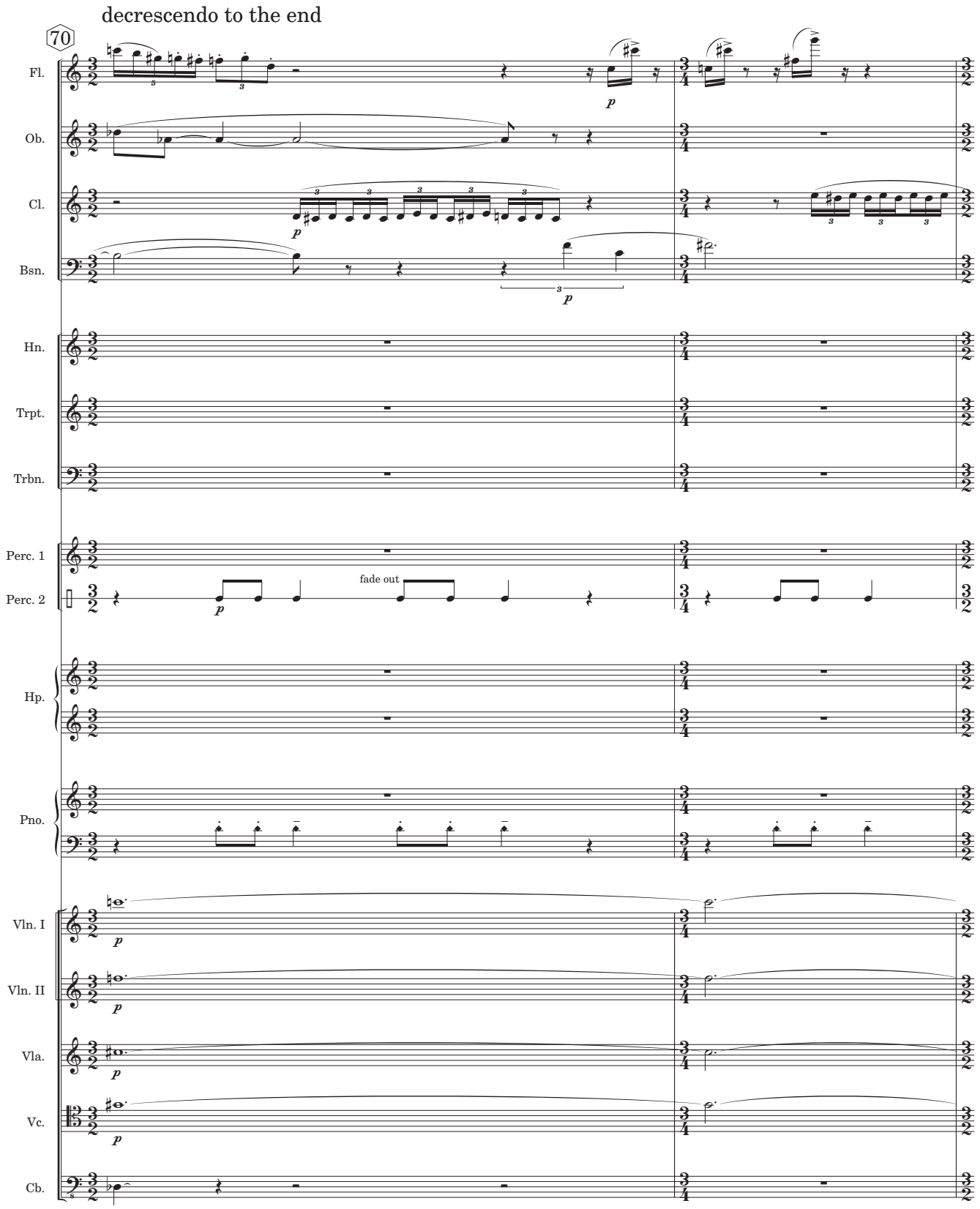

59
Fl.
mf (below the strings)
Ob.
Cl.
mf (below the strings)
Bsn.
mf (below the strings)
Hn.
mp
Trpt.
mp
Trbn.
mp
VIBES
Perc. 1
mp
mf
SUSPENDED CYMBAL
sticks
Perc. 2
mf
CHIMES
mf
Hp.
Pno.
Vln. I
poco f
Vln. II
poco f
Vla.
poco f
Vc.
poco f
Cb.

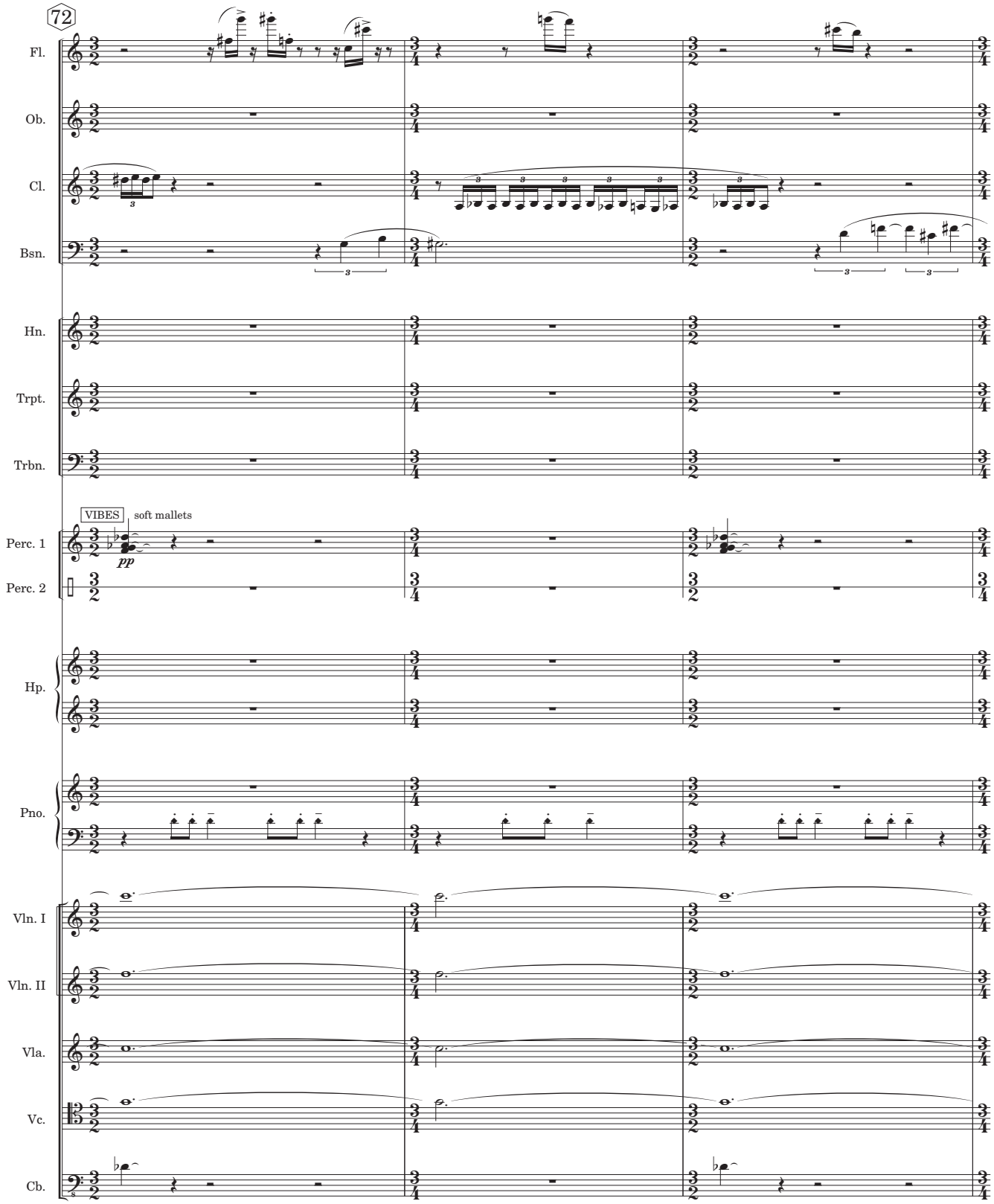

62
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp

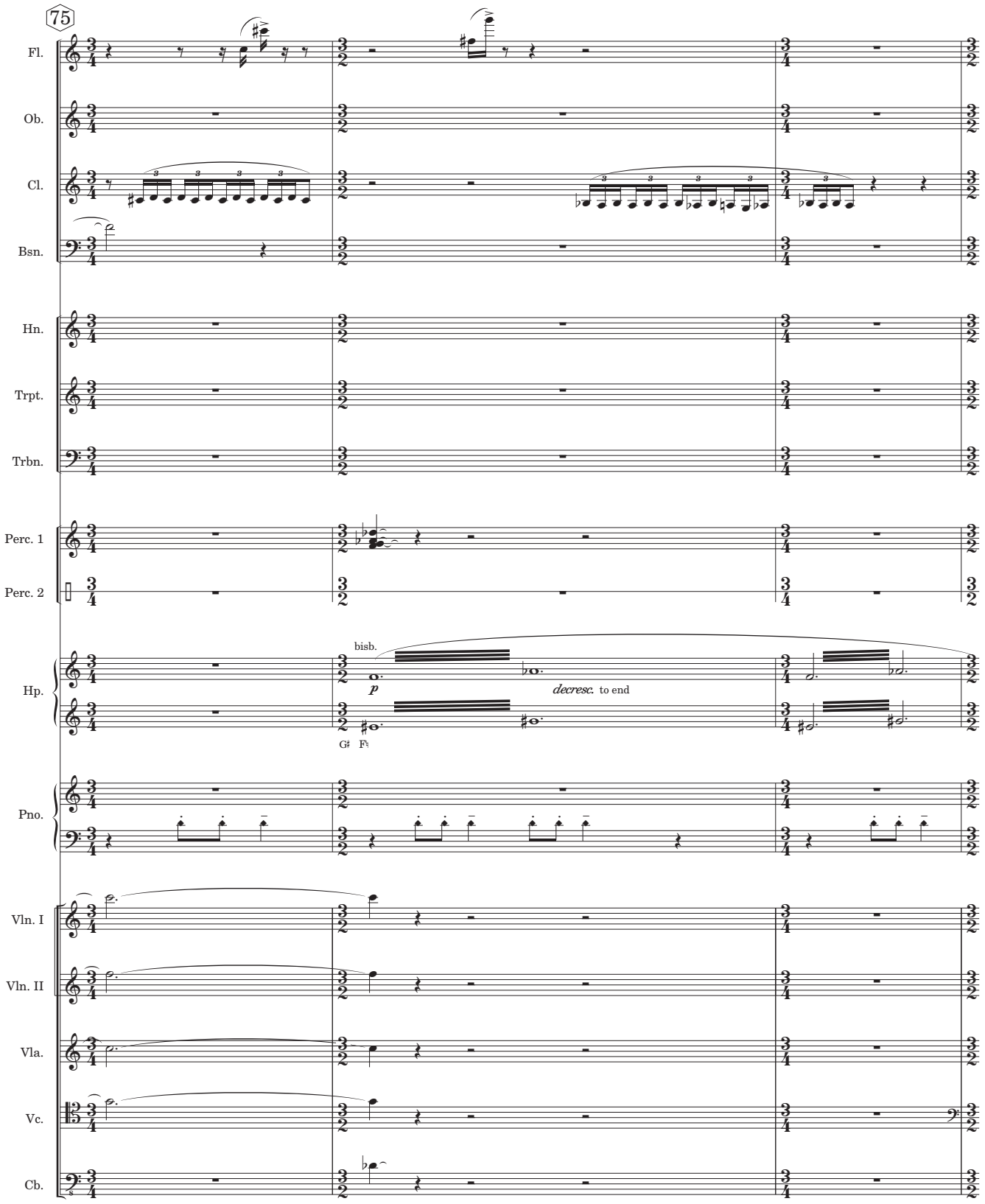

gradual decrescendo to m. 70
64
Fl.
Ob.
mf
Cl.
Bsn.
Hn.
mp
Trpt.
mp
Trbn.
mp
Perc. 1
mf
Perc. 2
Hp.
Pno.
Vln. I
poco f
Vln. II
poco f
Vla.
poco f
Vc.
poco f
Cb.

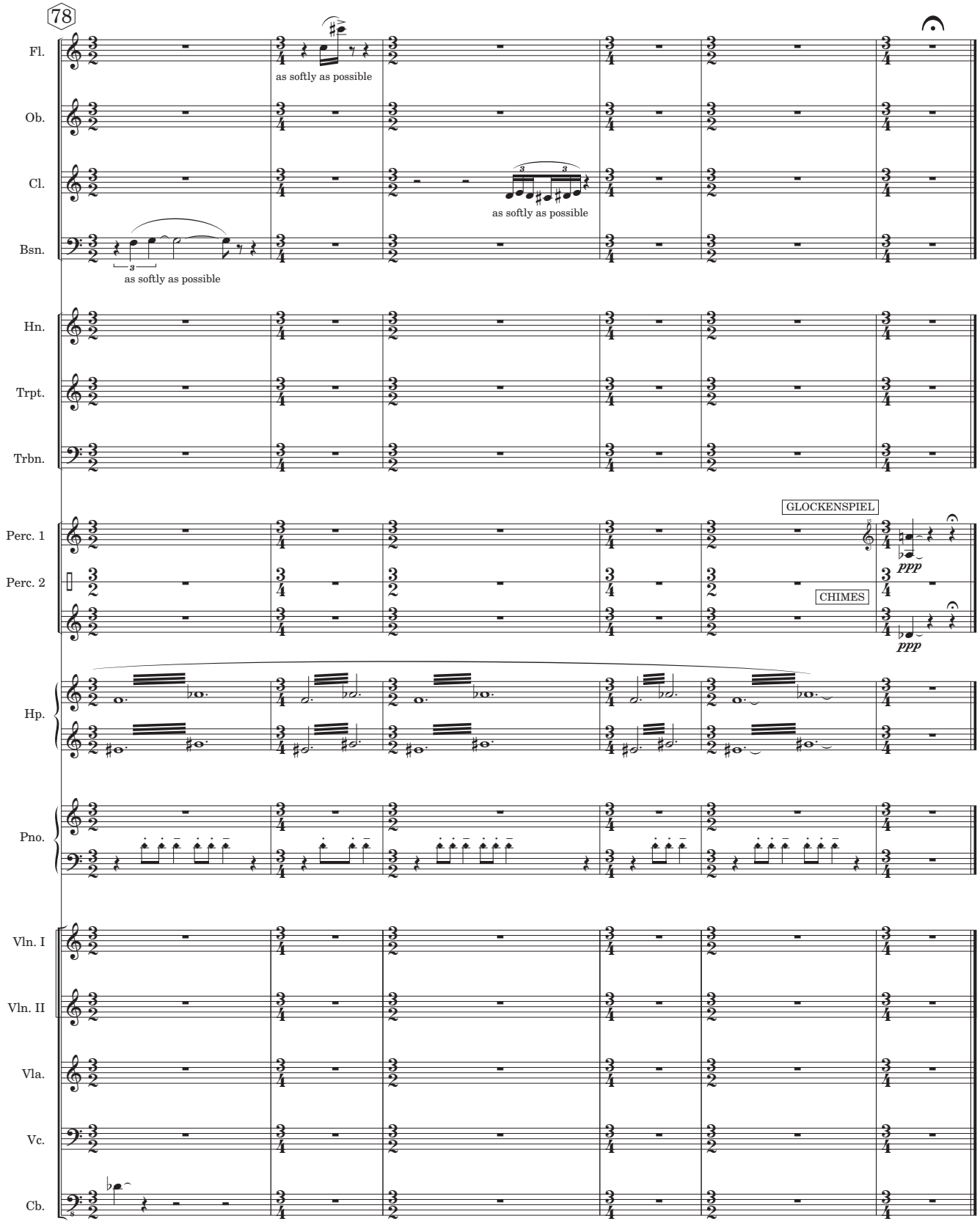

66
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


68
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

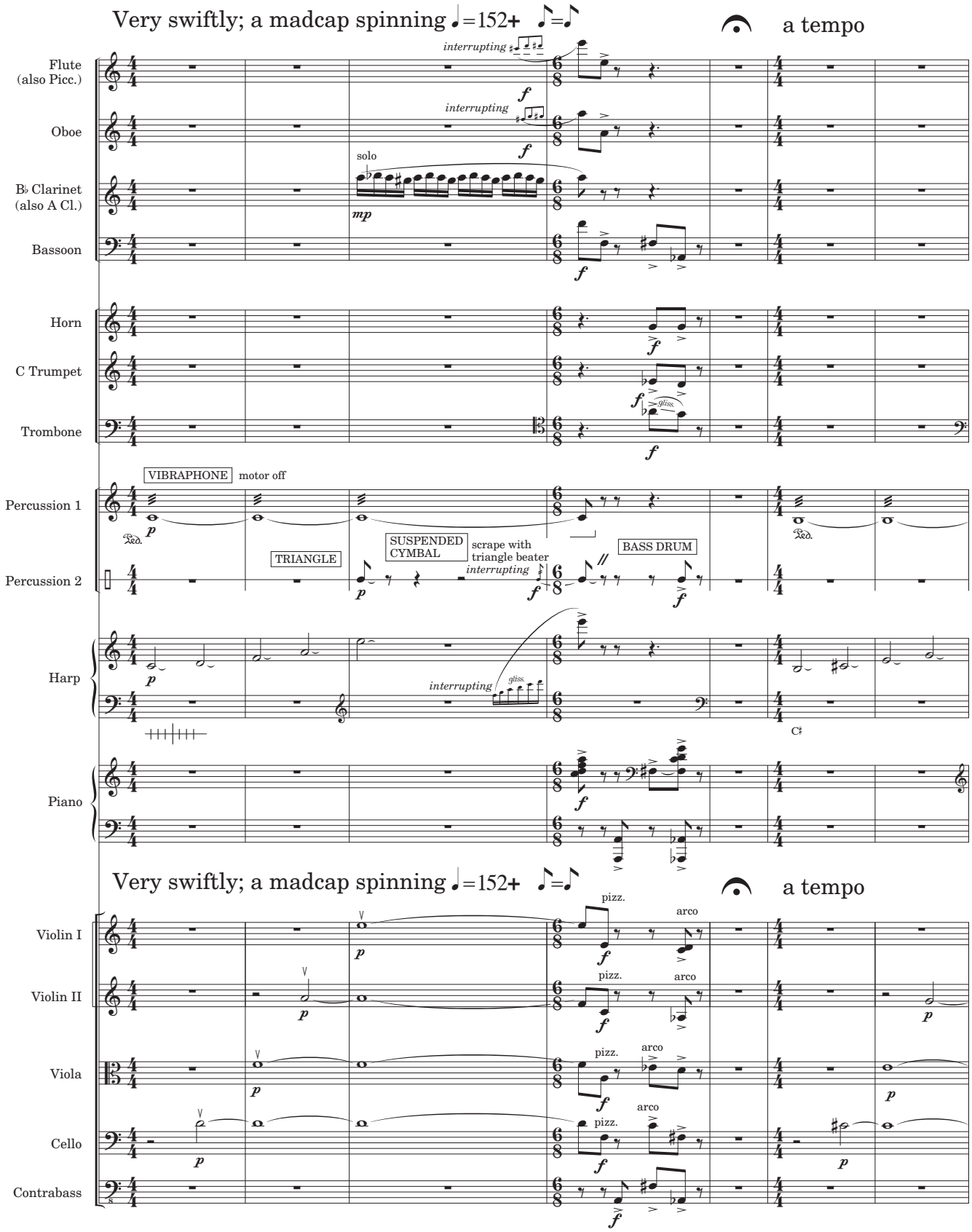

decrescendo to the end
70
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
fade out
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

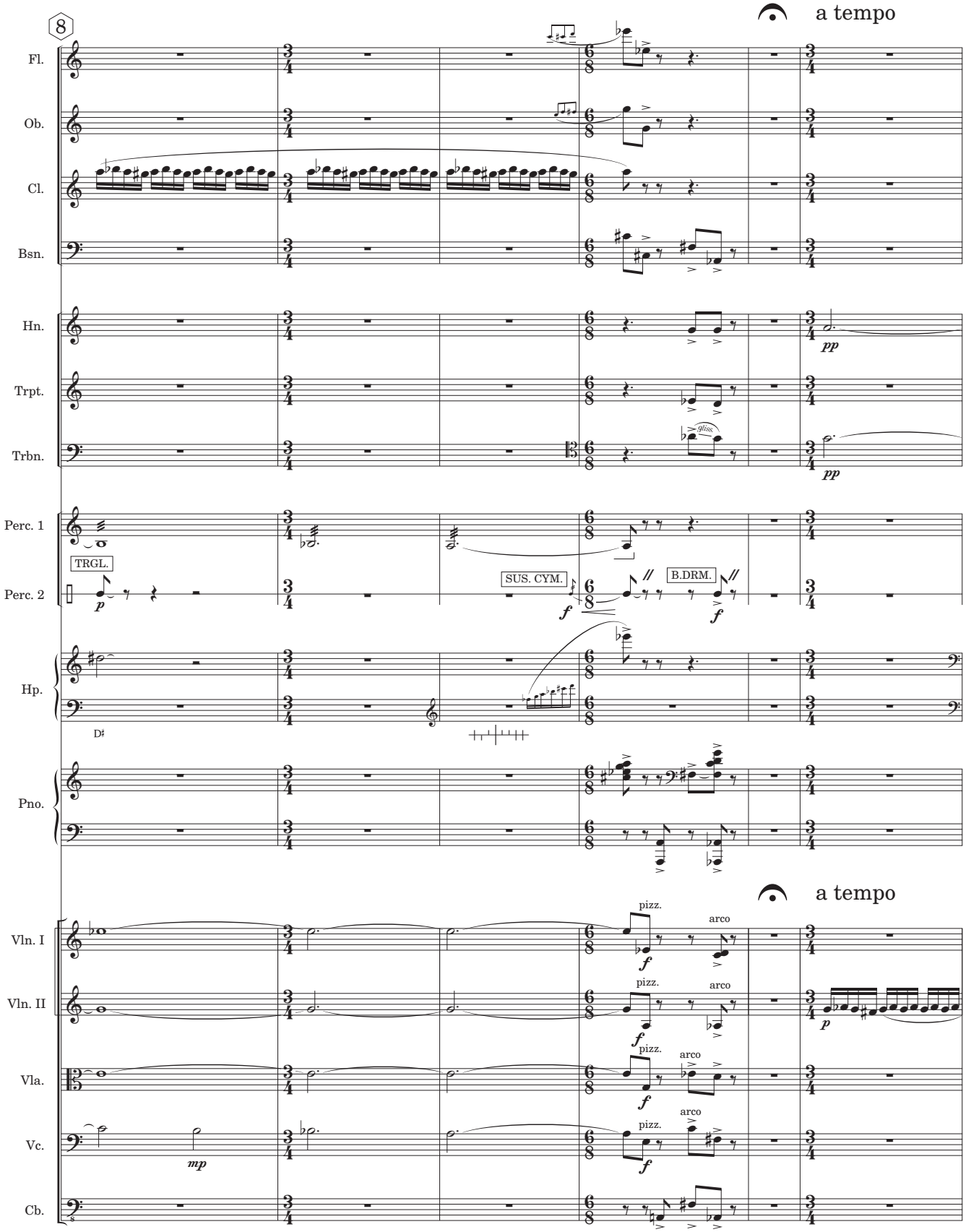

72
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
VIBES
soft mallets
pp
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

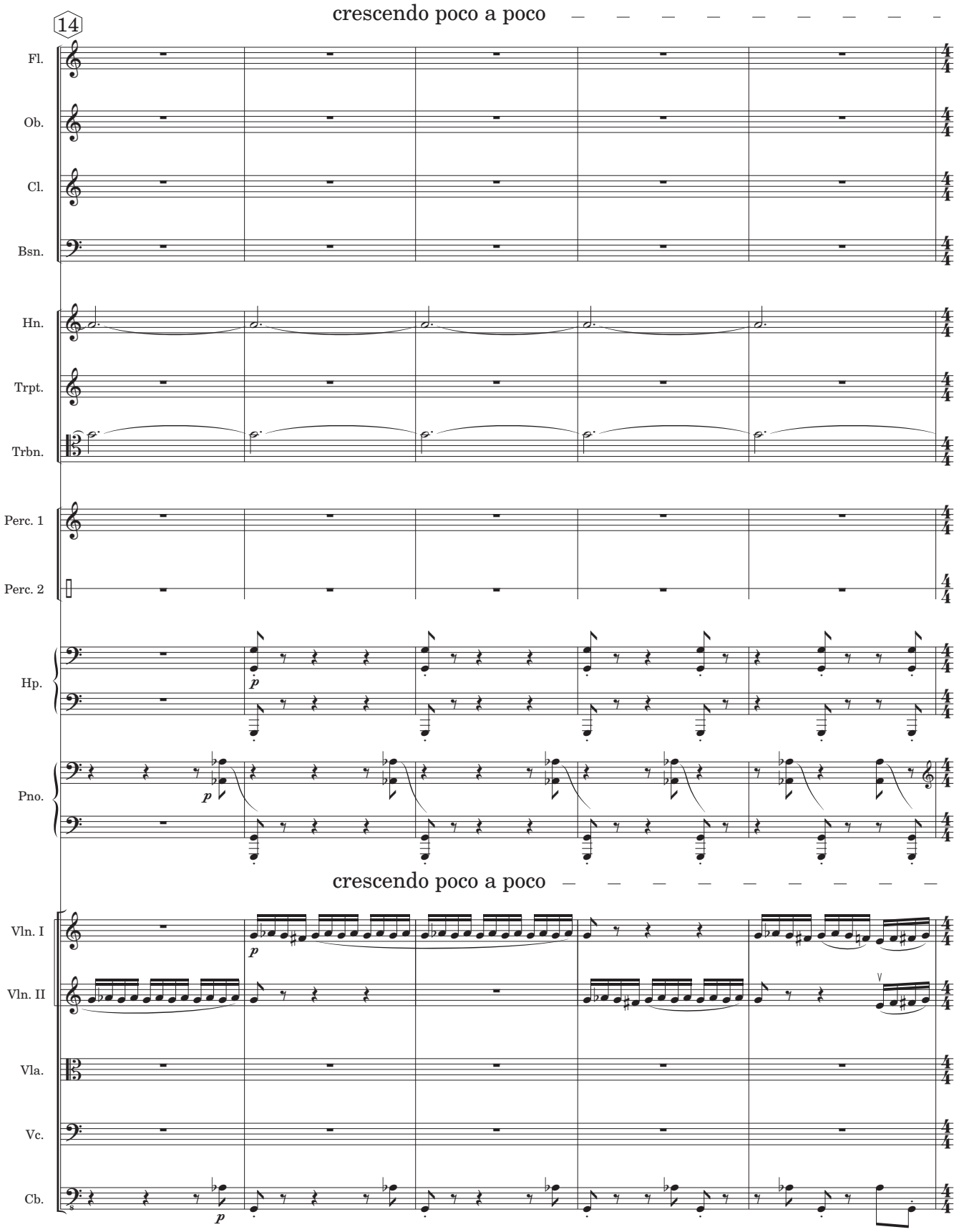

75
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
bisb.
p
decresc. to end
G♯ F♮
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

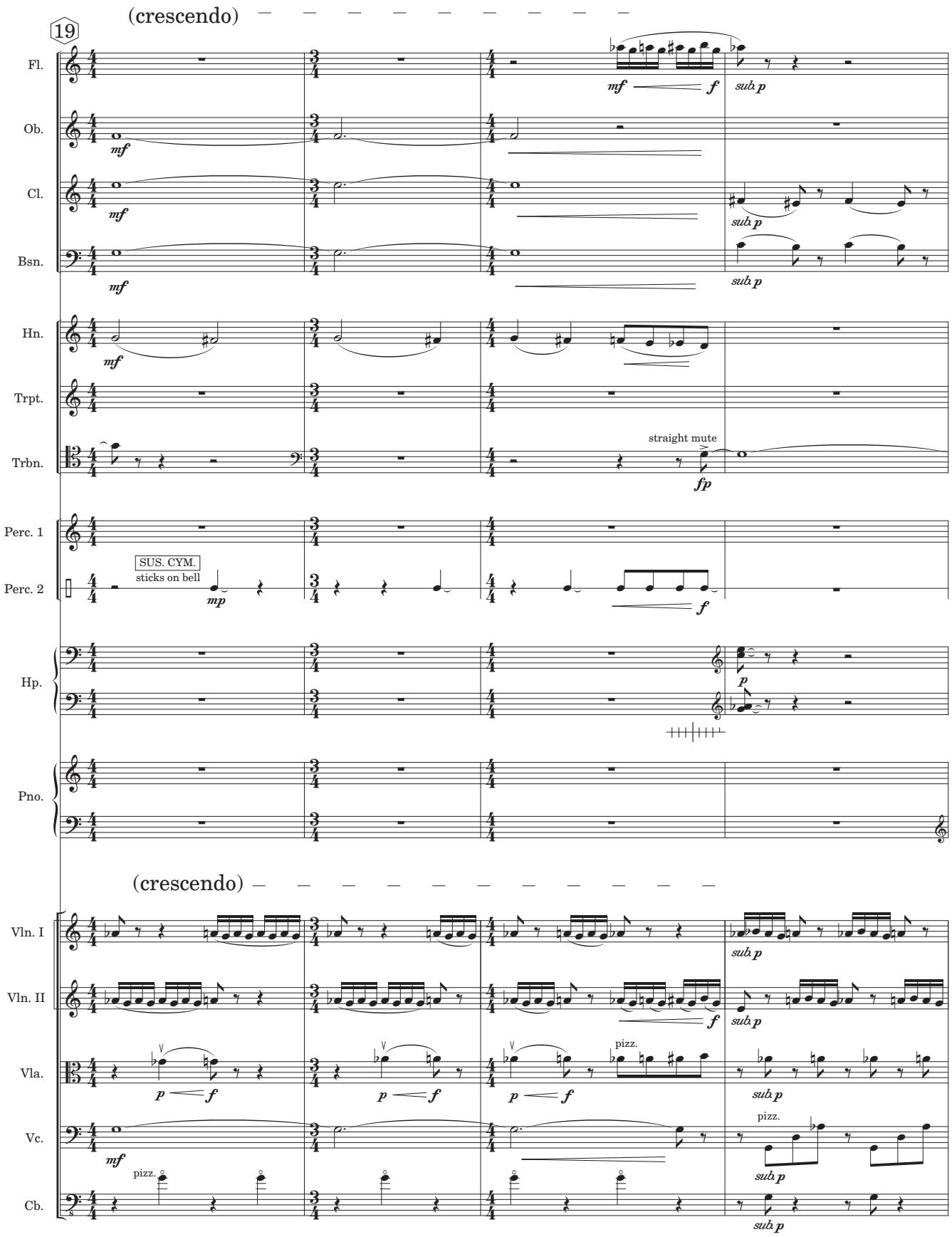

78
Fl.
as softly as possible
Ob.
Cl.
as softly as possible
Bsn.
as softly as possible
Hn.
Trpt.
Trbn.
Perc. 1
GLOCKENSPIEL
ppp
Perc. 2
CHIMES
ppp
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

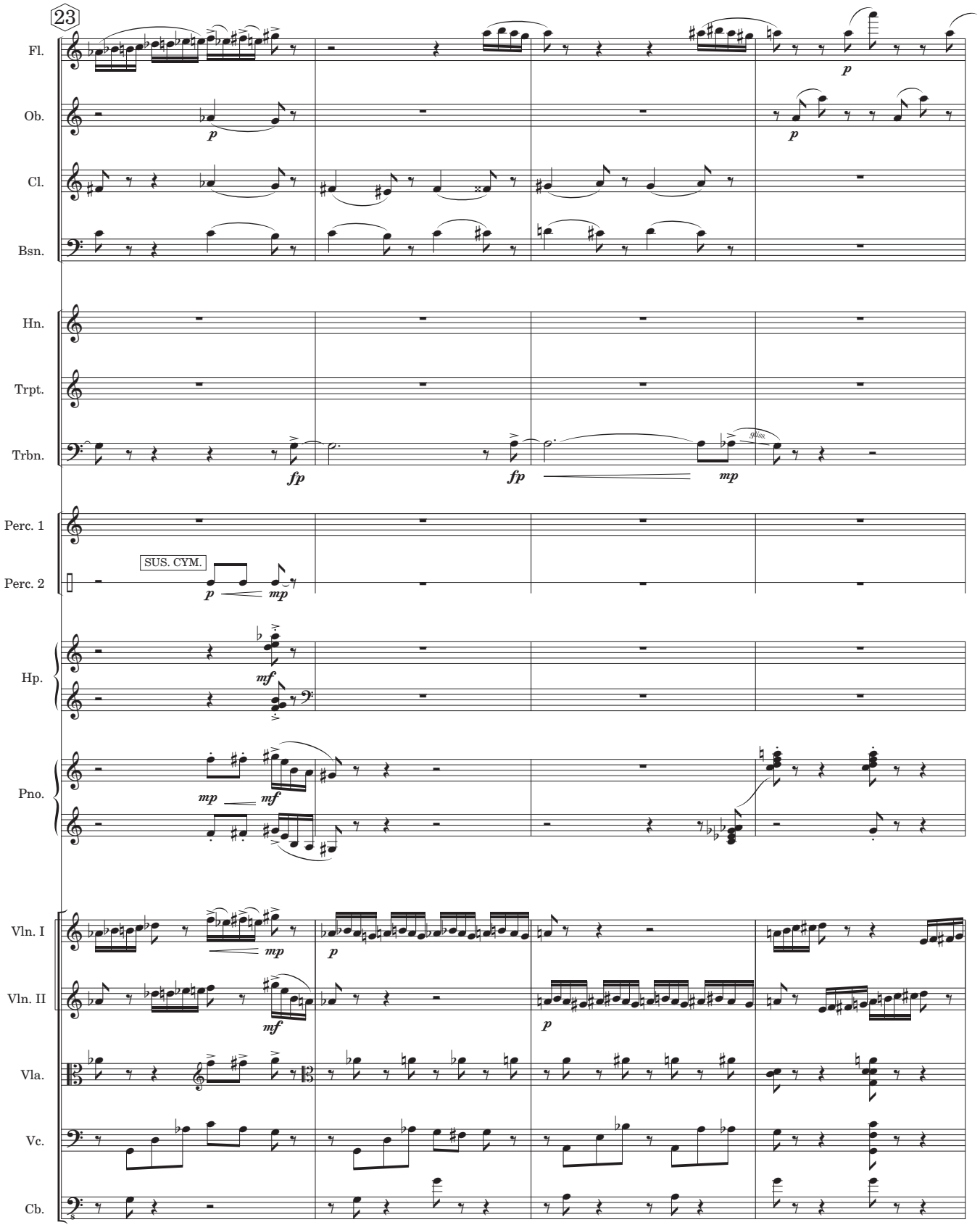
III. the spinning ballerina

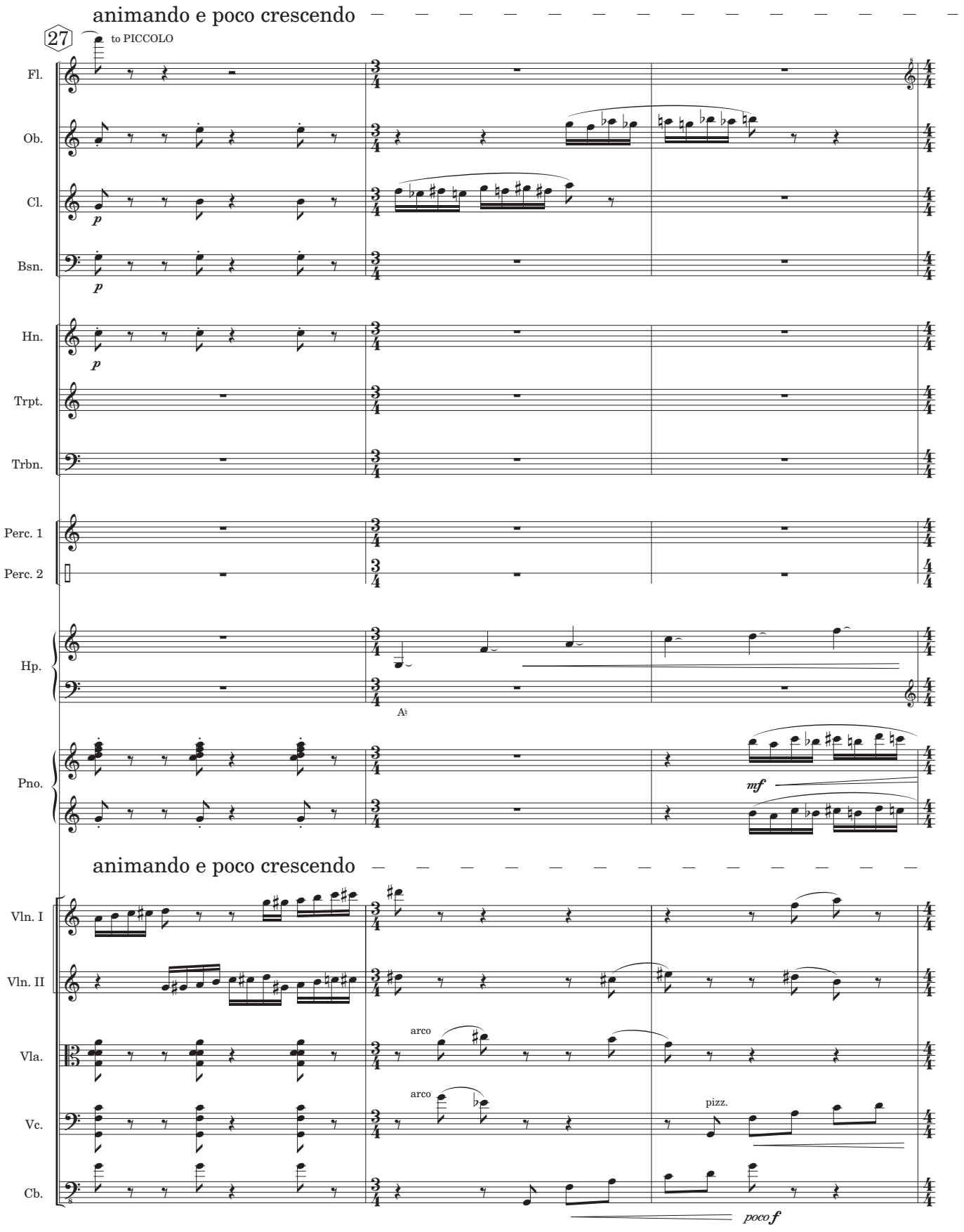


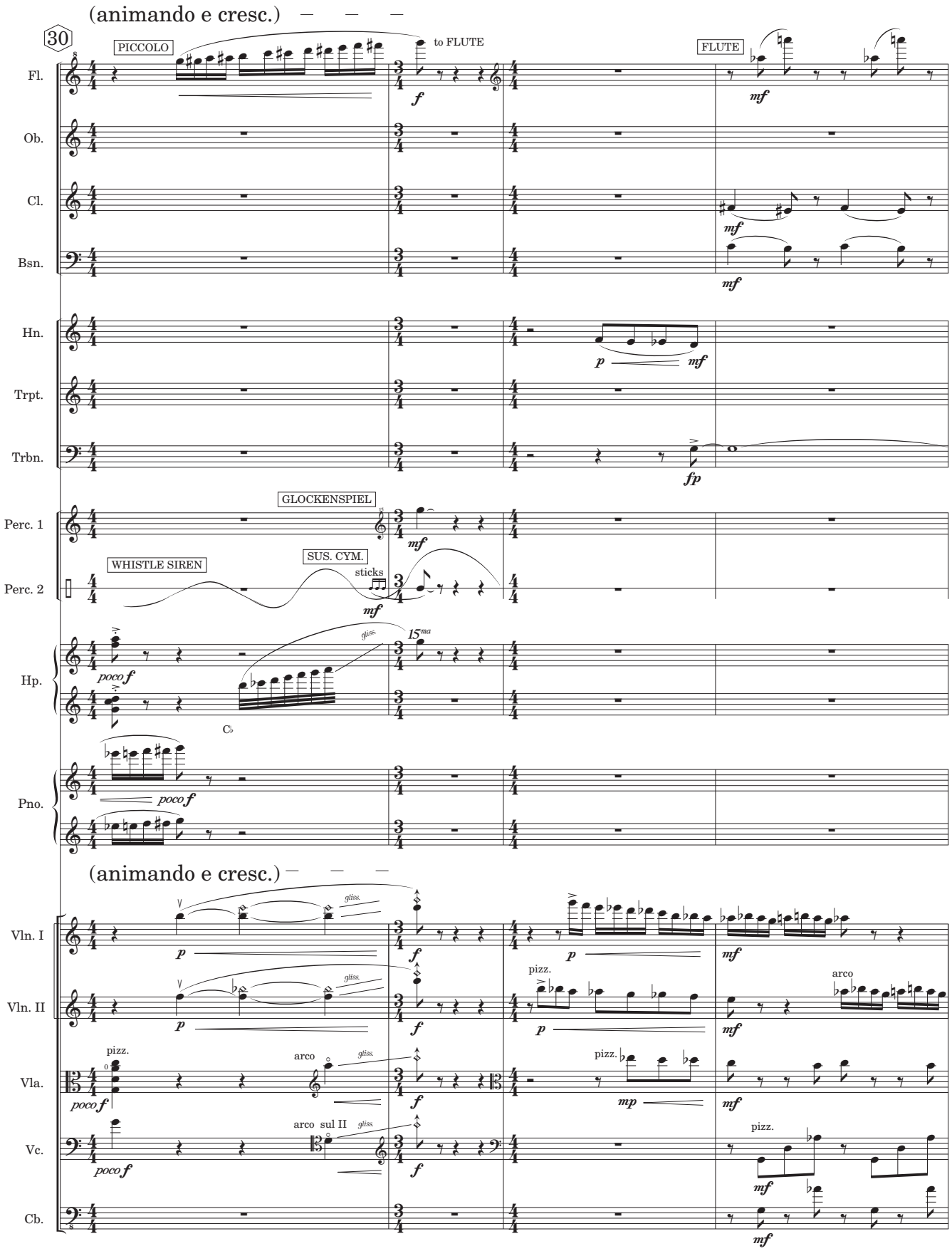

8
a tempo
Fl.
Ob.
Cl.
Bsn.
Hn.
pp
Trpt.
Trbn.
pp
Perc. 1
TRGL.
Perc. 2
p
SUS. CYM.
f
B.DRM.
f
Hp.
D♯
Pno.
a tempo
Vln. I
pizz.
f
arco
Vln. II
pizz.
f
arco
p
Vla.
pizz.
f
arco
Vc.
mp
pizz.
f
arco
Cb.

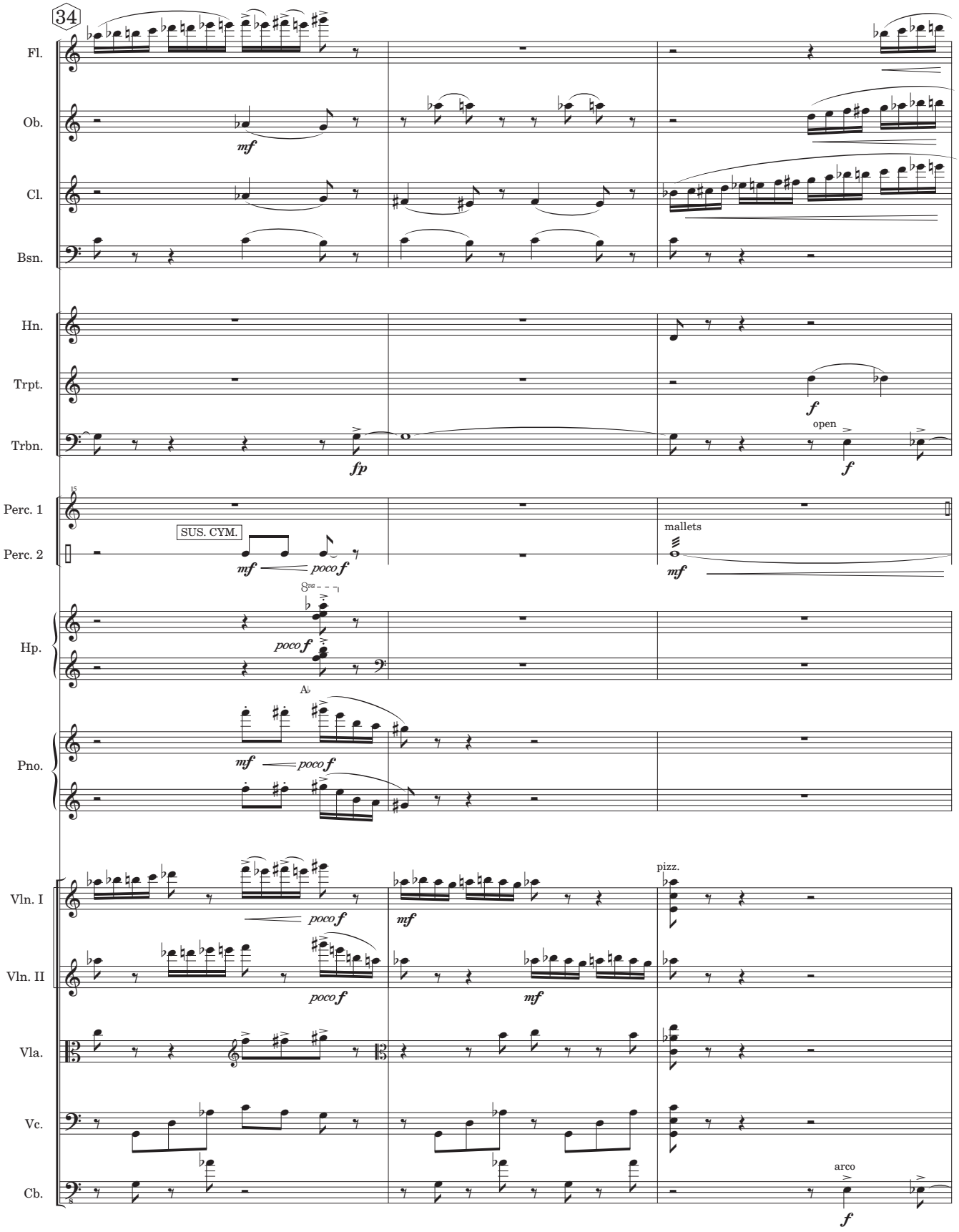

14
crescendo poco a poco
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
p
p
crescendo poco a poco
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p

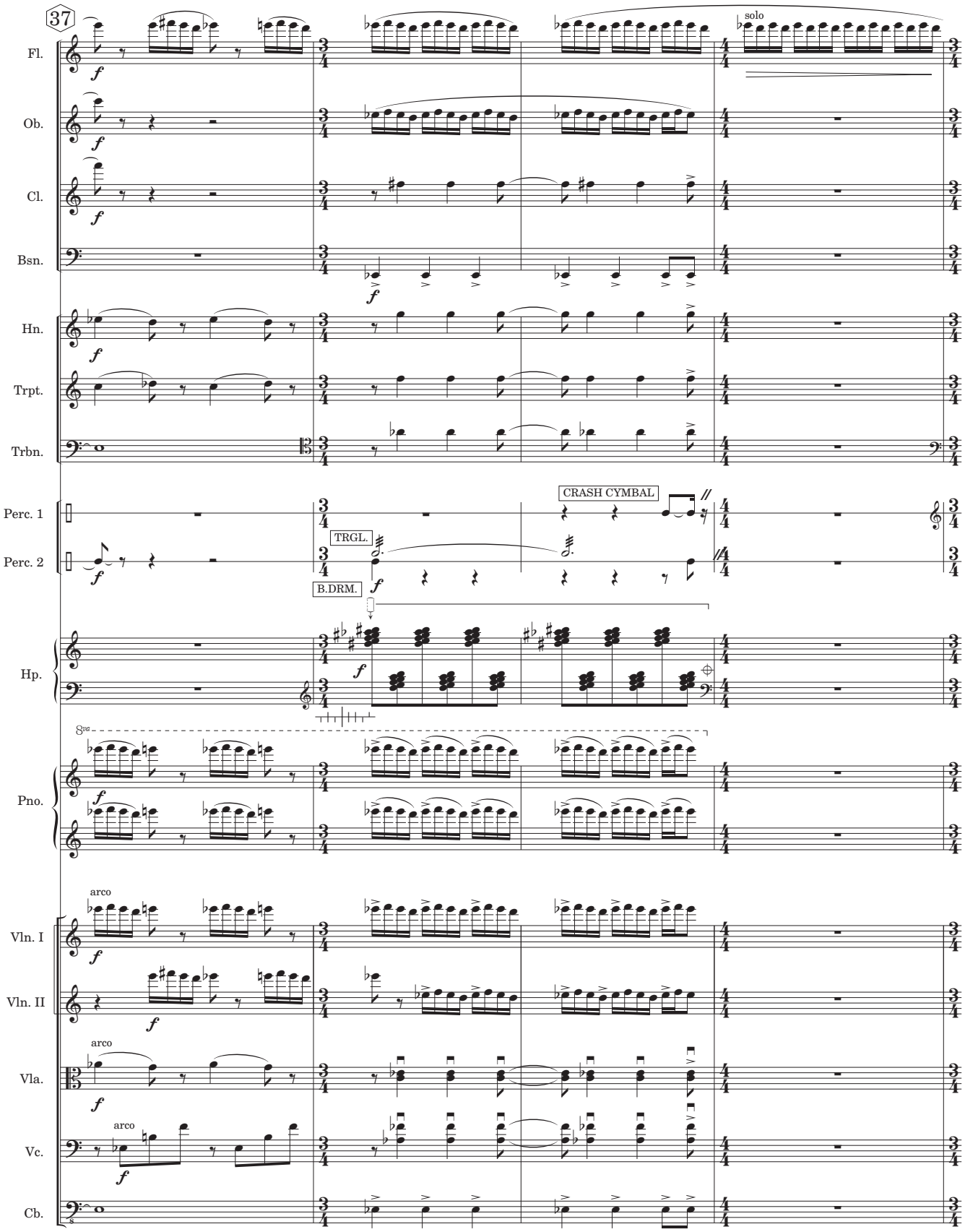

19
(crescendo)
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
straight mute
Perc. 1
Perc. 2
SUS. CYM.
sticks on bell
Hp.
Pno.
(crescendo)
Vln. I
Vln. II
Vla.
pizz.
Vc.
pizz.
Cb.
pizz.

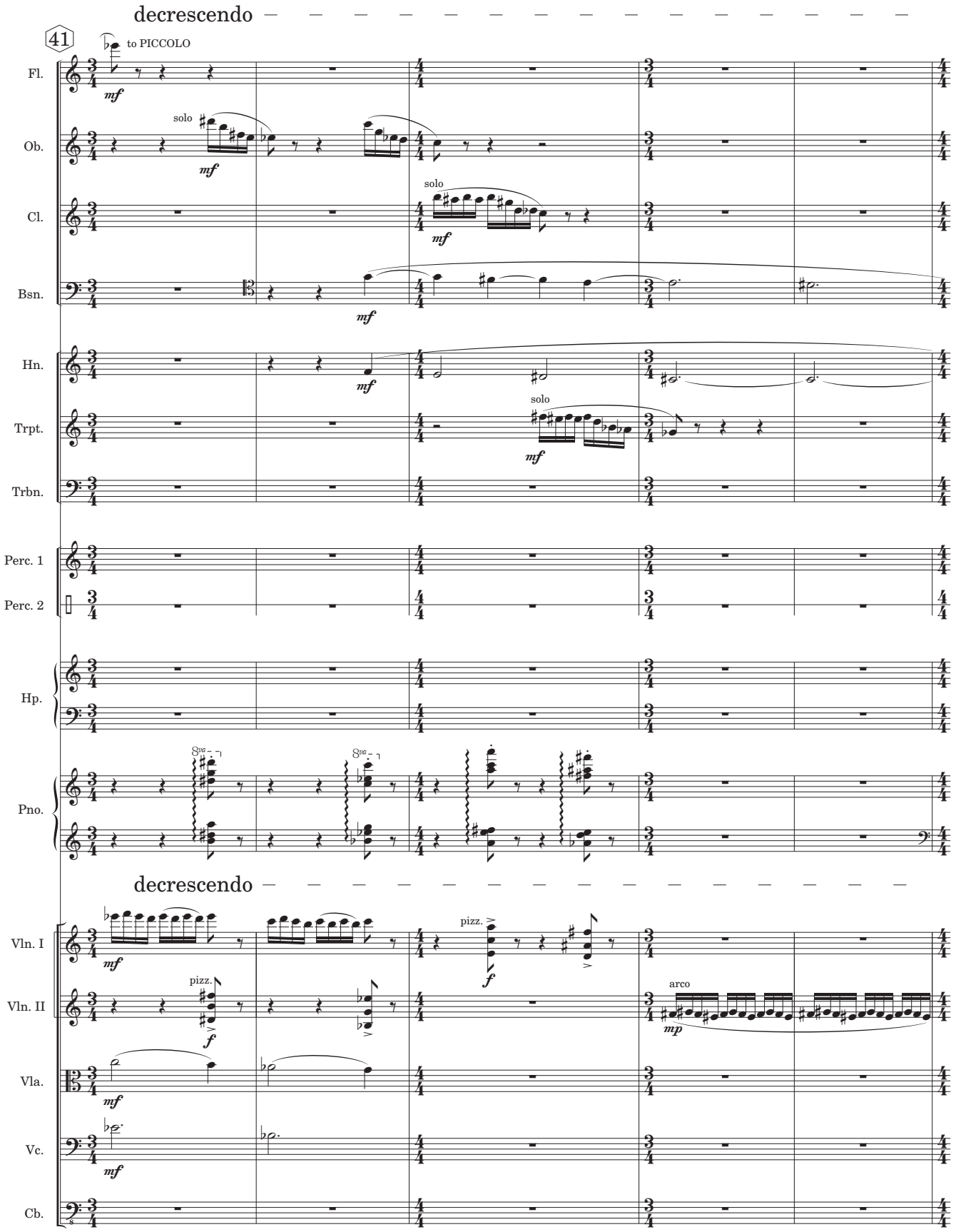

23
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
SUS. CYM.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

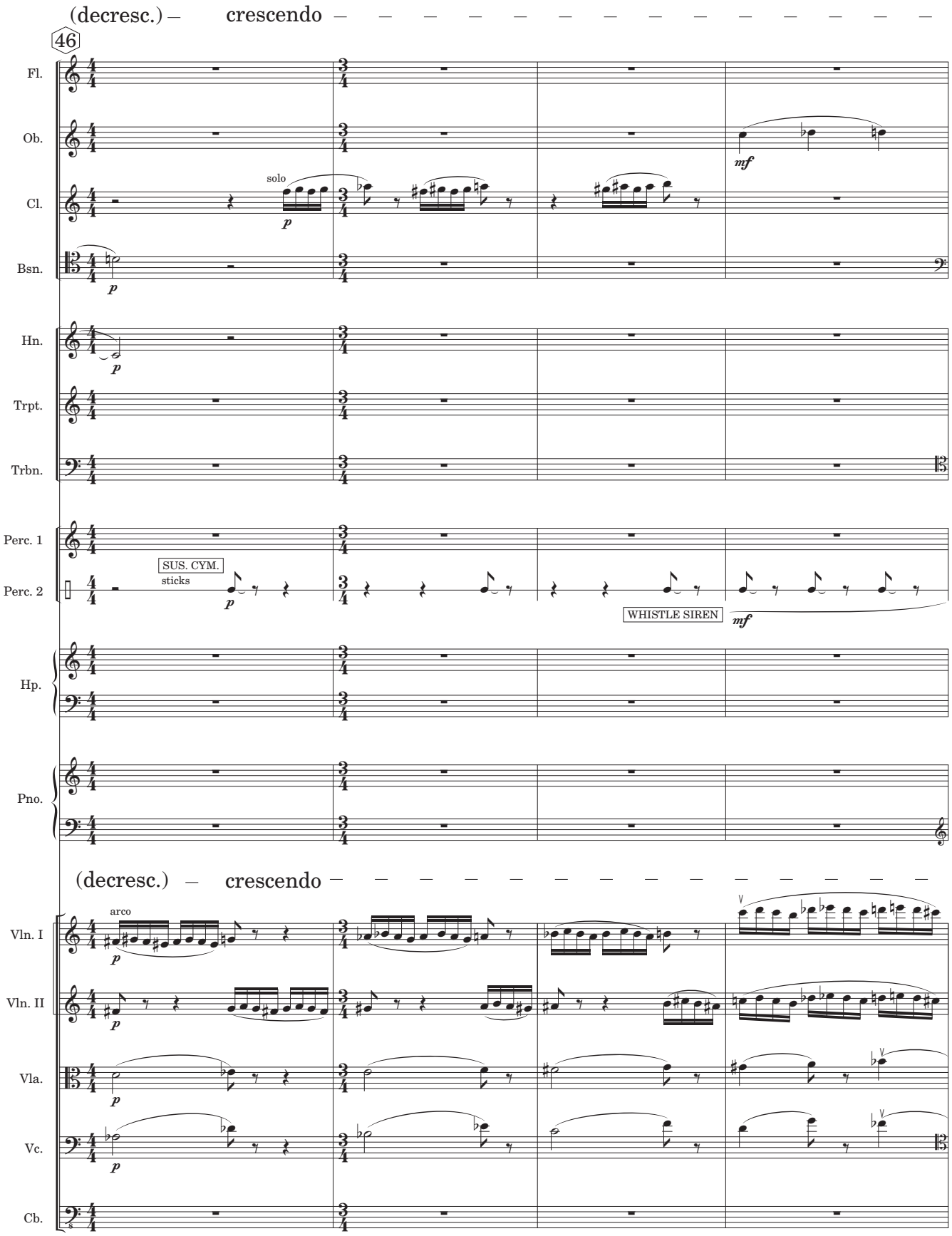

animando e poco crescendo
27
to PICCOLO
Fl.
Ob.
Cl.
p
Bsn.
p
Hn.
p
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
A♭
Pno.
mf
animando e poco crescendo
Vln. I
Vln. II
Vla.
arco
Vc.
arco
pizz.
Cb.
poco f

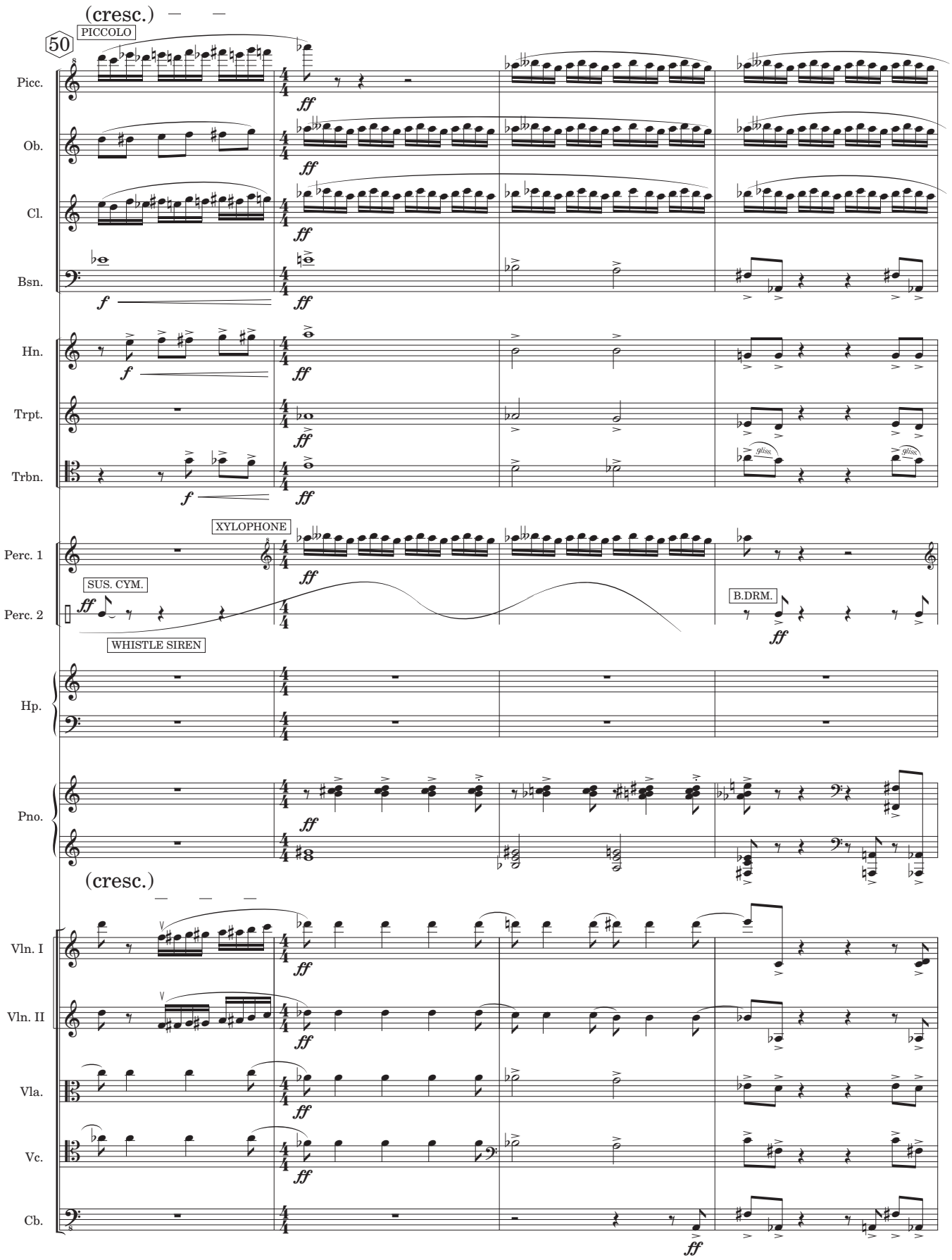

(animando e cresc.)
30
PICCOLO
to FLUTE
FLUTE
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
GLOCKENSPIEL
Perc. 1
WHISTLE SIREN
SUS. CYM.
sticks
Perc. 2
gliss.
15ma
Hp.
Pno.
(animando e cresc.)
Vln. I
Vln. II
pizz.
arco
Vla.
arco sul II
Vc.
Cb.

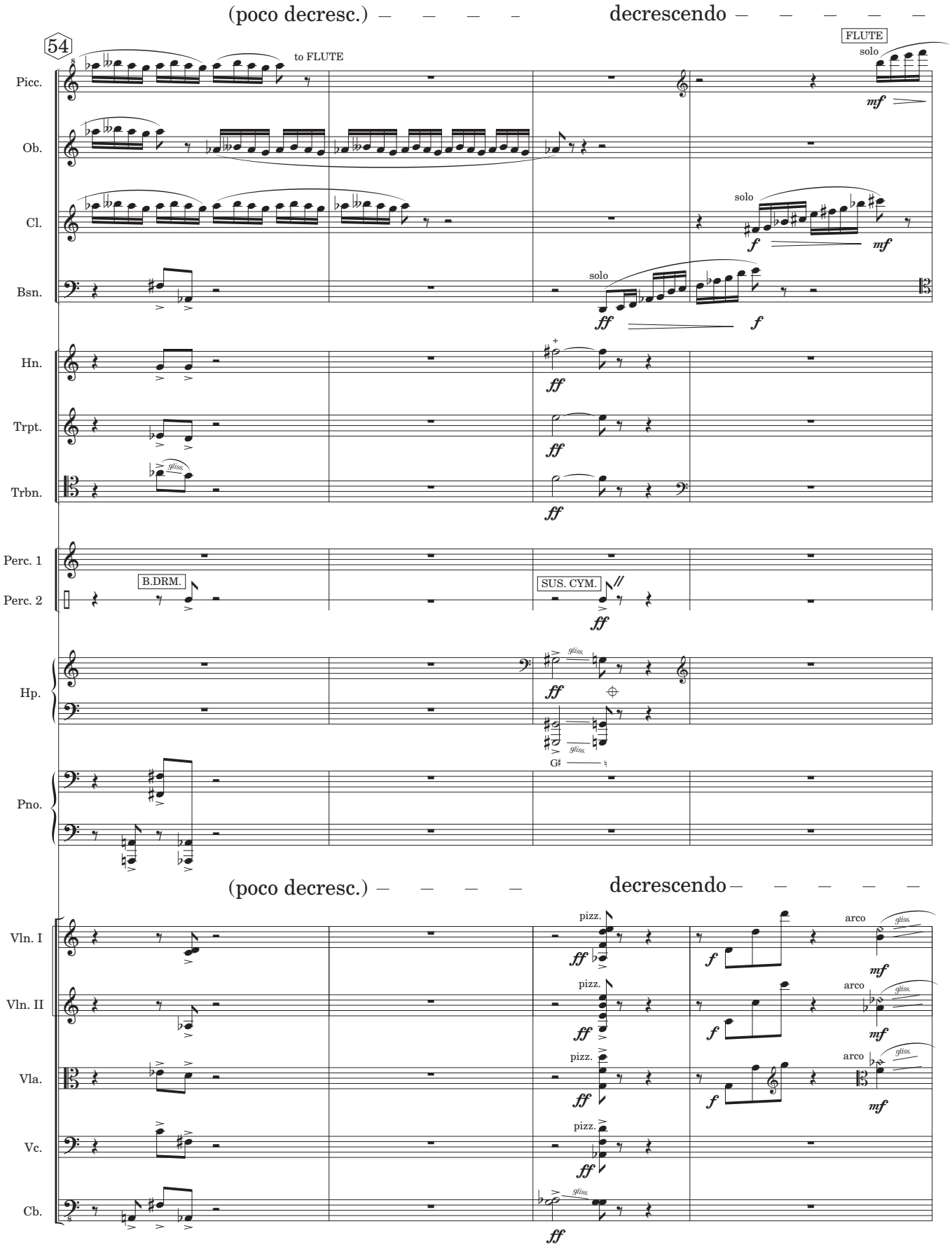

34
Fl.
Ob.
mf
Cl.
Bsn.
Hn.
Trpt.
f
Trbn.
fp
open
f
Perc. 1
Perc. 2
SUS. CYM.
mf
poco f
mallets
mf
Hp.
poco f
Pno.
mf
poco f
Vln. I
poco f
mf
pizz.
Vln. II
poco f
mf
Vla.
Vc.
Cb.
arco
f

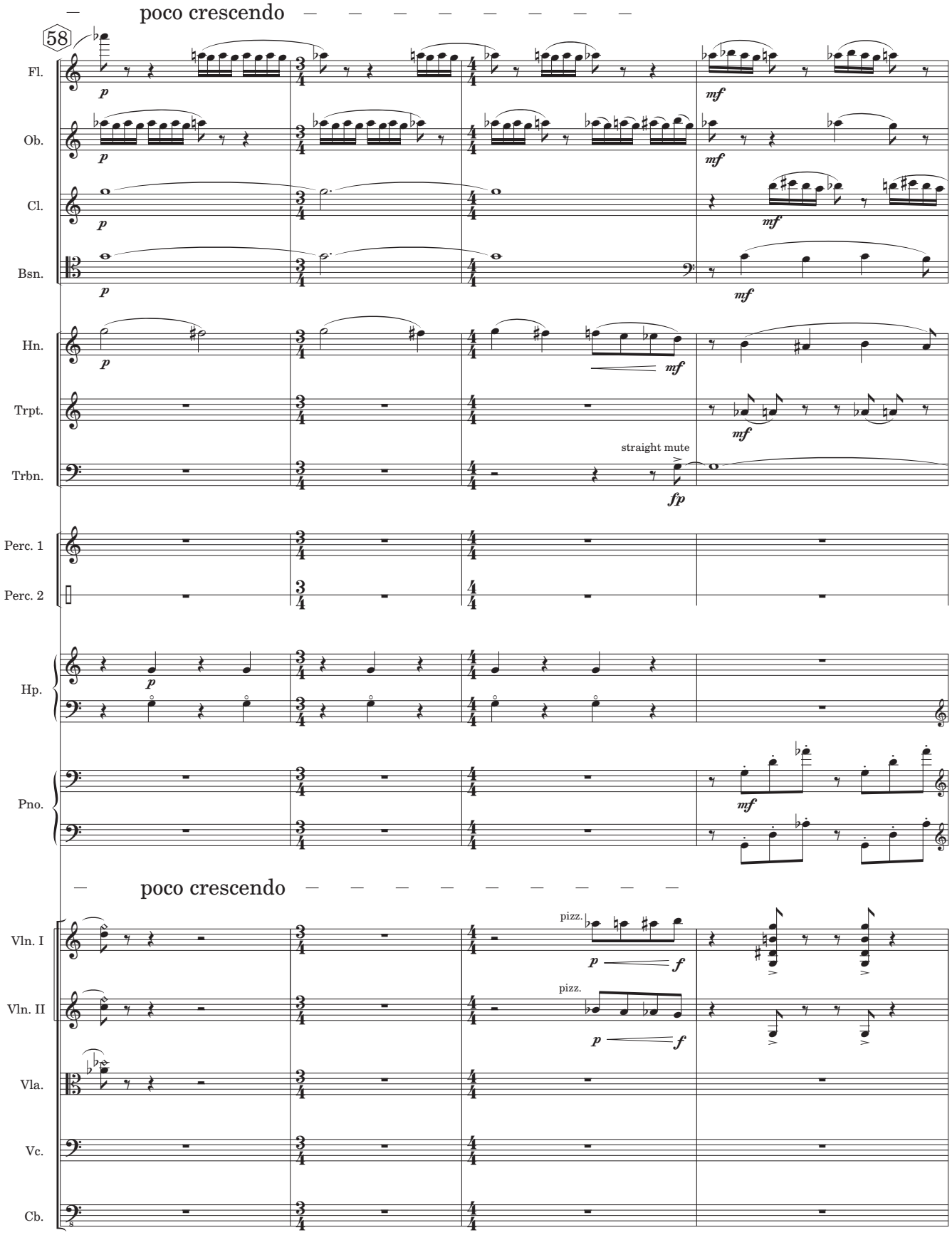

37
solo
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
CRASH CYMBAL
TRGL.
B.DRM.
Hp.
8va
Pno.
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

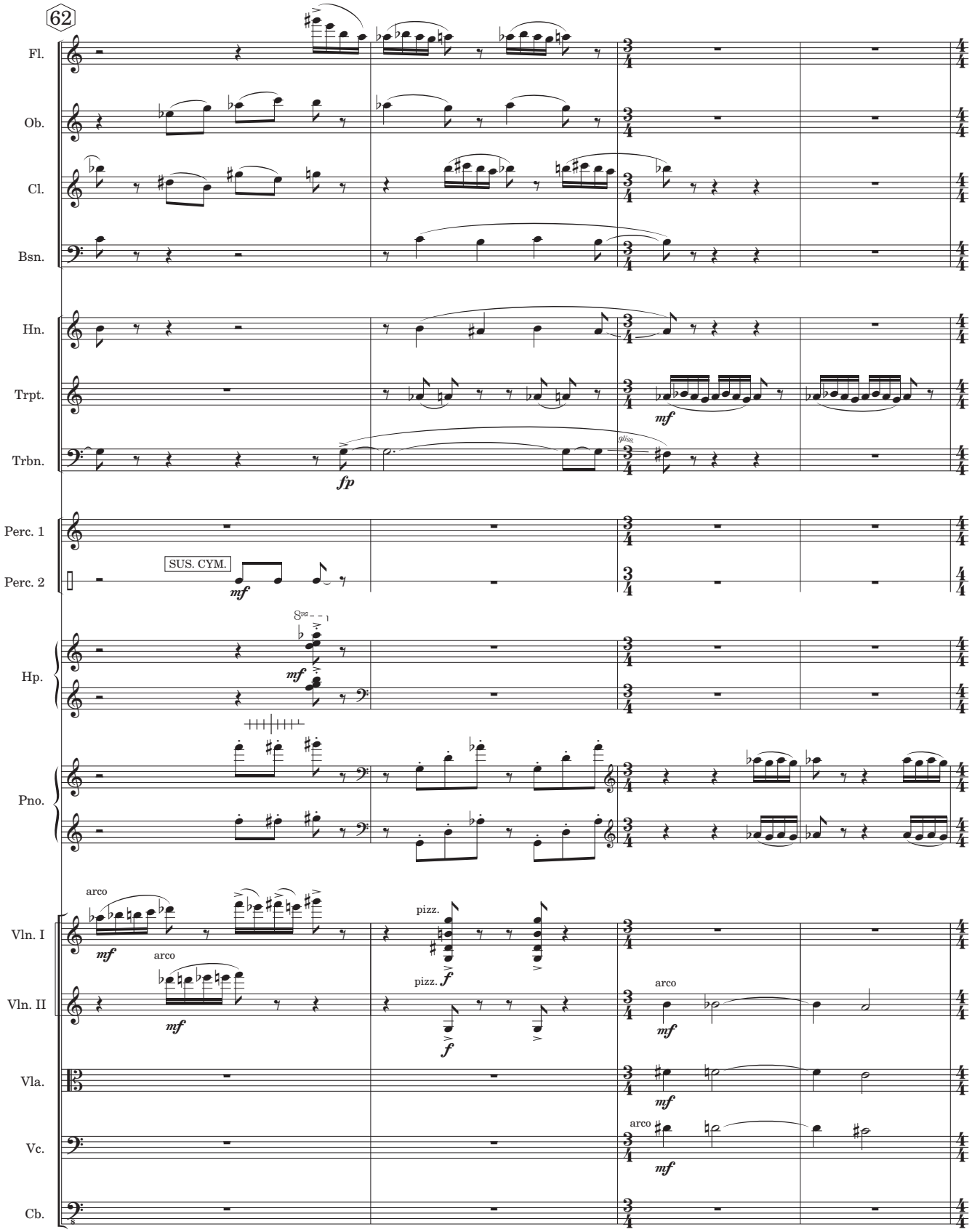

decrescendo
41
to PICCOLO
Fl.
Ob.
solo
Cl.
solo
Bsn.
Hn.
Trpt.
solo
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
decrescendo
Vln. I
pizz.
Vln. II
pizz.
arco
Vla.
Vc.
Cb.

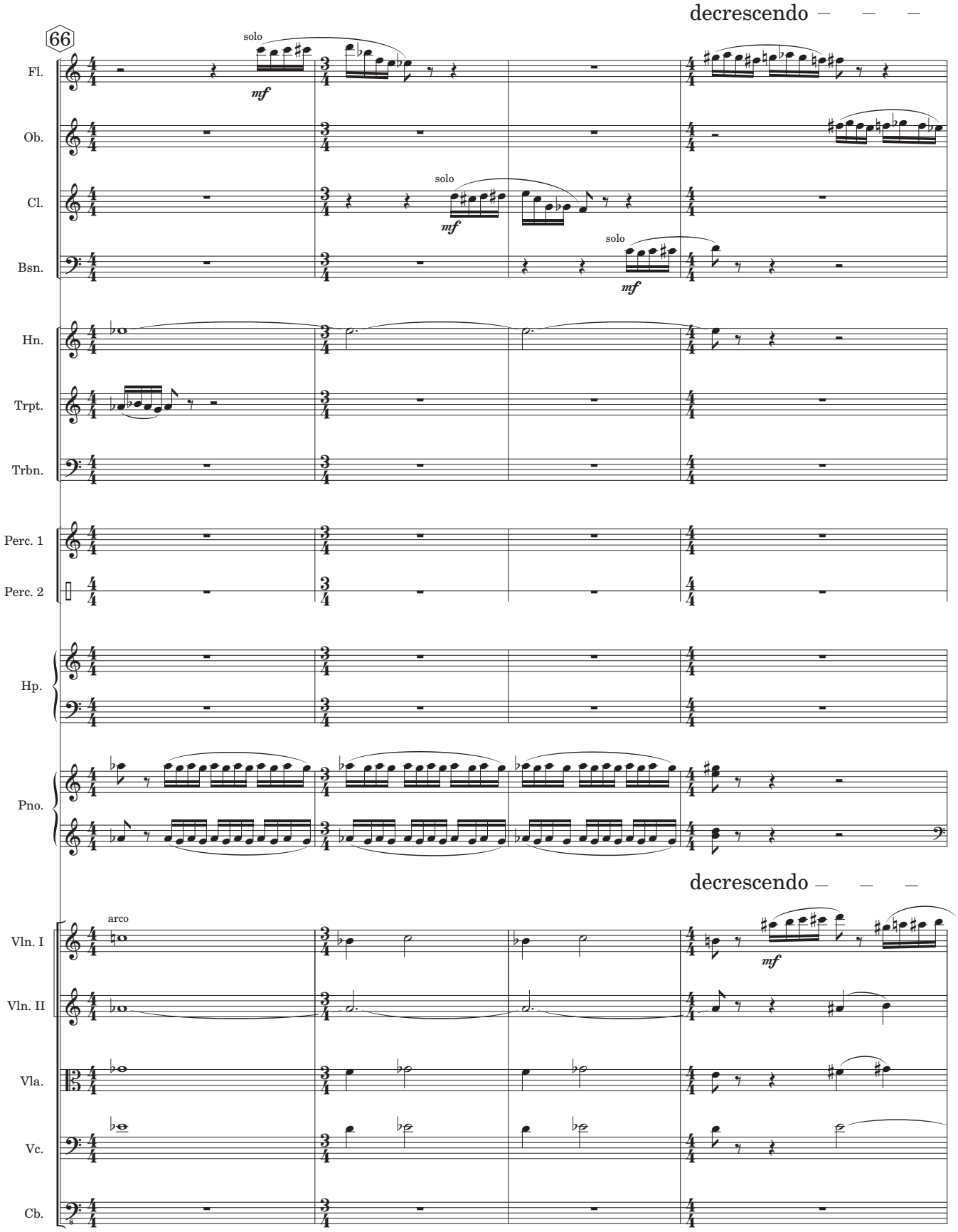

(decresc.)
crescendo
46
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
solo
p
mf
SUS. CYM.
sticks
WHISTLE SIREN
(decresc.)
crescendo
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

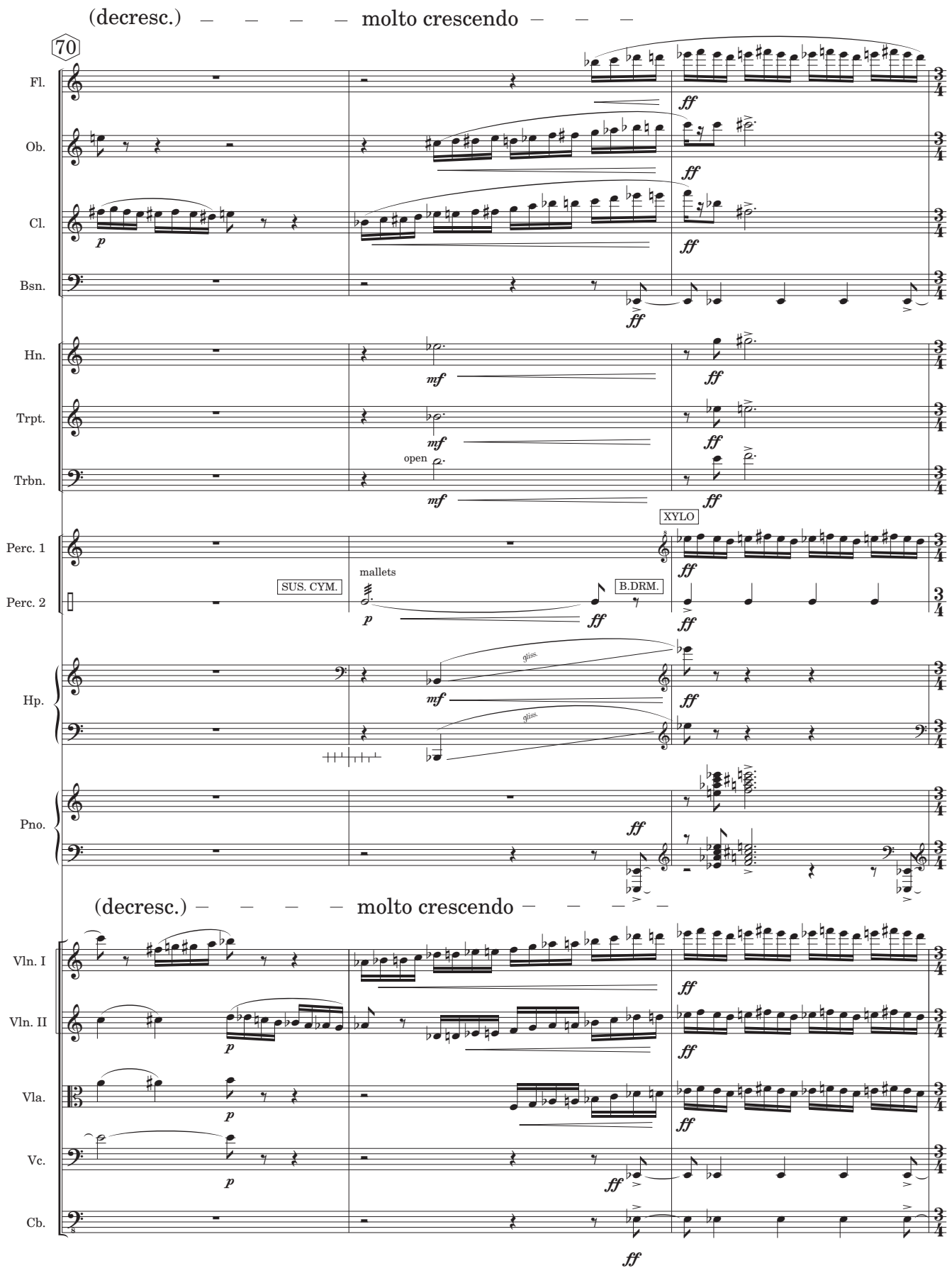

(cresc.)
50
PICCOLO
Picc.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
gliss.
XYLOPHONE
Perc. 1
SUS. CYM.
Perc. 2
WHISTLE SIREN
B.DRM.
Hp.
Pno.
(cresc.)
Vln. I
Vln. II
Vla.
Vc.
Cb.

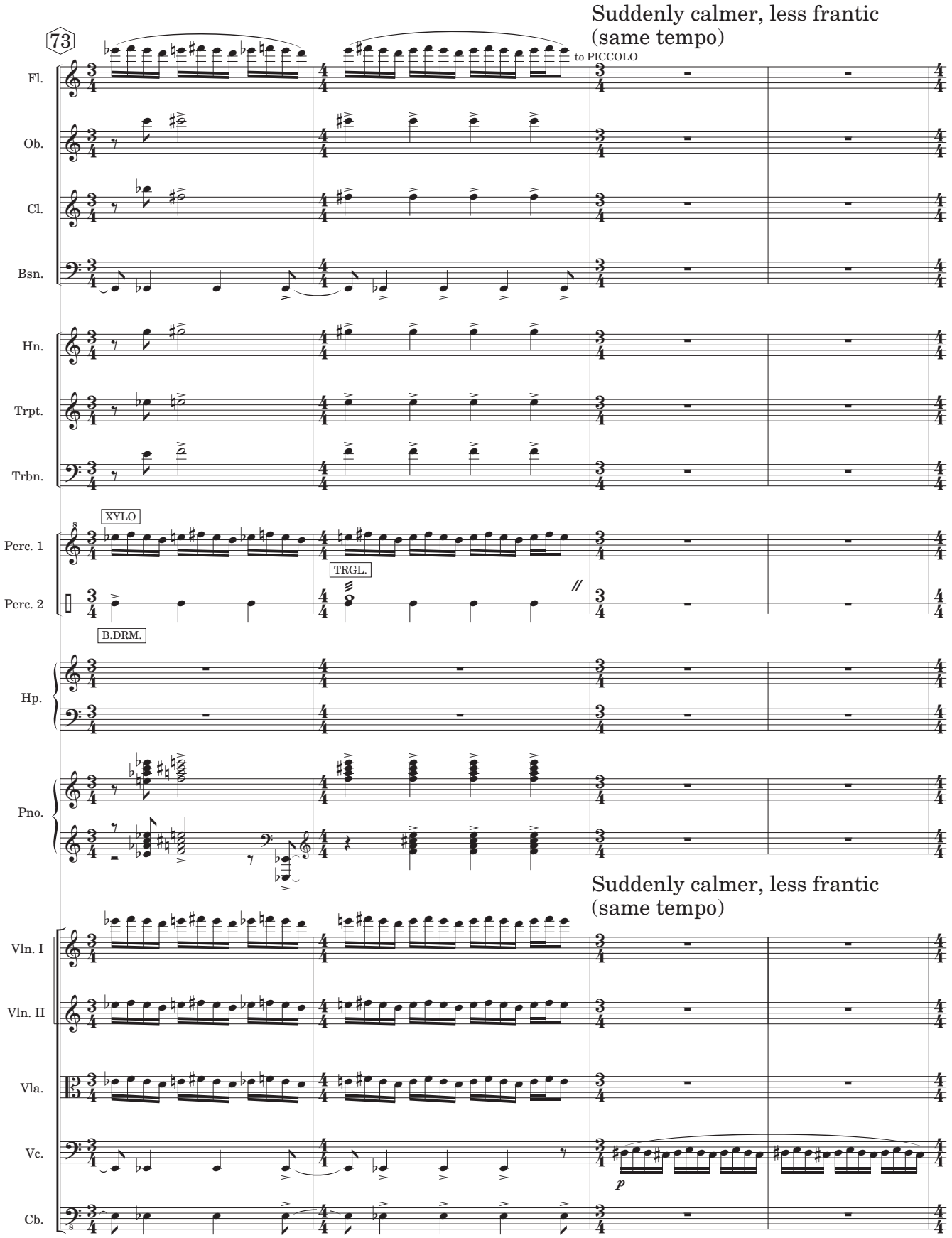

(poco decresc.)
decrescendo
54
to FLUTE
FLUTE
solo
Picc.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
gliss.
Perc. 1
Perc. 2
B.DRM.
SUS. CYM.
Hp.
Pno.
(poco decresc.)
decrescendo
pizz.
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

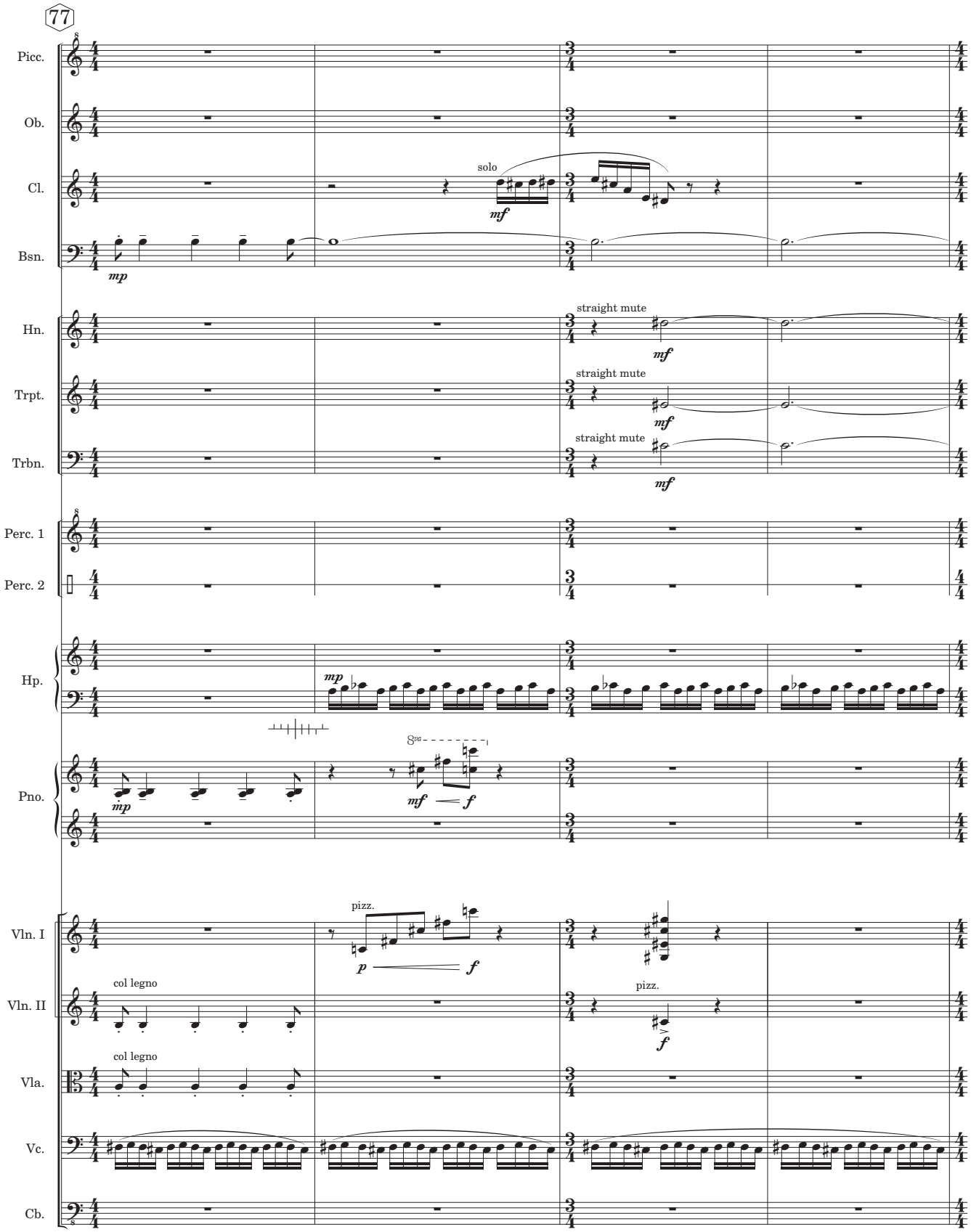

poco crescendo
58
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
straight mute
Perc. 1
Perc. 2
Hp.
Pno.
poco crescendo
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
Cb.

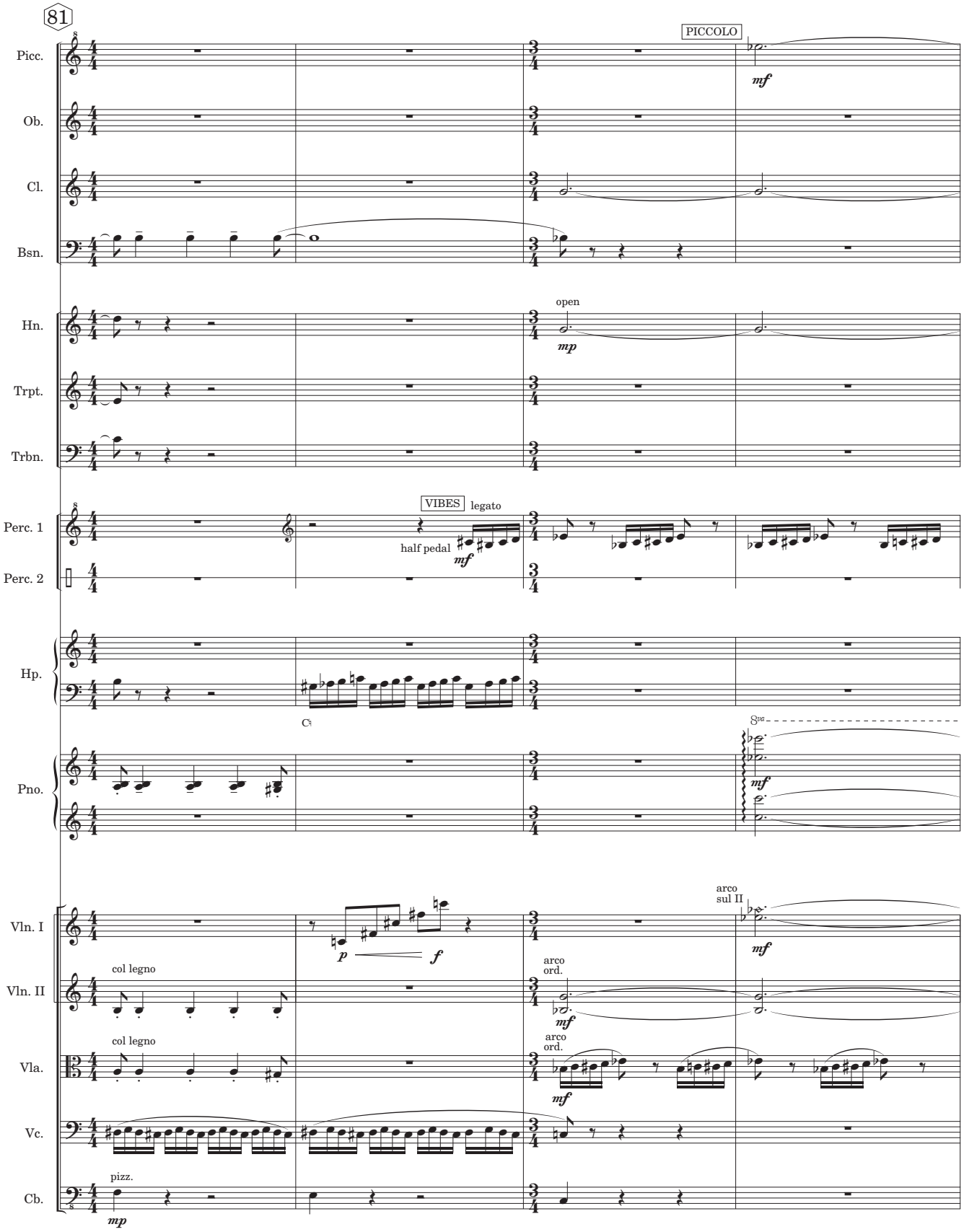

62
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
fp
gliss.
mf
Perc. 1
Perc. 2
SUS. CYM.
mf
Hp.
mf
Pno.
Vln. I
arco
mf
pizz.
f
Vln. II
arco
mf
pizz.
f
arco
mf
Vla.
mf
Vc.
arco
mf
Cb.

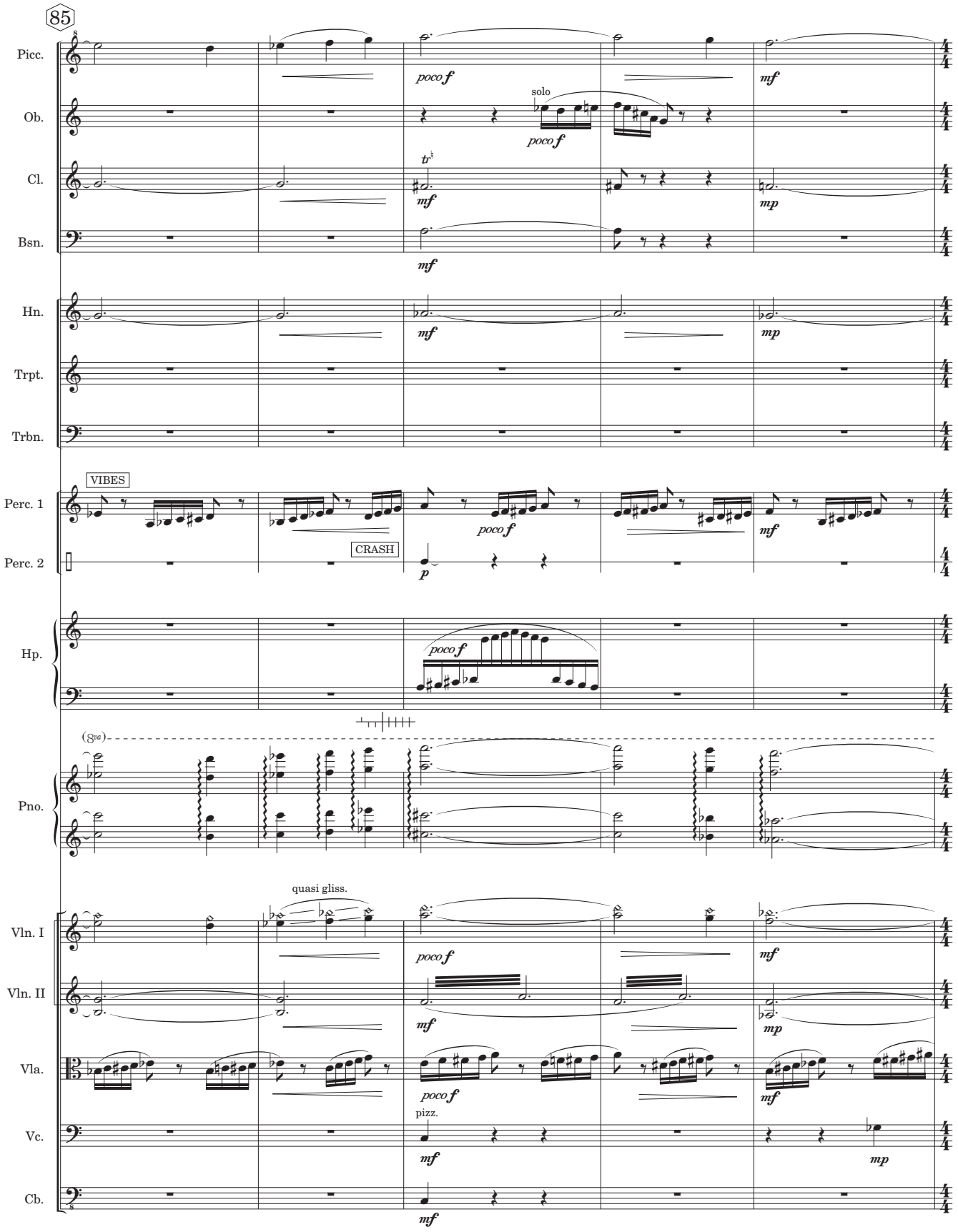

decrescendo
66
solo
mf
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
decrescendo
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

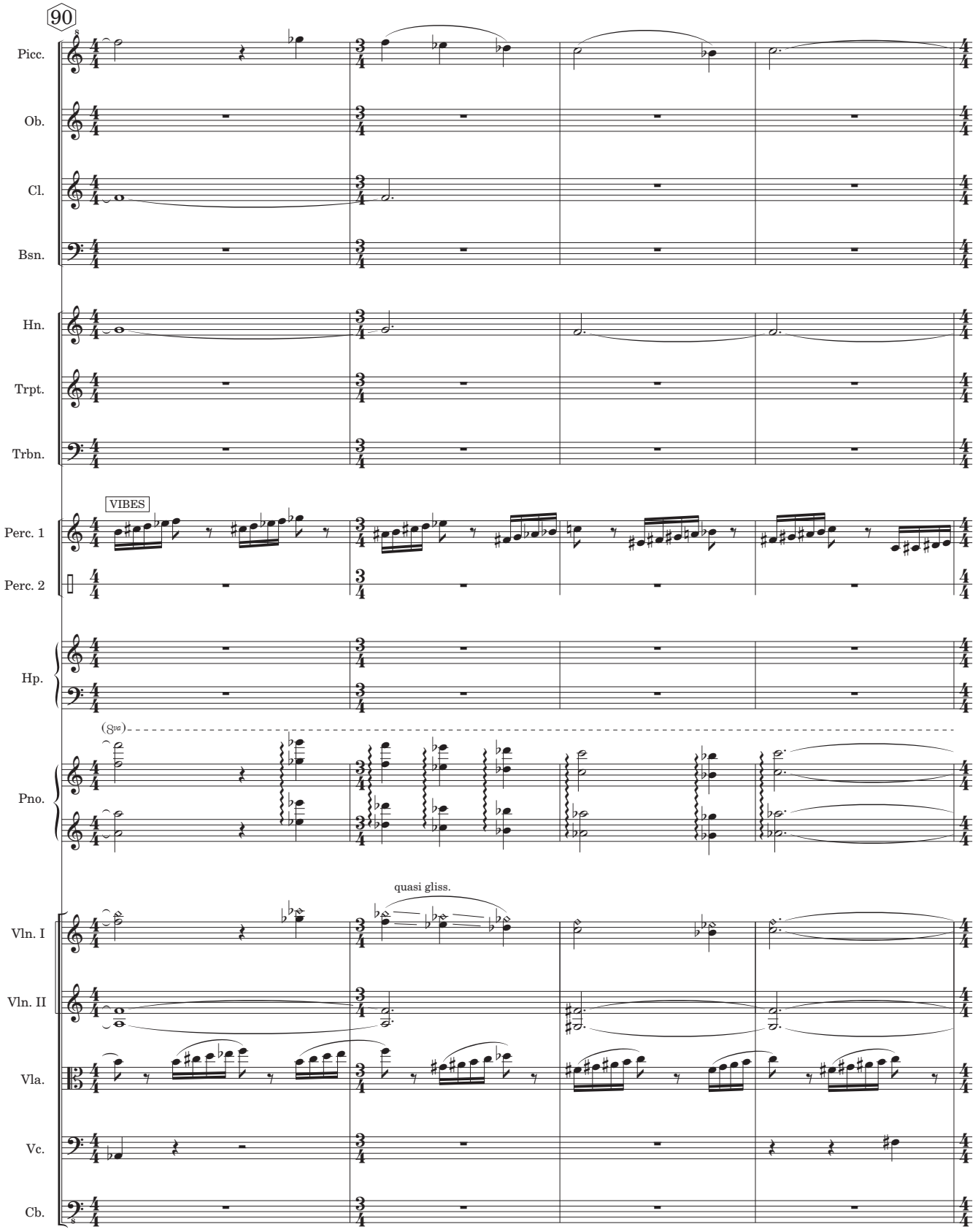

(decresc.)
molto crescendo
70
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
open
Perc. 1
Perc. 2
SUS. CYM.
mallets
B.DRM.
XYLO
Hp.
gliss.
Pno.
(decresc.)
molto crescendo
Vln. I
Vln. II
Vla.
Vc.
Cb.

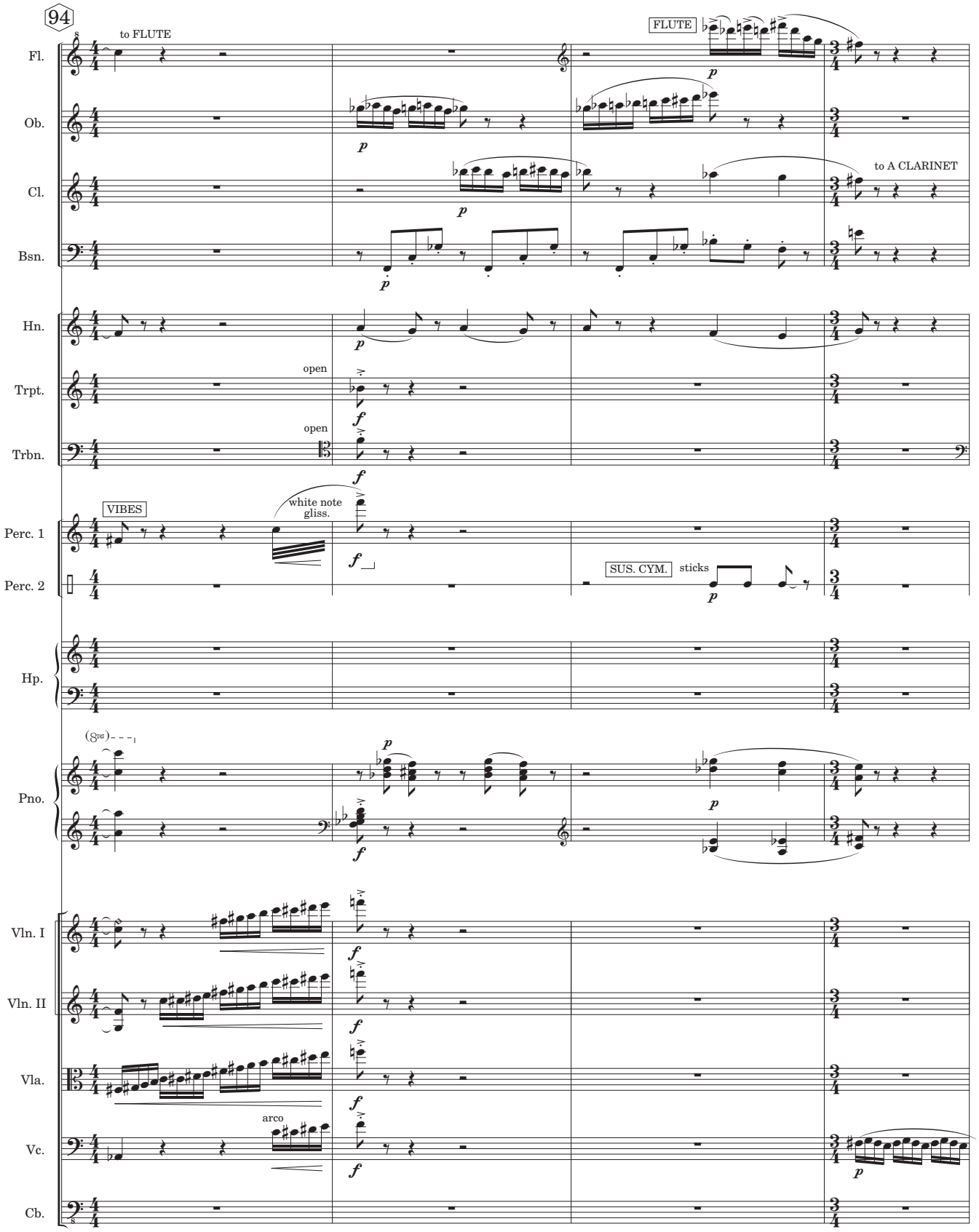

73
Suddenly calmer, less frantic
(same tempo)
to PICCOLO
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
TRGL.
Perc. 2
B.DRM.
Hp.
Pno.
Suddenly calmer, less frantic
(same tempo)
Vln. I
Vln. II
Vla.
Vc.
p
Cb.

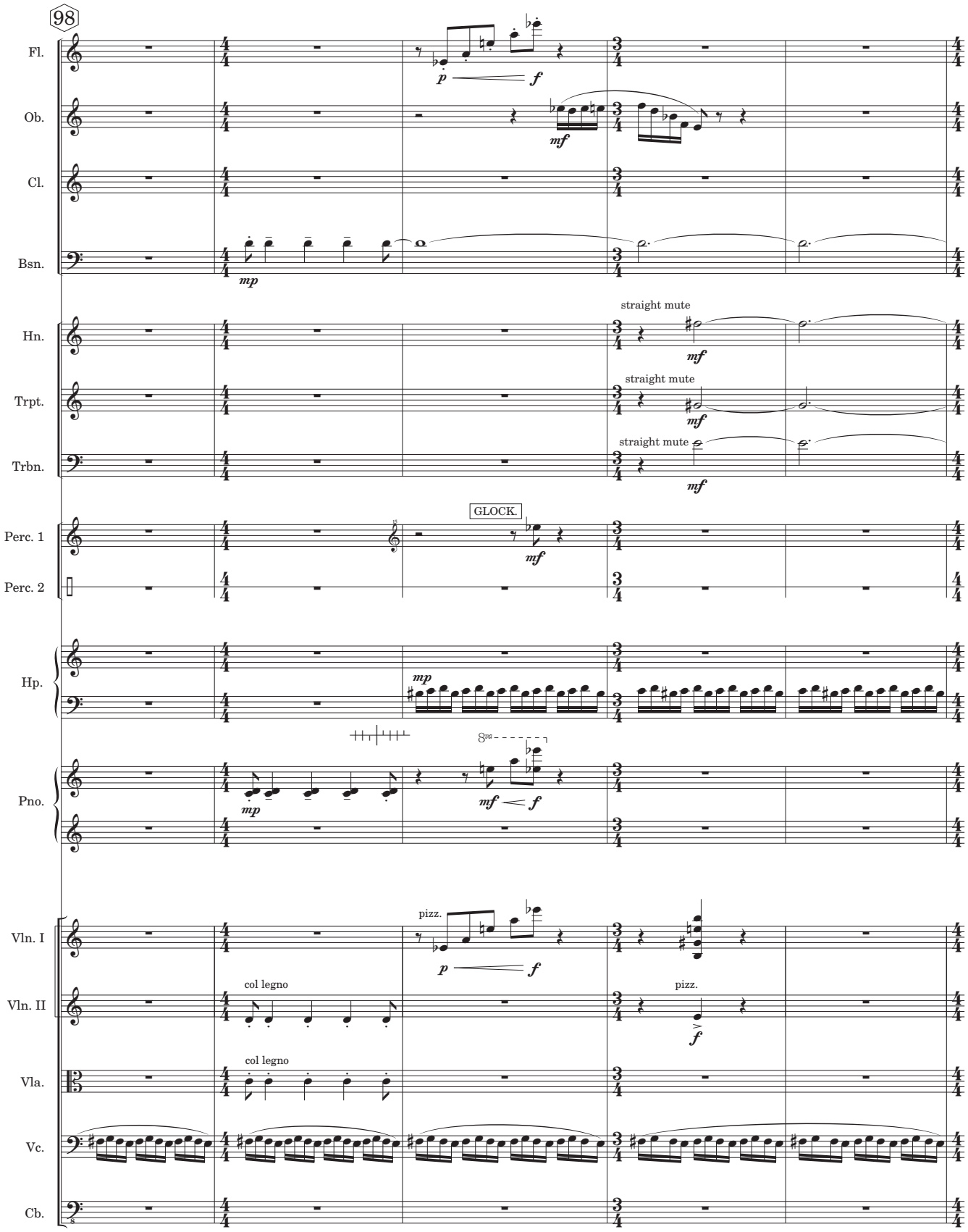

77
Picc.
Ob.
Cl.
solo
mf
Bsn.
mp
Hn.
straight mute
mf
Trpt.
straight mute
mf
Trbn.
straight mute
mf
Perc. 1
Perc. 2
Hp.
mp
Pno.
mp
8va
mf
f
Vln. I
pizz.
p
f
Vln. II
col legno
pizz.
f
Vla.
col legno
Vc.
Cb.

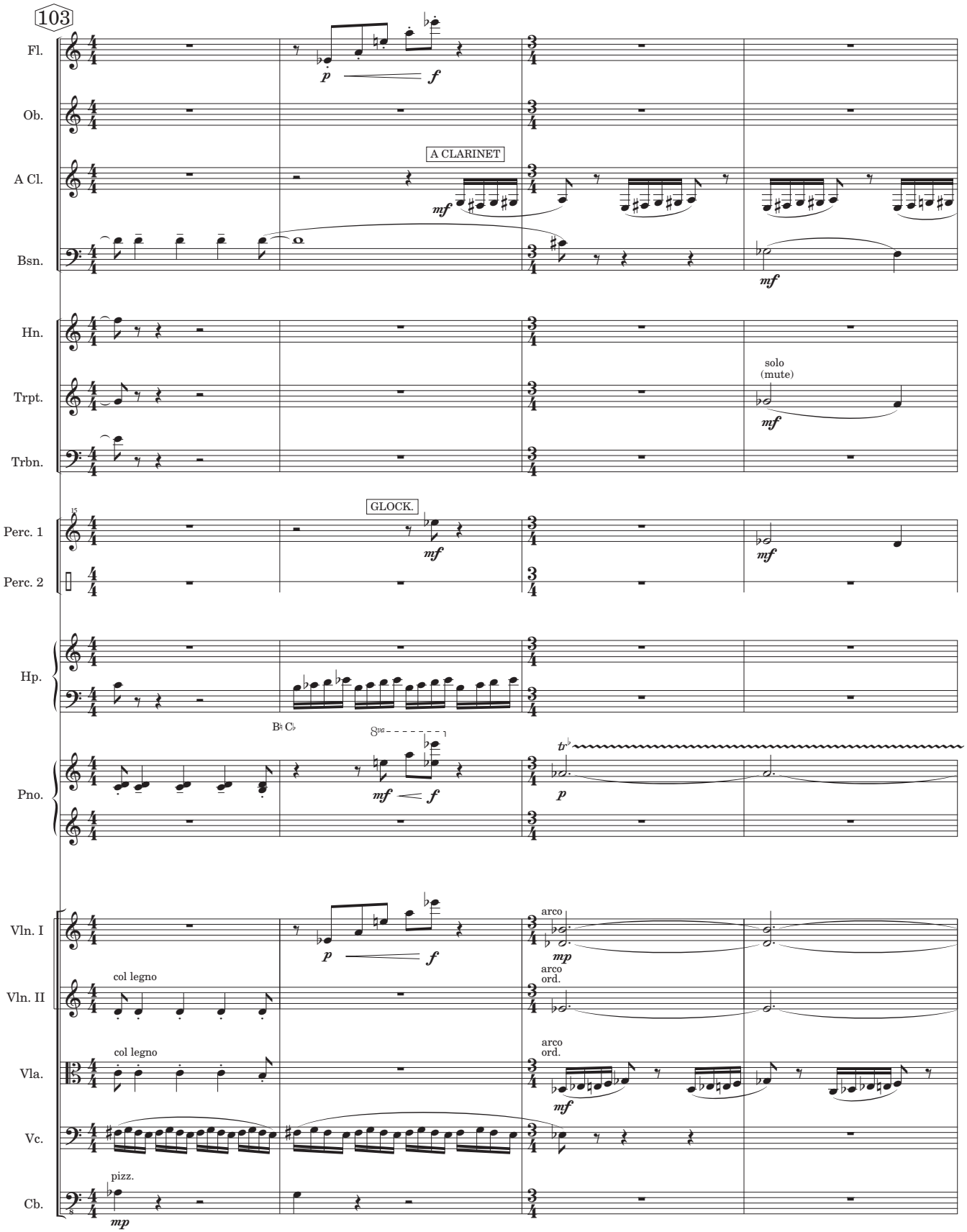

81
Picc.
PICCOLO
mf
Ob.
Cl.
Bsn.
Hn.
open
mp
Trpt.
Trbn.
Perc. 1
VIBES
legato
half pedal
mf
Perc. 2
Hp.
Pno.
mf
Vln. I
p
f
arco
sul II
mf
Vln. II
col legno
arco
ord.
mf
Vla.
col legno
arco
ord.
mf
Vc.
Cb.
pizz.
mp

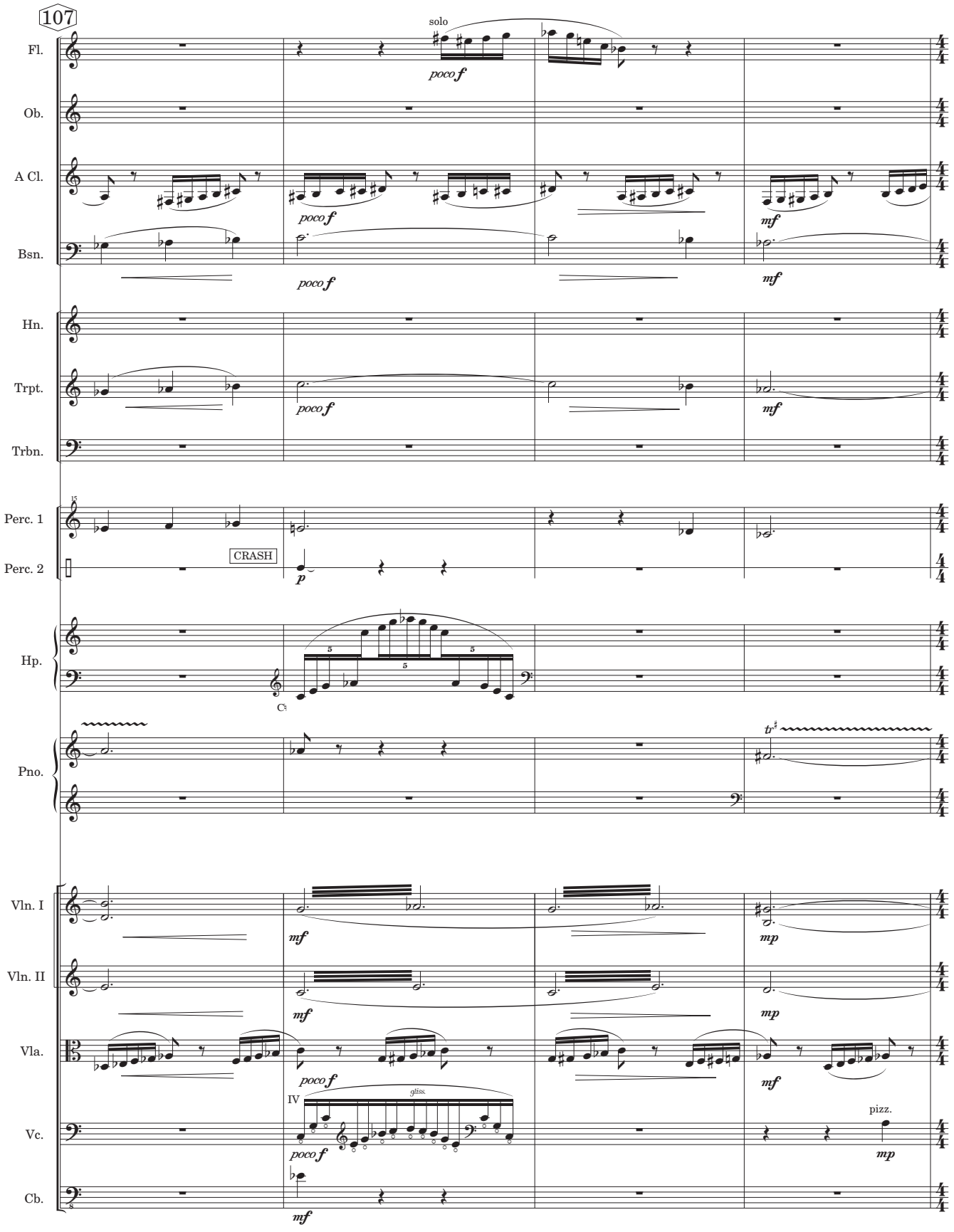

85
Picc.
poco f
mf
Ob.
solo
poco f
Cl.
tr
mf
mp
Bsn.
mf
Hn.
mf
mp
Trpt.
Trbn.
VIBES
Perc. 1
poco f
mf
Perc. 2
CRASH
p
Hp.
poco f
Pno.
(8va)
quasi gliss.
Vln. I
poco f
mf
Vln. II
mf
mp
Vla.
poco f
mf
pizz.
Vc.
mf
mp
Cb.
mf

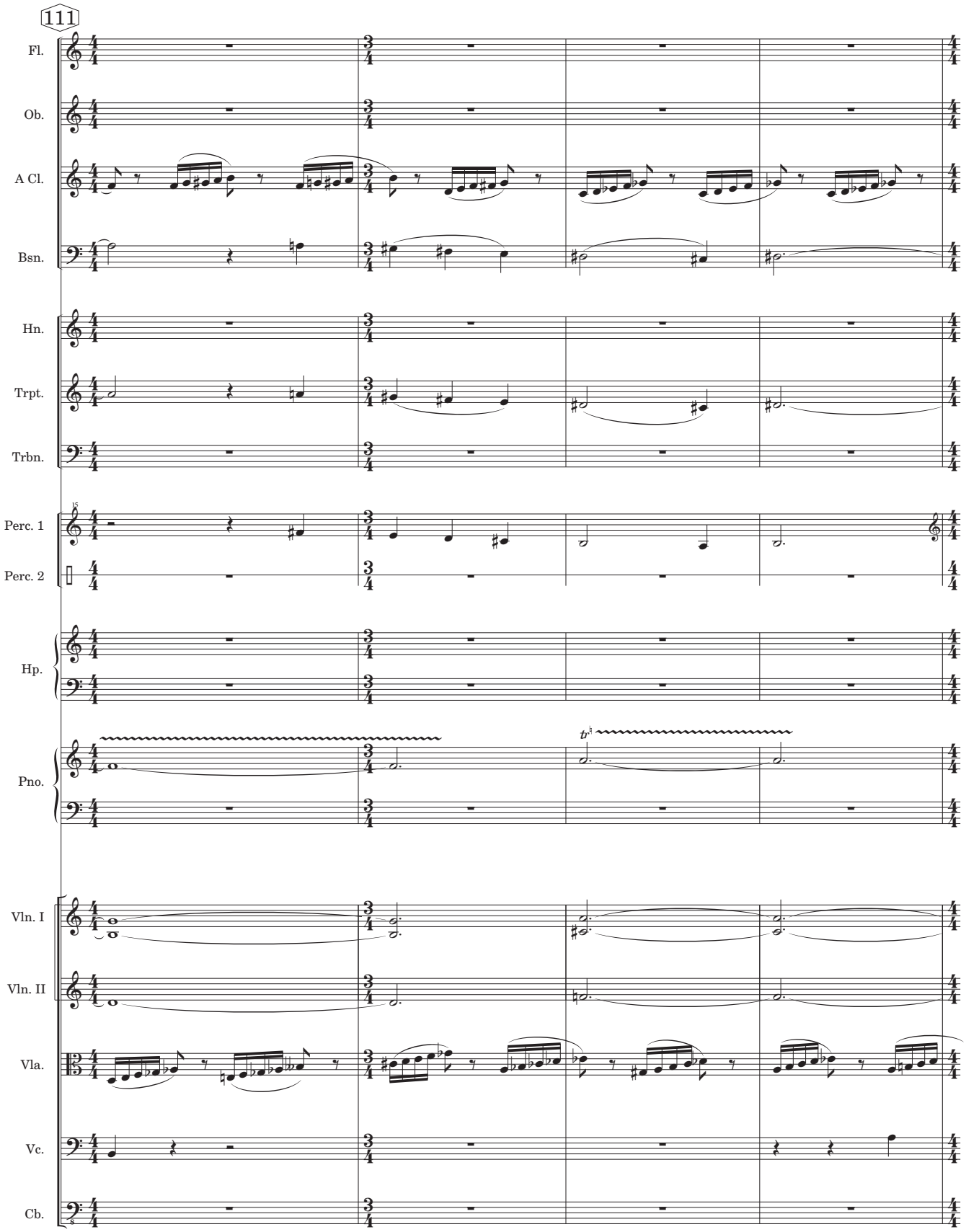

90
Picc.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
VIBES
Perc. 1
Perc. 2
Hp.
(8va)
Pno.
quasi gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

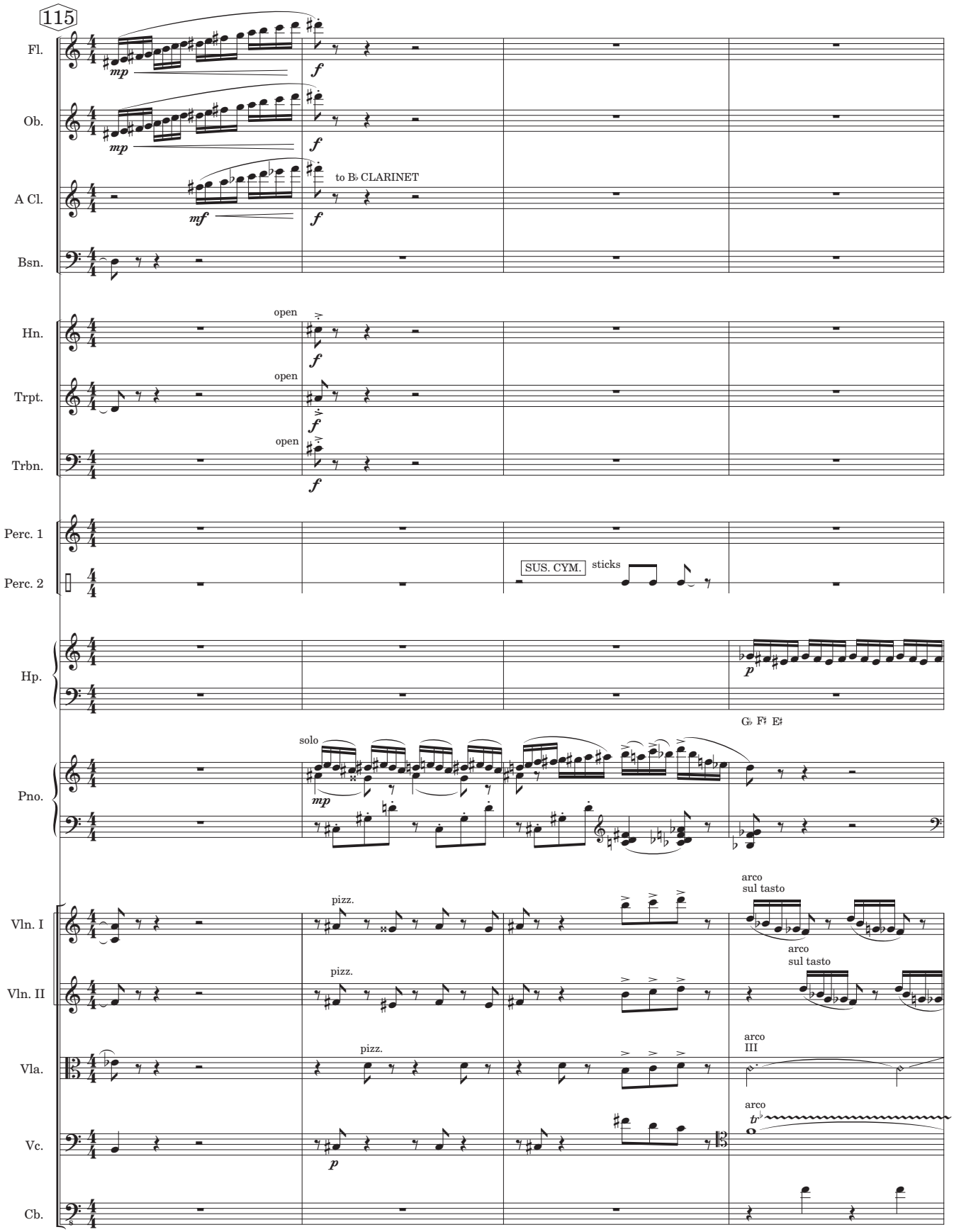

94
to FLUTE
FLUTE
Fl.
Ob.
Cl.
to A CLARINET
Bsn.
Hn.
open
Trpt.
open
Trbn.
VIBES
white note gliss.
Perc. 1
Perc. 2
SUS. CYM.
sticks
Hp.
Pno.
Vln. I
Vln. II
Vla.
arco
Vc.
Cb.

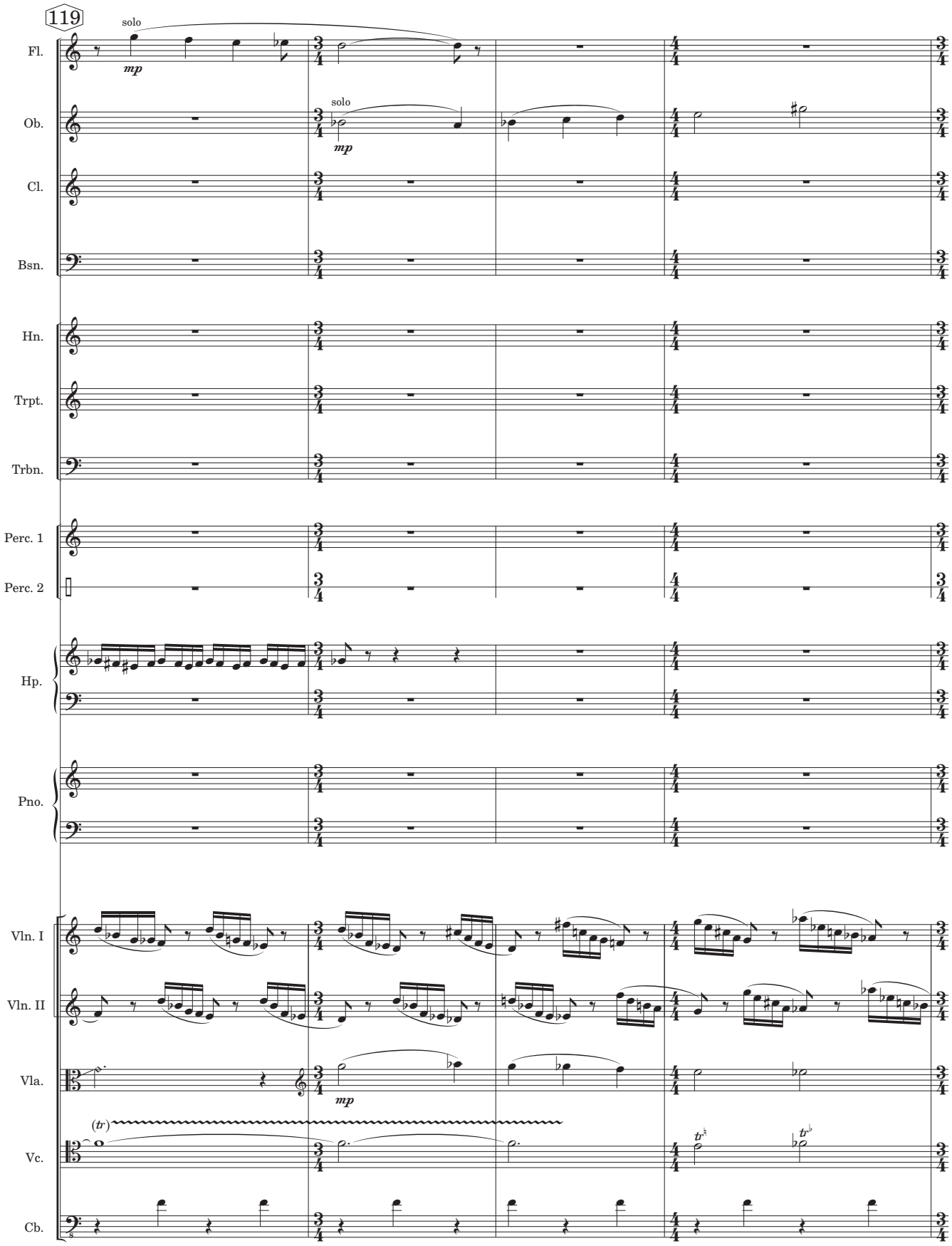

98
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
straight mute
straight mute
straight mute
GLOCK.
pizz.
col legno
col legno
pizz.

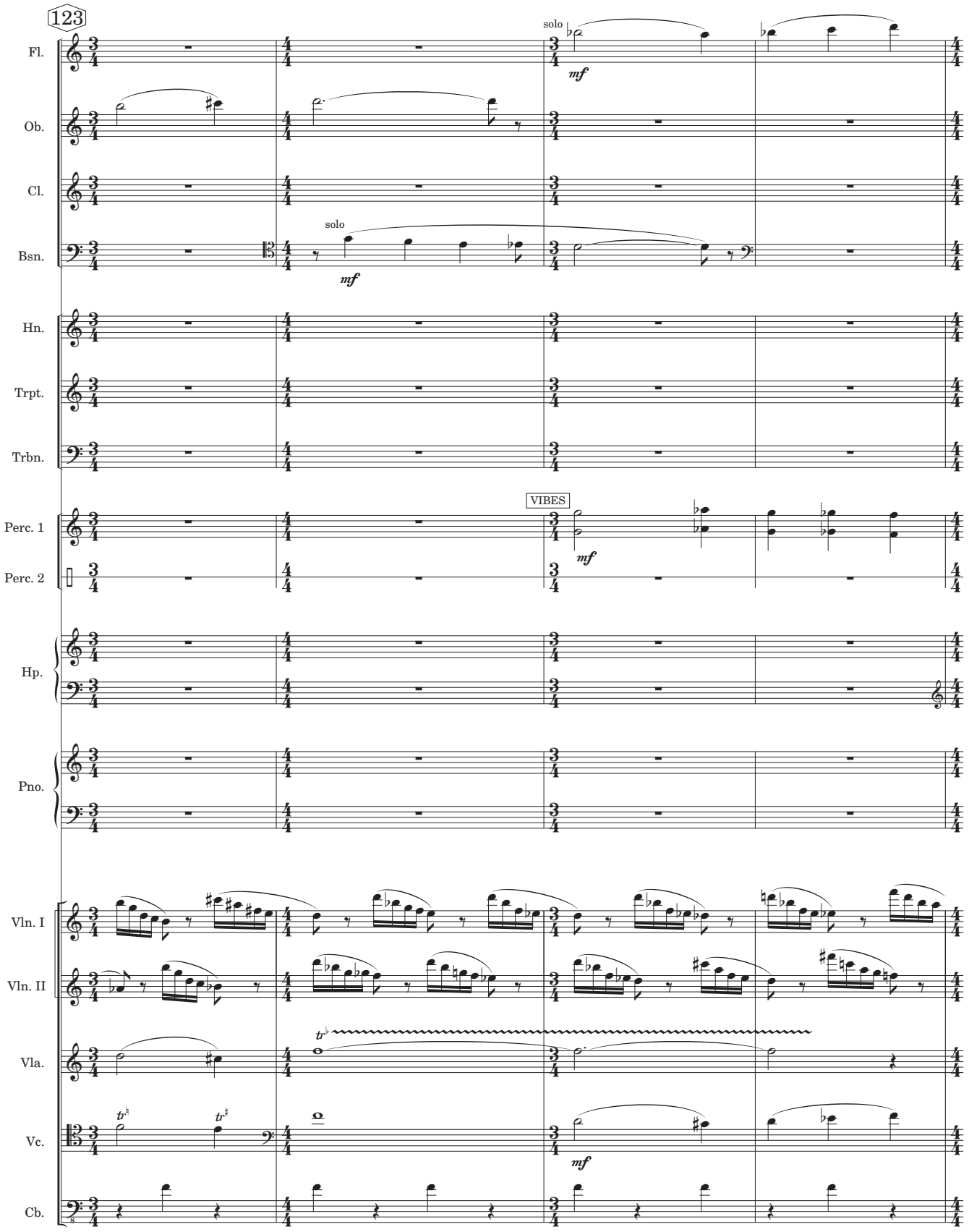

103
Fl.
Ob.
A Cl.
A CLARINET
Bsn.
Hn.
Trpt.
solo
(mute)
Trbn.
Perc. 1
GLOCK.
Perc. 2
Hp.
Pno.
Vln. I
arco
Vln. II
col legno
arco
ord.
Vla.
col legno
arco
ord.
Vc.
Cb.
pizz.

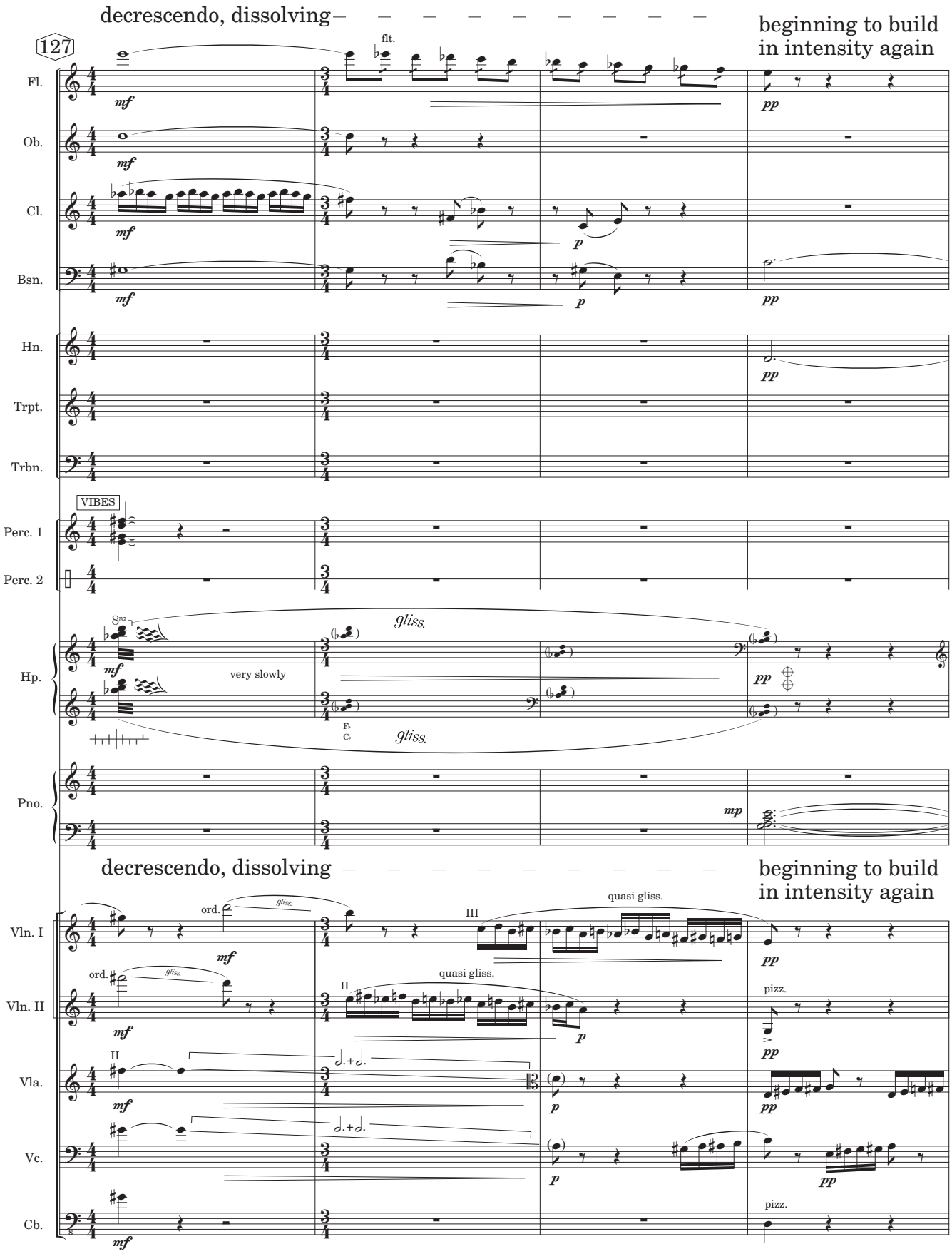

107
Fl.
solo
poco f
Ob.
A Cl.
poco f
mf
Bsn.
poco f
mf
Hn.
Trpt.
poco f
mf
Trbn.
Perc. 1
Perc. 2
CRASH
p
Hp.
Pno.
Vln. I
mf
mp
Vln. II
mf
mp
Vla.
poco f
mf
IV
gliss.
Vc.
poco f
pizz.
mp
Cb.
mf

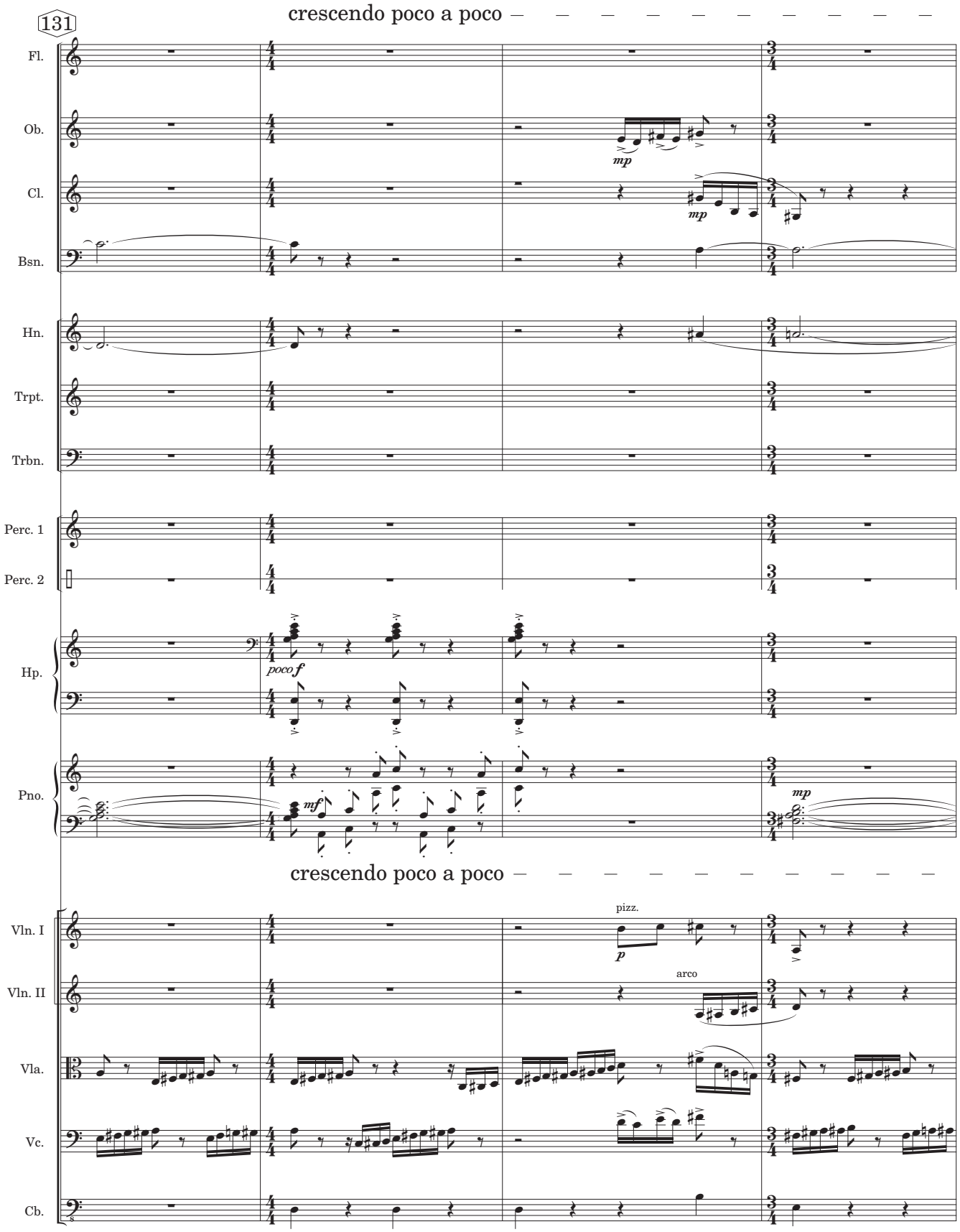

111
Fl.
Ob.
A Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

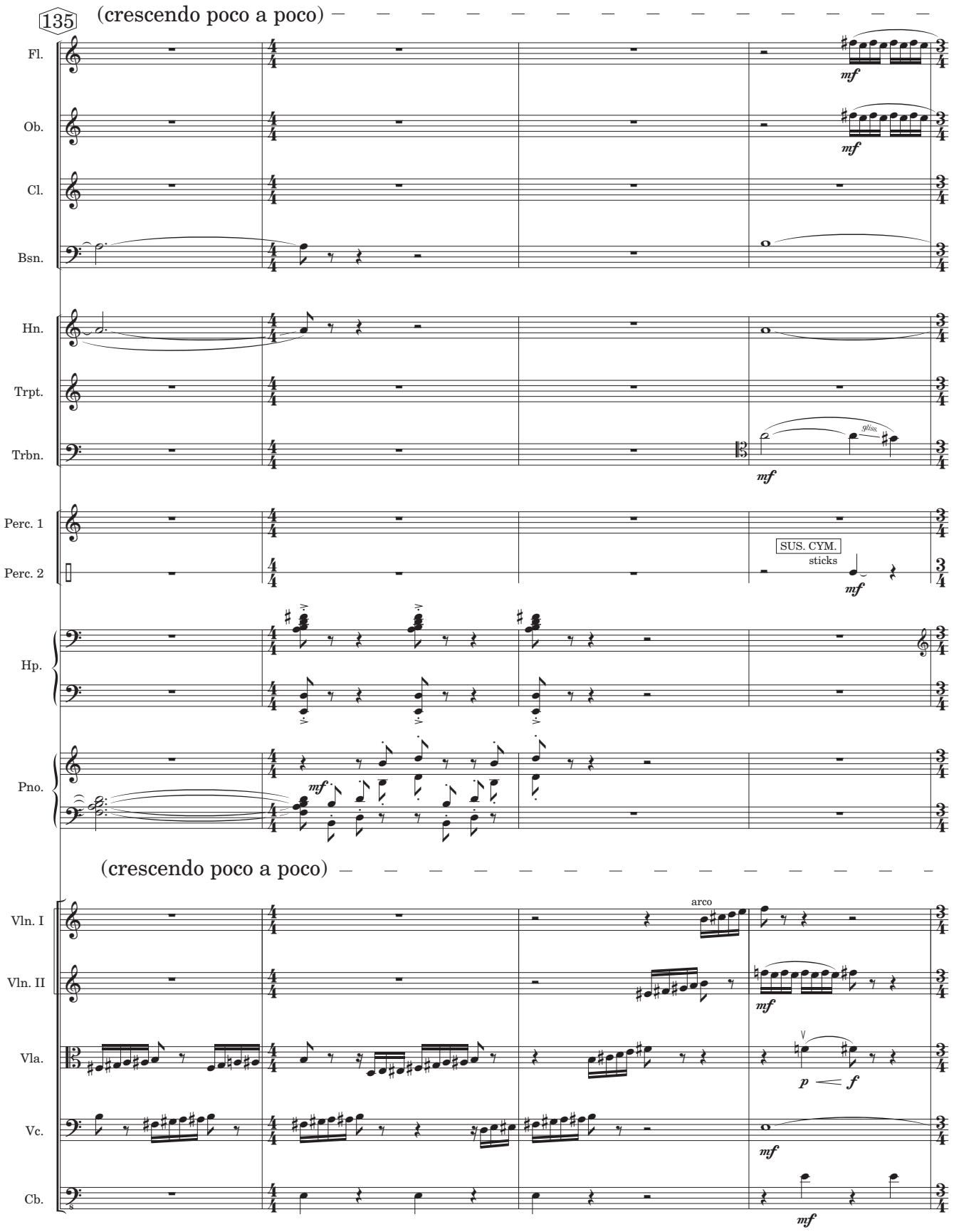

115
Fl.
mp
f
Ob.
mp
f
A Cl.
mf
f
to B♭ CLARINET
Bsn.
Hn.
open
f
Trpt.
open
f
Trbn.
open
f
Perc. 1
Perc. 2
SUS. CYM.
sticks
Hp.
p
G♭ F♯ E♯
Pno.
solo
mp
Vln. I
pizz.
arco
sul tasto
Vln. II
pizz.
arco
sul tasto
Vla.
pizz.
arco
III
Vc.
p
arco
Cb.

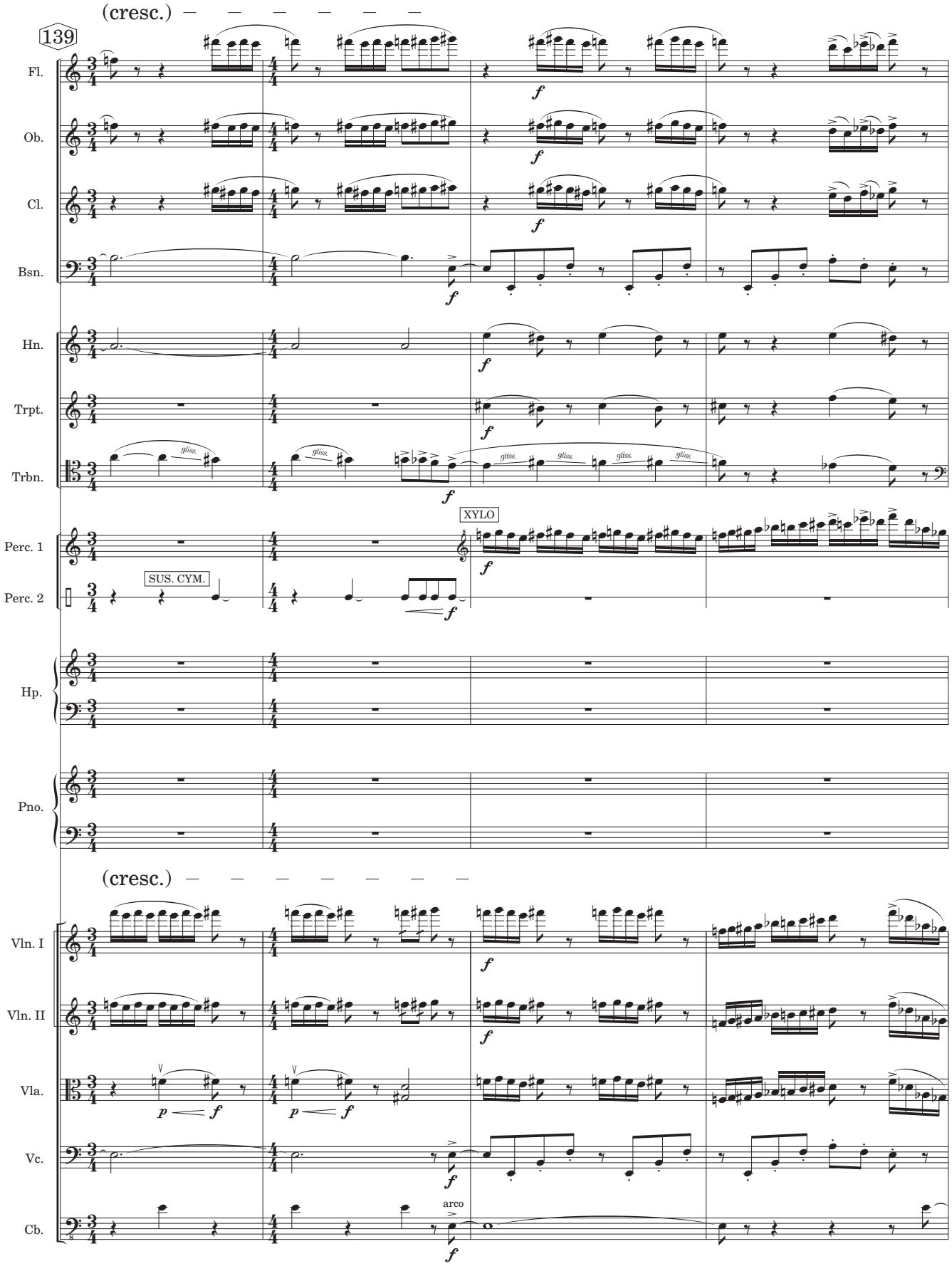

119
solo
Fl.
mp
solo
Ob.
mp
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
mp
(tr)
Vc.
Cb.

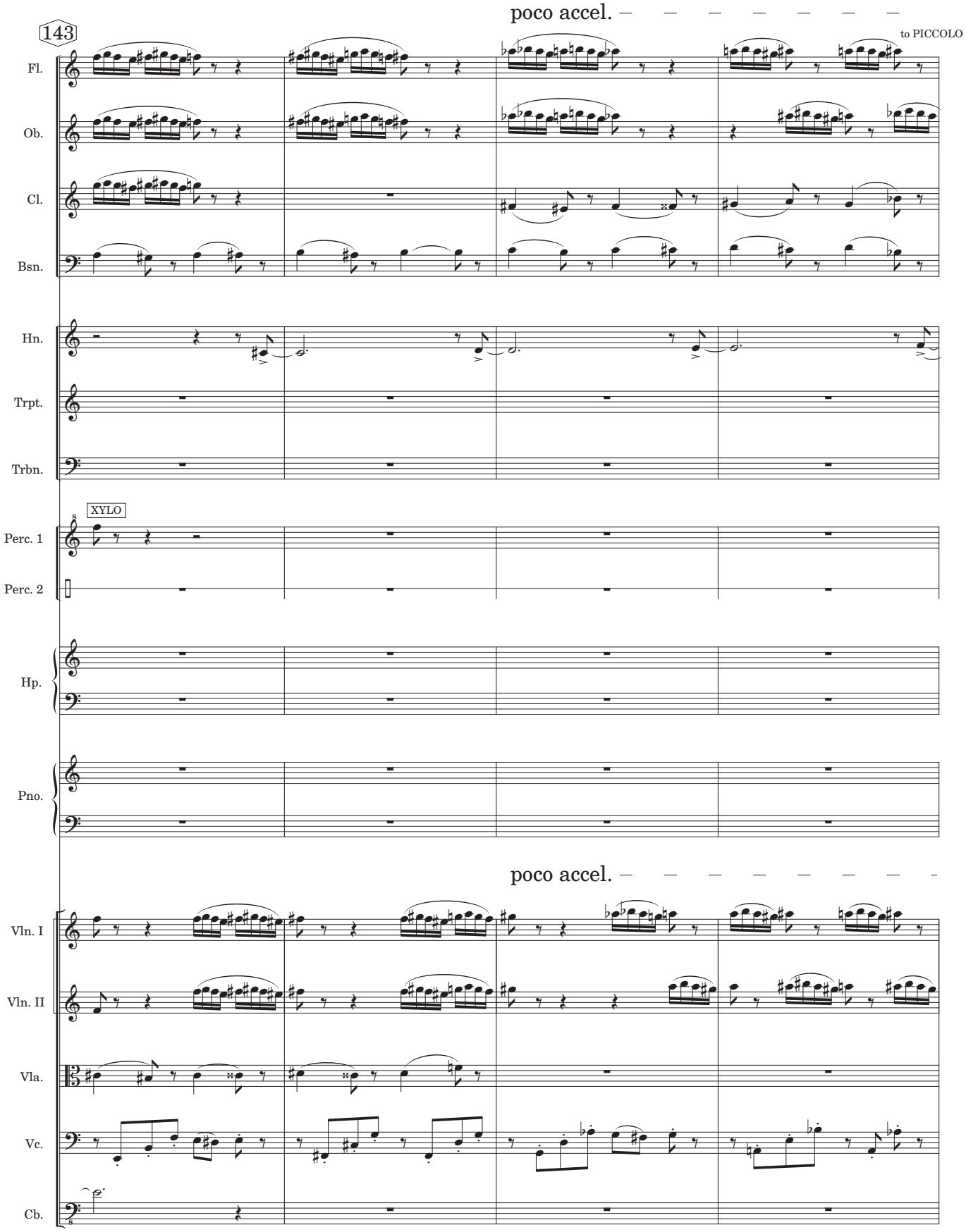

123
Fl.
solo
mf
Ob.
Cl.
Bsn.
solo
mf
Hn.
Trpt.
Trbn.
Perc. 1
VIBES
mf
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
Cb.

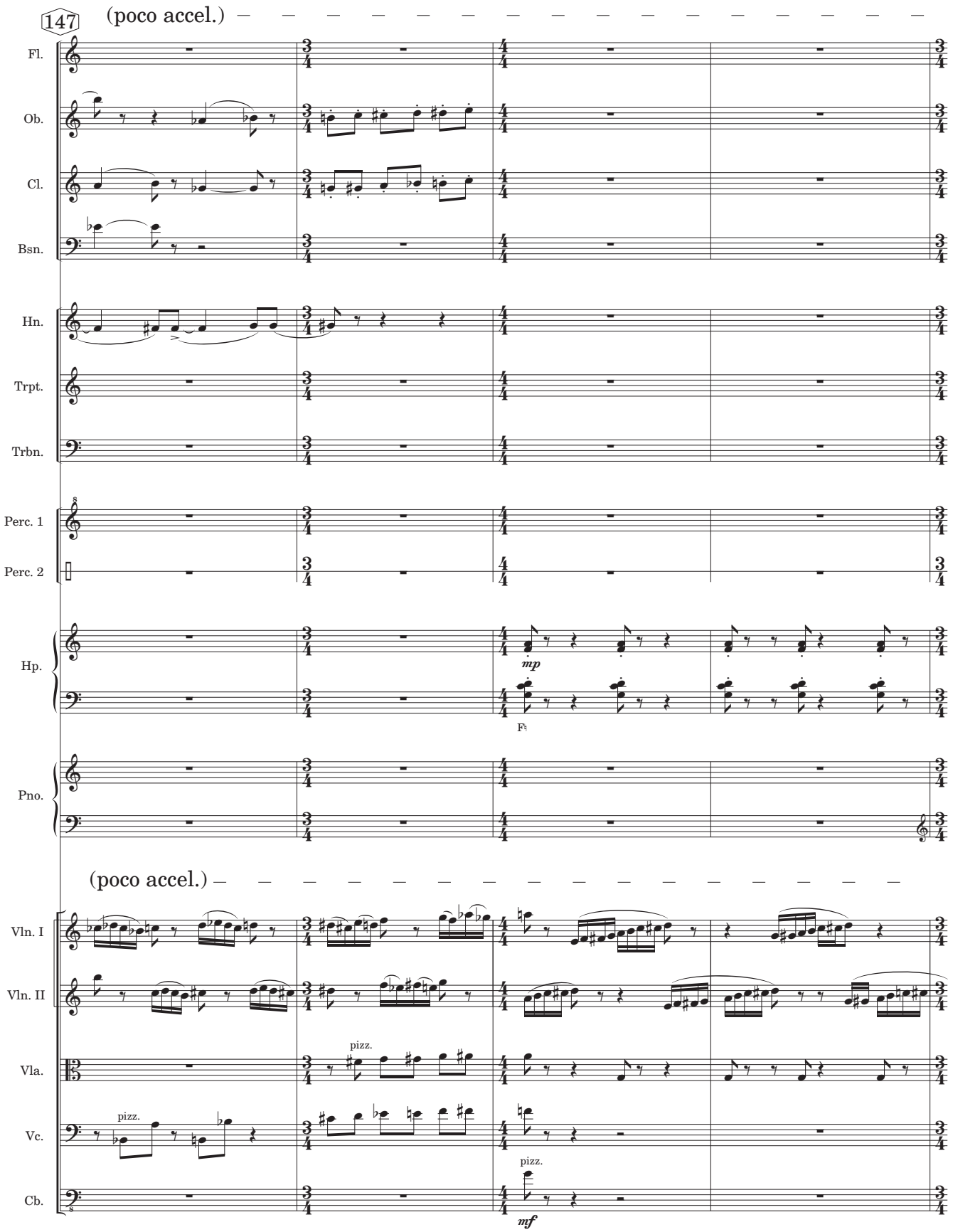

decrescendo, dissolving
beginning to build in intensity again
127
flt.
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
VIBES
Perc. 1
Perc. 2
Hp.
very slowly
gliss.
Pno.
decrescendo, dissolving
beginning to build in intensity again
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.
III
II
quasi gliss.
pizz.

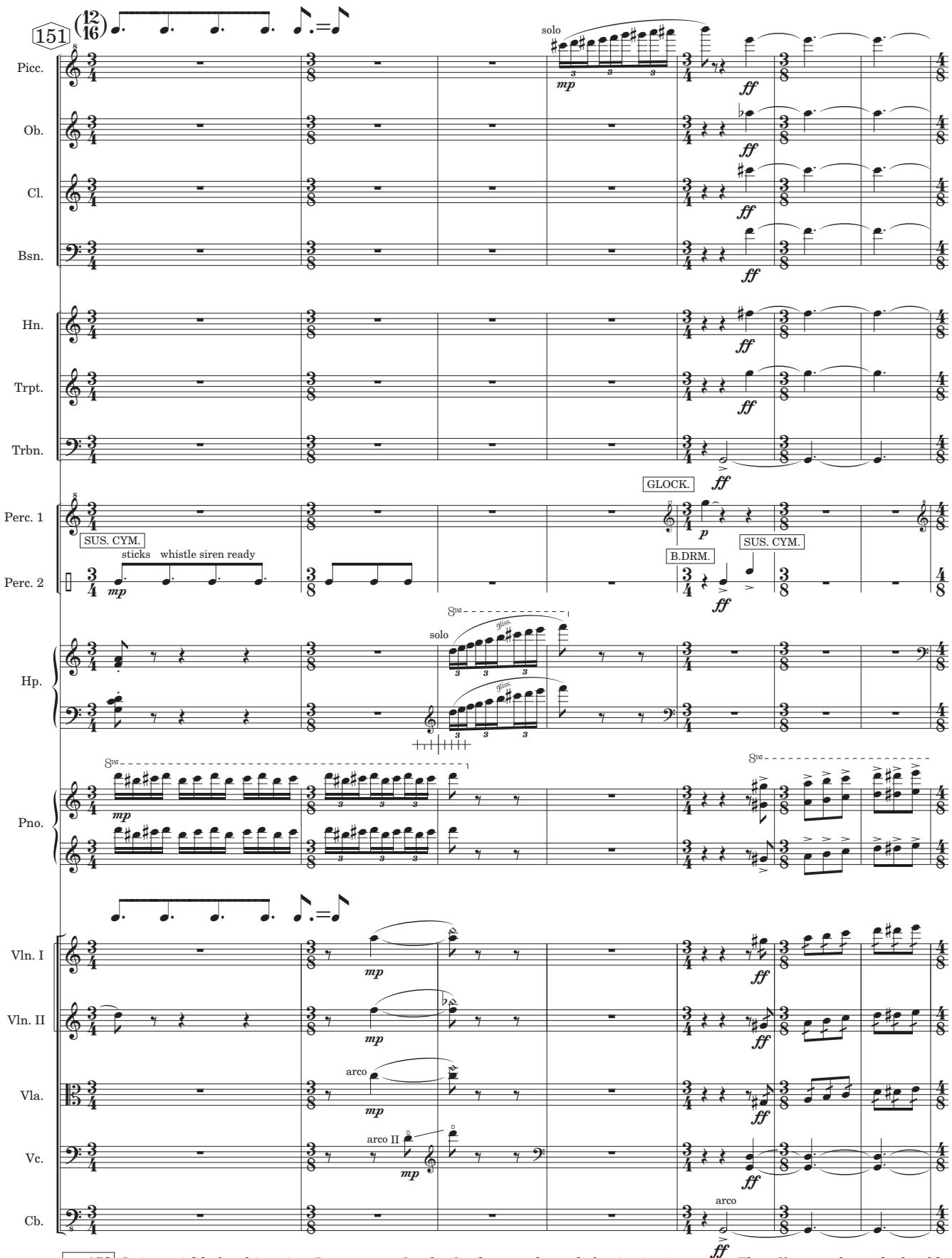

131
crescendo poco a poco
Fl.
Ob.
mp
Cl.
mp
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
poco f
Pno.
mf
mp
crescendo poco a poco
Vln. I
pizz.
p
Vln. II
arco
Vla.
Vc.
Cb.


135
(crescendo poco a poco)
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
gliss.
Perc. 1
Perc. 2
SUS. CYM.
sticks
Hp.
Pno.
(crescendo poco a poco)
Vln. I
arco
Vln. II
Vla.
Vc.
Cb.

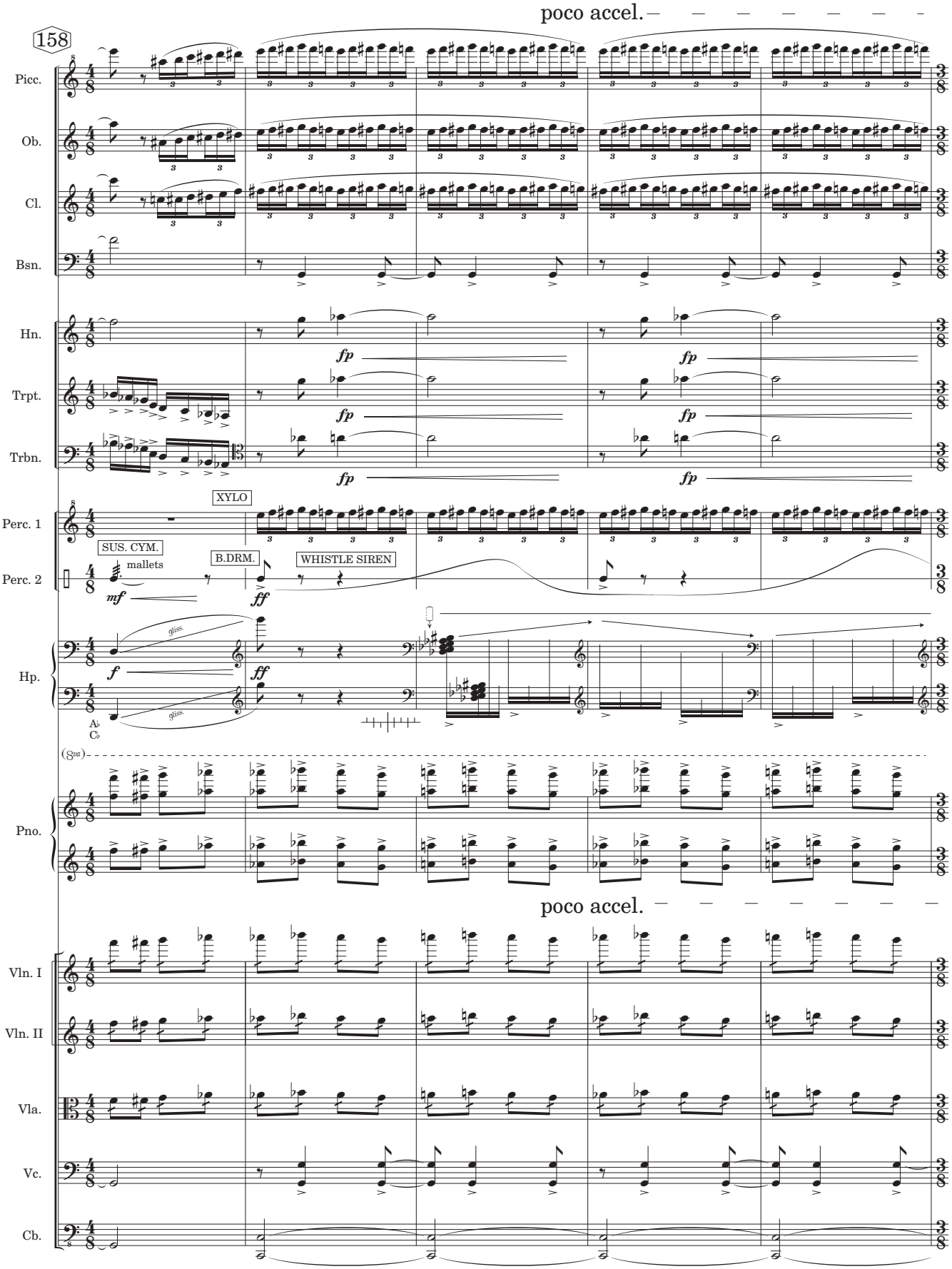

(cresc.)
139
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
gliss.
Perc. 1
XYLO
Perc. 2
SUS. CYM.
Hp.
Pno.
(cresc.)
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

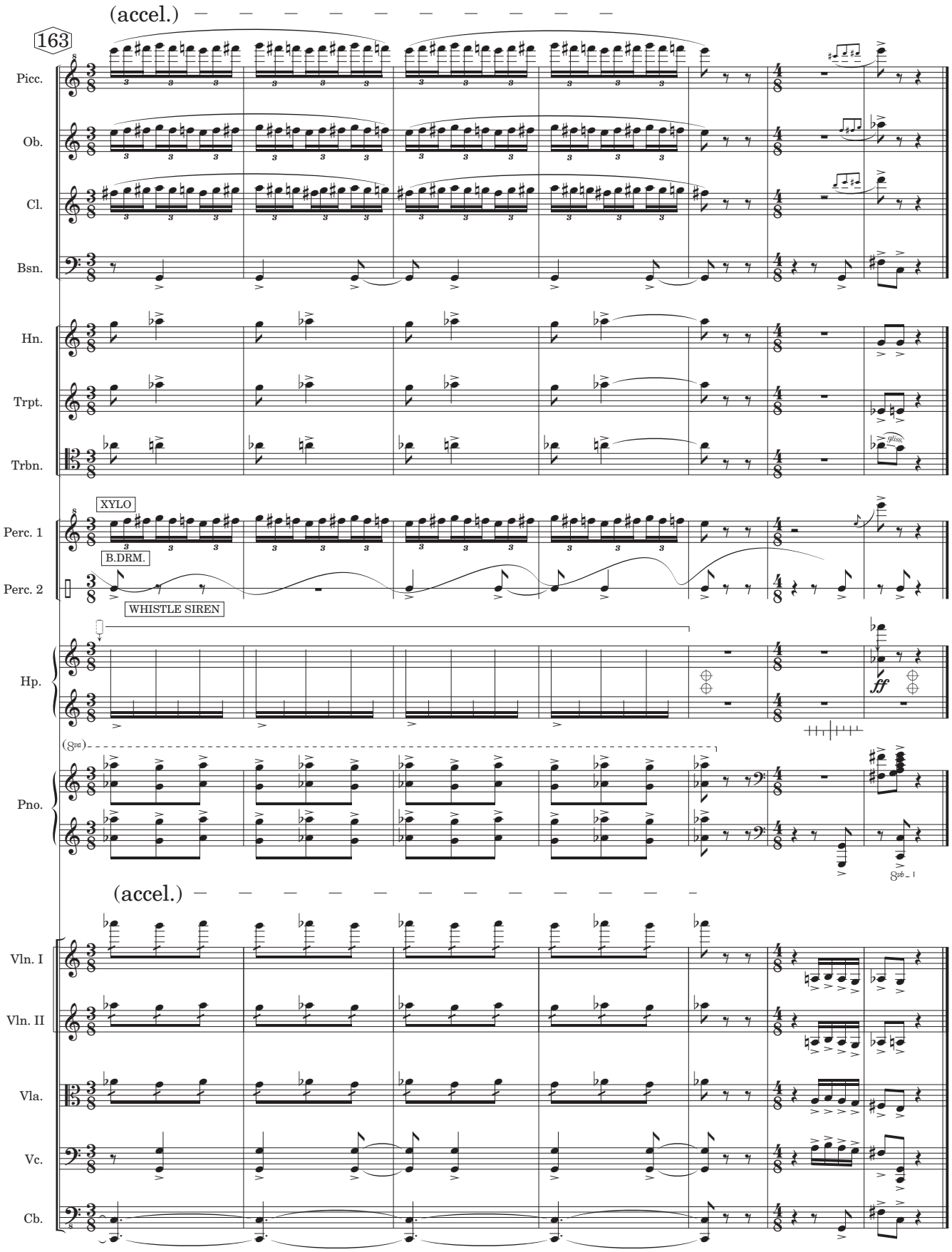

143
poco accel.
to PICCOLO
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
Perc. 2
Hp.
Pno.
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.


147
(poco accel.)
Fl.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
Perc. 1
Perc. 2
Hp.
mp
Pno.
(poco accel.)
Vln. I
Vln. II
Vla.
pizz.
Vc.
pizz.
Cb.
pizz.
mf



m. 152 Quite quickly by this point. Leave room for the further accelerando beginning in m.160. The effect, at the end, should be a maniacal, almost out-of-control frenzy.


158
poco accel.
Picc.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
fp
XYLO
Perc. 1
SUS. CYM.
mallets
B.DRM.
WHISTLE SIREN
Perc. 2
mf
ff
Hp.
f
gliss.
Pno.
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.


(accel.)
163
Picc.
Ob.
Cl.
Bsn.
Hn.
Trpt.
Trbn.
XYLO
Perc. 1
B.DRM.
Perc. 2
WHISTLE SIREN
Hp.
ff
Pno.
(accel.)
Vln. I
Vln. II
Vla.
Vc.
Cb.