Visions from Another World

after illustrations by J. J. Grandville

for chamber orchestra

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 humorous 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

The commission for *Visions from Another World* was supported by a 2008 Individual Artist Grant Award. This grant is funded by the City of Houston through Houston Arts Alliance. The piece was written for the River Oaks Chamber Orchestra. JoAnn Falletta conducted the work's premiere on October 11, 2008 at St. John the Divine Episcopal Church, Houston Texas.

haa houstonartsalliance

INSTRUMENTATION:

2 Flutes
(2. doubles Piccolo)
2 Oboes
2 B♭ Clarinets
(2. doubles B♭ Bass Clarinet)
2 Bassoons
2 Horns in F
1 Trumpet in C
1 Trombone
Timpani
Percussion (3 players; see assignments below)

Vibraphone, Xylophone, Glockenspiel Snare Drum, Small Bass Drum, Tambourine 2 Suspended Cymbals, Crash Cymbals Triangle, 1 Chime (d♭^{1}), Whistle Siren, Sand Blocks

Harp
Harpsichord (2x8', 1 x 4', Buff)
Strings (minimum 66432)

PERCUSSION ASSIGNMENTS:

1. Ronde Fantastique

Percussion 1: Vibraphone, Glockenspiel, Xylophone
Percussion 2: Snare Drum, Triangle, Crash Cymbal, Suspended Cymbal
Percussion 3: Snare Drum (shared with Percussion 2), Tambourine, Small Bass Drum, Suspended Cymbal

2. Funeral Cortège of the Silkworm

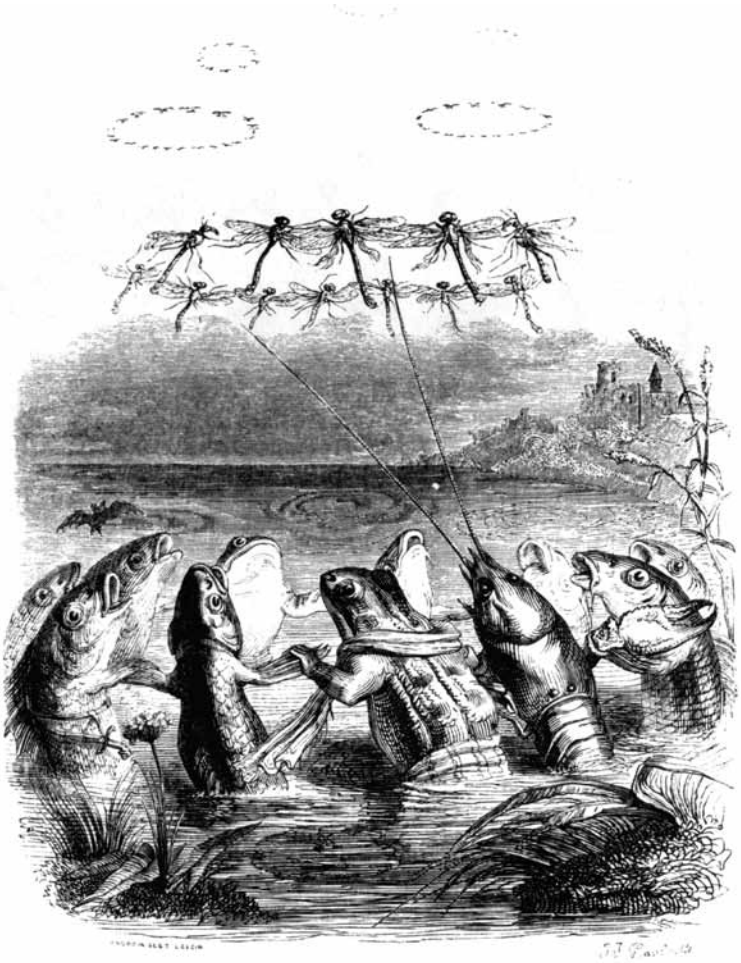
Percussion 1: Vibraphone, Glockenspiel
Percussion 2: Snare Drum, Sand Block, Suspended Cymbal
Percussion 3: Chime (d♭^{1})

3. Spinning Ballerina

Percussion 1: Vibraphone, Glockenspiel, Crash Cymbal
Percussion 2: Triangle, Small Bass Drum, Suspended Cymbal
Percussion 3: Whistle Siren, Small Bass Drum (shared with Percussion 2), Suspended Cymbal

NOTES:

Divided seating for the violins will best take advantage of the stereophonic effects in the piece (especially in the first and last movements). The oboes move backstage to begin the second movement, returning to the stage in time for their entrance later in the same movement. Except for the first stands, violins I and II use practice mutes to begin the second movement. The individual illustrations (included in the score) are in the public domain and may be reproduced in a program booklet or presented in a performance.



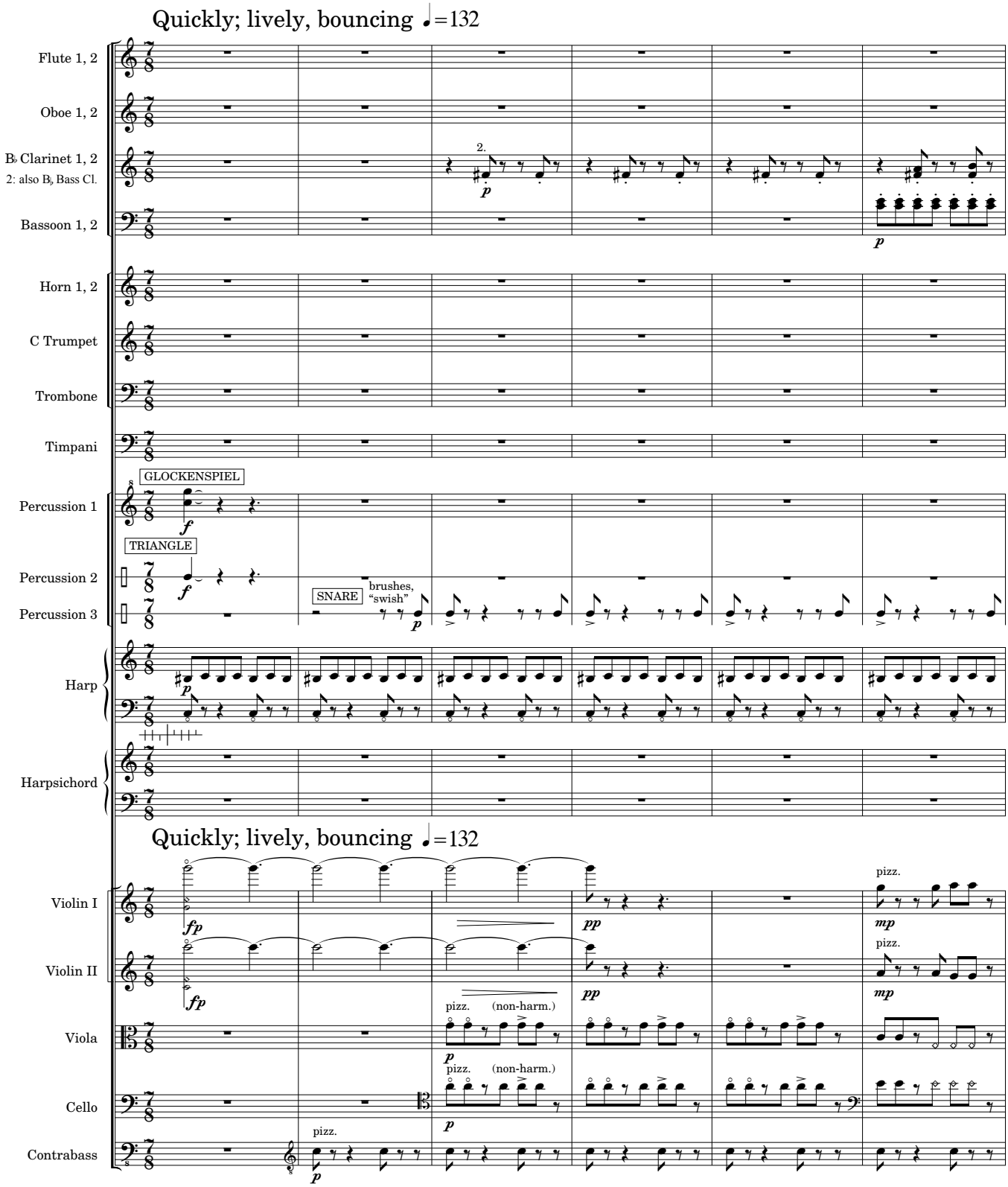
"Come forth, come forth! Lovers of dark nights and limpid waters, innumerable tribes of fleet fins and hungry mouths, who crave peaceful and deserted shores, waters without fisherman and nets. Come here, red-blooded animals, golden carp, silver trout, greedy pike. Come slippery eels, brown crayfish—and 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

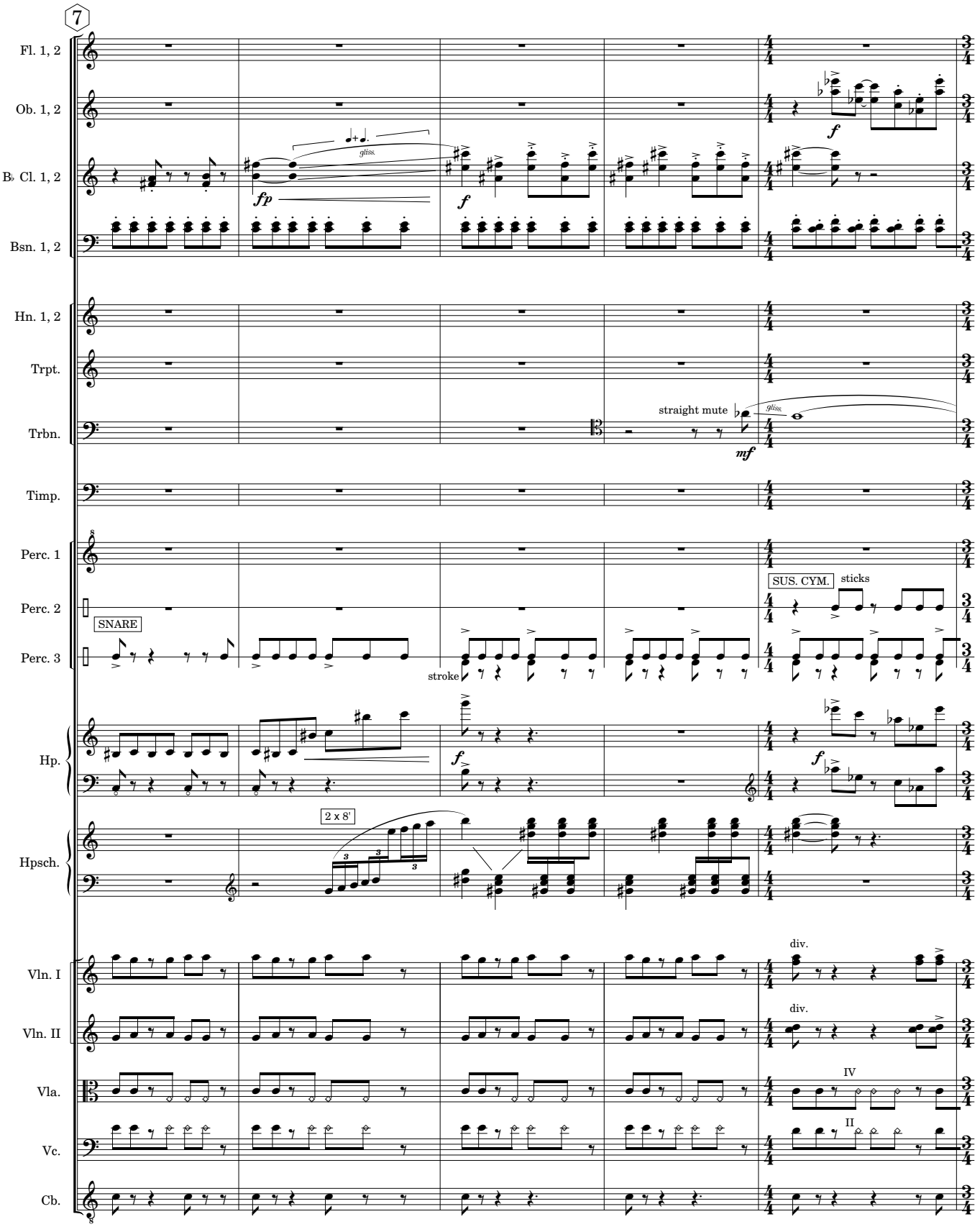
Visions from Another World

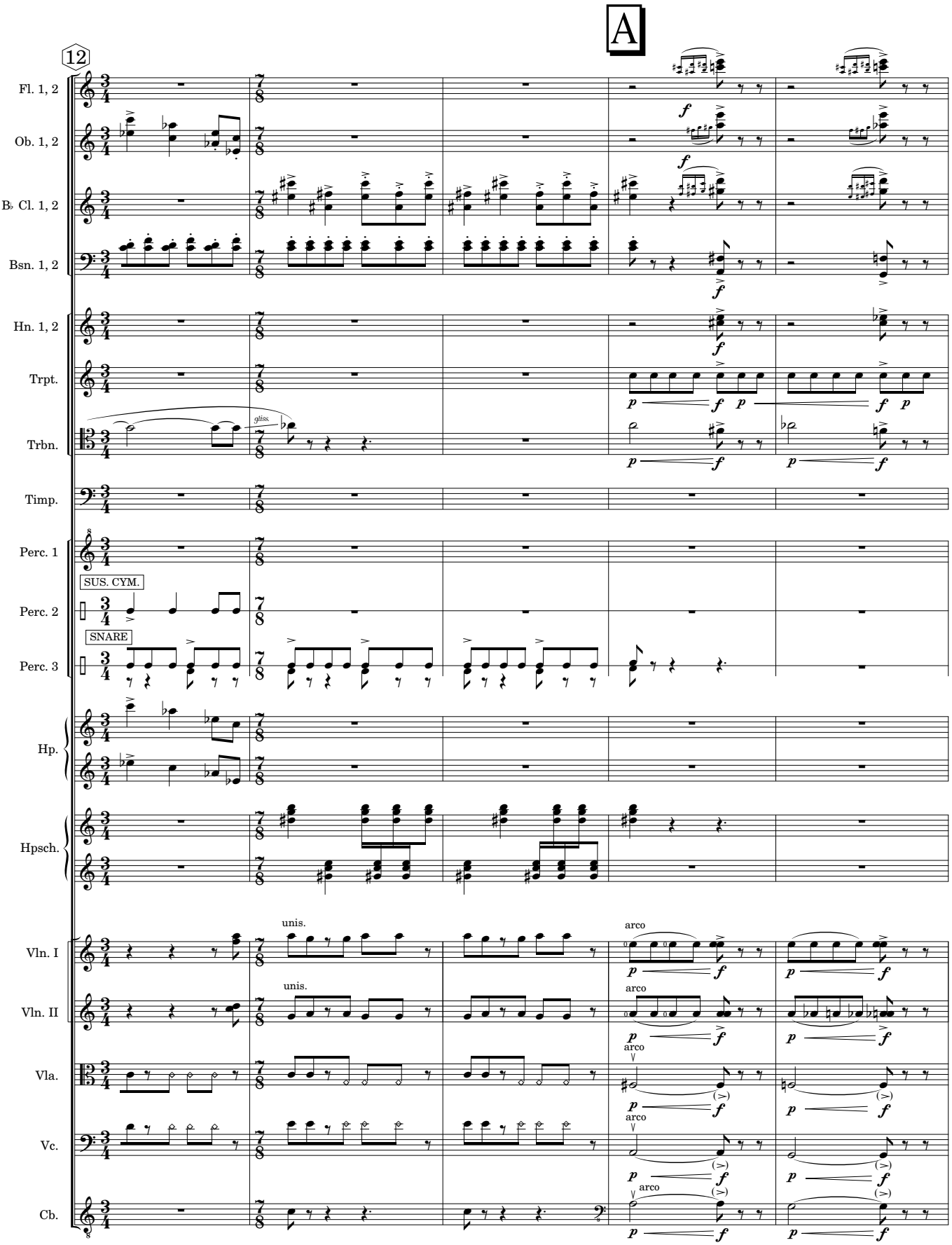
1. ronde fantastique

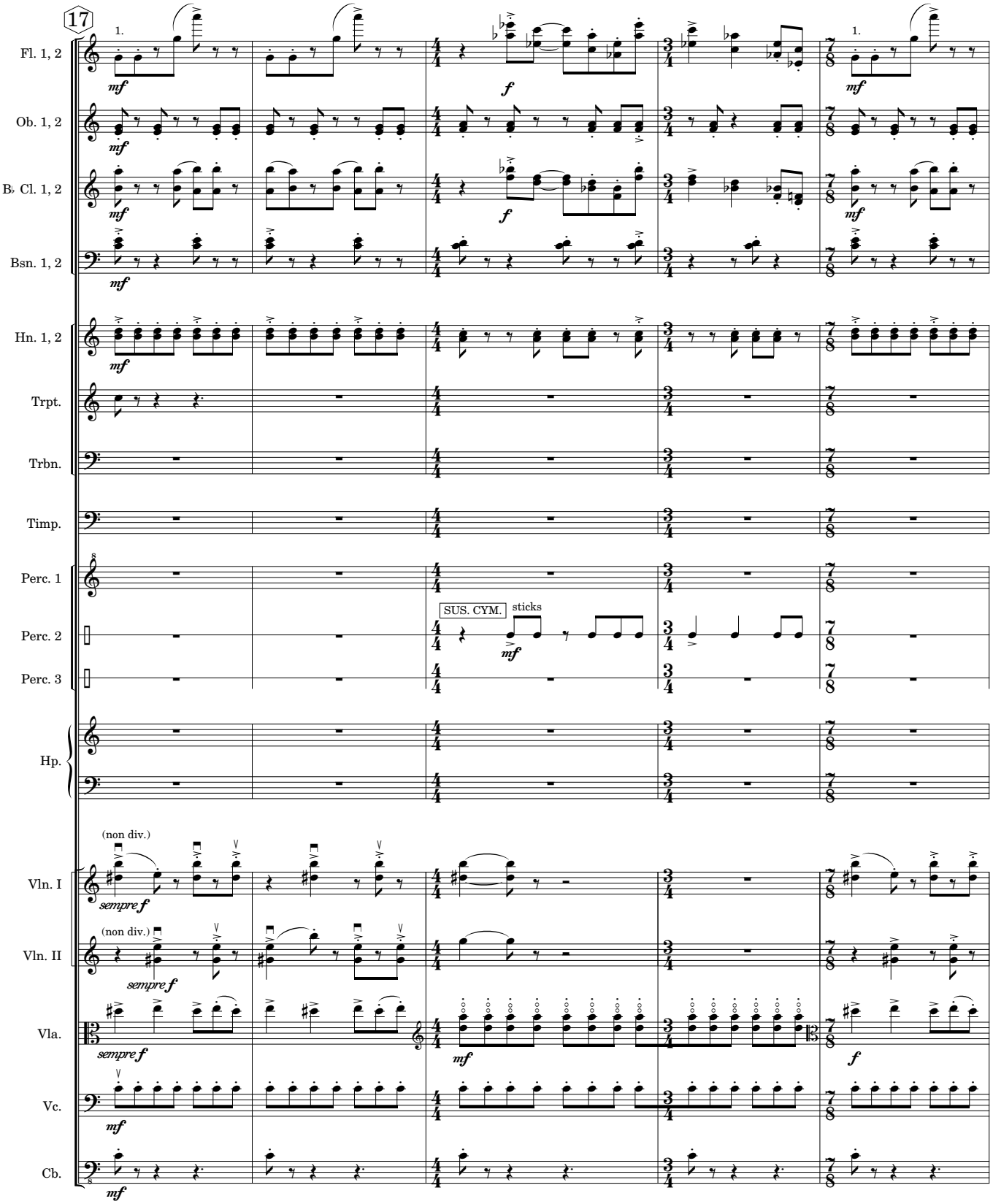
Karim Al-Zand
(2008)

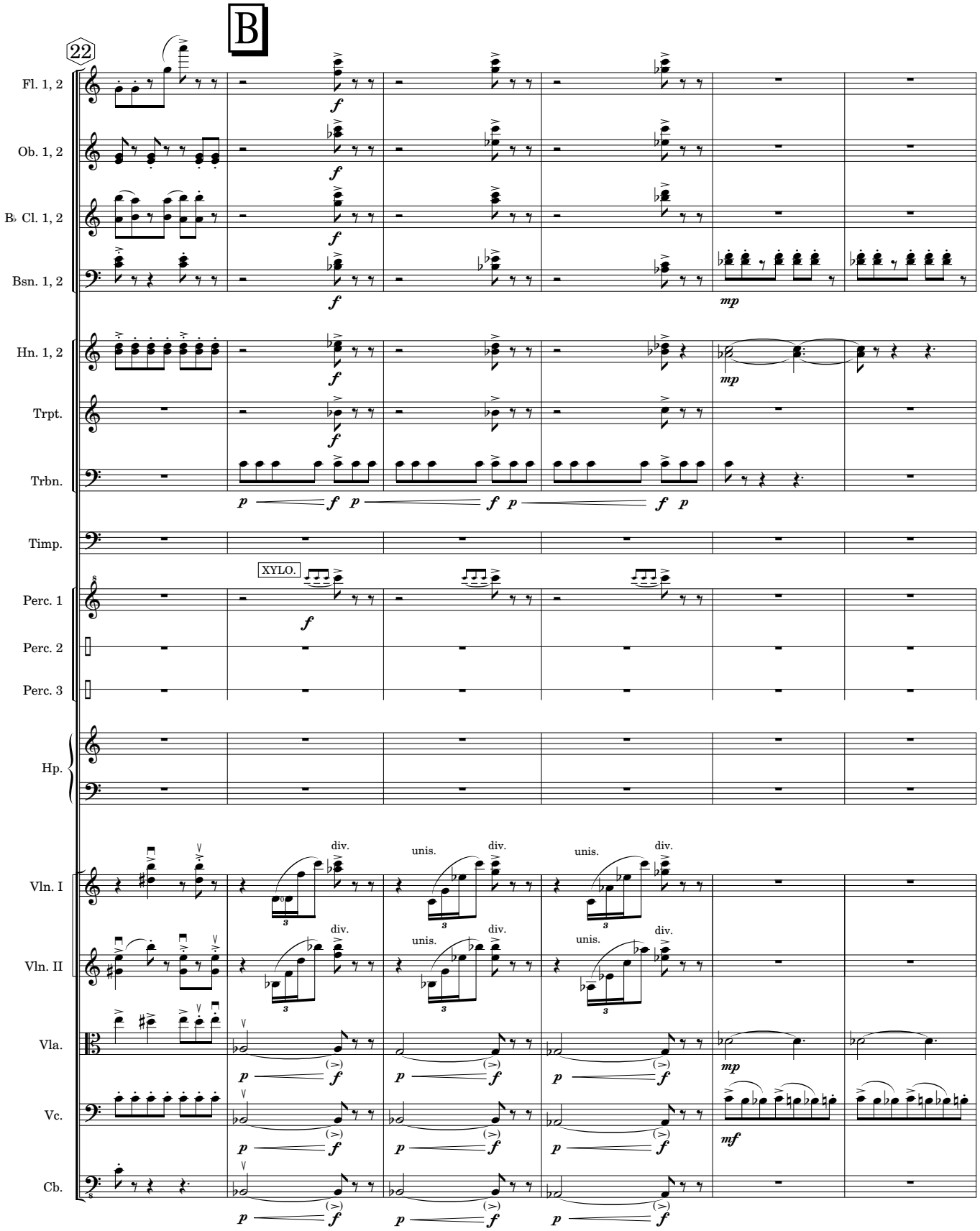


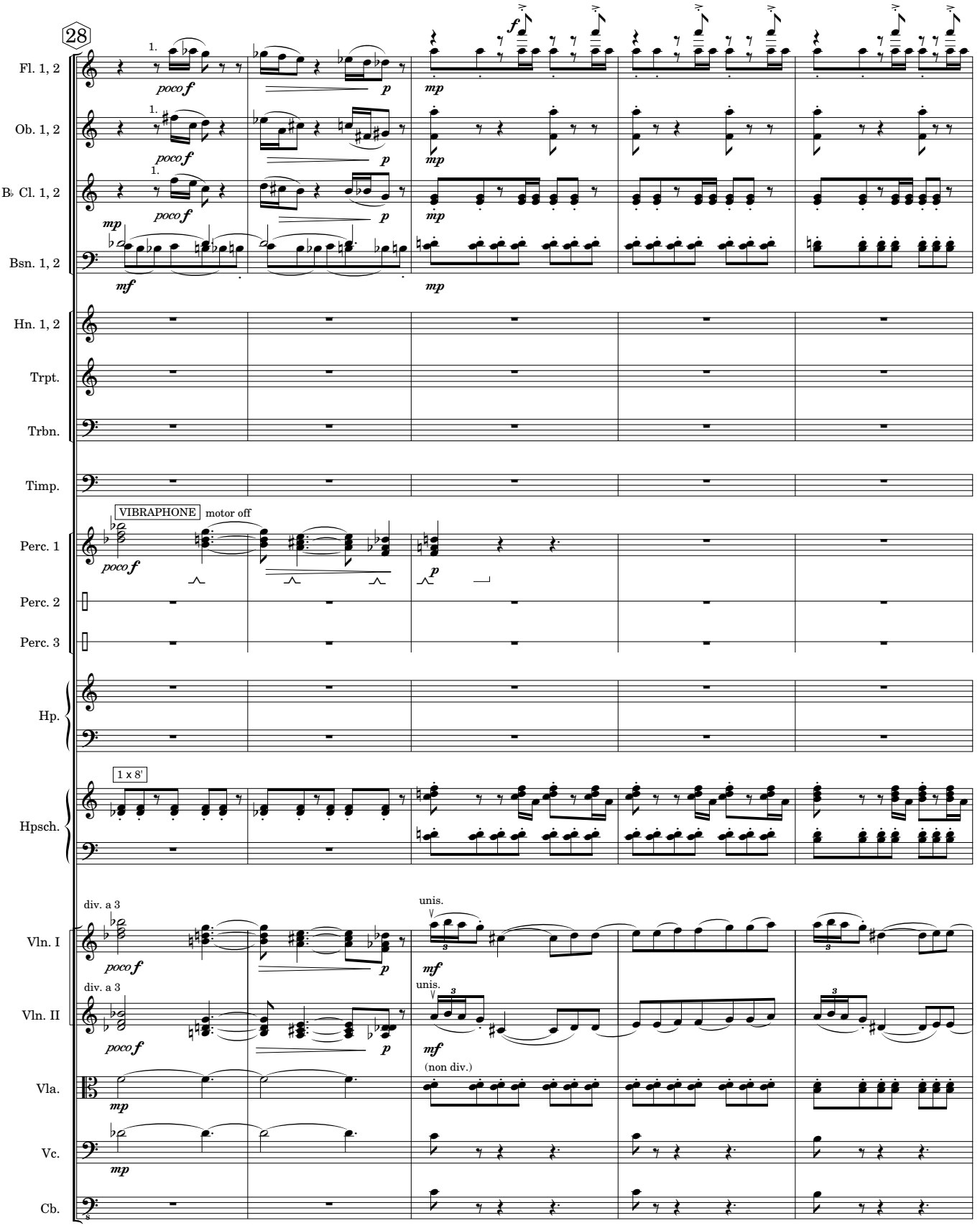
m. 1 All $\frac{7}{8}$ measures are 2+2+3 unles otherwise indicated.

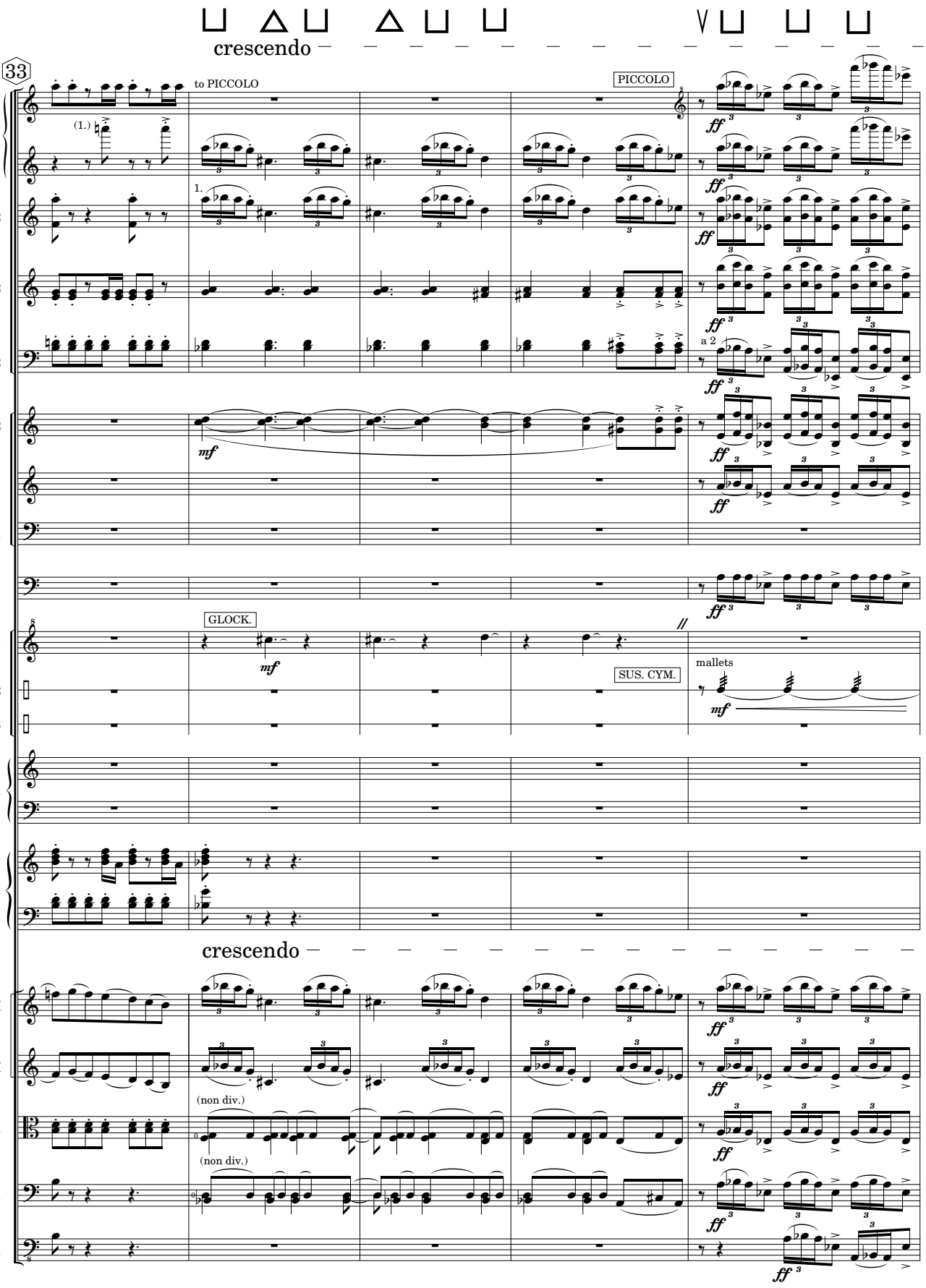

7
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
fp
f
straight mute
mf
SNARE
stroke
SUS. CYM.
sticks
2 x 8'
div.
IV
II

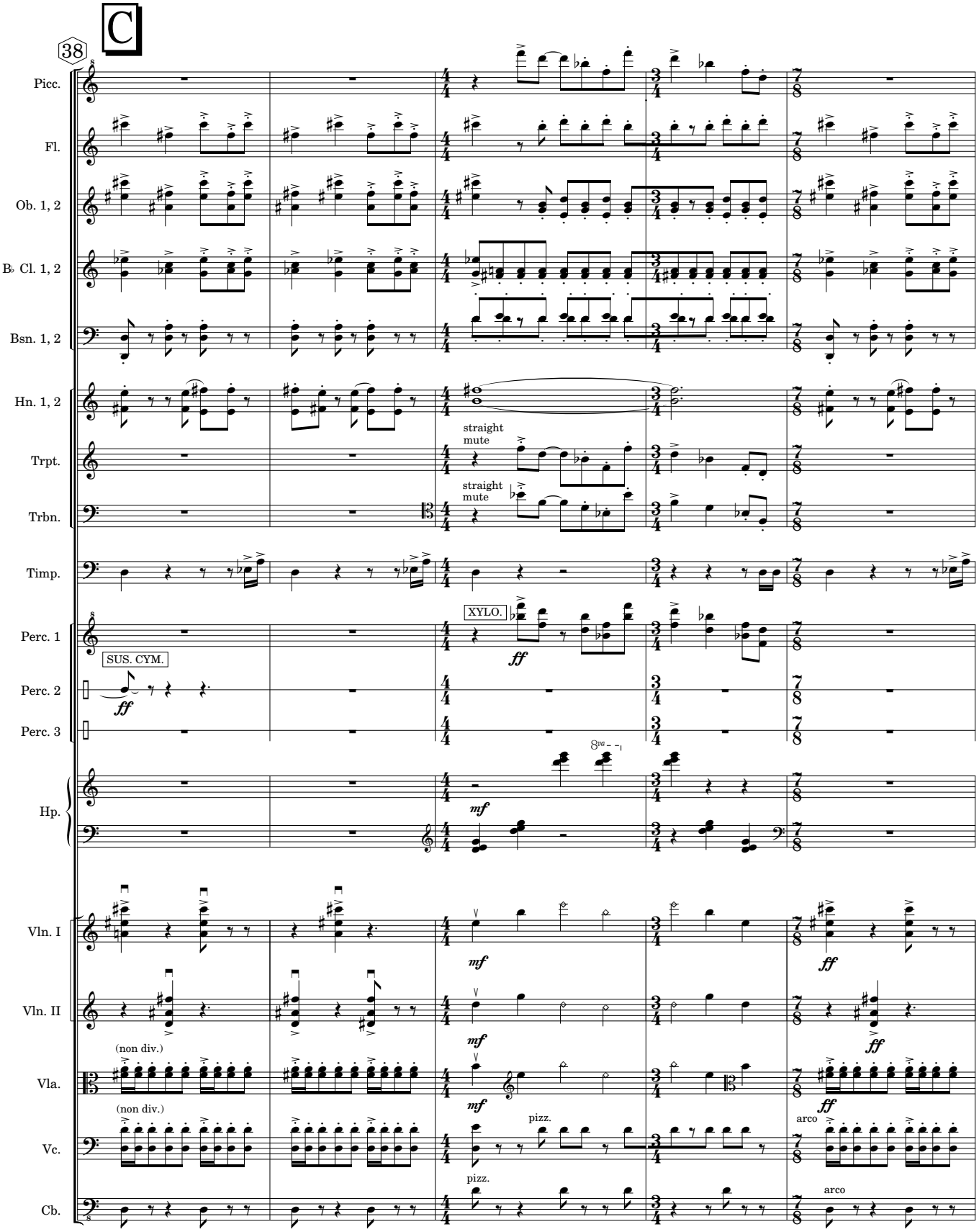

A
12
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
gliss.
Timp.
Perc. 1
SUS. CYM.
Perc. 2
SNARE
Perc. 3
Hp.
Hpsch.
Vln. I
unis.
arco
Vln. II
Vla.
Vc.
Cb.

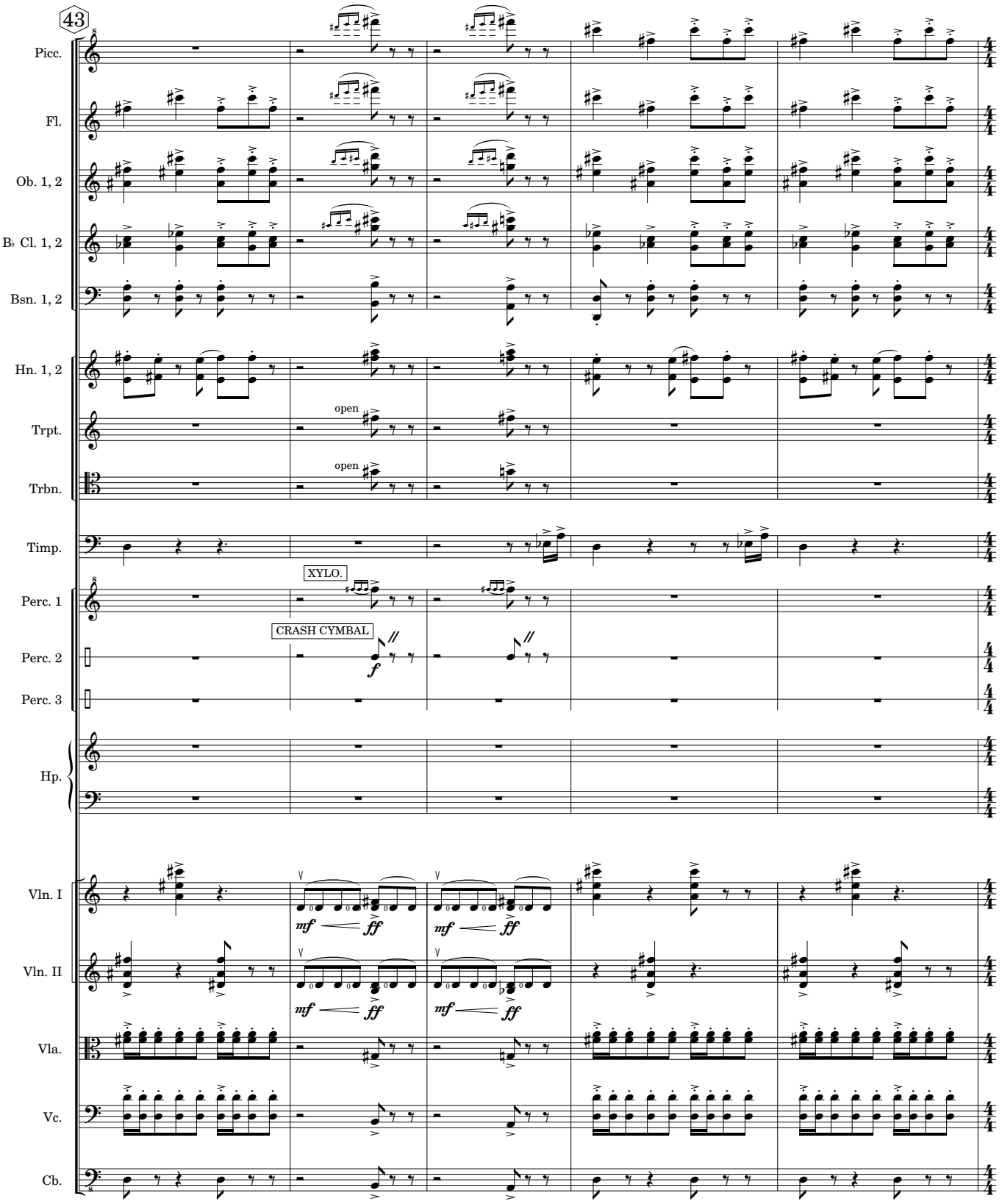

17
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
SUS. CYM.
sticks
(non div.)
sempre f

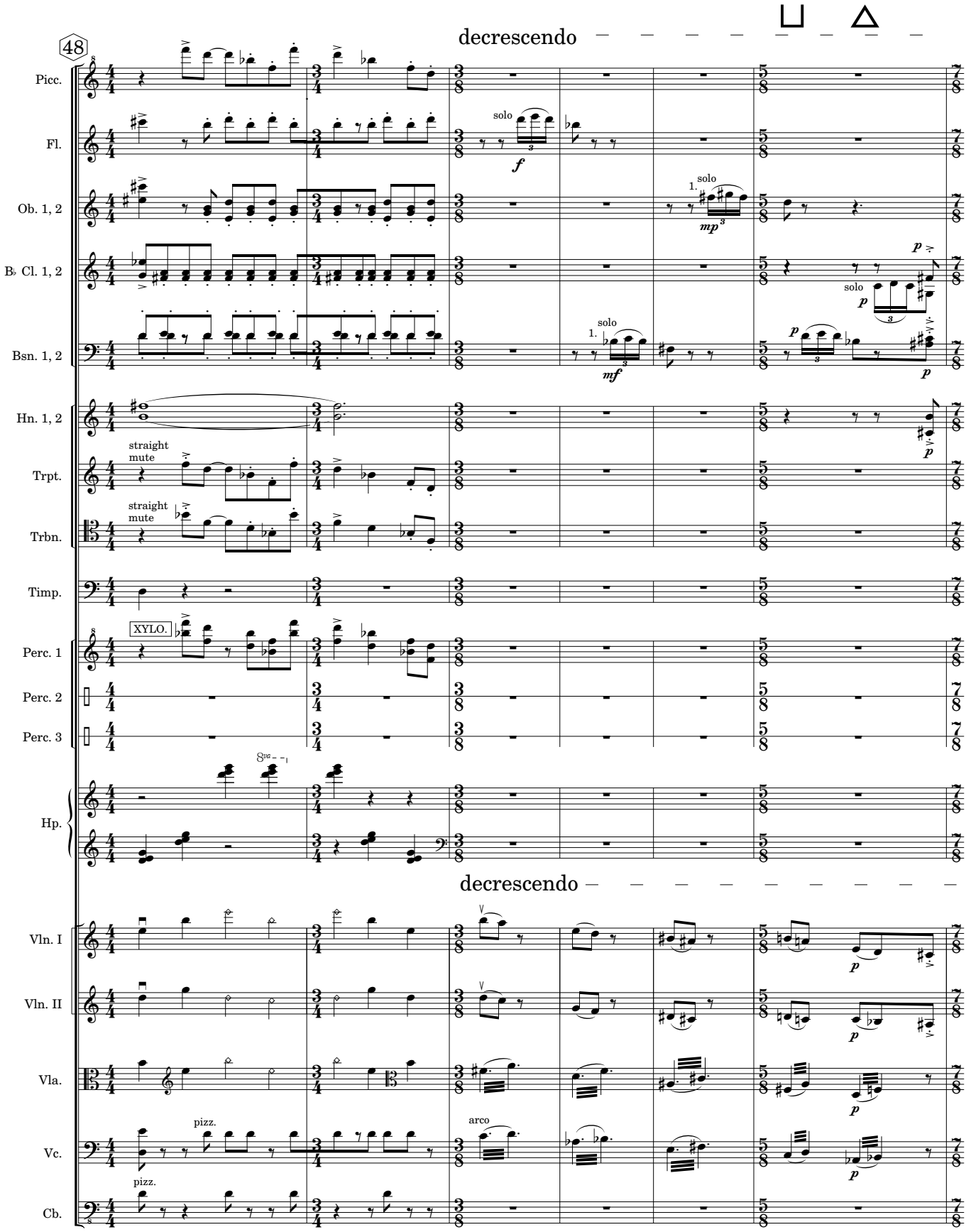

B
22
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
XYLO.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
unis.
div.
unis.
div.

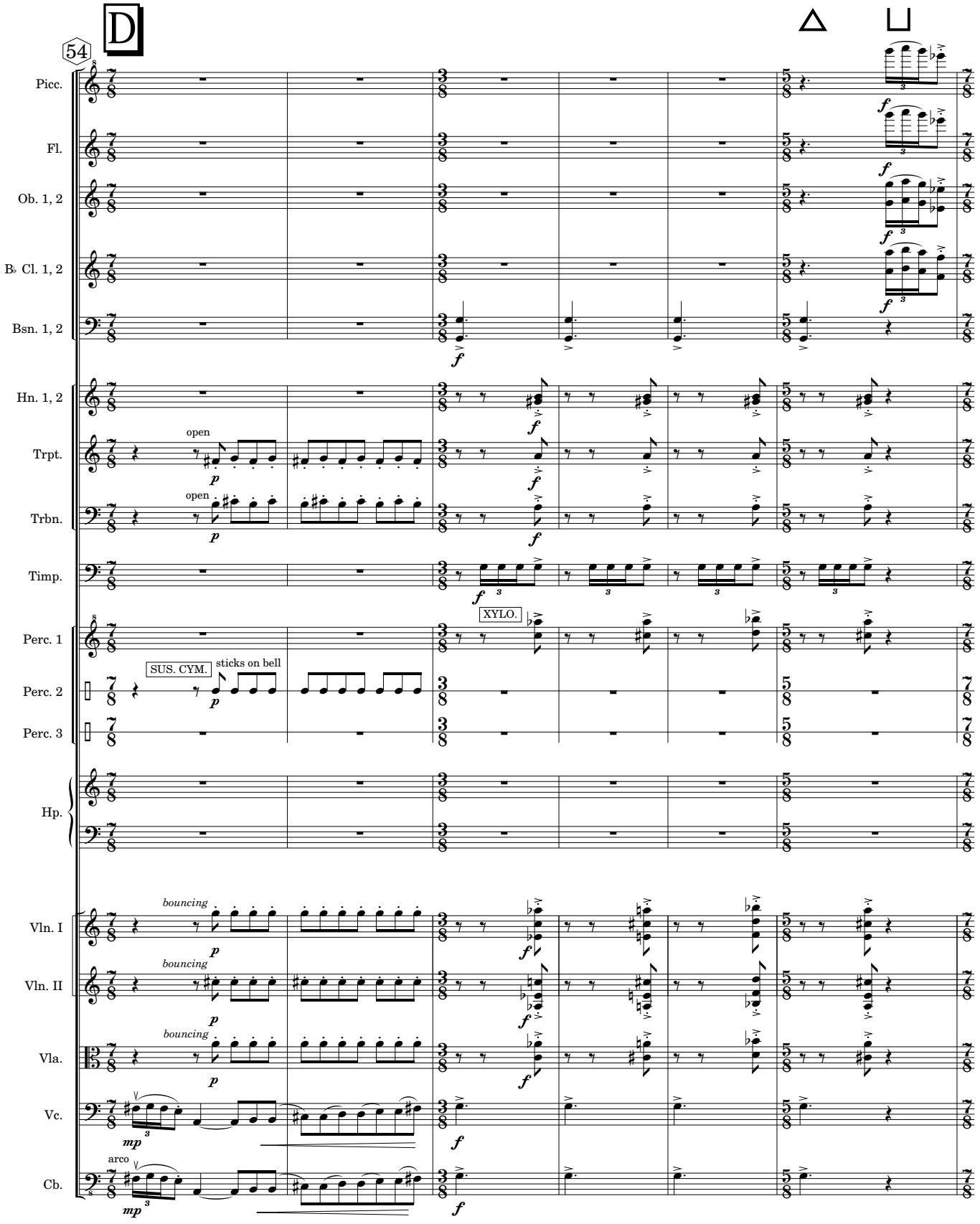

28
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
VIBRAPHONE
motor off
Perc. 1
Perc. 2
Perc. 3
Hp.
1 x 8'
Hpsch.
div. a 3
unis.
Vln. I
Vln. II
(non div.)
Vla.
Vc.
Cb.

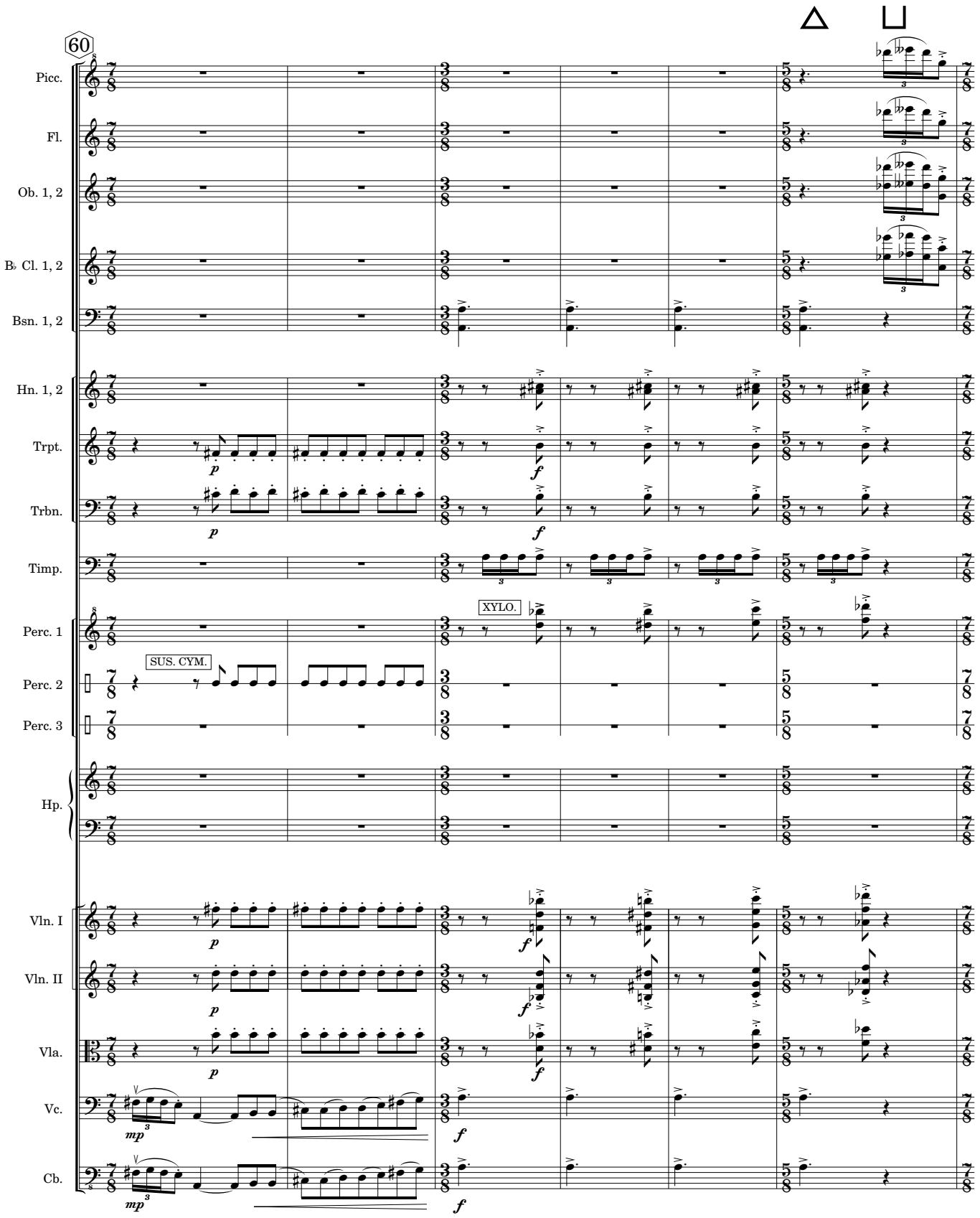

crescendo
33
to PICCOLO
PICCOLO
Fl. 1, 2
(1.)
Ob. 1, 2
1.
B♭ Cl. 1, 2
Bsn. 1, 2
a 2
Hn. 1, 2
mf
Trpt.
Trbn.
Timp.
GLOCK.
Perc. 1
mf
Perc. 2
SUS. CYM.
mallets
Perc. 3
Hp.
Hpsch.
crescendo
Vln. I
Vln. II
Vla.
(non div.)
Vc.
(non div.)
Cb.
ff

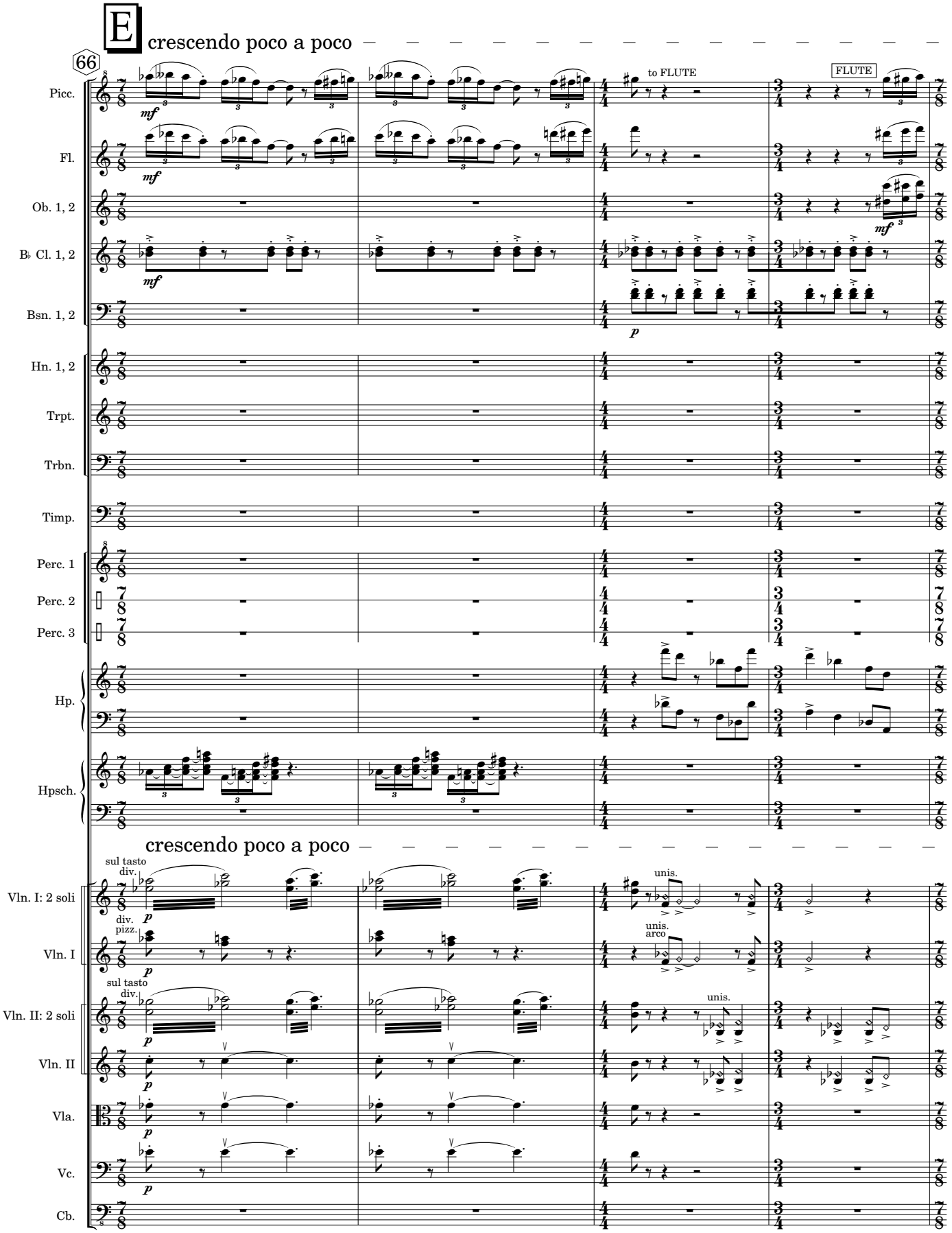

C
38
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
straight mute
Trbn.
straight mute
Timp.
Perc. 1
XYLO.
ff
Perc. 2
SUS. CYM.
ff
Perc. 3
Hp.
mf
Vln. I
mf
ff
Vln. II
mf
ff
Vla.
(non div.)
mf
ff
Vc.
(non div.)
pizz.
arco
Cb.
pizz.
arco

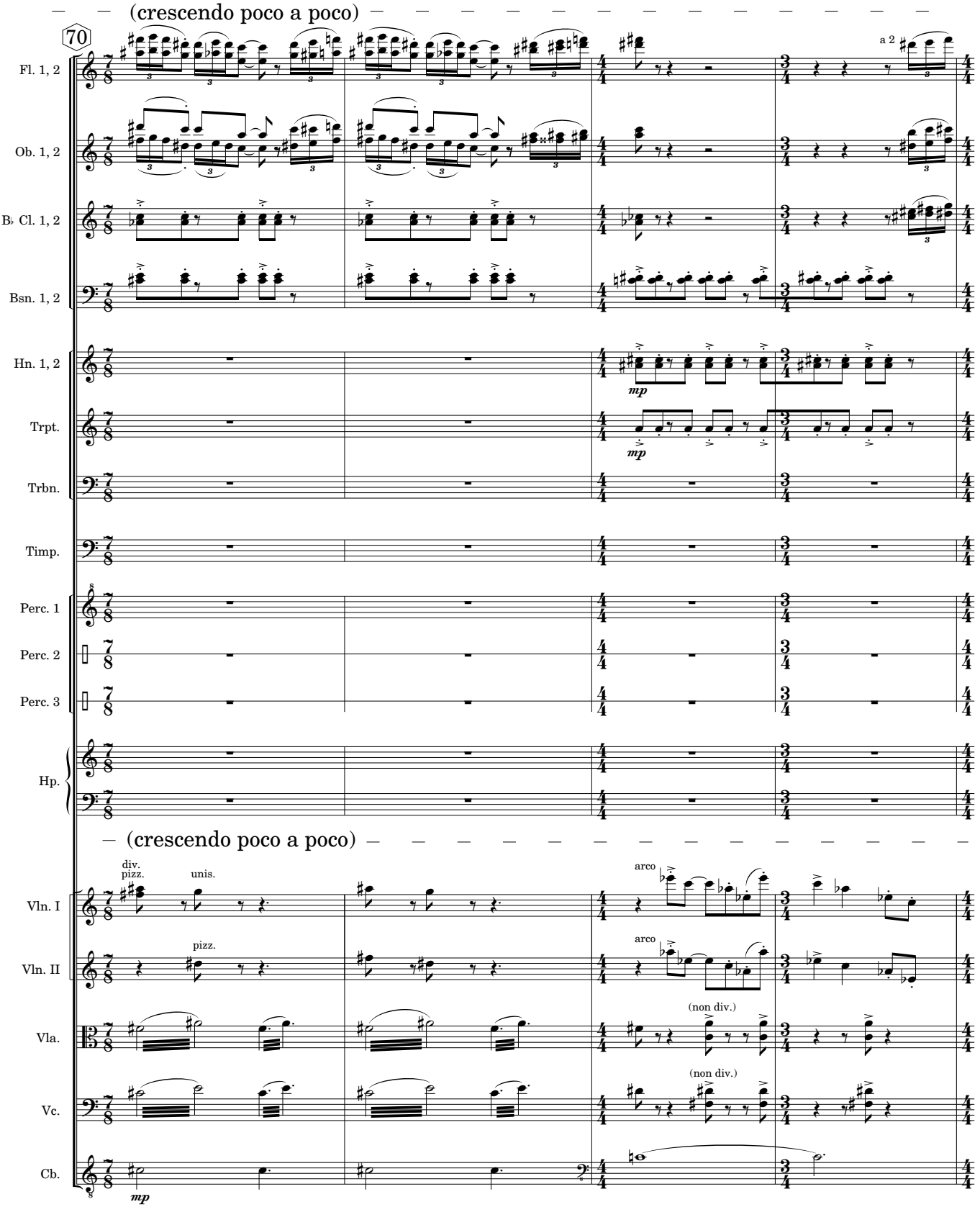

43
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
open
Trbn.
open
Timp.
Perc. 1
XYLO.
Perc. 2
CRASH CYMBAL
f
Perc. 3
Hp.
Vln. I
mf
ff
mf
ff
Vln. II
mf
ff
mf
ff
Vla.
Vc.
Cb.

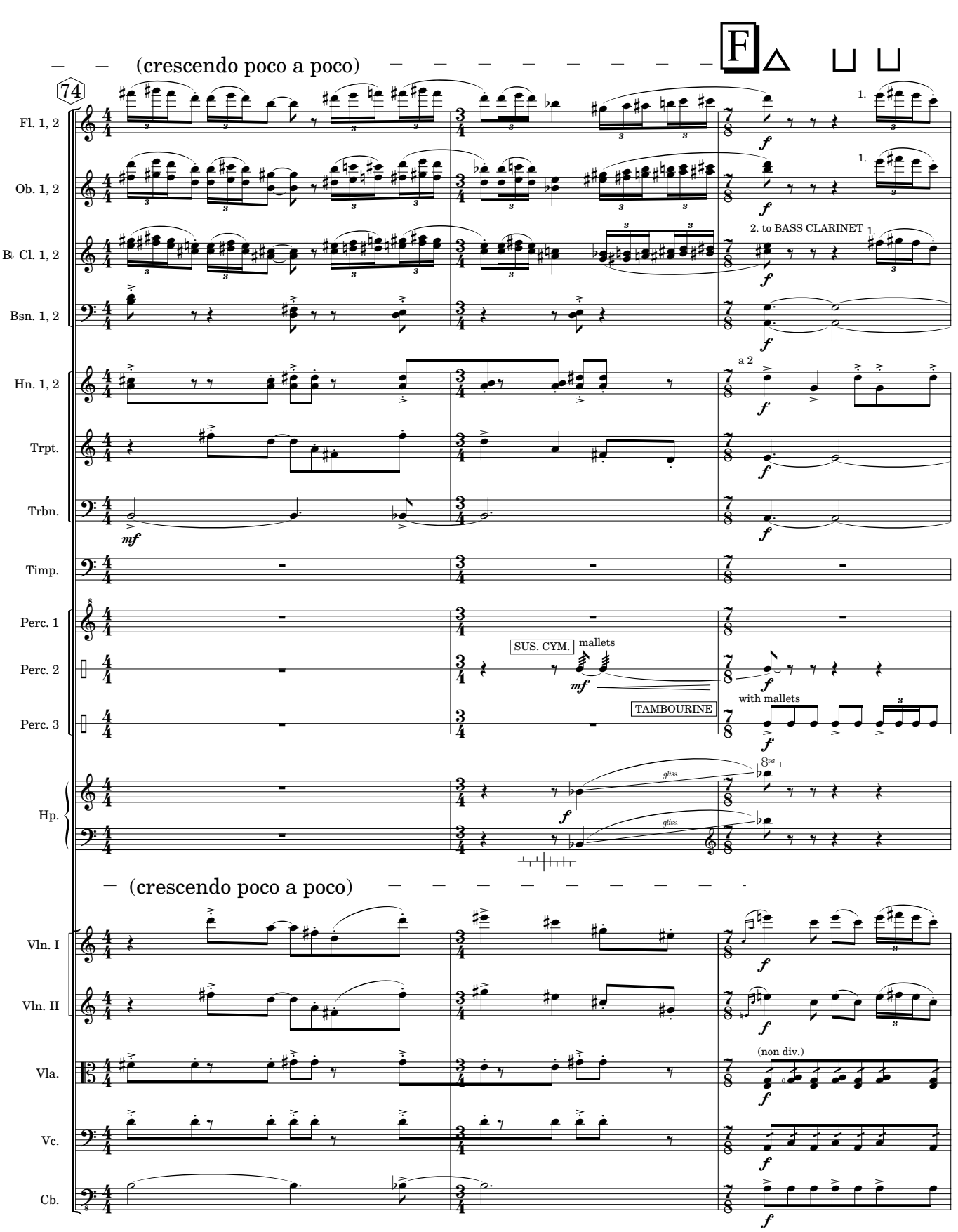

48
decrescendo
Picc.
Fl.
solo
f
Ob. 1, 2
1.
solo
mp
B♭ Cl. 1, 2
solo
p
Bsn. 1, 2
1.
solo
mf
p
Hn. 1, 2
straight mute
Trpt.
straight mute
Trbn.
Timp.
XYLO.
Perc. 1
Perc. 2
Perc. 3
Hp.
decrescendo
Vln. I
Vln. II
Vla.
pizz.
Vc.
arco
pizz.
Cb.


D
54
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
open
Trbn.
open
Timp.
Perc. 1
XYLO.
Perc. 2
SUS. CYM.
sticks on bell
Perc. 3
Hp.
Vln. I
bouncing
Vln. II
bouncing
Vla.
bouncing
Vc.
Cb.
arco

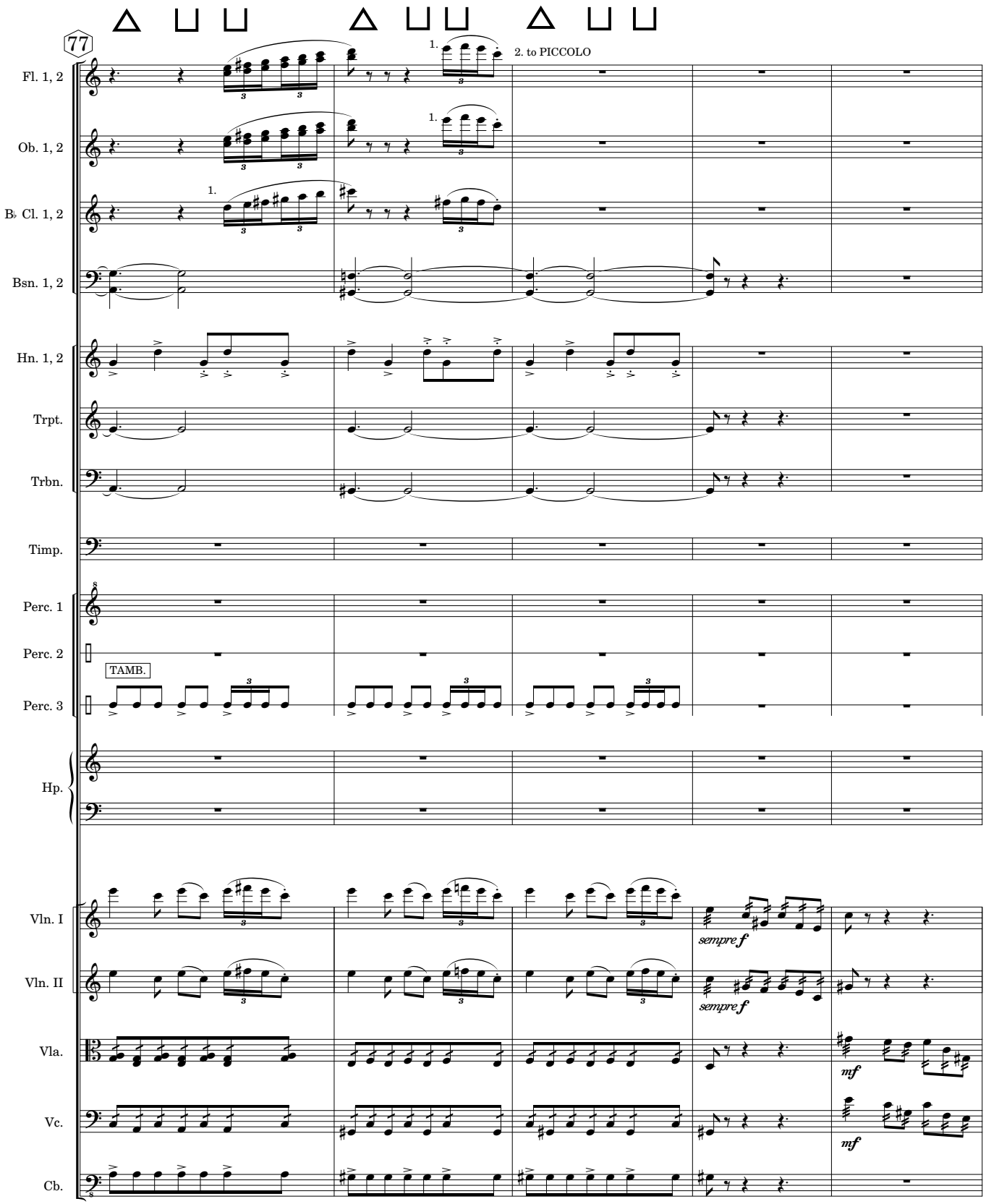

60
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
SUS. CYM.
XYLO.

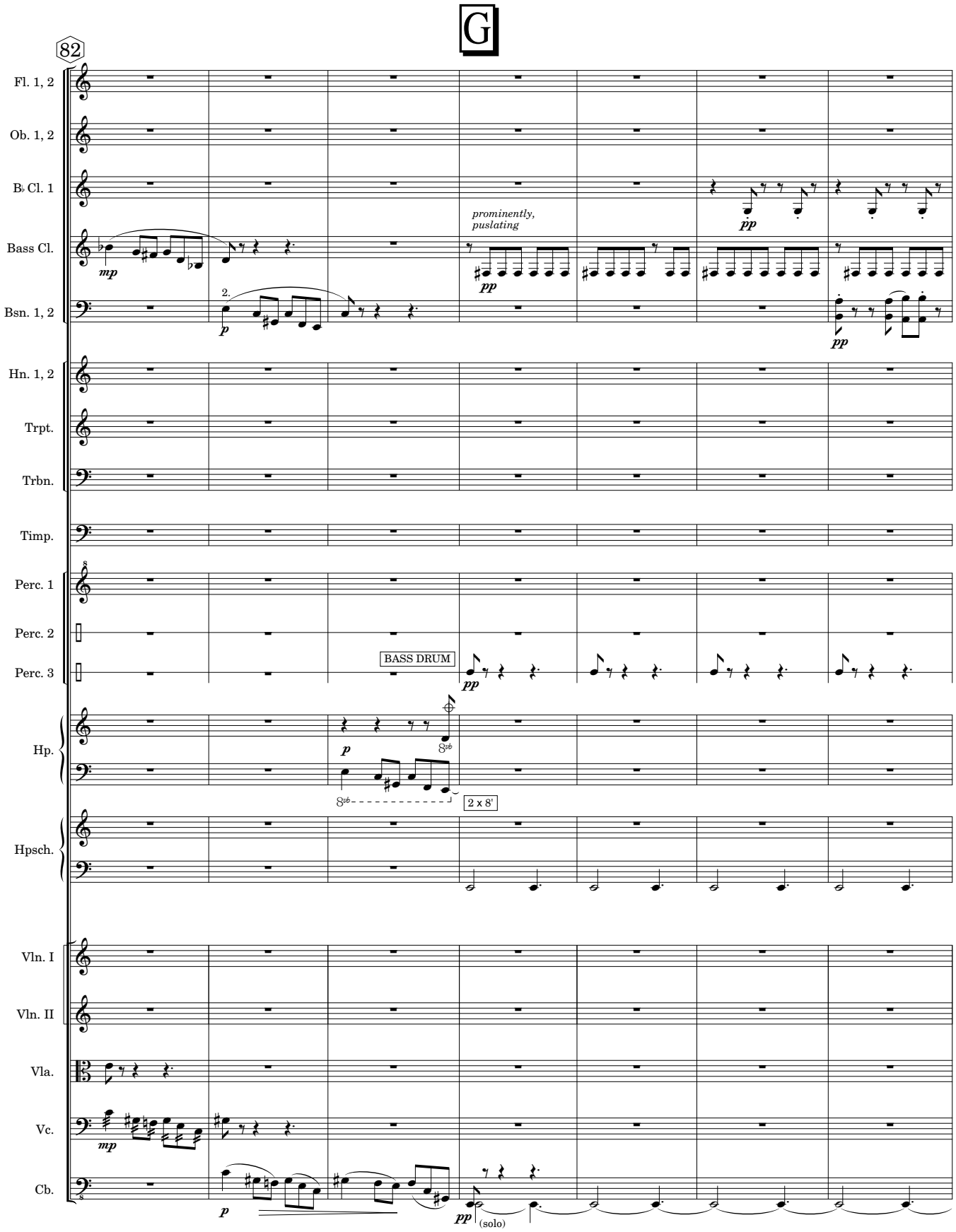

E
crescendo poco a poco
66
Picc.
to FLUTE
FLUTE
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
crescendo poco a poco
sul tasto
div.
Vln. I: 2 soli
div.
pizz.
Vln. I
unis.
unis.
arco
sul tasto
div.
Vln. II: 2 soli
unis.
Vln. II
Vla.
Vc.
Cb.

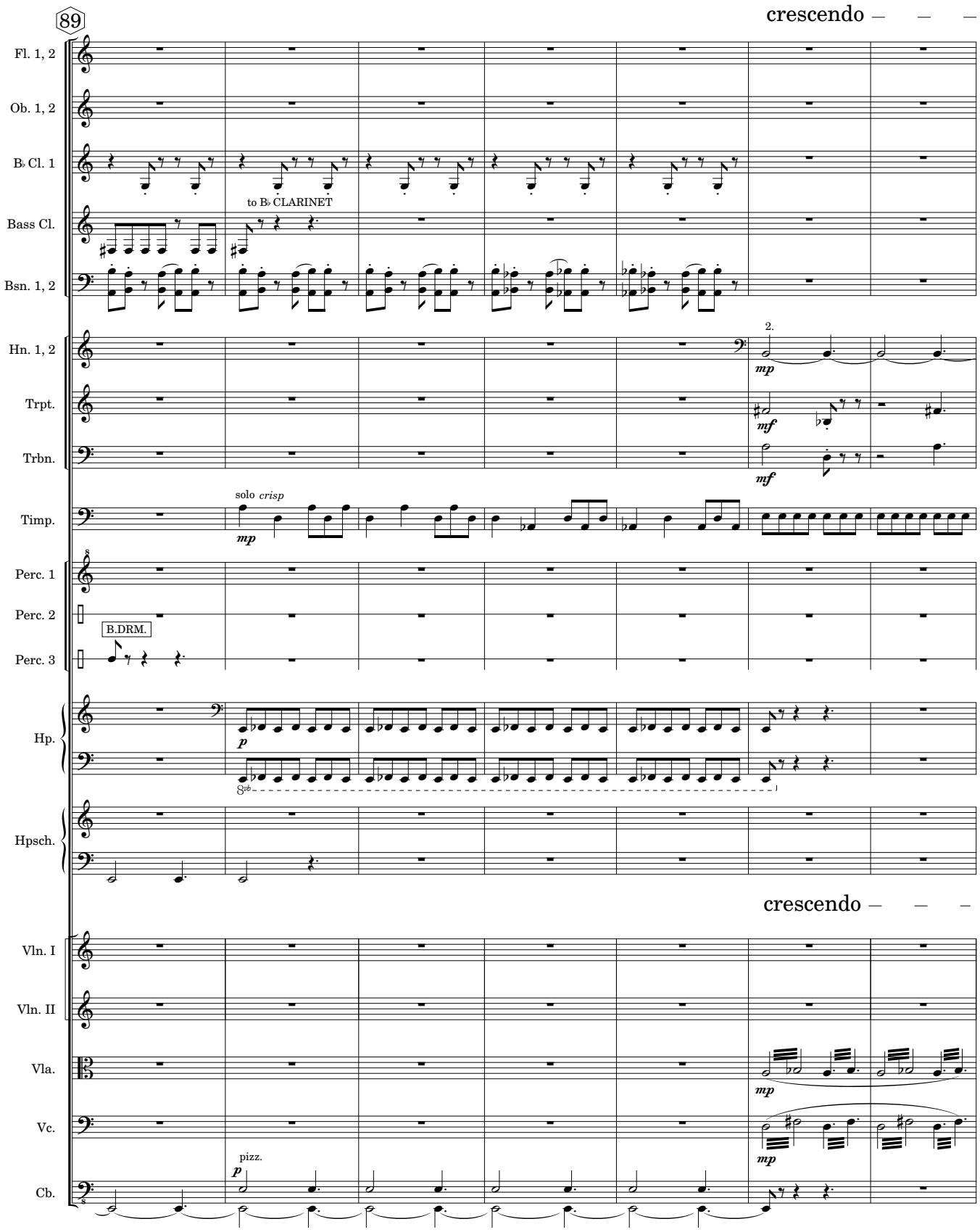

(crescendo poco a poco)
70
Fl. 1, 2
a 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
mp
Trpt.
mp
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
(crescendo poco a poco)
div.
pizz.
unis.
arco
Vln. I
pizz.
arco
Vln. II
(non div.)
Vla.
(non div.)
Vc.
Cb.
mp

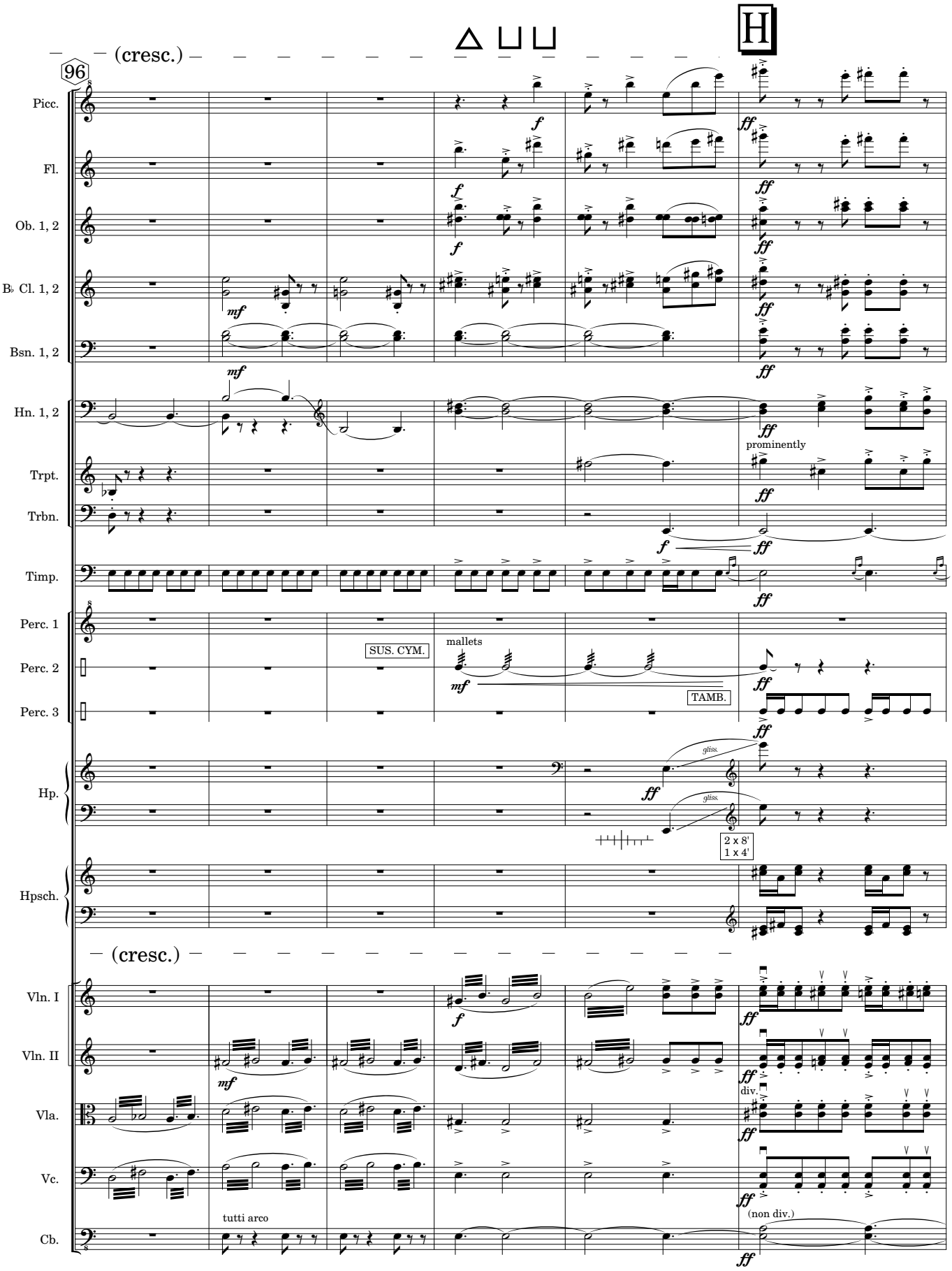


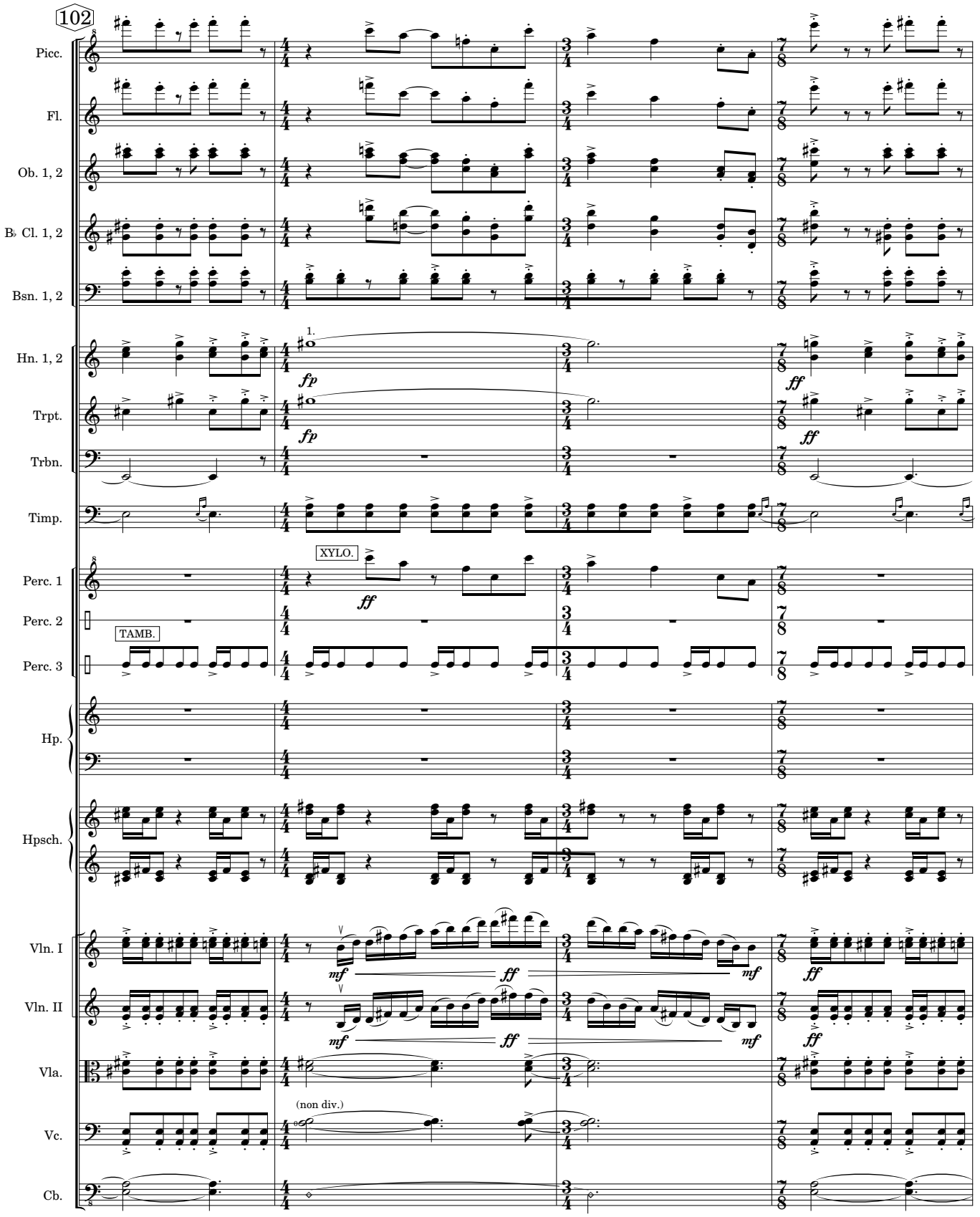
m. 76 The horns play against the beat pattern.

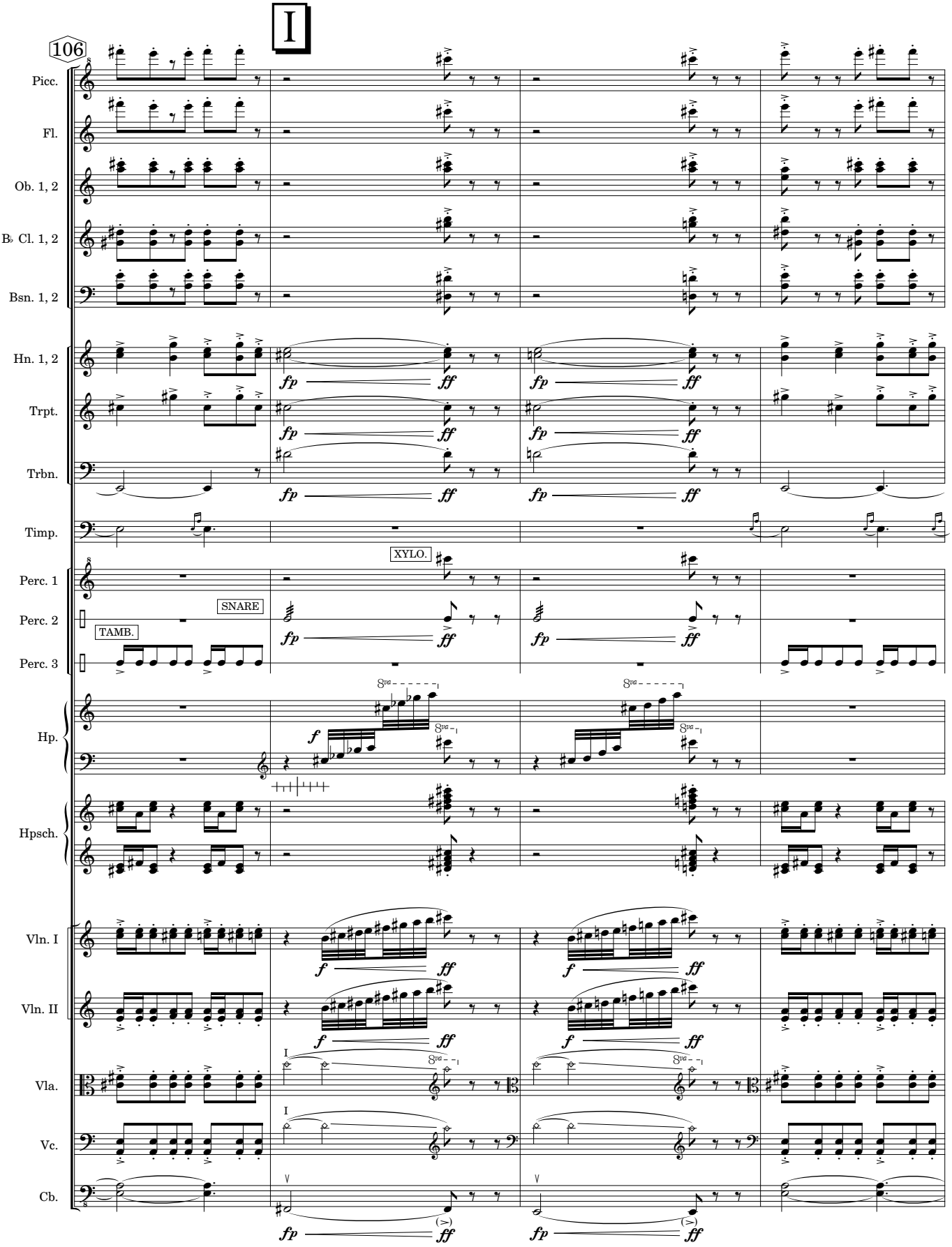

77
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
TAMB.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
2. to PICCOLO
sempre f
mf

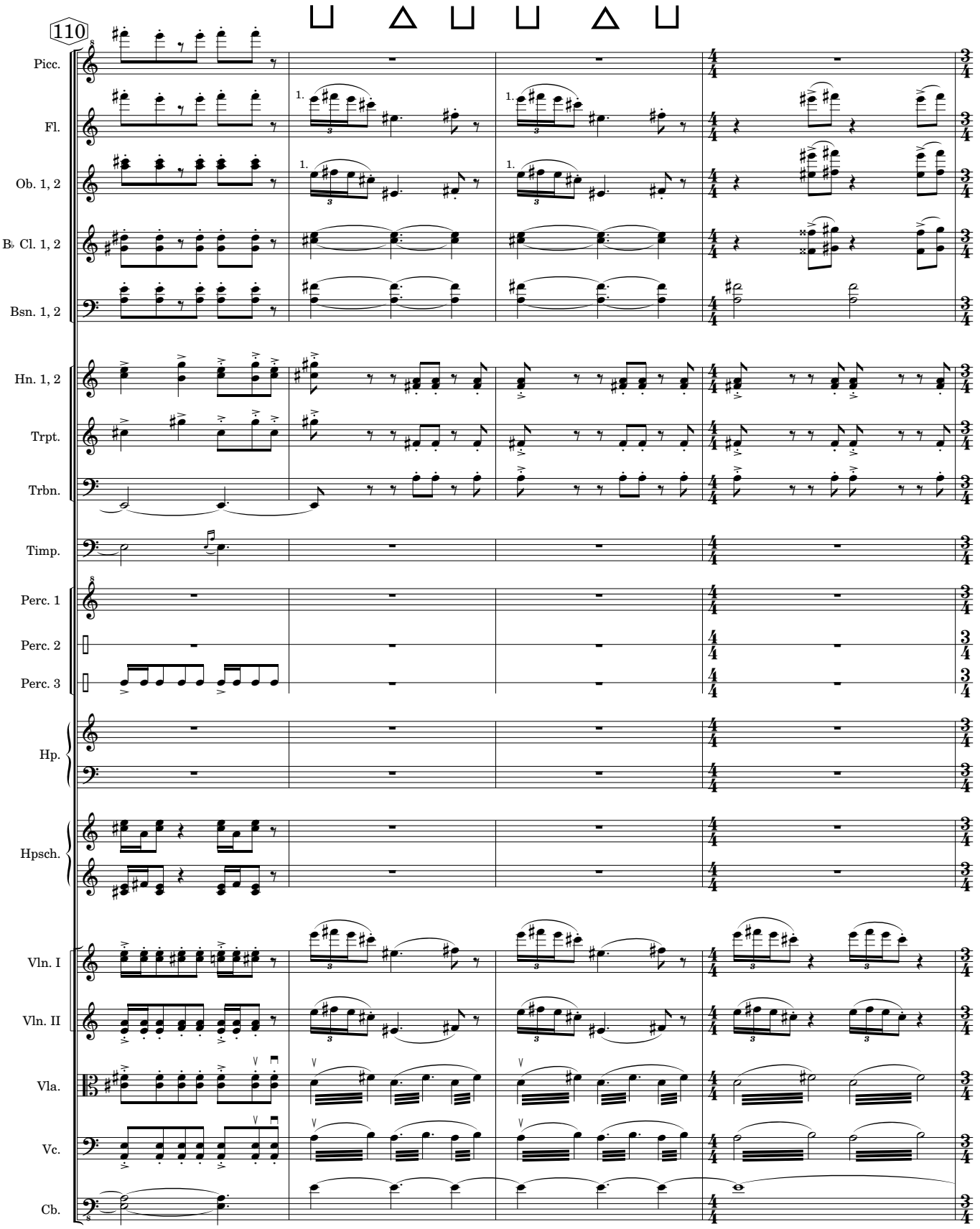

G
82
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp
2.
prominently, puslating
BASS DRUM
2 x 8'
(solo)

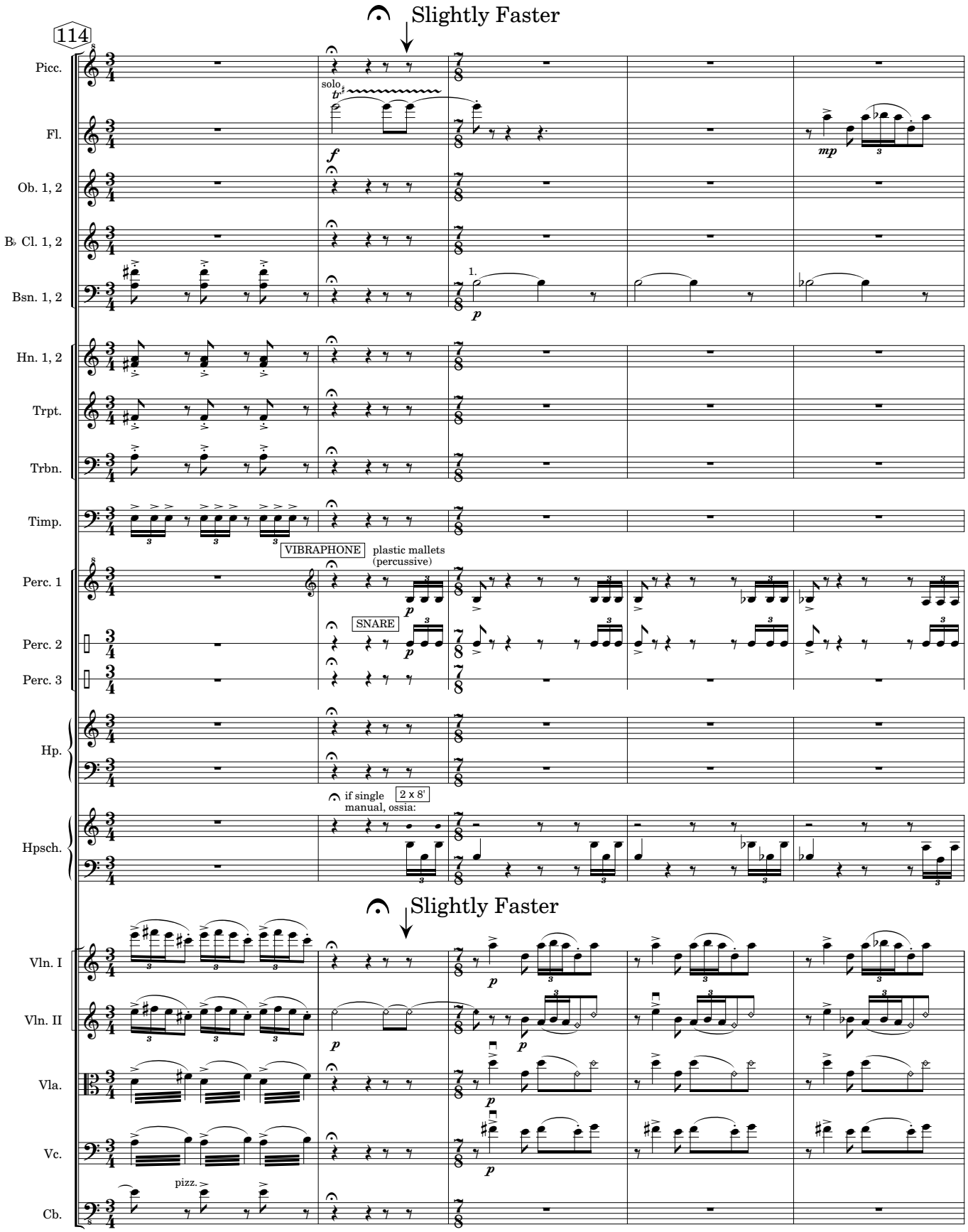

89
crescendo
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1
to B♭ CLARINET
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
2.
mp
Trpt.
mf
Trbn.
mf
Timp.
solo crisp
mp
Perc. 1
Perc. 2
B.DRM.
Perc. 3
Hp.
p
8vb
Hpsch.
crescendo
Vln. I
Vln. II
Vla.
mp
Vc.
mp
pizz.
p
Cb.

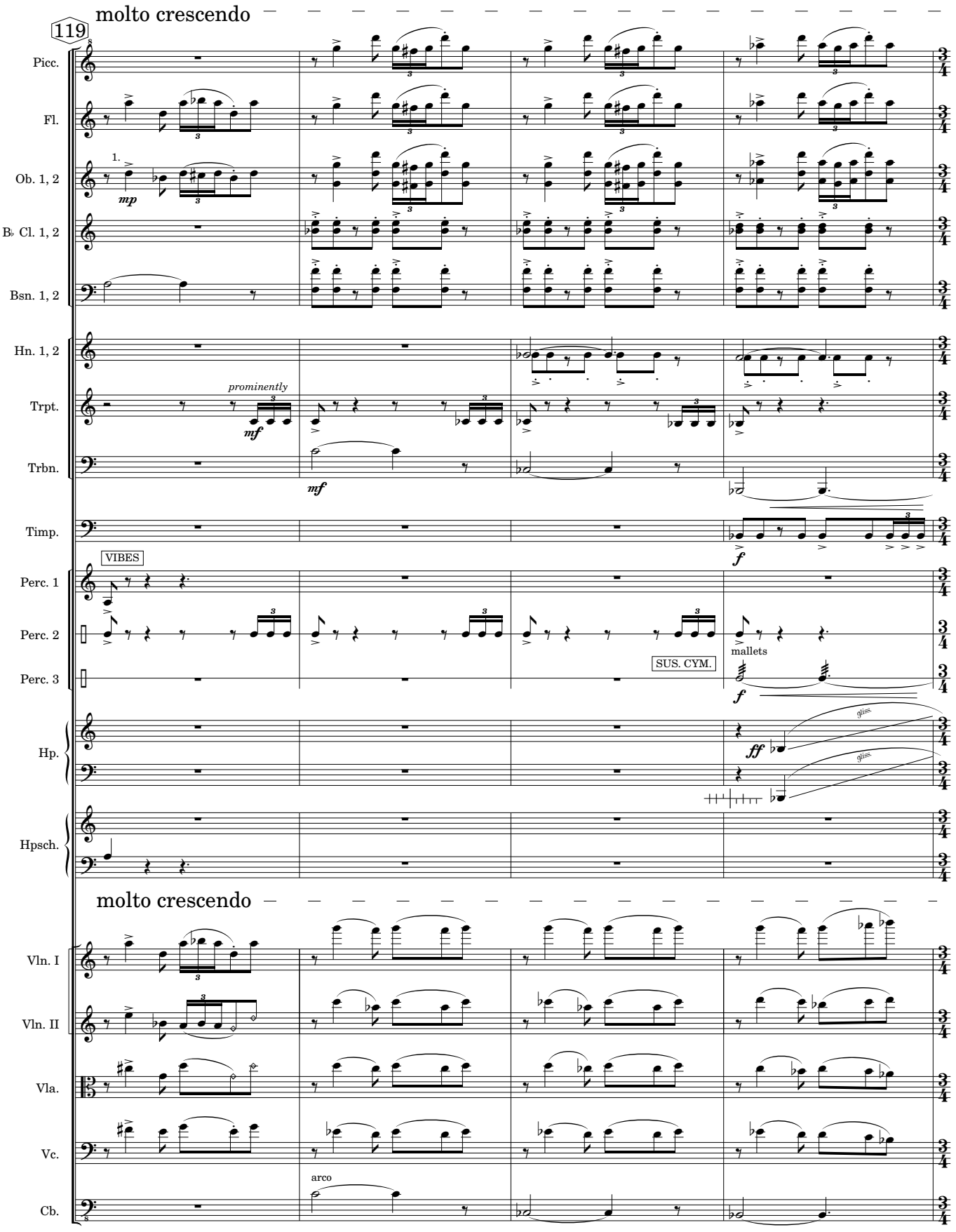

H
(cresc.)
96
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
prominently
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
SUS. CYM.
mallets
TAMB.
Hp.
gliss.
2 x 8'
1 x 4'
Hpsch.
(cresc.)
Vln. I
Vln. II
div.
Vla.
Vc.
(non div.)
Cb.
tutti arco

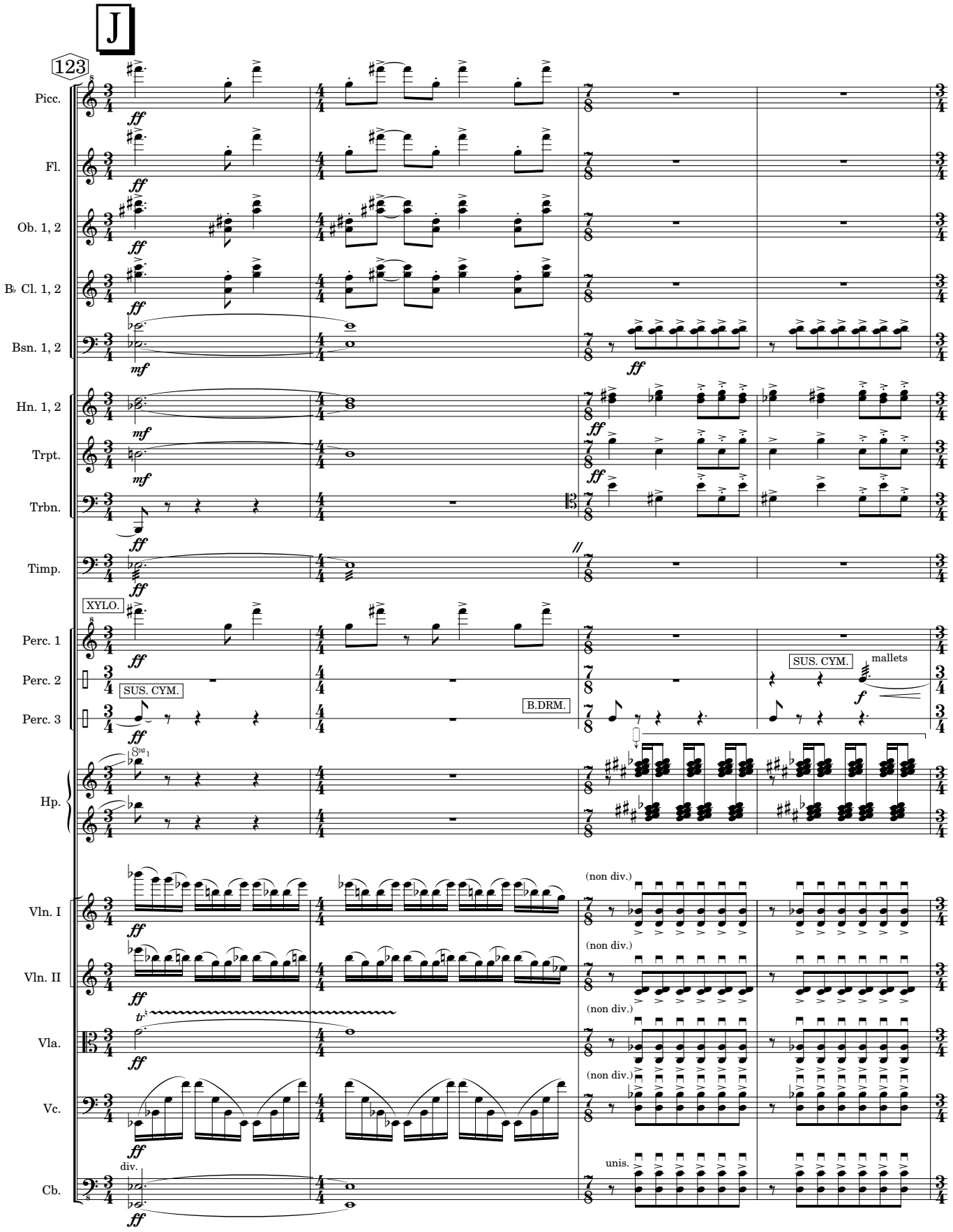

102
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
fp
ff
XYLO.
TAMB.
mf
(non div.)

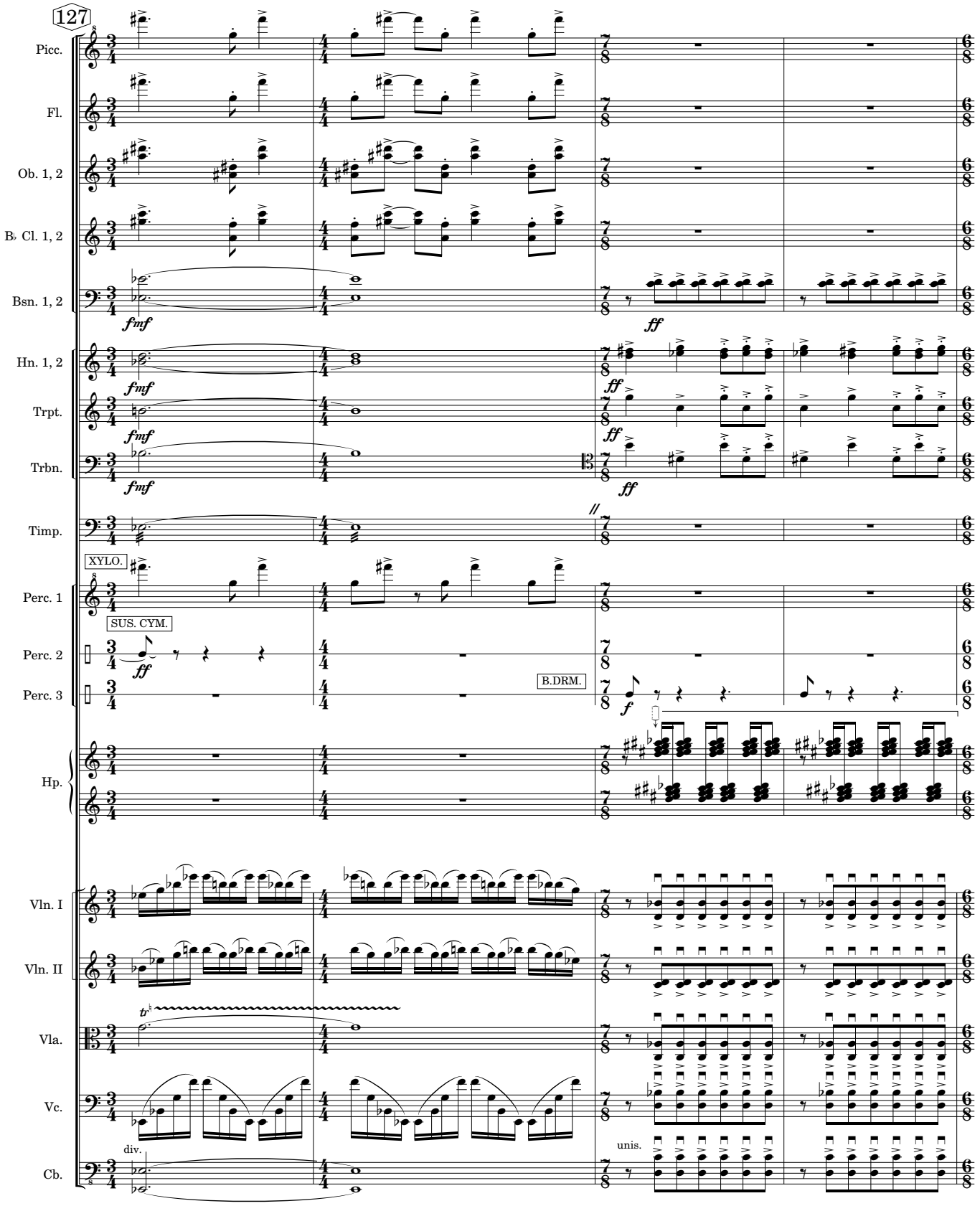

I
106
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
XYLO.
SNARE
TAMB.
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
ff
f

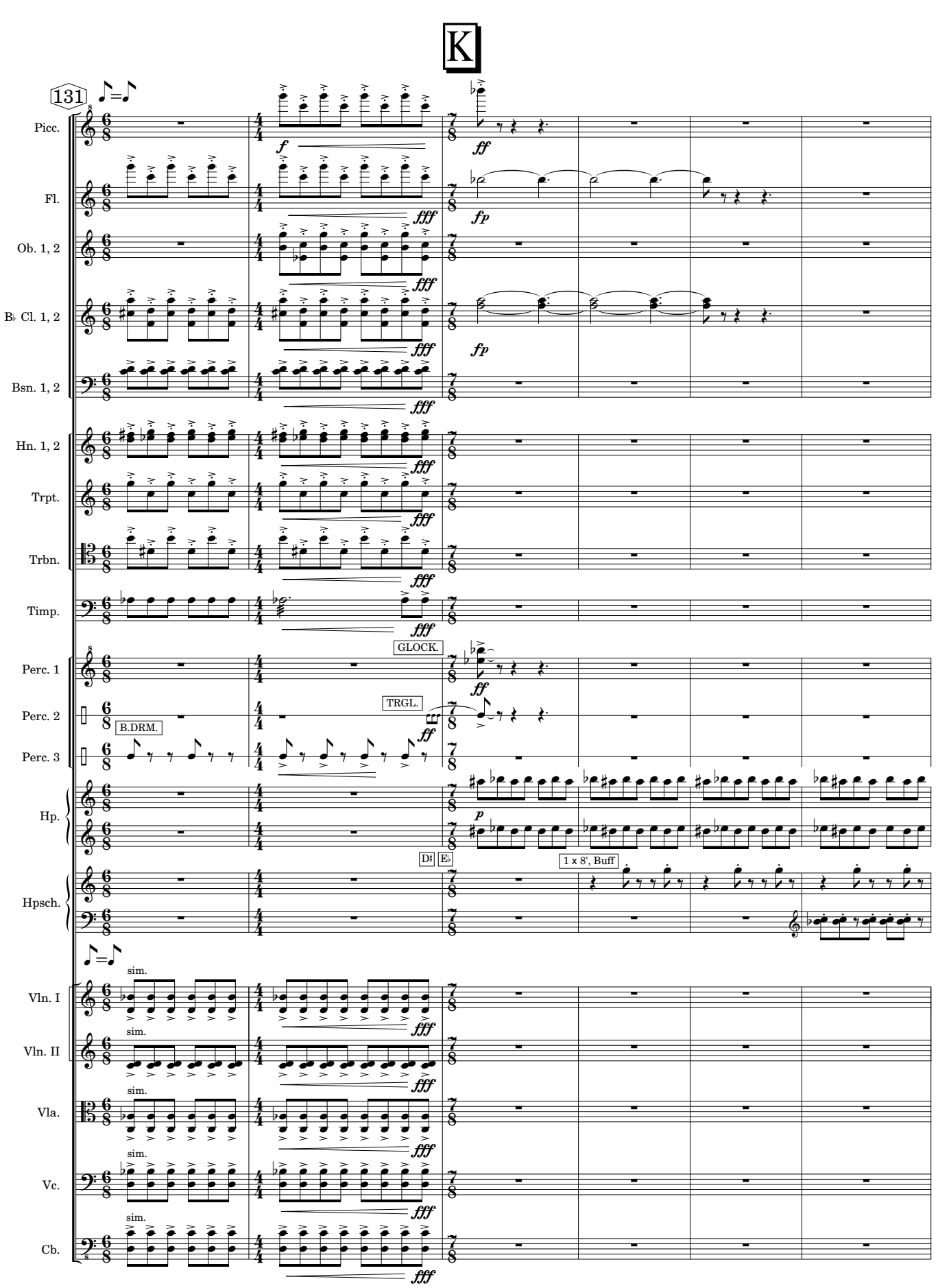

110
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.

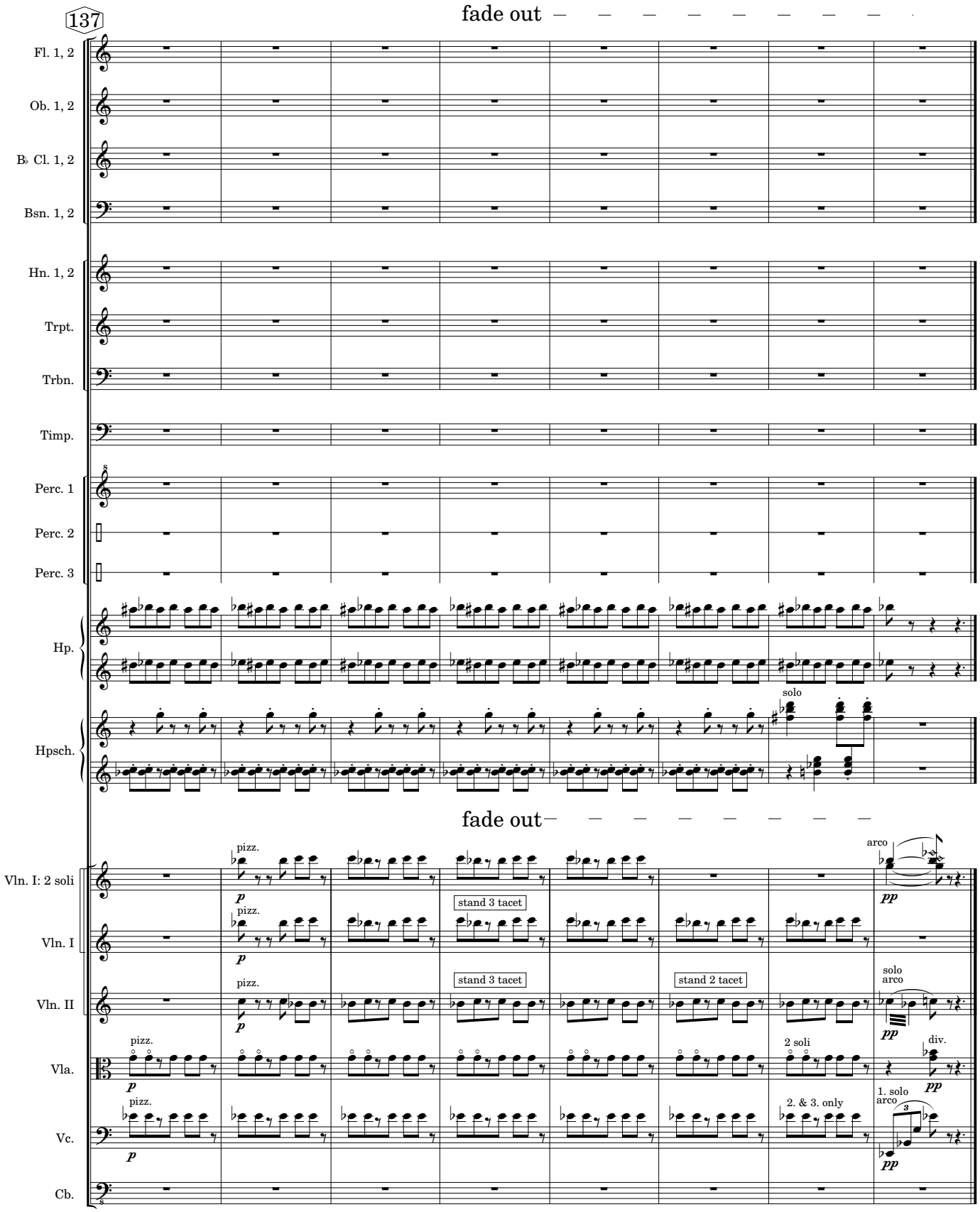

114
Slightly Faster
Picc.
solo
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
1.
Hn. 1, 2
Trpt.
Trbn.
Timp.
VIBRAPHONE
plastic mallets
(percussive)
Perc. 1
SNARE
Perc. 2
Perc. 3
Hp.
if single
manual, ossia:
2 x 8'
Hpsch.
Slightly Faster
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.

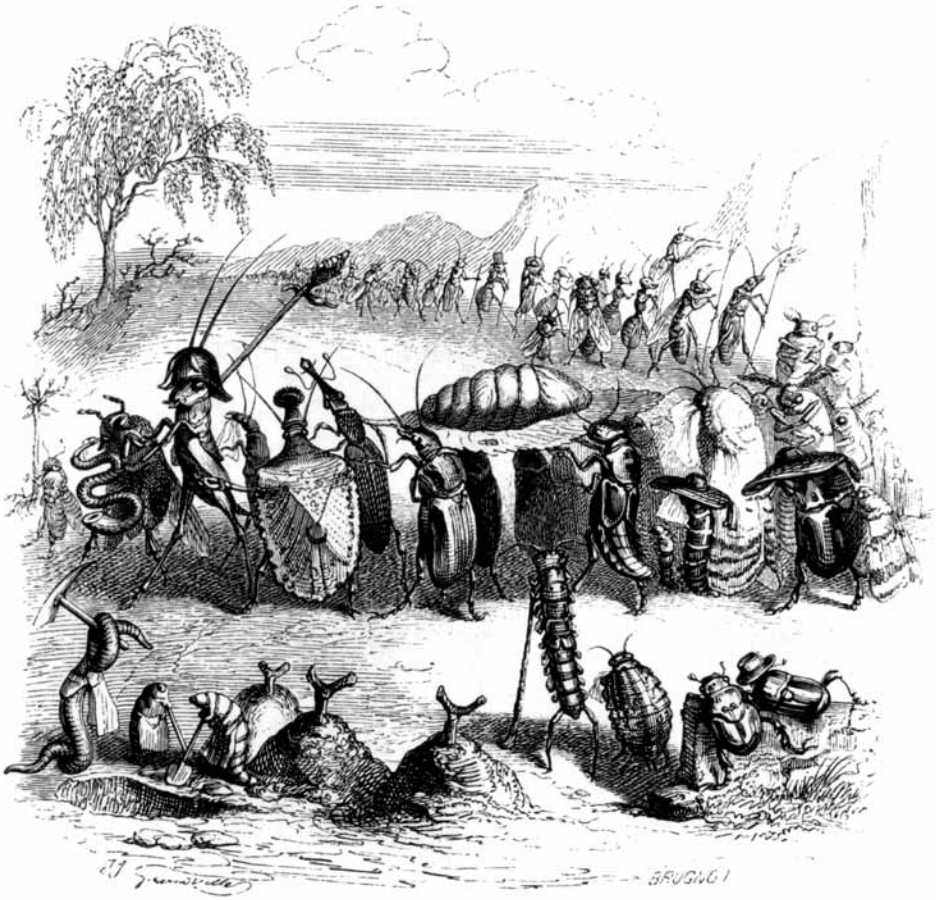

molto crescendo
119
Picc.
Fl.
Ob. 1, 2
1.
mp
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
prominently
mf
Trbn.
mf
Timp.
f
VIBES
Perc. 1
Perc. 2
mallets
Perc. 3
SUS. CYM.
f
Hp.
ff
gliss.
gliss.
Hpsch.
molto crescendo
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.


J
123
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
XYLO.
Perc. 1
Perc. 2
SUS. CYM.
Perc. 3
B.DRM.
SUS. CYM.
mallets
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
(non div.)
unis.


127
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
fmf
ff
Hn. 1, 2
Trpt.
Trbn.
Timp.
XYLO.
Perc. 1
SUS. CYM.
Perc. 2
Perc. 3
B.DRM.
f
Hp.
Vln. I
Vln. II
Vla.
Vc.
div.
unis.
Cb.

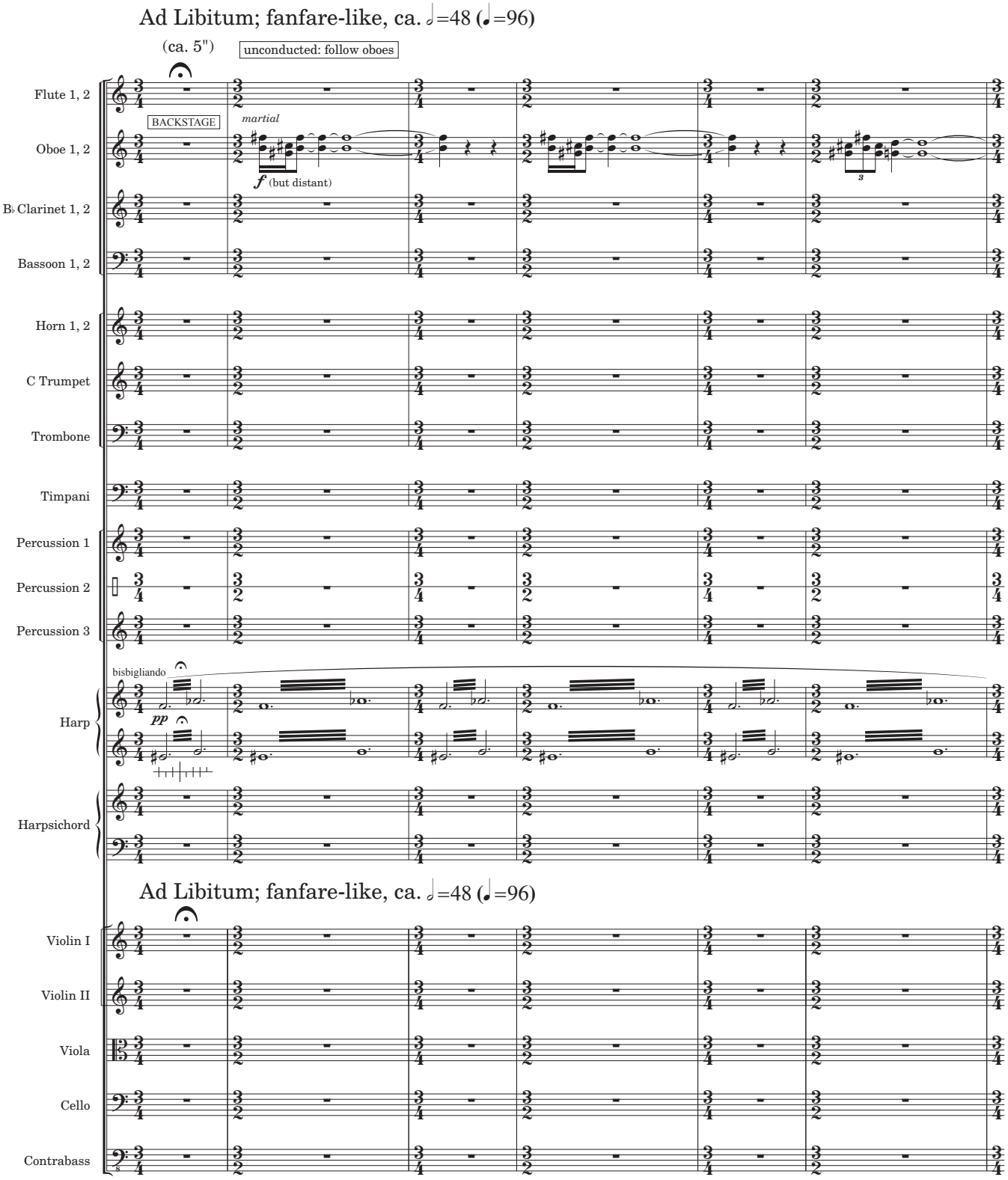

K
131
Picc.
Fl.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.
GLOCK.
TRGL.
B.DRM.
D♯
E♭
1 x 8', Buff
sim.


137
fade out
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
solo
fade out
Vln. I: 2 soli
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
p
stand 3 tacet
stand 2 tacet
arco
pp
solo
arco
2 soli
div.
1. solo
arco
2. & 3. only

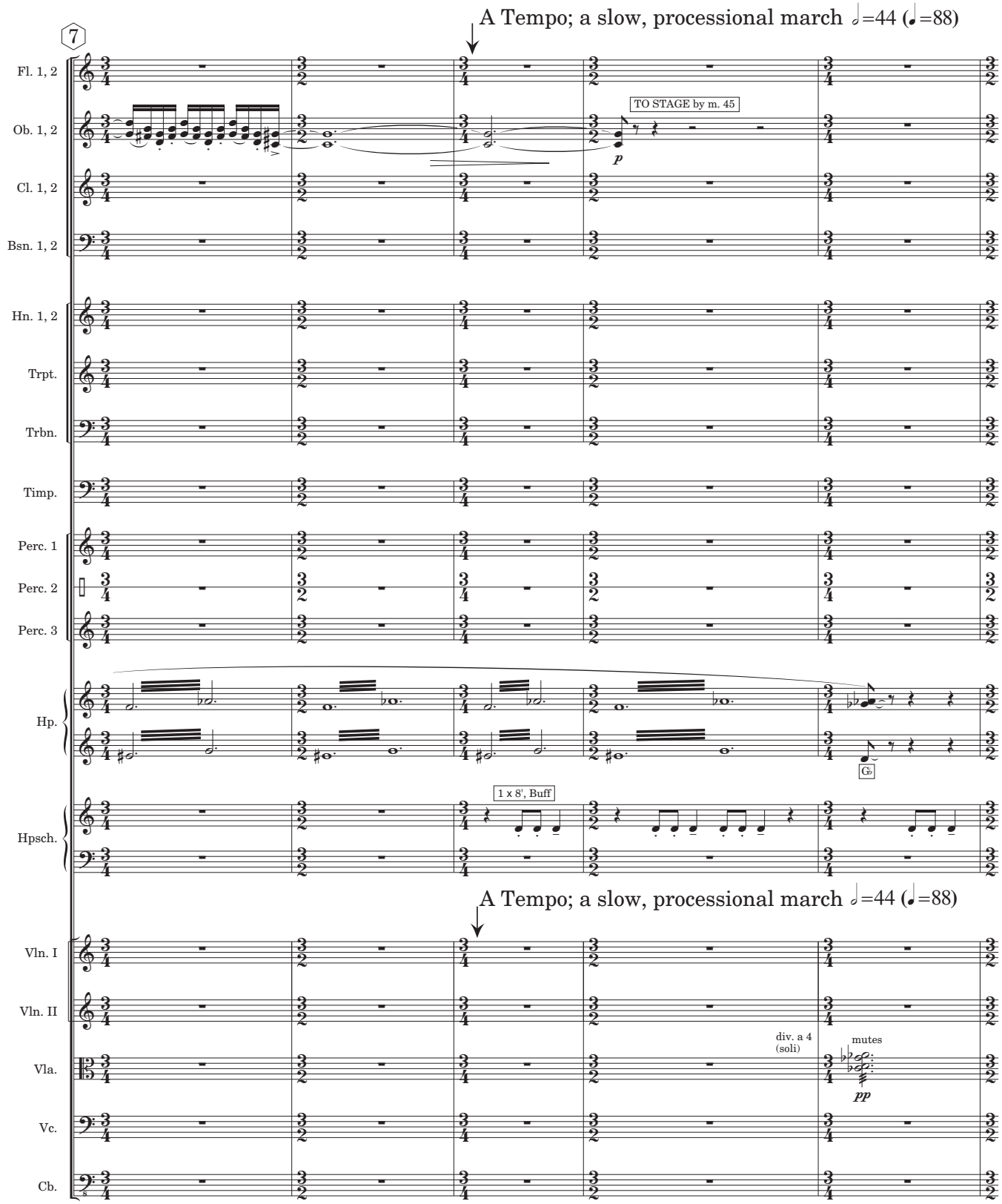


The Death's Head Moth giving the signal to depart, the tiny procession begins to march. Shepherd Spiders clear the path before the Silkworm's body, which is carried on a Mulberry leaf by four Cardinal Beetles. Following the funeral bier is a long train of Fleas and Ticks, Ants, and Caterpillars, which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

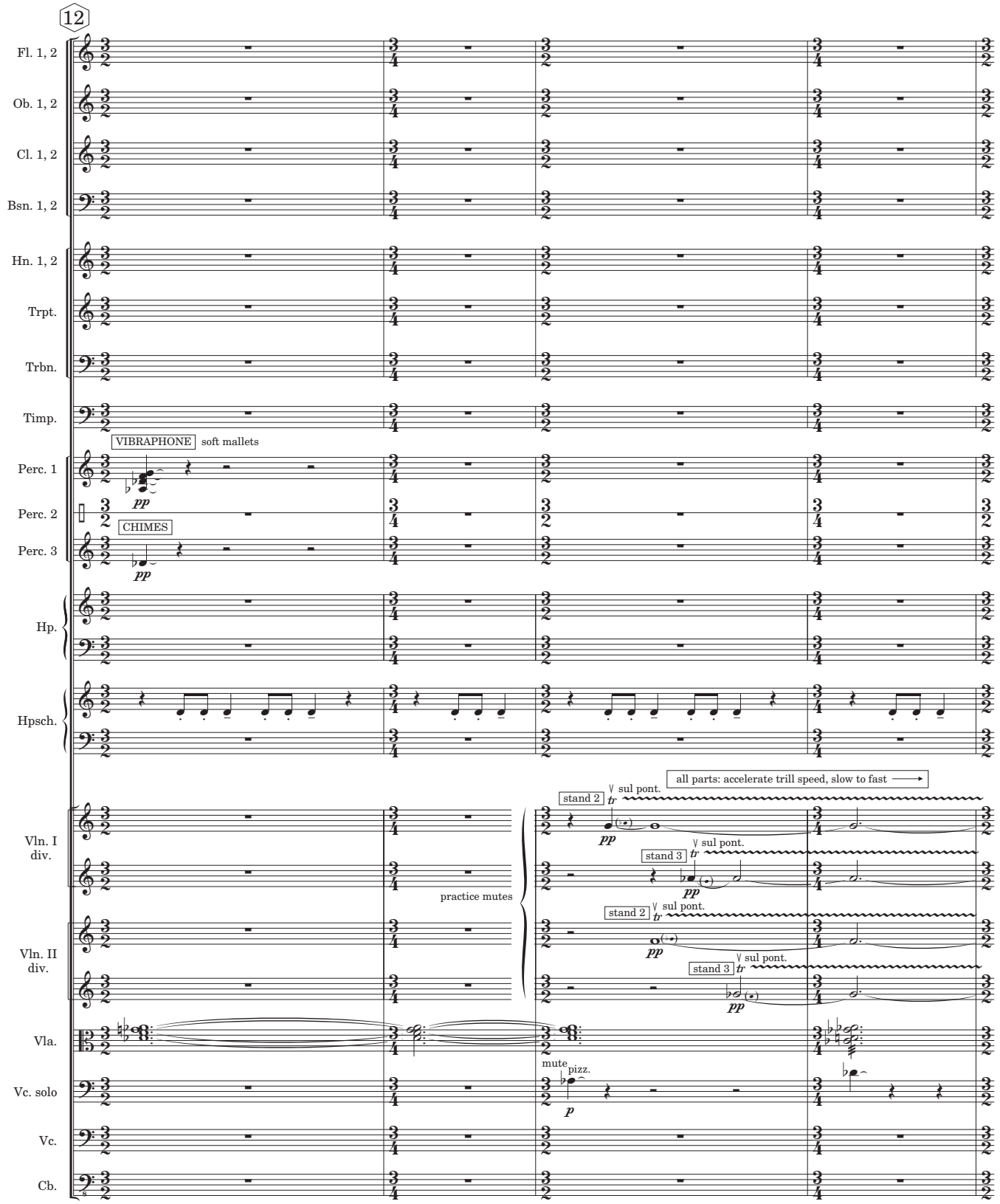
2. funeral cortège of the silkworm

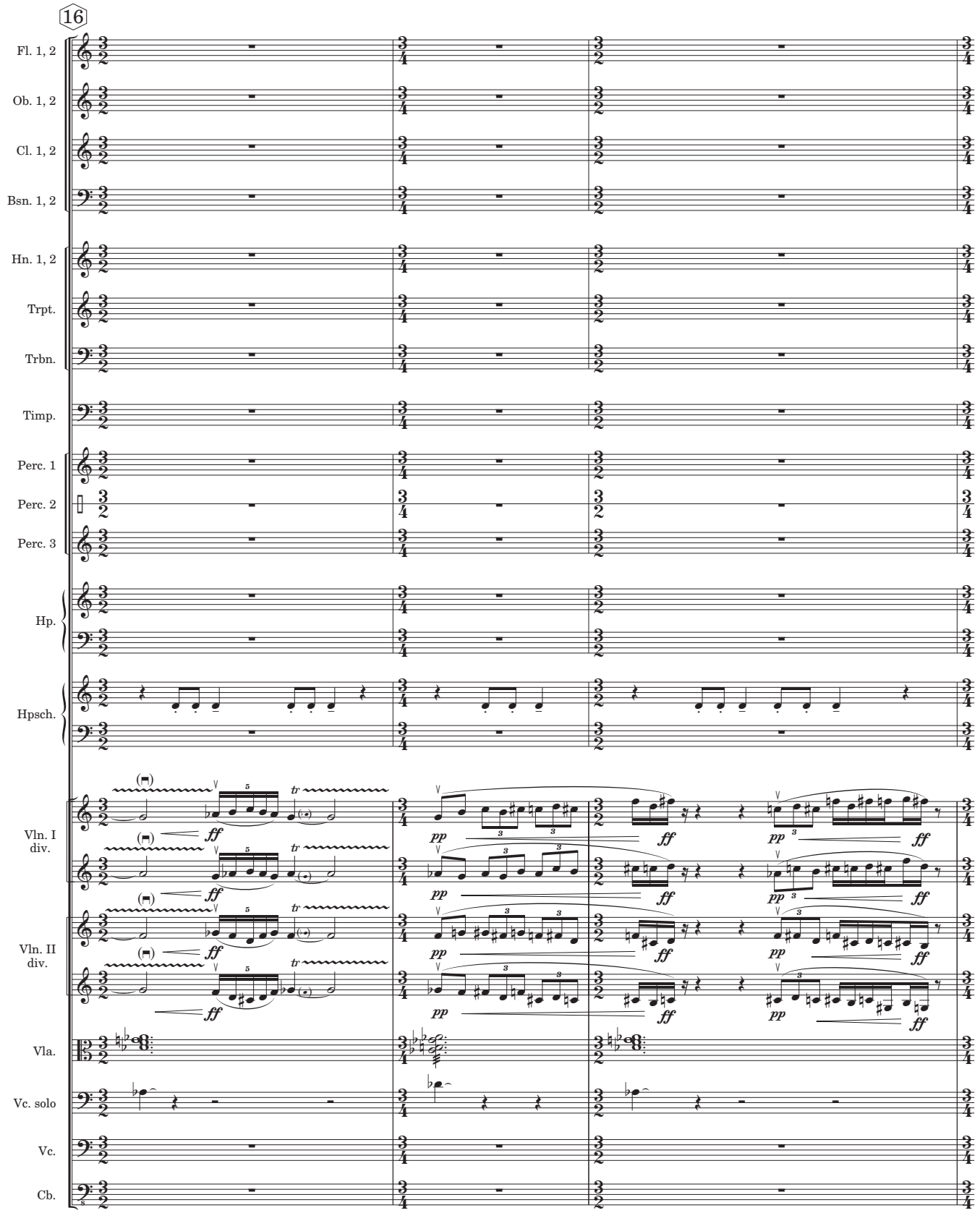


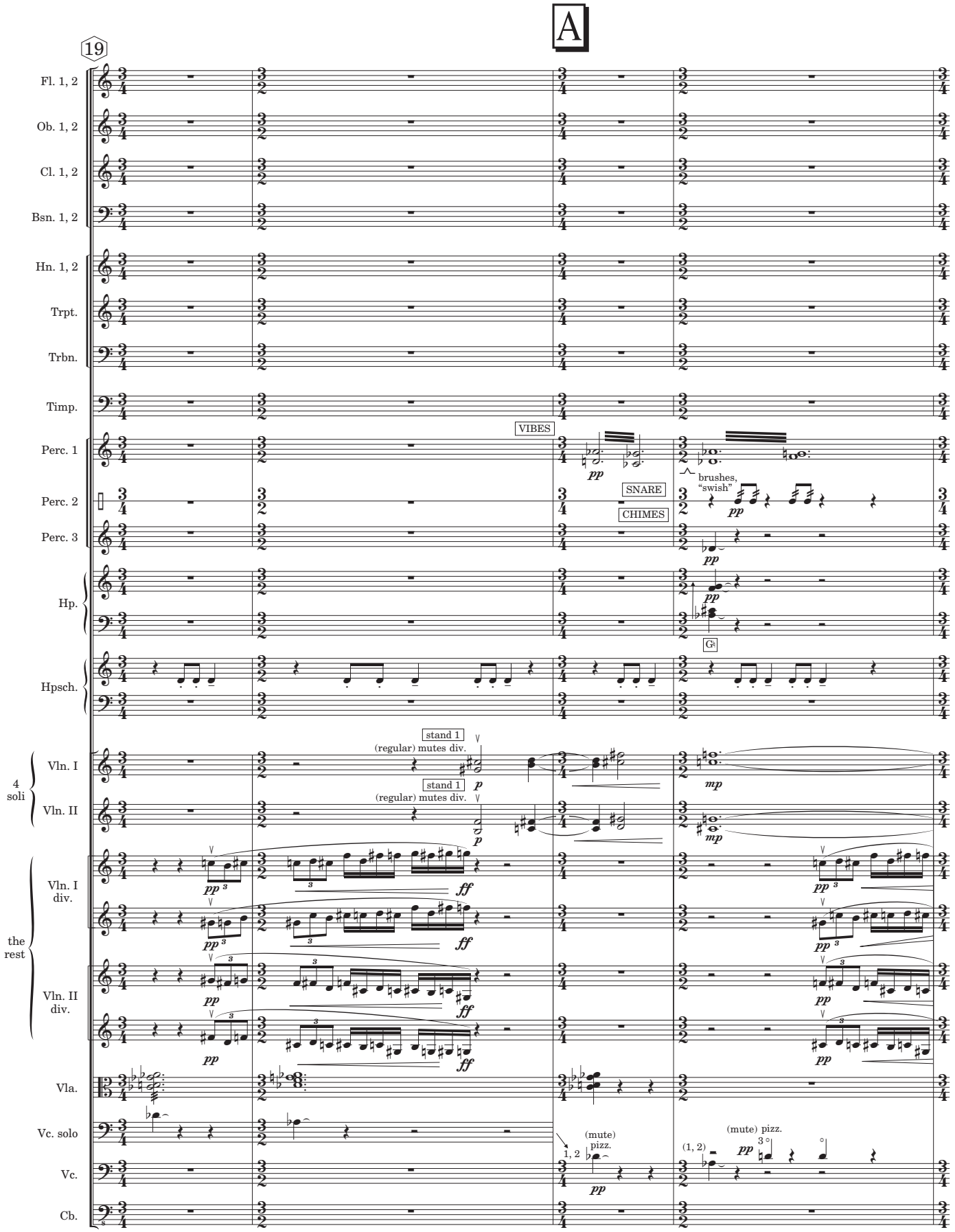
m. 1 The movement should remain extremely quiet and delicate throughout, notwithstanding a gradual crescendo from the beginning to m. 60. A descrescendo begins in m. 65 (very subtle at first, but more pronounced after m. 70); the music fades away into the distance at the end.

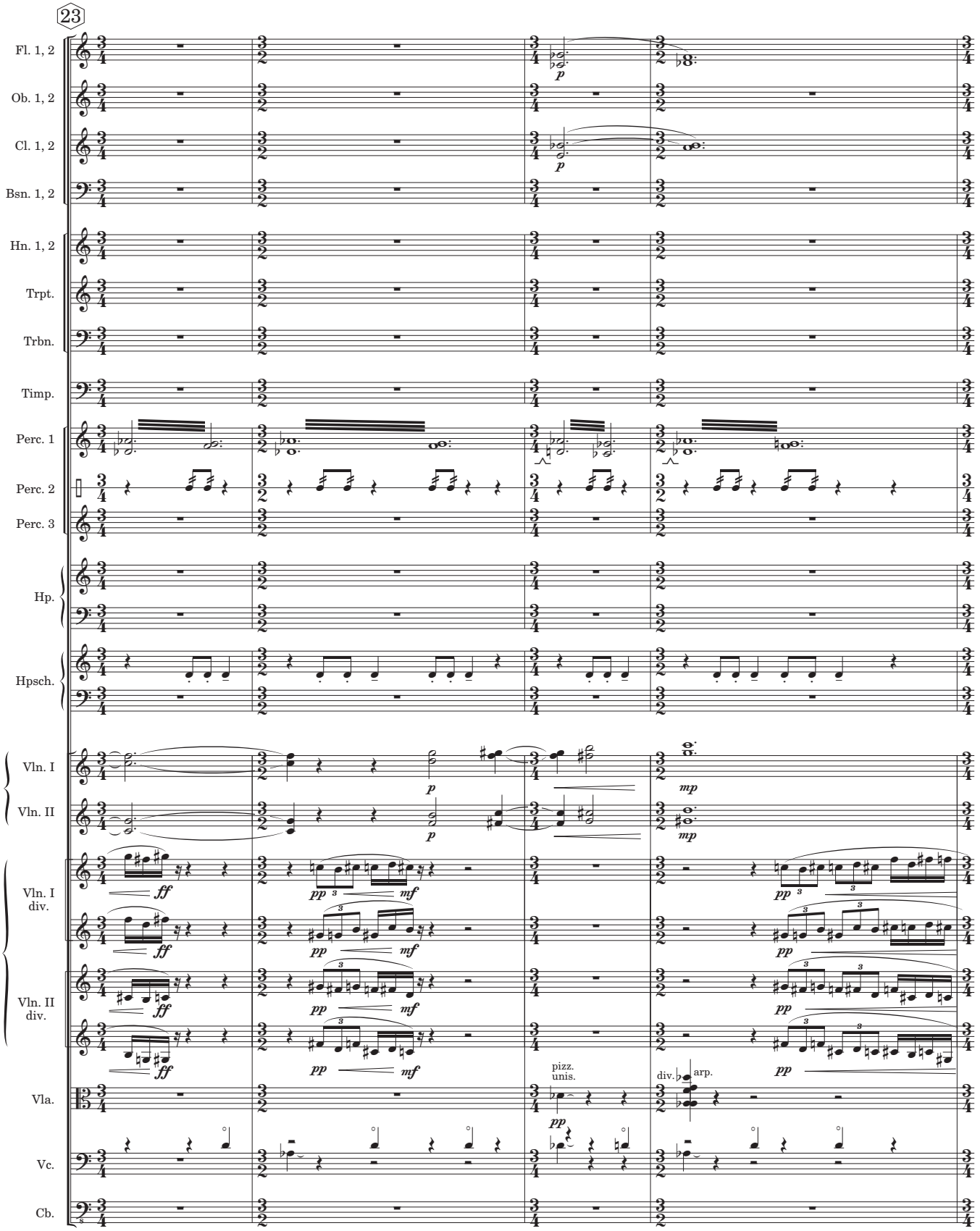


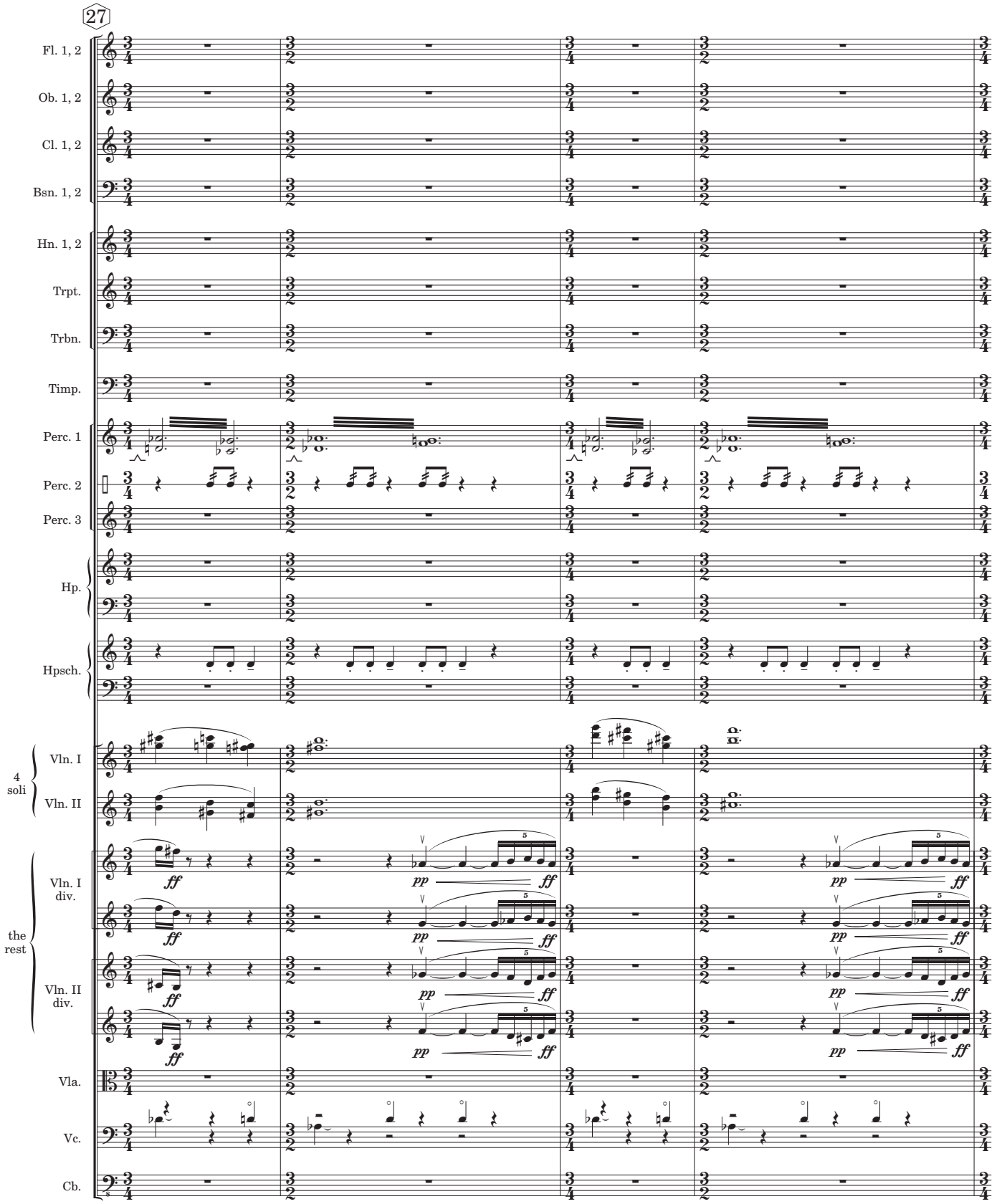
m. 9 The march proceeds by half-note beats (the $\frac{3}{4}$ measure acting as an extended beat). It may be necessary to conduct quarter-note subdivisions either occasionally—e.g., upon the entrances of the later, quick-moving woodwind soli—or perhaps throughout. Nevertheless, the processional half-note pulse should be emphasized throughout, the more florid lines sounding as an internal buzz of activity within the stately tempo.

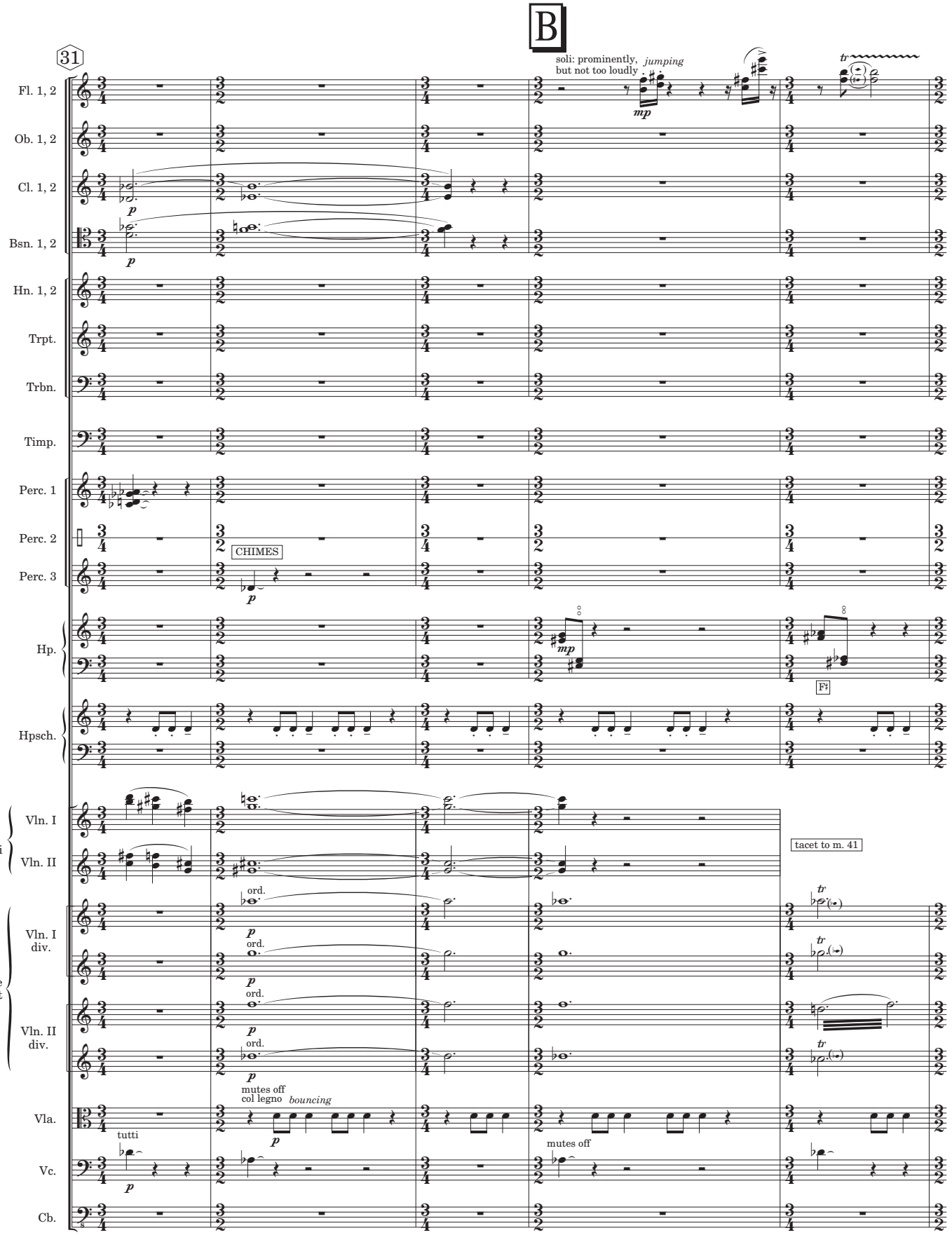

12
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
VIBRAPHONE
soft mallets
Perc. 1
Perc. 2
CHIMES
Perc. 3
Hp.
Hpsch.
all parts: accelerate trill speed, slow to fast
stand 2
sul pont.
stand 3
practice mutes
Vln. I div.
Vln. II div.
Vla.
mute
pizz.
Vc. solo
Vc.
Cb.

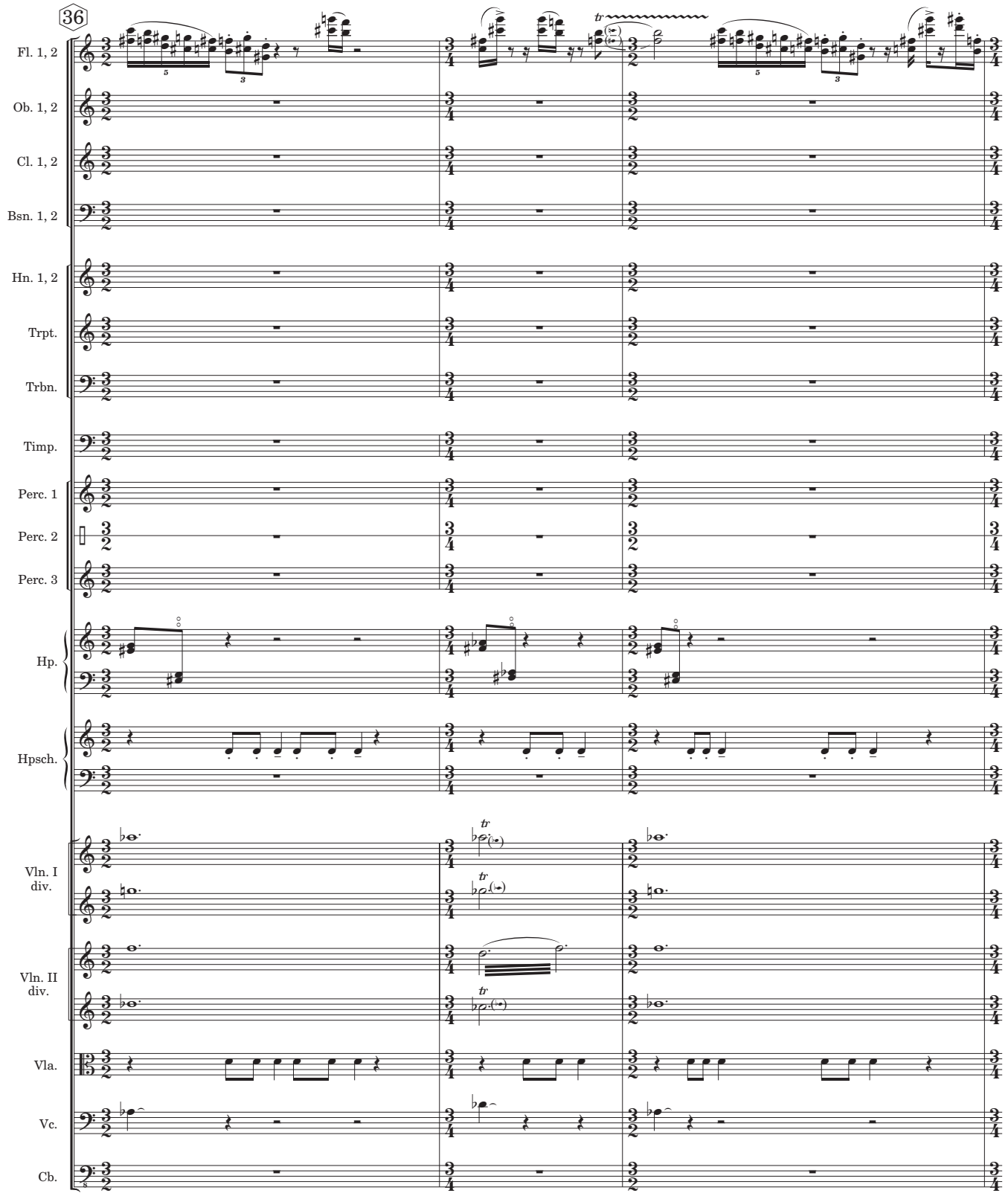

16
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
div.
Vln. II
div.
Vla.
Vc. solo
Vc.
Cb.
ff
pp
tr

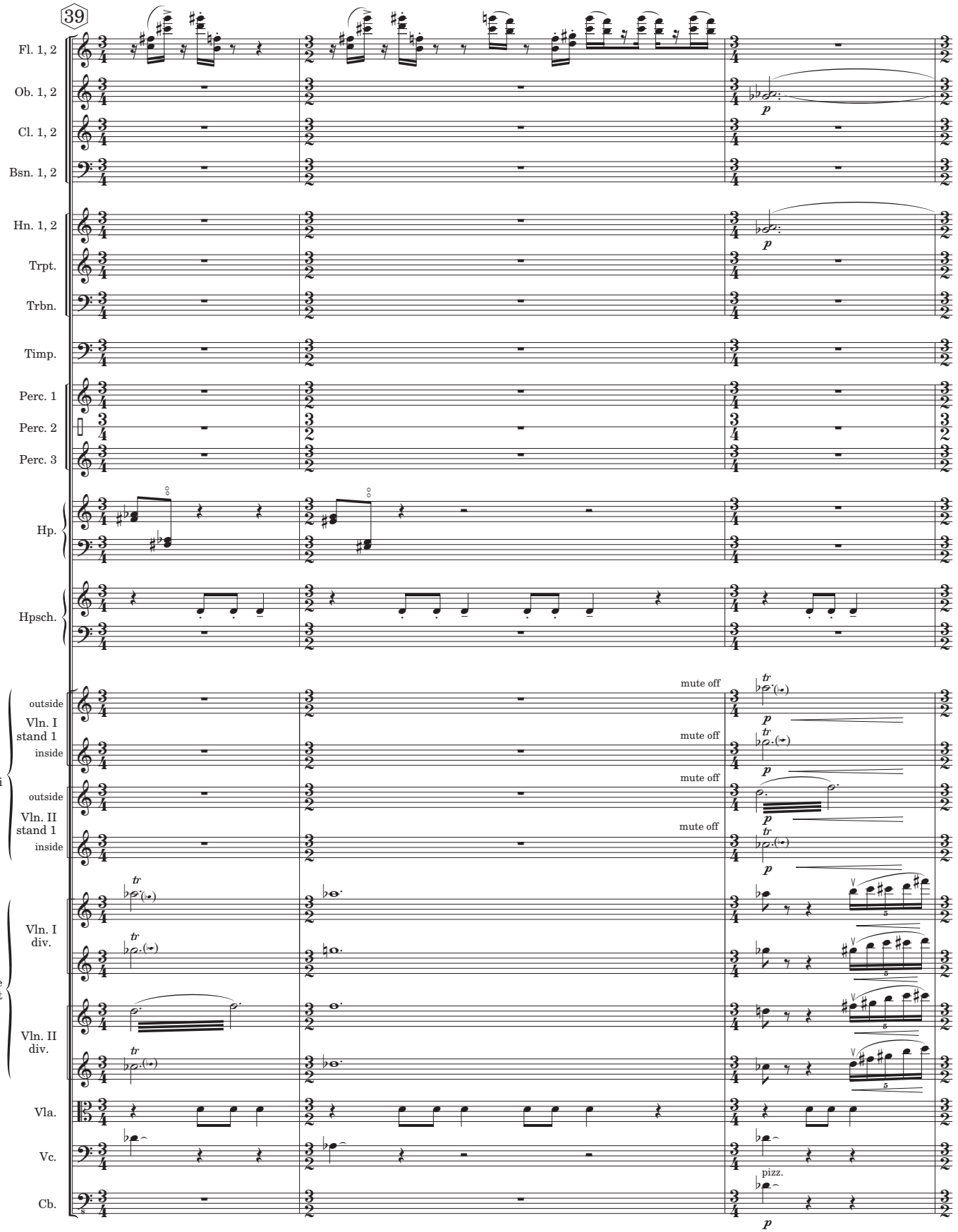

A
19
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
VIBES
pp
SNARE
CHIMES
brushes, "swish"
pp
pp
pp
G
stand 1
(regular) mutes div.
p
stand 1
(regular) mutes div.
p
mp
mp
4 soli
Vln. I
Vln. II
the rest
Vln. I div.
Vln. II div.
pp
ff
pp
ff
pp
ff
pp
ff
pp
pp
pp
pp
Vla.
Vc. solo
Vc.
Cb.
(mute) pizz.
1, 2
pp
(mute) pizz.
(1, 2)
pp

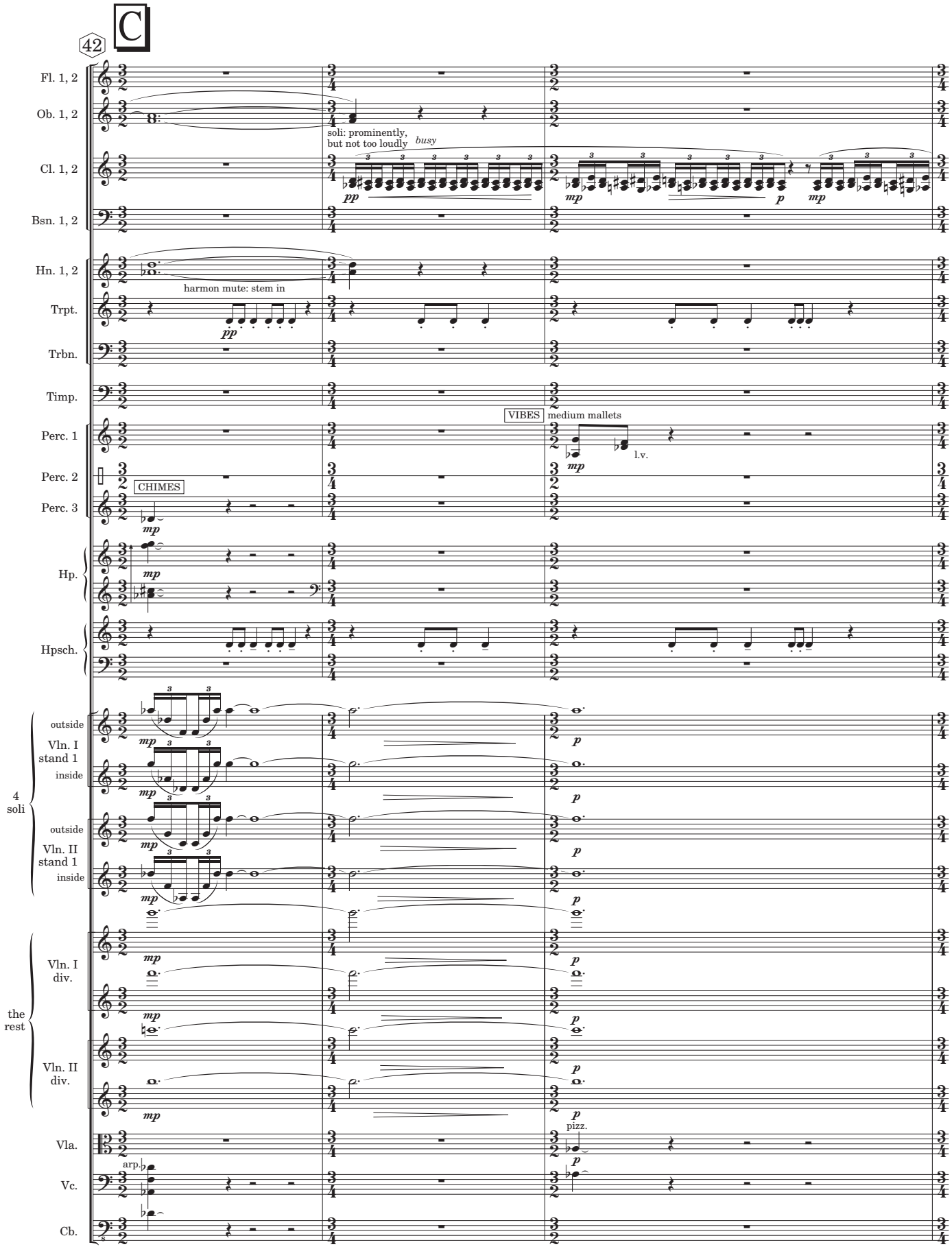

23
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
4 soli
Vln. I
Vln. II
the rest
Vln. I div.
Vln. II div.
Vla.
Vc.
Cb.
pizz. unis.
div.
arp.

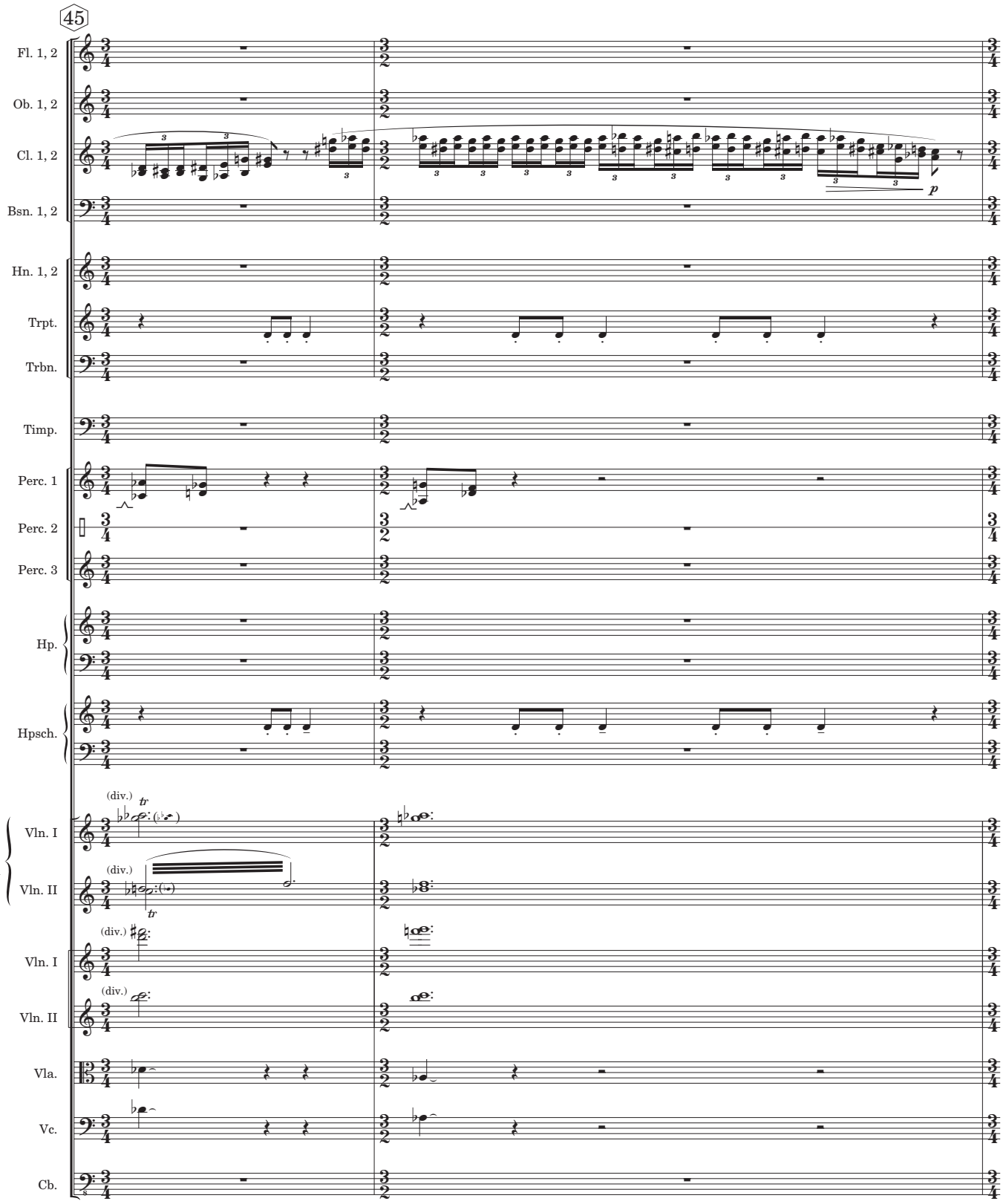

27
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
4 soli
Vln. I
Vln. II
the rest
Vln. I div.
Vln. II div.
Vla.
Vc.
Cb.
ff
pp
ff

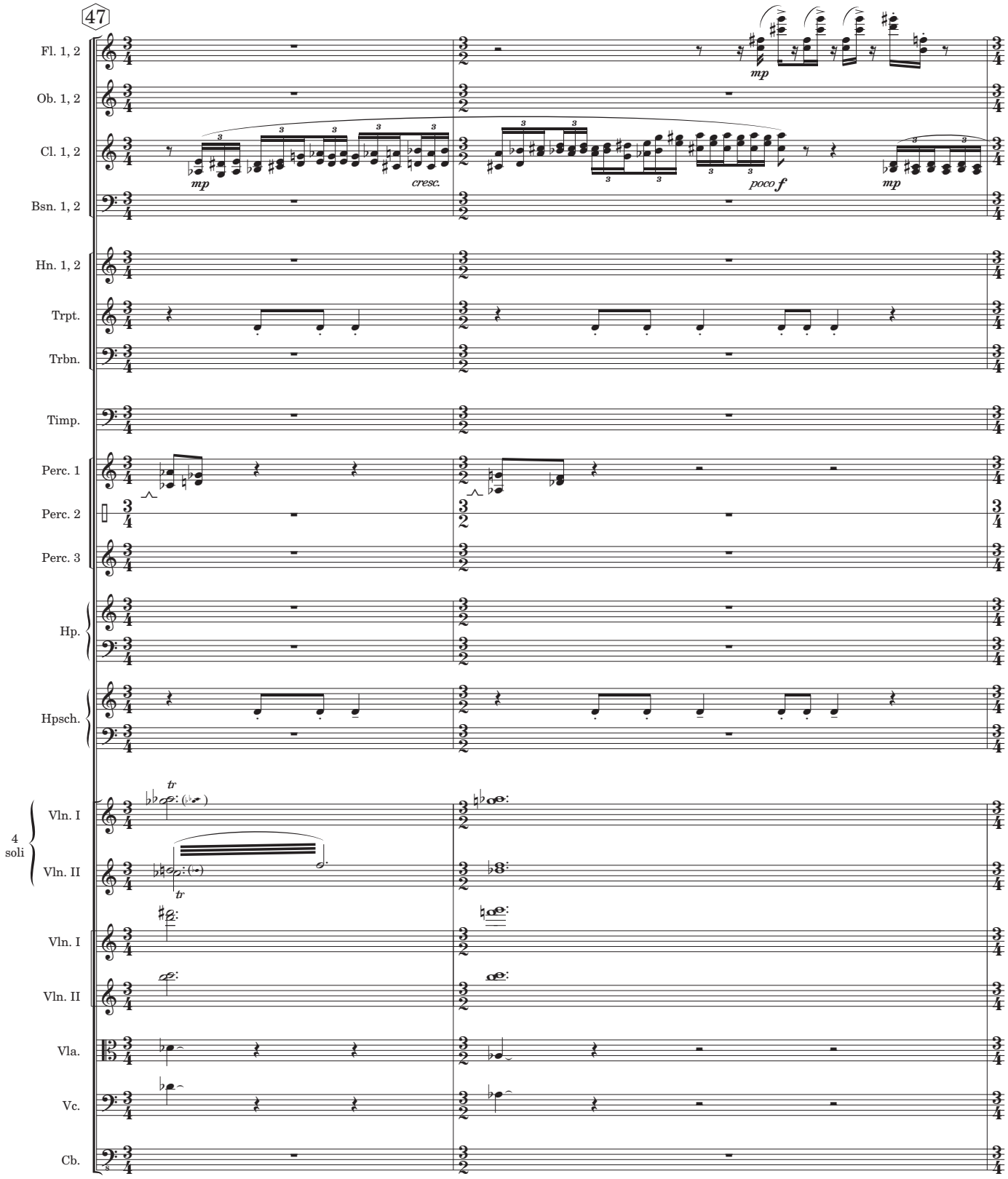

B
31
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
CHIMES
Hp.
Hpsch.
4 soli
Vln. I
Vln. II
the rest
Vln. I div.
Vln. II div.
Vla.
Vc.
Cb.
soli: prominently, but not too loudly
jumping
mp
p
tr
F♯
tacet to m. 41
ord.
mutes off
col legno
bouncing
tutti
mutes off

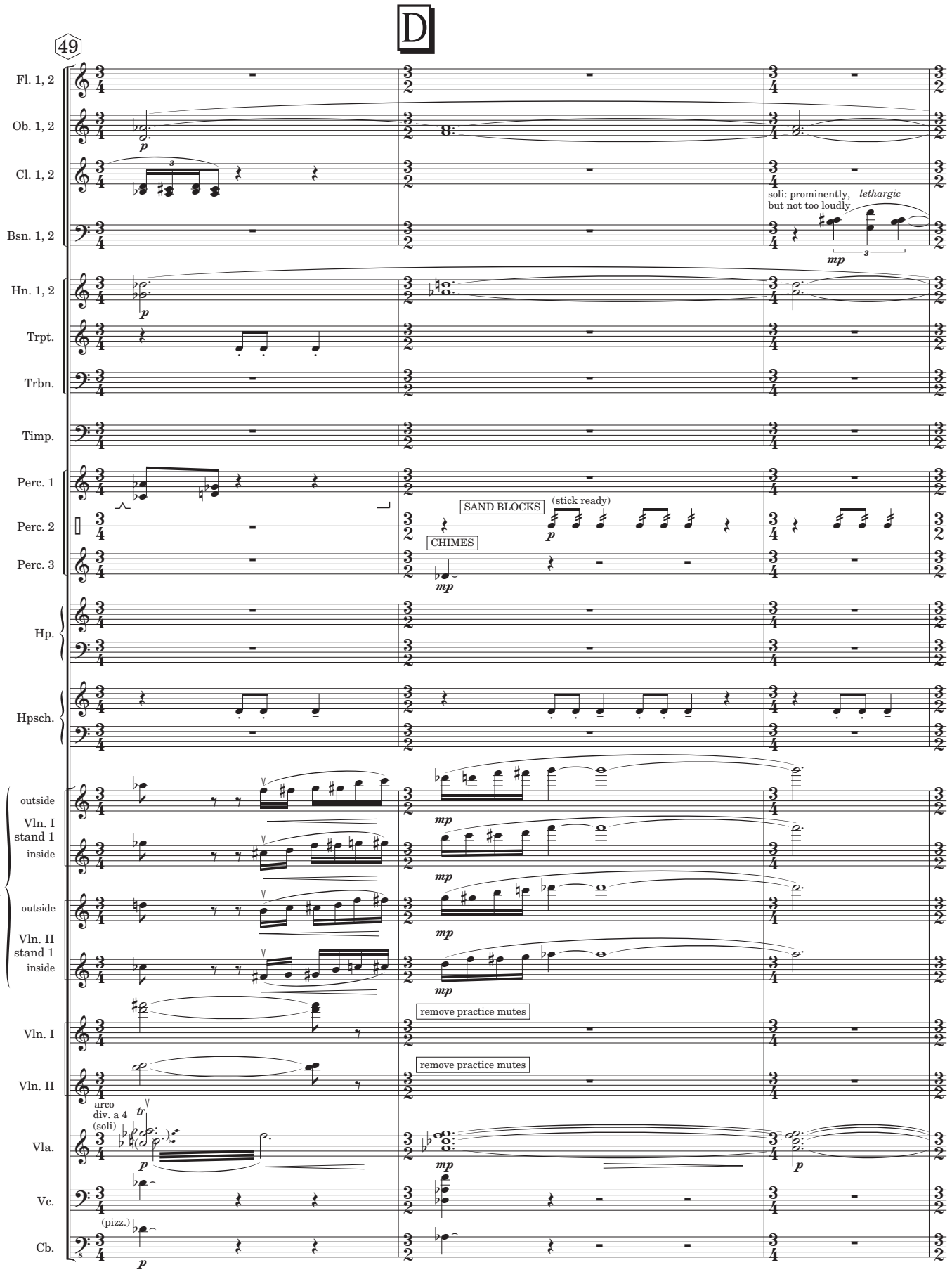

36
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
div.
Vln. II
div.
Vla.
Vc.
Cb.

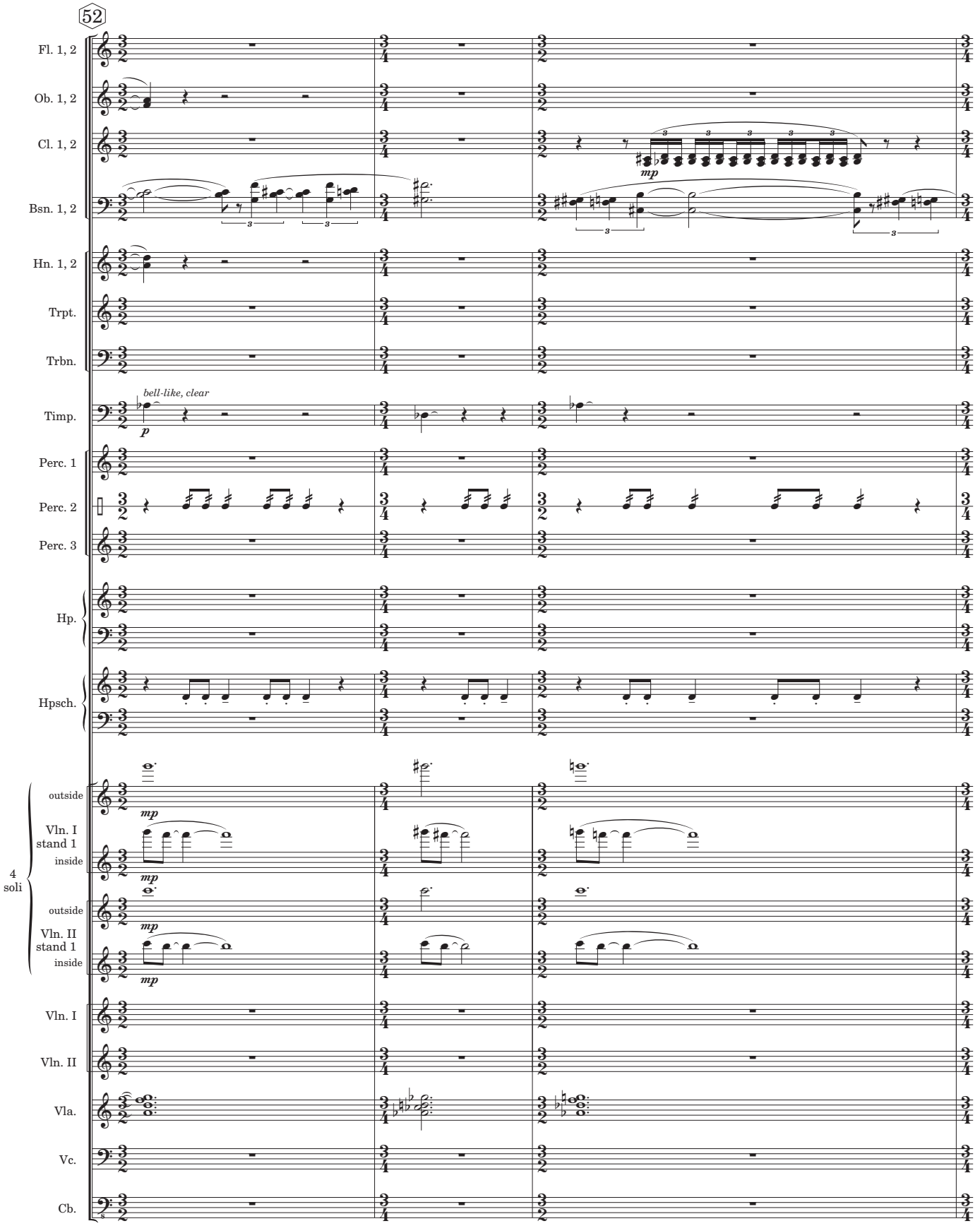

39
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
4 soli
outside
Vln. I stand 1
inside
outside
Vln. II stand 1
inside
the rest
Vln. I div.
Vln. II div.
Vla.
Vc.
Cb.
mute off
pizz.

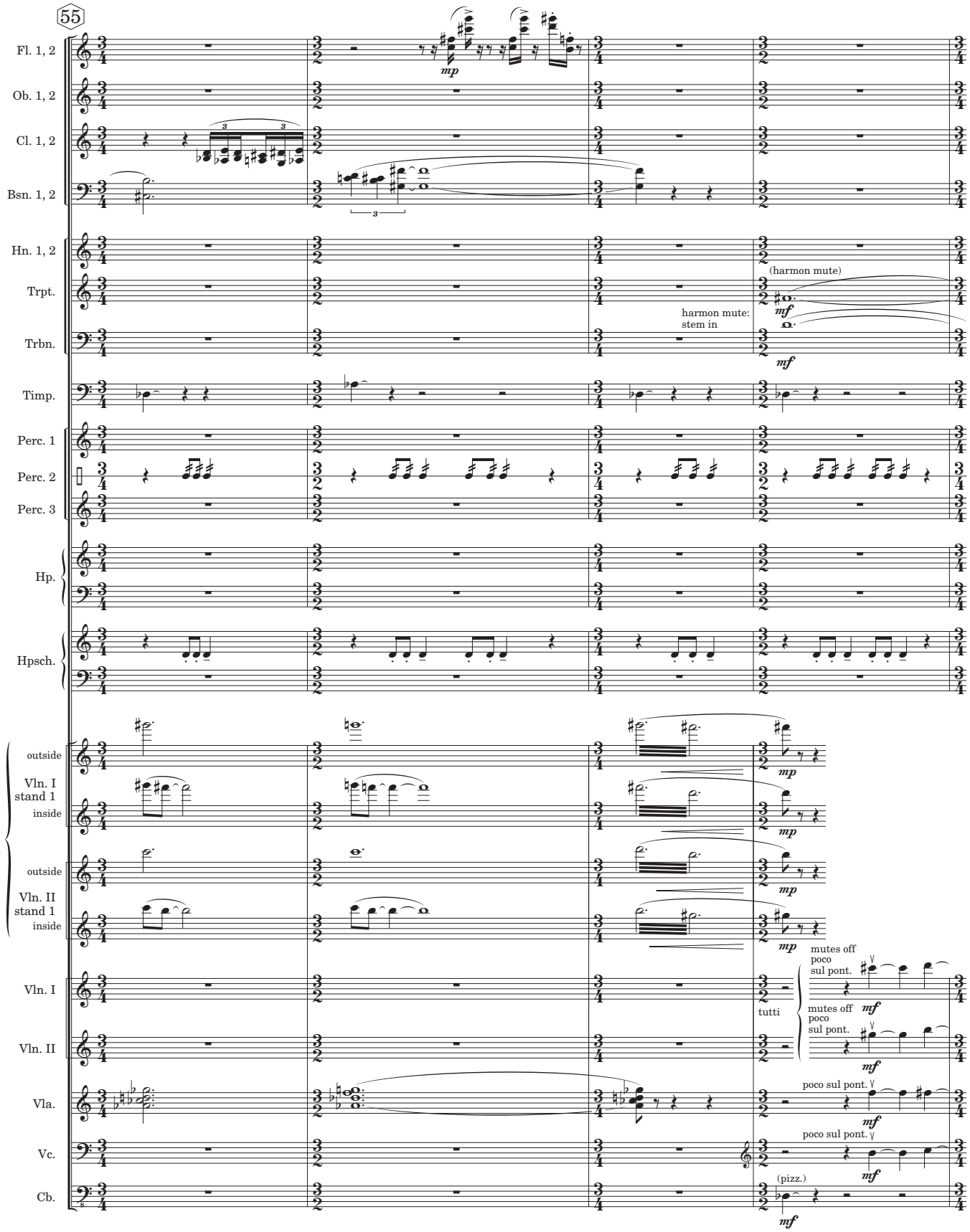

C
42
Fl. 1, 2
Ob. 1, 2
soli: prominently, but not too loudly
busy
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
harmon mute: stem in
Trpt.
Trbn.
Timp.
VIBES
medium mallets
l.v.
Perc. 1
Perc. 2
CHIMES
Perc. 3
Hp.
Hpsch.
outside
Vln. I stand 1
inside
outside
Vln. II stand 1
inside
4 soli
Vln. I div.
Vln. II div.
the rest
Vla.
pizz.
arp.
Vc.
Cb.


45
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
(div.)
tr
Vln. I
4 soli
Vln. II
(div.)
tr
(div.)
Vln. I
(div.)
Vln. II
Vla.
Vc.
Cb.
p

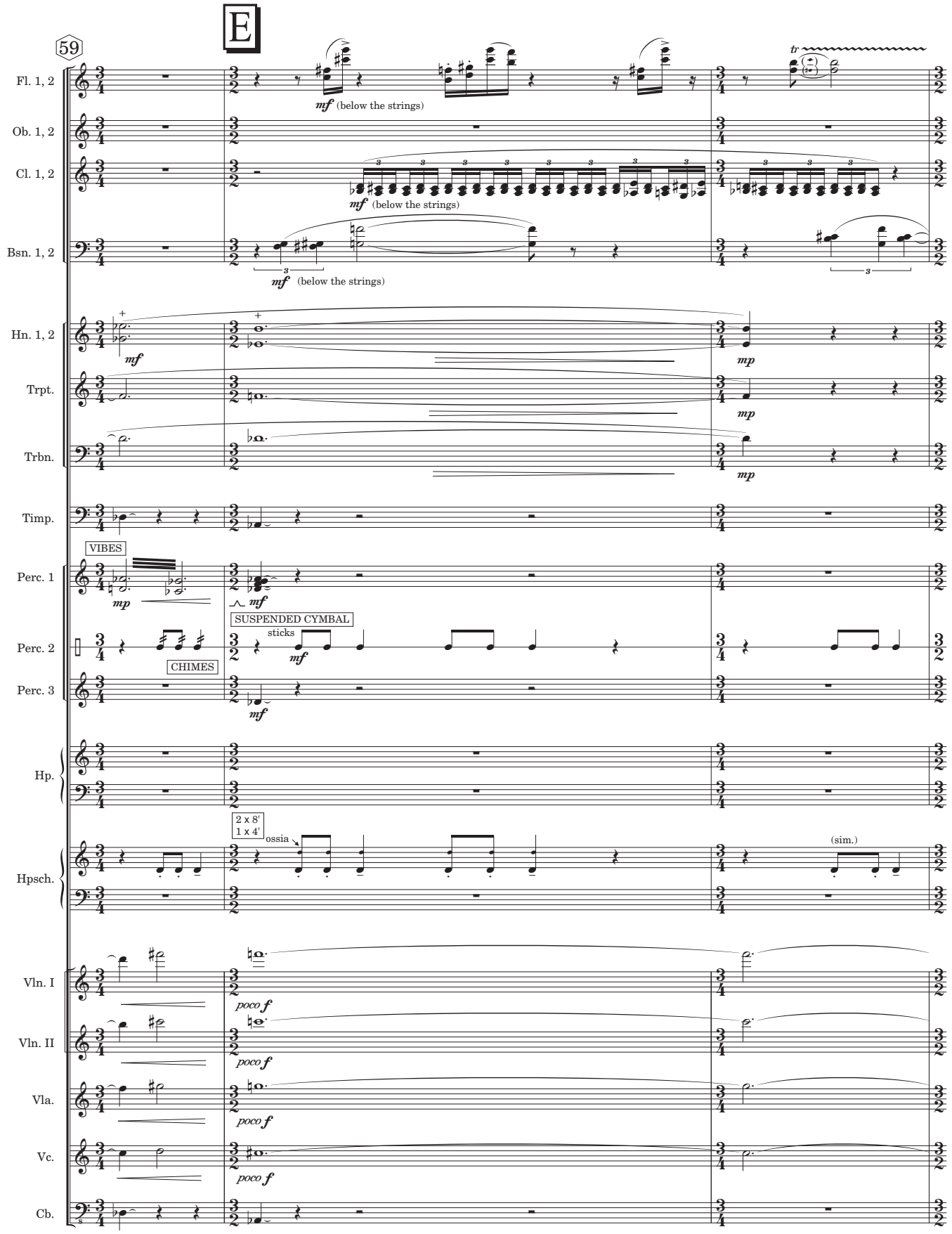

47
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
4 soli
Vln. I
Vln. II
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
cresc.
poco f
mp
tr
tr

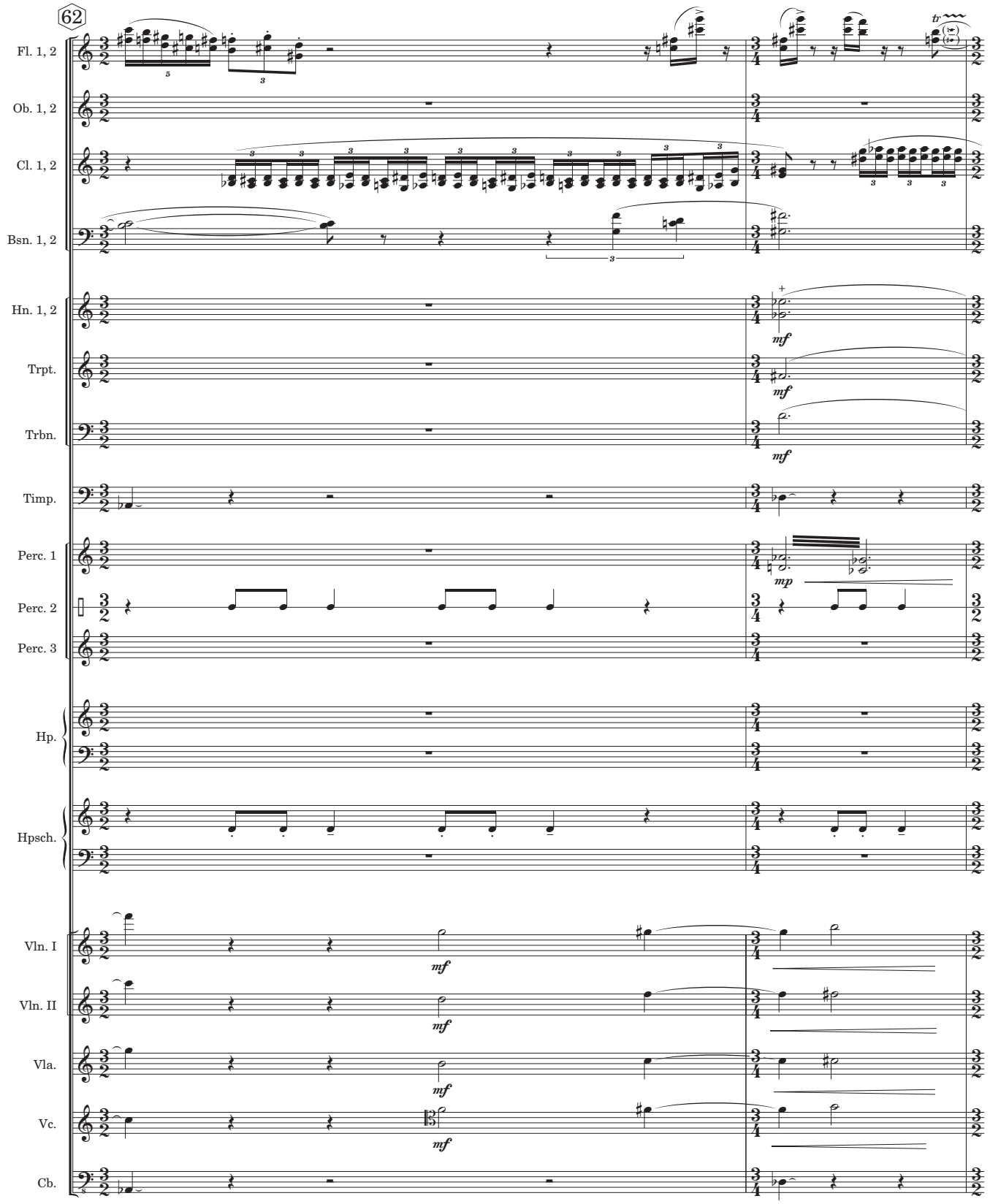

D
49
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
soli: prominently, but not too loudly
lethargic
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
SAND BLOCKS
(stick ready)
CHIMES
Hp.
Hpsch.
4 soli
outside
Vln. I stand 1
inside
outside
Vln. II stand 1
inside
remove practice mutes
Vln. I
remove practice mutes
Vln. II
arco
div. a 4
(soli)
Vla.
Vc.
(pizz.)
Cb.

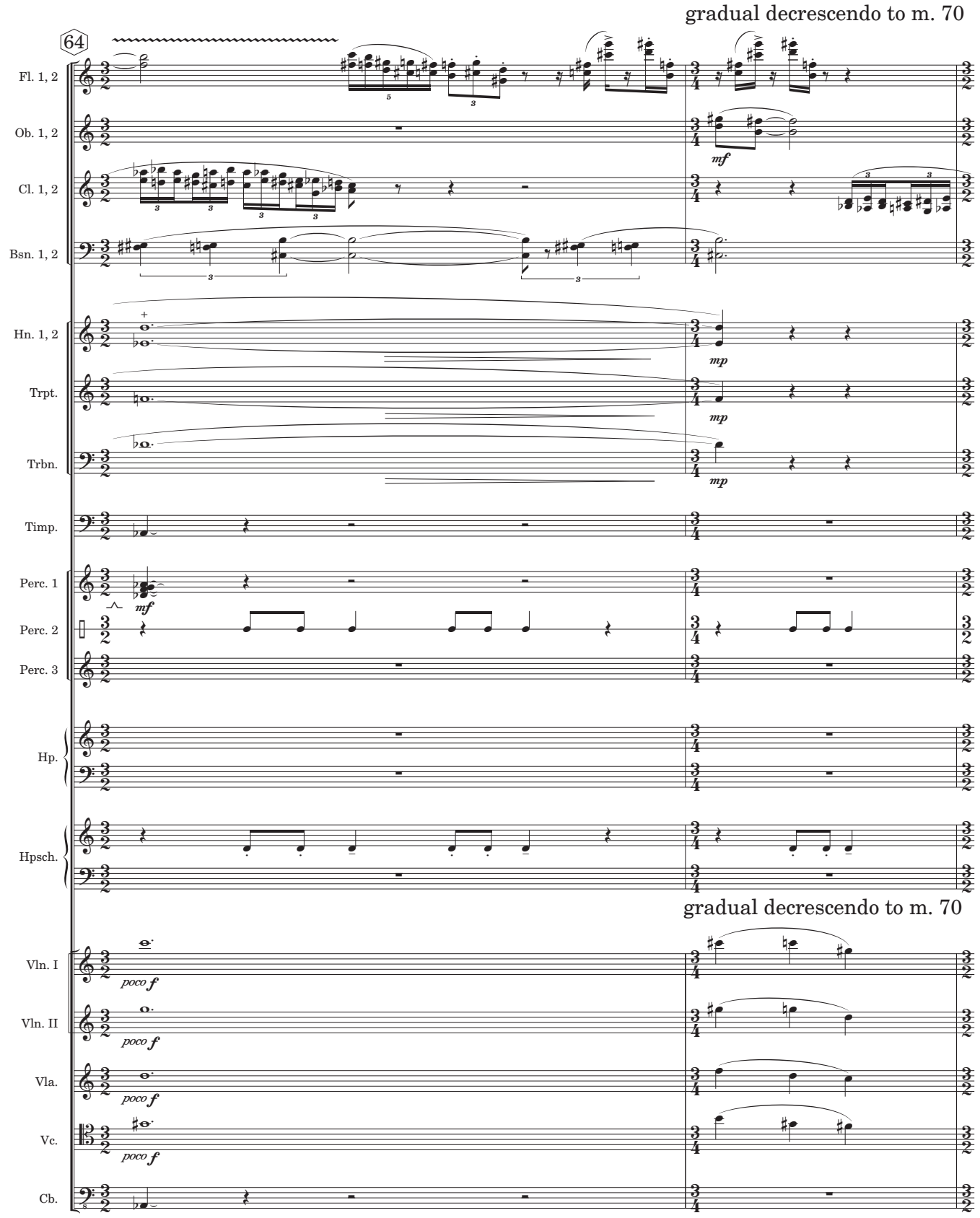

52
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
mp
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
bell-like, clear
p
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
4 soli
outside
Vln. I stand 1
inside
mp
outside
Vln. II stand 1
inside
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.

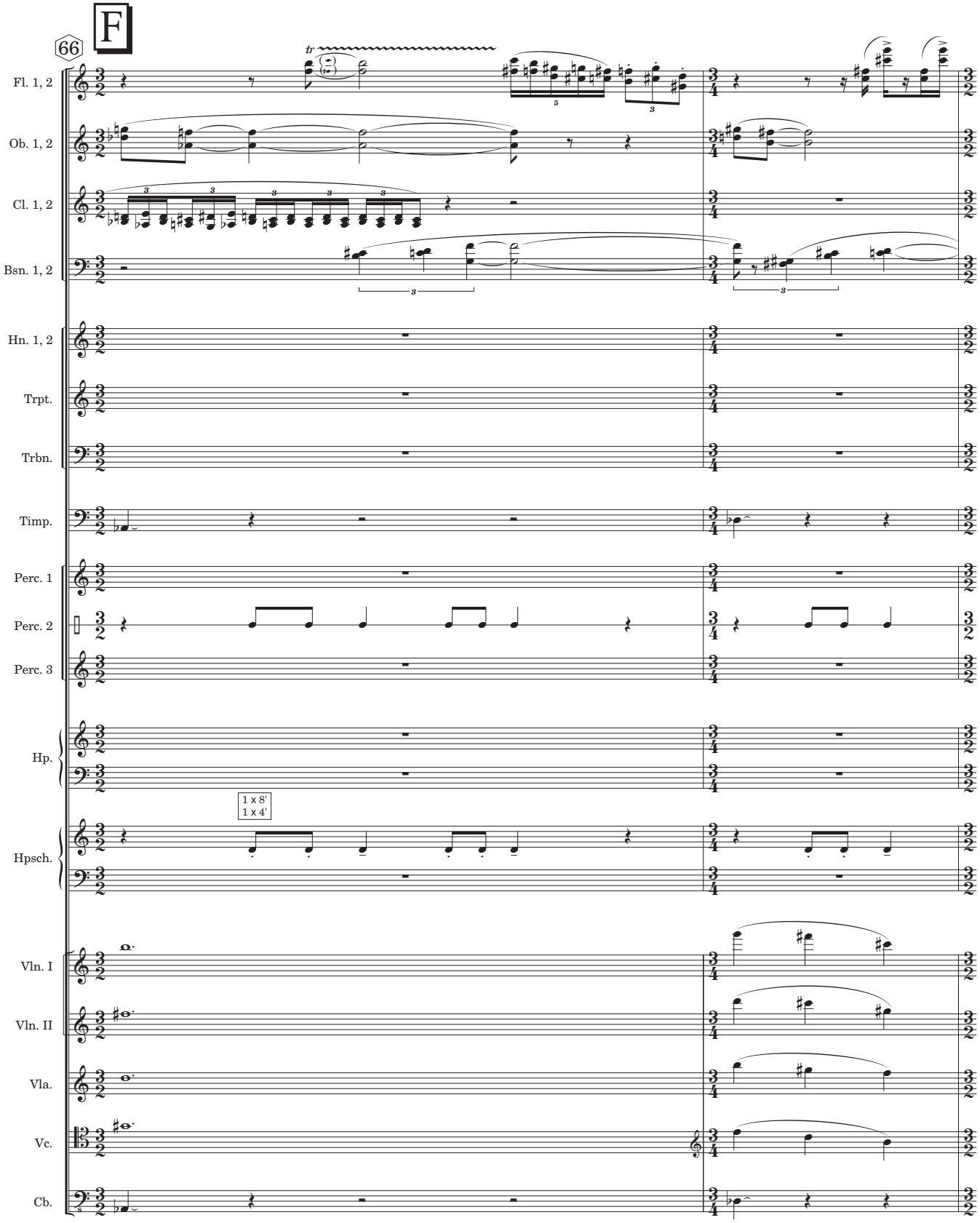


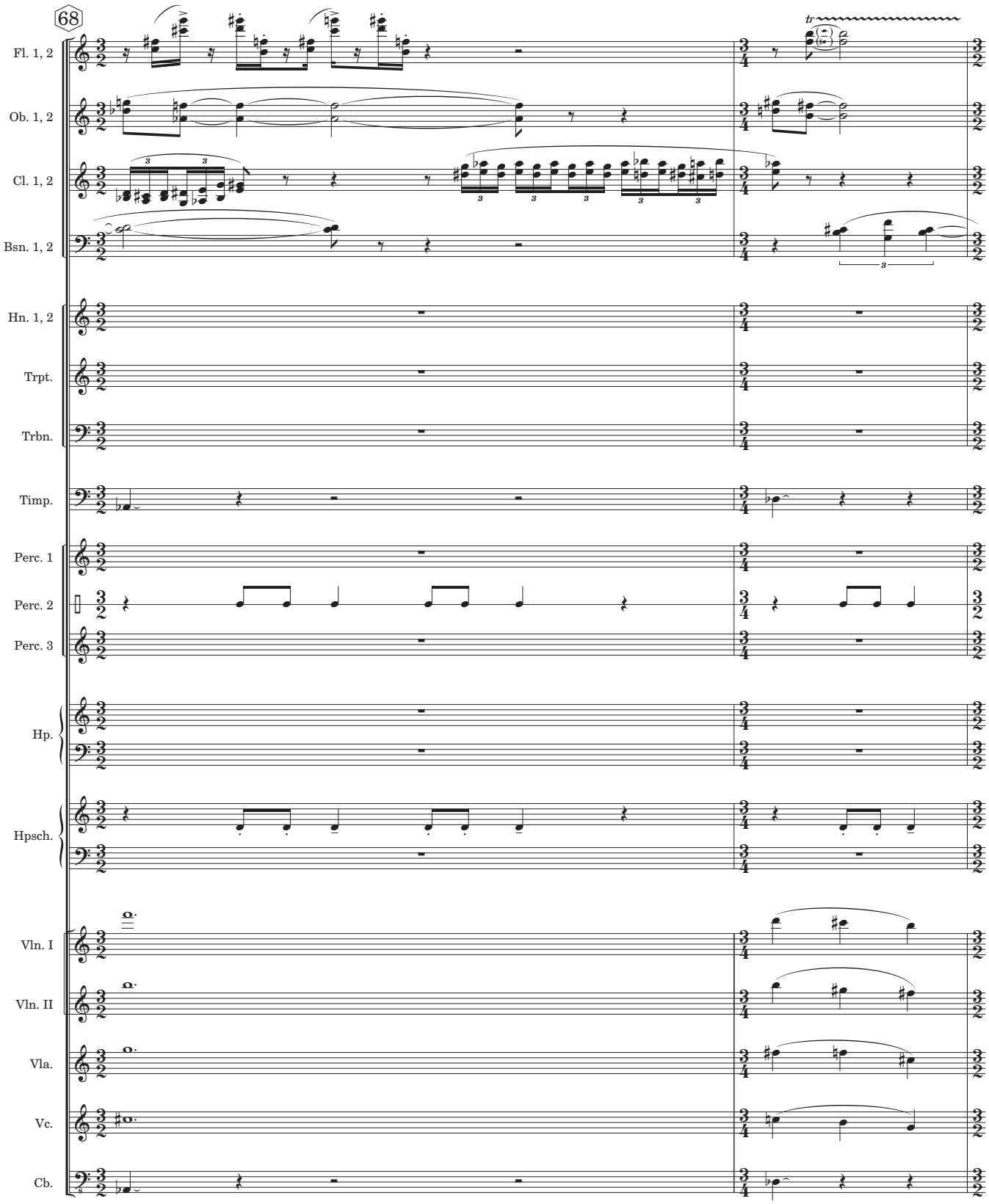
m. 58 The strings should come to the fore, especially when the parts move. The woodwind soli remain conspicuous, but nevertheless in the background as much as is possible.

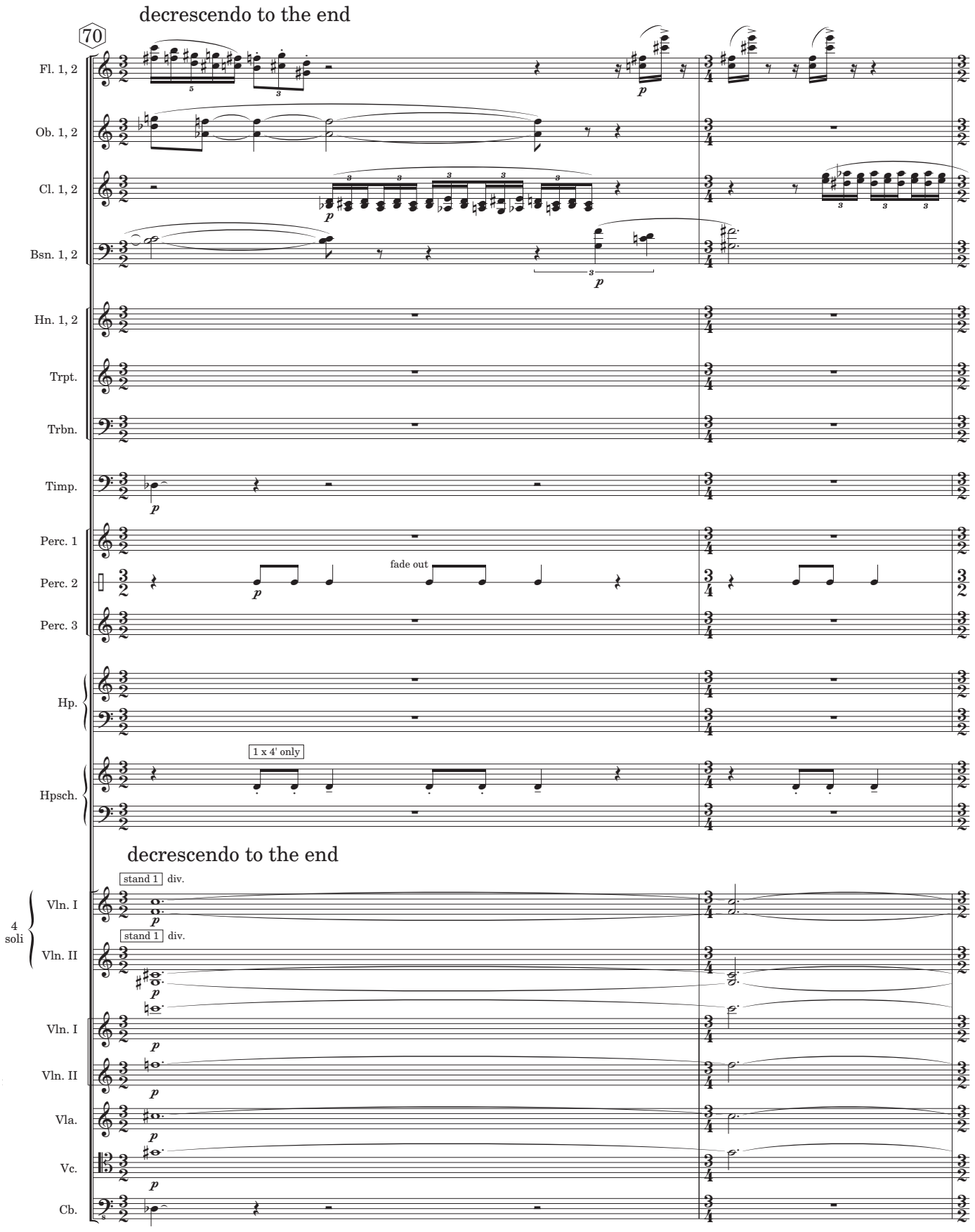

E
59
Fl. 1, 2
mf (below the strings)
Ob. 1, 2
Cl. 1, 2
mf (below the strings)
Bsn. 1, 2
mf (below the strings)
Hn. 1, 2
mf
mp
Trpt.
mp
Trbn.
mp
Timp.
VIBES
Perc. 1
mp
mf
SUSPENDED CYMBAL
sticks
Perc. 2
mf
CHIMES
Perc. 3
mf
Hp.
2 x 8'
1 x 4'
ossia
Hpsch.
(sim.)
Vln. I
poco f
Vln. II
poco f
Vla.
poco f
Vc.
poco f
Cb.

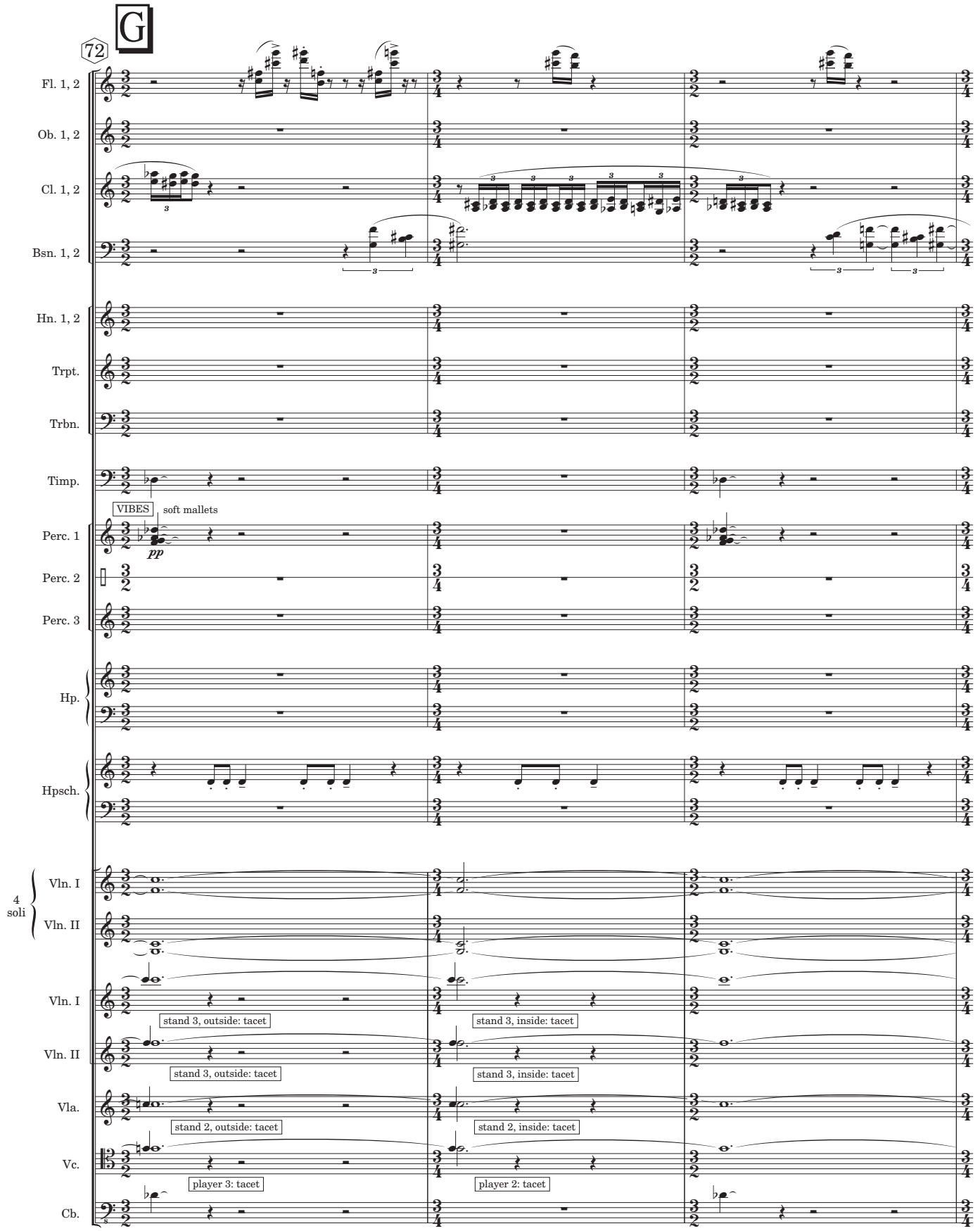

62
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp

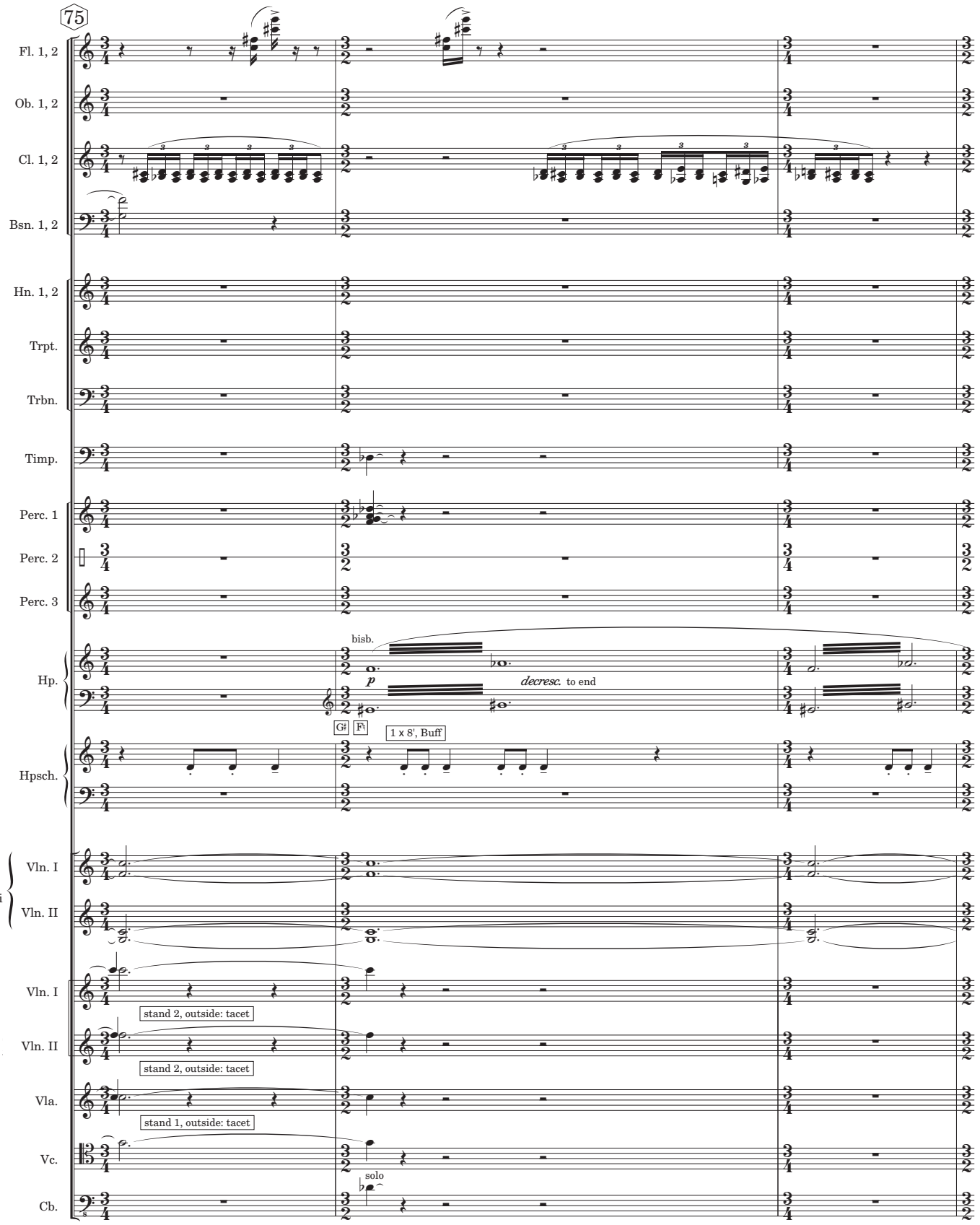

gradual decrescendo to m. 70
64
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
gradual decrescendo to m. 70
Vln. I
Vln. II
Vla.
Vc.
Cb.

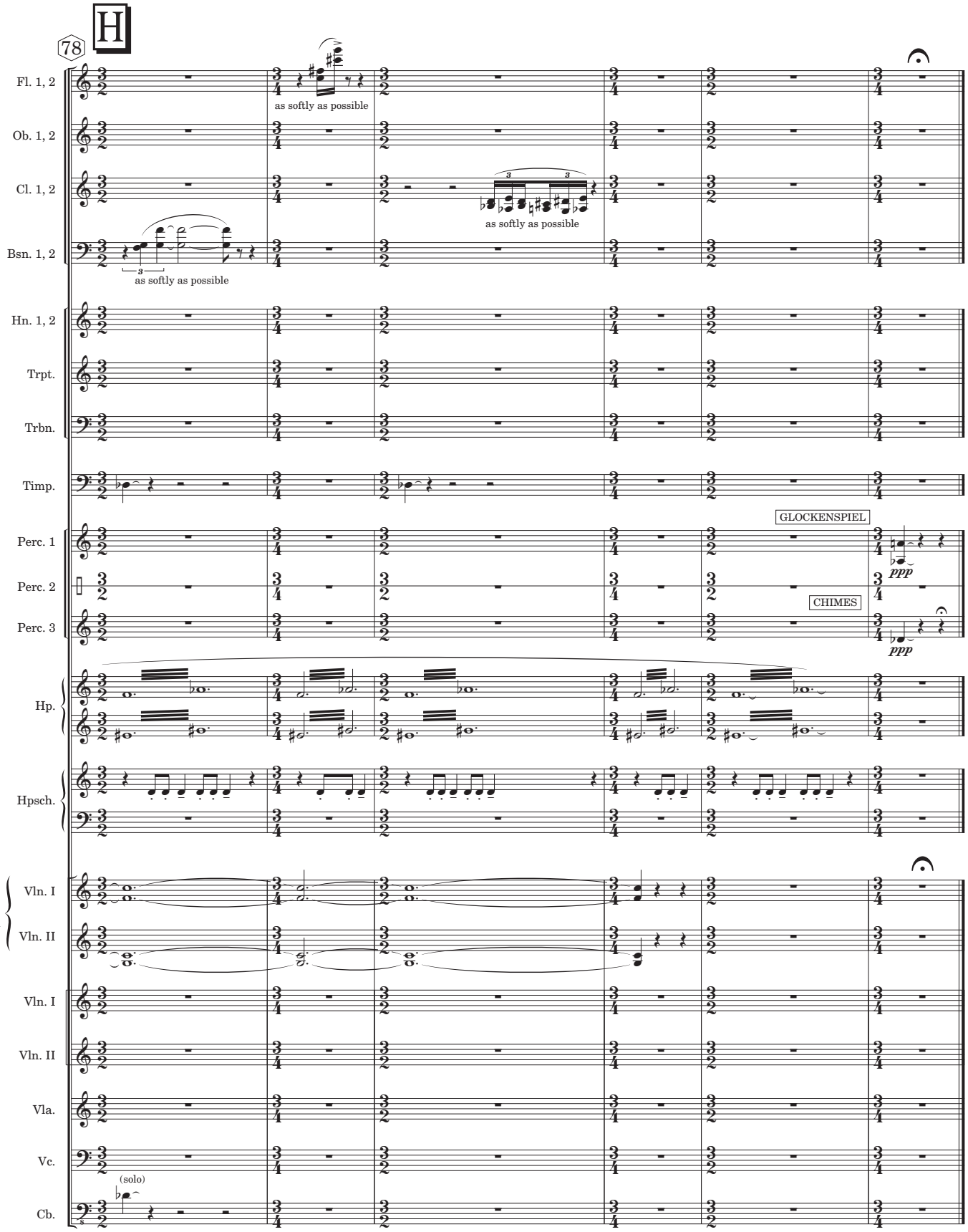

66
F
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
1 x 8'
1 x 4'
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.


68
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
Vln. II
Vla.
Vc.
Cb.

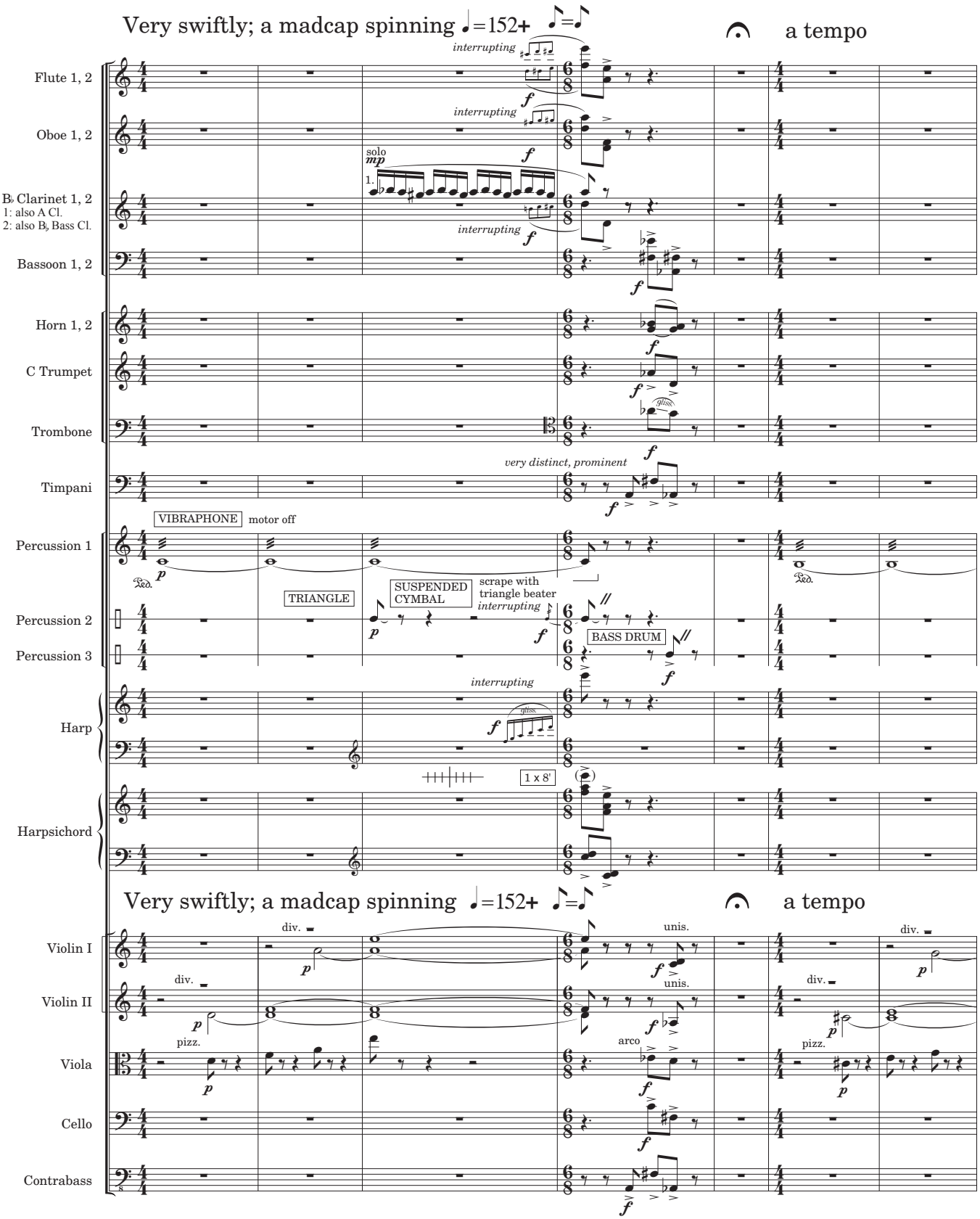

decrescendo to the end
70
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
fade out
Perc. 3
Hp.
1 x 4' only
Hpsch.
decrescendo to the end
stand 1
div.
Vln. I
4 soli
Vln. II
Vla.
Vc.
Cb.

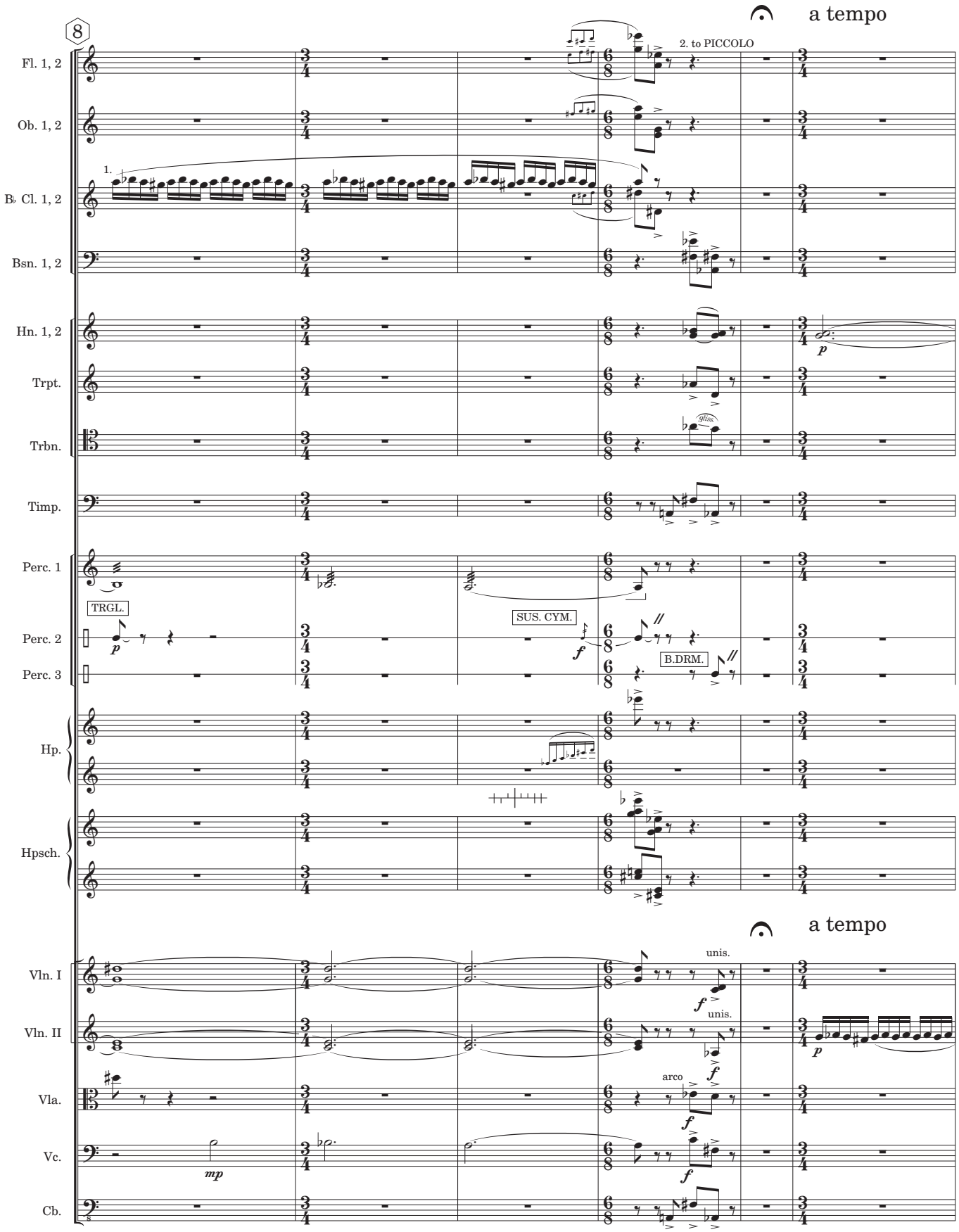

G
72
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
VIBES
soft mallets
pp
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
4 soli
Vln. I
Vln. II
stand 3, outside: tacet
stand 3, inside: tacet
Vla.
stand 2, outside: tacet
stand 2, inside: tacet
Vc.
player 3: tacet
player 2: tacet
Cb.

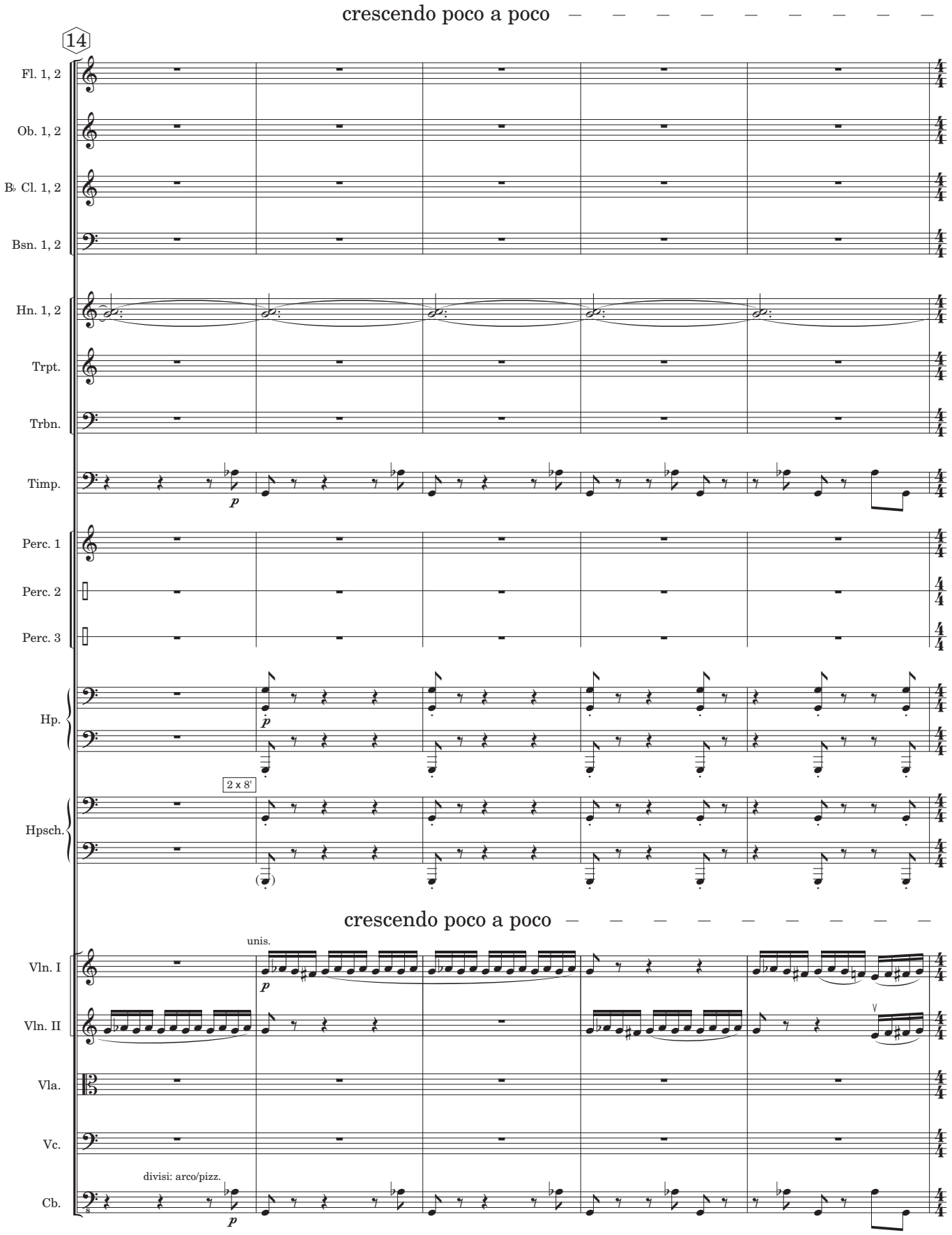

75
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
bisb.
p
decresc. to end
G♯
F♮
1 x 8', Buff
Hpsch.
4 soli
Vln. I
Vln. II
Vln. I
stand 2, outside: tacet
Vln. II
stand 2, outside: tacet
Vla.
stand 1, outside: tacet
Vc.
solo
Cb.

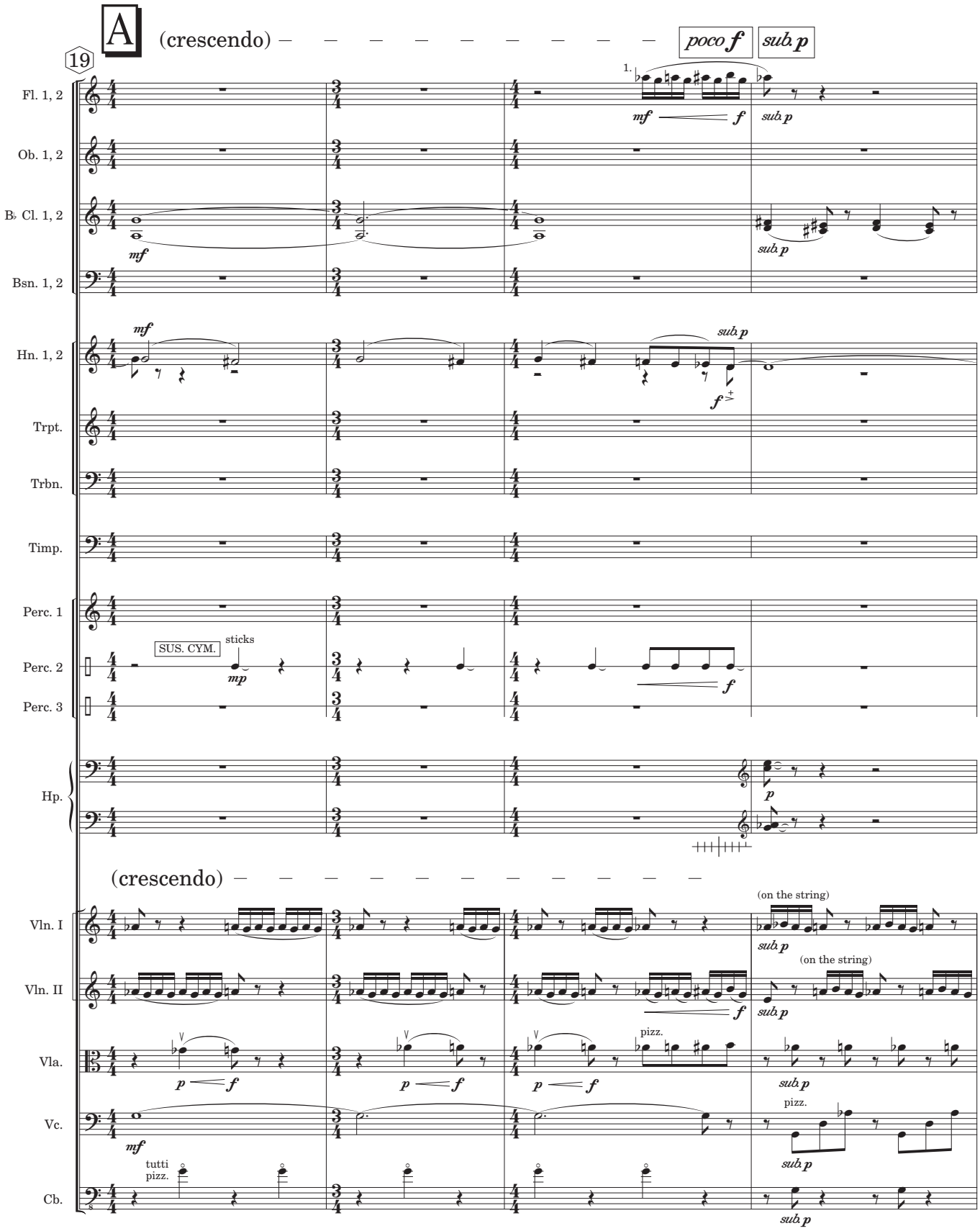

78
H
Fl. 1, 2
as softly as possible
Ob. 1, 2
Cl. 1, 2
as softly as possible
Bsn. 1, 2
as softly as possible
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
GLOCKENSPIEL
ppp
Perc. 2
Perc. 3
CHIMES
ppp
Hp.
Hpsch.
4 soli
Vln. I
Vln. II
Vln. I
Vln. II
Vla.
Vc.
(solo)
Cb.

3. the spinning ballerina

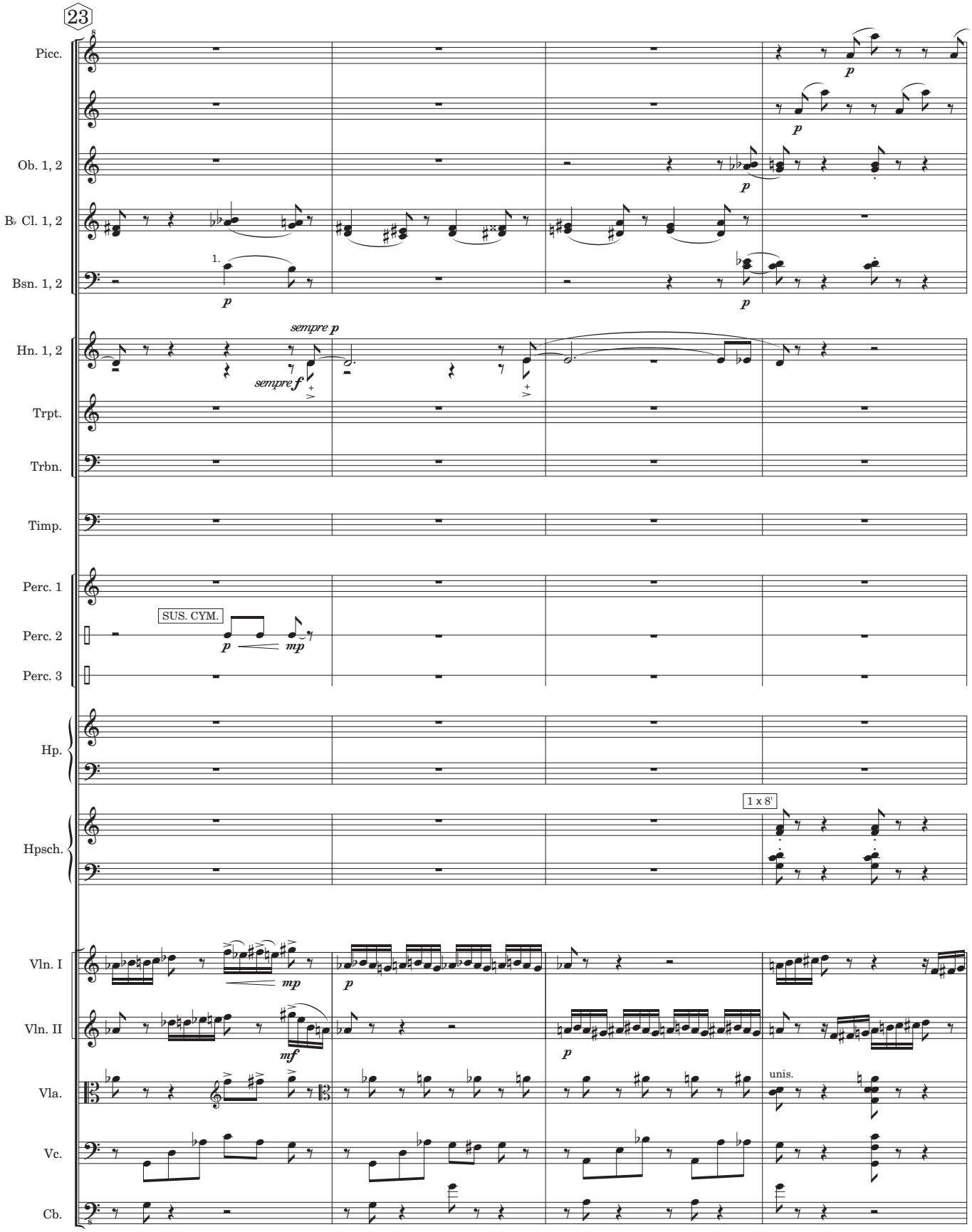


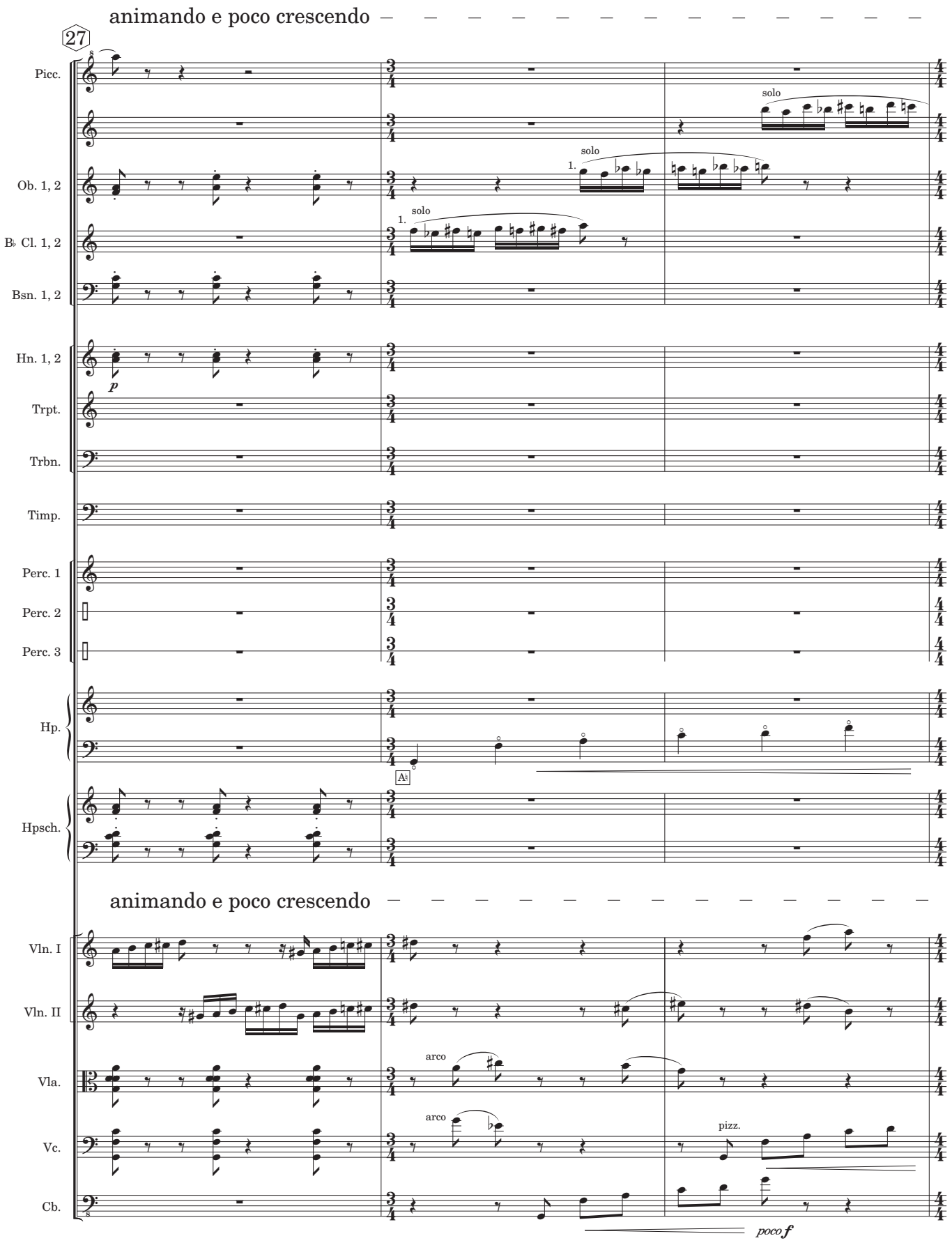

8
a tempo
Fl. 1, 2
2. to PICCOLO
Ob. 1, 2
1.
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
p
Trpt.
Trbn.
gliss.
Timp.
Perc. 1
TRGL.
Perc. 2
p
SUS. CYM.
f
Perc. 3
B.DRM.
Hp.
Hpsch.
a tempo
Vln. I
unis.
f
Vln. II
unis.
f
p
Vla.
arco
f
Vc.
mp
f
Cb.

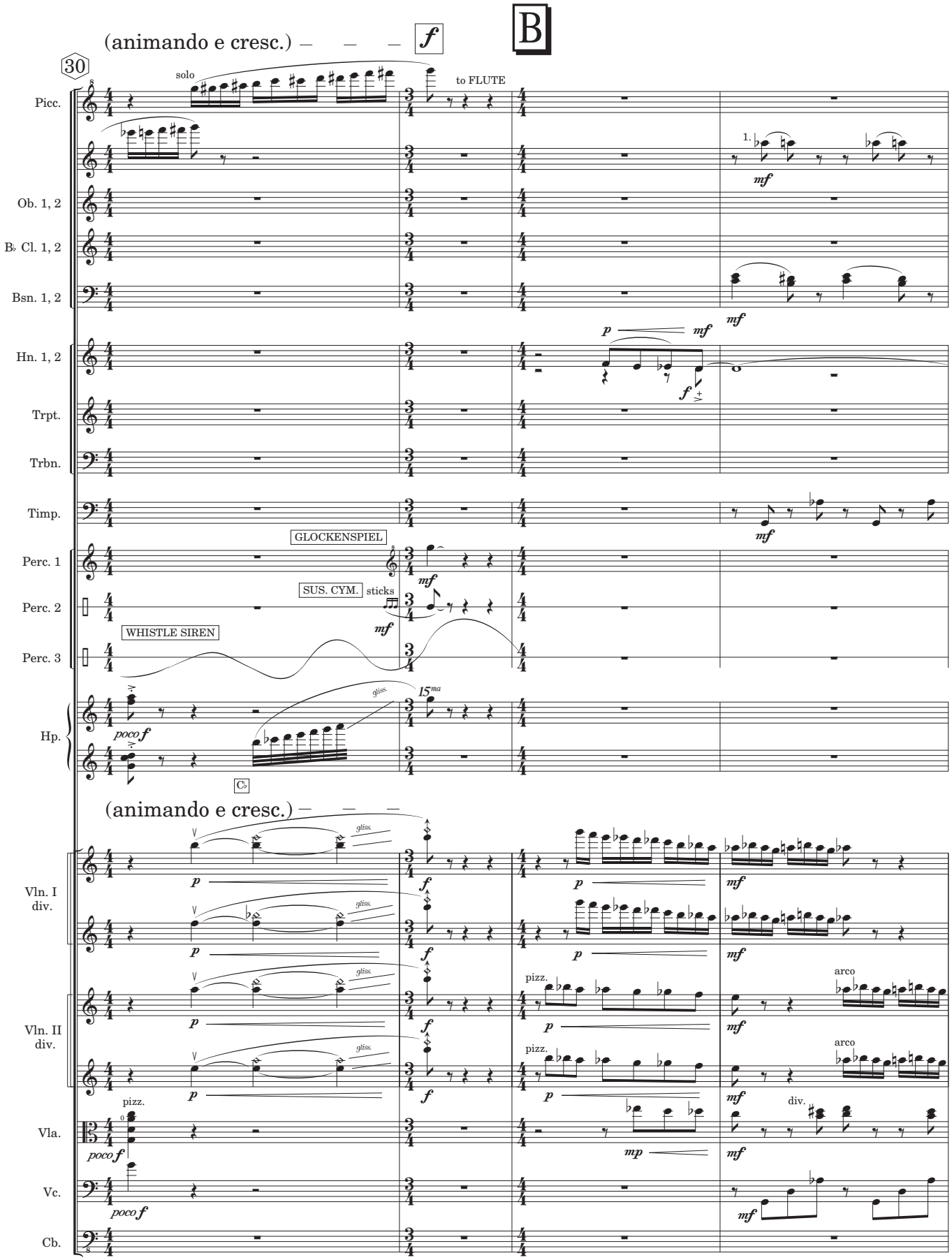

crescendo poco a poco
14
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
p
Perc. 1
Perc. 2
Perc. 3
Hp.
p
2 x 8'
Hpsch.
crescendo poco a poco
unis.
Vln. I
p
Vln. II
Vla.
Vc.
divisi: arco/pizz.
Cb.
p

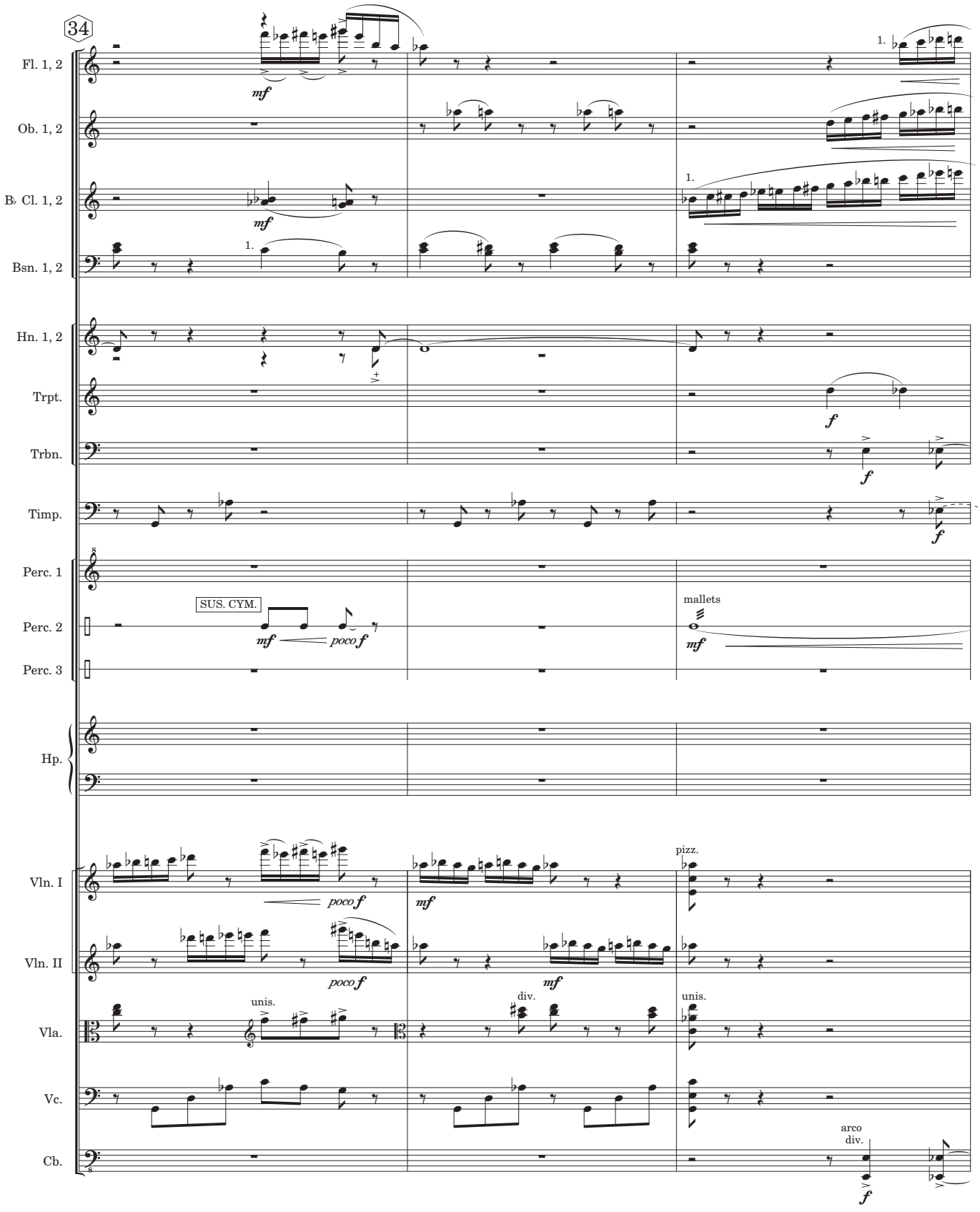


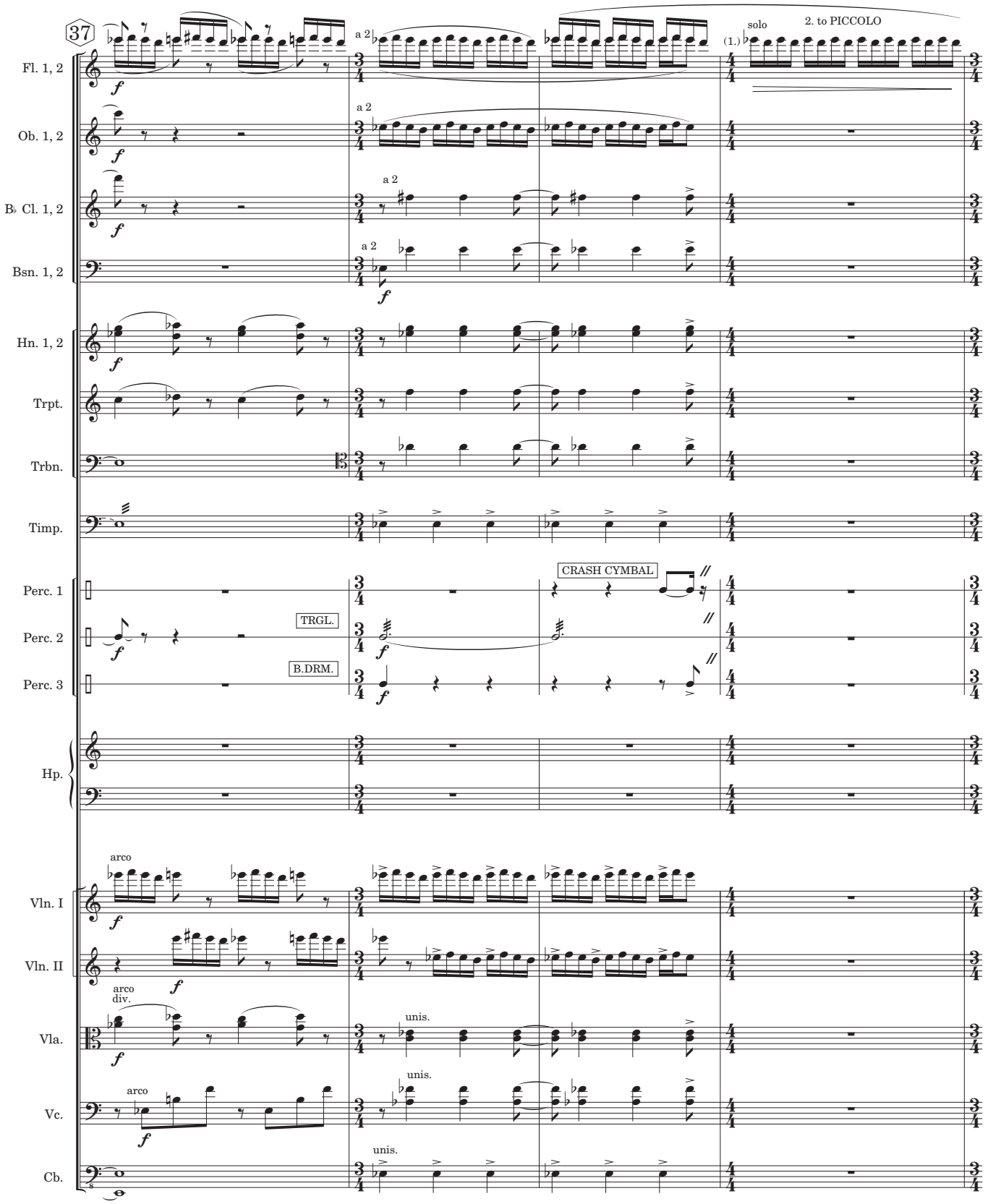
m. 21 Boxed dynamics are for the conductor and are given in the score only. They serve as guidelines for the overall orchestral sound.

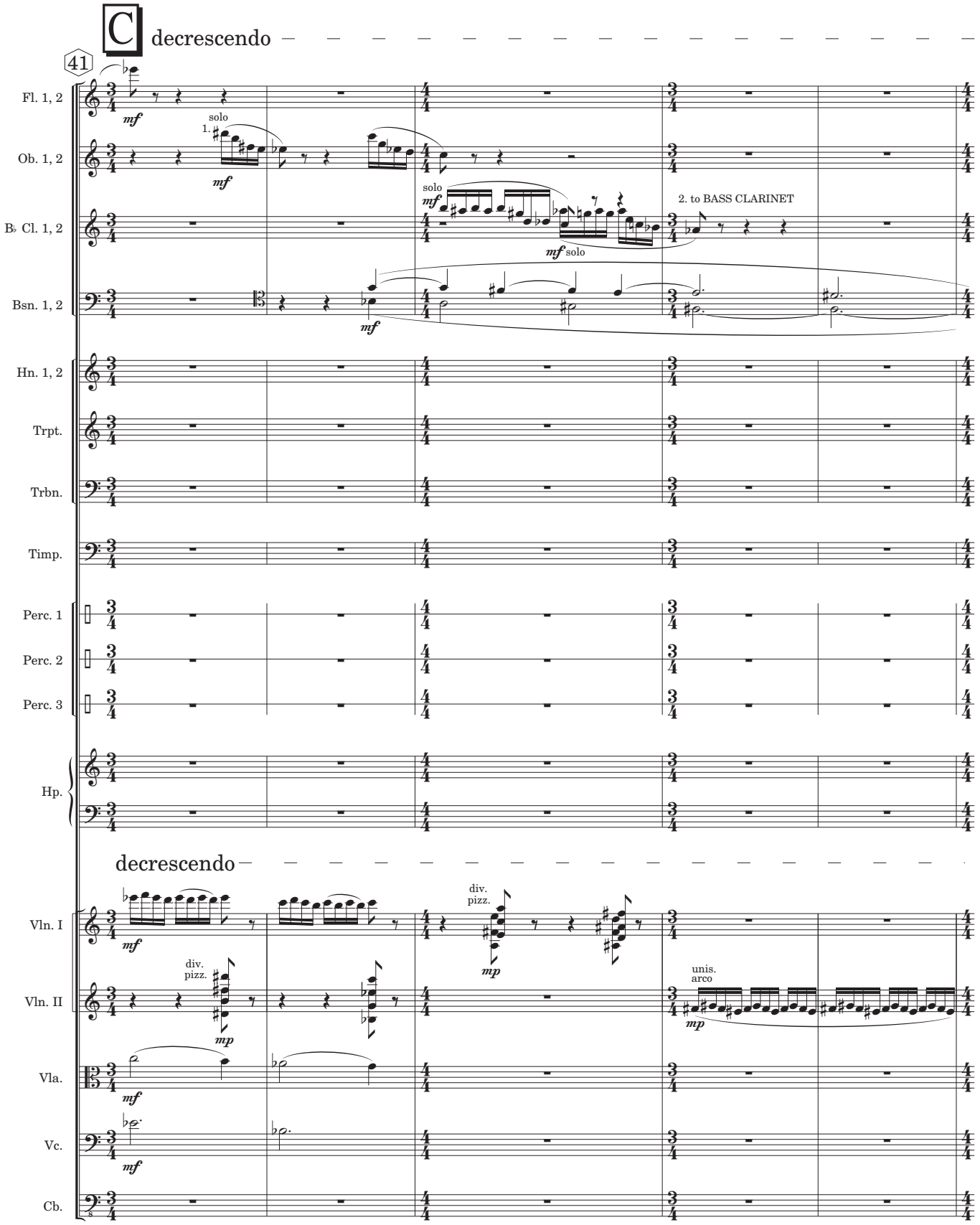

23
Picc.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
1.
p
sempre p
Hn. 1, 2
sempre f
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
SUS. CYM.
mp
Hp.
Hpsch.
1 x 8'
Vln. I
Vln. II
mf
Vla.
unis.
Vc.
Cb.

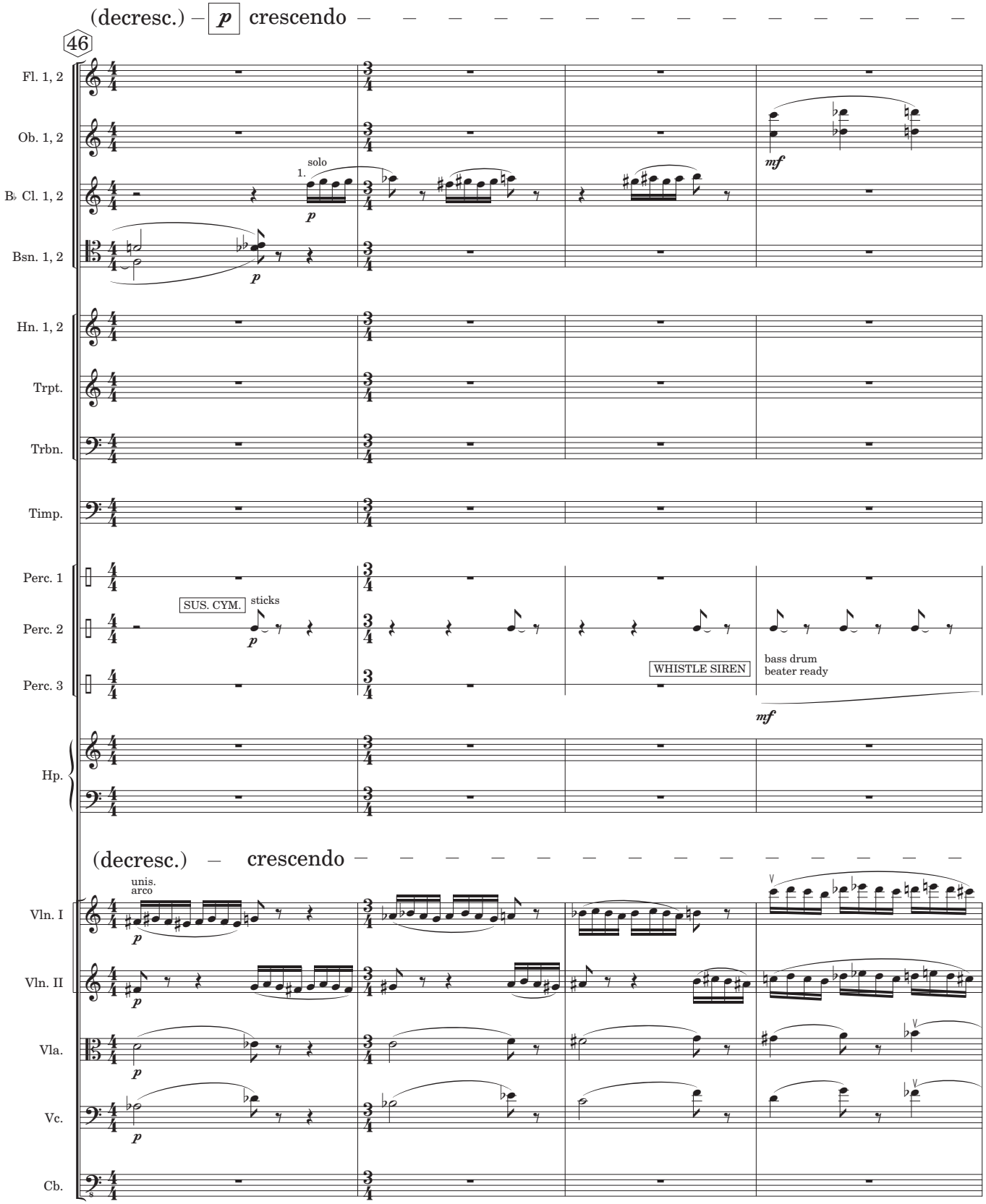

animando e poco crescendo
27
Picc.
solo
Ob. 1, 2
solo
1.
B♭ Cl. 1, 2
solo
1.
Bsn. 1, 2
Hn. 1, 2
p
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
A3
Hpsch.
animando e poco crescendo
Vln. I
Vln. II
Vla.
arco
Vc.
arco
pizz.
Cb.
poco f

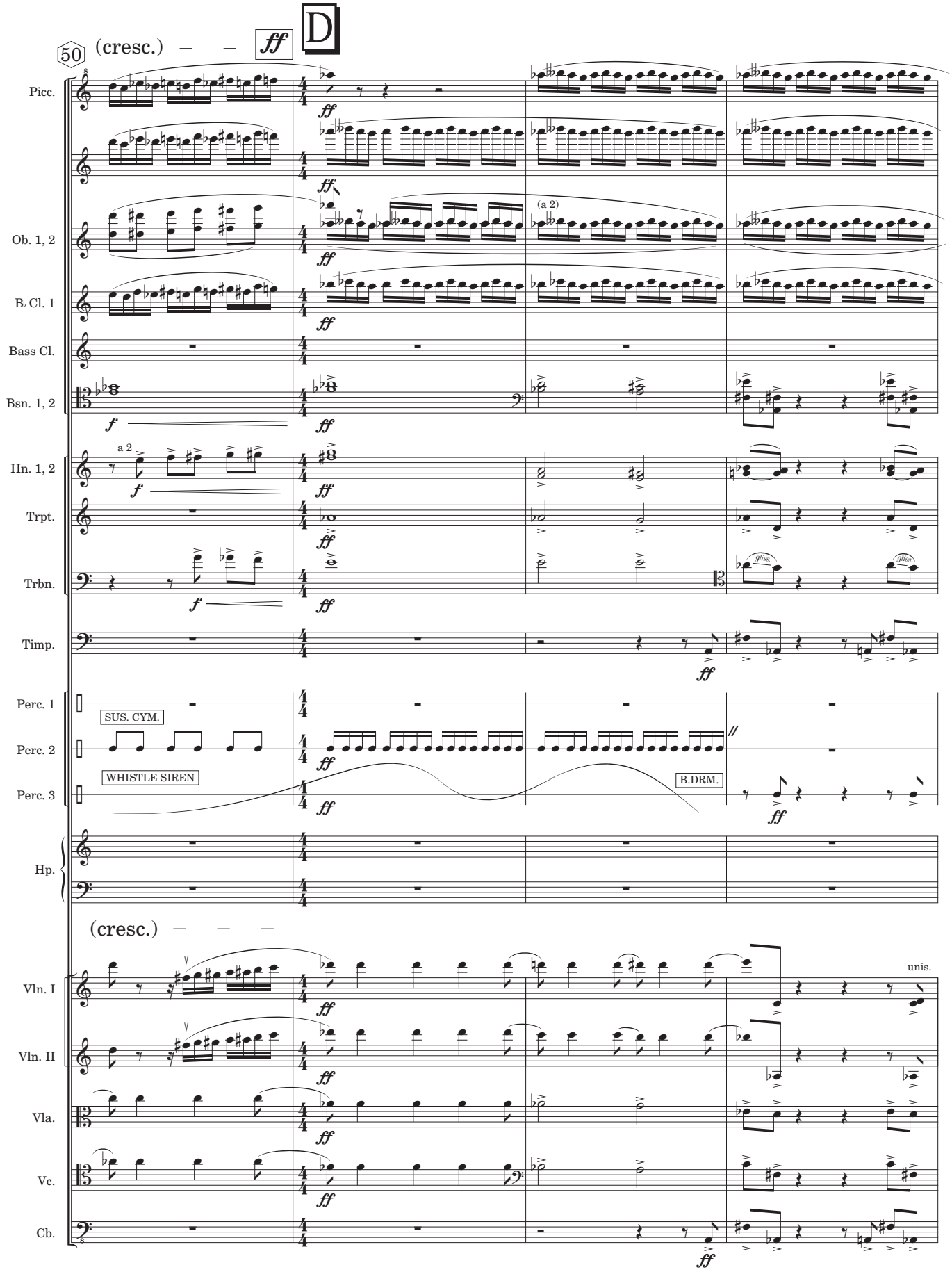

B
(animando e cresc.)
f
30
solo
to FLUTE
Picc.
1.
mf
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
mf
p
mf
Hn. 1, 2
f
Trpt.
Trbn.
Timp.
mf
GLOCKENSPIEL
Perc. 1
mf
SUS. CYM.
sticks
Perc. 2
mf
WHISTLE SIREN
Perc. 3
15ma
gliss.
Hp.
poco f
C♭
(animando e cresc.)
Vln. I
div.
p
f
p
mf
Vln. II
div.
pizz.
arco
Vla.
pizz.
poco f
mp
div.
mf
Vc.
poco f
mf
Cb.

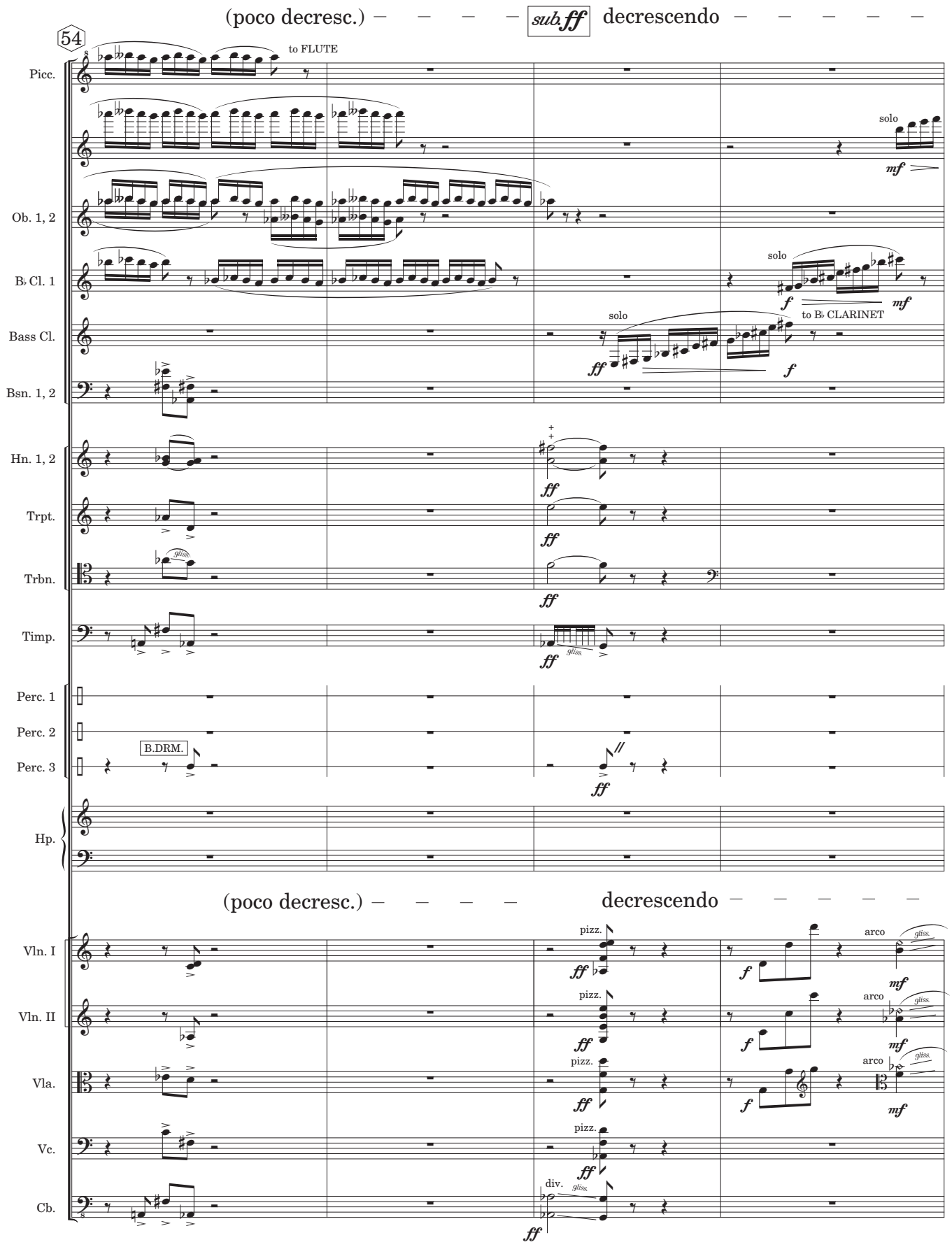

34
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
SUS. CYM.
mallets
pizz.
unis.
div.
arco
div.

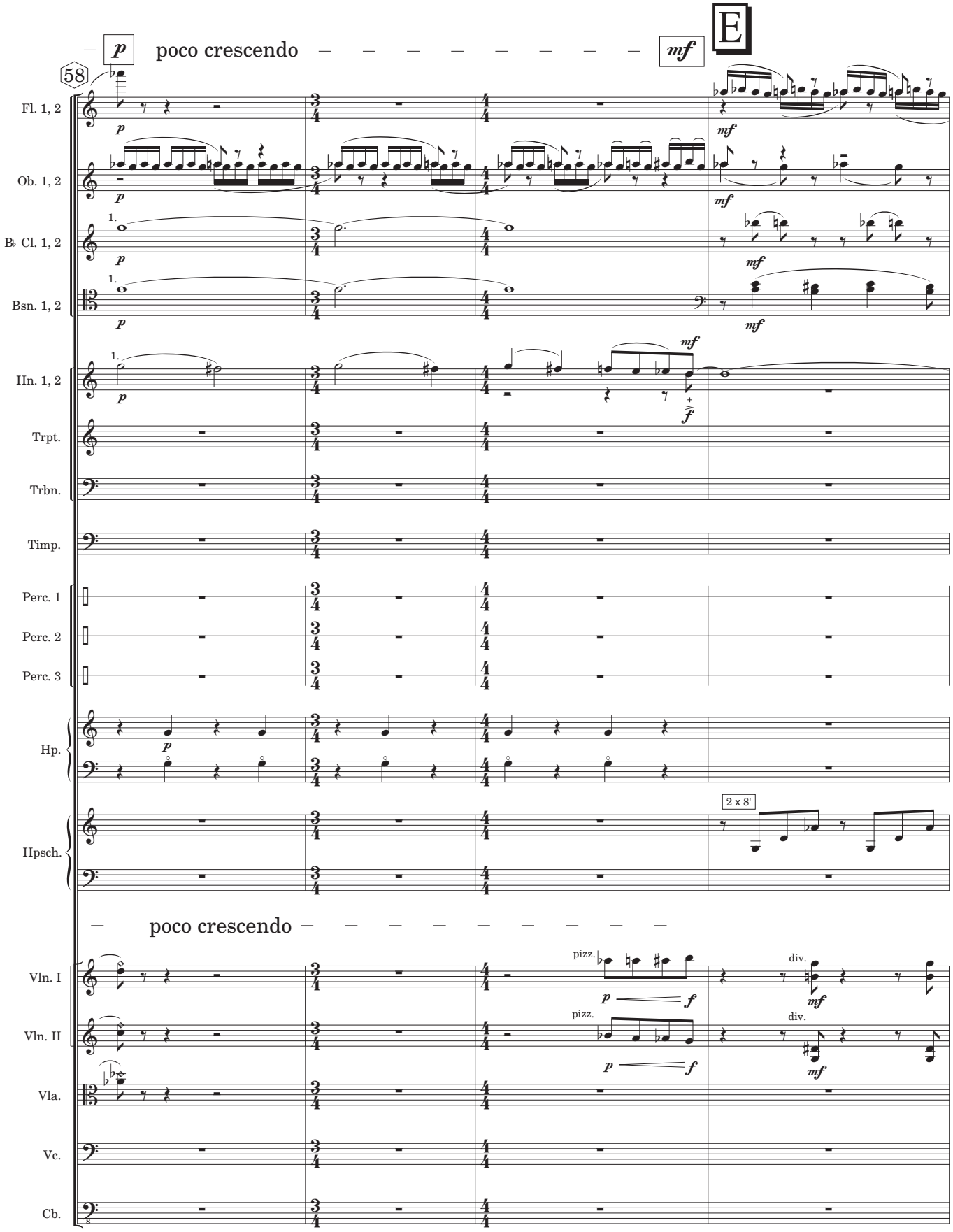

37
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
solo
(1.)
2. to PICCOLO
CRASH CYMBAL
TRGL.
B.DRM.
arco
arco div.
unis.

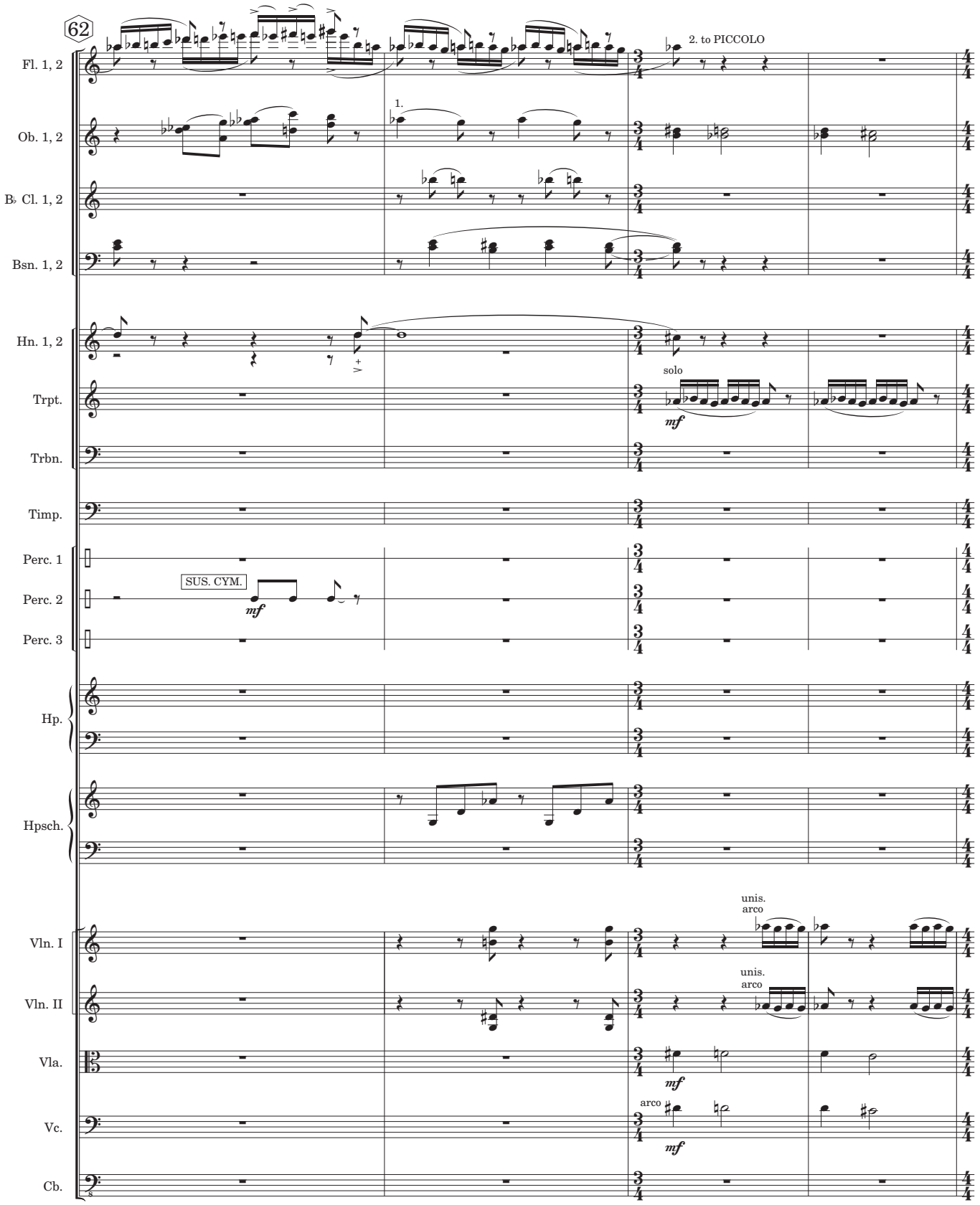

C
decrescendo
41
Fl. 1, 2
Ob. 1, 2
solo
1.
B♭ Cl. 1, 2
solo
2. to BASS CLARINET
solo
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
decrescendo
Vln. I
div.
pizz.
Vln. II
div.
pizz.
unis.
arco
Vla.
Vc.
Cb.

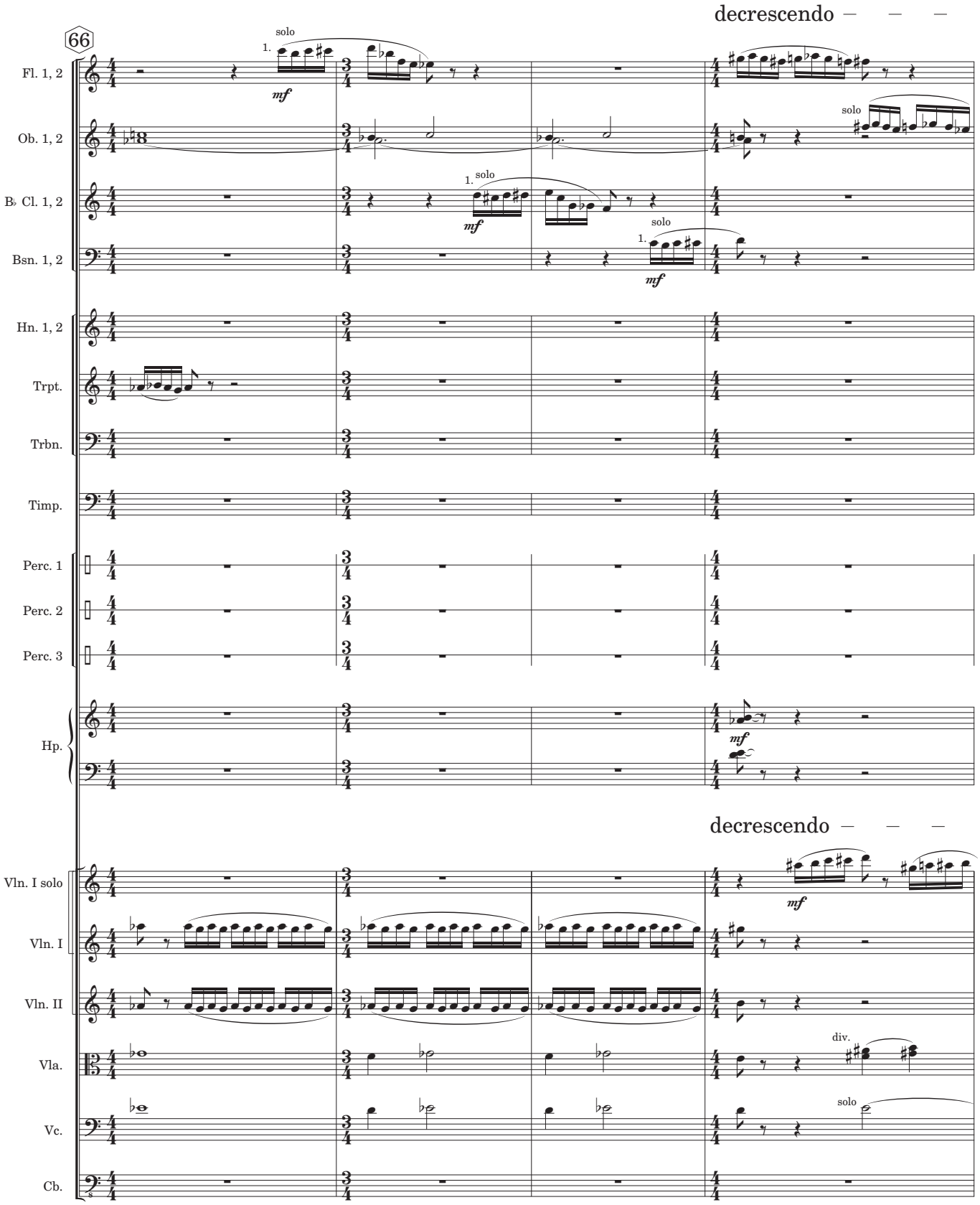

(decresc.) – p crescendo
46
Fl. 1, 2
Ob. 1, 2
solo
1.
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
SUS. CYM.
sticks
WHISTLE SIREN
bass drum
beater ready
Hp.
(decresc.) – crescendo
unis.
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

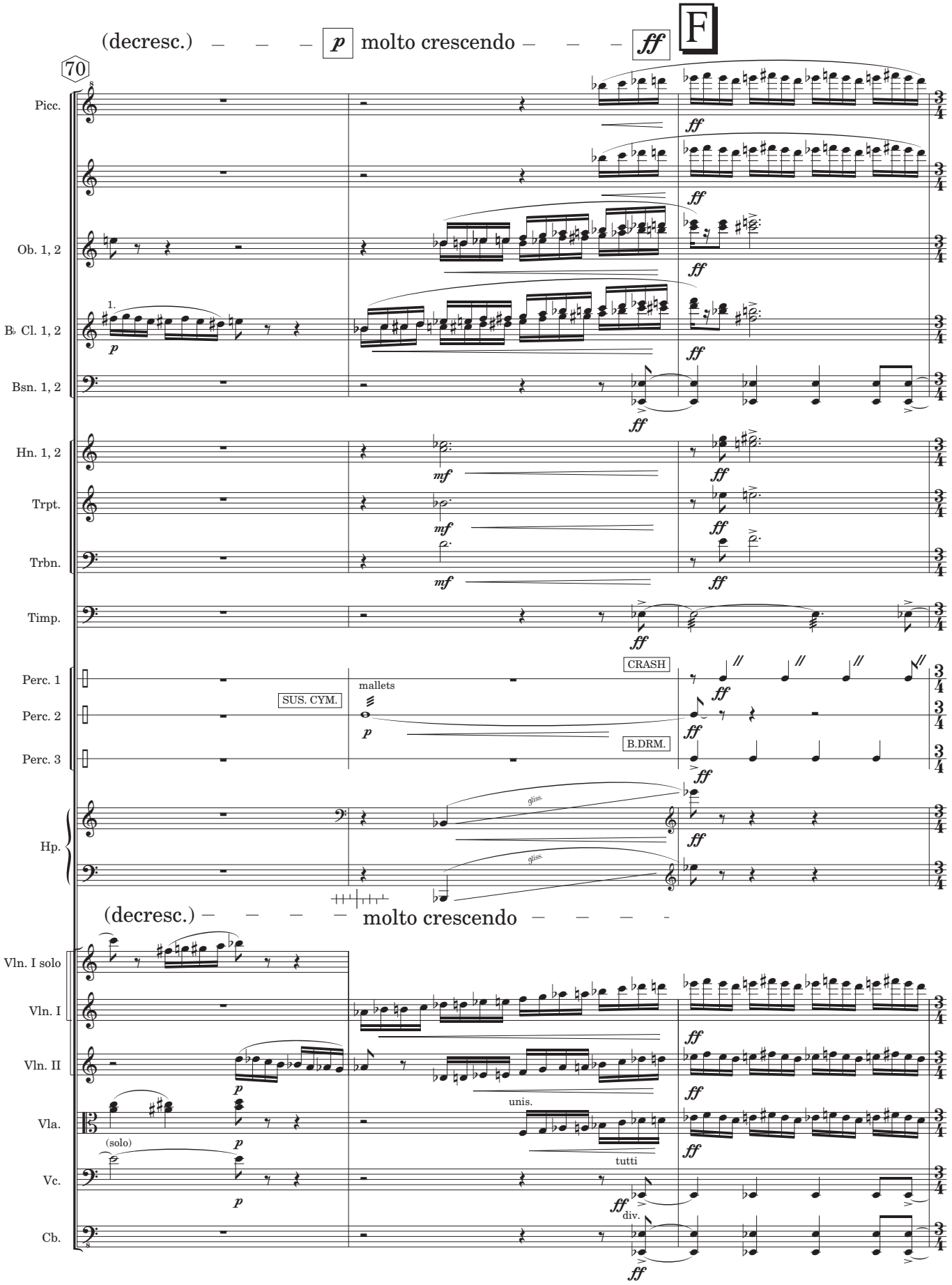

50
(cresc.)
ff
D
Picc.
Ob. 1, 2
(a 2)
B♭ Cl. 1
Bass Cl.
Bsn. 1, 2
f
Hn. 1, 2
a 2
Trpt.
Trbn.
gliss.
Timp.
Perc. 1
SUS. CYM.
Perc. 2
WHISTLE SIREN
Perc. 3
B.DRM.
Hp.
(cresc.)
Vln. I
unis.
Vln. II
Vla.
Vc.
Cb.

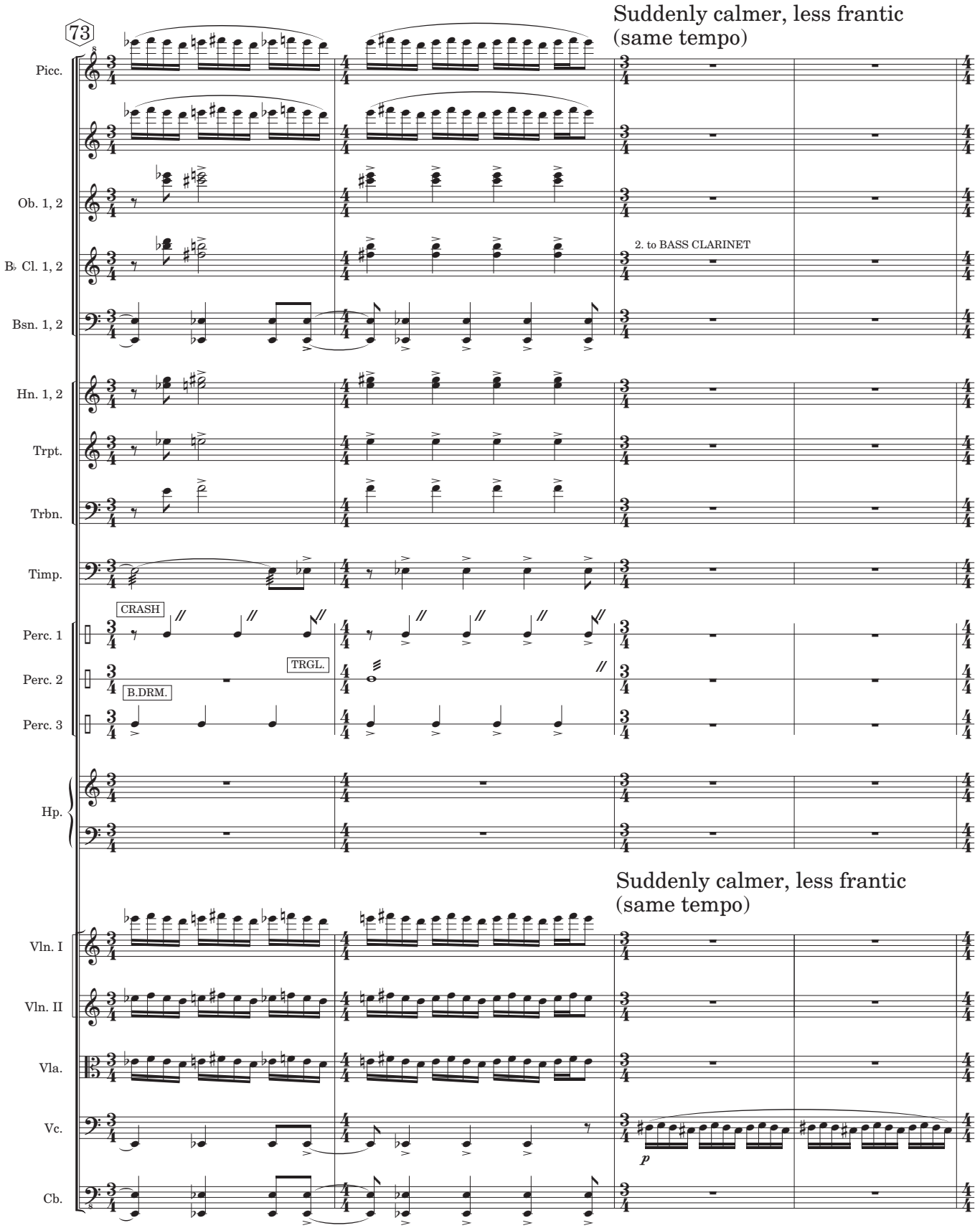

(poco decresc.)
sub. ff
decrescendo
54
Picc.
to FLUTE
solo
mf
Ob. 1, 2
B♭ Cl. 1
solo
f
mf
Bass Cl.
solo
ff
f
to B♭ CLARINET
Bsn. 1, 2
Hn. 1, 2
ff
Trpt.
ff
Trbn.
gliss.
ff
Timp.
gliss.
ff
Perc. 1
Perc. 2
Perc. 3
B.DRM.
ff
Hp.
(poco decresc.)
decrescendo
Vln. I
pizz.
ff
f
arco
gliss.
mf
Vln. II
pizz.
ff
f
arco
gliss.
mf
Vla.
pizz.
ff
f
arco
gliss.
mf
Vc.
pizz.
ff
Cb.
div.
gliss.
ff

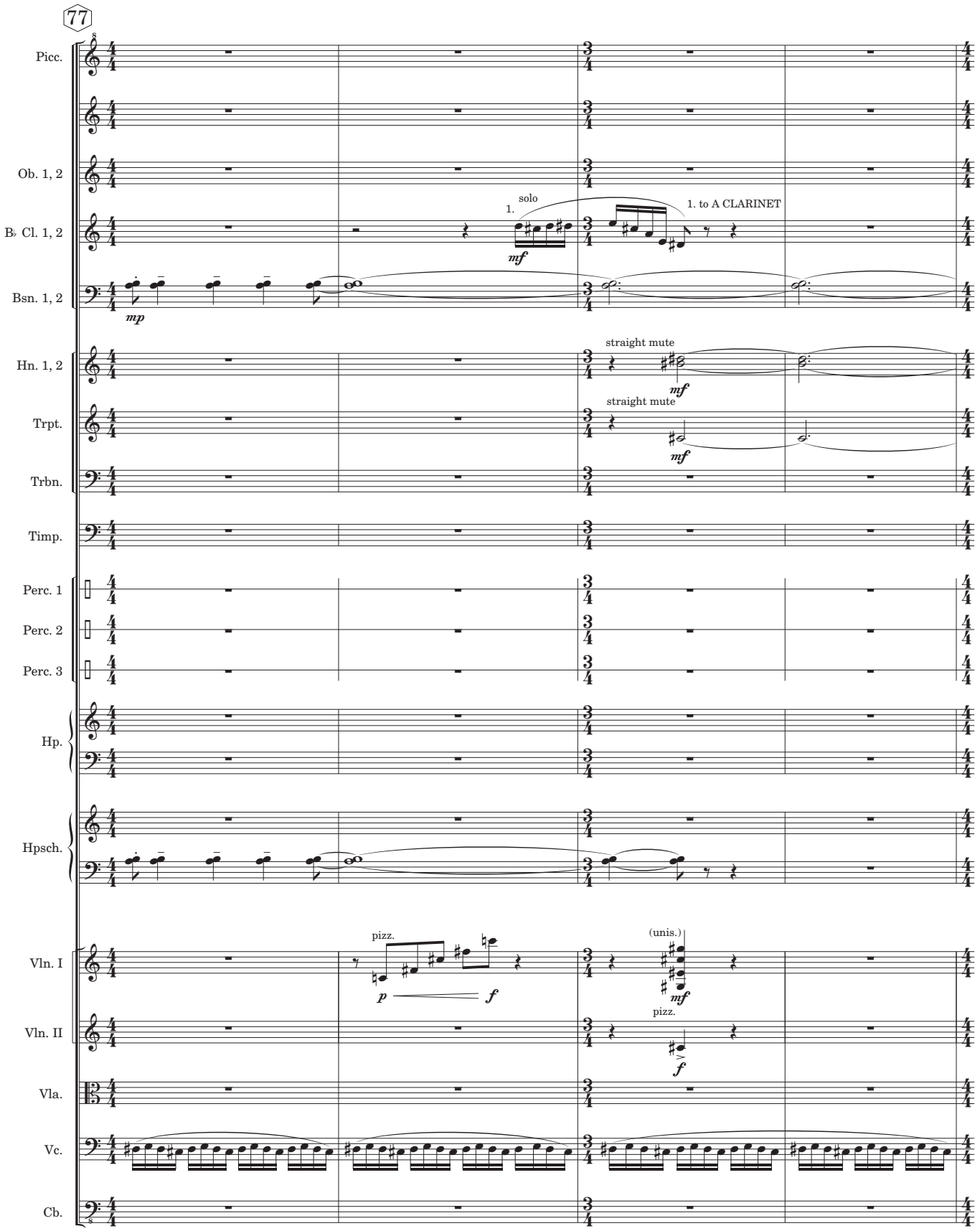

E
p
poco crescendo
mf
58
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
2 x 8'
poco crescendo
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
div.

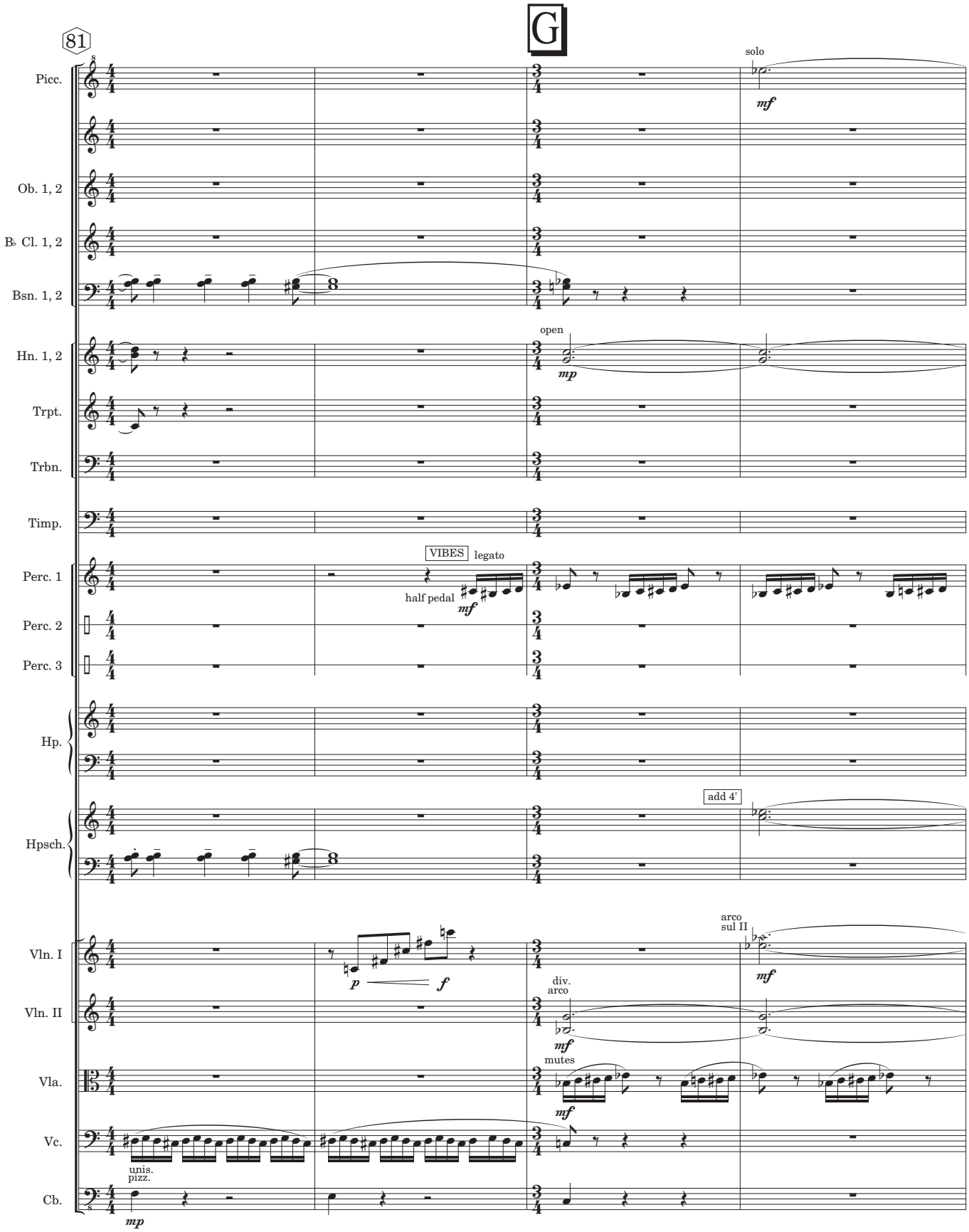

62
Fl. 1, 2
2. to PICCOLO
Ob. 1, 2
1.
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
solo
mf
Trbn.
Timp.
Perc. 1
Perc. 2
SUS. CYM.
mf
Perc. 3
Hp.
Hpsch.
Vln. I
unis.
arco
Vln. II
unis.
arco
Vla.
mf
Vc.
arco
mf
Cb.


decrescendo
66
Fl. 1, 2
solo
1.
mf
Ob. 1, 2
solo
B♭ Cl. 1, 2
solo
1.
mf
Bsn. 1, 2
solo
1.
mf
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
mf
decrescendo
Vln. I solo
mf
Vln. I
Vln. II
Vla.
div.
Vc.
solo
Cb.

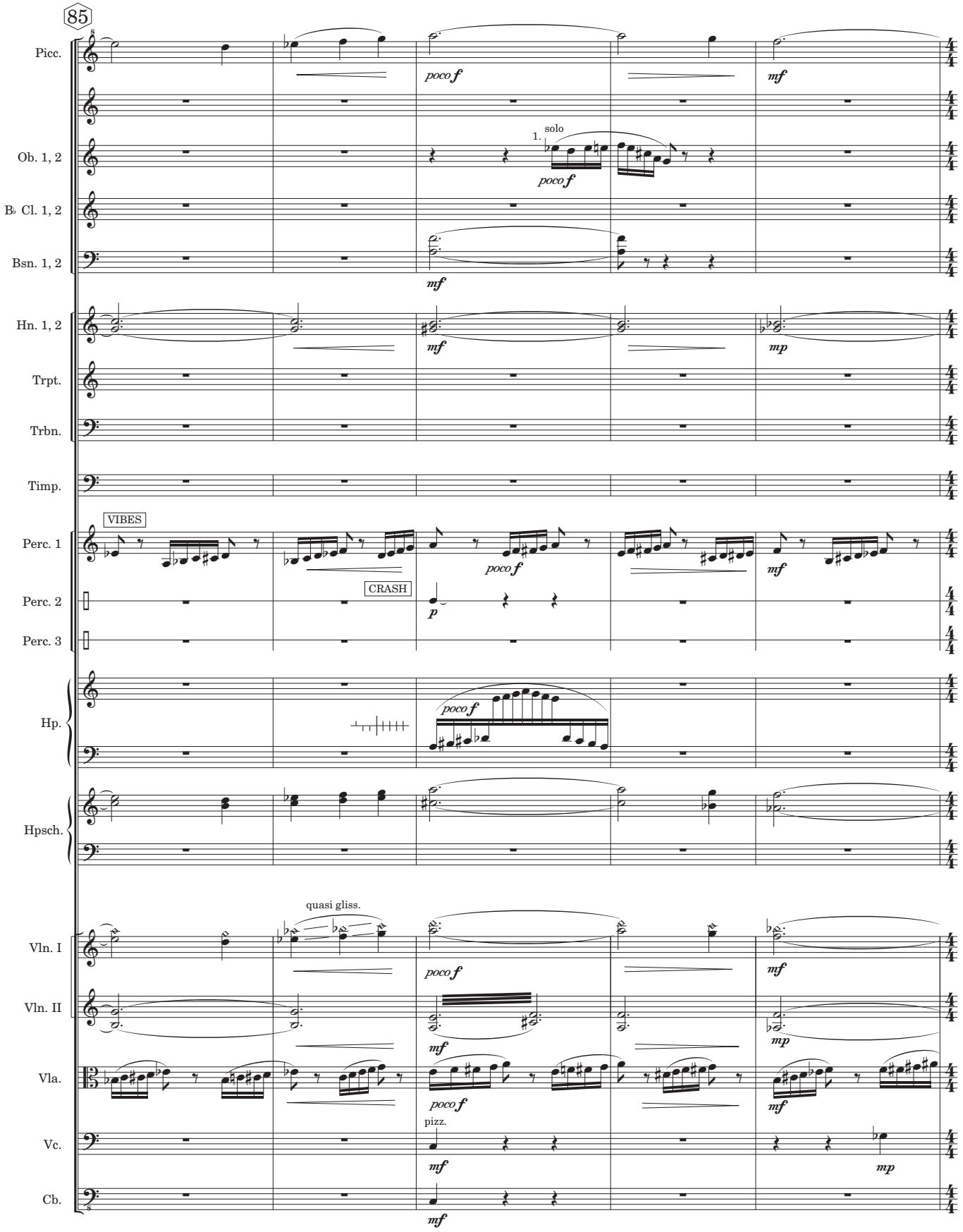

(decresc.)
p
molto crescendo
ff
F
70
Picc.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
SUS. CYM.
mallets
CRASH
B.DRM.
gliss.
(decresc.)
molto crescendo
Vln. I solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
(solo)
unis.
tutti
div.

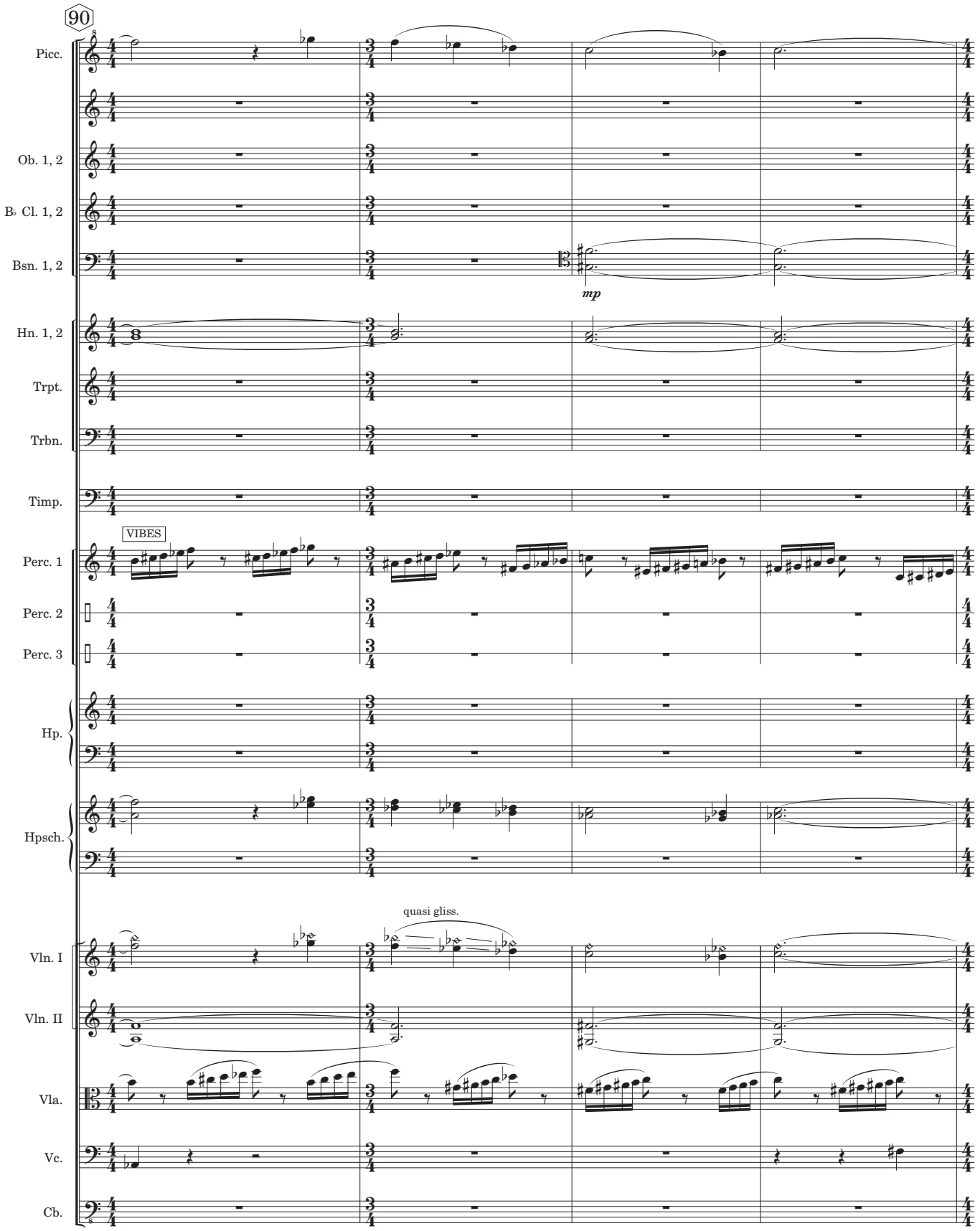

73
Suddenly calmer, less frantic
(same tempo)
Picc.
Ob. 1, 2
B♭ Cl. 1, 2
2. to BASS CLARINET
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
CRASH
Perc. 1
TRGL.
Perc. 2
B.DRM.
Perc. 3
Hp.
Suddenly calmer, less frantic
(same tempo)
Vln. I
Vln. II
Vla.
Vc.
p
Cb.

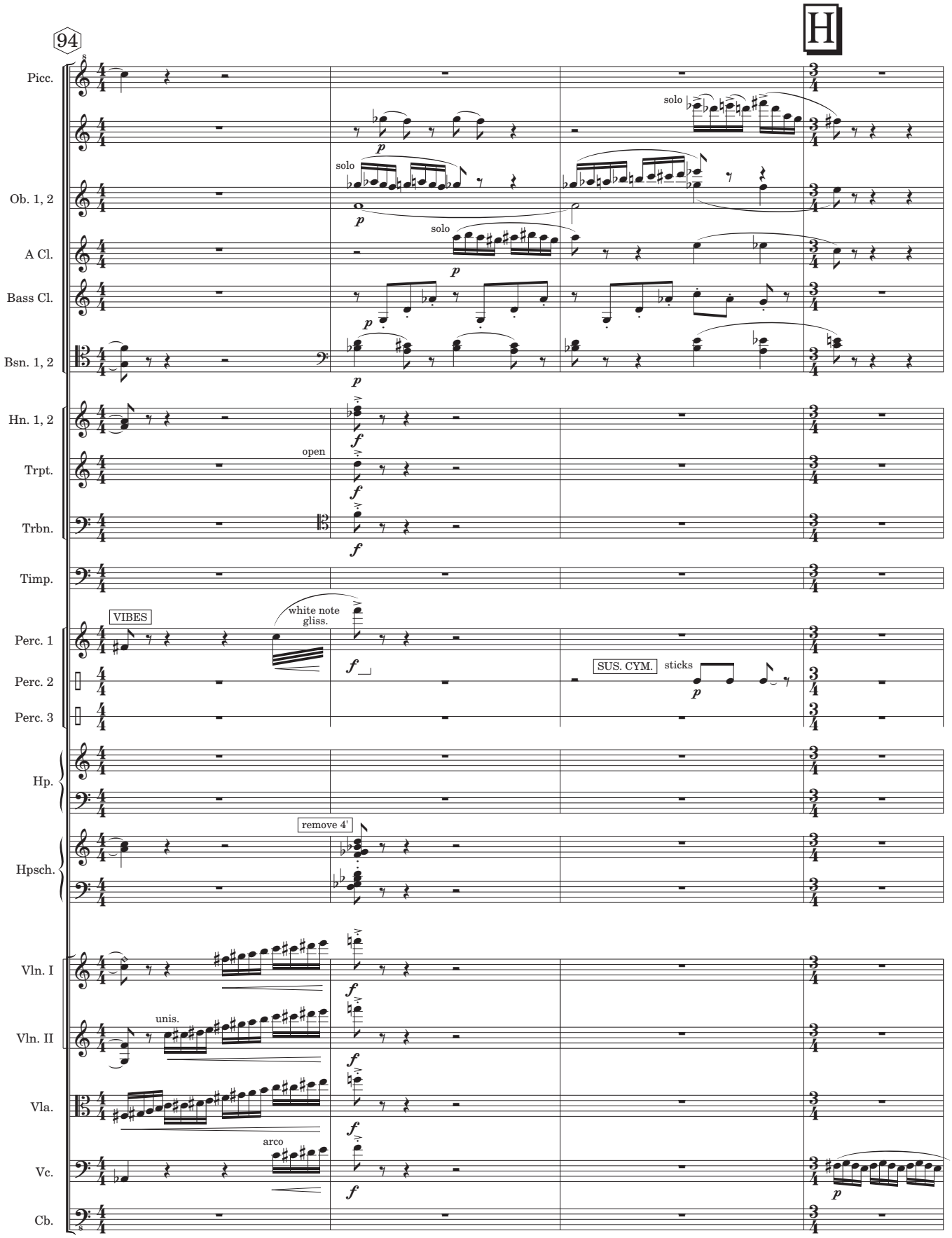

77
Picc.
Ob. 1, 2
B♭ Cl. 1, 2
solo
1.
mf
1. to A CLARINET
Bsn. 1, 2
mp
Hn. 1, 2
straight mute
mf
Trpt.
straight mute
mf
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
pizz.
p
f
(unis.)
mf
Vln. II
pizz.
f
Vla.
Vc.
Cb.

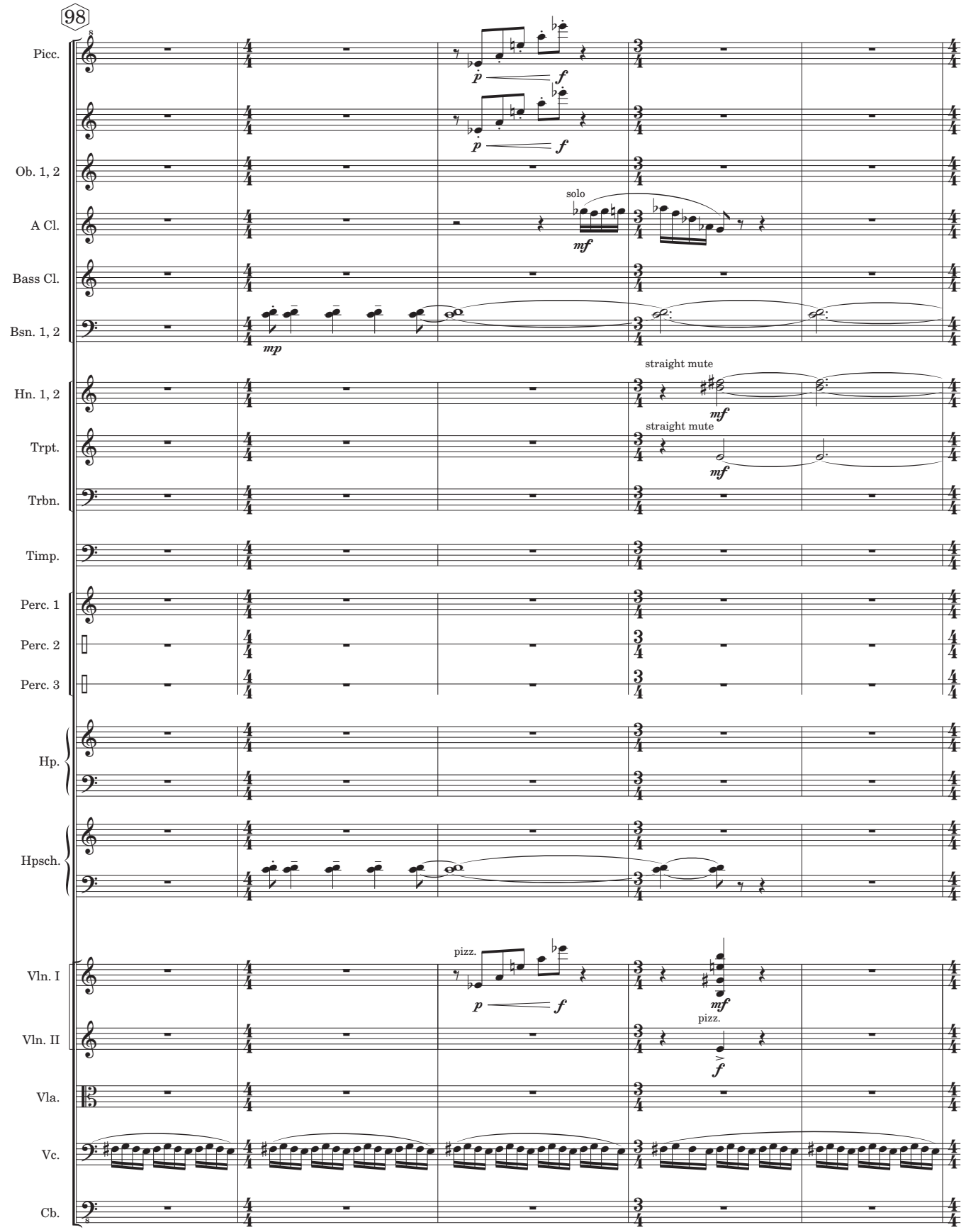


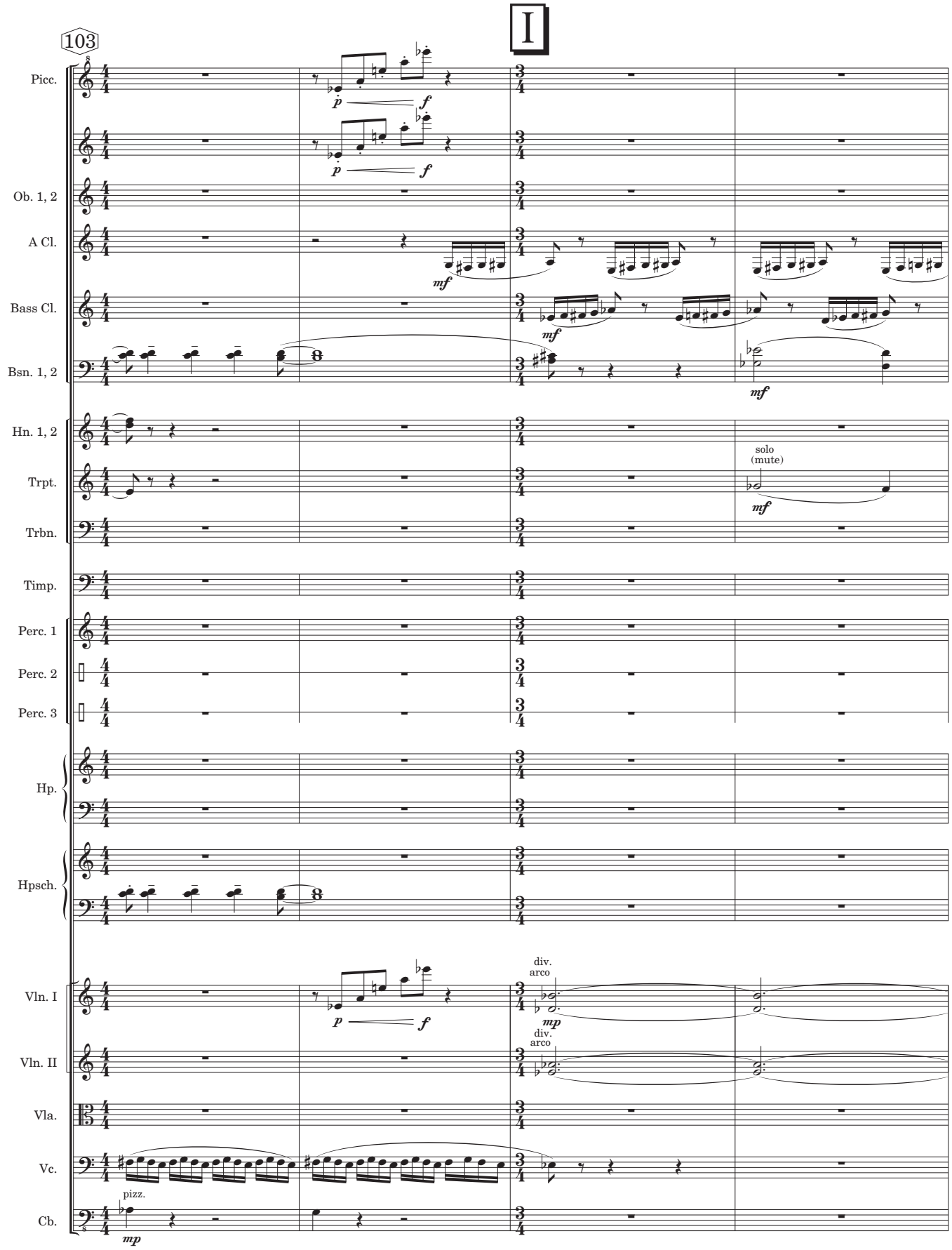
m. 83 The vibraphone and violas should be legato and balanced. They form a backdrop to the fragile melody in the piccolo (and violin I), but also shadow it dynamically. (Similarly in m. 104.)

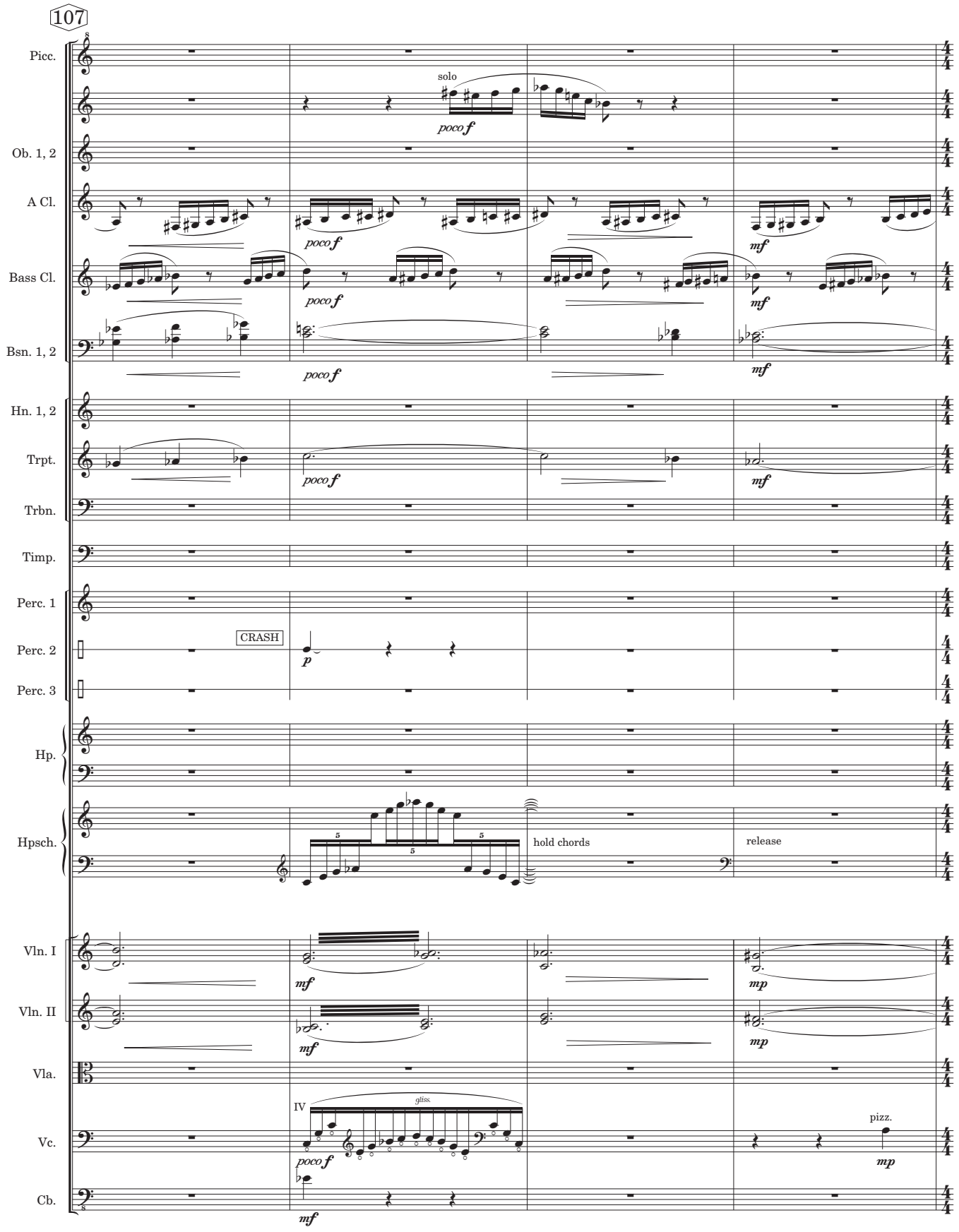

85
Picc.
poco f
mf
Ob. 1, 2
solo
1.
poco f
B♭ Cl. 1, 2
Bsn. 1, 2
mf
Hn. 1, 2
mf
mp
Trpt.
Trbn.
Timp.
VIBES
Perc. 1
poco f
mf
Perc. 2
CRASH
p
Perc. 3
Hp.
poco f
Hpsch.
quasi gliss.
Vln. I
poco f
mf
Vln. II
mf
mp
Vla.
poco f
mf
pizz.
Vc.
mf
mp
Cb.
mf

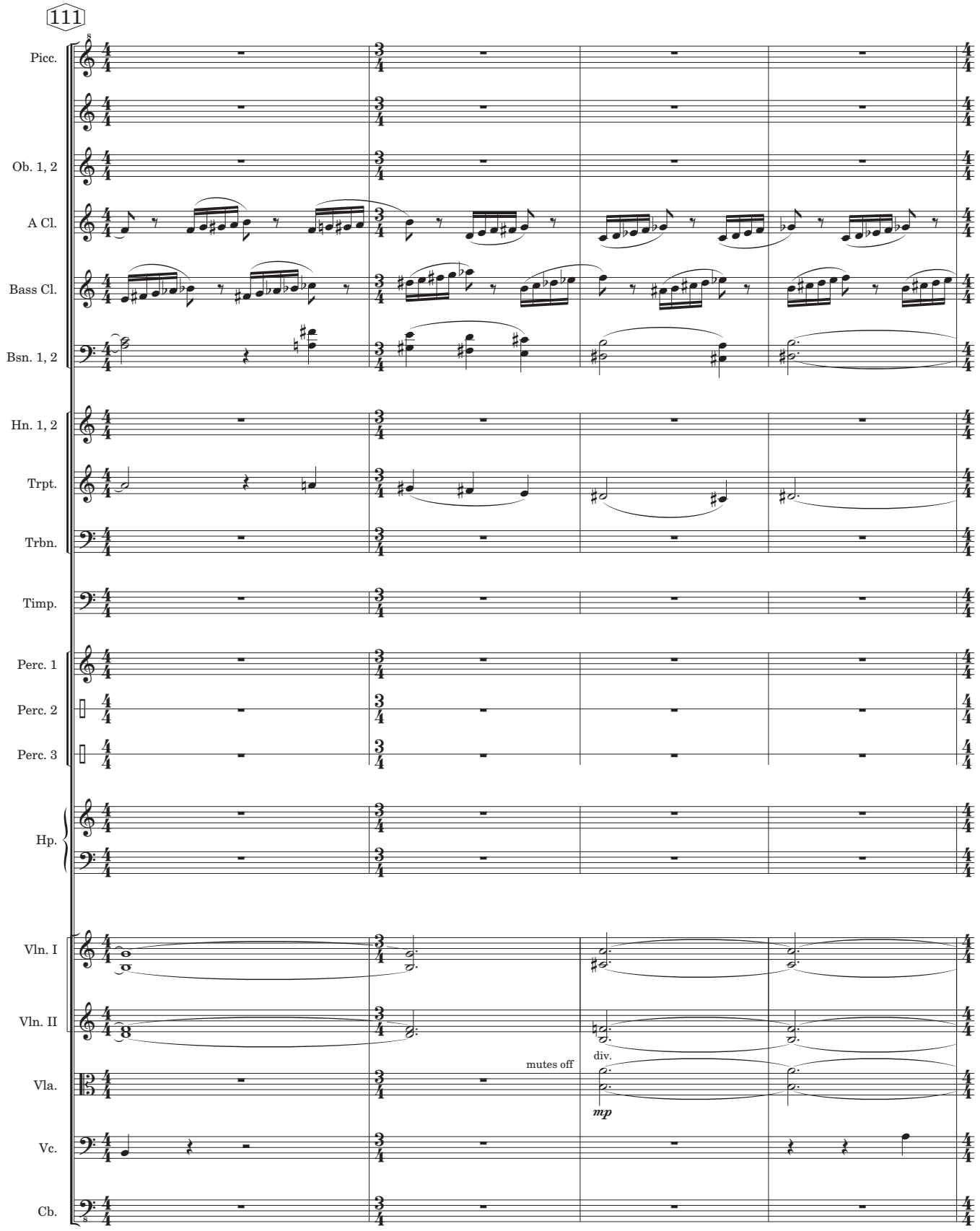

90
Picc.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
mp
Hn. 1, 2
Trpt.
Trbn.
Timp.
VIBES
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
quasi gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

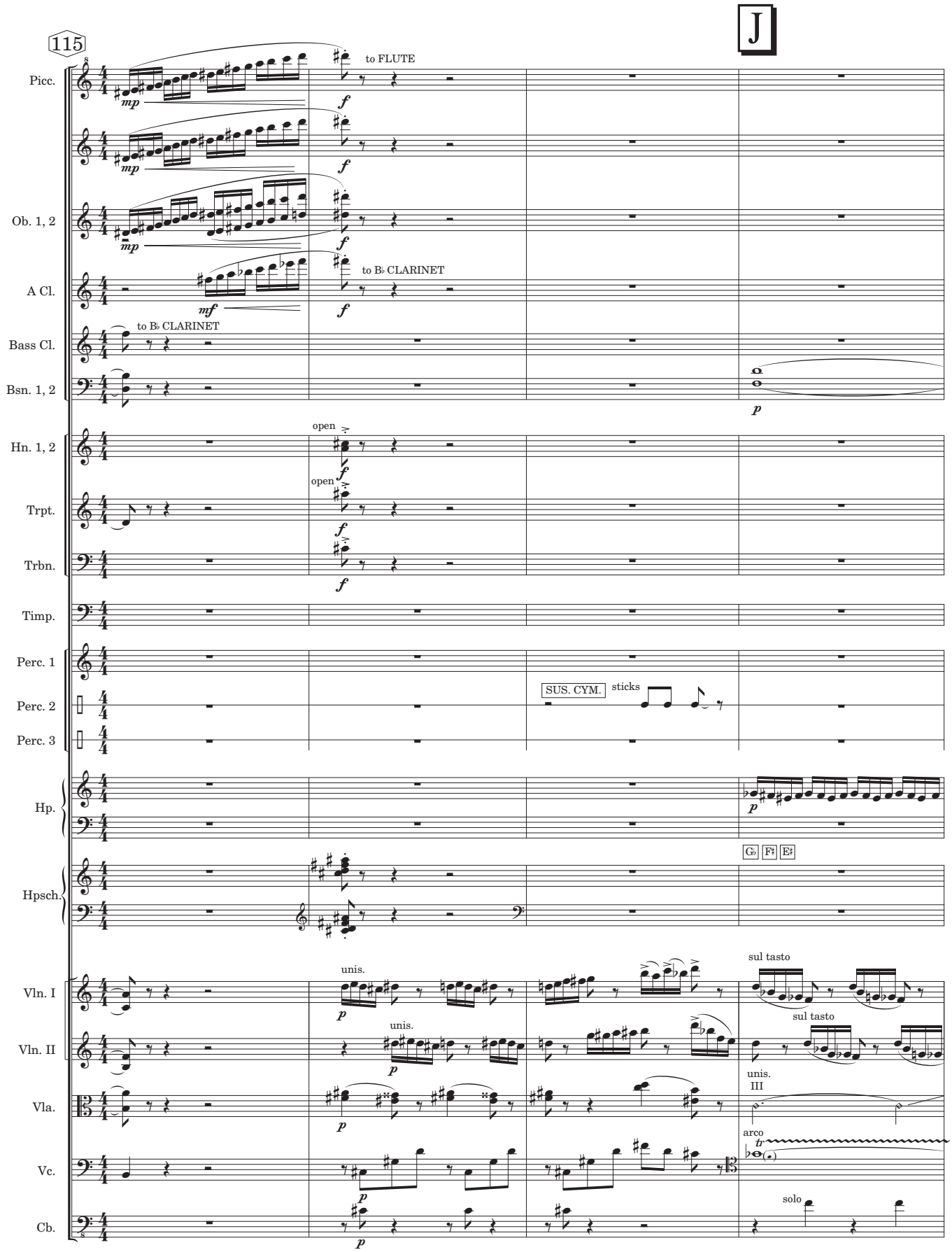

94
H
Picc.
solo
Ob. 1, 2
solo
A Cl.
solo
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
Trpt.
open
Trbn.
Timp.
VIBES
white note gliss.
Perc. 1
Perc. 2
SUS. CYM.
sticks
Perc. 3
Hp.
Hpsch.
remove 4'
Vln. I
Vln. II
unis.
Vla.
Vc.
arco
Cb.

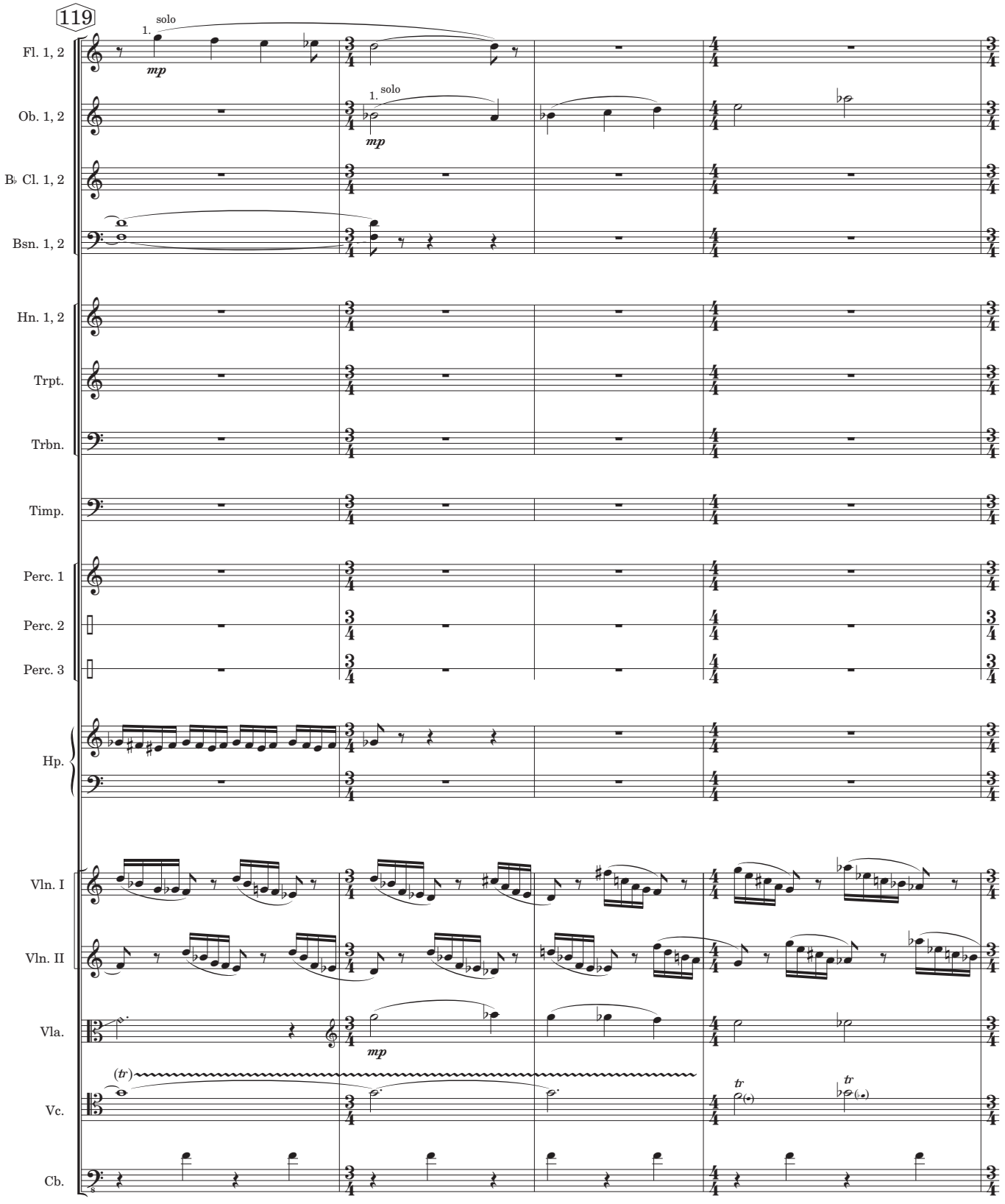

98
Picc.
p
f
Ob. 1, 2
A Cl.
solo
mf
Bass Cl.
Bsn. 1, 2
mp
Hn. 1, 2
straight mute
mf
Trpt.
straight mute
mf
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
pizz.
p
f
mf
Vln. II
pizz.
f
Vla.
Vc.
Cb.

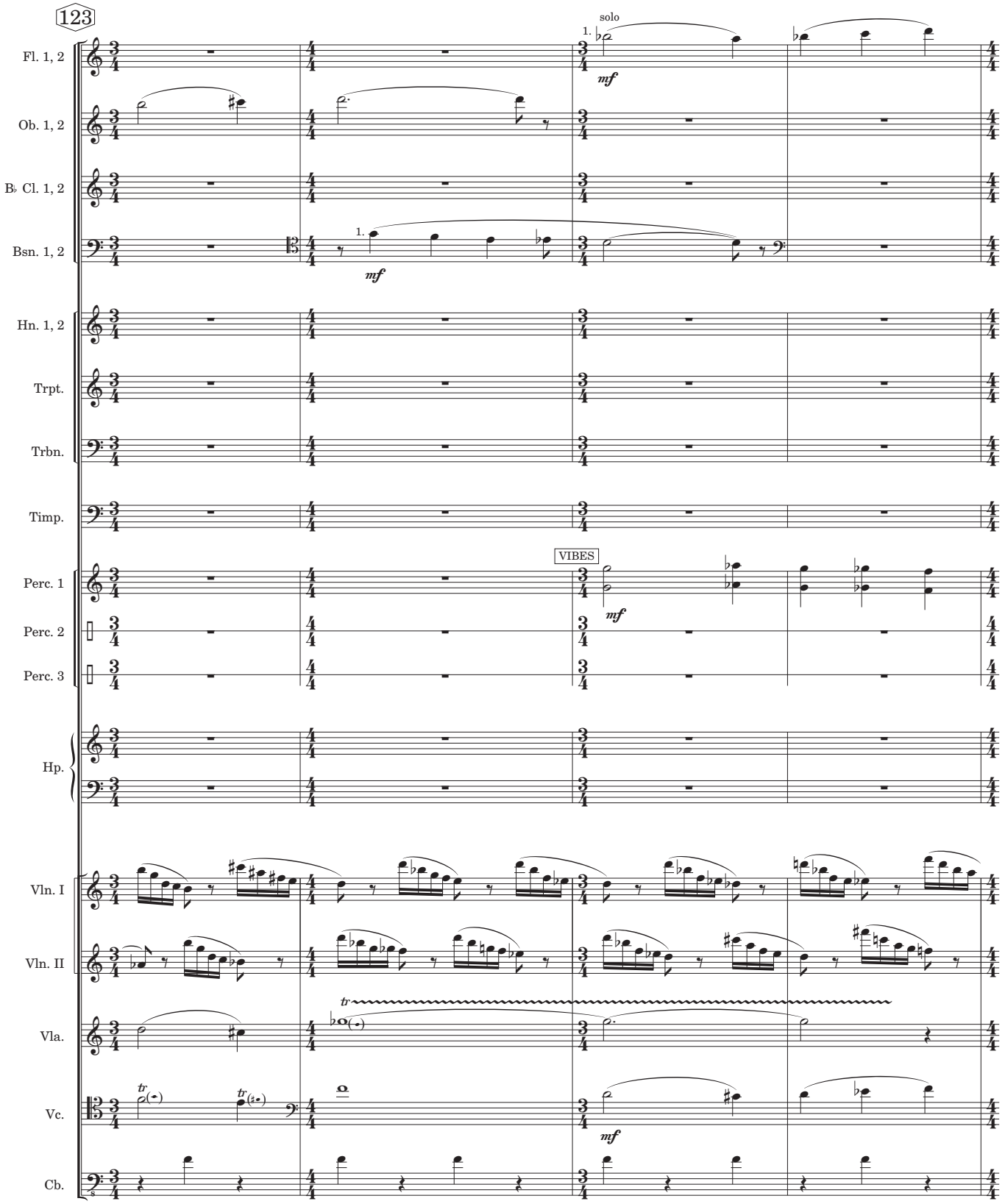

I
103
Picc.
Ob. 1, 2
A Cl.
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
Trpt.
solo
(mute)
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
Vln. I
div.
arco
Vln. II
div.
arco
Vla.
Vc.
Cb.
pizz.

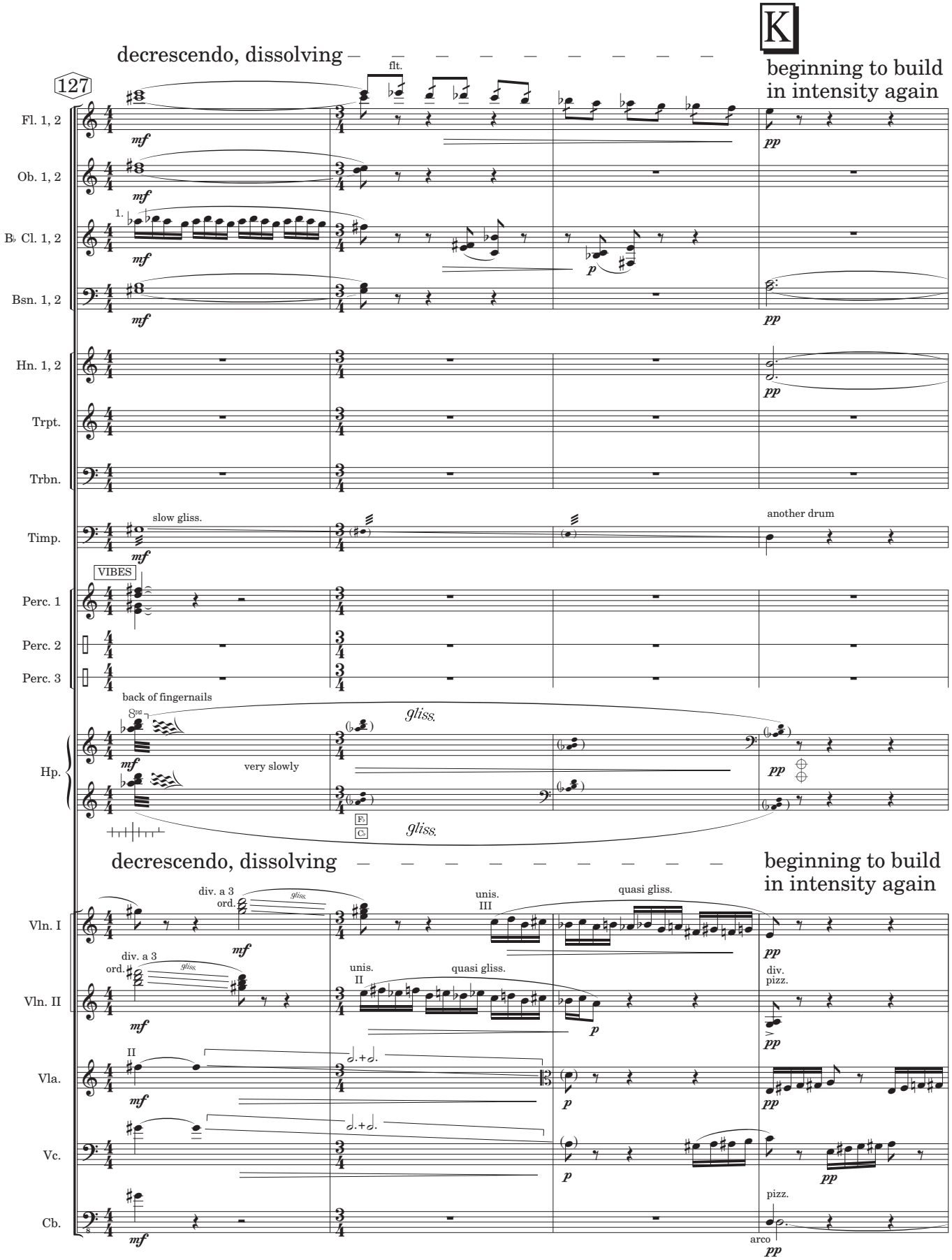

107
Picc.
solo
poco f
Ob. 1, 2
A Cl.
poco f
mf
Bass Cl.
poco f
mf
Bsn. 1, 2
poco f
mf
Hn. 1, 2
Trpt.
poco f
mf
Trbn.
Timp.
Perc. 1
Perc. 2
CRASH
p
Perc. 3
Hp.
Hpsch.
hold chords
release
Vln. I
mf
mp
Vln. II
mf
mp
Vla.
IV
gliss.
Vc.
poco f
pizz.
mp
Cb.
mf

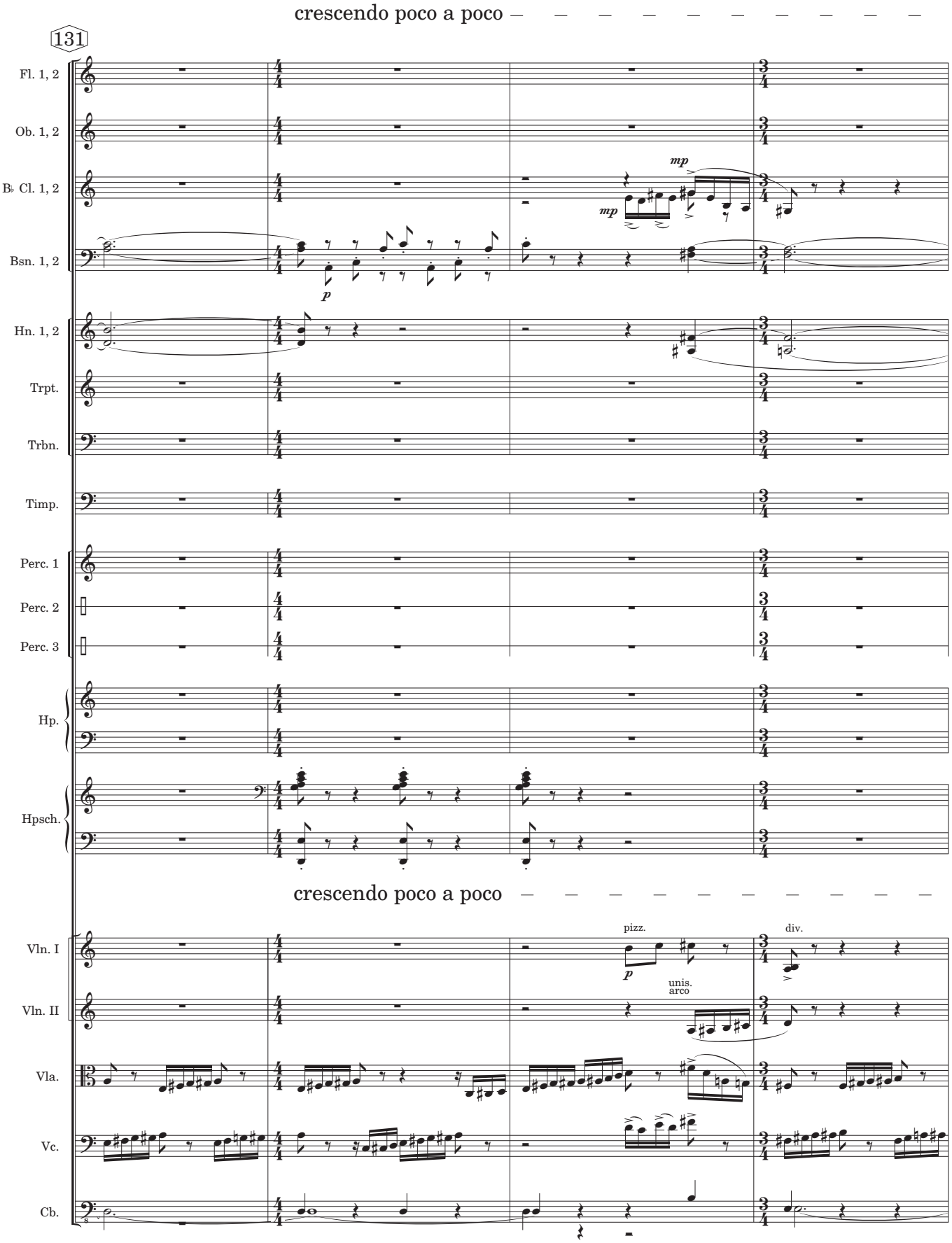

111
Picc.
Ob. 1, 2
A Cl.
Bass Cl.
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mutes off
div.
mp

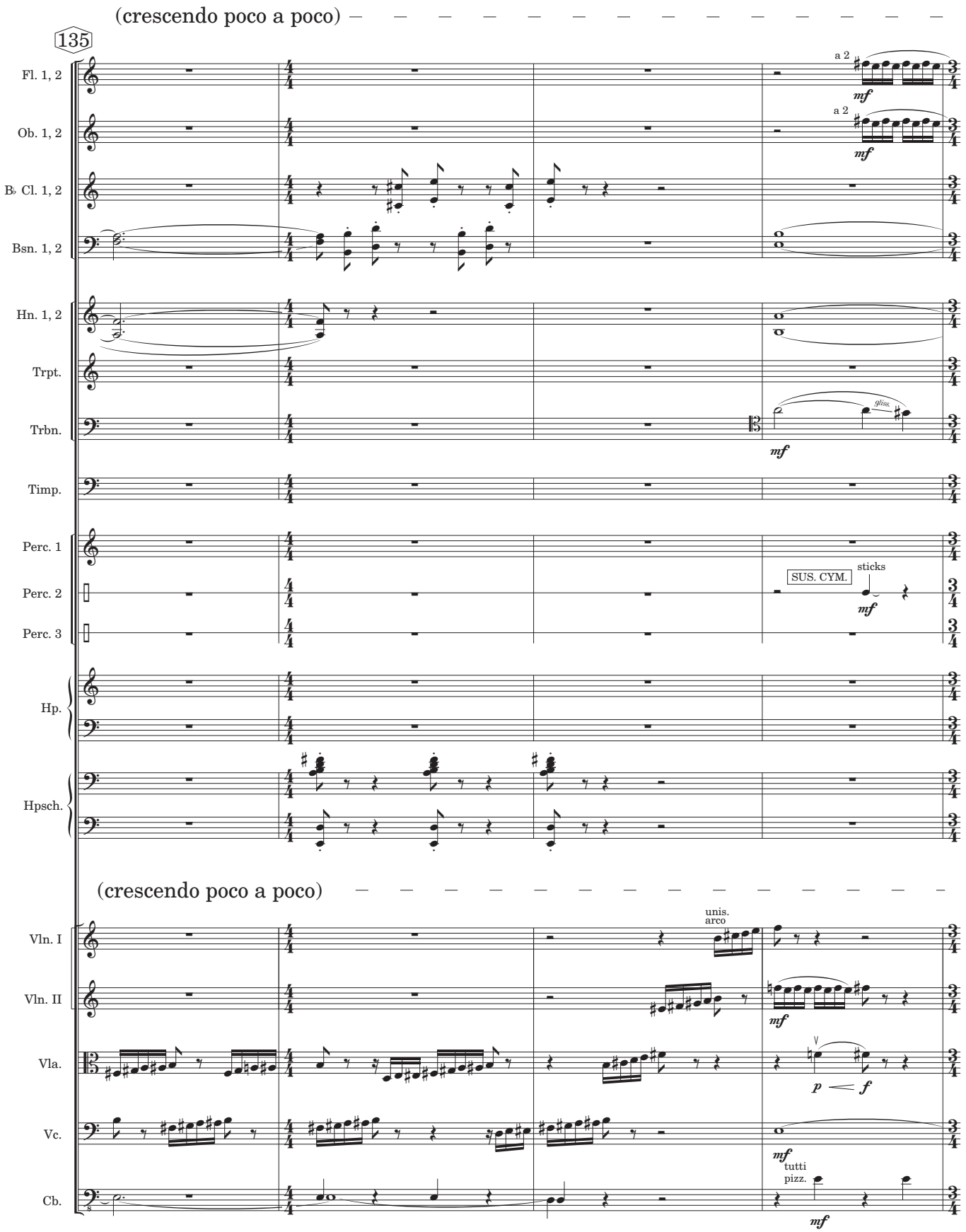

115
J
Picc.
to FLUTE
Ob. 1, 2
A Cl.
to B♭ CLARINET
Bass Cl.
to B♭ CLARINET
Bsn. 1, 2
Hn. 1, 2
open
Trpt.
open
Trbn.
Timp.
Perc. 1
Perc. 2
SUS. CYM.
sticks
Perc. 3
Hp.
Hpsch.
G♭ F♯ E♯
Vln. I
unis.
sul tasto
Vln. II
unis.
sul tasto
Vla.
unis.
III
Vc.
arco
Cb.
solo

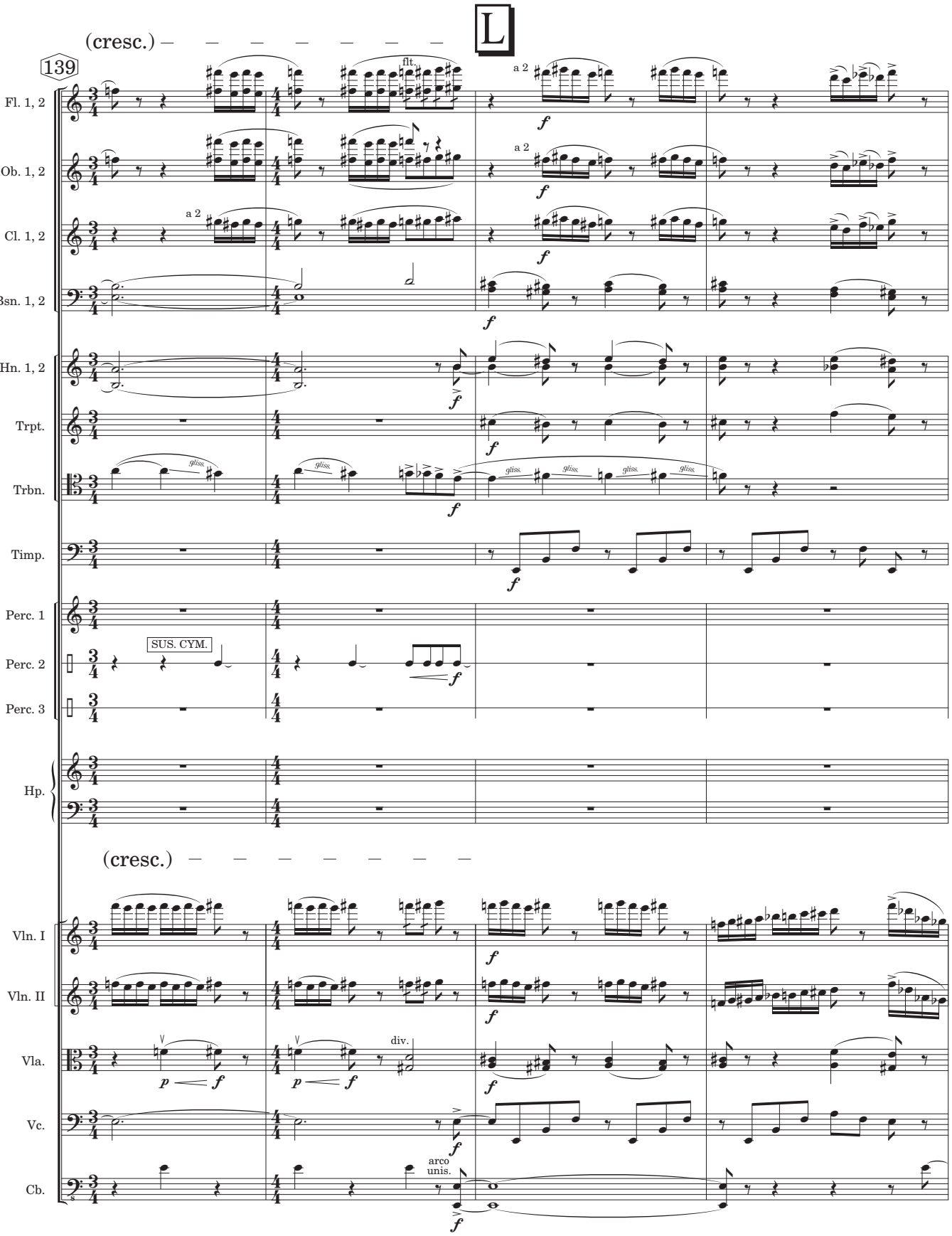

119
Fl. 1, 2
solo
1.
mp
Ob. 1, 2
solo
1.
mp
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
mp
Vc.
(tr)
tr
tr
Cb.

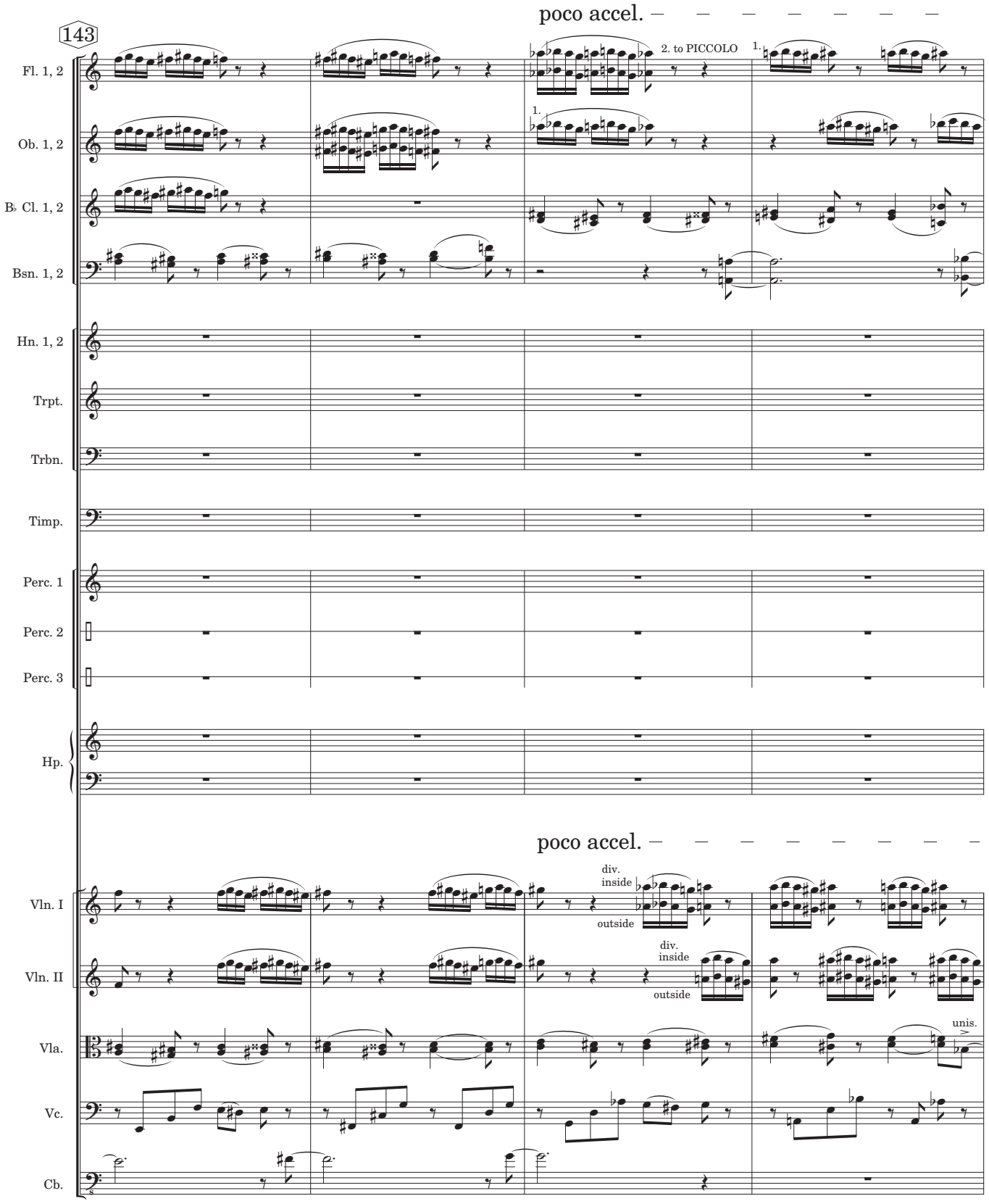

123
solo
1.
mf
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
VIBES
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr

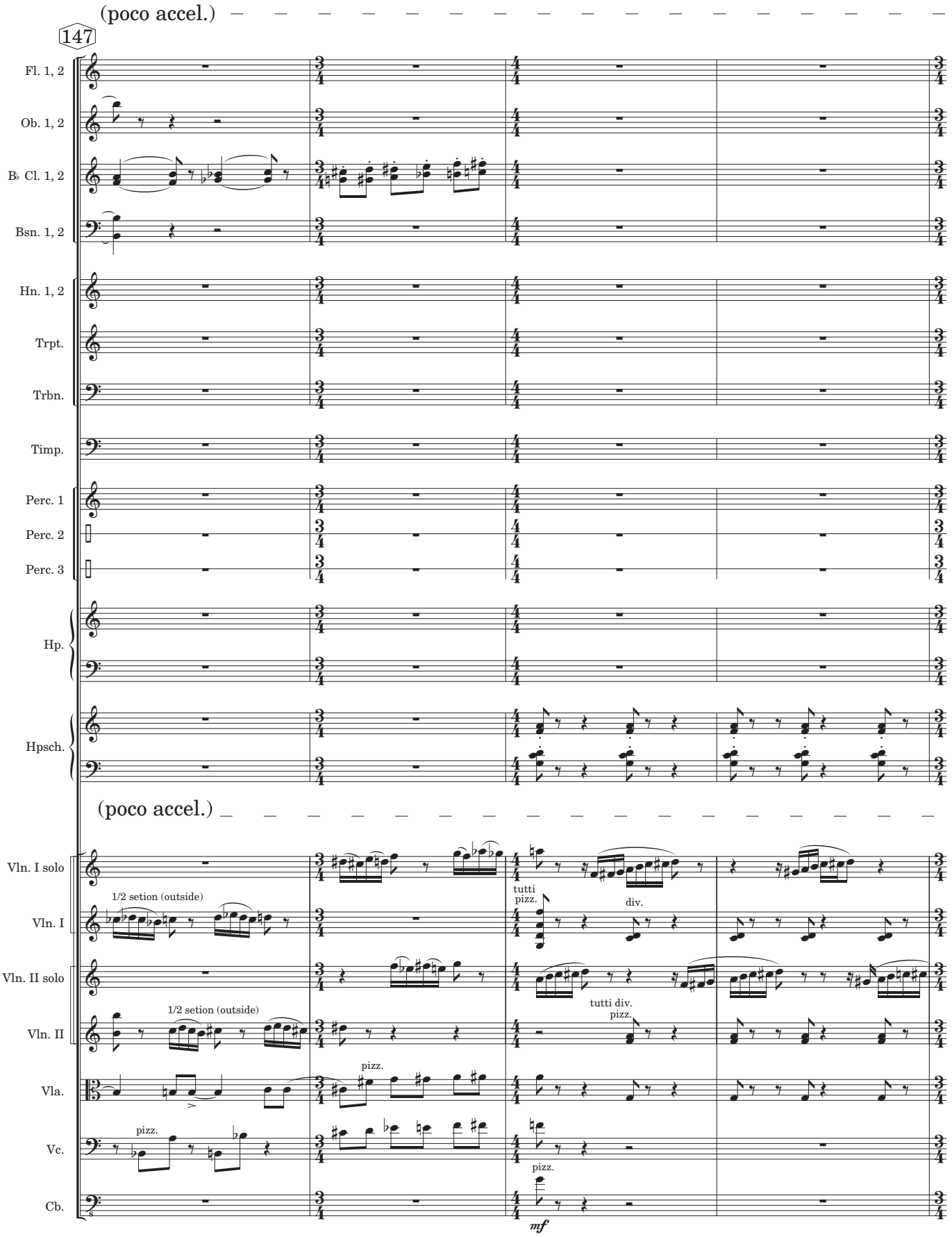

K
127
decrescendo, dissolving
beginning to build in intensity again
flt.
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
slow gliss.
another drum
VIBES
Perc. 1
Perc. 2
Perc. 3
back of fingernails
very slowly
gliss.
Hp.
div. a 3
ord.
unis. III
quasi gliss.
Vln. I
unis. II
div. pizz.
Vln. II
Vla.
Vc.
pizz.
arco
Cb.

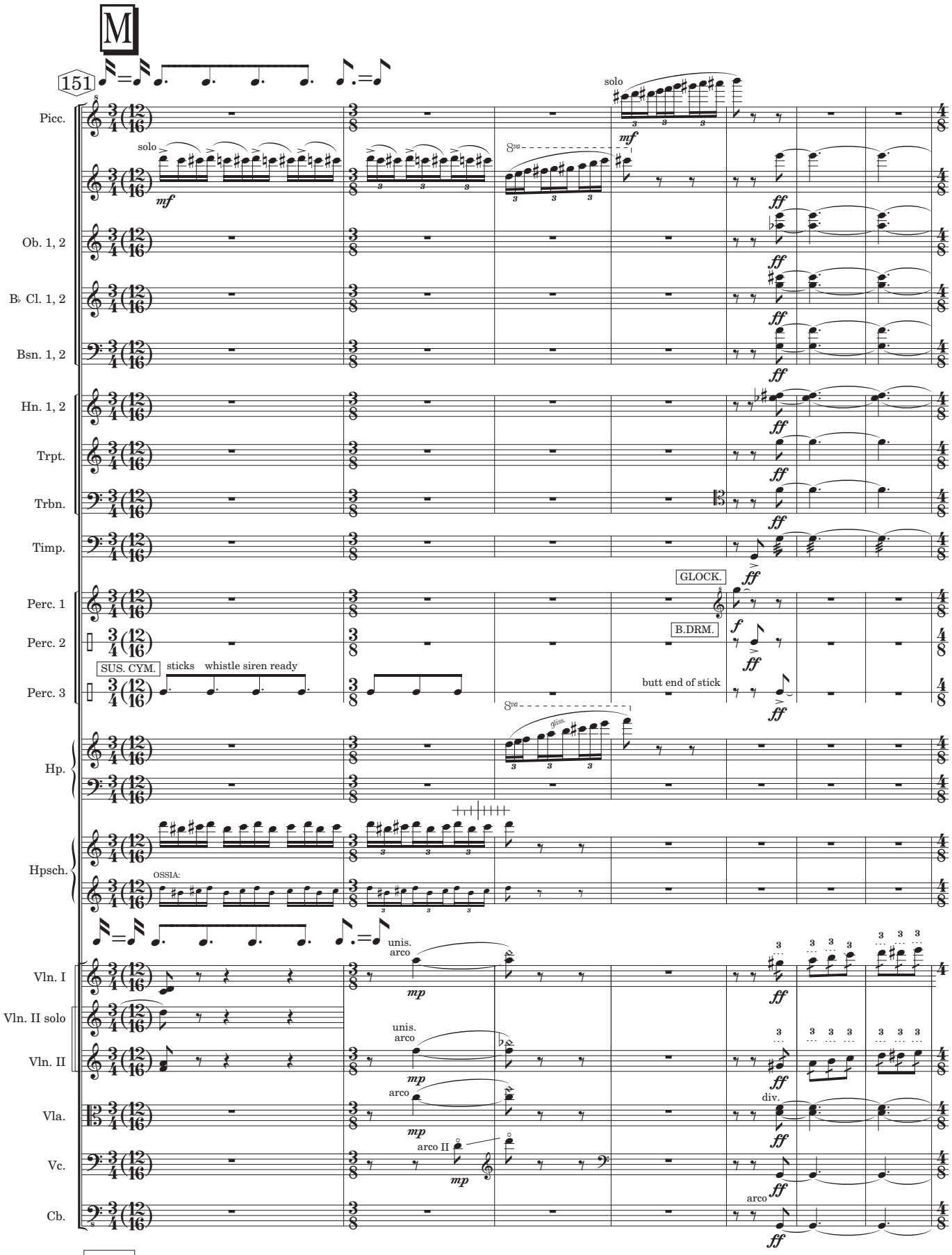

crescendo poco a poco
131
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
mp
mp
p
crescendo poco a poco
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
p
unis.
arco
div.


(crescendo poco a poco)
135
Fl. 1, 2
a 2
mf
Ob. 1, 2
a 2
mf
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
gliss.
mf
Timp.
Perc. 1
Perc. 2
SUS. CYM.
sticks
mf
Perc. 3
Hp.
Hpsch.
(crescendo poco a poco)
Vln. I
unis.
arco
Vln. II
mf
Vla.
p
f
Vc.
mf
tutti
pizz.
Cb.
mf

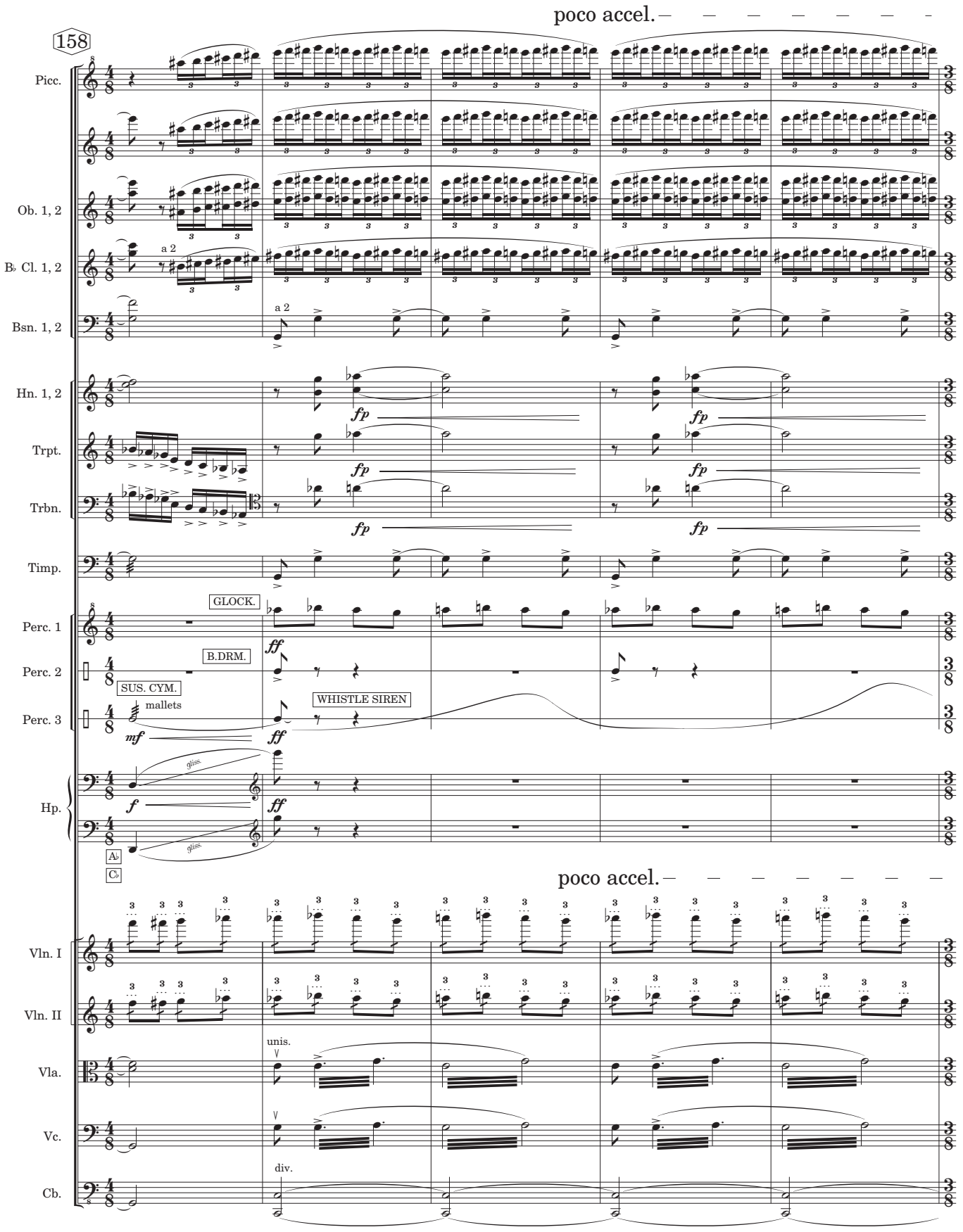

L
(cresc.)
139
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
flt.
a 2
gliss.
SUS. CYM.
div.
arco
unis.

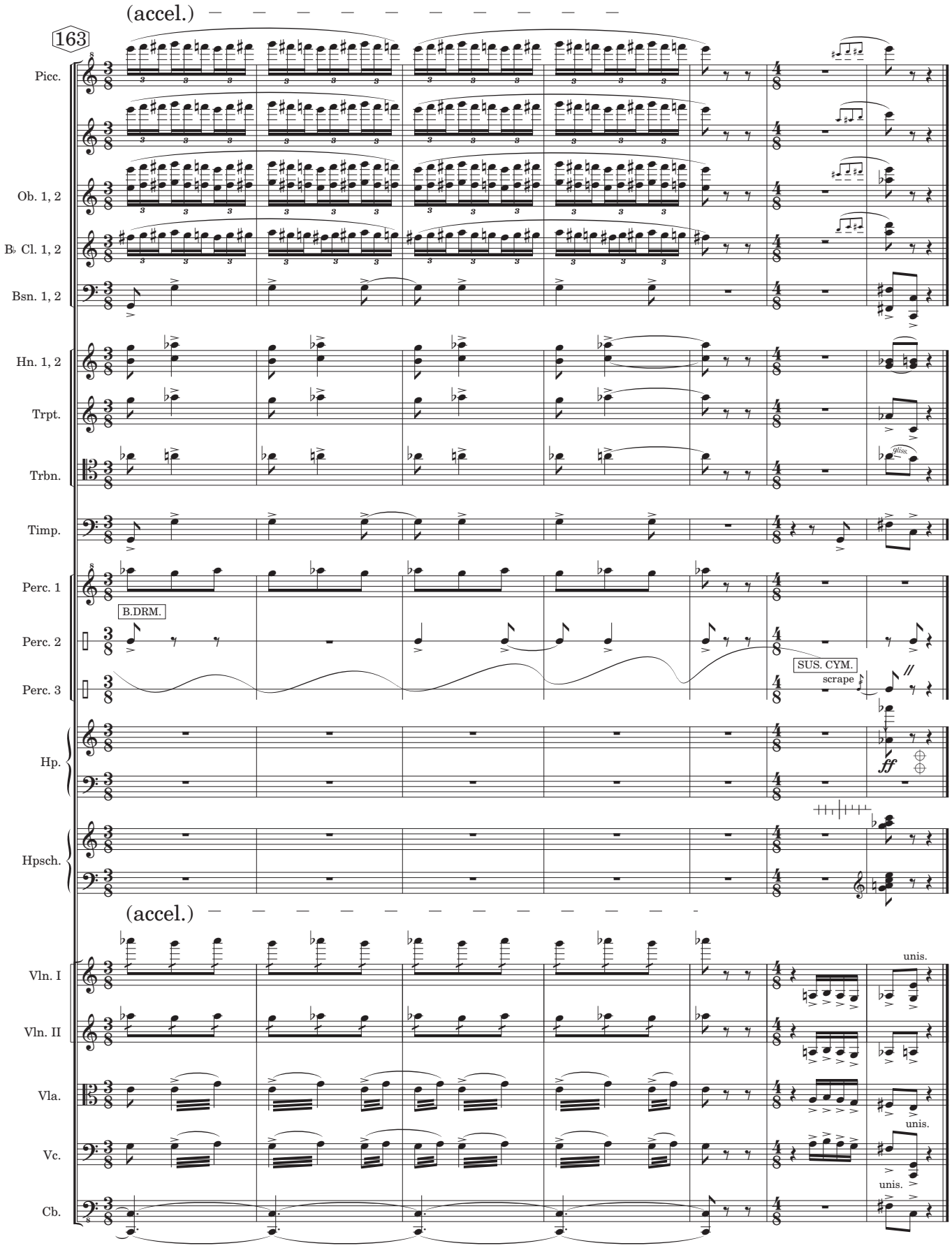

143
poco accel.
2. to PICCOLO
1.
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
poco accel.
div.
inside
outside
div.
inside
outside
unis.
Vln. I
Vln. II
Vla.
Vc.
Cb.


(poco accel.)
147
Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Hpsch.
(poco accel.)
Vln. I solo
1/2 setion (outside)
tutti
pizz.
div.
Vln. I
Vln. II solo
tutti div.
pizz.
1/2 setion (outside)
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.
mf



m. 152 Quite quickly by this point. The high strings in m.154 may take double bows instead of triple. 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. 1, 2
B♭ Cl. 1, 2
a 2
Bsn. 1, 2
a 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
GLOCK.
Perc. 2
B.DRM.
SUS. CYM.
mallets
Perc. 3
WHISTLE SIREN
Hp.
gliss.
A♭
C♭
poco accel.
Vln. I
Vln. II
Vla.
unis.
Vc.
div.
Cb.


(accel.)
163
Picc.
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Trpt.
Trbn.
Timp.
Perc. 1
B.DRM.
Perc. 2
Perc. 3
SUS. CYM.
scrape
Hp.
ff
Hpsch.
(accel.)
Vln. I
unis.
Vln. II
Vla.
Vc.
unis.
Cb.
unis.