

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.

Dani Alzand. August 2008

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INSTRUMENTATION:

2 Flutes
(2. doubles Piccolo)
2 Oboes
2 B \flat Clarinets
(2. doubles B \flat 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 (d¹)

3. Spinning Ballerina

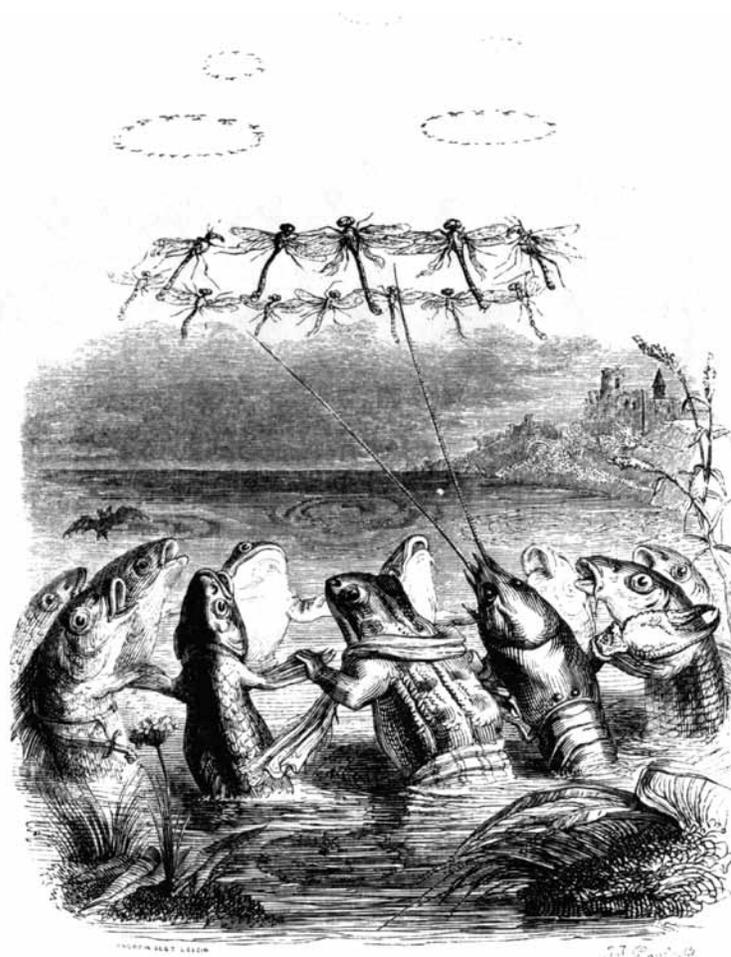
Percussion 1: Vibraphone, Glockenspiel, Crash Cymbal

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

I. ronde fantastique

Karim Al-Zand
(2008)

Quickly; lively, bouncing ♩ = 132

Flute 1, 2

Oboe 1, 2

B♭ Clarinet 1, 2
2: also B, Bass Cl.

Bassoon 1, 2

Horn 1, 2

C Trumpet

Trombone

Timpani

Percussion 1
GLOCKENSPIEL

Percussion 2
TRIANGLE

Percussion 3
SNARE brushes, "swish"

Harp

Harpsichord

Violin I

Violin II

Viola

Cello

Contrabass

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

17

1.

Fl. 1, 2 *mf* *f* *mf*

Ob. 1, 2 *mf*

B. Cl. 1, 2 *mf* *f* *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Trpt.

Trbn.

Timp.

Perc. 1

Perc. 2 SUS. CYM. sticks *mf*

Perc. 3

Hp.

Vln. I (non div.) *sempre f*

Vln. II (non div.) *sempre f*

Vla. *sempre f* *mf* *f*

Vc. *mf*

Cb. *mf*

28

Fl. 1, 2
poco f *p* *mp* *f*

Ob. 1, 2
poco f *p* *mp*

B. Cl. 1, 2
mp *poco f* *p* *mp*

Bsn. 1, 2
mf *mp*

Hn. 1, 2

Trpt.

Trbn.

Timp.

Perc. 1
 VIBRAPHONE motor off
poco f *p*

Perc. 2

Perc. 3

Hp.

Hpsch. 1 x 8'

Vln. I
poco f *p* *mf* unis. *v*

Vln. II
poco f *p* *mf* unis. *v* *3*

Vla.
mp (non div.)

Vc.

Cb.

Detailed description of the musical score: This page contains the musical score for measures 28 through 32. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets, and Trombones. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Vibraphone (with motor off), and three other percussion parts. The harpsichord part is marked '1 x 8''. The score features various dynamics such as *poco f*, *p*, *mp*, *mf*, and *f*. The woodwinds play melodic lines with some accents and slurs. The strings provide harmonic support with sustained chords and moving lines. The percussion parts are mostly rests, with the vibraphone playing chords.

43

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.

open open

XYLO. CRASH CYMBAL

mf — *ff* *mf* — *ff* *mf* — *ff* *mf* — *ff*

Detailed description: This is a page of a musical score for orchestra, measures 43 through 47. The score is written in 4/4 time and features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are all active. The percussion section includes Timpani, Percussion 1 (Xylophone), Percussion 2 (Crash Cymbal), and Percussion 3. The strings play a rhythmic pattern of eighth notes, while the woodwinds play more complex melodic and harmonic lines. The percussion parts are marked with 'open' and 'CRASH CYMBAL' with a forte (*f*) dynamic. The string parts are marked with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*ff*). The score is arranged in a standard orchestral layout with staves for each instrument.

decrecendo — — — — — □ — — — — — △ — — — — —

48

Picc. *v*

Fl. *solo f*

Ob. 1, 2 *1. solo mp*

B. Cl. 1, 2 *p* *solo p*

Bsn. 1, 2 *1. solo mf* *p*

Hn. 1, 2 *straight mute* *p*

Trpt. *straight mute*

Trbn. *straight mute*

Timp.

Perc. 1 *XYLO.*

Perc. 2

Perc. 3

Hp. *3^{ve} - 1*

Vln. I *v* *p*

Vln. II *v* *p*

Vla. *p*

Vc. *pizz.* *arco* *p*

Cb. *pizz.* *p*

decrecendo — — — — —

54

D

△

□

Picc. *f*

Fl. *f*

Ob. 1, 2 *f*

B. Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Trpt. *open* *p* *f*

Trbn. *open* *p* *f*

Timp. *f*

Perc. 1 *XYLO.*

Perc. 2 *SUS. CYM.* *sticks on bell* *p*

Perc. 3

Hp.

Vln. I *bouncing* *p* *f*

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

Vla. *bouncing* *p* *f*

Vc. *mp* *f*

Cb. *arco* *mp* *f*

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.

p
mp
f

△ □

E

crescendo poco a poco

66

Picc. *mf* *to FLUTE* **FLUTE**
 Fl. *mf*
 Ob. 1, 2
 B. Cl. 1, 2 *mf*
 Bsn. 1, 2 *p*
 Hn. 1, 2
 Trpt.
 Trbn.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Hpsch.

crescendo poco a poco

Vln. I: 2 soli *p* *div.* *sul tasto* *unis.*
 Vln. I *p* *div.* *pizz.* *unis. arco*
 Vln. II: 2 soli *p* *div.* *unis.*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb.

(crescendo poco a poco)

70

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.

(crescendo poco a poco)

Vln. I
Vln. II
Vla.
Vc.
Cb.

crescendo - - -

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.

to B \flat CLARINET

solo crisp

mp

mp

mf

mf

p

B.DRM.

8 \flat

pizz.

p

mp

mp

2.

mp

mf

mf

crescendo - - -

(cresc.) — — — — — \triangle \square \square H

96

Picc. — — — — — *f* — — — — — *ff*

Fl. — — — — — *f* — — — — — *ff*

Ob. 1, 2 — — — — — *f* — — — — — *ff*

B. Cl. 1, 2 — — — — — *mf* — — — — — *ff*

Bsn. 1, 2 — — — — — *mf* — — — — — *ff*

Hn. 1, 2 — — — — — *mf* — — — — — *ff* prominently

Trpt. — — — — — *f* — — — — — *ff*

Trbn. — — — — — *f* — — — — — *ff*

Timp. — — — — — *f* — — — — — *ff*

Perc. 1 — — — — —

Perc. 2 — — — — — SUS. CYM. mallets *mf* — — — — — *ff*

Perc. 3 — — — — — TAMB. *ff*

Hp. — — — — — *ff* *gliss.* *gliss.*

Hpsch. — — — — — $\begin{matrix} 2 \times 8' \\ 1 \times 4' \end{matrix}$

(cresc.) — — — — —

Vln. I — — — — — *f* — — — — — *ff*

Vln. II — — — — — *mf* — — — — — *ff* div.

Vla. — — — — — *ff*

Vc. — — — — — *ff* (non div.)

Cb. — — — — — *tutti arco* — — — — — *ff*

Musical score for page 102, featuring Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, and Strings. The score is in 4/4 time and includes dynamic markings such as *fp*, *ff*, *mf*, and *ff*. The Percussion section includes parts for XYLO. and TAMB. The Harp (Hp.) part is marked with a dash. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) include dynamic markings and performance instructions like *mf*, *ff*, and *(non div.)*.

106

I

Musical score for orchestra and strings, measures 106-109. The score includes parts for Piccolo, Flute, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Trombone, Timpani, Percussion 1 (XYLO.), Percussion 2 (SNARE, TAMB.), Percussion 3, Harp, Harpsichord, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *fp*, *f*, and *ff*, and includes performance instructions like *S^{no}-1* and *I*. The key signature is one sharp (F#) and the time signature is 4/4.



Musical score for orchestra, measures 110-113. The score is in 4/4 time and features a variety of instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, and Strings. The key signature is one sharp (F#). The score includes dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes a snare drum and cymbals. The harp and celeste play arpeggiated figures. The strings play a steady accompaniment with some melodic lines in the violins and violas.

114

☺ Slightly Faster

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.

solo
 f
 mp
 1.
 p
 VIBRAPHONE plastic mallets (percussive)
 SNARE
 if single manual, ossia:
 2 x 8'
 pizz.
 p

molto crescendo

119

Picc.

Fl.

Ob. 1, 2
mp

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Trpt.
prominently
mf

Trbn.
mf

Timp.

Perc. 1
VIBES

Perc. 2

Perc. 3
SUS. CYM.
mallets
f

Harp.
ff
gliss.

Hpsch.

Vln. I

Vln. II

Vla.

Vc.

Cb.
arco

molto crescendo

J

123

Musical score for orchestra, measures 123-128. The score is written for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. 1, 2 (Oboe)
- B. Cl. 1, 2 (Bass Clarinet)
- Bsn. 1, 2 (Bassoon)
- Hn. 1, 2 (Horn)
- Trpt. (Trumpet)
- Trbn. (Trombone)
- Timp. (Timpani)
- Perc. 1 (Percussion 1, XYLO.)
- Perc. 2 (Percussion 2, SUS. CYM.)
- Perc. 3 (Percussion 3, B. DRM.)
- Hp. (Harp)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is in 3/4 time and features a variety of dynamics, including *ff* (fortissimo) and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the percussion and harp provide rhythmic accompaniment. The score includes performance instructions such as "non div." (non-divisi) and "unis." (unison). The percussion parts are marked with "XYLO.", "SUS. CYM.", and "B. DRM.".

127

Picc. mf

Fl. mf

Ob. 1, 2 mf

B. Cl. 1, 2 mf

Bsn. 1, 2 mf ff

Hn. 1, 2 mf ff

Trpt. mf ff

Trbn. mf ff

Timp. //

Perc. 1 XYLO. mf

Perc. 2 SUS. CYM. ff

Perc. 3 B.DRM. f

Hp.

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Cb. mf un.

Detailed description: This page of a musical score covers measures 127 to 130. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds (Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone) play melodic lines with dynamic markings of mf and ff . The brass (Horn, Trumpet, Trombone) also play melodic lines with mf and ff dynamics. The percussion section includes Xylophone, Suspended Cymbal, and Bells, with dynamics mf and ff . The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment. The Viola part features a trill in measure 127. The Contrabass part has a 'div.' (divisi) marking in measure 127 and a 'un.' (unison) marking in measure 129. The score ends with a double bar line in measure 130.

K

131

Picc. *f* *ff*

Fl. *fff* *fp*

Ob. 1, 2 *fff*

B. Cl. 1, 2 *fff* *fp*

Bsn. 1, 2 *fff*

Hn. 1, 2 *fff*

Trpt. *fff*

Trbn. *fff*

Timp. *fff*

Perc. 1 GLOCK. *ff*

Perc. 2 TRGL. *ff*

Perc. 3 B.DRM. *ff*

Harp. *p*

Hpsch. [D] [E] 1 x 8', Buff

Vln. I *sim.* *fff*

Vln. II *sim.* *fff*

Vla. *sim.* *fff*

Vc. *sim.* *fff*

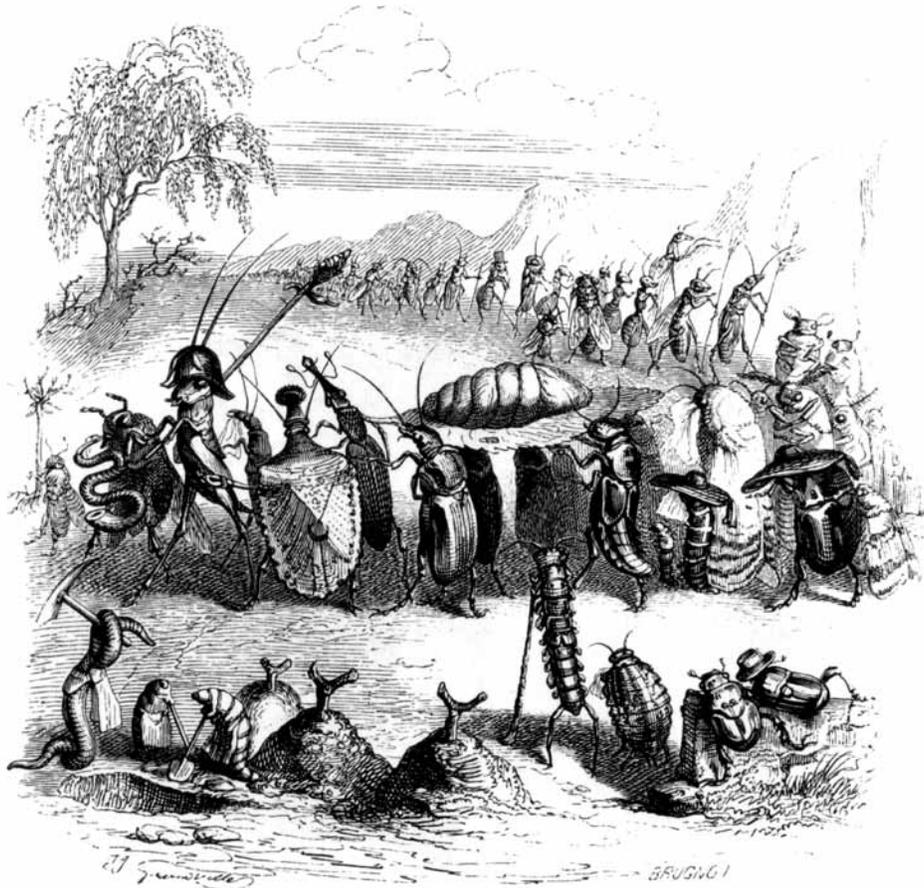
Cb. *sim.* *fff*

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.

fade out - - - - -

Vln. I: 2 soli
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.



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

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

(ca. 5") unconduted: follow oboes

The musical score is arranged in two systems. The first system includes the following instruments from top to bottom: Flute 1, 2; Oboe 1, 2; B. Clarinet 1, 2; Bassoon 1, 2; Horn 1, 2; C Trumpet; Trombone; Timpani; Percussion 1; Percussion 2; Percussion 3; Harp; and Harpsichord. The Flute 1, 2 part has a 'BACKSTAGE' marking. The Oboe 1, 2 part is marked 'martial' and 'f (but distant)'. The Harp part is marked 'bisbigliando' and 'pp'. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The tempo and dynamics markings are consistent with the first system.

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

A Tempo; a slow, processional march ♩=44 (♩=88)

7

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.

TO STAGE by m. 45

p

1 x 8, Buff

div. a 4 (soli)

mutes

pp

A Tempo; a slow, processional march ♩=44 (♩=88)

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.

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 *pp*
CHIMES
Perc. 3 *pp*
Hp.
Hpsch.
Vln. I div.
Vln. II div.
Vla.
Vc. solo
Vc.
Cb.

all parts: accelerate trill speed, slow to fast →

stand 2 *v sul pont. tr*
pp
stand 3 *v sul pont. tr*
pp
stand 2 *v sul pont. tr*
pp
stand 3 *v sul pont. tr*
pp

practice mutes
mute pizz.
p

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.

The score is written for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones) and percussion (Timpani, three Percussion parts) are mostly silent in this section. The strings (Violins I and II, Viola, Violoncello, Contrabass) and harp are active. The harp part features a rhythmic pattern of eighth notes. The violin parts have complex melodic lines with dynamic markings such as *ff*, *pp*, and *tr* (trills). The viola part has a similar melodic line. The cello and double bass parts are mostly silent.

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.
Vln. I
Vln. II
Vln. I div.
Vln. II div.
Vla.
Vc. solo
Vc.
Cb.

VIBES
pp
SNARE
brushes, "swish"
CHIMES
pp
pp
pp
stand 1 (regular) mutes div. v
p
mp
pp 3
ff
pp 3
ff
pp
pp
(mute) pizz.
pp
(mute) pizz.
pp 3

4 soli
the rest

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
Vln. I div.
Vln. II div.
Vla.
Vc.
Cb.

4 soli
the rest

p
mp
ff
pp
mf
pizz. unis.
div. arp.

Measures 23-27. The score is in 3/4 time, with a 2-measure rest at the beginning of each measure. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes in measures 24-25. The percussion (Perc. 1, 2, 3) has a rhythmic pattern. The strings (Violins I and II, Violins I and II divisi, Viola, and Cello) play a melodic line with dynamics ranging from *pp* to *ff*. The Viola and Cello parts include *pizz. unis.* and *div. arp.* markings.

36

Musical score for orchestra and strings, measures 36-39. The score is written for the following instruments:

- 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.

The score is in 3/4 time and consists of four measures. The first measure (measure 36) features a complex rhythmic pattern in the flute parts, with a 5-measure rest in the first flute and a 3-measure rest in the second. The second measure (measure 37) has rests for all instruments. The third measure (measure 38) features a trill in the first flute and a 5-measure rest in the second. The fourth measure (measure 39) has rests for all instruments. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a simple rhythmic pattern of quarter notes.

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.
Vln. I
Vln. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

4 soli

(div.) *tr*

(div.) *tr*

(div.) *tr*

(div.)

p

The musical score is for measures 45, 46, and 47. The key signature has one flat (B-flat), and the time signature is 3/4. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets, and Trombones. The percussion section includes Timpani, Percussion 1, 2, and 3, Harp, and Harpsichord. The string section includes Violins I and II (with a '4 soli' marking), Viola, Violoncello, and Contrabass. The Clarinet 1 part features a complex rhythmic pattern with triplets and a dynamic marking of *p* in measure 47. The strings play sustained notes with some trills and tremolos.

47

Musical score for orchestra and strings, measures 47-49. The score is in 3/4 time and consists of 15 staves. The instruments are: Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Trpt.; Trbn.; Timp.; Perc. 1, 2, 3; Hp.; Hpsch.; Vln. I (4 soli); Vln. II (4 soli); Vla.; Vc.; and Cb. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp*, *cresc.*, *poco f*, and *tr*. The woodwinds and strings play sustained notes, while the woodwinds and percussion have more active parts.

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

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 stand 1 outside

Vln. I stand 1 inside

Vln. II stand 1 outside

Vln. II stand 1 inside

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

harmon mute: stem in

(harmon mute)

mutes off poco sul pont.

tutti

mutes off poco sul pont.

mf

poco sul pont. \checkmark

poco sul pont. \checkmark

(pizz.)

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

E

Fl. 1, 2 *mf* (below the strings)

Ob. 1, 2

Cl. 1, 2 *mf* (below the strings)

Bsn. 1, 2 *mf* (below the strings)

Hrn. 1, 2 *mf* *mp*

Trpt. *mp*

Trbn. *mp*

Timp.

Perc. 1 VIBES *mp* *mf*

Perc. 2 SUSPENDED CYMBAL sticks *mf*

Perc. 3 CHIMES *mf*

Hp.

Hpsch. *2 x 8'* *1 x 4'* *ossia* (sim.)

Vln. I *poco f*

Vln. II *poco f*

Vla. *poco f*

Vc. *poco f*

Cb.

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mp
mp
mp
poco f
poco f
poco f
poco f

gradual decrescendo to m. 70

Musical score for orchestra and strings, measures 68-70. The score is written for the following instruments: Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Trpt.; Trbn.; Timp.; Perc. 1, 2, 3; Hp.; Hpsch.; Vln. I, II; Vla.; Vc.; and Cb. The music is in 3/2 time and features complex rhythmic patterns, including triplets and sixteenth notes. The Flute 1 part has a circled measure 68 with a 'tr' marking. The Clarinet 1 part has triplet markings. The Bassoon 1 part has a triplet marking. The Percussion parts (Perc. 2 and Hpsch.) play a rhythmic pattern of eighth notes. The Violin and Viola parts have long notes with slurs. The Cello part has a long note with a slur. The Double Bass part has a long note with a slur.

decrecendo to the end

70

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Trombone, Timpani, Percussion 1, Percussion 2, Percussion 3, Harp, and Harpsichord. The key signature is one sharp (F#) and the time signature is 3/2. The score features various musical notations including triplets, slurs, and dynamic markings such as *p* and *fade out*. The Harpsichord part includes a box labeled "1 x 4' only".

decrecendo to the end

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is marked "4 soli" on the left. It includes dynamic markings such as *p* and *stand 1 div.*. The key signature is one sharp (F#) and the time signature is 3/2.

72

G

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Trpt.

Trbn.

Timp.

Perc. 1
VIBES soft mallets
pp

Perc. 2

Perc. 3

Hp.

Hpsch.

4 soli
Vln. I

Vln. II

Vln. I
stand 3, outside: tacet

Vln. II
stand 3, outside: tacet

Vla.
stand 2, outside: tacet

Vc.
player 3: tacet

Cb.
player 2: tacet

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.

Hpsch.

Vln. I

Vln. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

bisb.

P

decresc. to end

GH RI

1 x 8', Buff

stand 2, outside: tacet

stand 2, outside: tacet

stand 1, outside: tacet

solo

4 soli

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

Perc. 2

Perc. 3
CHIMES
ppp

Harp.

Hpsch.

4 soli
Vln. I
Vln. II

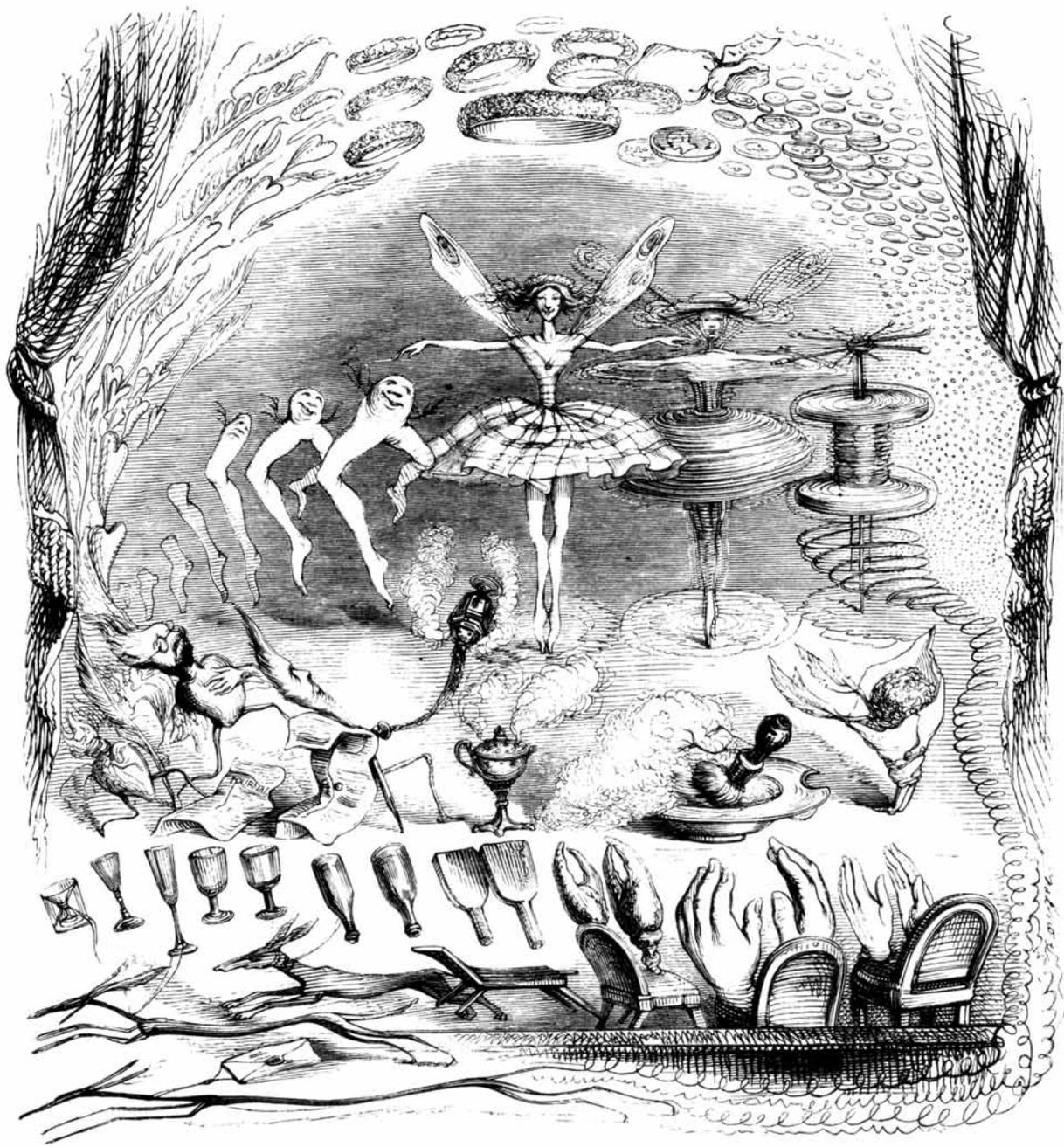
Vln. I

Vln. II

Vla.

Vc.
(solo)

Cb.



3. the spinning ballerina

Very swiftly; a madcap spinning ♩ = 152+  a tempo 

Flute 1, 2

Oboe 1, 2

B. Clarinet 1, 2
1: also A Cl.
2: also B, Bass Cl.

Bassoon 1, 2

Horn 1, 2

C Trumpet

Trombone

Timpani

Percussion 1
VIBRAPHONE motor off

Percussion 2
TRIANGLE

Percussion 3
SUSPENDED CYMBAL scrape with triangle beater interrupting
BASS DRUM

Harp

Harpischord

Very swiftly; a madcap spinning ♩ = 152+  a tempo 

Violin I

Violin II

Viola

Cello

Contrabass

 a tempo

8

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.

2. to PICCOLO

1.

TRGL.

SUS. CYM.

B.DRM.

mp

unis.

arco

p

crescendo poco a poco - - - - -

14

Musical score for measures 14-18, measures 1-3 of Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion 1-3, Harp, and Harpsichord. The score is in 4/4 time. The Flute, Oboe, Bass Clarinet, Bassoon, Trumpet, Trombone, and Percussion 1-3 parts are mostly silent. The Horn part features a melodic line with a slur and a crescendo hairpin. The Timpani part has a rhythmic pattern starting with a *p* dynamic. The Harp and Harpsichord parts have a rhythmic accompaniment with a *p* dynamic. A box labeled "2 x 8'" is present in the Harpsichord part.

crescendo poco a poco - - - - -

Musical score for measures 14-18, measures 1-3 of Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time. The Violin I part starts with a *p* dynamic and a slur, with a *unis.* marking above the first measure. The Violin II part has a rhythmic accompaniment. The Viola, Violoncello, and Contrabass parts are mostly silent. The Contrabass part has a rhythmic pattern starting with a *p* dynamic and a *divisi: arco/pizz.* marking above the first measure.

A

(crescendo) — — — — —

poco f *sub p*

19

Fl. 1, 2 *mf* — *f* *sub p*

Ob. 1, 2

B. Cl. 1, 2 *mf* *sub p*

Bsn. 1, 2

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

Trpt. *f*

Trbn.

Timp.

Perc. 1

Perc. 2 *SUS. CYM.* sticks *mp* *f*

Perc. 3

Hp. *p*

(crescendo) — — — — —

Vln. I *sub p* (on the string)

Vln. II *f* *sub p* (on the string)

Vla. *p* — *f* *p* — *f* *p* — *f* *sub p* pizz.

Vc. *mf* *sub p* pizz.

Cb. *tutti pizz.* *sub 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.

Musical score for page 23, featuring various instruments including Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion, Harp, and Strings. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, *sempre p*, and *sempre f*. Performance instructions include *1.*, *SUS. CYM.*, and *1 x 8'*. The score is written in a key signature of one flat and a 4/4 time signature.

animando e poco crescendo

27

Musical score for woodwinds and strings, measures 27-30. The score includes parts for Piccolo (Picc.), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B. Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hn. 1, 2), Trumpet (Trpt.), Trombone (Trbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), and Harpsichord (Hpsch.). The key signature is one sharp (F#) and the time signature is 3/4. The Piccolo part has a 'solo' marking. The Oboe 1 & 2 part has a 'solo' marking and a first ending bracket. The Bass Clarinet 1 & 2 part has a '1. solo' marking and a first ending bracket. The Harpsichord part has an 'A2' marking. The Harp part has a first ending bracket. The Harpsichord part has a first ending bracket. The score ends with a double bar line and repeat dots.

animando e poco crescendo

Musical score for strings, measures 27-30. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Viola and Violoncello parts have 'arco' markings. The Violoncello part has a 'pizz.' marking. The Contrabasso part has a 'poco f' marking. The score ends with a double bar line and repeat dots.

(animando e cresc.) — — — **f**

B

30

Picc. *solo* *to FLUTE*

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Trpt.

Trbn.

Timp.

Perc. 1 GLOCKENSPIEL

Perc. 2 SUS. CYM. sticks

Perc. 3 WHISTLE SIREN

Hp. *poco f* *gliss.* *15^{ma}*

Vln. I div. *p* *f* *p* *mf* *gliss.*

Vln. II div. *p* *f* *pizz.* *p* *mf* *arco* *gliss.*

Vla. *pizz.* *p* *f* *p* *mf* *div.* *arco*

Vc. *poco f* *mp* *mf*

Cb. *poco f* *mf*

C

(animando e cresc.) — — —

37

Fl. 1, 2 *f*

Ob. 1, 2 *f*

B. Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Trpt. *f*

Trbn. *f*

Timp.

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

a 2

(1.) solo 2. to PICCOLO

TRGL.

B.DRM.

CRASH CYMBAL

arco

arco div.

unis.

unis.

unis.

C decrescendo

41

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.

decrescendo

Vln. I
Vln. II
Vla.
Vc.
Cb.

(decresc.) — **p** crescendo — — — — —

46

Musical score for woodwinds and percussion. The score is divided into four measures. The woodwind parts include Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, and Trombone. The percussion parts include Percussion 1, Percussion 2 (SUS. CYM. sticks), and Percussion 3 (WHISTLE SIREN, bass drum beater ready). The dynamic markings are *p* and *mf*. The time signature changes from 4/4 to 3/4 in the second measure.

(decresc.) — crescendo — — — — —

Musical score for strings. The score is divided into four measures. The string parts include Violin I, Violin II, Viola, Violoncello, and Contrabass. The dynamic markings are *p* and *mf*. The time signature changes from 4/4 to 3/4 in the second measure. The Violin I part includes the instruction "unis. arco".

50 (cresc.) — — **ff** **D**

Picc. *ff*

Ob. 1, 2 *ff* (a 2)

B. Cl. 1 *ff*

Bass Cl. —

Bsn. 1, 2 *f* *ff*

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

Trpt. *ff*

Trbn. *f* *ff* gliss.

Timp. *ff*

Perc. 1 SUS. CYM.

Perc. 2 *ff*

Perc. 3 WHISTLE SIREN *ff* B.DRM.

Hp. —

(cresc.) — —

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

(poco decresc.) — — — — **sub. ff** decrescendo — — — —

54

to FLUTE

Picc. *mf* solo

Ob. 1, 2 *mf*

B. Cl. 1 *f* solo to E \flat CLARINET *mf*

Bass Cl. *ff* *f*

Bsn. 1, 2

Hn. 1, 2 *ff*

Trpt. *ff*

Trbn. *ff*

Timp. *ff* *gliss.*

Perc. 1

Perc. 2

Perc. 3 B.DRM. *ff*

Hp.

(poco decresc.) — — — — decrescendo — — — —

Vln. I *ff* pizz. *f* arco *mf* *gliss.*

Vln. II *ff* pizz. *f* arco *mf* *gliss.*

Vla. *ff* pizz. *f* arco *mf* *gliss.*

Vc. *ff* pizz.

Cb. *ff* div. *gliss.*

62

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.

2. to PICCOLO

1.

solo

mf

SUS. CYM.

mf

unis. arco

unis. arco

mf

arco

mf

decrescendo - - -

66

Fl. 1, 2 *mf* 1. solo

Ob. 1, 2 solo

B. Cl. 1, 2 *mf* 1. solo

Bsn. 1, 2 *mf* 1. solo

Hn. 1, 2

Trpt.

Trbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mf*

Vln. I solo *mf*

Vln. I

Vln. II

Vla. div.

Vc. solo

Cb.

decrescendo - - -

(decresc.) - - - **p** molto crescendo - - - **ff** **F**

70

Picc. *ff*

Ob. 1, 2 *ff*

B. Cl. 1, 2 *p* *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *mf* *ff*

Trpt. *mf* *ff*

Trbn. *mf* *ff*

Timp. *ff*

Perc. 1 CRASH *ff*

Perc. 2 SUS. CYM. mallets *p* *ff*

Perc. 3 B.DRM. *ff*

Harp. *gliss.* *ff*

(decresc.) - - - molto crescendo - - -

Vln. I solo

Vln. I *ff*

Vln. II *ff*

Vla. *p* *ff* unis.

Vc. *p* *ff* tutti

Cb. *ff* div. *ff*

Suddenly calmer, less frantic
(same tempo)

73

Picc. 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.

2. to BASS CLARINET

CRASH
TRGL.
B.DRM.

Detailed description: This block contains the musical score for measures 73 through 76 for the Percussion and Brass sections. The score is written in 3/4 time, with a key signature of one flat. The Percussion part includes three staves: Perc. 1 (snare drum) with 'CRASH' markings, Perc. 2 (tom-toms) with 'TRGL.' and 'B.DRM.' markings, and Perc. 3 (cymbals). The Brass section includes Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), and Timpani (Timp.). The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) are shown as rests in this section. The score indicates a change in dynamics and tempo starting at measure 73, becoming 'Suddenly calmer, less frantic' at the same tempo.

Suddenly calmer, less frantic
(same tempo)

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Detailed description: This block contains the musical score for measures 73 through 76 for the Violin, Viola, Violoncello, and Contrabass sections. The score is written in 3/4 time, with a key signature of one flat. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Contrabass parts play a bass line of quarter notes. The score indicates a change in dynamics and tempo starting at measure 73, becoming 'Suddenly calmer, less frantic' at the same tempo. A piano (*p*) dynamic marking is present in the Violoncello part at the beginning of measure 75.

G

81

Picc. *solo* *mf*

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 *open* *mp*

Trpt.

Trbn.

Timp.

Perc. 1 *VIBES* *legato* *half pedal* *mf*

Perc. 2

Perc. 3

Hp.

Hpsch. *add 4'*

Vln. I *p* *f* *arco sul II* *mf*

Vln. II *div. arco* *mf* *mutes* *mf*

Vla. *mf*

Vc. *unis. pizz.* *mp*

Cb. *mp*

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 1. solo *poco f*

B♭ Cl. 1, 2

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf* *mp*

Trpt.

Trbn.

Timp.

Perc. 1 VIBES *poco f* *mf*

Perc. 2 CRASH *p*

Perc. 3

Hp. *poco f*

Hpsch.

Vln. I *poco f* *mf* quasi gliss.

Vln. II *mf* *mp*

Vla. *poco f* *mf*

Vc. *mf* *mp* pizz.

Cb. *mf*

90

Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Ob. 1, 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

B. Cl. 1, 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Bsn. 1, 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
mp

Hn. 1, 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Trpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Trbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Timp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
VIBES

Perc. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Hp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Hpsch. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
quasi gliss.

Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Picc. *4/4* *3/4*

Ob. 1, 2 *4/4* *3/4*

A Cl. *4/4* *3/4*

Bass Cl. *4/4* *3/4*

Bsn. 1, 2 *4/4* *3/4*

Hn. 1, 2 *4/4* *3/4*

Trpt. *4/4* *3/4*

Trbn. *4/4* *3/4*

Timp. *4/4* *3/4*

Perc. 1 *4/4* *3/4*

Perc. 2 *4/4* *3/4*

Perc. 3 *4/4* *3/4*

Hp. *4/4* *3/4*

Hpsch. *4/4* *3/4*

Vln. I *4/4* *3/4*

Vln. II *4/4* *3/4*

Vla. *4/4* *3/4*

Vc. *4/4* *3/4*

Cb. *4/4* *3/4*

VIBES

white note gliss.

SUS. CYM. sticks

remove 4'

p, *f*, *un.*, *arco*, *solo*, *open*

Picc. *p* *f*
 Ob. 1, 2 *p* *f*
 A Cl. *mf* solo
 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.

Picc. *p* *f*

Ob. 1, 2 *p* *f*

A Cl. *mf*

Bass Cl. *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2

Trpt. solo (mute) *mf*

Trbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Hpsch.

Vln. I *p* *f* div. arco *mp*

Vln. II *mp* div. arco

Vla.

Vc. pizz. *mp*

Cb. *mp*

Picc. *solo*
poco f

Ob. 1, 2

A Cl. *poco f*

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.

Vc. *poco f* *gliss.* *pizz.* *mp*

Cb. *mf*

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.

The score is in 4/4 time and features a 3/4 time signature change at the beginning of the second measure. The woodwind section (Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoons) and the string section (Violins I and II, Viola, Violoncello, Contrabass) are active throughout. The brass section (Trumpets, Trombones) has specific melodic lines. Percussion parts 1, 2, and 3 are marked with rests. The Harp (Hp.) is also marked with rests. The Viola part includes the instruction "mutes off" and "div." (divisi) starting in the second measure. The Violoncello part has a dynamic marking of *mp* (mezzo-piano) in the second measure.

Picc. *mp* *f* to FLUTE

Ob. 1, 2 *mp* *f*

A Cl. *mf* *f* to B♭ CLARINET

Bass Cl. *f* to B♭ CLARINET

Bsn. 1, 2 *p*

Hn. 1, 2 *f* open

Trpt. *f* open

Trbn. *f*

Timp.

Perc. 1

Perc. 2 [SUS. CYM.] sticks

Perc. 3

Hp. *p*

Hpsch. *p* [G_♭] [F_♯] [E_♯]

Vln. I *p* unis. *p* sul tasto

Vln. II *p* unis. *p* sul tasto

Vla. *p* unis. III

Vc. *p* arco *tr*

Cb. *p* solo

119

Fl. 1, 2 *mp* 1. solo

Ob. 1, 2 *mp* 1. solo

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*

Cb.

The score is for page 119 and consists of 14 staves. The top four staves (Flute, Oboe, Clarinet, Bassoon) have a 3/4 time signature for the first two measures, which then changes to 4/4 for the remainder of the page. The Flute and Oboe parts feature a first solo marked with *mp*. The Harp part has a complex rhythmic pattern in the first two measures. The Violin and Viola parts have a 3/4 time signature throughout. The Violoncello part includes trills marked with *tr*. The Contrabass part has a simple rhythmic accompaniment. The bottom three staves (Violin II, Viola, Violoncello) have a 3/4 time signature throughout.

Fl. 1, 2: *mf*, solo, 1. \flat

Ob. 1, 2

B. Cl. 1, 2

Bsn. 1, 2: *mf*, 1.

Hn. 1, 2

Trpt.

Trbn.

Timp.

Perc. 1: VIBES, *mf*

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.: *tr*, \flat α (\circ)

Vc.: *tr* (\circ) , *tr* (\circ) , *mf*

Cb.

K

decrecendo, dissolving

beginning to build
in intensity again

127

Fl. 1, 2 *mf* *pp*

Ob. 1, 2 *mf*

Bs. Cl. 1, 2 *mf* *p*

Bsn. 1, 2 *mf* *pp*

Hn. 1, 2 *pp*

Trpt.

Trbn.

Timp. *mf* slow gliss. another drum

Perc. 1 **VIBES**

Perc. 2

Perc. 3

Hp. *mf* *gliss.* *pp* back of fingernails very slowly

decrecendo, dissolving

beginning to build
in intensity again

Vln. I *mf* *gliss.* *pp* div. a 3 ord. unis. III quasi gliss.

Vln. II *mf* *gliss.* *pp* div. a 3 ord. unis. II quasi gliss. div. pizz.

Vla. *mf* *p* *pp* d.+d.

Vc. *mf* *p* *pp* d.+d.

Cb. *mf* *pp* arco pizz.

crescendo poco a poco — — — — —

131

Musical score for woodwinds and strings, measures 131-133. The score includes parts for Fl. 1, 2; Ob. 1, 2; B. Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Trpt.; Trbn.; Timp.; Perc. 1, 2, 3; Hp.; and Hpsch. The key signature is one sharp (F#) and the time signature is 4/4, which changes to 3/4 at the end of measure 133. The woodwinds and strings play a melodic line starting in measure 131, with dynamics ranging from *p* to *mp*. The woodwinds have rests in measures 131 and 132, with their entry in measure 133. The strings play a rhythmic accompaniment throughout.

crescendo poco a poco — — — — —

Musical score for strings, measures 131-133. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4, which changes to 3/4 at the end of measure 133. The strings play a rhythmic accompaniment throughout. The Violin I part has a *pizz.* marking in measure 133. The Violin II part has a *unis. arco* marking in measure 133. The Viola part has a *pizz.* marking in measure 133. The Violoncello part has a *pizz.* marking in measure 133. The Double Bass part has a *pizz.* marking in measure 133.

(crescendo poco a poco) — — — — —

135

Musical score for woodwinds and percussion, measures 135-140. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Trombone, Timpani, Percussion 1, 2, and 3, Harp, and Hipschord. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics including *mf* and *gliss.* (glissando). Percussion parts include a snare drum (SUS. CYM.) and sticks. The woodwinds play melodic lines, while the brass and strings provide harmonic support.

(crescendo poco a poco) — — — — —

Musical score for strings, measures 135-140. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics including *mf*, *p*, and *f*. The Violin I part is marked *unis. arco* (unison, arco). The Viola part has a dynamic marking *p < f*. The Violoncello part is marked *mf tutti pizz.* (mf tutti pizzicato). The Contrabasso part is marked *mf*. The strings play a rhythmic accompaniment with some melodic lines.

(cresc.) — — — — —

L

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.

(cresc.) — — — — —

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

poco accel. — — — — —

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. — — — — —

Vln. I
Vln. II
Vla.
Vc.
Cb.

(poco accel.)

147

Musical score for woodwinds and percussion, measures 147-150. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Trombone, Timpani, Percussion 1, 2, and 3, Harp, and Harpsichord. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The woodwinds and percussion parts are mostly rests, with some activity in the Bass Clarinet and Harpsichord parts.

(poco accel.)

Musical score for strings, measures 147-150. The score includes parts for Violin I solo, Violin I, Violin II solo, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The strings play a rhythmic pattern of eighth notes. Performance markings include "1/2 setion (outside)", "tutti pizz.", "div.", and "pizz.". The score ends with a dynamic marking of *mf*.

M

151

The musical score for measures 151 and 152 is arranged in a standard orchestral format. The top staff is Piccolo, which has a solo part starting in measure 151. The woodwind section includes Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, and Trombone. The percussion section includes Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Bass Drum), and Percussion 3 (Suspended Cymbal, sticks, whistle, siren ready). The harp and harpsichord are also present. The string section includes Violin I, Violin II solo and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *ff*, and *mp*, and includes performance instructions like 'solo', 'unis. arco', and 'arco II'. A rehearsal mark 'M' is placed above the first measure. The time signature is 3/4 with a 12/16 subdivision.

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.

poco accel. — — — — —

158

Musical score for orchestra and woodwinds, measures 158-163. The score is in 4/8 time and features a variety of instruments and percussion.

Woodwinds: Piccolo (Picc.), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B. Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hn. 1, 2), Trumpet (Trpt.), Trombone (Trbn.).

String Section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).

Percussion: Glockenspiel (GLOCK.), B. DRUM (B. DRM.), SUS. CYM. (SUS. CYM.), WHISTLE SIREN, Harp (Hp.).

Performance Instructions: *fp* (fortissimo piano), *mf* (mezzo-forte), *ff* (fortissimo), *gliss.* (glissando), *unis.* (unison), *div.* (divisi).

Measure 158: Piccolo, Oboe, Bass Clarinet, and Bassoon play a melodic line with triplets. Horns, Trumpets, and Trombones play chords. Percussion includes Glockenspiel, B. Drum, and Suspended Cymbal. Harp plays chords with glissando.

Measure 159: Piccolo, Oboe, Bass Clarinet, and Bassoon continue their melodic line. Horns, Trumpets, and Trombones play chords. Percussion includes B. Drum and Suspended Cymbal. Harp plays chords with glissando.

Measure 160: Piccolo, Oboe, Bass Clarinet, and Bassoon continue their melodic line. Horns, Trumpets, and Trombones play chords. Percussion includes B. Drum and Suspended Cymbal. Harp plays chords with glissando.

Measure 161: Piccolo, Oboe, Bass Clarinet, and Bassoon continue their melodic line. Horns, Trumpets, and Trombones play chords. Percussion includes B. Drum and Suspended Cymbal. Harp plays chords with glissando.

Measure 162: Piccolo, Oboe, Bass Clarinet, and Bassoon continue their melodic line. Horns, Trumpets, and Trombones play chords. Percussion includes B. Drum and Suspended Cymbal. Harp plays chords with glissando.

Measure 163: Piccolo, Oboe, Bass Clarinet, and Bassoon continue their melodic line. Horns, Trumpets, and Trombones play chords. Percussion includes B. Drum and Suspended Cymbal. Harp plays chords with glissando.

(accel.)

163

Musical score for woodwinds, percussion, and strings. The score is divided into two systems. The first system includes Piccolo (Picc.), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B♭ Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hn. 1, 2), Trumpet (Trpt.), Trombone (Trbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), and Harpsichord (Hpsch.). The woodwinds play a complex rhythmic pattern of eighth notes with triplets. The brass instruments play sustained chords. The percussion includes a snare drum pattern (B.DRM.), a suspended cymbal (SUS. CYM.), and a scrape. The harp and harpsichord play sustained chords. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with triplets. The Violin I and Violoncello parts are marked with *unis.* (unison).

(accel.)

Musical score for strings. The score is divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with triplets. The Violin I and Violoncello parts are marked with *unis.* (unison).

