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WITHERBUD

for Orchestra

(2021)

Score in C

ALEX TAY

Witherbud has been composed for the
London Philharmonic Orchestra.

Duration: c. 8 minutes

Instrumentation

2 Flutes (flute 2 doubling piccolo)

2 Oboes (oboe 2 doubling Cor Anglais)

2 Clarinets (clarinet 1 in B♭ and 2 doubling Bass clarinet in B♭)

2 Bassoons

2 Horns in F

2 Trumpets in B♭

2 Trombones

Tuba

Percussion 1 (3.5 octave Marimba, Vibraphone, Suspended Cymbal, Bass Drum)

Percussion 2 (Single hand-held Crotale tuned to E flat, Tubular Bells, Snare Drum, Triangle)

Harp

Piano (doubling Celesta)

Strings (3. 2. 2. 2. 2*)

*The double bass section should play with C extensions

Crotale sounds 2 octaves higher than written,

Piccolo and Celesta sound 1 octave higher than written,

Doubles Basses sound 1 octave lower than written

Score in C

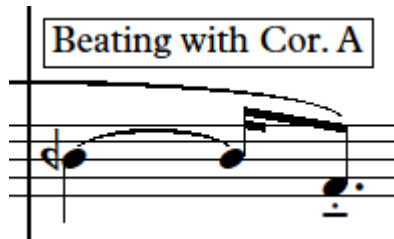
Performance Notes

General

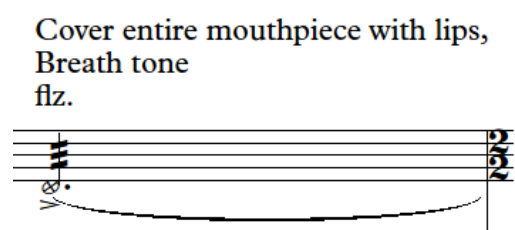
Quartertones should be produced with little to no vibrato

♯ Sharpen the pitch by a quartertone.

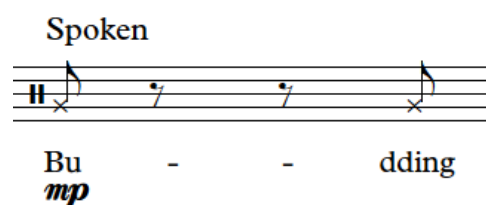
♭ Flatten the pitch by a quartertone.



At times, two tones are placed a quartertone apart in two different instruments. At these times this marking will appear to reassure the player that the beating is intentional.



Cross noteheads indicate that an unpitched sound should be produced. The notehead is always accompanied by a written instruction.

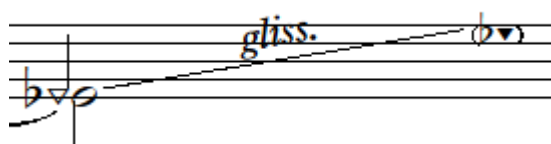


In non-percussion parts, the percussion clef indicates that the player(s) should speak in the manner indicated.

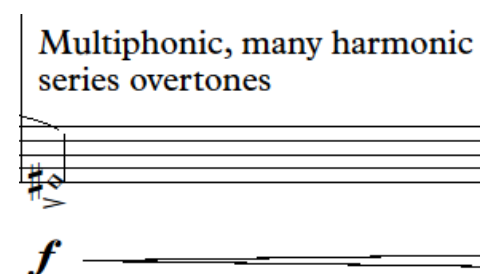
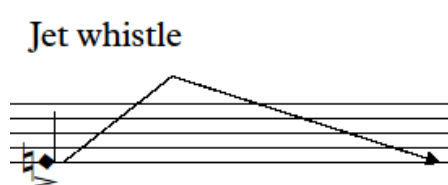
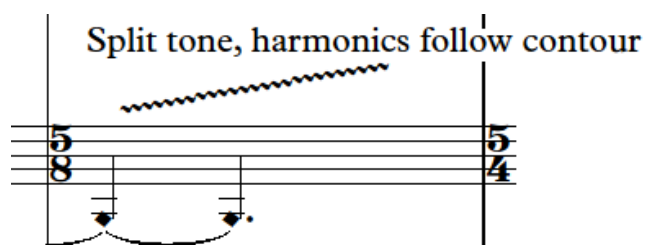


Brackets above the staff indicate that a part should be brought to the foreground of the texture.

Winds



Singing and playing: triangle noteheads are sung and round noteheads are played. The notated pitch can be transposed by octave to suit the player's vocal range.



Diamond noteheads are used for techniques which use the instruments' natural harmonic series in some way. In the bass clarinet these are used for split tones, in the flutes they are used for jet whistles and in the bassoons they are used for multiphonics. They are always accompanied by a written instruction.



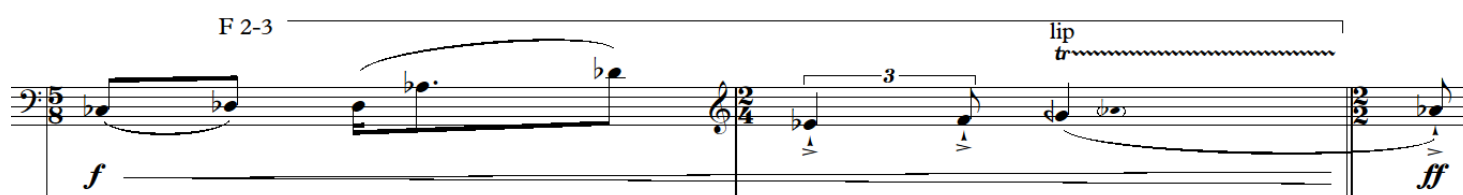
At times the piccolo (flute 2) and first bassoon are asked to detune their instrument by a quartertone (and crucially not more than a quartertone). Where this occurs, the instrument will be labelled with the above marking on the left-hand side of the page. All pitches on staves which have been so labelled are expected to sound a quartertone flatter than written.

Brass



Arrows attached to accidentals show that the pitch should be flattened by a sixth tone. These can be found naturally in the instruments' overtone series by overblowing until one finds the natural 7th partial of the played harmonic series. It has been advised that fingerings should not be given as to hornists for quarter and sixth tones as they will find their own. However, in instances where players are asked to blow up and down harmonic series this is indicated in the following ways for the following instruments.

Horn:



Trumpet:



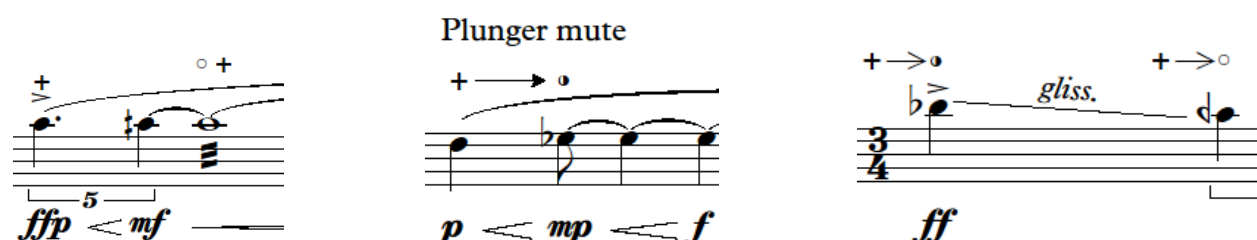
Trombone:



Where alternative fingerings may produce a better sound/more accurate result, the player is encouraged to use them.



Crosses above pitches indicated hand-stopping for horns. If extended periods of hand-stopping are required “sim.” is written above the pitch after, which indicates that the hand-stopping should continue until otherwise indicated (e.g. by nat. or an open circle).



Crosses above pitches are used when trumpeters or trombonists are playing with either a harmon or plunger mute. When playing with a harmon mute the cross indicates that the player should cover the stem and the circle indicates that the player should uncover it. Similarly crosses show that the plunger mute should cover the whole bell and the circle indicates that the bell should be completely uncovered. Both symbols above a pitch combined with a tremelo indicate that the bell or stem should be rapidly covered and uncovered to produce a tremelo effect. Half black half white circles indicate that the plunger mute should only partially uncover the well. Short arrows going from cross to circle or cross to half circle indicate that the tone should be articulated by rapidly uncovering or half uncovering the bell or stem: the uncovering articulates the pitch. Where the bell or stem remains covered for extended periods of time, the cross will appear above a pitch which will be proceeded by the marking “sim.”.

Strings



Bridge clef, indicates where between the bridge and fingerboard a passage or action should be performed.



Indicates that the left hand dampen the string so that no pitched sound from the open strings escapes.

String divisi are labelled according to desk number and therefore player. “1” refers to desk number and therefore player within the section. Since there are only 3 first violins, “div. a 2” alone on a tutti stave indicates that players 1 should play the top part whilst players 2 and 3 should play the bottom part. Other manners of divisi will be detailed in the score.

Programme note

“For what is this shadow of the going in which we come, this shadow of the coming in which we go, this shadow of the coming and the going in which we wait, if not the shadow of purpose, of the purpose that budding withers, that withering buds, whose blooming is a budding withering.” (Beckett, *Watt*)

In our current situation we seem to be at a crossroads moment. *Witherbud* is that feeling of being faced with a seemingly inescapable crossroad of binary oppositions. At this moment where we seem to be about to begin again, should we go forward or back on ourselves? Should we halt? Should we wither or bud?

Witherbud is an attempt to ask these questions musically. Quotations from Bach emerge from mechanical textures, are whittled at, and transform. The piece sporadically speeds and slows, sometimes uncannily. The tone seemingly changes at the piece's own whim from serious to playful to plainly ridiculous. The questions that the piece poses collapse in on themselves.

A A tempo rall.
♩ = 120

♩ = 104

♩ = 88

♩ = 72

Picc. (2)
mf
pp, wild
mf
pp
mf
f
ff
f
ff
mf, lyrical

Fl. 1
f > p
f
pp, wild
mf
p
mf
f
mf
f
ff
f
ff
p
ff
mf

Ob. 1
f > p
f
mp
ff
mf
f
mp
f
ff
mf

C. A. (2)
f > p
f
mp
ff
f
mf
f
mp
ff

Cl. 1
pp, wild
mf
p
mf
p
mf
mp < f
mp < f
mf
f
ff
f
ff
p
ff
f

B. Cl. (2)
mf, wild
p
mp > p
mf > p
mf
f
mp < f
mf
f
ff
f
ff
f, lyrical

Bsn. 1
ff > p
f
mp
f
mf
f
mf
f
mp
f
ff

Bsn. 2
ff > p
f
mp
f
mf
f
mf
f
mp
ff

Hn. 1
straight mute
ppp, lyrical
f
ff
mp
f

Hn. 2
mf
f
p
p
f

Tpt. 1
mf
f
p
Harmon mute, no stem

Tpt. 2
mf, lyrical
ff
mf
ff

Tbn. 1
f
p
f
mf
pp
p
f

Tbn. 2
f
p
f
mf
pp
p
f

Tba.
mute
mp
f
mf

Mar. (1)
sff
mf
f
sff
mf
ff
fff

Crot. (2)
Tubular Bells
l.v. sempre
f, brillante sub pp
mf
ff
mp

Hp.
sub. mf
ff
f
ff
f
ff
fff, sonoro

Pno.
mf, cantabile
mp
p
pp, cascading
ff, sonoro
mp

A A tempo rall.
♩ = 120

♩ = 104

♩ = 88

♩ = 72

Vln. I
sub. mp
mf
sub. f
mf
mp
ff

Vln. II
sub. mp
mf
sub. f
sub. p, wild
mf
mf
f
ff
f
ff
mf
f
ff
f

Vla.
sub. mp
mf
sub. f
poco vib.
mp
ff, sonoro

Vc.
sub. mp
mf
sub. f
poco vib.
mp
ff, sonoro

Cb.
mf
p, wild
mf
f
ff, sonoro

B $\text{♩} = 60$ $\text{♩} = 52$ ($\text{♩} = 104$) rit. $\text{♩} = 72$ $\text{♩} = 144$ rit. $\text{♩} = 104$

Picc. (2) pp fp mf pp fp , *leggiere* mp

Fl. 1 mp f p , *cantabile e legato* f pp *flz.* fp , *capriccioso* f p

Ob. 1 *poco vib.* p , *cantabile e legato* f mp sf

C. A. (2) p , *cantabile e legato* mf mf pp mf pp f

Cl. 1 fp , *lyrical* mf pp fp , *leggiere* mp

B. Cl. (2) p mp , *agitato* pp mf pp fp , *capriccioso* mf p

Bsn. 1 p , *cantabile e legato* mf f pp mf p f

Bsn. 2 p

Hn. 1 pp mp , *agitato* pp mf pp

Hn. 2 pp f

Tpt. 1 *senza sord.* pp , *dolce e cantabile* mf

Tpt. 2 mf

Tbn. 1 pp

Tbn. 2 pp

Tba. f p

Mar. (1) f p

Tub. B. (2) mf , *sonoro* p

Hp. pp mp mf pp sf , *agitato* mp mf p

Pno. ppp *To Cel.* *Celesta* mf , *capriccioso* f pp *Ped.*

B $\text{♩} = 60$ $\text{♩} = 52$ ($\text{♩} = 104$) rit. $\text{♩} = 72$ $\text{♩} = 144$ rit. $\text{♩} = 104$

Vln. I pp fp f pp fp , *feroce* ff

Vln. II mp pp , *lurching* mp pp mf pp , *capriccioso* mf p

Vla. f p mf pp sf pp

Vc. pp fp f pp sf

Cb. f pp , *lurching* mp pp mf pp

$\text{♩} = 52$

13

Picc. (2) *pp, lyrical* *mf* *ppp* *fp*

Fl. 1 *mp, capriccioso* *f* *p*

Ob. 1 *p, leggero* *mp*

C. A. (2) *ppp* *f* *pp* *f* *p* *f*

Cl. 1 *pp, lyrical* *f* *mp, capriccioso* *f* *p* *fp, lyrical*

B. Cl. (2) *p, lyrical* *ff* *p* *f* *sub. p* *mp* *p, agitato* *f* *p*

Bsn. 1 *pp* *f* *pp* *f* *ppp, agitato*

Bsn. 2 *ppp* *f* *pp* *f* *p* *f*

Hn. 1 *mf* *pp* *f* *ppp* *pp* *p* *pp* *mf* *pp*

Hn. 2 *pp* *f*

Tpt. 1 *p* *mf*

Tpt. 2 *pp* *f* *p* *mf*

Tba. *ppp* *mf*

Mar. (1) *f, agitato* *mp* *sub. p, leggero* *mp*

Tub. B. (2) *mp* *pp, leggero* *mp* *p*

Hp. *mp, capriccioso* *mf* *mp* *ff*

Cel. *f* *ff* *f*

Ped.

$\text{♩} = 52$

Vln. I *f* *f* *f* *mf* *ff* *f*

Vln. II *f* *f* *f* *mf*

Vla. *f* *ff* *pp* *f* *p* *f*

Vc. *pp* *f > p* *f* *sub. p* *mp* *vib. nat.* *p, agitato* *f* *p*

Cb. *p* *f* *pp* *f* *pp sfz* *pp*

C

Picc. (2) *ppp* *mf* *pp* *mf* *p* *fp, agitato* *vib. nat.* *mf* *sf, leggero e capriccioso* *mp* *p* *mp* *pp*

Fl. 1 *p, agitato* *f* *p, espressivo* *ff* *mp* *f* *mf, leggero e capriccioso* *p*

Ob. 1 *sf* *p, lyrical* *mp* *fp, espressivo* *ff* *mp* *f*

C. A. (2) *p* *ppp* *mf* *mp* *fp* *mp, agitato* *f* *mf* *ff* *p* *f* *p*

Cl. 1 *ppp* *f* *pp* *mf* *p* *fp, lyrical* *f* *p* *f* *ff* *p, leggero e capriccioso* *mp* *p* *mp* *pp*

B. Cl. (2) *mf* *pp* *f* *fp* *f* *pp* *sub. f, leggero e capriccioso* *p*

Bsn. 1 *mp* *mf* *f* *mp* *f* *mf* *più f* *mf* *f* *sub. p*

Bsn. 2 *p* *ppp* *mf* *mp* *ppp* *f* *fp* *ff, sonoro* *pp* *p, leggero e capriccioso*

Hn. 1 *mf* *mp* *mf* *pp* *f* *fp* *mf* *p* *sf* *pp* *sf*

Hn. 2 *pp*

Tpt. 1 *f* *ffp, espressivo* *mf* *f* *mf*

Tpt. 2 *pp* *sf* *p, leggero e capriccioso*

Tbn. 1 *ppp* *f, sonoro* *pp* *pp* *f, sonoro* *pp*

Tbn. 2 *ppp* *f, sonoro* *pp*

Tba. *ppp* *f, sonoro* *pp*

Mar. (1) *p* *f* *To Vib.* *Vibraphone* *hard sticks* *slow motor* *pp* *Ped.*

Tub. B. (2) *mf* *p* *mp*

Hp. *sf, agitato* *ff* *p* *f* *sub. mp*

Cel. *f* *mf* *f* *f, wild* *mf* *f*

C

Vln. I *ffp* *pp, lyrical* *mp* *fp, agitato* *f* *p* *f* *pp* *sf* *p* *sub. f* *ff*

Vln. II *ff* *pp, lyrical* *mp* *fp, agitato* *f* *p* *f* *pp* *sf* *p* *sf* *p* *f*

Vla. *p* *mf* *mp* *fp, agitato* *f* *p* *sf* *pp* *f* *ff* *div. a 2* *unis.* *sf*

Vc. *poco vib.* *pp* *mp* *mf* *sf* *fp* *ff, sonoro* *ff* *sf*

Cb. *pp* *f* *sf, agitato* *pp* *ff, sonoro* *p* *sf* *p* *sf*

accel.

♩ = 60 ♩ = 69 ♩ = 76 ♩ = 88

Picc. (2) *mp > p < mf* *pp < f > p* *sf* *mf < pp*

Fl. 1 *f* *p < f > p < mf* *pp < ff > pp* *sf sub. p < f sub. p < f* *mp < f >*

Ob. 1 *f, feroce* *ff* *sub. p, leggero e capriccioso* *ff > pp* *sf sub. p < f sub. p < f* *pp* *mf*

C. A. (2) *f* *pp, leggero e capriccioso < f > mp* *pp < f* *pp fp < f > p* *pp* *f* *pp*

Cl. 1 *mf > p < f* *pp < f > p* *sf* *mf*

B. Cl. (2) *mf >* *p < f > p < mf* *p* *mf* *mp* *mf* *mp* *sf* *pp* *f*

Bsn. 1 *f* *pp, leggero e capriccioso* *f* *pp < f* *pp fp < f > p* *pp* *f* *pp* *f* *pp*

Bsn. 2 *mf >* *p* *f* *mf* *mp* *mf* *mp* *sf* *pp* *f* *pp*

Hn. 1 *pp sfp* *pp* *p, leggero e capriccioso* *mf* *p*

Hn. 2 *pp, espressivo* *gliss.*

Tpt. 1 *f*

Tpt. 2 *mf >* *pp* *p, leggero e capriccioso* *mf* *p* *mp* *pp* *sf* *pp* *mp > p*

Tbn. 1 *p, leggero e capriccioso* *mf* *pp* *mp* *mf* *sf*

Tbn. 2 *p, leggero e capriccioso* *pp* *sfp* *p*

Tba. *p, leggero e capriccioso* *mf* *pp*

Vib. (1) *p* *mp* *mf* *mp* *f*

Tub. B. (2) *p* *mp* *mf* *mp*

Hp. *mp < mf* *f* *mp, sonoro* *mf* *C# F#* *G#*

Cel. *f, agitato* *mp, sonoro* *mf*

Ped.

accel.

♩ = 60 ♩ = 69 ♩ = 76 ♩ = 88

Vln. I *f, feroce* *più f* *sub. mf* *ff* *sub. mf* *ff sub. p, leggero e capriccioso* *sub. p < f* *mp < f >*

Vln. II *pp* *mf, feroce* *f* *ff* *mf* *ff sub. p, leggero e capriccioso* *sub. p < f* *mp < f >*

Vln. II *div. a 2* *gliss.* *ff, molto cresc.* *ff* *unis.* *sf* *mf* *p*

Vla. *mf > p < f* *mp, secco* *mf* *arco* *ff, feroce* *p, leggero e capriccioso* *mf*

Vc. *mf > p < f* *mp, secco* *mf* *arco* *ff, feroce* *p, leggero e capriccioso* *mf*

Vc. *div. a 2* *gliss.* *fp* *mf, leggero e capriccioso* *ff* *p* *unis.* *sf* *mf* *mp*

Cb. *tutti* *sf* *sf* *mf* *mp*

D A tempo
♩ = 60

accel.
♩ = 72

♩ = 88

27

Picc. (2)
fp — mf — p
mf — mp
mf — p

Fl. 1
fp — f — p
f — mp — mf
p — mf — mp
pp — mp

Ob. 1
f — p
f — mp — mf
mp
p — mf — p
mf — mp — pp

C. A. (2)
fp — f — p
f
mp — f — mp
pp — f — p
mf — mp — mf

Cl. 1
fp — f — p
f — p — mf — mp
mf — mp
p — mp — pp

B. Cl. (2)
mf — p
pp — mf — mp
p — mp

Bsn. 1
pp — mf — p
f — mp
pp — f — p
mf — mp — mf

Bsn. 2
pp — mf — p
pp — mf — mp

Hn. 1
senza sord.
mf, marc.
gliss.
f
ff

Hn. 2
mf, marc.
gliss.
f
ff

Tpt. 1
mf
straight mute
mf — p
mf — p
mf — p

Tpt. 2
mf — pp
mf — pp
mf — p
mf — p
mf — p

Tbn. 1
mf — pp
mf — pp
pp — mf — p
mf — p

Tbn. 2
mf — pp
mf — pp
mf — p

Vib. (1)
f
mf, poco a poco cresc.

Tub. B. (2)
f, sonoro
p — mp, poco a poco cresc.

Hp.
f
mf, poco a poco cresc.
f

Cel.
f
mf — f
f

Ped.

D A tempo
♩ = 60

accel.
♩ = 72

♩ = 88

Vin. I
tutti non div. div. a 2
fp — f — p
f
sub mp
sf
p — mf — pp
f — p
f — mp — mp

Vin. II
non div.
sf
sf
sf
sf
non div.
poco sul pont.
pp
mf — mp
nat.
sf
p
f

Vla.
tutti poco sul pont. pizz. (♩)
p — f
ff
arco nat.
sf
poco sul pont.
pp
mf — mp
nat.
sf
mf — p

Vc.
poco sul pont. pizz. (♩)
p — f
ff
arco nat.
sf
sf
p
f
mf — p

Cb.
sf
sf
sf
sf

[illegible]

F A tempo accel. $\text{♩} = 72$ $\text{♩} = 88$ $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 120$ $\text{♩} = \text{♩} \rightarrow$

Picc. (2) mp p mp ff, manic mp

Fl. 1 mp, leggiero mf p pp sub. mp sf mp sf fp f, manic

Ob. 1 pp, leggiero mp p mf p pp mp pp mp

C. A. (2) p mf p pp mp pp

Cl. 1 p ff p p, leggiero mf

B. Cl. (2) mp pp mp mp pp *To Cl.*

Bsn. 1 mp mp

Bsn. 2 mp

Hn. 1 mp p pp

Tpt. 1 pp mp p pp p pp

Tpt. 2 mp p mp pp

Vib. (1) ff mf *To Mar.*

Tub. B. (2) mf p

Hp. ff mp

Cel. ff f *To Pno.* *Piano* pp, volante f

Vln. I p mp sf *unis.* fp pp sub. f pp, cantabile f

Vln. II p sub. f mp sf *div. a 2* *unis.* fp pp sub. f pp, cantabile f ppp

Vla. p f sf *div. a 2* *unis.* fp pp mp *poco sul pont.* pp *nat.* mp

Vc. f mf p

Cb. mp mf f

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 4/4 time and includes dynamic markings, articulation, and tempo changes.

Tempo and Dynamics:

- Tempo:** The score starts with a tempo of $\text{♩} = 60$ and changes to $\text{♩} = 80$ and $\text{♩} = 100$ later in the piece.
- Dynamics:** Various dynamic markings are used throughout the score, including *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo).

Instruments and Parts:

- Picc. (2):** Piccolo, starting with a *f* dynamic.
- Fl. 1:** Flute 1, starting with a *ff* dynamic.
- Ob. 1:** Oboe 1, starting with a *mf* dynamic.
- C. A. (2):** Clarinet in A, starting with a *pp* dynamic.
- Cl. 1:** Clarinet 1, starting with a *mp* dynamic.
- Cl. 2:** Clarinet in Bb, starting with a *ppp* dynamic.
- Bsn. 1:** Bassoon 1, starting with a *ppp* dynamic.
- Hn. 1:** Horn 1, starting with a *ppp* dynamic.
- Hn. 2:** Horn 2, starting with a *ppp* dynamic.
- Tpt. 1:** Trumpet 1, starting with a *pp* dynamic.
- Tpt. 2:** Trumpet 2, starting with a *ppp* dynamic.
- Tbn. 1:** Trombone 1, starting with a *ppp* dynamic.
- Tbn. 2:** Trombone 2, starting with a *mf* dynamic.
- Marimba:** Marimba, starting with a *p* dynamic.
- Hp:** Harp, starting with a *f* dynamic.
- Pno:** Piano, starting with a *p* dynamic.
- Vln. I:** Violin I, starting with a *pp* dynamic.
- Vln. II:** Violin II, starting with a *pp* dynamic.
- Vla:** Viola, starting with a *pp* dynamic.
- Vc:** Cello, starting with a *pp* dynamic.

Articulation and Performance Instructions:

- Articulation:** Various articulation marks are used, including accents, slurs, and breath marks.
- Performance Instructions:** Instructions such as *senza sord.* (without mutes), *sim.* (sustained), *nat.* (natural), *straight mute*, and *vib. nat.* (vibrato natural) are included.

Tempo Changes:

- A tempo:** The score returns to the original tempo of $\text{♩} = 60$ after the $\text{♩} = 100$ section.
- accel.** The score accelerates to $\text{♩} = 120$ at the end of the page.

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is divided into three measures, each with a different tempo and dynamic marking.

Measure 1 (Tempo: A tempo accel., 60):

- Picc. (2):** *f, volante* (first staff), *mf* (second staff), *mp > pp* (third staff), *mp* (fourth staff), *ppp* (fifth staff).
- Fl. 1:** *mp* (first staff), *mf, volante* (second staff), *sub p* (third staff), *sub p* (fourth staff), *mp* (fifth staff).
- Ob. 1:** *mf* (first staff), *f* (second staff), *ppp* (third staff), *pp, lyrical* (fourth staff), *f* (fifth staff).
- C. A. (2):** *mf* (first staff), *f* (second staff), *p* (third staff), *pp* (fourth staff), *f, sonoro* (fifth staff).
- Cl. 1:** *ff* (first staff), *p* (second staff), *pp* (third staff), *f, sonoro* (fourth staff), *mf* (fifth staff).
- B. Cl. (2):** *pp* (first staff), *f, sonoro* (second staff), *mf* (third staff), *ff* (fourth staff), *p* (fifth staff).
- Bsn. 1:** *p, dolce* (first staff), *f, sonoro* (second staff), *mf* (third staff), *ff* (fourth staff), *p* (fifth staff).
- Bsn. 2:** *p, dolce* (first staff), *f, sonoro* (second staff), *mf* (third staff), *ff* (fourth staff), *p* (fifth staff).
- Hn. 1:** *mf* (first staff), *f* (second staff), *p* (third staff), *pp* (fourth staff), *mf* (fifth staff).
- Hn. 2:** *mp* (first staff), *pp* (second staff), *mp* (third staff), *pp* (fourth staff), *pp* (fifth staff).
- Tpt. 1:** *mf* (first staff), *f* (second staff), *mp* (third staff), *pp* (fourth staff), *mf* (fifth staff).
- Tpt. 2:** *mf* (first staff), *f* (second staff), *mp* (third staff), *pp* (fourth staff), *mf* (fifth staff).
- Tbn. 1:** *mp* (first staff), *mf* (second staff), *mp* (third staff), *ppp* (fourth staff), *f* (fifth staff).
- Tbn. 2:** *mp* (first staff), *mf* (second staff), *mp* (third staff), *ppp* (fourth staff), *f* (fifth staff).
- Tba:** *pp* (first staff), *f, sonoro* (second staff), *mf* (third staff), *ff* (fourth staff), *p* (fifth staff).
- Mar. (1):** *f, manic* (first staff), *ff* (second staff), *mf* (third staff), *f* (fourth staff), *sub. mf* (fifth staff).
- Tub. B. (2):** *ppp* (first staff), *mf* (second staff), *ff* (third staff), *mf* (fourth staff), *sub. mf* (fifth staff).
- Hp:** *f* (first staff), *ff* (second staff), *f* (third staff), *ff* (fourth staff), *mf* (fifth staff).
- Pno:** *p, manic* (first staff), *f* (second staff), *mf* (third staff), *ff* (fourth staff), *sub. mf* (fifth staff).

Measure 2 (Tempo: 72):

- Vln. I:** *mp* (first staff), *f* (second staff), *p* (third staff), *f* (fourth staff), *p* (fifth staff).
- Vln. II:** *mp* (first staff), *f* (second staff), *p* (third staff), *f* (fourth staff), *p* (fifth staff).
- Via:** *ff* (first staff), *p* (second staff), *ff* (third staff), *p* (fourth staff), *ff* (fifth staff).
- Vc.:** *sub. p* (first staff), *ff* (second staff), *sub. mf* (third staff), *ff* (fourth staff), *ff* (fifth staff).
- Cb:** *pp* (first staff), *ff, sonoro* (second staff), *ff* (third staff), *ff* (fourth staff), *ff* (fifth staff).

Measure 3 (Tempo: 88):

- Vln. I:** *vib. nat.* (first staff), *p* (second staff), *p* (third staff), *p* (fourth staff), *p* (fifth staff).
- Vln. II:** *vib. nat.* (first staff), *p* (second staff), *p* (third staff), *p* (fourth staff), *p* (fifth staff).
- Via:** *ff* (first staff), *p* (second staff), *ff* (third staff), *p* (fourth staff), *ff* (fifth staff).
- Vc.:** *sub. p* (first staff), *ff* (second staff), *sub. mf* (third staff), *ff* (fourth staff), *ff* (fifth staff).
- Cb:** *pp* (first staff), *ff, sonoro* (second staff), *ff* (third staff), *ff* (fourth staff), *ff* (fifth staff).

A tempo accel.

$\text{♩} = 104$ $\text{♩} = 120$ $\text{♩} = 60$

43

Picc. (2) *ff* *mp* *ff* *fff* *ff*

Fl. 1 *ff* *mp* *ff* *fff* *ff*

Ob. 1 *f* *ff* *fff* *ff* *fff*

C. A. (2) *ff, manic* *f* *fff* *ff* *fff*

Cl. 1 *f* *ff* *fff* *ff* *fff*

B. Cl. (2) *mp* *ff* *f* *ff* *fff*

Bsn. 1 *p* *ff* *f* *ff* *fff*

Bsn. 2 *ff, sonoro* *f* *ff* *fff* *ff*

Hn. 1 *p* *mf* *f* *ff* *ff*

Hn. 2 *mp* *mf* *f* *ff* *ff*

Tpt. 1 *p* *f* *ff* *p* *ff*

Tpt. 2 *mf* *f* *ff* *ff* *ff*

Tbn. 1 *mp* *p* *f* *ff* *ff*

Tbn. 2 *ppp* *f* *ff* *ff* *ff*

Tba. *mp* *ff* *mf* *f* *ff*

Mar. (1) *ff* *sub. f* *ff* *f* *gliss.*

Tub. B. (2) *f, sonoro* *ff* *sub. f* *fff* *ff*

Hp. *f* *ff* *f* *ff* *ff*

Pno. *f* *mf, volante* *ff* *f* *fff*

A tempo accel.

$\text{♩} = 104$ $\text{♩} = 120$ $\text{♩} = 60$

1

Vln. I *ff, surging* *fff* *p* *fff* *f* *ff* *p* *fff* *f* *fff* *f* *fff*

Vln. II *ff* *fff* *sostenuto* *fff* *sostenuto* *fff* *sostenuto* *fff* *sostenuto*

Vla. *ff* *fff* *sostenuto* *fff* *sostenuto* *fff* *sostenuto* *fff* *sostenuto*

Vc. *mf* *ff* *f* *ff* *ff* *f* *ff* *ff* *ff*

Cb. *mf* *ff* *f* *ff* *ff* *f* *ff* *ff* *ff*

H ♩ = 72

To Alto Fl.

$$mf \geq$$

I

p, advice

***p*, dolce**

pp, dolce

$$mf \equiv$$

6. $\frac{1}{2} \log \frac{1}{2}$

 $\frac{b^2}{b^2}$

(8) ---1

m

1

2

$$mp \geq$$
$$mf \geq$$

2

1

2

$$mf \equiv$$

mf —

→ sul pont. → nat

1

[illegible]

— f.

[illegible]

mm *abbasionato*

I poco a poco accel.

Fl. 1 *f > p*

Fl. 2 *f* *gliss.* *ff cantabile* *mf* *f* *mf* *ff*

Ob. 1 *pp*

C. A. (2) *mp* *mf > p*

Cl. 1 *mf* *p* *sf* *pp* *f, sonoro* *ff* *f* *mp* *gliss. co*

B. Cl. (2) *mf* *f* *ff* *mf* *f* *p*

Bsn. 1 *pp* *gliss.* *mp* *pp* *f* *Beating with bassoon 2* *ff* *mf* *f* *p* *mp*

Bsn. 2 *sub. pp* *mp* *f* *Beating with bassoon 1* *ff* *mf* *p* *mp* *gliss. co*

Hn. 1 *pp* *p* *pp* *sizzle mute* *p* *mp*

Hn. 2 *sizzle mute* *pp* *mf* *p*

Tpt. 1 *f, feroce* *mf > p* *pp, dolce* *p* *pp* *pp*

Tpt. 2 *f, feroce* *p* *mf* *p*

Tbn. 1 *sf > p* *pp* *p* *pp* *p* *pp* *p* *pp sub. mp* *pp*

Tbn. 2 *mp* *pp* *Harmon mute, no stem* *p*

Sus Cym. (1) *Suspended Cymbal* *sf* *Triangle beater* *mf* *To Vib.* *scrape* *Vibraphone* *medium motor* *f, sonoro* *mp* *mf* *sf*

Tub. B. (2) *l.v.* *damp* *sf > mp* *Ped.*

Hp. *D^b C[#] B^b E^b F[#] G[#] A^b* *f, sonoro* *F^b* *sf* *mf* *mp* *mf*

Pno. *f, sonoro* *Ped.* *pp* *mp*

Vln. I *1* *f* *mf* *sul I senza vib.* *I poco a poco accel.* *poco vib.* *ff* *mf* *f* *p* *div. a 2*

Vln. II *2, 3* *f* *ppp* *senza vib.* *poco vib.* *ff* *mf* *f* *p*

Vla. *solo* *f* *pp* *senza vib.* *poco vib.* *ff* *tutti non div.* *f* *mf*

Vc. *poco vib.* *gliss.* *mf, lyrical* *f, poco a poco cresc.* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.* *ff* *solo poco vib.* *p, sonoro* *f*

J ♩ = 92

poco a poco rall.

58

Fl. 1 *ff* *mf* *mf* *mp* *mf* *mp* *mf* *p, beguiling*

A. Fl. (2) *ff* *gliss.* *nat.* *mp* *mf* *p, beguiling*

Ob. 1 *ff* *p* *f* *p* *mf* *mp* *mf* *p* *mf* *p*

C. A. (2) *f* *p* *f* *pp, beguiling*

Cl. 1 *ff* *p* *f, cantabile* *mp* *mf* *mp* *mf*

B. Cl. (2) *f* *p, lithe* *f* *mf* *ff* *p*

Bsn. 1 *f*

Bsn. 2 *f* *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *f* *p* *f*

Tbn. 1 *f* *p* *mp* *f*

Tbn. 2 *f* *p* *f*

Vib. (1) *mf* *ff*

Tub. B. (2) *mf* *damp*

Hp. *p.d.l.t* *gliss.* *ff*

Pno. *Mute with finger* *nat.* *mp* *f*

J ♩ = 92

poco a poco rall.

Vln. I *f* *p* *Measured poco sul pont.* *fp* *mp* *p* *mf*

Vln. II *f* *p* *Measured poco sul pont.* *fp* *mp* *p* *mf*

Vla. *f* *ff* *pp* *poco sul pont.* *solo nat.* *p* *mf* *f* *mf* *f*

Vc. *f, lithe* *ff*

Cb. *f*

D: C# B# E: F# G: A#
l.v. sempre
p.d.l.t. nat.

solo
poco vib.
quasi flautando

♩ = 88 ♩ = 72 ♩ = 60 ♩ = 120 **A tempo rit.** ♩ = 84 ♩ = 60

Fl. 1

A. Fl. (2)

Ob. 1

C. A. (2)

Cl. 1

B. Cl. (2)

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Vib. (1)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *mf* *f* *mf* *f* *mp* *p* *ff*

ff *mf* *f* *mf* *f* *mp* *p* *ff*

mp *f* *mp* *mf* *f* *p* *f, risoluto* *mp* *mf* *mf, secco*

f *mp* *mf* *f* *p* *f, risoluto* *mp* *mf* *secco*

mf *mp* *mf* *f* *p* *f* *p* *f* *ff*

mp *mf* *mp* *f* *ff* *p* *ff* *molto vib.*

mp *f* *mp* *f* *mp* *f, risoluto* *mp* *ff, secco*

molto vib. *p* *ff*

(sizzle mute) *p* *f*

(sizzle mute) *pp* *f*

Harmon mute, stem in *p* *f*

(Harmon mute, stem in) *p* *f*

Harmon mute, stem in *p* *f*

Harmon mute, stem in *p* *f*

(mute) *p* *f*

gliss. *p* *f*

fast motor *p* *ff*

Ped.

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

p.d.l.t. *nat.* *p.d.l.t.* *nat.* *p.d.l.t.* *nat.* *p.d.l.t.*

p *f*

mp *Ped.*

♩ = 88 ♩ = 72 ♩ = 60 ♩ = 120 **A tempo rit.** ♩ = 84 ♩ = 60

ff *fff*

f *mp* *mf* *f* *p* *ff* *molto vib.*

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

mf *f* *mp* *fp* *mf* *p* *mf* *p < sfp* *f* *mp* *ff* *molto vib.*

mp *ff*

mf *f* *mp* *fp* *mf* *p* *mf* *p < fp* *f* *mp* *molto vib.*

molto vib. *p* *ff*

molto vib. *p* *ff*

molto vib. *p* *ff*

molto vib. *p* *ff*

Subito $\text{♩} = 76$

$\text{♩} = \text{♩} \rightarrow \text{♩} = 60$ poco a pocorall.

Fl. 1 *pp* *p* *ff, brillante* *f* *ff*

A. Fl. (2) *pp* *ff, brillante* *f* *ff* flz. *f* *ff*

Ob. 1 *sub. f, stately* *ff, brillante* *f* *ff* bisb.

C. A. (2) *sub. p, leggiero* *p* *ff, brillante* *f* *ff* To Ob.

Cl. 1 *sub. p, leggiero* *mp* *p* *ff, brillante* *f* *ff*

B. Cl. (2) *sub. p, leggiero* *mf* *p sfz* *ff, rough* *mf* *f* *ff* *p*

Bsn. 1 *p, leggiero* *mp* *p* *ff, rough* *mf* *ff*

Bsn. 2 *vib. nat.* *mf* *ff, rough* *f* *p*

Hn. 1 *p* *f, cuivré* *mf*

Hn. 2 *f, cuivré*

Tpt. 1 *p* *ff, brillante* *mf* *ff* *p* *mf* 2, 3 *gliss.*

Tpt. 2 *p* *ff, brillante* *fp* *mf* *ff* *gliss.*

Tbn. 1 *ff, brillante* *mf* *ff* *mp < mf* *p* *mf* *mp* *mf* III *gliss.*

Tbn. 2 *ff, brillante* *f* *mf < ff* *mp < f* *mf* *gliss.*

Vib. (1) *fast motor* *ff, brillante* *p* *f*

Tub. B. (2) *ff, brillante* *mf* *ppp*

Hp. *C: A: E♭* *ff, brillante* *ff, sostenuto* *nat.* *bisb.*

Pno. *ff, brillante* *Ped.*

Vln. I *solo* *sub. f* *mp* *f* *p* *ff, brillante* *f* *ff*

Vln. II *arco* *sub. f* *f* *mf* *ff, brillante* *f* *ff*

Vla. *ff, rough* *f* *ff > mf* sul pont. *nat.*

Vc. 1 *poco vib.* *ff* *p* *mf* *mp* *f* *p* *ff, rough* *f*

Vc. 2 *vib. nat.* *ff* *p* *ff, rough* *f*

Cb. *ff, rough* *f* *mp*

← ♮ = ³ ♮ →

M $\text{♩} = 138$

82

Fl. 1 *ff, raucois*
Flute flz. *gliss.* *nat.* *gliss.* *flz.* *sub. f, molto cresc.* *ff*

Fl. 2 *ff, raucois*
vib. nat. *gliss.* *sub. f, molto cresc.* *ff*

Ob. 1 *ff, raucois*
vib. nat. *gliss.* *sub. f, molto cresc.* *ff*

Ob. 2 *ff, raucois*
vib. nat. *gliss.* *sub. f, molto cresc.* *ff*

Cl. 1 *f, raucois* *ff* *sub. f, molto cresc.* *ff*

B. Cl. (2) *flz.* *nat.* *flz.* *nat.* *flz.* *sub. f* *Split tone, harmonics follow contour* *ff*

Bsn. 1 *flz.* *ff, raucois* *sub. f* *nat.* *flz.* *nat.* *ff*

Bsn. 2 *flz.* *ff, raucois* *sub. f* *nat.* *flz.* *nat.* *ff*

Hn. 1 *ff, raucois* *f* *lip* *ff*

Hn. 2 *ff, raucois* *f* *lip* *ff*

Tpt. 1 *mf, raucois* *ff* *f* *ff* *f* *ff*

Tpt. 2 *mf, raucois* *ff* *f* *ff* *f* *ff*

Tbn. 1 *f, raucois* *sub. mf* *f* *flz.* *sub. f* *ff*

Tbn. 2 *ff, raucois* *f* *nat.* *f* *ff*

Sus. Cym. (1) *ffp, raucois* *f* *sub. p* *f* *sub. p* *f* *p* *To Vib.*

Tub. B. (2) *ff, raucois*

Hp. *f, brillante* *gliss.* *ff* *f* *ff*

Pno. *marcato* *ff, raucois* *sub. f* *ff*

Ped.

M $\text{♩} = 138$

Vln. I *tutti* *ff, raucois* *sub. f, molto cresc.* *ff*

Vln. II *tutti* *ff, raucois* *sub. f, molto cresc.* *ff*

Vla. *tutti* *ff, raucois* *sub. f, molto cresc.* *ff*

Vc. *ff, raucois* *sub. f, molto cresc.* *ff*

Cb. *ff, raucois* *sub. f, molto cresc.* *ff*

$\text{♩} = 60$

[illegible]

molto rit. $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = \text{♩}$

(♩ = 104)
senza vib.

92

Fl. 1 *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f*

Ob. 1 *pp* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *p* *poco vib.* *gliss.* *gliss.* *p*

Ob. 2 *p* *f* *sub. p* *p* *mf* *p* *poco vib.* *pp* *p* *pp* *p* *mp* *mf*

Cl. 1 *pp* *p* *sf* *p* *mf* *p* *gliss.* *gliss.* *p* *mf* *pp* *mf*

B. Cl. (2) *pp* *sub. p* *p* *sub. f* *p* *p* *mp* *p*

Bsn. 1 Wi - - - th - er wi - - - th - er Detune instrument approx. 1/4 tone flat (not more than)

Bsn. 2 Wi - - - th - er wi - - - th - er Wi - - - th - er

Hn. 1 *p* *ff* *p* *ff* *p* *ff*

Hn. 2 *p* *ff* *p* *ff* *p* *ff*

Tpt. 1 *p* *mf* *sf* *sf* *p* *mf* *sf* *nat.* *p* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f*

Tpt. 2 *p* *mf* *sf* *nat.* *p* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f*

Tbn. 1 *sub. f* *p* *mf* *sf* *sf* *p* *mf* *sf* *mp* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f*

Tbn. 2 *sf* *f* *th - er* *wi - - - th - er* *mp* *mf* *mp* *sf* *mp* *mf* *sub. p* *sub. f*

Tba. Wi - - - th - er wi - - - th - er Wi - - - th - er

Sus. Cym. (1) Wi - - - th - er wi - - - th - er *f* Triangle beater scrape

Tub. B. (2) Wi - - - th - er wi - - - th - er *f* To Triangle and Snare

Hp. Wi - - - th - er wi - - - th - er Wi - - - th - er

Pno. *f* *f* *p* *mf* *f* *Wi - - - th - er* *Ped.* *th - er*

molto rit. $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = \text{♩}$

(♩ = 104)

Vln. I 1 *p* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *f* *f* *p* *f* *mf*

2 *p* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *f* *p* *f* *mp* *mf*

3 *p* *f* *p* *f* *sub. p* *p* *mf* *f* *p* *f* *p* *f* *f*

Vln. II 1 *p* *mf* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *p* *f* *sub. p* *mp*

2 *p* *mp* *sub. p* *f* *p* *f* *sub. p* *p* *mf* *p* *f* *sub. p* *mp*

Vla. 1 *p* *mp* *sub. p* *f* *sub. mp* *p* *f* *sub. p* *p* *f* *pp* *f*

2 *p* *mp* *sub. p* *f* *sub. mp* *p* *f* *sub. p* *p* *f* *pp* *f*

Vc. On the bridge, strings damped *mp* *f* *mp* *f* non div. *pizz.* *gliss.* *p*

Cb. *mp* *f* *mp* *f* *p* *f*

98 $\text{♩} = 120$

Fl. 1 *poco vib.*
mf, calm *pp* *ff, vicious* Jet whistle

Fl. 2 *poco vib.*
mf, calm *pp* To Picc.

Ob. 1 *mf, calm* *pp* *p* [Beating with Clarinet 1]

Ob. 2 *mf, calm* *pp* *p*

Cl. 1 *gliss.* *pp* *mp* *mf* *pp* *mp* *p* [Beating with Oboe 1]

B. Cl. (2) *f* *p* Detuned 1/4 tone flat *pp, cantabile* *p*

Bsn. 1 *mf, calm* *pp* *mf* *pp*

Bsn. 2 *mf, calm* *pp* *mf* *pp*

Hn. 1

Hn. 2

Tpt. 1 *pp* *mp* *f* *mp* *f* *mp* *f*

Tpt. 2 *gliss.* *pp* *mf* *ppp* *f, vicious*

Tbn. 1 *gliss.* *pp* *mf* *ppp*

Tbn. 2 *gliss.* *pp* *mf*

Sus. Cym. (1) Triangle beater scrape *f, vicious*

Hrp. *f* *sub. mf, rhythmic* *ff* *f* *ff, brillante* *G♭*

Pno. *mp* *f, brillante* *ff* *Ped.*

1 $\text{♩} = 120$

Vln. I 1 *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk*

Vln. II 1 *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk*

Vla. *tutti* *Shout (voiced)* *Wi - ther* *ff, style de punk*

Vc. 1 *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk*

Cb. 1 *vib. nat.* *ff* *p* *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk*

2 *vib. nat.* *ff* *p* *Shout (voiced)* *Wi - ther* *ff, style de punk* *Shout (voiced)* *Wi - ther* *ff, style de punk*

This page of the musical score is divided into two systems, each containing 18 staves. The instruments are listed on the left of each staff.

System 1 (Measures 111-116):

- Pic. (2) < Detuned:** Starts with a **P** (Pizzicato) and **accel.** marking. Dynamics range from *pp* to *mp*.
- Fl. 1:** Features a "Jet whistle" effect. Dynamics include *pp* and *ff*.
- Ob. 1:** Includes a "vib. nat." (vibrato natural) marking. Dynamics range from *pp* to *f*.
- Ob. 2:** Dynamics range from *pp* to *f*.
- Cl. 1:** Dynamics range from *pp* to *p*. Includes a *gliss.* (glissando) marking.
- B. Cl. (2):** Dynamics range from *pp* to *p*.
- Bsn. 1 < Detuned:** Dynamics range from *pp* to *mf*.
- Bsn. 2:** Dynamics range from *pp* to *mp*. Includes a *playful* marking.
- Hn. 1:** Dynamics range from *pp* to *mp*.
- Hn. 2:** Dynamics range from *pp* to *mp*.
- Tpt. 1:** Dynamics range from *mp* to *mf*.
- Tpt. 2:** Dynamics range from *f* to *p*. Includes a *sub. p* (sub-piano) marking.
- Tbn. 1:** Dynamics range from *pp* to *mp*.
- Tbn. 2:** Dynamics range from *pp* to *mp*.
- Tba:** Dynamics range from *pp* to *mp*.
- Sus. Cym. (1):** Dynamics range from *f* to *mp*.
- Perc. (2):** Includes a "Triangle" and "Snare Drum (snare off)" marking. Dynamics range from *f* to *mp*. Includes a *playful, poco a poco cresc.* marking.
- Hp:** Dynamics range from *ff* to *mp*.
- Cel:** Dynamics range from *f* to *ff*.

System 2 (Measures 117-122):

- Vln. I:** Dynamics range from *pp* to *mf*. Includes a *gliss.* marking.
- Vln. II:** Dynamics range from *ppp* to *mp*. Includes a *gliss.* marking.
- Vla:** Dynamics range from *p, agitato* to *pp*. Includes a *pizz.* (pizzicato) marking.
- Vc:** Dynamics range from *sf* to *p*.
- Cb:** Dynamics range from *f* to *mp*.

The score includes various musical notations such as slurs, ties, and articulation marks. The tempo changes are indicated by the numbers 132, 144, 152, and 168.

[illegible]

R A tempo poco accel. $\text{♩} = 60$ $\text{♩} = 69$ $\text{♩} = 80$ $\text{♩} = 90$

Violin I

Violin II

Viola

Violoncello

Contrabasso

mf *pp* *p.* *cold and lithe* *mp* *p*

mp *pp*

p *p.* *cold and lithe* *mf* *mp*

molto vib. sul pont. *ppp* *mf* *pp. lithe* *mf* *mp* *mf*

molto vib. sul pont. *ppp* *mf* *pp. lithe* *mf* *mp* *mf*

[illegible]

♩ = 120

♩ = 108 **♩ = 96**

Picc. *mf* *mp* *f, cascading* *mf* *f* *mf* *f* *mf* *ff*

Fl. 1 *f, cascading* *ff*

Ob. 1 *ff* *sub. mf* *f* *gliss.* *fff*

Ob. 2 *ff* *f* *gliss.* *fff*

Cl. 1 *mf* *f* *gliss.* *gliss.* *gliss.* *gliss.*

B. Cl. Split tone *f* *ff, noisy* *sub. mf* *f* *ff* *mf*

Bsn. 1 *mf* *f* *gliss.* *mf* *ff*

Bsn. 2 *f* *mf* *f* *ff, noisy* *mf*

Hn. 1 *mf* *mp*

Hn. 2 *p* *f* *mp*

Tpt. 1 *pp* *f* *mf* *gliss.* *gliss.* *gliss.* *gliss.* *ff*

Tpt. 2 *mf* *f* *gliss.* *gliss.* *gliss.* *gliss.*

Tbn. 1 *mp* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Tbn. 2 *mp, cantabile*

Tba. (mute) *pp, sonoro* *mp*

Perc. (1) Suspended Cymbal *p* *mp* *pp* *l.v.*

Tub. B. (2) *p poco a poco cresc.* *mp poco a poco cresc.*

Hp. *mf, poco a poco cresc.* *f, cascading, poco a poco cresc.*

Pno. *mp, poco a poco cresc.* *mf, poco a poco cresc.*

Vln. I *mp* *f, feroce*

Vln. II *mp* *f, feroce* *sim.*

Vla. *mp* *f, feroce*

Vc. *mf* *f, feroce*

Cb. *mf* *f, feroce*

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is divided into two systems, each with a tempo change from 84 to 72.

System 1 (Left): The tempo is marked as $\text{♩} = 84$. The instruments and their parts include:

- Pic.** (Piccolo): Playing a rapid, repetitive pattern with dynamics ff and f .
- Fl. 1** (Flute 1): Playing a melodic line with dynamics f and $poco a poco cresc.$
- Ob. 1** (Oboe 1): Playing a melodic line with dynamics $sub. f$ and ff .
- Ob. 2** (Oboe 2): Playing a melodic line with dynamics $sub. f$ and ff .
- Cl. 1** (Clarinet 1): Playing a melodic line with dynamics ff and f .
- B. Cl.** (Bassoon): Playing a melodic line with dynamics f and ff .
- Bsn. 1** (Bassoon 1): Playing a melodic line with dynamics f and ff .
- Bsn. 2** (Bassoon 2): Playing a melodic line with dynamics f and ff .
- Hn. 1** (Horn 1): Playing a melodic line with dynamics mf and ff .
- Hn. 2** (Horn 2): Playing a melodic line with dynamics f and mp .
- Tpt. 1** (Trumpet 1): Playing a melodic line with dynamics f and ff .
- Tpt. 2** (Trumpet 2): Playing a melodic line with dynamics ff and $declamatory$.
- Tbn. 1** (Trombone 1): Playing a melodic line with dynamics f and mp .
- Tbn. 2** (Trombone 2): Playing a melodic line with dynamics mf and mp .
- Tba.** (Tuba): Playing a melodic line with dynamics mf and f .
- Perc. (1)** (Percussion 1): Playing a melodic line with dynamics mf and pp .
- Tub. B. (2)** (Tub. B. 2): Playing a melodic line with dynamics mp and $poco a poco cresc.$.
- Hp.** (Harp): Playing a melodic line with dynamics ff and $poco a poco cresc.$.
- Pno.** (Piano): Playing a melodic line with dynamics f and $poco a poco cresc.$.

System 2 (Right): The tempo is marked as $\text{♩} = 72$. The instruments and their parts include:

- Pic.** (Piccolo): Playing a rapid, repetitive pattern with dynamics ff and f .
- Fl. 1** (Flute 1): Playing a melodic line with dynamics f and $poco a poco cresc.$.
- Ob. 1** (Oboe 1): Playing a melodic line with dynamics $sub. f$ and ff .
- Ob. 2** (Oboe 2): Playing a melodic line with dynamics $sub. f$ and ff .
- Cl. 1** (Clarinet 1): Playing a melodic line with dynamics ff and f .
- B. Cl.** (Bassoon): Playing a melodic line with dynamics f and ff .
- Bsn. 1** (Bassoon 1): Playing a melodic line with dynamics f and ff .
- Bsn. 2** (Bassoon 2): Playing a melodic line with dynamics f and ff .
- Hn. 1** (Horn 1): Playing a melodic line with dynamics mf and ff .
- Hn. 2** (Horn 2): Playing a melodic line with dynamics f and mp .
- Tpt. 1** (Trumpet 1): Playing a melodic line with dynamics f and ff .
- Tpt. 2** (Trumpet 2): Playing a melodic line with dynamics ff and $declamatory$.
- Tbn. 1** (Trombone 1): Playing a melodic line with dynamics f and mp .
- Tbn. 2** (Trombone 2): Playing a melodic line with dynamics mf and mp .
- Tba.** (Tuba): Playing a melodic line with dynamics mf and f .
- Perc. (1)** (Percussion 1): Playing a melodic line with dynamics mf and pp .
- Tub. B. (2)** (Tub. B. 2): Playing a melodic line with dynamics mp and $poco a poco cresc.$.
- Hp.** (Harp): Playing a melodic line with dynamics ff and $poco a poco cresc.$.
- Pno.** (Piano): Playing a melodic line with dynamics f and $poco a poco cresc.$.

The score includes various musical notations such as notes, rests, dynamics, and articulations. The page is numbered 137 in the top left corner.

♩ = 60

♩ = 50 ← ♩ = ♩ →

139

Picc. *ff, poco a poco cresc.*

Fl. 1 *ff, poco a poco cresc.*

Ob. 1 *gliss.* *sub. f* *fff*

Ob. 2 *gliss.* *fff* *gliss.*

Cl. 1 *gliss.* *gliss.*

B. Cl. *Split tone* *fff*

Bsn. 1 *Multiphonic, as before* *fff* *gliss.*

Bsn. 2 *fff*

Hn. 1 *B♭ 2-3* *ff* *mf*

Hn. 2 *F 2-3* *ff* *mf*

Tpt. 1 *gliss.* *gliss.*

Tpt. 2 *gliss.* *gliss.*

Tbn. 1 *mf* *ff, cuivré* *f*

Tbn. 2 *sim.* *f* *mf* *ff* *mp*

Tba. *ff* *f*

Perc. (1) *Suspended Cymbal* *l.v.*

Bass Drum *ff*

Tub. B. (2) *ff* *p*

Hp. *gliss.* *gliss.*

Pno. *fff, poco a poco cresc.* *gliss.*

♩ = 60

♩ = 50 ← ♩ = ♩ →

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

V $\text{♩} = 50$
flz.

140

Picc. *fff, explosive* *flz.*

Fl. 1 *fff, explosive*

Ob. 1 *fff, explosive* *mf, fanfare*

Ob. 2 *fff, explosive* *mf, fanfare*

Cl. 1 *gliss.* *flz.* *nat.* *gliss.* *nat.* *gliss.* *flz.*

B. Cl. Split tone

Bsn. 1 Multiphonic, as before

Bsn. 2 Multiphonic, as before

Hn. 1 *fff, explosive* *F 1-3* *ff*

Hn. 2 *fff, explosive* *ff*

Tpt. 1 *fff, explosive* *ff*

Tpt. 2 *ff* *gliss.* *flz.* *nat.* *gliss.* *flz.*

Tbn. 1 *ff* *flz.* *fff, explosive* *f* *flz.* *ff* *nat.* *flz.* *p* *mf*

Tbn. 2 *fff, explosive* *ff* *f* *nat.* *flz.* *f* *nat.* *flz.* *mf*

Tba. *fff, sostenuto* *flz.* *f* *nat.* *flz.* *f* *nat.* *flz.* *mf*

Perc. (1) Suspended Cymbal *damp* *f* *damp* *Suspended Cymbal* *damp*

Bass Drum *fp* *ff* *fp* *ff* *Bass Drum* *p* *damp*

Tub. B. (2) *fff, explosive* *ff* *ff* *ff* *ff* *p*

Hp. *fff, explosive* *ff* *f*

Pno. *fff, explosive* *ff* *ff* *f*

V $\text{♩} = 50$
1, 2

Vln. I *fff, explosive* *ff* *f*

(put on metal mute)

Vln. II *fff, explosive* *ff* *f*

Vla. *fff, explosive* *ff* *f*

Vc. *fff, explosive* *ff* *f*

Cb. *fff, explosive* *ff* *f*

$\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ ($\text{♩} = 126$)

143

Picc. *f* *p* *mp* *pp* nat.

Fl. 1 *f* *p* *mp* *pp* nat.

Ob. 1 *f* *p* *mp* *pp* *mf*

Ob. 2 *f* *p* *mp* *pp* *mf*

Cl. 1 *f* *p* *mp* *pp* nat.

B. Cl. *f* *p* *mp* *pp* nat.

Bsn. 1 *f* *p* *mp* *pp*

Bsn. 2 *f* *p* *mp* *pp*

Hn. 1 *mf* *p* *pp* nat.

Hn. 2 *mf* *p* *pp* nat.

Tpt. 1 *mp* *p* *pp* nat.

Tpt. 2 *mp* *p* *pp* nat.

Tbn. 1 *mp* *p* *pp* nat.

Tbn. 2 *mp* *p* *pp* nat.

Tba. *mp* *p* *pp* nat.

Perc. (1) *f* *p* *mp* *pp, secco*

Tub. B. (2) *f* *p* *mp* *pp, secco* To Triangle and Snare

Hp. *mf* *mp*

Pno. *f* *p* *mp* *pp*

1, 2 *f* *p* *mp* *pp, secco*

Vln. I Metal mute Baroque detaché, poco sul pont. legato Baroque detaché legato

Vln. II *f* *p* *mp* *pp, secco*

Vla. *f* *p* *mp* *pp, secco* *fff, appassionato con portamenti* II III

Vc. *f* *p* *mp* *pp, secco*

Cb. *f* *p* *mp* *pp, secco*

rit. $\text{♩} = 72$

W
1, 2

Vln. I

3 *ad lib.* as if warming down after rehearsal

p *mf* *f*

Vln. II

IV → scratch tone

Vla.

ppp *mf* *p*
as if muttered under the breath

nat.

(look sad)

Vc.

ppp *mf* *p*

Cb.

ppp *mf* *p*