

5

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

C. A. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 3 *mf* - *Becoming growl*

Hn. 2, 4 *mf* - *Becoming growl*

C Tpt. *f* *mf* *f*

C Tpt. 2, 3 *f* *mf* *f*

Tbn. 1, 2 *f* *ff* *mf* *p* *f*

B. Tbn. *f* *ff* *mf* *p* *f*

Tba. *f* *ff* *mf* *p* *f*

Timp. *mf* *f*

Dr. *f*

Tom-t. *f*

Mar. *mf* *p* *f*

Hp. *mp*

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

Vln. 2 *f* *ff* *mp* *p* *f* *mf*

Vla. *f* *ff* *mp* *p* *f* *mp*

Vc. *f* *ff* *mp* *p* *f* *mf*

Cb. *f* *ff* *mp* *p* *ff* *mf*

Spacious but insular

B =60

10

Picc. *p* 3 5 *tr*

Fl. 1,2 *p* 3 5

Ob. 1,2 *p* 3 5 *tr*

C. A. *ppp*

Cl. 1,2 *ppp*

Timp. *ppp*

Dr. To Clv. Claves

Tom-t. To Vib. Vibraphone *mp*

Mar. *mp*

Hp. (Tuning notes for Section B) *mf*

Cb. *B =60* Spacious but insular

14 *tr*

Picc. *mp* 3 *tr*

Fl. 1,2 *tr*

Ob. 1,2 *p* 3 *tr*

C. A. *p*

Cl. 1,2 *p*

Hn. 1,3 *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Hn. 2,4 *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Clv. *mp* 3 3 5

Vib. *f* *p* *mp*

Mar. *f* *p* *mp*

Hp. *mp* *stacc*

Vln. 1 solo *pp* pizz *flautando*

Vln. 2 *pp*

17

Picc. *p* 3 5

Fl. 1,2 *p* 3 5

Ob. 1,2 *p* 3 5

C. A. *p* 3 5

Cl. 1,2 *p* 3 5

B. Cl. *p* 3 5

Bsn. 1,2 *p* 3 5

Cbsn. *p* 3 5

Clv. 3 5

Vib. *f* *pp* 3

Mar. *f* *pp* 3

Hp. *mf* *gliss.*

Vln. 1 *pp* flautando 3

Vln. 2 *p* 5

Vla. *pp* flautando 5 3

Vc. *ppp* flautando 7

Detailed description: This page of a musical score covers measures 17, 18, and 19. The Piccolo part (Picc.) begins in measure 17 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet of eighth notes. The Flute 1 and 2 (Fl. 1,2) parts also start in measure 17 with a piano (*p*) dynamic, mirroring the Piccolo's triplet and quintuplet patterns. The Oboe 1 and 2 (Ob. 1,2) parts enter in measure 18 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Clarinet in A (C. A.) part enters in measure 18 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Clarinet 1 and 2 (Cl. 1,2) parts enter in measure 18 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Bassoon (B. Cl.) part enters in measure 18 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Bassoon 1 and 2 (Bsn. 1,2) parts enter in measure 18 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Contrabassoon (Cbsn.) part enters in measure 18 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Clarinet in Bb (Clv.) part enters in measure 17 with a piano (*p*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Vibraphone (Vib.) part enters in measure 17 with a forte (*f*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Maracas (Mar.) part enters in measure 17 with a forte (*f*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Harp (Hp.) part enters in measure 17 with a mezzo-forte (*mf*) dynamic, playing a triplet of eighth notes followed by a quintuplet. The Violin 1 (Vln. 1) part enters in measure 17 with a pianissimo (*pp*) dynamic, playing a flautando line. The Violin 2 (Vln. 2) part enters in measure 17 with a piano (*p*) dynamic, playing a flautando line. The Viola (Vla.) part enters in measure 17 with a pianissimo (*pp*) dynamic, playing a flautando line. The Violoncello (Vc.) part enters in measure 17 with a pianississimo (*ppp*) dynamic, playing a flautando line.

20

Picc. *p* *p* *pp*

Fl. 1, 2 *p* *p*

Ob. 1, 2 *p* *p*

C. A. *p* *mp*

Cl. 1, 2 *p*

B. Cl. *pp*

Bsn. 1, 2 *pp*

Cbsn. *pp*

C. Tpt.

Tba. *ppp* *pp* *p*

Clv.

Vib. *f* *mf* *p* *ppp*

Mar. *f* *mf* *p* *ppp*

Hp. *f* *gliss.*

Vln. 1 *ppp* *pp* *p*

Vln. 2 *pp* *p*

Vla. *mf* *mp*

Vc. *mf*

C

Furiously

24

$\text{♩} = 100$

rall.

7

The score is divided into two systems. The first system includes:

- Picc.: mp to f
- Fl. 1, 2: mp to f
- Ob. 1, 2: mp to f
- C. A.: mp to f
- Cl. 1, 2: mp to f
- B. Cl.: mp to f
- Bsn. 1, 2: mp to f
- Cbsn.: mp to f
- Hn. 1, 3: mp to f
- Hn. 2, 4: mp to f
- C Tpt.: mp to f
- C Tpt. 2, 3: mp to f
- Tbn. 1, 2: p to f
- B. Tbn.: p to f
- Tba.: p to f
- Timp.: p to f
- Clv.: mf to ff
- Vib.: mp
- Mar.: f to fff , with markings "To Roto-t.", "Roto-toms", "To T.-t.", and "To Mar."
- Hp.: f

The second system includes:

- Vln. 1: pp to f
- Vln. 2: pp to f
- Vla.: pp to f
- Vc.: pp to f
- Cb.: pp to f , ending with "no vib." and ppp

Dynamic markings include mp , f , p , pp , fff , and ppp . Performance instructions include "Furiously" and "rall.". The score is in 4/4 time.

D

Freely

$\text{♩} = 50$

Picc. *mp* *mf*

Fl. 1, 2 *pp* *ppp* *ppp* *ppp*

Ob. 1, 2 *ppp*

Cl. 1, 2 *ppp* *ppp*

Bsn. 1, 2 *mp* *mp* *mf*

Cbsn. *pp* *ppp*

Hn. 1, 3 *pp* *pp* *pp* *pp* *pp*

Hn. 2, 4 *pp* *pp* *pp* *pp* *pp*

Tbn. 1, 2 *pp* *pp* *pp* *pp* *pp*

B. Tbn. *pp* *pp* *pp* *pp* *pp*

Vibraphone
motor off. soft mallets
mp

T.-t. Marimba *ppp* To Bongos

Hp. *ppp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *mp* *mp* *div.*

Vc. *p* *p* *flautando*

Cb. *some vibrato* *no vibrato*

