

Breathing Blocks

for orchestra

Felipe Lara

(2023)

for orchestra

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Tempo: $\text{♩} = 88$

Flutes I, II
pp *f*

Piccolo
pp *f*

Oboes I, II
pp *f*

English Horn
pp *f*

Clarinets I, II in B♭
pp *f*

Bass Clarinet in B♭
pp *f*

Bassoons I, II
pp *f*

Contrabassoon
pp *f*

Horns I, III in F
pp *f*

Horns II, IV in F
pp *f*

Trumpets I, II in C
pp *f*

Trumpet III in C
pp *f*

Trombones I, II
pp *f*

Bass Trombone
pp *f*

Tuba
pp *f*

Timpani
mf *mf*

Percussion I
ff *p* *ff* *(ff)* *mf* *mp*

Percussion II
ff *p* *ff* *(ff)* *mf* *mp*

Percussion III
ff *p* *ff* *(ff)* *mf* *mp*

Piano/Celesta
ff *ff*

Harp
ff *ff*

Violin I
pp *sfz > ppp senza cresc. (ppp)* *mf* *sfz > ppp (ppp)* *f*

Violin II
pp *sfz > ppp senza cresc. (ppp)* *mf* *sfz > ppp (ppp)* *f*

Viola
pp *sfz > ppp senza cresc. (ppp)* *mf* *sfz > ppp (ppp)* *f*

Violoncello
pp *sfz > ppp senza cresc. (ppp)* *mf* *sfz > ppp (ppp)* *f*

Contrabass
pp *sfz > ppp senza cresc. (ppp)* *mf* *sfz > ppp (ppp)* *f*

[illegible]

[illegible]

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

14

15

16

17

18

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

27

28

29

FL. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I
(Xylo.)

Perc. II
(Mar.)

Perc. III
(Mar.)

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is divided into three measures, with the first measure starting at measure 11. The instruments listed on the left include Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (8 Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; Hp.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score is written in 3/4 time, with a key signature of one flat (Bb). The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The score includes various musical notations, such as notes, rests, and dynamic markings, as well as a rehearsal mark at the beginning of the first measure.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, strings, and piano/harp. The page is divided into three measures, with the first measure being a 3/4 time signature and the subsequent two measures being 2/4 time signatures. The instruments are listed on the left side of the page, and their corresponding parts are written on staves. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *p*, *pp*). The page number '11' is visible in the top right corner.

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ppp* (pianissimo). The instruments listed on the left include Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (B♭); B. Cl. (B♭); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; Hp.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score is divided into measures, with some measures containing rests and others containing notes. The page number 8 is visible in the top right corner.

[illegible]

45

16

Fl. I, II
(mf) f 3 4 mf 3 8 (mf) f 2 4 mf sub. 5 8

Picc.
(mf) f mf (mf) f mf sub.

Ob. I, II
(mf) f a2 (mf) f mf sub.

Eng. Hn.
(mf) f mf (mf) f mf sub.

Cl. I, II (Bb)
(mf) f a2 (mf) f mf sub.

B. Cl. (Bb)
(mf) f (mf) f mf sub.

Bsn. I, II
(mf) f a2 (mf) f mf sub.

Cbsn.
(mf) f (mf) f mf sub.

Hn. I, III (F)
(mf) f 3 4 mf 3 8 (mf) f 2 4 mf sub. 5 8

Hn. II, IV (F)
(mf) f (mf) f mf sub.

Tpt. I, II (C)
(mf) f (mf) f mf sub.

Tpt. III (C)
-

Tbn. I, II
-

B. Tbn.
-

Tba.
-

Timp.
5 8 mf 3 4 3 8 mf 2 4 5 8

Perc. I (Xylo.)
mf f pp f mf f sub. pp f

Perc. II (Mar.)
mf f pp f mf f sub. pp f

Perc. III (Mar.)
mf f pp f mf f sub. pp f

Pno.
ff f

Hp.
ff f

Vln. I
(mf) f unis. 3 4 mf 3 8 (mf) f 2 4 mf sub. 5 8

Vln. II
(mf) f mf (mf) f mf sub.

Vla.
(mf) f mf (mf) f mf sub.

Vc.
(mf) f mf (mf) f mf sub.

Cb.
(mf) f (mf) f mf sub.

18 24 30 34 40

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B \flat)

B. Cl. (B \flat)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

[illegible]

[illegible][illegible][illegible]

[illegible]

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

76

77

78

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

76

77

78

84

85

86

87

Fl. I, II

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

Picc.

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

Ob. I, II

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

Eng. Hn.

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

Cl. I, II (B♭)

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

B. Cl. (B♭)

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

Bsn. I, II

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

Cbsn.

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

Hn. I, III (F)

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

Hn. II, IV (F)

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

Tpt. I, II (C)

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

Tpt. III (C)

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

Tbn. I, II

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

B. Tbn.

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

Tba.

p *mp* *mf* *f*

Timp.

f *ff*

Perc. I
(Xylo.)

pp *f* *ff*

Perc. II
(Mar.)

pp *f* *ff*

Perc. III
(Mar.)

pp *f* *ff*

Pno.

f *ff*

Hp.

f *ff*

Vln. I

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

Vln. II

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

div.

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

Vla.

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

Vc.

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

Cb.

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

88

89

90

91

to Bass Drum

to 2 Mokusho Woodblocks

to 2 Mokusho Woodblocks

Ped.

This musical score is for the piece "The Great Wall" by Tan Dun. It is a full orchestral score with a large percussion section. The score is written for a 4/4 time signature, with a key signature of one sharp (F#). The tempo is marked "Allegro". The score is divided into four systems, each containing multiple staves for different instruments. The first system includes Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II (Bb), Bass Clarinet (Bb), Bassoon I & II, and Contrabass. The second system includes Horns I, II, III & IV, Trumpets I & II (C), Trumpet III (C), Trombones I & II, Bass Trombone, and Tuba. The third system includes Timpani, Percussion I (Xylophone), Percussion II (Maracas), Percussion III (Maracas), Piano, and Harp. The fourth system includes Violins I, Violins II (divided), Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *sub. p*, *mf*, and *f*. The percussion section is particularly prominent, with multiple staves for different types of drums and woodblocks.

[illegible]

30

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B \flat)

B. Cl. (B \flat)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

(B. Drum)

Perc. I

(M. Wb.)

Perc. II

(M. Wb.)

Perc. III

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

99

100

101

102

103

Fl. I, II

2/4

ff

mf

pp

2/4

3/8

3/4

Picc.

ff

mf

pp

Ob. I, II

ff

mf

pp

Eng. Hn.

ff

mf

pp

a2

Cl. I, II (B♭)

ff

mf

pp

B. Cl. (B♭)

ff

mf

pp

Bsn. I, II

ff

mf

pp

Cbsn.

ff

mf

p

Hn. I, III (F)

2/4

ff

-33 cents

mf

pp

2/4

3/8

3/4

Hn. II, IV (F)

ff

mf

pp

Tpt. I, II (C)

ff

mf

pp

Tpt. III (C)

ff

mf

pp

Tbn. I, II

ff

mf

pp

B. Tbn.

ff

mf

pp

Tba.

ff

mf

p

Timp.

2/4

f

3/8

f

2/4

3/8

3/4

Perc. I

Tam-tam

Bass Drum

Φ (cut Tam-tam resonance)

Perc. II

(M.Wb.)

mf

f

Perc. III

(M.Wb.)

mf

ff

Pno.

ff

Ped.

Hp.

Vln. I

2/4

ff

mf

pp

2/4

3/8

3/4

Vln. II div.

ff

mf

pp

Vla.

ff

mf

pp

Vc.

ff

mf

pp

unis.

div.

Cb.

ff

mf

pp

104

105

106

107

108

31

32

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

109

110

111

112

34

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

117

118

119

120

121

Fl. I, II

12/16

ppp

6/16

p

5/16

12/16

mp

p

mf

Picc.

ppp

p

pp

mp

p

mf

Ob. I, II

ppp

p

pp

mp

p

mf

Eng. Hn.

ppp

p

pp

mp

p

mf

Cl. I, II (Bb)

ppp

p

pp

mp

p

mf

B. Cl. (Bb)

ppp

p

pp

mp

p

mf

Bsn. I, II

ppp

p

pp

mp

p

mf

Cbsn.

ppp

p

pp

mp

p

mf

Hn. I, III (F)

12/16

ppp

6/16

p

5/16

12/16

mp

p

mf

Hn. II, IV (F)

ppp

p

pp

mp

p

mf

Tpt. I, II (C)

ppp

p

pp

mp

p

mf

Tpt. III (C)

ppp

p

pp

mp

p

mf

Tbn. I, II

ppp

p

pp

mp

p

mf

B. Tbn.

ppp

p

pp

mp

p

mf

Tba.

ppp

p

pp

mp

p

mf

Timp.

12/16

6/16

p

5/16

12/16

mp

mf

Perc. I

(T-t)

p

mp

mf

Perc. II

(M.Wb.)

ppp

p

pp

mp

(mp)

mf

Perc. III

(M.Wb.)

ppp

p

pp

mp

(mp)

mf

Pno.

p

mp

mf

Hp.

p

mp

mf

Vln. I

(div.)

12/16

ppp

6/16

p

5/16

12/16

mp

p

mf

Vln. II

ppp

p

pp

mp

p

mf

div.

ppp

p

pp

mp

p

mf

Vla.

ppp

p

pp

mp

p

mf

Vc.

ppp

p

pp

mp

p

mf

Cb.

ppp

p

pp

mp

p

mf

125

126

127

128

[illegible]

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Crot.)

Perc. II (Vib.)

Perc. III (Mar.)

Ccl.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

137

138

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I Crotale Glockenspiel

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

mp *ppp*

ppp *mf* *(mf)*

mf *(mf)* *ppp* *ppp*

(mp)

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with notes, rests, and dynamic markings. The instruments listed on the left include:

- Fl. I, II
- Picc.
- Ob. I, II
- Ob. III
- Cl. I, II (Bb)
- B. Cl. (Bb)
- Bsn. I, II
- Cbsn.
- Hn. I, III (F)
- Hn. II, IV (F)
- Tpt. I, II (C)
- Tpt. III (C)
- Tbn. I, II
- B. Tbn.
- Tba.
- Timp.
- Perc. I (Glock.)
- Perc. II (Vib.)
- Perc. III (Mar.)
- Cel.
- Hp.
- Vln. I
- Vln. II div.
- Vla. div.
- Vc. div.
- Cb.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp*, *mf*, and *pp*. The page is numbered 10 in the top right corner.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Glock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

(mf) *ppp* *mf* *ppp* *mp*

(mf) *ppp* *mf* *ppp* *mf* *ppp*

ppp *mf* *ppp* *mf* *ppp* *mf*

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Flutes I & II, Piccolo, Oboes I & II, Oboe III, Clarinets I & II (Bb), Bass Clarinet (Bb), Bassoons I & II, and Contrabassoon. The brass section includes Horns I, II, III (F), Horns II, IV (F), Trumpets I & II (C), Trumpet III (C), Trombones I & II, Baritone Trombone, and Tuba. The percussion section includes Glockenspiel, Vibraphone, Maracas, and Cymbals. The string section includes Violins I, Violins II (divided), Viola (divided), Violoncello (divided), and Double Bass. The score is written in standard musical notation with staves, notes, rests, and dynamic markings. The first system shows the beginning of the piece, with the woodwinds and brass playing sustained notes. The percussion section enters with a rhythmic pattern. The strings play a sustained harmonic. The second system continues the music, with the woodwinds and brass playing sustained notes. The percussion section continues with a rhythmic pattern. The strings play a sustained harmonic. The third system shows the beginning of a new section, with the woodwinds and brass playing sustained notes. The percussion section enters with a rhythmic pattern. The strings play a sustained harmonic. The fourth system continues the music, with the woodwinds and brass playing sustained notes. The percussion section continues with a rhythmic pattern. The strings play a sustained harmonic. The fifth system shows the beginning of a new section, with the woodwinds and brass playing sustained notes. The percussion section enters with a rhythmic pattern. The strings play a sustained harmonic. The sixth system continues the music, with the woodwinds and brass playing sustained notes. The percussion section continues with a rhythmic pattern. The strings play a sustained harmonic. The seventh system shows the beginning of a new section, with the woodwinds and brass playing sustained notes. The percussion section enters with a rhythmic pattern. The strings play a sustained harmonic. The eighth system continues the music, with the woodwinds and brass playing sustained notes. The percussion section continues with a rhythmic pattern. The strings play a sustained harmonic. The ninth system shows the beginning of a new section, with the woodwinds and brass playing sustained notes. The percussion section enters with a rhythmic pattern. The strings play a sustained harmonic. The tenth system continues the music, with the woodwinds and brass playing sustained notes. The percussion section continues with a rhythmic pattern. The strings play a sustained harmonic.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I Glockenspiel

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II *mf* *ppp* *mf*

div.

Vla. *ppp* *ppp* *mf*

div.

Vc. *ppp* *ppp* *mf*

div.

Cb.

ppp

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

(Glock.)

Perc. I

(Vib.)

Perc. II

(Mar.)

Perc. III

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

mf

mf

mf

mf

mf

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Glock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

(mf)

ppp

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Glock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

mf

ppp

ppp

ppp

ppp

ppp

sub. ff

to Piano

to Waterphone (Small)

to Waterphone (Medium)

to Waterphone (Large)

Crotale

Glockenspiel

♩ = 44 (♩ = 88) subdivide beat when necessary

Fl. I, II -33 cents (mf) +33 cents fff (4/4) ppp (a2) 3 5

Picc. (mf) fff

Ob. I, II -33 cents (mf) fff (a2) 3 5

Ob. III -33 cents (mf) fff 3 5

Cl. I, II (B♭) -33 cents (mf) fff (a2) 3 5

B. Cl. (B♭) mf fff 3 5

Bsn. I, II mf fff 3 5

Cbsn. mf fff fff ppp

Hn. I, III (F) -50 cents pppp fff (4/4) ppp 3 5

Hn. II, IV (F) pppp fff 3 5

Tpt. I, II (C) pppp fff a2 3 5

Tpt. III (C) pppp fff 3 5

Tbn. I, II pppp fff 3 5

B. Tbn. pppp fff 3 5

Tba. pppp fff 8vb fff ppp

Timp. (4/4) f

Perc. I (Clock.)

Perc. II (Vib.)

Perc. III (Mar.)

Cel.

Hp.

♩ = 44 (♩ = 88) subdivide beat when necessary

Vln. I +33 cents (w. Piccolo) (mf) fff (4/4)

Vln. II div. mf fff V gliss. → C♯2

Vla. div. mf fff V gliss. → C♯2

Vc. div. mf fff V gliss. → C♯2

Cb. mf ppp fff ppp 155 156

50

52

This musical score page contains measures 163 through 167. The instrumentation includes Flutes I & II, Piccolo, Oboes I, II and III, Clarinets I, II (Bb) and Bass Clarinet (Bb), Bassoons I, II and Contrabassoon, Horns I, II, III (F) and IV (F), Trumpets I, II (C) and III (C), Trombones I, II and Bass Trombone/Tuba, Timpani, three types of W-phones, Piano, Harp, Violin I, Violin II (divided), Viola (divided), Violoncello (divided), and Contrabass. The score is written in 3/8 and 2/4 time signatures. It features complex woodwind and brass parts with many triplets and dynamic markings like *ff* and *pp*. The strings play sustained notes with glissandos. The percussion section is active with various patterns. The piano part has a dramatic entry in measure 165 with a *ff* chord. Measure numbers 163, 164, 165, 166, and 167 are printed at the bottom of the page.

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

4/4

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

4/4

(W-phone, S)

Perc. I

(W-phone, M)

Perc. II

(W-phone, L)

Perc. III

Pno.

4/4

Vln. I

Vln. II div.

Vla. div.

Vc. div.

Cb.

mp *ff*

4/4

56

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (B \flat)

B. Cl. (B \flat)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (W-phone, S)

Perc. II (W-phone, M)

Perc. III (W-phone, L)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

pp

mf

mp

p

f

frull.

senza cresc.

bend

(l., open)

div.)

sul tasto

Fl. I, II (mf) ppp ff mf senza dim. ffpp

Picc. ff mf ff

Ob. I, II (p) mf (mf) ppp p ff ffpp

Ob. III ppp ffpp

Cl. I, II (Bb) p p senza cresc. sfz sfz ffpp

B. Cl. (Bb) mf (mf) ppp

Bsn. I, II ppp ff p

Cbsn.

Hn. I, III (F) (mf) ppp fpp

Hn. II, IV (F) pp senza cresc. mf (mf) ppp

Tpt. I, II (C) (I.) mf mf ppp (II.) mf ppp

Tpt. III (C) (mf) pp mf ppp

Tbn. I, II (mf) ppp

B. Tbn. mf vib. molto p ppp mf ppp

Perc. I (W-phone, S) to Xylophone

Perc. II (W-phone, M) (mp) to Mokusho Woodblock pp

Perc. III (W-phone, L) to Mokusho Woodblock p

Vln. I (pp) senza cresc. unis. pp

Vln. II

Vla. mf (mf) ppp

Vc. (sul tasto) (mf) ppp ffpp

Cb. (sul tasto) sul pont. (mf) ppp ffpp

179 180

Fl. I, II (I.) *pp*

Picc. *pp*

Ob. I, II *pp*

Ob. III *pp*

Cl. I, II (B♭) *pp*

B. Cl. (B♭) *pp*

Bsn. I, II *pp*

Cbsn. *mf*

Hn. I, III (F) *pp*

Hn. II, IV (F) *pp*

Tpt. I, II (C) *pp*

Tpt. III (C) *pp*

Tbn. I, II *pp*

B. Tbn. *pp*

Tba. *mf*

Perc. I (W-phone, S) *pp*

Perc. II *pp*

Perc. III (W-phone, L) *ppp*

Xylophone *pp*

Mokusho Woodblock *(pp)* *f*

Mokusho Woodblock *ppp* *f* *pp* *ppp*

$\text{♩} = 66$

$\text{♩} \begin{smallmatrix} \text{3} \\ \text{---} \end{smallmatrix} \text{6} = \text{♩}$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. (unis.) *pp*

Cb. *pp*

div. *pp*

div. *pp*

div. *pp*

div. *pp*

mf

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Perc. I (Xylo.)

Perc. II (M. W-b.)

Perc. III (M. W-b.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

183

184

185

186

Fl. I, II

Picc.

Ob. I, II

Ob. III

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (M. W.-b.)

Perc. III (M. W.-b.)

Pno.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

187

188

189

199

Fl. I, II

6

4

4

4

3

3

5

5

5

mf

f

Picc.

to Flute III

Flute III

3

3

5

5

5

p

mf

f

Ob. I, II

3

3

5

5

5

p

mf

f

Ob. III

3

3

5

5

5

p

mf

f

Cl. I, II (B♭)

3

3

5

5

5

p

mf

f

B. Cl. (B♭)

5

5

5

5

5

mf

mf

f

Bsn. I, II

5

5

5

5

5

mf

f

Cbsn.

5

5

5

5

5

f

Hn. I, III (F)

6

4

4

4

mp

mf

f

Hn. II, IV (F)

5

5

5

5

5

mf

f

Tpt. I, II (C)

a2

5

5

5

5

mp

mf

f

Tpt. III (C)

5

5

5

5

5

mf

mf

f

Tbn. I, II

5

5

5

5

5

mf

f

B. Tbn.

5

5

5

5

5

f

Tba.

5

5

5

5

5

f

Timp.

6

4

4

4

f

Perc. I

6

4

4

4

f

Perc. II

6

4

4

4

f

Perc. III

6

4

4

4

f

Solo

6

4

4

4

f

Vln. I

3

3

5

5

5

p

mf

f

gli altri

3

3

5

5

5

p

mf

f

Vln. II

(div.)

3

3

5

5

5

p

mf

f

Vla.

(div.)

5

5

5

5

5

mf

f

Vc.

(div.)

5

5

5

5

5

mf

f

Cb.

5

5

5

5

5

f

200

201