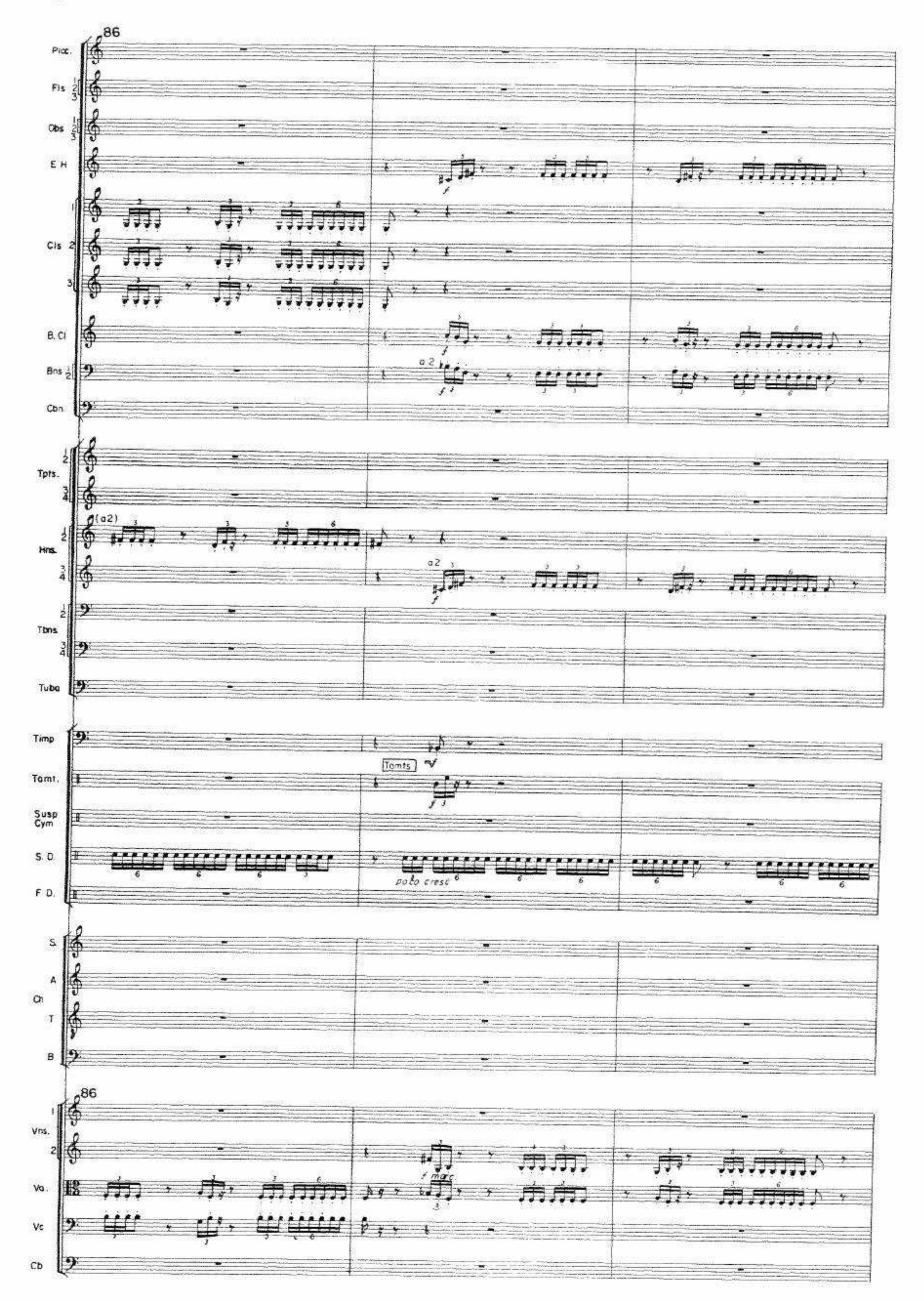
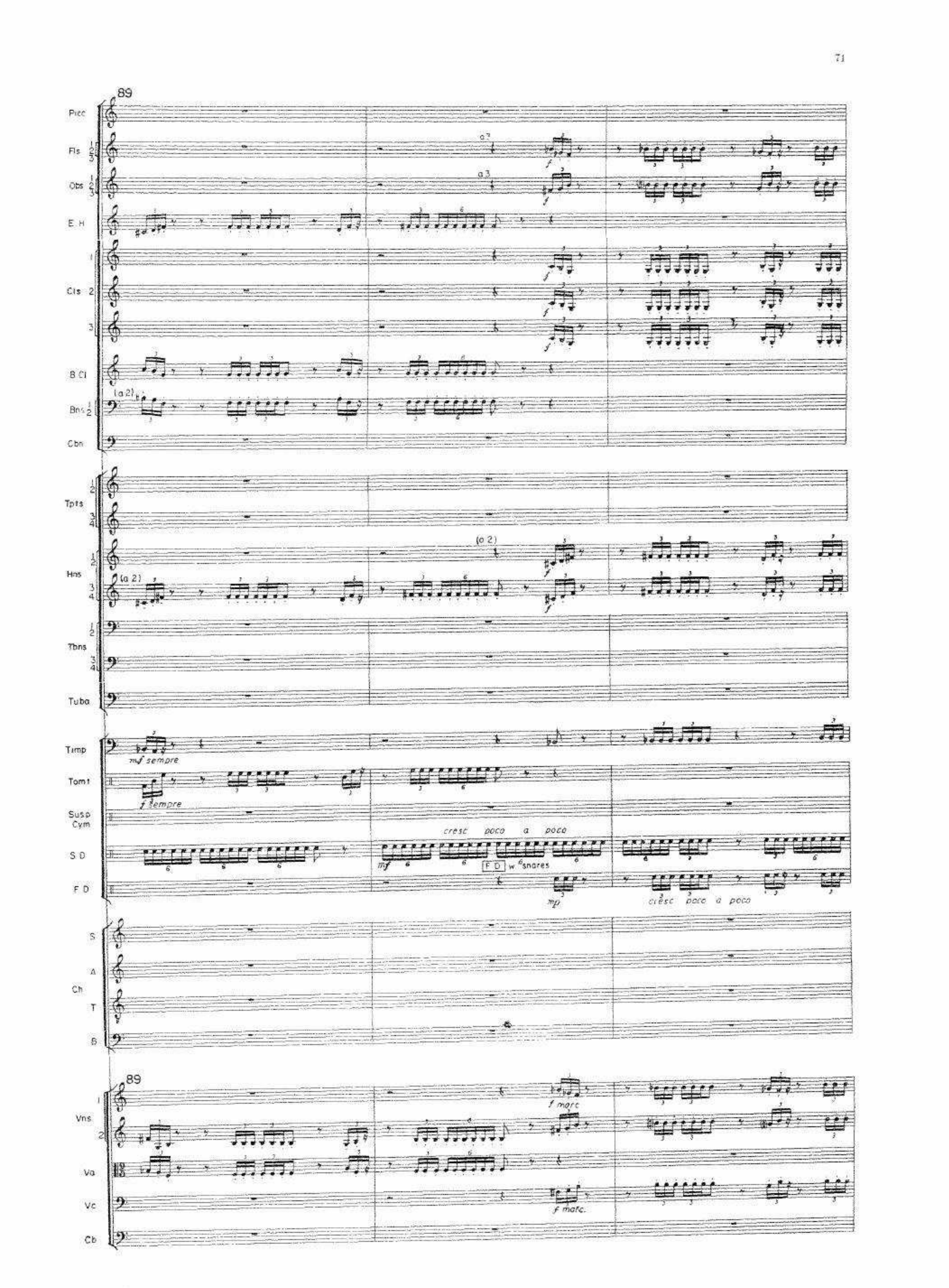

86
Picc.
Fls
Obs
E H
Cls
B. Cl
Bns
Cbn.
Tpts.
Hrns.
Tbns.
Tuba
Timp
Tomts
Tomt.
Susp Cym
S. D.
F. D.
poco cresc
S.
A
Ch
T
B
86
Vns.
Va.
Vc
Cb


89
Picc
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
Tpts
Hns
Tbns
Tuba
Timp
Tom t
Susp Cym
S D
F D
S
A
Ch
T
B
Vns
Va
Vc
Cb
a 2
(a 2)
(a 2)
mf sempre
f sempre
cresc poco a poco
mf
F D
w snares
mp
cresc poco a poco
f marc
f marc.

92

Picc.

Fls. 1 2 3 (a 3)

Obs 1 2 3 (a 3)

E. H.

Cls. 1 2 3

B Cl

Bns 1 2 (a 2)

Cbn

Tpts. 1 2 3 4

Hrns. 1 2 (a 2) 3 4 (a 2)

Tbns. 1 2 a 2 3 4

Tuba

Timp.

Tomt. (f)

Susp. Cym.

S.D. snares on

F. D. mf

S

A

Ch. mf cresc

T mf cresc

B

92

Vns 1 2

Va. f

Vc

Cb f marc

*)Luxe German O

95

Picc

Fls 1 2 3

a 3

Obs 1

Obs 2 3

a 2

E H

Cls 1 2 3

a 3

B Cl

Bns 1 2

(a 2)

Cbn

St mute a 2

Tpts. 1 2

St mute

Tpts. 3

St mute

4

mute (a 2) gliss

Hns 1 2

mute (a 2) brassy gliss

Hns 3 4

brassy

(a2) gliss

Tbns 1 2

(a2) gliss

Tbns 3 4

Tuba

Timp

Tomt

Susp Cym

S D

cresc poco a poco

F D

(mf)

S

mf cresc

A

Ch

(OE)

T

(OE) mf cresc

B.

OE*)

95

Vns 1

Vns 2

Va

Vc

Ch.

*) like German O

98

Picc.

Fls 1 2 3

a 2

Obs 1 2 3

E H

Cls 1 2 3

B Cl

Bns 1

mp cresc

Bn 2

Cbn

mf cresc

Tpts 1 2 3 4

(cresc)

Bells up

(a 2)

Hns 1 2 3 4

cresc.

(a 4)

gliss

Tbns 1 2 3 4

Tuba

f brassy

Timp.

f marc

Tomt.

Susp. Cym.

Lge Susp Cym

pp

cresc. poco a poco

S.D

F.D.

(f)

S

A

Ch.

T

B

(OE)

cresc

98

Vns. 1 2

div a 4

pp

cresc poco a poco

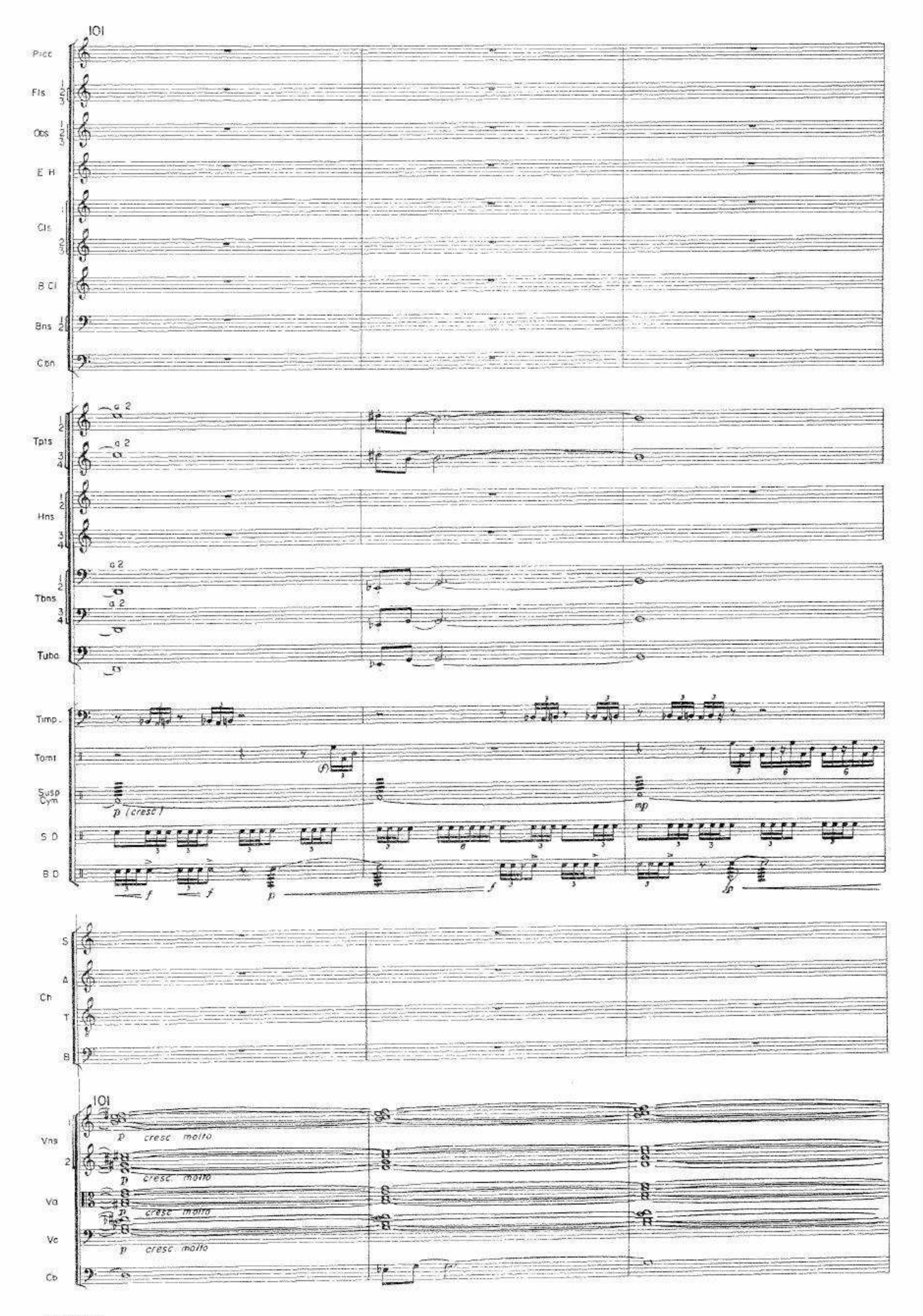
Va.

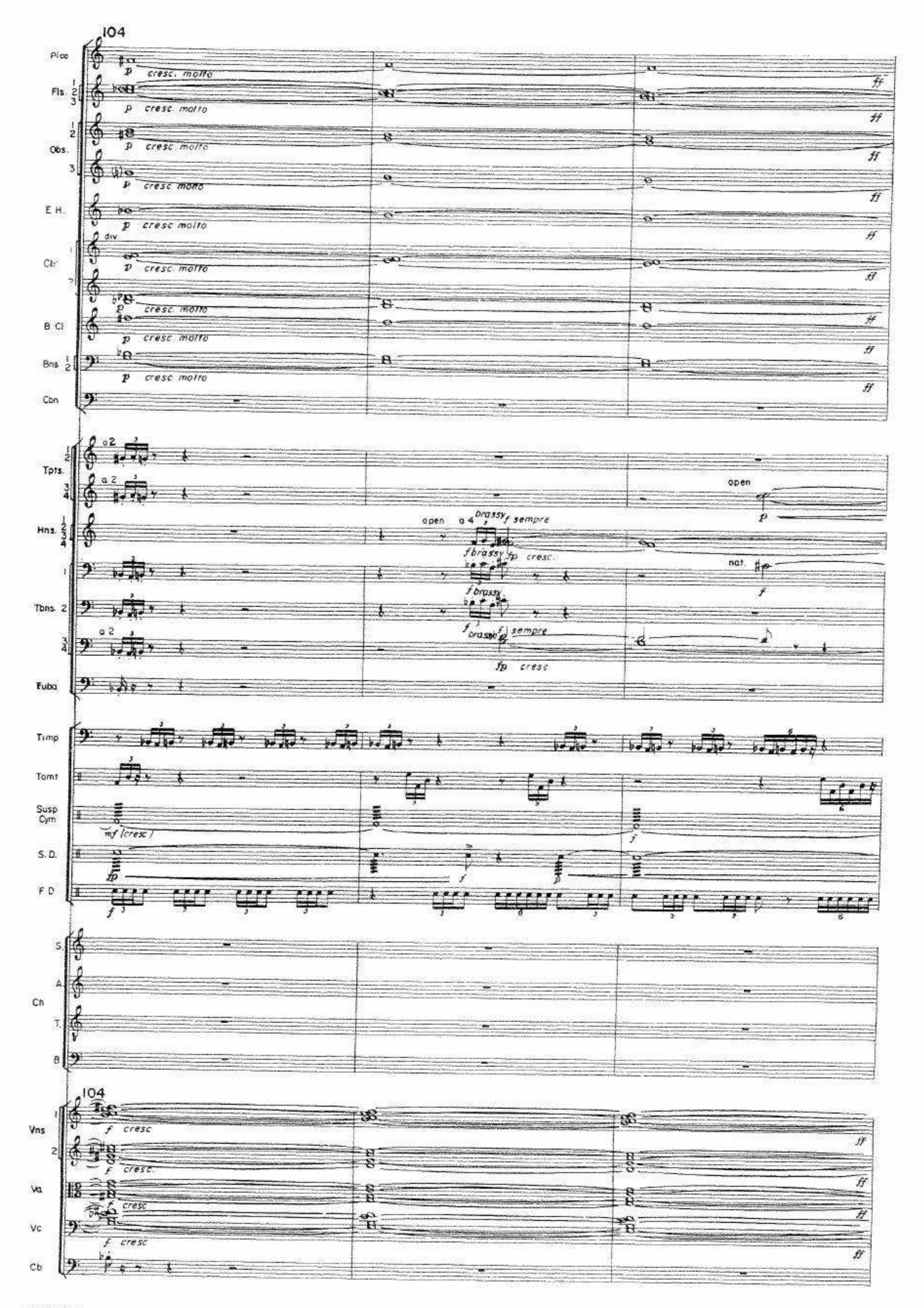
div a 4 b

Vc

Cb

f


101
Picc
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
a 2
Tpts
Hns
Tbns
Tuba
Timp.
Tomt
Susp Cym
p (cresc)
mp
S D
B D
f
p
S
A
Ch
T
B
101
Vns
p cresc. molto
Va
Vc
Cb


104
Picc
Fls.
Obs.
E.H.
Cl.
B Cl.
Bns.
Con.
Tpts.
open
Hns.
open
a 4
brassy
f sempre
f brassy
fp cresc.
nat.
Tbns.
Tuba
Timp.
Tomt.
Susp. Cym.
S.D.
F.D.
Ch.
S.
A.
T.
B.
Vns.
Va.
Vc.
Cb.
cresc. molto
cresc molto
cresc

107

Picc.
Fls. 1 2 3
Obs 1 2 3
E.H.
Cls 1 (div.) 2 3
B Cl
Bns 1 2
Cbn
Tpts 1 2 3 4
Hns. 1 2 3 4
Tbns 1 2 3 4
Tuba
Timp.
Tomt
Susp Cym
S D
F. D
Ch S A T B
Vns 1 2
Va
Vc
Cb

a 3
a 2
a 2
open
nat
nat 3 4
nat
nat
mp cresc. sempre
(mf)
(f)
div
Ha
unis
hahahahaha
hahahahaha
hahahahaha
hahahahaha

110

Picc
Fls 1 2 3
Obs 1 2 3
E H
Cls 1 2 3
B. Cl
Bns 1 2
Cbn
Tpts 1 2 3 4
Hns 1 2 3 4
Tbns 1 2 3 4
Tuba
Timp
Tomt
Gong
S D
F D.
S.
A
Ch T.
B
div
Vns 1 2
Va
Vc
Cb

a 3
a 3
f cresc
f cresc
(cresc)
mf cresc
a 2
a 2
più f
più f
più f
(1 2)
(3 4)
(f)
(f)
Lge Gong
p
f
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ff
Ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ff
Ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ff
Ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha ha ha ha ha ha ha ha ha ha
110
div
f cresc
p cresc poco a poco
(cresc.)
(mf)

113 poco accel.

Picc
Fls
Obs
E.H.
Cls
B.Cl.
Bns
C.bn.
(cresc.)
(cresc.)
(f cresc.)
ff

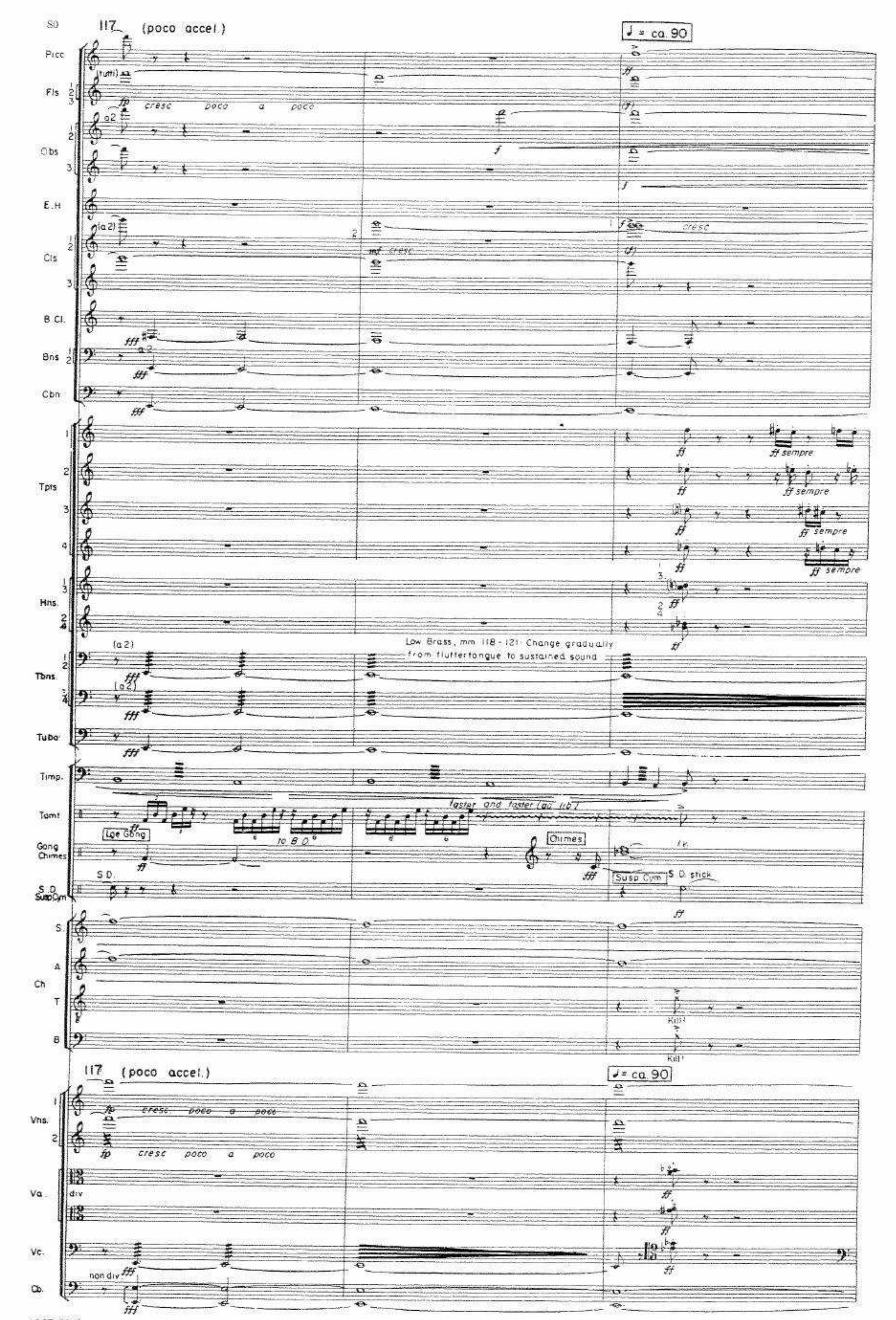
Tpts
(a2)
(a2)
Hrns
(a2)
(a2)
Tbns
a 2
ff
ff brassy
a 2
ff brassy
(Tbns. short cut-off, no accent)
Tuba

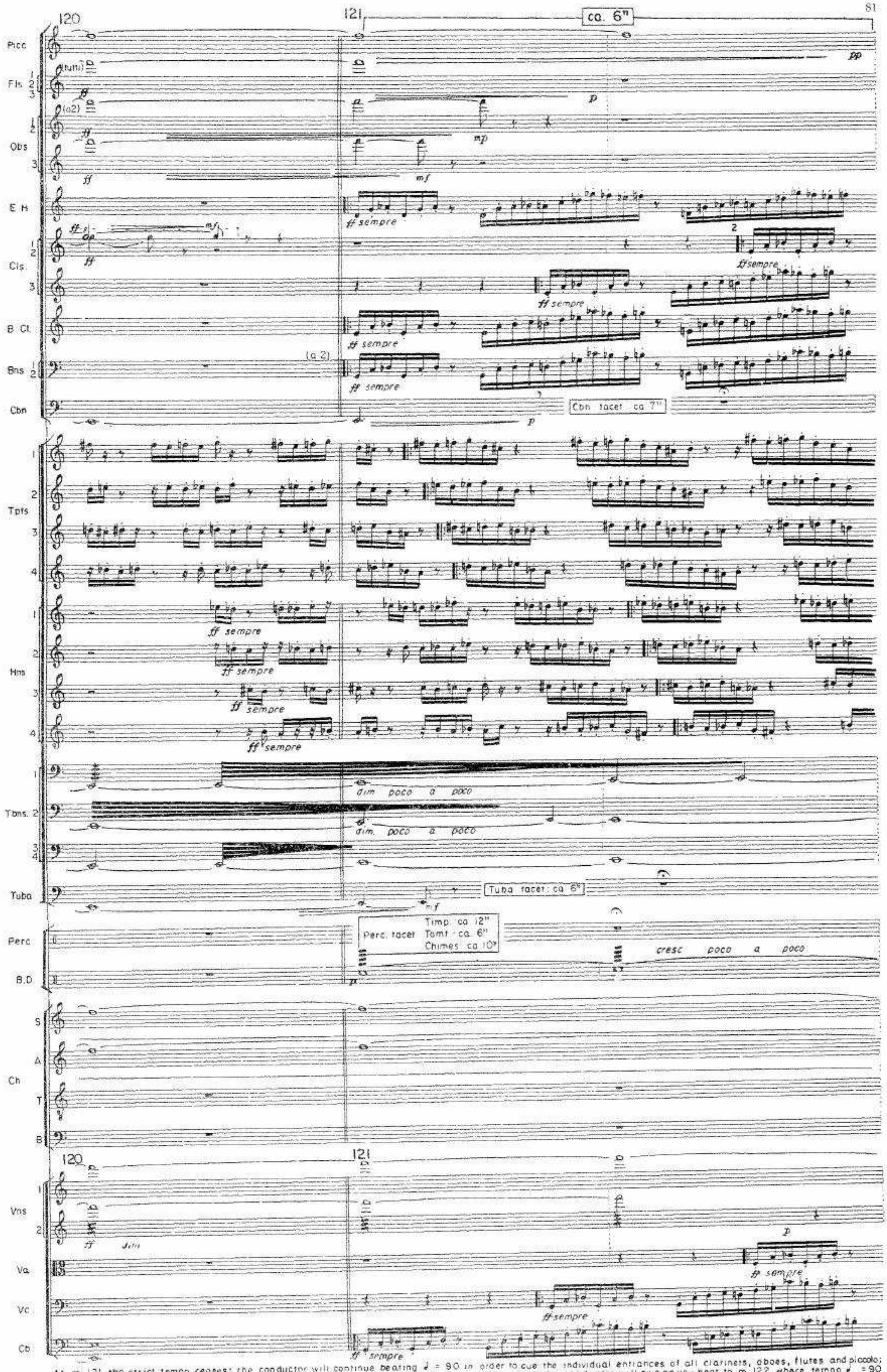
Timp
cresc
ff
Tomt.
cresc
Gongs
Sm., med. Gongs
f
S.D.
cresc
ff
B.D.
cresc.
ff

S
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
Ha
A
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
ha ha ha ha ha
Ha
Ch. T
ha ha ha ha ha
ha ha ha ha ha ha ha
Ha
ha!
B
ha
Ha
ha!
Ha

113 poco accel.

Vns
ff
sul pont. harsh sound
Va.
ff
sul pont. harsh sound
Vc.
(f)
ff
Cb.
f
ff


SO
117 (poco accel.)
♩ = ca. 90
Picc
Fls
cresc poco a poco
Obs
E.H
Cls
cresc
B Cl.
Bns
Cbn
Tpts
ff sempre
Hns.
Low Brass, mm 118 - 121: Change gradually from flutter tongue to sustained sound
Tbns.
Tuba
Timp.
Tamt
faster and faster (ad lib.)
Lge Gong
to B.D.
Gong Chimes
Chimes
S.D.
S.D. Susp Cym
Susp Cym
S.D. stick
Ch
S
A
T
B
Kill!
117 (poco accel.)
♩ = ca. 90
Vns.
cresc poco a poco
Va.
div
Vc.
non div
Db.



At m. 121 the strict tempo ceases; the conductor will continue beating ♩ = 90 in order to cue the individual entrances of all clarinets, oboes, flutes and piccolo; after that he stops conducting and a free section continues for approx. 14 seconds. After that the conductor will give an up-beat to m. 122 where tempo ♩ = 90 starts again. The woodwinds will continue their free, fast and staccato notes through mm. 122 - 124 and finally stop at the end of m. 124.

[121 cont'd]

ca. 14"

Picc

Fls 1 2 3

Obs 1 2 3

E. H.

Cls. 1 2 3

B. Cl.

Bns 1 2

Cbn

Tpts 1 2 3 4

Hrns. 1 2 3 4

Tbns. 1 2 3

Tuba

Timp.

Tomt

Ch

B.D.

Ch S A T B

Vns. 1 2

Va

Vc.

Cb

(a 3) ff sempre

a 3 ff sempre

ff sempre

(a2)

cresc poco a poco

a 4

Derendosi

cresc poco a poco

cresc.

mp cresc poco a poco

[Chimes accelerate freely (approx notation)]

mp cresc. poco a poco

(cresc)

cresc

Ha

ff sempre

mp

*Approximate entrance

[121 cont'd]

Picc

Fls 1 2 3

Obs 1 2 3

E H — repeat ad lib.

Cls. 1 2 3 — repeat ad lib

B. Cl — repeat ad lib

Bns 1 2 — repeat ad lib

Cbn

(cresc)

Tpts 1 2 3 4 — repeat ad lib

Hns 1 2 3 4 — repeat ad lib

Tbns 1 2 3 4

Tuba — mf (cresc)

Timp — mf (cresc)

Tomt — mf cresc — repeat freely, faster and faster until m 125

Ch — mf (cresc) — (sempre accel)

B D — mf (cresc)

Ch S A T B — cresc

Vns 1 2 — repeat ad lib

Va

Vc

Cb — repeat ad lib

a tempo (♩ = ca. 90)

122 - 124

Picc — repeat ad lib

Fls. 1 2 3 (a 3) — repeat ad lib

Obs. 1 2 3 (a 3) — repeat ad lib

E.H.

Cls. 1 — repeat ad lib

Cls. 2 — repeat ad lib

Cls. 3 — repeat ad lib

B.Cl.

Bns. 1 2 (a 2)

122 123 124

Cbn. ff

Tpts. 1 2 — ff cresc.

Tpts. 3 4 — ff cresc.

Hns. 1 2 3 4 (a 4) — ff cresc.

Tbns. 1 — ff

Tbns. 2 (a) — ff

Tbns. 3 (a) — ff

Tbns. 4 — ff

Tuba — ff cresc.

Timp. — ff (approx. notation) freely 6 6 3 6 6 6 6 5 6 6 6 6 (repeat freely, sempre accel.)

Tomt. — f (cresc.)

Ch. — f (sempre accel. e cresc.) ff

B.D. — f (cresc.)

Ch. S — f cresc. cresc. molto

Ch. A — f gliss. change to cresc.

Ch. T — f gliss. cresc.

Ch. B — f cresc.

122 a tempo (♩ = ca. 90) 123 124

Vns. 1 — sul pont.

Vns. 2 — sul pont. ff

Va. — sul pont. ff dim poco a poco

Vc. — sul pont. ff dim poco a poco cresc.

Cb. — dim poco a poco

♩ = ca. 108

125 accel.

Picc
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
Tpts
Hns
Tbns
Tuba
Timp.
Tomt.
Ch
Xyl.
B D
Gong
S
A
Ch
T
B
Vns
Va.
Vc
Cb

a 4
(a 3)
(a 4)
(a 2)
(a 2)
(a 2)
(a 2)
(cresc.)
(freely)
4 to Picc
cresc
ff
fff
mf
f
sub mf
Sm Tomt
The Xylophone part, mm 127 – 145, may be doubled or tripled if additional players are available.
Xylo
hardest stick
possibly
Lge Gong
(sempre cresc.)
cresc
cresc molto
sul pont
p

128 129

Picc.

Fls. 1 2 3

Obs. 1 2 3

E.H.

Cls. 1 2 3

B. Cl.

Bns. 1 2

Cbn.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Tuba

Timp.

Tomt.

Susp. Cym.

Xyl.

B. L.

S. A. T. B. Ch.

Vns. 1 2

Va.

Vc.

Cb.

(a 3) ff

(a 3) ff

fastest stacc

(a 3)

repeat with cresc. e accel.

f fff mf

(a2)

gliss.

a 2

(a2)

(a 2)

dim poco a poco

dim poco a poco

f cresc.

ff rim shot

(fff)

Sm. Susp. Cym. w Chime hammer

ffff

To Glsp.: tacet ca. 6"

to Glsp.

To Vib.: tacet ca. 8"

to Vib.

(14) (12) (4) (8)

(fff)

hardest sticks

mf

fff sempre

p mp p mf p mp p mf

p mp p

S

E I S

128 129

ff

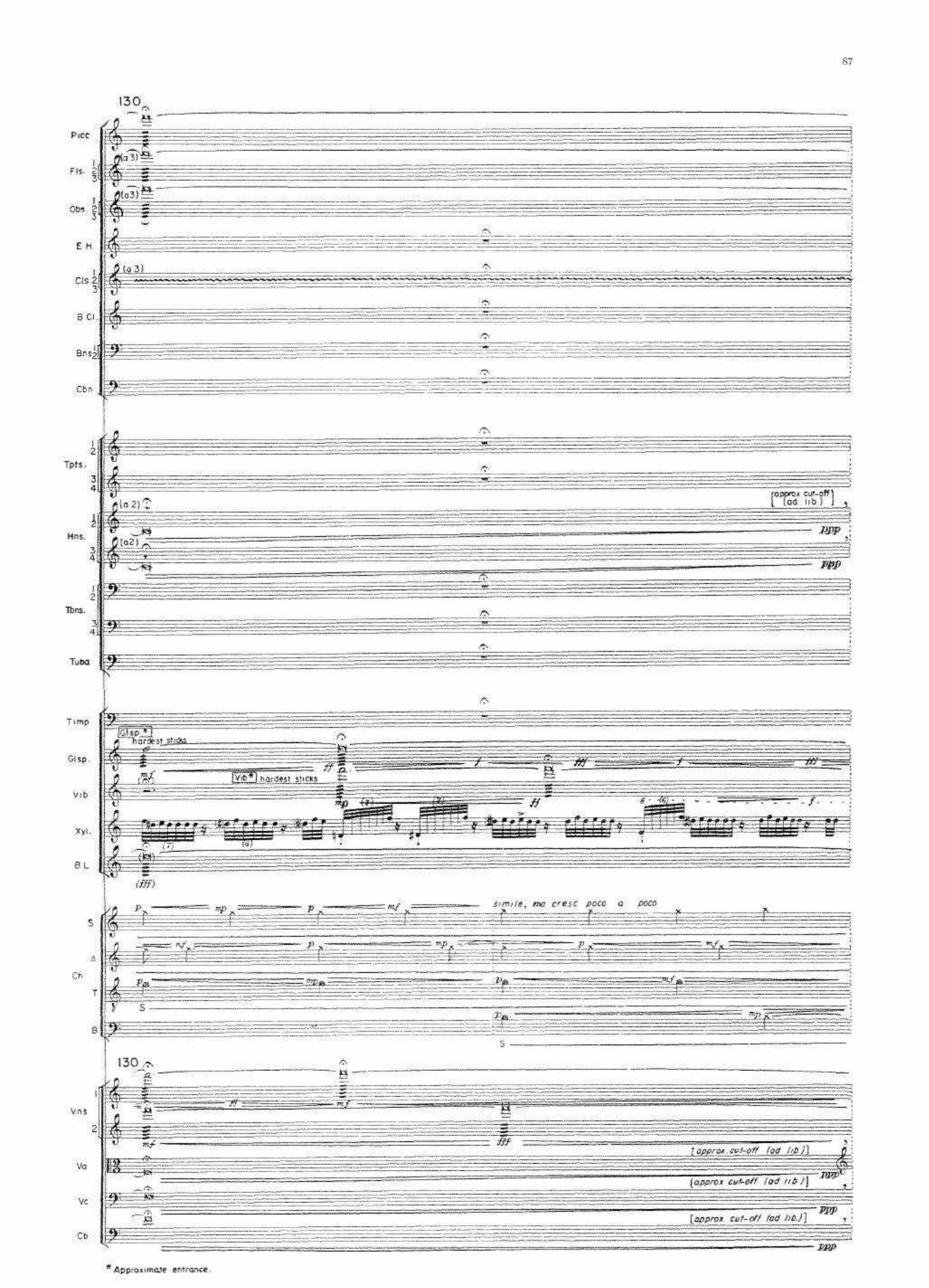
mf

dim poco a poco

dim poco a poco

dim poco a poco

Note: Beginning with m. 129, the conductor follows the xylophone player. As in the first movement, the solo part has an *ad lib.* character but the 32nd notes should be equal and fast and all rests respected. Where stems without notes are indicated, the performer is free to play any note in an upward direction. The crescendos and diminuendos in both the vibraphone and glockenspiel parts should be clearly audible.



* Approximate entrance.

131

Picc.

Fls. 1 2 3 (a 3)

Obs 1 2 3 (a 3)

Cls. 1 2 3 (a 3) (cresc e accel)

Glsp.

Vib.

Xyl (fff)

B L (fff)

Ch. S A T B

simile, ma cresc poco a poco

cresc poco a poco

131

Vns. 1 2

[131 cont'd]

Picc.

Fls. 1 2 3 (a 3)

Obs. 1 2 3 (a 3)

Cls. 1 2 3 (a 3)

Glsp

cresc poco a poco

Vib.

Xyl. (fff)

repeat if necessary

B.L. (fff)

cresc

Ch S A T B

continue if necessary

cresc

Vns. 1 2

132 Poco più vivo (♩ = 116-120)

Picc.

Fls 1 2 3

Obs 1 2 3

E H

Cls 1 2 3

B Cl

Bns 1 2

Cbn

Tpts 1 2 3 4

Hrns 1 2 3 4

Tbns 1 2 3

Tuba

Timp

Glsp

Vib

Xyl

B L

Ch S A T B

132 Poco più vivo (♩ = 116-120)

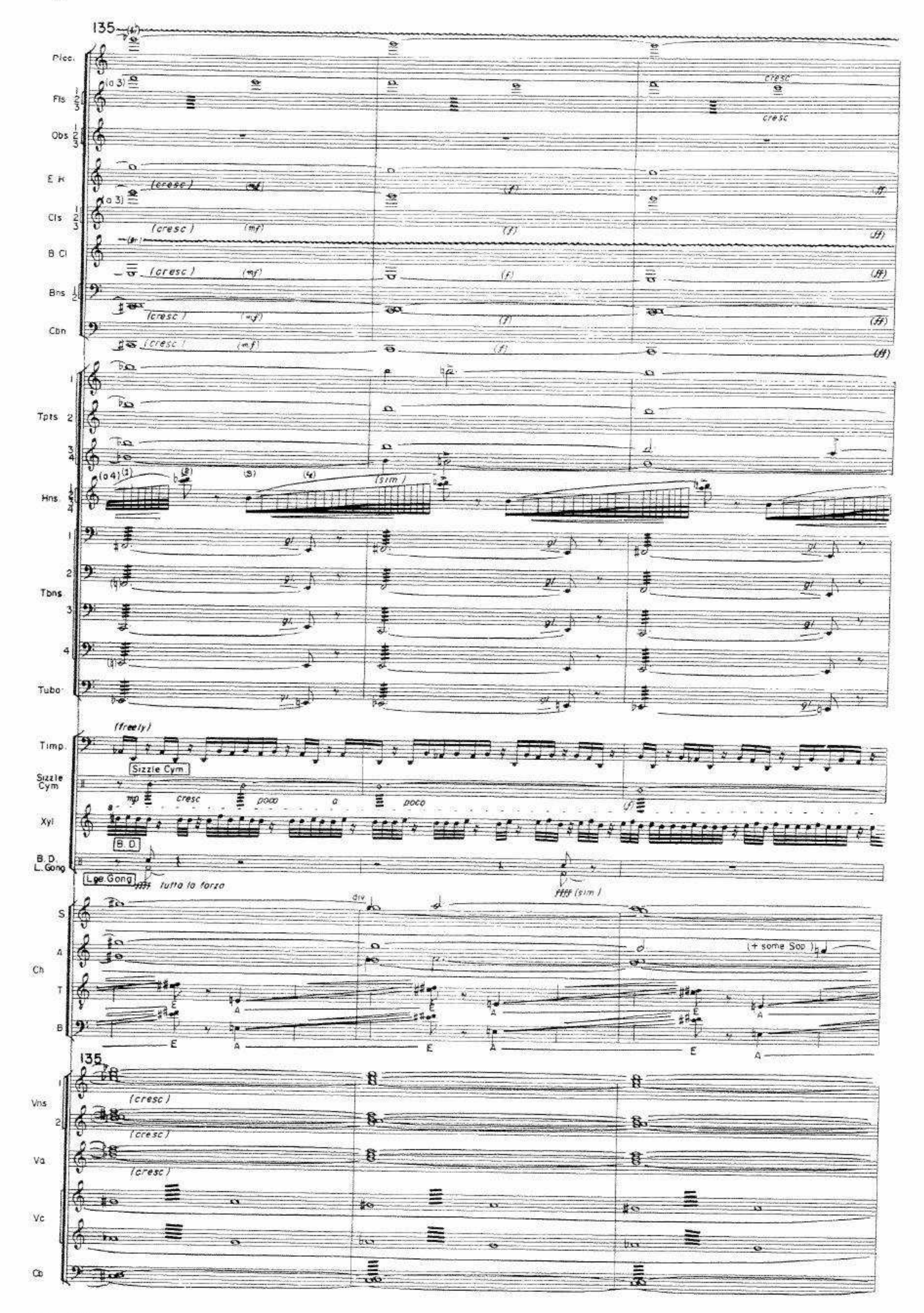
Vns 1 2

Va

Vc

Cb

* Xylophone, m. 132. From here on, the music is a repetition of the passage beginning with the figuration just preceding "measure" 130. Performance, as before, is independent, perhaps even faster and louder than before and with a sense of greater anxiety. At m. 140 solo stops on "F" regardless of what immediately precedes.


135
Picc.
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
Tpts
Hns
Tbns
Tubo
Timp.
Sizzle Cym
Xyl
B. D.
L. Gong
S
A
Ch
T
B
Vns
Va
Vc
Db
(a 3)
(cresc)
(mf)
(f)
(ff)
cresc
(sim)
(freely)
Sizzle Cym
mp
cresc
poco
a
poco
B. D.
Lge. Gong
fff tutto la forza
ffff (sim)
div
(+ some Sop)
E
A

138

Picc

Fls. 1 2

Obs 1 2

E.H.

Cls 1 2 3

B Cl

Bns 1 2

Cbn

(cresc.)

Tpts. 1 2 3 4

cresc.

gliss

Hns. 1 2 3 4

(a 4)

Tbns 1 2 3 4

nat

Tuba

Timp

(freely)

stop on 4th beat

strictly in tempo

Sizzle Cym

(ff, cresc.)

Crash Cym

Xyl

(repeat if necessary)

(Free solo stops)

L.Ge Gong

as fast as possible

a.D.
L. Gong
Cym

Susp Cym

Ch S. A. T. B.

nearly screaming

ME

138

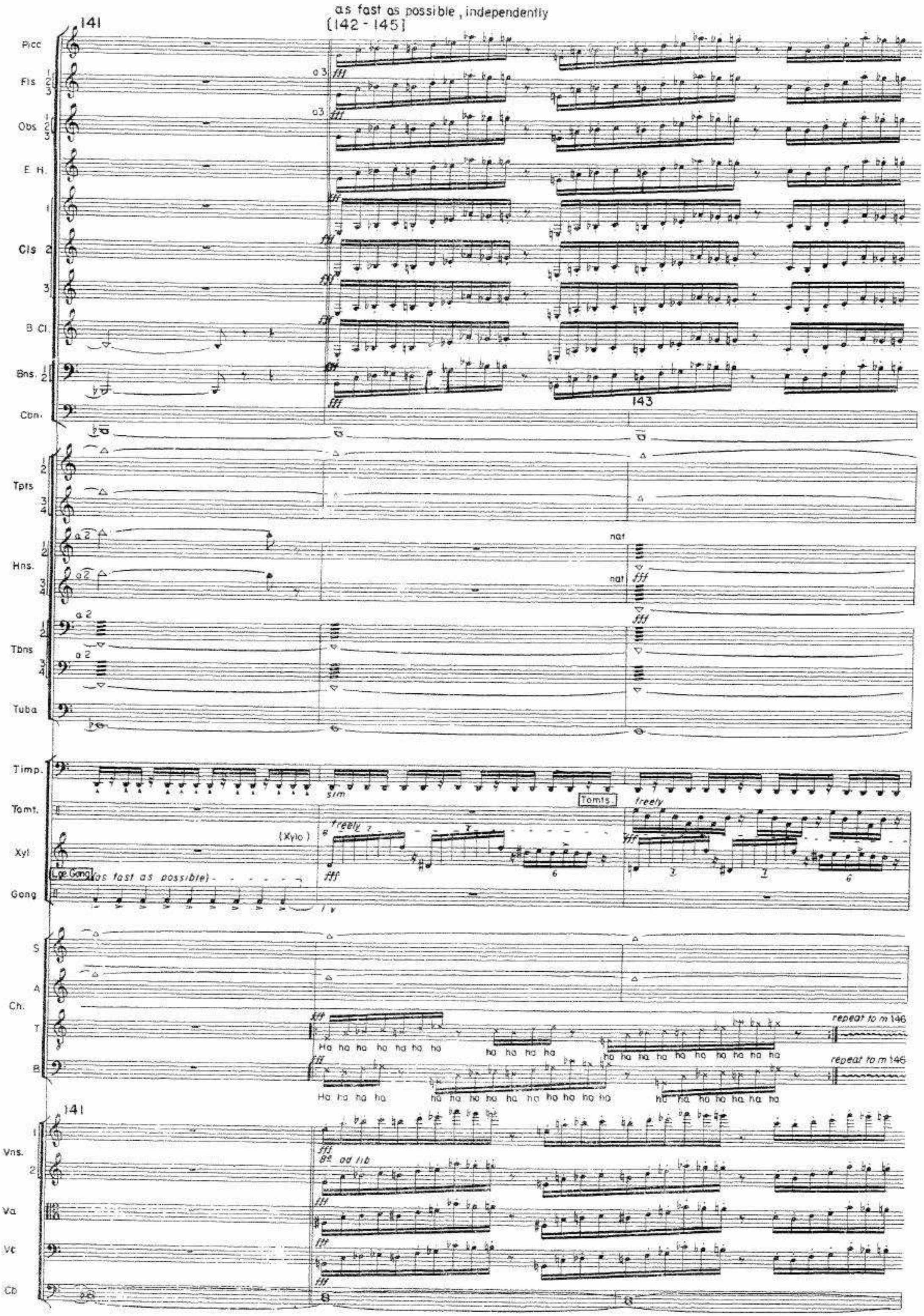
Vns 1 2

Va.

Vc

Cb

semore non div.



Note: Woodwinds begin playing together at the downbeat of m 142 but immediately thereafter play independently through mm 142 - 145. 16th notes are to be played [illegible] and as fast as possible; the resultant sound should be a very loud and sizzling one.

146

Picc

Fls 1 2 3

Obs 1 2 3

E.H

Cls 1 2 3

B.Cl

Bns 1 2

Cbn

144 145

repeat until

Tpts. 1 2 3 4

Hns 1 2 3 4

Thns 1 2 3 4

Tuba

Timp.

Tom-t

Kyl

B.D.

L. Gong

freely, as fast as possible

improvise with these patterns

repeat if necessary

to Susp. Cym.

B.D.

Lge. Gong

S

A

Ch

T

B

146

Vns 1 2

(82 ad lib.)

Va

Vc

Cb

147

Picc

Fls 1 2 3

Obs 1 2 3

E. H

f espr cresc poco a poco

Cls 1

f espr cresc poco a poco

Cls 2

f espr cresc poco a poco

Cls 3

mf espr cresc poco a poco

B Cl

Bns 1 2

Cbn

Tpts 1 3

a 2 div

fff brassy

Tpts 2 4

a 2 div

fff brassy

Hns 1 2 3 4

1 3

2 4 fff brassy

Tbns 1

fff brassy

Tbns 2

fff brassy

Tbns 3

fff brassy

Tuba

fff brassy

Timp

(freely, fast)

(freely)

Tomts

(freely)

Tomt.

Ch

Chimes

fff

Susp Cym

Sm Susp Cym

2 hard felt sticks

ff

B D L Gong

(B D)

B D

fff

Lge Gong

fff

S A T B Ch.

ff

tremer

147

Vns 1 2

sul pont

div

fff

Va.

sul pont.

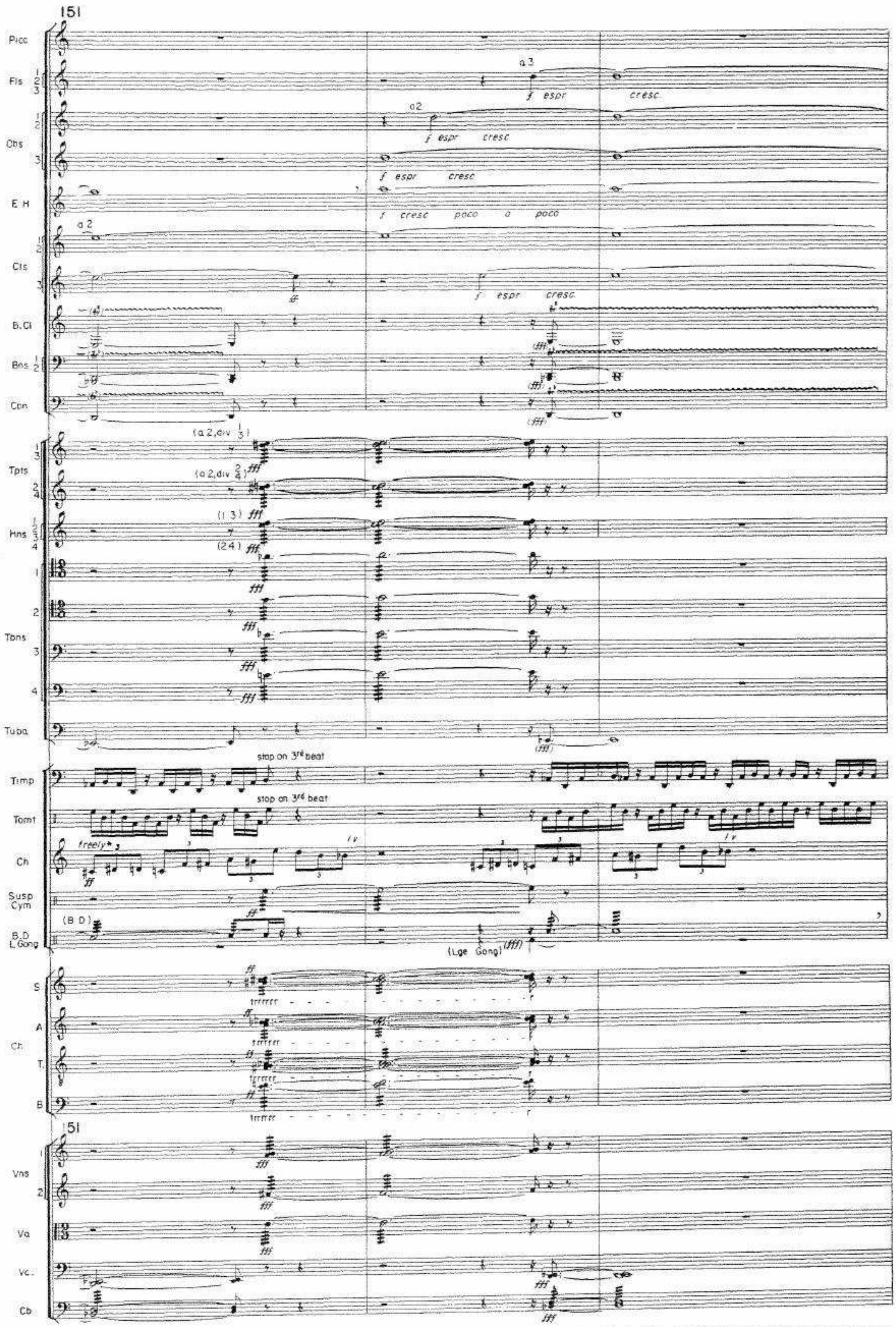
fff

Vc.

div

Cb.

fff



* Chimes, mm 151-158: These pitches and rhythms are suggestions only. Experienced players may play the notated pitches at a faster speed. Less experienced players may approximate the melodic curve; speed, while optional, must not be slower than the triplet-eighth figuration.

154

Picc

Fls. 1 2 3 — (a 3) — ff (cresc.) — fff

Obs. 1 2 3 — (a 3) — ff (cresc.) — fff

E.H. — ff (cresc.) — fff

Cls. 1 2 — (a 2) — ff (cresc.) — fff

Cl. 3 — ff (cresc.) — fff

B.Cl. — fff

Bns. 1 2 — fff

Cbn. — fff

Tpts 1 3 — fp cresc. molto — fff

Tpts 2 4 — fp cresc. molto — fff

Hns 1 2 3 4 — (1 3) (2 4) — fp cresc. molto — fff

Tbns 1 — fp cresc. molto — fff

Tbns 2 — fp cresc. molto — fff

Tbns 3 — fp cresc. molto — fff

Tbns 4 — fp cresc. molto — fff

Tuba — ff

Timp — (freely) — fff

Tomt — (freely) — fff

Ch — (*)

Susp Cym. — fp cresc. molto

B D — BD — fff

L Gong — Lge. Gong — fff — to Bell Lyre

Ch S. — fp cresc. molto — fff — p* cresc. poco a poco — HE

Ch A — fp cresc. molto — fff — p cresc. poco a poco — HE

Ch T — fp cresc. molto — fff — p cresc. poco a poco — HE

Ch B — fp cresc. molto — fff — p cresc. poco a poco — HE — f clap hands

154

Vns 1 — fff — nat — f espr

Vns 2 — fff — nat — f espr

Va — fff — nat — f espr

Vc — (div.)

Cb. — fff

* The sound (0) in all voices *p cresc.*; the clapping immediately *f*

158

Picc

Fls 1 2 3

tutti, div

Obs. 1 2 3

a 2

fff

f cresc poco a poco

(ff)

E H

fff dim poco a poco (ff) (f)

Cls 1 2 3

B Cl

Bns 1 2

Cbn

Tpts 1 3 2 4

Hns 1 2 3 4

Tbns 1 2 3 4

Tuba

Timp

Tomt

Sizzle Cym

w Tomt sticks

ff cresc

progressively faster and faster (ad lib.)

Ch

w wooden stick

f cresc

Susp. Cym

B.L

fff

cresc

S

clap hands

A

Ch

T

B

158

Vns 1 2

dim

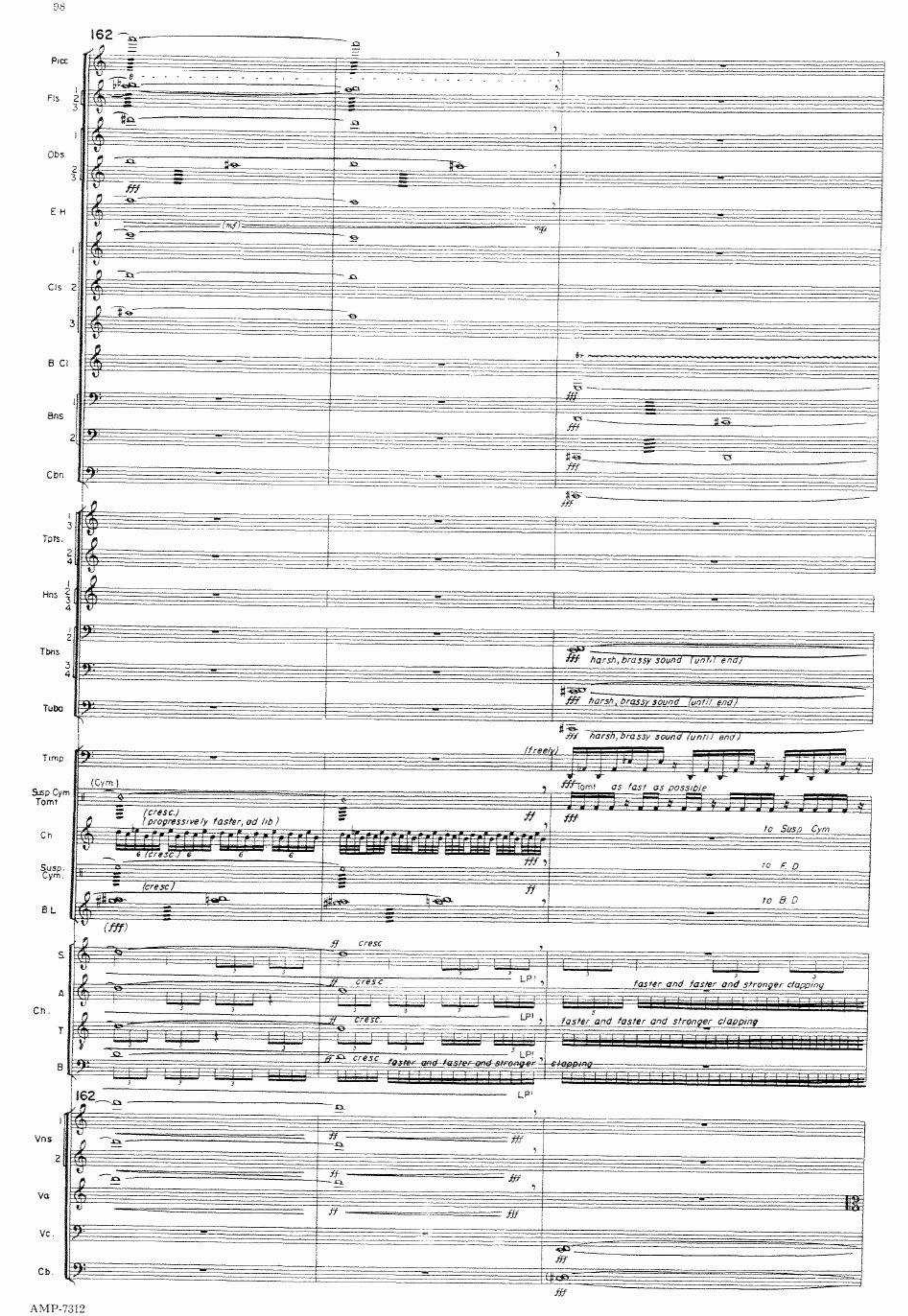
(ff)

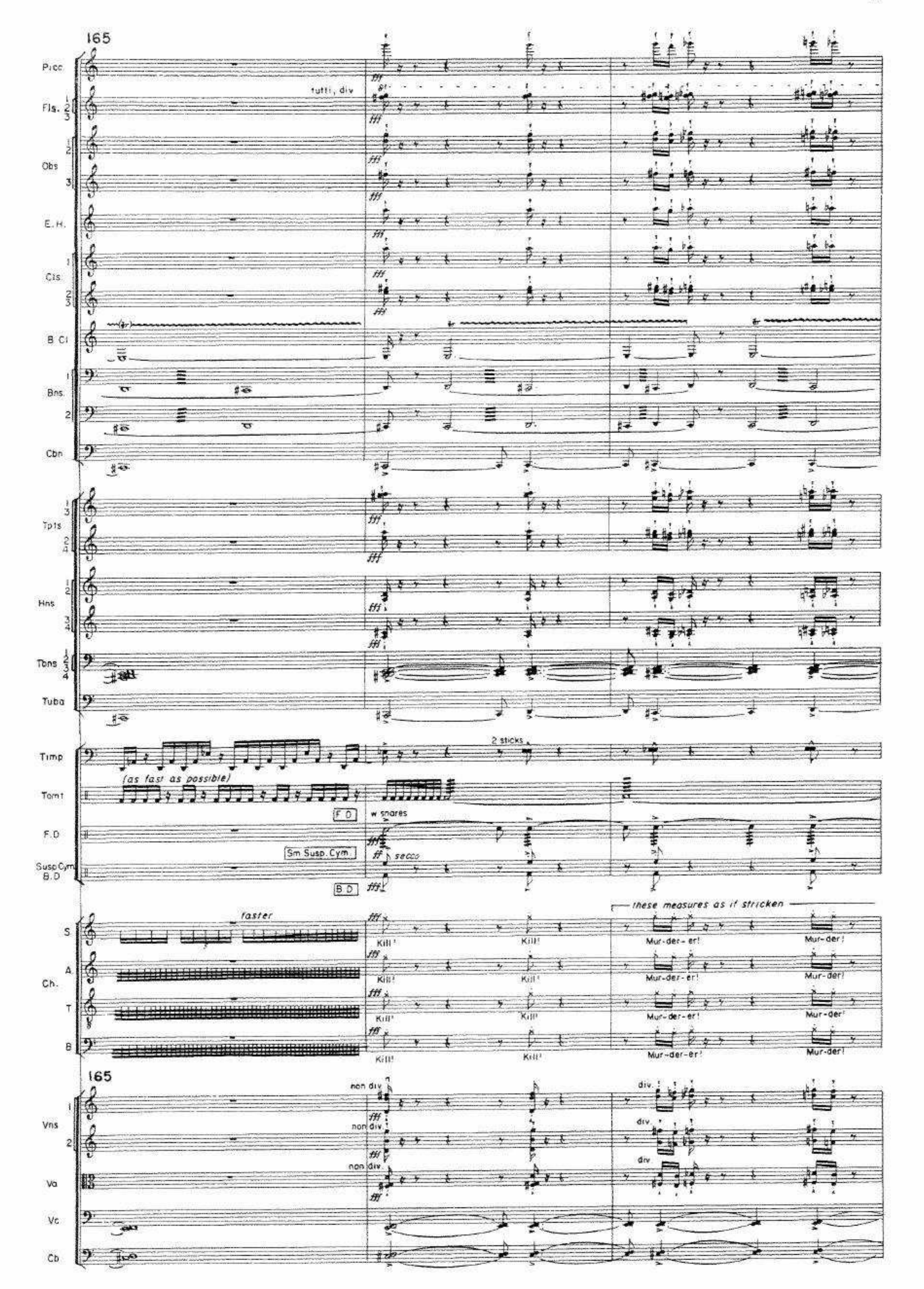
f cresc

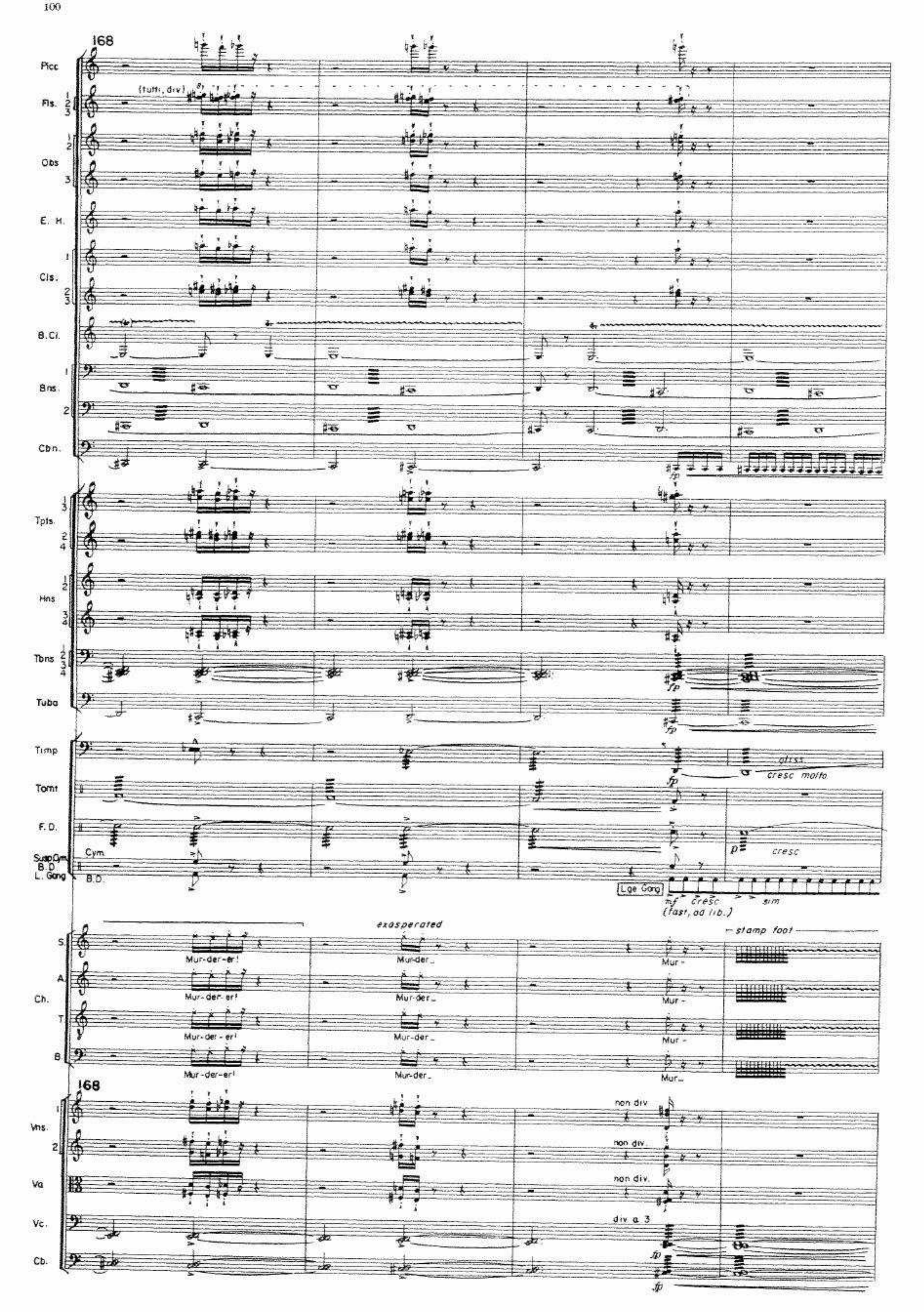
Va

Vc

Cb.


162
Picc
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
Tpts.
Hns
Tbns
Tuba
Timp
Susp Cym
Tomt
Ch
Susp. Cym.
B L
S
A
Ch.
T
B
Vns
Va
Vc.
Cb.
harsh, brassy sound (until end)
(freely)
as fast as possible
(Cym.)
(cresc.)
(progressively faster, ad lib.)
to Susp Cym
to F D
to B D
(cresc)
(fff)
cresc
faster and faster and stronger clapping
LP!
13


165
Picc.
Fls.
tutti, div
Obs
E.H.
Cls.
B Cl
Bns.
Cbn
Tpts
Hns
Tbns
Tuba
Timp
2 sticks
(as fast as possible)
Tom t
F.D
w snares
Sm Susp. Cym.
secco
Susp Cym
B.D
faster
these measures as if stricken
S
A
Ch.
T
B
Kill!
Mur-der-er!
Mur-der!
non div
div.
Vns
Va
Vc
Cb


168
Picc
Fls.
(tutti, div)
Obs
E. H.
Cls.
B.Cl.
Bns.
Cbn.
Tpts.
Hns
Tbns
Tuba
Timp
Tomt
F. D.
Sus.Cym.
B. D.
L. Gong
Cym.
B.D.
Lge Gong
cresc molto
cresc
(fast, ad lib.)
exasperated
stamp foot
S.
A.
Ch.
T.
B.
Mur-der-er!
Mur-der_
Mur-
168
Vns.
Va
Vc.
Cb.
non div.
div. a 3

172 poco rall.

Picc

Fls 1 2 3

Obs 1 2 3

E H

Cls 1 2 3

B Cl

Bns 1 2

Cbn

ff cresc

Tpts 1 3 3 4

Hns 1 2 3 4

Tbns 1 2 3

Tuba

ff cresc.

ff cresc.

(med Timp)

Timp.

gliss

accel. ad lib (5) (6) (7)

fff

Tomt

irregular tremolo *

fff

F. D

irregular tremolo *

fff

Susp Cym

Susp Cym
L. Gong

fff

stamp foot

Ch S A T B

fff Why?

fff Why?

fff Why?

fff Why?

Why?

Why?

Why?

172 poco rall.

Vns 1 2

Va

div. a 4

Vc

ff cresc

Cb

ff cresc

* Perc, mm 173 - 174: Irregular tremolo = etc.

175 ca. 5" Sixteenth notes as fast as possible – repeat as necessary

Picc. Fls. Obs. E. H. Cls. B. Cl Bns. Cbn

St. metal mute

Tpts

Hns

Tbns

Tuba

Timp. (lge Timp.)

Tomt.

Sm Susp Cym on dome

Susp Cym

F. D.

Sm Gong

Gong

Med Gong

Ch S. A T B

Why? Why? Why? Why? Why?

laughter*

Vns. Va Vc Cb.

*inhuman (satanic), cynical laughing.

176 rit. poco a poco al fine

Picc

Fls 1 2 3

Obs 1 2 3

E H

Cls 1 2 3

B Cl

fff

Bns. 1

fff harsh, reedy sound

2

(fff) harsh, reedy sound

Cbn

fff

Tpts 1 2 3 4

Hns 1 2 3 4

a 4* fff

Tbns 1 2 3 4

Tuba *

fff

Timp

2 sticks

fff

Tom1

fff

L. Gong

approx notation: slow down progressively

fff slow down progressively

snares off

F. D.

fff

B D

ff

S

A

Ch

T

B

(fff)

Why?

Why?

Why?

Why?

Why?

Why?

176 rit. poco a poco al fine

Vns 1 2

Va

sul pont.

sul pont.

Vc

div. a 4

sul pont.

sul pont.

sul pont.

sul pont.

Cb

div. a 4*

sul pont.

sul pont.

* Brass, m. 176 to end: Players should select lowest possible note which can be produced *fff*. No accents on 1st beats (mm 176 - 181 (182)) unless indicated.

180 (rit.) molto rit. ♩. = ca. 60 — lunga [8 to 10 seconds or even more]

Picc. Fls. Obs. E.H. Cls. B.Cl. Bns. Cbn. Tpts. Hns. Tbns. Tuba Timp. Tomt. L.Gong F.D. B.D. S A Ch T B

B.Cl.: mf — dim

Bns.: mf — dim

Cbn.: mf — dim

slow down trem progressively — dim — mf

Hns.: slow down trem progressively — dim — mf

Tbns.: slow down trem progressively — dim — mf

Tuba: slow down trem progressively — dim — mf

Timp.: slow down trem. progressively — dim — mf

Tomt.: slow down trem. progressively — dim — mf

L.Gong: 5 — 3 — dim — mf

F.D.: dim — mf

B.D.: slow down trem progressively — dim — mf

S: ff — Oh — Go — d' — dim — Oh — mf

A: Go — d' — dim — Oh — mf

Ch: dim — mf

T: dim — mf

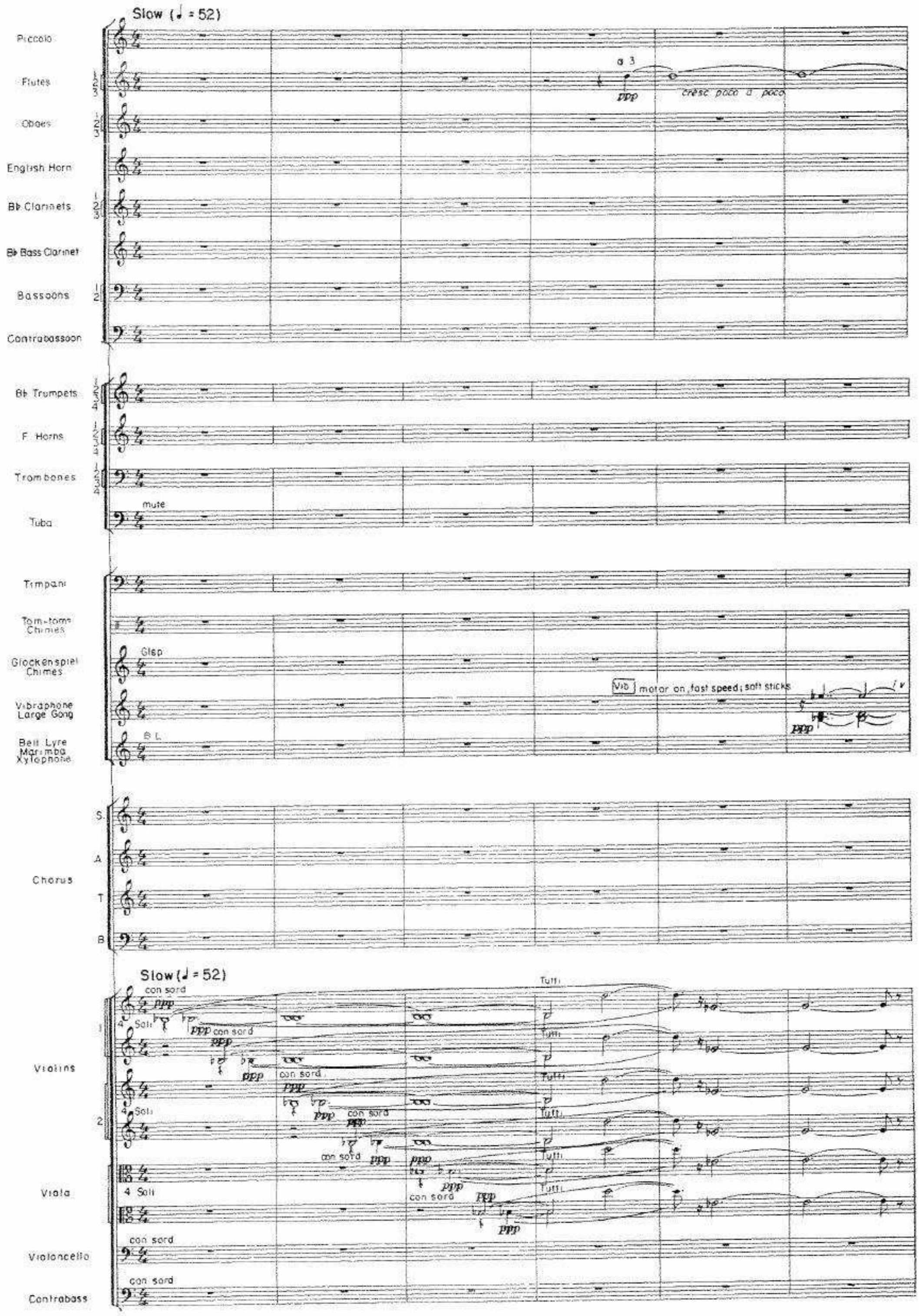
B: dim — mf

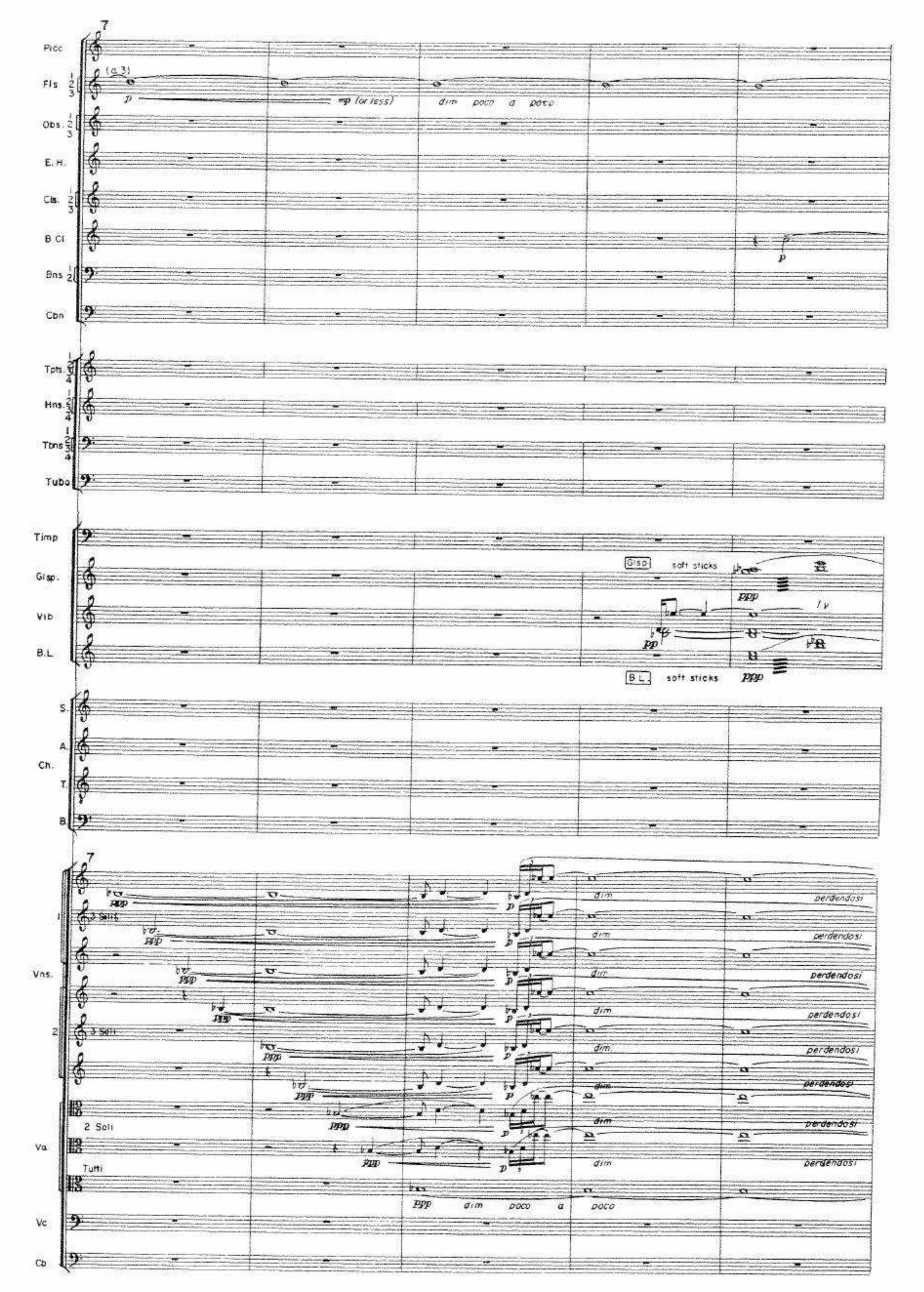
180 (rit.) molto rit. ♩. = ca. 60 — lunga [8 to 10 seconds or even more]

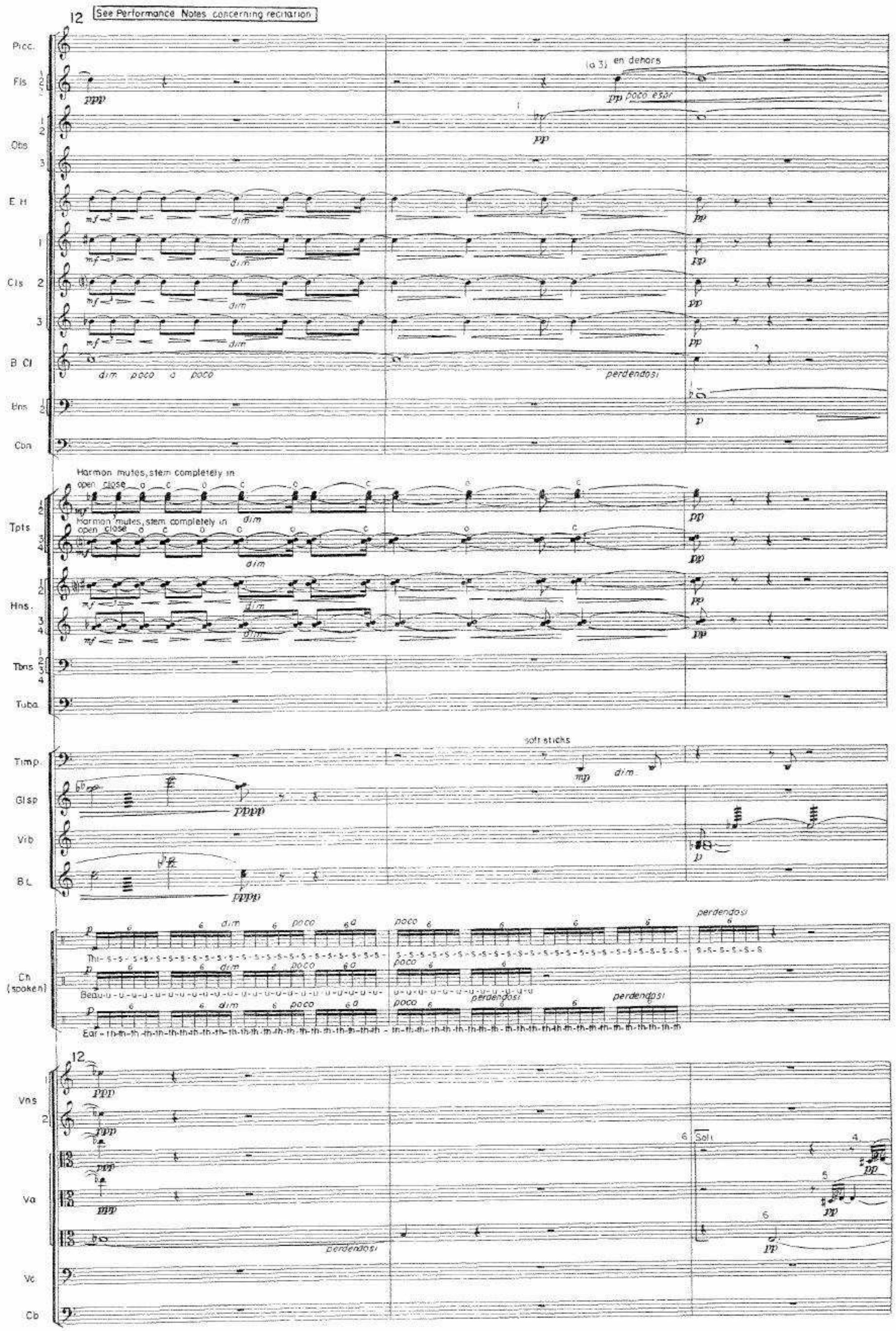
Vns. Va. Vc. Cb.

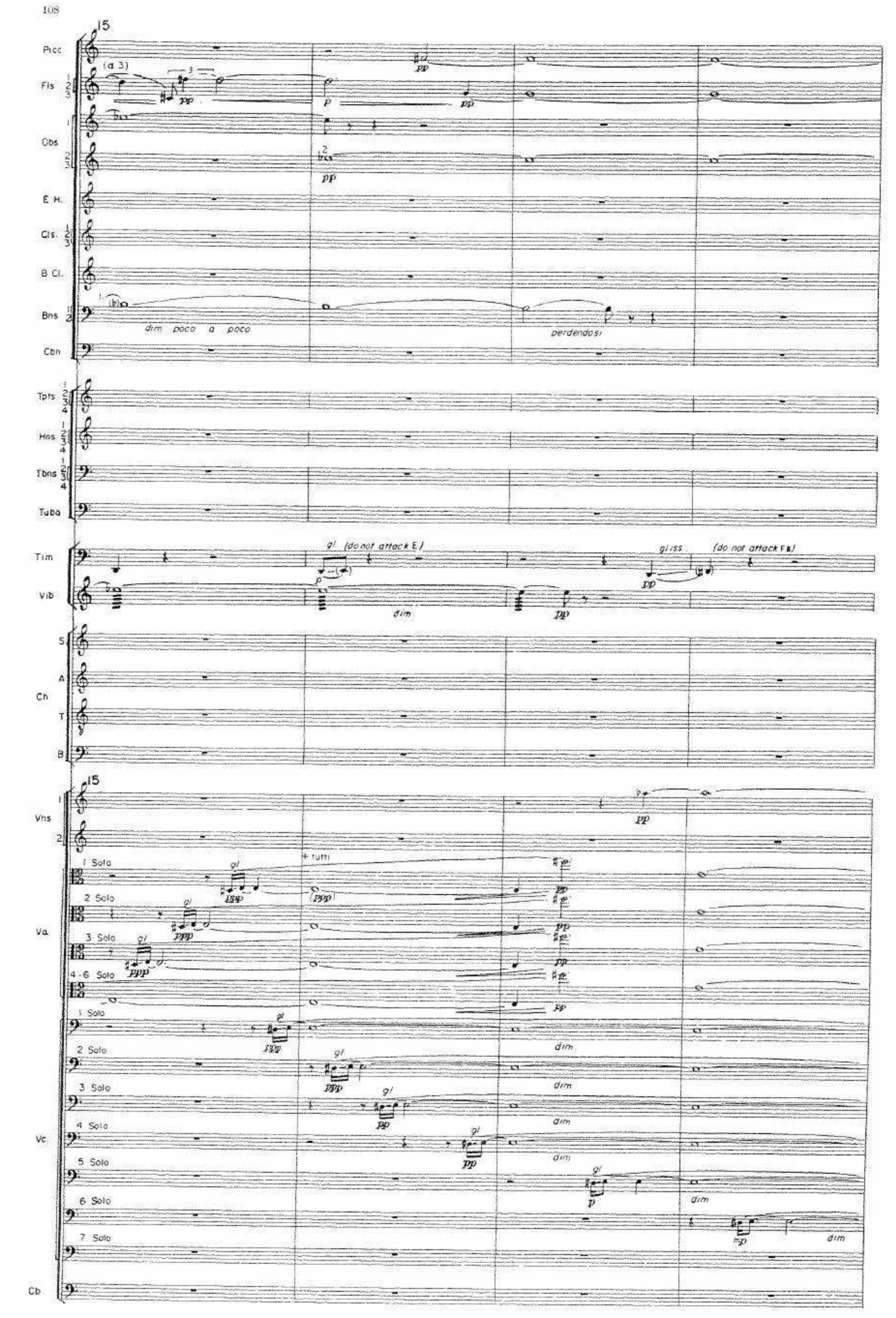
slow down trem progressively — dim — mf

III. Postscript




Picc
Fls
(a 3)
p
mp (or less)
dim poco a poco
Obs.
E. H.
Cls.
B Cl
p
Bns
Cbn
Tpts.
Hns.
Tbns
Tuba
Timp
Glsp.
Glsp
soft sticks
ppp
Vib
pp
B.L.
B.L.
soft sticks
ppp
S.
A.
Ch.
T.
B.
Vns.
3 Soli
ppp
p
dim
perdendosi
2
2 Soli
Va
Tutti
ppp
dim poco a poco
Vc
Cb


12
See Performance Notes concerning recitation
Picc.
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
(a 3) en dehors
pp poco espr
perdendosi
Harmon mutes, stem completely in
open close
Tpts
Hns.
Tbns
Tuba
soft sticks
Timp.
Glsp
Vib
B L
Ch (spoken)
Thi-s-s-s


15
Picc
Fls
Obs
E. H.
Cls.
B Cl.
Bns
Cbn
(a 3)
pp
p
(b)
dim poco a poco
perdendosi
Tpts
Hns
Tbns
Tuba
Tim
Vib
gl (do not attack E)
gliss (do not attack F♯)
dim
Ch
S
A
T
B
Vns
Va
Vc
Cb
1 Solo
2 Solo
3 Solo
4 - 6 Solo
4 tutti
5 Solo
6 Solo
7 Solo
ppp
mp

19

Picc.

Fls

Obs

E H

Cls

B Cl

Bns
Cbn

(a 3)

ppp

mf dim

p

pp

ppp

mp

ppp

p

ppp

ff

p dim poco a poco

perdendosi

Tpts

Harmon mutes, stem off

open close

mf

Harmon mutes, stem off

open close

mf

Hrns

St mutes

mf

St mutes

mf

Tbns

4 mute

mp

Tuba

mute

mp

Timp

coperti

p sempre

Ch

Glsp

Ch

p

Glsp

dim poco a poco

Vib

Motor on slow speed

p Ped

Ped

B L

B L

p

dim poco a poco

S

A

Ch

T

B

19

Vns

p

dim poco a poco

sul pont

Va

div a 2

perdendosi

sul pont

p

perdendosi

p

sul pont

Vc

+ tutti (dim)

sul pont

p

mf dim

(p)

pizz

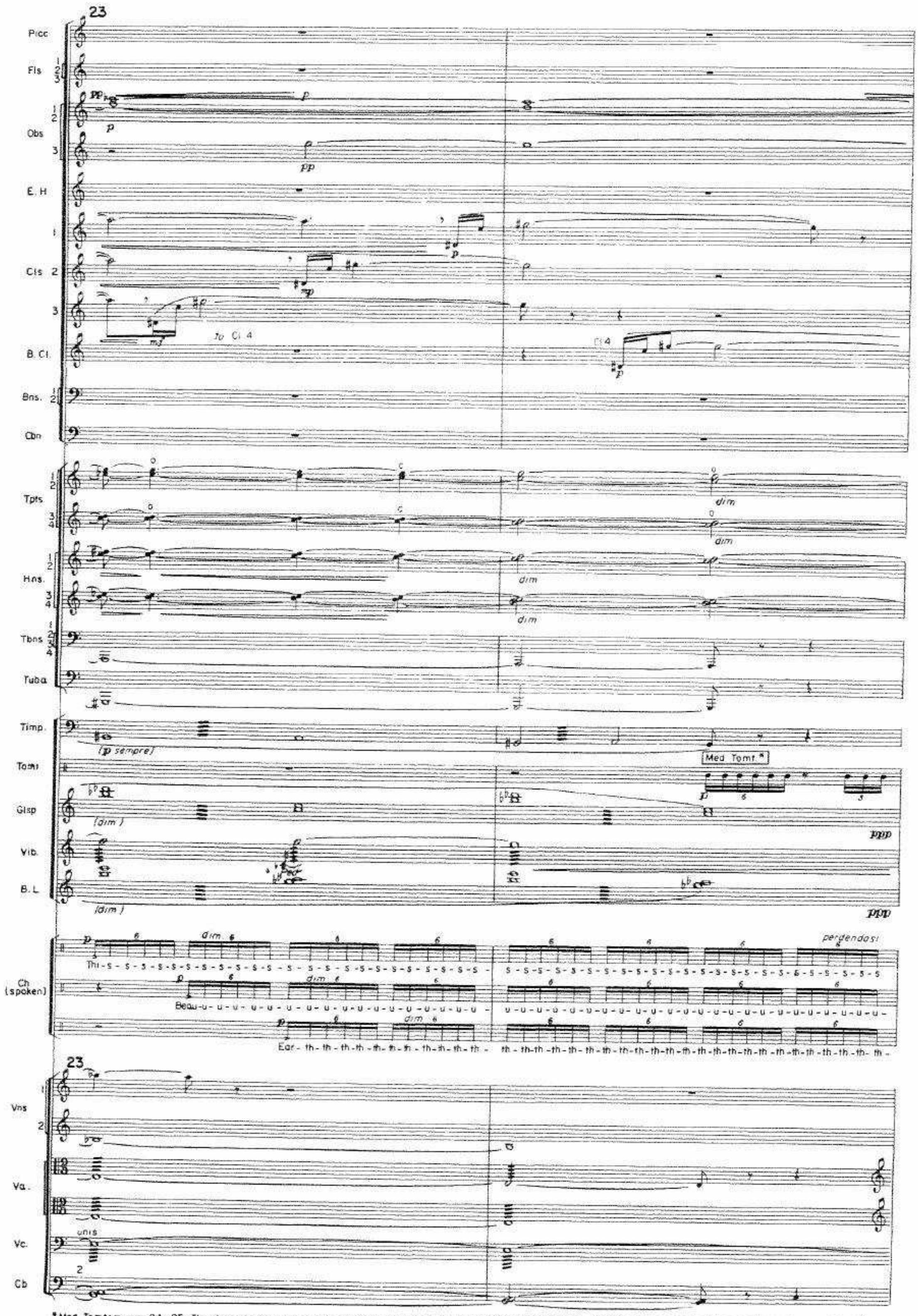
p

(arco)

Cb

div. a 2

p


23
Picc
Fls
Obs
E. H
Cls
B. Cl.
to Cl. 4
Cl. 4
Bns.
Cbn
Tpts
dim
Hns.
Tbns
Tuba
Timp.
(p sempre)
Toms
Med. Tomt.*
Glsp
(dim.)
Vib.
B. L.
Ch (spoken)
Thi-s - s - s -

25 *

Picc.

Fls 1 2 3

Obs 1 2 3

E.H

Cls 1 2 3 4

Bns 1 2
Cbn

Tpts. 1 2 3 4

Hns 1 2 3 4

Tbns
Tuba

Tomt.

Vib

Ch (spoken)

Vns I 1 st 2 st 3 st 4 st 5 st 6 st

Vns 2 1 st 2 st 3 st 4 st

Vla. 1 st 2 st 3 st

Vc
Cb

Solo p dim poco a poco cresc poco a poco perdendosi repeat as many times as necessary u-u-u-u-u-u th-th-th-

27 — lunga 2-3 seconds — 28

Picc, Fls, Obs, E.H., Cls, Cl., Bns, Cbn, Tpts, Hns, Tbns, Tuba, Timp, Tomt., Glsp., Vib, L.Gong, B.L., S, A, Ch. T, B, Vns., Va., Vc., Cb.

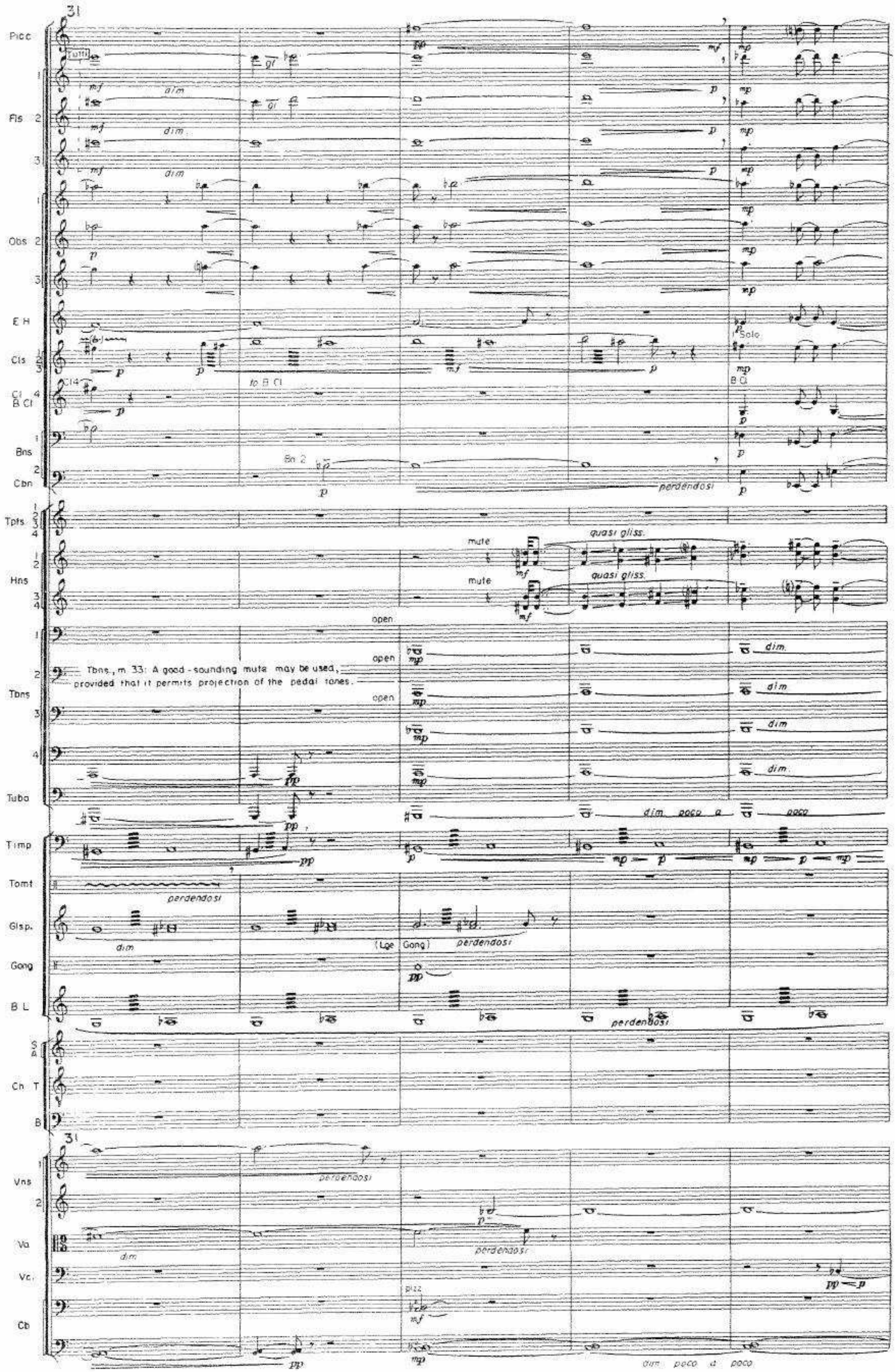
CONDUCTOR Wait for completion of all flutes, piccolo and strings, observe fermata for about 2-3 seconds, then proceed to measure 28

(mp cresc) — p cresc — (mp) — p cresc — pp cresc — mp dim poco a poco — pp — (mf) — (mf) — perdendosi

1 Solo Harmon mute, stem off — mp — pp

6 dim poco a poco — medium sticks — * (Ped off) — Lge Gong — B.L. medium sticks

p espr — mp — pizz. — arco — mf


31
Picc
Fls
Obs
E H
Cls
Cl
B Cl
Bns
Cbn
Tpts
Hns
Tbns
Tuba
Timp
Tomt
Glsp.
Gong
B L
S
A
Ch T
B
Vns
Va
Vc.
Cb
tutti
dim
to B Cl
Solo
B Cl
perdendosi
mute
quasi gliss.
open
Tbns., m. 33: A good-sounding mute may be used, provided that it permits projection of the pedal tones.
dim poco a poco
(Lge Gong)
pizz

36

Picc

Fls 1 2 3

Obs 1 2 3

E H

Cls 1 2 3

B Cl

Bns 1 2

Cbn

Tpts 1 2 3 4

Hns 1 2 3 4

Tbns. 1 2 3 4

perdendosi

perdendosi

perdendosi

Tuba

perdendosi

Timp

p *mp* *pp*

Tamb

Med. Tomt.*

p

Ch

to Chimes

Vib

to Vib

B L

to Mar

perdendosi

Ch. (spoken)

p

This - s - s - s

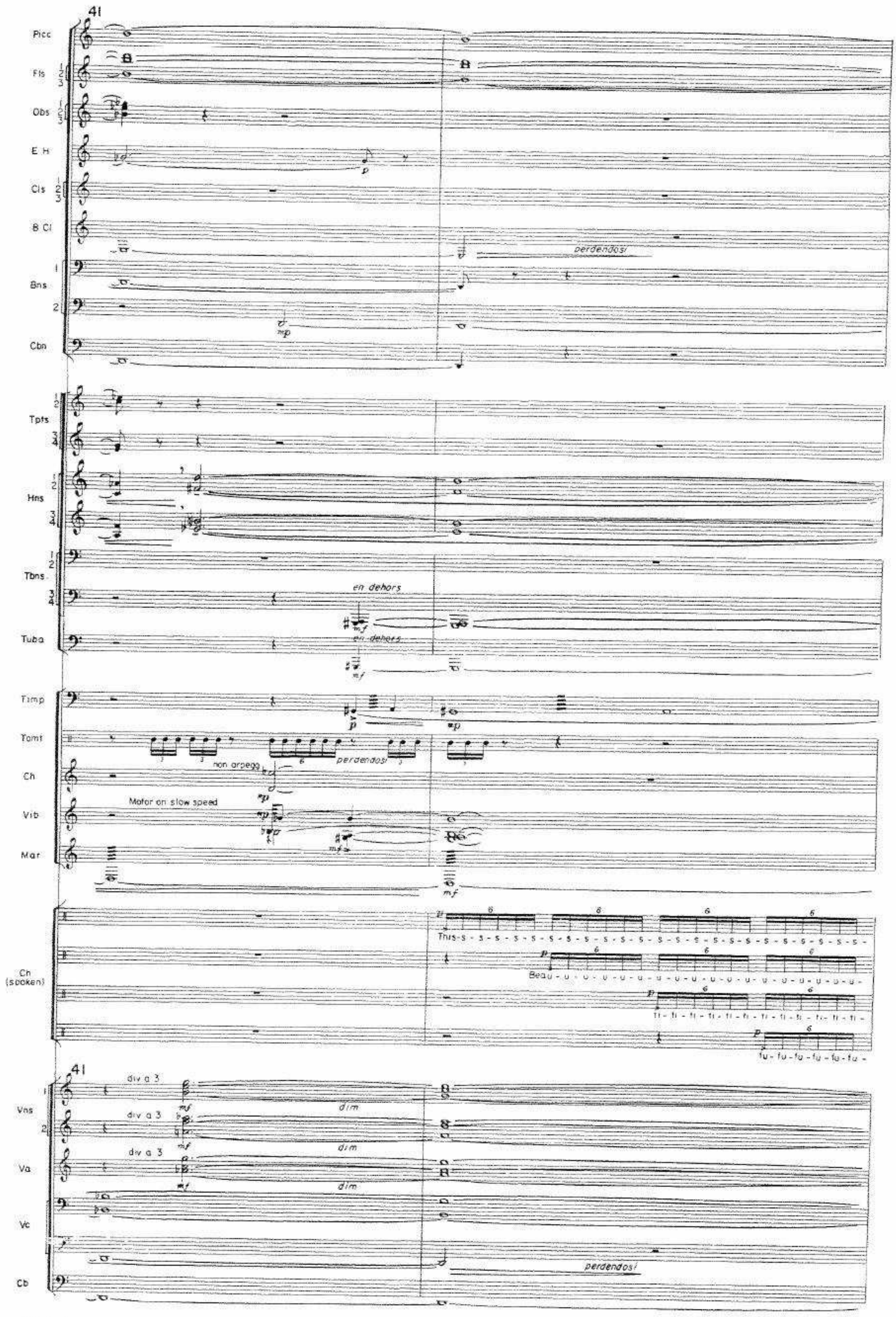
38

Picc.
Fls
Obs
E.H
Cls.
B Cl
Bns
Cbn
Tpts.
Hns
Tbns
Tuba
Tomt
Ch
Vib
Mar
Ch (spoken)
Vns
Va
Vc.
Cb

mp
I.Solo
dim
p cresc
cresc
Cup mute
perdendosi
(mute)
mf brassy
mf
Mar
p
perdendosi
div a 3
unis
dim
mp
cresc

38

AMP-7312


41
Picc
Fls
Obs
E H
Cls
B Cl
Bns
Cbn
perdendosi
mp
Tpts
Hns
Tbns
Tuba
en dehors
mf
Timp
p
Tomt
non arpegg
Ch
Vib
Mar
Motor on slow speed
Ch (spoken)
Thus-s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s -
Beau - u - u - u - u - u - u - u - u - u - u - u - u - u - u - u - u -
ti - ti - ti - ti - ti - ti - ti - ti - ti - ti - ti - ti -
fu - fu - fu - fu - fu - fu -
41
div a 3
Vns
dim
Va
Vc
Cb
perdendosi

43

Picc

Fls 1 2 3

Obs 1 2 3

E.H

Cls 1 2 3

B.Cl

Bns. 1 2

Cbn

Tpts 1 2 3 4

(Cup mute) Soli

(Cup mute) Soli

Hrns 1 2 3 4

Harmon mute, stem in Soli

1 2

Harmon mute, stem in Solo

Tbns 3

Harmon mute, stem in Solo

4

Tuba

perdendosi

Timp

dim

Tomt
Ch.
Vib

Mar

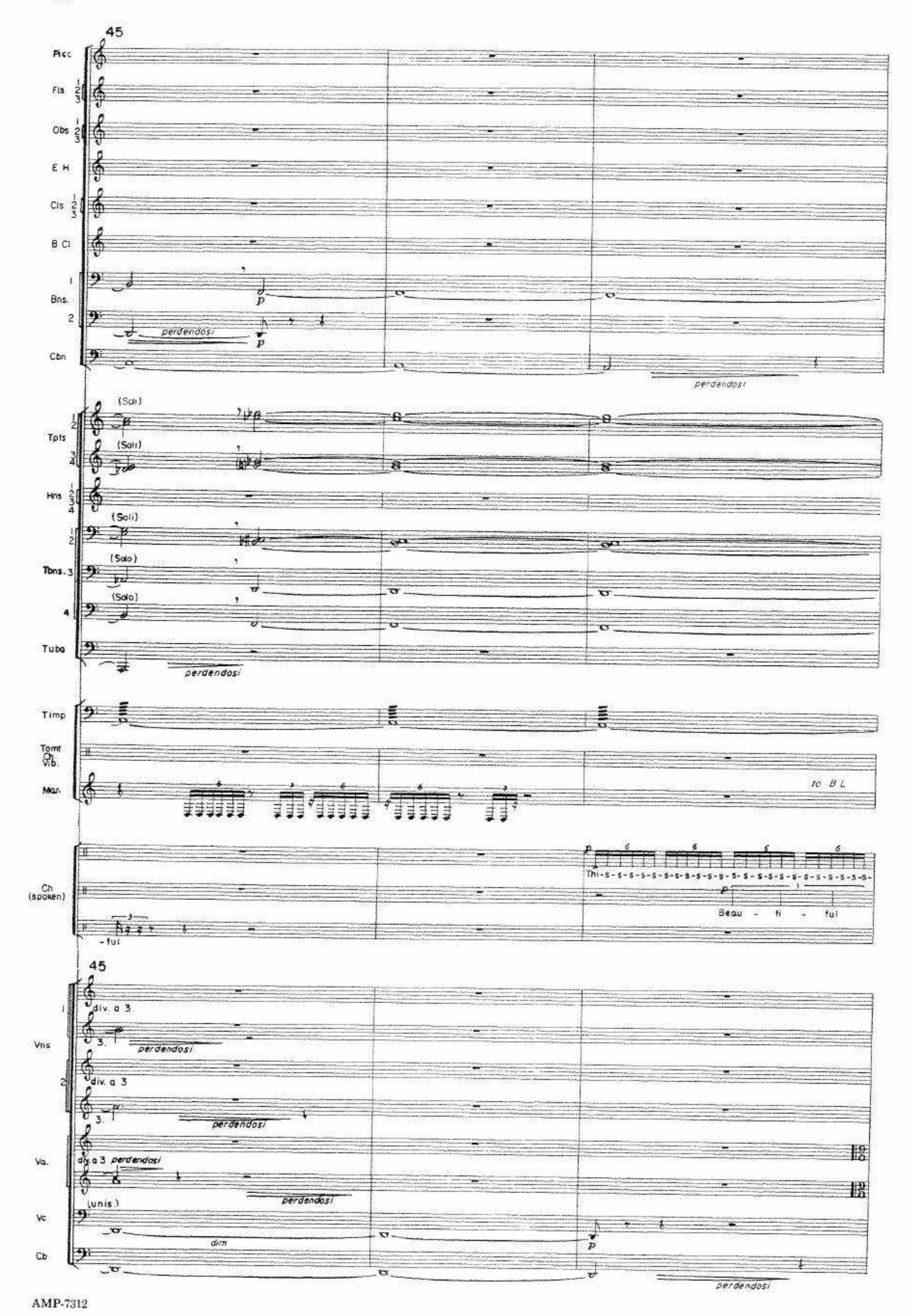
dim

perdendosi

perdendosi

Ch.
(spoken)

Ear - th - th - th


45
Picc
Fls
Obs
E H
Cls
B Cl
Bns.
Cbn
perdendosi
(Soli)
Tpts
Hns
(Soli)
(Solo)
Tbns.
(Solo)
Tuba
perdendosi
Timp
Tomt
Ch.
Vib.
Mar.
to B L
Ch
(spoken)
Thi-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-s-
Beau - ti - ful
-ful
45
div. a 3
Vns
perdendosi
div. a 3
perdendosi
Va.
div. a 3 perdendosi
perdendosi
(unis.)
Vc
dim
Cb
perdendosi

48

Picc.

Fls 1 2 3

Obs 1 2 3

E.H.

Cls 1 2 3

B Cl

Bns. 1 2

dim

Cbn

(Solo)

Tpts 1 2 3 4

(Solo) dim

dim

(Solo)

dim

(Solo)

dim

perdendosi

Hns 1 2 3 4

(Solo)

Tbns 1 2 3

(Solo) dim

(Solo) dim

dim

dim

Tuba

perdendosi

Timp.

Tomt

Lge Tomt

p

Ch Vib B.L.

perdendosi

Ch (spoken)

- s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s - s

Ear - th

p

Ear - th - th - th

50

Picc.

Fls 1 2 3

Solo

ppp simply

Obs 1 2 3

E H

Cls 1 2 3

B Cl

Bns 1 2

Cbn

(Solo)

(Solo) perdendosi

Tpts 2

(Solo) perdendosi

3

(Solo) perdendosi

4

Hns 1 2 3 4

Tbns 1 2

3 4

Tuba

Timp

Tom t

(p sempre)

Ch

Glsp

Vib

B L

Ch

Glsp

B L

to Xyl

S

A

Ch

T

B

50

Vns 1

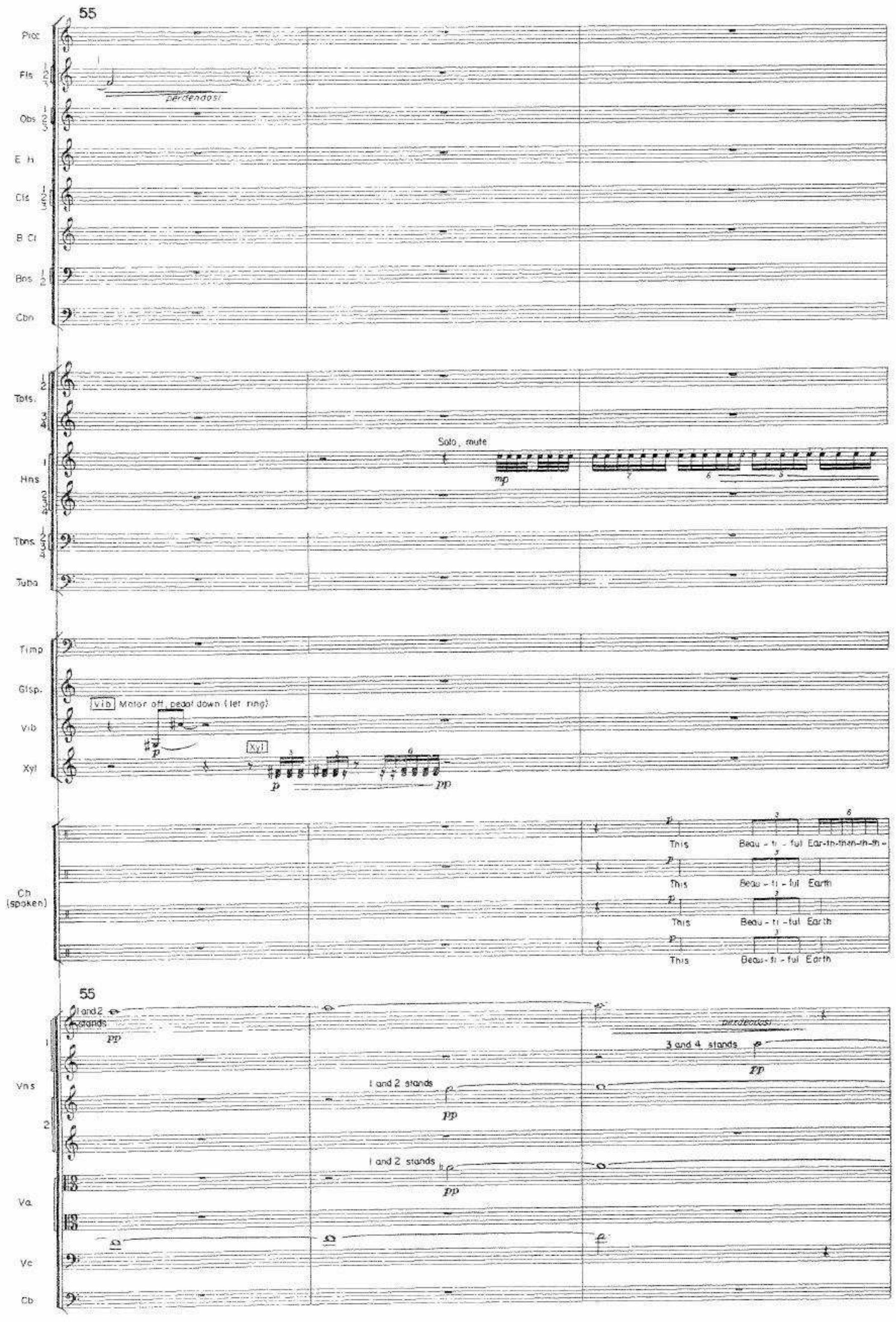
2

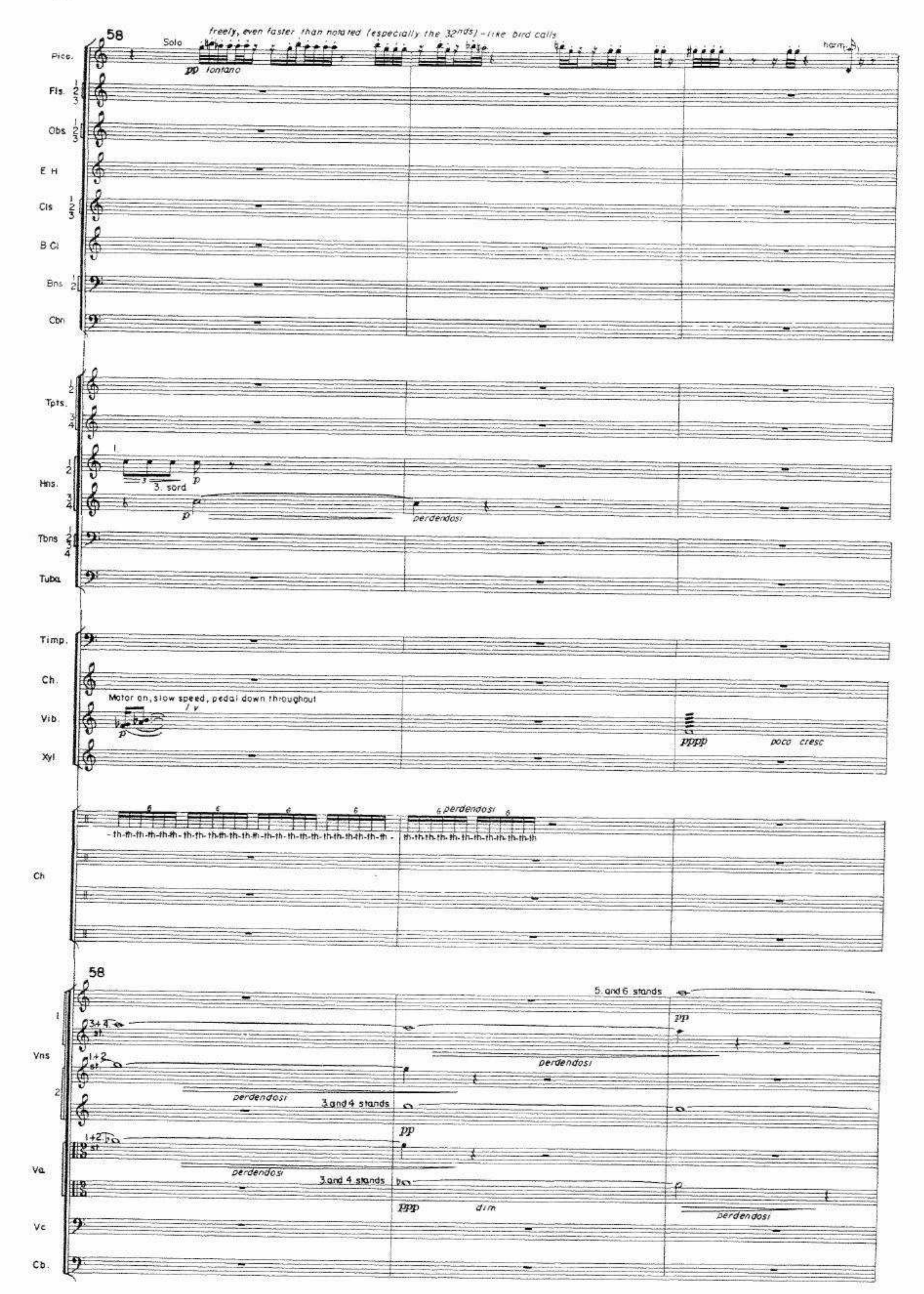
Va

Vc

half (inside)

Cb


55
Picc
Fls
Obs
E h
Cls
B Cl
Bns
Cbn
Tpts.
Hns
Tbns.
Tuba
Timp
Glsp.
Vib
Xyl
Ch (spoken)
55
Vns
Va
Vc
Cb
rallentando
Solo, mute
mp
Vib Motor off, pedal down (let ring)
Xyl
p
pp
This
Beau - ti - ful Ear-th-than-th-th-
This
Beau - ti - ful Earth
This
Beau - ti - ful Earth
This
Beau - ti - ful Earth
1 and 2 stands
3 and 4 stands
1 and 2 stands
1 and 2 stands


58
Solo
freely, even faster than notated (especially the 32nds) - like bird calls
pp lontano
harm.
Picc.
Fls.
Obs.
E.H.
Cls.
B.Cl.
Bns.
Cbn.
Tpts.
Hns.
3. sord.
p
perdendosi
Tbns.
Tuba
Timp.
Ch.
Motor on, slow speed, pedal down throughout
Vib.
Xyl.
pppp
poco cresc
Ch
perdendosi
58
5. and 6. stands
pp
Vns.
perdendosi
3 and 4 stands
Va.
ppp
dim
Vc.
Cb.

61

Picc

Fls. 1 2 3

Obs 1 2 3

E. H.

Cls 1 2 3

B. Cl.

Bns 1 2

Cbn

* (fast to slow, gradually, ad lib.)

Solo

mp smorz.

Tpts 1 2 3 4

Hns. 1 2 3 4

Tbns 1 2 3 4

Tuba

Timp

Ch

Glsp

Vib

Xyl

pp

mp

Ch

lv

ppp

Glsp

lv

p

lv.

(poco cresc)

p

Xyl

pp

S

A

Ch

T

B.

Solo

Beau - ti - ful

Earth

61

Vns. 1 2

5+6 st.

perdendosi

last 3 stands

pp

3+4 st.

perdendosi

Va

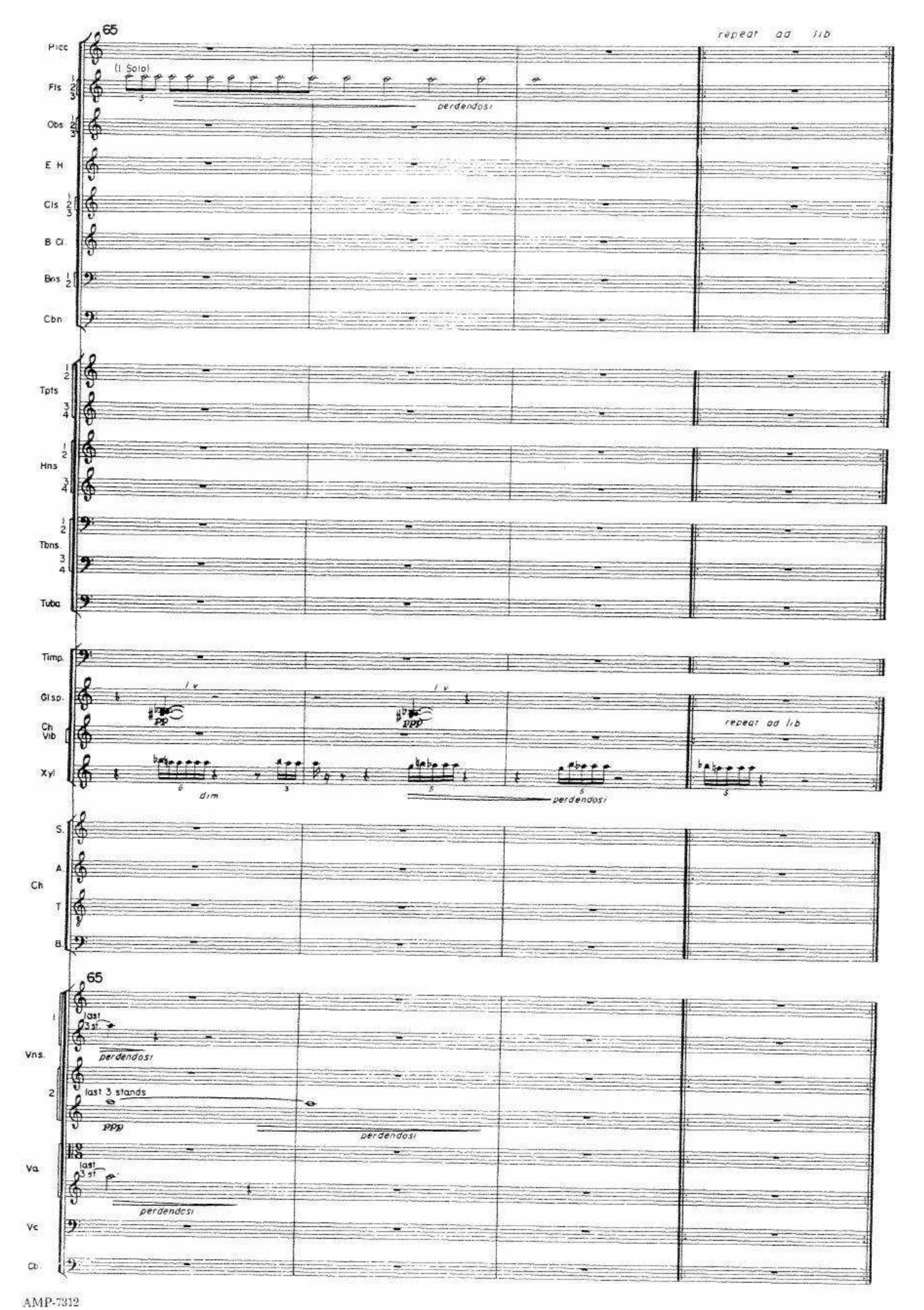
last 3 stands

ppp

Vc

Cb.

* Solo Flute, m 64 to end This notation indicates lip interruptions of an excessive velocity of air, fast at the beginning, then slowing down more and more toward the end


65
repeat ad lib
Picc
(1 Solo)
Fls
perdendosi
Obs
E H
Cls
B Cl.
Bns
Cbn
Tpts
Hns
Tbns.
Tuba
Timp.
Glsp.
Ch Vib
repeat ad lib
Xyl
dim
perdendosi
S.
A.
Ch
T.
B.
65
last 3 st.
Vns.
perdendosi
last 3 stands
pp
perdendosi
Va.
last 3 st.
perdendosi
Vc
Cb.