

David Maslanka

A Child's Garden of Dreams

for Symphonic Wind Ensemble

Large score and parts available on rental

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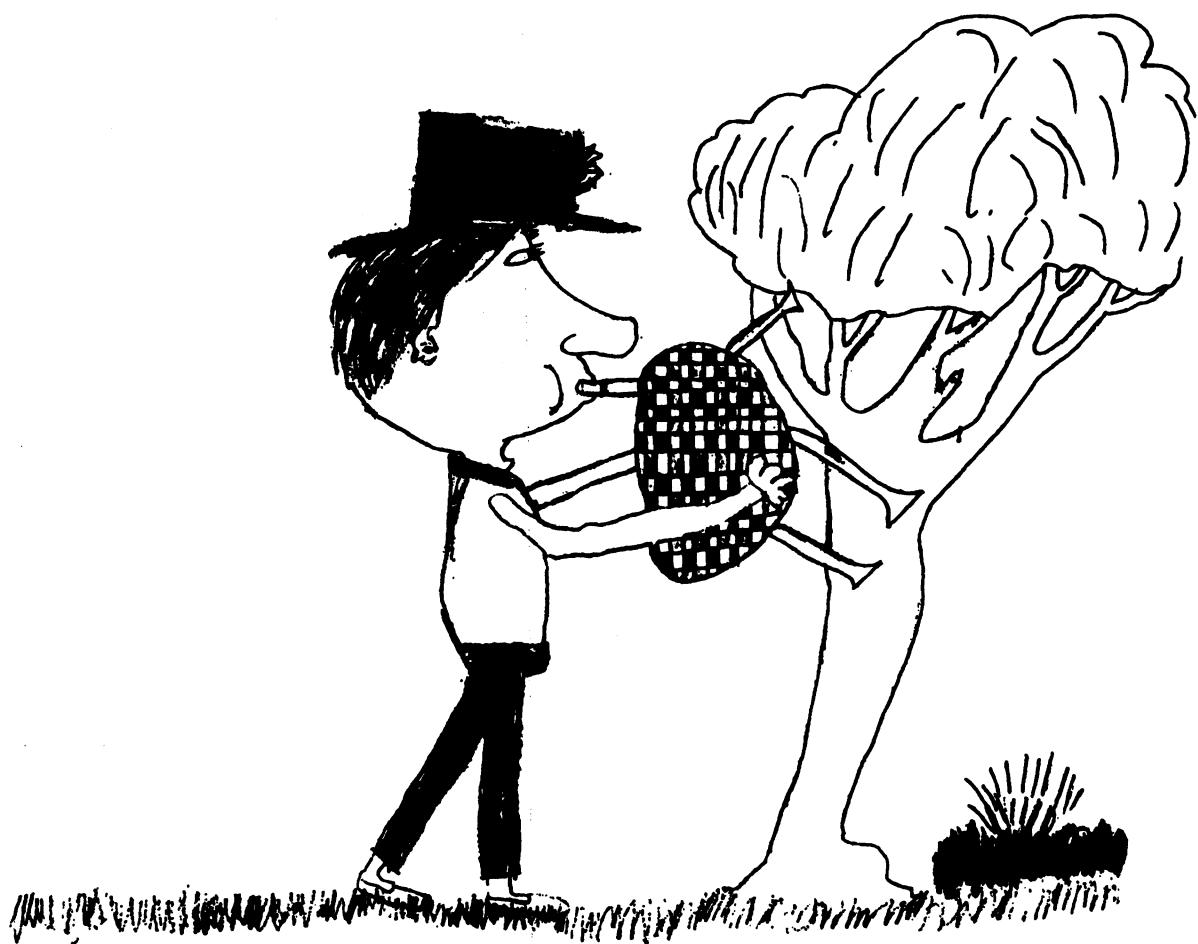
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Child's Garden of Dreams



By
David Maslanka

Original cover drawing by Stephen Maslanka.

A Child's Garden of Dreams was commissioned by, and is dedicated to John P. Paynter and Marietta Paynter and the Northwestern University Symphonic Wind Ensemble.

The first performance was given on February 26, 1982 in Pick-Staiger Hall, Northwestern University, Evanston, IL, John P. Paynter conductor.

Composer's Note

The following is from *Man and His Symbols** by Carl Jung:

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father. . . . In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time . . .' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them . . . The little girl died of an infectious disease about a year after that Christmas . . . The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations . . . The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection — the transformation of death into eternal life."

I have selected five of the twelve dreams as motifs for the movements of this composition:

- No. 1 *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*
- No. 2 *A drunken woman falls into the water and comes out renewed and sober.*
- No. 3 *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*
- No. 4 *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.*
- No. 5 *An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.*

* Carl G. Jung, *Man and His Symbols*, © 1964 by J.G. Ferguson Publishing Company.

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Instrumentation

SYMPHONIC WIND ENSEMBLE

| | |
|---------------------------|-------------------------------------------------------------------------------|
| 2 Piccolos | Contrabassoon |
| 3 Flutes | 4 Horns in F |
| 3 Oboes | 3 Trumpets in Bb |
| Clarinet in Eb | (optional C or Eb Trumpets in measures 78-106 of the <i>1st movement</i>) |
| 3 Clarinets in Bb | 3 Trombones (Tbn. 3:Bass) |
| Bass Clarinet in Bb | Tuba |
| Contrabass Clarinet in Bb | Harp |
| 2 Alto Saxophones in Eb | Piano |
| Tenor Saxophone in Bb | Electric Organ |
| Baritone Saxophone in Eb | |
| 3 Bassoons | |

PERCUSSION

| | |
|------------------------------------------|----------------------------------------------------|
| 1. Marimba | 2. Vibraphone |
| Xylophone | Marimba |
| Vibraphone | <i>3rd movement</i> |
| Glockenspiel (Orchestra Bells) | Med. Bongo |
| <i>3rd movement</i> | Med., Lg. Tom-toms |
| Sm., Med. Bongos | Tenor Drum |
| Sm., Med. Lg. Tom-toms | 2 Temple Blocks |
| Sm. Temple Block | |
| Sm., Lg. Wood Blocks | |
| 3. Snare Drum | 4. Anvil |
| Antique Cymbals (C , C , D) | 4 Sm. Suspended Cymbals |
| Glockenspiel (Orchestra Bells) | (see <i>4th movement</i> , measure 48) |
| Slide Whistle (tin penny whistle) | 4 Sm. Gongs (see <i>5th movement</i> , measure 59) |
| Lg. Suspended Cymbal (cello or bass bow) | Lg. Suspended Cymbal |
| Sm. Wood Block | Sm. Suspended Cymbal |
| <i>3rd movement</i> | Sizzle Cymbal |
| Sm., Med., Lg. Tom-toms | Hi-Hat Cymbal Snare Drum |
| Tenor Drum | Tambourine Lg. Tom-tom |
| Bass Drum | Lg. Temple Block Tenor Drum |
| Sm., Med., Lg. Temple Blocks | |
| 5. Crash Cymbals | 6. Tam Tam |
| Anvil | Lg. Suspended Cymbal |
| Xylophone/Vibraphone | Hi-Hat Cymbal |
| Lg. Triangle | Sm. Gong |
| Lg. Temple Block (Perc. 2's Tom-tom Set) | Sm. Bongo |
| Tam Tam | Sm. Tom-tom |
| | Wood Block |
| | Ratchet |

(*4th movement*: 2 crystal wine glasses  taped to wooden table)

With the exception of the drum groups in the 3rd movement, instruments duplicated in this listing of the parts are shared. For instance, only one Vibraphone, one Marimba, one Glockenspiel, etc., are needed.

The score is in C. Note, however, the usual octave transpositions for
Piccolo, Contrabassoon, Xylophone and Glockenspiel.

A Child's Garden of Dreams

for Symphonic Wind Ensemble

DAVID MASLANKA

No. 1

*There is a desert on the moon where the dreamer sinks
so deeply into the ground that she reaches hell.*

Picc. 1,2

Fp. 1,2

3

1,2

00.

3

Eb Cl.

1,2

Bb Cl.

all = sneak a breath as needed

3

B. Cl.

C.B.C. 1

Bsn.

1,2

3

C.Bsn.

All. 1,2

sneak a breath as needed

Tbn.

Bsn.

Hn.

1,2

all = sneak a breath as needed

3,4

Tpt.

1,2

3

Tbn.

1,2

3

Tuba

Hp.

Pho.

Perc.

1

2

pp
tibe

imp
pear sempre

mp

mp

mp

mp

mp

mp

mp

(p)

10. 11. 12. 13.

| | | | |
|-----------|----------|----------------------|-------------|
| Picc. 1,2 | | | |
| Fl. 1,2 | | | |
| 3 | | | |
| Oboe 1,2 | | | |
| 3 | | | |
| E♭ Cl. | | | |
| B♭ 1,2 | <i>p</i> | <i>p</i> | <i>p</i> |
| 3 | <i>p</i> | <i>p</i> | <i>p</i> |
| B♭ Cl. | | | |
| C.B♭. Cl. | | | |
| B♭sn. 1,2 | | <i>f</i> | <i>f</i> |
| 3 | | <i>f</i> | <i>f</i> |
| C.B♭sn. | | <i>f</i> | <i>f</i> |
| A.Ct. 1,2 | <i>p</i> | <i>p</i> | <i>p</i> |
| Tbn. | | <i>f</i> | <i>f</i> |
| Bass. | | <i>f</i> | <i>f</i> |
| Hn. 1,2 | <i>p</i> | <i>p</i> | <i>p</i> |
| 3,4 | <i>p</i> | <i>p</i> | <i>p</i> |
| Tpt. 1,2 | <i>p</i> | <i>p</i> | <i>p</i> |
| 3 | <i>p</i> | <i>p</i> | <i>p</i> |
| Tbn. 1,2 | <i>p</i> | <i>p</i> | <i>p</i> |
| 3 | <i>p</i> | <i>p</i> | <i>p</i> |
| Tuba. | | <i>mf</i> (blend in) | <i>p</i> |
| Hp. | | | |
| Pno. | | | |
| Mar. | <i>p</i> | <i>p</i> | <i>f</i> |
| Perc. | <i>p</i> | <i>p</i> | <i>p</i> |
| Vibe 2 | | <i>p</i> | <i>dim.</i> |

| | 18. | 19. | 20. | 21. |
|-------------|-----|------|---------|-----|
| Picc. 1,2 | ff | | | |
| Fl. 1,2 | ff | | | |
| 3 | ff | | | |
| ob. 1,2 | ff | | | |
| 3 | ff | | | |
| Eb. Cl. | ff | | | |
| Bb Cl. 1,2 | ff | poco | ff poco | ff |
| 3 | ff | ff | ff | ff |
| B. Cl. | ff | ff | ff | ff |
| C. B. Cl. | ff | fade | ff | ff |
| Bsn. 1,2 | ff | fade | ff | ff |
| 3 | ff | fade | ff | ff |
| C. Bsn. | ff | fade | ff | ff |
| Acl. 1,2 | ff | poco | poco | ff |
| Tbn. | ff | poco | ff | ff |
| Bsn. | ff | fade | ff | ff |
| Hn. 1,2 | ff | poco | ff | #f |
| 3,4 | ff | ff | poco | #f |
| Tpt. 1,2 | ff | | | |
| 3 | ff | | | |
| Tbn. 1,2 | ff | | | |
| 3 | ff | fade | ff | ff |
| Tba. | ff | | | |
| Hp. | ff | | | |
| Pno. | ff | | | |
| Mov. | ff | | ff | ff |
| Perc. vib 2 | ff | | p | ff |

Picc. 1.2

Fp. 1.2

Ob. 1.2

S6 Cl.

B6 T.2

p. pause.

(1. P. pause.)

B.C. cl.

C.B.C. cl.

Bsn. 1.2

3

C.Bsn.

ACT 1.2

p. pause.)

Tenor

Bass

Hn. 1.2

(P. pause.)

3.4

Tpt. 1.2

3

Tbn. 1.2

3

Tba.

Hp.

Pno.

(Ped.) ---

Mart.

perc.

22. 23. 24. 25.

30.

Picc. 1,2

Fp. 1,2

3

Ob. 1,2

3

Eb Cl.

(os.)

Bb 1,2

3

B cl.

C B cl.

Bsn. 1,2

3

C Bsn.

Act 1,2

Tbn.

Bari.

Hn. 1,2

3,4

Tpt. 1,2

3

Tbn. 1,2

2

Tbd.

Hp.

f

Pno.

Marr.

Vibra.

Perc.

mf cresc.

f

ff

37. 38. 39.

Picc. 1,2

Fl. 1,2

3

T. 1,2

3

Eb cl.

Bb 1,2

3

B.c.

Cb.c.

Bsn. 1,2

3

CBn.

Alt 1,2

Ten.

Ber.

Hn.

3,9

Tpt 1,2

3

Tb 1,2

3

Tb 2

Hp.

Phv.

(Ped.)

1

Picc. 2

40. 11. 12.

Picc. 1,2

Fl. 1,2

3

ob. 1,2

3

E♭ cl.

B♭ 1,2

3

B. cl.

C. B. cl.

Bsn. 1,2

3

c Psn.

Aer 1,2

Ten.

Bass.

Mn. 1,2

3,4

Tpt. 1,2

3

Tbn. 1,2

3

Tuba

Hp.

Pho.

(Ped.)

Perc. 1

2

40. 11. 12.

P Closc. f ff sub

43.

Picc. 1,2 (1)

Fl. 1,2 (2)

3 (3)

1,2 (4)

3 (5)

E♭ cl. (6)

B♭ 1,2 (7)

3 (8)

B♭ cl. (9)

C. B♭ cl. (10)

B♭sn. 1,2 (11)

3 (12)

C. B♭sn. (13)

A. cl. 1,2 (14)

Tbn. (15)

Bass. (16)

A. hn. 1,2 (17)

3,4 (18)

Tpt. 1,2 (19)

3 (20)

Tbn. 1,2 (21)

3 (22)

Tuba (23)

H. p. (24)

Pno. (25)

(Ped.) (26)

Perc. 1 (27)

2 (28)

mf cresc. *ff*

44.

45.

46.

Picc. 1,2

Fl. 1,2

3

ob. 1,2

3

cl. 1,2

3

bc. 1,2

3

bcl.

cbsn.

bsn. 1,2

3

obsn.

act. 1,2

ten.

bar.

hnr. 1,2

(mfouc.)

3,4

tpt. 1,2

3

tbn. 1,2

3

tb2.

hp.

cresc.

pno. 1,2

(ped.)

1

perc. 2

(ped.)

47.

48.

This page contains two systems of handwritten musical notation, labeled 52- and 53-. The notation is organized into staves for different instruments, each with its name written vertically on the left side. The instruments include:

- Picc. 1,2
- Fp. 1,2
- ob. 1,2
- E6 cl
- B6 1,2
- B3 cl
- CBCl.
- Bsn. 1,2
- CBsn.
- Alt. 1,2
- Ten.
- Perc.
- Hn. 1,2
- 3,4
- Tpt. 1,2
- Tbn. 1,2
- Tb2. 3
- HP
- Pno. (ped.)
- Pno. (ped...) (Sn. Dr.)
- Pno. 1 (Hbd)
- Pno. 2 (ped...)
- Pno. 3 (cresc.) (Anvlt) f
- Pno. 4 (cresc.) (Anvlt) f
- Pno. 5 (cresc.) (Anvlt) f

The notation includes various musical elements such as stems, dashes, and specific dynamic markings like *f*, *p*, *sfp*, and *sfz*. The score shows complex rhythmic patterns and harmonic changes across the staves.

tutti fff

58.

Picc. 1,2

Fl. 1,2
3

Ob. 1,2
3

S. cl.

Bb 1,2
3

B. cl.

C. cl.

Bsn. 1,2
3

Cbsn.

Act. 1,2

Tpt.

Bass.

Hn. 1,2
3,4

Tpt.

Tbn. 1,2
3

Tuba

Hp. 5
4

Pno. sim.
Ped sim.
1 sim.

Perc. 2
(H.H. cym.)
3
4
5
6

Tom Tam

59.

YES

60. 61. 62. 63.

Picc. 1,2 { 3 (solo) - - - 4 b¹ b² b³ 2
Fl. 1,2 { (solo) - - - 4 b¹ b² b³ 4
3 { b¹ b² b³
Ob. 1,2 { 3 { b¹ b² b³ 2
Eb Cl. { (solo) b¹ b² b³ 2
13b 1,2 { 3 { b¹ b² b³ 2
8. Cl. { b¹ b² b³ 2
C.B.C. { b¹ b² b³ 2
Bsn. 1,2 { 3 { b¹ b² b³ 2
c.Bsn. { b¹ b² b³ 2
Act. 1,2 { b¹ b² b³ 2
Ten. { b¹ b² b³ 2
Bar. { b¹ b² b³ 2

Hn. 1,2 { 3 { b¹ b² b³ 2
3,4 { b¹ b² b³ 2
Tpt. 1,2 { 3 { b¹ b² b³ 2
Tbn. { b¹ b² b³ 2
Tbn. { b¹ b² b³ 2
Tuba { b¹ b² b³ 2

Hp. { 3 { b¹ b² b³ 2
4 { b¹ b² b³ 2

Pno. { b¹ b² b³ 2

Met. { b¹ b² b³ 2
Perc. v.6. { 3 { b¹ b² b³ 2
2 { b¹ b² b³ 2
3 { b¹ b² b³ 2
4 { b¹ b² b³ 2
5 { b¹ b² b³ 2
6 { b¹ b² b³ 2

Lg. Sus. Cym. hard mallets
Sm. Triangle (met.) eff. damp.
Bass Drum (met.) eff. damp.

64. 65. 66. 67.

Picc. 1,2

Fl. 1,2

3

Ob. 1,2

3

Sax. 1,2

Bb Cl. 1,2

3

B.C. cl.

C.B.C. cl.

Bsn. 1,2

3

C.Bsn.

Alt. 1,2

Tbn.

Bcl. I

(all: blistering)

Hn. 1,2

3,4

Tpt. 1,2

3

Tbn. 1,2

3

Tuba

cuvire

cuvire

(cuvire) +

(cuvire) b3 off dim ...

b3 off dim ...

st. mute

forced

Hp.

Pno.

Perc. 2.

66. evil, nasty

68.

Picc. 1,2

Fl. 1,2

3

1,2

06.

3

86 cl.

1,2

3

B. cl.

C. B. cl.

Bsn. 1,2

3

C. Bsn.

Alt. 1,2

Ten.

Bar.

Hn. 1,2

3,4

(b) o

Tpt. 1,2

3

Tbn. 1,2

3

Tuba

Hp.

dim.

fade

Pno.

1

dim. poco a poco

Perc. 2

3

dim. poco a poco

69.

70

71.

72. 73. 74. 75.

Picc. 1,2
Fl 1,2
3
Ob. 1,2
3
Eb Cl.
Bb 1,2
3
B.C. Cl.
C.B.C. Cl.
(86) 1,2
Bsn. 1,2
3
Cbsn.
Alt. 1,2
Ten.
Bar.

Hn. 1,2
3,4
TpL
Tbn.
Tba.

Hp.
Phv.

Perc.
Organ

(Mar.)
(Riba)
Perc. 2
3

Detailed description: The score consists of five staves of music. Staff 1 (Piccolo 1,2, Flute 1,2, Oboe 1,2, Eb Clarinet, Bassoon 1,2, C Bassoon, Alto 1,2, Tenor, Bass) uses slurs and grace notes. Staff 2 (Horn 1,2, Trombone 3, Trombone Bass, Tuba, Bass Drum) features sustained notes and dynamic markings. Staff 3 (Trumpet 1,2, Trombone 3, Trombone Bass, Tuba) contains eighth-note patterns. Staff 4 (Drumset 1,2, Vibraphone, Percussion 2, Percussion 3) includes rhythmic patterns and dynamic changes. Measure numbers 72 through 75 are placed above each staff. Various dynamics like forte, piano, and mezzo-forte are indicated throughout the score.

P

Picc. 76. 77. 78. 79.

Fl. 1,2
 3
 1,2
 06.
 3
 E0 Cl.
 Bb 1,2
 3
 B-Cl.
 C-B-Cl.
 Bsa. 1,2
 3
 C-Bsn.
 AGt. 1,2
 Tcn.
 BDZ.
 Hn. 1,2
 3,1
 Tpz. 1,2
 Tch.
 Tuba
 Hp.
 Pno.
 O2g.
 (Mar.)
 1 (Vib.)
 Perc. 2
 3

Measures 76-79 show a complex arrangement for orchestra and percussion. The woodwind section (Flute 1,2; Flute 3; Bassoon 1,2; Bassoon 3; Clarinet C-B-Cl.; Alto Clarinet AGt. 1,2; Trombone Tcn.; Bass Trombone BDZ.; Horn Hn. 1,2; Horn 3,1; Trompete Tpz. 1,2; Trombone Tch.; Tuba; and Bassoon O2g.) play sustained notes and chords. The brass section (Trumpet 1,2; Trumpet 3; Trombone 1; Trombone 2; Trombone 3) play rhythmic patterns. The percussion section (Maracas, Vibraphone, and Timpani) provide rhythmic support. Measure 79 includes a dynamic instruction "f dramatic". A note in measure 77 is marked "optional: Trumpets in C or Eb for this solo passage". Measure 79 has a circled "P" above it.

80.

Picc.

Fl.

ob. 1,2

ob. 3

Sb CL

ob. 1,2

ob. 3

RCL

CBCL

Bsn. 1,2

Bsn. 3

CBSN

Alt. 1,2

Ten.

Ber.

Hn. 1,2

Hn. 3,4

Pt. 1,2

Tbn.

TB2.

Hp.

Pno.

Org.

Perc. 1

Perc. 2

3

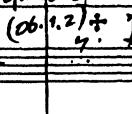
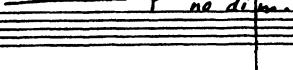
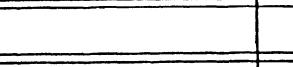
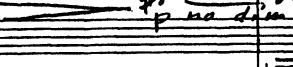
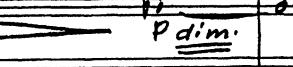
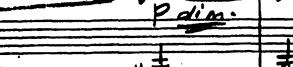
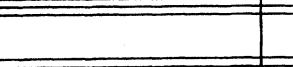
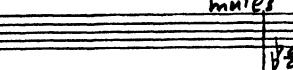
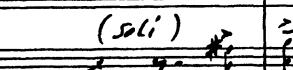
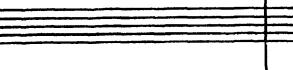
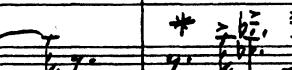
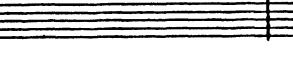
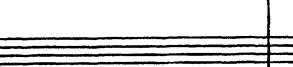
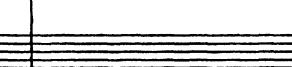
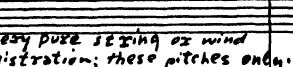
81.

82.

83.

This page contains a handwritten musical score for orchestra. The score is organized into three systems (80, 81, 82) across ten staves. The instruments listed are Picc., Fl., ob. 1,2, ob. 3, Sb CL, ob. 1,2, ob. 3, RCL, CBCL, Bsn. 1,2, Bsn. 3, CBSN, Alt. 1,2, Ten., Ber., Hn. 1,2, Hn. 3,4, Pt. 1,2, Tbn., TB2., Hp., Pno., Org., Perc. 1, and Perc. 2. The score includes dynamic markings like mp sub and mf, and performance instructions like tremolo.

May 2004

| | 84. | 85. | 86. | 87. |
|--------------------|-----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| Picc. 1,2 | | | | |
| Fl. | | | | |
| 3 | | | | |
| 1,2 | | | | |
| ob. 1,2 | | | optional (ob. 1,2) +  | |
| 6. |  no dim. | | | |
| 3 | | | | |
| Eb Cl. | | | | |
| 1,2 | | | | |
| 8b |  p no dim. | | | |
| 3 | | | | |
| B. Cl. | |  absolutely steady | | |
| C.B.C. Cl. | |  p dim. |  PPP! absolutely steady | |
| Bsn. 1,2 |  p dim. | | | |
| 3 |  p no dim. | | | |
| C.Bsn. | | | | |
| ACT 1,2 | | | | |
| Tbn. | | | | |
| B. Tbn. | | | | |
| mutes | | | | |
| Hn. 1,2 | | | | |
| 3,4 | |  PPP! absolutely steady | | |
| Tpt. 1,2 (concb's) | |  (sol.) | | |
| Tpt. 3 (8b) | |  | |  Tpt. 3 (8b) ... (ff) |
| Tba. | | | | |
| Hp. | | | | |
| Pno. | | | | |
| Org. | |  very pure setting or wind registration; these pitches only. (no vib.) | |  |
| Perc. 1 | |  |  PPP |  |
| Perc. 2 | |  |  fade |  |
| Perc. 3 | | | | |

- * copy both parts in Tpt. 1 part. If oboes are used instead of Tpt. 1 in this passage, then Tpt. 1 plays lower Tpt. line.
- + Ob. 1, 2nd & B cl. may be used instead of Tpt. 1

88.

Picc. 1.2 Fl. 3
ob. 1.2 3
2b cl.
Bb 1.2 3
sneak breath if needed
B cl.
C B cl.
(b) Bb sneek breath if needed
Bsn. 1.2 3
C Bsn.
Alt. 1.2
Ten.
Ber.
sneak breath if needed

Hn. 1.2 3.4
Tpt. 1.2 3
Tbs.
Hr.
Pno.
Org.
Perz. 1 Vibes m. off firm mallets
2 Bongos w/ P (ped.)
3 rattan sticks

89.

mp

90.

sneak
snatch
snatch
snatch
snatch
snatch
snatch
ped.
ped.
mp ped.
xyl. p
p
PPP cresc. poco a poco

91.

Picc.

1,2 Fl.

3

1,2 Ob.

3

Eb Cl.

1,2 Bb Cl.

3

C Bb Cl.

Bsn.

3

C Bb m.

ACT 1,2

Ten.

Bass.

Hn.

3,4

Tpt. 1,2

Tbn.

Tba

Hp.

Pno.

(ped.) pnf Ped. . . .

mf Ped. . . .

Org

1 Perc. 2

mp (l.v.) (P)

mf (P)

mp (cresc.)

92.

93.

6 P dim. poco a poco
sm. wd. Bb k P

✓

94. 95. 96.

Picc.

Ft. 1.2
3

Oboe 1.2
3

Eb.Clt.

Bb 1.2
3

B.Clt.
snatch

C.Bcl.
snatch (ppp)

Bsn. 1.2
3

Cbsn.

Alt. 1.2

Ten.

Bass.

Hnr. 1.2
3,4

Tpt. 1.2 (C or Eb)
Tbn.

Tbc

Hp.

Pno. mp Ped... p Ped... tp Ped ppp Ped...

Org.

Perc. 1
(dim.)
3
6
Lg.m. bfl

101. 102. 103. 104. 105.

Picc. 1,2
Fl.
3
1,2
06.
3
Eb cl.
1,2
Bb 1,2
3
B.c.
C8 cl.
1,2
Bsn.
3
C Bsn.
ACT. 1,2
Ten.
Bass.
Hn. 7,2
3,4
Tpt.
Tbn.
Tbo.
Hp.
Pno.
Org.
Prc. 2
3

duration: ca 4:45

No. 2

A drunken woman falls into the water and comes out renewed and sober.

.... Black is the color . . .

1. dec52 2. 3. 4. 5. 6.

Picc. 1,2 { 2 pp fragile, transparent

Fl. 1,2 { Fls. 2 & 3 TACET

3

1,2 { 1. 2. mp 3. ob. 2 & 3 TACET

Eb Cl. { 1.

Bb 1,2 { 2. p 3.

B. Cl. {

C Bcl. {

1,2 { Bsn. 2 & 3 TACET

C. Bsn. { C. Bsn. TACET

ACT. 1,2 { Ht. Sax 1 & 2 TACET

Ten. {

Bay. { Bay. Sp. TACET

1,2 { mute 2. pp 3. 4. ppp

Hn. {

Tpt. { Tpt. 2 & 3 TACET

3

1,2 {

Tbn. { Tbn. 3

Tbc. { Tuba TACET

Hp. { 2. mf b1-h1 Pedal slide

Pno. { pluck string with sgnd.

Ped.

Electric organ { written pitches only; no upper register
no vib. "clarinet" quality

Vib. { mtr. off med. mol. ppp

Perc. { P. t.r. Antigue
Cymbal or Glash.

✓ articulation

7. 8. 9. 10. 11. 12.

Picc. 1,2
Fl. 1,2
3
ob. 1,2
3
E♭ cl.
1,2
B♭ cl.
3 clearly articulated
B.C. cl.
(B♭)
(sol.) (soft)
mf a bit of a sinister cutting edge in the tone
C.B.C. (B♭)
P
1,2 Bassn.
3
C.Bassn.
1,2 Alto. 1,2
Ten.
Bass.

Hn. 1,2
3,4
pp but clearly articulated
1. Solo whisper mute (with fl. & B.C.)
Tpt. 1,2 3
1. mute mp plaintive, mysterious
Tbn. 1,2 3
pp
Tba.
Hr.
Pno.
strings premisted with chalk or tape
Ped..... sempre
Ovg.
Perc. 1
2
3

(optional attack)
no vib - breathy tone
mp plaintive, mysterious
(sol.)
(fade)
absolutely steady
pp
absolutely steady
#pp
#pp
#pp
mutes
(subdue)
mutes
pp but clearly articulated
pluck with fing.
Marimba firm mol.
mp
p

13. 14. 15. 16. 17. 18.

Picc. 1,2 (solo)

Fl. 1,2 (mp)

1,2

Bb. 3

Sel. cl.

Bb. 1,2 (pp) 2

Bb. 3

B.C. cl. (snatch)

C.B.C. cl. (mf)

Bsn. 1,2 (no vib - absolutely steady)

Bsn. 3

C.Bsn.

Acl. 1,2

Ten.

Bor.

Hn. 1,2 (notes)

Hn. 3,4

Tpt. 1,2 3

Tbn. 1,2 3

Tuba

Hp. sounds (etc.) (pp)

Pho. (black stg.)

Pho. (red. sample)

Org. "piece" tones; written pitches only (pp)

Perc. 1 (M6a.) Antigue Cym or Glack. p fade ... to ...

Perc. 2 3 slide whistle (penny whistle) p

19. 20 21. 22. 23. 24.

Picc. 1,2 {
Fl. 1,2 {
3 {
1,2 {
3 {
Eb Cl {
Bsn. 1,2 {
3 {
B.C. {
C.B.C. {
Bsn. 1,2 {
3 {
C.Bsn. {
Alt. 1,2 {
Ten. {
Bar. {

Hn. 1,2 {
3,4 {
TpT. 1,2 {
3 {
Tbn 1,2 {
3 {
Tbc. {
Hp. {
Pno. {
Org. {
Perc. 1 {
2 {

20

fade --- to ... n (ppp)
dying away

scratch, p dying away
" dying away

pp

p dying away...
p whisper mute
pp - (flute must be audible)
dying away

muted + pluck
Damp strg w/p.h.
strike 'b' on key board
as before

fade --- to ... n (ppp)

Maz. "deadstick" vib
(slide whistle) l.v.
mp p

| | 25. | 26. | 27. | 28. | 29. |
|------------|------------|-----|-----|------------------------------------------------|------|
| Picc. 1,2 | | | | | |
| Fl. 1,2 | | | | | |
| 3 | | | | | |
| | | | | | |
| Fl. 1,2 | | | | | |
| 3 | | | | | |
| E♭ cl. | | | | | |
| B♭ 1,2 | | | | | |
| 3 | | | | | |
| B.C. cl. | | | | | |
| C.B.C. cl. | | | | | |
| Bsn. 1,2 | | | | | |
| 3 | | | | | |
| C.Bsn. | | | | | |
| Act. 1,2 | | | | | |
| Ten. | | | | | |
| Bsr. | | | | | |
| Hn. 1,2 | | | | | |
| 3,4 | | | | | |
| Tpt. 1,2 | | | | | |
| 3 | | | | | |
| Tbn. 1,2 | | | | | |
| 3 | | | | | |
| Tba. | | | | | |
| Hp. | | | | | |
| | | | | | |
| Phv. | | | | | |
| | | | | | |
| Org. | | | | | |
| | | | | | |
| Perc. 1 | vibe pp | | | Vibe soft mto off - - - grad. turn mto on full | |
| Perc. 2 | | | | p gently | s.v. |

30. 31. 32. - 33. 34. 35.

Picc. 1,2 { 3 2 2 3 2 3 2

Fl. 1,2 { 3 2 2 3 2 3 2

3 2 2 3 2 3 2

ob. 1,2 { 3 2 2 3 2 3 2

puff pp cresc. or from max mfp mp =

E♭ cl. 3 2 2 3 2 3 2

B♭ 1,2 3 2 2 3 2 3 2

B♭ 3 2 2 3 2 3 2

B♭ cl. 3 2 2 3 2 3 2

C♭ cl. 3 2 2 3 2 3 2

Bsn. 1,2 3 2 2 3 2 3 2

3 2 2 3 2 3 2

C. Bsn. 3 2 2 3 2 3 2

AET. 1,2 3 2 2 3 2 3 2

Tbn. 3 2 2 3 2 3 2

Bass. 3 2 2 3 2 3 2

1,2 Hn. 3 2 2 3 2 3 2

3,4 3 2 2 3 2 3 2

Tpt. 1,2 3 2 2 3 2 3 2

Tbn. 1,2 3 2 2 3 2 3 2

Tb2 3 2 2 3 2 3 2

Hp. 3 2 2 3 2 3 2

(nat.) (p) 1.v. sim.

Pno. 3 2 2 3 2 3 2

Org. 3 2 2 3 2 3 2

1 Picc. 2 3 2 3 2 3 2

10. *match 49.* 50. 51. 52. 53. 54.

Picc. 1,2 {
Fl. 1,2
3
ob. 1,2 {
3
Ebo.
Bbd. 1,2 {
3
B. cl.
C. B. cl.
Bsn. 1,2 {
3
C. Bsn.
Alt. 1,2
Ten.
Bar.

1.2 {
3,4 {
Tpt.
Tbn.
Tba.
Hpt.
Pno. {
Org.
perc. 1
2

match 49.

50.

51.

52.

53.

54.

fade --- to ... n

snatch

pp

1. solo - mute

1. solo whisper mute

p

pp

mute + pluck

play on keyboard

(on keyboard)

fade --- to ... n

Maz. "deadstick" Vibe I.V.

mp

slide whistle

p

55. 56. 57. 58. 59.

Picc. 1,2 { (ppp)

Fl. 1,2 { *dying away*

3

Ob. 1,2 {

3

Sb Cl. {

3

clear, focussed tone; absolutely steady

Bb Cl. { (ppp) clear, focused tone; absolutely steady

B.C. Cl. {

3

C. B. Cl. {

3

p. *dying away*

B. C. Cl. { *dying away*

3

C. B. Cl. {

3

Tbn. {

Tpt. 1,2 {

Tbn. {

Tpt. 1,2 {

Tbn. {

Tpt. 1,2 {

(mto.) sim-

Hp. {

Pno. { *(keep Ped. down)*

Org. { (ppp)

1

Perc. { 2

60. *zoto*
 61. 62. 63. 64. 65. 66.
 1.2. 3. 2. 3.
 Bb Cl. 8. (pp) clarinets: sneak a breath as needed or cover'd spots; preserve the impression of unbroken tone.
 Hp. 8. (p) (f) 8. 8. 8. 8. 8.
 Pno. 8. (pp) 8. (every rubato bell-like)
 Glock. Ped. T. - sempre pp
 pp

hold back

67. 68. 69. 70. 71. 72.

solo 1.1 1.2 Bb cl. 3 H. Pno. Glock

(Ped) ... (pp)

This image shows a page from a handwritten musical score. The score is for an orchestra and piano. The top line is labeled 'solo' and has dynamics '1.1' and '1.2'. Below it are parts for Bb cl., 3, H. (Horn), Pno. (Piano), and Glock (Glockenspiel). The piano part includes dynamics (Ped) and (pp). The score consists of six measures numbered 67 through 72. Measure 67 starts with a forte dynamic. Measures 68 and 69 continue the pattern. Measure 70 is highlighted with a box and the instruction 'hold back'. Measure 71 follows, and measure 72 ends with a dynamic 'dim.'. Measure 70 also features a piano part with dynamics 'pp' and 'f'.

(rall) - - - atempo
 73. 74. 75. 76. 77. 78.
 solo
 06.1
 1.2
 Bb Cl.
 3
 Hp.
 Pno.
 Glock.
 (Ped)

duration: ca. 4:10

No. 3

A horde of animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

J=176

Picc. 1,2 {
Fl. {
Ob. {
E♭ Cl. {
B♭ Cl. {
C. B♭ Cl. {
Bsns. {
C. Bsn. {
Alt. Sax. {
Ten. Sax. {
Bar. Sax. {

Hns. {
3.4 {
Tpt. 1,2 {
Tbn. 1,2 {
(B.Tbn.) 3 {
Tuba {

HP. {

Phn. {

3 drum groups {
1 {
2 {
3 {
Picc. - {
5 {

d=176

*(damp sticks with l.b.
play on kbd. with m.b.)*

Ad lib. mol./stick end

Bongo *P* *Mod. Bongo* *P* *Hi Tom* *P* *Toms* *Roller Bass* *P*

(3) *(4)* *(5)*

* See in instrumentation (page 4) for make-up of drum groups.

6. 7. 8. 9. 10. 11.

Picc. 1,2
Fl. 1,2
3
d.
3
sb cl
1,2
bb
3
B.CL.
C.R.
Bsm.
3
C Bsm.
A,1,2
T.
SEX.
B2r.

Hns.
3,4
Tpst. 1,2
3
Tbh. 1,2
3
Tb2.
Hp.
Pno.

1
2
3
4
5

as before

Sn. Dr. F muted
sn. or. Hns
pp — mf pp — mf

Plunger mts. out 1/4 pp curve
pp curve
pp

Anvil, lying on the
clerk on table
metal hammer

Picc. 1,2

Fl. 1,2

3

ob. 1,2

3

cl. 1,2

3

sl. cl.

1,2

3

b. cl.

1,2

3

c. b. cl.

1,2

3

bsn. 1,2

3

c. b. dn.

1,2

3

act. 1,2

1,2

3

ten.

bar.

hns. 1,2

3,4

1,2

3

tp. 1,2

3

tbn. 1,2

3

tp2.

hp.

pav.

1

2

3

4

5

all begin very gradual

crescendo

Picc 1,2
 1,2
 Fl.
 3
 ob.
 1,2
 3
 Eb Cl.
 1,2
 Bb
 3
 B.C. cl.
 C.B.C. cl.
 Bsn. 1,2
 3
 C.Bsn.
 Alto 1,2
 Ten.
 Bass.
 Hn. 1,2
 3,4
 Tpt. 1
 2
 Tbn. 1,2
 3
 Tuba
 Hp.
 Pno.
 1
 2
 3
 4
 5

18. 19. 20. 21.

begin very grad.
 cresc.

Vib. ff ff ff ff
 ff ff ff ff
 ff ff ff ff

(Cresc.) - - - - -

22. (22) 23. ? 24. 25. 26.

Picc. 1,2 {
 Fl. 1,2 {
 3 {
 ob. 1,2 {
 3 {
 cl. 1,2 {
 3 {
 Bb 1,2 {
 3 {
 B.C. cl. {
 C.B.C. cl. {
 Bsn. 1,2 {
 3 {
 C.Bsn. {
 Al. 1,2 {
 T {
 B {
 Hn. 1,2 {
 3,4 {
 Tpt. 1 {
 2 {
 Tb. 1,2 {
 3 {
 Tb. 2 {
 Hp. {
 Pno. {
 1 {
 2 {
 3 {
 4 {
 5 {
 Vibe Xylo
 no Ped sf sf sf sf

(cresc.) - - - -

51

Picc. 1,2

Fl. 1,2

3

Oboe 1,2

3

Sax cl.

1,2

3

B.C. cl.

Bsn. 1,2

3

C. Bsn.

A 1,2

T

B

Hn. 1,2

3,4-

Tpt. 1

2

Tbn. 1,2

3

Tub2

Hp.

Pno.

1

2

3

4

5

52

cresc... - - - f

sub.

32 - 32 33. 34. 35. 36.

Picc. 1,2

Fl. 1,2

3

ob. 1,2

3

sb cl.

1,2

Bb

3

B-cl.

C.B.CL.

Bsn. 1,2

3

C.Bsn.

A 1,2

T

B

Hn. 1,2

3,4

f

Tpt. 2

1

(Plunger mt.
stem in)

3

Tbn.

Tb2.

Ap.

Pno

1

2

3

4

5

6

cuivré 2 +

cuivré 2 +

f

f

f

*② plunger
(stem out)*

*③ plunger
(stem in)*

sim.

② cup

mp

p

*string pop: pluck any middle range
eg. with sticks or finger*

f

(different pitch)

no Ped. sf

hi/lo w/ks.

reverse sticks

to hi/lo. mol.

*reverse sticks to
hol-hol. mol.*

T. Bk.

p

Hi-hat cym.

3. Dr. Stks

Vibe.

Xyl.

sh

sf

p

Vibe. (mtr. off)

Pad

*

Picc. 1,2
 37. Fl.
 1,2
 3
 cl. 1,2
 3
 Eb CL.
 1,2
 3
 B.CL.
 C.B.CL.
 1,2
 Bsn.
 3
 C'Bsn.
 Alt. 1,2
 Ten.
 Bass.
 (22)tr
 Hn.
 1,2
 3,9
 Tpt. 2
 1
 3
 Tbn.
 Tba.
 Hp.
 Pno.
 1
 2
 3
 L.T.BK
 4
 5

38. not. (div.)
 mp (no cresc.)
 mp (no cresc.)
 p (no cresc.)
 39. 22 open (22)
 p
 p
 p
 40. cresc. very gradually
 cresc. very gradually
 cresc. very gradually
 23
 hp.
 p
 (diff.)
 r.h. high middle
 L.T.BK
 1
 2
 3
 4
 5

41. xylo.

all winds = smooth, blended thru m.57

47. 48. 49. 50. 51.

Picc. 1,2
Fl. 1,2
3
ob. 1,2
3
Eb cl.
Bb.
3
B.cel.
C.B.Cel.
Bsn. 1,2
3
C.Bsn.
ACT 1,2
Ten.
Bass. 1,2
Hn. 1,2
3,4
1
(cresc.) mf
Tpt. 2
(cresc.) mf
3
(cresc.) mf
Tbn. 1,2
3
Tba.
Hp.
Pno.

all winds = smooth, blended thru m.57

47. 48. 49. 50. 51.

Picc. 1,2
Fl. 1,2
3
ob. 1,2
3
Eb cl.
Bb.
3
B.cel.
C.B.Cel.
Bsn. 1,2
3
C.Bsn.
ACT 1,2
Ten.
Bass. 1,2
Hn. 1,2
3,4
1
(cresc.) mf
Tpt. 2
(cresc.) mf
3
(cresc.) mf
Tbn. 1,2
3
Tba.
Hp.
Pno.

sm. Tom Tom Perc: begin long, very slow crescendo to fff at m.94

1 2 3 4 5

mp mod Tom Tom
mp Lg. Tom Tom
p

perc. becoming very sinister

52. 53. 54. 55. 56.

Picc. 1,2
Fl. 1,2
3
1,2
ob.
3
El. cl.
1,2
Bb 3
B. cl.
C. B. cl.
Psn. 1,2
3
C. Bsn.
Alt. 1,2
Ten.
Ber.

Mn. 1,2
3,4
1
7pt. 2
3
(22) Tbn. 1,2
3
Tb2.
Hpt.
Pno.
(gradual cresc.) - - -
1
2
3
4
5

57. 58. 59. 60. 61.

Picc. 1,2
Fl. 1,2
3
1,2
ob.
3
mf no cresc.

Eb cl.
1,2
8b
3
mf no cresc.

B. cl.
C. B. cl.
Bsn. 1,2
3
mf

C. Bsn.
(G2)

Alt. 1,2
Ten.
B2r.

Hn 1,2
3,4
(G2)
(D2)

Tpt. 1,2
3
mp
mp

Tbn. 1,2
3
mp
mp

Tuba
Hpf.
Pno.
(gradual cresc.)

1
2
3
4
5

picc. 1,2

Fl. 1,2

3

1,2

3

E♭ cl.

B♭ 1,2

3

B. cl.

C.B. cl.

Bsn. 1,2

3

C. Bsn.

(22)

Alt. 1,2

Ten.

Bass.

Hn. 1,2

3,4

Tpt. 1,2

3

Tbn. 1,2

3

Tba.

Hp.

Pno.

1 (grad. cresc.)

2

3

4

5

62. 63. 64. 65. 66.

Picc. 1,2

Fl. 1,2

3

ob. 1,2

3

S. cl.

Bb. 1,2

3

E. cl.

C. B. cl.

Bsn. 1,2

3

C. Bsa.

Alt 1,2

Tan.

Bar.

Hn. 1,2

3,4

Tpt. 1,2

3

Tbn. 1,2

3

Tuba

Hp

Pno.

(grad. cresc.)

1

2

3

4

5

06200

upper winds.

Cresc-

Picc. 1,2

Fl. 1,2

3

ob. 1,2

3

cl. cl.

Bb 1,2

3

Bb cl.

C.B. cl.

1,2

BSN. 3

C.Psn.

Mt. 1,2

Tsn.

Bcr.

Hn. 1,2

3,4

Tpt. 1,2

3

Tbn. 1,2

3

Tba.

Pno.

1

2

3

Anvil

1

(Tam Tam)

6

(P.)

77.

78.

79.

80.

81.

The score consists of five systems of music, each with six staves. The instruments are grouped into sections: woodwinds (Picc. 1,2, Flutes 1,2, Oboes 1,2, Clarinets 1,2, Bassoon 3, Bassoon 3, Trombones 1,2, Trombones 3, Bass Trombone 1,2, Bass Trombone 3, Bass Trombone 3), brass (Trumpets 1,2, Trumpets 3, Horns 1,2, Horns 3, Trombones 1,2, Trombones 3, Bass Trombone 1,2, Bass Trombone 3), and percussion (Anvil, Tam Tam). The music is written in common time. Each system contains six measures. Measure 77 starts with a dynamic of $\frac{3}{4}$. Measures 78-80 begin with $\frac{2}{4}$ and end with $\frac{3}{4}$. Measure 81 ends with $\frac{2}{4}$. The score includes various dynamic markings such as 'nestier f', 'close.', 'cresc.', and 'grad. cresc.'. Measure 80 features a dynamic of $\frac{1}{2}$.

cresc.

60. f cresc -
 Picc. 1,2
 lift off! 80.
 cross
 81. f cresc -
 Fl. 1,2
 3
 ob. 1,2
 3
 f cresc -
 Eb cl.
 3
 f cresc -
 Bb 1,2
 3
 f cresc -
 B. cl.
 C. cl.
 Bsn. 1,2
 3
 C. Bsn.
 Alt. 1,2
 Ten.
 Bar.
 f cresc -
 Hn. 1,2
 3,4
 Tpt. 1,2
 3
 Trm. 1,2
 3
 Tuba
 Pno
 1
 2
 3
 4
 5. to Crash Cymbal.
 (Tam Tam)
 6
 f cresc -
 90
 91.
 poco. cresc -

110. 111. 112. 113. 114.

Picc. 1,2 {
Fl. 1,2 {
3 {
1,2 {
3 {
E6 cl. {
B6 1,2 {
3 {
B. cl. {
C.B. cl. {
1,2 {
Bsn. 3 {
C. Bsn. {
Alt. 1,2 {
Ten. {
Ber. {
Hn. 1,2 {
3,4 {
Tpt. 1,2 {
3 {
Tbn. 1,2 {
3 {
Tuba {
Pno. {
1 {
2 {
3 {
4 {
5 {

* The pity of the monsters "a kiss is just a kiss" but not in this case; the monster loves but in so doing, consumes.

Picc. 1,2 { 115. 1,2
Fl. 3 { 116. 3
117. 1,2
ob. 3 { 118. soli mf
E♭ cl. { 119. 1,2
B♭ cl. 3 {
C B♭ cl. 1,2 { 117. (18) (22)
BSN. 3 { 118. soli mp
C BSN. { 119. 1,2
ALT. 1,2 {
TPH. {
RDT. {
116. 1,2
Hn. 3,4 { 117. b2
118. 1,2
TPC. 3 { 119. b2
116. 1,2
Tbn. 3 { 117. b2
118. 1,2
Tuba. 3 { 119. b2
Pho. { 116. 1,2
117. b2
118. 1,2
119. 1,2
1 2 { 117. 3 { 118. 1 { 119. 2 {
2 1 { 117. 4 { 118. 2 { 119. 3 {
3 1 { 117. 5 { 118. 3 { 119. 4 {
4 1 { 117. 6 { 118. 4 { 119. 5 {
5 1 { 117. 7 { 118. 5 { 119. 6 {

2
4

Picc.

Fl. 1,2
3

d. 1,2
3

2. cl.

B. cl.

C.B. cl.
(oboe) - - - - -

Bsn. 1,2
3

C.Bsn.

Alt. 1,2

Tbn.

Bass.

Hn. 1,2
3,4

Tpt. 1,2
3

Tbn. 1,2
3

Tuba

Pno.

1 dim. gradually - - - - - mf (hold this level)

2 dim. gradually - - - - - mf (hold this level)

3 dim. gradually - - - - - mf (hold this level)

4

5

126. 127. 128. 129. 130. 131.

Picc.

F.Q. 1,2

3

6

1,2

3

El Cl.

1,2

Bb

3

B.C.R.

C.B.CP.

(562) - - -

Bsh 1,2

3

C.Bsn.

Alt. 1,2

Tam.

Bass.

Hn. 1,2

3,1

1,2

Tpt.

3

1,2

Tbn.

3

Tuba

Pno.

1

2

3

5

6

132.

Picc. 1
Fl. 1,2 6
3 6
Ob. 1,2 6
3 6
E♭ cl. 6
B♭ 1,2 6
3 6
B.C. cl. 6
C.B.C. 6
Bsn. 1,2 6
3 6
C.Bsn. 6
Alt. 1,2 6
Ten. 6
Bsn. 6

1,2 6
3,9 6
Tpt. 1,2 6
3 6
Tbn. 1,2 6
3 6
Tba. 6
Pno. 6
1 6
2 6
3 6
4 6
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133.

134.

135.

136.

137.

(mf) dim. gradually - - - -
(mf) dim. gradually - - - -
(mf) dim. gradually - - - -
l.g. trgl. metal beater
5. Dr. ff
damp
ff
damp

138. 139. 140. 141. 142. 143.

Picc.

Fl. 1,2

3

ob. 1,2

3

20 cl.

1,2

3

Bb

3

B cl.

C.B.Cd.

1,2

Bsn.

3

C.Bsn.

Hrt. 1,2

Ten.

Bass.

Hns.

3,4

Tpt. 1,2

3

Tbn. 1,2

3

Tuba

Pno.

1 (dim.)

2 (dim.)

3 (dim.) > Cr. Cymbal.

5

6 Tam Tam (heavy beater)

mp (hold this level)

mp (hold this level)

mp (hold this level)

p f.v.

144. 145. 146. 147. 148. 149. 150. 151.

Picc.

Fl. 1,2

Ob. 1,2

Eb cl.

Bb cl.

B.c. cl.

C.B.c. cl.

Bassn. 1,2

Bassn. 3

C.Bsnr.

ACT. 1,2

Ten.

Bar.

Dr.

Hrn. 1,2

Hrn. 3,4

Tpt. 1,2

Tpt. 3

Ten. 1,2

Ten. 3

Tuba

Phv.

Cr. Cym. 5

Tam Tam 6

f — fir. but after m. 159 very gradually damp by hand

152. 153. 51. 155. 156. 157. 158. 159.

Picc. 1
Fl. 1,2
3
Ob. 1,2
3
El cl.
Bb cl. 1,2
3
13. cl.
C. B. cl.
Bcn. 1,2
3
C. Bsn.
Acl. 1,2
Ten.
Bar.
Hn. 1,2
3,4
Tpt. 1,2
3
Tbn. 1,2
3
Tba.
Pho.

Perc.

160. with fingers; drop mallets silently on mats
 La, T.Tom 161. 162. 163. 164. 165.

1 (mp) dim. gradually to the end
 2 (mp) dim. gradually to the end
 3 mp
 4
 5

gradually and imperceptibly damp remaining Tam Tam sound

166. 167. 168. 169. 170. 171.

1 (dim.)
 2 (dim.)
 3 mp

172. 173. 174. 175. 176. 177. 178.

1 (dim.)
 2 (dim.)
 3

duration: 42.3:05

No. 4

*A drop of water is seen, as it appears when looked at through a microscope.
The girl sees that the drop is full of tree branches.
This portrays the origin of the world.*

d = c. 74-78 (not slow)

Picc. 1,2 { 1
Fl. 1,2 { 2
3
Ob. 1,2,3 { 1
E♭ cl. { 2
B♭ cl. { 3
B.C. cl.
C.B.C. cl.
Bsn. 1,2 { 1
3
C.Bsn.
Alt. 1,2 { 1
Ten. { 2
Bar. { 3

 Hn. 1,2 { 1
3,4 { 2
Tpt. 1,2 { 1
3
Tbn. 1,2 { 1
Tuba { 2

 Hp. { 1
2

 Pno. { 1
mf bell-like
2

 Elec. org. { 1
2
+ pp ... a shadow ...
3
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6. 7. 8. 9. 10.

Picc. 1,2 { 4 2 4 6 4
Fl. 1,2 { 4 4 6 4 4
3 { 4 4 6 4 4
ob. { p 1. solo 4 4 6 4 4
Ecl. { 4 4 6 4 4
8b 1,2 { 4 4 6 4 4
3 { 4 4 6 4 4
Bcl. { 4 4 6 4 4
Obcl. { 4 4 6 4 4
Bsn. 1,2 { 4 4 6 4 4
3 { 4 4 6 4 4
Cbsn. { 4 4 6 4 4
Alt. 1,2 { 4 4 6 4 4
Ten. { 4 4 6 4 4
Bar. { 4 4 6 4 4

 Hn. 1,2 { 4 4 6 4 4
3,4 { 4 4 6 4 4
Tpt. { 4 4 6 4 4
Tbn. { 4 4 6 4 4
Tba. { 4 4 6 4 4

 Hp. { 4 4 6 4 4

 Pno. { 4 4 6 4 4
mp as before
(pno) --- { 4 4 6 4 4
Dig. { 4 4 6 4 4
(dig) --- { 4 4 6 4 4

 Perc. 1 { 4 4 6 4 4
2 { 4 4 6 4 4
3 { 4 4 6 4 4
9 { 4 4 6 4 4

Poco cresc.

11. 12. 13. 14. 15. 16.

Picc. 1,2

Fl. 1,2

3

ob.

Eb cl.

Bl. 1,2

3

Bcl.

Cbcl.

Bsn. 1,2

3

Cbsn.

(1.)

Alt. 1,2

Ten.

Bass.

Hn. 1,2

3,4

Tpt.

Tbn.

Tba.

Hp.

Pno.

Org.

Perc. 1
2
3
4

P. 45

17. (Picc. 1 on b.) cresc.
 18. poco
 19. fade
 20. (pp) poco raga.
 21.
 22. hold back

Picc. 1, 2
 Fl 1, 2
 3
 ob.
 Eb Cl.
 1, 2
 3
 Bb Cl.
 3
 8. Cl.
 CBCl.
 Bsn. 1, 2
 3
 CBSn.
 Alto 1, 2
 Ten.
 Bass.
 Hn. 1, 2
 3, 4
 Tpt.
 Tbn.
 Tho.
 Hp.
 Pno.
 Org.
 Perc.
 vib.
 1
 2
 3
 4

23. 24. 25. 26. 27. *poco rit.* 28. *2 bits slower* (r)

Picc. 1,2
Fr. 1,2
3
ob.
S6 cl.
Bd. 1,2
3
B.C.
C8 cl.
Bsn. 1,2
3
Cbsn.
Alt. 1,2
Tbn.
Bar.

Hn. 1,2
3,4
Tpt.
76n.
Tl2.
Hpf.
Pno.
Org.
Orch Bells
(Glock.)
Perc.

for above emerge a bit

1. solo (r)

9/153. with back of finger.
at 5. 8. (r)

from slow to quicker to slow; gliss. leisurely, never very fast, covers whole meas.

poco rit. 2 bits slower (r)

sing soft mall on dome

(Slower)

♩ = ca 66

29. ghostly

[30]

31.

32.

33.

faster

(Tempo I ♩ = 74-78)

34.

35. ♪
P

36. ♪

Picc. 1,2 {

Ft. 1,2 {

3 {

Ob. { (solo)

Eb Cl. {

Bb Cl. 1,2 {

3 {

B. cl. {

C.B. cl. {

Bsn. 1,2 {

3 {

C.Bsn. {

Acl. 1,2 {

Ten. {

Bass. {

Hn. 1,2 { ghostly

3,4 {

Tpt {

Tb h. {

Tb c. {

Hp. {

Pno. {

Org. {

Perc. 1 {

2 {

3 {

4 {

37. 84
 Picc. 1,2 (1,2) *fade* - - -
 Fl. 3
 (solo)
 b8 snote
 06. mft
 submp no dim.
 Eb cl.
 (2.) pp
 1,2 Bb 1,2
 3
 b8
 8cc
 cBcc
 Bsn. 1,2
 3
 CBSn.
 Alt. 1,2
 Ten
 Bar.
 Hn. 1,2
 3,4
 Tpt.
 Tbn.
 Tba.
 Hp.
 Pno.
 Org.
 1
 2
 3
 Perc. 4

38. 84
 39. 84
 40. 84
 41. 84
 42. 84
 43. 84
 44. 84

1. PPP disappearing
 2. PPP disappearing
 (1) PPP reappearing
 no break

faster yet

45. $\lambda = c_2 84.88 - \text{tempo rubato}$

78.

47

+ fl. 1 = spot air and key pop
at same time; minimum
of tone.

48- at same time; minimum 49-
of tone.

... *Sunlight*
51, *in the leaves* ...

* The cymbals of different sizes
and timbres. If available, 4 small
gongs may be substituted.

...evening light over swampy marsh; November duck call...

52. tall. - - - 53. not long - 54. slowing and fading - - - 55. - - - 56.

Fl. 1,2
3

Ob. 1,2
3

E♭ cl.
B♭
3

Bd.

C Bcl.

Bsn. 1,2
3

C Bsn.

A Et. 1,2
Ten.
Eas.

Hn. 1,2
3,4

Tpt.

Tbn.

Tb2.

Hp.

Pno.

Org.

Perc.

52. tall. - - - 53. not long - 54. slowing and fading - - - 55. - - - 56.

not long

no vib.

not long mf dim.

mf dim.

no vib.

mf dim.

no vib.

mf dim.

not long mf dim.

mf dim.

(mp)

not long

(ov) - - - - - not long - - - - -

(Moz.) zone not long (Lyon) "dead stick"

(Glock.) dim. - - - - - not long pp.

* The two T-Bks. should be separated, possibly placed at opposite ends of the percussion set up.

+ hold base of glass with l.h.; moisten r.h. finger and rub rim with fairly rapid, steady circular motion to produce pitch.

59.

Picc. 60 $(\frac{1}{4}) \text{ : } \text{Jac} 82$

Fl. 4

Ob. 4

Eb Cl. 4

Bb Cl. 4

Bcl. 4

Cbsc. 4

Bsn. 4

Cbsn. 4

Saxos. 4

Hn. 1, 2 4

3, 4 4

Tpt. 4

Tbn. 4

Tba. 4

Hp. 4

Pno. 4

Org. 4

crystal glasses 4

2. vib. 4

3. cymb. 4

4. T.Blk. 4

5. hdi vibr. mat. 4

6. w. Blk. 4

Percussion 4

59. 60 $(\frac{1}{4}) \text{ : } \text{Jac} 82$

60

(open) $\text{f} \text{ Jac} 82$

PPP as from a great distance

press edge of coin forcibly into string; produce single slip by pushing slowly along string

(break tone as necessary to remoisten finger)

grow out of vib zone

short vib intr. off

grad. turn on mtr. to full as pitch fades

ad lib - always fast

based cymbr.

min. on grad. . .

min. on grad. . .

Jac 82

mf

pp

slowing

Ratchet

small - 3 edge gong

3 separate clicks

p

b:ca 82

61. 62. 63.

Picc. (1) 1/4

Fl. (2) 1/4

Ob. 1, 2 (3) 1/4

1. solo - rubato
mf

ob. 1, 2 1/4

2b 1/4

mf > pp

B.C. 1/4

mf > pp

hard edged f

C19 CL 1/4

Bsn. 1/4

cBsn. 1/4

Sxs. 1/4

Hn. 1, 2 1/4

mf

3, 4 1/4

PPP

poco. cresc.

Tpt. 1/4

Tbn. 1/4

T62. 1/4

Hp. 1/4

mf

1/4

sim.

Pno. 1/4

(l.h. damp)
r.h. keyboard

(ped) f

(as before)

Org. 1/4

crystal glasses 1/4

2. vib. 1/4

mt. off p

1. vib. 1/4

3. sus. cym. 1/4

Perc. 4 1/4

7.8 kbs 1/4

PPP

ad lib.

mf

WBK - str. inst.

sm. wdk. 81k.

Ratchet - separate clicks

5 1/4

6 1/4

sf 1/4

sh 1/4

*^{Vita} Clar. without mouthpiece: air sound through instrument. Make sudden dramatic cresc. with sharp sp diaphragm push. Ending = is a pop made by sudden cutoff of air with tongue.

(*) Clar: mouthpiece & barrel only: stick finger in barrel opening to adjust pitch. Effective range:

$\text{J}=?$ $\text{J}=\text{ca } 164$

71.

Picc. 1,2
1
Fl. 2,3
Ob.
2,3
Ebd.
odd lip rib
1
Bb dim.
2,3
Scl.
Obcl.
Bsn. 1,2
3
Cbsn.
Alt. 1,2
Ten. Bdt.
Hn. 1,2
3,4
Tpt.
Tbn.
Tbo.
Hpf.
Pno
Org.
Perc.
1 2 players, ratten sticks
2 Bangos or Tom-Toms
Imp.
4. pp

72.

73.

74. pp
1,2 airy
Fl. 2
rejoin instrument

75.

76.

This page of a handwritten musical score covers measures 83 through 88. The instrumentation includes Picc 1,2, Fl. 1,2, 3, Eb Cl., Bb 1, 2,3, Bb 2,3, Cb Cl., Bsn. 1,2, 3, Cbsn., Alt. 1,2, Ten., Bar., Hn. 1,2, 3,4, Tpt., Tbn. 1,2, 3, Tba., Hp., Pno., Org., Vib. 5, and Perc. 1, 2, 4. The score features complex rhythmic patterns, dynamic markings like *sf*, *pp*, *poco*, and *dim.*, and performance instructions such as *(slow vib.)*, *(metal Hn.)*, and *gradually fade*. Measure 83 starts with a forte dynamic. Measures 84-85 show various woodwind entries with dynamic changes. Measure 86 begins with a piano dynamic and a crescendo. Measure 87 features a bassoon solo with dynamic markings. Measure 88 concludes with a dynamic fade.

I = C = 82

| | 90. | 91. | 92. | 93. |
|----------|-----|-----|-----|-----|
| Picc 1,2 | | | | |
| Fl. 1,2 | | | | |
| Fl. 3 | | | | |
| ob. 1,2 | | | | |
| ob. 3 | | | | |
| Eb cl. | | | | |
| Bb 1 | | | | |
| Bb 2,3 | | | | |
| Bcl. | | | | |
| CBcl. | | | | |
| Bsn. 1,2 | | | | |
| Bsn. 3 | | | | |
| CBsn. | | | | |
| Alt 1,2 | | | | |
| Tbn. | | | | |
| Btr. | | | | |
| Hn. 1,2 | | | | |
| Hn. 3,4 | | | | |
| Tpt.s | | | | |
| Tbs.s | | | | |
| Ttr. | | | | |
| Hp. | | | | |
| Pno. | | | | |
| Org. | | | | |
| Perc. | | | | |

~~≠~~ 027.1: see instruction for m-69

* see instruction for class 1, m. 66

97. same tempo ($\text{d} = 128$) 98.

79.

100

101. 102. 103. 104. 105.

Picc. 1,2 {
 Fl. 1,2 {
 3
 2
 1
 fade —

ob. 1 {
 2,3 {
 Eb cl.
 Bb 1 {
 2,3 {
 (3.)
 Bb
 Bcl.
 Cbcl.
 Bsn. 1 {
 2,3 {
 (2.)
 Bb
 fade —

Cbsn.
 Alt. 2 {
 Ten.
 Bar.

Hn. 1,2 {
 3,4 {
 2. fade in — pp
 4. fade in — p

Tpt.
 Tbn.
 Tuba
 Hp.
 Pno.
 Org.
 Perc.

J.P.

This image shows a handwritten musical score for orchestra and piano. The score is divided into five systems, each labeled with a system number (101, 102, 103, 104, 105) at the top. Each system contains multiple staves representing different instruments. The instruments listed include Piccolo (Picc.), Flute (Fl.), Oboe (ob.), Clarinet (Eb cl.), Bassoon (Bb), Alto (Alt.), Tenor (Ten.), Bassoon (Bsn.), Bassoon (Cbsn.), Trombone (Tbn.), Tuba (Tuba), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Organ (Org.), and Percussion (Perc.). The music includes various dynamic markings such as *p*, *pp*, *mf*, *mp*, *submf*, and *poco*. Performance instructions like "fade", "trem. side key", and "clazz. 1 solo" are also present. The score is written on five-line staves with some ledger lines and rests.

106-

107.

Picc. 1,2
Fl. 1,2
3
ob.
2,3
eb cl.
1
86 2
3
B cl.
ob cl.
Bsn. 1
2,3
C Bsn.
(1.) p cresc.
Alt. 1,2
Ten.
Bar.
1,2
Hn.
3,4
Tpt. 1,2
3
1,2
Thn.
3
Tba.
Hp.
Pno.
Org.
Perc. 1
2
3
4

1. P
(1,2) airy; gauze-like
remove body of cl. below barrel.
3. remove mouthpiece
mf b $\frac{1}{2}$ - b no dim.
2.
3. mf b $\frac{1}{2}$ - b no dim.
mf g - mf b $\frac{1}{2}$ no dim.
mf dim.
mf yr.
mf int. dim.
mf dim.
no dim.
pp cresc.
pp int.
mf dim.
no dim.
pp.
mf b $\frac{1}{2}$ - b
mf b $\frac{1}{2}$ - b
pp.
3. Glock (Orch. Bells)
muffled, sinister
poco
pp