

# Three Pieces for Chamber Orchestra

*for large ensemble of 17 players*

Christopher Chandler

## Instrumentation

Flute (doubling Piccolo and Alto Flute)

Oboe

Clarinet in B $\flat$  (doubling E $\flat$ )

Clarinet in B $\flat$  (doubling E $\flat$  and Bass Clarinet)

Bassoon

Horn

Trumpet in C

Trombone

Percussion (2 players):

Bongos, 2 Tom-toms, Bass Drum

1 Large Suspended Cymbal, 1 Sizzle Cymbal, Large Tam-Tam

Small Egg Shaker, Large Egg Shaker

Vibraphone, Marimba, Glockenspiel, Crotales

Harmonicas: A, B $\flat$ , D, E, F (1 for each player)

Harp

Piano

Violin I

Violin II

Viola

Cello

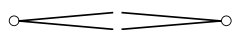
Contrabass

Concert Pitch Score  
Duration: 13.5 minutes

# Performance Notes

## General

NV / OV / MV



Non vibrato / Ordinary vibrato / Molto vibrato.

Gradually change from one way of playing to another (eg. NV to OV).

Crescendo / Decrescendo from nothing.

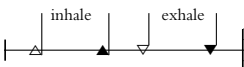
Exponential crescendo. Greatly exaggerate the end of the crescendo.

Glissandi should begin on the beat or subdivision to which the line is attached and last for the duration of the noteless stems. Accent marks over a stem indicate a rearticulation during the glissando.

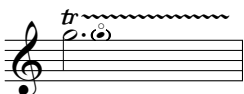
## Woodwinds



Fluttertongue.



Air only. These noteheads indicates inhaling / exhaling breathing sounds.

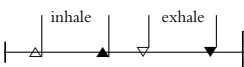


Color/timbre/bisbigliando trill. This notehead indicates a trill between the specified note and an alternate fingering of the same note. If a particular fingering is desired, it will be given in the part.

## Brass



Fluttertongue.



Air only. These noteheads indicates inhaling / exhaling breathing sounds.

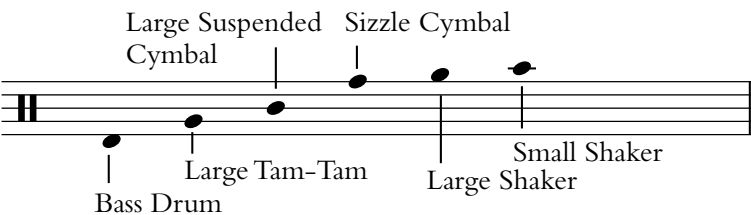
## Piano



Muted. Firmly stop the end of the string inside the piano with fingertip. Aim for as resonate of a sound as possible with a muted attack.

## Percussion

Percussion Map



Mallets

Wire brushes, Medium cord, Hard plastic, Triangle beater, Bass/cello bow

Vibraphone Pedalings

Some pedalings have been given, but they may be adjusted at the discretion of the performer. Aim for as resonant of a sound as possible without muddying the overall sound.

## Strings

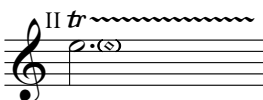
ST / ORD / SP / MSP



Bow pressure. Increase / Decrease amount of bow pressure.



As high as possible.



Harmonic trill. A trill produced by rapidly alternating the finger pressure between normal and light. The resulting sound should be a rapid alternation of a normal and harmonic sound.





Picc.

Ob.

E♭ Cl.

E♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

4

5

6

Picc.  $\frac{3}{4}$   $\frac{4}{4}$  **A**  $\frac{3}{4}$  *ppp*

Ob.

E♭ Cl. *p* *ppp*

E♭ Cl.

Bsn. *pp* *p* *f* *pp*

Hn.  $\frac{3}{4}$   $\frac{4}{4}$  **A**  $\frac{3}{4}$  *pp*

Tpt. *pp*

Tbn. *pp*

Perc. I *pp* **GLOCKENSPIEL**

Perc. II *fff*

Hp. B Gb

Pno. *fff* *pp*

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$  **A**  $\frac{3}{4}$  *ppp* light, scurrying

Vln. II *p* *f* *mp* *f* *mp* *ff*

Vla. *pizz* *f*

Vlc. *pizz* *f*

Cb. *pizz* *f*

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is written for a woodwind section and a string section. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The woodwind parts are characterized by rapid sixteenth-note passages, while the string parts provide a rhythmic accompaniment. The Piano part is marked with a forte (f) dynamic and includes a trill in the right hand. The Violin I part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Viola part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Violoncello and Contrabass parts are marked with a mezzo-forte (mf) dynamic and include a trill in the right hand. The Harp part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Percussion I part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Percussion II part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The score is written for a woodwind section and a string section. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The woodwind parts are characterized by rapid sixteenth-note passages, while the string parts provide a rhythmic accompaniment. The Piano part is marked with a forte (f) dynamic and includes a trill in the right hand. The Violin I part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Viola part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Violoncello and Contrabass parts are marked with a mezzo-forte (mf) dynamic and include a trill in the right hand. The Harp part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Percussion I part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The Percussion II part is marked with a mezzo-forte (mf) dynamic and includes a trill in the right hand.



5

Picc.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Ob.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

E♭ Cl.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

E♭ Cl.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Bsn.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Hn.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Tpt.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Tbn.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. I  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. II  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Hp.

Pno.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Vln. I  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Vln. II  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Vla.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Vlc.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Cb.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

BASS DRUM  
slightly dampened

arco

13 14 15 16

6

**B**

Picc.

Ob.

E♭ Cl.

E♭ Cl.

Bsn.

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 and 4/4 time signatures. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *mf*, *f*, *p*, *mp*, and *sul III*. The Viola and Violoncello parts are marked *arco*. The Contrabasso part has a *sul III* instruction.

[illegible]

3/4 4/4 C To Flute

Picc. *f*

Ob. *f*

E♭ Cl. *f*

E♭ Cl. *f* *p*

Bsn. *sfz* *mf*

3/4 4/4 C

Hn. *sfz* *pp*

Tpt. *con sord.* *sfz* *pp* *mf*

Tbn.

Perc. I

Perc. II *fff* 5

Hp. *fff* G 5 F# 5 E F 5

Pno. *ff* *f* 5

3/4 4/4 C

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *mf* *f* *mf* *f* *mf* *f*

Vlc. *mf* *f*

Cb.

Fl.

Ob.

E♭ Cl.

E♭ Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

*p*

*f*

*p*

*mp*

*f*

*fp*

*f*

*fp*

*G#*

*B♭*

*E♭*

*A*

*E*

*C B*

*mf*

*f*

*6*

*mf*

*ff*

*6*

*mf*

*ff*

*mf*

*f*

*p*

*f*

*pizz*

*3*

*fffz*



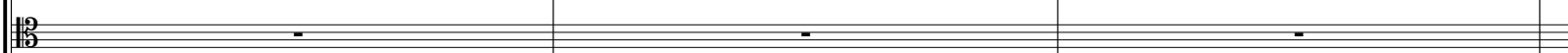
*pizz*

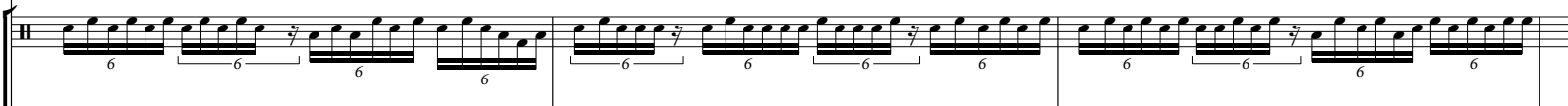
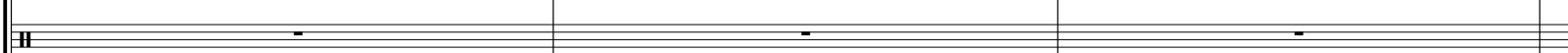
*3*


*fff*

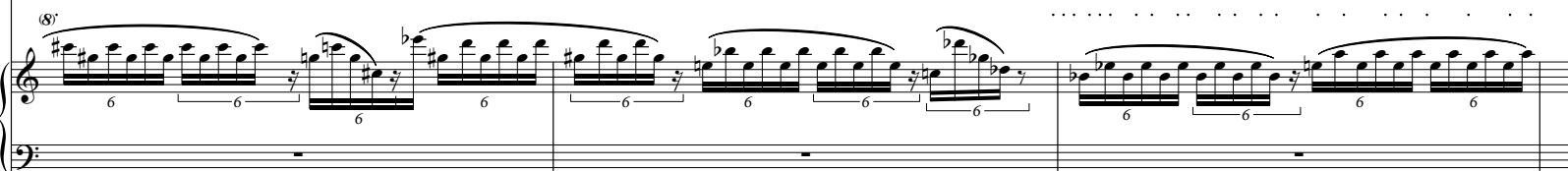
[illegible]

Fl.    
Ob.    
Eb Cl.    
Eb Cl.    
Bsn. 

Hn.    
Tpt.    
Tbn. 

Perc. I    
Perc. II 

Hp. 

Pno. 

Vln. I    
Vln. II    
Vla.    
Vlc.    
Cb. 

Fl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  **E**

Ob.  $pp$   $f$

E♭ Cl.  $pp$   $f$

E♭ Cl. to B♭ CLARINET

Bsn.  $ppp$

Hn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  **E**

Tpt.  $6$

Tbn.  $6$

Perc. I  $6$   $mf$

Perc. II **MARIMBA**  
very subtle accents  
 $pp$

Hp.  $mf$   $p$   
D# Db A# D  
G

Pno.  $6$   $f$   $p$

Vln. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  **E**  
arco  $pp$

Vln. II  $pp$

Vla.  $6$

Vlc.  $6$

Cb.  $6$



This page of the musical score is divided into three measures. The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), and Bassoon (Bsn.). The brass section includes parts for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes parts for Percussion I (Perc. I) and Percussion II (Perc. II). The piano (Pno.) and harp (Hp.) parts are also present. The string section includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 3/4 time. The key signature is one flat (B-flat). The woodwinds and brass parts feature various musical notations, including notes, rests, and dynamic markings such as *pp*, *mf*, and *ppp*. The percussion parts include complex rhythmic patterns. The piano and harp parts feature arpeggiated chords and sustained notes. The string parts include sustained notes and rhythmic patterns.

The first measure shows the woodwinds and brass parts with various musical notations. The second measure shows the woodwinds and brass parts with various musical notations. The third measure shows the woodwinds and brass parts with various musical notations.

41

[illegible]

[illegible]

52



**accel.**

Picc. *ff*

Ob. *ff*

E♭ Cl. *mf*

Cl. *mf*

Bsn.

**accel.**

Hn. *fff*

Tpt.

Tbn.

**CROTALES**

Perc. I *fff* *f*

Perc. II *mf* *f* *mf* *f* *mf* *f*

Hp. *ff* Gb A# F G F#

Pno. *fff* *ff* loco

**accel.**

Vln. I *fff* *ff*

Vln. II *fff* *ff*

Vla. pizz *ff*

Vlc.

Cb.

**H** ♩ = 112

**H** ♪ = 112

$$\boxed{\mathbf{H}} \bullet = 112$$



4/4

Picc.

Ob.

E♭ Cl. *to CLARINET IN B♭* *Clarinet in B♭* *ppp*

Cl. *f*

Bsn. *f* *ff*

Hn.

Tpt. *ff* *mf* *fff* *ff* *fff* *flz*

Tbn. *p* *f* *ff*

Perc. I *p* *fff* *6*

Perc. II *fff*

Hp. *ff* *E♭* *D♭ Ab* *D* *C# B# A*

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *pizz* *ff* *ff*

Cb. *ff* *ff* *ff*

64 65 66 67

6/4

Picc. to Alto Flute

Ob.

Cl.

Cl.

Bsn. *fff*

Hn. *ppp*

Tpt. *fff*

Tbn. *fff*

Perc. I (Bongos) to Perc II Vibraphone

Perc. II *fff* motor on very slow speed *pp*

Hp.

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

68 69 70 71 72 73

ATTACCA

78

I

2/4 6/4

A. Fl. *p* *ppp* *mf* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp*

Ob. *ppp*

Cl. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *gliss.* *p*

Cl. *ppp* *mf* *ppp*

Bsn. *ppp* *mf* *ppp* *ppp* *mf* *ppp*

2/4 6/4

Hn. *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *gliss.* *p* *ppp* *mf* *ppp*

Tpt.

Tbn.

Perc. I *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Perc. II *f*

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

Hp.

Pno.

2/4 6/4

Vln. I *ppp* *gliss.* *ppp* *p* *ppp* *gliss.* *mf* *ppp*

Vln. II *ppp* *gliss.* *ppp* *p* *ppp* *gliss.* *mf* *ppp*

Vla. *ppp* *gliss.* *ppp* *p* *ppp* *gliss.* *p*

Vlc. *ppp* *gliss.* *ppp* *f* *ppp*

Cb. *ppp* *f* *ppp*

6  
4

A. Fl. *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Ob. *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *mf* *ppp* *p* *ppp* *mf* *ppp*

Cl. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Cl. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Bsn. - - - -

6  
4 J

Hn. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp*

Tpt. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Tbn. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Perc. I *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Perc. II *f* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *f* *ppp*

Hp. - - - -

Pno. - - - -

6  
4 J

Vln. I - - - -

Vln. II - - - -

Vla. *ppp* *mf* *ppp* *ppp*

Vlc. *ppp*

Cb. *ppp*

A. Fl. *f sub > pp < f sub > pp* *ppp < f > ppp* *< f sub > pp < f sub >* *ppp < f > ppp*  
 Ob. *f sub > pp < f sub > pp* *ppp < f > ppp* *< f sub > pp < f sub > ppp* *ppp*  
 Cl. *ppp < f sub > pp < f sub > pp* *ppp < f > ppp* *< f sub > pp < f sub > ppp* *ppp < mf > ppp*  
 Cl. *ppp < f sub > pp < f sub > pp* *ppp < f > ppp* *< f sub > pp < f sub > ppp* *ppp < mf > ppp*  
 Bsn. *ppp < f sub > ppp* *ppp < f sub > ppp*  
 Hn. *f < ppp < f sub > pp* *ppp* *mf ppp < f sub > pp* *ppp < mf > ppp*  
 Tpt. *< f sub > pp* *ppp < f sub > pp* *ppp*  
 Tbn. *ppp < f sub > ppp* *ppp < f sub > ppp*  
 Perc. I *mf < ppp* *ppp < f > ppp* *ppp < f sub > pp* *ppp < f > ppp*  
 Perc. II *mf < ppp* *ppp < f > ppp* *ppp < f sub > pp* *ppp < f > ppp*  
 Hp. *ppp < f > ppp* *ppp < f > ppp* *ppp < f > ppp* *ppp < f > ppp*  
 Pno. *ppp < f > ppp* *ppp < f > ppp* *ppp < f > ppp* *ppp < f > ppp*  
 Vln. I *pp < f > ppp* *mf < ppp* *ppp < f > ppp* *ppp < f > ppp*  
 Vln. II *pp < f > ppp* *mf < ppp* *ppp < f > ppp* *ppp < f > ppp*  
 Vla. *f sub > ppp* *ppp < f > ppp* *ppp < f sub > ppp* *ppp*  
 Vlc. *f sub > ppp* *ppp < f sub > ppp* *ppp < f sub > ppp* *ppp*  
 Cb. *f sub > ppp* *ppp < f sub > ppp* *ppp < f sub > ppp* *ppp*

93 94 95 96

A. Fl. *ppp* *mf* *ppp* *mf* *ppp*  
 Ob. *mf* *ppp* *mf* *ppp* *mf* *ppp*  
 Cl. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *mf* *ppp*  
 Cl. *ppp* *mf* *ppp* *mf* *ppp* *ppp* *mf* *ppp*  
 Bsn. *ppp*  
 Hn. *ppp* *mf* *ppp* *ppp* *mf* *ppp*  
 Tpt. *mf* *ppp* *mf* *ppp*  
 Tbn.  
 Perc. I *ppp* *mf* *ppp*  
 Perc. II (Vibraphone) *f*  
 Hp.  
 Pno.  
 Vln. I *mf* *ppp* *mf* *ppp* *mf* *ppp* *gliss*  
 Vln. II *ppp* *mf* *ppp* *ppp* *gliss* *ppp* *gliss*  
 Vla. *ppp* *gliss* *ppp* *gliss* *ppp* *gliss* *ppp* *gliss* *ppp* *mf* *ppp*  
 Vlc. *ppp* *gliss* *ppp* *gliss* *ppp* *gliss*  
 Cb.



105

44

[illegible][illegible]

4

[illegible]

Mysterious ♩ = 52

III.

31

4/4 FLUTE

Fl. *sfz* *pp* *mf* *p* *sfz* *p* *NV* *MV* (accel tremolo) overflow

Ob.

Cl. *pp* *p* *pp* *mp*

Cl.

Bsn.

4/4 Mysterious ♩ = 52

3/4

Hn. *sfz* *pp* air only inhale exhale 'f'

Tpt. *sfz* air only inhale exhale 'f'

Tbn. *sfz* air only inhale exhale 'f'

Perc. I *sfz* *ppp* SM EGG SHAKER shake

Perc. II *sfz* TAM-TAM triangle beater scrape

Hp. *ppp* bisb.

Pno. *sfz* *p*

4/4 Mysterious ♩ = 52

3/4

Vln. I *ppp* *sfz* *gliss* *Red.* *(sempre)*

Vln. II *ppp* *sfz* *gliss* *p* *p* ST SP

Vla. *sfz* *ppp* *sfz* *p* *p* II SP ST

Vlc. *sfz* *ppp* *sfz* *p* *p* I SP ST

Cb. *ppp* *sfz* *ppp* *ORD* MSP

112

113

114

115

116

117

Fl. *p* *tr* *slow* *norm* *slow* *flz* *gliss* *pp* *mp* *ffz* *mp* **L** **2/4**

Ob.

Cl. *p*

Cl.

Bsn.

Hn. **L** **2/4**

Tpt.

Tbn.

Perc. I **SUSP CYM** wire brushes *mp* *pp* **VIBRAPHONE** arco *f*

Perc. II

Hp. *pp*

Pno. *mf* pizz w/ fingertip

Vln. I **L** *MSP* *tr* *ppp* **2/4**

Vln. II *gliss* *pp* *pp* *pp* *pp* *ST* *ppp*

Vla. *gliss* *pp* *pp* *pp* *II SP* *sfz* *ST* *ppp*

Vlc. *p* *f* *ppp*

Cb.

Fl. *2/4* *overflow* *3/4* *♩ = 60* *flz* *4/4* *(bisb) 5* *3* *3/4* *NV* *MV* *slow* *fast*

Ob.

Cl. *flz* *mp* *f* *sub. p* *mf* *p*

Cl.

Bsn.

Hn. *2/4* *simile* *3/4* *♩ = 60* *4/4* *3/4*

Tpt. *simile*

Tbn. *simile*

Perc. I *(Sm. Shaker)* *ffz* *ppp* *(Susp Cym) wire brushes*

Perc. II *(Tam-Tam) triangle beater* *ffz*

Hp. *bisb.* *ppp*

Pno. *ffz* *mp*

Vln. I *2/4* *tr* *gliss* *3/4* *♩ = 60* *4/4* *3/4*

Vln. II *gliss* *SP* *ffz* *p* *p* *pp*

Vla. *gliss* *SP* *ffz* *p* *p* *pp*

Vlc. *gliss* *SP* *ffz*

Cb. *MSP* *gliss* *ORD* *ppp*

124 125 126 127 128

Fl. *fast* *tr* **4/4** *slow* *flz* *pp* *mf* *gliss* **3/4** **M**

Ob. *mp* **3**

Cl. *pp* *f* *mp* *mf*

Bsn. *pp* *f* *mp* *mf*

Hn. **4/4** **3/4** **M**

Tpt. **4/4** **3/4** **M**

Tbn. **4/4** **3/4** **M**

Perc. I *mp* *pp* *f* *arco (Vibes)*

Perc. II

Hp. *pp* *bisb.* *pp*

Pno. *pizz w/ fingertip* *mf* *f*

Vln. I **4/4** **3/4** **M**

Vln. II *gliss* *pp* *pp* *pp* *SP*

Vla. *gliss* *pp* *pp* *SP* *tr* *mf*

Vlc. *ST* *p* *gliss* *f*

Cb. *f*

[illegible]

36

[illegible]



3/4

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*pp*

*mf*

*f*

*p*

*mf*

*f*

*gliss*

*slow*

*fast*

*tr*

*flz*

*p*

*fp*

*mp*

*ffz*

*mf*

*ff*

*p cresc.*

*gliss*

*3*

*5*

*7*

*9*

*3*

*6*

*3*

*5*

*7*

*3*

*6*

Fl.  $\frac{4}{4}$   $\text{flz}$   $p$   $p$   $\text{flz}$   $\frac{3}{4}$   $\text{sffz}$   $f$   $\text{ff}$   $\frac{4}{4}$

Ob.  $\frac{4}{4}$   $f$   $p$   $\text{flz}$   $\frac{3}{4}$   $\text{sffz}$   $f$   $\text{ff}$   $\frac{4}{4}$

Cl.  $p$   $mf$   $\text{sffz}$

Cl.  $p$   $\text{sffz}$

Bsn. -

Hn.  $\frac{4}{4}$   $p$   $f$   $\text{flz}$   $\frac{3}{4}$   $p$   $f$   $\frac{4}{4}$

Tpt.  $p$   $f$   $\text{flz}$

Tbn.  $p$   $f$   $\text{flz}$

Perc. I (Sizzle)  $mp$

Perc. II (Vibes)  $\text{sffz}$

Hp. -

Pno.  $f$   $\text{sffz}$

Vln. I  $\frac{4}{4}$   $mf$   $5$   $7$   $9$   $\frac{3}{4}$   $f$   $\text{ff}$   $\frac{4}{4}$

Vln. II  $mf$   $3$   $6$   $f$   $\text{ff}$

Vla.  $mf$   $3$   $5$   $7$   $f$   $\text{ff}$

Vlc.  $mf$   $3$   $6$   $f$   $\text{ff}$

Cb. -

147

148

Fl. *simile* *f* 5 *mp* 5 *mf* 5 *p* 4/4 *mp* 3 *pp* 3/4

Ob. *simile* *f* 6 3 *mp* *mf* 6 3 *p* *mp* 5 *pp*

Cl. *simile* *f* *mp* *mf* *p* *mp* 7 6 *pp*

Cl. *simile* 7 3 *f* *mp* *mf* 7 3 *p* *mp* 6 *pp*

Bsn. *f* *mp* *mf* *p* *p*

Hn. 5 *f* *p* 5 *mf* *p* 5 *mp* 3/4 4/4 3/4

Tpt. *f* 7 *p* *mf* 7 *p* *mp* 7 6 *pp*

Tbn. *f* 6 3 *p* *mf* 6 6 *p* *mp* 5 *pp*

Perc. I

Perc. II (Bass Dr) *mp* *p*

Hp.

Pno. *mf* *mp* *p* *p*

Vln. I *p* 3/4 *gliss* 4/4 *gliss* 3/4

Vln. II *p* *gliss* *mf* *gliss*

Vla. *p* *gliss* *mf* *p*

Vlc. *p*

Cb. → SP → ORD *f* 150 *p* *mf* 151 *p* 152

[illegible]

**4** P ♩ = 52

34

34

VIBRAPHONE

34

[illegible]

3/4 3/8 3/4 Q = 66

Fl. *p* *mp* *p* *pp* *gliss*

Ob. *pp* *tr* *slow* *fast*

Cl. *pp* *p* *mp* *pp* *flz*

B. Cl. *p*

Bsn.

Hn. *sfz* *sfz* *sfz*

Tpt. *fp* *sfz* *sfz* *p*

Tbn. *con sord* *straight mute* *gliss* *p*

Perc. I (Vibes) *mf* *sub p*

Perc. II

Hp. *mf* *D $\flat$*  *A $\sharp$*  *mf* *p* *B $\flat$*  *f*

Pno. *mf* *mf* *f*

3/4 ORD 3/8 SP *tr* *mf* *f* 3/4 ORD Q = 66

Vln. I *sub pp* *ORD*

Vln. II *sub pp* *ORD*

Vla. *pizz* *mf* *ORD* *arco* *ORD* *sub pp*

Vlc. *ORD* *SP* *tr* *mf* *f*

Cb. *mf* *mf*



Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ORD

SP

tr

(s)

III

II

ORD

sub p

mf

p

ORD

sub p

pizz

arco

II

sub p

ORD

sub p

173

174

175

176

177

[illegible]

**3**  
**4****4**  
**4**

Fl. *tr* *p* *sfz* *fp* *f* *p*

Ob. *tr* *sfz* *fp* *sfz* *fp*

Cl. *sfz* *fp* *sfz* *fp* *sfz* *fp*

B. Cl.

Bsn.

**3**  
**4****4**  
**4**

Hn. *brass together to letter I* *p* *mf* *mf* *sfz*

Tpt. *brass together to letter I* *p* *mf* *mf* *sfz*

Tbn. *brass together to letter I* *p* *mf* *mf* *sfz*

Perc. I *b8* *f* *sfz* *p* *f*

Perc. II

Hp. *G# A $\flat$*

Pno. *mf* *sfz* *sfz* *mf* *sfz* *p* *mf*

**3**  
**4****4**  
**4**

Vln. I *gliss* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. II *gliss* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *II SP* *tr* *f* *ORD* *sub mp*

Vlc. *I* *tr* *f* *ORD* *sub mp*

Cb. *MSP* *I* *tr* *f*

**4/4** ♩ = 80

Fl. *sfz fp* *tr* *sfz*

Ob. *sfz fp* *tr*

Cl. *(tr)* *sfz fp* *tr*

B. Cl.

Bsn.

Hn. *f mf* *sfz mp*

Tpt. *f mf* *sfz mp*

Tbn. *f mf* *sfz mp*

Perc. I *sub mp* *p* *mf*

Perc. II

Hp. *f* *p*

Pno. *f* *pp* *sfz* *sfz*

**4/4** ♩ = 80

Vln. I *p* *sub. f* *sfz fp* *sfz fp*

Vln. II *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf*

Vlc. *mf* *p*

Cb. *III* *mp*

[illegible]

Fl. *fp* *tr* *sfz* *fp* *tr*

Ob. *sfz* *fp* *tr*

Cl. *sfz* *fp* *tr* *sfz*

B. Cl. *sfz* *sfz*

Bsn. *sfz*

Hn. *+*

Tpt. *+*

Tbn. *+*

Perc. I (Vibes)

Perc. II

Hp.

Pno. *f* *sffz*

Vln. I *sfz* *fp* *tr*

Vln. II *(tr)* *sfz* *fp* *tr*

Vla. *pp* *gliss*

Vlc. *gliss* *ff*

Cb.

4/4

Fl. *sfz* *fp* *tr* *sfz* *fp* *tr* *sfz*

Ob. *sfz* *fp* *tr* *sfz* *fp* *tr* *sfz*

Cl. *fp* *sfz* *fp* *tr* *sfz* *fp* *tr* *sfz*

B. Cl. *sfz*

Bsn. *sfz* *sfz*

Hn. *+* *+* *+* *+* *+* *+* *+* *+*

Tpt. *+* *+* *+* *+* *+* *+* *+* *+*

Tbn. *+* *+* *+* *+* *+* *+* *+* *+*

Perc. I *f*

Perc. II

Hp. *E<sub>b</sub> F<sub>1</sub> A<sup>#</sup>*

Pno. *sfz* *sfz* *sfz* *f*

Vln. I *sfz* *fp* *tr* *sfz*

Vln. II *(tr)* *sfz* *fp* *tr* *sfz*

Vla. *gliss* *ff* *p*

Vlc. *p* *gliss* *ff*

Cb.

Fl. *fp* *sfz* *fp* *sfz* *fp*

Ob. *sfz* *fp* *fp*

Cl. *sfz* *fp* *fp* *sfz*

B. Cl. *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz*

Hn. *+* *+* *+* *+* *+* *+* *+* *+*

Tpt. *+* *+* *+* *+* *+* *+* *+* *+*

Tbn. *+* *+* *+* *+* *+* *+* *+* *+*

Perc. I (Vibes) *#8* *b.oe*

Perc. II

Hp.

Pno. *(tr)* *sfz* *f* *sfz* *f*

Vln. I *fp* *sfz* *fp* *sfz* *fp*

Vln. II *sfz* *fp* *sfz* *fp*

Vla. *glass* *ff* *p* *glass*

Vlc. *p* *mf*

Cb. *mf*



accel.

**T** ♩ = 92

53

Fl. *tr* *sfz* *fp* *tr*  $\frac{3}{4}$   $\frac{4}{4}$  flz *ff* *p*

Ob. *tr* *sfz* *fp* *tr* flz *ff* *p*

Cl. *tr* *fp* *tr* flz *ff* *p*

B. Cl. *ff* *p*

Bsn. *ff* *p*

accel.

$\frac{3}{4}$

**T** ♩ = 92

Hn.  $\frac{3}{4}$   $\frac{4}{4}$  flz *ff* *p*

Tpt. *ff* *p*

Tbn. remove mute

Perc. I *ff* (Vibes)

Perc. II

Hp. *ff* *gliss.* 6 6 6 6

Pno. *tr* *sfz* *tr* *ff* 7 7 7 7

accel.

**T** ♩ = 92

Vln. I *tr* *sfz* *fp* *tr*  $\frac{3}{4}$   $\frac{4}{4}$  (harmonic gliss) *gliss.* *ff* *SP* (harmonic gliss) *gliss.*

Vln. II *sfz* *fp* *tr* *ff* *SP* (harmonic gliss) *gliss.*

Vla. *gliss.* *ff* *SP* (harmonic gliss) *gliss.*

Vlc. *ff* *SP* (harmonic gliss) *gliss.*

Cb. *ff* *SP* (harmonic gliss) *gliss.*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*sempre legato*

*gliss*

*ff*

*f*

*p*

*mf*

201

202

Fl. *p* *mf* *p* *mp* *pp*

Ob. *p* *mf* *p* *mp* *pp*

Cl. *p* *mf* *p* *mp* *pp*

B. Cl.

Bsn.

Hn.

Tpt. *p* *mf* *p* *mp* *pp*

Tbn.

Perc. I *pp*

Perc. II

Hp. *mp* *p*

Pno. *mf* *mp*

Vln. I

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vlc. *mp* *p*

Cb. *mp* *p*

203 204

Fl. *p*

Ob. *p*

Cl. *fff*

B. Cl.

Bsn.

Hn.

Tpt. remove mute

Tbn.

Perc. I

Perc. II

Hp. *pp* *tr*

Pno. *p* *tr*

Vln. I *pp* NV → MV (lots of bow)

Vln. II *p* *tr* (lots of bow) *fff*

Vla. *pp* *tr*

Vlc. *pp* 3

Cb. *pp*

U

Fl. *ffp ffp ffp simile* *p*

Ob. *ffp ffp ffp simile* *p*

Cl. *ffp ffp ffp simile* *p*

B. Cl. *p*

Bsn. *ppp p*

U

Hn. *ppp*

Tpt. senza sord. *ppp*

Tbn. senza sord. *ppp*

CROTALES  
brass mallets  
A

Perc. I *sffz*

Perc. II

Hp.

Pno. *sffz* gradually slow tremolo *mf* *p* *mp* *mf* *f*

U

Vln. I *fff* NV

Vln. II NV MV gliss *f*

Vla. pizz *ff* *p*

Vlc. pizz *ff* *p*

Cb. pizz I *f* *p*

## VIBRAPHONE

poco rit.

59

3  
4

poco rit.

3  
4

poco rit.

3  
4

60

[illegible]



accel.

Fl. *fp* *fp* *simile* *ff*

Ob. *fp* *fp* *simile* *ff*

Cl. *slow (tr)~* *fp* *fp* *ffp* *ffp* *simile* *ff*

B. Cl. *ff*

Bsn. *ff*

accel.

Hn. *fp* *simile* *ff*

Tpt. *fp* *fp* *simile* *ff*

Tbn. *fp* *fp* *simile* *ff*

Perc. I

Perc. II

Hp.

Pno.

accel.

Vln. I *gliss* *mp* *mf* *f*

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

Vla. *p* *mp* *mf*

Vlc. *p* *mp* *f*

Cb. *p* *mp* *f* *MSP* *gliss*

♩ = 56

rit.

Fl. *fp* *mp*

Ob.

Cl. *breathy* *p* *mf* *pp* *mp* *pp*

B. Cl.

Bsn.

♩ = 56

rit.

Hn. (exhale) 6 5 3 *sfz* *pp*

Tpt. (exhale) 7 6 5 *sfz* *pp*

Tbn. (exhale) 5 3 *sfz* *pp*

Perc. I LG EGG SHAKER shake *sfz* gradually slow shaking *pp*

Perc. II (Sizzle) scrape triangle beater *sfz*

Hp.

Pno.

♩ = 56

rit.

Vln. I *gliss* *sfz*

Vln. II pizz *sfz*

Vla. MSP *sub pp*

Vlc. pizz II *sfz*

Cb. damp string *sfz*