

♩ = 108

$\frac{3}{4}$ C

11
8

8

4
4

[Ob.]

ff

4:3 4:3

4:3 8:5 3:2 4:3

Cl.
(Eb)

to clarinet in E-flat

f

[Pf.]

[Perc.]

[Vn.]

to scraped slate

[Va.]

[Vc.]

Cl.
(Eb)

[Pf.]

Perc.]

$$[V_n]$$

[Va.]

$$[V_c]$$

A

24

①

②

①

-4:3

Λ

74

A

molto flautando

molto flautando

 $\mathcal{F}\mathcal{F}$

-3:4

-5:7

$$\overline{ff}$$

-5:8

—6:7

4
4

Λ

7
8

Λ

7
8

Λ

[Ob.]

Cl.
(E♭)

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

to piano

to xylophone

ff

ff

pp

pp

8
4

4
4

Λ

Λ

[Ob.]

Cl.
(Eb)

Pf.

[Perc.]

[Vn.]

[Va.]

[Vc.]

Musical score for measures 104-107, featuring piano (Pf.), percussion (Perc.), violin (Vn.), viola (Va.), and cello (Vc.).

Measure 104 (8/4):

- Pf.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 7:6 ratio spans the last two notes.
- Perc.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:3 ratio spans the first three notes, and a slur with a 7:5 ratio spans the last two notes.
- Vn.:** Rest.
- Va.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.
- Vc.:** Half note G#4, followed by a half note A#4. A slur with a 3:4 ratio spans both notes.

Measure 105 (4/4):

- Pf.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:4 ratio spans the first three notes, and a slur with a 7:6 ratio spans the last two notes.
- Perc.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:3 ratio spans the first three notes, and a slur with a 7:4 ratio spans the last two notes.
- Vn.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.
- Va.:** Half note G#4, followed by a half note A#4. A slur with a 3:4 ratio spans both notes.
- Vc.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.

Measure 106 (4/4):

- Pf.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:4 ratio spans the first three notes, and a slur with a 7:6 ratio spans the last two notes.
- Perc.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:3 ratio spans the first three notes, and a slur with a 7:4 ratio spans the last two notes.
- Vn.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.
- Va.:** Half note G#4, followed by a half note A#4. A slur with a 3:4 ratio spans both notes.
- Vc.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.

Measure 107 (4/4):

- Pf.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:4 ratio spans the first three notes, and a slur with a 7:6 ratio spans the last two notes.
- Perc.:** Quarter notes G#4, A#4, Bb4, followed by a half note G#4. A slur with a 5:3 ratio spans the first three notes, and a slur with a 7:4 ratio spans the last two notes.
- Vn.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.
- Va.:** Half note G#4, followed by a half note A#4. A slur with a 3:4 ratio spans both notes.
- Vc.:** Half note G#4, followed by a half note A#4. A slur with a 5:8 ratio spans both notes.

accel.

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Δ

[Ob.]

Cl.
(Eb)

Pf.

[Perc.]

[Vn.]

[Va.]

[Vc.]

The musical score for measures 108-112 is written for a chamber ensemble. The staves are arranged vertically: Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The time signature changes from 3/4 to 4/4 at measure 109, then to 5/8 at measure 110, and finally to 9/8 at measure 111. The score includes various performance markings such as *ff*, *f*, and *accel.*. It also features several melodic lines with intervals marked (e.g., 5:4, 7:4, 4:3, 6:5, 10:7, 5:6, 3:4, 4:5, 5:8). The Percussion part includes a section labeled "to scraped slate" and the Violin part includes a section labeled "to violin". The Viola and Violoncello parts feature sustained notes with intervals marked. The overall texture is complex, with multiple layers of melody and harmony.

$\text{♩} = 144$ $\text{♩} = 108$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Λ

[Ob.]

Cl.
(Eb)

Pf.

[Perc.]

Vn.

[Va.]

[Vc.]

Ob. part includes fingerings (1, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 1) and ratios (4:3, 3:2, 7:4, 4:3, 7:6). Cl. (Eb) part is a sustained line. Pf. and Perc. parts enter in measure 115 with *ff* dynamics and ratios (5:4, 7:4). Vn. part includes ratios (3:2, 4:3, 5:4, 5:3, 7:6) and trills. Va. and Vc. parts are empty.

34

Λ

54

138

Cl.
(Eb)

Pf.

[Perc.]

Vn.

[Va.]

[Vc.]

non flautando
allow bowing to convey accelerando

non flautando
allow bowing to convey accelerando

 pp
$$= fff$$

3
4

5
8

9
8

♩ = 45

[Ob.]

Cl.
(Eb)

Pf.

[Perc.]

Vn.

[Va.]

[Vc.]

① ① ② ①

4:3 3:2

5:4 7:4 5:3 7:4

rapid roll with fingertips: keep speed constant during accelerando
to snare drum

ppp

non flautando
allow bowing to convey accelerando

pp

126

accel.

3
4

[Ob.]

Cl.
(Eb)

Pf.

[Perc.]

Vn.

[Va.]

[Vc.]

Musical score for measures 126-129. The score is divided into four measures by vertical bar lines. The instruments are arranged in a system with staves for Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The Percussion staff shows a sequence of notes with blue stems and flags, indicating a rhythmic pattern. The Vn. and Va. staves show sustained notes with blue stems and flags, indicating a harmonic progression. The Vc. staff is empty.

130

$\frac{4}{4}$

$\text{♩} = 135$

$\frac{5}{4}$

[Ob.]

Cl.
(Eb)

Pf.

[Perc.]

Vn.

[Va.]

[Vc.]

Musical score layout showing staves for various instruments: Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score is divided into measures, with a key signature change indicated by a double bar line and a new time signature of 5/4. The Percussion staff includes a blue note with a double bar line. The Vn. and Va. staves include a blue note with a double bar line and a forte (fff) dynamic marking.