

# THE DARKLING HEAVE

Alastair Stout

## Instrumentation (score in C)

Bass Oboe (Maraca)

Clarinet in B flat (Bass Clarinet & Maraca)

Bassoon (Maraca)

Horn in F (Maraca)

Percussion (1 player)

\*5 Cymbals: high (1) – low (5) using 3 metal and 2 felt sticks, Hi-hat:  
using brushes , Tam-tam: using normal and metal beaters, 3 Gongs:  
high – medium – low, Roto-tom, Bass drum, Cuica, Talking drum and  
\*5 Maracas

\*Cymbals 1, 3 and 5 played by string players and the 2nd, 3rd, 4th and  
5th maracas played by the horn and woodwind players.

Piano (Celesta)

Viola (Cymbal 1)

Violoncello (Cymbal 3)

Double Bass (Cymbal 5)

### Note:

The score is in C. However the double bass is notated an octave higher than sounding and the celesta is notated an octave lower than sounding. The piano strings B4 and F4 should be marked to be plucked in bars 400 and 431. If necessary, the woodwind maracas may be replaced by other kinds of shakers.

Duration: c.14 minutes

Commissioned and first performed by the Continuum Ensemble,  
conducted by Philip Headlam, in the Warehouse, London, on the 7th  
November, 2001.

The fish are in their fortresses, they sit in sea castles gathering their strength to assault us and our boats suddenly, they buckle on glittering armour, they will come against us with power and swiftness in the upwellings of dawn, they will blunt our hooks, their legion will pour in over thwarts and hull till the boat Bonny Lass is overset and sunk, they will scatter the fishermen here and there upon the salt barrenness, they will exult in a mighty silent chorus over the drowned hands and faces, then all will flock in (bidden) to the banquet, birds of the blue and of the gray and golden winds, and lobsters out of their broken tents of weed in the rock fissures, deep, and creatures too small to see will sip at the light in the eyes of the boy Lowrie till there be but two bone hollows.

George Mackay Brown  
(from Northern Lights published by John Murray)

'... looking at the darkling heave of sea westward'

GMB

# THE DARKLING HEAVE

ALASTAIR STOUT

**Volatile (♩ = c.120)**

(♩ = ♩) (2.3)

Bass Oboe

Clarinet in B♭

Bassoon

Horn in F

Cymbals Cymbal 2 (felt beater) l.v. sempre Cymbal 4 (metal beater) *mf*

Piano *fff* *ped.* *ped.* *ped.*

Viola Cymbal 1 (metal beater)

Violoncello Cymbal 3 (metal beater) l.v. sempre *ff* *f*

Double bass Cymbal 5 (felt beater) l.v. sempre *mf*



Cym. (2.3) (2.3)

Pno

Vla l.v. sempre

Db.

*Reed.*



Cym. (3.2) (3.2) (2.3) (2.3)

Pno

*Reed.*

A

A

15 (3.2) (3.2)

Cym.  $\left\{ \begin{matrix} \text{III} \\ \text{II} \end{matrix} \right\}$  5 8  $\dot{\text{p}}$  - 3 16 - 5 8 - 4 8 - 3 8 - 9 16

Pno 8 8  $\text{ff}$  =  $f$   $sffz$  8va 1 3 16  $sffz$  5 8  $f$   $\text{ff}$   $\flat$  4 8  $\flat$  3 8 9 16

Ped.

Vla 5 8  $\dot{\text{p}}$  - 3 16 - 5 8 - 4 8  $f$  3 8 - 9 16

Vc. 5 8  $\dot{\text{p}}$  - 3 16 - 5 8 - 4 8  $mp$  - 3 8  $f$  9 16

Db. 5 8 - 3 16 - 5 8 - 4 8  $p$  - 3 8 - 9 16



20

Cym.  $\left\{ \begin{array}{c} 9 \\ 16 \end{array} \right.$  f sec. sec.  $\left\{ \begin{array}{c} 6 \\ 16 \end{array} \right.$   $\left\{ \begin{array}{c} 3 \\ 8 \end{array} \right.$   $\left\{ \begin{array}{c} 5 \\ 16 \end{array} \right.$

Pno  $\left\{ \begin{array}{c} 9 \\ 16 \end{array} \right.$  ff  $\left\{ \begin{array}{c} 6 \\ 16 \end{array} \right.$  f  $\left\{ \begin{array}{c} 3 \\ 8 \end{array} \right.$   $\left\{ \begin{array}{c} 5 \\ 16 \end{array} \right.$

Db.  $\left\{ \begin{array}{c} 9 \\ 16 \end{array} \right.$  -  $\left\{ \begin{array}{c} 6 \\ 16 \end{array} \right.$   $\left\{ \begin{array}{c} 3 \\ 8 \end{array} \right.$   $\left\{ \begin{array}{c} 5 \\ 16 \end{array} \right.$

*Ped.* *Ped.*

24 (3.2) l.v. (3.2) (3.2) tr..... damp  
 Cym.  $\text{II } \frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*mf*

Pno  $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*ff* *fff* *mf* *ff* *f*  
 $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
 Ped.

Vla  $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*ff* sec.

Vc.  $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*f*



29 (3.2) (3.2) (3.2)  
 Cym.  $\text{II } \frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*mf*

Pno  $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*ff* *f* *ffz* *f* *ffz*  
 $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
 Ped.

Vla  $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*ff* *f* *ff* *f*

Vc.  $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{5}{16}$   
*mf* *l.v.* *f*

33 (3.2) **B**

Cym.  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{5}{16}$   
 Pno  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{5}{16}$   
 Vla  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{5}{16}$   
 Vc.  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{5}{16}$   
 Db.  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{5}{16}$

=

37 (3.2) (2.3) (2.3)

Cym.  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   
 Pno  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   
 Vla  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   
 Vc.  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   
 Db.  $\frac{5}{16}$   $\frac{8}{16}$   $\frac{5}{8}$   $\frac{3}{16}$   $\frac{5}{8}$   $\frac{3}{16}$

41

**C** (2.2.3)

Cym.  $\begin{cases} \text{3} \\ \text{16} \end{cases}$   $f$  (♩ = ♩) sec. l.v. sec. l.v. 6  
 Pno  $\begin{cases} \text{3} \\ \text{16} \end{cases}$   $sub. p$   $\begin{cases} \text{3} \\ \text{16} \end{cases}$   $\text{Ped.}$  6  
 Vla  $\begin{cases} \text{3} \\ \text{16} \end{cases}$   $f$  sec. l.v. 6  
 Vc.  $\begin{cases} \text{3} \\ \text{16} \end{cases}$   $f$  6  
 Db.  $\begin{cases} \text{3} \\ \text{16} \end{cases}$   $f$  6



D

49

Cym. (3.2) (3.2) (3.2)

Pno *p* *mf* damp

Vla *f*

Vc. *f*

D. *mf* *f*



E

54 (3.2) (3.2)

Pno *fff* *f*

Vla *f*

Vc. *f*

D. *mp*

58 (3.2) (2.3) (3.2)

Cym.  $\begin{smallmatrix} \text{II} \\ \text{5} \end{smallmatrix}_{16}$  -  $\gamma$   $\text{6}_8$  *mf* -  $\text{3}_8$  -  $\begin{smallmatrix} \text{5} \\ \text{16} \end{smallmatrix}$  -  $\text{3}_8$

Pno  $\begin{smallmatrix} \text{5} \\ \text{16} \end{smallmatrix}$   $\gamma$   $\text{6}_8$  *ff*  $\text{6}_8$   $\text{5}$   $\text{3}_8$  *ff*  $\text{5}_{16}$   $\text{3}_8$

Vc.  $\begin{smallmatrix} \text{H} \\ \text{5} \end{smallmatrix}_{16}$  -  $\text{6}_8$   $\gamma$   $\text{3}_8$  *mf* -  $\text{5}_{16}$  -  $\text{3}_8$

Db.  $\begin{smallmatrix} \text{H} \\ \text{5} \end{smallmatrix}_{16}$  -  $\text{6}_8$   $\gamma$   $\text{3}_8$  *mp*

*Ped.*

63 (2.3) (2.3) (3.2)

Cuica  $\begin{smallmatrix} \text{3} \\ \text{8} \end{smallmatrix}$   $\begin{smallmatrix} \text{5} \\ \text{16} \end{smallmatrix}$   $\begin{smallmatrix} \text{5} \\ \text{8} \end{smallmatrix}$   $\begin{smallmatrix} \text{3} \\ \text{8} \end{smallmatrix}$  *p*

Cym.  $\begin{smallmatrix} \text{3} \\ \text{8} \end{smallmatrix}$   $\begin{smallmatrix} \text{5} \\ \text{16} \end{smallmatrix}$   $\begin{smallmatrix} \text{5} \\ \text{8} \end{smallmatrix}$  <i

(3.2)

68

B. Ob.  $\text{Bassoon}$   $\frac{5}{8}$   $\#$   $p$   $ff$

Cl.  $\frac{5}{8}$   $\frac{3}{4}$   $p$   $ff$

Bsn.  $\text{Bassoon}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{16}$   $\frac{5}{8}$

Cuica  $\frac{5}{8}$   $\text{(tr)}$   $\frac{3}{4}$   $\frac{6}{16}$   $\frac{5}{8}$   $ff$

Pno  $\frac{5}{8}$   $f$   $\frac{6}{16}$   $\frac{5}{8}$   $ff$

Vla  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{5}{8}$   $p$   $mp$

71 (2.3)

B. Ob.  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{9}{16}$

Cl.  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{9}{16}$

Bsn.  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{9}{16}$

Cuica  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{4}{8}$   $\text{tr}$   $\frac{3}{16}$   $\frac{9}{16}$   $p$   $ff$

Pno  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{9}{16}$   $\text{Ped.}$   $gliss.$   $\frac{9}{16}$

Vla  $\frac{5}{8}$   $\frac{6}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{9}{16}$  VI  $pp$

Vc.  $\frac{5}{8}$   $mf$   $\frac{6}{16}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{9}{16}$   $mp$

74

B. Ob.  $\frac{9}{16}$   $f$   $ff$

Cl.  $\frac{9}{16}$   $f$   $ff$

Bsn  $\frac{9}{16}$   $f$   $ff$

Cuica  $\frac{9}{16}$

Pno  $\frac{9}{16}$   $pp$   $ff$

Vla  $\frac{9}{16}$   $mp$   $p$

Vc.  $\frac{9}{16}$

D. b.  $\frac{9}{16}$   $mp$

**F**

78 (2.3)

B. Ob.  $\frac{4}{8}$  -  $p$   $ff$

Cl.  $\frac{4}{8}$  -  $p$   $ff$

Bsn  $\frac{3}{8}$  -  $\gamma$   $\sharp$   $\frac{5}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{4}$   $mf < ff$

Cuica  $\frac{4}{8}$   $tr.$   $p$   $ff$

Pno  $\frac{4}{8}$  -  $ff$   $\frac{5}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{4}$

$\frac{4}{8}$   $\frac{3}{8}$   $mp$   $\frac{5}{16}$   $mf$   $f$   $\frac{3}{8}$   $\frac{3}{4}$

$\frac{4}{8}$   $ff$   $\frac{5}{16}$   $ff$

Vla  $\frac{4}{8}$   $ff$   $p$   $\frac{5}{16}$   $ff$   $\frac{3}{8}$   $\frac{3}{4}$

Vc.  $\frac{4}{8}$   $ff$

**G**

83

B. Ob. (2.3) (2.3)

Cl. 3 16 ff

Bsn 3 16 ff

Cuica 3 16 ff to Maraca and Bass Drum

Pno fff f mp 3 16 3 8

Vla 3 16 3 8 ff

Vc. 3 16 mp Actual pitch of harmonic.

D. b. 3 16 to Double bass mp



93 (3.2)

B. Ob.  $\frac{6}{8}$   $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{16}$

Cl.  $\frac{6}{8}$   $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{16}$

Bsn  $\frac{6}{8}$   $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{16}$

B. D.  $\frac{6}{8}$   $\frac{5}{16}$   $\frac{3}{16}$

Maraca  $\frac{6}{8}$   $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$   $p$   $ff$   $\frac{3}{16}$

Pno  $\frac{6}{8}$   $\frac{5}{16}$   $\frac{3}{16}$   $\frac{3}{8}$   $ff$   $\frac{3}{16}$   
 $\frac{6}{8}$   $p$   $mp$   $f$   $\frac{5}{16}$   $\frac{3}{16}$   $\frac{3}{8}$   $fff$   $\frac{3}{16}$   
 $\frac{6}{8}$   $\frac{5}{16}$   $\frac{3}{16}$   $\frac{3}{8}$   $\frac{3}{16}$

Vc.  $\frac{6}{8}$   $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{16}$

**H**

B. Ob. 3 16 - 3 8 - 4 8 - 3 16 3 8 6 8  
 Cl. 3 16 - 3 8 - 4 8 p ff 3 16 3 8 6 8  
 Bsn 3 16 - 3 8 - 4 8 p f 3 16 3 8 6 8  
 Maraca 3 16 - 3 8 - 4 8 - 3 16 - 3 8 7 6 8 p  
 Pno 3 16 b 3 8 ff 3 16 p 3 16 3 8 6 8 f  
 Vla 3 16 - 3 8 - 4 8 p ff 3 16 3 8 6 8 to Cymbal  
 Vc. 3 16 - 3 8 - 4 8 p ff 3 16 3 8 6 8  
 Db. 3 16 - 3 8 p mf 6 8

(2.2.3)

B. Ob. 102

(vib.) molto

Cl.

Bsn

Maraca to Cymbals

Pno

Vla (struck with bow) to Viola

Vc.

Db.

The musical score page 16 features six staves of music. The top staff is for Bassoon (B. Ob.), marked with a bass clef and 6/8 time. The second staff is for Clarinet (Cl.), also in 6/8 time. The third staff is for Bassoon (Bsn), marked with a bass clef and 6/8 time. The fourth staff is for Maracas, with a unique notation involving vertical strokes and a dynamic =ff. The fifth staff is for Piano (Pno), with two staves in 6/8 time. The sixth staff is for Violin (Vla), marked with a treble clef and 6/8 time, with a note instruction "(struck with bow)". The seventh staff is for Cello (Vc.), also in 6/8 time. The bottom staff is for Double Bass (Db.), marked with a bass clef and 6/8 time. Various dynamics are indicated throughout, including ff, f, fff, p, mp, and gliss. Performance instructions like "molto" and "to Cymbals" are also present. Measure numbers 102, 16, 8, 7, 4, 8, and 16 are marked at different points in the score.



3

**I**

B. Ob. 109 4/8 | 6/8 | 5/8 | 3/4

Cym. 4/8 | Hi-hat (with brushes) 6/8 | 5/8 | 3/4

Pno 4/8 | f 6/8 | ff | 5/8 | 3/4

Vla 5/8 | 6/8 | 5/8 | 3/4  
*p < mp*      *f*      *p*      *f*      *sul pont.*

Vc. 4/8 | 6/8 | 5/8 | 3/4  
*ff*      *mp*      *f*      *p*      *f*      *ff*



\*Strike and shut  
simultaneously

(Hi-hat)  
with brushes

**Cym.** 112 (2.3)

**Pno**

**Vla**

**Vc.**

**D. b.**

116 (Hi-hat) (2.3)

Cym.  $\text{H} \frac{6}{8}$  (Hi-hat)  $\frac{5}{8}$   $\frac{3}{4}$

Pno  $\frac{6}{8}$   $f$   $\frac{5}{8}$   $\frac{3}{4}$   $f$

Vla  $\frac{6}{8}$   $p$   $ff$   $p$   $f$   $p$   $f$   $ff$

Vc.  $\frac{6}{8}$   $ff$   $p$   $f$   $p$   $ff$   $p$   $ff$

Db.  $\frac{6}{8}$   $pp$   $\frac{5}{8}$   $gliss.$   $\frac{3}{4}$   $\frac{5}{8}$



119 (Hi-hat)

Cym.  $\text{H} \frac{3}{8}$   $\frac{6}{8}$   $\frac{5}{8}$

Pno  $ff$   $f$   $ff$   $ff$

Vla  $p$   $f$   $p$   $f$   $sul\ pont.$   $tr.$   $ff$   $p$   $f$   $f$

Vc.  $p$   $f$   $p$   $f$   $sul\ pont.$   $ff$   $p$   $f$   $f$

123 J (2.3)  
(Hi-hat)

Cym. | 4/8 | 4/8 | 4/8 | 5/8

Pno | 5/8 | 4/8 | 5/8 | 5/8

Vla | 5/8 | 4/8 | 5/8 | 5/8

Vc. | 5/8 | 4/8 | 5/8 | 5/8

Db. | 5/8 | 4/8 | 5/8 | 5/8

*Reo.*

Actual pitch of harmonic.



Musical score for orchestra and piano, page 127, measures 3.2-3.3.

**Cym.** (3.2) (Hi-hat) 127 (2.3) (3.2)

**Pno**

**Vla**

**Vc.**

**Db.**

Measure 3.2: Cym. (Hi-hat), Pno (5/8), Vla (5/8), Vc. (5/8), Db. (5/8). Dynamics: *p*, *mp*, *p*. Measure 3.3: Pno (f), (ff), (p), Vla (tr., ff), Vc. (tr., f), Db. (pp).

131

**K**

B. Ob.

Cl.

Bsn.

Cym. (Hi-hat) *to Roto-tom*

Pno *ff* *ff* *to Celesta*

Vla *ff* *p* *ff*

Vc. *ff* *p* *ff*

Db. *p* *gliss.*

(3.2)

*p stacc.* *f* *p*

*f* *p*

*mp stacc.* *f* *p*

(2.3)

*p* *f* *p*

135 (2.3)

B. Ob.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

Cl.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

Bsn.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

Roto-tom  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

Vla.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

Vc.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

Db.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$  3  $\begin{array}{c} \text{4} \\ \text{8} \end{array}$  3  $\begin{array}{c} \text{5} \\ \text{8} \end{array}$  3

139 (3.2)

B. Ob.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} 3 \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} 3 \\ \text{8} \end{array}$

Cl.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} 3 \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} 3 \\ \text{8} \end{array}$

Bsn  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} 3 \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} 3 \\ \text{8} \end{array}$

Roto-tom  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} \text{3} \\ \text{8} \end{array}$   $\text{chiss.}$   $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

Vla  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{4} \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} \text{4} \\ \text{8} \end{array}$

Vc.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{4} \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} \text{4} \\ \text{8} \end{array}$

Db.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{4} \\ \text{8} \end{array}$   $\begin{array}{c} \text{5} \\ \text{8} \end{array}$   $\begin{array}{c} \text{4} \\ \text{8} \end{array}$



**L**Slow motion ( $\text{♩} = \text{c.}80$   $\leftarrow\text{♩} = \text{♩}\rightarrow$ )

147 (2.3) (Variation 1)

B. Ob.  $\text{ff} < \text{fff}$   $\text{mf}$

Cl.  $\text{ff} < \text{fff}$   $\text{mf}$  [to Bass Clarinet]

Bsn  $\text{ff} < \text{fff}$   $\text{mf}$

Hn Solo  $\text{f}$   $\text{mp}$

Gongs

Cel.

Vla  $\text{f} < \text{ff}$   $p$

Vc.  $\text{f} < \text{ff}$   $\text{mp}$

D. b.  $\text{ff}$   $\text{mp}$

150

Hn (♩ = ♪) (♩ = ♪)

Gongs [to Roto-tom]

Vla

Vc.

Db.



155

Hn

Vla (6/4)

Vc.

Db.

160

Hn.  $\begin{array}{c} \text{3} \\ \text{2} \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 2 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

Vla.  $\begin{array}{c} 3 \\ 2 \end{array}$   $\begin{array}{c} 4 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 2 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

Vc.  $\begin{array}{c} 3 \\ 2 \end{array}$   $\begin{array}{c} 4 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 2 \end{math>$

D. b.  $\begin{array}{c} 3 \\ 2 \end{math}$

==

163

B. Cl.  $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} 4 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

Hn.  $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$   $\begin{array}{c} + \\ 4 \end{array}$   $\begin{array}{c} + \\ 4 \end{array}$   $\begin{array}{c} + \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

Cel.  $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} 4 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

Vla.  $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} 4 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

Vc.  $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} 4 \\ 4 \end{array}$   $\begin{array}{c} 3 \\ 4 \end{array}$

D. b.  $\begin{array}{c} 5 \\ 4 \end{math>$

M

to Pno.

Solo

166 (Variation 2)

B. Cl. *mf* *f* *mf*

Hn *p*

Roto-tom *p* *mp* *pp*

Vla *f* *ff* *mf*

D. b. *mf*

*to Maraca*

169

B. Cl. *mp* *mf* *>mp*

Roto-tom *mf* *p*

\* Strike then gloss,  
do not roll.

Vla *f* *mp* *mp* *mf* *f*

*to Maraca*

173

B. Cl. *mf* *f* *pp*

Maraca *p* *pp*

*to Roto-tom*

Vla *mf* *f* *ff* *p* *pp*

B. Cl. 176

Roto-tom

Vla

B. Cl. 179

Roto-tom

Vla

B. Ob. 182

B. Cl.

Cym.

Pno

Vla

Vc.

D. B.

184

B. Ob.  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 5 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   
 $=mf$   $p$   $f$   $p$   $mp$   $<f$   $p$   $=mf$   $p < mp$   $p < mf$   $=$

Cym.  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   
 $pp$  to Gongs

Pno  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   
 $p$  to Celesta

Vla  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 4 \end{matrix} \right]$   $f$   $mf$   $mp$   $=mf$   $mp$   
 $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$

Vc.  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 4 \end{matrix} \right]$   $mf$   $f$   $mf$   $mp$   $mf$   $mp$   
 $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$

D. b.  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 4 \end{matrix} \right]$   $mf$   $f$   $mp$   $mf$   $mf$   $mp$   
 $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$

=

188

B. Ob.  $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   $\left[ \begin{matrix} 5 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 5 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   
 $=f$   $mp < mf$   $ff$   $p$

Vla  $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   $mf$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $< f$   $mp$   
 $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$

Vc.  $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   $mf$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $f$   $=mf$   $mp$   
 $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$

D. b.  $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$   $mf$   $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$   $f$   $=mf$   $mp$   
 $\left[ \begin{matrix} 3 \\ 2 \end{matrix} \right]$

190

B. Ob.

Gongs

Vla

Vc.

Db.



O

(Variation 4)

193

B. Ob.

Gongs

Vla

Vc.

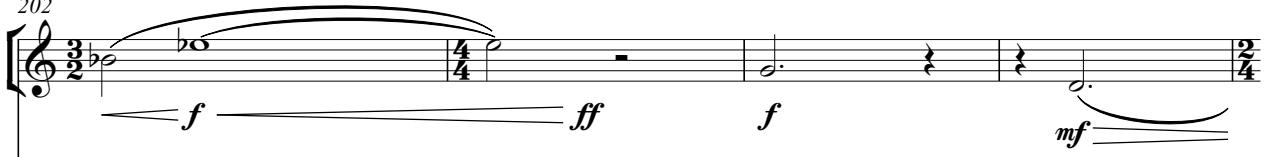
Db.



196

B. Ob.

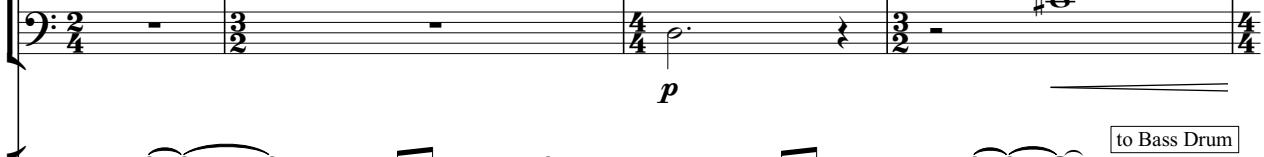
202

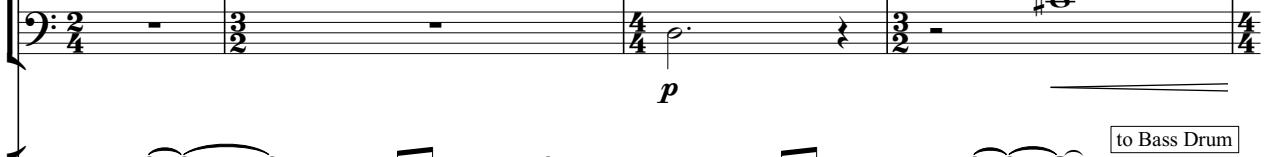
B. Ob.  



206

**P** (Variation 5)

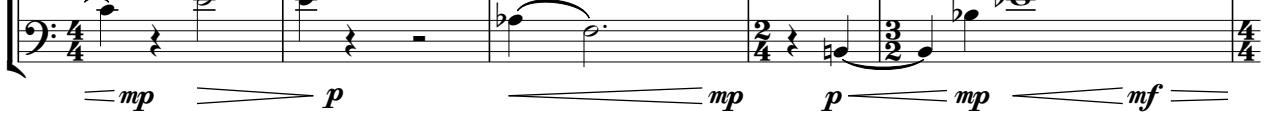
B. Ob.  

Bsn 

Gongs 

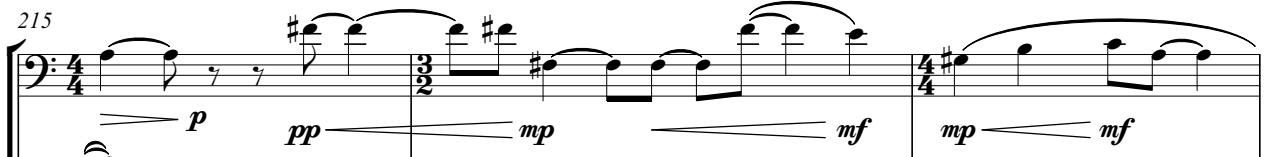


210

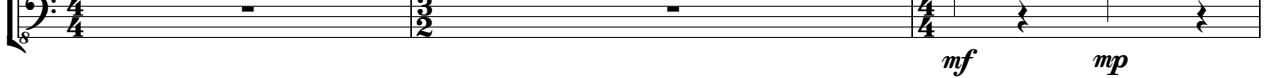
B. Ob.  



215

B. Ob.  

Bsn 

Db. 

**Q**  
(Variation 6)

218

B. Ob.

B. Cl.

Bsn

Db.

==

221

B. Ob.

B. Cl.

Bsn

Db.

223

B. Ob.  $\begin{cases} \text{G} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} \text{mf} \\ p \end{cases}$   $\begin{cases} \text{mf} \\ f \end{cases}$   $\begin{cases} ff \\ \text{ff} \end{cases}$

B. Cl.  $\begin{cases} \text{B} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} f \\ ff \end{cases}$   $\begin{cases} f \\ <ff \end{cases}$   $\begin{cases} (\text{Gliss.}) \\ f \end{cases}$

Bsn.  $\begin{cases} \text{B} \\ \text{C} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} ff \\ mf \end{cases}$

B. D.  $\begin{cases} \text{H} \\ \text{B} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} \text{ff} \\ - \end{cases}$   $\begin{cases} \text{mp} \\ \text{p} \end{cases}$

Cel.  $\begin{cases} \text{G} \\ \text{B} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} p \\ \text{ff} \end{cases}$

D. b.  $\begin{cases} \text{G} \\ \text{B} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} \text{mf} \\ - \end{cases}$   $\begin{cases} \text{mf} \\ \text{mp} \end{cases}$



225 (Variation 7) **R**

B. Ob.  $\begin{cases} \text{B} \\ \text{C} \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$   $\begin{cases} \text{ff} \\ - \end{cases}$   $\begin{cases} 2 \\ 4 \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$

B. Cl.  $\begin{cases} \text{B} \\ \text{C} \end{math>$

 $\begin{cases} 3 \\ 2 \end{math>  $\begin{cases} ff \\ - \end{cases}$   $\begin{cases} 2 \\ 4 \end{cases}$   $\begin{cases} 3 \\ 2 \end{cases}$ 

Bsn.  $\begin{cases} \text{B} \\ \text{C} \end{math>$

 $\begin{cases} 3 \\ 2 \end{math>  $\begin{cases} =f \\ ff \end{cases}$   $\begin{cases} 2 \\ 4 \end{math>  $\begin{cases} 3 \\ 2 \end{math>

B. D.  $\begin{cases} \text{H} \\ \text{B} \end{math>$

 $\begin{cases} 3 \\ 2 \end{math>  $\begin{cases} \text{mf} \\ p \end{cases}$   $\begin{cases} 2 \\ 4 \end{math>  $\begin{cases} 3 \\ 2 \end{math>

Cel.  $\begin{cases} \text{G} \\ \text{B} \end{math>$

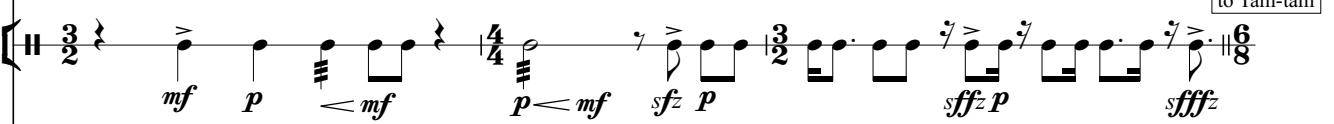
 $\begin{cases} 3 \\ 2 \end{math>  $\begin{cases} ff \\ f \end{cases}$   $\begin{cases} \text{mf} \\ \text{ff} \end{cases}$   $\begin{cases} p \\ \text{to Piano} \end{cases}$   $\begin{cases} 2 \\ 4 \end{math>  $\begin{cases} 3 \\ 2 \end{math>

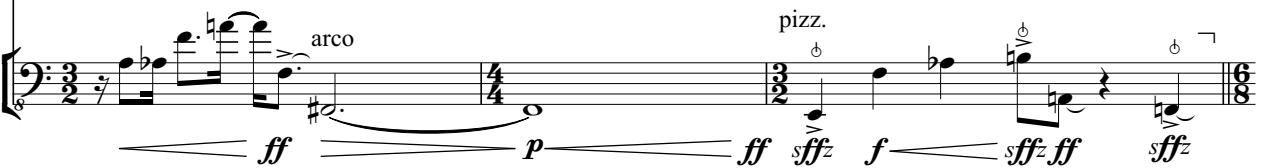
D. b.  $\begin{cases} \text{G} \\ \text{B} \end{math>$

 $\begin{cases} 3 \\ 2 \end{math>  $\begin{cases} f \\ \text{Solo} \end{cases}$   $\begin{cases} \text{mf} \\ f \end{cases}$   $\begin{cases} 2 \\ 4 \end{math>  $\begin{cases} 3 \\ 2 \end{math>$$$$$$$$$$$$$

228

B. Cl. 

B. D. 

Db. 



**S**

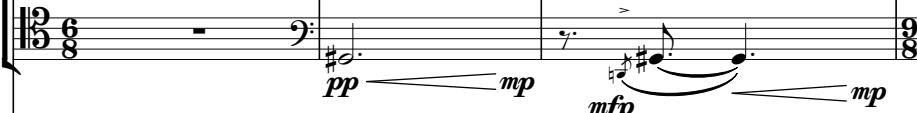
**Scorrevole**

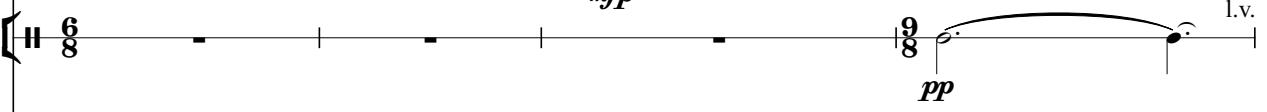
$\text{♩} = 160 \leftarrow \text{♩} = \text{♩} \rightarrow$

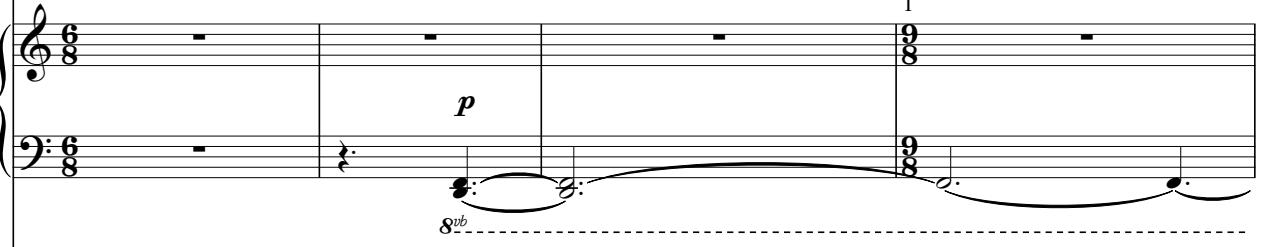
231

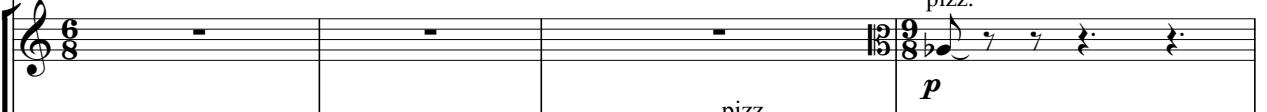
B. Ob. 

B. Cl. 

Bsn. 

T.-t. 

Pno 

Vla 

Vc. 

235 (l.v.) to Talking Drum

T.-t. [Tremolo] Pno

2 3 4 5 6 7

(8)-----



(Hold silence if the note has stopped sounding)

241 8 9 10 11 12 13

Pno

(8)-----]



T

247

B. Ob. [Bassoon] Pno

*f* > *mp*

*p* *mp* *f* *mp*

Vla Vc. Db.

arco

*mf*

*mf*

*mf* *mp*

252

B. Cl.  $\left( \begin{matrix} \text{Bassoon} \\ \text{Pno} \end{matrix} \right)$   $p < mp$   $p < mp < mf f$

Pno  $p$   $mp$

Vla  $\left( \begin{matrix} \text{Vla} \\ \text{Vc.} \\ \text{Db.} \end{matrix} \right)$   $p$   $p - mf - f$  con sord.

Vc.  $mp$   $mf$  con sord.

Db.  $mf$

==

259

B. Ob.  $p$

Bsn  $p$

Talking Drum  $p < mp > p$

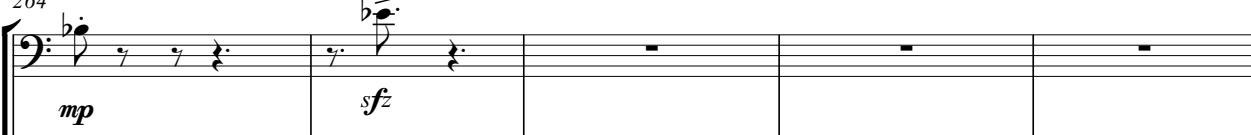
U

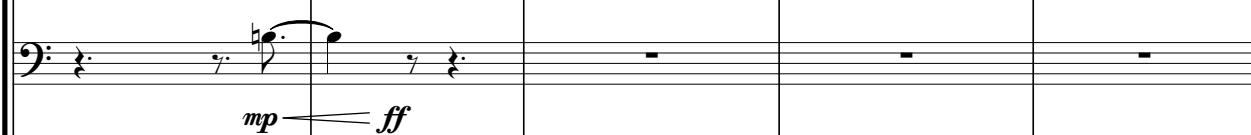
Pno Move to Celesta whilst sustaining note with pedal

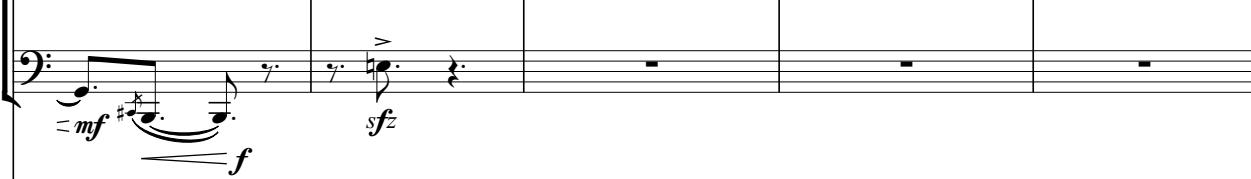
Pno  $\text{Ped.}$

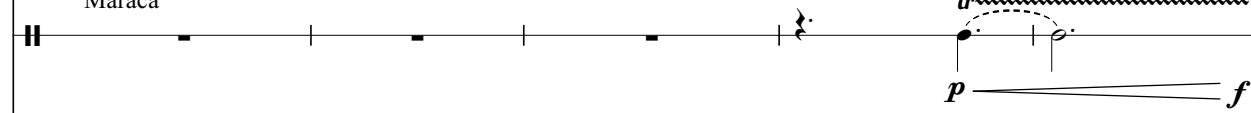
Vc.  $mp$   $con sord.$

264

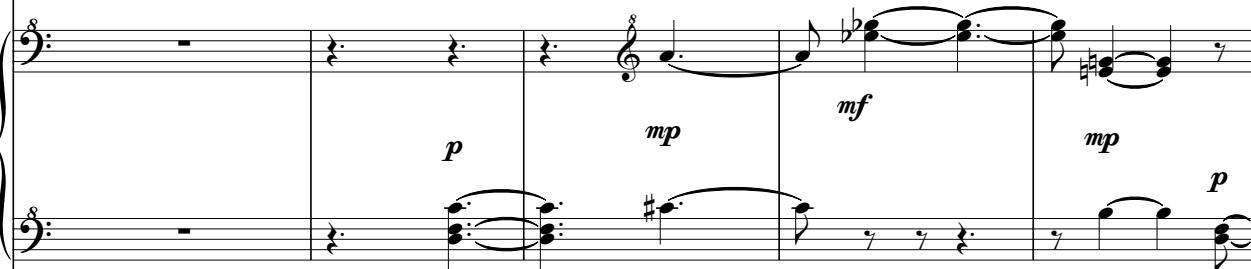
B. Ob. 

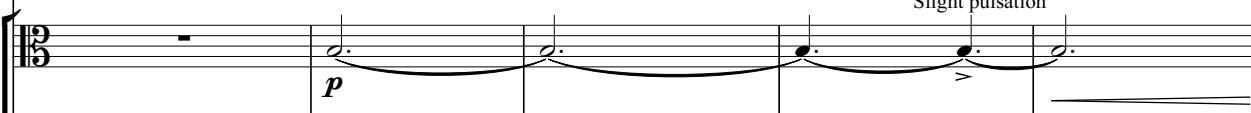
B. Cl. 

Bsn 

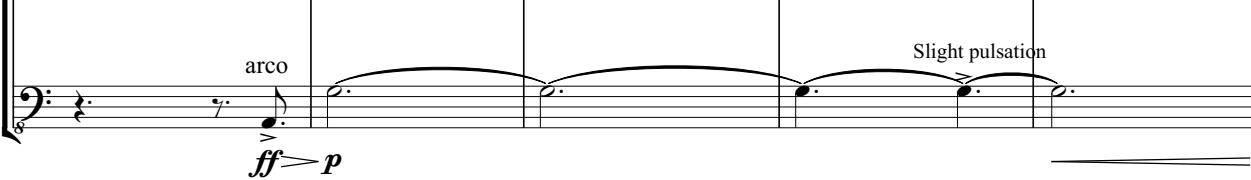
Maraca 

Talking Drum 

Cel. 

Vla 

Vc. 

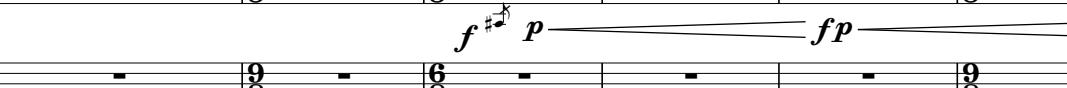
Db. 

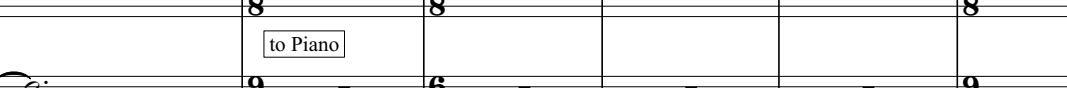
V

269

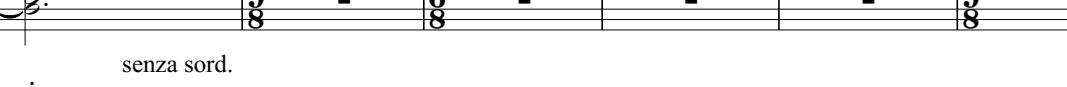
B. Ob. 

B. Cl. 

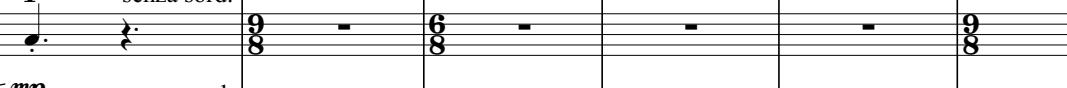
Bsn. 

Cel. { 

to Piano

Vla. 

Vc. 

Db. 

senza sord.

senza sord.

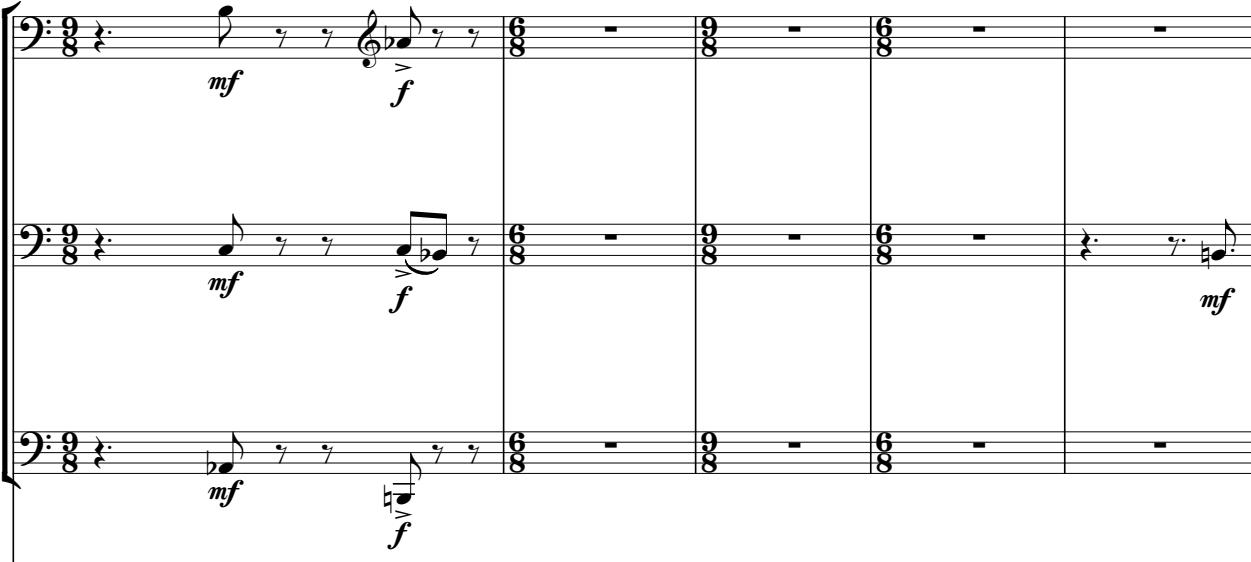
senza sord.

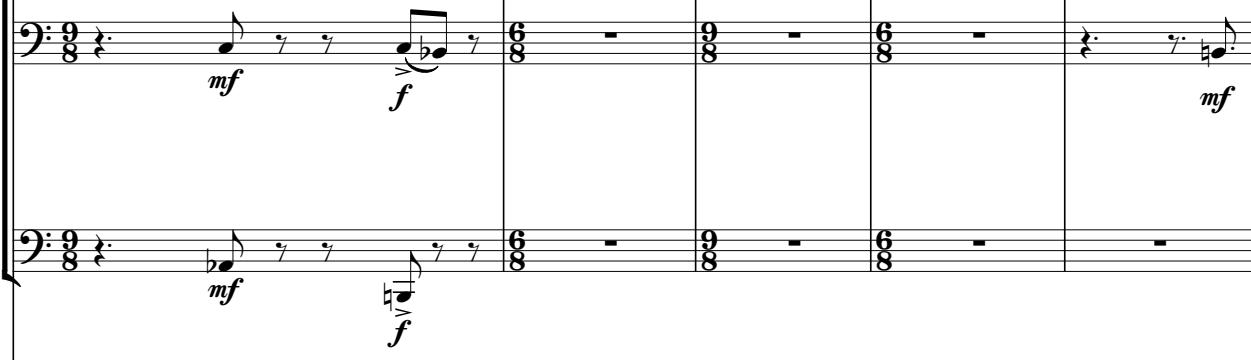
senza sord.

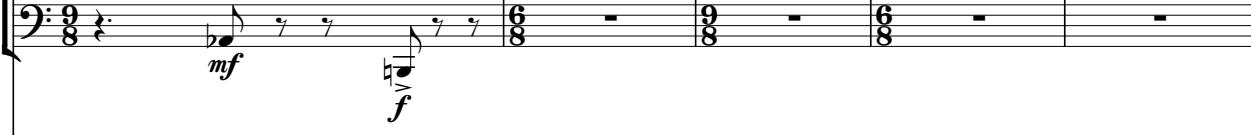


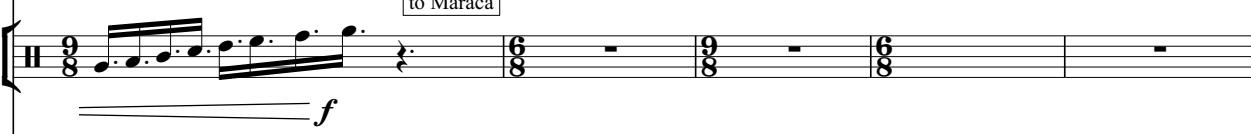
W

280

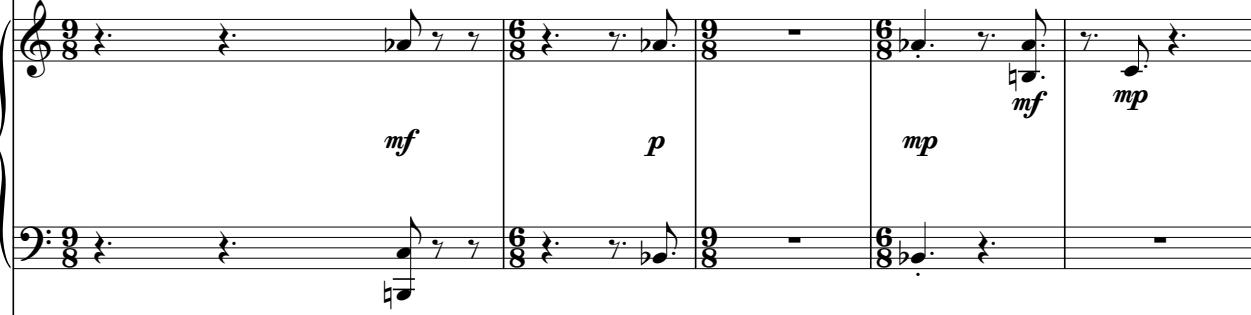
B. Ob. 

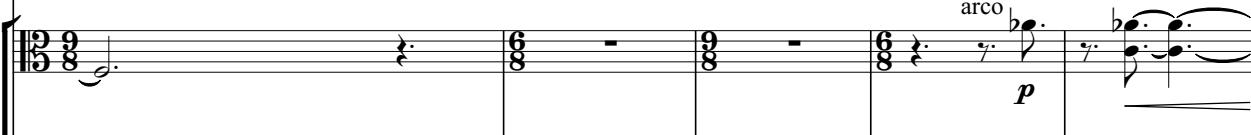
B. Cl. 

Bsn 

Talking Drum 

to Maraca

Pno 

Vla 

Vc. 

Db. 

**X**

285

B. Ob.

B. Cl.

Bsn

Hn

Maraca

Pno

Vla

Vc.

D. b.

**B. Ob.**

**B. Cl.**

**Bsn**

**Hn**

**Maraca**

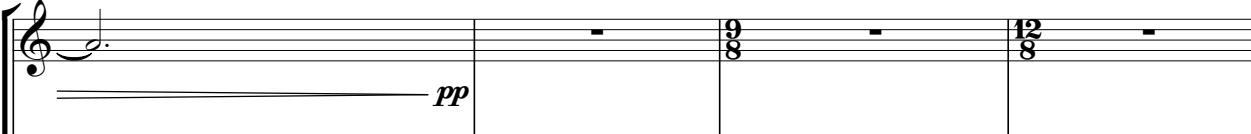
**Pno**

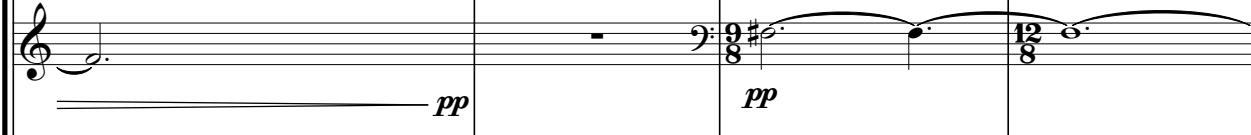
**Vla**

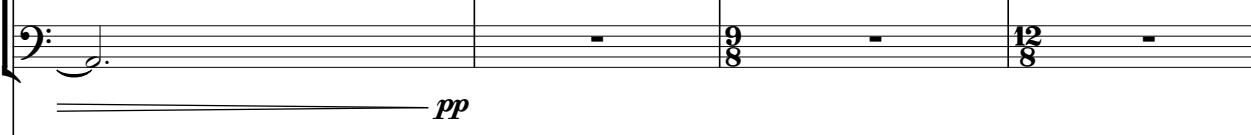
**Vc.**

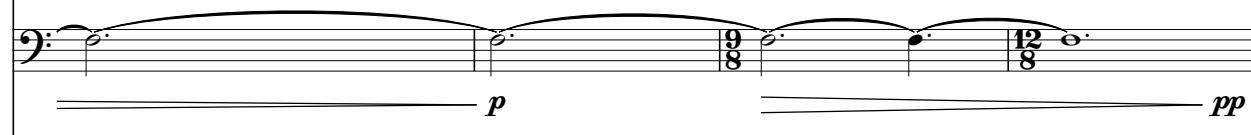
**D. b.**

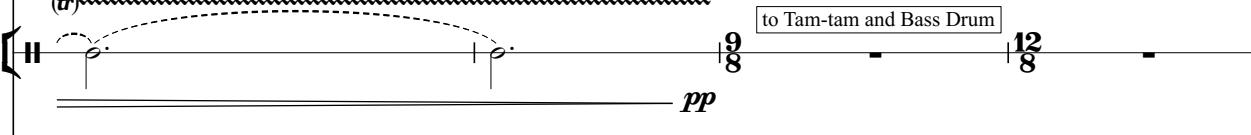
289

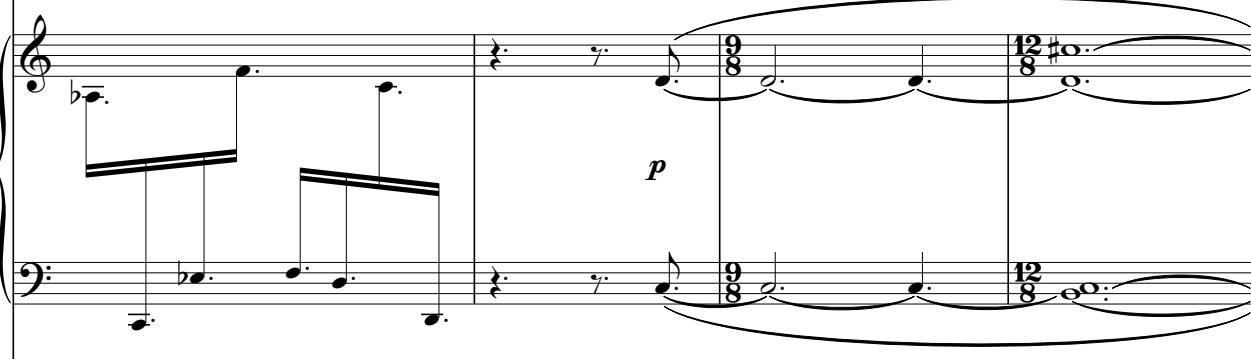
B. Ob. 

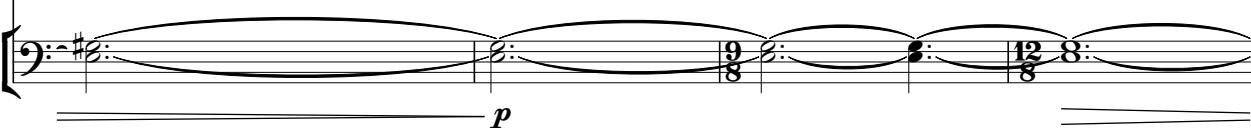
B. Cl. 

Bsn. 

Hn. 

Maraca 

Pno. 

Vc. 

293

B. Cl.

Hn to Maraca

B. D.

T.-t. damp

**p**

Pno **pp** **mp**

Vla arco **pp** con sord.

Vc >**pp** con sord.

Db. arco **pp** **mf** pizz. **mp** con sord.

This musical score page contains six staves of music. The first staff features Bass Clarinet (B. Cl.) with a melodic line. The second staff features Horn (Hn) with a note labeled 'to Maraca'. The third staff features Bassoon (B. D.). The fourth staff features Timpani (T.-t.) with dynamics 'pp' and 'damp'. The fifth staff features Piano (Pno) with a melodic line and dynamic 'mp'. The sixth staff features Violin (Vla) with dynamics 'arco' and 'pp', and 'con sord.' markings. The seventh staff features Cello (Vc) with dynamics '>pp' and 'con sord.'. The eighth staff features Double Bass (Db.) with dynamics 'arco' and 'pp', and 'con sord.' markings. The score includes various performance instructions like 'damp' and 'pizz.'

Y

297

B. Ob. [Musical staff: Treble clef, 9/8 time signature, note values 9/8, 6/8, 6/8, 9/8, 6/8. Dynamics: **p** at the end.]

T.-t. [Musical staff: Common time, 9/8 time signature, note values 9/8, 6/8, 9/8, 6/8.]

(Take metal beater)

Pno { [Musical staff: Treble clef, 9/8 time signature, note values 9/8, 6/8, 9/8, 6/8. Dynamics: **p** at the end.]

[Bass clef, 9/8 time signature, note values 9/8, 6/8, 9/8, 6/8.]

==

302

B. Ob. [Musical staff: Treble clef, 6/8 time signature, note values 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Dynamics: **mp**, **p**. Measure 6/8 has a bass clef below it.]

B. Cl. [Musical staff: Treble clef, 6/8 time signature, note values 1/8, 1/8, 1/8, 1/8, 1/8, 1/8.]

Bsn [Musical staff: Bass clef, 6/8 time signature, note values 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Dynamics: **mp**, **p**. Measure 6/8 has a bass clef below it.]

Pno { [Musical staff: Treble clef, 6/8 time signature, note values 1/8, 1/8, 1/8, 1/8, 1/8, 1/8. Dynamics: **mp**, **p**. Measure 6/8 has a bass clef below it.]

Z

307

B. Ob. *fffz*

B. Cl. *fffz*

Bsn *fffz*

Maraca

Hn *p ff* to Horn

Maraca *mf ff* to Talking drum

T.-t. *ff* Scrape with metal beater to Maraca

Pno *fffz* to Celesta

Cel. *f* to Piano

Vla *pp* *mp* *p mf* Slight pulsations

Vc. *pp* *mp* Slight pulsations

D. b. *pp* *mp* *p mf* arco Slight pulsations

312

B. Ob. 6/8 time signature. Dynamics: *mf*, *p*, *mf*, *f*.

B. Cl. 6/8 time signature. Dynamics: *mf*, *<f*, *p*, *mf*.

Bsn 6/8 time signature. Dynamics: *mf*, *f*, *mf*, *f*.

Pno 6/8 time signature. Dynamics: *mf*.

Vla 6/8 time signature. Dynamics: *p*, *f*, *p*.

Vc. 6/8 time signature. Dynamics: *mf*, *senza sord.*

Db. 6/8 time signature. Dynamics: *mf*, *f*, *p*, *pizz.*

316

B. Cl.

Bsn

Talking Drum

Pno

Vla

Vc.

Db.

*gliss.*

pizz.

senza sord.

*mf*

*f*

*mf*

*mf*

*p*

*f*

*p*

*arco*

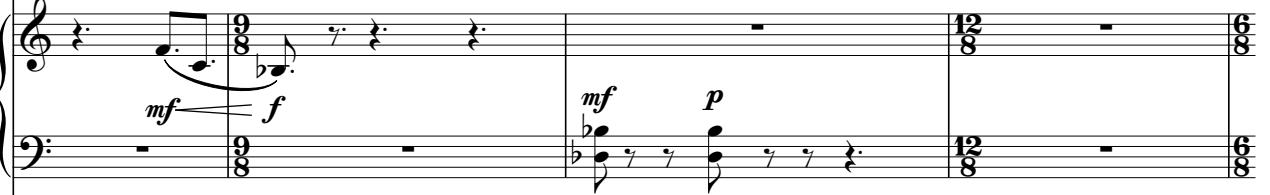
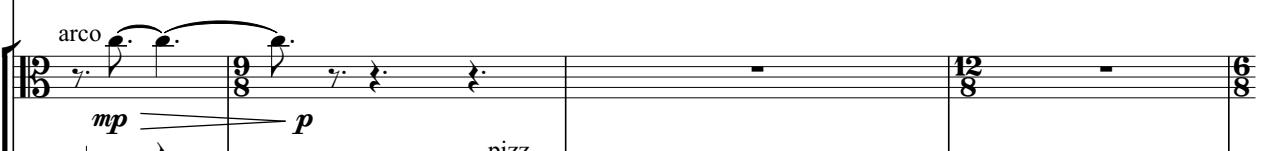
*senza sord.*

*f*

## A1

47

320

B. Ob.   
B. Cl.   
Talking Drum   
Pno   
Vla   
Vc.   
Db. 

324

B. Ob.  $f$   $p$   $f$   $pp$

B. Cl.  $mp$   $mf$   $p$   $f$   $pp$

Bsn  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $f$   $pp$

Hn  $\frac{6}{8}$   $mp$   $mf$   $f$

Talking Drum  $\frac{6}{8}$   $f$   $p$

Vla  $p$   $f$   $=mp$   $pp$

Vc.  $p$   $mf$   $p$   $pp$  arco

D. b.  $p$   $pp$



**B1**

328

Talking Drum  $p$

Pno  $mf$   $f$

Vla  $f$   $mp$   $mf$   $pizz.$   $mf$   $f$

Vc.  $f$   $mp$   $mf$   $p$   $f$

D. b.  $f$   $p$   $mf$

334

A musical score for orchestra and Talking Drum, page 49, measure 334. The score includes parts for Bassoon (B. Ob.), Bassoon (B. Cl.), Talking Drum, Piano (Pno), Violin (Vla), and Cello (Vc.). The Talking Drum part features a rhythmic pattern of eighth-note pairs. The Piano part is mostly silent. The Violin and Cello parts play eighth-note patterns with dynamic markings: *mf*, *f*, *mp*, *ff*, and *mp*. The Cello part includes a pizzicato instruction.

B. Ob.

B. Cl.

Talking Drum

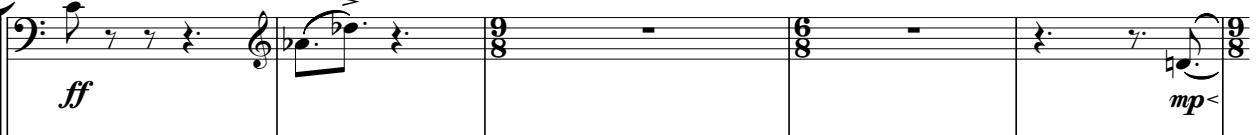
Pno

Vla

Vc.

**C1**

338

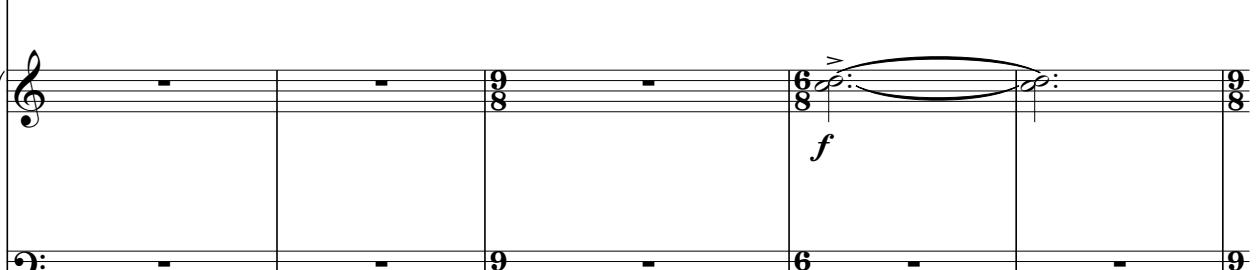
B. Ob. 

B. Cl. 

Bsn 

Talking Drum 

T.-t. 

Pno 

Vla 

Vc. 

Db. 

343

B. Ob.

Bsn

Hn

Maraca

T.-t. [to Maraca]

Pno

Db. *cresc...*

*cresc...* ...*ff*

*mf* *f* *ff*

*mf* *ff*

*f*

*pp* *ff*

*tr.*

*ff*

**D1**

348

B. Ob. *f* *ff* *mf* = *mp*

B. Cl. *mp* *mf* *p* *mf* = *mp*

Bsn *f* *ff* *mf* = *mp*

Hn *mp*

Talking Drum *ff* *mp* *f*

Pno *mp* *mf* *mp*

Vla *p* *pp*

Vc *mf*

Db. *mf*

con sord.

## E1

353

B. Ob. 

Vla senza sord.

Vc.

Db.



357

B. Ob. 

B. Cl.

Talking Drum

Pno

Vla

Vc.

Db.

360

B. Ob. 

363

**F1**

B. Ob. 

G1

367

B. Ob. to Maraca

B. Cl. to Maraca

Bsn. to Maraca

Hn. to Maraca

Talking Drum p — mf — ff

Pno. sffz — sffz — f

Vla. p — f — pp (senza vib.)

Vc. p — f — pp (senza vib.)

D. b. p — f — pp (senza vib.)

371

Talking Drum *p* to Bass Drum

Pno *ff* *f* *ff* *f* *mf*

Vla

Vc.

Db. *pp*



375

B. Cl. *p* *tr*

Bsn *p* *tr*

Hn *p* *tr*

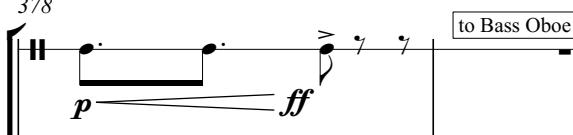
Pno *f* *fff* *f* *fff* *f*

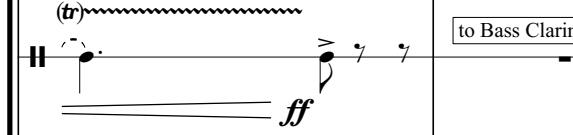
Vla

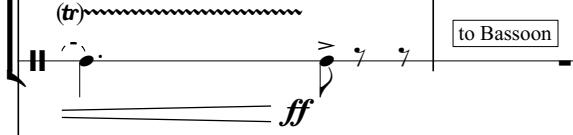
Vc.

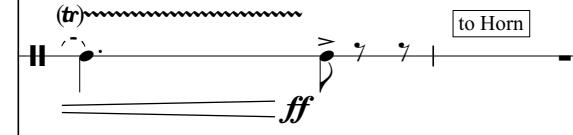
Db.

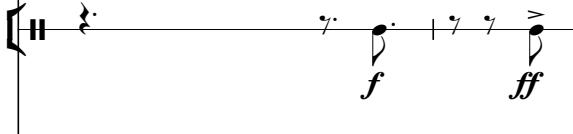
378

B. Ob. 

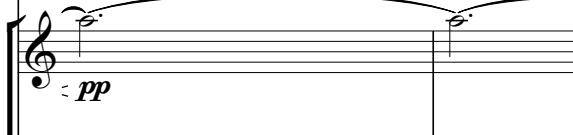
B. Cl. 

Bsn 

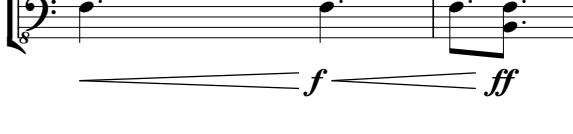
Hn 

B. D. 

Pno 

Vla 

Vc 

D. b. 

**H1**

382

B. Ob. *f* *ff* *mf*

B. Cl. *fff* *f*

Bsn *f* *ff* *f*

Hn *mf* *ff* *con sord.*

Cuica *f*

Pno *fff* *f* *Reo.*

Vla *pp sempre*

Vc. *pp sempre*

D. b. *arco* *pp sempre*

386

B. Ob.  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  f

B. Cl.  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  ff f ff  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  mf ff

Bsn  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  ff f  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  p

Cuica  $\begin{array}{c} \text{(tr)} \\ \text{9} \\ \text{8} \end{array}$  ff

Pno  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  f

Vla  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  f  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  -

Vc.  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  p -

D. b.  $\begin{array}{c} \text{9} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  -  $\begin{array}{c} \text{6} \\ \text{8} \end{array}$  -

Measure 386 consists of three measures. The first measure (9/8) features B. Ob. and B. Cl. with eighth-note patterns, Bsn with a sustained note, and Cuica with a trill. The second measure (6/8) shows B. Cl. and Bsn continuing their patterns, while B. Ob. and Cuica play eighth-note chords. The third measure (6/8) continues with similar patterns from the previous measures.

I1

389

B. Ob.  $\begin{array}{c} \text{mf} \\ \text{f} \end{array}$   $\begin{array}{c} 5 \\ \text{mf} \end{array}$

B. Cl.  $\begin{array}{c} \text{f} \\ \text{fff} \end{array}$   $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$

Bsn  $\begin{array}{c} \text{mf} \\ \text{f} \\ \text{fff} \end{array}$   $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$

Cuica  $\begin{array}{c} \text{tr} \\ \text{to Tam-tam} \end{array}$   $\begin{array}{c} \text{f} \\ \text{ff} \end{array}$

Pno  $\begin{array}{c} \text{ff} \\ \text{f} \end{array}$   $\begin{array}{c} \text{f} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{f} \\ \text{mf} \end{array}$

Vla  $\begin{array}{c} \text{pp sempre} \\ \text{pp sempre} \end{array}$

Vc.  $\begin{array}{c} \text{pp} \\ \text{pp sempre} \end{array}$

Db.  $\begin{array}{c} \text{pp sempre} \\ \text{pp sempre} \end{array}$

393

B. Ob.  $\text{Bass clef} \frac{9}{8}$

B. Cl.  $\text{Treble clef} \frac{9}{8}$

Bsn.  $\text{Bass clef} \frac{9}{8}$

Hn.  $\text{Treble clef} \frac{9}{8}$

T.-t.  $\text{Treble clef} \frac{9}{8}$

Pno.  $\text{Treble clef} \frac{9}{8}$

Vla.  $\text{Treble clef} \frac{9}{8}$

Vc.  $\text{Treble clef} \frac{9}{8}$

D. b.  $\text{Bass clef} \frac{9}{8}$

*p*

*f* *p*

*p*

*f* *p*

take metal beater *p*

*p*

*f* *ff*

*p*

*legg.*

*f*

*f*

*f*

J1

**Draining ( $\downarrow = 60$  - slightly faster than the previous  $\downarrow, \downarrow$ )**

395

B. Ob. *sempre molto sostenuto* *pp*

B. Cl. *pp* *sempre molto sostenuto*

Bsn *sempre molto sostenuto* *pp*

Hn *sempre molto sostenuto* *pp*

T.-t. metal beater *mf* *f* *ff*

Pno *ff* *fff*

Vla *con sord.* *p* *sempre molto sostenuto* *(Senza vib. al fine)*

Vc. *pizz.* *con sord.* *ff* *arco* *p* *sempre molto sostenuto* *(Senza vib. al fine)*

Db. *con sord.* *p* *sempre molto sostenuto* *(Senza vib. al fine)*

397

B. Ob. pp p pp

B. Cl. =p pp

Hn pp p

T.-t. mf f

Pno ppp f ff 3 Ped. Ped.

Vla pp p

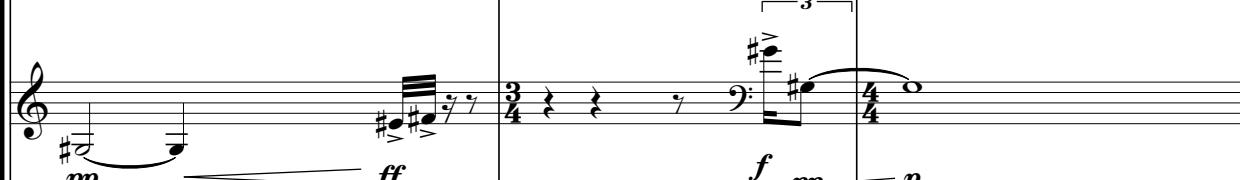
Vc. =mp pp pp

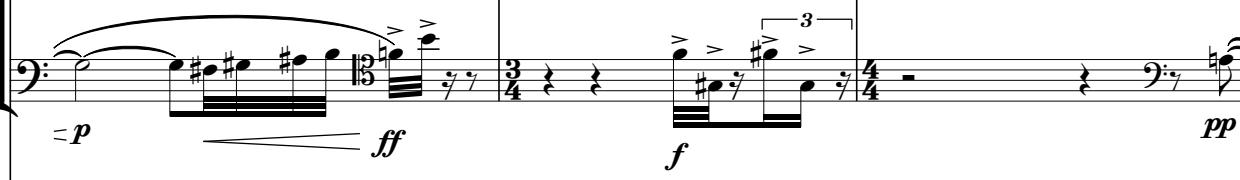
Db. pp

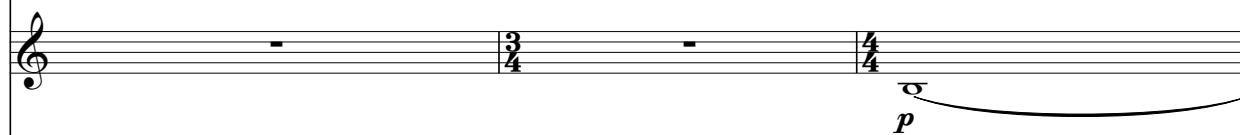


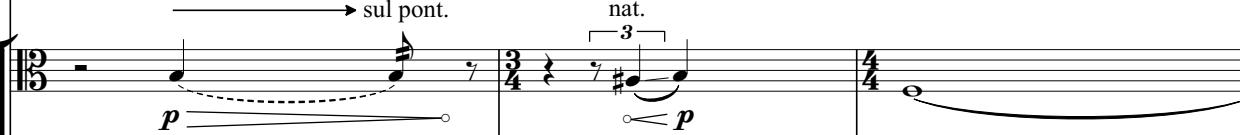
403

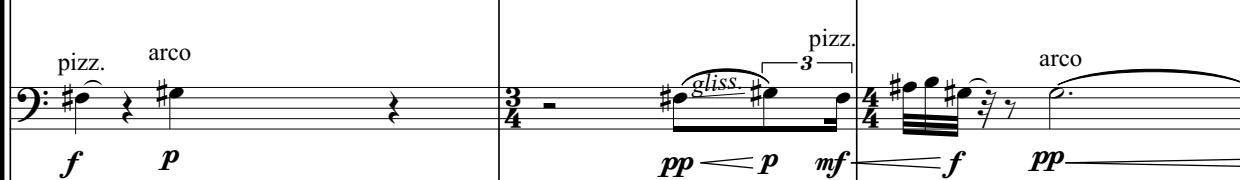
B. Ob. 

B. Cl. 

Bsn. 

Hn. 

Vla. 

Vc. 

D. b. 

406

B. Ob. *pp*

B. Cl. *pp* *p*

Bsn *f* *p* *p* *f*

Hn *> pp* *pp < p* *f*

T.-t. *mf* take normal beater

Pno *mf < f* *= mf* *pp* *molto sostenuto*  
*pp*

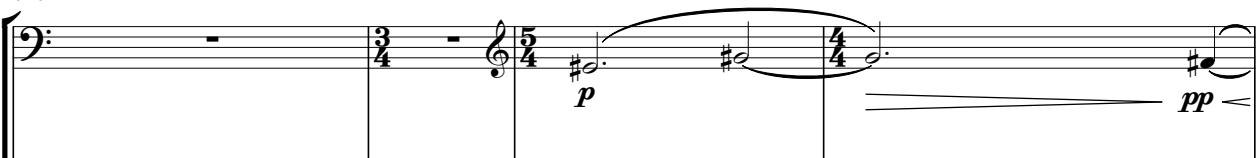
Vla *ff* *p*

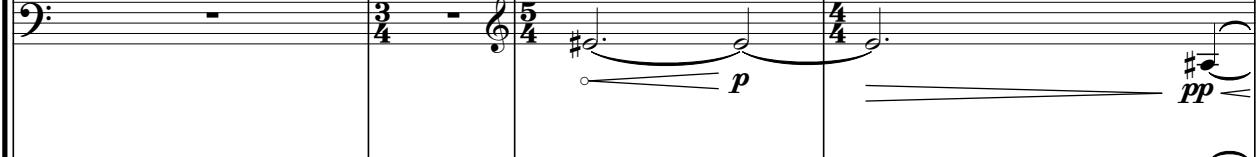
Vc. *p* *ff* *p*

Db. *pp* *p*

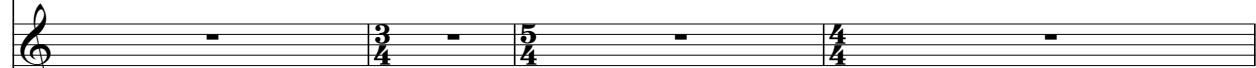
**L1**

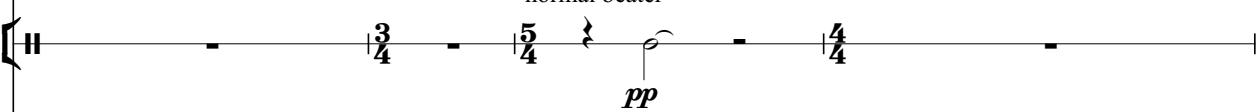
*410*

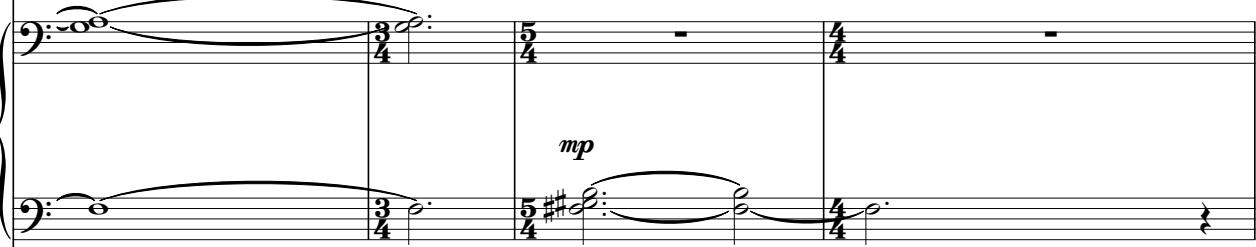
B. Ob. 

B. Cl. 

Bsn. 

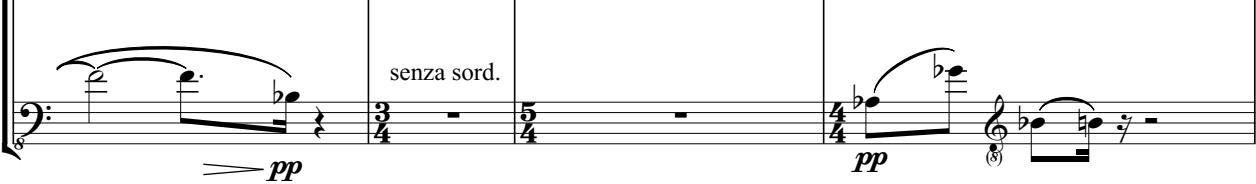
Hn. 

T.-t. 

Pno. 

Vla. 

Vc. 

Db. 

normal beater

senza sord.

senza sord.

senza sord.

M1

414

B. Ob.  $\text{p}$   $\text{mf}$   $\text{pp}$

B. Cl.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mp}$

Bsn  $\text{p}$   $\text{pp}$

Hn  $\text{pp}$   $\text{p}$   $\text{mp}$

T.-t.  $\text{pp}$

Pno  $\text{mp}$

Vla  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{mf}$   $\text{pp}$

Vc.  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{mf}$   $\text{pp}$

D. b.  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{mf}$

417

Pno

Vla con sord.

Vc. con sord.

Db. Actual pitches con sord.

*mp pp p pp mp pp mp pp*

=

**N1**

420

B. Ob. *f ff f*

B. Cl. *p ff ff mf f*

Bsn. *f ff f ff f f*

Pno *p mp mf*

*Led.*

O1

422

B. Ob.  $\text{ff}$   $\text{fff}$  Solo  $\text{pp}$

B. Cl.  $\text{ff}$   $\text{fff}$

Bsn  $\text{ff}$   $\text{fff}$

T.-t.  $\text{pp}$

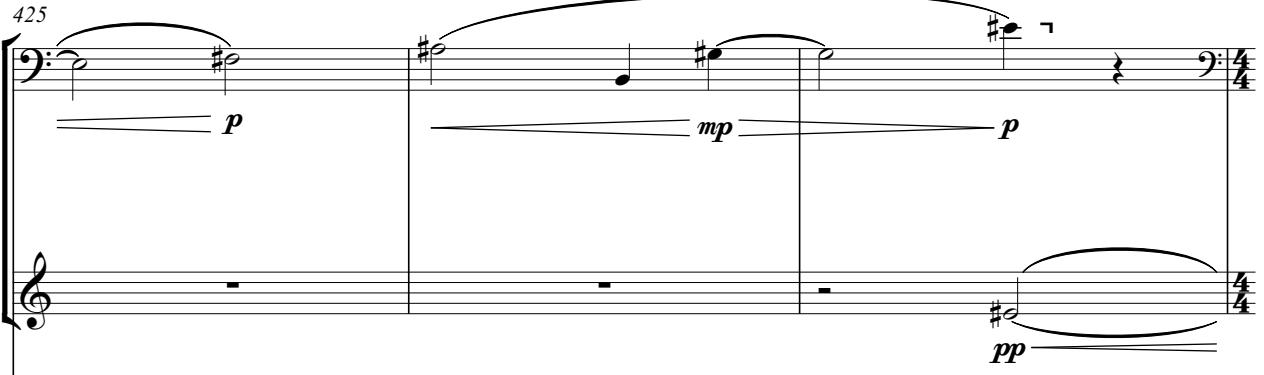
Pno  $\text{mp}$   $\text{p}$  to Celesta

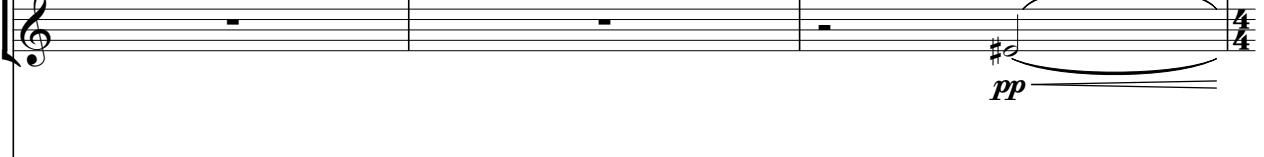
Vla  $\text{pp}$

Vc.  $\text{pp}$

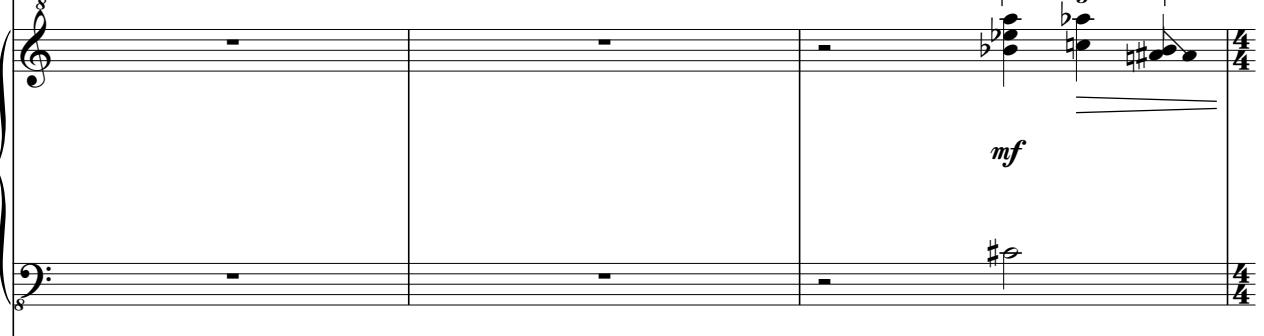
Db.  $\text{pp}$

425

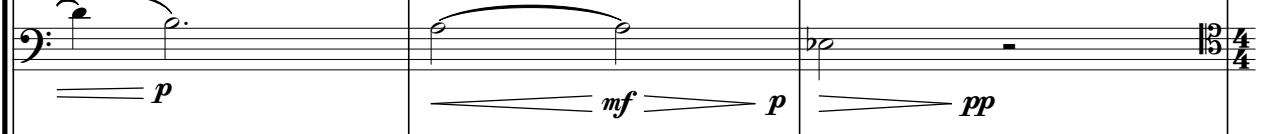
B. Ob. 

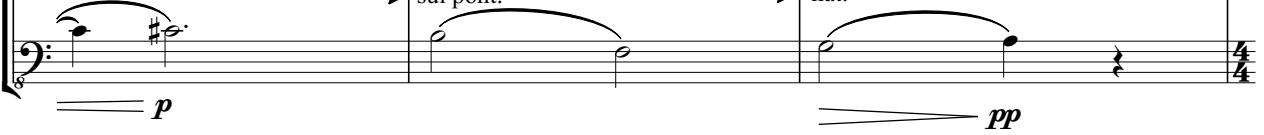
B. Cl. 

T.-t. 

Cel. 

Vla. 

Vc. 

Db. 

428

B. Cl.  $\frac{4}{4}$   $\text{=p}$  3

Bsn  $\frac{4}{4}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $p$   $\text{mp}$

Hn  $\frac{4}{4}$   $\text{pp}$   $p$

Cel.  $\frac{4}{4}$   $\text{>p}$  to Piano strings

Vla  $\frac{4}{4}$   $\text{ppp}$

Vc.  $\frac{4}{4}$   $\text{ppp}$

D. b.  $\frac{4}{4}$   $\text{ppp}$

430

B. Cl. *pp* *mf*

Hn *pp* *mf*

Pno *Plucked*  
Pluck strings inside piano *p*

Vla *sul pont.* *p* *mf* *ppp* *pizz. nat.* *mp* *p*

Vc. *sul pont.* *p* *mf* *ppp* *pizz. nat.* *mp*

Db. *p* *mf* *ppp* *mp* *pp*

Lunga pausa