

Jacob Bancks

DREAM VARIATIONS

Concerto for bassoon and orchestra



JB Music Press

2016

JB Music Press
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Jacob Bancks (b. 1982)
Dream Variations (2016)
Concerto for bassoon and orchestra

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Commissioned by the Quad City Symphony

Score in C
Duration: ca. 22 min.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B-flat
1 Bassoon (in addition to soloist)

2 Horns in F
2 Trumpets in C
2 Trombones (Tenor, Bass)

Timpani

3 Percussion

1: Sm. Triangle, Snare, Tambourine, Brake Drum, Chimes, Glockenspiel, Sizzle Cymbal, Xylophone (can be shared)

2: Real Wind Chimes, Lg. Susp. Cymb, Xylophone (can be shared), Finger Cymbals, Sm. Susp. Cymb., Piccolo Wood Block, Kick Drum, Hi-Hat

3: Sm. Tam-Tam, Finger Cymbals, Vibes, Bass Drum, Temple Blocks, 2 Cowbells, Crotales (1 octave)

Harp
Piano/Celesta

Solo Bassoon

Strings

About the Composer



Praised as “invitingly lyrical, colorfully orchestrated” (*The New York Times*) and “highly caffeinated” (*The Boston Globe*), the music of composer Jacob Bancks (b. 1982, Fairmont, Minnesota) engages and inspires musicians and audiences around the world. Among his many commissions are works for the American Modern Ensemble, the United States Marine Band, the Tanglewood Festival of Contemporary Music, the Quad City Symphony, and Soli Deo Gloria, with performances by the Nashville Symphony, the Sarajevo Philharmonic, the St. Paul Chamber Orchestra, eighth blackbird, Pacifica Quartet, and many others. Recordings of his music are available from American Modern Recordings, and have been broadcast on BBC Radio 3, Live from WFMT, and American Public Media’s *Performance Today*. He has received prizes and fellowships from the American Academy of Arts and Letters, BMI, and the U.S. Department of Education. For more information, visit <http://jbancks.com>.

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THEME

♩ = 76-80, slow, simple

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Bassoon

Horn 1

Horn 2

Trumpet 1 & 2 in C

Trombone 1 & 2 (1. Tenor, 2. Bass)

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano/Celesta

Solo Bassoon

Violin 1

Violin 2

Viola

Cello

Bass

1 2 3 4 5 6 7 8 9

VAR. 1. Vertigo

30 in time, ♩ = 72-76
bring out

bsn. solo

in time (♩ = 72-76)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.

mp bring out
pp sotto voce
mf

Hn. 1 (mute) open
Hn. 2 (mute) open
Tpt. 1 & 2
Tbn. 1 & 2
Timp.

pp

1 Sm. Tri. (⊕)
2 (Real wind chimes) ⊕
3

mp *mp*

Hp.

Celesta

ad lib., non-sync. (slow)
pp

VAR. 1. Vertigo
30 in time, ♩ = 72-76
Solo Bsn. *ppp*
bsn. solo
p puzzled, disoriented
ad lib. [2] ad lib. [5]
in time (♩ = 72-76)

Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

ppp

ppp

27

28

29

30

31

32

33

34

bsn. solo in time (♩ = 72-76) bsn. solo 39 in time, rall. molto

Fl. 1 *pp* *mf* *fp* *mf* *sotto voce* *pp*
 Fl. 2 *pp* *mf* *fp* *mf* *sotto voce* *pp*
 Ob. 1 *pp* *mf* *fp* *mf* *sotto voce* *pp*
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. *fp* *mf* *pp*
 Hn. 1
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2 *p* *poco* *mp* *p* *pp*
 Timp.
 1 (Sm. Tri.) *mf* Lg. S.C. (yarn) *mp*
 2
 3 Sm. Tam-Tam *pp* *pp*
 Hp.
 Celesta *mp* *ppp* *mf* *ppp*
 Solo Bsn. *mp* *sim., slightly agitated* *pp* *ad lib.* *f* *more lively* *hesitating, rit. molto* *mp* *thoughtful* *p* *pp*
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D. B.

35 36 37 38 39 40 41

bsn. solo (solo) 44 in 4 (easing into m. 48 tempo) poco rit. poco accel. rit. bring out

Fl. 1 *pp* sotto voce bring out *fp* bring out

Fl. 2 *pp* sotto voce bring out *fp* bring out

Ob. 1 *fp* bring out

Ob. 2 *fp* bring out

Cl. 1 *fp* bring out

Cl. 2 *fp* bring out

Bsn. *fp* bring out

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2 *mp* *ppp* *pp* sotto voce *mp* *pp*

Timp.

1

2

3 (Sm. Tam-Tam)

Hp. *mp* *mp* *gliss.* *mp* D \sharp C \sharp B \flat / E \flat F \sharp G \sharp A \sharp

Celesta

Solo Bsn. *mp* *ad lib.* *ad lib.* (solo) *pp* *p* lighter *mp* *p*

Vln. 1

Vln. 2

Vla. pizz. *p* *mp*

Vcl. div. pizz. *p* *mp*

D. B. pizz. *p* *mp*

42 43 44 45 46 47

48 $\text{♩} = 58-60$, whimsical, unpredictable

8^{va}-----

Fl. 1 *f* *mf mp* *f* *ff*

Fl. 2 *f* *mf mp* *f* *ff*

Ob. 1 *f* *mf mp* *f* *ff*

Ob. 2 *f* *mf mp* *f* *ff*

Cl. 1 *p* *f* *mf mp* *ff*

Cl. 2 *p* *f* *mf mp* *ff*

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2 *f* str. mutes

Tbn. 1 & 2

Timp.

1

2 Xylo *mf*

3 Fing. Cymb. *f* secco *mf* secco

Hp. *f* 8^{va} secco

Celesta *f* *mf mp*

rit.-----

48 $\text{♩} = 58-60$, whimsical, unpredictable

Solo Bsn. *f fp mf sfz sfz mf f ff*

Vln. 1 *sfz* pizz. arco *mf p espr. f* *mp p f mp f*

Vln. 2 *sfz* pizz. arco *mf p espr. f* *mp p f mp f*

Vla. *sfz* (pizz.) arco *mf p espr. f* *mp p f mp f*

Vcl. *sfz* (pizz.) arco *mf p espr. f* *mf f mp*

D. B. *sfz* (pizz.) arco *mf p espr. f* *f mp*

8^{va}-----

div. *mp p f mp f*

unis. pizz. *f*

unis. pizz. *f*

unis. pizz. *f*

unis. pizz. *f*

rit.-----

(rit.) a tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Celesta

(rit.) a tempo

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

56 57 58 59 60 61 62 63

rit.-----

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
support solo bsn.
pp

Cl. 2

Bsn.

Hn. 1
+ open
n

Hn. 2
+ open
n

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1
Sm. Tri.
p

2

3
(Vibes)
ppp

l.v.
mp

Hp.

Celesta

Solo Bsn.
p
pp
mp
p
pp

Vln. 1
(sul tasto) *tr*
pp < *mp* < *pp* < *p* < *n*

Vln. 2
(sul tasto) *tr*
pp < *mp* < *pp* < *p* < *n*

Vla.
(sul tasto) *tr*
pp < *mp* < *pp* < *p* < *n*

Vcl.
pizz.
mp
p

D. B.
one player pizz.
pp
tutti (pizz.)
mp

72 73 74 75 76 77 78 79

VAR. 2. High Living

(rit.) 81 $\text{♩} = 80$, high-spirited, extravagant, wild

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 (Sm. Tri.) pp

2 S.C. ff

3 Bs. Dr. ff

Hp.

Celesta

D: C4 B♭ / E3 F# G# A#

VAR. 2. High Living

(rit.) 81 $\text{♩} = 80$, high-spirited, extravagant, wild

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

tr.

ord.

arco

div.

fast vib.

80

81

82

83

84

85

86

87

Fl. 1 *mf* support solo bsn.

Fl. 2

Ob. 1 *pp* *mf*

Ob. 2

Cl. 1 *pp* *mf*

Cl. 2

Bsn. *f*

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2 *f* *mf* *f* *mf* *f*

Timp.

1 Tambourine *mp* (*mp*)

2 Fing. Cymb. *mp*

3 (Bs. Dr.) - dry *mp* (*mp*)

Hp.

Celesta

Solo Bsn. *f* *mf* *ff* *f* *mf* *ff*

Vln. 1 *fp* transparent

Vln. 2 *fp* transparent

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

Vcl. *mf* *f* *mf* *f*

D. B. *f* *mf* *f* *mf* *f* *mf*

88 89 90 91 92 93 94 95

bring out

Fl. 1 *pp* *pp possible* *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *pp* *pp possible* *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *pp* *pp possible* *ff* *f*

Cl. 2 *ff* *f*

Bsn. *mf* *mf* *f* *ff* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tpt. 1 & 2 *mf* *mf* *f* *ff* *f*

Tbn. 1 & 2

Timp.

(Tamb.)

1 *(mp)* *mf* *f*

2 *(mp)* *f*

3 *(mp)* *mf* *ff*

Hp.

Celesta

Solo Bsn. *mf* *f* *mf* *f* *ff* *ff*

Vln. 1 *fp* *fp* *f* *ff* *f*

Vln. 2 *fp* *fp* *fp* *fp* *f* *ff* *f*

Vla. *(pizz.)* *mf* *f* *ff*

Vcl. *(pizz.)* *mf* *f* *ff* *with solo bsn.* *mf*

D. B. *(pizz.)* *f* *mf* *f* *ff* *f*

96 97 98 99 100 101 102 103

104

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

Brake Drum

1

2

3

Hp.

Celesta

104

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

mp

104

105

106

107

108

109

110

111

112

bring out

mf bring out

mf

bring out

mp < *mf*

bring out

mp < *mf*

mf

f

pp ————— *mf* ————— *pp*

pp ————— *mf* ————— *pp*

pp ————— *mf* ————— *pp*

mf

mp

str. mutes
bring out

mf ————— *mp*

p

(p)

mp

mf

mp ————— *p*

mp ————— *mf* ————— *p*

support solo bsn.

mf

pp ————— *mp* ————— *p*

fast gliss. *8va*

D# C# B# / Eb F# G# A#

with flutes

mp

f

To Piano

112

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

mf

mf

mf

112 113 114 115 116 117 118 119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1
with solo bsn.
mp *mf* *f*

Hn. 2
with solo bsn.
mp *mf* *f*

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Br. Dr.)
1 *mf*

2 S.C. *p*

(Temple Blocks)
3 *mf* *mp* *mp* *f* *mp*

Hp.

Piano

Solo Bsn.
mf *f* *mf* *f* *ff*

Vln. 1
arco *p* bring out *mf* *p* *mp* *f* *mp* *mf* *f*

Vln. 2
(pizz.) *mf* *f* *mf* arco *mp* *mf* *f*

Vla.
(pizz.) *mf* *f* *mf* arco *mp* *mf* *f*

Vcl.
(pizz.) *mf* *f* *mf* arco *mp* *mf* *f*

D. B.
arco *f*

120 121 122 123 124 125 126 *f* 127

Fl. 1

Fl. 2

Ob. 1
support Vln. I

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 Tambourine

2 (S.C.) (l.v.)

3 Tam-Tam

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

mf espr. *f* *mf* *f* *mf* *mp* *mp* *pp*

mf *mf* *f espr.* *mf* *mf* *molto* *pp*

mf *f espr.* *mf* *mf* *molto* *pp*

mf *f espr.* *mf* *mf* *pp*

mp *mf* *f* *mp* *p* *pp*

p *mp* *mf espr.* *mf espr.* *mp* *pp*

p *mp* *mf espr.* *mf espr.* *mp* *pp*

p *mp* *mf espr.* *mf espr.* *mp* *pp*

p *mp* *mf* *mp* *p*

mf *mp* *mf* *mf* *mp*

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

mf *f* *f* *mf* *molto* *pp*

mf *f* *f* *mf* *molto* *pp*

mf *f* *f* *mf* *pp*

mp *mf* *f* *mp* *p* *pp*

D \flat C \flat B \flat / E \sharp F \sharp G \sharp A \sharp

fast gliss. fast gliss.

128 129 130 131 132 133 134 135

136

Fl. 1 *f* *boldly*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2 *str. mutes*
mf

Timp.

1 Sm. Tri.
mf *f*

2

3 2 cowbells, low/high
mf

Hp.

Piano (both hands) *sfz*
with flute 1

136

Solo Bsn. *mp* *f* *mp* *f* *p* *f* *p* *mf* *fp*

Vln. 1 *p* *f* *p* *f* *p* *f* *sfz* (sul D)

Vln. 2 (sul A) *sfz* *sfz* *sfz*

Vla. *p* *f* *p* *f* *p* *f* *sfz* (sul D) *p* *f*

Vcl. *pizz.* *mf*

D. B.

136 137 138 139 140 141 142 143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2 (str. mutes)

Timp.

1 (Sm. Tri.)

2

3 (Cowb.)

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

144

145

146

147

mf 148

149

150

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Tpt. 1 & 2
Tbn. 1 & 2
Timp.
1 (Tamb.)
2 (S.C.)
3
Hp.
Piano
Solo Bsn.
Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

157 158 159 160 161 162 163 164

Fl. 1 *mp* *f* *mf* *ff* *f*
 Fl. 2 *mp* *f* *mf* *ff* *f*
 Ob. 1 *mp* *f* *mf* *ff* *f*
 Ob. 2 *mp* *f* *mf* *ff* *f*
 Cl. 1 *mp* *f* *mf* *ff* *f*
 Cl. 2 *mp* *f* *mf* *ff* *f*
 Bsn. *ff* *f* *ff* *f* *mf* *mp*
 Hn. 1 *ff* *f* *mf* *mp*
 Hn. 2 *ff* *f* *mf* *mp*
 Tpt. 1 & 2 *ff* *f* *mf* *mp*
 Tbn. 1 & 2 *f* *ff* *f* *mf* *p*
 Timp. *f* *ff* *f* *mf*
 (Tamb.) *f* *mf* *f* *ff* *mp*
 (S.C.) *f* *mp* *ff* *mp*
 (F.C.) *f* *mp* *ff* *mp*
 Hp.
 Piano *ff*
 Solo Bsn.
 Vln. 1 *f* *mp* *f* *mf* *ff* *mp* *f*
 Vln. 2 *f* *mp* *f* *mf* *ff* *mp* *f*
 Vla. *f* *mp* *f* *mf* *ff* *mp* *f*
 Vcl. *ff* *f* *ff* *f* *mf*
 D. B. *ff* *f* *ff* *f* *mf*

B♭2 to A2
 Tam-Tam
 tr.

165 166 167 168 169 170 171 172

176

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1

Ob. 2

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. with solo bsn. *f* aggressively

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1 & 2 *p* *pp*

Tbn. 1 & 2 *pp* 2. +1. *p*

Timp. *mp* *mf* *pp* *pp* *p*

1 (Tamb.)

2 (S.C.) *p*

3 (Tam-Tam)

Hp. *mp* light gliss. *p*

Piano

176

Solo Bsn. *mp* *mp* *mf* *f*

Vln. 1 *mp* *mf* *pp*

Vln. 2 *mp* *mf* *pp*

Vla. *mp* *mf* *pp*

Vcl. *p*

D. B. *p* *pp* *mp*

173 174 175 176 177 178 179 180

rit. -----

Musical score for measures 181 through 188. The score includes staves for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoon (Bsn.), Horns (Hn. 1, 2), Trumpets (Tpt. 1 & 2), Trombones (Tbn. 1 & 2), Timpani (Timp.), Percussion (1, 2, 3), Harp (Hp.), Piano, Solo Bassoon (Solo Bsn.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.).

Key dynamics and markings include:

- ff* (fortissimo) in measures 182-188 for Oboe 2, Clarinet 1, Clarinet 2, Bassoon, Trumpets 1 & 2, Trombones 1 & 2, Percussion 3, Violin 1, Violin 2, Viola, Violoncello, and Double Bass.
- mf* (mezzo-forte) in measures 181-182 for Trombone 1 & 2 and Timpani.
- f* (forte) in measures 183-184 for Trombone 1 & 2, Percussion 3, and Double Bass.
- f* *aggressively* in measures 183-184 for Violin 1 and Double Bass.
- f* *aggressively* in measures 184-185 for Violin 2 and Viola.
- f* *aggressively* in measure 185 for Violoncello.
- f* *aggressively* in measure 186 for Double Bass.
- mp* (mezzo-piano) in measure 188 for Percussion 2.
- tr* (trill) markings in measures 188 for Violin 1, Violin 2, Viola, and Violoncello.
- pizz.* (pizzicato) marking in measure 181 for Double Bass.
- arco* marking in measure 183 for Double Bass.
- S.C.* (Sordano Chimes) marking in measure 188 for Percussion 2.
- Bs. Dr.* (Bass Drum) marking in measure 183 for Percussion 3.

rit. -----

VAR. 3. Airborne

(rit.) ----- 192 ♩ = 144, soaring, animated

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2 (S.C.) l.v.

3 (Bs. Dr.)

Hp.

Piano

Sm. Tri.

Crotales

fast gliss.

D₁, C₃ B₁ / E₁ F₁ G₁ A₁

VAR. 3. Airborne

(rit.) ----- 192 ♩ = 144, soaring, animated

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

one player

fp *mf* *fp* *mf*

fff

f *mf*

fp *pp* *fp*

fff

fff

fp *(p)* *n*

201

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Sm. Tri.)

1

2

3 (Crot.)

Hp.

Piano

Fl. 1 and 2 parts feature triplet eighth notes with dynamics like *n*, *pp*, and *pp*. Ob. 1 and 2 parts include *pp* and *n*. Horn parts (Hn. 1 & 2) are marked *pp sotto voce*. Trombone parts (Tbn. 1 & 2) include *pp* and *sotto voce*. Snare drum (Crot.) part has dynamics *mf*, *p*, and *pp*. Triangle (Sm. Tri.) parts have dynamics *pp* and *mp*. Harp (Hp.) and Piano parts are mostly rests.

201

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl. (one player)

D. B.

Solo Bsn. part features dynamics *mp*, *f*, *mp*, *mf*, *pp*, *mp*, *f*, *mp*, *f*. Violin 1 part includes *mf*, *f*, *fp*, *f*, *pp*, *pp*, *sfz*, *pp*, *sfz*, *pp*. Violin 2 part includes *pp*, *fp < mf*, *fp*, *f*, *pp*, *p*, *pp*, *p*, *pp*, *mp > p*, *fp*. Viola part includes *fp*, *f*, *pp*. Violoncello part includes *p* and *n*. Double Bass part includes *n* and *pp*. A note "stagger bows as necessary" is present in the D. B. part.

197 198 199 200 201 202 203 204

206 211

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Sm. Tri.)

1

2

3

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

205 (pp) 206 207 208 209 210 (pp) 211 212

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. *bring out*
 Hn. 1
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2
 Timp.
 1
 2
 3 *Bs. Dr.*
 Hp.
 Piano
 Solo Bsn.
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D. B.

pp
ppp
pp
ppp
fp
fp
mp *f* *mf* *ff* *mf*
fp *fp*
fp
fp
fp *ppp*
fp *ppp*
pp *n* *ppp* *mp* *pp* *n*
f *mf* *ff* *mf*
pp *mf* *f* *p* *mp* *mf* *f* *pp*
pp *mp* *p* *pp* *mf* *mp* *f* *mf* *pp*
pp *f* *pp*
n

213 214 215 216 217 218 219

Fl. 1 *mf* *p* *mp dolce* bring out

Fl. 2

Ob. 1 *f* *mf* *p* *mp dolce*

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2 (S.C.)

3 (Crot.) *p* (bowed) *mp*

Hp.

Piano

Solo Bsn. *fp* *f* *fp* *f* *p* *fp* *f*

(8^{va})

Vln. 1 *mp* *pp* *pp*

Vln. 2 *mf* *pp* *p* *ppp* *pp* *mf* *pp* *ppp* *pp*

Vla.

Vcl.

D. B.

225

226

227

228

232

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2 (S.C.)

3 (Crot - bowed.)

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

p *p* *pp* *p* *pp*

p *pp* *p* *pp*

p *pp* *p* *pp*

mp dolce *p* *pp*

1. *p* *pp*

2. *pp* *mp* Tam-Tam *pp*

support solo bsn. *mp*

tr. *fp* *f* *fp* *f* *p* *mf* *p* *mp* *p*

unis. sul tasto *pp* *p* *mp* *pp*

tr. *p* *f* *pp*

arco *pp* *p*

pp *p*

229 230 231 232 233 234 235

242

Fl. 1 *p* support solo bsn. *mf* *mf* *pp*

Fl. 2 *mf* *pp*

Ob. 1

Ob. 2

Cl. 1 *pp* sotto voce support solo bsn. *pp* *n* *pp* sotto voce support solo bsn.

Cl. 2 *pp* *n*

Bsn. *p* support solo bsn.

Hn. 1 *mp* *p* *pp* *mf* *p* *n*

Hn. 2 *mp* *p* *pp* *mf* *p* *n*

Tpt. 1 & 2 *mp* *p* *pp*

Tbn. 1 & 2 *mp* *p* *pp* *mf* *p* *n*

Timp.

1

2

3

Hp.

Piano *ppp* under flutes

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

Vln. 1 *mp* *ppp* *ord.* *mf* *pp*

Vln. 2 *mp* *ppp* *ord.* *mf* *pp*

Vla. *p* *n*

Vcl. *p* *n* *tutti, div.* *p* *n*

D. B. *mp* *p* *pp* *n*

236 237 238 239 240 241 242 243

248

Fl. 1 *pp* *ppp*

Fl. 2 *pp* *ppp*

Ob. 1

Ob. 2

Cl. 1 *pp* *n*

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp. *mp* *pp* *n*

1

2

3

Hp.

Piano *both hands 3rd* *bring out, sparkling* *pp* *mp* *mf* *f*

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

Vln. 1 *mp* *pp* *(pp)*

Vln. 2 *mp* *pp* *(pp)*

Vla. *p* *mf* *pp* *mp* *pp* *(pp)*

Vcl. *p* *mf* *pp* *mp* *pp* *(pp)*

D. B. *pp* *mf* *pp* *mp* *pp* *(pp)*

244 245 246 247 248 249 250 251

poco rit. -----

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Sm. Tri.)

1

2

3

Hp.

(loco)

Piano

(Solo Bsn.)

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

pp

mp

mf

f

p

bring out, exuberant

poco rit. -----

252 253 254 255 256 257 258

(poco rit.) 260 a tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 (Sm. Tri.)

2

3

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

n

pp

mp

p

sfzp

(p)

fp

f

ppp

tr.

tr.

R.H. *S^{ma}* 15^{ma}

259

260

261

262

rit. molto -----

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

fp *f* *fp* *f* *p* *fp* *f*

ff *brash, bold*

mf

mf

mf

sfzp

fp *f* *fp* *f* *p* *fp* *f*

mf

mf

ff *brash, bold*

ff *brash, bold*

ff *brash, bold*

ff *brash, bold*

ff *brash, bold*

(rit. molto) -----

(fltg. if poss.)

3rd

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Sm. Tri.)

1

2

(Bs. Dr.)

3

Hp.

Piano

(15^{mo})-----

Solo Bsn.

(3rd)-----

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

fp *f* *fp* *f* *p* *fp*

ff *ff* *ff* *ff*

p *mf* *f* *fff*

fp *f* *fp* *f* *p* *fp*

ff *ff*

VAR. 4. Carillon Tower

274 ♩ = 72, spectacular, imposing, overwhelming

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Hn. 1, Hn. 2, Tpt. 1 & 2, Tbn. 1 & 2, Timp., Chimes, Piano

Woodwinds and brass parts feature dynamic markings of *p*, *molto*, *fff*, and *ff*. The chimes part includes instructions: "chimes - solo - like church bells", "*fff* tutta forza", "Real wind chimes", "*ff* possible", and "Tam-Tam". The piano part is marked "*fff* tutta forza" and includes a 15-measure sequence of dotted notes.

VAR. 4. Carillon Tower

274 ♩ = 72, spectacular, imposing, overwhelming

Solo Bsn., Vln. 1, Vln. 2, Vla., Vcl., D. B.

String parts feature dynamic markings of *p*, *molto*, and *fff* sempre. The double bass part is marked *p* and *fff* sempre.

274

275

276

277

278

279

280

*Play these series of pitches rapidly, wildly, and repeatedly for the allotted measures; hands should not be synchronized

281 ^{3rd}

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 & 2 *fff*

Tbn. 1 & 2 *fff*

Timp.

(Chimes)

1 *mp* sub. *f* *fff* *mp* sub.

2 *fff*

3 *ff* (Tam-Tam)

Hp.

Piano *f*

281

Solo Bsn.

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vcl. *fff*

D. B.

281 282 283 284

(Sno)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Chimes)

1

2

3

(Tam-Tam)

Hp.

both hands
(15^{ms})

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

285

286

287

288

tr *fff* *mf*

tr *fff* *mf*

tr *fff* *mf*

tr *fff* *mf*

tr *fff* *mf*

tr *fff* *mf*

p *ff* *f* *ff*

p *ff* *f* *ff*

p *ff* *f* *ff*

p *ff* *f* *ff*

fff *f* *mp* *mf*

mp *f*

mp *more subdued, legato, in the background, like wind chimes*

tr *f* *tr* *ff* *tr* *ff*

tr *f* *tr* *ff* *tr* *ff*

tr *f* *tr* *ff* *tr* *ff*

tr *f* *tr* *ff* *tr* *ff*

ff *f* *f* *ff*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Tpt. 1 & 2
Tbn. 1 & 2
Timp.

1
2
3

Hp.

(15^{ma})
Piano

Solo Bsn.

Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

mp *f* *mp* *f*

ff *mp* *f*

f *mf* *mp*

mp

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

ff *mp* *f*

289 290 291 292

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Chimes)

1

(W.C.)

2

Bs. Dr.

3

Hp.

both hands
(15^{me})

Piano

(*scd.*)

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

mf *f* *mp* *mf* *ff* *mf*

mp *p*

mp *p*

mp *p*

mp *pp*

p *mp* *mf* *mp*

(mp) *mf* *f*

pp *p* *mp* *mf*

mp *p*

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

tr *mp* *p*

tr *mp* *p*

tr *mp* *p*

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

(mp) *p* *mf* *p* *f*

Fl. 1 *ff* *f* *ff* *fff*
 Fl. 2 *ff* *f* *ff* *fff*
 Ob. 1 *ff* *f* *ff* *fff*
 Ob. 2 *ff* *f* *ff* *fff*
 Cl. 1 *ff* *f* *ff* *fff*
 Cl. 2 *ff* *f* *ff* *fff*
 Bsn. *ff* *f* *ff* *fff*
 Hn. 1 *ff* *f* *fff*
 Hn. 2 *ff* *f* *fff*
 Tpt. 1 & 2 *fff*
 Tbn. 1 & 2 *p* *ff* *fff*
 Timp. *ff* *fff*
 (Chimes) *mf* *f* *mp* *mf* *ff*
 (W.C.) *ff* *ff possible*
 (Bs. Dr.) *f* *ff*
 Hp.
 Piano
 Solo Bsn.
 Vln. 1 *ff* *fff*
 Vln. 2 *ff* *fff*
 Vla. *ff* *fff*
 Vcl. *p* *ff* *fff*
 D. B. *p* *ff* *fff*

299

300

301

302

303

304

8va

Fl. 1 *(fff)* *f*

Fl. 2 *(fff)* *f*

Ob. 1 *(fff)* *f*

Ob. 2 *(fff)* *f*

Cl. 1 *(fff)* *f*

Cl. 2 *fff* *f*

Bsn. *fff* *mf* *fff* *f*

Hn. 1 *ffp* *fff* *ffp* *ff*

Hn. 2 *ffp* *fff* *ffp* *ff*

Tpt. 1 & 2 *ffp* *fff* *ffp* *ff*

Tbn. 1 & 2 *fff* *mf* *fff* *f*

Timp. E2 to D2 *fff* *mf* *fff* *f*

1 *fff* *f* *mf*

2 S.C. *mf* *ff* *mf*

3 Tam-Tam *ff* *ff* *mf*

8va

Hp. *fff* fast glisses, rhythm ad lib. *ff*

D# C# B# / E# F# G# A#

both hands 15ma

Piano *fff* *ff*

305

Solo Bsn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *fff* stagger bows as necessary *f*

D. B. *fff* stagger bows as necessary *f*

(3^{me})

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *ff* *mf* *mf* *mp* *p* *pp*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tpt. 1 & 2 *mf* *p*

Tbn. 1 & 2 *ff* *mf* *mf* *mp* *p* *pp*

Timp. *ff* *mf* *mf* *mp* *p* *pp*

1 (Chimes) *mp* *p* *pp*

2 (S.C.) *mp* (l.v.)

3 (Tam-Tam) *ff* *mf*

Hp. *f* *mf*

Piano (15^{me}) (both hands) *f* *mf* *mp* *p*

(3rd) (slowing with decresc.)

Solo Bsn.

Vln. 1 *mf* *mp* *pp*

Vln. 2 *mf* *mp* *pp*

Vla. *mf* *mp* *pp*

Vcl. *mf* *mp* *p*

D. B. *mf* *mp* *p*

VAR. 5. Falling

319 ♩ = 104, dizzying, ephemeral

Fl. 1 *pp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

Sm. Tri. *mp* *p*

F.C. *mp*

Vibes (yarn) *mp* *p*

Hp. *p*

Celesta *mp* *p*

VAR. 5. Falling

319 ♩ = 104, dizzying, ephemeral

Solo Bsn. *p*

Vln. 1 *ppp* *ppp* *pp* *(ppp)*

Vln. 2 *ppp* *ppp* *pp* *(ppp)*

Vla. *ppp* *ppp* *pp* *(ppp)*

Vcl.

D. B.

Fl. 1 *ppp* whispered, sotto voce

Fl. 2 *ppp* whispered, sotto voce

Ob. 1

Ob. 2

Cl. 1 *ppp* whispered, sotto voce

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3 (Vibes) *pp*

(*scd.*)

Hp.

Celesta

(*scd.*)

Solo Bsn. *f* *p* *f* *p* *f* *p*

(one player) *mp* *ppp*

Vln. 1 *mp* *ppp*

gli altri

(one player) *mp* *ppp*

Vln. 2 *mp* *ppp*

gli altri

(one player) *mp* *ppp*

Vla. *mp* *ppp*

gli altri

Vcl.

D. B.

Fl. 1 *(ppp possible)*
 Fl. 2 *(ppp)*
 Ob. 1 *fp*
 Ob. 2 *fp*
 Cl. 1 *(ppp)*
 Cl. 2
 Bsn. *fp*
 Hn. 1
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2
 Timp.
 1 Glock. (soft) *p*
 2 F.C. *p*
 3
 Hp. *mp*
 Celesta
 Solo Bsn. *p* *f* *pp*
 (one player) Vln. 1 *n* *pp* *mf*
 gli altri *(ppp)* *(ppp)*
 (one player) Vln. 2 *n* *pp* *mf*
 gli altri *(ppp)* *(ppp)*
 (one player) Vla. *n* *pp* *mf*
 gli altri *(ppp)* *(ppp)*
 Vcl.
 D. B.

325

326

327

328

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2
 Timp.
 1
 2
 3
 Hp.
 Celesta
 Solo Bsn.
 (one player)
 Vln. 1
 gli altri
 (one player)
 Vln. 2
 gli altri
 (one player)
 Vla.
 gli altri
 Vcl.
 D. B.

ppp *f* *pp* *n* *ppp*
ppp *f* *pp* *n* *ppp*
ppp
ppp
ppp
ppp
ppp
mp
p
pp *n*
tr.
p *f* *mf*
pp *ppp* *molto* *f* *mf* *pp* *n*
(ppp)
pp *ppp* *molto* *f* *mf* *pp* *n*
(ppp)
pp *ppp* *molto* *f* *mf* *pp* *n*
(ppp)

(F.C.)
 (Vibes)
gl. *gl.*
 D# C# B# / E# F# G# A#

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3 (Vibes)

(Vibes)

Hp.

Celesta

Solo Bsn.

(one player)

Vln. 1

gli altri

(one player)

Vln. 2

gli altri

(one player)

Vla.

gli altri

Vcl.

D. B.

333

334

335

336

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
ppp

Cl. 2

Bsn.
ppp
whispered, sotto voce

Hn. 1

Hn. 2

Tpt. 1 & 2
pp — *mp* — *n*
1. harmon, no stem

Tbn. 1 & 2
pp — *mp* — *n*
harmon, no stem

Timp.

1

2

3
(*Scd.*)

Hp.
mp

Celesta

Solo Bsn.
ff — *p* — *pp* — *pp*
tr (*sc*)

(one player)
pp — *n* — *fp*

Vln. 1
pp — *n* — *fp*
gli altri
ppp

(one player)
pp — *n* — *fp*

Vln. 2
pp — *n* — *fp*
gli altri
ppp

(one player)
pp — *n* — *fp*

Vla.
pp — *n* — *fp*
gli altri
ppp

Vcl.
ppp *whispered, sempre sotto voce*

D. B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. *blend with horns*

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Celesta

Solo Bsn.

(one player)

Vln. 1

gli altri

(one player)

Vln. 2

gli altri

(one player)

Vla.

gli altri

Vcl.

D. B.

pp *molto* *f* *molto* *pp* *n*

pp *molto* *f* *molto* *pp* *n*

pp *molto* *f* *molto* *pp* *n*

Lg. S.C.

mp

p *f* *p*

f *ff* *f* *mp*

(p) *molto* *ff*

(p) *molto* *ff*

(p) *molto* *ff*

p *ppp*

p *ppp*

p *ppp*

341 342 343 344

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Celesta

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

pp

pp

pp — *mp* — *pp*

pp — *mp* — *pp*

ppp

ppp

(*ppp* possible)

(*ppp* possible)

(harmon)

pp — *mf* — *pp*

mutes out

p

p

p — *mf* — *f* — *mp* — *pp*

tutti (sul tasto)

ppp

tutti (sul tasto)

ppp

345

346

347

348

Fl. 1 *ppp* *pp* *mp* *pp*
 Fl. 2 *ppp*
 Ob. 1 *pp* *molto* *ff* *pp* *molto* *f*
 Ob. 2 *pp* *molto* *ff*
 Cl. 1 *pp* *mp* *pp* *mp* *pp*
 Cl. 2 *pp* *mp* *pp*
 Bsn. *pp* *molto* *ff*
 Hn. 1 *pp* *molto* *f*
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2
 Timp.
 1 (Glock.)
 2
 3 (Vibes) *pp* *p*
 Hp.
 Celesta
 Solo Bsn. *tr* *pp* *f* *p* *mp* *f* *fp* *mf*
 Vln. 1 *fp* *f* *pp* *pp* *n*
 Vln. 2 *fp* *f* *pp* *pp* *n*
 Vla. *fp* *f* *pp* *pp* *n*
 Vcl. *ppp*
 D. B. *ppp*

349

350

351

352

353

354

355

ppp

356

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2

Tpt. 1 & 2
Tbn. 1 & 2

Timp.

1
2
3 (Vibes)
Bs. Dr.

Hp.

Celesta

Solo Bsn.

Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

mf *pp* *mp* *pp*
mf *pp* *mp* *pp*
pp *ppp* *n*
mf
pp *mp* *ppp* *fp* *mp* *p*
tutti *pp* sempre
tutti *pp* sempre
ff molto
ppp sempre
one player

357 358 359 360 361 362 363 364

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Tpt. 1 & 2
Tbn. 1 & 2
Timp.
1
2
3
Hp.
Celesta
Solo Bsn.
Vln. 1
Vln. 2
Vla.
Vcl.
D. B.
(one player)

mp *pp*
n
pp (harmon) *pp* *fp* *pp* mutes out
ppp (Bs. Dr.) *n* Tam-Tam *p*
mp
fp *mp* *p* *ppp* *fp*
ppp *n*

365 366 367 368 369 370 371 372

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

(Chimes)

1

(S.C.)

2

3

Bs. Dr.

Hp.

Piano

Solo Bsn.

(sul D)

Vln. 1

(sul G)

Vln. 2

(sul A)

Vla.

Vcl.

D. B.

381 382 383 384 385 386 387 388

392 same tempo, rubato ad lib.

Fl. 1 *pp* *ff* *ppp*

Fl. 2 *pp* *ff* *ppp*

Ob. 1 *p* *mf* *p* *pp*

Ob. 2

Cl. 1 *pp* *f* *pp*

Cl. 2

Bsn. *p* *mf* *p* *pp*

Hn. 1 *pp* *n*

Hn. 2

Tpt. 1 & 2 *sfz* *sfz*

Tbn. 1 & 2

Timp.

1

2

3 Tam-Tam *pp* Crotale (bowed) *n* *f*

Hp.

Piano *pizz. inside piano* *Sforz* *f* *Sforz* *f* *with palm* *(lowest pitches)* *mf*

Solo Bsn. *mp* *f* *mp* *ff* *mp* *mf* *p* *mp*

Vln. 1 *pp* *ff* *pp* *mp* *pp*

Vln. 2 *pp* *ff* *pp* *mp* *pp*

Vla. *tutti* *ffp* *(p)* *pp* *ppp* *n*

Vcl. *pp*

D. B. *tutti* *stagger bows as necessary* *ppp* *sempre*

389 390 391 392 393 394 395 396

Fl. 1 *pp* *> ppp*
 Fl. 2 *pp* *> ppp*
 Ob. 1
 Ob. 2
 Cl. 1 *ppp* *mp > pp* *ppp* *f* *pp* *tr* *molto ff*
 Cl. 2
 Bsn. *ppp* *mp > pp* *pp* *tr* *molto ff*
 Hn. 1
 Hn. 2 *ppp* *mp > pp* *tr* *molto ff*
 Tpt. 1 & 2
 Tbn. 1 & 2
 Timp.
 1 Br. Dr. *p* *mf*
 2 Piccolo WB *pp* *n*
 3
 Hp.
 Piano *mf* *p* *p* *pp* *gliss.* *gliss.*
 Solo Bsn. *f > p* *mp* *mf > p* *pp* *mp > pp* *p*
 Vln. 1 *pp* *> n*
 Vln. 2 *pp* *> n*
 Vla.
 Vcl. *n*
 D. B. *n*

397 398 399 400 401 402 403 404

random broken pattern, like Morse code

Fl. 1 *pp* *f sfz*

Fl. 2 *pp* *f sfz*

Ob. 1 *pp* *f sfz*

Ob. 2 *pp* *f sfz*

Cl. 1 *pp* *f sfz*

Cl. 2 *pp* *f sfz*

Bsn. *pp* *f sfz*

Hn. 1 *pp* *f sfz*

Hn. 2 *pp* *f sfz*

Tpt. 1 & 2 str. mutes *pp* *f sfz*

Tbn. 1 & 2 1. str. mute *pp* *f sfz* mute out

Timp.

Bs. Dr. *sfz*

1

2

3

Hp.

Piano

Solo Bsn. *sfz* *mp* *mf* *mp* *sfz* *mf* *f* *mf* *ff* *f* *ff*

Vln. 1 *fp* *ff*

Vln. 2 *fp* *ff*

Vla. *fp* *ff*

Vcl. *fp* *ff*

D. B. *ff* pizz.

405 406 407 408 409 410 411 412

* any very high pitch

415 in time (♩ = 54)

Fl. 1 *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Fl. 2 *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Ob. 1 *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Ob. 2 *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Cl. 1 *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Cl. 2 *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Bsn. *p* *ff* *f* *ff* *fff* *f* *mf* *pp*

Hn. 1 *p* *ff* *mp* *mf* *f* *mp*

Hn. 2 *p* *ff* *mp* *mf* *f* *mp*

Tpt. 1 & 2 *p* *ff* *pp* *mp* *mf* *f* *mp*

Tbn. 1 & 2 *p* *ff* *pp* *mp* *mf* *f* *mp*

Timp. *p* *mp* *mf* *f* *mp*

1 Snare *fp*

2 I.g. S.C. *sfz* *ff*

3 *ff*

Hp. *ff*

Piano (inside piano) *p* *ff* wild gliss. ad lib.

Solo Bsn. *tr* *ff* *fp* *ff* *fff* *ff* *mf*

Vln. 1 *fp* *ff* *fp* *f* *mp* *n*

Vln. 2 *fp* *ff* *fp* *f* *mp* *n*

Vla. *fp* *ff* *fp* *f* *mp* *n*

Vcl. *fp* *ff* *p* *mf* *f* *mp*

D. B. *arco* *tr* *fp* *ff* *p* *mf* *f* *fff* *mf* *p*

413 414 415 416 417 418 419 420

poco rit. . . 424 ♩ = 50-52 (poco meno mosso), very dark

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

bring out - balance with violas, under solo bsn.

Timp.

1

2

3

Chimes

Lg. S.C.

Hp.

Piano

To Celesta

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

poco rit. . . 424 ♩ = 50-52 (poco meno mosso), very dark

bring out, but under solo bsn.

bring out, but under solo bsn.

div. pp

pp

mp

p

mp

p

mp

p

pp

n

421 422 423 424 425 426 427 428

rit. molto ----- a tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Bb Cl.

Bb Cl.

Bb Cl.

Timp.

1 (Chimes)

2 (S.C.)

3

Hp.

Celesta

Solo Bsn.

Vln. 1

Vln. 2

Vla. (sul D)

Vla. (sul G)

Vcl.

D. B.

429 430 431 432 433 434 435

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Celesta

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

mf espr.

p

pp

espr. molto

mf

p

mp

n

p

ppp

p

f

mp

p

n

one player

ppp

ppp

n

436

ppp

437

438

439

440

441

VAR. 7. Apparition

442 ♩ = 76, mystical, ethereal

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 Sm. Tri.
mp

2 Small S.C. (yarn)
mp

3

Hp.
f *p* *mf* *p* *mf* *p* *f* sub.
D: C# B / E: F# G# A#

Celesta
mf

VAR. 7. Apparition

442 ♩ = 76, mystical, ethereal

Solo Bsn.
p *mf* *pp* *p* *mf* *pp* *mp* *mf* *pp*
sempre cantabile
(duet with solo vcl. through m. 469)

Vln. 1

Vln. 2

Vla.

Vcl.
(one player) (duet with solo bsn. through m. 469)
mp *mf* *mp* *p* *mf* *pp* *p* *mp* *p*
sempre cantabile

D. B.

442 443 444 445 446 447 448

poco rit. -----

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 (Sm. Tri.)

2 (Small S.C.)

3

Hp.

Celesta

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl. (one player)

D. B.

449

450

451

452

453

454

455

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 (Sm. Tri.)
mp

2 (Small S.C.)
mp

3

Hp.
mf *mp* *mf* *p* *mf*

Celesta

Solo Bsn.
mf espr. molto *mp* *f* *mp* *p* *mp*

Vln. 1
ppp sotto voce

Vln. 2
ppp sotto voce

Vla.
ppp sotto voce (*ppp*)

(one player)
Vcl.
mf espr. molto *mp* *f* *mp* *mp*

gli altri
ppp sotto voce

D. B.
ppp sotto voce

456 457 458 459 460 461 462

poco rit. ----- a tempo

rit. ----- rit. molto

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Celesta

Solo Bsn.

Vln. 1

Vln. 2

Vla.

(one player)

Vcl.

gli altri

D. B.

463

464

465

466

467

468

469

470 ♩ = 66, withdrawn

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 (Sm. Tri.) *p*

2 (Small S.C.) *p*

3

Hp.

mf sub. *p* sub.

mf *pp* *mf* *pp* *p* sub.

D[♯] C[♯] B[♯] / E[♭] F[♯] G[♯] A[♯] (p) *mf* *pp* *mf* *pp* *p* sub.

Celesta

470 ♩ = 66, withdrawn

Solo Bsn.

f *p* *mf* *pp*

angushed, abandoned

Vln. 1 *mf* *n*

Vln. 2 *mf* *n*

Vla.

Vcl.

D. B.

470

471

472

473

474

475

476

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn.
 Hn. 1
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2
 Timp.
 1
 2
 3
 Hp.
 Celesta
 Solo Bsn.
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D. B.

477 478 479 480 481 482 483

VAR. 8. Hysteria ♩ = 160, frantic

484

8^{va}

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 & 2 *ff* open

Tbn. 1 & 2 *ff*

Timp. *ff*

1

2 Lg. S.C. *ff*

3 Bs. Dr. *ff*

Hp.

Piano

VAR. 8. Hysteria

484

♩ = 160, frantic

Solo Bsn.

Vln. 1 *ff* *mp* *ff* *mp*

Vln. 2 *ff* *mp* *ff* *mp*

Vla. *ff* *mp* *ff* *mp*

Vcl. *ff*

D. B. *ff* tutti

484

485

486

487

488

(S_{ped}) 490

Fl. 1 *molto p*

Fl. 2 *molto p*

Ob. 1 *molto p*

Ob. 2 *molto p*

Cl. 1 *molto p*

Cl. 2 *molto p*

Bsn. *molto p*

Hn. 1 *molto p*

Hn. 2 *molto p*

Tpt. 1 & 2 *molto p*

Tbn. 1 & 2
 1. bring out
 2. very short - balance with solo bsn.
sfz

Timp.

1 Sizzle Cym.

2 H.H.
 3 Kick
f mf mp
 under solo bsn.

Hp.

Piano
 bring out - balance with solo bsn.
sfz

Solo Bsn. *f*

Vln. 1
ffp *f* *p*
tr

Vln. 2
ffp *f* *p*
tr

Vla.
ffp *f* *p*
tr

Vcl.
 pizz. support solo bsn.
 div. *mp*
 pizz. support solo bsn.
mp

D. B.

489 490 491 492 493 494

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

Glock.

(H.H.)

(Kick)

Small S.C.

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

p

tr

p *sotto voce*

pp

mp

mf

fp *mp* *p*

fp *pp*

fp *mp* *p*

fp *pp*

fp *mp* *p*

sfz

mp

f *mp*

mp

mf

sfz

mp

f

fff

f

f

495

496

497

498

499

8va-----

Fl. 1 *p* sotto voce *f* *mp*

Fl. 2 *p* sotto voce *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Bsn. *fp* sotto voce *mp* *pp* *f* *mp* *fp* sotto voce

Hn. 1 *fp* sotto voce *mp* *pp* *f* *mp* *fp* sotto voce

Hn. 2 *fp* sotto voce *mp* *pp* *f* *mp* *fp* sotto voce

Tpt. 1 & 2 *f* *mp*

Tbn. 1 & 2 (2.) *sfz* *f* *mp* a2

Timp.

1 Sizzle Cym. *p* Glock. *mp* Sizzle Cym. *p*

2 (H.H.) *f* *sfz* *mf* *mp*

3 (Kick) *f* *sfz* *mf* *mp* Bs. Dr. *f*

Hp.

Piano *sfz*

Solo Bsn. *mf* *ff* *mp* 8va-----

Vln. 1 *f* *mp* *port.*

Vln. 2 *f* *mp* *port.* sul D

Vla. *f* *mp* *port.* sul D

Vcl. *f* *mp* *port.* unis. arco

D. B. (arco) *mf* support solo bsn. *f* *mp*

505 506 507 508 509 510

Fl. 1 *pp* *ff* *tr* *pp* *ff* *molto* *p*
 Fl. 2 *pp* *ff* *molto* *p*
 Ob. 1 *pp* *ff* *molto* *p*
 Ob. 2 *pp* *ff* *molto* *p*
 Cl. 1 *pp* *ff* *molto* *p*
 Cl. 2 *pp* *ff* *molto* *p*
 Bsn. *pp*
 Hn. 1 *ff* *molto* *p*
 Hn. 2 *ff* *molto* *p*
 Tpt. 1 & 2 *ff* *molto* *p*
 Tbn. 1 & 2 *mp* *mp*
 Timp.
 Br. Dr. *mp* *mf* *mp* *f* *p*
 (H.H.) *mp*
 (Kick) *mf*
 Bs. Dr. *mp* *f*
 Hp.
 Piano
 Solo Bsn. *mp* *f* *sfz* *sfz* *ff* *sfz* *sfz* *ff*
 Vln. 1 *ffp* *f* *tr*
 Vln. 2 *ffp* *f* *tr*
 Vla. *ffp* *f* *tr*
 Vcl.
 D. B. *p* *f* *p* *f*

177 178 179 180 181 182

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1 (Br. Dr.)

2

3

Hp.

Piano

to str. mutes

str. mutes

f

fp

(p)

sfz

p

p

mp

p

p

p

p

mf

mf

p

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

fp

f

mp

f

p

p sempre sotto voce, intense

p sempre sotto voce, intense

p sempre sotto voce, intense

p sempre sotto voce, intense

p sempre sotto voce, intense

mp

mp

mp

mp

mp

p

p

p

p

mp

p

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Piano

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

f *mp*

f *mp*

f *mp*

(str. mutes) *mp* *sfz*

sfz *p* *mp* *p*

sfz *p* *mp* *p*

(Br. Dr.) *p* *mf*

Piccolo WB *f*

(Temple Blocks) *p*

fp *f* *mp*

mf sub. *f* *mf* *p* sub. *sfz* *sfz* *p* *mp* *sfz* *sfz* *p* sub.

mf sub. *f* *mf* *p* sub. *sfz* *sfz* *p* *mp* *sfz* *sfz* *p* sub.

mf sub. *f* *mf* *p* sub. *sfz* *sfz* *p* *mp* *sfz* *sfz* *p* sub.

sfz *p* *mp* *p*

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

530 531 532 533 534

Score for *Dream Variations*, measures 535-540.

Flutes (Fl. 1 & 2): Trills with *fp* dynamics, transitioning to *mf* and *p*. Includes a *tr* (trill) marking.

Oboes (Ob. 1 & 2): Rests in measures 535-536, then enters with *f* dynamics in measure 537, moving to *mp* in measure 538.

Clarinets (Cl. 1 & 2): Rests in measures 535-536, then enters with *f* dynamics in measure 537, moving to *mp* in measure 538.

Bassoon (Bsn.): Rests in measures 535-536, then enters with *pp* dynamics in measure 537.

Horns (Hn. 1 & 2): Rests throughout.

Trumpets (Tpt. 1 & 2): Rests throughout.

Tubas (Tbn. 1 & 2): Rhythmic accompaniment starting in measure 537 with *f* dynamics, moving to *mp* in measure 538.

Timpani (Timp.): Rhythmic accompaniment starting in measure 537 with *f* dynamics, moving to *mp* in measure 538.

Drums (Dr.): (Br. Dr.) 1 and 2: Rhythmic accompaniment starting in measure 537 with *mf* dynamics, moving to *mp* and *p* in measure 538. 3: Cowbells (measures 537-538) and Temple Blocks (measures 539-540) with *f* and *mp* dynamics.

Harpsichord (Hp.): Rests throughout.

Piano: Rests throughout.

Solo Bassoon (Solo Bsn.): Melodic line starting in measure 537 with *fp* dynamics, moving to *ff* and *p* in measure 538, then *fp*, *f*, and *mp* in measure 539.

Violins (Vln. 1 & 2): Rhythmic accompaniment starting in measure 537 with *fp* (*p*) dynamics, moving to *f* in measure 538, then *mp* in measure 539.

Viola (Vla.): Rhythmic accompaniment starting in measure 537 with *fp* (*p*) dynamics, moving to *f* in measure 538, then *mp* in measure 539.

Violoncello (Vcl.): Rhythmic accompaniment starting in measure 537 with *fp* (*p*) dynamics, moving to *f* in measure 538, then *mp* in measure 539.

Double Bass (D. B.): Rhythmic accompaniment starting in measure 537 with *p* dynamics, moving to *f* in measure 538, then *mp* in measure 539.

Score for *Dream Variations*, measures 541-547.

Flutes (Fl. 1 & 2): Part 1 (measures 541-544) is silent. Part 2 (measures 545-547) features a melodic line starting with *fp* and *tr* (trills), reaching *ff* and ending with *f*.

Oboes (Ob. 1 & 2): Part 1 (measures 541-544) features a melodic line starting with *mf* and *mp*. Part 2 (measures 545-547) is silent.

Clarinets (Cl. 1 & 2): Part 1 (measures 541-544) features a melodic line starting with *mf* and *mp*. Part 2 (measures 545-547) is silent.

Bassoon (Bsn.): Part 1 (measures 541-544) is silent. Part 2 (measures 545-547) features a melodic line starting with *ff* and ending with *f*.

Horns (Hn. 1 & 2): Silent throughout.

Trumpets (Tpt. 1 & 2): Part 1 (measures 541-544) features a rhythmic pattern starting with *p* and *mp*. Part 2 (measures 545-547) is silent.

Trombones (Tbn. 1 & 2): Features a rhythmic pattern throughout, starting with *mf* and *f*, and ending with *mp*, *mf*, and *f*.

Timpani (Timp.): Features a rhythmic pattern throughout, starting with *mf* and *f*, and ending with *mp*, *mf*, and *f*.

Drum Set (Br. Dr.): Features a rhythmic pattern throughout, starting with *mf* and *f*, and ending with *mp*, *mf*, and *f*.

Percussion:

- 1: Xylophone, starting with *mf* and *f*, ending with *mf*.
- 2: Piccolo WB (measures 541-544) and Lig. S.C. (measures 545-547), starting with *f* and *p*, ending with *f*.
- 3: Cowbells and Temple Blocks, alternating between *mf* and *f*.

Harpsichord (Hp.): Silent throughout.

Piano: Silent throughout.

Solo Bassoon (Solo Bsn.): Features a melodic line throughout, starting with *f* and *mp*, and ending with *fp*, *f*, *ff*, and *ff*.

Violins (Vln. 1 & 2): Features a melodic line throughout, starting with *mf* and *sfz*, and ending with *mf*, *mp*, *mf*, *sfz*, *f*, *sfz*, and *f*.

Viola (Vla.): Features a melodic line throughout, starting with *mf* and *sfz*, and ending with *mf*, *mp*, *mf*, *sfz*, *f*, *sfz*, and *f*.

Violoncello (Vcl.): Features a melodic line throughout, starting with *mf* and *sfz*, and ending with *mf*, *mp*, *mf*, *sfz*, *f*, *sfz*, and *f*.

Double Bass (D. B.): Features a rhythmic pattern throughout, starting with *mf* and *f*, and ending with *mp*, *mf*, and *f*.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Tpt. 1 & 2
Tbn. 1 & 2
Timp.
(Xylo)
1
2
3
Hp.
Piano
Solo Bsn.
Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

f
f
f
f
f
f
f
pp
fp — *f* — *p*
fp — *f* — *p*
fp — *f* — *p*
mf
mf
pp — *mp* — *pp* — *n*
ffz
ffz
f — *mp* — *f* — *ff*
f
f
f
f
pizz. — *arco*
pp — *(pp)*

mutes out
(Lg. S.C.)
Bs. Dr.
Kick
H.H.
rit.----- 553 a tempo

548

549

550

551

552

553

554

555

Fl. 1 *mp* *mf* *f* *f*
 Fl. 2 *mp* *mf* *f* *f*
 Ob. 1 *mp* *p* *mp* *p* *mf* *mp* *f* *mf* *f*
 Ob. 2 *mp* *p* *mp* *p* *mf* *mp* *f* *mf* *f*
 Cl. 1 *p* *mp* *p* *mp* *mf* *mp* *mf* *f* *mf* *f*
 Cl. 2 *mp* *mf* *f* *f*
 Bsn. *mp* *mf* *f*
 Hn. 1 *f* *p* *mp* *mf* *f* *ff*
 Hn. 2 *f* *p* *mp* *mf* *f* *ff*
 Tpt. 1 & 2 *mp* *mf* *mf* *f* *f*
 Tbn. 1 & 2 *mp* *mf* *f*
 Timp. -
 1 (H.H.) -
 2 *mp* *mf* *f*
 3 (Kick) -
 Hp. -
 Piano *mf* *f* *ff*
 Solo Bsn. *ff* *ff*
 Vln. 1 *mp* *mf* *f* *f*
 Vln. 2 *mp* *mf* *f* *f*
 Vla. *mp* *mf* *f*
 Vcl. *mp* *mf* *f*
 D. B. *mp* *mf* *f*

563

564

565

566

567

568

rit. molto

569

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 & 2 *ff*

Tbn. 1 & 2 *ff*

Timp. *ff*

1

Lg. S.C.

Bs. Dr. *ff*

3 *ff*

Hp.

Piano

569

w.
multiphonic

rit. molto

Solo Bsn.

Vln. 1 *fff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D. B. *ff*

(loco)

569

570

571

572

573

574

575 ♩ = 52, intense

CADENZA

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Tpt. 1 & 2
Tbn. 1 & 2
Timp.
1
2
3
Hp.
Piano

575 ♩ = 52, intense

CADENZA

rit. molto

Solo Bsn.
Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

Solo Bsn.

start slow, accel. molto_-----
 Solo Bsn. *mp* ----- *mf* ----- *ff* *intense*
 Solo Bsn. *rit. molto, dissipating_-----* *enigmatic* *very slow, brooding*
p sfz p mp mf mp p pp sfz mp p

578 ♩ = 76-80, slow, simple

Fl. 1
 Fl. 2
 Ob. 1 *bring out*
p cantabile ----- *mp* ----- *p*
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. *bring out*
p
 Hn. 1 *bring out*
p cantabile ----- *pp* ----- *p* ----- *pp*
 Hn. 2
 Tpt. 1 & 2
 Tbn. 1 & 2 *1. bring out*
p cantabile ----- *mp* ----- *p* ----- *pp*
 Timp.
 1
 2
 3
 Hp. *bring out*
 Piano

578 ♩ = 76-80, slow, simple

Solo Bsn.
 Vln. 1 *p* ----- *pp* ----- *p* ----- *mp espr.* ----- *p*
 Vln. 2 *p* ----- *pp* ----- *p* ----- *mp espr.* ----- *p*
 Vla. *p* ----- *pp* ----- *p* ----- *mp espr.* ----- *p*
 Vcl. *div.* ----- *unis.*
p ----- *p* ----- *mp espr.* ----- *p* ----- *pp* ----- *mp* ----- *p*
 D. B. *p* ----- *pp* ----- *mp* ----- *p*

578 579 580 581 582 583 584 585 586 587 588

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

1

2

3

Hp.

Piano

Detailed description: This block contains the musical notation for measures 589 through 597 for a large ensemble. The instruments listed are Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Timpani, three Percussion instruments (numbered 1, 2, 3), Harp, and Piano. The Trombone 1 & 2 part includes a first ending bracket labeled '(1.)' and a dynamic marking of *mp*. The Piano part begins in measure 597 with a dynamic marking of *mp*. The Percussion parts 1, 2, and 3 are shown as empty staves.

589

597

Solo Bsn.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

one player

div.

div.

589 590 591 592 593 594 595 596 597 598 599

Detailed description: This block contains the musical notation for measures 589 through 597 for Solo Bassoon, Violins 1 & 2, Viola, Violoncello, and Double Bass. The Solo Bassoon part starts in measure 597 with a dynamic marking of *p semplice* and a crescendo leading to *pp*. The Violin parts feature dynamic markings of *mp poco espr.*, *p*, *mp*, *mf*, *mp*, *mf espr.*, *p*, and *mp espr.*. The Viola part includes dynamic markings of *mp poco espr.*, *p*, *mp*, *mf*, *mp*, *mf espr.*, *mp*, and *pp*, with a *div.* marking in measure 597. The Violoncello part includes dynamic markings of *mp poco espr.*, *p*, *mp*, *mf*, *mp*, *mf espr.*, *p*, *p*, *pp*, and *p*, with a *div.* marking in measure 597. The Double Bass part includes dynamic markings of *mp poco espr.*, *p*, *mp*, *mf*, *mp*, *mf espr.*, and *p*. The measure numbers 589 through 599 are printed below the staves.

603 rall. to end

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Tpt. 1 & 2
Tbn. 1 & 2
Timp.
1
2
3
Hp.
Piano
Solo Bsn.
(one player)
Vln. 1
Vln. 2
Vla.
Vcl.
D. B.

p *pp*

FC.
p

Sm. Tam-Tam
p

Tam-Tam
pp

Real wind chimes
ppp
sparse, barely heard

603 rall. to end

mf *p* *pp* *ppp*

exhausted

tutti sul D

sul A

sul D

sul D

sul A

(div.)

sul G

sul D

div.

mp *pp*

mp *mf* *p* *mp* *pp* *p* *ppp*

mp *mf* *p* *mp* *pp* *p* *ppp*

mp *pp* *ppp*

mp *mf* *p* *mp* *pp* *p* *ppp*

mp *mf* *p* *mp* *pp* *p* *ppp*

mp *pp* *ppp*

600 601 602 603 604 605 606 607 608 609 610