

Percy Aldridge
GRAINGER

THE WARRIORS

Music to an Imaginary Ballet

(1916)

Study Score
Partitur

SERENISSIMA MUSIC, INC.

For Frederick Delius, in admiration and affection

THE WARRIORS

Music to an imaginary ballet

by

PERCY ALDRIDGE GRAINGER

PROGRAM-NOTE:

"The Warriors", which is dedicated to Frederick Delius, was begun in London in December 1913 and ended in San Francisco in December 1916, the bulk of it being composed in London and New-York City.

No definite program or plot underlies the music, though certain mind-pictures set it going. Often the scenes of a ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and places are spirited together for an orgy of war-like dances, processions and merry-makings stet broken, or accompanied, by amorous interludes; their frolics tinged with just that faint suspicion of wistfulness all holiday gladness wears. I see the action of the ballet shot thru, again and again, with the surging onslaughts of good-humoredly mischievous revellers who carry all before them in the pursuit of voluptuous pleasures. At times the lovemakers close at hand bear from afar the proud passage of harnessed fighting-men, and for the final picture I like to think of them all lining up together in brotherly fellowship and wholesale animal glee; all bitter and vengeful memories vanished, all hardships forgot; a sort of Valhalla gathering of childishly overbearing and arrogant savage men and women of all the ages; — the old Greek heroes with fluttering horse-haired helms; shining black Zulus, their perfect limbs lit with fire-red blossoms; flaxenhaired Vikings clad in scarlet and sky-blue; lithé bright Amazons in windswept garments side by side with squat Greenland women in ornately patterned furs: Red Indians resplendent in bead-heavy dresses and negrito Fijians terrible with sharks' teeth ornaments, their woolly hair dyed pale ochre with lime; graceful cannibal Polynesians of both sexes, their golden skins wreathed with flowers and winding tendrils; — these and all the rest arm in arm in a united show of gay and innocent pride and animal spirits, fierce and exultant.

Percy Aldridge Grainger

ANALYSIS:

Fifteen distinct themes and motifs (none of them of a traditional or popular origin, and none of them used as "Leit-motivs" or with any "program-music" significance of any kind) occur during the eighteen minutes duration of the work, in which, though cast in one continuous movement, the following divisions of mood and tempo are clearly marked and easily traced:

1. Fast. Martial or dance-like in character.
2. Slow and languorous.
3. Fast. Begins in the dance spirit but gradually becomes broader and more "flowing" in style. In this section most of the thematic material of the entire work is subjected to various kinds of treatment and development.
4. Slow pastoral melody on the bass oboe, accompanied by tremolo of mut'd strings and by a staccato organ-paint consisting of harp harmonics and piano strings struck by marimba mallets.
5. Slow languorous music (similar to section 2) on the platform. At the same time snatches of quick martial music are faintly heard from behind the platform.
6. Dance orgy, beginning very gently but working up to a high pitch of commotion and excitement. During this section (as also in section 8) there is considerable "double-chording" — different instrumental groups simultaneously playing different chord passages that pass thru, above and below each other and are harmonically independant of each other.
7. Climax. The chief theme of the composition is given forth slowly and majestically by the full orchestra.
8. The dance orgy is resumed with vigor, but is broken off suddenly while at its height, whereupon the work ends with an abrupt anticlimax.

Percy Aldridge Grainger

Für Frederick Delius in siebevoller Bewunderung

DIE KRIEGER

Musik zu einem imaginären Ballett

von

PERCY ALDRIDGE GRAINGER

FÜR PROGRAMME:

„Die Krieger“ wurden im Dezember 1913 in London begonnen und im Dezember 1916 in San Francisco beendet. Der größte Teil des Werkes wurde in London und New-York geschaffen. Es ist Frederick Delius gewidmet.

Der Musik liegt keine bestimmte programmatische Handlung zu Grunde, wenn mir auch gewisse Vorstellungen als Anregung vorschweben. Oft spielen sich vor meinem geistigen Auge Szenen einer Pantomime ab, in der die Geister kriegerischer Männer- und Frauengestalten aller Zeitalter und Länder sich zu Orgien, Kriegsstänzen, Prozessionen und Belustigungen vereinigten, die von erotischen Zwischenspielen begleitet oder unterbrochen werden und deren fröhliches Treiben von jenem leisen Schimmer der Weihnacht durchzogen ist, die jeder Vergnügungszauber innewohnt. Ich denke mir, dass die Handlung des Balletts immer und immer wieder von den ungestümen Angriffen neckisch gutmütiger, schwelgender Scharen durchbrochen wird, die alles vor sich herstreifen auf der Jagd nach wohlbürtigen Freuden. Manchmal erschallt den Liebpaaren im Vordergrund das Lärmen in der Ferne vorbeiziehender gehörnischter Krieger, und für das Schlussbild stelle ich mir vor, wie sich diese kindlich stolzen und wild trotzigen männlichen und weiblichen Kriegertypen aller Zeitalter in brüderlicher Kameradschaft und naturrendspringender Fröhlichkeit zu einer Walhalla-kulturellen Gemeinschaft zusammen scharen, aus welcher jegliche ruchsvölkige Gedanken verbannt sind, in welcher alle Erinnerungen an Mühsale vergessen werden. Die Helden des alten Griechenlandes mit flatternden Rossenschweifen auf den Helmen; schwanzglänzende Zulus, ihre vollendet schönen Glieder mit feuerroten Blättern geschmückt; flachhaarige Wikinger in Scharlach und Azurblau; schnelle geschnellte Amazonen in flatternden Gewändern in bunter Reihe mit in reich gemusterte Pelze gekleideten unterseiteten Grönlandsfrauen; Indianer in perlenschwarzer Lederbekleidung; Fidschi-Insulaner mit Schrecken erweckendem Schmuck aus Haifischzähnen am Halse, ihr wolliges Haar gelblichweiss mit Kalk gefärbt; annützige polynesiische Kannibalen beiderlei Geschlechts usw. Diese alle Arm in Arm bieten vereint ein Bild freudig-harmlosen Stolzes und trotzig-frohen Übermuts.

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ANALYSE:

In dem 18 Minuten dauernden Werk erscheinen 15 unterschiedliche Themen und Motive, von denen keines volkstümlichen Ursprungs ist oder als „Leitmotiv“ oder im Sinne von „Programm-musik“ verwendet wird.

Obgleich die Komposition aus einem einzigen Satz besteht, machen sich doch die folgenden Teile nach Stimmung und Tempo klar bemerkbar:

1. Schnell, Kriegerischer oder tanzartiger Charakter.
2. Langsam und schmachtend.
3. Schnell. Anfänglich tanzartig, aber allmählich in einen fließenden Satz übergehend. In diesem Teil kommt fast das gesamte thematische Material des Werkes zu manifester Entwicklung und Verwertung.
4. Langsame ländliche Melodie der Bass-Oboe, die von tremolierenden gedämpften Streichern begleitet wird, sowie von einem Harfenquartett bestehenden und auf den Klaviersaiten mit Marimbablockeln geschlagenen Staccato-Orgelpunkt.
5. Langsame, schmachtende Musik (ähnlich wie bei 2), auf dem Podium, Zugleich Bruchstücke von Klängen einer schnellen kriegerischen Musik, leise hinter dem Podium.
6. Tanzorgie, anfänglich sehr zart, aber anwachsend bis zu hörbarer Erregung. In diesem Teil werden von in verschiedenen Höhen und Tiefen liegenden Instrumentengruppen von einander vollständig unabhängige Akkordpassagen gleichzeitig zu Gehör gebracht.
7. Höhepunkt. Das Hauptthema des Werkes erklingt langsam und majestatisch vom vollen Orchester.
8. Die Tanzorgie setzt mit Macht wieder ein, bricht aber im vollen Zuge plötzlich ab, worauf das Werk mit einer unvermittelten Anticlimax schliesst.

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To Conductors.

Any or all of the instruments marked "ad lib." can be left out.

The 2nd and 3rd conductors can be dispensed with, if desired, along the lines indicated on pages 78, 82, 89 of the score.

The music for 6 brass instruments behind the platform can be left out entirely, if, for any reason, it should prove impracticable or ineffective (see page 82 of the score).

The 3 pianos, celesta, xylophone, wooden marimba, glockenspiel, bar piano (or steel marimba), bell piano (or staff bells), tubular bells and harps are intended to form a large percussion and plucked-string group able to hold its own, in tonal strength, with any one of the other orchestral groups (woodwind group, brass group, string group). Should, however, it prove impossible to obtain or adequately perform upon the more unusual of the percussion instruments any or all of them can be left out, since the 3rd piano part embodies practically all the music allotted to these instruments.

The compass of the "steel marimba" is supposed to be and 3 players are needed on this part. It would be preferable (because of the far greater clarity thus obtainable) to play this part (with 1 player) on a "bar-piano", by which is meant a rather larger and more strongly-toned "steel marimba" (metal bars of glockenspiel or steel marimba shape with, if possible, a compass of chromatic notes, very similar to the "harp" stop on modern organs, equipped with a harder and softer set of hammers operated from a key-board and with damper and damper pedal actions (like a celesta or piano).

A good substitute for the bar-piano is the "Dulcitone" (made by Thomas Machell & Sons, Glasgow, Scotland), which consists of tuning forks operated by a keyboard action, has a compass of chromatic notes and a damper pedal attachment, is light, compact and portable. This "dulcitone" can be used with effect where the bar-piano is not available.

The compass of the "staff bells" (similar to those "Swiss bells" used by hand-bell ringers and not unlike locomotive or fire-engine bells in shape,) is supposed to be and 3 players are needed on this part. It would be preferable (because of the far greater clarity thus obtainable) to play this part (with 1 player) on a "bell-piano", by which is meant a similar range of these same staff bells equipped with a harder and softer set of hammers operated from a key-board and with damper and damper pedal actions.

All passages in the score marked "steel marimba" can be played on the "bar-piano" or "dulcitone"; all passages marked "staff bells" can be played on the "bell-piano"; but passages marked "bar-piano" should not be played on the "steel-marimba", and passages marked "bell-piano" should not be played on the "staff-bells". The tubular bells are supposed to have a compass of chromatic notes and should, if possible, be equipped with harder and softer hammers operated from a key-board, and with damper and damper pedal actions.

The instructions in the score and parts annex the mallets to be used for the percussion instruments should be strictly followed. "Hard" means hard mallets of wood, hard rubber, etc. "Medium" or "Med." means medium hard mallets (wooden mallets thinly covered with wool, leather, etc.) such as Deagan's No. 2016 or the leathern tip of Deagan's No. 2017. "Soft" means soft mallets (wooden mallets thickly covered with wool or other soft material) such as Deagan's No. 2019.

There must be markedly noticeable contrasts between the tonequalities produced by the various kinds of mallets and it is of particular importance that "hard" mallets should never be used where "medium" or "soft" are prescribed, nor "medium" used where "soft" are called for.

The 3 piano parts are intended for exceptionally strong, vigorous players. If pianists of sufficient strength cannot be procured do not hesitate to double or even treble on each piano part (using 6 pianists on 6 pianos, or 9 pianists on 9 pianos, instead of 3 pianists on 3 pianos), especially in the louder passages.

Percy Aldridge Grainger.

Für den Dirigenten.

Beliebige oder alle mit „ad lib.“ bezeichnete Instrumente dürfen weggelassen werden.

Auf Dirigenten II und III kann verzichtet werden in der auf den Seiten 78, 82 und 89 angegebenen Weise.

Sollte die von 6 Blechbläsern auszuführende Musik hinter dem Podium aus irgend welchen Gründen unausführbar oder nicht wirkungsvoll sein, so kann sie ganz augelassen werden. (Siehe Seite 82 der Partitur.)

Die 3 Klaviere, Celesta, Xylophon, Bass-Xylophon, Glockenspiel, Bass-Glockenspiel, Glockenklavier oder becherförmige Glocken, Röhrenglocken und Harfen bilden zusammen eine Schlagzeuggruppe, die stark genug sein sollte, um als klangliches Gegengewicht zu einer der anderen Orchestergruppen (Holzbläsergruppe, Blechgruppe, Streichergruppe) dienen zu können.

Sollte es aber eine Unmöglichkeit sein, die ungewöhnlicheren Schlagwerkinstrumente zu beschaffen und zu meistern, so können beliebige oder sämtliche dieser Instrumente weggelassen werden, um so eher, als die Stimme des 3. Klaviers, das ganze musikalische Material enthält, das den ungewöhnlicheren Schlagwerkinstrumenten anvertraut ist.

Der Umfang des Bass-Glockenspiels ohne Klaviatur („Steel Marimba“) ist

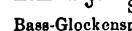


Dieses Instrument erfordert 3 Spieler.

Weit bessere Resultate, besonders in Bezug auf

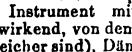


harmonische Klarheit, können aber mit nur einem



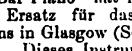
Spieler auf einem grösseren, umfangreicheren Bass-Glockenspiel („Bar-piano“) erzielt werden, wenn dieses Instrument mit Klaviatur (auf 2 Reihen von

Hämtern einwirkend, von denen die einen härter, die anderen weicher sind), Dämpfer und Dämpferpedal (wie bei Celesta oder Klavier) versehen ist. Dieses „Bar Piano“ hat folgenden Umfang:

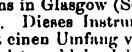


Als guter Ersatz für das Bar-Piano ist der von Thomas

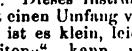
Machell & Sons in Glasgow (Schottland) hergestellte „Dulcitone“ zu empfohlen. Dieses Instrument besteht aus Stimmgabeln mit Klaviatur, hat einen Umfang von



und ein Dämpferpedal; ferner ist es klein, leicht



und tragbar. Dieser „Dulcitone“ kann mit



guter Wirkung verwendet werden, wo ein Bass-

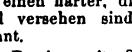
nicht aufzutreiben ist.

Der Umfang der becherförmigen „Staff bells“ (die mit Handglocken eng verwandt sind) ohne Klaviatur ist:



Dieses Instrument erfordert 3 Spieler.

Weit bessere Resultate, besonders in Bezug auf



harmonische Klarheit, sind aber bei nur

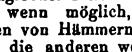


einem Spieler zu erzielen, wenn diese selben Glocken, in gleichem Umfang, mit einer Klaviatur (auf 2 Reihen von Hämtern einwirkend, die einen härter, die anderen weicher), Dämpfer und Dämpferpedal versehen sind; dieses Instrument wird „Bell-Piano“ genannt.

Alle in der Partitur mit „Steel Marimba“ bezeichneten Stellen sind auf dem „Bar-piano“ zu spielen, falls letzteres vorhanden ist und das „Steel Marimba“ vertritt. Dagegen dürfen die mit „Bar-piano“ bezeichneten Stellen auf dem „Steel Marimba“ nicht ausgeführt werden.

Alle in der Partitur mit „Staff Bells“ bezeichneten Stellen sind auf dem „Bell-piano“ (oder „Dulcitone“) zu spielen, falls letzteres vorhanden ist und die „Staff Bells“ vertritt. Dagegen dürfen die mit „Bell-piano“ bezeichneten Stellen auf den „Staff Bells“ nicht ausgeführt werden.

Die Röhrenglocken sollen einen Umfang von haben und wenn möglich, mit Klaviatur



(auf 2 Reihen von Hämtern einwirkend, die einen härter, die anderen weicher), Dämpfer und Dämpferpedal versehen sein.

Die in der Partitur sowie in den Stimmen befindlichen Anweisungen in Bezug auf die Schlägel für die Schlagwerk-Instrumente sind genau zu beachten. „Hard“ bedeutet harte Schlägel aus Holz usw.; „Medium“ oder „Med.“ bedeutet mittelharte Marimbischläge. (Hölzerne Schlägel, mit Wolle oder Leder ziemlich dünn überzogen); „Soft“ bedeutet weiche Marimbischlägel (hölzerne Schlägel mit Wolle oder anderem weichen Material dick überzogen).

Diese verschiedenen Schlägel, richtig gewählt und verwendet, erzeugen grosse klangliche Kontraste.

Ganz besonders muss darauf geachtet werden, dass nie harte („hard“) Schlägel benutzt werden, wo „medium“ oder „soft“ vorgeschrieben ist, ferner dass nie mittelharte („medium“) Schlägel benutzt werden, wo weiche („soft“) vorgeschrieben sind.

Die 3 Klavierstimmen sind für besonders starke, energische Spieler gedacht. Sollte es unmöglich sein, drei ungewöhnlich kräftige Pianisten für das Werk zu finden, scheue sich der Dirigent nicht, jede Klavierstimme zwei- oder dreifach zu besetzen — also mit 6 Pianisten auf 6 Klavieren oder mit 9 Pianisten auf 9 Klavieren — anstatt der ursprünglich vorgeschriebenen 3 Pianisten auf 3 Klavieren. Besonders bei Fortestellen wäre dies notwendig.

Wo das Wort „added“ („hinzugefügt“) in der Partitur erscheint, bezieht es sich auf eines oder mehrere Instrumente, die sich in diesem Moment zu einem oder mehreren schon vorhandenen und noch fortspielenden Instrumenten gesellen.

Percy Aldridge Grainger.

ORCHESTRATION

1 Piccolo	1 Kleine Flöte								
2 Flutes	2 Flöten								
2 Oboes	2 Oboen								
1 English horn	1 Altoboe								
1 Bass-oboe or heckelphone (ad lib.)	1 Bassoboe oder Heckelphon (ad lib.)								
2 Clarionets	2 Klarinetten								
1 Bass-clarionet	1 Bass-Klarinette								
2 Bassoons	2 Fagotte								
1 Double-bassoon	1 Kontrabagott								
6 Horns	6 Hörner								
4 Trumpets	4 Trompeten								
3 Trombones	3 Posaunen								
1 Bass Tuba	1 Bass-Tuba								
4 Kettledrums (1 player)	4 Pauken (1 Spieler)								
Percussion (3 players)	<table border="0" style="margin-left: 20px;"> <tr> <td>Side-drum, tambourine,</td> <td>Kleine Trommel, Tambourin,</td> </tr> <tr> <td>cymbals, bass drum,</td> <td>Becken, Grosse Trommel,</td> </tr> <tr> <td>gong, castagnettes,</td> <td>Tamtam, Castagnetten, Kleine</td> </tr> <tr> <td>wood-block</td> <td>Holztrommel</td> </tr> </table>	Side-drum, tambourine,	Kleine Trommel, Tambourin,	cymbals, bass drum,	Becken, Grosse Trommel,	gong, castagnettes,	Tamtam, Castagnetten, Kleine	wood-block	Holztrommel
Side-drum, tambourine,	Kleine Trommel, Tambourin,								
cymbals, bass drum,	Becken, Grosse Trommel,								
gong, castagnettes,	Tamtam, Castagnetten, Kleine								
wood-block	Holztrommel								
Xylophone	Xylophon								
Wooden Marimba (2 players) (ad lib.)	Bass-Xylophon (2 Spieler) (ad lib.)								
Glockenspiel	Glockenspiel								
Steel Marimba, or bar-piano, or dulcitone (ad lib.)	Bass-Glockenspiel (mit oder ohne Klaviatur) oder Dulcitone (ad lib.)								
Staff bells, or bell-piano (ad lib.)	Runde bederförmige Glocken oder Glockenklavier (ad lib.)								
Tubular bells (ad lib.)	Röhrenglocken (ad lib.)								
Celesta	Celesta								
3 Pianos	3 Klaviere								
2 Harps	2 Harfen								
Strings (1 st & 2 nd violins, violas, cellos, basses)	<table border="0" style="margin-left: 20px;"> <tr> <td>Streicher (1. und 2 Violinen, Bratschen, Celli, Kontrabässe)</td> </tr> </table>	Streicher (1. und 2 Violinen, Bratschen, Celli, Kontrabässe)							
Streicher (1. und 2 Violinen, Bratschen, Celli, Kontrabässe)									

Duration: ca. 18 minutes

First performance: December 26 and 27, 1919

Chicago, Illinois

Chicago Symphony Orchestra

Frederick Stock, conductor

Percy Grainger, piano

This study score is an unabridged reproduction of the "compressed full score" first issued in early 1926 by B. Schott & Söhne, Mainz, plate 31023.

The German translation of instrument designations and performance directions present in the 1926 score have been omitted for this publication.

For Frederick Delius, in admiration and affection

GRAINGER “THE WARRIORS”

Music to an imaginary ballet.
For orchestra and 3 pianos.

Composed 1913-1916

WOOD-WIND

1 Piccolo, 2 Flutes,
2 Oboes, 1 English Horn,
(1 Bass-Oboe [Heckelphone], ad lib.)
2 Clarinets (A), 1 Bass-Clarinet (B),
2 Bassoons (Fagotti),
1 Double-Bassoon (Contrafagotto)

VIVACE (Tempo 1^{mo}) $\text{d}=138$ **FLS. a 2**

CLARS.

6 HORNS (in F)

BRASS

4 Trompets (B)
3 Trombones
1 Bass Tuba

TRT. I

PERCUSSION

4 KETTLE-DRUMS (1 player)

Tuned.
Side-drum, wood-block, tambourine, cymbals,
gong, bass-drum, castagnettes

K-DRUM

TAMB.

WOOD-BLOCK (or rim of Side-Drum)

XYLOPHONE *

WOODEN MARIMBA (ad lib.) (2 players)

GLOCKENSPIEL **

Tubular bells (ad lib.)
Staff bells, or bell piano (ad lib.)
Bar-piano, or Dulcitone, or Steel Mariamba (ad lib.)

CELESTA *

3 PIANOS

I

II

III

f

Ad.

2 HARPS

STRINGS

Violins I
Violins II
Violas
Cellos
Basses
(Contrabassi)

G'sss.

HARPS a 2 fff g'sss.

VIVACE (Tempo 1^{mo}) $\text{d}=138$

VIOL. I

VIOL. II

*AB. Instruments marked * stand one octave below actual pitch; those marked ** 2 octaves below actual pitch. All the other instruments are written at actual pitch, non-transposing.*

7

WOOD-WIND

Bass. Cl., Bsns.
D-B's'n *ff*

HORNS

HORNS

BRASS

BRASS

K-DRUMS

PERC.

CYMB.

soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

CEL.

PIANOS

HARPS

gliss.

STRINGS

Va. pizz.

ff Basses, pizz.

ff Basses, pizz.

pizz.

HORNS

I, III
II, IV *marc.*

STRINGS

pizz.

pizz.

Viol. Vas Cellos

7

WOOD.WIND
HORNS
BRASS
DRUMS
PERC.
XYLO.
WOOD MAR.
ad lib.)
GLOCK.
ad lib.)
STAFF BELLS hard
STEEL med.
2 MAR. 3 4
CEL.
PIANO I f ff marc.
PIANO II mf
PIANO III
IARPS
STRINGS

Picc. 8... marc.
Fls. a 2
III (senza sord.) mp
IV (senza sord.) f
V con sord.
VI con sord.
I mf (senza sord.)
II f marc.
III con sord.
IV ff
SIDE-DRUM
(al ordin.)
hard
medium
soft
upper octave also
V. I (sempre pizz.) ff
V. II arco
Vas

17

OBS, CLARS.

mf marc.

I, II a 2

HORNS

mp

TRPTS.

I

BRASS

mf

K-DRUMS

PERC.

XYLO.

*med.**mp*WOOD. MAR.
(ad lib.)

soft

mp

CLOCK

ad lib.

CEL.

PIANO I

PIANO II *mf*

PIANOS

HARPS

STRINGS

V. I

pizz.

Vs. I, II

arco

C'LLOS

*pizz.*BASSES *mf*
pizz.

17

FLS, OBS, CLARS.

WOOD WIND
Fls, Obs, Clar.
a.6

HORNS
I HORNS
III >>
HORNS
II
IV *mf*

I HORNS
III *ben tenuto*
IV *mf*

BRASS
f.
(Trombs L, II)

K-DRUMS

PERC.

XYLO.

WOOD MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS
I, III
a.2 ff

II
ff

HARP
a.2 ff
div.

VIOLS. I, II
arco
V. I
Va.
V. II a.2
fizz.
Clos, pizz.
Basses, pizz.

Cellos
Basses
pizz.
mf cresc.

27

WOOD-WIND

(Picc, Fls, Obs, Eng-horn, Bass-Ob, Clars)

upper octave also (auch obere Oktave)

WOOD-WND

HORNS a 6
ff marc. ass.

TRPTS. III, IV
a 2
mf marc.

BRASS
TROMBS. III
TUBA mf marc.

K-DRUMS

PERC.

XYLO. hard Solo
ff Solo med.
ff soft

WOOD. MAR. (ad lib.)

GLOCK. ff hard
upper med.

ad lib.

STAFF BELLS ff soft
STEEL MAR.

CEL.

PIANOS
ff pesante a 3 div.
ff pesante

PIANO III ff
Lower octave also

HARPS a 2 ff
Violin Solo

ff s I,II pizz.
Va arco
arco

STRINGS
Va, Cellos
pizz.

27

WOODWIND

HORNS a.6

TRPTS. a.2 ff TRBS. I, II ff

K.DRUMS

PERC.

XYLO.

WOOD MAR. (ad lib.) fff

GLOCK.

ad lib. octave also

CEL. 3 4 4

PIANOS I, II a.2 div. lower octave also

HARPSS

STRINGS Vls I, II arco

36

WOOD-WIND

Obs. Eng. Horn Fls.

WOOD-WIND
HORN
Bass-Ob, Bass-Clar.
Bassoons, D-b'sn
I, II, III, IV

HORNS

I, II, III, IV
HORNS
V, VI p cresc.
L.II a2

TRPTS. I, II

TRPTS. I, II
f marc.
BRASS
III, IV mf
mf b

K.-DRUM

K.-DRUM
PERC.
SIDE-DR.
CYMB.
pp molto cresc.
pp molto cresc.
soft drumstick

XYLO.
WOOD.
MAR.
(ad lib.)
GLOCK.
ad lib.
CEL.

PIANOS

a 3
feroce, to the fore
PIANOS a 3
gliss. white keys
gliss. white keys

HARPS
a 2 ff
gliss.

Vls. I, II
pizz.
ff STRINGS
Violas, Celloz, Basses pizz.
arc. pp
I
II Vbs. molto cresc.
gliss.

36

13

WOOD-WIND

cresc. 5 (Picc. added) *ff Eng. H.* Bass-Ob. *lower octave also ff*

HORNS

BRASS to the fore @ 3

K-DRUMS

PERC. *ff* *ff* (al ord.) *ff*

XYLO. hard *ff*

WOOD. MAR. med. *ff*

GLOCK. hard *ff*

ad lib. **BAR-PIANO & BELL-PIANO** med. *ff*

CELESTA *gloss. white keys* Conductor beats:

CEL. *ff* *ff*

PIANOS *ffff* a 3 div.

HARPS

STRINGS 6 5 6 5 *ff*

43

WOOD-WIND
HORNS
BRASS
K-DRUMS
SIDE-DR.(kl.Tr.)
PERC.
CYMB.
soft drumstick
XYLO. med.
WOOD. MAR. soft
WOOD. MAR. (ad lib.) soft dim.
GLOCK.
ad lib.
STEEL MAR. 4 4
CEL.
PIANOS
PIANO I
PIANO II
PIANO III
HARP I
HARP II
Viol.I
p cresc. subito
Viol.II
p cresc. subito
STRINGS

43

OBOE I Solo
f giocoso e marc., non legato

WOOD WIND

HORNS I, III II, IV *sfp*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD MAR.
(ad lib.)

GLOCK. *hard*

STAFF *8va*
BELLS *hard*

ad lib.

CEL.

PIANOS

HARPSS

STRINGS

CELLOS, *pizz.*
BASSES

54

FLS.
e2

WOODWIND
HORNS
BRASS
K.DRUMS
PERC.
XYLO.
WOOD.
MAR.
(ad lib.)
GLOCK.
STEEL MAR.
STAFF BELLS
ad lib.
CEL.
PIANOS
PIANO II
PIANO III
HARP
VIOLS. I, II
STRINGS

CLARS. *mp non legato, giocoso*

TRPT. I Solo

mp poco marc.

GLOCK. med.

STEEL MAR. *mf*

STAFF BELLS *med.*

ad lib. *mf*

GLOCK. -

CEL.

PIANOS

PIANO II

PIANO III

mp non legato

marc.

pizz.

f marc.

mf non legato, giocoso

s

54

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD MAR.
(pd lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

poco a poco molto cresc.

WOOD WIND

HORNS

BRASS

K:DRUMS

PERC.

XYLO.

WOOD MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOLS. II
pizz.
mp

STRINGS

mf *gioioso*
Obs. E. Horn

poco a poco molto cresc.

mp stacc.
TRPTS. I

IV *mp stacc.* (II) (III)

f molto cresc. 8... *PIANO III also*
ff

mf staccatiss. *molto cresc.* *very roughly and*
f cresc. possibile

Vas. pizz. *mf*

molto cresc. *>* *VIOLS. I* *pizz.* *f*

cresc. possibile

Cellos, pizz.

Picc, Fls, Clars.

8

(Picc.added) *cresc. possibile*
8-----

8

cresc possibile

B
O
a
25

BRASS

K-DRUMS

PERC.

XYLO.

(ad lib.)

3200R

CEL.

BIANCO

HARPS

STRINGS

Obs, E. Horn
2 hrs

66

66

WOOD-WIND
Horns-Ob, Bass-Cl,
B'sns, D-B'sn
ff

HORNS
ff

BRASS
TRPTS. I, II *Flatterzung*
TROMBS. I, II *p f a 2 f*

K.-DRUMS
mf

TAMB.
CYMB. *f* soft drumstick
XYLO. hard *ff*

CAST. SIDE-DRUM *p f*

W.-BLOCK (or on rim of Side-Drum) *mf*

WOOD. MAR.
WOOD. MAR. (ad lib.) *ff*

GLOCK.

ad lib.

CEL.

I *f fff* II *ff* III *f fff* (staccatiss.)

PIANOS

HARPS

STRINGS *pizz.* *pizz.* *pizz.* *ff*

73

WOOD-WIND

HORNS

BRASS

K:DRUMS

PERC.

CAST.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO I Solo

mf >

< *sf*

HARPSS

Viols. I,II

mp

STRINGS (arco)
al ord., a col legno

Vas, Cellos

Violins I,II
Vas.

p

CelloS, Basses

73

**E. HORN,
BASS-OB.
CLAR. I**
*Clar. II
B's'n I*
*Bass-Cl.
B's'n II*

WOOD-WIND
FLS.
HORN
TRPTS. I
II
CYMB.
soft drumstick

HORNS
BRASS
K-DRUMS
PERC.
XYLO.
**WOOD.
MAR.
(ad lib.)**
GLOCK.
ad lib.
CEL.
PIANOS
I
II
HARPS
STRINGS
Viol. I
*Viol. II,
Vas.*
mp molto cresc.
Cello Solo(al ordin.)
*f appass.
molto cresc.*

81

WOOD-WIND *cresc.* PICC. 8 *ff* Bass-Ob, Bass-Cl,
B'sns, D-B'sn

HORNS I, II *f*

BRASS TRPTS. III, IV III, IV, V, IV

K-DRUMS TRMB. I *mp* K-DRUMS *mp* *f*

PERC.

XYLO. XYLO. hard *mf*

WOOD. MAR. WOOD. MAR. hard *ff*

GLOCK. GLOCK. hard *ff*

ad lib. STAFF BELLS hard *ff*

STEEL MAR. STEEL MAR. med. *ff*

CEL. CEL. *ff*

PIANOS 8 PIANO III *ff*

HARPSS HARPS *ff* gliss. *ff* gliss.

STRINGS Viols. II, Violas pizz. *mf* Viols. I, II
Cellos, pizz. *mf* *mf* *f* arco
STRINGS Violas Cellos, Basses

81

mp molto cresc.

WOOD-WIND
OBS. *ff*
HORN. *a 6*
HORNS
TRPTS. I, II
con sord.

BRASS
K-DRUMS

PERC.
CYMB. *soft drumstick pp*

XYLO. *hard*
WOOD. MAR. *soft ppp*
GLOCK. *hard ppp*
ad lib. STAFF BELLS *hard med. ppp molto cresc.*
STELL MAR. *soft pp molto cresc.* *lower octave also*
CEL. *pp molto cresc.* *con Ped.*

PIANOS
I
II *ff*
III *ff* *f*
PIANOS *pp* *ped.*

HARPSS

STRINGS
VIOLS. I, II
mf
VIOLAS CELLOS *f* *cresc.*

87

OBS., E. HORN, CLARS.

WOOD-WIND

poco a poco cresc.

HORNS

mp *cresc. poco a poco* *mf*

mp

BRASS

K.-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

3 *4* *3* *2*

PIANOS

div. *poco a poco cresc.*

Bass slightly to the fore

Top notes much to the fore

HARPES

VIOLS. I, VIOLAS

mf *espr.* *cresc.*

Viol. II, only

f *cresc.*

WOOD-WIND
Fls, Ob. I
Clars, E. Horn,
Bass-Clar.

HORNS

BRASS

K.-DRUMS

PERC.

XYLO.

**WOOD.
MAR.
(ad lib)**

GLOCK.

ad lib.

CEL.

PIANOS

I
only, *f* pesante cresc.

HARPS

Viol. I
Violas
pizz.
Viols. II
Cellos, pizz.
Basses, pizz.

TRPTS. I, II
senza sord.
ff marc.

TRBS, TUBA

S.-DRUM
mp cresc.

VIOLS.
I, II
(arco)

101

WOOD-WIND
(Fls, Obs, E. Horn, Clars.)

Musical score page 101 featuring a multi-staff arrangement for a variety of instruments. The staves include:

- WOOD-WIND**: Treble and Bass staves.
- HORNS**: Treble staff.
- TRPTS. III, IV**: Treble staff.
- BRASS**: Bass staff.
- K.-DRUM**: Bass staff.
- PERC.**: Bass staff.
- CYMB.**: Bass staff.
- XYLO.**: Treble staff.
- WOOD. MAR. (ad lib.)**: Treble staff.
- GLOCK.**: Treble staff.
- ad lib.**: Treble staff.
- CEL.**: Treble staff.
- PIANO I**: Treble staff.
- PIANO II**: Bass staff. Dynamics: *f*, "very skittishly and rhythmically".
- PIANO III**: Bass staff. Dynamics: *ff*.
- HARPS**: Treble staff.
- STRINGS**: Bass staff. Dynamics: *viv.*, *unis.*

The score is marked with dynamic instructions like *ff*, *f*, *marc.*, *hard*, *med.*, and *viv.*. Measure numbers 101 are present at the top center and bottom center.

WOOD-WIND
Picc. added 8.

LOW WOOD-WIND
(E. Horn, Bass-Ob, ff tenuto
Bass-Clar, B'sns)

HORNS ff tenuto

TRPTS. III, IV (con sord.) ff marc.

TRBS. I, II con sord. poco a poco molto cresc.

K-DRUMS

S.-DRUM ppp poco a poco molto cresc.
CYMB. & GONG both with soft drumst. ppp poco a poco molto cresc.

XYLO. hard

WOOD. MAR. (ad lib.) med. poco a poco molto cresc.

GLOCK. ad lib.

BELL PIANO, STEEL MAR. med. poco a poco molto cresc.

Conductor beats: $\frac{4}{4}$ 1 2 3 4 1 2 3 4

CEL. ff

PIANOS cresc. poco a poco cresc. poco a poco

HARPS

STRINGS

Picc. added
Upper octave also

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

molto cresc.

cresc. possibile

hura

Upper octave also

ff

sf

molto cresc. sf

sf

molto cresc. sf

molto cresc.

TRPTS. I, II (senza sord.)

TRBS. (senza sord.)

111

SOSTENUTO $\text{♩} = 66$

molto ritard.

D-BASSOON
ff espr.

HORNS
ff

TRPTS. I, II
Soli
ff heroically

BRASS
ff

TRBS, TUBA

K-DRUMS

PERC.
ff off

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.
off

ad lib.
off

CEL.

PIANOS
8
sf sf sf sf sf sf sf

HARPS

STRINGS

111

115

LENTO (more than double as slow as 1st speed; *gracefully, waywardly*)
 (Tempo II^{do}) $\text{♩} = 50$

WOOD-WIND

FLS. *mf espr.* OBS. *espr.* FLS. *f espr.*
 accompanying CLARS. *p* Clar. II *p* (BS-OB. or E.Horn) to the fore
 B'SNS *p* accompanying B'sns *p*

HORN I *p dolce*

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARP I

HARPS

LENTO (more than double as slow as 1st speed; *gracefully, waywardly*)
 (Tempo II^{do}) $\text{♩} = 50$

VIOLS. I, II *pp* con sord. *pizz.*
 VIOLAS, CELLOS

STRINGS

Cellos, Basses

115

WOOD-WIND

CLARS. **122**

Ob. II Ob. I f *espr.* **p**
p *mf* *p* *pp*
poco *pp*

HORNS

BRASS

TRPTS. I, II *delicatiss.* **pp** **ppp**

K-DRUMS

PERC.

XYLO.

WOOD MAR. (ad lib.)

GLOCK. **med.**

ad lib. **STEEL MAR.** *soft*

CEL. **CELESTA** *f* *f* *to*

PIANOS **PIANO III** *p* *sup.*

HARPS

STRINGS

6 SOLI (*senza sord.*)

Solo Viol. I *mf* *espr.* *sf* *p*
Solo Viol. II *mf* *espr.* *p*
Solo Viola II *p*
Solo Cello II *mf* *espr.* * Tiny pauses only

WOOD-WIND

LOW WOOD-WIND Clars. *p* *molto cresc.*

Bass-Ob, Bass-Cl, Bassoons *p* *molto cresc.*

OBS. *f ff ff ff*

HORNS

TRPT. I *mf* *molto cresc.* *ff*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL. *the fore*

PIANOS 8. **PIANO I** *f* *cresc.*

HARPSS

molto cresc. *p* *molto cresc.* *f* *mf* **VIOLS. II (Tutti) con sord.** **Viols. I** *mf* *ff*

Solo Viola I *mp* *molto cresc.* **(Viol. II)** *mf* *cresc.* *ff*

Solo Cello I *p* *molto cresc.* **Tutti** *con sord.* *ff*

BASSES *ff*

128

F.L.S. # **CLAR. I** **Ritard.**

WOOD-WIND

HORN. I **HORN. II** **HORN. III** **HORN. IV** **TRPTS.**

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (adlib.)

GLOCK. **med.**

STEEL MAR. **mf** **soft**

CEL. **nf**

PIANO I

Piano II
press down silently

Piano III
S.P. (sustaining pedal)
press down silently

PIANO III **p**

HARP.

STRINGS

VIOL. SOLO senza sord. **mf** **molto espr.** **f** **pp**

128

Meno rit. - molto ritard.

OB.I *espr.*

WOOD-WIND

HORNs *con sord.*

BASS

K:DRUMS

PERC.

XYLO.

WOOD. MAR. soft
(ad.lib.) *trem.*

GLOCK.

TUB. BELLS (med.)
STAFF BELLs (soft)

ad lib. **STEEL MAR.** (soft)

CEL.

PIANO I *press down silently* *S.P.* Strike piano strings with soft marimba mallets *lunga*

PNO. II Strike piano strings with medium soft marimba mallets

PIANOS *mf*

HARPS *a2 mf* Strike piano strings with soft marimba mallets *lunga*

STRINGS *mp* *f* *mp* *ladd* *mf* *p* *II* *III* *IV* *mp* *mf* *p* *mp* *f* *p* *mp* *mf* *p* *mp* *f* *p*

4 VIOLE SOLI *con sord.*

4 CELLI SOLI *con sord.*

141

Tempo II^{do} (♩=46) molto rit.
CLARS.Tempo I^{mo} (Vivace ♩=138)
FLS, OBS.

WOOD-WIND
 mf dolce f cresc.
 pp

Obs, Clars. sf
 f cresc.
 B'sns. f cresc.

HORNS

HORNS
 p molto cresc.
 a2 TRPTS. I,II

BRASS
 mf cresc.

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO I
 mf (al ordinare) f

HARPES

Tempo II^{do} (♩=46) molto rit.
 CELLSOLI
 con sord.

Tempo I^{mo} (Vivace ♩=138)
 VIOLS. I,II (senza sord.)
 pizz. f
 (Viols I,II) cresc.
 VIOLAS (senza sord.) pizz. ff

pp

BASS SOLO

141

Picc. *ff*

WOOD-WIND

FLS. *sf*

Tutti *ff*

HORN. *sf*

HORNS

ff

BRASS

BRASS *ff*

TRPTS. *a2 sff*

TRBS. I, II

K-DRUMS

PERC.

CYMBS. *ff*

XYLO. hard *b*

WOOD.

MAR.

(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

I *f*

I, II *ff*

div. *ff*

II *mf*

(alordin.) *mf*

III *ff*

HARP.

STRINGS

VIOL. I *pizz.*

VIOL. II *pizz.*

Viols. II *ff*

Vlas. *ff*

Cellos *ff*

arco, senza sord. *ff*

Basses *ff*

E.Horn, Bass-Ob, Bass-Cl, B'sns.

6 HORMS stopped

a2 *ff*

con sord. *ff*

ff *ff*

CELLOS *mp pizz.*

BASSES *mp pizz.*

149

WOOD-WIND

HORNS *p poco marcato*
sf *natural* I III IV V II V *pp*

BRASS
sf *sf*

K-DRUMS

PERC.

XYLO.

WOOD. MAR.
WOOD. MAR. (ad lib.) *soft* *mf* *mp*

GLOCK.

STEEL MAR.
ad lib. *med.* *mf* *mp*

CEL.
4 *4* *mf* *(non dim.)*

PIANOS **PIANO III**
mf *p*

HARPS I *mf* *(non dim.)* II *mf* *(non dim.)*

STRINGS
Viols. I, II
Vlas.
pizz. ff
Cellos ff

149

WOOD-WIND
 OBS. a2 *mf poco marc.*
 CLARS.
 B'S'NS *mp*
 HORNS *espr.*
 espr. a2
 TRPTS. I, II, III *con sord.*
 BRASS
 TRPT. IV *mp* *senza sord.*
 TRB. I, *con sord.*
 K-DRUMS
 PERC.
 XYLO.
 WOOD.
 MAR. (ad lib.) *cresc.*
 GLOCK.
 ad lib. *cresc. poco a poco*
 CEL. *poco a poco cresc. possibile*
 PIANO I *ff*
 PIANOS *cresc. poco a poco*
 HARPS *poco a poco cresc. possibile*
poco a poco cresc. possibile
 STRINGS
 CELLOS, *arco pp*
 BASSES
 VIOLAS, *pizz. mf cresc.*
 CELLOS, *pizz. mf cresc.*

WOOD-WIND

(Fls, Obs, Clars,
E. Horn, Bass-Ob.)

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

poco a poco cresc. molto

XYLO.

WOOD.
MAR.
(ad lib.)

med.
soft

cresc. molto

GLOCK.

(Steel Marimba)

GLOCK. hard

ad lib.

BELL
PIANO

med.

STEEL
MAR.

soft

poco a poco molto cresc.

CEL.

cresc.

PIANOS

III

mf

poco a poco molto cresc.

PIANO II

PIANO II

HARP(S)

VIOLS. I, II

f

espr.

mf

arc.

arc.

mf

WOOD-WIND

D-Bassoon *v*

HORN

6 HORNS *mp* *f* *mp* *mp*

TRPTS. I, II *mf*

BRASS

TRBS. TUBA *mf* *vo* *vo* *vo*

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

poco a poco molto cresc.

ad lib. *upper octave also*

TUB. BELLS, hard *cresc.*

CEL.

poco a poco molto cresc.

PIANOS *fff* *fff* *fff* *fff*

Pianos I, III, div. *lower octave also*

HARPS

STRINGS *cresc.* *Violas* *cresc.* *Cellos* *cresc.*

BASSES *mf* *poco a poco molto cresc.*

Picc.

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC. CYMB.
pp soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS
lower octave also

HARPSS

STRINGS

Fls, Obs, Clars.
E.Horn, Bass-Oboe, Bass-Ct., Bassoon
(D-B'sn)

6 HORNS fff

Viol.I div. in 3
Viol.II div. in 3
sempre cresc.

8

170

WOOD-WIND

HORNS

BRASS

K-DRUMS

WOOD-BLOCK
(or on rim of side-drum)

PERC.

XYLO.

**WOOD MAR.
(ad lib.)**

GLOCK.

ad lib.

CEL.

PIANOS

HARPSS

STRINGS

HORNS I, II, III, IV **ff** > > >

V. VI **ff**

Trpts. I, II
con sord. **p**

Trpts. III, IV
con sord.

TRBS. I, II

f

Solo

mf **molto cresc.**

Soli med.

mf **molto cresc.**

off

ff **ff** **off**

2 **4** **4**

8

PIANO I

PIANO II **ff** **molto cresc.**

ff feroce

PIANO III

ff feroce

pizz.

molto cresc.

(a.2)

VIOLS. I, II

VIOLAS, pizz.

molto cresc.

Cellos, pizz.

170

PICC.

PICC.
FLS. a 3

175

WOOD WIND

(Obs. Cl. I & II)
(E. H. Cls.)
(Cl. II)
(B'sn II)
(D-B'sn)

HORNS a 4

TRPT. I senza sord. ff
mf

TRPTS. II, III, IV con sord. p

BRASS

K-DRUMS ff

PERC.

GONG hard beater let it vibrate (from Tain) ff

XYLO.

WOOD MAR. (ad lib.)

GLOCK. hard

STAFF BELLS (hard & med.)
STEEL MAR. (med.)

ad lib.

TUB. BELLS hard

CEL.

CEL. Solo f to the fore

PIANOS

I II III

PIANO I mf
PIANO II mp

HARPS

ffff gliss.

STRINGS

Basses pizz. (Cellos) Basses fff

175

WOOD-WIND
 OBS.
 E. HORN
 pp
 pp
 pp
 BASS-OB. *mf*
 BASSOONS
 pp

HORNS

BRASS
 pp

K-DRUMS

PERC.

XYLO.

WOOD. MAR. *soft*
mf

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL. *pp*

PIANOS
 8...
 PIANO III
 mp

HARPSS

STRINGS

180

*D-D (L'istesso tempo)**pp* Clars.

FLS. a2

OBS. a2 *mf*

WOOD-WIND
HORN. *pp*
BASSOONS

HORN. I
HORN. II
p

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

(Piano III)

pp

PIANO I

mf

HARP.

D-D (L'istesso tempo)

VIOL. I, arco

*mf*VIOL. II pizz. *mf*

VAS.

pizz.

*mf*CLOS. pizz. *mf*

BASSES

pizz.

mf

180

WOOD-WIND

HORNS

4 TRPTS.

BRASS

TRBS. I, II

K-DRUMS

PERC.

XYLO.

WOOD MAR.
(ad lib.)

GLOCK.

ad lib

CEL.

PIANOS

PIANOS II, III
a 2

to the fore

HARPS

STRINGS

Basses arco

(Viol. I, div.)

Cellos, arco

WOOD-WIND

Picc. Obs. upper added.
Fls. Clars. f non legato, giocoso

6 HORNS
HORNS marc.
f to the fore

BRASS
Trom. III p poco cresc.

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. hard

ad lib. STAFF BELLS & STEEL MAR. (med. & soft)

CEL. p

PIANO I mf

PIANOS Piano II cresc. Piano III pp

HARPES

STRINGS Violas, *mf* cresc. pizz. a 2
Cellos, pizz.

192

octave also

WOOD-WIND

HORNS

K. DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPES a.2

STRINGS

Viol. I
arco *espr.* *mp* *cresc.*

VIOLAS
arco *mp* *espr.*

Cellos, Basses, arco

BASS-CL.

K. Horn, Bass-Ob. a.2

I, II

5 HORNS

III, IV, V

4 TRPTS.

p dol. #

PIANO I

f marc.
to the fore

192

WOOD-WIND

Fls, Clar. I, a 3

WOOD-WIND
Obs, Clar. II, a 3

HORNS

TRPT. I

p dolce ma espr.

BRASS

K-DRUMS

PERC.

XYLO med.

XYLO
WOOD. MAR. soft

WOOD. MAR. (ad lib.)
GLOCK.

ad lib.
STEEL MAR. soft

STAFF BELLS

CEL.

*cresc.**mp espr.**poco cresc.*

PIANOS
PIANO II

*mp espr.**poco cresc.*

PIANO III

p

HARPS

STRINGS

pp

200

WOOD-WIND

2 Fls. Ob.I.

Cl.I.

(Ob.II, Cl.II, Bass-Ob)

WOOD-WIND
E. Horn
B'sns
Bass-Cl.

6 HORNS

*p dolce**poco a poco molto cresc.*

HORNS

BRASS

pp

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOLS. I, II

a 2

*p ma sonore**cresc. poco a poco*

CELLOS

BASSES

200

VIOLAS

mf
(Cellos) *cresc. poco a poco*

WOOD-WIND

HORNS

TRPTS. I, II a 2
mf marc.

BRASS

K:DRUMS

PERC.

XYLO hard

WOOD. MAR. med.
poco a poco molto cresc.

GLOCK.

ad lib.

CEL.

PIANO I

PIANO II
pp molto cresc. mf cresc. Red.

HARPSS

STRINGS
(Viols.I, div.)
(Viols.II)
mp cresc.

sf

sf Violas, pizz.
mf Cellos, pizz.
sf

upper octave also

WOOD-WIND (Picc, Fls, Obs,
E-Horn, Bass-Ob.,
Clars.)

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. hard

ad lib.

CCEL.

PIANOS

HARPS

STRINGS

TRPTS. I, II

TRBS. I, II

TRB. III, TUBA *mf*

K. DRUMS

cresc.

BAR-PIANO med.

PIANO I

giocoso *sf*

PIANO III

VIOLS. I, II, VLAS.
(*arco*)

(Cellos, pizz.)

D-ba.pizz. *ff*

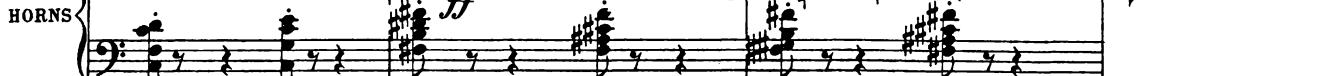
211

WOOD-WIND

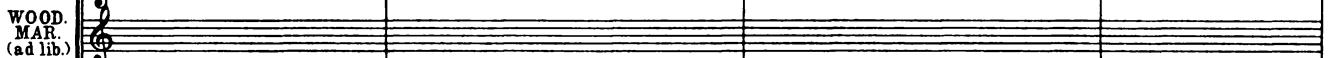
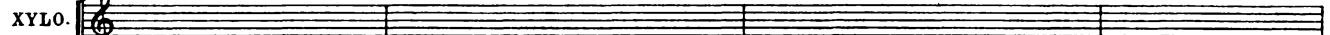
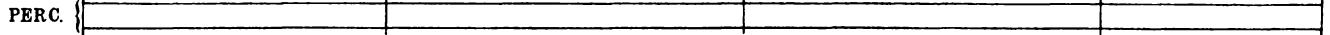
Fls, Obs, Clars.

f marc.

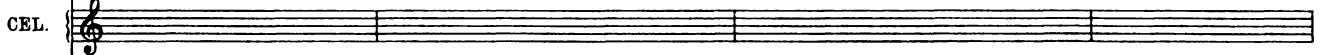
HORNS I, II



4 TRPTS.



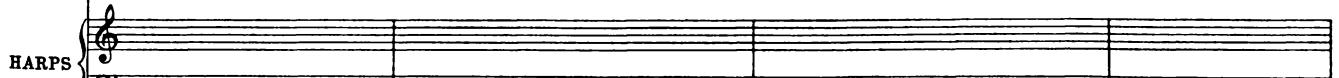
GLOCK.

hard

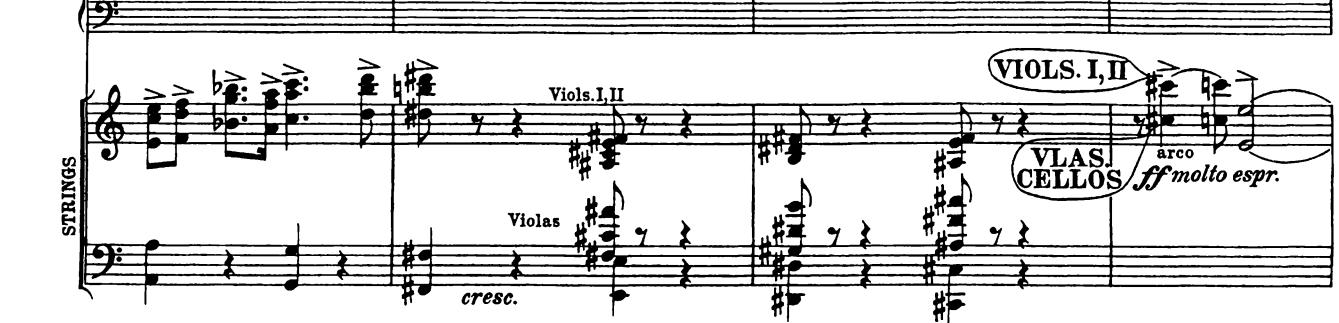
8



8



VIOLS. I, II

VIOLAS, CELLOS *ff molto espr.**arco*

WOOD-WIND

219

Fls.
Obs. 8
fff

Clars.
E. Horn.
Bass-Ob.
fff

WOOD-WIND

HORNS 6 HORNS *ff appass.* *a 6* *fff a 4* *fff a 2* *a 2* *cresc.* *cresc.* *a 2* *fff* *fff I, II*

BRASS

K.-DRUM

PERC.

XYLO.

WOOD. MAR. (ad lib.) **WOOD. MAR.** *med.*

GLOCK.

ad lib. **STAFF BELLS** (upper octave also) **STEEL MAR.** (hard & med.) **hard**

TUB. BELLS

CEL.

Piano I *f* *3 cresc.* *ff* *8..* *a 3 fff*

(Piano II) *cresc.* *ff*

PIANOS

HARPS

STRINGS *Viols.* *marc.* *Violas*

219

57

223

Picc. Fls.

WOOD WIND

Clars, Obs, E. Horn *dim.*
Bass
Obs. *dim.*

B'sns, D-B'sn.

HORN I, II (a.2) quasi soli

HORN III, IV (a.2) quasi soli

HORN V, VI

BRASS

K-DRUMS

PERC.

CYMB.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

STEEL MAR.

CEL.

PIANOS

I, III div.

lower oct. also.

HARPS

STRINGS

Cellos,
Basses

WOOD-WIND

B'sns *p*

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

dim. poco a poco

WOOD. MAR. (ad lib.)

GLOCK.

dim. poco a poco

CEL.

PIANOS

HARP I

STRINGS

*Viol. I
Viol. II*

*Violas
Cellos*

pizz.

WOOD-WIND

p

Clar. II, B's'n I
pp

p (B's'n II only)

HORNS
pp

CLARS, Soli *b* *bb* *p* *bp* *p* *mf*

BRASS

HORNS *p* *ff*

TRPT. I, con sord. *a2* *p* *ff*

mp *molto*

K:DRUMS

PERC.

XYLO.

WOOD.
MAR.
(adlib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO I *mf* *ff*

HARPES II *pp*

VIOL. I *p* *espr.* *cresc.* *p* *molto ff*

VIOL. II *p* *espr.* *cresc.* *p* *Sul IV...* *p* *molto ff*

STRINGS

Violas *p* *espr.* *cresc.* *p* *molto ff*

Cellos *p* *ff* *cresc.* *p* *molto ff*

RASSES

OBS.
E. HORN

233

dolce

WOOD-WIND

BASS-CL, Solo D-B'S'N Solo

HORN

FLUTES

HORN

II (only)

III (only)

TRPTS. I, II senza sord.

Brass

K:DRUMS

PERC.

XYLO.

WOOD MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

PIANOS

HARP I

HARPS

HARP II

2 VIOL. Soli

233

Violin expr. *mf*

mf cresc.

f cresc.

FLUTES

CLARS.

PICC. FLS.

WOOD-WIND

OBS.

E. HORN

BASS-OB.

CLARS, BASS-CL.

(Bassoons, a 2, added)

(Bassoons, D-Bassoon only)

HORNS

BRASS

cresc.

TPT. IV

TRBOS. I, II, III

K-DRUMS

GONG & CYMB.

a 2

pp (soft drumsticks)

XYLO.

WOOD. MAR.

(ad lib.)

GLOCK.

STAFF BELLS

upper oct. also

STEEL MAR.

soft

hard

PIANO I

PIANO III

upper octave also

PIANO II

CEL.

PIANOS

HARPES

VIOL. SOLO

legato

Cello Solo

VIOLAS, pizz.

CELLOS, pizz.

BASSES, pizz.

246

WOOD-WIND
(Picc, Fls, Obs, Clars.)

WOOD-WIND

HORNS I, II a 2
mp poco marc.

non cresc.

BRASS

K-DRUMS

PERC. pp

XYLO.

WOOD MAR.
(ad lib.)

GLOCK.

ad lib

CEL.

PIANOS

PIANOS II, III a 2
f marc.
cresc.

HARPS

STRINGS

VIOLS I, II (arco)
p molto cresc.

Vias. arco molto cresc.

arco molto cresc.

dim.

dim.

dim.

dim.

dim.

p arco molto cresc.

246

8

WOOD-WIND

HORNS I
III

HORNS IV

cresc.

TRPT. III

p dolce

BRASS

K-DRUMS

PERC.

XYLO.

WOOD MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

ff

cresc.

PIANOS I, III, div.

f molto cresc.
well to the fore

molto cresc.

PIANOS

molto cresc.
Piano II only

mf

cresc.

HARP I

pif molto cresc.

HARP II

mf molto cresc.

VIOLS I, II
marc.

f cresc.

Viol. I, div. a 3

VIOLAS
marc.

f cresc.

Viol. II, div. a 3
Violas, div. a 3

Violins, div. a 3

Cellos, div. a 3

STRINGS

WOOD-WIND

(Fl. I, Ob. I,
Clar. I)

254

*f appass.**molto*

HORNS

Brackets above: WOOD-WIND, HORN, BRASS, K-DRUMS, PERC., XYLO., WOOD. MAR. (ad lib.), GLOCK., ad lib.

Brackets below: CEL., PIANOS I, II, III, div., HARPS, STRINGS

Trpts. II p dolce

6 HORNS a 6 f molto espr. (quasi Solo)

PIANOS

mp (mf)

f cresc.

ff cresc.

p

254

WOODWIND

HORNS

TRPTS. I, II (senza sord.) *f marc.*

TRPT. IV, con sord.

f appass.

K-DRUMS

PERC.

XYLO.

WOOD MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

molto cresc.

HARPS

VIOLS I, II

mf espr.

VLAS

CELLOS

WOOD-WIND

Picc. 8
Fls.
Obs.
Wts.
(Clar. I)
(Clar. II, E. Horn) f

HORNS

BRASS

Trpts I, II
mp

Trombs I, II
mp

K-DRUMS

SIDE-DRUM mp f

PERC.

XYLO.

WOOD MAR. (ad lib.)

GLOCK. hard b
f upper oct. also

BAR-PIANO b
med. f

CEL. b
f

PIANO I f giocoso

PIANOS

Piano II only
upper oct. also
mf

Piano III

HARPS a 2 f 3 3

STRINGS

mp Viols I, II, pizz.
mp Violas, pizz.
Basses, Cellos, pizz.

WOOD-WIND

266



HORNS

III
V
IV
VIHORNS III
V (a2) b
IV b
VI f
4 TRPTS.
very piercingly

TRPTS I, II

ff cresc.

(a2) fff

molto

3 TROMBS ff cresc.

K-DRUMS

mf cresc.

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS
I, II a 2

PIANOS

HARPS

VIOLS
I, IIVLAS
CLOS

cresc.

espr.

espr.

266

WOOD-WIND

Fl. *f* 3 3 3
Obs. E.Horn. 3 3 3
Clars. Bass-Cl.
Bass-Ob. *marcato*
D-b'sn. *ff*
16 HORNS
ffff sf feroce
HORNS
sf

BRASS

Trombl. *ffff sf feroce*
Trombs. H, III.
Tuba *ffff feroce*
4 TRPTS. *fff feroce*
BRASS *feroce*

K-DRUMS

PERC. CYMB. *p* (soft drumstick) *fff* let it vibrate

XYLO.

WOOD.

MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO III upper octave also
ffff pesante possibile *sf* *fff*

HARPSS

SPRINGS

Viol. I Violas *molto cresc.*
Viol. II *sf molto cresc.* *sf feroce* sul IV
Cello. *sf*

BASSES (arco)

274

(Picc. added)

WOOD-WND

Bass. Ob. cresc.
Bass. Cl. cresc.
D. B'sn cresc.

HORNS

6 Horns fff cresc.

BRASS

a 2 cresc.

K-DRUMS fff cresc.

BIG DR. fff

PERC. CYMB. (al ord.) ff

XYLO. med.

WOOD. MAR. soft

GLOCK. med.

ad lib. STAFF BELLS & STEEL MAR. med. & soft upper octave also
TUB. BELLS hard

CEL. ff con da

PIANOS

fff PIANOS I, II, III, a 3

Piano I 8v
Pianoll 8v
PIANO II 8v con da
PIANO III ff con da
HARP I 8v
HARP II 8v
Viol. I
Viol. II Violas cresc.
Cello, Basses fff

STRINGS

274

Horns V & VI go behind platform.
III & IV Trombones go behind platform.
I & II Trombones go behind platform.

WOOD-WIND

(Ob. I) *mf espr.*

(Ob. II) *mf*

E Horn *mf*

Clars. *mf*

B'sns *mf*

mf *espr.*

Bass-Cl. *mf*

WOOD-WIND *mp* ^{a.2}

Fls. *mf*

Obs. a 2 *mp*

Clars. *mf*

HORN I (solo) *mp espr.*

HORNS *mf* *espr.*

I *mf*

II *mf* ^{a.2}

III *mf*

IV *mf*

mf *espr.*

TRPTS I, II

BRASS

K:DRUMS

PERC.

XYLO.

WOOD. *mf*

(MAR.) *ad lib.*

GLOCK.

ad lib.

upper oct. also

ff

dim.

poco dim.

dim.

upper oct. also

dim.

CEL.

ff

ff

ff

PIANOS

ff

ff

ff

ff

HARPS

ff

ff

ff

ff

VIOLS. espr.

I, II *mf*

VLAS. *mf* *espr.*

CLOS.

STINGS

BASSES

CELLOS *mp* *molto espr.*

286

WOOD-WIND

Obs, Clars, E.Horn, Bass-Ob.

WOOD-WIND

HORN *dim.*

BASS

K-DRUMS

PERC. *supportingly*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK

ad lib. *dim.*

CEL.

PIANOS

HARP

STRINGS

WOOD-WIND

HORN I, III *con sord.*

HORN II, IV, senza sord.

TRPT. I, II, con sord.

TROMBS. III, BASS-TUBA *fff*

K-DRUMS *f*

GONG *hard* *let it vibrate* *(Tam-tam)*

XYLO. *soft trem.*

WOOD. MAR. soft

STAFF BELLS *soft*

STEEL MAR. *soft*

TUB. BELLS *med trem.*

CEL. *con tam.*

Piano II *fff* *con tam.* *very much to the fore*

Piano III *ff* *con tam.*

Harp I *ff*

Harp II *ff*

STRINGS *pizz.* *Vlas.*

Cellos, Basses

286

Cellos,
Basses

WOOD-WIND

poco a poco dim.

HORNS

p

BRASS

poco a poco dim.

poco a poco dim.

K-DRUMS

PERC.

XYLO.

WOO.D.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

trem. *trem.* *trem.* *trem.*

PIANOS

marc. *poco a poco dim.*

poco a poco dim.

HARP.S

STRINGS

* The instruments of this group (those "ignoring conductor's beat") do not have to rhythmically coincide with each other, nor do they collectively have to tally rhythmically in any way with the "instruments following the 1st conductor." The rhythmic correspondence here shown in the score is, therefore, only approximate.

INSTRUMENTS IGNORING CONDUCTOR'S BEAT*

292

L'istesso Tempo ($\text{d}=138$)

Staff bells

Repeat these 4 notes again & again at same speed.

Steelmarimba
Celesta
Harp I

292

POCHISSIMO MENO MOSSO
(Beati schlagen) WOOD-WIND

WOOD-WIND

HORN

BRASS

K-DRUMS

PERC.

C. Horn, Cl.
Cl II, B'sn I
Bass. Cl Bass. Ob.
Bsn II, D-B'sn

HORNS I, II, III, IV

(senza sord.) @ 228

f espr.

K-DRUMS

XYLO.

WOOD. MAR.

GLOCK.

ad lib.

PIANOS

HARP II

VL. II

STRINGS

C'LLOS.

292

INSTRUMENTS FOLLOWING THE 1ST CONDUCTOR.

CYMB. soft drumst.
trem. trem. trem. trem. trem. non troppo

trem. trem. trem. trem. trem. trem.

3 4 4 3 4 dim. 4 4

dim. poco a poco dim.

VL. II POCHISSIMO MENO MOSSO

f espr.

VLAS. arco

C'LLOS. espr.

sf

292

* The 8th conductor can be dispensed with if harp II, from bar 297 to bar 322 inclusive, will take its own speed (♩=50) and hold it independent of the 1st conductor and the instruments that follow the 1st conductor. In this case harp II must give the speed to harp I, pianos II and III, steel marimba and wooden marimba as they follow or gradually join harp II in this passage. Bars 297-322 inclusive.)

INSTRUMENTS FOLLOWING
3rd CONDUCTOR*

INSTRUMENTS IGNORING
BOTH CONDUCTORS BEATS.

LENTO (independant of 1st conductor's speed)

(♩=circa 50)

Steel marimba Repeat these 4 notes again & again, at same speed.

Piano II Repeat these 4 notes again & again, at same speed.

Harp II Strike piano strings with medium soft marimba mallets. Repeat these 4 notes again & again, at same speed.

Wooden marimba Repeat these 4 notes again & again, at same speed.

Staff bells Repeat these 4 notes again & again, at same speed.

Celesta Repeat these 4 notes again & again, at same speed.

Harp I L'istesso tempo (♩=50)
Repeat these 8 notes again & again, at same speed.

Piano III Repeat these 4 notes again & again, at same speed.

dim. poco a poco

298

PIU MENO

Ritard. poco a poco - - -

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

WOOD-WIND lunga E-Horn Bass-Oboe B's'n I (C) molto espr. (B's'n II) (B's'n I)

HORNS lunga ppp Bass-CL

BRASS lunga ppp

TROMB. III lunga

TUBA lunga

K-DRUMS pp mf ppp

GONG lunga mf ppp (Tam-tam) soft drumstick

PERC. lunga trem. (Cymb.) mf ppp

XYLO. p

GLOCK. lunga

ad lib. trem. poco dim.

CADENZA** L'istesso tempo (R.H. non ritard.) Repeat these 6 notes again and again. ritard. 3 4 4 4 5 4 2 3

PIANO I Ignore conductor during Cadenza. (♩=92) L.H. ritard. * PIÙ MENO Ritard. poco a poco - - -

STRINGS lunga bassa..... ppp

**Conductor: Hold the pause until piano I is thru with its Cadenza.

298

**INSTRUMENTS
FOLLOWING
3rd-CONDUCTOR.**

INSTRUMENTS
CONDUCTORS BOTH
IGNORING BOTH

INSTRUMENTS FOLLOWING THE 1ST CONDUCTOR.

Steel marimba

Piano II

Harp II

Wooden marimba

Staff bells

Celesta

Piano III

ritard.

dim.

dim.

304

**POCO PIU
MOSSO**
($\text{♩} = \text{circa } 84$)

LENTO
($\text{♩} = \text{circa } 56$)

WOOD WIND

DOUBLE-BASSOON

3 HORNS I
con sord.

II *mp* — *f* *mp*

III *mf*

BRASS

MS

C.

O.

K.

Tub. bells trem.

trem.

trem.

dim. poco a poco

3/2 **Tempo rubato** *8* **4/4** **Tempo rubato** *8*

p *f* *much to the fore* *p*

D. I

HARP I

I

**POCO PIU
MOSSO**
($\text{♩} = \text{circa } 84$)

VIOL. I *Desk I* *trem.* *ppp*

VIOL. II *Desk I* *trem.* *ppp*

VIOLAS *Desk I* *trem.* *ppp*

LENTO
($\text{♩} = \text{circa } 56$)

5 SOLI
con sord.

9 Cellos *f*

p dim.

p 2 Basses

con sord.
sul ponticello

HARP I *joins about here.*

String

304

INSTRUMENTS FOLLOWING
3rd CONDUCTOR.

Wooden marimba
Steel marimba

Pianos II, III

Piano III joins about here, striking the piano strings with medium soft marimba mallet.

Harps I, II

* Oboe I plays the small notes if no Bass-Oboe is available.

Languishingly, rubato, nasal, snarling, much to the fore.

WOOD-WIND

Oboe I *

BASS-OBOE (Solo)

pp

f

mf

p

molto

mf

p

molto

dolce

mp poco

mp dolce

poco

Languishingly, rubato, nasal, snarling, much to the fore.

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

3
4

PIANO I

trem

PIANO II

ppp

mf

pp

mp

pp

pp

Viol. I

mf

pp

mp

pp

pp

Viol. II

mf

pp

mp

pp

pp

Vla.

mf

pp

mp

pp

pp

Desk II

(Desks II, III)

pp

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

INSTRUMENTS FOLLOWING
3rd CONDUCTOR.

Wooden m. rimba
Steel marimba

Pianos II, III

Harps I, II

POCO SOSTENUTO

WOOD-WIND

a poco molto cresc.

appass.

dim. poco a poco

a poco molto cresc.

appass. ff

dim. poco a poco

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

PIANO I

cresc.

mp

f

p

fff

pp

mp

ff

pp

ff

INSTRUMENTS FOLLOWIN THE 1st CONDUCTOR.

POCO SOSTENUTO

STRINGS

Viol.I

cresc.

Desk III

mf

Viol.II

cresc.

Desk II

mf

mf

ff

ff

ff

p

p

p

p

p

p

f

f

f

CELLOS

con sord.

sul ponticello.

Desk II

Desk III

ff

* The offices of a 2nd conductor can be dispensed with if one of the 6 brass players playing behind the platform will undertake to lead this group. The instruments behind the platform and the orchestra on the platform do not have to tally rhythmically in accordance with the score, which provides merely a very rough indication of the intended/actual rhythmic correspondence between the 2 groups which will, of course, vary with each performance. However, the 1st conductor should begin bar 323 (in its relation to the music behind the platform) at his own convenience, and the music behind the platform should end somewhere around bar 356—not later than bar 360.

The musicians playing behind the platform should be placed far enough away from the audience (or in a sufficiently closed place) to make their music sound faint and distant to the ears of the audience, and at no moment should it be so distinctly or loudly heard (in the concert-hall) as to interfere seriously with the clarity and utter tonal preponderance of the music of the orchestra on the platform. Should a concert-hall lack facilities for lending the impression of distance to the music behind the platform, or should the 1st conductor, for any reasons whatsoever, dislike the effect produced, the entire music behind the platform may be left out.

**BRASS BEHIND
PLATFORM***
(under 2nd conductor)

A VIVACE (d=132-144)

HORN V.VI

TPTPS III, IV

TROMBS I, II

TUBA

BRASS BEHIND
PLATFORM

Horns V, VI

B

Trompets III, IV

Trombs I, II

C

a.2

f marc.

f marc.

f marc.

f marc.

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.

MAR.

(ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

HARP

STRINGS

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Viol. I

VIOL. II
con sord.
al ord.
molto espr.
to the fore

Vlas

Cellos

Basses

p cresc.

p cresc.

p cresc.

m.p cresc.

p cresc.

f dim.

p cresc.

BRASS BEHIND
PLATFORM

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Horns V, VI

D *a2 to the fore* *semper marcatiss.* *to the fore* *horn*

Trpts. III, IV

Trombs I, II

POCO SOST. WOOD-WIND

Ritard.

Ob. I Bass-Ob. Ob. II, Cl. I E.Horn, Cl. II

WOOD-WIND

HORN. con sord. *I* *a4* *poco* *IV*

HORNS

BRASS

K:DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

3 PIANOS tremolo on piano strings with soft marimba mallets.

STEEL MAR. soft trem.

HARP I

HARP II

POCO SOST.

Ritard.

STRINGS

INSTRUMENTS FOLLOWING THE 1ST CONDUCTOR.

BRASS BEHIND PLATFORM

Horns V, VI Trpts. III, IV Trombs. I, II

WOOD WIND

HORNS **HORNS I, II** (senza sord.) **a 2** (quasi solo) **mf molto espr.**

BRASS

K-DRUMS

PERC.

XYLO.

WOOD MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPES

STRINGS

Viol. I, II
Vlas.

Cellos
Basses

VIOLAS

CELLOS

LENTO (Tempo II^{do}) (♩ = circa 50)

337

m furioso

f marc.

f marc.

f marc.

pp

mp

mf

p

p

p

p

p

p

pp

senza sord.

mf molto espr.

mf molto espr.

mf molto espr.

mf molto espr.

mf

* Tiny pause only.

BRASS BEHIND
PLATFORM

INSTRUMENTS FOLLOWING THE 1ST CONDUCTOR.

INSTRUMENTS FOLLOWING THE 1ST CONDUCTOR.BRASS BEHIND
PLATFORM

Horns V, VI
Trpts. III, IV
Trombs. I, II

G *mf* *molto espr.* *non legato, marcatis.*
mf *molto espr.* *molto* *non troppo legato*
mf *molto* *non troppo legato*

345

FLUTES *espr.*

WOOD-WIND

BASSOONS *espr.*

HORNS

TRPT. II

con sord. Solo*mp*

BRASS

*molto**meno**p**mp**espr.**>*

BRASS BEHIND
PLATFORM

Horns V, VI
Trpts. III, IV
Trombs. I, II

f *f* *f*

H

ff *marcatiss.*
ff marcatiss.

OBS.
E. HORN

Poco ritard. poco a poco
E. HORN

353

WOOD-WIND

BASSOONS

HORNS

HORNS
con sord.

I
III
IV

p — *mf*

mp

f

BRASS

TROMB. III
TUBA
con sord.

p

mf

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

STAFF BELS

a 2 soft
2 STEEL MAR.
4 CELESTA

CEL.

PIANO I

mp cresc.
trem.

4 STEEL MAR.

soft

mf

dim.

2

4

4

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**BRASS BEHIND
PLATFORM
(under 2nd conductor)**

I

Horns V, VI
p appass.
pp<molto>

Trpts. III, IV
appass.
pp<molto>

Trombs. I, II
appass.
pp<molto>

Back to usual places on platform as quickly as possible.

**) The offices of a 3rd conductor can be dispensed with if piano II, from bar 354 to bar 372 inclusive, will hold the speed established in bar 353, ignoring 4th conductor's beat, and giving the speed to the steel marimba, if there is one.*

**FOLLOWING
3rd CONDUCTOR***

(L'istesso tempo, Lento assai, rubato)

STEEL MARIMBA (soft mallets)

PIANO II (soft marimba mallets on piano strings)

(sempre l'istesso tempo)
Repeat this octave again & again, at same speed.

Repeat this octave again & again, at same speed.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

**WOOD.
MAR.
(ad lib.)**

GLOCK.

ad lib.

CEL.

PIANO I

PIANOS

HARPS

STRINGS

TEMPO I^{mo} (Vivace)
(Begin about $\text{♩} = 132$)

pp sempre con Ria.

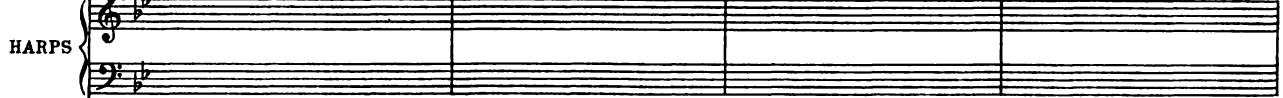
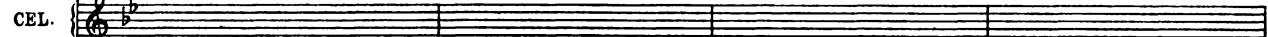
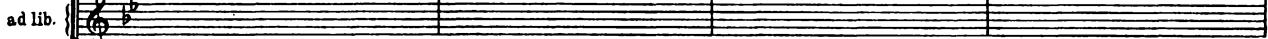
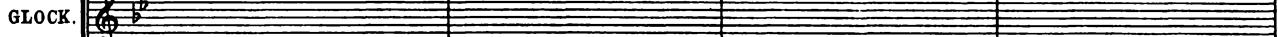
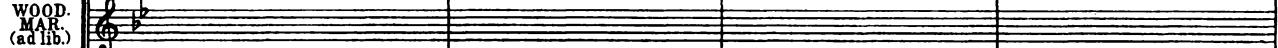
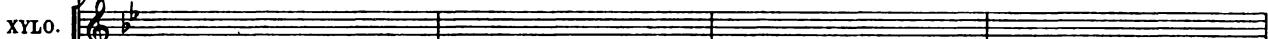
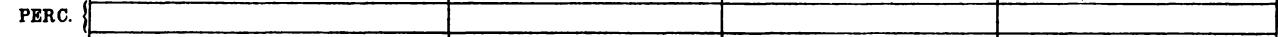
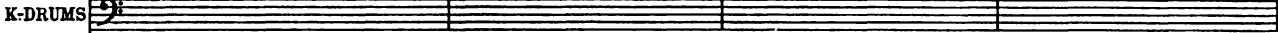
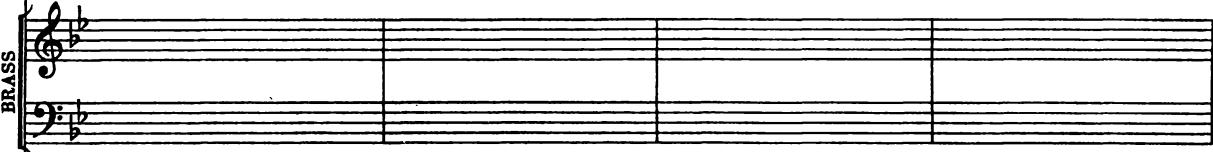
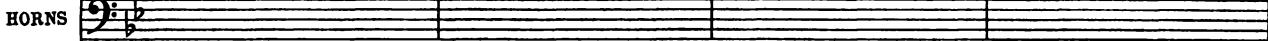
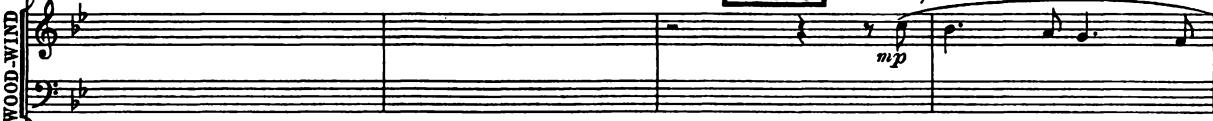
TEMPO I^{mo} (Vivace)
(Begin about $\text{♩} = 132$)

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.FOLLOWING
2nd CONDUCTORSteel Marimba (*ad lib.*)(f)
Piano II
(f)

360

OBOE I, Solo

mp



360

INSTRUMENTS FOLLOWING THE 1ST CONDUCTOR.FOLLOWING
1ST CONDUCTORSteel Marimba (*ad lib.*)

Piano II

WOOD-WIND

OB. I
CLAR. I365
a 2

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(*ad lib.*)

WOOD. MAR. soft

GLOCK.

ad lib.

CEL.

PIANOS

PIANO III

p ad lib.

mp

HARPSS

HARPS a 2

p

*

mp

STRINGS

VIOL. II, pizz.

CELLOS, pizz. senza sord. p (Tutti)

365

FOLLOWING
3rd CONDUCTOR

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Steel Marimba (*ad lib.*)

Piano II

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(*ad lib.*)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

VIOL. II pizz.

CELLOS, pizz.

BASSES, pizz.

giocoso

WOOD. MAR. soft *mf* *f*

PIANO III *p* *mf*

HARPS *a.2* *p* *mf*

CELLOS, pizz. *p*

BASSES, pizz. *p*

FOLLOWING
S^o CONDUCTOR

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Piano II
Rit. (f)

372

OBOES, a 2

mf *nasal*

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK. med.

GLOCK.

STEEL

MAR.

med.

ad lib.

soft

mp

s

CEL.

p

PIANOS

PIANO III

pp dolce

HARPSS

VIOL. II, pizz.

STRINGS

CELLOS, pizz.

372

FLUTES,
OBOES

WOOD-WIND

HORNS

BRASS

K:DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

STEEL MAR.

CLOCK.

ad lib.

CEL.

PIANOS

PIANO III

HARPSS

STRINGS

a 4 **ff**

mp

f (*sempre pizz*)

mp

cresc. poco a poco

cresc. poco a poco

379

CLAR. I
added

WOOD-WIND

HORNS I, II (senza sord.) a 2
HORN
mp poco marc.

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS
poco cresc.

HARP
HARPS, a 2 ff

STRINGS

379

mf

WOOD-WIND

mf più marc.

p dolce

poco cresc.

poco cresc.

388

POCHISSIMO PIÙ MOSSO ($\text{♩} = \text{circa } 138$)

WOOD WIND

HORNS I, II (senza sord.) $\frac{5}{4}$ $\frac{2}{2}$

HORNS III, IV (senza sord.) $\frac{2}{2}$ $\frac{2}{2}$ cresc.

TRPTS. I, II $\frac{4}{4}$ $\frac{4}{4}$ cresc.

BRASS $\frac{5}{4}$ $\frac{4}{4}$ cresc.

TROMB. III (senza sord.) $\frac{4}{4}$ cresc.

K-DRUMS $\frac{5}{4}$ $\frac{4}{4}$

PERC. $\frac{5}{4}$ $\frac{4}{4}$

XYLO.

WOOD MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO II $\frac{5}{4}$ pesante $\frac{4}{4}$

HARPS $\frac{5}{4}$ $\frac{4}{4}$ gliss. $\frac{5}{4}$ $\frac{4}{4}$

POCHISSIMO PIÙ MOSSO ($\text{♩} = \text{circa } 138$)

VIOL. I arco (Viol. I) $\frac{5}{4}$ $\frac{4}{4}$

STRINGS $\frac{5}{4}$ $\frac{4}{4}$ (2 Soli) $\frac{5}{4}$ $\frac{4}{4}$

(Violas) $\frac{5}{4}$ $\frac{4}{4}$ sempre cresc.

(gli altri) $\frac{5}{4}$ $\frac{4}{4}$

CELLOS, pizz. $\frac{5}{4}$ $\frac{4}{4}$ div. $\frac{5}{4}$ $\frac{4}{4}$

388

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

a 2

PIANOS I, II

HARPSS

VIOL. II, arco

5

5

5

5

(Viol. I)

STRINGS

cresc.

f cresc.

396

OBS. *mf* non legato, cresc. poco a poco

(CL. II added)

LOW W.-W.

E. Horn
Bass-Oboe
Bass-Ct.
B'sns
D-B'sn

TRPS I,II a 2

mp marc. ma ben tenuto

K.-DRUMS

mp hot to the fore

GONG (Tam-tam)

soft drumstick

*p**mf*

XYLO.

WOOD. MAR. med.

soft.

GLOCK.

hard

GLOCK.

STAFF BELLS, upper oct.also
STEEL MAR., a 2

med. & soft

ad lib. TUB. BELLS (Solo) hard

CEL.

lower oct.also

PIANO III

ff marcatiss. (louder than Pianos I, II)

PIANOS

Piano I very thumpingly (but less loud than Piano III)

ff

lower oct.also

Piano II very thumpingly (but less loud than Piano III)

ff

trem.

HARPS

(Viol.I)

roughly

VIOL. II, pizz.

mf div. a 4 cresc.

(Violas)

STRINGS

BASSES, *mf*, arco

396

(Basses)

sf

WOOD-WIND
HORNS
BRASS
K-DRUMS
PERC.
XYLO.
WOOD.
MAR.
(ad lib.)
GLOCK.
ad lib.
CEL.
PIANOS
HARPES
STRINGS

(Trpts. I, II)

TRMB. III (senza sord.)

mp marc. ma ben tenuto

GLOCK. hard

cresc.

Viol. II, div. a 2 cresc. poco a poco

VLAS. tutti, pizz., senza sord.

mf

sf

406

semper cresc. poco a poco

2 Fls. added

Picc.
added

8

LOW W.-W.

f cresc.

WOOD WIND

E. Horn, Bass-Ob., Bass-Ct.

B.B.'ns, D-B.'ns

HORN I, II

BRASS

TUBA senza sord. *mf* cresc. poco a poco

K-DRUMS

GONG

PERC. (Tam-tam) *p* soft drumstick

XYLO. hard

WOOD MAR. (ad lib.) *ff*

GLOCK.

ad lib. *cresc.*

CEL. *ff* lower oct. also

PIANOS *fff* lower oct. also (auch untere Okt.)

Piano I *ff*

(Piano I only)

HARPS

STRINGS

VIOL. I, pizz. *mf* cresc. poco a poco

CELLOS, pizz. cresc. poco a poco

BASSES, pizz. *p* cresc. poco a poco

406

415

WOOD-WIND

HORNs III, IV f

HORNs V, VI

BRASS

Trpt. III

K-DRUMS

PERC.

CYMB. soft drumstick

poco a poco molto cresc.

XYLO.

WOOD MAR. (ad lib.) cresc.

GLOCK. cresc.

ad lib. cresc.

TUB. BELLs hard

CEL. cresc.

TUB. BELLs hard

PIANOS

PIANO II added. cresc. poco a poco

Piano II, div.

HARP I mf cresc. possibile

HARP II mf cresc. possibile

VIOL. I arco, div. f

VIOL. II arco, div.

STRINGS

WOOD-WIND

LOW W.-W.

Bass-Ob. *ff*
Bass-Oboe
Bass-O. *p*
B'sns
D.B'sn

HORNS

6 HORNS a 6

fff *ffff* Bells up

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARP.

STRINGS

(Vlas, pizz.) *f*

(Cellos, Basses, pizz.) *cresc.*

cresc.

100

(Tempo guisto, non rit.)

WOOD-WIND

W.-W. (Fls. I, II) *ff*

HORN

PICCOLO oct. above

OBSES. CL. II *ff*

HORNS

4 TRPTS. con sord.

TRBS. I, II *a 2* *ff*

K-DRUMS

SIDE DRUM

PERC. *f* *molto cresc.*

XYLO.

WOOD. MAR. (ad lib.) *ff*

GLOCK.

ad lib.

CEL.

PIANOS

PIANOS I, III, a 2 *fff* very hard and sharp

PIANO II *ff* molto pesante

Piano I

Piano III

HARPS

STRINGS

VIOLS. I, II, arco, a 2

VLAS, C'LOS, pizz. *ff*

BASSES, pizz. *ff*

TEMPO GUISTO, NON RIT.

428

LENTO: MOLTO MAESTOSO ($\text{♩} = \text{circa } 63$)

WOOD-WIND

Fls, Obs, Piccolo oct.up
Clars. *ff*
ben tenuto
E.Horn, Bass.Ob. *ff*
Bass.Cl.
B.B'sns, D-B'sn.
ben tenuto
Hornac.II

HORNS

BRASS

K-DRUMS

K-DRUMS

SIDE-DR

PERC.

CYMB

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARP

VIOL. I

VLAS.

VIOL. II

CELLOS, ARCO
Basses, ARCO
ben tenuto

Viol. I

Viol. II

Vlas.

428

435

POCO A POCO PIÙ LENTO

Picc. oct. up

WOOD-WIND

Picc. *espr.*

Fls., Clars. *espr.*

HORNS

HORNS, a 6 *ff appass., quasi solo* *molto cresc.*

BRASS

a. 2 *molto* *mf espr.* *(a.2) f molto espr.* *supportingly* *molto cresc.*

K-DRUMS *mf espr.*

PERC. *ff* *SIDE - DR.* *p* *f* *CYMB.* *soft drumstick* *pp*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK

ad lib

CEL.

PIANOS

HARPS

SPRINGS

**Viols. I, II
Violas
Cellos**

Basses

435

POCO A POCO PIÙ LENTO
molto espr.

molto espr.

cresc.

PRESTO

molto ritard.

PRESTO

(♩=144)

443

WOOD.WIND
Horns II, III, IV, V
HORN
TRPTS. I, II a 2
ff ben tenuto
non legato
TRMBS. I, II a 2
ff ben tenuto
K-DRUMS
PERC.
XYLO. 4 hard
The actual notes do not matter; anything of this sort will do equally well
WOOD. MAR. (ad lib.)
GLOCK.
STAFF BELLS,
STEEL MAR.
upper octave also
TUB. BELLS hard
The lower notes ad lib.
CEL.
PIANOS II, III, div.
PIANOS ff clangingly
upper octave also
HARPS div.
(arco) ff
Viol. II ff pizz.
Vlas. pizz. ff
Cellos pizz.
Basses pizz.
STRINGS

443

450

WOOD WIND

LOW W.W.

HORNS

BRASS

TUBA
K:DRUMS

K:DRUMS

PERC.

GONG
(Tam-tam) hard let it vibrate

XYLO. well

WOOD MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

Piano III only

PIANO II

ff tremolo
molto pesante

ff cresc poco a poco
con anima

gloss. up and down.

HARPS

div. in 3

STRINGS

Viol. II arco

STRINGS
Vlas. arco

Cellos, Basses arco

wf sff change bows quickly

450 change bows quickly

Keep on with the same sort of thing.
(any notes)

455

WOOD-WIND
LOW W.W. Bass Ob.

HORNS

BRASS

TUBA

K.DRUMS

PERC.

XYLO.

WOOD. MAR. 4 hard
(ad lib.)

GLOCK.

ad lib.

CEL.

Piano I

PIANOS

Piano III

Piano II ff

HARPSS

STRINGS

STRINGS cresc.

piccolo octave up
E.H.
sump. cresc.

f tenuto
cresc.
ff ben tenuto
cresc.

mollo cresc. poco a poco

GONG hard let it vibrate
(Tam-tam) ff

Any notes will do equally well.

Keep on with the same sort of thing (any notes)

lower octave also

cresc.
change bows quickly

455

WOOD-WIND

HORNS

HORNS *"mf"* *molto cresc.* *ff* *cresc. possibile*

BRASS *molto cresc. poco a poco*

TRBS. *mp* *cresc. possibile*

K-DRUMS

GONG soft drumstick (Tam-tam)

PERC. *pp* *poco a poco cresc. possibile*

CYMB. soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

CLOCK.

ad lib. *cresc. possibile*

CEL. *cresc. possibile*

Piano I *cresc. possibile*

PIANOS *cresc. possibile*

Pianos II, III, div. *cresc. possibile*

HARPSS

STRINGS *cresc. possibile*

cresc. possibile

Cellos, div. *cresc. possibile*

Basses *cresc. possibile*

ACCELERANDO

465

WOOD-WIND

Fl. Obs.
Clars. E-Horn
Bass-Ob. Bass-Ct.
Bassoons D-Bassoons

molto cresc.

PIANO

HORNS

fff gliss. (any notes) *furioso*

TRPTS. con sord. I

BRASS

fff IV f TROMBS.

TUBA a 3

molto cresc.

K-DRUMS (Solo)

SIDE-DRUM ppp

PERC. off quick

fff CYMB. off soft drumstick ppp

B-DRUM (Gr. Tr.) *fff*

XYLO. hard XYLO. hard

any notes

WOOD. MAR. (ad lib.) hard WOOD. MAR. hard

any notes

CLOCK. off

ad lib. off

CEL. off

PIANOS

Piano I

Piano II

Piano III

any note

HARPS a 2

fff

gliss.

white keys

fff

gliss.

off

ACCELERANDO

STRINGS

Viols. I, II

STRINGS ff cresc. Violas

Cellos, Basses

fff fff

ffff

ffff

465