

# after Escher

C score

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♩ = 96

Musical score for woodwinds, brass, percussion, and harp. The score is in 2/4 time and consists of 10 measures. The instruments listed are Flute I, Flute II & Piccolo, Oboe I, Oboe II, Bb Clarinet I, Bb Clarinet II, Bassoon, Contrabassoon, Horn I, Horn II, Horn III, C Trumpet I, C Trumpet II, Trombone, Bass Trombone, Timpani, Percussion, and Harp. The Percussion part includes a Tam-tam, med. hard mallet, starting in measure 7 with a *ppp* dynamic. The Harp part includes the instruction *près de la table with fingernails* and a *fff* pedal buzz in measure 1.

♩ = 96

Musical score for strings, including Violin I, Violoncello, and Contrabass. The score is in 2/4 time and consists of 10 measures. The Violin I part is mostly silent, with a *II. sempre* marking in measure 9. The Violoncello part starts in measure 7 with a *sul pont.* marking and a *p* dynamic, transitioning to *0 sim.* in measure 8. The Contrabass part starts in measure 1 with a *molto sul pont.* marking and a *ppp* dynamic, transitioning to *0 sim.* in measure 2 and *mf* in measure 9.

Picc. *mf*

Fl. I *mf*

Cl. I *p* *mf*

Cl. II *pp* *mf*

Timp. *fp* *ppp*

Perc. *mf* *p*

Hp. *mf*  
*norm.*  
*harmonic gliss. III.*

Vn. I *mp*  
*harmonic gliss. III.*

Vn. II *mp*  
*sul tasto*

Vla. *mf*  
*non div. sul pont. 0 0 sim.*  
*ff*  
*harmonic gliss. (II.)*

Vc. *mf* *ff*  
*pp*  
*harmonic gliss. (II.)*

Cb. *mf* *fff*  
*pp*

A

20

Picc. *p*

Fl. I *p*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

Bsn. *ff* solo *H* *3*

Cbsn. *ff* solo *H* *3*

Hn. I *f* *cantabile* *H* solo

Tbn. *ppp* harmon mute, stem in *3* *ff*

B. Tbn. *ppp* harmon mute, stem in *3* *ff*

Timp. *mf*

Perc. Bass drum *p* *3*

Hp.

Vn. I *pp* *p* *mf* *I.* *II.* *I.* *sim.* *mf*

Vn. II *pp* *mf* *pp*

Vla. *pp* *H* *pizz.* *3*

Cb. *ff* *H* *pizz.* *3* \*)

\*) play 8va if no C extension is available





C

43

Picc. *mf*

Fl. I *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. *H solo ff*

Cbsn. *H solo ff*

Hn. I *H solo p*

Hn. II *H solo p*

C Tpt. I

C Tpt. II

Tbn. *H mute off solo mp*

B. Tbn. *H mute off solo mp*

Vn. I *ord.*

Vn. II *ord.*

Vn. II *molto sul pont. f*, *sul tasto p*, *ord. mf*

Vn. II *molto sul pont. f*, *sul tasto p*, *ord. mf*

Vla. *molto sul pont. f*, *mf*

Vla. *molto sul pont. f*, *mf*

Vc. *poco a poco molto sul pont. p*, *f*

Vc. *poco a poco molto sul pont. p*, *f*

Cb. *H (pizz.) ff*

Cb. *H (pizz.) ff*



E

59

Picc. *f* 3 3

Fl. I *f* 3 5 3 3 3

Cl. I *f* 3 *mf*

Cl. II *f* 3 5 *mf*

Bsn. *pp* *ff*

Cbsn. *pp* 3 3 3 3 3 *ff*

Hn. I *mf* 3

Hn. II *mf* 3

Tbn. *pp* str. mute

B. Tbn. *pp* str. mute 3 3 3 3 3

Timp. *mp* *mf* *mp* *mf*

Perc. Tam-t. *p*

Vn. I non div.

Vn. II non div.

Vla. *ff* non div.

Vc. *pp* legato arco 3 3 3 3 3

Cb. *pp* legato arco 3 3 3 3 3 *f* pizz. 3 *f* pizz. 3



F

65

Picc. *f*

Fl. I *f*

Ob. I *f*

Ob. II *f*

Cl. I

Cl. II

Bsn.

Cbsn.

C Tpt. I *p* *cup mute* *5* *ppp*

C Tpt. II *p* *cup mute*

Vibes. *med. soft mallets* *p* *f* (Vibes.) *legato e sostenuto sempre* *p*

Hp. *mf* *f* *legato e sostenuto sempre* *f*

Vn. I *H solo animato* *ff* *sf*

Vn. II *3 soli* *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco* *ff*

71

Picc. *p* *ff*

Fl. I *p* *ff*

Ob. II *pp* *ff*

Cl. I *pp* *ff*

Cl. II *pp* *ff*

Bsn. *pp*

Cbsn. *p*

B. Tbn. harmon mute, stem in *p*

Perc. (*dampen*)

Hp. (*dampen*)

Vn. I *sf* *fz*

Vc. *pp* *mp pp* *mp pp* *fpp*

Cb. *pp* *mp pp* *mp pp* *fpp*

*mf* *p* *f*

Detailed description of the musical score: The score is for measures 71-75. It includes parts for Piccolo, Flute I, Oboe II, Clarinet I, Clarinet II, Bassoon, Contrabassoon, Baritone Trombone (with harmon mute and stem in), Percussion (dampened), Harp (dampened), Violin I, Violin II, Viola, and Cello. Dynamics range from *pp* to *ff*. The woodwinds and strings play complex rhythmic patterns, including triplets and quintuplets. The strings are marked *non vibr. muted* and *arco muted*. The percussion and harp parts are marked *(dampen)*.

G

77

**Picc.** *p* 3 3 3 3 3

**Fl. I** *p* 3 *mf* 3 3

**Ob. I** *pp* 5 5 *mp* 3

**Ob. II** *pp*

**Cl. I** *pp*

**Cl. II** *pp* 5 5 5 5 5

**Bsn.**

**Cbsn.** *mp*

**C Tpt. I** str. mute *pp* 5 5 5

**C Tpt. II** str. mute *pp*

**B. Tbn.** (harmon mute)

**Perc.** *ppp*

**Hp.** *ppp*

**Vn. I** *sfz* 3 3 *fz* *gliss.*

**Vn. II** *sfz* 3 3 *fz* *gliss.*

**Vc.** *fpp* *f* *pp* *mp* *p*

**Cb.** *fpp* *f* *pp* *mf*

**Cb.** *fp* *f* *p* *pizz.* *f*

to Flute

Picc. *mf*

Fl. I *pp* *f*

Ob. I *pp*

Ob. II

Cl. I *mp* *pp* *f*

Cl. II *mp* *pp*

Bsn. *mf*

Cbsn. *mf*

Hn. I *p*

Hn. II *mp* *pp*

Hn. III *mp*

Tbn. *p* *ppp*

B. Tbn. *p* *ppp*

Hp. *f*

Vn. I *3 soli* *tutti* *mf* *p<sup>3</sup>* *ff* *mf* *f* *pizz.*

Vn. II *3 soli* *tutti* *mf* *p<sup>3</sup>* *ff* *mf* *f* *pizz.*

Vla. *ff* *mf* *f* *pizz.*

Vc. *p* *ff* *ff*

Cb. *mf* *ff* *un. arco* *I.* *II.*

H

I

88

FL. I *p* *ff*

FL. II *p* *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *mp* *ff*

Bsn. *p* *ff*

Cbsn. *p* *ff*

Hn. I *fp*

Hn. II *fp*

Hn. III *fp*

C Tpt. I *fp*

C Tpt. II *fp*

Tbn. *f* (muted) *p*

B. Tbn. *f* *p*

Timp. *mp* *pp* *fp*

Perc. Tam-t., bowed *p* *f* struck, med. hard mallet

Hp. *ff* *pedal buzz* *f*

Vn. I *arco* III. *mf*

Vn. II *arco* III. *mp* *f*

Vla. *arco* (II.) *p* *f* *mp*

Vc. *arco* (II.) *p* *f* *mp*

Cb. *pizz.* *p* *f* *mp*

98

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn.

Cbsn.

Hn. I

Hn. II

Hn. III

C Tpt. I

C Tpt. II

Tbn.

B. Tbn.

Timp.

Perc.

Hp.

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

*ff*

*f*

*pp*

*f*

*mf*

*fff*

*fp*

*mf*

*sfz*

*f*

*non div.*

*gliss.*

*to Piccolo*

*str. mute*

*(mute off)*

*Glock.*



Picc. *ff* *sfz*

Fl. I *ff* *sfz*

Ob. I *ff* *sfz*

Ob. II *ff* *sfz*

Cl. I *ff* *sfz*

Cl. II *ff* *sfz*

Cbsn. *fff*

Hn. I *ff* *mp*

Hn. II *ff* *mp*

Hn. III *ff* *mp*

C Tpt. I (cup mute) *mp*

C Tpt. II (cup mute) *f*

Tbn. *ff* *mp*

B. Tbn. *ff* *mp*

Timp. *f* *p sfz*

Perc. (Low tom.) *f* Bass drum *p sfz*

Hp. *sfz*

Vn. I *ff* *sfz*

Vn. II *ff* *sfz*

Vla. *ff* *sfz*

Vc. *ff* *sfz*

Cb. *fff* *sfz*



L

120  $\text{♩} = 69$

Picc. *p*

Fl. I *p*

Ob. I *p*

Ob. II *p*

Cbsn.

Hn. I *mp* *ff* *gliss.*

Hn. II (mute off) *mp*

Hn. III *mf* *gliss.*

C Tpt. I str. mute *mf*

C Tpt. II str. mute *mf*

Tbn. harm. mute, stem in *ff* *gliss.*

B. Tbn. (mute off) *f* *ff* *gliss.*

$\text{♩} = 69$

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

Vc. *espress.* *mf* *unis. espress.* *p*

Cb. *espress.* *mf* *p*

Picc. *f* *p* *mp* *f* *p* *mf*

Fl. I *f* *p* *fp* *mf*

Ob. I *f* *p* *f* *f* *sf*

Ob. II *f* *p* *f* *f* *sf*

Cl. I *mf* *ff* *ff* *mf*

Cl. II *mf* *ff* *f*

Bsn. *f* *ff* *f*

Cbsn. *ff* *ff*

Hn. I *mf* *f*

Hn. II *mf* *f* *mf*

Hn. III *f* *p*

C Tpt. I (str. mute) *f* *sf*

C Tpt. II (str. mute) *f* *sf*

Tbn. *p*

B. Tbn.

Timp. medium mallets *p* *mf* *p* *mp* *p* *mf*

Perc. Bass drum *p* Glock. *p*

Hp. *f* pizz.

Vn. I *f* pizz.

Vn. II *f* pizz.

Vla. *mf* *p* *f* pizz.

Vc. *mf* *p* *f* pizz.

Cb. *mf* *p* *f*

N

132

Picc. *p* *mp* *ff*

Fl. I *p* *mf* *ff*

Cl. I *f*

Cl. II *f*

Bsn. *f*

Cbsn. *f*

Hn. II *f*

C Tpt. I harmon mute, stem in *ff*

Tbn. harmon mute, stem in *ff*

Timp. med. soft mallets *mp*

Vn. I solo *ff* *fz* *f* *fff* gliss.

Vn. II solo *ff* *fz* *f* *fff* gliss.

Vla. solo *ff* *fz* *f* *ff* 3 soli

Vc. *f* *ff* solo arco *fz* *mf* *f* 3 soli

Cb. *f* *ff* *fz* *mf*

O

140

This page contains the musical score for measures 140 through 149. The instruments and parts are as follows:

- Picc.**: Piccolo, starting in measure 145 with dynamics *p* and *ff*.
- Fl. I**: Flute I, starting in measure 145 with dynamics *p* and *ff*.
- Ob. I**: Oboe I, playing from measure 140 with dynamics *mf* and *ff*.
- Ob. II**: Oboe II, playing from measure 140 with dynamics *mf* and *ff*.
- Cl. I**: Clarinet I, playing from measure 145 with dynamics *ff*.
- Cl. II**: Clarinet II, playing from measure 145 with dynamics *ff*.
- Bsn.**: Bassoon, playing from measure 140 with dynamics *mf* and *ff*.
- Cbsn.**: Contrabassoon, playing from measure 140 with dynamics *mf* and *ff*.
- Hn. I, II, III**: Horns I, II, and III, playing from measure 145 with dynamics *ff*.
- Timp.**: Timpani, playing from measure 140 with dynamics *mp*.
- Perc.**: Percussion, playing from measure 145 with dynamics *p*.
- Vn. I**: Violin I, playing from measure 140 with dynamics *sfz*, *ff*, *f*, *mf*, and *fff*.
- Vn. II**: Violin II, playing from measure 140 with dynamics *pp*, *p*, *mp*, *mf*, and *f*.
- Vla.**: Viola, playing from measure 140 with dynamics *pp*, *p*, *mp*, *mf*, and *f*.
- Vc.**: Violoncello, playing from measure 140 with dynamics *pp*, *p*, *mp*, *mf*, and *f*.
- Cb.**: Double Bass, playing from measure 140 with dynamics *pp*, *p*, *mp*, *mf*, and *f*.

The score includes various musical notations such as dynamics (*pp*, *p*, *mf*, *f*, *ff*, *fff*, *sfz*), articulation (accents, slurs), and performance instructions like *tutti* and *solo*. Measure 140 is marked with a tempo of 140. The key signature has one sharp (F#). The score is divided into two systems, with measures 140-144 in the first system and measures 145-149 in the second system.



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

**Cbsn.** *ff*

**Hn. I** *mf* *p* *f* *f*

**Hn. II** *mf* *p* *f* *f*

**Hn. III** *mf* *p* *f* *f*

**C Tpt. I** *mf* *p* *mf* *f* *ff*

**C Tpt. II** *mf* *p* *mf* *f* *ff*

**Tbn.** *ff* *mf* *f* *ff* *3*

**B. Tbn.** *ff* *mf* *f* *f* *mute off* *f* *3*

**Timp.** *f*

**Perc.** *mp* *mf*

**Vn. I** *tutti* *mf* *f* *ff* *f* *ff*

**Vn. II** *tutti* *mf* *f* *ff* *f* *ff*

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

**Vc.** *mf* *f* *ff* *f* *ff*

**Cb.** *mf* *f* *3* *ff*

Bsn. *fff*

Cbsn. *fff*

Hn. I *ff* *fff*

Hn. II *ff*

Hn. III *ff*

C Tpt. I *f* *ff* *ppp*

C Tpt. II *f* *ff* *ppp*

Tbn. *ff*

B. Tbn. *ff*

Timp. *più f*

Perc. *f*

Vn. I *f* *ff* *f* *ff* *fff* *espress.*

Vn. II *f* *ff* *f* *ff* *fff* *espress.*

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff*

Q

♩ = 112

to Flute

176

Picc. *ff* 6

Fl. I *ff* 6

Ob. I *ff*

Ob. II *ff*

Cl. I *ff* 5 5 *p*

Cl. II *ff* 5 5 3 3 3 *p*

Bsn. *f* 5 *p*

Cbsn. *f* 3 3 3 3 3 *p*

Hn. I *ff* mute off *mf*

Hn. II *ff* mute off *mf* 3 3 3

Hn. III *ff* mute off *p*

C Tpt. I *fff*

C Tpt. II *fff*

Tbn. *pp* *f* harm. mute, stem in

B. Tbn. *pp* *f* harm. mute, stem in

Timp. *pp*

Perc. *f* Vibes., yarn mallets *pp*

Hp. *ff* *gliss.*

♩ = 112

non div.

Vn. I non div.

Vn. II non div.

Vla. non div. *sul tasto* 3 3 3 3 *p*

Vc. *fff* non div. *sul tasto* *p* 3 3 3 3 3 3 3 3

Cb. *fff* non div. *sul tasto* *p*



R

182

Musical score for measures 182-186. The score is divided into two systems. The first system includes Bsn., Cbsn., Hn. III, Tbn., and B. Tbn. The second system includes Vn. I, Vn. II, Vla., Vc., and Cb. The time signature changes from 2/4 to 4/4 at measure 183. Dynamics include *pp*, *ff*, *mf*, and *f*. Performance markings include *unis.*, *H*, and *(b)*. The Cb. part features a melodic line with dynamics *mf*, *p*, and *mf*. The Vc. and Vla. parts feature triplet patterns with dynamics *mf*, *p*, and *f*. The Vn. I and Vn. II parts feature melodic lines with dynamics *mf* and *f*.







FL. I *p* — *f* *mf* to Picc.

FL. II *p* *mf*

Ob. I *p* — *f* *mf* — *ff* — *mf*

Ob. II *p* — *f* *mf* — *ff* — *mf*

Cl. I *mf* — *ff* — *mf*

Cl. II *mf* — *ff* — *mf* — *f*

Bsn. *ff*

Cbsn. *ff*

Hn. I *f*

Hn. II *f*

Hn. III *f*

C Tpt. I *fp* — *f*

C Tpt. II *fp* — *f*

B. Tbn. str. mute *ff*

Timp. *mf*

Hp. *mf* — *gliss.* — *ff* — *p*

Vn. I *H unis. espress.* *p* — *f*

Vn. II *H unis. espress.* *mf* — *f*

Vla. *H unis. espress.* *f* — *ff* — *f*

Vc. *mf* — *f*

Cb. *mf* — *f*

Bsn. *p < f > p* *mf*

Cbsn. *p < f > p* *mf*

Hn. I *mf* *mp* *f*

Hn. II *p < f > p* *p < f > p* *p < f > p* *f*

Hn. III *mf* *p* *f*

Tbn. (str. mute) *p < f > p* *p < f > p* *p < f > p* *mf*

B. Tbn. *p < f > p* *p < f > p*

Vn. I *mf* *f* *mf* *ff* *norm. f* *animato ff*

Vn. II *mp* *f* *mf* *ff* *norm. f* *animato ff*

Vla. *mf* *f* *mf* *ff* *norm. f* *animato ff*

Vc. *mf* *f* *mf* *ff* *norm. f* *animato ff*

Cb. *mp* *mf*

*poco a poco agitato* *norm.* *animato*

U

210

This musical score page contains measures 210 through 213. The instruments and their parts are as follows:

- Cl. I:** Rests in measures 210-212, then plays a triplet of eighth notes in measure 213 (*mf*).
- Cl. II:** Rests in measures 210-211, then plays eighth notes in measure 212 (*mf*), and a triplet of eighth notes followed by a quintuplet of eighth notes in measure 213 (*mf*).
- Bsn.:** Plays eighth notes throughout measures 210-213 (*mf*).
- Cbsn.:** Plays eighth notes in measures 210-211, rests in measure 212, and plays a half note in measure 213 (*ff*).
- Hn. I:** Plays triplets of eighth notes in measures 210-212 (*mp*), then a triplet of eighth notes followed by a triplet of eighth notes in measure 213 (*f*).
- Hn. II:** Plays triplets of eighth notes in measures 210-212 (*p*), then a triplet of eighth notes followed by a triplet of eighth notes in measure 213 (*f*).
- Hn. III:** Plays triplets of eighth notes in measures 210-211 (*p*), then a quintuplet of eighth notes followed by a triplet of eighth notes in measure 212 (*mf*), and a quintuplet of eighth notes followed by a triplet of eighth notes in measure 213 (*f*).
- C Tpt. I:** Rests in measures 210-212, then plays a triplet of eighth notes in measure 213 (*p*).
- Tbn.:** Rests in measures 210-211, then plays a half note in measure 212 (*p*), and rests in measure 213 (*fff*).
- B. Tbn.:** Rests in measures 210-211, then plays a half note in measure 212 (*mp*), and rests in measure 213 (*f*).
- Timp.:** Plays a half note in measure 210 (*mf*), and rests in measures 211-213 (*f*).
- Vn. I:** Plays eighth notes in measures 210-211 (*f*), then rests in measure 212, and plays a triplet of eighth notes followed by a triplet of eighth notes in measure 213 (*p*).
- Vn. II:** Plays eighth notes in measures 210-211 (*f*), then rests in measure 212, and plays a triplet of eighth notes followed by a triplet of eighth notes in measure 213 (*p*).
- Vla.:** Plays eighth notes in measures 210-211 (*f*), then rests in measure 212, and plays a triplet of eighth notes followed by a triplet of eighth notes in measure 213 (*p*).
- Vc.:** Plays eighth notes in measures 210-211 (*f*), then rests in measure 212, and plays a triplet of eighth notes followed by a quintuplet of eighth notes followed by a triplet of eighth notes in measure 213 (*p*).

Additional markings include "str. mute" for Trombones and "harm. mute, stem in" for Trombones in measures 212-213. Dynamic markings include *mp*, *p*, *mf*, *f*, *fff*, and *espr.*

allargando

V

♩ = 80

215 molto rit.

Picc. *mp* *ff* *p*

Fl. I *mp* *ff* *p*

Ob. I *mf* *ff*

Ob. II *mf* *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. *ff* H solo

Cbsn. *ff*

Hn. I *mf* *ff* H solo

Hn. II *mf* *ff* H solo

Hn. III *ff*

C Tpt. I *f* *mf* *p* *ff*

C Tpt. II *p* *ff* H solo

Tbn. *p* *ff* H solo *f* H solo

B. Tbn. *p* *ff*

Timp. *f* *fp* *mf* *ff* *mf* *p*

Perc. *f* Bass drum

Hp. *fff* *gliss.* *gliss.*

molto rit.

allargando

♩ = 80

Vn. I *ff*

Vn. II *ff*

Vla. *ff* H

Vc. *ff* H *ff* *div.* *unis.*

Cb. *p* *fff*



Picc. *mf* *p* *mf* *p* *mf* *p* *sf* *sf* *sf*

Fl. I *mf* *p* *mf* *p* *mf* *p* *sf* *sf* *sf*

Ob. I *p* *ff* *p* *p* *ff* *p* *ff* *p* *sf*

Ob. II *p* *ff* *p* *p* *ff* *p* *ff* *p* *sf*

Cl. I *p* *ff* *p* *f* *f* *p* *ff* *p* *f* *sf* *sf*

Cl. II *f* *p* *f* *p* *f* *p* *ff* *p* *f* *sf* *sf*

Bsn. *sf* *sf* *sf*

Cbsn. *ff* *sf* *sf* *sf*

Hn. I *p* *mf* *p* *f* *p* *ff* *p* *sf*

Hn. II *p* *f* *p* *mf* *sf*

Hn. III *p* *f* *p* *p* *mf* *p* *mf* *sf*

C Tpt. I *p* *f* *p* *p* *f* *mp* *f* *p* *mf* *p*

C Tpt. II *p* *f* *p* *p* *f* *mp* *f* *p* *mf* *p*

Tbn. *mp* *sf* *sf* *sf*

B. Tbn. *ff* *sf* *sf* *sf*

Timp. *f* *f* *sf* *sf* *sf*

(8)

Vn. I *p* *poco* *sim.* *sf* *sf* *sf*

Vn. II *p* *poco* *sim.* *sf* *sf* *sf*

Vla. *f* *poco* *sim.* *sf* *sf* *sf*

Vc. *f* *poco* *sim.* *sf* *sf* *sf*

Cb. *sf* *sf* *sf*

Picc. *mf sf p sf p ppp ff*

Fl. I *mf sf p sf p ppp ff*

Ob. I *mf ff sf ff*

Ob. II *mf ff sf ff*

Cl. I *sf sf p pp ff*

Cl. II *sf sf p pp ff*

Bsn. *sf sf p ff*

Cbsn. *sf sf p ppp ff*

Hn. I *p ff sf ff*

Hn. II *p ff sf ff*

Hn. III *p ff sf ff*

C Tpt. I *p ff sf ff*

C Tpt. II *p ff sf ff*

Tbn. *sf sf ff p*

B. Tbn. *sf sf p ff f*

Timp. *sf sf p mp f mp f*

Vn. I *sf sf pp ff p*

Vn. II *sf sf pp ff p*

Vla. *sf sf pp ff p*

Vc. *sf sf pp ff*

Cb. *sf sf pp fff*

(8)

Picc. *f* *p* *mf* *p* *sf* *f* *sf* *sf* *ff* *p*  
 Fl. I *p* *mf* *p* *sf* *f* *sf* *sf* *ff* *p*  
 Ob. I *f* *p* *ff* *p* *mf* *ff* *mf* *ff* *f* *ff*  
 Ob. II *f* *p* *ff* *p* *mf* *ff* *mf* *ff* *f* *ff*  
 Cl. I *f* *p* *ff* *p* *mf* *ff* *mf* *ff* *f* *ff*  
 Cl. II *f* *p* *ff* *p* *mf* *ff* *mf* *ff* *f* *ff*  
 Bsn. *f* *p* *ff* *p* *mf* *ff* *mf* *ff* *f* *ff*  
 Cbsn. *f* *p* *ff* *p* *mf* *ff* *mf* *ff* *f* *ff*  
 Hn. I *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 Hn. II *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 Hn. III *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 C Tpt. I *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 C Tpt. II *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 Tbn. *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 B. Tbn. *f* *p* *ff* *p* *mp* *f* *mf* *ff* *mp* *f*  
 Timp. *f* *f* *mp* *sf* *f* *f*  
 Perc. *f*  
 Vn. I *mp* *6* *3*  
 Vn. II *mf* *6* *3*  
 Vla. *mf* *6* *3*  
 Vc. *f* *sf* *sf* *sf*  
 Cb. *ff* *poco* *sim.* *sf* *sf* *sf*

W

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Picc. *ff* *f* *ff*  
 Fl. I *ff* *f* *ff*  
 Ob. I *f* *ff*  
 Ob. II *f* *ff*  
 Cl. I *sf* *f*  
 Cl. II *sf* *f*  
 Bsn. *sf* *f*  
 Cbsn. *sf* *f* *ff*  
 Hn. I *mf* *ff*  
 Hn. II *mf* *ff* *f*  
 Hn. III *mf* *ff*  
 C Tpt. I *mp* *ff*  
 C Tpt. II *mp* *ff*  
 Tbn. *sf* *mf*  
 B. Tbn. *sf* *fff*  
 Timp. *mf* *p* *f* *f* *sf*  
 Perc. *mf* *mf* Tam-tam, soft large beater  $\phi$   
 Vn. I *animato* *ff* *f* *sf* *mf* *ff*  
 Vn. II *animato* *ff* *f* *sf* *mf* *ff*  
 Vla. *animato* *ff* *f* *sf* *mf* *ff*  
 Vc. *spicc.* *sf* *ff*  
 Cb. *spicc.* *sf* *ff*

Picc. *f* *ff*

Fl. I *f* *ff*

Ob. I *f* *ff*

Ob. II *f* *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

Bsn. *f* *ff*

Cbsn. *sf* *ff*

Hn. I *f* *mf* *mp* *f*

Hn. II *f* *mf* *mp* *f*

Hn. III *f* *mf* *mp* *f*

C Tpt. I *mp* *f*

C Tpt. II *mp* *f*

Tbn. *sf* *f* *mf* *ff*

B. Tbn. *ff* *mf* *ff*

Timp. *sf* *f*

Perc. *f*  
Low tom.  
hard mallets

Vn. I *mf* *ff* *pp* *ff*

Vn. II *mf* *ff* *p* *ff*

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

Vc. *sf* *ff* *f* *mp* *ff*

Cb. *sf* *ff* *f* *mp* *ff*



Picc. *mp*

Fl. I *mp*

Ob. I *mp*

Ob. II

Cl. I *p* *ff* *sf*

Cl. II *p* *ff* *sf*

Bsn. *sf* *sf* *sf* *sf* *sf*

Cbsn. *sf* *sf* *sf* *sf* *sf*

Hn. I *pp* *f* *sf* *p* *ff* *sf* *f*

Hn. II *f* *sf* *sf* *p* *ff* *sf* *f*

Hn. III *pp* *f* *sf* *p* *ff* *sf* *f*

C Tpt. I *ppp* *f* *sf* *f*

C Tpt. II *ppp* *f* *sf* *f*

Tbn. *sf* *sf* *sf* *sf* *sf*

B. Tbn. *sf* *sf* *sf* *sf* *sf*

Timp. *sf* *sf* *sf* *sf* *mf*

Vn. I *sf* *sf* *sf* *pp*

Vn. II *sf* *sf* *sf* *pp*

Vla. *sf* *sf* *sf* *sf*

Vc. *sf* *sf* *sf* *sf*

Cb. *sf* *sf* *sf* *sf* *sul pont. sempre*

Picc. *sfz*

Fl. I *f > p sfz*

Ob. I *sfz*

Ob. II *f > p sfz*

Cl. I *f p sfz mf*

Cl. II *f sfz mf*

Bsn. *sfz mf*

Cbsn. *sfz*

Hn. I *fff pp*

Hn. II *fff pp*

Hn. III *fff pp*

C Tpt. I *fff pp*

C Tpt. II *fff pp*

Tbn. *str. mute sfz p*

B. Tbn. *(str. mute) sfz p*

Timp. *f p*

Perc. *Low tom., med. mallet Bass drum, med. mallet f p*

Vn. I *< f > mf > pp sfz p poco mp*

Vn. II *< f > p mf > pp sfz p poco poco*

Vla. *p f p < f > p sfz mp poco poco*

Vc. *p f p < f > p sfz mf poco poco*

Cb. *sfz f poco poco*



Picc. *sfz*

Fl. I *sfz*

Ob. I *sfz* *mf*

Ob. II *sfz* *f*

Cl. I *sfz* *f*

Cl. II *sfz* *f*

Bsn. *sfz* *f p*

Cbsn. *sfz* *f p*

Hn. I *p* *ppp*

Hn. II *p* *ppp*

Hn. III *p* *ppp*

C Tpt. I *sfz*

C Tpt. II *sfz*

Tbn. *sfz*

B. Tbn. *sfz p* *f p*

Timp. *f p* *f p* *f p* *mf > p f p*

Perc. *f p* *f p* *f p* *f p*

Vn. I (non div.) *sfz* *mf*

Vn. II (non div.) *sfz* *p < mf > p*

Vla. (non div.) *sfz* *p < mf > p* *p < mf > p*

Vc. (non div.) *sfz mf* *f > p* *< mf >* *p* *sfz p* *f* *mp* *f*

Cb. *sfz* *f > p < f* *mf sfz* *ff* *sf mf* *ff > sf mf <*

Picc. *mf* *f* *fffz* *fff* *ffff*  
 Fl. I *f* *fffz* *fff* *ffff*  
 Ob. I *fffz* *fff*  
 Ob. II *fffz* *fff*  
 Cl. I *fffz* *fff* *ffff*  
 Cl. II *fffz* *fff* *ffff*  
 Bsn. *f* *p* *f* *p* *fffz* *fff*  
 Cbsn. *f* *p* *f* *p* *fffz* *fff*  
 Hn. I *f* *fff* *ff*  
 Hn. II *fff* *fff*  
 Hn. III *f* *fff*  
 C Tpt. I *mf* *ff*  
 C Tpt. II *mf* *ff*  
 Tbn. *fffz* *f* *ffff*  
 B. Tbn. *f* *p* *f* *p* *fffz* *f* *ffff*  
 Timp. *mf* *p* *<mf>* *p* *f* *p* *<mf>* *f* *p* *f* *fffz* *mf*  
 Perc. *f* *p* *f* *p* *f* *fffz* *mf* (bass drum beater)  
 Vn. I *<f>* *<mf>* *<mf>* *fffz* *p* *<ff>*  
 Vn. II *p* *<f>* *>p* *p* *<f>* *>p* *p* *<f>* *>p* *fffz* *p* *<ff>*  
 Vla. *p* *<f>* *>p* *p* *<f>* *>p* *p* *<f>* *>p* *fffz* *p* *ffff*  
 Vc. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *fffz* *fff* *ffff*  
 Cb. *fff* *mf* *<fff>* *sf* *mf* *fff* *sf* *mf* *fff* *fffz* *fff* *ffff*

\*) play natural overtones by holding valves 1+2 down; do not adjust intonation.