

Will Stackpole

f E E D

For Orchestra

January, 2018

INSTRUMENTATION:

3 Flutes [2nd doubles on Alto Flute, 3rd on Piccolo]

3 Oboes [3rd doubles on English Horn]

3 Clarinets in B♭ [2nd doubles on E♭ Clarinet, 3rd on Bass Clarinet]

3 Bassoons [3rd doubles on Contrabassoon, A extension required]

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

1 Bass Trombone

Tuba

Timpani

Percussion:

Player 1

Vibraphone (standard mallets and super ball / flumi mallets), Glockenspiel, Crotales (shared), Temple Blocks, Whip, Bass Drum, 2 Suspended Cymbals, Sizzle Ride Cymbal

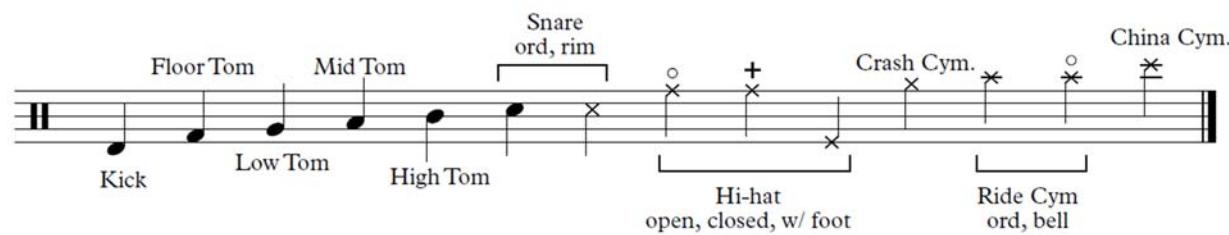
Player 2

Marimba, Xylophone, Crotales, Tubular Bells, Temple Blocks (shared), Snare Drum, Whip, Tambourine, Large Suspended Cymbal, Triangle, Tam-tam

Player 3

Drum Set [Kick, Snare, Hi-Hat, 4 Toms, Crash Cymbal, Ride Cymbal, China Cymbal, Tambourine]

Drum Set Notation



Piano / Celeste

Harp

Strings

This is a C Score.

Duration: c. 15 minutes

PROGRAM NOTE:

For the two years before I composed this piece I had been living with a growing sense of negativity and unease. This was in part due to the drastic developments in world events that have gone on in recent years, but it felt as though there was an even deeper more permeating cause. This was a feeling I noticed not only in myself but in many others around me regardless of age, gender, race, income, political affiliation, or religion and I began to wonder what specifically could be affecting so many people in this way. About ten years ago, or so, we experienced a dramatic shift in the way our society operates with the advent of social media. My sense is that as we strive to become more and more connected, more ‘social’, we in fact only become more easily distracted and distanced from our own authentic experience. With this constant influx of information, whether it be entertainment, communication, or news, we are continuously prompted with distractions and left with frustration or dissatisfaction in place of real connection or experience. This piece of music reflects that sense of constant intrusion and the anxiety that stems from being so consumed by it.

~ January, 2018 | New York, NY ~

f E E D

Will Stackpole

2 $\text{♩} = 60$

Flute 1
Alto Flute / Flute 2
Piccolo / Flute 3
Oboe 1, 2
English Horn / Oboe 3
Clarinet in B \flat 1
Clarinet in E \flat / Clarinet in B \flat 2
Bass Clarinet in B \flat / Clarinet in B \flat 3
Bassoon 1,2
Bassoon 3, Contrabassoon

A $\text{♩} = 60$ Resolute yet fluid, calm

Alto Flute To Fl.
p

2 $\text{♩} = 60$

Horn in F 1,3
Horn in F 2,4
Trumpet in C 1
Trumpet in C 2,3
Tenor Trombone 1,2
Bass Trombone
Tuba

4 $\text{♩} = 60$

harmon mute (no stem) *p* *f* *mp*
2. harmon mute (no stem) *mp*

2 $\text{♩} = 60$

Timpani

4 $\text{♩} = 60$

Vibraphone arco *< p*

Percussion 1
Percussion 2
Drum Set *p* *mf* *ff*

Piano, Celeste *ff*

Harp

2 $\text{♩} = 60$

Violin I
Violin II
Viola
Violoncello
Double Bass

4 $\text{♩} = 60$ Resolute yet fluid, calm

metá *p* *v*
ff *p* *mf*
ff *p*

B

9

Fl. 1

A. Fl.

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1

E♭ Clarinet

Bass Clarinet

To Cl.

5

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

mp

C Tpt. 2, 3

mp

Tbn. 1, 2

B. Tbn.

Tba.

Tim.

p

Vibraphone
arco, 2 players
let ring

with stick

Sizzle Ride Cym.

p

Perc. 1

p

Perc. 2

buzz roll

p

Dr.

pp

p

with mallets

pp — mf

Celeste

pp

Hp.

p

pp

Vln. I

pp

metá

tutti div.

3 3

sforzando

Vln. II

pp

metá

tutti div.

3 3

sforzando

Vla.

pp

metá

tutti div.

3 3

sforzando

Vc.

mf

Db.

p

mf

16

Fl. 1

A. Fl.

Picc.

Ob. 1, 2

p

Eng. Hn.

Cl. 1

p

E♭ Cl.

B. Cl.

Bsn. 1, 2

p

Bsn. 3

16

Hn. 1, 3

p

Hn. 2, 4

C Tpt. 1

mp

1.

p

p

3.

harmon mute
2. (no stem)

mp

mp

senza sord.

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

16

Timp.

Perc. 1

p

hard mallets
non vib.

Perc. 2

Dr.

Pno.

16

Hp.

Vln. I

mf

solo

5

Vln. II

Vla.

p

metá

Vc.

p

Db.

p

ff

C

23 *=132 Chattering, disjointed*

Fl. 1

A. Fl.

Picc.

Ob. 1, 2 *p sub.* *mf*

Ob. 1

Eng. Hn.

Cl. 1 *p sub.* *B♭ Clarinet* *mf*

Cl. 2 *p sub.* *mf*

B. Cl. *mf*

Bsn. 1, 2 *p* *f* *mf*

Bsn. 3

Hn. 1, 3 *f*

Hn. 2, 4 *fp* *mf* *senza sord.*

C Tpt. 1

C Tpt. 2, 3 *p* *mf* *straight mute* *mf* *3.*

Tbn. 1, 2 *mf*

B. Tbn.

Tba.

Tim.

Perc. 1 *Temple Blocks* *f*

Perc. 2

Dr. *f*

Pno.

Hp.

Vln. I *pizz.* *arco détaché* *ff* *p* *arco détaché* *mf*

Vln. II *ff* *pizz.* *tutti pizz.* *arco détaché* *p* *mf*

Vla. *ff* *pizz.* *p* *mf*

Vc. *ff* *pizz.*

Db. *ff*

=132 Chattering, disjointed

tutti pizz. *arco détaché* *ff* *pizz.* *arco détaché* *mf*

ff *tutti pizz.* *arco détaché* *p* *mf*

ff *pizz.* *p* *mf*

ff *pizz.*

ff

27

Fl. 1

Fl. 2

Picc.

Ob. 1, 2 a2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2 p f p f p f 2. mf

Bsn. 3

3 4 4

27 stopping mute

Hn. 1, 3 fp mf

Hn. 2, 4 fp mf

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2 p mf

B. Tbn.

Tba.

3 4

27

Tim.

Perc. 1

Perc. 2 Marimba

Dr.

Pno.

27

Hp.

Vln. I

Vln. II pp mf

Vla. pp mf

Vc.

Db.

3 4 4

D

31

4 =88 Suddenly floating, uneasy **4** =132 as before

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3

31

4 stopping mute **3** **4**

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

31

4

Timp.
Perc. 1
Perc. 2
Dr.
Pno.
Hp.

Xylophone
Temple Blocks
[or similar]
Marimba
Celeste

31

4 =88 Suddenly floating, uneasy **4** =132 as before

Vln. I
Vln. II
Vla.
Vc.
Db.

pizz.
ff
ff
ff
ff

arco
mf
mf
mf
ff

3 **4** solo

arco
mf
mf
mf
ff

E $\text{♩}=\text{♩}=88$

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3

F $\text{♩}=\text{♩}=88$

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

37 senza sord.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

37 Timp.

Perc. 1
Perc. 2
Dr.

37 Hp.

37 Perc. 1
Perc. 2
Dr.

37 Pno.

37 Hp.

E $\text{♩}=\text{♩}=88$
pizz. tutti

Vln. I
Vln. II
Vla.
Vc.
Db.

F $\text{♩}=\text{♩}=88$
tutti pizz.

Vln. I
Vln. II
Vla.
Vc.
Db.

44 *f* **2** **4** **G** *f* **4** *=88* **2**
 Fl. 1
 Fl. 2
 Picc.
 Ob. 1, 2 *f*
 To Ob.
 Eng. Hn.
 Cl. 1 *mf* *f*
 Cl. 2 *f*
 B. Cl. *mf* *f*
 Bsn. 1, 2 *mf* *ff* *mf* *mf*
 To Cbsn.
 Bsn. 3
44 **2** **4** *mf* *a2* **4** *f* **2**
 Hn. 1, 3 *ff*
 Hn. 2, 4 *mf* *f* *ff*
 C Tpt. 1 *straight mute* *f* *ff* *mf* *ff*
 C Tpt. 2, 3
 Tbn. 1, 2 *p* *f* *mf*
 B. Tbn. *p* *f* *mf*
 Tba.
44 **2** **4** **4** **2**
 Timp.
 Perc. 1 *Temple Blocks* *mf* *Vibrphone*
 Perc. 2 *f* *fp* *f* *mf* *Marimba*
 Dr. *ff* *f* *mf* *f* *cresc.*
 Pno.
 Hp.
44 *ff* **2** **4** *ff* **4** *=88* **2**
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff* *ff* *ff*
 Db. *ff* *mf* *f* *ff* *ff* *ff*

H

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3

2 **4** **A bit slower, with great tension** **5** **3**

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

2 **4** **5** **3** **1. stopped**

Timp.
Perc. 1
Perc. 2
Dr.

Pno.

2 **4** **A bit slower, with great tension** **5** **3**

Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

with plectrum with fingers

arco *trill* *mf* *p* *mf* *f*
div. arco *trill* *mf* *tutti trill* *pizz.*
arco *trill* *p* *f* *sfz* *p* *f* *pizz.*
arco *trill* *p* *f* *arco* *trill* *mf* *pp* *pizz.*
trill *mf* *arco* *trill* *mf* *pp* *pizz. non div.*

Fl. 1 4 61 4 85 4 J 6 4
Fl. 2
Picc.
Ob. 1, 2
To Eng. Hn.
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
To Bsn.
Cbsn.
f
Hn. 1, 3 4 61 4 85 4 6 8 a2 stopped 4
Hn. 2, 4
C Tpt. 1
a2
C Tpt. 2, 3
Tbn. 1, 2
straight mutes
f
straight mute
B. Tbn.
con sord.
Tba.
f
senza sord.
Tim.
Perc. 1
f
Perc. 2
Dr.
[continue previous]
mf
Pno.
Hp.
Sl. Vln.
Vln. I
f
p
Vln. II
f
p
Vla.
f
Vc.
tutti sul ponticello
p
Db.
tutti pizz.
p
3
arco

K

4 67 **5** **3** a touch slower, lucid

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3 To Cbsn.

4 **5** **3**

a2 open

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

4 **5** **3**

Timp.

Xylophone
Marimba
Large Sus. Cymbal with mallets

Perc. 1
Perc. 2
Dr.
Pno.
Hp.

4 **5** **3** a touch slower, lucid
espress.

Sl. Vln.
Vln. I
Vln. II div.
Vla. ord. 3
Vc.
Db.

L
4

=128 Legato and mysterious at first, with ever growing agitation

72

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

Eng. Hn. *[English Horn]* *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Bsn. 3

A musical score page showing staves for Flute 1, Flute 2, Piccolo, Oboe 1 & 2, English Horn (marked mf), Clarinet 1, Clarinet 2, Bassoon 1 & 2, and Bassoon 3. The English Horn part has a melodic line with grace notes and slurs. The other instruments play sustained notes or rests.

4
4

72

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

A musical score page showing staves for Horn 1 & 3, Horn 2 & 4, Cornet 1, Cornet 2 & 3, Trombone 1 & 2, Bass Trombone, and Double Bass. The staves are mostly blank, indicating rests or sustained notes.

4
4

72

Tim.

Perc. 1

Perc. 2

Dr. *(♩=96)*

Continue in the same way, maintaining previous tempo, time signature, and feel.
Do not crescendo with the orchestra, but gradually disappear in the sound.

A musical score page showing staves for Timpani, Percussion 1, Percussion 2, and Drum. The Timpani and Percussion parts are mostly blank. The Drum part has a rhythmic pattern marked with a tempo of ♩=96. A note below the staff instructs to "Continue in the same way, maintaining previous tempo, time signature, and feel. Do not crescendo with the orchestra, but gradually disappear in the sound."

Pno.

72

Hp.

A musical score page showing staves for Piano and Harp. Both staves are mostly blank, indicating rests or sustained notes.

4
4

=128 Legato and mysterious at first, with ever growing agitation

Sl. Vln.

Vln. I *ppp* *n* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Db. *ppp* *pp* *pp*

A musical score page showing staves for Violin 1, Violin 2, Viola, Cello, and Double Bass. The strings play a melodic line with slurs and dynamic markings like ppp, n, and pp. The bassoon part continues its rhythmic pattern from the previous page.

79

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Dr.

Pno.

Hp.

Sl. Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.

3
4
 96

Fl. 1
 Fl. 2
 Picc.
 Ob. 1, 2 *a2*
f
 Eng. Hn.
 Cl. 1
To E♭ Cl.
 Cl. 2
 B. Cl.
 Bsn. 1, 2 *a2*
 Cbsn.

3
4
 96

Hn. 1, 3
 Hn. 2, 4 *a2*
mf
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2 *mf*
 B. Tbn. *mf*
 Tba.

3
4
 96

Timp.

Perc. 1
 Perc. 2
 Dr. *Lamourine*
f

Pno. *Piano*
mf
 96
 Hp.

3
4
 Vln. I
 Vln. II
sul pont.
 Vla. *f*
div.
 Vc. *f*
div.
 Db. *f*

N

108 **4** =60 Strong,
becoming settled **3** **4** **4**

Fl. 1
A. Fl.
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1
E♭ Cl.
B. Cl.
Bsn. 1, 2
Cbsn.

108 **4** **3** **4** **4** **3** **a2**

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.

Perc. 1
Perc. 2
Dr.

Pno.

108 **4** **3** **4** **4** **3**

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1
A. Fl.
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1
p
E♭ Cl.
B. Cl.
Bsn. 1, 2
mf
Cbsn.

Hn. 1, 3
mp
Hn. 2, 4
mp
C Tpt. 1
mf
C Tpt. 2, 3
Tbn. 1, 2
mp
B. Tbn.
mp
Tba.

Tim.
Perc. 1
pp
Perc. 2
pp
Dr.

Pno.

Hp.
mp
f
p
3
Vln. I
Vln. II
f
sffz
p
mf
Vla.
mf
tutti
pizz.
Vc.
mf
3
senza sord.
sffz
p
arco
arco
Db.
mf
3
sffz
p
arco
arco
3

P
3 with increasing fortitude
4
4

3
4
4

3
4
4

3 with increasing fortitude
4
4

3
4

127

Fl. 1 *pp*

A. Fl.

Piccolo *pp*

To Fl.

Ob. 1, 2

Eng. Hn.

Cl. 1 *pp*

To Cl.

E♭ Cl. *pp*

B. Cl.

Bsn. 1, 2

Cbsn.

3
4

Hn. 1, 3 1. 3. 1. con sord.

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2 1. dolce
cup mute

B. Tbn.

Tba

3
4

127

Timpani

Vibraphone
let ring

Perc. 1 *pp*

Tam-tam
scrape

Perc. 2 *pp* *mp* with beater

Dr.

3
4

Pno. *pp* [Piano]

Hp. *pp* let ring

Vln. I *mf* port.

Vln. II port.

Vla.

Vc. *mf*

D. B.

Q

132 **4**

Fl. 1

A. Fl.

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

R

=66

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

harmon mute
(no stem)

fp

senza sord.

Timp.

Perc. 1

Perc. 2

Dr.

Bass Drum

p

f

pp

mp

n

Pno.

Hp.

3

4

solo

f

p

tr

sfz

f

tr

sfz

tutti

f

tr

sfz

Vln. I

Vln. II

Vla.

Vc.

Db.

138

4 S

2 = 46 Gentle, serene

Fl. 1

A. Fl.

C Flute

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

3

mf

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

mf

a2

C Tpt. 2, 3

mf

Tbn. 1, 2

B. Tbn.

Tba.

1. con sord

p

138

4

2

Tim.

Bass Drum

p

Perc. 1

Perc. 2

Triangle

pp

Dr.

with mallets

pp

mf

Pno.

138

4

2 = 46 Gentle, serene

Hp.

Vln. I

pizz.

mf

Vln. II

arco

Vla.

Vc.

Db.

p

pp

p

pp

<sfz>

giving way to increasingly
brash, muddled interruptions

144

Fl. 1

A. Fl.

To Fl.

Fl. 3

To Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

1. con sord.

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

2.

B. Tbn.

Tba.

Tim.

p

Perc. 1

Large Sus. Cym.
with mallet

pp

Perc. 2

[Tam-tam]

Dr.

Pno.

144

Hp.

Vln. I

giving way to increasingly
brash, muddled interruptions

solo a 2 dolce

Vln. II

tutti

Vla.

con sord.
tr. b

5

senza sord.

Vc.

pp

div.

mp

Db.

pp:mf.

25

150

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1 *pp* [B♭ Clarinet]

Cl. 2 *pp*

B. Cl. *tr* *f* *pp* *mf* *pp sub.* *ff* 1. *a2* *sfz* *mf* *pp sub.* *ff*

Bsn. 1, 2 *pp* *ff* *ff*³ *p* *ff*

Cbsn. *sfz*

Hn. 1, 3 *mf* *a2* *ff* 1. *pp*

Hn. 2, 4 *f* *mf* *p* *ff* *ff* *straight mute*

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2 *f* *mf* *ff*

B. Tbn.

Tba. *f* *mf* *ff*

Tim. *tr* *fp*

Perc. 1

Perc. 2 *f* *ff*

Dr. *f* *whip* *f*

Pno.

Hp.

Vln. I *ff* *mp* solo

Vln. II *pizz.* *p*

Vla. *pizz.* *pp* solo *espress.*

Vc. *pizz.* *arco* *p* *ff* *ff* *ff* *pizz.* *ff*

D. Db. *pizz. arco* *pizz.* *ff* *ff* *ff* *pizz.* *ff*

2 **4** **T** **4** *=112 Explosive*

V

163 **molto rit.** **A tempo**

Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Cbsn.

163 **molto rit.** **A tempo**

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.

Perc. 1
Perc. 2
Dr.

Pno.

163 **molto rit.** **A tempo**

Vln. I
Vln. II
Vla.
Vc.
Db.

5 **4** **4**

5 **4** **4**

5 **4** **4**

5 **4**

5 **4**

171

Fl. 1 **4** **2** **4** **4** **2** **4** **5** **4** **4**

Fl. 2 f b² p

Fl. 3 f

Ob. 1, 2 f

Eng. Hn. *subtone* p

Cl. 1 pp *subtone*

Cl. 2 pp

B. Cl. 1.

Bsn. 1, 2 f

Cbsn. f

Hn. 1, 3 **4** **2** **4** **a2** **4** **2** **5** **f** **4** **ff**

Hn. 2, 4 fp ff

C Tpt. 1 straight mute f

C Tpt. 2, 3 2. straight mute f

Tbn. 1, 2 sfz

B. Tbn. ff

Tba. ff

Tim. **4** **2** **4** **4** **2** **5** **4** **4**

Perc. 1 buzz pp

Perc. 2 Marimba ff

Dr. ff

Pno. ff

Hp. ff

Vln. I **4** **2** **4** **4** **2** **5** **4** **4**

Vln. II 3 3 3 3 3 3 fp ff

Vla. 3 3 3 3 3 3 fp ff

Vc. arco martele

D. b. ff

pizz

pizz

arco martele

192

Fl. 1

A. Fl.

Picc.

Ob. 1, 2

Eng. Hn.

Cl. 1

E♭ Clarinet

mf

B. Cl.

Bsn. 1, 2

Cbsn.

192

Hn. 1, 3

a2 con sord.

mf

Hn. 2, 4

a2 con sord.

mf

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

a2 harmon mutes (stem out)

f

3

B. Tbn.

Tba.

192

Timpani

Perc. 1

Vibrphone
motor on
slowest speed

f

Perc. 2

Tubular Bells

Dr.

mf

Pno.

192

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

4 cellos
sul pont.

ff

3

199

Fl. 1

A. Fl.

Alto Flute

C Flute

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

E♭ Cl.

To Cl.

B. Cl.

Bsn. 1, 2

Bassoon

Bsn. 3

Hn. 1, 3

Hn. 2, 4

senza sord.

harmon mute
no stem

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

senza sord.

1. 3

2. 3

B. Tbn.

Tba.

199

Timp.

Perc. 1

Perc. 2

Marimba

gradually build groove in a similar manner

Dr.

Pno.

199

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vcl.

Db.

f

tutti
pizz.

arco
ord. 3

f

p

sffz

207 rit.

3
4 =112 Harsh, rambling

Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3
To Cbsn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

207 rit.

3
4 senza sord.

Timp.
Perc. 1
Perc. 2
Dr.
Pno.

207

3
4 =112 Harsh, rambling

Vln. I
Vln. II
Vla.
Vc.
Db.

214

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn. [Contrabassoon] *pp* *p*

214

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

a² cuivre

mf *f* *<sfz*

mf *f* *<sfz*

a² Harmon mutes stem out *f*

214

Tim. *p*

Perc. 1

Perc. 2 [Marimba] *mf*

Dr.

Pno.

214

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti pizz *ff* *ff* sul pont. *tr* pizz. arco *ff* arco pizz. *ff*

tutti pizz *ff* *ff*

A hushed tune is revealed as the string orchestra dies away to near silence

229

Fl. 1
Fl. 2
Fl. 3
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Cbsn.

229

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timpani

229

Perc. 1
Perc. 2
Dr.
Pno.

229

Hp.

A hushed tune is revealed as the string orchestra dies away to near silence

Sl. Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.

247

Fl. 1

A. Fl.

Picc.

Ob. 1, 2

To Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

mf

ff

3 3 3 3

mf

Bsn. 1, 2

Bsn. 3

ff

247

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

mf

a2 open 5

ff

3 3

pp

C Tpt. 2, 3

mf

ff

3 3

pp

Tbn. 1, 2

ff

247

Tim.

mf

5

Vibraphone

[Marimba]

[as before]

p

pp

f

p

ff

f

Pno.

247

Hp.

mf

3 3 3

p

3

Vln. I

Vln. II

Vla.

Vc.

Db.

ff < ff < ff < ff

V V V V

3 3

fp

ff < ff < ff < ff

V V V V

3 3

fp

252

Hn. 1, 3 a2 stopped

Hn. 2, 4 a2

C Tpt. 1 straight mute

C Tpt. 2, 3

Tbn. 1, 2 a2

B. Tbn.

Tba. 2. stopping mute

252

Hp.

Vln. I *ff* *ff*—*p* *ff*—*p* *f* *tutti pizz.* *mf* *with fingernail*

Vln. II *ff* *ff*—*p* *ff*—*p* *f* *pizz. tutti* *div. arco* *port. port.*

Vla. *ff* *ff*—*p* *ff*—*p* *f* *con sord.* *f* *mf* *div.*

Vc. *ff* *ff*—*p* *ff*—*p* *f* *pizz.* *mf* *arco*

Db. *sfz* *ff* *ff*—*p* *ff*—*p* *f* *pizz. 3* *mf* *arco*

=112 Pressing forward

258

5 **4** **4**

Fl. 1
A. Fl.
Picc.
Ob. 1, 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2
Bsn. 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Dr.

Pno.

Hp.

Vln. I
Vln. II
Vla.
Vc.
Db.

264

Fl. 1 *p* *f* *pp* *f*
A. Fl. *p* *f* To Fl.
Picc.
Ob. 1, 2 *f* *a2*
Ob. 3
Cl. 1 *f*
Cl. 2 *f*
B. Cl.
Bsn. 1, 2 *f* *a2*
Bsn. 3

54

Hn. 1, 3 *f* *a2 stopped*
Hn. 2, 4 *f* *a2 stopped*
C Tpt. 1 *ff* *3* harmon mute (no stem) *3* senza sord.
C Tpt. 2, 3 *ff* *3* 2. Harmon mute (no stem) *3* senza sord.
Tbn. 1, 2
B. Tbn.
Tba.

264

Timpani

Perc. 1 *mf* *Glockenspiel*
Perc. 2 *f* *3* *Marimba*
Dr. *p* *f*

Pno.

264

Hp.

Vln. I *f* *3* senza sord. *f* pizz. *f* arco *3* *sfz*
Vln. II *p* *f* *3* *sfz f*
Vla. senza sord. *f* pizz. *f* arco *3*
Vc.
Db.

54

274

4 **2** **4** **5** **4** with brutality BB

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Dr.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

280

2 **4** **3** **4** **4** **4** **3**

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2 *a2 bells up tr*

Ob. 3 *ff* *oboe bell up tr*

Cl. 1 *fp* *f*

Cl. 2 *fp* *f*

B. Cl.

Bsn. 1, 2 *p* *sfp* *p* *sfp*

Cbsn. *5*

280 **2** **4** **3** **4** **4** **4** **3**

Hn. 1, 3 *a2*

Hn. 2, 4

C Tpt. 1 *ff* *harmon mute (no stem)*

C Tpt. 2, 3

Tbn. 1, 2 *p* *sfp* *senza sord.*

B. Tbn.

Tba. *5*

280 **2** **4** **3** **4** **4** **4** **3**

Tim. *Suspended Cymbals*

Perc. 1 *ff*

Perc. 2 *ff*

Dr. *ff*

Pno.

280 *ord.*

Hp. *ff*

Vln. I *f* *n* *ff*

Vln. II *f* *n* *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

2 **4** **3** **4** **4** **4** **3**

mf

tr

f *sfp*

tr

f

div. col legno ricochet 3

sfp

mf

pizz.

Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
p
To Eng. Hn.
Ob. 3
p
Cl. 1
mf
Cl. 2
mf
B. Cl.
f
Bsn. 1, 2
Cbsn.
f
3
Hn. 1, 3
con sord.
mf
Hn. 2, 4
C Tpt. 1
p
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
harmon mute no stem
f
3
senza sord.
Tba.
3
4
287
Tim.
Perc. 1
Perc. 2
Dr.
Pno.
287
Hp.
Glockenspiel
pp
3
Sl. Vln.
dolce
p
5
con sord.
Vln. I
pp
Vln. II
pp
Vla.
mf
p
ord.
mf
p
Vc.
Db.

293

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

Eng. Hn. *dolce* *p* *3*

Cl. 1

Cl. 2

B. Cl. *espress.* *pp* *mp* *mf* *3*

Bsn. 1, 2

Cbsn.

293

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

293

Timp.

Perc. 1

Perc. 2

Dr. *p* *p* *f* *(with foot)* *or similar*

Pno.

293

Hp. *p* *3*

Sl. Vln.

Vln. I

Vln. II

Vla.

Vc. *mf* *3* *solo con sord.* *senza sord.* *tutti*

D. B.

4

CC *p*

4

a2 *p* *harmon mute (no stem)* *p*

4

Vibraphone arco *p*

4

senza sord. *pp* *mp* *pp* *mp* *senza sord.*

martele arco *ff* *p*

DD

Slower, coming to rest, melancholy

2 4 4

301

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

301

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

301

Tim.

Perc. 1

Perc. 2

Dr.

Pno.

301

Hp.

Slower, coming to rest, melancholy

Vln. I

Vln. II

Vla.

Vc.

Db.

308

3 **4** **5** rit. **4**

Fl. 1

A. Fl.

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

3 **4** **5** rit. **4**

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

3 **4** **5** rit. **4**

Tim.

Perc. 1

Perc. 2

Dr.

Pno.

308

3 **4** **5** rit. **4**

Vln. I

Vln. II

Vla.

Vc.

Db.

