



Probestimme / mini score

Apotheosis of this Earth			
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K. Husa			
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KAREL HUSA

Apotheosis of this Earth

FOR CONCERT BAND

Instrumentation

- | | |
|-----------------------------------|---|
| [2] Piccolo
(+ Flute) | [2] 1st Trombone
2nd Trombone |
| [2] 1st Flute | [2] 3rd & 4th Trombones |
| [2] 2nd Flute | [2] 1st & 2nd Baritones (treble clef) |
| 3rd Flute | [2] 1st & 2nd Baritones (bass clef) |
| 1st Oboe | [6] Tubas (Basses) |
| 2nd Oboe | [2] String Basses
(preferably 2, 3 or 4) |
| 3rd Oboe | Timpani |
| [2] 1st & 2nd Bassoons | 1st Percussion |
| Contrabassoon | 2nd Percussion |
| E♭ Clarinet | 3rd Percussion |
| [3] 1st B♭ Clarinet | 4th Percussion |
| [3] 2nd B♭ Clarinet | Bell Lyre* |
| [3] 3rd B♭ Clarinet | (or 2nd Glockenspiel) |
| E♭ Alto Clarinet | Chimes |
| B♭ Bass Clarinet | Glockenspiel |
| [2] B♭ Contrabass Clarinet (opt.) | Marimba |
| (& B♭ Bass Saxophone) | Vibraphone |
| 1st E♭ Alto Saxophone | Xylophone |
| 2nd E♭ Alto Saxophone | (2 or 3 if available) |
| B♭ Tenor Saxophone | 3 Suspended Cymbals |
| E♭ Baritone Saxophone | (small, medium, large) |
| (B♭ Bass Saxophone: | Sizzle Cymbal |
| see B♭ Cb. Cl.) | Crash Cymbals |
| [3] 1st B♭ Trumpet | 3 Gongs |
| [3] 2nd B♭ Trumpet | Snare Drum |
| [2] 3rd B♭ Trumpet | Field Drum |
| [2] 4th B♭ Trumpet | Bass Drum |
| 1st F Horn | 3 Tom-Toms |
| 2nd F Horn | |
| 3rd F Horn | |
| 4th F Horn | |

*preferably with steel bars
(see Performance Notes)

Apotheosis of this Earth

I. Apotheosis

KAREL HUSA

♩ = 57-60

Piccolo

Flutes

Oboes

Bassoons

Contrabassoon

All woodwinds (except Cbn. and Cb. Cl.) Solo (one player per part) until m. 71

E♭ Clarinet

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet (optional)

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone (optional)

♩ = 57-60

B♭ Trumpets

F Horns

Trombones

Baritones

Tubas

String Bass

Timpani

A-B=C; Cym. on medium Timp.

Chimes

Large Gong

Sizzle Cymbal

Glockenspiel

Gong

Small susp. Cymbal

Vibraphone

Bell Lyre

Marimba

Xylophone

Picc.

Flts. 2

Obs. 2

Bns. 2

Cbn.

E♭ Cl.

B♭ Cl. 2

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 2

T. Sax.

Bar. Sax.

B. Sax.

Tpts. 2

Hrs. 2

Tbns. 2

Bar. 2

Tubas. 2

St. B.

Timp.

Ch.

Gl. sp.

Vib.

B. L.

p

perdendosi

Solo

ppp senza vibrato

pp

ppp

ppp senza vibrato

p

ppp

p vibrato (slower and)

Gl. sp.

p

Motor off (until m. 114); soft sticks

pp

* Staggered breathing (see Performance Notes)

[illegible]

29

Picc. 1 *dim.* *perdendosi* *(p)* *(sempre cresc.)* *mp*

Fls. 2 *dim.* *perdendosi* *pp*

3 *dim.* *perdendosi* *pp*

Obs. 2 *mp* *pp* *mf*

3 *pp* *mf*

Bns. 1 *perdendosi* *p* *mf*

2 *pp* *mf*

Cbn. *pp* *mf*

Er. Cl. 1 *very slow vibrato* *p* *dim.* *perdendosi* *p sempre*

Bb Cls. 2 *very slow vibrato* *p* *dim.* *perdendosi* *p sempre*

3 *very slow vibrato* *p* *dim.* *perdendosi* *p sempre*

A. Cl. *p* *dim.* *perdendosi* *p sempre*

B. Cl. *p* *dim.* *perdendosi* *p sempre*

Cb. Cl. *p* *dim.* *perdendosi* *p sempre*

A. Sax. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

T. Sax. *mp* *dim.* *perdendosi* *p sempre*

Bar. Sax. *mp* *dim.* *perdendosi* *p sempre*

B. Sax. *mp* *dim.* *perdendosi* *p sempre*

29

Tpts. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Hns. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Tbns. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Bars. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Tuba. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

St. B. *mp* *dim.* *perdendosi* *p sempre*

Timp. *mp* *dim.* *perdendosi* *p sempre*

Ch. *mp* *dim.* *perdendosi* *p sempre*

Gl. sp. *mp* *dim.* *perdendosi* *p sempre*

Vib. *mp* *dim.* *perdendosi* *p sempre*

Mar. *mp* *dim.* *perdendosi* *p sempre*

34

Picc. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Fls. 2 *mp* *dim.* *perdendosi* *p sempre*

3 *mp* *dim.* *perdendosi* *p sempre*

Obs. 2 *mp* *dim.* *perdendosi* *p sempre*

3 *mp* *dim.* *perdendosi* *p sempre*

Bns. 2 *mp* *dim.* *perdendosi* *p sempre*

Cbn. *mp* *dim.* *perdendosi* *p sempre*

Er. Cl. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Bb Cls. 2 *mp* *dim.* *perdendosi* *p sempre*

3 *mp* *dim.* *perdendosi* *p sempre*

A. Cl. *mp* *dim.* *perdendosi* *p sempre*

B. Cl. *mp* *dim.* *perdendosi* *p sempre*

Cb. Cl. *mp* *dim.* *perdendosi* *p sempre*

A. Sax. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

T. Sax. *mp* *dim.* *perdendosi* *p sempre*

Bar. Sax. *mp* *dim.* *perdendosi* *p sempre*

B. Sax. *mp* *dim.* *perdendosi* *p sempre*

34

Tpts. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Hns. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Tbns. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Bars. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

Tuba. 1 *mp* *dim.* *perdendosi* *p sempre*

2 *mp* *dim.* *perdendosi* *p sempre*

St. B. *mp* *dim.* *perdendosi* *p sempre*

Timp. *mp* *dim.* *perdendosi* *p sempre*

Ch. *mp* *dim.* *perdendosi* *p sempre*

Gl. sp. *mp* *dim.* *perdendosi* *p sempre*

Vib. *mp* *dim.* *perdendosi* *p sempre*

B.L. *mp* *dim.* *perdendosi* *p sempre*

40

Picc. *mf dim.*

Fis. *mp cresc.*

Oboe 1/2/3 *mp cresc.*

Bsn. 1/2 *mp dim.*

Cbn. *mf* [Solo until m. 79] *p*

E♭ Cl. 1 *mp* *mp senza vib.* *dim*

B♭ Cl. 2 *mp* *mp senza vib.* *dim*

3 *mp* *mp senza vib.* *dim*

A. Cl. *mf dim.*

B. Cl. *ppp cresc. poco a poco*

Cl. Cl. *pp*

A. Sax. 2 *Solo*

T. Sax. *mp poco vibrato* *p*

Bar. Sax. *p*

B. Sax. *p*

Brass: Solo (one player per part) as follows

40

1 Harmon mute stem away from mute Solo

2 *senza cresc.* *senza vibrato* *p*

3 Solo *gliss.* *p*

4 Solo *p*

Hns. 1/2/4 4 Soli mute 1.2. *open ** *mute* 3.4. *open **

Tbns. 1/2/3/4 *open ** *open ** *open **

Bars. 1/2 *open ** *open **

Tuba 1/2 *mp dim.* *pizz.* *mp*

St. B. *mp*

Tim. *Large Time* *very soft sticks* *pp* *ritardando*

Ch. *Ch.* *p*

Gl. sp. *Gl. sp.* *mp*

Vib. *Vib.* *mp*

B. L. *mp*

* Tbn's, m. 42: A good-sounding mute may be used, provided that it permits projection of the pedal tones.

[illegible]

* Perc., mm. 47-48: Rhythmic notation need not be followed strictly.

50

Picc. *poco cresc.*

Fls. *p*

Obs. *dim.*

Bns. *Cbn.*

Cl. *poco cresc.*

Bb Cls. *p*

A. Cl. *poco cresc.*

B. Cl. *p*

Cb Cl. *cresc. poco a poco*

A. Sax. *slow vibrato*

T. Sax. *p*

Bar. Sax. *(p)*

B. Sax. *(mp)*

50

Tpts. *dim. poco a poco*

Hns. *mp cresc. poco a poco*

Tbns. *(cresc.)*

Bars. *(mp)*

Tubas. *mf*

St. B. *[equal quarters*]*

Timp. *p*

Ch. *liberamente*

Gl. sp. *perc.*

Vib. *mf*

B. L. *mf*

*Timp., m. 53 and 56-7: The quintuplet does not have to be absolutely precise within the time duration, but all quarter notes must be equal - as if they were computer signals.

10

54

Picc. *dim.*

Fls. *mp*

Obs. *mp*

Bns. *Cbn.*

Cl. *cresc.*

Bb Cls. *(dim.)*

A. Cl. *mp dim.*

B. Cl. *(cresc.)*

Cb Cl. *mf*

A. Sax. *slow vibrato (nearly a quarter tone down)*

T. Sax. *Solo*

Bar. Sax. *dim.*

B. Sax. *mp*

54

Tpts. *(a 2)*

Hns. *(a 2)*

Tbns. *dim.*

Bars. *mf*

Tubas. *[pizz]*

St. B. *mf*

Timp. *mf*

Ch. *mf*

Gl. sp. *mf*

Vib. *(dim.)*

B. L. *mf*

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59

Picc. *dim.*

Fis. *dim.*

Obs. *dim.*

Bns. *mp*

Cbn. *mp ma espr.*

Fl. *dim.*

Br Cl. 1 *dim.*

Br Cl. 2 *dim.*

Br Cl. 3 *dim.*

A. Cl. *mp ma espr.*

B. Cl. *mp ma espr.*

Ch. Cl. *mp ma espr.*

A. Sax. 1 *slow gliss.*

T. Sax. *mp ma espr.*

Bar. Sax. *mp ma espr.*

B. Sax. *mp ma espr.*

59

Trpt. 2 *Harmon mute, stem completely in*

Trpt. 3 *Harmon mute, stem completely in*

Hns. *4. Cup mute mp cresc. poco a poco*

Tbns. *(dim.)*

Tbns. *dim.*

Bars. *dim.*

Tubas. *dim.*

St. B. *dim.*

Timp. *(Sm. Timp.) p sonore*

Ch. *mp*

Gl. sp. *mp*

Vib. *mp*

B. L. *mp*

63

Picc. *p*

Fis. *p*

Obs. *p*

Bns. *mf*

Cbn. *mf*

Fl. *dim.*

Br Cl. 1 *p*

Br Cl. 2 *p*

Br Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

Ch. Cl. *p*

A. Sax. 2 *mp cresc.*

T. Sax. *mp cresc.*

Bar. Sax. *mf*

B. Sax. *mf*

63

Trpt. 1 *p*

Trpt. 2 *p*

Trpt. 3 *p*

Hns. *mf*

Tbns. *mf*

Bars. *mf*

Tubas. *mf*

St. B. *Solo arco mf*

Timp. *mp*

Ch. *mp*

Gl. sp. *to Sm. susp. Cym.*

Vib. *[VIB] cresc. poco a poco to Mar.*

B. L. *pp*

68

Fis. (p sempre) *p ma espr.* **Tutti**

Obs. (p sempre) *p ma espr.*

Bns. (p sempre) *p ma espr.*

Cbn. (p sempre) *p ma espr.* *mp cresc.*

Ex Cl. (p sempre) *p ma espr.*

Bb Cls. (p sempre) *p ma espr.*

A. Cl. (p sempre) *p ma espr.*

B. Cl. (p sempre) *p ma espr.*

Cb. Cl. (p sempre) *p ma espr.* *p cresc. poco a poco*

A. Sax. *p ma espr.* **Tutti**

T. Sax. *p ma espr.*

Bar. Sax. *p ma espr.*

B. Sax. *p ma espr.* *p cresc. poco a poco*

68 a2

Tpts. 3 *mp*

Hns. *mf* *0 4 (mute)* *Harmon mute, stem in* *0 2*

Tbns. *mp* *0 2 St. mute*

Bars. *p cresc. poco a poco*

Tubas. *mp*

Sl. B. *p cresc. poco a poco* *(mp)*

Timp. *lv.*

Ch. *lv.*

Gong. *Med. Gong* *to Gl. sp.*

Vib. *lv.* *2 sticks in each hand*

Mar. *med. sticks* *p cresc.*

73

Fis. *p*

Obs. *p*

Bns. *p*

Cbn. *(cresc.)* *(mf)* *(f)*

Ex Cl. *p*

Bb Cls. *mf*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mp (cresc.)* *(mf)* *(f)*

A. Sax. *mp (cresc.)* *(mf)* *(f)*

T. Sax.

Bar. Sax.

B. Sax.

73 [Tpts. 3, 4: change to Harmon mute]

Tpts. *mp* **Tutti**

Hns. *(mute)* *mp*

Tbns. *open* *0 2 p* *senza vib.*

Bars. *open* *0 2 p* *senza vib.*

Tubas. *(cresc.)* *(mf)* *(f)*

Sl. B. *(cresc.)* *(mf)* *(f)*

Timp. *mp*

Ch. *Ch.* *mp* *lv.*

Gl. sp. *(Sl. sp.)* *harder sticks* *p cresc.*

Vib. *p* *mf*

Mar. *p* *mf*

[illegible]

89 *10 Picc.*

Fis. *10 Picc.*

Obs. 2 *dim.*

Obs. 3 *dim.*

Bns. 2 *dim.*

Cbn. *mp espr.*

Br. Cl. *dim.*

Br. Cls. 2 *p*

A. Cl. *mp espr.*

B. Cl. *mp espr.*

Cb. Cl. *mp espr.*

A. Sax. *mp espr.*

T. Sax. *mp espr.*

Bar. Sax. *mp espr.*

B. Sax. *mp espr.*

89 *(muted) flt.*

Tpts. *mf cresc.*

Hrn. *open 1.3*

Tbns. *mp espr.*

Bars. *mp espr.*

Tubas. *mp espr.*

St. B. *mf (sim.)*

Timp. *mf (sim.)*

Ch. *mf*

Gl. sp. *mf*

Vib. *Vib.*

Mar. *10 B. 1*

94

Picc. *Tutti, unis.*

Fis. *p cresc.*

Obs. 2 *p cresc.*

Obs. 3 *p cresc.*

Bns. 2 *mp cresc.*

Cbn. *mp cresc.*

Br. Cl. *p cresc.*

Br. Cls. 2 *p cresc.*

A. Cl. *p cresc.*

B. Cl. *p cresc.*

Cb. Cl. *p cresc.*

A. Sax. *p cresc.*

T. Sax. *p cresc.*

Bar. Sax. *p cresc.*

B. Sax. *p cresc.*

94

Tpts. *mf cresc.*

Hrn. *(1.3) mf cresc.*

Tbns. *open 1.3*

Bars. *mf*

Tubas. *mf*

St. B. *mf*

Timp. *mf cresc. poco a poco*

Ch. *mf*

Gl. sp. *mf*

Vib. *cresc. poco a poco*

B. L. *cresc. poco a poco*

99

Picc. *Picc. (tutti)*

Fls. 1 2 3 *cresc. poco a poco* *mf cresc.*

Obs. 1 2 3 *cresc. poco a poco* *mf*

Bns. 1 2 *(a 3)* *cresc. poco a poco* *Bns. 1. 2.*

Cbn. *cresc. poco a poco*

E♭ Cl. 1 2 3 *cresc. poco a poco* *mf*

B♭ Cls. 2 3 *cresc. poco a poco*

A. Cl. *cresc. poco a poco* *dim.*

B. Cl. *cresc. poco a poco* *dim.*

Cb. Cl. *cresc. poco a poco*

A. Sax. 2 *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

Bar. Sax. *cresc. poco a poco*

B. Sax. *cresc. poco a poco*

99

Tpts. 1 2 3 *cresc. poco a poco*

Hns. 1 2 3 *cresc.*

Tbns. 1 2 3 4 *dim.*

Bars. 2 *dim.*

Tubas 1 2 *open*

St. B. *mp cresc. poco a poco*

Timp. *Med. Timp. with one Cym. head; med. sticks* *f*

Ch. *mf* *cresc. poco a poco*

Gl. sp. *cresc. poco a poco*

Vib. *(sempre cresc.)*

B. L. *(sempre cresc.)* *f sonore*

104

Picc. *(cresc.)*

Fls. 1 2 3 *cresc. (sim)*

Obs. 1 2 3 *(a2)* *dim.* *2. mp cresc. poco a poco*

Bns. 1 2 *dim.* *2. mp cresc. poco a poco*

Cbn. *mp cresc. poco a poco*

E♭ Cl. 1 2 3 *dim.* *p*

B♭ Cls. 2 3 *dim.* *p*

A. Cl. *dim.* *p*

B. Cl. *dim.* *p*

Cb. Cl. *dim.* *p*

A. Sax. 2 *dim.* *p*

T. Sax. *dim.* *p*

Bar. Sax. *dim.* *p*

B. Sax. *dim.* *p*

104

Tpts. 1 2 3 *f cresc.*

Hns. 1 2 3 *f*

Tbns. 1 2 3 4 *p*

Bars. 2 *p*

Tubas 1 2 *mp cresc. poco a poco*

St. B. *mp cresc. poco a poco*

Timp. *cresc. poco a poco*

Ch. *cresc.*

Gl. sp. *sempre cresc.*

Vib. *(sempre cresc.)*

B. L. *(sempre cresc.)*

[illegible]

125

Picc. *f cresc.*

Fls. *f cresc.*

Obs. *cresc. poco a poco*

Bns. *a 2 cresc. poco a poco*

Cbn. *a 2 cresc. poco a poco*

Br. Cl. *f cresc.*

Bb. Cls. *mf dim sempre*

A. Cl. *mf dim sempre*

B. Cl. *f*

Cl. Cl. *f*

A. Sars. *(sim.)*

T. Sax. *(sim.)*

Bar. Sax. *(sim.)*

B. Sax. *f cresc. molto*

125

Tpts. *p*

Hns. *a 4 p*

Tbns. *cresc. (f) 2.3.4. unis. ff*

Bars. *8 f cresc.*

Tubas. *a 4 ad lib.*

St. B. *a 4 ad lib.*

Timp. *a 4 pppp*

Cym. Gong. *Susp. Cym. p cresc.*

Vib. *(Mac) (# sempre) 10 Ayl.*

Mar. Xyl. *(XVI) hard est stick fff sempre*

26

130

Picc. *cresc. molto div. 1.2.3.*

Fls. *cresc. molto quasi gliss.*

Obs. *cresc. molto quasi gliss.*

Bns. *a 3 cresc. molto*

Cbn. *a 3 cresc. molto*

Br. Cl. *mf cresc. molto*

Bb. Cls. *a 2 mf cresc. molto*

A. Cl. *mf cresc. molto*

B. Cl. *mf cresc. molto*

Cl. Cl. *mf cresc. molto*

A. Sars. *cresc. molto*

T. Sax. *cresc. molto*

Bar. Sax. *cresc. molto*

B. Sax. *cresc. molto*

130

Tpts. *f cresc.*

Hns. *a 4 cresc.*

Tbns. *a 3 mp cresc. molto*

Bars. *a 3 div. 1.2.3.*

Tubas. *a 4 ad lib.*

St. B. *a 4 ad lib.*

Timp. *Sizzle Cym.*

Cym. *Susp. Cym.*

Vib. *pp*

Xyl. *(ff)*

[illegible]

(*fff sempre*) Although the Xylophone part has an *ad lib* character, the thirty-second notes should be fast and values of rests (1, 2, 3, 4) respected as much as possible. Where stems without notes are indicated, the performer is free to play any notes in downward direction. All notes must be loud and strong. The figures between the repetition marks at the end of m. 140 will be repeated as many times as necessary, so that the rest between the end of m. 140 and beginning of m. 141 does not exceed the time of one second. This part expresses anxiety and fear leading into tranquility.

* The rhythmic notation of wind and brass entrances (mm. 135 and 137) is approximate and need not be followed with exact precision.

28

(sempre dim.)

ca. 4'

ca. 4''

136

Picc.

Fls.

Oboe 2

Bsn. 2

Cbn.

(sempre dim.)

E♭ Cl.

B♭ Cls.

A. Cl.

B. Cl.

C. Cl.

A. Sax 2

T. Sax.

Bar. Sax.

B. Sax.

(approximate entrances)

136

Tpts.

Hrns.

Tbns.

Bsns.

Tru.

St. B.

Timp.

Xyl.

Harmon mutes stems in

close stem with hand

close stem with hand

close stem with hand

close stem with hand

141

Picc. tutti

Fls. 1 tutti

Fls. 2 tutti

Obs. 1 tutti

Obs. 2 tutti

Bns. 1 tutti

Bns. 2 tutti

Con. tutti

Ep. Cl. tutti

Bb. Cls. 2 tutti

A. Cl. tutti

B. Cl. tutti

Ob. Cl. tutti

A. Sax. 2 tutti

T. Sax. tutti

Bar. Sax. tutti

B. Sax. tutti

141

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tons. 1

Tons. 2

Bars. 1

Tubas. 1

St. B. 1

Timp. coperti slow glissandi

Ch. mf

Glsp. mf

Vib. mf

Xyl. mf

Note: From this point, m. 141, woodwinds freely play out their phrases (*sempre dim.*), then await conductor's cue for beginning of m. 143 (Tempo 1 ♩). Trombones will play as long a note as possible in one breath, softer and softer, until the sound disappears.

32

142

Picc. (*sempre dim.*)

Fls. 1 (*sempre dim.*)

Fls. 2 (*sempre dim.*)

Obs. 1 (*sempre dim.*)

Obs. 2 (*sempre dim.*)

Bns. 1 (*sempre dim.*)

Bns. 2 (*sempre dim.*)

Con. (*sempre dim.*)

Ep. Cl. (*sempre dim.*)

Bb. Cls. 2 (*sempre dim.*)

A. Cl. (*sempre dim.*)

B. Cl. (*sempre dim.*)

Ob. Cl. (*sempre dim.*)

A. Sax. 2 (*sempre dim.*)

T. Sax. (*sempre dim.*)

Bar. Sax. (*sempre dim.*)

B. Sax. (*sempre dim.*)

142

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tons. 1 perdendosi (ad lib.)

Tons. 2 perdendosi (ad lib.)

Bars. 1 perdendosi (ad lib.)

Tubas. 1

St. B. 1

Timp. rall. poco a poco (freely)

Ch. mp

Glsp. mp

Vib. mp

B.L. mp

[illegible]

*see footnote m.42 regarding possible muting.

154

Picc. 1
Fls. 2
Obs. 1
Bns. 2
Cbn. 2

1. Solo

Solo

Cl. 3: 1st Solo

pp senza vib.

A. Sax. 1
2

p warm sound

dim.

poco a poco

T. Sax. 1
2

p warm sound

Bar. Sax. 1
2

B. Sax. 1
2

154

Tpts. 1
2

Hns. 1
2

Tbns. 1
2

Bars. 1
2

Tubas. 1
2

Str. B. 1
2

Timp. 1
2

Ch. 1
2

Glsp. 1
2

Vib. 1
2

B.L. 1
2

* Solo Oboe, m. 162 to end: This notation indicates lip interruptions (squeezing reed) of an excessive velocity of air, fast at the beginning, then slowing down more and more toward the end.

* This symbol indicates the lowest possible note on the instrument (see Performance Notes).
(B.C.I. plays lowest written "E" if extra low keys are not available.)

* Starting in m.15, the saxophone, trumpet and horn players need not be overly concerned with pitch precision; only the direction of the melodic line is important — and the feeling of "things falling apart". Tempo and rhythms, on the other hand, must be precise.

* This roll is to be played irregularly, i.e. with very fast as well as slower strokes, for ex.:

25

Fis. 1/2

Obs. 1/3

Bns. 1/2

Cbn. 1/2

Ep. Cl. 1/2

1. 1/2

2. 1/2

3. 1/2

4. 1/2

5. 1/2

6. 1/2

7. 1/2

8. 1/2

9. 1/2

10. 1/2

11. 1/2

12. 1/2

13. 1/2

14. 1/2

15. 1/2

16. 1/2

17. 1/2

18. 1/2

19. 1/2

20. 1/2

21. 1/2

22. 1/2

23. 1/2

24. 1/2

25. 1/2

26. 1/2

27. 1/2

28. 1/2

29. 1/2

30. 1/2

31. 1/2

32. 1/2

33. 1/2

34. 1/2

35. 1/2

36. 1/2

37. 1/2

38. 1/2

39. 1/2

40. 1/2

41. 1/2

42. 1/2

43. 1/2

44. 1/2

45. 1/2

46. 1/2

47. 1/2

48. 1/2

49. 1/2

50. 1/2

51. 1/2

52. 1/2

53. 1/2

54. 1/2

55. 1/2

56. 1/2

57. 1/2

58. 1/2

59. 1/2

60. 1/2

61. 1/2

62. 1/2

63. 1/2

64. 1/2

65. 1/2

66. 1/2

67. 1/2

68. 1/2

69. 1/2

70. 1/2

71. 1/2

72. 1/2

73. 1/2

74. 1/2

75. 1/2

76. 1/2

77. 1/2

78. 1/2

79. 1/2

80. 1/2

81. 1/2

82. 1/2

83. 1/2

84. 1/2

85. 1/2

86. 1/2

87. 1/2

88. 1/2

89. 1/2

90. 1/2

91. 1/2

92. 1/2

93. 1/2

94. 1/2

95. 1/2

96. 1/2

97. 1/2

98. 1/2

99. 1/2

100. 1/2

101. 1/2

102. 1/2

103. 1/2

104. 1/2

105. 1/2

106. 1/2

107. 1/2

108. 1/2

109. 1/2

110. 1/2

111. 1/2

112. 1/2

113. 1/2

114. 1/2

115. 1/2

116. 1/2

117. 1/2

118. 1/2

119. 1/2

120. 1/2

121. 1/2

122. 1/2

123. 1/2

124. 1/2

125. 1/2

126. 1/2

127. 1/2

128. 1/2

129. 1/2

130. 1/2

131. 1/2

132. 1/2

133. 1/2

134. 1/2

135. 1/2

136. 1/2

137. 1/2

138. 1/2

139. 1/2

140. 1/2

141. 1/2

142. 1/2

143. 1/2

144. 1/2

145. 1/2

146. 1/2

147. 1/2

148. 1/2

149. 1/2

150. 1/2

151. 1/2

152. 1/2

153. 1/2

154. 1/2

155. 1/2

156. 1/2

157. 1/2

158. 1/2

159. 1/2

160. 1/2

161. 1/2

162. 1/2

163. 1/2

164. 1/2

165. 1/2

166. 1/2

167. 1/2

168. 1/2

169. 1/2

170. 1/2

171. 1/2

172. 1/2

173. 1/2

174. 1/2

175. 1/2

176. 1/2

177. 1/2

178. 1/2

179. 1/2

180. 1/2

181. 1/2

182. 1/2

183. 1/2

184. 1/2

185. 1/2

186. 1/2

187. 1/2

188. 1/2

189. 1/2

190. 1/2

191. 1/2

192. 1/2

193. 1/2

194. 1/2

195. 1/2

196. 1/2

197. 1/2

198. 1/2

199. 1/2

200. 1/2

201. 1/2

202. 1/2

203. 1/2

204. 1/2

205. 1/2

206. 1/2

207. 1/2

208. 1/2

209. 1/2

210. 1/2

211. 1/2

212. 1/2

213. 1/2

214. 1/2

215. 1/2

216. 1/2

217. 1/2

218. 1/2

219. 1/2

220. 1/2

221. 1/2

222. 1/2

223. 1/2

224. 1/2

225. 1/2

226. 1/2

227. 1/2

228. 1/2

229. 1/2

230. 1/2

231. 1/2

232. 1/2

233. 1/2

234. 1/2

235. 1/2

236. 1/2

237. 1/2

238. 1/2

239. 1/2

240. 1/2

241. 1/2

242. 1/2

243. 1/2

244. 1/2

245. 1/2

246. 1/2

247. 1/2

248. 1/2

249. 1/2

250. 1/2

251. 1/2

252. 1/2

253. 1/2

254. 1/2

255. 1/2

256. 1/2

257. 1/2

258. 1/2

259. 1/2

260. 1/2

261. 1/2

262. 1/2

263. 1/2

264. 1/2

265. 1/2

266. 1/2

267. 1/2

268. 1/2

269. 1/2

270. 1/2

271. 1/2

272. 1/2

273. 1/2

274. 1/2

275. 1/2

276. 1/2

277. 1/2

278. 1/2

279. 1/2

280. 1/2

281. 1/2

282. 1/2

283. 1/2

284. 1/2

285. 1/2

286. 1/2

287. 1/2

288. 1/2

289. 1/2

290. 1/2

291. 1/2

292. 1/2

293. 1/2

294. 1/2

295. 1/2

296. 1/2

297. 1/2

298. 1/2

299. 1/2

300. 1/2

301. 1/2

302. 1/2

303. 1/2

304. 1/2

305. 1/2

306. 1/2

307. 1/2

308. 1/2

309. 1/2

310. 1/2

311. 1/2

312. 1/2

313. 1/2

314. 1/2

315. 1/2

316. 1/2

317. 1/2

318. 1/2

319.

30

Fls. 2 *p cresc. molto*

Obs. 2 *p cresc. molto*

Obs. 2 *start, then gradually raise the indicated pitch*

Bns. 2 *p cresc. molto*

Cbn. *p cresc. molto*

Ex Cl. *p cresc. molto*

Bb Cls. 2 *p cresc. molto*

A. Cl. *p cresc. molto*

B. Cl. *p cresc. molto*

Q. Cl. *p cresc. molto*

A. Sax. 2 *p cresc. molto*

T. Sax. *p cresc. molto*

Bar. Sax. *p cresc. molto*

B. Sax. *p cresc. molto*

30

Tpts. 4 *(a 4)*

Hns. 4 *(a 4)*

Tbns. 4 *(a 4)*

Bars. 2 *(a 4)*

Tuba *(a 4)*

Str. B. *(a 4)*

Timp. *(lge)*

Tam. *(med)*

Gongs *ff*

F. D. *cresc. poco a poco*

B. D. *cresc. poco a poco*

33

Fls. 3 *f*

Obs. 3 *f*

Bns. 3 *f*

Cbn. *f*

Ex Cl. *f*

Bb Cls. 2 *f*

A. Cl. *f*

B. Cl. *f*

Ch. Cl. *f*

A. Sax. 2 *f*

T. Sax. *f*

Bar. Sax. *f*

B. Sax. *f*

33

Tpts. 4 *f*

Hns. 4 *f*

Tbns. 4 *(a 4)*

Bars. 2 *(a 4)*

Tuba *(a 4)*

Str. B. *(a 4)*

Timp. *ff*

Tam. *(sm)*

Gongs *ff*

F. D. *ff*

B. D. *cresc.*

[illegible]

59

Ft.

Fl.

Fls. 2

Obs. 2

Bns. 2

Cbn.

E♭ Cl.

B♭ Cls. 2

A. Cl.

B. Cl.

O. Cl.

A. Saxs.

T. Sax.

Bar. Sax.

59

Tpts. 3

Hrns. 2

Tbns. 1

Sops. Tuba

St. B.

Timps.

Sizzle Cym.

Gongs

S.D.

B.D.

cresc.

m.f.

cresc.

poco a poco

quasi gliss.

gliss.

(etc., sim.)

[B.D.] [S.D.]

63

ff sempre

Fl.

Fis. 2

3

Obs. 2

3

Bns. 2

Cbn.

ff sempre

ff sempre

Er Cl.

1

Bb Cls. 2

3

A. Cl.

B. Cl.

Ob. Cl.

ff

ff

A. Sax. 2

T. Sax.

Bar. Sax.

B. Sax.

ff

ff

ff

63

Trpts.

Hns.

1

2

Tbns.

2

Bar.

Tuba

St. B.

cresc.

ff

Tim p.

Sizzle Cym.

(S. D.)

Med. Gong

(B. D.)

dim. poco a poco

72

10 Picc.

Fl. 1

Fls. 2

3

Obs. 2

3

Bns. 2

Cbn.

E♭ Cl.

1

B♭ Cls. 2

3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 2

(a 2) (cresc.)

T. Sax.

(cresc.)

Bar. Sax.

(cresc.)

B. Sax.

(cresc.)

72

Tpts. 1

2

Hns. 1

2

Tbns. 1

2

Bar. 1

2

Tuba

St. B.

Timp.

(S.D.)

S. D.

B. D.

f

f (freely: accel. - - - rit.)

75

Picc.

Fls. 1

Obs.

Bns. 2

Cbn.

E♭ Cl.

1

B♭ Cls. 2

3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 2

1

2

T. Sax.

(cresc.)

Bar. Sax.

(cresc.)

B. Sax.

75

Cup mute

Bells up

Harmon mute, stem in

Bells up

ff

mf

mf

Straight mute

ff

open

mf brassy

Hns. 1

2

3

4

Tbns. 1

2

Bar. 1

2

Tuba

St. B.

Timp.

(S.D.)

S. D.

f

77

Picc. *(ad lib.)*

Fls. *(ad lib.)*

Obs. *(ad lib.)*

Bns. *ff*

Cbn. *mf*

B♭ Cl. *mf*

B♭ Cls. 2 *mf*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sax. *mp cresc. poco a poco*

T. Sax. *mp cresc. poco a poco*

Bar. Sax. *mp cresc. poco a poco*

B. Sax. *mp cresc. poco a poco*

77

Tpts. *ff* *mf* *ff* *sempre* *ff* *f* *ff* *ff*

Hns. *mf* *f*

Tbns. *mf* *f*

Bars. *mf* *f*

Tuba. *mf* *f*

St. B. *mf* *f*

Timp. *mf* *f*

Sizzle Cym. *Sizzle Cym.*

Susp. Cym. *[Sm. Susp. Cym.]* *dim. poco a poco*

S.D. *ff cresc. poco a poco* *(mf, cresc.)*

80

Picc. *(ad lib.)*

Fls. *(ad lib.)*

Obs. *(ad lib.)*

Bns. *ff*

Cbn. *ff*

E♭ Cl. *ff*

B♭ Cls. 2 *[turn] a 3*

A. Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. *a 2* *(mf) (cresc.)*

T. Sax. *f*

Bar. Sax. *f*

B. Sax. *f*

80

Tpts. *ff* *ff* *ff* *ff*

Hns. *f*

Tbns. *f*

Bars. *ff* *ff* *ff* *ff*

Tuba. *ff* *ff* *ff* *ff*

St. B. *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

Sizzle Cym. *(dim.)* *to Tamt.*

Susp. Cym. *(dim.)* *dim.* *poco a poco*

S.D. *p* *f* *[B.D.]* *to F.D.*

B.D. *f sec*

83

Picc. *hum* *p*

Fls. *1/2*

Obs. *1/2*

Bns. *2*

Cbn.

E♭ Cl.

B♭ Cl. 2

3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 2

T. Sax.

Bar. Sax.

B. Sax.

83

Tpts. *1/2*

3

Hns. *1/2* *muted* *a2* *f* *brassy*

3 *muted* *a2* *f* *brassy*

Tbns. *2*

3

Bars. *2*

Tubas. *2*

S. B.

Timp. *f* *Med. Tom.*

Tom.

Susp. Cym.

S. D. *to F.D.*

B. D.

86

Picc.

Fls. *1/2*

Obs. *1/2*

Bns. *2* *a2* *f*

Cbn.

E♭ Cl.

B♭ Cl. 2

3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 2 *(a2)*

T. Sax.

Bar. Sax.

B. Sax.

86

Tpts. *1/2*

3 *(a2)*

Hns. *1/2* *(a2)*

3 *(a2)*

Tbns. *2*

3

Bars. *2* *a2* *f*

Tubas. *2*

S. B.

Timp. *f* *Tomts.*

Tom.

Susp. Cym.

S. D. *poza cresc.*

F. D.

89

Picc. *a3 (tutti)*

Fis. *a3*

Oboe *a3*

Bsn. *(a2)*

Cbn.

Fl. Cl. *1*

Br. Cls. 2 *3*

A. Cl. *3*

B. Cl. *3*

Cb. Cl.

A. Sax. *(a2)*

T. Sax.

Bar. Sax.

B. Sax.

89

Tpts. *(a2)*

Hns. *(a2)*

Tbns.

Bars. *1*

Tubas *2*

Sr. B.

Timp. *f sempre*

Tom. *f sempre*

Susp. Cym.

S. D. *cresc. poco a poco*

F. D. *[F.D.] w. snare*

cresc. poco a poco

92

Picc. *(tutti)*

Fis. *(a3)*

Oboe *(a3)*

Bsn. *(a2)*

Cbn.

Fl. Cl. *1*

Br. Cls. 2 *3*

A. Cl. *3*

B. Cl. *3*

Cb. Cl.

A. Sax. *(a2)*

T. Sax.

Bar. Sax.

B. Sax.

Tpts. *(a2)*

Hns. *(a2)*

Tbns. *a 2*

Bars. *(a2)*

Tubas *2*

Sr. B.

Timp. *f*

Tom. *f*

Susp. Cym.

S. D. *snare on*

F. D. *f*

95

Picc. *a 3 (tutti)*

Fls. 1 2 3 *(1)* *a 2* *2.3*

Obs. 1 2 3 *(a 2)* *2.3*

Bns. 1 2 3 *a 3*

Cbn. *a 3*

E♭ Cl. *a 3*

B♭ Cls. 1 2 3 *a 3*

A. Cl. *a 3*

B. Cl. *a 3*

Cb. Cl. *a 3*

A. Sax. 1 2 *a 2*

T. Sax. *a 2*

Bar. Sax. *a 2*

B. Sax. *a 2*

95

Tpts. 1 2 3 4 *St. mute* *a 2*

Hns. 1 2 3 4 *muted (a 2)* *gliss.* *brassy gliss.*

Tbns. 1 2 3 4 *(a 2)* *gliss.*

Bars. *a 2*

Tubas *a 2*

St. B. *a 2*

Timp. *a 2*

Tom. *a 2*

Susp. Cym. *a 2*

S. D. *cresc. poco a poco*

F. D. *(mp)*

98

Picc. *(tutti)*

Fls. 1 2 3 *(1)* *3 Soli* *pp* *cresc. poco a poco*

Obs. 1 2 3 *(1)* *2 Soli* *pp* *cresc. poco a poco*

Bns. 1 2 3 *1 Solo* *pp* *cresc. poco a poco*

Cbn. *pp*

E♭ Cl. *1 Solo* *pp* *cresc. poco a poco*

B♭ Cls. 1 2 3 *2 Soli* *pp* *cresc. poco a poco*

A. Cl. *1 Solo* *pp* *cresc. poco a poco*

B. Cl. *1 Solo* *pp* *cresc. poco a poco*

Cb. Cl. *pp*

A. Sax. 1 2 *mp* *ff*

T. Sax. *mf* *ff*

Bar. Sax. *f* *ff*

B. Sax. *f* *ff*

98

Tpts. 1 2 3 4 *(cresc.)* *div.* *ff*

Hns. 1 2 3 4 *(cresc.)* *div.* *ff*

Tbns. 1 2 3 4 *(a 2)* *cresc.* *gliss.* *ff*

Bars. *(a 2)* *cresc.* *ff*

Tubas *(a 2)* *cresc.* *ff*

St. B. *f* *brassy*

Timp. *f marc.*

Tom. *(Lge. Susp. Cym.)* *pp* *cresc. poco a poco*

Susp. Cym. *pp*

S. D. *f*

F. D. *(f)*

101

Picc. *cresc. molto*

Fls. *p cresc. molto*

Obs. *p cresc. molto*

Bns. *p cresc. molto*

Cbn. *p cresc. molto*

Br. Cl. *p cresc. molto*
[tutti, div.]

Bp. Cls. *p cresc. molto*

A. Cl. *p cresc. molto*

B. Cl. *p cresc. molto*

Cb. Cl. *p cresc. molto*

A. Sax. *p cresc. molto*

T. Sax. *p cresc. molto*

Bar. Sax. *p cresc. molto*

B. Sax. *p cresc. molto*

Tpts. *a 2*

Hns. *a 2*

Tbns. *a 2*

Bar. 2 *a 2*

Tubas *a 2*

Sr. B. *a 2*

Timp. *p (cresc.)*

Tom. *p (cresc.)*

Susp. Cym. *p (cresc.)*

S. D. *p (cresc.)*

B. D. *p (cresc.)*

104

Picc. *cresc.*

Fls. *(f cresc.)*

Obs. *(f cresc.)*

Bns. *(f cresc.)*

Cbn. *(f cresc.)*

Br. Cl. *(f cresc.)*
[tutti, div.]

Bp. Cls. *(f cresc.)*

A. Cl. *(f cresc.)*

B. Cl. *(f cresc.)*

Cb. Cl. *(f cresc.)*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

B. Sax. *f*

Tpts. *a 2*

Hns. *open a 4*

Tbns. *nat. f*

Bar. 2 *a 2*

Tubas *f*

Sr. B. *f*

Timp. *f*

Tom. *f*

Susp. Cym. *mf (cresc.)*

S. D. *f*

B. D. *f*

107

Picc. *ff*

Fis. *ff*

Obs. *ff*

Bns. *ff*

Cbn. *p*

Ex Cl. *ff* (tutti, div.)

Bk Cls. *ff* a 2, tutti

A. Cl. *ff*

B. Cl. *ff*

Ob. Cl. *ff*

A. Saxs. *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mf* *f*

B. Sax. *p*

107

Tpts. *open* *f*

Hns. *nat. 1, 2* *f* *nat. 3, 4* *f*

Tbns. 2 *nat.* *f*

Bars. *mf* *f*

Tubas. *f*

St. B. *p*

Timp. *f*

Tomt. *f*

Susp. Cym. *ff*

S. D. *f*

F. D. *f*

110

Picc. *ff*

Fis. *ff*

Obs. *ff*

Bns. *f* *cresc.* *(mf)*

Cbn. *(cresc.)* *(mf)*

Ex Cl. *f* *cresc.* *(mf)*

Bk Cls. *f* *cresc.* *(mf)*

A. Cl. *f* *cresc.* *(mf)*

B. Cl. *f* *cresc.* *(mf)*

Ob. Cl. *(cresc.)* *(mf)*

A. Saxs. *f* *cresc.* *(mf)*

T. Sax. *(cresc.)* *(f)*

Bar. Sax. *f* *cresc.* *(mf)*

B. Sax. *(cresc.)* *(mf)*

110

Tpts. *a 2* *f*

Hns. *1, 2* *f* *3, 4* *f*

Tbns. 2 *a 2* *f*

Bars. *p*

Tubas. *p*

St. B. *(cresc.)* *(mf)*

Timp. *f*

Tomt. *f*

Gong. *(Lge Gong)* *f*

S. D. *f*

F. D. *f*

At m. 121 the strict tempo ceases; the conductor will continue bearing $J = 90$ in order to cue the individual entrances of all clarinets, oboes, flutes and piccolos; after that he stops conducting and a free section continues for approx. 14 seconds. After that the conductor will give an up-beat to m. 122 where tempo $J = 90$ starts again. The woodwinds will continue their free, fast and staccato notes through mm. 122 - 124 and finally stop at the end of m. 124.

* Approximate entrance

84

Picc. *repeat ad lib.*

Fis. *(rutt!)* *repeat ad lib.*

Obs. *repeat ad lib.*

Bns. *(a2)*

Cbn. 123 124

EP Cl. *repeat ad lib.*

1 *repeat ad lib.*

BP Cls. 2 *repeat ad lib.*

3 *repeat ad lib.*

A. Cl. *repeat ad lib.*

B. Cl. *repeat ad lib.*

Cb. Cl. *repeat ad lib.*

(Saxes flutertongue or fastest possible tonguing)

A. Saxs. 2 123 124

T. Sax. *dim. poco a poco*

Bar. Sax. *dim. poco a poco*

S. Sax. *dim. poco a poco*

122 a tempo ($\text{♩} = \text{ca. } 90$) 123 124

Tpts. 1 2 3 4 *ff cresc.*

Hrns. 1 2 3 4 *ff cresc.*

Tbns. 1 2 3 4 *ff cresc.*

Bars. 1 2 *ff cresc.*

Tubas. 1 2 *ff cresc.*

St. B. *ff (approx. notation)*

Temp. *freely 6 4* *(repeat freely, sempre accel.)*

Tom. *(cresc.)*

Ch. *(sempre accel. e cresc.)*

B.D. *f (cresc.)* *cresc. molto*

125 accel. $\text{♩} = \text{ca. } 108$

Picc. ff

Fls. ff

Obs. ff

Bns. ff

Cbn. ff

E. Cl. ff

Bb Cl. ff

A. Cl. ff

B. Cl. ff

Ob. Cl. ff

A. Sax. ff

T. Sax. ff

Bar. Sax. ff

B. Sax. ff

125 accel. $\text{♩} = \text{ca. } 108$

Tpts. ff

Hns. ff

Tbns. ff

Bars. ff

Tubas. ff

31 B. ff

Timp. ff

Tom. ff

Ch. ff

Xyl. ff

B.D. Gong ff

The Xylophone part, mm 127-145, may be doubled or tripled if additional players are available.

Xyl. ff *hardest stick*

B.D. Gong ff *possible*

Lge Gong ff

128 129

Picc. ff

Fls. ff

Obs. ff

Bns. ff

Cbn. ff

E. Cl. ff

Bb Cl. ff

A. Cl. ff

B. Cl. ff

Ob. Cl. ff

A. Sax. ff

T. Sax. ff

Bar. Sax. ff

B. Sax. ff

128 129

Tpts. ff

Hns. ff

Tbns. ff

Bars. ff

Tubas. ff

St. B. ff

Timp. ff

Tom. ff

Susp. Cym. ff

Xyl. ff

B. L. ff

To Gl. sp.: tacet ca. 6"

To Vib.: tacet ca. 6"

To Gl. sp.

To Vib.

hardest sticks

ff *senpre*

Note: Beginning with m. 129, the conductor follows the xylophone player. As in the first movement, the solo part has an *ad lib* character but the 32nd notes should be equal and fast and all rests respected. Where stems without notes are indicated, the performer is free to play any note in an upward direction. The crescendos and diminuendos in both the vibraphone and glockenspiel parts should be clearly audible.

130

Pice

Fls.

Obs.

Bns.

Cbn.

E♭ Cl.

B♭ Cls. 2

A. Cl.

B. Cl.

Cb. Cl.

A. Sacs.

T. Sax.

Bar Sax.

B. Sax.

130

Tpts.

Hns.

Thrs.

Bars.

Tubas.

Str. B.

Timp.

Gl. sp.

Vib.

Xyl.

B.L.

approx. cut-off
(ed. lib.)

ppp

f

hardest sticks

hardest sticks

8 - 26

f

* Approximate entrance.

131

Picc. *f*

Fls. 1 *f*

Obs. 1 *f*

En. Cl. *f*

Gl. sp. *f*

Vib. *f*

Xyl. *f*

B. L. *f*

[13] cont'd]

Picc.

Fis.

Obs.

E♭ Cl.

Glc. sp.

Vib.

Xyl.

B.L.

cresc. poco a poco

(ff)

(fff)

repeat if necessary

cresc.

* *Xylophone, m.132*: From here on, the music is a repetition of the passage beginning with the figuration just preceding "measure" 130. Performance, as before, is independent, perhaps even faster and louder than before and with a sense of greater anxiety. At m. 140 solo stops on *F* regardless of what immediately precedes.

fff (sim.,

138

Picc. *fff*

Fis. *fff*

Obs. *fff*

Bns. *fff*

Cbn. *fff*

Ep. Cl. *cresc.* *fff*

Bp. Cls. *cresc.* *fff*

A. Cl. *cresc.* *fff*

B. Cl. *cresc.* *fff*

Cb. Cl. *cresc.* *fff*

A. Saxes *cresc.* *quasi gliss.*

T. Sax. *cresc.* *gliss.*

Bar. Sax. *cresc.* *gliss.*

B. Sax. *cresc.* *gliss.*

Tpts. *cresc.* *gliss.*

Hns. *cresc.* *gliss.*

Tbns. *nat.* *fff*

Bars. *nat.* *fff*

Tubas. *nat.* *fff*

Str. B. *fff*

Timp. *(freely)* *stop on 4th beat* *strictly in tempo*

Sizzle Cym. *(ff, cresc.)* *Crash Cym.* *fff*

Crash Cym. *(Free solo stops)* *Repeat if necessary*

Xyl. *(Free solo stops)* *Repeat if necessary*

B. D. Gong Cym. *fff* *[Lge Gong] as fast as possible* *Susp. Cym.* *fff*

92 141 [142-145]

Picc. *fff*

Fis. *fff*

Obs. *fff*

Bns. *fff*

Cbn. *fff*

Ep. Cl. *fff*

Bp. Cls. *fff*

A. Cl. *fff*

B. Cl. *fff*

Cb. Cl. *fff*

A. Saxes *fff*

T. Sax. *fff*

Bar. Sax. *fff*

B. Sax. *fff*

Tpts. *nat.* *fff*

Hns. *nat.* *fff*

Tbns. *nat.* *fff*

Bars. *nat.* *fff*

Tubas. *nat.* *fff*

Str. B. *fff*

Timp. *sim.* *[Toms.] freely*

Tom. *(Xyla) freely*

Xyl. *(Xyla) freely*

Gong. *(Xyla) freely*

Note: Woodwinds begin playing together at the downbeat of m. 142 but immediately thereafter play independently through mm. 142-145. 16th notes are to be played staccato and as fast as possible; the resultant sound should be a very loud and sizzling one.

146

Pic. *repeat until - - -*

Fls. *repeat until - - -*

Obs. *repeat until - - -*

Bsns. *repeat until - - -*

Cbn. *repeat until - - -*

144 145

Eup. Cl. *repeat until - - -*

1. *repeat until - - -*

Br. Cls. 2 *repeat until - - -*

3. *repeat until - - -*

A. Cl. *repeat until - - -*

B. Cl. *repeat until - - -*

Cb. Cl. *repeat until - - -*

144 145 146

A. Saxs. 2

T. Sax.

Bar. Sax.

B. Sax.

144 145 146

Tpts. 2 3

Hns. 1 2 3 4

Tons. 1 2 3 4

Bar. 2

Tubas. 1 2

Str. B.

Timp. *freely, as fast as possible*

Tom. 1. *improvise with these patterns*

Xyl. *to Susp. Cym.*

B.D. *repeat if necessary*

L. Gong

G. Gong

[illegible]

151

Picc. *a 3, tutti*

Fis. *a 2*

Obs. *f espr. cresc.*

Bns. *f espr. cresc.*

Cbn. *(fff)*

Er Cl. *a 2, tutti*

B♭ Cls. *ff*

A. Cl. *f espr. cresc. poco a poco*

B. Cl. *(ff)*

Cb. Cl. *(fff)*

A. Saxs. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

B. Sax. *ff*

Tpts. *(a 2, div. 1/3)*

Hrns. *(a 2, div. 2/3)*

Tbns. 2 *(1.3.)*

Tbns. 3 *(2.4.)*

Bar. 2 *(a 2)*

Tubas 2 *(fff)*

Str. B. *stop on 3rd beat*

Timp. *stop on 3rd beat*

Tom. *freely*

Ch. *freely*

Susp. Cym. *(B.D.)*

B.D. L. Gong *(Lge Gong)*

* Chimes, mm. 151-158: These pitches and rhythms are suggestions only. Experienced players may play the notated pitches at a faster speed. Less experienced players may approximate the melodic curve; speed, while optional, must not be slower than the triplet-eighth figuration.

154

Picc. *(a 3, tutti)*

Fis. *(a 2)*

Obs. *f (cresc.)*

Bns. *f (cresc.)*

Cbn. *(fff)*

Er Cl. *f (cresc.) (a 2, tutti)*

B♭ Cls. *f (cresc.)*

A. Cl. *f (cresc.)*

B. Cl. *f (cresc.)*

Cb. Cl. *f (cresc.)*

A. Saxs. *cresc. molto*

T. Sax. *cresc. molto*

Bar. Sax. *cresc. molto*

B. Sax. *cresc. molto*

Tpts. *cresc. molto*

Hrns. *(1.3.)*

Tbns. 2 *(a 2)*

Tbns. 3 *cresc. molto*

Bar. 2 *cresc. molto*

Tubas 2 *cresc. molto*

Str. B. *(fff)*

Timp. *(freely)*

Tom. *(freely)*

Ch. *(a)*

Susp. Cym. *cresc. molto*

B.D. L. Gong *(B.D.)*

to Bell Lyre

(Lge Gong)

158

Picc. *tutti, div.*

Fls. 1 *tutti, div.*

Obs. 1 *a 2*

Bns. 1 *f cresc. poco a poco*

Cbn

Er Cl. *div. a 3*

B♭ Cls 2 *div. a 3*

3 *div. a 3*

A. Cl. *f dim. poco a poco (f)*

B. Cl. *f dim. poco a poco (f)*

Cb. Cl.

A. Sax. *dim. poco a poco (f)*

T. Sax. *dim. poco a poco (f)*

Bar. Sax. *dim. poco a poco (f)*

B. Sax.

158

Tpts. 1 *3*

2 *4*

Hrns. 1 *3*

2 *4*

Tbn. 1 *3*

2 *4*

Bar. 1 *3*

2 *4*

Tubas 1 *3*

2 *4*

Str. B. *3*

Timp. *Tom 1*

Tom 1 *Sizzle Cym. w. Tom 1 sticks*

Sizzle Cym. *f cresc. progressively faster and faster (ad lib.)*

Ch. *w. wooden stick*

Susp. Cym. *f cresc.*

B. L. *f cresc.*

[illegible]

172 poco rall.

Picc.

Fls. 1 2 3

Oboes 1 2 3

Bsns. 1 2

Cbn.

Eh Cl.

Bp Cls. 1 2 3

A. Cl.

B. Cl.

Ob. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

B. Sax.

172 poco rall. (1.3, div.)

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bars. 1 2

Tubas 1 2

St. B.

(med. Timp.)

Timp.

Tam. 1

F. D.

Susp. Cym.

L. Gong

cresc.

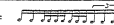
accél. ad lib

gliss.

*irregular tremolo**

Susp. Cym.

l.v.

* Perc., mm. 173-174: Irregular tremolo =  etc.

101

102

175 Sixteenth notes as fast as possible - repeat as necessary

12-15"

Picc.

Fls. 1 2 3

Oboes 1 2 3

Bsns. 1 2

Cbn.

Eh Cl.

Bp Cls. 1 2 3

A. Cl.

B. Cl.

Ob. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

B. Sax.

175

St. metal mute

1 2 3 4

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bars. 1 2

Tubas 1 2

St. B.

gliss.

gliss.

(lge Timp.)

gliss.

gliss.

Timp.

Tam. 1

Susp. Cym. *on dom*

p *cresc.* *poco* *a* *poco*

F. D.

Gong *l.v.*

Med. Gong

* Brass, m. 176 to end: Players should select lowest possible note which can be produced *fff*. No accents on 1st beats (mm. 176-181 [182]) unless indicated.

[illegible]

* Should the clarinet section be large, the conductor may bring in all clarinets one beat after the other. The fourth measure would then be marked with a *fermata* and *colla parte* for the whole remaining ensemble.

12 [See Performance Notes concerning recitation]

Picc. *dim.*

Fis. 1 *ppp* *perdendosi* *pp poco esor.*

Obs. 1 *dim.* *perdendosi*

Obs. 2 *dim.* *perdendosi*

Bns. 1 *dim.* *perdendosi*

Bns. 2 *dim.* *perdendosi*

Cbn. *dim.* *perdendosi*

E♭ Cl. *dim.* *perdendosi*

B♭ Cls. *ppp* *perdendosi* *Solo* *quasi gliss.* *ppp* *Solo*

A. Cl. *perdendosi*

B. Cl. *dim.* *poco a poco* *perdendosi*

Cb. Cl. *dim.* *perdendosi*

A. Sax. 2 *dim.* *perdendosi*

T. Sax. *dim.* *perdendosi*

Bar. Sax. *dim.* *perdendosi*

B. Sax. *dim.* *perdendosi*

12 Harmon mutes, stem completely in open close *dim.* *pp*

1 Harmon mutes, stem completely in open close *dim.* *pp*

2 Harmon mutes, stem completely in open close *dim.* *pp*

3 Harmon mutes, stem completely in open close *dim.* *pp*

4 Harmon mutes, stem completely in open close *dim.* *pp*

5 St. mute *dim.* *pp*

6 St. mute *dim.* *pp*

7 St. mute *dim.* *pp*

8 St. mute *dim.* *pp*

9 St. mute *dim.* *pp*

10 St. mute *dim.* *pp*

11 St. mute *dim.* *pp*

12 St. mute *dim.* *pp*

Tbns. Bar. Tubas *dim.* *perdendosi*

St. B. *dim.* *perdendosi*

Timp. *dim.* *perdendosi* *soft sticks* *mp* *dim.*

Gls. *ppp* *perdendosi*

Vib. *dim.* *perdendosi*

B.L. *ppp* *perdendosi*

15

Picc. *dim.* *poco a poco* *perdendosi*

Fis. 1 *dim.* *poco a poco* *perdendosi*

Obs. 1 *dim.* *poco a poco* *perdendosi*

Obs. 2 *dim.* *poco a poco* *perdendosi*

Bns. 1 *dim.* *poco a poco* *perdendosi*

Bns. 2 *dim.* *poco a poco* *perdendosi*

Cbn. *dim.* *poco a poco* *perdendosi*

E♭ Cl. *dim.* *poco a poco* *perdendosi*

B♭ Cls. *dim.* *poco a poco* *perdendosi*

A. Cl. *dim.* *poco a poco* *perdendosi*

B. Cl. *dim.* *poco a poco* *perdendosi*

Cb. Cl. *dim.* *poco a poco* *perdendosi*

A. Sax. 2 *dim.* *poco a poco* *perdendosi*

T. Sax. *dim.* *poco a poco* *perdendosi*

Bar. Sax. *dim.* *poco a poco* *perdendosi*

B. Sax. *dim.* *poco a poco* *perdendosi*

15 Harmon mutes, stem completely in open close *dim.* *pp*

1 Harmon mutes, stem completely in open close *dim.* *pp*

2 Harmon mutes, stem completely in open close *dim.* *pp*

3 Harmon mutes, stem completely in open close *dim.* *pp*

4 Harmon mutes, stem completely in open close *dim.* *pp*

5 St. mute *dim.* *pp*

6 St. mute *dim.* *pp*

7 St. mute *dim.* *pp*

8 St. mute *dim.* *pp*

9 St. mute *dim.* *pp*

10 St. mute *dim.* *pp*

11 St. mute *dim.* *pp*

12 St. mute *dim.* *pp*

Tbns. Bar. Tubas *dim.* *poco a poco* *perdendosi*

St. B. *dim.* *poco a poco* *perdendosi*

Timp. *dim.* *poco a poco* *perdendosi*

Gls. *ppp* *perdendosi*

Vib. *dim.* *poco a poco* *perdendosi*

B.L. *ppp* *perdendosi*

* Horns 2, 3, 4; mm. 17-19: The horn "echoes" should all sound *pp* (like Horn 1); the differently notated dynamics are to compensate for use of mutes and hand-stopping.

19

Picc. (a 3, tutti) *ppp* *dim.* *p* *perdendosi*

Fls. 1 2 3 *ppp* *dim.* *p* *perdendosi*

Obs. 1 2 3 *ppp* *dim.* *p* *perdendosi*

Bns. 1 2 *Bn. 2* *ppp* *dim. poco a poco* *perdendosi*

Cbn. *p* *dim. poco a poco* *perdendosi*

Ev. Cl. *perdendosi* *ppp* *mp* *p* *perdendosi*

Br. Cls. 1 2 3 *perdendosi* *ppp* *mp* *p* *perdendosi*

A. Cl. *ppp* *mp* *p* *perdendosi*

B. Cl. *ppp* *mp* *p* *perdendosi*

Cb. Cl. *ppp* *mp* *p* *perdendosi*

A. Sax. 1 (1.) *p* *dim. poco a poco* *perdendosi*

T. Sax. *p* *dim. poco a poco* *perdendosi*

Bar. Sax. *p* *dim. poco a poco* *perdendosi*

B. Sax. *p* *dim. poco a poco* *perdendosi*

1 2 3 4 Harmon mutes, stem off open close *mp* *pp* *ppp* *dim.* *p* *perdendosi*

1 2 3 4 Harmon mutes, stem off open close *mp* *pp* *ppp* *dim.* *p* *perdendosi*

1 2 3 4 Harmon mutes, stem off open close *mp* *pp* *ppp* *dim.* *p* *perdendosi*

1 2 3 4 Harmon mutes, stem off open close *mp* *pp* *ppp* *dim.* *p* *perdendosi*

Hns. 1 2 3 4 *ppp* *dim.* *p* *perdendosi*

Tbns. 1 2 3 4 *ppp* *dim.* *p* *perdendosi*

Bars. 1 2 *ppp* *dim.* *p* *perdendosi*

Tubos. 1 2 *ppp* *dim.* *p* *perdendosi*

St. B. *ppp* *dim.* *p* *perdendosi*

Tim. *ppp* *dim.* *p* *perdendosi*

Ch. *ppp* *dim.* *p* *perdendosi*

Gl. sp. *ppp* *dim.* *p* *perdendosi*

Vib. *ppp* *dim.* *p* *perdendosi*

B. L. *ppp* *dim.* *p* *perdendosi*

dim. poco a poco

23

Picc. *ppp* *dim.* *p* *perdendosi*

Fls. 1 2 3 *ppp* *dim.* *p* *perdendosi*

Obs. 1 2 3 *ppp* *dim.* *p* *perdendosi*

Bns. 1 2 *Bn. 2* *ppp* *dim. poco a poco* *perdendosi*

Cbn. *p* *dim. poco a poco* *perdendosi*

Ev. Cl. *perdendosi* *ppp* *mp* *p* *perdendosi*

Br. Cls. 1 2 3 *perdendosi* *ppp* *mp* *p* *perdendosi*

A. Cl. *ppp* *mp* *p* *perdendosi*

B. Cl. *ppp* *mp* *p* *perdendosi*

Cb. Cl. *ppp* *mp* *p* *perdendosi*

A. Sax. 1 2 *ppp* *dim.* *p* *perdendosi*

T. Sax. *ppp* *dim.* *p* *perdendosi*

Bar. Sax. *ppp* *dim.* *p* *perdendosi*

B. Sax. *ppp* *dim.* *p* *perdendosi*

1 2 3 4 *ppp* *dim.* *p* *perdendosi*

1 2 3 4 *ppp* *dim.* *p* *perdendosi*

1 2 3 4 *ppp* *dim.* *p* *perdendosi*

1 2 3 4 *ppp* *dim.* *p* *perdendosi*

Hns. 1 2 3 4 *ppp* *dim.* *p* *perdendosi*

Tbns. 1 2 3 4 *ppp* *dim.* *p* *perdendosi*

Bars. 1 2 *ppp* *dim.* *p* *perdendosi*

Tubos. 1 2 *ppp* *dim.* *p* *perdendosi*

St. B. *ppp* *dim.* *p* *perdendosi*

Tim. *ppp* *dim.* *p* *perdendosi*

Tom. *ppp* *dim.* *p* *perdendosi*

Gl. sp. *ppp* *dim.* *p* *perdendosi*

Vib. *ppp* *dim.* *p* *perdendosi*

B. L. *ppp* *dim.* *p* *perdendosi*

dim. poco a poco

*Med. TomTom, mm. 24-25: The drum beats must follow the exact tempo of the spoken words throughout, maintaining the same rhythm and speed even after the recitation has stopped.

25 *

Solo

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* Piccolos, flutes and clarinets are to play this phrase (identical in all winds) with rhythmic precision and in exact tempo. If additional flutes and clarinets are available, they will play the same phrase - each entering one sixteenth after the other (i.e. Solo Flute 4 follows 3, etc.; Solo Clarinet 10 follows 9, etc.). Upon completion of the phrase, each player awaits conductor's cue for m. 28.

27

lunga 2-3 seconds

28

CONDUCTOR: Wait for completion of all flutes and clarinets, observe fermata for about 2-3 seconds, then proceed to measure 28.

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[illegible]

* See note to mm. 24 - 25 (same execution)

55

Picc. *perdendosi*

Fls. *perdendosi*

Obs. *perdendosi*

Bns. *perdendosi*

Cbn. *perdendosi*

E♭ Cl. *Solo* *pp* *echo tone* *perdendosi*

B♭ Cls. *Solo* *pp* *echo tone* *perdendosi*

A. Cl. *dim.* *perdendosi*

B. Cl. *perdendosi*

Cb. Cl. *pp*

A. Saxes. *pp* *dim.* *This Beau-ti-ful Earth*

T. Sax. *pp* *This Beau-ti-ful Earth*

Bar. Sax. *pp* *This Beau-ti-ful Earth*

B. Sax. *pp* *This Beau-ti-ful Earth*

Tpts. *Solo, muted* *mp*

Hns. *mp*

Tbns. *a 4* *pp* *This Beau-ti-ful Earth*

Bar. *pp* *This Beau-ti-ful Earth*

Tubos. *pp* *This Beau-ti-ful Earth*

St. B. *pp* *This Beau-ti-ful Earth*

Timp. *pp*

Gl. sp. *[Vib.] Motor off, pedal down (let ring)*

Vib. *pp*

Xyl. *pp*

58

Picc. *Solo* *pp* *romano* *freely, even faster than notated (especially the 32nds) - like bird calls* *harm.*

Fls. *pp*

Obs. *pp*

Bns. *pp*

Cbn. *dim.* *perdendosi*

E♭ Cl. *Solo* *pp* *echo tone* *perdendosi*

B♭ Cls. *perdendosi* *Solo* *pp* *echo tone* *perdendosi*

A. Cl. *pp* *dim.* *perdendosi*

B. Cl. *pp* *perdendosi*

Cb. Cl. *pp* *perdendosi*

A. Saxes. *perdendosi*

T. Sax. *perdendosi*

Bar. Sax. *perdendosi*

B. Sax. *perdendosi*

Tpts. *pp*

Hns. *pp*

Tbns. *pp* *perdendosi*

Bar. *pp* *perdendosi*

Tubos. *pp* *perdendosi*

St. B. *pp* *perdendosi*

Timp. *pp*

Ch. *Motor on, slow speed; pedal down throughout*

Vib. *pp* *poco cresc.*

Xyl. *pp*

61

Picc. (Solo) harm.

Fis. 1 2 3 4

Obs. 1 2 3 4

Bns. 1 2 3 4

Cbn.

E♭ Cl. 1 (Solo)

B♭ Cls. 1 2 3 (Solo)

A. Cl.

B. Cl.

Co. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

B. Sax.

61

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar. 1 2

Tubos. 1 2

St. B.

Timp.

Ch. 1 2 3 4

Gl. sp.

Vib.

Xyl.

Solo voice* Beau-ti-ful Earth

1. Solo (fast-to-slow, gradually, ad lib.)

mp smorz.

perdendosi

pp echo tone

pp echo tone

perdendosi

[Timp.]

[Ch.]

[Gl. sp.]

[Xyl.]

(poco cresc.)

dim.

perdendosi

repeat ad lib.

* Preferably woman's voice, coming from the first row (either Picc., Fl or Ob.).

mp Solo Flute, m. 64 to end: This notation indicates lip interruptions of an excessive velocity of air, fast at the beginning, then slowing down more and more toward the end.

65

Picc.

Fis. 1 2 3 4

Obs. 1 2 3 4

Bns. 1 2 3 4

Cbn.

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

B. Cl.

Ch. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

B. Sax.

65

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Bar. 1 2

Tubos. 1 2

St. B.

Timp.

Gl. sp.

Ch. Vib.

Xyl.

(1. Solo)

perdendosi

pppp

perdendosi

pppp

perdendosi

dim.

perdendosi

repeat ad lib.