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I hereby recommend that the thesis prepared under my supervision by Ellsworth Lynn Milburn

entitled VOUSSOIRS for Large Orchestra

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS

Approved by:

Scott Huston

Paul M. Palombo Carol Inae Cleutock

Donald H Foster James Riley

VOUSSOIRS

For Large Orchestra

Presented by

Ellsworth Lynn Milburn

To fulfill the dissertation requirement for the degree of

Doctor of Musical Arts

College-Conservatory of Music

of the

University of Cincinnati

August 29, 1970

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INSTRUMENTATION

Flute, Piccolo
Flute — three players
Flute, Alto Flute

Two Oboes
English Horn

B^{b} Clarinet, E^{b} Clarinet
B^{b} Clarinet — three players
B^{b} Clarinet, Bass Clarinet

Two Bassoons
Bassoon, Contrabassoon — three players

Four F Horns
Three B^{b} Trumpets
Two Tenor Trombones
One Bass Trombone
Tuba

Timpani

Snare Drum
Suspended Cymbal, Tam-tam — two players
Bass Drum

Glockenspiel
Xylophone — two players
Vibraphone

Celesta, Piano

Harp

Violins 1 a, b
Violins 2 a, b
Violas 1, 2
Violoncellos 1, 2
Double Basses

All instruments sound as written, with the following exceptions:

Glockenspiel sounds two octaves higher than written.

Piccolo, Xylophone, and Celesta sound one octave higher than written.

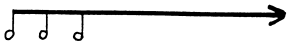
Double Basses and Contrabassoon sound one octave lower than written.

JAN 27 1971

This score was copied by David Hinshaw.

Instructions for Performance

Several types of indeterminate rhythmic notation are used in various places throughout this work. The following are examples and explanations:



The pitches notated are to be played continuously at a speed determined by the player.

A single notehead without stems or beams equals approximately one second.

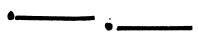
Approximately twice as fast as ♩ .

Rather fast.

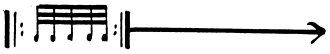
As fast as possible.

Accelerating.

Decelerating.



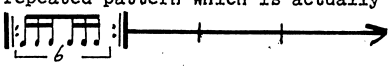
Horizontal lines which extend from noteheads show approximate duration, which is either cued by the conductor or left to the discretion of the player. Consecutive notes receive separate articulation unless another indication is given.



The pattern is to be repeated over and over until the next written pitches occur.

The pitch is to be alternately raised and lowered ¼ tone for its duration.

Highest possible note.

When music for a section (violins, for example) is notated as above, the players are under no circumstances to play together as a section. Each musician must regard his as a free and independent part, and must not synchronize with another. The only exception is the repeated pattern which is actually notated in rhythmic values, and appears thus: 

At measure 109 a section in temporal notation begins. Each measure is to last approximately five seconds, but may last longer if desired. The exceptions are measures 151 and 152, which are twenty seconds long.

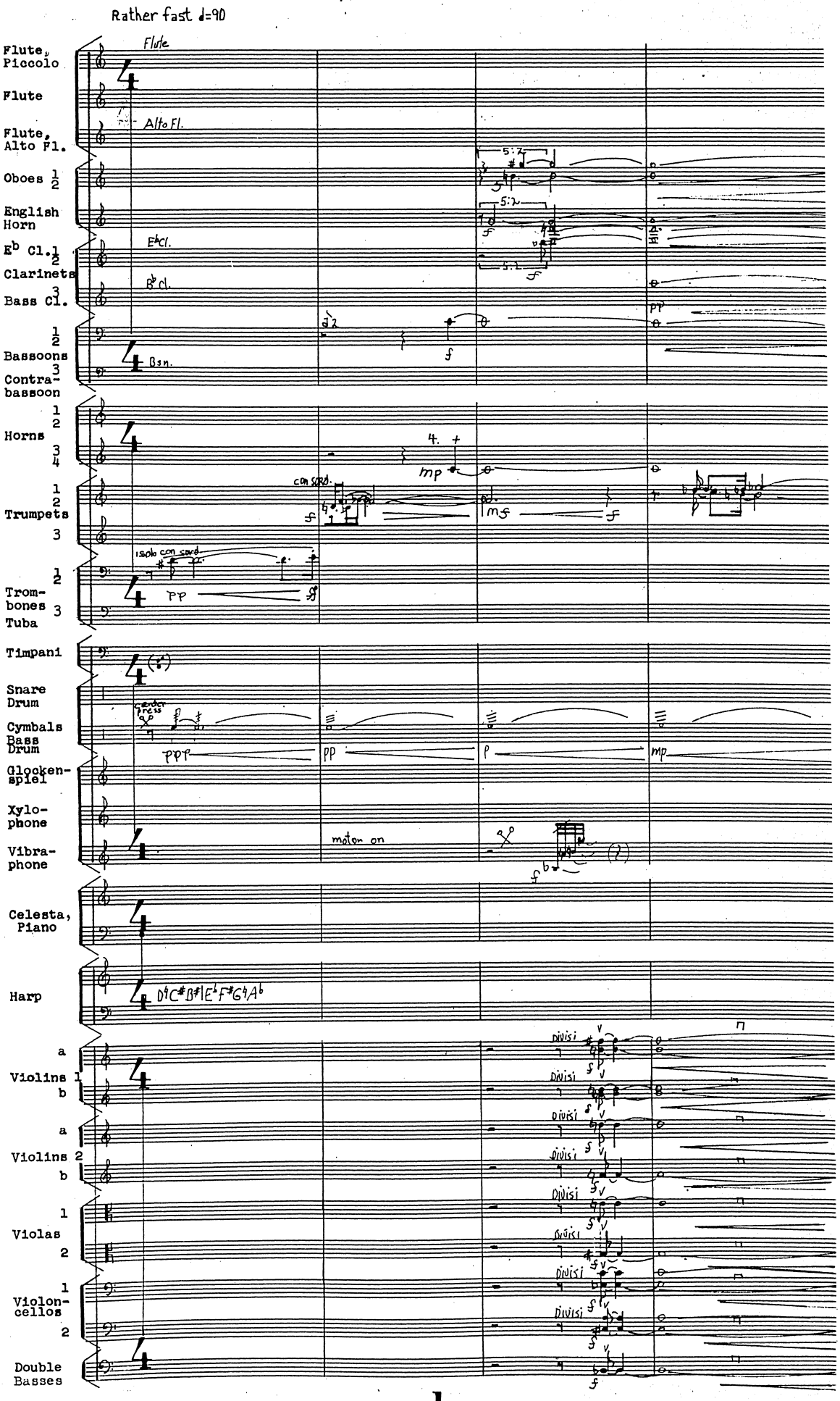
Measures in this section which have no cue numbers receive a beat with the right hand at the beginning, and the conductor can cue individual entrances and exits with his left. Large, numbered cues appear in measures where instruments from several sections must synchronize. These are not beats per measure, and the conductor may give these cues by either holding up the appropriate number of fingers or shaping his cues in a traditional beat pattern. Numbers in parentheses are applicable only to the instrumental section where they occur.

The following symbols are also used:

Soft mallets.

Hard mallets.

This is used to indicate an important entrance or cutoff to players who have been playing non misurato.

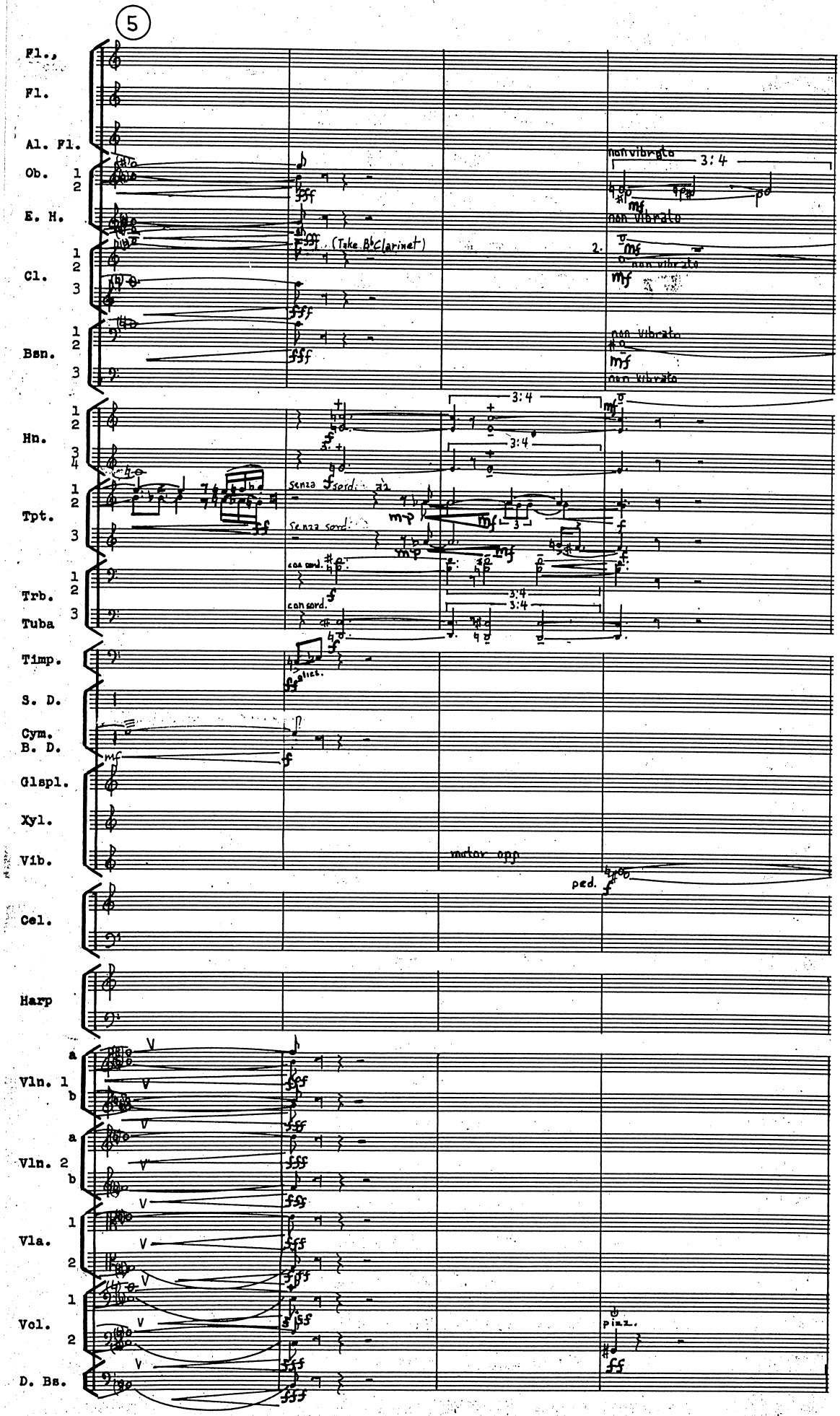


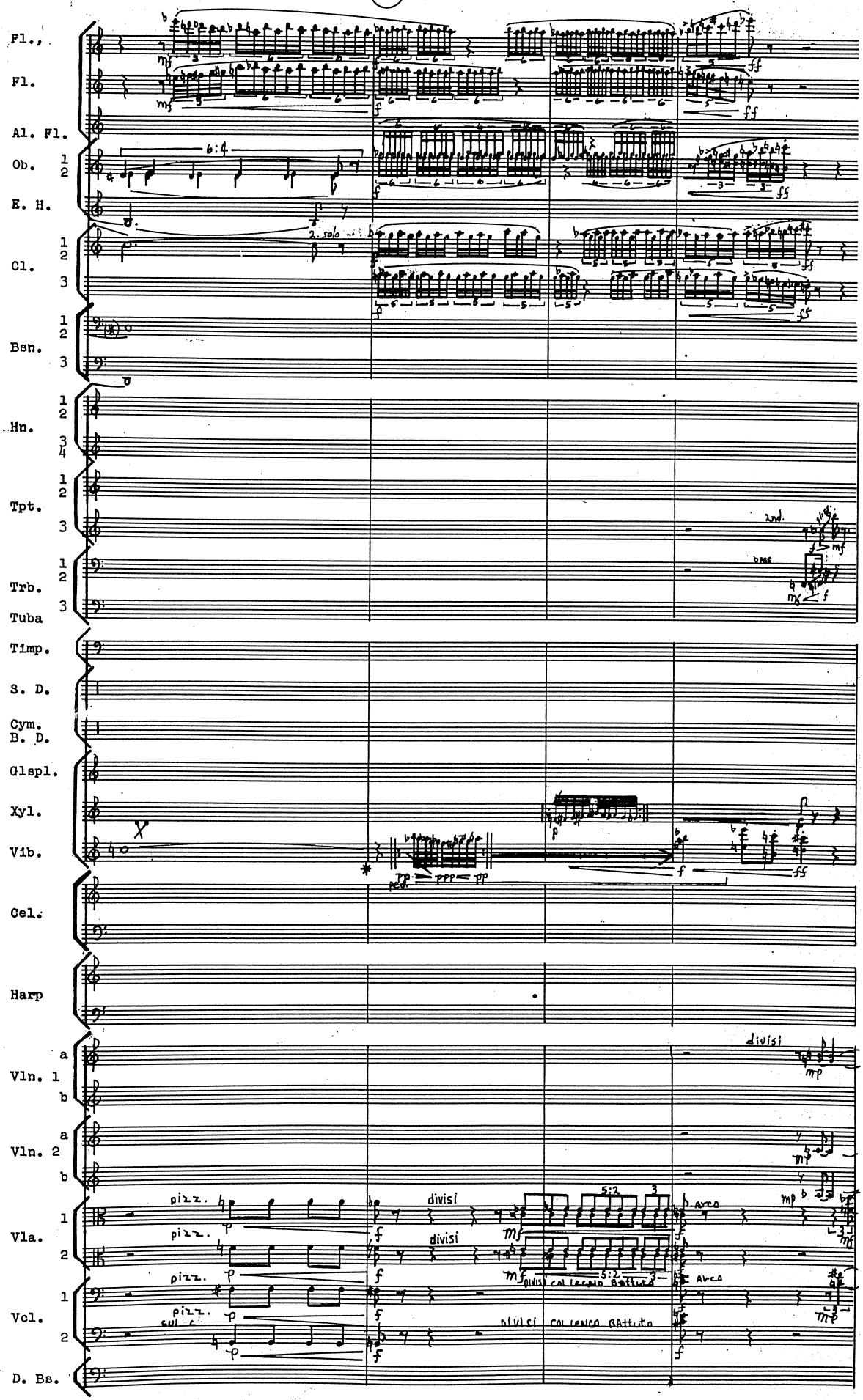
Rather fast ♩=90

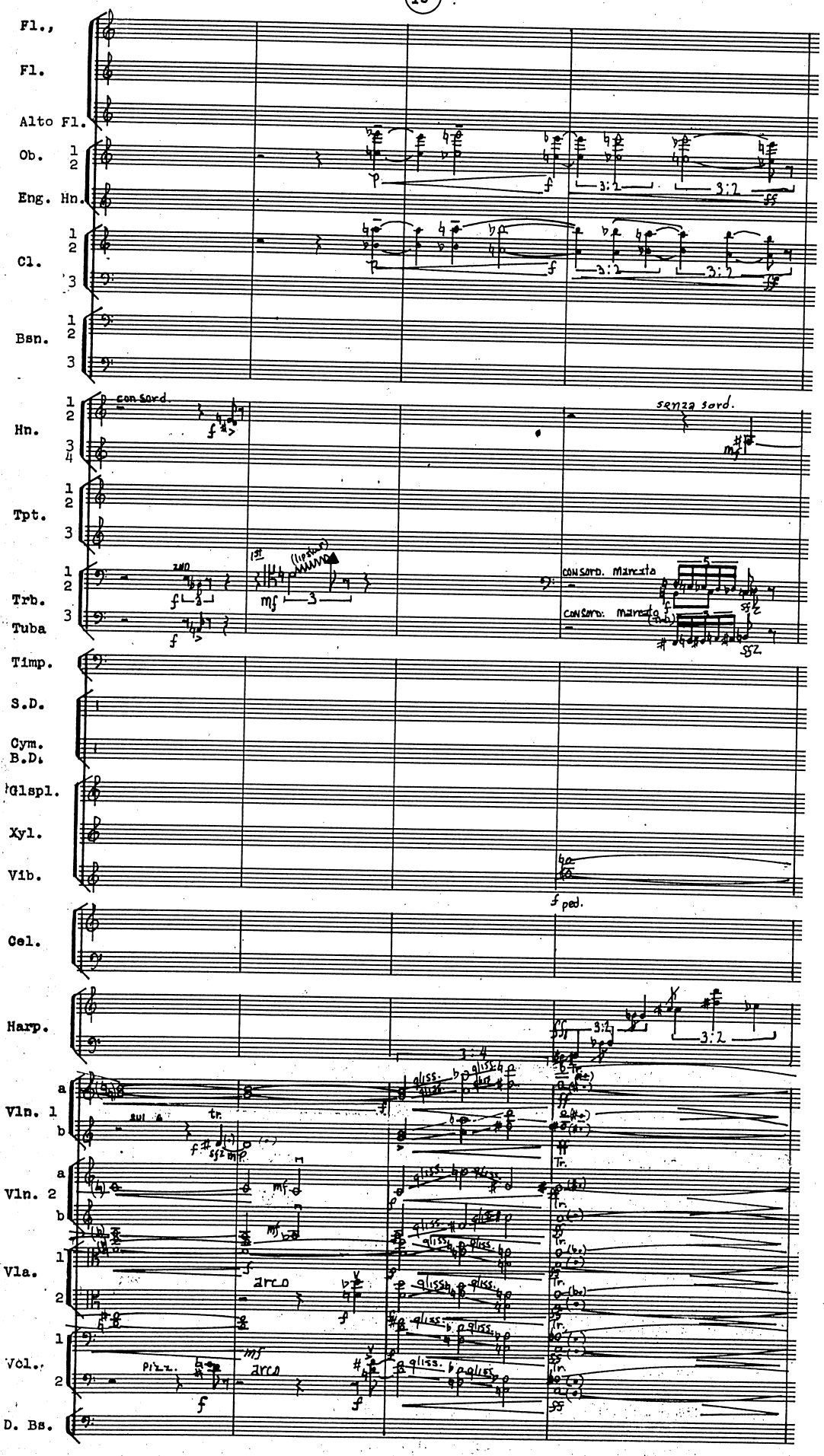
Flute, Piccolo
Flute
Flute, Alto Fl.
Oboes 1 2
English Horn
E♭ Cl. 1 2
Clarinets
Bass Cl. 3
Bassoons 1 2
Contra-bassoon 3
Horns 1 2 3 4
Trumpets 1 2 3
Trom-bones 1 2 3
Tuba
Timpani
Snare Drum
Cymbals
Bass Drum
Glocken-spiel
Xylo-phone
Vibra-phone
Celesta, Piano
Harp
Violins 1 a b
Violins 2 a b
Violas 1 2
Violon-cellos 1 2
Double Basses

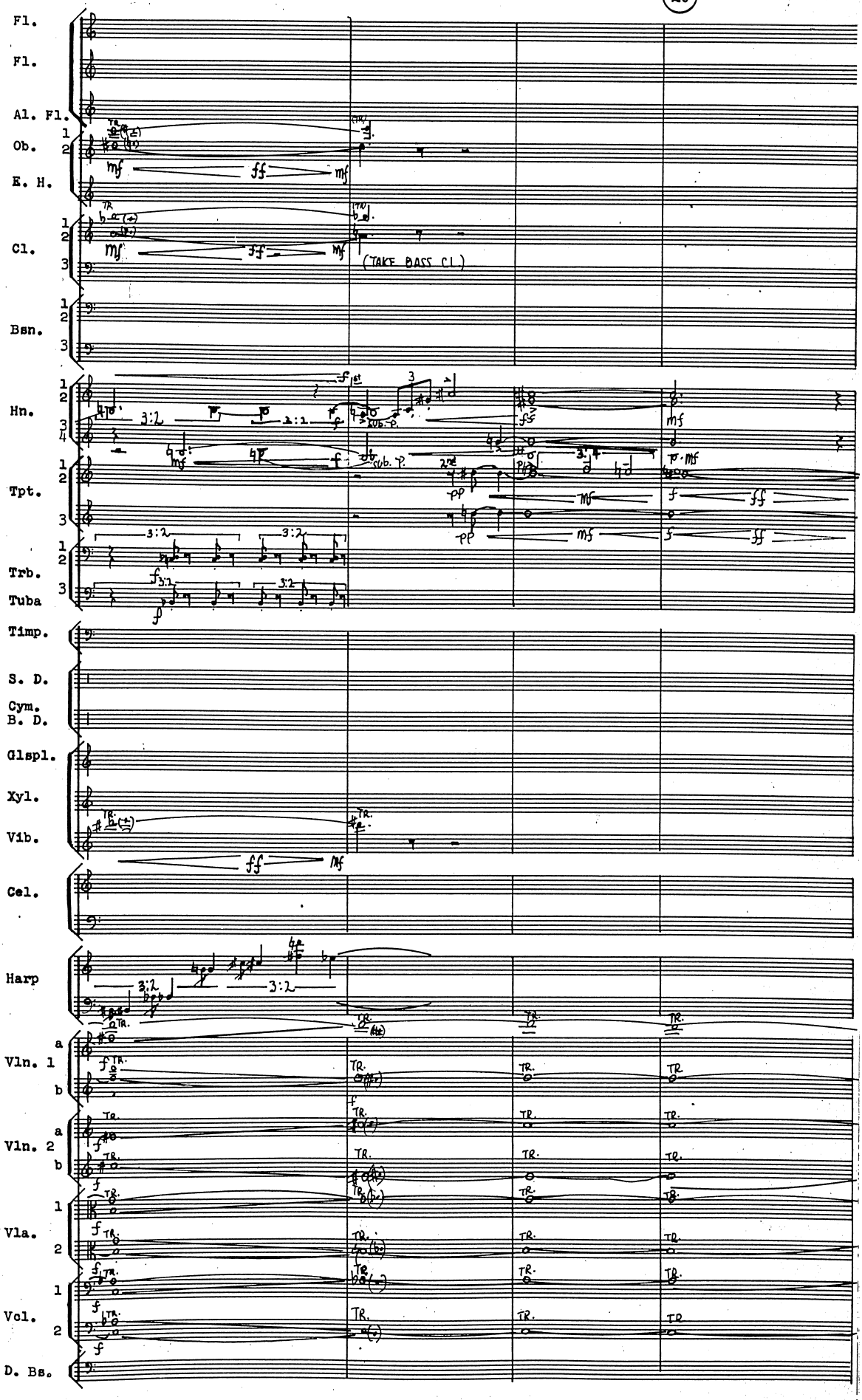
Flute
Alto Fl.
E♭Cl.
B♭Cl.
Bsn.
con sord.
isolo con sord.
center press
motor on
Divisi

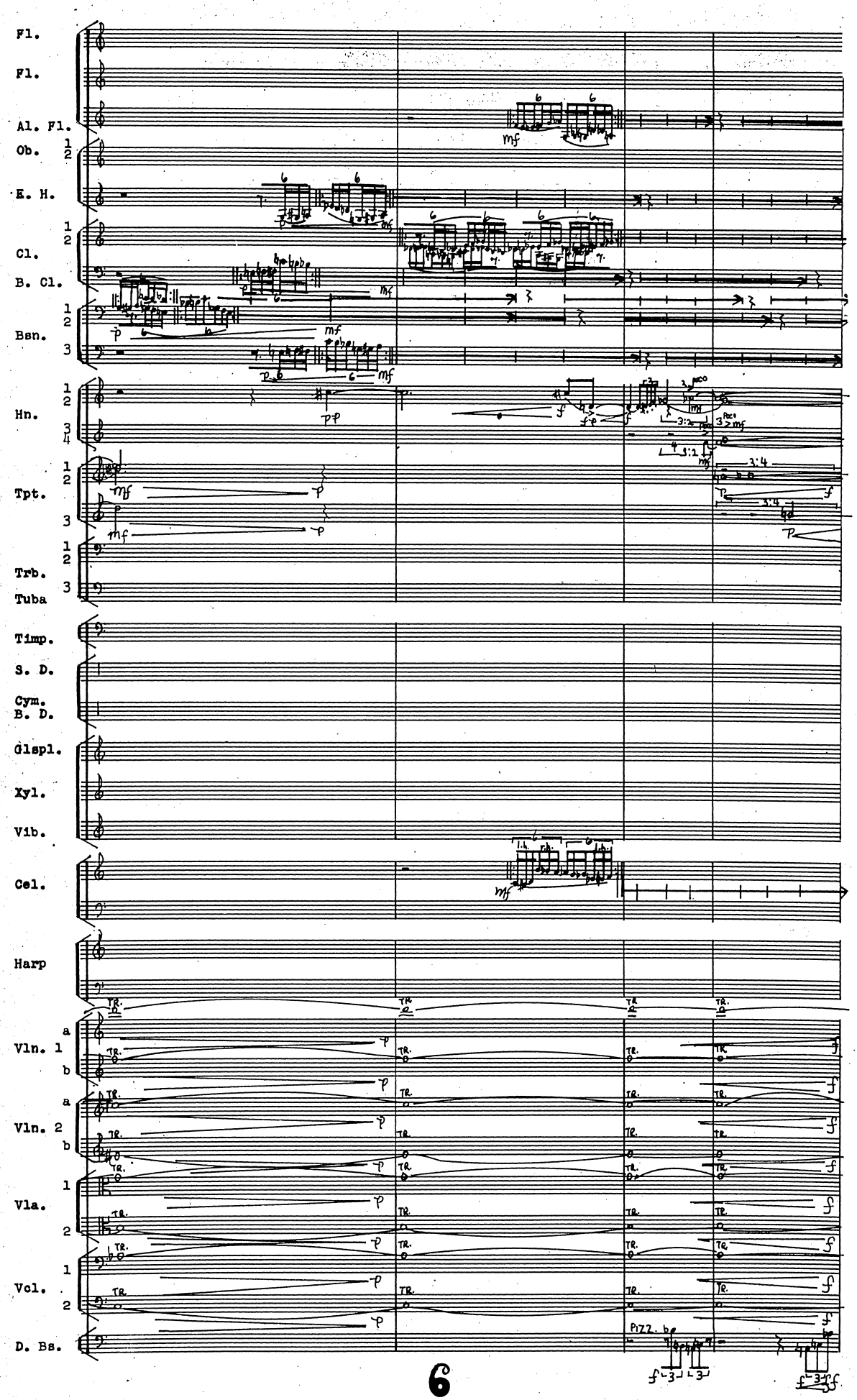
1

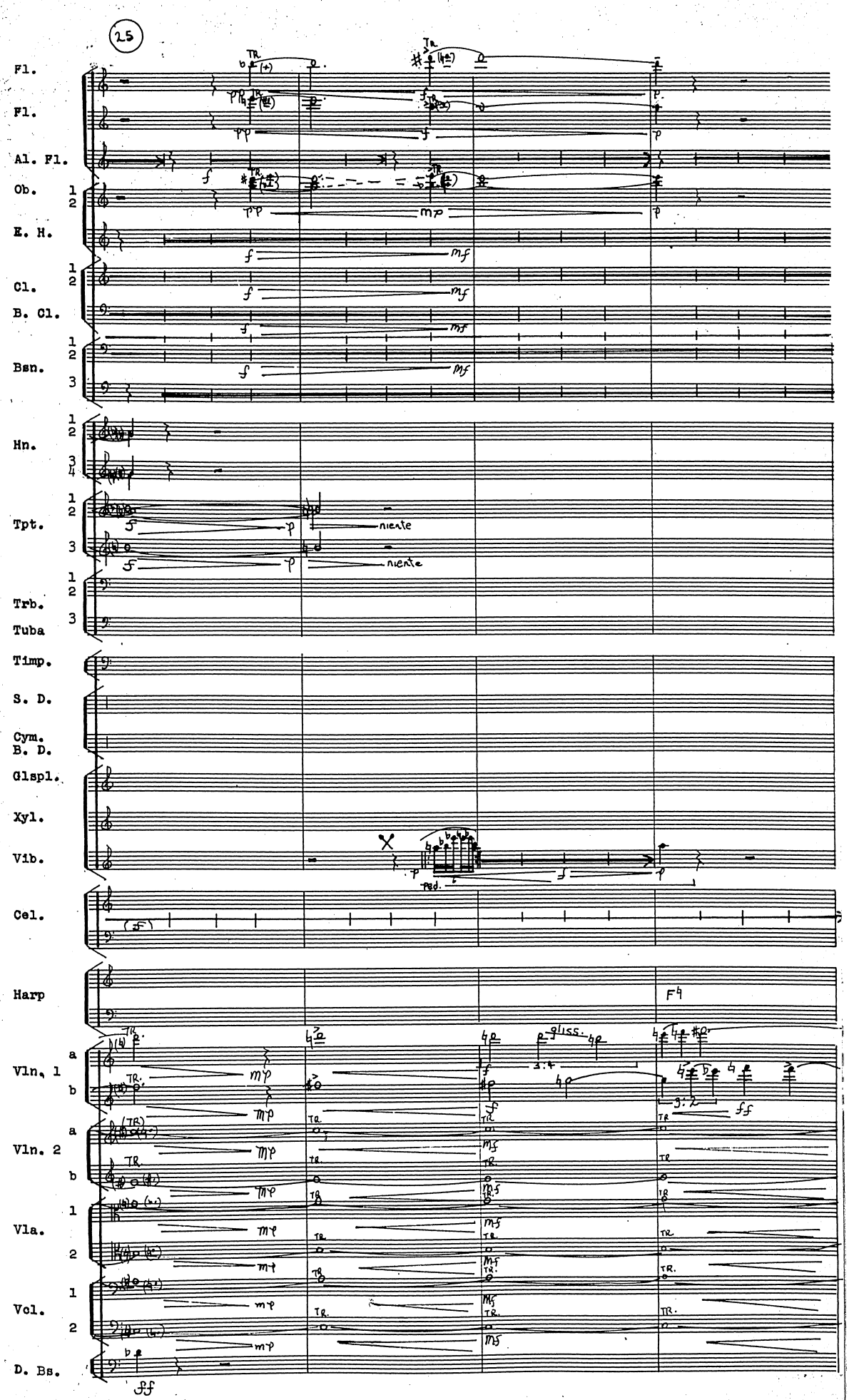

5
Fl.,
Fl.
Al. Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
(Take B♭ clarinet)
senza sord.
con sord.
non vibrato
3:4
motor opp
ped.
Pizz.

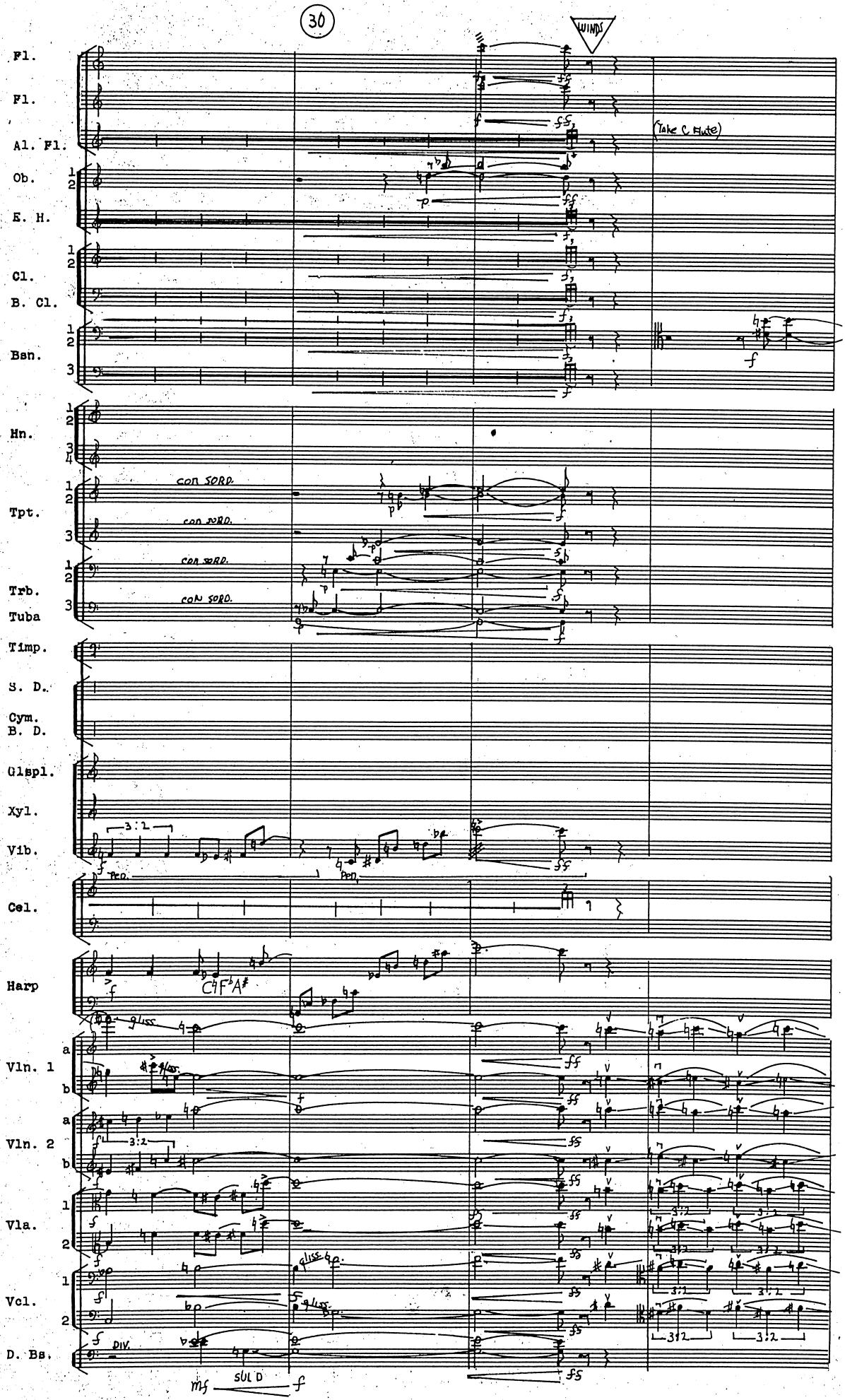

Fl.,
Fl.
Al. Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2
Tuba 3
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
6:4
2. solo
2nd.
bass
divisi
pizz.
arco
5:2
divisi col legno battuto

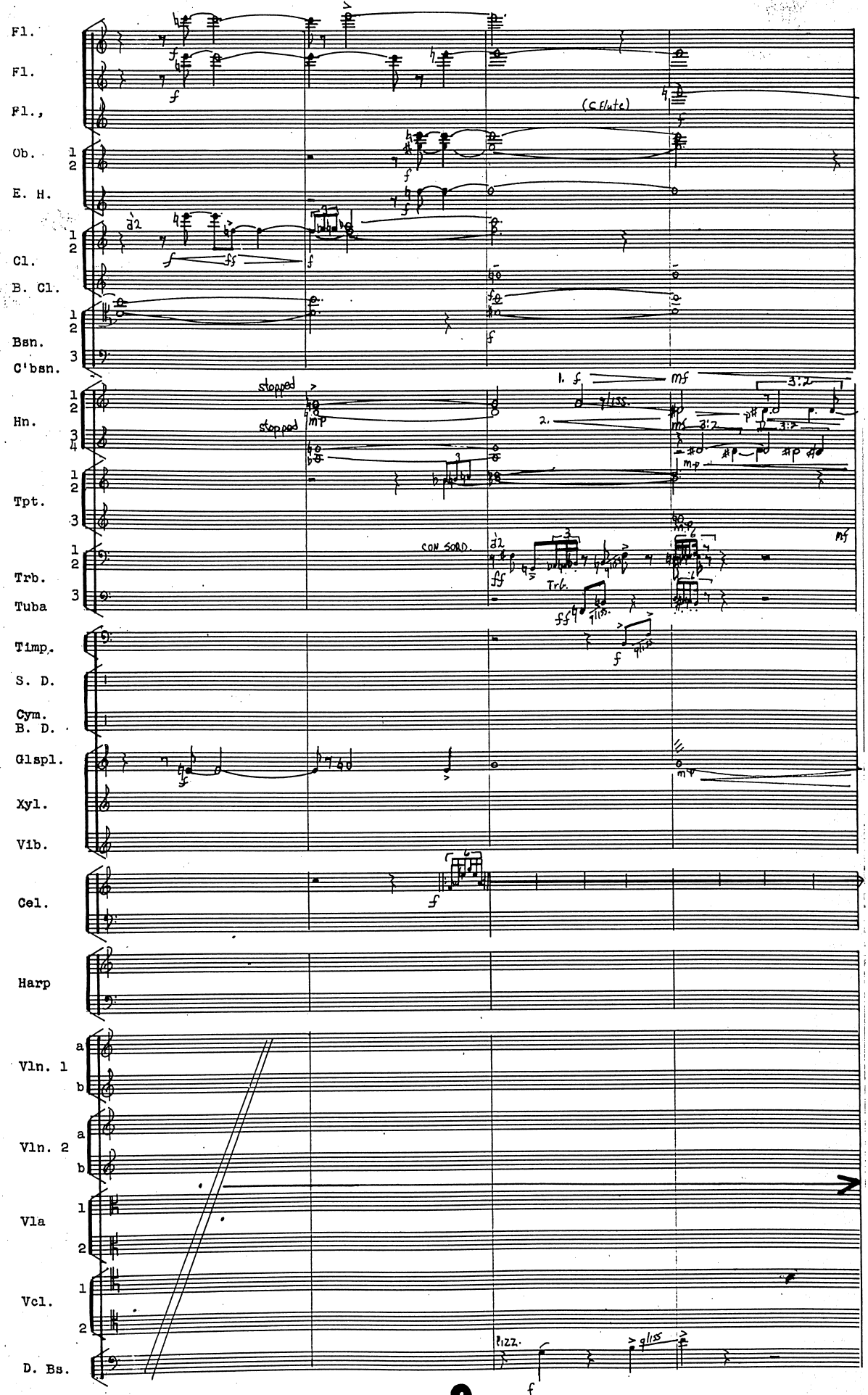

Fl.,
Fl.
Alto Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
con sord.
senza sord.
Tpt.
Trb.
Tuba
2ND
1st
(lip stuck)
CONSORD. Marcato
CONSORD. marcato
Timp.
S.D.
Cym.
B.D.
Glspl.
Xyl.
Vib.
f ped.
Cel.
Harp.
Vln. 1
Vln. 2
Vla.
arco
Vcl.
pizz.
D. Bs.

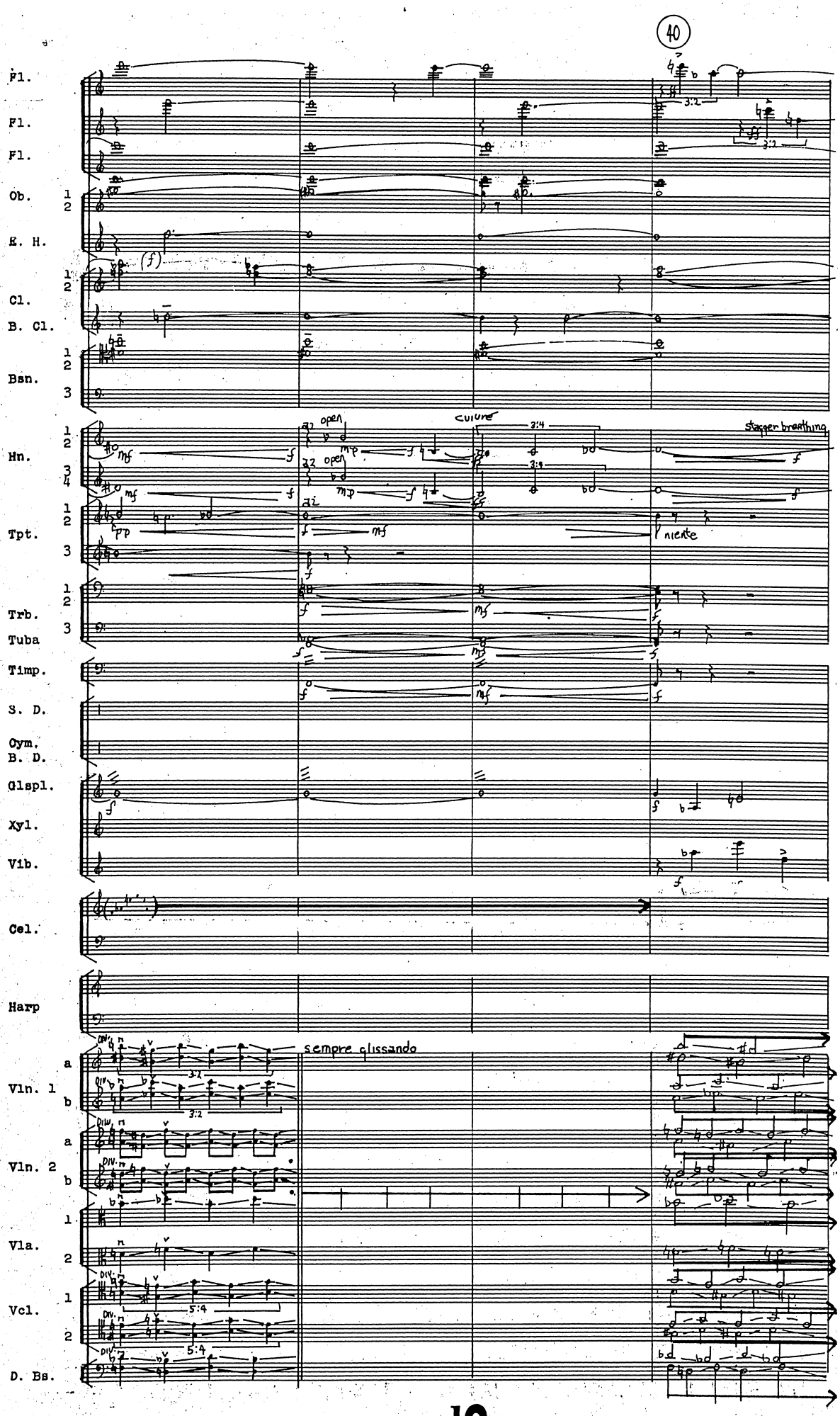

Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
(TAKE BASS CL.)
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.

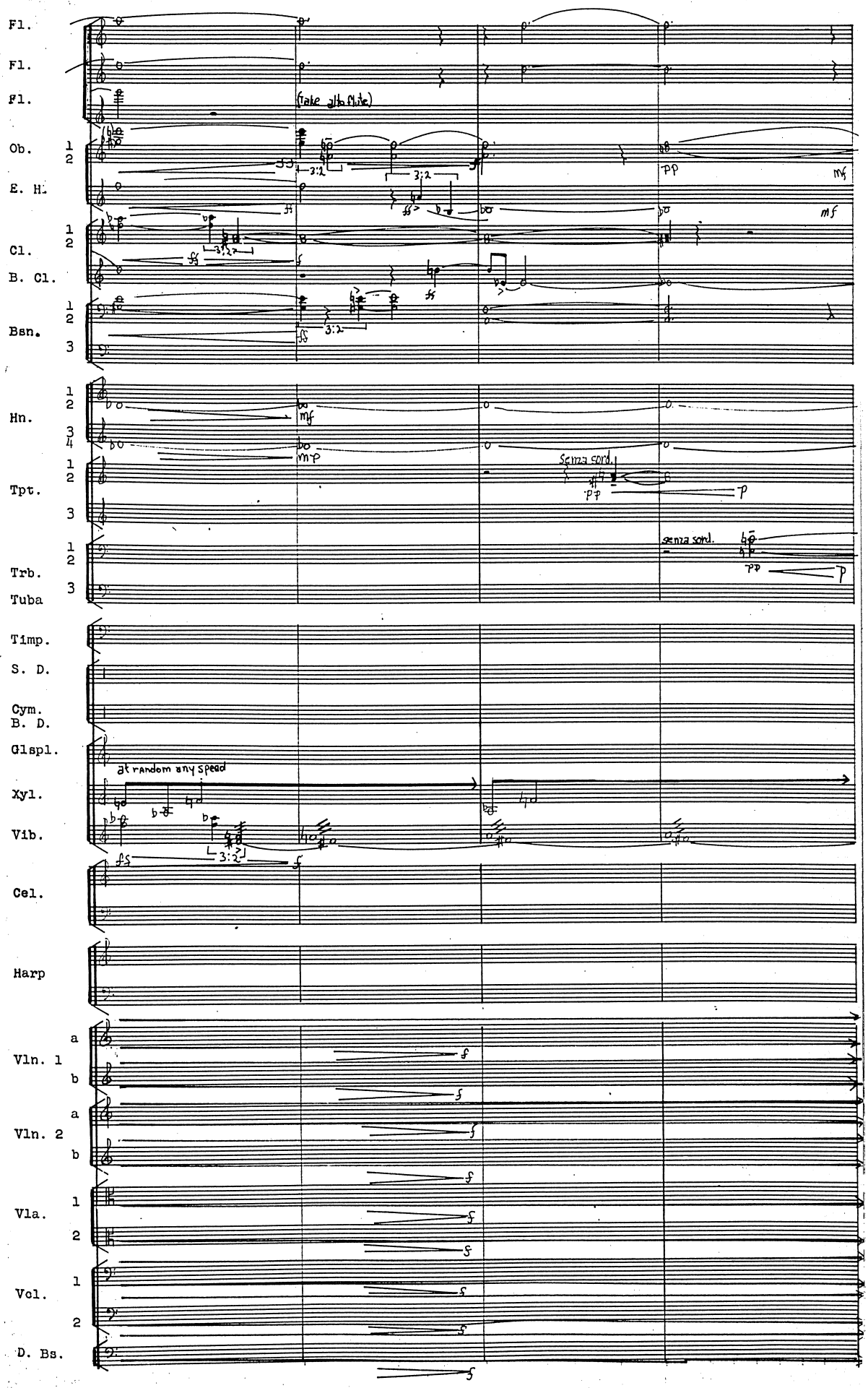

Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
Pizz.

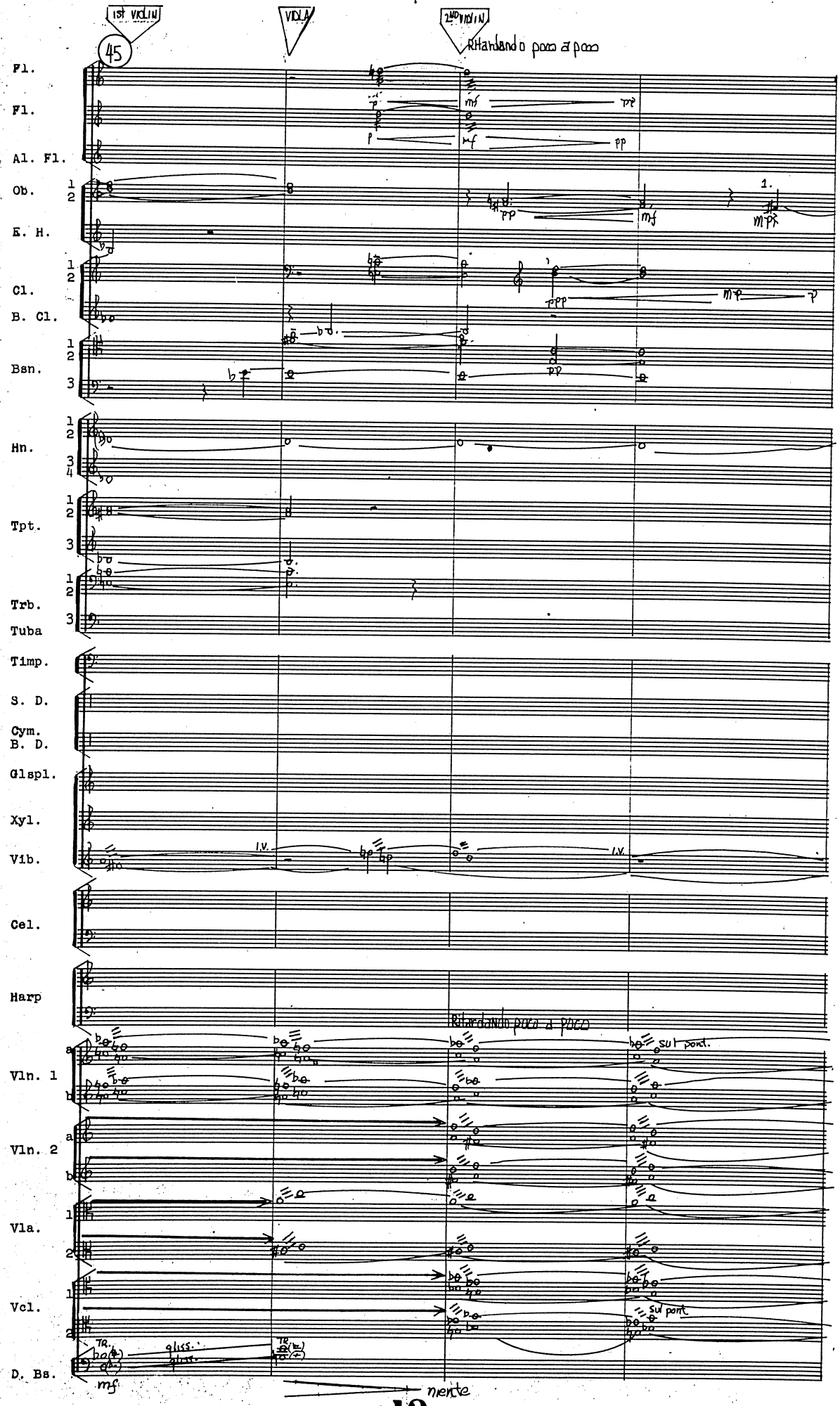

25
Fl.
Fl.
Al. Fl.
Ob. 1 2
E. H.
Cl. 1 2
B. Cl.
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
niente
niente
Trb. 1 2
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Ped.
Cel.
Harp
F♭
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
gliss.
3:4
3:2

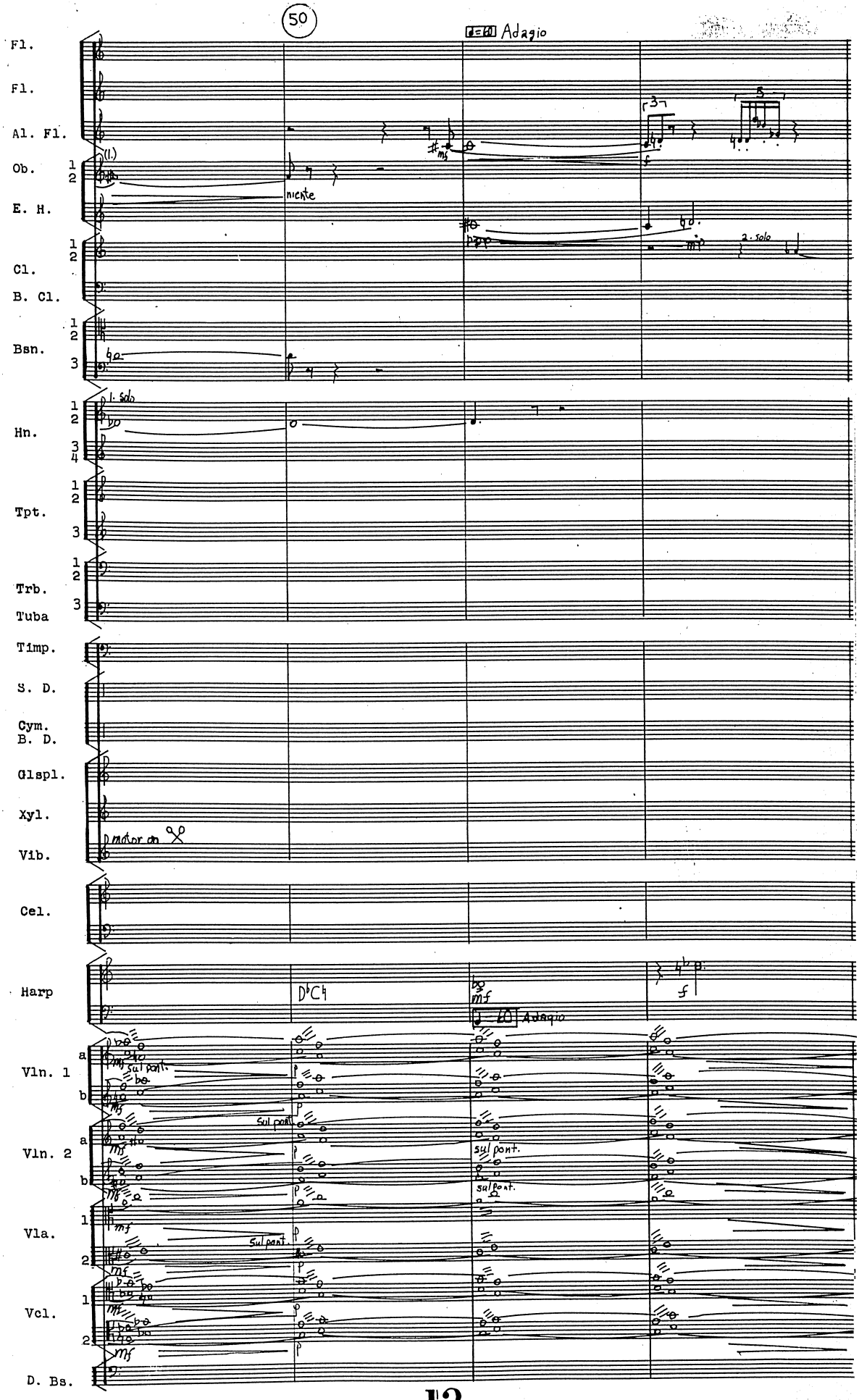

30
WINDS
Fl.
Fl.
Al. Fl.
(Take C Flute)
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
con SORD.
con SORD.
con SORD.
Trb.
con SORD.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Ped.
Ped.
Cel.
Harp
C♯F♭A♯
gliss.
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
DIV.
SUL D
8

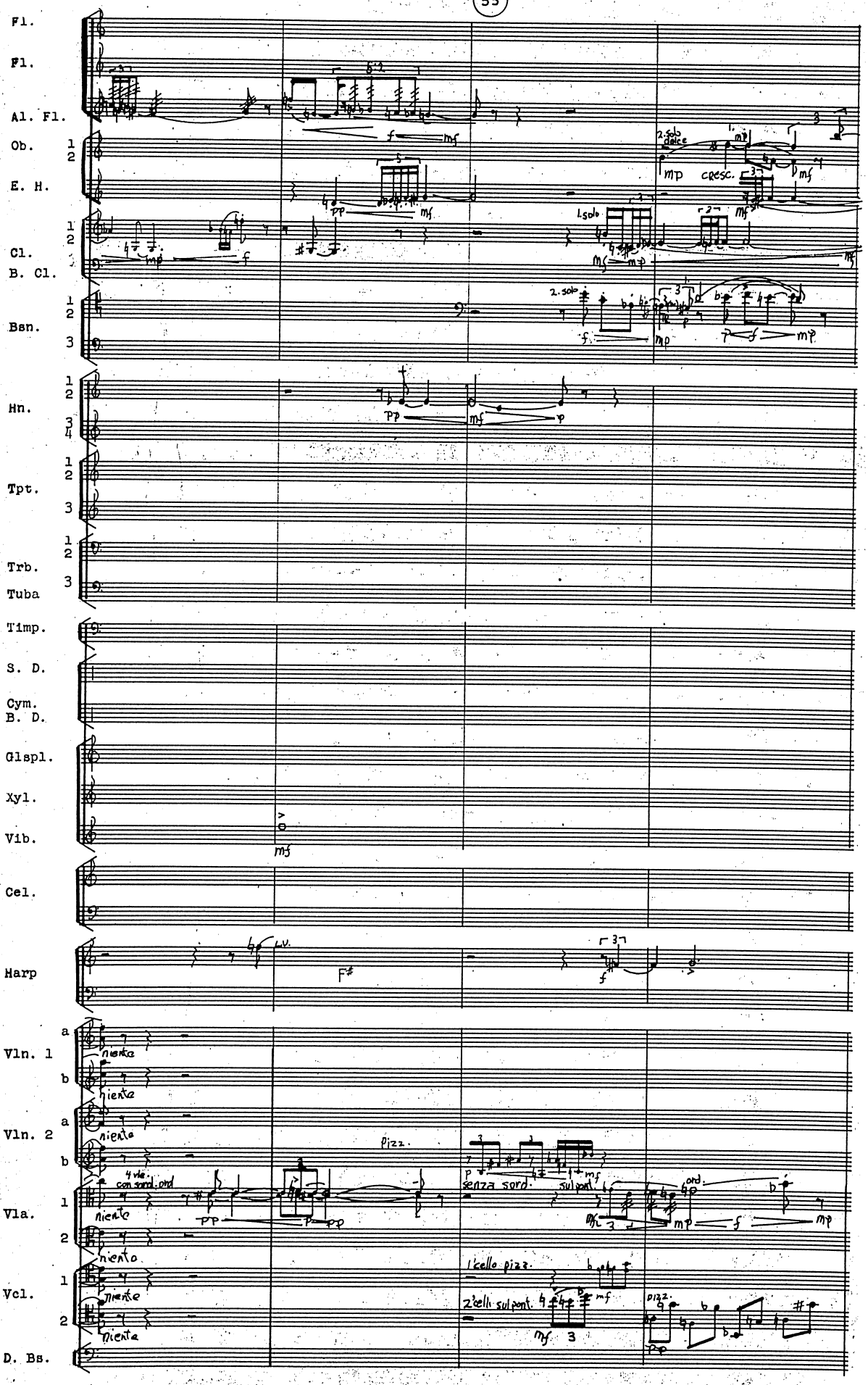

Fl.
Fl.
Fl.,
(C Flute)
Ob.
E. H.
Cl.
B. Cl.
Bsn.
C'bsn.
Hn.
stopped
stopped
Tpt.
CON SORD.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla
Vcl.
D. Bs.
Pizz.
gliss.
9

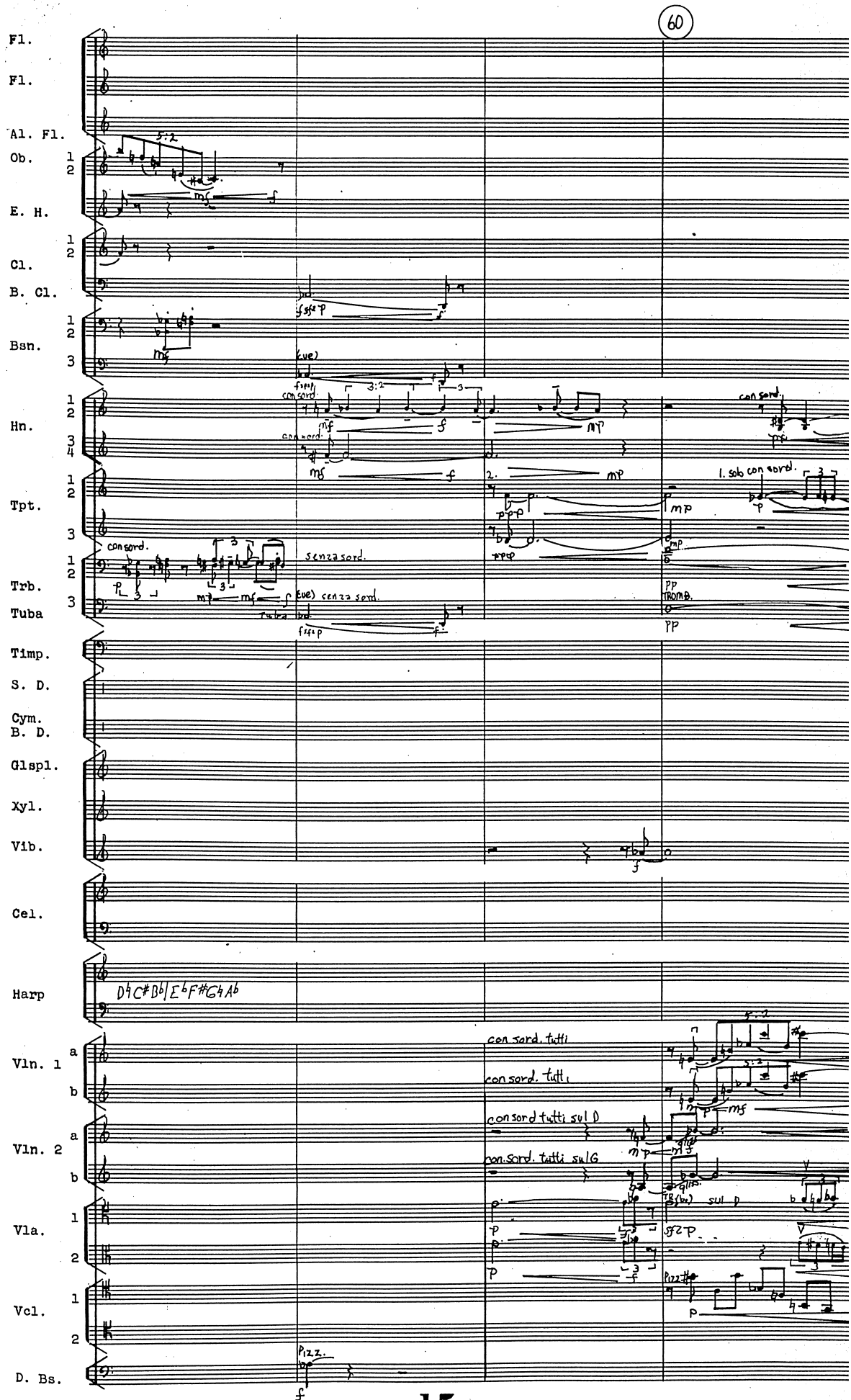

40
Fl.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2
B. Cl.
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2
Tuba 3
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
open
open
cuivré
stagger breathing
niente
sempre glissando
3:2
5:4
10

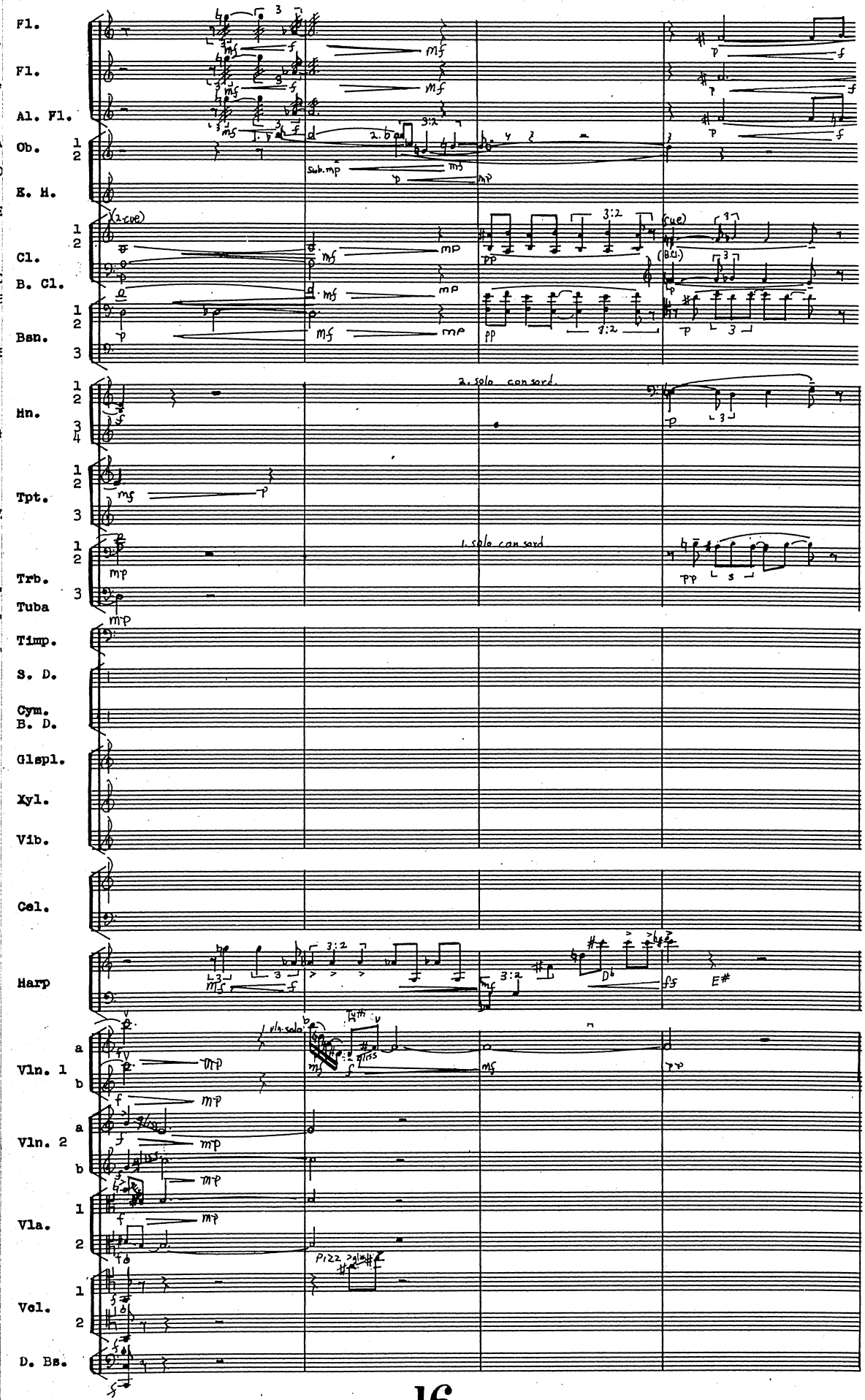

Fl.
Fl.
Fl.
(take alto flute)
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
senza sord.
senza sord.
at random any speed

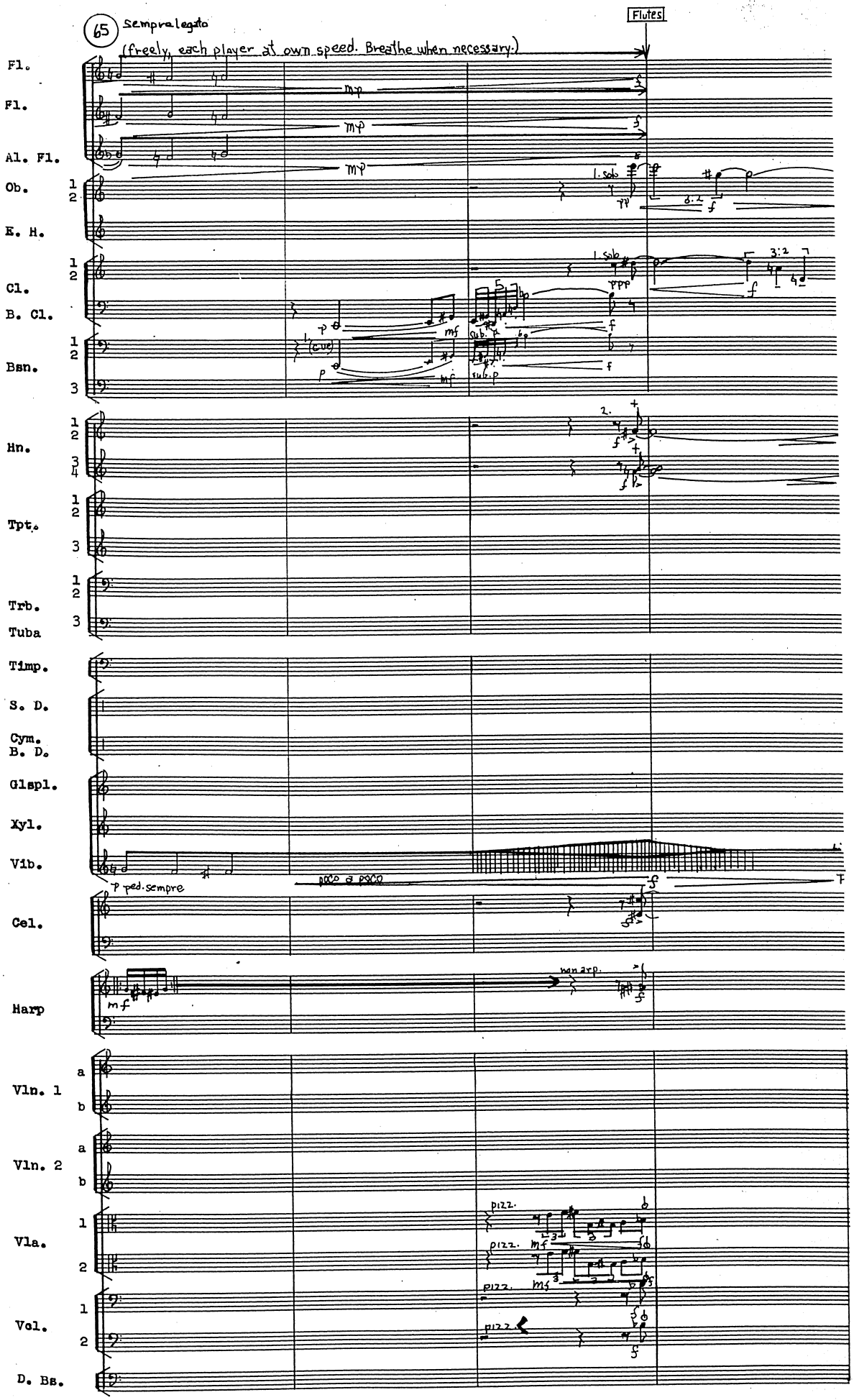

1st VIOLIN
VIOLA
2ND VIOLIN
45
Ritardando poco a poco
Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
I.V.
Cel.
Harp
Ritardando poco a poco
Vln. 1
sul pont.
Vln. 2
Vla.
Vcl.
sul pont.
D. Bs.
TR.
gliss.
mf
niente

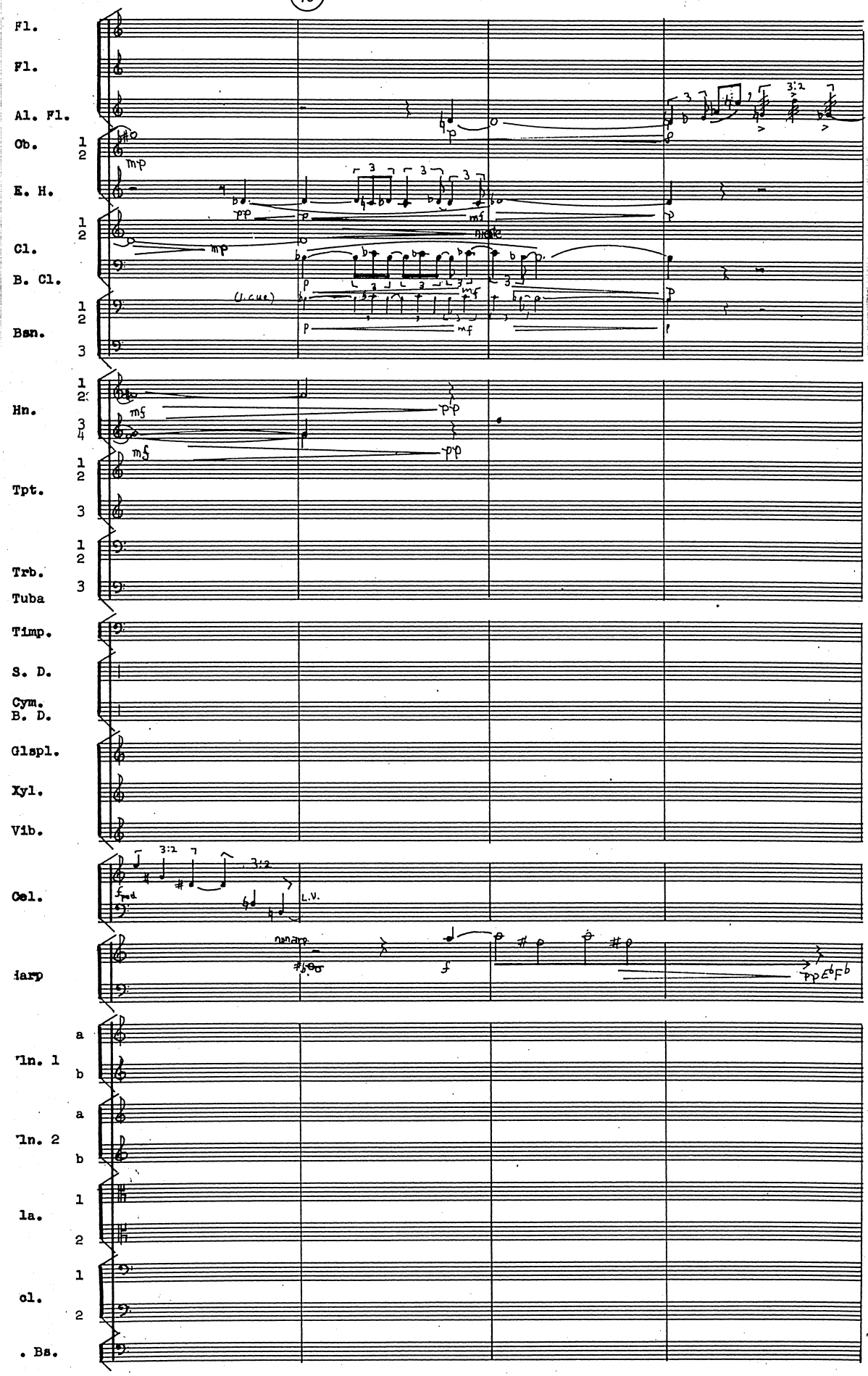

50
Adagio
Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
niente
2. solo
motor on
sul pont.
Adagio

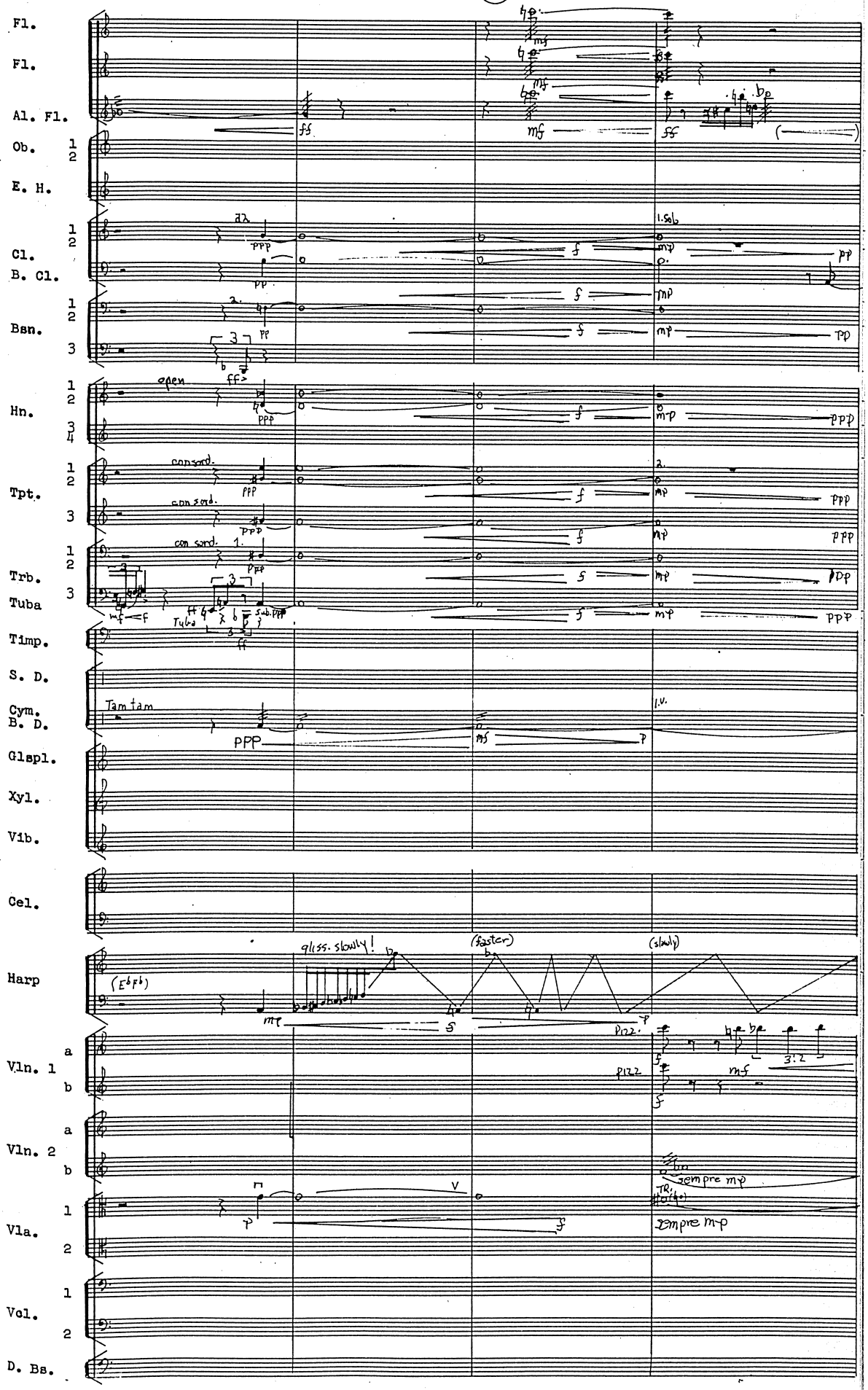

Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
niente
4 vla. con sord. ord
Pizz.
senza sord.
sul pont.
ord.
1'cello pizz.
2'celli sul pont.
pizz.
cresc.
2. solo dolce
1. solo
2. solo

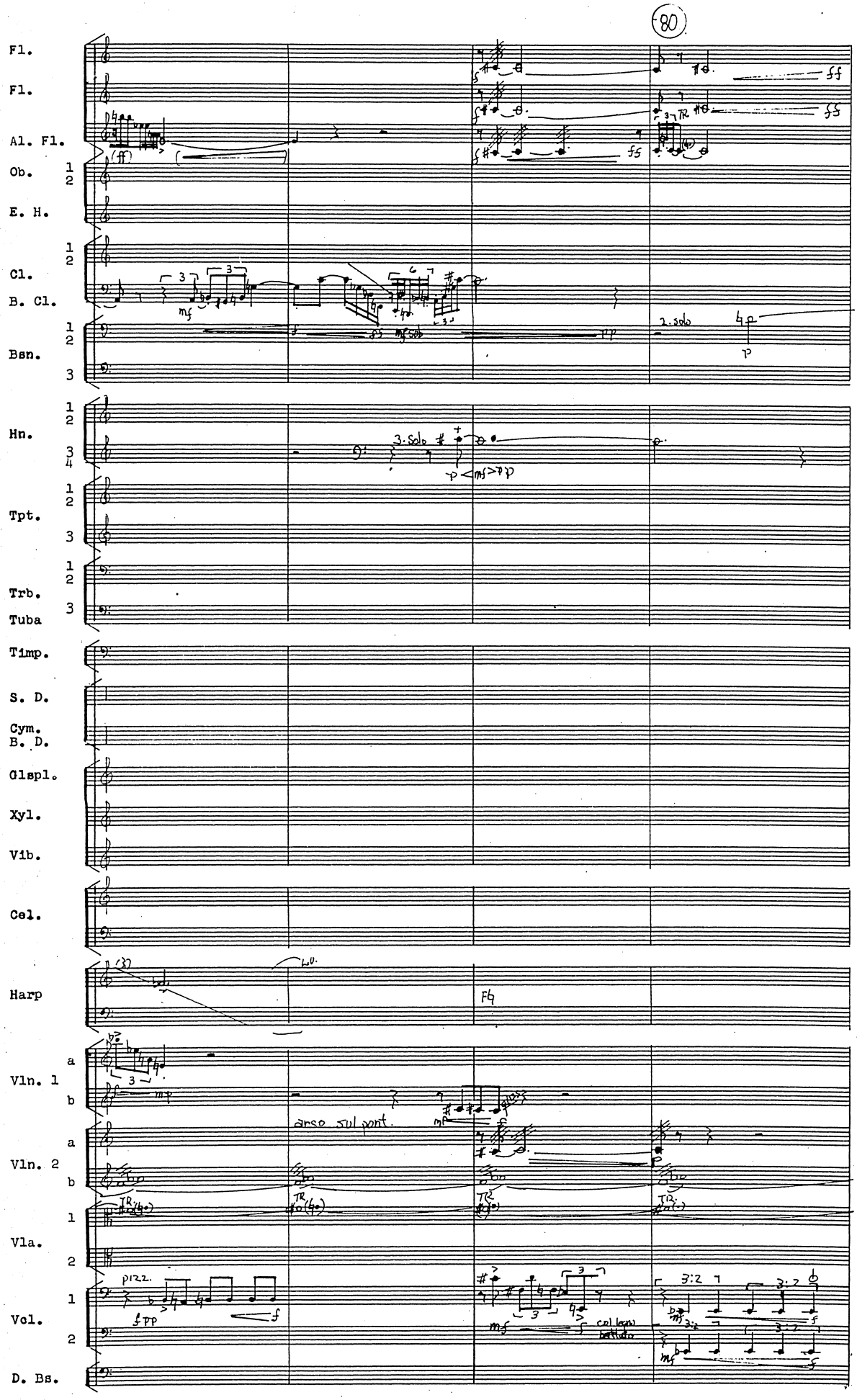

60
Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
con sord.
senza sord.
con sord. tutti
con sord. tutti sul D
con sord. tutti sul G
1. sob con sord.
Pizz.

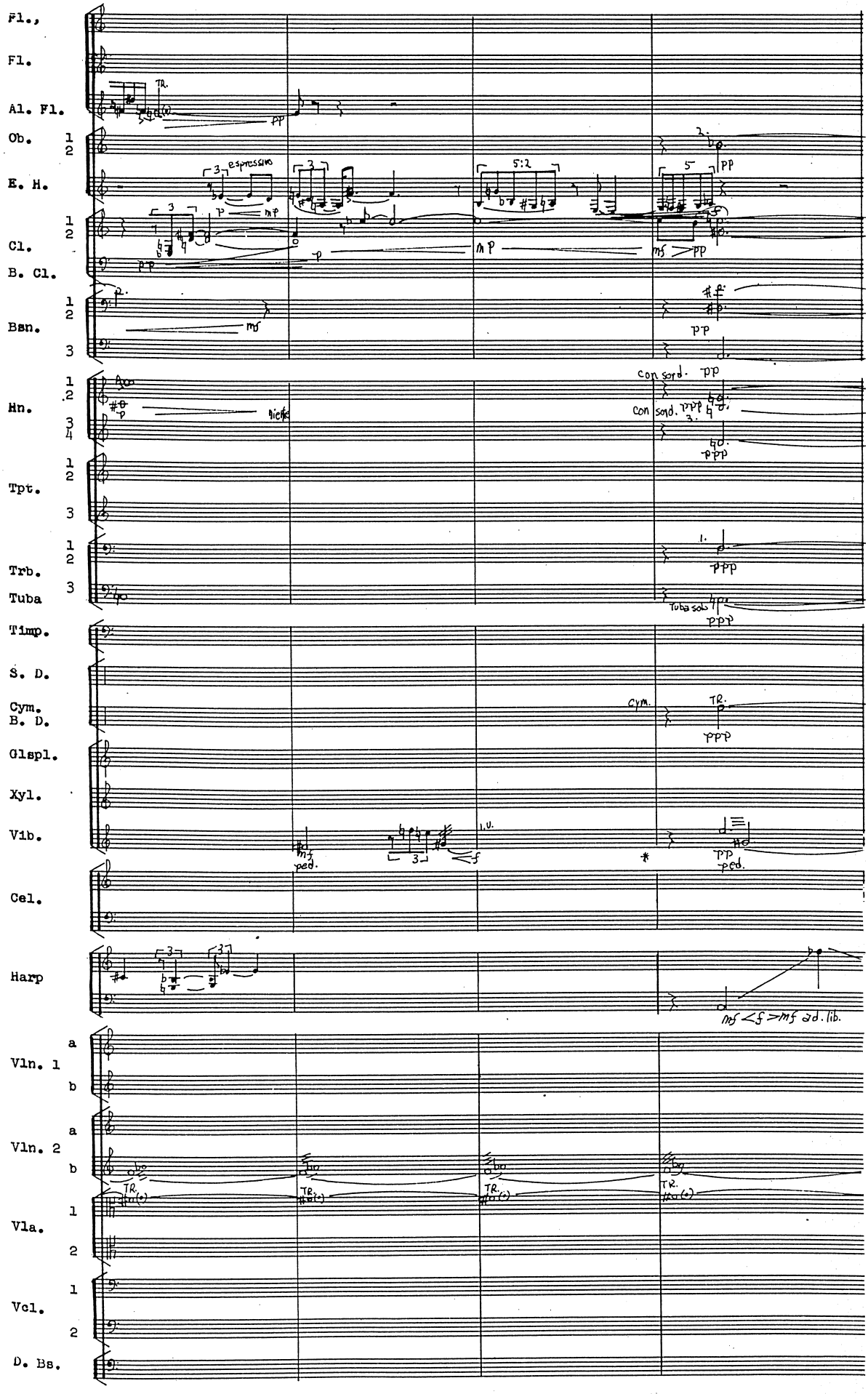

Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
2. solo con sord.
1. solo con sord.
Sub. mp
(2. cue)
(cue)
(B.Cl.)
Pizz.

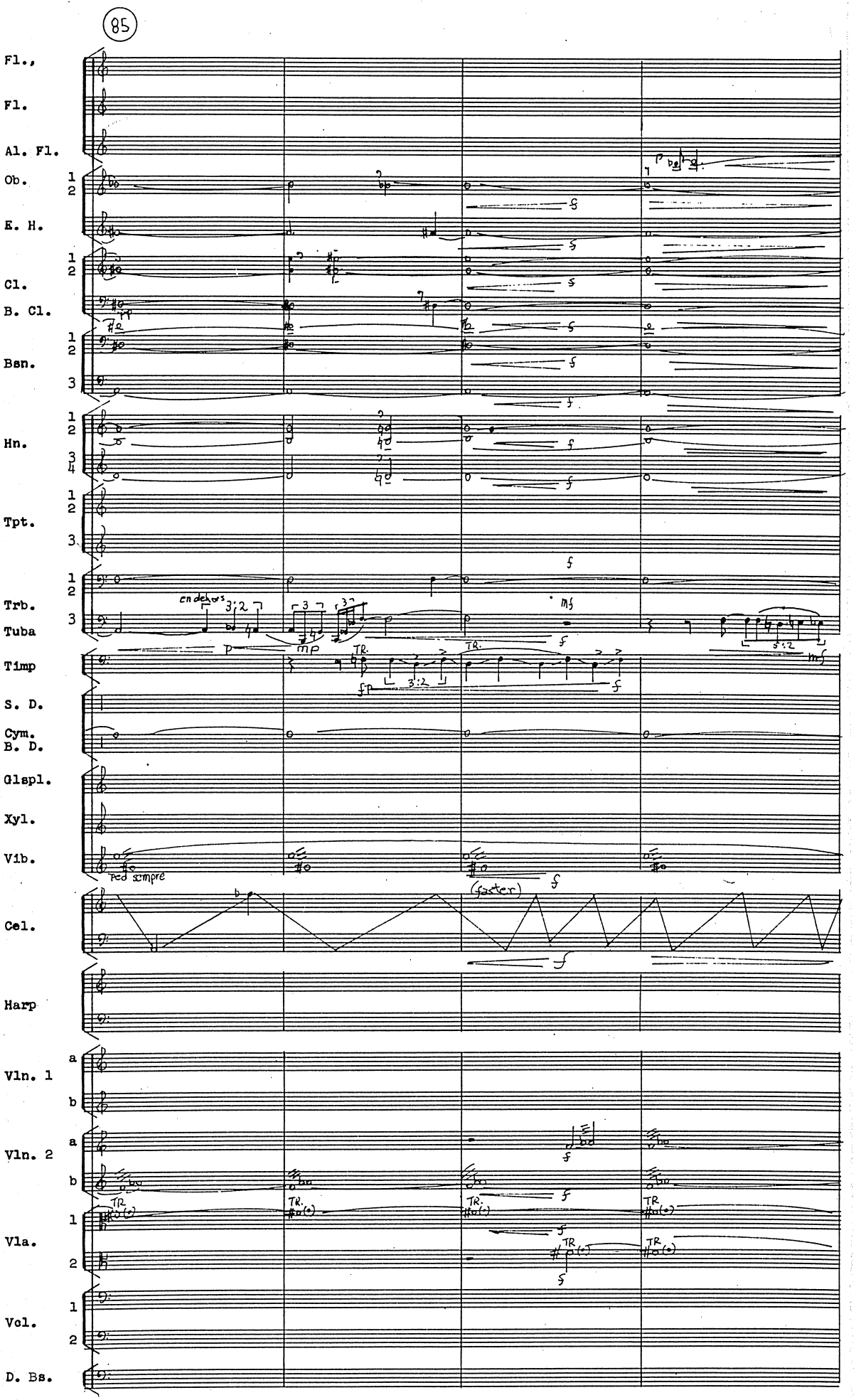

65
Sempre legato
(freely, each player at own speed. Breathe when necessary.)
Flutes
Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
1. Solo
Sub. p
(cue)
p ped. sempre
poco a poco
man arp.
pizz.

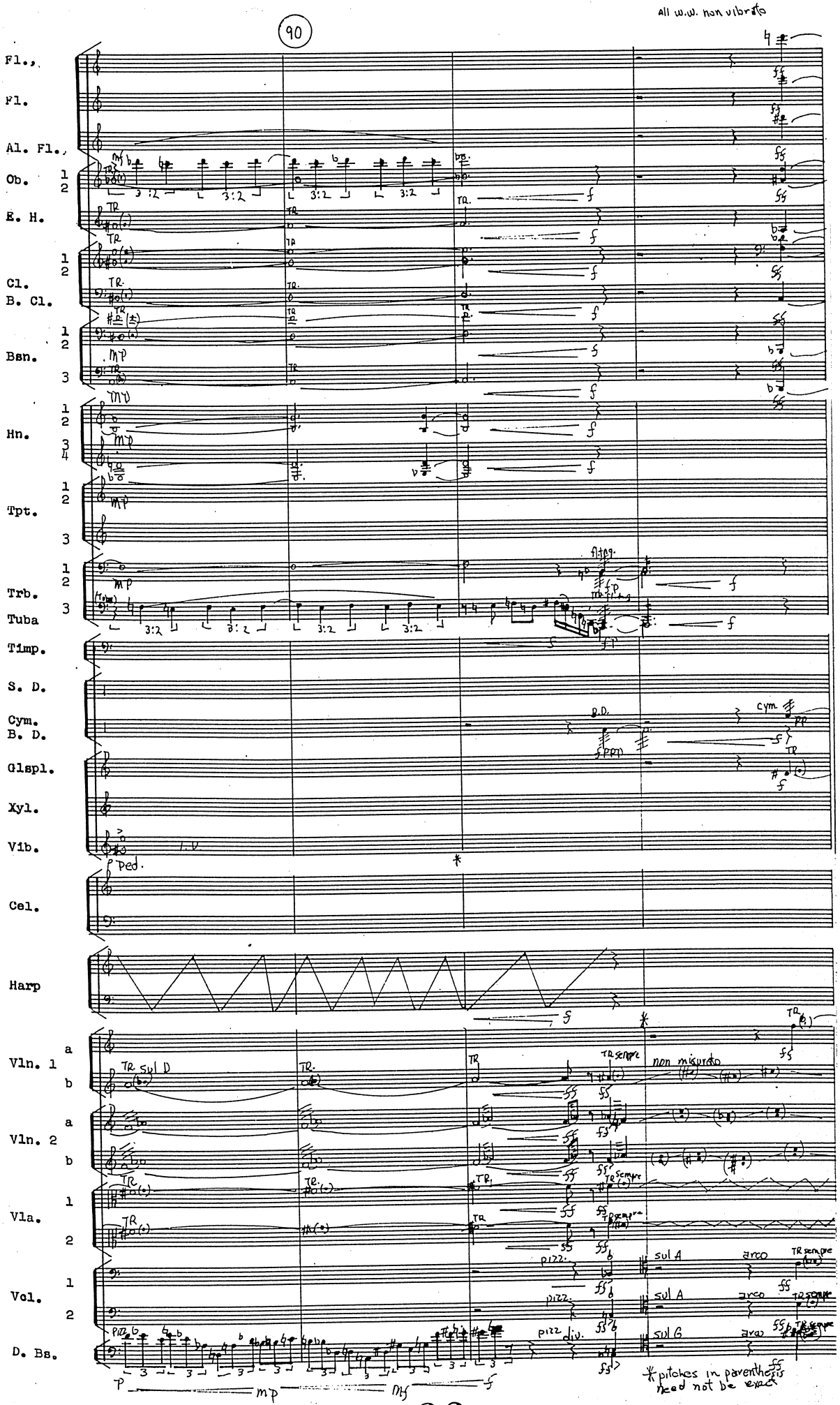

Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
la.
cl.
. Bs.
L.V.
non arp.

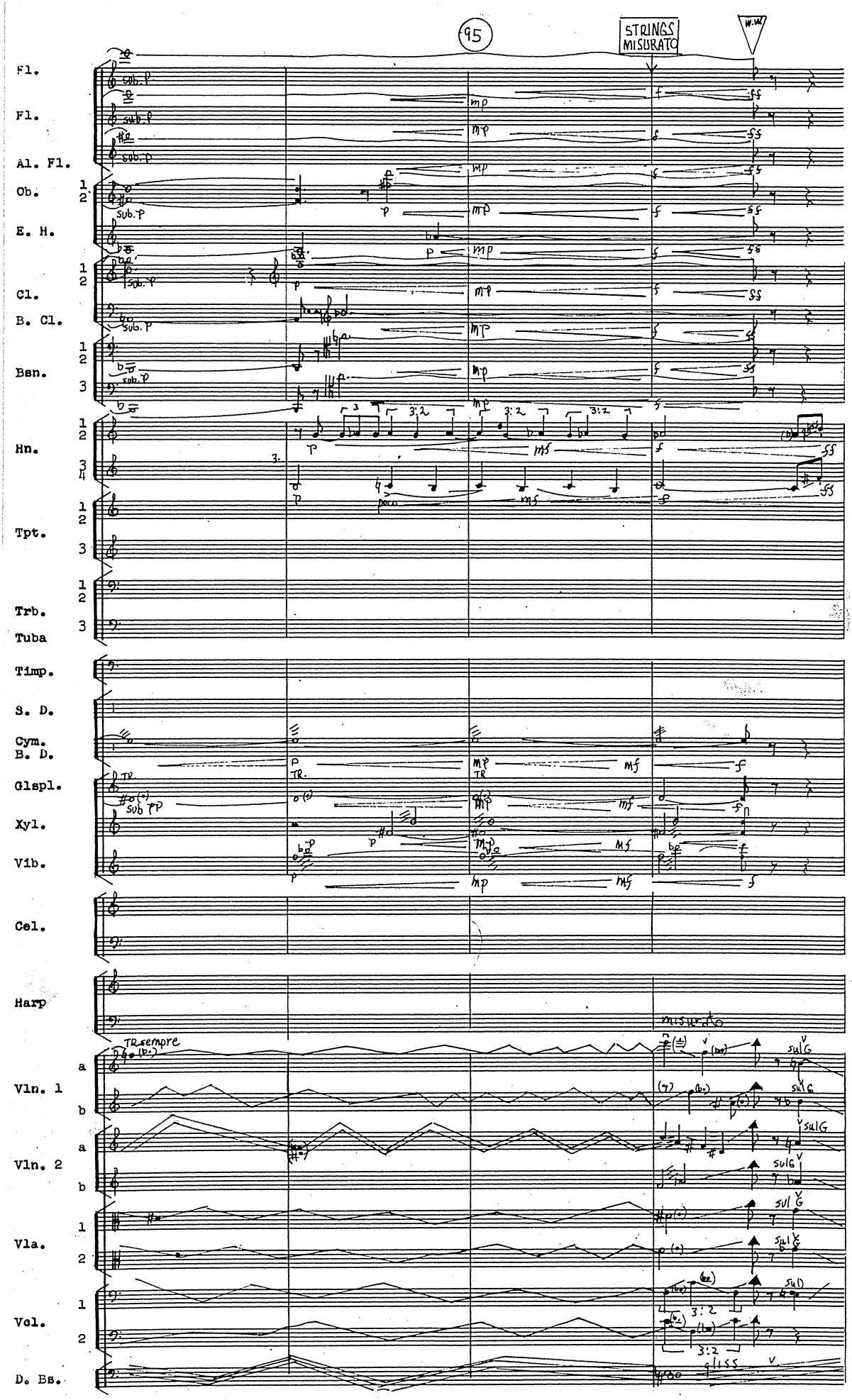

Fl.
Fl.
Al. Fl.
Ob. 1 2
E. H.
Cl. 1 2
B. Cl.
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym. B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
open
con sord.
Tam tam
gliss. slowly!
(faster)
(slowly)
Pizz.
sempre mp

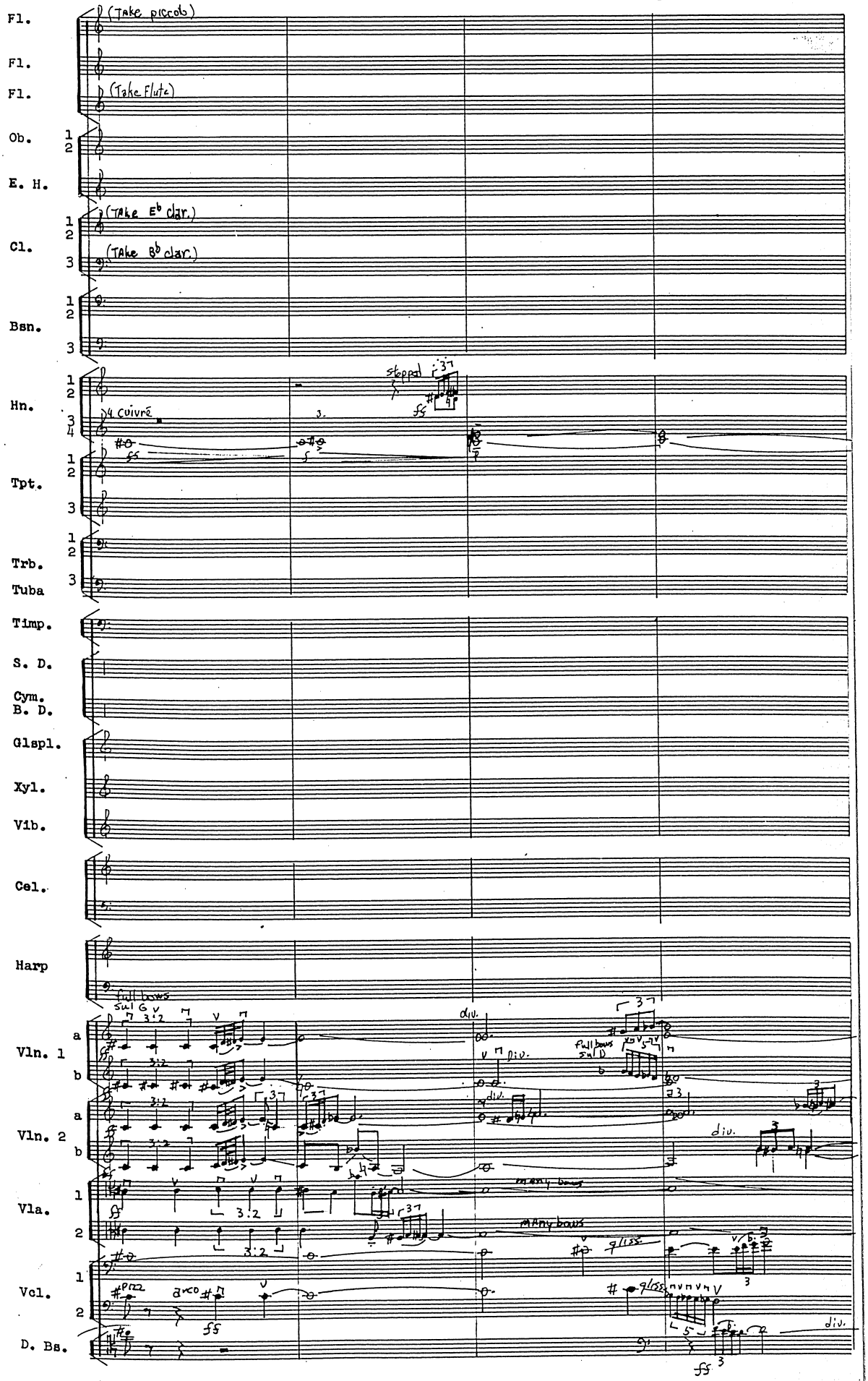

(80)
Fl.
Fl.
Al. Fl.
Ob. 1 2
E. H.
Cl. 1 2
B. Cl.
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
3. Solo
2. Solo
arco sul pont.
pizz.
col legno battuto

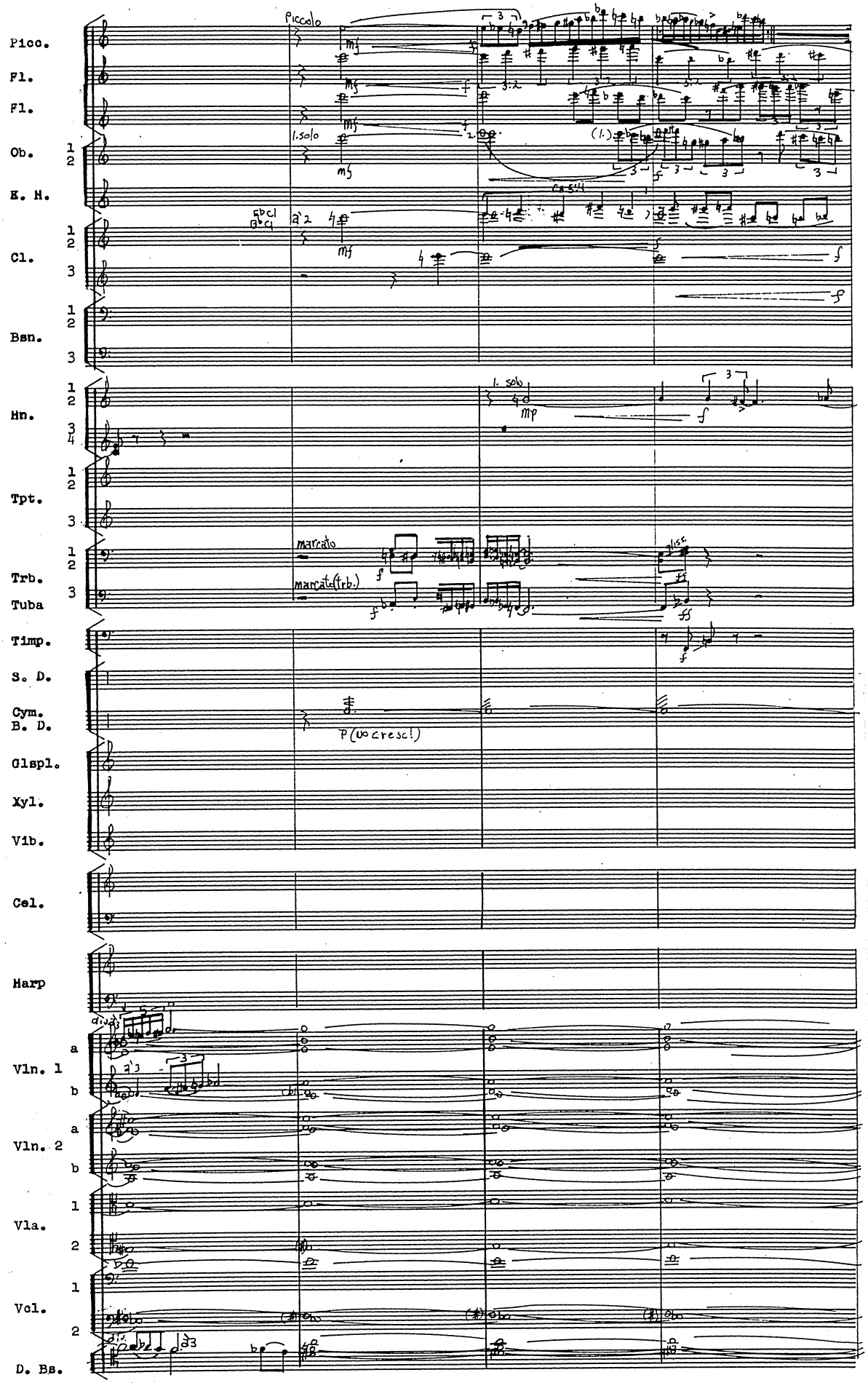

Fl.,
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
espressivo
con sord.
Tuba solo
Cym.
ped.
mf <f> mf ad. lib.

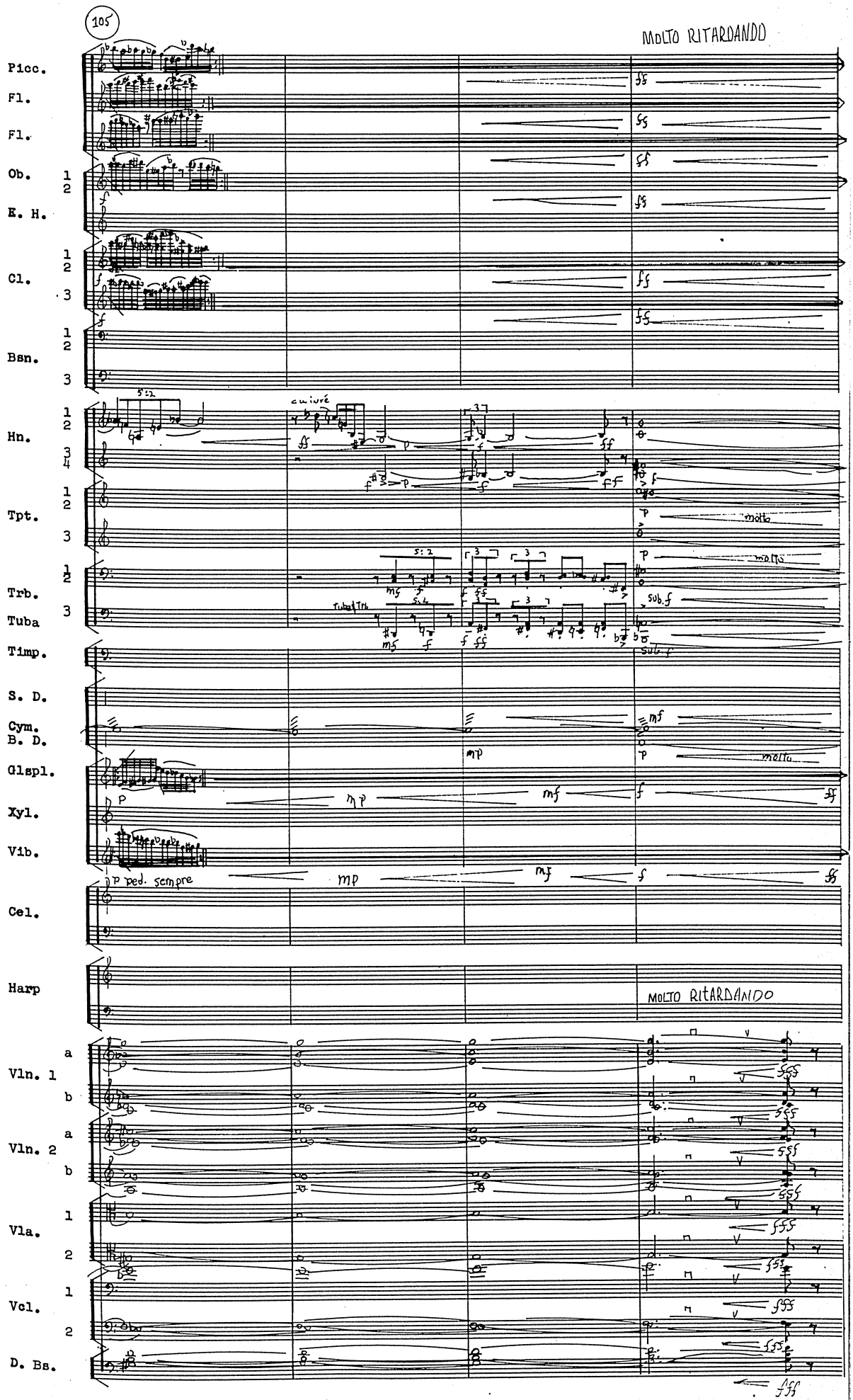

85
Fl.,
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
ped sempre
(faster)

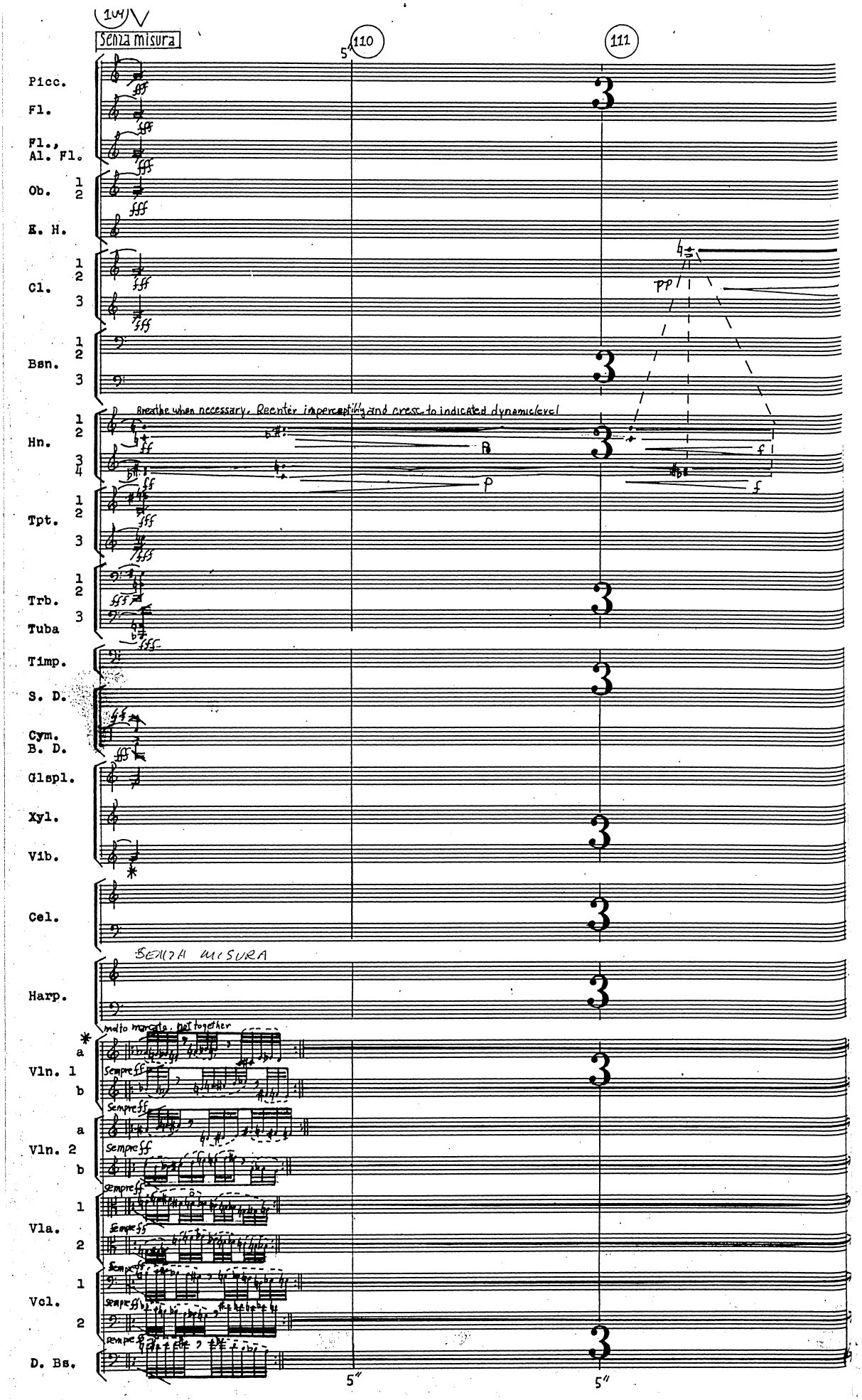

90
All w.w. non vibrato
Fl.
Fl.
Al. Fl.
Ob. 1 2
E. H.
Cl. 1 2
B. Cl.
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2
Tuba 3
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Ped.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
TR sul D
non misurato
sul A
sul G
arco
pizz.
div.
*pitches in parenthesis need not be exact


95
STRINGS MISURATO
W.W
Fl.
Fl.
Al. Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
TR sempre
sul G

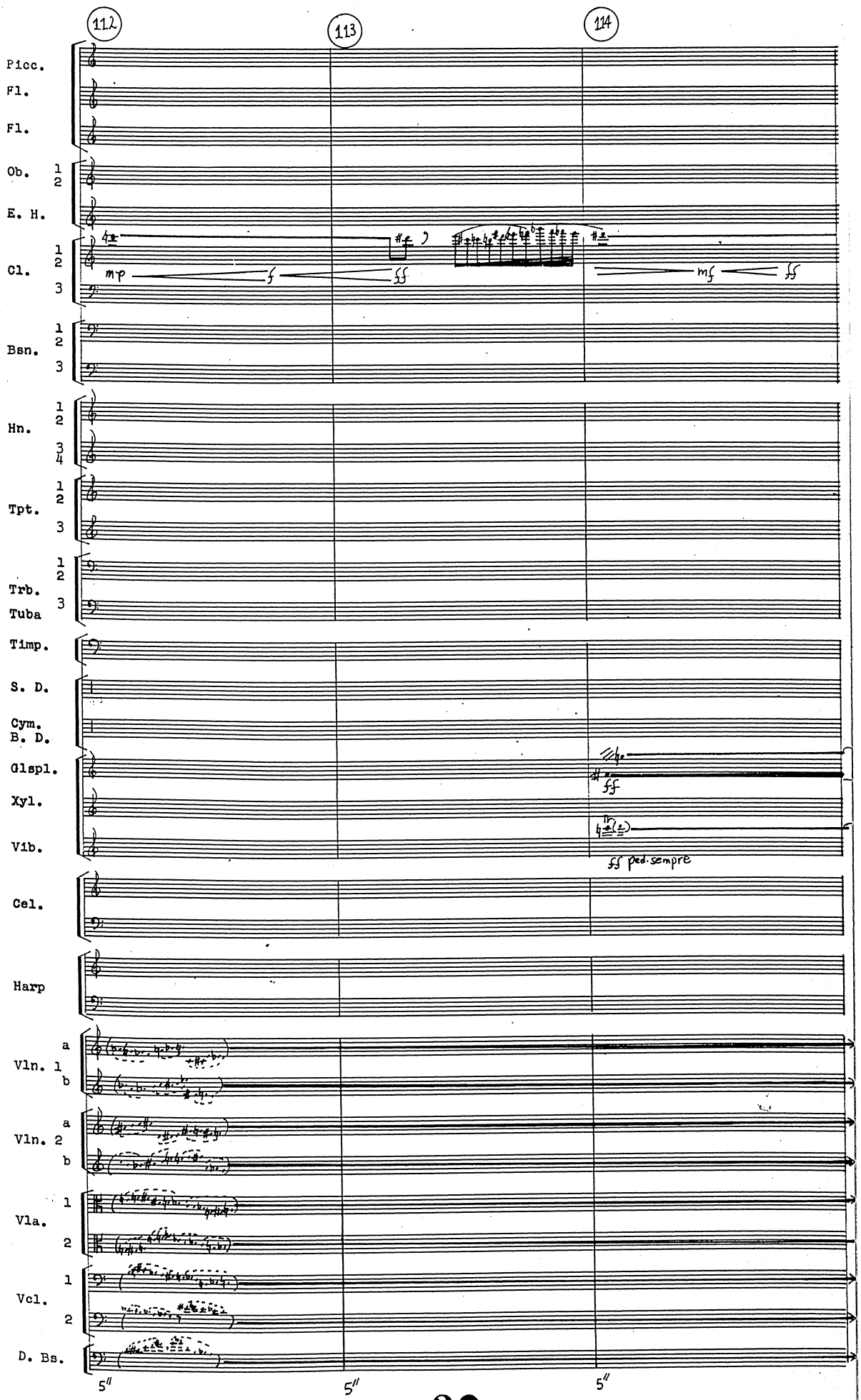

Fl.
Fl.
Fl.
(Take piccolo)
(Take Flute)
Ob.
E. H.
Cl.
(Take Eb clar.)
(Take Bb clar.)
Bsn.
Hn.
4 cuivré
stopped
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
full bows
sul G
div.
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
pizz
arco
many bows
gliss
ff

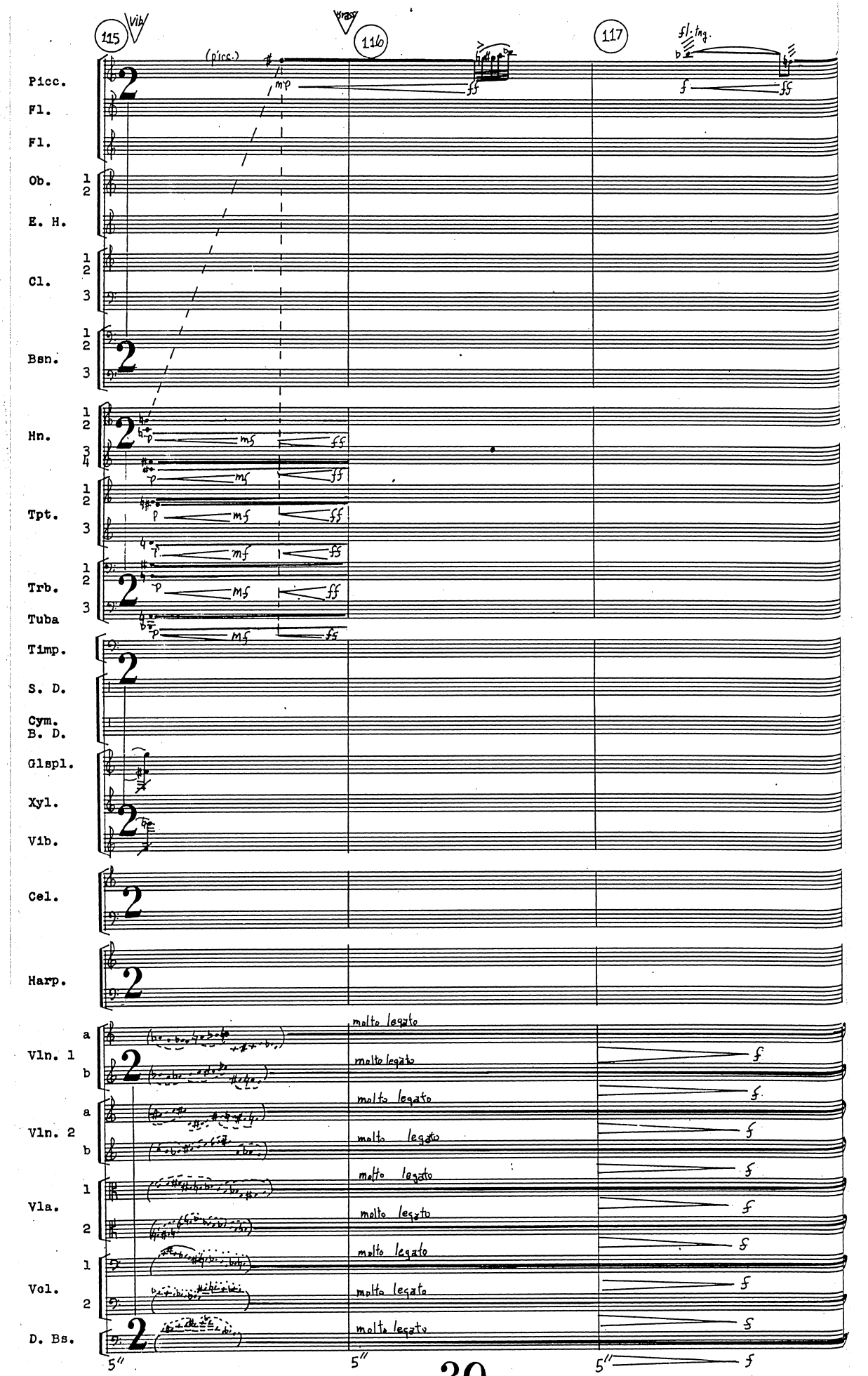

Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
Piccolo
1. solo
marcato
marcato (trb.)
P (no cresc!)

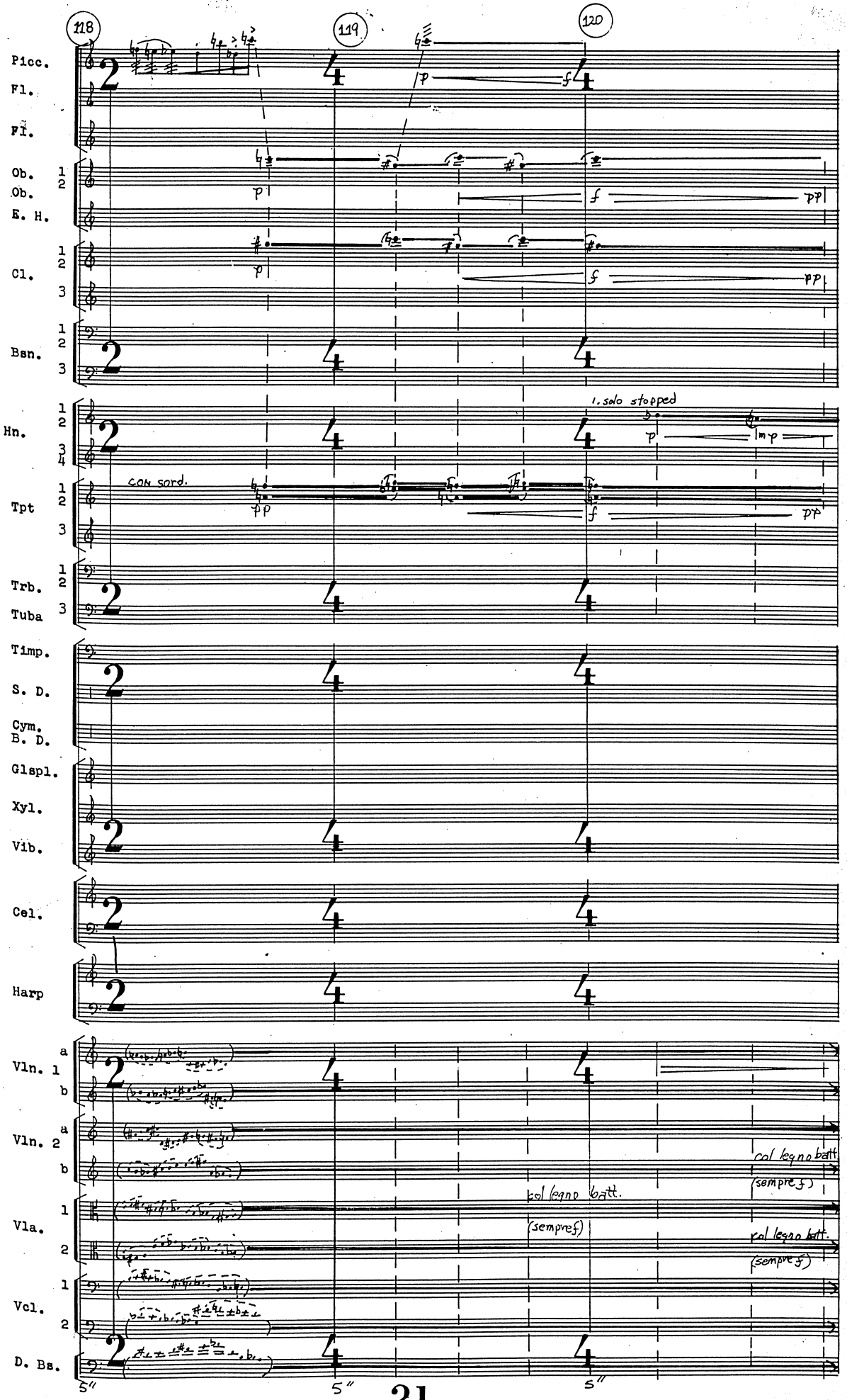

105
MOLTO RITARDANDO
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2
Tuba 3
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
cuivré
molto
Sub. f
p ped. sempre
MOLTO RITARDANDO

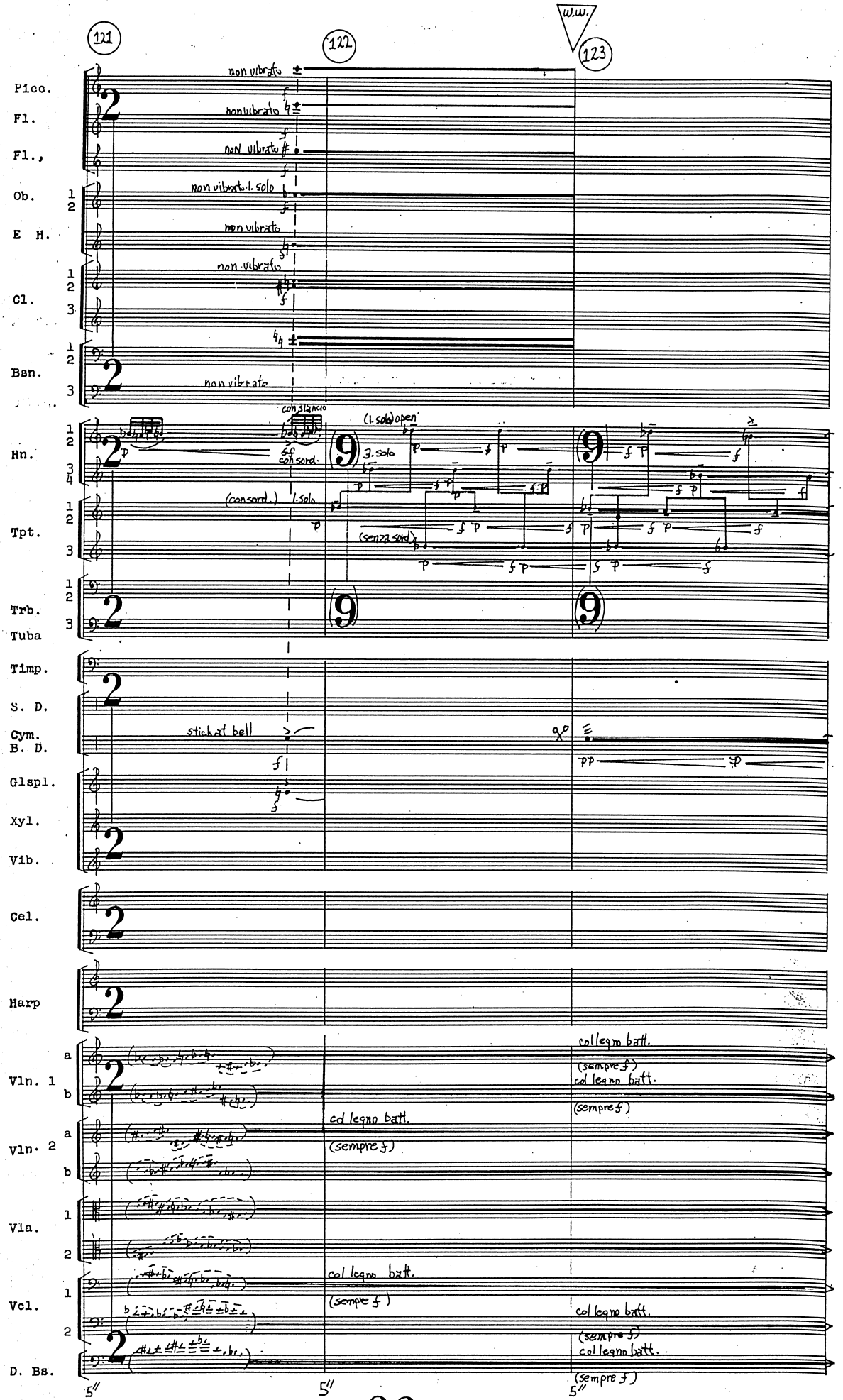


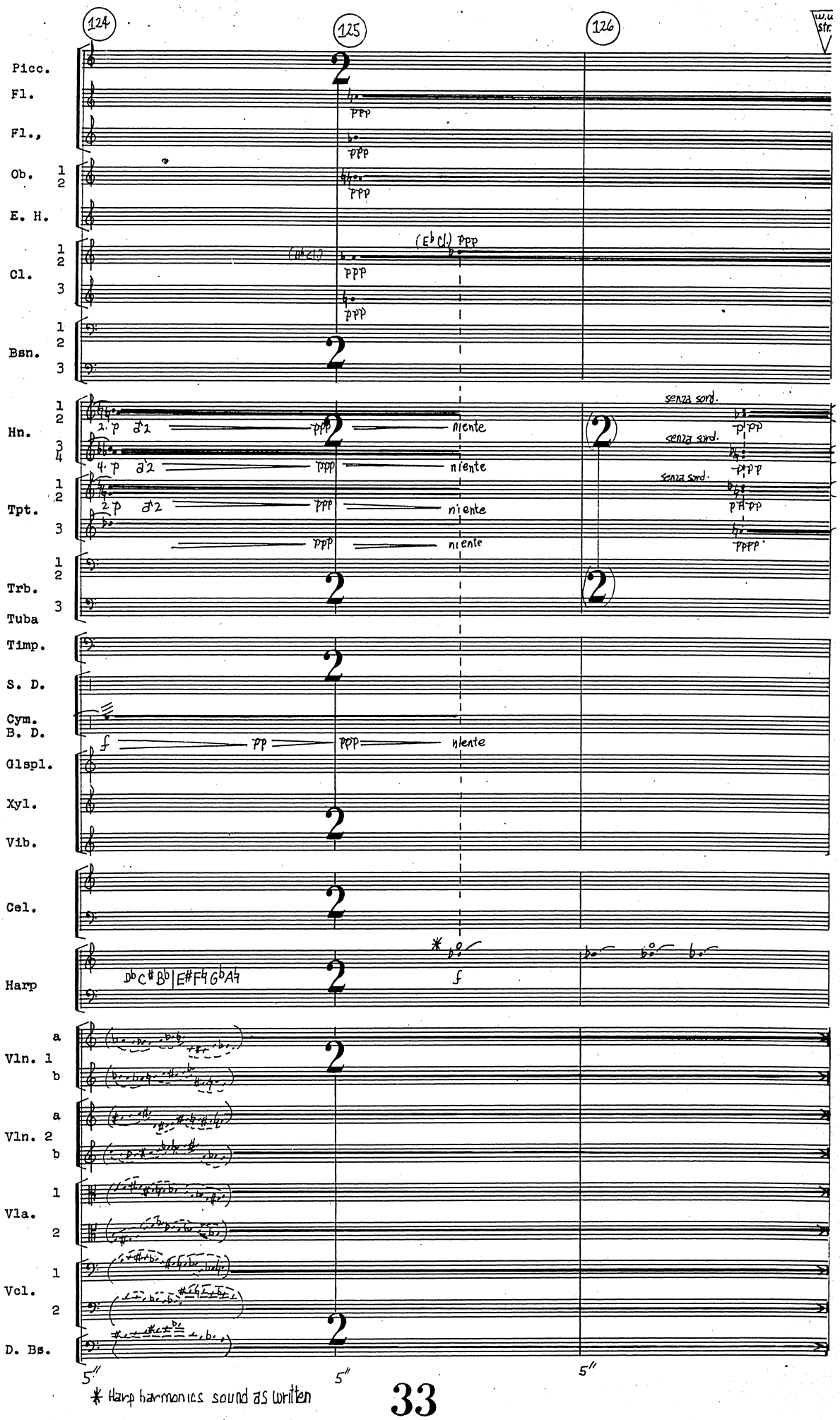
* dotted slurs indicate articulation beginning measure 116

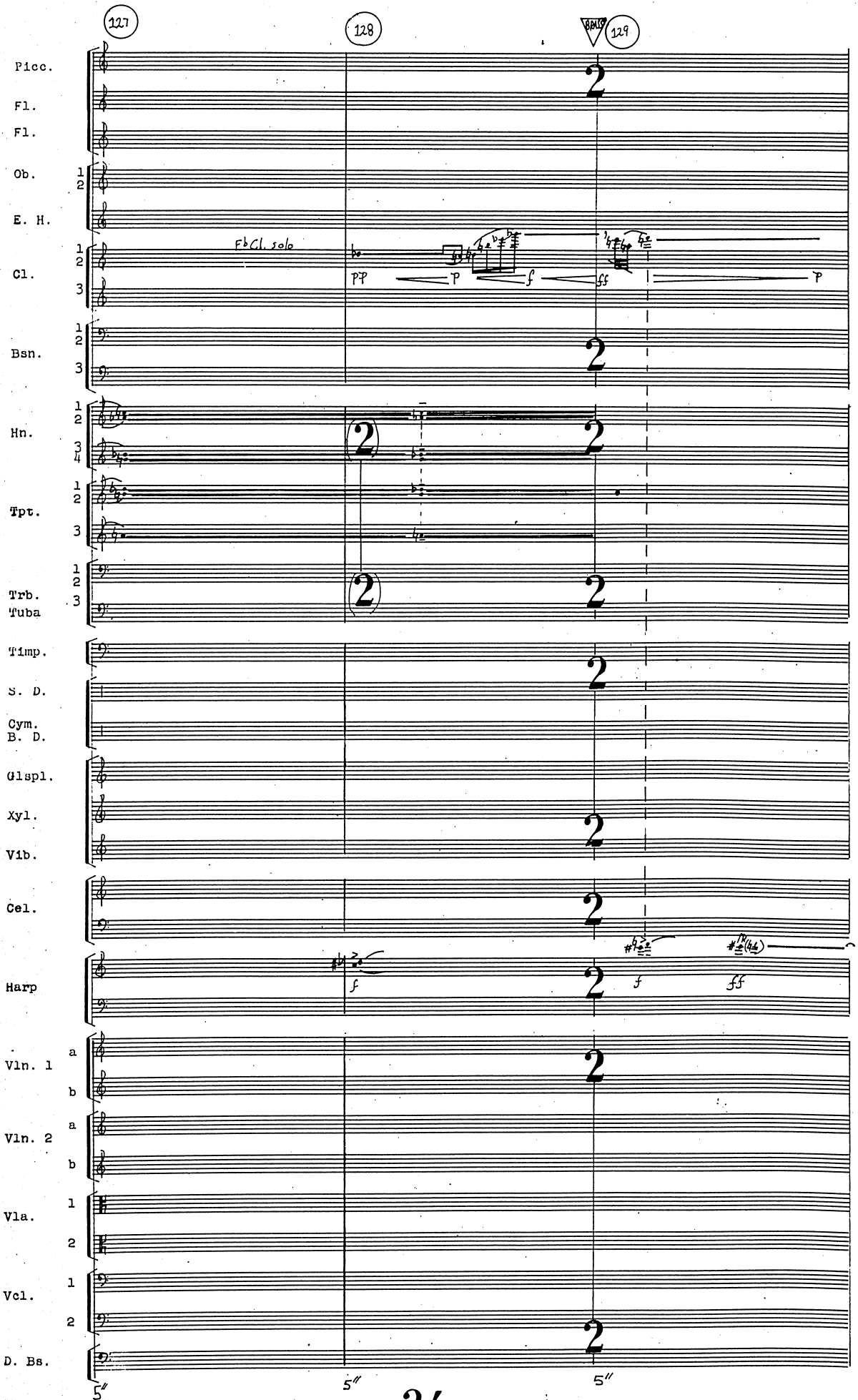

112
113
114
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
mp
f
ff
mf
ff
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2
Tuba 3
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
ff
ff ped. sempre
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
5"
5"
5"

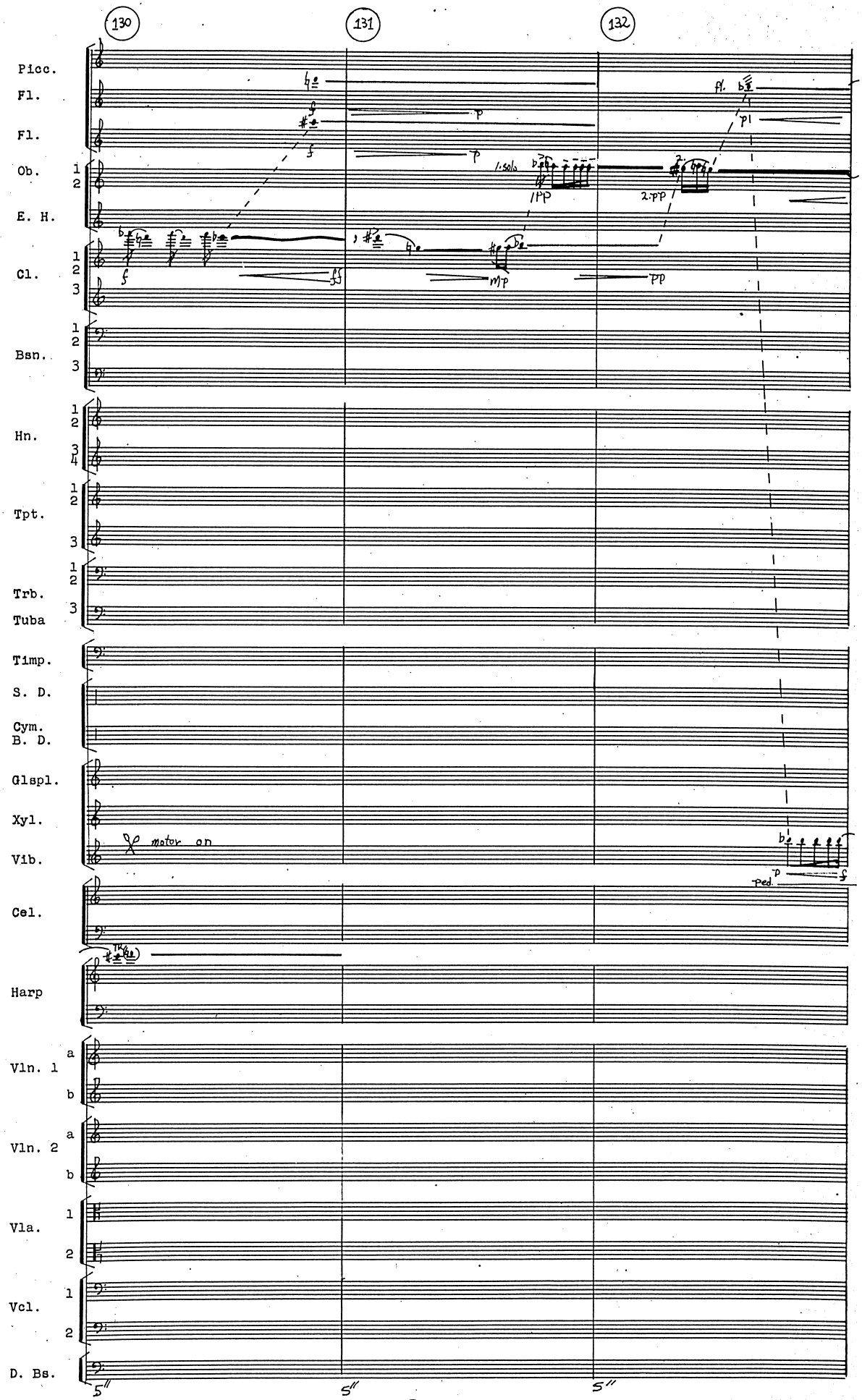

115
Vib
116
Brass
117
fl. tng.
(picc.)
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp.
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
molto legato
5"
5"
5"

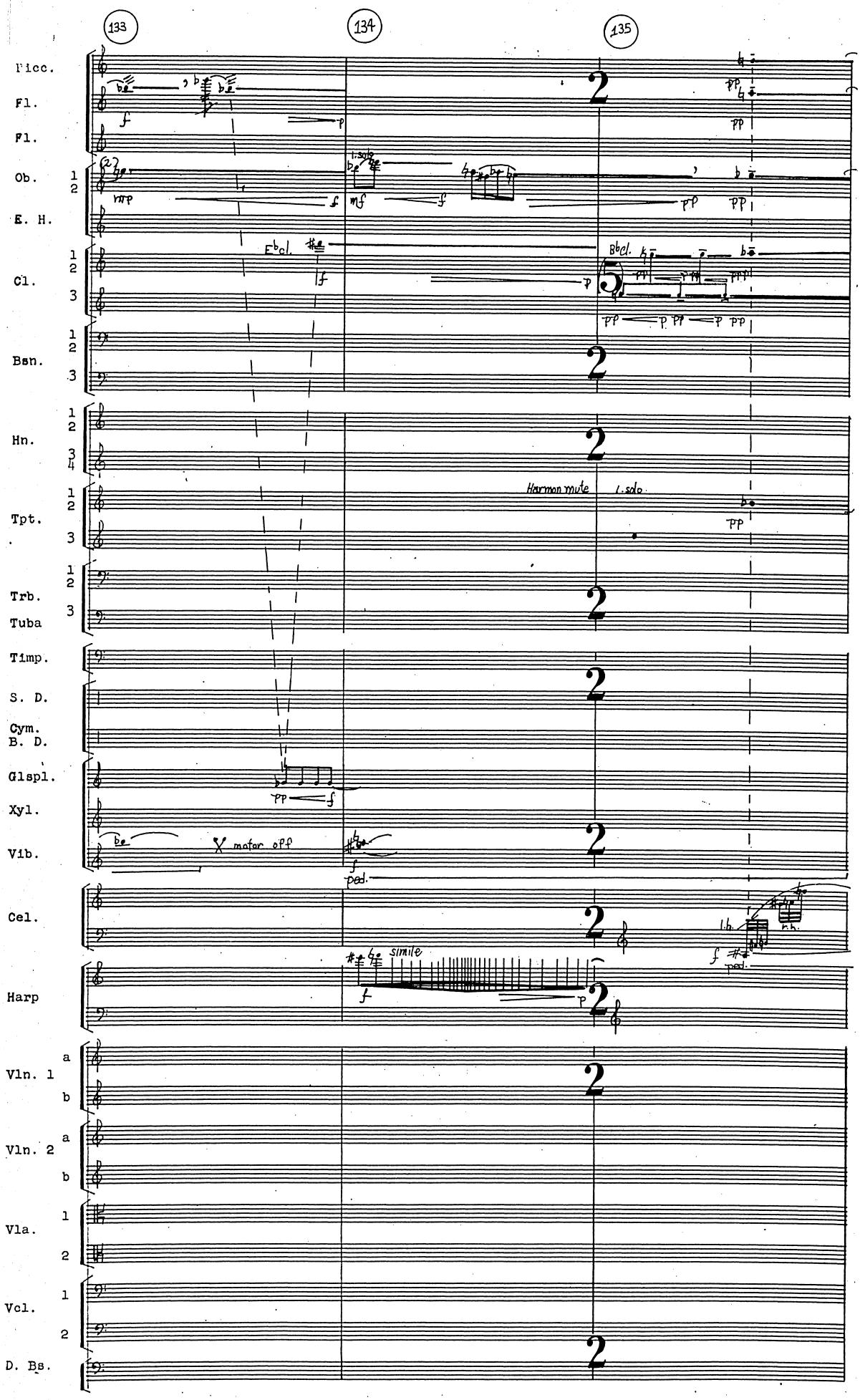

118
119
120
Picc.
Fl.
Fl.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
1. solo stopped
con sord.
Tpt 1
Tpt 2
Tpt 3
Trb. 1
Trb. 2
Tuba 3
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
D. Bs.
col legno batt.
(sempre f)
5"
5"
5"

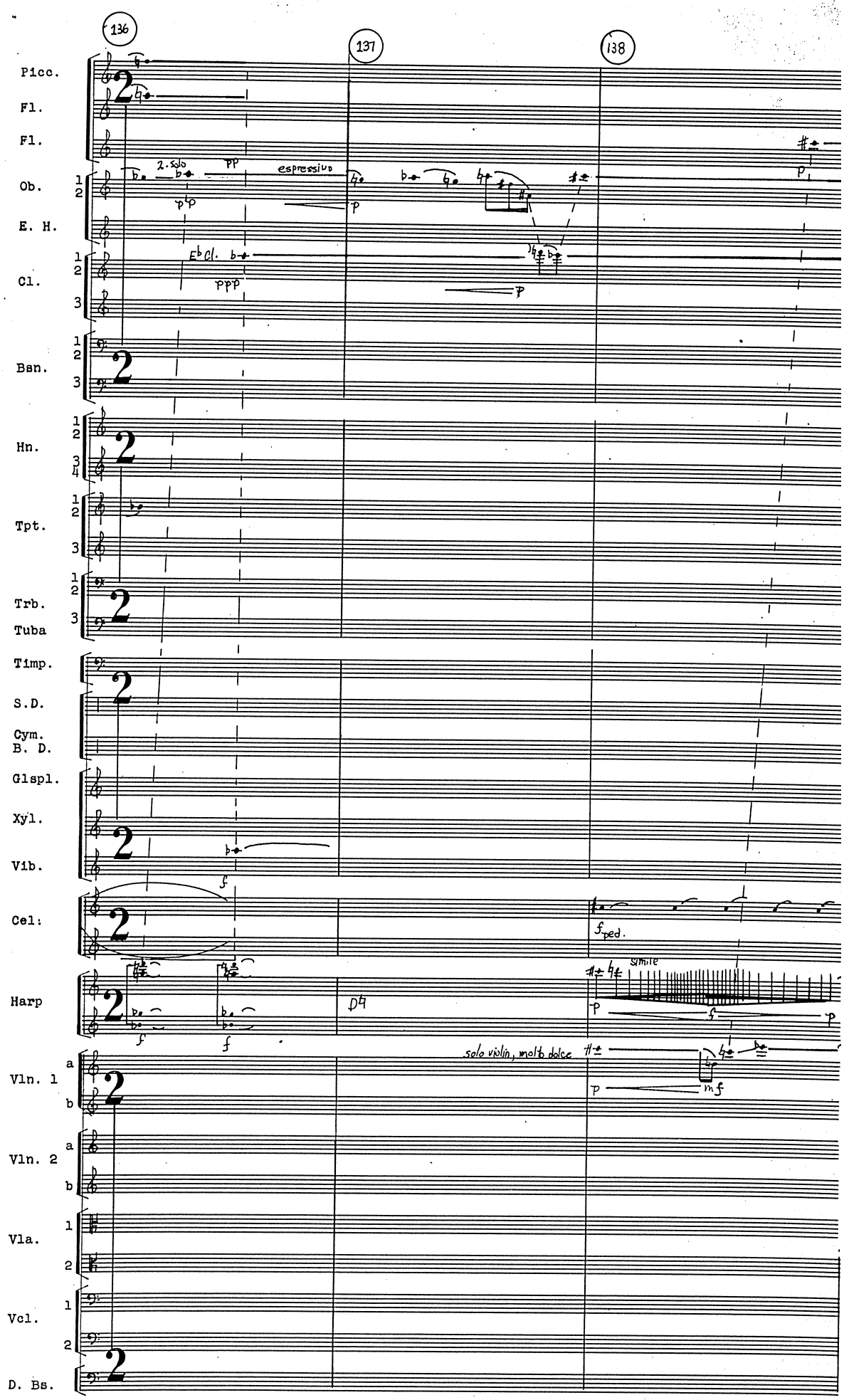

111
122
W.W.
123
Picc.
Fl.
Fl.,
Ob.
E H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
non vibrato
non vibrato l. solo
con sordo.
(l. solo) open
3. solo
(con sord.) l. solo
(senza sord.)
stick at bell
col legno batt.
(sempre f)
5"
5"
5"

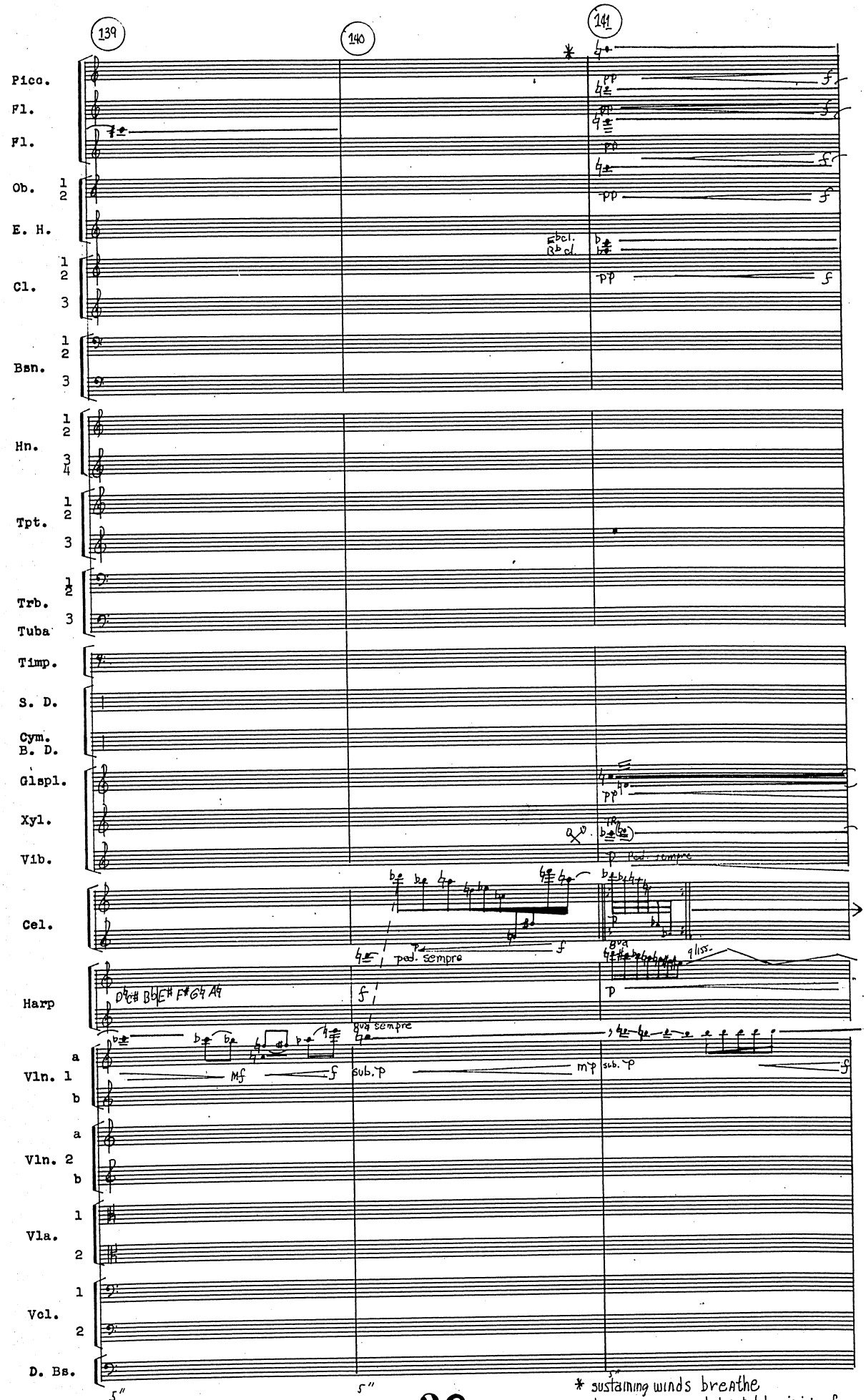

124
125
126
w.u
str.
Picc.
Fl.
Fl.,
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
(E♭ Cl.) ppp
2. p d'2 ppp niente
4. p d'2 ppp niente
2. p d'2 ppp niente
ppp niente
senza sord.
senza sord.
senza sord.
pppp
f pp ppp niente
D♭ C♯ B♭ | E♯ F♮ G♭ A♮
f
5″
5″
5″
* Harp harmonics sound as written
33
141


127
128
129
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
Fb Cl. solo
pp
p
f
ff
5"
5"
5"

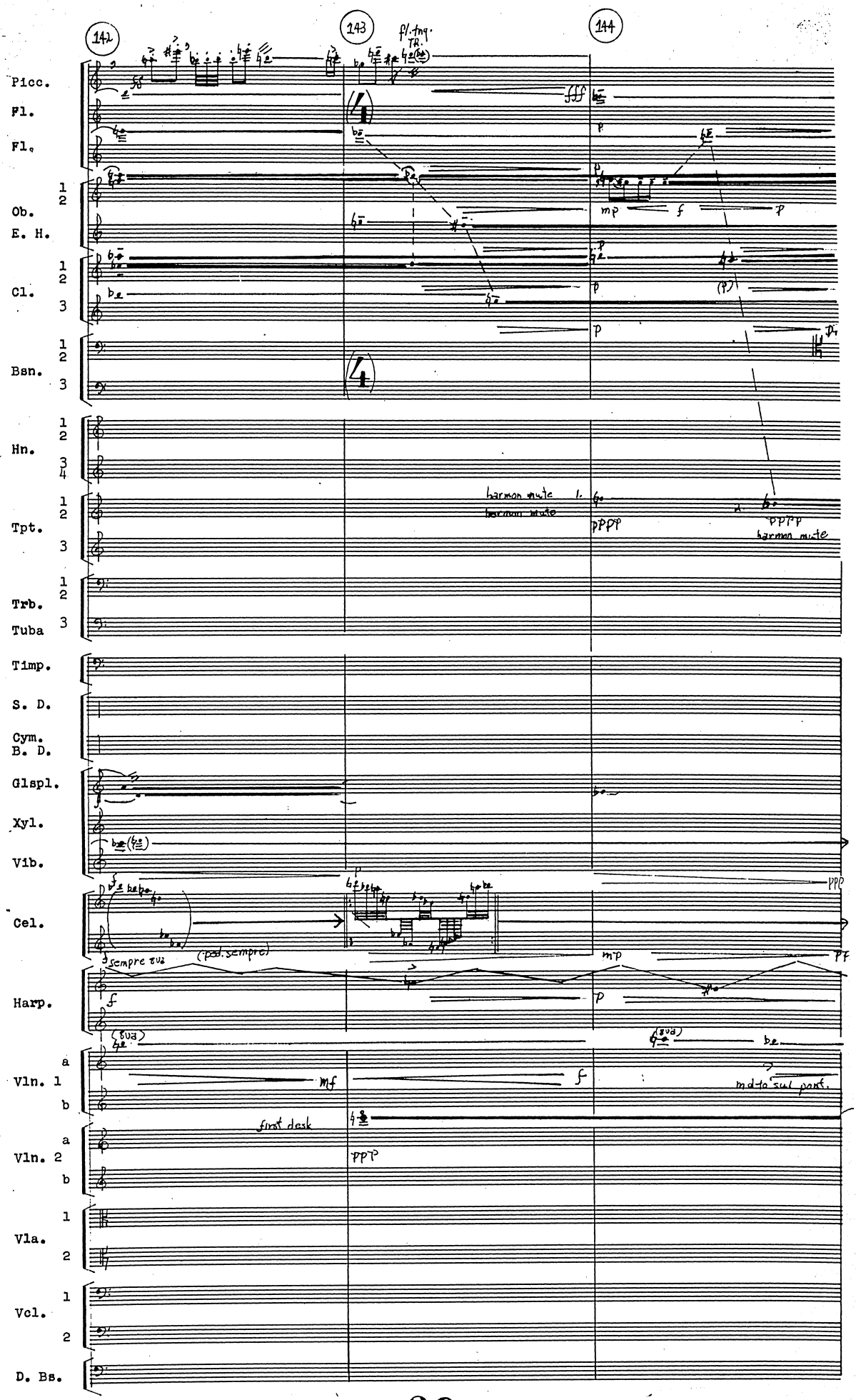

130
131
132
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
1. solo
2. pp
motor on
Ped.
5''
5''
5''

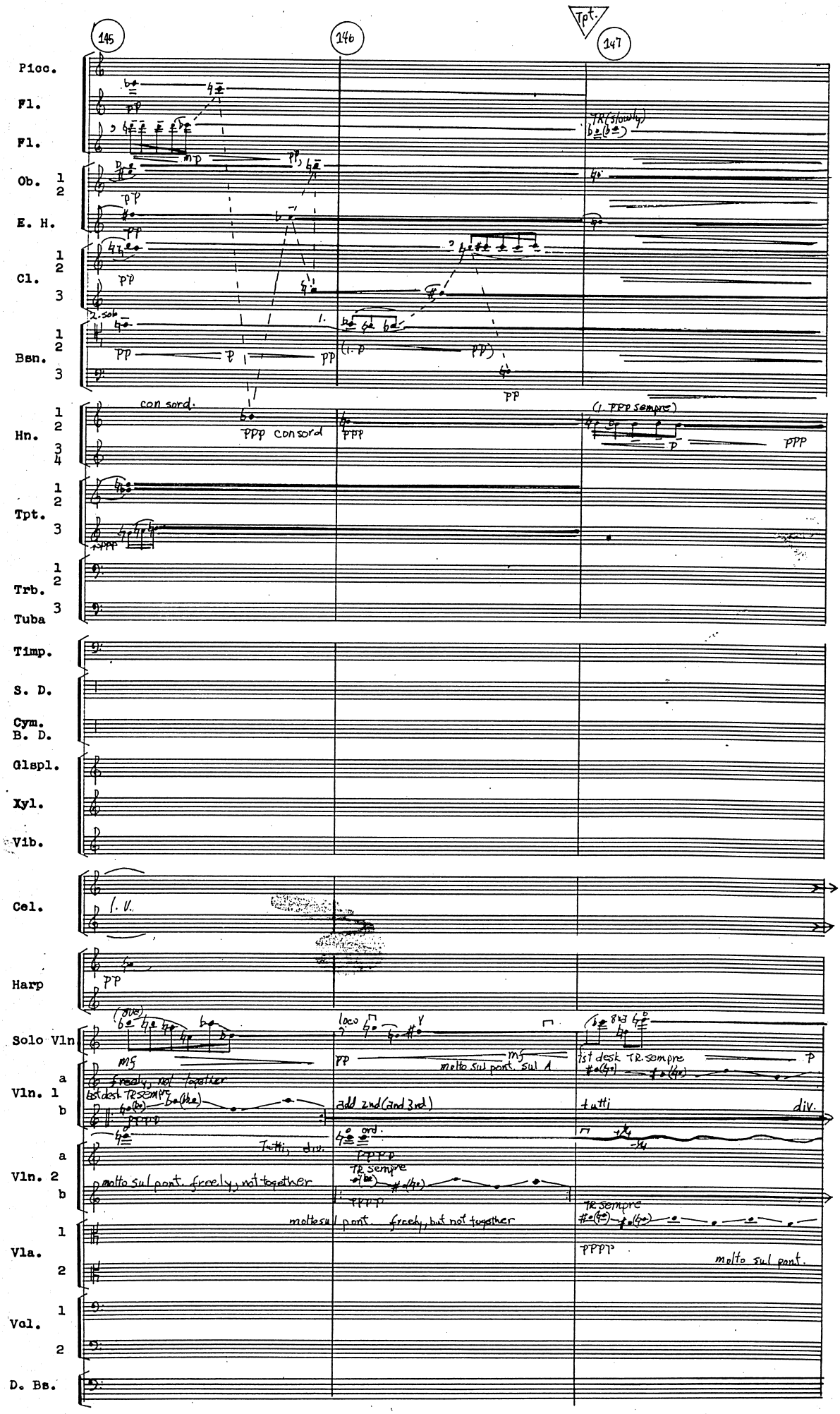

133
134
135
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
Harmon mute
1. solo
motor off
simile
ped.

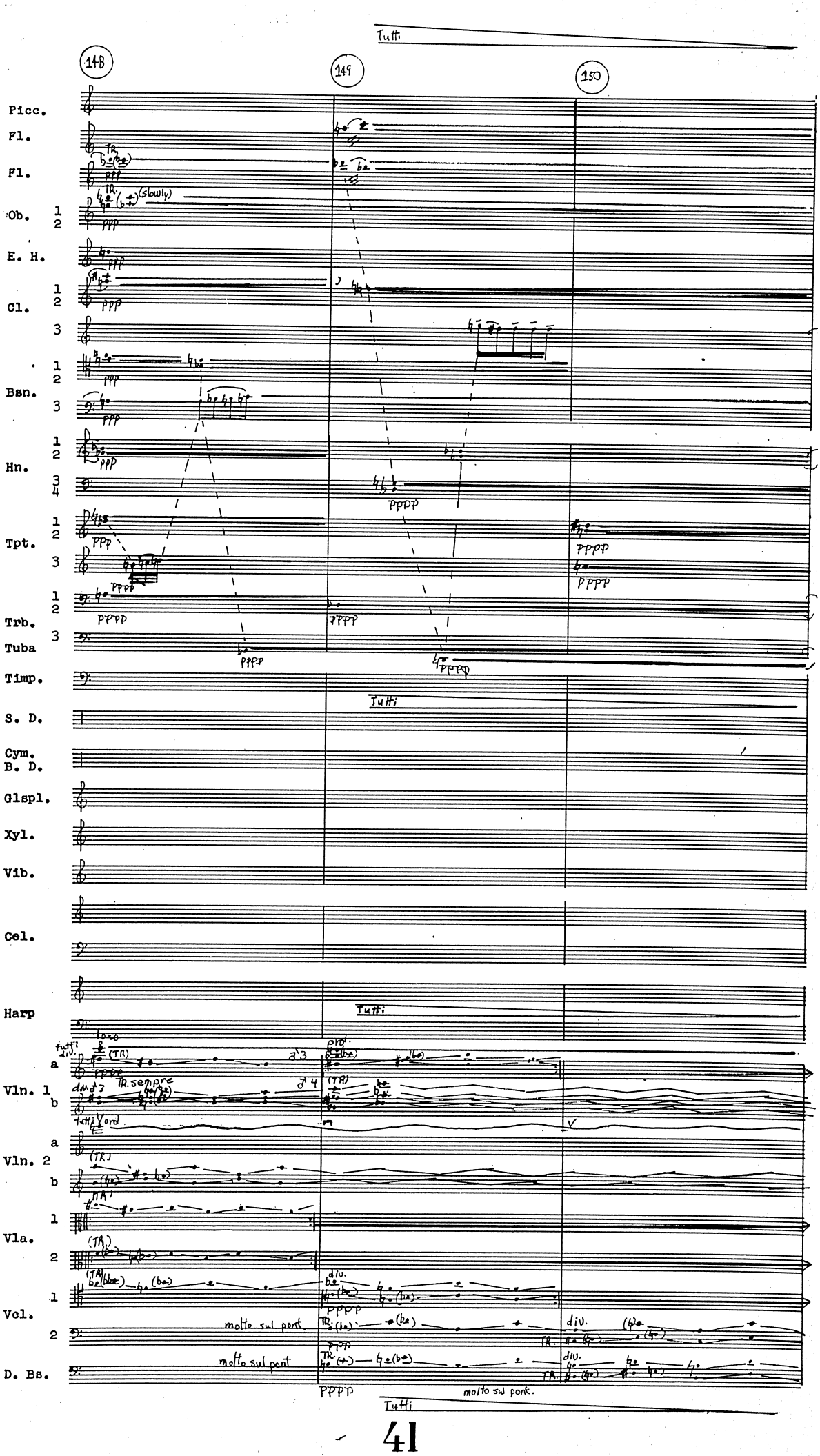

136
137
138
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S.D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel:
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
2. solo
espressivo
E♭ Cl.
simile
solo violin, molto dolce

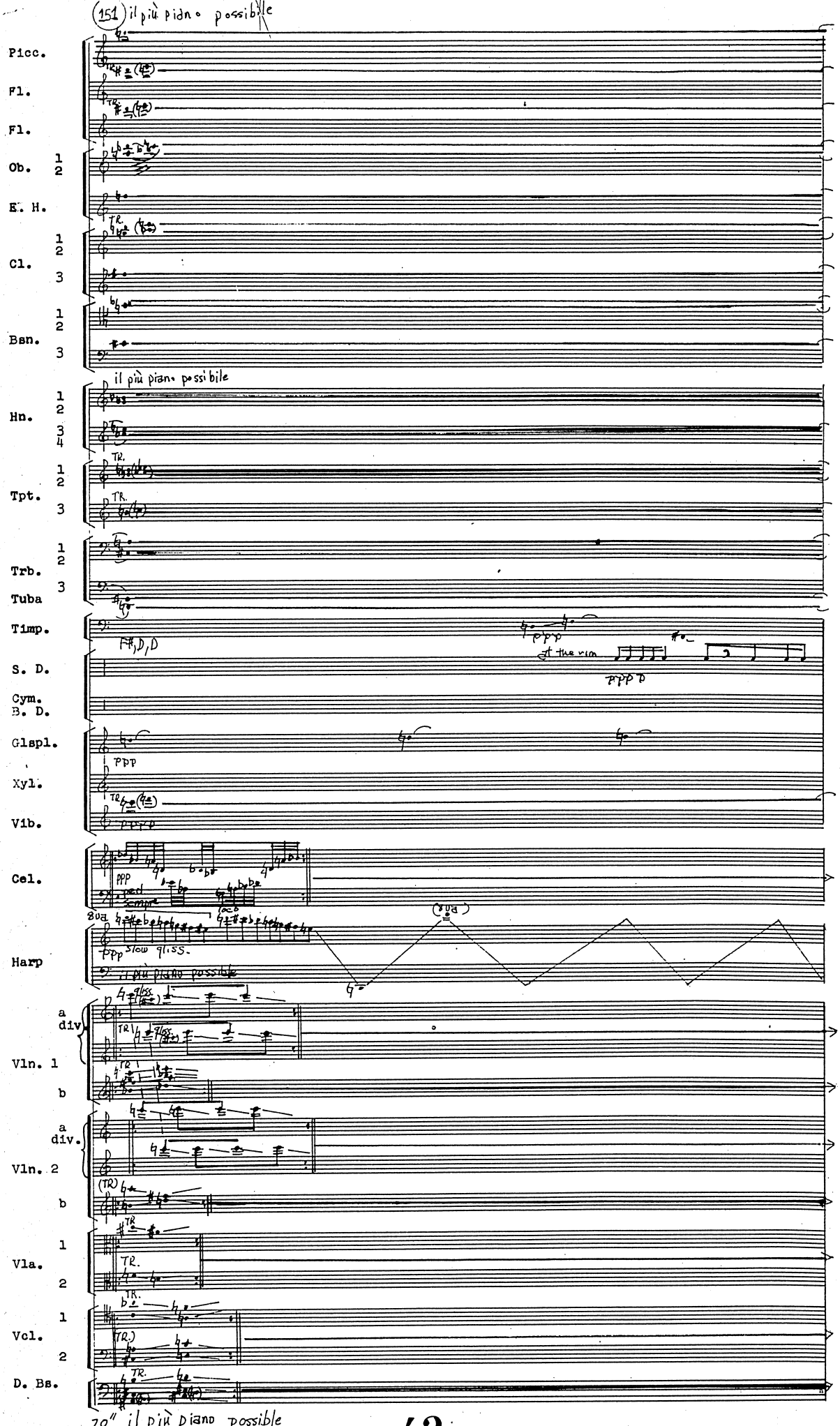


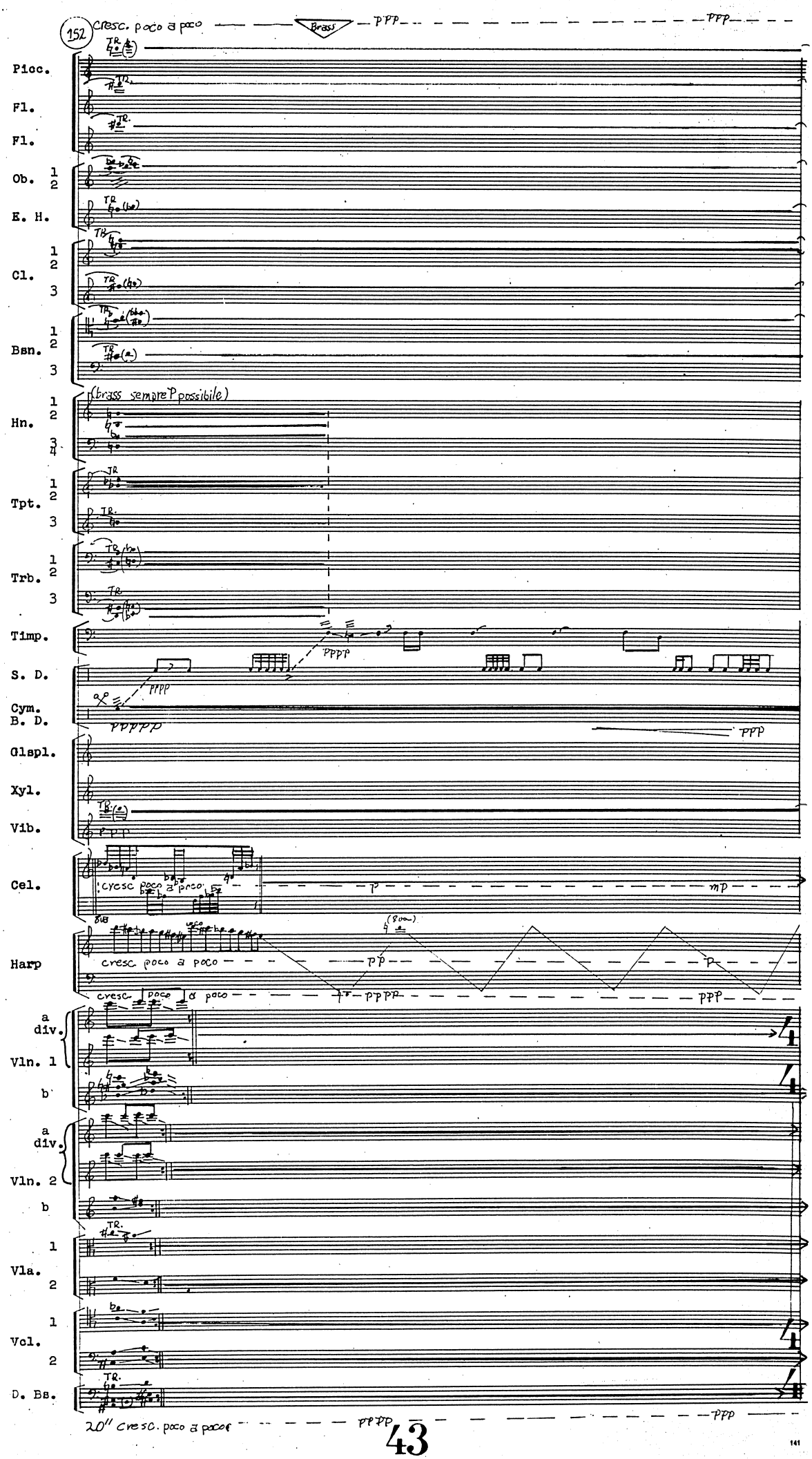
* sustaining winds breathe when necessary, but notat beginning of measure unless so indicated. Re-enter imperceptibly and crescendo to indicated dynamic level.

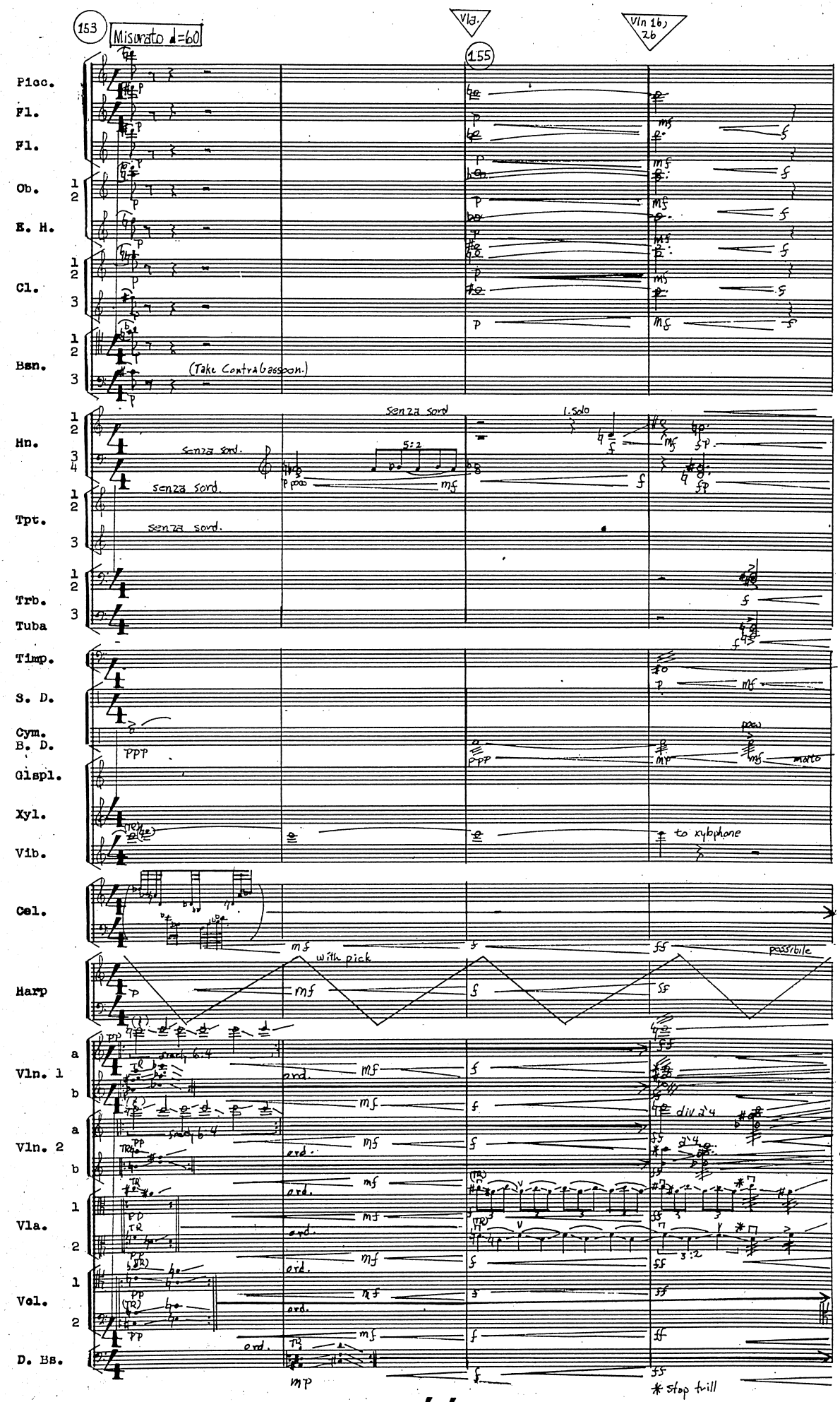

142
143
144
fl. tng. TR.
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp.
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
harmon mute
harmon mute
harmon mute
sempre 8va
(ped. sempre)
(8va)
(8va)
md to sul pont.
first desk

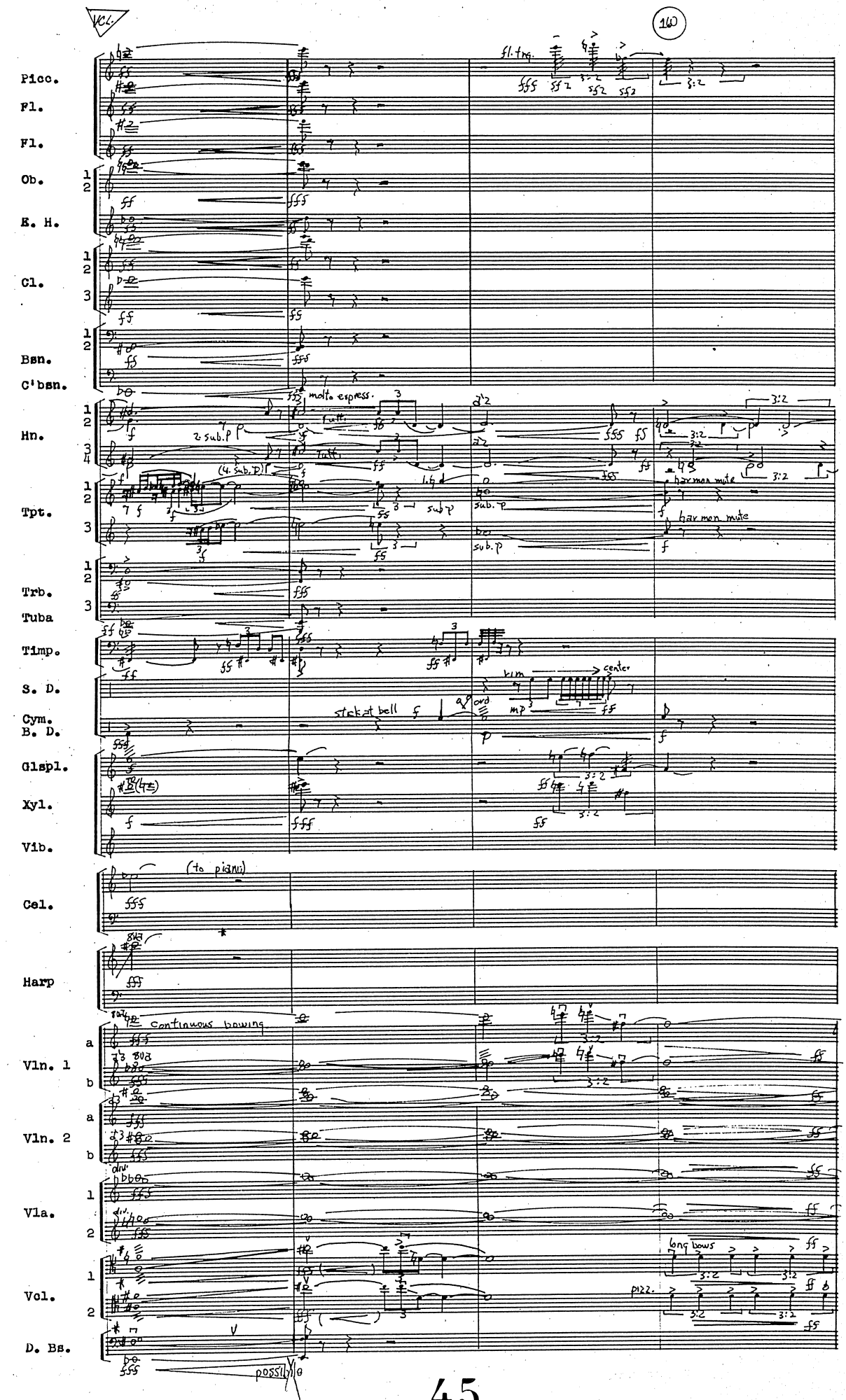

145
146
Tpt.
147
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym. B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Solo Vln
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
TR (slowly)
2. sob
con sord.
PPP consord
(1. PPP sempre)
molto sul pont. sul A
1st desk TR. sempre
freely, not together
1st desk TR sempre
add 2nd (and 3rd)
tutti
div.
Tutti, div.
ord.
TR sempre
molto sul pont. freely, not together
molto sul pont. freely, but not together
molto sul pont.

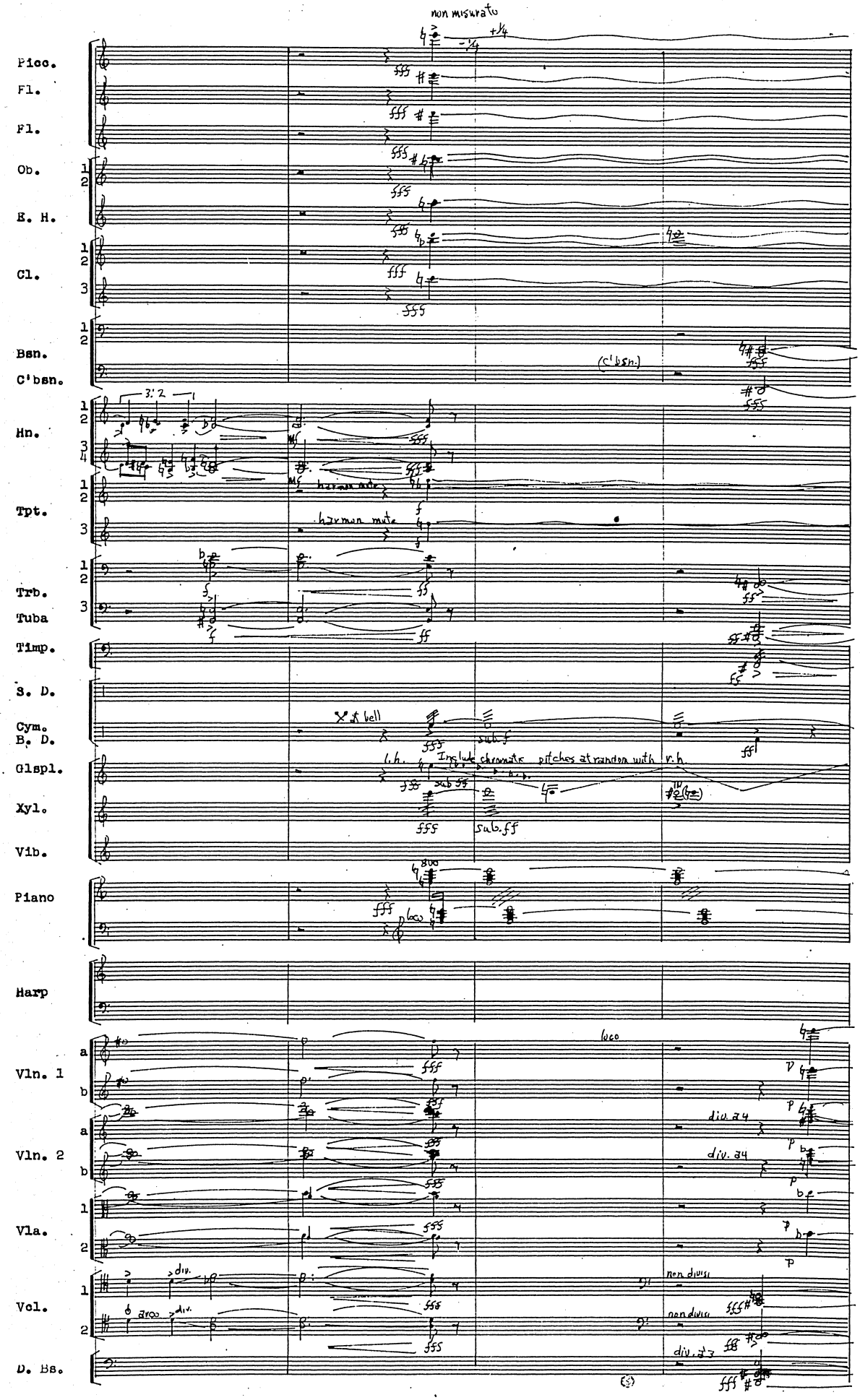

Tutti
148
149
150
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym. B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
(slowly)
PPP
PPPP
Tutti
tutti div.
loco
prd.
TR. sempre
tutti V ord
div.
molto sul pont.
molto sul pont
molto sul pont.
Tutti

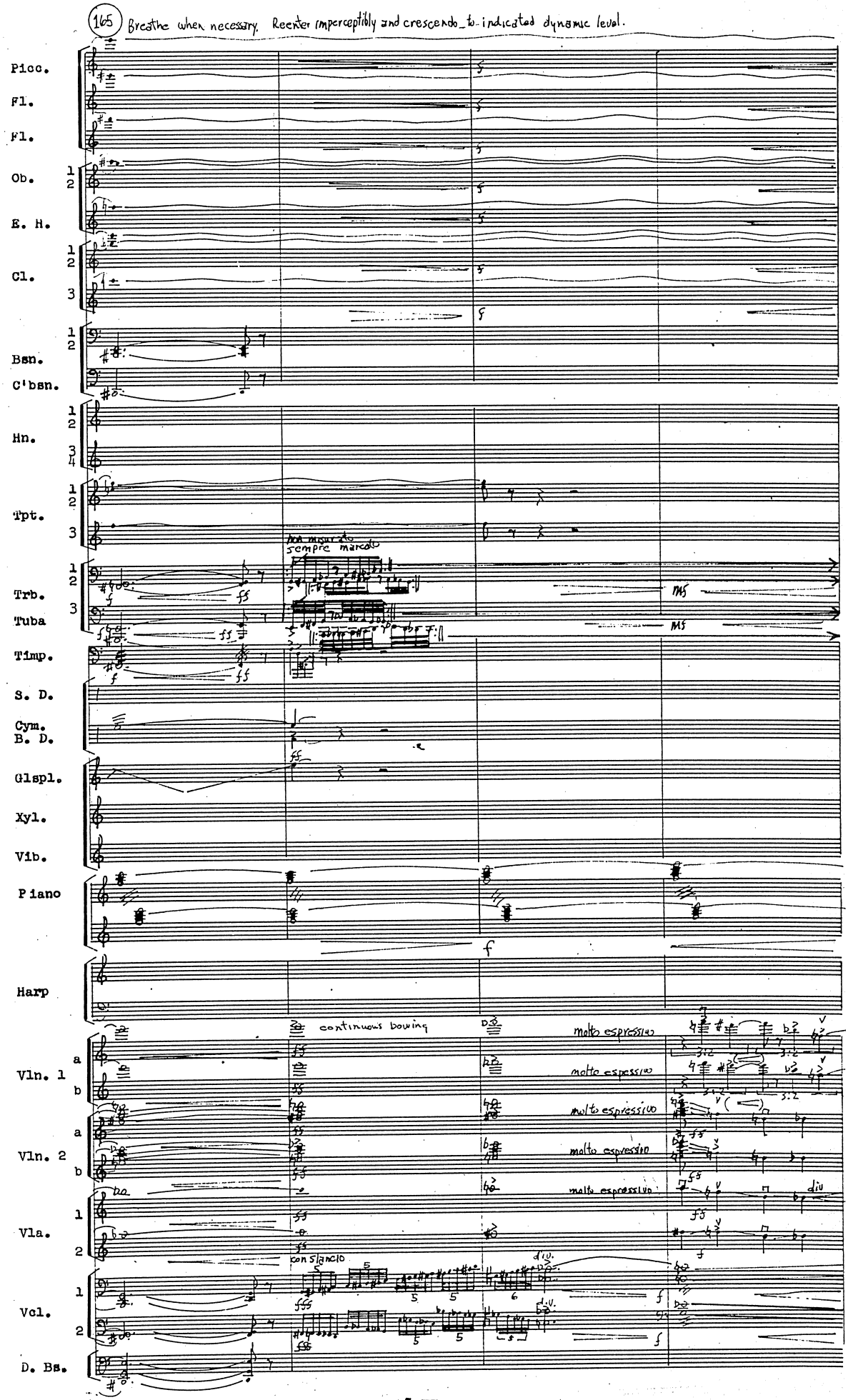

151 il più piano possibile
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
il più piano possibile
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Tuba
Timp.
F#, D, D
S. D.
at the rim
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
8va
slow gliss.
il più piano possibile
a div
Vln. 1
b
a div.
Vln. 2
b
Vla. 1 2
Vcl. 1 2
D. Bs.
20" il più piano possible
42

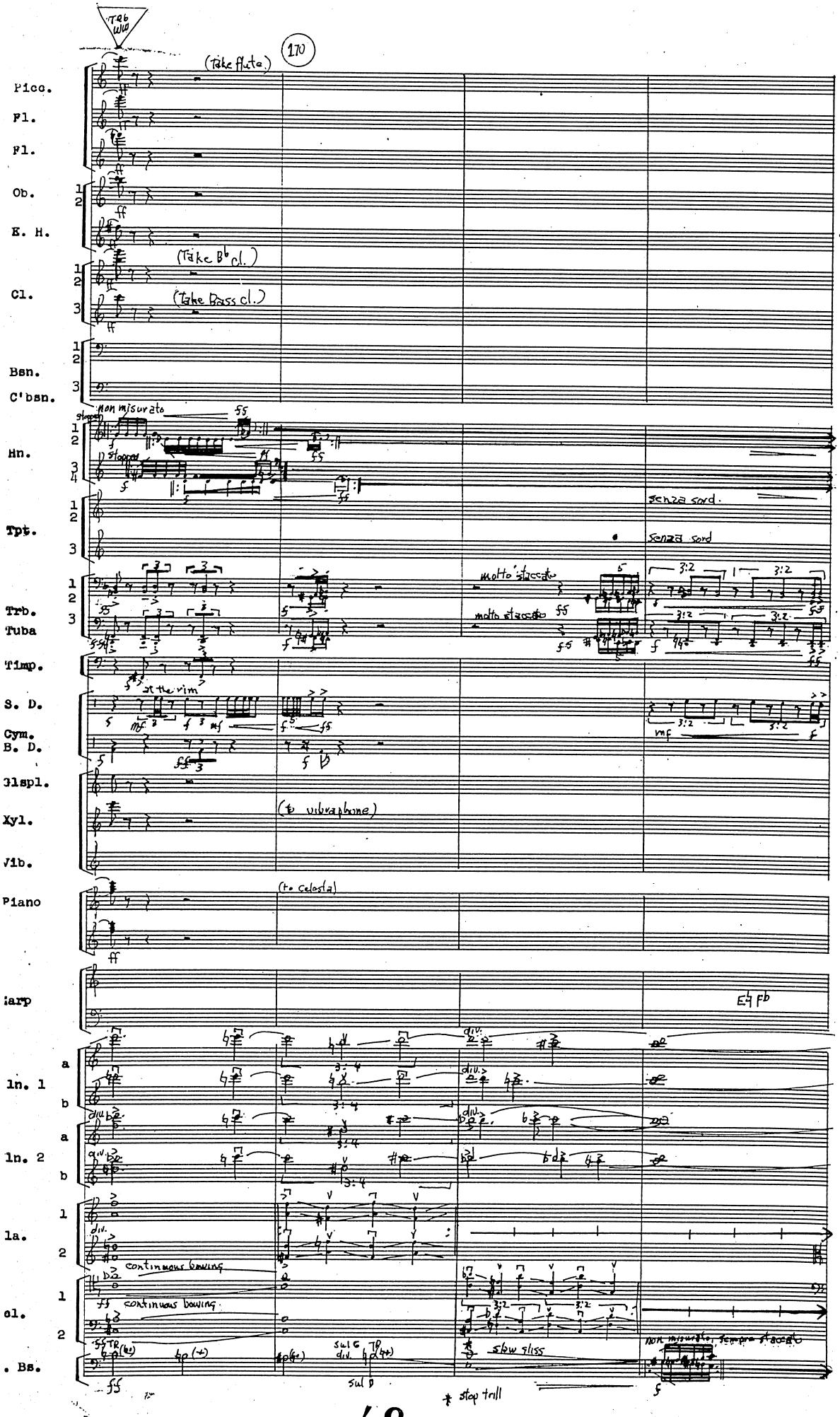

152
cresc. poco a poco
Brass
ppp
ppp
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
(brass sempre p possibile)
Hn. 1 2 3 4
Tpt. 1 2 3
Trb. 1 2 3
Timp.
pppp
S. D.
pppp
Cym.
B. D.
ppppp
ppp
Glspl.
Xyl.
Vib.
ppp
Cel.
cresc poco a poco
p
mp
Harp
cresc poco a poco
pp
p
cresc. poco a poco
pppp
ppp
a div.
Vln. 1
b
a div.
Vln. 2
b
Vla. 1 2
Vcl. 1 2
D. Bs.
20" cresc. poco a poco
pppp
ppp
43


153
Misurato ♩=60
155
Vla.
Vln 1b) 2b
Picc.
Fl.
Fl.
Ob. 1 2
E. H.
Cl. 1 2 3
Bsn. 1 2 3
(Take Contrabassoon.)
Hn. 1 2 3 4
senza sord.
Tpt. 1 2 3
senza sord.
Trb. 1 2 3
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
to xylophone
Cel.
Harp
with pick
possibile
Vln. 1 a b
Vln. 2 a b
Vla. 1 2
Vcl. 1 2
D. Bs.
div. a 2
* stop trill


VCL.
160
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
C'bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
fl. trg.
molto espress.
tutti
2. sub. p
(4. sub. p)
sub. p
harmon mute
rim
center
stick at bell
(to piano)
continuous bowing
div.
long bows
pizz.
possibile


non misurato
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
C'bsn.
(C'bsn.)
Hn.
Tpt.
harmon mute
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
bell
sub.f
Glspl.
l.h. Include chromatic pitches at random with r.h
sub.ff
Xyl.
Vib.
Piano
loco
Harp
Vln. 1
Vln. 2
div. a 4
Vla.
Vcl.
div.
non divisi
D. Bs.
div. a 3


165
Breathe when necessary. Reenter imperceptibly and crescendo to indicated dynamic level.
Picc.
Fl.
Fl.
Ob.
E. H.
Cl.
Bsn.
C'bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Piano
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
non misurato
sempre marcato
MS
MS
continuous bowing
molto espressivo
molto espressivo
molto espressivo
molto espressivo
molto espressivo
con slancio
div.
div.



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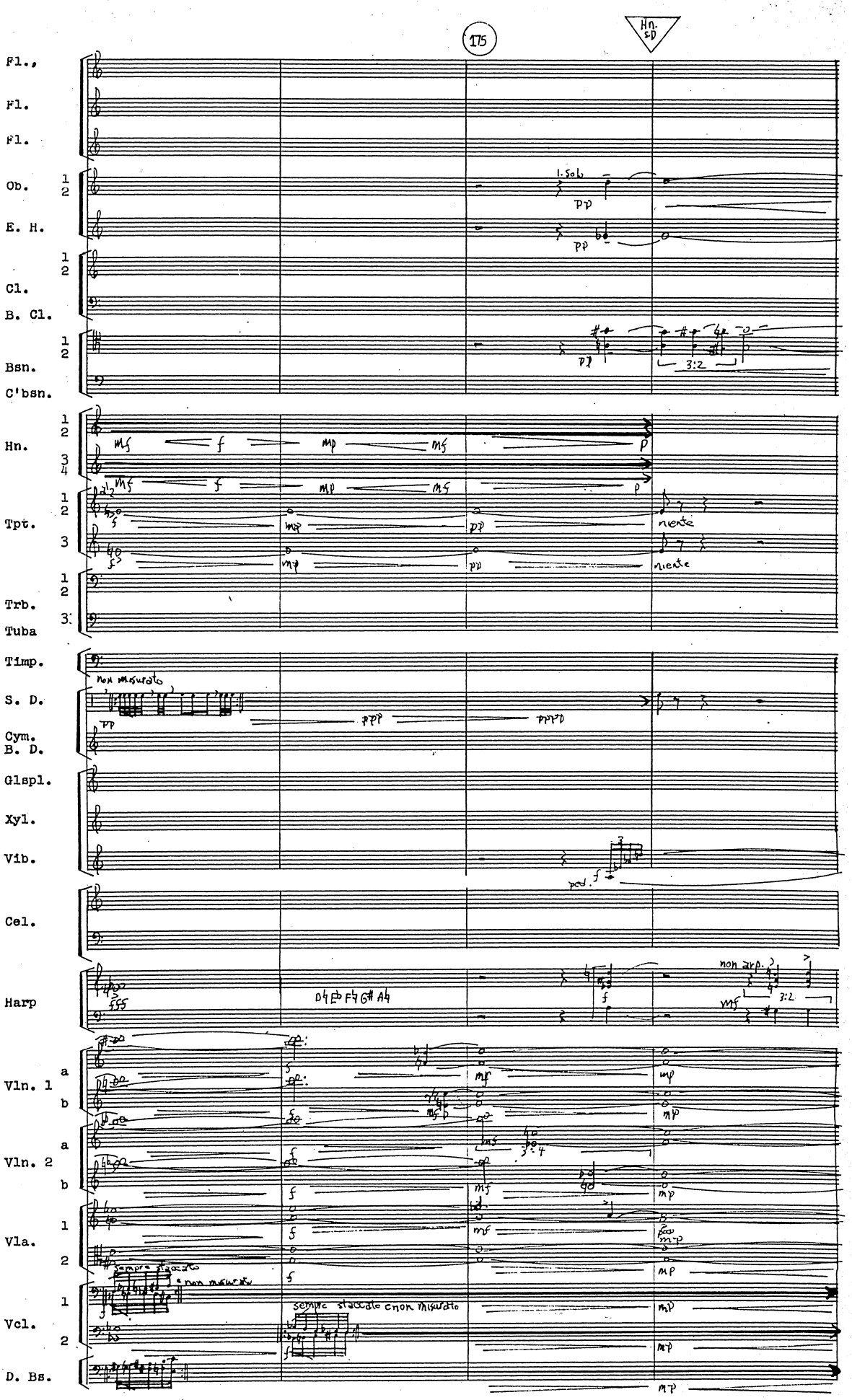
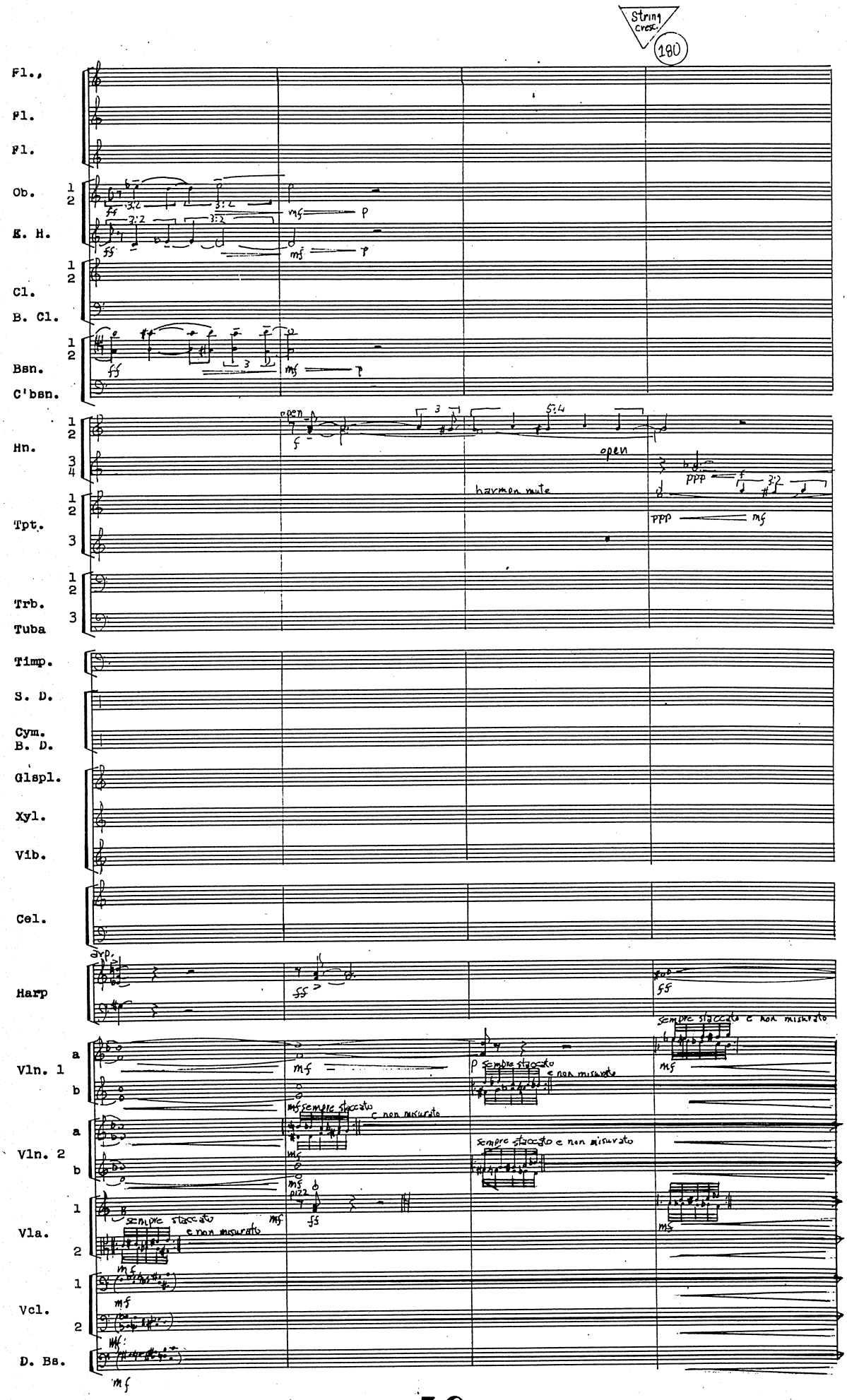
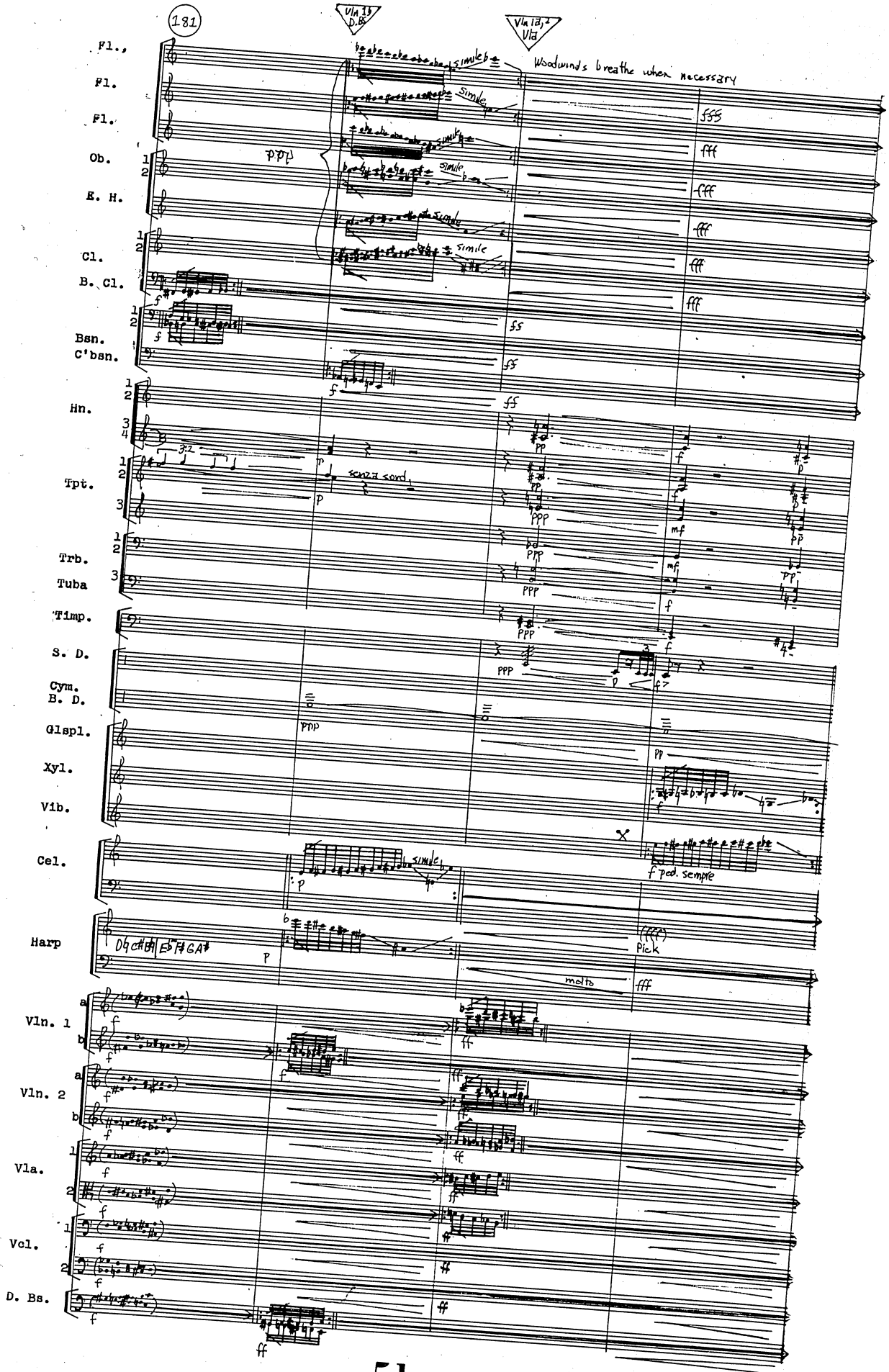
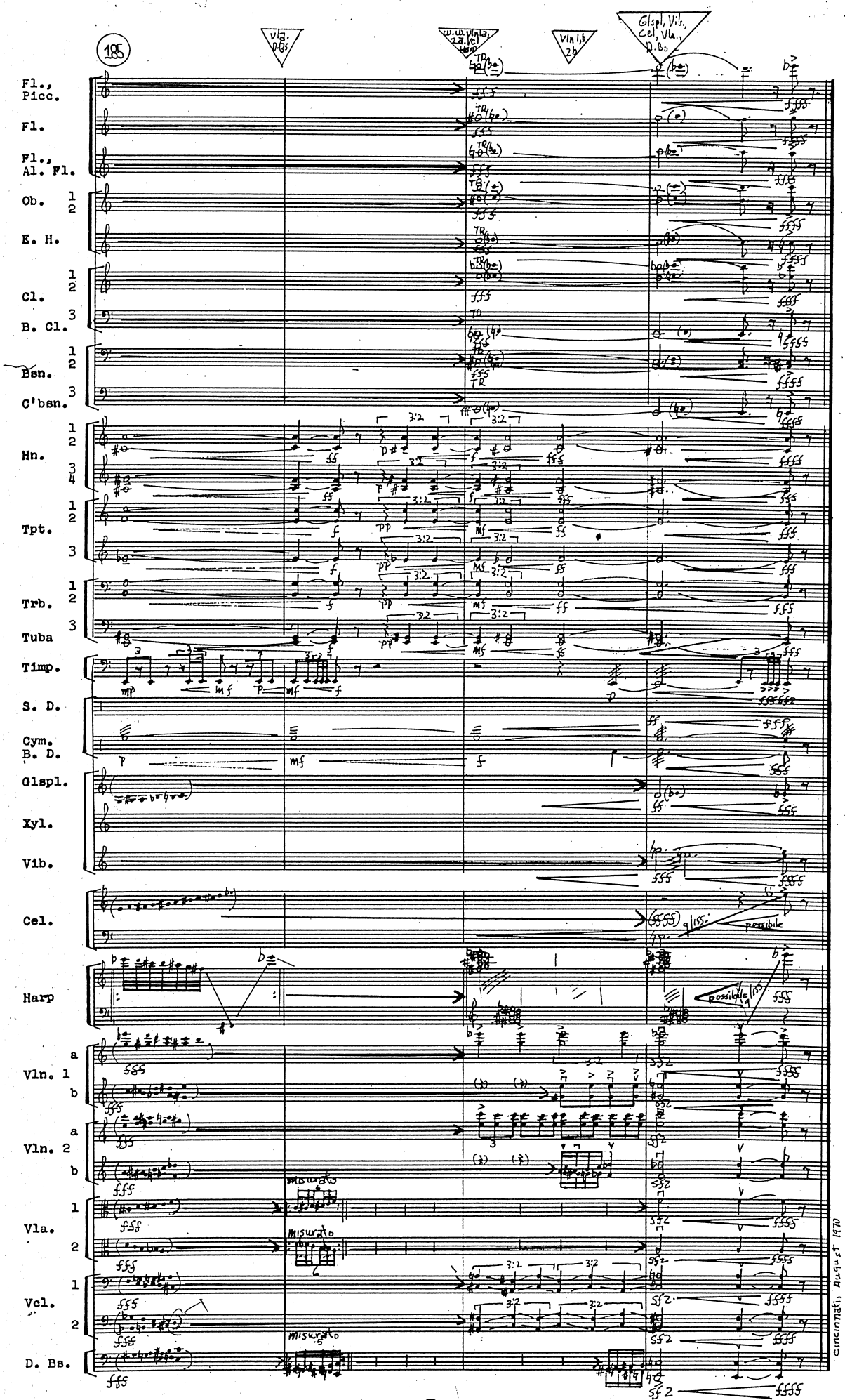

175
Hn. SD
Fl.
Fl.
Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
C'bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
1. Solo
pp
3:2
mf
f
mp
p
niente
non misurato
ppp
pppp
ped.
non arp.
sempre staccato e non misurato


String cresc.
180
Fl.
Fl.
Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
C'bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
open
harmon mute
sempre staccato e non misurato
pizz.


181
Vln 1b D.Bs
Vln 1a, 2 Vla
Woodwinds breathe when necessary
Fl.
Fl.
Fl.
Ob.
E. H.
Cl.
B. Cl.
Bsn.
C'bsn.
Hn.
Tpt.
Trb.
Tuba
Timp.
S. D.
Cym.
B. D.
Glspl.
Xyl.
Vib.
Cel.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
D. Bs.
simile
senza sord.
f ped. sempre
Pick
molto



Duration ca 14-15 minutes