

ED HUGHES

AUDITORIUM

(2007)

for orchestra

Music for the film AUDITORIUM  
Commissioned by Photoworks & Glyndebourne Opera

## AUDITORIUM

AUDITORIUM is a new film by visual artist Sophy Rickett with music by composer Ed Hughes. Sophy and Ed were co-commissioned by Photoworks, Glyndebourne and the De La Warr Pavilion to collaborate on a new work about Glyndebourne and have been working together on the film and music between 2005 and 2007.

The primary subject of AUDITORIUM is the interior of Glyndebourne's new opera house, designed by Michael Hopkins and Partners and opened in 1994. The building is a striking modernist landmark that both contrasts with and complements the rolling Sussex landscape that provides its setting. In responding to this building, and to Glyndebourne more generally, Sophy and Ed have been working towards a film language that expresses the complex relationship between moving imagery, music and sound. In this the two artists have been particularly inspired by plays of light that move across and transform the empty auditorium as the stage lighting is changed. The film and music dramatise Glyndebourne's monumental architecture, and, although there is only one human figure in the film, its slow movements of light, shadow and machinery suggest some of the qualities of dance as they caress the vast building.

In this music-only preview of elements of the work, a sense of the film's structure should become apparent. The first section begins with the sounds of an orchestra tuning up, before moving towards gently pulsating textures. At times the music darkens and becomes contrapuntal as more instruments are added. In the middle of the work, there will be an electronic section, with singing voices. This section accompanies scenes in the grid that is located high up in the tower above the stage and is never seen by members of the audience. The closing part of the music is affirmative, and accompanies the film as it returns the spectator to the main area of the 'auditorium'.

The first presentation of the film with live music will be at Glyndebourne Opera House on Saturday 17 November 2007 with the Sussex Downs Youth Orchestra playing live, and electronic sounds, synchronised to a screening of the picture. The work will also be installed at the De La Warr Pavilion, Bexhill, as part of the exhibition *Triple Echo*, from 29 September 2007 to 6 January 2008.

*AUDITORIUM is produced with the support of Arts Council England and the Foyle Foundation.*

# AUDITORIUM

ED HUGHES

♩ = 88      2      3      4      5      6      7      8

Flute 1 *ppp*

Flute 2.3

Oboe 1 *pp*

Oboe 2.3

Clarinet 1 in B♭ *pp*

Clarinet 2.3 in B♭ *pp*

Bass Clarinet in B♭ *pp*

Bassoon 1.2

Horn 1.2 in F *pp*

Horn 3.4 in F *pp*

Trumpet 1.2 in B♭

Trombone 1.2

Timpani

Drum Kit

Bass Drum

Glockenspiel

Marimba

Vibraphone

Piano

Violin 1 *ppp* sul tasto *pp* *norm. fpp* div.

Violin 2 *ppp* sul tasto *pp* div.

Viola *ppp* sul tasto

Violoncello 1 *ppp* sul tasto

Violoncello 2 *ppp* sul tasto

Contrabass *ppp*

Tape *ppp* FROM BL/BR FLOATING TOWARDS FL/FR: OPENING ORCHESTRAL MONTAGE. [open fifths: granulation]

FOUR CHANNEL ELECTRONIC SOUNDS TO PRECEDE 1ST IMAGE ON SCREEN - CUE FOR SCORE BAR 1 = 37 SECS - ELECTRONIC TO MERGE WITH LIVE.

**A**

9 10 11 12 13 14 15 16



28 29 30 31 32 33

Fl. 1 *p*

Fl. 2,3

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2 *ppp* *pp*

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp. *ppp*

Dr. *pp*

B. D. *pp*

Glock.

Mar. *pp* *mp* *p*

Vib. *pp* *mp* *p* \*

Pno. *pp* *mp* *p* *pp*

Vln. 1 *pp* FRONT DESKS ONLY TO \*

Vln. 2 *pp* FRONT DESKS ONLY TO \*

Vla. *pp* FRONT DESKS ONLY TO \*

Vc. 1 *pp* FRONT DESKS ONLY TO \*

Vc. 2 *pp*

Cb.

Tape

34 35 36 37 38

Fl. 1 *f* *p*

Fl. 2.3 *f*

Ob. 1 *p* *f* *p* *f*

Ob. 2.3 *p* *f*

Cl. 1 *p* *f* *p* *f*

Cl. 2.3 *p* *p*

B. Cl.

Bsn. 1.2 *mf* *pp*

Hn. 1.2

Hn. 3.4

Tpt. 1.2 *p* *f*

Tbn. 1.2 *p* *f*

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *f* *f* *p*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*p*

*f*

*pp*

*ppp*

1. mute



D

C6

Fl. 1 *f* *mf* *mp* *pp*

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1 *p* *pp* *f* *mf* *mp* *pp*

Cl. 2.3

B. Cl. *p* *pp*

Bsn. 1.2 *f* *mf* *mp* *pp*

Hn. 1.2 *p* *pp*

Hn. 3.4 *p* *pp*

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1 *tutti* *ppp* *tutti*

Vln. 2 *ppp* *tutti*

Vla. *ppp* *tutti*

Vc. 1 *ppp* *tutti*

Vc. 2 *ppp* *tutti*

Cb. *ppp* *tutti*

Tape *ppp* [granulated seventh chord]

**E**

49 **solo** 50 51 52 53

Fl. 1 *f* *mf* *mp* *p*

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr. *pp* *mp* *pp*

B. D. *pp* *mp* *pp*

Glock.

Mar.

Vib.

Pno. *mp* *f*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. 1 *p* *mp*

Vc. 2 *p pizz.* *f* *mp*

Cb.

[Virtual' Orchestra]

Tape



Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1 *solo*

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*p*

*f*

*mf*

*mp*

63 64 65 66

Fl. 1 [C7]

Fl. 2,3

Ob. 1

Ob. 2,3

Cl. 1 *f*

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2 *solo: mute*  
*poco f*

Tbn. 1,2

Timp. *pp*

Dr. *p*

B. D. *p*

Glock.

Mar.

Vib.

Pno. *f* *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *arco* *p*

Cb. *pizz.* *f*

Tape

This page contains the musical score for measures 67, 68, and 69. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2, 3):** All parts are silent (indicated by a horizontal line).
- Oboes (Ob. 1, Ob. 2, 3):** All parts are silent.
- Clarinets (Cl. 1, Cl. 2, 3):** All parts are silent. A dynamic marking of *> p* is present above the first clarinet staff.
- Bassoon (B. Cl.):** Silent.
- Bassoon (Bsn. 1, 2):** Silent.
- Horns (Hn. 1, 2; Hn. 3, 4):** All parts are silent.
- Trumpets (Tpt. 1, 2):** Play a melodic line starting in measure 67. Dynamic markings include *mf* at the beginning and *f* later in the phrase.
- Trombones (Tbn. 1, 2):** Silent.
- Timpani (Timp.):** Play a rhythmic pattern of eighth notes. Dynamic markings include *f* and *pp*.
- Drums (Dr.):** Silent.
- Bass Drum (B. D.):** Silent.
- Glockenspiel (Glock.):** Silent.
- Maracas (Mar.):** Silent.
- Vibraphone (Vib.):** Silent.
- Piano (Pno.):** Play a complex rhythmic pattern in the right hand. Dynamic marking is *f*.
- Violins (Vln. 1, 2):** Play sustained notes. Dynamic markings include *mf* and *pp*.
- Viola (Vla.):** Play sustained notes. Dynamic markings include *mf* and *pp*.
- Violas (Vc. 1, 2):** Play sustained notes. Dynamic markings include *mf* and *pp*.
- Cellos (Cb.):** Play sustained notes. Dynamic markings include *mf* and *pp*.
- Double Basses (Vc. 2):** Play sustained notes. Dynamic markings include *mf* and *pp*.
- Tape:** Indicated by a double bar line with a bracket underneath.

F

70

71

72

73

This page of a musical score covers measures 70 through 73. The instrumentation includes:

- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2, 3)
- Clarinets (Cl. 1, 2, 3)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (Tpt. 1, 2)
- Trombones (Tbn. 1, 2)
- Timpani (Timp.)
- Drum (Dr.)
- Bass Drum (B. D.)
- Glockenspiel (Glock.)
- Mariaca (Mar.)
- Vibraphone (Vib.)
- Piano (Pno.)
- Violins (Vln. 1, 2)
- Viola (Vla.)
- Violoncello (Vc. 1, 2)
- Double Bass (Cb.)
- Tape

Key musical details:

- Measures 70-71:** The Tpt. 1, 2 part features a melodic line starting with a forte (*f*) dynamic, moving to piano (*p*) in measure 71. The Pno. part plays a rhythmic accompaniment of eighth notes, starting piano (*p*) and becoming forte (*f*) in measure 72.
- Measures 72-73:** The Tpt. 1, 2 part continues with a melodic line, ending with a mezzo-forte (*mf*) dynamic. The strings (Vln., Vla., Vc., Cb.) play sustained chords, with dynamics ranging from mezzo-piano (*mp*) to fortissimo (*ff*). The Cb. part is marked *arco* and *p* in measure 70, then *mp* in measure 72.

74 PICCOLO solo 75 76 77

Fl. 1 *f*

Fl. 2,3

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. [picking up seamlessly from trumpet] *f*  
*mf* *p*

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. 1 *pp* *mp*

Vc. 2 *pp* *mp*

Cb. *pp* *mp*

Tape



78 79 80

Fl. 1  
Fl. 2, 3  
Ob. 1  
Ob. 2, 3  
Cl. 1  
Cl. 2, 3  
B. Cl.  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tbn. 1, 2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno. *poco f*  
Vln. 1 *> pp*  
Vln. 2 *pp*  
Vla. *pp*  
Vc. 1 *pp*  
Vc. 2 *pp*  
Cb. *pp*  
Tape

Detailed description: This page of a musical score covers measures 78, 79, and 80. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Drums, and Cymbals) is mostly silent, with the first flute (Fl. 1) playing a melodic line of eighth-note triplets in measures 78 and 79, and a similar triplet pattern in measure 80. The piano (Pno.) part features a complex, rhythmic accompaniment of sixteenth and thirty-second notes, marked *poco f*. The string section (Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass) provides a harmonic foundation with sustained notes and chords, marked *pp*. The first violin (Vln. 1) has an accent (>) on its first measure. The percussion section (Tape) is indicated by a bracket at the bottom of the page.

81 3 82 C8 83 84

Fl. 1  
Fl. 2,3  
Ob. 1  
Ob. 2,3  
Cl. 1  
Cl. 2,3  
B. Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*p*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

2/4 2/4 2/4 2/4

4/4 4/4 4/4 4/4

Detailed description: This page of a musical score covers measures 81 to 84. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones) is mostly silent, with a few notes in measures 81 and 82. The string section (Violins, Viola, Violoncello, Contrabass) plays sustained notes with dynamic markings of *f* and *ff*. The piano part features a complex rhythmic pattern in the left hand, including triplets and sixteenth notes. The percussion section (Drums, Bass Drum, Glockenspiel, Maracas, Vibraphone, Timpani) is also mostly silent. The score is in 2/4 time, with a 4/4 section starting at measure 84. A rehearsal mark 'C8' is placed above measure 82.

G R: DOUGHNUT REVEALED

85 86 87 88 89

FLUTE

Fl. 1 *ff*

Fl. 2.3 *ff*

Ob. 1 *f* *p*

Ob. 2.3 *f* *p*

Cl. 1

Cl. 2.3

B. Cl. *f* *ff*

Bsn. 1.2 *ff* *fff*

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp. *p* *f*

Dr.

B. D.

Glock. *f*

Mar.

Vib.

Pno. *f* *ff* *fff*

Vln. 1 *f* *div.* *f* *ff*

Vln. 2 *f* *f* *ff*

Vla. *f* *f* *ff*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

Tape *f*

90 91 92 93 94

Fl. 1 *p* *f* *pp* *f* *pp* *p*

Fl. 2,3 *p* *f* *pp* *f* *pp* *p*

Ob. 1 *f* *p*

Ob. 2,3 *f* *p*

Cl. 1 *p* *pp* *mf* *p*

Cl. 2,3 *p* *pp* *mf* *p*

B. Cl. *f* *p* *ff* *f*

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

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp. *p* *f*

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *f* *ff* *f*

Vln. 1 *fp* *fp*

Vln. 2 *fp* *fp*

Vla. *fp* *fp*

Vc. 1 *ff* *p* *ff* *f*

Vc. 2 *ff* *p* *ff* *f*

Cb.

Tape *fp*

95 96 97 98 99

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*f* *mp*  
*f* *mp*  
*ff* *ff*  
*fp* *fp* *f* *ff*  
*f* *ff* *ff* *ff*

Detailed description: This page of a musical score covers measures 95 to 99. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) has melodic lines with dynamics ranging from *f* to *mp*. The string section (Violins, Viola, Violas, Cellos, Double Bass) features rhythmic patterns with dynamics from *f* to *ff*. The piano part has a complex rhythmic accompaniment. Percussion instruments (Tympani, Drums, Bass Drum, Glockenspiel, Maracas, Vibraphone) are mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings.



104 105 106

Fl. 1  
Fl. 2,3  
Ob. 1  
Ob. 2,3  
Cl. 1  
Cl. 2,3  
B. Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*f* *mf* *f* *p*

107 C9 108 H 109 110

Fl. 1  
Fl. 2,3  
Ob. 1  
Ob. 2,3  
Cl. 1  
Cl. 2,3  
B. Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*ff* *p*  
*ff* *p*  
*p* *solo* *f*  
*p* *soli* *f*  
*p*  
*pp*  
*p*  
*p* *solo*  
*p* *solo*  
*p*  
*p* *solo*  
*p*



111 112 113 114

Fl. 1  
Fl. 2,3  
Ob. 1  
Ob. 2,3  
Cl. 1  
Cl. 2,3  
B. Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*mf*  
*pp*

Detailed description: This page of a musical score covers measures 111 to 114. The woodwind section (Cl. 1, Cl. 2,3) plays a melodic line starting in measure 111 with a mezzo-forte (*mf*) dynamic. The bassoon (Bsn. 1,2) has a long note in measure 114 marked piano-piano (*pp*). The horn section (Hn. 1,2, Hn. 3,4) has a long note in measure 111 marked piano-piano (*pp*). The string section (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb.) and the tape part play a sustained, low-frequency accompaniment throughout the measures. The percussion section (Timp., Dr., B. D., Glock., Mar., Vib.) is mostly silent.



120 121 122 123 124

Fl. 1  
Fl. 2,3  
Ob. 1  
Ob. 2,3  
Cl. 1  
Cl. 2,3  
B. Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*p* *f* *p*

3 3 3 3

Detailed description: This page of a musical score covers measures 120 to 124. The instrumentation includes Flutes (Fl. 1, 2,3), Oboes (Ob. 1, 2,3), Clarinets (Cl. 1, 2,3), Bass Clarinet (B. Cl.), Saxophones (Bsn. 1,2), Horns (Hn. 1,2, 3,4), Trumpets (Tpt. 1,2), Trombones (Tbn. 1,2), Timpani (Timp.), Drums (Dr.), Bass Drum (B. D.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Piano (Pno.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc. 1, 2), and Contrabass (Cb.). The score features complex rhythmic patterns, particularly in the woodwinds and strings. Dynamic markings include *p* (piano) and *f* (forte). The piano part includes a prominent triplet figure in the right hand and a sustained chord in the left hand. The strings play a rhythmic accompaniment with triplets in the upper parts. The woodwinds have intricate melodic lines with many accidentals. The percussion parts are mostly rests, with some activity in the timpani and drums.

125 126 127 128

Fl. 1 *f*

Fl. 2.3

Ob. 1 *f*

Ob. 2.3

Cl. 1 *f*

Cl. 2.3 *p* *f*

B. Cl. *p* *f*

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2 *mp*

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *p* *f*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*  
div. SOLI

Vc. 1 *mf* *pp*  
div. SOLI

Vc. 2 *mf* *pp*

Cb. *mf* *pp*

Tape

129

130

131

132

This page of a musical score contains measures 129 through 132. The instruments listed on the left are: Fl. 1, Fl. 2.3, Ob. 1, Ob. 2.3, Cl. 1, Cl. 2.3, B. Cl., Bsn. 1.2, Hn. 1.2, Hn. 3.4, Tpt. 1.2, Tbn. 1.2, Timp., Dr., B. D., Glock., Mar., Vib., Pno., Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb., and Tape. The score features complex rhythmic patterns in the woodwinds and strings, with dynamic markings such as *p*, *ff*, *f*, and *p*. A rehearsal mark [C11] is present above measure 131. The piano part includes a large section with a fermata and a *f* to *p* dynamic shift. The string section includes triplets and a *f* to *p* dynamic shift. The woodwinds have various rhythmic figures, including sixteenth and thirty-second notes. The percussion parts are mostly rests, with some activity in the timpani and tape.

J

133

134

135

136

137

CUE LIVE ORCHESTRA

Fl. 1

Fl. 2,3

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

*p*

*mp*

Vln. 1

*pp*

Tutti. Div.

Vln. 2

*pp*

Tutti. Div.

Vla.

*f*

Tutti.

Vc. 1

*p*

Tutti.

Vc. 2

*f*

pizz.

Tutti.

Cb.

*f*

Tutti.

Tape

TAPE - SILENT

138

139

140

141

142

143

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*p* *mf* *f*

*mp* *mp* *mp*

Detailed description: This page of a musical score covers measures 138 to 143. The top section contains woodwind and brass staves, which are mostly empty with rests. The piano part (Pno.) begins in measure 138 with a melodic line in the right hand, marked *p*. In measure 141, the piano part becomes more active with a complex rhythmic pattern, marked *mf*. In measure 142, the piano part reaches a peak of intensity with a fortissimo (*f*) dynamic. The string section (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb.) enters in measure 141 with a dense, rhythmic texture, marked *mp*. The strings continue this texture through measure 143. The percussion section (Timp., Dr., B. D., Glock., Mar., Vib.) remains silent throughout the page.

This page contains a musical score for measures 144, 145, and 146. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1, Fl. 2.3, Ob. 1, Ob. 2.3, Cl. 1, Cl. 2.3, B. Cl., Bsn. 1.2, Hn. 1.2, Hn. 3.4, Tpt. 1.2, Tbn. 1.2, Timp., Dr., B. D., Glock., Mar., Vib., Pno., Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb., and Tape. The piano part (Pno.) is written in treble and bass clefs. The string parts (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb.) are written in their respective clefs. The woodwind and brass parts (Fl., Ob., Cl., B. Cl., Bsn., Hn., Tpt., Tbn.) are written in their respective clefs. The percussion parts (Timp., Dr., B. D., Glock., Mar., Vib.) are written in their respective clefs. The score includes dynamic markings such as *ff*, *p*, and *mf*. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is divided into three measures, with measure numbers 144, 145, and 146 indicated at the top.



147

148

C12

This page contains a musical score for measures 147 and 148. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Fl. 2, 3
- Ob. 1
- Ob. 2, 3
- Cl. 1
- Cl. 2, 3
- B. Cl.
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tbn. 1, 2
- Timp.
- Dr.
- B. D.
- Glock.
- Mar.
- Vib.
- Pno.
- Vln. 1
- Vln. 2
- Vla.
- Vc. 1
- Vc. 2
- Cb.
- Tape

The piano part (Pno.) features a melodic line in the right hand and a bass line in the left hand. The string parts (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb.) play a rhythmic accompaniment of chords. The woodwind and brass parts are mostly silent in these measures.

K

149 150 151

Fl. 1 *mf* *p* *f* *p* *f*

Fl. 2,3 *mf* *p* *f* *p* *mf*

Ob. 1 *f* *p* *f* *p* *p*

Ob. 2,3 *f* *p* *f* *p*

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *mf* *p* *f* *p* *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla.

Vc. 1

Vc. 2

Cb. *f*

Tape [distant flurry of woodwind lines]

152 153 154

Fl. 1 *f* *ff* *p* *f p* *f* *p*

Fl. 2,3 *f* *ff* *f p* *f* *p*

Ob. 1 *f* *p* *f* *ff* *f* *p*

Ob. 2,3 *f* *p* *ff* *f* *p*

Cl. 1 - - -

Cl. 2,3 - - -

B. Cl. - - -

Bsn. 1,2 - - -

Hn. 1,2 - - -

Hn. 3,4 - - -

Tpt. 1,2 - - -

Tbn. 1,2 - - -

Timp. - - -

Dr. - - -

B. D. - - -

Glock. - - -

Mar. - - -

Vib. - - -

Pno. *f* *ff* *p* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Cb. *f* *mf*

Tape *f* *mf*

C13

This musical score page contains measures 155, 156, and 157. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2.3. Fl. 1 has dynamics *f* and *p*. Fl. 2.3 has dynamics *f* and *p*.
- Oboes:** Ob. 1 and Ob. 2.3. Ob. 1 has dynamic *mp*. Ob. 2.3 has dynamics *f* and *p*.
- Clarinets:** Cl. 1 and Cl. 2.3. Cl. 1 has dynamics *f* and *p*. Cl. 2.3 has dynamics *f* and *p*.
- Bass Clarinet:** B. Cl. with dynamic *f*.
- Bassoon:** Bsn. 1.2 with dynamic *ff*.
- Woodwinds:** Hn. 1.2, Hn. 3.4, Tpt. 1.2, Tbn. 1.2, Timp., Dr., B. D., Glock., Mar., Vib. are all marked with a rest.
- Piano:** Pno. with dynamics *f* and *fff*.
- Strings:** Vln. 1 and Vln. 2 with dynamic *p*. Vla., Vc. 1, Vc. 2, and Cb. are marked with a rest. The string section is also marked with *p* arco.
- Other:** Tape is marked with a rest.

R: CUE GRID

VIRTUAL ORCHESTRA: AS THOUGH FROM A DISTANT PART OF THE BUILDING

158 ♩ = 132 159

160

161

162

163

164

165

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

TAPE ONLY: DO NOT PLAY LIVE

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

♩ = 132

LIVE ORCHESTRA CLUSTER - across entire string section

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

166 167 168 169 170 171 172

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*ff*  
*f*  
*arco sul pont.*  
*ff*  
*arco*  
*ff*

173 174 175 176 177 178 179

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*ff*

*f*

*norm.*

*f norm.*

*f norm.*

*f arco*

*ff*

*ff arco*

*ff*

PAN AROUND TO FL FR

[BL BR: Slow strings/percussion (b.117ff treated)]

180

181

182

183

184

185

186

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*ff*

*f*

*mp*

*mf*

*p*



187 188 189 190 191 192

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*p*

*ff*

[BL BR: Slow strings and percussion (Bar 125ff treated)]

Detailed description: This page of a musical score covers measures 187 to 192. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) and strings (Violins, Violas, Violas, Cellos, Double Basses) play a melodic line starting in measure 190. The brass section (Trumpets, Trombones) and percussion (Timpani, Drums, Bells, Glockenspiel, Maracas, Vibraphone, Piano) provide accompaniment. The woodwinds and strings are marked *p* (piano) and *ff* (fortissimo) respectively. The percussion parts are marked with accents and dynamic markings. The score is arranged in a standard orchestral layout with staves for each instrument.

193 194 195 196 197

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*f*

[BL BR: Feedback - spiralling sounds]

*p*

Detailed description: This page of a musical score covers measures 193 to 197. The instrumentation includes woodwinds (Flutes 1 and 2.3, Oboes 1 and 2.3, Clarinets 1 and 2.3, Bass Clarinet, Bassoon 1.2, Horns 1.2 and 3.4, Trumpets 1.2, and Trombones 1.2), percussion (Tympani, Drums, Bass Drum, Glockenspiel, Maracas, Vibraphone, and Piano), and strings (Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass). The score features a complex rhythmic and melodic texture. Measures 193-194 are marked with a forte (*f*) dynamic. A section of feedback sounds, indicated by [BL BR: Feedback - spiralling sounds], begins in measure 195 and continues through measure 197, marked with a piano (*p*) dynamic. The woodwinds and strings play intricate patterns, while the brass and percussion provide a rhythmic foundation.

198 199 200 201 202

Fl. 1 *ff* *f* *fff*

Fl. 2.3 *ff* *f* *fff*

Ob. 1 *ff* *f* *fff*

Ob. 2.3 *ff* *f* *fff*

Cl. 1 *ff* *f* *fff*

Cl. 2.3 *ff* *f* *fff*

B. Cl. *ff* *f* *fff*

Bsn. 1.2 *ff* *f* *fff*

Hn. 1.2 *ff* *f* *fff*

Hn. 3.4 *ff* *f* *fff*

Tpt. 1.2 *ff* *f* *fff*

Tbn. 1.2 *ff* *f* *fff*

Timp. *ff* *f* *fff*

Dr. *ff* *f* *fff*

B. D. *ff* *f* *fff*

Glock. *ff* *f* *fff*

Mar. *ff* *f* *fff*

Vib. *ff* *f* *fff*

Pno. *ff* *f* *fff*

Vln. 1 *ff* *f* *fff*

Vln. 2 *ff* *f* *fff*

Vla. *ff* *f* *fff*

Vc. 1 *ff* *f* *fff*

Vc. 2 *ff* *f* *fff*

Cb. *ff* *f* *fff*

Tape *ff* *p*

203 204 205 206 207 208 209 210

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr. [Still live]

B. D. *f*

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape [Mysterious strings - looming]

R: GREEN BACKGROUND

211 212 213 214 215 216 217 218

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

The score shows measures 211 through 218. Most instruments are silent, indicated by a horizontal line. The Drum (Dr.) and Bass Drum (B. D.) parts are active, featuring a rhythmic pattern of eighth notes. The Bass Drum part includes a *pp* dynamic marking. The Tape part at the bottom features a decorative flourish.

CLICK TRACK OFF

219 220 221 222 223 224 225 226 227

S. Come, O Hy - men, and let your torch *f* be like a fla - ming sun. *mp* *ffp* *f* That brings to these lo - vers these *mp* *f* *p*

S. be like a fla - ming sun. *p* *ffp* *f* lo - - *pp*

S. be like a fla - ming sun. *p* *ffp* *f* lo - - *pp*

S. be like a fla - ming sun. *p* *ffp* *f* lo - - *pp*

Bar. Come, O Hy - men, and let your torch. *mp* *f* *mp* *ffp* *f* That brings to these lo - vers their lo - vers their *mp* *f* *p* *p* *f*

Bar. be like a fla - ming sun. *p* *ffp* *f* lo - - *pp*

Bar. be like a fla - ming sun. *p* *ffp* *f* lo - - *pp*

Bar. be like a fla - ming sun. *p* *ffp* *f* lo - - *pp*

Tape



228 229 230 231 232 233 234 235

S. lo - vers these lo - vers their their cloud - less days. *f* *p* *f* *f* *p* Like a fla - ming sun. *pp* *f* *p*

S. vers their their cloud - - less days. *f* Like a fla - *pp*

S. vers their their cloud - - less days. *f* Like a fla - *pp*

S. vers their their cloud - - less days. *f* Like a fla - *pp*

Bar. lo - vers their That brings to these brings to these lo - vers their their their cloud - less days cloud - less days cloud - less days These lo - vers Like a fla - ming sun. *p* *p* *f* *mp* *p* *f* *p* *mf* *pp* *f*

Bar. vers their their cloud - - less days. *f* Like a fla - *pp*

Bar. vers their their cloud - - less days. *f* Like a fla - *pp*

Bar. vers their their cloud - - less days. *f* Like a fla - *pp*

Tape

236 237 238 239 distant (like a horn call) 240 241 242 243 244 245 246

S. Sun. *f* *p* *ff* And far-a - way far-a - way now\_ drive\_ And far-a - way far-a - way now\_ drive\_ *p* *pp* *f*

S. - ming sun. *f* *p* distant (like a horn call) And far-a - way far-a - way now\_ drive\_ And far-a - way far-a - way now\_ drive\_ *pp* *p* *pp*

S. - ming sun. *f* *p* And far-a - way, Far-a - way far-a - way

S. - ming sun. *f* *p*

Bar. Sun. *f* *p* *ff* *pp* And far-a - way far-a - way now\_ drive\_ And far-a - way far-a - way now\_ drive\_ *p* *pp*

Bar. - ming sun. *f* *p* *pp* And far-a - way far-a - way now\_ drive\_ And far-a - way far-a - way now\_ drive\_ *p* *pp*

Bar. - ming sun. *f* *p* And far-a - way, far-a - way far-a - way

Bar. - ming sun. *f* *p*

Tape



247 248 249 250 251 252

S. Free them from sor-row pain free them from so-rraw pain\_ so-rraw And the ho - rrors\_ and the hor - rors *f* *p* *f* *p* *f* *p*

S. Free them free them *mf* *p* Free them free them *f* *p* free them free them *pp*

S. Free them free them *f* *p* free them free them *p* *f* free them free them *p*

Bar. Free them Free them Free them from sor-row Free them Free them Free them from sor-row. Free them Free them Free them *mp* *f* *p*

Bar. Free them *p* Free them *pp* Free them *p*

Bar. Free them *p* Free them *pp* Free them *f* Free them *pp*

Tape

253 254 255 256 257 258 259 260 261 262 263 264

S. and the ghosts. *<f* *p* *f* *pp* *mp* *ppp* *p* Of the Sky of the Sky of the Sky

S. Ghosts. *p* *pp* *pp* *p* Of the Sky of the Sky of the Sky

S. free them free them *mp* *f* Ghosts *p*

S. free them free them *p* *mp* Ghosts *p*

Bar. and the hor-rors *mp* and the *mf* and the ghosts. *f* *pp* *mp* *pp* *f* *p* Rose of the Sky. Life of the world O

Bar. Ghosts. *p* *ppp* *f* *f* *p*

Bar. *f* *p* *pp* *f* *p* Free them Free them

Bar. *pp* *f* *p* *pp* *f* *p* Free them Ghosts.

Tape



265 266 267 268 269

S. *p* *mf* *p* *f* *pp* *mp* of the star - strewn sky of the star - strewn sky Rose\_ of the Sky Ha - ppy that day my love\_

S. *p* *mf* *p* *f* *pp* *p* of the star - strewn sky of the star - strewn sky Rose\_ of the Sky Ha - ppy that

S. *p* *f* *p* *p* *p* Rose\_ of the Sky Ha - ppy that

S. Ha - ppy that *p*

Bar. *f* *p* *ff* *pp* *mp* sun who en - folds us all and ga - zes at all from Star - strewn Sky. Ha - ppy that day my love\_

Tape

[C14] 270 CLICK TRACK RESUMES  
Light, slightly *detache*



271

272

273

274

275

S. *mf* Ha - ppy that day my love\_ *f* When I first\_ *p* saw you there\_ *f* When I first\_ *f* saw you there\_

S. day *f* When I first\_ *p* saw you there\_ *f* When I first\_ *f* saw you there\_

S. day When I first saw you there *pp*

S. day When I first saw you there *pp*

Bar. *mf* Ha - ppy that day my love\_ *f* When I first\_ *p* Saw you there, *f* When I saw you, *f* saw you there...

Bar. *f* When I first\_ *p* Saw you there\_ *f* When I saw you, *f* saw you there\_

Bar. *p* When I first saw *pp* When I first saw you there

Bar. *p* When I first saw *pp* When I first saw you there

Tape

**M** LIVE ORCHESTRA

R: FADE UP ON GRID

276 277 278 279 280 281 282

Fl. 1 *p* *f*

Fl. 2,3 *p* *f*

Ob. 1 *p* *f*

Ob. 2,3 *p* *f*

Cl. 1 *p* *f*

Cl. 2,3 *p* *f*

B. Cl. *p* *f*

Hn. 1,2 *p* *f*

Hn. 3,4 *p* *f*

Tbn. 1,2 *p* *f*

Dr. *pp* *f*

B. D. *pp* *f*

S. Legato  
sighed\_ for you sighed\_ for you sighed\_ for you sighed for you.

S. Legato  
sighed\_ for you sighed\_ for you sighed\_ for you sighed for you.

Bar. *>pp* *f* *pp* *f* *p*  
I sighed for you, I sighed for you.

Bar. *>pp* *f* *pp* *f* *p*  
I sighed for you, I sighed for you.

Bar. *pp* *f* *pp* *p*  
I sighed for you I sighed for you.

Bar. *pp* *f* *pp* *f* *p*  
I sighed for you I sighed for you.

Tape [mysterious strings' effect]

283

284

285

286

287

288

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*very aggressive*

*f*

*p*

*ff*

289 290 291 292 293

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

[BL & BR: disintegrating piano effect and pulley whine]

Detailed description: This page of a musical score covers measures 289 to 293. The instrumentation includes Flutes (1 and 2.3), Oboes (1 and 2.3), Clarinets (1 and 2.3), Bassoon (1.2), Horns (1.2 and 3.4), Trombones (1.2), Timpani, Drums (snare and bass), Glockenspiel, Maracas, Vibraphone, Piano, Violins (1 and 2), Viola, Violoncello (1 and 2), and Contrabass. The score features complex rhythmic patterns and dynamic markings, with a forte (ff) dynamic indicated in measures 291-293. A specific instruction for the Tape part is provided at the bottom: "[BL & BR: disintegrating piano effect and pulley whine]".

TO BLACK

C15

294 295 296 297 298 299 ♩ = 88

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

N

L: ROLLING SHADOWS R: SCALE

300 301 302 303 304

Fl. 1 *p* *f* *p* *p* *f* *p* *f*

Fl. 2,3 *p* *f* *p* *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *p* *f* *p*

Ob. 2,3 *p* *f* *p* *p* *f* *p*

Cl. 1 *f*

Cl. 2,3

B. Cl.

Timp. *f* *p* *f* *p* *pp* *f*

Dr. *p* *p* *f* *p* *pp* *f*

B. D. *p* *p* *f* *p* *pp* *f*

Glock.

Mar. *f* *p*

Vib.

Pno. *f* *p*

Vln. 1 *p* *f* *p* *p*

Vln. 2 *div.* *p* *f* *p* *pp*

Vla. *div.* *p* *f* *p* *pp*

Vc. 1 *p* *f* *p* *pp*

Vc. 2 *p* *f* *p* *pp*

Cb.

Tape [BL/BR: 'Delayed' orchestra with panning effect]

Detailed description of the musical score: The score is for measures 300 to 304. It includes parts for Flute 1, Flute 2 & 3, Oboe 1, Oboe 2 & 3, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Timpani, Drums, Bass Drum, Glockenspiel, Maracas (with 'HARD MALLETS' instruction), Vibraphone, Piano, Violin 1, Violin 2 (with 'div.' instruction), Viola (with 'div.' instruction), Violoncello 1, Violoncello 2, and Contrabass. The score uses various dynamics including *p*, *f*, *pp*, and *fz*. The woodwinds and strings play sustained notes with dynamic markings. The percussion and piano parts feature rhythmic patterns. The tape part at the bottom is marked with a double bar line and a bracket, indicating a 'Delayed' orchestra with panning effect.

305 306 307 308 309

Fl. 1 *p* *f* *p*

Fl. 2,3 *p* *f* *p*

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2 muted: solos 1. 2. 1. 2. 1.

Tbn. 1,2

Timp. *p* *pp* *pp* *f*

Dr. *p* *pp* *pp* *f*

B. D. *p* *pp* *pp* *f*

Glock.

Mar. *f* *p* *f*

Vib.

Pno. *f* *p* *f*

Vln. 1 *f* *p* *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Cb.

Tape [BL/BR: Crew call]

310 311 312 313 314

Fl. 1 *f* *p*

Fl. 2,3 *f* *p*

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2 2. 1. 2. 1.

Tbn. 1,2

Timp. *pp*

Dr. *pp*

B. D. *pp*

Glock.

Mar.

Vib.

Pno. *f* *p* *f*

Vln. 1 *f* *p* *f* *p* *f*

Vln. 2 *f* *p* *mp*

Vla. *f* *p* *mp*

Vc. 1 *f* *p* *mp*

Vc. 2 *f* *p* *mp*

Cb.

Tape [BL/BR: Crew call]

Detailed description: This page of a musical score covers measures 310 through 314. It features a full orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic parts with various dynamics like *f* (forte), *p* (piano), and *mp* (mezzo-piano). The brass section (Trumpets, Trombones) provides rhythmic support with repeated patterns. The percussion section (Timpani, Drums, Bass Drum, Glockenspiel, Maracas, Vibraphone) adds texture and drive. The piano part features intricate passages with dynamic contrasts. The Tape part includes a 'Crew call' instruction. The score is presented in a standard orchestral layout with measures 310-314 clearly marked at the top.





320 321 322 323

Fl. 1

Fl. 2,3

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Hard Sticks

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*f* *p* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Crew: Heads Up.

Detailed description: This page of a musical score covers measures 320 to 323. The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Horns, Trumpets, Trombones) and strings (Violins, Violas, Cellos, Double Basses) play melodic and harmonic lines. The percussion section includes Timpani (marked 'Hard Sticks'), Drums, and Bells. The Piano part features a complex texture with both melodic and harmonic elements. Dynamics range from fortissimo (f) to pianissimo (pp). The score includes various musical notations such as slurs, accents, and dynamic markings. A 'Crew: Heads Up.' instruction is present at the bottom right.

324 325 326 327

Cl. 1 *p* *f* *f*

Cl. 2.3 *f* 2. 3. 2. 3.

Tpt. 1.2 *pp* *f* *pp*

Tbn. 1.2

Timp. *pp* *f* *pp* *p* *mf* *f* *pp*

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *p* *f*

Vln. 1 *f* *ff* *p* *detache*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Cb.

Tape

C16

This page contains a musical score for measures 328 through 331. The instruments listed on the left are: Fl. 1, Fl. 2.3, Ob. 1, Ob. 2.3, Cl. 1, Cl. 2.3, B. Cl., Bsn. 1.2, Hn. 1.2, Hn. 3.4, Tpt. 1.2, Tbn. 1.2, Timp., Dr., B. D., Glock., Mar., Vib., Pno., Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, and Cb. The score includes various musical notations such as dynamics (pp, f, ff), articulation (solo), and performance instructions. A rehearsal mark 'C16' is located at the top of measure 330. The piano part features a complex rhythmic pattern with dynamic markings *p f* and *ff p ff*. The string parts (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2) have long, sustained notes with dynamic markings *pp*, *f*, and *pp*. The percussion parts (Timp., Dr., B. D., Glock., Vib.) have specific rhythmic patterns with dynamic markings *pp* and *f*. The woodwind parts (Ob. 1, Ob. 2.3, Hn. 1.2, Hn. 3.4, Tpt. 1.2) have melodic lines with dynamic markings *f* and *ff solo*. The brass parts (B. Cl., Bsn. 1.2, Tbn. 1.2) are mostly silent or have simple rhythmic patterns. The Flute parts (Fl. 1, Fl. 2.3) have melodic lines with dynamic markings *f* and *ff*. The overall texture is dense and dynamic, with a focus on rhythmic complexity and dynamic contrast.

332 333 334 335

Tbn. 1.2

Timp.

Dr. Snare Drum

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1 pizz.

Vc. 2 pizz.

Cb.

Tape

*pp*

*p*

*f*

*mf*

*p*

*ff*

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

336 337 338 339

Fl. 1 *f* *ff* *p*

Fl. 2,3 *f* *ff* *p*

Ob. 1 *f*

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2 *mp* *pp*

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2 *p*

Timp. *pp* *mf* *pp*

Dr. *pp* *mf* *pp*

B. D. *pp* *mf* *pp*

Pno. *p* *f*

Vln. 1

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. 1 *pp* *f*

Vc. 2 *pp* *f*

Cb. *pp*

Tape

340 341 342 343

Fl. 1 *pp*

Fl. 2.3 *pp*

Ob. 1 *p*

Ob. 2.3

Cl. 1 *pp* *ppp*

Cl. 2.3 *pp* *ppp*

B. Cl.

Bsn. 1.2

Hn. 1.2 *f* *p* *f*

Hn. 3.4

Tpt. 1.2 solo: not muted *p*

Tbn. 1.2 *p* *f*

Timp.

Dr. *pp* *f*

B. D.

Pno. *p* *f*

Vln. 1 *p* *f*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. 1 *pp* *mf*

Vc. 2 *pp* *mf*

Cb. *pp* *f*

Tape

344 345 346 347 348

Fl. 1 *f* *p* *ff*

Fl. 2,3 *f* *p* *ff*

Ob. 1

Ob. 2,3

Cl. 1 *mf* *pp* *pp* *f*

Cl. 2,3 *mf* *pp* *pp* *f*

B. Cl.

Bsn. 1,2

Tpt. 1,2 *pp*

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

Timp. *pp* *f* *pp*

Dr. *pp* *f* *pp*

B. D. *pp* *f* *pp*

Pno. *p* *f* *p*

Vln. 1 *f* *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. 1 *f* *p* *pp*

Vc. 2 *>p* *pp*

Cb. *p* *f* *pp*

Tape



349 350 351 352

Fl. 1 *pp*

Fl. 2.3 *pp*

Cl. 1 *p mp pp*

Cl. 2.3 *p mp pp*

B. Cl.

Bsn. 1.2

Tpt. 1.2

Tbn. 1.2 *pp < f*

Timp.

Dr. *f* Susp. Cymbal Snare Drum

B. D. *p*

Glock.

Mar.

Vib.

Pno. *ff f*

Vln. 1 *p f*

Vln. 2 *pp f*

Vla. *p pp f*

Vc. 1 *p f*

Vc. 2 *p f*

Cb. *f*

Tape



357 358 359 360

Fl. 1 *f*

Fl. 2,3 *f*

Ob. 1 *p*

Ob. 2,3

Cl. 1 *f* *p* *f*

Cl. 2,3 *f* *p* *f*

B. Cl.

Bsn. 1,2

Timp.

Dr.

B. D.

Glock. *p*

Mar. *f*

Vib.

Pno. *ff* *f*

Vln. 1 *f* *ff*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Cb. *mp* *pp*

Tape

361 362 363 364

Fl. 1  
Fl. 2,3  
Ob. 1  
Ob. 2,3  
Cl. 1  
Cl. 2,3  
B. Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*f* *fp* *f* *p* *ff* *p*

*f* *fp* *f* *p* *ff* *p*

*p* *pp*

*p* *pp*

*f*

*ff* *p*

*pp* *p* *mp* *mp* *f* *f*

*mp* *f*

*p* *f*

Q

365 366 367 368

Fl. 1 *pp* *p*

Fl. 2.3 *pp* *p*

Ob. 1

Ob. 2.3

Cl. 1 *f* *p*

Cl. 2.3 *f* *p*

B. Cl.

Bsn. 1.2

Hn. 1.2 *f* *p*

Hn. 3.4

Tpt. 1.2 *p*

Tbn. 1.2

Timp.

Dr. *p* *f*

B. D.

Pno. *f p* *f p* *f* *ff*

Vln. 1 *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. 1 *pp* *ff* arco

Vc. 2 *pp* *ff* arco

Cb. *pp* *ff* pizz.

Tape

369 370 371

Fl. 1 *f* *p*

Fl. 2,3 *f* *p*

Ob. 1

Ob. 2,3

Cl. 1 *f*

Cl. 2,3 *f*

B. Cl.

Bsn. 1,2

Timp.

Dr. *p* *f* *p* *f* *p* *f*

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

372 373 374 375

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*p* *f* *p* *f*

*p* *p* *mf* *f*

*p* *p* *p* *p*

Detailed description: This page of a musical score covers measures 372 to 375. The woodwind section includes Flute 1 and 2.3, Oboe 1 and 2.3, Clarinet 1 and 2.3, Bass Clarinet, and Bassoon 1.2. The percussion section includes Timpani, Drums (with a dynamic range from *p* to *f*), and Bass Drum. The string section includes Violin 1 and 2, Viola, Violoncello 1 and 2, and Contrabass. The piano part features a complex rhythmic pattern in the right hand and a more active bass line in the left hand, with dynamics ranging from *p* to *mf*. The score is written in a key with one sharp (F#) and a common time signature.

376 377

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*ff*  
*f*  
*p*  
*f*  
*f*  
*ff*  
*p*  
*f*  
*p*  
*f*  
*f*  
*mf*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*



378 C19 379 ■ 380 381  $\sqrt{\bullet} = 108$

Fl. 1 *ppp*

Fl. 2, 3 *ppp*

Ob. 1 *p*

Ob. 2, 3

Cl. 1 *f* *ppp*

Cl. 2, 3 *f* *ppp*

B. Cl.

Bsn. 1, 2 *pp*

Hn. 1, 2 *p* *f*

Hn. 3, 4

Tpt. 1, 2 *p* *f*

Tbn. 1, 2

Timp. *p*

Dr. *ff*

B. D. *f*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *f*

Cb. *f*

Tape

**R** R: BART DISAPPEARS

382 383 384 385 386 387 388

♩ = 108

Fl. 1

Fl. 2,3

Ob. 1

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

['Virtual' Orchestra]

Tape

389 390 391 392 393 394

Fl. 1 *p* *f* *f*

Fl. 2.3

Ob. 1 *f*

Ob. 2.3

Cl. 1 *p* *f* *p*

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *p* *f* *p*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *f* *p* *f* *p* *mp* *p*

Vc. 1 *p* *f* *p* *f* *p* *pp*

Vc. 2 *mf* *p* *f* *p* *f* *p* *pp*

Cb. *mf* *p*

Tape

395 396 397 398 399 400

Fl. 1 *pp*

Fl. 2,3

Ob. 1 *pp*

Ob. 2,3

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno. *f* *p*

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *pp*

Vc. 1 *f* *p* *f* *pp* *f* *p* *pp*

Vc. 2 *f* *p* *f* *pp* *f* *p* *pp*

Cb. *f* *pp*

Tape

Detailed description: This page of a musical score covers measures 395 to 400. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones) is mostly silent, with Flute 1 and Oboe 1 playing a melodic line in measures 395-397. The string section (Violins, Viola, Violas, Cellos) is active throughout, with complex rhythmic patterns and dynamic markings ranging from *pp* to *f*. The Piano part enters in measure 398 with a *f* dynamic. Percussion includes a snare drum (Tape) with a consistent pattern. The score is written for a full orchestra.

S

401

402

403

404

405

Musical score for orchestra and piano, measures 401-405. The score includes parts for Flute 1, Flute 2 & 3, Oboe 1, Oboe 2 & 3, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Timpani, Drums, Bass Drum, Glockenspiel, Maracas, Vibraphone, Piano, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Contrabass. The score features various dynamics such as *mf*, *f*, *ff*, *p*, and *ff*. A section marked 'S' is indicated above measure 402. The piano part has a dynamic range from *p* to *ff*. The strings play sustained chords in measures 401-404, with dynamics *mf*, *f*, and *p*. The Viola has a melodic line starting in measure 402 with dynamics *f* and *ff*. The Violoncello and Contrabass have rhythmic patterns with dynamics *ff* and *mf*. The Flute 1 part has a melodic line starting in measure 405 with dynamics *p* and *mf*.



410 411 412 413

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

C20

*p* *f* *fp* *ff* *f*

*p* *mf* *f* *ff*

T

Musical score for measures 414-418. The score includes parts for Flute 1 and 2.3, Oboe 1 and 2.3, Clarinet 1 and 2.3, Bass Clarinet, Bassoon 1.2, Horn 1.2 and 3.4, Trumpet 1.2, Trombone 1.2, Timpani, Glockenspiel, Maracas, Vibraphone, Piano, Violin 1 and 2, Viola, Violoncello 1 and 2, Contrabass, and Tape. The score features various dynamics such as *f*, *ff*, *p*, *pp*, *mf*, and *ppp*, along with articulation marks like accents and slurs. Measure numbers 414, 415, 416, 417, and 418 are indicated at the top of the page.



419 420 421 422 423

Fl. 1

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Mar.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*p* *mf* *f* *pp* *p* *f* *ff* *arco*

424 425 426 427 428 429

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Glock.  
Mar.  
Vib.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*f* *p* *pp* *f* *f* *p*

Detailed description: This page of a musical score covers measures 424 to 429. The instrumentation includes Flutes (Fl. 1, Fl. 2.3), Oboes (Ob. 1, Ob. 2.3), Clarinets (Cl. 1, Cl. 2.3), Bassoon (B. Cl.), Bassoon (Bsn. 1.2), Horns (Hn. 1.2, Hn. 3.4), Trumpets (Tpt. 1.2), Trombones (Tbn. 1.2), Timpani (Timp.), Drums (Dr.), Bass Drum (B. D.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Piano (Pno.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violas (Vc. 1, Vc. 2), and Cello (Cb.). The score features various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo). The woodwinds and strings play melodic and rhythmic parts, while the percussion instruments provide a steady accompaniment. The Cello part is marked with *f* and *p* dynamics. The Piano part features complex chordal textures. The Maracas and Vibraphone parts are marked with *f* and *p* dynamics. The overall texture is dense and orchestral.



438 439 440

Fl. 1 *p* *f* *ff*

Fl. 2,3 *p* *f* *ff*

Ob. 1 *p* *f* *ff*

Ob. 2,3 *p* *f* *ff*

Cl. 1 *f*

Cl. 2,3 *f*

B. Cl. *f*

Bsn. 1,2 *f*

Hn. 1,2 *f* *fp*

Hn. 3,4

Tpt. 1,2

Tbn. 1,2 *p* *f*

Timp.

Dr.

B. D.

Glock.

Mar. *f* *ff*

Vib.

Pno. *f* *ff*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb. *f*

Tape

441 442 443 444 [C21] 445

Fl. 1 *p* *pp* *f*

Fl. 2,3 *p* *pp* *f*

Ob. 1 *p*

Ob. 2,3 *p*

Cl. 1 *p* *pp*

Cl. 2,3 *p* *pp* *mf* *pp*

B. Cl. *> p* *pp* *mf* *pp*

Bsn. 1,2 *p* *mf*

Hn. 1,2 *ff* *p* *f* *pp*

Hn. 3,4

Tpt. 1,2 *pp* *f* *pp*

Tbn. 1,2 *pp* *f*

Timp.

Dr.

B. D.

Glock.

Mar. *p* *f* *pp*

Vib.

Pno. *p* *f* *pp*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb. *ff* *p* *f*

Tape

Detailed description: This page of a musical score covers measures 441 to 445. It features a large ensemble of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) and brasses (Horns, Trumpets, Trombones) have complex melodic and harmonic parts with dynamic markings ranging from *pp* to *ff*. The strings (Violins, Viola, Violoncello, Contrabass) provide a rhythmic and harmonic foundation, with the Contrabass playing a prominent role. The percussion section includes Timpani, Drums, Bass Drum, Glockenspiel, Maracas, and Vibraphone. The Piano part features dense chordal textures. The score is meticulously notated with various articulations and dynamic changes.

U

446

447

448

449

450

Fl. 1 *p*

Fl. 2.3

Ob. 1

Ob. 2.3

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2 *f* *pp*

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2 *pp*

Timp.

Dr.

B. D.

Glock.

Mar.

Vib.

Pno.

Vln. 1 *f*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. 1 *f*

Vc. 2 *pp* *p*

Cb. *pp* *p*

Tape *pp* *p*

451 452 453 454 455

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

*p*



456 457 458 459

Fl. 1

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

**V**

*f*

*ff*

*p*

*mf*

*p*

tight and light (accompanimental)

460 461 462 463

Fl. 1  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*mf* *f* *ff* *p* *mf* *ff* *f* *mf* *p* *p*

Detailed description: This system of musical notation covers measures 460 to 463. The Flute 1 part (Fl. 1) has a melodic line with a slur over measures 462 and 463. The Violin 1 part (Vln. 1) features a rhythmic pattern of eighth notes, with dynamics *f* and *p*. The Violin 2 part (Vln. 2) has a melodic line with dynamics *mf*, *f*, and *ff*. The Viola part (Vla.) has a melodic line with dynamics *mf* and *p*. The Violoncello 1 part (Vc. 1) has a melodic line with dynamics *p*, *mf*, *f*, *ff*, *f*, and *mf*. The Violoncello 2 part (Vc. 2) has a melodic line with dynamics *p*. The Contrabass part (Cb.) has a melodic line with dynamics *p*. The Tape part (Tape) has a melodic line with dynamics *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

464 465 466 467 468

Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

*ff* *f* *mf* *f* *p* *p*

Detailed description: This system of musical notation covers measures 464 to 468. The Piano part (Pno.) has a melodic line with dynamics *ff* and *f*. The Violin 1 part (Vln. 1) has a melodic line with dynamics *mf* and *f*. The Violin 2 part (Vln. 2) has a melodic line with dynamics *f*. The Viola part (Vla.) has a melodic line with dynamics *f* and *p*. The Violoncello 1 part (Vc. 1) has a melodic line with dynamics *f*. The Violoncello 2 part (Vc. 2) has a melodic line with dynamics *p*. The Contrabass part (Cb.) has a melodic line with dynamics *p*. The Tape part (Tape) has a melodic line with dynamics *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.



469 470 471 472

Pno.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape



473 474 475 476 477

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tape

(C22)

W

478 479 480 481 482

Fl. 1  
Fl. 2.3  
Ob. 1  
Ob. 2.3  
Cl. 1  
Cl. 2.3  
B. Cl.  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Tpt. 1.2  
Tbn. 1.2  
Timp.  
Dr.  
B. D.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. 1  
Vc. 2  
Cb.  
Tape

div. *p* *mf*  
div. *>p* *mf*  
div. *>p* *mf*  
div. *p* *mf*  
pizz. *>f* arco *pizz.* arco  
pizz. *>f* arco *pizz.* arco



488 489 490 491 492

Fl. 1 *ff* *pp* *mf* *f*

Fl. 2.3 *ff* *pp* *mf* *f*

Ob. 1 *ff* *pp*

Ob. 2.3 *ff* *pp*

Cl. 1 *f* *mf* *f*

Cl. 2.3

B. Cl.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2

Timp.

Dr. *f* *mf*

B. D. *f*

Pno. *f* *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *pizz.* *arco*

Cb. *pizz.* *arco*

Tape

493 494 495 496 497

Fl. 1 *p* *f* *p*

Fl. 2,3 *p* *f* *p*

Ob. 1

Ob. 2,3

Cl. 1 *p* *f* *p*

Cl. 2,3 *f*

B. Cl.

Bsn. 1,2 *f*

Hn. 1,2 *f*

Hn. 3,4

Tpt. 1,2 *f* not muted

Tbn. 1,2 *p* *f* *p* *f* *p*

Timp.

Dr. *f*

B. D.

Pno. *p* *f*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. 1 *pp* *mf*

Vc. 2 pizz. *ff* arco *p*

Cb. pizz. *ff* arco *p*

Tape

498 499 500 501 502 503

Fl. 1 *p* *f*

Fl. 2.3 *f*

Ob. 1 *p* *f*

Ob. 2.3 *f*

Cl. 1 *p* *f*

Cl. 2.3 *mf* *f* *p*

B. Cl.

Bsn. 1.2 *f* *f*

Hn. 1.2

Hn. 3.4

Tpt. 1.2 *ff* *p* *p* *f* *p* *p*

Tbn. 1.2 *f*

Timp. *f*

Dr. *f*

B. D. *f*

Pno. *p* *f*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *f* *p* *f*

Cb. *f* *p* *f*

Tape

504 SOLO PICCOLO 505 506 507 508 509 [C23]

Fl. 1 *ff*

Fl. 2.3 *f* *ff* *f* *p*

Ob. 1 *f* *ff* *f* *p*

Ob. 2.3 *f* *ff* *ff* *p* *pp*

Cl. 1 *f* *ff* *f* *pp* *pp*

Cl. 2.3 *f* *ff* *mf* *f* *f*

B. Cl. *ff* *mf* *p*

Bsn. 1.2 *ff* *mf* *p* *f* *pp*

Hn. 1.2 *p* *pp*

Hn. 3.4 *p*

Tpt. 1.2 *ff* *p* *f* *p* *pp* *p*

Tbn. 1.2 *ff* *mf* *p*

Timp. *ff* *ff* *f* *mf* *pp*

Dr. *ff*

B. D. *ff*

Pno. *ff* *pp*

Vln. 1 *ff* *p* *ffff*

Vln. 2 *ff* *p* *ffff*

Vla. *ff* *p* *ffff*

Vc. 1 *ff* *p* *ffff*

Vc. 2 *ff* *p* *ffff*

Cb. *ff* *p* *ffff*

Tape

