

RYAN LINDVEIT

**CLOSE UP**

AT A DISTANCE

**FOR ORCHESTRA**

COMMISSIONED BY THE

**NEW YORK YOUTH SYMPHONY AND THE**

INTERLOCHEN CENTER FOR THE ARTS



# Ryan Lindveit

## CLOSE UP AT A DISTANCE

- I. Zoom In
- II. Verdant Patchwork
- III. Zoom Out/In
- IV. Urban Grids
- V. The Overview Effect

### Instrumentation

Piccolo  
Flute 1-2  
Oboe 1-2  
English Horn  
B-flat Clarinet 1-2  
Bass Clarinet  
Bassoon 1-2  
Contrabassoon

F Horn 1-4  
C Trumpet 1-2  
Offstage C Trumpet Soloist (onstage in Mvt. 5)  
Trombone 1-2  
Bass Trombone  
Tuba

Timpani (five drums preferred)

Percussion 1 (glockenspiel, xylophone, cabasa, crash cymbals, suspended cymbal [can be shared w/ Perc. 3])

Percussion 2 (tam-tam, snare drum, sizzle cymbal, hi-hat, vibraslap, police whistle, triangle [can be shared w/ Perc. 3])

Percussion 3 (bass drum, suspended cymbal [can be shared w/ Perc. 1], five temple blocks, triangle [can be shared w/ Perc. 2])

Piano (used only in Mvt. 5)  
Celesta (used only in Mvt. 2)

Strings

*Close Up at a Distance* was co-commissioned and premiered by the New York Youth Symphony and Interlochen Arts Camp World Youth Symphony Orchestra as part of the First Music Program.

First performances by the New York Youth Symphony (Michael Repper, conductor) on May 12, 2019 and Interlochen World Youth Symphony Orchestra (JoAnn Falletta, conductor) on July 21, 2019

### Performance Notes

- The score is in concert pitch with standard octave transpositions.
- All glissandi should last the full duration between starting and ending pitches and should be as even as possible.
- All movements are performed attacca.
- There is an offstage trumpet soloist in movements 1 and 3. If possible, this musician should have access to a video feed of the conductor. In the last movement, the trumpet soloist comes on stage and plays into the strings of the piano. There are two options for staging:
  - (1) The piano is set-up as if for a concerto. The trumpet player and the pianist walk out near the end of movement 4 and perform from the front of the stage. This is the preferred staging if the piece is programmed before a piano concerto.
  - (2) The piano is set-up in the standard location in the orchestra. The trumpet player sneaks out near the end of movement 4 and plays into the piano at the back corner/side of the stage.

## **Program Notes**

*Close Up at a Distance* is a collection of five short movements (performed without pause) that are inspired by viewing the Earth via the composite satellite imagery in Google Earth. I love spending time zooming and panning to locations both near and far and perceiving the images as both purveyors of geographical information and as collections of abstract aerial art. I have even dreamt in Google Earth. The first movement, "Zoom In," is a poetic musical evocation of transitioning from the view of the cosmos (when zoomed out as far as possible) to the view of the surface of the Earth (when zoomed in as far as possible). The poignant grit in the second movement, "Verdant Patchwork," is a response to the rural, lake-dotted grids in and surrounding Interlochen, Michigan, home of the Interlochen Center for the Arts (co-commissioner). A constant sixteenth note-grid is chopped and sliced in irregular ways to mimic the idiosyncrasies of the way the land has been shaped around these one-square mile grids, which are remnants of the Jeffersonian attempt to partition the west. "Zoom Out/In" is a short interlude, inspired by quickly zooming out, floating above the Earth, and zooming into a different location (in this case, traveling between Interlochen and New York). The madcap energy in the fourth movement, "Urban Grids," is inspired by the skyscraper-laden grids of Midtown Manhattan, home of the New York Youth Symphony (co-commissioner). A constant sixteenth note grid is punctuated by extroverted brass and woodwind solos which culminates in a raucous climax before transitioning to the last movement. Google Earth gives us a simulation of what astronauts call "The Overview Effect": the cognitive shift that comes from perceiving the Earth in its totality as a fragile blue orb deserving of our protection. The last movement, for trumpet and piano alone, is a conceptual and emotional response to this effect.

The title and idea for this piece owe a slight debt to Modest Mussorgsky's *Pictures at an Exhibition*, with the Zooms and satellite imagery in my piece acting as analogues to the Promenades and Pictures, respectively.

CLOSE UP AT A DISTANCE

1. Zoom In

Floating, celestial ♩ = 50

accel. -----

Piccolo *dolce*, switch between harmonics and whistle tones ad lib.  
 1 *dolce*, switch between harmonics and whistle tones ad lib.  
 Flute 2 *dolce*, switch between harmonics and whistle tones ad lib.  
 Oboe 1  
 2  
 English Horn  
 1 *solo, dolce*  
 [B] Clarinet *p* *mf* *pp*  
 2  
 Bass Clarinet  
 1  
 Bassoon  
 2  
 Contrabassoon

overblowing, shift freely between given harmonics  
 start sparsely (long rests, few notes) and increase density (shorter rests, more notes) to m.7

1 *wolf howl*  
 [F] Horn 2 *brass blow air, "sss"* *p*  
 3 *wolf howl*  
 4 *wolf howl*  
 1  
 2  
 Trumpet 3  
 4  
 Offstage  
 1  
 2  
 Trombone 3  
 Tuba  
 Timpani  
 Glockenspiel *mf*  
 Percussion 2 *f*  
 Percussion 3 *f*

*wolf howl*: half-valve all three valves excluding the thumb valve. Glissando to the indicated pitch, hold, and then descend smoothly.

*cup mute*  
*cup mute*

Violin I A *mp*  
 Violin I B *mp*  
 Violin II A *mp*  
 Violin II B *mp*  
 Viola *pp* *mp* *pp*  
 Violoncello *p* *mf*  
 Contrabass *pp*

Floating, celestial ♩ = 50  
 violins: play notes in box ad lib.  
 start sparsely (long rests, few notes) and increase density (shorter rests, more notes) to m.7

*sul A*  
 unspecified seagull glissando  
 harmonic glissando w/ fixed thumb

1 2 3 4 5 6

A ♩ = 60

Picc. *dolce* *ppp dolce*

1 *dolce*

2 *dolce*

1 *pp < mf*

2 *pp < mf*

E. Hn. *pp < mf*

1 *solo p*

2 *pp < mf*

3 *pp < mf*

Cl. *pp < mf*

1 *solo p*

2 *pp < mf*

Bs. Cl. *pp < mf*

1 *solo mf*

2 *mf*

C. Bn.

1 *ff* *n*

2 *ff* *n*

3 *ff* *n*

4 *ff* *n*

1 *ff* *n*

2 *ff* *n*

3 *ff* *n*

Hn. *ff* *n*

1 *ff* *n*

2 *ff* *n*

3 *ff* *n*

Tpt. *cup mute* *pp* *mf* *p* *mf*

Offstage *solo, like a broken, hyperanalytic version of the clarinet solo* *mf espressivo* *f* *pp*

1 *pp*

2 *pp*

3 *pp*

Tbn. *pp*

1 *pp*

2 *pp*

3 *pp* *cup mute*

Tuba *pp*

Timp. *pp*

Glk. *mf* (tam-tam scrape) *mp* *p*

Perc. 2 *f* (bass drum)

Perc. 3 *f* (bass drum)

A ♩ = 60

Vln. I A *mf* *pp*

Vln. I B *mf* *pp*

Vln. II A *mf* *pp*

Vln. II B *mf* *pp*

Vla. *mp* *pp* *< mp*

Vcl. *mp*

Cb. *mp*

B

accel.

C

♩ = 92 <sup>3</sup>

Picc. *p* *pp* *pp* *mp* *pp* *pp* *mp*

Fl. 1 *pp* *mf* *mf* *p*

Fl. 2 *pp* *mf* *pp* *mf* *pp* *mf*

Ob. 1 *mf* *p*

Ob. 2 *mf* *pp*

E. Hn. *pp* *mf* *pp* *mf* *pp* *mf* *mf* *p*

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

Cl. 2 *pp* *mf* *pp* *mf* *pp* *mf*

Bs. Cl. *pp* *mf* *pp* *mf* *pp* *mf* *mp* *p*

Bn. 1 *f* *mp* *f* *p* *p*

Bn. 2 *mf* *pp* *mf* *pp*

C. Bn. *mf* *pp* *mf* *pp*

Hn. 1 *wolf howl* *p*

Hn. 2 *wolf howl* *p*

Hn. 3 *wolf howl* *p*

Hn. 4 *wolf howl* *p*

Tpt. 1 *straight mute* *p* *mf* *p* *mute out*

Tpt. 2 *mute out*

Tbn. 1 *p* *mute out*

Tbn. 2 *p*

Tbn. 3 *mp* *pp*

Tuba *pp*

Timp. *pp*

Glk.

Perc. 2 *SNARE DRUM hot rods* *ppp*

Perc. 3 *pp*

B

accel.

C

♩ = 92

Vln. I A *ppp*

Vln. I B *ppp*

Vln. II A *ppp*

Vln. II B *ppp*

Vla. *pp* *mp* *pp* *mf*

Vcl. *pp* *mf* *pp* *I, ad lib. harm. gliss.* *pp* *mf* *pp*

Cb. *mf* *pp* *mf* *p*

13 14 15 16 17 18 19

accel.

D ♩ = 132 (♩ = 66)

Picc. *pp* *pp* < *mf* *mf* *pp*

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

Fl. 2 *pp* < *mf* *mp* *f* *p* *pp*

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

Ob. 2 *pp* < *mf* *mf* *p* *f* *p*

E. Hn. *mf* *pp* < *mf* *pp* < *mf* *p* < *ff*

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

Cl. 2 *mf* *p* *f* *p*

Bs. Cl. *mf* *p* *f* *p*

Bn. 1 *mf* *p* *f* *p*

Bn. 2 *mf* *p* *f* *p*

C. Bn. *mf* *p* *f* *p*

Hn. 1 *p* wolf howl *fp*

Hn. 2 *p* wolf howl *fp*

Hn. 3 *p* wolf howl *fp*

Hn. 4 *p* wolf howl *fp*

Tpt. 1 *pp* < *mf* *pp* < *mf* *pp* < *mf* *fp*

Tpt. 2 *pp* < *mf* *pp* < *mf* *pp* < *mf* *fp*

Tbn. 1 *p* *fp*

Tbn. 2 *p* *fp*

Tuba *pp* *fp*

Timp. *mp* *pp* *p*

Glk. *pp*

Perc. 2 (snare) *p*

Perc. 3 (bs. dr.) *pp* *cresc. poco a poco*

accel.

D ♩ = 132 (♩ = 66)

Vln. I A *pp* *p*

Vln. I B *pp* *p*

Vln. II A *pp*

Vln. II B *pp*

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

Vcl. *mf* *pp* *p* *mf* *p* *mf*

Cb. *mf* *pp*



accel.

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

Cl.

2

Bs. Cl.

1

Bn.

2

C. Bn.

1

2

3

4

Hn.

1

2

Tpt.

1

2

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Glk.

Perc. 2

Perc. 3

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla.

Vla.

Vcl.

Cb.

mp

27

28

29

30

31

32

33

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

Cl.

2

Bs. Cl.

1

Bn.

2

C. Bn.

1

Hn.

2

3

4

1

Tpt.

2

1

Tbn.

2

3

Tuba

Timp.

Glk.

Perc. 2

Perc. 3 (bs. dr.)

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla.

Vla.

Vcl.

Cb.

*p*

*mp*

*f*

*fp*

*mf*

*ff*

E ♩ = 112

Picc.

1

Fl.

2

1

Ob.

2

E. Hn.

1

Cl.

2

Bs. Cl.

1

Bn.

2

C. Bn.

1

2

3

4

Hn.

1

2

Tpt.

1

2

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Glk.

Perc. 2

Perc. 3

E ♩ = 112

All strings: ord.

→ sul pont.

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla.

Vla.

Vcl.

Cb.

accel.

Picc. 1

Fl. 2

Ob. 1 2

E. Hn.

Cl. 1 2

Bs. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 2 3

Tuba

Timp.

Sus. Cym.

Perc. 2 (snare)

Perc. 3 (bs. dr.)

accel.

All strings: sul pont.

molto sul pont. (scratchy!)

Vln. I A B

Vln. II A B

Vla. 1 2

Vcl. 1 2

Cb. 1 2

F  $\text{♩} = 130$

*accel.*

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

Bs. Cl. 1 2

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Sus. Cym.

Perc. 2

Perc. 3

Detailed description: This block contains the woodwind and percussion parts of an orchestral score. It includes staves for Piccolo (1, 2), Flute (1, 2), Oboe (1, 2), English Horn (1, 2), Clarinet (1, 2), Bass Clarinet (1, 2), Bassoon (1, 2), Contrabassoon, Horns (1-4), Trumpets (1, 2), Trombones (1, 2, 3), Tuba, Timpani, Suspended Cymbal, Percussion 2, and Percussion 3. The music is in 3/4 time with a tempo of 130. The key signature has one flat (F major or D minor). The woodwinds play melodic lines with various dynamics including *f*, *fff*, and *p*. The percussion provides a steady rhythmic accompaniment with triplets and sustained chords.

F  $\text{♩} = 130$

*accel.*

Vln. I A B

Vln. II A B

Vla. 1 2

Vcl. 1 2

Cb. 1 2

Detailed description: This block contains the string parts of the orchestral score. It includes staves for Violins I (A, B), Violins II (A, B), Violas (1, 2), Violas (1, 2), Cellos (1, 2), and Double Basses (1, 2). The music is in 3/4 time with a tempo of 130. The key signature has one flat. The strings play a rhythmic pattern of eighth notes, with some melodic movement in the upper strings. Dynamics include *mf* and *ff*.

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

Bs. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Sus. Cym.

Perc. 2

Perc. 3

*f* stop rolling at the latest possible point (l.v.) to give yourself enough time to pick up crash cymbals

CRASH CYM. (PIATTI)

*ff* choke

*ff* dampen

*f* *fp* *fff*

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla.

Vla.

Vcl.

Vcl.

Cb.

Cb.

*fff* *fp* *fff*

## 2. Verdant Patchwork

Energetically focused ♩ = 120-132 (♩ = ♩ sempre)

Piccolo  
 Flute 1  
 Flute 2  
 Oboe 1  
 Oboe 2  
 English Horn  
 [B♭] Clarinet 1  
 [B♭] Clarinet 2  
 Bass Clarinet  
 Bassoon 1  
 Bassoon 2  
 Cbn.  
 [F] Horn 1  
 [F] Horn 2  
 [F] Horn 3  
 [F] Horn 4  
 Trumpet 1  
 Trumpet 2  
 Trombone 1  
 Trombone 2  
 Trombone 3  
 Tuba  
 Timpani  
 Percussion 1  
 Percussion 2  
 Percussion 3  
 Celesta

Energetically focused ♩ = 120-132 (♩ = ♩ sempre)

Solo Violin I  
 Violin I gli altri  
 Solo Violin II  
 Violin II gli altri  
 Sola Viola  
 Viola le altre  
 Solo Cello  
 Violoncello gli altri  
 Contrabass

1

2

3

4

5

6

Picc.

1

Fl.

2

Ob.

1

2

E. Hn.

1

Cl.

2

Bs. Cl.

1

Bn.

2

Cbn.

Hn.

1

2

3

4

Tpt.

1

2

1

Tbn.

2

3

Tuba

Timp.

1

Perc.

2

3

Cel.

Vln. I Solo

Vln. I altri

Vln. II Solo

Vln. II altri

Vla. Sola

Vla. altre

Vc. Solo

Vc. altri

Cb.

airy tongue pizzicato  
This is an airy sound with a perceptible pitch. It is best achieved by putting your lower lip on the lower rim of the mouthpiece to avoid actually buzzing. Blow an airstream on a "haa" syllable and quickly disrupt the airstream with a "thoop" of the tongue. This will reveal the pitch you are fingering.

airy tongue pizz.  
*mf*

center  
*p*

shell

BASS DRUM rutes on shell  
*p*

jeté  
*f*

III  
*pp < f*

bounce the bow, at the tip  
*p*

arco  
*p*

jeté  
*f*

crunch

IV  
*pp < f*

3  
*p*

jeté  
*f*

arco  
*f p*

crunch

pizz. molto vib.

vib.

half pizz., half arco  
*mf*

tutti, pizz.  
*mf*

7 8 9 10 11 12



Picc. *mf* *f*

Fl. 1 *ppp* *mp* *ppp*

Fl. 2 *ppp* *mp* *ppp*

Ob. 1 *ppp* *mp* *ppp*

Ob. 2 *ppp* *mp* *ppp*

E. Hn. *ppp* *mp* *ppp*

Cl. 1 *ppp* *mp* *ppp*

Cl. 2 *ppp* *mp* *ppp*

Bs. Cl. *ppp* *mp* *ppp*

Bn. 1 *p* *ppp* *mp* *ppp*

Bn. 2 *p* *ppp* *mp* *ppp*

Cbn. *ppp* *mp* *ppp*

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp. center *p*

Perc. 1 *p* CABASA

Perc. 2 *p* (trg.)

Perc. 3

Cel. *mp*

Vln. I Solo *p* *f* *sul pont.*

Vln. I altri *p* *f* *sul pont.*

Vln. II Solo *p* *f* *sul pont.*

Vln. II altri *p* *f* *pizz.* *p*

Vla. Sola *p* *f* *p* *f* *p* *f* *p* *f* *f* *p*

Vla. altre *pizz.* *mf* *pizz.* *mf*

Vc. Solo *vib.* *mf*

Vc. altri *tutti pizz.* *p*

Cb. *p*

A

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn. solo

1 Cl.

2 Cl.

Bs. Cl.

1 Bn. solo

2 Bn.

Cbn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. harmon mute

2 Tpt. harmon mute

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Timp. shell center

(cabasa)

1 Perc.

2 Perc. (trg.)

3 Perc. (bs. dr.)

Cel.

A

Vln. I Solo

Vln. I altri

Vln. II Solo

Vln. II altri

Vla. Sola

Vla. altre

Vc. Solo

Vc. altri

Cb.

with English horn

This page of a musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** 1 and 2 (Flutes)
- Ob.** 1 and 2 (Oboes)
- E. Hn.** (English Horn)
- Cl.** 1 and 2 (Clarinets)
- Bs. Cl.** (Bass Clarinet)
- Bn.** 1 and 2 (Bassoons)
- Cbn.** (Contrabassoon)
- Hn.** 1, 2, 3, 4 (Horns)
- Tpt.** 1 and 2 (Trumpets)
- Tbn.** 1, 2, 3 (Trombones)
- Tuba**
- Timp.** (Timpani)
- Perc.** 1, 2, 3 (Percussion)
- Cel.** (Cello)
- Vln. I Solo** (Violin I Solo)
- Vln. I altri** (Violin I Others)
- Vln. II Solo** (Violin II Solo)
- Vln. II altri** (Violin II Others)
- Vla. Sola** (Viola Solo)
- Vla. altre** (Viola Others)
- Vc. Solo** (Violoncello Solo)
- Vc. altri** (Violoncello Others)
- Cb.** (Double Bass)

The score includes various musical notations such as notes, rests, and articulation marks. Dynamics are indicated by *mf*, *f*, *p*, *pp*, and *mp*. Performance instructions include *solo*, *with Violin II solo*, *with English horn*, *harmon mute*, *pizz.*, and *arco*. The page is numbered 15 at the top right and 26, 27, 28, 29, 30, and 31 at the bottom.

solo, with English horn

Picc. *mp* *mf* *p*

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *mf* solo *dolce* *p*

2 Ob. *mf* solo 3

E. Hn. with piccolo *mf* *f* *mp*

1 Cl. *pp* *p*

2 Cl. *pp* *p*

Bs. Cl. *pp* *p*

1 Bn. *pp* *p*

2 Bn. *pp* *p*

Cbn. *pp*

1 Hn. *p* 1.

2 Hn. *p* 3.

3 Hn. *p*

4 Hn. *p*

1 Tpt. *pp* *mp*

2 Tpt. *pp* *mp*

1 Tbn. *pp* *mp* mute out

2 Tbn. *pp* *mp* mute out

3 Tbn. *pp* *mp*

Tuba *pp* *mp*

Timp.

1 Perc. (cabasa) *f*

2 Perc. (trg.) *p* *mp*

3 Perc. standard bass drum mallet *p*

Cel. *p*

Vln. I Solo *f* *p* *f* *p* *f* arco

Vln. I altri *p* crunch crunch

Vln. II Solo *f* *p* *f* *p* *f* pizz.

Vln. II altri *f*

Vla. Sola *f* arco

Vla. altre *f* *mf* arco

Vc. Solo *f* *mf* arco crunch

Vc. altri *f* crunch

Cb. *f*

B (2+3)

(2+3)

Picc. *f*

Fl. 1 *mp* *f* *mp* *f* *mp*

Fl. 2 *p* *mf* *f* *mp*

Ob. 1 *mf* *p* *mf* *f* *mp*

Ob. 2 *f* *mp* *f* *mp*

E. Hn. *mp*

Cl. 1 *mf* *p* *mp*

Cl. 2 *mf* *p* *mf*

Bs. Cl. *mf* *p* *mp*

Bn. 1 *mf* *p* *solo f*

Bn. 2 *mf* *p*

Cbn. *mp*

Hn. 1 *mf* *p* 1. *p*

Hn. 2 *mf* *p* 3. *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Tpt. 1 *mf* *mute out*

Tpt. 2 *mf* *mute out*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tuba *mp* *p*

Timp. *mp*

SUS. CYM. wood sticks *p* *mf* *mf*

Perc. 1 *p* *mf* *mf*

Perc. 2 *p* *mf* *mf*

Perc. 3 *p* *mf* *mf*

Cel. *f* *mp* *f* *mp* *f* *mp*

B (2+3)

(2+3)

Vln. I Solo *pizz.* *f*

Vln. I altri *crunch* *bounce, at the tip* *ord.*

Vln. II Solo *pizz.* *f* *p* *mf* *p* *mf* *fp* *f*

Vln. II altri *arco* *molto sul pont. on the string* *V V V V V*

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

Vla. altre *(ord.)* *S.P.* *ord.* *M.S.P.* *ord.*

Vc. Solo *f* *pizz.*

Vc. altri *crunch* *f* *pizz.*

Cb. *f*

(2+3)

C

(2+3)

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

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

2 Fl. *mf* *f* *p* *f*

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

2 Ob. *mf* *f* *p* *f*

E. Hn. *f* > *mp* *f* *p*

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

2 Cl. *f* > *mp*

Bs. Cl. *f* *mp* < *mf* *mf* *p* *mf* < *f*

1 Bn. *mf* *f* *p* < *mp* *mf*

2 Bn. *f* > *mf* *mp* < *mf*

Cbn.

Hn. 1 2 3 4

1 Tpt. *mf* open *p*

2 Tpt. *mf* open *p*

1 Tbn. *mf* *p*

2 Tbn. *mf* *p*

3 Tbn.

Tuba

Timp.

1 Perc. (sus. cym.) *p* on bell *pp* *mf* (trg.) *pp*

2 Perc.

3 Perc. (bs. dr.) *mf*

Cel. *f* *mp* *f* *p*

Vln. I tutti *mp* arco, on the string *f* *p* *f* *mf* *f*

Vln. II tutti *mp* pizz. *f* *p* *f* *mf* *f*

Vla. altre *mp* tutte, unis. *f* *p* *f* *mf* *f*

Vc. altri *mp* *f* *p* *f* *mf* *f*

Cb. *p* *mf*

(2+3) (3+2)

Picc. *mf* 6

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

Fl. 2 *fp* *mf* *f* *f* *p*

Ob. 1 *p*

Ob. 2 *f* *p*

E. Hn. *p*

Cl. 1 *fp* *mf* *f* *f* *mp*

Cl. 2 *fp* *mf* *f* *f* *p*

Bs. Cl. *p*

Bn. 1 *fp* *mf* *f* *p*

Bn. 2 *fp* *mf* *f* *p*

Cbn. *p*

Hn. 1 *fp* *fp*

Hn. 2 *fp* *fp*

Hn. 3 *fp* *fp*

Hn. 4 *fp* *fp*

Tpt. 1 *mf* 3 *p*

Tpt. 2 *mf* *p*

Tbn. 2

Tbn. 3

Tuba *mf*

Timp.

Perc. 1 *mp*

Perc. 2 *mf* *p* *mf*

Perc. 3 *mp* *mf*

Cel.

Vln. I tutti *pizz.* *pizz.* *f* *arco* *f* *mp legato*

Vln. II tutti *pizz.* *pizz. div.* *f* *mp legato*

Vla. tutte *f*

Vc. tutti *f* *p*

Cb. *p*

53 54 55 56 57 58 59

Picc. *p* <sup>6</sup> *mp* <sup>6</sup> *mf* <sup>6</sup>  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 E. Hn.  
 Cl. 1  
 Cl. 2  
 Bs. Cl.  
 Bn. 1  
 Bn. 2  
 Cbn.  
 Hn. 1, 2 *fp*  
 Hn. 3, 4 *fp*  
 Tpt. 1 *mp* *mf*  
 Tpt. 2 *mp* *mf*  
 Tbn. 2  
 Tbn. 3  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Cel.  
 Vln. I tutti  
 Vln. II tutti  
 Vla. tutte  
 Vc. tutti  
 Cb.



**E**

Picc. *f*

1 *f*

Fl. 2 *f*

1 *f*

Ob. 2 *f*

E. Hn. *f*

Cl. 1 *ff*

2 *ff*

Bs. Cl. *ff*

Bn. 1 *mf* *fp*

2 *mf* *fp*

Cbn. *mf* *fp*

Hn. 1 *fp* *p* *fp*

2 *fp* *p* *fp*

3 *fp* *p* *fp*

4 *fp* *p* *fp*

Tpt. 1 *f*

2 *f*

1 *fp*

Tbn. 2 *fp*

3 *fp*

Tuba *fp*

Timp. *fp*

Perc. 1 (sus. cym.) *p* *f*

2 *f*

3 (bs. dr.) *f*

Cel.

Vln. I tutti *ff* *mf* *f* *p*

Vln. II tutti *ff* *mf* *f* *p*

Vla. tutte *ff* *mf* *f* *p*

Vc. tutti *mf* *fp* *fp*

Cb. *mf* *fp* *fp*

64 65 66

Picc.  
 1 FL.  
 2 FL.  
 1 Ob.  
 2 Ob.  
 E. Hn. (w/ violas)  
 1 Cl.  
 2 Cl.  
 Bs. Cl.  
 1 Bn.  
 2 Bn.  
 Cbn.  
 1 Hn.  
 2 Hn.  
 3 Hn.  
 4 Hn.  
 1 Tpt.  
 2 Tpt.  
 1 Tbn.  
 2 Tbn.  
 3 Tbn.  
 Tuba  
 Timp.  
 1 Perc. (sus. cym.) on bell  
 2 Perc. (trgl.)  
 3 Perc. (bs. dr.) rutes  
 Cel.  
 Vln. I Solo  
 Vln. I altri  
 Vln. II Solo  
 Vln. II altri  
 Vla. Sola  
 Vla. altre (w/ English horn)  
 Vc. Solo  
 Vc. altri  
 Cb.

67 68 69 70 71

F

(2+3)

Picc. *mf* *f*

1 FL.

2 *mp* *pp*

1 Ob.

2 *mf* *mp* *pp*

E. Hn.

1 Cl.

2 *mp* *pp*

Bs. Cl. *mp* *mf* *mp*

1 Bn. *mp*

2 *mp*

Cbn. *mp*

1 Hn. *mp* *mf* *p* 1. solo, poignant

3 4 *pp* 3.

1 Tpt. *pp*

2 *pp*

1 Tbn. *f* *pp*

2 *f* *pp*

3 *f* *pp*

Tuba *f* *pp*

Timp. *p* shell on bell *edge*

1 Perc. *pp* *mp*

2 *p*

3

Cel. *mp* *mp*

Vln. I Solo *p* arco *mf* repeat figure ad lib. stop

Vln. I altri *pp* arco *mp* *pp*

Vln. II Solo *p* arco *mf* repeat figure ad lib. stop

Vln. II altri *pp* arco *mp* *pp*

Vla. Sola *p* arco *mf* repeat figure ad lib. stop pizz. *mf*

Vla. altre *pp* arco *mp* *pp*

Vc. Solo *p* arco *mf* repeat figure ad lib. stop

Vc. altri *pp* arco *mp* *pp*

Cb. *pp* *mp* *pp*

This page contains a musical score for an orchestra, spanning measures 79 to 85. The score is arranged in a standard orchestral layout with various instruments and sections. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *p*, *pp*, *mp*, and *mf*, as well as performance instructions like *solo*, *arco*, *pizz.*, and *trg.*. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), and Contrabassoon. The brass section includes Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1, 2, 3), and Tuba. The percussion section includes Timpani, Percussion 1 (with suspended cymbal), Percussion 2 (with triangle), and Percussion 3 (with bass drum). The string section includes Violin I Solo, Violin I Alti, Violin II Solo, Violin II Alti, Viola Solo, Viola Alti, Violoncello Solo, Violoncello Alti, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic swells. Measure 81 is marked as a solo for the Horns. Measure 82 features a *pizz.* marking for the Violin II Solo part. Measure 84 includes a *pizz.* marking for the Violin II Solo part and a *trg.* marking for Percussion 2. Measure 85 is marked with a *p* dynamic. The page number 24 is located at the top left corner.

G

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *mp* *p*

Ob. 1 *mf*

Ob. 2

E. Hn.

Cl. 1 *p* *f*

Cl. 2

Bs. Cl.

Bn. 1 *p*

Bn. 2

Cbn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 *mf* airy tongue pizz.

Tbn. 2 *p* airy tongue pizz.

Tbn. 3 *mf* airy tongue pizz.

Tuba *p* airy tongue pizz.

Timp. *p* shell center

Perc. 1

Perc. 2 *p* *f*

Perc. 3 *pp*

Cel. *p* *mf*

Vln. I Solo *pizz.* *p* *mf* repeat figure ad lib. stop III *pp* *f*

Vln. I altri *mf* *arco* *p* *mf* *pizz.* bounce the bow, at the tip *p*

Vln. II Solo *p* *mf* repeat figure ad lib. stop *p*

Vln. II altri *p* *mf* *pizz.* *mf*

Vla. Sola *p* *mf* repeat figure ad lib. stop *pizz.* *p*

Vla. altre *p* *mf* *pizz.* *mf*

Vc. Solo *p* *mf* repeat figure ad lib. stop

Vc. altri *pizz.* molto vib. *p*

Cb. *p*

This musical score page covers measures 92 through 97. The orchestration includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Basset Horns (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2, 3), Cello, Violin I Solo, Violin I Altri, Violin II Solo, Violin II Altri, Viola Solo, Viola Altre, Violoncello Solo, Violoncello Altri, and Double Bass. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and a steady eighth-note pulse in the percussion and strings. Dynamic markings range from *p* to *ff*. Performance instructions include "air, double tonguing" for the brass and "jeté" for the strings. A specific fingering for the trumpet is provided: "cup mute 1/3 0 1/3 0 1/3 0". The page concludes with a *mp* marking and a double bar line.

# 3. Zoom Out/In

♩ = 112

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. The tempo is marked as ♩ = 112. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various musical notations such as slurs, ties, and articulation marks. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The overall mood is dramatic and intense.

1

2

3

4

A Floating, celestial  $\text{♩} = 56$

overblowing, shift freely between given harmonics & whistle tones  
dense, *dolce* (lots of notes) sparse (fewer notes)

overblowing, shift freely between given harmonics & whistle tones  
dense, *dolce* (lots of notes) sparse (fewer notes)

overblowing, shift freely between given harmonics & whistle tones  
dense, *dolce* (lots of notes) sparse (fewer notes)

light and feathery, like *Daphnis et Chloé*  
*pp*

light and feathery, like *Daphnis et Chloé*  
*pp*

solo (only play if offstage trumpet is not available)  
*p*

wolf howl  
*p*

solo, a broken shadow of the violin solo  
*mp*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

harmonic glissando w/ fixed thumb  
*p*

harmonic glissando w/ fixed thumb  
*p*

*pp*

*pp*

*pp*

*pp*

5 6 7 8 9 10



Picc.

1

Fl.

2

light and feathery, like *Daphnis et Chloé*

pp

10

12

Cl.

1

pp

light and feathery, like *Daphnis et Chloé*

5

11

2

pp

5

11

Bn.

1

mp

p

Hn.

1

wolf howl

p

2

wolf howl

p

3

wolf howl

p

4

wolf howl

p

Offstage Tpt.

mf

f

3

3

Tbn.

2

3

Timp.

Glk.

Sizz. Cym.

Trg.

Vln. I Solo

p

Vln. I A

p

pp

pp

mp

Vln. I B

p

pp

pp

mp

Vln. II A

p

pp

pp

mp

Vln. II B

p

pp

pp

mp

Vla. A

p

pp

pp

mp

Vla. B

p

pp

pp

mp

Vcl. A

Vcl. B

Cb. A

Cb. B





# 4. Urban Grids

Exciting and propulsive ♩ = 132-144

**Woodwind Section:**  
Piccolo: Rests throughout.  
Flute 1 & 2: Jet whistle starting at measure 3, marked *f*.  
Oboe 1 & 2: Melodic lines starting at measure 3, marked *f* and *p*.  
English Horn: Rests throughout.  
[B♭] Clarinet 1 & 2: Melodic lines starting at measure 3, marked *f* and *p*.  
Bass Clarinet: Rests throughout.  
Bassoon 1 & 2: Rests throughout.  
Cbn.: Rests throughout.

**Brass Section:**  
[F] Horn 1 & 2: Melodic lines starting at measure 3, marked *p* and *f*.  
Trumpet 1 & 2: Melodic lines starting at measure 3, marked *p* and *f*. Includes "harmon mute, stem in" markings.  
Trombone 1 & 2: Melodic lines starting at measure 3, marked *p* and *f*.  
Tuba: Solo starting at measure 3, marked *f*.  
Timpani: Solo starting at measure 3, marked *mf*. Includes "solo (trading off with tuba solo)".

**Percussion:**  
2: HI-HAT snare sticks, marked *mf p*.  
3: BASS DRUM play on shell with rutes, marked *mp*.

**String Section:**  
Violin I & II: Melodic lines starting at measure 3, marked *p* and *f*.  
Viola: Rests throughout.  
Violoncello: Melodic line starting at measure 3, marked *fp* and *f*.  
Contrabass: Melodic line starting at measure 3, marked *f* and *pizz.*

Tempo: Exciting and propulsive ♩ = 132-144



Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

Bs. Cl. *solo* *f* *f* *6*

Bn. 1 2

Cbn.

Hn. 1 2 3 4 *mf* *mf* *open* *mf* *a2* *mf* *f* *a2* *mf* *f*

Tpt. 1 2 *mf* *open* *mf* *mf* *f*

Tbn. 1 2 3 *mf* *mf* *f*

Tuba *mf* *mp* *f*

Timp. *mf* *p* *mp* *mf* *3* *3*

Xyl.

Perc. 2 *mp*

3 *6* *6*

Vln. I *p* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla.

Vcl.

Cb.

**B**

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2

E. Hn.

Cl. 1 *mf* *f*

Cl. 2

Bs. Cl. *f* *ff*

Bn. 1 *mf* *f*

Bn. 2 *mf* *f*

Cbn. *mf* *f*

Hn. 1 *mf*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *p* *f* *p*

Tbn. 2

Tbn. 3 *mf*

Tuba *p* *f* *p*

Timp. *p* *mf* *p* *mf* *p*

Xyl. *p* *mf*

Perc. 2 *p* *f* *p* *f* *p*

Perc. 3 *p* *f*

Vln. I *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vla.

Vcl. *pizz.* *p* *f* *p* *f* *p*

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

18 19 20 21 22 23

**B**





Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bn. 1 *f*

Bn. 2 *f*

Cbn. *mf* *f*

Hn. 1 *f*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *mf*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *mf* *f*

Timp. *f*

Xyl. *f* *ff* *p*

Perc. 2 *f*

Perc. 3 *f*

Vln. I *arco* *f* *ff* *p*

Vln. II *arco* *f* *ff* *p*

Vla. *f* *ff* *pizz.* *ff* *p*

Vcl. *f* *pizz.* *f* *p* *ff* *p*

Cb. *pizz.* *f* *p* *ff* *p*

29 *mf* 30 *f* 31 32 33 34

This page of a musical score, numbered 38, contains parts for a wide array of instruments. The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section consists of Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (2 and 3), and Tuba. Percussion includes Xylophone, three types of Drums, and Police Whistle. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features a variety of dynamics from *pp* to *ff*. Performance instructions include *pizz.*, *arco*, *div. a3*, *unis. arco*, and *VIBRASLAP*. A key signature change to one flat occurs at the beginning of measure 38, marked with a 'D' in a box. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the page.

Picc.

1

Fl.   
 2

1

Ob.   
 2

E. Hn.

1

Cl.   
 2

Bs. Cl.

1

Bn.   
 2

Cbn.

1

Hn.   
 2

3

4

1

Tpt.   
 2

1

Tbn.   
 2

3

Tuba

Timp.

Xyl.

Perc.   
 2

3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

**E**

Picc. *p* *mf*

1 *p* *mf*

Fl. 2 *p* *mf*

1 *p* *mf*

Ob. 2 *p* *mf*

E. Hn. *p* *mf*

1 *p* *mf*

Cl. 2 *p* *mf*

Bs. Cl.

1

Bn. 2

Cbn.

1 *p* *mf* *a2*

2 *p* *mf*

3 *p* *mf*

4

1 *mf p* *mf*

2 *mf p* *mf*

1

Tbn. 2

3

Tuba

Timp.

Xyl.

Perc. 2 *mp* *f*

3 *p* *f*

Vln. I *p* *f* *div.* *unis.*

Vln. II *p* *f* *div.*

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

Vcl. *p* *f*

Cb. *p* *f*

46 47 48 49 50

**F**

**Instrumentation and Dynamics:**

- Picc.**: *p* (measures 51-53), *f* (measures 54-56)
- Fl. 1, 2**: *p* (measures 51-53), *f* (measures 54-56)
- Ob. 1, 2**: *p* (measures 51-53), *f* (measures 54-56)
- E. Hn.**: *p* (measures 51-53), *f* (measures 54-56)
- Cl. 1, 2**: *p* (measures 51-53), *f* (measures 54-56)
- Bs. Cl.**: *f* (measures 54-56)
- Bn. 1, 2**: *f* (measures 54-56)
- Cbn.**: *f* (measures 54-56)
- Hn. 1, 2, 3, 4**: *mp* (measures 51-52), *mf p* (measures 53-54), *f* (measures 55-56)
- Tpt. 1, 2**: *mf p* (measures 51-52), *mf* (measures 53-54), *mf* (measures 55-56)
- Tbn. 2, 3**: *mf* (measures 54-56)
- Tuba**: *mp* (measures 54-56)
- Perc. 2**: *mp* (measures 51-52), *p* (measures 53-54), *mf* (measures 55-56)
- Perc. 3**: *p* (measures 51-52), *f* (measures 53-56)
- Vln. I, II**: *mf* (measures 51-52), *fp* (measures 53-54), *f* (measures 55-56)
- Vla.**: *mf* (measures 51-52), *fp* (measures 53-54), *f* (measures 55-56)
- Vcl.**: *mf* (measures 51-52), *fp* (measures 53-54), *f* (measures 55-56)
- Cb.**: *mf* (measures 51-52), *fp* (measures 53-54), *f* (measures 55-56)

**F** *mf* div.

This page contains the musical score for measures 57 through 61. The instruments listed on the left are: Picc., Fl. 1 and 2, Ob. 1 and 2, E. Hn., Cl. 1 and 2, Bs. Cl., Bn. 1 and 2, Cbn., Hn. 1, 2, 3, 4, Tpt. 1 and 2, Tbn. 2, 3, Tuba, Timp., Xyl., Perc. 2 and 3, Vln. I and II, Vla., Vcl., and Cb. The score features complex rhythmic patterns with many triplets and dynamic markings such as *f*, *mf*, and *p*. The time signature changes from 4/4 to 3/4 and back to 4/4. The woodwinds and strings play sustained chords and melodic lines, while the percussion provides a rhythmic accompaniment.

G

Picc.

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

E. Hn. *mf*

1 Cl. *mp*

2 Cl. *mp*

Bs. Cl. *mf*

1 Bn. *mp*

2 Bn. *mp*

Cbn. *mf*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

4 Hn. *pp*

1 Tpt. *pp*

2 Tpt. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

3 Tbn. *pp*

Tuba *pp*

Timp.

Xyl.

2 Perc. *mf*

3 Perc. *p*

1 Vln. I *p*

2 Vln. II *p*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

62 63 64 65 66 67

Picc. 1  
 Fl. 1 2  
 Ob. 1 2  
 E. Hn.  
 Cl. 1 2  
 Bs. Cl.  
 Bn. 1 2  
 Cbn.  
 Hn. 1 2 3 4  
 Tpt. 1 2  
 Tbn. 1 2 3  
 Tuba  
 Timp.  
 Xyl.  
 Perc. 2 3  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

68 69 70 71 72 73



H

Picc. *f* *ff* *ff*

1 *f* *ff* *ff*

Fl. 2 *f* *ff* *ff*

1 *f* *ff* *ff*

Ob. 2 *f* *ff* *ff*

E. Hn. *ff*

1 *ff*

Cl. 2 *f* *ff* *ff*

Bs. Cl. *f* *ff*

1 *f* *f*

Bn. 2 *f* *f*

Cbn. *f*

Hn. 1 2 *rip!* *a2* *ff* *f*

3 4 *rip!* *a2* *ff* *f*

Tpt. 1 *f* *dirty gliss. (almost like a jazz "doit")* *ff* *f*

2 *dirty gliss. (almost like a jazz "doit")* *ff* *f*

1 *dirty gliss. (almost like a jazz "doit")* *ff* *f*

Tbn. 2 *dirty gliss. (almost like a jazz "doit")* *ff* *f*

3 *dirty gliss. (almost like a jazz "doit")* *ff* *f*

Tuba *dirty gliss. (almost like a jazz "doit")* *ff* *f*

Timp. *ff*

Xyl. *f* *ff*

Perc. 2 *f* *VIBRASLAP* *f* *POLICE WHISTLE* *fp* *ff*

3 *SUS. CYM.* *butt of snare stick* *ff*

BASS DRUM *ff*

Vln. I *pizz.* *f* *arco* *ff*

Vln. II *pizz.* *f* *arco* *ff*

Vla. *f* *p* *ff*

Vcl. *f* *p* *ff*

Cb. *pizz.* *f* *arco* *ff*

74 75 76 77 78 79

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

Bs. Cl.

Bn. 1 2

Cbn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Xyl.

Perc. 2 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

80 81 82 83

div. *ff*

div. *ff*

div. *ff*

I

Picc. *ff* *ffp* *fff*

1 *ff* *ffp* *fff*

Fl. 2 *ff* *ffp* *fff*

1 *ff* *ffp* *fff*

Ob. 2 *ff* *ffp* *fff* *ff*

E. Hn. *ff* *ffp* *fff* *ff*

1 *ff* *ffp* *fff* *ff*

Cl. 2 *ff* *ffp* *fff* *ff*

Bs. Cl. *ff* *ffp* *fff*

1 *ff* *ffp* *fff*

Bn. 2 *ff* *ffp* *fff*

Cbn. *ff* *ffp* *fff*

Hn. 1 2 *ff* *ffp* *fff* *p* 1. solo, wolf howl

3 4 *ff* *ffp* *fff*

Tpt. 1 *ff* *ffp* *fff*

2 *ff* *ffp* *fff*

1 *ff* *ffp* *fff*

Tbn. 2 *ff* *ffp* *fff*

3 *ff* *ffp* *fff*

Tuba *ff* *ffp* *fff*

Timp. *ffp* *fff* dampen

Xyl. *ff* *p* *f*

Perc. 2 *ff* *p* *f*

3 SUS. CYM. roll w/ snare sticks *ff* *p* *p* *f*

Vln. I *ff* *ffp* *fff* I

Vln. II *ff* *ffp* *fff*

Vla. *ff* *ffp* *fff*

Vcl. *ff* *ffp* *fff*

Cb. *ff* *ffp* *fff*

Picc. *f* *f* *p*  
 Fl. 1 *f* *f* *p*  
 Fl. 2 *f* *f* *p*  
 Ob. 1 *f* *mp* *mf* *p*  
 Ob. 2 *f* *mp* *mf* *p*  
 E. Hn. *f* *mp* *mf* *p*  
 Cl. 1 *f* *mf* *p*  
 Cl. 2 *f* *mf* *p*  
 Bs. Cl. *f* *mf* *p*  
 Bn. 1 *mf* *p* *mf* *p*  
 Bn. 2 *mf* *p* *mf* *p*  
 Cbn. *mp* *p*  
 Hn. 1 *fp* *fp* *fp* *p*  
 Hn. 2 *fp* *fp* *fp* *p*  
 Hn. 3 *fp* *fp* *fp* *p*  
 Hn. 4 *fp* *fp* *fp* *p*  
 Tpt. 1 *fp* *mp* *p*  
 Tpt. 2 *fp* *mp* *p*  
 Tbn. 1 *fp* *fp* *mp* *p*  
 Tbn. 2 *fp* *fp* *mp* *p*  
 Tbn. 3 *fp* *fp* *mp* *p*  
 Tuba *fp* *fp* *mp* *p*  
 Timp. *mp* *p*  
 Xyl. *mp* *p*  
 Perc. 2 *mp* *p*  
 Perc. 3 *mp* *p*  
 Vln. I *mf* *mp*  
 Vln. II *mf* *mp*  
 Vla. *mf* *mp*  
 Vcl. *mf* *p*  
 Cb. *mp* *p*

J

Picc. *mf* *pp* jet whistle *ff*

1 *mf* *pp* jet whistle *ff*

Fl. 2 *mf* *pp* jet whistle *ff*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

E. Hn. *mf* *pp*

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

Cl. 2 *mf* *pp*

Bs. Cl. *p*

Bn. 1

Bn. 2

Cbn. *p*

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *p*

Timp. *p*

Xyl. *p* *mf*

Perc. 2 *p* *mf*

Perc. 3

Vln. I *p* *pp* div. a3

Vln. II *p* *pp*

Vla. *p* *pp*

Vcl. *mf* pizz.

Cb. *mf*

J

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

Bs. Cl.

Bn. 1 2

Cbn.

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 2 3

Tuba

Timp.

Xyl.

Perc. 2 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

102 103 104 105 106

K

solo (w/ bs. cl.)

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

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

2 Fl. *p*

1 Ob. *p* *mf*

2 Ob. *p* *mf*

E. Hn.

1 Cl. *mp* *p*

2 Cl. *p*

Bs. Cl. *fp* *ff* solo (w/ picc.)

1 Bn. *f*

2 Bn. *f*

Cbn.

1 Hn. *f* *p* *f* *mf* *p*

2 Hn. *f* *p* *f* *mf* *p*

3 Hn. *f* *p* *f* *mf* *p*

4 Hn. *f* *p* *f* *mf* *p*

1 Tpt. *f* *mf* *mp*

2 Tpt. *f* *mf* *mp*

1 Tbn. *f* *mf* *mp*

2 Tbn. *f* *mf* *mp*

3 Tbn. *f* *mf* *mp*

Tuba *f*

Timp.

Xyl. *pp* *pp* *p* *mf* pick up crash cymbals

Perc. 2 *pp* *f*

Perc. 3 *pp* *f*

Vln. I *mf* *mf*

Vln. II *p* *f* *mf* arco

Vla. *mp* *pp* *mp* pizz.

Vcl. *p* *mp* *pp* *mp* pizz.

Cb. *p* *mf*

Picc. *mp* *p* *ff*  
 1 *p* *ff*  
 Fl. 2 *ff*  
 Ob. 1 *p* *ff*  
 2 *ff*  
 E. Hn. *ff*  
 Cl. 1 *p* *ff*  
 2 *ff*  
 Bs. Cl. *mp* *p* *ff*  
 Bn. 1 *mp* *f* *p* *ff*  
 2 *mp* *f* *p* *ff*  
 Cbn. *mp* *f* *p* *ff*  
 Hn. 1 *mp* *pp* *p* *pp* *ff* *p*  
 2 *pp* *pp* *ff* *p*  
 3 *p* *mp* *pp* *ff* *p*  
 4 *pp* *pp* *ff* *p*  
 Tpt. 1 *p* *f* *p* *f*  
 2 *p* *ff*  
 Tbn. 1 *p* *ff* *mp* *p*  
 2 *p* *ff*  
 3 *ff*  
 Tuba *ff*  
 Timp. *pp* *ff*  
 Xyl. *f*  
 Perc. 2 TAM-TAM *p* *f* quickly to sizzle cymbal  
 3 *p* *f* quickly to triangle  
 Vln. I *pp* *f* *p* *ff*  
 Vln. II *pp* *mp* *pp* *ff*  
 Vla. *pp* *mp* *pp* *ff*  
 Vcl. *pp* *mp* *pp* *ff*  
 Cb. *pp* *f* *ff*





19

Tpt. *f* *mp* *f*

Pno. *p* *f*

Perc. 2

Perc. 3

22

Tpt. **C** *mf* *p* *p* *mf*

Pno. *f* *p*

Perc. 2

Perc. 3

27

Tpt. **D** *p* *f* *p* *mf* *p* very light, smooth tongue

Pno. *p* *f*

Perc. 2

Perc. 3

32

Tpt. **E** *mf* *p* *mf* *p* *mf* *p* *mf* in time

Pno. *f* *pp*

Perc. 2

Perc. 3

37

Tpt.

Pno.

Perc. 2

Perc. 3

*p* *f*

*f* *p* *f*

40

Tpt.

Pno.

Perc. 2

Perc. 3

**F**

*p* *mf*

*pp* *pp* *mf*

45

Tpt.

Pno.

Perc. 2

Perc. 3

**G**

*pp*

*mf* *pp* *mp*

49

Tpt.

Pno.

Perc. 2

Perc. 3

**H**

*mp* *sfz* *p*

*mp* *mp*

55

Tpt.

Pno.

Perc. 2

Perc. 3

*mp*

*sfz*

I

55

Tpt.

Pno.

Perc. 2

Perc. 3

*p*

*mf*

*p*

*mp*

67

Tpt.

Pno.

Perc. 2

Perc. 3

turn around & face conductor

*l.v. lunga*

J ♩ = 132

♩ = 66

overblowing, shift freely between given harmonics



Piccolo

1

Flute

2

1

[F] Horn

2

3

4

1

2

Trumpet

Offstage

1

2

3

Trombone

Tuba

Timpani

Glockenspiel

Percussion 2

Percussion 3

*dolce*, switch between harmonics and whistle tones ad lib.

overblowing, shift freely between given harmonics

wolf howl

brass blow air, "sss" *p*

wolf howl *p*

*p* (poss.) *fffz*

*mf* TAM TAM scrape

*f* BASS DRUM

*p*

J ♩ = 132

♩ = 66

play notes in box ad. lib.

Violin I A

Violin I B

Violin II A

Violin II B

Viola

Violoncello

Contrabass

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*pp* sul tasto, con sord.

harmonic glissando, ad lib. sul C

*mf* sul tasto, con sord.

73

74

75

76

77