

**LIKE AN ALTAR WITH NINE
THOUSAND ROBOT ATTENDANTS**

for orchestra (2013/2015)

RYAN LINDVEIT

LIKE AN ALTAR WITH NINE
THOUSAND ROBOT ATTENDANTS
for orchestra

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INSTRUMENTATION

1 PICCOLO
2 FLUTES
2 OBOES
1 ENGLISH HORN
2 B-flat CLARINETS
1 B-flat BASS CLARINET
3 BASSOONS (3rd dbls. on Cbn.)

4 F HORNS
2 TRUMPETS
2 TENOR TROMBONES
1 BASS TROMBONE
1 TUBA

TIMPANI (five drums)

PERCUSSION 1

4 temple blocks, splash cymbal, 2 log drums (4 pitches)

PERCUSSION 2

Large concert bass drum, 24" bass drum (tuned tightly like a kick drum), triangle, 1 small (7-9") [bend up] opera gong (shared with perc. 3), medium small suspended cymbal (drum set crash cymbal)

PERCUSSION 3

Whip, sandpaper blocks, splash cymbal, glockenspiel, 1 small (7-9") [bend up] opera gong (shared with perc. 2), vibraphone, slide whistle

PIANO

HARP

STRINGS

Score sounds as written with standard octave transpositions:

Piccolo sounds one octave higher.

Harp harmonics sound one octave higher.

Glockenspiel sounds two octaves higher.

Contrabassoon and contrabass (including harmonics) sound one octave lower.

Duration: ca. 5'00"

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PERFORMANCE NOTES

General

All glissandi should be played smoothly and last for the entire duration as notated. Stems are sometimes written underneath glissandi to indicate beats, but the beats should not be articulated.

Triangle noteheads indicate the highest pitch possible. If a string is indicated, it is the highest possible pitch on that string.

Woodwinds

Air noise is always notated with square noteheads. Performers should strive to make the air noisy and bright (like a hi-hat) – never dull or smooth (and never pitched). Oboe and bassoon players may find it useful to remove the reed.

Flute jet whistle: the flutists should cover the entire embouchure hole with the lips and blow air very hard, swiftly, and violently. There should be no attempt to sound any specific pitch.

Oboe and clarinet pitch bends should be as smooth as possible.

Brass

Air noise is always notated with square noteheads. Performers should strive to make the air noisy and bright (like a hi-hat) – never dull or smooth (and never pitched). One strategy for making the air noisy is slightly clenching the teeth when blowing, ensuring that the cheeks never puff up. Horn, trumpet, and tuba players may find it useful to half-valve while blowing, and all players may find it useful, if time permits, to reverse their mouthpieces, placing the cup on the leadpipe and blowing through the shank. The dynamic markings for air noise are overmarked and represent the performative dynamic rather than the resulting dynamic.

Mutes used: Trumpet 1 – straight, cup; Trumpet 2 – straight; Trombone 1 – cup

Percussion

Two different bass drums should be used: a large concert bass drum and a 24" bass drum (tightly tuned like a kick drum). The large bass drum should be very resonant and orchestral, whereas the 24" drum should sound almost as though it has been lifted from a Roland TR-808 drum machine.

The temple block part is played for nearly the entire duration of the piece and serves as a clock-like motor. Note, however, that the part switches between downbeats and upbeats. The log drums are meant to act as a dreamlike foil to the temple blocks, so the player should ensure that the tones of each instrument are quite distinct.

Strings

S.P. = sul ponticello – *always gritty*

M.S.P. = molto sul ponticello – *always crunchy, noisy, and very nearly pitchless*

Harp: never stop or dampen the resonance of the instrument, unless otherwise indicated.

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“And inside, the house was like an altar with nine thousand robot attendants, big and small, servicing, attending, singing in choirs, even though the gods had gone away and the ritual was meaningless.”

-Ray Bradbury, “There Will Come Soft Rains” (1950)

Like An Altar With Nine Thousand Robot Attendants

Tight, mechanical ♩ = 136

Piccolo

1

Flute

2

Oboe

1

2

English Horn

1

[B♭] Clarinet

1

2

Bass Clarinet

1

2

3

[F] Horn

1

2

3

4

Trumpet

1

2

Trombone

1

2

3

Tuba

Timpani

1

Percussion 2

3

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6

(2+2+3)

Picc. *mf* *ff* *mf* *mp* *mf*

1 *mf* *ff* *mf*

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

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

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

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

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

Cl. 2 *mp* *mf* *mp* *mf* *mp* *mp*

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

Bn. 1 *mp* *mf* *mp* *mf* *mp* *mp*

Bn. 2 *mp* *mf* *mp* *mf* *mp* *mp*

Bn. 3 *mp* *mf* *mp* *mf* *mp* *mp*

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

Hn. 2 *ff* *mf* *ff* *fp* *fp*

Hn. 3 *ff* *mf* *ff* *fp* *fp*

Hn. 4 *ff* *mf* *ff* *fp* *fp*

Tpt. 1 *mp* *ff* *mf* *ff* *mp* *mp*

Tpt. 2 *ff* *mf* *ff* *mp* *mp*

Tbn. 1 *ff* *mf* *ff* *mp* *mp*

Tbn. 2 *ff* *mf* *ff* *mp* *mp*

Tbn. 3 *ff* *mf* *ff* *mp* *mp*

Tuba *mp* *mp* *mp* *mp* *mp*

Timp. (temple blocks) *mp* *mp* *mp* *mp* *mp*

Perc. 2 24" BASS DRUM (tuned tight like a kick drum) *mp* *mp* *mp* *mp* *mp*

Perc. 3 (sandpaper blocks) *f* *mp* *f* *mp* *mp*

Pno. *f* *mp* *mp* *mp* *mp*

Hp. *mp* *mp* *mp* *mp* *mp*

Vln. I (S.P.) *mp* *f* *mp* *f* *pp* *pp*

Vln. II *mp* *sf* *mp* *sf* *pp* *pp*

Vla. *mp* *sf* *mp* *sf* *mp* *pp*

Vcl. *mp* *mp* *mp* *mp* *mp* *mp*

Cb. *mp* *mp* *mp* *mp* *mp* *mp*

7 8 3 4 4 2 4 4

Picc. *f* *flz.* **18** *p* *mf*

Fl. 1 *f* *flz.* **9** **4** *p* *mp* *f*

Fl. 2 *f* **16** **4** *mp* *mf* *f*

Ob. 1 *f*

Ob. 2 *f* *p*

E. Hn. *f* **9** **4** *p* *mp* *mf* *f*

Cl. 1 *f* **16** **4** *p* *mp* *mf* *f*

Cl. 2 *f* *p* *mp*

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

Bn. 1 *p*

Bn. 2 *p*

Bn. 3 *p* **9** **4**

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f* *a2* *mp*

Tpt. 1

Tpt. 2

Tbn. 1 *f* **9** **4** *f* *1. solo*

Tbn. 2 *f* **16** **4** *f* *2. solo*

Tbn. 3

Tuba

Timp. *f*

Perc. 1 (temple blocks)

Perc. 2 (bass drum) *f* **9** **4** *to TRIANGLE*

Perc. 3 (splash cym.) *choke* **16** **4**

Pno. *f* *f*

Hp. **9** **4** **4**

Vln. I *f* **16** **4** **18** *mf*

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

Vln. III *f* *p* *mf*

Vla. *f*

Vcl. *f* **9** **4** *mf*

Cb. *f* **16** **4** *mf*

30

(3+2+2) (2+2+3)

Picc. *p* *f* solo *f*

Fl. 1 *f* solo *f*

Fl. 2

Ob. 1 *f* solo *f*

Ob. 2

E. Hn. *mf* *mf*

Cl. 1 *mf*

Cl. 2

Bs. Cl. *mf*

Bn. 1

Bn. 2

Bn. 3 to CONTRABASSOON

Hn. 1 *mf* 1. solo *mf*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf* solo *mf*

Tpt. 2

Tbn. 1 *mf* 1. *mf*

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2 to OPERA GONG

Perc. 3 to GLOCKENSPIEL

Perc. 4 GLOCKENSPIEL (brass mallets) *f*

Pno. *f* solo

Hp. *f* solo

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

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

Vla. *p* *f* S.P. gritty *mf*

Vla. *p* *f* S.P. gritty *mf*

Vcl. *p* *f* unis. *f*

Cb. *p* *f*

29 30 31 32 33

(2+2+3)

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2

Bs. Cl.

Bn. 1 *mf*

Bn. 2 *mf*

C. Bn. *f* *mp* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp* *mf*

Tpt. 2

Tbn. 1 *mp* *p* *mf*

Tbn. 2

Tuba *mf* *p* *mf*

Timp. *mf* *mf*

Perc. 1 (temple blocks) *mf*

Perc. 2

Perc. 3 (glockenspiel)

Pno. *mf*

Hp. *mf*

Vln. I *mf*

Vln. II

Vla. *mf* S.P. *gritty*

Vla. *mf* S.P. *gritty*

Vcl. *f* *mp* *f*

Cb. *f* *mp* *f*

7 8 7 8 7 8

3 4 3 4 3 4

50

Picc. *ff* *tr*

1 *ff* *tr*

Fl. 2 *ff* *tr*

Ob. 2 *ff* *tr*

E. Hn. 1 *ff* *tr*

Cl. 1 *ff* *tr*

Bs. Cl. *ff* *tr*

Bn. 1 *ff* *tr*

2 *ff* *tr*

C. Bn. 1 *ff* *tr*

2 *ff* *tr*

Hn. 1 *fz.* *f*

2 *fz.* *f*

3 *fz., straight mute* *f*

4 *fz., straight mute* *f*

Tpt. 1 *fz.* *f*

2 *fz., straight mute* *f*

Tbn. 1 *fz.* *f*

2 *fz.* *f*

3 *fz.* *f*

Tuba *fz.* *f*

Timp. *ff*

SPLASH CYMBAL

TEMPLE BLOCKS

Perc. 1 *f*

2 WHIP

3

Pno. *ff* *8va*

Hp. *f* *8va*

Vln. I *f* *8va*

Vln. II *f* *8va*

Vla. *tutti, pizz.* *f*

Vcl. *f* *pizz.* *arco* *mp* *f*

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

49 50 51 52 53

74 Gliding

Picc. 1

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

Bs. Cl. 1

Bn. 1 2

C. Bn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2 3

Tuba

Timp.

Perc. 1 2 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vla.

Vcl.

Cb.

3/4 4/4 3/4 4/4

p *f*

mf *p* *mf*

p *mf*

p *mf*

mf *ff* *mf* *ff* *pp*

air, a2

air, a2

cup mute

air, open

2. air

air

air

LOG DRUMS (med. yarn)

solo

5:3

VIBRAPHONE (med. yarn.)

to VIBRAPHONE

mp *mf* *f*

f

f

tutti

n *f*

ff

pizz., III

70 71 72 73 74 75

Picc. 1
Fl. 1 2
Ob. 1 2
E. Hn. 1 2
Cl. 1 2
Bs. Cl. 1
Bn. 2
C. Bn. 1
Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2 3
Tuba
Timp.
Perc. 1 (log drums) 2 (vibraphone)
Pno.
Hp.
Vln. I II
Vla. I II
Vcl.
Cb.

musical notation including notes, rests, dynamics (mp, mf, ff, pp), articulation (accents, slurs), and performance instructions (solo, *f* *espressivo*, *p* *<* *mf*, *1. cup mute*, *tutti*, *pizz.*, *II.*, *IV.*, *III*).

90

Picc. *mf* *f*
 1 *mf* *f*
 Fl. 2 *mf*
 Ob. 1 *mf*
 2 *mf*
 E. Hn. *mf*
 Cl. 1 *p* *mf*
 2 *mf*
 Bs. Cl. *p* *mf*
 Bn. 1 *p*
 2
 C. Bn. 2 *mf*
 Hn. 1 *p*
 2 *p*
 3 *p*
 4
 Tpt. 1
 2
 Tbn. 1 *p* *mf*
 2 *p*
 3
 Tuba *p*
 Timp. *pp* to TEMPLE BLOCKS
 Perc. 1 *p*
 2 *p*
 3
 Pno. *p*
 Hp. *p* *
 Vln. I *mf* *sol* *arco* *p*
 Vln. II *p* *arco* *mf* *p*
 Vla. *p* *arco* *mf* *p*
 Vcl. *p* *arco* *mf* *p*
 Cb. *p* *arco* *mf* *p*

Picc. *p* *f*
 Fl. 1 *p* *f*
 Fl. 2 *p* *f* 2/4 4/4
 Ob. 1 *p* *f*
 Ob. 2 *p* *f*
 E. Hn. *p* *f* 2/4 4/4
 Cl. 1 *p* *f* 4/4 4/4
 Cl. 2 *p* *f*
 Bs. Cl. *p* *f*
 Bn. 1 *p* *f*
 Bn. 2 *p* *f*
 C. Bn. *p* *f* 2/4 4/4
 Hn. 1 *mp* *f*
 Hn. 2 *mp* *f*
 Hn. 3 *mp* *f*
 Hn. 4 *mp* *f*
 Tpt. 1 *p* *f*
 Tpt. 2 *p* *f*
 Tbn. 1 *p* *f* 2/4 4/4
 Tbn. 2 *p* *f* 4/4 4/4
 Tbn. 3 *p* *f*
 Tuba *p* *f*
 Timp. *mp* *f* solo *f*
 Perc. 1 *f* 2/4 4/4
 Perc. 2 *ff* 4/4 4/4
 Perc. 3 *f*
 Pno. *mf* *f*
 Hp. *f* 2/4 4/4 102
 Vln. I *p* *f*
 Vln. II *p* *f*
 Vla. *p* *f*
 Vcl. *p* *f* 2/4 4/4
 Cb. *p* *f*

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

Picc. 1

Fl. 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.

Perc. 1 (temple blocks) *mf* (bass drum) *mf* *f*

Pno.

Hp. *p* *f* *p cresc.*

Vln. I *p* IV.

Vln. II *p* IV.

Vla. *p* IV.

Vcl. *p* IV. *f*

Cb. *p* IV.

119 120 121 122

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.

1
Perc.

2
3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

123 124 125

Repeat 3x

126 Tutti: 1x *mf*, 2x *f*, 3x *più f*

(2+3)

Picc. *8va*

Fl. 1 *8va*

Fl. 2 *8va*

Ob. 1 *8va*

Ob. 2 *8va*

E. Hn. *8va*

Cl. 1 *8va*

Cl. 2 *8va*

Bs. Cl.

Bn. 1

Bn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1 *a2*

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1 (splash cym.)

Perc. 2 (bass drum)

Perc. 3 (whip)

Pno. *8va*

Hp. *8va*

Vln. I *div. a4*

Vln. II *div. a4*

Vla. *div. a4*

Vcl. *div. a4*

Cb. *div.*

126 127 128 129 130 131 132

Picc. *flz.* *p* *f*

1 *flz.* *p* *f*

Fl. 2 *flz.* *p* *f*

Ob. 1 *pp* *f*

Ob. 2 *pp* *f*

E. Hn. *pp* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bs. Cl. *p* *f*

1 *p* *f*

Bn. 2 *p* *f*

C. Bn. *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tpt. 1 *f* *p* *f*

Tpt. 2 *f* *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Perc. 1 *p* *mp* *f*

Perc. 2 *p* *f*

Perc. 3 *mf* *f*

SPLASH CYMBAL (with wood stick)

Pno. *p* *f*

Hp. *p* *f*

Vln. I *p* *f*

Vln. II *pp* *f*

Vla. *p* *f*

Vcl. *p* *f*

Cb. *p* *f*

139 (2+2+3)

Picc. *p sub.* *ff*

1 *p sub.* *ff*

Fl. 2 *p sub.* *ff*

Ob. 1 *p sub.* *ff*

Ob. 2 *p sub.* *ff*

E. Hn. *p sub.* *ff*

Cl. 1 *p sub.* *ff*

Cl. 2 *p sub.* *ff*

Bs. Cl. 1 *p sub.* *ff*

Bn. 2 *p sub.* *ff*

C. Bn. *p sub.* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *f*

Tuba *f*

Timp. *f* (temple blocks)

Perc. 1 *mf* (bass drum)

Perc. 2 *f* (splash cym.)

Perc. 3 *mp*

Pno. *f*

Hp. *f*

Vln. I *p sub.* *ff*

Vln. II *p sub.* *ff*

Vla. *p sub.* *ff*

Vcl. *p sub.* *ff*

Cb. *f*

139 140 141 142 143

Picc. *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Fl. 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 3/4 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Ob. 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 E. Hn. *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Cl. 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Bs. Cl. *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Bn. 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 C. Bn. *fp* *ffp* *ff* *f*
 3/4 *fp* *ffp* *ff* *f*
 Hn. 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 3 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 4 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Tpt. 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Tbn. 1 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 2 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 3 *fp* *ffp* *ff* *f*
 Tuba *fp* *ffp* *ff* *f*
 Timp. *ffp* *ff* *ff* *f*
 Perc. 1 3/4 *f* *f*
 2 3/4 *f* *f*
 3 *f* *f*
 Pno. *ffp* *ff* *ff* *f*
 Hp. 3/4 *ff* *ff* *ff* *f*
 4 *ff* *ff* *ff* *f*
 Vln. I *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Vln. II *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Vla. *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Vcl. 3/4 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 4 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *f*
 Cb. *fp* *ffp* *ff* *f*

144 145 146 147 148
 1. solo
 2. solo
 choke
 148 M.S.P., light finger pressure, heavy bow pressure
 crunchy and pitchless
 M.S.P., light finger pressure, heavy bow pressure
 crunchy and pitchless
 M.S.P., light finger pressure, heavy bow pressure
 crunchy and pitchless
 M.S.P., light finger pressure, heavy bow pressure
 crunchy and pitchless

156

Picc. *f*

1 Fl. *fp* *p cresc.* *f*

2 Fl. **4/4** *fp* *p cresc.* **3/4** *f*

1 Ob. *fp* *p cresc.* *f*

2 Ob. *fp* *p cresc.* *f*

E. Hn. *f* *fp* *p cresc.* *f*

1 Cl. **4/4** *fp* *p cresc.* **3/4** *f*

2 Cl. *fp* *p cresc.* *f*

Bs. Cl. *f* *f*

1 Bn. *f* *f*

2 Bn. *f* *f*

C. Bn. **4/4** *f* **3/4** *f*

1 Hn. *fp* *f*

2 Hn. *fp* *f*

3 Hn. *fp* *f*

4 Hn. *fp* *f*

1 Tpt. *fp* *f*

2 Tpt. *fp* *f*

1 Tbn. **4/4** *f* **3/4** *f*

2 Tbn. *f* *f*

3 Tbn. *f* *f*

Tuba *f* *f*

Timp. *f* *f*

1 Perc. **4/4** *f* **3/4** *f*

2 Perc. *f* *f*

3 Perc. *f* *f*

Pno. *mf* *f*

Hp. **4/4** **3/4**

Vln. I *f* *fp* *p cresc.* *f*

Vln. II *div.* *fp* *unis.* *p cresc.* *f*

Vla. *div.* *fp* *unis.* *p cresc.* *f*

Vcl. **4/4** *fp* *f* *p cresc.* **3/4** *f*

Cb. *f* *f* *p cresc.* *f*

154 155 156 157

(2+2+3) 163

Picc. *ff* *f* *ff*

1 *ff* *f* *ff*

Fl. 2 **7** *ff* **4** *f* *ff* **3**

2 **8** *ff* **4** *f* *ff* **4**

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

2 *ff* *f* *ff*

E. Hn. *ff* *f* *ff*

1 **7** *ff* **4** *f* *ff* **3**

2 **8** *ff* **4** *f* *ff* **4**

Bs. Cl. *p* *ff* *f* *ff*

1 *p* *ff* *f* *ff*

Bn. 2 *p* *ff* *f* *ff*

C. Bn. **7** *ff* **4** *f* *ff* **3**

2 **8** *ff* **4** *f* *ff* **4**

Hn. 1 *p* *ff* *f* *ff*

2 *p* *ff* *f* *ff*

3 *p* *ff* *f* *ff*

4 *p* *ff* *f* *ff*

Tpt. 1 *p* *ff* *f* *ff*

2 *p* *ff* *f* *ff*

Tbn. 1 **7** *ff* **4** *f* *ff* **3**

2 **8** *ff* **4** *f* *ff* **4**

3 *p* *ff* *f* *ff*

Tuba *p* *ff* *f* *ff*

Timp. *p* *ff* *f* *ff*

(temple blocks)

Perc. 1 (bass drum) **7** *ff* **4** *f* *ff* **3**

2 (whip) **8** *ff* **4** *f* *ff* **4**

3 *ff*

Pno.

Hp. **7** *ff* **4** *f* *ff* **3**

2 **8** *ff* **4** *f* *ff* **4**

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

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

Vla. *f* *ff* *ff* *ff* *ff* *ff*

Vcl. **7** *ff* **4** *f* *ff* **3**

2 **8** *ff* **4** *f* *ff* **4**

Cb. *f* *ff* *ff* *ff* *ff* *ff*

158 159 160 161 162 163

Picc. *f*

1 *f*

Fl. 2 *f*

Ob. 1 *f*

2 *f*

E. Hn. *f*

Cl. 1 *f*

2 *f*

Bs. Cl. *f*

Bn. 1 *f*

2 *f*

C. Bn. *f*

Hn. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tpt. 1

2

Tbn. 1 *f*

2 *f*

3 *f*

Tuba *f*

Timp. *f*

Perc. 1 (temple blocks + splash cym.) *ff*

2 (bass drum) *f*

3 to OPERA GONG

Pno. *ff*

Hp.

Vln. I *f* unis. div.

Vln. II *f* unis. div.

Vla. *f* unis. div.

Vcl. *f* unis.

Cb. *f* unis.

168 169 170 171 172

a2 *f* to the fore

a2 *f* to the fore

8va *ff*

SMALL OPERA GONG (pitch bends up)

176

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

