



2012

Cerebral wave organics I: music for orchestra : 2011-2012

Ian D. McCunn

Western Washington University

Follow this and additional works at: <http://cedar.wwu.edu/wwuet>



Part of the [Music Commons](#)

Recommended Citation

McCunn, Ian D., "Cerebral wave organics I: music for orchestra : 2011-2012" (2012). *WWU Masters Thesis Collection*. 192.
<http://cedar.wwu.edu/wwuet/192>

This Masters Thesis is brought to you for free and open access by the WWU Graduate and Undergraduate Scholarship at Western CEDAR. It has been accepted for inclusion in WWU Masters Thesis Collection by an authorized administrator of Western CEDAR. For more information, please contact westerncedar@wwu.edu.

Ian D. McCunn

Cerebral Wave Organics - I

Music for Orchestra

2011-2012

Cerebral Wave Organics - I

By

Ian D. McCunn
Accepted in Partial Completion
Of the Requirements for the Degree
Master of Music

Kathleen L. Kitto, Dean of the Graduate School

ADVISORY COMMITTEE

Chair, Dr. Lesley Sommer

Dr. Roger Briggs

Dr. Bruce Hamilton

MASTER'S THESIS

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Western Washington University, I grant to Western Washington University the non-exclusive royalty-free right to archive, reproduce, distribute, and display the thesis in any and all forms, including electronic format, via any digital library mechanisms maintained by WWU.

I represent and warrant this is my original work, and does not infringe or violate any rights of others. I warrant that I have obtained written permissions from the owner of any third party copyrighted material included in these files.

I acknowledge that I retain ownership rights to the copyright of this work, including but not limited to the right to use all or part of this work in future works, such as articles or books. Library users are granted permission for individual, research and non-commercial reproduction of this work for educational purposes only. Any further digital posting of this document requires specific permission from the author.

Any copying or publication of this thesis for commercial purposes, or for financial gain, is not allowed without my written permission.

Signature: _____

Date: _____

Cerebral Wave Organics - I

A Thesis
Presented to
The Faculty of
Western Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music

by
Ian D. McCunn
May 2012

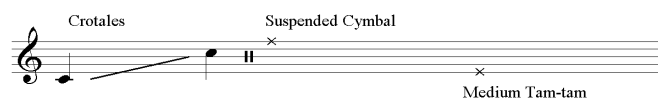
Notes

Duration: ~13'

Score is in C. Instruments are notated where they sound except for instruments which transpose at the octave or double octave.

Instrumentation

- Winds
 - 2 Flutes
 - 2 Oboes
 - 2 Clarinets in Bb
 - 1 Bassoon
- Brass
 - 4 Horns in F
 - 2 Trumpets in C
 - 1 Trombone
 - 1 Tuba
- Percussion
 - Timpani: (F# 2, B2, C3)
 - Player 1: Suspended Cymbal, Crotales, Tam-tam
 - Key:



- Player 2: Vibraphone
- Player 3: Marimba
- Harp
- P.f.
 - The piece calls for plucking of the strings. The player should use a 'rest stroke,' that is, the finger or thumb should come across the string set and rest on the adjacent string set. In every case, the flesh of the finger should be used.
- Strings
 - Violin I
 - Violin II
 - Viola
 - Cello
 - Double Bass
- **Notation:**
 - Accidentals apply only to the octave and measure in which they occur.
 - Dynamic values are not absolute but are relative to the context in which they occur. Dynamic markings which occur within a duration should be played at an approximate beat.
 - Grace figures of three notes or less should occur on the beat.
 - All dynamic markings are to be played subito.
- Program Notes
 - In this work, orchestral color takes on a nebulous quality as it changes over time. The first major portion of the piece is driven by a single melody which typifies each subsection. As this melody repeats, it is sometimes veiled by orchestral color and strata in a pandiatonic fashion, with foreign pitches progressively thwarting its consonance. Rhythmic stratification takes on a stochastic quality and various musical events may support or combat motivic and thematic elements over time. The middle section is the culmination of stochastic rhythmic ideas and where motivic elements are derived from earlier ideas but now articulated through an atonal lens (melodic contours are maintained but pitches are altered). The idea of pandiatonicism returns as the piece reaches an apex with multiple layers of rhythmic syncopation and groupings. The piece closes with the return of the piece's opening texture which, like earlier sections, occurs seemingly by happenstance.

Questions/Comments:

- e: ian.mccunn@gmail.com

♩ = 60

Flutes 1,2
a 2
sfz

Oboe 1,2
a 2
sfz

B♭ Clarinet 1,2
a 2
sfz

Bassoon
sfz

F Horn 1,2
a 2
con sord.
f

C Trumpet 1, 2
a 2
con sord.
f

Trombone
f

Tuba
f

Timpani
f

Percussion 1
cym.
w/ sticks
p

Vibraphone
motor off
Ped.
mf

Marimba
f
mf
p
ppp

Harp
DCB / EF# GA
f
mp

Piano
sfz
Ped.
mf

Violin I
senza vib.
fp
mf
p
div. to vib.

Violin II
non div.
senza vib.
fp
mf
p
unis. to vib.

Viola
senza vib.
fp
mf
p
to vib.

Violoncello
senza vib.
fp
mf
p
to vib.

Double Bass
senza vib.
fp
mf
p

4 **A**

Fl. *mp* *f* *p* *f*

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

Cl.

Bsn. *mp* *p*

Hn. *pp*

C Tpt. *pp* a 2

Tbn.

Tba.

A

Timp. *pp* *mp* *pp*

Perc.

Vib. *p* *Ped.* *

Mar.

Hp. *mf*

Pno. *pp* *mp* *Ped.*

A unis. senza vib.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

molto vib. senza vib.

11

Fl. flutter

Ob. *mf* *fp* *p* *f* *p*

Cl. *p* *fp* *f* *p*

Bsn. *fp* *f*

Hn. *fp* a 2 +

C Tpt. *fp* a 2 senza sord.

Tbn. *mf* *fp*

Tba. *fp*

Timp. *mf*

Perc.

Vib. *p* *pp* l.v.

Mar. *f* *mp* *mp*

Hp. *f* l.v. G# *f* *f*

Pno. *f* l.v. Ped.

Vln. I *p* *f* *pp* *mf*

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

Vla. *p* *f* *p*

Vc. *p* *f* *p* div. pizz. unis. arco

Db. *f* *p*

15 flutter norm.

Fl. *mp* *p* *mf*

Ob. *p* *pp* *mf*

Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. a 2 *p*

C Tpt. *p* *f*

Tbn. *p* *f*

Tba.

Timp. *p* *pp* *mp*

Perc.

Vib. *pp* *pp* *2ed.*

Mar. *p* *f* *mp*

Gtr. *p* *f*

Hp.

Pno. *mp* *2ed.* *

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

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

Vla. *f* *p* *unis.* *3* *p* *f*

Vc. *pizz.*

Db. *pizz.*

20

Fl. *f* *fp* **B** *f* *p* *f*

Ob. *fp* *f* *p*

Cl. *f* *fp* *f* *p*

Bsn. *fp* *f* *p*

Hn. *mp* *f* a 2

C Tpt. *fp* *p* *f* a 2

Tbn. *fp* *f*

Tba. *fp*

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

Perc. *pp* *f* *l.v.* *to crot.* *Crot. arco* *to Cym.*

Vib. *f* *p* *motor full*

Mar. *f*

Hp. *ff* *mf* *l.v.*

Pno. *f* *l.v.*

Vln. I *fp* *f* *pp* **B** *pizz.* *arco* *p*

Vln. II *fp* *f* *pp* *pizz.* *arco norm.* *p*

Vla. *fp* *f* *pp* *norm.* *gliss.* *gliss.* *p*

Vc. *f* *pp* *mf* *pp* *arco sul pont.*

Db. *f* *f*

31 **C**

Fl. *p* *mf*

Ob. *p* *mf*

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

Bsn. *f* *p* *f*

Hn.

C Tpt. *f* *p* *a 2* *mf* *p*

Tbn. *f* *p* *fp*

Tba.

C

Timp. *pp* *f*

Perc. *pp* *pp* *f*

Vib. *mp* *mp* l.v.

Mar. *f* *mp* *pp*

Hp. *f* *mp* *f* *mp* *mp* l.v.

Pno. *f*

Ed. *mp* *f* *

C

Vln. I *f* *p* *norm.* *fpp* *mp* *p*

Vln. II *f* *p* *div.* *unis. norm.* *fpp* *mp* *p*

Vla. *f* *p* *norm.* *non div.* *fpp* *mp* *p*

Vc. *f* *p* *norm.* *div.* *pizz.* *mf* *p* *unis. arco* *p* *div. pizz.* *p*

Db. *f* *norm.* *fpp* *mp* *p* *f*

41

Fl. *p* *f* *p* *f* *pp* *f* *mp* *f*

Ob. *p* *f* *p* *f* *pp* *f* *mp* *f*

Cl. *p* *f* *p* *f* *pp* *f* *mp* *f*

Bsn. *p* *mf*

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc. *mp* l.v.

Vib. *mp*

Mar. *mp*

Hp.

Pno. *p* *f*

Vln. I *mf* *p*

Vln. II *p*

Vla. *div.*

Vc.

Db. *mp*

*

52

Fl. *mp* *p*

Ob. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Bsn. *mp* *f* *mp* *p* *mf*

Hn. *f* *p* *f* *p* *f* *p* *a 2*

C Tpt. *p* *a 2*

Tbn. *p*

Tba. *mp*

Timp.

Perc.

Vib. *mp* *Lead.*

Mar. *pp*

Hp.

Pno.

Vln. I *p* *sul pont.* *div. norm.* *mp* *mf* *unis.*

Vln. II *p* *sul pont.* *norm.* *div.*

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

Vc. *mp* *f* *p* *f* *pp* *f* *mp* *f* *p*

Db. *pizz.* *mf*

F

59

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

Ob.

Cl. *f* *pp*

Bsn. *f* *p*

Hn.

C Tpt. *f* *pp*

Tbn.

Tba.

F

Timp.

Perc.

Vib. *mf* *p* *mf*

Mar.

Hp. *f*

D C# B/ E F# G A

Pno. *f*

Ped.

F

Vln. I *p* *mf* *pp*

Vln. II *p* *mf* *pp*

Vla. *f* *pp* *mp*

Vc. *mf*

Db.

64

Fl. *mf* *p*

Ob. *p* *mf* *p* div. *mf*

Cl. *mf* *n* *p* *mf* div. *mf*

Bsn. *p* *mf*

Hn. *p*

C Tpt.

Tbn. *mf* *p*

Tba.

Timp.

Perc.

Vib. l.v. *mp* *Leg.* *f* l.v.

Mar. *f*

Hp. *mp* *mf*

Pno. *mp* *

Vln. I pizz. *pp* arco *f*

Vln. II pizz. *pp* arco *fp* sul pont. *fp* sul pont.

Vla. *fp* sul pont.

Vc. *fp* *fp*

Db.

70 G

Fl. a 2

Ob.

Cl.

Bsn.

Hn.

C Tpt. *p*

Tbn. *f* — *p*

Tba. *p* — *f* — *p*

Timp. *pp* — *mf*

Perc.

Vib. *mp* motor off

Mar.

Hp.

Pno. *mf* *p*

Vln. I G

Vln. II *f* — *pp*

Vla.

Vc. *p*

Db. *mf* *p* arco

74

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *a 2*

Bsn.

Hn.

C Tpt. *sfz*

Tbn. *sfz*

Tba. *p* *mf* *p*

Timp. *pp* *f* *mf*

Perc. *pp* *f* *mf* *p*

Vib. *mp* *

Mar. *mf*

Hp. *p*

Pno. *f*

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

Vln. II *norm.* *fp* *f*

Vla. *norm.* *fp* *f*

Vc. *fp* *f*

Db. *f*

C₄: B₄/ E₄ F₄

78

Fl. *p* *f* *p* **H**

Ob. *p* *f* *mp*

Cl. *p* *f* *mp*

Bsn. *f* *f*

Hn. *f* *pp* a 2 a 2 +

C Tpt. *f* a 2

Tbn. *f*

Tba. *f*

Timp. *fp* **H**

Perc. *p* w/ medium mallets *pp* 3 3 3 3 *f* to Croc.

Vib. *p* *mp* *mf*

Mar. *mf*

Hp. *mf* Lv. D C# B/ E# F# G A

Pno. *f* *p* **H**

Vln. I *ff* *p*

Vln. II *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Db.

86

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

Ob. *p* *f*

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

Bsn. *f*

Hn.

C Tpt.

Tbn. *p*

Tba.

Timp. *mf* *pp* *mp* *pp*

Perc. *cym. arco* l.v. to Crot.

Vib. *mf* *

Mar. *f* *f*

Hp. *f* *D# C# Bb/ E F# G# A*

Pno. *f* *mp* *

Vln. I *div. sul pont.* *p* *unis. norm.* *f* *p*

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

Vla. *sul pont.* *p* *norm.* *f* *p*

Vc. *arco* *f* *p*

Db. *p* *mp*

I

92

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Tba.

I

Timp. *pp* *mp* *pp*

Perc. *p*

Vib. *p*

Mar. *mf*

Hp. *mp*

C# / E# *C# / Eb*

Pno. *mp*

I

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla.

Vc. *pizz.*

Db. *pizz.*

95

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *mf* *mp*

Hn. *a 2* *p* *f*

C Tpt. *a 2 con sord.* *pp*

Tbn. *mp*

Tba. *mp*

Timp. *p*

Perc.

Vib. *mf* *p* *mf* *mf* *mf*

Mar. *f* *mp*

Hp. *E_b* *D: C#* *f*

Pno. *

Vln. I *arco* *pp* *mf* *pp*

Vln. II *arco* *pp* *mf* *pp*

Vla. *arco div.* *mp*

Vc.

Db. *arco* *mp*

J

99

Fl. *f* *pp*

Ob. *pp* *f* *p*

Cl. *f* *p* *mp*

Bsn. *mp* *mp*

Hn.

C Tpt.

Tbn.

Tba.

J

Timp.

Perc. arco l.v. to cym.

Vib. *p* *pp* *

Mar. *pp*

Hp. *mf* 8^{va} l.v.

Pno. *f* Ped. *

J

Vln. I *pp* *mf* *pp* div. 3 3 3

Vln. II *pp* *mf* *pp* div.

Vla. arco *pp* *mf* *pp*

Vc. arco *pp* *mf* 5

Db. *pp* *mf* 3 3

102

Fl. *mf* *mf* *pp*

Ob. *mf* *p* *mf* *pp*

Cl. *mf* *p* *fp*

Bsn. *p* *f*

Hn. *pp* a 2

C Tpt. *pp* a 1

Tbn.

Tba.

Timp. *mf* *pp*

Perc.

Vib. *mp*

Mar. *f* *p* *mf*

Hp. *f* *p* *p*

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

Vln. I *mp* *f* *p* *pp* *mf*

Vln. II *mf* *p* *f* *p* *pp* *mf*

Vla. *p* *f* *p* *pp* *mf*

Vc. *pizz.* *p* *arco* *pp* *mf*

Db. *p* *mf* *pp* *mf*

F# G# *l.v.* *B#*

sed. *** *sed.* ***

sul pont. *div.*

3 *3* *3* *3* *3* *3*

arco *5*

107 **K**

Fl. *f* *f* 3 *mf* 3 *pp*

Ob. *p*

Cl. *mf* *f* 3 3

Bsn. *f* 3 3

Hn. *sfz* a 2 *sfz* a 2

C Tpt. *sfz* a 2 senza sord. *sfz* a 2

Tbn. *sfz* *sfz*

Tba. *sfz* *sfz*

K

Timp. *ppp* 3 3 3 *ff* *pp* 3 3 *f* *p*

Perc. *ppp* 3 3 3 *ff* *p* 3 *f*

Vib. *f* *

Mar. *f* *f*

Hp. *p* *f* *f*

Pno. *p* 3 *f*

Red.

Vln. I *p* *sfz* unis. *sfz*

Vln. II *p* *sfz* unis. *p* *mf*

Vla. *p* *sfz*

Vc. *p* *sfz*

Db. *p* *p*

112

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

L

117

Fl. *f* *mp*

Ob.

Cl. *f*

Bsn. *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

a 2

L

Timp. *mf* *f* *mp*

Perc.

Vib. *p* *mp*

Mar. *mp*

lv.

Hp.

Pno. *mp* *f*

L

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

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

Vla. *f* *p*

Vc. *mp* *f* *f*

Db. *p* *f* *pizz.* *arco* *f*

div. unis.

121

Fl. *mp* *p* *f*

Ob. *mp* *p*

Cl. *mp* *p* *f* *p* *div.*

Bsn. *mp*

Hn. *mf* *pp* *f* *a 2*

C Tpt. *f* *a 2*

Tbn. *mp* *f*

Tba. *p* *f*

Timp. *pp* *f*

Perc. *w/ sticks* *mp* *arco* *l.v.*

Vib. *motor full* *mf* *motor off* *mp* *℄* *p*

Mar. *mf* *mp* *f* *mf*

Hp. *D C# B / E F# G A* *f* *D C# B / E F# G A* *f*

Pno. *f* *p* *f* *mp* *℄*

Vln. I *mp* *unis.* *mp*

Vln. II *f* *fpp* *mp*

Vla. *mp* *mp*

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

Db. *p* *mf* *mp*

125

Fl. *mp* *mf* *mp*

Ob. *mp*

Cl. *mp* *f* *mf*

Bsn. *p*

Hn. *p* a 2

C Tpt. *p* a 2

Tbn. *p*

Tba. *p*

Timp. *p* *f*

Perc.

Vib. *mp* *f* *Red.*

Mar. *mp* *f*

Hp. *f*

Pno. *mp*

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

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

Vla. *f* *p* *fp* *fp*

Vc. *p* *f* *p* *fp*

Db. *f* *mf* *fp* *fp*

Detailed description: This page of a musical score covers measures 125 through 128. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion (Perc.), Vibraphone (Vib.), and Maracas (Mar.). The string section includes Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a common time signature. Measure 125 shows the beginning of the section with various dynamics like *mp*, *mf*, and *f*. Measure 126 features a complex rhythmic pattern with many triplets in the woodwinds and strings. Measure 127 continues with similar patterns, and measure 128 concludes with sustained notes and a *Red.* (ritardando) marking. The dynamics range from *p* (piano) to *f* (forte).

129

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

Ob. *f* *pp* *p*

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

Bsn. *f* *p* *p* *f* *p*

Hn. *fp*

C Tpt.

Tbn. *mp*

Tba. *mf* *p*

Timp. *mp*

Perc. *p* *mf* *pp* w/ medium mallets

Vib. *mp* *mp* l.v.

Mar. *p*

Hp.

Pno. *8va* *8va* *8va*

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

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

Vla. unis. non div. *f* *p*

Vc. *f* *p*

Db. *f* *pizz.* *f* *arco*

N

134

Fl. *p*

Ob.

Cl. *mf*

Bsn.

Hn. *pp* *div.*

C Tpt. *pp* *div.*

Tbn. *p*

Tba. *p*

N

Timp.

Perc. *mf* *pp* *crot.*

Vib. *pp* *mp*

Mar. *mp*

Hp. *f* *mp*

Pno. *f* *Red.* *

N

Vln. I *p* *f* *p* *mf* *p* *unis.* *p*

Vln. II *p* *f* *p* *mf* *p* *unis.* *p*

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

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

Db. *mp* *f* *mp* *mp*

138

Fl. *mf* *ppp*

Ob. *mf*

Cl. *mf*

Bsn. *p* *mf*

Hn. *mp* *p* a 2

C Tpt. *mp* *p* a 2

Tbn. *f* *p*

Tba. *f* *p*

Timp.

Perc.

Vib. *mf* *mp* Led.

Mar. *mf* *mf*

Hp.

Pno. *mf* Led. *

Vln. I *mf* *p* *f* div. 3

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

Vla. *mf* *p* *f*

Vc. *p* *f* 5

Db. *f* *mp*

143 **O**

Fl. *pp*

Ob. *mf*

Cl. *mf* *div.* *a 2* *n.* *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib. *motor: 1/4* *p* *pp*

Mar. *p* *pp*

Hp. *f* *mp* *8va*

Pno. *mf* *mf* *8va* *

Vln. I *p* *pp* *arco* *gliss.* *mf* *pp*

Vln. II *p* *pp* *mf* *pp*

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

Vc. *pizz.* *mf* *mf*

Db. *pizz.* *mf* *mf*

147

Fl. *mf* *pp* *pp* *mf* *pp* *pp* *div.*

Ob. *pp* *mp* *pp* *pp* *mp* *pp* *div.* *a 2*

Cl. *n.* *n.* *mp* *n.* *n.* *mp*

Bsn. *p* *mp* *p* *p*

Hn. *pp* *a 2 con sord.*

C Tpt.

Tbn.

Tba.

Timp. *pp* *mp* *p*

Perc.

Vib. *p* *pp* *mp* *l.v.*

Mar. *p* *p*

Hp. *f*

Pno. *pp*

Vln. I *mf* *pp* *sul pont.* *mf* *pp* *norm.*

Vln. II *mf* *pp* *sul pont.* *mf* *pp* *norm.*

Vla.

Vc.

Db.

151

Fl. *mf* *pp* *pp* *f* *p*

Ob. *div.* *pp* *f* *pp* *pp* *f* *p* *div.*

Cl. *n.* *div.* *n.* *f* *n.*

Bsn. *f* *p* *p* *f* *p* *p*

Hn. *mf* *pp* *mf* *pp*

C Tpt. *div. con sord.* *pp*

Tbn. *p*

Tba. *p*

Timp.

Perc.

Vib. *

Mar. *8va*

Hp.

Pno. *mp*

Vln. I *sul pont.* *mf* *norm.* *pp* *sul pont.*

Vln. II *sul pont.* *mf* *norm.* *pp* *sul pont.*

Vla.

Vc.

Db. *arco* *mp*

155

Fl. *fpp* a 2

Ob. *fpp* a 2

Cl. *f* *fpp*

Bsn. *f* *fpp*

Hn. *fpp*

C Tpt. *fpp*

Tbn. *p* *fpp*

Tba. *fpp*

Timp. *pp* *fp* *p*

Perc. *pp* *f*

Vib. *f* *p* *mp*

Mar. *f* *ff*

Hp. *f*

Pno. *f* *mf* *pp*

Vln. I *norm.* *f* *pp* sul pont.

Vln. II *norm.* *f* *pp* sul pont.

Vla. *f* arco

Vc. *f*

Db. *ff*

Q

166

Fl. *f* 7

Ob. *f* 7

Cl. *f* 7

Bsn. *f* *mf* 3

Hn. *mf* a 2 senza sord. 3

C Tpt. *p* *mf* a 2

Tbn. *p* *mf*

Tba. *mf*

Timp. *f* *p* *f* *p* *f* 3 3 3 3 3 3

Perc. *pp* crot. cym. w/ medium mallets *f*

Vib. *mf* *f* *

Mar. *mf* *f* *

Hp. *f* 3

Pno. *mf* *f* *ff* 3 *

Vln. I *mf* *f* div. 3

Vln. II *mf* *f* div. 3

Vla. *mf* *f* unis. 3

Vc. *f* *f* *f* pizz. 3

Db. *f* *f* *f* div. a 2

Q

175

Fl. *f* 7

Ob. *mf* *f* 7

Cl. *p* *f* 7

Bsn. *p* *f* 7

Hn. *mf* a 2 *mf* a 2

C Tpt. *pp* 3 *f*

Tbn. *p* 3 *f*

Tba. *p* *f*

Timp. *p* 3 3 3 3 *f*

Perc. w/ sticks *f* *mp* 3 3 3 3

Vib. *p* 3 3 3 3 *mf* Ped. *

Mar. *p* 3 3 3 3 *f* 3 3 3 3

Hp.

Pno. *p* 3 3 3 3 *ff* 3 3 3 3 *ff* *

Vln. I *pp* div. *f* 3 3 3 3

Vln. II *pp* *f* 3 3 3 3

Vla. *pp* *f*

Vc. *p* *f*

Db. unis. *mp* *f* div.

180

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pp

cym.
w/ medium mallets

⑧

R ♩ = 60

196

Fl. *fp* *pp* *mp* *pp*

Ob. *fpp* *mp* *pp* *pp*

Cl. *mf* *f* *p* *f* *p* *fpp* *n.* *mp* *n.*

Bsn. *mf* *f* *p* *fpp* *pp* *mp* *pp*

Hn. *pp* con sord. > div.

C Tpt. *pp* con sord. > div.

Tbn. *mp* *fp* *pp*

Tba. *fp*

R ♩ = 60

Timp. *ff* *mf* *p*

Perc. tam-tam

Vib. *f* *p*

Mar. *f* *p*

Hp.

Pno. *pp*

R ♩ = 60

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

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

Vla. arco *p* *f* *p* *mf*

Vc. arco *p* *f* *p* *mf*

Db. *mp* *f* *p* *mf* *p*

202 a 2

Fl. *pp* *mp* *pp* *pp* *mp* *pp*

Ob. *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Cl. *n.* *mf* *n.* *n.* *f*

Bsn. *pp* *mf* *pp* *pp* *mf* *pp*

Hn. a 2

C Tpt. a 2

Tbn. *fp*

Tba.

Timp. *pp*

Perc.

Vib.

Mar.

Hp. *mf* *B \flat*

Pno. *mp* *p* *

Vln. I norm. *mf* *pp* *mf* *pp* sul pont.

Vln. II norm. *mf* *pp* *mf* *pp* sul pont.

Vla.

Vc. arco *mp* *gliss.* *mf* *p*

Db.

206 a 2

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

Ob. *pp* *mf* *pp*

Cl. *n.* *n.* *f* *n.* *n.* *mp* *p*

Bsn. *pp* *mf* *pp*

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib. *mp* *p* *Red.* *

Mar. *mp* *mf*

Hp. *f* *mp*

Pno. *mp* *f* *8va*

Vln. I *mf* *norm.* *pp* *sul pont.*

Vln. II *mf* *norm.* *pp* *sul pont.*

Vla. *pizz* *f*

Vc. *gliss.* *f* *pizz* *f*

Db. *arco* *pizz* *mp*

211

Fl. *S* a 2 *sfz* *p*

Ob. *a 2* *sfz*

Cl. *a 2* *sfz*

Bsn. *sfz*

Hn. *a 2* con sord. *pp*

C Tpt. *a 2* *p* *f* *a 2* con sord. *pp*

Tbn. *p* *f*

Tba. *f*

Timp. *p* *f* *S*

Perc. cym. to crot. *p*

Vib. *p* *mp* *f* *mp*

Mar. *f* *mp*

Hp. *C# F# G#* *f* *mp*

Pno. *f* *sfz*

Vln. I *mf* *p* unis. norm. *p* *fp* *S*

Vln. II *mp* unis. norm. *p* *fp* *div* 3 3 3

Vla. *mp* arco *p* *fp*

Vc. *mp* arco *p* *fp* 3 3 3

Db. *mp* *senza vib.* arco *fp* 3 3 3

217

Fl. *sfz* *mp* a l

Ob. *p* *mp* <

Cl. *p*

Bsn. *mp* *p*

Hn. *fp* *pp*

C Tpt. *fp* *pp* a l

Tbn. *f*

Tba.

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

Perc.

Vib. *p* motor 1/2 l.v.

Mar.

Hp. *f* *mf*

Pno. *f* *mf* *mp* *pp*

Vln. I *p* *f* div. to vib. molto vib.

Vln. II *p* *f* unis. to vib. molto vib.

Vla. *f* to vib. molto vib.

Vc. *f* to vib. molto vib.

Db. *f* simile to vib. molto vib.

224

Fl. flutter rit. norm.

Ob. *p* *f* *p*

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

Bsn. *p*

Hn. *pp* *f* *pp* a 2 *pp*

C Tpt.

Tbn. *p*

Tba. *p*

Timp. *mp* *mp*

Perc. arco l.v. *f* Tam-tam *p*

Vib. *mf* *mf* *p* *pp*

Mar. *mf*

Hp. *p* *pp*

Pno. *mf* *8va* l.v. * pluck

Vln. I *p* *f* *p* *gliss.* *pp* *sul pont.*

Vln. II *p* *f* *p* *gliss.* *pp* *sul pont.*

Vla. *p* *f* *p* *gliss.* *pp* *sul pont.*

Vc. *p* *f* *p* *gliss.* *pp* *sul pont.*

Db. *p* *f* *p* *gliss.* *pp* *sul pont.*