



2012

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

Ian D. McCunn

*Western Washington University*

Follow this and additional works at: <https://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 Graduate School Collection*. 192.  
<https://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 Graduate School Collection by an authorized administrator of Western CEDAR. For more information, please contact [westerncedar@wwu.edu](mailto: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

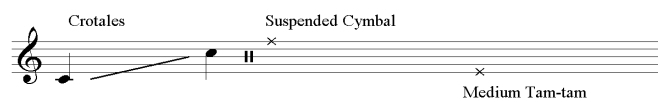
# Notes

**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](mailto: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 *pp* a 2

Tbn.

Tba.

**A**

Timp. *pp* *mp* *pp*

Perc.

Vib. *p* *Ped.* \*

Mar.

Hp. *mf*

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

**A** *molto vib.* *f* *unis. senza vib. p*

Vln. I *molto vib.* *f* *senza vib. p*

Vln. II *molto vib.* *f* *senza vib. p*

Vla. *molto vib.* *f* *senza vib. p*

Vc. *molto vib.* *f* *senza vib. p*

Db. *f* *p*





Fl. *fp* flutter *p*

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

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. *a 2* *p* *f*

Tbn. *p* *f*

Tba. *f*

Timp. *p* *pp* *mp*

Perc.

Vib. *pp* *l.v.* *pp* *led.*

Mar. *p* *f* *mp*

Hp. *Gb* *p* *f*

Pno. *8va* *mp* *led.* \*

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

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

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

Vc. *pizz.*

Db. *pizz.*

5/16

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*

27

Fl. *p* *f* *p*

Ob. *p* *f*

Cl. *mf* *p* *f* *p* 3 3

Bsn. *p* *f*

Hn. a 2 *mf* *p*

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

Tbn. *mf* *p* *p*

Tba. *mf* *p*

Timp. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *pp* *mp* *pp*

Perc. w/ medium mallets cym. *p* w/ sticks *mp* *pp* 3

Vib. *pp* Led.

Mar.

Hp. *mf* D# l.v.

Pno. *pp* 8va Led. \* *15mb* *p* Led. \*

Vln. I *pp* *mp* *p* sul pont. *p* 3 3

Vln. II *pp* *mp* sul D *p* sul pont. *p*

Vla. *p* sul pont. *p*

Vc. pizz. *f* sul pont. arco *p*

Db. pizz. *f* sul pont. arco *mf* *p*

31 **C**

Fl. *p* *mf*

Ob. *p* *mf*

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

Bsn. *f* *p* *f*

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

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

Tbn. *f* *p* *fp*

Tba. *f* *p* *f*

**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* *mp* *f* *mp* *mp*

Ed. *mp* *f* \*

**C**

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

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

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

Vc. *f* *p* *fpp* *p* *mf* *p* *pizz.* *mf* *p* *div. pizz.* *p*

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

36

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp. *mf*

Perc. *pp* *mf* *l.v.*

Vib. *mp* *f*

Mar. *p* *f*

Hp. *f* *mp*

Pno. *f*

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

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

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

Vc. *f* *p* *unis. arco*

Db. *f*

D

D

D

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. *mp*

Db. *mp*



47

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

**E**

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

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

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

*mf* *fp*

div. *fp* *mp* a 2

div. *fp*

*f* *f* *gliss.* *mp*

*f* *p*

*pp* *f* *f*

w/ medium mallets *pp* *f*

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

*mf* *mp* *f*

*f*

*f* *pp* *fp* *f*

*f* *pp* *fp* *f*

non div. *f* *pp* *fp* unis.

div. *f* *pp* *fp*

*f* *pp* *fp* *f*

div. *f* *pp* unis.

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* *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*

Pno. *f*

Ped.

D C# B/ E F# G A

F

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

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

Vla. *f* *pp* *mp*

Vc. *mf*

Db.

64

Fl. *mf* *p*

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

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

Bsn. *p* *mf*

Hn. *p*

C Tpt.

Tbn. *mf* *p*

Tba.

Timp.

Perc.

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

Mar. *f*

Hp. *mp* *mf*

Pno. *mp* \*

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

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

Vla. *fp* *sul pont.* *fp*

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* C<sub>4</sub> B<sub>4</sub>/E<sub>4</sub> F<sub>4</sub>

Pno. *f*

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

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

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

Vc. *fp* *f*

Db. *f*

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*

Tbn. *f*

Tba. *f*

Timp. *fp* **H**

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

Vib. *p* *mp* *mf*

Mar. *mf*

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

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

Vln. I *ff* *p*

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

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Db.

83

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*mp*

*pp*

*mf*

*p*

*f*

*pp*

*mp*

*pp*

*mp*

*f*

*p*

*f*

*mp*

*f*

*mp*

*f*

*pp*

*mf*

*f*

*mp*

*p*

*f*

con sord.

a 2

Crot.

to cym.

unis. sul pont.

sul pont.

sul pont.

pizz.

\*



86

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

Ob. *p* *f*

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

Bsn. *f*

Hn. -

C Tpt. -

Tbn. *p*

Tba. *p*

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 *p* *f* *p*

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

Vla. *p* *f* *p*

Vc. *f* *p*

Db. *p* *mp*

div. sul pont. unis. norm.

sul pont. norm. arco

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*

*ped.*

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. *p*

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

Mar. *f* *mp*

Hp. *E<sub>b</sub>* *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<sup>va</sup> 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#*

*Red.* *\** *Red.* *\**

*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

Bsn. *f* 3

Hn. *sfz* a 2

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

Tbn. *sfz*

Tba. *sfz*

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

Perc. *ppp* 3 3 3 *ff* cym. w/ medium mallets 3 *p* *f*

Vib. *f* \*

Mar. *f*

Hp. *p* *f* F# Ab

Pno. *p* 3 *f*

Red.

Vln. I *p* *sfz* unis.

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

Vla. *p* *sfz*

Vc. *p* *sfz*

Db. *p*

112

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

pp

a 2

sfz

f

mp

a 2

sfz

f

pp

sfz

sfz

3

f

mp

scrape

f

mp

3 3 3 3 3 3 3 3 3 3

pp

mp

mp

pp

mf

pp

mf

15<sup>mb</sup>

3

pp

pp

f

mp

div.

mp

pizz.

f

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*

M

Timp. *pp* *f*

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

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

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

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

Pno. *f* *p* *f* *mp* *℄*

M

Vln. I *mp* *unis.*

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 to 128. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Vibraphone, Maracas, Harp, Piano), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score includes dynamic markings such as *mp*, *mf*, *f*, *p*, and *fp*, as well as performance instructions like 'a 2' (second ending), 'div.' (divisi), and 'unis.' (unison). Measure 125 starts with a box containing the number '125'. The woodwinds and strings play melodic lines with triplets and slurs, while the percussion provides rhythmic accompaniment. The strings play a series of chords that change dynamics throughout the measures.

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*



138

Fl. *mf* *pp*

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* *Red.*

Mar. *mf* *mf*

Hp.

Pno. *mf* *Red.* \*

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

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

Vla. *mf* *p* *f*

Vc. *p* *f* *5* *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* *3* *3* *3*

Perc.

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

Mar. *p* *p* *ped.*

Hp. *f*

Pno. *pp* *ped.*

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

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

Vla.

Vc.

Db.

151

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

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

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

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

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

C Tpt. *pp*

Tbn.

Tba. *p*

Timp.

Perc.

Vib. \*

Mar.

Hp.

Pno. *mp* *8va*

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*

Bsn. *f*

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.* *norm.* *sul pont.* *f* *pp*

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

Vla. *arco* *f*

Vc. *f*

Db. *ff*

**P** ♩=120

159

Fl. *f* *f*

Ob. *f* *f*

Cl.

Bsn. *f*

Hn.

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

Tbn. *mf*

Tba.

**P** ♩=120

Timp. *f* *mf*

Perc. *pp* tam-tam to crot.

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

Mar. *mf* *mf* *5*

**P** ♩=120

Hp. *f*

Pno. *f* \*

**P** ♩=120

Vln. I *p* *p* *f* *p* *p* *unis. norm.*

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

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

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

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

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 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* pizz. arco div. 3

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

Vla. *mf* *f* div. unis. 3

Vc. *f* *f* pizz. arco *f*

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* 7

*f* 7

*f* 7

*f* 7

*p*  
cym.  
w/ medium mallets  
*pp*

*p*

⑧



189

This page contains a musical score for measures 189 through 193. The instruments and their parts are as follows:

- Flute (Fl.):** Rests throughout.
- Oboe (Ob.):** Rests until measure 193, then plays a melodic phrase marked *mf*.
- Clarinet (Cl.):** Rests throughout.
- Bassoon (Bsn.):** Rests throughout.
- Horn (Hn.):** Rests until measure 193, then plays a melodic phrase marked *fp* with *a 2* fingering.
- Trumpet (C Tpt.):** Rests until measure 193, then plays a melodic phrase marked *fp* with *a 2* fingering.
- Trombone (Tbn.):** Rests until measure 193, then plays a melodic phrase marked *fp*.
- Tuba (Tba.):** Rests throughout.
- Timpani (Timp.):** Plays a rhythmic pattern starting in measure 189, marked *mf*, *f*, and *p*.
- Percussion (Perc.):** Rests until measure 193, then plays a cymbal (cym.) marked *f*.
- Vibraphone (Vib.):** Plays chords marked *p*, *mf*, and *mp*, with triplets and a *Ped.* (pedal) marking.
- Maracas (Mar.):** Plays a rhythmic pattern marked *f*, *mp*, and *f*, with triplets.
- Harp (Hp.):** Rests throughout.
- Piano (Pno.):** Rests throughout.
- Violin I (Vln. I):** Starts with *sfz* and *unis.*, then *sul pont.* marked *p*, then *f*.
- Violin II (Vln. II):** Starts with *sfz* and *unis.*, then *sul pont.* marked *p*, then *f*.
- Viola (Vla.):** Starts with *sfz*, then *sul pont.* marked *p*, then *f*.
- Violoncello (Vc.):** Starts with *sfz*, then *sul pont.* marked *p*, then *f*.
- Double Bass (Db.):** Rests until measure 193, then plays a bass line marked *p* and *f*.



**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* sul pont. *pp*

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

Vla.

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

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* *Red.*

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* *p* *unis. norm.* *fp* *div. 3*

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

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

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

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.* *p*