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May Day: for orchestra

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M A Y * D A Y

For Orchestra

By

Spencer J. Thun

Accepted in Partial Completion Of the Requirements for the Degree Master of Music

Kathleen L. Kitto, Dean of the Graduate School

ADVISORY COMMITTEE

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Note

Aside from the pursuit of strictly musical ideas, a significant goal throughout the composition of this piece was in allowing my social and political interests to inform the work's aesthetic properties. As a result, it occupies a hazy region between the absolute and the referential, being free from a strict narrative, yet intended to suggest symbols that are frequently associated with May 1st. The conflicting themes and imagery that surround this day have proven to be a great source of inspiration and seem well suited for the craft of composition, a creative medium that is firmly rooted in the notion of tension and release.

While the pre-Christian origins of the holiday can be traced back to various points around the globe in the Eastern and Western hemispheres, its celebration has significantly expanded in meaning within the last century. While its traditional imagery crystallized into symbols of the innocent, serene, and pastoral, capitalism's rise and the emergence of a new employing class furnished it with additional meaning throughout the late 19th and early 20th centuries. Due in part to its proximity to the Chicago Haymarket riots on May 4th, 1886, the holiday has since served as a surrogate memorial for the affair and has continually evolved throughout the decades into an all-purpose day of rage for the resistant and disenfranchised. Ironically, its meaning has come full circle within the last half-century, as sustainability and the search for alternative energy sources have made their way to the forefront of the public debate. It is precisely this nexus that I wish to show the listener: a point of convergence between the pastoral, industrial, and resistant.



Instrumentation

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

Bassoon

Contrabassoon

3 Horns in F

2 Trumpets in C

2 Trombones

Tuba

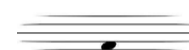
Timpani (5)

Percussion I...

Large susp. cymbal



Tam-tam



Temple blocks (5)

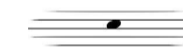


Triangle

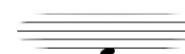


Percussion II...

Small susp. cymbal



Bass drum



Brake drums (3)



Siren

Vibraphone

Celeste

Harp

Strings

Duration: 9'

*Score in C

M A Y * D A Y

Spencer Thun [2012]

♩ = 120

Piccolo

Flute 1
2

Oboe 1
2

Bb Clarinet 1
2

Bassoon

Contrabassoon

F Horn 1
2

F Horn 3

C Trumpet 1
2

Trombone 1
2

Tuba

5 Timpani

Percussion I
[triangle]

Percussion II
[bass drum]

Vibraphone
med. yarn mallets

Harp

DCBb/EFGA

Celesta

♩ = 120

Violin I

Violin II

Viola
sul tasto, non vib. (free bowing)

Cello

Double Bass

8

Picc. *non vib.*
ppp *mf* *ppp* *pp* *mf* [#]

Fl. 1
2 *non vib.*
ppp *mf* *ppp* *pp* *f.*

Ob. 1
2 *pp*

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2 *p* *pp*

Hn. 3 *p* *pp*

Tpt. 1
2 *p* *pp*

Tbn. 1
2 *p* *pp*

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

8

Vln. I *pizz.* *f* *arco div.* *ppp*

Vln. II *pizz.* *f* *arco div.* *ppp*

Vla.

Vc. *pizz.* *f* *p*

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

17 *ord.* **A**

Picc. *ppp*

Fl. 1 *ord.* *ppp*

Ob. 1 *ppp*

Cl. 1

Bsn.

Cbsn.

Hn. 1 *f* 1.

Hn. 3

Tpt. 1

Tbn. 1

Tba.

Timp.

Perc. I

Perc. II

Vib. *f* *mf*

Hp. *f* D#C#B/EFGA#

Cel.

17 *ord.* **A**

Vln. I *pp* *mf* *unis.* 6

Vln. II *pp* *mf* *unis.* 3

Vla. *ord.* *pp* *mf*

Vc. *f* *mp* *mf* *arco*

Db. *f* *mp* *mf* *arco*

Picc. *mf*

Fl. 1
2 *mf* 2. *p* 1.

Ob. 1
2 *p* 1.

Cl. 1
2 *mf* 2. *p* 1.

Bsn. *p*

Cbsn. *p*

Hn. 1
2 *mp* *mf* *mp*

Hn. 3 *mp*

Tpt. 1
2 *mf* *mp* 1.

Tbn. 1
2 *mf* *mp* 1.

Tba. *mf* *mp*

Timp.

Perc. I

Perc. II

Vib. *mp* *Red.*

Hp.

Cel.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *f* *p* *pizz.*

Db. *mf* *f* *p* *pizz.*

Picc. *non vib.* *mf* *ord.* **B** *pp*

Fl. 1 *non vib.* *mf* *ord.* *pp*

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

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Bsn. *mf* *pp*

Cbsn. *pp*

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

Hn. 2 *f*

Hn. 3 *f*

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

Tpt. 2 *f*

Tbn. 1 *p* *f*

Tbn. 2 *f*

Tba. *p* *f*

Timp. *ppp* *f*

Perc. I

Perc. II

Vib. *p*

Hp.

Cel.

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

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

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

Vc. *p* *f*

Db. *p* *f*

49

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *f*

Cl. 1
2 *f*

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2 *f*

Tba.

Timp.

Perc. I

Perc. II

Vib. *f* *3* *Red.*

Hp.

Cel.

Detailed description: This block contains the woodwind section of a musical score for measures 49, 50, and 51. The instruments listed are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 (Hn. 3), Trumpet 1 and 2 (Tpt. 1, 2), Trombone 1 and 2 (Tbn. 1, 2), Tuba (Tba.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Vibraphone (Vib.), Harp (Hp.), and Cello (Cel.). The Piccolo part features a melodic line starting in measure 49 with a forte (*f*) dynamic. The Flute 1 and 2 parts play a rhythmic pattern of eighth notes, also marked *f*. The Oboe 1 and 2 parts play a melodic line with a forte (*f*) dynamic. The Clarinet 1 and 2 parts play a melodic line with a forte (*f*) dynamic. The Bassoon and Contrabassoon parts are silent. The Horn 1 and 2 parts play a sustained chord. The Horn 3 part is silent. The Trumpet 1 and 2 parts play a sustained chord. The Trombone 1 and 2 parts play a melodic line starting in measure 50 with a forte (*f*) dynamic. The Tuba part is silent. The Timpani part plays a rhythmic pattern of eighth notes. The Percussion I and II parts are silent. The Vibraphone part plays a melodic line starting in measure 50 with a forte (*f*) dynamic and a triplet (*3*) marking. The Harp and Cello parts are silent.

49

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the string section of a musical score for measures 49, 50, and 51. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part plays a melodic line starting in measure 49. The Violin II part plays a melodic line starting in measure 49. The Viola part plays a melodic line starting in measure 49. The Violoncello part plays a melodic line starting in measure 49. The Double Bass part plays a melodic line starting in measure 49.

52

Picc. *energico* *ff*

Fl. 1 *energico* *ff* 1. 2.

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2 *ff*

Hn. 3

Tpt. 1 2 *f* *ff*

Tbn. 1 2 *ff*

Tba.

Timp. *f*

Perc. I [triangle] *f*

Perc. II [brake drums] *f*

Vib. *f* *dry*

Hp.

Cel.

52

Vln. I *arco* *energico* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Picc. *ff*

Fl. 1
2 *ff*

Ob. 1
2 *mp* *ff*

Cl. 1
2 *mp* *ff*

Bsn. *mp* *ff*

Cbsn.

Hn. 1
2 *ff*

Hn. 3 *ff*

Tpt. 1
2 *ff*

Tbn. 1
2 *ff*

Tba. *ff*

Timp. *ff* *p*

Perc. I *p* *ff*

Perc. II

Vib. *mp*

Hp.

Cel.

Vln. I *b*

Vln. II

Vla.

Vc.

Db.



Picc. *f* 3

Fl. 1 2 *f* 3

Ob. 1 2 1. *mf* 3

Cl. 1 2 1. *n.* *mf*

Bsn.

Cbsn.

Hn. 1 2 *fff* *mf*

Hn. 3 *fff*

Tpt. 1 2 *fff*

Tbn. 1 2 *fff*

Tba. *fff*

Timp. *fff*

Perc. I *mute* *l.v.* to tam-tam/ extra soft mallets

Perc. II to siren

Vib. *mp* *Red.* 3

Hp. *mf* C# - C# *f* A# - A#

Cel. *p* *mf* 3

59 *non vib.* *sul tasto div.* *pp*

Vln. I *ppp* *sul tasto (arco) div.* *pp*

Vln. II *ff* *ppp* *pp*

Vla. *ff* *ppp* *pp*

Vc. *ff* *ppp* *pp*

Db. *ff* *ppp* *pp*

71

$\text{♩} = \text{♩}$ [$\text{♩} = 60$]

D

Picc. f

Fl. 1 2 f

Ob. 1 2 f

Cl. 1 2 f

Bsn.

Cbsn.

Hn. 1 2 f ff 1. f

Hn. 3 1. f

Tpt. 1 2 2. f

Tbn. 1 2 f ff 1. f

Tba. mf f

Timp. f ppp

Perc. I [tam-tam] ppp ff *mute* to large susp. cymbal/ med. yarn mallets

Perc. II [siren] (pitch is approx.) $n.$ ff $n.$ to bass drum

Vib.

Hp.

Cel. p

$\text{♩} = \text{♩}$ [$\text{♩} = 60$]

D

Vln. I 71 mp f ppp *unis. ord.*

Vln. II mp f ppp mf *unis. ord.*

Vla. mp f ppp mf *ord.*

Vc. mp f ppp mf *ord.*

Db. mp f mf f *ord.*

♩ = ♪ [♩] = 601

Picc. *pp*

Fl. 1
2 *1. fl.*
pp

Ob. 1
2 *1.*
pp

Cl. 1
2 *1.*
pp

Bsn. *pp*

Cbsn.

Hn. 1
2 *ff*

Hn. 3 *ff*

Tpt. 1
2 *ff*

Tbn. 1
2 *ff*

Tba. *ff*

Timp. *f*

Perc. I

Perc. II

Vib. *f* 3 3 3 3

Hp.

Cel. *mf*

♩ = ♪ [♩] = 601

Vln. I *f* *ppp* *mf*

Vln. II *f* *ppp* *mf*

Vla. *f* *ppp* *mf*

Vc. *f* *ppp* *mf*

Db. *f* *ppp* *mf*

96

Picc. *p*

Fl. 1
2 *p*

Ob. 1
2 *p*

Cl. 1
2 *p*

Bsn. *p*

Cbsn. *p*

Hn. 1
2 *p*

Hn. 3

Tpt. 1
2 *p*

Tbn. 1
2 *p*

Tba. *p*

Timp.

Perc. I

Perc. II

Vib. *p*
dry

Hp.

Cel.

96

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Picc. *mf*

Fl. 1
2 *mf* *mp*

Ob. 1
2 *mf* *mp*

Cl. 1
2 *mf* *mp*

Bsn. *mf* *mp*

Cbsn. *mf* *mp*

Hn. 1
2 *mf* *mp* *f*

Hn. 3

Tpt. 1
2 *mf*

Tbn. 1
2 *mf*

Tba. *mf*

Timp.

Perc. I

Perc. II

Vib. *f*

Hp.

Cel.

Vln. I *f* *ppp* *mp* *pizz.* *arco*

Vln. II *f* *ppp* *mp* *pizz.* *arco*

Vla. *f* *ppp* *mp* *pizz.* *arco*

Vc. *f* *ppp* *mp* *pizz.* *arco*

Db. *f* *pizz.*

Picc. *ff*

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. 1 2 *p*

Bsn. *p*

Cbsn. *p*

Hn. 1 2 *mp* *f*

Hn. 3

Tpt. 1 2 *f* 3

Tbn. 1 2 *mp* *f*

Tba.

Timp. *mf*

Perc. I [cymbal] *ppp* *f* *l.v.* to tam-tam/extra soft mallets

Perc. II [b.d.] *f*

Vib.

Hp.

Cel.

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

Db. *pizz.* *ff*

112

F

non vib.

Picc. *pp*

Fl. 1 *pp* *ord.* *mf* *p* *f*

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

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

Bsn. *pp* *f*

Cbsn. *f*

Hn. 1 *mp* *ff* *mf* *mp* *ff*

Hn. 3 *mp* *ff*

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

Tbn. 1 *mp* *ff* *mp* *f* *ff*

Tbn. 2 *mp* *ff* *mp* *f* *ff*

Tba. *mp* *ff* *ff*

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

Perc. I [tam-tam] *ppp* *f* *ppp* *f*

Perc. II

Vib. *pp* *Ed.*

Hp.

Cel.

112

F

sul tasto

Vln. I *arco* *ppp* *ff* *pp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Vln. II *arco* *ppp* *ff* *pp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Vla. *arco* *ppp* *ff* *pp* *ppp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Vc. *arco* *ppp* *ff* *pp* *ppp* *ord.* *mf* *mp* *pizz.* *...as fast as poss.* *f*

Db. *arco* *ppp* *ff* *pp* *ppp* *ord.* *mf* *mp*

122

Picc. *ord.*
mp *< f* *mp*

Fl. 1
2 *pp* *mp* *< f* *mp* 1.

Ob. 1
2 *pp* *mp* *< f* *mp* 1.

Cl. 1
2 *pp* *mp* *< f* *mp* 1.

Bsn.
3 *pp* *mp* *< f* *mp* 1.

Cbsn.

Hn. 1
2 *ff* *mf* *f*

Hn. 3 *mf* *f*

Tpt. 1
2 *mf* *< f*

Tbn. 1
2 *ff* *mf* *f*

Tba. *mf* *f*

Timp.

Perc. I to large cymbal/
med. yam mallets [large cymbal] to tam-tam
ppp *ff*

Perc. II

Vib.

Hp.

Cel.

122

Vln. I *arco* *mp* *< f* *mp* *pp*

Vln. II *arco* *mp* *< f* *mp* *pp*

Vla. *arco* *mp* *< f* *mp* *pp*

Vc. *arco* *mp* *< f* *mp* *pp*

Db. *arco* *mp* *< f* *mp* *pp*

Picc. *p < f* *3* *p < f*

Fl. 1 2 *p* *3* *f* *3* *3* *mp*

Ob. 1 2 *p < f* *1.* *p* *3* *f* *p < f* *1.* *3* *3* *mp*

Cl. 1 2 *p* *3* *f* *3* *3* *mp*

Bsn. *p < f* *mf* *p < f* *3* *3* *mp*

Cbsn. *ff*

Hn. 1 2 *3* *mp < mf* *f* *3*

Hn. 3

Tpt. 1 2 *3* *mp* *f*

Tbn. 1 2 *mf* *f* *mp* *f*

Tba. *mf* *f* *mp* *f*

Timp. *f*

Perc. I

Perc. II [b.d.] *f* to brake drums/ med. yarn mallets

Vib. *mf*

Hp.

Cel.

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Db. *pizz.* *f*

141 **accel.**

Picc. *f* 3

Fl. 1 2 *f* 3

Ob. 1 2 *f* 3

Cl. 1 2 *f* 3

Bsn. *f* 3

Cbsn.

Hn. 1 2

Hn. 3

Tpt. 1 2 3

Tbn. 1 2

Tba.

Timp. *f*

Perc. I [tam-tam] *ppp*

Perc. II [brake drums] *f*

Vib.

Hp.

Cel.

141 **accel.**

Vln. I

Vln. II

Vla.

Vc.

Db.

20 147 ♩ = 150

Picc. *ff*

Fl. 1
2 *ff*

Ob. 1
2 *ff*

Cl. 1
2 *ff*

Bsn. *ff*

Cbsn.

Hn. 1
2 *ff*

Hn. 3 *ff*

Tpt. 1
2 *ff*

Tbn. 1
2 *ff*

Tba. *ff*

Timp.

Perc. I *ff* *l.v.*

Perc. II to bass drum

Vib. *f*

Hp.

Cel.

Detailed description: This page of a musical score covers measures 147 to 150. It features a woodwind section with Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, and Contrabassoon. The woodwinds play a rhythmic pattern of eighth notes, often in pairs, with a forte (*ff*) dynamic. Horns 1 and 2 play a similar eighth-note pattern, while Horn 3 is silent. Trumpets 1 and 2 play a steady eighth-note accompaniment. Trombones 1 and 2 play a pattern of eighth notes with triplets. Tubas play a simple eighth-note accompaniment. The percussion section includes Timpani, Percussion I (with a forte *ff* dynamic and a *l.v.* marking), and Percussion II (labeled 'to bass drum'). Vibraphone plays a pattern of eighth notes with a forte *f* dynamic. Harp and Celesta are present but have no notation on this page. The tempo is marked as ♩ = 150. A rehearsal mark '147' is enclosed in a box at the top left.

147 ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 147 to 150 for the string section. It includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic pattern of eighth notes, often in pairs, with a forte *f* dynamic. The tempo is marked as ♩ = 150. A rehearsal mark '147' is enclosed in a box at the top left.

non vib. ord. *ppp* non vib. *ff* *ppp*

Fl. 1 2 *ff* *ppp* ord. 3 *ff* *ppp*

Ob. 1 2 *ff* *ppp* ord. 3 *ff* *ppp*

Cl. 1 2 *ff* *ppp* ord. 3 *ff* *ppp*

Bsn. *ff* *ff* *ppp* *ff* *ppp*

Cbsn. *ff* *ff* *ppp* *ff* *ppp*

Hn. 1 2 *ff*

Hn. 3 *ff*

Tpt. 1 2 *ff* 1.

Tbn. 1 2 *ff* 1.

Tba. *ff*

Timp. *fff* *f* 3

Perc. I to large cymbal

Perc. II *ff*

Vib.

Hp.

Cel.

arco unis. *pp* *pp* *pp* arco unis. *pp*

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

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

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

Vc. *ff* *f* arco unis. *pp* *mf* *f* gliss. *pp*

Db. *ff* *f* arco unis. *pp* *mf* *f* gliss. *pp*

pizz. div. *pp* arco unis. *pp* pizz. div. *pp* arco unis. *pp*



Picc. *mf*

Fl. 1
2 *mf*

Ob. 1
2 *mf* *mp* *p* *mf* 1.

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

Bsn. *mf*

Cbsn. *mf*

Hn. 1
2 *mf* *mp* *f*

Hn. 3 *mf* *mp* *f*

Tpt. 1
2 *mf*

Tbn. 1
2 *mf* 1.

Tba. *mf*

Timp. *mf* *ff*

Perc. I [large cymbal] *ppp* *ff* *mute*

Perc. II

Vib.

Hp.

Cel.



Vln. I *mf* *ppp* *ff*

Vln. II *mf* *ppp* *ff*

Vla. *mf* *ppp* *ff*

Vc. *mf* *ppp* *ff*

Db. *mf* *ppp* *ff*

sul tasto
div.

177

Picc. *non vib.*
ppp

Fl. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Ob. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Cl. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Bsn. *ff* *ppp* *ff*

Cbsn. *ff*

Hn. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Hn. 3 *ff*

Tpt. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Tbn. 1
2 *f* *mp < f* *ff* *ppp* *ff*

Tba. *f* *mp < f* *ff* *ppp* *ff*

Timp. *f* *mp < f* *f*

Perc. I
II

Vib.

Hp.

Cel.

177

Vln. I *pp* *ff* *pp* *ff* *pp*

Vln. II *pp* *ff* *pp* *ff* *pp*

Vla. *pp* *ff* *pp* *ff* *pp*

Vc. *pp* *ff* *pp* *ff* *pp*

Db. *pp* *ff* *pp* *ff* *pp*

pizz. div. *arco unis.* *pizz. div.* *arco unis.* *pizz. div.*

Picc. *ord.* *ppp* *mf*

Fl. 1 *ord.* *ppp* *mf*

Ob. 1 *ppp* *mf*

Cl. 1 *ppp* *mf*

Bsn. *ppp* *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tbn. 1 *mf*

Tba. *mf*

Timp. *mf* *ff*

Perc. I

Perc. II *to small susp. cymbal/ med. yam*

Vib.

Hp.

Cel.

Vln. I *ff* *pp* *arco unis.* *pp* *mf* *sul tasto div.* *ppp*

Vln. II *ff* *pp* *arco unis.* *pp* *mf* *sul tasto div.* *ppp*

Vla. *ff* *pp* *arco unis.* *pp* *mf* *sul tasto* *ppp*

Vc. *f* *arco* *ppp* *sul tasto* *ppp*

Db. *f* *arco* *ppp* *sul tasto* *ppp*

Picc. *non vib.*
p

Fl. 1
2 *non vib.*
pp

Ob. 1
2 1.
pp

Cl. 1
2 *pp* 1.

Bsn.
Cbsn. *pp*

Hn. 1
2 2.
mp

Hn. 3 *mp*

Tpt. 1
2

Tbn. 1
2

Tba.

Timp. *pp*

Perc. I

Perc. II

Vib.

Hp.

Cel. *p*

Vln. I

Vln. II

Vla. *pizz.*
p

Vc. *pizz.*
mf *p*

Db. *pizz.*
mf *p*

215

Picc. *ord.*

Fl. 1 *ord.*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Vln. I *pizz. unis. p* *arco div.*

Vln. II *pizz. unis. p* *arco div.*

Vla. *arco*

Vc.

Db.

221

Picc. *f*

Fl. 1
2

Ob. 1
2 *f*

Cl. 1
2

Bsn. *f*

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

221

Vln. I *pizz. unis. mf*

Vln. II *pizz. unis. mf*

Vla. *pizz. mf*

Vc. *mf*

Db. *mf*

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *f*

Cl. 1
2 *f*

Bsn. *f*

Cbsn. *fff*

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp. *f*

Perc. I [temple blocks]

Perc. II [small cymbal] *mf*

Vib. *mp*

Hp.

Cel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

229

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2

Hn. 3

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

229

Vln. I

Vln. II

Vla.

Vc.

Db.

233

Picc. *f*

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. *f*

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II *to brake drums*

Vib.

Hp.

Cel.

Vln. I *arco* *[#] div.* *ff*

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

237

Vln. I

Vln. II

Vla.

Vc.

Db.

241

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

241

Vln. I

Vln. II

Vla.

Vc.

Db.

arco unis.
f

arco
f

arco
f

arco
f

arco
f

gliss.

pizz.

245

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

to triangle

[brake drums]

Hp.

Cel.

245

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn.

Cbsn.

Hn. 1 2

Hn. 3

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

K

253

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

K

253

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *f*

Fl. 1
2 *f*

Ob. 1
2 *ff* 3

Cl. 1
2 *ff* 3

Bsn. *f*

Cbsn. *f*

Hn. 1
2

Hn. 3

Tpt. 1
2 *f* 3

Tbn. 1
2 *ff*

Tba.

Timp.

Perc. I

Perc. II

Vib. *f* 3 *ced.*

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

energico
ff

Picc.

Fl. 1
2
energico
ff
1. 2.

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2
f

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I
f
triangle
3 3 3 3

Perc. II
f
brake drums

Vib.
dry
3 3

Hp.

Cel.

arco energico
f

Vln. I

Vln. II

Vla.

Vc.

Db.

265

Picc. 

Fl. 1 

Fl. 2 

Ob. 1 

Ob. 2 

Cl. 1 

Cl. 2 

Bsn. 

Cbsn. 

Hn. 1 

Hn. 2 

Hn. 3 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

Tba. 

Timp. 

Perc. I 

Perc. II 

Vib. 

Hp. 

Cel. 

Cb. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

1.
p

1.
p

1.
mf

3
p

1.
ppp

1.
ppp

1.
ppp

non vib.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

mp

p

p

Timp.

Perc. I

Perc. II

Vib.

[motor on]

3
mp

3
pp

Hp.

Cel.

p

Vln. I

Vln. II

Vla.

Vc.

Db.

p

div.
p

p

p

ppp

ppp

ppp

non vib.

non vib.

non vib.

non vib.

unis.

rit. $\text{♩} = 60$

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn.

Cbsn.

Hn. 1
2

Hn. 3

Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. I

Perc. II

Vib.

Hp.

Cel.

rit. $\text{♩} = 60$

sul tasto

Vln. I

Vln. II

Vla.

Vc.

Db.