

SPENCER TOPEL

Fragility of Spaces

for orchestra
(2013)

version 1, November 2013

Full Score

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INSTRUMENTATION

duration [12']

3 Flutes
(third doubling piccolo)

2 Oboes

English Horn

2 Clarinets Bb

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (3)*

Piano

Harp

Strings

*Player 1: vibraphone, sizzle cymbal, whip, roll-mounted butcher paper✚.

*Player 2: xylophone, glockenspiel, crash cymbals, Tam-Tam, sizzle cymbal, whip.

*Player 3: bass drum, temple blocks (6), metal pipes (9)

tuned approx. d, g, a, b, d, g', a', b', d'. ✚✚

Performance Indications:

1. The tempo may be slower to account for più mosso in m. 197.
2. Wind and brass parts should be slurred as needed in sections indicated as 'staccato'.
3. ✚ m. 246 indicates *roll-mounted butcher paper* in the percussion 1 part. The intended effect is a loud, rhythmic, noise akin to the paper-noise at the end of Gérard Grisey's *Quatre chants pour franchir le seuil*, but more continuous. It should be performed theatrically, but not as comedy.
4. ✚✚ metal pipes need not sound as clearly as the glockenspiel or vibraphone.
5. Box notation, starting in m. 31, requires independent accelerando for the affected parts, only for the duration of the indication.
6. Dotted-slug notation (mm.189-196) along with the instruction "any articulation, varied" is aimed at having the wind players create an indeterminate texture for this section, a timbral equivalent of "noise."

Program Note:

Fragility of Spaces (2013) The title of the work borrows the idea of 'weak architecture,' derived from the Japanese aesthetic centered around transience, imperfection, and impermanence called Wabi-Sabi (侘寂). Here, the aesthetic manifests itself within acoustic and metaphorical spaces, as a sonic narrative of the breakdown and growth of two contrasting musical structures, represented as opposing processes. Tension develops from the formal juxtaposition of these two iterative processes over the duration of the work, evoking a humanistic allegory—akin to two people traveling in opposite directions in life—one toward maturity, and the other toward decline.

Allegro (M.M. ♩ = c. 112)

The score is divided into several sections of instruments:

- Flutes:** Flute 1, 2, and 3. Flute 3 includes a 'to piccolo>>>' instruction.
- Woodwinds:** Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon.
- Brass:** Horn 1, 2, 3, and 4; Trumpet 1, 2, and 3; Trombone 1 and 2; Bass Trombone; and Tuba.
- Percussion:** Timpani (low Eb, A, B, Eb), Vibraphone (mallet dampen staccato notes), Glockenspiel (mallet dampen staccato notes), Xylophone (H.R. mallets), and Bass Drum (frenetic, irregular).
- Strings:** Violin I and II, Viola, Cello, and Double Bass.

Key performance instructions include:

- Jet Whistle:** Used in the flute parts.
- Dynamic Markings:** *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo), and *sfz* (sforzando).
- Tempo/Character:** *frenetic, irregular* is used frequently to describe the rhythmic texture.
- Other:** *arco molto sul pont.* (arco molto sul ponticello) for the strings, and *simile* for the timpani.

9

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

Perc. 1
Perc. 2
Perc. 3

Pno.

Hp.

9

Vln. I
Vln. II
Vla.
Vc.
D.B.

16

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

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

Fl. 3

Ob. 1 *p*

Ob. 2

E. Hn.

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

Cl. 2 *p* *mf*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *normale no mute* *mf* *p*

Hn. 2 *normale no mute* *mf* *p*

Hn. 3 *normale no mute* *mf* *p*

Hn. 4 *normale no mute* *mf* *p*

Tpt. 1 *no mute* *p* *f* *p*

Tpt. 2 *no mute* *p* *f* *p*

Tpt. 3 *no mute* *p* *f* *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 *mf* *pp* *sfz* *pp* *sfz* *mf* *p*

Perc. 2 *mf* *pp* *sfz* *p* *pp* *sfz* *sfz*

Perc. 3 *p sost.* *pp* *sfz* *p* *pp* *sfz* *p*

Pno. *pp* *n.* *mf* *n.* *mf* *f*

Hp. *pp* *n.* *mf* *n.* *mf* *n.* *f*

16

Vln. I *p* *mf*

Vln. II *p* *mf*

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

Vc. *normale* *mf* *pp*

D.B.

22

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
22
Vln. I
Vln. II
Vla.
Vc.
D.B.

29

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This section of the score covers measures 29 to 33 for the woodwind and string sections. Flutes 1, 2, and 3 have complex melodic lines with dynamic markings of *p*, *mf*, and *ppp*. Oboes 1 and 2 play *f* dynamics. Horns 1-4 are mostly silent. Clarinets 1 and 2, and Bassoon 1 have melodic parts with dynamics ranging from *p* to *mf*. Bassoons 2 and 3 are silent.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Detailed description: This section covers measures 29 to 33 for the brass and percussion sections. All instruments are silent throughout this passage.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Detailed description: This section covers measures 29 to 33 for Percussion 1, 2, and 3, Piano, and Harp. Percussion 1 and 3 play rhythmic patterns with dynamics *f* and *ff*. Percussion 2 has a pattern that accelerates from *p* to *ff*. Piano and Harp play chords with dynamics *ff* and *p*.

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This section covers measures 29 to 33 for the string sections. Violins I and II play rapid sixteenth-note patterns with dynamics *f* and *ff*. Viola and Violoncello play chords with dynamics *f* and *ff*. Double Bass is silent.

35

Fl. 1 *ppp*

Fl. 2 *ppp*

(picc.) Fl. 3 *pp* *p* *pp*

Ob. 1 *ppp*

Ob. 2 *ppp*

E. Hn. *ppp*

Cl. 1 *ppp*

Cl. 2 *p* *mf*

B. Cl. *mf* *p*

Bsn. 1 *p*

Bsn. 2 *mf* *p*

C. Bn. *mf* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 sizzle cymbal *p* *f*

Perc. 2 *p* *ff* accelerate pattern

Perc. 3 *p* *ff* accelerate pattern

Pno. *p* *ff*

Hp. *p* *ff*

35

Vln. I *p* *fff*

Vln. II *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

D.B. *ff* normale

41

Fl. 1 *f* *ppp*

Fl. 2 *f* *ppp*

(picc.) Fl. 3 to flute >>>

Ob. 1 *f* *ppp*

Ob. 2 *f* *ppp*

E. Hn. *f* *ppp*

Cl. 1 *f* *ppp*

Cl. 2 *mf* *p*

B. Cl. *mf* *p*

Bsn. 1 *p*

Bsn. 2 *mf* *p*

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

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 *ppp*

Perc. 2 *p* accelerate pattern

Perc. 3 *p* accelerate pattern

Pno. *p*

Hp. *p*

41

Vln. I *p* *fff* sost.

Vln. II *p* *fff* sost.

Vla. *p* *fff* sost.

Vc. *p* *fff* sost.

D.B. *p* *fff* sost.

47

Fl. 1 *ppp* *ff* jet whistle *sfz* *sfz* *f*

Fl. 2 *ppp* *ff* jet whistle *sfz* *sfz* *f*

Fl. 3 *ppp* *ff* jet whistle *sfz* *sfz* *f*

Ob. 1 *ppp* *ff* *f* *sfz* *sfz*

Ob. 2 *ppp* *ff* frenetic, irregular *f* *sfz* *sfz*

E. Hn. *ppp* *ff* frenetic, irregular *f* *sfz* *sfz*

Cl. 1 *ppp* *ff* *f* *sfz* *sfz*

Cl. 2 *p* *f* *f* *sfz* *sfz*

B. Cl. *p* *f* *f* *sfz* *pp*

Bsn. 1 *p* *f* *f* *sfz* *pp*

Bsn. 2 *mf* *f* *f* *sfz* *sfz*

C. Bn. *f* *ff* frenetic, irregular *f* *sfz* *f*

Hn. 1 *pp* *ff* frenetic, irregular *f* *sfz* *f*

Hn. 2 *ff* frenetic, irregular *f* *sfz* *f*

Hn. 3 *pp* *ff* frenetic, irregular *f* *sfz* *f*

Hn. 4 *ff* frenetic, irregular *f* *sfz* *f*

Tpt. 1 *ppp* *ff* *f* *pp* *f*

Tpt. 2 *f* *ff* *f* *pp* *f*

Tpt. 3 *f* *ff* *f* *pp* *f*

Tbn. 1 *ppp* *ff* frenetic, irregular *f* *pp*

Tbn. 2 *ff* frenetic, irregular *f* *sfz*

B. Tbn. *f* *ff* frenetic, irregular *f* *sfz*

Tuba *f* *ff* frenetic, irregular *f* *sfz*

Timp. *ff* sost. tamborine on drumhead frenetic, irregular *ff* sost.

Perc. 1 *p* frenetic, irregular *ff* sost.

Perc. 2 *ff* *p* sost. *mf* *f*

Perc. 3 Bass Drum *f*

Pno. *ff* *ff* *p* frenetic, irregular *ff*

Hp. *ff* *ff* *p* frenetic, irregular *ff*

Vln. I *ff* *ff* *pp* *ff* Sul G. molto sul pont.

Vln. II *ff* *ff* *pp* *ff* Sul G. molto sul pont. 3

Vla. *ff* *ff* *ff* molto sul pont.

Vc. *ff* *ff* *ff* molto sul pont.

D.B. *ff* *ff* *ff* sost. molto sul pont. *ff* sost.

This page of the musical score, page 9, features a variety of instruments and complex musical notation. The woodwind section includes three flutes, two oboes, an English horn, two clarinets, a bass clarinet, two bassoons, and a contrabassoon. The brass section consists of four horns, three trumpets, two trombones, a baritone trombone, a tuba, and timpani. The percussion section includes three percussionists, with the second player using a tam-tam. The keyboard section includes piano and harp. The string section includes first and second violins, viola, cello, and double bass. The score is marked with numerous dynamics such as *f*, *sfz*, *ff*, *pp*, and *p*, along with articulation like *glissando* and performance directions like *normale* and *L.v.* (likely *l'v.* for *l'v.* or *l.v.* for *l'v.*). The page number '9' is at the top left, and the rehearsal mark '55' is in a box at the top left and bottom left.

63

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *f*

p *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp*

p *f*

f *p*

mf *n.* *pp* *n.* *p* *n.*

mf *n.* *pp* *n.* *p* *n.*

glissando *mf* *pp* *con sord.* *pp* *glissando* *f*

con sord. *p* *mf* *glissando* *pp* *glissando* *p* *f*

con sord. *p* *f* *p* *fp*

70

Fl. 1 *f* *p* *f* *p* *ppp*

Fl. 2 *p* *pp* *f* *p* *f* *p* *ppp*

Fl. 3 *ppp*

Ob. 1 *p* *pp* *f* *p* *f* *p* *ppp*

Ob. 2 *ppp*

E. Hn. *ppp*

Cl. 1 *f* *ppp*

Cl. 2 *pp* *mf*

B. Cl. *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *mf* *f*

C. Bn. *f*

Hn. 1 *pp*

Hn. 2

Hn. 3 *pp*

Hn. 4

Tpt. 1 *ppp*

Tpt. 2

Tpt. 3

Tbn. 1 *ppp*

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 *vibes.* *p* *f*

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

Perc. 3 *p* *f*

Pno. *mf* *n.* *f* *n.* *f* *n.* *ff* *8va*

Hp. *mf* *n.* *f* *n.* *f* *n.* *ff*

70

Vln. I *pp* *f* *glissando*

Vln. II *pp* *f*

Vla. *con sord.* *f* *pp* *f*

Vc.

D.B.

78

Fl. 1 *f* *ppp* *f*

Fl. 2 *f* *ppp* *f*

Fl. 3 *f* *ppp* *f*

Ob. 1 *f* *ppp* *f*

Ob. 2 *f* *ppp* *f*

E. Hn. *f* *ppp* *f*

Cl. 1 *f* *ppp* *f*

Cl. 2 *f* *pp* *mf* *f* *ff*

B. Cl. *f* *ff* *p* *mf* *f* *ff*

Bsn. 1 *f* *ff* *p* *mf* *f* *ff*

Bsn. 2 *f* *ff* *f* *ff*

C. Bn. *f* *ff* *f*

Hn. 1 *f* *pp* *f*

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

Hn. 3 *f* *pp* *f*

Hn. 4 *f* *pp* *f*

Tpt. 1 *f* *ppp* *f*

Tpt. 2 *f* *ppp* *f*

Tpt. 3 *f* *ppp* *f*

Tbn. 1 *f* *ppp* *f*

Tbn. 2 *f* *ppp* *f*

B. Tbn. *f* *ppp* *f*

Tuba *f* *ppp* *f*

Timp. *f* *ppp* *f*

Perc. 1 *f* *ppp* *f*

Perc. 2 *f* *ppp* *f*

Perc. 3 *f* *ppp* *f*

Pno. *p* *ff* *p*

Hp. *p* *ff* *p*

78

Vln. I *p* *ff* *p*

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

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

D.B. *p* *ff* *p*

glissando

glissando

84

Fl. 1 *pppp* *f*

Fl. 2 *pppp* *f*

Fl. 3 *pp* *f*

Ob. 1 *pppp* *f*

Ob. 2 *pppp* *f*

E. Hn. *pppp* *f*

Cl. 1 *pppp* *f*

Cl. 2 *pp* *f*

B. Cl. *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *mf* *f*

C. Bn. *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *ff*

Hp. *ff*

84 *glissando* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *con sord. normale*

D.B. *ff* *con sord. normale*

89

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

96

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

accelerate pattern

glissando

molto sul pont.

frenetic, irregular

Bass Drum

p, *mf*, *f*, *ff*, *pp*

103

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

This section of the score covers measures 103 to 105 for the woodwind and percussion ensembles. It includes parts for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, three trumpets, two tenors, tuba, timpani, and three percussionists. The music features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings ranging from *pp* to *ff*. The percussion parts include Tam Tam and various drum patterns.

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.
Sul G.

This section of the score covers measures 103 to 105 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is characterized by rapid sixteenth-note passages, often with accents, and dynamic markings from *pp* to *ff*. A specific instruction "senza sord. Sul G." is present for the Violin I and II parts.

116

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Pno., Hp.

This section of the score covers measures 116 through 125. It features a complex orchestral texture with woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and percussion (Timpani, Percussion 1-3). The woodwinds play intricate melodic and rhythmic patterns, often with triplets and sixteenth-note runs. The brass section provides a strong harmonic and rhythmic foundation. The percussion is active, with timpani playing a steady pulse and other percussion instruments adding rhythmic interest. Dynamics range from *pp* to *ff*, with frequent changes. Performance markings include accents, slurs, and dynamic hairpins.

116

Vln. I, Vln. II, Vla., Vc., D.B.

This section of the score covers measures 116 through 125 for the string ensemble. It includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment, often using triplets and sixteenth-note patterns. The Violins I and II parts are particularly active, with many sixteenth-note runs. The Viola, Violoncello, and Double Bass parts provide a steady harmonic and rhythmic support. Dynamics range from *pp* to *ff*. Performance markings include accents, slurs, and dynamic hairpins.

129

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn.

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba

Timp. *Eb to G*

Perc. 1, Perc. 2, Perc. 3

Pno.

Hp.

129

Vln. I, Vln. II, Vla., Vc., D.B.

148

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

148

Vln. I

Vln. II

Vla.

Vc.

D.B.

165

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn.

Dynamic markings: *fp*, *mf*

Accents and slurs are present over various notes and phrases.

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3

Dynamic markings: *fp*, *mute*

Instruction: *mute*

Timp., Perc. 1, Perc. 2, Perc. 3, Pno., Hp.

Dynamic markings: *ppp*, *G to FH*

Instruction: *G to FH*

165

Vln. I, Vln. II, Vla., Vc., D.B.

Dynamic markings: *p*, *fp*, *pp*, *mf*, *pp < fp*

Instruction: *solo senza sord.*

176

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.

176

Vln. I
Vln. II
Vla.
Vc.
D.B.

184

Fl. 1 *f* *ff* any articulation, varied *f*

Fl. 2 any articulation, varied *f*

Fl. 3 *f*

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

Ob. 2 *p* *f*

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

Cl. 1 any articulation, varied *f*

Cl. 2 any articulation, varied *f*

B. Cl. any articulation, varied *f*

Bsn. 1 *f* *ff* *p* *f*

Bsn. 2 *p* *f*

C. Bn. *f* *ff* *p* *f*

Hn. 1 no mute *fp* *f*

Hn. 2 *fp* no mute *f*

Hn. 3 *fp* *f*

Hn. 4 *fp* *f*

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

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

Tpt. 3 *f* *ff* *p* *f*

Tbn. 1 *f* *ff* *p* *f*

Tbn. 2 *f* *ff* *p* *f*

B. Tbn. *f* *ff* *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Pno. *ff*

Hp. *ff*

Vln. I *f* *ff* con sord. frenetic, irregular *p* *f*

Vln. II *f* *ff* con sord. frenetic, irregular *p* *f*

Vla. *f* *ff* con sord. frenetic, irregular *p* *f*

Vc. *f* *ff* con sord. frenetic, irregular *p* *f*

D.B. *f* *ff* frenetic, irregular *p* *f*

190

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

This block contains the musical score for measures 190 through 195 for the woodwind and percussion sections. It includes parts for Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, and Timpani. Percussion includes three different parts. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *pp*, *ff*, and *ppp* are used throughout. Some parts have slurs and accents. The woodwinds play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

190

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical score for measures 190 through 195 for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a steady, rhythmic accompaniment, primarily consisting of eighth and sixteenth notes. Dynamic markings include *pp*, *ff*, and *normale*. The Violin I and II parts have some melodic movement, while the Viola, Violoncello, and Double Bass parts provide a solid harmonic foundation. The score is written in a standard orchestral format with a clear key signature and time signature.

più mosso

196

Fl. 1 *ppp* *fp* *norm.* *pp* *fp*

Fl. 2 *ppp* *fp* *norm.*

Fl. 3 *to piccolo>>>*

Ob. 1 *sfz* *norm.* *pp* *mf* *mf*

Ob. 2 *sfz*

E. Hn.

Cl. 1 *ppp* *sfz* *norm.* *pp* *fp* *mf*

Cl. 2 *ppp* *norm.* *pp* *fp* *norm.*

B. Cl. *pp* *fp* *pp* *fp*

Bsn. 1 *p* *p* *f* *pp* *fp* *pp* *fp*

Bsn. 2 *p* *pp* *fp* *pp* *fp*

C. Bn. *p* *pp* *fp* *pp* *fp*

Hn. 1 *sfz* *fp*

Hn. 2 *sfz* *fp* *fp*

Hn. 3 *sfz*

Hn. 4 *sfz* *fp* *fp*

Tpt. 1 *sfz* *pp* *fp* *mute*

Tpt. 2 *sfz*

Tpt. 3 *sfz*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tuba

Timp. *p* *ppp* *E♭ to B, A to A♯, F to E♭*

Perc. 1 *pp* *fp* *pp* *fp* *mf*

Perc. 2

Perc. 3 *temple blocks*
S.Y. Mallets
ppp

Pno.

Hp. *pp* *fp* *mf*

196

Vln. I *sfz* *pp* *fp* *pp*

Vln. II *sfz*

Vla. *sfz* *senza sord. normale* *p* *f* *pp* *mf*

Vc. *p* *senza sord. normale* *p* *f*

D.B. *p*

207

Fl. 1 *pp* *pp* *fp* *pp* *fp* *pp*

Fl. 2 *piccolo* *pp* *fp* *pp* *fp* *pp*

(picc.) Fl. 3 *pp* *fp* *pp* *fp* *pp*

Ob. 1 *pp* *fp* *pp* *fp* *pp* *fp*

Ob. 2 *pp* *fp*

E. Hn.

Cl. 1 *mf* *pp* *fp* *mf*

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

B. Cl. *mf* *pp* *fp* *mf*

Bsn. 1 *mf* *pp* *fp* *mf*

Bsn. 2 *mf* *pp* *fp* *mf*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *p* *fp* *mf*

Tuba *pp* *fp* *pp* *fp*

Timp.

Perc. 1 *mf* *pp* *fp* *mf*

Perc. 2

Perc. 3 *pp* *p*

Pno.

Hp. *mf* *pp* *fp* *mf*

207

Vln. I *mf* *pp* *fp* *mf* *pp* *fp*

Vln. II *mf* *pp* *fp* *mf* *pp* *fp*

Vla. *mf* *pp* *fp* *pp* *fp*

Vc. *pp* *fp*

D.B.

215

Fl. 1 *fp* *pp* *fp* *pp* *fp* *pp* *fp* *f*

Fl. 2 *fp* *pp* *fp* *pp* *fp* *pp* *fp* *f*

(picc.) Fl. 3 *fp*

Ob. 1 *pp* *fp* *pp* *fp* *p* *f*

Ob. 2 *pp* *fp* *pp* *fp* *p* *f*

E. Hn.

Cl. 1 *pp* *fp* *pp* *fp* *pp* *fp* *f*

Cl. 2 *pp* *fp* *pp* *fp* *pp* *fp* *f*

B. Cl.

Bsn. 1 *pp* *fp* *pp* *fp* *pp* *fp* *pp* *fp*

Bsn. 2 *pp* *fp* *pp* *fp* *pp* *fp* *pp* *fp*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *pp* *fp* *pp* *fp*

Tuba

Timp.

Perc. 1 *pp* *fp* *pp* *fp* *p*

Perc. 2

Perc. 3 *mf*

Pno.

Hp. *pp* *fp* *pp* *fp* *p*

Vln. I *pp* *fp* *pp* *fp* *pp* *fp*

Vln. II

Vla. *f*

Vc. *f*

D.B. *f* normale *f*

221

Fl. 1 *p* *f* *p* *f* *ff*

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

(picc.)

Fl. 3 *mf* *f*

Ob. 1 *p* *f* *mf* *f* *f* *ff*

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

E. Hn.

Cl. 1 *p* *f* *p* *f* *ff*

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

B. Cl. *p* *f* *p* *f* *p* *f* *mf* *f* *f* *ff*

Bsn. 1 *p* *f* *p* *f* *p* *f* *f* *ff* *ff*

Bsn. 2 *p* *f* *p* *f* *p* *f* *f* *ff* *ff*

C. Bn. *p* *f* *p* *f* *p* *f* *f* *ff* *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *f* *f* *no mute*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *f*

Tuba

Timp.

Perc. 1 *f* *p* *f* *p* *f* *mf* *f* *ff*

Perc. 2

Perc. 3 *f*

Pno. *p* *f* *p* *f* *ff* *ff*

Hp. *f* *p* *f* *p* *f* *mf* *f* *ff*

221

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

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

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

Vc. *p* *f* *p* *f* *p* *f* *mf* *f* *ff*

D.B. *p* *f* *p* *f* *f* *ff* *ff*

228

Fl. 1 *f* *ff* *simile* *ff* *fff*

Fl. 2 *f* *ff* *simile* *ff* *fff*

(picc.) Fl. 3 *f* *ff* *fff*

Ob. 1 *f* *ff* *simile* *ff* *fff*

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

E. Hn.

Cl. 1 *f* *ff* *ff* *fff*

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

B. Cl. *f* *ff* *ff* *fff*

Bsn. 1 *f* *ff* *ff* *fff*

Bsn. 2 *f* *ff* *ff* *fff*

C. Bn. *f* *ff* *ff* *fff*

Hn. 1 *f* *ff* *simile* *ff*

Hn. 2 *f* *ff* *simile* *ff*

Hn. 3 *f* *ff* *simile* *ff*

Hn. 4 *f* *ff* *ff* *fff*

Tpt. 1 *f* *ff* *simile* *ff*

Tpt. 2 *f* *ff* *simile* *ff*

Tpt. 3 *f* *ff* *simile* *ff*

Tbn. 1 *f* *ff* *ff* *fff*

Tbn. 2 *f* *ff* *ff* *fff*

B. Tbn. *f* *ff* *ff* *fff*

Tuba *f* *ff* *ff* *fff*

Timp.

Perc. 1 *f* *ff* *ff* *fff*

Perc. 2

Perc. 3

Pno. *f* *ff* *ff* *fff*

Hp. *f* *ff* *ff* *fff*

228

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

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

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

Vc. *f* *ff* *ff* *fff*

D.B. *f* *ff* *ff* *fff*

234

Fl. 1

Fl. 2

(picc.) Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

234

Vln. I

Vln. II

Vla.

Vc.

D.B.

241

Fl. 1

Fl. 2

(picc.) Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

to flute >>>

* loudly pulling and tearing up the paper as though it was an endless musical score.

butcher paper (roll-mounted) *
frenetic, irregular

L.V.

15

8

241

Vln. I

Vln. II

Vla.

Vc.

D.B.

* loudly pulling and tearing up the paper as though it was an endless musical score.

246

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

flute
blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

blow air through the instrument
f *ppp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

blow air through the instrument
f *pp*

Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.

p

shrill bell
ppp *n.*

ppp

ppp

246

Vln. I
Vln. II
Vla.
Vc.
D.B.

8^{va} molto sul pont.
f *ppp*

f *ppp*