

Ryan Chase

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# **Ghost of the Machine**

for sinfonietta

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for sinfonietta

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## INSTRUMENTATION

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Flute

Oboe (dbl. English Horn in F)

Clarinet in B-flat (dbl. Bass Clarinet in B-flat)

Bassoon (dbl. Contrabassoon)

Horn in F

Trumpet in C

Bass Trombone

Percussion (2 players):

1. Marimba, Chimes, Glockenspiel (shared with Player 2), Crotales, Bass Drum (shared with Player 2) Tam-Tam, Large Suspended Cymbal
2. Vibraphone, Glockenspiel (shared with Player 1), Xylophone, Bass Drum (shared with Player 1), Triangle

Harp

Piano / Celesta

Violin I

Violin II

Viola

Violoncello

Double Bass

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DURATION: 10'

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## PERFORMANCE NOTES

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Score is written in concert pitch with the following octave transpositions:

Contrabassoon sounds *8vb*

Glockenspiel sounds *15ma*

Crotales sound *15ma*

Xylophone sounds *8va*

Double Bass sounds *8vb*

Accidentals carry through the measure and are octave-specific in the traditional manner.

Grace notes should be played before the beat.

Glissandi last the entire duration of the notes to which they are attached.

Explanations for unconventional note-heads and extended techniques appear in the score and parts where they occur.

Microtonal Accidentals:

 =  $\frac{1}{4}$  flat

 =  $\frac{1}{4}$  sharp



# Ghost of the Machine

for sinfonietta

**Andante agitato**[  $\bullet = 72$  ]

Ryan Chase (2014)

Flute

Oboe / English Horn

Clarinet / Bass Clarinet  
subtone 9 9 9  
*pppp* — *poco* — *poco* — *ppp*

Bassoon / Contrabassoon

Horn

Trumpet

Bass Trombone

Percussion 1

MARIMBA, wire brushes  
*pppp* (barely audible) 9

Percussion 2

Harp

Piano / Celesta  
CELESTA

**Andante agitato**

[  $\bullet = 72$  ]  
mettere sord.

Violin I

Violin II  
mettere sord.

Viola  
mettere sord.

Violoncello  
mettere sord.

Double Bass

Fl. tongue ram 3 *ppp* (under Clarinet)

Ob.

Cl. 9 *ppp* poco *pp* poco 9 4

Bsn. 9 *ppp*

Hn.

Tpt.

B. Tbn.

(MARIMBA) *pppp* (come sopra) 9 4 poco

VIBRAPHONE, slow motor, softest mallets 9 *ppp* *pizz.*

Hp. 9 3 5 p.d.l.t. (gliss.)

Cel.

Vln. I

Vln. II

Vla. senza arco (l.h. only), con sord. sul C 9 9 9 n.

Vc. senza arco (l.h. only), con sord. sul D 9 n. 9 9

Db.

**A**

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 *poco pp*

Perc. 2 *pp* (*ndo*)

Hp. *pp* (*ord.*) *ppp*

Cel.

Vln. I *f possible* (*sounds pp*) *senza arco (l.h. only), con sord.* *sul G* *n.* *arco, sul tasto* *pp* *p* *pp* (*← = →*)

Vln. II *f possible* (*sounds pp*) *senza arco (l.h. only), con sord.* *sul G* *n.* *f possible* (*senza arco, l.h. only*) *arco, sul tasto* *pp* *p* *pp* (*← = →*)

Vla. *f possible* (*sounds pp*) *n.* *f possible* (*senza arco, l.h. only*) *arco, sul tasto* *pp* *p* *pp* (*← = →*)

Vc. *f possible* (*sounds pp*) *n.* *f possible* (*senza arco, l.h. only*) *arco, sul tasto* *pp* *p* *pp* (*← = →*)

Db.

( $\leftarrow$   $\text{♪} = \text{♩} \rightarrow$ ) [ $\text{♩} = 108$ ] 3

**B** (tongue ram) *soffitata* 3 6 5 8 3

**Fl.** *ppp*

**Ob.**

**Cl.**

**Bsn.** 3 6 3 6 3 7 5 8 3

**Hn.**

**Tpt.**

**B. Tbn.**

(MARIMBA)

**Perc. 1** 3 5 8 3

(VIBRAPHONE)

**Perc. 2** 3 5 8 3

**Hp.** 3 5 8 3

**Cel.** 3 5 8 3

**Vln. I** 3 6 3 7 5 8 3

**Vln. II** 3 5 8 3

**Vla.** 3 5 8 3

**Vc.**

**Db.**

**CELESTA** 3 5 8 3

( $\leftarrow$   $\text{♪} = \text{♩} \rightarrow$ ) [ $\text{♩} = 108$ ] 3

**B** (*sul tasto*) 6 3 5 8 7 6

**Vln. I** 3 6 3 7 5 8 3

**Vln. II** 3 5 8 3

**Vla.** 3 5 8 3

**Vc.**

**Db.**

Fl. ord. fltr. **C** *poco f* *soffiata* *pp* *mp* *p* *poco mf* *p*

Ob. *mfp*

Cl. *pp* *mp* *p* *mf* *p*

Bsn. *pp* *mp*

Hn.

Tpt.

B. Tbn.

Perc. 1 *medium-hard mallets* *mf*

Perc. 2 *mp* *mp*

Hp. *mp* *mp*

Cel. *ppp* *mf*

Vln. I *(s.t.)* *pp* *mf* *mf*

Vln. II *(s.t.)* *pp* *mf* *mp* *3* *3* *3*

Vla. *(m.s.p.)* *pp* *mf* *pp* *p* *mf* *pp*

Vc. *pizz., senza sord.* *p* *mf* *p* *mf* *pp*

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

Fl. ord. 15 *pp* *mp* *pp* *ppp* *poco p*

Ob. *pp* *p*

Cl. *mf* *pp* *n.*

Bsn. *mf* *p* *ppp*

Hn.

Tpt.

B. Tbn.

Perc. 1 (VIBRAPHONE)

Perc. 2 *p* *(R)*

Hp. *ppp* *p.d.l.t.* *poco p* *p.d.l.t.*

Cel. *pp* *R*

Vln. I *via sord.* *ppp*

Vln. II *via sord.* *ppp*

Vla. *mp* *ppp* *via sord.*

Vc.

D. *via sord.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

GLOCKENSPIEL, med. rubber mallets

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

*solo*

*pp*

*(Trem.)*

*8va*

**E**

Fl.

Ob.

Cl.

Bsn.

Hn. *mp*

Tpt.

B. Tbn.

(GLOCKENSPIEL)

Perc. 1

(VIBRAPHONE)

Perc. 2 *mf*

Hp. *5*

Cel. *(Ric.)*

Vln. I *senza sord.* (l.v.) *pp-f* *p-f* *p-f* *pp-f* *pp-f*

Vln. II *senza sord.* (l.v.) *pp-f* *p-f* *p-f* *ff* *pp-f* *ff* *pp*

Vla. *senza sord.* (l.v.) *pp-f* *pp-f* *pp-f* *pp-f* *pp-f*

Vc.

D. B.

<img alt="Musical score page 8 showing parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Bass Trombone, Percussion 1 (Glockenspiel/Vibraphone), Percussion 2, Bassoon, Cello, Violin I, Violin II, Viola, Cello, Double Bass, and Double Bassoon. The score includes dynamic markings like mp, poco mf, mf, ppp, f, ff, pp, and various performance instructions like senza sord., (l.v.), and (Ric.). Measure 23 starts with a melodic line in E major. Measures 24-25 show sustained notes and rhythmic patterns. Measures 26-27 feature eighth-note patterns. Measures 28-29 show sustained notes and rhythmic patterns. Measures 30-31 feature eighth-note patterns. Measures 32-33 show sustained notes and rhythmic patterns. Measures 34-35 feature eighth-note patterns. Measures 36-37 show sustained notes and rhythmic patterns. Measures 38-39 feature eighth-note patterns. Measures 40-41 show sustained notes and rhythmic patterns. Measures 42-43 feature eighth-note patterns. 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Measures 910-911 feature eighth-note patterns. Measures 912-913 show sustained notes and rhythmic patterns. Measures 914-915 feature eighth-note patterns. Measures 916-917 show sustained notes and rhythmic patterns. Measures 918-919 feature eighth-note patterns. Measures 920-921 show sustained notes and rhythmic patterns. Measures 922-923 feature eighth-note patterns. Measures 924-925 show sustained notes and rhythmic patterns. Measures 926-927 feature eighth-note patterns. Measures 928-929 show sustained notes and rhythmic patterns. Measures 930-931 feature eighth-note patterns. Measures 932-933 show sustained notes and rhythmic patterns. Measures 934-935 feature eighth-note patterns. Measures 936-937 show sustained notes and rhythmic patterns. Measures 938-939 feature eighth-note patterns. Measures 940-941 show sustained notes and rhythmic patterns. Measures 942-943 feature eighth-note patterns. Measures 944-945 show sustained notes and rhythmic patterns. Measures 946-947 feature eighth-note patterns. Measures 948-949 show sustained notes and rhythmic patterns. Measures 950-951 feature eighth-note patterns. Measures 952-953 show sustained notes and rhythmic patterns. Measures 954-955 feature eighth-note patterns. Measures 956-957 show sustained notes and rhythmic patterns. Measures 958-959 feature eighth-note patterns. Measures 960-961 show sustained notes and rhythmic patterns. Measures 962-963 feature eighth-note patterns. Measures 964-965 show sustained notes and rhythmic patterns. Measures 966-967 feature eighth-note patterns. Measures 968-969 show sustained notes and rhythmic patterns. Measures 970-971 feature eighth-note patterns. Measures 972-973 show sustained notes and rhythmic patterns. Measures 974-975 feature eighth-note patterns. Measures 976-977 show sustained notes and rhythmic patterns. Measures 978-979 feature eighth-note patterns. Measures 980-981 show sustained notes and rhythmic patterns. Measures 982-983 feature eighth-note patterns. Measures 984-985 show sustained notes and rhythmic patterns. Measures 986-987 feature eighth-note patterns. Measures 988-989 show sustained notes and rhythmic patterns. Measures 990-991 feature eighth-note patterns. Measures 992-993 show sustained notes and rhythmic patterns. Measures 994-995 feature eighth-note patterns. Measures 996-997 show sustained notes and rhythmic patterns. Measures 998-999 feature eighth-note patterns. Measures 999-1000 show sustained notes and rhythmic patterns.</p>



( $\leftarrow$  ♩ = ♩  $\rightarrow$ ) [ ♩ = 80 ]

\*Blow air through instrument while alternating between the given fingerings. The result should be a fluttering air sound without pitch.

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measure 37 (cont'd):

- Perc. 1:** Sustained notes on the first two beats.
- Perc. 2:** Sustained notes on the first two beats, followed by a dynamic marking *ppp*.
- Hp. (Bassoon/Horn):** Rhythmic pattern starting with *ppp*, followed by a dynamic marking *poco*.
- Cel. (Cello/Bassoon):** Rhythmic pattern starting with *ppp*, followed by a dynamic marking *poco*.

(8) (8)

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 (GLOCKENSPIEL)

VIBRAPHONE, slow motor, med. hard mallets

Perc. 2 *pp cresc. poco a poco*

Hp.

Cel. (8) *poco p* *loco* *5* *6*

Vln. I

Vln. II

Vla.

Vc.

Db.

42

**H** \*

[o•] ——————  
pp ——————  
mf —————— pp  
pp —————— 3  
solosolo  
mf —————— 3

Bsn. [B] ——————  
— ——————  
— ——————  
— ——————  
— ——————

Hn. ——————  
— ——————  
— ——————  
— ——————  
— ——————

Tpt. ——————  
— ——————  
— ——————  
— ——————  
— ——————

B. Tbn. ——————  
— ——————  
— ——————  
— ——————  
— ——————

Perc. 1 —————— 0  
molto f

Perc. 2 —————— 3  
(R.) —————— mp

Hp. —————— 6  
mf

Cel. —————— 5  
5  
6  
mf

Vln. I ——————  
— ——————  
— ——————  
— ——————  
— —————— ppp

Vln. II ——————  
— ——————  
— ——————  
ppp —————— p —————— ppp

Vla. [B] ——————  
ppp —————— p  
p —————— ppp  
arco  
ppp —————— p —————— ppp

Vc. ——————  
ppp —————— p  
p —————— ppp

Db. ——————

**H**

\*Timbral trill: trill between two alternative fingerings for the specified pitch.



51 (fltr.)

Fl.

Ob.

Cl.

Bsn.

Hn. solo (under 'cello)

Tpt.

B. Tbn.

Perc. 1

Perc. 2 (Rd.)

poco f

Hp.

Pno. (Rd.)

pp

f

Vln. I

Vln. II arco III IV

Vla.

Vc. p-f f 3

mf poco

Db.

( $\leftarrow$   $\text{♪} = \underline{\text{♪}}$   $\rightarrow$ ) [ $\text{♪} = 160$  ]

56

**K**

Fl. 3

Ob. 7

Cl.

Bsn. 3

Hn. 3

Tpt. +

B. Tbn. 3

## MARIMBA, med. hard mallets

Perc. 1

(VIBRAPHONE)

Perc. 2

( $\text{Bassoon}$ )

Hp.

$fff$

Pno.

( $\leftarrow$  ♩ = ♩  $\rightarrow$ ) [ ♩ = 160 ]

**K**

Vln. I      pizz.

Vln. II     *f* pizz.

Vla.        pizz.

Vc.        arco

Db.        spiccato

Vln. I      *ff* secco

Vln. II     *fff* (pizz.)

Vla.        *mf* — *p* — *mf*

Vc.        *mf* — *p*

Fl. *mp*  
Ob. *f*  
Cl.  
Bsn. *mf*  
Hn. *mf*  
Tpt. *pp* *mf*  
B. Tbn.  
Perc. 1  
Perc. 2 *mf* *pp*  
Hp. *mf*  
Pno.  
Vln. I *mf spiccato* *f*  
Vln. II *mf spiccato* *f*  
Vla. *f*  
Vc. *pizz.*  
Db. *f* *f*

Fl. ord., soli (with Oboe) *f*

Ob.

Cl. *ff* *f*

Bsn. *mf* *f* *pp*

Hn. (ord.) *pp* *poco f*  
(st. mute)

Tpt. *pp* *poco f*

B. Tbn.

Perc. 1 (MARIMBA)

Perc. 2 (VIBRAPHONE) *mf*

Hp.

Pno. *f*

Vln. I

Vln. II

Vla.

Vc. *arco* *f spiccato*

Db.

Fl. Ob. Cl. Bsn. Hn. Tpt. B. Tbn. Perc. 1 Perc. 2 Hp. Pno.

M multiphonic \* fff (overblow) f fff molto f remove mute open, solo mf XYLOPHONE ff

Vln. I Vln. II Vla. Vc. Db.

M jeté f jeté f molto f pizz. (pizz.) fff ff (pizz.) fff

\* Multiphonic fingering provided in part.

75

Fl. Ob. Cl. Bsn.

Hn. Tpt. B. Tbn.

Perc. 1 (MARIMBA)  
(XYLOPHONE)

Perc. 2

Hp.

Pno.

Vln. I Vln. II Vla. Vc. Db.

$\leftarrow \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \rightarrow$

81 **N** ( $\leftarrow \text{ } \text{ } \text{ } \text{ } \rightarrow$ ) [  $\text{ } = 80$  ]

Fl.

Ob.

Cl.

Bsn.

Hn. solo  
 $p$   
 $mf$  molto esp.

Tpt.

B. Tbn.

Perc. 1  
 $pp$

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains two systems of music. The first system (measures 1-4) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trombone), percussion (Percussion 1, Percussion 2), and piano. The second system (measures 5-8) features strings (Violin I, Violin II, Cello, Double Bass). The score includes dynamic markings such as *p*, *mf*, *pp*, and *mf* molto esp. It also includes tempo markings like  $\text{ } = 80$  and measure numbers 1 through 8.

Fl. Ob. Cl. Bsn. Hn. Tpt. B. Tbn.

(MARIMBA)

Vln. I Vln. II Vla. Vc. Db.

Fl. Ob. Cl. Bsn. Hn. Tpt. B. Tbn.

(MARIMBA)

Vln. I Vln. II Vla. Vc. Db.

( $\leftarrow$  ♩ = ♩  $\rightarrow$ ) [ ♩ = 160 ]

92

O fltr.

Fl. ff ff ff

Ob. ff pp f

Cl. ff pp f

Bsn.  $\text{B} \frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Hn. straight mute  $\frac{2}{8}$  p  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Tpt.  $\frac{2}{8}$  f mp  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

B. Tbn.  $\text{B} \frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Perc. 1  $\frac{2}{8}$  ff  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Perc. 2  $\frac{2}{8}$  molto f  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Hp. (gliss.)  $\frac{2}{8}$  f  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Pno.  $\frac{2}{8}$  molto f  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

( $\leftarrow$  ♩ = ♩  $\rightarrow$ ) [ ♩ = 160 ]

O

Vln. I ff f pizz.  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Vln. II ff f pizz.  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Vla.  $\text{B} \frac{3}{8}$  ff f ff ff  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Vc. ff  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Db. ff  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{2}{8}$  -  $\frac{3}{8}$

Fl. *ff* *pp* *ff* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *ff*

Hn. *f* *ff* *ff*

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

B. Tbn. *f* *p*

(MARIMBA) *ff* *ff*

(XYLOPHONE) *f* *f* *molto f*

Hp.

Pno. *fff sub.* *ff* *mf*

Vln. I *pizz.* *ff* *ff* *ff* *ff*

(pizz.) *ff* *ff* *ff* *ff*

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

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

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

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



( $\leftarrow \text{ } \text{ } \text{ } \text{ } \rightarrow$ ) [ $\text{ } = 80$ ]

**P**

Fl. 106 *sofflata* *ff* *ppp*

Ob. *ff*

Cl. *p* 5 6 6 *tr*

Bsn. *ff* *ppp*

Hn. *f*

Tpt. insert harmon mute (stem in) *f*

B. Tbn. *fff*

(MARIMBA)

Perc. 1

VIBRAPHONE, slow motor, softest mallets

Perc. 2 *ppp* *ff*

Hp. *ff*

Pno. *ff*

( $\leftarrow \text{ } \text{ } \text{ } \text{ } \rightarrow$ ) [ $\text{ } = 80$ ]

**P**

Vln. I *sul pont.* *ppp*

Vln. II

Vla. *sul pont.* *ppp*

Vc. (c.l.b.) *arco norm., sul pont.* *ppp*

D. b.



112

Fl.

Ob.

Cl. (ff) *tr* (soffia) *ppp*

Bsn. (ff) *tr* (soffia) *ppp*

Hn.

Tpt.

B. Tbn.

(MARIMBA)

Perc. 1

(VIBRAPHONE)

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

(sul pont.) *tr* (sul pont.) *ppp*

Vla. (ff) *tr* (sul pont.) *mp* (sul pont.) *mp*

Vc. *tr* (sul pont.) *ppp* (sul pont.) *mp* (sul pont.) *ppp*

Db.

Fl. *p* *ppp*

Ob.

Cl. *p* *ppp* *p* *ppp*

Bsn. *p*

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2 *ppp* *p* *ppp* *ppp* *p* *ppp*

Hp.

Pno. *CELESTA* *ppp*

Vln. I *sul pont.* *ppp* *p* *pp* *n.*

Vln. II *p* *ppp*

Vla. *ord.*, *sul A* *ppp* *p* *ppp* *p*

Vc. *mp* *pp* *n.*

Db.

120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1  
(VIIBRAPHONE)

Perc. 2  
(*Rw*)

Hp.

Cel.  
(*Rw*)

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*ppp*

*tr*

*ppp*

*p*

*ppp*

*5*

*5*

*5*

*ord., sul A*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

GLOCKENSPIEL, med. rubber mallets

pp

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

(sul D)

ppp

p

Db.



129

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

132

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1.

(VIBRAPHONE)

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

**S**

Fl.      135      pp      p      5      6      7      ppp

Ob.

Cl.      3      pp      p      ppp

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1.

Perc. 2.

Hp.

Cel.

**S**

Vln. I      (maintain whole-step trill through glissando)

Vln. II      (maintain whole-step trill through glissando)

Vla.      p

Vc.

Db.

137

Fl.

Ob.

Cl. *p* *ppp*

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1.

(VIBRAPHONE)

Perc. 2

Hp.

Cel.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *p* *ppp*

Db.



**Adagio amoroso, poco maestoso****T** [  $\bullet = 60$  ]

143

Fl.

Ob.

Cl. *p > ppp*

Bsn.

Hn. solo *p* *mf molto esp.*

Tpt.

B. Tbn.

Perc. 1. **CHIMES** **TAM-TAM, softest beater**

(VIBRAPHONE) *pp*

Perc. 2 *ppp* *pp* *mp* *pp*

( $\text{X}_\text{X}$ )

Hp. *mp* *mf* *p*

Cel. *p* *pp* *mf* *p*

**Adagio amoroso, poco maestoso****T** [  $\bullet = 60$  ]

Vln. I

Vln. II

Vla.

Vc.

Db.

(ord.) *pp* *mf > p*

ord. *pp* *mf* *p*

ord. *ppp* *mf* *p*

*ppp* (*pizz.*) *mf* *p*

*arco*

*p* *ppp* *mf* *p*

149

*solo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2.

(*Rd.*)

Hp.

Cel.

(*Rd.*)

Vln. I

Vln. II

p

Vla.

p

Vc.

p

Db.

p

154

Fl. *ppp*

Ob. *p* solo *ppp* *poco f*

Cl. *ppp*

Bsn. *ppp*

Hn. *mf* *p possible*

Tpt.

B. Tbn. *mf* *ppp*

(TAM-TAM)

Perc. 1

(VIBRAPHONE)

Perc. 2. *mf* *ff*

Hp. *mf*

Cel. *pp* (non Ped.)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

**U**

159

Fl. *p*      Ob. *f* *p* *ppp*      Cl.      Bsn. *p* *mf* *p* *ppp*      Bass Clarinet *ppp* *mf*

Hn.      Tpt.      B. Tbn.

Perc. 1      Perc. 2. *pp*

Hp.      Cel.

Vln. I *mf*      Vln. II *mf* *poco f* *mf* *p*      Vla. *mf* *poco f* *mf* *p* *ppp*      Vc. *mf* *poco f* *pp* *(pp)*      Db. *mf* *poco f* *p* *f*

mettere sord.

mettere sord.

165

**V** solo

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

(TAM-TAM)

Perc. 1

Perc. 2.

Hp.

Cel.

**V**

con sord.

ppp  
con sord.

ppp

sul tasto  
*tr*

mettere sord.  
ord.

con sord.

ppp  
f  
pp  
sul tasto  
*tr*

ppp  
mp  
ppp

ppp  
ord.  
mp

ppp  
pp

ppp  
p

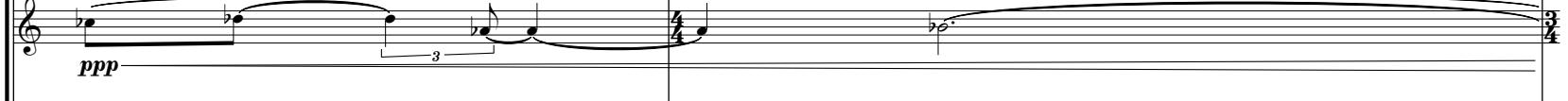
172

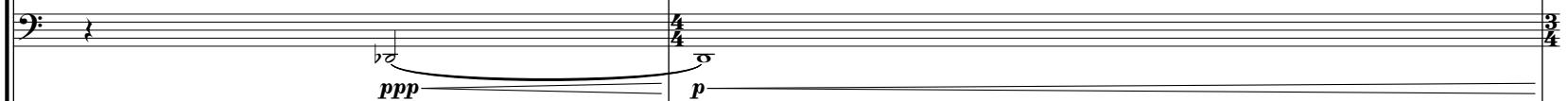
Fl. Ob. B. Cl. Cbsn. Hn. Tpt. B. Tbn. Perc. 1 Perc. 2. Hp. Cel. Vln. I Vln. II Vla. Vc. Db.

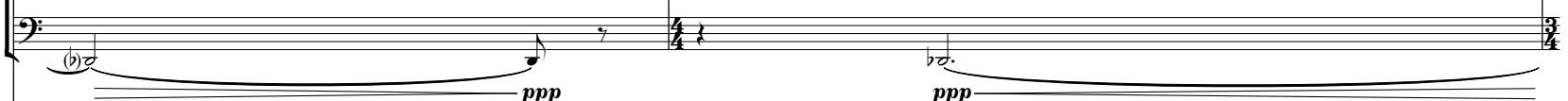
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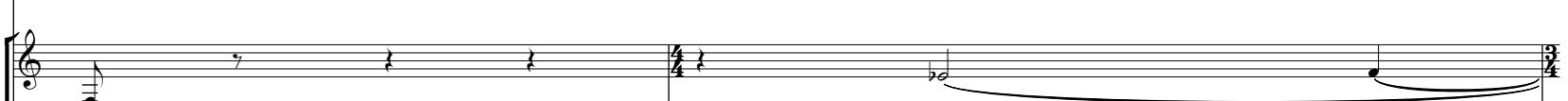
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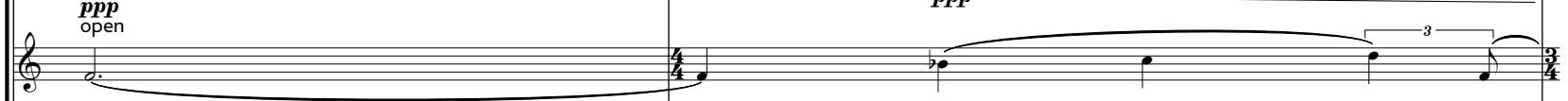
Fl.      

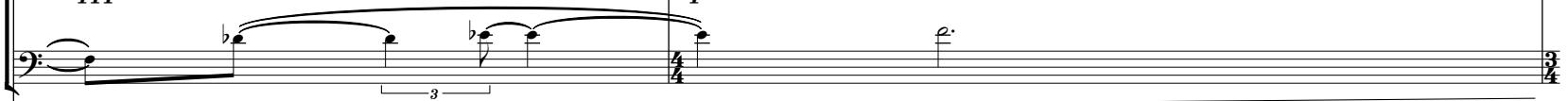
Ob.      

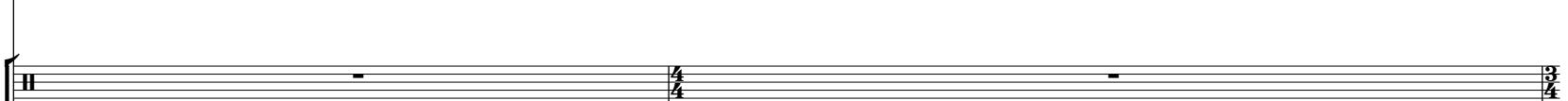
B. Cl.    

Cbsn.    

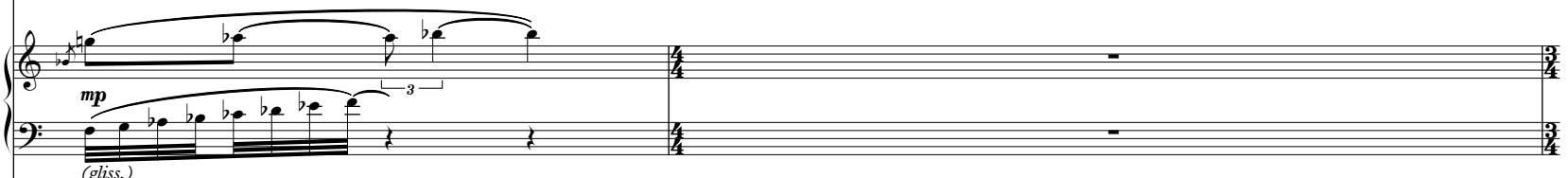
Hn.      

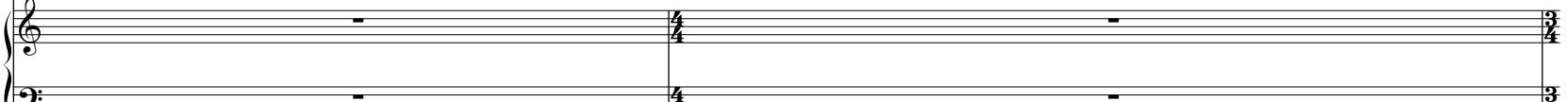
Tpt.     

B. Tbn.   

Perc. 1   

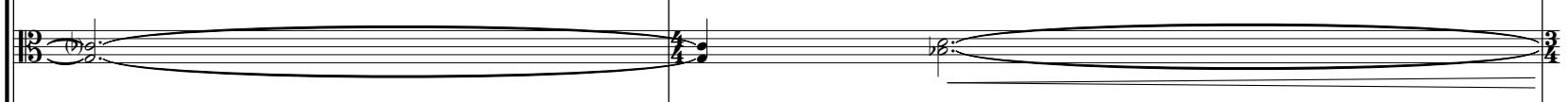
Perc. 2   

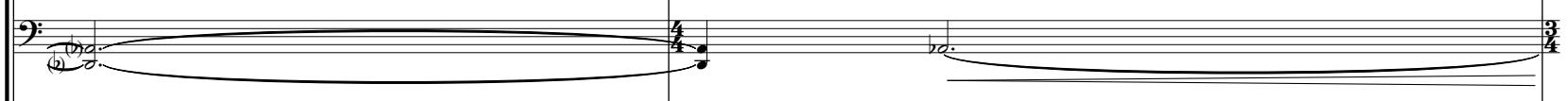
Hp.      

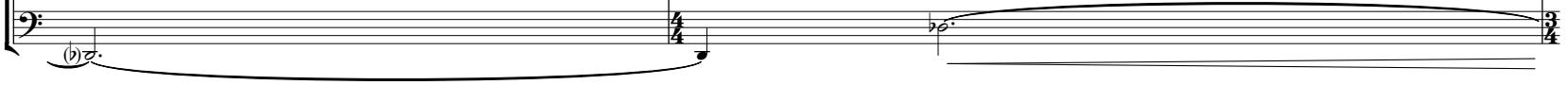
Cel.     

Vln. I    

Vln. II   

Vla.     

Vc.     

Db.     

179

accel.

**X** [♩ = 92 ]

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

**rit.**

184 **[Y] [♩ = 60]**

Fl. ff

Ob. ff

B. Cl. ff fff ppp

Cbsn. ff fff ppp

Hn. insert mute

Tpt. molto f insert harmon mute (stem in) insert harmon mute (stem in)

B. Tbn. molto f ppp

Perc. 1 **LARGE SUSPENDED CYMBAL, softest mallets** ppp (BASS DRUM) f ppp poco f

Perc. 2 molto f, secco ppp mf > p ppp

Hp.

Cel.

**rit.** **[Y] [♩ = 60]**

Vln. I fff via sord.

Vln. II fff via sord.

Vla. fff via sord.

Vc. ff fff pp

D. b. ff fff ppp



195

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 (TAM-TAM)

(BASS DRUM)

Perc. 2

Hp.

Pno. PIANO pp mf mp

Vln. I senza sord. mp

Vln. II senza sord., pizz. mf

Vla. senza sord. pizz. mp

Vc. sul pont. p mf p f>p <f>p f

Db. sul pont. p mf p f>p <f>p f

200 **AA**

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

Ob. *p* *mf*

B. Cl. *pp* *mf*

Cbsn. *pp* *mf*

Hn. *p* *mf*

Tpt. *mf* to straight mute

B. Tbn.

Perc. 1

Perc. 2. **GLOCKENSPIEL plastic mallets** *ppp*

Hp. *f* *ff* *mf* (gliss.) *p.d.l.t.*

Pno. *p* *ff* *mf* *p* *pp*

Vln. I *ff* *mf*

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

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

Vc. *pizz.* *mf* *pizz.* *pp* *f*

Db. *mf*



( $\leftarrow$   $\text{♪} = \text{♪} \rightarrow$ ) [  $\text{♩.} = 54$  ]

**BB**

209

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. b.

( $\leftarrow$   $\text{♪} = \text{♪} \rightarrow$ ) [  $\text{♩.} = 54$  ]

**BB**

**CC**

217 (← ♩ = ♩ →) [♩ = 80 ]

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

insert harmon mute, stem out

poco f

LARGE SUSPENDED CYMBAL, softest mallets

poco f

f

fff

gliss.

p

p

p

f

(← ♩ = ♩ →) [♩ = 80 ]

223

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(muted)

harmon mute, stem out

insert stem

MARIMBA, hardest mallets

XYLOPHONE

molto sul pont. jeté, ord.

molto sul pont. jeté, ord.

molto sul pont.

pizz.

f

pizz.

f

f

pizz.

f

228 **DD**

Fl. *mp* *ppp*

Ob.

B. Cl.

Bsn.

Hn. remove mute

Tpt.

B. Tbn.

Perc. 1 (MARIMBA) *softest mallets* *ppp* *p* *ppp* VIBRAPHONE, slow motor, softest mallets

Perc. 2 (XYLOPHONE) *ppp* *p*

Hp.

Pno. *mp* *loco* *mp* *ppp*

Vln. I **DD** mettere sord. *ff*

Vln. II mettere sord. *ff*

Vla.

Vc. (pizz.) *f* *ff*

Db. *ff*

231

**EE**

Fl.

Ob.

CLARINET

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

(*R&D*)

harmon mute, stem in

p ppp

B. Tbn.

Pno.

(*R&D*)

(*loco*)

ppp

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord., molto sul pont.

ppp — p — ppp

con sord., molto sul pont.

ppp — p —

235

Fl.      Ob.      Cl.      Bsn.

Hn.      Tpt.      B. Tbn.

Perc. 1      Perc. 2

GLOCKENSPIEL, plastic mallets

(VIBRAPHONE)

(VIBRAPHONE)      p      —————— ppp

Hp.      Pno.

Vln. I      Vln. II

(maintain half-step trill through glissandi)      via sord.      senza sord.

Vla.      Vc.      Db.

**Lento nostalgico****FF** [♩ = 54]

(*f*)

239

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

soli (with Piano)

Perc. 2

*pp*

BASS DRUM, softest beater

*pp*

*mp*

Hp.

*pp*

*pp* *mp* *pp*

Pno.

*pp*

*pp*

*pp*

**Lento nostalgico****FF** [♩ = 54]

Vln. I

Vln. II

Vla.

Vc.

Db.

solos

*pp*

arco (ord.)

*pp*

arco (ord.)

*pp*

arco

*pp*

244

**GG**

Fl. (ppp)

Ob.

Cl. (ppp) **ENGLISH HORN** ppp

Bsn. (ppp) mp > ppp

Hn. (ppp)

Tpt.

B. Tbn. (ppp)

Perc. 1 (BASS DRUM) **TAM-TAM, softest beater** ppp

(VIBRAPHONE)

Perc. 2 (xx)

Hp.

Pno.

Vln. I p ppp

3 3 5-3

Vln. II ppp con sord.

Vla. mf p ppp

Vc. mf p ppp

Db. mf p ppp

249

**Fl.** (b) 3 5 pp solo f

**Eng. Hn.** 3 mp pp

**Cl.** (b) 3 ppp

**Bsn.** 3 p mf

**Hn.**

**Tpt.**

**B. Tbn.** 3 p mf

**Perc. 1**

**Perc. 2** BASS DRUM, softest beater 3 p mf

**Hp.**

**Pno.**

**Vln. I** 3 p f

**Vln. II** 3 p f

**Vla.** 3 p f

**Vc.** 3 p f

**D. b.** 3 p f

**HH**

254

**JJ**

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

LARGE SUSPENDED CYMBAL, softest mallets

poco *f* = *p*

ffff

Perc. 2

GLOCKENSPIEL, plastic mallets

molto *f*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* 3 3 *f* 3 (ord.)

*mf* < *ffff* > *mf*

*mf* < *ffff* > *mf*

*f* = *mp*

*f* = *mp*

*poco f* = *p*

ffff

*ppp*

*poco f* = *mf*

*mf*

*f*

*f*

*f*

*sub. mp*

*f*

*f*

*f*

*poco f* = *p*

ffff

**JJ**

258

Fl. 3 7 3 5 b b

Eng. Hn. (tr) p mf < fff > mf p

Cl. (tr) ff > pp mf fff > pp

Bsn. fff

Hn. fff f f

Tpt. fff f f

B. Tbn. fff f mf

Perc. 1 poco ff

Perc. 2

Hp.

Pno. fff

Vln. I fff ff

Vln. II fff ff

Vla. fff ff

Vc. fff f f

Db. fff f f

**Tempo primo****KK** [  $\text{♩} = 72$  ]

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

(LG. SUSP. CYMB.)

Perc. 1

(GLOCKENSPIEL)

Perc. 2

(Pno.)

Hp.

Pno.

**MARIMBA, med. rubber mallets**

**VIBRAPHONE, motor off, med. rubber mallets**

**ppp**

**ppp**

**ppp una corda al fine**

**Tempo primo****KK** [  $\text{♩} = 72$  ]

Vln. I

Vln. II

Vla.

Vc.

Db.

264

**Fl.**

**Eng. Hn.**

**Cl.**

**Bsn.**

**Hn.**

**Tpt.**

**B. Tbn.**

**Perc. 1**

**Perc. 2**

**Hp.**

**Pno.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Db.**

**LL**

**p<sub>pp</sub>**

**p<sub>pp</sub>**

**p<sub>pp</sub>**

**p<sub>pp</sub>**

**p<sub>pp</sub>**

**p<sub>pp</sub>**

**p<sub>pp</sub>**

**pizz.**

**p<sub>pp</sub>**

**pizz.**

**p<sub>pp</sub>**

267

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

(MARIMBA)

*8va*

Perc. 1      *ppp*

GLOCKENSPIEL, plastic mallets

Perc. 2      *ppp*

(*ppp*)

Hp.

*8va*

Pno.

Vln. I

Vln. II

pizz.

Vla.

*ppp*

Vc.

Db.