

SUITE OF ROADS

by

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A THESIS

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and the Graduate School of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Master of Music

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“Suite of Roads,” a thesis prepared by Samuel L. Richards in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance. This thesis has been approved and accepted by:

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## INSTRUMENTATION

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Oboe 1, 2  
Bb Clarinet 1, 2  
Bassoon 1  
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Horns 1-4  
C Trumpet 1, 2  
Trombone 1, 2  
Timpani  
Percussion (2 players)  
    Hi-Hat  
    Shakers  
    Tubular Bells  
    Snare Drum  
    Suspended Cymbal  
    Tam-tam  
    Crotales  
    Tenor Drum  
    Vibraphone  
    Xylophone  
    Bass Drum  
    Tambourine  
    Triangle  
Piano/Celesta  
Violin I  
Violin II  
Viola  
Cello  
Bass





**A**

Fl. 1.2. (a 2) Sh *mf* *ff*

Ob. 1.2. (a 2) Sh *mf* *ff*

Cl. 1.2. (a 2) Sh *mf* *ff*

Bsn. 1.2. (a 2) Sh *mf* *ff*

Hn. 1.2. (a 2) Sh *mf* *ff*

Hn. 3.4. (a 2) Sh *mf* *ff*

C Tpt. 1.2. (a 2) Sh *mf* *ff*

Tbn. 1.2. (a 2) Sh *mf* *ff*

Timp.

HiHc. *molto* *f* *mf*

B.D. *mp* *p* *pp* *mp* *pp* *p*

Pno. *mf*

Vln. I *mp* *sfpp* *mf* *f* *fp* *sfpp* *ff* non vib.

Vln. II *mp* *sfpp* *mf* *f* *fp* *sfpp* *ff* non vib.

Vla. *mp* *sfpp* *mf* *f* *fp* *sfpp* *ff* non vib.

Vc. *mp* *sfpp* *mf* *f* *fp* *sfpp* *ff* non vib.

Db. *mp* *sfpp* *mf* *f* *fp* *sfpp* *ff* non vib.

Hum without instrument.  
Pick your note.

**B**

Fl. 1.2. *fp* *f* *n* *pp* *ff* *n*

Ob. 1.2. *fp* *f* *n* *pp* *ff* *n*

Cl. 1.2. *fp* *f* *n* *pp* *ff* *n*

Bsn. 1.2. *fp* *f* *n* *pp* *ff* *n*

Hn. 1.2. *fp* *f* *n* *pp* *ff* *n*

Hn. 3.4. *fp* *f* *n* *pp* *ff* *n*

C Tpt. 1.2. *fp* *f* *n* *pp* *ff* *n*

Tbn. 1.2. *fp* *f* *n* *pp* *ff* *n*

Timp.

Hi.Ht. *fmp* *fmp* slowly open hi-hat

B. D. *mp* *p* *pp* *mp* *mf*

Pno. *p* *mp*

Vln. I *pp* *mp* *fp* *mf* *fp* *f* *fp* *ff* *n*

Vln. II *pp* *mp* *fp* *mf* *fp* *f* *fp* *ff* *n*

Vla. *pp* *mp* *fp* *mf* *fp* *f* *fp* *ff* *n*

Vc. *pp* *mp* *fp* *mf* *fp* *f* *fp* *ff* *n*

Db. *pp* *mp* *fp* *mf* *fp* *f* *fp* *ff* *n*

Hauntingly slow

$\text{C}$   $\text{♩} = 40$

Fl. 1.2. *ppp*  $\text{mf}$  *mp*  $\text{mf}$

Ob. 1.2. *ppp*

Cl. 1.2. *ppp*  $\text{mp}$  *ppp*  $\text{mp}$

Bsn. 1.2. *ppp*

Hn. 1.2. con sord. *p* *p*

Hn. 3.4. con sord. *p* *p*

Timp.

HiHt. *ff* open close!

B. D. *p* L.v.

Pno. *p*

Sul E con sord.

Vin. I *pppp* sul pont. *pppp*

Vin. II *pppp* sul pont. *pppp*

Vla. *pppp* sul pont. *pppp*

Vc. *pppp* sul pont. *pppp*

Db. *pppp* sul pont. *pppp*

$\text{S}$  = Spatial notation. Approximate the proper rhythm of each note based on its location within the measure. Individuals should play independently of one another, consciously avoiding synchronization with other instrumentalists.  
 End of spatial notation =  $\text{S}$

19 **D** norm.

Fl. 1.2. *ppp* *mp* *n*

Ob. 1.2. *ppp* *n*

Cl. 1.2. *ppp* *mp* *ppp* *mp* *n*

Bsn. 1.2. *ppp* *n*

Hn. 1.2. *p* *n*

Hn. 3.4. *p* *n*

Tbn. 1. solo con sord. *p*  
distant and pitiful

Timp.

HiHt.

B.D. *p* *pp* *mp*

Pno.

Vln. I *pp* *pp* *pp* *n*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Db. *pp*

23 **E**

Fl. 1.2. *pp*

Ob. 1.2. *pp* *mp* *pp* *mp*

Cl. 1.2. *ppp* *mf* *mp*

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

Bsn. 2. Contrabassoon *p* *fp*

Hn. 1.2. senza sord. *fp* *fp*

Hn. 3.4. senza sord. *fp* *fp*

Tbn. 1. *gliss.* *mf* *p* solo, still pitiful... *mp* *fp*

Tbn. 2. *pp* *fp*

Timp.

HiHe.

B.D. *mf*

Pno. *pp* *pp*

Vln. I. *pizz.* *mp* *pizz.* *mp*

Vln. II. *pizz.* *mp* *pizz.* *mp*

Vla. *pizz.* *mp* *pizz.* *mp*

Vc. *pizz.* *mp* *pizz.* *mp*

Db. *pizz.* *mp*

F

27

Fl. 1.2. *pp*

Ob. 1.2. *pp* *mp* *pp* *mp* *pp* *n*

Cl. 1.2. *p* *mf* *mp* *mf* *p* *n*

Bsn. 1 *fp* *mf* *mp*

Cbsn. *mp*

Hn. 1.2. *fp* *fp* *fp* *fp* *fp*

Hn. 3.4. *fp* *fp* *fp* *fp* *fp*

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

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

Tbn. 1 *mf* *n* *f* *p* *ff*

Tbn. 2 *mf* *n* *f* *p* *ff*

Timp.

HiHt.

B. D. *ppp* *mf* *ff*

Pno.

Vln. I *p* *arco* *fp*

Vln. II *p* *arco* *fp*

Vla. *p* *arco* *fp*

Vc. *p* *arco* *fp*

Db. *p* *arco* *fp*

G

32

Fl. 1.2. Flt. norm. Flt. norm.

Ob. 1.2. a 2. *ppp*

Cl. 1.2. *ppp*  $\leftarrow$  *mp* *ppp*  $\leftarrow$  *mp* *ppp*  $\leftarrow$  *mp* *ppp*  $\leftarrow$  *mp* *ppp*  $\leftarrow$  *mp*

Bsn. 1. *ppp*

Cbsn. *ppp* *mp*

Hn. 1.2. *ppp* *sfp*  $\rightarrow$  *mp* a 2.

Hn. 3.4. *ppp* *mp*  $\rightarrow$  *p* *sfp*  $\rightarrow$  *mp* a 2.

C Tpt. 1. solo con sord., Flt. *n*  $\rightarrow$  *f* *n*  $\rightarrow$  *ff*

Tbn. 1. solo con sord., Flt. *n*  $\rightarrow$  *f* *n*  $\rightarrow$  *ff*

Timp. *mf*

Hi-Ht. Shakers *pp*  $\leftarrow$  *ff* To Tub. B. *pp*  $\leftarrow$  *ff*

B. D.

Pno. *ff* *mf* *pp*  $\leftarrow$  *ff* *pp*  $\leftarrow$  *ff* 15<sup>ma</sup>

Vln. I. *pp* *sfp* sul pont. *pp* *sfp* sul pont. *pp* *sfp* sul pont. *pp* *sfp* sul pont.

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

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

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

Db. *pp* *p* sul pont. *sfp* sul pont. *sfp* sul pont.



This page of a musical score, page 9, contains measures 39 through 43. The score is for a full orchestra and includes the following parts: Flute 1 & 2 (Fl. 1.2.), Oboe 1 & 2 (Ob. 1.2.), Clarinet 1 & 2 (Cl. 1.2.), Bassoon 1 (Bsn. 1.), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1.2.), Horn 3 & 4 (Hn. 3.4.), Trumpet 1 (Tbn. 1.), Trumpet 2 (Tbn. 2.), Timpani (Timp.), Tubular Bells (Tub. B.), Bells (B. D.), Piano (Pno.), Violin I (Vln. I.), Violin II (Vln. II.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 39 is marked with a rehearsal sign 'H'. The Flute 1 & 2 part begins with a *pp* dynamic, followed by *mp* and *pp*. The Oboe 1 & 2 part has a *pp* dynamic. The Clarinet 1 & 2 part has a *pp* dynamic. The Bassoon 1 part has a *pp* dynamic. The Contrabassoon part has a *sfp* dynamic, followed by *f* and *mp*. The Horn 1 & 2 part has a *sfp* dynamic, followed by *f*. The Horn 3 & 4 part has a *sfp* dynamic, followed by *f*. The Trumpet 1 part has a *ppp* dynamic, followed by *mp*. The Trumpet 2 part has a *mf* dynamic. The Timpani part has a *mp* dynamic. The Tubular Bells part has a *mp* dynamic. The Bells part has a *mf* dynamic. The Piano part has a *mp* dynamic, followed by *mf*. The Violin I part has a *p* dynamic, followed by *pp sfp*. The Violin II part has a *p* dynamic, followed by *pp sfp*. The Viola part has a *p* dynamic, followed by *pp sfp*. The Violoncello part has a *p* dynamic, followed by *pp sfp*. The Double Bass part has a *p* dynamic, followed by *pp sfp*.

Measure 40 has a *mp* dynamic for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1, and Horn 1 & 2. The Horn 3 & 4 part has a *sfp* dynamic, followed by *f*. The Trumpet 1 part has a *ppp* dynamic, followed by *mp*. The Trumpet 2 part has a *mf* dynamic. The Timpani part has a *mp* dynamic. The Tubular Bells part has a *mp* dynamic. The Bells part has a *mf* dynamic. The Piano part has a *mp* dynamic, followed by *mf*. The Violin I part has a *p* dynamic, followed by *pp sfp*. The Violin II part has a *p* dynamic, followed by *pp sfp*. The Viola part has a *p* dynamic, followed by *pp sfp*. The Violoncello part has a *p* dynamic, followed by *pp sfp*. The Double Bass part has a *p* dynamic, followed by *pp sfp*.

Measure 41 has a *mp* dynamic for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1, and Horn 1 & 2. The Horn 3 & 4 part has a *sfp* dynamic, followed by *f*. The Trumpet 1 part has a *ppp* dynamic, followed by *mp*. The Trumpet 2 part has a *mf* dynamic. The Timpani part has a *mp* dynamic. The Tubular Bells part has a *mp* dynamic. The Bells part has a *mf* dynamic. The Piano part has a *mp* dynamic, followed by *mf*. The Violin I part has a *p* dynamic, followed by *pp sfp*. The Violin II part has a *p* dynamic, followed by *pp sfp*. The Viola part has a *p* dynamic, followed by *pp sfp*. The Violoncello part has a *p* dynamic, followed by *pp sfp*. The Double Bass part has a *p* dynamic, followed by *pp sfp*.

Measure 42 has a *mp* dynamic for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1, and Horn 1 & 2. The Horn 3 & 4 part has a *sfp* dynamic, followed by *f*. The Trumpet 1 part has a *ppp* dynamic, followed by *mp*. The Trumpet 2 part has a *mf* dynamic. The Timpani part has a *mp* dynamic. The Tubular Bells part has a *mp* dynamic. The Bells part has a *mf* dynamic. The Piano part has a *mp* dynamic, followed by *mf*. The Violin I part has a *p* dynamic, followed by *pp sfp*. The Violin II part has a *p* dynamic, followed by *pp sfp*. The Viola part has a *p* dynamic, followed by *pp sfp*. The Violoncello part has a *p* dynamic, followed by *pp sfp*. The Double Bass part has a *p* dynamic, followed by *pp sfp*.

Measure 43 is marked with a rehearsal sign 'I'. The Flute 1 & 2 part has a *mp* dynamic, followed by *f* and *n*. The Oboe 1 & 2 part has a *mp* dynamic, followed by *f* and *n*. The Clarinet 1 & 2 part has a *mp* dynamic, followed by *f* and *n*. The Bassoon 1 part has a *mp* dynamic, followed by *f* and *n*. The Horn 1 & 2 part has a *mp* dynamic, followed by *f* and *n*. The Horn 3 & 4 part has a *mp* dynamic, followed by *f* and *n*. The Trumpet 1 part has a *mp* dynamic, followed by *f* and *n*. The Trumpet 2 part has a *mf* dynamic. The Timpani part has a *mf* dynamic. The Tubular Bells part has a *mp* dynamic. The Bells part has a *mf* dynamic. The Piano part has a *mf* dynamic. The Violin I part has a *p* dynamic, followed by *f* and *sfp*. The Violin II part has a *p* dynamic, followed by *f* and *sfp*. The Viola part has a *p* dynamic, followed by *f* and *sfp*. The Violoncello part has a *p* dynamic, followed by *f* and *sfp*. The Double Bass part has a *p* dynamic, followed by *f* and *sfp*.

Additional markings include 'a 2.' for Flute 1 & 2, Oboe 1 & 2, and Clarinet 1 & 2 in measure 43. '1. solo' is marked for Clarinet 1 & 2 in measure 43. 'norm.' is marked for Trumpet 1 in measure 40. 'senza Ped.' is marked for Tubular Bells in measure 42. 'To S. D.' is marked for Tubular Bells in measure 43. 'gliss.' is marked for Violin I, Violin II, Viola, Violoncello, and Double Bass in measure 43. 'ord.' is marked for Violin I, Violin II, and Viola in measure 43. 'arco' is marked for Violin I, Violin II, and Double Bass in measure 43. 'pizz.' is marked for Violoncello and Double Bass in measure 43. 'sul D' is marked for Violoncello and Double Bass in measure 43.

45 **J**

Fl. 1.2. *mf* (a 2) *n*

Ob. 1.2. *mf* (a 2) *n*

Cl. 1.2. *mf* (a 2) *f* *mf* *pp*

Bsn. 1. *p* *f* *mf* *n*

Cbsn. *p* *f* *mf* *n*

Hn. 1.2. *mf* (a 2) *f* *mf* *pp*

Hn. 3.4. *mf* *n*

C Tpt. 1.2. 1. solo, senza sord. *mp* *f* *n* (a 2) *sfz* *n*

Tbn. 1.2. *p* *f* *mf* *n*

Timp. *mf* *mf* *l.v.*

B. D. *mp* *l.v.*

Pno.

Vln. I. *f* *gliss.* *sfz* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

Vln. II. *f* *gliss.* *sfz* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

Vla. *f* *gliss.* *sfz* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

Vc. *f* *gliss.* *sfz* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

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

52 *a 2 marcato* **K** *accel.*

Fl. 1.2. *f* *f* *mp* *pp* *sfz*

Ob. 1.2. *f* *mp* *pp* *sfz*

Cl. 1.2. *f* *mp* *pp* *sfz* *1. solo* *a 2*

Bsn. 1. *f* *mp* *pp* *sfz*

Cbsn. *mp* *mp* *pp* *sfz* *sfz*

Hn. 1.2. *mp* *pp* *pp*

Hn. 3.4. *mp* *pp* *pp*

C Tpt. 1.2. *f* *n* *1. solo* *wide vib.* *n*

Tbn. 1. *mp* *f* *mf* *f* *sfz*

Tbn. 2. *mp* *f* *mf* *sfz*

Timp.

Snare Drum *ppp* *(pp)* *(p)* *mp*

Vln. I *sul D* *gliss.* *f* *sfz* *sfz* *f* *p* *pizz.* *p*

Vln. II *sul D* *gliss.* *f* *sfz* *sfz* *f* *p* *pizz.* *p*

Vla. *sul D* *gliss.* *f* *sfz* *sfz* *f* *p* *sul D* *sul C* *gliss.* *f*

Vc. *f* *arco* *sfz* *sfz* *f* *p* *sul G* *sul C* *gliss.* *f*

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

**L** Much faster and intense

♩ = 140

58

Fl. 1.2. *ff* *sfz* *ff* *sfz*

Ob. 1.2. *p* *ff* *sfz* *ff* *sfz*

Cl. 1.2. *p* *ff* *sfz* *ff* *sfz*

Bsn. 1. *mf > pp* *ff* *sfz* *ff* *sfz*

Cbsn. *ff* *ff* *sfz* *ff* *sfz*

Hn. 1.2. *ff* *ff* *sfz* *ff* *sfz*

Hn. 3.4. *ff* *ff* *sfz* *ff* *sfz*

C Tpt. 1.2. *ff* *ff* *sfz* *ff* *sfz*

Tbn. 1.2. *ff* *ff* *sfz* *ff* *sfz*

Timp. *ff* *ff*

S. D. *mp* *(mf)* *(f)* *ff* *f* *sfz* *ff* *sfz*

Vln. I *mf*

Vln. II *pizz.* *p* *mf*

Vla. *sul G* *gliss.* *sfz* *f* *sfz* *ff* *sfz* *f* *fff* *gliss.*

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

Db. *mf*

\*These are glissandi, not slurs until m. 70. Gliss. should approximate the pitches indicated by the curved line. Each notated beat should sound like a bounce.

Slow, intense, and growing

65 *rit.*  $\text{♩} = 55$

Fl. 1.2. *ff* *sfp* *ff* *ff*

Ob. 1.2. *ff* *sfp* *ff* *ff*

Cl. 1.2. *ff* *sfp* *ff* *ff*

Bsn. 1. *ff* *sfp* *ff* *ff*

Cbsn. *ff* *sfp* *ff* *ff* *pp*

Hn. 1.2. *ff* *sfp* *ff* *sfp*

Hn. 3.4. *ff* *sfp* *ff* *sfp*

C Tpt. 1.2. *ff* *sfp* *ff* *sfp*

Tbn. 1.2. *ff* *sfp* *ff* *sfp*

Timp. *ff* *ff* *pp*

S. D. *ff* *mp*

B. D. *mp*

Pno. *ff* *gub.*

Vln. I *mp* *gliss.* *sfp* *sul D*

Vln. II *mp* *gliss.* *sfp* *sul D*

Vla. *gliss.* *mp* *f* *gliss.* *sfp* *sul C*

Vc. *mp* *mp* *n*

Db. *mp* *n*



76

Sus. Cym. *n* *ff* *mp* L.v. To T.-t. O

B. D. *mp* L.v.

Pno. *p* *mf* *f* *mp* *mf* *f* *ff* *mf*

(8)-----

Vln. I *n* *mp* *mf* *p* *p* *unis.*

Vln. II *p* *unis.*

Vla. *ffpp* *unis.*

Vc. *ffpp* *snap pizz.*

Db. *ff*

80

Sus. Cym. Tam-tam L.v. *mp* L.v.

B. D. *mp* L.v.

Pno. *mp* *mf* *mp* *mf* *f* *ff* *mp* *mf* *sub.* *p* *mf* *p* *3*

(8)-----

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

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

Vla. *ffpp* *n* *ffpp*

Vc. *ffpp* *n* *ffpp*

Db. *ff*

83

T.-t. *mp* *mf* *mp*

B. D. *mp* *mp*

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

Vln. I *mp* *f* *p* *f* *n* *p* *f*

Vln. II *mp* *f* *pp* *mp* *f*

Vla. *fpp* *n* *f*

Vc. *fpp* *n*

Db. *ff* *ff*

Sus. Cymbal

Tam-tam

L.v.

(8)



86 To T.-t.

Sus. Cym. *f* *n* *p* *mp* *mf*

B. D. *p* *mp* *mf*

Pno. *mp* *f* *mp* *f* *ff*

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

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

Vla. *p* *sfz* *sfz* *ff* *f* *ff* *espr.*

Vc. *f* *ff* *espr.*

Db. *ff*

Tam-tam

(8)



Much slower

♩ = 40

*molto accel.*

Faster

♩ = 105

17

//

90

Fl. 1.2. *sfp* *ppp* *ff*

Ob. 1.2. *sfp* *ppp* *ff*

Cl. 1.2. *sfp* *ppp* *ff*

Bsn. 1. *sfp* *ppp* *ff*

Cbsn. *sfp* *ff*

Hn. 1.2. *sfp* *ppp* *ff*

Hn. 3.4. *sfp* *ppp* *ff*

Timp.

T.-t. *sfp* *ppp* *f* To S. D.

B. D. *sfp* *ppp* *f*

Pno.

Vln. I. *sfp* *pp* *ff* sul D gliss.

Vln. II. *sfp* *pp* *ff* sul D gliss.

Vla. *fff* *sfp* *pp* *ff* sul C gliss.

Vc. *fff* *sfp* *pp* *ff* sul G gliss.

Db. *sfp* *pp* *ff* arco sul A gliss.

**R**

Much slower

*molto rit.*

♩ = 40

Fl. 1.2. *fp* *molto*

Ob. 1.2. *fp* *molto*

Cl. 1.2. *fp* *molto*

Bsn. 1. *fp* *molto*

Cbsn. *fp* *molto*

Hn. 1.2. *fp* *molto*

Hn. 3.4. *fp* *molto*

C Tpt. 1. *f* *p* *ff* *mf* *fp* *molto*

C Tpt. 2. *fp* *molto*

Tbn. 1.2. *fp* *molto*

Timp. *f* *fp*

T.-t. Snare Drum *fp*

B. D. *ff* Tubular Bells *f* *l.v.*

Pno. *ff* *p* *Ad lib continuous "winking" sounds in the indicated octave. Include all chromatic pitches.*

Vln. I. *ff* *sul D* *gliss.* *sul A* *very wide vib. increase frequency and depth until next measure*

Vln. II. *ff* *sul D* *gliss.* *sul A* *very wide vib. increase frequency and depth until next measure*

Vla. *ff*

Vc. *ff* *n* *ff* *mp*

Db. *ff*

Improvise a very quick fluttering chromatic gesture (fluttertongue until otherwise notated) approximating the pitches indicated by the curved line. Continue to improvise similar rising and falling gestures until the last note of this movement. Enjoy :)

98 (ad lib.)

Fl. 1 *fff* *fff* *fff* *mp dim.*

Fl. 2 *ff* *fff* *fff* *dim. slowly dying (f) (mf)*

Ob. 1.2 *ff* *fff* *fff* *dim. slowly dying (f) (mf)*

Ob. 2.2 *ff* *fff* *fff* *dim. slowly dying (f) (mf)*

Cl. 1.2 *ff* *fff* *fff* *dim. slowly dying (f) (mf)*

Bsn. 1 *ff* *fff* *fff* *dim. slowly dying (f) (mf)*

Cbsn. *ff* *fff* *fff* *dim. slowly dying (f) (mf)*

Hn. 1.2 *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

Hn. 3.4 *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

C Tpt. 1 *ff* *fff* *fff* *dim. slowly dying f*

C Tpt. 2 *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

Tbn. 1.2 *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

Timp. *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

S. D. *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

Tub. B. *fff* *fff* *fff* *dim. slowly dying (f) (mf)*

Pno. *pp* *fff* *fff* *dim. slowly dying*

Vln. I *fp* *fp* *p* *dim. slowly dying*

Vln. II *fp* *fp* *p* *dim. slowly dying*

Vla. *fp* *fp* *p* *dim. slowly dying*

Vc. *fp* *fp* *p* *dim. slowly dying sul A*

Db. *fp* *fp* *p* *dim. slowly dying*

**I** 103 [No fluttertongue!] Play last note as written

Fl. 1: *(p)* - - - - - *(pp)* - - - - - *ppp*

Fl. 2: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Ob. 1, 2: (a 2) - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Cl. 1, 2: (a 2) - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Bsn. 1: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Cbsn.: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Hn. 1, 2: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Hn. 3, 4: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

C Tpt. 1: match dynamic of Tpt. 1 *mp* slowly insert mute over next two measures *p* *pp* *ppp*

C Tpt. 2: match dynamic of Tpt. 2 *mp* *p* *pp* *ppp*

Tbn. 1, 2: - - - - - *(mp)* - - - - - *p* *pp* *ppp* (a 2)

Timp.: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

S. D.: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Tub. B.: - - - - - *(mp)* - - - - - *p* *pp* *ppp*

Pno.: *pp* - - - - - *n*

Vln. I: - - - - - *(mp)* - - - - - *p* *mf* *ppp*

Vln. II: - - - - - *(mp)* - - - - - *p* *ppp* *pp*

Vla.: - - - - - *(mp)* - - - - - *p* *mf* *ppp*

Vc.: *f* sul D gliss. *sf* sul G gliss. *n* *mp* decresc. *pizz.* *ppp*

Db.: *f* gliss. with approximate pitches *sf* *n* *p* decresc. *ppp*

*ppp*

# SUITE OF ROADS

## II. From

Very fast and vigorous

♩ = 172

**Piccolo** *mf* *ff* *To Fl.* **A**

**Flute 1** *mf* *ff*

**Oboes 1.2.** *mf* *ff*

**Clarinets in B $\flat$  1.2.** *mf* *ff*

**Bassoons 1.2.** *mp* *ff*

**Horn in F 1** *mf* *ff*

**Horn in F 2** *mf* *ff*

**Horn in F 3** *mp* *ff*

**Horn in F 4** *p* *ff*

**Trumpets in C 1.2.** *mf* *ff*

**Trombones 1.2.** *p* *ff*

**Timpani** *mf* *ff* *sub. p* *sfp < mp*

**Percussion 1** *n* *ff* *Suspended cymbal* *sfp < mp* *Vibraphone*

**Percussion 2** *p* *ff* *Bass Drum*

**Piano** *pp* *ff* *fff* *sub. mp* *8<sup>th</sup> sub.*

**Violin I** *div.* *mp* *ff*

**Violin II** *div.* *mf* *ff*

**Viola** *f* *ff* *ff* *div. unis.* *div.* *sfp*

**Violoncello** *pizz.* *mp* *mf* *f* *ff* *ff* *sfp* *div. arco*

**Contrabass** *pizz.* *mp* *mf* *f* *f* *ff* *ff* *sfp* *div. arco*



14 **C** **D**

Fl. 1.2. *p* *mf* *f*

Ob. 1.2. *p* *mf* *f* *sub. p*

Cl. 1.2. *p* *mf* *f*

Bsn. 1.2. *p* *mf* *f* *sub. pp*

Hn. 1.2. *sfp* *(mp)* *(mf)* *(f)* *ff*

Hn. 3.4. *sfp* *(mp)* *(mf)* *(f)* *ff*

C Tpt. 1.2. *ff* *sfp* *ff* *sfp* *ff*

Tbn. 1.2. *ff* *sfp* *ff* *sfp* *ff*

Timp. *ff*

Cym. Tenor Drum *ff* *f* Crotales *pp*

Vib. Dead stroke *f* *sfp* *f* To Xyl.

Pno. *(s)* *una corda p*

Vln. I con sord. *ppp* *mp* *pp=*

Vln. II con sord. *ppp* *mp* *pp=*

Vla. unis. *ff* div. *sfp* unis. *ff* div. *sfp* *ff* *sub. ppp* *mp* *pp=*

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

Cb. *ff* *sfp* *ff* *sfp* *ff*

19

Fl. 1.2. *mp* *f* *mp* *ff*

Ob. 1.2. *f* *sub. p* *f* *a 2 mf ff*

Cl. 1.2. *I. solo mp f n* *mf ff*

Bsn. 1.2. *p* *f* *mf ff*

Hn. 1.2. *sfz n* *a 2 pp molto (mf) f*

Hn. 3.4. *sfz n* *a 2 pp molto (mp) (mf) f*

C Tpt. 1.2. *mf ff*

Tbn. 1. *pp molto (mp) (mf) f*

Tbn. 2. *pp molto (p) (mp) (mf) f*

Timp. *p mf*

Crot. *pp molto ff*

Vib. *Xylophone mf ff*

Pno. *p mf*  
*15mb*

Vln. I. *mf sub. ppp mp pp mf unis. f ff*

Vln. II. *mf sub. ppp mp pp mf unis. f ff*

Vla. *mf sub. ppp mp pp mf div. f ff*

Vc. *f unis. pizz. ff*

Cb. *f unis. pizz. ff*



24 **F** Hollow and distant **G** Fiery!

The score is for a 4/4 time piece. It features a dynamic shift from *pp* (pianissimo) to *f* (forte) at the start of the section. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns (1st and 3rd) play sustained notes with a crescendo leading to *f*. The Timpani part has a rhythmic pattern with dynamics *pp*, *f*, *sfz*, and *ff*. The Percussion section includes Suspended Cymbal and Bass Drum, both starting at *pp* and moving to *f*. The Piano part has a complex rhythmic accompaniment starting at *ff*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) enter at the beginning of the section with *ff* dynamics, playing a rhythmic pattern. The Violins I and II parts are marked "senza sord. pizz." (without mutes, pizzicato). The Viola, Violoncello, and Contrabass parts are marked "div. arco" (divisi, arco) and "unis." (unison).

31 **H**

Cl. 1 *p* *Breathe when necessary*

Cl. 2 *p* *Breathe when necessary*

Bsn. 1 *p* *Breathe when necessary*

Contrabassoon

Cbsn. *mf*

Hn. 1.2 *con sord.* *mp* *mf* *f*

Hn. 3.4 *con sord.* *mp* *mf* *f*

Tbn. 1.2 *mf* *mp* *mf* *f*

Timp. *sfp*

Sus. Cym.

B. D.

Pno. *s*

Vln. I

Vln. II

Vla. *div. unis.* *div.* *sfp*

Vc. *sfp*

Cb. *sfp*

Breathe when necessary

This page of a musical score, numbered 27, contains the following parts and markings:

- Flutes (FL. 1, 2):** Part 1 starts at measure 35. Dynamics range from *mf* to *ff*. A wavy line above the staff indicates breath marks.
- Oboes (Ob. 1, 2):** Dynamics range from *mf* to *ff*. Similar breath marks are present.
- Clarinets (Cl. 1, 2):** Dynamics range from *mf* to *ff*.
- Bassoon (Bsn. 1):** Dynamics range from *mf* to *ff*. Includes a trill marking *(tr)*.
- Contrabassoon (Cbsn.):** Dynamics range from *fp* to *ff*. Includes the instruction "To Bsn."
- Horns (Hn. 1-4):** Dynamics range from *mf* to *ff*. Includes the instruction "senza sord."
- Trumpets (C Tpt. 1, 2):** Dynamics range from *ff* to *ff*. Includes *mp* and *mf* markings.
- Trombones (Tbn. 1, 2):** Dynamics range from *mf* to *ff*.
- Timpani (Timp.):** Dynamics range from *ff* to *ff*.
- Piano (Pno.):** Dynamics range from *mf* to *ff*. Includes a circled number *(8)* in the left hand.
- Violins (Vln. I, II):** Dynamics range from *ff* to *fff*. Includes *div. arco* and *unis.* markings.
- Viola (Vla.):** Dynamics range from *ff* to *fff*. Includes *div. arco* and *unis.* markings.
- Violoncello (Vc.):** Dynamics range from *ff* to *fff*.
- Double Bass (Cb.):** Dynamics range from *ff* to *fff*.

**J** Much slower. Mystical.

♩ = 70

38 *Breath when necessary*

Fl. 2 *pp*

Fl. 1 *pp*

Ob. 1 *mf* *n* *mf* *n* *n* *f*

Ob. 2 *n* *f*

Cl. 1.2. *n* *f* *mf* *p* *f*

Bsn. 1 *n* *f* *n* *f*

Cbsn. *n* *f* *n* *f*

C Tpt. 1 *con sord.* *mf* *mf*

C Tpt. 2 *con sord.* *mf* *mf*

Tbn. 1 *con sord.* *fp* *n*

Timp.

Sus. Cym. *n* *mp* *n* *n* *mp* *n* *n*

B. D. *mp* *p*

Pno. *mp* *gliss.* *15<sup>ma</sup>* *Celesta* *8<sup>va</sup>* *mp* *gently weaving* *not frantic*

Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *f* *pp* *mp* *pp* *f*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *f* *pp* *mp* *pp* *f*

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

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

Cb. *pp* *mp* *pp* *mp* *pp* *mp* *f* *pp* *mp* *pp* *f*

unis.

*Strum downward in a harp-like manner until you reach the first brace of the piano's internal frame. The strum lasts for a full half note value.*

This page of a musical score, marked with rehearsal sign 'K', contains staves for various instruments. The score is written in 2/4 time and includes the following parts:

- Flutes (Fl. 1, 2):** Both parts play a melodic line starting with a forte (*f*) dynamic, moving to mezzo-forte (*mf*) and then fortissimo (*f*) with an accent (>).
- Oboes (Ob. 1, 2):** Both parts play a melodic line starting with piano (*p*), moving to mezzo-piano (*mp*) and then mezzo-forte (*mf*), ending with a breath mark (*n*).
- Clarinets (Cl. 1, 2):** Both parts play a sustained chord, starting with pianissimo (*pp*).
- Bassoon (Bsn. 1.2):** Plays a melodic line starting with mezzo-piano (*mp*), moving to mezzo-forte (*mf*) and then fortissimo (*f*) with an accent (>).
- Horns (Hn. 1.2, 3.4):** Both parts play a melodic line starting with mezzo-piano (*mp*), moving to pianissimo (*pp*) and then fortissimo (*ff*).
- Trumpets (C Tpt. 1, 2):** Both parts play a melodic line starting with mezzo-piano (*mp*) and ending with a breath mark (*n*).
- Trombones (Tbn. 1, 2):** Both parts play a melodic line starting with pianissimo (*pp*), moving to mezzo-forte (*mf*) and then ending with a breath mark (*n*).
- Timpani (Timp.):** No notation is present.
- Shakuhachi (Shks.):** Plays a melodic line starting with mezzo-piano (*mp*) and ending with a breath mark (*n*).
- Bass Drum (B.D.):** Plays a melodic line starting with mezzo-forte (*mf*) and ending with a breath mark (*n*).
- Celesta (Cel.):** Plays a melodic line starting with mezzo-forte (*mf*), moving to mezzo-piano (*mp*) and then fortissimo (*f*).
- Violins (Vln. I, II):** Both parts play a melodic line starting with mezzo-piano (*mp*), moving to pianissimo (*pp*) and then fortissimo (*ff*).
- Viola (Vla.):** Plays a melodic line starting with mezzo-piano (*mp*), moving to pianissimo (*pp*) and then fortissimo (*ff*).
- Violoncello (Vc.):** Plays a melodic line starting with mezzo-piano (*mp*), moving to pianissimo (*pp*) and then fortissimo (*ff*).
- Double Bass (Cb.):** Plays a melodic line starting with mezzo-piano (*mp*), moving to pianissimo (*pp*) and then fortissimo (*ff*).

rit. L

46

Fl. 2 *mp* *f*

Fl. 1 *mp* *f*

Ob. 1.2. *mp* *f*

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

Bsn. 1.2. *mp* *f*

Hn. 1 *pp* *f* senza sord.

Hn. 2 *pp* *f* senza sord.

Hn. 3 *pp* *f* senza sord.

Hn. 4 *pp* *f* senza sord.

C Tpt. 1 *mf* *f*

C Tpt. 2 *mp* *f*

Tbn. 1 *n* *mp* *mf* *sfp* *f* senza sord.

Tbn. 2 *n* *pp* *mf* *sfp* *f* senza sord.

Timp. *n*

Sus. Cym. metal beaters on dome *mf* *n* *mf* *n* normal mallets

Shks. *mp* *n*

B. D.

Cel. *f* *g<sup>ma</sup>* | To Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* unis. div. unis.

Vc. *ff* unis.

Cb. *ff*

Flowing and expansive

49 ♩ = 50 Blow through your instrument making a "sh" sound.

a 2

Fl. 1.2. Sh sh sh  
mf mp p sh sh  
mf p

Ob. 1.2. Sh sh sh  
mf mp p sh sh  
mf p

Cl. 1.2. Sh sh sh  
mf mp p sh sh  
mf p

Bsn. 1. Sh sh sh  
mf mp p sh sh  
mf p

Bsn. 2. *f* *nc* *n* sh sh  
mf p

Hn. 1.2. Sh sh sh  
mf mp p sh sh  
mf p

Hn. 3.4. Sh sh sh  
mf mp p sh sh  
mf p

C Tpt. 1.2. Sh sh sh  
mf mp p sh sh  
mf p

Tbn. 1.2. a 2 Sh sh sh  
*sfp* *n* mf mp p *sfp* *n* mf p

Timp. l.v. *ff*

Sus. Cym. l.v. *f* p pp

B. D. mp *n* mp p

Piano *f*

Vln. I *n* sh sh  
mf p

Vln. II *n* sh sh  
mf p

Vla. *n* sh sh  
mf p

Vc. *ff* *div.* 3 *mf* *sub.* 3 *ff* *pp* *mf* *sub.* 3 *n*

Cb. *ff* *mf* *sub.* 3 *ff* *pp* *un.* 3 *mf* *sub.* 3 *n*

Make "sh" sound with your mouth

53 **M**

Ob. 1 *1. solo*  
*p espr.* *f* *mp* *f* *mp*

Shks. *fp* *n* *n* *mp* *n*

T.-t. *mp*

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

Vln. I *fpp*

Vln. II *fpp*

Vla. *fpp*

Vc. *fpp*

Cb. *fpp*

58 **N**

Ob. 1 *mf* *mp* *p* *f* *p* *mp* *f* *p* *mf*

Shks. *n* *mp* *n* *n* *mp* *n* *n* *mp* *n*

T.-t. *mp* *mp*

Pno. *pp* *n*

Vln. I *unis.* *fpp*

Vln. II *unis.* *fpp*

Vla. *fpp*

Vc. *unis.* *fpp*

Cb. *fpp*



63 O

Fl. 1.2. *a 2*  
*n* *mp* *mf* *mp* *p* *Sh* *sh* *sh* *Sh* *sh* *sh* *mp* *p*

Ob. 1. *n* *p espr.* *f* *n*

Ob. 2. *mf* *mp* *p* *Sh* *sh* *sh* *mf* *mp* *p* *p espr.* *f* *n*

Cl. 1.2. *a 2*  
*mf* *mp* *p* *Sh* *sh* *sh* *mf* *mp* *p* *p espr.*

Bsn. 1. *n* *mp* *p* *sfmp* *n*

Bsn. 2. *n* *mp* *p* *sfmp* *n*

Hn. 1.2. *a 2*  
*n* *mf* *sfpp* *n* *con sord.* *n* *mp* *n* *n*

Hn. 3.4. *con sord.* *n* *mp* *n* *n*

C Tpt. 1.2. *a 2*  
*mf* *mp* *p* *Sh* *sh* *sh* *mf* *mp* *p*

Tbn. 1.2. *a 2*  
*mf* *mp* *p* *Sh* *sh* *sh* *mf* *mp* *p*

Timp. *mp* *p*

Sus. Cym. *Sus. Cym.* *metal scrape* *l.v.*  
*n* *mp* *mp* *f*

T. - t. *Bass Drum* *l.v.*  
*mp* *mp* *p* *pp* *mp* *p* *pp*

Vln. I. *sfpp*

Vln. II. *sfpp*

Vla. *sfpp*

Vc. *sfpp*

Cb. *sfpp*

P

69 Q

Fl. 1.2. *f* *ff*

Ob. 1.2. *f* *ff*

Cl. 1.2. *mf* *mp* *mf* *mp* *p* *f* *f* *ff*

Bsn. 1.2. *f* *ff*

Hn. 1.2. *mp* *n* *n* *mp* *n* *Sh sh sh* *Sh sh sh* *Sh* *mf* *n*  
 [No instrument. Just "sh"]  
 a 2

Hn. 3.4. *mp* *n* *n* *mp* *n* *Sh sh sh* *Sh sh sh* *Sh* *mf* *n*  
 [No instrument. Just "sh"]  
 a 2

C Tpt. 1.2. *Sh sh sh* *Sh sh sh* *Sh* *mf* *n*  
 [No instrument. Just "sh"]  
 a 2

Tbn. 1. *Sh sh sh* *Sh sh sh* *Sh* *mf* *n*

Tbn. 2. *sfp* *n* *sfp* *n* *Sh* *mf* *n*

Timp. *p* *p*

Sus. Cym. *mf* *p* *mp*  
 Tubular Bells

B. D. *mp*

Pno.

Vln. I. *fpp* *f* *ff*

Vln. II. *fpp* *f* *ff*

Vla. *fpp* *f* *ff*

Vc. *fpp* *f* *ff*

Cb. *fpp* *mf* *ff*  
 div. V

**R** A bit faster.  
♩ = 60

Twice as fast  
♩ = 120

75 (a 2)

Fl. 1.2. *mf* *ff* *mf* *f*

Ob. 1.2. (a 2) *sfz* *n*

Cl. 1.2. (a 2) *sfz* *n*

Bsn. 1.2. *pp* *p* *mp* *p*

Hn. 1.2. senza sord. (a 2) *p* *mf* *p*

Hn. 3.4.

C Tpt. 1.2.

Timp. *p* *p* *mp*

Tub. B.

B. D.

Pno.

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

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

Vla. *sfz* *n* *p* *p* *p* *f*

Vc. *sfz* *n* *p* *p* *p* *f*

Cb. *mf* *p* *sfz* *sfz*

79 S

Fl. 1.2. *pp* *mf* *mp*

Ob. 1.2. *pp* *mf* *mp*

Cl. 1.2. *pp* *mf* *mp*

Bsn. 1.2. *pp* *mf* *mp*

Hn. 1.2.

Hn. 3.4.

C Tpt. 1.2.

Tbn. 1.2. *sfz* *a 2*

Timp. *mp < mf*

Tub. B. *n* *mf* *l.v.*

B. D.

Pno.

Vln. I. *pp* *cresc.* *5*

Vln. II. *pp* *cresc.* *5*

Vla. *mp* *mf* *sfz* *mf* *p* *n* *mf* *mp* *f*

Vc. *mp* *mf* *sfz* *mf* *p* *n* *mf* *mp* *f*

Cb. *sfz* *sfz* *mf* *p* *n* *mf* *mp* *f*

Sus. Cym. with metal beater

83

Fl. 1.2. *mf* *mp* *f* *n*

Ob. 1.2. *mf* *mp* *f* *n*

Cl. 1.2. *mf* *mp* *f* *n*

Bsn. 1.2. *mf* *mp* *f* *n*

Hn. 1.2. *mp* *f*

Hn. 3.4. *mp* *f*

Tbn. 1.2. *mp* *f*

Timp. *mf*

Sus. Cym. *pp*

B. D. *pp*

Pno.

Vln. I. *mp* *cresc.*

Vln. II. *mp* *cresc.*

Vla. *ffp*

Vc. *ffp*

Cb. *ffp*

normal mallets

**T**

86 *a 2*

Fl. 1.2. *pp cresc...*

Ob. 1.2. *pp cresc...*

Cl. 1.2. *pp cresc...*

Bsn. 1. *pp cresc...*

Hn. 1.2. *mf p mf*

Hn. 3.4. *p mf*

C Tpt. 1.2. *con sord. mf*

Tbn. 1.2. *mf f*

Timp. *f n*

Sus. Cym. *L.v. (7) mp*

B. D. *L.v. (7) mp*

Celesta *g<sup>ua</sup> non accented mf*

Vln. I. *mf cresc.*

Vln. II. *mf cresc.*

Vla. *mf < f mf < f mf mf < f mf*

Vc. *mf < f mf < f mf mf < f mf*

Cb. *mf < f mf < f mf unis. f*

89

Fl. 1.2. *p cresc.* *(mp)*

Ob. 1.2. *p cresc.* *(mp)*

Cl. 1.2. *p cresc.* *(mp)*

Bsn. 1. *p cresc.* *(mp)*

Hn. 1.2. *p* *(mp)* *mf*

Hn. 3.4. *p* *(mp)* *mf*

C Tpt. 1.2. *p* *(mp)* *mf*

Tbn. 1.2. *mp* *f* *mf*

Timp.

Sus. Cym. *n* *mf* *n*

B. D.

Cel. *f*

Vln. I. *f*

Vln. II. *f*

Vla. *mf* *(f)* *ff*

Vc. *mf* *(f)* *ff*

Cb. *mf* *(f)* *ff*

91 **U**

Fl. 2 *mf* 5 5 6 6 6 6

Fl. 1 *mf* 5 5 6 6 6 6

Ob. 1 *mf* 5 5 5 5 5 5

Ob. 2 *mf* 5 5 5 5 5 5

Cl. 1 *mf* 5 5

Cl. 2 *mf* 5 5

Bsn. 1 *mf* 3 3 3 3

Cbsn. *mf* 3 3 3 3

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

Sus. Cym. *pp* (norm. mallets) (mp)

B.D. *pp* (mp)

Cel. *ff*

Vln. I *mf* quasi-gliss.

Vln. II *mf* quasi-gliss.

Vla. *mf* 6 6 6 6

Vc. *mf* 6 6 6 6

Cb. *mf* div. 3 3 3 3



93 To Picc.

**FL. 2**  
*f* *ff*

**FL. 1**  
*f* *ff*

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

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

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

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

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

**Cbsn.**  
*f* *ff*

**Hn. 1.2.**  
*f* *ff*

**Hn. 3.4.**  
*f* *ff*

**C Tpt. 1.2.**  
*f* *ff*

**Tbn. 1.2.**  
*f* *ff*

**Sus. Cym.**  
*mf* (*f*)

**B. D.**  
*mf* (*f*)

**Cel.**  
*ff*

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

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

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

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

**Cb.**  
*f* *ff*



Much Slower!

♩ = 52

95 *molto rit.* . . . . Piccolo

Fl. 2 *fff*

Fl. 1 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Cbsn. *fff*

Hn. 1.2 *fff*

Hn. 3.4 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Timp. *ff*

Sus. Cym. *f molto*

B. D. *f molto*

Cel. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

98

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1.2.

Hn. 3.4.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Sus. Cym.

B. D.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Pno.



accel. . . .

109

Fl. 2: *pp* to *f*

Fl. 1: *pp* to *f*

Ob. 1.2.: *pp* to *f*

Cl. 1.2.: *pp* to *f*

Bsn. 1: *p* to *mf* to *n* to *pp* to *f*

Cbsn.: *p* to *mf* to *n* to *pp* to *f*

Hn. 1.2.: *mf* to *f* to *p* to *p* to *mf*

Hn. 3.4.: *mf* to *f* to *p* to *p* to *mf*

C Tpt. 1.2.: *pp* to *mp* to *mf* to *sfp* to *f*

Tbn. 1.2.: *mf* to *f*

Timp.: *f*

Sus. Cym.

B. D.

Pno.: *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dampen string with finger within inches of the bridge

114

Fl. 1.2. *mp* *mf*

Ob. 1.2. *mp* *mf*

Cl. 1.2. *mp* *mf*

Bsn. 1.2. *mf* *f*

Hn. 1.2. *mf* (a 2)

Hn. 3.4. *mf* (a 2)

C Tpt. 1.2. *mp* *mf*

Tbn. 1.2. *mf* (a 2)

Timp. *mf*

Sus. Cym.

Xyl. *mf*

Pno.

Vln. I *sempre*

Vln. II *sempre*

Vla.

Vc.

Cb.

117

Fl. 1.2. *f*

Ob. 1.2. *f*

Cl. 1.2. *f*

Bsn. 1.2. *mp* *mf* *f*

Hn. 1.2. *mf* *f*

Hn. 3.4. *mf* *f*

C Tpt. 1.2. *mf* *f*

Tbn. 1.2. *f*

Timp. *mf* *mf*

Sus. Cym. *pp* (*p*) (*mp*) *f*

Xyl. *mp* (*mf*) (*f*)

Pno. *mf* *f*

Vln. I. *mf*

Vln. II. *mf*

Vla. *f*

Vc. *f*

Cb. *f*





127 CC

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

Bsn. 1.2.

Hn. 1.2.

Hn. 3.4.

C Tpt. 1.2.

Tbn. 1.2.

Timp.

Cym.

Xyl.

Pno.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*ff* *sfz* *mf* *ff* *sfz*

Snare Drum rim shot

To B. D.

unis. div. unis. div.

(8)

132 **DD**

Fl. 1.2. *pp* *(p)* *(mp)* *mf* *mp* *ff*

Ob. 1.2. *pp* *(p)* *(mp)* *mf* *mp* *ff*

Cl. 1.2. *pp* *(p)* *(mp)* *mf* *mp* *ff*

Bsn. 1.2. *pp* *(p)* *(mp)* *mf* *mp* *ff*

Hn. 1.2. *sfz* *(mp)* *(mf)* *(f)* *ff*

Hn. 3.4. *sfz* *(mp)* *(mf)* *(f)* *ff*

C Tpt. 1.2. *ff* *sfz* *ff* *sfz* *ff*

Tbn. 1.2. *ff* *sfz* *ff* *sfz* *ff*

Timp. *ff*

Cym. *ff* *f*

B. D. *f* *To Tamb.*

Pno. *(s)*

Vln. I. *ff* *sfz* *ff* *sfz* *ff*

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

Vla. *ff* *unis.* *div.* *unis.* *div.* *unis.* *div.* *sfz* *ff* *sfz* *ff*

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

Cb. *ff* *sfz* *ff* *sfz* *ff*



