

*Commissioned by The University of Florida Symphony Orchestra,
Raymond Chobaz, conductor, in celebration of their 100th anniversary season*

Dream Theater

Paul Richards



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Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
3 Clarinets in Bb (3: Eb Clarinet, Bass Clarinet)
2 Bassoons
Contra-bassoon
4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba
Timpani
3 Percussionists
Harp
Piano
Strings

Duration: 15 minutes

Program note:

As the University of Florida Symphony Orchestra planned celebrations for its 100th anniversary, conductor Raymond Chobaz asked me to write a new work inspired by visual art of my choosing. With assistance from the curatorial staff at the Harn Museum of Art, four works by photographer and former faculty member Jerry Uelsmann were selected, each serving as a starting point for the creation of musical movements that reflect something of the technique, narrative content, or atmosphere found in the art works.

Uelsmann's composited black-and-white photographs are, in the artist's words, "obviously symbolic, but not symbolically obvious", showing us a surreal world that arises from the seamless integration of multiple image sources. I find them extremely compelling, rewarding both on first inspection and after intense scrutiny, where subtle details emerge for the patient viewer. The four photographs in "Dream Theater" are examples of Uelsmann's recent pieces, dating from 1999-2008.

Each movement of the composition, which is played without pause, takes its title from the photograph that informs it. The opening movement, "Threshold", begins with a chorale that will reappear elsewhere in the composition, developing that material in a gradual crescendo throughout the movement, reacting to the suggestion of birth, emergence, and transcendence in the photograph. "Place of Several Mysteries" responds to the storm and sea imagery in the photograph, along with the sprinkling of several unexpected, primal images throughout the canvas. "Edge of Silence" is a contemplative movement built upon notions of reflection, imitation, and rippling water. The final photograph, "Dream Theater", shows a baroque opera house from Bohemia, along with other images. A collage of musical ideas from the preceding three movements are layered atop a 1723 overture by Czech composer Jan Zelenka (ZWV 188), concluding with the chorale that opened the work.

This work was made possible only through the collaborative support of numerous people: The University of Florida Symphony Orchestra and Raymond Chobaz, who commissioned the piece; the Harn Museum staff, especially photography curator Thomas Southall; and Jerry Uelsmann, whose astounding output and creative vision is a wonder to behold.

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Performance notes:

Images: if desired, the photographic images can be displayed during the performance, the image changing with the change in movements.

Crotales: an octave-and-a-half set is required for the piece, with sounding pitches C6-G7, (written as C4-G5).

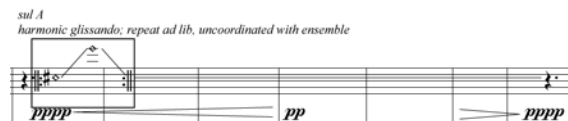
Prepared piano: a quarter should be balanced on the two lowest piano strings (A and Bb) so that the quarter rattles when these keys are struck (used in the first and last movements; quarter can remain in place throughout the piece).

Cello “seagull effect”: in the second movement, the solo cello is asked to produce a “seagull” effect



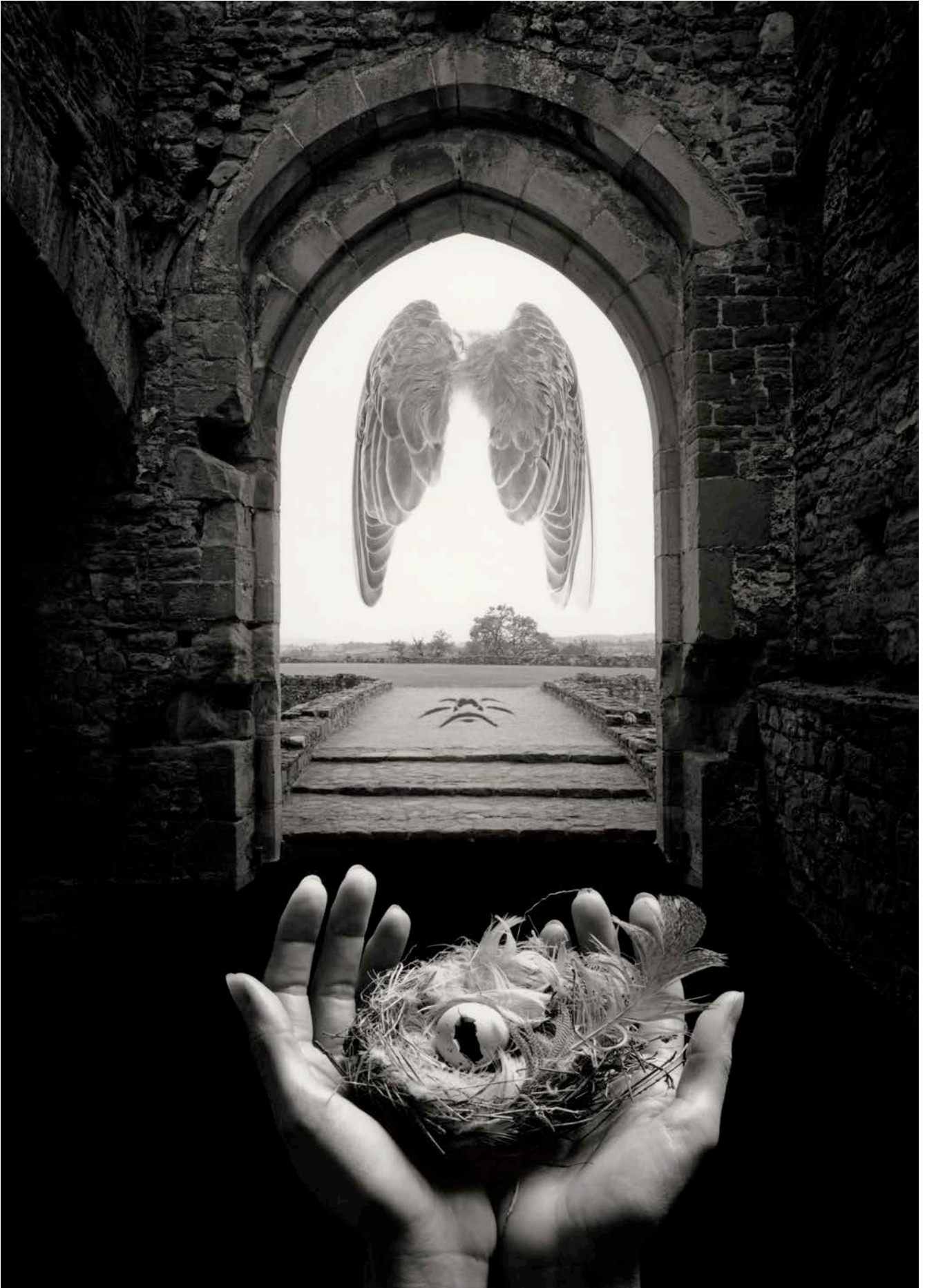
This is a harmonic glissando on the A string, beginning in the position indicated. The position of the hand should not change throughout the glissando, so that new partials are caught during the descent. Accelerate and decelerate as indicated (aligned with the crescendo and decrescendo), lasting approximately the duration indicated in the score.

Natural harmonic glissando: in the second movement, the strings are asked to produce a natural harmonic glissando on the A string



Players should make a slow glissando up and down the A string, as indicated, allowing natural harmonics to speak as they are past. Uncoordinated with the rest of the ensemble and repeated freely, this should last as long as indicated in the score.

Balance and dynamics in the final movement: in imitation of a baroque orchestra, the strings are divisi throughout the final movement, with half of the section presenting the Zelenka overture. Dynamics throughout this movement, and elsewhere in the composition, are designed to create “crossfade” effects, where ideas emerge from, and retreat into the texture, rather than appearing and disappearing suddenly. Careful attention to all dynamic indications will produce the desired effect.



Score

Dream Theater

I. Threshold

Paul Richards

haunting $\text{♩} = 48$

Piccolo

Flute $\frac{1}{2}$

Oboe $\frac{1}{2}$

English Horn

Clarinet $\frac{1}{2}$

E♭

Bassoon $\frac{1}{2}$

Contrabassoon

Horn in F $\frac{1}{2}$

Trumpet in C $\frac{1}{2}$

Trombone $\frac{1}{2}$

Bass

Tuba

Timpani

Percussion 2

Large Bass Drum
soft mallets
Lv. Lv. Lv. Lv. Lv. Lv.

Harp

Piano

prepare piano: balance a quarter on the two lowest piano strings (A and Bb), quarter should rattle when those keys are struck
leave on for the entire piece

Violin I

Violin II

Viola

Cello

Double Bass

3

7 foreboding ♩ = 60

Picc. *mp ppp* *p >*

Fl. 1 2 *pppp*

Ob. 1 2 *p <* *espr.* *1. free, joyous, rhapsodic* *pp*

E. Hn. 1 2

Cl. 1 2

Eb.

Bsn. 1 2 *ppp* *p*

C. Bn. *ppp* *p*

7 foreboding ♩ = 60

Hn. 1 2 *mp* *ppp*

Hn. 3 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

Bs.

Tuba

7 foreboding ♩ = 60

Timp. *Crotales hard mallets Lv.* *mp*

Perc. 1 *Lv.*

Perc. 2

Perc. 3

7 foreboding ♩ = 60

Hp. *ppp* *Lv.* *p*

Pno. *mp*

7 foreboding ♩ = 60

Vln. I *unis.* *sub. mp* *ppp* *pp* *ppp* *pp* *ppp p*

Vln. II *unis.* *sub. mp* *ppp* *pp* *ppp* *p*

Vla.

Vc. *sul tasto* *pp* *sul tasto* *change to* *ord.* *p*

D. B. *pp* *change to* *ord.* *p*

14 *a tempo* *rall.*

Picc. *ppp*

Fl. 1 2

Ob. 1 2 *ppp*

E. Hn.

1 2

Cl. Eb Clarinet *free, joyous, rhapsodic*

mp espr. *gliss. (smear)* *p*

Bsn. 1 2 *pp*

C. Bn. *pp*

14 *a tempo* *rall.*

Hn. 1 2

3 4

Tpt. 1 2

3

Tbn. 1 2

Bs.

Tuba

14 *a tempo* *rall.*

Timp.

Perc. 1 *L.v.* *p*

2

3 *Marimba hard mallets* *mp*

Vibraphone *motor on fast medium mallets* *L.v.* *pp* *(no pedal; allow note to decay)*

14 *a tempo* *rall.*

Hp. *L.v.*

Pno.

14 *a tempo* *rall.*

Vln. I *pp* *p* *pp* *ppp*

Vln. II *pp* *p* *pp* *ppp*

Vla. *sul tasto* *p* *change to ond.* *mp*

Vc. *sul tasto* *p* *change to ond.* *mp*

D. B. *p* *change to ond.* *mp*

5 gathering energy ♩ = 72

21

Picc. *mp > ppp*

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

Ob. 1 2 *mp*

E. Hn. *mp*

1 2 *mp*

Cl. *mp*

E♭ B♭ Clarinet *mp*

Bsn. 1 2 *mp* *mf*

C. Bn. *mp* *mf*

21 gathering energy ♩ = 72

1 2 *mp* *pp < mf* (sneak in)

3 4 *ppp* (sneak in) *mf* (sneak in)

1 2 *pp* *p*

Tbn. *pp* *p*

Bs. *pp* *p*

Tuba *p*

21 gathering energy ♩ = 72

Timp. *mp* *hard mallets*

1 *mp* *p* *mf*

Perc. 2 *mf* *Xylophone hard mallets*

3 *mp* *Tam-tam scrape with triangle beater l.v.*

21 gathering energy ♩ = 72

Hp. *mp* *p* *mf*

Pno. *mp* *mf*

21 gathering energy ♩ = 72

Vln. I *mp* *p* *mf* *mp*

Vln. II *mp* *p* *mf* *mp*

Vla. *mp* *sul tasto* *change to* *mf* *ord.*

Vc. *mp* *div. sul tasto* *change to* *mf* *ord.*

D. B. *mp* *sul tasto* *change to* *mf* *ord.*

31 playful $\text{♩} = 60$ *rit.*

Picc. *f* *p* *mp* *ppp* *mf*

Fl. 1 2 *f* *mp* *p* *ppp* *mp* *mf*

Ob. 1 2 *f* *mf* *mf* *mf*

E. Hn. *f* *mf* *mf* *mf*

Cl. 1 2 *f* *mf* *mf*

3 *f* *mf* *mf*

Bsn. 1 2 *f* *mf*

C. Bn. *f* *mf*

31 playful $\text{♩} = 60$ *rit.*

Hn. 1 2 *f* *mf* *mp* *ppp* *mf > pp* *mf > pp*

3 4 *f* *mf > pp* *mf > pp*

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

3 *mf* *mp* *ppp*

Tbn. 1 2 *f*

Bs. *f*

Tuba *f*

31 playful $\text{♩} = 60$ *rit.*

Timp. *f*

Tambourine *mf* *f*

Perc. 2 *f* *lv.*

3 *f*

31 playful $\text{♩} = 60$ *rit.*

Hp. *mf*

Pno. *f*

31 playful $\text{♩} = 60$ *rit.*

Vln. I *f* *p* *div. gliss.* *mp* *mf* *mf* *mf* *mf* *mf*

Vln. II *f* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Vla. *f* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

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

D. B. *f* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

35 gathering energy ♩ = 80

Picc. *f* *f* *p* *f* *p* *f* *f*

Fl. 1 2 *f* *f* *p* *f* *p* *f* *f*

Ob. 1 2 *f* *f* *p* *f* *p* *f* *f*

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

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

Cl. 3 *f* *mp* *f* *sub. p* *f*

Bsn. 1 2 *f* *f* *p* *f* *p* *f* *f*

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

35 gathering energy ♩ = 80

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

Hn. 3 4 *f* *mf* *mf* *mf*

Tpt. 1 2 *mf* *mf* *sub. p* *mf*

Tpt. 3 *mf* *mf* *sub. p* *mf*

Tbn. 1 2 *mf* *mf* *sub. p* *mf*

Tbn. 3 *mf* *mf* *sub. p* *mf*

Bs. *f* *fp* *f*

Tuba *f* *fp* *f*

35 gathering energy ♩ = 80

Timp. *mf*

Perc. 1 Crotales *f*

Perc. 2 *mf* *Vibraslap* *Tam-tam scrape with triangle beater*

Perc. 3 *mf* *mf*

35 gathering energy ♩ = 80

Hp. *f* *f*

Pno. *f* *f*

35 gathering energy ♩ = 80

Vln. I *f* *f* *fp* *f* *sub. p* *f*

Vln. II *f* *f* *fp* *f* *sub. p* *f*

Vla. *f* *f* *fp* *f* *sub. p* *f*

Vc. *f* *f* *fp* *f* *sub. p* *f*

D. B. *f* *f* *fp* *f* *sub. p* *f*

43

Picc. *p f*

Fl. 1 2 *p f*

Ob. 1 2 *mf*

E. Hn. *mf*

Cl. 1 2 *fp*

Cl. 3 *fp*

Bsn. 1 2 *fp*

C. Bn. *fp*

Hn. 1 2 3 4 *mf*

Tpt. 1 2 3 *mf*

Tbn. 1 2 *fp*

Bs. *f*

Tuba

Timp. *pp*

Perc. 2 *lv*

Perc. 3 *mf*

Hp. *f*

Pno. *f*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D. B. *fp*

42 43 44 45 46 47 48

49 triumphant

This page of a musical score, numbered 9, is marked '49 triumphant'. It features a variety of instruments and their parts:

- Picc.** (Piccolo): Starts with a *ff* dynamic, then *p*, and returns to *ff*.
- Fl. 1, 2** (Flutes): Similar dynamic progression to the Piccolo.
- Ob. 1, 2** (Oboes): Play a melodic line with *ff* dynamics.
- E. Hn.** (English Horn): Provides harmonic support with *ff* dynamics.
- Cl. 1, 2, 3** (Clarinets): Play rhythmic patterns with *ff* dynamics.
- Bsn. 1, 2** (Bassoons): Play a steady accompaniment with *ff* dynamics.
- C. Bn.** (Contrabassoon): Similar to the Bassoons.
- Hn. 1, 2, 3, 4** (Horns): Play sustained notes with *ff* dynamics.
- Tpt. 1, 2, 3** (Trumpets): Play melodic lines with *ff* dynamics.
- Tbn. 1, 2** (Trombones): Play harmonic support with *ff* dynamics.
- Tuba**: Provides a low-frequency accompaniment with *ff* dynamics.
- Timp.** (Timpani): Play rhythmic patterns with *f* dynamics.
- Perc. 1, 2, 3** (Percussion): Includes Triangle, Lv. (Loud), and Tam-tam hard mallets with *f* dynamics.
- Harp (Hp.)**: Provides a sustained accompaniment with *ff* dynamics.
- Pno.** (Piano): Provides a rhythmic accompaniment with *ff* dynamics.
- Vln. I, II** (Violins): Play melodic lines with *ff* dynamics.
- Vla.** (Viola): Provides harmonic support with *ff* dynamics.
- Vc.** (Violoncello): Provides harmonic support with *ff* dynamics.
- D. B.** (Double Bass): Provides a rhythmic accompaniment with *ff* dynamics.

The score includes various performance instructions such as *triumphant*, *div.* (divisi), and dynamic markings like *ff*, *p*, and *sf*. The page is numbered 49, 50, 51, 52, and 53 at the bottom.

rit. **55** haunting $\text{♩} = 60$ *rit.* $\text{♩} = 48$ *rit.*

Picc. *mp* *pp > pppp* *pppp < pp > pppp*

Fl. 1 *mp* *pp > pppp* *pppp < pp > pppp*

Ob. 1
2

E. Hn.

Cl. 1
2
3

Bsn. 1
2

C. Bn.

rit. **55** haunting $\text{♩} = 60$ *rit.* $\text{♩} = 48$ *rit.*

Hn. 1
2
3
4

Tpt. 1 *con sord.* *p* *pp >*

3

Tbn. 1
2

Bs.

Tuba

rit. **55** haunting $\text{♩} = 60$ *rit.* $\text{♩} = 48$ *rit.*

Timp.

Perc. 1 *L.v.* *pp*

2
3

rit. **55** haunting $\text{♩} = 60$ *rit.* $\text{♩} = 48$ *L.v.* *pp* *L.v.* *rit.*

Hp.

Pno.

rit. **55** haunting $\text{♩} = 60$ *rit.* $\text{♩} = 48$ *con sord.* *pp* *con sord.* *pp* *ppp* *ppp* *ppp* *ppp*

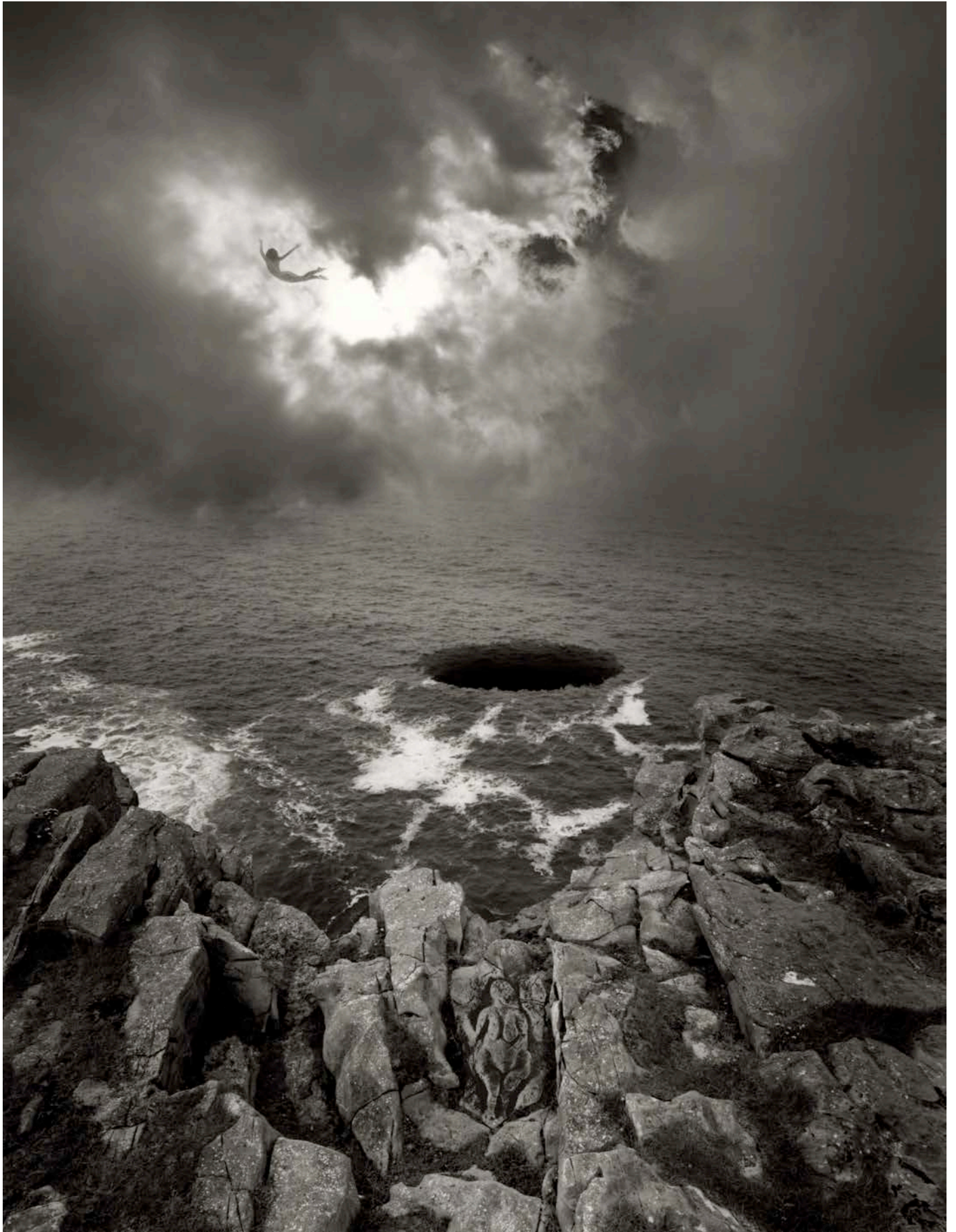
Vln. I *pp* *con sord.* *pp* *ppp* *ppp* *ppp*

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

Vla. *pppp* *pp* *ppp* *pp* *ppp* *ppp*

Vc.

D. B.



II. Place of Several Mysteries

61 tumultuous ♩ = 80

61 tumultuous ♩ = 80

61 tumultuous ♩ = 80

61 tumultuous ♩ = 80

61 tumultuous ♩ = 80

61 62 63 64 65 66 67

Picc. *p* *mf* *p* (echo)

Fl. 1 2

Ob. 1 2 *p* *mf*

E. Hn. *p* *mf* *pp*

Cl. 1 2

Bs. *mp* *mp* *mp* *mp*

Bsn. 1 *mp*

2 *mp*

C. Bn. *mp*

Hn. 1 2 3 4

Tpt. 1 2 3 *p*

Tbn. 1 2

Bs.

Tuba

Timp. *pppp*

Perc. 2 *mp* *p* *pp* *Bongos* *p*

3 *mp* *Tam-tam scrape with triangle beater* *mp*

Hp.

Pno.

Vln. I *mf* *p* *ppp* *sul pont.* *senza sord. unis.*

Vln. II *mp*

Vla. *mp*

Solo Vc. *mp* (echo)

D. B.

Picc. *p* *mp*
 Fl. 1 2 *mf*
 Ob. 1 2 *mf*
 E. Hn. *mf*
 Cl. 1 2 *mp*
 Bs. *mf*
 Bsn. 1 2 *mp*
 C. Bn. *mp*
 Hn. 1 2 3 4 *mp* (echo) *mf*
 Tpt. 1 2 3
 Tbn. 1 2
 Tuba
 Timp. *mp*
 Perc. 1 *p* *mp* Vibraslap *f.v.*
 Perc. 2 *mp* Large Suspended Cymbal *pp* soft mallets *mp*
 Perc. 3 *pp*
 Hp. *mf* *f.v.*
 Pno.
 Vln. I *mf* *unis. ard.* *change to* *sul pont.* *pp*
 Vln. II *mf* *change to* *sul pont.* *pp*
 Vla. *mf* *change to* *sul pont.* *pp*
 Solo Vc. *tutti*
 D. B. *p*

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

Bs. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Bs. *p*

Tuba *p*

Timp. *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Medium Suspended Cymbal *ppp*

Hp. *p*

Pno. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B. *p*

ord.

tutti arco

86

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

Bs.

Bsn. 1 2

C. Bn.

86

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Bs.

Tuba

86

Timp.

Perc. 1

Perc. 2

Perc. 3

86

Hp.

Pno.

86

Vln. I

Vln. II

Vla.

Vc.

D. B.

86 87 88 89 90 91 92

Picc. *mf* *ppp*

Fl. 1 2 *mf* *ppp*

Ob. 1 2

E. Hn. 1 2 *mf* *f* *mf* *p*

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

Bs. 1 2 *mp* *mp*

C. Bn. 1 2 *mp* *mp*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Bs. 1 2

Tuba

Timp.

Perc. 1 2 3

Hp. *mf* A-Ab Fb-F E-Eb

Pno. *mp*

Vln. I *p* *ppp* *mf* *mf* *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D. B. *mp* *mf*

sul pont. *ord. unis.*

99 Picc. Fl. 1 2 Ob. 1 2 E. Hn. Cl. 1 2 Bs. Bsn. 1 2 C. Bn.

99 Hn. 1 2 3 4 Tpt. 1 2 3 Tbn. Bs. Tuba

99 Timp. Perc. 2 3

99 Hp. Pno.

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

112 tumultuous

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

1
2

Cl.

Bs.

1
2

Bsn.

2

C. Bn.

mf

mf

mf

mf

mf

mf

mf

112 tumultuous

1
2

Hn.

3
4

1
2

Tpt.

3

1
2

Tbn.

Bs.

Tuba

112 tumultuous

Timp.

ppp < *p* > *ppp* > *pppp*

1

Perc. 2

Bongos

Vibraslap

Triangle *L.v.*

pp <

mp

Large Bass Drum

pp

112 tumultuous

Hp.

Pno.

mf

112 tumultuous

Vln. I

Vln. II

Vla.

Solo

"seagull effect" solo

Vc.

mp

p

ppp

tutti pizz.

D. B.

mf

Picc.
 Fl. 1
 2
 p *ppp*
 Ob. 1
 2
 p
 E. Hn.
 1
 2
 p *mp ppp*
 Cl.
 Bs.
 1
 2
 Bsn.
 1
 2
 C. Bn.
 1
 2
 Hn.
 3
 4
mf
 a2
 senza sord.
 Tpt.
 1
 2
 3
 Tbn.
 Bs.
 Tuba
 Timp.
 1
 Tam-tam
 hard mallets
mf
lv.
 Perc. 2
 Bongos
 quasi improvisatory; quiet, as if from far away
 p
 3
mf
pp
mf
pp
mf
pp
 Hp.
 Pno.
 Vln. I
 tutti unis. sul pont.
mp
 sul pont.
 Vln. II
mp
 Vla.
 Vc.
 D. B.

Picc. *fp* *fp* *ff*
 Fl. 1 *fp* *fp* *ff*
 Fl. 2 *fp* *fp* *ff*
 Ob. 1 *fp* *fp* *ff*
 Ob. 2 *fp* *fp* *ff*
 E. Hn. *mf* *f*
 Cl. 1 *fp* *fp* *ff*
 Cl. 2 *fp* *fp* *ff*
 Bs. *f*
 Bsn. 1 *mf* *f*
 Bsn. 2 *mf* *f*
 C. Bn. *f*
 Hn. 1 *fp* *fp* *ff*
 Hn. 2 *fp* *fp* *ff*
 Hn. 3 *fp* *fp* *ff*
 Hn. 4 *fp* *fp* *ff*
 Tpt. 1 *fp* *fp* *ff*
 Tpt. 2 *fp* *fp* *ff*
 Tpt. 3 *fp* *fp* *ff*
 Tbn. 1 *mf* *f*
 Tbn. 2 *mf* *f*
 Tuba *f*
 Timp. *pp* *f*
 Perc. 1 *mp* *p* *f*
 Perc. 2 *mf* *pp* *mf* *f*
 Perc. 3 *mf* *pp* *mf* *f*
 Hp. *f*
 Pno. *f*
 Vln. I *fp* *fp* *ff* *ord.*
 Vln. II *fp* *fp* *ff* *ord.*
 Vla. *mf* *f*
 Vc. *f*
 D. B. *f*

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

1
2

Cl.

Bs.

1
2

Bsn.

C. Bn.

1
2

Hn.

3
4

1
2

Tpt.

3

1
2

Tbn.

Bs.

Tuba

Timp. *Ly.*
p

Perc. 2
3

Hp. *mf*
E-Eb

Pno. *p*

Vln. I *unis.*
f

Vln. II *unis.*
f

Vla. *f*

Vc. *f*

D. B. *f*

This page contains the musical score for measures 132 through 137. The score is divided into several systems of staves:

- Woodwinds:** Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bs.), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Trombones 1 and 2 (Tbn. 1, 2), Bassoon (Bs.), and Tuba.
- Percussion:** Timpani (Timp.), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Piano:** Harp (Hp.) and Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measure 134 is marked with a box containing the number 134. The Harp part in measure 134 includes specific chord markings: D-Db, Db-D, and G-Gb. The score features various musical notations including dynamics (pp, mfp), articulation (accents, slurs), and complex rhythmic patterns.

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

1
2
Cl.

Bs.

1
2
Bsn.

C. Bn.

1
2
Hn.

3
4

1
2
Tpt.

3

1
2
Tbn.

Bs.

Tuba

Timp.

1
2
3
Perc.

Glockenspiel
hard mallets
mf
Large Suspended Cymbal
soft mallets
pp

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

138 139 140 141 142 143

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bs. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

144 *ff*

Timp. *f*

Perc. 1 *mp* *mf* *p*

Perc. 2 *f*

Perc. 3 *f*

Hp. *ff*

Pno. *ff*

Vln. I *ff* *f* *mf* *f* *div. gliss.*

Vln. II *ff* *f* *mf* *f* *div. gliss.*

Vla. *ff* *mf* *f*

Vc. *ff* *mf* *f*

D. B. *ff* *f*

144 145 146 147 148 149

152

Picc. *mp* *ff*

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

E. Hn. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

Bs. *mp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

C. Bn. *mp* *ff*

152

Hn. 1 *a2 rip mp* *f*

Hn. 2 *a2 rip mp* *f*

Hn. 3 *a2 rip mp* *f*

Hn. 4 *a2 rip mp* *f*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bs. *mp*

Tuba *f*

152

Timp. *pppp*

Perc. 1 *mp*

Perc. 2 *mf* *p* *mf* *p*

Perc. 3 *mf* *p*

Vibraslap *mf*

Tam-tam scrape with triangle beater *mf*

Bongos *mp*

152

Hp.

Pno.

152

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D. B. *f*

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

1
2
Cl.

Bs.

1
Bsn.

2

C. Bn.

1
Hn.

3
4

1
2
Tpt.

3

1
2
Tbn.

Bs.

Tuba

Timp.

1

Perc. 2

3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

ff

f

mp

f

div

a2

3.

162

Picc. *f* *pp*

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f* *mp* 1.

Ob. 2 *f* *mp*

E. Hn. *f* *p* *mp*

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

Cl. 2 *f* *pp* *mp*

Bs. *p* *p* *mp*

Bsn. 1 *p* *p* *mp*

Bsn. 2 *p* *mp*

C. Bn. *p* *mp*

162

Hn. 1 2 3 4

Tpt. 1 2 3 *ff* *p*

Tbn. 1 2

Bs. *f* *mp* *p*

Tuba *f* *mp* *p*

162

Timp. *mp* *mf* *pp*

Perc. 1 *mp* *Vibraslap* *L.v.*

Perc. 2 *mf* *Large Suspended Cymbal* *soft mallets*

Perc. 3 *pp* *mp* *pp*

162

Hp. *pp* *mp*

Pno.

162

Vln. I *f* *p* *pp* *sul pont.* *ord.*

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

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

Vcl. *f* *pp* *p* *mp*

D. B. *p* *arco* *mp*

Picc. *mf* *f* *fff*

Fl. 1 *a2* *mf* *f* *fff*

Ob. 1 *a2* *mf* *f* *fff*

Ob. 2 *mf* *f* *fff*

E. Hn. *mf* *f* *fff*

Cl. 1 *mf* *f* *fff*

Cl. 2 *mf* *f* *fff*

Bs. *mf* *f* *fff*

Bsn. 1 *mf* *f* *fff*

Bsn. 2 *mf* *f* *fff*

C. Bn. *f* *fff*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Bs.

Tuba

Timp.

Perc. 1 2 3

Hp.

Pno.

Vln. I *div. ord.* *mf* *f* *fff*

Vln. II *mf* *f* *fff*

Vla. *mf* *f* *fff*

Vc. *div. mf* *f* *fff*

D. B. *mf* *f* *fff*

166 167 168 169 170

173

Picc. *mf*

Fl. 1 2

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff* *f* *a2*

Bs. *ff* *f*

Bsn. 1 2 *ff* *f*

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

Hn. 1 2 *f* *a2*

3 4 *ff* *mf*

Tpt. 1 2 *ff* *mf*

3 *ff* *mf*

Tbn. 1 2 *p*

Bs. *p*

Tuba

Timp. *f* *mp*

Perc. 1 Tambourine *ppp* *mf* *ppp*

2

3 Large Suspended Cymbal *pp* *mf* *mp* Large Bass Drum *deadstroke*

Hp.

Pno.

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

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

Vla. *ff* *f*

Vc. *ff* *f*

D. B. *ff* *f* *pizz.*

suddenly still

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Cl. 1
2

Bs.

Bsn. 1
2

C. Bn.

suddenly still

Hn. 1
2
3
4

Tpt. 1
2
3

Tbn. 1
2

Bs.

Tuba

suddenly still

Timp.

Perc. 1
2
3

Triangle Lv.

Tam-tam scrape with triangle beater Lv.

Bongos

suddenly still

Hp.

Pno.

suddenly still

Vln. I

Vln. II

Vla.

Solo

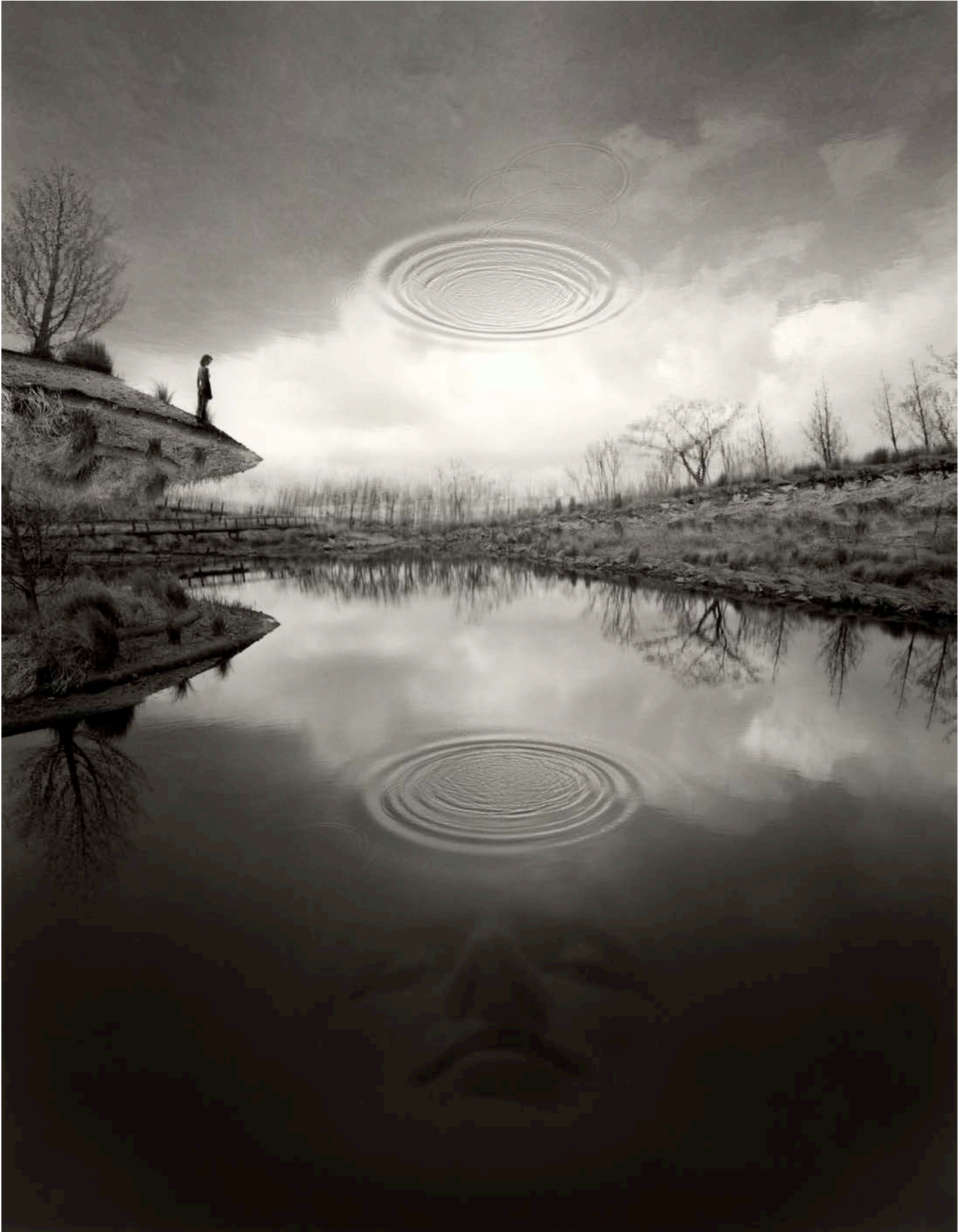
Vc.

D. B.

"sagull effect" solo

sul A harmonic glissando: repeat ad lib, uncoordinated with ensemble

sul A tutti harmonic glissando: repeat ad lib, uncoordinated with ensemble



III. Edge of Silence

192 eerie ♩ = 56 rit.

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

1
2

Cl.

Bs.

Bsn. 1
2

C. Bn.

192 eerie ♩ = 56 rit.

Hn.

3
4

Tpt.

1
2
3

Tbn.

Bs.

Tuba

192 eerie ♩ = 56 rit.

Timp.

Crotales

Perc. 1

Vibraphone *moor on fast hard rubber mallets*

2

3

192 eerie ♩ = 56 rit.

Hp.

like drops of water (dampen)

Pno.

192 eerie ♩ = 56 rit.

Vln. I

Vln. II

Vla.

Vc.

D. B.

192 193 194 195 196 197 198

Picc. *pp* *pp* *pp* *pp* *pp* *pppp*
alternate regular and harmonic fingering: "shimmer"

Fl. 1 2 *pp* *pp* *pp* *pp* *pp* *pppp*

Ob. 1 2 *pp* *pp* *pp* *pp* *pp* *pppp*

E. Hn. *pp* *pp* *pp* *pp* *pp* *pppp*

Cl. 1 2 *pp* *pp* *pp* *pp* *pp* *pppp*
like a bell

Bs. *pp* *pp* *pp* *pp* *pp* *pppp*

Bsn. 1 2 *pp* *pp* *pp* *pp* *pp* *pppp*

C. Bn. *pp* *pp* *pp* *pp* *pp* *pppp*

Hn. 1 2 *pp* *pppp*
+

Hn. 3 4 *pp* *pppp*

Tpt. 1 2 *pp* *pppp*
con sord.

Tpt. 3 *pp* *pppp*

Tbn. 1 2 *pp* *pppp*

Bs. *pp* *pppp*

Tuba *pp* *pppp*

Timp. *pp* *pppp*
rit.

Perc. 2 *pp* (echo) *pppp*
lv.
(no pedal; allow note to decay)
 Marimba
 medium yarn mallets

Perc. 3 *pp* *pppp*

Hp. *p* *pppp*
rit.

Pno. *pp* *pppp*

Vln. I *pp* *pppp*
rit.

Vln. II *pp* *pppp*

Vla. *pp* *pppp*

Vc. *pp* *pppp*

D. B. *pp* *pppp*

205 *a tempo*

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

Bs. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

205 *a tempo*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Bs. *p*

Tuba *p*

205 *a tempo*

Timp. *p*

Perc. 1 Glockenspiel + deadstroke *mp*

Perc. 2 *mp*

Perc. 3 *mp*

205 *a tempo*

Hp. *p*

Pno. *p*

205 *a tempo* con sord.

Vln. I *p* con sord.

Vln. II *p* con sord.

Vla. *p* con sord.

Vc. *mp* pizz. (dampen; do not let ring) *p*

D. B. *mp* pizz. (dampen; do not let ring) *div. unis.*

Picc. *rit.* **214** *a tempo* *ppp* *rit.*
 Fl. 1 *ppp*
 Fl. 2 *ppp*
 Ob. 1
 Ob. 2
 E. Hn. *pp* *pppp*
 Cl. 1 *ppp*
 Cl. 2
 Bs. *ppp*
 Bsn. 1 *pp* *pppp*
 Bsn. 2
 C. Bn. *ppp*
 Hn. 1 *ppp* *p* *ppp* *rit.*
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1 *pp* *ppp* (con sord.) *1. like a bell*
 Tpt. 2
 Tpt. 3
 Tbn. 1 *pp* *ppp* con sord. *1. like a bell*
 Tbn. 2
 Tbn. 3
 Tuba
 Timp. *rit.* **214** *a tempo* *rit.*
 Perc. 1
 Perc. 2 *ppp* *do not roll*
 Perc. 3 *pp* *ppp*
 Hp. *rit.* **214** *a tempo* *pp* *pp*
 Pno. *pp*
 Vln. I *rit. div.* *ppp* *ppp* *senza sord. div. a 3* *pppp* *rit.*
 Vln. II *div. pizz. (dampen; do not let ring)* *pp* *pp* *pp* *pp* *pppp*
 Vla. *pp* *pp* *pp* *pp* *pppp*
 Vc. *pp* *pp* *pp* *pp* *pppp*
 D. B. *pp* *pp* *pp* *pp* *pppp*

218 *a tempo*

Picc. *mp* *mp* *mp* *mp*

Fl. 1 *ppp* *p* *mp* *ppp* *p* *mp* *ppp* *p* *mp* *ppp*

Ob. 1 *mp* *mp* *mp* *mp*

E. Hn.

Cl. 1 2

Bs. *ppp* *p* *mp* *ppp* *p* *mp*

Bsn. 1 2

C. Bn. *ppp* *p* *mp* *ppp*

218 *a tempo*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Bs. *mp* *mp* *mp* *mp*

Tuba *mp* *mp* *mp* *mp*

218 *a tempo* *L.v.* *L.v.* *L.v.* *L.v.*

Timp. *mp* *L.v.* *L.v.* *L.v.* *L.v.*

Perc. 2 3

218 *a tempo*

Hp.

Pno.

218 *a tempo* *sul A molto vib.* *mp* *sul D molto vib.* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *molto vib.* *mp* *mf*

Vc. *sul G molto vib.* *mp* *mf*

D. B. *ppp* *p* *mp* *ppp*

rit. 225 *a tempo*

Picc. *p* *ppp*

Fl. 1 2

Ob. 1 2 *p* *ppp*
like a bell

E. Hn. *mp* *pp*
like a bell

Cl. 1 2 *mp* *pp*

Bs. *mp* *pp*

Bsn. 1 2 *mp* *pp*
1. like a bell

C. Bn.

rit. 225 *a tempo*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Bs. *p* *ppp*

Tuba *p* *ppp*

rit. 225 *a tempo*

Timp. *p*

Perc. 1 2 3 *mp* *mp* *mp*

rit. 225 *a tempo*

Hp. *p* *pp* *p* *ppp* *p* *pp* *p* C-C# *pp* *p* *pp* *p*

Pno.

rit. ord. vib. 225 *a tempo*

Vln. I *sub. pp* *ord. vib.* *mp* *pp* *p* *p* *p*

Vln. II *sub. pp* *ord. vib.* *mp* *pp* *p* *p* *p*

Vla. *sub. pp* *ord. vib.* *mp* *pp* *p* *p* *p*

Vc. *sub. pp* *ord. vib.* *mp* *pp* *p* *p* *p* *div. arco* *pizz.* *p* *p* *p*

D. B. *p* *ppp* *p* *p* *p* *p* *p* *div. arco* *pizz.* *p* *p* *p*

rall. *a tempo* *molto rall.* *a tempo* **232** **glorious**

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

like a bell
mp *p* < *mf* *mf* *ff*

a2 *ff* *a2* *ff*

senza sord. *ff* *senza sord.* *ff*

gradually slow down motor (if possible) *motor off*

pp *pp* *pp* *pp*

Lv. *Lv.* *Lv.*

G-G# *mp* *mf* *ff* *mf*

C#-C E-Eb
F#-F B-Bb
G#-G

arco unis. sul G, C (non-div.) *arco unis.*

229 230 231 232

rall. *a tempo* *rall.* *a tempo* *rall.* *rit.*
 Picc. *ff* *ff* *fff* *fff* *molto*
 Fl. 1 *ff* *ff* *fff* *fff* *molto*
 Ob. 1 *ff* *ff* *fff* *fff* *molto* *mf*
 E. Hn. *ff* *ff* *fff* *fff* *molto* *mf*
 Cl. 1 *ff* *ff* *fff* *fff* *molto*
 Bs. *fff* *fff* *fff* *fff* *molto*
 Bsn. 1 *fff* *fff* *fff* *fff* *molto*
 C. Bn. *fff* *fff* *fff* *fff* *molto*
 Hn. 1 *ff* *ff* *fff* *fff* *molto* *mf*
 Hn. 2 *ff* *ff* *fff* *fff* *molto* *mf*
 Hn. 3 *ff* *ff* *fff* *fff* *molto* *mf*
 Tpt. 1 *ff* *ff* *fff* *fff* *molto*
 Tpt. 2 *ff* *ff* *fff* *fff* *molto*
 Tpt. 3 *ff* *ff* *fff* *fff* *molto*
 Tbn. 1 *fff* *fff* *fff* *fff* *molto*
 Tbn. 2 *fff* *fff* *fff* *fff* *molto*
 Tuba *fff* *fff* *fff* *fff* *molto*
 Timp. *Lv.* *rall.* *a tempo* *Lv.* *rall.* *Lv.* *a tempo* *Lv.* *rall.* *Lv.* *rit.*
 Perc. 1 Tam-tam *Lv.* *f* *Lv.* *f* *Lv.* *f* *Lv.* *f* *Lv.* *f*
 Perc. 2 *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*
 Perc. 3 *Lv.* *Lv.* *Lv.* *Lv.* *Lv.* *Lv.* *Lv.* *Lv.* *Lv.*
 Hp. *ff* *mf* *ff* *mf* *ff* *f* *fff* *fff*
 Pno. *ff* *ff* *fff* *fff* *fff* *fff* *fff* *fff*
 Vln. I *ff* *ff* *fff* *fff* *fff* *fff* *molto*
 Vln. II *ff* *ff* *fff* *fff* *fff* *fff* *molto*
 Vla. *ff* *ff* *fff* *fff* *fff* *fff* *molto*
 Vc. *ff* *ff* *fff* *fff* *fff* *fff* *molto*
 D. B. *fff* *fff* *fff* *fff* *fff* *fff* *molto*

240 *a tempo* eerie *rit.*

Picc. *mp* *ppp*

Fl. 1 2 *mp* *ppp*

Ob. 1 2 *ppp*

E. Hn. *ppp*

Cl. 1 2 *mp* *ppp* *pppp*

Bs. *mp* *ppp*

Bsn. 1 2 *mp* *ppp*

C. Bn. *mp* *ppp*

240 *a tempo* eerie *rit.*

Hn. 1 2 *ppp*

Hn. 3 4 *ppp*

Tpt. 1 2 *mp* *ppp*

Tpt. 3 *mp* *ppp*

Tbn. 1 2 *mp* *ppp*

Bs. *mp* *ppp*

Tuba *mp* *ppp*

240 *a tempo* eerie *rit.*

Timp. *mp*

Crotales *mp*

Vibraphone *motor on fast medium rubber mallets* *pp*

Perc. 2 *mp* *pp*

Perc. 3 *pppp*

Large Bass Drum

gradually slow down motor (if possible) *motor off*

240 *a tempo* eerie *rit.*

Hp. *mp*

Pno. *mp* *pp*

240 *a tempo* eerie *rit.*

Vln. I *mp* *pp* *ppp* *pp* *ppp* *pp* *pppp*

Vln. II *mp* *pp* *ppp* *pp* *ppp* *pp* *pppp*

Vla. *mp* *ppp*

Vc. *mp* *pp* *ppp* *pp* *ppp* *pp* *pppp*

D. B. *mp* *pp* *ppp* *pp* *ppp* *pp* *pppp*

240 241 242 243 244 245



IV. Dream Theater

246 theatrical $\text{♩} = 60$

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

246 247 248 249

poco rall. **251** *a tempo*

Picc. *fff* *mf* *ppp*

Fl. 1 *fff* *mf* *ppp* 1. *p* *ppp* 2. *pppp* *< mp* *pppp*

Ob. 1 *fff* *pp* *mf > ppp* 1. *pppp* *< mp* *pppp*

E. Hn. *fff* *ppp* *ppp* 1. *pppp* *< mp* *pppp*

Cl. 1 *fff* *mf* *ppp* *pppp* *< mp* *pppp*

E♭ *fff* *pp* *mp* *pp* *<* *pp*

Bsn. 1 *fff* *mf* *ppp* *pp* *<* *pp*

C. Bn. *fff* *mf* *ppp* *pp*

Hn. 1 *fff* *pp* *p*

Hn. 2 *fff* *pp* *p*

Hn. 3 *fff* *pp* *p*

Hn. 4 *fff* *pp* *p*

Tpt. 1 *fff* *mf > ppp* *con sord.* 1. *pp* *pp*

Tpt. 2 *fff* *mf > ppp* *pp*

Tpt. 3 *fff* *mf > ppp*

Tbn. 1 *fff* *pp*

Tbn. 2 *fff* *pp*

Bs. *fff* *mf* *ppp*

Tuba *fff* *mf* *ppp*

Timp. *p* *fff* *L.v.* **251** *a tempo* *f*

Perc. 2 Metal Wind Chimes *L.v.* *pp* *mp* *pp*

Perc. 3 *L.v.* *mp*

Hp. *poco rall.* **251** *a tempo* *pp* *mp* *pp*

Pno. *fff* *pp* *mp* *pp*

Vln. I *div.* *fff* *p* *mp* *ppp* *mp* *ppp*

Vln. II *div.* *fff* *p* *mp* *ppp*

Vla. *div.* *fff* *p* *mp* *ppp*

Vc. *fff* *pp* *mp*

Solo *solo* *fff* *pp* *mp*

D. B. *fff* *mf* *ppp*

250 251 252 253 254

257

Picc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

Ob. 1 2 *ppp* *mf* *ff*

E. Hn. *pppp* *mf* *ff*

Cl. 1 2 *pppp* *mp* *pppp* *mf* *ff* *pppp*

E♭ *mf* *ff*

Bsn. 1 2 *ppp* *mf* *f* *ff*

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

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

3 4 *mf* *f* *ff*

Tpt. 1 2 *mf* *f* *ff*

3 *mf* *f* *ff*

Tbn. 1 2 *p* *ff*

Bs. *p* *ff*

Tuba *p* *ff*

257

Timp. *mf* *ff*

1 *mf* *ff*

Perc. 2 *pp* *mf* *Tam-tam scrape with triangle beater* *mf* *ff*

3 *mf* *ff*

Hp. *mf* *mf* *ff* *ppp*

Pno. *pp* *mf* *ff* *ppp*

257

Vln. I *ppp* *mp* *ff* *ppp*

Vln. II *ppp* *mp* *ff* *ppp*

Vla. *ppp* *mf* *f* *ff* *ppp*

Vc. *ppp* *mf* *f* *ff* *ppp*

Solo D.B. *ppp* *mf* *f* *ff*

255 256 257 258 259

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2 *pp*

E. Hn. *pp*

Cl. 1 *p* *pppp*

Cl. 2 *pp* *pppp*

Eb. *pppp* *mf* *pppp*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

Timp. *pp*

Perc. 2 *ppp* *soft mallets* *ppp*

Hp. *p* *ppp* *p* *ppp*

Pno. *ppp* *ppp*

Vln. I *p* *pppp*

Vln. II *p*

Vla. *p* *pizz.*

Vc. *p*

Solo D. B. *p*

263

Picc. *ff* *mf* *ff* *ppp* *p*

Fl. 1 2

Ob. 1 2 *ppp* *ff* *ppp* *p*

E. Hrn. *ff* *ppp* *pp*

Cl. 1 2 *ff* *gliss. (smear)* *ppp* *pppp* *pp* *pppp*

E♭ *ff* *ppp* *pp* *p*

Bsn. 1 2 *ff* *p* *ff* *p* *ff* *ppp* *pp* *p*

C. Bn. *ff* *p* *ff* *p* *ff* *mp* *ppp*

Hr. 1 2 3 4 *ffp* *ff³* *ffp* *ff³* *ffp* *ff³* *ppp*

Tpt. 1 2 3 *ffp* *ff³* *ffp* *ff³* *ffp* *ff³* *ppp*

Tbn. 1 2 *ffp* *ff³* *ffp* *ff³* *ffp* *ff³* *ppp*

Bs. *ff* *p* *ff* *p* *ff* *mp* *ppp*

Tuba *ff* *p* *ff* *p* *ff* *mp* *ppp*

263

Triangle *ff* *p* *ff* *p* *ff* *mp* *ppp*

Perc. 2 Metal Wind Chimes *lx* *mp*

3 Large Bass Drum *lx* *mp*

Hp. *f* *pp*

Pno. *ff* *mp* *ppp*

Solo *ppp* *pp* *p*

Vln. I *sub. ff* *ppp* *pp* *p*

Solo *ppp* *pp*

Vln. II *sub. ff* *ppp* *pp* *p*

Solo *ppp* *pp* *p*

Vla. *sub. ff* *ppp* *pp* *p*

Vc. *ff* *ppp* *pp* *p*

Solo *ff* *pp* *p*

D. B. *ff* *p* *ff* *p* *ff* *mp* *ppp*

263 264 265 266 267

268

Picc.

Fl. 1/2

Ob. 1/2

E. Hn.

Cl. 1/2

Eb.

Bsn. 1/2

C. Bn.

268

Hn. 1/2/3/4

Tpt. 1/2/3

Tbn. 1/2

Bs.

Tuba

268

Timp.

Perc. 1

Perc. 2

Perc. 3

268

Hp.

Pno.

268

Vln. I

Vln. II

Vla.

Vc.

Solo

D. B.

275 *rit.*

Picc. *pp*

Fl. 1
2

Ob. 1
2 *ppp*

E. Hn.

Cl. 1
2

E♭

Bsn. 1
2 *ppp*

C. Bn. *pp*

free, joyous, rhapsodic *gliss. (smear)*
mp *espr.*

275 *rit.*

Hn. 1
2
3
4

Tpt. 1
2
3 *con sord.*
ppp *mp* *p* *ppp*

Tbn. 1
2 *con sord.*
ppp *mp* *p* *ppp*

Bs.

Tuba

275 *rit.*

Timp.

Perc. 1 Large China-type Cymbal *soft mallets* *fx*
p

2 Medium Suspended Cymbal *fx*
pppp *pp*

3 Tam-tam *scrape with triangle beater* *fx*
pp

4 Marimba *hard mallets*
p

275 *rit.*

Hp.

Pno. *p*

275 *rit.*

Vln. I *ppp* *pppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Solo

D. B. *pizz.* *ppp*

a tempo

280

Picc. *pp*

Fl. 2 *ppp* *pppp*

Ob. 1 *pp* *ppp* *sup. p*

E. Hn. *ppp* *pp*

Cl. 1 *ppp*

Eb. *p > ppp* *ppp*

Bsn. 1 *pp* *ppp* *p*

C. Bn. *ppp*

Hn. 1 *pp* *pppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tpt. 1 *ppp* *senza sord.*

Tpt. 2 *ppp* *senza sord.*

Tpt. 3 *ppp* *senza sord.*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tuba *ppp*

Timp. *ppp*

Perc. 2 *Xylophone hard mallets* *ppp*

Perc. 3 *Tam-tam scrape with triangle beater* *pp* *mp*

Crotales *L.v.* *mp*

Hp. *pp* *mp*

Pno. *pp* *mp*

Solo *pp* *ppp*

Vin. I *pp* *ppp* *sub. p*

Vin. II *pp* *ppp* *sub. p*

Vla. *pp* *ppp* *sub. p*

Vcl. *pp* *ppp* *sub. p*

Solo D.B. *pp* *ppp* *mp*

285

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

E♭

Bsn. 1 2

C. Bn.

285

Hn. 1 2

3 4

Tpt. 1 2

3

Tbn. 1 2

Bs.

Tuba

285

Timp.

Perc. 2

3

285

Hp.

Pno.

285

Vln. I

Vln. II

Vla.

Vc.

Solo D. B.

Picc.
Fl. 1/2
Ob. 1/2
E. Hn.
Cl. 1/2
Eb.
Bsn. 1/2
C. Bn.

Hn.
Tpt. 1/2/3
Tbn.
Bs.
Tuba

Timp.
Perc. 2
3

Hp.

Pno.

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

298 haunting $\text{♩} = 48$

rit.

molto rit.

Picc.
Fl. 1
2
Ob. 1
2
E. Hn.
1
2
Cl. Eb
1
2
Bsn. 1
2
C. Bn.

298 haunting $\text{♩} = 48$

rit.

molto rit.

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

298 haunting $\text{♩} = 48$

rit.

molto rit.

Timp.
Perc. 1
2
3

298 haunting $\text{♩} = 48$

rit.

molto rit.

Hp.
Pno.

298 haunting $\text{♩} = 48$

rit.

molto rit.

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