

DAVID DZUBAY

FLOW



solo flute and orchestra
(2019)

PRO NOVA MUSIC

FLOW

concerto for flute and orchestra
(2019)

- I. Drips & Drops
- II. Floating City of Lake Texcoco –
- III. Aqueduct Run

Duration: 18 minutes

Program Note:

Composed for and dedicated to my good friend and long-time professional colleague, flautist Alejandro Escuer, FLOW is a concerto for flute and orchestra. One can imagine many things “flowing”: air, creating the flute’s sound; water traveling from here to there around this whole planet – giving us all life and a shared elemental experience; people, moving to and fro; and of course, music, especially music passing ideas back and forth among musicians or taking one or more motives on a journey across a piece of music lasting some 20 minutes, as in FLOW. Each of these examples of flow also involve transformation, in a process that might be circular, or perhaps never-ending.

While composing this concerto, I thought much about the flow of water, and even specifically, about the flow of and history of water in Mexico City, which of course was built upon a lake and continues to have challenges relating to water. Supplying fresh water to the population is not easy, and while extracting twice the amount of water as that replenishing the underground aquifers, the city continues to sink, such that the zócalo is now below the level of Lake Texcoco, which was the lowest point in the Valley of México.

The first movement is called “Drips & Drops.” Over the course of about six minutes the music gradually transforms from the opening single short note played by the flute into short motives and then longer lines and gestures; many of these descend in the way of water following gravity, not unlike the Aztec’s aqueducts. The slow central movement contemplates the shifting ground beneath the city afloat on the aquifers below lake Texcoco. Blocks of sound shift in relation to each other throughout, and the climax presents a large imposing structure arising and then sinking. The closing movement imagines water traveling the paths of the old aqueducts but is also inspired by the bustling activity and flow of people around the city.

For any theorists in the audience: some key melodic shapes are drawn from letters in Alejandro Escuer’s name: AAEADD for his first name (L for the pitch A, or “La” in solfege; R for pitch D, or “Re”; I skipped over j and o). Escuer translates as EBCCED.

Premiere:

November 9 & 10, 2019

Alejandro Escuer, solo flute; Iván Del Prado, conductor

Orquesta Filarmónica de la Ciudad de México

PRO NOVA MUSIC (BMI)

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INSTRUMENTATION

Piccolo

Oboe 1 & 2

Bb Clarinet

Bb Bass Clarinet

Bassoon 1 (& Rainstick)

Contrabassoon

Horn 1 & 2 (2: & Rainstick)

C Trumpet 1 & 2

Trombone (& Rainstick)

Tuba

Timpani (& Rainstick)

3 Percussion

1: Marimba (4 1/3 octave)

2: Bass Drum, Crotales (both octaves), Sizzle Cymbal, Vibraslap, Shaker, Temple Blocks (5), Bamboo Wind Chimes

3: Bongos & Congas (with solos & improvisation), Vibraphone, Tam-tams (3), Glass or Shell Wind Chimes

Harp (& Rainstick)

Piano (& Rainstick)

Solo Flute

Strings

NOTES

The score is transposed.

Percussion 3 is a feature part in movements 1 & 3 and ideally should have congas and bongos set up as close to solo flute as possible ("position 1") – perhaps between the rear stands of violin 2 and woodwinds. The player should have the remaining instruments back with the other percussion ("position 2"). Alternatively, an additional player can be assigned to instruments other than congas and bongos.

Cadenzas: In mvt. 1 there is a "duo cadenza" for perc. 3 and flute and mvt. 2 begins with a flute cadenza. Both of these cadenzas may be improvised, as they were in the premiere performances, but written versions are provided. If improvised, the soloists might use the written examples as a jumping off point. There is also a bit of guided improvisation for flute at the conclusion of mvt. 2.

The duration of 18 minutes includes approximately 2-3 minutes for the two cadenzas combined.

Dedicated to Alejandro Escuer
FLOW
concerto for flute & orchestra

David Dzubay

I. Drips & Drops

$\text{♩} = 66$

Piccolo

Oboe 1 *pp < mf*

Oboe 2

Clarinet in Bb

Bass Clarinet

Bassoon

Contrabassoon

Horn 1

Horn 2

Trumpet in C 1

Trumpet in C 2

Trombone

Tuba

Timpani

1. Marimba *mp > pp*

2. Vibraslap *mf* To Sz. Cym. *pp < mf > pp*

Bongos
Congas (in position 1)

Harp *mp* *mf*

Piano *pp < mp > pp*

Flute *p* *ppp < mp* *p < mf* *p* *mf* *f > mp* *mf p* *p* tongue ram

$\text{♩} = 66$

Violin I *mf* solo pizz.

Violin II *mp* pizz. la metà

Viola *ppp* *p*

Cello

Contrabass

10 13 19

Picc. *f*

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

Ob. 2

Cl. in Bb *mf* *p* *mf* *p*

B. Cl.

Bsn. *p* *mp*

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar. (trill to F natural) *pp* *mf* *n* *p* *mf*

Sz. Cym. Sz. Cym. brushes *pp* *mp* sticks *pp* *mf* To B. Dr.

Hp. *mf* *mp* *mf*

Pno. *mf* *p*

Fl. *f* *mp* *mf* *p* *mf* *pp* *b^b* *mf* *f*

Vln. I 10 13 *mp* *mf* *mp* *mf* *p* *p* 19

Vln. II *p* *pp* *p* *mp* *pp* *pizz.* *p* *mf*

Vla.

Vc. *p* *mp*

Cb.

20

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar.

Hp.

Pno.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

pp

mp

ffz

arco

pizz.

26

solo

32

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

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

Ob. 2 *mf* *p*

Cl. in Bb *f* *ff* *mf* *mf* *p*

B. Cl. *f* *secco* *p*

Bsn. *f* *secco* *p* *mf mp*

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

Hn 1 *f* *secco* *p*

Hn 2 *f* *secco* *p*

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

C Tpt. 2 *f* *mf* *p* *st. mute* *p* *mf*

Tbn. *f* *mf*

Tuba *f* *secco* *mf* *pp*

Timp. *mf* *p*

Mar. *f* *mf* *mp* *mf* *p*

B. Dr. *mf* *p* *To T. Blks.*

Hp. *mp* *mf* *mf* *p* *mf* *p*

Pno. *f* *f* *secco* *p* *mf mp*

Fl. *f* *(7)* *p* *f* *ff* *f*

26

arco *f* *1 stand* *p* *tutti* *f* *p* *mf*

Vln. I *f* *1 stand* *p* *tutti* *f* *p* *mf*

Vln. II *f* *1 stand* *p* *tutti* *f* *p* *pp*

Vla. *f* *II* *arco* *1 stand* *p* *tutti* *secco* *f* *p*

Vc. *p* *f* *"seagulls"* *p* *1 stand* *f* *tutti* *secco* *f* *p*

Cb. *f* *secco* *pizz.* *f* *p*

32

33

Picc. *mf* *p* *mp* *mf* *p* *mf*

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

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

Cl. in Bb *mf* *p* *mp* *mf* *p* *mf*

B. Cl.

Bsn. *mf* *p*

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar. *mf* *p* *mp* *mf* *p* *mf*

Hp. *mf* *p* *mp* *mf* *mp* *mf*

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

Fl. *p* *f* *mp* *p* *mp* *p* *p* *mp*

33

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

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

Vla. *mf* *p* *pp* *p*

Vc. *pp*

Cb. *pp* arco

42

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb *f* *secco* *p*

B. Cl. *secco* *p*

Bsn. *secco* *p*

C. Bn.

Hn 1 *secco* *p*

Hn 2 *secco* *p*

C Tpt. 1 *secco* *p*

C Tpt. 2 *open secco* *p*

Tbn. *secco* *p*

Tuba

Timp.

Mar. *f* *p*

Bongos
Congas *mp* *pp* *mp* *pp* *mf* *n* *p*

Hp. *f*

Pno. *f*

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

43

42

Vln. I *pp* *div. pizz.* *p secco* *sul tasto arco* *pp*

Vln. II *pp* *pizz. div.* *p secco* *sul tasto unis. arco* *pp*

Vla. *pp* *pizz.* *p secco* *sul tasto arco* *pp*

Vc. *pp* *sul tasto arco* *pp*

Cb.

49

Picc. -

Ob. 1 *p*

Ob. 2 *p*

Cl. in Bb *p*

B. Cl. *p*

Bsn. *p*

C. Bn. *p*

Hn 1 -

Hn 2 -

C Tpt. 1 -

C Tpt. 2 -

Tbn. -

Tuba -

Timp. *pp*

Mar. *mp* *p*

T. Blks. *mp*

Bongos
Congas *mp* *mf* *mp*

Pno. -

Fl. *mp* *mf* *p* *mp* *mf* *p* *f*

9 5 11 9 9 9 9

49

Vln. I *mp* unis. ord.

Vln. II *mp* ord.

1 *mp* 1 ord. div.

Vla. 2 *mp* 2 *p*

Vc. *mp* ord.

Cb. *p* arco

54

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar.

T. Blks.

Bongos
Congas

Hp.

Pno.

Fl.

Vln. I

Vln. II

1

Vla

2

Vc.

Cb.

mp *mf* *f* *p* *ff* *9* *jet whistle* *pizz.* *div.*

59 60

Picc. *mf* *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. in Bb *p* *mp*

B. Cl. *p* *mp*

Bsn. *mf* *p* *mp*

C. Bn. *mp*

Hn 1

Hn 2

C Tpt. 1 *p* *pp* *p* *mp*

C Tpt. 2 *p* *mp*

Tbn.

Tuba

Timp. *pp*

T. Blks. *p* *mp*

Bongos
Congas *mp* *mf*

Fl.

Vln. I 59 60 *p* *mp*

1 *p* *mp*

Vln. II 2 *p* *mp*

1 *p* *mp*

Vla. 2 *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

PREVIEW

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

T. Blks.

Bongos
Congas

Fl.

Vln. I

1

Vln. II

2

1

Vla

2

Vc. unis.

Cb.

67

78 (in 3)

73

Picc. *p* *f* *ff*

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

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

Cl. in Bb *f* *p* *f* *ff*

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

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

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

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

Hn 2 *mf* *p* *f* *p* *f*

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

C Tpt. 2 *mf* *p* *f* *p* *f*

Tbn. *mf* *p* *f* *p* *f*

Tuba *mf* *mp* *f* *mf* *ff*

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

Mar. *f*

T. Blks. *f* *p* *pp* *f* *mp* *f* *pp* *ff* *mf*

Bongos
Congas *f* *p* *pp* *f* *mp* *f* *mf* *ff* *f* *mf*

Hp. *f*

Pno. *f*

Fl. *f* *ff* *fff* *8* *fff* *ff*

73 78 (in 3)

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

1 unis. *pp* *ff*

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

2 unis. *pp* *ff*

Vla. 1 *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *ff* *ff*

2 unis. *pp* *ff*

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

Cb. *mf* *f* *p* *f* *mf* *ff*

G.P.

81

Picc. *mf*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. in Bb *pp* *mf* *ff* *f*

B. Cl. *ff* *f*

Bsn. *p < mf* *ff* *f*

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

Hn 1 *ff* *f*

Hn 2 *ff* *f*

C Tpt. 1 *ff* *f*

C Tpt. 2 *ff* *f*

Tbn. *ff* *f*

Tuba *ff* *f*

Timp. *f* *mf*

Mar. *mf*

T. Blks. *To B. Dr.* *B. Dr. solo* *pp* *mf* *pp* *f* *mf*

Bongos
Congas *f* *mf*

Hp. *mf*

Pno. *ff* *f*

Fl. *pp*

G.P.

81

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

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

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

Vc. *mp < mf* *ff* *f*

Cb. *mf* *pp* *ff* *f*

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar.

B. Dr.

Bongos
Congas

Pno.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *p* *f* *ff* *mf* *f*

98

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Mar.

B. Dr.

Bongos
Congas

Pno.

Fl.

98

Vln. I

Vln. II

Vla.

Ve.

Cb.

100

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar.

B. Dr.

Bongos
Congas

Hp.

Pno.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *cresc.* *ff*

110

Picc. -

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

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

Cl. in Bb *mp* *mf* *p* *p*

B. Cl. *mp* *mf* *p* *p*

Bsn. *mp* *mf* *p* *p*

C. Bn. *ff* *mp* *mf* *p*

Hn 1 *f* *ff* *mf* *p*

Hn 2 *f* *ff* *mf* *p*

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

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

Tbn. *f* *ff* *mf* *p*

Tuba *ff* *mp* *mf* *p*

Timp. *f* *mp* *pp*

Mar. *ff* *mp* *p*

B. Dr. *f* *mf* *mp* *p* *pp*

Bongos
Congas *ff* *ff* *mf* *ff* *mf* *f* *mf* *p* *mf* *p* *mf*

Hp. *ff* *mf* *p*

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

Fl. *ff* *f* *mf* *cresc. poco a poco*

110

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

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

Vla. *ff* *mp* *mf* *p* *p*

Ve. *ff* *mp* *mf* *p* *p*

Cb. *ff* *mp* *mf* *p* *p*

Picc. *cresc. poco a poco*

Ob. 1 *cresc. poco a poco* **ff**

Ob. 2 *cresc. poco a poco* **ff**

Cl. in Bb *cresc. poco a poco* **ff**

B. Cl. *cresc. poco a poco* **ff**

Bsn. *cresc. poco a poco* **ff**

C. Bn. *cresc. poco a poco* **ff**

Hn 1 *cresc. poco a poco* **ff**

Hn 2 *cresc. poco a poco* **ff**

C Tpt. 1 *cresc. poco a poco* **ff**

C Tpt. 2 *cresc. poco a poco* **ff**

Tbn. *cresc. poco a poco* **ff**

Tuba *cresc. poco a poco* **ff**

Timp. *cresc. poco a poco* **ff**

Mar. *cresc. poco a poco* **f** **ff**

B. Dr. *cresc. poco a poco* **ff**

Bongos
Congas *p* *mf* *p* *f* *mf* *f* *mf* *f* *mf* *ff*

Hp. *cresc. poco a poco* **ff**

Pno. *cresc. poco a poco* **ff**

Fl. **ff** 9

Vln. I *cresc. poco a poco* **ff**

Vln. II *cresc. poco a poco* **ff**

Vla. *cresc. poco a poco* **ff**

Ve. *cresc. poco a poco* **ff**

Cb. *cresc. poco a poco* **ff**

Duo Cadenza - unconducted until 135.

Optionally, the two soloists may improvise a cadenza that eventually arrives at the music at 133 (cued by flute) at which point the score proceeds as written.

121

Bongos Congas *f* *ff* *fp* *f*

Fl. *ff* *espressivo* very rough, breathy

128

Bongos Congas accents together *fp* *f* *dim. poco a poco*

Fl. accents together *dim. poco a poco*

137

poco rit. $\text{♩} \rightarrow \text{♩} = 120$

Picc. -

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in Bb *mp*

B. Cl. *mp*

Bsn. *mp*

Hn 1 *mf*

Hn 2 *mp*

C Tpt. 1 *mp* st. mute

C Tpt. 2 *mp* st. mute

Tbn. *mp* st. mute

Tuba -

T. Blks. *mp*

Bongos Congas *mf* *p*

Fl. *mf* *p*

137

poco rit. $\text{♩} \rightarrow \text{♩} = 120$

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

Cb. -

145 147

Picc. *[Rest]*

Ob. 1 *[Musical notation]*

Ob. 2 *[Musical notation]*

Cl. in Bb *[Musical notation]*

B. Cl. *[Musical notation]*

Bsn. *[Musical notation]* *p*

C. Bn. *[Rest]*

Hn 1 *[Musical notation]* *mp* *p*

Hn 2 *[Musical notation]*

C Tpt. 1 *[Musical notation]* *p*

C Tpt. 2 *[Musical notation]* *st. mute* *p*

Tbn. *[Musical notation]* *p*

Tuba *[Rest]*

Timp. *[Rest]*

T. Blks. *[Musical notation]* *p*

Fl. *[Musical notation]* *mp* *f* *p*

145 147

Vln. I *[Musical notation]* *p* *mp* *p* *pp* *arco* *p*

Vln. II *[Musical notation]* *p* *mp* *p* *pp* *arco* *p*

Vla. *[Musical notation]* *p* *mp* *p* *pp* *arco* *p*

Vc. *[Musical notation]* *p* *mp* *p* *pp* *arco* *p*

Cb. *[Musical notation]* *pizz.* *p* *mp* *p* *pp* *arco* *p*

155 156

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

T. Blks.

Fl.

155 156

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Ob. 1
f *mf* *mp*

Ob. 2
f *mf* *mp*

Cl. in Bb
f *mf* *mp*

B. Cl.
f *mp* *ppp*

Bsn.
f *mf* *mp* *ppp*

C. Bn.
f *mp* *ppp*

Hn 1
mf *mp* *p*

Hn 2
mf *mp* *p*

C Tpt. 1
mf

C Tpt. 2
mf

Tbn.
mf *p*

Tuba
mp

Timp.
p *ppp*

T. Blks.
f *mf* *p* *pp*

Bongos
f *mf* *mp* *p* *pp*

Congas
f *mf* *mp* *p* *pp*

Hp.
f *p*

Pno.
f *mf* *mp*

Fl.
ff *f* *mf* *mp* *p*
tongue ram

Vln. I
f *mf* *mp*

Vln. II
div. unis.
f *mf* *mp*

Vla.
f *mf* *mp*

Vc.
div. unis.
f *mf* *mp* *ppp*
col legno battuto

Cb.
div.
mp *ppp*
col legno battuto

poco accel. 190 ♩ = 126

185

Picc. *f* *ff*

Ob. 1 *ff*

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *f*

Tuba

Timp. *f* *mf secco*

Mar. *ff* *mf*

T. Bkls. *f* *mf*

Bongos
Congas *f* *mf*

Hp. *ff* *mf secco*

Pno. *f* *mf secco*

Fl. *ff*

185 **poco accel.** 190 ♩ = 126

Vln. I *f* *mf secco*

Vln. II *f* *mf secco*

Vla. *f* *mf secco*

1 *unis.* *mf secco*

Vc. *f* *mf secco*

2 *unis.* *mf secco*

Cb. *f* *mf secco*

poco accel.

♩. → ♩ = 132

205

Picc. *f*

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

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

Cl. in Bb *ff* *mf* *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

C. Bn. *ff*

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar. *f*

Hp. *f*

Pno. *f*

Fl. *f*

poco accel.

♩. → ♩ = 132

205

Vln. I *mf* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f* *div.*

Cb. *f*

213 217

Picc. *ff*

Ob. 1

Ob. 2

Cl. in Bb *sfz sfz sfz sfz p*

B. Cl. *sfz sfz sfz sfz p*

Bsn. *sfz sfz sfz sfz p*

C. Bn. *sfz sfz sfz sfz p*

Hn 1 *sfz sfz sfz sfz p*

Hn 2 *sfz sfz sfz sfz p*

C Tpt. 1

C Tpt. 2 *sfz sfz sfz sfz p*

Tbn. *sfz sfz sfz sfz p*

Tuba *sfz sfz sfz sfz p*

Timp. *sfz sfz sfz sfz p*

Mar. *ff*

Shaker *mp*

Bongos
Congas *ff p mp p*

Hp. *ff*

Pno. *sfz sfz sfz sfz p*

Fl. *fff mp floating f p mf*

213 217

Vln. I *div. sfz sfz sfz sfz mp pizz. p*

Vln. II *div. sfz sfz sfz sfz mp pizz. p*

Vla. *div. sfz sfz sfz sfz mp pizz. p*

Vc. *sfz sfz sfz sfz mp pizz. p*

Cb. *div. sfz sfz sfz sfz mp pizz. p*

Picc. -

Cl. in Bb - *sfz*

B. Cl. - *sfz*

Bsn. - *sfz*

C. Bn. - *sfz*

Hn 1 - *sfz*

Hn 2 - *sfz*

C Tpt. 2 - *sfz*

Tbn. - *sfz*

Tuba - *sfz*

Timp. - *mp sfz mp*

Mar. - *mf p mf p*

Shaker - *mf p mf p*

Bongos
Congas - *mf p mf p*

Hp. - *f mf f ff*

Pno. - *mf*

Fl. - *f mf f sffz ff pp* (bend, jet whistle)

Vln. I - *sfz mp mf p mf p*

Vln. II - *sfz mp mf p mf p*

Vla. - *sfz mp mf p mf p*

Vc. - *sfz mp mf p mf p*

Cb. - *sfz mp mf p mf p*

260 266

Ob. 1 *pp*

Ob. 2 *pp*

Cl. in Bb *pp*

B. Cl. *pp*

Bsn. *pp*

C. Bn. *pp*

Hn 1 *f*

Hn 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Mar. *pp* *fp* *fp* *fp*

Shaker *pp* *f*

Bongos
Congas *pp* *f*

Hp. *f*

Pno. *pp*

Fl. *p* *f* *mf*

260 266

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

II. Floating City of Texcoco

rubato, freely $\text{♩} = 48$

(Accidentals carry through as usual, but some are shown anyway for clarity.)

...possibly even completely improvised, but then still ending on held A4 leading to m.284 (cue conductor to begin).

air → ord. floating, swaying, undulating...bend pitches, ad some ornamental grace-notes and/or noises (gasps?, clicks?, etc.)

283 Flute

[283] Fl.

[283] Fl.

284 $\text{♩} = 50$

Rainstick - slowest possible trickle of seeds...

Bn.-RS 1

Hn.2-RS 2

Tbn.-RS 3

Timp.-RS 4

Mar.

Crot.

Vib.

Hp.-RS 5

Pno.-RS 6

Fl.

284 $\text{♩} = 50$

con sord.

Vln. I

Vln. II

Vla.

291

Picc. *p*

Ob. 1 *pp dolce lontano* *ppp*

Ob. 2 *pp dolce lontano* *ppp* *p*

Cl. in Bb *pp dolce lontano* *ppp* *pp*

B. Cl.

Bn.-RS 1 *cresc.*

C. Bn.

Hn 1

Hn.2-RS 2 *cresc.*

C Tpt. 1 *st. mute* *pp dolce lontano*

C Tpt. 2 *st. mute* *pp dolce lontano*

Tbn.-RS 3 *cresc.*

Timp.-RS 4 *cresc.*

Mar. *p* *p* *p* *p* *mp*

Crot. *p* *p* *p*

Vib. *(ced.)* *p* *p* *p* *mp*

Hp.-RS 5 *cresc.*

Pno.-RS 6 *cresc.*

Fl. *mf* *ff* *n* *p* *mf* *p* *mf* *pp* *mf p* *ff*

overflow to higher partials

timbral trill

overflow to higher partials

291

Vln. I 1 *ppp* *pp*

Vln. I 2 *ppp* *pp*

Vln. II 1 *ppp* *pp*

Vln. II 2

Vla 1

Vla 2

Vc.

Cb.

299 poco accel.

The score is divided into two systems, both starting at measure 299. The first system includes:

- Picc.**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- Ob. 1**: *p*, *cresc. poco a poco*, dynamics *fp* to *ff*.
- Ob. 2**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- Cl. in Bb**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- Bn.-RS 1**: *mf*, *To Bsn.*
- Hn.2-RS 2**: *mf*, *To Hn*
- C Tpt. 1**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- C Tpt. 2**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- Tbn.-RS 3**: *mf*, *To Tbn.*
- Timp.-RS 4**: *mf*, *To Timp.*
- Mar.**: *mp* (four measures).
- Crot.**: *mp* (four measures), *f* mallets, *To W. C.*
- Vib.**: *mp* (five measures), *f* mallets.
- Hp.-RS 5**: *mf*, *To Hp.*
- Pno.-RS 6**: *mf*, *To Pno.*
- Fl.**: *n*, *p* to *fff*, *n*, with instruction: *+ sing overblow to higher partials*.

The second system includes:

- Vln. I**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- Vln. II**: *cresc. poco a poco*, dynamics *fp* to *ff*.
- Vla**: *cresc. poco a poco*, dynamics *fp* to *ff*.

320 322

Picc. *fp fp fp fp fp ffp* *ff* *p*

Ob. 1 *fp fp fp fp fp ffp* *ff* *p*

Ob. 2 *fp fp fp fp fp ffp* *ff* *p*

Cl. in Bb *fp fp fp fp fp ffp* *ff* *p*

B. Cl. *mf p* *fp* *ff p* *ppp*

Bsn. *mf p* *mf p* *fp* *ff p* *n* *ppp*

C. Bn. *mf p* *fp* *ff p* *ppp*

Hn 1 *mf p* *mf p* *fp* *ff p*

Hn 2 *mf p* *mf p* *fp* *ff p*

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

C Tpt. 2 *mf p* *mf p* *mf p* *fp* *ff* *p*

Tbn. *mf p* *mf p* *mf p* *fp* *ff* *p* *p*

Tuba *mf p* *mf p* *fp* *ff p* *n*

Timp. *mf* *p* *mf* *p* *mf* *p*

Mar. *ff*

Sz. Cym. *p* *mp* *f* *To W. C.*

W. C. *f* *To Vib.* *pp*

Hp. *f* *ff*

Pno. *f*

Fl. *mf* *ff* *pp*

320 322

Vln. I 1 *fp* *ff* *pp*

Vln. I 2 *fp* *ff* *pp*

Vln. II 1 *fp* *ff* *pp* *div. a 3*

Vln. II 2 *fp* *ff* *pp* *div. a 3*

Vla. 1 *mf p* *mf p* *fp* *ff* *n* *pp* *unis.*

Vla. 2 *mf p* *mf p* *fp* *ff* *n* *pp* *unis.*

Vc. 1 *mf p* *mf p* *fp* *ff* *n* *p* *unis.*

Vc. 2 *mf p* *mf p* *fp* *ff* *n* *p* *unis.*

Cb. *mf p* *fp* *ff* *p*

324

Picc. *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf*

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

Cl. in Bb *mp* *f* *mp*

B. Cl. *p* *f* *p*

Bsn. *p* *f* *p*

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

Hn 1 *p* *f* *p*

Hn 2 *p* *f* *p*

C Tpt. 1 *f* *mp* *pp*

C Tpt. 2 *f* *mp* *pp*

Tbn. *f* *mp*

Tuba *f* *mp*

Mar. *mp* *f* *mp*

W. C. *f*

Vib. *f* *pp* *f*

Hp. *mp* *f* *mp*

Pno. *mp* *ff* *mp*

Fl. *p* *f* *ff* *mf*

324

Vln. I 1 *f* *pp* *p*

Vln. I 2 *f* *pp* *p*

Vln. II 1 *f* *pp* *pp*

Vln. II 2 *f* *pp* *pp*

Vla. 1 *f* *pp* *p*

Vla. 2 *f* *pp* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

329

Picc. *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf*

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

Cl. in Bb *mp* *f* *mp*

B. Cl. *mf* *f*

Bsn. *p* *f* *p*

C. Bn. *mf* *f*

Hn 1 *p* *f* *p*

Hn 2 *p* *f* *p*

C Tpt. 1 *p* *f* *mp* *pp*

C Tpt. 2 *p* *f* *mp* *pp*

Tbn. *p* *f* *mp*

Tuba *mf* *f*

Mar. *mp* *f* *mp* To Sz. Cym.

W. C.

Vib. To Vib. *p* *f* *pp*

Hp. *mp* *ff* *mp*

Pno. *mp* *fff* *mp*

Fl. *ff* *p*

329

Vln. I 1 *mf* *f*

Vln. I 2 *mf* *f*

Vln. II 1 *f* *pp*

Vln. II 2 *f* *pp*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

337 **Meno mosso** $\text{♩} = 50$

334

Picc. *ff* *fp* *fff*

Ob. 1 *ff* *fp* *fff* *f sostenuto*

Ob. 2 *ff* *fp* *fff* *f sostenuto*

Cl. in Bb *ff* *fp* *fff* *f sostenuto*

B. Cl. *ff* *fp* *fff* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

Bsn. *ff* *fp* *fff* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

C. Bn. *ff* *fp* *fff* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

Hn 1 *f* *mf sostenuto*

Hn 2 *f* *mf sostenuto*

C Tpt. 1 *f* *fp* *f* *mf sostenuto*

C Tpt. 2 *f* *fp* *f* *mf sostenuto*

Tbn. *f* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

Tuba *f* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

Timp. *mf*

Mar. *f* *f*

Sz. Cym. *f* *mf*

Sz. Cym. sticks *f* *mf*

To B. Dr.

To Tams

Hp. *ff* *f*

Pno. *ff* *f*

Fl. *f* *fff* *ff*

overblow; trill/tremolo on these pitches

337 **Meno mosso** $\text{♩} = 50$

334

Vln. I *f* *fp* *fff* *fp* *fp* *fp* *fp* *fp*

Vln. II *f* *fp* *fff* *fp* *fp* *fp* *fp* *fp*

Vla. *f* *fp* *fff* *fp* *fp* *fp* *fp* *fmp* *sim.*

Vc. *f* *fp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

Cb. *f* *fp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *sim.*

unis. div. a4 div. a 3 div.

341

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in Bb *ff*

B. Cl. *ffmp*

Bsn. *ffmp*

C. Bn. *ffmp*

Hn 1 *mp* *fmp sim.* *ffmp*

Hn 2 *mp* *fmp sim.* *ffmp*

C Tpt. 1 *mp* *mf* *f* *ff*

C Tpt. 2 *ff*

Tbn. *ff*

Tuba *ffmp*

Timp. *f*

Mar. *ff*

B. Dr. *f*

Tams. *f*

Hp. *ff*

Pno. *ff*

Fl. *fff* *ff*

346

Vln. I *ff*

Vln. II *ff*

Vla. *ffmp*

Vc. *ffmp*

Cb. *ffmp*

360 Più mosso $\text{♩} = 72$

Picc. *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Cl. in Bb *ff* *fff*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn 1 *f*

Hn 2 *f*

C Tpt. 1 *f* *fff*

C Tpt. 2 *f* *fff*

Tbn. *f*

Tuba *f*

Timp. *ff* *p sub.*

Mar. *ff* *fff*

Vib. *ff*

Hp. *ff*

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

Fl. *ff* *fff*

Vln. I *ff* *p sub.* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. II *ff* *p sub.* *fp* *fp* *fp*

Vla. *ff* *p sub.* *fp* *fp* *fp*

1 *ff* *p sub.* *f* *cresc.*

Vc. 2 *ff* *p sub.* *f* *cresc.*

1 *ff* *p sub.* *f* *cresc.*

Cb. 2 *ff* *p sub.* *f* *cresc.*

364 **accel.** $\text{♩} = 84$ **rit.** G.P.

Picc. *pp* *fff*

Ob. 1 *pp* *fff*

Ob. 2 *pp* *fff*

Cl. in Bb *pp* *fff*

B. Cl. *ff* *fff*

Bsn. *ff* *fff*

C. Bn. *ff* *fff*

Hn 1 *ff* *fff*

Hn 2 *ff* *fff*

C Tpt. 1 *pp* *fff*

C Tpt. 2 *pp* *fff*

Tbn. *ff* *fff*

Tuba *ff* *fff*

Timp. *f* *fff*

B. Dr. *mf* *ff*

Vib. To Tams

Hp. *fff*

Pno. *fff*

Fl.

364 **accel.** $\text{♩} = 84$ **rit.** G.P.

Vln. I *fp* *fff*

Vln. II *fp* *fff*

Vla. *fp* *fff*

Vc. 1 *fff* con sord.

Vc. 2 *fff* con sord.

Cb. 1 *fff* con sord.

Cb. 2 *fff* con sord.

376 **ritardando** **a tempo** , **attacca**

Picc.

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. in Bb *mp* *p* *mf*

B. Cl. *pp* *pppp*

Bsn. *mp* *p* *mf*

C. Bn. *pp* *pppp*

Hn 1 *mp* *pp* *mp* *pp*

Hn 2 *mp* *pp* *mp* *pp*

C Tpt. 1 *pp* *mp* *pp*

C Tpt. 2 *pp* *mp* *pp*

Tbn. *mp* *pp* *mp* *pp*

Tuba *mp* *pp* *mf*

Timp. *mp* *p* *mf*

Mar. *mf*

B. Dr. *ppp*

Tams. *ppp*

Hp. *p*

Pno. *pp*

Fl. *dim. poco a poco al niente* *n*

376 **ritardando** **a tempo** , **attacca**

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

1 *pp* *pppp*

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

2 *mp* *pp* *pppp*

1 *mp* *pp* *pppp*

Vla. *mp* *pp* *pppp*

2 *mp* *pp* *pppp*

Vc. *pp* *pppp*

Cb. *pp* *pppp*

III. Aqueduct Run

$\text{♩} = 160$

350 355

Piccolo

Oboe 1

Oboe 2

Clarinet in Bb

Bass Clarinet

Bassoon

Contrabassoon

Horn 1

Horn 2

Trumpet in C 1

Trumpet in C 2

Trombone

Tuba

Timpani

1. Marimba

Sizzle Cymbal

Harp

Piano

Flute

Violin I

Violin II

Viola

Cello

Contrabass

pizzicato
p — *mf* *pp* — *mf* — *p*

tongue ram
mp *f* *mp* *p*

pizz.
mf

senza sord.

pizz. div.
pp — *mp* — *pp*

unis.
f

sul tasto arco
mp

div. pizz.
p

pizz. senza sord.
pp — *mp* — *pp*

sul pont. arco
mf

pizz.
p

senza sord.

solo jeté
mf *p*

tutti pizz.
mp

div.

sticks
mp

$\text{♩} = 160$

350 355

pizzicato
p — *mf* *pp* — *mf* — *p*

tongue ram
mp *f* *mp* *p*

pizz.
mf

senza sord.

pizz. div.
pp — *mp* — *pp*

unis.
f

sul tasto arco
mp

div. pizz.
p

pizz. senza sord.
pp — *mp* — *pp*

sul pont. arco
mf

pizz.
p

senza sord.

solo jeté
mf *p*

tutti pizz.
mp

div.

sticks
mp

358

Picc. -

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

Ob. 2 -

Cl. in Bb *f* *ppp* *mp*

B. Cl. *pp* *mf*

Bsn. *f* *pp* *p* *mf*

C. Bn. *f*

Hn 1 *f* *mp* *mf*

B. Dr. To B. Dr. B. Dr. To Sz. Cym. *mf*

Hp. *mf* *ppp*

Pno. *f*

Fl. *ff* *pp* *f* *mf* *mp* *p* *mf*

Vln. I 358 *f* *pp* 362 *pizz.* *mf*

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

Vla. *mf* *pp*

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

Cb. *f*

(scrape bow sideways; whispery sound)
vertical bowing
arco *f* *pp* *pizz.*

unis. div. unis. *f* *ppp* *mf* *p*

unis. *mf* *mf* *p* *mf*

pizz. *f*

366

B. Cl. *dim.* *pp*

Bsn. *dim.* *pp*

Fl. *dim.* *p*

Vc. *dim.* *pp*

374

Picc. *f* *ff* solo

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Mar. *f*

Sz. Cym. Sz. Cym. sticks *mf*

Tams sticks *mf* To W. C.

Hp. *f*

Pno. *f*

Fl. *f*

Vln. I 374 *f* arco *pizz.*

Vln. II *f* arco *pizz.*

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

385 387

Picc. *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Cl. in Bb *f* *p*

B. Cl.

Bsn. *p* *mp*

C. Bn. *mp*

Hn 1 *p*

Hn 2 *p*

Timp. *p*

Mar. *p*

B. Dr. *p*

Bongos Congas *p* *cresc. poco a poco*

Hp. *p*

Pno. *p*

Fl. *p*

385 387

Vln. I 1 *p* unis.

Vln. I 2 *p* unis.

Vln. II 1 *p* unis.

Vln. II 2 *f* *p* unis.

Vla. *p*

Vc. 1 *mp*

Vc. 2 *p*

Cb. *p*

392 397

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

Mar.

B. Dr.

Bongos
Congas

Hp.

Pno.

Fl.

encountering some clogs in the aqueduct...

sing:

p *f* *p* *f* *fp* *f*

392 397

Vln. I

Vln. II

Vla.

1

Vc.

2

Cb.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar.

B. Dr.

Bongos
Congas

Hp.

Pno.

Fl.

f *ff* *fp* *ff* *p* *fff*

Vln. I

Vln. II

Vla.

1

Vc.

2

Cb.

mf *mp* *mf* *mf* *mf* *mf*

407

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn 1 *f*

Hn 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Mar. *f*

B. Dr. *f*

Bongos
Congas *f*

Hp. *f*

Pno. *f*

Fl. *ff* *mf < ff* *ff*

407

Vln. I *f*

Vln. II *f*

Vla. *f*

1 *f*

Vc. *f*

2 *f*

Cb. *f*

414 415

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn 1 *mf*

Hn 2 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Mar. *f*

B. Dr. *mf*

Bongos
Congas *ff*

Hp. *f*

Pno. *mf*

Fl. *ff*

Vln. I 415 *mf*

Vln. II *mf*

Vla. *mf*

1 *mf*

Vc. *mf*

2 *mf*

Cb. *mf*

422

Picc. *p* *ff*

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

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

Cl. in Bb *f* *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

C. Bn. *p* *ff*

Hn 1 *p* *ff*

Hn 2 *p* *ff*

C Tpt. 1 *p* *ff*

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

Tbn. *p* *ff*

Tuba *p* *ff*

Timp. *p* *ff*

Mar. *p* *ff*

B. Dr. *p* *f* To Sz. Cym. mallets *p*

Bongos Congas *p* *ff*

Pno. *p* *ff*

Fl. *mp* *ff* *mf* *fff* *ff*

+sing (bending down)

tr *tr* *tr*

5 5

422

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Ve. *p* *ff*

Cb. *p* *ff*

431

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Bb *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f* — *ff*

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn. *f*

Tuba *mf* — *f*

Mar. *f* *ff*

Sz. Cym. *f* mallets *p* — *f* To B. Dr.

Bongos
Congas *p*

Hp. *f*

Pno. *f*

Fl. *f*

431

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* — *ff*

437

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in Bb *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn 1 *ff*

Hn 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Mar. *ff*

B. Dr. *mf*

Bongos
Congas *ff*

Pno. *f*

Fl. *ff*

Detailed description: This block contains the musical score for measures 437 and 438 for the woodwind and percussion sections. The score is written for Piccolo, Oboe 1 and 2, Clarinet in Bb, Bass Clarinet, Bassoon, Contrabassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone, Tuba, Timpani, Maracas, Bongos and Congas, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. Measures 437 and 438 are marked with a box containing the number 438. The woodwinds and strings play a complex rhythmic pattern with many slurs and accents. The percussion parts include a steady bass drum pattern and a maraca pattern. The piano part provides a harmonic accompaniment.

437

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *p*

Cb. *f*

Detailed description: This block contains the musical score for measures 437 and 438 for the string section. The score is written for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. Measures 437 and 438 are marked with a box containing the number 438. The strings play a complex rhythmic pattern with many slurs and accents. The Violin I and II parts are marked with a box containing the number 438. The Viola part is marked with a box containing the number 438. The Violoncello part is marked with a box containing the number 438. The Contrabass part is marked with a box containing the number 438.

452 458 poco piu mosso $\text{♩} = 84$

Picc. *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. in Bb *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

C. Bn. *p* *f*

Hn 1 *p* *f*

Hn 2 *p* *f*

C Tpt. 1 *p* *f*

C Tpt. 2 *p* *f*

Tbn. *p* *f*

Tuba *p* *f*

Timp. *p* *f*

B. Dr. *p* *f* To Shaker

Bongos
Congas *fp* *ff*

Fl. *f*

452 458 poco piu mosso $\text{♩} = 84$

Vln. I *ppp* *div. a 3*

Vln. II *ppp* *div. a 3*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

460

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

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

Ob. 2 *mp* *pp* *mp* *pp*

Cl. in Bb *mp* *pp* *mp* *pp*

B. Cl. *mp* *pp* *mp* *pp*

Bsn. *mp* *pp* *mp* *pp*

C. Bn. *pp*

Hn 1 *mp* *pp* *pp*

Hn 2 *mp* *pp* *pp*

C Tpt. 1 *mp* *pp*

C Tpt. 2 *mp* *pp*

Tbn. *mp* *pp* *pp*

Tuba *mp* *pp* *pp*

Hp. *mf*

Fl. *p* *mf* *pp*

Vln. I *mf* *ppp* *con sord.* *ppp* *mf* *ppp*

Vln. II *mf* *ppp* *con sord.* *ppp* *mf* *ppp*

Vla. *con sord. div. a 3* *ppp* *mf* *ppp* *ppp*

Vc. *con sord. div. a 3* *ppp* *mf* *ppp* *ppp*

Cb. *pizz.* *p* *mf*

468

Picc. -

Ob. 1 *pp* *mf*

Ob. 2 *pp* *mf*

Cl. in Bb *pp* *mf*

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

Bsn. *pp* *mf*

C. Bn. *mf* *pp* *mf*

Hn 1 *mf*

Hn 2 *mf*

Tbn. *mf*

Tuba *mf*

Mar. *mf*

Hp.

Fl. *mf* *pp* *p* *n* *mp*

468

Vln. I

1 *mp*

Vln. II

2 *mp*

Vla. 1 *mf* *ppp*

Vla. 2 *mf* *ppp*

Vc. 1 *mf* *ppp*

Vc. 2 *mf* *ppp*

Cb.

476 **Tempo I** ♩ = 160 481

Picc.

Ob. 1

Ob. 2

Cl. in Bb

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Mar.

Shaker

Shaker *pp* *mp* *pp* **To Croc.**

Hp.

Pno.

Fl.

f *pp* *p* *mf* *f* *pp*

476 **Tempo I** ♩ = 160 481

Vln. I

1

Vln. II

2

Vla

1

2

Vc.

1

2

Cb.

senza sord.
unis.
pizz.
p *mf* *p*

arco
senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

senza sord.
arco
pp *mf* *pp*

483

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *f* *ff*

Cl. in Bb *ff*

B. Cl.

Bsn. *f* *ff*

C. Bn. *ff*

Hn 1 *f*

Hn 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *f*

Tuba *f*

Timp. *f* *mf*

Mar. *f* To Vib.

Bongos
Congas *f*

Pno. *f*

Fl. *mf* *ff* *ff* *p* *ff*

483

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

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

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *f* arco

Picc. *pp*

Ob. 1 *pp p*

Ob. 2 *pp p*

Cl. in Bb *pp p*

B. Cl. *p*

Bsn. *p p*

C. Bn. *p p*

Hn 1 *p*

Hn 2 *p*

C Tpt. 1 *p*

C Tpt. 2

Tbn. *p*

Tuba *p*

Mar. *pp p*

Pno. *p*

Fl. *pp mf*

Vln. I *pp p*

Vln. II *pp p*

Vla. *p*

Vc. *p*

Cb. *p*

497

Picc. *f* 7:4 5 3

Ob. 1 *f* *pp*³ *cresc. poco a poco*

Ob. 2 *pp*³ *cresc. poco a poco*

Cl. in Bb *pp*³ *cresc. poco a poco*

B. Cl.

Bsn.

Hn 1 *pp*

Hn 2

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Tbn.

Tuba

Mar. *f* 7:4 5 *pp*³ *cresc. poco a poco*

Crot. *f*

Vib. *pp*³ *cresc. poco a poco*

Hp. *pp*³ *cresc. poco a poco*

Pno. *f* *pp*³ *cresc. poco a poco*

Fl. *f* 7:4 5 3 5 *pp*

497

Vln. I *f* *pp*³

Vln. II *f* *pp*³

Vla. *pp*⁵

Vc.

Cb.

Picc.

Ob. 1 *accel. independently to as fast as possible...*

Ob. 2 *accel. independently to as fast as possible...*

Cl. in Bb *accel. independently to as fast as possible...*

B. Cl.

Bsn.

C. Bn.

Hn 1

Hn 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Timp.

Mar.

Vib. *To Bongos Congas*

Hp.

Pno. *accel. independently to as fast as possible...*

Fl.

9-8 *5* *5* *ff*

8va

Vln. I *slow to fast...*

Vln. II *slow to fast...*

Vla. *slow to fast...*

Vc.

Cb.

3 *3* *ff*

508

Picc. *ff* *ppp*

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

Ob. 2 *ff* *ppp* *ff*

Cl. in Bb *ff* *ppp* *ff* *mf*

B. Cl. *ppp*

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

C. Bn. *ff* *ppp*

Hn 1 *ff* *ppp* *ff*

Hn 2 *ff* *ppp* *ff*

C Tpt. 1 *ff* *ppp*

C Tpt. 2 *ff* *ppp*

Tbn. *ff* *ppp*

Tuba *ff* *ppp*

Timp. *f*

Mar. *ff* *p*

Crot. *ff*

Bongos Congas *ppp* *ff* *f* *pp*

Hp. *ff*

Pno. *ff*

Fl. *ppp* *ff* *f* *ff* *tongue ram*

508

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

1 *ff* *ppp* *f* *mf* *mp* *unis.*

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

2 *ff* *ppp* *f* *mf* *mp*

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

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

Cb. *ff* *ppp*