

Jon Forshee

APOKATASTASIS

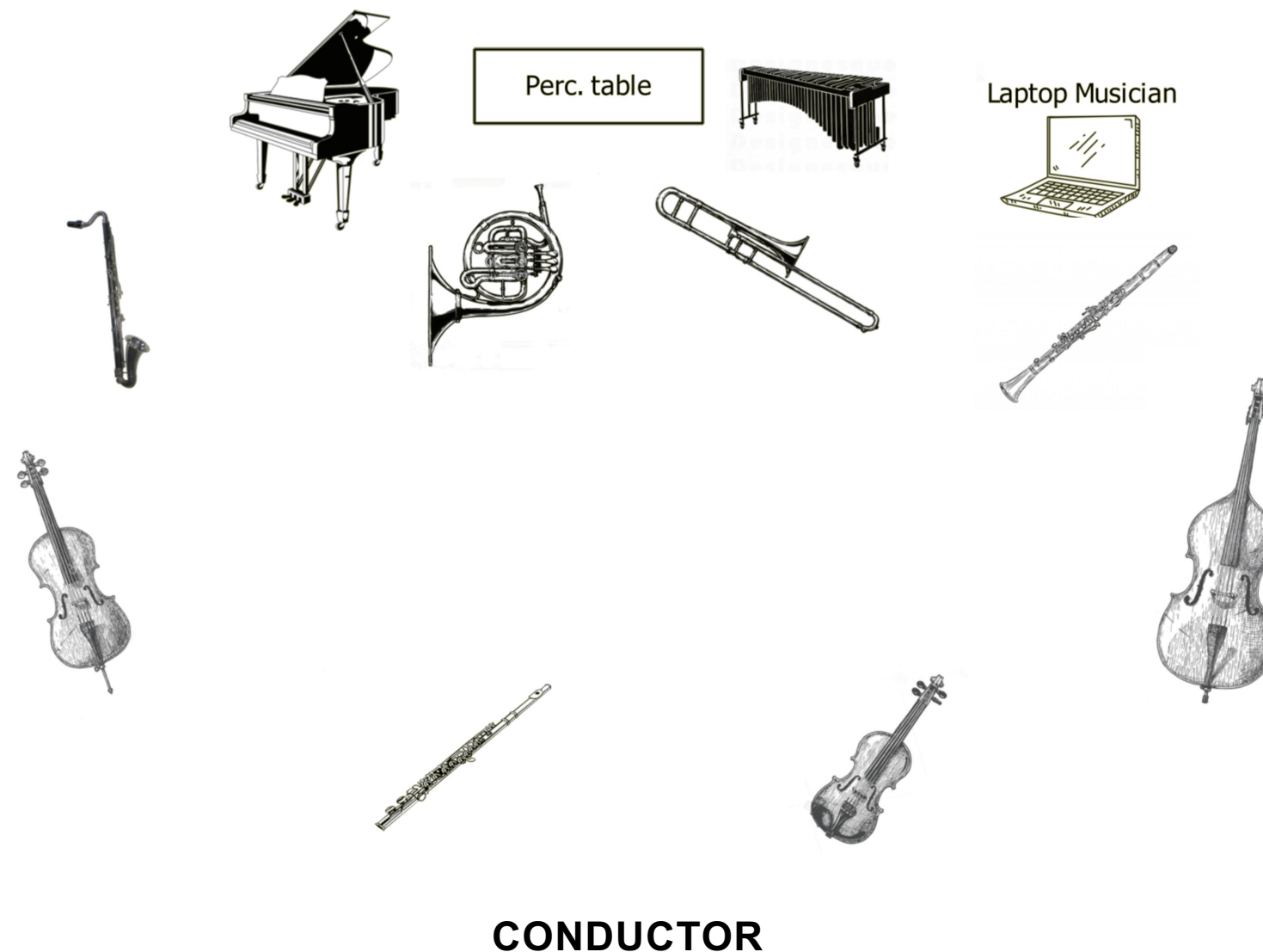
Music for Ten Musicians and Computer-generated Sounds

APOKATASTASIS

Stage Setup and Score Order

The order of instruments in the full score reflects the stereophonic disposition of the ensemble on stage, which is approximated in the graphic below. Musicians are seated several feet, or more, apart, without disturbing the possibility of blending with their neighbor. A division between musicians on the right and on the left should be maintained. The computer musician may be placed wherever it is convenient.

The score follows the stage layout: considered from the conductor's point of view, instruments on the left of the stage are grouped in the top half of the page, while instruments on the right are grouped at the bottom half of the page. As the laptop player may be located either left or right, this part is left out of either grouping in the score.



Score in C

to Colin McAllister

APOKATASTASIS

MUSIC FOR CHAMBER ENSEMBLE WITH COMPUTER-GENERATED SOUND

Jon Forshee

4
♩=84

L

Flute
Violoncello
Bass Clarinet in Bb
Horn in F
Piano
Computer

R

Violin
Contrabass
Clarinet in Bb
Trombone
Vibraphone
Wood Blocks

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

f pp *p* *p* *f* *p* *mp* *f* *fff*

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

f pp *p* *mp* *p* *p* *pp*

p *p* *p* *p*

f *f*

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

pizz. arco *f* *mf* *p* *f* *p* *mf*

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

f pp *p* *mp* *p* *p* *pp*

mp *mp*

mf *mp* *mf* *mf*

2
4

3

13

Fl. *pp* *mf* *mf* *f* *pp*

Vc. *p* *pp* *f* *flutt.*

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

Hn. *mp* *mf* *p*

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

Cmptr.

Vln. *p* *p* *p* *p* *pp* *f*

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

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

Tbn. *mp* *p*

Vib. *mp*

W.B. *mf* *mf*

2
4

4

4

22

Fl. *pp* *mp* *pp* *f* *pp*

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

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

Hn. *pp* *mp* *f* *p* *mp*

Pno. *p* *f* *mp*

Cmpt. -

Vln. *pp* *p* *f* *pp* *ff*

Cb. *pizz.* *p* *arco* *mf* *pizz.* *ff* *arco* *fp* *ff*

Cl. *pp* *pp* *f* *pp*

Tbn. *pp* *mp* *f* *p* *mp*

Vib. *mf*

Cym. *low scrape* *pp*

W.B. *mf* *p* *mf*

29

2 4 5 4

L

R

Fl.

Vc.

B. Cl.

Hn.

Pno.

Cmpr.

Vln.

Cb.

Cl.

Tbn.

Vib.

Cym.

W.B.

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

f *fp* *f* *pp* *p* *ord.* *f p* *pizz.* *mf*

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

p *p* *f p* *pp* *mp* *mp* *f* *mp* *f*

mf *p* *f*

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

ff *f* *pp* *p* *f* *p*

ff *pizz.* *arco* *f* *pp* *p* *f p*

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

p *p* *f p* *pp* *mp* *mp* *f* *fp* *f*

p *mp* *mp*

f > p *f*

mf *mf*

37

Fl. *f* *f* *p* *fp* *f* *p* *mf*

Vc. arco s.p. ord. *p* *mp* *f* *f* *mf* *f*

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

Hn. *mp* *p* *mf* *f* *p* *f* *mp* *mf* *fp*

Pno. *f* *mf* *f* *f* *f* *f*

Cmpr.

Vln. *ff* *mp* *ff* *p* *pp* *f* *mf* *pizz.* *arco* *f* *ff*

Cb. *f* *pizz.* *f* *(pizz.)* *arco* *f* *f* *f*

Cl. *f* *mf* *p* *p* *f* *mp* *f* *p* *mf*

Tbn. *mp* *p* *f* *p* *p* *f* *mp* *f* *mf* *fp* *fp*

Vib. *p* *f* *mp*

W.B. *f* *mp* *f* *Red.*

62 10

Fl. *mp* *ff* *p*

Vc. *mf* *>p* *f* *>p* *pizz.* *p* *mf* *p* *mf* *f* *arco* *mf* *>p* *f* *>p*

B. Cl. *mf*

Hn. *f*

Pno. *f* *p* *pp* *mp* *f*

Cmpr. CUE 3 - "flute"

Vln. *s.p.* *mf* *ord.* *p* *mf* *pp* *s.p.* *ord.* *f* *> mp* *s.p.* *mf*

Cb. *mf* *f* *>p* *ord.* *p* *mf* *p* *pizz.* *mf* *arco* *mf* *>p* *p* *s.p.* *mf* *f* *>p*

Cl. *mf* *f* *mp*

Tbn. *p*

T. D. *mp* *mp*

Congas *pp* *mp*

W.B. *mf*

67

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

Vc. *pp* *mf* *p* *pp* *ff* (vib. increase-decrease width) *f* *pp* *p* *fp*

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

Hn. *mf* *p* *p*

Pno. *p* *f*

Cmpt. *ord.* *pp* *p* *pp* *f* *mp* *mf* *mp* *pp*

Vln. *ord.* *pp* *mf* *p* *pp* *mf* *p* *f* *pp* *p*

Cb. *ord.* *pp* *mf* *p* *pp* *mf* *p* *p* *f* *pp* *p* *p*

Cl. *f* *mp* *f* *mp*

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

T. D.

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

W.B. *mf* *mf*

72

Fl. *mp* *mf* *p* *mf* *f* *p* *fl.* *pp* (vib. incr-decr.)

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

B. Cl. *ff*

Hn. *fp* *p* *p*

Pno. *mf* *mf* *p*

Cmpr.

Vln. *f* *mp* *ord.* *mf* *s.p.* *mf* *mf* *f* *mp* *pp* *arco*

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

Cl. *ff* *mp* *f* *mp* *f* *ff*

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

T. D.

Cym.

Congas *mp* *p* *mp* *p* *6*

W.B. *mf* *p* *p* *mf*

3

B4

92

Fl. *pp* *mp* *f* *mp*

Vc. arco *f* s.p. *p* ord. *mp* *f* *mp*

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

Hn. *p* *p*

Pno. *pp* *mf* *f* *p*
p *mf*

Cmpr.

Vln. arco *p* *f* *p* *mf* *p*

Cb. arco *p* *f* *f* *mp* *mf* *mp*

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

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

Vib. s.r. *mp*

Shk. *p* *f* *mp*

104

Fl. *mp* *ff* *p* *ff* *p*

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

B. Cl. *ff* *p* *ff* *p*

Hn. *p* *ff* *mp*

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

Cmptr. CUE 5 CUE 6 CUE 7 CUE 8

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

Cb. *mf* *mp* *mp* *mp* *mp* *mp* *ff* *mp* *f* *mp*

Cl. *mf* *mp* *ff* *mp* *f* *mp*

Tbn. *mp* *ff* *mp* *f* *mp*

Shk. *mp* *mp* *f*

Glock. s.r. *mp* *mp*

4 3 2

116

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

Vc. *f* *f* pizz. arco

B. Cl. *ff* *pp* *f*

Hn. *f*

Pno. *p* *f* *pp*

Cmptr. CUE 9 (rc)

Vln. *f* *mp* *ff* pizz.

Cb. *mp* *f* *f* pizz. arco

Cl. *pp* *f*

Tbn. *f*

Glock. *p* *f* *mf* *f* *mp*

2 3 2 4

D

2
4

125

Fl.

Vc.

B. Cl.

Hn.

Pno.

Cmpr.

D

Vln.

Cb.

Cl.

Tbn.

T. D.

Cym.

Congas

Glock.

pizz.

arco

ff

fp

fpp

p

f

mp

f

pizz.

mp

f

mp

mf

pp

mf

upward arpeggio with stick end of glock. mallet.

2
4

131

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

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

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

Hn. *p* *f* *p*

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

Cmptr.

Vln. arco *p* *f*

Cb. arco *f* *f* *p* harm.?

Cl. *p* *p* *mf*

Tbn. (mute) *mf* *pp* *mf* *mf* *ff* *no mute* *f* *p*

T. D. *p*

Glock.

4 4 3 4

136

3
4

Fl. *pp* *p* *pp* *mp*

Vc. *p* *pp* *f* *f* *mp* *f mp*
s.p. ord.

B. Cl. *mp* *mf*

Hn. *pp* *p* *mp* *p*

Pno. *mp* *f* *mf* *mp*

Cmpt. *mp*

Vln. *p* *ppp* *mp* *p*

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

Cl. *mp* *p*

Tbn. *pp* *p*

Vib. *mp* *f* *p*
motor on 3/4 speed
Ped.

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

6 20 6 6 6 6

2 4 21 3

142

Fl. *p* *p* *f*

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

B. Cl. *mf*

Hn.

Pno.

Cmpt.

Vln. *jeté* *p* *jeté* *p*

Cb. *f* *f* *f* *p* *pizz.* *f* *arco* *pp* *p* *f* *pp*

Cl. *p* *mf*

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

Mar. turn vib. motor off

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 142 at the top left. It features seven staves: Flute (Fl.), Violin (Vc.), Bassoon (B. Cl.), Horn (Hn.), Piano (Pno.), Trombone (Tbn.), and Maracas (Mar.). The Flute part includes dynamic markings of *p*, *p*, and *f*. The Violin part includes *f*, *mf mp*, *f*, *mf mp*, and *pp*. The Bassoon part includes *mf*. The Trombone part includes *mf*, *mp*, *p*, and *f*. The Maracas part has the instruction "turn vib. motor off". The Violin and Viola parts have the instruction "jeté" above certain notes. The Viola part also includes "pizz." and "arco" markings. There are large numbers 2, 4, 21, and 3 at the top of the page, likely indicating rehearsal marks. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

149

Fl. *pp* *mp* *p* *p* *p*

Vc. *p* *s.p.* *ord.* *mp*

B. Cl. *ppp* *mp*

Hn. *p* *p*

Pno. *p* *f*

Cmpr.

Vln. *s.p.* *f* *mf*

Cb. *f* *mf*

Cl. *p* *mp*

Tbn. *pp* *p*

B. D. *p*

Detailed description of the musical score: The score is for a full orchestra and woodwinds. It begins at measure 149. The Flute part starts with a *pp* dynamic, followed by a crescendo to *mp* and then *p*. The Violin part has a *p* dynamic, a *s.p.* (sforzando) marking, and an *ord.* (ordine) marking. The Bassoon part has a *ppp* dynamic, followed by a crescendo to *mp*. The Horn part has a *p* dynamic, followed by a crescendo to *p*. The Piano part has a *p* dynamic, followed by a crescendo to *f*. The Trumpet part has a *pp* dynamic, followed by a crescendo to *p*. The Violin part has a *s.p.* marking, followed by a crescendo to *f* and then *mf*. The Cello part has a *f* dynamic, followed by a crescendo to *mf*. The Clarinet part has a *p* dynamic, followed by a crescendo to *mp*. The Trombone part has a *pp* dynamic, followed by a crescendo to *p*. The Bass Drum part has a *p* dynamic. The score includes various articulations such as accents, slurs, triplets, and sextuplets.

158

Fl. *p* < *p* < *mf* > *mf* < *mf* < *mf* < *mf* <

Vc. *mp* < *mp* < *mp* < *mp* < *mp* < *mp* <

B. Cl. *mp* < *mp* < *mp* < *mp* < *mp* < *mp* <

Hn. *f* < *p* < *f* <

Pno. *p* < *f* > < *f* > < *f* > < *f* > < *p* < *f* > *p* < *p* < *f* > *p* < *p* < *f* > *p* <

Cmpt. -

Vln. *mf* < *mf* < *mf* < *mf* < *mf* < *mf* < *mf* <

Cb. *mf* < *mf* < *mf* < *mf* < *mf* < *mf* < *mf* <

Cl. *mp* < *mp* < *mp* < *mp* < *mp* < *mp* <

Tbn. *p* < *p* < *p* <

Mar. *p* <

166

4

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

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

B. Cl. *mp*

Hn. *mf* *f* *p*

Pno. *f* *mf* *ff*

Cmpr.

Vln. *p* *mf* *pp* *p* *f*

Cb. *mp* *fp* *p* *ff* *p*

Cl. *mp*

Tbn. *f* *p*

Vib. *f* *p* *p*

Glock. *ff* *mf*

motor on 1/2 speed

Red.

172

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

Vc. *>p* *p* *f* *p* *f*

B. Cl. *f* *f* *p* *pp* *mp* *f*

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

Pno. *mf* *mf*

Cmpr.

Vln. *p* *p* *f*

Cb. *f* *p* *f* *mf* *mp* *f*

Cl. *f* *f* *p* *pp* *p* *f*

Tbn. *p* *f* *p* *mp* *f* *p*

Vib.

Glock. *mp* *mf*

2/4 3/4

179

Fl.

Vc.

B. Cl.

Hn.

Pno.

Cmpr.

Vln.

Cb.

Cl.

Tbn.

Vib.

Glock.

26

2/4

3/4

mf

p

mp

f

pp

mf

p

f

mf

f

mf

p

f

mf

p

f

mf

pp

mf

pp

mf

pp

mf

mp

mp

f

p

mf

mp

mf

f

mf

f

p

h.r. or s.r.

p

ff

p

p

ff

p

mp

27
F ♩=76

187

Fl. *p* *mp* *mp*

Vc. *mf* *p* *p* *mf*
sul D
arco

B. Cl. *pp*

Hn. *mf* *p*

Pno. *mp*

Cmpr. CUE 10

F ♩=76

Vln. *p* *mp* *ord.*

Cb. *mp* *arco*

Cl. *pp*

Tbn. *p*

Vib. *p* *f* *p* *mf* *ord.*

Glock. *mf* *mf* *mp*

h.r. or s.r.

194

Fl. *mp mp mf mp*

Vc. *p mf mp f mp f*

B. Cl. *pp mf mp mf*

Hn. *f mp p*

Pno. *mf mf*

Cmpr. **CUE 11 -**
smooth pizz chord on downbeat

Vln. *mp p*

Cb. *mp*

Cl. *pp mf mp mf*

Tbn. *f mp p*

Mar. *p*

Glock.

G

2
4

3
4

209

Fl.

Flute staff with sixteenth-note runs. Dynamic markings include *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*. Includes a *p* marking and a hairpin.

Vc.

Violoncello staff with sustained notes. Dynamic markings include *fp* and *ff*.

B. Cl.

Bass Clarinet staff with rests.

Hn.

Horn staff with eighth-note patterns. Dynamic marking includes *mf*.

Pno.

Piano staff with sixteenth-note runs. Dynamic markings include *ff* and *mf*.

Cmpr.

Compressor staff with rests.

G

Vln.

Violin staff with triplet notes.

Cb.

Cello staff with rests.

Cl.

Clarinet staff with eighth-note patterns.

Tbn.

Tuba staff with glissando and dynamic markings. Includes the instruction "gliss up from es". Dynamic markings include *mf* and *p*.

2
4

3
4

Glock.

Glockenspiel staff with dynamic markings and instruction. Dynamic markings include *f*, *p*, *f*, *f*, *p*, *f*, *mp*, *f*, *mp*. Includes the instruction "to marimba".

214

Fl. *mp* *f* *pp*

Vc. N.V. *p* *mp* *f p*

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

Hn.

Pno. *mp* *f*

Cmpr.

Vln.

Cb.

Cl. *mp* *f* *mp* *f* *mp* *f* *P* *f* *p* *f* *P* *f* *mp* *f*

Tbn.

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

Detailed description: This page of a musical score (page 31) contains staves for Flute (Fl.), Violoncello (Vc.), Bass Clarinet (B. Cl.), Horn (Hn.), Piano (Pno.), Trumpet (Cmpr.), Violin (Vln.), Contrabass (Cb.), Clarinet (Cl.), Trombone (Tbn.), and Maracas (Mar.). The Flute part starts at measure 214 with a sixteenth-note triplet, marked *mp* and *f*, followed by a *pp* section. The Violoncello part features a long note with a slur and a triplet, marked *p*, *mp*, and *f p*. The Bass Clarinet part has a *f* dynamic followed by a *p* dynamic and another *f* dynamic. The Piano part has a *mp* dynamic and a *f* dynamic. The Clarinet part is highly active with sixteenth-note patterns and slurs, with dynamics ranging from *mp* to *f*. The Maracas part has a *mp* dynamic and a *f* dynamic. The Trumpet, Violin, and Contrabass parts are mostly silent on this page.

223

Fl. *phreneticis*

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

B. Cl.

Hn. *f* *p* *p*

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

Cmptr.

Vln. *p* *ff*

Cb. *p*

Cl.

Tbn. *f* *p*

Mar. *p* *mp* *p*

Glock. *mf*

4
♩=60

H

228

Fl. *p f p p f*

Vc. *ff p pp*

B. Cl. *p f p*

Hn. *p f p*

Pno. *p mf p*

Cmpt. *H CUE 12*

Vln. *pp f ff mf p pp mp*

Cb. *p f mp*

Cl. *p f*

Tbn. *p mf p*

Mar. *p*

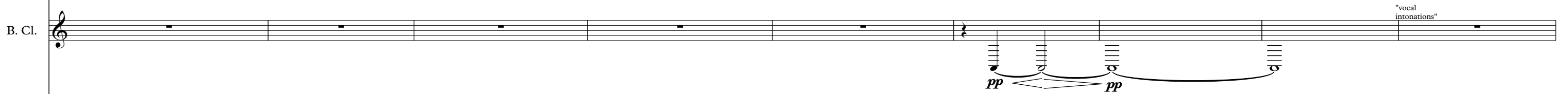
Glock. *p*

4

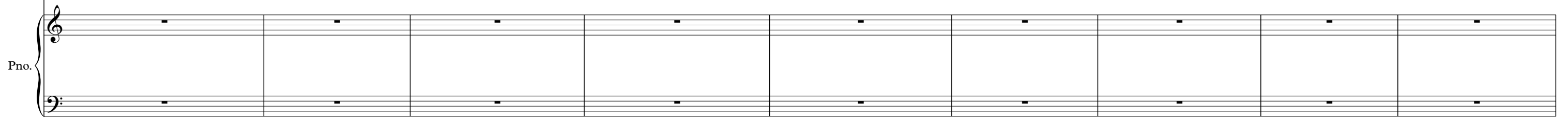
234


Fl. 

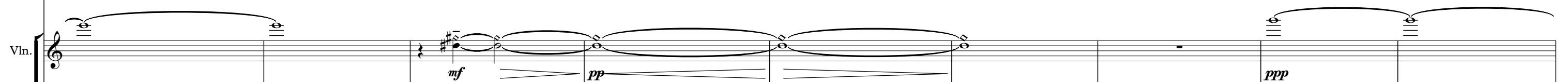
Vc. 

B. Cl. 

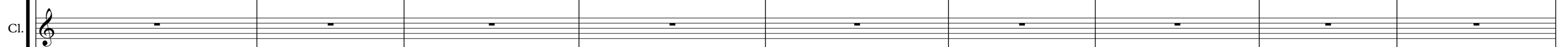
Hn. 

Pno. 

Cmpr. 

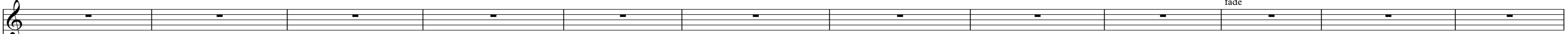
Vln. 

Cb. 

Cl. 

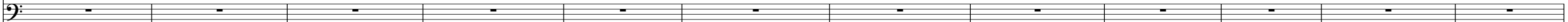
Tbn. 

243

Fl. 

"WORD"

"voice intonations" fade

Vc. 

"WORD"

"voice intonations" fade

B. Cl. 

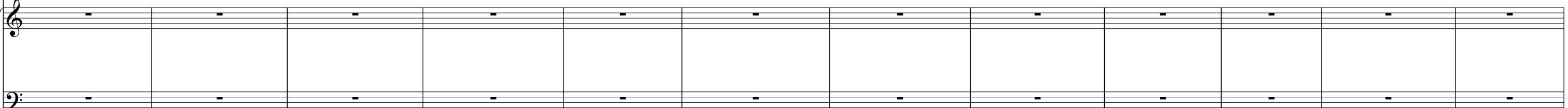
"WORD"


"vocal intonations" fade

Hn. 

"WORD"

"vocal intonations" fade

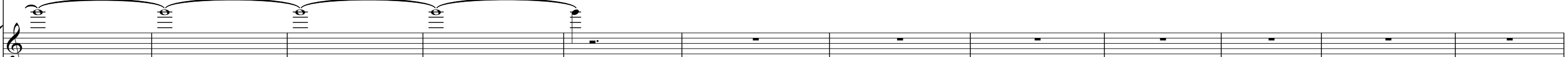
Pno. 

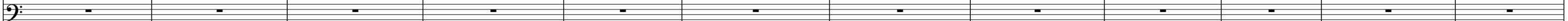
Cmpt. 

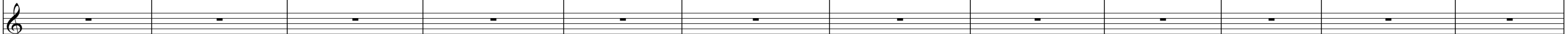
"WORD"

VOICE INTONATIONS END

ff

Vln. 

Cb. 

Cl. 

Tbn. 

266

This musical score page contains ten staves for various instruments. The Flute (Fl.) and Violin (Vln.) staves are mostly silent, with the Violin playing a few notes in the final measure. The Violoncello (Vc.) staff features a melodic line starting in measure 270, marked *p* and *arco*, with dynamics increasing to *f* and *mf*. The Bassoon (B. Cl.) staff has a melodic line in measures 266-269, marked *p*. The Horn (Hn.) staff has a melodic line in measures 270-273, marked *pp*. The Piano (Pno.) and Comptroller (Cmpt.) staves are silent. The Clarinet (Cl.) staff has a melodic line in measures 266-269, marked *p*. The Trombone (Tbn.) staff has a melodic line in measures 270-273, marked *pp*. The Violin (Vln.) staff has a melodic line in measures 270-273, marked *mf*. The Bassoon (B. Cl.) staff has a melodic line in measures 270-273, marked *mf*. The Clarinet (Cl.) staff has a melodic line in measures 270-273, marked *mf*. The Trombone (Tbn.) staff has a melodic line in measures 270-273, marked *pp*.

287

Fl. *mp*

Vc. *tranquillitas et lenis*
gliss. *mf* *p* *mf* *p*

B. Cl.

Hn. *mp*

Pno. *mf*

Cmptr.

Vln. *pp* *mp* *mf* *mp*

Cb. *p* *f* *s.p.*

Cl.

Tbn. *mp* *mp* *p*

295

Fl.

Vc. *s.p.* *gliss.* *ord.*

B. Cl.

Hn.

Pno.

Cmptr.

Vln.

Cb.

Cl.

Tbn.

Congas

pp

f *p* *p* *f* *mp* *f* *p*

f *pp* *f* *pp*

mf *f* *mp* *f* *mp* *f* *mp* *f* *mp*

p *f* *pp*

f *mp* *f* *mp* *f*

pp *f* *mf* *p*

p

turn vib. motor on 1/2 speed

p

Detailed description: This page of a musical score, numbered 42, covers measures 295 to 300. The score is arranged in a standard orchestral layout with parts for Flute (Fl.), Violin (Vc.), Bassoon (B. Cl.), Horn (Hn.), Piano (Pno.), Computer (Cmptr.), Violin (Vln.), Contrabass (Cb.), Clarinet (Cl.), Trumpet (Tbn.), and Congas. The Flute part begins with a dynamic of *pp*. The Violin part features a *gliss.* (glissando) and a *ord.* (order) marking. The Bassoon and Horn parts include sixteenth-note passages with dynamics ranging from *f* to *pp*. The Piano part has a complex texture with dynamics from *mf* to *f*. The Violin part shows a dynamic shift from *p* to *f* to *pp*. The Contrabass part includes a *pizz.* (pizzicato) marking. The Clarinet part has a *pp* dynamic. The Trumpet part features sixteenth-note patterns with a *p* dynamic. The Congas part starts with a *p* dynamic and includes a performance instruction: "turn vib. motor on 1/2 speed".

301

Fl.

Vc.

B. Cl.

Hn.

Pno.

Cmpr.

Vln.

Cb.

Cl.

Tbn.

Mar.

Congas

mf mp mf

mf

mf f mp f mp f mp f

mp f ff mp p f mp f

mf

ff

mf p

jeté

p

let E ring

mf p

p f mf <f mp f

317

Fl. *mp* *p* *pp* *6* *6*

Vc. *ord.* *p* *mp* *p* *slight incr/decr in vib. here to b.342*

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

Hn. *fpp* *f* *fpp*

Pno. *mf* *p* *pp*

Cmpr.

Vln. *echo flute* *pp < mf > p* *p* *p* *f* *p* *6*

Cb. *ff* *f* *p* *f* *pp*

Cl. *f* *p* *mf* *mf* *pp*

Tbn. *p*

Vib. *p* *pp*

Mar. *p* *mf* *p* *mp* *6*

327

Fl. *mf* *pp* *ppp* *mf*

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

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

Hn. *fp* *p* *fp* *p*

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

Cmpr.

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

Cb. *f* *pp*

Cl. *mf* *p*

Tbn. *pp* *p* *fp* *p*

Mar. *pp* *mf* *pp*

(echo flute) *mf* *mp*

with a vibrato that dynamically varies in intensity

L

335

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

Vc. *p* *f* *p* *mp* *p*

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

Hn. *fpp* *p* *fpp* *p*

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

Cmptr. CUE Tromb. chords CUE Tromb. chords 2

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

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

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

Tbn. *mf* *mf* *p*

Mar. *mf* *pp* *mf* *pp*

345

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

Vc. *mp* *p* *f* s.p. ord.

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

Hn. *fpp* *p* *fpp* *p*

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

Cmptr. CUE Tromb. chords 3

Vln. *mf* *p* *p* *f* *p* *mf* *pp*

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

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

Tbn. *f* *p*

Mar. *mf* *pp* *ff* *pp*

354 **2** **4** 50 **M**

Fl. *mf* *f* *pp* *pp* *p* N.V.

Vc. *f* *f* *mp* *mp* *mp* N.V. *mp*

B. Cl. *f* *p* N.V. *mp*

Hn. N.V. *p*

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

Cmptr.

Vln. *p* *pp* *mf* *pp* *p* N.V. *mp*

Cb. *f* *pp* *p* N.V. *mf*

Cl. *mf* *pp* N.V. *mp*

Tbn. *p* N.V. *p*

Mar. *mf* *pp* *p* *f*

361 51 2 4 4

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

Vc. *p* *ord.* *p* *fp* *mf* *p* *f*

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

Hn. *mf* *p* *ord.* *p* *p* *f*

Pno. *mp* *mp* *mp* *p* *f*

Cmpr.

Vln. *p* *jeté* *f* *ord.* *p* *jeté* *f* *mf* *p* *f*

Cb. *p* *jeté* *f* *ord.* *p* *jeté* *f* *f* *p* *f* *glass.* *p* *f*

Cl. *ord.* *mp* *mp* *mp* *mp* *mf* *f*

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

Mar. *mp* *mp* *f* *f* *f*

N

3
4

368

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

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

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

Hn. *mf* *p* *p*

Pno. *f* *p* *pp* *p* *mf* *p* *mf*

Cmpr.

Vln. *p* *f* *p* *p* *p* *arco* *p* *mf* *p* *mf* *p*

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

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

Tbn. *mp* *p* *p*

Mar. *mp* *ff* *mp*

Glock. *p* *p*

(w. pno. & vln.)

(w. vln. & bass clar.)

(w. pno. & bass clar.)

ord. >

s.p.

arco

ff

4 4 3 4

2
4
3
4
53

375

Fl. *mp*

Vc. *mp* *p* *mp* *pp*

B. Cl. *pp*

Hn. *pp* *p* *p*

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

Cmpr. CUE

Vln. *pp* *p* *mf* *p* *mf* *p*

Cb. *p* *f* *p* *mf* *mp* *mf* *mp*

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

Tbn. *pp* *p* *p*

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

Shk. *mp*

398 $\text{♩} = 60$ 56 cum intensio lucidi $\text{♩} = 82$

Fl.

Vc. *p* *mf* *f* *ff* s.p. ord. *mp* *ff*

B. Cl. *mp* flutter

Hn. *mp* *pp* *f*

Pno. *f* *mp* *f* *mp* *f* *f* *mp* *p*

Cmpr.

Vln.

Cb. *> ppp* *mf* *f* s.p. ord. s.p.

Cl.

Tbn. Distant, dark *f* *mf* *mf* *f* *ff*

Congas *ppp* $\text{♩} = 60$ $\text{♩} = 82$

Glock. *mf* *f* *mp*

404 57

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

Vc. ord. *ppp* *pp* *p*

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

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

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

Cmpr.

Vln. *ppp* *pp*

Cb. ord. *pp* *p*

Cl. *mp* *p* *f* *p* *f* *mp* *f*

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

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

Glock. *f* *p*

P

2
4

408

♩=72

This musical score page features ten staves for different instruments. The Flute (Fl.) staff begins with a rest, followed by notes with dynamics *f* and *p*. The Violoncello (Vc.) staff has a triplet of eighth notes, with dynamics *f* and *p*, and a sforzando (*sfz*) leading to a pianissimo (*pp*) dynamic. The Bass Clarinet (B. Cl.) staff starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) dynamic. The Horn (Hn.) staff features dynamics from *pp* to *ff*, with a plus sign (+) above a measure. The Piano (Pno.) staff is divided into two systems, with dynamics *mf*, *f*, and *ppp*. The Trumpet (Cmpt.) staff is mostly silent. The Violin (Vln.) staff starts with a pianissimo (*pp*) dynamic and reaches a mezzo-forte (*mf*) dynamic. The Contrabass (Cb.) staff has dynamics *fp*, *f*, and *p*, and includes a sforzando (*sfz*) dynamic. The Clarinet (Cl.) staff starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) dynamic. The Trombone (Tbn.) staff has dynamics *ff*, *fp*, and *ff*, and includes a sixteenth-note triplet. The Maracas (Mar.) staff consists of rhythmic patterns with dynamics *p* and *pp*. The Cymbals (Cym.) staff includes a gong and a scrape with a forte (*f*) dynamic.

417

Fl. *p*

Vc. *sfz* *pp* *pp* *p* *mp*

B. Cl. *p* *ff* *p*

Hn. *ff* *f > p < f > p < f > pp* *f > p < f > p < f > pp* *mf* *mf*

Pno. *p* *mf* *ppp*

Cmpr.

Vln. *mp* *pp* *pp* *p* *f*

Cb. *sfz* *f* *pizz.* *arco* *mp*

Cl. *p* *ff* *p*

Tbn. *ff* *p* *< f > p < f > p < f > p* *mf*

Mar.

Cym. *mf*

Shk. *mf* *mp* *mp*

point bell left

bell back to center

3
4

2
4

4
4

431

Fl. *p* *p* *p*

Vc. *f* *mp* *f* *p* *ff*

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

Hn. *ff* *mp* *ff* *ppp* *ppp* *ppp*

Pno. *ppp* *mp*

Cmpr. CUE

Vln. *mp* *f* *mp* *p* *f*

Cb. *f* *mp* *f* *p* *f*

Cl. *ff* *p* *ff* *p* *pp*

Tbn. *ff* *ff* *ppp* *ppp* *ppp*

Shk. *mp* *mp* *p*

442

Fl. *ppp* *pp* *pp*

Vc. *ppp* *p*

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

Hn. *p* *p*

Pno.

Cmpr.

Vln. *mf* *pp* *f* *f*

Cb. *p* *mp* *f* *f* *p* *f*

Cl. *pp* *ppp* *pp* *pp*

Tbn. *p* *p* *p*

Mar. *mp* *mp* *mp*

W.B. *mf*

Q

jeté

arco

pizz.

3 4 2 3 4

6 6 6

3
4 2
4

450

Fl. *mf* *pp* *f* *f*

Vc. *pp* *ff* *mp*

B. Cl. *mp* *mf* *pp* *f* *f*

Hn. *pp* *f* *mp*

Pno. *p* *mf*

Cmpr.

Vln. *p* *p* *f* *mp* *f*

Cb. *f* *pizz.* *mp* *f* *arco* *mf*

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

Tbn. *pp* *ff* *mp*

Mar. *mp* *mf* *mf*

B. D. *soft mallet* *p* *mf*

W.B. *mf* *mf* *pp* *mf*

459 **3** **4** **2** **4** 63

Fl. *pp* *pp* *p* *f* *f pp*

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

B. Cl. *pp* *pp* *f* *f pp*

Hn. *mp* *f* *f pp*

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

Cmpr.

Vln. *mp* *p* *p* *f* *p*

Cb. *mf* *f* *f*

Cl. *pp* *pp* *f* *f pp*

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

Mar. *mp* *mf*

B. D. *pp* *mp*

W.B. *mf* *mf*