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Certifies that this is the approved version of the following thesis:

Vortex

APPROVED BY
SUPERVISING COMMITTEE:

Supervisor: _____
Donald Grantham

_____
Russell Pinkston

Vortex

by

Ryan Michael Laney, B.A.

Thesis

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Vortex

by

Ryan Michael Laney, M.Music

The University of Texas at Austin, 2014

Supervisor: Donald Grantham

Vortex is a two-movement piece for 14-player chamber ensemble of approximately 12 minutes in duration. It is scored for Flute/Piccolo, Oboe, Clarinet in B-flat, Horn in F, Trumpet in B-flat, Trombone, Percussion, Drum Set, Piano, and Strings.

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Ryan Michael Laney

VORTEX

for Chamber Ensemble

(2014)

C Score

PROGRAM NOTE

As its title suggests, this piece is about vortexes. I had a really strange fascination with vortexes as a child, and my family doesn't let me forget this. They tell me stories about how I had to flush all the toilets in every house we visited, how I could fall asleep watching the agitators in washing machines swish the water around, and how I once injured myself trying to get a better view of water going down my kitchen sink. I don't know why they've always been so interesting to me, but I suppose it's about time that it manifests itself in my music.

The first movement, *Turbine*, is about the creation of a vortex. Imagine you're in a calm lake and you push the water in a certain direction; the vortex that forms is fairly small and disappears after a few seconds. However, if a big machine is moving the water around, the vortex that appears is much more significant and can last a long time. In *Turbine*, several impulses at the beginning dissolve quickly into sparse and isolated textures. On the third iteration, however, the impulse is significant enough that it generates spiraling motives that build throughout the rest of the movement.

The second movement is inspired by the yellow, funnel-shaped wishing wells you might see at a mall. If you're not familiar with how they work, you drop a coin (or a lot of coins) down a chute and then watch them spin to the bottom of the well, where they finally disappear through a small hole. Each of the three themes in this movement imagines a different scenario: in the first theme, a stream of coins spirals down to the center, uninhibited. In the second, coins being dropped clumsily into the well fall down the sides, knocking any others out of orbit. The third theme, a lush melody passed from the strings to the brass, pictures a single coin spinning elegantly from the top to bottom. The three themes then repeat, each one coming back faster and faster – and just as the coins become a blur as they near the center of the well, by the end of the movement, the first and second themes oscillate back and forth so quickly that it's difficult to keep track of them.

PERFORMANCE NOTES

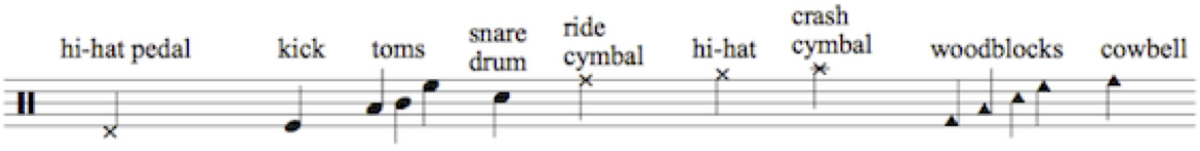
molto - decrease volume *very* quickly; the rate of diminuendo should start high and then decrease.

air through instrument - blow (unpitched) air through the instrument, but feel free to use valves, keys, or slide to inflect the sound in different ways.

- tremolo

- Grace notes should be played as fast as possible before the beat they precede. Beamed grace notes should be treated the same, although it might take half a beat or so to fit them in.
- The second movement is somewhat quirky, and even nonsensical at times. It should not be approached as a "serious" piece!
- In the second movement, certain transitions involve groups of instruments playing in different tempos for a short period of time. In these spots (m. 53 and m. 138), the "true" tempo of the section starts where indicated, but instruments with the *in the previous tempo* indication should, essentially, ignore the conductor for the first beat or two. In these places, rhythmic accuracy is less important than simply carrying over the energy from the previous section.
- The transition from m. 112 to m. 113 in the second movement should be direct, without any ritardando or caesura. All sound from m. 112 should cut of *immediately* at m. 113; the change in tempo and character should feel sudden and unexpected.

DRUM SET NOTATION



DURATION: ca. 12 minutes

Instrumentation:

Flute / Piccolo
Clarinet in B-flat
Oboe

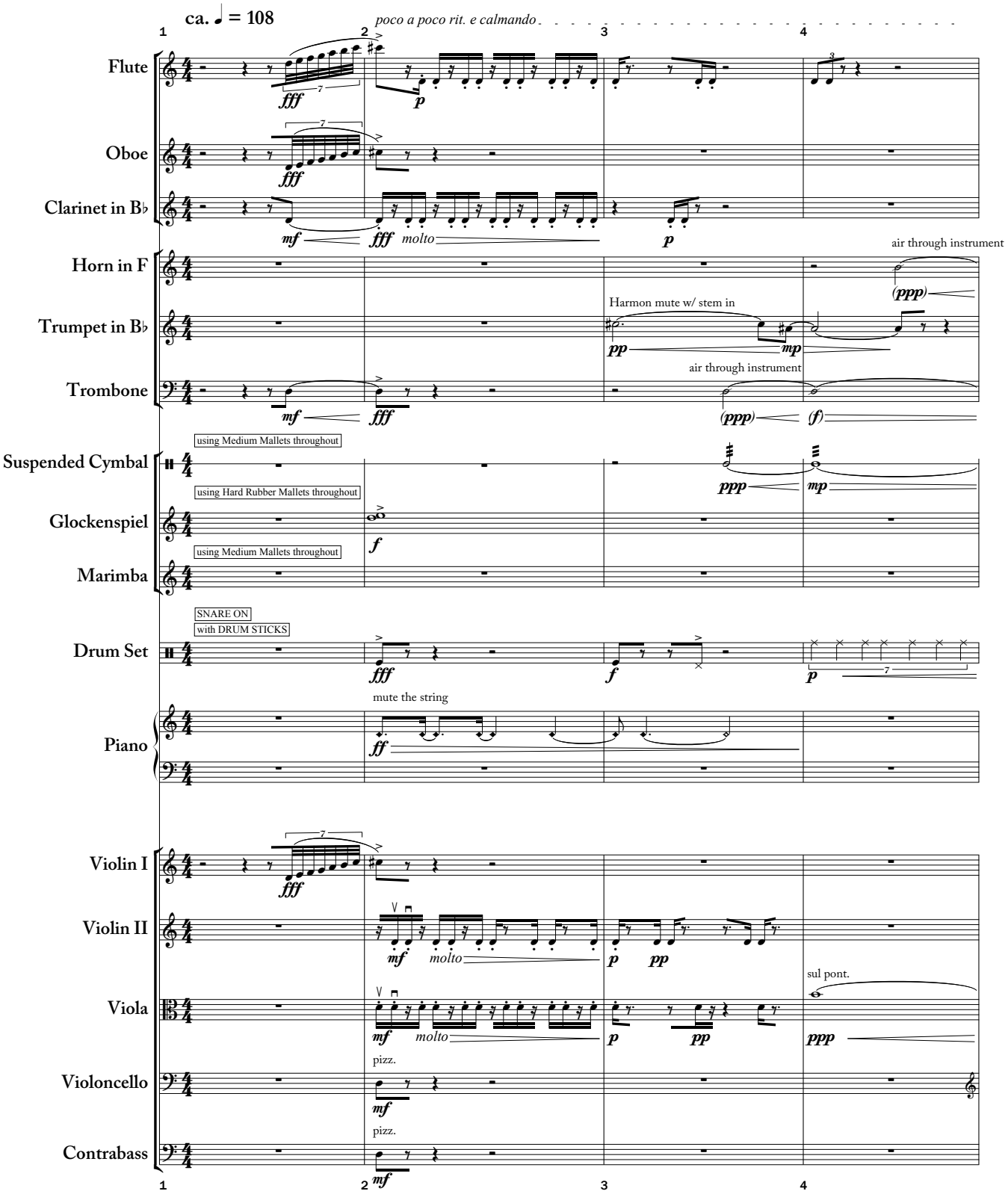
Horn in F
Trumpet in B-flat
Trombone

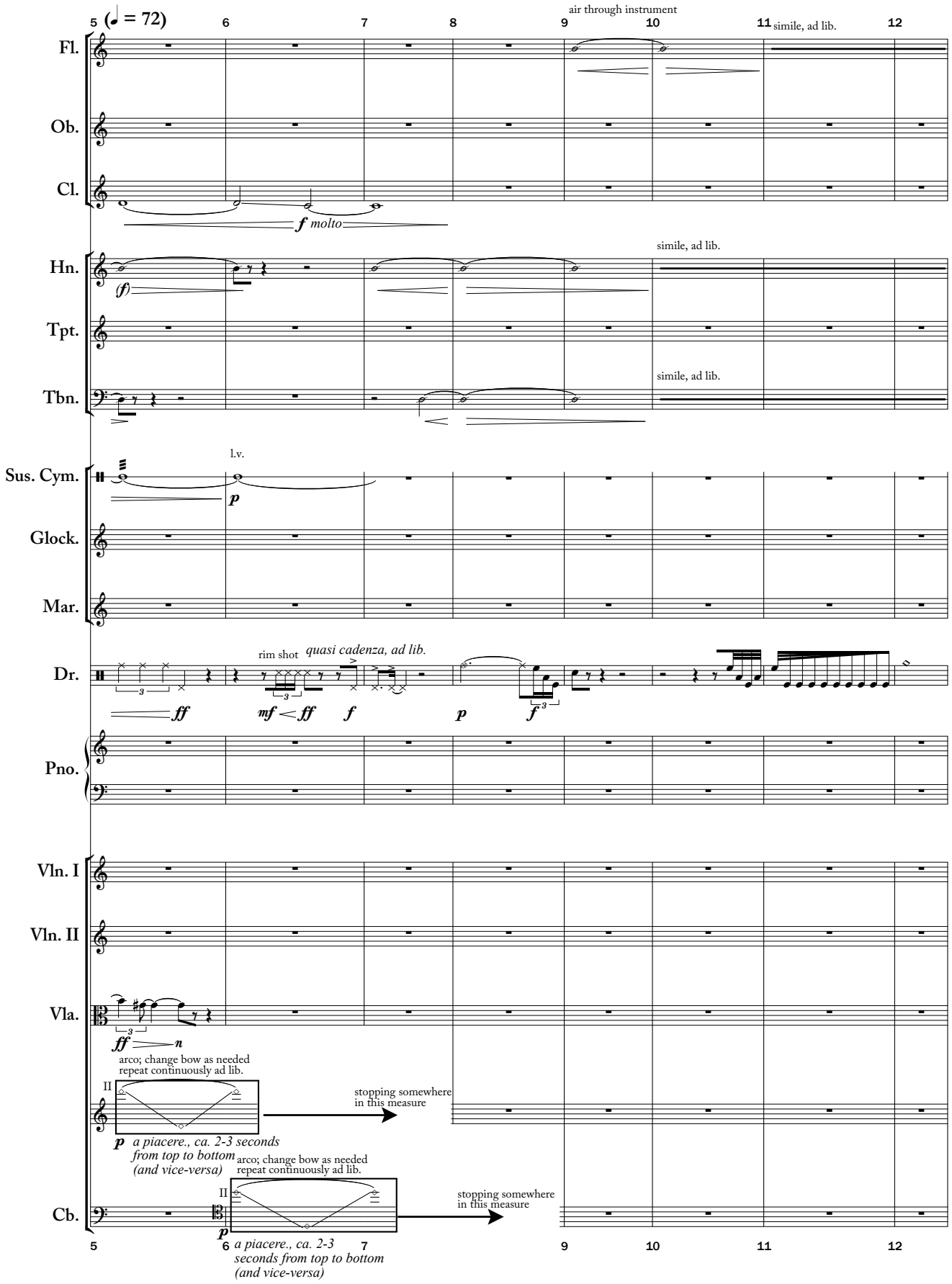
Percussion (2 players)
- Player 1
  - Marimba
  - Glockenspiel
  - Suspended Cymbal
  - Triangle
  - Wind Chimes (metal)
  - 4 Woodblocks
- Player 2: Drum Set (requires drum sticks, brushes, and rods)
  - Hi-hat
  - Crash Cymbal
  - Ride Cymbal
  - Snare Drum
  - 2 Suspended Toms
  - Floor Tom
  - Kick Drum
  - 4 Woodblocks
  - Cowbell

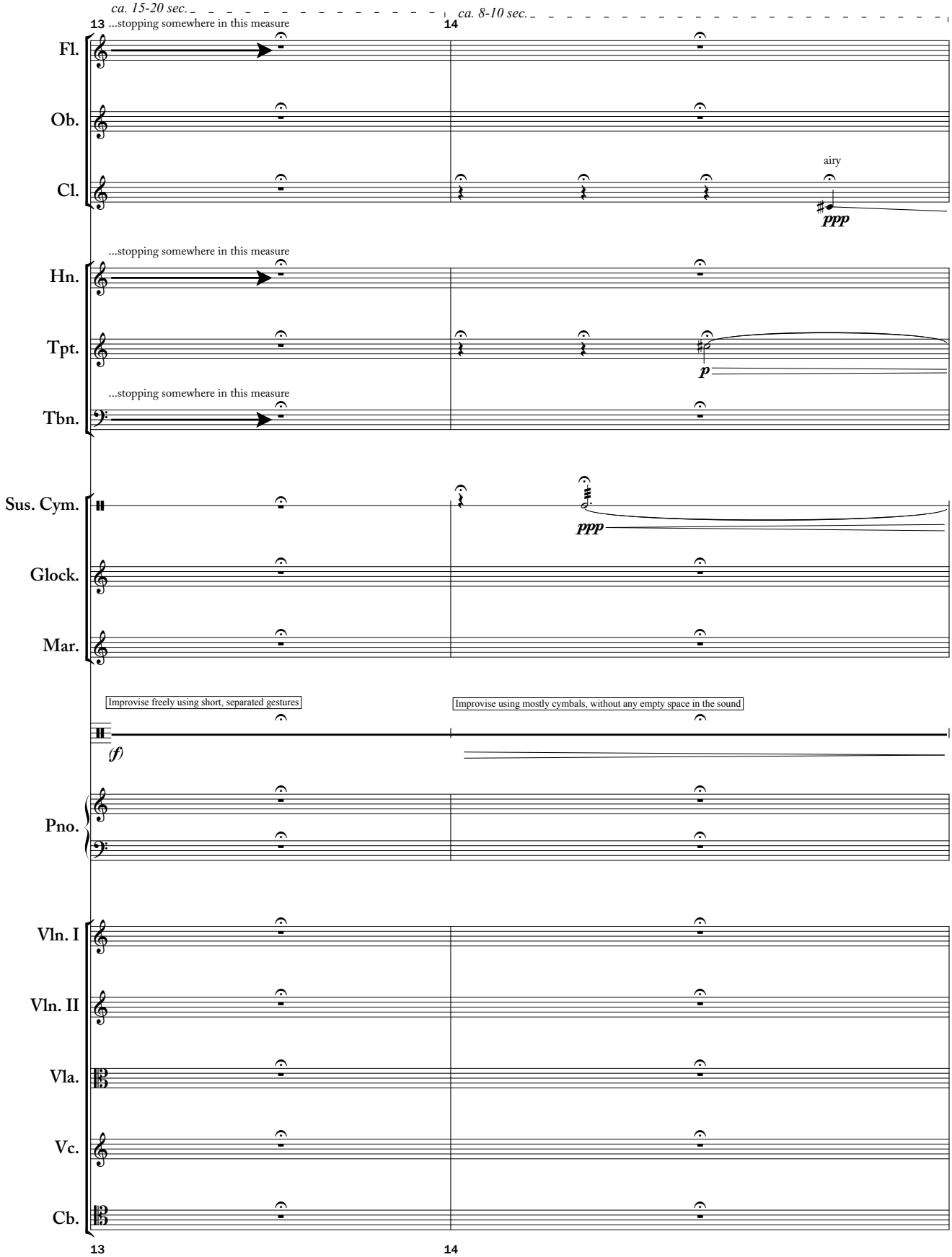
Piano

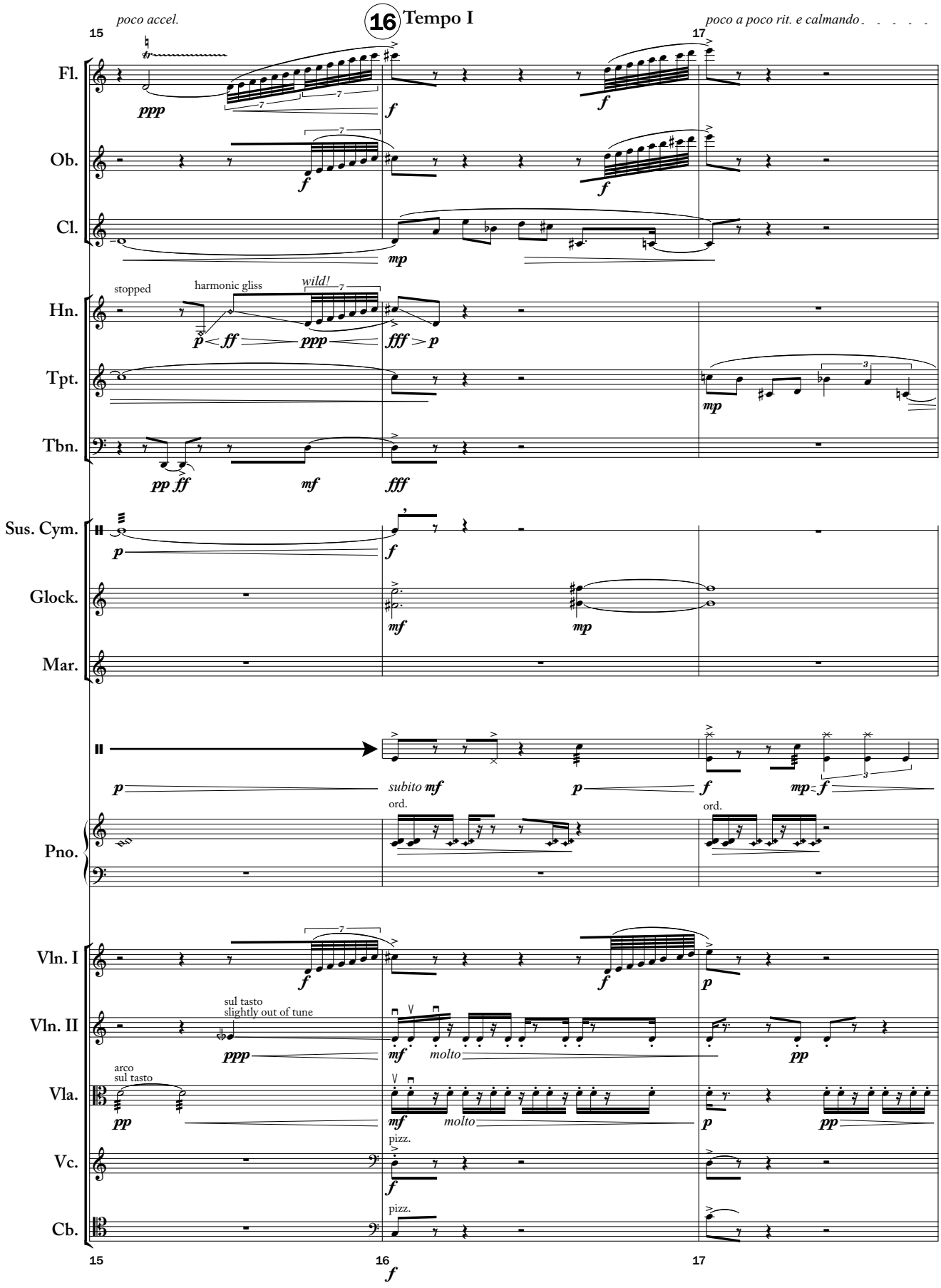
Violin I
Violin II
Viola
Cello
Double Bass (requires C extension)

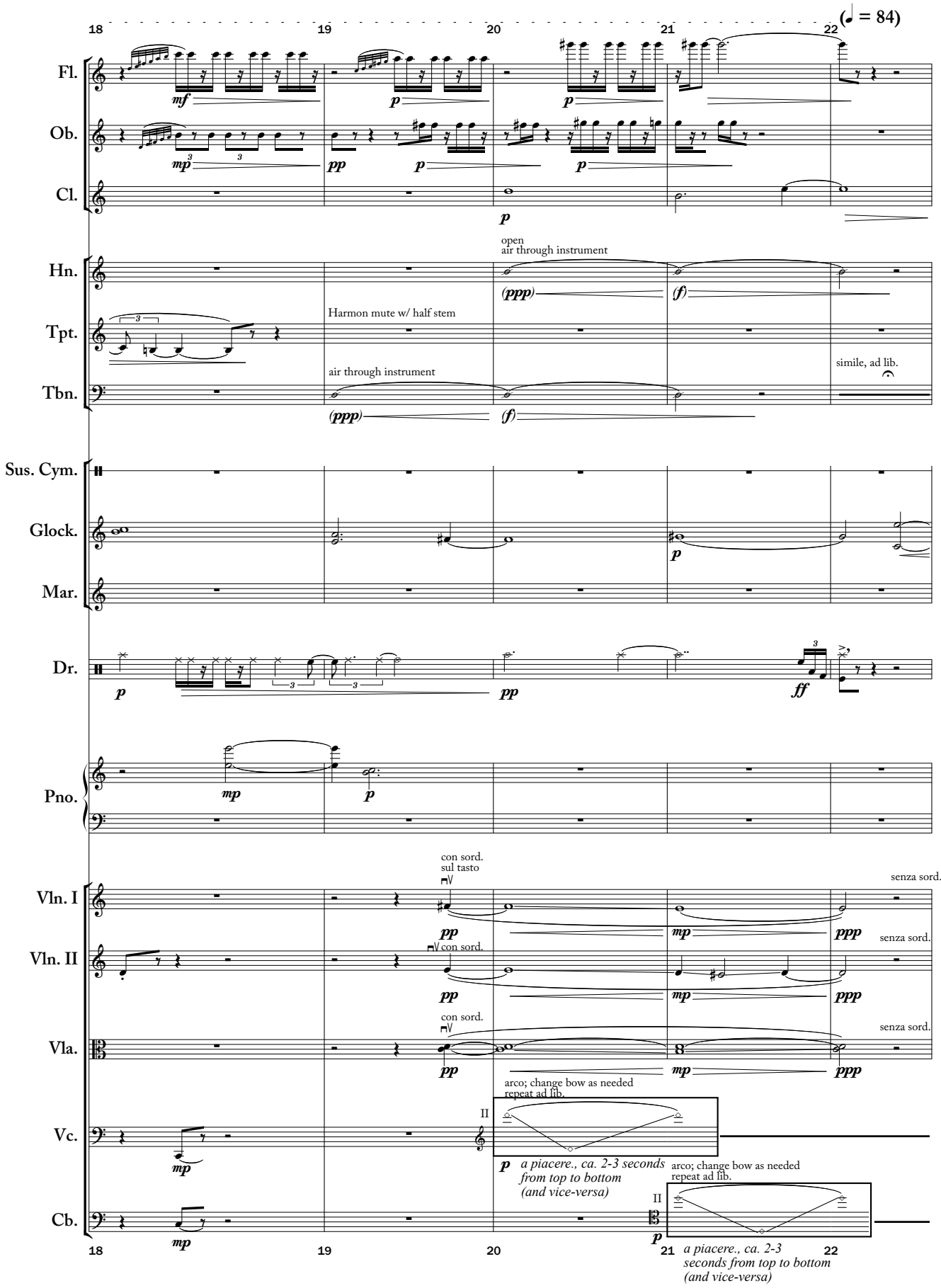
I. Turbine

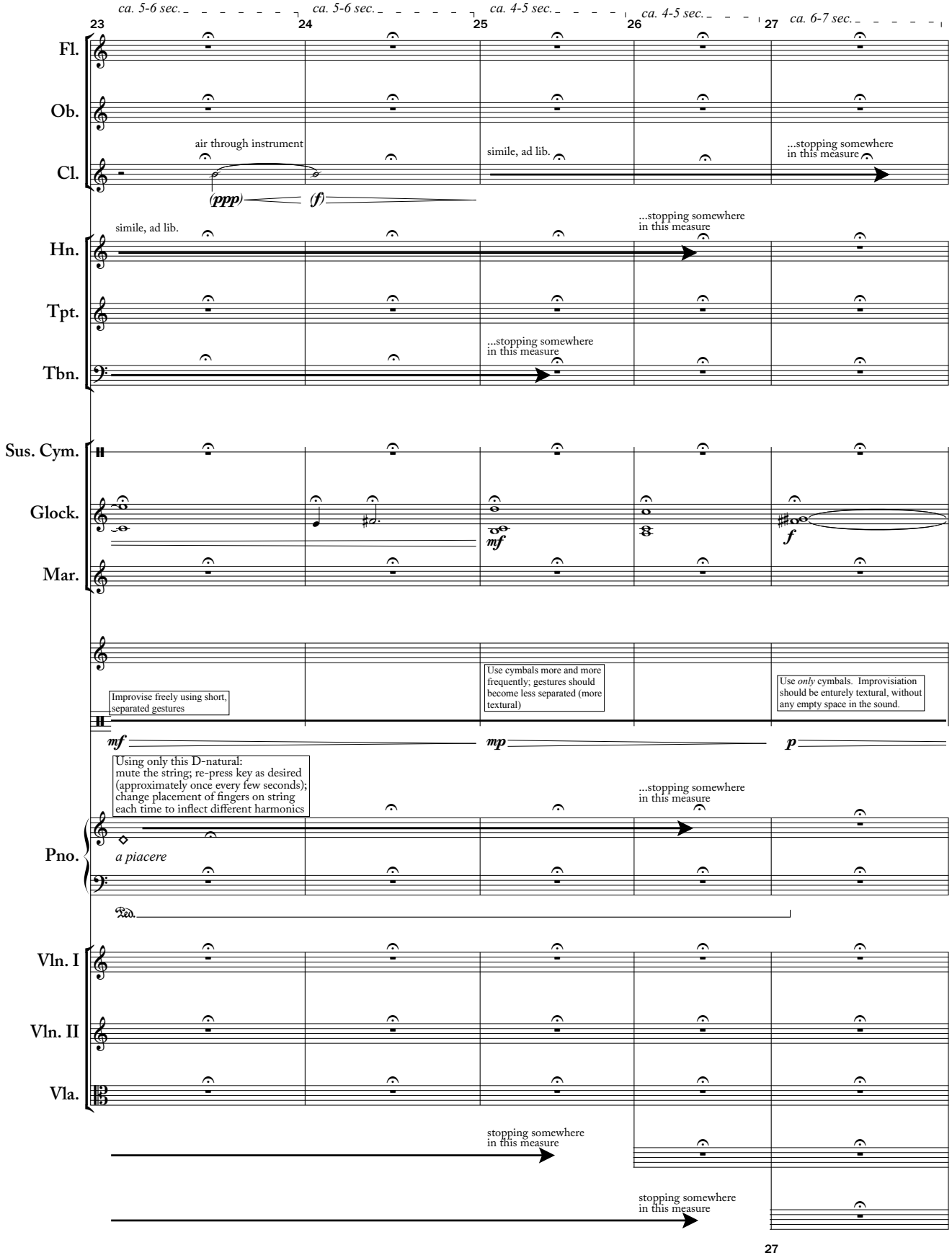

ca. ♩ = 108
poco a poco rit. e calmando
Flute
Oboe
Clarinet in B♭
Horn in F
Trumpet in B♭
Trombone
Suspended Cymbal
Glockenspiel
Marimba
Drum Set
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass
molto
air through instrument
Harmon mute w/ stem in
using Medium Mallets throughout
using Hard Rubber Mallets throughout
SNARE ON
with DRUM STICKS
mute the string
sul pont.
pizz.

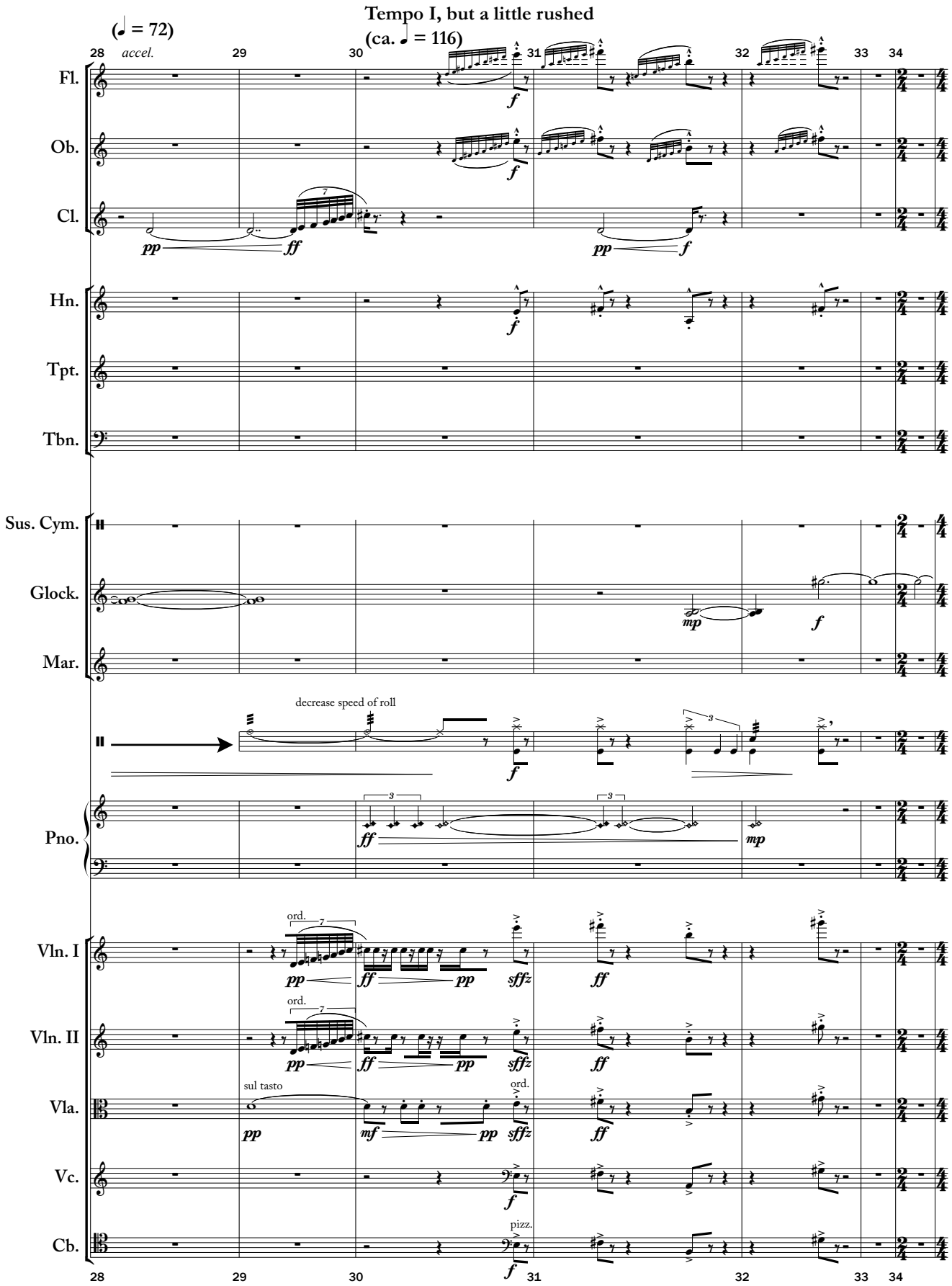

5
(♩ = 72)
6
7
8
9
10
11
12
air through instrument
simile, ad lib.
Fl.
Ob.
Cl.
f molto
Hn.
(f)
Tpt.
Tbn.
simile, ad lib.
simile, ad lib.
l.v.
Sus. Cym.
p
Glock.
Mar.
Dr.
rim shot
quasi cadenza, ad lib.
ff
mf
ff
f
p
f
Pno.
Vln. I
Vln. II
Vla.
ff
n
arco; change bow as needed
repeat continuously ad lib.
II
stopping somewhere
in this measure
p
a piacere., ca. 2-3 seconds
from top to bottom
(and vice-versa)
arco; change bow as needed
repeat continuously ad lib.
II
stopping somewhere
in this measure
Cb.
p
a piacere., ca. 2-3
seconds from top to bottom
(and vice-versa)
5
6
7
9
10
11
12

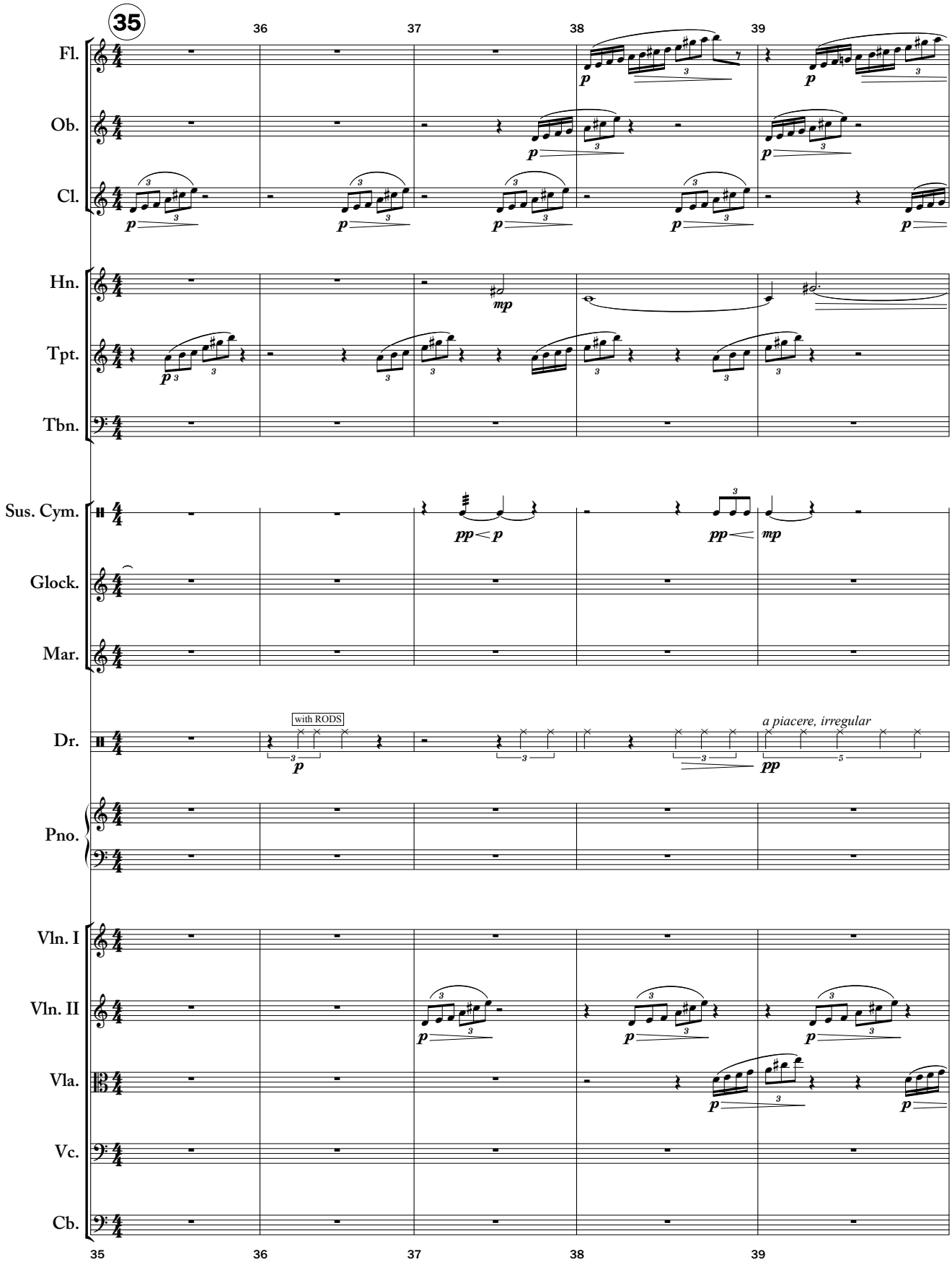

ca. 15-20 sec.
ca. 8-10 sec.
13
14
...stopping somewhere in this measure
Fl.
Ob.
Cl.
airy
ppp
...stopping somewhere in this measure
Hn.
Tpt.
p
...stopping somewhere in this measure
Tbn.
Sus. Cym.
ppp
Glock.
Mar.
Improvise freely using short, separated gestures
Improvise using mostly cymbals, without any empty space in the sound
(f)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
13
14

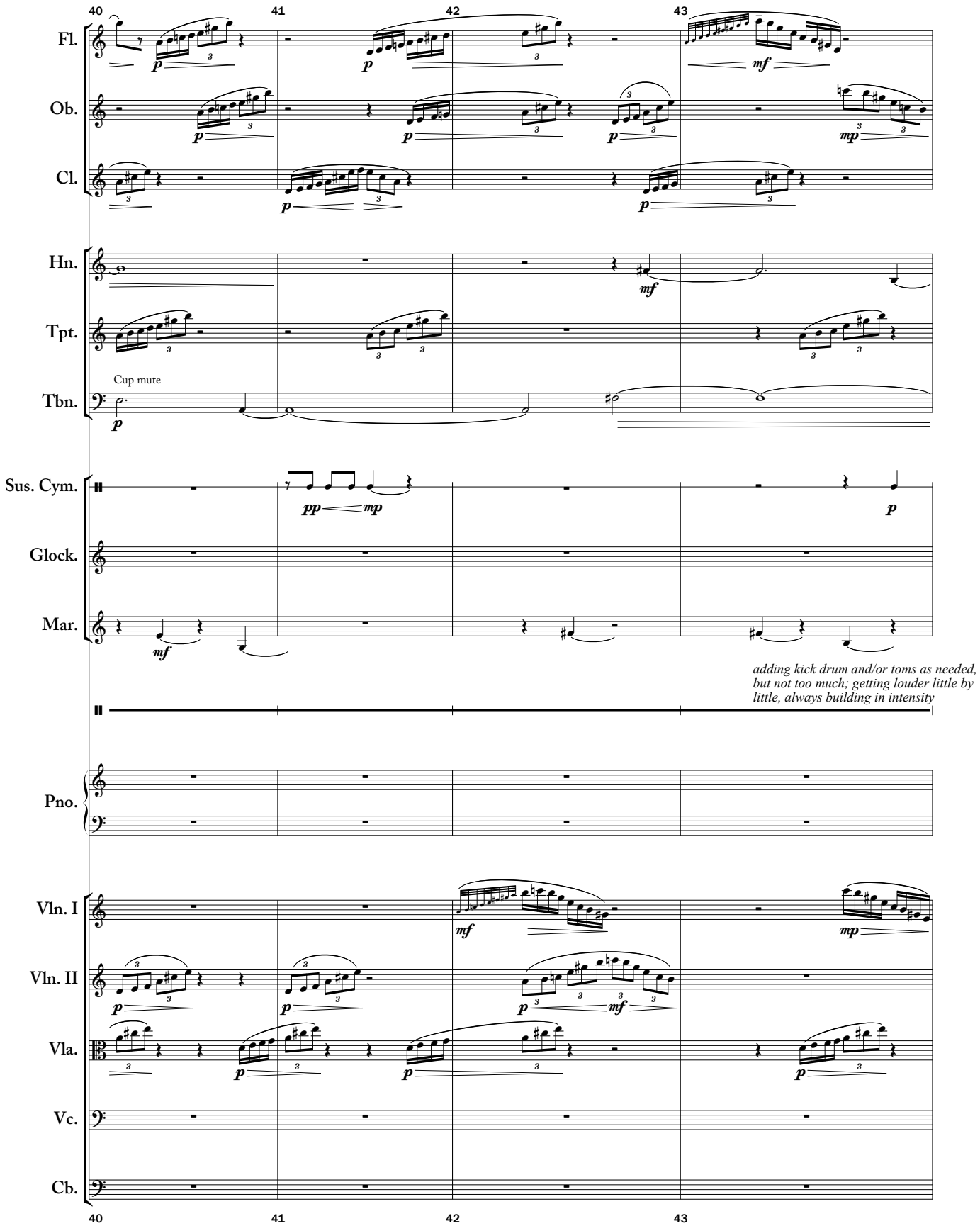

poco accel.
16 Tempo I
poco a poco rit. e calmando
15
17
Fl.
Ob.
Cl.
Hn.
stopped
harmonic gliss
wild!
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Pno.
subito mf
ord.
Vln. I
Vln. II
sul tasto
slightly out of tune
molto
Vla.
arco
sul tasto
Vc.
pizz.
Cb.
15
16
17

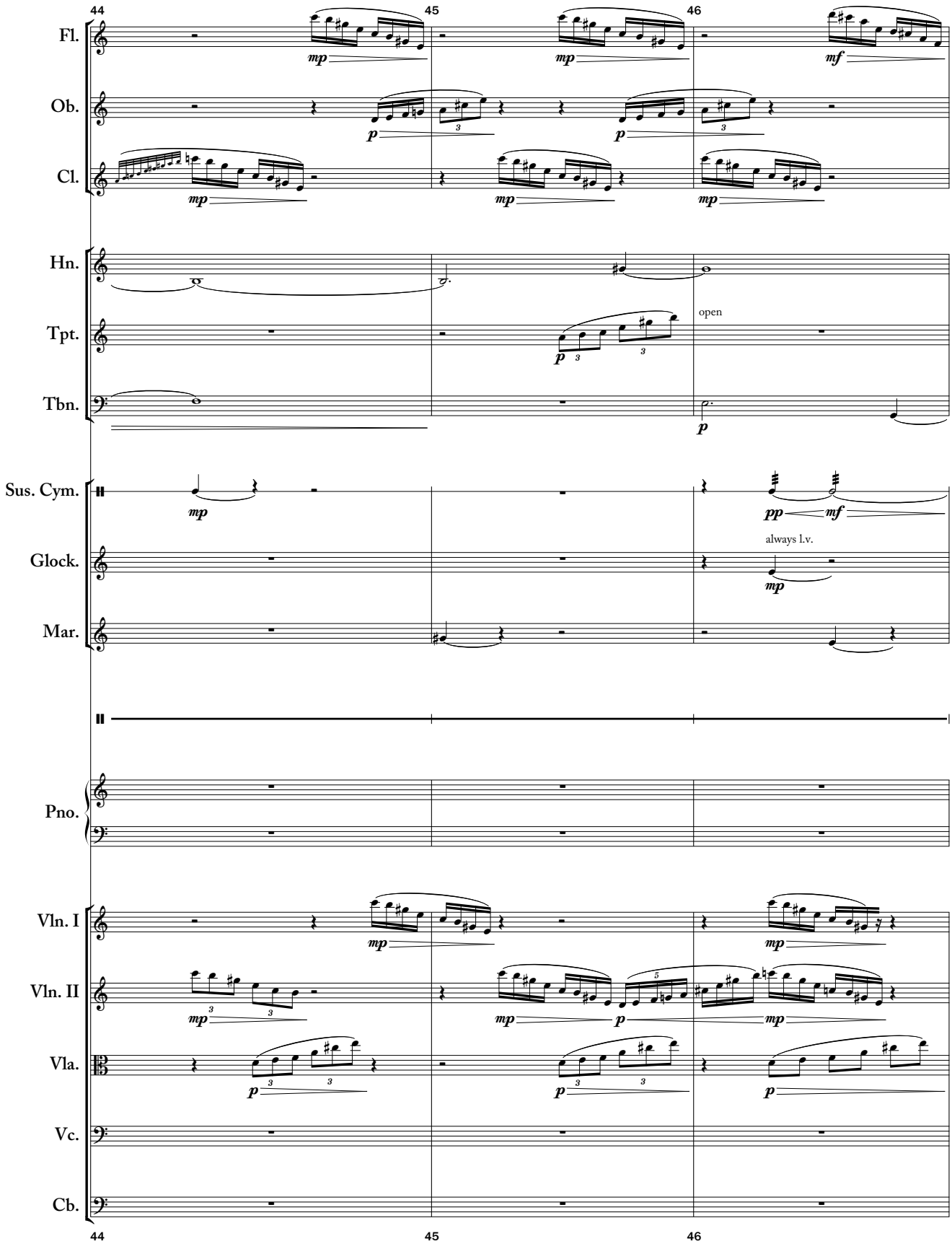

(♩ = 84)
18
19
20
21
22
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
pp
p
open
air through instrument
(ppp)
(f)
Harmon mute w/ half stem
air through instrument
simile, ad lib.
ff
con sord.
sul tasto
senza sord.
ppp
arco; change bow as needed
repeat ad lib.
II
a piacere., ca. 2-3 seconds
from top to bottom
(and vice-versa)

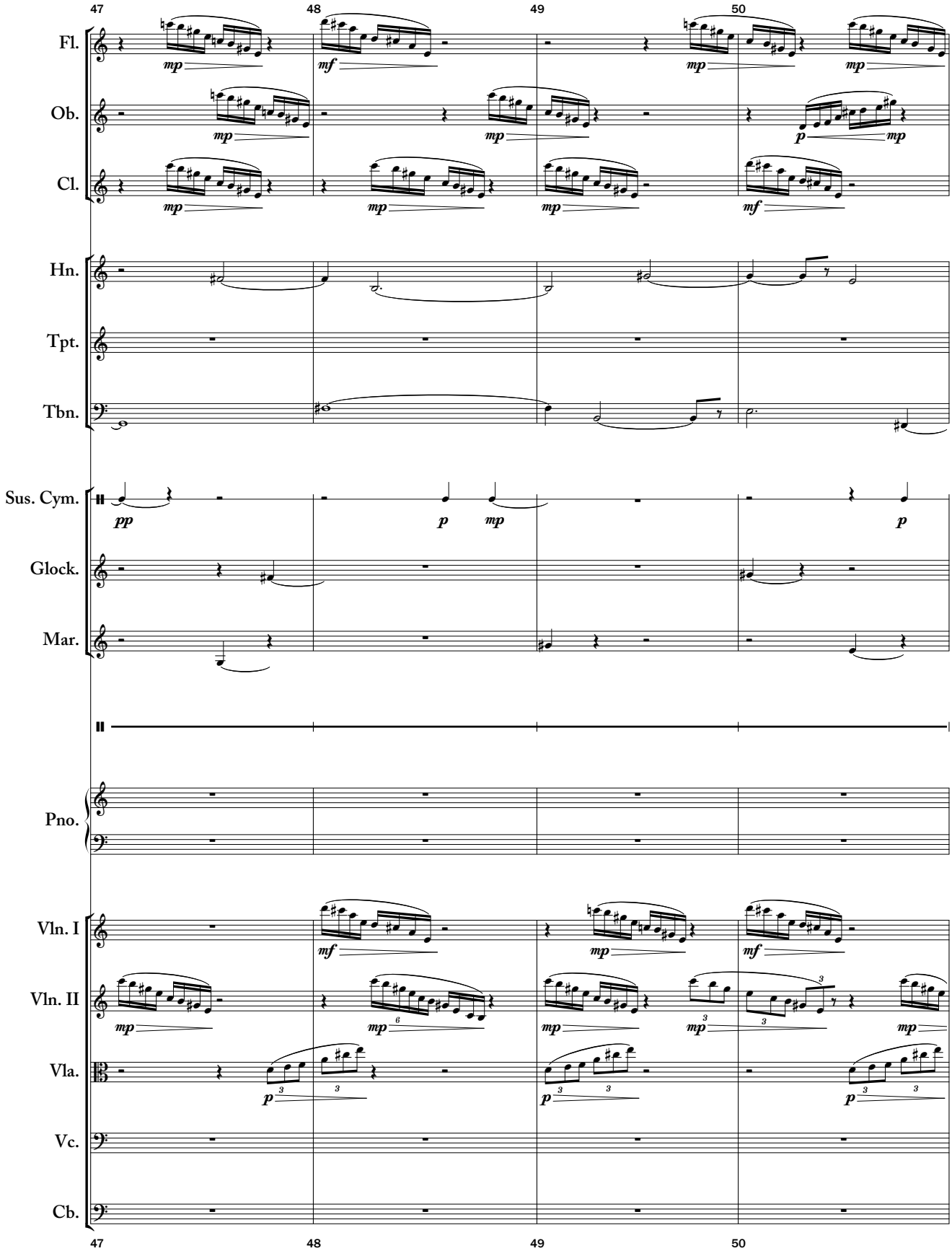

ca. 5-6 sec.
ca. 5-6 sec.
ca. 4-5 sec.
ca. 4-5 sec.
ca. 6-7 sec.
23
24
25
26
27
Fl.
Ob.
Cl.
air through instrument
(ppp)
(f)
simile, ad lib.
...stopping somewhere in this measure
Hn.
Tpt.
Tbn.
simile, ad lib.
...stopping somewhere in this measure
...stopping somewhere in this measure
Sus. Cym.
Glock.
Mar.
mf
f
Improvise freely using short, separated gestures
Use cymbals more and more frequently; gestures should become less separated (more textural)
Use only cymbals. Improvisiation should be enturely textural, without any empty space in the sound.
mf
mp
p
Pno.
Using only this D-natural:
mute the string; re-press key as desired (approximately once every few seconds);
change placement of fingers on string each time to inflect different harmonics
a piacere
...stopping somewhere in this measure
Vln. I
Vln. II
Vla.
stopping somewhere in this measure
stopping somewhere in this measure
27

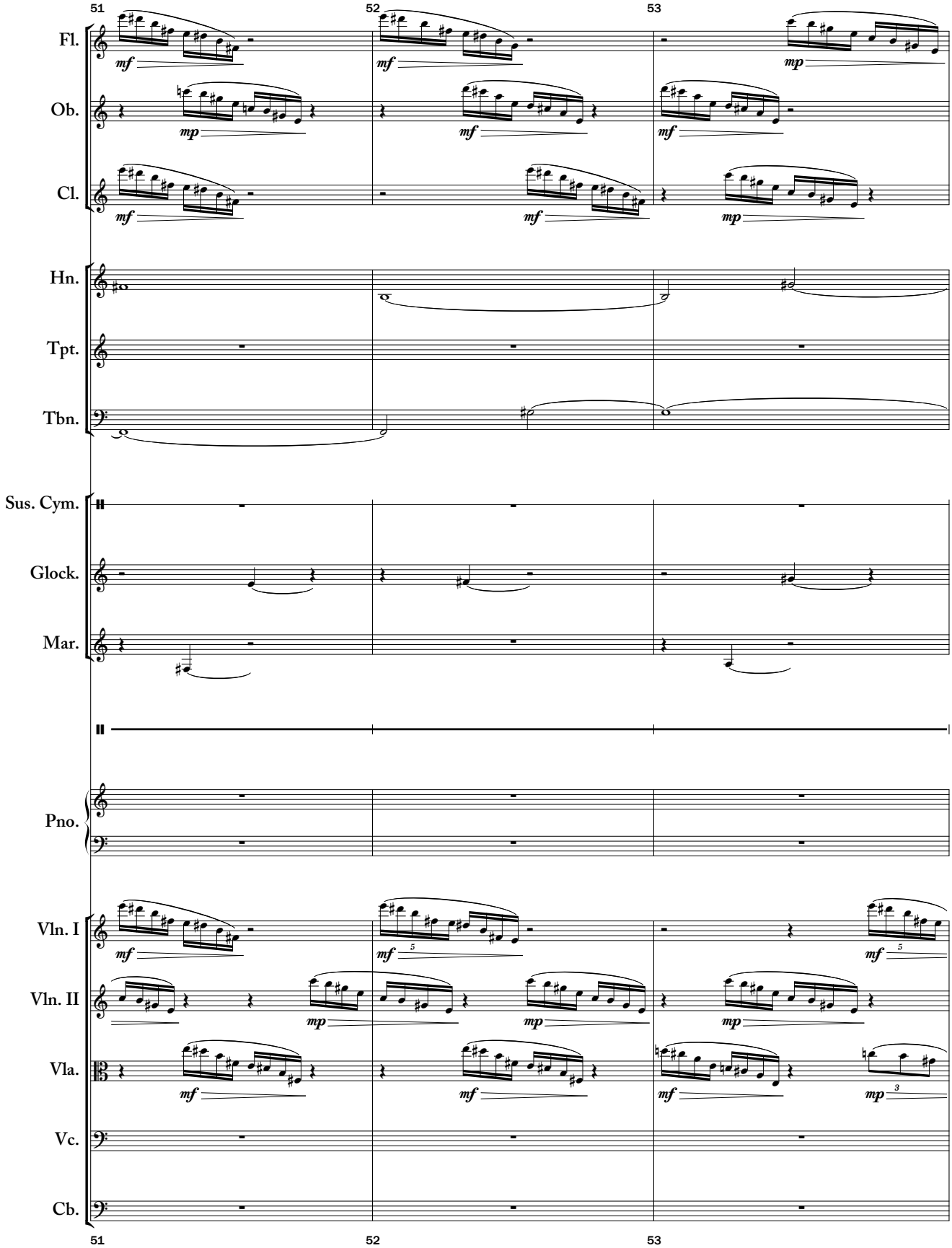

(♩ = 72)
Tempo I, but a little rushed
(ca. ♩ = 116)
28
accel.
29
30
31
32
33
34
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
decrease speed of roll
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.
sul tasto
pizz.
pp
ff
f
mp
mf
sffz

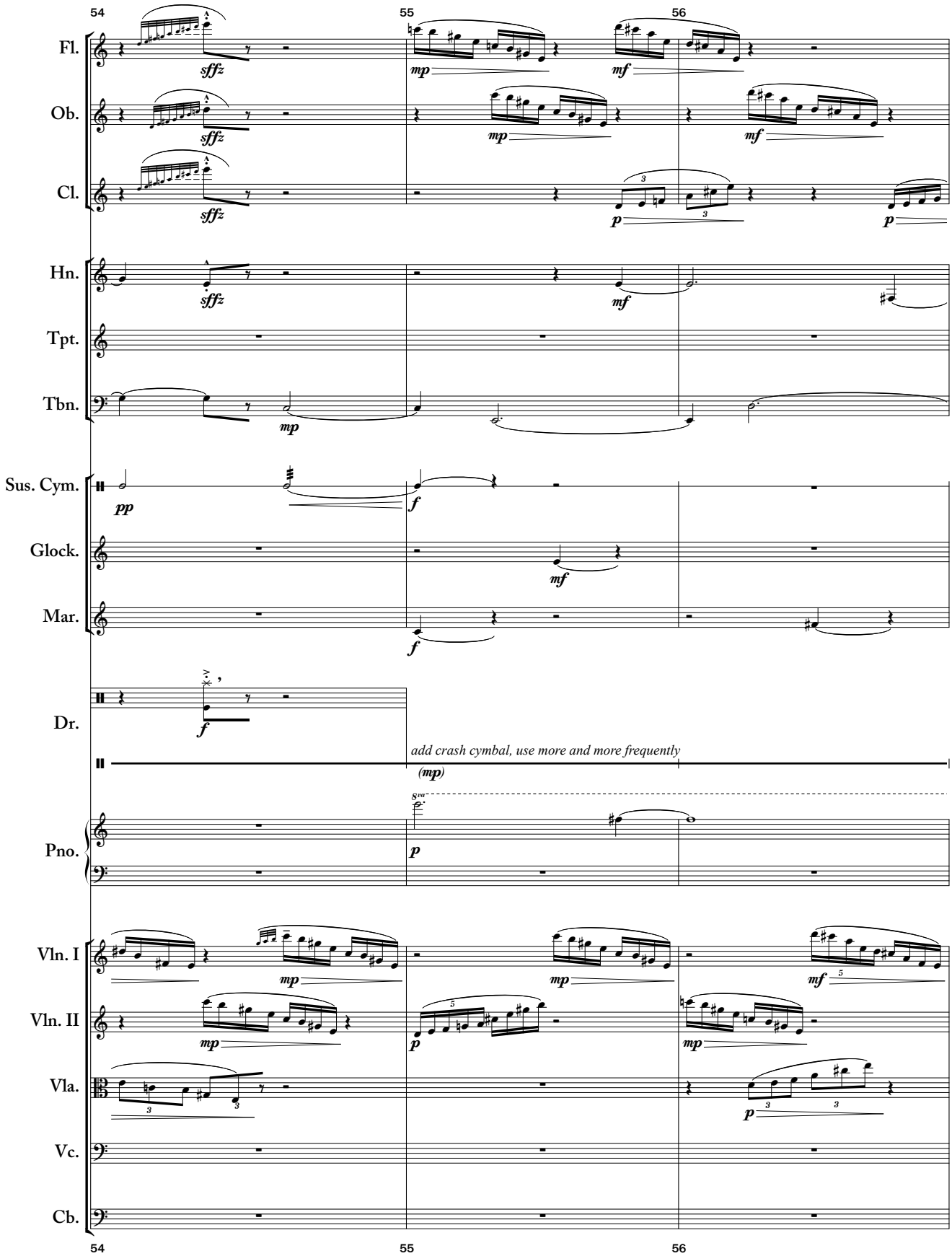

35
36
37
38
39
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
with RODS
a piacere, irregular

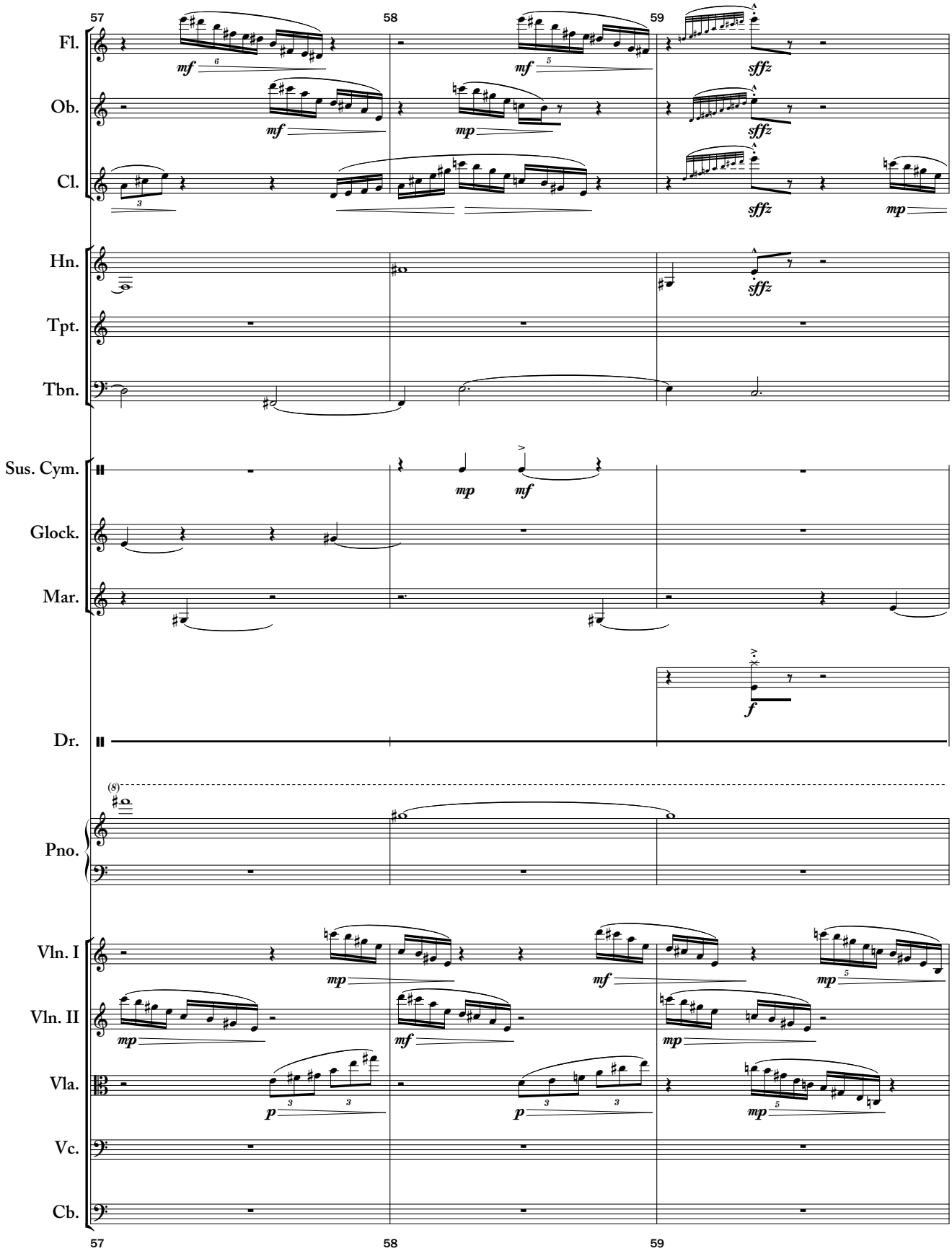

40
41
42
43
Fl.
Ob.
Cl.
Hn.
Tpt.
Cup mute
Tbn.
Sus. Cym.
Glock.
Mar.
adding kick drum and/or toms as needed, but not too much; getting louder little by little, always building in intensity
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

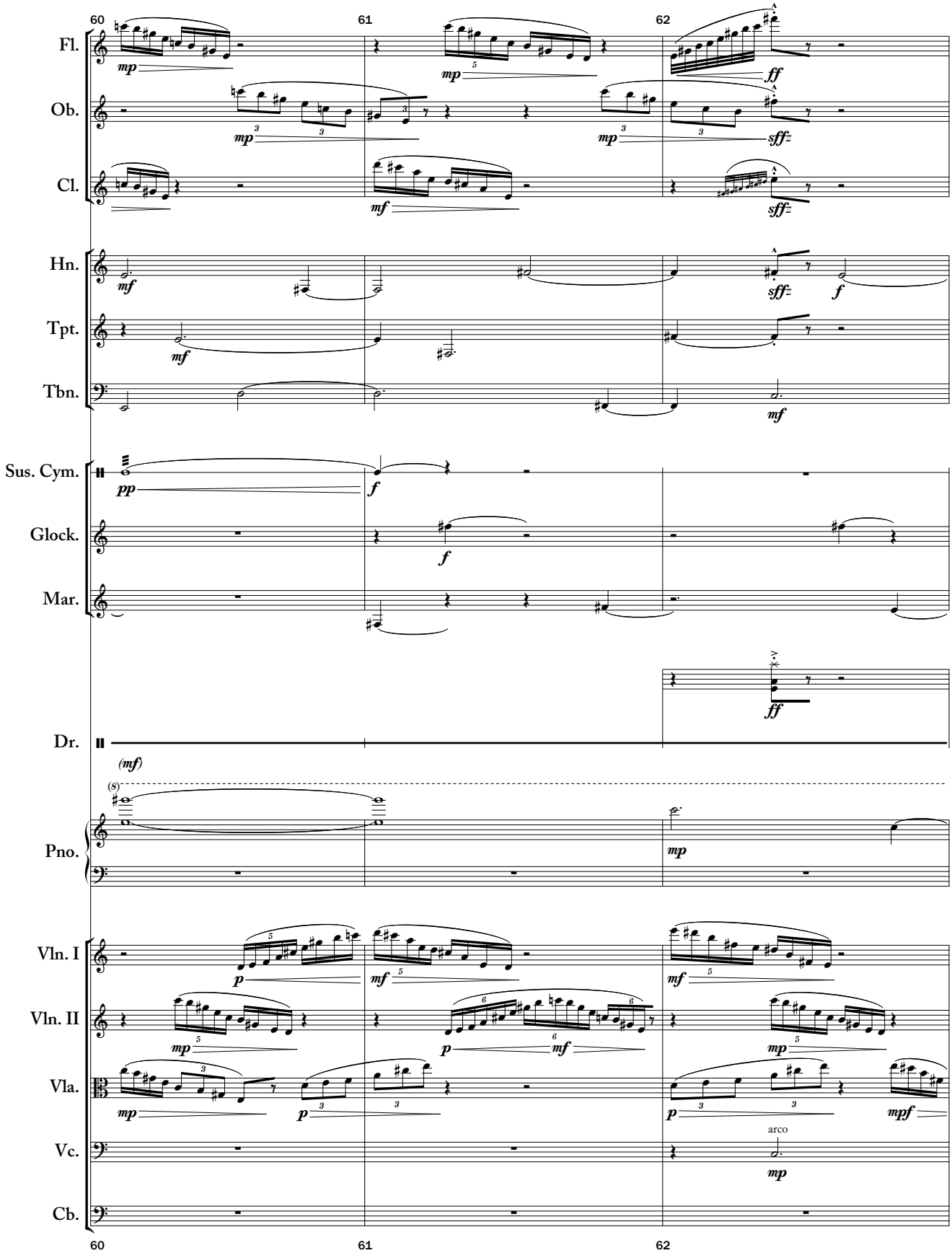

44
45
46
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
always l.v.

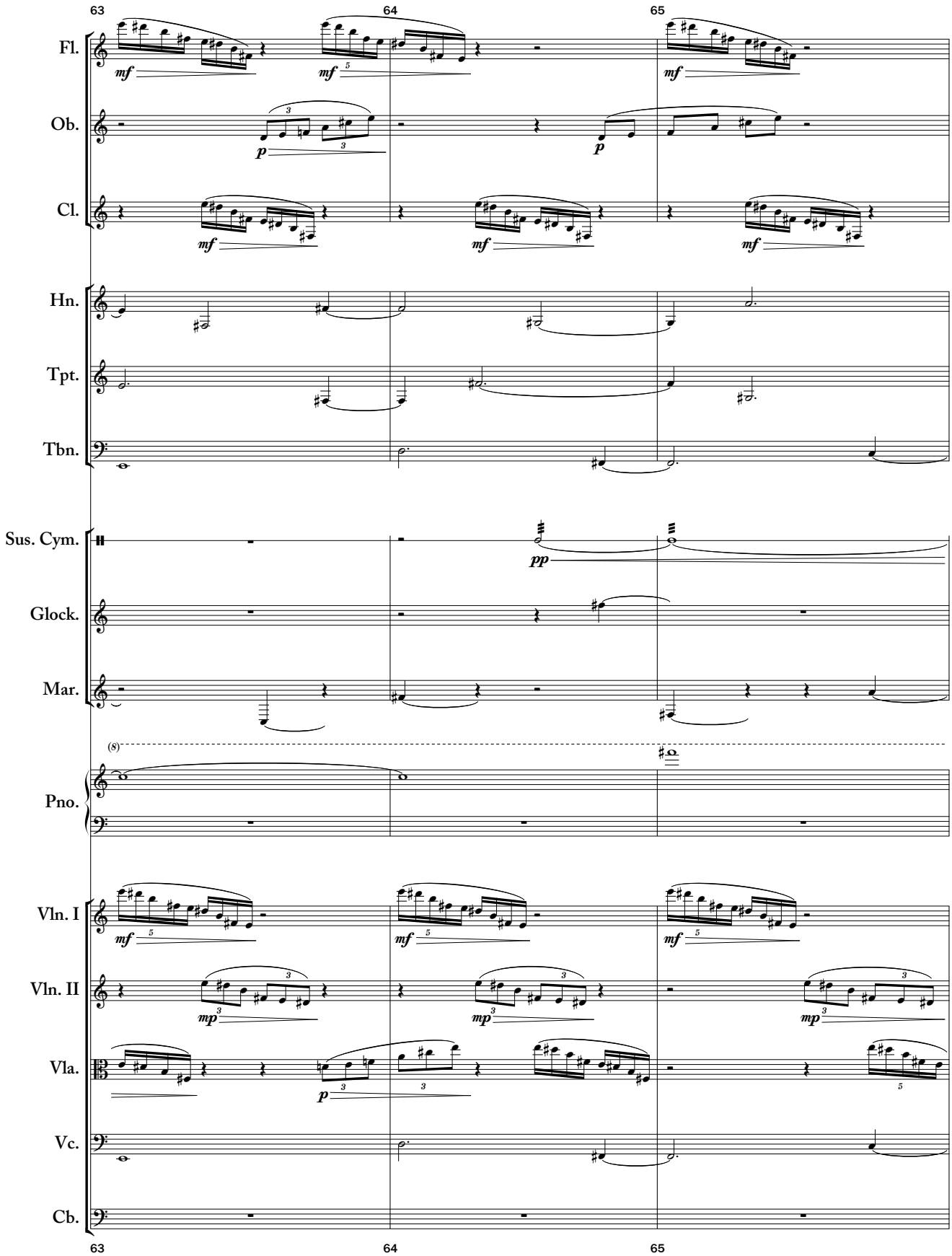

47
48
49
50
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
47
48
49
50

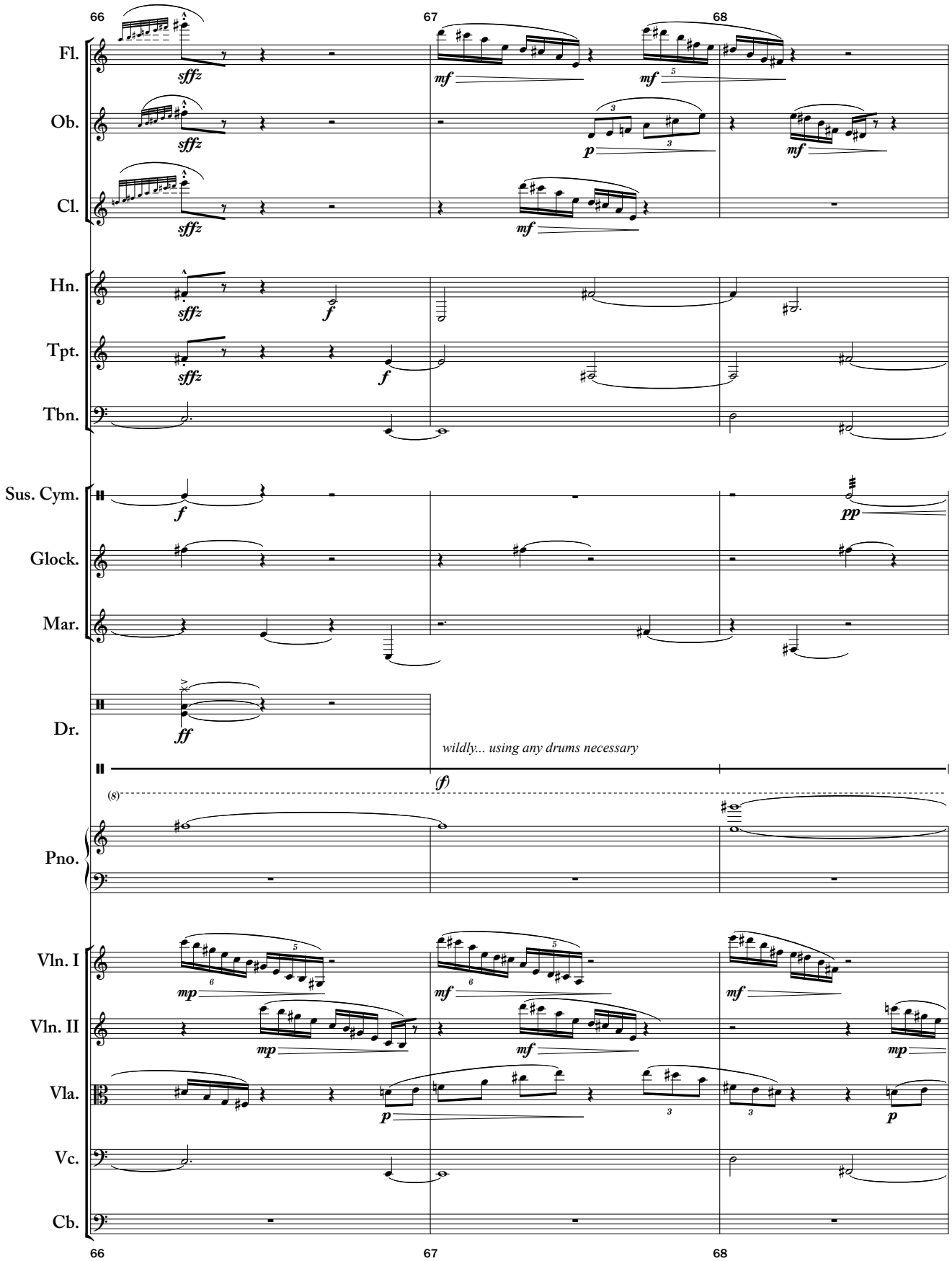

51
52
53
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp

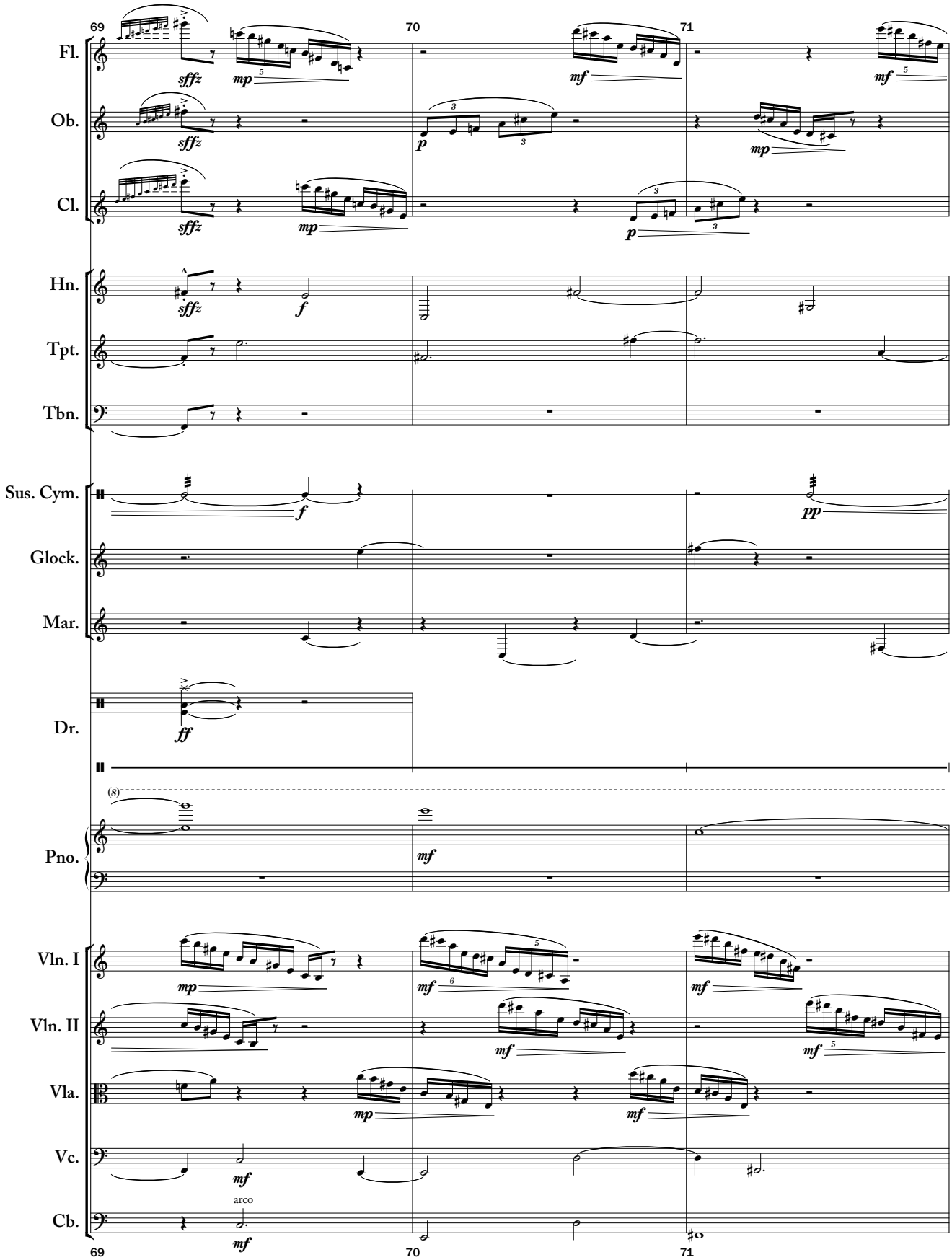

54
55
56
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sffz
mp
mf
p
pp
f
add crash cymbal, use more and more frequently
(mp)
8va

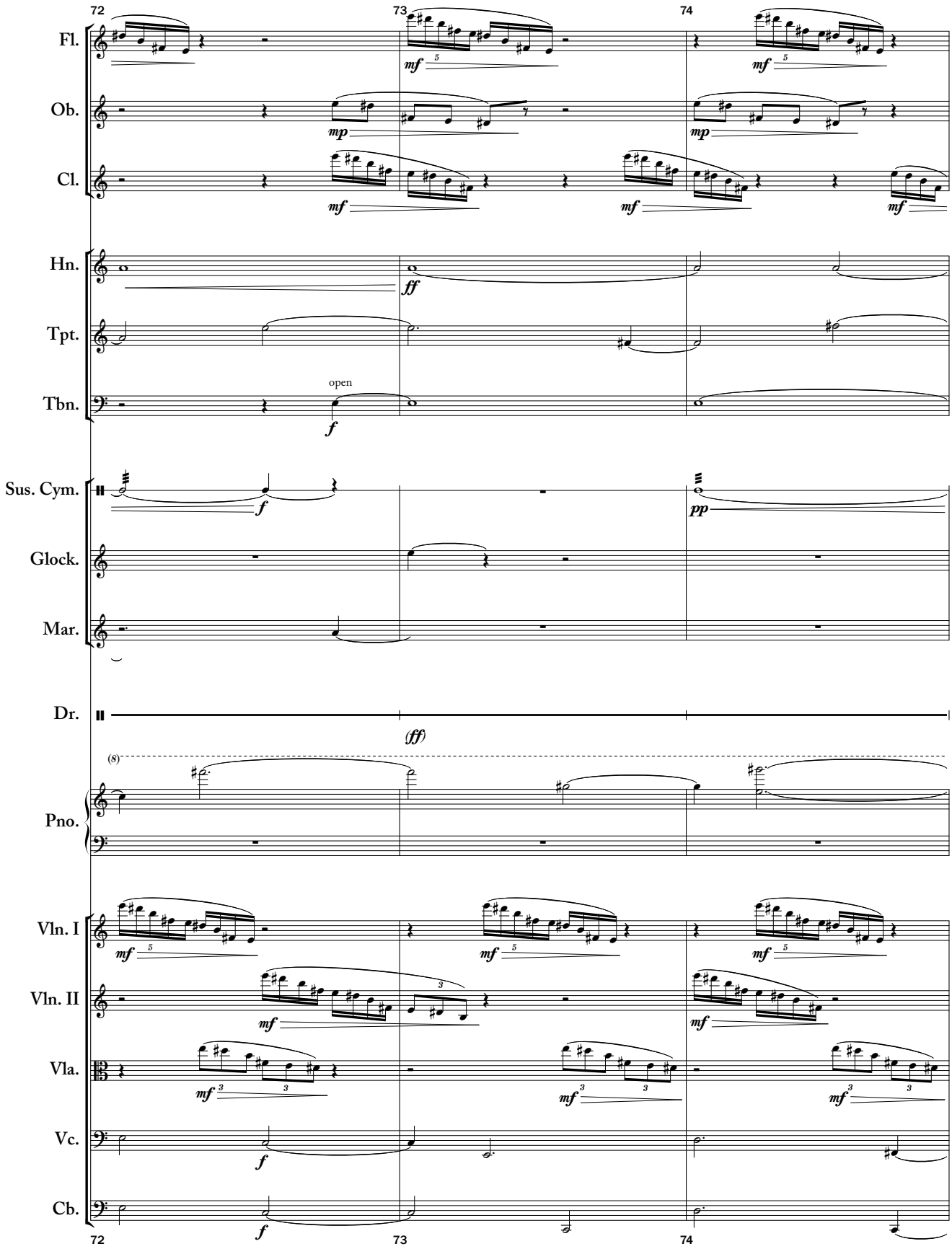

57
58
59
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
sffz
f
p

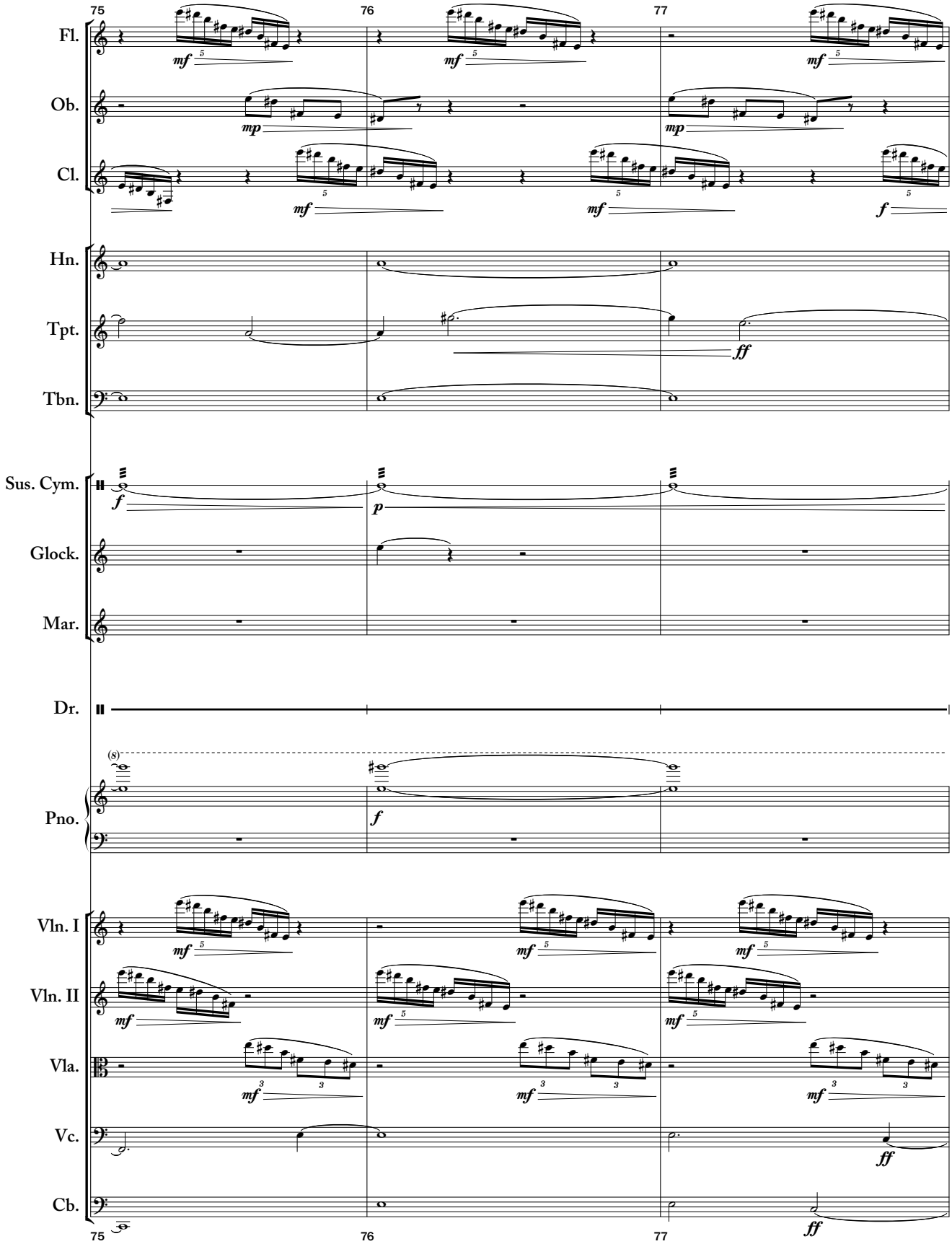

60
61
62
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

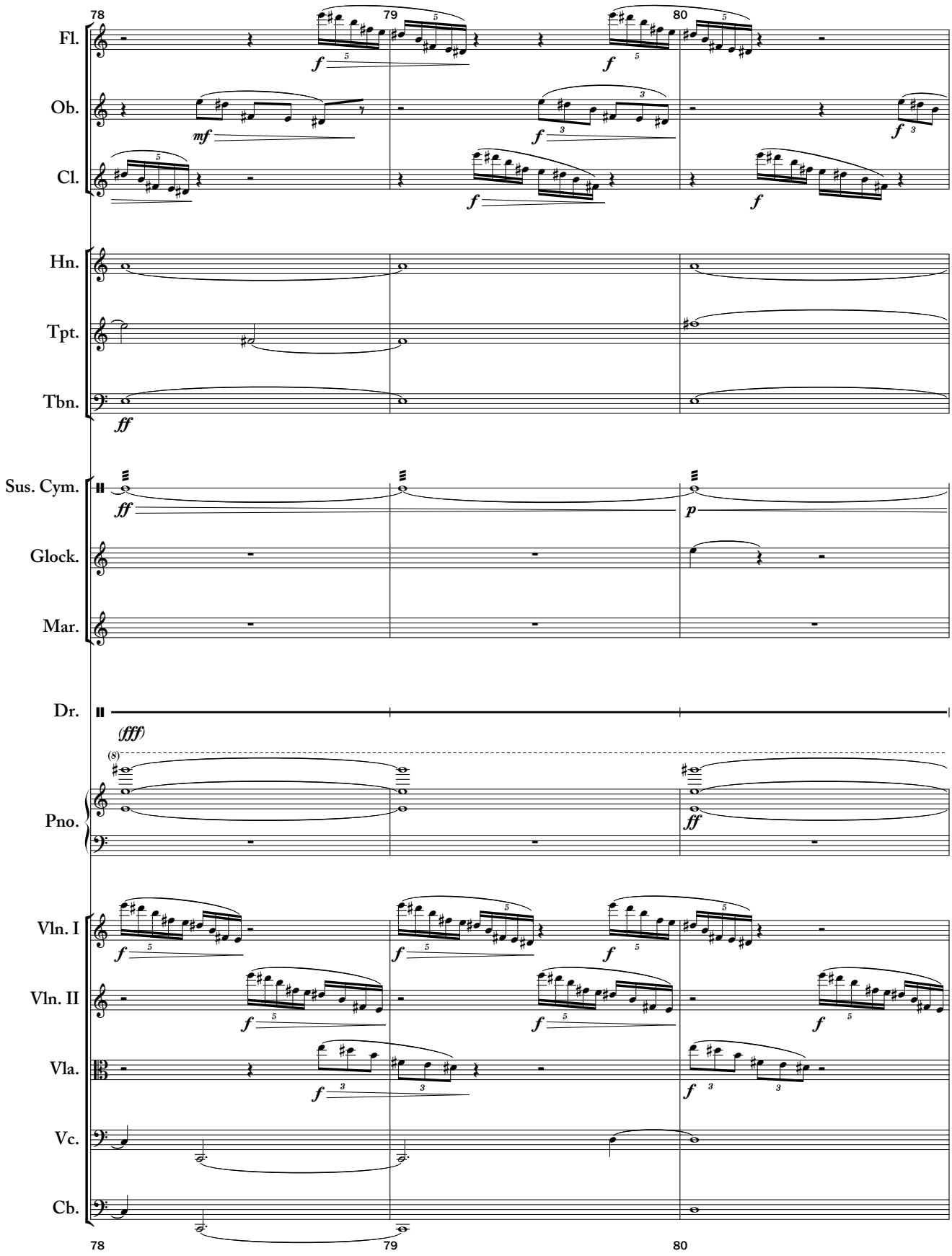

63
64
65
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
pp
mp

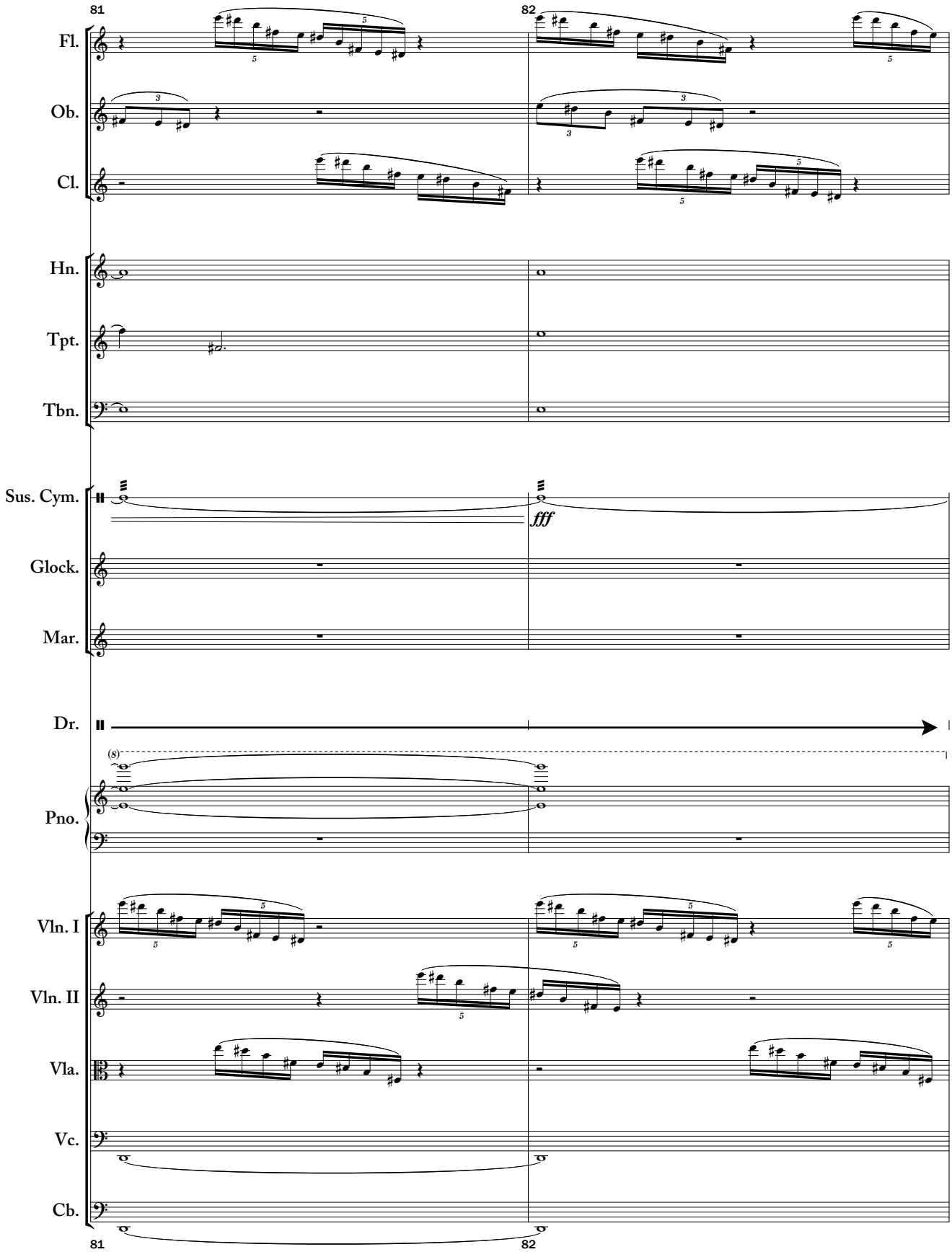

66
67
68
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sffz
mf
p
f
pp
ff
wildly... using any drums necessary
(f)
(8)
mp

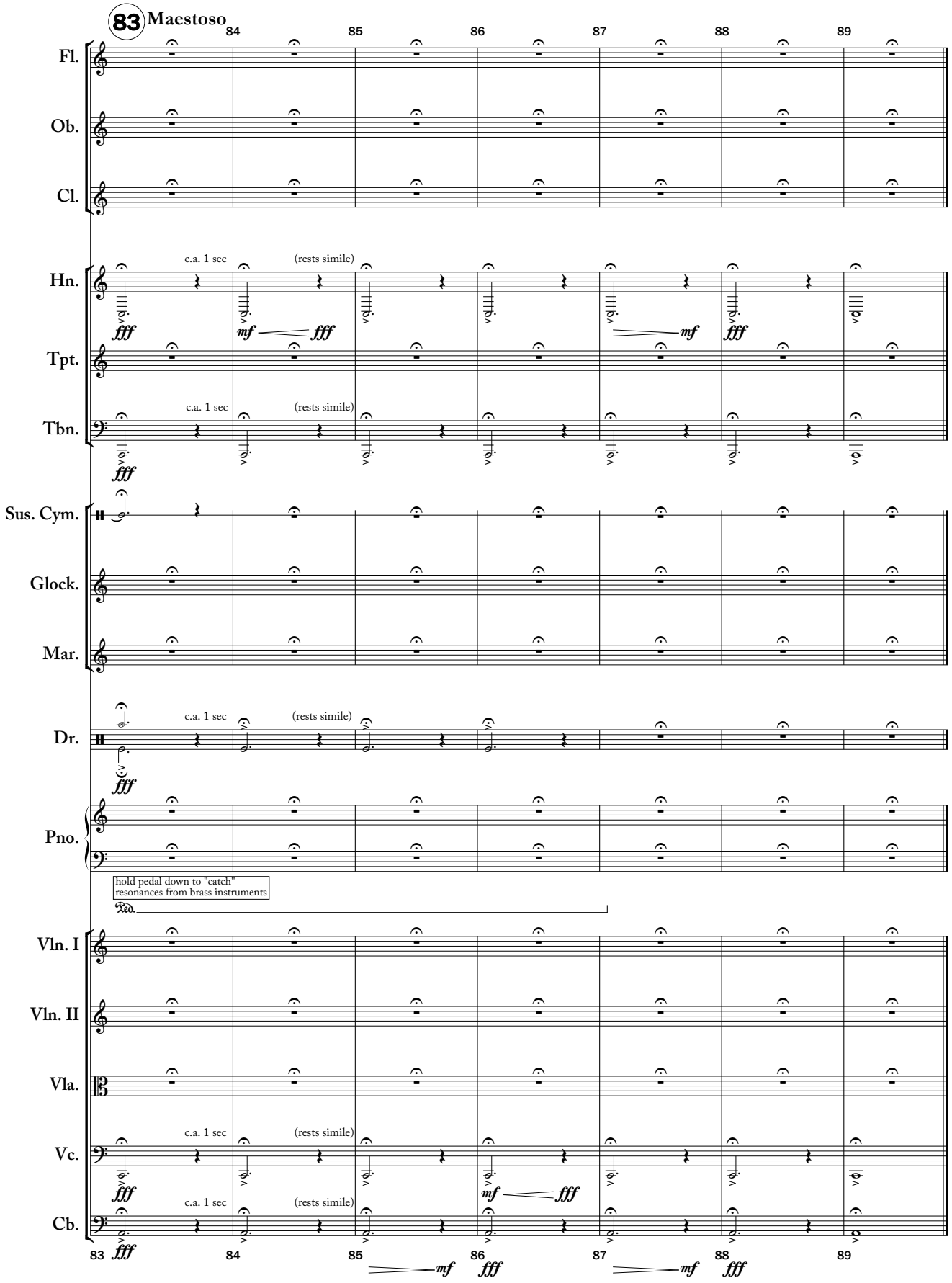

69
70
71
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sffz
mp
mf
p
f
pp
ff
arco


72
73
74
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
open
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

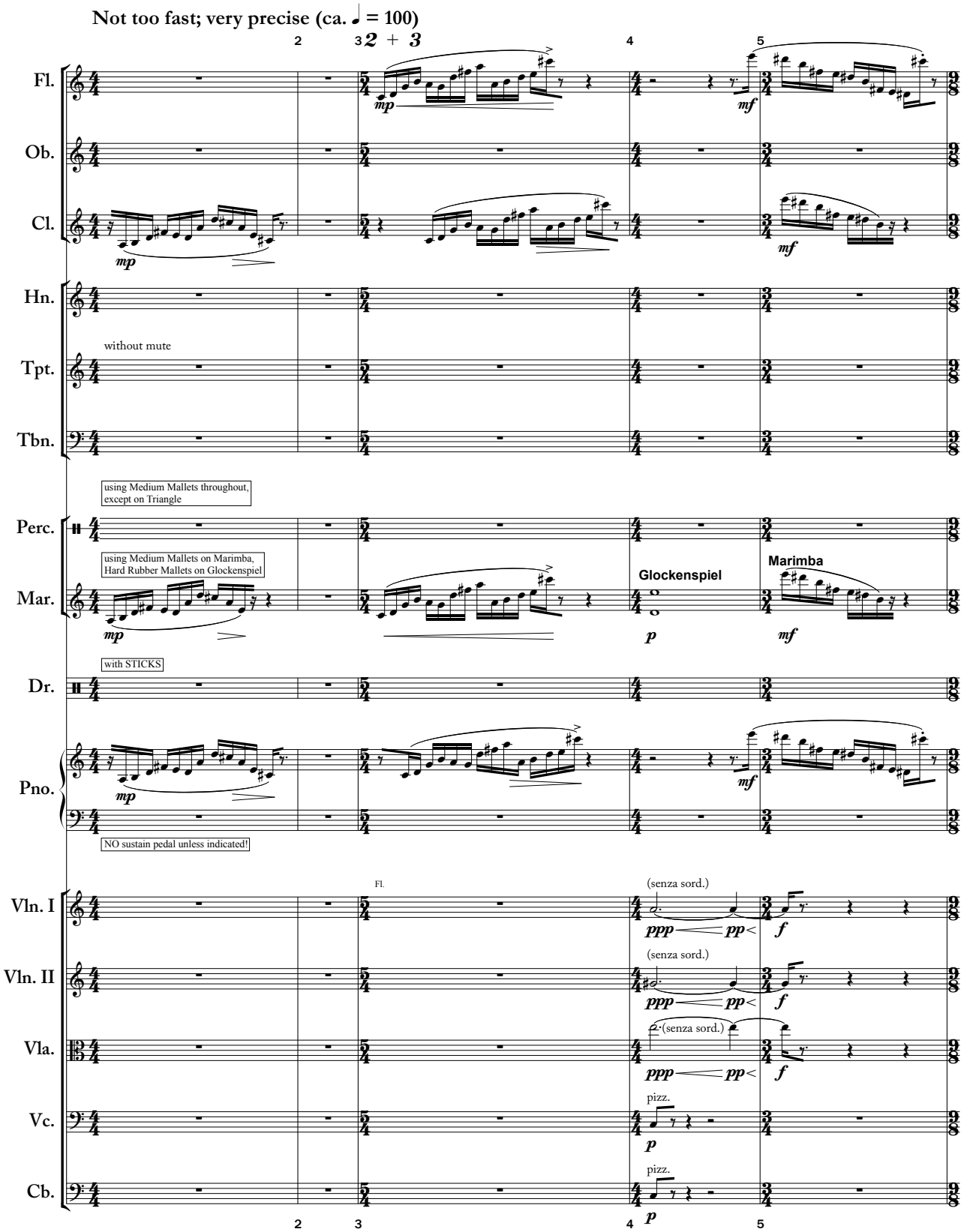

75
76
77
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
ff
p

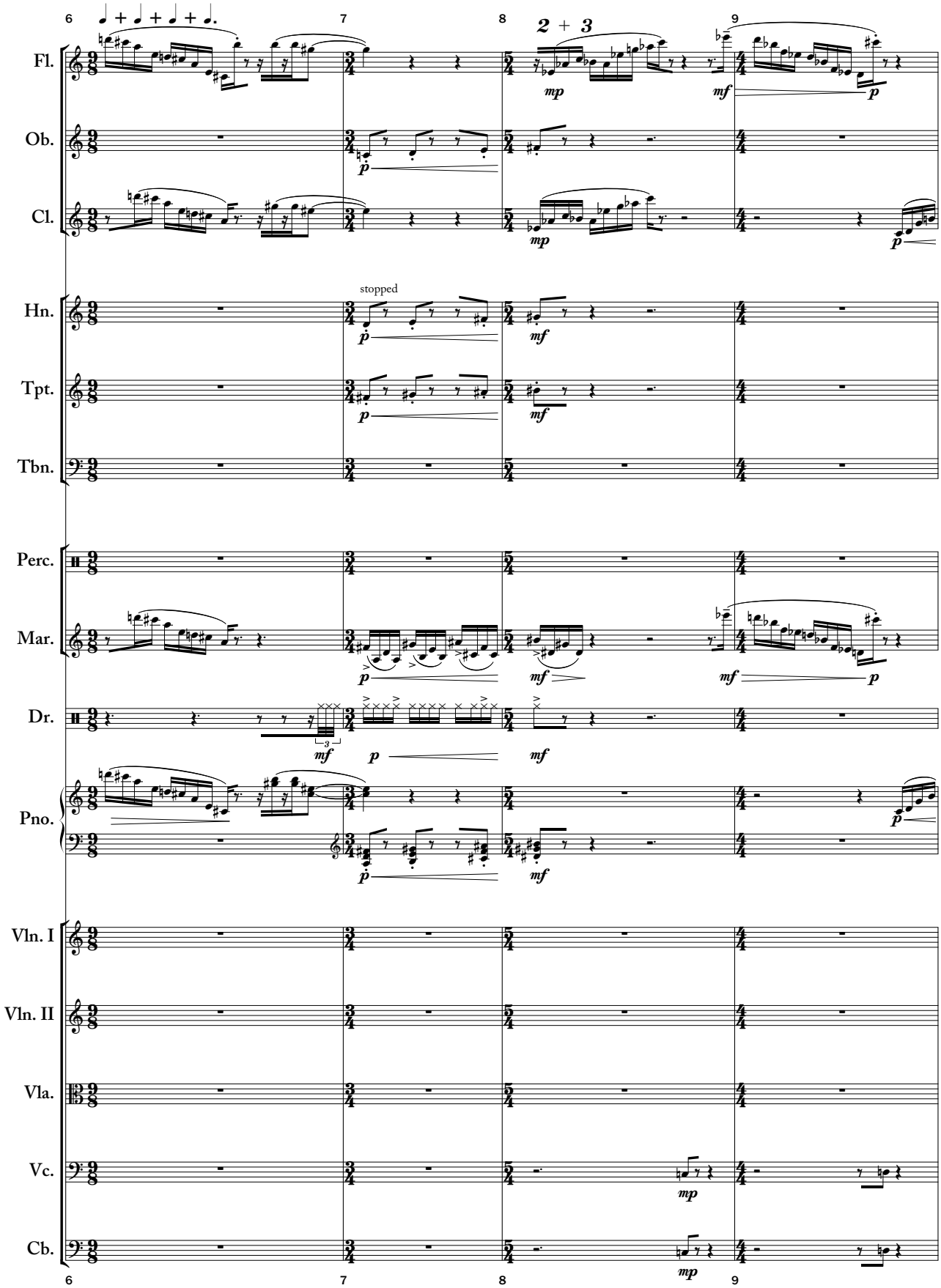

78
79
80
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
p
(fff)
(8)

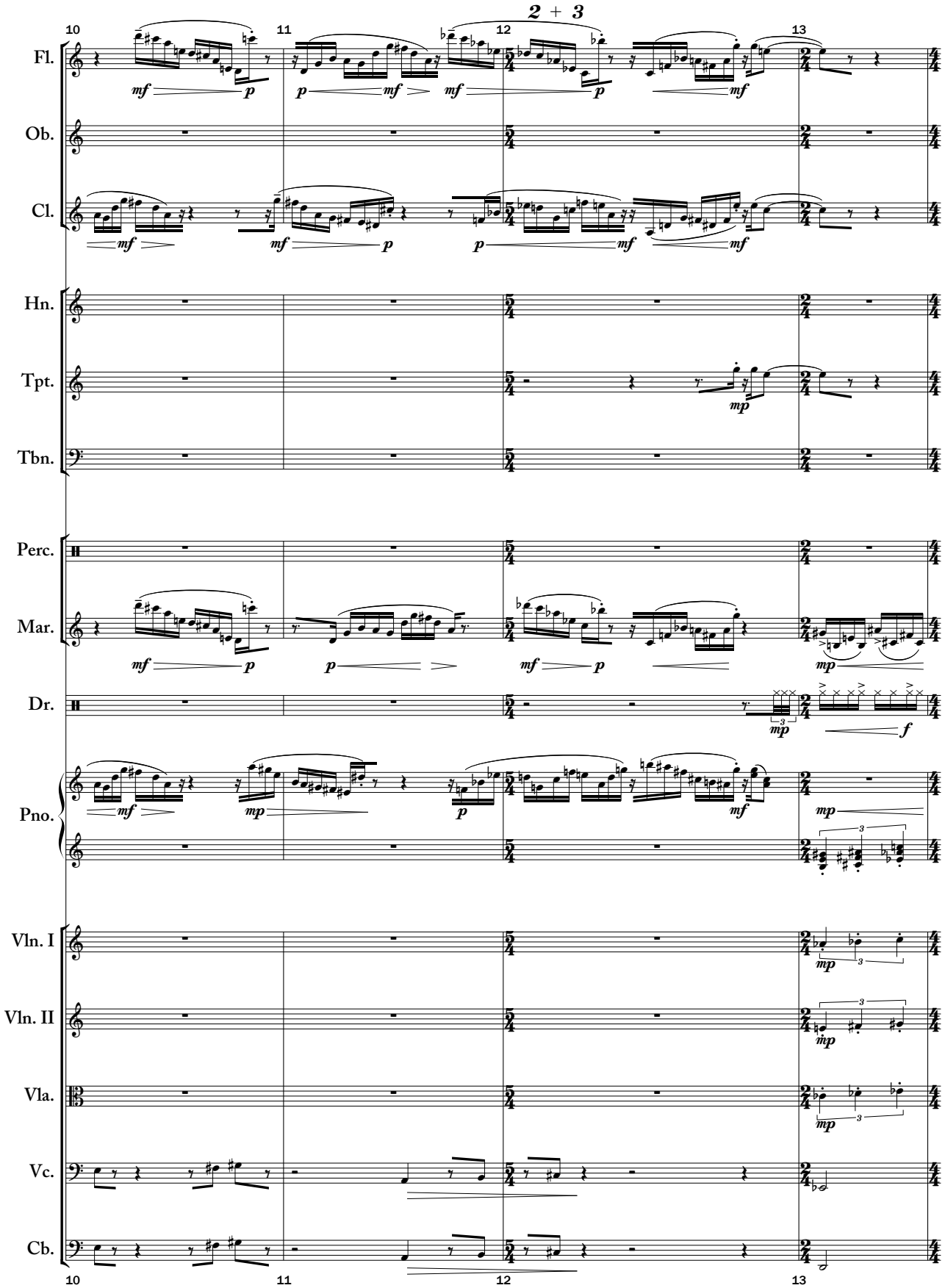

81
82
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
fff
Glock.
Mar.
Dr.
(8)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
81
82

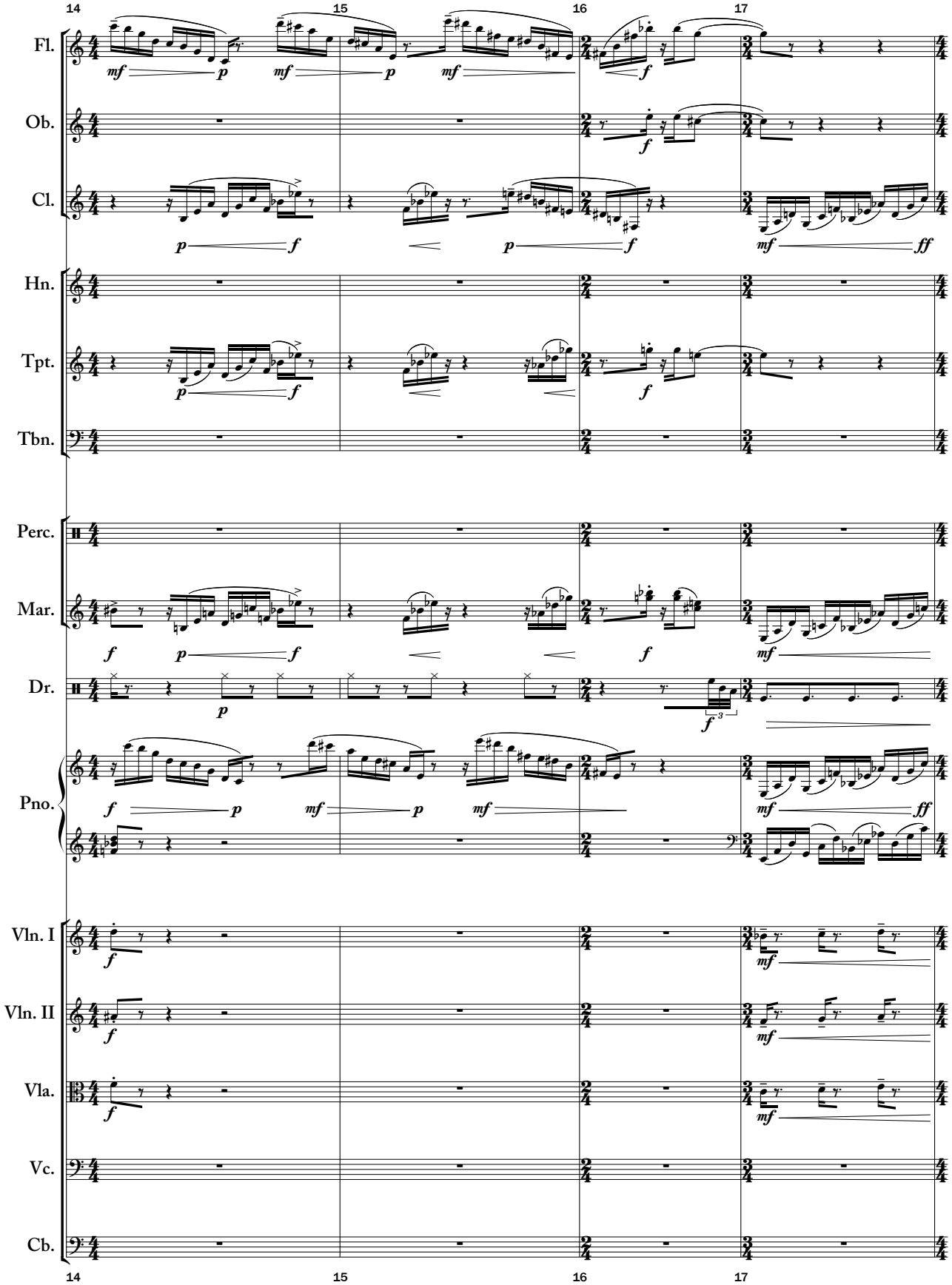

83 Maestoso
84
85
86
87
88
89
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Sus. Cym.
Glock.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
c.a. 1 sec
(rests simile)
fff
mf
hold pedal down to "catch"
resonances from brass instruments

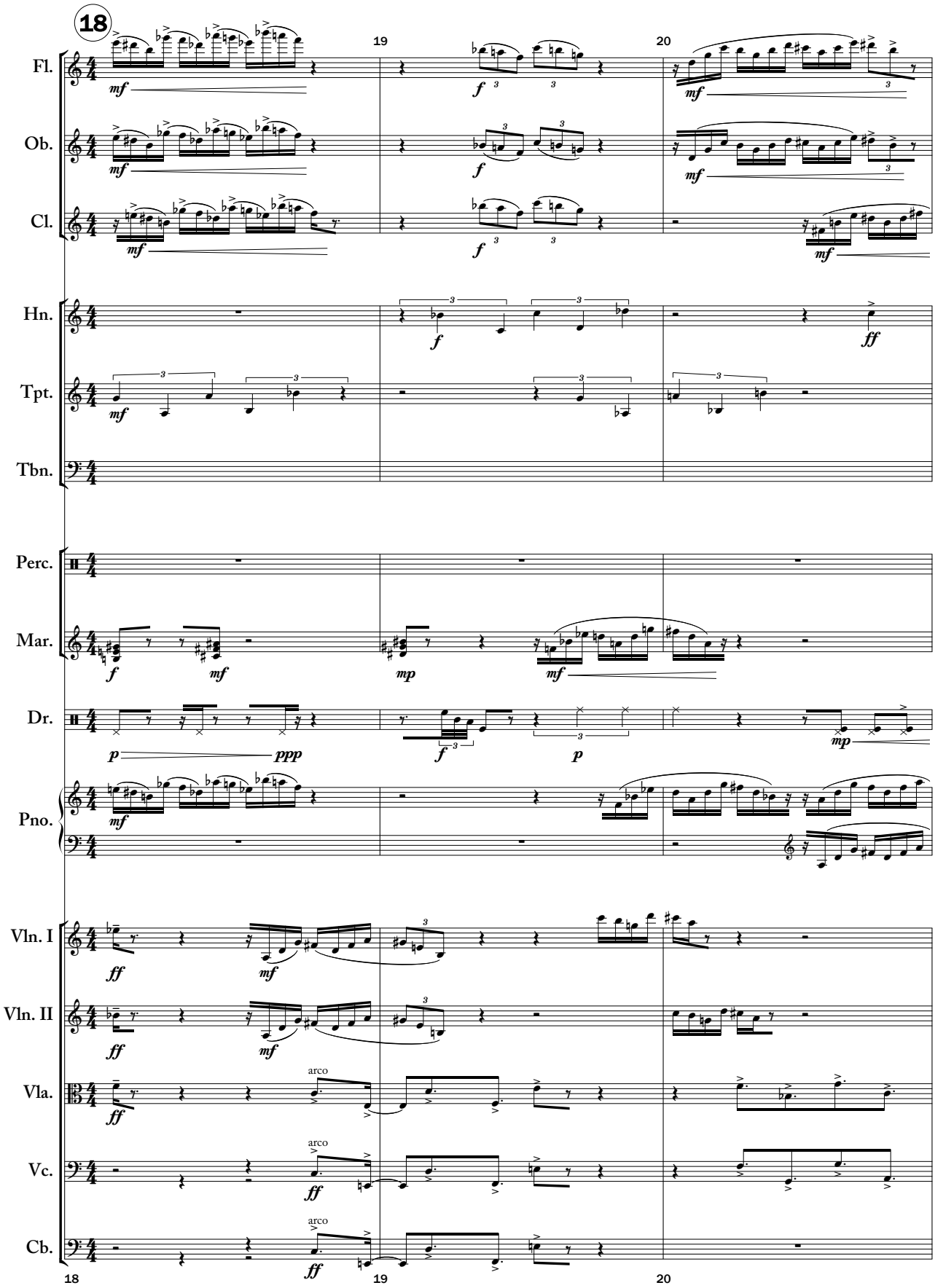
II. Coin Funnel

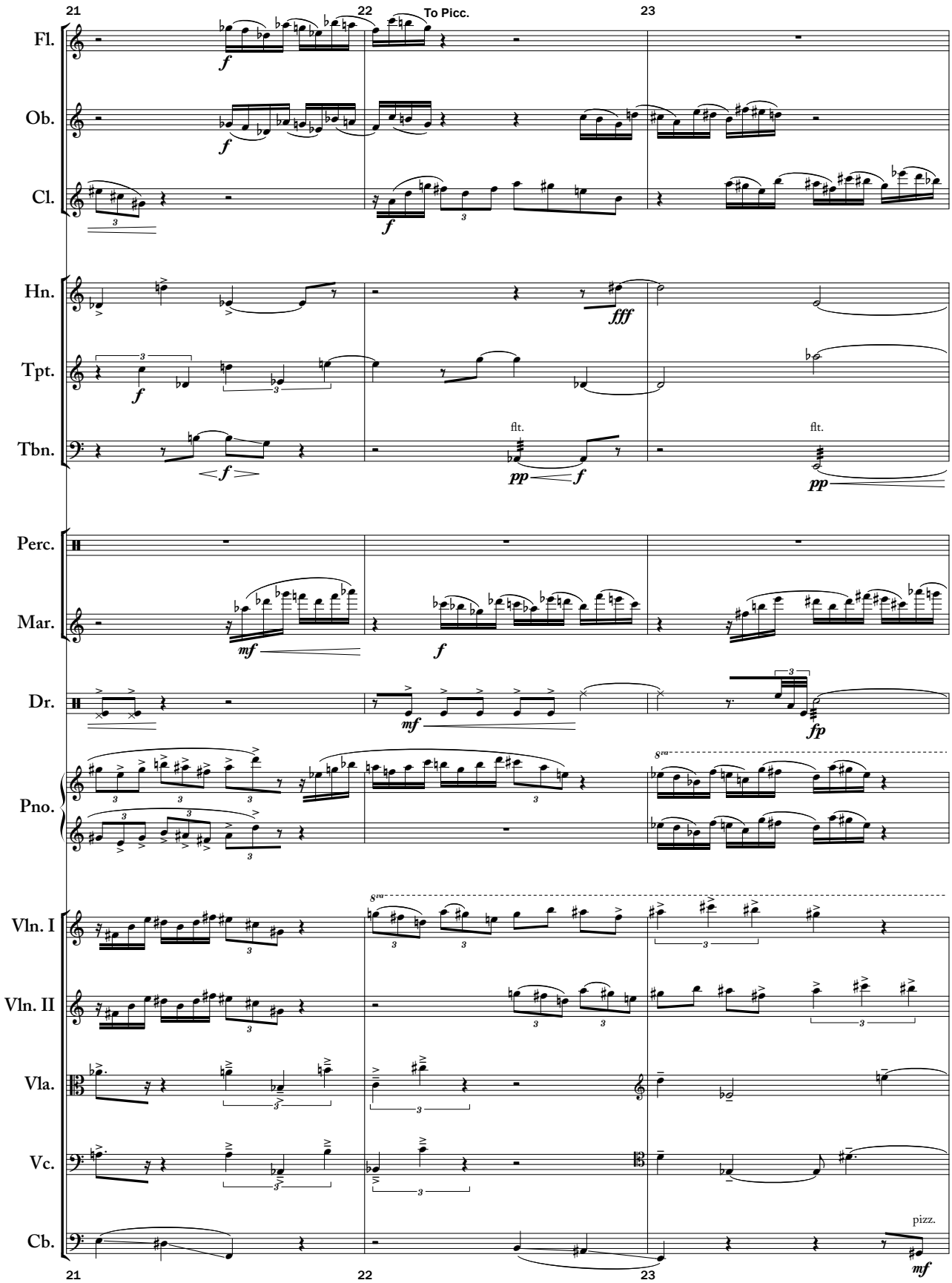


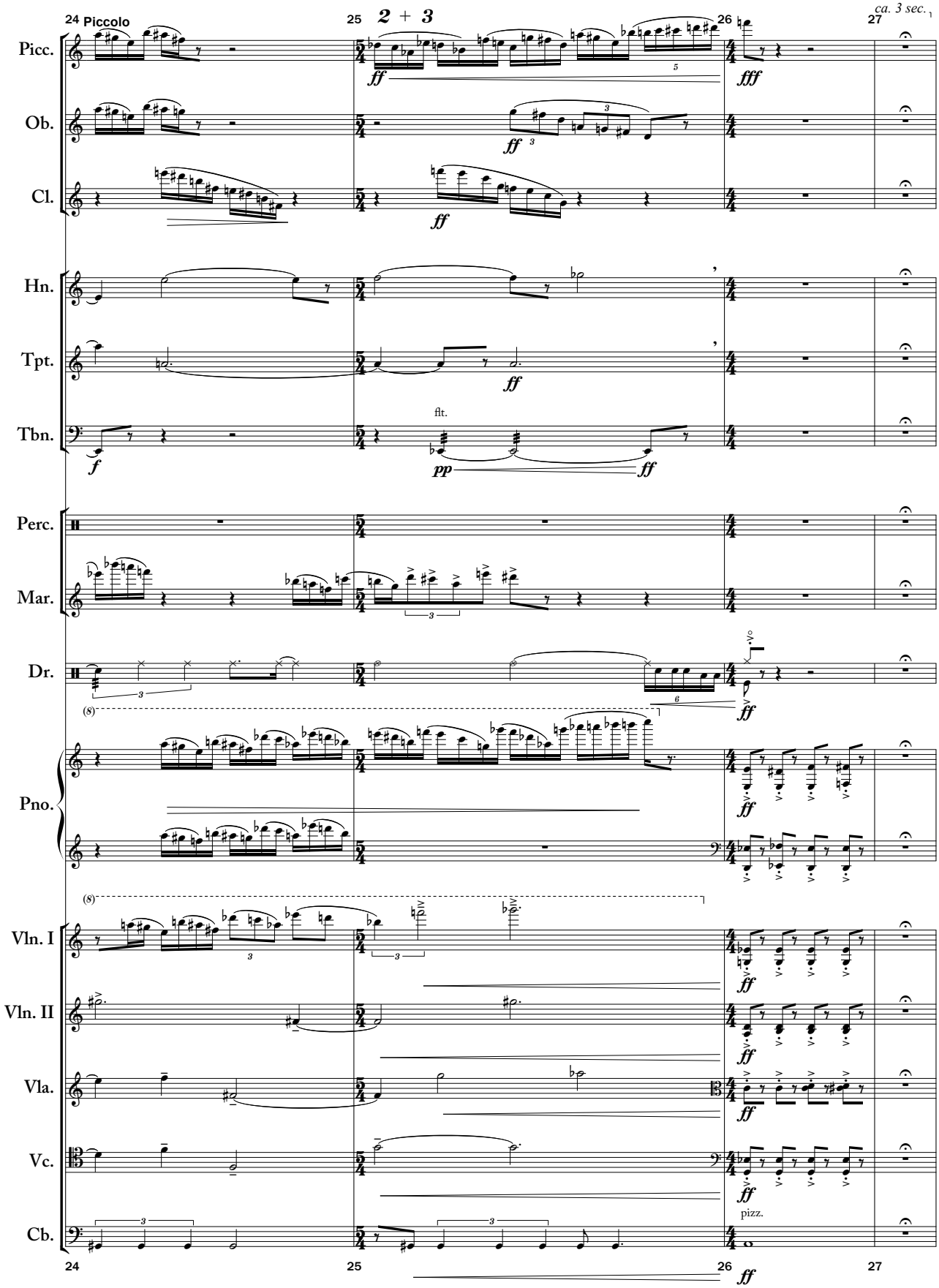

6
7
8
9
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
stopped

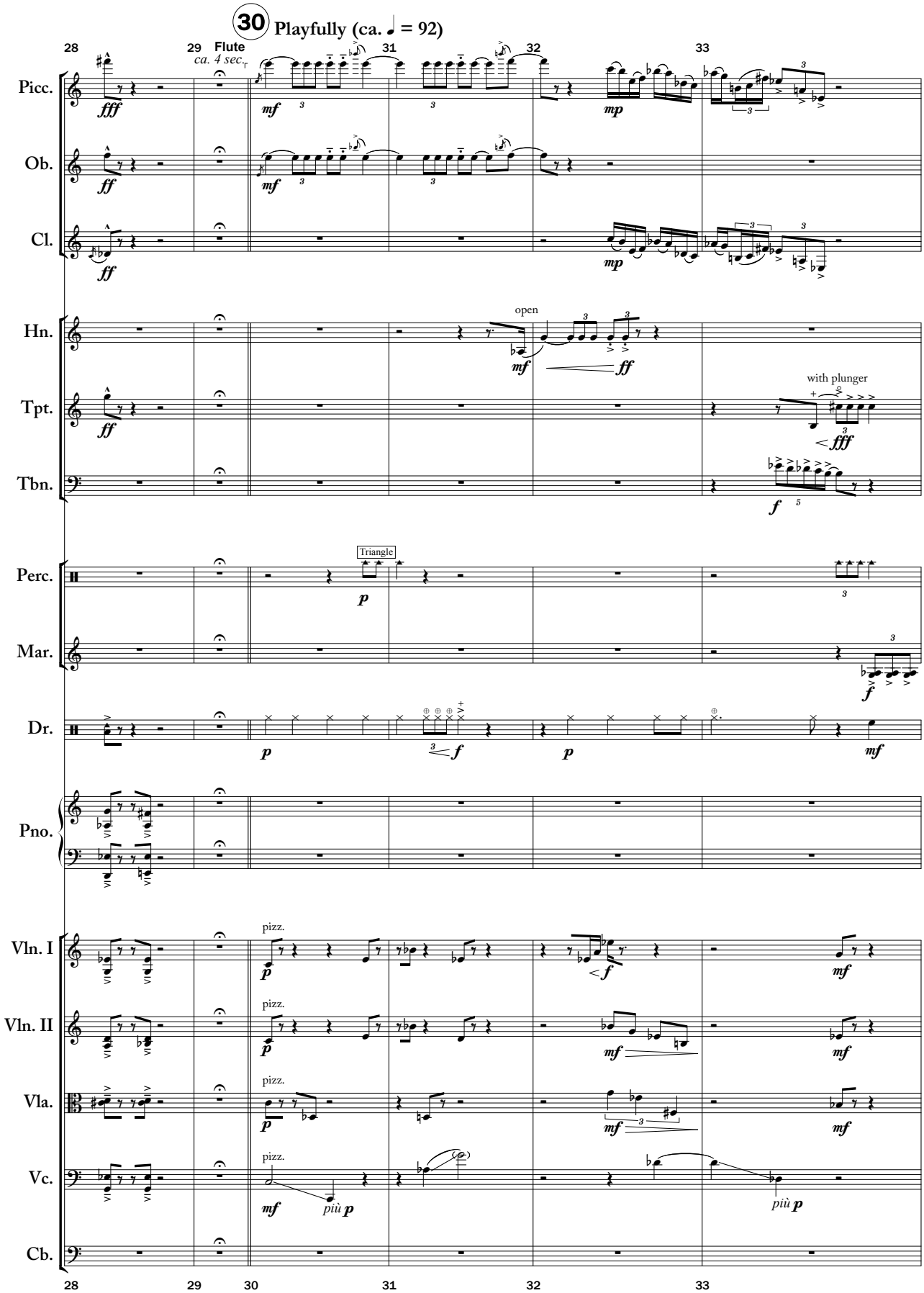

2 + 3
10
11
12
13
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

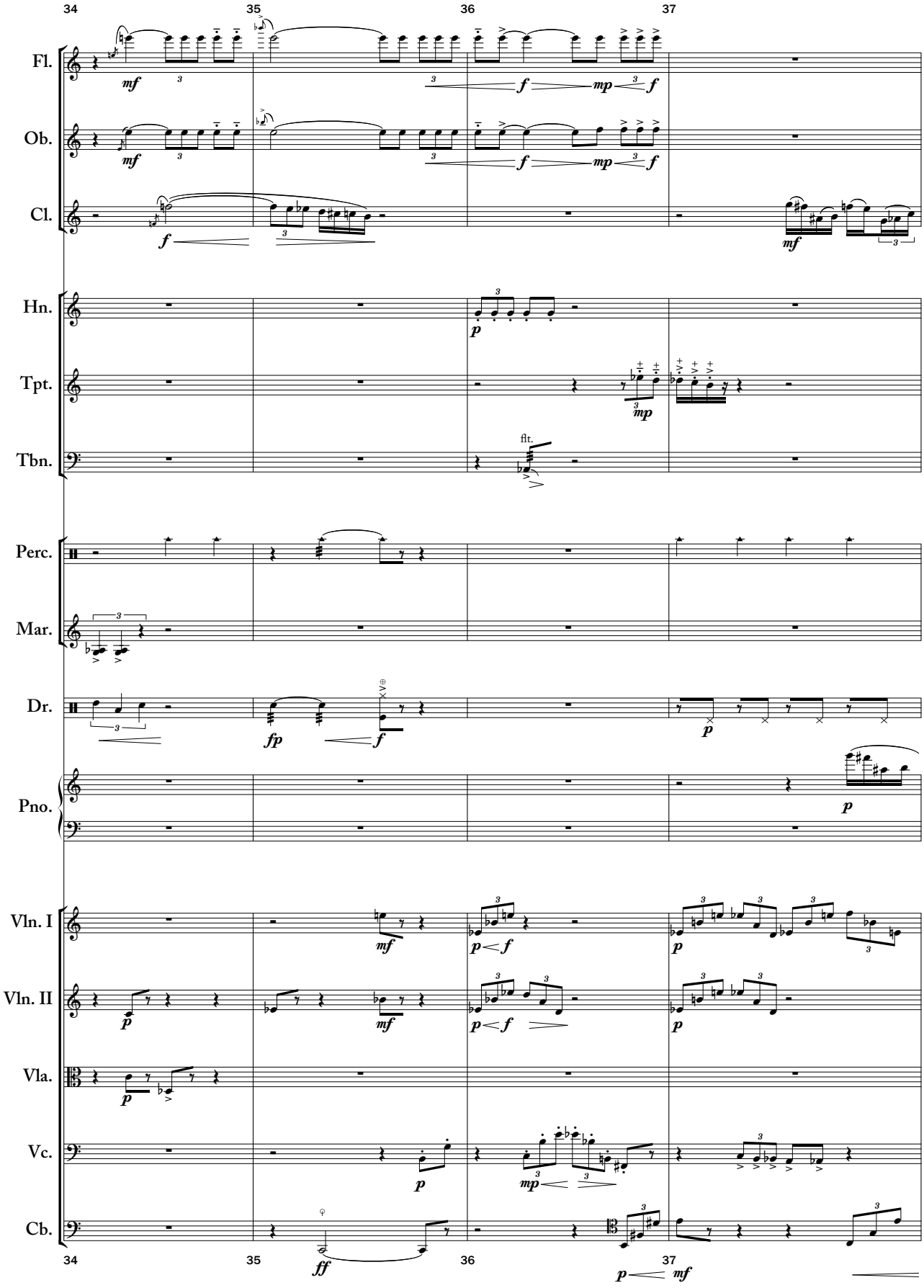

14
15
16
17
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

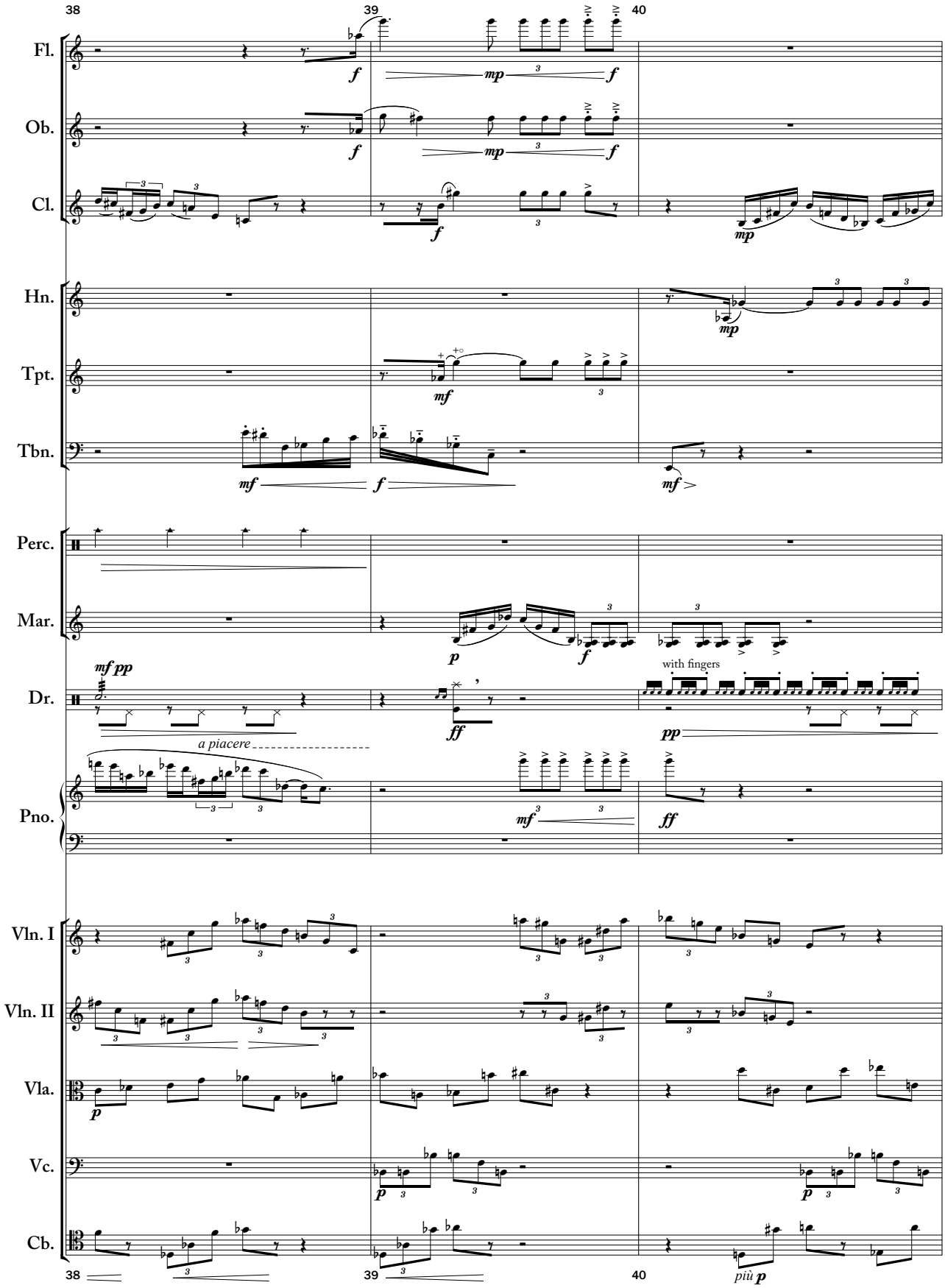

18
19
20
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco

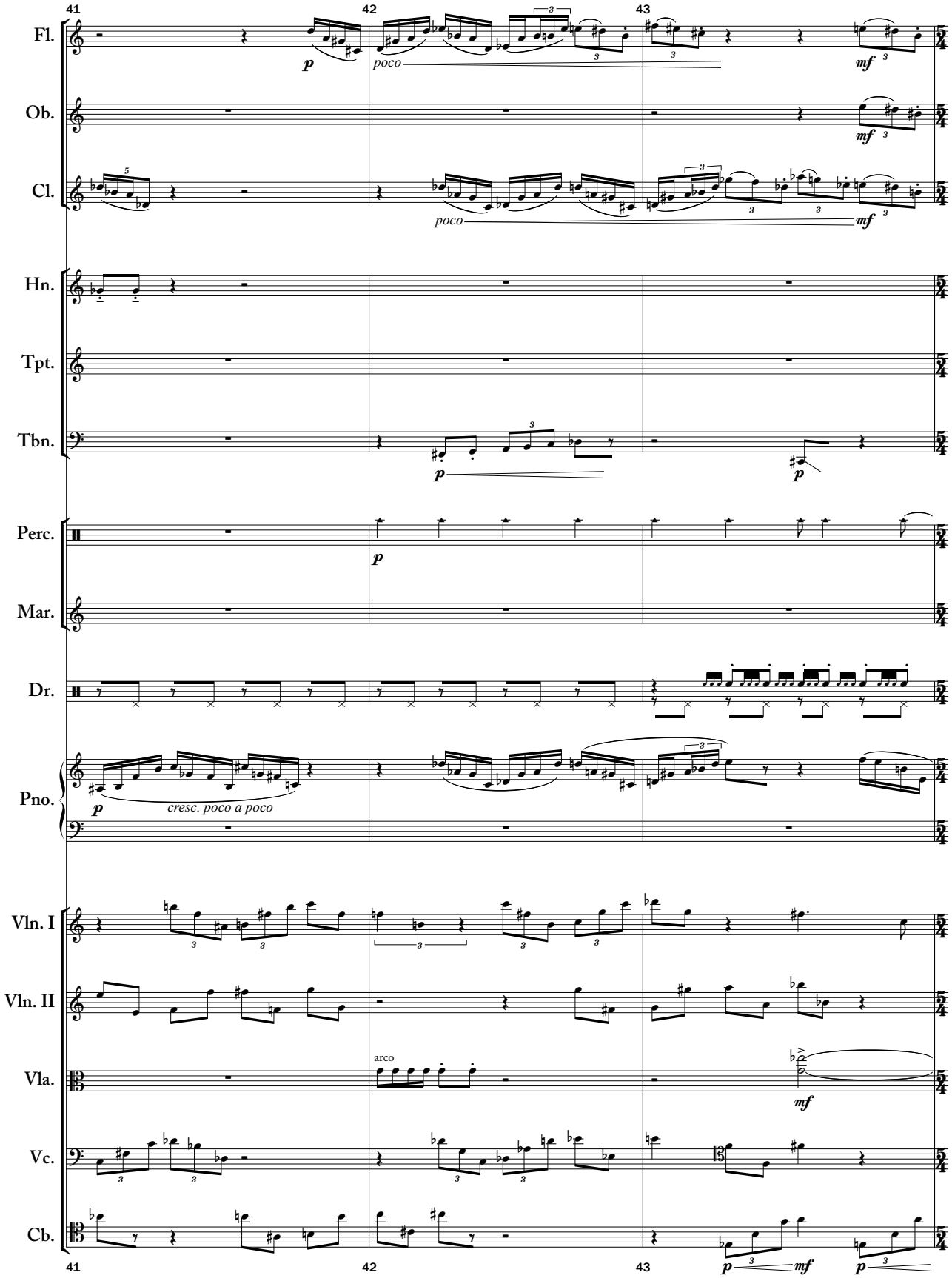

21
22
23
To Picc.
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
flt.
flt.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

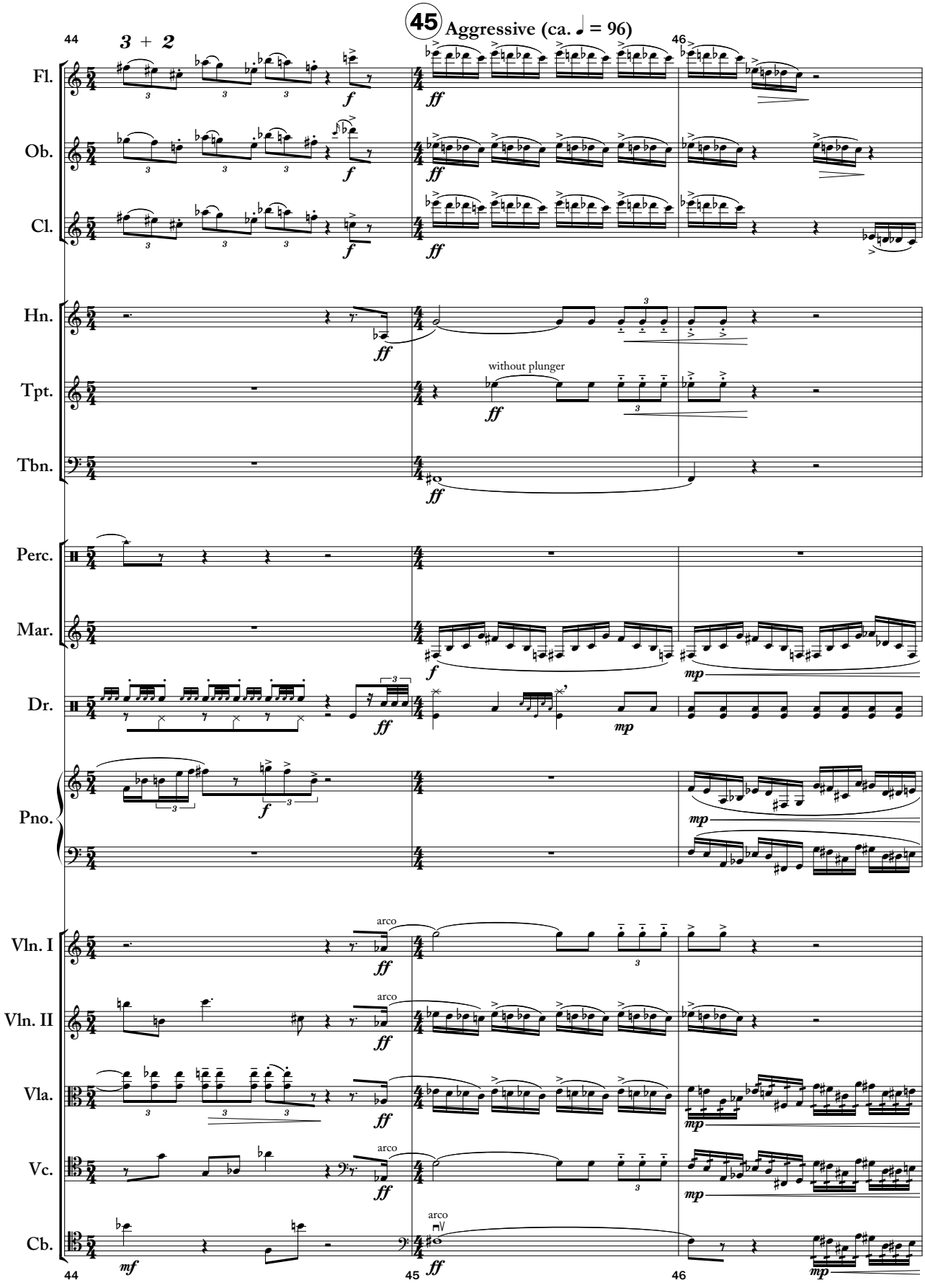

24 Piccolo
25
2 + 3
26
27
ca. 3 sec.
Picc.
Ob.
Cl.
Hn.
Tpt.
Tbn.
flt.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

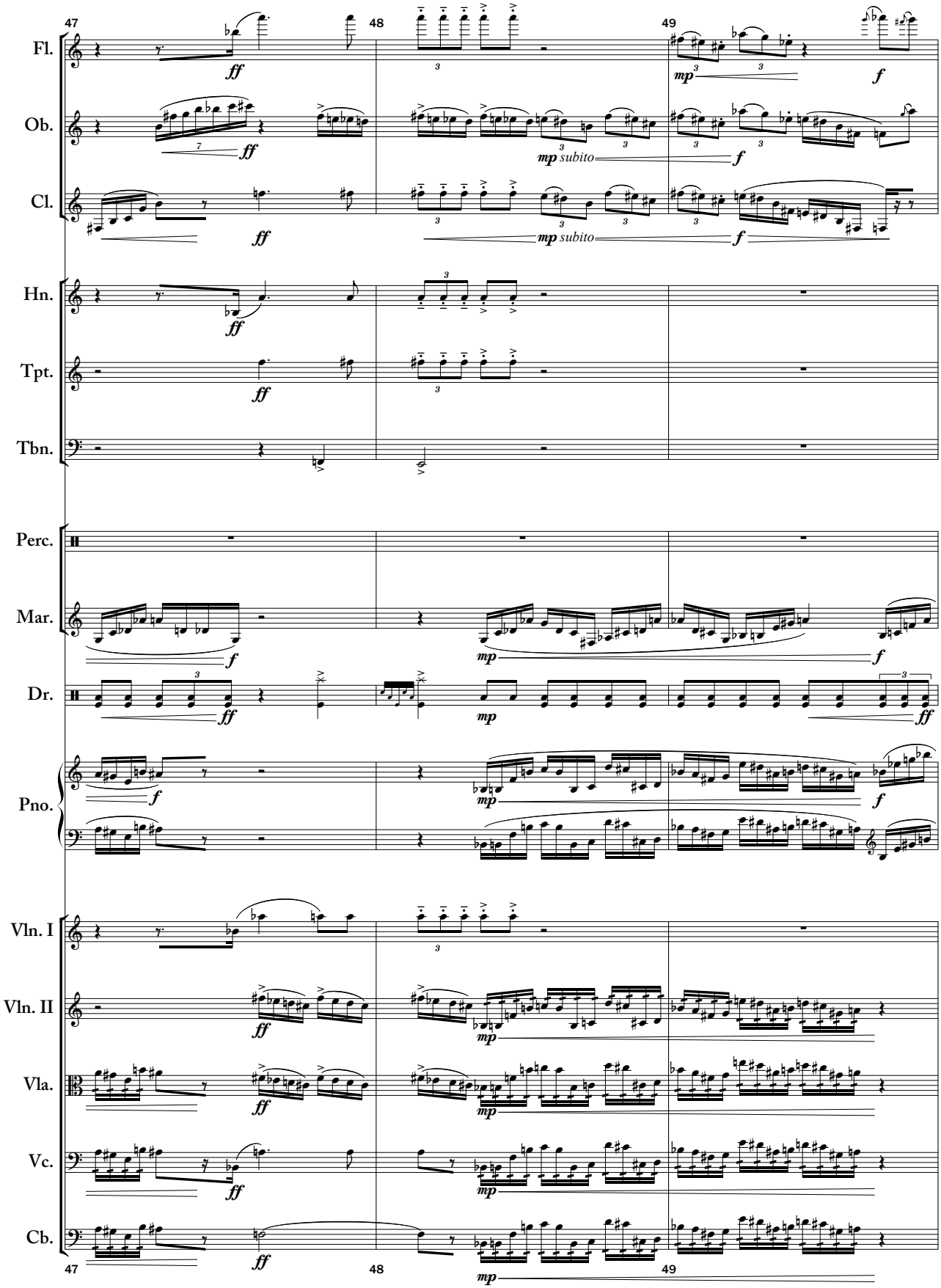

30 Playfully (ca. ♩ = 92)
28
29
Flute
ca. 4 sec.
30
31
32
33
Picc.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
with plunger
Triangle
pizz.
più p
28
29
30
31
32
33

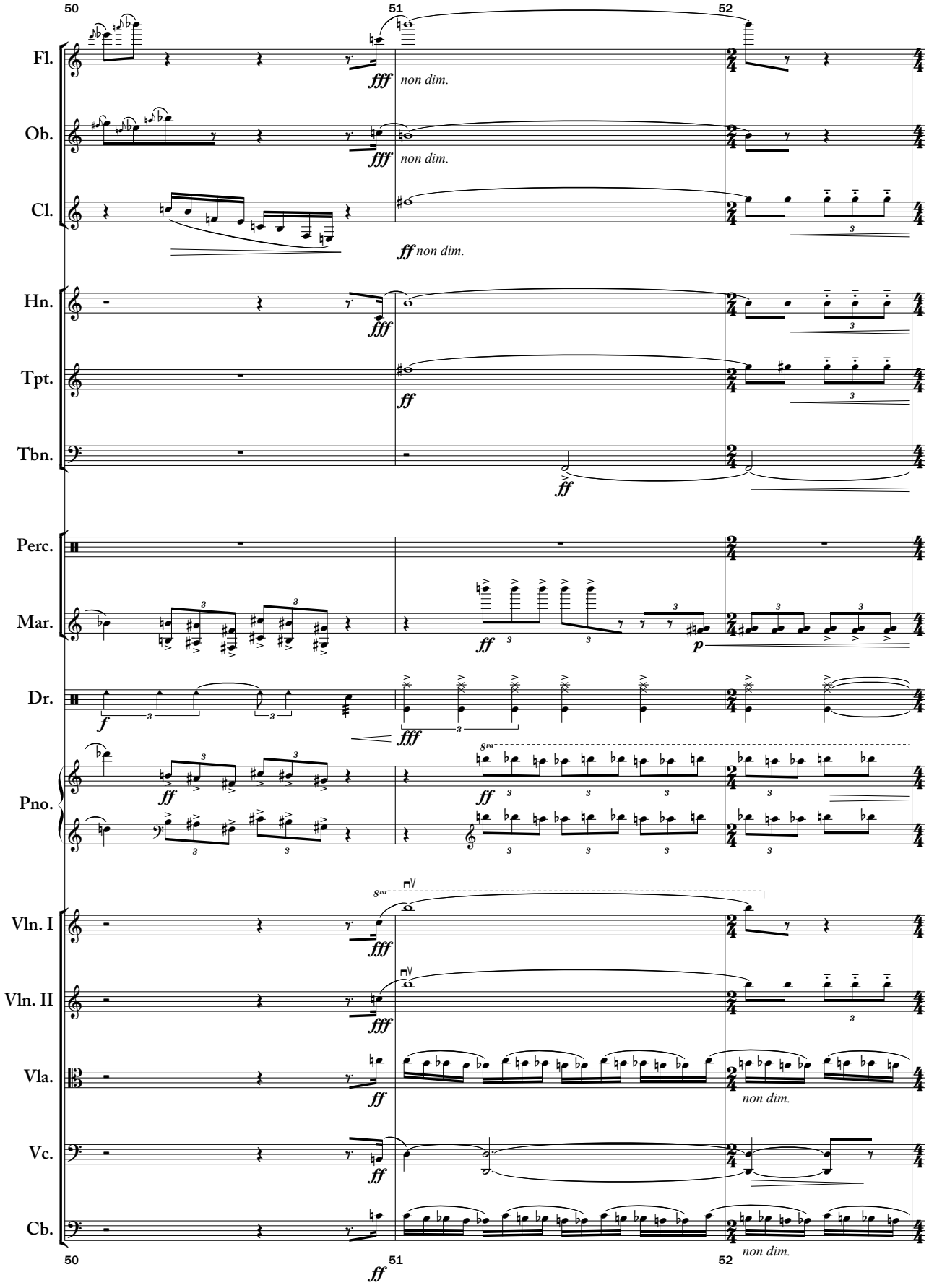

34
35
36
37
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
flt.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

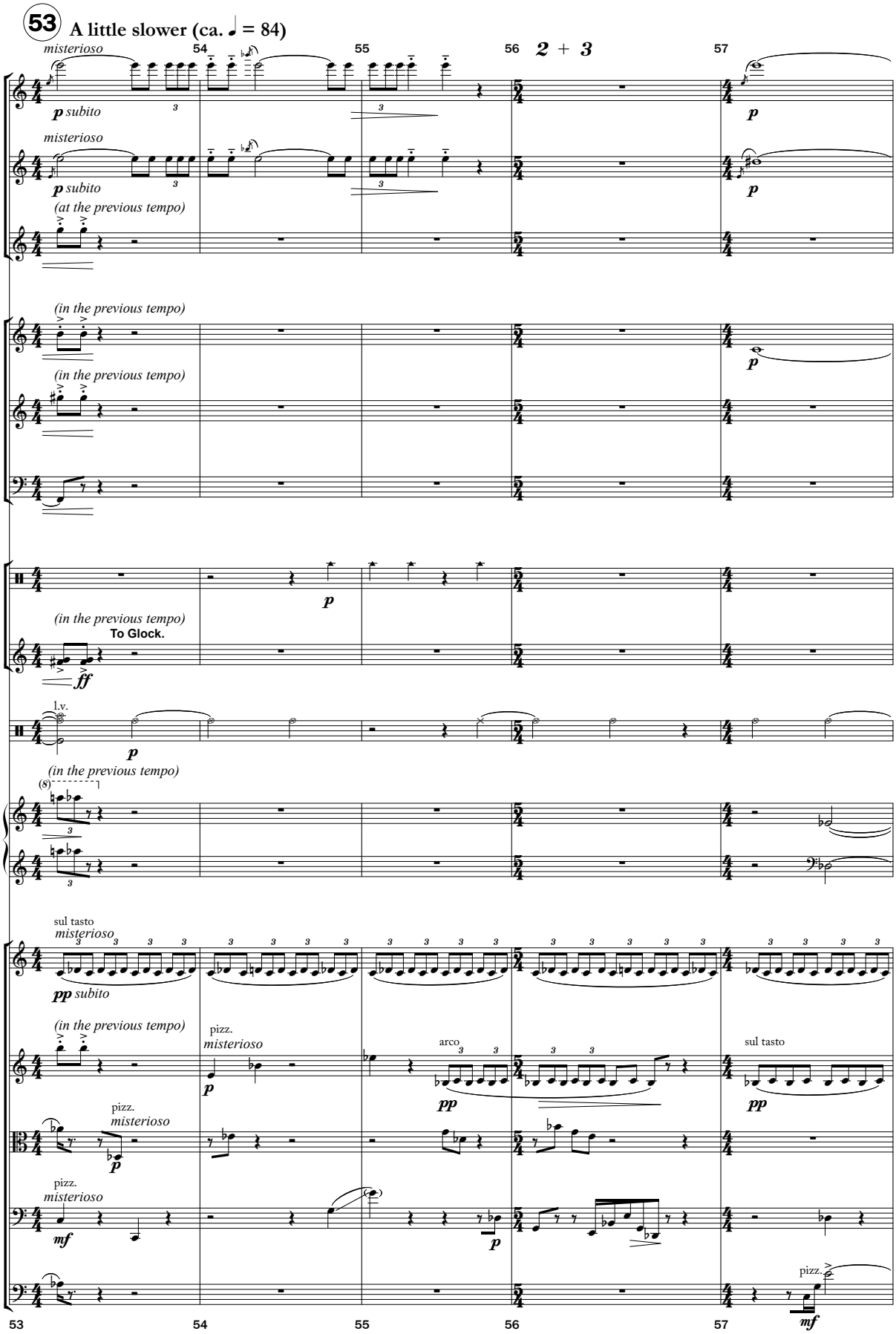

38
39
40
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a piacere
with fingers
più p

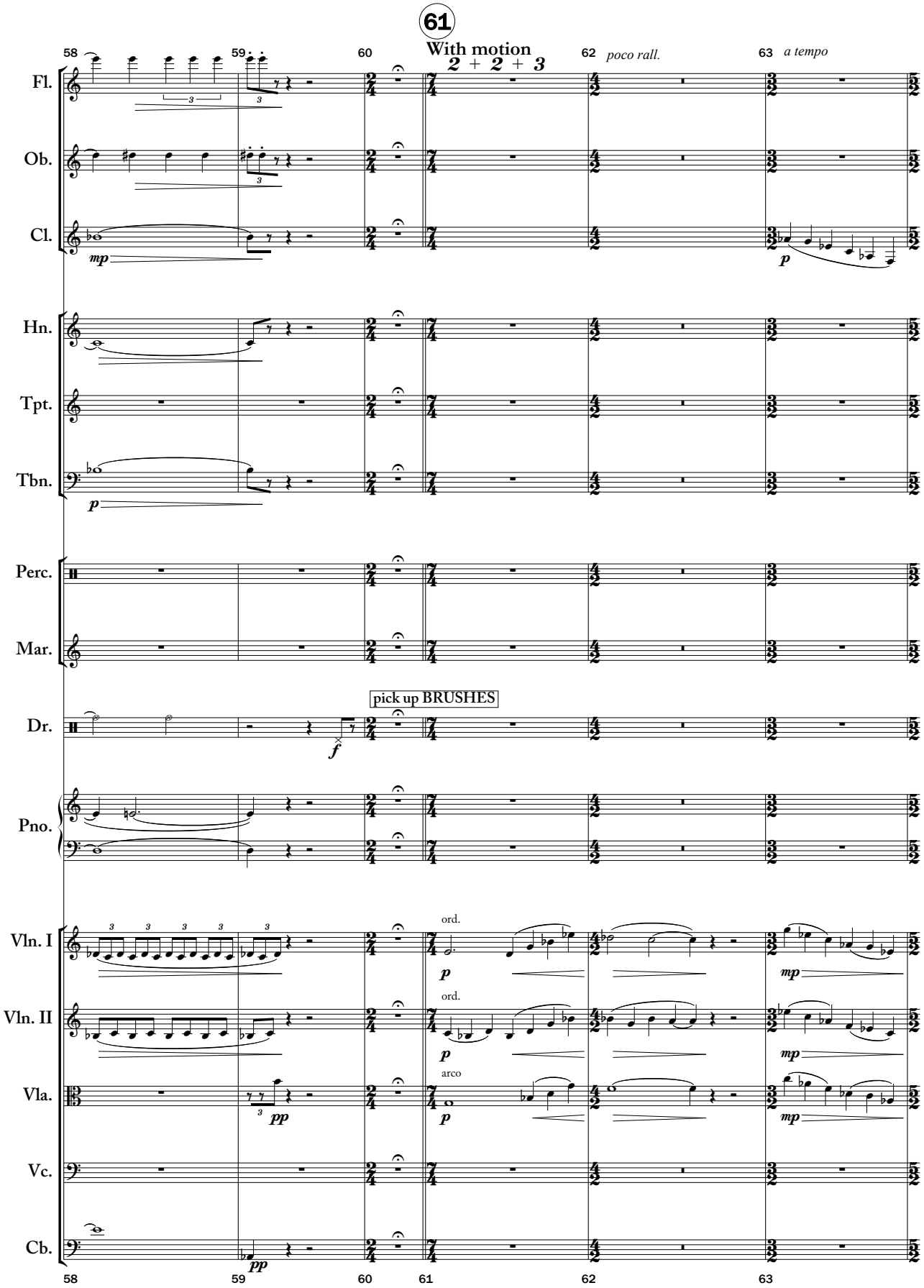

41
42
43
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
poco
mf
cresc. poco a poco
arco

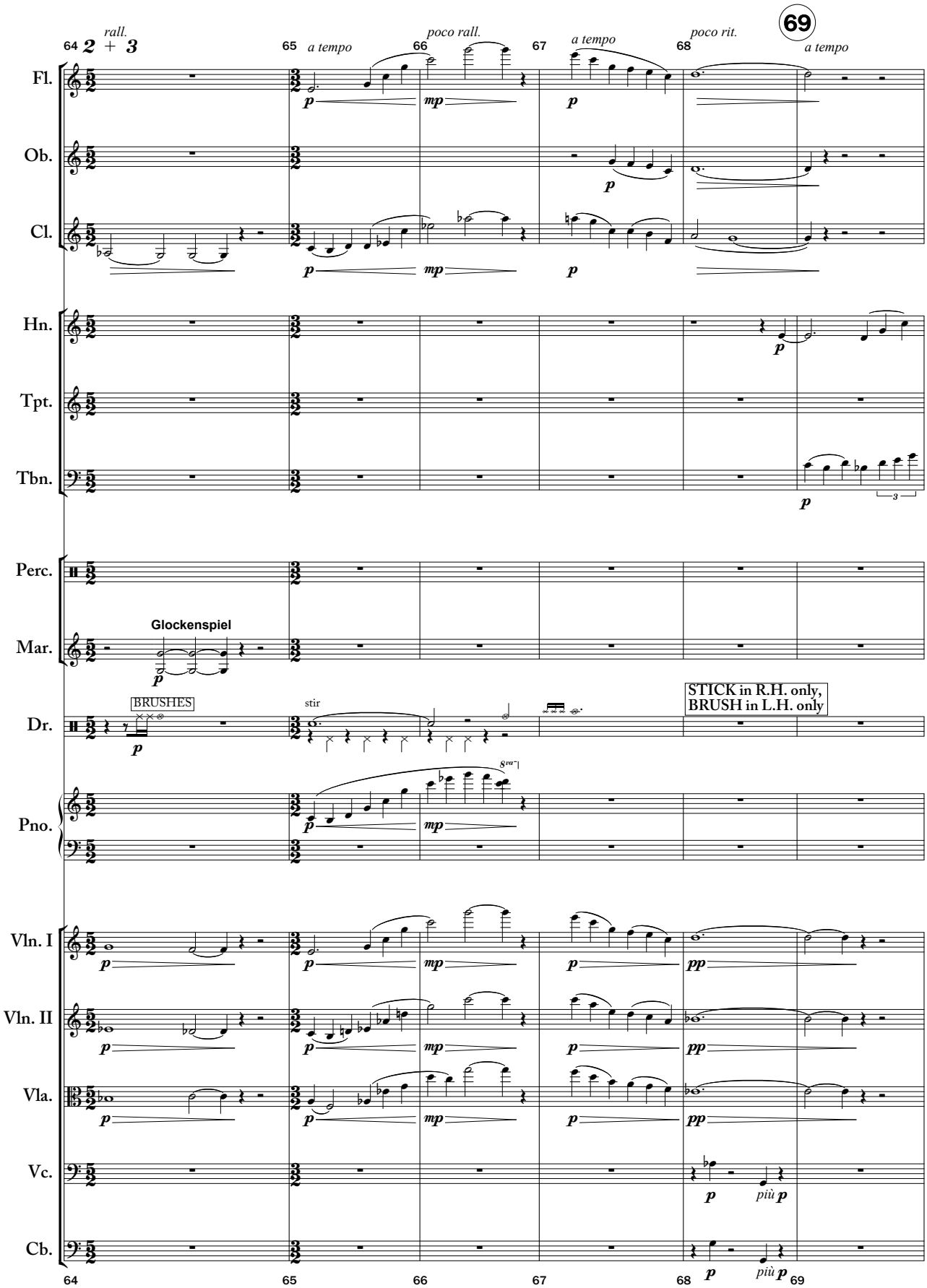

45
Aggressive (ca. ♩ = 96)
44
46
3 + 2
Fl.
Ob.
Cl.
Hn.
Tpt.
without plunger
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
44
45
46

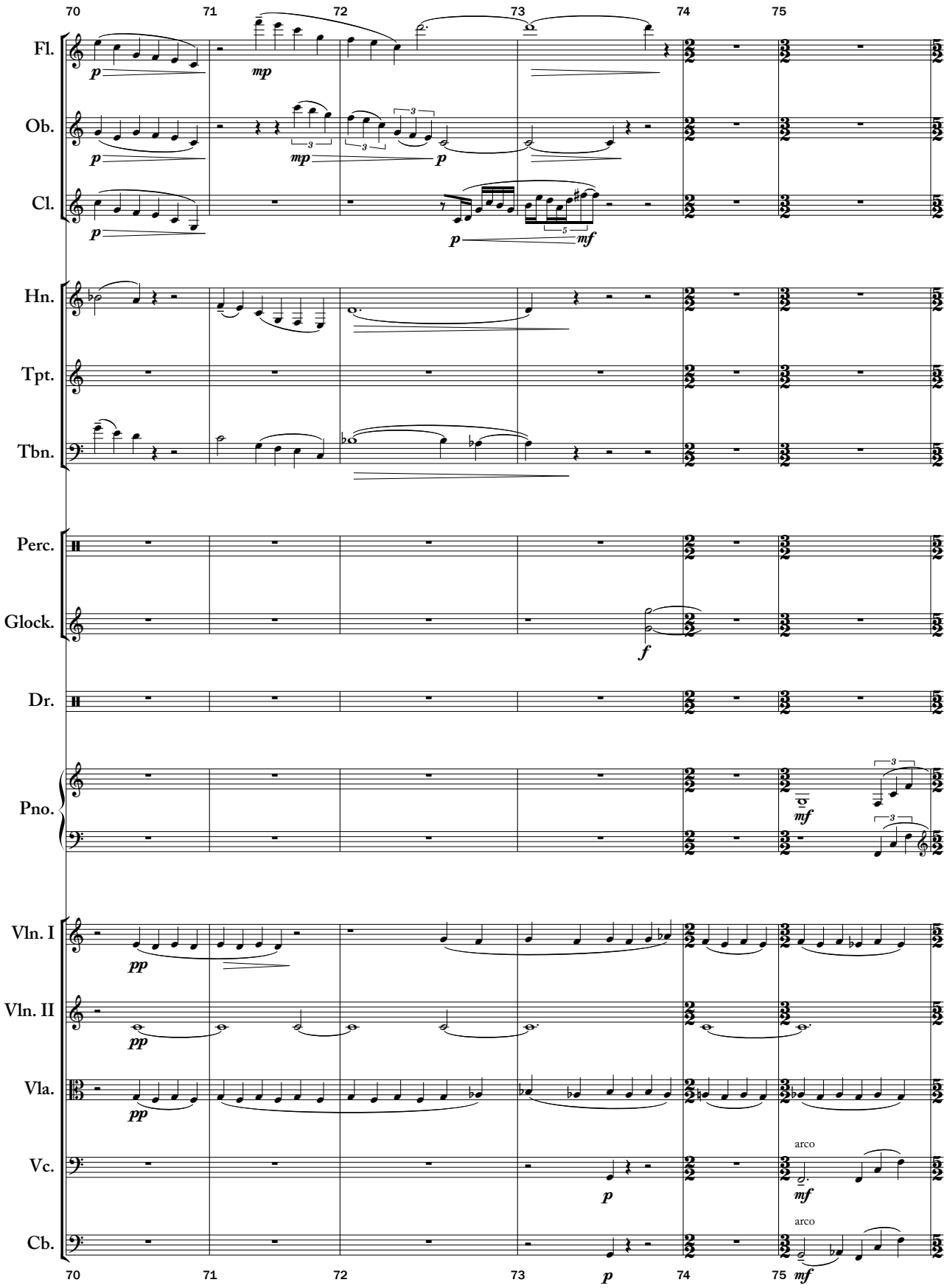

47
48
49
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp
mp subito
f

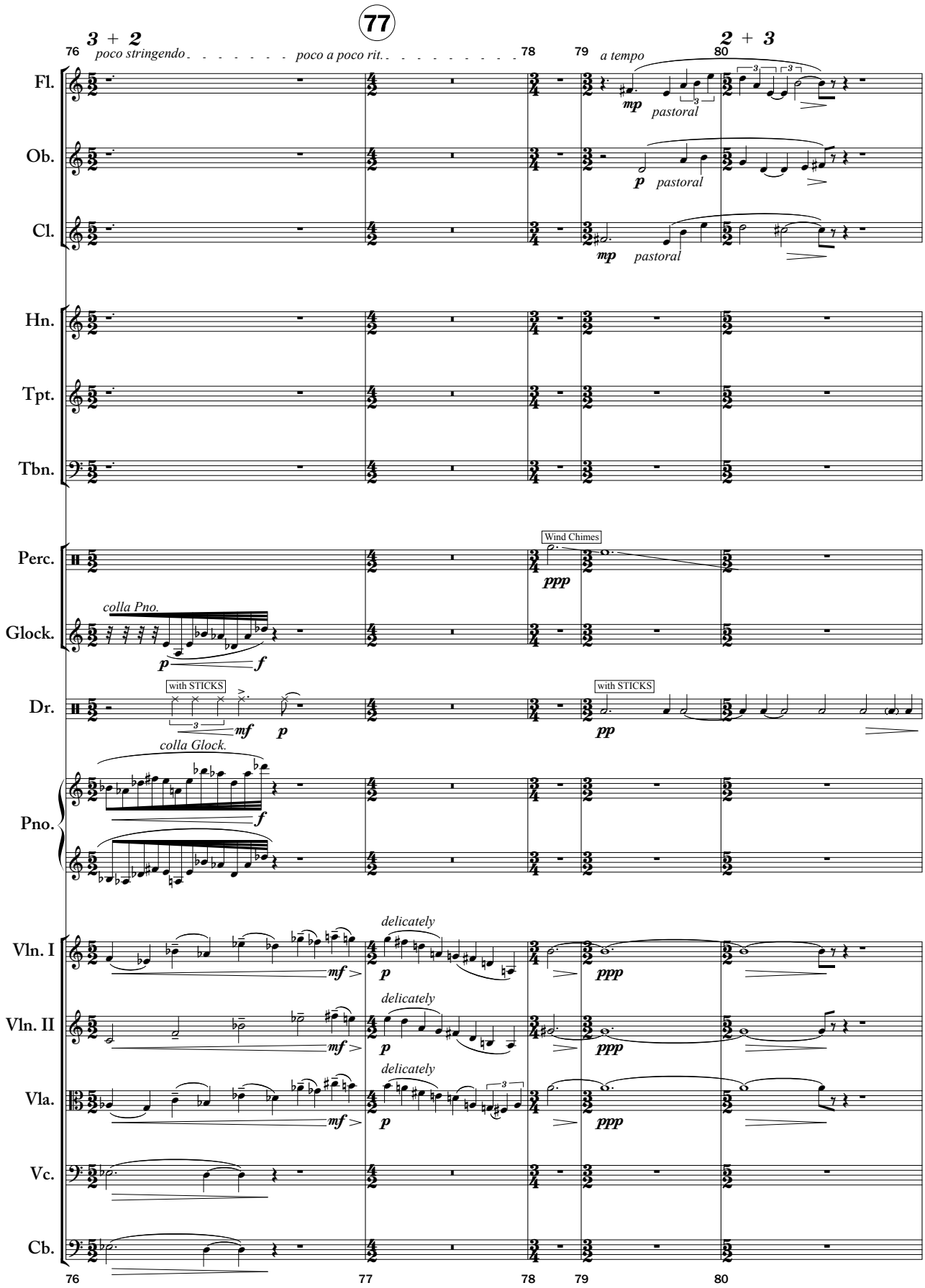

50
51
52
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
non dim.
ff
p
8va

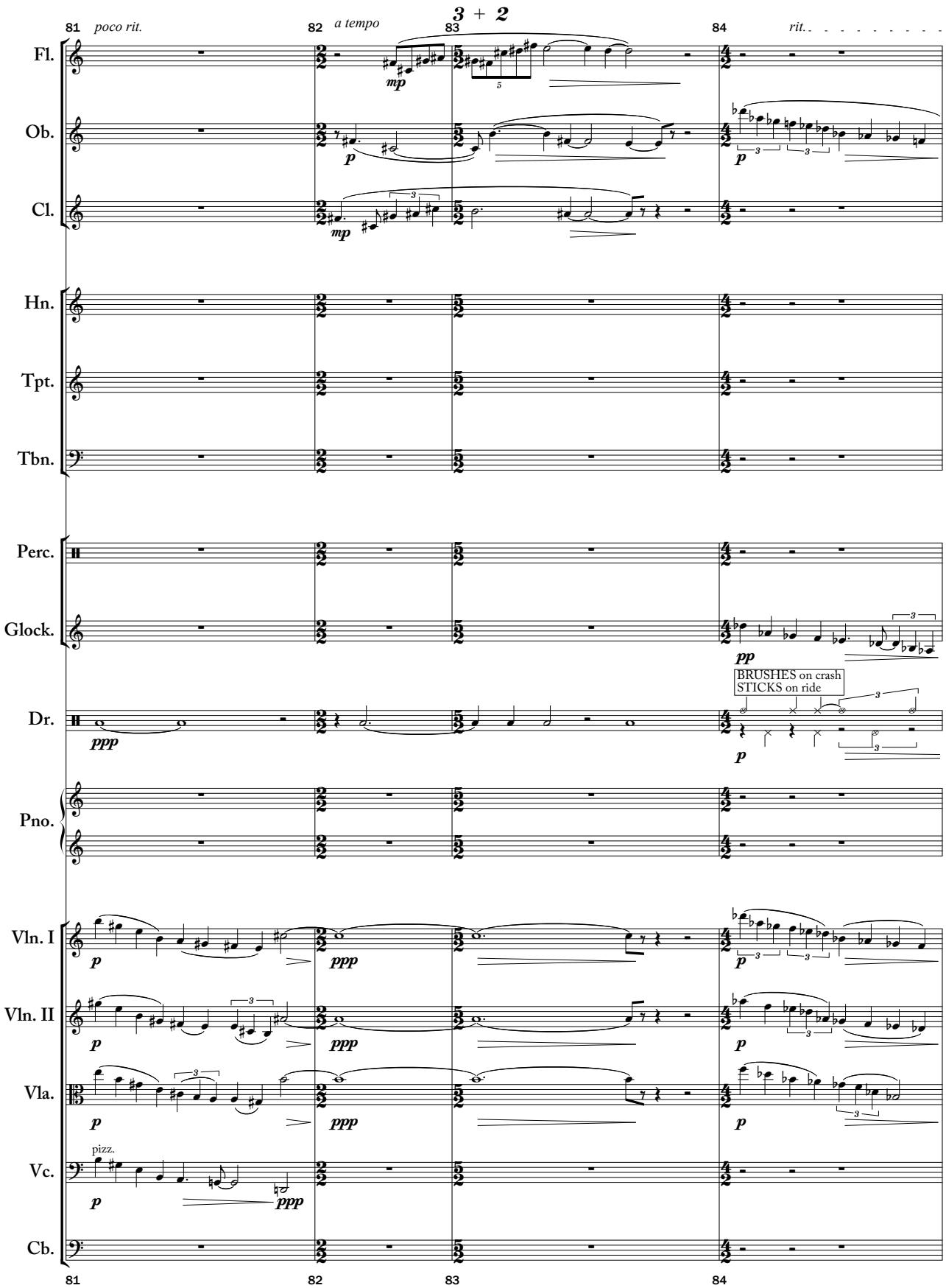

53 A little slower (ca. ♩ = 84)
misterioso
54
55
56 2 + 3
57
Fl.
p subito
p
Ob.
misterioso
p subito
p
(at the previous tempo)
Cl.
(in the previous tempo)
Hn.
p
(in the previous tempo)
Tpt.
Tbn.
Perc.
p
(in the previous tempo)
To Glock.
Mar.
ff
l.v.
Dr.
p
(in the previous tempo)
(8)
Pno.
sul tasto
misterioso
Vln. I
pp subito
(in the previous tempo)
pizz.
misterioso
p
arco
pp
sul tasto
pp
Vln. II
pizz.
misterioso
p
Vla.
pizz.
misterioso
mf
p
Vc.
pizz.
mf
Cb.
53
54
55
56
57

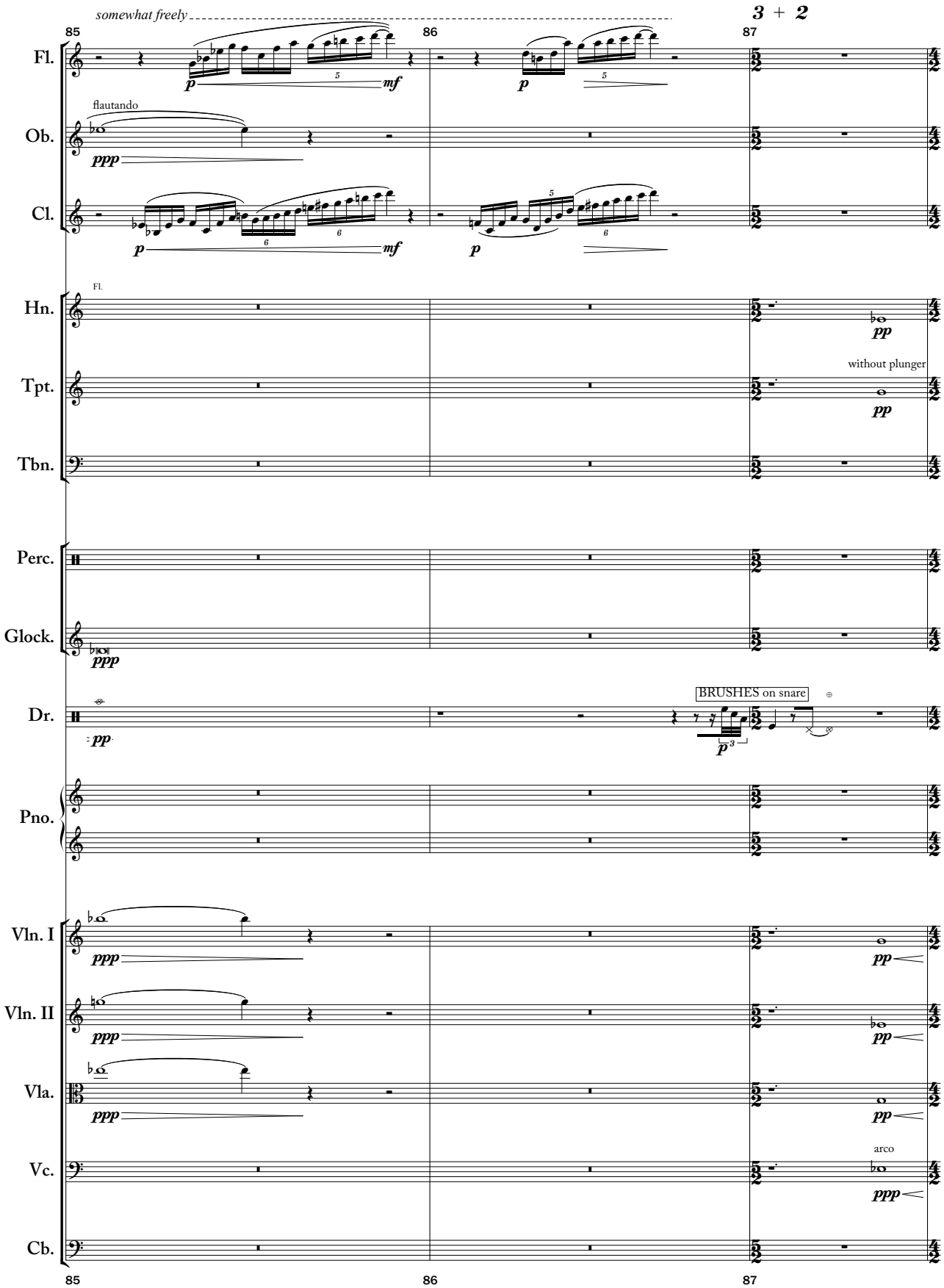

61
With motion
2 + 2 + 3
poco rall.
a tempo
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
pick up BRUSHES
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.
arco
58
59
60
61
62
63

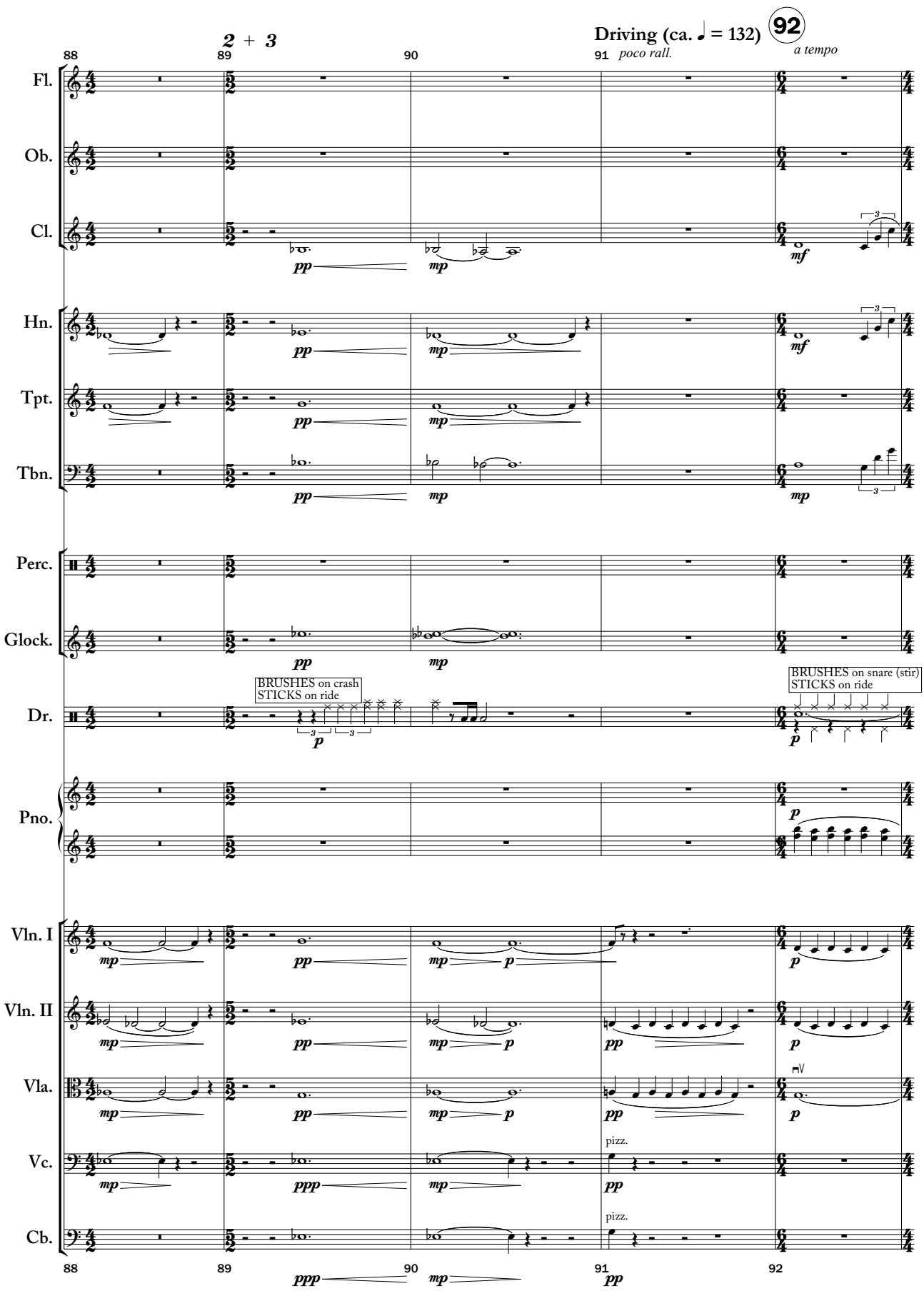

64
rall.
2 + 3
65
a tempo
66
poco rall.
67
a tempo
68
poco rit.
69
a tempo
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Glockenspiel
Dr.
BRUSHES
stir
STICK in R.H. only,
BRUSH in L.H. only
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
più
64
65
66
67
68
69

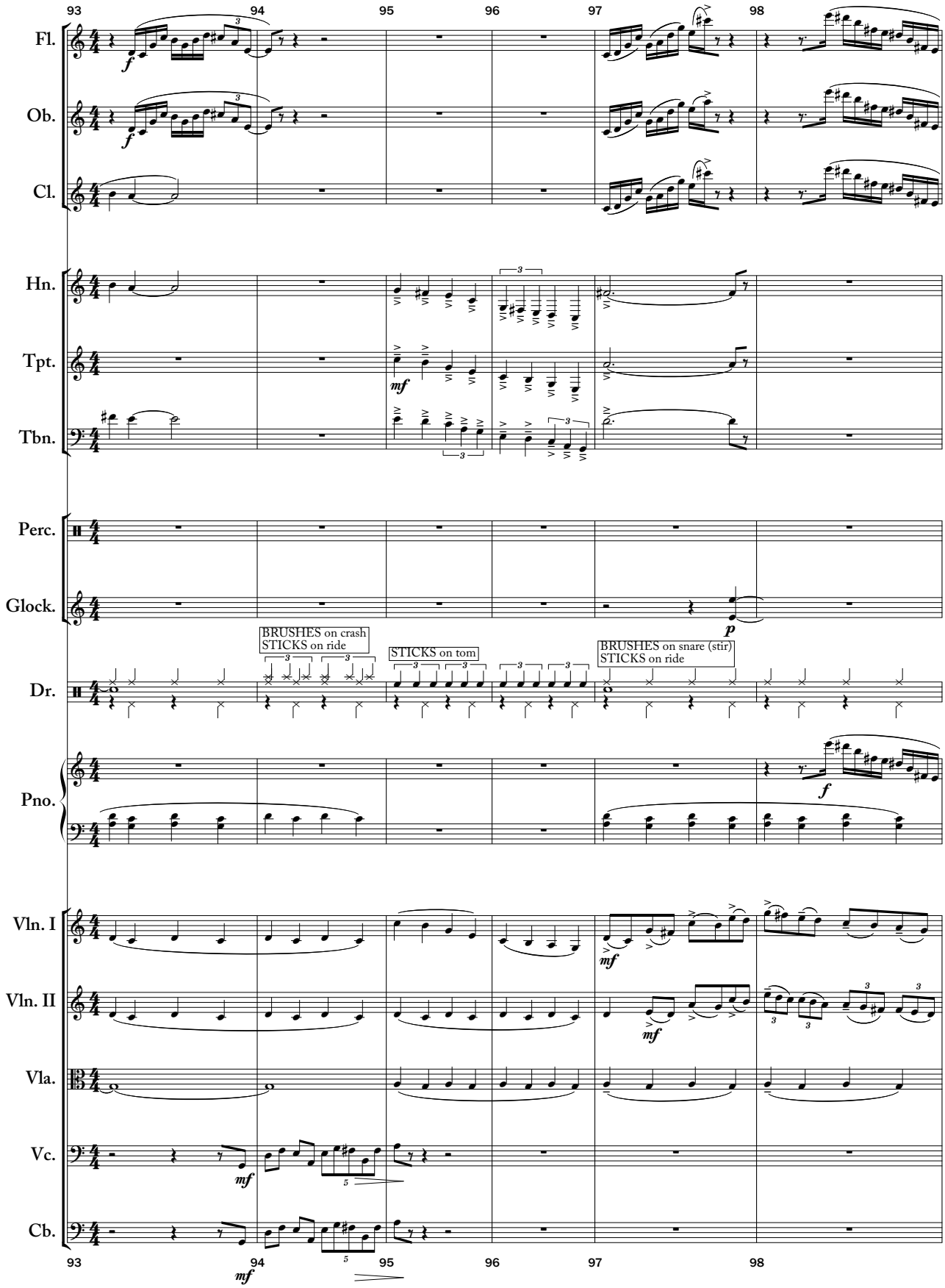

70
71
72
73
74
75
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

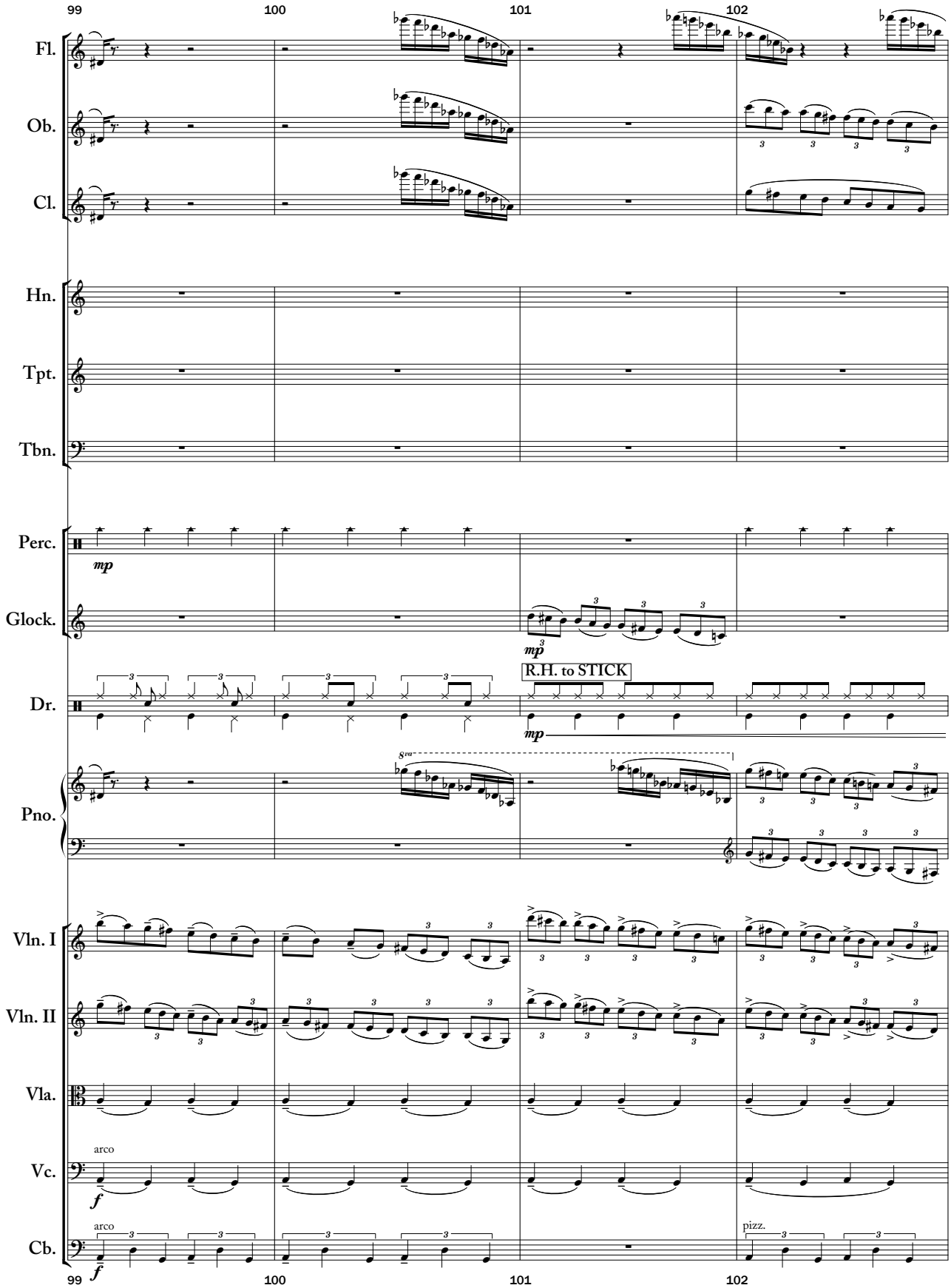

77
3 + 2
poco stringendo
poco a poco rit.
a tempo
2 + 3
76
78
79
80
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pastoral
p
ppp
Wind Chimes
colla Pno.
with STICKS
mf
pp
colla Glock.
f
delicately

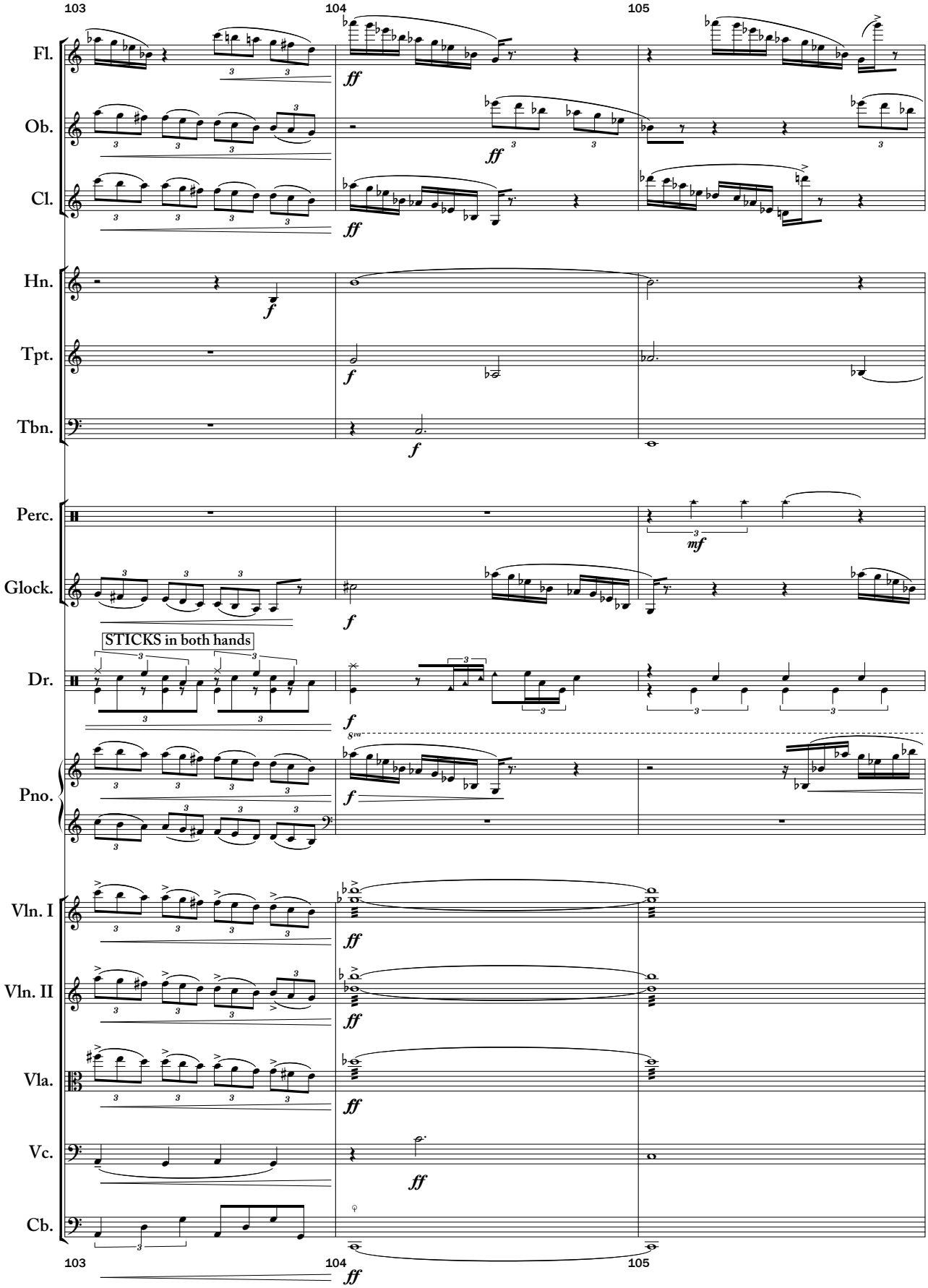

81
poco rit.
82
a tempo
3 + 2
83
84
rit.
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
BRUSHES on crash
STICKS on ride
Pno.
Vln. I
Vln. II
Vla.
pizz.
Vc.
Cb.
81
82
83
84

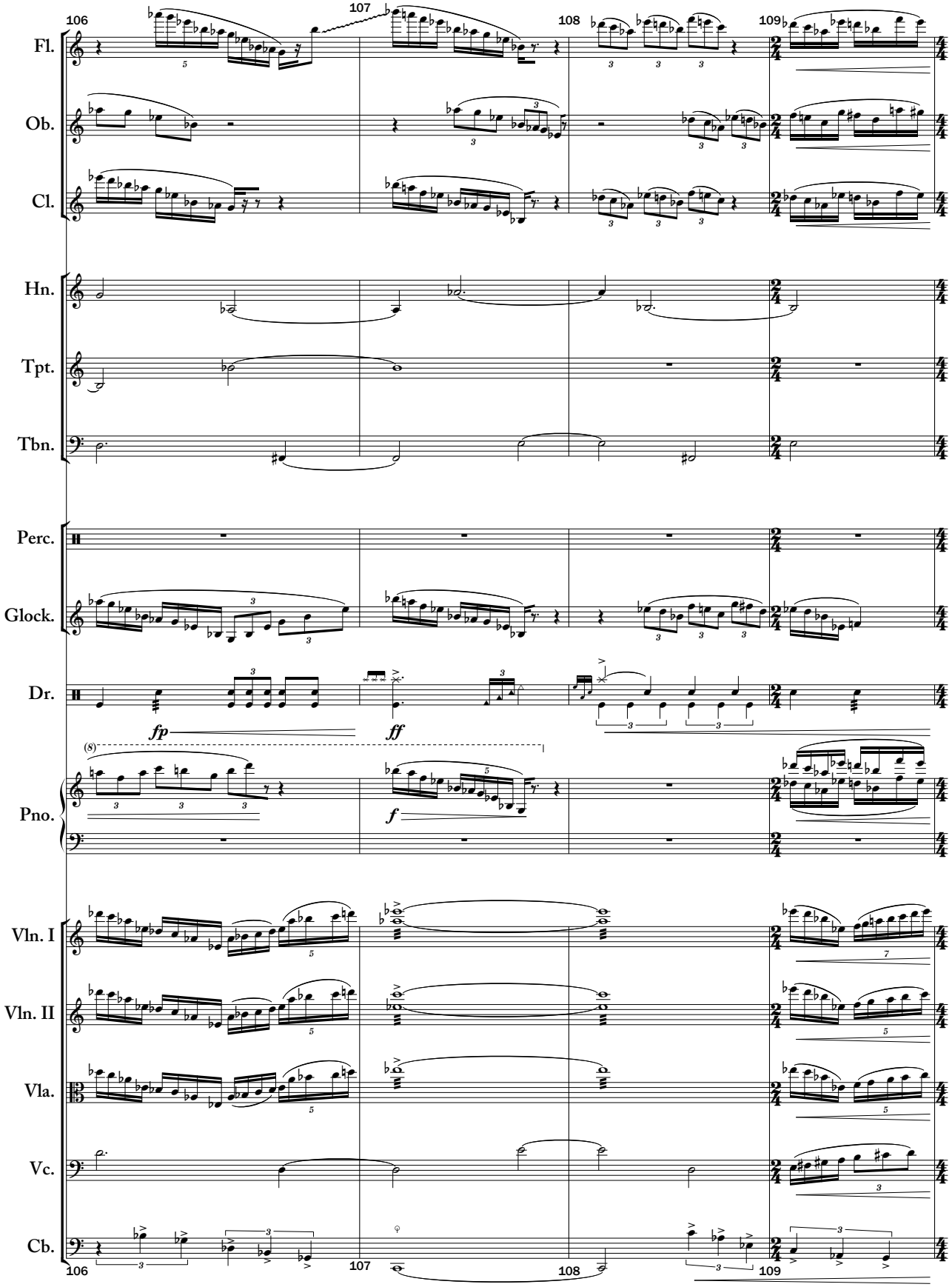

somewhat freely
3 + 2
85
86
87
Fl.
flautando
Ob.
Cl.
Fl.
Hn.
without plunger
Tpt.
Tbn.
Perc.
Glock.
BRUSHES on snare
Dr.
Pno.
Vln. I
Vln. II
Vla.
arco
Vc.
Cb.
85
86
87

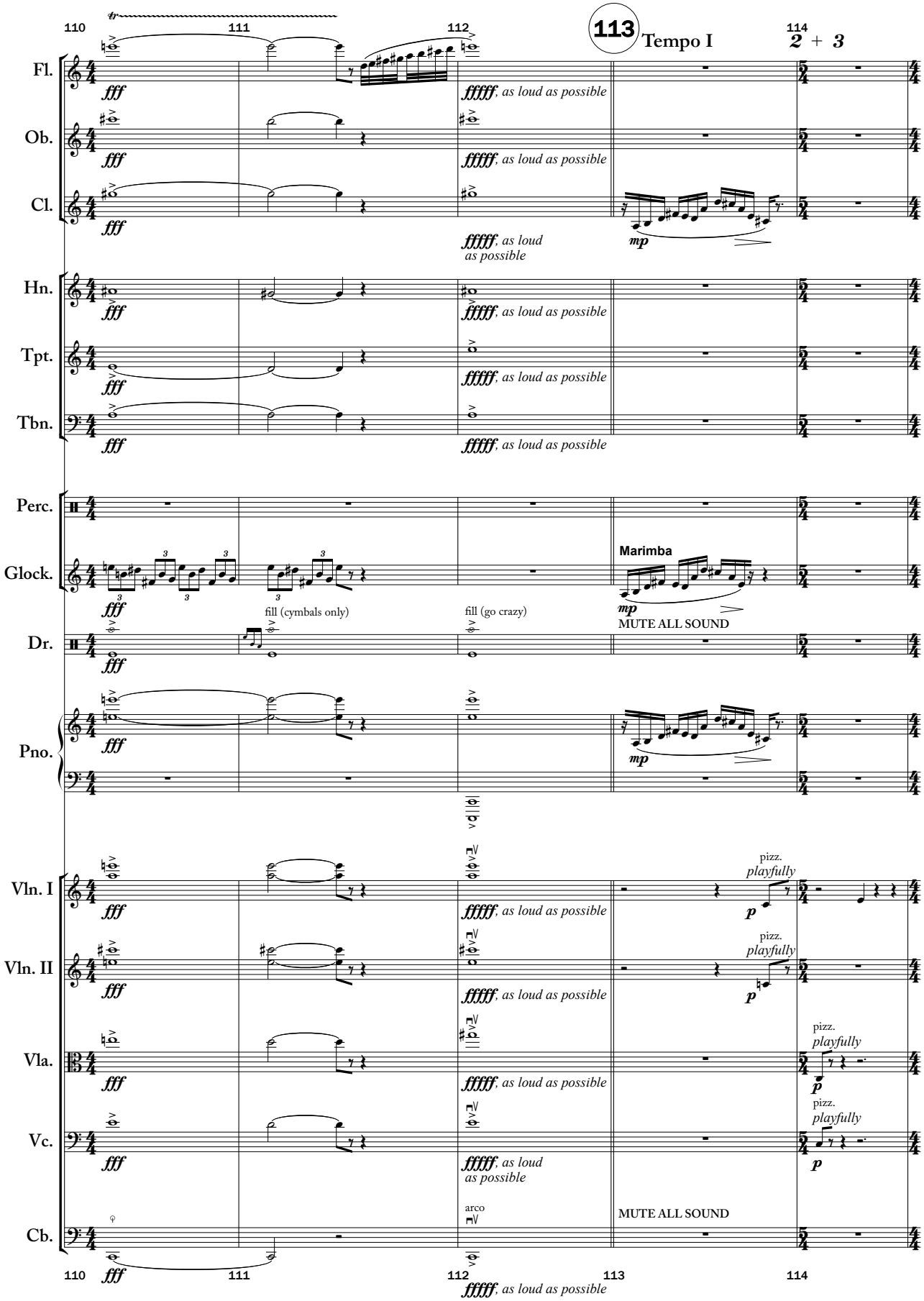

2 + 3
Driving (ca. ♩ = 132)
92
a tempo
poco rall.
88
89
90
91
92
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
BRUSHES on crash
STICKS on ride
BRUSHES on snare (stir)
STICKS on ride
pizz.
pizz.

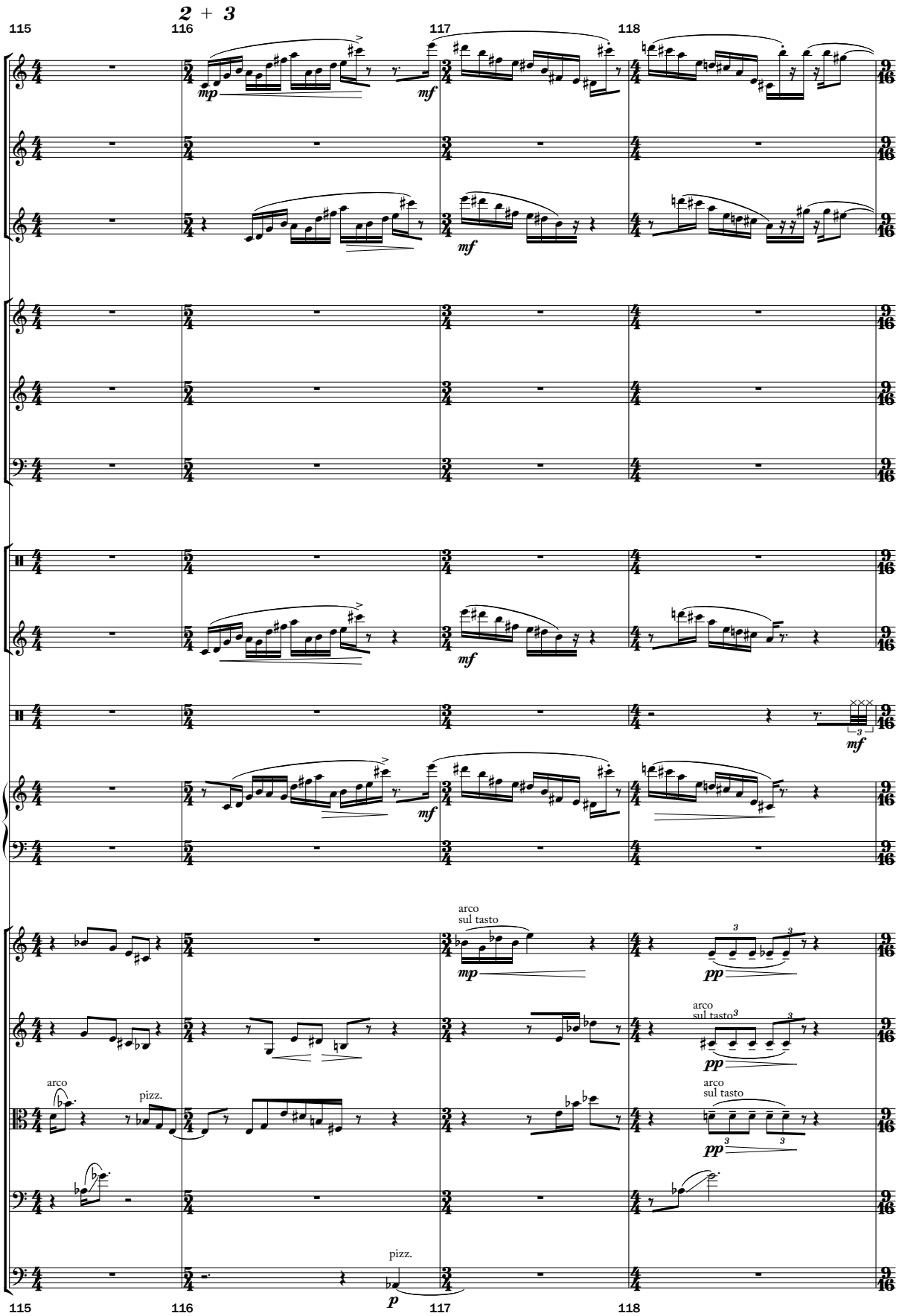

93
94
95
96
97
98
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
BRUSHES on crash
STICKS on ride
STICKS on tom
BRUSHES on snare (stir)
STICKS on ride
f
mf
p

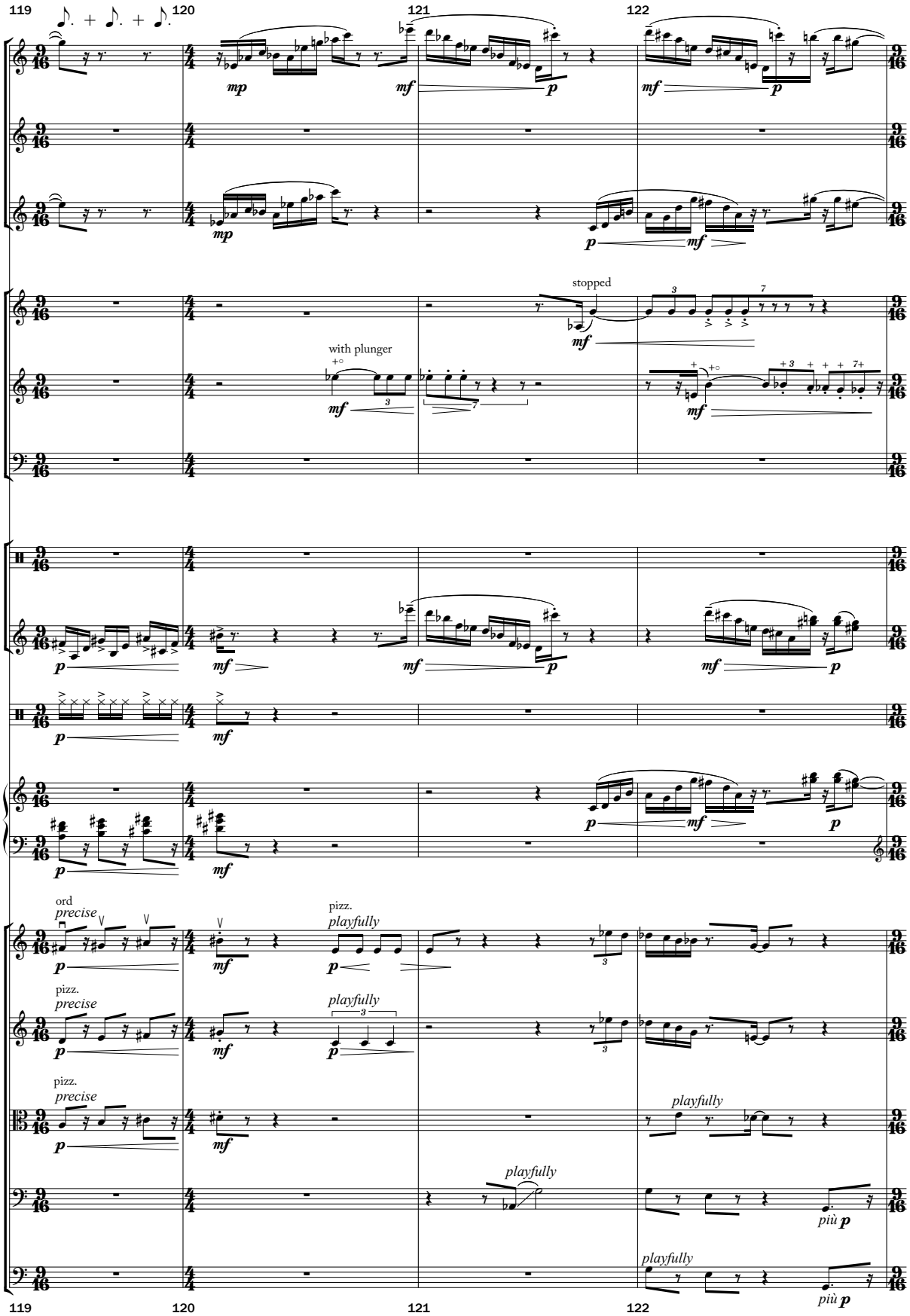

99
100
101
102
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
mp
Glock.
mp
R.H. to STICK
Dr.
mp
8va
Pno.
Vln. I
Vln. II
Vla.
arco
Vc.
f
arco
Cb.
f
pizz.
99
100
101
102

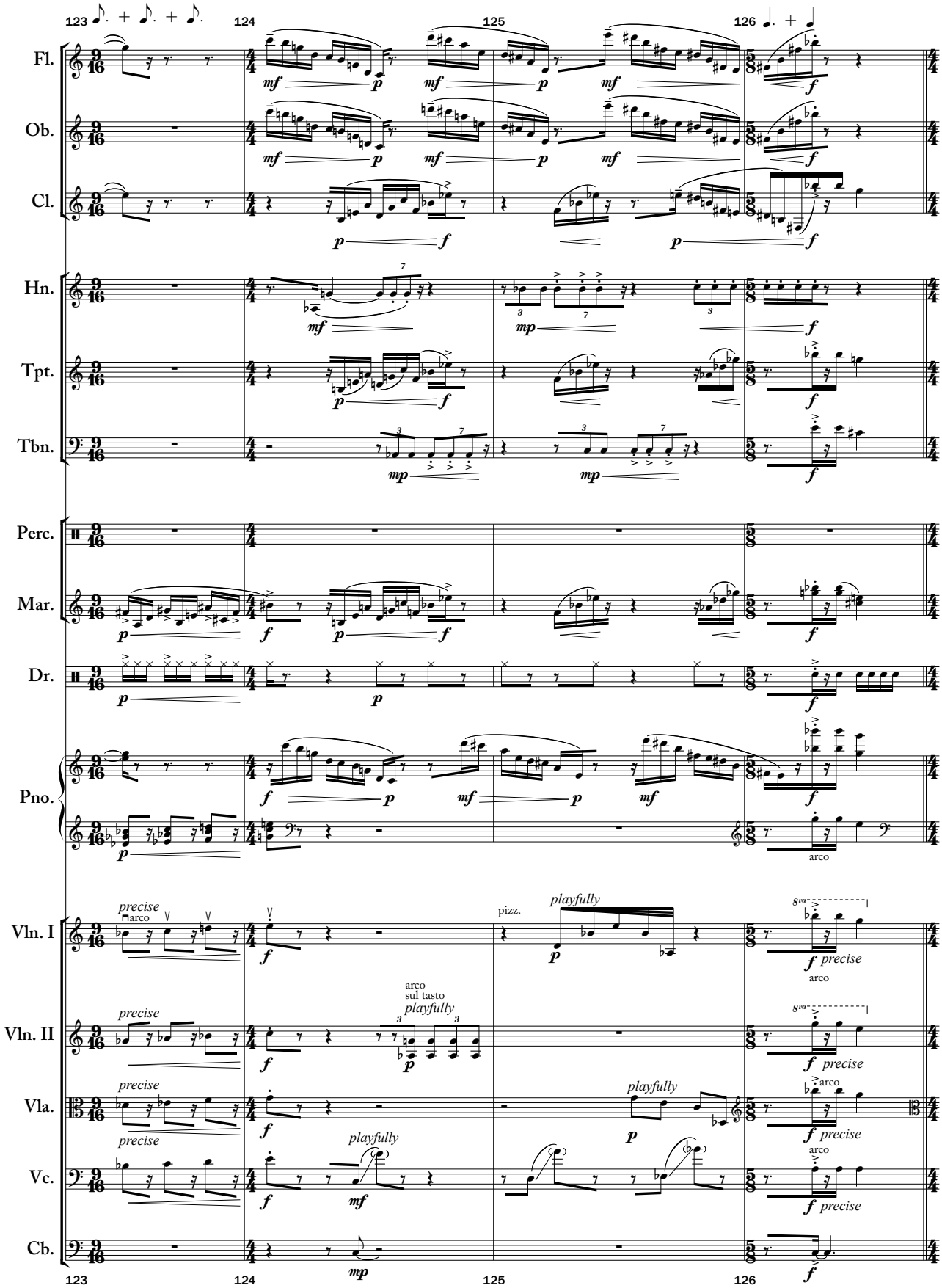

103
104
105
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
STICKS in both hands
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
mf
8va

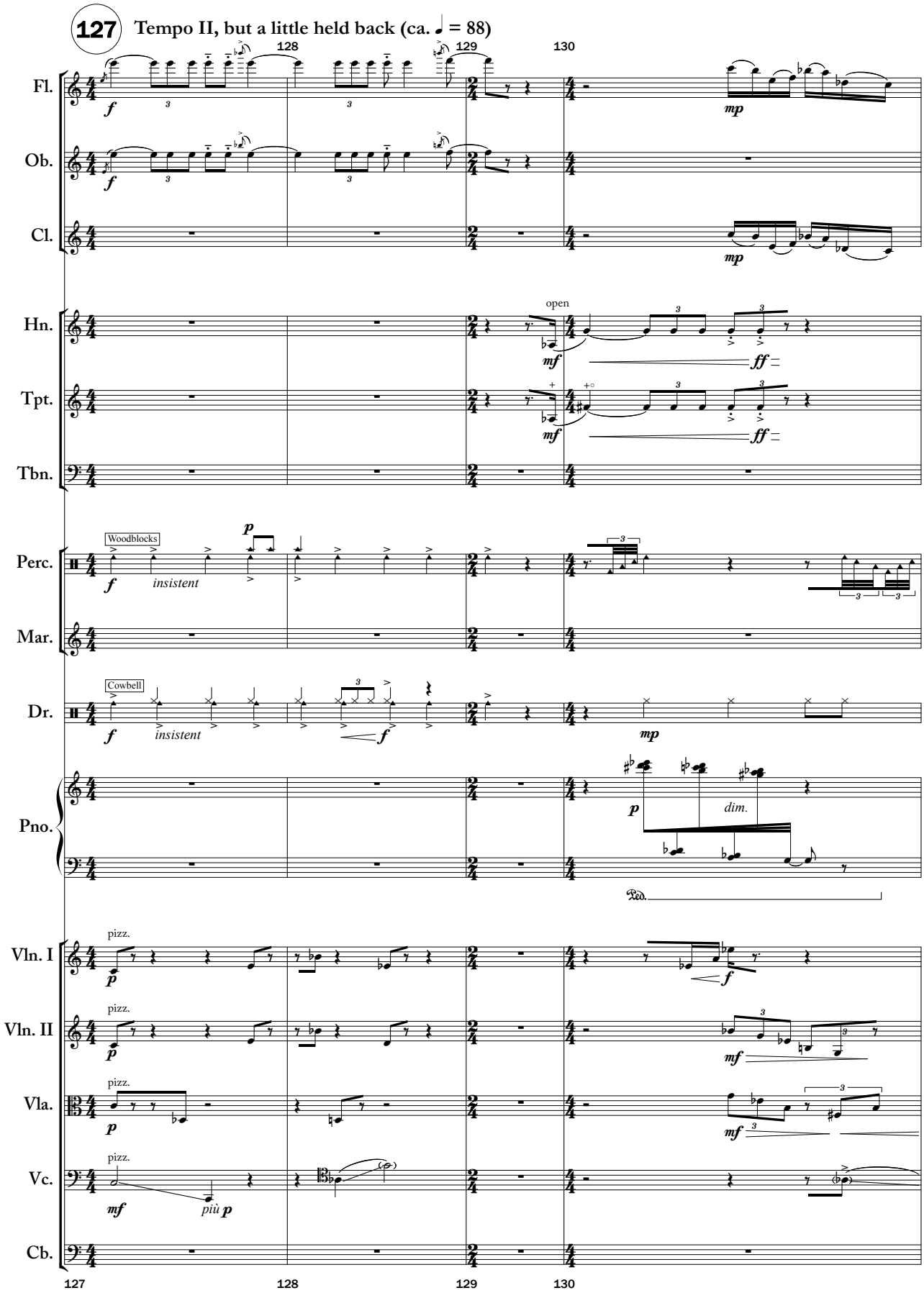

106
107
108
109
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
fp
ff
Pno.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

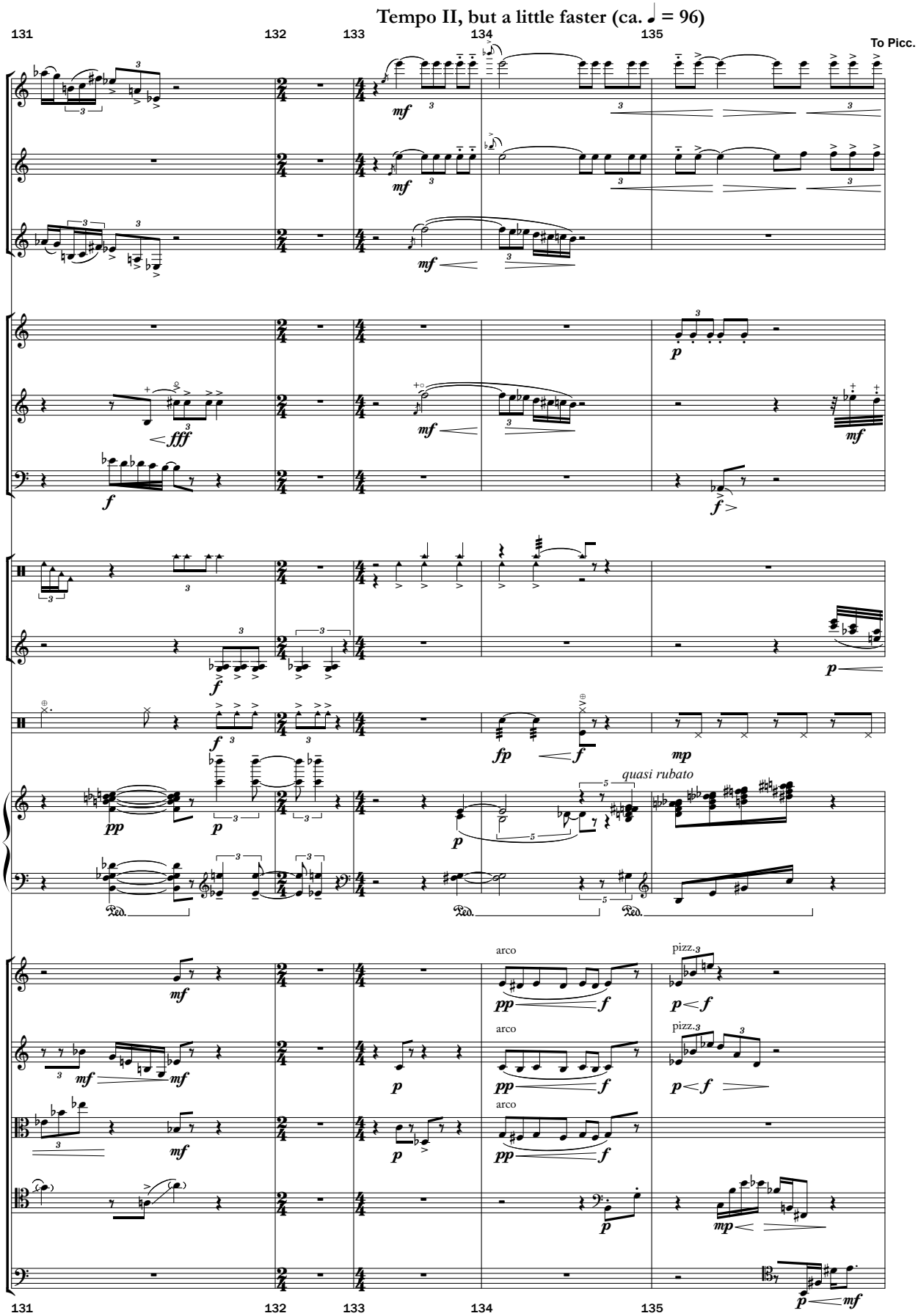

110
111
112
113
Tempo I
114
2 + 3
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
ffffff, as loud as possible
ffffff, as loud as possible
as possible
mp
Marimba
fill (cymbals only)
fill (go crazy)
MUTE ALL SOUND
pizz.
playfully
p
arco
MUTE ALL SOUND

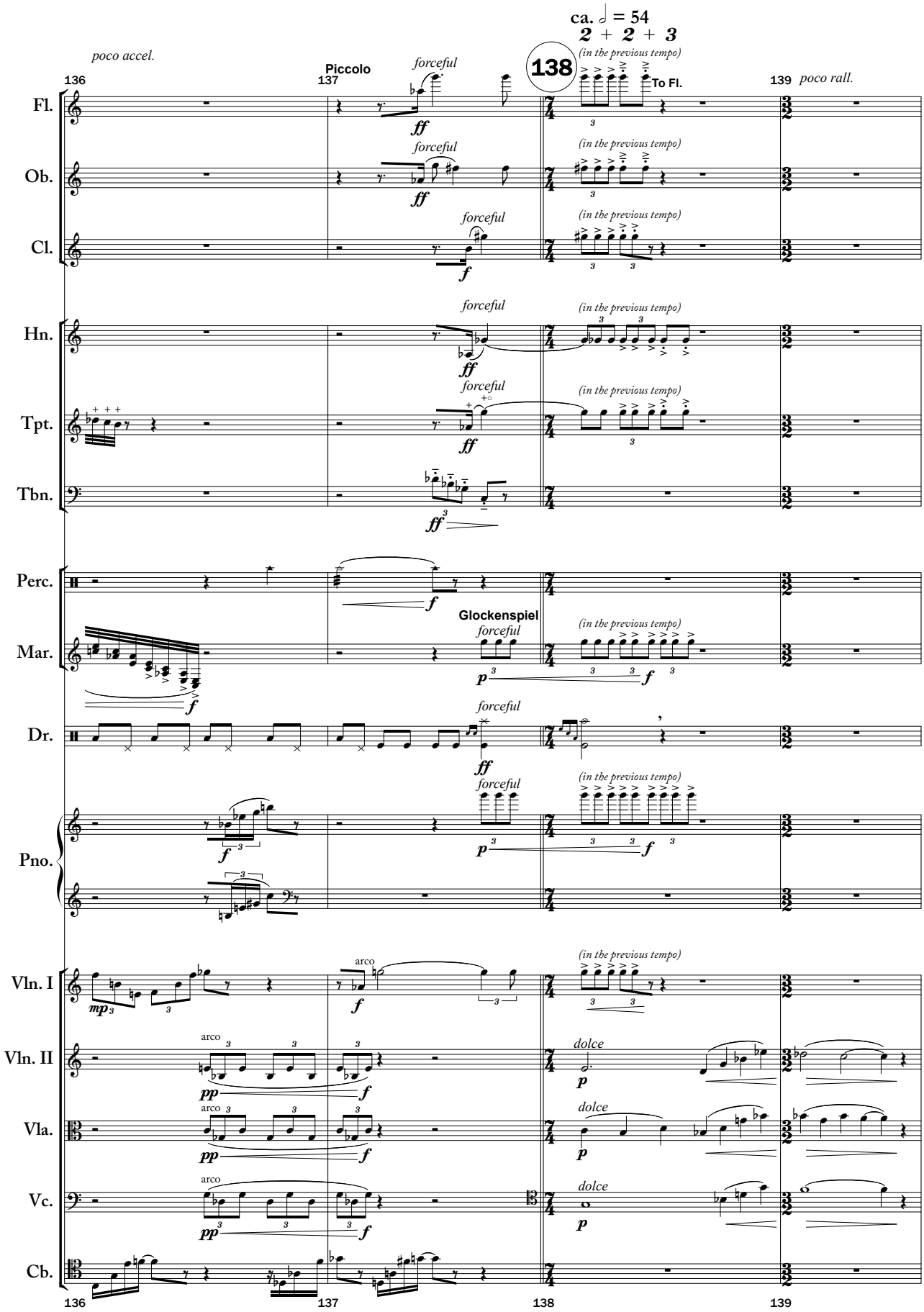

2 + 3
115
116
117
118
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pp
p
arco
sul tasto
pizz.

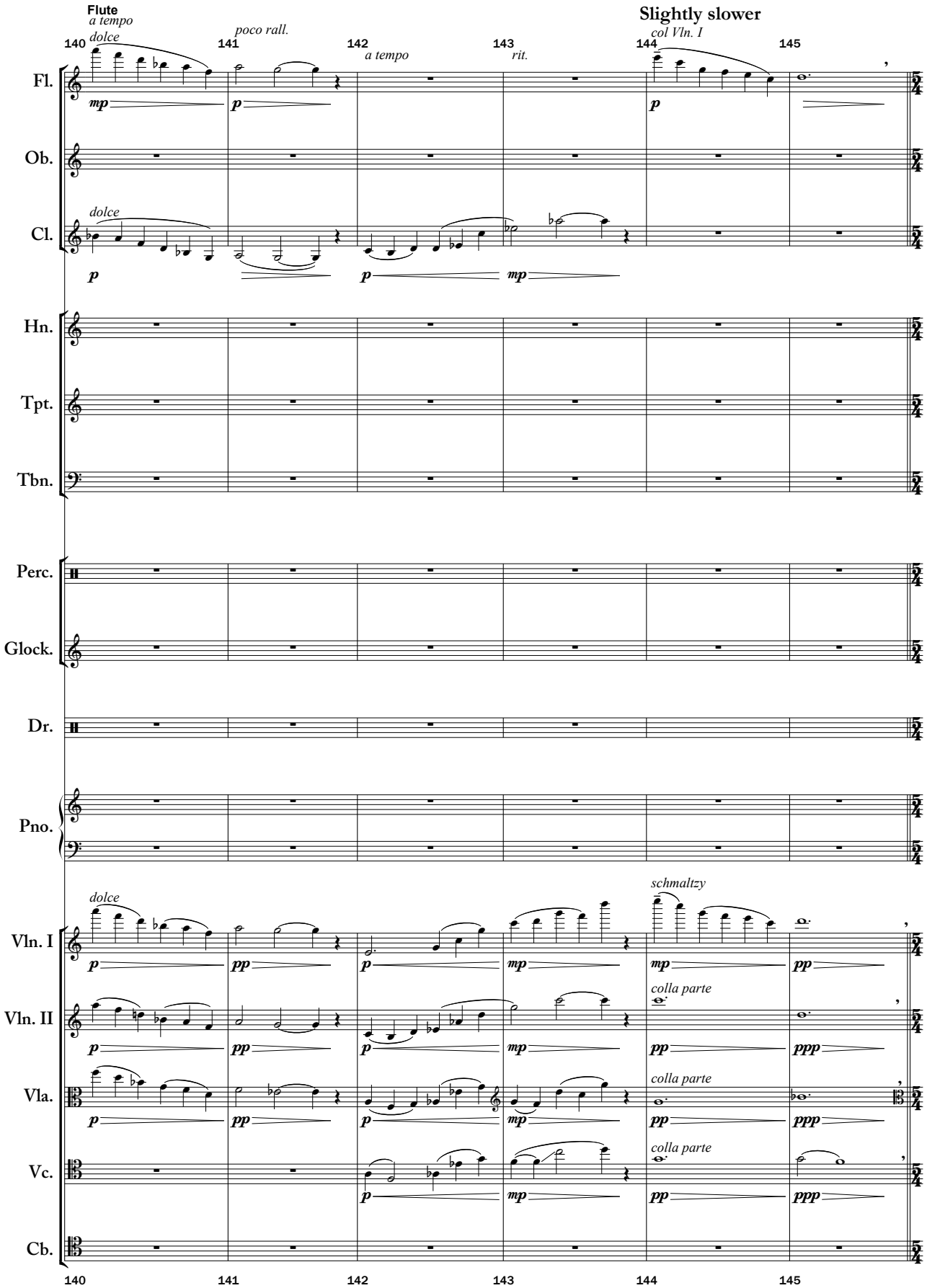

119
120
121
122
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
stopped
with plunger
ord
precise
pizz.
playfully
più p

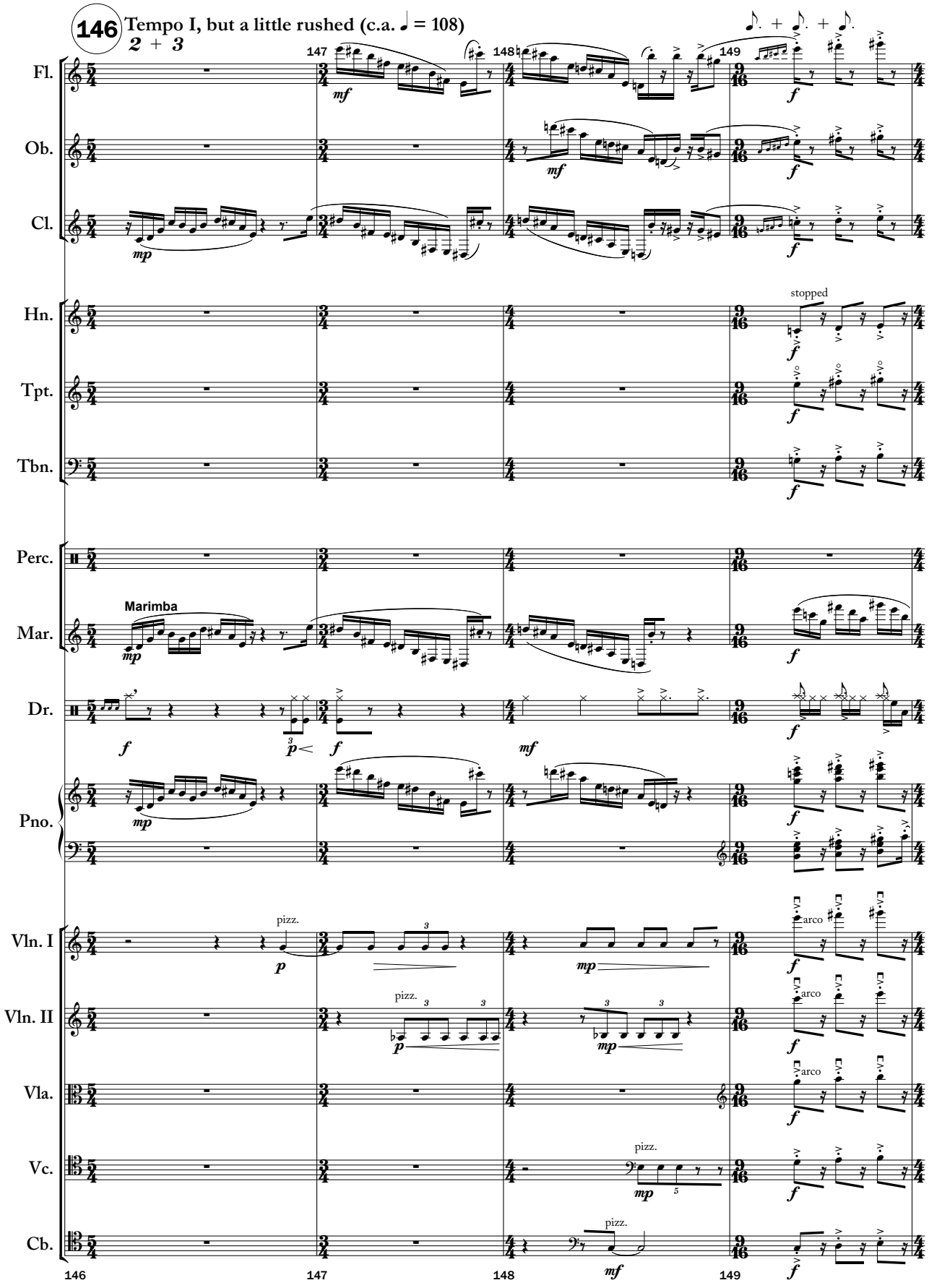

123
124
125
126
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
precise
arco
pizz.
playfully
arco
sul tasto
8va

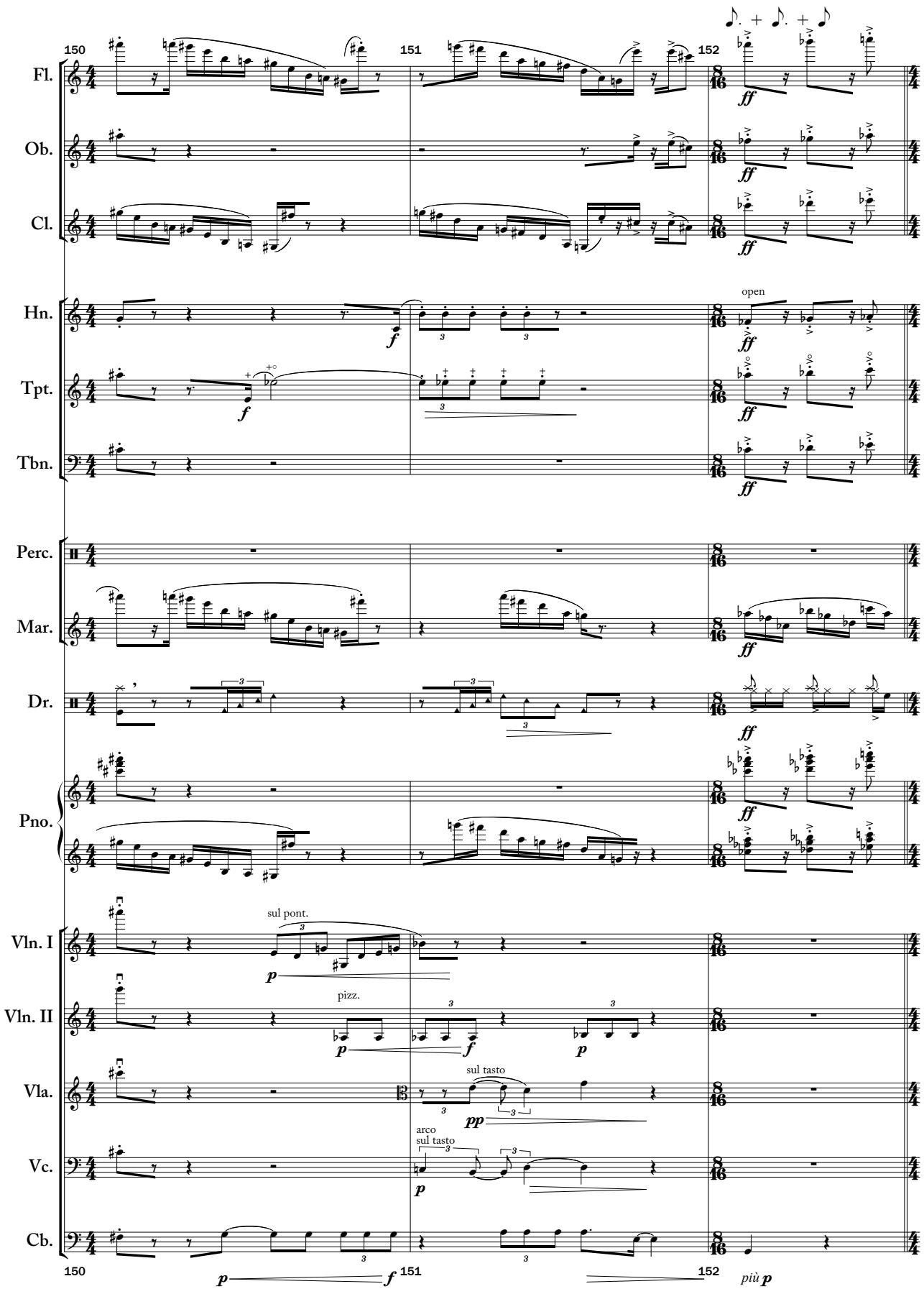

127
Tempo II, but a little held back (ca. ♩ = 88)
128
129
130
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Woodblocks
insistent
Cowbell
open
pizz.
più p
dim.
127
128
129
130

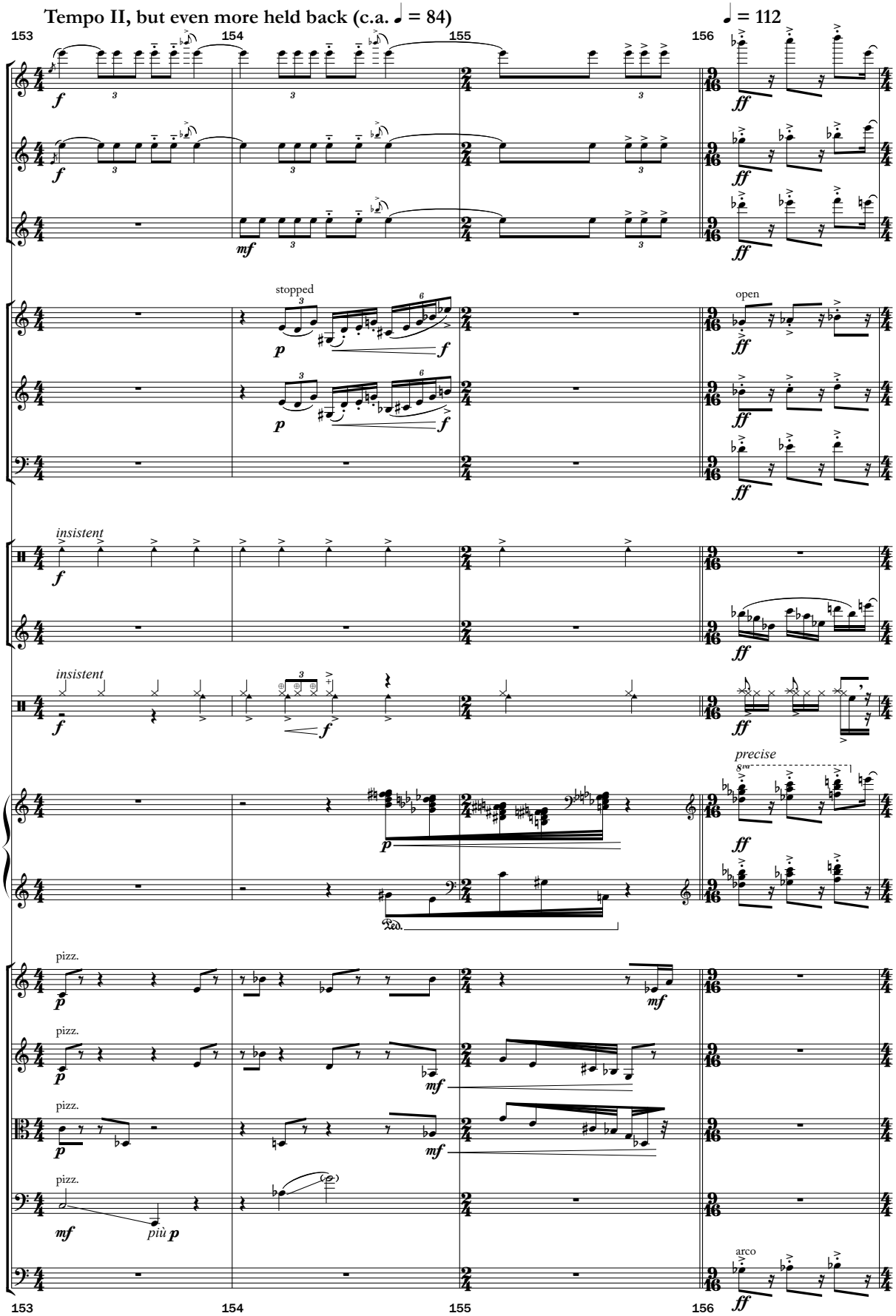

Tempo II, but a little faster (ca. ♩ = 96)
131
132
133
134
135
To Picc.
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
quasi rubato
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

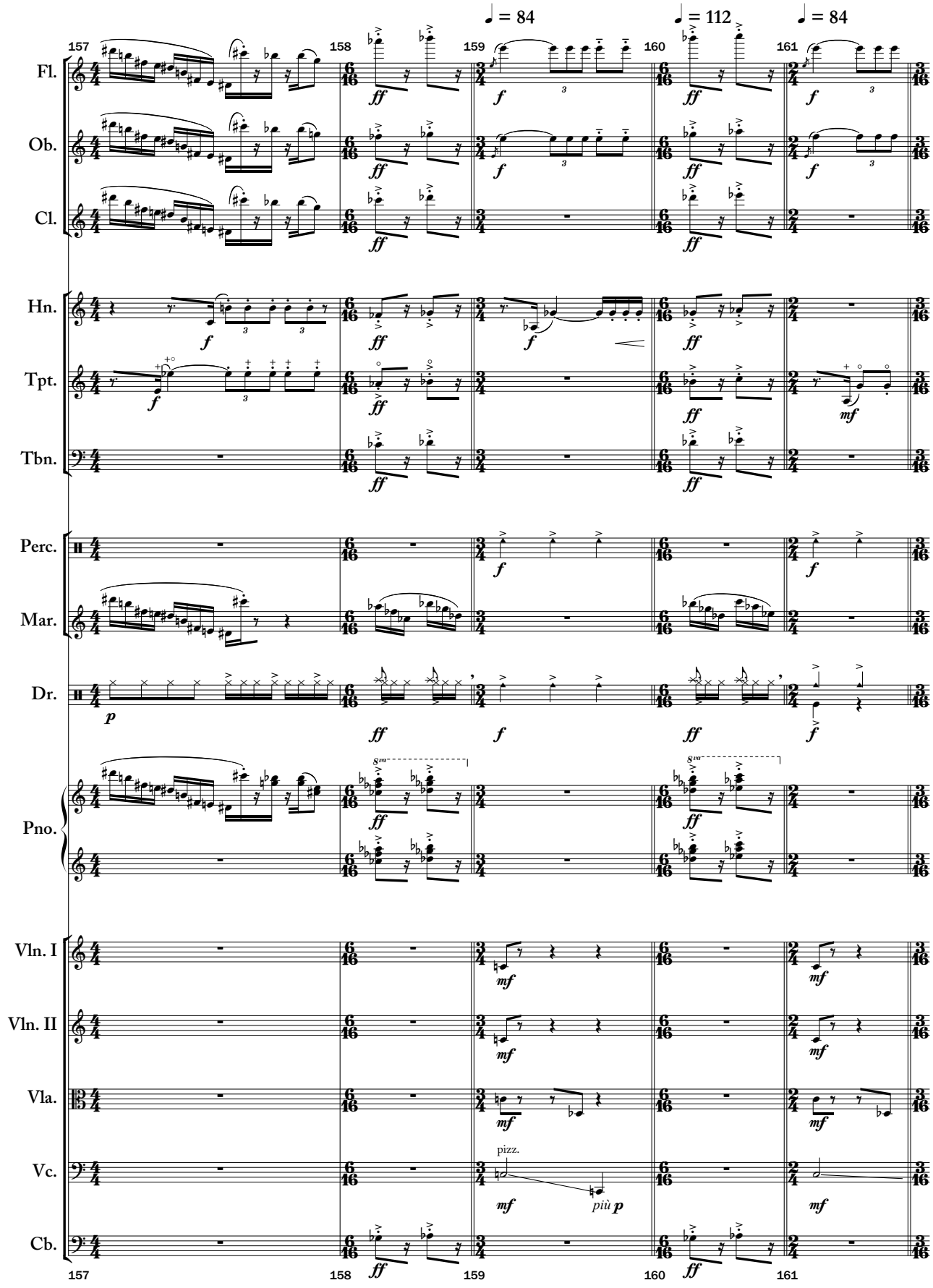

ca. ♩ = 54
2 + 2 + 3
poco accel.
136
Piccolo
137
forceful
138
(in the previous tempo)
To Fl.
139
poco rall.
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glockenspiel
Mar.
Dr.
Pno.
Vln. I
arco
Vln. II
Vla.
Vc.
Cb.
dolce

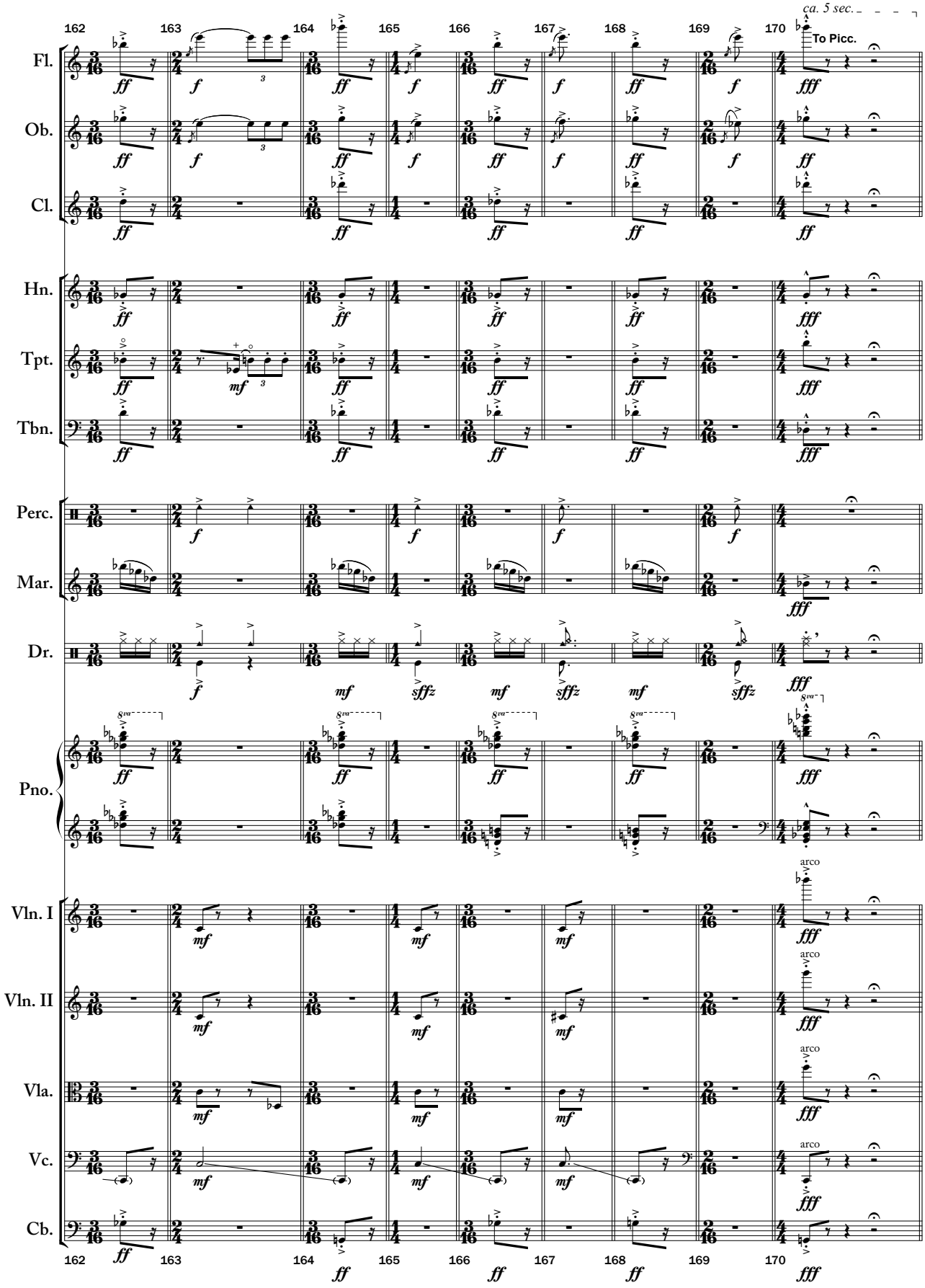

Flute
a tempo
dolce
poco rall.
a tempo
rit.
Slightly slower
col Vln. I
140
141
142
143
144
145
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Glock.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
schmaltzy
colla parte

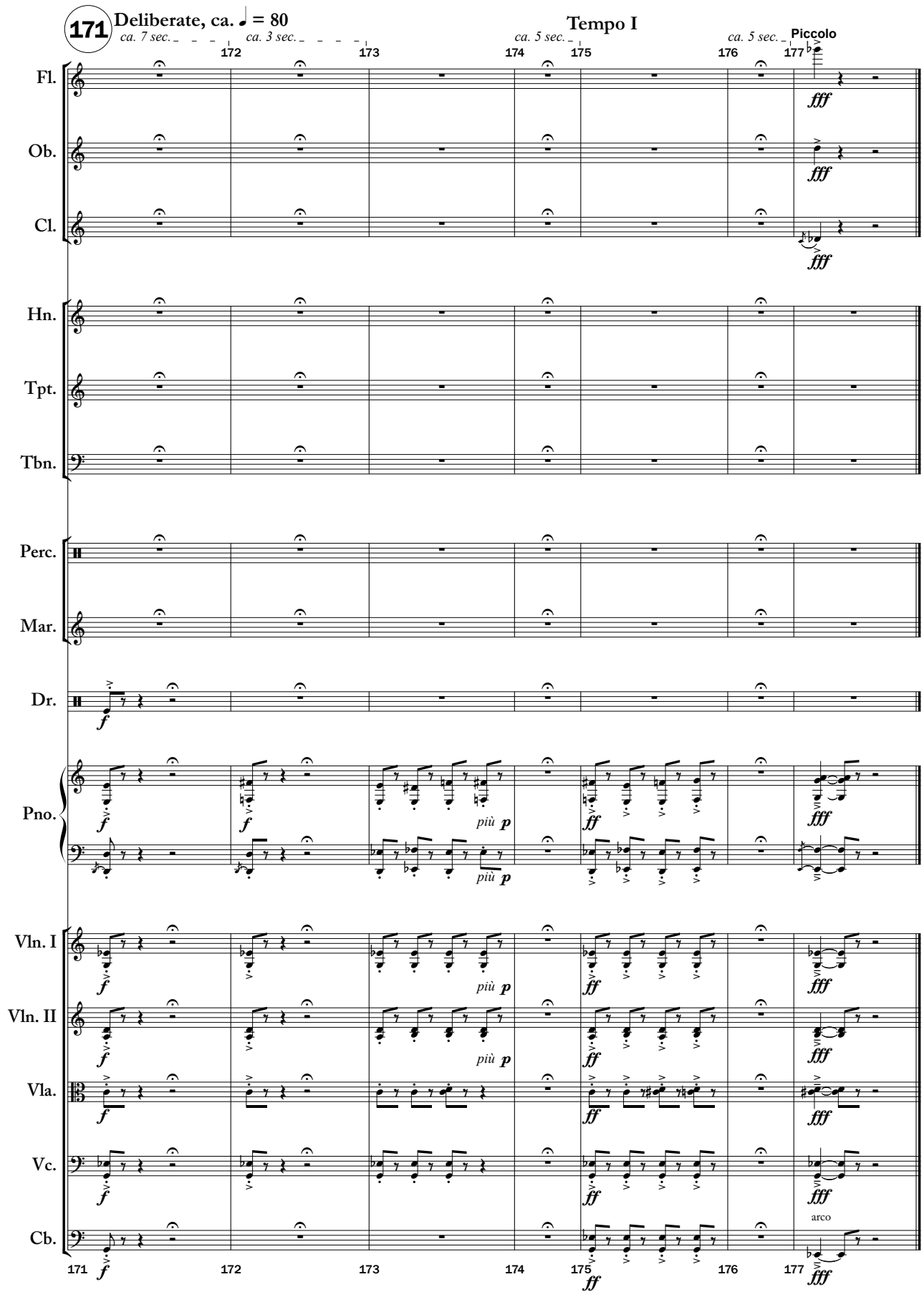

146
Tempo I, but a little rushed (c.a. ♩ = 108)
2 + 3
147
148
149
Fl.
Ob.
Cl.
Hn.
stopped
Tpt.
Tbn.
Perc.
Marimba
Mar.
Dr.
Pno.
Vln. I
pizz.
arco
Vln. II
Vla.
Vc.
Cb.
146
147
148
149


150
151
152
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
sul pont.
pizz.
sul tasto
arco
sul tasto
più p


Tempo II, but even more held back (c.a. ♩ = 84)
♩ = 112
153
154
155
156
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
stopped
open
insistent
precise
pizz.
più p
arco


♩ = 84
♩ = 112
♩ = 84
157
158
159
160
161
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
più p


ca. 5 sec.
To Picc.
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco


171
Deliberate, ca. ♩ = 80
ca. 7 sec.
ca. 3 sec.
Tempo I
ca. 5 sec.
ca. 5 sec.
Piccolo
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
più p
arco
171 172 173 174 175 176 177