

Roger Zare

Tectonics

for orchestra
(2012)

Biography

Roger Zare (b. 1985) has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” He hails from Sarasota, Florida, and began playing piano at age 5 and violin at age 11; he started composing at age 14. Roger holds degrees from the University of Southern California (BM), the Peabody Conservatory (MM), and the University of Michigan (DMA).

An award-winning composer, Roger has written works for a variety of ensembles, including solo, chamber, choral, and full orchestra works. In early 2005, the New York Youth Symphony commissioned Roger as part of their First Music competition. The 65th composer to win this commission, Roger wrote an orchestral composition entitled “The Other Rainbow,” which was premiered in Carnegie Hall in February 2006. In 2007, Roger won a BMI student composer award for his orchestral work, “Green Flash,” and has subsequently been awarded the 2008 American Composers Orchestra Underwood Commission, the 2009 ASCAP Foundation Rudolf Nissim Prize, and the 2012 Symphony in C Young Composers’ Competition for the same work. Another of Zare’s orchestral works, “Aerodynamics,” received a 2009 BMI student composer award and was premiered by the Minnesota Orchestra as part of the 2009 Minnesota Orchestra Composer Institute. Zare has also received a Charles Ives Scholarship from the American Academy of Arts and Letters and was a fellowship recipient at the 2010 Aspen Composition Masterclass and the 2010 Cabrillo Festival of New Music Composer-Conductor workshop. He has been composer in residence of the Chamber Music Festival of Lexington (2010) and the SONAR new music ensemble (2008-present). His clarinet concerto, “Bennu’s Fire,” was written for and premiered by Alexander Fiterstein at the 2011 International Clarinet Association’s ClarinetFest. Through funding by Meet the Composer, he served as composer in residence with the Salt Bay Chamber Music Festival in 2012.

During his years at USC’s Thornton School of Music, Roger has studied with Donald Crockett, Tamar Diesendruck, Frederick Lesemann, and Morten Lauridsen. At Peabody, Roger studied with Christopher Theofanidis, David Smooke, and Derek Bermel, and at the University of Michigan, Roger studied with, Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He is a member of ASCAP.

www.rogerzare.com

Program Notes

Tectonics refers to a field within Geology that studies the structures within the Earth's crust. Probably the most familiar area within tectonics is the study of plate tectonics, which describes how massive plates within the crust interact to create ocean beds, mountain ranges, continents, volcanoes, and earthquakes. The inspiration behind this work is the concept of continental drift, referring to the gradual motion of tectonic plates that resulted in the breakup of the original landmass, Pangaea, into what we now know as 7 continents. I am awed by the incredible size and power represented by this tectonic motion, as well as the almost incomprehensible time-scale during which it has occurred.

Opening mysteriously with a pulsating low C sharp, the music gradually builds to an earthy tuba solo, with tension growing as each pulsation begins. This pulsation represents the inevitability and enormity of tectonic processes. Rustling tremolo strings lead a very gradual ascending gesture that, at its apex, reveals a chorale and a flowing melody in the winds and strings. A truncated return of the chorale in the strings is punctuated with bass drum and brass, until the music reaches another high point. The ensuing section of music is much more delicate and ethereal, with the pulsation now carried by bowed crotales over sustained string harmonics, as if the listener were now looking down from the peak of a mountain ridge that was just thrust upward by the earth. Solos in a variety of instruments are accompanied by muted trumpets.

As the ever-building tension mounts yet again, the pulsation returns to the low brass while the intricacy of the counterpoint expands across the ensemble. The music reenters the geological workings of the earth's crust, exploring a newly pronounced momentum. Finally, in a cataclysmic blow, as when two plates grind against each other to produce an earthquake, the piece reaches its climax, with all of the low brass taking on what is now a pulsating C natural. Multiple layers expand above the immense power of the orchestral bass, with the strings returning to an augmented version of the chorale, and the brass proceeding at a different rate altogether. The three divisions of the orchestra collide indiscriminately, representing the gradual and unstoppable motion of the earth's tectonic plates. After a return to the sweeping melody, the piece ends with the strings screaming away chaotically as the rest of the ensemble comes smashing down.

Instrumentation

1 Piccolo
1 Flute
2 Oboes
2 Clarinets in Bb
1 Bassoon
1 Contrabassoon

4 Horns in F
3 Trumpets in C
3 Trombones (3rd is bass)
1 Tuba

Timpani

Percussion (2 players):

1. Glockenspiel, Crotales, Chimes (share with 2), Snare Drum (share with 2), 3 Susp. Cymbals (sm, med, lg) (share with 2), Brake Drum, Large Tam-tam (share with 2)
2. Chimes (share with 1), Small Triangle, Snare Drum (share with 1), 3 Susp. Cymbals (sm, med, lg) (share with 1), Large Tam-tam (share with 1), Bass Drum

Harp

Strings

Transposed Score
Duration: ca. 10'

Performance parts available from www.rogerzare.com
Email: roger@rogerzare.com
Phone: 941-315-2423

Tectonics

Lento ♩ = 56

Piccolo

Flute

Oboe 1.2.

Clarinet 1.2. in B♭

Bassoon

Contrabassoon

Horn in F

Trumpet 1.2.3. in C

Trombone 1.2.3.

Tuba

Timpani

Percussion 1 Chimes

Percussion 2 Tam-tam

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

1.

2.

3. con sord.
straight mute

rolled susp. cymbal,
upside down on drum

l.v.

pp

mf

sim.

retune lowest C to C# and D to D#

div.

n

2 3 4 5 6

A

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Chim.

Perc. 2 Tam-tam

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

7 8 9 10 11 12 13

B

Picc. Fl. Ob. 1.2. Cl. 1.2. Bsn. Cbsn. *pp* *pp < mf* *pp* *n* *p*

1.3. Hn. 2. *f* 2.4. a2 *n*

2.4. C Tpt. 1.2.3. *pp* *pp < f* *pp* *n* *p*

Tbn. 1.2.3. 3. senza sord. *n* *mf* *pp*

Tba. *pp < f* *pp* *sol* *remove susp. cymb.* *p* *f* *f*

Timp. *fpp* *n* *p*

Perc. 1 Chim. *p*

Perc. 2 Tam-tam *n*

Hp. *f ord.* *f* *con sord.*

B

Vln. I *div.* *con sord.* *tr* *pp* *p* *pp*

Vln. II *div.* *pp* *con sord.* *gliss.* *pp* *tr* *pp*

Vla. *molto sul pont.* *pp* *f* *pp* *tutti* *pp* *mf* *n* *pp* *con sord. ord.*

Vcl. *p* *pp* *mf* *pp* *f* *pp*

Db. *n* *f*

Measures 14-19: Measures 14-16 show woodwind entries with dynamic markings like *pp*, *mf*, and *f*. Measures 17-19 feature brass and percussion parts, including the timpani and various cymbals. Measures 17-19 also include string entries from the violin section and double bass.

C

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

1.3.

Hn. a2

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba. (solo)

Timp.

Perc. 1 Chim.

Perc. 2 Tam-tam

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

p
pp

p
pp

p
6
pp

n
ffp
ffp

pp
p
pp
f
pp
ffp

1. harmon mute stem in
1.2.
3.

p
p
pp
f
pp
ffp

p
p
pp
f
pp
ffp

p
p
poco dim.
3
f

pp
<mf>
pp
ff
pp

f
pp

Snare Drum
ord., snares on
Tam-tam

on rim
mf
mf
pp

f
pp

senza sord. pizz.
senza sord. pizz.
senza sord. pizz.
senza sord. pizz.
senza sord. sul pont.
senza sord. sul pont.

arco sul pont.
arco sul pont.
arco sul pont.
arco sul pont.
pp
pp
pp
pp
sempre sul pont.
pp
sempre sul pont.
pp
(ord.) unis.
(ord.) div.

20 21 22 pp<f>pp 23 24 pp

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

Tbn. 1.2.3.

C Tpt. 1.2.3.

Tba. (solo)

Timp.

Perc. 1
Chim.

Perc. 2
S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

25

26

27

28

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

Tbn. 1.2.3.

C Tpt. 1.2.3.

Tba.

Timp.

Perc. 1 Crot.

Perc. 2 S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

gliss.

pp

p *mf*

p *f*

mp *pp* *mp* *pp* *mfp*

cresc.

3

3

3

3

3

3

3

3

3

3

3

D

Picc. *f*

Fl. *f*

Ob. 1.2. *f*

Cl. 1.2. *f*

Bsn. *p* *f* *mf*

Cbsn. *f*

1.3. *f* *mf* *p*

Hn. *f*

2.4. *f* *mf* *p*

C Tpt. 1.2.3. *f*

Tbn. 1.2.3. *p* *f*

Tba. *f*

Tim. *f*

Perc. 1 Crot. *f* *Glockenspiel*

Perc. 2 S. D. *f* *Cymbals*

Hp. *ff*

D

ord. solo *ffpp* gli altri *ff* solo

Vln. I ord. *ffpp* gli altri *ff*

Vln. II ord. *ffpp* gli altri *ff*

Vla. ord. *ffpp* gli altri *ff*

Vc. *ff* arco *mf* pizz. *p* *mf*

Db. *f*

Picc.

Fl. *mf* — *pp* solo

Ob. 1.2. *f*

Cl. 1.2. *pp* *f sub.* *mf* *leggiero*

Bsn. *pp sub.* *p* *f*

Cbsn.

Hn. 1. *p*

2. *p*

C Tpt. 1.2.3. 1.2. con sord. straight mute *p* *f*

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Glock. choke

Perc. 2 Cym.

Hp. *tutti*

Vln. I *ppp* *f sub.* *tutti*

Vln. II *ppp* *f sub.* *tutti*

Vla. *ppp* (solo) *f sub.* *tutti*

Vc. *pp sub.* *f* *mf*

Db.

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

2.4.

1.2.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1
Glock.

Perc. 2
Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E

Picc. *f*

Fl. *f*

Ob. 1.2. *f*

Cl. 1.2. 1.

Bsn. *f*

Cbsn. *f*

1.3. *f*

Hn. *f*

2.4. *f*

C Tpt. 1.2.3. 1.2. *n*

Tbn. 1.2.3. *f*

Tba. *b>f*

Timp.

Perc. 1 Glock.

Perc. 2 Cym.

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Db. *f*

To Crot.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. 

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

1.3.

Hn.

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.

Glock.

Perc. 2.

Cym.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

Picc. *f* *ff*

Fl. *f* *ff*

Ob. 1.2. *f* *ff*

Cl. 1.2. *f* *ff*

Bsn. *ff pesante* *f*

Cbsn. *ff pesante* *f*

Hn. *ff* *mf* *ff*

2.4. *ff* *mf* *ff*

C Tpt. 1.2.3. *ff* *mf* *ff*

Tbn. 1.2.3. *ff pesante* *f* *ff*

Tba. *ff pesante* *f* *ff*

Timp. *ff*

Perc. 1 Glock.

Perc. 2 B. D. *f* *ff*
D:C♯B: E:F♯G♯A: *gliss.*

Hp. *ff*

Vln. I *ff* *5* *ff*

Vln. II *ff* *5* *ff*

Vla. *f* *ff*

Vc. *ff pesante* *ff* *ff*

Db. *ff pesante* *f* *ff*

F

Picc. *f* *ff*

Fl. *f* *ff*

Ob. 1.2. *f* *ff*

Cl. 1.2. *f* *ff*

Bsn. *ff*

Cbsn. *ff*

1.3.

Hn. *ff*

2.4.

C Tpt. 1.2.3. *ff*

Tbn. 1.2.3. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 Cymb. *p* *f*

Perc. 2 B. D. *mf* *ff*

Hp. *ff*

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

Vln. II *f* *ff* unis.

Vla. *f* *ff* unis.

Vc. *f* *ff* unis.

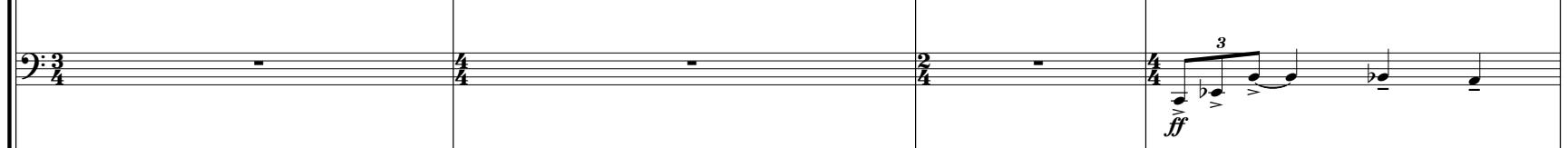
Db. *f* *ff*

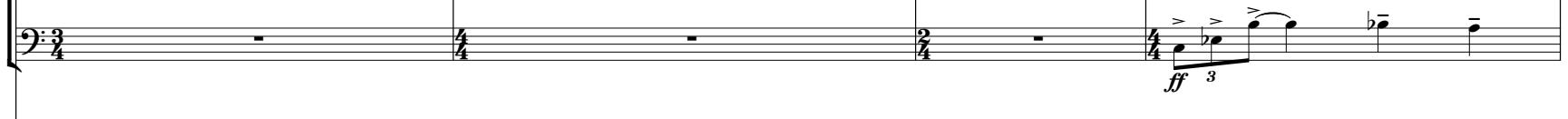
Picc. 

Fl. 

Ob. 1.2. 

Cl. 1.2. 

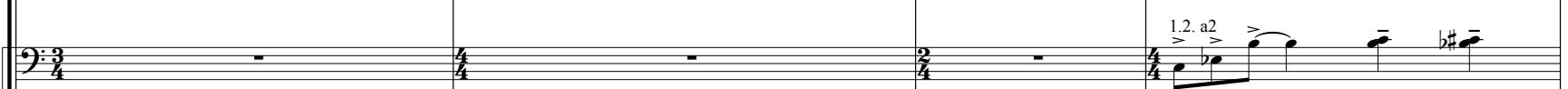
Bsn. 

Cbsn. 

1.3. 

Hn. 

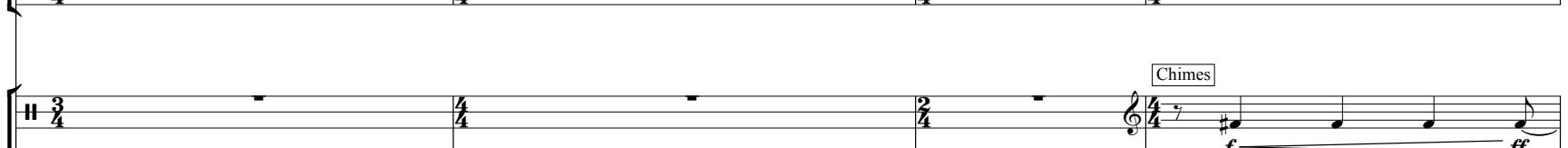
2.4. 

C Tpt. 1.2.3. 

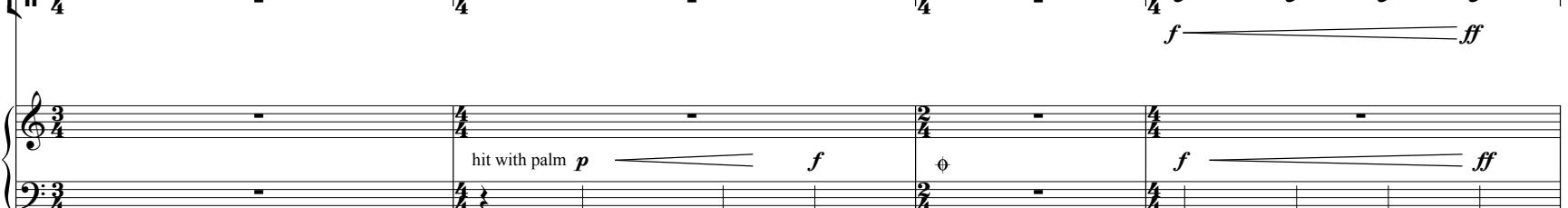
Tbn. 1.2.3. 

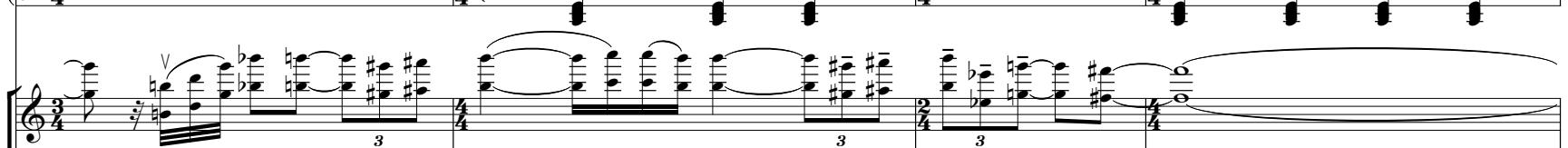
Tba. 

Timp. 

Perc. 1 Cym. 

Perc. 2 B. D. 

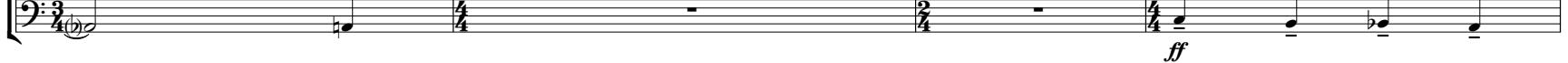
Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. 

Chimes

hit with palm **p** ————— **f** ————— **ff**

55 56 57 58

Picc. -
 Fl. -
 Ob. 1.2.
 Cl. 1.2.
 Bsn. -
 Cbsn. -
 1.3.
 Hn.
 2.4.
 C Tpt. 1.2.3.
 Tbn. 1.2.3.
 Tba. -
 Timp. -
 Perc. 1
Chim.
 Perc. 2
B. D.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Db.

Measures 59-61

Picc.: 6 sixteenth-note chords starting at measure 60.

Fl.: 6 sixteenth-note chords starting at measure 60.

Ob. 1.2.: 6 sixteenth-note chords starting at measure 60.

Cl. 1.2.: 6 sixteenth-note chords starting at measure 60.

Bsn.: ff sustained note at measure 59.

Cbsn.: f sustained note at measure 59.

1.3.: n sustained note at measure 59.

Hn.: n sustained note at measure 59.

2.4.: - at measure 59.

C Tpt. 1.2.3.: 1.2. n sustained note at measure 59.

Tbn. 1.2.3.: - at measure 59.

Tba.: f sustained note at measure 59.

Timp.: f sustained note at measure 59.

Perc. 1 Chim.: - at measure 59.

Perc. 2 B. D.: - at measure 59.

Hp.: l.v. at measure 59; gliss. from D to C to B to A at measure 60.

Vln. I: unis. at measure 59; sempre ff at measure 60.

Vln. II: p ff at measure 59.

Vla.: f sixteenth-note chords at measure 60.

Vcl.: unis. at measure 59; f sixteenth-note chords at measure 60.

Db.: f sixteenth-note chords at measure 60.

G

Picc. *ff*

Fl. *ff*

Ob. 1.2. *ff*

Cl. 1.2. *ff*

Bsn.

Cbsn.

Hn. *ff* *poco* *ff* *p* *ff*

2.4. *ff* *poco* *ff* *p* *ff*

C Tpt. 1.2.3. *ff* *poco* *ff* *p* *ff*

Tbn. 1.2.3. *ff* *poco* *ff* *p* *ff*

Tba. *ff* *poco* *ff* *p* *ff*

Timp. *ff* *poco* *3 ff* *p* *ff*

Perc. 1 Chim. *f*

Perc. 2 B. D. *pp* *ff*

Snare Drum
snares on *3*

Hp.

G

Vln. I *ff* *poco* *ff* *poco* *ff* *ff* *ff* *ff*

Vln. II *ff* *poco* *ff* *poco* *ff* *ff* *ff* *ff*

Vla. *ff* *poco* *ff* *poco* *ff* *p* *ff*

Vc. *ff* *poco* *ff* *poco* *ff* *p* *ff*

Db. *ff* *poco* *ff* *poco* *ff* *p* *ff*

a2

62 63 64 65

Picc. *f*

Fl. *f*

Ob. 1.2. *a2 f*

Cl. 1.2. *f*

Bsn.

Cbsn.

1.3. Hn. *ff ff*

2.4. *ff ff*

C Tpt. 1.2.3. *ff ff ff*

Tbn. 1.2.3. *ff ff f*

Tba. *ff ff*

Tim. *ff ff ff*

Perc. 1 Cym. *pp pp*

Perc. 2 B. D. *pp pp*

Hp.

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

Vln. II *f* *ff non div.* *ff f*

Vla. *ff non div.* *ff f*

Vc. *ff non div.* *ff f*

D. b. *ff ff*

H

Picc. *ff*

Fl. *ff*

Ob. 1.2. *ff*

Cl. 1.2. *ff*

Bsn. *ff*

Cbsn. *ff*

1.3. *ff*

Hn. *ff*

2.4. *ff*

C Tpt. 1.2.3. *ff*

Tbn. 1.2.3. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 (Crot.) *p* *mf* *l.v.* *ff* *p* *f* *l.v.* *ff* *p* *f*

Perc. 2 (B. D.) *ff*

Hp. *p* (harmonics sound 8va)

Vln. I *con sord.* *pp* *3* *div.* *con sord.* *pp*

Vln. II *pp*

Vla. *secco* *ff*

Vc. *secco* *ff*

Db. *secco* *ff*

H

Vln. I *con sord.* *pp* *3* *div.* *con sord.* *pp*

Vln. II *pp*

Vla. *secco* *ff*

Vc. *secco* *ff*

Db. *secco* *ff*

Picc. *p* *f*

Fl. *p* *f* *dim. poco a poco* *bend down* *n*

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

1.3.

Hn.

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Crot. *p* *f* *p* *f*

Perc. 2 Tri. *p* *p*

Hp.

Vln. I *2 soli* *mf* *n*

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

Vla. *2 soli* *con sord.* *mf* *n*

Vc. *2 soli* *con sord.* *mf* *con sord.* *mf* *n*

Db.

I

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1
Crot.

Perc. 2
Tri.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

bend down

solo

a²

1.2.3. con sord.
whispa mute

3. con sord.
straight mute

gliss.

pp f

p

ff pdlt.

p ord.

1 solo
senza sord.

2 soli

holding back

con sord.

2 soli

con sord.

2 soli

con sord.

tutti pizz.

sul D

tutti pizz.

arco

2 soli

con sord. pizz.

pp mf

p

78

79

80

81

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

Tbn. 2.4.

C Tpt. 1.2.3.

Tba.

Timp.

Perc. 1 Crot.

Perc. 2 Tri.

Hp.

Vln. I (solo)

Vln. II

Vla.

Vc.

Db.

To Glock.

Chimes

f expansive

tutti
arco

arco

82

83

84

J

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1
Crot.

Perc. 2
Chim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Glockenspiel

f ord.

pdlt. ord.

(solo)

J

f 3 3

3

fp f

(con sord.)

pp pp mf pp pp mf

85 86 87 88

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn.

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1
Glock.

Perc. 2
Chim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. (solo)

1.2. a2

a2

tutti (con sord.)

tutti div.

sul D

div.

sul A

l.v.

89

90

91

K

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

1.3.

Hn.

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1
Glock.

Perc. 2
Chim.

Hpf.

Vln. I

Vln. II

Vla.

Vcl.

Db.

92

93

Picc. *f* *p*

Fl. *f* *p*

Ob. 1.2. *p* *f*

Cl. 1.2. *f* *p*

Bsn. *n*

Cbsn. *p* *f*

Hn. *n*

2.4. *sf*

C Tpt. 1.2.3.

Tbn. 1.2.3. 1. *3* *5* 3. *f* 1.2. *3*

Tba. *p* *f*

Tim. *p* *f* *p*

Perc. 1 Glock. *f* *3*

Perc. 2 Bass Drum *p* *f*

non arp. *f* *3*

Hp. *f* *3*

Vln. I *v* *p* *f* *5* *mf*

Vln. II *v* *p* *f* *5* *mf*

Vla. *p* *f*

Vc. *3* *5* *f* *3*

Db. *3* *5* *f* *3*

rit.

Picc. *p* *f*

Fl. *p* *f*

Ob. 1.2. *p* *f*

Cl. 1.2. *p* *f*

Bsn. *mf* *poco*

Cbsn. *mf* *poco*

Hn. *p* *f*

2.4. *sf* *n*

C Tpt. 1.2.3. *p* *f*

Tbn. 1.2.3. *mf*

Tba. *n*

Timp. *f* *p* *f* *p* *p* *gliss.*

Perc. 1 S. D. *pp* *mf* *n*

Perc. 2 B. D. *pp*

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *3* *cresc.*

Db. *f* *3* *cresc.*

L a tempo ♩ = 56

Picc. f ff

Fl. f ff

Ob. 1.2. ff

Cl. 1.2. ff

Bsn. ff p<ff> p<ff> p<ff> p<ff>

Cbsn. f ff p<ff> p<ff> p<ff> p<ff>

1.3. a2 ff p<ff> p<ff> p<ff> ff

Hn. a2 ff p<ff> p<ff> p<ff> p<ff>

2.4. ff p<ff> p<ff> p<ff> p<ff>

C Tpt. 1.2.3. ff

Tbn. 1.2.3. 1.2. a2 ff p<ff> p<ff> p<ff> ff

3. ff p<ff> p<ff> p<ff> p<ff>

Tba. ff p<ff> p<ff> p<ff> p<ff>

Timp. ff fff p<ff> p<ff> p<ff> p<ff>

Perc. 1 S. D. Crotales brass mallets l.v. ff round, resonant

Perc. 2 B. D. fff ff ff ff sempre ff

Hp. ff

L a tempo ♩ = 56

Vln. I ff sul pont. pp cresc. sul pont.

Vln. II ff div. pp cresc. sul pont.

Vla. ff sul pont. pp<ff> pp cresc.

Vc. ff V pp<ff> p<ff>

D. b. ff V pp<ff> p<ff> p<ff> p<ff>

101 102 103 104 105 106

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Hn. a2

Tbn. 2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

(8)

Timp.

Perc. 1 Crot.

Perc. 2 B. D.

Cymbals

pp

D: C: B: / E: F: G: A: /

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

107 108 109 110

M

Picc. *ff*

Fl. *ff*

Ob. 1.2. *ff*

Cl. 1.2. *ff*

Bsn. *p* *ff* *n* *p*

Cbsn. *p* *ff* *n* *p*

1.3. *ff*

Hn. 2 *p* *ff* *n* *ff*

4 *p* *ff* *n* *p*

C Tpt. 1.2.3. *n* *ff*

Tbn. 1.2.3. *a2* *p* *ff* *n* *ff*

Tba. *p* *ff* *n* *p*

(8) *p* *ff* *n* *p* *ff* *p*

Timp. *ff* *p* *ff* *p* *ff*

Perc. 1 *ff* *ped.*

Chimes

Perc. 2 *ff*

Cym. *ff*

Tam-tam *ff*

Bass Drum

Hp. *ff*

M *ord.*

Vln. I *ff* *ord. (div.)*

Vln. II *ff* *ord.*

Vla. *ff* *ord.*

Vc. *ff*

Db.

111 112 113 114 115

Picc. *sempre ff*

Fl. *sempre ff*

Ob. 1.2. *sempre ff*

Cl. 1.2. *sempre ff*

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

Cbsn. *ff* *p ff* *p*

Hn. 2 *sempre ff* *3* *3* *3* *3* *3* *3* *3*

Tbn. 1.2.3. *sempre ff* *3* *3* *3* *3* *3* *3* *3*

C Tpt. 1.2.3. *sempre ff* *3* *3* *3* *3* *3* *3* *3*

Tba. *ff* *p ff* *p*

Tim. *p ff* *p ff*

Perc. 1 Chim. *fff* *ff*

Perc. 2 B. D. *p ff p ff* *ff*

Hp.

Vln. I *3* *3* *3*

Vln. II *3* *3* *3*

Vla. *3* *3* *3*

Vc. *3* *3* *3*

D. b. *sempre ff* *3* *3* *3* *3* *3* *3* *3*

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

1.3.

Hn. 2

4

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Tim.

Perc. 1
Chim.

Perc. 2
B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

p

p

p

p

cresc. poco a poco

Cymbals

pp

round, with warmth

loco

3

120

121

122

123

Picc. **N** *sempre ff* *cantabile*

Fl. **N** *sempre ff* *cantabile*

Ob. 1.2. **N** *sempre ff* *cantabile*

Cl. 1.2. **a2** *sempre ff* *cantabile*

Bsn. **N** *ff* *p*

Cbsn. **N** *ff* *p*

1.3. **a2** *ff* *p*

Hn. **N** *ff* *p*

2.4. **a2** *ff* *p*

C Tpt. 1.2.3. **N** *ff* *p*

Tbn. 1.2.3. **N** *ff* *p*

Tba. **N** *ff* *p*

Tim. **N** *ff* *p*

Perc. 1 Chim. **N** *fff* *to bowed crotales* *Crotales* *arco*

Perc. 2 Cym. **N** *f*

Hp. **N** *ff* *D:C:B: / E:F:G:A:* *gliss.* *gliss.* *gliss.*

Vln. I **N** *sempre ff* *cantabile*

Vln. II **N** *sempre ff* *cantabile*

Vla. **N** *ff* *p*

Vc. **N** *ff* *p*

Db. **N** *ff* *p*

Picc. *v*

Fl. *v*

Ob. 1.2. *a2*

Cl. 1.2.

Bsn. *ff* *p*

Cbsn. *ff* *p*

1.3. *ff* *p* *ff*

Hn. *ff* *p* *ff*

2.4. *ff* *p* *ff*

C Tpt. 1.2.3. *ff* *mf* *ff*

2.3. *ff* *mf* *ff*

Tbn. 1.2.3. *ff* *p*

Tba. *ff* *p*

Tim. *ff* *p*

Perc. 1 Crot. *ff*

Perc. 2 Cym.

Hp. *A*

Vln. I *v*

Vln. II *v*

Vla. *ff*

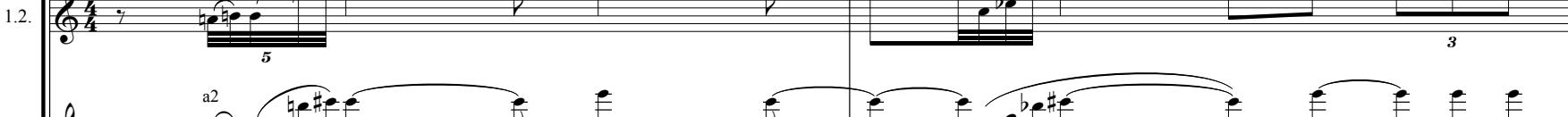
Vc. *ff*

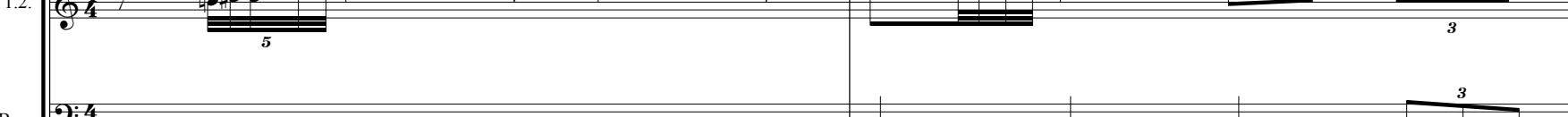
Db. *ff*

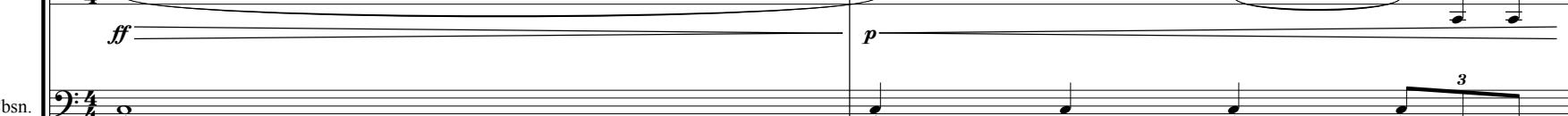
rit.

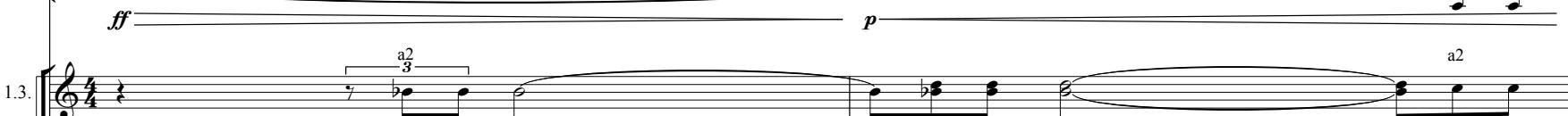
Picc. 

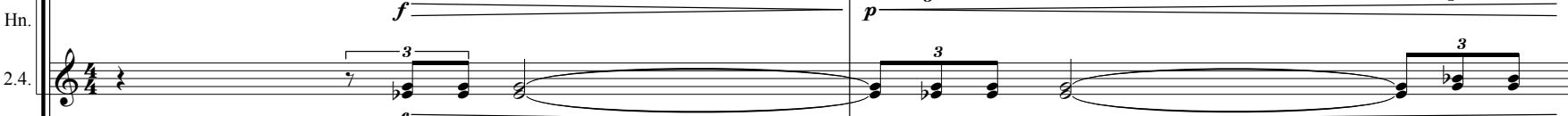
Fl. 

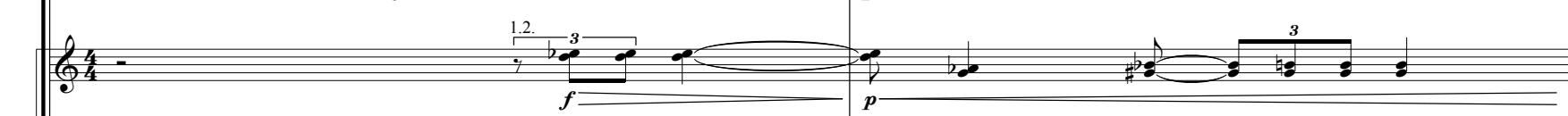
Ob. 1.2. 

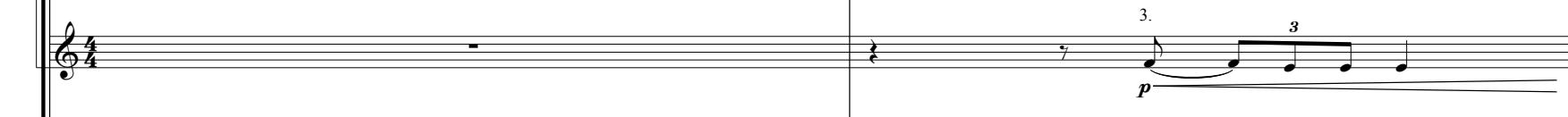
Cl. 1.2. 

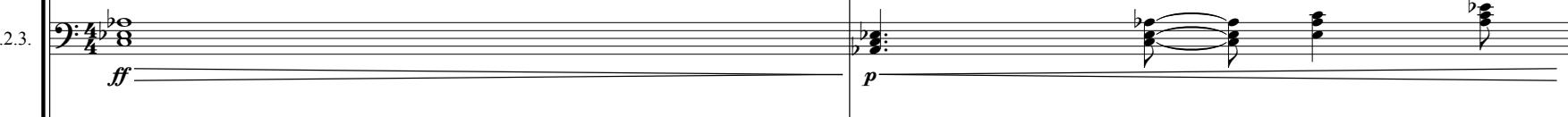
Bsn. 

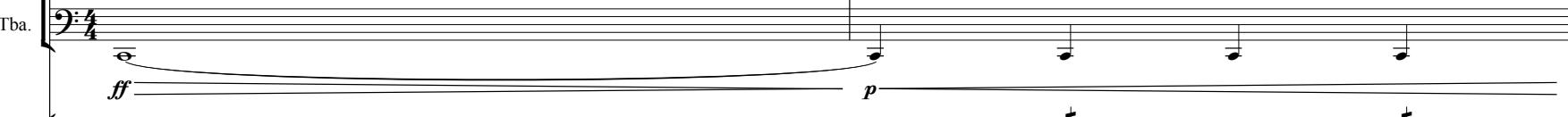
Cbsn. 

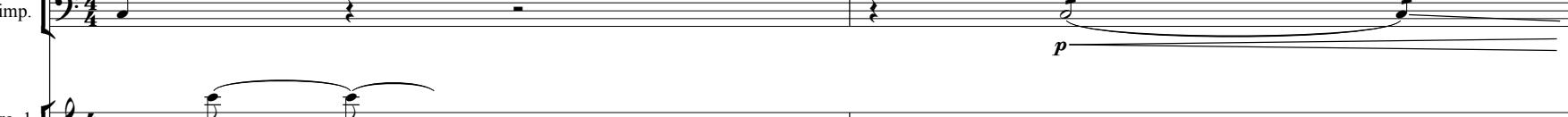
1.3. 

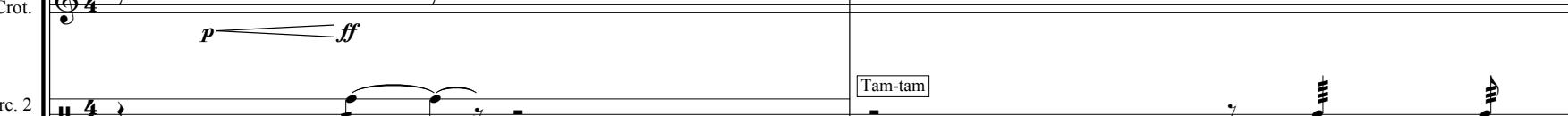
Hn. 

2.4. 

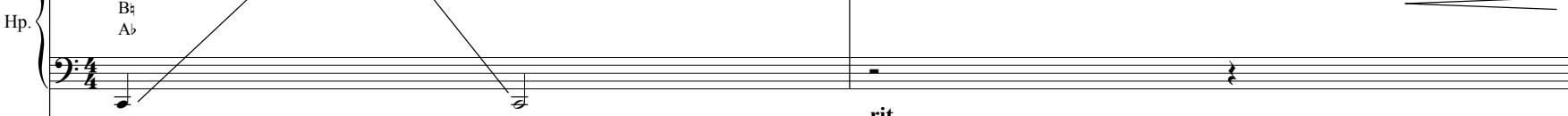
C Tpt. 1.2.3. 

Tbn. 1.2.3. 

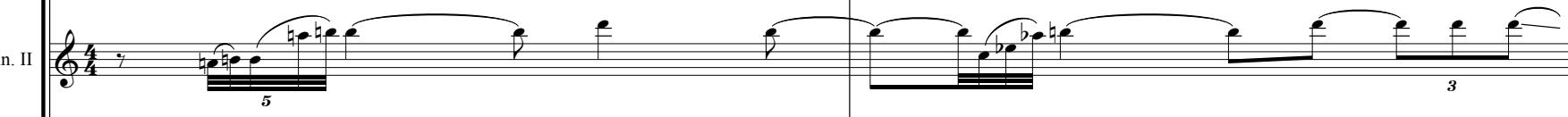
Tba. 

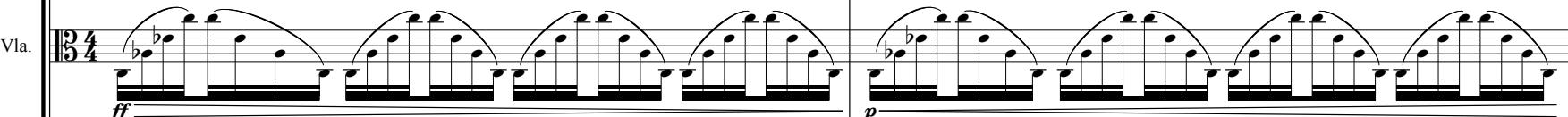
Timp. 

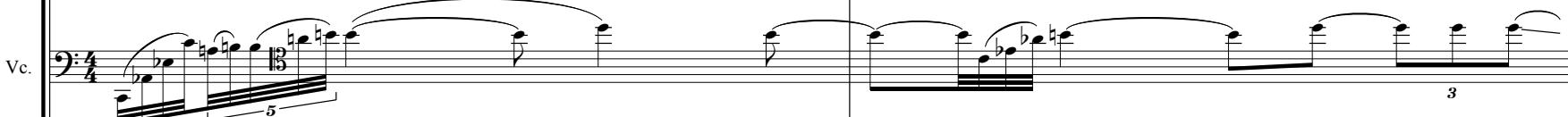
Perc. 1 Crot. 

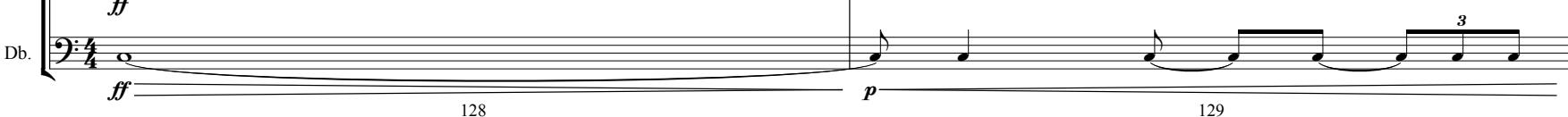
Perc. 2 Cym. 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

rit.

128

129

J. = 48

Picc.

Fl.

Ob. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

1.3.

Hn.

2.4.

C Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1 Crot.

Perc. 2 T.t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

130

131

132

Picc. *f*

Fl.

Ob. 1.2. *f*

Cl. 1.2. *f*

Bsn. *ff*

Cbsn. *ff* *f*

Hn. *a2* *f* *fp*

2.4. *a2* *a2*₃ *f* *fp*

C Tpt. 1.2.3. *a2* *f* *mf*

Tbn. 1.2.3. *ff* *f* *fp*

Tba. *ff* *f*

Timp.

Perc. 1 Crot. *p* *ff*

Perc. 2 T.t. *mf*

Hp. *D:C:B:/E:F:G:A:* *sff*

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Db. *ff* *f* *v*

O

Picc. *ff* *molto rit.* *ff*

Fl. *ff* *ff*

Ob. 1.2. *ff* *ff*

Cl. 1.2. *ff* *ff*

Bsn. *ff* *ff*

Cbsn. *ff* *ff*

1.3. *ff* *ff*

Hn. *ff*

2.4. *ff* *ff*

C Tpt. 1.2.3. *ff* *a3* *ff*

Tbn. 1.2.3. *ff* *a3* *ff*

Tba. *ff* *ff*

Timp. *f*

Perc. 1 Cym. *f* [Brake Drum] *f*

Perc. 2 B. D. *ff* *f* *ff*

Hp. *f*

O

Vln. I *ff* *molto rit.* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *ff*

136 137 138 139

J = 42

Picc. *breathe when necessary*

Fl. *breathe when necessary*

Ob. 1.2. *fff* *p tr* *fff* *p fff* *sim.* *tr* *pp* *fff* *secco*

Cl. 1.2. *fff* *p tr* *fff* *p fff* *sim.* *tr* *pp* *fff* *secco*

Bsn. *fff* *p fff* *p fff* *p* *fff* *pp* *fff* *secco*

Cbsn. *fff* *3* *3* *pp* *fff* *secco*

1.3. *fff* *3* *3* *pp* *fff* *a2* *fff* *secco*

2.4. *fff* *3* *3* *pp* *fff* *a2* *fff* *secco*

C Tpt. 1.2.3. *fff* *3* *3* *pp* *fff* *secco*

Tbn. 1.2.3. *fff* *3* *3* *pp* *fff* *secco*

Tba. *fff* *3* *3* *pp* *fff* *secco*

Tim. *fff* *3* *3* *pp* *fff* *secco*

Perc. 1 Br.D. *fff* *sharply articulated* *pp* *p* *fff* *secco*

Perc. 2 B. D. *fff* *half pedal, l.v.* *ffff*

Hp. *fff*

J = 42

Vln. I *fff*

Vln. II *fff* *gliss.* *3* *3* *fff* *secco*

Vla. *fff* *3* *3* *fff* *secco*

Vc. *fff* *fff* *pizz.* *fff* *secco*

Db. *fff* *3* *3* *fff*