



Einstein's Dreams

for orchestra

laurence bitensky

Einstein's Dreams

for orchestra

1. Goin' Up (duration: c. 4')
2. Flatland (duration: c. 1' 10")
3. Meet the Beetle (duration: c. 2' 40")
4. LightRide (may be performed separately; duration: c. 6' 30")

Total Duration: c. 14' 20"

"Imagination is more important than knowledge" - Albert Einstein

Albert Einstein was known to conduct "thought experiments" as a way to arrive at creative insights into questions that he posed for himself. For instance, when he was 16 he imagined what it would be like to chase after a beam of light. He later said that this thought experiment played a memorable role in his development of special relativity. Einstein's Dreams is a fun and lighthearted musical depiction of this and several similar scenes from Einstein's imagination.

Movement 1, "Goin' Up," is based on a thought experiment in which an elevator is suspended in space, being pulled upward by an imaginary creature. This "experiment" was used to formulate the "equivalence principle" that would be the foundation of general relativity. The image is elaborated in "Goin' Up" as the imaginary creature pulls the elevator to a planet filled with similar creatures, all making their characteristic call.

The second movement, "Flatland," is the title of an 1884 book by Edwin Abbott. In this book, a humble square lives in two-dimensional world inhabited by geometric figures, line segments, and the like, all who enjoy salsa dancing (okay, I made that last part up). He is then visited by a three-dimensional sphere from the world of "spaceland" who opens up the square's mind to possibility of further dimensions. This imaginary world is sometimes used to explain general relativity.

When asked how he came up with his ideas, Einstein once said that "when a blind beetle crawls over the surface of a curved branch, he doesn't realize that the track he has covered is curved. I was lucky enough to have spotted it." This image forms the basis for movement 3.

The fourth movement, "LightRide," is a fast moving finale based on the "thought experiment" of chasing a beam of light. Once he caught up to the beam, Einstein reasoned, the light wave would appear frozen. The movement is loosely programmatic, depicting Albert humming mindlessly to himself, being startled by a beam of light, chasing after it, riding the beam, and experiencing the frozen wave. LightRide may be performed separately.

Instrumentation

2 Flutes (Fl. 2 doubling Piccolo)
2 Oboes
2 Clarinets in Bb (Cl. 1 doubling Ocarina)
2 Bassoons

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba (doubling Euphonium)

Timpani (doubling Conga Drums)
Percussion 1 Drum set consisting of: Bongos, Salsa Bell, Snare Drum, Suspended Cymbals (med. and large), 4 Tom Toms,
Percussion 2 Glockenspiel, Timbales, Xylophone
Percussion 3 Crotales, Glockenspiel, Tam-Tam, Vibraphone
Percussion 4 Claves, Triangle, Slide Whistle
Percussion 5 Bass Drum, Finger Cymbals, Flexatone, Maracas, Slapstick, Tambourine

Piano

Synthesizer (For Goin' Up only)

5-6 offstage Ocarinas (For Goin' Up only)

Strings

Score is in C

1. Goin' Up

Laurence Bitensky (2010)

Slowly and Mysteriously ♩ = 40

Flute 1

Flute 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Trumpet in C 3

Trombone 1, 2

Bass Trombone, Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Piano

Synthesizer

Offstage Ocarinas

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

l. Ocarina solo gliss. freely

mf plaintively

pp *ff* *l.v.*

Bongos (sticks) solo mf 3

Bongos (sticks) 3

Glk. l.v. mf Crotales

Trngl. l.v. mf

Bass Dr. l.v. mf

Finger Cym. l.v. mf

Electric organ sound throughout ppp sotto voce al fine

Slowly and Mysteriously ♩ = 40

punta d'arco ppp sotto voce al fine

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A A Little Faster ♩ = 46 **B**

10 To Cl. 1

Cl. 1, 2

Hn. 3, 4

Tbn., 1, 2

B. Tbn., Tba.

B. Tbn. solo

(ossia: Tbn. 1 if necessary)

gliss.

3.

p

2. solo

p

ppp

Perc. 1

Bongos To Med./Large Sus Cym.

Perc. 3

Glk.

Crotales

Trngl.

Perc. 4

Finger Cym.

Perc. 5

Synth.

A A Little Faster ♩ = 46 **B**

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf misterioso

div.

half

mf misterioso

p

23 C *1. solo*

Hn. 1, 2

Tbn., 1, 2

Pno.

Synth.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *p* *cresc. poco a poco*

mp *mp* *mp* *p* *gliss.* *cresc. poco a poco*

27 **D** *a2* **Accel. poco a poco**

Ob. 1, 2 *mf* *cresc. poco a poco*

Bsn. 1, 2 *mf* *cresc. poco a poco*

Hn. 1, 2 *mf* *cresc. poco a poco* *a2*

Hn. 3, 4 *f*

Tbn., 1, 2 *mf*

Pno. *Ped.*

Synth.

D **Accel. poco a poco**

Vln. *div. b3* *div. a3*

Vln. I *mf*

Vln. II *half* *tutti* *cresc. poco a poco*

Vla. *mf* *cresc. poco a poco*

Vc. *mf* *cresc. poco a poco*

Cb. *mf* *cresc. poco a poco*

33

Fl. 2

Ob. 1, 2
f *cresc. poco a poco* *a2*

Cl. 1, 2
f *cresc. poco a poco* *1.* *ff*

Bsn. 1, 2
f *cresc. poco a poco* *a2*

Hn. 1, 2
a2 *cresc. poco a poco*

Hn. 3, 4
3. *cresc. poco a poco* *ff*

Tpt. 1, 2
f *cresc.* *a2*

Tpt. 3
f *cresc.*

Synth.

Vln.
div.

Vln. I
f *cresc. poco a poco*

Vln. II
f *cresc. poco a poco*

Vla.
f *cresc. poco a poco*

Vc.
f *cresc. poco a poco*

Cb.

37 **E** (♩ = 54) ♩ = 60

Fl. 1 *ff*

Fl. 2 *Picc.* *ff*

Ob. 1, 2 *a2* *ff*

Cl. 1, 2 *a2* *ff*

Bsn. 1, 2 *a2* *ff*

Hn. 1, 2 *a2* *ff*

Hn. 3, 4 *a2* *3* *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn., 1, 2 *ff*

B. Tbn., Tba. *ff*

Timp. *mf*

Perc. 1 *Med. Sus. Cym. (sticks)* *f*

Perc. 3 *Glk.* *fff*

Perc. 4 *Trngl.* *fff*

Perc. 5 *B. Dr.* *mf*

Synth.

E (♩ = 54) ♩ = 60

Vln. *mf*

Vln. I *div.* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

F ♩ = 70

40

Fl. 1 *mf*

Fl. 2 *Picc.* *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Tbn., 1, 2 *mf*

B. Tbn., Tba. *mf*

Timp. *fff*

Perc. 1 *Large Sus. Cym.* *l.v.* *fff*

Perc. 2 *Xylo* *ff*

Perc. 3 *Glk.*

Perc. 4 *Trngl.* *l.v.*

Perc. 5 *B. Dr.* *3* *To Finger Cymb.* *ff*

Pno. *ff*

Synth.

Vln. *with passion*

Vln. I *div. a2*

Vln. II *with passion unis.*

Vla. *with passion*

Vc. *with passion*

Cb. *with passion*

Cl. 1 to Ocarina

Snare Dr.

Bongos (sticks)

Finger Cymb. *l.v.*

F ♩ = 70

43

Fl. 1

Fl. 2

Tbn., 1, 2

B. Tbn., Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 5

Pno.

Synth.

Vln.

Cb.

Picc.

Med.
Sus. Cym. (dampen) *Snare Dr.* *Bongos (sticks)*

Xylo

Finger Cymb.

G Ad Lib $\text{♩} = 60$

5-6 offstage ocarinas fade in and fade out freely in suggested pattern; ca. 24"

45

Cl. 1, 2 *Cl. 1: Ocarina gliss.* *ff* *mp* *off*

Timp.

Perc. 1 *Bongos*

Perc. 3 *Glk. l.v.* *Crotales ff*

Perc. 4 *Trngl. l.v.* *ff*

Perc. 5 *Finger Cymb. l.v.* *ff*

Oc. *ff* *gliss.* *mp* *off*

Oc. *ff* *gliss.* *mp* *off*

Oc. *ff* *gliss.* *mp* *off*

Oc. *ff* *gliss.* *mp* *off*

Oc. *ff* *gliss.* *mp* *off*

2. Flatland

♩ = c. 116

Flute 1

Flute 2

Oboe 1, 2

Clarinet in Bb 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Trumpet in C 3

Tenor Trombone 1, 2

Bass Trombone, Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Congas *ad lib.*

mf sempre sotto voce

Salsa Bell

mf sempre sotto voce

To Vibr. (motor on)

Claves

mf sempre sotto voce

Maracas

mf sempre sotto voce

A

Fl. 1 *f* *Picc.*

Fl. 2 *f* *Picc.*

C Tpt. 1, 2 *f*

C Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn./Tba. *f*

Timp. *Congas*

Perc. 1 *Salsa Bell*

Perc. 2 *Timbales*

Perc. 4 *Claves*

Perc. 5 *Maracas*

Pno. *f*

B

Fl. 1

Fl. 2 *Picc.*

C Tpt. 1, 2 *a2 ff*

C Tpt. 3

Tbn. 1, 2 *a2*

B. Tbn./Tba.

Timp. *Congas*

Perc. 1 *Salsa Bell*

Perc. 2 *Timbales*

Perc. 4 *Claves*

Perc. 5 *Maracas*

Pno.

Vc. *pizz.* *f*

B *solo cello arco, spicc.* *f*

14

Fl. 1

Fl. 2 *Picc.*

C Tpt. 1, 2 *1.* *a2* *gliss.* *gliss.*

C Tpt. 3 *gliss.*

Tbn. 1, 2 *a2* *gliss.* *gliss.*

B. Tbn./Tba. *Tba.*

Timp. *Congas*

Perc. 1 *Salsa Bell*

Perc. 2 *Timbales*

Perc. 4 *Claves*

Perc. 5 *Maracas*

Pno.

Vln. I *pizz.* *arco*

Vln. II *div.* *sfz* *pizz. div.* *arco* *div.* *f*

Vla. *pizz.* *sfz* *arco* *f*

Vc. *unis. pizz.* *f* *solo cello* *arco, spicc.* *f*

18 **C**

Fl. 1

Fl. 2

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Timp.

Congas

Salsa Bell

Perc. 1

Perc. 2

Claves

Maracas

Perc. 4

Perc. 5

Pno.

Vln. I

Vln. II

Vla.

Cb.

Picc.

a2

a2

a2

a2

Timbales

To Glk.

unis.

pizz.

D

♩ = c. 126

22

Fl. 1

Fl. 2 *Picc.*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn./Tba.

Timp. *Congas*

Perc. 1 *Salsa Bell*

Perc. 2 *Glk.*
ff

Perc. 3 *Vibr. (motor on)*
ff

Perc. 4 *Claves*
Slide Whistle gliss.
sfz

Perc. 5 *Maracas*
Flexatone
gliss.
ff

Pno.

D

♩ = c. 126

Vln. I *div.*
ff

Vln. II *ff*

Vla. *ff*

Vc. *unis. arco*
ff

Cb.

4. LightRide

Relaxed ♩ = 62

The musical score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1, 2, Clarinet in B \flat 1, 2, Bassoon 1, 2, Horn in F 1, 2, Horn in F 3, 4, Trumpet in C 1, 2, Trumpet in C 3, Trombone 1, 2, and Bass Trombone, Tuba. The Clarinet in B \flat 1, 2 part features a solo marked *mp* with the instruction *relaxed and freely, with rubato*. The second system includes Timpani, Percussion 1 (with *Med. Sus. Cym. (stick) l.v.* and *p*), Percussion 2, Percussion 3, Percussion 4, and Percussion 5. The third system includes Piano. The fourth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo marking *Relaxed ♩ = 62* is repeated at the beginning of the string section.

7

Fl. 1 *sffz* G.P.

Fl. 2 *picc.* *sffz* G.P.

Cl. 1, 2 *l.* *mp* 3 *sffz* *l.* *mp* 3 *sffz* 2.

Bsn. 1, 2 *l.* *mp* 3 *sffz*

Tpt. 1, 2 *sffz*

Tpt. 3 *sffz*

Tbn. 1, 2 *l.* *sffz*

Timp. *sffz*

Perc. 1 *Med. Sus. Cym. (stick)* *sffz* *sim.* *sffz*

Perc. 2 *Xylo.* *sffz*

Perc. 3 *Vib.* *sffz*

Pno. *sffz*

Vln. I *non div.* *sffz* G.P.

Vln. II *non div.* *sffz* G.P.

Vla. *arco* *p*

Vc. *p*

Cb. *pizz* *p*

14

Fl. 1 *f* *sfz*

Fl. 2 *picc.* *f* *sfz*

Cl. 1, 2 *p* *f* 2.

Bsn. 1, 2 *p* *f*

Tpt. 1, 2 *sfz*

Tpt. 3 *sfz*

Tbn. 1, 2 *1.* *sfz*

Timp. *3* *sfz*

Perc. 1 *Cym./Sn. Dr. (rim)* *sfz*

Perc. 2 *Xylo.* *sfz*

Perc. 3 *Vib.* *sfz*

Pno. *8va* *sfz*

Vln. I *mf* *non div.* *f* *sfz*

Vln. II *pizz.* *mf* *arco non div.* *sfz*

Vla. *f* *f*

Vc. *f* *pizz.*

Cb. *pizz.* *f*

18

Fl. 1 *sfz* *f*

Fl. 2 *picc.* *sfz* *picc.*

Cl. 1, 2

Bsn. 1, 2

Tpt. 1, 2 *sfz*

Tpt. 3 *sfz*

Tbn. 1, 2 *1.* *sfz*

Timp. *sfz* 3

Perc. 1 *Cym./Sn. Dr. (rim)* *sfz*

Perc. 2 *Xylo.* *sfz*

Perc. 3 *Vib.* *sfz*

Pno. *sfz* *non div.*

Vln. I *sfz* *non div.*

Vln. II *f* *pizz.* *arco* *sfz* *pizz.* *ff*

Vla. *sfz*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

22 **B**

Fl. 1 *ff*

Fl. 2 *ff*

Hn. 1, 2

Hn. 3, 4 *3.* *ff* *3*

Perc. 1 *Cym./Sn. Dr. (rim)* *sfz* **B**

Vln. I *ff*

Vla. *ff*

25

Fl. 1
Fl. 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Perc. 2
Pno.
Vln. I
Vla.

ff
picc.
ff
ff
ff
ff
p
p
Xylo.
ff
ff
ff

51 **F**

Fl. 1 *picc. ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Timp. *sffz*

Perc. 1 *Cym./Sn. Dr. (rim)*

Perc. 2 *Xylo. sffz*

Perc. 3 *Vib. sffz*

Perc. 4 *dampen immediately Trngl. dampen immediately*

Perc. 5 *Tamb.*

Pno. *8va ff*

Vln. I **F**

Vln. II

Vla. *arco pizz. arco*

Vc. *pizz.*

Cb. *pizz.*

55

Fl. 1 *picc.*

Fl. 2 *picc.*

Ob. 1, 2 *1.*

Cl. 1, 2 *a2*

Bsn. 1, 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Perc. 2 *Xylo.*

Pno. (8)

Vla.

Vc.

Cb. *pizz.*

59 **G**

Fl. 2 *picc.* *ff*

Tpt. 1, 2 *ff*

Timp. *sfz* *ff*
Cym./Sn. Dr. (rim)

Perc. 1 *sfz* *ff*
Xylo. Sn. Dr. Tom-tom

Perc. 2 *sfz*

Perc. 3 *sfz*
Vib. *To Tam-Tam*

Perc. 4 *Trngl.* dampen immediately *ff*

Perc. 5 *Tamb.* *ff*

Pno. *sfz*

G

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

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

Vla. *arco* *pizz.*

Vc. *pizz.*

Cb. *pizz.*

64 **H**

Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Tbn. 1, 2 *f* *a2*

B. Tbn., Tba. *f* *a2*

Perc. 4 *Trngl.*

H

Vla. *arco* *p*

Vc. *p*

Cb. *pizz.* *p*

69

Tbn. 1, 2

B. Tbn., Tba.

Vla.

Vc.

Cb. *pizz.*

74

Tbn. 1, 2

B. Tbn., Tba.

Vla.

Vc.

Cb. *pizz.*

I

a2

79

Tbn. 1, 2

B. Tbn., Tba.

Vla.

Vc.

Cb. *pizz.*

84

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn., Tba.

Vla.

Vc.

Cb. *pizz.*

J

a2

f

cresc. poco a poco

f

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

89

Bsn. 1, 2 *f* *cresc. poco a poco*

Hn. 3, 4 *f* *cresc. poco a poco*

Tpt. 1, 2 *cresc. poco a poco*

Tpt. 3 *cresc. poco a poco*

Tbn. 1, 2 *cresc. poco a poco*

B. Tbn., Tba. *a2* *cresc. poco a poco*

Timp. *f* *cresc. poco a poco*

Vln. I *f* *cresc. poco a poco*

Vln. II *f* *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

K

94

Fl. 1 *ff*

Fl. 2 *picc.*
ff

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1, 2

Hn. 1, 2 *f* *cresc. poco a poco*

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn., Tba.

Timp.

Perc. 1 *(Sn. Dr.)*
Med. Tom-Tom *cresc. poco a poco*
f *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

99

Fl. 1

Fl. 2 *picc.*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn., Tba. *ff*

Timp. *ff*

Perc. 2 *Xylo.* *ff*

Perc. 3 *tam-tam* *l.v.* *To Vib.* *ff*

Pno. *ff*

L

Vln. I *ff*

Vln. II *ff*

Vla. *ff.*

Vc. *ff* *arco*

Cb. *ff*

Ritard. poco a poco

103

Fl. 1

Fl. 2 *picc.*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2 *a2*
ff

Hn. 3, 4 *a2*
ff

Tbn. 1, 2

B. Tbn., Tba.

Timp.

Perc. 2 *Xylo.* *To Glk.*

Pno. *8va*

Ritard. poco a poco

Vln. I

Vln. II

Vla.

Vc.

Cb.

M ♩ = 108

Rit. poco a poco

107

Fl. 1

Ob. 2

Cl. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn., Tba.

Pno.

Vln. I

Vln. II

Vc.

Cb.

M ♩ = 108

Rit. poco a poco

ffz

ff

a2

O ♩ = 84 (in ♩.)

P

123 a2 a2

Hn. 1, 2 *f* *mf* *mp*

Hn. 3, 4 *f* *mf* *mp*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Tbn. 1, 2 *f* *mf* *mp*

B. Tbn., Tba. *f* *mf* *mp* *gliss.* *pp*

Perc. 2 *Glk.* *l.v.* *To Xylo.* *mp*

Perc. 3 *Vib.* *l.v.* *mp* *sim.*

O ♩ = 84 (in ♩.)

P

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

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

Vc. *f* *mf* *pp*

Cb. *f* *mf* *pp*

Rit. molto **Q** **Relaxed** ♩ = 46

138

Fl. 1

Ob. 1, 2

Hn. 1, 2

B. Tbn., Tba.

1. solo freely, with rubato
mp espr.
3
3
3
solo
mp 5
sim. 1.
3
1. solo
mp 3

Rit. molto **Q** **Relaxed** ♩ = 46

Vln. I

Vln. II

Vc.

Cb.

157 **S**

Fl. 1 *ffz* *ff*

Fl. 2 *picc. To Flute* *ffz* *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Hn. 1, 2 *1. ff*

Hn. 3, 4 *3. ff*

Tpt. 1, 2 *ffz*

Tpt. 3 *ffz*

Tbn. 1, 2 *ffz*

B. Tbn., Tba. *ffz*

Timp. *ffz*

Perc. 1 *Tom-Toms (Sn. Dr.)* *Cym./ Sn. Dr. (rim)* *ffz*

Perc. 2 *Xylo.* *ffz*

Perc. 3 *Vib. To Tam-Tam* *ffz*

Perc. 4 *Trngl.*

Pno. *8va* *ffz*

Vln. I *ffz*

Vln. II *ffz*

Vla. *pizz.* *ffz*

S

166

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn., Tba.

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Cb.

ff

Trngl.

pizz.

ff

T

170 *b*

Fl. 1

Fl. 2 *To Picc.*

Ob. 1, 2

Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn., Tba.

Timp.

Perc. 1 *Sn. Dr.*

Perc. 3 *Tam-Tam l.v. To Vib.*

Perc. 4 *dampen*

T

Vln. I *ff*

Vln. II *ff*

Vla. *arco ff*

Vc. *arco ff*

Cb. *pizz.*

174 *picc.*

Fl. 2 *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn., Tba. *ff*

Timp.

Perc. 1 *Sn. Dr.*

Perc. 2 *Xylo.* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

U

177

Fl. 1 *sfz*

Fl. 2 *picc. sfz*

Cl. 1, 2 *a2 ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *a2 sfz*

Hn. 3, 4 *a2 sfz*

Tpt. 1, 2 *sfz*

Tpt. 3 *sfz*

Tbn. 1, 2 *sfz*

B. Tbn., Tba. *sfz*

Timp. *sfz* *3*

Perc. 1 *Cym./Sn. Dr. (rim) sfz*

Perc. 2 *Xylo. To Glk. sfz*

Perc. 3 *Vib. sfz*

Pno. *8va sfz*

Vln. I *U non div. sfz*

Vln. II *non div. sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *pizz. sfz*

181 V 47

Fl. 1 *ff*

Fl. 2 *picc.* *ff*

Ob. 1, 2 *ff*

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Perc. 2 *Glk.* *ff*

Vln. I *p*

Vln. II

Vla. *pizz.* *div. a3*

Vc. *pizz.*

Cb. *pizz.*



185 W

Fl. 1

Fl. 2 *picc.*

Ob. 1, 2

Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp. *ff*

Perc. 2 *Glk.* *To Xylo.*

Pno. *ff*

Vln. I W

189

Fl. 1 *mf*

Fl. 2 *picc.* *mf*

Cl. 1, 2 *f* *mf*

Bsn. 1, 2 *mf*

Timp. *mp*

Perc. 2 *Xylo.* *mf*

Pno. *f* *mf* *p*

Vln. I *pp*



192

Fl. 1 *p*

Fl. 2 *picc.* *p*

Ob. 1, 2 *p*

Cl. 1, 2 *p*

Bsn. 1, 2 *p*

Perc. 2 *Xylo.* *p*

Perc. 4 *Trngl. l.v.* *p*

Vln. I *ppp*