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Tethys

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Douglas Boyce

Tethys

a concertino for violin and ensemble

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Notes on the Work

The many violent foldings of the Tertiary era took place at the expense of this very ancient Mediterranean, much larger than the present one. All the mountains, from the Baetic Cordillera to the Rif, the Atlas, the Alps and the Apennines, the Balkans, the Taurus and the Caucasus, were heaved up out of the ancient sea. They reduced its area, raising from the great sea bed not only sedimentary rocks-sands, clays, sandstones, thick layers of limestone-but also deeply buried primitive rocks. The mountains surrounding, strangling, barricading and compartmentalizing the long Mediterranean coastline are the flesh and bones of the ancestral Tethys. Everywhere the sea water has left traces of its slow labour. The sedimentary limestones outside Cairo, "so fine-grained and of such milky whiteness that they allow the sculptor's chisel to give the sensation of volume by working to a depth of only a few millimetres"; the great slabs of coraline limestone from which the megalithic temples in Malta were built; the stone of Segovia which is easier to work when wet; the limestone of the Latomies (the huge quarries of Syracuse); the Istrian stones of Venice and many other rock formations in Greece, Italy and Sicily-all these came from the sea bed.

Fernand Braudel
"Memory and The Mediterranean"

"Statues so thoroughly shattered that out of the debris a new work of art is born: a naked foot unforgettable resting on a stone; a candid hand; a bent knee which contains all the speed of the footrace; a torso which has no face to prevent us from loving it ...a profile in which beauty survives with a complete absence of human or divine anecdote"

Margerite Yourcenar,
"That mighty sculptor, time"

Tethys is a peculiar figure in the mythic structure of her position in the mythic structures Antiquity; sister and consort of Oceanus, she reorders stars and constellations, and gives birth to rivers and lakes as well as the sea nymphs. Yet she never inspired the development of any cult or practice of worship. A forgotten member of the elder divinities, she remains as an often invisible yet extraordinarily powerful presence—like the forces of deep time, she is slippery, omnipresent and often invisible within the human timeframe. In our modern, she presides over new matters and regions but remains linked to deep time and the transcendent; she is the metonymic (and matronymic) of one of Saturn's moons and her name is the name given to the sea that existed between the continents of Gondwana and Laurasia during much of the Mesozoic era.

The Tethys Sea, over its aeons years of existence was site of both the constructive and ruinous forces of nature and time. It was the site of the evolution of the whale, and the origin of the modern Mediterranean. Its fragments can be found in the floors of the Mediterranean, Black, Caspian, and Aral seas. Geologic time is always undermining the order of the present, but it is also the means by which new orders are composed.

This resonates with my interest in the special role that a soloist can have on the unfolding of a piece, but also the relationships between performers, and the sense of the performance space experienced by the audience. In *Tethys* the soloist couples and decouples from three distinct groupings of instruments, pushing and pulling harmonies and motives, but also forming connections which pull the music across the space of the performance.

The work was written for violinist Miranda Cuckson, and counter)induction.

Spatial Organization and Notation

The work's instrumentation is organized into three groupings, as well as the soloist. Group 1 (Flute, Clarinet/Bass Clarinet, Bassoon), Group 2 (Horn, Piano), Group 3 (Viola, Cello, Bass). The three groups should be separated as far as is reasonable to maintain high performance level. The soloist and conductor should be towards the center of the performance space, or its stage.

In open pulse sections, care should be taken by conductors and performers to maintain energy and speed. Several points in the score indicate for elements to enter early. This should be understood as 'very early', while the standard should be 'early.' Precision is not the primary goal. Energy and dynamism is.

Score in C.

Tethys
for Miranda Cuckson

1

Aggressive
 $\text{J} = 120$

$\text{J} = \frac{3}{8}$
 $\text{J} = 80$

$\text{J}^3 = \text{J}$
 $\text{J} = 120$

Violin

Flute

Clarinet in B \flat

Bassoon

Horn in F

Piano

Viola

Violoncello

Contrabass

v 2.3

$\text{♩} = \text{♩}^3 = 80$

6

Vln.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

v 2.3

2 Wild
 $\text{♩} = 120$

14

Vln.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

slap tongue

slap tongue

$f \geq pp$

$mp < \geq$

$mp < \geq$

$mp < \geq$

f

ff

ff

$\downarrow = \downarrow^3$
 $\downarrow = 80$

22

Vln.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

3 Tense $\text{J} = 70$

29

Vln. sempre legato

Fl. $pp \swarrow \nearrow fp \swarrow \nearrow pp \swarrow \nearrow sfp \swarrow \nearrow pp$

Cl. $pp \swarrow \nearrow sfp \swarrow \nearrow fp \swarrow \nearrow sfp \swarrow \nearrow sfp \swarrow \nearrow pp$

Bsn. $ppp \swarrow \nearrow mp \swarrow \nearrow ppp$

Hn. $+ \circ + \circ \swarrow \nearrow + \circ + \circ \swarrow \nearrow mfp$

Pno. $f \swarrow \nearrow f$

Vla. $mf > pp$

Vc. $mf > pp$

Cb. arco
 $mf > pp$

pp $\swarrow \nearrow p \swarrow \nearrow mp \swarrow \nearrow mp$

39

Vln. Solo *f* *f* *pp* *mfp* *p* <> *smfp* *smfp* *smfp* *mp* <> *f* *p* <>

Fl.

Cl.

Bsn. *ppp* *mfpp* w. increasing vibrato *mp* *5* *ppp* smorz.

Hn. *mfpp* *mp* *ppp* smorz.

Pno.

Vla. arco *mp* arco sul G

Vc. *mp* arco sul D

Cb. *ppp* *mp*

4

With greater energy
and speed

11

46

Vln. Solo

v 2.3

52

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

5 ↓

mf

f > pp f

sul D

sul G

f > pp f

sul G

f > pp f

v 2.3

59

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

6

v 2.3

64

Vln. Solo *ff* 5 *relaxing* 3 5 *poco rit.* 5 = 60

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla. 13

Vc.

Cb.

This musical score page contains nine staves. The first staff, for Violin Solo, features sixteenth-note patterns with various dynamics: ff, mp, p, pp, and p. The tempo is indicated as = 60. The subsequent staves for Flute, Clarinet, Bassoon, Horn, Piano, Viola, Cello, and Double Bass are mostly blank, suggesting they have no active parts at this specific measure. The Violin Solo part includes performance instructions like 'relaxing' and 'poco rit.'

74 7
 $\text{♩} = 90$

 Vln. Solo $\text{♩} = 80$ 15

8 Moving forward $\text{♩} = 80$

Vln. Solo $f \Rightarrow p$
 Fl. spp < spp < mp > pp
 Cl. pp < spp < spp < mp > pp pp < mp > pp
 Bsn. pp < mp > pp pp < mp > pp
 Hn.
 Pno.
 Vla. m.s.p pp < > pp arco pp < mp > pp ff 5 pp mf 5 pp pp pizz. p
 Vc. m.s.p pp < > pp arco pp < mp > pp ff 5 pp mf 5 pp pp pizz. p
 Cb. m.s.p pp < > pp arco pp < mp > pp ff 5 pp mf 5 pp pp pizz. p

9 $\text{♩} = 80$

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

95

Vln. Solo 

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

m.s.p.
pp
pizz.
ff
ff

10 Slippery

102

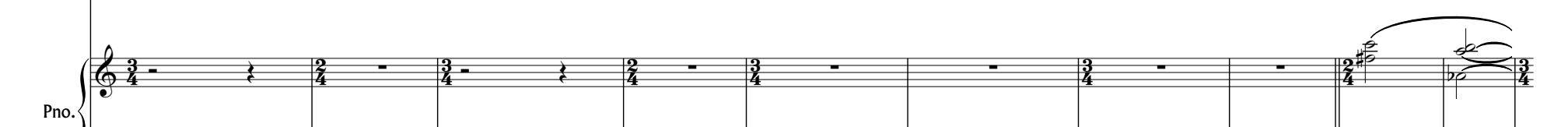
Vln. Solo 

Fl.

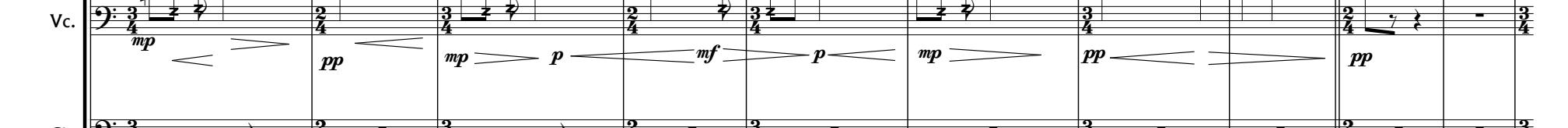
Cl.

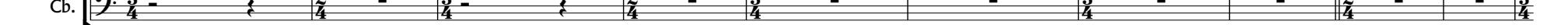
Bsn.

Hn.

Pno. 

Vla. 

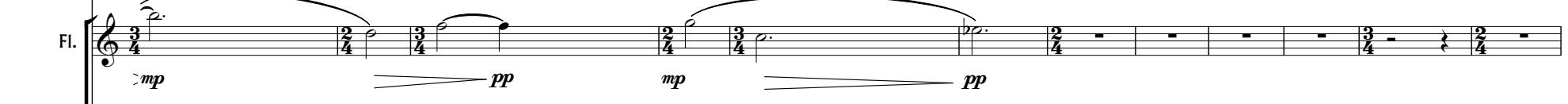
Vc. 

Cb. 

11 whispering

112

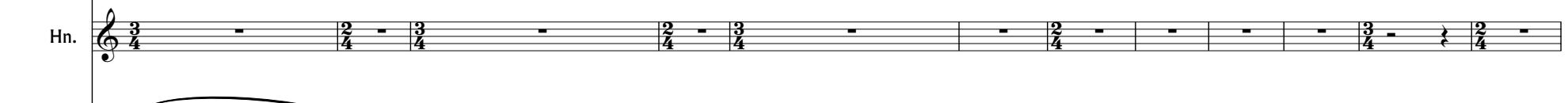
Vln. Solo 

Fl. 

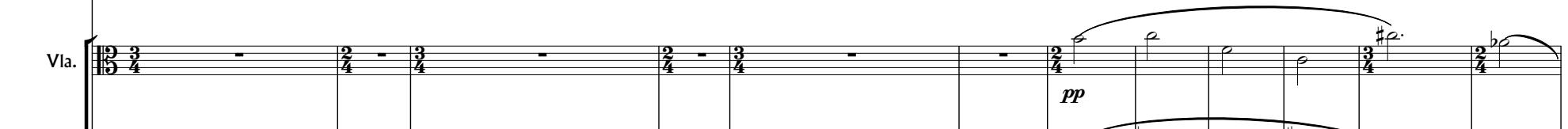
To B. Cl.

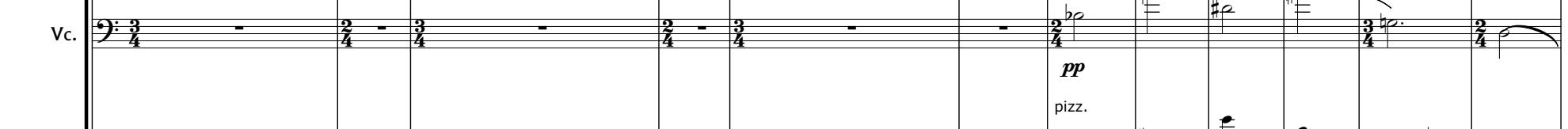
Cl. 

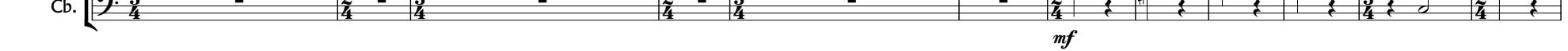
Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

12 Intensely Focused $\text{♩} = 100$

124

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

Intense rhythmic patterns are present throughout the score, particularly in the woodwind and brass sections. The piano part is highly active, featuring eighth-note chords and grace note figures. The strings provide harmonic support with sustained notes and rhythmic patterns. The overall texture is dense and focused, reflecting the section title "Intensely Focused".

135

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

ff

14 Fierce $\text{J}=100$

142

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

The score consists of ten staves. The first four staves (Vln. Solo, Fl., B. Cl., Bsn.) have common time. The fifth staff (Hn.) starts in common time and changes to 2/4 time at measure 14. The sixth staff (Pno.) starts in common time and changes to 2/4 time at measure 14. The last four staves (Vla., Vc., Cb.) have common time throughout. Measure 14 begins with a dynamic **f**. Measures 15-16 show sixteenth-note patterns in the woodwind and brass sections. Measure 17 features eighth-note patterns in the woodwind and brass sections. Measure 18 concludes with a dynamic **ff**.

151

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

158

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

ff *mf*

f

f

mf

f *f*

f *f*

165

Dolce

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

This musical score page features nine staves. The first staff (Vln. Solo) has a treble clef and rests throughout. The second staff (Flute) starts with a rest, followed by a melodic line with dynamics *p* and *ppp*. The third staff (Bassoon) also rests initially before playing a melodic line with dynamics *p* and *ppp*. The fourth staff (Horn) rests throughout. The fifth staff (Piano) shows harmonic patterns with dynamics *p* and *p*. The sixth staff (Violin) has a melodic line with slurs and dynamics *mf*. The seventh staff (Cello) has a melodic line with slurs and dynamics *mf*. The eighth staff (Double Bass) rests throughout. The score includes various time signatures: 6/8, 5/8, 7/8, and 2/4.

173

Vln. Solo **15**

mp

Fl.

B. Cl.

Bsn.

Hn.

Pno.

cue. 3

16

after glisses start

cue. 1

cue. 2

after vc. begins

mf

Cb.

17

179

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

ff

cue. 1

start early

shared pulse with viola and cello

ff

shared pulse with cello and piano

shared pulse with viola and piano

mfp — *f*

18*J = 100*

186

Vln. Solo

19

f

Fl.

B. Cl.

Bsn.

m.s.p.

p

pp

ff

ff

ff

ff

ff

194

20

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mf *mp*

p

p

p

soon after piano enters

199

Fl.

B. Cl.

Hn.

soon after bassoon starts

Vla.

Vc.

Cb.

p

pp

f

fp

mf

f

mp

mf

pp

pp

pp

mf

mf

mf

3:2

207

Vln. Solo

21

fp

f > sf

f > sf

f

Fl.

fp

fp

p

B. Cl.

fp

fp

p

Hn.

Vla.

Vc.

arco

p

pizz.

pizz.

mf

ff

ff

ff

v 2.3

214

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

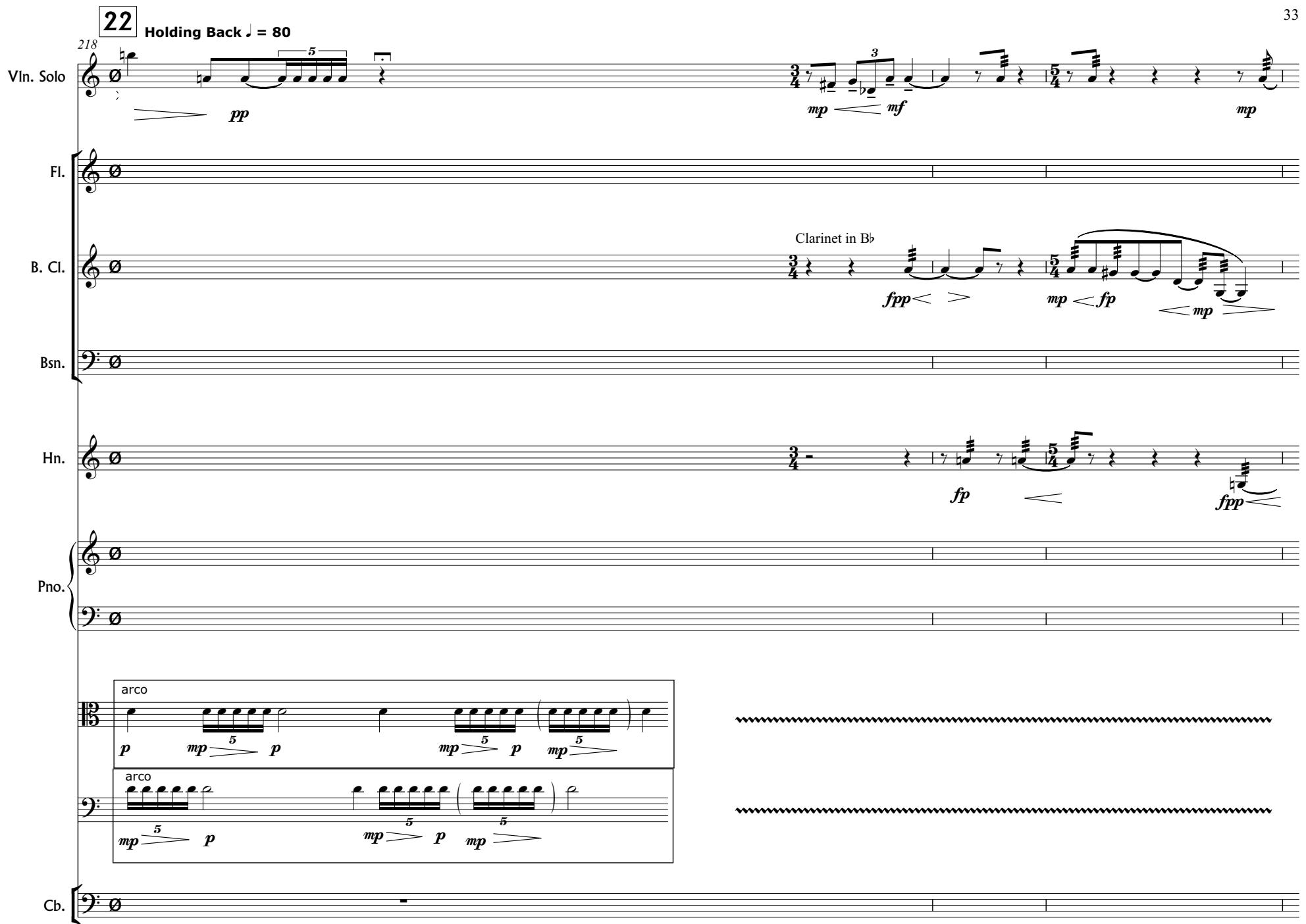
Vla.

Vc.

Cb.

22 Holding Back $\text{J} = 80$

218

Vln. Solo 

Fl.

B. Cl.

Bsn.

Clarinet in B \flat

Hn.

Pno.

Cello

arco

p mp $\overbrace{\hspace{1cm}}$ p mp $\overbrace{\hspace{1cm}}$ p mp $\overbrace{\hspace{1cm}}$

arco

mp $\overbrace{\hspace{1cm}}$ p mp $\overbrace{\hspace{1cm}}$ p mp $\overbrace{\hspace{1cm}}$

Cb.

223

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Cb.

v 2.3

23

Airy $\text{J} = 90$

Vln. Solo

Fl.

(breath)

Cl.

(breath)

Bsn.

Hn.

Pno.

mute on

pp

mf

Bsn. (breath)

Hn. (mp)

Cb.

v 2.3

This musical score page contains six staves of music for an orchestra and piano. The instruments listed from top to bottom are: Violin Solo, Flute, Clarinet, Bassoon, Horn, and Piano/Cello. The score is marked 'Airy J = 90'. Measure 23 begins with a melodic line for the Violin Solo. The Flute and Clarinet both have breath marks and dynamic markings of 'pp' (pianissimo) with a crescendo symbol. The Bassoon and Horn also have breath marks and dynamics of 'pp' with a crescendo symbol. The Piano and Cello parts are mostly silent. The Cello part has two sustained notes with grace notes above them. The score ends with a dynamic marking of 'mf' (mezzo-forte). The page number '35' is in the top right corner, and 'v 2.3' is at the bottom right.

24

237

Vln. Solo

f 

Hn.

Pno.

Vla.

Vc.

Cb.

242

Vln. Solo

25

p

26

mf

Hn.

Pno.

Cb.

v 2.3

248

Vln. Solo

27

Hn.

Pno.

Cb.

255

Vln. Solo

28

p *p*

cue 2

cue 2

cue 2

mp

f

f

f

v 2.3

Hn.

Pno.

Cb.

29

Vln. Solo

30

Fl.

Cl.

Bsn.

Hn.

Pno.

cue 3

mp 3

mf

cue 1

cue 2

mp 3

mf

cue 3

mp 3

mf

cue 1

cue 1

mf 3

mf

cue 1

mf 3

mf

ff > *f*

ff > *f*

Contrabass

ff > *f*

→

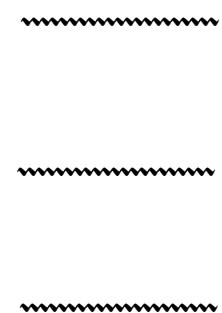
→

→

ff > *f*

ff > *f*

ff > *f*



31

270

Vln. Solo

Fl.

Cl.

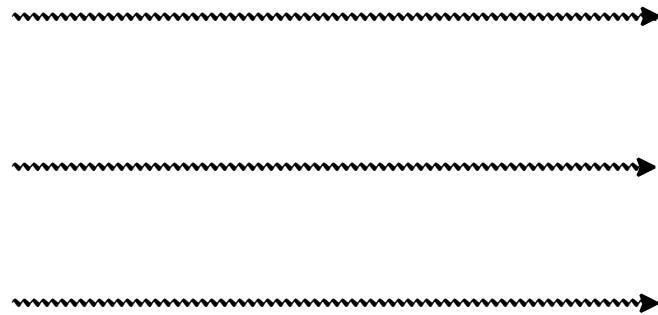
Bsn.

Hn.

Pno.

cue 2

cue 3




32 Explosive
J = 100

277

Vln. Solo *ff*

Fl. *ff* *f* *mf*

Cl. *ff* *f* *mf*

Bsn. *ff* *f* *mf*

Hn. *ff* *8va*

Pno. *f* *rffz* *ff* *sf*

Bassoon *mf*

Bassoon *mf*

Bassoon *mf*

284

Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

289

33

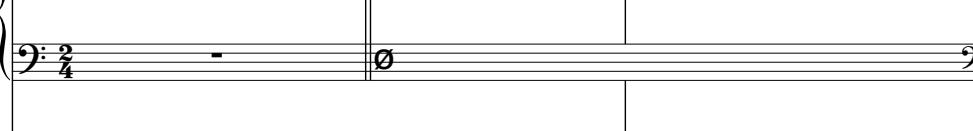
Vln. Solo 

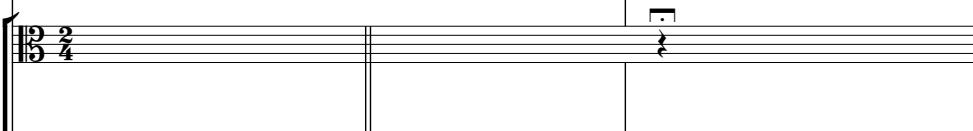
Fl. 

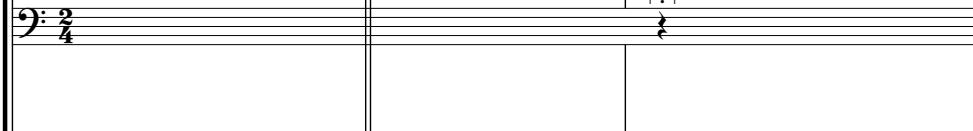
Cl. 

Bsn. 

Hn. 

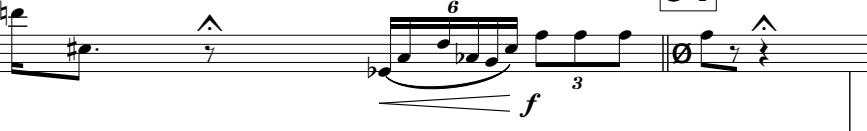
Pno. 

Vla. 

Vc. 

Cb. 

34



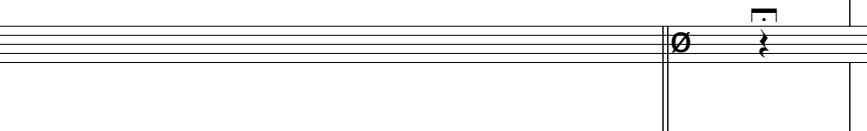


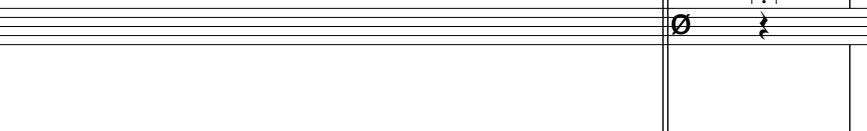








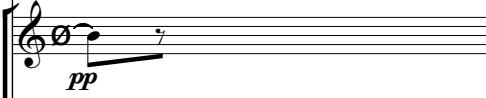


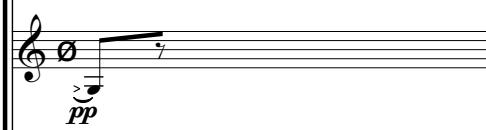


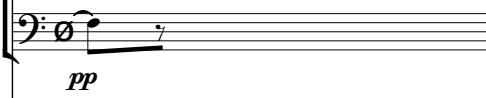


295

Vln. Solo 

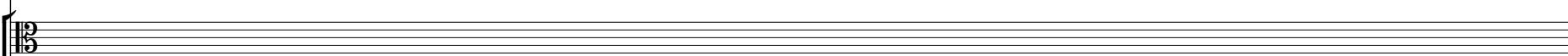
Fl. 

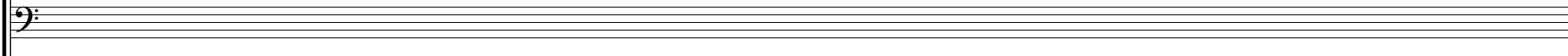
Cl. 

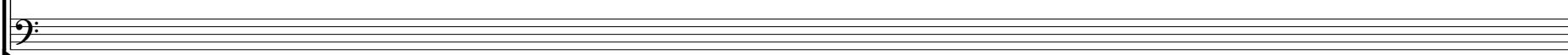
Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

299

Vln. Solo

35 ↓

f

Pno.

Vla.

Vc.

Cb.

36

cue 3

cue 2

cue 1

v 2.3

37

306

Vln. Solo   cue 3

Fl.  cue 1

Cl.  cue 1

Bsn.

Hn.

Pno.  cue 1

Vla. 

Vc.

Cb.

38

316

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

38

To B. Cl.

Bass Clarinet
in B♭

cue 1

f

p

mf

mp

pp

smp

mfpp

5

mf

mp

pp

smp

p

mf

5

mf

5

mf

f

3

p

5

mp

pp

mp

mp

pp

mp

ppp

mp

pp

mp

ppp

mp

pp

mp

ppp

5

p

5

cue 2

v 2.3

poco rit.

322

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

poco rit.

cue 5

cue 4

cue 3

39 Flowing, Relaxing $\text{♩} = 90$

Vln. Solo

327

mp

40 $\text{♩} = 90$

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

40 $\text{♩} = 90$

Clarinet in B♭

41 Moving Slightly More $\text{♩} = 100$

333

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mp *f* *mp* *f subp*

mp *mf* *pp*

mp *f* *mp*

mf *pp*

mp *f* *mp*

mf *pp*

mp *f* *mp*

42 $\text{♩} = 90$

342

Vln. Solo 

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

43 Surprised $\text{♩} = 90$

351

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p < *f* > *p*

fp > *ppp*

fp > *ppp*

pp < *fp* > *ppp*

pp

mp

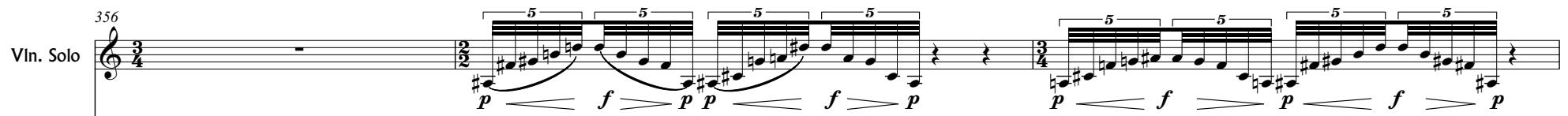
fp > *ppp*

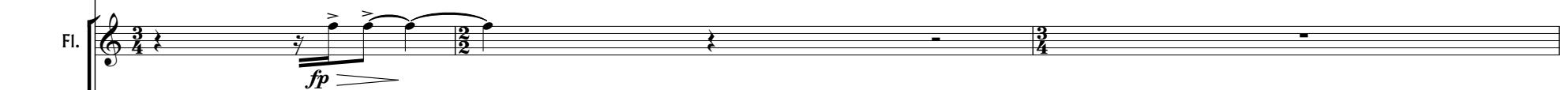
fp > *ppp*

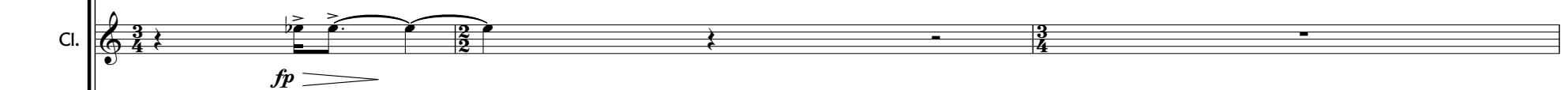
p

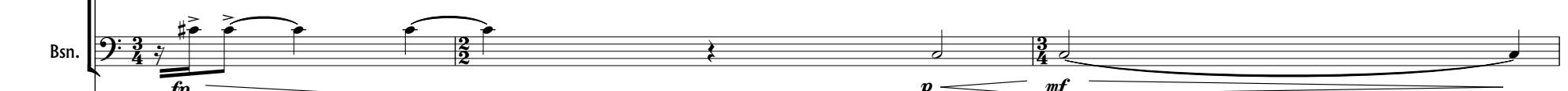
v 2.3

356

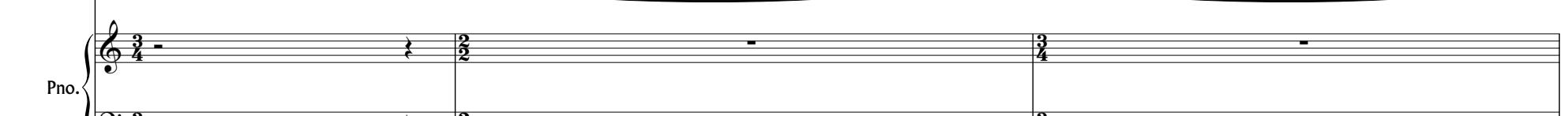
Vln. Solo 

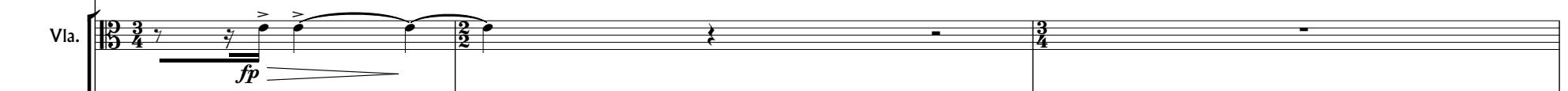
Fl. 

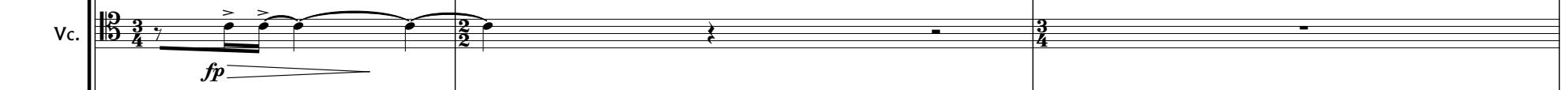
Cl. 

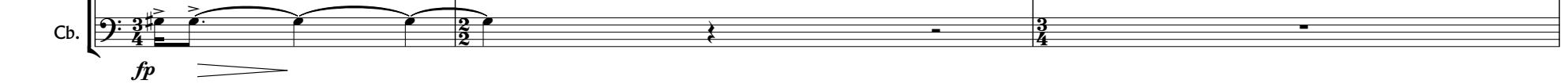
Bsn. 

Hn. 

Pno. 

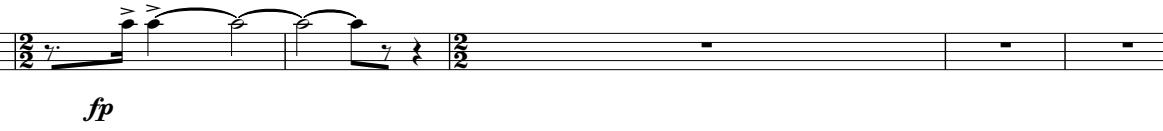
Vla. 

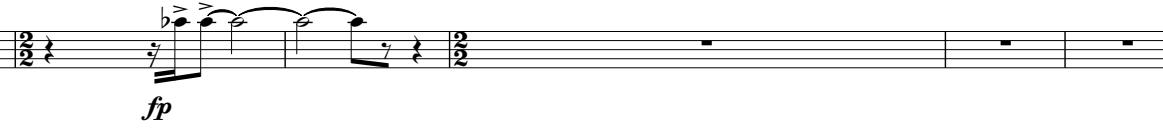
Vc. 

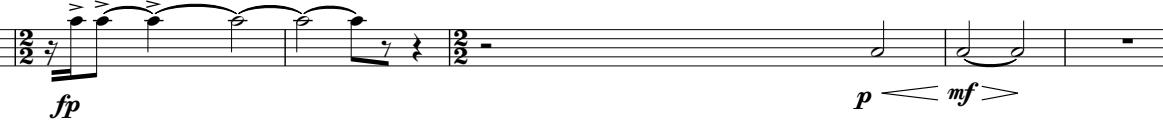
Cb. 

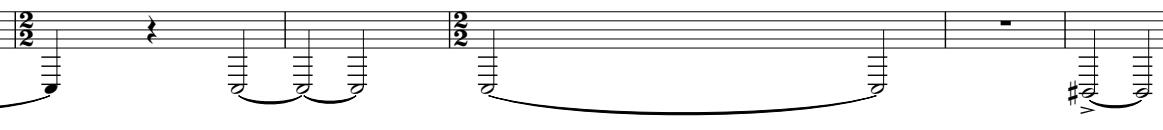
359

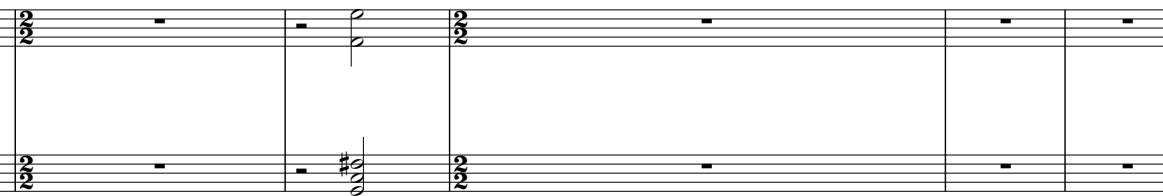
Vln. Solo 

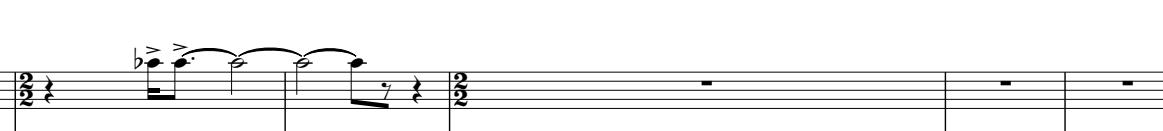
Fl. 

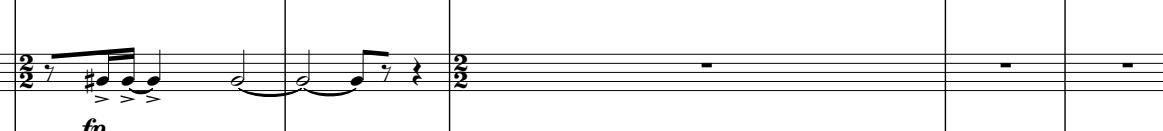
Cl. 

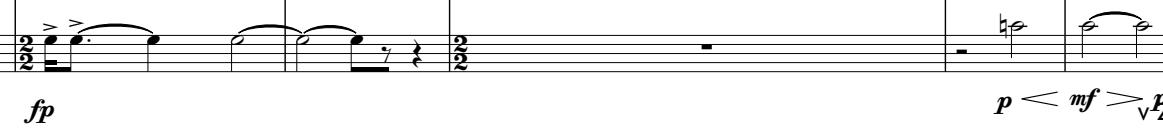
Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

p < mf >

p < mf >_{v. 2.3}

365

Vln. Solo

p f p f p f p f p f p f p

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

v 2.3

368 **44**

Vln. Solo - Ø *mf*

Fl.

Cl.

Bsn.

Hn. - Ø

Pno.

Vla. - Ø

Vc. - Ø

Cb.

v 2.3

373

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

5

5

45 Cthonic, weighty $\text{♩} = 100$

380

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

391

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla. *[3:2]*

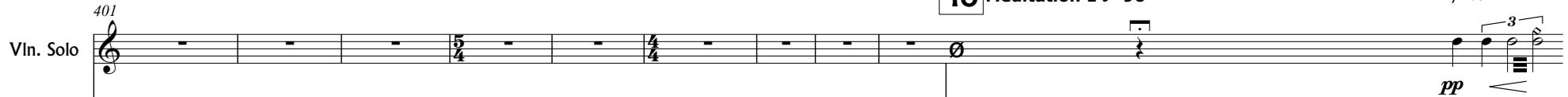
Vc.

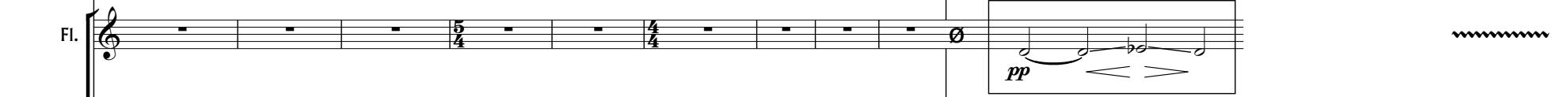
Cb.

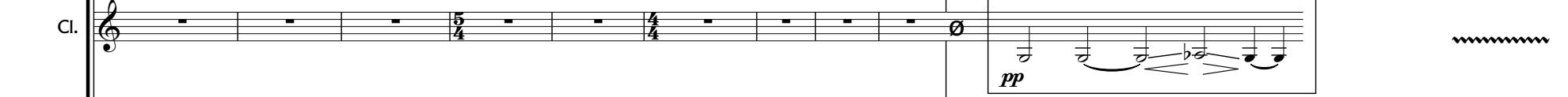
v 2.3

46 Meditation 1 $\text{♩} = 90$
lyr. 

401

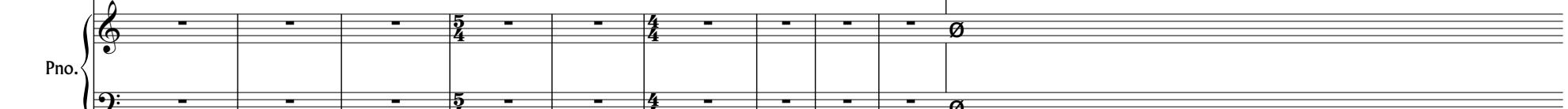
Vln. Solo 

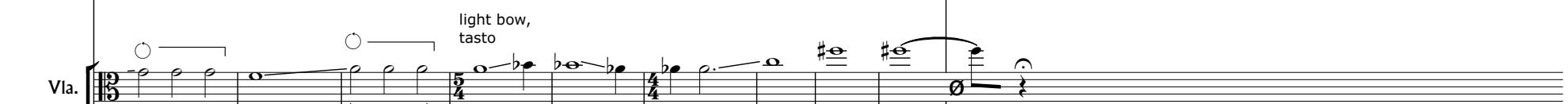
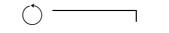
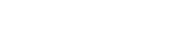
Fl. 

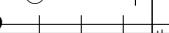
Cl. 

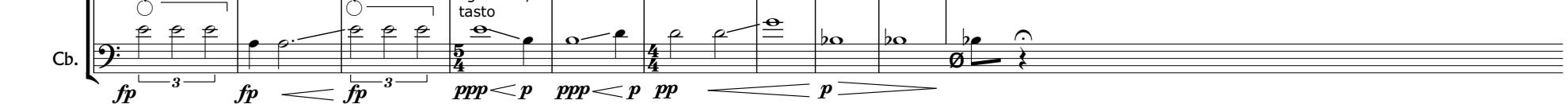
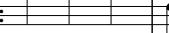
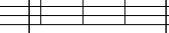
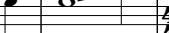
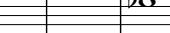
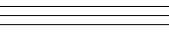
Bsn. 

Hn. 

Pno. 

Vla. 
 light bow,
tasto
 fp  fp  fp 
 $\text{ppp} < \text{p}$ $\text{ppp} < \text{p}$ pp  p 
 ppp 

Vc. 
 light bow,
tasto
 fp  fp  fp 
 $\text{ppp} < \text{p}$ $\text{ppp} < \text{p}$ pp  p 
 ppp 

Cb. 
 fp  fp  fp 
 $\text{ppp} < \text{p}$ $\text{ppp} < \text{p}$ pp  p 
 ppp 

413

Vln. Solo

Hn.

Pno.

Vla.

Vc.

Cb.

422 **47**

Vln. Solo

Hn.

Pno.

Vla.

Vc.

Cb.

Vln. Solo

428

48 Meditation 2

p *mp* *ppp*

pp < > *p* < > *mp* < > *ppp* < > *mp* > *ppp* simile

Hn.

Pno.

Vla.

Vc.

Cb.

435

Vln. Solo

49 Slower

mf p mp ppp p >

~~~~~>      |  
| 5/8 - | 4/4 - | 5/4 - | 3/4 - | 0 - |

~~~~~>      |  
| 5/8 - | 4/4 - | 5/4 - | 3/4 - | 0 - |

~~~~~>      |  
| 5/8 - | 4/4 - | 5/4 - | 3/4 - | 0 - |

Hn.

Pno.

Vla.

Vc.

Cb.

**50**

*p*

*espressivo*

*molto sul tasto*

*p*

*espressivo*

*molto sul tasto*

*p*

*p*

*molto sul tasto*

*pp*

*pp*

*molto sul tasto*

*pp*

*pp*

*molto sul tasto*

*pp*

447

Vln. Solo      Alto Flute  
lyrico

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

pp      mp      3      3      3      3      3      5      pp

pp      mp      mp      smfp

p      f

p      f

p      f

m.s.p

v 2.3

455

Vln. Solo 

51

A. Fl.

Cl.

Bsn.

Hn.

Pno.

67

v 2.3

**Vln. Solo**

**A. Fl.**

**Cl.**

**Bsn.**

**Hn.**

**Pno.**

**52** Machinic  
= 110

464 **Slower**  
sul D, light bow

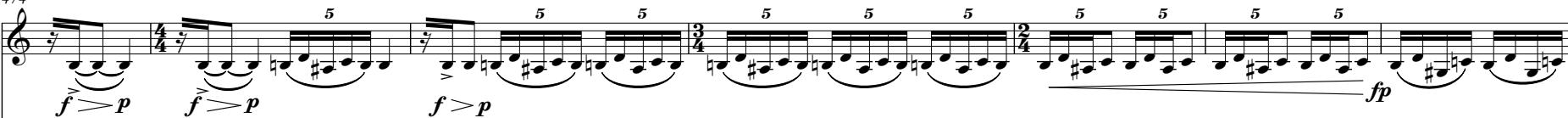
sul G

**Slower Still**

**f > p** **f > p**  
to Flute

53

474

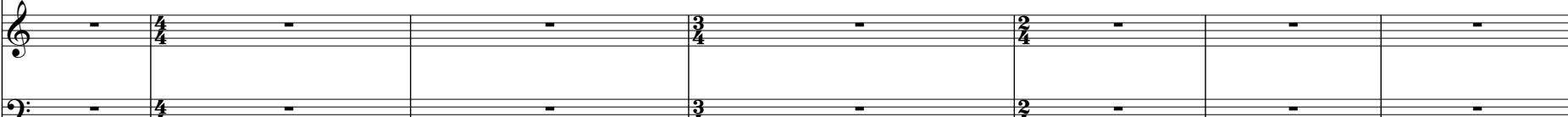
Vln. Solo 

Fl.

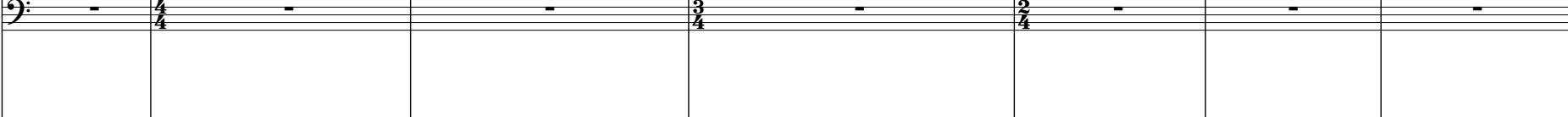
Cl.

Bsn.

Hn.

Pno. 

Vla. 

Vc. 

Cb. 

481

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

*p* 5

*mp* 5

*f*

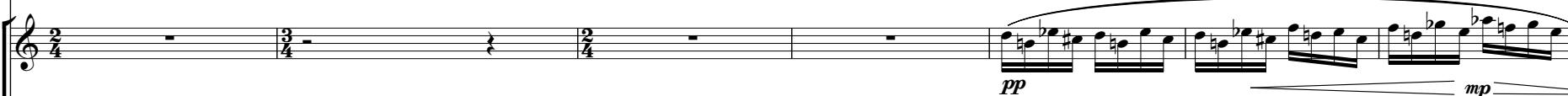
*f*

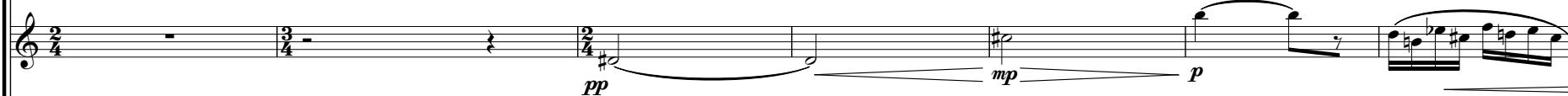
*f* 5

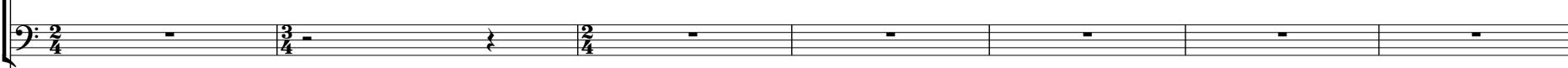
54

487

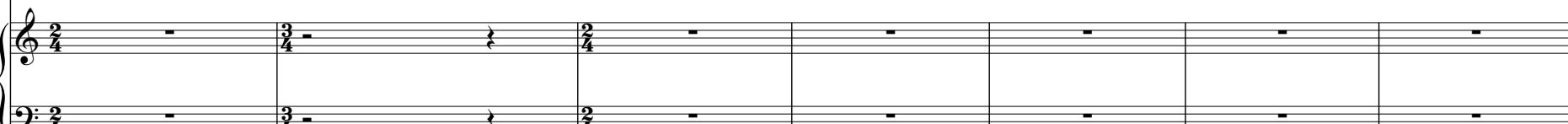
Vln. Solo 

Fl. 

Cl. 

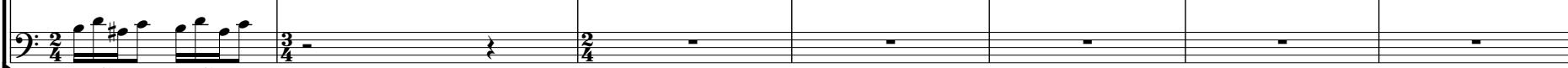
Bsn. 

Hn. 

Pno. 

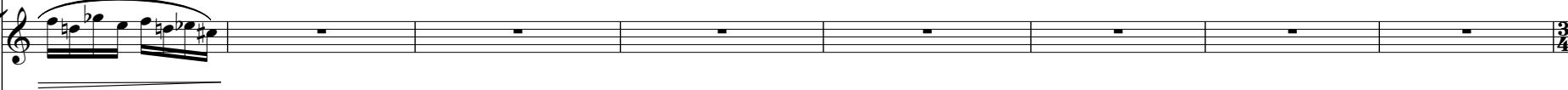
Vla. 

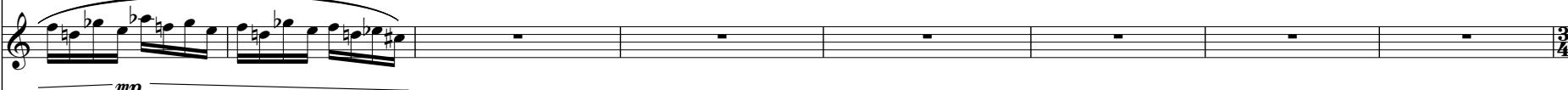
Vc. 

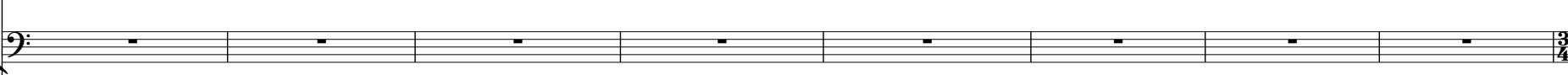
Cb. 

494

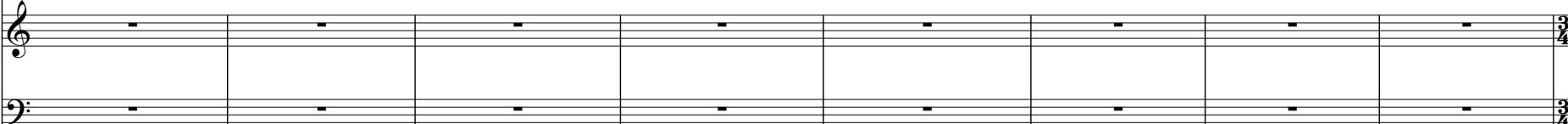
Vln. Solo 

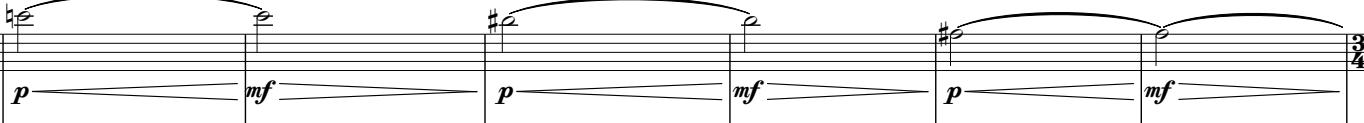
Fl. 

Cl. 

Bsn. 

Hn. 

Pno. 

Vla. 

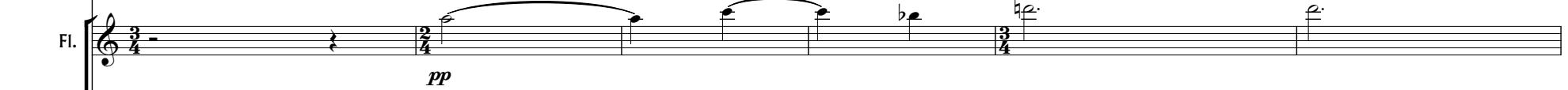
Vc. 

Cb. 

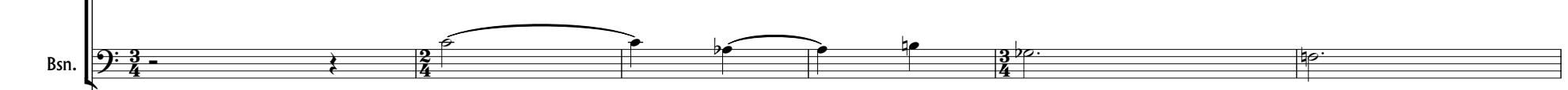
502 **55**

sempre stac.

Vln. Solo 

Fl. 

Cl. 

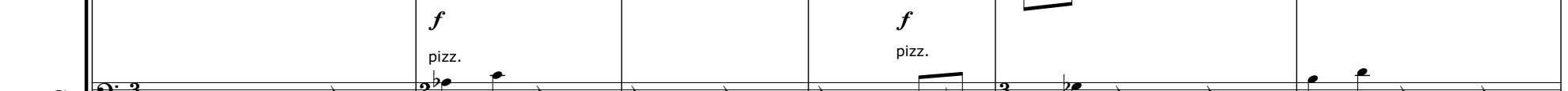
Bsn. 

Hn. 

Pno. 

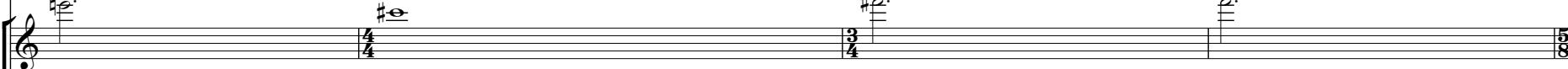
Vla. 

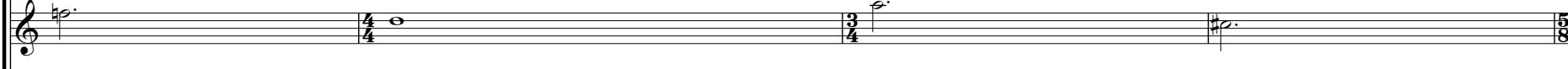
Vc. 

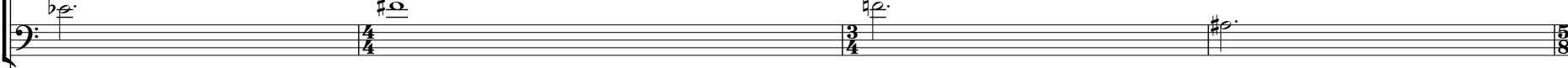
Cb. 

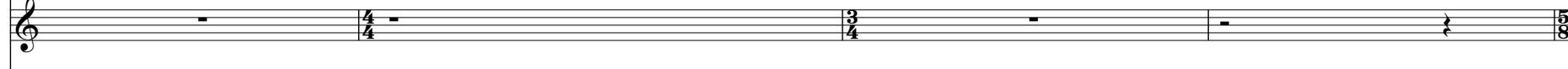
508

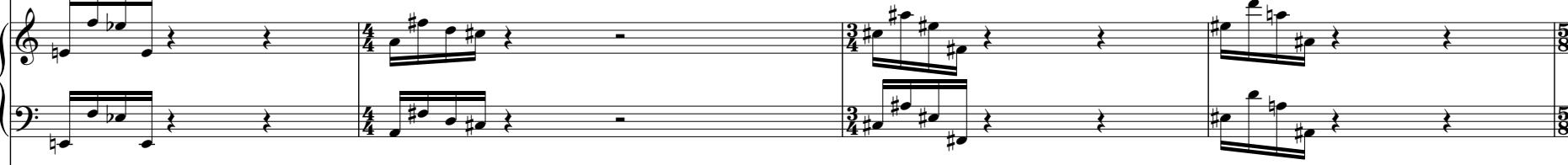
Vln. Solo 

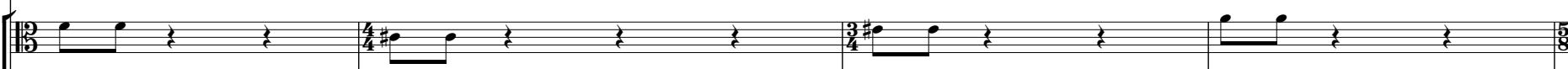
Fl. 

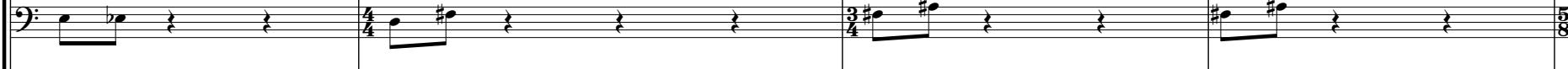
Cl. 

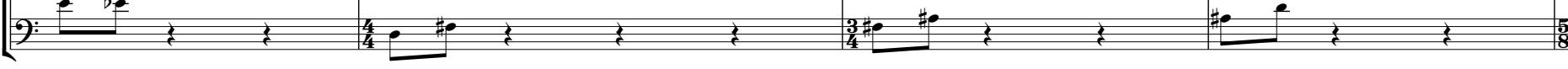
Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

56

512

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

519

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

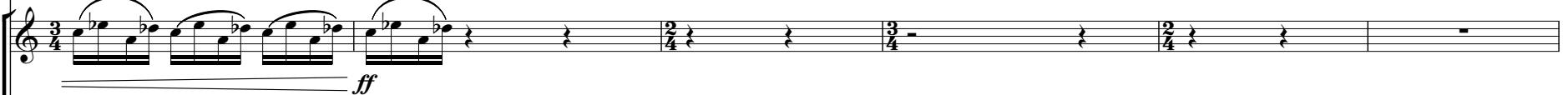
Cb.

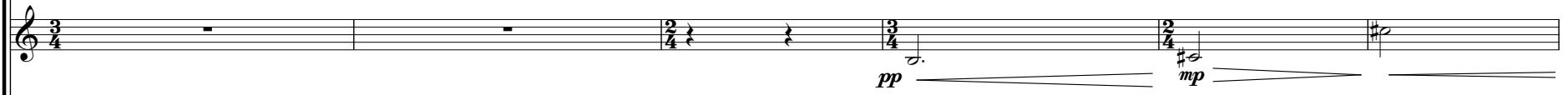
v.2.3

57

526

Vln. Solo  *mf*

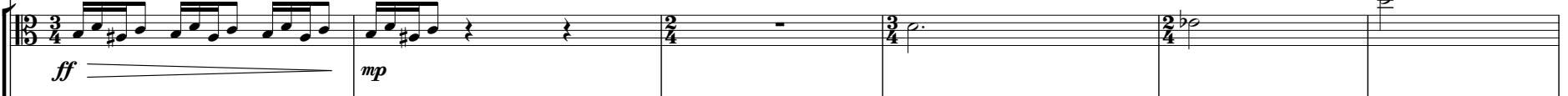
Fl.  *ff*

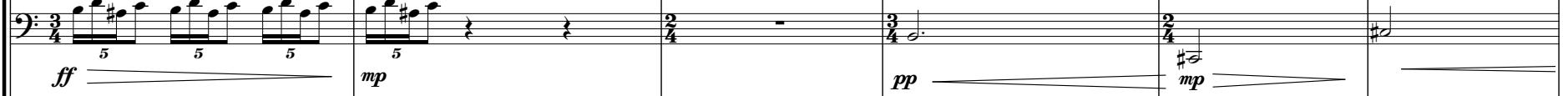
Cl.  *pp* *mp*

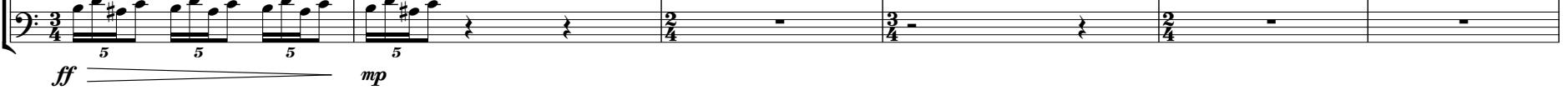
Bsn.  *ff* *pp*

Hn. 

Pno. 

Vla.  *ff* *mp*

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

Cb.  *ff* *mp*

532

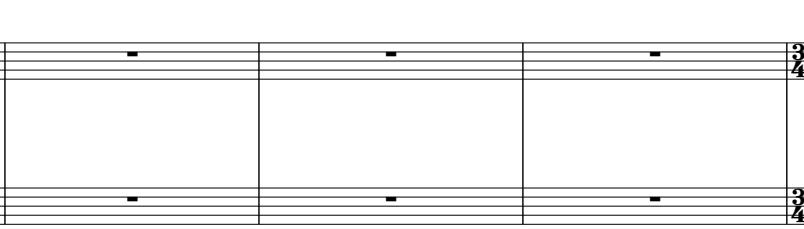
Vln. Solo 

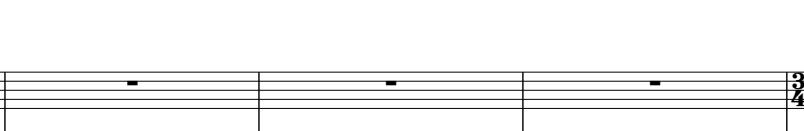
Fl. 

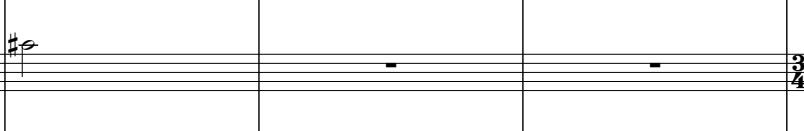
Cl. 

Bsn. 

Hn. 

Pno. 

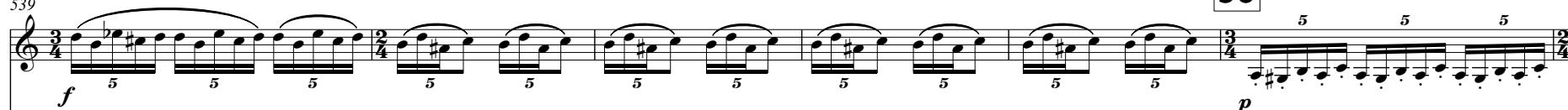
Vla. 

Vc. 

Cb. 

58

539

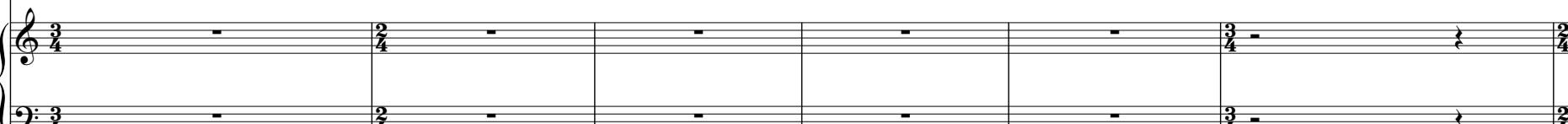
Vln. Solo 

Fl. 

Cl. 

Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

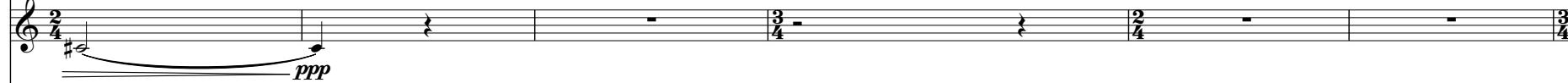
545

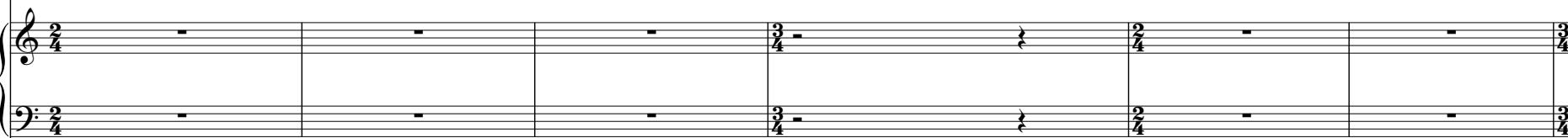
Vln. Solo 

Fl.

Cl.

Bsn.

Hn. 

Pno. 

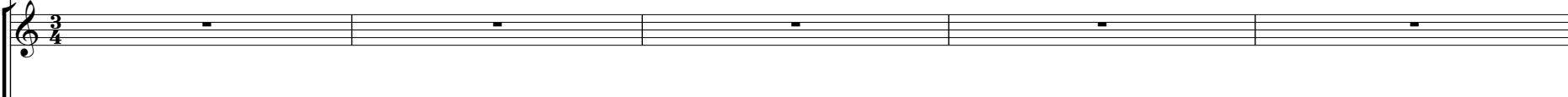
Vla.

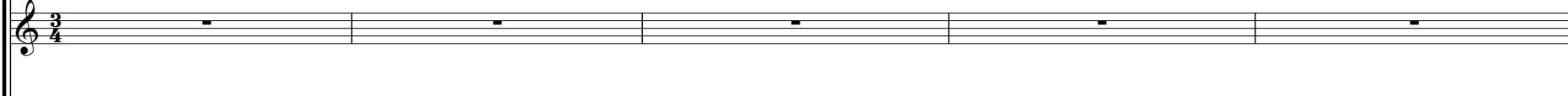
Vc.

Cb.

551

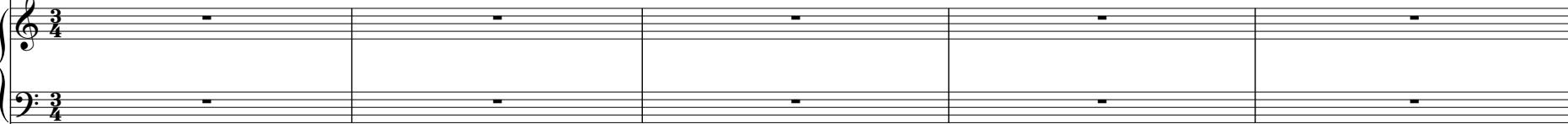
Vln. Solo 

Fl. 

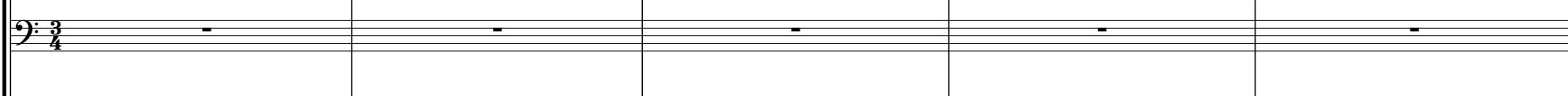
Cl. 

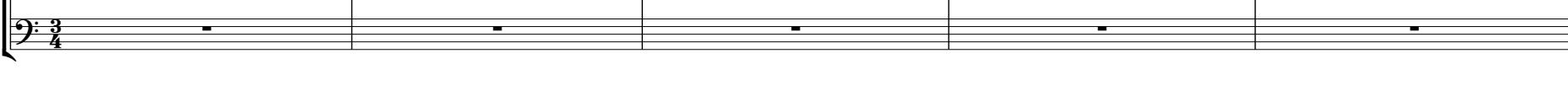
Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

59

556

Vln. Solo 

Fl. 

Cl. 

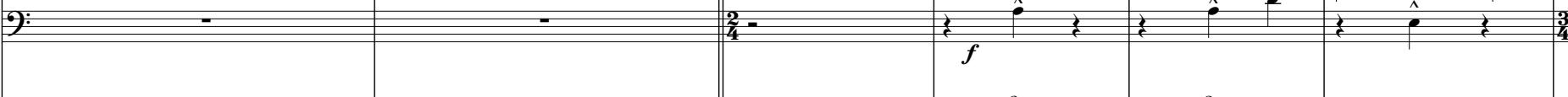
Bsn. 

Hn. 

Pno. 

Vla. 

Vc. 

Cb. 

*v 2.3*

562

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

v 2.3

568

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

v 2.3

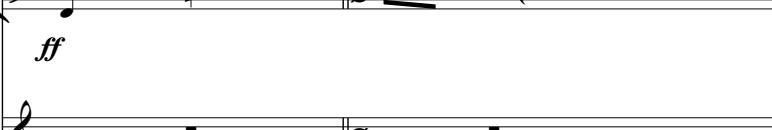
574

**60**

Vln. Solo 

Fl. 

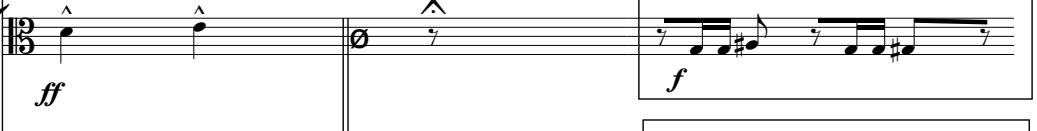
Cl. 

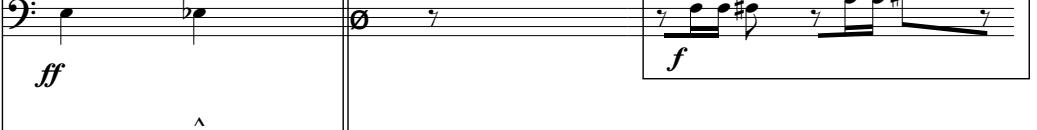
Bsn. 

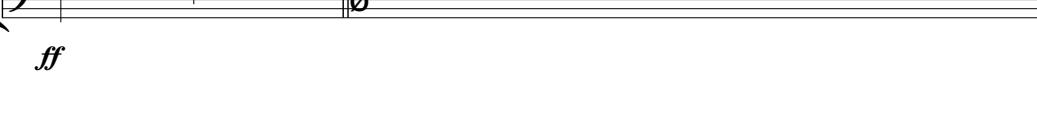
Hn. 

Pno. 

**61**

Vla. 

Vc. 

Cb. 

cue 1.

*f*

*f*

v 2.3

62

580

Vln. Solo *ff*

Fl. 5 5 *ff*

Cl. 5 5 *ff*

Bsn.

Hn.

Vla.

Vc.

Cb.

cue 2

cue 1

cue 4

cue 1

cue 3

cue 2

p

p

p

v 2.3

**63** ♩ = 100

585

Vln. Solo

Fl.

Fl. (cue 5)

Bassoon (cue 5)

Hn.

Pno. (cue 5)

f

Vla. (m.s.p.)

Vc.

Cb.

64

592

Vln. Solo *f*

Fl.

Cl. *ff*

Bsn. *ff* *f* *slap tongue*

Hn. *f* *ff* *p*

Pno. *ff*

Vla. *fff* *m.s.p.*

Vc. *fff* *arco, m.s.p.*

Cb. *fff* *f* *pizz.*

rit.

599 **65** Andante

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

v 2.3

**Slowing Slightly**

604

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla. ff

Vc.

Cb.

66

91

609 simile, legato sempre 3

Vln. Solo *mp* > *mp* << *p* << = *mp*

Fl.

Cl.

Bsn.

Hn.

Pno. *pp*

Vla. 13

Vc.

Cb.

v 2.3

**67** Tense  $\text{♩} = 70$ 

Vln. Solo 616  $\text{♩} = 70$

Fl.

Cl.

Bsn.  $p \rightarrow f \rightarrow mfp$

Hn.  $mfp$

Pno.

Vla.

Vc.

Cb.

624

Vln. Solo 
  
Fl.

Cl.

Bsn. w. increasing vibrato  
smorz.

Hn. pp — mp — pp

Pno.

Vla. mp  
sul G

Vc. mp  
sul D

Cb. mp

v 2.3

631

**68**

Vln. Solo 

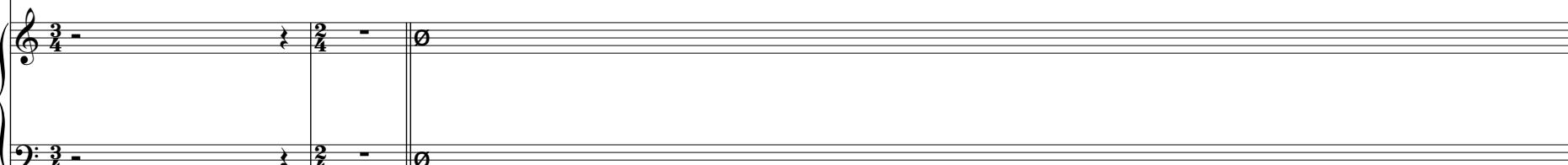
Fl.

Cl.

Bsn.

Hn.

Pno.

Vla. 

Vc.

Cb.

v 2.3 **mp**

637

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

v 2.3

645      *poco rit.*      *J = 60*

**69**      Holding Back *J = 80*

Vln. Solo      *p*      *pp*      *ppp*      *p*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.      *pp*      *arco*  
*p*      *mp*      *p*      *mp*      *p*      *mp*

Vc.      *#p*      *arco*  
*p*      *mp*      *p*      *(p*      *mp*      *p*      *mp*      *p*)

Cb.      *pp*      *m.s.p*  
*p*

v 2.3

653

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Cb.

Clarinet in B♭

*fpp* < >

*mp* < *fp* < *mp*

*mp*

*fp*

*fpp*

*mp*

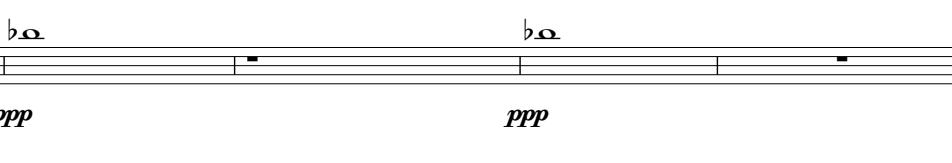
*pp*

v 2.3

660

Vln. Solo 

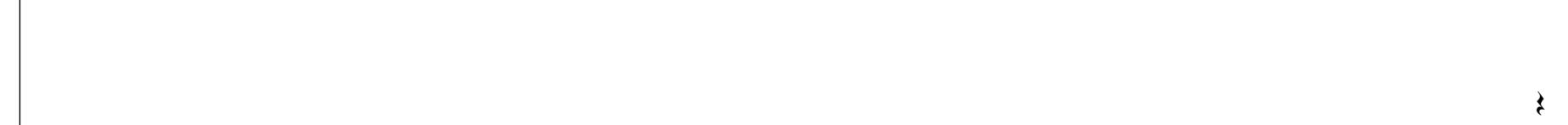
Fl.

Cl. 

Bsn.

Hn. 

Pno. 





Cb. 