



10

Fl. 1,2 *p*

Fl. 3 *p*

Ob. 1,2 *p*

Cl. 1,2 (breathe as needed) *ppp* *mp*

B.Cl. *p*

Bssn. 1,2 *ppp* *p*

Hrn. I, II *p*

Hrn. III, IV *ppp* *ppp*

Tpt. 1,2 *p*

Tbn. 1,2 *ppp*

B.Tbn. *p*

Tuba *p*

Timp. *p*

P. 2 (vib.) *p*

P. 3 (temple) *p*

P. 4 (B.D.) *p*

Piano on keys *p*

Vln. I *p*

Vln. II (bow as needed) *ppp* *mp*

Vla. div. ad lib. bowing *ppp* *p* *ppp*

Vc. *p*

DB *p* *ppp*

1,2)  $\text{♩} = 88$  20

Fl. 1,2 *p* *ppp*

Fl. 3 Flute *p* *ppp*

Ob. 1,2 *ppp* *mp*

Cl. 1,2

B.Cl.

Bssn. 1,2 *ppp* *mp*

Hrn. I, II *ppp* (breathe as needed) *mp*

Hrn. III, IV (con sord.) *mp* (breathe as needed)

Tbn. 1,2 *ppp* (con sord.) *mp*

B.Tbn. *ppp* *mp*

Tuba (con sord.) *ppp* *mp*

Timp. *mp*

P. 2 (vib.) *p*

P. 3 sus. cymbal *pp* let vibrate *mp*

P. 4 (B.D.) *p*

Piano *mp* on keys

Vln. II  $\text{♩} = 88$  20

Vla. Soli *pp* *mp* *pp*

30

Fl. 1,2

Cl. 1,2

Bssn. 1,2

Tbn. 1,2

B.Tbn.

Timp.

P. 2

P. 3

P. 4

Piano

Vla

1.)

1.)

*pp*

*p*

(con sord.)

(con sord.)

*pp*

*p*

30

*pp*

(temple)

*p*

(B.D.)

*pp*

on keys

*p*

30

*mp*

*pp*

*mp*

*pp*



40

Fl. 1,2

Fl. 3

Bssn. 1,2

Hrn. I, II

Tpt. 1,2

B. Tbn.

Tuba

Timp.

P. 2

P. 3

P. 4

Piano

Vln. I

Vln. II

Vla

Vc.

DB

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*mf*<sub>(loco)</sub>

*mf*

*mf*

*mf*

*ppp*

sus. cymbal

let vibrate

Gong

sticks on rim

5

senza sord.

col legno

III

col legno

repeat material

rapid, ad lib. rhythms

\*

ad lib. bowing

8

\* Notes within the repeat boxes are to be played repeatedly, for the number of measures, or partial measures as indicated by the black "time line". The above allow the players to ad lib. rhythms. Players are not to synchronize with each other. Only beginning and ending points are indicated.

Fl. 3 *mp*

Ob. 1,2 *p*

B.Cl. *mp*

Bssn. 1,2 *p*

Hrn. III, IV *p*

Tbn. 1,2 *p*

B.Tbn. *mp*

Tuba *p*

Timp. (vib.) *pp*

P. 2 *pp*

P. 4 (gong) (sticks) *p* *pp*

Piano on keys *mf*

Vln. I rapid, ad lib. rhythms *mf* unis. gliss. highest possible pitch

Vln. II *ppp* *mf* unis. gliss. highest possible pitch

Vla. senza sord. unis. *ppp* *mf* highest possible pitch

Vc. *pp* *mp*

DB *pp* *mp*

50 (slur) (breathe as needed)

Fl. 1,2 *ppp* *mp* *pp*

Fl. 3 Flute (slur) (breathe as needed) *ppp* *mp* *pp*

Cl. 1,2 *ppp* *mp* *pp* (subito)

Bssn. 1,2 *ppp* *mp* *pp* (subito)

Hrn. I, II 50 I) solo *mp* *pp* *mp* 3

Tbn. 1,2 *p*

B. Tbn. *p*

Timp. 50 *p*

P. 2 Orch. bells *p*

P. 3 Temple blocks *mp*

Piano 50 *p* On strings

8 basso *co.*

Vln. I 50 artificial harmonics \* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp* *pp*

DB *ppp* *pp*

Artificial harmonics. Players press firmly on bottom note as normal. At the same time, touch lightly on the top, diamond shaped note which is a perfect fourth higher. This will result in a harmonic which sounds 2 octaves higher than the bottom pitch. Cellists may wish to use the thumb and fourth finger.



60 (slur)

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

B.Cl.

Bssn. 1,2

Hrn. I, II

Hrn. III, IV

Tpt. 1,2

Tbn. 1,2

B.Tbn.

Tuba

Timp.

P. 2

P. 3

P. 4

Piano

Vln. I

Vln. II

Vla.

Vc.

DB

*pp*

(slur)

*pp*

1.)

*mf* *pp* *mf*

1.)

*mp*

1,2) (slur)

*pp*

*mp*

1.)

*mp*

*mp*

*p*

1.)

*mp* *pp*

(remove mutes)

*p*

*mp*

*p*

*mp*

60

Orch. bells

*mp*

(temple)

*mp*

Snare drum

*p*

60 on keys

*mp*

*ppp*

*mp*

*pp*

8

Fl. 1,2 (slur) 70 *pp* cresc. poco a poco *accel.*

Fl. 3

Ob. 1,2 *pp*

Cl. 1,2 *pp* *mp*

B.Cl. *pp* *mp*

Bssn. 1,2 *pp* *mp*

Hrn. I, II I, II *pp* *mf* *pp* *p* *accel.* 70

Hrn. III, IV III, IV *pp* *mf* *pp* *p*

Tbn. 1,2 *mp* (remove mutes)

B.Tbn. *pp* *mp* *pp* senza sord.

Tuba (remove mutes)

Timp. *p* *cresc.* poco a poco *mf* 70 *accel.*

P. 3 Tom-toms(3) *mf* 70 *accel.*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

DB *cresc.* *f*

repeated gliss. natural harmonics

the above string technique is designed to create a texture. Players touch lightly to produce harmonics, and gliss. up and down, rapidly. Players are not to synchronize with each other. The "texture" continues for an additional 4 measures, as indicated by the black time line.

♩ = 112

Fl. 1,2 *f* *p* *f*

Fl. 3 *p* *f* *f*

Ob. 1,2 *p* *f* *f*

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

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

Bssn. 1,2 *f* *p* *f*

Hrn. I, II *f* *p* *f*

Hrn. III, IV *f* *p* *f*

Tpt. 1,2 *p* *f* *f*

Tbn. 1,2 *p* *f* *f*

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

Tuba *p* *f* *f*

Timp. *f* *ff*

P. 2 *mp* *f* *p* *f*

P. 3 *f* *ff*

P. 4 *pp* *f*

Piano *p* *f* *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

DB *p* *f*

Picc. *f*

1,2) *p* *f*

senza sord. *p* *f*

senza sord. *p* *f*

senza sord. *p* *f*

5

Orch. bells *mp* *f*

Xylophone *p* *f*

Gong *pp* *f*

let vibrate

On strings (both palms) *p* *f*

8 basso *n*

8 *n*

♩ = 112

♩ = 112

♩ = 112

Fl. 1, 2 *p* *f* *p* (subito) *f*

Fl. 3 *p* *f* *p* (subito) *f*

Ob. 1, 2 *p* *f* *p* (subito) *f*

Cl. 1, 2 *p* *f* *p* (subito) *f*

B.Cl. *p* *f* *p* (subito) *f*

Bssn. 1, 2 *p* *f* *p* (subito) *f*

Hrn. I, II *p* *f* *p* (subito) *f*

Hrn. III, IV *p* *f* *p* (subito) *f*

Tpt. 1, 2 *p* *f* *p* (subito) *f*

Tbn. 1, 2 *p* *f* *p* (subito) *f*

B.Tbn. *p* *f* *p* (subito) *f*

Tuba *p* *f* *p* (subito) *f*

Timp. *f* *mf*

P. 2 (xyl.) *p* *f* *p* (subito) *f*

P. 3 (t-t's) *f* *mf*

P. 4 Bass drum

Piano *p* *f* *p* (subito) *f*

Vln. I *p* *f* *p* (subito) *f*

Vln. II *p* *f* *p* (subito) *f*

Vla. *p* *f* *p* (subito) *f*

Vc. *p* *f* *p* (subito) *f*

DB *p* *f* *p* (subito) *f*

80

Fl. 1, 2 *p* *f* *p* *f* *p* *f*

Fl. 3 *p* *f* *p* *f* *p* *f*

Ob. 1, 2 *p* *f* *p* *f* *p* *f*

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

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

Bssn. 1, 2 *p* *f* *p* *f* *p* *f*

Hrn. I, II *p* *f* *p* *f* *p* *f*

Hrn. III, IV *p* *f* *p* *f* *p* *f*

Tpt. 1, 2 *p* *f* *p* *f* *div.* *sfz* *f*

Tbn. 1, 2 *p* *f* *p* *f* *p* *f*

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

Tuba *p* *f* *p* *f* *p* *f*

Timp. *f*

P. 2 (xyl.) *p* *f* *p* *f* *p* *f*

P. 3 *f*

P. 4 Gong (normal mallets) *mp* *f* let vibrate Snare drum *f* *p* *f*

Piano *p* *f* *ff* (chromatic tone cluster/ white and black keys) *p* *f*

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

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

Vla. *p* *f* *mp* *f* *p* *f*

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

DB *p* *f* *p* *f* *p* *f*

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

B.Cl.

Bssn. 1, 2

Hrn. I, II

Hrn. III, IV

Tpt. 1, 2

Tbn. 1, 2

B.Tbn.

Tuba

Timp.

P. 2 (xyl.)

P. 3 (t-t's)

P. 4 (snare)

Piano

Vln. I

Vln. II

Vla.

Vc.

DB

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

Bass drum

-14-

90

Fl. 1,2 *mp*

Fl. 3 *mp*

Ob. 1,2 *mp*

Cl. 1,2 *mp*

B.Cl. *mp*

Bssn. 1,2 *mp*

Hrn. I, II *mp* *div.* *f*

Hrn. III, IV *mf* *f*

Tpt. 1,2 *ff* *mp*

Tbn. 1,2 *mf* *f*

B.Tbn. *mf* *f*

Tuba *mf* *f*

Timp.

P. 2 (xyl.) *mp*

P. 3 (t-t's) *f*

P. 4 (B.D.) *f*

Piano *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

DB *mf* *f*

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

B.Cl.

Bssn. 1,2

Hrn. I, II

Hrn. III, IV

Tpt. 1,2

Tbn. 1,2

B.Tbn.

Tuba

Timp.

P. 2

P. 3

P. 4

Piano

Vln. I

Vln. II

Vla.

Vc.

DB

The musical score for page 16 is divided into several systems. The first system includes woodwinds (Flutes 1, 2, and 3; Oboes 1, 2; Clarinets 1, 2; Bass Clarinet; Bassoons 1, 2) and Horns (I, II; III, IV). The second system includes Trumpets (1, 2), Trombones (1, 2), Baritone Trombone, and Tuba. The third system includes Timpani, Percussion (2, 3, 4), and Piano. The fourth system includes Violins (I, II), Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f*, *mf*, and *p* are indicated throughout. Performance instructions like "(t-t's)" and "(B.D.)" are present in the percussion part.





100

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

B.Cl.

Bssn. 1,2

Hrn. I, II

Hrn. III, IV

Tpt. 1,2

Tbn. 1,2

B.Tbn.

Tuba

Timp.

(xyl.)

(t-t's)

(B.D.)

Piano

Vln. I

Vln. II

Vla.

Vc.

DB

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

Fl. 3 *cresc. poco a poco mf*

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

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

B.Cl. *cresc. poco a poco mf*

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

Hrn. I, II *mf cresc. div. f*

Hrn. III, IV *mf cresc. div. f*

Tpt. 1, 2 *mf cresc. div. f*

Tbn. 1, 2 *mf cresc. f*

B.Tbn. *mf cresc. f*

Tuba *mf cresc. f*

Timp. *p f p*

P. 2 *cresc. poco a poco mf*

P. 3 (t-t's) *f mf*

P. 4 (B.D.) *f*

Piano *cresc. poco a poco mf*

Vln. I *cresc. poco a poco mf*

Vln. II *cresc. poco a poco mf*

Vla. *cresc. poco a poco mf*

Vc. *cresc. poco a poco mf*

DB *mf*

Fl. 1,2 (cresc.) *f* div. *p*

Fl. 3 (cresc.) *f* *p*

Ob. 1,2 (cresc.) *f* div. *p*

Cl. 1,2 (cresc.) *f* div. *p*

B.Cl. (cresc.) *f*

Bssn. 1,2 (cresc.) *f* div. *p*

Hrn. I, II *f*

Hrn. III, IV *f*

Tpt. 1,2 *f*

Tbn. 1,2 *f*

B.Tbn. *f*

Tuba *f*

Timp. *f* (xyl.) *mp*

P. 2 (cresc.) *f*

P. 3 (t-t's) *ff*

P. 4 (B.D.) *ff*

Piano (cresc.) *f*

Vln. I (cresc.) *f* *p*

Vln. II (cresc.) *f* *p*

Vla. (cresc.) *f* *p*

Vc. (cresc.) *f* *p*

DB *f*

♩ = 88 marcato 110

Fl. 1, 2 *f* *mp*

Fl. 3 *f* *mp*

Ob. 1, 2 *f* *mp*

Cl. 1, 2 *f* *mp*

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

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

Hrn. I, II *mp* *f* *mp*

Hrn. III, IV *mp* *f* *mp*

Tpt. 1, 2 *mp* *f* *mp*

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

B.Tbn. *mp* *f*

Tuba *mp* *f*

Timp. *p* *f* *mp* *f*

P. 2 Snare drum

P. 3 (t-t's) *p* *f*

P. 4 (B.D.)

♩ = 88 marcato 110

Piano *f* *mp*

♩ = 88 marcato 110

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

DB *p* *f*











140

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1, 2

B.Cl.

Bssn. 1, 2

140

Hrn. I, II

Hrn. III, IV

Tpt. 1, 2

Tbn. 1, 2

B.Tbn.

Tuba

140

Timp.

P. 2 marimba

P. 3 cow bell

P. 4 (t-t's) (B.D.)

Gong

140

Piano

*ff* (inside piano)  
On strings

8<sub>ced.</sub> 8 basso

140

Vln. I

Vln. II

Vla.

Vc.

DB



150

Fl. 1,2 *mf* *p* *mf* *pp*

Fl. 3 *p* *mf* *pp*

Ob. 1,2 *p* *mf* *pp* *p* *mf* *pp*

Cl. 1,2 *mf* *pp* *mf* *p* *mf* *pp* *p*

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

Bssn. 1,2 *p* *mf* *pp* *p* *mf* *pp*

150

Hrn. I, II *f* *f* *p*

Hrn. III, IV *f*

Tpt. 1,2 *f*

Tbn. 1,2 *f*

B.Tbn. *f*

Tuba *f* *f* *p*

150

Timp. *pp* *f* *p* *mf* *f* *mf*

P. 2 (cymbals) *f*

P. 3 (t-t's) *f*

P. 4 (B.D.) *f* *mf*

150

Piano *f* *f*

150

Vln. I *p*

Vln. II *p*

Vla. *f* *pp*

Vc. *f* *pp*

DB *f* *pp*

Fl. 1,2 *mp*

Fl. 3 *mp*

Cl. 1,2 *mf* *pp*

B.Cl. *mf* *pp* *f* 5

Bssn. 1,2 *mp* *mf* *pp* *mf* >

Hrn. III, IV *f* *p*

Tpt. 1,2 con sord. (harmon) *mp* *mf* *pp*

Tbn. 1,2 1.) *mp* *p*

B.Tbn. *mf* *pp*

Timp. *mp* *pp* *mp* *pp* *p* *pp*

P. 2 marimba *mf* 6

P. 3 (t-t's)

Piano *mf* *ped.*

Vln. I *f* *mf* *p* dim. *ppp*

Vln. II *f* *mf* *p* dim.

Vla. div. *mf* *p*

Vc. div. *mf* *p*

DB *mf* *p* dim. *ppp*

160

Fl. 1,2 *pp* *mp* *pp*

Fl. 3 *pp* *mp* *pp* Picc. *mf*

Ob. 1,2 *mp* 1.) *mf*

Cl. 1,2 *mp* *ff*

Bssn. 1,2 *pp* *mf*

Hrn. I, II *mp* *pp*

Tpt. 1,2 1.) con sord. *mf*

B. Tbn. *mp* *pp*

Tuba *mp* *pp*

Timp. 160

P. 2 (marimba) *mf* 5 vibraphone *mf*

Piano 160 *mp* *ff*

Vln. II *ppp*

Vla. dim. *ppp*

Vc. dim. *ppp*

DB *mp*

1.)

Fl. 1,2 *p* *mf*

Fl. 3 *f* *mf*

Ob. 1,2

Cl. 1,2 *p* *mf* *pp*

B.Cl. *mf* *p* *mf* (5)

Bssn. 1,2 *mf* *p* *f* (3)

Hrn. I, II *p* *pp* (I)

Hrn. III, IV *mp* (III)

Tpt. 1,2 *pp* *mp*

Tbn. 1,2 *mp* (1.)

B.Tbn. *mf* gliss.

Tuba *mf* *pp*

P. 2 *mf* marimba

P. 3 *mf* Chimes

P. 4 *f* triangle

Piano *mf*

Vln. II *p*

Vla. *pizz.*

Vc. *f* *pizz.*

DB





1.)

Fl. 1,2 *mf*

Fl. 3 *mf* 5

Ob. 1,2 *mf*

Cl. 1,2

Bssn. 1,2 *mf* *mp* 1.)

Hrn. I, II *mp* 1.) con sord.

Tpt. 1,2 *mp* *pp*

Tbn. 1,2 *pp*

B. Tbn.

Tuba

P. 2 (bells) 6

P. 3 Chimes *mf*

Piano *mf*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *mp* *pp*

DB arco *p* *mp* *pp*

♩ = 72

180

Timp. *pp*

P. 4 Gong *mp*

Piano

Vln. II *pp*

Vla *pp*

Vc.

DB *ppp* *pp*

190 **rubato** (quasi-cadenza)

Timp. *pp*

Vc. *ppp*

DB *ppp* *p* *ff* *mf*

Soli sul II

200 repeated glissatural harmonics

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla *pp* *p*

Vc. *pp* *p*

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

sul III

Fl. 1,2: *p* *pp*  
 Fl. 3: *p*  
 Ob. 1,2: 1.) *p*  
 Cl. 1,2: *pp*  
 B.Cl.: *p*  
 Tbn. 1,2: 1.) *p*  
 P. 2: vibraphone *mp*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 DB: *mp* *f* *mf* *p* *f* *ff* *mp* *f*

The score is for page 35 of a musical score. It features a variety of instruments including flutes, oboes, clarinets, bass clarinet, trombones, vibraphone, violins, viola, cello, and double bass. The music is written in 4/4 time and includes dynamic markings such as *p*, *pp*, *mp*, *f*, and *ff*. There are also performance instructions like "1.)" and "vibraphone". The double bass part includes triplet markings and a crescendo/decrescendo hairpin.

210

Bssn. 1,2 *p* 1.)

Hrn. III, IV *p* +

Tpt. 1,2, *p* 1.)

B. Tbn. *p*

Tuba *p*

P. 3 Temple blocks *mp* 3

P. 4 Gong *p*

Piano 210 *p*

Vla *pp*

DB *mf* *f* *pp* *mf*

Cl. 1,2 230 *p*

Hrn. I, II 220 *p* I

Timp. 220 *mp*

P. 4 Snare drum *p*

Vln. II *pp*

DB *f* *pp* *mp* *mf* *f* *ff* 3

Orch. bells gliss. 230

P. 2

P. 4 Gong *p*

Vln. I 230 con sord. *pp* *p*

Vln. II con sord. *p* *mp*

Vla. div. con sord. *pp* *p* *pp*

Vc. div. con sord. *pp* *p* *pp*

DB *mp* *mf* *p* *ppp*

Vln. I *mf* *p* *mf* *mp* *f* *pp*

Vln. II *mf* *p* *mf* *mp* *f* *pp*

Vla. *p* *mp* *p* *mf*

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

Hrn. III, IV 240 poco rit. ♩ = 96

P. 2 Chimes *pp* ♩ = 96

Vln. I *mf* cresc. 240 *ff* *mp* *p* poco rit. (remove mutes)

Vln. II *mf* cresc. *ff* *mp* *p* poco rit. (remove mutes)

Vla. *p* *mf* *pp* (remove mutes)

Vc. *p* *mf* *pp* (remove mutes)



(loco) (breathe as needed)

Fl. 1,2 *pp* cresc. poco a poco (breathe as needed)

Fl. 3 *pp* cresc. poco a poco

Ob. 1,2 1,2) *pp* (breathe as needed) cresc. poco a poco

Cl. 1,2 1,2) *pp* (breathe as needed) cresc. poco a poco

B.Cl. *pp* cresc.

Bssn. 1,2 *pp*

Hrn. I, II I, II *p*

Tpt. 1,2. 1.) con sord. (harmon) *p*

Tbn. 1,2 *pp*

B.Tbn. *pp*

Tuba *mp* *pp*

Timp. *p*

Orch. bells *p*

P. 2 (snare) *p*

P. 3 (B.D.) *p*

P. 4 *p*

Piano *p*

Vln. I senza sord. *p*

Vln. II senza sord. *p*

Vla senza sord. *p*

DB arco *p*

260

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

B.Cl.

Bssn. 1,2

cresc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

260

Hrn. I, II

Hrn. III, IV

Tbn. 1,2

B.Tbn.

Tuba

(remove mutes)

*pp*

*mf*

*pp*

*mf*

*p*

*p*

*p*

260

Vln. I

Vln. II

Vla.

Vc.

*pp*

*p*

*pp*

*p*

*pp*

*p*







280

8<sup>va</sup>

Fl. 1,2 *f p* *fff*

Fl. 3 *f p* *fff*

Ob. 1,2 *f p* *fff*

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

B.Cl. *f p* *fff*

Bssn. 1,2 *f p* *fff*

Hrn. I, II *mf* *fff*

Hrn. III, IV *mf* *fff*

Tpt. 1,2 *mf* *fff*

Tbn. 1,2 *mf* *fff*

B.Tbn. *mf* *fff*

Tuba *mf* *fff*

Timp. *mf* *fff*

P. 2 Tenor Drum *fff*

P. 3 *mf* *fff*

P. 4 *fff*

Piano *fff*

8 <sup>basso</sup>

Vln. I *p* *fff*

Vln. II *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

DB *mf* *fff*

Detailed description: This page of a musical score covers measures 280 and 281. It features a full orchestral ensemble. The woodwind section (Flutes 1, 2, and 3; Oboes 1, 2; Clarinets 1, 2; Bass Clarinet; Bassoons 1, 2) plays melodic lines starting with a dynamic of *f p* and transitioning to *fff* in measure 281. The brass section (Horns I, II, III, IV; Trumpets 1, 2; Trombones 1, 2; Bass Trombone; Tuba) provides harmonic support, starting at *mf* and moving to *fff*. The percussion section (Timpani, Snare 2, Snare 3, Snare 4, Piano) has a rhythmic pattern, with the snare drums and piano playing at *mf* and the snare 2 at *fff*. The piano part is also at *fff*. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a sustained harmonic texture, starting at *p* and moving to *fff*. The score includes dynamic markings, articulation marks, and a rehearsal mark at measure 280. An octave sign (8<sup>va</sup>) is present above the woodwind staves.