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If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

### **Program Notes:**

This work is inspired by two books that were written almost 2,700 years apart but tell a similar tale. Homer's *The Odyssey* and *A Hope More Powerful Than The Sea* by Melissa Fleming, who is the Chief of Communications at the UNHCR. The respective protagonists in each book, Odysseus and Syrian refugee Doaa Al-Zamel, both embark on a perilous sea journey in an attempt to reach home, or a place of refuge. In both cases the consequences of the journey across the Mediterranean are brutal and deadly. In both instances their ships are sunk and Odysseus and Ms. Al-Zamel are stranded at sea for several horrific days awaiting rescue. The story of their survival is almost unbelievable. Reading Homer's epic poem, one can imagine Odysseus, the cunning hero of the Trojan war, surviving for days at sea without food and water while clinging onto bits of wreckage from his ship. But the story of Ms. Al-Zamel's experience, a petite ninety pound woman who could not swim but survived at sea for four days with nothing but a children's swimming pool inner tube while holding on to two infants and keeping them alive, is almost beyond belief. Perhaps we need mythology to help us to understand and process exceptionally difficult life circumstances such as those experienced by Ms. Al-Zamel and by thousands of refugees who have made similar journeys.

This concerto is a meditation on these two stories. The clarinet plays the role of Odysseus/refugee and the orchestra the role of the sea and all the hurdles that stand in the way of home/refuge. The work begins with Odysseus/refugee confronting the sea from the shore of departure. There is a struggle to simply get on a vessel and make it out to sea. This is followed by the sea journey itself, which is unstable and tense. Eventually the sea rages and the ship sinks. Odysseus/refugee are adrift on the sea, which has become an even darker and more dangerous place. All time is suspended & survival is a matter of a few centimeters of water above or below one's head.

While the general trajectory of the work up to this point is downward, that of the finale is upwards. After much struggle there is an arrival to the 'other shore' where a sense of calm eventually pervades. However, this 'other shore' is not clearly defined. It could be a peaceful place of refuge or it could be an afterlife. It is up to the imagination of the listener to decide the fate of Odysseus/refugee. If I am attempting to make an extramusical point with this work it is this; just as it requires the listener to exercise his/her imagination to decide the fate of Odysseus/refugee in this work, it also requires imagination to craft just and humane policies that deal with the refugee crisis that is faced by the world at this time. After all, it is the power of imagination that can to either despair or hope.

Kareem Roustom • July 2017

## **Instrumentation**

Flute 1  
Flute 2/Piccolo  
Oboe 1  
Oboe 2  
English Horn  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Bass Clarinet in B $\flat$   
Bassoon 1  
Bassoon 2  
Contrabassoon

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba

Timpani\*

Percussion I

Player 1: 3 Suspended Cymbals\*\* (Small, Medium, Large)  
China Cymbal\*\*\*, Wind Gong (20 inch if available), Tam-tam,  
Watertank (large container filled with water), Wooden bowls (Large & Small),  
Water gong (small suspended gong that is lowered into the water tank), Crotales (C#), Chime (C).

Percussion II

Ocean drum, 2 Bongos (M, S) Tom toms (4), Bass Drum, Glockenspiel,  
Crotales (A, B, E), Whip/Slapstick (ad lib.)

Harp

Clarinet in B $\flat$  solo

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

Approximate duration ca. 27 minutes

\* Tune low timpani to C#

\*\* The suspended cymbals and triangles could be placed in an area where both  
percussionists can access them easily.

\*\*\* The China Cymbal is not to be confused with *Chinese Cymbals* but is a type made by  
companies such as Zildjian or Sabian.  
The preferred minimum size is 18 inches.

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# CLARINET CONCERTO

## Adrift on the Wine-dark Sea

for Kinan Azmeh

Kareem Roustom

Calmo ♩ = 63

Flute 1

Flute 2/  
Piccolo

Oboe 1, 2

English Horn

Clarinet in B $\flat$  1, 2

Bass Clarinet  
in B $\flat$

Bassoon 1, 2

Contrabassoon

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

Harp

Solo Clarinet in B $\flat$

Violin I

Violin II

Viola

Violoncello

Double Bass

G  
E $\flat$   
A $\flat$   
E $\natural$

Sus. Cym.

*pp* sempre

Ocean Drum

*p* (ad lib.)

Tune lowest strings to C $\sharp$  & D

Calmo ♩ = 63

*p* *mp* *p*

2 3 4 5 6

a tempo

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

a tempo

Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1  
Fl. 2  
Ob. 1, 2  
E.H.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.

Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1, 2  
C Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.

Timp.

Perc. 1  
Perc. 2

Hp.

Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cl. Solo

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

3

4

3

4

17

18

19

Calando

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1, 2 *mf*

E.H. *mf*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp. *mf*

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Calando

Cl. Solo *dim.* *ppp*

Vln. I div. *mf*

Vln. II div. *mf*

Vla. div. *mf*

Vc.

Db.



A tempo ♩ = 76

Colla Parte tempo

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

A tempo ♩ = 76

Colla Parte tempo

Cl. Solo

outside players

desks 1-3

Vln. I

inside players

outside players

desks 1-3

Vln. II

inside players

Vla.

Vc.

Db. div.

Colla Parte

tempo

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hp.

Colla Parte

tempo

Cl. Solo

Vln. I desks 1-3

Vln. II desks 1-3

Vla.

Vc.

Db. div.

The image shows a page of a musical score, likely for an orchestra and solo instruments. The score is divided into two main sections, labeled 31 and 33. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, 2, E.H., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1, 2, C Tpt. 3, Tbn. 1, 2, B. Tbn., Tba., Timp., Perc. 1, Hp., Cl. Solo, Vln. I desks 1-3, Vln. II desks 1-3, Vla., Vc., and Db. div. The score features various musical notations such as dynamics (mf, pp, ppp, sf, f, cresc., p), articulation (accents, slurs), and performance instructions (con sord., arco, div.). A large, diagonal watermark reading "Copying is illegal only" is superimposed over the entire page.

Colla Parte

tempo

Fl. 1, 2  
Ob. 1, 2  
E.H.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.

*f fp f fp sfz*

6/4 3/4 6/4

Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1, 2  
C Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.

Perc. 1  
Hp.

Sus. cym.  
*pp smfp sf*

Colla Parte

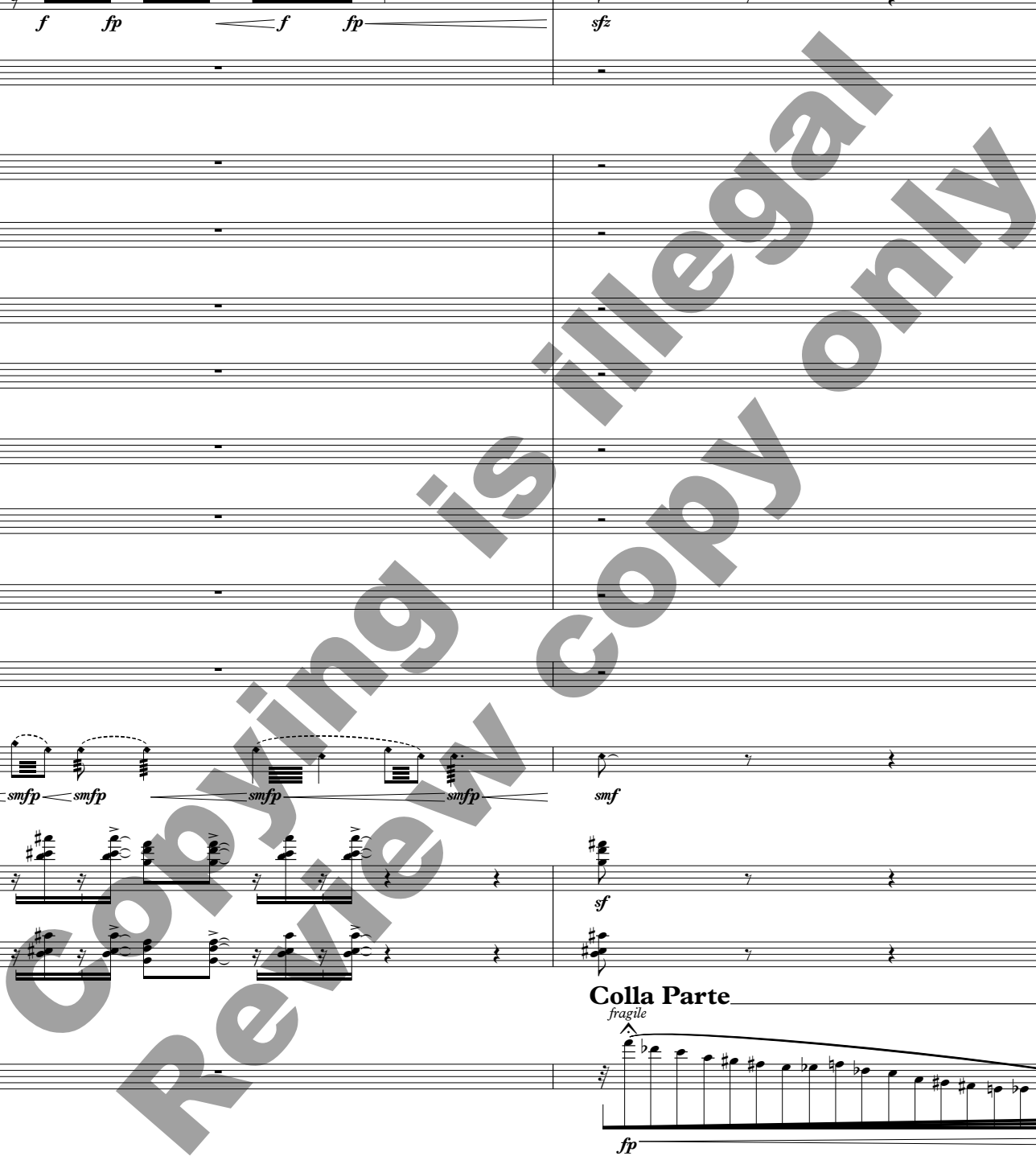
tempo

Cl. Solo  
Vln. I  
Vln. II  
Vla.  
Vc. div. a 3  
Db.

*fpp fpp fpp sf sf sf sf sf*

tutti div. a 3; arco  
tutte div. a 3; arco  
tutti div.

6/4 3/4 6/4





Colla Parte

A tempo, più mosso ♩ = 72

Fl. 1  
Fl. 2  
Ob. 1, 2  
E.H.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1, 2  
C Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Hp.

17  
16

5  
4

4  
4

*ffz* *p* *ffz*  
*ffz* *p* *ffz*  
*ffz* *p* *ffz*  
*ffz* *p* *ffz*  
*ffz* *p* *ffz*  
*pesante*  
*ffz* *ffz*  
*f marcato*  
*pesante*  
*ffz* *ffz*  
*f marcato*  
*f marcato*  
*f marcato*  
*(con sord.)* *fz* *p* *fz*  
*(con sord.)* *fz* *p* *fz*  
*con sord.* *fz*  
*con sord.* *fz*  
*pesante*  
*fz* *fz*  
*w/mallets*  
*pp* *fp* *f*  
*(China Cym.)*  
*w/hard mallets*  
*pp* *f*  
*ff ben marcato*

Colla Parte

A tempo, più mosso ♩ = 72

Cl. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*f molto cresc.* *3* *p possible* *molto* *ffz*

17  
16

5  
4

4  
4

*ff*  
*ff*  
*ff*  
*ff*  
*unis.; pesante*  
*ffz* *ffz*

Fl. 1  
 Fl. 2  
 Ob. 1, 2  
 E.H.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 Cbsn.  
 Hn. 1 & 2  
 Hn. 3 & 4  
 C Tpt. 1, 2  
 C Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Hp.  
 Cl. Solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

A tempo,  
meno mosso ♩ = 63

Fl. 1, 2  
Ob. 1, 2  
E.H.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1, 2  
C Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Hp.

A tempo,  
meno mosso ♩ = 63

Cl. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.



A tempo, energico ♩ = 112

Musical score for woodwinds, brass, and percussion. The score is divided into three systems. The first system includes Flutes 1 & 2, Oboe 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, Tuba, and Timpani. The second system includes Percussion 1 and 2, and Harp. The third system includes Clarinet Solo. The score features various dynamics such as *ff*, *ffp*, *f*, *fp*, *p*, and *mf*. Performance instructions include "senza sord." and "div. a 2; *appass.*". Percussion parts specify "China Cym.", "3 Sus. Cym.", "Wind Gong", "w/hard mallets; choke", and "Glockenspiel".

A tempo, energico ♩ = 112

Musical score for strings. The score includes Violin I and II, Viola (div.), Violoncello (div.), and Double Bass (div.). The strings play a rhythmic pattern of eighth notes with various dynamics including *ff*, *ffp*, *f*, and *ffp*. Performance instructions include "div. a 2; *appass.*".

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff* a2

E.H. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff* a2

Cbsn. *fz* *p* *mf*

Hn. 1 & 2 *ff* *f sub.* *p* *f*

Hn. 3 & 4 *ff* *f sub.* *p* *f*

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

C Tpt. 3 *ff* *f* *p* *f*

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

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

Tba. *fz* *p* *mf*

Timp. *ff* *p*

Perc. 1 (Wind gong) *f*

Hp. *ff* *pliss.*

Cl. Solo

Vln. I *ff* unis.

Vln. II *ff* unis.

Vla. *ff* div.

Vc. *ff* unis.

Db. *ffz* unis. *f*

This page contains the musical score for pages 79 and 80 of an orchestral work. The score is divided into two systems, with a double bar line and a large '6' indicating a section change between them. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, B. Cl., Bsn. 1 & 2, Cbsn., Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1 & 2, C Tpt. 3, Tbn. 1 & 2, B. Tbn., Tba., Timp., Hp., Cl. Solo, Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as treble and bass clefs, time signatures (5/4 and 4/4), dynamic markings (ff, f, fp, p, mf), articulation (accents, slurs), and performance instructions like 'unis.' for the Viola. A large, diagonal watermark reading 'Copying is illegal! Only for Review' is overlaid across the center of the page.

Inquieto ♩ = 116

Colla Parte tempo

Fl. 1, 2: *leggiere*, *p* to *mf*

Ob. 1, 2: *p* to *mf*

E.H.: *p ma marcato*, *leggiere*, *mf*

Cl. 1, 2: *p* to *mf*

B. Cl.: *f* to *pp*

Bsn. 1, 2: *p ma marcato*, *mf*

Cbsn.: *f*

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.: *f*, *coperti*, *p*

Perc. 1: *Sus Cym.*, *w/ triangle beaters*, *mp*, *mf*, *pp*, *secco*

Perc. 2: *Crotales w/cortales mallets*, *Bongos w/stick end of crot. mallets*, *mp*, *pp*, *mf*, *secco*, *Crotales*, *p*

Hp.: *f*, *loco*, *mf*, *p*, *f*, *p*

Inquieto ♩ = 116

Colla Parte tempo

Cl. Solo: *pp*, *mp*

Vln. I: *unis.*, *mf*, *snfp*, *tutti, pizz.*, *ppp*, *p*, *snfp*

Vln. II: *pizz.*, *p*

Vla. div.: *mf*, *arco; sul pont.*, *smfz*, *ord.*

Vc.: *unis. sul pont.*, *f*, *p*, *pp*, *p*, *mf*

Db.: *pizz.*, *f*, *smf*



Colla Parte

Fl. 1 *mf*

Fl. 2 *mf* to Picc.

Ob. 1, 2 *mf*

E.H. *mf*

Cl. 1, 2 *mf*

B. Cl. *p*

Bsn. 1, 2 *mf* *marcato* *f*

Cbsn. *f*

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *mf* (con sord.) *f*

B. Tbn. *mf* (con sord.) *f*

Tba.

Timp. *ppp* *mf sub.*

Hp. *mf* *f*

Colla Parte

Cl. Solo *f cresc.* *velocemente*

Vln. I *ppp*

Vln. II *mf* *pizz. non div., leggero*

Vla. div. *mf* *pizz., leggero* *f sub.*

Vc. *p* *f sub.*

Db. *mf* (pizz.) div. a3 div. a2 *f*

Meno mosso ♩ = 104

*frullato*

Fl. 1 *p* *mf* *f*

Fl. 2 *p* *mf*

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

E.H. *p* *mf* *f*

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

B. Cl.

Bsn. 1, 2 *mf* *f*

Cbsn.

Hn. 1 & 2 *p* *mf*

Hn. 3 & 4 *p* *mf*

Perc. 1

Sus. Cym. Two soft mallets wire brush

*pp* *mf* *pp* *mf* *p* *mf* *pp*

*The two mallets are to be held in one hand; the tremolo is to be executed with an 'over & under' technique. The wire brush is to be held in the other hand. At the symbol ○ a single circular motion is to be made on the bow of the cymbal before the scrape. The desired effect should be the sound of a distant wave crashing on the shore.*

Hp. *p* *mf* *p* *mf* *f*

Meno mosso ♩ = 104

Cl. Solo *f* *p* *mf*

Vln. I div. *mf* *pp*

Altri *mf* *pp*

3 Solo *mf* *pp*

Vln. II div. *mf* *pp*

Altri *mf* *pp*

3 Solo *mf* *p*

Vla. div. *mf* *p* *mf* *p*

Altre *p* sempre, mormorando

2 Solo *mf* *p*

Vc. div. *p* sempre, mormorando

Altri *mf* *p*

Db. *pp*

This page contains the musical score for measures 167, 168, and 169. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Part 1 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 2 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Both parts have a triplet of eighth notes (f) in measure 169.
- Oboes (Ob. 1, 2):** Part 1 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 2 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Both parts have a triplet of eighth notes (f) in measure 169.
- Horns (E.H.):** Part 1 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 2 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Both parts have a triplet of eighth notes (f) in measure 169.
- Clarinets (Cl. 1, 2):** Part 1 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 2 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Both parts have a triplet of eighth notes (f) in measure 169.
- Bassoon (Bsn. 1, 2):** Part 1 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 2 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Both parts have a triplet of eighth notes (f) in measure 169.
- Percussion (Perc. 1):** Part 1 starts with a triplet of eighth notes (mf) moving to a half note (pp), then rests. Part 2 starts with a triplet of eighth notes (mf) moving to a half note (pp), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (mf), then rests.
- Harp (Hp.):** Part 1 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 2 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests. Part 3 starts with a triplet of eighth notes (p) moving to a half note (mf), then rests.
- Clarinets (Cl. Solo):** Part 1 starts with a triplet of eighth notes (pp) moving to a half note (p), then rests. Part 2 starts with a triplet of eighth notes (pp) moving to a half note (mf), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (mf), then rests.
- Violins (Vln. I div.):** Part 1 starts with a triplet of eighth notes (mf) moving to a half note (pp), then rests. Part 2 starts with a triplet of eighth notes (mf) moving to a half note (pp), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests.
- Violins (Vln. II div.):** Part 1 starts with a triplet of eighth notes (mf) moving to a half note (pp), then rests. Part 2 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests.
- Violas (Vla. div.):** Part 1 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 2 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests.
- Cellos (Vc. div.):** Part 1 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 2 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests.
- Double Basses (Cb. div.):** Part 1 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 2 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests. Part 3 starts with a triplet of eighth notes (mf) moving to a half note (p), then rests.





Ritard.

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Timp. D - C#

Perc. 1

Hp.

Ritard.

Cl. Solo

Vln. I div. 3 Solo

Altri

3 Solo

Vln. II div. Altri

3 Solo

Vla. div. Altre

2 Solo

Vc. div. Altri

Db.

A tempo, scherzando ♩ = 116

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

A tempo, scherzando ♩ = 116

Cl. Solo

Vln. I div. a2

Vln. II div. a2

Vla. div. a2

Vc.

Db.

The image shows a page of a musical score, page 57, spanning measures 178 to 181. The score is for a full orchestra and strings. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, B. Cl., Bsn. 1 & 2, Cbsn., Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1, 2, C Tpt. 3, Tbn. 1, 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Hp., Cl. Solo, Vln. I, Vln. II div., Vla. div., Vc., and Db.

Key musical features include:

- Tempo/Time Signature Changes:** The score transitions through time signatures of 5/4, 4/4, 3/4, and back to 5/4.
- Dynamics:** A wide range of dynamics is used, including *mf*, *p*, *f*, *fp*, *sf*, *ppp*, and *smf*.
- Articulation and Performance Instructions:** Includes slurs, accents, and specific instructions like "tutti arco", "pizz.", "arco", "div.", "unis.", "pizz.; balance with arco", "pizz.; div.", and "Tom t. w/hard mallets secco".
- Percussion:** Percussion 1 and 2 have specific instructions for playing Tam tam and Tom t. with hard mallets.
- String Techniques:** The string parts (Vln. I, Vln. II, Vla., Vc., Db.) show various techniques including pizzicato, arco, and divisi.

Fl. 1

Fl. 2

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Timp. D - C $\sharp$

Perc. 1 (Tam t.)

Hp. F $\flat$  A $\flat$  C $\flat$  B $\flat$  D $\sharp$

Cl. Solo

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

pp

mf

p

mp

pp

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz., div.

arco; unis.

[V]

← 3 = ♩ → ♩ = ca. 174

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2  
senza sord.

Hn. 3 & 4  
senza sord.

C Tpt. 1, 2  
senza sord.

C Tpt. 3  
senza sord.

Tbn. 1, 2  
senza sord.

B. Tbn.  
senza sord.

Tba.

Timp.  
(Tom t.)

Perc. 2

Hp.  
*f pesante p.d.l.t.* *dim.* *mf* *B# sub. ord.*

Cl. Solo  
*ff* *arco; div.* *p* *f*

Vln. I div.  
*p* *mf*

Vln. II div.  
*p* *mf*

Vla. div.  
*p* *mf*

Vc. div.  
*p* *mf*

Db. div.  
*mf* *tutti div.*

This musical score page contains the following parts and markings:

- Fl. 1, 2:** Flute parts with dynamics *mf* and *f*, and trills.
- Ob. 1, 2:** Oboe parts with dynamics *mf* and *f*, and trills.
- Cl. 1, 2:** Clarinet parts with dynamics *mf* and *f*, and trills.
- B. Cl.:** Bass Clarinet part with dynamics *p*, *mf*, and *p*.
- Bsn. 1, 2:** Bassoon parts with dynamics *p*, *mf*, and *p*.
- Cbsn.:** Contrabassoon part with dynamics *p*, *mf*, and *p*.
- Hn. 1 & 2:** Horn parts with dynamics *p*, *mf*, and *p*.
- Hn. 3 & 4:** Horn parts with dynamics *p*, *mf*, and *p*.
- C Tpt. 1, 2:** Trumpet parts with dynamics *p* and *smfp*.
- C Tpt. 3:** Trumpet part with dynamics *p* and *smfp*.
- Tbn. 1, 2:** Trombone parts.
- B. Tbn.:** Baritone Trombone part.
- Tba.:** Tuba part.
- Timp.:** Timpani part with dynamics *mf* and *p*.
- Hp.:** Harp part.
- Cl. Solo:** Solo Clarinet part with dynamics *ff*.
- Vln. I div.:** Violin I parts with dynamics *f* and *mf*, and markings *unis.* and *div.*
- Vln. II div.:** Violin II parts with dynamics *f* and *mf*, and markings *unis.* and *div.*
- Vla. div.:** Viola parts with dynamics *f* and *mf*, and markings *unis.* and *div.*
- Vc. div.:** Violoncello parts with dynamics *f* and *mf*, and markings *unis.*, *div.*, *pizz.*, and *arco*.
- Db.:** Double Bass part with dynamics *f* and *mf*, and markings *(div.)*, *unis.*, and *pizz.*.

Fl. 1 *p* *mf* *sf*

Fl. 2 *p* *mf* *sf* to Picc.

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

E.H. *mf* *sf* *mf*

Cl. 1, 2 *mf* *sf*

B. Cl. *mf* *sf* *mf*

Bsn. 1, 2 *mf* *sf* *mf*

Cbsn. *mf* *sf*

Hn. 1 & 2 *mf* *sf* *meno f*

Hn. 3 & 4 *mf* *sf* *meno f*

C Tpt. 1, 2 *mf* *sf* *meno f*

C Tpt. 3 *mf* *sf* *meno f*

Tbn. 1, 2 *mf* *sf* *meno f*

B. Tbn. *mf* *sf* *meno f*

Tba. *mf* *sf* *meno f*

Perc. 2 Tom toms w/hard mallets *mf* *sf* *meno f*

Hp.

Cl. Solo

Vln. I div. *mf* *f*

Vln. II div. *mf* *f*

Vla. div. *mf* *f*

Vc. div. *mf* *f*

Db. *mf* *f*

193 194 195



Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1  
China cym. w/hard mallets (choke)

Cl. Solo

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

*f* *fp* *f* *fp* *f*

*f* *fp* *f* *fp* *f*

*f* *fp* *f* *fp* *f*

*f* *fp* *f* *fp* *f*

*f* *fp* *f* *fp* *f*

*fp* *f* *fp* *f*

*fp* *f* *fp* *f*

*fp* *f* *fp* *f*

*mf* *f* *mf* *f*

*mf* *f* *mf* *f*

*fp* *f* *fp* *f*

*fp* *f* *fp* *f*

*fp* *f* *fp* *f*

*fp* *f* *fp* *f*

*mf-p* *mf* *mf-p* *mf*

*ffp* *ff* *ffp* *ff*

*ffp* *ff* *ffp* *ff*

*ffp* *ff* *ffp* *ff*

*ffp* *ff* *ffp* *ff*

*ffp* *ff* *ffp* *ff*

Fl. 1

Fl. 2

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (China Cym.)

Cl. Solo

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

247

248

rit.

3  
4

Fl. 1

Picc.

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (China Cym.)

Cl. Solo

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

*ffp*

*mf*

*f*

*mf cresc.*

*mf-p*

*mf*

*mf-p*

*p*

*rit.*

♩ = 69

Fl. 1

Picc.

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Tam-tam  
scrape w/triangle beater

*f*

♩ = 69

Cl. Solo

Vln. I

Vln. II

Vla. div.

Vc. div.

Db. div.

tutti; pizz.

*sf* pizz.

*sf*

*molto sul pont.*

*sfz* *molto sul pont.* *p dim.*

*sfz* *molto sul pont.* *p dim.*

*sfz* *molto sul pont.* *p dim.*

*sfz* *molto sul pont.* *p dim.*

*sfz* *molto sul pont.* *p dim.*

*sfz* *molto sul pont.* *p dim.*

*f cresc.*

Cadenza, liberamente

**rall.**

Fl. 1 *f* *pp* *fz*

Picc. *f* *pp* *fz* to Fl.

Ob. 1, 2 *f* *fp* *fz*

E.H. *f* *fz*

Cl. 1, 2 *f* *fp* *fz*

B. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Perc. 2 Glockenspiel *mf* *p*

Hp. *f*

Cadenza, liberamente

*stringendo e agitato*

**rall.**

Cl. Solo *pp* *mfp* *f*

Vln. I **rall.**

Vln. II

Vla. div. *(dim.)* *pp*

Vc. div. *(dim.)* *pp*

Db. div. *(dim.)* *pp*

Cl. Solo

255

Cl. Solo

256

Cl. Solo

accel.

dim.

257

Cl. Solo

(dim.)

258

ppp

Cl. Solo

a tempo (♩ = 88), poco calmo

p

259

più p

260

mf

261

Cl. Solo

tr

fz

p

262

fp

263

Cl. Solo

cresc.

264

265

fz

p cresc.

266

f

pp

mf

Cl. Solo

pp

mf

267

268

Cl. Solo

p sub.

269

f

Cl. Solo

accel.

270

p

Cl. Solo

tempo

rfz

f

271

p

mf

272

pp

273

Cl. Solo

a tempo, veloce

f sub.

274

Meno mosso ♩ = 72

Fl. 1

Picc.

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 2 (Tom t.)

Hp.

Meno mosso ♩ = 72

Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*f cresc.*

*frullato*

This musical score page contains the following parts and markings:

- Fl. 1:** *ff* 6 6
- Picc.:** *ff* 6 6
- Ob. 1, 2:** *1° ff ruvido; molto cresc.* 7 7 7 7 7 7 7 7 7 7 6 6
- E.H.:** *ff cresc.* 6 6
- Cl. 1, 2:** *1° ff ruvido; molto cresc.* 7 7 7 7 7 7 7 7 7 7 6 a2 6
- B. Cl.:** *ff cresc.* 6 6
- Bsn. 1, 2:** *1° ff ruvido; molto cresc.* 7 7 7 7 7 7 7 7 7 7 6 a2 6
- Cbsn.:** *ff* *ffz* *ff* *ffz*
- Hn. 1 & 2:** *ff* *ff* *ff* *ff* *ffz*
- Hn. 3 & 4:** *ff* *ff* *ff* *ff* *ffz*
- C.Tpt. 1, 2:** *ff* 3 3 3 3 3 3 3 3 3 3 *ffz*
- C.Tpt. 3:** *ff* 3a 3 3 3 3 3 3 3 3 3 3 *ffz*
- Tbn. 1, 2:** *ff* *ffz* *ff* *ffz*
- B. Tbn.:** *ff* *ffz* *ff* *ffz*
- Tba.:** *ff* *ffz* *ff* *ffz*
- Timp.:** (Empty staff)
- Perc. 1:** *Tam-tam* *p cresc.* *molto*
- Perc. 2:** *Bass Drum* *p cresc. poco a poco* *molto*
- Hp.:** *ff*
- Cl. Solo:** *ff* *ffz*
- Vln. I:** *ff ruvido; molto cresc.*
- Vln. II:** *ff ruvido; molto cresc.*
- Vla.:** *ff ruvido; molto cresc.*
- Vc.:** *ff ruvido; molto cresc.*
- Db.:** *ff* *ffz* *ff* *ffz*



Senza misura \*

ca. 7 sec.

ca. 6 sec.

Fl. 1  
Picc.  
Ob. 1, 2  
E.H.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1 & 2  
Hn. 3 & 4  
C Tpt. 1, 2  
C Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2

*fff frantico!*

*loco*

*lip gliss.*

A  
E  
C  
Ab  
(tam t.)

A → D#  
E → Bb

Senza misura \*

ca. 7 sec.

ca. 6 sec.

Cl. Solo  
Vln. I div.  
Vln. II div.  
Vla. div.  
Vc. div.  
Db. div.

*fff frantico!*

*loco*

8va

3

\* Play passage at a somewhat steady tempo but do not synchronize. Winds & brass breath as needed. Proceed until abrupt cutoff from conductor which occurs at sound of accented Slapstick at measure 313.

ca. 5 sec.

ca. 4 sec.

Fl. 1

Picc.

Ob. 1, 2

E.H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

2/4

*mf* *molto*

Wind gong

C → G

Ab → E

ca. 5 sec.

ca. 4 sec.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

2/4

A tempo, sospeso ♩ = 58

secco

Timp. *ff*

(Wind gong) *secco*

Perc. 1 *ff*

Whip/Slap stick

Perc. 2 *ff*

A tempo, sospeso ♩ = 58

Cl. Solo *pppp* *p da lontano*

Solo Vln. I *div.* [V] *ppp sub.*

Altri

Solo Vln. II *div.* [V] *ppp sub.*

Altri

Sola Vla. *mp* *p* *mp sub.*

Altre

Solo Vc. *mp* *p* *mp sub.*

Altri

Db.

313 314 315 316 317 318

Cbsn.

Timp. *ppp*

Perc. 1 Water gong w/medium mallets *ppp* *molto*

Perc. 2 Bass Drum *ppp*

Cl. Solo

Solo Vln. I *molto espressivo* *ppp* *mp*

Altri

Solo Vln. II *molto espressivo* *pp* *mf* *smfpp* *mp* *p*

Altri

Sola Vla. *p*

Altre

Solo Vc.

Altri

Db.

319 320 321 322