

SHULAMIT RAN

VOICES

For a Flautist with Orchestra

(1999-2000)

Commissioned by the National Flute Association
for its
Year 2000 convention

Movement I: *Quasi Passacaglia* (C flute)
Movement II: *Voice of the Wood* (amplified alto flute)
Movement III: *Big Bands, Little Bands* (C flute, piccolo)

THEODORE PRESSER COMPANY
King of Prussia, Pennsylvania 19406

INSTRUMENTATION

2 Flutes (2nd doubles Piccolo)
2 Oboes
2 Clarinets in B \flat (2nd doubles Bass Clarinet)
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones (2nd is Bass Trombone)
Tuba

3 Percussion

PERCUSSION I

Xylophone
Glockenspiel (shared with II)
Crotales - 2 octaves (shared with II)
Vibraslap
2 Woodblocks (mounted)
Mark Chimes
Temple Blocks
Suspended Cymbal (medium)
2 Triangles (mounted)

PERCUSSION II

Glockenspiel (shared with I)
Crotales - 2 octaves (shared with I)
Vibraphone (shared with III)
2 Bongos and 4 Tom Toms (arranged as set)
3 Suspended Cymbals (medium-high, medium, low)
Sizzle Cymbal
Hand-Held Crash Cymbals

PERCUSSION III

Vibraphone (shared with II)
Chimes
3 Tom Toms and Bass Drum (arranged as set)
2 Tambourines (1 mounted, 1 hand-held)
TamTam
Suspended Cymbal (medium)
Triangle (mounted)

Solo Flute/Amplified Alto Flute/Piccolo

Strings

Performance Notes

1. Accidentals in this piece are notated traditionally, i.e. carrying through the bar. However, in cadenza-like *senza misura* measures, accidentals carry through the beat only. The above notwithstanding, occasional precautionary accidentals have been inserted in various places. Their absence elsewhere does not negate the above principles. Accidentals are never transferable at the octave.
2. When the same note repeats an indefinite number of times as part of an accelerating figure, stems alone are shown.
3. Where half-step glissando lines (or "bends") are marked (e.g. in solo flute and strings), observe the spacing of the gliss. line. Often, the line begins in the middle of the space between the two notes, indicating that the player is to settle securely on the initial note and begin the slide upward "late."
4. All metronome indications are approximate.
5. Score in C, but customary octave transpositions are observed, as follows: piccolo and xylophone sounding an octave higher than notated, glockenspiel and crotales two octaves higher, contrabass an octave lower.

A bit faster ♩ = ca.96

(2+3)

Picc. *[Musical staff]*

Fl. *[Musical staff]*

Ob. 1 *[Musical staff]* *poco f* *f*

Ob. 2 *[Musical staff]*

Cl. 1 *[Musical staff]* *mf* *f espr.* *f*

Cl. 2 *[Musical staff]* *f*

Bn. 1 *[Musical staff]* *mp*

Bn. 2 *[Musical staff]* *mp*

Hn. 1 *[Musical staff]*

Hn. 2 *[Musical staff]*

Tpt. 1 *[Musical staff]*

Tpt. 2 *[Musical staff]*

Tbn. 1 *[Musical staff]*

Tbn. 2 (bass) *[Musical staff]*

Perc. 1 *[Musical staff]*

Perc. 2 *[Musical staff]* *Crotales l.v. l.v.* *f* *f*

Perc. 3 *[Musical staff]* *Tam Tam pp l.v.*

Solo Fl. *[Musical staff]* *f* *ff*

Vn. I *[Musical staff]* *div.* *p* *unis.* *mp*

Vn. II *[Musical staff]* *mp* *p* *mp*

Vla. *[Musical staff]* *mp* *p* *mp*

Vc. *[Musical staff]* *mp* *p* *mp*

Cb. *[Musical staff]* *div.* *p* *unis.* *mp*

Picc. $\frac{7}{16}$

Fl. p mf p $\frac{7}{16}$

Ob. 1 p mf pp $\frac{7}{16}$

Ob. 2 $\frac{7}{16}$

Cl. 1 p mf pp $\frac{7}{16}$

Cl. 2 p mf pp $\frac{7}{16}$

Bn. 1 $\frac{7}{16}$

Bn. 2 $\frac{7}{16}$

Hn. 1 $\frac{7}{16}$

Hn. 2 $\frac{7}{16}$

Tpt. 1 $\frac{7}{16}$

Tpt. 2 $\frac{7}{16}$

Tbn. 1 $\frac{7}{16}$

Tbn. 2 $\frac{7}{16}$

Perc. 1 $\frac{7}{16}$

Perc. 2 $\frac{7}{16}$

Perc. 3 $\frac{7}{16}$

Solo Fl. $poco f$ $flexible$ $\frac{7}{16}$

Vn. I mp mf $\frac{7}{16}$

Vn. II mp mf $\frac{7}{16}$

Vla. mp mf $\frac{7}{16}$

Vc. $div.$ $(last stand)$ mp mf $\frac{7}{16}$

Cb. mp mf $\frac{7}{16}$

29 30 31 32 33 34

Picc. *f*
 Fl. *mf*
 Ob. 1 *mf*
 Ob. 2
 Cl. 1 *mf*
 Cl. 2 *mf*
 Bn. 1 *f* *mp*
 Bn. 2 *f* *mp*
 Hn. 1 *mf legato*
 Hn. 2
 Tpt. 1 *mf legato, cantabile* to mute (straight)
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Perc. 1 *ff* **Xylophone**
 Perc. 2
 Perc. 3
 Solo Fl. *p* *f*
 Vn. I *mp* *mf* *poco f* *mp sub.* *mp*
 Vn. II *mf* *poco f* *p*
 Vla. *mf* *poco f* *p*
 Vc. *p*
 Cb. *mp* *p*

Suddenly more intense

The musical score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bn. 1), and Bassoon 2 (Bn. 2). The middle system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The percussion section (Perc.) includes Perc. 1, Perc. 2, and Perc. 3. The bottom system includes Solo Flute (Solo Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include:

- Perc. 1:** *slightly faster than actual*; *repeat without coordinating with Glock. others; alternate length of breaks between repeats 7./t.*
- Perc. 2:** *mf dreamy*
- Perc. 3:** *Chimes*, *f*
- Solo Fl.:** *ord.*, *poco f molto espr.*
- Violins:** *mp*, *p*, *sfz*
- Viola/Cello/Contrabass:** *sfz*

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1,2

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. 1,2

Perc. 3 (Chimes) *rubato* *f* l.v. (*) (*)

Solo Fl.

Vn. I *sfz* *f* *sfz* *ff* *espre.* *f* *p*

Vn. II *sfz* *f* *sfz* *ff* *div.* *f* *p*

Vla. *sfz* *f* *sfz* *ff* *f* *p*

Vc. *sfz* *f* *sfz* *ff* *f* *p*

Cb. *ff marcato*

(2+3) $\text{♩} = \text{♩}$

Picc. $\frac{4}{8}$ $\frac{3}{4}$

Fl. $\frac{4}{8}$ $\frac{3}{4}$

Ob. 1 *mf* *ff* solo $\frac{4}{8}$ $\frac{3}{4}$

Ob. 2 $\frac{4}{8}$ $\frac{3}{4}$ *f*

Cl. 1 *ff* solo $\frac{4}{8}$ $\frac{3}{4}$ *p*

Cl. 2 *f* *mp* *f* $\frac{4}{8}$ $\frac{3}{4}$

Bn. 1 $\frac{4}{8}$ $\frac{3}{4}$

Bn. 2 $\frac{4}{8}$ $\frac{3}{4}$

Hn. 1 $\frac{4}{8}$ $\frac{3}{4}$ *sfz mf*

Hn. 2 $\frac{4}{8}$ $\frac{3}{4}$ *sfz mf*

Tpt. 1 $\frac{4}{8}$ $\frac{3}{4}$

Tpt. 2 $\frac{4}{8}$ $\frac{3}{4}$

Tbn. 1 $\frac{4}{8}$ $\frac{3}{4}$

Tbn. 2 $\frac{4}{8}$ $\frac{3}{4}$

Perc. 1
Xylophone solo *f* *sfz* *mf* *ff* pick up vibraslap

Perc. 2
Crotales *sfz* l.v. Tom Tom (hard sticks) *mp* *f* Sus Cym. (med. high) l.v.

Perc. 3
Vibraphone motor off *f* *mp* *mf* *f*

Solo Fl. flutter *mf* *molto* ord. *intense* *sempre f* rhythmic (2+3)

Vn. I $\frac{4}{8}$ $\frac{3}{4}$

Vn. II $\frac{4}{8}$ $\frac{3}{4}$

Vla. $\frac{4}{8}$ $\frac{3}{4}$

Vc. $\frac{4}{8}$ $\frac{3}{4}$

Cb. $\frac{4}{8}$ $\frac{3}{4}$

subito piu mosso

♩ = 116

hold back slightly

push to ♩ = 116

Quasi Cadenza

♩ = ca.108

senza misura

Picc. *f*

Fl. *f*

Ob. 1

Ob. 2

Cl. 1 *mf* *molto* *pp*

Cl. 2 *mf* *molto* *pp*

Bn. 1

Bn. 2

Hn. 1,2

Tpt. 1,2

Tbn. 1,2

Perc. 1 *f* **Vibraslap**

Perc. 2 *mp* *poco f* **Sus Cym. (low)** *sfz* **Sus Cym. (med.high) (choke)**

Perc. 3

subito piu mosso

♩ = 116

hold back slightly

push to ♩ = 116

Quasi Cadenza

♩ = ca.108

senza misura

Solo Fl. *mp* *delirious* *f* *mf*

Vn. I *mp* *molto* *fpp*

Vn. II *mp* *molto* *fp*

Vla. *mp* *molto* *fpp*

Vc. *mp* *molto* *fpp*

Cb. *mf* *molto* *fpp*

Suddenly more deliberate, serious

♩ = ca.92

Solo Fl. *molto espr.* *(legato)* *sfz* *mp* less intense *poco f*



faster ♩ = 108

Solo Fl. *ff* *mf*

Vn. I *poco sfzpp*

Vn. II *poco sfzpp*

Vla.

Vc.



poco accel.

a tempo

Solo Fl. *with growing urgency* *mf* *f* *ff*

Vn. I *div.* *sfzpp* *mf*

Vn. II *div.* *sfzpp* *mf*

Vla. *unis.* *poco sfzpp* *sfzpp* *mf*

Vc. *unis.* *poco sfzpp* *mf*

Steady
(♩ = 108)

Broaden ♩ = 84

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bn. 1 Bn. 2 Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 Perc. 1 Perc. 2 Perc. 3

Steady
(♩ = 108)

Broaden ♩ = 84

Solo Fl. Vn. I Vn. II Vla. Vc. Cb.

CL. 1 *ten.* *mp* *p* *poco*

CL. 2 Bass Clarinet *p* *mp*

Hn. 1 *p*

Solo Fl. *mf* "feline" *mf* *mf* full

Vn. I

Vn. II

Vla.

Vc.

Cb.

70

71

72

CL. 1 *p* *to Clarinet*

B. Cl. *mf* *p*

Solo Fl. *mf* *gliss.* *f* *mp sub.* *f* *mf < mp* *f* *gliss.* *mf*

♩ = 63

73

74

75

Ob. 1 *solo* *mf* gently, dance-like lift

CL. 1

Solo Fl. *mf* *gliss.* *mf < mf < f* *mp* *mf* *f* *f (sempre)*

Vn. I

Vn. II

Vla.

Vc. *mp* *arco* *front 1/2 only*

Cb.

76

77

78

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Solo Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

poco f

mf

f

intense

mp

mp

pizz.

tutti pizz.

(mp)

arco

p

p

Bongo V.T.
(timpani mallets)

$\text{♩} = 69$

Picc. *f brilliant* *f intense* (with Solo Fl.)

Fl. *f*

Ob. 1 (with Solo Fl.) *f dance-like* *mf*

Ob. 2

Cl. 1 *poco f*

Cl. 2 *poco f* Clarinet to Bass Clarinet

Bn. 1 *mp* *poco f*

Bn. 2 *mp* *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 Straight mute *mp* *gliss.*

Tbn. 2 Straight mute *mp* *gliss.*

Perc. 1 Glock. *mp*

Perc. 2 (B.\T.T.)

Perc. 3

$\text{♩} = 69$

Solo Fl. *f dance-like* *f intense again* (with Picc.)

Vn. I *mp* pizz.

Vn. II *mp* pizz.

Vla. *mp* arco col legno

Vc. *mp* col legno

Cb. *mp* col legno

Picc. *brilliant*

Fl. *f brilliant* *poco*

Ob. 1 *f*

Ob. 2

Cl. 1 *f*

Cl. 2 *Bass Clarinet* *poco f* *poco* *to Clarinet*

Bn. 1 *f*

Bn. 2 *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (Glock.) *mp*

Perc. 2 (B.V.TT.)

Perc. 3 *Tambourine (butt ends snare sticks)* *mp*

Solo Fl. *f (intense)* *ff*

Vn. I *arco* *f marcato*

Vn. II *arco* *mf* *f subito, marcato*

Vla. *ord.* *mf*

Vc. *pizz.* *arco ord.* *mf* *f subito, marcato*

Cb. *pizz.* *mf*

Picc.

Fl.

Ob. 1 *poco f*

Ob. 2 *poco f*

Cl. 1 *mf* *f*

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1 Straight mute *mp*

Tpt. 2

Tbn. 1 (mute) *mp*

Tbn. 2

Perc. 1

Perc. 2 (B.\T.T.)

Perc. 3 (Tamb.) *mf* *mp* *f* *mf*

Solo Fl. *f* *ff* *fp* *f* *ff*

Vn. I *mf* *f marcato* *pp* *div.*

Vn. II *mf* *f marcato* *pp* *div.*

Vla. *pizz.* *mf* *f marcato* *arco* *p* *sul tasto*

Vc. *f* *arco* *p* *sul tasto*

Cb. *mf* *f marcato* *p*

Picc.
 Fl. *mf*
 Ob. 1 *p* — *mf*
 Ob. 2 *mf*
 Cl. 1 *f*
 Cl. 2 *f*
 Bn. 1 *mf*
 Bn. 2
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Perc. 1 *mf*
 Perc. 2 (B.VT.) *poco f*
 Perc. 3
 Solo Fl. *sfz mp* — *f* *mf* *f*
 Vn. I *pp*
 Vn. II *p* *pp*
 Vla. *mf* *p* *pp*
 Vc. *mf*
 Cb.

Musical score for page 19, featuring various instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, and Solo Flute. The score includes dynamic markings such as *mf*, *p*, *f*, *sfz mp*, *poco f*, *pp*, and *p*. Performance instructions like *div.*, *gliss.*, *ord.*, *sul c*, and *flutter* are present. The Solo Flute part includes a 6-measure phrase, a 3-measure flutter, and a 9-measure phrase. The Viola part includes a 13-measure phrase. The score is divided into two systems, 88 and 89.

Suddenly much brisker

♩ = 120 (♩ = 60)

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2 (B.V.T.)

Perc. 3 (T.T.B.D.)

Sizzle Cymbal

Bongo \ T.T.

poco f

Suddenly much brisker

♩ = 120 (♩ = 60)

Solo Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

ff

mp energetic

mf

ord.

f

div. (top voice inside players)

Picc. *f* *f* *poco f*

Fl. flutter *mf* *ff* *ord.* *mf* *poco f*

Ob. 1 *f* *ff* *mf*

Ob. 2 *mf* *ff* *mf*

Cl. 1 *ff* *poco* *f* *graceful*

Cl. 2 *poco f* *f* *p*

Bn. 1 *f* *mf* *ff*

Bn. 2 *f* *mf* *ff*

Hn. 1 open *f*

Hn. 2 open *f*

Tpt. 1 *f* *mf* legato, graceful

Tpt. 2 *f* *mf*

Tbn. 1 *f* to straight mute

Tbn. 2 to straight mute

Perc. 1 Wood Blocks Xylophone *ff* *f* *ff*

Perc. 2 Sizzle Cymbal l.v.

Perc. 3 Sus Cym. (med.) l.v. Tom Tom \ B.Dr. *f* Sus Cym. (med.) l.v. T.Tom \ B.Dr.

Solo Fl.

Vn. I arco *f* pizz. *sfz* arco unis. *f* graceful

Vn. II unis. arco *f* pizz. *sfz* arco *f* graceful

Vla. *f* *f* *f* *f* *f* graceful

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

Cb. *f* *f* *f* *f* *f*

The image shows a page of a musical score for an orchestra and a solo flute. The score is divided into three measures, numbered 105, 106, and 107. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Solo Flute (Solo Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The Solo Flute part in measure 105 begins with a dynamic marking of *p sub.* (pizzicato) and a hairpin crescendo leading to *ff* (fortissimo) in measure 106. The Solo Flute part in measure 107 is marked *ff* and includes the instruction "(on your own, but finish before barline)".

The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes. The dynamics for these parts are *mf* (mezzo-forte) in measures 105 and 106, and *f* (forte) in measure 107. The Viola part in measure 107 includes the instruction "div." (divisi) and a dynamic marking of *sfz p* (sforzando piano).

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Solo Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

108

109

110

VOICES: Mov. I

attacca*
(almost no break!)
(9)

Picc.  (9)

Fl.  (9)

Ob. 1  (9)


Ob. 2  (9)

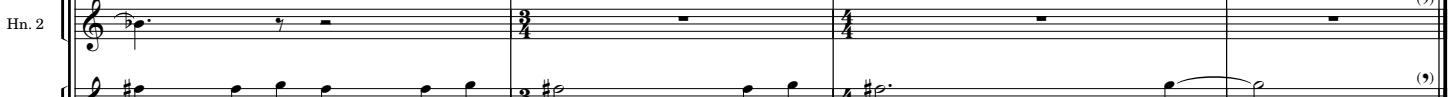
Cl. 1  (9)

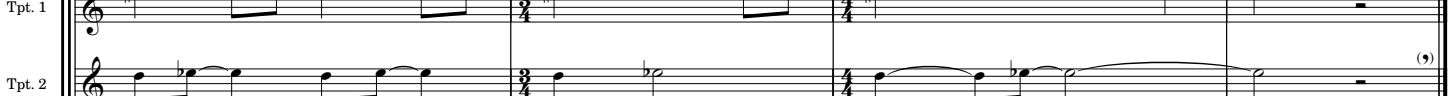
Cl. 2  (9)

Bn. 1  (9)

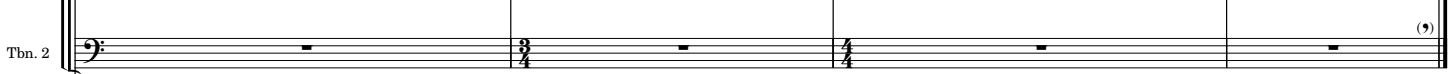
Bn. 2  (9)


Hn. 1  (9)

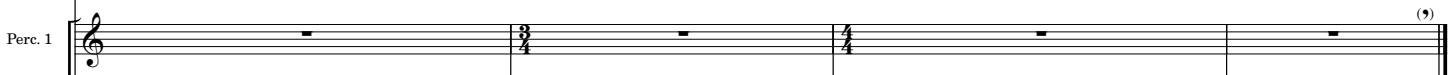
Hn. 2  (9)


Tpt. 1  (9)

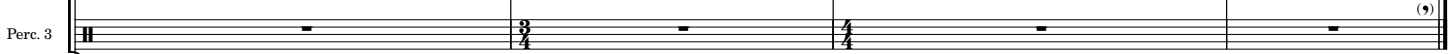
Tpt. 2  (9)

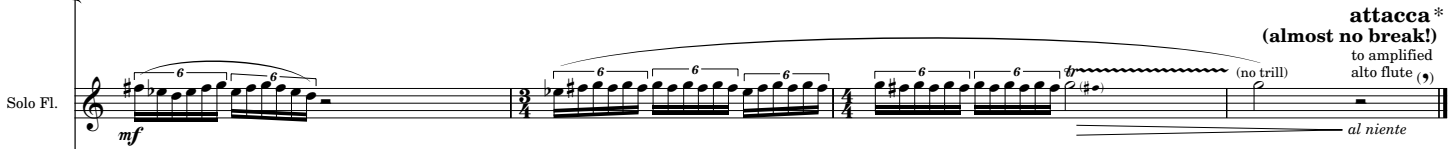
Tbn. 1  (9)

Tbn. 2  (9)

Perc. 1  (9)

Perc. 2 (Vibr.)  (9)

Perc. 3  (9)

Solo Fl.  (9)

attacca*
(almost no break!)
to amplified alto flute (9)

Vn. I  (9)

Vn. II  (9)

Vla.  (9)

Vc.  (9)

Cb.  (9)

111

112

113

114

* Feel breath pause as a slightly prolonged "upbeat" to "downbeat" that begins Mov. II

Movement II: Voice of the Wood

Slow, very free ♩ = 63

push slightly forward...

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bn. 1 Bn. 2

Fl. solo *pp* *mp* *lyrical, flexible* *molto espr.*

Cl. 1 to Bass Clarinet

Hn. 1 Hn. 2 Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2

Perc. 1 Perc. 2 Perc. 3

Mark Chimes *mf* l.v.

Slow, very free ♩ = 63

push slightly forward...

Solo Alto Flute (amplified) Vn. I Vn. II Vla. Vc. Cb.

Solo Alto Flute (amplified) *pp* *poco* *p* *pp*

Vn. I *pp* change bows independently *poco* *p* *pp*

Vn. II *pp* change bows independently *poco* *p* *pp*

Vla. *pp* change bows independently *poco* *p* *pp*

Vc. *pp* change bows independently *poco* *p* *pp*

Cb. *pp* change bows independently *poco* *p* *pp*

div. sul tasto

div. sul tasto

div. sul tasto

div. con sord.

a tempo
solo *mf* *f* *mp* *f*
poco rubato

B. Cl.

Solo A.Fl. *mf warm*

Vn. I *mfpp* *pp*

Vn. II *mfpp* *pp*

Vla. *mfpp* *pp*

Vc.

Cb. solo *mf*

5 6 7

Fl. *mf*

Hn. 1 *mp* match tpts.

Tpt. 1 (har. mute) *mp*

Tpt. 2 (har. mute) *mp*

Perc. 1 Temple Blocks (loose) *mp*

Perc. 3 *mp* *sc* *sc*
Vibraphone motor on (medium)

Solo A.Fl. *mf*

Vn. I 3 stands ord. div. *pp* unis. (3 stands) *p*

Vn. II 3 stands ord. div. *pp* *gliss. (b)* unis. (3 stands) *p*

Vla. ord. unis. (3 stands) *p*

Vc. solo senza sord. *mf espr.* solo mute on

8 9 10

Ob. 1 *solo*
mp \leftarrow *f*

B. Cl. *mp*

Mark Chimes *mf* l.v.

Vn. I *pp* tutti div. sul tasto *poco* mute on

Vn. II *pp* tutti div. sul tasto *poco* mute on

Vla. *pp* tutti div. sul tasto *poco* mute on

Vc. *pp* tutti div. *poco*

11 12 13

Ob. 1 *pp mp gently*

Hn. 1 *mp*

Tpt. 1 (har. mute) *mp*

Tpt. 2 (har. mute) *mp*

Tbn. 1 Cup mute *p* mute off

Tbn. 2 Cup mute *p* mute off

Perc. 1 Temple Blocks (loose) *mp* *mf*

Perc. 3 Tam Tam l.v. *mp*

Solo A. Fl. *mf*

Vn. I con sord. ord. *p*

Vn. II con sord. ord. *p*

Vla. con sord. ord. *p*

Vc. (con sord.) *p*

14 15 16

B. Cl. *solo*
mp *poco f*

Perc. 2 **Tom Tom**
(hands to end of movement)
mf

Perc. 3 **Sus Cym. (med.)**
with bow
f

Solo A.Fl. *mf*

Vn. I *poco f*
2 stands
sul G *pp* change bows independently

Vn. II 2 stands
pp change bows independently

Vla. 2 stands
pp change bows independently
senza sord.

solo Vc. *mf sempre legato espressivo, quasi solo, do not cover solo flute*
poco *simile (legato)*

all others last stand 2 soli *p*

Cb. 2 soli *p*
pp change bows independently

17

18

19

Picc. *solo*
mf espr.

Perc. 3 (S.C. med) with bow
f

Solo A.Fl. *f espr.*

Vn. I tutti div. senza sord. *pp*

Vn. II senza sord. *pp*

Vla. tutti div. senza sord. *pp*

solo Vc. *mp*

all others

Cb. *solo*
mf *f*

20

21

22

23

Ob. 1 *solo* *mf* *6* *6*

Cl. 1 *solo* *mp legato* *mf* *f* *mf*

B. Cl. *mf*

Bn. 1 *mf* *3*

Perc. 1 *Sus Cym. (med.)* *p* *dampen gradually* *mf*

Perc. 2 (T.Tom)

Perc. 3 *Vibraphone* *sfz* *mf* *mp* *p* *3* *3* *3* *motor off*

Solo A.Fl. *mf* *with growing passion* *3*

Vn. I *solo 1* *poco f espr.*

Vn. II *solo 2* *p* *poco f espr.*

Vla. *solo 1* *mf espr.*

Vc. *tutti div.* *p* *tutti senza sord.* *solo 2* *mf espr.*

Cb. *solo* *mf espr.* *3 soli* *p*

24 25 26 27

B. Cl. *f* *mp* *poco* *mf* *to Clarinet*

Solo A.Fl. *ff molto espr.* *tutti div.* *f* *Quasi cadenza* *3*

Vn. I *tutti div.* *pp*

Vn. II *pp*

Vla. *front half only* *p*

Vc. *solo* *p "shadow" bass clarinet* *n.*

Cb.

28 29 30

Ob. 1

Cl. 1

Perc. 1

Perc. 2 (T.Tom)

Perc. 3 (Vibr.)

Solo A.Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

"shadow" solo alto flute

p

Crotales with bow anticipate entrances

f

mf sweetly, *espr.*

mf full, legato

tutti - independently

pp

improvise in different rhythms, continuously, on the boxed 4 notes

2 stands div.

31 32 33 34

Ob. 1

Cl. 1

Hn. 1

Perc. 1 (Crot.)

Perc. 2 (T.Tom)

Solo A.Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mp

mp

mf legato, *espr.*

mf

mf

optional: whistle tone gliss. on E

pp

p

mp

mf

mf

simile

35 36 37 38

Bn. 1 *solo (with solo flute)*
mp plaintive, somewhat "distant", yet lyrical

Perc. 3 **Tam Tam**
mp l.v. l.v.

Solo A.Fl. *sfzmp* *mp* *meno f*

Vn. I *p* div.
 Vn. II *p* only half of the players play - select those seated close to Vn. I

Vla.
 Vc.
 Cb. 2 stands div. *pp*

39 40 41 42

Bn. 1

Perc. 3 (T.Tam) l.v.

Solo A.Fl. *f* *sfzmp* *f* *mf*

Vn. I *8^{va}*

Vn. II

Vla.
 Vc.
 Cb.

43 44 45

*) Both solo flute and bassoon are to follow conductor's beat, but - due to improvisatory quality of flute line - precise synchronization between the two is not imperative at all times.

Movement III: *Big Bands, Little Bands*

Spirited, Jaunty ♩ = 108

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2
Crash Cymbal

Perc. 3
B. Drum

Spirited, Jaunty ♩ = 108

Solo Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Do not rush

Fl. *f* *sfz* *sfz*

Cl. 1 *mf* (balance with flutes) *sfz* *sfz*

Perc. 1 Glockenspiel *f* *ff*

Perc. 2 (Cr. Cym.) *mp* *mf*

Perc. 3 (B. Dr.) *mf* *poco f*

Solo Fl. *f* *sfz* *sfz*

Vn. I arco sul tasto *pp*

Vn. II *pp*

Vla. *simile*

Vc. unis., arco *mp* *p* col legno bat.

Cb. *mp* *p* col legno bat.

7 8 9 10 11

Picc. *f* *f*

Fl. *f*

Solo Fl. *f* *mf* *fmp* *molto*

12 13 14 15

Picc. *ff*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

B. Cl.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 **Xylophone**

Perc. 2 **Glockenspiel** *ff*

Perc. 3 (B. Dr.) *mf*

Solo Fl. *ff*

Vn. I

Vn. II

Vla. *mp* **bouncy**

Vc. *f* **div. inside/outside** *pizz. gliss.*

Cb. *f* **pizz.**

mf

f

sfz *sfz*

16

17

18

19

20

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 3

Solo Fl.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Fl.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Solo Fl.

Vn. I

Vn. II

Vla.

Vc.

30

31

32

33

34

mf *ff*

mf *ff*

mf *ff*

mf *ff*

mf *ff*

mf *ff*

mf *ff*

flutter

mp *poco* *mf* *più* *f* *più*

flutter

mp *poco* *mf* *più* *f* *più*

flutter

mp *poco* *mf* *più* *f* *più*

flutter

mp *poco* *mf* *più* *f* *più*

flutter

mp *poco* *mf* *più* *f* *più*

5

Triangle

poco *f* *ff*

Crash Cymbal

mp *ff*

Bass Drum

mf *mp* *molto* *ff*

flutter

mf *ff*

div. ord.

mf *mp* *poco* *mf* *più* *f* *più*

arco div.

mf

arco

mf *mp* *poco* *mf* *più* *f* *più*

mf *mp* *poco* *mf* *più* *f* *più*

Picc. *f* jaunty *sfz*

Fl. *f* jaunty *sfz*

Ob. 1 *f* jaunty *sfz*

Ob. 2 *f* jaunty *sfz*

Cl. 1 *f* jaunty *sfz*

B. Cl. *sfz*

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 (Tri.) *mp*

Perc. 2

Perc. 3 (B. Dr.) *meno f* *p*

Solo Fl. *f* jaunty *sfz*

Vn. I *mf* *div. inside/outside* *pizz.* *bouncy*

Vn. II *f* *pizz.*

Vla. *pizz.* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *f* *gliss.*

Cb.

Picc. *slide*

Fl. *slide*

Ob. 1 *slide*

Ob. 2

Cl. 1 *slide*

B. Cl. *to Clarinet*

Bn. 1

Bn. 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1 *ord. mf*

Tbn. 2 *ord. mf*

Tuba *mf*

Perc. 1 *Xylophone*

Perc. 2 *Glock. f*

Perc. 3

Solo Fl. *slide*

Vn. I *pizz.*

Vn. II *(pizz.) div.*

Vla.

Vc.

Cb.

mf

f

f

2 soli (div.) arco

Picc. *f* *ff*

Fl. *ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 (Xyl.) *f* *poco f*

Perc. 2 (Glock.) *f* *poco f*

Perc. 3

Solo Fl. *ff*

Vn. I *tutti pizz.* *sfz* *sfz* *arco* *mf*

Vn. II *tutti pizz.* *sfz* *sfz* *ord. (pizz.)* *mp*

Vla. *mp*

Vc. *(pizz.)* *poco f* *mf*

Cb. *mp*

Picc. —
 Fl. —
 Ob. 1 —
 Ob. 2 —
 Cl. 1 —
 Cl. 2 —
 Bn. 1 *f*
 Bn. 2 *f*
 Hn. 1 *f* ord.
 Hn. 2 *f* ord.
 Tpt. 1 *ff* ord.
 Tpt. 2 *ff* ord.
 Tbn. 1 *f*
 Tbn. 2 *f*
 Tuba *f*
 Perc. 1 —
 Perc. 2 —
 Perc. 3 *ff* Tambourine (with sticks)
 Solo Fl. to Piccolo —
 Vn. I —
 Vn. II *sfz*
 Vla. *sfz*
 Vc. —
 Cb. —

Picc. —
 Fl. —
 Ob. 1 —
 Ob. 2 —
 Cl. 1 —
 Cl. 2 —
 Bn. 1 —
 Bn. 2 —
 Hn. 1 *f* *gliss.* *ff*
 Hn. 2 *f* *gliss.* *ff*
 Tpt. 1 *mf* (fall)
 Tpt. 2 *mf* (fall)
 Tbn. 1 *mf* (fall)
 Tbn. 2 *mf* (fall)
 Tuba —
 Perc. 1 (Xyl.) *f*
 Perc. 2 (Glock.) *f*
 Perc. 3 (Tamb.) *mp* *molto* *ff*
 Solo Fl. —
 Vn. I *div.* *p* *< mf* *p* *< mf* *p* *< f* *pizz.* *sfz* *unis.* *mf*
 Vn. II *div. arco* *p* *< mf* *p* *< mf* *p* *< f* *pizz.* *sfz* *mf*
 Vla. —
 Vc. *pizz.* *mf*
 Cb. *pizz.* *mf*

Slightly Broader

♩ = ca.96

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* Clarinet

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1 *mf* *leggiero* *f* *sub.* *mf* *f* *sub.*

Tpt. 2 *mf* *leggiero* *f* *sub.* *mf* *f* *sub.*

Tbn. 1

Tbn. 2

Tuba

Perc. 1 (Xyl.) *mp* *ff* *sub.* *mf* *ff* *sub.*

Perc. 2 (Glock.) *mp* *ff* *sub.* *mf* *ff* *sub.*

Perc. 3

Slightly Broader

♩ = ca.96

Solo Fl.

Vn. I *f* arco at frog

Vn. II *f* arco at frog

Vla. *f* (pizz.) *sfz*

Vc. *f* *sfz*

Cb. *f* *sfz*

Do not drag

Piccolo

f with great energy, brilliant

Solo Picc.

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

57 58 59 60

Tpt. 1 *mf*

Tpt. 2 *mf*

Solo Picc.

Vn. I

Vn. II

Vla.

Vc. unis.

61 62 63

accel. poco a poco $\text{♩} = \text{ca.}132$

Picc. *f* *ff*

Fl. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bn. 1 -

Bn. 2 -

Hn. 1 -

Hn. 2 -

Tpt. 1 -

Tpt. 2 -

Tbn. 1 -

Tbn. 2 -

Tuba -

Perc. 1 (Xyl.) *mf* *ff*

Perc. 2 *f* *sfz*

Perc. 3 *f* *sfz*

Crotales l.v.

Triangle

accel. poco a poco $\text{♩} = \text{ca.}132$

Solo Picc. *f* *ff*

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Cb. -

div. unis.

arco

Suddenly hold back

♩ = 116

The score is divided into three systems, each with a 3/4 time signature. The first system (measures 68-70) features a Piccolo part with a melodic line and a Flute part with a complex rhythmic pattern. The woodwinds (Ob. 1, Ob. 2, Cl. 1, Cl. 2) play a rhythmic accompaniment. The brass section (Bn. 1, Bn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba) is mostly silent. Percussion includes Xyl., Cro., and Tri. The second system (measures 71-73) shows the Solo Piccolo and strings (Vn. I, Vn. II, Vla., Vc., Cb.) entering with a melodic line. The woodwinds continue their accompaniment. The third system (measures 74-76) continues the melodic development in the Solo Piccolo and strings, with the woodwinds providing a steady accompaniment.

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2 (Crot.) *sfz*

Perc. 3 (Tri.) *ff* *f*

Solo Picc.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Picc. *f* *slide* *simile* *slide*

Fl. *f* *slide* *simile* *slide*

Ob. 1 *f* *slide* *simile* *slide*

Ob. 2 *f* *slide* *simile* *slide*

Cl. 1 *f* *slide* *simile* *slide*

Cl. 2 *f* *slide* *slide*

Bn. 1 *f* *slide*

Bn. 2 *f* *slide*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 (Xyl.) *f*

Perc. 2 (Crot.) *sfz* (choke)

Perc. 3 (Tri.) *l.v.*

Solo Picc. *f*

Vn. I *p* *sfz* *mf* *pp sub.* *sfz* *mf* *p* *sfz*

Vn. II *div.* *p* *sfz* *mf* *pp sub.* *sfz* *mf* *p* *sfz*

Vla. *pizz.*

Vc. *div. pizz.*

Cb. *arco* *f* *pizz.* *sfz* *sfz*

VOICES: Mov. III 74 75 76 77 78

Picc. *slide*

Fl. *slide*

Ob. 1 *slide*

Ob. 2 *slide*

Cl. 1 *slide*

Cl. 2

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 (Xyl.) *8va*

Perc. 2

Perc. 3

Solo Picc.

Vn. I *mf*, *pp sub.*, *sfz*, (fast roll)

Vn. II *mf*, *pp sub.*, *sfz*

Vla. *mf*, unis. (pizz.)

Vc. *mf*

Cb. *sfz*, *f*, arco

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Solo Picc.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Xylophone

Glockenspiel

f

mf

ff

p

mp

f

brilliant

ord.

arco

sfz

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1 (Xyl.)
Perc. 2 (Glock.)
Perc. 3 (Tambourine sticks)
Solo Picc.
Vn. I
Vn. II
Vla.
Vc.
Cb.

mp *sfz* *mp* *sfz*

ff *f* *f* *ff*

sfz *sfz* *sfz* *sfz*

In Tempo **rubato** **In Tempo** **rubato**

Quasi cadenza
= ca. 84-96

Fl. 1 *mf*

Fl. 2 *mf*

Perc. 2 **Sus Cyms.** *poco f*

Perc. 3 **Vibraphone** *sfz mf sfz mf*

Solo Picc. *mp ff mp*

100 101 102



In Tempo **Senza Misura, with fantasy**

Fl. 1 *f*

Fl. 2 *f*

Perc. 2 (S. Cym.) *p f p f p f* **choke**

Solo Picc. *f mp poco f*

take time

cut

103 104 105

Freely

a tempo

♩ = 108

Fl. 1 *f* *mf* *simile*

Fl. 2 *f* *mf* *simile*

Ob. 1 *f* *mf* *simile*

Ob. 2 *f* *mf* *simile*

Cl. 1 *f* *mf* *simile*

Cl. 2 *f* *mf* *simile*

Bn. 1 *f* *mf*

Bn. 2 *f* *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 *poco f* *poco f*

Perc. 2 *Crash Cymbal*

Perc. 3 *Bass Drum* *f*

Solo Picc. *Freely* *ten.* *ff* *a tempo* *♩ = 108* *mf* *simile*

Vn. I *pizz.* *f* *pizz.*

Vn. II *f* *pizz.*

Vla. *mf* *sul tasto (to end)*

Vc. *pp*

Cb. *col legno bat. (to end)* *mf*

(Same tempo)

Perc. 2 (Cr. Cym.)

Perc. 3 (B. Dr.)

Solo Picc. *f* brilliant

Vn. I *meno f* poco a poco

Vn. II *meno f* poco a poco

Vla. *meno f* poco a poco

Vc. *meno f* poco a poco

Cb. *meno f* poco a poco

mf

start exiting

109 110 111

Perc. 1 (2 Tri.) *poco f*

Perc. 2 (Cr. Cym.) *mp*

Perc. 3 (B. Dr.) *mp*

Solo Picc. *poco f*

Vn. I *mp*

Vn. II *mp*

Vla. *p*

Vc. *p*

Cb. *p*

mf

mp

dim. poco a poco

mf

112 113 114 115

(Same tempo)

Perc. 1 (2 Tri.) *p*

Perc. 2 (Cr. Cym.)

Perc. 3 (B. Dr.)

Solo Picc. *sfz/fff*

(ideally, should be playing off-stage)

116 117 118 119 120