

David S. Carter

NEVER PAST

for chamber orchestra

2013

Never Past
ORCHESTRA

2 Flutes (2nd Flute doubles on piccolo)
2 Oboes
2 Clarinets in Bb (2nd Clarinet doubles on bass clarinet with C extension and on Eb clarinet)
2 Bassoons

2 Trumpets in Bb
2 Horns in F
2 Trombones (both with F triggers)
1 Bass Trombone

2 Percussionists:

Player 1: ride cymbal (can share with Player 2), suspended cymbal, wood blocks (medium and low)

Player 2: ride cymbal (can share with Player 1), slit drum (2 pitches: high and medium), vibraphone

Piano

6 First Violins
6 Second Violins
5 Violas
5 Cellos
2 Contrabasses (Player 1 with C extension)

All instruments are notated at sounding pitch (in C). Contrabasses, including the notation of sounding pitches with harmonics, sound one octave lower. Piccolo sounds one octave higher.

Enclosed numbers accompanying string instrument entrances indicate which player is meant to play. For example, the individual violists are numbered 1, 2, 3, 4, and 5. All string players begin the piece with their bows down for easier pizzicato playing; they pick them up at Rehearsal J.

All dynamic changes without hairpins are *subito* unless otherwise indicated.

The natural harmonics notation for the lower partials indicates the string, the tablature for the placement of the left hand (the diamond notehead), and the resultant sounding pitch (reduced note size). String indications refer only to the note to which they are immediately attached. The tablature designation shows the approximate location of the relevant node closest to the nut; the performer may use a different node on the same string if it will better obtain the designated sounding pitch. Notation for natural harmonics partials beyond the fifth includes the sounding pitch only. Where natural harmonics are designated natural harmonics are preferred, but the performer may substitute an artificial harmonic if he or she has difficulty eliciting the particular natural harmonic indicated.

Approximate Duration: 9 minutes, 45 seconds

Never Past was inspired by a print by Mexican artist Demián Flores Cortés (from his 2005 *Defensa Personal* series) depicting a stylized contemporary businessman wrestling with a half-jaguar, half-man deity from pre-Columbian mythology. Cortés in his art explores the interaction of cultural past and present, and shows that the past is never really past: we exist always on the verge of escaping history (personal and collective), but never actually move beyond it.

-David S. Carter

Never Past

for chamber orchestra

David S. Carter

• = 88

Flute 1

Piccolo

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Percussion 1

Percussion 2

Piano

I Violin

II Violin

Viola

Cello

Contrabass 1

Contrabass 2

pizz.
(put down bow)

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

Sempre molto esp.

*Dotted lines in the contrabass parts are phrasing indications.

9 A

Cb. 1 (pizz.) *f* *mp* *f* *mp*

Cb. 2 (pizz.) *mf* *mp* *mf*

Sempre molto espr.
pizz. (put down bow)

15

Cb. 1 (pizz.) *mf* *mf* *f* *mp* *f*

Cb. 2 (pizz.) *mf* *f* *mp*

20 B

Poco più mosso
♩ = 92

Cb. 1 (pizz.) *f* *ff* *mf* *mp* *mf* *p*

Cb. 2 (pizz.) *mf* *mp* *mf*

25

Bb Cl. 1 *ppp* *pp* *pp* *p* *pp* *pp* *ppp*

Cb. 1 (pizz.) *mp* *mf* *mp* *f* *p* *mp* *p* *mp* *f* *p* *mf*

Cb. 2 (pizz.) *mf* *mf* *p* *f* *p* *mf*

33 C

Bb Cl. 1 *p* *mf* *mp* *f* *mp*

Cb. 1 (pizz.) *p* *mf* *p* *mf* *p* *mp* *f* *p*

Cb. 2 (pizz.) *pp* *mp* *p*

38

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

Cb. 2 (pizz.)

44

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

Cb. 2 (pizz.)

D

49

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

54

Bb Cl. 1

Bb Cl. 2

Cb. 1 (pizz.)

Cb. 2 (pizz.)

E

59

Bb Cl. 1

Bb Cl. 2

Vla. 1

Vla. 2

Vc.

Cb. 1 (pizz.)

mf *pp* *mf* *p* *mp* *pp* *mf* *f* *p* *mf*

mf *pp* *mf* *pp* *mp* *pp* *f* *p* *pp*

Solo pizz. 1

(put down bow) *p* *pp*

1.2 (pizz.) *p* *pp*

(put down bow) 3.4 pizz. *p* *pp*

(put down bow) Solo pizz. 1 *mf* *p*

p *mp* *pp* *mp* *pp* *mp* *pp* *mp* *p*

mf *pp*



64

Bb Cl. 1

Bb Cl. 2

I Vln.

Vla. 1,2 (pizz.)

Vla. 3,4 (pizz.)

Vc.

pp *mf* *f* *mp* *p* *p* *mp* *pp*

f *mp* *p*

(put down bow) pizz. 1.2 *mp*

p *pp* *pp* *mp* *pp*

3-5 (pizz.) *p* *pp* *mp*

1.2 (pizz.) *p* *mp* *pp* *p*

F
Più mosso
♩ = 108

68

Fl. 1

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

To Eb clarinet

F
Più mosso
♩ = 108

I Vln. 1,2 (pizz.)

I Vln.

Vla. 1,2 (pizz.)

Vla. 3-5 (pizz.)

Vc. 1,2 (pizz.)

Vc.

(put down bow)

3

4

72

Fl. 1

Ob. 1

Bb Cl. 1

1

Bsn.

2

I Vln. 1,2 (pizz.)

II Vln.

II Vln.

Vla. 1,2 (pizz.)

Vla.

Vc. 1,2 (pizz.)

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

mp *mf* *pp* *f* *mp* *mf*

p *mp* *mf* *mp* *mf* *mp* *mf*

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

mp *p* *mp* *mf* *f* *mf*

mf *p* *mp* *mf* *p* *mf* *p*

mf *p* *mp* *mf* *p* *mf* *p*

1-3 (pizz.)

(put down bow) 1-3 pizz.

1-3

(put down bow) 4 pizz.

1-4 (pizz.)

3,4 (pizz.)

76

Fl. 1

Picc.

Ob. 2

Bb Cl. 1

1

Bsn.

2

I Vln. 1-3 (pizz.)

II Vln. 1-3 (pizz.)

Vla. 1-4 (pizz.)

Vc. 1,2 (pizz.)

G

f *mp* *f* *p* *ff* *p* *f* *mp* *f*

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

mp

pp *f* *mp* *f* *ff* *f* *p* *f* *mf*

mp *pp* *mp*

p *pp* *mp* *pp* *mp* *pp* *pp* *p*

p *mp* *p* *pp*

mp *mp* *mp* *pp* *mp*

mf *mp* *f*

80

Fl. 1

Picc.

Bb Cl. 1

Eb Cl.

1

Bsn. 2

I Vln. 1-3 (pizz.)

II Vln.

Vla. 1-3 (pizz.)

Vla.

Vc.

Vc.

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

f *mp* *mf* *p* *f*

mf *pp*

mp *mp* *mp* *mp*

mf *pp* *mp*

f *mp* *mf* *pp* *mp*

f

Increasingly agitated

Increasingly agitated

Agitato

E♭ CLARINET

mf *f* *p*

mp *mp* *mp*

mp *mf* *pp* *mp*

f

mp *mf* *pp* *mp*

f

84

Fl. 1

Picc.

Ob. 2

Bb Cl. 1

Eb Cl.

1

Bsn.

2

Perc. 2

I Vln. 1-3 (pizz.)

II Vln. 1-3 (pizz.)

II Vln.

Vla. 1-3 (pizz.)

Vla.

Vc. 1,2 (pizz.)

Vc. 3,4 (pizz.)

Cb. 2 (pizz.)

SLIT DRUM
(two pitches)
loudest possible mallets*

1-5 (pizz.)

4-6 (pizz.)

4-5 (pizz.)

3-5 (pizz.)

3,4 (pizz.)

f *mf* *p* *mp* *f* *ff* *fff* *pp*

H

88 To flute

Picc. *fff* *mf* *f* *mf* *mp*

1 Ob. *f* *p* *mf* *p* *f* *mp*

2 Ob. *ffmp* *f* *p* *mf* *p* *f* *mp*

Bb Cl. 1 *f* *p* *f* *f* *p*

1 Bsn. *f* *ff* *f* *mf* *f*

2 Bsn. *f* *p* *f* *f* *f*

Tpt. 1 *p* ord. *f*

StrDr. *f* *mp* *mf* *mp* *p* *f*

H

1,2 (pizz.) *f* *p* *f* *mp* *mf* *f*

3,4 (pizz.) *f* *p* *mf* *p* *f* *mp*

5,6 (pizz.) *f* *f*

II Vln. 1-3 (pizz.) *ff* *p* *f*

II Vln. (pizz.) *f* *f* *f* *f*

Vla. 1-3 (pizz.) *f* *ff* *p* *f* *p* *mp*

Vla. 4-5 (pizz.) *f* *f*

Vc. 1,2 (pizz.) *f* *p* *f* *f* *f*

Vc. 3,4 (pizz.) *f* *p* *f* *mf* *f* *mp*

Vc. (pizz.) *f* *f*

Cb. 2 (pizz.) *f* *p* *f* *f*

92

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

2 Fl. 2 *mf* *f* *mp* *p*

1 Ob. 1 *mf* *f* *mp* *p*

2 Ob. 2 *p* *mf* *f* *p* *mp*

1 Bb Cl. 1 *ff* *f* *ff* *p* *mp*

2 Bb CLARINET 2 *f* *mp* *f* *mf* *ff*

1 Bsn. 1 *ff* *p* *f*

2 Bsn. 2 *ff* *p*

1 Tpt. 1 *f* *p* *f* *p* *f* *Progressively more intense*

2 Tpt. 2 *p* *f* *mp* *mp* *f*

Slit Dr. *mf* *f* *mp* *mf* *f*

I Vln. 1,2 (pizz.) *mf* *f*

I Vln. 3-4 (pizz.) *mf* *f* *mp* *p*

I Vln. 5,6 (pizz.) *f*

II Vln. 1-3 (pizz.) *p* *mf* *f* *p* *mp*

II Vln. 4-6 (pizz.) *f*

Vla. 1-3 (pizz.) *f* *ff* *p* *mp*

Vla. 4-5 (pizz.) *f*

Vc. 1,2 (pizz.) *ff* *p* *f*

Vc. 3,4 (pizz.) *p* *ff* *f* *mp* *f* *ff*

Vc. 5 (pizz.) *f* *f*

Cb. 2 (pizz.) *ff* *p* *f*

I

96

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

Fl. 2 *f* *mp* *f* *mp* *f* *mp*

Ob. 1 *mf* *p* *mf*

Ob. 2 *pp* *p* *mp* *f* *p*

Bb Cl. 1 *f* *ff* *mp* *f* *mp* *f*

Bb Cl. 2 *f* *ff* *f* *ff* *p*

Bsn. 1 *f* *ff* *mp* *f*

Bsn. 2 *f* *ff* *pp* *mp* *f*

Tpt. 1 *p* *ff* *p* *mp* *ff* *mf* *ff*

Tpt. 2 *p* *ff* *p* *f* *ff* *p* *mp* *ff*

WOOD BLOCKS snare sticks

W. Bl. *mf* *f* *f*

Slit Dr. *mp* *ff* *p* *ff* *mf* *p* *mp* *ff* *p* *ff*

I

I Vln. 1,2 (pizz.) *mp* *mf* *p* *mf*

I Vln. 3,4 (pizz.) *mf* *p* *mf* *mp*

I Vln. 5,6 (pizz.) *f*

II Vln. 1-3 (pizz.) *pp* *mp* *f* *p* *mp* *mf*

II Vln. 4-6 (pizz.)

Vla. 1-3 (pizz.) *mp* *f*

Vla. 4-5 (pizz.) *f*

Vc. 1,2 (pizz.) *ff* *pp* *f* *ff* *p*

Vc. 3,4 (pizz.) *mp* *f* *mp* *f*

Vc. 5 (pizz.) *f*

Cb. 1 (pizz.) *f*

Cb. 2 (pizz.) *ff* *pp* *f* *ff* *p*

This page of the musical score, titled "Never Past", is page 13 of the work. It features a complex orchestration with the following instruments and parts:

- Flutes (Fl.):** Two parts, 1 and 2. Part 1 includes dynamics *f*, *ff*, and *mp*. Part 2 includes *mf*, *f*, and *ff*.
- Oboes (Ob.):** Two parts, 1 and 2. Part 1 includes *p*, *mf*, and *f*. Part 2 includes *f* and *ff*.
- Bass Clarinets (Bb Cl.):** Two parts, 1 and 2. Part 1 includes *mf*, *fff*, *mf*, and *f*. Part 2 includes *fff* and *f*.
- Bassoons (Bsn.):** Two parts, 1 and 2. Part 1 includes *ff*, *p*, and *f*. Part 2 includes *ff* and *f*.
- Trumpets (Tpt.):** Two parts, 1 and 2. Part 1 includes *mf*, *mp*, *fff*, *mf*, *fff*, *mf*, *fff*, *f*, and *ff*. Part 2 includes *mf*, *ff*, *p*, *fff*, *p*, *fff*, *p*, *f*, *fff*, *mf*, and *fff*.
- 2 W. Bl. (Woodwinds):** Part with dynamics *f*, *mp*, *ff*, *fff*, *mf*, *fff*, *mf*, and *fff*.
- Snare Drum (Sn. Dr.):** Part with dynamics *f*, *mp*, *ff*, *fff*, *mf*, *fff*, *mf*, and *fff*.
- Violins (Vln.):** Six parts (1.2, 3-4, 5.6, 1-3, 4-6). Part 1.2 (pizz.) includes *f*, *ff*, and *mf*. Part 3-4 (pizz.) includes *mf* and *f*. Part 5.6 (pizz.) includes *ff*. Part 1-3 (pizz.) includes *p* and *f*. Part 4-6 (pizz.) includes *ff*.
- Violas (Vla.):** Two parts, 1-3 and 4-5 (pizz.). Part 1-3 includes *mf*, *fff*, *mf*, and *f*. Part 4-5 includes *ff*.
- Violas (Vla.):** Two parts, 1-3 and 4-5 (pizz.). Part 1-3 includes *mf*, *fff*, *mf*, and *f*. Part 4-5 includes *ff*.
- Violoncellos (Vc.):** Three parts, 1.2, 3.4, and 5 (pizz.). Part 1.2 includes *f* and *fff*. Part 3.4 includes *ff*, *p*, and *f*. Part 5 includes *f* and *fff*.
- Contrabasses (Cb.):** Two parts, 1 and 2 (pizz.). Part 1 includes *f*. Part 2 includes *fff*.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings throughout.

J

Never Past

Furiously $\text{♩} = 120$

Musical score for orchestral instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tbn.), Snare Drum (Sn. Dr.), and Piano (Pno.). The score includes dynamic markings such as *mf*, *pp*, *f*, and *ppp*, and performance instructions like *senza sord.* and *SUSP. CYMBAL*.

J

Furiously $\text{♩} = 120$

Musical score for string instruments including Violins (I Vln., II Vln.), Violas (Vla.), Cellos (Vc.), and Double Basses (Cb.). The score includes performance instructions such as *pick up bow*, *arco poco sul pont. reduced vibr.*, and *TUTTI*. It also contains a detailed annotation: "String attacks simultaneous with corresponding wind and piano attacks arco poco sul pont. reduced vibr. 6/8".

108

Fl. 1 *fff* *p* *f* *pp* *f*

Fl. 2 *p* *ff* *p* *mp*

Ob. 1 *f* *p*

Bb Cl. 1 *mf* *pp* *f* *p*

Bb Cl. 2 *pp* *fff* *p* *ff* *p* *mf*

Bsn. 1 *pp* *mf* *pp*

Bsn. 2 *mf* *pp* *mf*

Hn. 1 *pp* *p* *pp*

Hn. 2 *p* *pp*

Tbn. 1 *mp* *ppp*

Tbn. 2 *mp* *pp* *ppp*

Bs. Tbn. *f* *pp* *p* *pp*

Susp. Cymb. *f*

Pno. *fff* *ff* *f*

I Vln. 1-3 (pont.) *ppp* *mp* *pp* *ppp* *mp* *pp*

I Vln. 4-6 (pont.) *ppp* *mp* *pp* *ppp* *mp*

II Vln. 1-3 (pont.) *ppp* *mp* *pp* *ppp* *mp*

II Vln. 4-6 (pont.) *pp* *ppp* *mp* *pp*

Vla. *pp*

medium yarn on edge l.v.

K

This page of the musical score, titled "Never Past", page 16, contains a section marked with a box containing the letter "K". The score is arranged in a standard orchestral format with the following parts and staves:

- Flutes (Fl.):** 1 and 2 staves. Flute 1 has a dynamic of *p* and *mf*. Flute 2 has dynamics of *pp*, *ff*, *p*, *f*, and *p*.
- Oboes (Ob.):** 1 and 2 staves. Oboe 2 has a dynamic of *f*.
- Bass Clarinets (Bb Cl.):** 1 and 2 staves. Dynamics include *mf*, *pp*, *mf*, *ppp*, and *mf*.
- Bassoons (Bsn.):** 1 and 2 staves. Dynamics include *pp*, *mp*, *pp*, and *pp*.
- Horn (Hn.):** 1 and 2 staves. Dynamics include *ppp*, *mp*, and *ppp*.
- Tubas (Tbn.):** 1 and 2 staves. Dynamics include *pp*, *mp*, *ppp*, and *p*.
- Bass Trombone (Bs. Tbn.):** 1 staff. Dynamics include *ppp*, *pp*, and *mp*.
- Piano (Pno.):** 1 staff. Dynamics include *mf*, *mp*, *ff*, and *mf*.
- Violins (Vln.):** I Vln. 1-3 (pont.), I Vln. 4-6 (pont.), II Vln. 1-3 (pont.), and II Vln. 4-6 (pont.) staves. Dynamics include *ppp*, *p*, *ppp*, *mp*, *ppp*, *mp*, *pp*, *pp*, *ppp*, *p*, *ppp*, and *mp*.
- Viola (Vla.):** 1 staff. Dynamic is *mp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A box with the letter "K" is placed above the first staff of the woodwind section and below the piano staff.

114

1 Fl. *ppp* *mf* *p* *mp*

2 Fl. *f* *p* *mp* *pp*

1 Ob. *p* *mf* *p*

2 Ob. *f* *p*

1 Bb Cl. *pp* *mf* *pp* *p*

2 Bb Cl. *mf* *pp* *mp* *pp*

1 Bsn. *mf* *pp*

2 Bsn. *mf* *pp*

1 Hn. *p* *mf* *p*

2 Hn. *pp* *mf* *pp* *ppp*

1 Tbn. *mf* *ppp*

2 Tbn. *pp* *mf* *ppp*

Bs. Tbn. *ppp*

Pno. *mp*

I Vln. 1-3 (pont.) *pp* *pppp* *pp* *pppp* *pp*

I Vln. 4-6 (pont.) *ppp* *mp* *pp* *ppp* *pp*

II Vln. 1-3 (pont.) *mp* *pp* *pppp* *p* *pp*

II Vln. 4-6 (pont.) *pp* *ppp* *p*

Vla. *ppp*

117

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

Fl. 2 *mp* *pp* *f* *mp* *mf* *p*

Ob. 1 *mf*

Bb Cl. 1 *ppp* *mf* *pp*

Bb Cl. 2 *p* *ppp* *mp*

Bsn. 1 *p* *ppp* *mf*

Hn. 1 *pp* *ppp* *p*

Hn. 2 *p* *pp* *pp*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p* *pp*

Bs. Tbn. *pp* *p* *pp*

Pno. *f* *mf* *mp*

I Vln. 1-3 (pont.) *ppp* *mp* *pp*

I Vln. 4-6 (pont.) *pp* *ppp* *mp* *pp* *ppp* *p*

II Vln. 1-3 (pont.) *ppp* *p* *pp*

II Vln. 4-6 (pont.) *ppp* *p*

120

Fl. 1 *p*

Fl. 2 *mf* *p*

Ob. 1 *p* *mf* *p*

Ob. 2 *mf* *p*

Bb Cl. 1 *mp* *pp* *mp* *ppp*

Bb Cl. 2 *pp* *p* *ppp* *p* *ppp*

Bsn. 1 *pp* *mp* *pp* *p*

Bsn. 2 *mp* *pp* *p*

Hn. 1 *pp* *ppp* *pp* *f*

Hn. 2 *ppp* *p* *f*

Tbn. 1 *pp* *ppp* *p* *f*

Tbn. 2 *ppp* *pp* *mp* *f*

Bs. Tbn. *ppp* *p* *f*

Perc. 1 **RIDE CYMBAL**
yarn on edge *ppp*

Pno. *p*

I Vln. 1-3 (pont.) *ppp* *p* *pp* *ppp*

I Vln. 4-6 (pont.) *pp* *ppp*

II Vln. 1-3 (pont.) *ppp* *p* *pp*

II Vln. 4-6 (pont.) *pp* *ppp*

L

With renewed intensity

124

Fl. 1: *ff*, *p*, *mp*, *pp*

Fl. 2: *ff*, *p*, *mp*, *pp*

Ob. 1: *ff*, *mp*, *mf*, *p*

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

Bb Cl. 1: *mf*, *ppp*, *p*

Bb Cl. 2: *p*, *ppp*, *mf*, *pp*

Bsn. 1: *pp*, *p*, *pp*, *mp*

Bsn. 2: *pp*

Hn. 1: *f*, *mp*, *pp*

Hn. 2: *mp*, *p*, *ppp*

Tbn. 1: *ppp*, *p*

Tbn. 2: *mp*, *p*, *ppp*

Bs. Tbn.: *mp*, *p*, *ppp*

Susp. Cymb.: Lv.

Pno.: *ff*, *f*, *mf*, *mp*

L

With renewed intensity

(With Flute 2)

I Vln. 1-3 (pont.): *mp*, *pp*, *ppp*, *p*, *pp*

I Vln. 4-6 (pont.): *mp*, *pp*, *ppp*, *pp*

II Vln. 1-3 (pont.): *mp*, *pp*, *ppp*, *p*

II Vln. 4-6 (pont.): *p*, *pp*

127

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

Fl. 2 *mf* *p*

Ob. 1 *mp* *p* *mf* *p*

Ob. 2 *p* *mp* *p* *mp* *p* *mf*

Bb Cl. 1 *ppp* *mf* *pp*

Bb Cl. 2 *mp* *ppp* *To bass clarinet*

Bsn. 1 *pp* *p* *pp* *p*

Bsn. 2 *p* *pp* *p*

Hn. 1 *ppp* *mp* *pp*

Hn. 2 *pp*

Tbn. 1 *pp* *ppp* *mp* *pp*

Tbn. 2 *pp* *mp* *ppp*

Bs. Tbn. *pp* *mp* *pp*

Vibr. **VIBRAPHONE**
Hard mallet *mp* *mf*
Attacks simultaneous with corresponding wind attack *l.v.*

Pno. *f* *mf* *mp*

I Vln. 1-3 (pont.) *ppp* *mp* *pp* *ppp* *p*

I Vln. 4-6 (pont.) *ppp* *p* *pp*

II Vln. 1-3 (pont.) *pp* *ppp* *p*

II Vln. 4-6 (pont.) *ppp*

130

Fl. 1 *p* *mf* *pp* *mp*

Fl. 2 *mp* *pp* *mp* *pp* *mp*

Ob. 1 *mp* *p*

Ob. 2 *pp*

Bb Cl. 1 *mp* *ppp* *mp* *pp* *p*

Bsn. 1 *ppp* *p* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp* *mp* *pp* *p*

Hn. 1 *p* *mf* *ppp*

Hn. 2 *p* *pp* *mf*

Tbn. 1 *ppp*

Tbn. 2 *p* *mf* *mp*

Bs. Tbn. *ppp* *pp* *p* *mf* *ppp*

Vibr. *mp* *l.v.* *l.v.* *l.v.*

Pno. *xco* *3* ***

I Vln. 1-3 (pont.) *pp* *p* *pp* *ppp*

I Vln. 4-6 (pont.) *ppp* *pp* *ppp*

II Vln. 1-3 (pont.) *pp* *ppp*

M

133

Fl. 1: *ppp*, *mp*

Fl. 2: *ppp*, *mf*, *pp*

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

Ob. 2: *mf*, *pp*

Bb Cl. 1: *pp*, *mp*, *p*, *ppp*, *mp*, *ppp*

Bs. Cl.: *mp* (BASS CLARINET)

Bsn. 1: *p*, *pp*

Bsn. 2: *pp*, *p*

Hn. 2: *ppp*, *p*, *pp*

Tbn. 1: *p*, *pp*

Tbn. 2: *ppp*, *p*, *pp*

Bs. Tbn.: *p*, *pp*

Vibr.: *mf* (l.v.), *mp* (l.v.)

I Vln. 1-3 (pont.): *p*, *pp*, *ppp*

I Vln. 4-6 (pont.): *p*, *pp*

* M

136

Fl. 1 *pp* *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *p* *mp* *pp*

Ob. 2 *mp* *p*

Bb Cl. 1 *mp* *ppp* *mp*

Bs. Cl. *ppp* *p* *ppp* *p* *pp* *p*

Bsn. 1 *mp* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp* *p*

Hn. 2 *p* *ppp*

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2 *ppp* *p* *mp* *pp*

Bs. Tbn. *p* *mp* *ppp*

Vibr. *mp* *mp*

I Vln. 1-3 (pont.) *p* *pp* *ppp*

I Vln. 4-6 (pont.) *ppp*

140

N

1 Fl. *mp* *pp*

2 Fl. *mp* *pp*

Ob. 2 *mf* *p*

Bb Cl. 1 *pp* *mf* *ppp*

Bs. Cl. *pp* *p* *ppp* *p*

Bsn. 1 *p* *pp* *p*

Bsn. 2 *pp* *mp* *pp*

Tbn. 2 *ppp*

Vibr. *mp* *mf* *mp*

I Vln. *ppp* *pp*

TUTTI
ord.

144

Fl. 1 *mp* *pp* *mf*

Fl. 2 *mp* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mp* *p*

Bb Cl. 1 *mp* *pp* *p* *pp* *p* *ppp* *p*

Bs. Cl. *pp* *p* *pp mp* *pp*

Bsn. 1 *pp* *p* *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp mp* *pp*

Vibr. *mf* *mp* *mf*

I Vln. *ppp*

II Vln. *ppp* *pp*

TUTTI ord.

148

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

Fl. 2: *p*, *ppp*, *mf*

Ob. 1: *mp*, *pp*

Bb Cl. 1: *pp*, *p*, *pp*, *p*, *ppp*, *p*

Bs. Cl.: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*

Bsn. 1: *p*, *pp*, *p*, *pp*

Bsn. 2: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*

Vibr.: *mp*, *mf*

I Vln.: *pp*

II Vln.

Vla.: *pp*

Annotations: * (under Vib.), l.v. (above Vib. notes)

152

O

• = 76
Winds dying away

Fl. 1 *mp* *pp* *p*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Bb Cl. 1 *pp* *p* *ppp* *p* *pp*

Bs. Cl. *ppp* *p* *pp*

Bsn. 1 *p* *pp* *p*

Bsn. 2 *p* *pp* *p*

Vibr. *mp* *l.v.* *l.v.*

I Vln. *p*

II Vln. *p*

Vla. *p*

155

Fl. 1

Fl. 2

Bb Cl. 1

Bs. Cl.

Bsn. 1

Bsn. 2

Vibr.

I Vln.

II Vln.

Vla.

Vc.

Cb.

ppp *p* *ppp*

p *pp* *ppp*

p *ppp*

p *pp* *ppp* *p* *ppp* *pp* *ppp*

pp *p* *pp*

pp *mp* *pp* *p* *pp*

p

pp

pp

pp

ppp *p* *pp*

ppp *pp*

ppp *pp*

ppp *pp*

Harmonic attacks with light accents at fine

TUTTI arco

Cb. Ossia arco

TUTTI arco sul D^{2a} sul G

S

188

Very intense

Fl. 1: *pp* *f* *ppp*

Fl. 2: *mf* *pp* *p* *f* *pp* *p > pp*

Ob. 2: *mp* *pp*

Bb Cl. 1: *pp* *mp* *ppp*

Bs. Cl.: *mp* *ppp*

S

I Vln.: *mp* *p*

II Vln.: *mp* *p*

Vla.: *mp* *p* *molto s.t.* *ord. sul C* *sul C* *molto s.t.*

Vc. Ossia: *mp* *p*

Vc.: *mp* *p*

Cb. Ossia: *mp* *p*

Cb.: *mp* *p*

sul D *sul D* *sul D* *sul A*

sul G *sul G* *sul D* *sul G*

sul A *sul G* *sul G* *sul D*

sul A *sul G* *sul C* *sul D*

sul G *sul A* *sul G* *sul G*

194

T

Bb Cl. I *p* *p* *ppp*

Bs. Cl. *pp* *mp > pp* *p* *ppp*

Bsn. I *pp* *mp > ppp*

T

I Vln. (tutti) *pp* 1-3

I Vln. 4-6 *pp*

II Vln. *pp* sul G sul G

Vla. *pp* ord.

Vc. Ossia *pp* sul D sul A

Vc. *pp* sul G sul A

Cb. Ossia *pp*

Cb. (8^{va}) *pp* sul A sul A sul G

203

Bs. Cl. *p* *mp* *ppp* *pp*

Bsn. 1 *p* *mp* *ppp* *pp* *ppp*

I Vln. 1-3 **TUTTI** *ppp pp* *ppp pp* *ppp* **U**

I Vln. 4-6 *ppp*

II Vln. *ppp pp* *ppp pp* *ppp*

Vla. *ppp pp* *ppp pp* *ppp*

Vc. Ossia *ppp pp* *ppp*

Vc. *ppp pp* *ppp pp* *ppp*

Cb. *ppp pp* *ppp pp* *ppp*

sul D

sul G *sul G*



213

Bs. Cl. *p* *ppp* *mp* *ppp* *p* *pp* *p* *ppp* *pp* *niente*

I Vln. 1-3