

# **Sometimes the Devil Plays Fate**

2020

For Mezzo Soprano and Ensemble

**Paul Frehner**

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# Instrumentation

Solo Mezzo Soprano

Flute, also piccolo

Oboe

Clarinet

Bassoon

Horn

Trumpet (straight mute, harmon mute, cup mute)

Trombone (straight mute, plunger mute)

1 Percussion

Vibraphone

Drum Kit (wooden sticks, blasticks and a bow for cymbals)

Triangle, small cymbal, large cymbal, hi-hat, high tom, low tom, floor tom, snare,  
kick bass drum

Thundersheet (thin sheet of metal, accessible from the drum kit)

## Drum Key

A musical staff with a treble clef and a common time signature. It contains 15 notes and symbols, each corresponding to a drum instrument. The notes are: a quarter note, a quarter note, a quarter note, a quarter note with a circled dot, a quarter note with an 'x' above it, a quarter note with a triangle above it, a quarter note, a quarter note, a quarter note with a circle above it, a quarter note with a plus sign above it, a quarter note with a circle and slash above it, a quarter note, a quarter note, a quarter note, and a quarter note with a triangle above it. Below the staff, the instruments are listed: kick bass, floor tom, snare, ghost note, rim shot on snare, cross stick on snare; or click on any other rim, low tom, high tom, hi-hat open, hi-hat closed, hi-hat half-closed, cymbal large, cymbal small, and triangle.

Harp

Piano, also Celeste\*

Violin 1

Violin 2

Viola

Cello

Double Bass\*\*

\*If a celeste is unavailable the passages designated for celeste can be played on octave higher on the piano  
A single drumstick is required for the pianist to play inside the piano

\*\*Double Bass – a 5-string bass or a bass with a C extension is suggested. If neither is available use the following scordatura: IV = D

Low Cs in this case should be played an octave higher. However, toward the end of the piece IV should be further detuned by a whole tone to C so that the final notes can be played at pitch. This is indicated in the score at rehearsal DD.

## Performance Notes

Accidentals function in the traditional manner. However, cautionary accidentals are frequently used.

This score is notated in C. The piccolo, celeste and double-bass, however, are written in their usual octave transpositions.

Duration: ca. 20'

# Texts

## The One Day Later, by Dane Swan

Same fate same expectations same destiny same smiles same  
faces forgetting same selfishness same snobbery same friends  
same enemies same voice same tragedies same conflicts same  
story same optical orifices same continents same dreams same  
nuclear stratagem same nonsensical hate as the same tribe  
kills the same tribe kills the same tribe same astronomy same  
excuses same solutions same cowards same supposed allies  
same motives same frustration same hope same hope same hope same  
hope

same dream.

## Epitaph 8, by Dane Swan

*Eclipse*

It's fate.

Two celestial beings collide.  
Darkness envelops the earth,  
solar, lunar congregate.

Sometimes the devil plays fate,  
urges the wind to befriend  
the travelin' man,  
temp him with the many moons of Jupiter -  
leave Thebe for Callisto,  
absorb the wrath of Hera.

It's fate.

Like the winding road that  
formed this chance encounter -  
observing eyes mesmerized  
by this rare occurrence -  
rush for tinted glasses to guard  
Inquisitive eyes.  
Inevitability passes these  
corridors only in moments of  
sheer happenstance, and convenience.

It's fate.

So why are we observing?  
Shouldn't we shrug our shoulders, walk on  
cognizant that this moment  
was pre-ordained?

*But the Sun doesn't care,  
and the moon has no fear.  
For destiny is making her choice.*

The final three lines of Dane Swan's *Epitaph 8* are quoted from Charles Mingus's *Eclipse*

*But the Sun doesn't care,  
and the moon has no fear.  
For destiny is making her choice.*

## Acknowledgements

The texts of *The One Day Later* and *Epitaph 8* have been set with the permission of Dane Swan (published by Guernica Editions).

The excerpt of Charles Mingus' *Eclipse* is used with the permission of Jazz Workshop Inc.

Special thanks to Patricia Green for her valuable insights on writing for mezzo soprano within a large ensemble context.

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# Sometimes the Devil Plays Fate

for Brian Current and the New Music Ensemble of the Glenn Gould School  
and  
Joel Sachs and the New Juilliard Ensemble

Paul Frehner, music  
Dane Swan, words  
Charles Mingus, words

Revised 27.10.2021

$\text{♩} = 152, \text{♩} = 76$

The musical score is arranged in a standard orchestral layout. It includes staves for Flute/Piccolo, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Trombone, Drum Kit/Vibraphone, Harp, Piano/Celeste, Mezzo Soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 2+2+3/16 time, which changes to 3/4 in the second system. The tempo is marked with  $\text{♩} = 152, \text{♩} = 76$ . The drum kit part is specifically detailed with instructions: 'In the pocket place a slight stress on notes marked with a tenuto', 'sticks', 'mf', and 'p'. A detailed note explains: 'Drum kit part - 2 simultaneous meters 3/4 and 7/16. The kick emphasizes the prevailing 3/4 meter, which aligns with the vocal part. The dotted slurs over the upper part, played with sticks, highlight the phrasing of the 7/16 part. Each dotted slur spans 3 or 4 virtual measures of 7/16.' The harp part has a chord sequence: D C B/ E♭ F G A. The Mezzo Soprano part has lyrics: 'Same fate same ex - pec - ta - tions same des - ti - ny same smiles same fa -'. The Viola part has markings for '2nd partial', 'IV harmonic gliss.', and '6th partial (IV) harmonic gliss.'. The Cello and Double Bass parts are marked 'mp'. The Double Bass part includes a suggestion: 'Double Bass, suggested scordatura: IV = D (suggested tuning if the bass does not have 5 strings or a C extension)'.

Double Bass, suggested scordatura: IV = D (suggested tuning if the bass does not have 5 strings or a C extension)

7

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

7

Hp.

Piano

7

Mezzo

ces for - get - ting same sel - fish - ness same snob - be - ry same friends same e - ne - mies

Vln. I

Vln. II

Vla.

Vc.

D.B.

(IV)  
5th partial

*mp*

13

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

Hp.

Piano

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

same voice same tra - ge - dies same con - flicts same sto - ry same op - ti - cal\_ o - ri -

7th partial

*mp*

harmonic glissandi on IV between 2nd partial and the fundamental

*pp* sotto voce e poco cresc.

A

19

Picc. *f*

Ob. *f*

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

*mf* *p*

19

Hp. *f* *mp*

Piano

*f* D.S. *f* D.S.

D.S.: strike bass string with drum stick

19

Mezzo *ff*

fi - ces same con - ti - nents same dreams same nu - cle - ar stra - ta - gem same non - sen -

Vln. I *f* *molto s.p.* *mp*

Vln. II *f* *molto s.p.* *p*

Vla. *f* *p*

Vc. *f* *mp*

D.B. *f*



25

Picc. *sfz*

Ob. *sfz*

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

25 *bisbigliando*  
*ppp senza cresc.*

Hp.

Piano *D.S. f*

Mezzo 25 *mf* *f* *mf legato*  
si - cal hate as the same tribe kills the same tribe kills the same tribe same as - tro -

Vln. I *f* *p* *s.p. at the tip*

Vln. II *f* *ppp senza cresc.* *s.p. at the tip*

Vla. *f* *ppp senza cresc.*

Vc. *f* *p*

D.B. *f* *p*

31

Fl.  
Ob.  
B<sup>b</sup> Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

D.K.

31

Hp.

Piano

Mezzo

no - my same ex - cu - ses same so - lu - tions same\_ co - wards same sup -

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

f > p

36

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

D.K.

36

Hp.

Piano

Mezzo

po - sed al - lies same mo - tives same frus - tra - tion same hope same hope

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*f* > *p*

**B**

Tempo I, ♩ = 76

*rit.*

41

Fl. —

Ob. —

B♭ Cl. — *p* — *mf*

Bsn. —

Hn. — *pp* — *mp*

C Tpt. —

Tbn. — *pp* — *mp*

D.K. — *p*

41

Hp. — *ppp* *bisbigliando*

Piano — *mp*

*♩*  
E♭ F# G#

somehow quick, arrhythmic rattling  
D.S. of drumstick on string; let it bounce

*mp*

**B**

Tempo I, ♩ = 76

*rit.*

41

Mezzo — *ff* — *p* — *mp*  
same hope same — dream —

Vln. I — *pp* — (*mp-f*) — *ad lib. cresc. and dim. ....through measure 48 (vary peak of cresc. between mp and f)*

Vln. II — *pp* — (*mp-f*) — *ad lib. cresc. and dim. ....through measure 48 (vary peak of cresc. between mp and f)*

Vla. — *pp* — *mp* — *ad lib. cresc. and dim. ....through measure 48 (vary peak of cresc. between mp and f)*

Vc. — *mp*

D.B. — *p*

*p*

44

Fl.

Ob. *vib.*  
*p*

B♭ Cl.

Bsn. *p*

Hn.

C Tpt. *Straight Mute*  
*pp* remove mute

Tbn. *pp*

D.K.

Hp. 44 (continue bisbigliando)

Piano (continue arrhythmic rattling of drumstick)

Mezzo 44 *mf*  
E - - -

Vln. I (*tr*)

Vln. II (*tr*)

Vla. (*tr*)

Vc. *mp*

D.B.

C

48 *vib.*  
 Fl. *mp* *f > p* *p*

Ob. *mp* *f > p* *p*

B♭ Cl. *vib.* *mp* *f > p* *p*

Bsn. *vib.* *mp* *f > p* *p*

Hn. *fff* *mp*

C Tpt. *fff* *mp*

Tbn. *mf* *p* *mf*

D.K. **Thundersheet** *shake thundersheet* *f*

48  
 Hp. *mf* *8<sup>vb</sup>*

Piano *mf* *8<sup>vb</sup>*

48 **C** *emerge from and fade back into the texture*  
 Mezzo *f* *ff*  
*clipse*

Vln. I *(tr)* *senza vib.* *mp* *ff*

Vln. II *(tr)* *senza vib.* *mp* *ff*

Vla. *(tr)* *senza vib.* *mp* *ff*

Vc. *mf* *ff*

D.B. *f* *p* *mf* *p* *mf*

\* If using scordatura tuning of IV, play low C in this passage one octave higher

52

Fl. *ff* *p* *f* *p*

Ob. *ff* *p* *f* *p*

B<sup>b</sup> Cl. *ff* *p* *f* *p*

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

Hn. *f* *mp*

C Tpt. *f* *mp*

Tbn. *pp* *mp*

D.K. *f* *f*

52

Hp. *8<sup>vb</sup>* *8<sup>vb</sup>*

Piano *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>*

Mezzo

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

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

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

Vc. *p sul pont. (s.p.)* *f* *ord.* *s.p.*

D.B. *f* *mp* *f*

*p* *< mf* *p* *< mf* *p* *< mf* *p*

58

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

B<sup>b</sup> Cl. *f* *p* *mf*

Bsn. *f* *p* *mf*

Hn. *f* *mp*

C Tpt. *f* *mp*

Tbn.

D.K. *f* *mf*

58

Hp. *8<sup>vb</sup>* *8<sup>vb</sup> B<sup>b</sup>*

Piano *8<sup>vb</sup>*

58

Mezzo

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

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

Vla. *p* *f* *p* *mf*

Vc. *mp*

D.B. *mf* *p* *mf* *p* *mf*



63

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

Ob. *p* *mf* *pp* *mf*

B♭ Cl. *p* *mf* *pp* *mf*

Bsn. *p* *mf* *pp* *mf*

Hn. *Stop Mute* *ff* *pp*

C Tpt. *Straight Mute* *ff* *pp* *mf* *ppp*

Tbn. *Straight Mute* *ff* *pp*

D.K. *mp* *mp*

63

Hp. *p*

Piano *8<sup>vb</sup>* *8<sup>vb</sup>*

63

Mezzo *emerging: blend with timbre of muted trumpet* *p* *It's*

Vln. I *mf* *p* *mf* *pppp*

Vln. II *pppp*

Vla. *p* *mf* *pppp*

Vc. *ord.* *s.p.* *mf*

D.B. *p* *mf* *p* *mf* *ppp* *p*

**D**

(♩ = ♩) ♩ = 152, ♩. = c. 51

68 *flutter, gentle*

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

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

**Drum Kit**

Sticks

D.K. *pp*

68

Hp. *p*

B<sub>1</sub>

Piano

**D**

(♩ = ♩) ♩ = 152, ♩. = c. 51

68 *mp* *p*

Mezzo *fate*

Vln. I

Vln. II

Vla. *pizz.* *pp* *mf*

Vc. *molto s.p. (buzzy; electric)* *fpp* *fpp* (sim.)

D.B. *pizz.* *p*

74

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

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

74

Hp. *B<sup>b</sup> G<sup>+</sup>* *B<sup>b</sup> G<sup>#</sup>* 4:3) 4

Piano

74

Mezzo

Vln. I

Vln. II

Vla. 4:3) 4 *col legno battuto*

Vc. 4:3) *mf*

D.B. 4:3) 4

E

Fl. *vib.* *pp* 5♭:6♭

Ob. *vib.* *pp* 5♭:6♭

B♭ Cl. *vib.* *pp* 5♭:6♭

Bsn. *vib.* *pp* 5♭:6♭

Hn. *Stopped* *pp* 5♭:6♭

C Tpt. *Harmon Mute* *pp* → *mf* remove mute Take Cup Mute

Tbn.

D.K.

Hp. *ff* 4 *p*

Piano

Mezzo *E* *mf* *espress.* Two ce - les - tial be -

Vln. I *(senza vib.)* *p* → *f* *mp*

Vln. II *(senza vib.)* *p* → *f*

Vla. *f* 4 *pizz.* *pp*

Vc. *f* 4 *pizz.* *pp*

D.B. *f* 4 *mp*

85

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

85

Hp.

G<sub>4</sub> B<sub>4</sub> B<sub>4</sub> G<sub>4</sub>

Piano

85

Mezzo

ings col - lide. Dark - ness en - ve - lops the earth,

Vln. I

Vln. II

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

Vla.

Vc.

D.B.



F

(♩=♩) ♩ = 76

96

Fl. *f* *mp* *pp*

Ob. *f*

B♭ Cl. *f* *mp* *pp*

Bsn. *f*

Hn. *f*

C Tpt.

Tbn.

D.K. *f* *mf*

Brushes

Hp. *ff* *f*

Piano

B♭ F# D♭ E♭

F

(♩=♩) ♩ = 76

96

Mezzo *mp* *playful* *Sung*

Some-times the

Vln. I *arco senza vib.* *f* *mf*

Vln. II *p* *mf* *p*

Vla. *senza vib.* *p* *mf* *p*

Vc. *f* *mf* *p*

D.B. *f*

(♩ = ♩) ♩. = c. 51  
rit. ----- a tempo

99

Fl. *mp* *p*

Ob.

B♭ Cl. *mp* *p*

Bsn.

Hn.

C Tpt.

Tbn.

D.K. *pp* *mf* *mp*  
With Brushes circular swirls

99

Hp. *f*

Celeste *f* If playing celeste parts on piano play one 8ve higher than notated

99

Mezzo *rit.* *a tempo* *mf*  
de-vil \_\_\_ plays fate, \_\_\_ ur - ges the wind to be-

Vln. I *f sub.* *mp*

Vln. II *ppp* *f sub.* *pp* *pp*

Vla. *ppp* *f sub.* *pp* *pp*

Vc. *f sub.* *pp* *pp*

D.B.





G

accel. ----- a tempo

106

Fl. *p*

Ob. *f* *pp*

B♭ Cl. *p* *f* *pp*

Bsn.

Hn.

C Tpt. *f* *pp*

Tbn.

D.K. *pp* *mf*

Hp. *f*

Celeste *f*

Open

G

accel. ----- a tempo

106 *mp* *a bit growly*

Mezzo *temp* him with the ma - ny

Vln. I *f* *pp*

Vln. II *pp* *mf* *f* *pp*

Vla. *pp* *mf* *f* *pp*

Vc. *f* *pp*

D.B.

109

Fl. *mf* *pp* *lunga* *accel. ....*

Ob. *mf* *pp*

B<sup>b</sup> Cl. *mf* *pp*

Bsn. *ord.* *p* *pp*

Hn. *pp* *mf* *pp* *lunga*

C Tpt.

Tbn.

D.K.

109

Hp.

Celeste *b* *lunga*

Mezzo 109 *f* *ppp* *p* *lunga* *accel. ....*  
 moons of Ju - pi - ter leave The - be for Cal -

Vln. I *mf* *pp* *pppp* *pp*

Vln. II *ppp* *mf* *pp* *pppp* *pp*

Vla. *ppp* *mf* *pp* *pppp* *pp*

Vc. *mf* *pp* *pppp*

D.B.

112 - *a tempo* *rit.* ----- *colla voce*

Fl. *mp* *pp* *mp*

Ob. *mp* *pp* *mp* >

B♭ Cl. *mp* *pp* *mp* >

Bsn. *pp* *mp* >

Hn. *mp* > *pp* >

C Tpt. *mp* *pp*

Tbn. *mp* *pp*

D.K. *mp* *pp*

Hp. *mf*

Celeste *mf*

112 *a tempo* *rit.* ----- *colla voce*

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

lis - to, ab - sorb the wrath of He -

Vln. I *mp* *pp* *p* *ppp*

Vln. II *mp* *pp* *p* *ppp*

Vla. *mp* *pp* *p* *ppp*

Vc. *mf* *pp* *p* *mf*

D.B. *mf* *pp* *p* *mf*

vib. (wide)

**H** *a tempo*

116

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn.

Hn.

C Tpt. *pp*

Tbn.

D.K. *pp* Sticks

Hp. *pp*

D C B / E♭ F G A

Celeste

**H** *a tempo*

116

Mezzo *mp* *f*  
ra

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *molto s.p. (buzzy; electric)*  
*sfz > pp* (pizz.)

D.B. *p*

120

Fl. *ppp p mp*

Ob. *p mp*

B<sup>b</sup> Cl. *p mp*

Bsn. *p mp*

Hn. *Solo Stop Mute mf f*

C Tpt. *Take Straight Mute*

Tbn. *Straight Mute p mp*

D.K. *p mp*

Hp. *mp*

Piano

Mezzo

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *sfz > pp sfz > pp sfz > p sfz > p sfz > p*

D.B. *mp*

I

125

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff* *Brassy* *Ord.* *f*

C Tpt. *ff* *Brassy* *Straight Mute* *Ord.* *f*

Tbn. *f* *sfz* *mp* *f* *mp* *5♭:6♭* *5♭:6♭*

D.K. *mf* *f* *pp*

Hp. *mf* *f* *mp* *f* *8* *f*

Piano *mp* *f* *mp* *4* *4* *4* *4*

Mezzo

Vln. I *f* *ff* *fp* *ff*

Vln. II *f* *ff* *fp* *ff*

Vla. *f* *ff* *fp* *ff* *4* *4*

Vc. *sfz > p* *sfz > p* *sfz > p* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp* *arco* *4* *4*

Guitar-like, strum alternately with the nails and back of the fingers

mute D, A, D strings with the L.H. (through m. 135)

129

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f*

Tbn. *f mp f mp f mp*

D.K. *p*

Hp. *mp f*

Piano *f mp f mp f mp*

Mezzo

Vln. I *fp ff fp ff fp*

Vln. II *fp ff fp ff fp*

Vla. *fp ff fp ff fp*

Vc. *f mp f mp f mp*

D.B. *f mp f mp f mp*



132

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f*

Tbn. *f* *mp* *f* *mp* *f* *mp* *f*

D.K.

Hp. *mp* *f* *mp* *f* *mp* *f*

Piano *mp* *f* *mp* *f* *mp* *f* *mp*

Mezzo

Vln. I *ff* *fp* *ff* *fp* *ff* *fp*

Vln. II *ff* *fp* *ff* *fp* *ff* *fp*

Vla. *ff* *fp* *ff* *fp* *ff* *fp*

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

D.B. *mp* *f* *mp* *f* *mp* *f* *mp*

135

Fl. *ff* *ff*

Ob. *ff* *ff*

B $\flat$  Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *f* *f*

C Tpt. *f* *f*

Tbn. *mp* *f* *mp* *f* *mp* *f*

D.K.

Hp. *mp* *f* *mp* *f* *fff*

Piano *f* *mp* *fff*

Mezzo

Vln. I *ff* *fp* *ff* *fp* *ff*

Vln. II *ff* *fp* *ff* *fp* *ff*

Vla. *ff* *fp* *ff* *fp* *ff*

Vc. *f* *mp* *ff* *ff* *Solo*

D.B. *f* *mp* *f* *f* *f*

135

J

138

Fl. *fff* *senza dim.*

Ob. *fff* *senza dim.*

B♭ Cl. *fff* *senza dim.*

Bsn. *f* *cresc.*

Hn. *Brassy* *f* *cresc.*

C Tpt. *Brassy* *f* *cresc.*

Tbn. *Brassy* *f* *cresc.*

D.K.

Hp.

Piano *f* *cresc.*

Mezzo

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff* *cresc.*

D.B. *f* *cresc.*

5♯:6♯



K

144

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

D.K.

Hp.

144 *non arpeggiated, let vibrate*

*p* *pp*

D C#B/ E $\flat$  F G A

Piano

K

144

Mezzo

*mp cantabile, espressivo*

Same fate same ex - pec - ta - tions same des - ti - ny same smiles same fa -

*no accentuation on notes in syncopated positions*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*with mute vib. (ord.)* *ppp* *p* *ppp* *p* *ppp*

*mp* *mp*

149

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

149

Hp.

Celeste

with pedal

149

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

ces for - get - ting same sel - fish - ness same snob - be - ry same friends same

154

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

154

Hp.

Celeste

154

Mezzo

e - ne - mies — same voice same tra - ge - dies — same con - flicts — same sto - ry

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. arco pizz.

*mp* *mf*

L

159

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

D.K.

Hp.  
Celeste

L

159

Mezzo  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

same op - ti - cal o - ri - fi - ces same con - ti - nents same dreams same



164

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
D.K.

164

Hp.  
Celeste

164

Mezzo  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

nu - cle - ar stra - ta - gem same non - sen - si - cal hate as the same tribe

*f* *with increasing intensity*

*f* *mp* *pp* *mp* *p* *molto vib.*

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

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

arco pizz. arco

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

169 *rit.*

*colla parte*

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

169

Hp.

Celeste

169 *rit.*

Mezzo

kills \_\_\_\_\_ the same tribe kills the same tribe \_\_\_\_\_

*colla parte*

Vln. I

*f*

remove mute

Vln. II

*mf*

remove mute

Vla.

*ff*

remove mute

Vc.

*ff*

remove mute

D.B.

*mf*

*ff*

Solo (pizz.) *espress.*

*mp*

*a tempo*

M

Fl. *fff*

Ob. *fff*

B♭ Cl. *fff*

Bsn. *fff* *Solo cantabile, espressivo* *mf*

Hn. *fff* Open

C Tpt. *fff* Open

Tbn. *fff* Open

D.K. *f* *mp* *blasticks*

173

Hp. *fff*

Piano *f* *Solo*

*a tempo*

M

Mezzo *mf* *It's fate*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *mf* *(pizz.)*

178

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

178

Hp.

Piano

178

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

184

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

184

Hp.

Piano

184

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*ff*

*mf*

190

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Stop Mute  
*crisp, precise*

Straight Mute  
*crisp, precise*

Straight Mute  
*crisp, precise*

*mp*

D.K.

*poco cresc.*

*p sub.*

190

Hp.

*p.d.l.t.*

*mp*

Piano

*F♭*

*mf*

190

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

(pizz.)

*mp*

Double Bass hemiola: accentuate 6/8 subdivision of the meter, as indicated by tenuto marks.

196

Fl. *aloof and playful; like the Norns twisting fate to their whims*  
flutter  
*mp* 3 3

Ob. *aloof and playful; like the Norns twisting fate to their whims*  
flutter  
*mp* 3 3

B♭ Cl. *aloof and playful; like the Norns twisting fate to their whims*  
flutter  
*mp* 3 3

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

196

Hp.

Piano

196

Mezzo

Vln. I *cantabile, poco vib., aloof yet playful, like the Norns twisting fate to their whims* *port.*  
*mp* 3 3

Vln. II *cantabile, poco vib., aloof yet playful, like the Norns twisting fate to their whims* *port.*  
*mp* 3 3

Vla. *cantabile, poco vib., aloof yet playful, like the Norns twisting fate to their whims* *port.*  
*mp* 3 3

Vc.

D.B.

201

Fl. *becoming increasingly ecstatic*  
*poco piu*

Ob. *becoming increasingly ecstatic*  
*poco piu*

B♭ Cl. *becoming increasingly ecstatic*  
*poco piu*

Bsn. *mf*

Hn. *becoming increasingly ecstatic*  
*cresc. ---*

C Tpt. *becoming increasingly ecstatic*  
*cresc. ---*

Tbn. *becoming increasingly ecstatic*  
*cresc. ---*

D.K. *poco cresc. ---*

201

Hp. *poco piu*

Piano *poco piu*

Mezzo

Vln. I *becoming increasingly ecstatic*  
*poco piu*

Vln. II *becoming increasingly ecstatic*  
*poco piu*

Vla. *becoming increasingly ecstatic*  
*poco piu*

Vc. *poco piu*  
*cresc. ---*

D.B. *poco piu*

B♭



206

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

D.K.

Hp.

Piano

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

*become increasingly brassy during crescendo*

*become increasingly brassy during crescendo*

*become increasingly brassy during crescendo*

210

Fl. *poco piu*

Ob. *poco piu*

B♭ Cl. *poco piu*

Bsn. *poco piu*

Hn.

C Tpt.

Tbn.

D.K.

Hp.

Piano

Mezzo

Vln. I *poco piu*

Vln. II *poco piu*

Vla. *poco piu*

Vc.

D.B.

P

214

Fl. *f* *mp* *f p*

Ob. *f* *mp* *f p*

B♭ Cl. *f* *mp* *f p*

Bsn. *ff* *mp*

Hn. *fff* *p*

C Tpt. *fff* *p*

Tbn. *fff* *p* *f* *p*

D.K. *f* *mp* bowed

Hp. 214

Piano

Detailed description: This block contains the musical notation for measures 214 through 217 for the woodwind and brass sections, as well as the drum kit and harp. The woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon) play a melodic line with triplets and dynamic markings of *f*, *mp*, and *f p*. The brass (Horn, Trumpet, Trombone) plays a rhythmic accompaniment with *fff* dynamics. The drum kit (D.K.) features a complex rhythmic pattern with a triplet of sixteenth notes and a *f* dynamic. The harp (Hp.) has a melodic line starting at measure 214. The piano part is silent.

P

214

Mezzo *mf* E

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

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

Vla. *ff* *mp* *ff* *p*

Vc. *fff* arco *mp* *ff* *p*

D.B. *fp* *f* *mp*

Detailed description: This block contains the musical notation for measures 214 through 217 for the string section and Mezzo-soprano. The Mezzo-soprano (Mezzo) has a vocal line with a dynamic of *mf* and a note marked 'E'. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a melodic line with triplets and dynamic markings of *ff*, *mp*, *f p*, and *fff*. The double bass (D.B.) has a rhythmic accompaniment with a dynamic of *fp*. The harp and piano parts are silent.

218

Fl. *mf* *mp* *f*

Ob. *mf* *mp* *f*

B♭ Cl. *mf* *mp* *f*

Bsn.

Hn. *f* *p* *f*

C Tpt. *f* *p* *f*

Tbn. *f* *p* *f*

D.K. *f* *mf* *f*

bowed

218

Hp.

Celeste

218

Mezzo *mf* *ff*  
- - - - - clipse E - - - - - clipse

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

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

Vla. *mf* *mp* *ff* *mp* *f*

Vc. *mf* *mp* *ff* *mp* *f*

D.B. *f* *mp* *f* *mp* *f*

Q

223

Fl. *pp*

Ob.

B<sup>b</sup> Cl. *fp* *pp*

Bsn.

Hn. remove mute

C Tpt. remove mute

Tbn. remove mute

D.K.

223

Hp.

Celeste *p*

Q dotted slurs indicate the emphasis and accentuation of the text, which often overlaps the barline, and the 3/4 meter. The first word in each slur takes the emphasis.

Mezzo *mp* *mf* *exuberant*

Like the win - ding road that formed this chance en - coun - ter ob - ser - ving eyes

Vln. I *p* pizz. (pizzicato notes with tenuto articulations should be sustained) (pizzicato notes with staccato articulations should be played secco - immediately muted by releasing pressure in LH)

Vln. II *p* pizz. (pizzicato notes with tenuto articulations should be sustained) (pizzicato notes with staccato articulations should be played secco - immediately muted by releasing pressure in LH)

Vla. *p* pizz. (pizzicato notes with tenuto articulations should be sustained) (pizzicato notes with staccato articulations should be played secco - immediately muted by releasing pressure in LH)

Vc. *p*

D.B. *p*

229

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

blasticks and triangle beater

D.K.

229

Hp.

Celeste

229

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mes - mer - ized by this rare oc - cur - rence

*poco cresc.*

S

234

Fl. *pp*

Ob. *mf*

B $\flat$  Cl. *pp*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

D.K. *pp* (suspended triangle)

234

Hp. *p*

F#

Celeste

S

234

Mezzo *mf*

rush for tin - ted glas - ses

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

*dreamy, molto legato*

238

Fl. *pp* *mp* *pp*

Ob.

B♭ Cl. *pp* *mp* *pp*

Bsn.

Hn.

C Tpt.

Tbn.

238

Hp.

Celeste

238

Mezzo

to guard In - qui - si - tive eyes. In - e - vi - ta - bi - li -

Vln. I

Vln. II

Vla.

Vc.

D.B.



242

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

Celeste

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

ty pas - ses these cor - ri - dors on - ly in mo - ments of sheer

246

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn.

Hn.

C Tpt.

Tbn.

Hp. *mf*

Celeste *f*

Mezzo *f* *fp* *mf* *ff* **T**  
 hap-pen-stance, and con-ve-nience. Ah Ah Ah Ah

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

251

Fl. *mp* 5 5 5 5 5 5 *f*

Ob. *mp* 5 5 5 5 5 5 *f*

B♭ Cl. *mp* 5 5 5 5 5 5 *f*

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

Celeste

Mezzo 251 *ff*  
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah It's

Vln. I

Vln. II

Vla.

Vc.

D.B.

U

(♩=♩) ♩. = c. 51

Fl. *pp* 5♭:6♭

Ob. *pp* 5♭:6♭

B♭ Cl. *pp* 5♭:6♭

Bsn. *pp* 5♭:6♭

Hn. (stopped) *pp* 5♭:6♭

C Tpt. Harmon Mute *pp* 5♭:6♭

Tbn.

Perc.

Hp. *p*

G# D♭ C♯

Celeste

U

(♩=♩) ♩. = c. 51

Mezzo *mf* *Sung*

fate Two ce - les - tial be - ings col - lide.

Vln. I

Vln. II

Vla. *mp* arco *col legno battuto*

Vc. *mf*

D.B. *mp*

261

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

Celeste

Mezzo

261

Dark-ness en - ve - lops the earth, so - - -

Vln. I

Vln. II

Vla.

Vc.

D.B.

V  $\text{♩} = 80$  Slightly More Movement

267

Fl.  $p < f$   $mf$   $p$   $f$

Ob.  $p < f$   $mf$   $p$   $f$

B♭ Cl.  $p < f$   $mf$   $p$   $f$

Bsn.  $p < f$   $mf$   $p$   $f$

Hn.  $p$   $f$

C Tpt.  $p < f$   $mf$   $p$   $f$

Tbn. Open  $mf > p$   $mp$   $pp$

Vibraphone  
motor on, slow  
 $mf$  pedal (keep pedal depressed through m. 293)

Hp.  $mf$

Celeste

V  $\text{♩} = 80$  Slightly More Movement

267

Mezzo lar, lu - nar con-gre - gate  $mf < f$  So why

Vln. I arco  $mf$   $p$

Vln. II arco  $mf$   $p$

Vla.  $mf$   $p$

Vc.  $ord.$   $mf$   $p$

D.B.  $f$  arco  $p$  pizz.

273

Fl. *mf* *mp* *p* *f > p*

Ob. *mf* *mp* *p* *f > p*

B<sup>b</sup> Cl. *mf* *mp* *p* *f > p*

Bsn.

Hn. *mf* *mp*

C Tpt. *p* *f > p*

Tbn. *mp* *pp*

Vibe.

273

Hp. *mp*

Celeste

273

Mezzo  
are we ob - ser - ving? Should -

Vln. I

Vln. II

Vla.

Vc. *arco* *pizz.* *arco*

D.B.

278

Fl. *f mp*

Ob. *f mp*

B<sup>b</sup> Cl. *f mp*

Bsn. *f mp*

Hn. *mp pp*

C Tpt.

Tbn. *mp pp*

Vibe.

278

Hp.

Celeste

278

Mezzo

- n't we shrug our shoul - ders, walk on

Vln. I

Vln. II

Vla.

Vc. *pizz. arco pizz. arco*

D.B.



W

283

Fl. *fp*

Ob. *fp*

B<sup>b</sup> Cl. *fp*

Bsn. *fp*

Hn.

C Tpt.

Tbn. *mp* *pp* *p*

Vibe.

283

Hp.

Celeste

W

283

Mezzo cog - ni - zant that this mo - ment was pre - or - dained?

Vln. I

Vln. II

Vla.

Vc.

D.B. *pizz.* *arco* *cresc.*

288

Fl. *mf mp f*

Ob. *mf mp f*

B<sup>b</sup> Cl. *mf mp f*

Bsn. *mf mp f*

Hn. *mp f* Open

C Tpt. *mp f* Open

Tbn. *mp f*

Vibe. *f ff* L.V. Turn motor off

Hp. *ff*

Celeste *ff* G<sub>4</sub> Sea.

Mezzo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff* pizz.

X

Suddenly much faster (♩ = 114)

rit.-----

293

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *mf* *ff*

C Tpt. *mf* *ff*

Tbn. *mf* *ff*

Vibe. *ff*

Hp. *fff*

Celeste *fff*

X

Suddenly much faster (♩ = 114)

rit.-----

293

Mezzo

Vln. I *fff* *s.p.* *ff*

Vln. II *fff* *s.p.* *ff*

Vla. *fff* *ff*

Vc. *fff* *ff*

D.B. *ff*

Y

♩ = 76

298

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vibe.

Hp.

motor on  
vib. slow

mp pedal (keep depressed until m. 330)

D C B/ E♭ F# G# A#

Celeste

Y

♩ = 76

298

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo  
ord.  
espressivo, senza vibrato

mp

ord.

ppp

pp

ppp

pp

ppp

pizz.

f

mf

p

304

Fl. *mp*

Ob. *mp*

B<sup>b</sup> Cl. *mp*

Bsn. *ppp*

Hn.

C Tpt. *ppp* *mp*

Tbn.

Vibe. *ppp* *mp*

Hp. *ppp*

Celeste *ppp*

Mezzo

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *pp* *pp arco*

D.B. *p*

Detailed description: This page of a musical score covers measures 304 to 308. The instrumentation includes Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet (C), Trombone, Vibraphone, Harp, Celeste, Mezzo-soprano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with many triplets and slurs. Dynamic markings range from *ppp* (pianississimo) to *mp* (mezzo-piano). The Double Bass part includes an *arco* instruction in measure 308. The page number 304 is printed at the top left of the first staff.

Z ♩ = 58

Piccolo

Picc. 310

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn. Stopped

C Tpt.

Tbn.

Vibe. ppp

Hp. 310 pp

Celeste ppp

Z ♩ = 58

Mezzo 310 mp

But the Sun does - n't care,

Vln. I p

Vln. II ppp

Vla. ppp

Vc. pp

D.B. pizz.

AA

316

Picc.   
 Ob.   
 B♭ Cl.   
 Bsn.

Hn.   
 C Tpt.   
 Tbn.

Vibe.

316

Hp.

Celeste

AA

316

Mezzo   
 and the moon has no

Vln. I

Vln. II

Vla.   
*ppp*

Vc.   
*pp*

D.B.   
 arco

**BB**  
*molto rit. .... a tempo*

322

Picc.

Vibe. *pp*

322

Hp.

**BB**  
*molto rit. .... a tempo*

322

Mezzo *fear.* *For des - ti - ny*



♩ = 76

328

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vibe.

motor: very slow

*mp*

Ped. . . . .

328

Hp.

Celeste

328

♩ = 76

Mezzo

is mak - ing her choice.

Vln. I

Vln. II

Vla.

Vc.

D.B.

335

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Vibe.

335

Hp.

Celeste

335

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.



<sup>-5</sup> ♩ = ♩ = 95

<sup>-5</sup> (♩ = ♩) ♩ = 76

341

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vibe.

341

Hp.

D C B / E♭ F G A

Solo

*p cantabile*

Celeste

keep pedal depressed until m. 419

*bisbigliando quasi-espressivo*

*pp*

*evenly spaced, no accentuation*

5

Celeste part:  
 \* The quintuplet quarter notes in m. 350 are exactly the same speed as the regular quarter notes in the preceding measures.

<sup>-5</sup> ♩ = ♩ = 95

<sup>-5</sup> (♩ = ♩) ♩ = 76



341

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

351

Fl.  
Ob.  
B<sup>b</sup> Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Vibe.

351

Hp.

*p*  
*simile*

Celeste

351

Mezzo

Vln. I

Vln. II

Vla.

Vc.

*pp*  
*mp*

D.B.

*sul tasto, sempre quasi-espressivo*

DD

358

Fl.

Ob.

B♭ Cl. *quasi-espressivo*  
*pp* *mp* *quasi-espressivo* *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Vibe.

358

Hp.

Celeste

DD

*mf* cantabile, notes in syncopated positions should be evenly sung, without any sense of syncopation

358

Mezzo

same \_\_\_\_\_ as - tro - no - my same

Vln. I

Vln. II

Vla.

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

D.B.

\*Double Bass: if using scordatura tuning for IV, further detune IV down to low C in preparation for the entry at m. 415

365

Picc. —

Ob. —

B<sup>b</sup> Cl. *mp* — *pp* —

Bsn. *mp* — *pp* —

Hn. —

C Tpt. —

Tbn. —

begin under the level of the mezzo then emerge from the texture  
 Cup Mute Solo  
*quasi-espressivo* (+ fully inserted)  
*mp*

Vibe. —

*slightly emerge from texture, floating*

*mp*

365

Hp. —

Celeste —

365

Mezzo

ex - cu - ses same so - lu - tions

Vln. I *sul tasto, sempre quasi-espressivo* *pp* — *mp* —

Vln. II *sul tasto, sempre quasi-espressivo* *pp* — *mp* —

Vla. *pp* — *mp* — *pp* — *mp* —

Vc. *pp* — *mp* — *p* —

D.B. —

*sul tasto, sempre quasi-espressivo*

371

Picc. *p* *mf* *p* *mf* *mp* *f*

Ob. *p*

B<sup>b</sup> Cl. *mf* *p* *mf*

Bsn. *mp* *pp* *pppp*

Hn.

C Tpt. (partially remove mute) *f* *mp* *f* *mp* *f* (mostly removed)

Tbn.

Vibe.

3 3 3 3 3 3

371

Hp.

Celeste *mp* 5 5 5 5 5 5

371

Mezzo

Vln. I 5 *mf* 5 5 5 5

Vln. II 5 *p* *mf* *p* 5 5 5 5

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

D.B.

EE

377

Picc. *mp* *mf*

Ob. *mp*

B $\flat$  Cl. *pp* *mp*

Bsn.

Hn.

C Tpt.  $\sigma$   $+$

Tbn.

Vibe.  $\overset{\sim}{3}$

377

Hp.

Celeste *p*

EE

nasal: blend vowel with timbre of muted trumpet

377

Mezzo *f*

same co - wards same sup - po - sed

Vln. I *p* *mp* *pp*

Vln. II *mf* *pp* *mp*

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

Vc. *p* *mp* *pp*

D.B.



383

Picc. *pp* *mp* *p* *mf*

Ob. *pp* *mp* *p* *mf*

B $\flat$  Cl. *pp* *mf* *p*

Bsn.

Solo **stopped** *quasi-espressivo*  
 begin under the level of the mezzo,  
 then emerge from the texture

Hn. *mp* *f*

C Tpt.

Tbn.

Vibe. *mf*

383

Hp.

Celeste *mp*

383

Mezzo  
 al - lies same mo - tives

Vln. I *mp* *p*

Vln. II *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *pp* *mf*

D.B.

FF

Picc. *mp* *f* *mp* *f*

Ob. *mf*

B $\flat$  Cl. *mf*

Bsn.

Hn. *mf* *p* *sffz*

C Tpt.

Tbn.

Vibe.

Hp. *389*

Celeste

Mezzo *389* *FF* *f*

same

Vln. I *mf* *p* *mf*



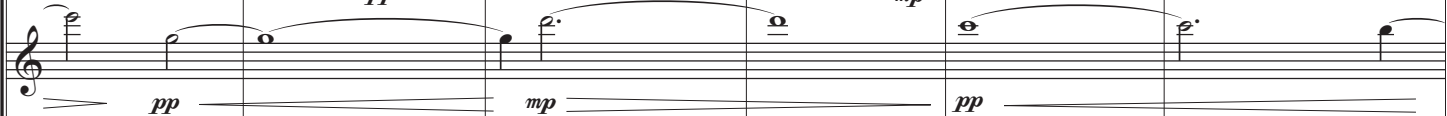
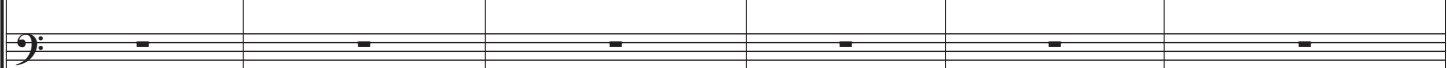
Vln. II *p* *mf* *p* *mf*



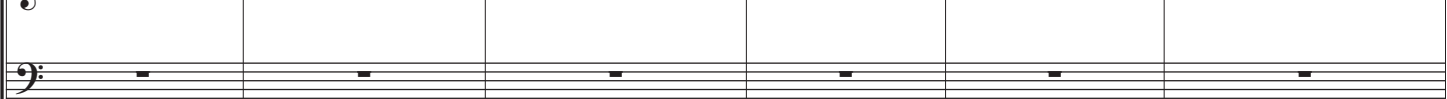
Vla. *p* *mf* *p* *mf*


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

D.B.


395

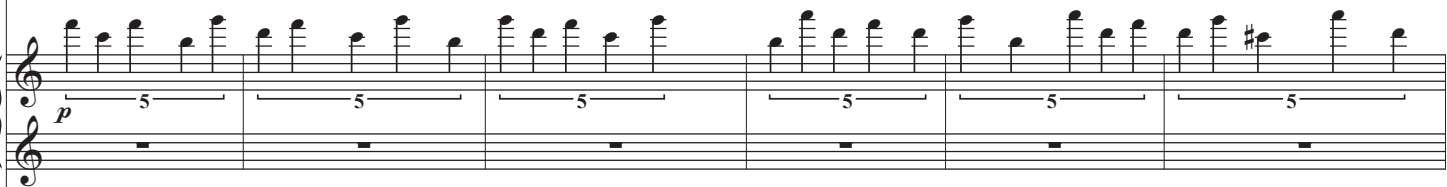
Picc.   
Ob.   
B $\flat$  Cl.   
Bsn. 

Hn.   
C Tpt.   
Tbn. 

Vibe. 

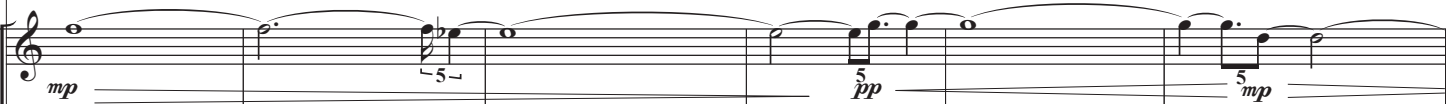
395

Hp. 

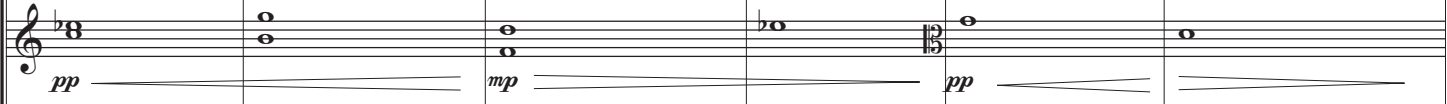
Celeste 

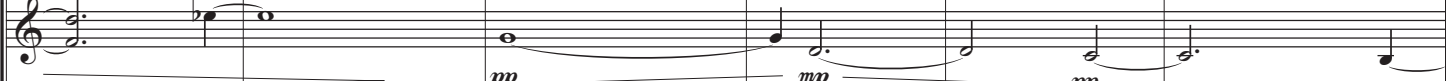
395

Mezzo 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

*rit.* -----

401

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Straight Mute

begin under the level of the mezzo, then emerge from the texture

*mp* *f*

Vibe.

*mf* 5

3

3

3

401

Hp.

Celeste

5

5

5

*mf* 5

5

5

401

Mezzo

same hope

*rit.* -----

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

GG

407 *a tempo*

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vibe.

407

Hp.

Celeste

407 *a tempo*

GG

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

413

Fl. *p*

Ob. *ppp* *p*

B $\flat$  Cl. *p* *ppp* *p*

Bsn. *with presence*  
*mp sostenuto*

Hn.

C Tpt.

Tbn. *plunger mute*  
*pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp*

Vibe.

413

Hp. *mf*

Celeste *5* *5* *5* *5* *5* *5*

413

Mezzo *Ah,* *Ah* *f*

Vln. I *ppp* *5* *p*

Vln. II *5* *ppp* *p* *ppp*

Vla. *ppp* *s.p.* *p* *ppp* *p*

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

D.B. *with presence*  
*mf sostenuto*

419

Fl. *mp*

Ob. *p mp f* cut off note with the entry of the celeste //

B $\flat$  Cl. *ppp p*

Bsn. *ppp p*

Hn.

C Tpt.

Tbn. *mp p mp*

Vibe.

419

Hp.

Celeste *mp*

419

Mezzo

Vln. I

Vln. II *p*

Vla. *ppp p*

Vc. *f p f p*

D.B.



accel..... rall..... lunga

428

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Vibe.

Hp.

Celeste



accel..... rall..... lunga

Mezzo

pp Spoken  
Sung  
lunga Spoken slowly

same hope same... Ah dream

Vln. I

s.p. ord.

pppp pp ppp

Vln. II

s.p. ord.

pppp pp ppp

Vla.

poco s.p. ord.

pppp pp ppp

Vc.

poco s.p. ord.

pppp pp ppp

D.B.

ppp