

MATTHEW SCHULTHEIS

ARCHONS

for seventeen players

Score

Commissioned by the Indiana University Department of Composition as part of the IU New Music Ensemble Commission Award

The first performance was given by the IU New Music Ensemble directed by David Dzubay on December 5, 2019.

INSTRUMENTATION

flute (= piccolo + alto flute)
oboe (= cor anglais)
clarinet in B♭ (= clarinet in E♭)
bass clarinet (= contrabass clarinet)
bassoon (= contrabassoon)

horn in F
trumpet in C
trombone

percussion (2 players—see below)
harp (= whip)
piano (= whip)

2 violins
viola
cello
double bass (low C extension required)

PERCUSSION REQUIREMENTS

Player 1
bass drum
2 timbales + 2 bongos
whip (large)
3 almglocken (2 medium, 1 as low as possible)
2 suspended cymbals (small and large)
2 triangles (small and large)
wood chimes

Player 2
kick drum (laid flat; struck with sticks)
3 tom-toms
sheet of thin plywood (cut to cover head of highest tom-tom)
2 pot lids or paint tins (small and large)
very small whip (much higher in pitch than player 1's whip)
small opera gong (approx. 9 inches)
large china cymbal (at least 16 inches)
wind chimes
bell tree (laid sideways)

The score is in C. Piccolo sounds an octave higher than written; contrabassoon and double bass sound one octave lower than written.

Duration ca. 11'
June–November 2019
Bloomington, IN

PROGRAM NOTE

In the ancient religion of Gnosticism, archons are demonic entities in the material world who keep the “divine spark” in each human being trapped inside, corrupting them and preventing them from attaining a connection with the divine. However, this is by no means a strictly religious work, and I chose the title *Archons* more for the qualities of the word itself than for its religious connotations. During the writing process, I found myself favoring textures that suggested antiquity and ritual, and so in choosing a title I felt I needed something that both matched these characteristics and referenced the “path” the piece takes. The piece follows no specific narrative or program, but the hard-edged, archaic sound and appearance of the word in print complements the general tone of the music. Above all else, this work attempts to trace a path from one extreme state to another—the music begins serenely and descends into pandemonium by the end.

M. S.

ARCHONS

Matthew Schultheis

*Overblown harmonic cluster—the lower note (in brackets) is fingered, and overblowing produces the higher partials notated.



A (in ♩)

Perc. I

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Alto Fl. 10 *tr* *ff* *espr.* *poch. esitante* *a tempo* to Flute

C. A. *quasi eco* *ppp* *pp* *pp* *pp* *pp*

Cl. *dal niente*

Bass Cl. *dal niente*

Bsn. *highest 3-5 chimes only*

Perc. I *Almglocken (2 med.)* *Bass Drum* *sonoriss.* *+ 2 Suspended Cymbals*

Perc. II *Mark Tree* *quasi dal niente* *p sempre, delicatiss. e lontano* *()*

Hp. *p* *mp* *p* *Ab*

Pno. *mp marc.* *m.s.* *l.v.* *ppp* *pp* *pppp* *una corda (ancora Ped. sempre)*

Vln. I *poch. esitante* *a tempo*

Vln. II

Vla. *mp*

Vc. *mp*

Db.

B $\leftarrow \downarrow = \downarrow \rightarrow$
($\downarrow = 66-69$)

C. A. 15 (b) ρ solo, molto espr.

Cl.

Bass Cl.

Bsn.

Perc. I (Almgl. + Susp. Cyms.)

Kick Drum
very soft mallet

Perc. II pp

Hp. mf pp p dolce f p mf p

Pno. pp sempre loco p | pp sempre tr

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. *distinto* *pp* *mp* *sim.* *pp* *pesante*
C. A. *p* *f* *mf* *p* *pp* *f* *pesante*
Cl. *f* *ppp* *pp* *p* *pp* *f*
Bass Cl. *solosolo* *mp* *f* *ppp* *mp* *p* *poco*
Bsn. *pp* *mp*
Hn. *pp* *mp* *bucket mute*
Tbn. *ppp* *p* *ppp* *p*
Perc. I *(Almgl. + Susp. Cyms.)* *pp* *mf* *ppp* *p* *ppp* *p* *Mark Tree* activate upper 1/3 of chimes only
Perc. II *(Kick Dr.)* *mp* *pp* *quasi dal niente*
Hp. *fz* *mp* *mp* *3* *3*
Pno. *(tr)* *mf* *p* *pp sempre* *thin out* *sim. sempre* *cresc. (tutte le voci)*
Vln. I
Vln. II
Vla.
Vcl.
Db.

C

(quasi accel.)

Fl. *f solo, capriccioso* to Oboe

C. A.

Cl. *leggiero*

Bass Cl. *mf*

Bsn. to Contrabassoon *mf*

Tpt.

Tbn.

Perc. I Bongos wire brushes *p poco marc.* (Mark Tree) only highest few chimes *poco* gradually add chimes ... on shells with brush handles (upper 1/3)

Perc. II *mp* (*—*) < *ppp* (continuous sound) *mp* (*—*)

Hp. *p*

Pno. *mp* *ppp* C_b G_b A_# *pp* *mp*

Vln. I *pizz. senza sord.* *fz* *pp* *pizz. senza sord.*

Vln. II *pp* *pizz. senza sord.*

Vla. *pp* *senza sord.*

Vc. *ppp* *mp*

Db.

D

30 *con moto* to Alto Flute

Fl. solo, molto espr.

Oboe pp mf

Cl. solo, dolce pp mp

Bass Cl. solo, dolce pp mp pp mf

Cbsn. Contrabassoon pp f

Tpt. bucket mute pp mf

Tbn. pp mf

Perc. I 2 Triangles pp

(Gong) perc. II Mark Tree highest 1/3 only Wood Chimes quasi dal-niente

Hp. ffz bisbigl. pp

Pno. poco f loco 8va D^b G[#] A^b loco 8va tre corde pp Ped. con moto

Vln. I arco dolciss. ppp

Vln. II arco dolciss. ppp

Vla. arco dolciss. ppp

Vc. III dolciss. ppp

Db. ppp

Espansivo $\text{♩} = 42 (\text{♩} = 84)$

35 Alto Fl. *p* *f solo* *rall.*

Cl. *mp* *pp* *mp* *ppp*

Bass Cl. *ten.* *ppp* *mp* *pp ff*

Cbsn. *ten.* *pp* *ff*

Tpt. *- - -*

Tbn. *- - -*

(Wood Ch.)

Perc. I *p semper, delicato* *Kick Drum* *hard mallets, single-stroke roll*

Perc. II *pp* *f*

Hp. *mp sost.* *pp*

Pno. *p lasc. vibr.* *ppp* *mp lasc. vibr.* *Ped.*

Espansivo $\text{♩} = 42 (\text{♩} = 84)$

Vln. I *mp* *mf* *pp mp p* *rall.* *(ord.)*

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

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

Vc. *mp* *mf* *pp mp* *espr.* *poco dim.*

Db. *ff ten.* *pp* *poco f* IV

E ♩ = 66

39

Alto Fl.

Ob.

Cl.

Bass Cl.

Cbsn.

Tpt.

Tbn.

(Wood Ch.)

Perc. I
(Kick Dr.)

Perc. II

Hp.
(quasi $\frac{7}{8}$)
D \natural C \flat B \natural
F \sharp G \sharp

solo, semplice

sim.

p mf

p f

p f

Pno.

Ped.

Vln. I
pp sempre
sul pont. → ord.

Vln. II
ppp
pp sempre
mp
poco f

Vla.
pp sempre
mp

Vc.
III
ppp
molto vibr., ombroso
pizz.
(II/III sim.)
p
p

Db.
ff
p mf ppp
p

F *con moto...* $\text{♩} = 72 (\text{♩} = 48)$

Hn. *open* $\text{♩} = 72 (\text{♩} = 48)$

Tbn. *pp* *f* *p* *mf* *mf*

(indistinct pitch)

Perc. I *Low Almg. soft mallets*

Perc. II *Bell Tree* strike plates at approx. ranges given with 2 brass beaters

Hp. *p* *f* *ffz*

Pno. *ffmp* *(quasi rit.)* *ff* *strike underside of keyboard under lowest strings with heel of hand mp*

Vln. I *poco dim.* *pp* *morendo al niente*

Vln. II *pp* *9* *f* *ppp*

Vla. *poco dim.* *pp* *morendo al niente*

Vc. *ppp* *mf*

F *con moto...* $\text{♩} = 72 (\text{♩} = 48)$

G *inside Ob. solo* $\text{♩} = 72 (\text{♩} = 48)$

Alto Fl. *p* *mf* *p* *mf*

Ob. *p* *ppp* *p* *poco*

Cl. *p* *ppp* *p* *poco*

Hn. *calando* *harmon mute, stem in + → o → +*

Tpt. *gliss.* *pp* *mp*

Tbn. *p* *poco pp*

Perc. I *(Almg. + Susp. Cyms.)* *+ Lg. Susp. Cym.* *(+ Sm. Cym.)* *Med. Almglocken*

Perc. II *(Bell Tree)* *ppp* *mf*

56

Alto Fl. solo *p* *f* to Cor Anglais

Ob. *ppp* *p* *mp*

Cl. *pp* *mf* *f* solo

Bass Cl.

Cbsn.

Tpt.

Tbn.

Perc. I Low Timbale (soft mallets) Bass Drum on shell with handles *p marcattiss.*

Perc. II (Bell Tree) *p*

Hp.

Pno. sim. Ped.

Vln. I *ppp* *poco* *ppp* *mf* *pp* *mp*

Vln. II *ppp* *poco* *ppp* *mf* *pp*

Vla. pizz. *pppp* arco *poco* *pp* *mp* *pp*

Vc. pizz. *pppp* arco sul tasto *poco* *p* *mf* *fp*

Db. *pppp*

I

**pochiss.
esitante**

a tempo (colla parte, pesante)

63

esitante a tempo (colla parte, pesante)

Alto Fl.

Ob.

Cl.

Bass Cl.

Cbsn.

Hn.

Tbn.

Perc. I
(B. D.)
(Tom-toms)

Perc. II
fz

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. b.

68

Cl.

Bass Cl.

Cbsn.

Tpt.

Tbn.

(B. D.)

Perc. I

(Tom-toms) +

p

ppp

mp

Opera Gong
scrape w/handle

Tom-toms
(handles)

Perc. II

ord.

fz ord.

full

mp près de la table,
with nail (come sopra)

C_b
E_b

ord.

Pno.

ppp

p

Vln. I

espri.

pp

mp

Vln. II

espri.

pp

mp

Vla.

pizz.

p

fz

pp

arco

Vc.

pizz.

p

fz

pp

arco

Vb.

pizz.

p

fz

poco

Db.

p

J

poch. esitante a tempo

Alto Fl.

C. A.

Cl.

Bass Cl.

Cbsn.

Tpt.

Tbn.

Perc. I (B. D.)

Perc. II (Tom-toms)

Hp.

Pno.

Vln. I con sord., senza vibr.

Vln. II con sord., senza vibr.

Vla.

Vc.

Db.

Cor Anglais solo

Wood Chimes + High Almgl.

Bell Tree (handles of same mallets)

ord.

marc. in mp

ppp < p > pp

tr

8vb Ped.

a tempo

con sord., senza vibr.

pp

mp

pppp

3 arco

ppp arco

ppp

mp

78

Alto Fl. *mf* *pp* *tr*

C. A. *p* *solo, dolente* *p* *più* *mf*

Cl. *3* *3* *3*

Bass Cl. *3* *ppp* *p* *3* *5*

Cbsn. *3* *ppp*

Tpt.

Tbn.

Perc. I (Wood Ch.) *pp* *pp* *soft mallets* *with handles* *mp pp*

Perc. II (Bell Tree) *5* *ppp* *p* *ppp sempre*

Pno.

Vln. I *pp* *ppp* *senza sord.* *senza sord. II* *#* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *< p* *ppp* *tr* *tr* *ppp*

Vc. *pp* *< p* *ppp* *p* *5*

D. b. *arco* *3* *ppp* *steady gliss.* *mp* *pp* *p*

88

poco rall.

Fl. *mp* *fz*
Cl. *mp* *fz*
Bass Cl. *p* *mf* *mp* *f* *ff*
Cbsn. *p* *mf* *mp* *f* *ff*

Hn. *poco f* *pp* *mp* *ff* *mf*
Tpt. *ff* *mf* *p* *ffz* *ff* *mf*
Tbn. *poco f* *pp* *mp*

(B. D.) *pp* *mf* *p* *poco f* *p* *ffz* *mf*
Timbales with handles *p* *ffz* *mf*
(Kick Dr. + Tom-toms) *p* *ffz* *mf* *p* *ffz* *mf*
Perc. I *p* *ffz* *mf* *p* *ffz* *mf*
Perc. II *mp* *p* *ffz* *mf* *p* *ffz* *mf*
"pop" with handle flat on bongo head (+ = "dead" stroke)

Hp. *fffz* *mp* *f*
C \natural B \natural E \flat F \sharp G \sharp

Pno. *pp* *mf* *pp* *mf* *pp* *mf* *ffz* *mf* *ffz* *mf*
sab Ped. *sab* senza Ped.

Vln. I *ord.* *pp* *f* *p* *mf*
Vln. II *ord.* *pp* *f* *p* *mf*
Vla. *ord.* *pp* *f* *p* *mf*
Vc. *pizz.* *ff* *p* *mf* *poco f* *ffz* *mf*
Db. *pizz.* *ff* *p* *mf* *poco f* *ffz* *mf*
arco
arco

ffz *ff*

ffz *ff*

96

Fl. *mp*

Ob. *ff* *solo*

Cl. *ff*

Bass Cl. *p*

Cbsn. *f*

Hn. *pp* *mp*

Tpt. *f* *mf*

Tbn. *pp* *mf* *gliss.* *pp* *bucket mute (ossia open)*

Perc. I *f* *pp* *mp* *ff*

Perc. II *f* *single-stroke roll* *pp* *mf* *p* *acutiss.* *ffz*

Hp. *ff* *mf* *ffff* *lasc. vibr.*

Pno. *f* *p* *mf* *pp* *ffff* *p*

Vln. I *ffz* *pp* *ffff pp*

Vln. II *ffz* *pp* *ffff pp*

Vla. *ffz* *p* *mf* *ffff*

Vc. *ff* *p* *mf* *ffff*

Db. *ff* *p* *mf* *ffff*

ravvivando...

to bucket mute quickly if poss.

(B. D.)

(Kick Dr.)

D#

(8) (Ped.)

ravvivando...

omit upper note if extension has no mechanical "fingers"

99

M Più mosso = 72
In 6 (dotted eighth note)

Fl. -

Ob. -

Cl. -

Bass Cl. -

Cbsn. -

Hn. -

Tpt. -

Tbn. -

Perc. I -

Perc. II -

Hp. -

Pno. -

Vln. I -

Vln. II -

Vla. -

Vc. -

D. -

pp

mp inquieto

pp

pp

pp

to Bassoon

quasi niente

pp

mf

pp senza dim.

pp

ff

quasi niente

mp

mf

pp

quasi niente

(B. D.)

p

mf

quasi niente

place plywood on head of highest tom-tom

Tom-toms (high w/plywood)

single-stroke roll hard mallets

on shell

ffz

pp

ffz

p secco, non espr.

mp sempre, semplice, risonante

D.

M Più mosso = 72
In 6 (dotted eighth note)

ff (l.v.)

ff

mf solo, inquieto

pp

pp

p

mp

f

pp

quasi niente

f

pp

pp senza dim.

103

Fl. *accompagnato*

Ob.

Cl. *p* *pp* *mp inquieto*

Bass Cl. *p*

Cbsn. *pp* *mp* *Bassoon*

Tpt. *(bucket mute)* *pp* *mp* *fz* *pp* *pp*

Perc. I *Timbales+ Low Bongo* *hard mallets* *p* *fz* *p* *fz* *p* *fz* *p*

Perc. II *(Toms)* *hard mallets* *+ Kick Drum* *p* *ffz* *p* *fz* *p* *fz* *p*

Hp. *G \sharp* *C \sharp* *E \flat* *B \flat* *B \natural* *C \sharp* *E \natural*

Pno. *pp legatiss.* *mp pesante* *mp*

Ped. $\xrightarrow{\text{Ped.}}$

Vln. I *f*

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

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

Vc. *pp* *mp*

Db. *pp* *mp*

pochiss. stringendo

N Agitato ♩ = 80

Fl. Ob. Cl. Bass Cl. Bsn. Hn. Tpt. Tbn. Perc. I (Timbales) Lg. Susp. Cym. Wood Chimes Timbales + Bongos
 Perc. II (Toms+Kick Dr.) fzz pp f ffff^z strike once (l. v.) <fz p
 Hp. poco cresc. ffff^{sub.} (arp. lento) f sempre
 Pno. ff pp mp
 (Ped.) →

Vln. I Vln. II Vla. Vc. Db.

N Agitato ♩ = 80 steady gliss. (bow change ad lib.) f p e cresc. sempre
 steady gliss. (bow change ad lib.) f p e cresc. sempre
 steady gliss. (bow change ad lib.) f p e cresc. sempre
 f

111

poch. accel.

O ♩ = 88 25

Fl. to Piccolo
ff

Ob. ff

Cl. ff

Bass Cl. ff

Bsn. ffz

Hn. + + + + 5 flick bell with middle finger
ffz mp

Tpt. 5 mp molto ff

Tbn. mp ffz

(Timbales + Bongos)

Perc. I ffz

Perc. II ffz mp ffz p fz <mf pp

Hp. ffz C# Bb fff

Pno. fff ppp tr

(Ped.)

Vln. I fff

Vln. II fff

Vla. fff

Vc. ff

D. ff

Piccolo
fff sempre, senza vibr., immobile

to E♭ Clarinet
ppp mp

flick bell with middle fingers of both hands
mf

flick bell with middle finger
mf

Bass Drum
ppp sempre

Pot Lids

8va

8vb

poch. accel.

marcatiss., al tallone ff

marcatiss., al tallone ff

marcatiss., al tallone ff

marcatiss., al tallone ff

O ♩ = 88

(breaths imperceptible)

117

Picc.

Ob.

Cl.

Bass Cl.

Bsn.

Hn. *ffffz* straight mute

Tpt. *ffffz*

Tbn. *ffffz* bucket mute

(B. D.)

Perc. I

(Pot Lids)

Perc. II *ffz* *pp* *mp* *pp* *mp*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. b.

P slentando
Brutale (a tempo)

127 Picc. Ob. Cl. Bass Cl. Bsn.

Hn. Tpt. Tbn.

(B.D.) hard wire brushes ("rake") + Timbales solo (.) Perc. I pp mf ff > p ffz ff mp ffz (shells) Kick Drum + Tom-toms hard wire brushes ("rake") solo (.) Perc. II pp mf ff > p ffz ff mp ffz f

Hp. Pno.

Vln. I Vln. II Vla. Vc. Db.

slentando marcatis., al tallone (IV) ff sempre

(D D D D)

135 Picc. Ob. Eb Cl. Bass Cl. Bsn.

Q Sempre con moto

Hn. Tpt. Tbn.

Perc. I (B. D. + Timbales) + Bongos on shell (with same brushes)
 Perc. II (Kick Drum + Toms) ord.

Hp. Pno.

Vln. I Vln. II Vla. Vc. Db.

(D D D D)

Q Sempre con moto

Picc.

Ob.

Eb Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I
(B. D. + Timbales)
fz in mp
(Kick Drum + Toms)
single-stroke roll

Perc. II
pp fz marc.

Hp.

Pno.
<fz
sub

Vln. I
molto port.
p ffz
sul pont.
pp
molto port.

Vln. II
p ffz
sul pont.
pp
ord.

Vla.
p ffz
ord.

Vc.
mp pp ffp
pizz. arco 3
ffp
mf
poco

Db.
mf
p ffp
poco

144

Picc. Ob. Eb Cl. Bass Cl. Bsn.

quasi gliss.
ff — p
mf >
mf >

legatiss.
legatiss.
to Contrabass Clarinet
poco f

Hn. Tpt. Tbn.

air through instrument
pp f pp
air through instrument
pp f pp
air through instrument
pp f pp
ffff
straight mute solo
mp poco f

Tb. (B. D. + Timbales) (shell)
Bell Tree
brass beaters
Perc. I
Perc. II + Bongos
Kick Dr. + Tom-toms hard mallets
mf
pp mf
3 (mf) pp

Pno.
pp fz
Ped.

Vln. I Vln. II Vla. Vc. Db.

f 5 mf 5 ff
mf 3 p ff
mf 3 p ff
mf poco
mf poco

pp f
pp f
pp f
pizz.
pizz.

R

Musical score for orchestra and piano, page 150. The score includes parts for Picc., Ob., E♭ Cl., Bsn., Hn., Tpt., Tbn., Perc. I, Perc. II, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score features complex rhythmic patterns and dynamic markings such as *poco*, *ffz*, *mf*, *f*, *p*, *pp*, and *port.*. The piano part includes instructions for *Pot Lids* and *same mallets*. The woodwind section (Ob., E♭ Cl., Bsn.) has a prominent role with various dynamic and articulation markings. The brass section (Hn., Tpt., Tbn.) provides harmonic support. The percussion section (Perc. I, Perc. II) uses mallets and pot lids. The strings (Vln. I, Vln. II, Vla., Vc., Db.) provide harmonic and rhythmic texture. The overall style is highly expressive and dynamic, typical of early 20th-century music.

153

Picc. *to Flute*

Ob.

Eb Cl.

Bsn.

Hn. straight mute

Tpt. *pp poco cresc.*

Tbn.

Perc. I Triangles (Pot Lids)

Perc. II Timbales

Hp. *fff pedal gliss.*

(F#) — F#

Pno. *poco*

Vln. I *p* *f* *p* *ff sub.*

Vln. II *p* *f* *p* *port.* *ff sub.*

Vla. *p* *f* *p* *ff sub.*

Vc. *fz* *p* *ffpp* *mp* *ff*

Db. *fz* *p* *ffpp* *mp* *ff*

S

158 **poch. esitante** **a tempo**

Molto pesante, misurato
(l'istesso tempo)

Ob.

E♭ Cl.

Cb. Cl.

Bsn.

Hn.

Tpt.

Tbn.

(Timbales)

Perc. I

(Pot Lids) [High Tom]

Perc. II

Hp.

D: C♯
G♯ A♯

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

poch. esitante **S** **a tempo**

Molto pesante, misurato
(l'istesso tempo) IV

f — ffz

mp — ffz

arco — ffz

pizz. — ffz

ff — ffz

165

T ← . = . → = 58

Fl. f tr. Cor Anglais solo, inesorabile

C. A.

Eb Cl. mf

Cb. Cl. 5 fffff

Bsn. p fffz

Hn. solo, quasi vocalise

Tpt. mp fffz

Tbn. p fffz

Perc. I (Bongos + Timbales + B. D.) poco fz p fffz (Toms + Kick Dr.) ffz (on shells)

Perc. II poco fz p fffz pp f pp

Hp. ff ff ff l. v.

Pno. poco fz mp | pp fffz p la melodia ben marc. (semitone above) ffz pedal each note

Vln. I IV (sim.) p fffz (III) T 8vb

Vln. II IV (sim.) p fffz (III) 3

Vla. IV (sim.) p fffz III ff

Vc. III p fffz III ff

D. b. p fffz mp ff fffz

168

Fl. *tr*
mp pp mp mf poco 3

C. A. 3 3 3 3 3
mf p mf mf mf p mf

E♭ Cl. 3 3 3 3 3
mf p mf mf p mf

Cb. Cl. 3 3 3 3 3
p f mp fz mf p poco fz

Bsn. 3 3 3 3 3
f p fz mf p poco fz

Hn. 3 3 5 5 3
f mf f mf

Tpt.

Tbn. 3 3 5 5 3
f mf f fz mf

Perc. I 3 3 3 3 3
poco f <ffz p <mf pp <ffz p ffz p poco f p (shells) 3 (ord.)

Perc. II 3 3 3 3 3
pp mp pp ffz sub. p 5

Hp.

Pno. (tr) 3 3 3 3 3
mf p (8) Ped.

Vln. I

Vln. II

Vla. 13

Vc.

Db.

177

Fl.

C. A.

Eb Cl.

Cb. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

(Timbales + Sm. Susp. Cym.)

(Toms + Kick Dr. + Pot Lids)

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff to Oboe

poco *pp*

ff

ffull

f

p

mf

p

mf

p

mf

mf

+Lg. Susp. Cym.

(mp)

fz *mp*

+China Cym.

f

cresc. poss.

mp

chromatic clusters

mf

f

p

fff

p < f >

f

< più >

fff

p < f >

f

< più >

fff

p < f >

f

< più >

fff

p

V

183

Fl. *più ff* to Piccolo

Ob.

E♭ Cl. *più ff* to Cor Anglais

Cb. Cl. *ff* to B♭ Clarinet

Bsn. *ff* to Contrabassoon

Hn. *ff* *fff*

Tpt. *ff* *fff*

Tbn. *ff* *mp* *fff*

(Timbales)
+Bongos
Perc. I *f tumultuoso* solo *ff*

(Toms + Kick Dr.)
Perc. II *f tumultuoso* solo *ff*

Pno. *fff* *loco* lower octave *più mare.*

Vln. I *fff*

Vln. II *fff* IV *fff*

Vla. *fff*

Vc. *fff*

Db. *ff* *fff*

188 (Timbales + Bongos) rall.

Perc. I Bass Drum
ffff sempre, ferociss.
Kick Drum + only 2 lowest toms
fffff sempre, ferociss.

Perc. II quasi cadenza (extremely fast, breathless, molto appass.) until cue

Senza tempo (ca. 12-15")

Bass Drum
fffff sempre, ferociss.
Kick Drum + only 2 lowest toms
fffff sempre, ferociss.

quasi cadenza (extremely fast, breathless, molto appass.) until cue

W

Tempo primo
193 ($\text{♩} = 88$)

Cb. Cl. fffff tutta la forza
Contra bassoon

Cbsn. fffff tutta la forza

Susp. Cyms. Bass Drum
f ffff pp ffff molto secco
High Pot Lid + Ch. Cym. + Op. Gong
Kick Drum + Low Tom

Perc. I f ffff ffff molto secco

Perc. II f ffff ffff molto secco

Hp. 8va pppp 5
C \sharp G \sharp A \flat

Pno. 8va pppp 3
Ped. sempre

W

Tempo primo
($\text{♩} = 88$)

Vln. I ff furioso
Vln. II ff furioso
Vla. ff furioso
Vc. ff furioso
Db. ff furioso

furioso

p fff

X

198 $\leftarrow \cdot = \cdot \rightarrow = 58$

Picc. Ob. Cl. Cb. Cl. Cbsn.

Hn. Tpt. Tbn.

Perc. I Perc. II

Hp. Pno.

Vln. I Vln. II Vla. Vc. Db.

41

Piccolo *ppp*

Clarinet in B \flat *ppp*

Triangles normal metal beaters **Bass Drum** medium-soft mallets

Bell Tree **Kick Drum** soft mallets

pppp *pp* *mp pesantiss.*

calmíssimo, molto cantab., quasi lontano

pppp *pp* *mp pesantiss.*

calmíssimo, molto cantab., quasi lontano

pp *calmíssimo, molto cantab., quasi lontano*

pp *calmíssimo, molto cantab., quasi lontano*

loco

C \natural B \flat A \sharp B \sharp G \sharp
F \sharp

poco a poco cresc. sempre...

X

$\leftarrow \cdot = \cdot \rightarrow = 58$

202 rit.

Picc. *p*

Cor Anglais to Oboe

C. A. *pp*

Cl. *mp* to E♭ Clarinet

Cb. Cl. *pp*

Cbsn. *pp*

Hn. *pp* *mp* *pp* *poco*

Tpt. bucket mute *pp* *mp* *pp*

Tbn. *pp* *mp* *p* *mf*

(B. D.)

Perc. I *mf* *f non troppo* *Whip* *pp*

(Kick Dr.) *mf* *f non troppo* *mp* *pp*

Perc. II *mf* *f non troppo* *Whip* *pp*

Hp. *mp* *pp*

F♯ G♯ A♯

Pno. *mp*

Vln. II rit.

Vla. *pp*

Vc. *pp*

Db. *pp*

Immenso al fine • = 48

Y

Vln. I solo

Vln. II *fff espr.*

Vla. *mf sempre*

Vc. *mf sempre*

D. *fffff*

8va

fffff molto cant.

mf

ppp

ppp

pp

ff

pp

poco muovendo

212

Picc. Ob. Eb Cl. Cb. Cl. Cbsn. Hn. Tpt. Tbn. Perc. I Perc. II Pno.

(♩ = 58) e slentando a tempo (♩ = 48)

pppp quasi impercettibile

f *pp* *mp* *p* *ppp*

f *pp* *poco* *pp* *poco* *ppp*

fingernails on bell (tremolo) *ppp* *fingernails on bell (tremolo)* *ppp* *ppp*

Almglocken *3* *5* *pp*

Bell Tree *3* *5* *poco* *pp*

pppp l.v. *take whip*

(Ped.) release gradually *(8) <=>*

loco poco muovendo

8va *meno f (ancora solo)* *5* *mp*

ff *meno f* *3* *3* *3* *3* *pp*

-mp-f *meno f* *3* *3* *3* *ppp*

f *pp* *mp* *mp* *mp* *p* *ppp*

Vln. I Vln. II Vla. Vc. Db.

45

$\leftarrow \text{♩} = \text{♪} \rightarrow = 96$

accel.

$\text{♩} = 112$

Picc. 217 *mf ma sotto voce* *fff*

Ob. *p* *mf*

E♭ Cl. [E♭ Clarinet] *ppp* *mf ma sotto voce* *poco*

Cb. Cl.

Cbsn.

Perc. I *pp mp* *mf p sub.* *f* *mp fffz*

Perc. II *pp* *mp pp* *f* *mp fffz*

(= Hp.) *pp* *mf p f fffz*

(= Pno.) *p* *Whip* *pp* *mf p f fffz*

$\leftarrow \text{♩} = \text{♪} \rightarrow = 96$

accel.

$\text{♩} = 112$

(8) Vln. I *quasi sereno* *f* *morendo*

(8) Vln. II

Vla.

Vc.

Db.