

endopsychosis

for sinfonietta

James Paul Sain

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for sinfonietta

by James Paul Sain

Program Notes

Endo, a prefix from Greek ἔνδον endon meaning "within, inner, absorbing, or containing."

Psychosis, a serious mental illness (such as schizophrenia) characterized by defective or lost contact with reality often with hallucinations or delusions.

Endopsychosis is the "spiritual" state in which psychoses are exhibited without the traditional symptoms of the disorder.

The single movement work encompasses three sections: Schizophrenia, Delusional Disorder, and Paraphrenia, followed by a codetta. The three sections of the work are each based on four unique hexachords comprised substantially of cluster triads presented in various contexts and orchestrations. The codetta presents the previous musical material reconciled in the final diverging 12 hexacordal chorale.

During the past year the composer has journeyed with two of his extended family members as they proceeded along the Alzheimer's progression. Their struggles with memory and perception of reality informs the musical journey of Endopsychosis. This work is dedicated to loved ones struggling with physical and/or mental disease.

About the Composer

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he has taught electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is President Emeritus of the Society of Composers Inc. He previously served for several terms on American Composers Alliance Board of Governors. His music is available in print through American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

Most current and machine-readable forms of the above prose can be found at –
<http://jamespaulsain.com/> or via email – jsain@ufl.edu

duration: ca. 16'30"

Instrumentation

Flute/Piccolo

Oboe

Clarinet in A (Bb part available)

Bassoon

Horn in F

Trumpet in C (Bb part available)

Trombone

Percussion 1

- large tam-tam
- vibraphone
- crotales
- orchestra bells

Percussion 2

- bass drum
- snare
- suspended cymbal
- tom-toms

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Endopsychosis

James Paul Sain

1. Schizophrenia Introspective ♩=60

Flute/Piccolo *fp* *f*

Oboe *fp*

Clarinet in A *f*

Bassoon *f*

Horn in F *f* *st. mute*

Trumpet in C *f* *st. mute*

Trombone *f*

Percussion 1 *p* *L.V.* *bass drum* *vibraphone bowed* *mf*

Percussion 2 *p* *mf* *p*

Piano

Violin I *f* *pizz.*

Violin II *f* *pizz.*

Viola *f* *pizz.*

Cello *f* *pizz.*

Double Bass *f* *pizz.*

9

Fl./Picc. *p*

Ob. *mp*

A Cl. *p*

Bsn. *p*

Hn. *p* st. mute

C Tpt. *p* st. mute

Tbn. *p* st. mute

Crt. *p* crotales 15^{ma}

Perc. 2 *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. *mf*

14 Moving slightly forward ♩=72

Fl./Picc. *mf* *f*

Ob. *f*

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno. *mf* *f*
muted (hand inside piano)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Endopsychosis • Sain

A tempo

Fl./Picc. 19 4 3 4 *ff* 2 4

Ob. 19 4 4 4 4 4

A Cl. 19

Bsn. 19

Hn. 19 **A tempo** 4 3 4 2 4

C Tpt. 19 4 4 4 4 4

Tbn. 19

Perc. 1 19 **A tempo** 4 3 4 2 4

Perc. 2 19 4 4 4 4 4

Pno. 19 **A tempo** 4 3 4 2 4

Vln. I 19 **A tempo** pizz. *mf* 2 4

Vln. II 19 *mf* arco 4 4 4

Vla. 19 *mf* pizz. 4 4 4

Vc. 19 *mf* pizz. 4 4 4

D.B. 19 pizz. 4 4 4 *f*

Fl./Picc. 23 4 3 4 5 *p*

Ob. 23 4 4 4 4

A Cl. 23 *f*

Bsn. 23

Hn. 23 4 3 4 4 5 *p* *f*

C Tpt. 23 har. mute (stem in) *fp* *f* bucket mute *p*

Tbn. 23 *p*

Perc. 1 23 **vibraphone** vibrato slow *p*

Perc. 2 23 *scd.* *

Pno. 23 4 3 4 4 5 *p* ord. 5:6 muted (hand inside piano) *Sost.* *

Vln. I 23 pizz.

Vln. II 23 pizz.

Vla. 23 pizz.

Vc. 23 pizz.

D.B. 23 pizz.

28

Fl./Picc. 27 *f*

Ob. 27

A Cl. 27 *p* senza vib.

Bsn. 27 *mf*

Hn. 27

C Tpt. 27

Tbn. 27 *f*

Perc. 1 27

Perc. 2 27

Pno. 27

Vln. I 27 arco senza vib. *mf*

Vln. II 27 arco senza vib. *mf*

Vla. 27 arco senza vib. *mf*

Vc. 27 arco senza vib. *mf*

D.B. 27 arco senza vib. *mf*

33 Moving slightly forward ♩=72

Fl./Picc. 31 5 2 6 4 7

Ob. 31 4 4 8 4 8

A Cl. 31

Bsn. 31

Hn. 31 5 2 6 4 7

C Tpt. 31 4 4 8 4 8

Tbn. 31

Perc. 1 31 5 2 6 4 7

Perc. 2 31 4 4 8 4 8

Pno. 31 5 2 6 4 7

Vln. I 31 5 2 6 4 7

Vln. II 31 4 4 8 4 8

Vla. 31 13 8

Vc. 31

D.B. 31 8

Moving slightly forward ♩=72

Moving slightly forward ♩=72

Moving slightly forward ♩=72

Moving slightly forward ♩=72

Moving slightly forward ♩=72

ord. mp

p

ord. mp

35

Fl./Picc. 7 3 4 2

Ob. 8 4 4 4

A Cl.

Bsn.

35

Hn. 7 3 4 2

C Tpt. 8 4 4 4

Tbn.

35

Perc. 1 7 3 4 2

Perc. 2 8 4 4 4

35

Pno. 7 3 4 2

8 4 4 4

35

Vln. I 7 3 4 2

Vln. II 8 4 4 4

Vla. *mf*

Vc.

35

D.B. *mp* ord.

41 A tempo

Fl./Picc. 39 2 4 2 4 2

Ob. 39 4 4 4 *p* 4 4

A Cl. 39

Bsn. 39

Hn. 39 2 4 2 4 2

C Tpt. 39 4 4 4 open 4

Tbn. 39

Perc. 1 39 2 4 2 4 2

Perc. 2 39 4 4 4 4 4

Pno. 39 2 4 2 4 2

Vln. I 39 *f* 2 4 2 4 2

Vln. II 39 *f* pizz. 4 4 4

Vla. 39 *f* pizz. 4 4 4

Vc. 39 *f* pizz. 4 4 4

D.B. 39 *mf* 4 4 4 *f* pizz.

43

Fl./Picc. 2/4 4/4 3/4 4/4 *fp* *f* *p* *ft.*

43

Ob. 4/4 4/4 4/4 4/4 *f* *p*

43

A Cl. 4/4 4/4 4/4 4/4 *f* *f* *f*

43

Bsn. 4/4 4/4 4/4 4/4 *f* *f* *f*

43

Hn. 2/4 4/4 3/4 4/4 *f* *p*

43

C Tpt. 4/4 4/4 4/4 4/4 *f* *open* *f* *p*

43

Tbn. 4/4 4/4 4/4 4/4 *f* *f*

43

Perc. 1 2/4 4/4 3/4 4/4 *mf* *vibrato* *soft mallets* *p*

43

Perc. 2 4/4 4/4 4/4 4/4

43

Pno. 2/4 4/4 3/4 4/4 *f* *ord.*

43

Vln. I 2/4 4/4 3/4 4/4

43

Vln. II 4/4 4/4 4/4 4/4

43

Vla. 4/4 4/4 4/4 4/4

43

Vc. 4/4 4/4 4/4 4/4

43

D.B. 4/4 4/4 4/4 4/4

Fl./Picc. 47 *p* 3 2 4

Ob. 47 *p* 4 4 4

A Cl. 47 *ff* *p*

Bsn. 47

Hn. 47 *ff* 3 2 4

C Tpt. 47 *ff* 4 4 4

Tbn. 47

Perc. 1 47 *p* vibrato slow *f* 3 2 4

Perc. 2 47 4 4 4

Pno. 47 3 2 4

Vln. I 47 *ff* arco *f* *mf* 3 2 4

Vln. II 47 *ff* arco *f* *mf* 4 4 4

Vla. 47 *ff* arco *f* *mf*

Vc. 47 *ff* arco *f* *mf*

D.B. 47 *ff* arco *f* *mf*

54 Moving slightly forward ♩=72

Fl./Picc. 51

Ob. 51

A Cl. 51

Bsn. 51

Hn. 51

C Tpt. 51

Tbn. 51

Perc. 1 51

Perc. 2 51

Pno. 51

Vln. I 51

Vln. II 51

Vla. 51

Vc. 51

D.B. 51

mp

ff

st. mute

p

mp

mf

mp

p

mp

p

mp

p

mp

p

Moving slightly forward ♩=72

Moving slightly forward ♩=72

Moving slightly forward ♩=72

Moving slightly forward ♩=72

55

Fl./Picc.

55

Ob.

55

A Cl.

55

Bsn.

mf

p

55

Hn.

55

C Tpt.

55

Tbn.

p

p

open

55

Perc. 1

55

Perc. 2

55

Pno.

55

Vln. I

55

Vln. II

55

Vla.

55

Vc.

55

D.B.

8

59 **A tempo**

Fl./Picc. 3 4 7 4 2

Ob. 4 4 8 4 4

A Cl. 59

Bsn. 59

Hn. 59 **A tempo**

C Tpt. 59 4 4 8 4 4

Tbn. 59

Perc. 1 59 **A tempo**

Perc. 2 59 *mp* 4 4 8 4 4

Pno. 59 **A tempo**

Vln. I 59 3 4 7 4 2

Vln. II 59 4 4 8 4 4

Vla. 59

Vc. 59

D.B. 59 8

63

Fl./Picc. 2 4 3

Ob. 4 4 4

A Cl.

Bsn. 63

Hn. 2 4 3

C Tpt. 4 4 4

Tbn. 63

Perc. 1 63

Perc. 2 63

Pno. 63

Vln. I 63

Vln. II 63

Vla. 63

Vc. 63

D.B. 63

p sus. cymbal roll with fingers *cresc.*

p

72

Fl./Picc. *p* 3 5 4 *f* 3

Ob. *mp* 4 4 4 *f* 4

A Cl. *p* 72 72 *f*

Bsn. *p* 72 *f*

Hn. *p* st. mute 3 5 4 *f* 3

C Tpt. *p* st. mute 4 4 4 *f* 4

Tbn. *p* st. mute 72 *f*

Perc. 1 *p* *crotales* 15^{ma} 3 5 4 *f* 3

Perc. 2 *p* 72 I.v. 4 4 4

Pno. 72 3 5 4 4 4

Vln. I 72 3 5 4 3

Vln. II 72 4 4 4 4

Vla. 72

Vc. 72 *p*

D.B. 72 *p*

76

Fl./Picc. *fp* *f* *p*

Ob. *fp* *f* *p*

A Cl. *fp* *f* *p*

Bsn. *fp* *f* *p*

Hn. *fp* *f* *p*

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

Tbn. *fp* *f* *p*

Perc. 1 (15^{ma})

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

2. Delusional Disorder

80

Fl./Picc. 4 2 4 3 4

Ob. 80 4 4 4 4 4

A Cl. 80 p

Bsn. 80

2. Delusional Disorder

80

Hn. 80 open p

C Tpt. 80 4 open p

Tbn. 80 open p

2. Delusional Disorder

80

Perc. 1 80 4 bass drum

Perc. 2 80 mf

2. Delusional Disorder

80

Pno. 80 ff

2. Delusional Disorder

80

Vln. I 80

Vln. II 80

Vla. 80

Vc. 80 f

D.B. 80 f

84

Fl./Picc. 4 5 4

84

Ob. 4 4 4

84

A Cl. # 0

84

Bsn.

84

Hn. 4 5 4

84

C Tpt. 4 4 4

84

Tbn. b 0

84

Perc. 1 4 5 4

84

Perc. 2 4 4 4

84

Pno. 4 5 4

84

Vln. I 4 5 4

84

Vln. II 4 4 4

84

Vla. B

84

Vc.

84

D.B. 0

piccolo
8va

89 Moving slightly forward ♩=72

Fl./Picc. *mf*

Ob.

A Cl.

Bsn.

Moving slightly forward ♩=72

Hn.

C Tpt.

Tbn. *mf*

Moving slightly forward ♩=72

Perc. 1 *pp*

Perc. 2

vibraphone

Moving slightly forward ♩=72

Pno. *mf*

muted (hand inside piano)

Moving slightly forward ♩=72

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

92

Fl./Picc. *8va* *to flute*

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn. *f*

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla. *f*

Vc.

D.B.

Fl./Picc. 4 5 4

Ob. 4 4 4

A Cl.

Bsn.

Hn. 4 5 4

C Tpt. 4 4 4

Tbn. *p*

Perc. 1 4 5 4

Perc. 2 4 4 4

Pno. 4 5 4

Vln. I 4 5 4

Vln. II 4 4 4

Vla.

Vc.

D.B. 4 5 4

99 A tempo

flute

Fl./Picc. *f*

Ob. *f*

A Cl. *mp*

Bsn. *f*

99 A tempo

Hn. *f*

C Tpt. *f*

Tbn. *f*

99 A tempo

Perc. 1 *f*

Perc. 2 *p* L.V. scrape wooden stick across face

99 A tempo

Pno. *f* ord.

99 A tempo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Fl./Picc. *mp*

Ob. *mp*

A Cl.

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. 1 *mp*

Perc. 2 *p* large tam-tam L.V. scrape wooden stick across face

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

112 114

Fl./Picc. 5 4 5 *mp* 4 3

Ob. 4 4 4 4 4

A Cl. 5 *mf*

Bsn. 5 *mf*

Hn. 5 4 5 4 3

C Tpt. 4 4 4 4 4

Tbn. 5 *mf*

Perc. 1 5 4 5 4 3

Perc. 2 4 4 4 4 4

Pno. 5 4 5 4 3

Vln. I 5 4 *f* 5 4 3

Vln. II 4 4 *f* 4 4 4

Vla. 5 *f* *mp*

Vc. 5 *f*

D.B. 5 *f*

116

Fl./Picc. 3/4 4 3 4

116

Ob. 4 4 4 4

116

A Cl. 5 5

116

Bsn. 5 5

116

Hn. 3/4 4 3 4

116

C Tpt. 4 4 4 4

116

Tbn. 5 5

116

Perc. 1 3/4 4 3 4

116

Perc. 2 4 4 4 4

116

Pno. 3/4 4 3 4

116

Vln. I 3/4 4 3 4

116

Vln. II 4 4 4 4

116

Vla. 11/8

116

Vc. 11/8

116

D.B. 11/8

129

Fl./Picc. *mp* 6

Ob. *mp* 6

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I *mp* 6 *pizz.*

Vln. II

Vla.

Vc.

D.B. *mf*

133

Fl./Picc. 3 5 4 4 3

Ob. 4 4 4 4

A Cl. 133

Bsn. 133

Hn. 3 5 4 3

C Tpt. 4 4 4 4

Tbn. 133

Perc. 1 3 5 4 3

Perc. 2 4 4 4 4

Pno. 133 3 5 4 3 4 4

Vln. I 133 3 5 4 3

Vln. II 133 4 4 4 4

Vla. 133

Vc. 133

D.B. 133 6

pizz.
mp 6

Fl./Picc. 137 5 3 4 5

Ob. 137 4 4 4 4

A Cl. 137

Bsn. 137

Hn. 137 5 3 4 5

C Tpt. 137 4 4 4 4

Tbn. 137

Perc. 1 137 5 3 4 5

Perc. 2 137 4 4 4 4

Pno. 137 5 3 4 5

Vln. I 137 5 3 4 5

Vln. II 137 4 4 4 4

Vla. 137

Vc. 137

D.B. 137 8

141

Fl./Picc. 5 2 4 5 4

Ob. 4 4 4 4 4

A Cl.

Bsn. 141

Hn. 5 2 4 5 4

C Tpt. 4 4 4 4 4

Tbn. 141

Perc. 1 5 2 4 5 4

Perc. 2 4 4 4 4 4

Pno. 5 2 4 5 4

4 4 4 4 4

Vln. I 141 pizz. mf 6 5 4

Vln. II 141 pizz. mf 6 4 4 4 4

Vla. 141

Vc. 141

D.B. 141 f

147

Fl./Picc. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt.

Tbn. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mf*

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf*

Vc. *mf*

D.B. *p* *mf*

151

Fl./Picc. 4 2 4 2 4

Ob. 4 4 4 4 4

A Cl. 151

Bsn. 151

Hn. 151

C Tpt. 151

Tbn. 151

Perc. 1 4 2 4 2 4

Perc. 2 4 4 4 4 4

Pno. 151

Vln. I 151

Vln. II 151

Vla. 151

Vc. 151

D.B. 151

155

Fl./Picc. *p*

Ob. *p*

A Cl. *p*

Bsn. *p*

Hn. *p* < *mf* > *p*

C Tpt. *p* < *mf* > *p*

Tbn. *p* < *mf* > *p*

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

159

Fl./Picc. 4 2 4 2 4

Ob. 4 4 4 4 4

A Cl. 4 4 4 4 4

Bsn. 4 4 4 4 4

Hn. 4 2 4 2 4
p < *mf* > *p*

C Tpt. 4 4 4 4 4
p < *mf* > *p*

Tbn. 4 4 4 4 4
p < *mf* > *p*

Perc. 1 4 2 4 2 4

Perc. 2 4 4 4 4 4

Pno. 4 2 4 2 4

Vln. I 4 2 4 2 4

Vln. II 4 4 4 4 4

Vla. 4 4 4 4 4

Vc. 4 4 4 4 4

D.B. 4 4 4 4 4

163

Fl./Picc. 4 2 4 3 4

Ob. 163 4 4 4 4

A Cl. 163

Bsn. 163

Hn. 163 *p* *mp* 4 3 4

C Tpt. 163 *p* *mp* 4 4 4

Tbn. 163

Perc. 1 163 4 2 4 3 4

Perc. 2 163 rimshot *p* 4 rimshot 4 4

Pno. 163 4 2 4 3 4

Vln. I 163 4 2 4 3 4

Vln. II 163 4 4 4 4

Vla. 163

Vc. 163

D.B. 163 8

Fl./Picc. 167 4 5 4 4

Ob. 167 4 4 4 4

A Cl. 167 p mp p

Bsn. 167

Hn. 167 4 5 4 4

C Tpt. 167 p 4 4 4 4

Tbn. 167

Perc. 1 167 4 5 4 4

Perc. 2 167 rimshot rimshot 4 4 4 4

Pno. 167 4 5 4 4

Vln. I 167 4 5 4 4

Vln. II 167 4 4 4 4

Vla. 167

Vc. 167

D.B. 167 8

171

Fl./Picc. *p* *cresc.* *poco*

Ob. *p* *cresc.* *poco*

A Cl. *p* *cresc.* *poco*

Bsn. *p* *cresc.* *poco*

Hn. *p* *st. mute* *cresc.* *poco*

C Tpt. *p* *st. mute* *cresc.* *poco*

Tbn. *p* *cresc.* *poco*

Crt. *p* *cresc.* *poco*

Perc. 2 *mp*

Pno.

Vln. I *pizz.* *p*

Vln. II

Vla.

Vc.

D.B.

175 #0

Fl./Picc. 5 3 4 2 4

Ob. 4 4 4 4 4

A Cl. 175 #0

Bsn. 175

Hn. 175

C Tpt. 175

Tbn. 175

Cr. 175 (15^{ma})

Perc. 2 175

Pno. 175

Vln. I 175

Vln. II 175

Vla. 175

Vc. 175

D.B. 175

a *poco* *f*

3. Paraphrenia

180

Fl./Picc. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

3. Paraphrenia

180

Hn. open *ff*

C Tpt. open *ff*

Tbn.

3. Paraphrenia

180

Perc. 1 *ffp* vibraphone

Perc. 2 *ffp*

3. Paraphrenia

180

Pno.

3. Paraphrenia

180

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl./Picc. 184 4 5 4 6

Ob. 184 4 4 4 8

A Cl. 184

Bsn. 184

Hn. 184 4 5 4 6

C Tpt. 184 4 4 4 8

Tbn. 184

Perc. 1 184 4 5 4 8

Perc. 2 184 4 4 4 8

Pno. 184 4 5 4 6

Vln. I 184 4 5 4 6

Vln. II 184 4 4 4 8

Vla. 184

Vc. 184

D.B. 184 8

ppp

188 Moving slightly forward ♩=72

Fl./Picc. 6 4 2 3 2
Ob. 8 4 4 4 4
A Cl. 188
Bsn. 188

188 Moving slightly forward ♩=72

Hn. 6 4 2 3 2
C Tpt. 8 4 4 4 4
Tbn. 188
mp *mf*

188 Moving slightly forward ♩=72

Perc. 1 6 4 2 3 2
Perc. 2 8 4 4 4 4

188 Moving slightly forward ♩=72

Pno. 6 4 2 3 2
8 4 4 4 4

188 Moving slightly forward ♩=72

Vln. I 6 4 2 3 2
Vln. II 8 4 4 4 4
Vla. 188
Vc. 188
D.B. 188
p

192

Fl./Picc. 2 3 4 7 4

Ob. 4 4 4 8 4

A Cl.

Bsn.

192

Hn. 2 3 4 7 4

C Tpt. 4 4 4 8 4
f

Tbn.

192

Perc. 1 2 3 4 7 4

Perc. 2 4 4 4 8 4

192

Pno. 2 3 4 7 4

192

Vln. I 2 3 4 7 4
arco

Vln. II 4 4 4 8 4
mf

Vla.

Vc.

D.B. 8

196 197

Fl./Picc. *mf*

Ob. *mf*

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

200

Fl./Picc.

200

Ob.

200

A Cl.

200

Bsn.

200

Hn.

200

C Tpt.

200

Tbn.

200

Perc. 1

200

Perc. 2

200

Pno.

200

Vln. I

200

Vln. II

200

Vla.

200

Vc.

200

D.B.

mf

rit.

mf

rit.

rit.

rit.

rit.

8

204 **A tempo**

Fl./Picc. 2 4 3 5 6

Ob. 204 4 4 4 4 8

A Cl. 204 4 4 4 4 8

Bsn. 204 4 4 4 4 8

Hn. 204 **A tempo** 2 4 3 5 6

C Tpt. 204 *mf* 4 4 4 4 8

Tbn. 204 *mf* 4 4 4 4 8

Crt. 204 **A tempo** *mf* crotales 2 4 3 5 6

Perc. 2 204 4 4 4 4 8

Pno. 204 **A tempo** 2 4 3 5 6

Vln. I 204 **A tempo** 2 4 3 5 6

Vln. II 204 4 4 4 4 8

Vla. 204 13

Vc. 204

D.B. 204 8

Moving slightly forward ♩=72

208

Fl./Picc. *f*

Ob. *f*

A Cl. *mp* *mf*

Bsn. *f* *mf*

Moving slightly forward ♩=72

208

Hn. *f*

C Tpt. *f*

Tbn. *f*

Moving slightly forward ♩=72

208

Perc. 1

Perc. 2

Moving slightly forward ♩=72

208

Pno.

Moving slightly forward ♩=72

208

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

D.B.

Fl./Picc. 212 2 3 4 7 4

Ob. 212 4 4 4 8 4

A Cl. 212 *f*

Bsn. 212 *f*

Hn. 212 2 3 4 7 4

C Tpt. 212 4 4 4 8 4

Tbn. 212

Perc. 1 212 2 3 4 7 4

Perc. 2 212 4 4 4 8 4

Pno. 212 2 3 4 7 4

Vln. I 212 2 3 4 7 4

Vln. II 212 4 4 4 8 4

Vla. 212

Vc. 212 *f*

D.B. 212 *f*

8

The musical score for measures 212-216 is presented in a multi-staff format. The woodwind and string parts (Fl./Picc., Ob., A Cl., Bsn., Hn., C Tpt., Tbn., Perc. 1, Perc. 2, Pno., Vln. I, Vln. II, Vla., Vc., and D.B.) feature a complex, multi-measure rest structure. The rest for measures 212-213 is 2 and 3 measures respectively. The rest for measures 214-215 is 4 and 4 measures respectively. The rest for measure 216 is 7 measures. The woodwind and string parts are marked with a forte (*f*) dynamic. The percussion parts (Perc. 1 and Perc. 2) have a rest of 4 measures for measures 212-213, 4 measures for measures 214-215, and 8 measures for measure 216. The piano part (Pno.) has a rest of 2 measures for measures 212-213, 3 measures for measures 214-215, 4 measures for measure 216, and 4 measures for the following measure. The violin parts (Vln. I and Vln. II) have a rest of 2 measures for measures 212-213, 3 measures for measures 214-215, 4 measures for measure 216, and 4 measures for the following measure. The viola part (Vla.) has a rest of 2 measures for measures 212-213, 3 measures for measures 214-215, 4 measures for measure 216, and 4 measures for the following measure. The cello part (Vc.) has a rest of 2 measures for measures 212-213, 3 measures for measures 214-215, 4 measures for measure 216, and 4 measures for the following measure. The double bass part (D.B.) has a rest of 2 measures for measures 212-213, 3 measures for measures 214-215, 4 measures for measure 216, and 4 measures for the following measure.

217

A tempo

Fl./Picc. 216 4 3 4 4

Ob. 216 4 4 4

A Cl. 216 4 4 4

Bsn. 216 4 4 4

Hn. 216 4 3 4 4

C Tpt. 216 4 4 4

Tbn. 216 4 4 4

Perc. 1 216 4 3 4 4

Perc. 2 216 4 4 4

Pno. 216 4 3 4 4

Vln. I 216 4 3 4 4

Vln. II 216 4 4 4 4

Vla. 216 4 4 4

Vc. 216 4 4 4

D.B. 216 4 4 4

mf

p

pizz.

p

219

Fl./Picc. 4 2 4 3

Ob. 4 4 *mf* 4 *p* 4

A Cl. 219

Bsn. 219

Hn. 219 4 2 4 4 3

C Tpt. 219 4 4 4 4

Tbn. 219 4 4 *mf* 4

Perc. 1 219 4 2 4 3

Perc. 2 219 4 4 4 4

Pno. 219 4 4 *p* 4 *p* 4

Vln. I 219 4 2 4 3

Vln. II 219 4 4 4 4

Vla. 219 4 4 4 4

Vc. 219 *pizz.* 4 *p* 4 4

D.B. 219 4 4 4 4

222

Fl./Picc. 3 4 5 4

Ob. 4 4 5 4

A Cl. 222 222 222 222 *mf* *p*

Bsn. 222 222 222 222

Hn. 3 4 5 4 *mf* *p*

C Tpt. 4 4 5 4 *p*

Tbn. 222 222 222 222 *mf* *p*

Perc. 1 3 4 5 4 *p* vibrato

Perc. 2 4 4 5 4 *p* snare

Pno. 222 222 222 222

Vln. I 3 4 5 4

Vln. II 4 4 5 4

Vla. 222 222 222 222

Vc. 222 222 222 222

D.B. 222 222 222 222

225

Fl./Picc. 4 2 4 3 4 *mf*

Ob. 4 4 4 4 4 *mf*

A Cl. 4 4 4 4 4 *mf*

Bsn. 4 4 4 4 4 *mf*

Hn. 4 2 4 3 4

C Tpt. 4 4 4 4 4 *mf*

Tbn. 4 4 4 4 4 *mf*

Perc. 1 4 2 4 3 4 *mf*

Perc. 2 4 4 4 4 4 *mf*

Pno. 4 2 4 3 4

Vln. I 4 2 4 3 4 *mf*

Vln. II 4 4 4 4 4 *mf*

Vla. 4 4 4 4 4 *mf*

Vc. 4 4 4 4 4 *mf*

D.B. 4 4 4 4 4 *mf* pizz.

229

Fl./Picc. 4 5 3

229

Ob. 4 4 4 *mf*

229

A Cl. *mf*

229

Bsn. *mf*

229

Hn. 4 5 3 *mf*

229

C Tpt. 4 4 4 *mf*

229

Tbn. *mf*

229

Perc. 1 4 5 3

229

Perc. 2 4 4 4

229

Pno. 4 5 3 4 4 4

229

Vln. I 4 5 3

229

Vln. II 4 4 4

229

Vla. *mf*

229

Vc. *mf*

229

D.B. *mf*

233

Fl./Picc. 233

Ob. 233

A Cl. 233

Bsn. 233

Hn. 233

C Tpt. 233

Tbn. 233

Perc. 1 233

Perc. 2 233

Pno. 233

Vln. I 233

Vln. II 233

Vla. 233

Vc. 233

D.B. 233

p

mp

p

237

Fl./Picc. 5

Ob. 4 *p*

A Cl.

Bsn.

Hn. 5

C Tpt. 4

Tbn.

Perc. 1 5 vibraphone
senza vib.

Perc. 2 4

Pno. 5

Vln. I 5

Vln. II 4

Vla. 13

Vc.

D.B. 8

241

244

Fl./Picc.

Ob.

A Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

fp

p

f

f

f

f

f

f

large tam-tam

scrape wooden stick across face

L.V.

bass drum

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

8

245

Fl./Picc. 2 4 3 4

Ob. 4 4 4 4 *fp* *f* flt.

A Cl. 245 *f* *f*

Bsn. 245 *f* *f*

Hn. 245 *f* st. mute *p*

C Tpt. 245 *f* st. mute *f* *p*

Tbn. 245 *f* *f*

Perc. 1 245 *mf* *p* *mf* *p* *vibraphone bowed senza vib.*

Perc. 2 245 *mf* *p*

Pno. 245 *f*

Vln. I 245

Vln. II 245

Vla. 245 *f*

Vc. 245

D.B. 245

252 Moving slightly forward ♩=72

Fl./Picc. 249 *p* *f* 5 5 *mf* 3

Ob. 249 4 4

A Cl. 249 *ff* *p*

Bsn. 249

Hn. 249 *ff* 5 5 3

C Tpt. 249 4 4

Tbn. 249

Moving slightly forward ♩=72

Perc. 1 249 soft mallets *p* 5 5 *f* 3

Perc. 2 249 4 4

Moving slightly forward ♩=72

Pno. 249 *mf* 5 5 *mf* 3

Moving slightly forward ♩=72

Vln. I 249 *ff* arco 5 5 3

Vln. II 249 *ff* arco 4 4

Vla. 249 *ff* arco

Vc. 249 *ff* arco

D.B. 249 *ff* arco *p* *mf*

Moving slightly forward ♩=72

Fl./Picc. 253

Ob. 253

A Cl. 253

Bsn. 253

Hn. 253

C Tpt. 253

Tbn. 253

Perc. 1 253

Perc. 2 253

Pno. 253

Vln. I 253

Vln. II 253

Vla. 253

Vc. 253

D.B. 253

259 A tempo

Fl./Picc. 257 4 3 4 *ff* 2 4

Ob. 257 4 4 4 4 4

A Cl. 257

Bsn. 257

A tempo

Hn. 257 4 3 4 2 4

C Tpt. 257 4 4 4 4 4

Tbn. 257

A tempo

Perc. 1 257 4 3 4 2 4

Perc. 2 257 4 4 4 4 4

A tempo

Pno. 257 4 3 4 2 4

A tempo

Vln. I 257 4 3 4 *pizz.* *mf* 2 4

Vln. II 257 4 4 4 *pizz.* *mf* 4 4

Vla. 257 *pizz.* *mf*

Vc. 257 *pizz.* *mf*

D.B. 257 *f*

Fl./Picc. 261 to piccolo

Ob. 261

A Cl. 261

Bsn. 261

Hn. 261 +

C Tpt. 261 har. mute (stem in) fp

Tbn. 261

Perc. 1 261 vibrato slow p

Perc. 2 261

Pno. 261 5:6 7:8 muted (hand inside piano) Sost.

Vln. I 261 pizz. f

Vln. II 261 pizz. f

Vla. 261 pizz. f

Vc. 261 pizz. f

D.B. 261 f

265

Fl./Picc. 3/4 4/4 2/4 4/4

Ob. 4/4 4/4 4/4 4/4

A Cl. 265 265 265 265 *p*

Bsn. 265 265 265 265 *p*

Hn. 265 265 265 265

C Tpt. 265 265 265 265 *st. mute* *p*

Tbn. 265 265 265 265 *p*

Perc. 1 265 265 265 265

Perc. 2 265 265 265 265

Pno. 265 265 265 265

Vln. I 265 265 265 265

Vln. II 265 265 265 265

Vla. 265 265 265 265

Vc. 265 265 265 265

D.B. 265 265 265 265

269

piccolo

Fl./Picc. *p*

Ob. *mp*

A Cl. *p*

Bsn. *p*

st. mute

Hn. *p*

C Tpt. *p*

Tbn. *p*

crotales

15^{ma}

Crt. *p*

Perc. 2 *p*

Pno. *p*

arco

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Fl./Picc. 274 5 3 4 2 4

Ob. 274 4 4 4 4 4

A Cl. 274

Bsn. 274

Hn. 274 5 3 4 2 4

C Tpt. 274 4 4 4 4 4

Tbn. 274

(15^{ma})

Crt. 274 5 3 4 2 4

Perc. 2 274 4 4 4 4 4

Pno. 274 5 3 4 2 4

Vln. I 274 5 3 4 2 4

Vln. II 274 4 4 4 4 4

Vla. 274

Vc. 274

D.B. 274 8

278 Fl./Picc. 4 3 5 4 *pp*

278 Ob. 4 4 4 4

278 A Cl. 4 4 4 4

278 Bsn. 4 4 4 4 *pp*

278 Hn. 4 3 5 4

278 C Tpt. 4 4 4 4

278 Tbn. 4 4 4 4

278 Crt. 4 3 5 4 *mp* *pp* (15^{ma})

278 Perc. 2 4 4 4 4

278 Pno. 4 3 5 4 *mp* *pp*

278 Vln. I 4 3 5 4

278 Vln. II 4 4 4 4

278 Vla. 4 4 4 4

278 Vc. 4 4 4 4

278 D.B. 4 4 4 4