

MEIRA WARSHAUER

SYMPHONY NO. 1: LIVING, BREATHING EARTH

FOR ORCHESTRA

(2007)

SCORE

Commissioned by

DAYTON PHILHARMONIC ORCHESTRA
Neal Gittleman, Conductor and Music Director

SOUTH CAROLINA PHILHARMONIC
Nicholas Smith, Conductor and Music Director

WESTERN PIEDMONT SYMPHONY
John Gordon Ross, Conductor and Music Director

Duration ca 25'



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INSTRUMENTATION

Flute 1/piccolo 3	4 Horns
Flute 2/piccolo 2	3 Trumpets in C
Piccolo 1/Flute 3	3 Trombones
2 Oboes	Tuba
English Horn	Timpani
Clarinet 1 (B-flat, A)	2 Percussion
Clarinet 2 (E-flat, B-flat, A)	Harp
2 Bassoons	Piano
	Strings

Percussion

Player 1: Xylophone, Marimba, Vibraphone, 3 Suspended cymbals (large, medium, small), Sizzle Cymbal, Cabasa, Rainstick, Wood Block, 2 Tambourines (large, small), Sleigh Bells (mounted on stick), Maracas, Shaker

Player 2: Xylophone (share with player 1), Crotales (2 octaves or Glockenspiel), Suspended Cymbal, Sizzle Cymbal, Cabasa, Rainstick (share with player 1), 2 Wood blocks (high, low), Castanets (mounted), Tambourine, Sleigh Bells, Maracas, Guiro, Vibraslap, Snare Drum, 4 Roto Toms (18", 16", 14", 12"), Bass Drum

Timpanist uses 4 drums (30-32", 28-29", 25-26", 23"), light metal chain, and sizzle cymbal.

Performance notes

All grace notes played before the beat except those preceding trills, which are on the beat.

"Ebb" indicates slightly slower, and "flow" indicates slightly moving, similar to the ebb and flow of ocean tides.

All tremolos are unmeasured. Accidentals apply only to staff and register indicated.

Duration: ca. 25 minutes

The trust and support of the commissioning orchestras enabled me to hold the vision of this work and bring it forth to performance. I am grateful for the nurturing and beautiful environment of The Hambidge Center in Rabun Gap, Georgia, where I began and continued this composition in fall, 2005, and spring, 2006. Thanks to the South Carolina Arts Commission for awarding me the Artist Fellowship in Music Composition in 2005-06 with unrestricted funds that helped support this project. My family, especially my husband Sam, continually provides the emotional constancy upon which I depend.

Composer's note:

The title *Living, Breathing Earth* came to me in contemplating the image of the rainforests as lungs of the earth. I felt our planet, alive with all variety of creatures and plants living in symbiosis with each other, breathing in and out, and the planet as a whole, pulsing with breath. I also contemplated the earth rotating through space, a spinning orb of blue and green, at just the right distance from the sun to support life, and our protective blanket of air, the atmosphere of the earth, providing the medium for our breath.

The rhythms and shadings of the earth were my inspiration. In summer, 2005, their calls to mate were exceptionally strong, with 20-30 second waves of overlapping sound energizing Carolina and Georgia nights and into the days. Their energy propels the first movement, *Call of the Cicadas*. The second movement, *Tabuayo River at Night*, gently recalls a nighttime canoe ride in the Peruvian rainforest, stars and fireflies sparkling reflections in the dark water. *Wings in Flight*, the third movement, delights in the playful dance of butterflies at river's edge, sunlight shimmering on the water's surface, and flocks of birds soaring above. As the daytime creatures settle down for the night, a transition inspired by a peaceful summer sunset leads without pause to the fourth movement, titles *Living, Breathing Earth*. Here, a constant pattern of five beats per measure portrays earth's breath and her majestic rotation, slowly turning in a kaleidoscope of shifting colors, as the sounds of teeming life from earlier movements gradually return.

We know life on earth is in danger, with many species sick and dying from our pollution, and the atmosphere losing its protective qualities. The very breath of the earth, the relationship between carbon dioxide and oxygen, is out of balance. Sometimes it takes a threat of loss for us to realize the blessings we have, and to act to preserve them. Just as when praying for the healing of a loved one we picture the person in perfect health, so in this symphony, I celebrate the earth in her radiant fullness.

With gratitude for the miracle of life, and with prayer for the wisdom and will to heal our precious home planet, I dedicate this first symphony to the living, breathing earth and her Creator.

Meira Warshawer
2007

Symphony Number 1: Living, Breathing Earth

I. Call of the Cicadas

Meira Warshauer

♩ = 66

Flute 1 (Piccolo) Picc. *mp* *cresc.* *f*

Flute 2/Piccolo Picc. *mp* *cresc.* *f*

Piccolo/Flute 3 Picc. *mp* *cresc.* *f*

Oboe 1

Oboe 2

English Horn

Clarinet in B \flat

Clarinet in E \flat /B \flat E \flat Cl. *mp* *cresc.* *f*

Bassoon 1 *p* * slow gliss.

Bassoon 2 *p* * slow gliss.

Horns in F 1 2 3 4

Trumpet 1 in C metal straight mute *mp*

Trumpet 2 in C

Trumpet 3 in C

Trombone 1

Trombone 2

Trombone 3 (Bass)

Tuba

Timpani

Percussion 1 Xylophone *p* *cresc.* *mf*

Percussion 2 Sizzle Cymb. *p*

Harp

Piano

Violin I *mf* *cresc.* *f*

Violin II *mf* *cresc.* *f*

Viola *pp*

Violoncello *pp*

Contrabass *pp*

* Bassoons bend pitch with lip as much as possible to approximate glissando to the next pitch.
Try to take up full rhythmic value of note for glissando. ** approximate pitch

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6 (Picc.)
Fl. 1 (Picc. 3) *f* *ff* *dim.* *mp* *p* *to Flute*

Fl. 2/ Picc. 2 (Picc.) *ff* *dim.* *mp* *p*

Picc. 1 *ff* *dim.* *mp* *p*

Ob. 1 *mf* *mp*

Ob. 2

Cl. Bb *cresc.* *ff* *dim.* *mf* *mp* *p*

Cl. Eb *ff* *dim.* *mf* *mp* *p*

Bsn. 1 *mp* *mf* *mp* *p*

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

Hns. 1-4

Tpt. 1 (C) *cresc.* *f* *dim.* *p*

Tpt. 2 (C) *mf* *p* *metal straight mute*

Tbn. 1-3

Tuba

Timp.

Xyl. *cresc.* *f* *dim.* *mp* *dim.*

Perc. 2 *lv.*

Harp

Pno. *cresc.* *mf cresc.* *sf mp* *p* *pp*

Vln. I *trem.* *ff* *dim.* *mf* *f* *dim.* *(trem.) slow gliss.*

Vln. II *trem.* *ff* *dim.* *mf* *mp*

Vla. *mf* *cresc.* *ff* *dim.* *mf* *mp*

Vlc.

Cb.

* approximate pitch **Repeat notes in box in any order as fast as possible for duration of wavy line.

18 21

Fl. 1 (Picc. 3)

Fl. 2/ Picc. 2 (Picc.) *p cresc.* *mf cresc.*

Picc. 1 (Picc.) *p cresc.* *mf cresc.*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. B \flat

Cl. E \flat

Bsn. 1 *f* *p* *p cresc.*

Bsn. 2 *f* *p*

Hns. 1 *p* *mp* *f* *mf* *mp* *f* *lv.*

Hns. 2 *p* *mp* *p* *mf* *p* *mf* *mp* *mf* *mp* *f* *lv.*

Tpt. 1 (C) (mute) *ft.* *p* *f* *cresc.* *no ft.* *ff* *p*

Tpt. 2 (C) *ff* *cresc.* *ff* *valve gliss.*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp. (place light chain on drumhead) *p* *mp* *p* *mf* *p* *mf* *mp* *mf* *mp* *f* *lv.*

Perc. 1 Large Tambourine *mp* *mf* *f* *cresc.*

Perc. 2 mounted Castanets *ff* *p cresc.* *f*

Harp

Pno. *mf* *cresc.* *f*

Vln. I *f cresc.* *ff* *mf* *p*

Vln. II *f cresc.* *ff* *dim.* *mf* *dim.*

Vla. unis. *f cresc.* *ff*

Vlc. unis. *f cresc.* *ff*

Cb. unis. *f cresc.* *ff*

23 24

Fl. 1 (Picc. 3)

Fl. 2/ Picc. 2 *to Flute*

Picc. 1 *(cresc.) ff dim. mp p*

Ob. 1

Ob. 2

Cl. B \flat

Cl. E \flat

Bsn. 1 *(tr) f pp*

Bsn. 2

Hns. 1 *cresc. 6 mf 6 dim. 3 pp*

Hns. 2 *mute mp*

Hns. 3 *cresc. mf dim. 6 pp*

Hns. 4 *mute mp*

Tpt. 1 (C) *poco cresc. mf cresc.*

Tpt. 2 (C) *poco cresc. mf cresc.*

Tbn. 1 *mp slow tongued gliss. pp mp pp*

Tbn. 2 *mp slow tongued gliss. pp*

Tbn. 3

Tuba

Timp.

Mar. *Marimba mp*

Perc. 1 *ff dim. p*

Perc. 2 *ff dim. mp p*

Harp *D \sharp C \flat B \flat | E F \flat G \sharp A *près de la table mp cresc. mf cresc. f**

Pno.

Vln. I *23 sul pont. slow gliss. mp cresc. mf f*

Vln. II *p sul pont. slow gliss. mp cresc. mf f f*

Vla. *arco, sul pont. at frog mp cresc. mf mf cresc. f*

Vcl. *arco, sul pont. at frog mp cresc. mf cresc. f (sul pont.), arco, ord. gliss.*

Cb. *arco, sul pont. at frog mp cresc. 3 mf cresc. f (sul pont.), arco, ord. gliss.*

29 31

Fl. 1 (Picc. 3) Flute * *mp* *cresc.* *f* 6 *cresc.*

Fl. 2/ Picc. 2 Flute * *mp* *cresc.* *f* 6 *cresc.*

Picc. 1 *f*

Ob. 1 *mp cresc.* *mf* *f* *cresc.*

Ob. 2 *mf* *cresc.* *f* *cresc.*

Cl. B \flat

Cl. E \flat *ff* *mf* E \flat Cl. *mf*

Bsn. 1 *mp* *cresc.* *f* *cresc.*

Bsn. 2 *mp* *cresc.* *f* *cresc.*

Hns. 1 2 *p* *cresc.* *mp* *mf* *cresc.*

3 4 *p* *cresc.* *mp* *mf* *cresc.*

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1 *pp* *mf* *p*

Tbn. 2 *mf* *pp* *mf* *p* *slow gliss.*

Tbn. 3

Tuba

Timp.

Mar. *mf* *p* *cresc.* *mf* *p*

Perc. 1 Small Tamb. *mp*

Perc. 2 Rainstick *p* *cresc. poco a poco* *f*

Harp

Pno. *ff* *ff* *ff*

29 31

Vln. I *dim.* *p* *ord.* *ff*

Vln. II *dim.* *p* *ord.* *ff*

Vla. *p*

Vlc. *p* *gliss.* *mf* *dim.* *mp* *poco a poco ord.* *ord.*

Cb. *p* *gliss.* *mf* *dim.* *mp* *poco a poco ord.* *cresc.* *ord.*

*Bend pitch down approximately 1/2 step.

35 39

Fl. 1 (Picc. 3) *ff* *dim.* *mp*

Fl. 2/ Picc. 2 *ff* *dim.* *mp*

Picc. 1 *ff* *p cresc.*

Ob. 1 *ff* *mp*

Ob. 2 *ff* *mp*

Cl. Bb *f* *dim.* *mp*

Cl. Eb *f* *dim.* *mp*

Bsn. 1 *ff* *dim.* *mp* *p* *pp*

Bsn. 2 *ff* *dim.* *p* *pp*

Hns. 1 *f* *dim.* *p*

Hns. 2 *f* *dim.* *p*

Hns. 3 *f* *dim.* *p*

Hns. 4 *f* *dim.* *p*

Tpt. 1 (C) *p* *cresc.* *mp cresc.* *mf cresc.* *f*

Tpt. 2 (C) *p* *cresc.* *mp cresc.* *mf cresc.* *f*

Tbn. 1 *pp* *mute* *p*

Tbn. 2 *pp* *mute*

Tbn. 3 *pp* *mute*

Tuba *pp* *mute*

Timp.

Xyl. *pp*

Perc. 1 *f* *mp*

Perc. 2 Maracas *mf* *mp* *mf cresc.* *f*

Harp

Pno. *ff* *8va* *loco* *p* *mp*

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *mp* *cresc.* *mf* *cresc.* *ff*

Vlc. *ff* *dim.* *p*

Cb. *ff* *dim.* *p*

35 39

40

Fl. 1 (Picc. 3)

Fl. 2/ Picc. 2

Picc. 1

Ob. 1

Ob. 2

Cl. B♭

Cl. E♭

Bsn. 1

Bsn. 2

1
2
Hns.

3
4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Harp

Pno.

44

40

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f *ff*

pp *mp* *pp*

p *legato* *mp* *p*

pp *gliss.* *gliss.*

f *ff* *pp*

cresc. *ff*

près de la table *mf* *f* *mf*

mf *cresc.* *f* *ff dim.* *p*

col Ped.

p *p* *sul pont.* *p* *sul pont.* *p*

secco

46 49

Fl. 1 (Picc. 3) *f* *f* *ff* *p*

Fl. 2/ Picc. 2

Picc. 1 *f* *f* *ff* *p*

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

Ob. 2 *p*

Cl. B♭

Cl. E♭ *E♭ Cl.* *mp* *mf* *mp*

Bsn. 1 *p* *cresc.* *mf* *dim.* *mp*

Bsn. 2 *p* *cresc.* *mf* *dim.* *mp*

Hns. 1 (mutes) *p* *cresc.* *mf* *dim.* *mp* *dim.*

Hns. 2 (mutes) *p* *cresc.* *mf* *dim.* *mp* *dim.*

Hns. 3 (mutes) *p* *cresc.* *mf* *dim.* *mp* *dim.*

Hns. 4 (mutes) *p* *cresc.* *mf* *dim.* *mp* *dim.*

Tpt. 1 (C) *open* *mf* *cresc.* *f* *mf* *f*

Tpt. 2 (C) *open* *mf* *cresc.* *f* *mf* *p*

Tbn. 1 (mute) *p* *mp* *p*

Tbn. 2 (mute) *slow gliss.* *p* *mp* *p*

Tbn. 3 *sempre legato* *mp* *p* *p* *cresc.*

Tuba *p* *p* *mp* *p* *mp*

Timp. *cresc.*

Xyl. *mf* *> p* *f* *f* *ff* *p*

Perc. 1

Perc. 2 *Vibraslap* *mf*

Harp

Pno. *cresc.* *mf* *cresc.*

Vln. I *light Pedal touches* *cresc.* *mf* *tr* *tr* *tr* *tr* *tr* *tr*

Vln. II *cresc.* *mf* *tr* *tr* *tr* *tr* *tr* *tr*

Vla. *cresc.* *f* *mf* (sul pont.) *gliss.*

Vlc. *cresc.* *f* *dim.* *p*

Cb.

51 54

Fl. 1 (Picc. 3)

Fl. 2/ Picc. 2

Picc. 1

Ob. 1

Ob. 2

E.H.

Cl. B \flat

Cl. E \flat to B \flat Cl.

Bsn. 1

Bsn. 2

Hns. 1, 2, 3, 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2 (Vibraslap)

Harp

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf > *mp*

mf

mp

cresc.

mf

pp

f

mp

p

pp

p

pp

p

p

p

mf

p

mf

mp

pp

mf

mp

f

mp

ord.
mf sons touff es

f

mp

cresc.

cresc.

mf

mp

p

gliss.

pp

mf

ord., at frog

pp

ord., at frog

mf

55

Fl. 1 (Picc. 3)

Fl. 2 / Picc. 2

Picc. 1

Ob. 1

Ob. 2

E.H.

Cl. Bb

Cl. 2 Bb

Bsn. 1

Bsn. 2

(Flute)

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

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

f *mf* *cresc.* *f* *ff*

pp B \flat Cl.

1

2

Hns.

3

4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Harp

Pno.

cresc. *mf* *cresc.* *mf* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

f *ff* *f* *ff*

mp *cresc.* *f* *cresc.*

secco *secco* *secco*

55

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf *mf*

cresc. *f* *cresc.* *f* *cresc.*

61

Fl. 1 (Picc. 3) *f* *mf*

Fl. 2/ Picc. 2 *f* *mf*

Picc. 1

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

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

E.H.

Cl. B \flat

Cl. 2 B \flat

Bsn. 1 *pp* *mp* *cresc.*

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

Hns. 1 2 *f* *pp* *3* remove mutes

3 4 *f* *pp* *3* remove mutes

Tpt. 1 (C) metal straight mute *p* *cresc.* *mp*

Tpt. 2 (C) metal straight mute *p* *cresc.* *mp*

Tbn. 1 (mute) *p* *cresc.* *mf* *f mp > p* remove mute *pp*

Tbn. 2 (mute) *p* *cresc.* *mf* *f mp > p* remove mute *pp*

Tbn. 3 (mute) *p* *cresc.* *mf* *f mp > p* remove mute *pp*

Tuba (mute) *p* *cresc.* *mf* *f mp > p* remove mute *pp*

Timp. (light chain on drumhead) *ppp* *pp* *ppp lv.*

Perc. 1 Sizzle Cymb. *p* *cresc.* Susp. Cymb. *p*

Perc. 2 *ff*

Harp

Pno. *f* *ff* *mp cresc.*

61

64

Vln. I *f* *p* *p* *cresc.* *mp* *f* sul pont., pulsating *sim.* *6* *6* *f*

Vln. II *f* *p* *p* *cresc.* *mp* *f* sul pont., pulsating *sim.* *6* *6* *f*

Vla. *f* *p* *p* *cresc.* *mp* *f* sul pont., pulsating *sim.* *6* *6* *f*

Vlc. *ff* *p* *cresc.* *mf* *f mp > p* *p* *pp* *mp* *cresc. poco a poco* *slow gliss.*

Cb. *ff* *p* *cresc.* *mf* *f mp > p* *p* *pp* *mp* sul G 8^{va} *p*

* Oboes, Bassoons gliss. = bend pitch as much as possible between notated pitches *** use wide, measured vibrato to achieve this portamento between the 2 pitches.
 ** Trumpets— valve gliss.

68

Fl. 1 (Picc. 3)

Fl. 2/ Picc. 2

Picc. 1

Ob. 1

Ob. 2

Cl. Bb

Cl. 2 Bb

Bsn. 1

Bsn. 2

Hns. 1, 2, 3, 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f, *mf*, *cresc.*, *ff*, *p*, *ff*, *lv.*, *sim.*, *div.*, *sul pont.*, *cresc. poco a poco sul pont.*

** ↑ = raise pitch by 1/4 tone ** ↓ = lower pitch by 1/4 tone

79 82

Fl. 1 (Picc. 3) *f mp f mp*

Fl. 2 / Picc. 2 *f mp f mp* *to Picc.*

Picc. 1

Ob. 1 *f mp*

Ob. 2 *f cresc. 5 ff 5*

E.H. *f cresc. 5 ff 5*

Cl. Bb *f cresc. 5 ff 5*

Cl. 2 Bb *f cresc. 5 ff 5*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hns. 1 2 3 4 *2. open mp 4. open mp*

Tpt. 1 (C) *mp cresc. 6 mf 6*

Tpt. 2 (C) *mp cresc. 6 mf 3 3*

Tbn. 1 *p mp p mp p mp p mp cresc.*

Tbn. 2 *mp p mp cresc.*

Tbn. 3 *sempre slow gliss. mp p mp cresc.*

Tuba *pp p mp p mp*

Timp. *p pp p pp lv. p mf remove chain*

Perc. 1

Perc. 2

Harp *ord. mf*

Pno. *f secco 5 cresc. 5 ff 5*

(l.v.)

79 82

Vln. I *f*

Vln. II *f*

Vla. *(x)*

Vlc. *unis. (b)* *ord. p 3 ord.*

Cb. *(x)* *loco 3 ord. mf*

84 89

Fl. 1 (Picc. 3)

Fl. 2 / Picc. 2

Picc. 1

Ob. 1

Ob. 2

E.H.

Cl. Bb

Cl. 2 Bb

Bsn. 1

Bsn. 2

Hns. 1, 2, 3, 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f, *ff*, *fff*, *mf*, *mp*, *sub.p*, *cresc.*, *tr*, *tr^b*, *loco*, *ord. unis.*, *ord. div.*, *ord.*, *to Flute*, *to E♭ Cl.*

90 93

Fl. 1 (Picc. 3) *f*

Fl. 2/ Picc. 2

Picc. 1

Ob. 1

Ob. 2 *f*

Cl. Bb *f*

Cl. Eb *f* *E♭ Cl.* *mf* *mp*

Bsn. 1 *p*

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

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1 *p* *mf* *mf* *f* *mp < mf* *p < mp > p*

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

Tbn. 3 *p* *mp* *p < mp p < mf p < mp > p < mf > p <*

Tuba *p* *mf*

Timp. *p* *mf* *mp* *mp* *mf* *mp* *p < mp* *p < mp p < mf p < mp > p < mf > p <*

Xyl. *mp* *f* *mp* *p*

Perc. 1

Perc. 2 S.D. *mp* *mf*

Harp *D C♭ B♭ | E♭ F♭ G♯ A C♯* *mf* *mp*

Pno. *f*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla.

Vlc. *pizz.* *p* *mf* *p* *mf* *p* *pizz.* *p* *mp* *p* *sul D arco* *p* *mp* *p* *sul C arco* *p* *mp* *p* *mp* *p*

Cb. *pizz.* *sfz*

* dashed slurs indicate continuous glissando

97 99

Fl. 1 (Picc. 3) *mf* *cresc.* *f*

Fl. 2/ Picc. 2 *mf* *cresc.*

Picc. 1 *f*

Ob. 1

Ob. 2

Cl. Bb *mf* *cresc.* *f* *cresc.*

Cl. Eb *mf* *cresc.* *f* *cresc.*

Bsn. 1 *mf* *cresc.* *f*

Bsn. 2 *mf* *cresc.* *f*

Hns. 1 *mp* *cresc.* *mf p* *cresc.* *ff p*

Hns. 2 *mp* *cresc.* *mf p* *cresc.* *ff p*

Hns. 3 *mp* *cresc.* *mf p* *cresc.* *ff p*

Hns. 4 *mp* *cresc.* *mf p* *cresc.* *ff p*

Tpt. 1 (C) straight mute *mf* *cresc.*

Tpt. 2 (C) harmon mute, stem in *mf* *cresc.*

Tpt. 3 (C) harmon mute, stem in *mf* *cresc.*

Tbn. 1 *p* *mf* *mp* *cresc.* *mf p* *cresc.* *fp* *cresc.* *f mf* *cresc.*

Tbn. 2 *mp* *p* *mp* *cresc.* *mf p* *cresc.* *fp* *cresc.* *f mf* *cresc.*

Tbn. 3 *p* *mf* *p* *mp* *cresc.* *mf p* *cresc.* *fp* *cresc.* *f mf* *cresc.*

Tuba *mp* *cresc.* *mf* *p* *cresc.* *f* *p* *cresc.* *f* *mf* *cresc.*

Timp. *mf* *dim.* *p* *mp* *p* *mf* *p* *f* *f mf* *cresc.*

Xyl. *mf* *fp* *cresc. poco a poco*

Perc. 1

Perc. 2

Harp *G^b* *mp* *f*

Pno. *p* *cresc.*

Vln. I *mp* *cresc.* *mf* *ord.* *mf* *cresc.*

Vln. II *mp* *cresc.* *mf* *ord.* *mf* *cresc.*

Vla. *mf* *cresc.*

Vlc. *mf* *p* *mp* *p* *mf* *cresc.* *f*

Cb. *arco* *mp* *cresc.* *mf p* *cresc.* *fp* *cresc.* *f mf* *cresc.*

102

Fl. 1 (Picc. 3) *cresc.* *ff*

Fl. 2/ Picc. 2 *f cresc.* *ff*

Picc. 1 *cresc.* *ff*

Ob. 1 *f cresc.* *ff*

Ob. 2 *f*

E.H. *f*

Cl. Bb *ff*

Cl. Eb *ff* *to Bb Cl.* *Bb Cl.* *mf*

Bsn. 1 *mp* *mf* *cresc.* *ff*

Bsn. 2 *mp* *mf* *mp* *mf* *cresc.* *ff* *mp*

Hns. 1 *cresc.* *f* *cresc.* *ff* *p* *mp* *p* *mp* *p* *p*

Hns. 2 *cresc.* *f* *cresc.* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

Hns. 3 *cresc.* *f* *cresc.* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

Hns. 4 *cresc.* *f* *cresc.* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

Tpt. 1 (C) *f* *flt.* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff*

Tpt. 2 (C) *f* *gliss.* *flt.* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff* *switch to straight mute*

Tpt. 3 (C) *f* *gliss.* *flt.* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff* *switch to straight mute*

Tbn. 1 *f cresc.* *ff* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff* *very slow gliss.*

Tbn. 2 *f cresc.* *ff* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff*

Tbn. 3 *f cresc.* *ff* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff*

Tuba *f cresc.* *ff* *f* *cresc.* *ff* *ff* *ff* *f* *cresc.* *ff*

Timp. *sfz p cresc.* *ff* *p* *mf* *p*

Xyl. *(cresc.)* *f* *mf* *ff*

Perc. 1 *Roto Toms* *f* *mf cresc.* *f* *mf* *ff*

Perc. 2 *f* *mf cresc.* *f* *mf* *ff*

Harp *ff* *D Cb Bb | Eb Fb Gb A* *f*

Pno. *(cresc.)* *f*

103

Vln. I *f* *ff* *ff* *f* *mf* *f* *mf* *ff*

Vln. II *f* *ff* *ff* *f* *mf* *f* *mf* *ff*

Vla. *f* *ff* *ff* *div.* *unis.* *f* *cresc.* *ff*

Vlc. *ff* *ff* *ff* *pizz.* *ff* *ff* *ff* *arco* *ff*

Cb. *ffz p* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fl. 1 (Picc. 3)
 Fl. 2/
 Picc. 2
 Picc. 1
 Ob. 1
 Ob. 2
 E.H.
 Cl. Bb
 Cl. 2 Bb
 Bsn. 1
 Bsn. 2

1
 2
 Hns.
 3
 4
 Tpt. 1 (C)
 Tpt. 2 (C)
 Tpt. 3 (C)
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba

trem. Sizzle Cymb. on any drum.
 Pedal gliss lowest-highest settings
 Timp.
 Perc. 1
 Perc. 2
 Harp
 Pno.

Vln. I
 Vln. II
 Vla.
 Vlc.
 Cb.

poco accel. . . . ca. 69-72 **118** Billowing ♩ = 60

115

Fl. 1 (Picc. 3) *f* *ff* *ff* *ff*

Fl. 2 / Picc. 2 *cresc.* *f* *f* *ff* *ff*

Picc. 1 *f* *ff* *ff* *ff*

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

Ob. 2 *f* *ff* *ff* *ff*

E.H. *f* *ff* *ff* *ff*

Cl. B♭ *f* *ff* *ff* *ff*

Cl. 2 B♭ *f* *ff* *ff* *ff*

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

Bsn. 2 *f* *ff* *ff* *ff*

Hns. 1 2 *mf* *ff*

Hns. 3 4 *mf* *ff*

Tpt. 1 (C) *cresc.* *f* *f* *ff* remove mute

Tpt. 2 (C) *cresc.* *f* *f* *ff* remove mute

Tpt. 3 (C) *f* *f* *ff* *ff* remove mute

Tbn. 1 *cresc.* *f*

Tbn. 2 *cresc.* *f*

Tbn. 3

Tuba

Timp. *mp* *f* *mf* *f* *Lv.*

Perc. 1 Susp. Cymb. High Med. Low *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Perc. 2 B.D. *pp* *f* *Lv.*

Harp *mf* *f* *ff* C[♯] A[♯] D[♭] C B[♭] | E F[♯] G A

Pno. *f* *ff* *ff* *ff* *loco*

poco accel. . . . ca. 69-72 **118** Billowing ♩ = 60

115

Vln. I *fff* *mf* *pizz.*

Vln. II *fff* *mf* *pizz.*

Vla. *fff*

Vlc. *fff*

Cb. *arco* *ff* *fff*

121

Fl. 1 (Picc. 3)
Fl. 2/
Picc. 2
Picc. 1
Ob. 1
Ob. 2
E.H.
Cl. B♭
Cl. 2 B♭
Bsn. 1
Bsn. 2
1
2
Hns.
3
4
Tpt. 1 (C)
Tpt. 2 (C)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Pno.
121
Vln. I
Vln. II
Vla.
Vlc.
Cb.

126

Fl. 1 (Picc. 3) *ff* *f* *ff* *ff*

Fl. 2 / Picc. 2 *ff* *ff* *ff* *to Flute*

Picc. 1 *f* *mf* *ff* *ff*

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

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

E.H. *f* *mf* *f* *ff*

Cl. B♭ *ff* *f* *f* *ff*

Cl. 2 B♭ *f* *mf* *f* *f* *ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1 *p* *mp* *p* *mp* *p* *f*

Perc. 2

Harp *A: f* *Db Ab Bb* *mf*

Pno. *ff* *f* *f* *ff* *lv.*

126

Vln. I *f* *mf* *f* *arco* *mf* *f* *spicc.* *mf* *div.* *f*

Vln. II *f* *mf* *f* *arco* *mf* *f* *spicc.* *mf* *mf* *mp*

Vla. *f* *mf* *f* *mf* *arco* *f* *spicc.* *mf* *f* *mf* *mp*

Vlc. *mf* *f* *mf* *div.* *unis.* *f*

Cb. *mf*

129 ♩. = 60

143 146

Fl. 1 (Picc. 3) *mf* *lyrical* *f* *mf* *mp* *mp* *p*

Fl. 2/ Picc. 2 *mf* *lyrical* *f* *mf* *mp* *mf* *mp* *p* *to Picc.*

Picc. 1 *mf* *mp* *mp* *mf* *p*

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

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

E.H. *mp* *mf* *mp* *mf* *mp* *mf*

Cl. B♭ *mf* *mf* *mp* *p*

Cl. 2 B♭ *mf* *mp* *p*

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

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

Hns. 1 *mp* *lyrical* *mf* *mp* *p* *mf*

Hns. 2 *mp* *lyrical* *mf* *mp* *p* *mf*

Hns. 3 *mp* *3.* *mp* *p* *mf*

Hns. 4 *mp* *3.* *mp* *p* *mf*

Tpt. 1 (C) *p* *cup mute* *p* *mp* *p* *remove cup mute*

Tpt. 2 (C) *p* *mp* *p*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Marimba *mp* *p* *mp* *p* *mp* *p*

Perc. 1

Perc. 2 *W.B.* *pp* *p*

Harp *mf* *C♭ F♭* *D♭ C♭ B | E F♭ G♭ A♭* *mp* *A♯*

Pno. *mf* *mp*

Vln. I *div.* *mf* *mp* *mf* *mp* *p* *div.* *mp* *unis.* *p* *div.* *mp* *unis.* *p*

Vln. II *mf* *(unis.)* *mp* *mf* *mp* *p* *div.* *mp* *unis.* *p* *div.* *mp* *unis.* *p*

Vla. *mf* *div.* *mp* *mf* *mp* *p* *unis.* *div.* *mp* *unis.* *div.* *mp* *unis.* *div.* *mp*

Vlc. *mf* *div.* *mp* *mf* *mp* *p* *unis.* *div.* *mp* *unis.* *div.* *mp* *unis.* *div.* *mp*

Cb.

154

Fl. 1 (Picc. 3) Picc. *f* *dim.* *p* *cresc.* *mf*

Fl. 2/ Picc. 2 *cresc.* *f* *dim.* *p* *cresc.* *mf* *cresc.* *f*

Picc. 1 *cresc.* *f* *dim.* *p* *cresc.* *mf* *cresc.*

Ob. 1

Ob. 2

Cl. Bb *p* *cresc.* *mf* *cresc.*

Cl. Eb *p* *cresc.* *mf* *cresc.*

Bsn. 1

Bsn. 2

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1 *cresc.* *f* *p*

Perc. 2 *cresc.* *mf* *p* *mf* Sleigh Bells

Harp *p* 8^{vb}

Pno.

154

Vln. I *(cresc.)* *f* *p* *mf* *cresc.*

Vln. II *(cresc.)* *f* *p* *mf* *cresc.*

Vla.

Vlc.

Cb. *p* *pizz.* *p*

160

158

Fl. 1 (Picc. 3) *f* 9 *dim.* 9 *mp* 9 *p* *pp*

Fl. 2/ Picc. 2 *f* 9 *dim.* *mp* 9 *p* *pp* *to Flute*

Picc. 1 *f* 9 *mp* 9 *p* *pp*

Ob. 1

Ob. 2

Cl. B♭ *f* 9 *dim.* 9 *mp*

Cl. E♭ *f* 9 *dim.* 9 *mp*

Bsn. 1

Bsn. 2

Hns. 1 2 *p* *molto legato*

Hns. 3 4

Tpt. 1 (C) straight mute *pp* *cresc.* 8 8 9 *f* 9 *dim.* 4

Tpt. 2 (C) straight mute *pp* *cresc.* 8 8 9 *f* 9 *dim.* 4

Tpt. 3 (C) straight mute *pp* *cresc.* 8 8 9 *f* 9 *dim.* 4 *slow gliss.*

Tbn. 1 *p* *slow gliss.*

Tbn. 2 *p* *pp*

Tbn. 3

Tuba

Timp. Sizz. Cymb. on largest drum *p* *mp* tremolo Cymbal with pedal glissando *p* *mp* *p* *mp*

Perc. 1 Rainstick or Ocean Drum *p* *mp*

Perc. 2 Castanets *p*

Harp D C♭ B | E F♯ G♭ A *mp*

Pno.

158

Vln. I *f* *dim.* *mp* *p* *mf* *slow gliss.* sul E

Vln. II *f* *dim.* *mp* *p*

Vla.

Vlc.

Cb.

160

♩ = ♩. (♩ = 60)

172

164

The page contains musical notation for an orchestra and string section, measures 164 to 172. The score is in 3/4 time and includes the following parts:

- Flutes:** Fl. 1 (Picc. 3), Fl. 2/ Picc. 2
- Piccoboni:** Picc. 1
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. B♭, Cl. E♭
- Bassoons:** Bsn. 1, Bsn. 2
- Trumpets:** Tpt. 1 (C), Tpt. 2 (C), Tpt. 3 (C)
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3
- Tuba**
- Timpani (Timp.)**
- Drum Kit (Perc. 1 & 2):** Perc. 1 includes large and small tambourines. Perc. 2 includes castanets. Dynamics range from *pp* to *f*.
- Harp:** Features a *bisbigliando* effect and *col Ped. una corda* instruction.
- Piano (Pno.):** Features a *col Ped. una corda* instruction.
- String Section:** Violins I & II, Viola, Violoncello (Vlc.), and Contrabass (Cb.). Includes performance directions such as *sul A*, *sul D*, *sul G*, *sul A*, *sul D*, *sul G*, *sul A*, *sul D*, *sul G*, *slow gliss.*, *sul tasto*, *ord.*, and *div.*

174

Fl. 1 (Picc. 3)
 Fl. 2/ Picc. 2
 Picc. 1
 Ob. 1
 Ob. 2
 Cl. Bb
 Cl. Eb
 Bsn. 1
 Bsn. 2

1 2
 Hns.
 3 4
 Tpt. 1 (C)
 Tpt. 2 (C)
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba

Perc. 1
 Perc. 2
 Harp

Maracas
 small Tamb.
 large Tamb.
 Rainstick

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

slow gliss. *g^{va}* with fingernails or plectrum
 solo *mf* *p* *loco*
lv.

Pno.

Cliss. on strings inside within span of 2nd highest brace. (Pitches shown are approximate.)
mf
lv.

174

Vln. I
 Vln. II
 Vla.
 Vlc.
 Cb.

behind bridge, sul A
p *mp* *pp* niente

behind bridge, sul A
p *mp* *pp* niente

behind bridge, sul D
p *mp* *pp*

behind bridge, sul G
p *mp* *pp*

div. *p* *mp* *p > pp*

div. *p* *mp > p*

pp arco

II. Tahuayo River at Night

$\text{♩} = 46-52$ Peaceful, elegant

5

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

Fl. 2 *p*

Picc. 1/
Fl. 3

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

Ob. 2

E.H.

Cl. 1 in A *p* *pp*

Cl. 2 in A

Bsn. 1 *pp*

Bsn. 2

Hns. 1 2 3 4 *pp*

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1 *p*

Tbn. 3

Tuba *pp*

Timp. *pp*

Vib. *Vibraphone-med. motor*
p *mp* *lv.* *mf* *mp*

Perc. 1 high Tamb. *p < mp > p* Sleigh Bells *p* *mp > p*

Perc. 2 high/low W.B.-rubber mallets *pp* *p > pp*

Harp *mp* *A^b* *A^b* *b²* *mp* *p* *A[♯]* *mp* *b²*

Pno. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

$\text{♩} = 46-52$ Peaceful, elegant

5

Vln. I *pp* *div.* *p > pp* *unis.*

Vln. II *pp* *p*

Vla. *pp* *p*

Vlc. *p*

Cb. *p* *p* *p*

11 13 21

Fl. 1 *p* *p*

Fl. 2 *p* > *pp* *p*

Ob. 1

Ob. 2

E.H. *mp* solo

Cl. 1 in A *pp* *p*

Cl. 2 in A

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

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

Tpt. 1 (C) cup mute *p* > *pp* (cup mute) *p*

Tpt. 2 (C)

Tbn. 1 mute *p* > *pp*

Timp.

Vib. *mf* *mp* *mf*

Perc. 1 Tamb. *p*

Perc. 2 Rainstick *p* Sizz. Cymb. *p* *mp* Castanets *p* *<* *mp* *>* *p*

Harp *cresc.* *mf* *Ab* *mp* *A#* *G# E#* *mp* *F# Ab* *A#* *p* *mp* *mf* *mp* *p*

Pno. *mp* *mf* *mp* *dim.* *p* *mp* *p* *mp* *p* *mf* *mp* *p*

1/2 *sed.* 1/2 *sed.* 1/2 *sed.* *sed.* *sed.* *sed.*

Vln. I *p* *dim.* *pp*

Vln. II

Vla. *pp* *div.* *pp* *div.* *pp* *unis.* *p* *mp*

Vlc. *pp* *div.* *pp* *div.* *pp* *unis.* *p* *mp*

Cb. *p* *mp*

22

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

Fl. 2

Ob. 1 *p* *mp > p*

Ob. 2

E.H. *p* *mp* *p*

Cl. 1 in A *p* *p < mp*

Cl. 2 in A

Bsn. 1

Bsn. 2

Hns. 1 2 *p* 3 4

Timp. *p* *pp* *p*

Vib. *p* *mp*

Perc. 1 Sleigh Bells *p* *mf*

Perc. 2 Cymb. *p* *mp* Cabaza [hold beads while twisting handle] *p* 5 5 6 6 *mp* 6 6

Harp *cresc.* *mf* *p* *mf* *p* *D#* *C#*

Pno. *cresc.* *mf* *sub.p* *mp*

22

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

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

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

Vlc. *pizz.* *mp* *arco* *p* *pp* *pp*

Cb. *pizz.* *mp* *(pizz.)*

25

31 *poco rit.* 37 *a tempo*

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

Fl. 2 *pp mp pp pp p*

Picc. 1/ Fl. 3 *pp mp pp pp p*

Ob. 1 *pp pp p*

Ob. 2 *p*

E.H.

Cl. 1 in A *pp pp p*

Cl. 2 in A *pp pp p*

Bsn. 1

Bsn. 2

Hns. 1 2 3 4

Timp. *p pp*

Perc. 1 *Sizz. Cymb. pp p mp l.v.*

Perc. 2 *Crotales hard plastic mallets mp cresc. mf mp*

Harp *cresc. f mf dim. p mp solo mf mp mp*
C_b D_b E_b G_b

Pno. *cresc. mf mp dim. p dim. pp*
1/2 sord. 1/2 sord. 1/2 sord. l.v.

31 *poco rit.* 37 *a tempo*

Vln. I *cresc. mf mp > pp con sord. unis. p p mp*

Vln. II *mp cresc. mf mp > pp unis. con sord. div. unis. p p mp*

Vla. *mp < mf mp > p con sord. p p mp*

Vlc. *pp con sord. div. unis. p p mp*

Cb. *arco pp con sord. p p mp*

41 42

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

Fl. 2 *p* *pp* *pp* *pp* *pp* *pp* *p*

Picc. 1/
Fl. 3 *p* *to Picc.* *Picc.* *p*

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

Ob. 2 *p* *pp* *p*

E.H. *p*

Cl. 1 in A *pp* *pp* *pp* *pp* *pp* *pp* *p*

Cl. 2 in A *p* *p*

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

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

Hns. 1 2 3 4

Tpt. 1 (C) *cup mute* *pp* *p*

Tpt. 2 (C) *cup mute* *pp* *p*

Timp.

Perc. 1 *Sizz. Cymb.* *p* *mp*

Perc. 2 *Maracas-stirring* *p* *high Tamb. p* *mp* *(Mar.-stirring)* *p*

Harp *mf* *mp* *A^b* *p* *mp* *p cresc.* *mf* *p* *cresc.* *A^b* *mp* *mf* *C[#]*

Pno.

41 42

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

Vln. II *mp* *p* *p* *p* *p* *p* *mp*

Vla. *mp* *div.* *unis.* *div.* *p* *p* *mp*

Vlc. *mp* *p* *p* *p* *p* *p* *mp*

Cb. *mp* *p* *p* *p* *p* *p* *mp*

48 50

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

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

Picc. 1/
Fl. 3 *p* *mp* *p*

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

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

E.H. *p* *mp* *p*

Cl. 1 in A *mp* *p* *pp* *p* *pp* *p* *mp* *p*

Cl. 2 in A *p* *pp* *p* *pp* *p* *mp* *p*

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

Bsn. 2 *p*

Hns. 1 2 3 4

Tpt. 1 (C) *mp* *p* *pp*

Tpt. 2 (C) *p* *pp* *pp* *p* *pp*

Tbn. 1 *open* *p*

Tuba *p* *mp* *p*

Timp. *pp*

Mar. *p* *mp* *p* *mp* *p*

Perc. 1

Perc. 2 *mf* *mp* *p*

Harp *C_b mp* *dim.* *F#* *G#* *E_b mp* *mf >* *D#* *C#* *p cresc.*

Pno.

Vln. I *mf* *mp* *p* *p* *p* *div.*

Vln. II *mf* *mp* *p* *div.* *unis.* *div.*

Vla. *mf* *mp* *p* *unis.* *div.*

Vlc. *mf* *mp* *p* *p* *p*

Cb. *mp* *p*

55 58

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

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

Picc. 1/
Fl. 3

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

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

E.H. *mp* *p* *p* *mp* *p*

Cl. 1 in A *mp* *mf* *p* *p*

Cl. 2 in A *mp* *pp* *p*

Bsn. 1 *mp* *mf* *p* *mp* *p* *mp* *mf*

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

Hns. 1 *mp* *mf* *p* 2. *p*

Hns. 3 *mp* *mf* *p* 4. *p*

Tpt. 1 (C) *open* *p* *mp* *p* *p* *mp*

Tpt. 2 (C)

Tbn. 1 *mp* *p* *p*

Tbn. 3 *p* *p*

Timp. *p* *pp*

Perc. 1

Perc. 2

Harp *mf* *mp dim.* *p* *mp* *p* *p* *mp* *p*

Pno.

55 58 section removes mutes one by one

Vln. I *mp* *mp* *p* *cresc.* *mf* ord.

Vln. II *mp* *mp* *p* *cresc.* *mf* ord.

Vla. *mp* *mp* *p* *cresc.* *mf* ord.

Vlc. *mp* *mp* *p* *mp* remove mutes div. ord.

Cb. *p* *mp* *p* *mp* remove mutes ord.

62

Fl. 1

Fl. 2

Picc. 1/
Fl. 3

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

Hns. 1
2

Hns. 3
4

Tpt. 1 (C)

Tpt. 2 (C)

Timp.

Vib.

Perc. 1

Perc. 2

Harp

Pno.

Vib. *mp* *mf* *mp* *mf*

Crotales *mp*

Sizz. Cymb. *p*

Tamb. *p* *cresc.* *mf*

Maracas-stirring *p* *mf*

Harp *mp* *cresc.* *mf* *mp* *cresc.* *mf* *mp* *cresc.*

Pno. *p* *mf* *p* *cresc.*

62

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Vln. I *sub.p* *div.* *cresc. poco a poco* *mf* *mp cresc.* *mf* *cresc.* *f*

Vln. II *sub.p* *cresc. poco a poco* *mf* *mp cresc.* *mf* *cresc.* *f*

Vla. *sub.p* *cresc. poco a poco* *mf* *mp cresc.* *mf* *cresc.* *f*

Vlc. *unis.* *sub.p* *cresc. poco a poco* *mf* *mp cresc.* *mf* *cresc.* *f*

Cb. *mf* *mp cresc.* *mf* *cresc.* *f*

70 poco ritard.

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

Fl. 2 *mf*

Picc. 1/
Fl. 3 *mf*

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

Ob. 2

E.H. *p* *mp* *p* *mp* *mf*

Cl. 1 in A *f* *mf* *p* *mp dim.* *p* *pp*

Cl. 2 in A *f* *mf* *mp*

Bsn. 1 *p*

Bsn. 2

Hns. 1 *p* *mp*

Hns. 2 *p* *mp*

Hns. 3 *p* *mp*

Hns. 4 *p* *mp*

Tpt. 1 (C) *mp* *p*

Tpt. 2 (C) *mp* *p* *pp*

Tbn. 1 *mp* *p* *p*

Tbn. 3 *mp* *p*

Timp. *mp*

Perc. 1

Perc. 2 *mf*

Harp *f* *mf* *mp* *mf* *p* *mp* *mf* *mp* *p* *Ab*

Pno. *mf* *mp* *p* *pp* *mp* *pp*

Sos. Ped. + *ced.* 1/2 *ced.* 1/2 *ced.* 1/2 *ced.* 1/2 *ced.* 1/2 *ced.* *release Sos. Ped.*

70 poco ritard.

Vln. I *dim.* *unis.* *div.* *mp dim.* *p* *pp* *dim.* *ppp*

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

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

Vlc. *mf dim.* *mp dim.* *p* *pp* *dim.* *ppp*

Cb. *f* *mf* *div.* *mp* *p* *pp* *unis.* *dim.* *ppp*

14 17

Fl. 1 *mp* *f* *mp*

Fl. 2 *f* *mp*

Picc. *mp*

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

Ob. 2 *mp*

E.H. *f* *mp*

Cl. 1 in A *mp* *f* *mp*

Cl. 2 in A *mp* *f* *mp*

Harp

D C^b B | E F[#] G A *p cresc. poco a poco* D^b A^b

14 17

Vln. I *mp* *p* *f* *mp brush* *mf* *p* *cresc. poco a poco*

Vln. II *mp* *p* *f* *mp brush* *mf* *p* *cresc. poco a poco*

Vla. *f* *mp* *mf* *p* *cresc. poco a poco*

Vlc. *f* *mp* *mf* *p* *cresc. poco a poco*

Cb. *mp* *mf* *p* *cresc. poco a poco*

arco *p* *f* *mp brush* *mf* *p* *cresc. poco a poco*

(pizz.) *f* *mp* *mf* *p* *cresc. poco a poco*

pizz. *f* *mp* *mf* *p* *cresc. poco a poco*

arco brush *f* *mp* *mf* *p* *cresc. poco a poco*

pizz. *f* *mp* *mf* *p* *cresc. poco a poco*

20 25

Fl. 1 *mp*

Fl. 2 *mp*

Picc. *mf* *f* *mp*

Cl. 1 in A *mp*

Cl. 2 in A *mp*

Harp

A^b (*cresc.*) G[#] *mf*

20 25

Vln. I (*cresc.*) *mf cresc.* *f* *mp* *mf*

Vln. II (*cresc.*) *mf cresc.* *f* *mp* *mf*

Vla. (*cresc.*) *mf cresc.* *f* *mp* *mf*

Vlc. (*cresc.*) *mf* *f* *mp* *mf*

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

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

26

Fl. 1

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Mar.

p

mp cresc. poco a poco

f

p

p

p

p

p

mp

mf

3/8

26

Vln. I

Vln. II

Vla.

Vcl.

p

cresc. poco a poco

div.

unis.

f

mf

p

cresc. poco a poco

div.

unis.

f

mf

p

cresc. poco a poco

div.

unis.

f

mf

p

cresc. poco a poco

mp cresc. poco a poco

f

mp brush

arco

mp

f

mf

mp brush

f

mf

3/8

32 **poco rit.** [33] **ebb flow (a tempo)**

Picc.

Pno.

p

cresc.

f

p

cresc. poco a poco

f

2/4

32 **poco rit.** [33] **ebb flow (a tempo)** *div. a3*

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf dim.

p

cresc. poco a poco

f

(p) cresc. poco a poco

f

mf dim.

p

cresc. poco a poco

f

mf dim.

p

cresc. poco a poco

f

mf

mp

p

cresc. poco a poco

f

mf

mp

p

cresc. poco a poco

f

p

cresc.

f

mp

cresc.

f

mf brush

f

2/4

41 45

Picc. *cresc.* *ff*

Pno. *cresc.* *ff*

Vln. I *cresc.* *ff* *mf* *f*

Vln. II *cresc.* *ff* *mf* *f* *mp*

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

Vlc. *mp* *mf* *mp* *div.* *unis.*

Cb. *mp* *mf* *mp*

Fl. 1 *mp* *mf* *solo*

Ob. 1 *mp* *mf* *solo tr*

Cl. 1 in A *mp* *solo*

Mar. *mp* *mf* *mp* *mf* *mp* *Marimba*

Vln. I *mp* *p* *gliss.* *mp > p* *mf* *mp*

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

Vla. *unis.* *p* *mp* *p* *mp* *p* *mf*

Vlc. *p* *mp* *p* *mp* *p* *mf*

* grace notes before beat

54 56

Fl. 1

Fl. 2

Picc. *cue: Cl. 1*
mf *f* *3*

Ob. 1 *mp < mf*

Ob. 2 *mp < mf*

Cl. 1 in A *mp < mf* *mf* *f* *3*

Cl. 2 in A *mp < mf*

Bsn. 1

Bsn. 2

Hns. 1 *mp* *< mf*

Hns. 2 *mp* *< mf*

Hns. 3 *mp* *< mf*

Hns. 4 *mp* *< mf*

Tpt. 1 (C) *mp* *< mf*

Tpt. 2 (C) *mp* *< mf*

Tbn. 1

Tuba

Timp.

Marimba *solo*
mf *f* *8va* *f* *mf*

Perc. 1

Perc. 2

54 56

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

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

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

Vcl. *p* *cresc.* *f*

Cb. *p* *cresc.* *f*

59 **poco meno mosso** **ritard.** **62 poco accel. (ease into)** ♩ = 72 **flow** **ebb (poco ritard.)**

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

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

Picc.

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

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

E.H.

Cl. 1 in A *mp* *p* *mp*

Cl. 2 in A *p* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Timp.

Perc. 1

Perc. 2

Harp *mf* *mp*
D C B^b | E F^b G A^b A⁺

Pno. *p* *pp*

Vln. I *sub. mp* *mf* *mp* *dim.* *pp*

Vln. II *sub. p* *mp* *p* *dim.* *pp*

Vla. *sub. p* *mp* *p* *dim.* *pp*

Vlc.

Cb.

66 $\text{♩} = 48$ **ebb** [68] $\text{♩} = 44$

Fl. 1 *p* *mf*

Fl. 2 *p*

Picc.

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

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

E.H. *p* *mp* *mp* *f*

Cl. 1 in A *p* *pp* *cresc.* *mp* *mf* *f*

Cl. 2 in A *p* *pp* *cresc.* *p* *mp* *f*

Bsn. 1 *p* *pp* *cresc.* *p* *mp* *mf*

Bsn. 2 *p* *pp* *cresc.* *p* *mp* *mf*

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1 *p* *p* *mp*

Timp.

Perc. 1 Tamb. *pp* *mp*

Perc. 2

Pno. *sed. sed. sed. sed. sed.* *

66 $\text{♩} = 48$ **ebb** [68] $\text{♩} = 44$

Vln. I *pizz.* *p* *mp* *arco* *mp* *mf*

Vln. II *pizz.* *p* *mp* *arco* *mp* *mf* *(brush)*

Vla. *pizz.* *p* *mp* *arco* *mp* *p* *mp* *mp* *(brush)*

Vlc. *pizz.* *p* *mp* *arco* *mp* *p* *mp* *mp* *(brush)*

Cb. *p* *mp* *p* *mp* *p* *mp* *mp* *(brush)* *mp* *mf*

73 74

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

Fl. 2 *f* *mp*

Picc.

Ob. 1 *f* *mp* *f* 4

Ob. 2 *f* *mp* *f* 4

E.H. *f* *>mf* *p* *mp* *mf*

Cl. 1 in A *mf* *mp*

Cl. 2 in A *f*

Bsn. 1

Bsn. 2 *mp* *mf* *mp*

Hns. 1 *mf* *f* *mf* *mp* *mf*

Hns. 2 *mf* *f* *mf* *mp* *mf*

Hns. 3

Hns. 4

Tpt. 1 (C) *mf* *f* *mp* *mf*

Tpt. 2 (C)

Tbn. 1 *mp* *cresc.* *mf* *mp*

Timp.

Perc. 1 (Tamb.) *mf* *mp*

Perc. 2

Vln. I 73 unis. (brush) 74 *f* *mp* *cresc.* *mf* *p* *cresc.* *f* 4

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

Vla. *f* *mp* *cresc.* *mf* *p* *cresc.* *f*

Vlc. *mf* *mp* *cresc.* *mf* *p* *cresc.* *f*

Cb. *mp* *cresc.* *mf* *p* *cresc.* *mf*

78 accel. poco a poco

82

♩. = 54-58

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

1
2
Hns.

3
4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Timp.

Perc. 1

Perc. 2

78 accel. poco a poco

82

♩. = 54-58

Vln. I

Vln. II

Vla.

Vlc.

Cb.

85 **poco rit.** [86] ♩. = 50 (♩ = 150) **ritard.** ♩. = 44 (♩ = 132) **ritard.**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E.H.
Cl. 1 in A
Cl. 2 in A
Bsn. 1
Bsn. 2
Hns. 1, 2, 3, 4
Tpt. 1 (C)
Tpt. 2 (C)
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc. 1
Perc. 2

85 **poco rit.** [86] ♩. = 50 (♩ = 150) **ritard.** ♩. = 44 (♩ = 132) **ritard.**

Vln. I
Vln. II
Vla.
Vcl.
Cb.

ebb

90 ♩ = 42 (♩ = 126)

93

ritard. ♩ = 58 (♩ = 116) ritard.

poco rit.

♩ = 56 (♩ = 112)

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Timp.

Perc. 1

Perc. 2

90 ♩ = 42 (♩ = 126)

93

ritard. ♩ = 58 (♩ = 116) ritard.

poco rit.

ebb

♩ = 56 (♩ = 112)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

98 **flow** **ebb** **a tempo** **poco rit.** ♩ = 54 rit. **103** ♩ = 52 **molto ritard.** ♩ = 44

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E.H.
Cl. 1 in A
Cl. 2 in A
Bsn. 1
Bsn. 2
Hns. 1, 2, 3, 4
Tpt. 1 (C)
Tpt. 2 (C)
Tbn. 1
Timp.
Mar.
Perc. 1

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes staves for Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2 in A, Bassoons 1 and 2, Horns (1-4), Trumpets 1 and 2 in C, Trombone 1, Timpani, and Maracas. The score is divided into measures 98-103 and 104-109. The tempo markings are 'flow', 'ebb', 'a tempo', 'poco rit.', 'molto ritard.', and 'rit.'. The dynamics range from *p* to *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

98 **flow** **ebb** **a tempo** **poco rit.** ♩ = 54 rit. **103** ♩ = 52 **molto ritard.** ♩ = 44

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Detailed description: This block contains the musical score for string instruments. It includes staves for Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into measures 98-103 and 104-109. The tempo markings are 'flow', 'ebb', 'a tempo', 'poco rit.', 'molto ritard.', and 'rit.'. The dynamics range from *mp* to *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

107 108 ♩ = 40-44 Floating

Fl. 1 *ppp* *pp*

Fl. 2 *ppp*

Picc.

Ob. 1 *ppp* *pp* *pp*

Ob. 2 *pp* *pp*

E.H. *ppp* *pp*

Cl. 1 in A *ppp* *pp* *pp*

Cl. 2 in A *ppp* *pp* *pp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hns. 1. *pp* 2. *pp*

3. 4.

Tpt. 1 (C) into stand *pp*

Tpt. 2 (C)

Tbn. 1 cue: Tuba *pp*

Tuba *pp* *pp*

Timp.

Mar. *mp* *mp* *mp* *dim.*

Perc. 2 Crotales (ossia Vib.) hard plastic beaters *p* *mp* *p* *mp*

Harp D C B \flat | E \flat F G A \flat *p* *mp* *p* A \sharp *mf* E \sharp *mp* A \flat

Pno. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

(no una corda Ped.)

107 108 ♩ = 40-44 Floating

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

Vln. II *pp* *pp* *pp* *pp* *p* *pp*

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

Vlc. solo *pp* gli altri *pp*

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

114 **flow** *mp* *solo* *mp* **ebb** **a tempo** **poco ritard.**

Fl. 1 *mp* *solo* *mp*

Fl. 2

Picc.

Ob. 1 *p*

Ob. 2

E.H.

Cl. 1 in A *pp*

Cl. 2 in A *pp*

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

Bsn. 2 *p*

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Timp. II. *pp*

Mar. *p* *mp* *p* *mp* *p* *p* *mp* (continuous roll)

Perc. 2 Crotales *p* *mf* *dim.* *mp* *p* Rainstick or Ocean Drum

Harp *p* *mp* *mf* *dim.* *mp* *p*

Pno. *pp* *lv.* *pp*

114 **flow** *mp* *solo* *mp* **ebb** **a tempo** **poco ritard.**

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

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

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

Vcl. *tutti* *mp* *p* *pp*

Cb. *pp* *mp* *p* *pp*

attacca

IV. Living, Breathing Earth

♩ = 56

Fl. 1
 Fl. 2/
 Picc. 2
 Picc.
 Ob. 1
 Ob. 2
 E.H.
 Cl. 1 in A
 Cl. 2 in A
 Bsn. 1
 Bsn. 2
 1
 2
 Hns.
 3
 4
 Tpt. 1 (C)
 Tpt. 2 (C)
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Timp.
 Mar.
 Perc. 2 (Rainstick)
 Harp
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cb.

* use open strings where possible
 ** Alternate between fingerings that produce contrasting timbres. Slight change in pitch ok.

7 9

Fl. 1

Fl. 2

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

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

1. 2. 3. 4. Hns.

Tpt. 1 (C) *open* *pp* *p*

Tpt. 2 (C) *pp* *p*

Tbn. 1 *slow tongued gliss.* *pp* *p* *pp* *pp* *p* *pp* *p*

Tbn. 2 *slow tongued gliss.* *pp* *p*

Tbn. 3 *p* *mp* *pp* *p* *pp*

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

Timp.

Mar. *p* *mp* *p* *mp* *p* *mp* *pp* *p* *pp*

Perc. 2 (Rainstick) W.B. *p* *mp* *p*

Harp *mp*

Pno. *p* *mp* *p* *pp* *p* *pp* *p* *pp*

7 9

Vln. I *p* *mp* *pp* behind bridge, sul A *p* *mp* *p*

Vln. II *p* *mp* *pp* behind bridge, sul D *p* *mp* *p*

Vla. *p* *mp* *pp*

Vlc. *p* *mp* *pp*

Cb. *p* *mp* *pp*

12

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

Hns. 1 2 3 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

12

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mutes

mute

Cabaza (hold and twist)

Tamb.

Guero

sul tasto

slow gliss.

unis.

16 17

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

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

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A *pp* *mp* *pp*

Cl. 2 in A

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

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

Hns. 1 open 2. *pp* *mp* *pp*

Hns. 2 4.

Hns. 3 *p* *mp* *p*

Hns. 4

Tpt. 1 (C) *p* *mp* *p*

Tpt. 2 (C) open *p* *mp* *p*

Tpt. 3 (C) open *p* *mp* *p*

Tbn. 1 open *pp* *p* *mp* *pp*

Tbn. 2 open *p* *mp* *pp*

Tbn. 3

Timp.

Perc. 1 Tamb. *p*

Perc. 2 (Guero) *p* *pp*

Pno.

16 17

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

Vln. II ord. *mp* *pp* *p* *mp*

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

Vlc. ord. unis. *mp* *pp* *p* *mp*

Cb.

19 24

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

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

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A *pp* *mp* *pp* *p* *pp*

Cl. 2 in A *pp* *p* *pp*

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

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

Hns. 1 *open* *p* *pp* *1.* *p* *mp* *p*

Hns. 2 *4.* *pp* *p*

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *pp* *p* *pp* *p* *pp*

Vib. *Vib., med. motor* *p* *mp* *p* *pp* *no roll* *p* *mp*

Perc. 2 *Siz. Cymb.* *p*

Harp *p* *mp* *p* *C[♯] F[♯]* *mp* *mf* *F[♯]* *F[♯]* *mp* *mf* *F[♯]* *F[♯]* *mp* *p*

Pno. *p* *mp* *p* *pp*

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

Vln. II *p* *pp* *p* *mp* *p* *pp* *p* *cresc.*

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

Vlc. *p* *pp* *p* *mp* *p* *p* *p* *cresc.*

Cb.

19 24

Musical score for page 60, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems, each starting at measure 25. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2 in A, Bassoons 1 and 2, Horns (1-4), Trumpets 1 and 2 in C, and Trombones 1-3. The percussion section includes Timpani, Maracas, and a pair of Cymbals (Siz. Cymb.). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score includes various dynamics (p, mp, mf, f, cresc., dim.), articulations (solo, 6), and performance instructions (div., unis.). A large watermark 'DRAFT' is visible across the page.

25

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

1

2

Hns.

3

4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Mar.

(Siz. Cymb.)

Perc. 2

Harp

25

Vln. I

Vln. II

Vla.

Vlc.

Cb.

32

29

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

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

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

Ob. 1 *mf* *> mp* *mf* *f* *mf* *f*

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

E.H. *mp* *p* *mf* *f* *mf* *f*

Cl. 1 in A *mp* *p* *mf* *> mp* *mf* *f* *mf* *f*

Cl. 2 in A *mp* *p* *mf* *> mp* *mf* *f* *mf* *f*

Bsn. 1 *mp* *p* *mf* *> mp* *mf* *f* *mf* *f*

Bsn. 2 *mp* *p* *mf* *> mp* *mf* *f* *mf* *f*

Hns. 1 2 *mf* *f* *mf* *f*

3 4 *mf* *f*

Tpt. 1 (C) *mp* *> p* *> pp* *mp* *mf* *f* *mf* *f*

Tpt. 2 (C) *mp* *> p* *> pp* *mf* *f* *mf* *f*

Tpt. 3 (C) *mp* *> p* *> pp* *mf* *f* *mf* *f*

Tbn. 1 *mp* *> p* *> pp* *mp* *mf*

Tbn. 2 *mp* *> p* *> pp* *mp* *mf*

Tbn. 3 *mp* *> p* *> pp* *open* *mp* *mf*

Timp.

Mar. *mp* *> p* *mf* *> mp* *f*

Perc. 2 (Siz. Cymb.) *p* *cresc.* *f* *Sus. Cymb.* *p* *f*

Pno. *p* *mp* *p* *mf* *mp* *f* *f*

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

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

Vla. *> pp* *un.* *p* *mf* *mf* *f* *mf* *f*

Vlc. *> pp* *p* *mf* *> mp* *mf* *f*

Cb.

29

32

34

Fl. 1 *p* *pp*

Fl. 2 *pp*

Picc.

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

Ob. 2 *p* *pp*

E.H. *mp* *p*

Cl. 1 in A *mp* *mf* *mp* *pp*

Cl. 2 in A *mp* *mf* *mp* *pp*

Bsn. 1 *mp* *mf* *mp* *pp* *pp* *< p* *pp*

Bsn. 2 *mp* *mf* *mp* *pp* *pp* *< p* *pp*

Hns. 1 *mp* *mf* *mp* *pp* *< p* *pp*

Hns. 2 *mp* *mf* *mp* *pp* *< p* *pp*

Hns. 3 *mp* *mf* *mp* *pp* *< p* *pp*

Hns. 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1 *mp* *p*

Tbn. 2 *p*

Tbn. 3 *p* *mp* *p*

Tuba *p* *mp* *p*

Timp.

Perc. 1

Perc. 2 Sleigh bells *mp* *mf* *mp* *mf* Tamb. *pp*

Harp *non arp.* *mp* *F#* *p*

Pno. *dim.* *mp* *mf* *p* *mp* *p* *p* *pp*

Vln. I *mf* *dim.* *p* *mp* *p* *mp* *pp* *< p* *pp* behind bridge sul A

Vln. II *div.* *mf* *dim.* *p* *mp* *p* *mp* *pp* *< p* *pp* behind bridge sul D

Vla. *div.* *mf* *dim.* *p* *mp* *p* *mp* *pp* *< p* *pp*

Vlc. *mf* *dim.* *p* *mp* *p* *mp* *pp* *< p* *pp*

Cb. *pp* *div.* *pp*

40

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E.H.
Cl. 1 in A
Cl. 2 in A
Bsn. 1
Bsn. 2
Hns. 1, 2, 3, 4
Tpt. 1 (C)
Tpt. 2 (C)
Tpt. 3 (C)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 1 (WB, Cabaza (Perc. 2))
Perc. 2
Harp

mf *cresc.* *f*
mf *cresc.* *f*
mp *< mf* *mf*
mp *< mf* *mp* *< mf* *mf*
p *mp* *< mf* *mp* *< mf* *mf*
p *mp* *< mf* *mp* *< mf* *mf*
p *mp* *< mf* *mp* *< mf* *mf*
p *mp* *< mf* *mp* *< mf* *mf*
pp *p* *p* *< mf* *mp* *cresc.*
pp *p* *p* *< mf* *mp* *cresc. poco a poco*
mp *p* *p* *< mf* *mp* *cresc. poco a poco*
mp *p* *p* *< mf* *mp* *cresc. poco a poco*
mp *cresc.*
mp *cresc. poco a poco*
mp *cresc. poco a poco*
p *p* *< mf*
pp *mf* *p* *pp*
p *mp* *p* *f* *p* *f* *mp* *mf* *p* *f*
non arp.
D C^b B^b | E F G A^b
mf *cresc.*

40

Vln. I
Vln. II
Vla.
Vlc.
Cb.

p *mf* *p* *mf* *p* *f* *p* *p* *f*
p *mf* *p* *mf* *p* *f* *p* *p* *cresc. poco a poco*
div. *pp* *mp* behind bridge, sul G unis. *p* *f* *p* *f* *p* *f*
p *mf* *p* *mf* *p* *f* *p* *pp* *f* *p* *f*
mp *mf* *p* *mp* *p* *pp* *f* *p* *f* *p* *cresc.*

48

47

Fl. 1 *mp* *f* *solo*

Fl. 2 *mp*

Picc. *mf* *f* *solo*

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

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

E.H. *p* *f* *mf* *f*

Cl. 1 in A *p* *f* *mf* *f*

Cl. 2 in A *p* *f* *mf* *f*

Bsn. 1 *p* *f* *mf* *f*

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

Hns. 1 *mf* *f* *mp* *mp* *f*

Hns. 2 *mf* *f* *mp* *mp* *f*

Hns. 3 *mf* *f* *mp* *mp* *f*

Hns. 4 *mf* *f* *mp* *mp* *f*

Tpt. 1 (C) *mf* *f* *mp* *mp* *f*

Tpt. 2 (C) *mf* *f* *mp* *mp* *f*

Tpt. 3 (C) *mf* *f* *mp* *mp* *f*

Tbn. 1 *mf* *f* *mp* *mp* *f*

Tbn. 2 *mf* *f* *mp* *mp* *f*

Tbn. 3 *mf* *f* *mp* *mp* *f*

Tuba *mf*

Timp.

Perc. 1 *f* *mf* *f*

Perc. 2 *mf* *f*

Harp *f* *lv.*

47

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

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

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

Vlc. *f* *p* *cresc.* *cresc.*

Cb. *f*

(cresc.)

49

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

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

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

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

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

E.H. *mp* *mf* *mp* *mp* *mf* *mp*

Cl. 1 in A *mp* *mf* *mp* *mp* *mf* *mp*

Cl. 2 in A *mp* *mf* *mp* *mp* *mf* *mp*

Bsn. 1 *mp* *mf* *mp* *mp* *mf*

Bsn. 2 *mp* *mf* *mp* *mp* *mf*

Hns. 1 2 *mp* *mf* *mp* *mf*

3 4 *mp* *mf* *mp* *mf*

Tpt. 1 (C) *mf* *mp* *mf*

Tpt. 2 (C) *mp* *mf* *mp* *mf*

Tpt. 3 (C) *mp* *mf* *mp* *mf*

Tbn. 1 *mp* *mf* *mp* *mf*

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

Tbn. 3 *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *mp* *mf*

Timp.

Perc. 1

Perc. 2

49

Vln. I *p* *f* *p* *behind bridge, sul A* *p* *f* *p*

Vln. II *p* *f* *p* *behind bridge, sul D* *p* *f* *p*

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

Vlc. *(cresc.)* *f* *ord.* *mf* *p*

Cb. *(8va)* *p* *mf* *p* *f* *p*

51 52

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

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

Picc.

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

Ob. 2

E.H. *mp* *mp* *mp*

Cl. 1 in A *mf* *mp*

Cl. 2 in A *mf* *mp*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hns. 1 *mp* *mf* *p*

Hns. 2 *mp* *mf* *p*

Hns. 3 *mp* *mf* *p*

Hns. 4 *mp* *mf* *p*

Tpt. 1 (C) *mp* *mf* *p*

Tpt. 2 (C) *mp* *mf* *p*

Tpt. 3 (C) *mp* *mf* *p*

Tbn. 1 *mp* *mf* *p*

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

Tbn. 3 *mp* *mf* *p* *slow tongued gliss.* *p* *mp*

Tuba *mp* *mf* *p*

Timp. *p* *slow gliss.* *mp*

Perc. 1

Perc. 2

51 52

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

Vln. II *f* *p* *ord.* *mp* *p*

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

Vlc. *mp* *p* *mp* *mp*

Cb. *f* *p* *p* *mp*

(8va) *f* *p* *loco* *p* *mp*

53

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. 2 in A

Bsn. 1

Bsn. 2

1
2
Hns.
3
4

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

53

Vln. I

Vln. II

Vla.

Vlc.

Cb.

55

Fl. 1 *mp* *mf*

Fl. 2

Picc.

Ob. 1 *solo* *mp* *mf* ³

Ob. 2

E.H. *p* *mp*

Cl. 1 in A *p* *mp*

Cl. 2 in A *p* *mp*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hns. 1 *pp*

Hns. 2 *pp*

Hns. 3 *pp*

Hns. 4 *pp*

Tpt. 1 (C) *pp* *mp*

Tpt. 2 (C) *pp* *mp*

Tpt. 3 (C) *pp* *mp*

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

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

Tbn. 3 *pp* *pp* *mp*

Tuba *pp* *pp* *mp*

Timp. *pp* *p* *pp* *mp*

Perc. 1

Perc. 2

55

Vln. I *ord. div.* *mp* *pp* *p* *mf*

Vln. II *pp* *p* *div.* *p* *pp* *p* *mf*

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

Vlc. *pp* *p* *pp* *p* *mp* *mf*

Cb. *pp* *p* *pp* *p* *mp* *mf*

57

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

Fl. 2 *mf f mf f*

Picc. *mf f*

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

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

E.H. *mp mf mp* *mp mf*

Cl. 1 in A *mf < f mf < f* *mf f*

Cl. 2 in A *mf < f mf < f* *mf f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hns. 1 *p mp p* *mp mf*

Hns. 2 *p mp p* *mp mf*

Hns. 3 *p mp p* *mp mf*

Hns. 4 *p mp p* *mp mf*

Tpt. 1 (C) *p mp p* *mp mf*

Tpt. 2 (C) *p mp p* *mp mf*

Tpt. 3 (C) *p mp p* *mp mf*

Tbn. 1 *p mp p* *mp mf*

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

Tbn. 3 *p mp p* *mp mf*

Tuba *mp p* *mp mf*

Timp. *p mp pp p*

Mar. *mp mf* *mp mf f*

Perc. 2 *Castanets mp f*

57

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

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

Vla. *mp cresc.* *mf cresc. f*

Vlc. *mp cresc.* *mf cresc. f*

Cb. *mp cresc.* *mf div. cresc. f*

59

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

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

Picc.

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

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

E.H. *mp cresc.* *f* *mf* *f*

Cl. 1 in A *f* *mf* *f*

Cl. 2 in A *f* *mf* *f*

Bsn. 1 *mf cresc.* *f* *mf cresc.* *f*

Bsn. 2 *mf cresc.* *f* *mf cresc.* *f*

Hns. 1 *mp cresc.* *mf* *mp cresc.* *f*

Hns. 2 *mp cresc.* *mf* *mp cresc.* *f*

Hns. 3 *mp cresc.* *mf* *mp cresc.* *f*

Hns. 4 *mp cresc.* *mf* *mp cresc.* *f*

Tpt. 1 (C) *mp cresc.* *mf* *mp cresc.* *f*

Tpt. 2 (C) *mp cresc.* *mf* *mp cresc.* *f*

Tpt. 3 (C) *mp cresc.* *mf* *mp cresc.* *f*

Tbn. 1 *mp cresc.* *mf cresc.* *f*

Tbn. 2 *mp cresc.* *mf cresc.* *f*

Tbn. 3 *mp cresc.* *mf cresc.* *f*

Tuba *mp cresc.* *mf* *mf cresc.* *f*

Timp. *mp cresc.* *mf cresc.* *f*

Mar. *mf cresc.* *f* *cresc.* *f*

59

Vln. I *mf cresc.* *f* *mf cresc.* *f* *brush unis.*

Vln. II *mf cresc.* *f* *mf cresc.* *f* *brush unis.*

Vla. *mf cresc.* *f* *mf cresc.* *f* *brush unis.*

Vlc. *mf cresc.* *f* *mf cresc.* *f* *brush unis.*

Cb. *mf cresc.* *f* *mf cresc.* *f*

61

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

Fl. 2 *mf cresc.* *f* *mf*

Picc. *f* *ff*

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

Ob. 2 *mf cresc.* *f* *ff*

E.H. *mf cresc.* *f* *ff*

Cl. 1 in A *mf cresc.* *f* *ff*

Cl. 2 in A *mf cresc.* *f* *ff*

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

Bsn. 2 *mf cresc.* *f* *ff* *f* *ff*

Hns. 1 2 *mf cresc.* *f mp* *f* *ff*

Hns. 3 4 *mf cresc.* *f mp* *f* *ff*

Tpt. 1 (C) *mf* *f* *mf* *f*

Tpt. 2 (C) *mf* *f* *mf* *f*

Tpt. 3 (C) *mf* *f* *mf* *f*

Tbn. 1 *mf cresc.* *f mp* *mf* *f* *mf*

Tbn. 2 *mf cresc.* *f mp* *mf* *f* *mf*

Tbn. 3 *mf cresc.* *f mp* *mf* *f* *mf*

Tuba *mf cresc.* *f* *mf* *f* *mf*

Timp. *mf* *f* *mp* *mf* *f* *mp*

Mar. *ff* *f* *ff* *mf*

61

Vln. I *f* *ff* *mf* *f* *mf* *f* *div.* *unis.* *mf* *div.* *mf* *unis.*

Vln. II *f* *ff* *mf* *f* *mf* *f* *div.* *unis.* *mf* *div.* *mf* *unis.*

Vla. *f* *ff* *mf* *f* *mf* *f* *mf* *brush* *mf*

Vlc. *f* *ff* *mf* *f* *mf* *f* *brush* *mf*

Cb. *f* *ff* *mf* *f* *mf* *f* *unis.* *brush* *mf*

63 64

Fl. 1 *f* *ff*

Fl. 2 *f* *ff* to Picc.

Picc. *f* *ff* *f* *ff* *mf* *f*

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

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

E.H. *f* *ff* *mf* *f*

Cl. 1 in A *mf* *f* *ff* *mf* *f*

Cl. 2 in A *mf* *f* *ff* *mf* *f* to Eb Cl.

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

Bsn. 2 *mf cresc.* *f* *ff* *f* *mf* *f*

Hns. 1 *mf* *cresc.* *f* *mf* *f*

Hns. 2 *mf* *cresc.* *f* *mf* *f*

Tpt. 1 (C) *f* *ff* *mf*

Tpt. 2 (C) *f* *ff* *mf*

Tpt. 3 (C) *f* *ff* *mf*

Tbn. 1 *mf* *cresc.* *f* *mf* *f*

Tbn. 2 *mf* *cresc.* *f* *mf* *f*

Tbn. 3 *mf* *cresc.* *f* *mf* *f*

Tuba *mf* *f* *mf* *f*

Timp. *mf* *f* *mf*

Perc. 1 *f* *mf* *cresc.* *f* *mf*

Xyl. *mf* *f* *mf*

Harp *f* *ff* *D#* *D#*

D# C# B | E F# G# A

63 *unis.* 64

Vln. I *f* *cresc.* *ff* *mf*

Vln. II *f* *cresc.* *ff* *mf*

Vla. *f* *cresc.* *ff* *mf*

Vlc. *f* *cresc.* *ff* *mf*

Cb. *f* *cresc.* *ff* *mf* *cresc.*

div.

* equal accents

65

Fl. 1 *ff*

Picc. *f cresc.* *ff* *f* *ff*

Picc. 1 *ff* *ff* *f* *ff*

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

Ob. 2 *mf cresc.* *ff* *f* *ff*

E.H. *mf cresc.* *ff* *f* *ff*

Cl. 1 in A *mf cresc.* *ff* *f* *ff*

Cl. Eb *mf cresc.* *ff* *f* *ff*

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

Bsn. 2 *mf cresc.* *ff* *f* *ff*

Hns. 1 *mf* *f* *mf* *ff*

Hns. 2 *mf* *f* *mf* *ff*

Hns. 3 *mf* *f* *mf* *ff*

Hns. 4 *mf* *f* *mf* *ff*

Tpt. 1 (C) *f* *ff* *f* *ff*

Tpt. 2 (C) *f* *ff* *f* *ff*

Tpt. 3 (C) *f* *ff* *mf* *ff*

Tbn. 1 *mf* *f* *mf* *f*

Tbn. 2 *mf* *f* *mf* *f*

Tbn. 3 *mf* *f* *mf* *f*

Tuba *mf* *f* *mf* *f*

Timp. *(cresc.)* *f* *mf* *f*

Perc. 1 *cresc.* *ff* hold high

Xyl. *cresc.* *f*

Harp *f* D^b C^b B^b | E^b F^b G^b A^b

Pno. *f* *cresc.* *ff* *cresc.* *ff*

Vln. I *f* *cresc.* *ff* *f* *cresc.* *ff*

Vln. II *f* *cresc.* *ff* *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff* *f* *cresc.* *ff*

Vlc. *f* *cresc.* *ff* *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff* *f* *cresc.* *ff*

65

unis. *div.* *unis.* *div.* *unis.* *div.*

67

Fl. 1
Picc.
Picc. 1
Ob. 1
Ob. 2
E.H.
Cl. 1 in A
Cl. Eb
Bsn. 1
Bsn. 2
Hns. 1, 2, 3, 4
Tpt. 1 (C)
Tpt. 2 (C)
Tpt. 3 (C)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

69

Fl. 1 *ff*

Picc. *ff*

Picc. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E.H. *ff*

Cl. 1 in A *ff*

Cl. Eb *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hns. 1 *f*

Hns. 2 *ff*

Hns. 3 *f*

Hns. 4 *ff*

Tpt. 1 (C) *f*

Tpt. 2 (C) *ff* *solo* *3*

Tpt. 3 (C) *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Tuba *f* *ff*

Timp. *mf* *f* *gliss.*

Mar. *mf* *f*

Perc. 2 *ff* *lv.* *mf* *f* * Cabaza

Harp *f* *8va -1*

Pno. *lv.*

Vln. I *f* *ff*

Vln. II *f* *ff* *div.*

Vla. *f* *ff*

Vlc. *f* *ff* *div.* *unis.*

Cb. *f* *ff*

69

* Shake while outlining large circles over 5 beats, bottom at beat 1, top at beat 3 for visual and aural impression of rotation, mm. 70–beat 3 of m. 74, then shake high to the end.

71

Fl. 1

Picc.

Picc. 1

Ob. 1

Ob. 2

E.H.

Cl. 1 in A

Cl. Eb

Bsn. 1

Bsn. 2

1
2
3
4

Hns.

Tpt. 1 (C)

Tpt. 2 (C)

Tpt. 3 (C)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Mar.

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

This page of a musical score, numbered 78, contains the following parts and markings:

- Fl. 1:** *ff*, *cresc.*
- Picc.:** *ff*, *cresc.*
- Picc. 1:** *ff*, *cresc.*
- Ob. 1:** *ff*, *cresc.*
- Ob. 2:** *ff*, *cresc.*
- E.H.:** *ff*, *cresc.*
- Cl. 1 in A:** *ff*, *cresc.*
- Cl. Eb:** *ff*, *cresc.*
- Bsn. 1:** *ff*, *cresc.*
- Bsn. 2:** *ff*, *cresc.*
- Hns. 1-4:** *ff*, *cresc.*
- Tpt. 1 (C):** *f* (bell tones), *ff*, *cresc.*, *fff*
- Tpt. 2 (C):** *f* (bell tones), *ff*, *cresc.*, *fff*
- Tpt. 3 (C):** *f* (bell tones), *ff*, *cresc.*, *fff*
- Tbn. 1:** *solo ff*, *cresc.*
- Tbn. 2:** *solo ff*, *cresc.*
- Tbn. 3:** *ff*, *cresc.*
- Tuba:** *ff*, *cresc.*
- Timp.:** *ff*, *cresc.*
- Mar.:** *f* hand to hand, *(loco)*, *cresc.*, *ff*, *cresc.*
- Perc. 2:** *f* Maracas, *cresc.*, *ff*, *cresc.*
- Harp:** *ff*, *cresc.*, *8va*, *repeat beats 3 and 4 ad. lib. until end*
- Pno.:** *ff*, *12*, *14*, *12*, *12*, *12*, *12*, *12*, *12*, *cresc.*, *fff*, *8va*, *Lv. **
- Vln. I:** *ff*, *cresc.*
- Vln. II:** *ff*, *cresc.*
- Vla.:** *ff*, *cresc.*
- Vlc.:** *ff*, *cresc.*
- Cb.:** *ff*, *cresc.*

Meira Warshauer's music, performed internationally to critical acclaim, reflects her personal spiritual journey. She has devoted much of her creative output to Jewish themes and their universal message. *Streams in the Desert*, an all Warshauer CD of music for orchestra and chorus inspired by the Torah, was released by Albany Records in fall, 2007. *Tekeeyah* (a call), the first concerto ever written for shofar/trombone and orchestra, began its premiere season performances in 2009 with commissioning orchestras Wilmington Symphony, Brevard Philharmonic, and University of South Carolina Symphony, and will continue with Western Piedmont Symphony and Dayton Philharmonic in upcoming seasons.

Warshauer's work also reflects a love and concern for the earth. A profile of her *Symphony No. 1: Living, Breathing* was featured on the PRI radio program "Living on Earth" in spring, 2007, during the symphony's premiere season with the Dayton Philharmonic, South Carolina Philharmonic, and Western Piedmont Symphony.

Other recordings include *YES!* recorded by Richard Stoltzman and the Warsaw Philharmonic on *Perspectives* (MMC), *Bati l'Gani (I entered My Garden)* recorded by Paula Robison and Cyro Baptista on *Places of the Spirit*, (Pucker Gallery), *Shevet Achim (Brothers Dwell)* for two bass clarinets recorded by Richard Nunemaker on *The Louisville Project* (AUR), *Bracha* (Blessing) for violin and piano recorded by the Kobayashi-Grey duo on *Feminissisimo* (Albany), and *Revelation* for recorded by the Silesian State Philharmonic on *Robert Black Conducts* (MMC). Other all Warshauer CDs are the soundtrack to the documentary *Land of Promise: The Jews of South Carolina* and *Spirals of Light: Chamber Music and Poetry on Themes of Enlightenment* (Kol Meira).

Warshauer has received awards from ASCAP, Meet the Composer, and the American Music Center; and Residency Fellowships from the MacDowell Colony and the Hambidge Center. She was twice awarded the Artist Fellowship in Music by the S.C. Arts Commission, and received the first Art and Cultural Achievement Award from the Jewish Historical Society of South Carolina. Her composition, *Yishakeyni (Sweeter than Wine)* received the Miriam Gideon Award from the International Association of Women in Music. She is the Nancy A. Smith Distinguished Visitor in Residence at Coastal Carolina University.

Meira Maxine Warshauer graduated from Harvard University (B.A. *magna cum laude*), New England Conservatory of Music (M.M. *with honors*), and the University of South Carolina (D.M.A.), and studied composition with Mario Davidovsky, Jacob Druckman, William Thomas McKinley, and Gordon Goodwin. Her music is published by Lauren Keiser Music, Hildegard, World Music Press, and Kol Meira Publications. A native of Wilmington, North Carolina, she resides in Columbia, South Carolina with her husband, Sam Baker.

For more about Meira Warshauer and her music, please visit her website
<http://meirawarshauer.com/>