

CHRIS PAUL HARMAN
AMERIKA

(2001)

Commissioned in 2000 by the CBC, for premiere by the New Music Concerts Ensemble, Toronto

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INSTRUMENTATION:

Fl., Ob., Cl.

Hn., Trpt., Trbn.

2 Pcn.

I: Vibraphone (Hard Mallets)

II: Marimba (Hard Mallets), Crotales (2 octaves)
Tubular Bells, Tam-tam

Pno.

2 Vln., Vla., Vc., Cb.

NOTATION:

♯♯ Raise or lower (respectively) a note by one quarter-tone

♯♭ Raise or lower (respectively) a note by three quarter-tones

⌋ Semitone cluster between (and including) given notes

Accidentals apply only to the notes they precede, unless the same note is repeated consecutively.
In the parts, however, occasional "friendly reminder" ♯ signs are given.

Score is in C.

Perusal Score
Not for Performance

AMERIKA

CHRIS PAUL HARMAN (2001)

Ⓐ ♩ = 72

Flute

Oboe

Clarinet in B \flat

Horn in F

Trumpet in C

Trombone

Percussion I:
Vibraphone

Percussion II:
Marimba

Piano

3/4 4/4 7/8 2/4 5-7" 3/8

dry (motor off) *f* (sempre) *f* *f* *f* G.P.

f (sempre) *f* *f* *f* G.P.

Ⓐ ♩ = 72

Violin I

Violin II

Viola

Violoncello

Contrabass

3/4 4/4 7/8 2/4 5-7" 3/8

f (sempre) pizz. *f* *f* *f* G.P.

f (sempre) pizz. *f* *f* *f* *f* G.P.

f (sempre) pizz. *f* *f* *f* *f* G.P.

f (sempre) *f* *f* *f* *f* G.P.

Ⓑ (♩ = 72, ♪ = 144)

Fl. *mf*

Ob. *mp*

Vib. *mf* dry (no Pedal) *sim.*

Mar. *mf*

Pno. *mf*

Ⓑ (♩ = 72, ♪ = 144)

Vln. I *f* (sempre) *pizz.*

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

Vla. *f* (sempre) *pizz.*

Vc. *f* (sempre)

14

Fl. 5-7" **G.P.**

Ob. 5-7" **G.P.**

Vib. 5-7" **G.P.**

Mar. 5-7" **G.P.**

Pno. 5-7" **G.P.**

Vln. I 5-7" **G.P.**

Vln. II 5-7" **G.P.**

Vla. 5-7" **G.P.**

Vc. 5-7" **G.P.**

© (♩ = 72, ♪ = 144)

19 (3)

Fl.

Ob.

Cl. *mf* *sim.*

Hn. *mf* *con sord.* *sim.*

Tpt. *mf* *con sord.* *sim.*

Tbn. *mf* *con sord.* *sim.*

Vib. *f*

Mar. *f* (l.v.)

Pno. *f* (no Ped.)

© (♩ = 72, ♪ = 144)

(3) arco on the string, détaché

Vln. I *f*

Vln. II *f* arco on the string, détaché

Vla. *f* arco on the string, détaché

Vc. *f* arco on the string, détaché

Cb.

26

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/8

2-3"

3/4

G.P.

To Tub. B.

D (♩ = 72)

31 3/4

Fl. *pp* *n.*

Cl. *pp* *n.*

Hn. (con sord.) *pp* *n.*

Vib. (Motor off) *mp* Ped. → remains down *(mp)*

Tub. B. Tubular Bells (with hammers) *mp* Ped.

Pno. *mf* Ped. → remains down

D (♩ = 72)

3/4 con sord (Practice Mute) II

Vln. I *pp* *n.*

Vln. II *pp* *n.*

Vla. *pp* *n.*

Vc. *pp* *n.*

37

Vib. (Ped.) →

Tub. B. → remains down

Pno. (Ped.) →

Vln. I (legato) *pp*

Vln. II (legato) *pp*

Vla.

Vc. (legato) I con sord (ord.) II III III II *ppp*

42

Vib. (Ped.) →

Tub. B. (Ped.) →

Pno. (Ped.) →

Vln. I

Vln. II

Vla. (legato) *pp* IV IV

Vc. II II I I III I II I II II III (III)

Cb. con sord (ord.) *ppp* legato IV IV III II III

47

Vib. (Ped.) →

Tub. B. (Ped.) →

Pno. (Ped.) →

Vln. I

Vln. II

Vla. II II/III III IV III II III (III) III II/III II III

Vc. III/IV IV II II IV III I II I (I) (I)

Cb. I II II

52 4/4

Vib. (Ped.) →

Tub. B. (Ped.) →

Pno. (Ped.) →

Vln. I

Vln. II

Vla. III III IV III IV III IV III IV IV II III

Vc. II (II) I II I II II II II III I II II I/II IV

Cb. I II III II

57 4/4

Vib. 1.v. 5-7" 2-3" G.P.

Tub. B. 5-7" To Crot.

Pno. 1.v. 5-7" 2-3" G.P.

4/4 2-3"

Vln. I 1.v. senza sord. G.P.

Vln. II 1.v. senza sord.

Vla. IV 1.v. senza sord.

Vc. IV II II IV III 1.v. senza sord.

Cb. II 1.v.

E (♩ = 120)

59 (4/4)

Fl. *f*

Ob. *sfz p* *f*

Cl. *sfz p* *f*

Hn. (sord.) *p* *sfz p* *f* *f (non dim)*

Tpt. (sord.) *p* *sfz p* *f*

Tbn. (sord.) *p* *sfz p* *f*

Vib. (motor off) *mp* Ped. *f* Ped.

Crot. Crotales (Hard Plastic Mallets) *f*

Pno. *p - dry* *sub. ff!* Ped.

E (♩ = 120)

(4/4)

Vln. I *mf* arco, non vib. on the string (martelé) *f* *p sub.*

Vln. II *mf* arco, non vib. on the string (martelé) *f* *p sub.*

Vla. *mf* arco, non vib. on the string (martelé) *f* *p sub.*

Vc. *mf* arco, non vib. on the string (martelé) *f* *p sub.*

Cb. *mf* arco (non vib.) *f* *p sub.* *sfz p*

63

Fl. G.P. 2" 5/4

Ob.

Cl.

Hn. G.P. 2" 5/4

Tpt.

Tbn.

Vib. (l.v.) * dampen G.P. 2" 5/4

Crot. (l.v.)

Pno. *pp* G.P. 2" 5/4

Vln. I *f* *p* G.P. 2" 5/4

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

(F) (♩ = 120)

66 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

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

Ob. *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Cl. *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Hn. (sord.) *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Tpt. (sord.) *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Tbn.

Vib. *f* Ped. * Ped.

Tub. B. *f* Ped. * Ped.

Pno. *ff* (sempre) Ped. * Ped.

(F) (♩ = 120)

$\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

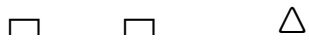
Vln. I non vib. *p* *f* *p* *f*

Vln. II non vib. *p* *f* *p* *f* *p*

Vla. non vib. *p* *f* *p* *f* *p*

Vc. non vib. *p* *f* *p* *f* *p*

Cb.



69

Fl. p p f sfz p f sfz p f $G.P.$

Ob. sfz p f sfz p f sfz p f $G.P.$

Cl. sfz p f $G.P.$

Hn. sfz p f $G.P.$

Tpt. sfz p f p f $G.P.$

Tbn. $G.P.$

Vib. $G.P.$

Tub. B. $G.P.$

Pno. $G.P.$

Vln. I f f f $G.P.$

Vln. II f p f $G.P.$

Vla. f p f $G.P.$

Vc. f p f $G.P.$

Cb. $G.P.$

Rehearsal marks: 5/4, 2", 3/4

G (♩ = 120)

72 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ 5-7" $\frac{3}{4}$

Fl. *sfz**p* *sfz**p* *f* *sfz**p* *f* G.P.

Ob. *f*

Cl. *f* *sfz**p* *f* *sfz**p* *f* G.P.

Hn. (sord.) *f* *sfz**p* *f* *sfz**p* *f* G.P.

Tpt. (sord.) *f* *sfz**p* *f* *sfz**p* *f*

Tbn. (sord.) *f* *sfz**p* *f* *sfz**p* *f*

Vib. *f* Ped. * Ped. * G.P.

Tub. B.

Pno. *f* Ped. *

G (♩ = 120)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ 5-7" $\frac{3}{4}$

Vln. I *fp* *fp* *fp* *fp* *fp* *f* G.P.

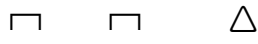
Vln. II *fp* *fp* *fp* *fp* *fp* *f*

Vla. *fp* *fp* *fp* *fp* *fp* *f*

Vc. (I sempre) *fp* *f* *mp* *fp* *fp* *f*

Cb.

(H) (♩ = 52)



77 $\frac{3}{4}$ (a tempo) $\frac{7}{8}$ (actual pitch) $\frac{5}{4}$ $\frac{4}{4}$

Fl. *pp* *n.* *pp*

Ob.

Cl. *pp* *n.*

Hn. $\frac{3}{4}$ (a tempo) $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$
p *n.* *p (sempre)*

Tpt. *p* *n.* *p (sempre)*

Tbn. *p* *n.* *p (sempre)*

Vib. $\frac{3}{4}$ (motor off) (a tempo) $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$
p Ped.

Tub. B.

Pno. *mp* *pp* *sub*

Ped.

(H) (♩ = 52)

$\frac{3}{4}$ (a tempo) $\frac{7}{8}$ non vib. $\frac{5}{4}$ $\frac{4}{4}$

Vln. I con sord (Practise Mute) *mp* *n.* (*mp*)

Vln. II con sord (Practise Mute) *mp* *n.* *mp*

Vla.

Vc. non vib. *p* (non dim.) sul tasto *pp* (non dim.)

Cb. sul tasto non vib. *pp* (non dim.) (non dim.)

80 **4/4**

Fl. *n.* *pp* *n.* *pp* 5-7" **G.P.**

Ob. *pp*

Cl. *p* *n.*

Hn. *n.* *n.* *p* *n.* *P* 5-7" **G.P.**

Tpt. *n.* *p* *n.* *p* *n.*

Tbn. *n.* *n.* *p* *n.* *P*

Vib. 5-7" **G.P.**

Tub. B.

Pno. (s) *

Vln. I *n.* *mp* *n.* *mp* *(mp)* senza sord. 5-7" **G.P.**

Vln. II *n.* *mp* *(mp)* senza sord.

Vla.

Vc.

Cb.

□ △ △ □ △

♩ (♩ = 116)

□ □ △ □ △ □ □ □ △

84

Fl.

Ob.

Cl.

** Adjust pitch using embouchure.

Hn.

Tpt.

Tbn.

Vib.

Tub. B.

Pno.

Detailed description: This block contains the musical score for measures 84 through 90. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Bass Trombone (Tub. B.), and Piano (Pno.). The woodwinds and brass play a rhythmic pattern of eighth notes with dynamic markings of *mp* and *f*. The piano part features a complex harmonic accompaniment with dynamic markings of *f* and *mf*. Pedal points are indicated with asterisks. Above the staves, there are performance instructions: a circled measure number '84', a tempo marking '♩ (♩ = 116)', and a sequence of square and triangle symbols. A large watermark 'MusicalScoreMania.com' is overlaid diagonally across the page.

♩ (♩ = 116)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 84 through 90 for the string section, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*. The Viola and Violoncello parts include the instruction 'ord.' with an asterisk. Pedal points are indicated with asterisks. Above the staves, there are performance instructions: a circled measure number '84', a tempo marking '♩ (♩ = 116)', and a sequence of square and triangle symbols. A large watermark 'MusicalScoreMania.com' is overlaid diagonally across the page.

*) The "weight" of each glissando and crescendo should happen near the end of each figure.

88

Fl. G.P.

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

Cl. *f p* *f p* *f p* *f p* *f p* *f*

Hn. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* G.P.

Tpt. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

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

Vib. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * G.P.

Tub. B.

Pno. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * G.P.

Vln. I G.P.

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

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

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

Cb.

J **Espressivo**
(♩ = 76)

molto rit. **a tempo**

92

Fl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
mp *pp* *mp*

Ob. *mp* *pp* *mp*

Cl. *mp* *p* *mp*

Hn. $\frac{4}{4}$ (con sord.) $\frac{5}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ senza sord. $\frac{3}{4}$
mp *p*

Tpt. (con sord.) senza sord.

Tbn. (con sord.) senza sord.
mp *p*

Vib. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
mp Ped. *(mp)* Ped.

Tub. B.

Pno. *mp* *pp*
 Ped. *

J **Espressivo**
(♩ = 76)

molto rit. **a tempo**

Vln. I $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
 espressivo, vib. II III
mp *n.*

Vln. II *mp* *n.*

Vla. espressivo, vib. *mp* *n.*

Vc. espressivo, vib. *mp* *n.*

Cb.

a tempo

96 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ 5-7" $\frac{6}{8}$

Fl. *n.* *p* (non dim.) **G.P.**

Ob. *n.* *p* (non dim.)

Cl. *n.* *p* (non dim.)

Hn. *sfz* *p* **G.P.**

Tpt.

Tbn. *sfz* *p*

Vib. *mf* *p* Ped. **G.P.**

Tub. B.

Pno. *f* *p* Ped. **G.P.**

a tempo

$\frac{3}{4}$ vib. non vib. III $\frac{5}{4}$ II *port.* $\frac{3}{4}$ 5-7" $\frac{6}{8}$

Vln. I *mp* *sfz* *ff* *p* (non dim.) **G.P.**

Vln. II *mp* *sfz* *ff* *p* (non dim.)

Vla. *mp* *sfz* *ff* *p* (non dim.)

Vc. *mp* *sfz* *ff*

Cb. *sfz* *ff*

Presto
K (♩ = 104 / ♩ = 156)

△ △ △ □ △ △ △ □ □ △

101

Fl.

Ob.

Cl.

Hn. (con sord.)

Tpt. (con sord.)

Tbn. (con sord.)

Vib. dry (no Ped.)

Mar. Marimba

Pno.

Ped.

Presto
K (♩ = 104 / ♩ = 156)

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

Fl. *sfz p* *f* *sfz p* *sfz p*

Ob. *sfz p* *f* *sfz p* *sfz p*

Cl.

Hn. *sfz p* *f*

Tpt. *sfz p* *f* *sfz p* *sfz p* *sfz p*

Tbn. *sfz p* *f* *sfz p* *sfz p* *sfz p*

Vib.

Mar.

Pno.

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

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

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

Vc. *sfz p* *sfz p* *sfz p* *f* *sfz p* *f*

Cb.

112 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfzp *f* *sfzp* *f* *sfzp*

f *p* *f* *sfzp* *f* *p* *f* *p* *f* *p*

\triangle \triangle \square \triangle \square \square

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures, with time signatures changing between measures: 7/8, 3/4, 2/4, 7/8, 3/4, 2/4, 7/8, 3/4, 2/4. Dynamic markings include *sfz*, *p*, *f*, and *sfz-p*.

Measure numbers are indicated at the start of some staves: 117, 118, 119, 120, 121, 122.

Rehearsal marks are present at the beginning of measures 117, 118, 119, 121, and 122.

A large watermark "Musical Score for Performance" is overlaid on the page.

Musical score for orchestra and woodwinds, measures 122-127. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 122-127 are marked with a circled measure number 122. The time signature changes from 2/4 to 3/4 and back to 2/4. The score includes dynamic markings such as *sfz*, *p*, and *f*. There are also performance instructions like *sfz p* and *f* above the notes. The woodwind parts (Fl., Ob., Cl., Tpt., Tbn.) feature melodic lines with slurs and accents. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with sustained notes and dynamic markings. The Piano part (Pno.) has a complex rhythmic accompaniment. The Maracas part (Mar.) has a steady, rhythmic pattern. The score is marked with a large watermark "Not for Sale! Score for Performance".

128

3/4

ca. 2"
G.P.

Fl.

Ob.

Cl.

*sfz**p*

*sfz**p*

*sfz**p*

Hn.

Tpt.

Tbn.

*sfz**p*

*sfz**p*

f

ca. 2"
G.P.

Vib.

Mar.

ca. 2"
G.P.

Pno.

ca. 2"
G.P.

*

3/4

ca. 2"
G.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz**p*

*sfz**p*

f *p* *f*

*sfz**p*

*sfz**p*

f *p* *f*

*sfz**p*

*sfz**p*

f *p* *f*

♩ = 104 / ♪ = 156

132

Fl. *f*

Ob. *f*

Cl. *f*

Hn. (con sord.) *f*

Tpt. (con sord.) *f*

Tbn.

Vib. *f*
Ped.

Mar.

Pno. *f*
Ped. → (remains down)

♩ = 104 / ♪ = 156

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Musical score for orchestra and strings, measures 140-145. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 140-145 are marked with a circled "140" at the beginning of the Flute staff. The score features various time signatures: 6/8, 3/4, 4/4, and 3/8. Above the Flute staff, there are triangle symbols (Δ) and square symbols (◻) indicating accents or specific performance techniques. The Piano part includes a pedal marking "(Ped.)" with an arrow pointing to the right. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with "(on the string)" above the first measure of each staff.

M (♩ = 96)

△ □

154

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. (son cord.) *p* (*p*)

Tpt. (son cord.) *p* (*p*)

Tbn. (son cord.) *p* (*p*)

Vib. (motor off) with timpani mallet *mp* Ped. * Ped. * Ped. * Ped. * Ped. *

T.-t. Tam-tam (with timpani mallets) (*p*) (dampen)

Pno. *mp* Ped. * Ped. * Ped. *

M (♩ = 96)

Vln. I con sord. non vib. *pp* sul tasto, flaut. III norm. (non vib.)

Vln. II con sord. II non vib. *pp* sul tasto, flaut. norm. (non vib.)

Vla. *p* *pp*

Vc. *p* II (non vib.) *pp*

Cb. *p* (non vib.) *pp*

159

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

T.-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3-5"

G.P.

3-5"

G.P.

3-5"

G.P.

3-5"

G.P.

(legato)

IV

p

p

p

△ □

Molto espressivo
(♩ = 120)

162

Fl.

Ob.

Cl.

Hn. (con sord.)

Tpt. (con sord.)

Tbn. (con sord.)

Vib.

Tub. B. Tubular Bells

Pno. (loco)

Molto espressivo
(♩ = 120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

166

Fl.

Ob.

Cl.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

f *sfz**p* *f* *sfz**p* *f* *sfz**p* *f*

G.P.

Hn.

Tpt.

Tbn.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

f *sfz**p* *f* *sfz**p* *sfz**p* *f* *sfz**p* *f*

G.P.

Vib.

Tub. B.

Pno.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

G.P.

G.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{2}$

*sfz**p* *f* *p* *f* *sfz* *sfz**p* *f* *sfz**p* *f* *sfz**p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

G.P.

p < *f* *p* < *f*

♩ = 116-120

170

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Tub. B.

Pno.

sfz p

sfz *sfz* *sfz*

sfz (sim.)

sfz p

sfz p

sfz p

sfz p

sfz p

f

ff!

Ped.

Ped.

Ped.

♩ = 116-120

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

norm.

norm.

norm.

II norm.

f

sfz *sfz* *sfz*

sfz (sim.)

sfz p

sfz *sfz* *sfz*

sfz (sim.)

III

IV

175

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2-3"

G.P.

4/4

sfz

sfz (sim.)

sfzp

Ped.

III

IV

P (♩ = 120)

178

Fl.

Ob. *f*

Cl. *f*

Hn. *sfz p* (con sord.)

Tpt. *sfz p* (con sord.)

Tbn. *sfz p* (con sord.)

Vib. *f* Ped.

Tub. B. *f* Ped.

Pno. *f* Ped.

P (♩ = 120)

Vln. I *p < f*

Vln. II *p < f*

Vla. *f*

Vc. *f* I sempre

Cb.



181

4/4

2/4

3/8

2-3"

G.P.

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Tub. B.

Pno.

2-3"

G.P.

4/4

2/4

3/8

4/4

2/4

3/8

2-3"

G.P.

2-3"

G.P.

4/4

2/4

3/8

2-3"

G.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Q (♩ = 112-116)

185

Fl. *ff* G.P. 2-3" 2/4

Ob. *ff*

Cl. *ff*

Hn. (con sord.) *ff* G.P. 2-3" 2/4

Tpt. *ff*

Tbn. *ff*

Vib. Ped. * G.P. 2-3" 2/4

Tub. B. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Pno. *f* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * G.P. 2-3"

Q (♩ = 112-116)

Vln. I *ff* martelé G.P. 2-3" 2/4

Vln. II *ff* martelé

Vla. *ff*

Vc.

Cb.

R (♩ = 120)

192

Fl.

Ob. (♩ notes connected)
sfz sfz (f) sfz sfz sfz f sfz (sim.)

Cl. (♩ notes connected)
sfz sfz (f) sfz sfz sfz f sfz (sim.)

Hn. senza sord.
sfzp senza sord. sfzp sfzp f p f p f p f sfzp

Tpt. senza sord.
pp f p f sfzp sfzp sfzp f sfzp sfzp

Tbn. sfzp sfzp sfzp f sfzp sfzp sfzp f sfzp sfzp sfzp

Vib. Ped. *

Tub. B. f Ped. *

Pno. f Ped. *

R (♩ = 120)

Vln. I non vib. sfzp sfzp f sfzp f sfzp f

Vln. II non vib. sfzp sfzp f sfzp f sfzp f

Vla. (♩ notes connected)
sfz sfz (f) sfz sfz sfz (f) sfz sfz (sim.)

Vc. (♩ notes connected)
sfz sfz (f) sfz sfz sfz (f) sfz sfz (sim.)

Cb. f

Meno mosso
(♩ = 50)

198

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Ob.

Cl.

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Tpt. *con sord.*

Tbn. *con sord.*

Vib. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Tub. B.

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Motor on (slow)

mp

Ped. (remains down)

8th

(loco)

Meno mosso
(♩ = 50)

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vln. II *con sord.* *non vib.*

Vla. *con sord.* *non vib.*

Vc. *con sord.* *non vib.* (II) *sempre*

Cb. *con sord.* *non vib.*

rit.

203

Fl. *n.* *pp* (*pp*) **G.P.**

Ob. *n.* *pp* *n.*

Cl. *n.* *pp* *pp*

Hn. *pp* **G.P.**

Tpt. *n.* *pp*

Tbn. *n.* *pp*

Vib. **G.P.**

Tub. B.

Pno. **G.P.**

rit.

Vln. I *n.* *p* **G.P.**

Vln. II *n.* *p*

Vla. *n.* *p*

Vc. *p*

Cb. *p*

♩ = 72 / ♩ = 120

207 $\frac{2}{4}$

Fl. *n. p. n.*

Ob.

Cl. *n. p. n. n. p. n.*

Hn. $\frac{2}{4}$ (con sord.) *pp n.*

Tpt. (con sord.) *n. p. n. n. p. n.*

Tbn. (con sord.)

Vib. *p Ped.*

Tub. B. *p Ped.*

Pno. *mp Ped.*

♩ = 72 / ♩ = 120

*) String parts should balance equally – no one line should stand out

$\frac{2}{4}$ (con sord.) legato, non vib.

Vln. I *p**

Vln. II *p**

Vla. (con sord.) legato, non vib. *p**

Vc. (con sord.) legato, non vib. *p**

Cb.

212

Fl. *n.* *p.* *n.* *n.* *p.* *n.* **G.P.**

Ob. *n.* *p.* *n.*

Cl. *p.* *n.* *n.* *p.* *n.*

Hn. *p.* *n.* *n.* *p.* *n.* **G.P.**

Tpt. *n.* *p.* *n.* *n.* *p.* *n.*

Tbn. *n.* *p.* *n.* *n.* *p.* *n.*

Vib. **G.P.**

Tub. B. **To Crot.**

Pno.

Vln. I **G.P.**

Vln. II

Vla.

Vc.

Cb.

T (♩ = 40)

217

Fl. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p - legato

Ob. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p - legato

Cl.

Hn. $\frac{5}{4}$ (con sord.) $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Tpt. (con sord.) $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
p - legato

Tbn. (con sord.) $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Vib. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
mp
Ped. (remains down)

Crot. *p* (l.v. sempre)

Pno. *mf*
Ped. (remains down)

T (♩ = 40)

Vln. I $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
mf - legato

Vln. II $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
mf - legato (*mf*)

Vla. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
mf - legato

Vc. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
mf - legato

Cb.

222 $\frac{5}{4}$

Fl. $\frac{5}{4}$ 5-7" G.P.

Ob. $\frac{5}{4}$

Cl. $\frac{5}{4}$ p - legato

Hn. $\frac{5}{4}$ p - legato 5-7" G.P.

Tpt. $\frac{5}{4}$

Tbn. $\frac{5}{4}$ p - legato

Vib. $\frac{5}{4}$ 5-7" G.P.

Crot. $\frac{5}{4}$

Pno. $\frac{5}{4}$ (mf) 5-7" G.P.
mp

Vln. I $\frac{5}{4}$ 5-7" G.P.

Vln. II $\frac{5}{4}$

Vla. $\frac{5}{4}$

Vc. $\frac{5}{4}$

Cb. $\frac{5}{4}$

U (♩ = 76)

225 (5/4)

Pno. *pp*

Ped.

≡

229

7

Pno.

LONG

G.P.

FIN.

Tokyo, Toronto
Jan. - Apr. 2001