

JEFFREY RYAN
PANTHALASSA
(WATER, BECAUSE IT SINGS)
FOR ORCHESTRA

*COMMISSIONED BY THE VICTORIA SYMPHONY
WITH ASSISTANCE FROM THE
VICTORIA FOUNDATION HUGH DAVIDSON FUND*

Perusal copy

PANTHALASSA (WATER, BECAUSE IT SINGS)

Instrumentation

2 flutes
2 oboes
2 Bb clarinets
2 bassoons

4 horns in F
2 trumpets in C
3 trombones (2 tenor, 1 bass)

timpani
percussion (one player):
vibraphone, glockenspiel, large tam-tam, 3 tom-toms (h/m/l), bass drum

strings (at least 88642)

Performance notes:

Total performance time ca. 12'00".

Score in C. All instruments sound as written, except for contrabass (sounding one octave lower) and glockenspiel (sounding two octaves higher).

 note ends with a breath accent for winds; no bow change for strings.

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Stems are added for clarity when needed. Strings, note that some glissandi end under the same bow, while others have a bow change at the arrival note.

Other performance notes are given as required in the score and/or part.

Programme note:

*And the water, because it sings
a song so old no one remembers it,
drags its beauty slowly....
(from **Water** by Patrick Lane)*

I keep a file of poems whose words and imagery speak music to me. Patrick Lane's evocative **Water**, from his collection **The Bare Plum of Winter Rain**, has been in that file for a long time. When Tania Miller, Music Director of the Victoria Symphony, invited me to write a new work for her final season and to connect that work to a British Columbia writer, the opportunity I had been waiting for finally arrived.

Lane's poem speaks of the beauty and pain of being water, and how we can hear it if we really listen. Water's "old song" reminds us that water has existed for a very long time, changing form, but neither created nor destroyed, even going back to Earth's original superocean Panthalassa, whose water is the same water on Earth today. Our planet's history is contained in water. The way that water flows and transforms, singing its old song and conveying that history, was the image uppermost in my imagination every time I put pencil to manuscript paper.

The music of **Panthalassa (Water, Because It Sings)** begins with a single drop, quickly joined by more and more drops, building in density, rising and subsiding in a series of ever-bigger waves, evaporating into the air then returning to the ground, becoming a creek, a river, an ocean. It is constantly in motion at some level, but moving at different speeds simultaneously in the way that even water that seems still has only the illusion of stillness. In a climactic moment, we are completely submerged in water, becoming a part of water, looking out from within water, until another wave lifts us up again and drives forward in a torrent. As the music nears its close, it returns to that single drop, the drop that started it all, the drop we might have followed through the whole piece, the drop that might have been each of us merging with others into something bigger.

Panthalassa (Water, Because It Sings) was commissioned by the Victoria Symphony with assistance from the Victoria Foundation Hugh Davidson Fund, and is dedicated to Tania Miller.

to Tania Miller

PANTHALASSA
(WATER, BECAUSE IT SINGS)

JEFFREY RYAN

commissioned by the Victoria Symphony

M = 84 Moving insistently and inexorably forward

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1
Tim
Perc
Vn I
Vn II
Va
Vc
Cb

Perusal copy

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1

Tim
Perc

Vn I
Vn II
Va
Vc
Cb

A

Fl 1, 2
Ob 1, 2
B♭ Cl 1, 2
Bn 1, 2
F Hn 1, 2, 3, 4
C Tpt 1, 2
Trb 1, 2
Btrb
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

16 17 18 19 20 21 22

B

A page of a musical score for orchestra and piano. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, French Horn 1, French Horn 2, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Timpani, Percussion, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time, with various dynamics like p, mf, and pp. A large 'Pensal Copy' watermark is diagonally across the page.

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

(sord.)
F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

C

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Timp
VIB. motor off med. mallets
Perc

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

47 48 49 50 51 52 53 54 55 56

D

Fl

Ob

B♭ Cl

Bn

F Hn

C Tpt

Trb

Brtrb

Timpani

Perc

Vn I
div. a4 ***p*** — ***mp*** — ***p***
 Vn II
con sord.
p — ***mp*** — ***p***
con sord.
 Vn II
div. a4 ***p*** — ***mp*** — ***p***
con sord.
p — ***mp*** — ***p***
 Va
p — ***mp*** — ***p***
 (pp) gl. (o) (o) (o) (o)
 Va
p — ***mp*** — ***p***
 (pp) gl. (o) (o) (o) (o)
 Vc
p — 3 — 3 — 3 — 3 —
 Vc
p — 3 — 3 — 3 — 3 —
 Cb
con sord.
p — senza sord. — ***p*** — div.
p — ***mp*** — ***p***

E

1
Fl
2

1
Ob
2

1
B♭ Cl
2
pp
pp

1
Bn
2

open
1
F Hn
2
mf
open
3
pp
(sord.)
4
mf
pp
pp
pp
pp

1
C Tpt
2

1
Trb
2
mf
pp
pp
pp
pp

Btrb
1
mf
pp

Timp
3 TOM-TOMS
(H/M/L) med. mallets
Perc
mf
sempre

Vn I
mp
gl.
p
3
pp
tr.
pp

Vn II
mf
mp
>p
p
3
pp
tr.
pp

Va
div. a2
senza sord.
mf
3
3
3
3
3
3
f

Vc
mf
gl.
pizz. IV
pizz.

Cb
mf
gl.
pp
p

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Penusal copy

Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, French Horn 1 & 2, C. Trumpet, Trombone, Bass Trombone, Timpani, Percussion, Violin I, Violin II, Viola, Cello, Double Bass

79 80 81 82 83 84 85

F

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Timpani
Perc

Vn I
Vn II
Va
Vc
Cb

Fl 1 Fl 2 Ob 1 Ob 2 B♭ Cl 1 B♭ Cl 2 Bn 1 Bn 2 F Hn 3/4 C Tpt 1 3/4 C Tpt 2 Trb 1 Trb 2 Btrb Timp Perc

Vn I Vn II Va Vc Cb

95 96 97 98 99

G

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

pizz.

div. a2 *pizz.*

f

pizz.

div. a2 *f*

pizz.

f

pizz.

arco

p

unis. pizz.

f

div. arco

100 101 102 103 104 105 106

Perusal Copy

107 108 109 110 111

H

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc
VIB.
motor slow stems up=r.h. white
soft mallets stems down=l.h. black
(keep pedal down)
let all ring
(motor slow) grad. → motor fast
scrub drumhead with wire brush
Vn I
Vn II
Va
Vc
Cb

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1 sim.
Trb 1 mf — p
Trb 2 mp sim.
Btrb 1 x x x x x | x y y z z |
Btrb 2 x x x x x | x y y z z |
Timpani sim.
Perc let fade
(release pedal when sound has faded)

Vn I
Vn II div. a4
Va
Vc
Cb

J

Fl 1
Fl 2
Ob 1
Ob 2
Bb Cl 1
Bb Cl 2
Bn 1
Bn 2
F Hn
3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc
Vn I
Vn II
Va
Vc
Cb

pensado copy

125 126 127 128 129 130 131

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn
3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

K

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Tim
Perc
VIB motor off soft mallets R.H.
VIB pp L.H.

Vn I
Vn II
Va
Vc
Cb

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Tim
Perc

Vn I
Vn II
Va
Vc
Cb

M

Perusal Copy

Flute 1 & 2
Oboe 1 & 2
Bassoon 1 & 2
Clarinet 1 & 2
Bassoon 1 & 2
French Horn 1/2
C Trumpet 1 & 2
Trombone 1 & 2
Bass Trombone
Timpani
Percussion
Violin I
Violin II
Viola
Cello
Double Bass

Measure 167: Flute 1, Oboe 1, Bassoon 1, Clarinet 1, Bassoon 2, French Horn 1, C Trumpet 1, Trombone 1, Bass Trombone. Measure 168: Flute 2, Oboe 2, Bassoon 2, Clarinet 2, Bassoon 1, French Horn 2, C Trumpet 2, Trombone 2. Measure 169: Bassoon 1, Bassoon 2, Bass Trombone. Measure 170: Bassoon 1, Bassoon 2, Bass Trombone. Measure 171: Violin I, Violin II, Viola, Cello, Double Bass. Measure 172: Violin I, Violin II, Viola, Cello, Double Bass. Measure 173: Double Bass.

N

O

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Bassoon 3
Bassoon 4
Clarinet 1
Clarinet 2
Horn 1
Horn 2
Horn 3
Horn 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Tuba
Timpani
Percussion
Violin I
Violin II
Cello
Double Bass

open

$pp < mf$

ord.

mf^6

p

mf^6

p

ord.

mf^6

p

med. yarn

$pp \text{---} mf$

$p \text{---} pp$

P

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1
F Hn 2
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc
Vn I
Vn II
Va
Vc
Cb

(pedal still down) →

sul pont.

188 189 190 191 192

Perusal Copy

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Timp
Perc
Vn I
Vn II
Va
Vc
Cb

193 194 195 196 197

Perusal Copy

1
Fl
2
Ob
1
B♭ Cl
2
Bn
1
2
F Hn
3
4
C Tpt
1
Trb
2
Btrb
Timp
Perc
Vn I
Vn II
Va
Vc
Cb

198 199 200 201 202

Q

Fl 1

Fl 2

Ob 1

Ob 2

B♭ Cl 1

B♭ Cl 2

Bn 1

Bn 2

F Hn 1

F Hn 2

F Hn 3

F Hn 4

C Tpt 1

C Tpt 2

Trb 1

Trb 2

Btrb

Tim

Perc

Vn I

Vn II

Va

Vc

Cb

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Tim
Perc

Vn I
Vn II
Va
Vc
Cb

R

Fl 1 *p* *mf* *p* *mf* *p*

Fl 2 *mf* *p* *mf* *p*

Ob 1

Ob 2

B♭ Cl 1 *mf* *f* *mf* *f*

B♭ Cl 2

Bn 1 *mf* *f* *mf* *f*

Bn 2

F Hn 1 *mf* *p* *mf* *p*

F Hn 2 *mf* *p* *mf* *p*

F Hn 3 *mf* *p* *mf* *p*

F Hn 4 *mf* *p* *mf* *p*

C Tpt 1

C Tpt 2

Trb 1

Trb 2

Btrb 1

Timp *mf* *p* *mf*

Perc

Vn I *mf* *p* *mf* *p* *mf*

Vn II *p* *mf* *p* *mf* *p*

Va *mf* *p* *mf* *p* *mf*

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

Cb *mf* *p* *mf* *p* *mf*

S

Fl 1 Fl 2 Ob B♭ Cl 1 B♭ Cl 2 Bn 1 Bn 2

F Hn 1 F Hn 2 F Hn 3 F Hn 4 C Tpt 1 C Tpt 2 Trb 1 Trb 2 Btrb

Timp Perc

Vn I Vn II Va Vc Cb

Peruse Copy

Fl 1
Fl 2
Ob
B♭ Cl
Bn
F Hn
C Tpt
Trb
Btrb
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

1
Fl
2
Ob
1
Bb Cl
2
Bn
1
2
F Hn
3
4
C Tpt
1
Trb
2
Btrb
Timp
Perc
Vn I
Vn II
Va
Vc
Cb

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232
233

T

F

B♭ Cl

Bn

F Hn

C Tpt

Trb

Btrb

Timp

Perc

Vn I

Vn II

Va

Vc

Cb

GLOCK.

234

235

236

237

238

Perusal copy

Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, French Horn 1 & 2, Cornet 1, Trombone 1 & 2, Bass Trombone, Timpani, Percussion, Violin I, Violin II, Cello, Double Bass, Bassoon.

hard mallets (2 drums)

ff

stagger bowing

Measure numbers: 239, 240, 241, 242, 243, 244, 245

U

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1

Timp
Perc {
6 6 3 3 6 6 3 3

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

This image shows five staves of a musical score, labeled 253 through 257 at the bottom. The top section (staves 1-10) includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Bassoon 1, Bassoon 2, French Horn 1 & 2, Cornet Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, and Percussion. The middle section (staves 11-20) includes parts for Violin I, Violin II, Cello, Double Bass, and Bassoon. The score consists of ten measures per page, with measure numbers 1-10 visible on each page. Measure 10 on page 257 concludes with a repeat sign and a first ending instruction.

V

1
Fl
2
Ob
2
B♭ Cl
2
Bn
2

1
2
F Hn
3
4
1
C Tpt
2
1
Trb
2
Btrb

Tim
Perc

Vn I
Vn II
Va
Vc
Cb

258 259 260 261

A page from a musical score for orchestra and percussion. The score is arranged in multiple staves, each representing a different instrument or group of instruments. The instruments listed include Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, French Horn 1, French Horn 2, C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Timpani, Percussion, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of several measures of complex notation, with dynamic markings such as *f* (fortissimo) and *ff* (fuerzamente) appearing frequently. A large, semi-transparent watermark reading "Perusal Copy" is overlaid across the page.

W ♩ = 42 A sudden stillness ♩ = 54 sub. rit. to ♩ = 42 ♩ = 54 sub. rit. to ♩ = 42 ♩ = 72 sub.

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1
Btrb 2

Timpani
Perc

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

rit. to $\bullet = 54$

rit. to $\bullet = 42$

rit. to $\bullet = 36$

Fl 1
Fl 2

Ob 1
Ob 2

B♭ Cl 1
B♭ Cl 2

Bn 1
Bn 2

F Hn
3/4 Cpt
Trb 1
Trb 2

Btrb

Tim

Perc

Vn I
Vn II

Va

Vc

Cb

rit. to ♩ = 42

(= =) = 168 A torrent **Z**

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Timp
Perc

Vn I
Vn II
Va
Vc
Cb

ord.
slowly close hand in bell
slowly open hand in bell

med. mallets
TAM-TAM
quick single arc stroke near rim with wooden end of mallet

ord. div. a2
ord. (div.)

palm slap on fingerboard, do not let ring

ff

A1

Fl 1

Fl 2

Ob 1

Ob 2

B♭ Cl 1

B♭ Cl 2

Bn 1

Bn 2

F Hn 1/2

F Hn 3/4

C Tpt 1

C Tpt 2

Trb 1

Trb 2

Btrb

Timpani

Perc

Vn I

Vn II

Va

Vc

Cb

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1
Tim
Perc

Vn I
Vn II
Va
Vc
Cb

pizz. *f* *pizz.* *arco* *f* *pizz.*

pizz. *f* *pizz.* *arco* *f* *pizz.*

f *pizz.* *f* *arco* *f* *pizz.*

f *pizz.* *f* *arco* *f*

3 3 3 3 3 3

321 322 323 324 325 326

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Timpani
Percussion

Vn I
Vn II
Va
Vc
Cb

327 328 329 330 331

B1

Fl 1
Fl 2

Ob 1
Ob 2

B♭ Cl 1
B♭ Cl 2

Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4

C Tpt 1
C Tpt 2

Trb 1
Trb 2

Btrb

Timp

Perc

Vn I

Vn II

Va

Vc

Cb

hard mallets

spicc.

332 333 334 335 336

Fl 1
Fl 2

Ob 1
Ob 2

B♭ Cl 1
B♭ Cl 2

Bn 1
Bn 2

F Hn 1
F Hn 2

C Tpt 1
C Tpt 2

Trb 1
Trb 2

Btrb

Timpani

Percussion

Vn I

Vn II

Va

Vc

Cb

C1

Perusal Copy

1
Fl
2
Ob
1
Bb Cl
2
1
Bn
2
F Hn
2
3
4
1
C Tpt
2
1
Trb
2
Btrb
Timp
Perc
TOM-TOMS
Vn I
Vn II
Va
Vc
Cb

Perusal Copy

1 Fl
2
1 Ob
2
1 Bb Cl
2
1 Bn
2

1 F Hn
2
3
4
1 C Tpt
2
1 Trb
2
Btrb

Timp
Perc

Vn I
Vn II
Va
Vc
Cb

D1

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1
F Hn 2
F Hn 3
F Hn 4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1
Btrb 2

Timpani
Percussion

Vn I
Vn II
Va
Vc
Cb

Perusal Copy

E1

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn
C Tpt
Trb 1
Trb 2
Btrb
Timpani
Percussion

Vn I
Vn II
Va
Vc
Cb

accel. to ----- = 200

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2
F Hn 1/2
C Tpt 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Timp
Perc
Vn I
Vn II
Va
Vc
Cb

F1 $\text{♩} = 100$ rit. to $\text{♩} = 84$ Slowly ebbing away

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb 1
Timp
Perc

Vn I
Vn II
Va
Vc
Cb

G1

rit. poco a poco to ----

Fl 1

Fl 2

Ob 1

Ob 2

B♭ Cl 1

B♭ Cl 2

Bn 1

Bn 2

F Hn

C Tpt

Trb 1

Trb 2

Btrb

Timpani

Perc

Vn I

Vn II

Va

Vc

Cb

(rit.)

Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

This section of the score features the Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), and Clarinet (B♭) (1 and 2). The instrumentation includes woodwind instruments like Flute, Oboe, Bassoon, and Clarinet. The notation shows various rhythmic patterns and dynamics, such as '6' over a measure, '3' over a measure, and '3' over a measure. Measures 386-387 show sustained notes and eighth-note patterns. Measure 388 begins with a sixteenth-note pattern followed by sustained notes. Measures 389-391 show sustained notes and eighth-note patterns.

F Hn
3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb
Tim
Perc

This section of the score features the French Horn (F Hn), Trombone (Trb) (1 and 2), Bass Trombone (Btrb), Timpani (Tim), and Percussion (Perc). The instrumentation includes brass instruments like French Horn, Trombone, Bass Trombone, and Percussion. The notation shows sustained notes and eighth-note patterns. Measures 386-387 show sustained notes and eighth-note patterns. Measure 388 begins with a sixteenth-note pattern followed by sustained notes. Measures 389-391 show sustained notes and eighth-note patterns.

Vn I
Vn II
Va
Vc
Cb

This section of the score features the Violin (Vn I and Vn II), Cello (Vc), Double Bass (Cb), and Bassoon (Bassoon). The instrumentation includes string instruments like Violin, Cello, Double Bass, and Bassoon. The notation shows sustained notes and eighth-note patterns. Measures 386-387 show sustained notes and eighth-note patterns. Measure 388 begins with a sixteenth-note pattern followed by sustained notes. Measures 389-391 show sustained notes and eighth-note patterns.

(about 1" apart)
cl/bn
vnI vnII va vc
1 2 3 4

(about 1" apart)
fl/cl,
vnI vnII va vc
1 2 3 4

(cutoff flutes)
5

(catch very end
of cello gliss.)
ca. 10"

(cutoff)

ca. 6"
Fl 1
Fl 2
Ob 1
Ob 2
B♭ Cl 1
B♭ Cl 2
Bn 1
Bn 2

F Hn 1/2
F Hn 3/4
C Tpt 1
C Tpt 2
Trb 1
Trb 2
Btrb

Timp
Perc

Vn I
Vn II
Va
Vc
Cb

perusal copy

jeté (approximate pitches, non-harm.)
sim. descending to pizz.
p
sim. descend to bottom of range,
each gliss. getting longer and slower
n.

jeté (approximate pitches, non-harm.)
sim. descending to pizz.
p
sim. descend to bottom of range,
each gliss. getting longer and slower
n.

jeté (approximate pitches, non-harm.)
sim. descending to pizz.
p
sim. descend to bottom of range,
each gliss. getting longer and slower
n.

jeté (approximate pitches, non-harm.)
sim. descending to pizz.
p
sim. descend to bottom of range,
each gliss. getting longer and slower
pp
(arco) div. (hold to cutoff)
pp

open air only
a2 (one breath)
open air only
a2 (one breath)
open air only
fast as possible,
start on cue
open air only
fast as possible,
start on cue
open air only
open air only, seventh position
open air only, seventh position
TAM-TAM tam-tam beater
scrub drumhead with wire brush
(let ring to cutoff)