

KAZE NI NORU



ROBERT CASTEELS

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# **Kaze Ni Noru**

Symphonic poem opus 98

Robert Casteels

**Full score in C****Duration:** 11'45"**Instrumentation**

- 2 flutes (doubling on 2 piccolo flutes at the end), 2 oboes, 2 clarinets, 2 bassoons;
- 4 horns, 2 trumpets (trumpet 1 with straight and wah wah mutes, trumpet 2 with harmon mute with stem in), 3 trombones (trombone 1 with straight mute, trombone 2 with harmon mute with stem out, trombone 3 with cup and plunger mutes) all 3 trombones with F-attachment), 1 tuba;
- 4 percussionists:
  - percussion 1: four timpani, one inverted 18" cymbal on the 25" timpani and one larger inverted 24" cymbal on the 32" timpani, small and large triangle, one 8" roto tom in d and one crystal glass filled with water to reach pitch d
  - percussion 2: xylophone with extended range starting from pitch low f, glockenspiel, concert bass drum and flexible tube
  - percussion 3: vibraphone with motor and a pair of crash cymbals
  - percussion 4: five-octave marimba and tam with super ball;
- harp;
- piano (doubling on celesta positioned at a right angle so that the pianist can play simultaneously on both instruments);
- strings

**Performance notes**

The tempo should not be slower than 144 for a crotchet.

The tuba should be seated next to the horn section.

The celesta may need to be slightly amplified.

The various brass mutes are chosen for their colour. Hence trumpet and trombone players should adjust their nuances so as to sound balanced with each other, especially when playing with harmon mute.

The glockenspiel sounds 2 octaves higher than notated.

The piccolo flute, celesta and xylophone sound one octave higher than notated.

The bass clef sections in the horn parts are written in new notation.

All glissandi start immediately and are evenly paced.

### Programme notes

"Doddodo dodohdo dodohdo dodoh, blow away the green chestnuts too, blow away the sour quinces too" sings Matasaburu at the end of Miyazawa Kenji's famous story entitled "Kaze no Matasaburu". A child comes from a faraway town to a little schoolhouse in the mountains because of his father's job posting. Because his facial features and dress are quite different from the other village children, the new comer looks like a foreigner to them. The children wonder if he could really be an impersonation of the wind. The multi-layered meanings of Miyazawa's story resonated deeply inside me: we humans remain fragile against the unpredictable and destructive powers of nature, the individual and creative human being remains fragile against the power of institutionalized society. I endeavored to express these meanings in a metaphoric, mischievous, dense and fast symphonic poem based on no more than three musical ideas within a precise structural framework. The music surges out of nowhere, breezes, whirls, twists, howls, whistles, howls, rattles and vanishes in thin air: "doh doh doh....aoi kurumi mo, fukitobase suppai karin mo fukitobase doddodo dodohdo dodohdo dodoh....".

### First performance

Tokyo Philharmonic Orchestra conducted by Robert Casteels on 7-11-2014 in the Kioi Hall in Tokyo during the closing concert of the 32nd Asian Composers League Conference and Festival

### 風に乗る

宮沢賢治の有名な『風の又三郎』の最後で、又三郎が「どっどど、どどうど、どどうど どどう 青いくるみも吹きとばせ、すっぱいかりんも吹きとばせ」と歌っている。その子ども三郎は、お父さんの仕事の関係で遠くの町から山奥の小さな学校に転校してきたのである。顔も、洋服も、村の子どもたちとはまるで違っていただけ、周りの人には彼は外国人に見えてしまう。子どもたちは三郎が、実は「風の又三郎」ではないかと思う。深い意味を持つ宮沢の物語は私の中で深く響く：私達人間は、予測できないものや、自然の破壊力の前では脆い存在である。そして、自立し創造的な人間は、制度化された社会の力の前でも脆い存在である。このような意味を、私は、わずか3つの音楽的なアイデアに基づき、比喩的に、いたずらっぽく、濃い内容で、テンポの速い交響詩という形で明確な構造の中で表現した。

この音楽はどこからともなく始まり、風がそよぎ、渦をまき、風が猛り、音をたて、またどこかへと消えていく。「どっどど…あおいくるみも、吹きとばせ、すっぱいかりんも吹きとばせ、どっどど…」



# 風

## Kaze Ni Noru

Symphonic poem opus 98

Robert Casteels

*♩* = 77

1 2 3 4 5 6

**molto accel.**

Clarinet 1 in B♭ *p secco*

Clarinet 2 in B♭ *p secco*

Bassoon 1 *p secco*

Bassoon 2 *p secco*

Horn 1 and 3 *p secco*

Horn 2 and 4 *p secco*

Trumpet 1 in B♭ *p secco*  
straight mute

Trumpet 2 in B♭ *p secco*  
harmon mute with stem in  
straight mute

Tenor Trombone 1 *p secco*  
harmon mute with stem out

Tenor Trombone 2 *p secco*  
(without mute)

Roto tom *p secco*  
dead stroke  
→ timp.

Marimba *p secco*  
dead stroke

Vibraphone *p secco*  
motor off

Harp *p secco*

Piano *p secco*

[All strings: even and continuous *glissandi tremolando sul tasto*; all sections are equally divided, violin I in 6, violin II in 6 and viola in 6]

**molto accel.**

Violin I,1 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin I,2 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin I,3 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin I,4 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin I,5 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin I,6 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin II,1 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violin II,2 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Viola 1 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Viola 2 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Viola 3 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Viola 4 *p secco*  
*ppp senza crescendo sul tasto*  
*gliss.*

Violoncello *p secco*

Contrabasso *p secco*

7 8 9 10 11 12

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I,1

Vln. I,2

Vln. I,3

Vln. I,4

Vln. I,5

Vln. I,6

Vln. II,1

Vln. II,2

Vln. II,3

*ppp* senza crescendo sul tasto

Vln. II,4

*ppp* senza crescendo sul tasto

Vln. II,5

*ppp* senza crescendo sul tasto

Vln. II,6

*ppp* senza crescendo sul tasto

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

*ppp* senza crescendo sul tasto

Vla. 6

*ppp* senza crescendo sul tasto

Vc. 1

*ppp*

Vc. 2

*ppp*

Vc. 3

*ppp*

Cb.

*ppp*

$\text{♩} = 144$  Presto volante  
13 14 15 16 17

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tba., Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Timp., Roto tom, Mar., Vib., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

*f*, *f solo*, *and sempre fp*, *the tuba sits with the horn section*, *straight mute*, *and sempre fp*, *harmon mute with stem in*, *trumpet 2 and trombone 2 play with increased dynamics because of the harmon mute*, *mf*, *(without mute)*, *without mute*, *ff*, *(without mute)*, *f*, *→ roto.*, *f subito solo*, *hard mallets*, *hard mallets*, *f*, *f solo*, *Ped.*, *f molto marcato (no pedal)*, *Vln 1 divisi a 2*, *f*, *Vln 2 divisi a 2*, *f*, *Vla divisi a 2*, *f*, *Vc divisi a 2*, *f*, *Cb.*, *f*





This page of a musical score covers measures 22, 23, and 24. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Measure 22 features a triplet of eighth notes. Measures 23 and 24 have rests.
- Oboes (Ob. 1, 2):** Measure 22 features a triplet of eighth notes. Measures 23 and 24 have rests.
- Clarinets (Cl. 1, 2):** Measure 22 features a triplet of eighth notes. Measures 23 and 24 have rests.
- Bassoons (Bsn. 1, 2):** Measure 22 features a triplet of eighth notes. Measures 23 and 24 have rests.
- Horns (Hn. 1-4):** Measures 22 and 23 have rests. Measure 24 has a whole note chord marked *vc*.
- Tuba (Tba.):** Measures 22 and 23 have rests. Measure 24 has a whole note chord marked *vc*.
- Trumpets (Tpt. 1, 2):** Measure 22 has a rhythmic pattern marked *f*. Measures 23 and 24 have triplet patterns marked *f* and *ff*.
- Trombones (Tbn. 1, 2, 3):** Measure 22 has rests. Measure 23 has a triplet marked *f*. Measure 24 has triplet patterns marked *mf*, *ff dim.*, and *(without mute)*.
- Rototom (Roto tom):** Measures 22 and 23 have whole notes. Measure 24 has a whole note.
- Maracas (Mar.):** Measures 22 and 23 have rests. Measure 24 has a rhythmic pattern.
- Vibraphone (Vib.):** Measures 22 and 23 have whole notes. Measure 24 has a whole note.
- Hammered Drum (Hp.):** Measures 22 and 23 have whole notes. Measure 24 has a whole note.
- Piano (Pno.):** Measures 22 and 23 have rests. Measure 24 has a rhythmic pattern marked *f*.
- Violins (Vln. I, II):** Measure 22 has a rhythmic pattern. Measures 23 and 24 have rests, with *arco* markings.
- Violas (Vla.):** Measure 22 has a rhythmic pattern. Measures 23 and 24 have rests, with *arco* markings.
- Violoncello (Vc.):** Measure 22 has a rhythmic pattern. Measures 23 and 24 have rests, with *arco* markings.
- Double Bass (Cb.):** Measure 22 has a rhythmic pattern. Measures 23 and 24 have rests, with *f martelé* markings.

25 26 27 28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
3

Hn. 2  
4

Tba.

Tpt. 1

Tpt. 2

Tbn. 2  
(without mute) harmon mute with stem out

Tbn. 3

Roto tom

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf* *ff* *mf* *p* *mp*

*p* *f*

pizz.

3

29 30 31

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1 3  
Hn. 2 4  
Tba.  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Roto tom  
Mar.  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*pp*  
*mp*  
*mf*  
*ff*  
*f*  
*mf*  
*mp*  
*p*  
*f* *martelé*  
*f* *martelé*

harmon mute with stem out

arco

32 33 34 35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
3

Hn. 2  
4

Tba.

Tpt. 1  
*p* *f* *p* *f*

Tpt. 2  
*mf* *ff* *mf*

Tbn. 1

Tbn. 2  
(without mute) *f* *mf* *mp* *p*

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

Rotom

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical score for measures 32 through 35 of the piece 'Kaze Ni Noru'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trombones) features complex rhythmic patterns, often involving triplets and sixteenth notes. The brass section (Trumpets and Trombones) provides a rhythmic foundation with various dynamics, including accents and crescendos. The percussion section includes a Roto Tom, Maracas, Vibraphone, and Cymbals, contributing to the overall texture. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support with sustained chords and moving lines. The piano part is also present, with intricate fingerings and dynamics. The score includes various performance instructions such as dynamics (p, f, mf, ff, mp), articulation (accents), and specific techniques like 'without mute' for the trombones. Measure numbers 32, 33, 34, and 35 are clearly marked at the top of the page.

36 37 38

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Tba.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Roto tom  
Mar. (4 mallets)  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *mf* *mp* *p* *p* *f*  
*mf* *ff* *mf* *f* *mf* *mp* *p* *mf* *ff* *mf*  
*f* *mf* *mp* *p*  
*mf* *ff* *ff* *mf*

harmon mute with stem out

pizz.  
pizz.  
pizz.  
pizz.

39 40

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
3  
Tba.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
(without mute)  
Tbn. 3  
Roto  
tom  
Mar.  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*mf*  
*mf*  
*p*  
*f*  
*mf*  
*mp*  
*p*  
*mf*  
*ff*  
*mf*  
*mf*  
*3*  
*3*  
*ff*  
*3*  
*3*  
*mf*  
*p*  
*p*  
*p*  
*arco*  
*arco*  
*arco*  
*p*  
*p*

41 42 43

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tba.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Timp.  
Roto tom  
Mar.  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *ff* *mf* *mp* *p* *cresc.* *f* *ff* *f solo*



44                45                46                    47                48                49

The musical score for measures 44 through 49 includes the following parts and their key performance instructions:

- Flutes (Fl. 1, Fl. 2):** *f* (measures 47-49)
- Oboes (Ob. 1, Ob. 2):** *f* (measures 46, 47)
- Clarinets (Cl. 1, Cl. 2):** *f agile* (measures 45-46), *f* (measures 46-47), *f* *espress.* (measures 47-49)
- Bassoons (Bsn. 1, Bsn. 2):** *f agile* (measures 45-46), *f* (measures 46-47), *f* *espress.* (measures 47-49)
- Horns (Hn. 1, Hn. 2):** *f solo* (measures 44-46), *f* *espress. legato* (measures 47-49)
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** *f subito* (measures 46, 47), without mute (measures 47-49)
- Trumpets (Tpt. 1, Tpt. 2):** *f agile* (measures 45-46), without mute (measures 47-49)
- Percussion:** *f* *subito* (measures 46, 47), *f* *subito* (measures 47-49)
- Timpani (Timp.):** + *roto.* (measure 44), + *timp.* (measures 47-49)
- Rototom (Roto tom):** + *timp.* (measures 47-49)
- Xylophone (Xyl.):** *f agile* (measures 45-46), *mf* (measures 46-47), + *glock.* (measures 47-49)
- Maracas (Mar.):** *f agile* (measures 45-46), *f* (measures 46-47)
- Vibraphone (Vib.):** *f solo* (measures 44-46), *mf* (measures 46-47)
- Hammered Drum (Hp.):** *ff* (measures 46-47)
- Piano (Pno.):** *f agile* (measures 45-46), *mf* (measures 46-47), *f* (measures 47-48), *mf* (measures 48-49), pizz. (measures 47-49)
- Violins (Vln. I, Vln. II):** unis. (measures 44-46), *mf* (measures 47-49), pizz. (measures 47-49)
- Viola (Vla.):** unis. (measures 44-46), *mf* (measures 47-49), pizz. (measures 47-49)
- Violoncello (Vc.):** unis. (measures 44-46), *mf* (measures 47-49), pizz. (measures 47-49)
- Contra Bass (Cb.):** unis. (measures 44-46), *mf* (measures 47-49), pizz. (measures 47-49)

50 51 52 53 54 55

Fl. 1 *f* espress.

Fl. 2 *f* espress. legato

Ob. 1 *f* espress. legato

Ob. 2 *p*

Cl. 1 *f* espress. legato

Cl. 2

Bsn. 1 *f* espress. legato

Bsn. 2 *f* espress.

Hn. 1 3 *mf* leggiero

Hn. 2 4 *f* leggiero

Tba. *p* staccato leggiero

Tpt. 1 *f* espress. without mute

Tpt. 2 *f* espress. legato

Tbn. 1 *f* espress. legato

Tbn. 2 *f* espress. legato

Tbn. 3 *f* espress. legato

Mar. *mf*

Vib. *f* solo

Hp. *p*

Pno. *p* → celesta

Vln. I *p* arco

Vln. II *p* arco

Vla. *mf* leggiero

Vc. *p* arco

Cb.

horn 1 and 2 sound well balanced

straight mute

harmon mute with stem in

56 57 58 59 60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
3

Hn. 2  
4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *espress.*

*f* *espress. legato*

*mf* *leggiero*

*p* *leggiero*

*f* *leggiero*

*p* *leggiero*

*f* *leggiero*

*p*

*mf* *leggiero*

*p*

horn 3 and 4 sound well balanced

trombone 1 and 2 sound well balanced

harmon mute with stem in

straight mute

harmon mute with stem out

arco

arco

61 62 63 64 65

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
3

Hn. 2  
4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f subito dim.*

*f subito dim.*

*f subito dim.*

*p*

*f subito dim.*

66 67 68 69

Fl. 1 *p* 5

Fl. 2 *p* 5

Ob. 1

Ob. 2

Cl. 1 *p* 5

Cl. 2 *p* 5

Bsn. 1 *p leggiero*

Bsn. 2 *p leggiero*

Tpt. 1 *p leggiero*  
trumpet 1 sounds well balanced in comparison with trumpet 2 and trombone 2  
straight mute

Tpt. 2 *f leggiero*

Tbn. 1

Tbn. 2 *f leggiero*

Glock. *p solo*  
soft mallets

Vib. *f solo*

Hp. *p* 3

Cel. celesta should slightly be amplified if necessary

Vln. I

Vln. II

Vla. *pizz.*  
*p*

Vc. *pizz.*  
*p*

Cb.

→ xyl.

70 71 72 73

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

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

Ob. 2 *f* *ff*

Cl. 1 *f* *ff* *f agile*

Cl. 2 *f* *ff* *f agile*

Bsn. 1 *ff* *f agile*

Bsn. 2 *ff*

Hn. 1 *f solo*

Hn. 2 *f solo*

Tba. *f* *f solo*

Tpt. 1 *f agile* without mute

Tpt. 2 *f* without mute

Tbn. 1 straight mute (glissando blending with the strings) *gliss.* trombones sound well balanced

Tbn. 2 harmon mute with stem out *p*

Tbn. 3 cup mute *f*

Timp. *f solo* → put inverted cymbal on top of the head of the timpani *mf*

Xyl. *f agile*

Mar. *f solo* *f agile*

Vib. *f agile*

Pno. *f agile*

Cel. → piano *f agile*

Vln. I *p* *mf* *f* *ff* *gliss.* sul G

Vln. II *mf* *ff* *gliss.* sul G

Vla. *arco* *ff* *gliss.* sul G

Vc. *arco* *ff* *gliss.* sul A

Cb. *f*

74                      75                      76                      77

**Fl. 1, 2**: *p* 5

**Ob. 1, 2**: *p* 3

**Cl. 1, 2**: *p* 5

**Bsn. 1, 2**: *f dim.* 5

**Hn. 1, 2**: *f dim.*

**Tba.**: *p* 3

**Tbn. 1**: without mute

**Tbn. 2**: *f* (without mute)

**Tbn. 3**: *ff* without mute

**Timp.**: *p senza cresc.* gliss. 3

**Xyl.**: *f dim.*

**Mar.**: *p cresc.* 3

**Vib.**: *p cresc.* 3

**Hp.**: *f* 5

**Pno.**: Ped.

**Vln. I, II**: pizz. *mf*, div. arco *f dim.* 5 *p cresc.*

**Vla.**: pizz. *mf*

**Vc.**: pizz. *mf*, arco *f dim.* 3 *p cresc.*

**Cb.**: pizz. *mf*, arco *f dim.* 3 *p cresc.*

*roll on cymbal on highest timpani*

*hard mallets*

78 79 80 81 82 83

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *p* *fff*

Ob. 2 *fff* *sf*

Cl. 1 *sf*

Cl. 2 *sf*

Bsn. 1 *p cresc.* *fff*

Bsn. 2 *fff*

Tba. *3*

Timp. *gliss.* *gliss.* *gliss.* *gliss.* *roll on cymbal on lowest timpani* *molto cresc.*

Xyl. *p cresc.* *molto cresc.*

Mar. *f dim.* *sf*

Vib. *f dim.* *sf*

Hp. *f dim.* *sf*

Pno. *p cresc.* *sf*

Vln. I *p senza cresc.* *start immediately a slow and even glissandi* *gliss.* *slow and even gliss.* *Bartok pizz.*

Vln. II *p subito senza cresc.* *start immediately a slow and even glissandi* *gliss.* *even gliss.* *Bartok pizz.*

Vla. *p cresc.* *p subito senza cresc.* *slow and even gliss.* *gliss.* *Bartok pizz.*

Vc. *p cresc.* *start immediately a slow and even glissandi* *gliss.* *p subito* *p subito*

Cb. *f dim.* *p senza cresc.* *gliss.* *(z z)*



84 85 86 87 88

**Fl. 1** *f*

**Fl. 2** *f*

**Ob. 1** *f*

**Ob. 2**

**Cl. 1** *f*

**Cl. 2** *f*

**Bsn. 1** *f*

**Bsn. 2** *f*

**Hn. 1** *f*

**Hn. 2** *f*

**Tba.**

**Tpt. 1** *mf* without mute

**Tpt. 2** *mf* without mute

**Tbn. 1** *mf* (without mute)

**Tbn. 2** *mf* without mute

**Tbn. 3** *mf* without mute

**Timp.** *ff*

**Xyl.** *ff*

**Mar.**

**Pno.**

**Vln. I** *f* arco unis.

**Vln. II** *f* arco

**Vla.** *f* arco

**Vc.** *f*

**Cb.** *f* unis.

89 90 91 92 93

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
3

Hn. 2  
4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

straight mute

leggiero

unis.

pizz. sul D

94 95 96 97 98

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tpt. 1  
Tpt. 2  
Tba.  
Timp.  
Xyl.  
Mar.  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*f agile*  
*f agile*  
*f agile*  
*f agile*  
*f solo*  
*f solo*  
*f*  
straight mute  
without mute  
*f agile*  
*f*  
gliss.  
*f*  
*f*  
*f solo*  
piccolo triangle  
*f agile*  
*f solo*  
*f agile*  
*f agile*  
*f agile*  
*f agile*  
*f agile*  
*f*  
*f*  
arco  
unis.  
arco  
gliss.  
sul G  
gliss.  
sul G  
gliss.  
sul G  
gliss.  
*p*  
*p*  
*p*  
*p*

(4 soft mallets)

99 100 101 102 103

**Fl. 1**  
Fl. 2

**Ob. 1**  
Ob. 2

**Cl. 1**  
Cl. 2

**Bsn. 1**  
Bsn. 2

**Hn. 1**  
3  
Hn. 2  
4

**Tpt. 1**  
without mute  
*mf leggiero*  
*mp espress.*

**Tpt. 2**  
*mf leggiero*  
*mp*

**Tbn. 1**  
*mf leggiero*  
*mp espress.*

**Tbn. 2**  
*mf leggiero*  
*mp espress.*

**Tbn. 3**  
*mf leggiero*  
*mp espress.*

**Pno.**  
*mf*  
*ediss.*

**Vln. I**  
*mf*  
divisi

**Vln. II**  
*mf*  
divisi

**Vla.**  
*mf*

**Vc.**  
*mf*

**Cb.**  
(arco)  
*mf*

104 105 106 107 108

Fl. 1 *ff dim.*

Fl. 2 *ff dim.*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Bsn. 2

Hn. 1 3 *mf leggiero*

Hn. 2 4 *mf leggiero*

Tpt. 1 *mf espress.* wah wah mute

Tpt. 2 *mf espress. legato* harmon mute with stem in

Tbn. 1 *mf espress. legato* straight mute

Tbn. 2 *mf espress. legato* harmon mute with stem out

Tbn. 3 *mf espress. legato* cup mute

Xyl. *f solo* → glock.

Mar. soft mallets *f solo* → tam

Hp. *f solo*

Pno. loco

Vln. I *mf* unis.

Vln. II *mf* unis.

Vc.

Cb.

109 110 111 112 113 114

Fl. 1 *mf espress. legato*

Fl. 2 *mf espress. legato*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf espress. legato*

Bsn. 2 *mf espress. legato*

Hn. 1 *mf leggiero* *p leggiero*

Hn. 2 *p leggiero*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

115 116 117 118 119

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2

Hn. 2 *p leggiero*

Tpt. 1 *wah wah mute* *mf solo* *harmon mute with stem in* *without mute*

Tpt. 2 *f leggiero*

Tbn. 1 *straight mute* *p leggiero* *harmon mute with stem out* *without mute*

Tbn. 2 *f leggiero* *(without mute)*

Tbn. 3 *cup mute* *mf leggiero*

Vln. I *one player solo* *mf* *mf leggiero*

Vln. II

Vla.

Vc.

Cb.

120 without mute 121 122 123 124 125

Tpt. 1

Tbn. 3 with plunger mute

Tri. piccolo triangle *pp* like a faraway wind chime

Glock. *pp* like a faraway wind chime → bass drum

Vib. 4 soft mallets *f* solo *Red.*

Hp. *p* *f* 5

Pno. *mf* *f* *Red.*

Vln. I all players *mp* *espress.* sul D sul A sul A sul D

Vln. II *mp* *espress.* sul A sul A sul E sul D sul D sul G sul D

Vla. *mp* *espress.* sul D sul G sul D sul A sul G sul D

Vc. pizz. *pp* 3 3 3 3 3 3 3 3 3 3 3 3

Cb. arco *pp* 3 3 3 3 3 3 3 3 3 3 3 3 arco *p*

126 127 128 129

Fl. 1 *mf* poco a poco, più agitato

Fl. 2 *mf* poco a poco, più agitato

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mf* poco a poco, più agitato

Cl. 2 *mf* poco a poco, più agitato

Bsn. 1 *p*

Bsn. 2 *p*

Tri. ↑ ↑ ↑ ↑ ↑ ↑ ↑

Tam. circular rubbing with superball *p* poco a poco cresc.

Hp.

Pno. 3 5 \*

Vln. I *p* 5

Vln. II *p* 5

Vla. *p* 5 tremolo

Vc. arco *p* tremolo

Cb. tremolo



130 131 132

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Tri.  
Tam.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score for measures 130-132 is presented for a full orchestra. The woodwind section (Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) features intricate melodic lines with frequent use of quintuplets (marked with a '5' and a bracket) and slurs. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a steady, rhythmic accompaniment consisting of quarter notes. The Percussion section includes the Triangle and Tam-tam, with the Triangle marked with upward-pointing arrows and the Tam-tam marked with a series of vertical lines. The Piano part has a melodic line with slurs and quintuplets. The Violin I and II parts include tremolo markings. The Viola, Violoncello, and Contrabass parts play a consistent rhythmic pattern of quarter notes.





142 143 144 145

Fl. 1

Fl. 2

Ob. 1  
*mf*  
*poco a poco, più agitato*

Ob. 2  
*mf*  
*poco a poco, più agitato*

Cl. 1

Cl. 2

Bsn. 1  
*mf*  
*poco a poco, più agitato*

Bsn. 2  
*poco a poco, più agitato*  
*mf*

Tri.  
circular rubbing with superball

Tam.  
*p*  
*poco a poco cresc.*

Hp.

Pno.

Vln. I  
even glissandi  
*gliss.*

Vln. II  
even glissandi  
*gliss.*

Vla.  
even glissandi  
*gliss.*

Vc.  
even glissandi  
*gliss.*

Cb.  
even glissandi  
*gliss.*



149 150 151 152 153

Fl. 1 *dim.*

Fl. 2 *dim.*

Ob. 1 *subito ff* *dim.*

Ob. 2 *subito ff* *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Bsn. 1 *subito ff* *dim.*

Bsn. 2 *subito ff* *dim.*

Hn. 1 3 *ff*

Hn. 2 4 *ff*

Tba. *ff*

Tpt. 1 *ff* *fl.* *straight mute* *f*

Tpt. 2 *fl.*

Tbn. 1 *fl.* *straight mute*

Tbn. 2 *fl.*

Tbn. 3 *fl.* *cup mute*

Timp. *3*

B.D. *f solo* *-> xyl.*

Mar. *f solo*

Hp. *f solo près de la table*

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

154 (play exact value) 155 156 157

Fl. 1 (play exact value)

Fl. 2 (play exact value)

Ob. 1 (play exact value)

Ob. 2 (play exact value) *f agile* 6

Cl. 1 (play exact value)

Cl. 2 (play exact value) *f agile* 3

Bsn. 1 (play exact value) *f agile*

Bsn. 2 (play exact value) *f agile*

Hn. 1 *f solo*

Hn. 2 *f solo*

Tbn. 1 (glissando blending with the strings) straight mute *f agile* *gliss.*

Tbn. 2 harmon mute with stem out *p*

Tbn. 3 cup mute *ff*

Timp. *mf* → roto.

Xyl. *f agile* *f agile* without articulating the d flat → glock.

Mar. hard mallets

Vib. *f solo* *f agile* 7

Hp.

Pno.

Vln. I (play exact value) *f subito* *gliss.* sul G

Vln. II (play exact value) *f subito* *gliss.* sul G

Vla. (play exact value) *f subito* *gliss.* sul D

Vc. *f subito* *gliss.* sul D

Cb. *f subito* sul D

158 159 160 161

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1 3  
Hn. 2 4  
Tba.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*pp*  
*pp*  
*f*  
without mute  
without mute  
without mute  
(without mute)  
with plunger mute  
*ff*  
*f* *ff* *f* *mf* *mp*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*  
pizz. *ff*

dynamics to achieve a balanced chord

unis. arco sul pont. until bar 175

unis. arco sul pont. until bar 175

unis pizz. sul D snapping

arco sul pont. until bar 175

arco sul pont. until bar 175



162 163 164 165

Fl. 1 *ff solo*<sup>5</sup>

Fl. 2 *ff solo*<sup>5</sup>

Ob. 1 *ff solo*

Ob. 2 *ff solo*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

Hn. 1 3

Hn. 2 4

Tpt. 1 without mute

Tpt. 2 without mute *ff solo* flt. harmon mute with stem in

Roto tom *ff* *f* *mf* *mp*

Mar. hard mallets *ff* *f* *mf* *mp*

Vib.

Hp.

Pno. *ff* *f* *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

166 167 168 169

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. 3

Roto tom

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff solo*

*ff solo*

*mf*

*ff solo*

*mf*

*ff solo*

*mf*

*ff solo*

*mf*

*ff solo*

*mf*

*ff solo*

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

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

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

with plunger mute

cup mute

170 171 172 173 174

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1

Cl. 2

Bsn. 1 *tr*

Bsn. 2 *tr*

Hn. 1 *3*

Tpt. 1 *wah wah mute*

Tpt. 2 *harmon mute with stem in*

Tbn. 1 *without mute* *ff solo* *straight mute* *straight mute*

Tbn. 2 *ff solo* *(without mute)* *harmon mute with stem out*

Tbn. 3 *cup mute*

Roto tom *ff* *f* *mf* *mp* *→ timp.*

Glock. *p* *5* *5* *→ xyl.*

Mar. *ff* *f* *mf* *mp*

Vib. *v. q* *mf* *3* *3*

Hp. *v. q* *mf*

Pno. *ff* *f* *mf* *mp* *ff* *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.



179 180 181 182

Fl. 1 *ff* *mf dim.* 3

Fl. 2 *ff* *mf dim.* 3

Ob. 1 *f* *mf dim.* 3

Ob. 2 *f* *mf dim.* 3

Cl. 1 *f* *mf dim.* 3

Cl. 2 *f* *mf dim.* 3

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 3 *f*

Hn. 2 4 *f*

Tba. *f*

Tpt. 1 *f* without mute

Tpt. 2 *f* without mute

Tbn. 1 *f* without mute

Tbn. 2 *f* (without mute)

Tbn. 3 *f* without mute

Hp. *ff*

Pno. *ped. f*

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

Cb.

183 184 185 186 187

Fl. 1 *p* *p* *p* *p* *p*  
Fl. 2 *p* *p* *p* *p* *p*  
Ob. 1 *p* *p* *p* *p* *p*  
Ob. 2 *mf* *mf* *mf* *mf* *pp*  
Cl. 1 *pp* *pp* *pp* *pp* *pp*  
Cl. 2 *pp* *pp* *pp* *pp* *pp*  
Bsn. 1 *pp* *pp* *pp* *pp* *p*  
Bsn. 2 *pp* *pp* *pp* *pp* *p*  
Tpt. 1 *p* *p* *p* *p* *p*  
Tpt. 2 *p* *p* *p* *p* *p*  
Tbn. 1 *p* *p* *p* *p* *p*  
Tbn. 2 *p* *p* *p* *p* *p*  
Tbn. 3 *p* *p* *p* *p* *p*  
Tri. *pp* like a faraway wind chime *→ timp.*  
Glock. *p* like a faraway wind chime  
Vib. *f* solo *\* Ped.* *\* Ped.* *\* Ped.*  
Hp. *f* solo  
Pno. *f* solo  
Vln. I *mp* *mp* *mp* *mp* *mp*  
Vln. II *mp* *mp* *mp* *mp* *mp*  
Vla. *mp* *mp* *mp* *mp* *mp*  
Vc. *pp* *pp* *pp* *pp* *arco*  
Cb. *pp* *pp* *pp* *pp* *divisi*

188 189 190 191 192

Fl. 1

Fl. 2 *p*

Ob. 1 *mp* 3 3 3 3 3 3

Ob. 2 *p* 3 3 3 3 3

Cl. 1

Cl. 2 3 3 3 3 3 3 3 3 3 3

Bsn. 1

Bsn. 2 3 3 3 3 3 3 3 3 3

Glock. *p*

Hp. 3 3 3 3

Pno. *leggiero*

Vln. I *p espress.*

Vln. II *p espress.*

Vla. *p espress.*

Vc.

Cb. (pizz.) 3 3 3 3 3 3

193 194 195 196 197 198

Fl. 1 *p cresc.*

Fl. 2 *mf*

Ob. 1 *p cresc.*

Ob. 2 *mf*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Glock.

Vib. *p cresc.* *f*

Hp. *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 193-198 are shown in a 2/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings. The instruments listed are Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Glockenspiel, Vibraphone, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.



199 200 201 202

Fl. 1 *f* *mf* 5

Fl. 2 5

Ob. 1 *f* 3 *mf* 3

Ob. 2 *mf* 3 3 3

Cl. 1 *mf* 5

Cl. 2 *mf* 5

Bsn. 1 3 *mf* 3 3

Bsn. 2 *mf* 3 3 3

Glock. *p* 3 3 3

Mar. 4 soft mallets *f* solo 4 soft mallets

Vib. *f* solo

Hp. *f* solo

Pno. *f* solo *Ped.* 3 3 5 \*

Vln. I *legato*

Vln. II *mf* *legato*

Vla. *mf*

Vc. *mf*

Cb. *mf* unis. arco

203 204 205 206 207 208

Fl. 1 *mp cresc.*

Fl. 2 *mp cresc.*

Ob. 1 *mp cresc.*

Ob. 2 *mp cresc.*

Cl. 1 *f espress.*

Cl. 2 *f espress.*

Bsn. 1 *f espress.*

Bsn. 2 *f espress.*

Hn. 1 3 *f espress.*

Hn. 2 4 *f espress.*

Tba. *f espress.*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *f solo*

Glock. *f solo*

Mar. *f solo*

Vib. *f solo*

Hp.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

harmon mute with stem out

cup mute

→ xyl.

hard mallets

hard mallets

pizz.

arco

arco

arco

arco

209 210 211 212

Fl. 1

Fl. 2

Ob. 1  
*f agile* 6

Ob. 2  
*f agile* 3

Cl. 1

Cl. 2

Bsn. 1  
*f agile* 3

Bsn. 2  
*f agile* 3

Hn. 1  
3

Hn. 2  
4

Tba.

Tpt. 1  
straight mute  
*f agile*

Tpt. 2  
harmon mute with stem in  
*f* 5  
straight mute

Tbn. 1  
gliss.  
(glissando blending with the strings)

Tbn. 2  
harmon mute with stem out

Tbn. 3  
cup mute  
*mf*

Timp.

Xyl.

Mar.

Vib.  
*f agile* 7

Pno.

Vln. I  
sul D  
gliss.  
*f*

Vln. II  
sul D  
gliss.  
*f*

Vla.  
sul C  
gliss.  
*f* arco

Vc.  
pizz. 2 fingers tremolando  
gliss.  
*f*

Cb.

213 214 215 216 217

Fl. 1  
Fl. 2  
Ob. 1  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p espress.*  
*p espress.*  
*p espress.*  
*p espress.*  
*p espress.*  
without mute  
without mute  
without mute  
(without mute)  
without mute

218 219 220 221 222

Fl. 1 *f* 5

Fl. 2 *f* 5

Ob. 1 *p cresc.* 3

Ob. 2 *f subito e dim.* 3

Cl. 1 *f* 5

Cl. 2 *f subito* 5

Bsn. 1 *p cresc.* 3 5

Bsn. 2 *f subito e dim.* 3

Tba. *mf* 3

Xyl. *f dim.* *p cresc.* → glock.

Mar. *p cresc.* 3 *f dim.* 3 3 3

Vib. *hard mallets* *p cresc.* 3 *f dim.* 3 3

Hp. *f dim.* 5 *p cresc.*

Pno. *f dim.* *p cresc.*

Vln. I *f dim.* *p cresc.* *p non cresc.*

Vln. II *f dim.* 3 *mf dim.* 3 5 *p non cresc.*

Vla. *p non cresc.* *p non cresc.*

Vc. *arco* *f dim.* 3 *p cresc.* 3 3 3 *p non cresc.*

Cb. *p cresc.* *f dim.* 3 3

223 224 225 226 227 228

Fl. 1 *p possibile* *cresc.*

Fl. 2 *p possibile* *cresc.*

Ob. 1 *p* *cresc.*

Ob. 2 *p* *cresc.*

Cl. 1 *mp* *cresc.*

Cl. 2 *mp* *cresc.*

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

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

Hn. 1 3 *mf* *f cresc.* *ff* *gliss.* *gliss.*

Hn. 2 4 *mf* *f cresc.* *ff* *gliss.* *gliss.*

Tba. *p* *f* *f* *sf*

Tpt. 1 without mute *f*

Tpt. 2 without mute *f*

Tbn. 1 without mute *f*

Tbn. 2 without mute *f*

Tbn. 3 without mute *f*

Timp. *sf*

Mar. *sf*

Vib. *hardest mallets* *sf*

Pno. *mf* *sf* *→ celesta*

Vln. I *p* *arco*

Vln. II *arco*

Vla. *Bartok pizz.*

Vc. *Bartok pizz.*

Cb. *Bartok pizz.*

229 230 231 232 233

Fl. 1 *mf cresc.*

Fl. 2 *mf cresc.*

Ob. 1 *p dim.* *f cresc.*

Ob. 2 *p dim.* *f cresc.*

Cl. 1 *pp subito* *mp dim.* *mf cresc.* *f cresc.*

Cl. 2 *pp subito* *mp dim.* *mf cresc.* *f cresc.*

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

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

Hn. 1 *p*

Hn. 2 *p*

Tba. *p*

Tpt. 1 *p* wah wah mute

Tpt. 2 *p* harmon mute with stem in

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Roto tom *sempre mf*

Mar. *sempre mf e secco*

Vib. *sempre mf e secco*

Hp. *sempre mf e secco*

Vln. I *pp subito* *mp dim.* *f cresc.*

Vln. II *pp* *mp dim.* *f cresc.*

Vla. *arco* *p dim.* *mf cresc.*

Vc. *arco sul pont.* *sempre mf e marcato*

Cb. *pizz.* *sempre mf*

234 235 236 237 238

Fl. 1 *ff* *mf cresc.* *mf dim.*

Fl. 2 *ff* *mf cresc.* *mf dim.*

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

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

Cl. 1 *ff* *f cresc.* *mf cresc.* *mf dim.*

Cl. 2 *ff* *f cresc.* *mf cresc.* *mf dim.*

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

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

Hn. 1 3 *ff* *f* *mf cresc.* *mf dim.*

Hn. 2 4 *ff* *f* *mf cresc.* *mf dim.*

Tpt. 1 wah wah mute *ppp*

Tpt. 2 harmon mute with stem in *ppp*

Tbn. 1 harmon mute with stem out

Tbn. 2 cup mute

Tbn. 3 cup mute

Roto tom → timp.

Mar.

Vib.

Hp. *D#*

Vln. I *f cresc.* *mp* sul tasto

Vln. II *f cresc.* *mp* sul tasto

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

Vc. *ff* *mf cresc.* *mp dim.*

Cb. (pizz.)



239 240 241 242

Fl. 1 *leggiere* *f dim.*

Fl. 2 *leggiere* *f dim.*

Ob. 1 *f dim.*

Ob. 2

Cl. 1 *leggiere*

Cl. 2 *leggiere* *f espress. dim.*

Bsn. 1 *p leggiere* *f espress. dim.*

Bsn. 2 *p leggiere* *f espress. dim.*

Hn. 1 *p leggiere*

Hn. 2 *without mute*

Tpt. 1 *p leggiere*

Tpt. 2 *p leggiere*

Glock. *f solo*

Vib. *soft mallets*

Hp.

Cel.

Vln. I *unis. nat.* *f espress. dim.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *nat.* *pizz.* *p leggiere*

Cb. *p leggiere*

243 244 245 246 247 248

Fl. 1 *espress.*

Fl. 2 *espress.*

Ob. 1 *espress.*

Ob. 2

Cl. 1 *espress.*

Cl. 2 *p*

Bsn. 1 *espress.*

Bsn. 2 *espress.*

Hn. 2 & 4 *p leggiero*

Tpt. 1

Tpt. 2 *p leggiero*  
harmon mute with stem in

Tbn. 1

Tbn. 2 *p leggiero*  
harmon mute with stem out

Tbn. 3 *p leggiero*  
cup mute

Glock.

Cel. *piano*

Vln. I

Vln. II *p*  
unis. arco

Vla. *p leggiero*  
pizz. arco

Vc. *p*  
arco

Cb. *p leggiero*

249 250 251 252 253

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tbn. 1  
straight mute  
*p leggiero*

Tbn. 2

Tbn. 3

Vln. I

Vln. II  
pizz.  
*p leggiero*

Vla.

Vc.  
pizz.  
*p leggiero*

Cb.  
pizz.

254 255 256 257 258

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The score is for measures 254 through 258. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1, 2, and 3. The brass section includes Trumpets 1 and 2, Trombones 1, 2, and 3, and a Trombone 3 part with triplets. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplet groups. The brass section plays sustained notes with a *mf* *espress. legato* marking. The score includes various dynamics such as *p* and *mf*, and performance instructions like "without mute".



264

265

266

This musical score page contains the notation for measures 264, 265, and 266 of the piece "Kaze Ni Noru". The score is arranged in a standard orchestral format with the following parts and staves:

- Flutes (Fl. 1, 2):** Measures 264 and 265 are marked with rests. Measure 266 contains rests.
- Oboes (Ob. 1, 2):** Measure 264 features a melodic line for Ob. 1 marked *f agile* with a sextuplet (6) and Ob. 2 with a triplet (3). Measure 265 has rests. Measure 266 has rests.
- Clarinets (Cl. 1, 2):** Measure 264 features a melodic line for Cl. 1 marked *f agile* with a quintuplet (5) and Cl. 2 with a triplet (3). Measure 265 has rests. Measure 266 features a melodic line for Cl. 1 marked *agitato* with a triplet (3) and Cl. 2 with a triplet (3).
- Bassoons (Bsn. 1, 2):** Measure 264 features a melodic line for Bsn. 1 marked *f agile* with a triplet (3) and Bsn. 2 with a triplet (3). Measure 265 features a melodic line for Bsn. 1 marked *agitato* with a triplet (3) and Bsn. 2 with a triplet (3). Measure 266 features a melodic line for Bsn. 1 marked *agitato* with a triplet (3) and Bsn. 2 with a triplet (3).
- Horns (Hn. 1, 2):** Measure 264 has rests. Measure 265 features a melodic line for Hn. 1 marked *f* and Hn. 2 with a triplet (3). Measure 266 has rests.
- Tuba (Tba.):** Measure 264 has rests. Measure 265 has rests. Measure 266 has rests.
- Trumpets (Tpt. 1, 2):** Measure 264 has rests. Measure 265 has rests. Measure 266 features a melodic line for Tpt. 1 marked *harmon mute with stem in* and Tpt. 2 with a triplet (3) marked *straight mute*.
- Trumpets (Tbn. 1, 2, 3):** Measure 264 features a melodic line for Tbn. 1 marked *f* with a triplet (3) and Tbn. 2 with a triplet (3) marked *gliss.* and *cup mute*. Measure 265 features a melodic line for Tbn. 1 marked *f* with a triplet (3) and Tbn. 2 with a triplet (3) marked *gliss.* and *cup mute*. Measure 266 features a melodic line for Tbn. 1 marked *f* with a triplet (3) and Tbn. 2 with a triplet (3) marked *gliss.* and *cup mute*.
- Xylophone (Xyl.):** Measure 264 features a melodic line marked *f agile* with a triplet (3) and a *glock.* instruction. Measure 265 has rests. Measure 266 features a melodic line marked *f* with a triplet (3).
- Maracas (Mar.):** Measure 264 features a melodic line marked *f agile* with a triplet (3). Measure 265 has rests. Measure 266 features a melodic line marked *f* with a triplet (3).
- Vibraphone (Vib.):** Measure 264 features a melodic line marked *f agile* with a triplet (3). Measure 265 features a melodic line marked *f* with a triplet (3) and a *ped.* instruction: "1 pedal for the next 7 bars". Measure 266 features a melodic line marked *f* with a triplet (3) and a *damp top pitch a* instruction.
- Harpsichord (Hp.):** Measure 264 has rests. Measure 265 features a melodic line marked *f* with a triplet (3). Measure 266 features a melodic line marked *f* with a triplet (3).
- Piano (Pno.):** Measure 264 has rests. Measure 265 features a melodic line marked *p* (no pedal) with a triplet (3). Measure 266 features a melodic line marked *pizz.* with a triplet (3).
- Violins (Vln. I, II):** Measure 264 features a melodic line for Vln. I marked *gliss.* and *sul D* and Vln. II with a triplet (3). Measure 265 features a melodic line for Vln. I marked *gliss.* and *sul D* and Vln. II with a triplet (3). Measure 266 features a melodic line for Vln. I marked *pizz.* with a triplet (3) and Vln. II with a triplet (3).
- Viola (Vla.):** Measure 264 features a melodic line marked *gliss.* and *sul D*. Measure 265 features a melodic line marked *pizz.* with a triplet (3) and *pizz. div.*. Measure 266 features a melodic line marked *pizz.* with a triplet (3) and *pizz. div.*.
- Violoncello (Vc.):** Measure 264 features a melodic line marked *gliss.* and *sul G*. Measure 265 features a melodic line marked *pizz.* with a triplet (3) and *pizz. div.*. Measure 266 features a melodic line marked *pizz.* with a triplet (3) and *pizz. div.*.
- Contra Bass (Cb.):** Measure 264 features a melodic line marked *arco* and *sul G*. Measure 265 features a melodic line marked *pizz.* with a triplet (3) and *pizz. div.*. Measure 266 features a melodic line marked *p marcato* with a triplet (3) and *al talone*.

267 268 269

Fl. 1 *agitato*

Fl. 2 *agitato*

Ob. 1 *agitato*

Ob. 2 *agitato*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Mar. (damp top pitch g)

Vib. (damp bottom pitch g) (damp la)

Hp. *sf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for Kaze Ni Noru, page 61, measures 270-272. The score is for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1 (3)
- Hn. 2 (4)
- Tba.
- Tpt. 1
- Tpt. 2
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Timp.
- Mar. (damp fa, damp b)
- Vib.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 270 features complex woodwind and string passages with many slurs and ties. Measure 271 continues with similar textures, including a *cresc.* marking in the brass. Measure 272 includes a *f solo* marking for the Trombones and a *f* marking for the Tuba. Performance instructions include "straight mute" and "without mute" for the Trumpets, and "arco" for the Violins and Violas.



Musical score for measures 273-276, featuring various instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Trumpets (Tpt. 1, Tpt. 2), Tuba (Tba.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 273-274: Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), and Trumpets (Tpt. 1, Tpt. 2) play a melodic line with dynamics *f dim.* and *p*. The Horns (Hn. 1, Hn. 2) play a triplet of notes with dynamics *ff* and *p*. The Trombones (Tbn. 1, Tbn. 2, Tbn. 3) play a triplet of notes with dynamics *f* and *p*. The Vibraphone (Vib.) plays a rhythmic pattern with dynamics *ff*, *f staccato (no pedal)*, and *f*.

Measures 275-276: The Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), and Trumpets (Tpt. 1, Tpt. 2) play a melodic line with dynamics *f dim.* and *p*. The Trombones (Tbn. 1, Tbn. 2, Tbn. 3) play a rhythmic pattern with dynamics *f* and *p leggiero*. The Vibraphone (Vib.) plays a rhythmic pattern with dynamics *f staccato (no pedal)* and *f*. The Harp (Hp.) plays a rhythmic pattern with dynamics *ff* and *f*. The Piano (Pno.) plays a rhythmic pattern with dynamics *f*. The Violins (Vln. I, Vln. II) play a rhythmic pattern with dynamics *f* and *off*. The Viola (Vla.) plays a rhythmic pattern with dynamics *f* and *off*. The Violoncello (Vc.) plays a rhythmic pattern with dynamics *f* and *off*. The Contrabass (Cb.) plays a rhythmic pattern with dynamics *f* and *off*.

277 278 279 280 (play exact value)

Fl. 1  
Fl. 2 (play exact value)  
Ob. 1 (play exact value)  
Ob. 2 (play exact value)  
Cl. 1 (play exact value)  
Cl. 2 (play exact value)  
Bsn. 1 (play exact value)  
Bsn. 2 (play exact value)  
Hn. 1 3  
Hn. 2 4  
Tba. *p leggiero*  
Tpt. 1  
Tpt. 2  
Tbn. 1 *p leggiero*  
Tbn. 2  
Tbn. 3  
Glock. → glock. and xyl.  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 277 to 280. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trombones 1 & 2) features melodic lines with long slurs and accents, with the instruction '(play exact value)' repeated for several parts. The brass section (Trumpets 1 & 2, Trombones 1, 2, & 3, and Tuba) includes rhythmic patterns, notably triplets in measures 278 and 279, marked with '*p leggiero*'. The string section (Violins I & II, Violas, Violoncello, and Contrabass) provides a steady accompaniment with rhythmic patterns and slurs. The percussion section includes a Vibraphone with a continuous eighth-note pattern, a Harp with a similar pattern, and a Piano with a complex rhythmic accompaniment. A Glockenspiel part is marked with a box containing '→ glock. and xyl.'. The page is numbered 63 and titled 'Kaze Ni Noru'.

281 282 283 284

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 3 *p*

Hn. 2 4 *p*

Tba. *p solo*

Tpt. 1 *p leggiero* *mp*

Tpt. 2 *p leggiero*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p leggiero*

Timp. *p solo*

Vib.

Hp.

Pno. *ff* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

285 286 287 288

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf cresc.*

Ob. 2 *mf cresc.*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp* *mf*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Tpt. 1 *f*

Tpt. 2 *mf* *f*

Timp. *mp* *mf*

Pno. *f*

Vln. I *mf* *f*

Vln. II *f*

Vla. *unis.* *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

289 290 291 292

Fl. 1 *cresc.* *ff* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2 remove the reed from the crook and blow (or achieve the same effect without removing)

Hn. 1 3 *mf* *f*

Hn. 2 4 *mf* *f*

Tba. *f* *ff* *fff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff* trill with the slide

Tbn. 3 with plunger mute *ff*

Timp. *f* *ff* *fff* → large triangle

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* div.

Vc. *ff*

Cb. *ff*

This page of the musical score covers measures 293, 294, and 295. The instruments and their parts are as follows:

- Fl. 1:** Measures 293-295. Includes fingering diagrams for notes 1, 6, 8, and 9.
- Fl. 2:** Measures 293-295. Includes *fff* dynamics.
- Ob. 1 & 2:** Measures 293-295. Includes instructions: "remove the reed and blow *fff* (or achieve the same effect without removing the reed)".
- Cl. 1 & 2:** Measures 293-295. Includes *fff* dynamics and fingering diagrams for notes C#, G#, and E. A note for Cl. 1 includes the instruction "forced pressure on reed".
- Bsn. 1 & 2:** Measures 293-295. Includes *fff* dynamics.
- Tba.:** Measures 293-295. Includes instruction: "blow air with a lot of pressure and speed".
- Tpt. 1 & 2:** Measures 293-295. Includes *fff* dynamics.
- Tbn. 1, 2, & 3:** Measures 293-295. Includes instruction: "blow air with a lot of pressure and speed".
- Glock.:** Measures 293-295. Includes instruction: "palm of hand strikes lowest strings".
- Hp.:** Measures 293-295. Includes *fff* dynamics and "cluster" markings. Includes instruction: "one player on two instruments!".
- Pno.:** Measures 293-295. Includes *fff* dynamics and "cluster" markings. Includes instruction: "palm of hand strikes lowest strings or cluster on lowest keys".
- Vln. I & II:** Measures 293-295. Includes *fff* dynamics and instruction: "bowing behind the bridge".
- Vla.:** Measures 293-295. Includes *fff* dynamics and instruction: "slap with palm of hand".
- Vc.:** Measures 293-295. Includes *fff* dynamics and instruction: "slap with palm of hand".
- Cb.:** Measures 293-295. Includes *fff* dynamics and instruction: "slap with palm of hand".

8<sup>va</sup> 296 297 298 299

This page contains the musical score for measures 300, 301, and 302 of the piece "Kaze Ni Noru". The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting in measure 300, featuring quintuplets and triplets. Measure 301 continues this line with more complex rhythmic patterns. Measure 302 features a crescendo leading into a triplet.
- Oboes (Ob. 1, Ob. 2):** Both parts are silent in measures 300 and 301. In measure 302, they enter with a melodic line marked "normal" and "cresc.", featuring triplets.
- Clarinets (Cl. 1, Cl. 2):** Both parts play a melodic line starting in measure 300, featuring quintuplets and triplets. Measure 301 continues this line. Measure 302 features a crescendo leading into a triplet.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a melodic line starting in measure 300, featuring quintuplets and triplets. Measure 301 continues this line. Measure 302 is silent.
- Trombone (Tbn. 2):** Silent throughout all three measures.
- Trumpet (Tri.):** Plays a rhythmic pattern of triplets in measure 300. In measure 301, it plays a melodic line marked "mf".
- Xylophone (Xyl.):** Silent in measure 300. In measure 301, it plays a melodic line marked "mf". In measure 302, it plays a melodic line marked "glock".
- Maracas (Mar.):** Silent in measure 300. In measure 301, it plays a rhythmic pattern of triplets. In measure 302, it plays a melodic line marked "mf".
- Vibraphone (Vib.):** Silent in measure 300. In measure 301, it plays a rhythmic pattern of triplets marked "hard mallets". In measure 302, it plays a melodic line marked "mf".
- Piano (Pno.):** Plays a rhythmic pattern of triplets in measure 300. In measure 301, it plays a melodic line marked "mf". In measure 302, it plays a melodic line marked "mf".
- Violins (Vln. I, Vln. II):** Both parts play a melodic line starting in measure 300, featuring quintuplets and triplets. Measure 301 continues this line. Measure 302 features a crescendo leading into a triplet.
- Viola (Vla.):** Silent throughout all three measures.
- Violoncello (Vc.):** Silent throughout all three measures.
- Double Bass (Cb.):** Silent throughout all three measures.





This page of a musical score contains measures 307 through 310. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Trombone (Tba.), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Trumpet 3 (Tbn. 3), Triangle (Tri.), Glockenspiel (Glock.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Key musical details include:

- Flutes (Fl. 1 & 2):** Measure 307 starts with a *ff* dynamic. Measure 308 features a triplet of eighth notes. Measure 309 includes a *slower fl.* marking and a triplet of eighth notes. Measure 310 has a triplet of eighth notes.
- Clarinets (Cl. 1 & 2):** Measure 307 starts with a *ff* dynamic. Measure 308 has a triplet of eighth notes. Measure 309 includes a *slower fl.* marking and a quintuplet of eighth notes. Measure 310 has a quintuplet of eighth notes.
- Bassoons (Bsn. 1 & 2):** Measure 307 starts with a *ff* dynamic. Measure 308 has a triplet of eighth notes. Measure 309 includes a *slower fl.* marking and a quintuplet of eighth notes. Measure 310 has a triplet of eighth notes.
- Trumpets (Tbn. 1, 2, 3):** Measure 307 starts with a triplet of eighth notes.
- Violins (Vln. I & II):** Measure 307 starts with a *ff* dynamic. The Violin I part features a *7* (seven sixteenth notes) and the Violin II part features a *5* (five sixteenth notes). Both parts include *ff sul D* markings.
- Viola (Vla.):** Measure 307 starts with a *ff* dynamic and a triplet of eighth notes. It includes *ff sul D* markings.
- Triangle (Tri.):** Measure 307 starts with a *f* dynamic.
- Glockenspiel (Glock.):** Measure 307 starts with a *mf* dynamic.
- Vibraphone (Vib.):** Measure 307 starts with a *Ped.* marking and the instruction "i.v. until extinction of the sound".

311 312 313 314

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tba.

Tri. *p* → piccolo triangle

Glock.

Xyl. *mf* → xyl.

Mar. *mf*

Vib. *mf* hard mallets

Hp.

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

This page contains the musical score for measures 315 through 318 of the piece "Kaze Ni Noru". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Trombone 1, 2, and 3, Trumpet 1 and 2, Triangle, Xylophone, Maracas, Vibraphone, Harp, Piano, Celesta, Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including many triplets and quintuplets, and dynamic markings such as *p*, *mf*, and *f*. Performance instructions include "→ glock.", "piccolo triangle", "I.v. until extinction of the sound", and "→ celesta". Measure numbers 315, 316, 317, and 318 are clearly marked at the top of their respective staves.



325 326 327 328 329 330

Fl. 1 *f* *espress.*

Fl. 2 *f* *espress.*

Ob. 1

Ob. 2

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f* *espress.*

Bsn. 2 *f* *espress.*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tri. *mp* *large triangle*

Vib. *mp* *l.v. until extinction of the sound*

Hp.

Vln. I *mp*

Vln. II *mp sul D*

Vla. *mp* *mp sul D*

Vc. *mp*

Cb. *mp*

331 332 333 334 335 336 337

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

espress.

espress.

espress.

espress.

espress.

dim.

dim.

straight mute

straight mute

harmon mute with stem out

piccolo triangle

pp

p

p

p

p

p





348 without mute 349 350 351 352 353 354 355

Tpt. I  
Tri.  
Glock.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

356 357 358 359 360 361 362 363

Tri.  
Glock.  
Vib.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

364 365 366 367 368 369

Fl. 1 *ff* *f cresc.* *ff*

Fl. 2 *f cresc.* *ff* *f cresc.*

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

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

Cl. 1 *ff* *f cresc.* *ff*

Cl. 2 *f cresc.* *ff* *f cresc.*

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

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

Hn. 1 3 *cuivré* *ff* *f cresc.*

Hn. 2 4 *cuivré* *ff* *f cresc.*

Tpt. 1 *ff* *straight mute*

Tpt. 2 *without mute* *ff* *harmon mute with stem in*

Glock. *f* *ff*

Xyl. *f* *ff* *→ xyl.* *→ bass drum*

Mar. *hardest mallets* *ff* *→ vib.* *→ tam*

Pair of crash cymbals *ff*

Hp. *ff* *multiple glissandi in all directions over the whole register until bar 372*

Pno. *fff martellato* *(cross bowings for sostenuto)*

Vln. I *ff* *cresc.* *ff* *cresc.* *(cross bowings for sostenuto)*

Vln. II *ff* *cresc.* *ff* *cresc.* *(cross bowings for sostenuto)*

Vla. *ff* *cresc.* *ff* *cresc.* *(cross bowings for sostenuto)*

Vc. *ff* *cresc.* *ff* *cresc.* *(cross bowings for sostenuto)*

Cb. *ff* *cresc.* *ff* *cresc.*

370 371 372

Fl. 1

Fl. 2

Ob. 1  
*ff*

Ob. 2  
*ff*

Cl. 1  
*ff*

Cl. 2  
*ff*

Bsn. 1  
*f cresc.*

Bsn. 2  
*ff*  
*f cresc.*

Tba.  
*ff*

Tbn. 1  
(without mute)  
*f cresc.*  
*ff*  
straight mute

Tbn. 2  
*f cresc.*  
*f cresc.*  
harmon mute with stem out

Tbn. 3  
*ff*  
*f cresc.*  
wa wa mute

Timp.  
*f cresc.*  
*f cresc.*  
→ roto

B.D.  
*ff marcato furioso*

Hp.

Pno.  
*ff*  
*f cresc.*

Vln. I  
*ff marcato furioso*  
divisi

Vln. II  
*ff marcato furioso*  
divisi

Vla.  
*ff marcato furioso*  
divisi

Vc.  
*ff marcato furioso*  
divisi

Cb.  
*ff marcato furioso*

**molto rall.** 373 374 375 376 377 378 379 380 **Andante** ♩ = 77 382

2 Picc. flutes (the two flautists play the piccolo and take turns with each other to play the long soft eery pedal D) *p* (balanced with 5-string bass)

Cl. 1 *p* harmon mute with stem in

Tpt. 2 *p* blending with contrabasses

Mar. *pp*

All strings: even glissandi tremolando molto vibrato. All sections are equally divided, violin I in 6, violin II in 6, viola in 6 and cello in 3.

**molto rall.** **Andante** ♩ = 77

Vln. I, 1-6: *fff*, *ff*, *f*, *mf*

Vln. II, 1-6: *fff*, *ff*

Vla. 1-6: *fff*, *ff*

Vc. 1-3: *fff*

Cb. *fff*

Other basses play *p*

Only 5-string bass(es) play *p*

2 Picc. flutes

383 384 385 386 387 388

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 2

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f dim.*

*p*

*mf*

*ff dim.*

*p*

straight mute

*p*

*mf*

*f dim.*

harmon mute with stem out

*p*

*mf*

unis.

harm. sounding loco

*mp*

pizz. alla gitarra

*mf*

sul pont. sul G

*p*

pizz. sul pont.

*p*

2 Picc. flutes

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

389 390 391 392 393

*ffp*

*mf*

*ffp*

*f dim.*

*ff dim.*

*p*

*p*

straight mute

*p*

*f dim.*

wa wa mute

*mf*

sul pont. sul G

*p*

sul pont. sul G

*p*

pizz. alla gitarra

*mf*

pizz. sul D

*ff*

pizz. sul D

*ff*

*mf*

2 Picc. flutes

Hn. 1 3

Hn. 2 4

Tba.

Tbn. 1

Tbn. 3

Mar.

Tam.

Vib.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

394 395 396 397

*pp*

*f* *dim.*

*p*

*ffp*

→ tam

*f*

→ mar.

*f subito*

*f*

→ piano and celesta simultaneously

*f*

*f*

Right after the sound of the gong  
all string players recite once, unsynchronized, *subito f* the following verses of the poem:  
どっどど どどうど どどうど どどう  
青いくみも吹きとばせ  
すっばいかりんも吹きとばせ  
どっどど どどうど どどうど どどう。。。。  
'Doddodo dodohdo dodohdo dodoh...aoi kurumi mo,  
fuki tobase suppai karin mo fuki tobase Doddodo dodohdo dodohdo dodoh'

Musical score for measures 398 and 399. The score includes parts for 2 Picc. flutes, Hn. 1 & 3, Hn. 2 & 4, Tba., Mar., Vib., Hp., Pno., Cel., and Cb. Measure 398 features a Piccolo flute melody, Horn 2 and Violin playing *f dim.*, and various woodwinds and strings. Measure 399 features a Piccolo flute melody, Horn 1 and 3 playing *f dim.*, and other instruments. The score includes dynamic markings such as *f dim.* and *mf dim.*, and articulation like accents and slurs.



Musical score for measures 400 and 401. The score includes parts for 2 Picc. flutes, Hn. 1 & 3, Hn. 2 & 4, Tba., Mar., Vib., Hp., Pno., Cel., and Cb. Measure 400 features a Piccolo flute melody, Horn 2 and Violin playing *f dim.*, and various woodwinds and strings. Measure 401 features a Piccolo flute melody, Horn 1 and 3 playing *f dim.*, and other instruments. The score includes dynamic markings such as *f dim.* and *mf dim.*, and articulation like accents and slurs.



402 403

2 Picc. flutes

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
3

Hn. 2  
4

Tba.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B.D.

Mar.

Vib.

Hp.

Pno.

Cel.

Vln. I, 1

Vln. I, 2

Vln. I, 3

Vln. I, 4

Vln. I, 5

Vln. I, 6

Vln. II, 1

Vln. II, 2

Vln. II, 3

Vln. II, 4

Vln. II, 5

Vln. II, 6

Vla.

Vc.

Cb.

*f dim.*

without mute

*f subito*

pizz.

*pp*

Right after the sound of the bass drum, all wind players except the trombones, recite once, unsynchronized, *subito f* the following verses of the poem:  
 どっどど どどどど どどどど どどど  
 青いくるみも吹きとばせ  
 すっぱいかりんも吹きとばせ  
 どっどど どどどど どどどど どどど。。。  
 'Doddodo dodohdo dodohdo dodoh...aoi kurumi mo,  
 fuki tobase suppai karin mo fuki tobase Doddodo dodohdo dodohdo dodoh'

All trombones sing pitch f (=fa) through the instrument

flexible tube







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