

q=90 $\frac{9}{8} = x$

B1

4/4 **9/8** **11/8**

Fl. *sffz*

Cl. (slow) 3 (vibrato) (fast) (s.v.) (key trill) 5 3 *sffz*

Tpt (muted) *tr* *sfp*

Tbn. (muted) *flz.* *sfp*

B. D.

Tom-t. *ppp* 9 9 9 *ff*

Chin. Cym.

Tam-tam *ff* *f*

Hp $\begin{matrix} D\sharp C\sharp Bb \\ Eb Fb G\sharp A\sharp \end{matrix}$ (l.v.) *ff*

Guitar *f*

Koto *ff* *mf* *gliss.*

Db. **9/8** (s.p.) **11/8** *sffz*

Preview File Only

q=60(q.=q)

3

11/8 7/8 2/4 4/4 10/8

Fl. (p) sfp sfz (p) sfpp

Cl. (p) ff

Tpt (muted) sfz p f sfz mf

Tbn. (muted) f sfz (p) mp f sfz mf

B. D. pp p f

Tom-t. p f

Chin. Cym. ff

Tam-tam mp f

Hp (l.v.) ff mf ff f mf

Guitar ff rasgueado mf ff

Koto gliss. ff

Db. nat.l. pizz. arco s.p. sfz n.p. arco p mf

Preview File Only

Picc. **7/8** *sfz* $\overbrace{\dots}^{5:4}$ $\overbrace{\dots}^{3:2}$ $\overbrace{\dots}^{5:4}$ **7/8** $\overbrace{\dots}^{6:4}$ *pp* **4/4**
 Cl. *(p)* *pp*
 Tpt (muted) *f* *mf* *mp* *f*
 Tbn. (muted) *(p)*
 B. D. *pp* *mf* *p*
 Hp *ff* *p* *f*
 Guitar *ff* *mf* *f* *mf*
 Koto *ff* *mf*
 Db. **7/8** $\overbrace{\dots}^{3:2}$ $\overbrace{\dots}^{10:8}$ *pizz* *arco* **7/8** $\overbrace{\dots}^{5:4}$ *pizz* **4/4**

Preview File Only

4/4 **4** 10:8 10:8 **6** 6:4 **6** 4/4

Picc. sfz (p) sfz mp sfz mp sffz sfz

Cl. mf p ff

Tpt. (muted) sffz

Tbn. (muted) sffz gliss.

B. D. f

Tom-t. p f

Chin. Cym. ff

Tam-tam mf

Hp mf f gliss.

Guitar mf ff (rasgado) damp gliss.

Koto

Db. f pesante **6** s.p. arco s.t. **6** 4/4 sffz p

Preview File Only

6/4 **3/4** **4/4**

Picc. *d* *18* *(p)* *pp* *m.v.* *sf* *(p)*

Cl. *sffz* *(p)* *tr* *sfpp* *mp*

Tpt (muted) *mf* *mf* *sfp*

Tbn. (muted) *gliss* *3:2* *gliss* *gliss* *gliss* *sfp* *(p)*

B. D. *pp* *mf* *pp* *mp*

Tom-t. *pp* *mp* *pp* *mf*

Hp *ff* *(l.v.)* *pp* *ff* *mp* *mf*

Guitar *mp* *f* *f* *mp* *ff* *ff* *p*

Koto *f*

Db. *n.p.* *sfz* *ff* *mp* *f* *pp*

6:4 *6:4* *7:6* *3* *3*

cx ① ④ ② *s.t.* 9

pizz *arco*

Preview File Only

q=75

B4

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

mp $\frac{4}{4}$ (p)

Tpt (muted) (p)

B. D. f mf mp p brushes

Tom-t. pp mf pp

Chin. Cym. mp

Sus. Cym. pp

Hp (l.v.) f (l.v.)

D \natural C# B#
Eb F# G \natural A#

Guitar p n.p. ff (rasgado)

(Koto Tuning)

1 2 3 4 5 6 7 8 9 10 11 12 13

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

f pizz. (legato) mf p

Preview File Only

B5

Fl. *flute* **4/4** ²³ *sffz* *sfz* *sffz* *sfp* *f*

Cl. *sffz* *sfz* *mp* *f* *ff* *p*

Tpt (muted) *sfp* *sfz* *(p)*

Tbn. (muted) *sfp* *sfz* *(p)*

Chin. Cym. *(sticks)* *mf* *ff*

Sus. Cym. *mf* *ff*

Tam-tam *pp*

Hp *(l.v.)* *f* *mf* *ff* *mf* *eliss.*

Guitar *mf* *ff* *(rasgado)* *ff* *p*

Koto *ff* *(l.v.)*

Db. *arco* *sffz* *sfp* *sffz*

5 *3* *5* *3* *3* *3*

tr *tr* *tr* *tr* *tr*

pesante *eliss.* *eliss.* *eliss.* *eliss.*

5 *3* *5* *3* *3* *3*

This musical score page includes the following instruments and parts:

- Fl.** (Flute): Starts at measure 26, marked **4/4**. Dynamics include *f*, *p*, *mf*, *p*, *f*, *sfp*, *sffz*. Features triplets and quintuplets.
- Cl.** (Clarinet): Dynamics include *mf*, *sfp*, *sffz*. Features triplets and quintuplets.
- Tpt (muted)** and **Tbn. (muted)**: Dynamics include *mf*, *(p)*, *mp*, *(p)*, *sffz*, *sfp*. Includes trills and slurs.
- Chin. Cym.** and **Tam-tam**: Percussion parts with dynamics *mf*, *p*, *ff*.
- Hp** (Harp): Dynamics include *ff*, *p*, *ff*.
- Guitar**: Dynamics include *ff*, *ff*, *p*, *ff*.
- Koto**: Dynamics include *mp*.
- Db.** (Double Bass): Starts at measure 26, marked **4/4**. Dynamics include *(p)*, *sffz*. Features triplets and circled notes.

Tempo changes are indicated by large numbers: **4/4**, **6/4**, **3/4**, and **5/4**.

Preview File Only

Fl. *c* **5/4** s.v. *m.v.* **5/4** m.v. (slow) **5/4** s.v. **4/4**
 Cl. *sfp* *ff* *sfpp* *sfz* (*p*)
 Tpt (muted) *ff* *f* *mf* *f* *sfpp*
 Tbn. (muted) *ff* *sfz*
 B. D. *pp* *f*
 Tom-t. *pp* *f*
 Tam-tam *pp* *f*
 Hp (l.v.) *ff* *pp* *mf*
 (l.v.) *ff* (l.v.) *ff*
 Guitar *ff* *p*
 Koto *ff* *mp* *ff*
 Db. **5/4** *pizz* *arco* *s.t.* *s.p.* **5/4** *pizz (n.p.)* *f* *arco* *s.p.* **5/4** *pizz* **4/4**
ff *sfp* *f* *f* *mp* *f*

Preview File Only

q=50[q.=q]

B6

4/4 2/4 5/4 8/8

Fl. sfpp mp (p) (key trill)

Cl. sfpp

Tpt (muted) mp (p) sfpp mp (p)

Tbn. (muted) sfpp mp pp sfp (p)

B. D. f ppp f

Sus. Cym. Tam-tam

Hp. f D# C# B# E# F# Gb A# Gb > G# 5:4 p f 3:2 3:2 f

Guitar (ad lib. patterns of 321/312 etc.) continue until koto and harp have retuned 10:8 mp ff f

(Koto Tuning) 1 2 3 4 5 6 7 8 9 10 11 12 13

Koto ff f mp mf ff f

Db. p arco pizz. 5/4 p pizz. 8/8

sfpp mf

Preview File Only

38 **7/8** **9/8** **7/8** **7/4**

Fl. *mp* *mf* (*p*) *sffz*

Cl. *mp* *sffz* (*p*)

Tpt (muted) *mp* *mf* *sffz* m.v. → s.v.

Tbn. (muted) *mp* *mf* *sffz* (slide glissando gradually moving from D#-F to D#-D#(sharp))

Sus. Cym. *ff* *damp*

Tam-tam *ff* *damp*

Hp *ff* *mf* *ff* *mp* constantly changing patterns of D#, F, E (l.v.) (l.v.)

Guitar *f* *mf* *f* *mf* CIV rasgado (l.v.)

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

Db. *f* arco *gliss.* pizz *3:2* *gliss.* **9/8** arco *sffz* **7/8** Pizz *mf* arco *s.p.* **7/4** *mp*

Preview File Only

Fl. $\frac{7}{4}$ $\frac{7}{4}$ $\frac{4}{4}$

Cl. $\frac{7}{4}$ $\frac{7}{4}$ $\frac{4}{4}$

Tpt (muted) $\frac{7}{4}$ $\frac{7}{4}$ $\frac{4}{4}$

Tbn. (muted) $\frac{7}{4}$ $\frac{7}{4}$ $\frac{4}{4}$

B. D.

Chin. Cym.

Sus. Cym.

Hp (both hands 'strumming')

Guitar

Koto

Db. $\frac{7}{4}$ $\frac{7}{4}$ $\frac{4}{4}$

ff, mf, sfpp, ppp, sfp, mp, pp, ff, f, rasgado, *allegro*, (thumb nail), 15:12, (thumb nail), s.t., s.p., ff, mp, ff, s.t.

12:8, 12:8, 5, 3, 3, 5:4, 3, 5, 4, 1, 2

Preview File Only

C1

meno mosso q=40 (q+x = q)

Fl. **4/4** sfmp *(p)* **4/4** **4/4** Bass Flute **4/4** **3/4**

Cl. sfmp *(p)*

Tpt (muted) sfz *(p)* pp

Tbn. (muted) sfz pp

B. D. mp

Tom-t. ppp *brushes (to C3)* ppp mf

Chin. Cym. f p ff

Sus. Cym. mf

Tam-tam mf

Hp *constantly changing patterns of D#, F, E* mf *(p)* mf *Db C# B#* *E# F# G# A#* ff

Guitar mp *(p)* f

Koto ff mf mp **C1**

Db. **4/4** (natural harmonics on IV) mp **4/4** natural harmonics **4/4** pizz **4/4** **3/4**

Preview File Only

15
16

B. Fl. **3/4** **2/4** **4/4** **15/16**

47 *sffz* *mp* *f* *mp* *mf* *sffz* *f*

6:4 6:5 *tr* *3:2* *3:2*

B. D. *f* *p* *mf*

Tom-t. *pp* *mf* *p* *mf*

Sus. Cym. *f*

Tam-tam *f* *p*

3:2

Hp *f* *f*

Db. **3/4** **2/4** **4/4** **15/16**

f *pizz* *f*

Preview File Only

50 **b**

15
16

f 3:2 sfp 6:4 f 3:2 sfp 5:4 sfz 5:3

2
4

mp 12:8 5:4 **15**

sfz 9:8 sfz 7:4 p **9**
16

Tpt (muted) mf m.v. p sf mf

Tbn. (muted) mf 3:2 sfp 5:4 mf

Tom-t. pp mp 5:4 pp mf 3:2 7:4

Chin. Cym. mf pp mf

Sus. Cym.

Tam-tam mf

Hp f **E♭ > E♭** ff

Guitar ff

Koto mf

15
16

pizz. f **2**
4

15
16

9
16

Preview File Only

q=60[q=q.]

9
16

4
4

3
4

11
4

B. Fl. *53* *d* *sffz* *sf* *sfz* *ff* *p* *f* *mp* *sffz* *sfz* *(p)*

B. Cl. *tr* *pp* *Bass Clarinet* *tr*

Tpt (muted) *sfp* *mp* *5:3*

Tbn. (muted) *mp* *sfp* *mp*

B. D. *pp* *f* *p*

Tom-t. *pp* *f*

Chin. Cym. *mf* *pp* *mf*

Sus. Cym. *f*

Tam-tam *mf*

Hp *ff* *D# C# B#* *E# F# G# A#*

Guitar *ff*

Db. *arco* *sfp* *mp* *pp*

Preview File Only

C2

11/4

3/8

8/4

B. Fl. sfpp

B. Cl. f p sfmf f 5:4 3:2 ff 5:4

Tpt (muted) sfpp sfz 5:4 3:2

Tbn. (muted) sfz

Tom-t. p 6:4 3:2 mf

Chin. Cym. ppp mf 3:2

Tam-tam mp

Hp $E\sharp > E\flat$ $D\sharp > D\flat$ $F\sharp > F\flat$ $G\flat > G\sharp$ $A\flat > A\sharp$
 f mp p 9:8 (l.v.) p 3:2 p ff

Guitar f mf mp ff

Koto p mf pp gliss. ff

Db. pizz ff 3:2 pizz f 8/4

Preview File Only

q=50 (e (quintuplet) = e (sextuplet))

C3

8/4

4/4

4/4

15/16

Fl. ⁵⁸

B. Cl.

sfz mp f p sfp mf (p)

flute

pp

Tpt (muted)

Tbn. (muted)

B. D.

Tom-t.

Sus. Cym.

Tam-tam

f

sticks

pp mf f

5:4 5:4 6:4 6:4 3:2

Hp

mp (l.v.)

mf

ff

gliss.

clump

D♯ C♯ B♯
E♯ F♯ G♯ A♯

Guitar

mf

1 2 3 4 5 6 7 8 9 10 11 12 13

Koto

ff

4/4

4/4

15/16

Db.

Preview File Only

6/15

Fl. **15/16** *sfmf* *tr* *flz.* *flz.* *f* *mf* **4/4** *sfz* *tr* *sfp* *ff* **6/8** **6/4**

B. Cl. *s.v.* *pp* *m.v.* *f* *p* *mf* *f*

Tpt. (muted) *tr* *sfpp* *f*

Tbn. (muted) *sfpp* *f*

B. D. *mp*

Chin. Cym.

Hp *mp* *mf* *mf* *ff* *dump* *mp* *mf*

Guitar *mp* *mf* *ff* *rasgueado* *mp* *mf*

Db. **15/16** **4/4** **6/8** **6/4** *sfz* *(p)*

F♯ > F♯
G♯ > G♯
A♯ > A♯

Preview File Only

6/4 19/16 3/4 3/4

Fl. s.v. m.v. pp sf f mp sf ff

B. Cl. sffz sfp ff mp f sfz mp f

Tpt (muted) sfpp f ff mp

Tbn. (muted) sfpp f pp sfz

B. D.

Chin. Cym. pp f

Sus. Cym. f

Hp. mf ff damp mf mf mf

Guitar ff rasgueado vlp qf mf mf CX rasgueado 6 7 10 9

Koto p ff

Db. sffz (p) arco sffz

Preview File Only

D	♯	C	♯	B	♭
E	♭	F	♭	G	♯

3/4 11/8 7/4 4/4

Fl. sfz mp ff p mf p f mf sfz sfpp f sfp

B. Cl. sfp f mf pp *Bb Clarinet*

Tpt (muted) sfz p sfz (p)

Tbn. (muted) 3:2 sfz mp sfz

B. D. ff

Chin. Cym. p sf p

Sus. Cym. f

Hp. ff dump mp ff mf ff dump

Guitar ff mp mp ff 6:4 6:4 rasgueado dump

Koto ff

Db. s.p. sfz p sf p sf pp

Preview File Only

G \sharp > G \sharp

Fl. **4/4** *flz.* *mp* **4/4** **7/8** **4/4** **15/8**

Cl. *sfz* (slow) *(vibrato)* *(p)* *(fast)* *(s.v.)* *tr* *ff* *sfz* *ff* *sfz* *ff* *mp*

Bass Flute

6 *5* *3:2*

Tpt (muted) *sfpp* *f*

Tbn. (muted) *mp* *sfpp* *f*

Chin. Cym. *ff* *pp*

3:2

Hp *ff* *f* *mf*

gliss.

Guitar *ff* *f* *f* *ff*

rasgueado *CXI* *rasgueado*

Koto

Db. **4/4** *pizz* **4/4** **7/8** **4/4** **15/8**

ff *mp* *sfz* *(p)*

Preview File Only

74 **15**
k **8**

B. Fl. *tr* *sfpp* *mp* *pp* *mp* *pp* *sf* *(p)*

Cl. *mf* *p* *f* *mp* *sfz* *(p)*

Tpt. (muted)

Tbn. (muted)

B. D. *pp* *mp* *(p)*

Tom-t.

Chin. Cym. *ff*

Hp *ff* *damp* *Bb > B#* *C# > C#* *B# > B#* *C# > C#* *D# > D#; C# > C#* *F# > F#; A# > A#*

Guitar *ff* *mp* *f* *f* *f*

Koto *mf* *f* *mp* *f* *f* *f*

15 **5** **3** **3**
8 **4** **4** **4**

Db. *arco* *p*

Preview File Only

q=75 (q(3:2)=q) rit. →

C4

B. D. **3/4** **5/4** **4/4** **4/4** **4/4** **9/4**

Tom-t. mp mf f r pp

Chin. Cym. mp f p f

Sus. Cym. ff

Tam-tam mp

Preview File Only

Guitar mf

3:2 3:2 3:2 3:2 3:2 3:2

rit. →

Db. **3/4** **5/4** **4/4** **4/4** **4/4** **9/4**

mp p mp p mp (p)

q=66

9/4 **7/8** **5/4**

B. D. *a* *8/2* *sfmf* *pp* *pp* *mf*

4 Bongos *pp* *mf* *pp* *mp*

Tam-tam *p*

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

Guitar *f* *f* *p* *mf* *f* *mp* *f*

Koto *f* *mf* *p* *mf* *mp* *f* *mf* *f*

Db. *ff* *mp* *mp* *mf* *f* *f* *(pizz.-trem)*

(D# C# B# E# F# G# A#) *F# > F#*

4 Bongos

tutti

5/4 **4/4** **3/4** **4/4**

B. D. mp pp

4 bongos pp mf

Tam-tam p

Hp $D\# > D\flat$ $E\flat > E\flat$ (Pedal Gliss.) pp mf f ff (l.v.)

Guitar p f p mf p mf p f ff (a) ① ② ③ (p)

Koto p f mf f mf mp

Db. arco sul pont. pizz arco sul pont. pp mf (p) mp f pp

Picc. **4/4** *Picc.* **3/4** **7/8**

E♭ Clarinet

Tpt (muted) **sfpp**

B. D. **mf** **p** **pp** **p** **3:2**

4 bongos

Hp **F♯ > F♭** **(Pedal Gliss.)** **(G stays nat.)** **A♯ > A♯** **C♯ > C♯** **ffz** **f** **damp** **f** **pp** **mp** **3:2**

Guitar **mp** **f** **f** **3:2** **(i.v.)** **ff** **mf** **ff** **3:2**

(Koto Tuning) **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13**

Koto **3:2** **ff**

Db. **4/4** **3** **18:16** **3/4** **pizz.** **7/8**

Preview File Only

rit.

89 **7/8** **3/4** **4/4** **31**

Picc. sf f mp sfz f pp m.v.

E♭ Cl. sfz (p) sfz mp f pp

Tpt (muted) sf sfz p f

Tbn. (muted) sfpp sfz mp

B. D. mf pp mp (p)

4 bongos

Chin. Cym. mf pp mf

Hp mp f (l.v.)

Guitar mf f

Koto mf

Db. arco sul pont. ③ sfpp n.p. pp

89 **7/8** **3/4** **4/4** **31**

musical notation including notes, rests, and dynamic markings

Preview File Only

q=60

92

Picc. $\frac{4}{4}$ mp sfz sfz $\frac{4}{4}$ *tr* $\frac{4}{4}$ (p) sfz $\frac{5}{4}$

E♭ Cl. mp f

Tpt (muted) mp f

Tbn. (muted) (p) sfpp

B. D. pp f

4 bongos 3:2 7:4

Tam-tam mp

Hp ff ff ff

Guitar CX ff ff

Koto pp

q=60

Db. natural harmonics $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{5}{4}$ $\frac{4}{4}$ pizz. ff $\frac{5}{4}$

Preview File Only

5/4 6:4 9:8 3/4 3/8 4/8

Picc. mp sf ff

E♭ Cl. (p) mp f sfp sfz (p)

Tpt (muted) f mp f mp sfz

Tbn. (muted) sfz mp sfz mp

B. D. f mf

4 bongos

Chin. Cym. f p ff

Tam-tam mp

Hp ff ff mf dump f

Guitar ff mp sffz ff mf mf f

Koto ff mp ff p sfz gliss

Db. arco mf ff s.p. sfmf pizz. arco mp

3:2 5:4 'Bartok' pizz. 6:4 3:2

Preview File Only

g **4/8** m.v. **7/8** s.v. **4/4** **4/4** h

Picc. sfz (p) sfp

E♭ Cl. sfz sfp

Tbn. (muted) sfp (p)

B. D. f (p) mf

Tam-tam f

Hp ff mf ff p

Guitar f mf f

(Koto Tuning) 1 2 3 4 5 6 7 8 9 10 11 12 13

Koto f p

Db. pizz. (p)

CS > C#

Preview File Only

D1

n.b. Throughout D string harmonics should be as loud and as clear as possible with non-harmonics matched to this level unless marked otherwise. For simplicity the dynamic marking 'mf' is given except for some solo passages.

q=90

B. Fl. **10/4** *bass flute* **4/4** **6/4** **4/4**

sfpp sfz

Tpt. (muted) mp ff

Tbn. (muted) mp p

B. D. p ff

Tom-t. p ff

Chin. Cym. ff

6:4 3:2

Preview File Only

D♯ C# B♯
E♭ F♭ G# A♯

Hp

(Koto Tuning) 1 # 2 3 4 5 6 7 8 9 10 11 12 13

D1 q=90

Db. **10/4** *natural harmonics* **4/4** **6/4** **4/4**

sfz sfz (p)

D2

112

B. Fl. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{8}$ ³⁷

Tpt. (muted)

Tbn. (muted)

Maracas

Chin. Cym.

Tam-tam

Hp. $G\# > G\flat$ $A\flat > A\#$

Guitar

Koto

Db. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{8}$

musical notation including dynamics (p, sfz, pp, sfpp, mp, mf, ff, sfp, s.p., damp, m.v.), articulation (accents, slurs), and performance instructions (key trill, natural harmonics, pizz., (l.v.))

Preview File Only

D3

119

B. Fl. **9/8** **4/4** **6/4** **7/4** **7/8** **5/4**

Tbn. (muted) *mf* *pp* *sfp* *mp* *p* *(slow) s.v.* *(fast) m.v.* *sfz* *mp* *p* *f* *pp*

Maracas *pp*

Sus. Cym.

Tam-tam *pp* *mp*

Gong *p*

Hp *G♯ > G♯* *F♭ > F♯* *G♯ > G♯* *A♯ > A♯* *(D♯ C♯ B♯ Eb F♯ G♯ A♯)*

Guitar *s.p.* *mf* *mf* *p* *mf* *f* *p* *(10)*

Koto *mf* *p* *mf* *f* *p*

Db. **9/8** **4/4** **6/4** **7/4** **7/8** **5/4** *arco* *pp*

Preview File Only

D4

39

B. Fl. **5/4** **5/4** **5/4** **6/8** **5/8** **6/8**

B. Cl. *Bass Clarinet*

pp sf sfz tr

Tbn. (muted) mf p mf p mf sfz mf (p)

Tom-t. (l.v.) pp (l.v.) p

Gong (l.v.) p

Brushes p mf

Hp mf $F\flat > F\sharp$ mf

Guitar mf

Koto mp p f

D4

Db. **5/4** **5/4** **5/4** **6/8** **5/8** **6/8**

mf p f mf

Preview File Only

D5

B. Fl. ¹²⁹ **6/8** **2/4** (key trill) **3/8** **6/8** **6/8** **2/4** **6/8** **5/4**

B. Cl. **pp** **mp** **pp** **mp** **p** **(p)**

B. D. **p** **mf**

Tom-t. **mf** **p** **mf** **p** **mf** **pp** **mp** **pp** **mf**

Sus. Cym.

Hp **F# > F#** **mf** **f** **mp** **f** **F# > F#** **mp** **mf** **p**

Guitar **mf** **(4)** **(5)** **(4)** **(10)** **(8)**

Koto **p** **mf** **mf** **pp**

Db. **pp** **mf** **f** **pp** **mf** **p**

D5

(Additional performance instructions: sul pont. arco, n.p., pizz., tr, tr, tr, v)

Preview File Only

5/4 (key trill) 5/4 (to breath) 6/8 6/4 6/4 5/4⁴¹

B. Fl. *36*_d p (p)

B. Cl. sfpp mp sf pp mp pp mp pp p

B. D. (sticks) pp

Tom-t. pp mp f mp f

Sus. Cym.

Hp (l.v.) f mp

Guitar mf mf

Koto mp pp f pp

Db. f s.p.(arco) n.p. pizz. f

Preview File Only

5/4 **3/4** **4/8** **3/4** **6/4** **3/4**

B. Cl. *tr* *p* *mp* *pp* (key trill) (key trill)

Tpt (no mute) *p* *tr* **Senza Sord.!!! >**

B. D. *mp* *f*

Tom-t. *mp* *6:8*

Chin. Cym. *f* *mp* *f* *mp* *ff* *5:4*

Koto *mp* *ff*

**Trumpet moves to opposite side (front);
Trombone to front**

Preview File Only

E1

q=108

3/4 3/4 3/4 3/4 3/4

Picc. *Piccolo* *tr* *sfp* *3:2*

B. Cl. *E♭ Clarinet* *s.v.* *m.v.* *tr* *sfp* *sfz* *3:2*

Tpt (no mute) *tr* *sfz* *5:4*

Tbn. (no mute) *sfp* *ff* *p*

Tom-t. *p* *ff*

Sus. Cym. *ff*

Tam-tam *ff*

Gong *ff*

Hp *ff* *ff*

Guitar *ff*

Koto *ff*

Db. *ff* *mf* *pizz.* *ff*

Senza Sord.!!! >

E♭ > E♯
F♯ > F♭

Preview File Only

Picc. *tr* *sf* *sfz* *sfz* *sfmp* *ff*

Eb Cl. *3:2* *tr* *mp* *sfz* *5:4* *5:4* *tr* *p*

Tpt (no mute) *sfp* *ff* *mf* *sfp* *ff* *3:2* *5:4*

Tbn. (no mute) *sfz* *sffz* *mp* *sfz*

Tom-t. *ff*

Sus. Cym. *ff*

Tam-tam *ff*

Gong *ff*

Db. *s.p.* *arco* *3/4* *n.p.* *3:2* *3:2* *s.p.* *3/4* *sfz* *sffz* *mf*

Preview File Only

Picc. $\frac{3}{4}$ sfp f (p) sfp sfz

Eb Cl. sfz ff (p) sfp sfz

Tpt (no mute) sfz sfz sfp sffz sfz

Tbn. (no mute) sffz mp sfz sffz sffz mp

Tom-t. p ff p

Sus. Cym. ff

Tam-tam ff ff

Gong ff ff

Hp p ff

Guitar mp

Db. sffz mf sfz (p) sffz s.p. n.p.

Chord Chart:
 $D\sharp C\# B\sharp$
 $E\sharp F\flat G\sharp A\sharp$

Articulations: tr, m.v., gliss., 5:4, 6:4, 3:2, 5

Preview File Only

E2

E3

160

Picc. mp ff sffz ff

Eb Cl. mp ff sffz (gradually increasing number of harmonics in trill) (key trill) ff (key trill)

Tpt (no mute) sfz sffz sffz mf sffz mf sfp f

Tbn. (no mute) sfz p sffz pp ff sffz

Tom-t. ff

Sus. Cym. ff

Tam-tam mp mp

Gong

Hp (s.p.) ff f

Guitar ff pp s.t. s.p. rasgueado

Koto mf ff pp ff pp

Db. sffz s.p. sffz n.p.

3/4 3/4 3/4

tr 3 5:4 3:2 3:2 3:2

Preview File Only

This musical score page, numbered 47, features a variety of instruments and complex musical notations. The instruments listed on the left are Picc., Eb Cl., Tpt (no mute), Tbn. (no mute), Tom-t., Sus. Cym., Tam-tam, Gong, Hp, Guitar, Koto, and Db. The score is divided into measures, with a prominent 3/4 time signature appearing in the Picc. and Db. staves. The Picc. part includes a trill (tr) and a key trill, with a dynamic marking of *p* and a *sfz* marking. The Eb Cl. part has a note with a trill and a dynamic marking of *p*. The Tpt. part features a 3:2 ratio and a dynamic marking of *mp*. The Tbn. part has a dynamic marking of *sfp*. The Tom-t. and Sus. Cym. parts have a 3:2 ratio and a dynamic marking of *ff*. The Tam-tam and Gong parts have a dynamic marking of *ff*. The Hp part has a dynamic marking of *ff*. The Guitar part has a dynamic marking of *ff* and a 5:4 ratio. The Koto part has a dynamic marking of *pp*. The Db. part has a dynamic marking of *sffz*. The score also includes various musical notations such as slurs, trills, and dynamic markings.

This musical score page, numbered 48, features ten staves for different instruments and ensembles. The instruments are: Piccolo (Picc.), Eb Clarinet (Eb Cl.), Trumpet (Tpt, no mute), Trombone (Tbn, no mute), Tam-tam, Gong, Harp (Hp), Guitar, Koto, and Double Bass (Db.).

The score is divided into measures with various time signatures: 5:4, 3/4, and 3/4. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulation includes *sfz* (sforzando), *gliss.* (glissando), *trill*, and *rasgueado* (strumming). Performance instructions include *m.v.* (movimento), *s.v.* (sostenuto), *(p)* (piano), and *(f)* (forte). The guitar part includes fingerings (1, 2, 3, 4) and a *(l.v.)* (left hand) marking. The Koto part includes *gliss.* markings. The Double Bass part includes *pizz.* (pizzicato), *arco* (arco), *s.p.* (sul ponticello), and *n.p.* (no ponticello) markings.

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

E4

3/4 3/4 3/4 5/4

Picc.

E♭ Cl. *mf* *p* *mp* *s.v.* *m.v.*

Tpt (no mute) *sfz* *sfz* 5:4

Tbn. (no mute) *sfz* *pp* *mf*

B. D.

Tam-tam *mp* *mf* *pp* 5:4 5:4 5:4

Hp *pp* *f* (l.v.)

Guitar *mf* *mp* *f* 5:4

Koto *gliss.* *ff*

3/4 3/4 3/4 5/4

Db.

Preview File Only

accel.

The musical score is arranged in a multi-staff format. At the top, a large bracket spans the width of the page with the word "accel." written above it. Below this, the time signatures for each measure are indicated by large numbers: 5/4, 3/8, 6/8, 4/4, 7/4, and 4/4. The instruments and their parts are as follows:

- Picc.:** Piccolo part, starting with a *pp* dynamic. It features a long note with a slur and a "key trill" marking above it.
- E♭ Cl.:** Eb Clarinet part, starting with a *p* dynamic and ending with a *(p)* dynamic.
- Tpt (no mute):** Trumpet part, starting with a *pp* dynamic.
- Tbn. (no mute):** Trombone part, starting with a *sfz* dynamic and moving through *mp* and *f*.
- B. D.:** Bass Drum part, with dynamics ranging from *mp* to *f*.
- Tom-t.:** Tom-tom part, with dynamics ranging from *mp* to *ff*. It includes rhythmic markings such as 6:4, 7:6, 5:4, and 3:2.
- Chin. Cym.:** Chinese Cymbal part, with dynamics ranging from *f* to *mp*.
- Hp:** Harp part, with dynamics ranging from *ff* to *(l.v.)*.
- Guitar:** Guitar part, with dynamics ranging from *ff* to *(l.v.)*.
- Koto:** Koto part, with dynamics ranging from *ff* to *(l.v.)*.
- Db.:** Double Bass part, with dynamics ranging from *ff* to *pizz.* (pizzicato).

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

q=120

4/4 **4/4** **4/4** **4/4** **17/4**

B. Cl. *p*

Tpt (no mute)

Tbn. (no mute) *sfp*

B. D. *p* *f* *p* *ff*

Tom-t. *p* *f* *p* *ff*

Chin. Cym. *mp* *ff* *ff*

Tam-tam *f* *f* *f*

Gong *f* *f*

Hp *ff* (l.v.) *Fb > F#*

Guitar *ff* (l.v.) (l.v.)

Koto *ff* *ff* (l.v.)

Db. *pizz.* *ff* **4/4** **4/4** **17/4**

Preview File Only

F1

17
4

17
4

Picc. *a* *sfmp* *f* *ff* *sfp*

B. Cl. *tr* *sffz* *ff* *sfp* *ff*

Tpt (no mute) *tr* *sffz* *sfmf* *sf* *ff* *mf* *f* *mp* *ff*

Tbn. (no mute) *sffz* *ff* *sffz* *mf* *ff*

B. D. *f*

Tom-t. *f*

Chin. Cym. *mp* *f* *mp* *f*

Tam-tam *f*

Gong *ff* *p* *f*

Hp *(l.v.)* *ff*

Db. *arco* *ff* *sffz* *n.p.* *pizz.* *3:2* *3:2* *arco* *sffz*

Preview File Only

17
4

Picc. *ff* *(p)* *ff* *mp* *ff* *mp* *ff* *mf* *ff*

B. Cl. *p* *sfz* *mp* *ff* *ff* *sfz* *ff*

Tpt (no mute) *ff* *sfz* *ff* *sfmp* *ff* *mp* *sfz* *sfz* *ff*

Tbn. (no mute) *ff* *mp* *sf* *sfz* *ff* *ff*

B. D. *f* *p* *f*

Tom-t. *mp* *f* *mp* *f* *f*

Chin. Cym. *f* *f* *f*

Tam-tam *ff* *p* *f*

Gong *ff*

Preview File Only

17
4

Db. *s.p.* *n.p.* *mp* *sfz* *sfz* *(p)*

Picc. *c* *ff* *mf* *sfp* *sfz* *sfp* *sfz* *ff* *f* *mp* *ff*
 B. Cl. *ff* *mp* *f* *mp* *ff* *mp* *ff*
 Tpt (no mute) *sfz* *mp* *sf* *sfz* *smp* *ff*
 Tbn. (no mute) *sfz* *mp* *sfz* *mp* *sfz* *mp* *f* *sfz* *mp* *sfz*
 B. D. *f*
 Tom-t. *mp* *f* *mp* *f*
 Chin. Cym. *f* *f* *f*
 Tam-tam *ff* *p* *f* *mp* *ff*
 Gong *ff*
 Db. *pesante* *sfz* *(p)* *sfz* *mp* *sfz* *(p)*

Musical score for measures 13-14, featuring Piccolo, Bass Clarinet, Trumpet (no mute), Trombone (no mute), Bass Drum, Tom-tom, Chinese Cymbal, Tam-tam, Gong, and Double Bass. The score includes various dynamics (ff, mf, sfp, sfz, mp, f, smp, p), articulations (tr, gliss), and complex rhythmic patterns with time signatures such as 7:6, 5:4, 6:4, 3:2, and 7:6. A large blue watermark "Preview File Only" is overlaid on the score.

F2

13
4

11⁵⁵
4

Picc. *ff* *sfz* *mp*

B. Cl. *ff* *mp*

Tpt (no mute) *ff* *mp*

Tbn. (no mute) *ff* *mp* *ff*

B. D. *f*

Tom-t. *mp* *mp*

Chin. Cym. *f* *f* *f*

Tam-tam *ff* *(p)*

Gong *ff*

Hp *ff* (l.v.) *ff* (l.v.)

Guitar *ff* (l.v.) *(l.v.)*

Koto *ff*

Db. *ff* *natural harmonics*

Preview File Only

11/4

Picc. *tr* *sffz* *(p)*

B. Cl. *ff* *mp* *tr* *ff*

Tpt (no mute) *ff* *sfp*

Tbn. (no mute) *ff* *sfz* *f*

B. D.

Tom-t.

Chin. Cym.

Tam-tam

Gong *ff* *(p)*

Hp *(l.v.)* *ff*

11/4 *pizz.* *ff* *arco* *s.p.* *tr* *(p)* *n.p.* **11/4**

Preview File Only

11
4

11
4

Picc. *c* *193* *sfp* *ff* *sffz* *mf*
 B. Cl. *ff* *mf*
 Tpt (no mute) *sffz* *mf* *ff*
 Tbn. (no mute) *sffz* *mf* *ff*
 B. D.
 Tom-t.
 Chin. Cym.
 Tam-tam *f*
 Gong *ff* *(p)*
 Hp *(l.v.)* *ff*
 Db. *sffz* *pizz.* *arco*

11
4

11
4

114 **104**

Picc. *194* *5:4* *5:4* *7:6* *9:8* *sffz* *mf* *sffz*

B. Cl. *ff* *smp* *f* *(p)*

Tpt (no mute) *ff* *mf* *sffz* *mf* *ff*

Tbn. (no mute) *ff* *mp* *ff*

Chin. Cym. *mp* *ff* *mp* *ff* *mp* *ff*

Tam-tam *ff* *(p)*

Gong *ff*

Hp *(l.v.)* *ff*

Db. *sffz* *s.p.* *(p)*

114 **104**

Preview File Only

F3

10/4

8/4⁵⁹

Picc. *195* *ff* *sfmp* *tr* *ff* *sfmp*
 B. Cl. *ff*
 Tpt (no mute) *ff* *tr* *sfmp* *sfz*
 Tbn. (no mute) *ff*
 Chin. Cym. *mp* *f* *mp* *f*
 Tam-tam *ff*
 Gong *ff*
 Hp *(l.v.)* *ff* *(l.v.)* *ff*
 Guitar *(l.v.)* *ff* *(l.v.)*
 Koto *(l.v.)* *ff*
 Db. *10/4* *pizz.* *arco* *3:2* *3:2* *pizz.* *arco* *s.p.* *n.p.* *8/4*
sfz *sfmp* *ff* *(p)*

Preview File Only

Picc. 8/4 *tr* *sffz* $7:5$ *sfp* $3:2$ *ff* 8/4 *tr* *sffz* $10:8$ *mf* *ff* 8/4

B. Cl. *tr* *ff* *(p)* *ff* *(p)* *sffz* *(p)*

Tpt (no mute) *ff* $5:4$ *sffz* *ff* $9:8$ *sfmp* *ff* $9:8$ *sfmp* *ff*

Tbn. (no mute) *sffz* *tr* *sffz* *sfmp* *ff* *ff* *sfz* *ff*

Chin. Cym. *mp* *f* *mp* $3:2$ *mp* *f* *mp* $3:2$ *f*

Tam-tam *ff* $3:2$ *(p)*

Gong *ff* $3:2$ *(p)*

Hp (l.v.) *ff*

Db. 8/4 *ff* 8/4 *ff* $3:2$ *(p)* *ff* 8/4

Preview File Only

200

5/4 **5/4** **5/4** **5/4** **5/4**

Picc. *sffz* *sffz* (*p*) *sffz*

B. Cl. *ff* *sffz* *sffz* *sffz* *sfp*

Tpt (no mute) *sffz* *sffz* *sfp*

Tbn. (no mute) *f* *sfp* *ff* *mp* *sffz* (*p*)

Chin. Cym. *ff* *f* *ff* *f* *ff* *ff*

Tam-tam *ff* *f* *ff* *f* (*p*) *ff*

Gong *ff* *ff* *ff* *ff* *ff*

Hp *ff* *p* *f* *ff*

Guitar (*p*) *ff* (*p*) *ff* (*p*)

Koto *ff* *ff* *ff* (*p*)

Db. **5/4** **5/4** **5/4** **5/4** **5/4**
s.p. *s.p.* *s.p.* *pizz.* *ff*

sffz *sffz* *sffz* *ff*

Both hands strumming

Preview File Only

F5 3
q=90 (e=x)

5/4 **6/4** **6/8** **2/4** **5/8** **2/4** **5/8**⁶³

Picc. *sffz*

B. Cl. *mf* *pp*
tr *(slow)* *(vibrato)* *(fast)*
3:2 *3:2*

Tpt. (no mute) *ff*

Tbn. (no mute) *sffz* *pp*
3:2 *3:2*

B. D. *mp* *f* *mp* *ff* *p* *f* *p*

Tom-t. *mp* *f* *mp* *ff* *p* *f* *p*

Chin. Cym. *mp* *f* *mp* *ff* *p* *f* *p*

Hp. (l.v.) (8^{va}) *ff*

Koto *ff*

F5 q=90 (e=x)

5/4 **6/4** **6/8** **2/4** **5/8** **2/4** **5/8**

Db. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*
ff *mf* *ff* *mf* *sfp* *ff*

Trumpet and Trombone back to original position;
con sord.

Preview File Only

210

6/8 **3/4** **3/4** **5/4** **6/8**

q=60 (e=e)

B. D.

Tom-t.

Chin. Cym.

Sus. Cym.

Hp

Guitar

Koto

$Fb > F\#$
 $E\flat > E\flat$

(mf) *(mf)* *(mf)*

f *p* *f* *p* *ff* *p* *f*

5:4 3:2 5:4 5:4 5:4

215

100

6

7

4

3

4

q=40 (e=e)

B. D.

Tom-t.

Chin. Cym.

Hp

Guitar

Koto

pp

f

ff

mf

pp

ff

(l.v.)

9:8

3:2

3

Preview File Only

G1

a **3/4**
 Tpt. (muted) $\frac{2}{8}$
 Tbn. (muted) **4/4**
 B. D.
 Tom-t.
 Windchimes
 Tam-tam
 Hp
 Guitar
 Koto
 Db. **3/4** pizz. **4/4** pizz. **4/4**

mf
 3:2
 9:8
 mf
 3:2
 sfp
 sfp
 3:2
 3:2
 ff
 pp
 p
 f
 f
 3:2
 7:4
 mp
 f
 (l.v.)
 10:8
 6:4
 5:4
 10:8
 3:2
 p
 f
 mp
 ff
 (l.v.)
 3:2
 (l.v.)
 3:2
 6:4
 p
 f
 p
 f
 p
 f
 f
 mf
 pizz.
 p
 f
 p
 f

D \sharp > Db
 G \sharp > Gb

Preview File Only

223

3/4 **4/4** **4/4**

Tpt (muted) *mf*

Tbn. (muted) *pp* *sfz* *pp* *gliss.*

Windchimes *p* *f*

Thundersheet *pp*

Tam-tam *mp*

Hp *ff* *f* *mp* *f* *p* *f* *gliss.*

Guitar *mf* *f* *5:4* *7:4* *9:8* *5:4* *tr* *tr*

Koto *f* *mp* *f* *3:2* *5:4* *6:4* *7:4*

Db. *pizz.* *mf*

CS>C#

Preview File Only

G2 q=50

69

4/4

4/4

3/4

7/4

Bb Clarinet

Cl. 225

B. D.

Tom-t.

Thundersheet

Tam-tam

Hp

Guitar

Koto

Db.

(brushes)

Db > D#; E# > Eb

(D# C# B# Eb F# G# A#)

G# > G#

Preview File Only

The musical score is arranged in a system of staves. From top to bottom, the staves are: Cl. (Bb Clarinet), B. D. (Bass Drum), Tom-t. (Tom-tom), Thundersheet, Tam-tam, Hp (Piano), Guitar, Koto, and Db. (Double Bass). The Cl. staff starts with a 225 dynamic marking. The B. D. staff features 5:4 time signature markings and dynamics of mp, mf, and p. The Tom-t. staff includes a 'brushes' instruction and ten-measure rhythmic patterns with pp, mp, and mf dynamics. The Thundersheet staff has a dynamic of pp. The Tam-tam staff has a dynamic of mp. The Hp staff includes dynamics of f, p, mf, and ff, along with a 3:2 time signature marking. The Guitar staff features dynamics of ff, mp, and f, with 5:4 time signature markings. The Koto staff has dynamics of pp, f, p, and f. The Db. staff includes a pizz. (pizzicato) instruction and a dynamic of mp. The score is divided into measures by vertical bar lines, with time signatures changing from 4/4 to 3/4 and then to 7/4.

7/4 *bass flute*

B. Fl. ²³⁰ **7/4** *b* pp — mf

Cl. *tr* pp — mf

Tpt (muted) pp — f

Tbn. (muted) pp — f

Maracas

Tam-tam

Gong

Hp **ff** $C\# > C\flat$ 3:2 3:2 mp **ff** mp < f **ff**

Guitar **ff** 3:2 3:2 mp **f** **f** p

Koto mp mf mp **(12) A# > A♭**

7/4 *arco* pp — f

7/4 s.p. — n.p. — s.p. — n.p. **7/4**

ppp — sffz p — mf — f

sffz — p — mf

5:4 6:4

3:2 5:4

ff

6:4

ff

6:4

ff

mp

mp

mp

s.v. — m.v.

ff

ff

sffz

sffz

Preview File Only

7/4 9/4 9/4

B. Fl. ^d 232

Cl.

Tpt (muted)

Tbn. (muted)

Stones

Thundersheet

Hp

Guitar

Koto

Db.

pp mf sfpp

s.v. m.v. s.v.

sfp mf ppp

mp mf f p

pp mf

mf p

pp f

mp f p

mp f mp

p sfz ppp

5:4 3:2 5:4 3:2 5:4 3:2

3:2 5:4 5:4 5:4 5:4 3:2

5:4 3:2

3:2

III s.p.

C♯ > C♭ (pedal gliss.) A♯ > A♯

tr

Preview File Only

q=60 (sextuplet = quintuplet)

G3

9/4 4/4 4/4

(key trill)

B. Fl. sfmf (p)

Tpt. (muted) sfp (p)

Tbn. (muted) sfpp mf (p)

B. D.

Tom-t. p 3:2 5:4 6:4 6:4 mf 5:4 5:4 pp

Thundersheet mf (p)

Sus. Cym.

Hp Cb > C#; A# > A# D# C# B# E# F# G# A# (strumming) p

Guitar f mp f (p) ff 3:2 mf

Koto f (13) B# > Bb (2) G# > A# pp

Db. pp sul pont. n.p. s.p. pp 4/4 sfz n.p. pizz. 4/4

Preview File Only

4/4 4/4 4/4 4/4

Fl. *flute* sfp (key trill) mf

Cl.

Tpt (muted) tr sfp mp

Tbn. (muted) sfp < mp > pp sfmp (p)

Stones mp f p

Tam-tam p

Gong p

Hp gliss. ff p f (strumming) mp ff

Guitar p f mf ff CX (with nail) ① ② ③ ⑤ rasgueado ff f

Koto 12:8 ff mp ff 12:8 pp

Db. pizz. arco s.p. pizz. arco sul pont. pizz. arco sul pont.

mf f mp f p f

Preview File Only

239

Cl. **4/4** **4/4** **4/4** **5/4** **4/4** **6/4** **7/8**

Tpt. (muted) *ad lib.* p sfp pp **Mutes Out!!**

Tbn. (muted)

B. D.

Thundersheet pp mf p sf ppp

Hp (l.v.) $F\flat > F\sharp$ (mf) $F\sharp > F\flat$

Guitar ff (mf) (p) f (p) (mf)

Koto f pp

Db. **4/4** **4/4** **4/4** **5/4** **4/4** **6/4** **7/8**

pizz. pp arco natural harmonics pp mf (p)

Preview File Only

q=90

H1

q=60 (q.=q)

75

Fl. **7/8** **4/4** **6/8** **4/8** **5/8** **2/4** **3/8**

Cl. *p* *sfz*

Tpt (no mute) *sfp* *sfz* (*p*)

Tbn. (no mute) *sfp* *sfz* (*p*)

B. D. *pp* *ff* *f*

Tom-t. *mp* *ff* *pp* *mf*

Gong *p* *mf*

D§ C# B§
E§ F§ G§ A#

Hp *pp* (*mf*)

Db* C§* B§
Eb* F#* G§ A#

Guitar *s.p.* *pp* *ff* *f* *(mf)* *f*

Koto *pp* *ff* *q=90* *q=60 (q.=q)*

Db. **7/8** **4/4** **6/8** **4/8** **5/8** **2/4** **3/8**
sfz *sfz*

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H2

q=75(q = q)

Fl. ²⁵⁷ 3/8 ff sffz

Cl. ff sffz

Tpt. (no mute) ff *triss.* sffz

Tbn. (no mute) ff sffz

Tom-t. p 10:8 f

Chin. Cym. ff p ff

Hp ff

Guitar ff

Db. 3/8 ff p *pizz.* ff q=75(q = q) 2/4 8/4

q=50(q.=q)

H3

255

Fl. **8/4** **5/4** **3/4** **4/8** **2/4** **3/4**⁷⁷

Cl.

Tpt. (no mute) *sffz* *p* *sffz* *(p)* *sfp* *mp* *pp* *mp* *(p)*

Tbn. (no mute) *pp* *sffz* *(p)* *sfp* *mp* *pp* *mp* *(p)*

B. D. *f* *mp* *ff* *p* *f* *p*

Tom-t.

Chin. Cym.

Sus. Cym.

Hp *mp* *mf* *f* *ff* *pp* *mf*

Guitar *mp* *f* *pp* *mf*

Koto *mp* *f* *ff* *pp* *mf* *q=50(q.=q)*

Db. **8/4** **5/4** **3/4** **4/8** **2/4** **3/4**

sffz *p* *sffz* *(p)* *s.p.* *f* *s.p.* *mp*

Preview File Only

H4

I1

3/4

2/4

5/8

4/4

2/4

3/4

3/4

5/4

7/8

Fl. ²⁶¹ *BASS FLUTE*

Cl.

Tpt. (muted)

Tbn. (muted)

pp sfp pp

pp sfp pp

pp sfp pp

B. D.

Tom-t. *(brushes)* ^{5:4} ^{3:2}

Chin. Cym. *(sticks)* pp mp pp

Sus. Cym. mf

Tam-tam pp mp

Hp mf

Guitar (mf) (mf) mf

Koto (l.v.) mf mf mp

Db. ^{3/4} ^{2/4} ^{5/8} ^{4/4} ^{2/4} ^{3/4} ^{3/4} ^{5/4} ^{7/8}

s.p. n.p. s.p. n.p. s.p. n.p.

pp mp pp mp sfp (p) pp

I1

B. Fl. **269** **7/8** **5:4** **7/8** **5:4** **7/8** **5:4** **5/4**

pp mp mf p f p sfz

Chin. Cym. p mf

Tam-tam (l.v.) pp p

Gong p mp

Hp **G♭ > G♯** (mf) (mf)

Guitar (mf) (mf)

Koto pp (mf) (mf) (mf)

Db. **7/8** n.p. s.p. arco pizz. 12:8 **7/8** s.p. arco n.p. **7/8** 3:2 s.p. **5/4** pizz. **5/4**

sfz mp p f pp mf

Preview File Only

273

5/4 m.v. → s.v. (key trill) **3/4** **3/4** **5/4** **4/4**

B. Fl. sfz mp f mp p mf f sfmp f

Chin. Cym. mf

Tam-tam p mp (l.v.)

Gong pp mp pp mf

Hp f

Guitar (mf) f

Koto (mf) (mf)

Db. s.p. arco n.p. 3:2 s.p. 3:2 n.p. 5:4 s.p. **5/4** **4/4**

sfz mp sf sfz pp

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Detailed description of the musical score: The score is for page 80 and consists of seven staves. The top staff is for B. Fl. (Bass Flute), starting at measure 273. It features a complex rhythmic structure with time signatures of 5/4, 3/4, 3/4, 5/4, and 4/4. Dynamics range from sfz to pp. The second staff is for Chin. Cym. (Chinese Cymbal), with a dynamic of mf. The third staff is for Tam-tam, with dynamics p and mp, and a marking (l.v.). The fourth staff is for Gong, with dynamics pp and mf. The fifth staff is for Hp (Harp), with a dynamic of f. The sixth staff is for Guitar, with dynamics (mf) and f. The seventh staff is for Koto, with dynamics (mf) and (mf). The bottom staff is for Db. (Double Bass), with dynamics sfz, mp, sf, sfz, and pp, and markings s.p., arco, n.p., and 3:2. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

B. Fl. ^c 277 **4/4** $13:8$ $3:2$ **5/4** d **7/4**

mp f sfp sffz p mf

Chin. Cym. mf $3:2$

Tam-tam mp p mf (l.v.)

Gong pp mp pp mf $3:2$ $3:2$

Db. **4/4** $7:6$ **5/4** **7/4**

mf sffz sfp mp pp

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I2

meno mosso q=36

B. Fl. ²⁷⁹ **7/4** **6/4** **4/4** **6/4** **6/4**

pp p pp p pp sfp pp p (very fast flurry (ad lib.))

s.v. → m.v. s.v. → m.v. s.v. → m.v. m.v. → s.v.

6:4 6:4

Chin. Cym. mf

Thundersheet pp p ppp p ppp

Gong pp mp pp mf

3:2

Hp **F# > F#** (mf) p

Guitar mf

Koto f p

I2

meno mosso q=36

Db. **7/4** **6/4** **4/4** **6/4** **6/4**

f ppp sfmp ppp

pizz. arco natural harmonics natural harmonics natural harmonics

Mike Vaughan 1997/2001
 Audlem, Cheshire
 duration c. 18 minutes