

Musical score for measures 73-75, featuring Solo Tpts. in C, Fl., Picc., Obs., Cls. in Bb, Glock., Croc., Vibr., Piano, Harp, Vin. I, Vin. II, Vla., and Vcl. Obs. The score includes dynamics such as *mp* and *p*, and performance instructions like *niente*.

SHORT RIDE IN A FAST MACHINE

JOHN ADAMS

Musical score for measures 2-5 of "Delirando" (♩ = 152), featuring Clarinets in A, Horns in F, Trumpets in C, Trombones, Percussion 1, Synthesizer 1, and Synthesizer 2. The score includes dynamics like *f* and *slm*, and performance instructions such as "Tpts.: always extremely short quarters" and "N.B.: Volume balance between the two synthesizers must be exactly equal."

* Clarinets 3 & 4 are optional.
 ** Synthesizers: the sound should be similar to an "analog brass" voice with a moderately fast attack, for example the "Anna Brass" preset on the Yamaha SY77. The speakers should be placed directly behind the players. The sound should never be mixed into the auditorium PA system. The level should be adjusted to mix with the rest of the orchestra and not predominate. The synthesizer parts are optional.

11 12 13 14 15

Cls. in A

Hns. in F

Tpts. in C

Tbns.

Perc. 1

Synth. 1

Synth. 2

Staccato quarters should be played as short as staccato eighth.

(High Wd. Bk.) *sempre sim.*

16 17 18 19

Fl. Pic. 1

Fl. Pic. 2

Cls. in A

Hns. in F

Tpts. in C

Tbns.

Perc. 1

Synth. 1

Synth. 2

piu f

(High Wd. Bk.) *piu f*

20 21 22 23

Fl. 1 Pic. 1

Fl. 2 Pic. 2

Obs.

Cls. in A

Hns. in F

Tpts. in C

Tbns.

Perc. 1

Synth. 1

Synth. 2

ff

sim.

24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fl. Pic. 1

Fl. Pic. 2

Cls. in A

Hns. in F

Tpts. in C

Tbns.

Perc. 1

Synth. 1

Synth. 2

(High Wd. Bk.)

FL. 1 Picc. 1

FL. 2 Picc. 2

Obs. 1

Obs. 2

Cl. in A 1

Cl. in A 2

Hns. in F 1

Hns. in F 2

Hns. in F 3

Hns. in F 4

Tpts. in C 1

Tpts. in C 2

Tpts. in C 3

Tpts. in C 4

Tbns. 1

Tbns. 2

Tbns. 3

Perc. 1 (High Wd. Bk.)

Perc. 2 (Sn. Dr. [tm shots])

Synth. 1

Synth. 2

FL. 1 Picc. 1

FL. 2 Picc. 2

Obs. 1

Obs. 2

Cl. in A 1

Cl. in A 2

Hns. in F 1

Hns. in F 2

Hns. in F 3

Hns. in F 4

Tpts. in C 1

Tpts. in C 2

Tpts. in C 3

Tpts. in C 4

Tbns. 1

Tbns. 2

Tbns. 3

Perc. 1 (High Wd. Bk.)

Perc. 2 (Sn. Dr. [tm shots])

To Glock.

Synth. 1

Synth. 2

FL. Picc. 1
 FL. Picc. 2
 Obs. 1
 Obs. 2
 Cls. in A 1
 Cls. in A 2
 Hns. in F 1
 Hns. in F 2
 Hns. in F 3
 Hns. in F 4
 Tpts. in C 1
 Tpts. in C 2
 Tpts. in C 3
 Tpts. in C 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Perc. 1 (High Wd. Bk.)
 Perc. 2 (Glock. (metal mallets))
 Perc. 3 (Crotales (metal mallets))
 Synth. 1
 Synth. 2

32 33 34 35

ff

f L.V. *sim.*

f L.V. *sim.*

Fl. Picc. 1
 Fl. Picc. 2
 Obs. 1
 Obs. 2
 Cls. in A 1
 Cls. in A 2
 Hns. in F 1
 Hns. in F 2
 Hns. in F 3
 Hns. in F 4
 Tpts. in C 1
 Tpts. in C 2
 Tpts. in C 3
 Tpts. in C 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Perc. 1 (High Wd. Bk.)
 Perc. 2 (Glock.)
 Perc. 3 (Crot.)
 Synth. 1
 Synth. 2

36 37 38

ff

f L.V. *sim.*

f L.V. *sim.*

ff

Fl. 1 Picc. 1

Fl. 2 Picc. 2

Obs. 1

Obs. 2

Cl. 1 in A

Cl. 2 in A

Hns. in F 1

Hns. in F 2

Hns. in F 3

Tpts. in C 1

Tpts. in C 2

Tpts. in C 3

Tpts. in C 4

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1 (High Wd. Bk.)

Perc. 3 To Susp. Cym. (sponge mallets) *p*

Synth. 1

Synth. 2

Fl. 1 Picc. 1

Fl. 2 Picc. 2

Obs. 1

Obs. 2

Cl. 1 in A

Cl. 2 in A

Hns. in F 1

Hns. in F 2

Hns. in F 3

Tpts. in C 1

Tpts. in C 2

Tpts. in C 3

Tpts. in C 4

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1 (High Wd. Bk.)

Perc. 3 (Susp. Cym.) (Let ring) *ff*

Synth. 1

Synth. 2

FL. 1 Picc. 1
 FL. 2 Picc. 2
 Obs. 1
 Obs. 2
 Cl. 1 in A
 Cl. 2 in A
 Hns. in F 1 2 3 4
 Tpts. in C 1 2 3 4
 Tbns. 1 2 3
 Perc. 1 (High Wd. Blk.)
 Perc. 2 (Sn. Dr. [rim shots]) To Crotales
 Synth. 1
 Synth. 2

FL. 1 Picc. 1
 FL. 2 Picc. 2
 Obs. 1
 Obs. 2
 Cl. 1 in A
 Cl. 2 in A
 Hns. in F 1 2 3 4
 Tpts. in C 1 2 3 4
 Tbns. 1 2 3
 Perc. 1 (High Wd. Blk.)
 Perc. 2 (Crotales)
 Perc. 3 (Susp. Cym.)
 Synth. 1
 Synth. 2

Fls. 1 2 *ff*

Obs. 1 2 *ff*

Eng. Hrn. *ff*

Cls. in A 1 3 2 4

Bsns. 1 2 3 *ff*

Hrn. in F 1 2 3 4 *ff*

Perc. 1 (High Wd. Bk.) *sfz*
Ped. Bs. Dr.* *sfz*

Synth. 1

Synth. 2

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. (div.) (non div.) *ff*

* A regular bass drum with hand-held beater played by another percussionist may be substituted here for greater intensity.

Fls. 1 2

Obs. 1 2

Eng. Hrn.

Cls. in A 1 3 2 4

Bsns. 1 2 3

Hrn. in F 1 2 3 4

Perc. 1 (High Wd. Bk.) *sfz*
(Ped. Bs. Dr.) *sfz*

Synth. 1

Synth. 2

Vln. I

Vln. II (non div.)

Vla.

Vcl.

Flu. 1
2

Obs. 1
2

Eng. Hn.

Cl. in A
1
3
4

Bsns.
1
2
3

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns.
1
2
3

Perc. 1
(High Wd. Blk.)
(Ped. Bz. Dr.)
sfz

Synth. 1

Synth. 2

Vln. I
(non div.)
sf

Vln. II
(non div.)
sf

Vla.
(non div.)
sf

Vcl.

Flu. 1
2

Obs. 1
2

Eng. Hn.

Cl. in A
1
3
4

Bsns.
1
2
3

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns.
1
2
3

Perc. 1
(High Wd. Blk.)
(Ped. Bz. Dr.)
sfz

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Fls. 1 2
Obs. 1 2
Eng. Hn.
Cl. in A
Bsns.
Hns. in F
Tpts. in C
Tbns.
Timp.
Perc. 1 (High Wd. Blk.)
Perc. 2 (Ped. Bx. Dr.)
Synth. 1
Synth. 2
Vln. I
Vln. II
Via.
Vcl.

69 70 71 72 73 74

Wood sticks

(High Wd. Blk.)

(Ped. Bx. Dr.)

Large Bx. Dr.

On the string - (non div.)

On the string - (non div.)

On the string - (non div.)

On the string

Fls. 1 2
Obs. 1 2
Eng. Hn.
Cl. in A
Bsns.
Hns. in F
Tpts. in C
Tbns.
Timp.
Perc. 1 (High Wd. Blk.)
Perc. 2 (Large Bx. Dr.)
Perc. 3 (Sizzle Cym.) L.V.
Synth. 1
Synth. 2
Vln. I
Vln. II
Via.
Vcl.

72 73 74 75 76 77

Wood sticks

(High Wd. Blk.)

(Large Bx. Dr.)

Sizzle Cym. L.V.

On the string - (non div.)

On the string - (non div.)

On the string - (non div.)

On the string

Fls. 1 2

Obs. 1 2

Eng. Hn.

Cl. in A 1 2 3 4

Bsns. 1 2 3

Hns. in F 1 2 3 4

Tpts. in C 1 2 3 4

Tbns. 1 2 3

Timp.

Perc. 1 (High Wd. Bk.)

Perc. 2 (Large Bk. Dr.)

Perc. 3 (Sizzle Cym., Sn. Dr. (rim shot), Sizzle Cym.)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Fls. 1 2

Obs. 1 2

Eng. Hn.

Cl. in A 1 2 3 4

Bsns. 1 2 3

Hns. in F 1 2 3 4

Tpts. in C 1 2 3 4

Tbns. 1 2 3

Timp.

Perc. 1 (High Wd. Bk., Low Wd. Bk.)

Perc. 2 (Large Bk. Dr.)

Perc. 3 (Sizzle Cym., Dampen immediately)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Musical score page 42, measures 82-86. The score is for a full orchestra and includes parts for:

- Obs. 1 & 2
- Eng. Hrn.
- Clk. 1 in Bb 2
- Bsns. (1, 2, 3)
- Contra. Bsn.
- Hns. 1 in F 2
- Trb. 3 Tuba
- Perc. 1 (Ped. Bs. Dr., Tamb.)
- Perc. 2
- Synth. 1
- Synth. 2
- Vln. I (div.)
- Vln. II
- Vla.
- Vcl. Obs.

Key markings include *f*, *secco*, and *ff*. The woodwinds play a steady eighth-note pattern. The brass section has a more active role. The strings provide a rhythmic accompaniment. The percussion includes a steady beat and occasional accents.

Musical score page 43, measures 87-91. This page continues the orchestral score from page 42. It includes parts for:

- Obs. 1 & 2
- Eng. Hrn.
- Clk. 1 in Bb 2
- Bsns. (1, 2, 3)
- Contra. Bsn.
- Trb. 3 Tuba
- Perc. 1 (Low Wd. Blk., Ped. Bs. Dr., Tamb.)
- Perc. 2
- Synth. 1
- Synth. 2
- Vln. I
- Vln. II
- Vla. (div.)
- Vcl. Obs.

Key markings include *f*, *secco*, and *ff*. The woodwinds continue with their eighth-note pattern. The brass section has a more active role. The strings provide a rhythmic accompaniment. The percussion includes a steady beat and occasional accents.

Obs. 1
2

Eng. Hn.

Cl. 1
in B \flat 2

Bsns. 1
2
3

Contra-
Bsn.

Tbn. 3
Tuba

(Low Wd. Bk.)

Perc. 1
(Ped. Bs. Dr.)
(Tamb.)

Perc. 2

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.
Obs.

92 93 94 95 96

ff *f* *ff* *f* *ff*

(non div.)

Picc. 1
2

Fls. 1
2

Obs. 1
2

Eng. Hn.

Cl. 1
in B \flat 2

Bsns. 1
2
3

Contra-
Bsn.

Hns.
in F

Tpts.
in C

Tbn. 3
Tuba

*Tbn. 3: omit low G's if necessary

Timp.

(Low Wd. Bk.)

Perc. 1
(Ped. Bs. Dr.)
(Tamb.)

Perc. 2

Perc. 3
Sn. Dr. (ord.)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.
Obs.

97 98 99 100 101

ff *f* *ff* *f* *ff*

subito f *subito f* *subito f* *subito f* *subito f*

Felt sticks

ff *ff* *ff* *ff* *ff*

102 103 104 105 106

Picc. 1
2

Fl. 1
2

Obs. 1
2

Eng. Hn.

Cl. 1
in Bb 2

Bsns. 1
2
3

Contra-
Bsn.

Hns. in F 1
2
3
4

Tpts. in C 1
2
3
4

Tbns. 1
2

Tbn. 3
Tuba

Timp.

Perc. 1 (Low Wd. Bk.)
(Ped. Bc. Dr.)
(Tamb.)

Perc. 2 (Sn. Dr.)

Perc. 3

Synth. 1

Synth. 2

Vln. I (div.)

Vln. II

Vla. (div.)

Vcl. Cbs.

always extremely short quaters *ff* *stim.* *ff* *f*

sempre f

107 108 109 110

Picc. 1
2

Fl. 1
2

Obs. 1
2

Eng. Hn.

Cl. 1
in Bb 2

Bsns. 1
2
3

Contra-
Bsn.

Hns. in F 1
2
3
4

Tpts. in C 1
2
3
4

Tbns. 1
2

Tbn. 3
Tuba

Timp.

Perc. 1 (Low Wd. Bk.)

Perc. 2 (Ped. Bc. Dr.)
(Tamb.)

Perc. 3 (Sn. Dr.)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl. Cbs.

ff *f* *ff* *f*

111 112 113 114

Picc. 1
2

Fls. 1
2

Obs. 1
2

Eng. Hn.

Cl. 1
in Bb 2

Bsns. 1
2
3

Contra.
Bsn.

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns. 1
2

Tbn. 3
Tuba

Timp.
(Low Wd. Bk.)

Perc. 1
(Ped. Bc. Dr.)
(Tamb.)

Perc. 2
(Sn. Dr.)

Perc. 3

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.
Cbs.

sempre ff

(divisi if necessary)

115 116 117 118

Picc. 1
2

Fls. 1
2

Obs. 1
2

Eng. Hn.

Cl. 1
in Bb 2

Bsns. 1
2
3

Contra.
Bsn.

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns. 1
2

Tbn. 3
Tuba

Timp.
(Low Wd. Bk.)

Perc. 1
(Ped. Bc. Dr.)

Perc. 2
(Tamb.)

Perc. 3
(Sn. Dr.)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.
Cbs.

To Sizzle
Cym.

119 120 121 122

Picc. 1
2

Fls. 1
2

Obs. 1
2

Eng. Hn.

Cl. 1
in B \flat
2

Bsns. 1
2
3

Contra-
Bsn.

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns. 1
2
3

Tuba

Timp.

Perc. 1
(Low Wd. Bk.)
ff (Ped. Bs. Dr.)
(Tamb.)

Perc. 2
Sizzle
Cym.

Perc. 3
L.V.

Synth. 1

Synth. 2

Vln. I
Vln. II
Vla.
Vcl.
Cbs.

fff *fff* *fff* *fff*

very short quarters

to Cl. in A

HPS 1150

123 124 125 126

Picc. 1
2

Fls. 1
2

Obs. 1
2

Eng. Hn.

Bsns. 1
2
3
C. Bsn.

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns. 1
2
3

Tuba

Timp.

Perc. 1
(High Wd. Bk.)

Synth. 1

Synth. 2

Vln. I
(div.)
(non div.)
(non div.)
(non div.)
(div.)

Vln. II
(div.)
(non div.)
(non div.)
(non div.)

Vla.
Vcl.
Cbs.

stim. *stim.* *stim.* *stim.*

sempre fff *sempre fff*

HPS 1150

Musical score for page 52, measures 127-130. The score includes parts for Piccolo (1, 2), Flutes (1, 2), Oboes (1, 2), English Horn, Bassoons (1, 2, 3), Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3, 4), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2, 3), Synthesizers (1, 2), Violins (I, II), Viola, and Cello/Double Bass. The percussion section includes High Wood Block, Pedal Bass Drum, Bass Drum, and Large Tam Tam. The strings section includes Violins I and II, Viola, and Cello/Double Bass. The score features various dynamics such as *fff*, *ff*, *f*, and *p*, and includes performance instructions like *sim.* and *div.*.

Musical score for page 53, measures 131-134. The score includes parts for Piccolo (1, 2), Flutes (1, 2), Oboes (1, 2), English Horn, Bassoons (1, 2, 3), Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3, 4), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2, 3), Synthesizers (1, 2), Violins (I, II), Viola, and Cello/Double Bass. The percussion section includes High Wood Block, Pedal Bass Drum, Bass Drum, and Large Tam Tam. The strings section includes Violins I and II, Viola, and Cello/Double Bass. The score features various dynamics such as *fff*, *ff*, *f*, *mf*, and *p*, and includes performance instructions like *sim.*, *div.*, and *dampen immediately*.

135 136 137 138 Slightly slower (♩ = 144)

Horns in F

Trpts. in C

Tbns.

Tbn. 3
Tuba

Timp.

Perc. 1 (Med. Wd. Bk.)

Perc. 2 Tr.

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla. (div.)

Vcl. tutti, div. unis.

Cbs.

HPS 1150

139 140 141 142

Fls.

Obs.

Eng. Hn.

Cl. in A

Bsns.

Contra. Bsn.

Horns in F

Trpts. in C

Tbns.

Tuba

Timp.

Perc. 2 (Tri.)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl. Soli - to the fore

Cbs.

HPS 1150

143 144 145 146

Picc. 1, 2
Obs. 1, 2
Eng. Hn.
Cls. in A 1, 2, 3, 4
Bsns. 1, 2, 3
C. Bsn.
Hns. in F 1, 2, 3, 4
Tpts. in C 1, 2, 3, 4
Tbn. 3
Tuba
Perc. 1 (Tri.)
Perc. 2
Perc. 3 (Crot. (metal beaters) L.V.)
Synth. 1
Synth. 2
Vln. I
Vln. II
Vla.
Vcl.
Cbs.

(Dynamic envelopes apply only to Piccolos)

147 148 149 150

Picc. 1
Fl. 1
Ob. 1
Fl. 2
Ob. 2
Eng. Hn.
Cls. in A 1, 2, 3, 4
Bsns. 1, 2
Bsn. 3
C. Bsn.
Hns. in F 1, 2, 3, 4
Tpts. in C 1, 2, 3, 4
Tbn. 3
Tuba
Timp.
Perc. 1 (Tri.)
Perc. 2
Perc. 3 (Crot.) L.V.
Synth. 1
Synth. 2
Vln. I
Vln. II
Vla.
Vcl.
Cbs.

151 152 153 154

Picc. 1 2

Fl. Ob. 1 2

Bsn. 1 2 3

Hrn. in F 1 2 3 4

Tpts. in C 1 2 3 4

Tbn. 3

Timp.

Perc. 1 (Xylo.)

Perc. 2 (Tri.)

Perc. 3 (Crot.) L.V.

Synth. 1

Synth. 2

Vln. I *sempre ff*

Vln. II *sempre ff*

Vla. *sempre ff*

Vcl.

Cbs.

155 156 157 158

Picc. 1 2

Fl. Ob. 1 2

Bsn. 1 2 3

Hrn. in F 1 2 3 4

Tpts. in C 1 2 3 4

Tbn. 3

Timp.

Perc. 1 (Xylo.)

Perc. 2 (Tri.)

Perc. 3 Sizzle Cym. L.V.

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

159 160 161 162 163

Picc. 1 2

Fls. 1 2

Obs. 1 2

Eng. Hn.

Cl. in A 1 3 4

Bsns. 1 2 3

Hns in F 1 2 3 4

Tpts in C 1 2 3 4

Tbn. Tuba 1 2 3

Timp.

Perc. 1 (Xylo.)

Perc. 2 (Tm.)

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

163 164 165 166

Picc. 2

Fls. 1 2

Obs. 1 2

Eng. Hn.

Cl. in A 1 3 4

Bsns. 1 2 3

Hns in F 1 2 3 4

Tpts in C 1 2 3 4

Tbns. 1 2 3

Tbn. Tuba

Perc. 1 (Xylo.)

Perc. 2 (Tm.)

Perc. 3 (Sizzle Sym.) L.V.

Synth. 1

Synth. 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

167 168 169 170

Picc. 1
2

Fls. 1
2

Obs. 1
2

Cl. in A
1
2
3
4

Bsns. 1
2
3
C. Bsn.

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns. 1
2
3
Tuba

Timp.

Perc. 1 (Xylo.)
Perc. 2 (Tri.)
Perc. 3 (Sizzle Cym.)

Synth. 1
Synth. 2

Vin. I
Vin. II
Via.
Vcl.
Cbs.

Bells in the air

f *ff*

tr *acc.* *ff*

p *ff*

171 172 173 174 Poco allargando

Picc. 1
2

Fls. 1
2

Obs. 1
2

Eng. Hn.

Cl. in A
1
2
3
4

Bsns. 1
2
3
C. Bsn.

Hns. in F
1
2
3
4

Tpts. in C
1
2
3
4

Tbns. 1
2
3
Tuba

Timp.

Perc. 1 (Xylo.)
Perc. 2 (Tri.)
Perc. 3 (Sizzle Cym.)

Synth. 1
Synth. 2

Vin. I
Vin. II
Via.
Vcl.
Cbs.

To Tam Tam

f *ff*

tr *acc.* *ff*

p *ff*

sim.

tr *acc.* *ff*

p *ff*

Poco allargando

(Poco allargando)

Picc. 1 2
Fl. 1 2
Obs. 1 2
Eng. Hn.
Cl. in A
Bsns. 1 2
Bsn. C. Bsn.
Hns. in F
Tpts. in C
Tbns. 1 2
Tbn. Tuba
Timp.
Perc. 1 (Xylo.)
Perc. 3 (Sizal. Cym.)
Synth. 1
Synth. 2
Vln. I
Vln. II
Vla.
Vcl.
Cbs.

175 176 177 178

ff *sempre ff*

ff *ff* *p*

(Poco allargando)

(8va)

sempre staccato

ff

(Poco allargando) Tempo I (♩ = 152)

Picc. 1 2
Fl. 1 2
Obs. 1 2
Eng. Hn.
Cl. in A
Bsns. 1 2
Bsn. C. Bsn.
Hns. in F
Tpts. in C
Tbns. 1 2
Tbn. Tuba
Timp.
Perc. 1 (Xylo.)
Perc. 2 Tam Tam
Perc. 3 (Sizal. Cym.)
Synth. 1
Synth. 2
Vln. I
Vln. II
Vla.
Vcl.
Cbs.

179 180 181 182

ff *ff* *ff*

To Tamb.
L.V. To Sn. Dr.
L.V. To Crot.

(Poco allargando) Tempo I (♩ = 152) (loco) (div.)

Musical score for a symphony orchestra, measures 183-188. The score is arranged in systems for various instruments. The top system includes Piccolo Flutes (Picc. Fl. 1 and 2), Oboes (Obs. 1 and 2), Clarinets in A (Cl. in A 1, 2, 3, 4), Bassoons (Bsns. 1, 2, 3, C. Bsn.), Horns in F (Hns. in F 1, 2, 3, 4), Trumpets in C (Tpts. in C 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3, Tuba), Timpani (Timp.), Percussion (Perc. 1, 2, 3), Violins (Vln. I, II), Viola (Via.), Violoncello (Vcl.), and Oboe (Obs.).

Measures 183-188 are marked with *fff* (fortissimo) dynamics. Measure 188 includes performance instructions: *Fl. 1 Picc. 1*, *Fl. 2 Picc. 2*, and *non div.* (non-divisi).

Percussion parts include Sn. Dr. (rim shots), Tamb., and Bas. Dr. (Bass Drum).

