

170 **accel.**

Tom-t. 5 5 5 5 5 5 5 5 5 5

S. D. 6 6 6 6 6 6 6 6 6 6

I Pno. *cresc.*

II Pno. *accel.* *cresc.* *Ped.*

172 **accel.**

Tom-t. 5 5 5 5 5 5 5 5 5 5

S. D. 6 6 6 6 6 6 6 6 6 6

I Pno. *Ped.*

II Pno. *accel.* *Ped.*

173

Tom-t. *cresc.* 5 5 5 5 *sf* Mark tree *Fast brushing gliss.* 10"-12" Triangle

S. D. *cresc.* 6 6 6 6 Gong *sf* Crotales

I Pno. *cresc.* *ped.*

II Pno. *cresc.* 3 3 3 3

**J** ♩=60 **Contemplatively, ethereally, with refined details.**

176

I Perc.  
Triangle

Tri.

ppp

pp

pp

pp

II Perc.  
Crotales

Crot.

Large Cymbal

Crotales

ppp

pp

ppp

pp

I Pno.

15<sup>ma</sup>

ppp

pp

ppp

ppp

pp

8<sup>va</sup>

Red.

Red.

\* tremolos are always fast and unmeasured

**J** ♩=60 **Contemplatively, ethereally, with refined details.**

8<sup>va</sup>

ppp

ppp

pp

ppp

ppp

ppp

ppp

ppp

Red.

Red.

Red.

\* tremolos are always fast and unmeasured

2 Brass Slit Joints  
with medium hard mallets

Lay down 2 Brass Slit Joints hitting them up and down the pipes.  
Play in free rhythm, more frequently when other instruments are quieter.  
Make short breaks when others are playing cresc.. Continuously  
make dynamic swells of various length.

185

Tri. *pp*

Crot. *pp* *pp* *ppp* *pp* *ppp*

I Pno. *ppp* *pp*

II Pno. *pp* *ppp* *pp*

Medium Cymbal *ppp*

Crotales *pp*

Cymbal bowed *ppp*

191

Alm. *pp*

Cym. *pp* *pp*

I Pno. *ppp*

II Pno. *pp* *pp* *p*

Crotales *pp*

Large Cymbal *pp*