

The image shows a musical score for three instruments: Flute (Fl.), Percussion (Per.), and Piano (P.).

- Flute (Fl.):** The top staff starts at measure 116. It features a melodic line with sixteenth-note runs, trills, and slurs. Dynamics range from *p* to *ppp* and back to *p*. A trill is marked with a wavy line.
- Percussion (Per.):** The middle staff includes instructions for tam-tam (Y Y), vibraphone (Y Y), and another tam-tam. It also notes a change from a standard grip to a "Musser grip" (R). The vibraphone part has a dynamic of *mp* and includes a "ped." (pedal) instruction. The bottom part of the staff shows a sequence of notes: E → C → E → C, with dynamics *p*, *mp*, *f* *poss.*, and *mp*.
- Piano (P.):** The bottom staff is divided into two systems. The first system (measures 116-127) shows the keyboard part with dynamics *pp*, *p*, and *mp* *cresc.*. It includes a trill and a "ped." instruction. The second system (measures 118-127) continues the piano part with dynamics *mf* and *f*, featuring a triplet and a trill.

*The vibraphone pedal remains down from measure 118 to the beginning of 127, and from 127-145.

Fl. *f* *mp* *p* *mp* rit. al $\text{♩} = 56$

Per. *p* *mp* *p* *mp*

S. 120 rit. al $\text{♩} = 56$ *p cresc. poco a poco*
Dull rep-e-ti-tion is the

120 $\text{♩} = 56$

Fl. *p*

Per. (damp) *p* *mp* *f* *mp* tam-tam vibraphone *p*

S. 125 *mf*
rust of sa-cred ver-ses;

125

Fl. *mp* *p*

Per. *p* (ossia - drop bow)*

S. 131 *mp* (gliss.)
lack of re - pair ——— is the rust of hous - es; —

131

Fl. (pitch bends) *mp* *mf* *p* (ossia - ♯)* (ossia - ♯)*

Per. *mf* *p* *mp* *p* (ossia - ♯)* (ossia - ♯)*
tam-tam *p* *mp* *p* *mp* *p*
scrape on edge l.v. *p* *mp* *p* *mp* *p*
vibraphone *p* *mp* *p* *mp* *p*
E H C H E

S. 135

135

*Ossia - If the bowed notes in measures 137-139 can not be played while keeping the given tempo and rhythm, then the soft mallet may be used instead of the bow. In this case, the bow may be dropped in measure 134.

Fl. *mp* *cresc.* *mf*

Per. *mp* *cresc.* tam-tam E C

140 *mp cresc.* *mf*

S. want of health-y ex - er - cise is the rust of beau - ty; —

Fl. *f* *p* pitch bend ord. *mp*

Per. *f* *p* drop

143 *mp cresc. poco a poco*

S. un - watch - ful - ness —

Fl. *pitch bend*
mf *ff cresc. p sub.* *p poco*

Per. *mp* *mp* *mf* *molto* *mf* *ff* *p*
leg. *leg.* *leg.* *leg.* *leg.* *leg.* *leg.*

S. 146
 is the rust of the watch-er.—

146

rit. **Fast and furious (like a "rushing torrent")** ♩ = 104 - 112

Fl. *rit.*

Per. *to ||, marimba*

S. 153 **Fast and furious (like a "rushing torrent")** ♩ = 104 - 112

153 **Fast and furious (like a "rushing torrent")** ♩ = 104 - 112

f *no pedal*

*Do not overlap the end of the soprano and percussion crescendo.

Fl. 

Per. 

155 S. 

155 

Fl. 

Per. 

157 S. 

157 

Fl. *f*

Per. *mf* *f* marimba $\uparrow\uparrow$

S. *f* 3
 There is no fire like lust,

mp sub. *f*

Fl. *f*

Per. *f* *fmp*

S. *mp cresc.* *sf*
 and no chains like those of hate.

163

Fl. *f cresc.* *ff*

Per. *f cresc.* *ff*

S. 166

166 *f cresc.* *ff* *va---*

Fl. *p*

Per. *p*

S. 169 *mf cresc.* *f*

There is no net like il -

Fl. *cresc.* *f*

Per. *mp* *f* *8va*

S. 171 *mf*
lu - - - sion,

mf *f* *8va*

Fl. *mp*

Per. *mp sub.*

S. 174 *f* *cresc.*
and no - - - - - rush - ing

mp sub.

Fl. *mp* *mf* *f* *f*

Per. *cresc.* *f* *f*

176
S. *>* *3*
tor - rent — like de - sire.

176
cresc. *f*

Fl. *cresc.* *ff*

Per. *cresc.* *sf* *sf* *sf* *sf* *ff* *8va*

178
S.

178 *f* *cresc.* *ff* *8va*