

The musical score is divided into two systems. The first system covers measures 116 to 127, and the second system covers measures 118 to 145. The instruments are Flute (Fl.), Percussion (Per.), and Keyboard.

System 1 (Measures 116-127):

- Flute (Fl.):** Starts with a sixteenth-note scale (ord. 6) at *p*. A trill (tr) is marked above the staff. The dynamic shifts to *ppp* and then back to *p*. The piece ends with a sixteenth-note scale (6).
- Percussion (Per.):** Features a sequence of notes: E → C → E → C. Dynamics include *p*, *mp*, *f poss.*, and *mp*. Includes instructions for tam-tam (Y Y), vibraphone (Y Y), and a Musser grip (R). A *ped.* (pedal) instruction is shown below the staff.
- Keyboard:** Measure 116 starts with a *pp* dynamic. The right hand has a sixteenth-note scale. The left hand has notes marked with *ova* and *UC*. The dynamic shifts to *p* and then *mp cresc.* at the end.

System 2 (Measures 118-145):

- Flute (Fl.):** Features a sixteenth-note scale starting at *f*. Trills (tr) are marked above the staff.
- Percussion (Per.):** Includes a vibraphone part with a *pp* dynamic and a *ped. ** instruction. The dynamic shifts to *p*.
- Keyboard:** Measure 118 starts with a sixteenth-note scale at *mf*, which then shifts to *f*. Trills (tr) are marked above the staff.

*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 $\text{♩} = 56$

f

Fl. *p*

Per. *p* (damp) *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. vibraphone *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. $\frac{4}{4}$ $\frac{6}{16}$ $\frac{10}{16}$ *f*

Per. $\frac{4}{4}$ $\frac{6}{16}$ $\frac{10}{16}$ *mf* *f* marimba $\uparrow\uparrow$

S. 160 $\frac{4}{4}$ $\frac{6}{16}$ $\frac{10}{16}$ *f* 3
There is no fire like lust,

mp sub. *f*

Fl. $\frac{10}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{15}{16}$ *f*

Per. $\frac{10}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{15}{16}$ *f* *fmp*

S. 163 $\frac{10}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{15}{16}$ *mp cresc.* *f*
and no chains like those of hate.

163 $\frac{10}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{15}{16}$

Fl. *f cresc.* *ff*

Per. *f cresc.* *ff*

S. 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* *5*

Per. *mp sub.*

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

mp sub. *3*

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*