

Seeing the
Small in the
Large

Six Movements for Orchestra

David Rosenboom

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by

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Composed originally in 1997-99
for conductor,
Richard Rintoul,
Orchestra da Camera,
Colburn School of Performing Arts,
Los Angeles, and
Idyllwild Arts Symphony Orchestra,
Idyllwild, California

Dedication

This music is dedicated to the memory of composer, Salvatore Martirano, who, in my early years, was an invaluable mentor and guide in shaping a career devoted to preserving the spirit of experimentalism in music.

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Seeing the Small in the Large

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Program Notes

Seeing the Small in the Large is a twist on the conventional notion of seeing the universe in a grain of sand. It is a musical celebration of growth, transformation, and youthful energy, in which we see a grain of sand when viewing the entire cosmos. It is also a garden of always-transforming musical shapes and contrapuntal textures developed through techniques I have termed *melodic transformation* and *melodic evolution*. From this transformational counterpoint, diverse musical forms emerge and grow, and melodic *shapes* intertwine like vines, trees, and shrubs, all sharing the same space, adapting their growth patterns, changing their forms, one into another, bending their contours, now accentuating one feature, now exaggerating another, now diminishing still another. When melodic evolution appears, we hear the shape of one melody being continuously varied in its up-and-down, pitch contour and rhythm until it begins to sound like another theme and vice versa. This always happens with pairs of melodies, though sometimes multiple pairs evolve at the same time. From this fertile ground of transforming shapes, harmonic forms emerge, reaching for sources of energy and producing an elaborate, lush forest of rich growth forms with their attendant dramas of interactive, symbiotic shaping.

This flora of musical shapes is supported when necessary by a harmonic construction I call *expanding chords*. These harmonies are built by starting with two modes (scales), recombining features of the two modes, and building symmetrical (i.e. major-minor, harmonic-sub-harmonic), vertical constructions on the notes of the recombinant mode. Then, the internal symmetries are broken by choosing a privileged note in the mode, because of some particularity of its setting, and building *expanding dyads* (two-note sets with increasing interval sizes) using notes from the recombinant mode. The harmonic space between the two notes of each dyad are, then, filled in to make chords with notes taken from the vertical constructions. These are chosen either by referencing (privileging) the melody, upper tones, or the roots, lower tones. Many sets of chords and chord progressions are, thus, produced, each with its own sense of harmonic distance from a reference or key tone. Harmonies are drawn from these sets to form the tonal matrix of the composition. The starting modes are not chosen arbitrarily. Rather, they come from an initial, melodic inspiration, which begins the whole process. Usually, this melodic idea has at least two tonal identities. Thus, the identification of the two modes follows naturally.

Sixteen *themes* appear in the complete work. Each is like a genetic proscriptio, a beginning for transformations to come. I think of these themes like rocks in a Japanese, Zen garden, such as Royanji. Each theme or melodic rock is placed carefully in its position against the ground or *sand* of one particular theme, called the *anchor theme*. The anchor theme is the substrate of the garden. It is an exuberantly romantic melody, a celebration of growth, which only appears in its unaltered form at the very end of the work, in Movement VI. Consequently, if this were compared to the familiar *theme and variations*, it would be like hearing all the variations first and, then, finally, hearing the theme from which everything else is derived at the end. In our case, we hear many *transformations* of this theme throughout the six movements of the piece, often highly disguised, before we hear it unaltered. Each movement is defined by two to five of the other theme rocks. In almost every case, these themes are made to evolve towards and, then, away from the anchor theme. Thus, the theme rocks become seeds for sixteen families of forms, which interact in subgroups within each of the four inner movements and always include a transformation of the anchor theme.

The six movements outline a cyclic progression among ways of thinking about human expression, represented in the arrangements of the rock garden, from *melody*, to *idea*, to *nature*, to *mood*, to *spirit*, and back to *melody*. In Movement I, *Melody—A Luminous Calm (Prologue)*, which sets the stage for the idea of melody, the anchor theme is the basis of everything; though, again, we never hear it in its original form. This movement is atmospheric and portentous, and the anchor theme is imbedded inside a violin solo at the end. In Movement II, *Idea—Seeing Mountains Through Spiders' Webs*, we observe something large, a mountain, through the orienting geometry or measuring grid of the naturally produced, spider's web, like the astronomer who sees the universe through a graticule placed inside a telescope. Movement III, *Nature—Growing Sounds*, portrays the silent, but relentless movement of slow growth, like the sound of corn growing, and explores the poignancy of juxtaposing growing pains with growing sounds and the happiness of both. Movement IV, *Mood—When the Ground Screams*, refers to the messages we receive from the ground on which we stand. The two most prominent characteristics of this movement are transformed melodies with grace notes and a fast-cycling rhythm, in which a short melodic pattern is transformed and re-combined in myriad ways to produce a hard driving, rhythmic cascade. It is intended that the grace-note melodies be stretched away from a classically elegant, Western interpretation, towards the sense of bent-pitch ornamentation in certain kinds of Asian, bamboo flute music. The movement builds momentum as the short pattern cycles, constantly changing, evolving towards and away from the anchor theme while being combined with the ornamented melodies. Poignant, freely interpreted, instrumental solos bracket the movement. The dragon of Movement V, *Spirit—Dragon Veins*, is of the Eastern mind, deified by Taoism, a mysterious symbol of good fortune, not the one of the Western mind, an object of terror and portentous omens to be slain by a would-be hero. The Earth's mountain peaks, ridges, and hills are visible manifestations of our dragon's veins, channels for the flow of ch'i, the natural, potential energy of the Earth. These veins must not be severed, however, lest misfortune ensue from the chaotic flow of energy, unleashed from the gapping wound. Two dance-like sections in triple and duple meters grow from this spirit of ch'i. After an exposition of intricate, transformational counterpoint, thematic mutations set in complex hocket patterns settle into a ground ostinato, against which more punctuated variations are set for brass and piccolo. The second part begins slowly and accelerates through a whirling, canonic cascade and chorale to a fanfare-like ending for the dance. The final Movement VI, *Melody—As If in Clouds (Epilogue)*, is, again, set in two parts. The first takes a fragment of the anchor theme through a continuously rising cycle of pitch modulations, beginning with the lowest contrabasses and ending with a very high-pitched, distant, off-stage piccolo. This is reminiscent of a *spiral canon* or *canon per tonos*. (In a spiral

canon, the melody ends on a tone that is one note higher than where it starts. In this canon, however, each fragment ends paradoxically a major third below its beginning, while the overall continues to ascend.) Numerous, antecedents for such ascending music have inspired me. These include Bach's "Ascendente modulatione ascendet gloria regis," i.e., "May the glory of the king rise as the modulation ascends," from the *Musical Offering*, and those who have experimented with a psychoacoustic illusion known as the "audio barber pole," or Shepard tones, which seem to glissando upward endlessly, (ref. R. Shepard, J.C. Risset, and J. Tenney). After the music returns to stillness, the anchor theme, from which so much of the transformed material in the preceding movements is derived, is finally heard in its full-blown, romantic splendor. At the very end, a reminder of the rising theme fades through harmonic clouds into the melodious sky.

Seeing the Small in the Large was composed originally for the Orchestra Da Camera of the Colburn School of Performing Arts in Los Angeles, the Idyllwild Arts Symphony Orchestra, and their director, Richard Rintoul. Much of the music was written in practice rooms and other places in and around these orchestras' activities, while I observed these talented, young musicians at work.

DR, March 29, 1998, revised, February 9, 2000

Performance Notes

Instrumentation

1 piccolo
 2 flutes (In Movement V, flute 1 doubles on a second piccolo as well.)
 2 oboes
 1 English horn (in F)
 2 clarinets (in Bb)
 1 bass clarinet (in Bb)
 2 bassoons

4 French horns (in F)
 2 trumpets (in C) (Piccolo trumpet in Bb is also used in Movement V.)
 2 trombones (tenor) (Trombones 1 & 2)
 1 bass trombone (Trombone 3)
 1 tuba

pedal timpani
 pitched percussion: xylophone, marimba, chimes, and glockenspiel
 percussion: suspended cymbal, snare drum/tom tom, bass drum, and large gong (tam tam)

harp
 piano (Movements IV and V)

string sections:
 violin 1
 violin 2
 viola
 cello
 contrabass

General

Accidentals apply to notes throughout each bar, but only for the octave in which they were originally introduced. Accidentals apply to tied notes. Courtesy accidentals, if any, are indicated in parentheses.

All metronome markings are approximate and should be taken as guidelines.

Non-pitched percussion instruments are indicated on one staff. One player may perform these. However, it may be more practical to divide the part among two players. Notations used to indicate instruments on this staff are as follows: SC = suspended cymbal; SD/TT = snare drum/tom tom; BD = bass drum; G = large gong (tam tam).

Suggestions for harp pedaling are indicated. Bold letters are used to highlight changes from previous pedal arrangements.

It is assumed that the contrabass instruments will have the low C extension.

Good, pedal timpani are needed to facilitate rapid pitch changes.

Though only two trumpet parts are written in the score, it may be prudent to assign more players or assistants to cover parts where endurance is an issue. Also, Movement V includes a part where Trumpet 1 switches to piccolo trumpet in a duet with Piccolo. An extra player may facilitate this switch. This piccolo trumpet part is written in Bb one octave below sounding pitch.

If desired, assistants may be used in other wind parts as well.

Specific Movements

I. *Melody—A Luminous Calm (Prologue)*

Follow the score. The split violin parts at the beginning outline a melody, and the attacks on each note must be distinct.

II. *Idea—Seeing Mountains Through Spiders' Webs*

Follow the score.

The score contains two notations for noise-like sounds. In bar 35, the symbols under the brackets and the fermata indicate that each player is to make a flurry of very soft, short, transient, dry sounds. These may include key clicks, tapping with bows or fingers on parts of players' instruments, tapping with light percussion sticks, and so on. No pitched or resonant sounds should be made. The conductor indicates at will how long this activity should continue. In bar 36, a starburst note head, again under a fermata, is meant to indicate one, very soft, airy, or breathy, non-pitched sound made by each player. These can include blowing through wind instruments and making a sound resembling white noise by drawing bows across strings lightly while damping any pitched vibrations. No pitched sounds should result. Again, the conductor determines the duration. In bar 102, the short, transient sounds are indicated again. This time, however, the repeat sign is meant to indicate that players should make a repetitive pattern that continues for as long as the conductor chooses. The expanding beams indicate that the sound patterns should begin slowly and accelerate until the conductor cuts the musicians off. In bar 103, the breathy, noise sound occurs again.

III. *Nature—Growing Sounds*

Follow the score.

Notes without stems are to be interpreted very freely, but played within the time duration available. Players should be encouraged to play them lyrically and expressively.

IV. *Mood—When the Ground Screams*

Follow the score.

Grace notes indicated in this movement are to be given substantial emphasis. They should be thought of like ornamentation heard in certain kinds of Asian, flute playing, characterized by controlled, pitch bends and elaborate ornamentation.

The piano is used instead of the harp in this movement.

V. *Spirit—Dragon Veins*

Follow the score.

The Trumpet 1 parts between the PICC-> and <-PICC markings should be played on piccolo trumpet, sounding one octave above that which is written. The part is soli with the piccolo and other brass instruments. An extra player may be used, if desired.

The Flute 1/Piccolo 2 part requires doubling on piccolo.

The parts on the Harp/Piano staff between the PNO-> and <-PNO markings should be doubled on piano to enhance the rhythmic drive, articulation and stability of this section.

The second, 2/4-dance section should begin quite slow and make a continuous accelerando to a furious pace at the end.

VI. *Melody—As If in Clouds (Epilogue)*

From bar 3 to bar 63, the orchestra is to achieve the cumulative effect of a seemingly endless, upward modulation of a one-bar fragment of the *Anchor Theme*. There should also be a gradual crescendo in overall sound from mp to fff in bar 35 and, then, a gradual decrescendo to the softest possible sound in bar 63. The final, piccolo melody in this section is to be played off-stage. An extra player may be used, if desired.

The final setting of the *Anchor Theme* should include appropriate rubato, as determined by the conductor.

I. Melody—A Luminous Calm (Prologue)

1 **Slow, calm, portentous** $\text{♩} = 64$

The score is for a full orchestra and includes the following parts:

- Piccolo**: Rests throughout.
- Oboe 1**: Enters in measure 5 with a melodic line, marked *mp*.
- Oboe 2**: Enters in measure 5 with a melodic line, marked *mp*.
- English Horn (F)**: Enters in measure 5 with a melodic line, marked *mp*.
- Clarinet 1 (Bb)**: Enters in measure 5 with a melodic line, marked *mp*.
- Clarinet 2 (Bb)**: Enters in measure 5 with a melodic line, marked *mp*.
- Bass Clarinet (Bb)**: Enters in measure 5 with a melodic line, marked *mp*.
- Horns 1-2 (F)**: Enters in measure 5 with a melodic line, marked *mp*.
- Horns 3-4 (F)**: Enters in measure 5 with a melodic line, marked *mp*.
- Trumpet 1 (C)**: Enters in measure 5 with a melodic line, marked *mp*, with a "straight mute" instruction.
- Trumpet 2 (C)**: Enters in measure 5 with a melodic line, marked *mp*, with a "straight mute" instruction.
- Glockenspiel**: Enters in measure 5 with a melodic line, marked *p*.
- Percussion**: Features a "Suspended Cymbal - soft mallets" part starting in measure 1, marked *pp*, with a "tr" (trill) and "simile..." marking.
- Harp**: Features a melodic line starting in measure 1, marked *mp*, with a "Suz" (Suzuki) marking and a chord diagram: Eb F G Ab / Bb C D. It is marked *p* in measure 5 and *mp* in measure 9.
- Violin 1**: Features a melodic line starting in measure 1, marked *pp senza vibrato*, with a "div." (divisi) marking. It is marked *ponticello* in measure 5 and *ord.* (ordinario) in measure 9.
- Violin 2**: Features a melodic line starting in measure 1, marked *pp senza vibrato*, with a "div." marking. It is marked *ponticello* in measure 5 and *ord.* in measure 9.
- Viola**: Features a melodic line starting in measure 5, marked *p*.
- Cello**: Features a melodic line starting in measure 5, marked *p*.
- Contrabass**: Features a melodic line starting in measure 5, marked *pp*.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Glock.

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mp

mf

sfz

ponticello

ord.

29

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

E. Hn. (F) *mf*

Cl. 1 (Bb) *mp*

Cl. 2 (Bb)

B. Cl. (Bb) *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Hrns. 1-2 (F) *mp*

Hrns. 3-4 (F) *mp*

Tbns. 1-2 *mf* straight mute (1 to open)

Tbn. 3 *mf* straight mute

Tb. *mf*

Perc.

Harp

Vln. 1 *p* (8^{va}) continuous glissando down

Vln. 2 *p* (8^{va}) continuous glissando down

Vla. *p* continuous glissando up *mf*

Vcl. *mf*

Cb. *mf* glissando up (8^{va}-1) *mf*

34

This musical score page, numbered 34, is arranged in a standard orchestral format with 21 staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic.
- Fl. 1 & 2**: Flutes, playing a melodic line with dynamics of *mf*, *f*, and *p*.
- Ob. 1 & 2**: Oboes, playing a melodic line with dynamics of *mf*, *f*, and *p*.
- E. Hn. (F)**: English Horn, playing a melodic line with dynamics of *f* and *p*.
- Cl. 1 & 2 (Bb)**: Clarinets, playing a melodic line with dynamics of *mf*, *f*, and *p*.
- Bn. 1 & 2**: Bassoons, playing a melodic line with dynamics of *f* and *pp*.
- Hrns. 1-2 (F)**: Horns 1 & 2, playing a melodic line with dynamics of *f* and *pp*. Includes a *1&2* marking.
- Hrns. 3-4 (F)**: Horns 3 & 4, playing a melodic line with dynamics of *f* and *pp*. Includes a *3&4* marking.
- Tpt. 1 & 2 (C)**: Trumpets, playing a melodic line with a *mp* dynamic.
- Tbns. 1-2**: Trombones 1 & 2, playing a melodic line with dynamics of *f* and *p*. Includes a *2 (still muted)* marking and a *1&2 (1 open)* marking.
- Tbn. 3**: Trombone 3, playing a melodic line with a *mf* dynamic.
- Tb.**: Trombone, playing a melodic line with a *f* dynamic.
- Timp.**: Timpani, playing a melodic line with dynamics of *mp* and *f*. Includes a *tr* (trill) marking.
- Glock.**: Glockenspiel, playing a melodic line with a *mf* dynamic.
- Vln. 1 & 2**: Violins, playing a melodic line with dynamics of *f* and *p*.
- Vla.**: Viola, playing a melodic line with dynamics of *f* and *p*.
- Vcl.**: Cello, playing a melodic line with dynamics of *f* and *p*.

40

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Glock.

Vln. 1

Vln. 2

Vla.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Glock.

Harp

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

pp

mf

mp

f

harmon mute

1&2 mute

tr

Solo, expressively and freely

E♭ F G A
B C D

53

This page of a musical score, numbered 53, features a variety of instruments. The Piccolo and Flute 1 parts begin with a *p* dynamic. Flute 2, Oboe 1, Oboe 2, and English Horn (F) all play a triplet of notes starting in the second measure, marked *pp*. Clarinet 1 (Bb) and Clarinet 2 (Bb) play a triplet in the second measure (*p*) and a melodic phrase in the fifth measure (*mp*). Bassoon 1 plays a triplet in the second measure (*pp*) and a melodic phrase in the fifth measure. Horns 1-2 (F) play a triplet in the fourth measure (*pp*). Trumpets 1 and 2 (C) play triplets in the second and fourth measures. Trombone 1-2 play triplets in the second and fourth measures. The Harp part features a melodic line starting in the first measure with a *f* dynamic, and includes chord voicings: Gb, Db, E, Eb, F, G, A, Bb, C, D. The Solo part has a melodic line starting in the first measure. Violin 1 and Violin 2 parts are muted and play triplets in the second and fourth measures (*pp*). Viola, Violoncello, and Contrabass parts play triplets in the second and fourth measures (*pp*).

66

poco rit.

This page of a musical score, numbered 66, features a variety of instruments. The Piccolo part is mostly silent. The Flute 1 and 2 parts play a melodic line starting with a *p* dynamic, moving to *pp* in the second measure. The Oboe 1 and 2 parts are silent. The E. Horn (F) part plays a sustained note. The Clarinet 1 and 2 (Bb) parts play a melodic line starting with a *pp* dynamic. The Bassoon 1 and 2 parts are silent. The Horns 1-2 (F) and 3-4 (F) parts play a sustained note. The Trumpet 1 and 2 (C) parts are silent. The Trombone 1-2 parts play a sustained note. The Trombone 3 part plays a melodic line starting with a *pp* dynamic. The Trombone 4 part is silent. The Glockenspiel part is silent. The Percussion part plays a rhythmic pattern starting with a *p* dynamic. The Solo part plays a melodic line starting with a *f* dynamic. The Violin 1 and 2 parts play a sustained note. The Viola part plays a sustained note. The Violoncello part plays a sustained note.

II. Idea—Seeing Mountains Through Spiders' Webs

1 Firey, allegro ♩ = 118

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *fff* (fortissimo) and a tempo marking of *Firey, allegro* with a metronome marking of ♩ = 118. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth notes. The instruments listed on the left side of the score are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn (F), Clarinet 1 (Bb), Clarinet 2 (Bb), Bass Clarinet (Bb), Bassoon 1, Bassoon 2, Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 (C), Trumpet 2 (C), Trombones 1-2, Trombone 3, Tuba, Timpani, Xylophone, Percussion (with sub-staves for SC, SD, TT, BD), Harp (with sub-staves for EFG Ab and BCD), Violin 1, Violin 2, Viola, Cello, and Contrabass. The score includes various musical notations such as slurs, accents, and dynamic markings. Specific performance instructions include *gliss.* for the Xylophone and Harp, and *tr* for the Percussion. The score concludes with a double bar line and repeat dots.

6 Slightly slower $\text{♩} = \text{♩}$

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 solo *f*

Ob. 1

E. Hn. (F)

Cl. 1 (Bb) *mp*

Cl. 2 (Bb) *mp*

B. Cl. (Bb)

Bn. 1

Bn. 2

Hns. 1-2 (F)

Hns. 3-4 (F) *mp* 3&4 stopped

Tpt. 1 (C) *fp* harmon mute to open

Tpt. 2 (C) *fp* harmon mute to open

Tbns. 1-2 *mp* mute

Tbn. 3 *mp* mute

Tb. *p*

Timp. *p* tr

Xylo. *f* gliss.

Perc. *mp* SD tr *f* *mp* tr

Harp EFGA gliss. *f* BCD EFG#A B C#D

Vln. 1 *f*

Vln. 2

Vla. *mp*

Vcl. *p* pizz *mf*

Cb. *p* pizz *mf*

17

Picc. *f*

Fl. 1 *ff* solo *fff*

Fl. 2 *f*

Ob. 1

Ob. 1

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb) *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hns. 1-2 (F)

Hns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3 *mp*

Tb. *mp*

Timp.

Xylo. *mp* *f*

Perc. *f* *mp* *f* snares on

Harp *f*
E# F# G# A
B C# D

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *f*

Vcl. *mf* *f*

Cb. *mf* pizz

26

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 1

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hns. 1-2 (F)

Hns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

(Sps)

f

solo

ff

mute

p

cresc.

SC

choke

snare off

E F# G A

B C# D

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 1

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hns. 1-2 (F)

Hns. 3-4 (F)

Tpt. 1 (C) to open

Tpt. 2 (C) to open

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc. BD mf TT p

Harp

Vln. 1 p

Vln. 2 p

Vla.

Vcl.

Cb.

f

f

f

mp

mp

mp

p

tr

p

mf

p

p

f

f

31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 1

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hns. 1-2 (F)

Hns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc. SC

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

33

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 1 *pp*

E. Hn. (F) *pp*

Cl. 1 (Bb) *mf* *f* solo, freely *p*

Cl. 2 (Bb) *mf* *f*

B. Cl. (Bb) *mf* *f*

Bn. 1 *pp*

Bn. 2 *pp*

Hns. 1-2 (F) *stopped* *sfz* *pp*

Hns. 3-4 (F) *stopped* *sfz* *pp*

Tpt. 1 (C) *open* *f* *pp*

Tpt. 2 (C) *open* *f* *pp*

Tbns. 1-2 *pp*

Tbn. 3 *pp*

Tb. *pp*

Timp. *f* *pp*

Xylo. *pp*

Perc. *pp*

Harp E F G Ab B C D *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

9/16

37 **Faster** ♩ = 115

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

E. Hn. (F) *fff*

Cl. 1 (Bb) *fff*

Cl. 2 (Bb) *fff*

B. Cl. (Bb) *fff*

Bn. 1 *fff*

Bn. 2 *fff*

Hns. 1-2 (F) *fff*

Hns. 3-4 (F) *fff*

Tpt. 1 (C) *fff*

Tpt. 2 (C) *fff*

Tbns. 1-2 *fff*

Tbn. 3 *fff*

Tb. *fff*

Timp. *fff*

Xylo. *fff* gliss.

Perc. *fff* TT BD

Harp *fff* gliss.

Vln. 1 *fff* gliss.

Vln. 2 *fff*

Vla. *fff*

Vcl. *fff*

Cb. *fff*

42 Slightly slower $\text{♩} = \text{♩}$

Score for measures 42-46, marked "Slightly slower". The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-2 (F) and 3-4 (F), Trumpets 1 and 2 (C), Trombones 1-2, Trombone 3, Tuba, Timpani, Xylophone, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various dynamics (mp, f, sfz, ff), articulations (pizz, arco), and performance instructions (solo, harmon mute, to open, gliss.).

48

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 1

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hns. 1-2 (F)

Hns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mf

mp

p

SD

tr

3

66

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 1 *f*

E. Hn. (F) *mf*

Cl. 1 (Bb) *f*

Cl. 2 (Bb)

B. Cl. (Bb) *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Hns. 1-2 (F) *mf*

Hns. 3-4 (F) *mf*

Tpt. 1 (C) *f*

Tpt. 2 (C) *f*

Tbns. 1-2 *mf*

Tbn. 3 *mf*

Tb. *mf*

Timp. *mf*

Xylo. *f*

Perc. *mf* SC *mf* on cup-hard stick *mf*

Harp

Vln. 1 *f*

Vln. 2 *f* dolce *cresc.*

Vla. *f* pizz *f* arco dolce *f* dolce *cresc.*

Vcl. *f* arco *f* dolce *cresc.*

Cb. *f* *mf*

70

This page of a musical score, numbered 70, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob. 1**, **Ob. 1**: Oboes
- E. Hn. (F)**: English Horn
- Cl. 1 (Bb)**, **Cl. 2 (Bb)**: Clarinets
- B. Cl. (Bb)**: Bass Clarinet
- Bn. 1**, **Bn. 2**: Bassoons
- Hns. 1-2 (F)**, **Hns. 3-4 (F)**: Horns
- Tpt. 1 (C)**, **Tpt. 2 (C)**: Trumpets
- Tbns. 1-2**, **Tbn. 3**, **Tb.**: Trombones
- Timp.**: Timpani
- Xylo.**: Xylophone
- Perc.**: Percussion (with *normal tr.* and *mf* markings)
- Harp**: Harp
- Vln. 1**, **Vln. 2**: Violins
- Vla.**: Viola
- Vcl.**: Violoncello
- Cb.**: Contrabass

The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mp*, *mf*, and *ff*. The string section (Violins, Viola, Violoncello, and Contrabass) is marked *ff* singing. The Percussion part includes a trill marked *normal tr.* and *mf*. The Timpani part features a trill marked *tr.* and *mp*. The Bassoon parts (Bn. 1 and Bn. 2) have *mp* markings. The Clarinet parts (Cl. 1 and Cl. 2) have *mf* markings. The Trombone parts (Tbns. 1-2, Tbn. 3, and Tb.) have *mf* markings. The Trumpet parts (Tpt. 1 and Tpt. 2) have *mf* markings. The Horn parts (Hns. 1-2 and Hns. 3-4) have *mf* markings. The Flute parts (Fl. 1 and Fl. 2) have *mf* markings. The Oboe parts (Ob. 1 and Ob. 1) have *mf* markings. The English Horn part (E. Hn.) has *mf* markings. The Piccolo part (Picc.) has *mf* markings. The Xylophone part (Xylo.) has *mf* markings. The Harp part (Harp) has *mf* markings. The Violin parts (Vln. 1 and Vln. 2) have *ff* singing markings. The Viola part (Vla.) has *ff* singing markings. The Violoncello part (Vcl.) has *ff* singing markings. The Contrabass part (Cb.) has *mf* markings.

This page of a musical score, page 30, features rehearsal mark 75. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-2 (F) and 3-4 (F), Trumpets 1 and 2 (C), and Trombones 1-2, 3, and 4. The percussion section includes Timpani, Xylophone, and Percussion. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play a melodic line starting at rehearsal mark 75, marked *ff* (fortissimo). The brass section, including the Trombones, plays a similar melodic line marked *f* (forte) and *legato* (legato), featuring triplet rhythms. The string section provides a rhythmic accompaniment with a steady eighth-note pattern. The score is written in a key signature of one sharp (F#) and a common time signature (C).

89

Picc. *f* *mp*

Fl. 1 *ff* *mp* soli

Fl. 2 *f* *mp*

Ob. 1 *mp*

Ob. 1 *f* *mp*

E. Hn. (F) *f* *mp*

Cl. 1 (Bb) *ff* *mp* soli

Cl. 2 (Bb) *f* *mp*

B. Cl. (Bb)

Bn. 1 *mp*

Bn. 2

Hns. 1-2 (F) *sfz*

Hns. 3-4 (F) *sfz*

Tpt. 1 (C) *sfz*

Tpt. 2 (C) *sfz*

Tbns. 1-2 *sfz*

Tbn. 3 *sfz*

Tb. *mp*

Timp. *ff*

Xylo.

Perc. *ff* *mp* *p* SD *tr*

Harp *mp*

Vln. 1 *mp* *f*

Vln. 2 *f*

Vla. *f*

Vcl. *mp* *f*

Cb. *mp*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 1

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hns. 1-2 (F)

Hns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *mf* *ff* *fp*

5 5

8

E F G# A
Bb C D

98

Instrument list and dynamics:

- Picc. *cresc.*
- Fl. 1 *cresc.*
- Fl. 2 *cresc.*
- Ob. 1 *cresc.*
- Ob. 1 *ff*
- E. Hn. (F) *ff*
- Cl. 1 (Bb) *cresc.*
- Cl. 2 (Bb) *ff*
- B. Cl. (Bb) *cresc.*
- Bn. 1 *ff*
- Bn. 2 *ff*
- Hns. 1-2 (F) *f*
- Hns. 3-4 (F) *f*
- Tpt. 1 (C) *f*
- Tpt. 2 (C) *f*
- Tbns. 1-2 *f*
- Tbn. 3 *f*
- Tbn. *f*
- Timp. *f*
- Xylo. *f*
- Perc. *f*
- Harp *ff*
- Vln. 1 *ff*
- Vln. 2 *ff*
- Vla. *ff*
- Vcl. *ff*
- Cb. *ff*

Performance markings: *cresc.*, *ff*, *fff*, *gliss.*

Chord diagram: E F Gb Ab Bb C D

Percussion markings: SC, SD

III. Nature—Growing Sounds

Sense of stillness, yet moving

Slow to faster to slower

$\text{♩} = 52$ Tempo may fluctuate with relatively free rubato.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- English Horn (F)
- Clarinet 1 (Bb)
- Clarinet 2 (Bb)
- Bass Clarinet (Bb)
- Bassoon 1
- Bassoon 2
- Horns 1-2 (F)
- Horns 3-4 (F)
- Trumpet 1 (C)
- Trumpet 2 (C)
- Trombones 1-2
- Trombone 3
- Tuba
- Timpani (Pedal)
- Marimba/Xylophone/Chimes
- Percussion (SC, SD, BD)
- Harp
- Violin 1
- Violin 2
- Viola
- Cello
- Contrabass

The score is in 4/4 time and features dynamic markings such as *p*, *mp*, *pp*, and *mf*. It includes various musical notations like slurs, accents, and triplets. A key signature change is indicated in the Harp part, moving from E-flat major to B-flat major.

16

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. (F) *mf*

Cl. 1 (Bb) *mf*

Cl. 2 (Bb) *mf*

B. Cl. (Bb) *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Hrns. 1-2 (F) *mf*

Hrns. 3-4 (F) *mf*

Tpt. 1 (C) *mf*

Tpt. 2 (C) *mf*

Tbns. 1-2 *mf* 1&2

Tbn. 3 *mf*

Tb. *mf*

Timp.

Mar/ Xyl/ Chm

Perc.

Harp LV EF# GA BCD

Vln. 1 *mf* pizz

Vln. 2 *mf* pizz

Vla. *mf* div. arco

Vcl. *mf* arco

Cb. *mf* arco

23 $\text{♩} = 70$ Slightly faster $\text{♩} = 66$ Slightly slower

Picc. p

Fl. 1

Fl. 2

Ob. 1 f $sub\ p$ duet w/EH freely, lyrical

Ob. 2 f $sub\ p$

E. Hn. (F) f $sub\ p$ duet w/Ob 1 freely, lyrical

Cl. 1 (Bb) f $sub\ p$

Cl. 2 (Bb) f $sub\ p$

B. Cl. (Bb) f $sub\ p$

Bn. 1 f $sub\ p$

Bn. 2 f $sub\ p$

Hrns. 1-2 (F) stopped (to open) solo freely, lyrical pp f

Hrns. 3-4 (F) stopped (to open) pp

Tpt. 1 (C) mute (to open) pp

Tpt. 2 (C) mute (to open) pp

Tbns. 1-2 1 mute (to open) pp

Tbn. 3 mute (to open) pp

Tb. pp

Timp.

Mar/ Xyl/ Chm

Perc.

Harp f
E F# G A
Bb C Db

Vln. 1 f p pizz. arco

Vln. 2 f p pizz. arco

Vla. f p pizz. arco

Vcl. f p pizz. arco

Cb. f p pizz.

$\text{♩} = 70$
Slightly faster

$\text{♩} = 84$
Faster

30

Picc. *f* *sub p*

Fl. 1 *f* *sub p*

Fl. 2 *f* *sub p*

Ob. 1 *f* *sub p*

Ob. 2 *f* *sub p*

E. Hn. (F) *f* *sub p*

Cl. 1 (Bb) *f* *sub p*

Cl. 2 (Bb) *f* *sub p*

B. Cl. (Bb) *f* *sub p*

Bn. 1 *f* *sub p*

Bn. 2 *f* *sub p*

Hrns. 1-2 (F) *f* *sub p*

Hrns. 3-4 (F) *f* *sub p*

Tpt. 1 (C) *open* *p* *solo* *mf* *f*

Tpt. 2 (C) *open* *p*

Tbns. 1-2 *open* *p*

Tbn. 3 *open* *p*

Tb. *open* *p*

Timp. *tr* *p*

Mar/ Xyl/ Chm

Perc. *SD* *mf* *tr* *BD* *sub p* *mp*

Harp *E F# G# A* *Bb C Db* *mf* *p*

Vln. 1 *f* *div.* *p*

Vln. 2 *f* *div.* *p*

Vla. *p*

Vcl. *p*

Cb. *arco* *p*

38

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb) *solo* *f*

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1 *pp* *p* *pp*

Bn. 2 *pp* *p* *pp* *f*

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C) *mp*

Tbns. 1-2

Tbn. 3 *pp* *p* *pp*

Tb. *pp* *p* *pp*

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl. *pp* *p* *pp*

Cb. *pp*

52

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

SONORO

f

3

3

3

57

This page contains the musical score for measures 57 through 60. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn. (F), Cl. 1 (Bb), Cl. 2 (Bb), B. Cl. (Bb), Bn. 1, Bn. 2, Hrns. 1-2 (F), Hrns. 3-4 (F), Tpt. 1 (C), Tpt. 2 (C), Tbns. 1-2, Tbn. 3, Tb., Timp., Mar/Xyl/Chm, Perc., Harp, Vln. 1, Vln. 2, Vla., Vcl., and Cb. The key signature is one sharp (F#) and the time signature is 5/4. The score shows that the woodwind and brass sections are silent in these measures. The string section (Violins, Viola, Violoncello, and Contrabass) is active, playing a melodic line with triplets and dynamic markings such as *ff* and *sonoro*. The Harp part is also present but contains no notes in these measures.

65

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

69

This page of a musical score, numbered 69, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn. (F)), Clarinet 1 (Cl. 1 (Bb)), Clarinet 2 (Cl. 2 (Bb)), Bass Clarinet (B. Cl. (Bb)), Bassoon 1 (Bn. 1), and Bassoon 2 (Bn. 2). The brass section includes Horns 1-2 (Hrns. 1-2 (F)), Horns 3-4 (Hrns. 3-4 (F)), Trumpet 1 (Tpt. 1 (C)), Trumpet 2 (Tpt. 2 (C)), Trombone 1-2 (Tbns. 1-2), Trombone 3 (Tbn. 3), and Trombone (Tb.). The percussion section includes Timpani (Timp.), Maracas/Xylophone/Chimes (Mar/ Xyl/ Chm), and Percussion (Perc.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score features complex rhythmic patterns with triplets and dynamic markings such as *ff* and *sub p*. Trills are indicated with a 'tr' symbol and a wavy line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ff

tr

ff

ff

ff

76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

solo

sub p

mf

80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score is for page 52, starting at measure 80. It features a variety of instruments. The Piccolo, Oboes, English Horn, Bassoon, and Trumpets (1 and 2) have active parts with triplets and slurs. The Horns (1-2 and 3-4) have a few notes in the later measures. The Percussion part includes a trill marked *mf* and a sharp attack marked *ff*. The Harp, Violins, Viola, Violoncello, and Contrabass are currently silent.

87

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mf

ff

tr

CHIMES

93

$\text{♩} = 70$
Slower

Picc. *p* *mf*
 Fl. 1 *p* *mf*
 Fl. 2 *p*
 Ob. 1 *p*
 Ob. 2 *p*
 E. Hn. (F) *p* *mf*
 Cl. 1 (Bb) *p*
 Cl. 2 (Bb) *p*
 B. Cl. (Bb) *p* *mf*
 Bn. 1 *p*
 Bn. 2 *p*
 Hrns. 1-2 (F)
 Hrns. 3-4 (F)
 Tpt. 1 (C)
 Tpt. 2 (C)
 Tbn. 1-2
 Tbn. 3
 Tb. *p*
 Timp. *p*
 Mar/ Xyl/ Chm *mf* MARIM
 Perc.
 Harp *mf* E F G A Bb C D let ring
 Vln. 1 *p* *mf* pizz
 Vln. 2 *p* *mf* pizz
 Vla. *p* *mf* pizz
 Vcl. *p*
 Cb. *p*

103

$\text{♩} = 66$ Slightly slower

$\text{♩} = 70$ Slightly faster

$\text{♩} = 66$ Slightly slower

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

sub *p*

mp

mp

mf

f

p

stopped

duet w/vln

mf

f

freely, lyrical

mf

f > *p*

mp

pp

pp

solo

duet w/EH

freely, lyrical

f

p

110

$\text{♩} = 70$
Slightly faster

$\text{♩} = 52$
Slower



Picc. *rit.*
 Fl. 1 *rit.*
 Fl. 2 *rit.*
 Ob. 1 *rit.*
 Ob. 2 *rit.*
 E. Hn. (F) *rit.*
 Cl. 1 (Bb) *solo* *mf* *rit.* *p* *pp*
 Cl. 2 (Bb) *rit.*
 B. Cl. (Bb) *rit.*
 Bn. 1 *rit.*
 Bn. 2 *rit.*
 Hrns. 1-2 (F) *rit.* *p* *mp* *mp* *pp*
 Hrns. 3-4 (F) *rit.* *mp* *mp* *pp*
 Tpt. 1 (C) *rit.* *p* *mp* *mp* *pp*
 Tpt. 2 (C) *rit.* *p* *mp* *mp* *pp*
 Tbn. 1-2 *rit.* *p* *mp* *mp* *pp*
 Tbn. 3 *rit.* *mp* *pp*
 Tb. *rit.* *mp* *pp*
 Timp. *rit.* *tr* *pp*
 Mar/ Xyl/ Chm *rit.*
 Perc. *rit.* *SC* *p* *tr* *mp* *pp*
 Harp *rit.*
 Vln. 1 *tutti* *pp* *rit.*
 Vln. 2 *pp* *rit.*
 Vla. *col legno battuto* *pp* *rit.*
 Vcl. *col legno battuto* *pp* *rit.*
 Cb. *col legno battuto* *pp* *rit.*

IV. Mood—When the Ground Screams

1 $\text{♩} = 94$
Bright, happy, lively, with poignant moments

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flute 1 (with *f* dynamic)
- Flute 2
- Oboe 1 (with *f* dynamic and "solo, freely" marking)
- Oboe 2
- English Horn (F)
- Clarinet 1 (Bb)
- Clarinet 2 (Bb)
- Bass Clarinet (Bb)
- Bassoon 1
- Bassoon 2
- Horns 1-2 (F) (with *f* dynamic and "solo, freely" marking)
- Horns 3-4 (F)
- Trumpet 1 (C)
- Trumpet 2 (C)
- Trombones 1-2
- Trombone 3
- Tuba
- Timpani
- Marimba/Xylophone
- Percussion (with *mp* and *mf* dynamics, and "SC" marking)
- Piano
- Violin 1
- Violin 2
- Viola (with *f* dynamic and "solo, freely" marking)
- Cello
- Contrabass

11

Picc. *accelerando*

Fl. 1 *accelerando*

Fl. 2 *accelerando*

Ob. 1 *accelerando*

Ob. 2 *accelerando*

E. Hn. (F) *accelerando*

Cl. 1 (Bb) *accelerando*

Cl. 2 (Bb) *accelerando*

B. Cl. (Bb) *accelerando*

Bn. 1 *accelerando*

Bn. 2 *accelerando*

Hrns. 1-2 (F) *accelerando*

Hrns. 3-4 (F) *accelerando*

Tpt. 1 (C) *accelerando*

Tpt. 2 (C) *accelerando*

Tbns. 1-2 *accelerando*

Tbn. 3 *accelerando*

Tb. *accelerando*

Timp. *accelerando*

Mar/ Xyl *accelerando*

Perc. *accelerando*

Piano *accelerando*

Vln. 1 *accelerando*

Vln. 2 *accelerando*

Vla. *accelerando*

Vcl. *accelerando*

Cb. *accelerando*

14 $\text{♩} = 118$ **Fast** $\text{♩} = 94$ **Slower**

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

E. Hn. (F) -

Cl. 1 (Bb) -

Cl. 2 (Bb) -

B. Cl. (Bb) -

Bn. 1 -

Bn. 2 -

Hrns. 1-2 (F) - *mf*

Hrns. 3-4 (F) - *mp*

Tpt. 1 (C) -

Tpt. 2 (C) -

Tbns. 1-2 -

Tbn. 3 -

Tb. -

Timp. *f* *tr* *sfz*

Mar/ Xyl -

Perc. *mp* *f* *let ring*

Piano *ff* *f*

Vln. 1 *f* *sfz*

Vln. 2 *f* *arco* *sfz*

Vla. *pizz* *f* *arco* *sfz* *mp*

Vcl. *pizz* *f* *arco* *sfz* *f*

Cb. *pizz* *f* *arco* *sfz*

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

f

straight mute

tr

SC

sfz

37

$\text{♩} = 92$
Slower

Picc. // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Fl. 1 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Fl. 2 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Ob. 1 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ solo, freely f

Ob. 2 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

E. Hn. (F) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Cl. 1 (Bb) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Cl. 2 (Bb) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

B. Cl. (Bb) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Bn. 1 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Bn. 2 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Hrns. 1-2 (F) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Hrns. 3-4 (F) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Tpt. 1 (C) to open // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Tpt. 2 (C) // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Tbns. 1-2 to open // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Tbn. 3 to open // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Tb. // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Timp. f tr // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Mar/ Xyl // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Perc. SC tr // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ mf

Piano // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vln. 1 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vln. 2 // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vla. solo, freely f // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vcl. // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Cb. // $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

43

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C) solo, freely open *f*

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc. *p* SD *tr* TT *mp* (snare off) *cresc. ...*

Piano *mp* *cresc. ...*

Vln. 1 *mp* *cresc. ...*

Vln. 2 *pizz* *mp* *cresc. ...*

Vla. *pizz* *mp* *cresc. ...*

Vcl. *pizz* *mp* *cresc. ...*

Cb. *pizz* *mp* *cresc. ...*

47

Picc. *accelerando*

Fl. 1 *accelerando*

Fl. 2 *accelerando*

Ob. 1 *accelerando*

Ob. 2 *accelerando*

E. Hn. (F) *accelerando*

Cl. 1 (Bb) *accelerando*

Cl. 2 (Bb) *accelerando*

B. Cl. (Bb) *accelerando*

Bn. 1 *accelerando*

Bn. 2 *accelerando*

Hrns. 1-2 (F) *accelerando*

Hrns. 3-4 (F) *accelerando*

Tpt. 1 (C) *accelerando*

Tpt. 2 (C) *accelerando*

Tbns. 1-2 *accelerando*

Tbn. 3 *accelerando*

Tb. *accelerando*

Timp. *accelerando*

Mar/ Xyl *accelerando*

Perc. *accelerando*

Piano *accelerando*

Vln. 1 *accelerando*

Vln. 2 *accelerando*

Vla. *accelerando*

Vcl. *accelerando*

Cb. *accelerando*



Allegro—establish solid, bright, rhythmic groove

50

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. (F) *ff*

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

B. Cl. (Bb) *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hrns. 1-2 (F) *f* 1&2

Hrns. 3-4 (F) *f* 3&4

Tpt. 1 (C) straight mute *ff*

Tpt. 2 (C) straight mute *ff*

Tbns. 1-2 open *ff*

Tbn. 3 open *ff*

Tb. *ff*

Timp. *fff* *ff* *f*

Mar/ Xyl XYLO *ff*

Perc. *fff* *ff* *f*

Piano *ff*

Vln. 1 *ff* pizz arco pizz

Vln. 2 *ff*

Vla. *ff* arco

Vcl. *ff*

Cb. *ff*

54

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2

E. Hn. (F) *f*

Cl. 1 (Bb) *f*

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C) (to open)

Tpt. 2 (C) (to open)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano *p*

Vln. 1 *subito p*

Vln. 2 *subito p*

Vla. pizz *subito p*

Vcl. *subito p*

Cb. *subito p*

58

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

(Swe)-----

62

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ff

subito f

arco

69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Detailed description: This page of a musical score, numbered 69, contains 24 staves for various instruments. The Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, and Percussion (Maracas/Xylophone) parts feature rhythmic patterns of eighth and sixteenth notes with accents. The Bassoon 1 part has a melodic line with slurs. The Trumpet 1 and 2 parts play a complex, fast-moving rhythmic pattern. The Violin 1 part has a melodic line with slurs. The Violin 2, Viola, Violoncello, and Contrabass parts provide harmonic support with rhythmic patterns. The Horns, Clarinets, Bassoon 2, and Trombones are mostly silent on this page. The Piano part consists of a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature.

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

arco
mf

76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

f

79

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

arco

f

82

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

85

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

88

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2

E. Hn. (F) *ff* *f*

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb) *ff* *f*

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

92

The score is arranged in a standard orchestral layout. The woodwinds (Picc., Fl., Ob., E. Hn., Cl., B. Cl., Bn.) and brass (Hrns., Tpt., Tbn., Tuba) sections have various rhythmic parts, with some brass instruments playing a consistent rhythmic pattern of eighth notes. The strings (Vln., Vla., Vcl., Cb.) and Piano parts are also intricately written, with the Piano part featuring a complex rhythmic accompaniment. The percussion section includes Maracas/Xyl and Perc. parts. The score is marked with dynamics such as *f* and *ff*, and includes performance instructions like *pizz* for pizzicato.

95

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

tr

p

arco

p

99

Picc. *p* *crescendo molto ...*

Fl. 1 *p* *crescendo molto ...*

Fl. 2 *p* *crescendo molto ...*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. (F) *mf*

Cl. 1 (Bb) *p* *crescendo molto ...*

Cl. 2 (Bb) *p* *crescendo molto ...*

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C) straight mute *mf* (to open)

Tpt. 2 (C) straight mute *mf* (to open)

Tbns. 1-2 straight mute *mf* (to open)

Tbn. 3 straight mute *mf* (to open)

Tb.

Timp. *mf*

Mar/ Xyl

Perc. (snare off) *p* TT *crescendo molto ...*

Piano *mf* *p* *crescendo molto ...*

Vln. 1 *p* *spiccato* *crescendo molto ...*

Vln. 2 *subito p* *spiccato* *crescendo molto ...*

Vla. *p* *arco* *spiccato* *crescendo molto ...*

Vcl. *p* *arco* *spiccato* *crescendo molto ...*

Cb. *spiccato* *crescendo molto ...*

103

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. (F) *ff*

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

B. Cl. (Bb) *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hrns. 1-2 (F) *ff* 1&2

Hrns. 3-4 (F) *ff* 3&4

Tpt. 1 (C) *ff* open

Tpt. 2 (C) *ff* open

Tbns. 1-2 *ff* open 1&2

Tbn. 3 *ff* open

Tb. *ff*

Timp. *ff*

Mar/ Xyl *ff*

Perc. *ff* BD

Piano *ff*

Vln. 1 *ff* *furioso* *fff*

Vln. 2 *ff* *furioso* *fff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

106

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

108

Picc. $\text{♩} = \text{♩}_2$ **Presto** $\text{♩} = \text{♩}_4$ **Slower**

Fl. 1 *S^{mo}*

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

tr

pp

SC

pizz

arco

pp

112

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1 *mf* solo, freely

Ob. 2

E. Hn. (F)

Cl. 1 (Bb) *f*

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F) *f* solo, freely

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl

Perc. *mp* *mf* SC G

Piano

Vln. 1

Vln. 2

Vla. *f* solo, freely

Vcl.

Cb.

118

Picc. *molto ritard . . .*

Fl. 1 *molto ritard . . .*

Fl. 2 *molto ritard . . .*

Ob. 1 *molto ritard . . .*

Ob. 2 *molto ritard . . .*

E. Hn. (F) *molto ritard . . .*

Cl. 1 (Bb) *molto ritard . . .*

Cl. 2 (Bb) *molto ritard . . .*

B. Cl. (Bb) *molto ritard . . .*

Bn. 1 *molto ritard . . .*

Bn. 2 *molto ritard . . .*

Hrns. 1-2 (F) *molto ritard . . .*

Hrns. 3-4 (F) *molto ritard . . .*

Tpt. 1 (C) *solo, freely*
mf *molto ritard . . .*

Tpt. 2 (C) *molto ritard . . .*

Tbns. 1-2 *molto ritard . . .*

Tbn. 3 *molto ritard . . .*

Tb. *molto ritard . . .*

Timp. *molto ritard . . .*

Mar/ Xyl *molto ritard . . .*

Perc. *tr*
mf *molto ritard . . .*

Piano *molto ritard . . .*

Vln. 1 *molto ritard . . .*

Vln. 2 *molto ritard . . .*

Vla. *molto ritard . . .*

Vcl. *molto ritard . . .* *pizz*
pp

Cb. *molto ritard . . .* *pizz*
pp

V. Spirit—Dragon Veins

1 **Fast, energetic** ♩ = 118

Instrument List:
Piccolo
Flute 1/Piccolo 2
Flute 2
Oboe 1
Oboe 2
English Horn (F)
Clarinet 1 (Bb)
Clarinet 2 (Bb)
Bass Clarinet (Bb)
Bassoon 1
Bassoon 2
Horns 1-2 (F)
Horns 3-4 (F)
Tpt. 1 (C)/Picc. (Bb)
Trumpet 2 (C)
Trombones 1-2
Trombone 3
Tuba
Timpani
Marimba/Xylophone
Percussion
Harp/Piano
Violin 1
Violin 2
Viola
Cello
Contrabass

Performance Instructions:
Fast, energetic ♩ = 118
f, fff, tr, div., arco, pizz.

9

Picc. G.P.

Flt. 1/
Picc. 2 G.P.

Fl. 2 G.P.

Ob. 1 G.P.

Ob. 2 G.P.

E. Hn.
(F) G.P.

Cl. 1
(Bb) G.P.

Cl. 2
(Bb) G.P.

B. Cl.
(Bb) G.P.

Bn. 1 G.P.

Bn. 2 G.P.

Hrns. 1-2
(F) G.P.

Hrns. 3-4
(F) G.P.

Tpt. 1 (C)
Picc. (Bb) G.P.

Tpt. 2
(C) G.P.

Tbns. 1-2 G.P.

Tbn. 3 G.P.

Tb. G.P.

Timp. G.P.

Mar/
Xyl. G.P.

Perc. G.P.

Hrp./Pno. G.P.
G.P.
E F G Ab
Bb Cb Db

Vln. 1 G.P.
pizz arco

Vln. 2 G.P.
pizz arco

Vla. G.P.
pizz arco

Vcl. G.P.
pizz arco

Cb. G.P.

21

Picc. *f* *tr*

Flt. 1/
Picc. 2

Fl. 2

Ob. 1 *f*

Ob. 2

E. Hn. (F) *f* *tr*

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1 *mf*

Bn. 2 *mf*

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)/
Picc. (Bb) *f* straight mute to open

Tpt. 2 (C) *f* straight mute to open

Tbns. 1-2 *gliss.* *mp* straight mute

Tbn. 3

Tb.

Timp. *mf*

Mar./
Xyl. *f*

Perc. *mf* BD

Hrp./Pno. EFGA BCD

Vln. 1 *mf* *div.* *pizz* *arco* *tr* *pizz* *f*

Vln. 2 *mf* *tr*

Vla. *f*

Vcl. *mf* *pizz* *f* *arco*

Cb. *mf* *pizz* *mf*

29

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

tr~

to piccolo

ff

f

1&2

3&4

open

to straight mute

open

to open

open

f

mf

SC tr~

BD

SC tr~

G

mf

E# F# G A
B# C# D

E F# G A
B C# D

arco

tr~

tr~

tr~

div.

tr~

div.

pizz

f

f

f

f

37

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ff

Picc.

tr

arco

43

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

to flute

tr

straight mute

mp

MARIM
ff

BD
mp

PNO->

legato

ff

gliss.

div.

gliss.

pizz
mf

tr

mf

arco

pizz
mf

Eb F G A
Bb C D

50

Picc. *mf*

Flute *mf* *tr*

Fl. 1/Picc. 2 *mf* *tr*

Fl. 2 *mf* *tr*

Ob. 1 *mf* *tr*

Ob. 2 *mf*

E. Hn. (F) *mf*

Cl. 1 (Bb) *mf* *tr*

Cl. 2 (Bb) *mf*

B. Cl. (Bb) *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Hrns. 1-2 (F) *mf* 1&2 *sub. ff*

Hrns. 3-4 (F) *sub. ff*

Tpt. 1 (C)/Picc. (Bb) *mf* to open open *sub. ff*

Tpt. 2 (C) *sub. ff*

Tbns. 1-2

Tbn. 3 *sub. ff*

Tb. *sub. ff*

Timp. *sub. ff*

Mar./Xyl.

Perc. *sub. sfz*

Hrp./Pno. Eb F Gb A B C D

Vln. 1 *mf* *tr*

Vln. 2 *arco* *tr* *tr*

Vla.

Vcl. *tr*

Cb. *arco* *sub. ff*

57

Picc. *sub. ff*

Flt. 1/
Picc. 2

Fl. 2 *sub. ff*

Ob. 1 *sub. ff* *fff*

Ob. 2 *sub. ff* *fff*

E. Hn.
(F) *sub. ff*

Cl. 1
(Bb) *sub. ff* *fff*

Cl. 2
(Bb) *sub. ff*

B. Cl.
(Bb) *sub. ff*

Bn. 1 *sub. ff*

Bn. 2 *sub. ff*

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)
Picc. (Bb) *fff* solo *fff* *ff*

Tpt. 2
(C) *fff*

Tbns. 1-2 *sub. ff* 1&2

Tbn. 3

Tb.

Timp. *tr* *tr*

Mar/
Xyl. *sub. ff* XYLO MARIM *fff*

Perc.

Hrp./Pno. *sub. ff* *f* Eb F Gb A Bb C D

Vln. 1 *sub. ff* pizz arco *fff* *ff*

Vln. 2 *sub. ff* pizz arco *fff*

Vla.

Vcl. *sub. ff*

Cb.

69

Picc. *p* *mp*

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1 *mp*

Bn. 2 *f*

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C) to open

Tbns. 1-2 *mf*

Tbn. 3

Tb. *mf*

Timp. *mp* *mf*

Mar/
Xyl.

Perc. *mp*

Hrp./Pno.

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp* pizz *mf* *mp*

73

Picc. *sol*
ff *tr* (#)

Flt. 1/
Picc. 2 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn.
(F) *mp*

Cl. 1
(Bb) *mp*

Cl. 2
(Bb) *mp*

B. Cl.
(Bb) *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Hrns. 1-2
(F) *ff*

Hrns. 3-4
(F) *mp*

Tpt. 1 (C)/
Picc. (Bb) *PICC->* *sol*
ff (sounding 8va in Bb) *tr* (#)

Tpt. 2
(C) *open*
ff

Tbns. 1-2 *ff*

Tbn. 3 *mp*

Tb. *mp*

Timp. *mp*

Mar/
Xyl. *mf*

Perc.

Hrp./Pno. *mf*

Vln. 1 *mp*

Vln. 2

Vla.

Vcl.

Cb.

77

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

fff

ff

fff

fff

ff

1&2

3/4

81

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

85

Picc.

Fl. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

tr.

fff

ff

1&2

89

Picc. *ff* *cresc. ...* *fff* G.P.

Flt. 1/
Picc. 2 *cresc. ...* *ff* G.P.

Fl. 2 *cresc. ...* *sfz* G.P.

Ob. 1 *cresc. ...* *ff* G.P.

Ob. 2 *cresc. ...* *ff* G.P.

E. Hn.
(F) *cresc. ...* *ff* G.P.

Cl. 1
(Bb) *cresc. ...* *ff* G.P.

Cl. 2
(Bb) *cresc. ...* *ff* G.P.

B. Cl.
(Bb) *cresc. ...* *sfz* G.P.

Bn. 1 *cresc. ...* *ff* G.P.

Bn. 2 *cresc. ...* *ff* G.P.

Hrns. 1-2
(F) *fff* G.P.

Hrns. 3-4
(F) *cresc. ...* *sfz* G.P.

Tpt. 1 (C)/
Picc. (Bb) *fff* G.P.

Tpt. 2
(C) *fff* G.P.

Tbns. 1-2 *fff* G.P.

Tbn. 3 *cresc. ...* *sfz* G.P.

Tb. *cresc. ...* *sfz* G.P.

Timp. *cresc. ...* *sfz* G.P.

Mar/
Xyl. *cresc. ...* *ff* G.P.

Perc. *cresc. ...* *sfz* G.P.

Hrp./Pno. *cresc. ...* *ff* G.P.

Vln. 1 *cresc. ...* *ff* G.P.

Vln. 2 *cresc. ...* *ff* G.P.

Vla. *cresc. ...* *ff* G.P.

Vcl. *cresc. ...* *sfz* *pizz* G.P.

Cb. *cresc. ...* *sfz* G.P.

94

Slower

Picc. *mp*
 Flt. 1/
Picc. 2 *mp*
 Fl. 2 *mp*
 Ob. 1 *mp*
 Ob. 2 *mp*
 E. Hn. (F) *mp*
 Cl. 1 (Bb) *mp*
 Cl. 2 (Bb) *mp*
 B. Cl. (Bb) *mp*
 Bn. 1 *mp*
 Bn. 2 *mp*
 Hrns. 1-2 (F)
 Hrns. 3-4 (F)
 Tpt. 1 (C)/
Picc. (Bb) *to trumpet in C*
 Tpt. 2 (C)
 Tbns. 1-2
 Tbn. 3
 Tb.
 Timp.
 Mar./
Xyl.
 Perc.
 Hrp./Pno.
 Vln. 1 *p* Continuous harmonic glissandi on D string, individual pacing
 Vln. 2 *p* Continuous harmonic glissandi on D string, individual pacing
 Vla. *p* Continuous harmonic glissandi on D string, individual pacing
 Vcl. *arco* *p* Continuous harmonic glissandi on D string, individual pacing
 Cb. *arco* *p* Continuous harmonic glissandi on D string, individual pacing

103

Dance-like, starting slow with continuous accelerando to the end $\text{♩} = 64$

This page contains the musical score for measures 103 through 110. The score is for a full orchestra and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as $\text{♩} = 64$. The score includes parts for Piccolo, Flute 1/2, Flute 2, Oboe 1/2, English Horn (F), Clarinet 1/2 (Bb), Bass Clarinet (Bb), Bassoon 1/2, Horns 1-2 (F) and 3-4 (F), Trumpets 1 (C) and 2 (C), Trombones 1-2 and 3, Tuba, Timpani, Maracas/Xylophone, Percussion, Harp/Piano, Violin 1/2, Viola, Violoncello, and Contrabass. The Flute 1 part has a solo section starting at measure 103 with a *mf* dynamic. The strings play a rhythmic pattern of eighth notes, with the Violoncello and Contrabass parts starting with a *pp* dynamic and moving to *p* by measure 110. The Viola and Violin parts also transition from *p* to *pp* and back to *p* respectively.

118

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mp

p

SD

tr

3

132

Picc. *mf*

Flt. 1/
Picc. 2 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb) *f*

Cl. 2
(Bb)

B. Cl.
(Bb) *f*

Bn. 1

Bn. 2

Hrns. 1-2
(F) *f* 1

Hrns. 3-4
(F) *f* 2

Tpt. 1 (C)/
Picc. (Bb) *f* solo 3

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl. *f*

Perc. *p* *tr*

Hrp./Pno.

Vln. 1 *f* *subito p*

Vln. 2 *f* *subito p*

Vla. *mf* *subito p*

Vcl. *mf* *subito p*

Cb.

140

Picc.
Flt. 1/ Picc. 2
Fl. 2
Ob. 1
Ob. 2
E. Hn. (F)
Cl. 1 (Bb)
Cl. 2 (Bb)
B. Cl. (Bb)
Bn. 1
Bn. 2
Hrns. 1-2 (F)
Hrns. 3-4 (F)
Tpt. 1 (C)/ Picc. (Bb)
Tpt. 2 (C)
Tbns. 1-2
Tbn. 3
Tb.
Timp.
Mar./ Xyl.
Perc.
Hrp./Pno.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

f
f
f
mf
mf
mf
tr
tr
tr
f
f
mf cresc...
mf cresc...

147

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1
mp

Ob. 2
mp

E. Hn.
(F)

Cl. 1
(Bb)
mp

Cl. 2
(Bb)
mp

B. Cl.
(Bb)
mp

Bn. 1
f

Bn. 2
f

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.
solli
f

Timp.

Mar/
Xyl.

Perc.
p
mf hard stick,
on cymbal cup

Hrp./Pno.
E F# G# A
B C# D
mf

Vln. 1

Vln. 2

Vla.
mp
f

Vcl.

Cb.
f

172

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

E F G A#
B C# D

179

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

192

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

EF G A#
B C D

pizz

arco

199

Molto accelerando

Picc. *sub. mf* *molto cresc.* *ff*

Flt. 1/
Picc. 2 *sub. mf* *molto cresc.* *ff*

Fl. 2 *sub. mf* *molto cresc.* *ff*

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb) *mf* *molto cresc.* *ff*

Cl. 2
(Bb) *mf* *molto cresc.* *ff*

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb. *mf* *molto cresc.* *ff*

Timp. *mp* *ff*

Mar/
Xyl.

Perc. *BD* *mf* *mp* *ff*

Hrp./Pno.

Vln. 1 *sub. p* *molto cresc.* *ff*

Vln. 2 *sub. p* *molto cresc.* *ff*

Vla. *sub. p* *molto cresc.* *ff*

Vcl. *mp* *ff*

Cb. *mf* *molto cresc.* *ff* *mp* *ff*

205 **Much faster** ♩ = 118

ff

Picc.

Flt. 1/
Picc. 2

ff

Fl. 2

ff

Ob. 1

ff

Ob. 2

ff

E. Hn.
(F)

Cl. 1
(Bb)

ff

Cl. 2
(Bb)

ff

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

fff

Tpt. 2
(C)

fff

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

ff

Perc.

Hrp./Pno.

PNO->

ff

Vln. 1

ff

Vln. 2

ff

Vla.

pizz
ff

Vcl.

Cb.

210

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

fff

fff

fff

1&2

3&4

1&2

fff

220

Picc.

Flt. 1/
Picc. 2

Fl. 2

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb)

B. Cl.
(Bb)

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

Tpt. 1 (C)/
Picc. (Bb)

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

bells up

gliss.

1&2

3&4

fff

tr

G

ffz

E F# G# A
B C D

225

Picc. *fff*

**Flt. 1/
Picc. 2** *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

**E. Hn.
(F)** *fff*

**Cl. 1
(Bb)** *fff*

**Cl. 2
(Bb)** *fff*

**B. Cl.
(Bb)**

Bn. 1

Bn. 2

**Hrns. 1-2
(F)**

**Hrns. 3-4
(F)**

**Tpt. 1 (C)/
Picc. (Bb)** *ossia*

**Tpt. 2
(C)**

Tbns. 1-2

Tbn. 3

Tb.

Timp. *tr*

**Mar/
Xyl.** *fff* *tr*

Perc. *SD tr* *rim shot*

Hrp./Pno. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *arco* *fff*

Vcl.

Cb.

VI. Melody—As If In Clouds (Epilogue)

1 **Slow and evenly paced** ♩ = 50-60

Instrumentation and Dynamics:

- Piccolo: Rest
- Flute 1: *p*
- Flute 2: *p*
- Oboe 1: *p*
- Oboe 2: *p*
- English Horn (F): *p*
- Clarinet 1 (Bb): *p*
- Clarinet 2 (Bb): *p*
- Bass Clarinet (Bb): *p*
- Bassoon 1: *p* → *mp* → *gradual crescendo ...*
- Bassoon 2: *p* → *mp* → *gradual crescendo ...*
- Horns 1-2 (F): Rest
- Horns 3-4 (F): Rest
- Trumpet 1 (C): Rest
- Trumpet 2 (C): Rest
- Trombones 1-2: Rest
- Trombone 3: Rest
- Tuba: *mp* → *gradual crescendo ...*
- Timpani: Rest
- Marimba/Chimes: Rest
- Percussion: *mf* (SC, SD, BD, G), SC bowed, LV
- Harp: *mp*
- Violin 1: *mp*
- Violin 2: *mp*
- Viola: *pizz*, *mp*
- Cello: *pizz*, *mp*
- Contrabass: *pizz*, *mp* → *arco*, *mp* → *gradual crescendo ...*

8

Musical score for page 130, rehearsal mark 8. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-2 (F) and 3-4 (F), Trumpets 1 and 2 (C), Trombones 1-2, Trombone 3, Tuba, Timpani, Maracas/Chimes, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp* and *gradual crescendo ...* markings.

21

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

gradual crescendo ...

mp

gradual crescendo ...

27

gradual crescendo ...

mp

gradual crescendo ...

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

33

Picc. *gradual decrescendo ...*

Fl. 1 *fff* *gradual decrescendo ...*

Fl. 2 *fff* *gradual decrescendo ...*

Ob. 1 *fff* *gradual decrescendo ...*

Ob. 2 *fff* *gradual decrescendo ...*

E. Hn. (F) *fff* *gradual decrescendo ...*

Cl. 1 (Bb) *fff* *gradual decrescendo ...*

Cl. 2 (Bb) *fff* *gradual decrescendo ...*

B. Cl. (Bb) *fff* *gradual decrescendo ...*

Bn. 1 *fff*

Bn. 2 *fff*

Hrns. 1-2 (F) *fff* *gradual decrescendo ...*

Hrns. 3-4 (F) *fff* *gradual decrescendo ...*

Tpt. 1 (C) *fff* *gradual decrescendo ...*

Tpt. 2 (C) *fff* *gradual decrescendo ...*

Tbns. 1-2 *fff* *gradual decrescendo ...*

Tbn. 3 *fff* *gradual decrescendo ...*

Tb. *fff*

Timp. *tr*

Mar/Chm *p* *fff*

Perc. *G* *tr* *p* *fff*

Harp

Vln. 1 *fff* *gradual decrescendo ...*

Vln. 2 *fff* *gradual decrescendo ...*

Vla. *fff* *gradual decrescendo ...*

Vcl. *fff* *gradual decrescendo ...*

Cb. *fff*

39

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

mp

mp

mp

45

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

To be played off stage.

57

Picc. *mp* as soft as possible *sf*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm

Perc. SD *tr* *pppp*

Harp

Vln. 1 *mp* *pppp* *sf*

Vln. 2

Vla.

Vcl.

Cb.

Anchor Theme

Lento—singing, subdued, thoughtful, introspective $\text{♩} = 42$

Rubato ed legato

ritenuto

a tempo

65

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes, rests throughout.
- Ob. 1, 2**: Oboes, rests throughout.
- E. Hn. (F)**: English Horn, rests throughout.
- Cl. 1 (Bb), 2 (Bb)**: Clarinets, rests throughout.
- B. Cl. (Bb)**: Bass Clarinet, rests throughout.
- Bn. 1, 2**: Bassoons, play a melodic line starting at measure 65 with *mp* dynamics.
- Hrns. 1-2 (F), 3-4 (F)**: Horns, play a melodic line with dynamics ranging from *mp* to *mf*.
- Tpt. 1, 2 (C)**: Trumpets, rests throughout.
- Tbns. 1-2, 3**: Trombones, rests throughout.
- Tb.**: Tuba, plays a low melodic line starting at measure 65 with *p* dynamics.
- Timp.**: Timpani, rests throughout.
- Mar/Chm**: Maracas/Chimes, rests throughout.
- Perc.**: Percussion, rests throughout.
- Harp**: Harp, plays a rhythmic accompaniment with *mp* dynamics.
- Vln. 1, 2**: Violins, play a melodic line with *mp* dynamics.
- Vla.**: Viola, rests throughout.
- Vcl.**: Violoncello, plays a melodic line with *p* dynamics.
- Cb.**: Contrabass, plays a low melodic line with *p* dynamics.

Key signature: B-flat major / D minor. The score includes dynamic markings such as *mp*, *mf*, and *p*, and performance instructions like *Rubato ed legato*, *ritenuto*, and *a tempo*.

Eb F G Ab
Bb C D

71

ritenuto a tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), Bassoons 1 and 2, Horns 1-2 (F) and 3-4 (F), Trumpets 1 and 2 (C), Trombones 1-2, Trombone 3, and Tuba. The percussion section includes Timpani, Maracas/Chimes, and Percussion. The harp part is also present. The string section consists of Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is in a key signature of three flats and a 4/4 time signature. The tempo marking is *ritenuto a tempo*. Dynamics include *mp*, *mf*, and *mfz*. The score is marked with measure numbers 71 through 75.

Suddenly, a fanfare alert
Poco piu mosso

77

The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons) is mostly silent in this passage. The brass section (Horns, Trumpets, Trombones, Tuba) plays a fanfare-like motif, with the Tuba and Trombones 1-2 and 3 providing a rhythmic foundation. The strings (Violins, Viola, Violoncello, Contrabass) play sustained chords with dynamic markings of *sfz mp*. The percussion section includes Timpani with trills and Maracas/Chimes. The Harp is silent.

Grand, piu mosso

ritenuto

a tempo

80

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. (F) *ff*

Cl. 1 (Bb) *ff*

Cl. 2 (Bb) *ff*

B. Cl. (Bb) *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hrns. 1-2 (F) *ff*

Hrns. 3-4 (F) *ff*

Tpt. 1 (C) *fff*

Tpt. 2 (C) *fff*

Tbns. 1-2 *fff*

Tbn. 3 *ff*

Tb. *fff*

Timp. *fff*

Mar/Chm *ff*

Perc. *mf*

Harp *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *fff*

MARIM *ff*

div.

E F Gb Ab
B C D

Eb F G Ab
Bb C D

84

This page of a musical score, numbered 143, begins at measure 84. It features a comprehensive orchestral arrangement with the following parts:

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn (F), Clarinet 1 (Bb), Clarinet 2 (Bb), Bass Clarinet (Bb), Bassoon 1, Bassoon 2, Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 (C), Trumpet 2 (C), Trombone 1-2, Trombone 3, and Tuba.
- Strings:** Violin 1, Violin 2, Viola, Violoncello, and Contrabass.
- Percussion:** Timpani, Maracas/Chimes, and Percussion.
- Other:** Harp.

The score is written in a key signature of two flats (Bb) and a common time signature (C). It includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*), articulation (e.g., *tr* for trills), and phrasing slurs. The bottom of the page shows the beginning of measure 85.

91

Picc. *accelerando* *mf*

Fl. 1 *mf* *accelerando*

Fl. 2 *accelerando* *mf*

Ob. 1 *accelerando* *mf*

Ob. 2 *mf* *accelerando*

E. Hn. (F) *accelerando*

Cl. 1 (Bb) *accelerando* *mf*

Cl. 2 (Bb) *mf* *accelerando*

B. Cl. (Bb) *accelerando* *mf*

Bn. 1 *mf* *accelerando*

Bn. 2 *accelerando* *mf*

Hrns. 1-2 (F) *accelerando* *mf*

Hrns. 3-4 (F) *accelerando* *mf*

Tpt. 1 (C) *accelerando* *mf*

Tpt. 2 (C) *accelerando* *mf*

Tbns. 1-2 *accelerando* *mf*

Tbn. 3 *accelerando* *mf*

Tb. *accelerando* *mf*

Timp. *accelerando* *mf* *tr*

Mar/Chm *accelerando* *mf* CHIMES

Perc. *accelerando* *mf* G

Harp *accelerando* *f* Eb F Gb Ab Bb C D

Vln. 1 *div.* *accelerando*

Vln. 2 *div.* *mf* *accelerando*

Vla. *div.* *mf* *accelerando*

Vcl. *div.* *accelerando*

Cb. *accelerando* *mf*

96

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Chm LV

Perc. LV

Harp

very soft upward glissandi at individual pacing

ppp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

upward harmonic glissandi at each player's individual pacing

p

upward harmonic glissandi at each player's individual pacing

p

upward harmonic glissandi at each player's individual pacing

p

upward harmonic glissandi at each player's individual pacing

p