

Seeing the
Small in the
Large

Six Movements for Orchestra

David Rosenboom

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by

David Rosenboom

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

David Rosenboom Publishing (BMI)

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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Table of Contents

Program Notes	i
Performance Notes	iii
I. Melody—A Luminous Calm (Prologue)	1
II. Idea—Seeing Mountains Through Spiders' Webs	13
III. Nature—Growing Sounds	37
IV. Mood—When the Ground Screams	59
V. Spirit—Dragon Veins	91
VI. Melody—As If in Clouds (Epilogue)	129

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** ♩ = 64

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

- Piccolo:** Rests throughout.
- Oboe 1:** Enters in the 4th measure with a melodic line, marked *mp*.
- Oboe 2:** Enters in the 4th measure with a melodic line, marked *mp*.
- English Horn (F):** Enters in the 4th measure with a melodic line, marked *mp*.
- Clarinet 1 (Bb):** Enters in the 4th measure with a melodic line, marked *mp*.
- Clarinet 2 (Bb):** Enters in the 4th measure with a melodic line, marked *mp*.
- Bass Clarinet (Bb):** Enters in the 4th measure with a melodic line, marked *mp*.
- Horns 1-2 (F):** Enters in the 4th measure with a melodic line, marked *mp*. Includes first and second endings.
- Horns 3-4 (F):** Enters in the 4th measure with a melodic line, marked *mp*. Includes third and fourth endings.
- Trumpet 1 (C):** Enters in the 4th measure with a melodic line, marked *mp*. Includes a "straight mute" instruction.
- Trumpet 2 (C):** Enters in the 4th measure with a melodic line, marked *mp*. Includes a "straight mute" instruction.
- Glockenspiel:** Enters in the 4th measure with a melodic line, marked *p*.
- Percussion:** Features a "Suspended Cymbal - soft mallets" with a tremolo effect, marked *pp*, and a "simile" instruction.
- Harp:** Features a melodic line, marked *mp*. Includes a chord list: Eb F G Ab / Bb C D.
- Violin 1:** Features a melodic line, marked *pp* senza vibrato. Includes "div." and "ponticello" markings.
- Violin 2:** Features a melodic line, marked *pp* senza vibrato. Includes "div." and "ponticello" markings.
- Viola:** Features a melodic line, marked *p*. Includes "ponticello" markings.
- Cello:** Features a melodic line, marked *p*.
- Contrabass:** Features a melodic line, marked *pp*.

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. (F) *sfz*

Cl. 1 (Bb) *mp*

Cl. 2 (Bb) *mp*

B. Cl. (Bb) *mp*

Bn. 1 *mf mp*

Bn. 2 *mf mp*

Hrns. 1-2 (F) *sfz*

Hrns. 3-4 (F) *sfz*

Tpt. 1 (C) *sfz*

Tpt. 2 (C) *sfz*

Tbns. 1-2 *mp*

Tbn. 3 *mp*

Glock.

Perc.

Harp *p mp*

Vln. 1 *ponticello ord.*

Vln. 2 *ponticello ord.*

Vla.

Vel.

Cb.

This page of a musical score contains the following parts and details:

- Picc.**: Piccolo part, starting with a grace note.
- Fl. 1 & 2**: Flute parts with complex melodic lines and slurs.
- Ob. 1 & 2**: Oboe parts, mostly resting.
- E. Hn. (F)**: English Horn part, resting.
- Cl. 1 (Bb) & 2 (Bb)**: Clarinet parts, resting.
- B. Cl. (Bb)**: Bass Clarinet part, resting.
- Bn. 1 & 2**: Bassoon parts, resting.
- Hrns. 1-2 (F) & 3-4 (F)**: Horn parts, resting.
- Tpt. 1 & 2 (C)**: Trumpet parts, resting.
- Tbns. 1-2 & 3**: Trombone parts, resting.
- Glock.**: Glockenspiel part with a melodic line.
- Perc.**: Percussion part with a melodic line, dynamics *mp*, and a *(Swe)* marking.
- Harp**: Harp part with a melodic line and a chord chart: Eb F G Ab / B C D.
- Vln. 1 & 2**: Violin parts with complex melodic lines.
- Vla.**: Viola part, resting.
- Vel.**: Violoncello part, resting.
- Cb.**: Contrabass part, resting.

Dynamics include *mp* (mezzo-piano) and *p* (piano) at the bottom right.

Picc. *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mf* *f*

Ob. 2

E. Hn. (F) *mf*

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

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

B. Cl. (Bb) *p*

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tbns. 1-2

Tbn. 3

Tb. solo, melodious, mellifluous *mf*

Glock.

Perc. *mp* *mf*

Harp (Suz) Eb F G Ab Bb C D

Vln. 1 *mp* *pp* tutti *Suz*

Vln. 2 *mp* *pp* tutti *Suz*

Vla. *mf* *pp*

Vcl. lyrical, mysterious *mf*

Cb. *p*

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* 1

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

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

Tbn. 3 *mf* straight mute

Tb. *mf*

Perc.

Harp

Vln. 1 *p* (Swe) continuous glissando down

Vln. 2 *p* (Swe) continuous glissando down

Vla. *p* continuous glissando up *mf* *mf*

Vel. *mf*

Cb. *mf* glissando up (Swe)

34

This page of a musical score, numbered 34, contains the following instruments and parts:

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

40

This page of a musical score contains measures 40 through 46. The score is for a full orchestra and includes the following parts:

- Picc.**: Piccolo, playing a melodic line with slurs and accents.
- Fl. 1, 2**: Flutes, with Flute 2 playing a melodic line starting in measure 41, marked *f*.
- Ob. 1, 2**: Oboes, playing a melodic line with slurs and accents.
- E. Hn. (F)**: English Horn, part of the woodwind section.
- Cl. 1, 2 (Bb)**: Clarinets in B-flat.
- B. Cl. (Bb)**: Bass Clarinet in B-flat.
- Bn. 1, 2**: Bassoons.
- Hrns. 1-2 (F), 3-4 (F)**: Horns in F major.
- Tpt. 1, 2 (C)**: Trumpets in C major.
- Tbns. 1-2, 3**: Trombones.
- Tb.**: Tuba.
- Timp.**: Timpani.
- Glock.**: Glockenspiel, playing a rhythmic pattern.
- Vln. 1, 2**: Violins, playing a melodic line with slurs and accents.
- Vla.**: Viola, playing a melodic line with slurs and accents, marked *f*.

The score is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support.

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

Picc. *p*

Fl. 1 *p*

Fl. 2 *pp*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

E. Hn. (F) *pp*

Cl. 1 (Bb) *p* *mp*

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

B. Cl. (Bb) *pp*

Bn. 1 *pp*

Bn. 2

Hrns. 1-2 (F) *pp*

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Glock.

Harp *f* Gb Db E Eb F G A Bb C D

Solo

Vln. 1 *pp* *mute*

Vln. 2 *pp* *mute*

Vla.

Vcl. *pp*

Cb. *pp* *mute*

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

E. Hn. (F)

Cl. 1 (Bb) *mf*

Cl. 2 (Bb)

B. Cl. (Bb) *mf*

Bn. 1 *pp*

Bn. 2 *pp*

Hrns. 1-2 (F) *pp*

Hrns. 3-4 (F) *pp*

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3 *pp*

Tb.

Glock. *mp* LV

Perc.

Harp *Bb*
 E F# G Ab
 B C# D

Solo *ff*

Vln. 1 *p* *pp* *pp* *pp*
 mute off, ponticello, glassy, mutes on, mute ord.

Vln. 2 *p* *pp* *pp* *pp*
 mute off, ponticello, glassy, mutes on, mute ord.

Vla.

Vcl.

Cb.

This page of a musical score, numbered 66, is marked *poco rit.* and is page 11 of the work. The score is arranged in systems for various instruments and a soloist. The instruments included are Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn (F), Clarinet 1 (Bb) and 2 (Bb), Bassoon (Bb), Bassoon 1 and 2, Horns 1-2 (F) and 3-4 (F), Trumpet 1 (C) and 2 (C), Trombone 1-2, Trombone 3, Trombone, Glockenspiel, Percussion, Soloist, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features complex melodic lines for the flutes and soloist, with dynamic markings such as *p*, *pp*, and *f*. A *pp* marking is also present in the bassoon part. The tempo instruction *poco rit.* is placed at the top right. The page concludes with a double bar line and repeat signs.

II. Idea—Seeing Mountains Through Spiders' Webs

1 Firey, allegro $\text{♩} = 118$

This musical score is for a full orchestra and woodwinds. It begins with a tempo marking of 'Firey, allegro' and a metronome marking of 118. The score is divided into two systems. The first system includes the Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn (F), Clarinet 1 (Bb) and 2 (Bb), Bass Clarinet (Bb), Bassoon 1 and 2, Horns 1-2 (F) and 3-4 (F), Trumpet 1 (C) and 2 (C), Trombone 1-2 and 3, Tuba, Timpani, Xylophone, Percussion (with sub-staves for SC, SD, TT, BD), and Harp. The second system includes Violin 1 and 2, Viola, Cello, and Contrabass. The score features complex rhythmic patterns, including 9/16, 3/8, 3/4, and 5/16 time signatures. Dynamics are marked as *fff* throughout. Performance instructions include 'gliss.' for the Xylophone and Harp, and 'tr' for the Percussion. The Percussion part includes sub-staves for SC, SD, TT, and BD. The Harp part includes a sub-staff with notes E, F, G, Ab, B, C, D. The score concludes with a double bar line and repeat signs.

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

The score is for a 4/4 time piece, marked 'Slightly slower' with a tempo indicator $\text{♩} = \text{♩}$. The instruments and their parts are as follows:

- Picc.**: Rest.
- Fl. 1**: Rest.
- Fl. 2**: Rest.
- Ob. 1**: Solo, *f* dynamic, melodic line.
- Ob. 2**: Rest.
- E. Hn. (F)**: Rest.
- Cl. 1 (Bb)**: *mp* dynamic, melodic line.
- Cl. 2 (Bb)**: *mp* dynamic, melodic line.
- B. Cl. (Bb)**: Rest.
- Bn. 1**: Rest.
- Hrns. 1-2 (F)**: Rest.
- Hrns. 3-4 (F)**: Rest.
- Tpt. 1 (C)**: Harmon mute, *f p* dynamic, melodic line.
- Tpt. 2 (C)**: Harmon mute, *f p* dynamic, melodic line.
- Tbns. 1-2**: *mp* dynamic, melodic line.
- Tbn. 3**: *p* dynamic, melodic line.
- Tb.**: *p* dynamic, melodic line.
- Timp.**: *p* dynamic, melodic line.
- Xylo.**: *f* dynamic, melodic line.
- Perc.**: *mp* dynamic, melodic line.
- Harp**: *f* dynamic, melodic line.
- Vln. 1**: *f* dynamic, melodic line.
- Vln. 2**: Rest.
- Vla.**: Rest.
- Vcl.**: *p* dynamic, melodic line.
- Cb.**: *p* dynamic, melodic line.

Additional markings include '3&4 stopped' for Horns 3-4, 'tr' (trills) for Percussion and Harp, and 'gliss.' (glissandos) for Xylophone and Harp. Dynamics range from *p* (piano) to *f* (forte).

12

This musical score page, numbered 15, features a variety of instruments. The woodwinds section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn (F), Clarinet 1 and 2 (Bb), Bass Clarinet (Bb), Bassoon 1, Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 and 2 (C), and Trombone 1, 2, and 3. The brass section includes Trombone and Tuba. The percussion section includes Timpani, Xylophone, and Percussion. The strings section includes Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *f*, *sfz*, *p*, *mp*, *ff*, and *cresc.*. It also features performance instructions like *tr*, *gliss.*, *arco*, *snare off*, and *full range*. A specific instruction for the Harp includes a sequence: E F G A / B C# D. The score is written in a key signature of one sharp (F#) and a common time signature.

17

Picc.

Fl. 1 *solo* *ff*

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1 *ff*

Bn. 1 *ff*

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3 *mp*

Tb. *mp*

Timp.

Xylo. *mp*

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

Harp

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

Vln. 1 *mp*

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

Vla. *mp* *f*

Vcl. *mf* *f* *pizz*

Cb. *mf*

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. 1

Hrns. 1-2 (F)

Hrns. 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.

mf

f

8va

3 *mf*

4 *mf*

open

mp

mf

f

mf

mf

mf

mf

f

f

tr

mf

SDnear rim

mf

f

arco

26

Picc. (S_{pic})

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 1

Hrns. 1-2 (F)

Hrns. 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

ff

p

cresc.

solo

mute

SC

choke

snare off

E F# G A
B C# D

Musical score for page 29, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Xylophone, Percussion, Harp, Violins, Viola, Violoncello, and Contrabass.

The score is divided into two measures. The first measure contains the following parts:

- Picc. (Piccolo): Rest
- Fl. 1 (Flute 1): Rest
- Fl. 2 (Flute 2): Melodic line starting on a whole note, moving through various intervals.
- Ob. 1 (Oboe 1): Rest
- Ob. 2 (Oboe 2): Rest
- E. Hn. (F) (English Horn): Rest
- Cl. 1 (Bb) (Clarinet 1): Rest
- Cl. 2 (Bb) (Clarinet 2): Rest
- B. Cl. (Bb) (Bass Clarinet): Rest
- Bn. 1 (Bassoon 1): Melodic line starting on a whole note, moving through various intervals.
- Hrns. 1-2 (F) (Horns 1-2): Rest
- Hrns. 3-4 (F) (Horns 3-4): Rest
- Tpt. 1 (C) (Trumpet 1): "to open" (rest)
- Tpt. 2 (C) (Trumpet 2): "to open" (rest)
- Tbns. 1-2 (Trombone 1-2): Rest
- Tbn. 3 (Trombone 3): Rest
- Tb. (Tuba): Rest
- Timp. (Timpani): Rest
- Xylo. (Xylophone): Melodic line starting on a whole note, moving through various intervals.
- Perc. (Percussion): BD (Bass Drum) on a whole note, TT (Tom Tom) on a whole note.
- Harp: Rest
- Vln. 1 (Violin 1): Melodic line starting on a whole note, moving through various intervals.
- Vln. 2 (Violin 2): Melodic line starting on a whole note, moving through various intervals.
- Vla. (Viola): Rest
- Vcl. (Violoncello): Rest
- Cb. (Contrabass): Rest

The second measure contains the following parts:

- Picc.: Rest
- Fl. 1: Rest
- Fl. 2: Melodic line starting on a whole note, moving through various intervals.
- Ob. 1: Rest
- Ob. 2: Rest
- E. Hn. (F): Rest
- Cl. 1 (Bb): Rest
- Cl. 2 (Bb): Rest
- B. Cl. (Bb): Rest
- Bn. 1: Rest
- Hrns. 1-2 (F): Rest
- Hrns. 3-4 (F): Rest
- Tpt. 1 (C): Rest
- Tpt. 2 (C): Rest
- Tbns. 1-2: Rest
- Tbn. 3: Rest
- Tb.: Rest
- Timp.: Rest
- Xylo.: Rest
- Perc.: TT (Tom Tom) on a whole note.
- Harp: Rest
- Vln. 1: Rest
- Vln. 2: Rest
- Vla.: Rest
- Vcl.: Rest
- Cb.: Rest

Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *p* (piano). The score also includes a trill (tr) on the Trombone part.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 1

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc. SC tr

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

33

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

E. Hn. (F) *pp*

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

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

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

Bn. 1 *pp*

Bn. 1 *pp*

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

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

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

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

37 **Faster** ♩ = 118

This page of a musical score, numbered 22, is titled "37 **Faster**" with a tempo marking of ♩ = 118. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (E. Hn. (F)), Clarinets 1 and 2 (Cl. 1 (Bb), Cl. 2 (Bb)), Bass Clarinet (B. Cl. (Bb)), Bassoons 1 and 2 (Bn. 1, Bn. 2), Horns 1-2 (Hrns. 1-2 (F)) and 3-4 (Hrns. 3-4 (F)), Trumpets 1 and 2 (Tpt. 1 (C), Tpt. 2 (C)), Trombones 1-2 (Tbns. 1-2), Trombone 3 (Tbn. 3), and Tuba (Tb.). The percussion section includes Timpani (Timp.), Xylophone (Xylo.), and Percussion (Perc.) with specific parts for Tom-Tom (TT) and Bass Drum (BD). The string section consists of Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is marked with a forte dynamic (fff) throughout. Performance instructions include "gliss." for the Xylophone and "tr" for the Percussion. The score is divided into measures by vertical bar lines, with time signatures changing from 9/16 to 3/8 and then to 4/4. The page concludes with a double bar line and repeat dots.

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

This page contains the musical score for measures 42 through 47. The score is written for a full orchestra and strings. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is "Slightly slower" with a metronome marking of a quarter note equal to a square. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 (Bb) 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 and 3, Tuba, Timpani, Xylophone, Percussion (snare, SD, SCA), Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *f*, *ff*, *p*, *sfz*, and *ff*. Performance instructions include "solo", "harmon mute", "to open", "gliss.", "pizz", and "arco". There are also markings for "3" and "2" indicating triplets and other rhythmic figures. The percussion part includes "snare on", "SD", and "SCA". The harp part includes a chord diagram: E F# G# A / Bb C D. The strings play a complex rhythmic pattern, often marked *ff* and *pizz*.

48

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 1

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Xylo.

Perc. SD *mp*

Harp *mp*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mf

mp

54

This musical score page, numbered 54, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 (Bb) and 2 (Bb), Bass Clarinet (Bb), and Bassoons 1 and 2. The brass section consists of Horns 1-2 (F) and 3-4 (F), Trumpets 1 and 2 (C), Trombones 1-2, Trombone 3, and Tuba. Percussion includes Timpani, Xylophone, and Percussion. The harp part is shown with two staves and includes chord diagrams: E F G# A Bb C D and E F Gb A B C D. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *f*, *ff*, *p*, and *cresc.*, and includes performance instructions like *tr.* and *1&2*, *3&4*.

58

This page of a musical score contains measures 58 through 61. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (E. Hn. (F)), Clarinets 1 and 2 (Cl. 1 (Bb), Cl. 2 (Bb)), Bass Clarinet (B. Cl. (Bb)), Bassoons 1 and 2 (Bn. 1, Bn. 1), Horns 1-2 (Hrns. 1-2 (F)), Horns 3-4 (Hrns. 3-4 (F)), Trumpets 1 and 2 (Tpt. 1 (C), Tpt. 2 (C)), Trombones 1-2 (Tbns. 1-2), Trombone 3 (Tbn. 3), Trombone (Tb.), Timpani (Timp.), Xylophone (Xylo.), Percussion (Perc.), Harp, Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 58 begins with a Piccolo part marked *mf*. Flutes 1 and 2 play a half note. Flute 2, Oboe 1, Oboe 2, and English Horn play a triplet of eighth notes marked *f*. Clarinet 1 and 2 play a triplet of eighth notes marked *f*. Bassoon 1 plays a triplet of eighth notes marked *f*. Horns 1-2 and 3-4 are silent. Trumpet 1 and 2 are silent. Trombone 1-2 and 3 play a triplet of eighth notes marked *f*. Trombone 3 is silent. Timpani is silent. Xylophone plays a half note marked *f*. Percussion plays a choke on a snare drum (SC) marked *f* and a snare drum (SD) marked *mf*. Harp is silent. Violins 1 and 2 play a sixteenth-note pattern marked *f*. Viola is silent. Violoncello and Contrabass play a triplet of eighth notes marked *f*.

Measure 59 continues the Piccolo part with a half note. Flutes 1 and 2 play a half note. Flute 2, Oboe 1, Oboe 2, and English Horn play a triplet of eighth notes marked *f*. Clarinet 1 and 2 play a triplet of eighth notes marked *f*. Bassoon 1 plays a triplet of eighth notes marked *f*. Horns 1-2 and 3-4 are silent. Trumpet 1 and 2 are silent. Trombone 1-2 and 3 play a triplet of eighth notes marked *f*. Trombone 3 is silent. Timpani is silent. Xylophone plays a half note marked *f*. Percussion plays a snare drum (SD) marked *mf*. Harp is silent. Violins 1 and 2 play a sixteenth-note pattern marked *f*. Viola is silent. Violoncello and Contrabass play a triplet of eighth notes marked *f*.

Measure 60 features a Piccolo part marked *mf*. Flutes 1 and 2 play a half note. Flute 2, Oboe 1, Oboe 2, and English Horn play a triplet of eighth notes marked *f*. Clarinet 1 and 2 play a triplet of eighth notes marked *f*. Bassoon 1 plays a triplet of eighth notes marked *f*. Horns 1-2 and 3-4 are silent. Trumpet 1 and 2 are silent. Trombone 1-2 and 3 play a triplet of eighth notes marked *f*. Trombone 3 is silent. Timpani is silent. Xylophone plays a half note marked *f*. Percussion plays a snare drum (SD) marked *mf*. Harp is silent. Violins 1 and 2 play a sixteenth-note pattern marked *f*. Viola is silent. Violoncello and Contrabass play a triplet of eighth notes marked *f*.

Measure 61 shows a Piccolo part marked *f*. Flutes 1 and 2 play a half note. Flute 2, Oboe 1, Oboe 2, and English Horn play a triplet of eighth notes marked *f*. Clarinet 1 and 2 play a triplet of eighth notes marked *f*. Bassoon 1 plays a triplet of eighth notes marked *f*. Horns 1-2 and 3-4 are silent. Trumpet 1 and 2 are silent. Trombone 1-2 and 3 play a triplet of eighth notes marked *f*. Trombone 3 is silent. Timpani is silent. Xylophone plays a half note marked *f*. Percussion plays a snare drum (SD) marked *mf*. Harp is silent. Violins 1 and 2 play a sixteenth-note pattern marked *f*. Viola plays a pizzicato note marked *f*. Violoncello and Contrabass play a triplet of eighth notes marked *f*.

This page of a musical score, numbered 27, contains the following instruments and parts:

- Woodwinds:** 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), 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.).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.), Xylophone (Xylo.), and Percussion (Perc.).
- Other:** Harp.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (e.g., *tr*, *pizz*), and performance instructions (e.g., *arco*). It also features a chord chart for the Harp part: E F# G A / B C D#.

66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 1

Hrns. 1-2 (F)

Hrns. 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

tr

SC

on cup-hard stick

pizz

arco dolce

dolce

cresc.

70

This musical score page, numbered 70, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn (F), Clarinet 1 (Bb), Clarinet 2 (Bb), Bass Clarinet (Bb), Bassoon 1, and a second Bassoon. The brass section consists of Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 (C), Trumpet 2 (C), Trombone 1-2, Trombone 3, and Trombone. The percussion section includes Timpani, Xylophone, and Percussion, with a 'normal tr.' (trill) indicated for the Percussion part. The string section includes Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score shows complex rhythmic patterns and dynamics, with 'ff singing' markings for the strings and 'mp' for the bassoons and timpani. A 'normal tr.' is also marked for the percussion. The woodwinds and brass have mostly rests, while the strings and percussion are active.

75

This page of a musical score, page 30, features rehearsal mark 75. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn (F), Clarinets 1 and 2 (Bb), Bass Clarinet (Bb), and Bassoons 1 and 2. The brass section includes Horns 1-2 (F), Horns 3-4 (F), Trumpets 1 and 2 (C), Trombones 1-2, Trombone 3, and Tuba. The percussion section includes Timpani, Xylophone, and Percussion. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score begins with a *ff* dynamic marking for the woodwinds and a *f* dynamic for the brass. The woodwinds play a melodic line with eighth notes and slurs. The brass section features a *legato* line with triplets and a *f* dynamic. The strings play a rhythmic accompaniment with eighth notes and slurs. The bottom of the page shows a large bass line with a wavy line and a *f* dynamic marking.

80

This musical score page, numbered 80, features a variety of instruments. The woodwinds section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn (F), Clarinet 1 (Bb), Clarinet 2 (Bb), Bass Clarinet (Bb), Bassoon 1, and Bassoon 2. The brass section consists of Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 (C), Trumpet 2 (C), Trombone 1-2, Trombone 3, and Trombone. Percussion includes Timpani, Xylophone, and Percussion. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a 7/8 time signature. It includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents and slurs. Rehearsal marks are present at the beginning of the page. The woodwinds and brass parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings play a steady, rhythmic accompaniment.

89

Picc. *f* *mp* *ff*

Fl. 1 *f* *mp* *ff*

Fl. 2 *f* *mp* *ff*

Ob. 1 *f* *mp* *ff*

Ob. 2 *f* *mp* *ff*

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

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

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

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

Bn. 1 *f* *mp* *ff*

Bn. 1 *f* *mp* *ff*

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

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

Tpt. 1 (C) *sfz* *f*

Tpt. 2 (C) *sfz* *f*

Tbns. 1-2 *sfz* *f*

Tbn. 3 *sfz* *f*

Tb. *sfz* *mp* *ff*

Timp. *ff*

Xylo. *ff*

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

Harp *mp*

Vln. 1 *mp* *f*

Vln. 2 *f*

Vla. *f*

Vcl. *mp* *f*

Cb. *mp*

94

Picc. *ff*

Fl. 1 *f*

Fl. 2 *ff*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. (F) *mf*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *mf*

B. Cl. (Bb) *f*

Bn. 1 *f*

Bn. 1 *mf*

Hrns. 1-2 (F) *fp*

Hrns. 3-4 (F) *fp*

Tpt. 1 (C) *mf*

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb. *mf*

Timp.

Xylo. *f*

Perc.

Harp *f*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vcl. *fp*

Cb. *f*

f, *mf*, *ff*

5

5

E F G# A
Bb C D

98

Picc. *cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *ff* *cresc.* *fff*

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

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

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

B. Cl. (Bb) *cresc.* *fff*

Bn. 1 *ff* *fff*

Bn. 1 *fff*

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

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

Tpt. 1 (C) *f* *cresc.* *fff*

Tpt. 2 (C) *f* *cresc.* *fff*

Tbns. 1-2 *f* *cresc.* *fff*

Tbn. 3 *f* *cresc.* *fff*

Tb. *f* *cresc.* *fff*

Timp. *f* *cresc.* *fff*

Xylo. *f* *fff*

Perc. *f* SC *fff* SD

Harp *ff* *fff* *gliss.*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vcl. *fff*

Cb. *fff*

E F Gb Ab
Bb C D

101 **Slower** $\text{♩} = 72$ ♯^{\flat}

Picc. *p* *ppp fff* ♯^{\flat}

Fl. 1 *p* *ppp fff* ♯^{\flat}

Fl. 2 *ppp fff* ♯^{\flat}

Ob. 1 *ppp fff* ♯^{\flat}

Ob. 2 *ppp fff* ♯^{\flat}

E. Hn. (F) *ppp fff* ♯^{\flat}

Cl. 1 (Bb) solo, freely *mf* *ppp fff* ♯^{\flat}

Cl. 2 (Bb) *ppp fff* ♯^{\flat}

B. Cl. (Bb) *ppp fff* ♯^{\flat}

Bn. 1 *ppp fff* ♯^{\flat}

Bn. 1 *ppp fff* ♯^{\flat}

Hrns. 1-2 (F) *ppp fff* ♯^{\flat}

Hrns. 3-4 (F) *ppp fff* ♯^{\flat}

Tpt. 1 (C) *ppp fff* ♯^{\flat}

Tpt. 2 (C) *ppp fff* ♯^{\flat}

Tbns. 1-2 *ppp fff* ♯^{\flat}

Tbn. 3 *ppp fff* ♯^{\flat}

Tb. *ppp fff* ♯^{\flat}

Timp. *fff* ♯^{\flat}

Xylo. *fff* ♯^{\flat}

Perc. *trm* *p* *fff* SDA ♯^{\flat}

Harp *fff* ♯^{\flat}

Vln. 1 *ppp fff* pizz ♯^{\flat}

Vln. 2 *ppp fff* pizz ♯^{\flat}

Vla. *ppp fff* pizz ♯^{\flat}

Vcl. *ppp fff* pizz ♯^{\flat}

Cb. *ppp fff* ♯^{\flat}

III. Nature—Growing Sounds

1 *Sense of stillness, yet moving*
Slow to faster to slower ♩ = 52 Tempo may fluctuate with relatively free rubato.

Instrument List: 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/TF, BD), Harp, Violin 1, Violin 2, Viola, Cello, Contrabass.

Performance Instructions: *Sense of stillness, yet moving*; **Slow to faster to slower**; ♩ = 52; Tempo may fluctuate with relatively free rubato.

Dynamic Markings: *p*, *mp*, *pp*, *mf*.

Other Notations: *tr* (trill), *SC*, *SD/TF*, *BD* (percussion), *1*, *2*, *3* (fingerings), *1*, *2* (breathings).

Faster

♩ = 70

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.

p, *mp*, *pp*, *mf*, *tr*, *SC*, *MARIM*, *relaxed, free arpeggios*, *pizz*

Eb F# G A
B C D

A# LV E F# G A#
B C# D

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*

Cb. arco

18

$\text{♩} = 66$
Slightly slower

$\text{♩} = 70$
Slightly faster

$\text{♩} = 66$
Slightly slower

Picc. *p* *tr*

Fl. 1 *p* *sub pp* *tr*

Fl. 2 *p* *sub pp*

Ob. 1 *p*

Ob. 2 *p*

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

Cl. 1 (Bb) *p* *sub pp* *tr* *solo freely, lyrical*

Cl. 2 (Bb) *p* *sub pp* *tr*

B. Cl. (Bb) *p* *sub pp* *tr*

Bn. 1 *p* *sub pp* *tr*

Bn. 2 *p* *sub pp* *tr*

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

Hrns. 3-4 (F) *p*

Tpt. 1 (C) *p*

Tpt. 2 (C) *p*

Tbns. 1-2 *p*

Tbn. 3 *p*

Tb. *p* *pp*

Timp. *tr*

Mar/ Xyl/ Chm *p*

Perc. *BD* *tr* *p*

Harp *LV*

Vln. 1 *p* *f* *sub pp*

Vln. 2 *p* *f* *sub pp*

Vla. *p* *solo* *f* *tutti* *sub pp*

Vcl. *p* *f* *freely, lyrical* *f* *sub pp*

Cb. *p* *f* *sub pp*

23

♩ = 70
Slightly faster

♩ = 66
Slightly slower

Picc. *p*

Fl. 1

Fl. 2

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

Ob. 2 *f* *sub p* *f* *duet w/Ob 1* *freely, lyrical*

E. Hn. (F) *f* *sub p* *f* *freely, lyrical*

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

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

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

Bn. 1 *f* *sub p* *f*

Bn. 2 *f* *sub p* *f*

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

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

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

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

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

Tbn. 3 *pp* *mute* (to open)

Tb. *pp*

Timp.

Mar/
Xyl/
Chm

Perc.

Harp *f*
E F# G A
Bb C Db

Vln. 1 *f* *pizz.* *arco* *p*

Vln. 2 *f* *pizz.* *arco* *p*

Vla. *f* *pizz.* *arco* *p*

Vcl. *f* *pizz.* *arco* *p*

Cb. *f* *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* *mf* *solo* *f*

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

Tbns. 1-2 *open* *p*

Tbn. 3 *open* *p*

Tb. *open* *p*

Timp. *mp* *tr* *p*

Mar/ Xyl/ Chm

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

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

Vln. 1 *f* *3* *div.* *p*

Vln. 2 *f* *3* *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

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1

Bn. 2

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C) mp

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/ Xyl/ Chm

Perc.

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp p pp f

pp p pp

pp p pp

pp p pp

pp

This page of a musical score, numbered 45, contains the following parts and markings:

- Picc.**: Piccolo flute, rests.
- Fl. 1**: Flute 1, starts with a forte (*f*) dynamic.
- Fl. 2**: Flute 2, rests.
- Ob. 1**: Oboe 1, plays a melodic line with triplets and a forte (*f*) dynamic.
- Ob. 2**: Oboe 2, plays a melodic line with triplets and a forte (*f*) dynamic.
- E. Hn. (F)**: English Horn (F), plays a melodic line with triplets and a forte (*f*) dynamic.
- Cl. 1 (Bb)**: Clarinet 1 (Bb), plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic.
- Cl. 2 (Bb)**: Clarinet 2 (Bb), plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic.
- B. Cl. (Bb)**: Bass Clarinet (Bb), plays a melodic line with triplets and a forte (*f*) dynamic.
- Bn. 1**: Bassoon 1, plays a melodic line with triplets and a forte (*f*) dynamic.
- Bn. 2**: Bassoon 2, plays a melodic line with triplets and a forte (*f*) dynamic.
- Hrns. 1-2 (F)**: Horns 1-2 (F), rests.
- Hrns. 3-4 (F)**: Horns 3-4 (F), rests.
- Tpt. 1 (C)**: Trumpet 1 (C), rests.
- Tpt. 2 (C)**: Trumpet 2 (C), rests.
- Tbns. 1-2**: Trombones 1-2, rests.
- Tbn. 3**: Trombone 3, rests.
- Tb.**: Trombone, rests.
- Timp.**: Timpani, features a trill (*tr*) and a piano (*p*) dynamic.
- Mar/ Xyl/ Chm**: Maracas, Xylophone, Chimes, rests.
- Perc.**: Percussion, rests.
- Harp**: Harp, features a chord progression: E F# G A / B C D, with a forte (*f*) dynamic.
- Vln. 1**: Violin 1, plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic.
- Vln. 2**: Violin 2, plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic, ending with a forte (*f*) dynamic and the marking *sonoro*.
- Vla.**: Viola, plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic.
- Vcl.**: Violoncello, starts with a piano (*p*) dynamic, then plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic, ending with a forte (*f*) dynamic and the marking *sonoro*.
- Cb.**: Contrabasso, starts with a piano (*p*) dynamic, then plays a melodic line with triplets and a mezzo-forte (*mf*) dynamic, ending with a forte (*f*) dynamic and the marking *sonoro*.

52

The musical score for page 52 is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn (F), Clarinet 1 (Bb), Clarinet 2 (Bb), Bass Clarinet (Bb), Bassoon 1, and Bassoon 2. The middle section includes brass: Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 (C), Trumpet 2 (C), Trombone 1-2, Trombone 3, and Trombone. The bottom section includes percussion: Timpani, Maracas/Xylophone/Chimes, and Percussion. The string section at the bottom includes Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score begins with a 5/4 time signature, which changes to 4/4 at the start of the second measure. The woodwinds and brass are mostly silent, indicated by rests. The strings play a melodic line, with Violin 1 starting in the second measure with a forte (*f*) dynamic and a *sonoro* marking. The Violoncello and Contrabass also play a melodic line, with the Contrabass featuring a triplet in the fourth measure.

57

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

ff

sonoro

f

ff

ff

ff

ff

61

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

sub mp

3&4

XYLO

SD

tr~

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.

ff

sub mp

tr

69

This page of a musical score, numbered 69, contains the following parts and markings:

- Woodwinds:** 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).
- Brass:** 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.).
- Percussion:** Maracas/Xylophone/Chimes (Mar./Xyl./Chm.), Percussion (Perc.), and Harp.
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Key markings and performance instructions include:

- Dynamic markings:** *ff* (fortissimo) and *sub p* (sub piano).
- Articulation:** *tr* (trill) and *tr* (trill) markings.
- Phrasing:** Slurs and breath marks are used to indicate phrasing across measures.
- Accents:** Accents are placed over notes in several measures.
- Rehearsal Markers:** Vertical lines with the number 3 indicate the start of a new section or rehearsal mark.

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.

tr

tr

ff

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.

solo

f

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.

mf

tr

ff

1&2

3

83

Musical score for page 83, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ff* and *fff*, and articulation like accents and slurs. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures.

Instrument List:

- 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.

Dynamic and Articulation Markings:

- ff* (fortissimo)
- fff* (fortississimo)
- Accents
- Slurs
- Triplet markings (3)
- 3&4 triplet marking

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

ff

mf

tr

CHIMES

ff

mf

93

♩ = 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) *p*
 Hrns. 3-4 (F) *p*
 Tpt. 1 (C) *p*
 Tpt. 2 (C) *p*
 Tbn. 1-2 *p*
 Tbn. 3 *p*
 Tb. *p*
 Timp. *p* MARIM
 Mar/ Xyl/ Chm *p*
 Perc. *mf*
 Harp *mf* EFGA Bb CD let ring
 Vln. 1 *p* *mf* pizz
 Vln. 2 *p* *mf* pizz
 Vla. *p* *mf*
 Vcl. *p*
 Cb. *p*

100

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.

mf

sub p

arco

pizz

Ab

Eb

E#

A

E

B

103

$\bullet = 66$ Slightly slower $\bullet = 70$ Slightly faster $\bullet = 66$ 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.

duet w/vln

mf

f

sub p

mp

solo

stopped

p

freely, lyrical solo

mf

f > p

pp

pp

Detailed description of the musical score: This page contains a full orchestral score for measures 103-106. The score is written for a variety of instruments including 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/Xylophone/Chimes, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *f*, *mp*, *p*, *pp*, and *sub p*. Performance instructions include 'Slightly slower' (66 bpm), 'Slightly faster' (70 bpm), and 'Slightly slower' (66 bpm). Specific performance directions include 'duet w/vln', 'solo', 'freely, lyrical solo', and 'stopped'. The score is in a key signature of two sharps (D major) and a 4/4 time signature.

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) *rit.* 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*

Tbns. 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 tr* *p* *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 $\bullet = 94$
Bright, happy, lively, with poignant moments

The score is written for a full orchestra. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as quarter note = 94. The score is divided into measures, with some measures containing rests. Key performance instructions include 'solo, freely' for the Oboe 1, Horns 1-2, and Violin 2. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Percussion part includes specific notation for SC (Snare Drum), SD (Snare Drum), CT (Cymbal), BD (Bass Drum), and G (Gong).

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*

Vel. *accelerando*

Cb. *accelerando*

14

♩ = 118
Fast

♩ = 84
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* 4

Tpt. 1 (C) -

Tpt. 2 (C) -

Tbns. 1-2 -

Tbn. 3 -

Tb. -

Timp. *f* *tr* *sfz*

Mar./Xyl -

Perc. *mp* *SC tr* *G* *f* let ring

Piano *ff* *f*

Vln. 1 *f* *arco* *sfz*

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

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

Vel. *pizz* *f* *arco* *sfz* *f*

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

20

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn. (F)

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb)

Bn. 1 *f*

Bn. 2 *f*

Hrns. 1-2 (F) *mp*

Hrns. 3-4 (F) *mp*

Tpt. 1 (C) *f*

Tpt. 2 (C) *f*

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Xyl

Perc. G

Piano

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vel. *f*

Cb. *f*

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.

Vel.

Cb.

29

(brief breath)

$\text{♩} = 118$
Fast

The musical score for page 65 is arranged in a standard orchestral format. It includes the following parts and markings:

- Picc.**: Piccolo part, starting with a *ff* dynamic.
- Fl. 1, 2**: Flute parts, with *ff* dynamics.
- Ob. 1, 2**: Oboe parts, with *ff* dynamics.
- E. Hn. (F)**: English Horn part.
- Cl. 1 (Bb), Cl. 2 (Bb)**: Clarinet parts, with *ff* dynamics.
- B. Cl. (Bb)**: Bass Clarinet part.
- Bn. 1, 2**: Bassoon parts.
- Hrns. 1-2 (F), Hrns. 3-4 (F)**: Horn parts, with *f* and *ff* dynamics.
- Tpt. 1 (C), Tpt. 2 (C)**: Trumpet parts, with *f* dynamics.
- Tbns. 1-2, Tbn. 3, Tb.**: Trombone parts, with *f* and *ff* dynamics.
- Timp.**: Timpani part.
- Mar/Xyl**: Maracas and Xylophone part, with *f* dynamics.
- Perc.**: Percussion part.
- Piano**: Piano part, with *ff* dynamics.
- Vln. 1, 2**: Violin parts, with *ff* dynamics.
- Vla.**: Viola part, with *ff* dynamics and *pizz* (pizzicato) and *arco* (arco) markings.
- Vel.**: Violoncello part, with *ff* dynamics and *pizz* and *arco* markings.
- Cb.**: Contrabass part, with *ff* dynamics.

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.

Vel.

Cb.

mf

f

sfz

straight mute

SC

tr

37

$\bullet = 94$
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. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ *mf* *tr* *SC*

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

Vel. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

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.
SD
p

Piano
mp
cresc. . .

Vln. 1
mp
pizz
cresc. . .

Vln. 2
mp
pizz
cresc. . .

Vla.
mp
pizz
cresc. . .

Vel.
mp
pizz
cresc. . .

Cb.
mp
pizz
cresc. . .

MARIM
TT
mp (snare off)
cresc. . .

47

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*

Vel. *accelerando*

Cb. *accelerando*

♩ = 120
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*

Mar./Xyl. XYLO *f*

Perc. *fffz* *ff* BD

Piano *ff*

Vln. 1 *ff* pizz arco

Vln. 2 *ff* arco

Vla. *ff* arco

Vel. *ff*

Cb. *ff*

54

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) (to open)

Tpt. 2 (C) (to open)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/Xyl

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vel.

Cb.

pizz

subito p

subito p

subito p

subito p

subito p

subito p

8va

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.

Vel.

Cb. (Sua)

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.

Vel.

Cb.

ff

f

subito f

arco

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

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vel.

Cb.

open

f

open

f

mf

pizz

f

pizz

f

pizz

f

pizz

f

69

This page of a musical score, numbered 69, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob. 1**, **Ob. 2**: Oboes
- E. Hn. (F)**: English Horn
- Cl. 1 (Bb)**, **Cl. 2 (Bb)**: Clarinets
- B. Cl. (Bb)**: Bass Clarinet
- Bn. 1**, **Bn. 2**: Bassoons
- Hrns. 1-2 (F)**, **Hrns. 3-4 (F)**: Horns
- Tpt. 1 (C)**, **Tpt. 2 (C)**: Trumpets
- Tbns. 1-2**, **Tbn. 3**, **Tb.**: Trombones
- Timp.**: Timpani
- Mar./Xyl**, **Perc.**: Maracas/Xylophone and Percussion
- Piano**: Piano
- Vln. 1**, **Vln. 2**: Violins
- Vla.**: Viola
- Vel.**: Violoncello
- Cb.**: Contrabass

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwind and brass sections have significant melodic and rhythmic activity, while the strings provide a steady accompaniment. The piano part features a rhythmic accompaniment with chords and single notes.

73

This page of a musical score, numbered 76, contains measures 73 through 75. The score is for a large orchestra and includes the following parts:

- Picc.** Piccolo
- Fl. 1** and **Fl. 2** Flutes
- Ob. 1** and **Ob. 2** Oboes
- E. Hn. (F)** English Horn
- Cl. 1 (Bb)** and **Cl. 2 (Bb)** Clarinets
- B. Cl. (Bb)** Bass Clarinet
- Bn. 1** and **Bn. 2** Bassoons
- Hrns. 1-2 (F)** and **Hrns. 3-4 (F)** Horns
- Tpt. 1 (C)** and **Tpt. 2 (C)** Trumpets
- Tbns. 1-2** and **Tbn. 3** Trombones
- Tb.** Tuba
- Timp.** Timpani
- Mar./Xyl** Maracas/Xylophone
- Perc.** Percussion
- Piano** (Grand Piano)
- Vln. 1** and **Vln. 2** Violins
- Vla.** Viola
- Vel.** Violoncello
- Cb.** Contrabass

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwinds and strings play active parts, while the brass instruments are mostly silent. The piano part provides harmonic support with chords and arpeggios. The violin part includes a section marked *arco* and *mf* (mezzo-forte).

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.

Vel.

Cb.

79

This page of a musical score, numbered 78 at the top left and 79 in a box at the top left of the first staff, contains measures 79 through 81. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with slurs and accents.
- Fl. 1** and **Fl. 2**: Flutes, playing a complex, rhythmic pattern with many slurs and ties.
- Ob. 1** and **Ob. 2**: Oboes, both parts are silent (indicated by a horizontal line).
- E. Hn. (F)**: English Horn in F, playing a melodic line with slurs.
- Cl. 1 (Bb)**, **Cl. 2 (Bb)**, and **B. Cl. (Bb)**: Clarinets, playing a melodic line with slurs.
- Bn. 1** and **Bn. 2**: Bassoons, both parts are silent.
- Hrns. 1-2 (F)** and **Hrns. 3-4 (F)**: Horns, both parts are silent.
- Tpt. 1 (C)** and **Tpt. 2 (C)**: Trumpets, both parts are silent.
- Tbns. 1-2**, **Tbn. 3**, and **Tb.**: Trombones, all parts are silent.
- Timp.**: Timpani, silent.
- Mar/Xyl** and **Perc.**: Maracas/Xylophone and Percussion, both silent.
- Piano**: Piano, both staves are silent.
- Vln. 1** and **Vln. 2**: Violins, playing a rhythmic, sixteenth-note pattern.
- Vla.**: Viola, silent.
- Vel.**: Violoncello, playing a melodic line with slurs, starting with an *arco* marking and a dynamic of *f* (forte).
- Cb.**: Double Bass, silent.

82

This page of a musical score, numbered 82, contains the following parts and staves:

- Picc.** Piccolo flute
- Fl. 1** and **Fl. 2** Flutes
- Ob. 1** and **Ob. 2** Oboes
- E. Hn. (F)** English Horn
- Cl. 1 (Bb)** and **Cl. 2 (Bb)** Clarinets
- B. Cl. (Bb)** Bass Clarinet
- Bn. 1** and **Bn. 2** Bassoons
- Hrns. 1-2 (F)** and **Hrns. 3-4 (F)** Horns
- Tpt. 1 (C)** and **Tpt. 2 (C)** Trumpets
- Tbns. 1-2** and **Tbn. 3** Trombones
- Tb.** Tuba
- Timp.** Timpani
- Mar/ Xyl** Maracas/Xylophone
- Perc.** Percussion
- Piano** (Grand Piano)
- Vln. 1** and **Vln. 2** Violins
- Vla.** Viola
- Vel.** Violoncello
- Cb.** Contrabass

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind and string parts are active, with various melodic lines and rhythmic patterns. The brass and percussion parts are mostly silent, indicated by rests.

85

This page of a musical score, numbered 80 at the top left and 85 in a box at the top left of the first staff, contains measures 85 through 87. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line in treble clef.
- Fl. 1** and **Fl. 2**: First and second flutes, playing a complex, rhythmic pattern in treble clef.
- Ob. 1** and **Ob. 2**: Oboes, both of which are silent (indicated by a horizontal line) in these measures.
- E. Hn. (F)**: English Horn in F, playing a melodic line in treble clef.
- Cl. 1 (Bb)**, **Cl. 2 (Bb)**, and **B. Cl. (Bb)**: Clarinets in Bb and Bass Clarinet in Bb, playing melodic lines in treble clef.
- Bn. 1** and **Bn. 2**: Bassoons, both of which are silent.
- Hrns. 1-2 (F)** and **Hrns. 3-4 (F)**: Horns in F, all of which are silent.
- Tpt. 1 (C)** and **Tpt. 2 (C)**: Trumpets in C, both of which are silent.
- Tbns. 1-2**, **Tbn. 3**, and **Tb.**: Trombones, all of which are silent.
- Timp.**: Timpani, silent.
- Mar./Xyl**: Maracas or Xylophone, silent.
- Perc.**: Percussion, silent.
- Piano**: Grand piano, silent.
- Vln. 1** and **Vln. 2**: Violins, playing a rhythmic accompaniment in treble clef.
- Vla.**: Viola, playing a rhythmic accompaniment in alto clef.
- Vel.**: Violoncello, playing a rhythmic accompaniment in bass clef.
- Cb.**: Contrabass, silent.

The key signature for the first part of the score is one sharp (F#), and the time signature is 4/4. The score concludes with a key signature change to one flat (Bb) at the end of measure 87.

88

Musical score for page 81, measures 88-91. 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/Xylophone, Percussion, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. Dynamics include *ff* and *f*.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. (F) *ff*

Cl. 1 (Bb)

Cl. 2 (Bb)

B. Cl. (Bb) *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hrns. 1-2 (F)

Hrns. 3-4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1-2 *ff*

Tbn. 3 *ff*

Tb. *ff*

Timp. *ff*

Mar/ Xyl

Perc.

Piano *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* pizz

Vel. *ff* pizz

Cb. *ff* pizz

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.

Vel.

Cb.

tr

p

arco

p

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) TT *p*

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

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

Vln. 2 *spiccato* *crescendo molto ...*

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

Vel. *arco* *spiccato* *crescendo molto ...*

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

103

This page of a musical score, numbered 103, features a variety of instruments including 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 and 3, Tuba, Timpani, Maracas/Xylophone, Percussion, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of two sharps (D major) and a 2/4 time signature. It begins with a *ff* dynamic marking. The woodwinds and strings play melodic lines, while the brass section provides a rhythmic and harmonic foundation. The percussion includes a snare drum pattern and a bass drum (BD) entry. The strings play a driving, rhythmic pattern, with the violins marked *ff* and *furioso*. The score concludes with a *ff* dynamic marking.

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

$\text{♩} = 92$
Presto

$\text{♩} = 94$
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)
 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
pizz
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 tr. 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 ...*

Vel. *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: *fff*, *f*, *tr*, *gliss.*, *div.*, *arco*, *pizz*, *XYLO*, *SD*, *BD*, *SC*.

9

Woodwinds:
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

Brass:
Hrns. 1-2 (F)
Hrns. 3-4 (F)
Tpt. 1 (C)/ Picc. (Bb)
Tpt. 2 (C)
Tbns. 1-2
Tbn. 3
Tb.

Other:
Timp.
Mar./ Xyl.
Perc.
Hrp./Pno.
Vln. 1
Vln. 2
Vla.
Vel.
Cb.

Performance Instructions:
f
pizz
arco
PNO->
<-PNO
tr

Rehearsal Markers:
1
1&2
3&4

Dynamic Markings:
f
pizz
arco
tr

Other Symbols:
3
3

Staff Labels:
G.P.

15

This musical score page, numbered 15, features a variety of instruments. The woodwinds include 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, and Bassoon 2. The brass section consists of Horns 1-2 (F), Horns 3-4 (F), Trumpet 1 (C)/Piccolo (Bb), Trumpet 2 (C), Trombone 1-2, Trombone 3, and Trombone. The percussion includes Timpani, Maracas/Xylophone, and Percussion (SD). The strings are represented by Violin 1, Violin 2, Viola, Cello, and Double Bass. The Harp/Piano part includes a specific sequence: E F G A / B C # D. The score includes dynamic markings such as *f*, *mf*, and *mp*, as well as performance instructions like *tr* (trill), *gliss.* (glissando), and *SD* (snare drum).

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) *mf* 1 3

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

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

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

Tbn. 3

Tb.

Timp. *mf*

Mar./
Xyl. *f* BD

Perc. *mf*

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

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

Vln. 2 *mf* *tr*

Vla.

Vel. *pizz* *mf* *arco* *f*

Cb. *pizz* *mf* *pizz*

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.

Vel.

Cb.

tr~

to piccolo

ff

f

1&2

3&4

open

to straight mute

open

to open

open

f

f

mf

SC tr~

BD

SC tr~

G

mf

E# F# G A
B# C# D

f

E F# G A
B C# D

arco

tr~

tr~

div.

tr~

div.

pizz

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.

Vel.

Cb.

ff

Piccolo

tr

arco

Detailed description: This is a page of a musical score for an orchestra, starting at measure 37. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (both in Bb), Bass Clarinet (Bb), Bassoon 1, and Bassoon 2. The brass section includes Horns 1-2 (F), Horns 3-4 (F), Trumpets 1 and 2 (C), Trombones 1-2, Trombone 3, and Tuba. The percussion section includes Timpani, Maracas/Xylophone, and Percussion. The strings section includes Harp/Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (ff), articulation (tr), and performance instructions (arco). The key signature is one flat (Bb) and the time signature is 4/4. The page number 96 is located at the top left.

43

Picc. *f* *tr~*

Flt. 1/
Picc. 2 *f* to flute

Fl. 2 *f* *tr~*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. (F) *f*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *f*

B. Cl. (Bb) *f*

Bn. 1 *f*

Bn. 2 *f*

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

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

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

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb. *mp*

Timp.

Mar/
Xyl. *f* MARIM *ff*

Perc. BD *mp*

Hrp./Pno. *f* PNO-> <-PNO *ff* legato Eb F G A Bb C D

Vln. 1 *f* *gliss.* *div.*

Vln. 2 *f* *gliss.* *tr~* *pizz* *mf*

Vla. *f* *mf*

Vel. *f* *mf*

Cb. *arco* *pizz* *mf*

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.
 Vel.
 Cb.

Musical score for page 50, measures 1-10. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Maracas/Xylophone, Percussion), strings (Violins, Viola, Violoncello), and Harp/Piano. Dynamics range from *mf* to *sub. sffz*. Performance instructions include "Flute", "arco", and "tr".

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. *tr* *tr*

Timp.

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

Perc.

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

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

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

Vla.

Vel. *sub. ff* *f*

Cb.

64

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.

Vel.

Cb.

trill

fff

f

mf

mp

3&4

to piccolo tpt. in Bb

straight mute

SC on the cup—damped

pizz

69

Picc. *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. *tr* *mp* *mf*

Mar./ Xyl.

Perc. *mp*

Hrp./Pno.

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vel. *mp*

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

73

Picc. *sol* *ff* *tr*

Flt. 1/
Picc. 2

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) *ff* *sol* *tr*
PICC-> (sounding 8va in Bb)

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

Tbns. 1-2 *ff*

Tbn. 3 *mp*

Tb. *mp*

Timp. *mp*

Mar/
Xyl. *mf*

Perc. *mf*

Hrp./Pno. *mf*

Vln. 1 *mp*

Vln. 2

Vla.

Vel.

Cb.

77

tr *tr* *tr* *tr*

fff *ff*

fff *ff*

1&2

fff *ff*

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.

Vel.

Cb.

85

Picc. *tr* *(h)* *tr* *tr* *fff* *tr*

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) *1&2* *fff* *ff*

Hrns. 3-4 (F)

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

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar./ Xyl.

Perc.

Hrp./Pno.

Vln. 1

Vln. 2

Vla.

Vel.

Cb.

89

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.
 Vln. 1 G.P.
 Vln. 2 G.P.
 Vla. G.P.
 Vel. G.P.
 Cb. 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
 Vel. *p* Continuous harmonic glissandi on D string, individual pacing
 Cb. *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 112. 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/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), Trumpet 1 (C)/Piccolo (Bb), Trumpet 2 (C), Trombone 1-2, Trombone 3, Trombone, Timpans, Maracas/Xylophone, Percussion, Harp/Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Piccolo part has a 'solo' marking and a triplet of eighth notes in measure 108. The Flute 1/Piccolo 2 part has a 'mf' marking. The Viola part has 'pizz' and 'pp' markings. The Violoncello and Contrabass parts have 'pizz' and 'pp' markings. The Violin 1 and Violin 2 parts have 'p' markings. The Viola part has 'arco' and 'p' markings. The Violoncello and Contrabass parts have 'arco' and 'p' markings.

111

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.

Vel.

Cb.

solo

mf

p

p

1.
p

2.
p

p

p

p

p

p

pizz

pizz

pizz

spiccato

mp

spiccato

mp

3

3

3

3

3

3

3

118

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.

Vel.

Cb.

mf

mf

mf

mp

mp

mp

mp

mf

mf

mf

mf

p

p

p

p

SD

tr

tr

125

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.
 Vel.
 Cb.

Musical score for page 111, starting at measure 125. The score includes parts for Piccolo, Flutes, Oboes, Horns, Clarinets, Bass Clarinet, Bassoons, Trumpets, Trombones, Timpani, Maracas/Xylophone, Percussion, Harp/Piano, Violins, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include mp, mf, and f. Performance instructions include arco and tr (trills).

132

Picc. *mf*

Flt. 1/
Picc. 2 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

E. Hn.
(F)

Cl. 1
(Bb)

Cl. 2
(Bb) *f*

B. Cl.
(Bb) *f*

Bn. 1

Bn. 2

Hrns. 1-2
(F)

Hrns. 3-4
(F)

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

Tpt. 2
(C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar/
Xyl. (8va)

Perc. *p* tr

Hrp./Pno.

Vln. 1

Vln. 2 *f* *subito p*

Vla. *subito p*

Vel. *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.

Vel.

Cb.

f

f

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.
soli
f

Timp.

Mar/
Xyl.

Perc.
p

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

Vln. 1

Vln. 2

Vla.
mp

Vel.
f

Cb.
f

MARIM
mf

mf hard stick,
on cymbal cup

154

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.
 Vel.
 Cb.

Musical score for page 115, measures 154-159. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoon, Horns, Trumpets, Trombones, Timpani, Maracas/Xylophone, Percussion, Harp/Piano, Violins, Viola, Violoncello, and Contrabass. Measures 154-159 show various instrumental entries and dynamics such as *f*, *mf*, and *mp*. A '3' indicates a triplet in measures 155 and 156.

160

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.

Vel.

Cb.

166

This musical score page, numbered 117, covers measures 166 through 171. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout with the following parts:

- Picc.**: Piccolo, rests in measures 166-170, enters in measure 171.
- Flt. 1/ Picc. 2**: Flute 1 and Piccolo 2, rests in measures 166-170, enters in measure 171.
- Fl. 2**: Flute 2, rests in measures 166-170, enters in measure 171.
- Ob. 1**: Oboe 1, rests in measures 166-170, enters in measure 171.
- Ob. 2**: Oboe 2, rests in measures 166-170, enters in measure 171.
- E. Hn. (F)**: English Horn (F), rests in measures 166-170, enters in measure 171.
- Cl. 1 (Bb)**: Clarinet 1 (Bb), rests in measure 166, enters in measure 167 with a forte (*f*) dynamic and a triplet of eighth notes.
- Cl. 2 (Bb)**: Clarinet 2 (Bb), rests in measure 166, enters in measure 167 with a forte (*f*) dynamic and a triplet of eighth notes.
- B. Cl. (Bb)**: Bass Clarinet (Bb), rests in measure 166, enters in measure 167 with a forte (*f*) dynamic and a triplet of eighth notes.
- Bn. 1**: Bassoon 1, rests in measures 166-170.
- Bn. 2**: Bassoon 2, rests in measures 166-170.
- Hrns. 1-2 (F)**: Horns 1-2 (F), rests in measures 166-170, enters in measure 171 with a forte (*f*) dynamic.
- Hrns. 3-4 (F)**: Horns 3-4 (F), rests in measures 166-170, enters in measure 171 with a forte (*f*) dynamic.
- Tpt. 1 (C)/ Picc. (Bb)**: Trumpet 1 (C) and Piccolo (Bb), rests in measures 166-170, enters in measure 171 with a forte (*f*) dynamic.
- Tpt. 2 (C)**: Trumpet 2 (C), rests in measures 166-170, enters in measure 171 with a forte (*f*) dynamic.
- Tbns. 1-2**: Trombone 1-2, rests in measures 166-170, enters in measure 171 with a forte (*f*) dynamic.
- Tbn. 3**: Trombone 3, rests in measures 166-170.
- Tb.**: Trombone, rests in measures 166-170.
- Timp.**: Timpani, rests in measures 166-170.
- Mar./ Xyl.**: Maracas/Xylophone, rests in measures 166-170.
- Perc.**: Percussion, rests in measures 166-170.
- Hrp./Pno.**: Harp/Piano, rests in measures 166-170. Chords are indicated: E F# G Ab B C# D.
- Vln. 1**: Violin 1, rests in measure 166, enters in measure 167 with a mezzo-forte (*mf*) dynamic, playing a melodic line with accents.
- Vln. 2**: Violin 2, rests in measure 166, enters in measure 167 with a mezzo-forte (*mf*) dynamic, playing a melodic line with accents.
- Vla.**: Viola, rests in measure 166, enters in measure 167 with a mezzo-forte (*mf*) dynamic, playing a melodic line with accents.
- Vel.**: Violoncello, rests in measures 166-170, enters in measure 171 with a forte (*f*) dynamic.
- Cb.**: Cello, rests in measures 166-170.

172

This page contains the musical score for measures 172 through 177. The score is arranged in a standard orchestral format with the following parts:

- Picc.** Piccolo
- Flt. 1/ Picc. 2** Flute 1 / Piccolo 2
- Fl. 2** Flute 2
- Ob. 1** Oboe 1
- Ob. 2** Oboe 2
- E. Hrn. (F)** English Horn (F)
- Cl. 1 (Bb)** Clarinet 1 (Bb)
- Cl. 2 (Bb)** Clarinet 2 (Bb)
- B. Cl. (Bb)** Bass Clarinet (Bb)
- Bn. 1** Bassoon 1
- Bn. 2** Bassoon 2
- Hrns. 1-2 (F)** Horns 1-2 (F)
- Hrns. 3-4 (F)** Horns 3-4 (F)
- Tpt. 1 (C)/ Picc. (Bb)** Trumpet 1 (C) / Piccolo (Bb)
- Tpt. 2 (C)** Trumpet 2 (C)
- Tbns. 1-2** Trombones 1-2
- Tbn. 3** Trombone 3
- Tb.** Trombone
- Timp.** Timpani
- Mar./ Xyl.** Maracas / Xylophone
- Perc.** Percussion
- Hrp./Pno.** Harp / Piano
- Vln. 1** Violin 1
- Vln. 2** Violin 2
- Vla.** Viola
- Vel.** Violoncello
- Cb.** Contrabass

The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings. A rehearsal mark 'A' is placed above the first measure of several parts. The Harp/Piano part includes a chord diagram: EFGA# / BC#D. The key signature is three sharps (F#, C#, G#).

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.

Vel.

Cb.

192

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.

Vel.

Cb.

EFGA#
BCD

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

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

E. Hn.
(F) *sub. mf* *molto cresc.* *ff*

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

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

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

Bn. 1 *mf* *molto cresc.* *ff*

Bn. 2 *mf* *molto cresc.* *ff*

Hrns. 1-2
(F) *mf* *molto cresc.* *ff*

Hrns. 3-4
(F) *mf* *molto cresc.* *ff*

Tpt. 1 (C)/
Picc. (Bb) *mf* *molto cresc.* *ff*

Tpt. 2
(C) *mf* *molto cresc.* *ff*

Tbns. 1-2 *mf* *molto cresc.* *ff*

Tbn. 3 *mf* *molto cresc.* *ff*

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

Timp. *mp* *ff*

Mar/
Xyl. *mp* *ff*

Perc. *mf* *mp* *ff*

Hrp./Pno. *mf* *molto cresc.* *ff*

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

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

Vla. *sub. mf* *molto cresc.* *ff*

Vel. *mp* *ff*

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

205

Much faster

$\text{♩} = 118$

Picc. *ff*

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)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp.

Mar./ Xyl. *ff*

Perc. **PNO>>**

Hrp./Pno. *ff*

Vln. 1 *ff*

Vln. 2

Vla. *ff* *pizz*

Vel.

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.

Vel.

Cb.

fff

fff

fff

1&2

3&4

1&2

fff

215

Musical score for page 125, measures 215-220. The score is written in 3/4 time and F major. The instruments and parts shown are:

- Picc.**: Piccolo
- Fl. 1/ Picc. 2**: Flute 1 and Piccolo 2
- Fl. 2**: Flute 2
- Ob. 1, Ob. 2**: Oboe 1 and Oboe 2
- E. Hn. (F)**: English Horn (F)
- Cl. 1 (Bb), Cl. 2 (Bb)**: Clarinet 1 (Bb) and Clarinet 2 (Bb)
- B. Cl. (Bb)**: Bass Clarinet (Bb)
- Bn. 1, Bn. 2**: Bassoon 1 and Bassoon 2
- Horns 1-2 (F), Horns 3-4 (F)**: Horns 1-2 (F) and Horns 3-4 (F)
- Tpt. 1 (C)/ Picc. (Bb), Tpt. 2 (C)**: Trumpet 1 (C)/ Piccolo (Bb) and Trumpet 2 (C)
- Tbns. 1-2, Tbn. 3, Tb.**: Trombone 1-2, Trombone 3, and Tuba
- Timp.**: Timpani
- Mar./ Xyl., Perc.**: Maracas/Xylophone and Percussion
- Hrp./Pno.**: Harp/Piano
- Vln. 1, Vln. 2**: Violin 1 and Violin 2
- Vla.**: Viola
- Vel., Cb.**: Violoncello (Cello) and Contrabass

The score includes various musical notations such as triplets, slurs, and dynamics. The dynamic markings *fff* (fortississimo) are prominently featured in the bassoon, tuba, and double bass parts.

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.

Vel.

Cb.

bells up

gliss.

1&2

3&4

fff

tr

G

sfz

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)

Tpt. 2 (C)

Tbns. 1-2

Tbn. 3

Tb.

Timp. *tr*

Mar/
Xyl. *fff*

Perc. *SD tr* *rim shot*

Hrp./Pno. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *arco* *fff*

Vel. *fff*

Cb.

VI. Melody—As If In Clouds (Epilogue)

1 **Slow and evenly paced** ♩ = 50

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

Marimba/Chimes

Percussion

Harp

Violin 1

Violin 2

Viola

Cello

Contrabass

p

mp

mf

gradual crescendo ...

arco

pizz

SC

SC bowed

E♭ F G♭ A♭

B♭ C D

15

This page of a musical score, numbered 15, features a variety of instruments. The Piccolo, Flutes 1 and 2, Oboes 1 and 2, and Timpans are currently silent. The English Horn (F) and Clarinets 1 (Bb) and 2 (Bb) play a melodic line with a *gradual crescendo* starting from *mp*. The Bass Clarinet (Bb) and Bassoons 1 and 2 play a similar line. The Horns 1-2 (F) and 3-4 (F) play a rhythmic pattern with a *gradual crescendo*. The Trumpets 1 and 2 (C) and Trombones 1-2 and 3 play a rhythmic pattern, with the Trombone 3 and Trumpet 2 parts also marked with *gradual crescendo*. The Tuba and Maracas/Chimes are silent. The Harp is silent. The Violins 1 and 2 play a rhythmic pattern, with the Violin 2 part marked *mp*. The Viola and Violoncello play a rhythmic pattern with a *gradual crescendo*. The Contrabass plays a rhythmic pattern.

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.

Vel.

Cb.

gradual crescendo ...

mp

gradual crescendo ...

27 *gradual crescendo . . .*

Picc.

Fl. 1 *gradual crescendo . . .*

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

gradual crescendo . . .

33

gradual decrescendo ...

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.

Vel.

Cb.

fff

gradual decrescendo ...

tr

p — *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.

Vel.

Cb.

mp

mp

mp

mp

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.

Vel.

Cb.

mp

mp

mp

mp

mp

To be played off stage.

57

Picc. *mp* as soft as possible *∞*

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* *∞*

Vln. 2

Vla.

Vel.

Cb.

Anchor Theme

Lento—singing, subdued, thoughtful, introspective ♩ = 42

65

Rubato ed legato

ritenuto a tempo

65

Rubato ed legato *ritenuto a tempo*

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

Eb F G Ab
Bb C D

Vln. 1

Vln. 2

Vla.

Vel.

Cb.

71

ritenuto a tempo

This page of a musical score, numbered 140, contains measures 71 through 76. The tempo is marked *ritenuto a tempo*. The score is arranged in systems for various instruments:

- Woodwinds:** Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), English Horn (E. Hn. (F)), Clarinets 1 and 2 (Cl. 1 (Bb), Cl. 2 (Bb)), Bass Clarinet (B. Cl. (Bb)), Bassoons 1 and 2 (Bn. 1, Bn. 2).
- Brass:** Horns 1-2 (Hrns. 1-2 (F)), Horns 3-4 (Hrns. 3-4 (F)), Trumpets 1 and 2 (Tpt. 1 (C), Tpt. 2 (C)), Trombones 1-2 (Tbns. 1-2), Trombone 3 (Tbn. 3), and Tuba (Tb.).
- Other Instruments:** Timpani (Timp.), Mallet Percussion/Chimes (Mar/Chm.), Percussion (Perc.), Harp, Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score features a variety of musical notations, including dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulation like accents and slurs. The woodwinds and brass sections have active parts, while the strings play a steady accompaniment. The harp has a rhythmic pattern in the left hand.

Suddenly, a fanfare alert
Poco piu mosso

77

The musical score for measures 77-79 is divided into several sections:

- Woodwinds:** Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn (F), Clarinets 1 & 2 (Bb), Bass Clarinet (Bb), Bassoons 1 & 2.
- Brass:** Horns 1-2 (F), Horns 3-4 (F), Trumpets 1 & 2 (C), Trombones 1-2, Trombone 3, Trombone.
- Percussion:** Timpani (Timp.), Maracas/Chimes (Mar/Chm), Percussion (Perc.).
- Strings:** Violins 1 & 2, Viola (Vla.), Violoncello (Vcl.), Contrabass (Cb.).

Measure 77: Features a fanfare-like texture with strong dynamic markings (*sfz*, *f*) in the brass and woodwinds. The strings play a rhythmic pattern with *sfz mp* dynamics.

Measure 78: Continues the fanfare texture. The timpani part includes a *tr* (trill) marking. The strings maintain their rhythmic pattern.

Measure 79: The fanfare concludes. The brass and woodwinds have *sfz* markings, and the strings have *sfz mp* markings. The tempo marking *Poco piu mosso* is present.

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*
 Tbn. 1-2 *fff*
 Tbn. 3 *fff*
 Tb. *fff*
 Timp. *sfz*
 Mar/Chm *ff*
 Perc. *mf*
 Harp *ff*
 Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vcl. *ff*
 Cb. *fff*

Eb F G Ab
 Bb C D

Eb F G Ab
 Bb C D

MARIM *f*
 div.

84

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.

Vel.

Cb.

f

mf

ff

trill

trill

91

Picc. *mf* *accelerando* *mf*

Fl. 1 *mf* *accelerando*

Fl. 2 *mf* *accelerando*

Ob. 1 *mf* *accelerando*

Ob. 2 *mf* *accelerando*

E. Hn. (F) *mf* *accelerando*

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

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

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

Bn. 1 *mf* *accelerando*

Bn. 2 *mf* *accelerando*

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

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

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

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

Tbns. 1-2 *mf* *accelerando*

Tbn. 3 *mf* *accelerando*

Tb. *mf* *accelerando*

Timp. *mf* *accelerando*

Mar/Chm *mf* *accelerando*

Perc. *mf* *accelerando*

Harp *f* *accelerando*

Vln. 1 *mf* *div.* *accelerando*

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

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

Vel. *mf* *div.* *accelerando*

Cb. *mf* *accelerando*

CHIMES

G

Eb F Gb Ab
Bb C D

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
Perc.
Harp
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

very soft upward glissandi at individual pacing
ppp
upward harmonic glissandi at each player's individual pacing
p

LV