

More...from the adventures of Gil Blas --

Young Gil Blas

Tone Poem

Ernesto Ferreri

Misterioso ($\text{♩} = 128$)

Bass Clarinet
Contrabassoon
Trombone
Bass Drum
Gong
Basses

Hn.
Gong
Vln. I
Vln. II
Vla.
Vlc.
D.B.

Bs. Cl.
Hn.
D.B.

Muted II. IV.
Hn.
Tuba
Cymb.
Gong

Allegro Marziale ($\text{♩} = 128$)

p, *mp*, *f*, *sf*, *pp*, *molto*, *div. a4*, *tutti*, *I. Solo: lontano*, *(Bs. Cl. chg. to Cl. 3)*, *remove mutes*, *Susp.*

The score is divided into three systems. The first system (Measures 1-10) is marked 'Misterioso' and includes parts for Bass Clarinet, Contrabassoon, Trombone, Bass Drum, Gong, and Basses. The second system (Measures 11-20) includes Horn, Gong, Violin I, Violin II, Viola, Violoncello, and Double Bass. The third system (Measures 21-30) includes Bass Clarinet, Horn, Double Bass, Muted II. IV., Horn, Tuba, Cymbal, and Gong. The score features various dynamic markings such as *p*, *mp*, *f*, *sf*, *pp*, and *molto*, as well as performance instructions like *div. a4*, *tutti*, and *I. Solo: lontano*. A specific instruction for the Gong is provided at the bottom: 'NB Mute the Gong with a hand grasping the side, and rap with knuckles, produce a hollow metallic sound.'

Cymb. *pp*

S.D. *pp* *sempre pp!*

D.B. *p*

Tpt. *leggero*

Cymb. *pp*

S.D. *sempre pp!*

Vlc. *p*

Picc. *f* *3 cresc. molto*

Fl. *a2* *mf* *3 cresc. molto*

Ob. *I.* *p* *3* *I. II.* *3* *a3* *3 cresc. molto*

Cl. *I.* *p* *3* *I. II.* *3* *a3* *3 cresc. molto*

Tpt. *p*

Cymb. *pp*

S.D. *sempre pp!*

Vlc. *p*

D.B. *p*

Picc. FL. Ob. Cl. Tpt. Cymb. S.D. B.D. Vln. I Vlc. D.B.

mf *f* *p* *pp* *sempre pp!* *mp* *p* *con sord.*

3

Picc. FL. Ob. Cl. Hn. Hn. Tpt. Cymb. S.D. B.D. Vln. I D.B.

p *f* *a2* *a3* *I. II.* *III.* *mf* *p* *sempre pp!* *cresc.* *f* *remove mutes*

3

4 Big, Snarling.

Fl. *ff* a2

Ob. *ff* a3

Cl. *ff* a3

Bsn. *f sf sf sf*

Cbsn. *f sf*

Hn. *f sf sf sf sf*

Hn. *f sf sf sf sf*

Tpt. *f a3*

Tbn. *f sf sf sf sf*

Tuba *f sf*

S.D. *f*

B.D. *f*

Crsh. *Crash*

4 Big, Snarling.

Vln. I *f ff*

Vln. II *f ff*

Vla. *ff div. sf sf sf*

Vcl. *ff sf sf*

D.B. *ff*

5 *leggierissimo*

Picc. Fl. Ob. Cl. Bsn. Cbsn.

Hn. Tpt. Tbn. Tuba.

S.D. B.D. Triangle Crsh.

5 *leggierissimo*

Vln. I Vln. II Vla. Vlc. D.B.

6

Cl. *p* *f* *sf*

Hn. *sfp* *sfp*

Tpt. I. *pp* *pp* *pp* II. *pp* III. *sfp* I. *giocoso*

S.D. *sempre pp!*

Triangle *sempre pp!*

Vln. I *sempre pp!* *remove mutes* *pizz.*

Vln. II *sf* *pizz.*

Vla. *sf*

Vlc. *mp* *dolciss. e cantabile* *pizz.*

D.B. *p* *pizz.*

7

Picc. *f* *pp*

Fl. *a2* *p* I. *p*

Ob. *a3* *p*

Cl. *smooth.* *p* II. *a3*

Hn. *sfp* *sfp* *sfp* *sfp* IV. *sfp* *sfp* *f* I. *p* II. *p* III. *p* IV. *p*

Tpt. *mp* *sfp*

Vln. I *p* *mf*

Vln. II *arco* *p*

Vla. *mp* *arco* *p*

Vlc. *mp* *arco* *p*

D.B. *p* *arco* *p*

8

Hn.
Hn.
Tpt. I.
S.D.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

p *sf*
p dolce *f* *sf* *sf* *sf*
mf *tr*
arco *sf* *sf* *sf* *div. pizz.*
sf *mf*
sf

About the Maestoso: This passage, a variant of the closing theme of the 1st mvmt of ...from the adventures... is a musical analogue of Gil's "self revelation", that is: he realizes who he is, and what powers (and craziness) he possesses. Therefore, the interpretation should bring across the aspect of revelation; a broad climb to the dynamic peak of the passage.

9 Maestoso.

Tbn.
Tuba
Vla.
Vlc.
D.B.

pp *pp*
pp *pp* *pp*

II.

Hn.
Tbn.
Tuba
Vln. II
Vla.
Vlc.

IV. *arco* *mf* *mf*

poco a poco cresc...

10

Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
Tuba

poco a poco cresc...

10

Vln. I
Vln. II
Vla.
Vlc.
D.B.

allarg.

Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
Tuba

allarg.

Gong
Vln. I
Vln. II
Vla.
Vlc.
D.B.

B.D.
Gong
D.B.

f
p
fff
sfpp
mf

Adagio Molto. (♩ = 54)

Hn. II. Solo: *pp*

Tuba Solo: *p* *pp*

Gong *p*

Harp *mp*

D.B. *p*

11 Tempo I (♩ = 128)

Hn. II. Muted *pp* remove mutes IV. *sfz* II. *f*

Tuba Muted *pp* remove mutes

Gong *p* *f*

11 Tempo I (♩ = 128)

Vln. I *f*

Vla. *f*

Vlc. *sfpp* *f*

D.B. *ppp* like a rustling... *sfz* non div. *f*

con brio!

Musical score for the first system, measures 1-6. The instruments are Bsn., Cbsn., Hn., Tbn., Timp., Vln. I, Vln. II, Vla., Vlc., and D.B. The score includes dynamic markings such as *f*, *sfz*, and *f*. The tempo/mood is indicated as *con brio!*. The bassoon part has a *tr* marking. The timpani part has a *tr* marking. The violin I part has a *f* marking. The viola part has a *sfz* marking. The cello part has a *f* marking. The double bass part has a *f* marking.



Musical score for the second system, measures 7-12. The instruments are Bsn., Cbsn., Hn., Tbn., Timp., Vln. I, Vln. II, Vla., Vlc., and D.B. The score includes dynamic markings such as *f*, *p*, and *f*. The tempo/mood is indicated as *con brio!*. The bassoon part has a *f* marking. The cbsn part has a *f* marking. The horn part has a *f* marking. The tuba part has a *f* marking. The timpani part has a *f* marking. The violin I part has a *f* marking. The violin II part has a *div.* marking. The viola part has a *div.* marking. The cello part has a *f* marking. The double bass part has a *f* marking.

12 Allegro Marziale

Tbn. *I.* *pp*

Try to render this passage this way: Percussion sempre pp! A march, spooked, off in the distance, but inexorably approaching. Gil and his companions look spectral, then menacing, then, well you'll see!

Cymb. *Susp.* *pp*

S.D. *pp* *lontano*

Vlc. *pp*

D.B. *pp*

13

Cl. *I. (Cl. 3 chg. to Bs. Cl.)* *pp*

Tpt. *I.* *pp*

Tbn. *I.* *pp*

Cymb. *pp*

S.D. *pp*

Vlc. *p* *sf*

D.B. *p* *sf*

Cl. *pppp* *poco a poco cresc al...*

Bs. Cl. *pppp* *poco a poco cresc al...*

Bsn. *pppp* *poco a poco cresc al...* *a2*

Cbsn. *pppp* *poco a poco cresc al...*

Tpt. *pp*

Tbn. *pp*

Cymb. *pp*

Tmgl. *p*

S.D. *pp*

Vlc. *p* *somewhat ominous* *sf* *cresc.* *sf*

D.B. *p* *sf* *cresc.* *sf*

14

Bs. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. I. *f* II. *f*

Tpt. *f* a3 3 3

Tbn. *f* *sf* *sf* *f*

Cymb. *f* Crash *f*

Tmgl. *f*

S.D. *f* *mp* *mp* *mp*

B.D. *f* *f* *f* *f*

Vln. I *f* *fff* *f*

Vla. *f* *fff* *f* *f*

Vlc. *f* *fff* *f*

D.B. *f* *fff* *f*

14

15

Hn. I. *f* II. *f* III. *f*

Tpt. *mp* *f*

Tbn. *f*

Cymb. *mp*

Tmgl. *mp*

S.D. *mp*

B.D. *mp*

15

Vln. I *f*

Vla. *f*

Vlc. *f* *ff* *ff*

D.B. *f* *ff* *ff*

16 Soave, ala 007

Hn. I. II. a3

Tpt. *f*

Tbn. *f*

Cymb. *p* *Susp.*

Trngl. *p*

S.D. *p*

B.D. *f*

16 Soave, ala 007

Vln. I. *f* *p* *f*

Vln. II. *f*

Vla. *f* *p*

Vlc. *f*

D.B. *f* *f* *p*

17

smooth.

Fl. I. II. *p* *sf* *mp* *p*

Ob. I. II. *p*

Cl. *p*

Hn. III. *f*

Tpt. *p* *sf* *mp* *p*

Cymb. *p* *sf* *p*

Trngl. *p*

Shak. *mp*

S.D. *p*

B.D. *sf* *p*

17

Vln. I. *f*

Vln. II. *p*

Vla. *mp*

Vlc. *mp* *p*

D.B. *f* *p*

molto dim. . . . 18 *espress.*

Ob. I. *f*

Bsn. *f*

Cbsn. *sf sf sf sf*

Hn. III. *mp*

Tpt. *mp*

Tbn. *sf sf sf sf*

Tuba *sf sf sf sf*

Cymb. *p*

Trngl. *p*

Shak. *p*

S.D. *p*

B.D. *p*

Harp *sf sf sf sf*

Vln. I. *f* *molto dim.* . . . 18

Vln. II. *p*

Vla. *f* *pizz.* *mf*

Vlc. *sf sf sf sf*

D.B. *sf sf sf sf* *arco*

Ob. a2

Cl. *f*

Cbsn. *f*

Hn. *mp*

Tpt. *p* *fz* *p* *fz*

Tbn. *p* *fz*

Cymb. *p*

Trngl. *p*

S.D. *p*

B.D. *f* *dim.*

Vln. I. *f*

Vln. II. *f*

Vla. *f*

D.B. *p* *f* *dim.*

Bsn.
Cbsn.
Hn.
Hn.
Tbn.
Tuba
Cymb.
S.D.
B.D.
Vln. I
Vln. II
D.B.

20
Picc.
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
Cymb.
Tmgl.
Shak.
S.D.
B.D.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tuba *f*

Trngl. *ff*

Shak. *ff*

B.D. *ff*

Gong *ff*

Glock. *ff*

Timp. *f*

Harp *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

This musical score is for a piece titled "Stout" on page 22. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trombone, Tuba), brass (Trumpets, Trombones, Tuba), percussion (Cymbals, Snare Drum, Bass Drum, Gong, Glockenspiel, Timpani), and strings (Violins I & II, Viola, Violoncello, Double Bass). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The woodwinds and strings play a complex, rhythmic pattern with many triplets and slurs. The percussion section includes a snare drum with a "p subito" marking, a bass drum with a "Crash" marking, and a cymbal. The strings play a driving bass line with triplets and slurs. The score is marked with a dynamic of *ff* (fortissimo) throughout. There are two performance instructions: "(Ob. 3 chg. to E.H.)" for the Oboe and "(Cbsn. chg. to Bsn. III)" for the Bassoon. The score is divided into two systems, with the second system starting at measure 22.

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff* *a2*

E.H. *ff*

Cl. *ff* *a3*

Bsn. *ff* *a3*

Hn. *f* *3*

Hn. *f* *3*

Tpt. *f* *I. II. III.* *3*

Tbn. *f* *3*

Cymb. *f* *Susp.*

Trngl. *f*

S.D. *f* *3*

Timp. *f* *3*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

23

Bsn. *f*

Tbn. *f* *a3* *I. II.*

Tuba *f*

Cymb. *f*

S.D. *p*

B.D. *p*

Gong *p*

Vlc. *f* *non div.* *mf*

D.B. *f* *mf*

24 *grazioso*
poco meno mosso

Musical score for measures 24-25. The score includes parts for Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I. Solo), Horn II (Hn. II.), Trumpet (Tpt.), Viola (Vla.), and Violin (Vlc.). Measure 24 features a wavy line above the Flute and Clarinet staves. Measure 25 includes dynamics such as *p*, *mp*, *pizz.*, *Muted*, *sf*, and *arco*. A double bar line is present between measures 24 and 25.

25

Musical score for measures 25-26. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I. Solo), Viola (Vla.), Violin (Vlc.), and Double Bass (D.B.). Measure 25 includes dynamics such as *p*, *mf*, *f*, and *sf*. Measure 26 includes dynamics such as *sf* and *p*. A note in the Horn I part is marked *(Bsn. III chg. to Contra)*. A double bar line is present between measures 25 and 26.

26 *leggiero*

Musical score for measures 26-27. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn I (Hn. I. III.), Horn II (Hn. II. IV.), Trombone (Tmgl.), Violin I (Vln. I.), Viola (Vla.), Violin (Vlc.), and Double Bass (D.B.). Measure 26 includes dynamics such as *p*, *mp*, *pp*, and *pizz.*. Measure 27 includes dynamics such as *pp*. A double bar line is present between measures 26 and 27.

27

Fl. *p*

Cl. *p* I. II.

Bsn. *p*

Trngl. *p*

Vln. I

Vla. *mp*

Vlc. *mp*

D.B. *mp* 3 arco



28

Fl. *pp* smooth.

Ob. *p* II.

Cl. *p* I. *pp* II.

Bsn. *pp* I.

Hn. *p* I. *pp* III.

Hn. *p*

Tpt. *p* I.

Cymb. [Susp.] *pp*

Vln. I *mp*

Vln. II *pp*

Vla. *mp* *pp*

Vlc. *pp*

D.B. *p* pizz.

29 Tempo I. (♩ = 128)

Fl.

Ob.

Cl. *a3*

Bsn. *II.*

Hn. *III.*

Tpt. *III.*

Tbn. *I.*

Cymb.

Trngl.

Vln. I

Vln. II

Vla.

Vlc. *pp* *mp*

D.B. *mp* *mf*

29 Tempo I. (♩ = 128)

cresc. poco a poco al...

Hn. *3*

Tpt. *II.*

Tbn. *p* *sf* *p* *sf* *p*

Cymb.

Trngl.

S.D. *p* *f* *p* *f*

B.D.

cresc. poco a poco al...

Vln. I *3*

Vlc. *mf* *f* *mf* *ff*

D.B. *mf* *sf*

Picc.
 Fl.
 Ob.
 E.H.
 Cl.
 Bsn.
 Cbsn.

Hn.
 Hn.
 Tpt.
 Tbn.
 Tuba

Cymb.
 Trngl.
 S.D.
 B.D.
 Glock.
 Timp.

Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Picc. 31

Fl.

Ob.

E.H. *(E.H. chg. to OB. 3)*

Cl.

Bsn. *a2*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Cymb.

Tmgl.

S.D.

B.D.

Glock.

Timp.

Vln. I 31

Vln. II

Vla.

Vlc.

D.B.

32 Allegro Commodo

Picc. *f*

Fl. *f* a2

Ob. *f* a3

Cl. *f* a3

Bsn. *f* *mp*

Hn. *f* IV.

Hn. *f*

Tbn. *f* *mp* a3 I.

Tuba

Cymb. *mf* *Susp.*

Trngl. *f*

Shak. *f*

S.D. *mp* *f*

B.D. *f*

Celeste *f*

Timp. *f*

Harp *f*

32 Allegro Commodo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vic. *f*

D.B. *f*

Picc. *f* *p* *mp*

Fl. *f* *p* *mp*

Ob. *f* *p* *mp* I. Solo: *espress.*

Cl. *f* *p* *mp* *espress.* I. Solo:

Bsn. *mp* *p*

Cbsn. *p*

Hn. *f* *p* *sfp* *p* *sfp* I. dolce

Hn. IV.

Tpt. *sfp* *p* *sfp*

Cymb. *f* *p* *mp*

Trngl. *p*

Shak. *p*

S.D. *mp*

B.D. *f* *mp*

Celeste *f*

Timp. *f*

Harp *f* *p*

Vln. I *mp* *pizz.*

Vln. II *p* *div.*

Vla. *p*

Vlc. *mp* *pizz.*

D.B. *f* *p*

33 poco moderato

Ob. I. *mp*

Cl. I. *p*

Bsn. *p*

Cbsn. *p* (Cbsn. chg. to Bsn. III)

Hn. I. *espress.* *p*

Hn. III. *p*

Tpt. *p* *sfp* *p*

Cymb. *mp*

Tmgl.

Shak.

B.D. *mp*

Gong *p*

Harp *p*

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *pp*

Vlc. *p*

D.B. *f* *arco*

This page contains the musical score for measures 34 through 38. The instruments are arranged as follows:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- Cl.** Clarinet
- Bsn.** Bassoon
- Hn.** Horns (two staves)
- Tpt.** Trumpets
- Tbn.** Trombones
- Cymb.** Cymbals
- Trngl.** Triangle
- Shak.** Shaker
- S.D.** Snare Drum
- B.D.** Bass Drum
- Gong**
- Celeste**
- Timp.** Timpani
- Harp**
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vlc.** Violoncello
- D.B.** Double Bass

Key features of the score include:

- Measures 34-38:** The woodwinds (Piccolo, Flute, Oboe) play a melodic line with triplets and slurs. The strings play a rhythmic accompaniment with various dynamics.
- Measures 34-35:** The woodwinds play a melodic line with triplets and slurs. The strings play a rhythmic accompaniment with various dynamics.
- Measures 36-38:** The woodwinds play a melodic line with triplets and slurs. The strings play a rhythmic accompaniment with various dynamics.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *a3 f*

Bsn. *f*

Hn. *f*

Hn. *f*

Cymb. *f*

Trngl. *f*

Shak. *f*

S.D. *mp f*

B.D. *f*

Celeste *f*

Timp. *f*

Harp *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

D.B. *f*

35 allarg. 36 Broader

Picc. *f* *f* *p*

Fl. *f* *f* *p*

Ob. *f* *f* *p*

Bsn. *f* *f* *p*

Hn. *f* *f* *f* *a2*

Hn. *f* *f* *prominent f* *a2*

Tbn. *f* *f* *f*

Vln. I 35 *f* *f* *p* *f* allarg. 36 Broader

Vln. II *f* *f* *p* *f*

Vla. *f* *f* *f*

Vlc. *f* *f* *f*

D.B. *f* *f* *f*

|| *tutti dim. . . .*

Fl. *p*

Hn. *mp* *p*

Hn. *p*

Celeste *tutti dim. . . . pp* *p* *3*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

D.B. *p*

rall. poco a poco 37 Moderato

Ob. *p espr.* *p*

Hn. *p*

Celeste *ppp*

Harp *p*

Vln. I *rall. poco a poco* *mp dolce*

Vln. II *mp* *p*

Vla. *mp* *p*

Vlc. *p* *pizz.* *p*

D.B. *p*

37a a tempo.

Fl. *mp* *rall. . . .*

Hn. *mp* *p*

Hn. *mp* *p*

Celeste *ppp*

Harp *p*

Vln. I *rall. . . .* *mp*

Vln. II *mp*

Vla. *mp*

Vlc. *p*

Fl. I II
Ob.
Cl.
Bsn.
Hn.
Hn.
Vln. I
Vln. II
Vcl.
D.B.

p
mp
p
pizz.
mp

Fl.
Cl.
Hn.
Hn.
Tpt.
Tbn.
Harp
Vln. I
Vln. II
Vla.
Vcl.
D.B.

rall. poco a poco **37b** *a tempo.*
mp
mp
mp
p
p
rall. poco a poco **37b** *a tempo.*
mp
mp
mp
mp
mp
mp

Picc. 37c *grazioso*

Fl. *mp*

Ob. *p*

Cl. *mp* ^{a3}

Bsn. *p*

Hn. *p*

Hn. *p* III

Tbn. *p*

Harp

[37c] Vln. I here would be rendered best if the concertmaster plays the passage as a solo, *mf*, while the rest play it *p*, adding body to the melody.

Vln. I *p* 37c *grazioso* *mp**

Vln. II *mp*

Vla. *pizz.* *mp*

D.B. *p*

Fl. *mp*

Ob. *mp*

Cl. *mp* II

Hn. *mp*

Hn. *mp*

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vcl. *arco* *mp* 5 *mf*

D.B. *mf*

Ob. *mp dolce* 37d *p*

Cl. *p*

Hn. *p*

Hn. *p*

Tpt. *p*

Celeste *pp*

Vln. I 37d *mp* *(ritti)* *p*

Vln. II *mp* *p*

Vla. *p* *p*

Vlc. *p* *mp*

D.B. *p*

II

Fl. *p* 37e *pp*

Ob. *p* *I*

Cl. *mp*

Bsn. *III e Contra* *mp*

Hn. *p III*

Hn. *p*

Tbn. *mp*

Tmgl. *p*

Celeste *pp*

Harp *p*

Vln. I 37e *p*

Vln. II *mp*

Vla. *mp*

Vlc. *mp*

D.B. *mp* *arco*

Fl. *mp* I II *tr*

Ob. *mp*

Cl. *mp* II

Bsn.

Hn. *mp* I

Trngl.

Celeste

Harp

Vln. I

Vln. II

Vla.

37f *poco animato* III

Fl. *p* III

Ob. *p* III

Cl. *p* III

Hn. *p* I

Hn. *p* III

Tbn. *p*

Trngl. *p*

S.D. *p*

Celeste *mp*

Harp *mp*

Vln. I *mp* *con sord.* *p*

Vln. II *mp* *pizz.*

Vlc. *p*

Fl. *a3* *p*

Ob.

Cl. *a3* *p*

Hn. *I* *p*

Hn. *p*

Celeste *pp*

Vln. I *con sord.* *p* *senza sord.*

Vln. II *p*

Vlc.



Ob. *E.H.* *p* *accel.*

Cl. *p*

Bsn. *Contra* *mp*

S.D. *p* *f*

Gong

Celeste

Vln. I *senza sord.* *Solo* *mp* *accel.*

Vla. *pppp*

Vlc. *pppp*

D.B. *arco* *pp*

38 Allegro Molto Vivace $\text{♩} = 150$

Tbn. *f*

Tuba *f*

S.D. *p* *f* *p* *f*

B.D. *f*

Gong *p* *f*

Glock. *f*

38 Allegro Molto Vivace $\text{♩} = 150$

Vln. I *f*

Vln. II *f*

Vla. *pppp* *f* *div.*

Vlc. *pppp* *f*

D.B. *p* *f*

39

Picc. *ff* *a3*

Ob. *ff* *a2*

Cl. *ff*

Hn. *ff*

Hn. *ff*

Tbn. I. II. *ff*

Tuba *ff* III.

Cymb. *f* [Susp.]

S.D. *f*

Glock. *f*

39

Vln. I *f*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

Musical score for orchestral instruments, measures 40 to 43. The score includes parts for Piccolo, Flute, Oboe, Clarinet (two staves), Bassoon, Horn (two staves), Trombone, Tuba, Cymbal, Triangle, Snare Drum, Bass Drum, Glockenspiel, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *ff*, *f*, and *dim.*, and includes articulation marks like accents and slurs. A box containing the number 40 is present in the upper right of the woodwind section and the lower right of the string section.

41

Cl. I. *f*

Bsn. *f* II. *f*

Hn. III. *f* II. *f*

Tbn. *sf*

Tuba *sf*

Trngl. *sf*

S.D. *mp*

B.D. *f*

Gong *f*

41

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

D.B. *mf*

42

Bsn. I. II. *f*

Cbsn. *f*

Hn. I. Solo: *f* *mf*

Tpt. *mp*

Tbn. *mp*

Trngl. *mp*

S.D. *mp*

42

Vln. I *f*

Vln. II *f*

Vlc. *f*

D.B. *f*

Bsn. *ff*

Cbsn. *ff*

Hn. *mf sf sf sf sf*

Tpt. *ff* I. II. 3 3

Tbn. *ff*

Cymb. *tr*

S.D.

B.D.

Vln. I

Vlc. *ff*

D.B. *ff*

43

Picc. *ff*

Fl. *ff*

Ob. *ff*

Hn. *f*

Tpt. *mf*

Cymb. *Crash*

S.D. *f*

B.D.

Tamb. *f* *tr*

Vln. I 43 *ff*

Vln. II *ff*

Vla. *ff*

D.B. *ff*

44

Picc. *ff*

Fl. *ff* a2

Ob. *ff* a3

Cl. *ff* a2

Cl. *ff*

Bsn. *ff*

Cbsn. *ff* (Bsn. 3 chg. to Cbsn.)

Hn. *ff*

Hn. *ff*

Tpt. *f*

Tbn. *f*

Tuba *ff*

Cymb. *ff*

Trngl. *ff*

S.D.

B.D.

Gong

Tamb.

Glock. *ff*

Timp. *ff*

Harp C, D, E, F#, Gb, Ab, Bb *fff* gliss.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *fff*

D.B. *fff*

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

- Picc. (Piccolo):** Treble clef, playing triplets of eighth notes.
- Fl. (Flute):** Treble clef, playing triplets of eighth notes.
- Ob. (Oboe):** Treble clef, playing quarter notes.
- Cl. (Clarinet):** Treble clef, playing quarter notes.
- Bsn. (Bassoon):** Bass clef, playing a melodic line with triplets and a dynamic marking of *ff*.
- Cbsn. (Contrabassoon):** Bass clef, playing a melodic line with triplets and a dynamic marking of *ff*.
- Hn. (Horn):** Two staves, Treble clef, playing chords with triplets and a dynamic marking of *ff*.
- Tbn. (Trumpet):** Bass clef, playing chords with a dynamic marking of *fff*.
- Tuba:** Bass clef, playing chords with a dynamic marking of *fff*.
- Cymb. (Cymbal):** Treble clef, playing a single note.
- S.D. (Snare Drum):** Treble clef, playing a rhythmic pattern with a dynamic marking of *f*.
- B.D. (Bass Drum):** Treble clef, playing a single note.
- Gong:** Treble clef, playing a single note.
- Glock. (Glockenspiel):** Treble clef, playing triplets of eighth notes.
- Timp. (Tom-tom):** Bass clef, playing quarter notes.
- Harp:** Grand staff, playing a glissando marked *gliss.*
- Vln. I (Violin I):** Treble clef, playing triplets of eighth notes with a dynamic marking of *fff*.
- Vln. II (Violin II):** Treble clef, playing triplets of eighth notes with a dynamic marking of *fff*.
- Vla. (Viola):** Bass clef, playing a melodic line with triplets and a dynamic marking of *fff*.
- Vlc. (Violoncello):** Bass clef, playing a melodic line with a dynamic marking of *fff*.
- D.B. (Double Bass):** Bass clef, playing a melodic line with a dynamic marking of *fff*.

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

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- E.H.** English Horn
- Cl.** Clarinet
- Cl.** Clarinet
- Bsn.** Bassoon
- Hn.** Horn
- Hn.** Horn
- Tpt.** Trumpet
- Tbn.** Trombone
- Tuba** Tuba
- Cymb.** Cymbal
- Trngl.** Triangle
- S.D.** Snare Drum
- B.D.** Bass Drum
- Gong** Gong
- Glock.** Glockenspiel
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vlc.** Violoncello
- D.B.** Double Bass

The score features various musical notations including dynamics (*ff*), articulation (*acc.*), and performance instructions. A section marker with the number "46" is present in the Piccolo part.

tutti dim. 47

Picc.
 Fl.
 Ob.
 E.H.
 Cl.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Tuba
 Cymb.
 Trngl.
 S.D.
 B.D.
 Gong
 Glock.

f
(B.H. chg. to Ob. 3)
Susp.
p

tutti dim. 47

Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.

p
p
p

Cymb.
 Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.

musical score for strings and percussion. The score includes parts for Cymbals, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features a steady rhythmic pattern with triplets and dynamic markings such as *cresc.* and *mf*.

48
 Picc.
 Fl.
 Ob.
 Cl.
 Cl.
 Bsn.
 Cbsn.
 Hn.
 Hn.
 Tpt.
 Cymb.
 S.D.
 B.D.
 Gong
 Glock.

musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flute, Oboe, Clarinet (two parts), Bassoon, Contrabassoon, Horn (two parts), Trumpet, Cymbals, Snare Drum, Bass Drum, Gong, and Glockenspiel. The music is highly rhythmic and dynamic, with markings such as *ff*, *f*, and *fp*. A double bar line is present at the beginning of this section.

48
 Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.

musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is highly rhythmic and dynamic, with markings such as *ff* and *f*. A double bar line is present at the beginning of this section.

Picc. *ff*

Fl. *ff*

Ob. *ff* a3

Cl. *f*

Cl. *f*

Bsn. *ff*

Cbsn. *ff*

Hn. *fp*

Hn. *fp*

Tpt. *ff*

Tuba *ff*

Cymb. *ff*

S.D. *ff*

B.D. *ff*

Glock. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

Picc. *ff*

Fl. *ff* a2 \flat

Ob. *ff*

Cl. *ff*

Cl. *ff*

Cbsn. *ff*

Hn. *fp*

Hn. *fp*

Tpt. *ff*

Tuba

Cymb. *f*

S.D.

B.D.

Gong *f*

Glock.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B.

50

Cl.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Gong

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ff

molto

fff

f

ff

pp

pizz.

f

ff

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tbn.

S.D.

Vla.

Vlc.

D.B.

pp

pp

pp

f

mf

mf

mp

p

molto

pizz.

mf

mp

mf

mp

Cbsn.

Hn. *mp*

Hn. *p*

Tbn. a3 *p*

S.D. *p*

Vla. *p*

Vlc. *f*

D.B. *p* *pp*



51 Adagio. (♩ = 54)

Bsn. *pp* *mp*

Cbsn. *pp* *mp*

Hn. II. *p* *mf*

Hn. IV. *p* *mf*

Tpt.

Tbn. *pp* *mp*

Tuba *pp* *mp*

51 Adagio. (♩ = 54)

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *arco* *p* *mp* *mp* *mf*

Vlc. *arco* *p* *mp* *mp* *mf*

D.B. *mp*

(Picc. chg. to Fl. 3)

Fl. *ff* *a3* *3* *fff*

Ob. *fff*

Cl. *fff*

Cl. *fff*

Bsn. *f* *ff* *fff*

Cbsn. *fff*

Hn. *f* *ff* *fff*

Hn. *f* *ff* *fff*

Tpt. *f* *ff* *a3* *3* *fff*

Tbn. *f* *ff* *fff*

Tuba *fff*

Gong *mp*

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff* *div a. 2*

Vlc. *f* *ff* *fff* *div a. 2*

D.B. *f* *ff* *fff*

52

Cl. *pp*

Tuba *pp*

B.D. *pp*

Gong *ff* *p* *pp*

Harp *pp*

Vlc. *f* *ff* *fff*

D.B. *f* *ff* *fff* *pp*

Bcl. chg. to Cl.III

Cl.
Cbsn.
Hn.
Hn.
Tuba
B.D.
Gong
D.B.

53 *molto espress.* (♩ = 120)

Vln. I
Vln. II
Vla.
Vlc.

* the F# in Vlc. sotto voce

Hn.
Hn.
Tpt.
Tbn.
Tuba
Cymb.

54 *appassionato*

Vln. I
Vln. II
Vla.
Vlc.
D.B.

Tpt. *f* *f* *ff*

Tbn. *f* *f* *ff*

Tuba *f* *f* *ff*

Cymb. *p* *ff*

Gong *p* *div.*

Vln. I *f* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

D.B. *f* *ff*

55

dim. e rit. . . .

56 broadening, intensifying

Hn. *ff* *a2*

Hn. *ff* *a2* *3* *3*

Tbn. *ff*

Tuba *ff*

Gong *ff*

dim. e rit. . . .

56 broadening, intensifying

Vln. I *f* *f* *f*

Vln. II *f* *f* *f* *5*

Vla. *f*

Vlc. *f*

D.B. *f*

(strings: tremolos off)

f

Fl. *f* a3

Cl. *f* a3

Hn.

Hn.

Tbn.

Cymb. *p* *Susp.*

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vlc. *f*

D.B. *f*

Molto Largo (♩ = 44)

57 Piu Mosso (♩ = 84)

Fl. *p* 1. *molto espress.*

Ob. *p*

Cl. *p*

Hn.

Hn.

Tbn.

Cymb.

Tmgl.

Vln. I *div.* *p* *Molto Largo* (♩ = 44) *mp* *sul G* *Piu Mosso* (♩ = 84)

Vln. II *div.* *p* *Molto Largo* (♩ = 44) *mp* *sul G* *Piu Mosso* (♩ = 84)

Vla. *p*

Vlc. *mp*

D.B. *mp*

Ob. A I. Solo:

Cl. *a3* *tr* *mp*

Hn. *a2* *pp*

Harp *p* 5 5

Vln. I A *pp* *With repressed intensity* *sul G* 3 4 5 *sul D* *(release it here)* *sfz*

Vln. II *pp* 3 *sfz*

Vla. *pp* *sfz*

Vlc. *pp* *sfz*

D.B. *sfz*



Ob. *dolciss.* *p* 3 3

Cl. *pp* 4

Tbn. *p* I.

Glock. Celeste *p* 3 3 3

Vln. I *p*

Vln. II

Vla.

Vlc. *p* 3 3

D.B. *mf* *p*

I. Solo **B**

Hn. *mf* *mp*

Tbn.

Vln. I *mf* *mp* sul G

Vln. II *mp*

Vla. *mf* *mp*

Vlc. *mp* *mp*

D.B. *mp* *mp*

C

Fl. *mf* a3

Ob. *mf* a3

Cl. *mf* a3

Bsn. *mf*

Hn. *pp* *mf*

Hn. *mf*

Cymb. *p*

Vib.

Glock. *f* Glock.

Timp. *p*

Harp *p*

C

Vln. I *pp* *p* *sf* *mf cresc.* *mf*

Vln. II *pp* *p* *sf* *mf cresc.* *mf*

Vla. *pp* *p* *sf* *mf cresc.* *mf*

Vlc. *pp* *p* *sf* *mf cresc.* *mf*

D.B. *pp* *p* *sf* *mf*

marcato

D a^3 (b) (b) (b) (b) I. *smooth* (Fl. 3 chg. to Picc.)
 Fl. *f* *p*
 Ob. *p* *espress.*
 Bsn. *f* *a2*
 Hn. *f* *a2* *mp*
 Tpt. *f* *III a2*
 Tbn. *f*
 Harp *f* *p* *dolce*
D
 Vln. I *f* *p* *pp*
 Vln. II *f* *p* *pp*
 Vla. *f* *p* *pp*
 Vlc. *f* *p* *pp*
 D.B. *f* *p* *pp*
E I. *pp* *a3* *mf* *a2*
 Cl. *pp* *mf*
 Hn. *1. Solo:* *mp* *poco sf* *mf*
 Hn. *mf*
 Tbn. *mf* *mf*
 Glock. *p* *III.* *sfp* *mf*
E *p* *leggeriss. e dolce* *f* *3*
 Vln. I *p* *f*
 Vln. II *pp* *f*
 Vla. *p* *f*
 Vlc. *p* *pizz.* *f*
 D.B. *p* *f*

Picc. *f*

Fl. *f* a2

Ob. *f* a3

Cl. *f* a3

Bsn. *f*

Cbsn.

Hn. *f*

Hn. *f*

Tpt. *f* a3

Tbn. *mf*

Tuba *mf*

Cymb. *p*

Vib. *f*

Glock. *f*

Timp. *p*

Harp *sf*

Vln. I *f*

Vln. II *f*

Vla. *f* *passionato*

Vlc. *sf*

D.B. *f* *arco* *sf*

F

F

Picc. *Wild!*

Fl. *f Wild!*

Ob. *f Wild!*

Cl. *f Wild!*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tuba *f*

Cymb. *p* *f*

Gong *p* *f*

Vib. *f*

Glock. *f*

Harp *f*

Vln. I *3 appassionato*

Vln. II *7*

Vla. *6*

Vlc. *6*

D.B. *6*

59

Fl. *a3*

Cl. *Bcl. chg. to Cl. III*

Bsn.

Cymb.

S.D.

Vib.

Vlc.

D.B.

60

Fl. *a3*

Cl. I. *mp*
II.

Tpt. I. *p*

Tbn. *sfp*

Cymb. *p*

Trngl. *p*

Shak. *p f p f p f ac.*

S.D. *pp*

B.D. *mf*

Gong *mf*

Vib. *p*

Harp *p*

60

Vln. I

Vln. II

Vla. *p*

Vlc.

D.B.

63

Bsn. *f*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Cymb.

Shak.

S.D. *mp*

B.D. *f*

63

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vlc. *f*

D.B. *f*

Fl. *f*

Ob. *f*

Cl. *mp*

Bsn. *f*

Tpt. *f*

Tbn. *f*

Cymb.

S.D. *f*

B.D. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *mp*

D.B. *f*

64 ^{a3}

Fl. *p*

Cl. *p*

Tbn. *pp*

Cymb.

Trngl. *p*

Shak. *p*

S.D.

B.D.

Vib. *p*

Harp *p*

Vln. I *pp*

Vln. II *f*

Vla. *f*

Vcl. *f*

pp

mp

mp

pp

65

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *mp*

Cymb.

Trngl.

Shak.

65

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

D.B. *pizz. p* *arco*

66 (Fl. 3 chg. to Picc.)

I. II.

Fl. *p*

Cl. *I. p* *II. p*

Hn. *IV.* *p*

Tpt. *III. Muted* *mp* *I. II.* *p*

Cymb. *p*

Tmgl. *p*

S.D. *p*

B.D. *p*

Vib. *p*

Vln. I *espress.* *p*

D.B. *p*

66

Picc. *p*

Fl. *a2.* *p*

Ob. *I.* *p*

Cl. *I. II.* *p*

Cl. *III.* *p*

Bsn. *a2.* *p*

Tpt. *I. II.* *p*

Tbn. *I.* *p*

Cymb. *p*

Tmgl. *p*

S.D. *p*

B.D. *p*

Vib. *p*

Vlc. *p*

D.B. *p*

67

EH

Cl.

Bs. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Trngl.

Shak.

S.D.

B.D.

(Cl. 3 chg. to Bs. Cl.)

a3

I. II.

(III. Open) *leggiero*

p

f

p

p

p

p

68

E.H.

Cl.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tuba

Trngl.

Shak.

S.D.

B.D.

Vla.

gliss.

gliss.

leggiero

p

p

p

p

p

p

p

p

p

69

Fl. a2 *f*

Ob. a3 *f*

Cl. a2 *f*

Bsn.

Hn. I. *f*

Hn. *f*

Tpt. *mp* *f* I. *ff*

Tbn. I. II. *f* III. *f*

Tuba *f*

Cymb. *f* Crash

Trngl. *f*

Shak.

S.D. *mp* *f*

B.D. *f*

Gong

Celeste *f*

Vln. I 69 *f* *ff*

Vln. II *f*

Vla. *f* *div a 2*

Vlc. *f* *non div.*

D.B. *f*

Detailed description of the musical score: This page contains measures 69 through 74 of a symphonic score. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 69, marked with a forte (f) dynamic. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with various articulations and dynamics, including a fortissimo (ff) trumpet entry in measure 74. The percussion section includes Cymbals (with a crash), Triangle, Shaker, Snare Drum (S.D.), Bass Drum (B.D.), Gong, and Celeste. The string section (Violins I and II, Viola, Violoncello, Double Bass) features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from mezzo-piano (mp) to fortissimo (ff). Specific performance instructions like 'div a 2' and 'non div.' are present for the strings.

70

Fl. *f* a2

Ob. *f* a3

Cl. *f* a2

Bs. Cl. *f*

Hn. *f*

Hn. *f*

Tpt. *f* a3

Tbn. *ff* *sf*

Cymb. *f*

S.D. *f*

B.D. *f*

Celeste *f*

70

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vic. *ff* *sf*

D.B. *ff*

71

Picc. *f* *ff*

Fl. *f* *ff*

Ob. (Ob. 3 chg. to E.H.) I. II. *f* *ff*

E.H.

Cl. *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

Hn. *ff*

Tbn. *ff*

Tuba *mp* *f* *ff*

Cymb.

Trngl. *mp*

B.D.

Celeste *f* *ff*

Timp. *f* *ff*

Harp *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

Picc.
 Fl.
 Ob.
 E.H.
 Cl.
 Bs. Cl.
 Bsn.
 Hn.
 Hn.
 Tbn.
 Tuba
 Cymb.
 B.D.
 Celeste
 Timp.
 Harp
 Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.

Musical score for page 69, featuring woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Cymbal, Bells, Celeste, Timpani), harp, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score includes dynamic markings such as *ff* and *f*, and performance instructions like *arco*.

Picc. *ff*

Fl. *ff*

Ob. *ff*

E.H. *ff*

Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*
(Bsn. 3 chg. to Cbsn.)
(Bs. Cl. chg. to Cl. 3)
ff II.

Hn. *ff*

Hn. *ff*

Tpt. *I.*
II.
ff

Tbn. *f*

Tuba *f*

Cymb. *f*

B.D. *f*

Celeste *f*

Timp. *ff*
f
ff
f
ff

Harp *ff*
f
ff
f
ff

Vln. I *ff*

Vln. II *ff*

Vla. *ff*
 3

Vlc. *ff*

D.B. *ff*

72

Repeat
ad lib

73

Picc. a2 *tr* *pp*

Fl. *p*

Cl. I. *p* *pp* II.

Bs. Cl. II. *p* *pp*

Bsn. *p*

Cbsn. *p*

Hn. III. *pp*

Hn. III. *pp*

Tpt. II. III. *mf* *mp* I. *p* II. *p* III. *p*

Tuba

Cymb. *Susp.* *p*

Trngl. *f* *dim.* *p* *dolegg.*

Celeste *p*

Harp *p* *p*

Vln. I. *p* *pp* *div.*

Vln. II. *p* *pp* *div.*

Vla. *pizz.* *p* *div.* *arco* *pp*

Vlc.

D.B.

Picc. *pp* *p* (*Picc. chg. to Fl. 3*)
 Fl. *pp* *pp* *mp* *p*
 Ob. *mp* *mp* *p*
 Cl. *mp* *p* *a3*
 Bs. Cl. *II.*
 Cbsn. *ppp* (*Cbsn. chg. to Bsn 3*)
 Hn. *pp*
 Hn. *IV.*
 Tpt. *I.* *pp* *pp*
 Tuba *pp* *pp*
 Cymb. *pp*
 Trngl.
 Celeste
 Harp *p* *p*
 Vln. I *Vln. Solo:* *p*
 Vln. II
 Vla.
 Vlc. *con sord. div.* *pp* *pp*
 D.B. *pizz.* *arco* *pp*

poco rit. . . . 74 Poco Meno Mosso.

Fl. *p* *pp* *a3*
Ob. *mp* *dolce*
Cl. *p*
Hn. *I. Solo: dolce*
Hn. *mp*
Tpt. *mp*
Tuba

poco rit. . . . 74 Poco Meno Mosso.

Solo Vln. I *p*
Vln. II *p*
Vlc. *pizz.* *p*
D.B. *p*

75

(Fl. 3 chg. to Picc.)

Fl. *mf* *p* *I. II.* *p* *a3*
Cl. *p* *I.* *p*
Hn. *mp* *I. Solo: dolce* *I.* *II.* *pp*
Hn. *pp* *III.* *IV.* *I.* *II.* *pp*
Tpt. *pp* *I.* *pp*

75

Solo Vln. I *p*
Vln. II *pp*
Vla. *div.* *pp* *pp*
Vlc. *senza sord. arco* *div.* *pp* *arco*
D.B. *arco*

poco rit. . . .

76

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Cymb.
 Tmgl.
 Shak.
 S.D.
 B.D.
 Gong
 Timp.
 Harp
 Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.

Picc. *mf*

Fl. *a2*

Ob. *a3*

Cl. *a3*

Bsn. I. II. *mp*

Hn. I. II. *mp*

Tpt. *mf*

Tbn. *a3*

Tuba *f*

Cymb. *f* *p*

Trngl.

Shak. *f*

S.D. *mp*

B.D. *f*

Gong

Timp. *f*

Harp *mf*

Vln. I *p*

Vln. II *mp*

Vla. *mf*

Vlc. *mp* *arco*

D.B. *mp*

77

Picc. *f*

Fl. *f* a2

Ob. *f* a3

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hn. *f* a3

Tpt. *f*

Tbn. *f*

Tuba *f*

Cymb. *f*

B.D. *f*

Timp. *f*

Harp *ff* *gliss.*

Vln. I *ff* *f*

Vln. II *f* *div.*

Vla. *f*

Vic. *f*

D.B. *f*

poco rit. . . . 78a Poco Meno Mosso.

This page of a musical score covers measures 78a through 85. The instruments are arranged as follows:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- Cl.** Clarinet
- Bsn.** Bassoon
- Hn.** Horn (two staves)
- Tbn.** Trombone
- Tuba**
- Cymb.** Cymbal
- Timp.** Timpani
- Harp**
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vlc.** Violoncello
- D.B.** Double Bass

Key features of the score include:

- Tempo and Dynamics:** The tempo is marked *poco rit.* (rushing) and *Poco Meno Mosso.* (a little less motion). Dynamics range from *f* (forte) to *mp* (mezzo-piano).
- Articulation:** Accents (*>*) are used on various notes, particularly in the woodwinds and strings.
- Performance Markings:** *mp* and *f* are indicated for the bassoon and tuba parts. A *tutti* marking appears in the Viola part.
- Technical Elements:** The Harp part features triplets. The woodwinds and strings have various slurs and phrasing marks.
- Measure 78a:** A boxed measure number '78a' is present at the top of the page.

ritardando . . . molto 78b *a tempo*

The musical score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The middle system includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The percussion section includes Cymbals (Cymb.), Triangle (Tmgl.), Shakers (Shak.), and Celeste. The Harp is shown in a grand staff. The bottom system includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).

Key performance markings include dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as articulation like accents (>) and slurs. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A *cresc.* marking is present in the Bassoon part. The tempo changes from *ritardando . . . molto* to *a tempo* at measure 78b, which is highlighted with a box.

Picc. *f*

Fl. *a2* *f*

Ob. *a3*

Cl.

Bsn. *f* *Bsn. III chg. to Cbsn.*

Hn. *a2* *f*

Hn. *f* *a2*

Tpt.

Tbn. *f*

Tuba *f*

Cymb. *f*

Trngl.

Shak.

Timp. *f*

Harp *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f* *non div.*

D.B. *f*

79

ritardando . . . molto 80 Broader (♩ = 84)

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute (with first and second flutes), Oboe, and Clarinet. The middle section includes Horns (first and second), Trumpets, Trombones, and Tuba. The percussion section includes Cymbals and Timpani. The strings section includes Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *ff*, and *fff*, and includes performance markings like *ritardando*, *molto*, *non div.*, and *gliss.*. A rehearsal mark is present at measure 80, labeled "80 Broader (♩ = 84)".

81 *Accel. poco a poco* *pressing forward*

Picc.
Fl.
Ob.
Cl.
Hn.
Hn.
Tpt.
Tbn.
Tuba

This block contains the woodwind staves for measures 81 and 82. The Piccolo flute, Flute, Oboe, Clarinet, and Horns (two parts) have melodic lines with various dynamics and articulations. The Trumpets and Trombones (two parts) provide harmonic support with sustained notes. The Tuba has a few notes in measure 82. The score includes dynamic markings such as *ff* and *sf*, and articulation like accents and slurs.

81 *Accel. poco a poco* *pressing forward*

Vln. I
Vln. II
Vla.
Vcl.
D.B.

This block contains the string staves for measures 81 and 82. The Violins (I and II), Viola, and Violoncello have rhythmic and melodic patterns. The Double Bass has a steady bass line. The score features dynamic markings like *ff* and *sf*, and includes slurs and accents. A double bar line with repeat dots is present at the start of measure 82.

82

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tbn.
Tuba

This block contains the woodwind staves for measures 82 and 83. The Flute, Oboe, Clarinet, Bassoon, Horns (two parts), Trombone, and Tuba are shown. The woodwinds play melodic lines with various dynamics and articulations. The score includes dynamic markings such as *ff* and *sf*, and articulation like accents and slurs.

82

Vln. I
Vln. II
Vla.
Vcl.
D.B.

This block contains the string staves for measures 82 and 83. The Violins (I and II), Viola, Violoncello, and Double Bass are shown. The strings play rhythmic and melodic patterns. The score features dynamic markings like *ff* and *sf*, and includes slurs and accents. A double bar line with repeat dots is present at the start of measure 83.

Allargando

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Cymb. *mp*

Harp *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

(Ob. 3 chg. to E.H.)

(Cl. 3 chg. to Bs. Cl.)

fp

fp

fp

fp

fp

Allargando

appassionato

3

3

H

Fl. *f* a2

Ob. I. II. a2 *f*

Cl. *f* a2

Bsn.

Cbsn.

Hn. *mp* *f* a2 *f*

Hn. *mp* *f* a2 *f*

Tpt. *f*

Tbn. *f* a3

Tuba *f*

Cymb. *f* *p*

Celeste *f*

Timp. *f* *p*

Harp *f*

H

Vln. I *f*

Vln. II *f*

Vla. *f* 5

Vlc. *f* 3 3

D.B. *f*

pizz.

Fl. *f*

Cbsn. *f*

Hn. *f*

Tpt. *f*

Celeste *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f* arco *simile*

D.B. *f*

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *bisbigliare*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Gong *f*

Celeste *f*

Harp *f*

Vln. I *f*

Vln. II *f* pizz. arco

Vla. *f*

Vlc. *f*

D.B. *f*

Picc. L
 Fl.
 Ob. *a2*
 Cl. *I.* *mp* *7* *a2*
 Hn. *a2* *f*
 Hn.
 Tpt. *f* *I.* *3*
 Tbn. *a2* *6*
 S.D. *snare off* *p*
 Gong
 Celeste *5*
 Timp. *p* *6*
 Harp *3* *3* *3* *5* *5* *5*
 Vln. I L
 Vln. II *5*
 Vla. *5* *3*
 Vlc. *7* *7* *7* *6*
 D.B.

Picc. *mp* 5 *a2*
 Fl. *mp* 5 *f*
 Ob. *a2* *mp* *f*
 Cl. I. *mp* II. *f*
bisbigliare 5 5
 Bsn. *a2* *f*
 Hn. *a2* *f*
 Hn. *a3*
 Tpt. *p* 5
 Cymb. *p* 5
 Tmgl. *mp*
 Celeste *mp*
 Timp.
 Harp 5 5
 Vln. I *mp* *M*
 Vln. II *p*
 Vla. *f*
 Vlc. *f*
 D.B. *f*

Picc. Fl. Ob. Cl. Bsn. Cbsn. Hn. Hn. Tpt. Tbn. Tuba S.D. Harp Vln. I Vln. II Vla. Vlc. D.B.

Musical score page 87, featuring various instruments and their parts. The score includes dynamics such as *f*, *mp*, and *p*, and articulation marks like accents and slurs. Fingerings are indicated with numbers 3, 5, 6, and 7. The score is written in 3/4 time and includes a key signature of two sharps (F# and C#).

From here to [P] Tpt., Ob. and Cl. may take their breaths as needed, dropping notes where necessary.
 Fl., Bsn., Hn. & Tbn. follow breath marks.

N

Picc. *f* a_2

Fl. *f* a_2

Ob. *f* a_2 6 7 6 7 6 7 6

E.H. *f* 6 7 6 7 6

Cl. *f* 3 5 5 3 3 5 5

Bs. Cl. *f* 3 5 5 3 3 5 5

Bsn. *fp* *fp*

Cbsn. *fp* *fp*

Hn. *fp* *fp*

Hn. *fp* *fp*

Tpt. *f* *ad lib.* (The 3 trumpets gradually becoming "out of phase.") 3 3

Tbn. *fp* *fp*

Tuba *fp* *fp*

Cymb. *p* *f*

S.D. *p* *f*

B.D. *p* *f*

Tamb. *p* *f*

Celeste *f* 5 5 5 5 5 5 5

N *8^{va}*

Vln. I *f*

Vln. II *f*

Vla. *f* 3 3 5 5

Vlc. *f* 7 6 7 6 7 6 7

D.B. *f*

Picc.

Fl.

Ob.

E.H.

Cl.

Bs. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Tuba

Cymb.

S.D.

B.D.

Tamb.

Celeste

Vln. I

Vln. II

Vla.

Vlc.

D.B.

P

Picc.
Fl.
Ob.
E.H.
Cl.
Bs. Cl.
Bsn.
Cbsn.

Woodwind section score. The Piccolo and Flute parts are mostly rests. The Oboe part features a complex melodic line with slurs and fingering (5). The English Horn part has a similar melodic line. The Clarinet part has a dense texture with slurs and fingering (5, 3). The Bass Clarinet part has a rhythmic pattern with slurs and fingering (5, 3). The Bassoon and Contrabassoon parts are mostly rests.

Hn.
Hn.
Tpt.
Tbn.
Tuba

Brass section score. The Horns part has a sustained chord with a dynamic marking of *a2*. The Trumpets part has a rhythmic pattern with slurs and a dynamic marking of *III.*. The Trombones and Tuba parts are mostly rests.

Cymb.
S.D.
B.D.
Tamb.
Celeste

Percussion section score. The Cymbals, Snare Drum, Bass Drum, and Tom-toms parts have a rhythmic pattern with dynamic markings of *p* and *f*. The Celeste part has a complex melodic line with slurs and fingering (5).

P

Vln. I
Vln. II
Vla.
Vlc.
D.B.

String section score. The Violin I and Violin II parts have a melodic line with slurs and fingering (6, 7). The Viola part has a complex melodic line with slurs and fingering (5, 6, 7). The Violoncello and Double Bass parts are mostly rests.

Fl. *f* *cresc.* *f* *Q*

Ob. *f* *cresc.* *f*

Cl. *f* *cresc.* *f* 1. 3 3

Hn. *a2* 6 6

Tpt.

Tbn. *a2*

Celeste *f* *f*

Harp *f* 5 5

Vln. I *f* *Q*

Vln. II

Vla.

Vlc. 6 6 *f*

D.B.

Fl. *f* a2

Ob. *f* 3 3 I. a2

Cl. *f* a2 3 3

Hn. a2

Hn. a2

Tpt.

Tbn.

Celeste 3 3

Harp *f* 5 5 5

Vln. I *f* a2

Vln. II *f* a2

Vla.

Vlc. *f* 5

D.B. *f* 5

R

Picc. *f* *a2*
 Fl. *f* *a2*
 Ob. *f* *a2* I. 5
 Cl. *f* *a2*
 Hn. *f* *a2*
 Hn. *f* *a2*
 Tpt. *f* I. II. III. *a2*
 Tbn. *f* *a2*
 Gong *p* *f* *p* *f* *p*
 Celeste 3 3
 Vln. I *f* 5 5 5 5
 Vln. II *f* *a2*
 Vla. *f* *a2*
 Vlc. *f* *a2*
 D.B. *f* *a2*

S Tutti allarg. e cresc.

molto

Picc. *a2*

Fl. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f*

Bsn.

Cbsn.

Hn. *v*

Hn. *v*

Tpt. *a2* *v*

Tbn. *a2* *v*

Tuba *a2* *v*

Cymb. *p*

Gong

Celeste *v*

Timp. *v*

Harp *f* *gliss.*

Tutti allarg. e cresc.

S

molto

Vln. I *v*

Vln. II *v*

Vla. *v*

Vlc. *v*

D.B. *v*

83

poco a poco alla Marzia

Picc. *fff*

Fl. *fff* *a2*

Ob. *fff* *a2*

E.H. *fff*

Cl. *fff* *a2*

Bs. Cl. *fff*

Bsn. *fff* *a2*

Cbsn. *fff*

Hn. *fff*

Hn. *fff*

Cymb. *fff*

S.D. *fff* w/ snare

B.D. *fff*

Gong *fff*

Harp *fff* B#, A#, Gnat.

83

poco a poco alla Marzia

Vln. I *fff* tremolo off *molto*

Vln. II *fff* tremolo off *molto*

Vla. *fff*

Vcl. *fff*

D.B. *fff*

This musical score page covers measures 84 through 87. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.).
- Drums and Percussion:** Cymbal (Cymb.), Snare Drum (S.D.), Bass Drum (B.D.), and Gong.
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).
- Other:** Harp.

Key musical features include:

- Measures 84-87:** The woodwinds and strings play a complex, rhythmic pattern. The brass section provides a strong harmonic foundation with sustained chords.
- Dynamic Markings:** *ff* (fortissimo) is used extensively throughout the section, particularly in the brass and strings.
- Performance Indications:** *gliss.* (glissando) is marked for the Harp in measure 85. *a2* and *a3* indicate specific fingerings for the woodwinds.
- Rehearsal Mark:** A rehearsal mark labeled "84 Forward" is placed above the Violin I staff at the beginning of measure 84.

Picc. *ff*

Fl. *ff* a2

Ob. *ff* a2

E.H.

Cl. *ff* a2

Bs. Cl. *ff*

Bsn. *ff* a2

Cbsn.

Hn. *ff* a2

Hn. *ff* a2

Tpt. *ff*

Tbn. *ff* Muted a3

Tuba

Cymb. *ff*

S.D.

B.D. *ff*

Gong

Celeste *ff*

Vln. I *ff* *cresc.* 3

Vln. II *ff* *cresc.* 3

Vla. *ff* *cresc.*

Vlc. *ff*

D.B. *ff* *cresc.*

Detailed description: This page of a musical score, numbered 85, contains staves for various instruments. The woodwind section includes Piccolo, Flute (a2), Oboe (a2), English Horn, Clarinet (a2), Bass Clarinet, Bassoon (a2), and Contrabassoon. The brass section includes Horns (a2), Trumpets, Trombones (Muted a3), and Tuba. The percussion section includes Cymbals, Snare Drum (S.D.), Bass Drum (B.D.), Gong, and Celeste. The string section includes Violin I, Violin II, Viola, Violoncello (Vlc.), and Double Bass (D.B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as fortissimo (ff) and crescendo (cresc.).

Picc.
 Fl.
 Ob.
 E.H.
 Cl.
 Bs. Cl.
 Bsn.
 Cbsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Tuba
 Cymb.
 S.D.
 Gong
 Celeste
 Harp
 Vln. I
 Vln. II
 Vla.
 Vlc.
 D.B.

Musical score for a symphony orchestra, page 98. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets, Trombones, and Tuba. The percussion section includes Cymbals, Snare Drum, Gong, and Celeste. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff*, *f*, and *p*. The key signature has two flats, and the time signature is 3/4. The page number 98 is centered at the bottom.

86

Picc. *fff*

Fl. *fff*

Ob. *fff*

E.H. *fff*

Cl. *fff*

Bs. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. *fff* a2 gliss.

Hn. *fff* a2 gliss.

Tpt. *ff*

Tbn. *ff* a3

Tuba *ff*

Cymb. *ff*

S.D. *p* *ff*

Gong *f*

Celeste *f*

Harp *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vlc. *fff*

D.B. *fff*

86

Picc. *fff*

Fl. *fff*

Ob. *fff* *ff*

E.H. *fff*

Cl. *fff*

Bs. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. *gliss.*

Hn. *gliss.*

Tpt. *fff*

Tbn. *fff*

Tuba *fff*

Cymb. *ff* *gradual rise to a wail*

S.D. *ff* *SIREN*

Celeste *fff*

Harp *fff*

Vln. I *fff* *arco*

Vln. II *fff* *arco*

Vla. *fff* *arco*

Vlc. *fff*

D.B. *fff*

Broader

Picc. *sf*
 Fl. *sf* I. II. *pp*
 Ob. *sf*
 E.H. *sf*
 Cl. *sf*
 Bel. *pp*
 Bsn. *sf*
 Contra *sf*
 Hn. *sf*
 Hn. *sf*
 Tpt. *sf*
 Tbn. *sf*
 Tuba *sf*
 SIREN *gradual dim. al niente*
 Cymb. *sf* Crash
 Trngl. *sf*
 S.D. *sf*
 B.D. *sf*
 Gong *sf*
 Glock. *sf*
 Timp. *sf*
 Harp *sf*

Broader

Vln. I *sf* *poco a poco...* *dim al niente*
 Vln. II *sf* *poco a poco...* *dim al niente*
 Vla. *sf* *poco a poco...* *dim al niente*
 Vlc. *sf* non div.
 B. *sf* non div. *ppp* *pp*

Highpoint of Siren. "Freeze" the first note of the first bar for approx. 5 sec., (or at conductor's discretion), then execute the harp. gliss, triangle and wind trills, and glock. accelerando. Please, startlingly loud here.

Picc. *pp* 3 3 3 3

Fl. II. *pp* 3 3 3 3

Ob. I. *pp* 3 3 3 3

E.H. *p* 3 3 3 3

Bel. *pp* *pp*

Contra *pp* *pp*

Hn. III. IV. *p* 3

Tpt.

Tbn. I. II. *p* 3 3 3

Tuba

Gong SIREN *clear!* *p* 3

Vln. I *pppp*

Vln. II

Vla.

Vlc. *sempre pp*

B. *sempre pp*

Bel. *pp* *

Contra *pp* *ppp* *

Vlc. *

B. *sempre pp* *

90 Adagio (♩ = 54)

E.H. *pp* *Chg. to Ob. III*

Bel. *p* *Chg. to Cl. III*

Contra *pp*

Hn. II. 3 *pp*

Hn. IV. *pp* III.

Tbn. *pp* 3

Tuba *pp* 3

B.D.

Harp *pp*

Vlc. *pp*

B. *pp*



Contra *pp* 3

Tuba

Harp

Vla. *pp*

Vlc. *pp* *molto espress.* *div a 3* *p*

B. *ppp* *pp* *p* *div a 3*

92 poco a poco piu mosso

Chg. to Fl. III

Picc. *pp*

Fl. *pp*

Hn. I. *mp*

Hn. III. *mp*

Tpt. I. Solo: *mp* *p*

Vln. I. *p* *mp*

Vln. II. *p* *p*

Vla. *p* *p*

Vlc. *p* *p*

B. *p*

93 $\text{♩} = 124$

Hn. I. *mf*

Hn. III. *mf*

Tbn. *mp*

Tuba *mp*

Vln. I. *f*

Vln. II. *f*

Vla. *f*

Vlc. *f*

B. *f*

Fl. III *chg. to Picc.* 94 *allarg...*

Fl. *a3*

Ob. *a3*

Hn. I.

Hn. II.

Tpt. *f*

Tbn. I. II.

Tuba III.

94 *allarg...*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

B. *f*

un poco piu mosso

Fl. *a2*

Cl. *a3*

Hn. I.

Tpt. *f*

Tbn. I.

Tuba *f*

Cymb.

un poco piu mosso

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

B. *f*

ancora piu mosso ♩ = 130

Ob. *f* *a3*

Hn. *f*

Hn. *f*

Cymb.

Gong *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

B. *f*

ancora piu mosso ♩ = 130

95 *Risoluto* ♩ = 142

Fl. *I. II.* *f*

Ob. *f* *careening* *a3*

Cl. *f* *a3*

Tpt. *sharp* *sfz*

Cymb. *p*

Gong *p*

Risoluto ♩ = 142

95

Vln. I

Vln. II

Vla.

Vlc.

B.

96

I. II.

Fl. *f* *a2*

Ob. *a3*

Cl. *a3*

Bsn. *a2*

Tpt.

Tbn. *f*

Cymb. *p*

Gong *p*

Celeste *f*

Harp *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

B. *ff*

96

accel. *molto* Quasi alla breve $\text{♩} = 103$

Picc. *f* *f*

Fl. *f* *f*

Cl. *f* *f*

Hn. *f* *f*

Hn. *f* *f*

Tbn. *f*

Cymb. *mp*

S.D.

Gong *f*

Timp. *mp*

Celeste *f* clusters-- ad. lib

Vln. I *accel.* *molto* Quasi alla breve $\text{♩} = 103$

Vln. II *pizz.* *f* *f* arco

Vla. *pizz.* *f* *f*

Vcl. *f*

B.

piu e piu allegro al

Picc. f

Fl. a_2 f

Hn. f

Hn. f

Tbn. f

Cymb.

Celeste f

piu e piu allegro al

Vln. I ff

Vln. II ff

Vla. *arco* ff

Vlc. ff

B. ff

Picc. a_2

Fl. f

Ob. f

Hn. f

Hn. f

Tpt. f

Cymb. S.D.

Gong

Celeste f

Vln. I f

Vln. II f

Vla. f

Vlc. f

B. f

Big, Swaggering, swollen $\text{♩} = 118$

Ob.
Cl. *f* *a3*
Bsn. *f* *a2*
Contra *f*
Hn. *f* *a2*
Hn. *f* *a2*
Tpt. *ffz*
Tbn. *f*
Tuba *f*
Cymb.
Trngl.
S.D. *3*
B.D.
Gong
Glock.
Timp. *3*

Big, Swaggering, swollen $\text{♩} = 118$
non div.

Vln. I *ff* *slide down w/ dbl. stop* *3*
Vln. II *ff* *a3*
Vla.
Vlc. *f*
B. *f*

Picc. *mf* *fffz*

Fl. *mf* *fffz*

Ob. *mf* *fffz* a3

Cl. *mf* *fffz*

Bsn. a2 *mf* *fffz*

Contra *mf* *fffz*

Hn. a2 *mf* *fffz*

Hn. a2 *mf* *fffz*

Tpt. I. II *f* a3

Tbn. *f* a3

Tuba *f* a3

Cymb. 3 3

Trngl. 3 3

S.D. 3 3

Glock. 3 3

Timp. 3 3

Celeste

Harp

Vln. I *ff* *pizz.* *arco* *f* *fffz*

Vln. II *ff* *pizz.* *arco* *f* *fffz*

Vla. *f* 3 3

Vlc. *f* 3 3

B. *f* 3 3

allarg...

molto

This page of a musical score contains measures 113 through 118. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horns (two staves), Trumpets, Trombones, Tuba, Cymbals, Triangle, Snare Drum, Bass Drum, Gong, Glockenspiel, Timpani, Celeste, Violin I, Violin II, Viola, Violoncello, and Bass. The score features a variety of musical notations including rests, notes, triplets, and dynamic markings such as *f*, *ff*, and *a2*. The tempo markings *allarg...* and *molto* are placed above the strings and woodwinds. The woodwind parts (Bsn., Contra, Hn., Ob., Cl.) show complex rhythmic patterns with triplets and slurs. The brass parts (Tpt., Tbn., Tuba) feature block chords and triplets. The percussion section (Cymb., Trngl., S.D., B.D., Gong, Glock., Timp.) provides a rhythmic accompaniment with triplets and tremolos. The string section (Vln. I, Vln. II, Vla., Vlc., B.) plays a steady eighth-note accompaniment. The score concludes with a double bar line at the end of measure 118.

Broader $\text{♩} = 60$
Picc. chg. to Fl III

Fl.

Ob.

Cl.

Bsn.

Contra

Hn.

Hn.

Tpt.

Tbn.

Tuba

Cymb.

Celeste

Harp

Broader $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vlc.

B.

Fl. *a3*
 Ob. *a3*
 Cl. *a3*
 Bsn. *a2*
 Contra
 Hn.
 Hn. III.
 Tbn. I. II. III. IV. *a2*
 Tuba III.
 Tuba
 Cymb.
 Celeste
 Vln. I *intense*
 Vln. II
 Vla.
 Vlc.
 B. *ritardando*

piu ritardando

Largo

Fl.

Ob.

Cl.

Bsn.

Contra

Hn.

Hn.

Tbn.

Tuba

Cymb.

Gong

Celeste

Harp

Vln. I

Vln. II

Vla.

Vlc.

B.

Cl. III chg. to Bcl.

Vln. I

sf

p

sf

p

sf

p

sf

p

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

99 Adagio $\text{♩} = 56$

Fl. I. II. *pp* *Picc.* *tenuto (breve)* *ritenuto*

Ob. *p*

Cl. *p*

Hn. IV. *p*

Tpt. I. *p*

Tbn. I. *p*

Celeste

99 Adagio $\text{♩} = 56$

Vln. I Solo: *p* *tenuto (breve)* *mp* *ritenuto*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

B. *p*

100 Largo

Ob. *p* *I. Solo:* *mp* *molto espress.* *p*

Cl. I. *p*

Bsn. I. *p*

Contra *p*

Hn. *mp* *maestoso* *II.* *p*

Hn. III. *mp* *IV.* *mp* *III.* *p*

Tpt. I. *mp*

Tbn. I. *mp*

Tuba III. *mp*

Harp *Largo* *p* *tutti*

Vln. I *p*

B. *p*

101

Fl. *p*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Celeste *pp*

Harp *p*

Vln. I *pp*

Vln. I *pp*

Vln. II *ppp* Solo: *con sord.*

Vln. II *ppp*

Vla. *pp*

B. *pp*

102 Misterioso

Fl. *p*

Ob. *p*

Ob. *p*

Cl. *p*

Hn. *pp*

Hn. *pp*

Celeste *pp*

Harp *pp*

102 Misterioso

Vln. I Solo *pp* * *div a 2*

Vln. I *ppp*

Vln. II Solo *ppp*

Vln. II *ppp* * *div a 2*

Vla. *pp*

B. *pp*

*) Out of Equal Temperament. The chord in the violins should make a microtonal haze, to create an open, spatial effect

pp e misterioso *accel. poco a poco al...*

Fl. *pp* I. 3

Ob. *pp*

Ob. II.

Cl. I. 3 *pp* *pp*

Hn. III. IV. 8

Celeste 5

Harp

Vln. I Solo *pp e misterioso* *accel. poco a poco al...*

Vln. I

Vln. II Solo 7

Vln. II 7

Vla. 8

B.

Fl. I. *pp*

Ob. II. *pp*

Ob. III. *pp*

Cl. I. *pp*

Cl. II. 3 *pp*

Bsn. I. *pp*

Bsn. II. *pp*

Hn. I. *pp*

Hn. II. *pp*

Celeste *pp*

Harp *pp*

Vln. I Solo *pp*

Vln. I *ppp*

Vln. II Solo *ppp*

Vln. II *ppp*

Vla. *pp*

Vlc. *pp*

B. *pp*

120

sempre pp

103

Fl. I. *pp*

Fl. II. *pp*

Fl. III. *pp*

Ob. I. *pp*

Ob. II. *pp*

Ob. III. *pp*

Cl. I. *pp*

Cl. II. *pp*

Bsn. I. *pp*

Bsn. II. *pp*

Hn. I. *pp*

Hn. II. *pp*

Tpt. I. *pp*

Tpt. II. *pp*

Celeste

Harp

sempre pp

Vln. I Solo

Vln. I

Vln. II Solo

Vln. II

Vla. *pp*

Vcl. *pp*

B. *pp*

This page of a musical score is for a symphony, likely in the key of D major (indicated by two sharps). The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flute I (Fl.)
- Flute II (Fl.)
- Flute III (Fl.)
- Oboe I (Ob.)
- Oboe II (Ob.)
- Oboe III (Ob.)
- Clarinet I (Cl.)
- Clarinet II (Cl.)
- Bassoon I (Bsn.)
- Bassoon II (Bsn.)
- Contrabassoon (Contra)
- Horn II (Hn.)
- Horn III (Hn.)
- Horn IV (Hn.)
- Trumpet I (Tpt.)
- Trumpet II (Tpt.)
- Soprano Drum (S.D.)
- Celeste
- Harp
- Violin I Solo (Vln. I Solo)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vlc.)
- Bass (B.)

The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Performance instructions include *arco* for the cello and bass, and *half section* for the violins. The harp part includes specific fingering and natural sign instructions: *[E#, D#]*, *[E nat., D nat.]*, and *(#)*.

This page of a musical score is for a symphony orchestra, featuring woodwinds, strings, and percussion. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The instruments and parts shown are:

- Flute I (Fl. I): Part II, starting with a *f* dynamic.
- Flute II (Fl. II): Part III, starting with a *f* dynamic.
- Oboe I (Ob.): Part III, starting with a *f* dynamic.
- Oboe II (Ob.): Part III, starting with a *f* dynamic.
- Clarinet I (Cl. I): Part I, starting with a *mp* dynamic.
- Clarinet II (Cl. II): Part II, starting with a *mp* dynamic.
- Bassoon I (Bsn. I): Part I, starting with a *mf* dynamic.
- Bassoon II (Bsn. II): Part II, starting with a *mf* dynamic.
- Contrabassoon (Contra): Part I, starting with a *mf* dynamic.
- Cymbal (Cymb.): *mp* dynamic.
- Snare Drum (S.D.): *mp* dynamic.
- Celeste: *cresc.* dynamic, starting at measure 7.
- Harp: *cresc.* dynamic.
- Violin I (Vln. I): *f* dynamic.
- Violin II (Vln. II): *f* dynamic, marked as a *half section*.
- Viola (Vla.): *f* dynamic.
- Violoncello (Vlc.): *f* dynamic.
- Bass (B.): *f* dynamic.

The score includes various musical notations such as dynamics (*f*, *mp*, *mf*, *cresc.*), articulation marks, and performance instructions like *half section*. The page number 123 is located at the bottom center.

Allegro risoluto ♩=144

Fl. *a3*

Ob. *a3* *ff*

Cl. *a2* *ff* *Bel. chg. to Cl. III*

Bsn. *f* II

Contra *f*

Tbn. *f*

Tuba *III. ff*

S.D. *f*

Gong *f*

Timp. *f*

Celeste

Detailed description: This block contains the woodwind and percussion staves. The Flute (Fl.) and Oboe (Ob.) parts feature a melodic line with a trill-like figure, marked *a3* and *ff*. The Clarinet (Cl.) part has a similar melodic line, marked *a2* and *ff*, with a dynamic change to *f* and a bell change to Clarinet III. The Bassoon (Bsn.) part has a sustained note marked *f* II. The Contrabass (Contra) part has a sustained note marked *f*. The Trombone (Tbn.) and Tuba parts have a rhythmic pattern of eighth notes, marked *f*. The Snare Drum (S.D.) part has a rhythmic pattern of eighth notes, marked *f*. The Gong part has a sustained note marked *f*. The Timpani (Timp.) part has a sustained note marked *f*. The Celeste part has a melodic line marked *f*.

Allegro risoluto ♩=144

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vcl.

B.

Detailed description: This block contains the string staves. The Violin I (Vln. I) parts have a melodic line with a trill-like figure, marked *ff*. The Violin II (Vln. II) parts have a melodic line with a trill-like figure, marked *ff*. The Viola (Vla.) part has a melodic line with a trill-like figure, marked *ff*. The Violoncello (Vcl.) part has a melodic line with a trill-like figure, marked *ff*. The Bass (B.) part has a melodic line with a trill-like figure, marked *ff*.

Fl. *a3₁*

Ob. *a3₁*

Cl. *a3₁*

Bsn. *a2*

Contra

Hn. *mp III.*

Hn. *mp*

Tpt. *mf*

Tbn. *f*

Tuba *f*

Cymb. *p*

S.D. *f*

B.D. *f*

Gong

Timp.

Celeste *mp*

Vln. I

Vln. I *3*

Vln. II

Vln. II *3*

Vla. *div.*

Vlc. *3*

B.

Fl. *f* a3

Ob. *f* a3

Cl. *f* a3

Bsn. *f* a2

Contra *f*

Hn. *f*

Hn. *f* IV.

Tpt. *f*

Tbn. *f*

Tuba *f* III.

Cymb.

Trngl.

S.D. *f*

B.D.

Gong

Timp. *f*

Celeste

Harp

Vln. I *f* 105

Vln. I *f*

Vln. II *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

B. *f*

This page of a musical score, numbered 127, contains the following instruments and parts:

- Bsn. (Bassoon):** Two staves in bass clef, playing sustained notes with long slurs.
- Contra (Contrabass):** One staff in bass clef, playing sustained notes with long slurs.
- Hn. (Horn):** Two staves in treble clef, playing sustained notes with long slurs.
- Tpt. (Trumpet):** One staff in treble clef, featuring a complex rhythmic pattern of sixteenth notes with accents and slurs.
- Tbn. (Tenor Trombone):** One staff in bass clef, playing sustained notes with long slurs.
- Tuba:** One staff in bass clef, playing sustained notes with long slurs.
- Cymb. (Cymbal):** One staff with cymbal notation.
- Trngl. (Triangle):** One staff with triangle notation.
- Celeste:** One staff in treble clef, playing sustained notes with long slurs.
- Harp:** Two staves (treble and bass clef), playing a flowing arpeggiated pattern with long slurs.
- Vln. I (Violin I):** One staff in treble clef, playing sustained notes with long slurs.
- Vln. II (Violin II):** One staff in treble clef, playing sustained notes with long slurs.
- Vla. (Viola):** One staff in bass clef, playing sustained notes with long slurs.
- Vcl. (Violoncello):** One staff in bass clef, playing sustained notes with long slurs.
- B. (Bass):** One staff in bass clef, playing sustained notes with long slurs.

This page of a musical score, numbered 129, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), all playing complex sixteenth-note passages with fingerings indicated by the number '6'. The Horns (Hn.) play a rhythmic pattern of eighth notes. The Trombone (Tbn.) provides harmonic support with chords. The string section (Vln. I, Vln. II, Vla., Vlc., B.) features intricate sixteenth-note patterns, with some parts marked with accents and slurs. The percussion section includes Snare Drum (S.D.) and Timpani (Timp.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). Dynamics such as *mp* (mezzo-piano) are used throughout. The page is filled with musical notation, including stems, beams, and various articulation marks.

107 *accel.*

Fl. *f* a3

Ob. *f* a3

Cl. *f* a3

Bsn. *f* a2

Contra *f*

Hn. *f*

Hn. *f*

Tpt. *f*

S.D. *f*

Gong

Timp. *f*

Celeste *f* 6

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

B. *ff*

108 *piu animato*

tutti cresc. molto

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabass (Contra), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba, Cymbals (Cymb.), Tom-toms (Tmgl.), Snare Drum (S.D.), Gong, and Celeste. The woodwinds and Celeste play melodic lines with sixteenth-note patterns. The Bsn. and Contra parts are marked *mf*. The strings (Hn., Tpt., Tbn., Tuba) play sustained chords marked *p*. The Cymb., Tmgl., and S.D. parts are marked *p*. The Gong part is marked *f*. The Celeste part is marked *mp*. The Harp part features glissando markings.

108 *piu animato*

tutti cresc. molto

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Bass (B.). The strings play melodic lines with sixteenth-note patterns. The Vln. I, Vln. II, and Vlc. parts are marked *mf*. The B. part is marked *mf*. The strings play sustained chords marked *p*.

109

Fl. *mp* *f* *rit.*

Ob. *f* *a3*

Cl. *mp* *f* *a3*

Bsn.

Contra *f*

Hn. *f* *a3*

Hn. *f* *a3*

Tpt. *a3*

Tbn. *f*

Tuba *III.* *f*

Cymb.

Gong *f*

Timp. *f*

Celeste *f*

Harp *f* *gliss.* *let ring*

109

Vln. I *f* *f* *f* *f* *f* *rit.*

Vln. II *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f*

Vlc. *f* *f* *f* *f* *f*

B. *f*

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