

CHAMBER SYMPHONY

BY

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MIKE SWEENEY

***Chamber
Symphony***

- 2014 -

PROGRAM NOTES

Chamber Symphony was originally going to be a different piece, called *Episode*. Here was the idea. (and by telling you all this, I trust you to understand that most of this concept doesn't exist in the piece anymore, except for a couple things I'll talk about, so don't go looking for it. Just don't do it!)

I was going to take an episode of *Monty Python's Flying Circus* and use it as the form for the piece. Specifically, the episode "The Buzz Aldrin Show," one of my favorites, and one of their all time best. The episode is chock full of all the good little interconnected bits you'd expect from Monty Python, and so I was confident that the piece would be suitably bizarre and full of short juxtapositions, but somehow still hold together cohesively.

So I began sketching. First, like every good composer who is short on actual melodic ideas, I decided to spell out "Monty Python" in note names, using a hodgepodge of note-to-letter techniques. M=mi, O=do, N=G (French System), T=ti, Y=D (Fr.), P=Bb (Fr. and I decided to add a flat), Y and T like before, H=B (in German), O and N as before too. So you get E C G B D Bb D B B C G. Turned out to be sort of a fun motive with lots of 3rds, so it went in.

Second, I started writing music for a couple of sketches from the episode. It begins with a cartoon showing a verdant morning scene, into which creeps a caterpillar that is actually a man in a trenchcoat and hat with a mustache (the man, not the hat). He bumbles along the leaf, muttering, enters his house, and goes to bed under some covers. Time elapses. Eventually his alarm clock goes off, and a resplendent butterfly that looks like Liberace emerges. The opening of the piece paints that scene, with morning

music and the contrabassoon playing little muttering lines.

The other major part was based off of an image from the "Architect Sketch," where John Cleese explains to some investors his plan for an ultra-modern block of flats that would "carry the tenants in extreme comfort past murals depicting mediterranean scenes, toward the rotating knives." The investors inquire if he's planning to slaughter their tenants, to which he responds, "Does that not fit in with your plan?" The musical image in the piece is the conveyor belt, represented by the undulating bassline that starts after the morning music.

After that, other ideas didn't take off, and I had a problem: the caterpillar, rather than morphing into Liberace, wanted to morph into the conveyor belt. So now I had to get from the morning music into the conveyor belt music. And I felt it needed more time to make that transition than the fast pace set by the short sketches. Long story short, it wasn't working. That's when I ditched the *Episode* idea, and suddenly the piece clicked. The rest of the piece just grew out of the pre-existing materials and where they wanted to go. So there you go.

Now, in every piece of music, there's always compromise between a composer's initial plan and the way the materials want things to go, but this time, the materials sort of hijacked the proceedings and forced me to toss my plan. Not that that's a bad thing, but that kind of uncertainty can be scary. One of my favorite cartoonists, Lynda Barry, describes her creative process as "being able to stand 'not knowing' long enough for something alive to take shape." In *Chamber Symphony*, I can safely say there was plenty of "not knowing" on my part.

Mike Sweeney, April 2015

INSTRUMENTATION

CONCERT SCORE

Instruments that sound at the octave or double octave are notated at their written pitch.

Flute / Piccolo
Oboe / English Horn
Clarinet in Bb
Contrabassoon

Horn in F
Trumpet in C
Trombone
Tuba

Harp
Piano / Celesta (one player)

Percussion 1 - 2 Suspended Cymbals (Small And Medium)*, Medium Bass Drum*,
Medium Tam-Tam*, 5 Temple Blocks*, Vibraphone*, Marimba

Percussion 2 - Vibraphone*, 5 Temple Blocks*, 2 Tom-Toms, 2 Bongos, Medium Tam-Tam*,
2 Suspended Cymbals (Small And Medium)*, Medium Bass Drum*, Chimes, Glockenspiel

* may be shared

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Chamber Symphony

MIKE SWEENEY

- 2014 -

Languid, ♩ = 60

The score is divided into two systems. The first system includes parts for Flute/Piccolo, Oboe/English Horn, Clarinet, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1, Percussion 2, Harp, and Piano/Celesta. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The tempo is marked 'Languid, ♩ = 60'. The key signature has one sharp (F#). The score includes various dynamics such as *pp*, *mp*, *ppp*, and *n.*, as well as performance instructions like 'glowing', 'soft yarn mallets', and 'mute shimmering'. The Percussion 2 part is specifically marked for 'Vibraphone' and 'soft yarn mallets'. The Harp part features triplets and a '3' marking. The Piano/Celesta part includes a 'Celesta' marking. The Violin parts include 'mute shimmering' and 'tr.' markings, along with complex rhythmic patterns in the right hand.

Fl.

E.H.

Cl.

Cbn. *Solo - muttering*
pp *mf* *mf* *p*

Hn. *pp* *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp. *pp* *mp* *pp*

Cel. *sim.*
— \wedge etc.

Vln. 1 *mp* *pp* *mp*
tr

Vln. 2 *mp* *pp*
tr

Vla. *pp* *mp* *pp*
tr

Vc.

Cb.

9 11 *surrounding E.H.*

Flute

ppp *pp* *ppp* *pp* *mp* *p* *mf*

English Horn

p *mp* *mf*

Solo - floating in the breeze

surrounding E.H.

Cl. *pp* *p* *ppp* *pp* *mf*

Cbn. *p* *mf* *mf* *p*

Hn. *pp* *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1 **Medium Suspended Cymbal** *soft yarn mallets* *pp* *mp* *n.*

Perc. 2 *(vib.)* *pp* *mp* *n.*

Hp. *pp* *mp* *pp* *p*

Cel. *mp* *mf* *mp*

Vln. 1 *pp* *mf* *pp*

Vln. 2 *mp* *pp* *mf* *pp*

Vla. *(pp)* *mf* *pp*

Vc.

Cb.

This musical score page includes the following parts and details:

- Flute (Fl.):** Melodic line with dynamics *mp*, *mf*, and *p*. Includes a trill (*tr*) and triplet markings.
- English Horn (E.H.):** Melodic line with dynamics *mp*, *mf*, and *p*. Includes triplet markings.
- Clarinet (Cl.):** Melodic line with dynamics *mp*, *mf*, and *p*. Includes triplet markings.
- Contrabassoon (Cbn.):** Bass line with dynamics *p*, *mf*, and *f*. Includes triplet and quintuplet markings.
- Horn (Hn.):** Melodic line with dynamics *pp*, *mp*, and *pp*.
- Trumpet (Tpt.):** Empty staff.
- Trombone (Tbn.):** Empty staff.
- Tuba (Tba.):** Empty staff.
- Percussion 1 (Perc. 1):** Includes *(m. sus. cym.)* and dynamics *pp*, *mp*, and *n.*
- Percussion 2 (Perc. 2):** Includes *(vib.)* and dynamics *pp*, *mp*, and *n.*
- Harp (Hp.):** Melodic line with dynamics *mf*, *p*, and *mf*. Includes triplet markings.
- Cello (Cel.):** Chordal accompaniment.
- Violin 1 (Vln. 1):** Melodic line with dynamics *mp* and *pp*. Includes triplet and quintuplet markings.
- Violin 2 (Vln. 2):** Melodic line with dynamics *mp* and *pp*. Includes triplet, quintuplet, and sextuplet markings.
- Viola (Vla.):** Melodic line with dynamics *mp* and *pp*. Includes triplet, quintuplet, sextuplet, and septuplet markings.
- Violoncello (Vc.):** Empty staff.
- Double Bass (Cb.):** Empty staff.

17

Fl. *mf* *p* *mf*

E.H. *mf* *p* *mf*

Cl. *mf* *p* *n.* *p* *mf*

Cbn. *mf* *pp* *pp* *mf* *pp*

Hn. *pp* *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1 **Medium Bass Drum**
medium timpani mallets
ppp

Perc. 2

Hp. *p* *mf* *p*

Cel.

Vln. 1 *mp* *pp* *pp*

Vln. 2 *mp* *pp* *pp*

Vla. *pp* *mp* *pp*

Vc.

Cb.

Fl. *p* *mp* *mf* *p* *mf*

E.H. *p* *mp* *mf* *p* *mf*

Cl. *p* *mp* *mf* *p* *mf*

Cbn. *p* *f* *mf* *p* *mp* *pp*

Hn. *pp* *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1 (b.d.) *p* *n.* *pp* (m. sus cym., soft yarn)

Perc. 2 (vib.) *pp* *mp* *pp* *pp*

Hp. *p* *mf* *p*

Cel. *mf* *mp*

Vln. 1 *mf* *pp* *mp* *pp*

Vln. 2 *mf* *pp* *mp* *pp* *mp*

Vla. *mf* *pp* *mp* *pp* *mp*

Vc. *pp* *mp* *pp* *mp* *pp* (mute shimmering)

Cb.

This page of a musical score includes the following parts and their characteristics:

- Flute (Fl.):** Features sixteenth-note runs with trills and triplets. Dynamics range from *p* to *mp*.
- English Horn (E.H.):** Features sixteenth-note runs with trills and triplets. Dynamics range from *p* to *mp*.
- Clarinet (Cl.):** Features sixteenth-note runs with trills and triplets. Dynamics range from *p* to *mp*.
- Contrabassoon (Cbn.):** Features triplet patterns. Dynamics range from *p* to *f*.
- Horn (Hn.):** Remains mostly silent, with a *pp* note at the end of the page.
- Trumpet (Tpt.):** Remains silent.
- Trombone (Tbn.):** Remains silent.
- Tuba (Tba.):** Remains silent.
- Percussion 1 (Perc. 1):** Features a sustained *mp* dynamic with a *n.* (noisy) marking.
- Percussion 2 (Perc. 2):** Features a sustained *mp* dynamic with a *n.* (noisy) marking.
- Harp (Hp.):** Features triplet patterns. Dynamics range from *p* to *mf*.
- Cello (Cel.):** Features sustained chords and notes.
- Violin 1 (Vln. 1):** Features sixteenth-note runs with trills and triplets. Dynamics range from *mp* to *pp*.
- Violin 2 (Vln. 2):** Features sixteenth-note runs with trills and triplets. Dynamics range from *pp* to *mp*.
- Viola (Vla.):** Features sixteenth-note runs with trills and triplets. Dynamics range from *pp* to *mp*.
- Violoncello (Vc.):** Features sixteenth-note runs with trills and triplets. Dynamics range from *mp* to *pp*.
- Double Bass (Cb.):** Remains silent.

27

Fl. *mf* *p*

E.H. *mf* *p*

Cl. *mf* *p*

Cbn. *mf* *mp* *f* *ff* *mf* *f* *p*

Hn. *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (vib.) *pp*

Hp. *p* *mf* *p* *f*

Cel.

Vln. 1 *pp* *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp* *mp*

Vc. *pp* *mp*

Cb.

31 accel. poco a poco to m. 51

(♩ = 60)

30

Fl. *f* *mp* *mf*

E.H. *f* *mp* *mf*

Cl. *f* *mp* *mf*

Cbn. *mp* *f* *p* *mf*

Hn. *mp* *n.*

Tpt.

Tbn.

Tba.

end solo

Medium Tam-Tam
medium timpani mallets

(b.d.) ϕ
(tam-tam l.v.)

Perc. 1 *pp* *mp* *ppp* *pp* *mp*

Perc. 2 *mp* *pp* *mf* *p* *mf*

Hp. *p* *mf* *p*

Cel. *mf* *mp*

Temple Blocks
medium rubber mallets

accel. poco a poco to m. 51

(♩ = 60)

Vln. 1 *mf* *pp* *mp* *pp*

Vln. 2 *mf* *pp* *mp* *pp*

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

Vc. *mf* *mp* *p* *mp*

Cb.

This musical score page contains measures 34, 35, and 36. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 34-35 contain melodic lines with triplets and sixteenth-note runs. Measure 36 features a sixteenth-note triplet. Dynamics range from *p* to *f*.
- English Horn (E.H.):** Similar to the flute, with triplets and sixteenth-note patterns. Dynamics range from *p* to *f*.
- Clarinet (Cl.):** Features a five-note phrase in measure 34, followed by triplets and sixteenth-note runs. Dynamics range from *p* to *f*.
- Contrabassoon (Cbn.):** Enters in measure 36 with a sixteenth-note triplet. Dynamics range from *p* to *f*.
- Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.):** All instruments are silent throughout these measures.
- Percussion 1 (Perc. 1):** Silent until measure 36, where it plays a triplet of notes. Dynamics range from *pp* to *mf*. A *(b.d)* marking is present.
- Percussion 2 (Perc. 2):** Plays a triplet of eighth notes in measure 34, followed by a triplet of sixteenth notes. Dynamics range from *pp* to *mf*.
- Harpsichord (Hp.):** Silent throughout.
- Cello (Cel.):** Provides harmonic support with chords in measures 34 and 35.
- Violin 1 (Vln. 1):** Features a melodic line with a triplet in measure 34 and sixteenth-note runs in measures 35 and 36. Dynamics range from *mp* to *pp*. Trills are marked with *tr*.
- Violin 2 (Vln. 2):** Similar to Vln. 1, with a triplet in measure 34 and sixteenth-note runs. Dynamics range from *mp* to *pp*. Trills are marked with *tr*.
- Viola (Vla.):** Plays sixteenth-note patterns with triplets in measures 35 and 36. Dynamics range from *pp* to *mp*. Trills are marked with *tr*.
- Violoncello (Vc.):** Plays sixteenth-note patterns with triplets in measures 35 and 36. Dynamics range from *pp* to *mp*. Trills are marked with *tr*.
- Double Bass (Cb.):** Silent throughout.

(♩ = 72)

37

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Contrabassoon (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Cello (Cel.). The tempo is marked as (♩ = 72). The woodwind parts feature complex rhythmic patterns with triplets, quintuplets, and sextuplets. Dynamics range from *mf* to *f*. The percussion parts include rhythmic patterns with triplets and quintuplets, with dynamics from *pp* to *mf*. The Harp and Cello parts are mostly rests.

(♩ = 72)

Musical score for strings. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked as (♩ = 72). The string parts feature complex rhythmic patterns with triplets, quintuplets, and sextuplets. Dynamics range from *pp* to *mp*. The Violin 1 and Violin 2 parts include trills and tremolos. The Viola and Violoncello parts include trills and tremolos. The Contrabass part is mostly rests.

45 $(\text{♩} = 96)$ ----- $(\text{♩} = 108)$

Fl. f p f

E.H. f p f

Cl. f p f

Cbn. f mp f mf

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 mf p mf mp

Perc. 2 p mf p mf pp

Hp.

Pno.

$(\text{♩} = 96)$ ----- $(\text{♩} = 108)$

Vln. 1 p mf mf

Vln. 2 p mf mp

Vla. p mf mf

Vc. p mf mp

Cb. p mf

pizz.

51 Lumbering, ♩ = 112

50

Fl. *f* *n.*

E.H. *f* *n.* end solo to oboe

Cl. *f* *n.*

Cbn. *ff* *mf*

Hn.

Tpt.

Tbn. straight mute *f*

Tba. mute *mp* *f*

Perc. 1 (b.d.) *f* *mp*

Perc. 2 (toms, bgos., t.blk.) *mf* *p* *mf* *p*

Hp. *mf* *f* *mf* *mf* *f*

Pno. **Piano** *mf* *f* *mf* *mf* *f*

Lumbering, ♩ = 112

luminous, espressivo

Vln. 1 *mf* *f* *p* *mf* *p*

Vln. 2 *mf* *f* *p* *mf* *p*

Vla. *mf* *f* *p* *mf* *p*

Vc. remove mute

Cb. *mf* *mf*

* (pizz.)

* Legato indicates stress - keep emphasis on those notes as the subdivisions shift.

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *mf* *p* *mp* *mf*

mp *f* *p* *mf*

mp *mf*

mf *p* *f* *mf*

mf *f* *mp* *mf* *f*

mf *f* *mp* *f* *mp*

mf *f* *mp* *f* *mp*

mf *p* *f* *p*

mp *f* *p* *f*

pp

senza sord., pizz.

— page 15 —

Musical score for page 62, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Harp, Piano, Violin, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *ff*, *sub. mp*, *p*, *mf*, *mp*, *mf*, *f*, *sub. p*, *fp*, *p*, *mf*, *f*, *sub. mp*, *f*, and *p*. Performance instructions include *sul tasto*, *ord.*, *sul pont.*, *gliss.*, *arco*, and *pizz.*. The score also includes articulation marks like *<* and *>*, and various rhythmic notations such as triplets and quintuplets.

75

Fl. *p* *mf* *p* *f*

Ob. *p* *mf* *p* *f*

Cl. *p* *mf* *p* *f*

Cbn. *f*

Hn. (mute) *p* *mf* *p* *f*

Tpt. (c. mute) *p* *mf* *p* *f*

Tbn. (s. mute) *mf* *f*

Tba. (mute) *p* *mf* *f* *p*

Perc. 1 (b.d.) *mf* *pp* *pp* *sfz* *mf* *p*

Perc. 2 (vib.) *p* *mf* *p*

Hp. *mp* *f* *mf* *f* *mf* *ff*

Pno. *mp* *f* *mf* *f* *mf* *ff*

Vln. 1 *senza sord., ord.* *agitated* *f* *ff*

Vln. 2 *senza sord., ord.* *agitated* *f* *ff*

Vla. *senza sord., ord.* *agitated* *f* *ff*

Vc. *f* *f* *ff* *mf*

Cb. *f* *p* *f*

Fl.

Ob.

Cl.

Cbn. *mp*

Hn.

Tpt.

Tbn. *mp*

Tba. *mp*

Perc. 1

Perc. 2 *pp mp pp mp pp mp pp*
Temple Blocks
hard rubber mallets

Hp. *mp mf*

Pno. *mp mf*

Vln. 1 *pp mp p mf*
espressivo, molto vib.

Vln. 2

Vla.

Vc. *pp mp p mf*
espressivo, molto vib.

Cb. *pp*

88

Fl. *sim.*
p *mf* *p* *mf* *p* *mf*

Ob. *sim.*
p *mf* *p* *mf* *p* *mf*

Cl. *sim.*
p *mf* *p* *mf* *p* *mf*

Cbn. *f* *< ff sub. mf*

Hn.

Tpt.

Tbn. (s. mute) *mf* *< f* *mf*

Tba. (mute) *f* *mf* *< f* *mf*

Perc. 1 (b.d., med. timp. mal.) *pp* *mp*

Perc. 2 (t.blk.) *mp* *f*

Hp. *p* *mf*

Pno. *p* *mf*

Vln. 1 *p* *mf*
espressivo, molto vib.

Vln. 2 *p* *mf*
espressivo, molto vib.

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *pizz.* *f* *sub. mf*

Fl. *p* *mf* *p* *f* *mf* *ff* *mf*

Ob. *p* *mf* *p* *f* *mf* *ff* *mf*

Cl. *p* *mf* *p* *f* *mf* *ff* *mf*

Cbn. *f* *mp*

Hn. -

Tpt. -

Tbn. *f* *mf* *f* *mp*

Tba. *f* *mp*

Perc. 1 *p* *f* *p* *f*

Perc. 2 -

Hp. *f* *mf*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f* *mp* arco

100

Fl. *rhapsodic* *ff* *f* *3* *3* *3* *3*

Ob. *rhapsodic* *ff* *f* *3* *3* *3* *3*

Cl. *rhapsodic* *ff* *f* *3* *3* *3* *3*

Cbn. *ff* *f* *3* *5* *3* *5*

Hn. *sim.* *f* *p* *f* *p* *f* *p* *f* *p*

Tpt. *straight mute* *sim.* *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. (str. m.) *ff* *f* *p* *f* *p* *f* *p* *f* *p*

Tba. *3* *remove mute* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 1 *Medium Tam-Tam* *p* *f* *3* *5* *3* *5*

Perc. 2 *ppp* *f*

Hp. *mp* *f*

Pno. *mp* *f* *3* *3* *3* *3*

Vln. 1 *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Vln. 2 *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Vla. *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Vc. *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Cb. *ff* *f* *3* *5* *3* *5*

(m. sus.cym.)
(med. timp. mallets)
(b.d.)

105

Fl. *ffp* *ff* *mf*

Ob. *ffp* *ff* *mf*

Cl. *ffp* *ff* *mf*

Cbn. *mf* *mp* *f* *mf* *mp* *f* *mf*

Hn. *f* *p* *f* *pp*

Tpt. *f* *p* *f* *pp*

Tbn. *f* *p* *f* *pp*

Tba. *mf* *mp* *f* *mf* *mp* *f* *mf*

Perc. 1 *mp* *p* *mf* *mp* *p* *mf* *mp*

Perc. 2

Hp. *ff*

Pno. *ff*

Vln. 1 *ff* *ord.*

Vln. 2 *ff* *ord.*

Vla. *ff* *ord.*

Vc. *ff* *ord.*

Cb. *mf* *mp* *f* *mf* *mp* *f* *mf*

This page of a musical score includes the following parts and dynamics:

- Flute (Fl.):** *mf*, *f*, *mf*, *ff*, *mf*
- Oboe (Ob.):** *mf*, *f*, *mf*, *ff*, *mf*
- Clarinet (Cl.):** *mf*, *f*, *mf*, *ff*, *mf*
- Contrabassoon (Cbn.):** *mp*, *f*, *mf*, *mp*
- Horn (Hn.):** (Rest)
- Trumpet (Tpt.):** (Rest)
- Trombone (Tbn.):** (Rest)
- Tuba (Tba.):** *mp*, *f*, *mf*, *mp*
- Percussion 1 (Perc. 1):** *p*, *mf*, *mp*, *p*
- Percussion 2 (Perc. 2):** (Rest)
- Harp (Hp.):** *f*, *mf*, *mp*
- Piano (Pno.):** *f*, *mf*, *n.*
- Violin 1 (Vln. 1):** *f*, *mf*, *n.*
- Violin 2 (Vln. 2):** *f*, *mf*, *n.*
- Viola (Vla.):** *f*, *mf*, *n.*
- Violoncello (Vc.):** *f*, *mf*, *n.*
- Double Bass (Cb.):** *mp*, *f*, *mf*, *mp*

This page of a musical score, numbered 114, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns with frequent triplets and quintuplets. Dynamic markings such as *f*, *mp*, *mf*, and *p* are used throughout. Performance instructions like "open" are present for the brass instruments. The piano part includes an 8va marking. The contrabass part has a similar 8va marking. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) are mostly silent, indicated by a horizontal line across the staff.

118

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

Ob. *f* *mp* *f* *ff* *mf*

Cl. *f* *mp* *f* *ff* *mf*

Cbn. *mp* *f* *mf* *f* *mf*

Hn. *mf* *f* *p* *mf* *p*

Tpt. *mf* *f* *p* *mf* *p*

Tbn. *mf* *f* *p* *mf* *p*

Tba. *mp* *f* *mf* *f* *mf*

Perc. 1 (b.d.) *p* *mf* *mp* *mf*

Perc. 2 *p*

Hp.

Pno. *(s)* *5* *3* *3* *3* *8th* *3*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *f* *mf*

Cb. *mp* *f* *mf* *f* *mf*

Small Suspended Cymbal
medium yarn

This page of a musical score, numbered 122, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The keyboard section includes Harp (Hp.) and Piano (Pno.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and contains complex rhythmic patterns, including triplets and quintuplets, with dynamic markings such as *f*, *mp*, *mf*, *p*, *ff*, and *sfz*.

126

Fl. *f* *mf* *f* *mf* *ff* *mf*

Ob. *f* *mf* *f* *mf* *ff* *mf*

Cl. *f* *mf* *f* *ff* *mf* *ff*

Cbn. *f* *mf* *f* *mf poco a poco cresc.*

Hn. *f* *mp* *f*

Tpt. *f* *mp* *f*

Tbn. *f* *mp* *f*

Tba. *f* *mf* *f* *mf poco a poco cresc.*

Perc. 1 (s. sus. cym.) *p* *f* *mp cresc. poco a poco*

Perc. 2 *sfz* *p* *sfz*

Hp.

Pno. *sub*

Vln. 1 *f* *mp* *f* *ff* *f poco a poco cresc.*

Vln. 2 *f* *mp* *f* *ff* *f poco a poco cresc.*

Vla. *f* *mp* *f* *ff* *f poco a poco cresc.*

Vc. *f* *mf* *f* *ff* *f poco a poco cresc.*

Cb. *f* *mf* *f* *ff* *f poco a poco cresc.*

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

- Flute (Fl.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Oboe (Ob.):** Three staves with melodic lines, dynamics *f*, *mp*, *mf*, *ff*, and *mf*, and fingerings 5, 3, 6.
- Clarinet (Cl.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Contrabassoon (Cbn.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Horn (Hn.):** Three empty staves.
- Trumpet (Tpt.):** Three empty staves.
- Trombone (Tbn.):** Three empty staves.
- Tuba (Tba.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Percussion 1 (Perc. 1):** Three staves with rhythmic patterns, dynamics *mp*, *mp*, and *mp*, and fingerings 5, 3, 5.
- Percussion 2 (Perc. 2):** Three staves with a **Medium Tam-Tam** part, dynamics *ppp*, *mp*, and *ppp*, and the instruction "tam-tam beaters".
- Harpsichord (Hp.):** Three empty staves.
- Piano (Pno.):** Three staves with melodic lines, dynamics *ppp*, *mp*, and *ppp*, and fingerings 5, 3, 5, 6.
- Violin 1 (Vln. 1):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Violin 2 (Vln. 2):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Viola (Vla.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Violoncello (Vc.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.
- Double Bass (Cb.):** Three staves with melodic lines, dynamics *mf*, *ff*, and *mf*, and fingerings 5, 3, 5, 6.

Musical score for page 133, featuring woodwinds, brass, percussion, and strings. The score is divided into systems for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cb.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include dynamics such as *ff*, *mf*, *f cresc.*, *mf cresc.*, *pp*, and *cresc.*. The score includes various musical notations such as slurs, ties, and articulation marks. Specific performance techniques like *(b.d.)* (basso continuo) and *(tam.)* (tambourine) are noted for Perc. 1. Fingerings (e.g., 6, 5, 3) and breath marks are also present.

136

Fl. *ff* *f* *f* *fff* *fff*

Ob. *f* *f* *fff* *fff*

Cl. *ff* *f* *ff* *f* *fff* *fff*

Cbn. *(ff)* *fff*

Hn. *(f)* *fff*

Tpt. *(f)* *fff*

Tbn. *(f)* *fff*

Tba. *(ff)* *fff*

Perc. 1 *fff*

Perc. 2 *p* *f* *p*

Hp.

Pno. *fff* *p*

Vln. 1 *(ff)* *fff*

Vln. 2 *(ff)* *fff*

Vla. *(ff)* *fff*

Vc. *(ff)* *fff*

Cb. *(ff)* *fff*

140 rit.

This page of a musical score includes the following parts and markings:

- Flute (Fl.):** Treble clef, 4/4 time. Features a triplet of eighth notes with a slur, marked *p*. Includes a dynamic change to *pp* and the instruction "to piccolo".
- Oboe (Ob.):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *p*.
- Clarinet (Cl.):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *p*.
- Contrabassoon (Cbn.):** Bass clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Horn (Hn.):** Bass clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Trumpet (Tpt.):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Trombone (Tbn.):** Bass clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Tuba (Tba.):** Bass clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Percussion 1 (Perc. 1):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *ff* (b.d.) and *pp*.
- Percussion 2 (Perc. 2):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *ff* (tam.) and *pp*.
- Harpsichord (Hp.):** Treble and Bass clefs, 4/4 time. Features a triplet of eighth notes, marked *fff*, with a dynamic change to *lv.* and *8vb.*
- Piano (Pno.):** Treble and Bass clefs, 4/4 time. Features a triplet of eighth notes, marked *fff*, with a dynamic change to *poco a poco dim.* and *f*. Includes markings for *w.k.*, *b.k.*, and *8vb.*
- Violin 1 (Vln. 1):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Violin 2 (Vln. 2):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.
- Viola (Vla.):** Treble clef, 4/4 time. Features a triplet of eighth notes, marked *fff*.
- Violoncello (Vc.):** Bass clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *ppp*.
- Contrabass (Cb.):** Bass clef, 4/4 time. Features a triplet of eighth notes, marked *fff* and *pp*.

143 (rit.)

♩ = 56

Picc. —

Ob. —

Cl. —

Cbn. —

Hn. —

Tpt. —

Tbn. —

Tba. — insert mute

Perc. 1 — heavy felt beaters *ppp*

Perc. 2 — *mp* *n.*

Hp. —

Pno. *(mf)* *(mp)* *(p)* *(pp)* *(ppp)*

(rit.)

♩ = 56

Vln. 1 *n.* *pp* *n.* *n.* *pp*

Vln. 2 *ppp* *n.* *pp* *n.*

Vla. *ppp*

Vc. —

Cb. — *n.*

150

$\text{♩} = 56$

(♩ = ♩)

Picc. $\text{♩} = 56$

Ob. $\text{♩} = 56$

Cl. $\text{♩} = 56$

Cbn. $\text{♩} = 56$

Hn. $\text{♩} = 56$

Tpt. $\text{♩} = 56$

Tbn. $\text{♩} = 56$

Tba. $\text{♩} = 56$

Perc. 1 *(b.d.)*
n.

Perc. 2 **Vibraphone** medium yarn mallets
pp *mp* *pp*

Hp. *p*
l.v. sempre
3 5 3 5 3 5

Pno. *p*
balance with harp
3 5 3 5 3 5

$\text{♩} = 56$
(♩ = ♩)

Vln. 1 *n.* *mp* *ppp* *n.*

Vln. 2 *n.* *pp* *n.* *pp* *mp* *pp* *n.* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp*

Piccolo

Picc. *mp* *f* *p*

Ob. *mf*

Cl. *mf*

Cbn.

Hn.

Tpt. *mf* cup mute

Tbn.

Tba. *mp* *f* *p* mute

Perc. 1

Perc. 2

Hp. *mf*

Pno. *mf*

Vln. 1 *sm* *n.* *mp* *n.*

Vln. 2 *n.*

Vla.

Vc.

Cb. *mp* *n.*

162

Picc. *mf* *p* *f* *p*
 Ob. *pp* *mf*
 Cl. *pp* *mf*
 Cbn. *mf*
 Hn. *pp*
 Tpt. (c. mute) *pp* *mf*
 Tbn. (mute) *mf* *p* *mp* *f* *p*
 Tba. *mf* *p* *mp* *f* *p*
 Perc. 1 *pp* *mp* *pp*
 Perc. 2 (vib.) *pp* *mp* *pp*
 Hp. *pp* *mp* *pp*
 Pno. *pp* *mp* *pp*
 Vln. 1 *pp* *mp* *pp*
 Vln. 2 *pp* *mp* *pp*
 Vla. *pp* *mp* *pp*
 Vc. *pp* *mp* *pp*
 Cb. *pp* *mp* *pp*

Musical score for page 167, featuring the following instruments and parts:

- Picc.**: Piccolo, starting with *mf* dynamics and triplets.
- Ob.**: Oboe, starting with *pp* dynamics.
- Cl.**: Clarinet, starting with *pp* dynamics and a quintuplet.
- Cbn.**: Bassoon, starting with *pp* dynamics and triplets.
- Hn.**: Horn, starting with *p* dynamics and triplets.
- Tpt.**: Trumpet, starting with *p* dynamics and triplets.
- Tbn.**: Trombone, starting with *pp* dynamics and triplets, including a "straight mute" instruction.
- Tba.**: Tuba, starting with *pp* dynamics and triplets.
- Perc. 1**: Percussion 1, starting with *pp* dynamics.
- Perc. 2**: Percussion 2, starting with *pp* dynamics.
- Hp.**: Harp, starting with *pp* dynamics.
- Pno.**: Piano, starting with *pp* dynamics.
- Vln. 1**: Violin 1, starting with *mp* dynamics.
- Vln. 2**: Violin 2, starting with *mp* dynamics.
- Vla.**: Viola, starting with *mp* dynamics.
- Vc.**: Violoncello, starting with *mp* dynamics.
- Cb.**: Contrabass, starting with *mf* dynamics and triplets.

This musical score page, numbered 171, contains the following parts and dynamics:

- Picc.**: *pp*, *p*, *f*, *mf*
- Ob.**: *p*, *f*, *mf*
- Cl.**: *p*, *f*, *mf*
- Cbn.**: *mf*, *mf*
- Hn.**: *p*, *mf*, *p*, *f*, *mf*
- Tpt.**: *p*, *f*, *mf*
- Tbn.**: *mf*, *p*, *f*, *mf*
- Tba.**: *mf*, *p*, *f*, *mf*
- Perc. 1**: *ppp* (b.d.)
- Perc. 2**: *pp* (vib.)
- Hp.**: *mf*, *f*
- Pno.**: *mf*, *f*
- Vln. 1**: *mp*, *pp*, *p*
- Vln. 2**: *mp*, *pp*, *p*
- Vla.**: *mp*, *pp*, *p*
- Vc.**: *mp*, *pp*, *p*
- Cb.**: *pp*, *p*

Musical score for page 176, measures 175-177. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1 and 2, Harp, Piano, Violin 1 and 2, Viola, Violoncello, and Contrabass. Dynamics range from fortissimo (ff) to pianissimo (pp). The score features various musical notations including triplets, slurs, and dynamic markings.

179

Picc. *mp* *f* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Cbn. *mf* *p*

Hn. (mute) *mf* *p*

Tpt. (c. mute) *mf* *pp*

Tbn. (s. mute) *mf* *p*

Tba. (mute) *p*

Perc. 1

Perc. 2 (vib.) *pp* *mp*

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *mp* *f* *pp*

Picc. *p* *f* *mp* *mf*

Ob. *p* *f*

Cl. *p* *f*

Cbn. *f*

Hn. *f*

Tpt. *p* *f*

Tbn. *f*

Tba. *f* remove mute

Perc. 1 (b.d.) *p* *f*

Perc. 2 *pp* *pp*

Hp. *ff* *p*

Pno. *ff* *p*

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff* *mp* *mf*

Picc. *pp* *mf* *mp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Cbn. *pp* *mf* *mf*

Hn. (mute) *pp* *mf* *mf*

Tpt. (c. mute) *mf* *pp*

Tbn. (s. mute) *pp* *mf* *mf*

Tba.

Perc. 1 **Temple Blocks** hard yarn mallets *p*

Perc. 2 (vib.) *mp* *pp* *pp*

Hp.

Pno.

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *mf* *mp* *mf*

191

Picc. *pp* *mp* *f* *mp*

Ob. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Cbn. *pp* *p*

Hn. *pp*

Tpt. *pp* *mf* *pp*

Tbn. *pp*

Tba. *mp* *open* *f* *pp* *p*

Perc. 1 *mf*

Perc. 2 *mp* *pp* *pp* *mp*

Hp.

Pno.

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *pp*

Musical score for page 195, featuring various instruments and their parts. The score includes dynamics such as *mf*, *pp*, *p*, *mp*, and *mf*. It also includes articulation marks like *vib.* and *open*, and fingering numbers (3, 5, 7). The instruments listed are Picc., Ob., Cl., Cbn., Hn., Tpt., Tbn., Tba., Perc. 1, Perc. 2, Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb.

200

Picc. *mf* *mp* *ff* *pp* to flute

Ob. *mf* *mp* *ff* *pp*

Cl. *mf* *mp* *ff* *pp*

Cbn. *f* *mf* *ff* *pp*

Hn. *mp* *mf* *mp* *ff* *pp*

Tpt. *mf* *mp* *ff* *pp*

Tbn. *f* *mf* *ff* *pp*

Tba. *f* *mf* *ff* *pp* insert mute

Perc. 1 *ppp* *f* *ppp*

Perc. 2 Tam-Tam tam-tam beaters *ppp* *ff* (vib.) soft yarn mallets *pp*

Hp. *f* *ff*

Pno. *f* *ff*

Vln. 1 *mf* *pp* bow as necessary

Vln. 2 *mf* *f* *pp* bow as necessary

Vla. *mf* *mp* *f* *pp* bow as necessary

Vc. *f* *pp* bow as necessary

Cb. *f* *pp* bow as necessary

205 $\text{♩} = 40$

Flute

Fl. *pp* *mp* *n.*

Ob. *pp* *mp* *n.*

Cl. *pp* *mp* *n.*

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (b.d.) *ppp* *poco*

Perc. 2 (vib.) *mp* *ppp*

Hp. *pp* *mp* *pp*
like a broken music box

Pno. *pp* *mp* *pp*
like a broken music box

$\text{♩} = 40$

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

Fl. *p* *n.* *ppp*

Ob. *p* *n.* *ppp*

Cl. *p* *n.* *ppp*

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *n.*

Perc. 2 *mp* *pp* *mp*

Hp. *mp* *pp*

Pno. *mp* *pp*

Vln. 1 *pp* *mp* *p* *mp*

Vln. 2 *pp* *mp* *p* *mp*

Vla. *pp* *mp* *p* *mp*

Vc. *pp* *mp* *p* *mp*

Cb. *pp* *mp* *p* *mp* *n.*

Fl. *mp* *ppp*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

Cbn. *p* *f*

Hn.

Tpt.

Tbn. straight mute *p* *f*

Tba. mute *p* *f*
(b.d.)

Perc. 1 *ppp* (vib.) *mf*

Perc. 2 *ppp* *pp*

Hp. *mf* *pp* *p*

Pno. *mf* *pp* *p*

Vln. 1 *n.* *p*

Vln. 2 *n.* *p*

Vla. *n.* *p*

Vc. *n.* *p*

Cb. *p*

220

Fl. *pp* *mp* *n.* *pp* *mp*

Ob. *pp* *mp* *n.* *pp* *mp*

Cl. *pp* *mp* *n.* *pp* *mp*

Cbn. *pp* *mp*

Hn. *pp* *mp* *n.*

Tpt. *pp* *mp*

Tbn. *pp* *mp*

Tba. *pp* *mp*

Perc. 1 *mf* *p* *poco* *pp* *mp*

Perc. 2 *mf* *p* *poco* *pp* *mp*

Hp. *mf* *p* *poco* *pp* *mp*

Pno. *mf* *p* *poco* *pp* *mp*

Vln. 1 *mf* *p* *poco* *pp* *mp*

Vln. 2 *mf* *p* *poco* *pp* *mp*

Vla. *mf* *p* *poco* *pp* *mp*

Vc. *mf* *p* *poco* *pp* *mp*

Cb. *mf* *p* *poco* *pp* *mp* *n.*

Fl. *n.* *pp* *mf*

Ob. *n.* *pp* *mf*

Cl. *n.* *pp* *mf*

Cbn.

Hn. *pp* *mf*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *(vib.)* *ppp* *pp* *mp*

Hp. *pp* *mf*

Pno. *pp* *mf*

Vln. 1 *n.* *pp* *mf*

Vln. 2 *n.* *pp* *mf*

Vla. *n.* *pp* *mf*

Vc. *n.* *pp* *mf*

Cb. *pp* *mf*

Fl. *p* *poco* *n.* *p*

Ob. *p* *poco* *n.* *p*

Cl. *p* *poco* *n.* *p*

Cbn.

Hn. *p* *poco* *n.* *p*

Tpt.

Tbn.

Tba.

Perc. 1 *ppp* *mp* *ppp* (b.d.) (tam.)

Perc. 2 *p* *poco* *n.* *ppp*

Hp. *p* *poco* *pp*

Pno. *p* *poco* *pp* *mf*

Vln. 1 *p* *poco* *p* *mp* *p* Solo, espressivo (end solo)

Vln. 2 *p* *poco* *n.* *p*

Vla. *p* *poco* *n.* *p*

Vc. *p* *poco* *n.* *p*

Cb. *p* *poco* *n.* *p*

Fl. *mf* *p* *n.*

Ob. *mf* *p* *n.*

Cl. *mf* *p* *n.*

Cbn. *pp*

Hn. *mf* *p* *n.*

Tpt.

Tbn. (s. mute) *pp*

Tba. (mute) *pp*

Perc. 1 (tam.) *mf* *ppp*

Perc. 2 (vib.) *mf* *p* *n.*

Hp. *f* *mp* *mf* *p*

Pno. *mf* *pp*

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *n.*

Vla. *mf* *p* *n.*

Vc. *mf* *p* *n.*

Cb. *mf* *p* *n.*

Fl. *p* < *mf* *p* *mf* *n.* *pp*

Ob. *p* < *mf* *p* *mf* *n.*

Cl. *p* < *mf* *p* *mf* *n.*

Cbn. *f*

Hn. *p* *mf* *p* *mf* *n.*

Tpt. -

Tbn. -

Tba. *mf*

Perc. 1 *f* *p* *mf*

Perc. 2 *p* *mf* *p* *mf* *ppp*

Hp. *mf* *pp* *secco*

Pno. *mf* *pp*

Vln. 1 *mp* < *mf* *p* *mf* *n.* *gliss.*

Vln. 2 *mp* < *mf* *p* *mf* *n.*

Vla. *mp* < *mf* *p* *mf* *n.*

Vc. *mp* < *mf* *p* *mf* *n.*

Cb. *mp* < *mf* *p* *mf* *n.*

Fl. *mp* *p* *mf* *f* *mp* *pp*

Ob. *pp* *mf* *f* *mp* *pp*

Cl. *pp* *mf* *f* *mp* *pp*

Cbn. *pp*

Hn. (open) *pp* *mf* *f* *mp*

Tpt. *mf* *f* *mp*

Tbn. (s. mute) *pp*

Tba. (mute) *pp*

Perc. 1 (tam.) *pp* *mf* *pp*

Perc. 2 (vib.) *n.* *pp* *mf* *f* *mp*

Hp. *mp* *pp* *mf* *f* *mp*

Pno. *mp* *pp* *mf* *f* *mp*

Vln. 1 *pp* *mf* *f* *mp*

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

Vla. *pp* *mf* *f* *mp*

Vc. *pp* *mf* *f* *mp*

Cb. *pp* *mf* *f* *mp*

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

Ob. *f* *mp < mf* *f*

Cl. *f* *mp < mf* *f*

Cbn. *f*

Hn. *pp* *mp* *mf* *f*

Tpt. *pp* *mp < mf* *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *pp* *p* *mf* *f*

Hp. *f* *pp* *f*

Pno. *f* *mp*

Vln. 1 *pp* *mp < mf* *f*

Vln. 2 *pp* *mp < mf* *f*

Vla. *pp* *mp* *mf* *f*

Vc. *pp* *mp* *mf* *f*

Cb. *pp* *mp* *mf* *f*

259 ♩ = 80
accel. poco a poco to b. 289

258

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

Cl. *mp* *f* *p*

Cbn. *pp* *cresc. poco a poco*

Hn. *mp* *f* *p*

Tpt. (c. mute) *mp* *f* *p*

Tbn. (mute) *pp* *cresc. poco a poco*

Tba. *pp* *cresc. poco a poco*

Perc. 1 (b.d., heavy felt) damp with L.H. sempre *pp* *cresc. poco a poco*

Perc. 2 (vib.) *mp* *f* *p*

Hp. *mp* *f* *pp*

Pno. *f* *pp*

accel. poco a poco to b. 289

Vln. 1 *mp* *f* *p*

Vln. 2 *mp* *f* *p*

Vla. *mp* *f* *p* Solo, espressivo

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

Fl. *mf* *n.* *mp*

Ob. *mf* *n.* *mp*

Cl. *mf* *n.* *mp*

Cbn. *(cresc.)* *(p)*

Hn. *p* *f* *mp*
* mute open

Tpt. *p* *f*

Tbn. *(s. mute)* *p* *f*

Tba. *(cresc.)* *(p)*

Perc. 1 *(cresc.)* *(p)*

Perc. 2 *p*

Hp.

Pno.

Vln. 1 *p* *mf* *pp* *mp*
sul pont. 5 6 7 ord.

Vln. 2 *p* *mf* *pp* *mp*
sul pont. 5 6 7 ord.

Vla. *mf* *n.* *mp*
3 end solo 3

Vc. *mp*

Cb. *mp*

* Swell from niente or quiet as possible to written dynamic. Like a reverse attack.

267 (accel.) - - - - - (♩ = 108)

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Cbn. *(cresc.)*

Hn. *(open)* *f* *p* *f*

Tpt.

Tbn.

Tba. *(mute)* *(cresc.)*

Perc. 1 *(b.d., damp)* *(cresc.)*

Perc. 2 *(vib.)* *f* *p* *f*

Hp.

Pno.

(accel.) - - - - - (♩ = 108)

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p*

272 (accel.)

(♩ = 120)

Musical score for woodwinds and percussion, measures 272-276. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The woodwinds and Perc. 2 play melodic lines with various dynamics including *sub. p*, *mp*, *f*, *mf*, and *pp*. The Perc. 1 part features a rhythmic pattern of eighth notes. The Horns and Trombones play muted passages with dynamics *p* and *mf*. The Tuba part has dynamics *mp* and *mf*.

(accel.)

(♩ = 120)

Musical score for strings, measures 272-276. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play melodic lines with various dynamics including *sub. p*, *mf*, *p*, *mp*, and *pp*. The Violin 1 part features a melodic line with dynamics *sub. p*, *mf*, *p*, and *mp*. The Violin 2 part has dynamics *sub. p* and *p*. The Viola part has dynamics *sub. p*, *mf*, *p*, and *mp*. The Violoncello part has dynamics *sub. p*, *mf*, and *p*. The Contrabass part has dynamics *f*, *p*, and *pp*. The score includes articulation marks such as *sul pont.* and *p*.

Fl.

Ob.

Cl.

Cbn. *(cresc.)*

Hn.

Tpt.

Tbn.

Tba. *(mute)* *(cresc.)*

Perc. 1 *(b.d., damp)* *(cresc.)* change to

Perc. 2 *(vib.)* *p* *f*

Hp.

Pno. *pp cresc.* *3* *5*

Vln. 1 *(s.p.)* *pp* *mf* *p* *f* *ord.* *3*

Vln. 2 *5* *sul pont.* *6* *mp* *p* *f* *ord.* *3*

Vla. *(s.p.)* *pp* *pp* *mf* *p* *f* *ord.* *3*

Vc. *(s.p.)* *pp* *mp* *p* *f* *ord.* *3*

Cb. *(s.p.)* *6* *7* *mp* *p* *f* *ord.* *3*

281 (accel.)

(♩ = 144)

Musical score for Percussion and Piano sections. The Percussion part includes Perc. 1 and Perc. 2. Perc. 1 has a melodic line with dynamics *ff* and *sub. mp*. Perc. 2 has a rhythmic accompaniment with dynamics *mp* and *f*. The Piano part includes Pno. with dynamics *mf*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

(accel.)

(♩ = 144)

Musical score for the String section, including Vln. 1, Vln. 2, Vla., Vc., and Cb. The strings play sustained notes with dynamics *mp* and *f*. The Cello and Double Bass parts include melodic lines with dynamics *mp* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

286 (accel.)

Fl. *p* *ff* *mf*

Ob. *p* *ff*

Cl. *p* *ff* *mp*

Cbn. *ff*

Hn. *mf* *mp* *f*

Tpt. *mf* *mp* *f*

Tbn. *mf* *mp* *f*

Tba. (mute) *f*

Perc. 1 (b.d.) *ff*

Perc. 2 (vib.) *pp* *p* *sfz* *p*

Hp. *pp* *ff*

Pno. *mf* *ff* *w.k.* *ff*

Medium Sus. Cym. medium rubber

Temple Blocks, Bongos, Tom-Toms (med. rubber)

(accel.)

♩ = 152

Vln. 1 *mp* *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl. *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. *f* *p* *f*

Cbn. *mf* *f* *p* *f*

Hn. mute *p* *f*

Tpt. straight mute *p* *f*

Tbn. straight mute *p* *f*

Tba. (mute) *p* *f*

Perc. 1 *pp* *mf*

Perc. 2 *f* *mp* *f* *p* *f*

Hp. *f*

Pno. *f* *mp* *f* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

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

Ob. *f* *mf* *mf* *f*

Cl. *mp* *f* *mp* *mf* *f* *mf* *f*

Cbn. *fp* *f*

Hn. (mute) *p* *f*

Tpt. (s. mute) *p* *f*

Tbn. (s. mute) *p* *f*

Tba. (mute) *p* *f*

Perc. 1 (small sus. cym.) snare stick, edge *sfz*

Perc. 2 **Marimba** (med. rubber) *mp* *f* *p* *f* *p* (t.blk.) *f* *p* (bgo.) *p* *f* (tom.) *p* *mf*

Hp. *f* *f* *mf* *f*

Pno. *p* *f* *mf* *f* *mf* *f*

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

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

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

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

301

Fl. *mf* *f* *p* *mf* *f*

Ob. *mf* *f* *p*

Cl. *p* *mf* *f* *mf* *mf* *f*

Cbn. *p* *f*

Hn. *mp* *f* *mp*

Tpt. *mp* *f*

Tbn. *mp* *f* *mp*

Tba. *p* *f* *mp*

Perc. 1

Perc. 2 (mar.) *mp* *f* *p*

Hp. *mf* *f*

Pno. *p* *mf* *f*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

Fl. *f* *f* *p* *f* *mf* *f* *mf*

Ob. *f* *p* *f* *p* *f* *p* *f* *mp* *f*

Cl. *p* *mf* *f* *p* *f* *mf* *f*

Cbn. *p* *f* *p* *f*

Hn. (mute) *f* *p* *f*

Tpt. (s. mute) *p* *f*

Tbn. (s. mute) *f* *p* *f*

Tba. (mute) *f* *p* *f* *p* *f* remove mute

Perc. 1 **Vibraphone** motor off, hard yarn mallets *mp* *mf* *mp*

Perc. 2 (tom.) *p* *f* (t.blk.) *mf* *p* **Small Sus. Cym.** *pp* *sfz*

Hp. *mf* *f* *mf*

Pno. *f* *f* *p* *p* *f*

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

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

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

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

Musical score for page 314, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes various dynamics and articulations.

Fl. *f* *p* *mf* *ff*

Ob. *mp* *f* *mf* *ff* *mp*

Cl. *mp* *f* *mf* *ff* *mf*

Cbn. *mf* *ff* *p*

Hn. *mp* *f* *mf* *ff*

Tpt. *mp* *f* *mf* *ff*

Tbn. *mp* *f* *mf* *ff*

Tba. *open* *mf* *ff* *p*

Perc. 1 *mf* *f* *p* *mf* *mp* *mf*

Perc. 2 *p* *mf* *f* *mf* *ff* *p*

Hp. *f* *ff* *mf*

Pno. *ff* *mf* *ff* *mp*

Vln. 1 *mp* *f* *mf* *ff*

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

Vla. *mp* *f* *mf* *ff*

Vc. *mp* *f* *mf* *ff* *p*

Cb. *mp* *f* *mf* *ff* *p*

Annotations: (b.d., hard yarn), (vib.), (bgo.), Medium Sus. Cym.

319

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

Ob. *f* *mf* *mf* *f* *mp* *f* *mf*

Cl. *f* *mp* *f* *mp* *f* *mf*

Cbn. *f* *p* *f*

Hn. *f* open

Tpt. open *mp* *f* *mf*

Tbn. *f* open

Tba. *f* open

Perc. 1 (vib.) *mp* *mf*

Perc. 2 (m. sus. cym.) *sfz* (t.blk.) *p* *f* (tom) *p* *f* Medium Bass Drum *p*

Hp. *f*

Pno. *f* *f* *mf* *f*

Vln. 1 *mp* *mp* *f* *mp*

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

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

Vc. *f* *p* *f* *mp*

Cb. *f* *p* *f* *mp*

Musical score for page 325, featuring woodwinds, strings, and percussion. The score is in 6/4 time and includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Cbn.** (Cello/Double Bass)
- Hn.** (Horn)
- Tpt.** (Trumpet)
- Tbn.** (Tuba)
- Tba.** (Tuba/Euphonium)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Hp.** (Harp)
- Pno.** (Piano)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Cello/Double Bass)

Key dynamics and performance markings include *f*, *mp*, *p*, *mf*, *ff*, *sfz*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*. Performance instructions include *(s. sus. cym.)* and *snare sticks (bgos., toms) 3 edge*.

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Cbn. *mp* *f* *p*

Hn. *p* *mf* *p* *mf* *mute*

Tpt. *p* *mf* *p* *mf* *straight mute*

Tbn. *p* *mf* *p* *mf* *straight mute*

Tba. *p* *mf* *p* *mf* *(open)*

Perc. 1 *pp* *mf*

Perc. 2

Hp.

Pno. *mf*

Vln. 1 *mp* *f* *p* *ff* *mf* *legato*

Vln. 2 *mp* *f* *p* *ff*

Vla. *mp* *f* *p* *ff*

Vc. *mp* *f* *p* *ff*

Cb. *mp* *f* *p* *ff*

Fl. *mf* *f* *mf*³ *f* *f* *ff*

Ob. *mf* *f*⁵ *f* *ff*

Cl. *mp*

Cbn. *f* *f* *p* *mp* *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f* *p* *mp* *f*

Perc. 1 (vib.) hard yarn mallets *mf* *f* *ff*

Perc. 2 (b.d.) medium timpani mallets *p* *f*

Hp.

Pno. *f* *mf* *f* *mf* *f* *ff* *mp* **Celesta**

Vln. 1 *f* *pp* *f* *p* *f* non-vib. *mp*

Vln. 2 *pp* *f* *p* *f* non-vib. *mp*

Vla. *pp* *f* *p* *f* non-vib. *mp*

Vc. *f* *p* *f* non-vib. *mp*

Cb. *f* *p* *mp* *f* *mp*

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

mp

f

p

mf

(mute)

(s. mute)

(s. mute)

(open)

mf

(vib.)

p

f

mp

f

p

p

Piano

legato, non-ped.

Fl. *p* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Ob. *f*

Cl. *f*

Cbn. *f* *p*

Hn. *f* *p* *mf*

Tpt. *f* *p* *mf*

Tbn. *f* *p* *mf*

Tba. *f* *p* *mf*

Perc. 1 *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. 2 *pp*

Hp.

Pno. *f* *p* *p* *f* *p* *f* *p* *f*

Vln. 1 *mf agitated*

Vln. 2 *mf agitated*

Vla. *mf agitated*

Vc.

Cb. *n.*

Small Sus. Cym. soft yarn mallets

Fl. *ff f ff mf ff*

Ob. *ff f ff f mf ff*

Cl. *ff f ff f mf ff*

Cbn. *f*

Hn. *p ff mf*

Tpt. *p ff mf*

Tbn. *p ff mf*

Tba. *f*

Perc. 1 *mf* **B.D.** *mf* *ff*

Perc. 2 *sfz* *p ff* **Bongos** *pp f*

Hp. *mf ff*

Pno. *ff mf ff ff f mf ff*

Vln. 1 *pp f pp*

Vln. 2 *pp f pp*

Vla. *pp f pp*

Vc. *mf agitated ff pp f pp*

Cb. *mf f* *IV pizz.*

hard felt beaters, center of drum, secco; mute if necessary

hard rubber mallets

Fl. *f* *ff* *mf* *ff*

Ob. *f* *ff* *mf* *ff*

Cl. *f* *ff* *mf* *ff*

Cbn. *f* *mf*

Hn. *ff* *p* *f*

Tpt. *ff* *p* *f*

Tbn. *ff* *p* *f* *gl.*

Tba. *ff*

Perc. 1 (b.d.) *ff*

Perc. 2 Medium Sus. Cym. soft yarn mallets (bgos. hard rubber) *p* *f* *p* *f*

Hp.

Pno. *mf*

Vln. 1 *mf* *ff* *f* *fff* *mf* *f*

Vln. 2 *mf* *ff* *f* *fff* *mf* *f*

Vla. *mf* *ff* *f* *fff* *mf* *f*

Vc. *mf* *ff* *f* *fff* *mf* *f*

Cb. *ff* *sub. mf*

Fl. *ff* *mf* *f* *ff* *f* *ff*

Ob. *ff* *mf* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Cbn. *ff* *mf* *f* *ff*

Hn. *mf* *ff* *mf* *ff* *mp* *ff*

Tpt. *mf* *ff* *mf* *ff* *mp* *ff*

Tbn. *mf* *ff* *mf* *ff* *mp* *ff*

Tba. *mf* *ff* *mf* *f* *ff*

Perc. 1 (b.d.) ord., not muted *p* *ff* dampen *mf* *f* *mp*

Perc. 2 Temple Blocks hard yarn mallets (m. sus cym., hard yarn) *mf* *f* *p* *f* *mf* *ff*

Hp.

Pno. *ff* *mf* *f* *ff*

Vln. 1 *ff* *mf* *ff* *f*

Vln. 2 *ff* *mf* *ff* *f*

Vla. *ff* *mf* *ff* *f*

Vc. *ff* *mf* *ff* *f*

Cb. *ff* *mf* *ff* *f* *ff* *mf*

IV arco pizz.

This page of a musical score includes the following parts and markings:

- Flute (Fl.):** *mf* to *f* (5), *ff* (3), *f* (3)
- Oboe (Ob.):** *mf* to *f* (5), *ff* (3), *f* (3)
- Clarinet (Cl.):** *mf* to *f* (5), *ff* (3), *f* (3)
- Contrabassoon (Cbn.):** *f*, *ff*, *f*
- Horn (Hn.):** *mf*, *f*, *ff*
- Trumpet (Tpt.):** *mf*, *f*, *ff*
- Trombone (Tbn.):** *mf*, *f*, *ff*
- Tuba (Tba.):** *p*, *ff*
- Percussion 1 (Perc. 1):** *mf*, *f*, *mf*
- Percussion 2 (Perc. 2):** *mp* (5), *f*, *mf* (5), *p* (5), *non-ped.*
- Harpsichord (Hp.):** (Empty staves)
- Piano (Pno.):** *mf*, *ff* (3)
- Violin 1 (Vln. 1):** *ff*, *f*, *ff*, *p*
- Violin 2 (Vln. 2):** *ff*, *f*, *ff*, *p*
- Viola (Vla.):** *ff*, *f*, *ff*, *p*
- Violoncello (Vc.):** *ff*, *f*, *ff*
- Double Bass (Cb.):** *f*, *ff*, *f*

Fl. *ff* *f* *ff* *fff*

Ob. *ff* *f* *ff* *fff*

Cl. *ff* *f* *ff* *fff*

Cbn. *ff* *f* *mf*

Hn. *mf* *f* *mf* *ff*

Tpt. *mf* *f* *mf* *ff*

Tbn. *mf* *f* *mf* *ff*

Tba. *mf* *ff* *f* *mf*

Perc. 1 (b.d.) *f* *mf* *ord., not muted* *p*

Perc. 2 (m. sus cym., hard yarn) *pp*

Hp.

Pno. *mf* *f* *fff*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *3* *arco* *p* *mf* *mf*

Cb. *ff* *f* *mf*

This page of a musical score, numbered 380, contains the following parts and dynamics:

- Flute (Fl.):** Dynamics range from *f* to *mf*. Features a quintuplet in the first measure and a triplet in the second.
- Oboe (Ob.):** Dynamics range from *f* to *mf*. Features a quintuplet in the first measure and a triplet in the second.
- Clarinet (Cl.):** Dynamics range from *f* to *f*. Features a quintuplet in the first measure.
- Contrabassoon (Cbn.):** Dynamics range from *ff* to *f*. Features a quintuplet in the first measure and a triplet in the second.
- Horn (Hn.):** Dynamics range from *sub. mp* to *sub. mp*.
- Trumpet (Tpt.):** Dynamics range from *sub. mp* to *sub. mp*.
- Trombone (Tbn.):** Dynamics range from *sub. mp* to *sub. mp*.
- Tuba (Tba.):** Dynamics range from *ff* to *ff*.
- Percussion 1 (Perc. 1):** Dynamics range from *ff* to *ff*.
- Percussion 2 (Perc. 2):** Dynamics range from *f* to *f*. Includes a vibrato marking (vib.) and a quintuplet.
- Harpsichord (Hp.):** Dynamics range from *ff* to *ff*.
- Piano (Pno.):** Dynamics range from *mp* to *mf*. Features a triplet and a quintuplet.
- Violin 1 (Vln. 1):** Dynamics range from *ff* to *f*. Features a quintuplet.
- Violin 2 (Vln. 2):** Dynamics range from *ff* to *p*.
- Viola (Vla.):** Dynamics range from *ff* to *f*. Features a quintuplet.
- Violoncello (Vc.):** Dynamics range from *ff* to *f*. Features a quintuplet.
- Double Bass (Cb.):** Dynamics range from *ff* to *p*. Features a quintuplet.

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

Ob. *mf* *f* *mf* *mp*

Cl. *f* *mf* *mf* *f* *mp*

Cbn. *p* *f* *mp*

Hn. *p* *f* *p*

Tpt. *p* *f* *p*

Tbn. *p* *f* *p*

Tba. *p* *f* *p*

Perc. 1 (tam., tam tam beaters) *p*

Perc. 2 (vib.) *f* *mf* *f* *mp* **Marimba**

Hp.

Pno. *f* *mf* *f* *mf* *f* *mp*

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

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

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

Vc. *p* *f* *p* *f* *p* *p*

Cb. *f* *p* *f* *p* *f* *mp*

390

Fl. *f* *mp* *f sempre*

Ob. *f* *p*

Cl. *f* *p*

Cbn. *f* *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Tba. *f* *p*

Perc. 1 *mf*

Perc. 2 *f* *mp*

Hp. *f* *p*

Pno. *f sempre*

Vln. 1 *mf* *ff* *p* *mf*

Vln. 2 *mf* *ff* *p* *mf*

Vla. *mf* *ff* *p* *mf*

Vc. *mf* *ff* *p* *mf*

Cb. *mf* *ff* *p*

Fl. *f sempre*

Ob. *f sempre*

Cl. *f sempre*

Cbn. *f sempre*
sneak breaths

Hn. *mf sempre*
open

Tpt. *mf sempre*
open

Tbn. *mf sempre*
sneak breaths

Tba. *f sempre*

Perc. 1 (b.d.) medium timpani mallets *mf*

Perc. 2 *mf*
Chimes chime hammers
mf
simile

Hp.

Pno.

Vln. 1 *f sempre*

Vln. 2 *f sempre*

Vla. *f sempre*

Vc. *f sempre*

Cb. *f sempre*

This page of a musical score, numbered 399, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with trills and triplets.
- Ob.** (Oboe): Treble clef, melodic line with trills and triplets.
- Cl.** (Clarinet): Treble clef, melodic line with trills and triplets.
- Cbn.** (Cornet): Bass clef, rhythmic accompaniment with triplets.
- Hn.** (Horn): Treble clef, rhythmic accompaniment with slurs.
- Tpt.** (Trumpet): Treble clef, rhythmic accompaniment with slurs.
- Tbn.** (Trombone): Bass clef, rhythmic accompaniment with slurs.
- Tba.** (Tuba): Bass clef, rhythmic accompaniment with triplets.
- Perc. 1** (Percussion 1): Snare drum, rhythmic accompaniment with triplets.
- Perc. 2** (Percussion 2): Cymbal, rhythmic accompaniment with chords.
- Hp.** (Harp): Treble and bass clefs, rests.
- Pno.** (Piano): Treble and bass clefs, melodic and harmonic accompaniment with trills and triplets.
- Vln. 1** (Violin 1): Treble clef, rhythmic accompaniment with slurs.
- Vln. 2** (Violin 2): Treble clef, rhythmic accompaniment with slurs.
- Vla.** (Viola): Bass clef, rhythmic accompaniment with slurs.
- Vc.** (Violoncello): Bass clef, rhythmic accompaniment with slurs.
- Cb.** (Cello): Bass clef, rhythmic accompaniment with triplets.

404 **405**

Fl. *ff* *ff sempre*

Ob. *ff* *ff sempre*

Cl. *ff* *ff sempre*

Cbn. *ff sempre*

Hn. *f sempre*

Tpt. *f sempre*

Tbn. *f sempre*

Tba. *ff sempre*

Perc. 1 (b.d.) *f*

Perc. 2 (chm.) *f sempre*

Hp. *secco* *ff*

Pno. *ff sempre*

Vln. 1 *ff sempre*

Vln. 2 *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

409

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (s. sus. cym.)

Perc. 2 (chm.)

Glockenspiel brass mallets

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *ff* *mf* *ff* *f*

mf *ff* *mf* *ff* *f*

p *sfz* *p*

mf *f* *mf* *f*

ff *f* *leg.*

mf *ff* *mf* *ff* *f*

mf *ff* *mf* *ff* *f*

Musical score for page 415, featuring woodwinds, brass, percussion, piano, and strings. The score is divided into systems for each instrument group. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cb.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano (Pno.) and string sections (Vln. 1, Vln. 2, Vla., Vc., Cb.) are also present. The score includes various musical notations such as dynamics (e.g., *fff*, *f*, *p*, *mf*), articulation (e.g., accents, slurs), and performance instructions (e.g., *(tam.)*, *l.v.*, *(b.d.)*, *gtr.*). The page number 415 is prominently displayed at the top center.

419

Fl. *mf* *f* *5* *mp* *mf*

Ob. *f* *5* *mp* *mf*

Cl. *mf*

Cbn.

Hn. *p* *pp*

Tpt. *p*

Tbn. *p* *pp*

Tba. *mp* *p* *pp*

Perc. 1 *pp* *ppp* (glock.) hard plastic mallets *mf* *p*

Perc. 2 *p* *mp*

Hp.

Pno. *mf* *f* *5* *mp* *mf*

Celesta

Vln. 1 *mf* gradually even out dynamic

Vln. 2 *mf* gradually even out dynamic

Vla. gradually even out dynamic

Vc. gradually even out dynamic

Cb.

Vibraphone hard yarn mallets legato, ped. ad lib.

Musical score for page 424, featuring woodwinds, strings, and percussion. The score is arranged in systems for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Cello (Cel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flute (Fl.):** Enters in the final measure with a triplet of eighth notes (*mp*) and a quintuplet of eighth notes (*mf*).
- Oboe (Ob.):** Features a quintuplet of eighth notes (*p*) in the first measure.
- Clarinet (Cl.):** Features a quintuplet of eighth notes (*mf*) in the second measure, a triplet of eighth notes (*p*) in the third measure, a quintuplet of eighth notes (*mf*) in the fourth measure, and a triplet of eighth notes (*pp*) in the fifth measure.
- Percussion 1 (Perc. 1):** Features a quintuplet of eighth notes (*vib.*) in the first measure.
- Percussion 2 (Perc. 2):** Features a triplet of eighth notes (*glock.*) (*mp*) in the fourth measure and a triplet of eighth notes (*mf*) in the fifth measure.
- Cello (Cel.):** Features a quintuplet of eighth notes (*mf*) in the first measure, a quintuplet of eighth notes (*mf*) in the second measure, a triplet of eighth notes (*mp*) in the fourth measure, and a quintuplet of eighth notes (*mf*) in the fifth measure.
- Violins (Vln. 1 & 2) and Viola (Vla.):** Feature a triplet of eighth notes (*ord.*) (*mp*) in the second measure.
- Violoncello (Vc.):** Features a quintuplet of eighth notes (*p*) in the first measure.

rit.

Fl. *p*

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *p* legato, ped. ad lib. *mf*

Perc. 2 *mp*

Hp.

Cel. *p* *mf* *p* *mp*

Vln. 1 *p* sul tasto *pp* senza vib.

Vln. 2 *p* sul tasto *pp* senza vib.

Vla. *p* sul tasto *pp* senza vib.

Vc.

Cb.

rit.

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.