

GRASS: A NATION'S BATTLE FOR LIFE

BY

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Larry Groupé, Director of Thesis

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*commissioned by Indiana University Cinema as
a part of the Jon Vickers Film Scoring Award*

SCORE

GRASS: A NATION'S BATTLE FOR LIFE

(2020-2021)

a film score for
fifteen musicians
and electronics

by

Patrick Holcomb



Duration: c. 62'

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Grass: A Nation's Battle for Life (2020-2021) (c. 62')

by Patrick Holcomb

1. Our Journey Begins
2. Eastward Through the Hills
3. The Salt Desert of Anatolia (Tales From the Desert)
4. Dawn Reveals Our Refuge
5. Wild Hunters
6. The Great Caravan Route
7. Desert Patrol
8. The Forgotten People
9. Affairs of Large Moment
10. Dance Now, for Tomorrow We Go
11. The Whole World's Afoot
12. The Mighty River Karun
13. On the Way Where There is No Way
14. Last Line of Defense
15. Fierce Old Zardeh Kuh
16. Resilience (The View From the Top of Zardeh Kuh)
17. Grass

INSTRUMENTATION

Flute (doubling piccolo and alto flute)
Oboe (doubling English horn and triangle)
B \flat clarinet (doubling E \flat clarinet and bass clarinet)
Bassoon (doubling contrabassoon, tambourine, and sleigh bells)

Horn (doubling triangle and tambourine)
C trumpet (doubling flugelhorn, sleigh bells, and tambourine)

Percussion* (one player):

Vibraphone, 3 crotales**, marimba (4.5 octave), tam-tam, suspended cymbal, hand drum (medium or large), two woodblocks (one medium-sized, one large), low tom***, bass drum, snare drum, tambourine

Harp
Cimbalom
Piano (doubling celesta**** and tambourine)

Electronics

Violin I*****
Violin II*****
Viola*****
Cello*****
Bass*****

*Additional percussion instruments are also needed for the following players:

Oboe: triangle (with a triangle beater)
Bassoon: tambourine, sleigh bells
Horn: triangle (with a triangle beater), tambourine
Trumpet: tambourine, sleigh bells
Piano: tambourine

The full percussion instrument requirements for the piece are as follows:

Vibraphone
3 crotales**
Marimba (4.5 octave)
Tam-tam
Suspended cymbal
Hand drum (medium or large)
Two woodblocks (one medium-sized, one large)
Low tom***
Bass drum
Snare drum
5 tambourines
2 triangles
2 sleigh bells

**The following written pitches are needed, with no octave substitutions acceptable:



***Please use the lowest tom available. Alternatively, a small bass drum or a kick drum laid on its side may be substituted for the tom.

****The celesta must have a five-octave range (written C₂-C₇/sounding C₃-C₈).

*****The string parts are intended for one player each. In a live performance, small sections may be used instead.

PROGRAM NOTE

Despite my childhood dreams of becoming a film score composer, I got into composing for film by chance. During my first semester as a master's student at the Indiana University Jacobs School of Music, I registered on a whim for a film scoring course with Professor Larry Groupé. I enjoyed the class enough to take another course with Professor Groupé the following semester. As my final project for this class, I scored a short excerpt of the 1925 documentary *Grass: A Nation's Battle for Life*. Through the Jon Vickers Film Scoring Award, the Indiana University Cinema commissions a student composer each year to score a pre-existing silent film for a live premiere; that year, *Grass* had been selected for the project. Although the application excerpt was brief, I developed a connection with the film as I wrote my score; somehow, I felt that the film communicated to me that I would be chosen for the commission before I even submitted my application.

Grass, the second ever ethnographic documentary, chronicles a tribe of fifty thousand Bakhtiari as they embark on their seasonal odyssey in search of grass to sustain their livestock. Above all, *Grass* is a film about resilience. When faced with the Karun River's miles of icy rapids, the Bakhtiari can only swim for their lives. When Zardeh Kuh looms thousands of feet above them, the barefoot tribe must forge a path up the icy mountain. Regardless of the obstacles, the Bakhtiari soldier on; for the tribe, grass is life, so they must persist or die. The film is notable not only for its powerfully emotional framing of the journey, but also for its extraordinary footage of the landscapes and the people who inhabit them. Because of these landscapes, I augmented the sinfonietta with an electronics track in specific instances in order to reflect the expansiveness of the panoramic shots. At Professor Groupé's suggestion, I also added a cimbalom to the ensemble; along the way, the instrument came to represent the tribe, and its wild flurries of activity emblemize the Bakhtiari's battle against the elements throughout the score.

In writing this piece, I started a journey of my own: I started a second master's degree in scoring for visual media with *Grass* as my thesis. *Grass: A Nation's Battle for Life* (2020-2021) is my first full-length film score, but I hope it will not be my last. To all those who will watch, thank you for taking this journey with me.



Original film score commissioned by Indiana University Cinema as a part of the Jon Vickers Film Scoring Award. The piece was premiered on April 17, 2021 live to picture in cyber-space from room MC066 of the Musical Arts Center at the Indiana University Jacobs School of Music in Bloomington, Indiana by Lilah Senibaldi, flutes; Stina Hawkinson, oboe and English horn; Simon Plum, clarinets; Lauren Hallonquist, bassoon and contrabassoon; Jenna Montes, horn; Richard Stinson, trumpet and flugelhorn; Cameron Henry, percussion; Kari Novilla, harp; Bethany Brinson, piano and celesta; Erina Bucholz and Delia Li, violins; Ursula Steele, viola; Christopher Santos, cello; Zach McMillan, bass; and Tyler Readinger, conductor. The cimbalom part was interpreted and prerecorded by Malcolm Dalglish, dulcimer.

Special thanks to Larry Groupé, Dr. Eugene O'Brien, and Dr. Claude Baker for their support and guidance along the way.

Edition printed April 21, 2021

SYNOPSIS

1. Our Journey Begins

We meet the three filmmakers: Merian C. Cooper, Ernest B. Schoedsack, and Marguerite Harrison. The trio will travel from Angora (modern-day Ankara, Turkey) in search of a nomadic tribe of fifty thousand Bakhtiari in Persia (modern-day Iran). The filmmakers will document the tribe's biannual journey through the mountains in search of grass to support their livestock.

2. Eastward Through the Hills

The filmmakers set out east from Angora. In a village, a troupe of performers entertains a group of children.

3. The Salt Desert of Anatolia (Tales From the Desert)

The filmmakers continue traveling through Anatolia. A sandstorm forces the trio into an inn for the night; here, other travelers tell stories of the distant and mysterious Bakhtiari around the fire.

4. Dawn Reveals Our Refuge

The filmmakers reach a small settlement and share a meal with the people they meet there. A magician and his puppy perform for the group.

5. Wild Hunters

Traveling through the Taurus Mountains, the filmmakers encounter a group of people who hunt for their food. The trio follows a hunter as he tracks and kills a wild goat.

6. The Great Caravan Route

The filmmakers travel through the snowy mountains, at last reaching the caravan route that will lead them east to the Bakhtiari.

7. Desert Patrol

Along the caravan route, the filmmakers encounter a group of desert policemen who protect the local tribes. Since it is an uneventful day, their leader, Mohammed, turns out the guard for the trio. Later, the filmmakers observe the festivities at the desert patrol's ball.

8. The Forgotten People

At last, the filmmakers reach the Bakhtiari. Humans and livestock alike feed dinner to their young.

9. Affairs of Large Moment

We meet the chief of the Bakhtiari, Haidar, and his precocious nine-year-old son, Lufta. Haidar muses that the grass is beginning to wither; as a result, the tribe's livestock will soon starve. He assembles the leadership of the tribe and declares that it is time to travel east in search of grass.

10. Dance Now, for Tomorrow We Go

The tribe celebrates on the eve of their departure. In the morning, the fifty thousand gather their tents and prepare to leave.

11. The Whole World's Afoot

Carrying all of their worldly possessions, the fifty thousand Bakhtiari and their five hundred thousand livestock depart eastward toward the promise of grass.

12. The Mighty River Karun

For days, the group battles its way across the turbulent Karun River. Many people and livestock drown in the frigid, rapid waters.

13. On the Way Where There is No Way

For weeks, the tribe and the filmmakers forge a path up through the mountains.

14. Last Line of Defense

The group travels through the freezing torrents of a river that flows down through the mountains.

15. Fierce Old Zardeh Kuh

The group encounters its final and greatest obstacle: Zardeh Kuh, the massive and treacherous mountain that stands between the Bakhtiari and their new home.

16. Resilience (The View From the Top of Zardeh Kuh)

All fifty thousand tribespeople and their five hundred thousand livestock scale Zardeh Kuh. Haidar and Lufta pause at the peak, from which the tribe can be seen stretching for miles down the mountain.

17. Grass

Exhausted and battered, the fifty thousand descend Zardeh Kuh. At long last, the tribe reaches the grassy valley that they will call home and begin to rebuild. The three filmmakers are recognized as the first outsiders to take this journey with the Bakhtiari.

PERFORMANCE NOTES

Conductor:

- The score is in C and octave transpositions are preserved. Crotales sound two octaves higher than written. Piccolo and celesta sound one octave higher than written. Contrabassoon and bass sound one octave lower than written.
- Throughout the piece, visual cues that align precisely with the music are included in the score in boxes for reference. These are not printed in the players' parts.

General:

- Key signatures are used for most of the score. For cues that are non-diatonic, no key signature is used.
- Pitch bends last the full duration notated.
- non vib. —————> poco vib. —————> vib. ord. - Indicate changes in vibrato speed and width. The arrows indicate gradual changes.

Horn:

- All stopped passages may be played either hand-stopped, with a stop mute, or any combination of the two.

Percussion:

- Let all notes ring unless noted otherwise.
- Feel free to improvise fills or embellishments during any of the extended drum ostinati if desired.

Harp:

- Let all notes ring unless noted otherwise.
- All harmonics sound an octave higher than written.
- Sons xylophoniques - Mute the strings indicated in the bottom staff near the soundboard with the left hand and play with the right hand.
- Thunder glissando - A loud and fast glissando downwards with the left hand on the lowest strings of the harp, causing the strings to rattle against each other. Specific pitches are not important.

Piano/celesta:

- + - Indicates notes played on the keyboard with the right hand while muting the strings near the tuning pegs inside the piano with the palm and/or fingers of the left hand. The desired sound is somewhat dull and muffled but not brittle.
 - Depending on the placement of the braces inside the piano, an assistant may be needed to help with muting for some passages.

Strings:

- Let all pizzicati ring as much as possible.
- sul tastò —————> pos. ord. —————> sul pont. - The arrows indicate gradual changes in bow placement.

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GRASS: A NATION'S BATTLE FOR LIFE

1. Our Journey Begins

Score in C

Patrick Holcomb

♩ = c. 80 ♩ = c. 68

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

- Flute/Alto Flute:** C FLUTE. Measures 1-3 are marked with large numbers 3, 4, and 3. Dynamics range from *mf* to *poco f*.
- Oboe/English Horn:** OBOE. Measures 1-3 are marked with large numbers 4, 4, and 4. Dynamics range from *mf* to *poco f*.
- Clarinet/Bass Clarinet:** BASS CLARINET. Measures 1-3 are marked with large numbers 4, 4, and 4. Dynamics range from *mp* to *mf*.
- Bassoon/Contrabassoon:** CONTRABASSOON. Dynamics range from *mp* to *mf*.
- Horn (+Triangle):** FLUGELHORN. Dynamics range from *mp* to *mf poco f*.
- Percussion:** TAM-TAM (tam-tam beater) and SUSPENDED CYMBAL (soft yarn mallets). Dynamics range from *p* to *mf*.
- Harp:** Dynamics range from *p* to *f*. Includes a gliss. ad lib. and a solo section marked "solo freely" and "end solo very freely".
- Cimbalom:** Dynamics range from *mp* to *f*.
- Piano (+Tambourine):** Dynamics range from *mp* to *mf*.
- Electronics:** Wind Chimes (E major pentatonic). Dynamics range from *n.* to *mf*.
- Violin I & II:** Measures 1-3 are marked with large numbers 3, 4, and 3. Dynamics range from *mf* to *poco f*.
- Viola:** Measures 1-3 are marked with large numbers 4, 4, and 4. Dynamics range from *p* to *mf*.
- Cello:** Dynamics range from *pp* to *mf*. Includes "non vib." and "vib. ord." markings.
- Double Bass:** Dynamics range from *pp* to *mf*. Includes "non vib." and "vib. ord." markings.

Tempo markings: ♩ = c. 80 and ♩ = c. 68 are repeated at the bottom of the score.

1 2 3 4 5

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

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

B. Cl. *poco f* *mf* *poco f*

Cbsn. *poco f* *mf* *poco f* *mp*

Hn. *f* *mf* *poco f* *f* *mf*

Flhn. *f* *mf* *poco f* *f* *mf*

Perc. (Suspended Cymbal) *p* *mf*

Hp. *poco f* *mf*

Cim. *poco f* *mf*

Pno.

Elec. (Wind Chimes (E major pentatonic))

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

Vln. II

Vla.

Vc. *poco f* *mf* *poco f*

D.B. *poco f* *mf* *poco f*

6

7

8

9

12 ♩ = c. 114

Fl. *to Alto Flute*

Ob. *to English Horn*

B. Cl.

Cbsn. *to Bassoon*

Hn.

Fln.

Perc. (Suspended Cymbal) *scrape with a coin*

Hp.

Cim.

Pno.

Elec. (Wind Chimes (E major pentatonic))

12 ♩ = c. 114

Vln. I *solo* *end solo* → non vib.

Vln. II → non vib.

Vla. → non vib.

Vc. → non vib.

D.B. → non vib.

10 11 12 13 14 15 16

Fl.

Ob.

B. Cl.

Cbsn. *BASSOON* adding color to the harp solo
non vib. → vib. ord.

Hn.

Fln.

Perc.

Hp. *mp* *mf* *mp* *mf* *mp*

Cim.

Pno.

Elec.

Vln. I

Vln. II

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

poco vib.

17 18 19 20 21 22 23 24

29 Camel Caravan

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Fln.

Perc.

Hp.

Cim.

Pno.

Elec.

(Suspended Cymbal) *p* *mf* *mf* *p*

soft yarn mallets

TAM-TAM tam-tam beater or soft yarn mallet *mf*

SUSPENDED CYMBAL soft yarn mallets *p*

mf *mp* *poco f* *pp*

mf *mp* *poco f* *mf*

end solo

Wind Chimes (B minor pentatonic)

n. *mf*

Glassy Piano Pad

n. *mf*

full, but not brassy

full, but not brassy

poco f *p* *poco f*

29 Camel Caravan

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco vib. *p* *mp* *mf*

p *mp* *mf* *p*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

vib. ord.

vib. ord.

vib. ord.

vib. ord.

vib. ord.

p *mp* *mf*

25 26 27 28 29 30 31 32

Grass: A Nation's Battle for Life - 1. Our Journey Begins - Patrick Holcomb - Score in C

5

38 ♩ = c. 73

Fl. 3 2 3 2 3

Ob. 3 2 3 2 3

B. Cl. 4 4 4 4 4 *mf* *pp* to B♭ Clarinet

Bsn. 4 4 4 4 4

Hn. *poco f* *pp* to Triangle

Flhn. *p* *poco f* *p* *pp* to Sleigh Bells

Perc. (Suspended Cymbal) *mf* *mf* *p* **TAM-TAM** tam-tam beater or soft yarn mallet **SUSPENDED CYMBAL** scrape with a coin

Hp. *p*

Cim. *mp* solo

Pno. *p* gradually lift the pedal

Elec. (Wind Chimes (B minor pentatonic)) *n* Glass Armonica *p*
 (Glassy Piano Pad) *n* *p*

38 ♩ = c. 73

Vln. I 3 2 3 2 3 non vib. *pp* *p*

Vln. II 3 2 3 2 3 *mf* *pp*

Vla. 4 4 4 4 4 non vib. *pp* *p*

Vc. non vib. *pp* *p*

D.B. non vib. *pp* *p*

33 34 35 36 37 38 39 40

Bridge

2 + 2 + 3 45 ♩ = c. 121

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Flhn.

Perc.

TAM-TAM
tam-tam beater
p

HAND DRUM
tone or slap ad lib. hands
bass *pp*

Hp.

Cim.

mf *p* *mp*

Pno.

to Tambourine

p

gradually lift the pedal

Elec.

(Glass Armonica)

(Glassy Piano Pad)

n.

Bridge

2 + 2 + 3 45 ♩ = c. 121

Vln. I

Vln. II

Vla.

Vc.

D.B.

41 42 43 44 45 46 47 48

53

ALTO FLUTE
non vib.

Fl. *p* *pp* *p*

Ob.

B. Cl. *p* *pp* *p*

Bsn.

TRIANGLE
triangle beater

Hn. *p*

Fln.

Perc. (Hand Drum) *mp* *p* *mp* *p* *mp*
continue the same phrasing within the notated dynamics

Hp. *mp*

Cim. *pp*

Pno.

Elec.

53

pizz., vib. ord.

Vln. I *mp*

Vln. II *n*

Vla. *mp* *mf*
sola vib. ord.

Vc. *mp*
pizz., vib. ord.

D.B. *mp*
pizz., vib. ord.

49

50

51

52

53

54

55

56

61

A. Fl. *pp p*

Ob.

Cl. *pp p*

Bsn.

Hn. (Triangle) *p*

Fln.

Perc. (Hand Drum)

Hp.

Cim.

Pno.

Elec.

61

Vln. I

Vln. II

Vla. *mp mf mp mf mp*

Vc.

D.B.

57 58 59 60 61 62 63 64

69

to C Flute

C FLUTE vib. ord.

A. Fl. *pp p* *pp p* *pp* *mp* *mf* *mp* *mf*

Ob.

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

Bsn. *mp* *mf* *mp* *mf*

Hn. (Triangle) *p* *mp*

Fln. SLEIGH BELLS *mp*

Perc. (Hand Drum) *mf*

Hp. *mf*

Cim.

Pno. TAMBOURINE *mf*

Elec.

69

Vln. I *mf*

Vln. II *mf* pizz., vib. ord.

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

Vc. *mf*

D.B. *mf*

65 66 67 68 69 70 71 72

Fl. *mf* *poco f* *mf* *poco f*
 E. Hn. *mf* *poco f* *mf* *poco f*
 Cl. *mp* *mp* *mp* *mf* *mp* *mp* *mp*
 Bsn. *mp* *mp* *mp* *mf* *mp* *mp* *mp*
 Hn. (Triangle) *mp* *mp*
 Flhn. (Sleigh Bells)
 Perc. (Hand Drum)
 Hp. *mf*
 Cim.
 Pno. (Tambourine)
 Elec.
 Vln. I
 Vln. II
 Vla. *mf* *poco f* *mp*
 Vc.
 D.B.

73

74

75

76

77

78

79

81

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

E. Hn. *mf* *poco f* *mf* *poco f*

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

Bsn. *mf* *mp* *mp* *mp* *mf* *mp* *mp*

Hn. (Triangle) *mp* *mp*

Fln. (Sleigh Bells)

Perc. (Hand Drum)

Hp.

Cim.

Pno. (Tambourine)

Elec.

81

Vln. I

Vln. II

Vla. *mf* *poco f* *mp*

Vc.

D.B.

80 81 82 83 84 85 86

Fl. *mf* *poco f* *p* to Piccolo

E. Hn. *mf* *poco f* *p* to Oboe

Cl. *mp* *mp* *mp* *mf* *poco f* *p* to Bass Clarinet

Bsn. *mp* *mp* *mp* *mf* *poco f*

Hn. (Triangle) *mp*

Fln. (Sleigh Bells) to Tambourine

Perc. (Hand Drum) *poco f*

Hp.

Cim.

Pno. (Tambourine) rh. to Celesta lh. to Piano

Elec.

Vln. I

Vln. II *poco f*

Vla.

Vc. *poco f*

D.B. *poco f*

87

88

89

90

91

92

93

2. Eastward Through the Hills

Patrick Holcomb

$\text{♩} = c. 72$

PICCOLO **3 + 2** **3 + 2**

Piccolo

OBOE

Oboe

BASS CL.

Clarinet/
Bass Clarinet

Bassoon

(Triangle)

Horn
(+Triangle)

TAMBOURINE

Trumpet
(+Sleigh Bells/
Tambourine)

TAM-TAM
tam-tam beater

Percussion

Harp

p *p*

Cymbalom

mp *mf* *mp* *mf*

CELESTA

Piano/
Celesta
(+Tambourine)

PIANO

Electronics

Glass Armonica *p*

Glassy Piano Pad *p*

$\text{♩} = c. 72$ **3 + 2** **3 + 2**

Violin I

Violin II

Viola

Cello

Double Bass

pp *p* *pp* *p* *pp* *p*

arco, non vib. *v*

arco *v*

94 95 96 97 98 99 100 101 102 103

Caravan Route

106 ♩ = c. 128

Picc. 3

Ob. 4

B. Cl. 4

Bsn.

Hn.

(Tambourine)

Tpt. *mp*

Perc. (Tam-Tam) *p* HAND DRUM hands *pp* *mf* *mp* *mf* *mp*

Hp. *p* *mf*

Cim. *mp* *pp*

(Xco)

Pno. (Celesta) (Piano) *mf*

Elec. (Glass Armonica) (Glassy Piano Pad) *n.*

Caravan Route

106 ♩ = c. 128

Vln. I arco, non vib. *n.* *mf* *poco f* vib. ord.

Vln. II *n.* *mf* *poco f* vib. ord.

Vla. *n.* *mf* *poco f* vib. ord.

Vc. non vib. *n.* *mf* *poco f* vib. ord.

D.B. (pizz.) *mf*

104

105

106

107

108

109

110

111

112

113

118

Picc.

Ob.

B. Cl.

Bsn.

Hn.

(Tambourine)

Tpt.

(Hand Drum)
continue the same phrasing within the notated dynamics

Perc.

Hp.

Cim.

(Celesta)

Pno.

(Piano)

Elec.

118

Vln. I

Vln. II

Vla.

Vc.

D.B.

114 115 116 117 118 119 120 121 122 123

Text Card

128 ♩ = c. 130

Picc.

Ob. *p* to English Horn

B. Cl. *mp* to B♭ Clarinet

Bsn. *p*

Hn.

Tpt. (Tambourine) *mp* to Sleigh Bells

Perc. (Hand Drum) *mp* *mf* *pp*

Hp.

Cim.

Pno. (Celesta) *mp* to Tambourine (Piano)

Elec.

Text Card

128 ♩ = c. 130

Vln. I *mp* *mf* non vib.

Vln. II *mp* *mf* non vib. *n*

Vla. *mp* *mf* non vib. *n*

Vc. *mp* *mf* non vib. *n*

D.B. *mp* *mf* arco, non vib. *n*

124 125 126 127 128 129 130 131

136

Village

Picc. *solo playful*
mf *poco f* *mf*

Ob.

Cl. **B♭ CLARINET**
mp *mf* *mp* *mf* *mp*

Bsn.

Hn. (Triangle) *p*

Tpt. **SLEIGH BELLS** *p*

Perc. (Hand Drum) *mp p* *mp p* *mp p* *mp p* *mp*
continue the same phrasing within the notated dynamics

Hp. *prés de la table*
mp

Cim.

Pno.

Elec.

136

Village

Vln. I *con sord.*
n.

Vln. II

Vla.

Vc. *pizz., vib. ord.*
mp

D.B.

132 133 134 135 136 137 138

Picc. *poco f* *mf* *poco f* *mf* *poco f* *mf*

Ob.

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

Bsn.

Hn. (Triangle)

Tpt. (Sleigh Bells)

Perc. (Hand Drum)

Hp. (p.d.t.) ord.

Cim.

Pno. TAMBOURINE *p*

Elec.

Vln. I

Vln. II

Vla. *pizz., vib. ord.* *mp*

Vc. *pizz., vib. ord.* *mp*

D.B. *mp*

Picc. *mf* *mf* *poco f* *pp* *to Alto Flute*

Ob.

Cl.

Bsn.

♩ = c. 72

Hn. (Triangle) *pp* *ppp* *to Horn*

Tpt. (Sleigh Bells) *ppp* *to C Trumpet*

Perc. (Hand Drum) *pp*

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

Cim.

Pno. (Tambourine) *ppp* *to Piano*

Elec. (Glass Armonica) *n* *p*

Vln. I *pp* *con sord. (non vib.)*

Vln. II *pp* *con sord.*

Vla. *pp*

Vc. *pp* *con sord.*

D.B. *pp* *con sord.*

♩ = c. 72

145

146

147

148

149

3. The Salt Desert of Anatolia (Tales From the Desert)

Patrick Holcomb

L'istesso tempo

(♩ = c. 72)

♩ = c. 73

♩ = c. 74

ALTO FLUTE

ENGLISH HORN

(B♭ Clarinet)

(Bassoon) solo

HORN

C TRUMPET
to harmon mute (stem in)

SUSPENDED CYMBAL
soft yarn mallets

TAM-TAM
tam-tam beater or soft yarn mallet

Harp

Cimbalom

PIANO

Electronics
(Glass Armonica)

Wind Chimes (F# minor pentatonic)

Glassy Piano Pad

L'istesso tempo

(♩ = c. 72)

♩ = c. 73

♩ = c. 74

Violin I
(con sord., non vib.)

Violin II

Viola

Cello

Double Bass

con sord. (non vib.)

con sord., arco, non vib.

con sord., arco, non vib.

con sord., arco, non vib.

con sord., arco, non vib.

150

151

152

153

154

155

156

157

Sandstorm

158 ♩ = c. 82

freely

A. Fl. *pp* *mp* *pp* *mp*

E. Hn.

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

Bsn. *pp*
to Contrabassoon

Hn. *poco f* *pp*
to straight mute

Tpt. *pp* *mf* *pp*
harmon mute (stem in)
non vib.

Perc. *poco f* *pp* *mp*
SUSPENDED CYMBAL
scrape with a coin
TAM-TAM
rub with a
superball mallet
vary dynamics between *mp* and *pp* ad lib.

Hp. *poco f* *mf* *poco f*
(p.d.t.)

Pno. *mp*
glissando with fingertips on the strings inside the piano in this approximate range

Elec. High Wind Chimes
n. *p*

Sandstorm

158 ♩ = c. 82

(con sord.)
sul pont.

Vln. I *poco f* *pp*

Vln. II *poco f* *p*

Vla. *pp* *p*

Vc. *pp* *mp*

D.B. *pp* *mp*

158

159

160

161

163

A. Fl. *mp* *pp* *mp* *pp*

E. Hn.

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

Bsn.

Hn.

Tpt. (harmon mute) solo *mf* *p* *mf*

Perc. (Tam-Tam)

Hp.

Cim.

Pno. *mp*

Elec. (High Wind Chimes)

163

Vln. I (con sord.) (sul pont.) *mp* *mf* *p*

Vln. II (con sord.) *mp* *mf* *p*

Vla. (con sord.) *mp* *mf* *p*

Vc. (con sord.) *mf* *p*

D.B. (con sord.) *mf* *p*

162

163

164

165

A Fl. *mp* *pp*
 E. Hn.
 Cl. *pp* *mp* *ppp*
 Bsn.
 Hn.
 Tpt. (harmon mute) *pp* *mf* *p* *mf*
 Perc. (Tam-Tam)
 Hp. (p.d.l.t.) *poco f*
 Cim.
 Pno. *mp*
 Elec. (High Wind Chimes) gradually lift the pedal
 Vln. I (con sord.) *mp* *mf* *mp* *mf*
 Vln. II (con sord.) *mp* *mf* *mp* *mf*
 Vla. (con sord.) *mp* *mf* *mp* *mf*
 Vc. (con sord.) *mp* *mf* *mp* *mf*
 D.B. (con sord.) *mp* *mf* *mp* *mf*

166 167 168 169 170

Text Card

♩ = c. 80 173 ♩ = c. 75

2 + 3

A. Fl. 2 4 3 4 3 5 4 3

E. Hn. solo mp mf p mp

Cl. to Bass Clarinet 4 4 4 4 4 8 4 4

Bsn.

Hn.

Tpt. (harmon mute) to straight mute (wooden if possible) pp

Perc. (Tam-Tam) ppp ord. triangle beater p mp p

Hp. ord. mp Da Gt

Cim.

Pno.

(~~con.~~) (gradually lifting the pedal)

(High Wind Chimes)

Elec. (Glass Harmonica) p

Text Card

♩ = c. 80 173 ♩ = c. 75

2 + 3

Vln. I (con sord.) via sord. senza sord., pos. ord. (non vib.) pp p

Vln. II (con sord.) via sord. pp p

Vla. (con sord.) via sord. pp pp

Vc. (con sord.) via sord. pp pp

D.B. (con sord.) via sord. pp pp

171 172 173 174 175 176 177

Man With Torch

178 ♩ = c. 79

Musical score for "Man With Torch" (measures 178-185). The score includes parts for:

- A. Fl.**: Flute I, measures 178-185.
- E. Hn.**: Horn I, measures 178-185.
- Cl.**: Bass Clarinet, measures 178-185.
- Bsn.**: Contrabassoon, measures 178-185.
- Hn.**: Horn II, measures 178-185. Includes instructions: "straight mute fanfare-like, but distant", "mf", "p", "muted out".
- Tpt.**: Trumpet, measures 178-185. Includes instructions: "straight mute (wooden if possible) fanfare-like, but distant", "mf", "p".
- Perc.**: Percussion, measures 178-185. Includes instructions: "(Tam-Tam) scrape (triangle beater)", "poco f", "mf", "mp", "MEDIUM-SIZED WOODBLOCK", "tam-tam beater rubber mallet", "TAM-TAM", "LARGE WOODBLOCK", "tam-tam beater rubber mallet", "mf", "p".
- Hp.**: Harp, measures 178-185. Includes instruction: "poco f".
- Pno.**: Piano, measures 178-185. Includes instruction: "mf".
- Elec.**: Electronics, measures 178-185. Includes instructions: "(High Wind Chimes)", "n.", "p", "(Glass Armonica)", "n".

Man With Torch

178 ♩ = c. 79

Musical score for "Man With Torch" (measures 178-185). The score includes parts for:

- Vln. I**: Violin I, measures 178-185. Includes instruction: "senza sord, vib. ord.", "mp".
- Vln. II**: Violin II, measures 178-185. Includes instruction: "senza sord, vib. ord.", "mp", "poco f".
- Vla.**: Viola, measures 178-185. Includes instruction: "senza sord, vib. ord.", "mp", "poco f".
- Vc.**: Violoncello, measures 178-185. Includes instruction: "senza sord, vib. ord.", "mp", "poco f".
- D.B.**: Double Bass, measures 178-185. Includes instruction: "senza sord, vib. ord.", "mp", "poco f".

178 179 180 181 182 183 184 185

Text Card **Fire** **Text Card**

$\text{♩} = \text{c. } 82$ **188** $\text{♩} = \text{c. } 69$ $2 + 2 + 3$ $3 + 2 + 2$

A. Fl. 3 2 4 7 3 7 4 3

E. Hn. 4 4 4 8 4 8 4 4 3

B. Cl. *p* *p* *p* 8 4 8 4 4

Cbsn. *p* *p* *p* 8 4 8 4 4

Hn. (straight mute) solo mysterious *p* *mf*

Tpt.

Perc. (Tam-Tam) *p* *mp* scrape with a triangle beater

Hp. *mp* *p* *mp* C₂ A₁

Cim. *p* *mp* distant, mysterious

Pno. *p*

Elec. (Glass Harmonica) (Glassy Piano Pad) *mp* *mp*

Text Card **Fire** **Text Card**

$\text{♩} = \text{c. } 82$ **188** $\text{♩} = \text{c. } 69$ $2 + 2 + 3$ $3 + 2 + 2$

Vln. I *n.* 3 2 4 non vib. 7 3 7 4 3

Vln. II *p* non vib. *mp* 8 4 8 4 3

Vla. *n.* non vib. *p* *mp* 8 4 8 4 3

Vc. *n.* non vib. *p* *mp* 8 4 8 4 3

D.B. *n.* non vib. *p* *mp* 8 4 8 4 3

186 187 188 189 190 191 192 193

Sleeping

199 ♩ = c. 73

♩ = c. 70

A. Fl. 3 4 3 2 4

E. Hn. 4 4 4 4 4

B. Cl. 4 4 4 4 4

Cbsn. 4 4 4 4 4

Hn. (straight mute) p mp mf pp mute out to triangle

Tpt. p mp mf pp

Perc. (Tam-Tam) tam-tam beater mp SUSPENDED CYMBAL soft yarn mallets ppp p

Hp. mf p pp p

Cim. p mp ppp

Pno. p p

Elec. (Glass Armonica) gradually lift the pedal (Glassy Piano Pad) n. una corda

Sleeping

199 ♩ = c. 73

♩ = c. 70

Vln. I pp sul tasto, poco vib. p

Vln. II pp sul tasto, poco vib. p

Vla. pp sul tasto, poco vib. p

Vc. pp sul tasto, poco vib. p

D.B. pp sul tasto, poco vib. p

194 195 196 197 198 199 200

♩ = c. 76

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Tpt.

Perc. (Suspended Cymbal) TAM-TAM
tam-tam beater or soft yarn mallet

Hp.

Cim.

Pno.

Elec. *(~~no~~)*
(*una corda*) gradually lift the pedal

♩ = c. 76

Vln. I

Vln. II

Vla.

Vc.

D.B.

201 202 203 204 205 206 207

4. Dawn Reveals Our Refuge

Patrick Holcomb

L'istesso tempo

(♩ = c. 76)

Village

♩ = c. 63 ♩ = c. 117

Piccolo/Alto Flute (Alto Flute)
 Oboe/English Horn (English Horn)
 Clarinet/Bass Clarinet (Bass Clarinet)
 Bassoon (BASSOON)

Horn (+Triangle/Tambourine)
 Trumpet (+Sleigh Bells)

TRIANGLE

open solo

to Sleigh Bells

p *mp* *pp*

Percussion

SUSPENDED CYMBAL
scrape with a coin

soft yarn mallets

TAM-TAM
tam-tam beater

LOW TOM
rutes (on the head)

p *pp* *mp* *p* *pp*

Harp

p *mp*

Piano/Celesta (Piano)

to Celesta

mp

tre corde

gradually lift the pedal

Electronics

Wind Chimes (A minor pentatonic)

n *p* *n*

Glassy Piano Pad

n *p* *n*

Glassy Piano Pad

n *p* *n*

L'istesso tempo

(♩ = c. 76)

Village

♩ = c. 63 ♩ = c. 117

Violin I

pos. ord., non vib.

pp *p* *n*

Violin II

pp *p*

Viola

pos. ord., non vib.

pp *p*

Cello

pos. ord., non vib.

pp *p* *n*

Double Bass

pos. ord., non vib.

pp *p* *n*

208 209 210 211 212 213 214 215 216

217

(Triangle)

triangle beater

Hn. *pp*

Perc. (Low Tom) *p pp p pp p* continue the same phrasing within the notated dynamics

Hp. *pp p p*

Pno. CELESTA *p pp*

217

Vln. II *p* pizz., vib. ord.

Vla. *p* pizz., vib. ord.

Vc. *p* pizz., vib. ord.

D.B. *p* pizz., vib. ord.

217

218

219

220

221

222

223

224



229

Hn. (Triangle) *pp pp*

Perc. (Low Tom)

Hp.

229

Vln. I solo vib. ord. *pp mp p mp p*

Vln. II

Vla.

Vc.

D.B.

225

226

227

228

229

230

231

232

237

A. Fl.

E. Hn.

B. Cl.

Bsn.

(Triangle)

Hn.

pp

Tpt.

Perc.

(Low Tom)

Hp.

Cel.

Elec.

237

Vln. I

mp *p* *mp* *p* *mp* *p* *mp* *p*

Vln. II

Vla.

Vc.

D.B.

233

234

235

236

237

238

239

240

245

A. Fl. *mp* solo (countermelody to English horn solo)
 E. Hn. *mf* solo *mp* *mf* *mp*
 B. Cl. *p* *mp*
 Bsn.
 Hn. (Triangle) *pp* *p*
 Tpt. SLEIGH BELLS *p*
 Perc. (Low Tom) *mp*
 Hp. *mp*
 Cel. PIANO *mp*
 Elec.

245

Vln. I *mf* *p* *mp* *mp* *mf* *p* *mp* end solo pizz.
 Vln. II *mp*
 Vla. *mp*
 Vc. *mp*
 D.B. *mp*

241 242 243 244 245 246 247 248

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

E. Hn. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

B. Cl. *p* *mp* *p* *mp*

Bsn.

(Triangle) *p* *p*

(Sleigh Bells)

(Low Tom)

Hp.

Pno.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

to Piccolo

to Oboe

(Triangle)

(Sleigh Bells)

(Low Tom)

arco, non vib.

A. Fl. *mf* *p*

E. Hn. *poco f* *mp* *mf* *mf* *poco f* *p*

B. Cl. *p* *mp* *p*

Bsn.

Hn. *p* *mp*

Tpt. *mp* *pp*

Perc. *mf*

Hp. *mf*

Pno. *mf*

Elec.

Vln. I *mf* *n.* *p*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

257

258

259

260

261

262

263

264

Text Card

267 ♩ = c. 74

♩ = c. 72

♩ = c. 126

A. Fl.

E. Hn.

B. Cl. *pp* to B \flat Clarinet

Bsn.

Hn. *pp* (Triangle) to Horn **HORN** solo open *p* *mp* to Triangle *pp*

Tpt.

Perc. (Low Tom) *p* **SUSPENDED CYMBAL** soft yarn mallets *pp* *mp* **TAM-TAM** tam-tam beater or soft yarn mallet *mp* **BASS DRUM** rutes continue the same phrasing as before *p*

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

Pno. *p* *mp*

Elec. Wind Chimes (D minor pentatonic) *n* *p* gradually lift the pedal

(Glassy Piano Pad) *n* *p*

(Glassy Piano Pad) *n* *p*

Text Card

267 ♩ = c. 74

♩ = c. 72

♩ = c. 126

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

arco, non vib. *pp* *p*

arco, non vib. *pp* *p*

arco, non vib. *pp* *p*

arco, non vib. *pp* *p*

265

266

267

268

269

270

271

272

275

B. CLARINET *playful*

(Bass Drum)

Hp.

Musical score for measures 273-280. The B. Clarinet part features a melodic line with triplets and dynamics ranging from *mp* to *mf*. The Percussion part includes a Bass Drum line with a steady eighth-note pattern. The Harp part provides a harmonic accompaniment with chords and single notes.

275

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for measures 273-280. The Violin I and II parts have a melodic line with dynamics *n* and *mf*. The Viola part has a melodic line with dynamics *n* and *mf*. The Violoncello part has a melodic line with dynamics *n*, *pizz., vib. ord.*, and *mf*. The Double Bass part has a melodic line with dynamics *n* and *mp*.

273 274 275 276 277 278 279 280

283

PICCOLO *solo playful*

to Bass Clarinet

TRIANGLE triangle beater

(Bass Drum) x-shaped noteheads on the rim

Hp.

Pno. CELESTA

Musical score for measures 281-287. The Piccolo part features a melodic line with dynamics *p* and *mp*. The Clarinet part has a melodic line with dynamics *mp* and *mf*. The Triangle part has a melodic line with dynamics *pp*. The Percussion part includes a Bass Drum line with x-shaped noteheads on the rim and dynamics *p*. The Harp part has a melodic line with dynamics *p*. The Piano part has a melodic line with dynamics *p*.

283

Vc.

D.B.

Musical score for measures 281-287. The Violoncello part has a melodic line with dynamics *p* and *pizz.*. The Double Bass part has a melodic line with dynamics *p*.

281 282 283 284 285 286 287

291

Picc. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

E. Hn. *mp* *mf* *mp* *mf* *mp*

(Triangle) *mp*

Hn. *mp*

(Sleigh Bells)

Tpt. *p*

Perc. (Bass Drum) *mp*

Hp. *mp*

Cel. *mp*

Vc. *mp*

288 289 290 291 292 293 294

291

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

(Triangle) to Tambourine

Hn. (Sleigh Bells)

Tpt.

Perc. (Bass Drum)

Hp.

Cel. *mp*

Vc.

295 296 297 298 299 300 301

303

Picc. *mf* *poco f* *mf* *poco f* *mf* *poco f*

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

BASS CLARINET *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

continue the same phrasing within the notated dynamics

Bsn.

Hn. TAMBOURINE *mp*

(Sleigh Bells) *mp*

Perc. (Bass Drum) continue the same phrasing as before *mf*

Hp. *mf*

Cel. PIANO *p* *mf*

(X_{on})

Elec.

303

Vln. I

Vln. II pizz., vib. ord. *mf*

Vla.

Vc. *mf*

D.B. *mf*

302 303 304 305 306 307 308

311

Picc. *poco f*

Ob. *poco f*

B. Cl. *full but never strident or aggressive*

Bsn. *mp* *poco f* *mf* *poco f* *mf*

(Tambourine)

Hn.

(Sleigh Bells)

Tpt.

(Bass Drum)

Perc.

Hp.

Pno.

Elec.

311

Vln. I *vib. ord.* *full but never strident or aggressive* *mp* *poco f* *mf* *poco f* *mf*

Vln. II

Vla. *vib. ord.* *full but never strident or aggressive* *mp* *poco f* *mf* *poco f* *mf*

Vc.

D.B.

309

310

311

312

313

314

319

Picc. *mf* *poco f* *poco f* *mf*

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

B. Cl.

Bsn. *poco f* *mf* *poco f* *mf* *poco f* *mf*

(Tambourine)

Hn.

(Sleigh Bells)

Tpt.

(Bass Drum)

Perc.

Hp.

Pno.

Elec.

319

Vln. I *poco f* *mf* *poco f* *mf* *poco f* *mf*

Vln. II

Vla. *poco f* *mf* *poco f* *mf* *poco f* *mf*

Vc.

D.B.

315

316

317

318

319

320

Picc. *poco f* *mf*
 Ob. *poco f* *mf*
 B. Cl. *poco f* *mf*
 Bsn. *poco f* *mf* *poco f* *mf* *poco f* *poco f*
 (Tambourine)
 Hn. *poco f*
 (Sleigh Bells)
 Tpt.
 Perc. (Bass Drum)
 Hp.
 Pno.
 Elec.
 Vln. I *poco f* *mf* *poco f* *mf* *poco f* *poco f*
 Vln. II
 Vla. *poco f* *mf* *poco f* *mf* *poco f* *poco f*
 Vc.
 D.B.

321

322

323

324

325

326

327

Picc. *f*

Ob. *f*

B. Cl. *poco f* *p* to B \flat Clarinet

Bsn. *f* *p*

Hn. (Tambourine) *mp* to Horn

Tpt. (Sleigh Bells) *poco f* *mf* *mp* *p* to C Trumpet

Perc. (Bass Drum) *poco f* *p*

Hp. *poco f* *p*

Pno. *poco f* *p*

Elec. (Glassy Piano Pad) *n.* *mp* *mp* *n.* *mp* Wind Chimes (A minor pentatonic) gradually lift the pedal

327

Vln. I *f* *pp* *mf* to non vib.

Vln. II *poco f* *mf* *mp*

Vla. *f* *p* *pp* *mf* to non vib.

Vc. *poco f* *mf* *mp* *pp* *mf* to non vib.

D.B. *poco f* *mf* *mp* *pp* *mf* to non vib.

327

328

329

330

331

332

5. Wild Hunters

Patrick Holcomb

Fortress

Mountains **341** ♩ = c. 124

♩ = c. 60

Fortress

Mountains **341** ♩ = c. 124

♩ = c. 60

Fortress

Piccolo/Alto Flute (Piccolo)

Oboe/English Horn (Oboe)

Clarinet/Bass Clarinet (B♭ CLARINET)

Bassoon/Contrabassoon (Bassoon)

Horn (+Triangle) (HORN) solo regal

Trumpet (+Sleigh Bells) (C TRUMPET)

Percussion (SUSPENDED CYMBAL soft yarn mallets, TAM-TAM tam-tam beater, SNARE DRUM snare sticks)

Harp

Piano (+Tambourine)

Electronics (Wind Chimes (A minor pentatonic), Glass Armonica, Glassy Piano Pad)

Violin I non vib.

Violin II arco, non vib.

Viola non vib.

Cello non vib.

Double Bass non vib.

333 334 335 336 337 338 339 340 341 342

Hn. *pp*

Perc. (Snare Drum) *p*

Vln. I *col legno battuto* *p*

Vln. II *col legno battuto* *p*

Vla. *col legno battuto* *p*

Vc. *col legno battuto* *p*

D.B. *pizz. vib. ord.* *p*

343 344 345 346 347 348 349 350 351



353

Cl. *solo* *p* *mp* *pp* *p* *mp* *pp* *p*

Perc. (Snare Drum)

Hp. *p*

353

Vln. I

Vln. II

Vla.

Vc.

D.B.

352 353 354 355 356 357 358 359 360

365

Picc.

Ob.

Cl. *mp* *p* *mp* *pp*

Bsn.

Hn.

Tpt. *p* *mp* *pp* *p* *solo*

Perc. (Snare Drum)

Hp.

Pno. *p*

Elec.

365

Vln. I

Vln. II

Vla.

Vc.

D.B.

361 362 363 364 365 366 367 368

373

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc. (Snare Drum)

Hp.

Pno.

Elec.

373

Vln. I

Vln. II

Vla.

Vc.

D.B.

369 370 371 372 373 374 375 376

2 + 2 + 3 **379** 2 + 2 + 3 2 + 2 + 3

Picc.

Ob.

Cl. *p* *ppp* *to Bass Clarinet*

Bsn. *p* *solo* *mp* *p*

Hn.

Tpt.

Perc. (Snare Drum)

Hp.

Pno.

Elec.

2 + 2 + 3 **379** 2 + 2 + 3 2 + 2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

377 378 379 380 381 382 383

2 + 2 + 3 2 + 2 + 3 2 + 2 + 3 **389**

Picc. 7 3 7 3 7 3

Ob. 8 4 8 4 8 4

Cl. **BASS CLARINET**
mp

Bsn. *mp* *pp*
 to Contrabassoon

Hn. -

Tpt. -

Perc. (Snare Drum) **LOW TOM**
mp

Hp. *mp*

Pno. *mp*

Elec. -

2 + 2 + 3 2 + 2 + 3 2 + 2 + 3 **389**

Vln. I 7 3 7 3 7 3
mp

Vln. II 8 4 8 4 8 4
mp
 pizz., vib. ord.
 damp during rests

Vla. 8 4 8 4 8 4
mp
 pizz., vib. ord.
 damp during rests

Vc. *mp*
 pizz., vib. ord.
 damp during rests

D.B. *mp*

384 385 386 387 388 389 390

Picc.

Ob. *mp*

B. Cl. *p mp*

Bsn.

Hn.

Tpt.

Perc. (Snare Drum) (Low Tom)

Hp.

Pno.

Elec.

Vln. I *mp* arco ord., vib. ord.

Vln. II

Vla.

Vc.

D.B.

391

392

393

394

395

396

397

398

401

Picc. *solo*
mp *mf* *mp* *mf*

Ob.

B. Cl. *p* *mp* *p* *mp*

Bsn.

Hn.

Tpt.

Perc. (Snare Drum) (Low Tom)

Hp.

Pno.

Elec.

401

Vln. I

Vln. II

Vla.

Vc.

D.B.

399 400 401 402 403 404 405 406

409

Picc. *mp* *mf* *p*

Ob.

B. Cl. *p* *mp* *p* *mp*

Bsn. **CONTRABASSOON** *mf*

Hn.

Tpt.

Perc. (Snare Drum) (Low Tom) **BASS DRUM**

Hp. *B \flat | B \flat*

Pno.

Elec.

409

Vln. I

Vln. II

Vla.

Vc.

D.B.

407 408 409 410 411 412 413 414

415

Picc. *mf*

Ob. *mf*

B. Cl. *mf* *mp* *mf* *mp* *mf*

Cbsn. *mp* *mf* *mp* *mf*

Hn. *mf* *poco f* *fanfare-like* *mp* *mf*

Tpt. *poco f* *mp*

Perc. (Low Tom) *mf*
(Bass Drum)

Hp. *mf*

Pno. *mf*

Elec.

415

Vln. I *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *arco* *mf* *mp* *mf* *mp* *mf*

415

416

417

418

419

420

421

422

427

Picc. *poco f* to Alto Flute

Ob. *poco f* to English Horn

B. Cl. *mp* *poco f*

Cbsn. *mp* *poco f* to Bassoon

Hn. *poco f* *mf* *f*

Tpt. *mf* *poco f* *mf* *poco f* to Sleigh Bells

Perc. (Snare Drum) (Low Tom) *f* *mf* *pp*
(Bass Drum)

Hp. *poco f*

Pno. *poco f* to Tambourine

Elec.

427

Vln. I *poco f* *p* *mf* sul pont.

Vln. II *poco f* *p* *mf* sul pont.

Vla. *poco f* *p* *mf* sul pont.

Vc. *poco f* *p* *mf* sul pont.

D.B. *mp* *poco f*

423 424 425 426 427 428 429 430

437

Hn. *to Triangle*
p

Perc. (Snare Drum)
p

437

Vln. I *col legno battuto*
pp
p

Vln. II *col legno battuto*
pp
p

Vla. *col legno battuto*
pp
p

Vc. *col legno battuto*
pp
p

D.B. *pizz.*
p

431 432 433 434 435 436 437 438



ALTO FLUTE

as an echo of the English horn solo

Picc. *p* *mp* *pp* *p*

Ob. **ENGLISH HORN** solo
p *mp* *pp* *p*

Perc. (Snare Drum)

Hp. *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

439 440 441 442 443 444 445 446

449

A. Fl. *mp* *pp* *pp* *p* to Oboe

E. Hn. *pp* *p* *mp* *pp*

Perc. (Snare Drum)

Hp.

449

Vln. I

Vln. II

Vla.

Vc.

D.B.

447 448 449 450 451 452 453 454



People

$\text{♩} = \text{c. } 114$ 458

A. Fl. *ppp* to C Flute

Perc. (Snare Drum) *pp* *mp* *p* *mp* *p* HAND DRUM hands

Hp. *pp*

People

$\text{♩} = \text{c. } 114$ 458

Vln. I *pp* arco ord., non vib. *pp* *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp* *mp*

455 456 457 458 459 460 461

A. Fl.

E. Hn.

B. Cl.

Bsn. **BASSOON**
mp *mf* *mp* *mf* *mp* *mf* *p*

TRIANGLE
triangle beater
p *p*

Tpt.

Perc. (Hand Drum)
continue the same phrasing within the notated dynamics
mp

Hp.
mp

Pno.

Elec.

Vln. I *pizz., vib. ord.*
mp

Vln. II *pizz.*
mp

Vla. *solo*
p

Vc. *pizz.*
mp

D.B.

462 463 464 465 466 467 468 469

470

A. Fl.

E. Hn.

B. Cl.

Bsn.

Hn. (Triangle) *p*

Tpt. SLEIGH BELLS *p*

Perc. (Hand Drum)

Hp.

Pno.

Elec.

470

Vln. I

Vln. II

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

Vc.

D.B.

470

471

472

473

474

475

476

477

478

A. Fl.

E. Hn.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Hp.

Pno.

Elec.

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

(Triangle)

(Sleigh Bells)

(Hand Drum)

TAMBOURINE

p

478

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mf

mp

poco f

mp

mf

478

479

480

481

482

483

484

486

A. Fl.

E. Hn.

B. Cl. *p* *ppp* to B \flat Clarinet

Bsn. *p* *p* *mp* *pp*

(Triangle) *p* to Horn *pp*

(Sleigh Bells) *pp*

Perc. (Hand Drum) *p*

Hp. *pp*

(Tambourine) *pp* to Piano

Pno.

Elec.

486

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *mf* non vib. *pp*

Vc. *pp*

D.B. *pp*

485

486

487

488

489

490

491

6. The Great Caravan Route

Patrick Holcomb

$\text{♩} = \text{c. } 63$

C FLUTE
Flute

OBOE
Oboe

B. CLARINET
Clarinet

Bassoon

HORN
Horn (+Triangle)

(Sleigh Bells)

Trumpet (+Sleigh Bells)

SUSPENDED CYMBAL
scrape with a triangle beater soft yarn mallets

TAM-TAM
tam-tam beater

Percussion

Harp

PIANO
Piano/Celesta

to Celesta

High Wind Chimes

Wind Chimes (C₄ minor pentatonic)

Glass Harmonica

Glassy Piano Pad

Electronics

$\text{♩} = \text{c. } 63$

arco, flautando, non vib.

Violin I

Violin II

Viola

Cello

Double Bass

492 493 494 495 496 497 498 499

502 **Travelers**

$\text{♩} = \text{c. } 135$

Fl.

Ob.

Cl.

Bsn.

Hn. *pp* *to Triangle*

Tpt.

Perc.

Hp. *pp* *solo* *mp*

Pno.

Elec. (Wind Chimes (C# minor pentatonic)) *n.* (Glass Armonica) *pp* *n.*

502 **Travelers**

$\text{♩} = \text{c. } 135$

Vln. I *poco sul pont., alla punta* *n.* *pp* *n.*

Vln. II

Vla.

Vc.

D.B.

500 501 502 503 504 505 506 507 508 509

Fl.

Ob.

Cl.

Bsn.

Hn. **TRIANGLE**
triangle beater
p

Tpt.

Perc. **VIBRAPHONE**
motor always off
bows on both instruments
p
CROTALES

Hp.
mf

Cel. *light, delicate*
CELESTA *mp* *p* *mp* *p* *p* *mp* *p* *mp* *p*

Elec. (Glass Armonica)
n. *pp*

Vln. I *pos. ord., arco ord.*
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vln. II *ord.*
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vla. *ord.*
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vc. *ord.*
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

D.B. *ord., poco sul pont., alla punta*
n. *p* *n.*

510 511 512 513 514 515 516 517

522

poco vib.
adding color to the harp solo

Fl. *p mp mf p mp*

Ob.

Cl.

Bsn.

Hn. *p p*

Tpt.

Perc. (Vibraphone) *p p* CROTALES VIBRAPHONE

Hp. *mp mf mp mf mp*

Cel. *p mp p mp p*

Elec. (Glass Armonica)

522

Vln. I *p > pp p > pp p > pp p > pp*

Vln. II *p > pp p > pp p > pp p > pp*

Vla. *pp p > pp p > pp p n p > pp p*

Vc. *p > pp p > pp p*

D.B. *n p n pizz mp*

518 519 520 521 522 523 524 525

530

Fl. *mf* *mp* *mf* *p* *mp* *duet with clarinet vib. ord.*

Ob.

Cl. *mp* *duet with flute*

Bsn.

Hn. (Triangle) *p* *mp*

Tpt. *mp* SLEIGH BELLS

Perc. (Vibraphone) CROTALES VIBRAPHONE *p* hold the pedal until all of the sound has decayed

Hp. *mf* *mp* *mf* end solo

Cel. *p* *mp*

Elec. (Glass Armonica) *n.*

530

Vln. I *p* *pp* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *p* *pp* *mp* *mf* *mp* *mf* *mp* *mf*

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

Vc. *n.* *p* *pp* *mf* pizz.

D.B. *mf*

526 527 528 529 530 531 532 533

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

Ob. *mp* *mf* *p*

Cl. *mf* *poco f* *mf* *poco f*

Bsn. *mp* *mf* *p*

Hn. (Triangle) *mp* *mp*

Tpt. (Sleigh Bells)

Perc.

Hp.

Cel. (Cello)

Elec.

Vln. I *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf* *mp*

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

Vc.

D.B.

534

535

536

537

538

539

540

542

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

Ob. *mp* *mf* *p*

Cl. *mf* *poco f* *mf* *poco f* *mf*

Bsn. *mp* *mf* *p*

Hn. (Triangle) *mp* *mp*

Tpt. (Sleigh Bells)

Perc.

Hp.

Cel. *(acc.)*

Elec.

542

Vln. I *mf* *mp* *mf* *mp* *mf* *mf* *mp* *mp* *mf*

Vln. II *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Vc.

D.B.

541

542

543

544

545

546

547

Fl. *poco f* *mf* *p* to Alto Flute

Ob.

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

Bsn.

Hn. (Triangle) to Horn *mp*

Tpt. (Sleigh Bells) to C Trumpet *mf*

Perc.

Hp. *poco f*

Cel. *mf* lh. to Piano

Elec.

Vln. I *mp* *mf* *mp* *mf* *mf* *poco f*

Vln. II *mp* *mf* *mp* *mf* *mf* *poco f*

Vla. *mp* *mf* *mp* *mf* *mf* *poco f*

Vc. *poco f*

D.B. *poco f*

548

549

550

551

552

553

554

555

♩ = c. 57

Desert

♩ = c. 62

Fl.

Ob.

Cl.

Bsn. *solo*
p *mp* *pp*

Hn.

Tpt.

Perc. **TAM-TAM**
tam-tam beater
p

Hp.

Pno. (Celesta) r.h. to Piano
p *p*

PIANO *una corda* gradually lift the pedal

Elec. (Wind Chimes (C# minor pentatonic))
(Glass Harmonica)
(Glassy Piano Pad)
p *n* *p* *n*

555

♩ = c. 57

Desert

♩ = c. 62

Vln. I

Vln. II *flautando, non vib.*
pp *p* *n*

Vla. *flautando, non vib.*
pp *p* *n*

Vc. *arco, flautando, non vib.*
pp *p* *n*

D.B. *arco, flautando, non vib.*
pp *p* *n*

555

556

557

558

559

7. Desert Patrol

Patrick Holcomb

L'istesso tempo

(♩ = c. 62)

Flute/
Alto Flute/
Piccolo

ALTO FLUTE
solo freely
non vib. → vib. ord.

Oboe/
English Horn

ENGLISH HORN

Clarinet/
Bass Clarinet

(B♭ Clarinet)

Bassoon/
Contrabassoon

(Bassoon)

Horn

HORN

Trumpet

C TRUMPET
to cup mute

Percussion

TAMBOURINE
very delicate thumb roll

TAM-TAM
tam-tam beater

TAMBOURINE
thumb roll

SUSPENDED CYMBAL
soft yarn mallets

Harp

Piano

Electronics

Glass Armonica

L'istesso tempo

(♩ = c. 62)

Violin I

ord. (non vib.)

Violin II

ord. (non vib.)

Viola

ord. (non vib.)

Cello

ord. (non vib.)

Double Bass

ord. (non vib.)

560

561

562

563

564

565

566

Mountains

♩ = c. 61

568

♩ = c. 124

Guard

A. Fl. *mf* *p* *to Piccolo*

Perc. (Suspended Cymbal) *mp* **SNARE DRUM** *pp* *p* *pp* *p* *pp* *p* *pp*

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

Wind Chimes (G₂ major pentatonic) *n* *p* *n*

Elec. (Glass Armonica) *n* *p* *n*

Glassy Piano Pad *n* *p* *n*

Mountains

♩ = c. 61

568

♩ = c. 124

Guard

Vln. I *poco vib.* *non vib.*

Vln. II *mp* *pp* *con sord.*

Vla. *poco vib.* *mp* *pp* *non vib.* *con sord.*

Vc. *poco vib.* *mp* *pp* *non vib.*

D.B. *mp* *p* *non vib.*

567 568 569 570 571 572 573



2 + 2 + 3

(Snare Drum)

2 + 2 + 3

579

continue the same phrasing within the notated dynamics

Perc. *mp* *pp* *p*

Vln. I *col legno battuto* *p* *non vib.* *vib. ord.*

Vln. II *col legno battuto* *n* *p* *non vib.* *vib. ord.*

Vla. *col legno battuto* *p* *sola con sord.* *p*

Vc. *col legno battuto* *p*

D.B. *pizz., vib. ord.* *p*

574 575 576 577 578 579 580

2 + 2 + 3

2 + 2 + 3

Tpt. *cup mute*
p

(Snare Drum)

Perc. *pp*

Vln. I

Vln. II

Vla. *(con sord.)*
mp *pp* *p* *non vib.* *vib. ord.* *via sord.* *mp* *pp*

Vc.

D.B.

581 582 583 584 585 586



587

2 + 2 + 3

Bsn. *non vib.* *vib. ord.* *p* *mp* *p* *non vib.* *vib. ord.*

Tpt. *non vib.* *vib. ord.* *mp* *p* *non vib.* *vib. ord.*

(Snare Drum) *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *continue the same phrasing within the notated dynamics*

Hp. *dampen each note after the notated duration*
p

587

2 + 2 + 3

Vln. I

Vln. II

Vla. *3* *7* *3*

Vc.

D.B.

587 588 589 590 591 592

2 + 2 + 3 **596** 2 + 3

A. Fl.

E. Hn.

Cl.

Bsn. *mp* *pp* to Contrabassoon

Hn.

Tpt. (cup mute) *mp* *pp* to straight mute (wooden if possible)

Perc. (Snare Drum) *mp* **LOW TOM**

Hp. *mp* let all notes ring

Pno. *mp* tre corde

Elec.

2 + 2 + 3 **596** 2 + 3

Vln. I *mp* pizz. dampen during rests

Vln. II *mp* pizz. dampen during rests

Vla. *p* senza sord., col legno battuto *mp* pizz. dampen during rests

Vc. *mp* pizz. dampen during rests

D.B. *mp*

593 594 595 596 597 598 599

2 + 3

606

PICCOLO

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

E. Hn. *mp* *mf* *p* *mp* *mp* *mp*

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

Bsn.

Hn.

Tpt. *mp* straight mute (wooden if possible)

Perc. (Snare Drum) (Low Tom)

Hp. *mp* *mp*

Pno.

Elec.

2 + 3

606

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

Vln. II *mp* *mp* *mp* *mp* *mp* *mp*

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

Vc. *mp* *mp* *mp* *mp* *mp* *mp*

D.B. *mp* *mp* *mp* *mp* *mp* *mp*

600

601

602

603

604

605

606

2 + 3

2 + 3

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

E. Hn. *mf* *p* *mp* *mf* *mp*

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

Bsn.

Hn.

Tpt. (straight mute) *pp*

Perc. (Snare Drum) (Low Tom)

Hp. *mp*

Pno.

Elec.

2 + 3

2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

607 608 609 610 611 612 613

2 + 2 + 3 616 2 + 2 + 3

Picc. *p*

E. Hn. *pp* to Oboe

Cl. *pp* to Bass Clarinet

Bsn.

Hn. solo straight mute *mp* *mf* *mp*

Tpt.

Perc. (Snare Drum) (Low Tom)

Hp. *mp* *mp* *mp*

Pno.

Elec.

2 + 2 + 3 616 2 + 2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

614

615

616

617

618

619

620

2 + 2 + 3 2 + 2 + 3 **624**

Picc.

E. Hn.

Cl.

Bsn.

Hn. (straight mute)

Tpt.

Perc. (Snare Drum)

(Low Tom)

BASS DRUM

Hp.

Pno.

Elec.

2 + 2 + 3 2 + 2 + 3 **624**

Vln. I

Vln. II

Vla.

Vc.

D.B.

621

622

623

624

625

626

2 + 3 2 + 2 + 3 632

Picc. *mf* *poco f* *mp* *mf*

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

B. Cl.

Cbsn.

Hn. (straight mute) *mp* *mf* *poco f* *mp* *mf*

Tpt. (straight mute) *mf*

Perc. (Low Tom) (Bass Drum)

Hp. *mf* *mf*

Pno.

Elec.

2 + 3 2 + 2 + 3 632

Vln. I

Vln. II

Vla.

Vc.

D.B. *v*

627 628 629 630 631 632

2 + 3

Musical score for woodwinds, percussion, and piano. The score is divided into two systems. The first system includes Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Contrabass (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), and Harp (Hp.). The second system includes Piano (Pno.) and Electric (Elec.). The woodwinds and strings play a melodic line with dynamics ranging from *poco f* to *mf*. The percussion includes a Low Tom and Bass Drum. The harp and piano provide harmonic support. The score is marked with a '2 + 3' time signature and features large numbers 5, 8, 3, 4, and 5 indicating specific measures or phrases.

2 + 3

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment with dynamics ranging from *p* to *mf*. The score is marked with a '2 + 3' time signature and features large numbers 5, 8, 3, 4, and 5 indicating specific measures or phrases.

633

634

635

636

637

638

Drum

2 + 3 ♩ = c. 133 ♩ = c. 136 **644**

harmonic glissando (rhythm approximate)
wild, raucous

C FLUTE

Picc. *f* *p*

Ob. *f*

B. Cl. *poco f*

Cbsn. *poco f*

Hn. (straight mute) *f* mute out

Tpt. (straight mute) *f* mute out

Perc. (Low Tom) *poco f* butt-ends of snare sticks on the rim *poco f* on the heads continue the same phrasing as before

(Bass Drum)

Hp. *poco f* p.d.l.t. bisbigliando *p* *poco f*

Pno. *poco f*

Elec.

Drum

2 + 3 ♩ = c. 133 ♩ = c. 136 **644**

Vln. I *poco sul pont.* *poco f* *p* *poco f*

Vln. II *poco sul pont.* *p subito* *poco f*

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

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

D.B. *poco f*

639 640 641 642 643 644 645

Fl. *poco f* *p* to Piccolo

Ob.

B. Cl.

Cbsn.

Hn.

Tpt.

Perc. (Low Tom) (Bass Drum)

Hp. *pp* *poco f* ord.

Pno.

Elec.

Vln. I *mf* *f* pos. ord.

Vln. II *mf* *f* pos. ord.

Vla. *mf* *f* pos. ord.

Vc. *mf* *f* pos. ord.

D.B. *pizz.* *poco f*

646

647

648

649

650

651

652

656

PICCOLO *raucous*

Fl. *mp* *raucous*

Ob. *mp* *raucous*

B. Cl. *poco f*

Cbsn. *poco f*

Hn. *open mp* *raucous f* *mp* *f* *p*

Tpt. *open mp* *raucous f* *mp* *f* *p*

Perc. (Low Tom) (Bass Drum)

Hp. *Gt*

Pno. *poco f*

Elec.

656

Vln. I *mf* *f* *mf* *f* *mf* *poco f* *col legno battuto*

Vln. II *mf* *f* *mf* *f* *mf* *poco f* *col legno battuto*

Vla. *mf* *f* *mf* *f* *mf* *poco f* *col legno battuto*

Vc. *mf* *f* *mf* *f* *mf* *poco f* *col legno battuto*

D.B.

653

654

655

656

657

658

659

664

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

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

B. Cl. *poco f*

Cbsn. *poco f*

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

Tpt. *f* *mp* *f* *mp* *f*

Perc. (Low Tom)
(Bass Drum)

Hp. *poco f*

Pno. *poco f*

Elec.

664

Vln. I arco ord. *mf* *f* *mf* *f* *mf* *poco f* col legno battuto

Vln. II arco ord. *mf* *f* *mf* *f* *mf* *poco f* col legno battuto

Vla. arco ord. *mf* *f* *mf* *f* *mf* *poco f* col legno battuto

Vc. arco ord. *mf* *f* *mf* *f* *mf* *poco f* col legno battuto

D.B.

660

661

662

663

664

665

666

Picc. *f* *mp* *f* *to Alto Flute*
 Ob. *f* *mp* *f*
 B. Cl. *to Bb Clarinet*
 Cbsn. *to Bassoon*
 Hn. *p* *f* *mp* *f*
 Tpt. *p* *f* *mp* *f* *to Flugelhorn*
 Perc. (Low Tom) (Bass Drum) *f*
 Hp. *poco f* *f*
 Pno.
 Elec.
 Vln. I *arco ord.* *mf* *f* *mf* *f* *mf* *f*
 Vln. II *arco ord.* *mf* *f* *mf* *f* *mf* *f*
 Vla. *arco ord.* *mf* *f* *mf* *f* *mf* *f*
 Vc. *arco ord.* *mf* *f* *mf* *f* *mf* *f*
 D.B. *f*

667

668

669

670

671

672

8. The Forgotten People

Patrick Holcomb

$\text{♩} = \text{c. } 73$ 3 + 2

ALTO FLUTE

Oboe

B \flat CLARINET

BASSOON

Horn (+Triangle)

FLUGELHORN

TAM-TAM
tam-tam beater

Harp

Cymbalom

(Piano)

Piano/Celesta

Glass Armonica

Violin I

Violin II

Viola

Cello

Double Bass

673 674 675 676 677 678 679 680

3 + 2 + 2

A. Fl. 3 2 3 4 7 3

Ob. 4 4 4 mp mf

Cl. 4 4 4

Bsn. mp mf

Hn. solo mp

Fln. mp

Perc. (Tam-Tam) SUSPENDED CYMBAL soft yarn mallets p pp mp

Hp. (p.d.l.t.) ord. p ord. mf D# | A_b

Cim. freely mp f p ossia: improvise an accelerating ascending passage in C Aeolian or C minor pentatonic

Pno.

Elec. (Glass Armonica) Glassy Piano Pad n. mp

3 + 2 + 2

Vln. I 3 2 3 p pp mp mf 4 7 3

Vln. II 3 2 3 p pp mp mf 4 7 3

Vla. 4 4 4 mp

Vc. mp

D.B. mp

681 682 683 684 685 686 687

Mountains

689 ♩ = c. 74

Score for Percussion and strings. Includes parts for A. Fl., Ob., Cl., Bsn., Hn., Flhn., Perc., Hp., Cim., Pno., Elec., and Wind Chimes. The score features complex rhythmic patterns with time signatures 3/4, 4/4, 2/4, and 3/4. Dynamics range from *pp* to *mf*. Percussion includes Bass Drum (soft mallet, very resonant) and Tam-Tam (tam-tam beater). Wind Chimes play an F minor pentatonic scale. Electric guitar uses Glass Armonica and Glassy Piano Pad. The score includes markings for *pp*, *p*, *mp*, *mf*, *poco f*, and *f*.

Mountains

689 ♩ = c. 74

Score for Violins and Double Bass. Includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The score features complex rhythmic patterns with time signatures 3/4, 4/4, 2/4, and 3/4. Dynamics range from *pp* to *mf*. Includes markings for *pp*, *poco f*, *mp*, *p*, *mf*, *poco f*, and *f*. Performance instructions include *non vib.* and *vib. ord.*

688

689

690

691

692

693

694

Women

697 ♩ = c. 66

3 4

A. Fl. *p* *mp* *pp*

Ob. *p* *mp* *pp*

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

Bsn. *pp* *p*

Hn. *p* to Triangle

Fln. *mp* *pp* to Tambourine

Perc. SUSPENDED CYMBAL
soft yarn mallets
ppp *p*

Hp. *p*
D₅

Cim. *mp* *pp*
hold the pedal until all of the sound has decayed

Pno. *pp* *p*
CELESTA
gradually lift the pedal

Elec. (Wind Chimes (F minor pentatonic)) *n.*

Women

697 ♩ = c. 66

3 4

Vln. I *mp* *n.*

Vln. II *n.* *pp* *p* *pp* *p* *pp*

Vla. *n.* *pp* *p* *pp* *p* *pp*

Vc. *n.* *pp* *p* *pp* *p* *pp*

D.B. *n.* *pp* *p* *pp* *p* *pp*

695 696 697 698 699 700 701

Cradle

705 ♩. = c. 44

A. Fl. *p mp p pp*

Ob.

Cl. *mp p mp p*

Bsn. *mp p mp pp*

Hn. **TRIANGLE**
triangle beater
pp

Fln.

Perc. (Suspended Cymbal)
ppp pp

Hp. *delicate, intimate*

Cim.

Cel. *ppp*

Elec.

Cradle

705 ♩. = c. 44

Vln. I *p mp* **TRIANGLE**
solo delicate, intimate

Vln. II *p pp p pp n.*

Vla. *p pp p pp n. p*

Vc. *p pp p pp n.*

D.B. *p pp p pp n.*

702

703

704

705

706

707

713

A. Fl. *pp* *mp* *solo delicate, intimate*

Ob.

Cl.

Bsn.

Hn. (Triangle) *pp*

Fln.

Perc. **VIBRAPHONE** *soft yarn mallets adding color to the harp* *pp*

Hp.

Cim.

Cel. *p*

Elec.

713

Vln. I *pp* *p* *mp* *pp* *end solo*

Vln. II

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

Vc. *pizz.* *p*

D.B. *pizz.* *p*

708

709

710

711

712

713

to C Flute

A. Fl. *pp* *p* *mp* *pp*

Ob. *mp* *pp* *p*

Cl.

Bsn.

Hn. (Triangle) *p*

Fln.

Perc. (Vibraphone) (xoo)

Hp.

Cim.

Cel. *mp* *p*

Elec.

Vln. I *p* *pp* *n.* *pp*

Vln. II *pp* *p* *pp* *n.* *pp*

Vla. *n.* *pp* *p* *pp* *pp*

Vc.

D.B.

714

715

716

717

718

♩ = c. 67 ♩ = c. 126

A. Fl.

Ob. *mp* *pp* *p* *ppp* to Triangle

Cl.

Bsn.

Hn. (Triangle) *p* to Horn *pp*

Fln.

Perc. (Vibraphone) *mp* *p* lift the pedal sooner if necessary for the transition

Hp. *mp* *pp* *mp* *ppp* solo freely

Cim.

Cel. *mp*

Elec.

Vln. I *p* *mp* *n.*

Vln. II *p* *mp* *n.*

Vla. *p* *mp* *n.*

Vc. *mp*

D.B. *mp*

719 720 721 722 723

9. Affairs of Large Moment

Patrick Holcomb

L'istesso tempo

(♩ = c. 126)

C FLUTE

TRIANGLE

4

Flute

English Horn (+Triangle)

Clarinet

Bassoon

HORN

TAMBOURINE

Trumpet (+Tambourine)

BASS DRUM rutes round noteheads on the head, x-shaped noteheads on the rim

Percussion

Harp

p d.l.t. (blend with cimbalom)

Cimbalom

ossia: improvise or embellish the notated line in C# Aeolian (stay around this range)

change the pedal with each chord change

(Celesta)

Piano/Celesta

Electronics

L'istesso tempo

(♩ = c. 126)

non vib.

3

4

Violin I

Violin II

Viola

Cello

Double Bass

724

725

726

727

728

729

730

732

Fl.

(Triangle)

E. Hn.

Cl.

Bsn.

Hn. *solo noble, majestic*

(Tambourine)

Tpt.

Perc. (Bass Drum) *p sempre*

Hp.

Cim.

(c^{co})

Cel.

Elec.

F#m B7 E

732

Vln. I *vib. ord.*

Vln. II

Vla.

Vc.

D.B.

731

732

733

734

735

736

737

744

solo (countermelody to bassoon and viola duet)
light, playful

Fl. (Triangle) triangle beater

E. Hn. *p*

Cl. *pp*

Bsn. *pp* duet with viola noble, majestic

Hn. *mp* *poco f* *p*

Tpt. *mp*

Perc. (Bass Drum) *mf* *p* *poco f* **LOW TOM** (on the head with a rute) *mp* (Bass Drum)

Hp. *mf* *ord.*

Cim. *mf* *p* *pp* (A Aeolian) Am

Cel. *mp* *pp* *mp* *p* *mp* *mf* solo light, playful

Elec.

744

Vln. I *mf* *pp*

Vln. II *mf* *ppp* duet with bassoon noble, majestic

Vla. *mf* *pp* *mp*

Vc. *mf* arco *p* pizz. *mp*

D.B. *mf* arco *p* pizz. *mp*

738

739

740

741

742

743

744

Fl. *mf* *mp* *mf* *mp* *mf* *mp*
 (Triangle)
 E. Hn.
 Cl.
 Bsn. *mf* *mp* *mf* *mp* *mf* *mp*
 Hn.
 (Tambourine)
 Tpt.
 Perc. (Low Tom) (Bass Drum)
 Hp. *p* *mp* *p* *mp* *p* *mp*
 p.d.l.t. ord. p.d.l.t. ord. p.d.l.t. ord.
 Gt.
 Cim. G(no 3) Am
 (Xo.)
 Cel. to Piano
 Elec.
 Vln. I
 Vln. II
 Vla. *mf* *mp* *mf* *mp* *mf* *mp*
 Vc.
 D.B.

745

746

747

748

749

750

♩ = c. 135 **754** ♩ = c. 65

Musical score for measures 751-757, upper section. The score includes parts for Flute (Fl.), English Horn (E. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Cymbal (Cim.), and Celesta (Cel.).

Measures 751-754 feature a complex rhythmic pattern with time signatures 2/4, 3/4, 2/4, and 4/4. The Flute part has a triplet in measure 751. The English Horn part has a *pp* dynamic. The Clarinet part has a *p* dynamic. The Bassoon part has a *f* dynamic in measure 751 and a *p* dynamic in measure 752. The Horn part has a *pp* dynamic. The Trumpet part has a *pp* dynamic. The Percussion part includes a Low Tom and Bass Drum, with a *pp* dynamic. The Harp part has a *mp* dynamic in measure 751, a *mf* dynamic in measure 752, and a *poco f* dynamic in measure 753. The Cymbal part has a *ppp* dynamic in measure 753. The Celesta part has a *ppp* dynamic in measure 753.

Measure 755 features a *mf* dynamic. Measure 756 features a *mf* dynamic. Measure 757 features a *mf* dynamic.

Annotations include: (Triangle), to English Horn, ENGLISH HORN, (Tambourine), to C Trumpet, C TRUMPET, (Low Tom), (Bass Drum), soft yarn mallets (two in one hand and a tam-tam beater in the other hand), SUSPENDED CYMBAL, p.d.l.t., ord., D₄, C₄, B₃, Dm(no 3), Am, (C₄), arco.

♩ = c. 135 **754** ♩ = c. 65

Musical score for measures 751-757, lower section. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 751-754 feature a complex rhythmic pattern with time signatures 2/4, 3/4, 2/4, and 4/4. The Violin I part has a *pp* dynamic. The Violin II part has a *pp* dynamic. The Viola part has a *f* dynamic in measure 751 and a *p* dynamic in measure 752. The Violoncello part has a *poco f* dynamic. The Double Bass part has a *poco f* dynamic.

Measure 755 features a *mf* dynamic. Measure 756 features a *mf* dynamic. Measure 757 features a *mp* dynamic.

Annotations include: non vib., vib. ord., arco, *mp* < *mf*.

751

752

753

754

755

756

757

Livestock

♩ = c. 72

2 + 2 + 3

Haidar

762 ♩ = c. 63

Fl.

E. Hn.

Cl.

Bsn.

Hn.

Tpt.

Perc.

(Suspended Cymbal)

TAM-TAM tam-tam beater

Hp.

Cim.

Pno.

PIANO

Wind Chimes (D minor pentatonic)

Elec.

n. gradually lift the pedal

Livestock

♩ = c. 72

2 + 2 + 3

Haidar

762 ♩ = c. 63

Vln. I

Vln. II

Vla.

Vc.

D.B.

non vib.

vib. ord.

n.

f

758

759

760

761

762

763

Haidar and Lufta

♩ = c. 64

Fl. *f* *pp* non vib.

E. Hn. *f* *pp* non vib.

Cl. *pp* non vib.

Bsn. *f* *mp* *pp* non vib.

Hn. *mp* solo resolute, momentous

Tpt. *f* *pp* non vib.

Perc. *mf* (Suspended Cymbal)

Hp. *p* *mp* non vib.

Cim. *mp* non vib.

Pno. *poco f* non vib. gradually lift the pedal

Elec.

to Oboe

to Bass Clarinet

to Tambourine

to Tambourine

to Celesta

Haidar and Lufta

♩ = c. 64

Vln. I *f* *pp* non vib.

Vln. II *f* *pp* non vib.

Vla. *pp* non vib.

Vc. *f* *pp* non vib.

D.B. *f* *pp* non vib.

ppp *p* (non vib.)

ppp *p* (non vib.)

ppp *p* (non vib.)

ppp *p* (non vib.)

ppp *p* (non vib.)

764

765

766

767

768

769

♩ = c. 132

Fl.
E. Hn.
Cl.
Bsn.

Hn.
Tpt.

Perc. (Tam-Tam)

Hp.

Cim.

Pno.

Elec. Glassy Piano Pad

♩ = c. 132

Vln. I
Vln. II
Vla.
Vc.
D.B.

770 771 772 773 774 775 776

10. Dance Now, for Tomorrow We Go

Patrick Holcomb

L'istesso tempo

(♩ = c. 132)

(C Flute)

Piccolo/Flute

Oboe

BASS CLARINET

TAMBOURINE

Bassoon (+Tambourine)

Horn (+Triangle)

Trumpet (+Tambourine)

Percussion

LOW TOM *butt-ends of snare sticks on both instruments (with a soft yarn mallet ready in each hand) lively*

BASS DRUM *mf p mf p mf p poco f mp mf*

Harp

Cimbalom

CELESTA

Electronics

hold the pedal until all of the sound has decayed

L'istesso tempo

(♩ = c. 132)

Violin I

Violin II

Viola

Cello

Double Bass

vib. ord., sul G through m. 817

mf mf mf poco f mf

vib. ord., sul G through m. 817

vib. ord.

mf mf mf poco f mf

vib. ord.

mf mf mf poco f mf

mf mf mf poco f mf

777 778 779 780 781 782 783 784 785

789

Fl.

Ob. *solo*
joyous, wild, free and rhapsodic
non vib. → vib. ord.
poco f *f*

B. Cl. *pp* *ppp*

Bsn.

Hn. *mf*

Tpt.

Perc. (Low Tom)
(Bass Drum) *mp* *mf*
never overpower the oboe solo

Hp. *mf*

Cim. *mf*
ossia: improvise or embellish the notated line in D Aeolian (stay around the notated pitches)
Dm
change the pedal with each chord change

Cel.

Elec.

789

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

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

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

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

D.B. *mf*
pizz., vib. ord.

786 787 788 789 790 791 792 793 794

797

Fl.

Ob. *non vib. → vib. ord.*
p *poco f* *f* *mp* *poco f*

B. Cl. *pp* *ppp*

Bsn.

Hn. *pp* *mf*

Tpt.

Perc. (Low Tom) (Bass Drum) *mp* *mf*

Hp. *mf*

Cim. *p* *mf* *Gm7*

Cel.

Elec.

797

Vln. I *mf* *poco f* *mf*

Vln. II *mf* *poco f* *mf*

Vla. *mf* *poco f* *mf*

Vc. *mf* *poco f* *mf*

D.B. *mf*

795 796 797 798 799 800 801 802 803

805

Fl.

Ob.

B. Cl.

Bsn.

Hn.

(Tambourine)

Tpt.

Perc.

(Low Tom)

(Bass Drum)

Hp.

Cim.

(Cim.)

B \flat

Gm7

Cel.

Elec.

805

Vln. I

Vln. II

Vla.

Vc.

D.B.

804

805

806

807

808

809

810

813

Fl.

Ob. *mp* *f* *poco f* non vib. vib. ord.

B. Cl.

Bsn.

Hn.

(Tambourine) *pp*

Tpt.

Perc. (Low Tom) (Bass Drum)

Hp. *mf*

Cim. B \flat (Cim.)

Cel.

Elec.

813

Vln. I *mf* *poco f* *mf*

Vln. II *mf* *poco f* *mf*

Vla. *mf* *poco f* *mf*

Vc. *mf* *poco f* *mf*

D.B.

811

812

813

814

815

816

Fl.

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

B. Cl. *ppp* *ppp* *ppp*

Bsn.

Hn. *mf* *pp*

(Tambourine)

Tpt.

Perc. (Low Tom) (Bass Drum) *poco f*

Hp. *mf* *f*

Cim. C(no 3) Gm7 A(no 3) *f* *pp*

Cel.

Elec.

to B♭ Clarinet

to Triangle

Vln. I *mf* *mf* *mf* *f* *mf* *mp*

Vln. II *mf* *mf* *mf* *f* *mf* *mp*

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

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

D.B. *f*

(sul D)

(no gliss.)

817 818 819 820 821 822 823 824

Text Card

♩ = c. 119

827 ♩ = c. 129

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt. (Tambourine) to C Trumpet *p*

Perc. (Bass Drum) soft yarn mallets *mp ppp p ppp*

Hp. p.d.t. (blend with cimbalom) *p mp p*

Cim. *mp ppp mp*

Cel.

Elec.

Text Card

♩ = c. 119

827 ♩ = c. 129

Vln. I *n. mf p mp mf*

Vln. II *p ppp n.*

Vla.

Vc. *p n.*

D.B. *p*

solo non vib. → vib. ord.

825 826 827 828 829 830 831 832 833 834

837

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Hp.

Cim.

Cel.

Elec.

837

Vln. I

Vln. II

Vla.

Vc.

D.B.

835 836 837 838 839 840 841 842 843 844

845

853

Fl.

Ob.

B♭ CLARINET
solo

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

(Tambourine)

Bsn.

mp

Hn.

Tpt.

(Bass Drum)
rutes (with the butt-end of a snare stick ready in each hand)
round noteheads on the head, x-shaped noteheads on the rim

Perc.

mp

Hp.

poco f *mf* *p* *mf* *poco f* *mf* *p* *mf*

Cim.

mf

Cel.

pp *p* *pp* *p*

Elec.

845

853

Vln. I

p *mf* *poco f* *mf* *poco f* *mf* *poco f*

Vln. II

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

Vla.

poco f *mf* *poco f* *mf* *poco f*

Vc.

D.B.

pizz

845 846 847 848 849 850 851 852 853 854

Fl.

Ob.

Cl.

(Tambourine)

Bsn.

Hn.

Tpt.

Perc.

(Bass Drum)

Hp.

Cim.

(sca)

change the pedal with each chord change

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

855 856 857 858 859 860 861 862 863 864

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

f *poco f* *mf* *mp*

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

poco f *f* *poco f*

mf *poco f* *mf* *poco f* *f*

mf *poco f* *mf* *poco f* *f*

mf *poco f* *mf* *poco f* *f*

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

poco f *f* *poco f*

Am7

865

Fl.

Ob.

Cl.

Bsn. (Tambourine)

Hn.

C TRUMPET solo noble, majestic

Tpt.

Perc. (Bass Drum)

Hp.

Cim.

Cel.

Elec.

Dynamics: *pp*, *mp*, *mf*, *p*, *playful*, *mf*

Chords: D(no 3), G, C, F

865

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dynamics: *pp*, *mf*, *arco*, *pizz.*, *n.*

865 866 867 868 869 870 871 872 873 874

876 **Lufta**

Fl. *mp* solo light, playful

Ob.

Cl. *mp* to E \flat Clarinet

Bsn. (Tambourine) to Bassoon **BASSOON** *p*

Hn. **TRIANGLE** triangle beater *p*

Tpt. *p*

Perc. (Bass Drum) *p ppp p ppp p ppp mp pp p* continue the same phrasing within the notated dynamics

Hp. *p*

Cim. *pp*

Cel. *pp*

Elec.

876 **Lufta**

Vln. I *n.*

Vln. II *n.*

Vla. *n.*

Vc. *pizz.* *pp p*

D.B.

884

to Piccolo

E-CLARINET

(Triangle) to Horn

(Bass Drum)

Hp.

Cim.

Cel.

Elec.

884

solo lively

Vln. I

Vln. II

Vla.

Vc.

D.B.

change the pedal with each chord change

A | D^b

D^b B^bm Cm7 D^b

892 Text Card

Musical score for measures 892-894, featuring woodwinds, brass, percussion, and strings.

PICCOLO (measures 892-894): *mf*, *f*, *f*

Ob. (measures 892-894): *mp*, *f*, *f*

Cl. (measures 892-894): *pp*, *mf*, *f*

Bsn. (measures 892-894): *pp*, *mp*, *f*, *mp*

Hn. (measures 892-894): **HORN**, *f*, solo heroic

Tpt. (measures 892-894): *mf*, *f*, *f*

Perc. (measures 892-894): (Bass Drum), *mf*, *p*, **LOW TOM**, butt-ends of snare sticks, *mf*, *p*

Hp. (measures 892-894): *mf*, *poco f*, A1 | D1

Cim. (measures 892-894): *mf*, *p*, *poco f*

Cel. (measures 892-894): *mf*

Elec. (measures 892-894):

892 Text Card

Musical score for measures 892-894, featuring strings.

Vln. I (measures 892-894): (joined by Violin II), *f*, *mf*, pizz., *mf*, boisterous and percussive, *poco f*

Vln. II (measures 892-894): arco duet with Violin I, *mf*, *f*, *mf*, pizz., *mf*, boisterous and percussive, *poco f*

Vla. (measures 892-894): *mp*, *mf*, *poco f*, boisterous and percussive

Vc. (measures 892-894): *mp*, *mf*, *poco f*, boisterous and percussive

D.B. (measures 892-894): *mp*, *mf*, *poco f*, boisterous and percussive

889

890

891

892

893

894

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Perc. (Low Tom)
 Perc. (Bass Drum)
 Hp.
 Cim.
 Cel.
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Dynamics: *f*, *mf*, *f*, *mp*, *ff*, *p*, *poco f*, *mp*, *mf*, *p*, *f*, *mf*, *p*.

Chords: G, Am, Am7, B^b, C7(no3), Dm, G, Am, Am7.

Percussion instruction: continue the same phrasing within the notated dynamics.

Cymbal instruction: (no)

895

896

897

898

899

900

♩ = c. 131

Picc. *sf* *6* to Alto Flute

Ob. *sf* *6* to English Horn

Cl. *sf* *6* to Bass Clarinet

Bsn. *sf* *6*

Hn. *sf* *p*

Tpt.

Perc. (Low Tom) *f*

(Bass Drum)

Hp. *f* *ff*

Cim. *f* *ff*

B^b Gm7 Dm

Cel. *poco f* *f*

Elec.

♩ = c. 131

Vln. I *f* *p subito* arco, non vib., sul G

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

901 902 903 904 905 906

11. The Whole World's Afoot

Patrick Holcomb

L'istesso tempo

(♩ = c. 131)

916

Flute/Alto Flute

English Horn

Bass Clarinet

Bassoon

Horn

Trumpet

Percussion

Harp

Cimbalom

Piano/Celesta

Electronics

ALTO FLUTE

ENGLISH HORN

BASS CLARINET

LOW TOM round noteheads on the head with a soft yarn mallet, x-shaped noteheads on the rim with a rute

mp

mp

p

ppp

(Celesta) to Piano

mute the strings inside the piano with the left hand and play on the keyboard with the right hand

PIANO *p* *mp* *p*

sons xylo.

L'istesso tempo

(♩ = c. 131)

916

Violin I

Violin II

Viola

Cello

Double Bass

vib. ord. sul G

arco sul G

p *f* *mf* *pp*

p *f* *mf* *pp*

p *f* *mf* *ppp*

p *f* *mf* *pp*

p *f* *mf* *pp* *pizz.* *mp*

907 908 909 910 911 912 913 914 915 916 917

924

Perc. (Low Tom)

Hp. *mp* *p* *ord.* *sons xylo.* *mp* *p* *ord.* *sons xylo.* *mp* *p* *mp* *p*

Pno. *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

(*f*) continue changing the pedal with each new note

924

Vc. *p* *mf* *p* *mp* *non vib.* *vib. ord.* *p* *mf* *p* *mp*

D.B.

918 919 920 921 922 923 924 925 926 927

932

Perc. (Low Tom)

Hp. *ord.* *sons xylo.* *mp* *p* *mp* *p* *ord.* *sons xylo.* *mp* *p* *ord.* *sons xylo.* *mp* *p* *mp* *p*

Pno. *mp* *p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

(*f*)

932

Vc. *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *non vib.* *vib. ord.* *p* *mp*

D.B.

928 929 930 931 932 933 934 935 936 937

940

solo (countermelody to bassoon solo)
non vib. → vib. ord.

A. Fl. *mp* *mf* *p mp < mf* *p mp < mf* *p mp < mf*

E. Hn.

B. Cl. *pp* *ppp* *pp* *ppp*

Bsn. solo *mp* *mf* *p mp* *mf* *p mp*

Hn.

Tpt.

Perc. (Low Tom)

Hp. sons xylo. *p* *mp > p* ord. *mp* sons xylo. *p* *mp* *p* ord. *mp* sons xylo. *p* *mp* *p*

Cim.

Pno. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

(∞) change the pedal every four measures

Elec.

940

Vln. I pizz. *mp* *mp*

Vln. II pizz. *mp* *mp*

Vla. pizz. *mp* *mp*

Vc. *mf* *poco f* *p* end solo *mp*

D.B.

938 939 940 941 942 943 944 945 946 947

948

956

non vib. vib. ord. to C Flute

A. Fl. *p mp mf p mp < mf p mp mf p*

E. Hn. *p mf*

B. Cl. *pp p pp p pp*

Bsn. *mf p mp < mf p mp mf p mp mf poco f*

Hn.

Tpt.

Perc. (Low Tom) *(mp)*

Hp. *ord. mp sons xylo. p mp > p ord. mp sons xylo. p mp > p ord. mp*

Cim. *mp*

Pno. *mp p mp p mp p mp p mp p mp*

Elec.

948

956

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

948 949 950 951 952 953 954 955 956 957

972

A. Fl.

E. Hn. *p* *mf* *p* *mf* *p* *mf*

B. Cl.

Bsn.

Hn.

Tpt. *p* *poco f* *p* *mf* *poco f*
 straight mute non vib. → vib. ord.

Perc. (Low Tom)

Hp. *mp* *mp* *mp*
 G₃

Cim. *mp* *pp* *pp* *mp* *pp* *pp*
 (x_{oo})

Pno. *mp* *pp* *mp* *pp* *mp*
 (x_{oo})

Elec.

972

Vln. I

Vln. II

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

Vc.

D.B. *mp*

968 969 970 971 972 973 974 975 976 977

980

C FLUTE

A. Fl.

E. Hn.

B. Cl.

Bsn.

Hn.

Tpt.

Perc.

Hp.

Cim.

Pno.

Elec.

980

Vln. I

Vln. II

Vla.

Vc.

D.B.

978 979 980 981 982 983 984 985 986 987

Horseback

990 ♩ = c. 138

majestic, heroic

Fl. *f* *f* *ff*

E. Hn. *mp* *f* *mf* *f*

B. Cl. *poco f* *f* *mf* *poco f*

Bsn. *mf* *f* *mf* *f*

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

Tpt. *mp* *f* *p*

Perc. (Low Tom) *heroic* *f* *mf* *mp* *f* *mf* *mp* *mf* *mp*

Hp. *mp* *f* *f*

Cim. *mp* *f* *mf* *Bbm*

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

Elec. Wind Chimes (D⁺ major pentatonic) *n.* *mf*

change the pedal with each chord change

Horseback

990 ♩ = c. 138

majestic, heroic

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

Vln. II *mp* *f* *ff*

Vla. *mf* *f* *mf* *poco f*

Vc. *mf* *f* *mf* *poco f*

D.B. *mf* *f* *mf* *poco f*

988 989 990 991 992 993 994 995 996

998

Fl. *mf* *f* *ff*

E. Hn. *mf* *f*

B. Cl. *f* *mf* *poco f*

Bsn. *mf* *f*

Hn.

Tpt. *open* *mp*

Perc. (Low Tom) *f* *mf* *mp* *mf* *mp* *f* *mf* *mp* *mf* *mp*

Hp. *f* *f*

Cim. *G7maj7* *D7*

Pno.

Elec. (Wind Chimes (D⁷ major pentatonic))

998

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

Vln. II *mf* *f* *ff*

Vla. *mf* *poco f*

Vc. *mf* *poco f*

DB. *mf* *poco f*

997 998 999 1000 1001 1002 1003 1004 1005

1006

1014

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

E. Hn. *mf* *f* *mf*

B. Cl. *f* *mf* *poco f* *f*

Bsn. *mf* *f* *mf*

Hn. *majestic, heroic* *f* *ff* *mf*

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

Perc. (Low Tom) *f* *mf* *mp* *mf* *mp* *f* *mf* *mp* *mf* *mp* *f* *mf*

Hp. *f* *f* *f*

Cim. *G^bmaj7* *B^bm* *G^bmaj7*

Pno.

Elec. (Wind Chimes (D⁺ major pentatonic))

1006

1014

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

Vln. II *mf* *f* *ff* *mf*

Vla. *mf* *poco f* *mf*

Vc. *mf* *poco f* *mf*

D.B. *mf* *poco f* *mf*

1006 1007 1008 1009 1010 1011 1012 1013 1014

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

E. Hn. *f* *ff* *mp* *ff*

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

Bsn. *f* *mp* *ff*

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

Tpt. *p* *f* *ff*

Perc. (Low Tom) *mp* *mf* *mp* *f* *mf* *mp* *mf* *mp* *ff*

Hp. *f*

Cim. *F*(no 3) *mp* *ff*

Pno. *f* *ff*

Elec. (Wind Chimes (D₄ major pentatonic)) *n*

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

Vln. II *f* *ff* *mp* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *mp* *ff*

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

1015 1016 1017 1018 1019 1020 1021 1022

Text Card

1034 ♩ = c. 136

1041

Fl.

E. Hn. *f* *p* non vib. to Oboe

B. Cl. *p* to Clarinet in B \flat

Bsn. *p* to Contrabassoon

Hn. *p* to straight mute

Tpt. *p*

Perc. (Tam-Tam) *p* *poco f*

Hp. *p* *poco f* *ppp* *pp* bisbigliando ord.

Cim. *p* *poco f* *pp* hold the pedal until all of the sound has decayed

Pno. *p* to Celesta *pp* delicate, adding color to the strings

Elec. (High Wind Chimes) *p* (Wind Chimes (B \flat minor pentatonic)) (Glass Armonica) *p* (Glassy Piano Pad) *pp*

Text Card

1034 ♩ = c. 136

1041

Vln. I *pp* *poco f* *ppp* sul tasto

Vln. II *pp* *ppp* *pp*

Vla. *f* non vib. sul tasto

Vc. *pp* *p* *poco f* *n.* sul tasto

D.B. *pp* *p* *poco f* *n.* sul tasto

1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042

Hp. *pp*

Cel. (Cello)

Elec. (Glass Armonica) *n.*

Vln. I *n.*

Vln. II

1043 1044 1045 1046 1047 1048 1049 1050 1051 1052



1057

Hp. *pp*

Cel. (Cello) *sim*

Vln. I *pos. ord.* *ppp* *pp*

Vln. II

1057

1053 1054 1055 1056 1057 1058 1059 1060 1061 1062

Hp. *pp*
 Cel. *(fz)*
 Vln. I
 Vln. II
 Vla. *pp* *pos. ord.*

1063 1064 1065 1066 1067 1068 1069 1070 1071 1072



1073

Hp. *p*
 Cel. *p* *(fz)*

1073

Vln. I *p*
 Vln. II *p*
 Vla. *p*

1073 1074 1075 1076 1077 1078 1079 1080 1081 1082

1089

sempre non vib.
pure, clear

pp

CLARINET IN B \flat
pure, clear

pp

p

p

B

E \flat

Cim.

Cel.

(rea)

Elec.

Detailed description: This block contains the musical score for measures 1083 through 1092. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Cymbal (Cim.), Celesta (Cel.), and Electric Piano (Elec.). The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds (Fl., Ob., B. Cl., Bsn.) have rests until measure 1089, where they play a melodic line marked *pp* (pianissimo) with the instruction 'sempre non vib. pure, clear'. The Harp (Hp.) plays a chord in measure 1084 (B) and another in measure 1089 (E-flat). The Celesta (Cel.) plays a rhythmic accompaniment of chords marked *p* (piano). The strings (Vln. I, Vln. II, Vla., Vc., D.B.) have rests throughout this section. The Electric Piano (Elec.) also has rests.

1089

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical score for measures 1083 through 1092 for the string section. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Double Bass parts have rests throughout this section.

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

Fl. *p* *pp* *p*
 E. Hn.
 Cl. *p* *pp* *p*
 Bsn.
 Hn.
 Tpt.
 Perc.
 Hp.
 Cim.
 Cel. *(x)*
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1093 1094 1095 1096 1097 1098 1099 1100 1101 1102

1105

Fl. *pp* *p* *mp*

E. Hn.

Cl. *pp* *p* *mp*

Bsn.

Hn.

Tpt.

Perc.

Hp. *mp*

Cim.

Cel. *(x)*

Elec.

1105

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp* *pos. ord.*

D.B.

1103 1104 1105 1106 1107 1108 1109 1110 1111 1112

1121

Fl. *p* *mp* *p*

E. Hn.

Cl. *p* *mp* *p*

Bsn.

Hn.

Tpt.

Perc.

Hp.

Cim.

Cel. *pp* *mp* **PIANO**

Elec.

1121

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* *mp* pos. ord.

1113 1114 1115 1116 1117 1118 1119 1120 1121 1122

Fl. *mp* *p*

E. Hn.

Cl. *mp* *p*

Bsn.

Hn.

Tpt.

Perc.

Hp.

Cim.

Pno.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1123 1124 1125 1126 1127 1128 1129 1130 1131 1132

1137

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

E. Hn. *p* *poco f* *p*

OBOE warm non vib. vib. ord. non vib.

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

Bsn.

Hn.

Tpt.

Perc. LOW TOM butt-ends of snare sticks *mf* *p* *mf*

Hp. *mf*

Cim. *mp* *mf* *p* *mf* *p* *mf* *p* *poco f* *mp* *mf*

Pno. *mf*

Elec.

ossia: improvise or embellish the notated line, staying around the written pitches
 D⁹maj7 F^m
 continue the same phrasing within the notated dynamics

change the pedal with each chord change

1137

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

1133 1134 1135 1136 1137 1138 1139 1140 1141 1142

Fl. *mp* *mf*
 Ob. *poco f* *p* *poco f* *p* *vib. ord.* *sim.*
 Cl. *mp* *mf*
 Bsn. *p* **CONTRABASSOON**
 Hn.
 Tpt.
 Perc. (Low Tom) *p* *mf* *p* *mf* *p* *mf*
 Hp. *rhythm approximate*
 Cim. *D7maj7* *A♭*
 Pno.
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1143 1144 1145 1146 1147 1148 1149 1150 1151

1153

Fl. *mp* *mf*

Ob. *poco f* *p* *poco f* *p* *poco f*

Cl. *mp* *mf*

Cbsn. *mf*

Hn.

Tpt. *warm non vib.* *vib. ord.* *non vib.* *vib. ord.* *sim.*
p *poco f* *p* *poco f* *p*

Perc. (Low Tom) *mf* *p* *mf* *p*

Hp. *poco f* *mf*

Gt. *D_b*

D_b

D[#]

Cim. *D₉ maj7* *F₇ m*

(~~∞~~)

(all notes equal in duration)

Pno.

Elec.

1153

Vln. I

Vln. II

Vla.

Vc.

D.B.

1152

1153

1154

1155

1156

1157

1158

1159

1160

Fl. *mp* *mf*
 Ob. *p* *poco f* *p* *poco f*
 Cl. *mp* *mf*
 Cbsn. *poco f* to Bassoon
 Hn. *poco f* *p* *poco f* *p* to practice mute
 Perc. (Low Tom) *mf* *p* *mf* *p* *poco f*
 Hp. *poco f*
 Cim. *poco f* *poco f*
 Pno. *poco f*
 Elec. (Glass Armonica) *n*
 Vln. I *poco f*
 Vln. II *poco f*
 Vla. *poco f*
 Vc. *poco f*
 D.B. *poco f* *mf*

1161 1162 1163 1164 1165 1166 1167 1168 1169

Text Card

1173 ♩ = c. 141

Fl. *pp*

Ob. *p*

Cl. *ppp* to Bass Clarinet

Cbsn.

Hn. *p* straight mute *ppp* fanfare-like mute out

Tpt.

Perc. **VIBRAPHONE** rubber mallets *ppp*

Hp. *mp* *pp* p.d.l.t. bisbigliando *mf* *ppp*

Cim. *p* *pp* *mf* *pp*

(~~co~~) → hold the pedal until all of the sound has decayed

Pno. *mp* to Celesta

Elec. (Glass Armonica) *ppp* Wind Chimes (G# minor pentatonic) *ppp*

Text Card

1173 ♩ = c. 141

Vln. I *ppp* poco sul pont. *pp* *mf*

Vln. II *ppp* poco sul pont. *pp* *mf* *ppp*

Vla. *p* poco sul pont. *ppp* *mf* *ppp*

Vc. *mp* poco sul pont. *ppp* *mf* *pp*

D.B.

1170 1171 1172 1173 1174 1175 1176 1177 1178 1179

1184

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc. (Vibraphone)

Hp.

Cim.

Pno.

Elec. (Wind Chimes (G# minor pentatonic))

(Glass Armonica)

practice mute distant

pp

p

ord.

pp

n.

1184

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

n.

poco sul pont., alla punta glassy

n.

n.

ppp

1180 1181 1182 1183 1184 1185 1186 1187 1188 1189

(practice mute)

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

Perc. (Vibraphone) *pp*

Pno. CELESTA *pp*

Elec. (Glass Armonica) *n*

Vln. I *n* *ppp* *n*

Vln. II *ppp* *n*

Vla. *n*

1190 1191 1192 1193 1194 1195 1196 1197 1198 1199

1200

(practice mute) to straight mute

Tpt. *pp*

Perc. (Vibraphone) *pp* *sim*

Hp. *pp*

Cel. *pp*

1200

Vln. I *n* *ppp* *n*

Vln. II (poco sul pont., alla punta) *n* *ppp* *n*

Vla. (poco sul pont., alla punta) *n* *ppp* *n* (sul A)

Vc. (poco sul pont., alla punta (sul A) glassy) *n* *ppp*

1200 1201 1202 1203 1204 1205 1206 1207 1208 1209

1216

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc. (Vibraphone)
(*sc.*)

Hp.

Cim.

Cel.

Elec.

1216

Vln. I

Vln. II

Vla.

Vc.

D.B.

1210 1211 1212 1213 1214 1215 1216 1217 1218 1219

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Perc. (Vibraphone)
(*sc*)

Hp.
D
C|F

Cim.

Cel.
(*sc*)

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1220 1221 1222 1223 1224 1225 1226 1227 1228 1229

1232

non vib. → vib. ord.

Fl.

Ob.

Cl. **BASS CLARINET**

Cbsn.

Hn.

Tpt.

Perc. (Vibraphone)

Hp.

Cim.

Cel.

Elec.

Detailed description: This page of the score covers measures 1230 through 1239. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Cl.), and Contrabassoon (Cbsn.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Percussion includes Vibraphone (Perc.), Harp (Hp.), and Cymbals (Cim.). The score shows various dynamics such as *pp*, *p*, *mp*, and *ppp*. Performance instructions like 'non vib.' and 'vib. ord.' are present for the woodwinds. The string section features a consistent pizzicato (*pizz.*) accompaniment.

1232

pizz.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page shows the string section of the score for measures 1230-1239. It includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The notation indicates a consistent pizzicato (*pizz.*) accompaniment across all string parts, with dynamics ranging from *p* to *pp*.

1230 1231 1232 1233 1234 1235 1236 1237 1238 1239

1248

Fl. *pp p mp mf*

Ob. *mp pp p mf p*

B. Cl. *pp p ppp pp p ppp*

Cbsn. *mp* **BASSOON**

Hn.

Tpt.

Perc. (Vibraphone) *mp*

Hp. *mp*

Cim.

Cel. *mp*

Elec.

1248

Vln. I *p mp pp* arco, poco sul pont.

Vln. II *p mp pp* arco, poco sul pont.

Vla. *p mp*

Vc. *p mp*

D.B. *mp*

1240 1241 1242 1243 1244 1245 1246 1247 1248 1249

Fl. *p* *mf* *p* *mp*
 Ob. *mf* *p* *mf*
 B. Cl. *mf* *p* *p* *mf* *p* *p* *mf* *p*
 Bsn. *mf* *p* *mp* *mf* *p* *mp* *mf* *p*
 Hn. *mf* *p* *mf* *p* *mf* *p*
 Perc. (Vibraphone) *mf* *p*
 Hp.
 Cim.
 Cel. *mf* *p*
 Elec.
 Vln. I *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*
 Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*
 Vla. *mp* *p* *mp* *pp*
 Vc.
 D.B.

1250 1251 1252 1253 1254 1255 1256 1257 1258 1259

1264

Fl. *mf* *poco f* *pp* *mp*

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

B. Cl. *p* *mf* *mp < mf* *p* *mf* *p* *pp*

Bsn. *mp* *mf* *p* *p* *mf* *pp*

Hn. *mf* *p* to straight mute

Tpt.

Perc. (Vibraphone) *mf*

Hp. *mf* *p*

Cim.

Cel. *mf* *p*

Elec.

1264

Vln. I *pizz* *arco, poco sul pont.* *mp* *pp* *mp* *pp* *mp* *ppp*

Vln. II *pizz* *arco, poco sul pont.* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

Vla. *pizz* *arco, poco sul pont.* *mp* *p* *mp* *pp* *mf* *p* *mp* *pp* *pizz* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

1260 1261 1262 1263 1264 1265 1266 1267 1268 1269

Text Card

1272 ♩ = c. 146

Fl. *ppp*

Ob.

B. Cl. *mp* *pp*

Bsn.

Hn.

Tpt.

Perc. (Vibraphone) *ppp*

Hp. *ppp* p.d.t. bisbigliando *mf* *ppp*

Cim. *ppp* *mf* *ppp* solo

Cel. to Piano

Elec. (Glass Armonica) *n.* *ppp* Wind Chimes (B minor pentatonic) *n.* *ppp*

Text Card

1272 ♩ = c. 146

Vln. I sul pont., sul G *n.* *ppp* *mf* *ppp*

Vln. II sul pont., sul G *n.* *ppp* *mf* *ppp*

Vla. arco, sul pont. *ppp* *mf* *ppp*

Vc. arco, sul pont. *ppp* *mf* *ppp*

D.B.

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

ord.
Hp. *ppp*

Cim.
pp > ppp < pp > ppp
(*sc*)
(Wind Chimes (B minor pentatonic))

Elec.
(Glass Armonica)
n.

1280

Vln. I

1281 1282 1283 1284 1285 1286 1287

Cim.
pp > ppp < pp > ppp < pp > ppp < pp > ppp < pp > ppp < pp > ppp < pp > ppp
(*sc*)

Elec.
(Glass Armonica)
n.

Vln. I
n.

1288 1289 1290 1291 1292 1293 1294 1295

1296

p.d.l.t. (right hand only, blend with cimbalom)
Hp. *pp*
+++ +_+ +

Cim.
continue the same phrasing within the notated dynamics
pp
(*sc*) *sim.*

1296

(sul pont., sul G)
Vln. I
n. *ppp*

Vln. II
(sul pont.)
n.

Vla.
(sul pont.)
n. *ppp*

1296 1297 1298 1299 1300 1301 1302 1303 1304 1305

1312

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Perc. **BASS DRUM** notes round noteheads on the head, x-shaped noteheads on the rim *pp*

Hp. *p* p.d.l.t. ord.

Cim. *p*

($\frac{1}{2}$)

Cel. **PIANO** silently depress these keys *p* glissando with fingertips on the strings inside the piano

Elec.

1312

Vln. I *n.* *ppp*

Vln. II *ppp* *n.* *ppp* *n.* sul G *n.* *pp*

Vla.

Vc.

D.B.

1306 1307 1308 1309 1310 1311 1312 1313 1314 1315

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Perc. (Bass Drum)

Hp.

Cim.

Pno.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1316 1317 1318 1319 1320 1321 1322 1323 1324 1325

sul G

n. *pp*

n. *pp*

(sul pont.)

n. *pp*

(sul pont.)

n. *pp*

1328

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Perc. (Bass Drum)

Hp.

Cim.

Pno. (to Celesta)

Elec.

1328

Vln. I

Vln. II

Vla.

Vc.

D.B.

(pizz.)

(sul A)

1326 1327 1328 1329 1330 1331 1332 1333 1334 1335

1344

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

straight mute

pp

p

pp

p

mp

Perc.

(Bass Drum)

mp

Hp.

mp

Cim.

mp

(~~Sn.~~)

Pno.

Elec.

1344

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz

p

pp

p

pp

pp

p

mp

p

mp

p

mp

mp

1336 1337 1338 1339 1340 1341 1342 1343 1344 1345

Fl.

Ob.

B. Cl.

Bsn.

Hn. *mute out*
pp

Tpt.

Perc. (Bass Drum)

Hp.

Cim.

(~~ca~~)

Pno.

Elec.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *c*

1346 1347 1348 1349 1350 1351 1352 1353 1354 1355

Fl. *mp* \leftarrow *mf* *mp* \leftarrow *mf* *mp* \leftarrow *poco f*
 Ob. *pp* *p* *poco f* *p* *mp* *poco f* *p*
 B. Cl. *mf*
 Bsn. *poco f* *pp* *mp* *poco f* *p* *mp*
 Hn. *mf* *p* *mf* *p* *mf* *p*
 Tpt. (straight mute) *mp* \leftarrow *mf* *mp* \leftarrow *mf* *mp* \leftarrow *mf* *mp* \leftarrow *mf* *mp* \leftarrow *mf*
 Perc. (Bass Drum)
 Hp.
 Cim.
 Cel. *mf* *mp* \leftarrow *mf* *mp* \leftarrow *mf*
 Elec.
 Vln. I
 Vln. II
 Vla. *mf*
 Vc. *mf*
 D.B.

1366 1367 1368 1369 1370 1371 1372 1373 1374 1375

Text Card

1376

1384 ♩ = c. 152

Fl.

Ob. *non vib.* *p* *vib. ord.* *poco f* *p*

B. Cl. *poco f* *pp* *to Clarinet in E♭*

Bsn. *f* *p* *to Contrabassoon*

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

Tpt. *poco f*

Perc. *(Bass Drum)* *poco f*

Hp. *poco f* *mf* *p* *pp*

Cim. *poco f* *pp*

Cel. *poco f* *mf* *mp* *p*

Elec. *(Glass Armonica)* *n.* *ppp* *Wind Chimes (D minor pentatonic)*

Text Card

1376

1384 ♩ = c. 152

Vln. I *poco f* *mp* *pizz.* *mp* *arco, molto sul pont.* *n.* *pp*

Vln. II *poco f* *mp*

Vla. *poco f* *mp* *arco, molto sul pont.* *pp*

Vc. *poco f* *(sul D)* *mf* *mp* *p* *arco, molto sul pont.* *mp*

D.B. *poco f* *mp*

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1390

Fl. *poco f* *pp*

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Perc. **VIBRAPHONE**
rubber mallets
ppp *pp*

Hp. *pp*

Cim. *poco f* *pp*
($\text{f}\text{e}\text{e}\text{e}$) → hold the pedal until all of the sound has decayed

Cel. *pp*

Elec. (Wind Chimes (D minor pentatonic))
ppp (Glass Armonica) *n.*

1390

Vln. I *poco f* *pp* *ppp*

Vln. II *arco, molto sul pont.* *n.* *pp* *n.* *(molto sul pont.)*

Vla. *poco f* *n.* *n.*

Vc. *poco f* *pp* *n.* *pp* *n.*

D.B. *arco, molto sul pont.* *n.* *pp* *n.*

1386 1387 1388 1389 1390 1391 1392 1393 1394 1395

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt. (straight mute)

Perc. (Vibraphone)

Hp.

Cim.

Cel.

Elec. (Glass Armonica)

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

ppp

(molto sul pont.)

n

0

1396 1397 1398 1399 1400 1401 1402 1403 1404 1405

1406

(flutter-tongue)

Fl. *pp* *p* *ppp* *pp* *p* *ppp* *pp*

Ob.

B. Cl.

Bsn.

Hn.

Tpt. (straight mute) *pp* mute out

Perc. (Vibraphone) *p* (acc.) *sim.*

Hp. (ord.) *p*

Cim.

Cel. *p* (acc.) *sim.*

Elec.

1406

Vln. I *p* *n.* *pp*

Vln. II *p* *pp*

Vla. *p* *n.* *pp*

Vc. *p* *n.* *pp* *n.*

D.B. *p* *n.*

1406 1407 1408 1409 1410 1411 1412 1413 1414 1415

1422

Fl. *p* *pp* *pp* *p* *mp*

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

Perc. (Vibraphone) *mp*

Hp. *mp*

Cim.

Cel. *mp*

Elec.

1422

Vln. I *p* *pp* *p* *pp* *mp* *p* *mp* *p* *mp*

Vln. II *p* *pp* *p* *mp* *p* *mp* *p*

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

Vc. *pp* *p* *mp*

D.B. *pp* *p* *mp*

pos. ord., sempre sul G

pos. ord., sempre sul G

1416 1417 1418 1419 1420 1421 1422 1423

to Piccolo

Fl.

Ob.

CLARINET IN E wild, frantic

Bsn.

Hn.

Tpt.

Perc. (Vibraphone)
(Xeo)

Hp.

Cim.

Cel.
(Xeo)

Elec.

Vln. I continue the same phrasing within the notated dynamics

Vln. II continue the same phrasing within the notated dynamics

Vla.

Vc.

D.B. pizz
mp

1424

1425

1426

1427

1428

1429

Fl.
 Ob. *p* *mf* *p*
 Cl. *p* *mf* *mp*
 Bsn.
 Hn.
 Tpt.
 Perc. (Vibraphone)
 Hp.
 Cim.
 Cel.
 Elec.
 Vln. I
 Vln. II
 Vla. *mp* *p*
 Vc. *p* *mp* *p*
 D.B. *mp*

1430

1431

1432

1433

1434

1435

1438

PICCOLO *wild, frantic*

Fl. *mp* *mf* *mf*

Ob. *mp* *mf* *mp*

Cl. *p* *mf* *mp*

Bsn. **CONTRABASSOON** *pesante* *mf*

Hn.

Tpt.

Perc. (Vibraphone) *mf*

Hp. *mf*

Cim.

Cel. *mf*

Elec.

1438

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf* *pos. ord.*

Vc. *mp* *mf*

D.B. *mf*

1436

1437

1438

1439

1440

1441

Picc. *poco f* *mf* *poco f* *mp*
 Ob. *poco f* *mf* *poco f* *mf*
 Cl. *poco f* *mp* *poco f* *mp*
 Cbsn. *mf*
 Hn.
 Tpt.
 Perc. (Vibraphone) *(x)*
 Hp.
 Cim.
 Cel. *(x)*
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc. *pos. ord pesante* *mf*
 D.B.

1442

1443

1444

1445

1446

1447

Picc. *mf* *poco f* *mp* *poco f* *f*
 Ob. *mf* *poco f* *mp* *mf* *f*
 Cl. *poco f* *mp* *mp* *f*
 Cbsn. *mf* *poco f* *mp* *mf* *f*
 Hn. *poco f* *f*
 Tpt. *poco f* *f*
 Perc. (Vibraphone) *mf* *poco f* *mp* *mf* *f*
 Hp. *mf* *poco f* *mp* *mf* *f*
 Cim. *mf* *poco f* *mp* *mf* *f*
 Cel. *mf* *poco f* *mp* *mf* *f*
 Elec. *mf* *poco f* *mp* *mf* *f*
 Vln. I *mf* *poco f* *mp* *mf* *f*
 Vln. II *mf* *poco f* *mp* *mf* *f*
 Vla. *mf* *poco f* *mp* *mf* *f*
 Vc. *mf* *poco f* *mp* *mf* *f*
 D.B. *mf* *poco f* *mp* *mf* *f*

1448

1449

1450

1451

1452

1453

1454

Musical score for measures 1454-1459, woodwind and percussion section. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Cymbal (Cim.), Celesta (Cel.), and Electric Bass (Elec.). The key signature is B-flat major. The Percussion part is marked (Vibraphone) and (Xen). The Harp part is marked (Xen). The Celesta part is marked (Xen). The Electric Bass part is marked (Xen). The score features various dynamics including *poco f*, *mf*, and *f*, and includes articulation marks like accents and slurs.

1454

Musical score for measures 1454-1459, string section. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B-flat major. The score features various dynamics including *poco f* and *f*, and includes articulation marks like accents and slurs. The Double Bass part includes the instruction *arco pesante*.

1454

1455

1456

1457

1458

1459

Picc. *poco f* *f* *poco f* *mf* *f* *mf*
 Ob. *f* *mf* *f* *mf*
 Cl. *f* *mf* *f*
 Obsn.
 Hn. *poco f* *f* *poco f*
 Tpt.
 Perc. (Vibraphone) *(fz)*
 Hp.
 Cim.
 Cel. *(fz)*
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1460

1461

1462

1463

1464

1465

1470

Picc. *f* *mf* *ff*

Ob. *mf* *ff*

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

Cbsn. *f*

Hn. *f* *ff* *poco f*

Tpt. *f* open

Perc. (Vibraphone) *f*

Hp. *f*

Cim. *mf* *f*

Cel. *f*

Elec.

ossia: improvise or embellish the notated line, staying around the written pitches
 Gm7 Dm/A Dm
mf *f*
mf *f*
 change the pedal with each chord change

1470

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

DB. *f*

1466 1467 1468 1469 1470 1471

Picc. *poco f* *ff* *poco f* *ff* *poco f*
 Ob. *poco f* *ff* *poco f* *ff* *poco f*
 Cl. *ff* *poco f* *ff*
 Cbsn.
 Hn. *f* *ff* *poco f* *f*
 Tpt. *p* *f* *mf* *f*
 Perc. (Vibraphone) (Xen)
 Hp.
 Cim. *Gm7* (Xen)
 Cel. (Xen)
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1472

1473

1474

1475

1476

1477

Picc. *poco f* *ff*
 Ob. *ff* *poco f* *poco f* *ff*
 Cl. *poco f* *ff*
 Cbsn.
 Hn. *ff* *poco f* *f* *ff* *poco f*
 Tpt. *p* *f* *p* *mf* *f*
 Perc. (Vibraphone) (Cym)
 Hp.
 Cim. *BbMaj7* *F* *Cm7* *Gm7* *Dm/A* *BbMaj7* *F*
 Cel. (Cym)
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1478

1479

1480

1481

1482

1483

Picc. *poco f* *ff* *poco f* *ff*
 Ob. *poco f* *ff* *poco f* *ff*
 Cl. *poco f* *ff* *poco f* *ff* *poco f*
 Cbsn.
 Hn. *f* *ff* *poco f* *f* *f* *ff*
 Tpt. *p* *f*
 Perc. (Vibraphone) *(x)*
 Hp. *f*
 Cim. Cm7 Gm7 Dm/A BbMaj7 *(x)*
 Cel. *(x)*
 Elec. (Glass Harmonica) *pp*
 Vln. I *ff*
 Vln. II *ff*
 Vla.
 Vc.
 D.B.

1484

1485

1486

1487

1488

1489 ♩ = c. 156

to C Flute

Picc. **3**

Ob. **4** to Clarinet in B \flat

Cbsn. *ff* *f* *pp*

Hn. *poco f* *pp*

Tpt. *ff* *f* *pp*

Perc. (Vibraphone) *ff* *pp* *mf* **SUSPENDED CYMBAL** soft yarn mallets ossia: omit these two bars if the transition between instruments is unreasonable

Hp. *ff* *f*

Cim. *ffpp* *mf* *pp*

(ped) ^ hold the pedal until all of the sound has decayed

Cel. *ff* *ppp* ped

PIANO *f*

Wind Chimes (F minor pentatonic)

Elec. (Glass Armonica) *n* *pp*

1489 ♩ = c. 156

Vln. I *pp sub.* *f* *ppp* sul D sul tasto

Vln. II *ff* *ppp*

Vla. *ff* *mp* *f* sul tasto *pp*

Vc. *ff* *mf* *f* sul tasto *pp*

D.B. *ff* *f* *pp* sul tasto

1489 1490 1491 1492 1493 1494 1495 1496 1497 1498

1499

Hp. *pp*

Cel. *pp*

(~~co~~)

(Wind Chimes (F minor pentatonic))

Elec. *n.*

(Glass Armonica)

1499

Vln. I *n.*

Vln. II *pp*

1499 1500 1501 1502 1503 1504 1505 1506 1507 1508



1515

Hp. *pp*

Cel. *sim.*

(~~co~~)

Elec. *n.*

(Glass Armonica)

1515

Vln. I *pos. ord.* *ppp* *pp*

Vln. II *pp*

1509 1510 1511 1512 1513 1514 1515 1516 1517 1518

Picc.
 Ob.
 Cl.
 Cbsn.
 Hn.
 Tpt.
 Perc.
 Hp.
 Cim.
 Cel.
 Elec.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1519 1520 1521 1522 1523 1524 1525 1526 1527 1528

1531

C FLUTE *sempre non vib.
pure, clear*

CLARINET IN B \flat *pure, clear*

pp p

pp

p

Perc.

Hp.

Cim.

Cel.

Elec.

1531

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp p

pos. ord.

1529 1530 1531 1532 1533 1534 1535 1536 1537 1538

1547

Fl. *pp* *p* *pp*

Ob.

Cl. *pp* *p* *pp*

Cbsn.

Hn.

Tpt.

Perc.

Hp. *p* *p* *p*
Eb Eb

Cim.

Cel. (x_{oo})

Elec.

1547

Vln. I

Vln. II

Vla.

Vc. *ppp* *p*
pos. ord.

D.B.

1539 1540 1541 1542 1543 1544 1545 1546 1547 1548

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

Cbsn.

Hn.

Tpt.

Perc.

Hp. *poco*

Cim.

Cel. (x3)

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1549 1550 1551 1552 1553 1554 1555 1556 1557 1558

1563

Fl. *p* *pp* *p* *mp*

Ob.

Cl. *p* *pp* *p* *mp*

Cbsn.

Hn.

Tpt.

Perc.

Hp. *mp*
Eb D# E#

Cim.

Cel. *pp* *mp* **PIANO**

Elec. Bowed Aluphone *p* *mp* *pp* *p*

1563

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *p* *mp* pos. ord.

1559 1560 1561 1562 1563 1564 1565 1566 1567 1568

Fl. *p* *mp*

Ob.

Cl. *p* *mp*

Cbsn. *p*

Hn.

Tpt.

Perc. **LOW TOM**
butt-ends of snare sticks
pp

Hp. *pp*

Cim.

Pno.

Elec. (Bowed Aluphone) *mp* *pp* *p* *mp* *pp* *p* *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

1569 1570 1571 1572 1573 1574 1575 1576 1577 1578

1579

Musical score for measures 1579-1587. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Cymbal (Cim.), Piano (Pno.), and Electric Aluphone (Elec.).

- Flute (Fl.):** Melodic line with dynamics *p*, *mp*, and *p*.
- Clarinet (Cl.):** Melodic line with dynamics *p*, *mp*, and *p*.
- Bassoon (Cbsn.):** Rhythmic accompaniment with dynamics *mp*.
- Percussion (Perc.):** (Low Tom) with triplets and dynamics *mp*, *pp*, and *mp*.
- Harp (Hp.):** Chordal accompaniment with a dynamic of *pp*.
- Piano (Pno.):** Rhythmic accompaniment.
- Electric Aluphone (Elec.):** (Bowed Aluphone) with dynamics *pp*, *p*, *mp*, and *pp*.

1579

Musical score for measures 1579-1587, featuring string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Melodic line.
- Vln. II:** Melodic line.
- Vla.:** Melodic line.
- Vc.:** Rhythmic accompaniment.
- D.B.:** Rhythmic accompaniment.

1579 1580 1581 1582 1583 1584 1585 1586 1587

1595

Fl. *mp* *p* *mp* *singing out over the ensemble non vib.*

Ob.

Cl. *mp* *p* *mp*

Cbsn. *mf*

Hn.

Tpt.

Perc. (Low Tom) *pp* *mp* *pp* *mf*

Hp. *mf* E₃

Cim. *mp* embellish the notated line in A⁺ major if desired

Pno. *mf*

Elec. (Bowed Aluphone) *p* *mp* *pp* *p* *mp* *pp*

1595

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

1588 1589 1590 1591 1592 1593 1594 1595 1596

Fl. *mf* *mp* *mp*

Ob. *f* *mp* *mf*

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

Cbsn.

Hn.

Tpt.

Perc. (Low Tom) *p* *mf* *p* *mf* *p*

Hp.

Cim. *f* *mp* *mf*

Pno.

Elec. (Wind Chimes (F minor pentatonic)) *mp*
 (Bowed Aluphone) *p* *mp* *pp* *p* *mp* *pp* *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

1597 1598 1599 1600 1601 1602 1603 1604 1605

1611

vib. ord.

Fl. *mf* *mp* *mf*

Ob. *f* *mp* *mf*

Cl. *mf* *mp*

Cbsn.

Hn.

Tpt. *mp* *poco f* *mp*

Perc. (Low Tom) *mf* *p* *mf* *p*

Hp. *poco f* *mf*

Cim. *f* *mp* *mf*

Pno. *8va* (all notes equal in duration)

Elec. (Wind Chimes (F minor pentatonic)) (Bowed Aluphone) *mp* *pp* *p*

1611

Vln. I

Vln. II

Vla.

Vc.

D.B.

1606 1607 1608 1609 1610 1611 1612 1613

Fl. *f* *mp* *mf*
 Ob. *f* *mp* *mf*
 Cl. *mf* *mp* *mp*
 Cbsn.
 Hn. *f* *mp* *mf*
 Tpt. *mf* *poco f* *mp*
 Perc. (Low Tom) *mf* *p* *mf* *p*
 Hp. *mf*
 Cim. *f* *mp* *mf*
 Pno. *mf*
 Elec. (Wind Chimes (F minor pentatonic))
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

1614 1615 1616 1617 1618 1619 1620 1621

♩ = c. 157

Fl. *f* *mp* *f* to Alto Flute

Ob. *f* *mp* *f* to English Horn

Cl. *mf* *mp* *f* to Bass Clarinet

Cbsn. *f*

Hn. *f* *mp* *f*

Tpt. *mf* *f* to Flugelhorn

Perc. (Low Tom) *mf* *p* *f*

Hp. *f*

Cim. *f* *mp* *f*

Pno. *f* to Celesta

Elec. (Wind Chimes (F minor pentatonic)) *mp* *pp*

♩ = c. 157

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

1622 1623 1624 1625 1626 1627 1628

Mountains

1636 ♩ = c. 78

2 + 3 1641 ♩ = c. 123

A. Fl. *poco f* *p* *to C Flute*

Hn. *solo majestic* *mp < mf* *p* *mp* *mf* *pp* *to Tambourine*

Flhn. *pp* *mf* *solo non vib.* *vib. ord.*

Perc. (Suspended Cymbal) *mp* **TAM-TAM** *mp* *tam-tam beater* **MARIMBA** *pp* *medium yarn mallets*

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

Cim. *pp* *mp* *p*

Cel. *mp* *to Piano*

Elec. *Wind Chimes (E minor pentatonic)* *n.* *mp* *Bowed Aluphone* *n.* *n. < mp* *p* *n.* *Glassy Piano Pad* *n.* *mp* *n.*

Mountains

1636 ♩ = c. 78

2 + 3 1641 ♩ = c. 123

Vln. I *non vib.* *pp* *mp* *n.* *pizz., vib. ord.* *p*

Vln. II *pos. ord.* *mp* *n.* *pizz., vib. ord.* *p*

Vla. *pos. ord.* *mp* *n.*

Vc. *pos. ord.* *mp* *n.*

D.B. *pos. ord.* *mp* *n.*

1636 1637 1638 1639 1640 1641 1642 1643 1644 1645

1652

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Flhn.

Perc. (Marimba)

Hp.

Cim.

(Xon)

Cel.

Elec.

1652

Vln. I

Vln. II

Vla.

Vc.

D.B.

1646 1647 1648 1649 1650 1651 1652 1653

1660

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn. (Tambourine)

Fln.

Perc. (Marimba)

Hp.

Cim.

(Xen)

Cel.

Elec.

1660

Vln. I

Vln. II

Vla.

Vc.

D.B.

1654 1655 1656 1657 1658 1659 1660 1661

Text Card

♩ = c. 129

1669

A. Fl.
 E. Hn.
 B. Cl.
 Cbsn.

Hn.
 Filhn.

(Tambourine)
 to Sleigh Bells

Perc.
 Hp.

(Marimba)

Cim.
 (Cym.)

Cel.

Elec.

Text Card

♩ = c. 129

1669

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

arco, non vib.
 (non vib.)
 vib. ord.

1662 1663 1664 1665 1666 1667 1668 1669 1670

1677

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Tpt.

Perc. (Marimba)

Hp.

Cim. (Xeo)

Cel.

Elec.

1677

Vln. I

Vln. II

Vla.

Vc.

D.B.

1671 1672 1673 1674 1675 1676 1677 1678

1685

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Tpt.

Perc. (Marimba)

Hp.

Cim.

Pno.

Elec.

Musical score for measures 1679-1686, parts 1-8. The score includes parts for A. Fl., E. Hn., B. Cl., Cbsn., Hn., Tpt., Perc. (Marimba), Hp., Cim., Pno., and Elec. The E. Hn. part has dynamics *p* and *poco f*, and markings *non vib.* and *vib. ord.*. The B. Cl. and Cbsn. parts have dynamics *mf*. The Hp. part has dynamics *mp* and *mf*. The Cim. part has dynamics *pp* and *mf*. The Pno. part has dynamics *mf*. The Elec. part is silent.

1685

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for measures 1679-1686, parts 9-13. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II parts have dynamics *p* and *mf*, and markings *arco non vib.* and *vib. ord.*. The Vla. part has dynamics *p* and *poco f*. The Vc. and D.B. parts have dynamics *mp* and *mf*.

1679 1680 1681 1682 1683 1684 1685 1686

1693

A. Fl.

E. Hn. *non vib.* *vib. ord.*

B. Cl. *mf* *poco f* *mf*

Cbsn. *mf* *poco f* *mf*

Hn.

Tpt. *mp* *mp*

Perc. (Marimba)

Hp. *mf* *mf*

Cim. *pp* *mf* *pp* *mf*

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

Elec.

1693

Vln. I *non vib.* *vib. ord.*

Vln. II *non vib.* *vib. ord.*

Vla. *non vib.* *vib. ord.*

Vc. *mf* *mf*

D.B. *mf* *mf*

1687 1688 1689 1690 1691 1692 1693 1694

A. Fl.

E. Hn. *p* *mf* *poco f* *p* to Oboe

B. Cl. *mf* *poco f* to B \flat Clarinet

Cbsn. *mf* *poco f* to Sleigh Bells

Hn.

Tpt. (Sleigh Bells) *mp* *mp*

Perc. (Marimba) *poco f*

Hp. *mf* *poco f*

Cim. *pp* *mf* *pp* *poco f*

(XXX)

Pno. *mf* *poco f* right hand to Celesta

Elec.

Vln. I *p* *mp* *poco f* *p*

Vln. II *mf* *p* *poco f* *p* \rightarrow vib. ord.

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

Vc. *mf* *poco f* *mf*

D.B. *mf* *poco f* *mf*

1695

1696

1697

1698

1699

1700

1701

1702

Text Card

1706 ♩ = c. 64

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

(Sleigh Bells)
to Flugelhorn

Tpt.

Perc.

(Marimba)

TAM-TAM
triangle beater

Hp.

Cim.

(fo)

hold the pedal until all of the sound has decayed

Pno.

CELESTA

Elec.

(Bowed Aluphone)

(Glass Armonica)

Text Card

1706 ♩ = c. 64

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo
majestic; freely

sul tasto, non vib.

1703

1704

1705

1706

1707

1708

1709

1710

Mountains

Text Card

1712

♩ = c. 132

A. Fl. E. Hn. B. Cl. Cbsn. Hn. Flhn. Perc. Hp. Cim. Pno. Elec.

FLUGELHORN solo *regal*
mf *poco f* *mp* *mf* *poco f*

SUSPENDED CYMBAL soft yarn mallets
pp *mp*

TAM-TAM tam-tam beater
mf

(Celesta)
p *mp* *mp* *mf* *mp* *very freely*

(Piano)
mp

(Wind Chimes (A minor pentatonic))

(Bowed Aluphone) *n.* *mf* *n.*

(Glass Armonica) *n.* *mf* *n.*

(Glassy Piano Pad) *n.* *mf* *n.*

left hand to Celesta

Mountains

Text Card

1712

♩ = c. 132

Vln. I Vln. II Vla. Vc. D.B.

end solo

p *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pos. ord.
vib. ord.

mp arco *mf*

mp arco *mf*

mp *mf*

1711 1712 1713 1714 1715 1716 1717 1718

1723

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Fln. *mp* *to C Trumpet*

Perc. **MARIMBA** medium yarn mallets *pp* *p* *mp*

Hp. *mp* *mp* B.

Cim.

Cel. *mp* **CELESTA** *mp*

(300) ^ →

Elec.

1723

Vln. I *n.* *pp* *n.* *sul D*

Vln. II *n.*

Vla. *n.* *mp* *pizz*

Vc. *n.* *pp* *n.* *sul G*

D.B. *n.*

1719 1720 1721 1722 1723 1724 1725 1726 1727

1730

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Fln. **C TRUMPET** solo non vib. → vib. ord.

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

Perc. (Marimba)

Hp.

F

B

Cim.

p *mp* *pp*

Cel.

mp

(xoo) →

Elec.

1730

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

1728 1729 1730 1731 1732 1733 1734 1735

1738

A. Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Tpt.

Perc. (Marimba)

Hp.

Cim.

Cel.

Elec.

1738

Vln. I

Vln. II

Vla.

Vc.

D.B.

1736 1737 1738 1739 1740 1741 1742 1743

1746

C FLUTE solo

B CLARINET solo (countermelody to solo flute melody)

Hn.

Tpt. *poco f* *p* to straight mute

Perc. (Marimba)

Hp.

Cim. *p* *mp*

Cel. *mp*

Elec.

1746

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

D.B.

1744 1745 1746 1747 1748 1749 1750 1751

1754

Fl. *p mp mf mp < mf p mp mf mp* non vib. vib. ord.

E. Hn.

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

Cbsn.

Hn.

Tpt.

Perc. (Marimba)

Hp.

Cim.

Cel. *mp mp mp*

Elec.

1754

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

D.B.

1752 1753 1754 1755 1756 1757 1758 1759

1762

Fl. *poco f* *mp*

E. Hn. *p* *mf* *p* *mf*

Cl. *p* *mp* *poco f* *p*

Cbsn. *mp*

Hn.

Tpt. straight mute *p*

Perc. (Marimba) *mf*

Hp. *mf* *mf*

Cim. *mf* *p* *mf* *p* *mf*

Cel. *mf* *pp* *mf*

Elec.

PIANO muted +

to Piano

1762

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

D.B. *mf* *mf*

1760 1761 1762 1763 1764 1765 1766 1767

1770

Fl.

Ob.

Cl.

Cbsn. (Sleigh Bells)

Hn.

Tpt. (straight mute)

Perc. (Marimba)

Hp.

Cim.

Pno.

Elec.

1770

Vln. I

Vln. II

Vla.

Vc.

D.B.

1768 1769 1770 1771 1772 1773 1774 1775

1778

non vib. → vib. ord.

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

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

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

Cbsn. (Sleigh Bells) *mp* *mp*

Hn. (Tambourine) *p* *mp*

Tpt. (straight mute) *mf* *p* *mf* *p*

Perc. (Marimba)

Hp. *mf* *mf*

Cim. *p* *mf* *p*

Pno. *pp* *mf* *pp* *mf*

Elec.

1778

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

D.B. *mf* *mf*

1776 1777 1778 1779 1780 1781 1782 1783

1786

non vib. vib. ord.

Fl. *p mp poco f p mf poco f*

Ob. *p mf p* non vib. → vib. ord.

Cl. *p mp poco f p mf poco f*

Cbsn. *mp mp* (Sleigh Bells)

Hn. (Tambourine)

Tpt. *mf p mf p mp* (straight mute) non vib. → vib. ord.

Perc. (Marimba)

Hp. *mf mf*

Cim. *mf p mf p*

Pno. *pp mf pp mf* (Xco)

Elec.

1786

Vln. I *mf mf*

Vln. II *mf mf*

Vla. *mf mf*

Vc. *mf*

D.B. *mf*

1784 1785 1786 1787 1788 1789 1790 1791

♩ = c. 88

Fl. *p*

Ob. *poco f* *p*

Cl. *p*

Cbsn. (Sleigh Bells) to Bassoon *mp*

Hn. (Tambourine) *pp* to Horn

Tpt. (straight mute) *poco f* *p*

Perc. (Marimba) *poco f* *p*

Hp. *poco f*

Cim. *mf* *pp*

Pno. *pp* *poco f* *p*

Elec.

♩ = c. 88

Vln. I *poco f* *mf* *mp* *p*

Vln. II *poco f* *mf* *mp* *p*

Vla. *poco f* *mf* *mp* *p*

Vc. *poco f* *mf* *mp* *p*

D.B. *poco f* *mf* *mp* *p*

1792 1793 1794 1795 1796 1797 1798

14. Last Line of Defense

Patrick Holcomb

L'istesso tempo

(♩ = c. 88)

ALTO FLUTE

Piccolo/Alto Flute

Oboe

Clarinet/Bass Clarinet (B \flat Clarinet)

BASSOON

Bassoon/Contrabassoon

majestic

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

HORN

Horn (+Triangle)

(straight mute)

Trumpet

BASS DRUM

medium yarn mallets on both instruments

Percussion

TAM-TAM

mf *mf*

Harp

mf *mf* *mp* *mf* *mf* *mp*

Cymbalom

pp *mf* *pp* *pp*

Piano/Celesta

(Piano) ord.

mf *mp* *mf* *mp*

Electronics

Glass Armonica

mp

Wind Chimes (G minor pentatonic)

n *mp*

Glassy Piano Pad

n *mp*

L'istesso tempo

(♩ = c. 88)

Violin I

Violin II

Viola

Cello

Double Bass

arco

mp *arco majestic* *mp* *mf* *p* *mf* *poco f* *mf*

arco, non vib.

mp

adding color to the viola and the bassoon (don't dominate the sound)

arco

sul G

1799 1800 1801 1802 1803 1804 1805 1806

River

3 + 2 + 2

♩ = c. 92

1813

♩ = c. 156

non vib.

to Contrabassoon

Bsn. *p* *f* *mp* *pp*

Perc. *mf* (Tam-Tam)

Hp. *mf* *mp*

Cim. *mf* *pp* solo *pp* *mp* *pp*

Pno. *mf* *pp* to Celesta

gradually lift the pedal

High Wind Chimes

(Wind Chimes (G minor pentatonic)) *n* *pp*

(Glass Armonica) *n*

(Glassy Piano Pad) *ppp*

River

3 + 2 + 2

♩ = c. 92

1813

♩ = c. 156

non vib.

0

sul G - -

Vln. I *p* *f* *mp* *pp*

Vln. II *p* *f* *mp* *pp*

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

Vc. *n*

D.B. *n*

1807 1808 1809 1810 1811 1812 1813 1814 1815 1816

Hp. *p*

Cim. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

(High Wind Chimes)

(Glass Armonica) *pp*

Vln. I *n*

1817 1818 1819 1820 1821 1822 1823 1824

1857

A. Fl. *p mp mf > mp mf p mp mf p mp*

Hp.

Cim. *(30)*

1857

Vln. I *mp mp*

Vln. II *mp*

Vla. *sul C*

Vc. *(-)*

D.B. *mp mp*

1853 1854 1855 1856 1857 1858 1859 1860 1861 1862

1865

A. Fl. *mf solo pp* *to Piccolo*

Cl. *mf < poco fp > poco f p mf < poco f > mf*

Hn. *mf pp*

Perc. *BASS DRUM* *tutes* *round noteheads on the head, x-shaped noteheads on the rim* *mf*

Hp. *mf*

Cim. *mf* *(30)*

1865

Vln. I *mf mf*

Vln. II *mf*

Vla. *mf sul C*

Vc. *mf (-)*

D.B. *mf mf*

1863 1864 1865 1866 1867 1868 1869 1870 1871 1872

1873

1881

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc. (Bass Drum)

Hp.

Cim.

Pno.

Elec. (Glass Armonica)

CELESTA

Detailed description: This block contains the musical notation for woodwinds, percussion, and celesta. The woodwind parts (A. Fl., Ob., Cl., Bsn., Hn., Tpt.) are mostly silent, with some notes in the Clarinet and Horn parts. The Clarinet part features dynamic markings of *poco f*, *p*, *mf*, and *f*. The Horn part has *mf* and *pp* markings. The Percussion part (Bass Drum) has a *poco f* marking. The Harp (Hp.) and Cymbal (Cim.) parts have *poco f* markings. The Celesta part has a *poco f* marking and a *sc* (scordatura) marking. The Glass Armonica part has a *n.* (no) marking.

1873

1881

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for the string section. The Violin I (Vln. I) and Violin II (Vln. II) parts start with *mf* and transition to *poco f* at the 1881 measure. The Viola (Vla.) part starts with *mf* and transitions to *poco f* at the 1881 measure. The Violoncello (Vc.) part starts with *mf* and transitions to *poco f* at the 1881 measure. The Double Bass (D.B.) part starts with *mf* and transitions to *poco f* at the 1881 measure.

1873 1874 1875 1876 1877 1878 1879 1880 1881 1882

1889

to Bass Clarinet

Hn. to Triangle

VIBRAPHONE

hard yarn mallets
blend with celesta as much as possible

pp p pp p pp p pp

mf mp

Cim. pp

hold the pedal until all of the sound has decayed

Cel. mf mp p pp p pp

(Glass Harmonica)

pp

1889

Vln. I arco, poco sul pont., alla punta
0
ppp

Vln. II

Vla. mp

Vc. mp

D.B. mp

1883 1884 1885 1886 1887 1888 1889 1890 1891 1892

1897

(Vibraphone)
continue the same phrasing within the notated dynamics

pp

Cel. p

continue the same phrasing within the notated dynamics

1897

Vln. I pp

1893 1894 1895 1896 1898 1899 1900 1901 1902

1905

Ob. *solo non vib.* → *vib. ord.*
p mp pp p mp pp p

Perc. (Vibraphone)
(xoo)

Hp. *ord.*
p p

Cel. *(xoo)*

Vln. I *ppp*

1903 1904 1906 1907 1908 1909 1910 1911 1912



1921

Ob. *non vib.* *vib. ord.*
mp p < mp p mp p mf p

Perc. (Vibraphone)
(xoo) *mp*

Hp. *p mp*

Cel. *(xoo)* *mp*

Vln. I *pos. ord. non vib.* → *vib. ord.*
p mf

D.B. *(pizz.) mp*

1913 1914 1915 1916 1917 1918 1919 1920 1921 1922

1929

A. Fl.

Ob.

Cl.

Bsn.

Hn. **TRIANGLE**
triangle beater
p

Tpt.

Perc. (Vibraphone)
(x_{oo})

Hp. *mp*

Cim.

Cel. *(x_{oo})*

Elec.

1929

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf* *arco*

Vla.

Vc.

D.B. *mp*

1923 1924 1925 1926 1927 1928 1929 1930 1931 1932

1937

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc. (Vibraphone)

Hp.

Cim.

Bbmaj7
ossia: improvise something similar, building in intensity until returning to the ostinato at m. 155

Gm7(no 3)

change the pedal with each chord change

Cel.

Elec.

1937

Vln. I

Vln. II

Vla.

Vc.

D.B.

1933 1934 1935 1936 1937 1938 1939 1940 1941 1942

1945

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Perc.

(Xeo)

Hp.

Cim.

(Xeo)

Cel.

(Xeo)

Elec.

1945

Vln. I

Vln. II

Vla.

Vc.

D.B.

1943 1944 1945 1946 1947 1948 1949 1950

1953

PICCOLO non vib. → vib. ord.

A. Fl. *mf* *fp* *f* *p* *mf*

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

Cl.

Bsn.

Hn. (Triangle) to Horn *mp* *poco f* *p*

Tpt. (straight mute) *f* *p* mute out

Perc. (Vibraphone) *f* *p*

Hp. p.d.l.t. (r.h. only, blend with cymbalom) *f* *mf*

Cim. phrase as before within the notated dynamics *f* *mf*

Cel. *f* *p*

Elec.

pedal as before

1953

non vib. → vib. ord.

Vln. I *poco f* *p* *mf* *fp* *f* *p* *mf*

Vln. II *poco f* *p* pizz. *mf*

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

Vc. *f* *mf*

D.B. *f* *mf*

1951 1952 1953 1954 1955 1956 1957 1958

1961

Picc. *f > mf* *f* *p* *mf* *f* *p* *mf*

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

Cl. **BASS CLARINET** *mf*

Bsn. **CONTRABASSOON** *mf*

Hn. *poco f* *p* *poco f* *p* *poco f*

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

Perc. **BASS DRUM** *mf* rutes (with a hard yarn mallet ready in each hand)
round noteheads on the head, x-shaped noteheads on the rim

Hp.

Cim.

Cel.

Elec.

1961

Vln. I *f > mf* *f* *p* *mf* *f* *p* *mf*

Vln. II *mf*

Vla. *sul C*

Vc.

D.B. *mf*

1959 1960 1961 1962 1963 1964 1965 1966

3 + 2

to Alto Flute

to English Horn

ord.

to Piano

3 + 2

1967 1968 1969 1970 1971 1972 1973

15. Fierce Old Zardeh Kuh

Patrick Holcomb

♩ = c. 84

Bass Clarinet
f *p* *f* *p*

Contrabassoon
f *p* *f* *p*

Horn
f *imposing* *mp* *f* *ff*

Trumpet
f *p* *f* *p*

Percussion
 hard yarn mallets on all instruments
BASS DRUM **LOW TOM**
TAM-TAM
f *p* *f* *p*

Harp
f *ord.* *ord.*
 thunder glissando thunder gliss.

Cimbalom
p *f* *p*

Piano
f *ord.* *ord.*
 glissando with fingertips on the strings inside the piano in this approximate range
 gliss. on the strings as before

Electronics
 Wind Chimes (A minor pentatonic)
 Bowed Aluphone *n.* *mf*
 Glass Armonica *mf* *mf* *mp*
 Glassy Piano Pad *n.* *mf*

Violin I
f *imposing* *mp* *f* *ff*

Violin II
f *arco, sul G throughout imposing* *mp* *f* *ff*

Viola
mf *arco, non vib.* *mp* *f* *ff*

Cello
f *arco imposing* *mp* *f* *ff*

Double Bass
mf *arco, non vib.* *f* *mp* *f* *ff*

1974 1975 1976 1977 1978 1979

to B \flat Clarinet
to Bassoon
to Flugelhorn

(Low Tom)
(Bass Drum)
(Tam-Tam)

ord.
thunder gliss.

gliss. on the strings as before
to Celesta
gradually lift the pedal

(Wind Chimes (A minor pentatonic))
(Bowed Aluphone)
(Glass Armonica)
(Glassy Piano Pad)

non vib.
non vib.
non vib.

1980 1981 1982 1983 1984 1985 1986

Score in C

16. Resilience

(The View From the Top of Zardeh Kuh)

Patrick Holcomb

♩ = c. 67

The score is divided into two systems. The first system includes woodwinds (Piccolo/Flute/Alto Flute, English Horn, Clarinet/Bass Clarinet, Bassoon), Horn (+Triangle/Tambourine), Trumpet/Flugelhorn, Percussion (TAM-TAM), Harp, and Cymbalom. The second system includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and Piano/Celesta. The score features complex rhythmic patterns with large numbers (4, 3, 2) indicating multi-measure rests. Dynamics range from *ppp* to *mp*. Performance instructions include *solo majestic*, *ord.*, and *non vib.*. The tempo is marked as *c. 67*.

1987 1988 1989 1990 1991 1992 1993

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1998

A. Fl. 4 2 3 4 3 4 3 2 4

E. Hn. 4 2 3 4 3 4 3 2 4

Cl. 4 4 4 4 4 4 4 4 4

Bsn. - - - - -

Hn. *pp p mp > pp p mp p mp*

Flhn. - - - - -

Perc. (Tam-Tam) *pp pp*

Hp. *p*

Cim. *p > ppp p ppp p ppp*

(*rao*)

Cel. - - - - -

Elec. - - - - -

1998

Vln. I 4 2 3 4 3 4 3 2 4

Vln. II 4 2 3 4 3 4 3 2 4

Vla. 4 4 4 4 4 4 4 4 4

Vc. - - - - -

D.B. - - - - -

1994 1995 1996 1997 1998 1999 2000 2001

2007

A. Fl.

E. Hn.

Cl.

Bsn.

duet with clarinet majestic

p

mp

duet with English horn majestic

p

mp

Hn.

Flhn.

mf

mp

pp

to Triangle

TRIANGLE triangle beater

p

Perc.

(Tam-Tam)

pp

Hp.

mp

p

p

bas dans les cordes

pp

Cim.

p

mp

p

ppp

p

(Xiao)

Cel.

Elec.

2007

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

mp

pp

mp

pp

2002 2003 2004 2005 2006 2007 2008

A. Fl.

E. Hn.

Cl.

Bsn.

Hn. (Triangle) *p* to Horn

Fln.

Perc. **SUSPENDED CYMBAL**
soft yarn mallets
ppp *p*

Hp.

Cim.

Cel.

Elec.

Glass Armonica
n.

Vln. I *poco sul pont., alla punta*
ppp

Vln. II *vib. ord.*
pp *p* *pp* *ppp*

Vla. *vib. ord.*
pp *p* *pp* *ppp*

Vc. *pizz., vib. ord.*
pp *p* *pp*

D.B. *pizz., vib. ord.*
pp *p* *pp*

2009

2010

2011

2012

2013

Text Card

2014 ♩ = c. 138

2022

E. Hn. *pp*

Hp. *pp*

Cel. *ppp* *pp* *ppp*

High Wind Chimes

Elec. *ppp* *ppp*

n.
(Glass Armonica)

Text Card

2014 ♩ = c. 138

2022

Vln. I

2015 2016 2017 2018 2019 2020 2021 2023



2029

Hp. *ord.*
always very clear and resonant

Cel. *pp* *p* *mp*

(*sc.*)

(High Wind Chimes)

Elec. *n.*
(Glass Armonica)

2029

Vln. I *pizz.*
always very clear and resonant

Vln. II *p* *pizz.*
always very clear and resonant

Vla. *p*

Vc. *(pizz.)*
always very clear and resonant

D.B. *p* *(pizz.)*
always very clear and resonant

p

2024 2025 2026 2027 2028 2029 2030 2031 2032

2037

A. Fl.

E. Hn.

Cl.

Bsn.

Hn.

Fln.

Perc.

VIBRAPHONE rubber mallets (blend with the celesta as much as possible)

mp

Hp.

p

all harmonics very resonant and bell-like

Cim.

Cel.

(*cel.*)

Elec.

(Glass Armonica)

n

2037

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

sul D all harmonics very resonant and bell-like

2033 2034 2035 2036 2037 2038 2039 2040 2041

2045

A. Fl.

E. Hn.

Cl.

Bsn.

Hn.

Fln.

Perc. (Vibraphone)

Hp.

Cim.

Cel.

Elec.

2045

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul G
all harmonics very resonant and bell-like

p

p

2042 2043 2044 2045 2046 2047 2048 2049 2050

2053

solo
very full and rich

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

E. Hn.

Cl.

Bsn.

Hn.

Fln.

Perc. (Vibraphone) *sim*

Hp. *v^o*

Cim.

Cel. *sim*

Elec.

2053

pizz., vib. ord.
always very clear and resonant

Vln. I *p* *p*

Vln. II *p* *p* *sul G*

Vla. *p* *v^o*

Vc. *v^o* *sul D*

D.B. *p*

2051 2052 2053 2054 2055 2056 2057 2058 2059

2061

A. Fl. *p mp mf p mp mf mp mf poco f* non vib. vib. ord.

E. Hn.

Cl.

Bsn.

Hn.

Fln.

Perc. (Vibraphone) (Xen)

Hp.

Cim. *pp* (Xen)

Cel. (Xen)

Elec.

2061

Vln. I *p* arco, poco sul pont. *ppp*

Vln. II *p*

Vla.

Vc. *p*

D.B. *p*

2060 2061 2062 2063 2064 2065 2066 2067 2068

2069

2077

to C Flute

A. Fl. *p*

E. Hn. *mp* *mf* *p* *mp* *mf* *mp*

Cl. *pp* *ppp* *pp* *ppp* *pp*

Bsn.

Hn.

Fln.

Perc. (Vibraphone) *(xco)*

Hp. *v_o*

Cim. *mp* *(xco)*

Cel. *(xco)*

Elec.

2069

2077

Vln. I *p* *n* *pizz.* *p*

Vln. II *p* *p*

Vla. *p* *sul C* *sul G*

Vc. *sul G* *sul D* *p*

D.B.

2069 2070 2071 2072 2073 2074 2075 2076 2077

2085

A. Fl.

E. Hn. *mf* *mp* *mf* *mp* *mf* *poco f* *p*

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

Bsn.

Hn.

Fln.

Perc. (Vibraphone)

Hp.

Cim. *pp* *p*

Cel.

Elec.

2085

Vln. I

Vln. II

Vla.

Vc.

D.B.

2078 2079 2080 2081 2082 2083 2084 2085 2086

2093

C FLUTE *sempre non vib.*

A. Fl. *pp* *mf* *pp* *mp* *mf*

E. Hn. *to Oboe*

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

Bsn.

Hn.

Fln.

Perc. (Vibraphone)

Hp. *p.d.l.t.* *ord.* *p* *ppp* *p* *p.d.l.t.* *ord.* *p* *ppp* *p* *p.d.l.t.*

Cim. *ppp* *p* *ppp* *p*

Cel. *(xoo)*

Elec.

2093

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

D.B. *p* *p*

2087 2088 2089 2090 2091 2092 2093 2094 2095

2101

Fl. *pp mp mf pp mp mf*

E. Hn. *p mf pp mp*

Cl. *pp mp mf pp mp mf pp*

Bsn.

Hn.

Fln.

Perc. (Vibraphone) *(xco)*

Hp. *ppp p p ppp p pp* ord. p.d.l.t.

Cim. *ppp pp p pp p pp* *(xco)*

Cel. *(xco)*

Elec.

2101

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB. *p*

2096 2097 2098 2099 2100 2101 2102 2103 2104

2109

Fl. *pp mp mf non vib. vib. ord. mp mf mp*

Ob. *mf pp p mf pp mf poco f*

Cl. *mp mf pp mp mf pp*

Bsn. *mp*

Hn.

Fln.

Perc. (Vibraphone)

Hp. *ord. p p.d.t. pp p pp ord. p p.d.t. pp p pp ord. p*

Cim. *p pp p pp*

Cel.

Elec.

2109

Vln. I *p p p*

Vln. II *p p p*

Vla. *p p p*

Vc. *p p p*

DB. *p*

2105 2106 2107 2108 2109 2110 2111 2112 2113

2117

vib. ord.

Fl. *poco f* *mp* to Piccolo

Ob. *mp* to English Horn

Cl. *mf* *poco f* *mp* to Bass Clarinet

Bsn. *poco f* *mp* to Sleigh Bells

Hn. solo full but never brassy *poco f* *mf* *poco f*

Fihn.

Perc. (Vibraphone) *mp* *ppp*
hold the pedal until all of the sound has decayed

Hp. p.d.l.t. *pp* *p* *pp* ord. *mp* *mp*

Cim. *p* *pp* *mp*

Cel. *mp* *ppp* **PIANO** *p*

Elec.

2117

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* sul G sul D sul D

D.B. *mp*

2114 2115 2116 2117 2118 2119 2120 2121 2122

2125

Fl.

Ob.

Cl.

Bsn.

Hn. *mp* *mf* *poco f* *mf* *poco f*

Fln. *p* non vib. emerging from the horn's sound

Perc.

Hp. *mp* *mp*

Cim.

Pno. *p*

Elec.

2125

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp*

Vc. *mp* sul D sul D sul A

DB.

2123 2124 2125 2126 2127 2128 2129 2130 2131

2133

Fl.

Ob.

Cl.

Bsn.

Hn. *p* solo fill but never brassy vib. ord. *mp*

Fln. *poco f* *mp*

Perc. (Vibraphone) medium yarn mallets *p* *ppp* *p*

Hp. *mp* *mp*

Cim. (Cim.)

Pno. *p*

Elec.

2133

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* sul G sul D sul D

DB.

2132 2133 2134 2135 2136 2137 2138 2139 2140

2141

2149

Fl.

Ob.

Cl.

Bsn.

Hn. *poco f* *mp* *to Tambourine*

Flhn. *mp* *poco f* *non vib.* *vib. ord.*

Perc. (Vibraphone) *ppp* *p* *ppp* *p*

Hp. *mp* *mp*

Cim. *(x̄)*

Pno. *p* *to Celesta*

Elec.

2141

2149

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *sul D* *sul D* *sul A*

DB. *p*

2141 2142 2143 2144 2145 2146 2147 2148 2149

2157

Fl.

Ob.

Cl. **BASS CLARINET**

Bsn.

Hn.

Fln. *to C Trumpet*

Perc. (Vibraphone) **SUSPENDED CYMBAL** soft yarn mallets **VIBRAPHONE** rubber mallets

Hp.

Cim.

Pno. **CELESTA**

Elec.

2157

Vln. I *arco sul G*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

D.B. *arco*

2150 2151 2152 2153 2154 2155 2156 2157 2158

2165

Fl. PICCOLO
freely

Ob.

B. Cl. *p* *mf* *p*

Bsn.

Hn.

Fln. C TRUMPET *mp* *mf*

Perc. SUSPENDED CYMBAL
soft yarn mallets *pp* *mf* VIBRAPHONE
rubber mallets *mf* *mp* *mp* *mf* SUSPENDED CYMBAL
soft yarn mallets *pp*

Hp. *mf* *mf*

Cim. *(sco)*

Cel. *mf* *mp* *mf*

Elec.

2165

Vln. I sul G----- *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp* *mf* *mp*

2159 2160 2161 2162 2163 2164 2165 2166 2167

2173

Picc. *f* *mp*

Ob.

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

Bsn.

Hn. **TAMBOURINE** *mp*

Tpt. *p* *mp* *mf*

Perc. (Suspended Cymbal) *mf* **VIBRAPHONE** rubber mallets *mf* *poco f* *mf* **SUSPENDED CYMBAL** soft yarn mallets *pp*

Hp. *mf* *mf*

Cim.

Cel. *poco f* *mf* *poco f* *mf*

Elec.

2173

(sul G)

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

2168 2169 2170 2171 2172 2173 2174 2175 2176

2181

Picc. *f* *mp* *poco f* *f* *mf poco f* *f*

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

B. Cl. *mf* *poco f*

Bsn. *mf*

Hn. (Tambourine) *mf*

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

Perc. (Suspended Cymbal) *mf* *mf* *poco f*

VIBRAPHONE rubber mallets

Hp. *mf* *poco f*

Cim. *poco f*

Cel. *poco f*

Elec.

2181

Vln. I *f* *mp* *poco f* *f* *mf poco f*

Vln. II *f* *mp* *poco f* *f* *mf poco f*

Vla. *f* *mp* *mf* *poco f* *f*

Vc. *f* *mp* *mf* *poco f* *f*

D.B. *f* *mp* *mf* *poco f*

2177 2178 2179 2180 2181 2182 2183 2184

2189

Picc. *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f*

E. Hn. *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* non vib.

B. Cl. *p* *mp* *pp*

(Sleigh Bells)

Bsn.

(Tambourine)

Hn.

Tpt.

Perc. (Vibraphone) *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f*

Hp.

Cim. *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f*

Cel. *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f*

Elec.

2189

Vln. I *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* non vib.

Vln. II *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* *mf poco f* *f* non vib.

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

Vc. *poco f* *f* *poco f* *f* *poco f* *f* *poco f* *f*

D.B.

2185 2186 2187 2188 2189 2190 2191 2192

Picc. *mf poco f* *f* *mf poco f* *f* *mf* *to C Flute*
 E. Hn. *vib. ord.* *f* *mf f* *ff* *mp* *to Oboe*
 B. Cl. *p* *mp* *pp* *p* *to Contrabassoon*
 Bsn. *p*
 Hn. (Tambourine) *pp* *to Horn*
 Tpt.
 Perc. (Vibraphone) *f*
 Hp.
 Cim. *f* *mp*
 Cel. *f*
 Elec.
 Vln. I *vib. ord.* *f* *mf f* *ff* *mp*
 Vln. II *vib. ord.* *f* *mf f* *ff* *mp*
 Vla. *f* *poco f* *f*
 Vc. *f* *poco f* *f*
 D.B. *f*

2193 2194 2195 2196 2197 2198 2199 2200

Text Card

2203 ♩ = c. 66

C FLUTE

OBOE

CONTRABASSOON

HORN

solo majestic

TAM-TAM

tam-tam beater

(Vibraphone)

Hp.

Cim.

Cel.

to Piano

hold the pedal until all of the sound has decayed

Elec.

Glassy Piano Pad

n. p

Text Card

2203 ♩ = c. 66

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

ppp p

arco

ppp p

arco, non vib.

ppp p

arco, non vib.

ppp p

arco, non vib.

ppp p

2201 2202 2203 2204 2205 2206 2207

Lufta

2212 ♩ = c. 69

Fl. *mp* *poco f* *f*

Ob. *mp* *poco f* *f*

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

Cbsn. *mp* *mf* *f* *mf*

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

Tpt. *mp* *poco f* *mp* *poco f*

Perc. (Tam-Tam) *p* *pp* *mf* *p*

Hp. *mp* *poco f* *f*

Cim. *mp* *poco f* *mf*

Cel. *mp* *mf*

Elec. (Glassy Piano Pad) *n.* *mf*

Wind Chimes (F major pentatonic)

Lufta

2212 ♩ = c. 69

Vln. I *mp* *poco f* *f*

Vln. II *mp* *mf* *f* *mf*

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

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

D.B. *mp* *mf* *f* *mf*

2208 2209 2210 2211 2212 2213 2214

Tribe ♩ = c. 48

Fl. *ff* *mf* *pp* solo

Ob. *ff* *mf* *pp* to Triangle to Oboe

B. Cl. *ff* *mp*

Cbsn. *ff* *mf* to Bassoon

Hn. *ff* *f* *p* brilliant full but not brassy

Tpt. *ff* *mf* brilliant to Flugelhorn

Perc. *f* *ppp < p* (Suspended Cymbal)

Hp. *ff* *mp* *p*

Cim. *ff* *mf* (Cim.)

Pno. *ff* *mf* *mp* *p* *pp* to Celesta solo freely to Piano

Elec. (Wind Chimes (F major pentatonic)) *n.*

Tribe ♩ = c. 48

Vln. I *ff* *mf* *p* *mp* solo, sempre sul G non vib. vib. ord. end solo

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

D.B. *ff* *p*

2215 2216 2217 2218 2219 2220

17. Grass

Patrick Holcomb

♩ = c. 72

Flute

Oboe/English Horn

Bass Clarinet

Bassoon/Contrabassoon

Horn (+Triangle)

Trumpet/Flugelhorn

Percussion

Harp

Cymbalom

Piano/Celesta

Electronics

Violin I

Violin II

Viola

Cello

Double Bass

3/4

mf *poco f* *mp*

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

mf *p* *mf*

mf *mp* *mf* *mf* *mf* *mf*

p *mf*

mf

n. *p*

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

vib. ord. full, lush *mf* *vib. ord. full, lush* *vib. ord. full, lush* *vib. ord. full, lush* *vib. ord. full, lush*

2221

2222

2223

2224

2225

2228

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Flhn.

Perc. (Suspended Cymbal)

Hp.

Cim.

Pno.

Elec. (High Wind Chimes)

Detailed description: This block contains the musical score for measures 2226 through 2230 for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Flute Harmonica (Flhn.), Percussion (Perc.) with a Suspended Cymbal, Harp (Hp.), Cymbal (Cim.), Piano (Pno.), and Electric Percussion (Elec.) with High Wind Chimes. The score shows various dynamics such as *mf*, *poco f*, *mp*, and *pp*. There are also performance markings like *pp* and *mf* with hairpins. The Flute, Oboe, and Bass Clarinet parts have large '4' and '2' markings above them, likely indicating fingerings or breath marks. The Harp part features a continuous sixteenth-note accompaniment. The Cymbal part has a similar accompaniment with some sixteenth-note runs. The Piano part has a simple bass line. The Electric Percussion part has a high-frequency chime sound.

2228

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical score for measures 2226 through 2230 for the string section. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score shows dynamics such as *poco f* and *mf*. The Violin I and II parts have a melodic line with some slurs. The Viola part has a similar melodic line. The Violoncello and Double Bass parts have a more rhythmic accompaniment. The score is marked with *poco f* and *mf* dynamics.

2226

2227

2228

2229

2230

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Flhn.

Perc. (Suspended Cymbal)

Hp.

Cim.

Pno.

Elec. (High Wind Chimes)

Vln. I

Vln. II

Vla.

Vc.

D.B.

2231 2232 2233 2234 2235

2240

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

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

B. Cl. *mf* *p* *mf*

Bsn.

Hn. *p*

Fihn. *mf* *poco f* *mp* *mf* *poco f*

Perc. (Tam-Tam) *mf* SUSPENDED CYMBAL soft yarn mallets *pp* *mf*

Hp. *mf*

Cim. *mp* *mf*

Pno. *mf*

Elec. (High Wind Chimes) Glass Armonica *mp*

2240

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

2240

2241

2242

2243

2247

Fl. *mf* *poco f*

Ob. *mf* *poco f*

B. Cl. *p* *mf* *poco f*

Bsn.

Hn.

Fln. *mf* *mp* *poco f*

Perc. **TAM-TAM**
soft tam-tam beaters or soft yarn mallets
pp *mf*

Hp. *s*

Cim. *s*

Pno. *s*

Elec. (High Wind Chimes)
(Glass Armonica)

2247

Vln. I *poco f* *mf*

Vln. II *poco f* *mf*

Vla. *poco f* *mf*

Vc. *poco f* *mf*

D.B. *poco f* *mf*

2244

2245

2246

2247

Fl. *mp* *mf* *poco f*
 Ob. *mp* *mf* *poco f*
 B. Cl. *p* *mf* *poco f*
 Bsn. *poco f*
 Hn. *mf* *poco f*
 Flhn. *mf* *p* *poco f*
 Perc. *pp* *mf*
 Hp. *s*
 Cim. *6* *6* *6* *7* *6* *6*
 Pno. *3*
 Elec. (High Wind Chimes) (Glass Armonica)
 Vln. I *poco f* *mf*
 Vln. II *poco f* *mf*
 Vla. *poco f* *mf*
 Vc. *poco f* *mf*
 D.B. *poco f* *mf*

2248

2249

2250

2251

2255

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

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

Cbsn. *p* *mf* *f*

Hn. *mp* *mf* *f*

Flhn. *mf* *mp* *f*

Perc. **TAM-TAM**
soft tam-tam beaters or soft yam mallets
pp *mf*

Hp. *s*

Cim. *s*

Pno. *s*

Elec. (High Wind Chimes)
(Glass Armonica)

2255

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

2252

2253

2254

2255

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

Ob. *mp* *mf* *poco f* *mp* *p*

B. Cl. *p* *mf* *poco f* *mp* *p*

Cbsn. *p* *mf* *poco f* *mp* *p*

Hn. *mp* *p* *mp* *p* *mp*

Fln. *mf* *p*

Perc. **SUSPENDED CYMBAL**
soft yarn mallets
pp *mf*

Hp. *p*

Cim. *mp*

Pno. *p*

Elec. (High Wind Chimes)
(Glass Harmonica)

Vln. I *poco f* *mp* *p*

Vln. II *poco f* *mp* *p*

Vla. *poco f* *mp* *p*

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

D.B. *poco f* *mp* *p*

2256

2257

2258

2259

2260

2263 Grassy Valley

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

Fln.

Perc. (Suspended Cymbal)

Hp.

Cim.

Pno.

Elec. (High Wind Chimes)

Wind Chimes (E major pentatonic)

mf *poco f* *mf*

mf *poco f* *mf*

mf

mf *poco f* *mf*

p *mf*

mp *f* *mp* *mf*

mf *f* *mf*

mf

mf

mp *mf*

n. *mf*

2263 Grassy Valley

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco f *mf*

mf

mf

mf

mf

2261

2262

2263

Mountain

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

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

B. Cl. *poco f* *mf* *f*

Cbsn. *poco f* *mf* *f* *mp*

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

Fln. *f* *mf* *poco f* *ff* *mf* to C Trumpet

Perc. **TAM-TAM**
soft tam-tam beaters or soft yarn mallets
p *poco f*

Hp. *f* *mf*

Cim. *f* *mf*

Pno.

Elec. (Wind Chimes (E major pentatonic))

Mountain

Vln. I *poco f* *f* *mf* *f* *mf*

Vln. II

Vla.

Vc. *poco f* *mf* *f*

D.B. *poco f* *mf* *f*

2264

2265

2266

2267

Livestock

3 + 2 + 2

♩ = c. 75

2273 ♩ = c. 68

Fl.

Ob. *to English Horn*

B. Cl.

Cbsn. *to Bassoon*

Hn.

Fln.

Perc. **SUSPENDED CYMBAL** soft yarn mallets **TAM-TAM** tam-tam beater

Hp.

Cim.

Pno. *to Celesta* **CELESTA** solo freely *to Piano* **PIANO**

Elec. (Wind Chimes (E major pentatonic))

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

n. *n.* *n.* *n.* *n.* *pp*

gradually lift the pedal

Livestock

3 + 2 + 2

♩ = c. 75

2273 ♩ = c. 68

Vln. I solo *mp* end solo *n.*

Vln. II *p* *n.* *pp*

Vla. *p* *n.* *pp*

Vc. *p* *n.* *pp*

D.B. *p* *n.* *pp*

2268

2269

2270

2271

2272

2273

2274

Fl. *mp* *poco f* *p*
 Ob. **ENGLISH HORN** *mp* *poco f* *p*
 B. Cl. *mf* *poco f* *p*
 Bsn. *mf* *mp* *mf* *p* *mp* *poco f* *p*
 Hn. *mp* *poco f* *p*
 Fit inside the sound of the woodwinds
 Fln. **C TRUMPET** *mp* *mf* solo tender
 Perc. **SUSPENDED CYMBAL** soft yarn mallets *pp* *mp* **TAM-TAM** soft tam-tam beaters or soft yarn mallets *p* *mf* **SUSPENDED CYMBAL** soft yarn mallets *ppp*
 Hp. *mf* *poco f*
 Cim. *mf* *mp* *mf* *mp* *poco f* *p*
 Pno. *mp* *poco f* gradually lift the pedal
 Elec.
 Vln. I *p* *mf* *mp* *poco f* *p*
 Vln. II *mf* *mp* *poco f* *p*
 Vla. *mf* *mp* *poco f* *p*
 Vc. *mf* *mp* *poco f* *p*
 D.B. *mf* *mp* *poco f* *p*

Text Card

♩ = c. 66

2284 ♩ = c. 87

3 + 2 + 2

Fl.

E. Hn. *to Oboe*

B. Cl.

Bsn. *to Contrabassoon*

Hn. *to Triangle* **TRIANGLE** triangle beater *to Horn* **HORN**

Tpt.

Perc. (Suspended Cymbal) **TAM-TAM** scrape with a triangle beater **SUSPENDED CYMBAL** soft yarn mallets

Hp.

Cim.

Pno. *to Celesta* **CELESTA** solo *to Piano* **PIANO**

Elec.

gradually lift the pedal

Text Card

♩ = c. 66

2284 ♩ = c. 87

3 + 2 + 2

Vln. I *non vib.*

Vln. II

Vla.

Vc.

D.B.

2282 2283 2284 2285 2286 2287 2288

3 + 2 + 2

Fl.

E. Hn.

B. Cl.

Cbsn.

Hn.

Tpt.

Perc.

Hp.

Cim.

Pno.

Elec.

TAM-TAM
soft tam-tam beaters or soft yarn mallets

SUSPENDED CYMBAL
soft yarn mallets

TAM-TAM
soft tam-tam beaters or soft yarn mallets

OBOE

p, *mp*, *f*, *mf*, *poco f*, *f*, *freely*

3 + 2 + 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p, *mp*, *f*

2289

2290

2291

2292

2293

2294

2295

2296

3 + 2 + 2

Fl. *p* *mp* *f* *mp* *ff*

Ob. *p* *mp* *ff*

B. Cl. *mp* *f* *mp* *ff*

Cbsn. *mp* *f* *mp* *ff*

Hn. *p* *poco f* *mp* *ff*

Tpt. *p* *mp* *ff*

Perc. (Tam-Tam) *mf* *pp* *poco f* *TAM-TAM* *p* *f*
 SUSPENDED CYMBAL soft yarn mallets
 TAM-TAM soft tam-tam beaters or soft yarn mallets

Hp. *f* *f*

Cim. *poco f* *poco f* *ff*

Pno. *f* *f* *mp*

Elec.

2296

3 + 2 + 2

Vln. I *vib. ord.* *ff*

Vln. II *p* *mp* *f* *mp* *ff*

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

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

D.B. *p* *mp* *f* *mp* *ff*

2296 2297 2298 2299 2300 2301 2302 2303

February 27, 2021
Ocean View, DE

