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THE KID - ORIGINAL SCORE

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE KID - ORIGINAL SCORE

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Music

Daniel Eugene Wakefield

College of Performing and Visual Arts
School of Music
Music Composition

August 2022

This Thesis by: Daniel Eugene Wakefield

Entitled: *The Kid – Original Score*

has been approved as meeting the requirement for the Degree of Master of Music in College of Performing and Visual Arts in School of Music, Program of Music Composition

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ABSTRACT

Wakefield, Daniel Eugene. *The Kid – Original Score*. Unpublished Master of Music thesis, University of Northern Colorado, 2022.

The Kid – Original Score is a new musical underscore composed for the Charlie Chaplin silent film *The Kid*, released in 1921. This new musical score is composed for a twenty-five-piece orchestra, consisting of woodwinds, brass, percussion, piano, and strings. The music begins during the opening credits with the titular card “The Kid” and extends twenty-three seconds beyond the final on-screen card “The End,” for a total of fifty-two minutes and forty-eight seconds of underscore. The music is composed in an orchestral style that recalls stylistic elements of the film scores of the early 20th century, while also incorporating stylistic considerations of both film music and orchestral music from the 21st century. The new underscore was premiered live with a twenty-five-piece orchestra at the University of Northern Colorado on April 18, 2022, with Daniel Eugene Wakefield conducting.

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CHAPTER I

INTRODUCTION

Composing a new score to a feature-length silent film presented many firsts for me: my first time writing a fully orchestral score of more than ten minutes; my first time composing for a film with no dialogue nor sound effects; my first time conducting a live orchestra for a performance of the music to the film. To say that I encountered many challenges would be an understatement, but with those challenges came many victories, and above all, much learning that could not have taken place otherwise. My new score to Charlie Chaplin's film *The Kid* is the pinnacle accomplishment of my work and education at the University of Northern Colorado; it characterizes my growth as a musician and film composer over these last two years, and with it I take courageous steps forward into the unknown ahead of me.

CHAPTER II

MUSICAL ANALYSIS

Compositional Concept

After months of research and careful consideration of various factors, I chose to compose a new underscore to Charlie Chaplin's silent film, *The Kid*. Released in 1921, it was Chaplin's longest film to date and represented a new dramatic expression for the filmmaker and actor: moving beyond the purely slapstick comedy of his earlier works and presenting a more mature and emotional approach. The film was released without any music whatsoever, but in 1972 was revised and rereleased by Chaplin, who then composed a new underscore to go with the picture's rerelease.

To arrive at the work with as little bias as possible, I chose not to watch the film with Chaplin's score from 1972. Whether for good or ill, this allowed me to bring my own fresh and unique perspective to bear on the composition: the themes, the orchestration, the fit to the picture, the overall style. In the end, I composed just over fifty-three minutes of music, composing a score that begins with the first opening title ("The Kid") and finishes roughly thirty seconds after the final ending card ("The End"). I, of course, had many influences, and relied on many film-composition techniques, most of which I will share throughout this remainder of this thesis.

I was careful to consider the picture first above all things (i.e. the music), allowing it to guide the structure of the composition, from things like time signature and tempo to key

signature and instrument choice. The first example of such is that the score opens with 18 measures of silence in 4/4 time, followed by 1 measure of 3/4 time, which sets up the opening of the music to coincide with the first opening card, the title of the film, “The Kid,” at measure 20. (These opening fifty-eight seconds of silence fit under the opening producer and film company cards that were added with the 2016 rerelease of the film; I replaced these with my own “Welcome” card.)

As I will explain further in the later section regarding Orchestration, I secondly allowed myself to be bound to the structure I had chosen for the instrumentation (and subsequent performance) – the size of the orchestra, the number of players on each instrument, the instruments available to me as a student at the university, and any financial considerations in procuring instruments and technology beyond the school’s provision. Particularly, I limited myself to the number of accelerandos and ritardandos, knowing these would present challenges in that we would have little time for rehearsal and would be playing to a click track. I rather chose to utilize changes in tempo to achieve desired shifts in the music, matching the mood and action of the picture; as such, there are thirty-four tempo changes, with only five accelerando/ritardando markings.

The key of each new section I often determined by the key of the section before it. While considering appropriate (i.e. comfortable; playable) key signatures for the orchestra, I tended more to emphasize how each key felt flowing into the next. For example, the section where we see the Tramp with the baby for the first time encountering the difficulties of parenthood (mm. 280-290) is in C major, what I would consider a “warm” key; this section ends with a pause on the vi^7 chord (Am^7), which almost acts as a transition chord to Bb major (as a vii^7 in the new key), the key of the next section. The move from C major to Bb major feels like things are

“sitting down” more, giving a feeling of weight to this new section where we see the Woman in distress and regret over leaving her newborn son and him now being lost.

These techniques are not original with me, of course; in fact, these methods tend to be widely employed by film composers where the primary goal is for the music to fit the picture and scene. This will often mean moving directly from one key to another, even if they are completely unrelated keys, or moving abruptly from one tempo to the next without any musical consideration regarding *accelerando* or *ritardando*. Over the past century of music written for film, this has been a significant factor in developing the style of music we term as “film music” today.

In this way, I am influenced greatly by film composers who have come before me and by those who are my contemporaries. John Williams, Thomas Newman, Alan Silvestri, Elmer Bernstein, Jerry Goldsmith, and Rachel Portman are among those who have influenced my style as a film composer; specifically, regarding my score for *The Kid*, Newman and Bernstein and Goldsmith have hung heavily in my ears. For example, both Newman and Silvestri often use modes rather than major/minor key signatures to create whimsy, mystery, and other fantastical effects (a wonderful example is the cue *One of Those Days* from Silvestri’s score to the film *Night at the Museum*). In this vein, I used the Mixolydian mode to introduce the Tramp with quirkiness and frivolity when he first enters the picture (m. 125) and to later dismiss the Doctor with an air of uncertainty and unresolve (m. 1128), and I used the Lydian mode as one of the recurring thematic structures throughout the film to bring tension without a heavy feeling of evil (m. 1069, for example).

All the composers mentioned also give a strong importance to melody and theme, but particularly Elmer Bernstein, Jerry Goldsmith, and John Williams. Williams especially

influenced me to not give up on the writing (and rewriting) of a theme until it feels “inevitable”¹ – with this in mind, I spent several weeks crafting the Main Theme until it began, developed, climaxed, and ended in a manner that felt like it had always “just been that way.” Melody and theme played a very important role in the meta-structure of my score for *The Kid* (so much so that I have set aside a full section on Themes later in this thesis); the melodies and themes for different characters such as The Tramp, The Woman, and of course the Main Theme, became the skeleton on which hangs the rest of the score.

I also borrowed compositional styles from silent-era composers and those who followed soon after, particularly with the technique of “Mickey-Mousing” – where the music hits many action points creating a sense of comedy and action, often utilized in Chaplin’s films. This can be seen in areas such as when trash falls on The Tramp’s head (m. 132), when a woman chases down The Tramp (mm. 209-217), and when The Tramp is fixing a window (mm. 487-503). However, I chose not to make my score a period score and used this method somewhat sparingly, opting more to give emotional color and depth to scenes through chord choice and orchestration rather than simply mimicking the action on the screen.

Themes

For the purpose of this thesis, I will focus on the two major themes I composed for *The Kid*: the Main Theme and The Tramp’s Theme. These two themes (and their fragments) are the most used throughout the film. There are, of course, several other themes and thematic moments: there is a theme for The Woman, as in mm. 52-57 in the clarinet; a theme for The Police, as in mm. 166-170 in the piano and marimba; a thematic moment for when we see The Tramp and The Kid enjoying a peaceful, normal, happy life at home, as in mm. 306-313 where the clarinets

¹ John Williams, “Interviews with John Williams, Steven Spielberg and George Lucas,” *The Music of ‘Indiana Jones’* (Paramount Home Video, 2003) DVD.

play in major thirds and the piano has a simple arpeggiated line; and another thematic moment when we see sneaking, playful, mischievous action on screen, as in mm. 173-180 where the solo clarinet accompanies The Tramp trying to get rid of the newborn he just found. There are others, and in all they would take too much paper to dissect completely; focusing on the Main Theme and The Tramp's Theme will be sufficient.

The Main Theme

The Main Theme took several weeks of tweaking and back-and-forth until it finally felt like it was exactly as it was supposed to be. I knew from the start that I wanted it to be a long theme (at least eight measures), but also have smaller pieces within it that I could use at different moments throughout the film, allowing me to allude to the theme without going there fully each time. (I was inspired by Ennio Morricone's Main Theme to *Cinema Paradiso*, though I did not study it in-depth to inform my theme.)

The first piece I came up with for the theme was the opening motif, as seen in m. 24 in the oboe, piano, and violins. It begins on beat two, as I liked the sense of movement it gave to not start on beat one; and I wanted it to have an immediate lift and growth, moving from scale degree 3 to 5 all the way up through the octave to 2, 1, and 4 to alight somewhat briefly on 3 (see mm. 24-25). In many of John Williams' most well-known melodies, he utilizes the arpeggiated outline of a chord, or at least the tonic and dominant, often landing for key moments on either 1, 3, or 5 (two great examples being the opening to the Main Theme of *Star Wars* as well as the Main Theme to *Indiana Jones*). I borrowed this idea for my Main Theme, as it gives the melody a strong sense of stability and makes it more memorable, sticking better in the listener's mind.

The time signature (6/4) I used for the Main Theme allows for beat one to be a rest, beat two to give a sense of movement with two eighth notes, beat three a quarter note on 2, and beat

four another quarter note on 1, giving a sense of brief landing; but then two “extra” beats of five and six in the measure to move us on to 3 on beat one of the next measure, the main arrival point. The theme continues with a sense of falling in response to the opening rise with six eighth-notes in close stepwise motion (m. 25, beats three, four, and five), followed by a slower agogic resolve downward on quarter-notes to land on 3 (mm. 26-28).

The second half of the Main Theme mimics the opening rise of the theme but continues all the way up to 6 and onward to land on 5 by way of a 1 in between; the 5 creates a sense of dominant movement (harmonized with a minor three chord), pushing us forward to the resolution of the theme (see mm. 29-30 in the violins). The next section of the theme driving toward the resolution mimics the stepwise eighth-note movement of the second part of the theme, but now with a rise upward (m. 31), pushing through a rising dotted quarter note, eighth note, half note movement, which is the same pattern as beats five and six of the opening measure (m. 32). The Main Theme concludes with a triumphant three quarter-note movement 6, 6, 8 to a final whole note on 8 (mm.33-34). The harmonic progression here is the major flat seven to the four major to the tonic, a Mixolydian-type progression that has a more modern sound (as it is commonly used in pop music); this creates a sense of a dominant-tonic progression (an undeniably stronger cadence) but in a less traditional fashion.

To give a sense of color to the Main Theme, I used two different borrowed chords in the harmony. I harmonized the 4 in the melody with the borrowed minor four chord (Cm in this opening key of G version of the theme) – beat five of m. 24, and beat five of m. 26 through m. 27 – and I harmonized the 4, 5, 6 lift near the end of the theme (m. 32 and 33) with the borrowed major flat seven chord (F in the key of G). Using these two borrowed chords allowed me to create a more modern sounding harmony, being a common color chord particularly in pop music

(such as in Nowhere Man by the Beatles which utilizes the minor four chord), this being different than a more classical sounding borrowed harmony (such as the second-inversion diminished seven chord ($\text{vii}^{\text{o}4}_3$) often used by composers like Bach and Mozart, which creates a similar color by being built on 4 but has more complexity as a diminished chord).

The time signature of the Main Theme, as stated earlier, starts in 6/4 to allow the melody to grow in a more organic way rather than being “restricted” to a 4/4 signature. The first three measures use this 6/4 signature (mm. 24-26), and then transition through a 2/4 signature (m. 27) to “straighten things out” into a 4/4 signature (m. 28) that carries the remainder of the Main Theme. Again, the goal was to craft the melody in such a way that it felt natural and inevitable, allowing certain moments to be extended in an agogic manner (such as the half notes in mm. 25 and 26) and letting the time signature follow the melody, rather than the other way around.

I will discuss a larger-scale view of the orchestration in the next section, but to zoom in here on the orchestration of the Main Theme is important. I thought it vital to use the entire orchestra (sans percussion) for the opening theme to give the fullness of a more classic film score sound, which fits particularly well with the credits that roll before the film begins, a more classic (early- and mid-20th century) film approach. In its opening premiere, the Main Theme begins with several instruments – the oboe, the piano, and the violins – but then joined by the second measure by the rest of the woodwinds and strings. I wanted these soprano instruments to help carry the melody to give a brightness and moving quality. The middle section of the Main Theme sees a reduction in both volume and timbre with the horns and piano and lower strings playing staccato accompaniment (mm. 29-30); the theme grows again in register and dynamic in mm. 31-33, and then finishes with the bassoon, horn, viola, and cello giving a reprise of the opening motif at the end, a more mellow “echo” and finishing touch (mm. 34-35).

The Tramp's Theme

The theme I composed for The Tramp was very important to me, as he is, in my opinion, the main character throughout the film (although arguably could be considered a secondary character next to The Kid, after whom the film is titled, and regarding my score with whom the Main Theme is most closely related). The Tramp is quirky, funny, unpolished, kind, gentle, and meek; but he also has a spark, a fight, and a passion. A syncopated and light theme made the most sense to me, while still being something that could be punchy and passionate when appropriate.

I spent almost as much time on The Tramp's Theme as I did for the Main Theme. The melody needed to fit within the several seconds we first see The Tramp up close, wearing his tattered clothing and opening his cigarette box, while giving his characteristic deadpan look at the camera. As the notes came together with the rhythm, it made the most sense to alternate between 4/4 and 3/4 (and even 2/4) time signatures, giving a bouncy and off-balance feel to the theme, perfect for the character (see mm. 140-148). The "punch line" of the theme comes in its second half (m. 144) with a descending syncopated motif for two measures and then an ascending variation of the motif in the following measure, to end on the tonic on the second sixteenth-note of beat three (m. 146) to end the theme. This ending of the theme is admittedly "off-beat" giving further fittingness-intensity with the character.

The Tramp's Theme is built around a similar melody as the Main Theme, at least in its opening: it begins on 3 and quickly moves through 5, 2, and pauses on 1, almost the same scale degrees as the opening of the Main Theme (5-1-2-1). This felt important to me to connect the theme related to The Kid with the theme for The Tramp – they have a very important connection as father and son in the film, a connection made even more unique and special through its

beginning and then its culmination in adoption through love. The theme continues on in similar fashion to its opening, ascending upward in register for its first variation of the opening figure (m. 142). To add to the quirkiness of the theme, I introduced the flat 6 as the melody takes a turn (m. 143), harmonized with the secondary dominant of the minor vi chord (the progression is D major to G minor).

To me, the “punchline” of The Tramp’s Theme (mm. 144-147) is the most memorable. It comes back constantly throughout the film to emphasize and highlight moments. To take it even further, though, I utilized that underlying rhythmic figure even more throughout the film (dotted eighth – sixteenth – sixteenth rest – eighth) – for example, at m. 272 I used it to give levity to when The Tramp makes up a name for the baby in response to women asking him, “Is that yours?” I also used it in the section mm. 736-775 to add the same levity to the scene of The Tramp and The Kid at home having breakfast.

For the orchestration of The Tramp’s Theme in its initial hearing, castanets and tambourine fit perfectly as the percussion element. They provide a touch of Latin influence, matching the syncopated feel of the theme, while enhancing the light color and also bringing passion and flare. The first half of the theme is played by flute and oboe, keeping things light and airy, and then is joined by the bassoon, piano, and strings for the “punchline,” adding vibrancy to the second half of the theme.

Orchestration

All compositions and projects are inherently bound by limitations and scope of some kind. As much as creatives dislike this reality, it can profoundly affect what is created and inevitably holds a bearing on the outcome. The mantle then given to the artist is how to creatively overcome these limitations, using them for good rather than being negatively impacted

by them to a detrimental degree. I am certainly not the first composer to experience this and will certainly not be the last. In light of this truth, my score to *The Kid* proved to be no different.

Beyond the obvious current limits of my own skill and ability and knowledge, I found there were four main elements to consider in the overall orchestration of my score that affected the way in which I composed and the choices I made throughout the process: one, the type of ensemble (i.e. instrumentation) I would be able to put together, both from among my colleagues at the university and from other friends in the community; two, the players' ability (given that this would not be a fully professional orchestra wherein ability is a lesser limitation); three, the amount of rehearsal time we would have; and four, my overall budget to pay the musicians and buy the necessary equipment and instruments.

The Ensemble

I knew from the beginning that I would not have an orchestra the size of many Hollywood composers (one of my favorites being Howard Shore, who used hundreds of musicians and singers for his score to *The Lord of the Rings*). My thesis advisor, Ludek Drizhal, was of great help in considering the size of my orchestra; through much discussion over the course of the first year of planning, we arrived at an orchestra of around two dozen. By the time I was able to lock in all the players (about three weeks prior to the recital), I ended up with twenty-five musicians: two flutes, one oboe, two clarinets, one bassoon, two horns, two trumpets, one trombone, three percussion, one piano, six violins, one viola, two celli, and one contrabass. I had never composed for, rehearsed, directed, and performed with an orchestra of this size – I felt sufficiently challenged! Beyond the challenge of my own skill, this orchestra size was also at the limit of the room space available at the university. The composition itself proved to work quite

well with this instrumentation and I felt I was able to properly convey what I wanted through the composition.

The Players

I was very pleased with the preparation and performance of my ensemble. Their ability mostly matched my expectations, and in some ways surpassed what I envisioned the composition sounding like. As any perfectionist (admittedly, probably any composer) would feel, part of me wanted a fully professional orchestra, which would theoretically make zero mistakes, but as a realist, I very much appreciated writing for and directing these players who had become my friends. I wrote many of the parts with the specific players' styles and abilities in mind: the oboe, the bassoon, the clarinets, the percussion, the contrabass. In particular, the contrabass was played by a friend of mine who is now a professor at Utah State University in jazz and bass studies, Dr. Braun Khan. His musicianship and attitude were an anchor to the ensemble. I was also extremely delighted to have my thirteen-year-old son Luca Wakefield play in the percussion section – I chose him because of his ability already demonstrated in other ensembles, and he did a fabulous job playing bass drum, tam-tam, and tambourine.

My understanding of the players' abilities informed my composition, although did not wholly affect it. I felt mostly free to engage any and all meters and keys necessary to convey what I wanted through the music. There were a few sections that I specifically wrote in C major, however, to make things a bit easier for the players; for example, the section mm. 486-493 is a solo piano moment where I playfully combined The Tramp's Theme and The Police's Theme to accompany a scene where the policeman is watching the Tramp over his shoulder. This is a quirky moment musically with a lot of syncopation, with many of the notes tied to hit specific

cues on screen; it is quite challenging, and I believe my pianist could have performed it even better with a bit more practice, though still caught the essence of the scene.

I was able to send the rough draft of the music to the players three and a half weeks before my recital, and the final parts two weeks ahead of the recital. There was evidence of a bit of practice prior to our rehearsals, but the players did not know the music fully by the time we first came together. Many of the players in my ensemble were the top principal players at the university at the time of my recital, and as such did a phenomenal job, but they were also very busy with their own recitals as well as playing on other students' recitals, which limited the amount of time they could devote to my music. I don't fault them for any lack of preparation, but rather simply recognize the reality of the situation.

The Rehearsals

When all was said and done, I was able to have four rehearsals in total: one sectional with the woodwinds, another with the strings, a three-hour full ensemble rehearsal, and a three-hour dress rehearsal. The first challenge in scheduling the recital and the rehearsals that preceded it was the limited available space at the university. There were many School of Music events and ensemble rehearsals that took precedence; and for an ensemble of my size, with the added need of an audio-visual system for performing to film, the availability was narrowed even further. The second challenge in scheduling was the availability of the players – as already mentioned, most of them were students who were committed to several other things that took precedence. With these challenges, I was grateful for the amount of rehearsal time we were able to pull together.

Because of the lack of rehearsal time, I knew the composition needed to be sufficiently playable, without sacrificing beauty or good fit with the film. For example, in consideration of musicality and playability, the flourishes in the strings and woodwinds in the opening sequence

(m. 23 and m. 26, respectively) I added after I had first composed the main theme, with a desire to give beauty and musicality while believing the parts could still be played well by the players with the time available. (Thankfully, I was right!) Further, I added quarter notes in the contrabass for the theme for The Tramp to give the moment more stability, since that theme is very syncopated and one of the more challenging areas of the score (see mm. 142-143).

“Reduce, reduce, reduce!” was my advisor’s appeal as I composed and orchestrated; this wisdom helped me focus various moments on specific instruments and players who could carry those scenes, ensuring the orchestra as a whole did not have too much music to learn and perform. This also allowed the big-picture composition to have dynamic breadth, ranging from the entire twenty-five players to a single player. A great example of a minimal moment is mm. 1497-1514 where I composed the bassoon and the oboe playing alternating solos in somewhat of a conversation together – a quite sparse passage that fits well with the humor on screen.

Near the end of *The Kid*, there is a significant scene where The Tramp falls asleep after having lost his son. This dream sequence lasts about four-and-a-half minutes, and then within just forty-five seconds more of the film, the movie has ended with a happy ending. When I encountered this scene during my early work on the composition, it felt very different from the rest of the film; I decided it must have a very different feel musically, as well.

I knew that I wanted to perform musically in my own recital (aside from conducting) for at least a segment of the film, and this dream moment seemed to fit perfectly for both a reduction in orchestration and for an opportunity for me to play. I composed a dreamy, rubato, ostinato-type piano piece to this dream sequence, something that was within my ability as a pianist and that I would have time to prepare before the recital. My advisor ended up recommending a different direction about two weeks before the performance, so I rewrote the cue to be a more

improvisatory piano piece, hearkening back to the way in which most scores were written and performed in the early era of film and silent pictures. I composed five short 8-measure “pieces” that would be the skeleton for this section, built from the first six notes of the main theme with a 3/4 time signature – somewhat of a waltz feel to fit the dream scene. I enjoyed performing and improvising an underscore to this scene, and had several audience members give positive feedback after the recital.²

Another consideration with the lack of rehearsal time was the sheer amount of music – fifty-three minutes of music, which needed to be played nonstop without pauses or intermission. My solution to keep the orchestra together and on track was to provide in-ear monitors for each player and have them play to a click track connected to the film. I also provided a monitor facing them which had the rolling measure numbers for them to follow along. This proved invaluable in keeping everyone on the same page through the nearly 1800 measures! I composed the score within Logic Pro using MIDI samples from EastWest, which allowed me to simultaneously create a great-sounding mockup while also creating the appropriate time signatures, key signatures, and tempos, all of which translated easily into the creation of the score and parts for the orchestra; the measure numbers were already there for me to display on the monitor as the film played from within Logic, and everything matched the written music.

By the time we came to our first full ensemble rehearsal, we were able to do a full run-through of the film at the end. For the dress rehearsal, we did two complete run-throughs, so by the time the recital came we had already played completely through without stopping three times. I spent time fixing spots before and after each run-through, and of course each run-

² After the recital performance, my advisor suggested I rewrite the cue again to incorporate more of the orchestra and make it fit better with the rest of the music, something I plan to undertake as I prepare to share and perform this score more in the future.

through improved and became smoother and more beautiful. I wish we could have had at least twice as many rehearsals as we did, but I am very happy with how the final performance went considering all the challenges we faced.

The Budget

The largest budgetary challenge was my own reality as a full-time student who had no budget from a supporting benefactor or producer or film studio. The university did not provide any funding nor musicians nor equipment, although they did provide the rehearsal and recital space which included the screen and projector to show the film. In the end, I spent close to \$8,000 of my own money to purchase a laptop to run the film and click track, a headphone amp and cables to provide click to the orchestra members, pu'ili sticks for the percussion (see m. 125 in the score – a fun and quirky added color for *The Tramp*), and payment to each individual orchestra member, as well as a sound recorder to make a recording of the recital. In addition, I used several other pieces of my own equipment, including an Apollo x8p rackmount audio interface and a 24-inch monitor.

My budgetary considerations did limit me a bit in which instruments I included; for example, for the first two months or so I was writing a part for harp, but ended up needing to cut that to save money. I also would have enjoyed adding more creative elements in the percussion, but three percussion players ending up working best financially (as well as for the available space and instruments).

Overall, I don't feel that my recital was too negatively affected by these budgetary considerations. I would pay this money again to bring my vision to life. I do wish that the university would continue to improve their available equipment, particularly both for film

composition students performing with an orchestra live to picture, and for making high-quality video recordings of recitals (the video recording of my recital was very poor).

CHAPTER III

CONCLUSION

This new underscore to *The Kid* brings together more than one hundred years of film and film music, connecting a picture made in the beginning days of cinema with a composer influenced by a century of great film composers, musicians, directors, and producers. My hope is that if Charlie Chaplin were still alive today, he would appreciate the art I have created to his masterpiece and that he would feel that in its own unique way, my new music has successfully engaged his picture resulting in an excellent new film work. This far-flung wish aside, I do hope that those who encounter my new score to *The Kid* would be moved by the amazing picture itself – the acting, directing, editing, and script – and that my music would seep into the background while giving deeper life and meaning to these characters and the story. I hope that many would hum these melodies and themes I have composed, and that their lives would be made better by this wonderful story, if even just a little bit.

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APPENDIX A

SCORE

The Kid

The Kid

Underscore composed by

Daniel Eugene Wakefield

Instrumentation

Flute (2)

Oboe

Clarinet in Bb (2)

Bassoon

Horn in F (2)

Trumpet in Bb (2)

Trombone

Percussion

Castanets, Pu'ili Sticks, Ratchet, Tambourine

Timpani

Bass Drum and Snare Drum

Cymbals

Tam-tam

Woodblocks

Marimba

Glockenspiel

Vibraphone

Piano

Violins 1 (3)

Violins 2 (3)

Viola

Celli (2)

Contrabass

The Kid

Daniel Eugene Wakefield

♩=77

18 19 20 21 22

Flute 1
1-18

Flute 2

Oboe

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone

Timpani

Percussion

Cymbals

Tam-Tam

Snare Drum & Bass Drum

Glockenspiel

Marimba

Vibraphone

Piano
leggiere
mp

Violin Solo
mp

Violin 1
mp

Violin 2
mp

Viola
mp

Cello
mp

Contrabass
pizz.

23 24 25 26 27 28

Flt. 1 *mf* *f* *soli*

Flt. 2 *mf* *f* *soli*

Ob. *f* *soli*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Trp. 1 *mf*

Trp. 2 *mf*

Trb. *mp*

Timp.

Perc.

Cym. *sus.* *p* *f*

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *f* *soli*

Vln. 1 *mf* *f* *soli* *rit.* $\text{♩} = 77$ *A tempo*

1 Vlms, 1&2 *mf* *f* *soli*

2 Vlms, 1&2 *mf* *f* *soli*

Vla. *mf* *f*

Celli *mf* *f*

CB *f* *arco* *pizz.* *arco*

29 30 31 32 33 34 35 36 37 38 39

Flt. 1 *mf* *f* *rit.* *A tempo* *f*

Flt. 2 *mf* *f*

Ob. *mf* *f*

Cl. 1 *mp* *mf* *f*

Cl. 2 *mf* *f*

Bsn. *mp* *mf* *f* *soli*

Hn. 1 *mp* *mf* *soli*

Hn. 2 *mp* *mf*

Trp. 1 *mf*

Trp. 2 *mf*

Trb. *mf*

Timp. *mf < f*

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *mp* *mf* *f* *mf* *play with two hands*

Vln. 1 *mf* *f* *rit.* *A tempo* *f*

1 Vlms, 1&2 *mf* *f* *pp*

2 Vlms, 1&2 *mf* *f* *pp*

Vla. *pizz.* *mp* *mf arco* *f* *soli* *mf soli*

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

CB *pizz.* *mf* *f* *mf*

40 41 42 43 44 45 46 47 48 49 50

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

pizz.

mf

solo

* *mf* *

51 52 53 54 55 56 57 58

Flt. 1

Flt. 2

Ob.

Cl. 1
solo dolce
mf

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.
dolce
mp

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli
solo
mf

CB

This musical score page covers measures 59 through 64. The instruments and parts are as follows:

- Flt. 1 & 2:** Flutes 1 and 2, both silent until measure 64 where they play a melodic line marked *mf* and *grave*.
- Ob.:** Oboe, features a *solo* in measure 59 marked *mf*, continuing with a melodic line through measure 64 marked *f* and *grave*.
- Cl. 1 & 2:** Clarinets 1 and 2, silent until measure 64 where they play a melodic line marked *mf* and *grave*.
- Bsn.:** Bassoon, silent until measure 64 where it plays a melodic line marked *f* and *grave*.
- Hn. 1 & 2:** Horns 1 and 2, silent until measure 64 where they play a melodic line marked *f* and *grave*.
- Trp. 1 & 2:** Trumpets 1 and 2, silent until measure 64 where they play a melodic line marked *f* and *grave*.
- Trb.:** Trombone, silent until measure 64 where it plays a melodic line marked *f* and *grave*.
- Timp.:** Timpani, silent until measure 64 where it plays a melodic line marked *p* and *mf* and *grave*.
- Perc.:** Percussion, silent throughout.
- Cym.:** Cymbals, silent throughout.
- TT:** Tom-toms, silent throughout.
- Sn. & Bs. Drms:** Snare and Bass Drums, play a rhythmic pattern in measure 59 marked *mp*, then silent.
- Glock.:** Glockenspiel, silent throughout.
- Mari.:** Maracas, silent throughout.
- Vb.:** Vibraphone, silent throughout.
- Pno.:** Piano, features a rhythmic accompaniment in measure 59 marked *mf*, continuing through measure 64 marked *f* and *grave*.
- Vln. 1:** Violin 1, plays a melodic line in measure 59 marked *mp*, continuing through measure 64 marked *mf* and *f* and *grave*.
- 1 Vlns, 1&2:** Violins 1 and 2, play a rhythmic accompaniment in measure 59 marked *mp*, continuing through measure 64 marked *mf* and *f* and *grave*.
- 2 Vlns, 1&2:** Violins 1 and 2, play a rhythmic accompaniment in measure 59 marked *mp*, continuing through measure 64 marked *mf* and *f* and *grave*.
- Vla.:** Viola, plays a melodic line in measure 59 marked *mf* *tutti*, continuing through measure 64 marked *mf* and *f* and *grave*.
- Celli:** Cellos, play a melodic line in measure 59 marked *mf*, continuing through measure 64 marked *mf* and *f* and *grave*.
- CB:** Double Bass, silent until measure 64 where it plays a melodic line marked *f* and *arco* and *grave*.

65 66 67 68 69 rit. 70 A tempo 71 72 73 74 75 76

Flt. 1

Flt. 2

Ob. *mournfully*
mf

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mf*

Hn. 1 *solo*

Hn. 2

Trp. 1

Trp. 2

Trb. *mf*

Timp. *mf*

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *mf*

Vln. 1 *pp* *mp*

1 Vlns, 1&2 *pp* *mp*

2 Vlns, 1&2 *pp* *mp*

Vla.

Celli *f* *mf*

CB *f* *mf*

77 78 rit. 79 $\downarrow=82$ **A tempo** 80 81 82 83 84 accel. 85 86 87 $\downarrow=82$ **A tempo**

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

musical notation: notes, rests, slurs, dynamic markings (f, mp, mf), articulation (accents, breath marks), and performance instructions (rit., A tempo, accel.)

88 89 90 91 92 93 94 95 $\text{♩} = 104$ 96 97 98 99 100

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1 *mournfully*
mp
Hn. 2
Trp. 1
Trp. 2
Trb. *snarling*
mf
Timp. *ff*
Perc.
Cym.
TT
Sn. & Bs. Drms.
Glock.
Mari.
Vb. *mf*
Pno. *mf*
Vln. 1 $\text{♩} = 104$
1 Vlns, 1&2 *mp*
2 Vlns, 1&2 *subito pp*
Vla.
Celli *sinister*
mf
playful pizz.
sub. mf
CB *sinister*
mf
playful pizz.
sub. mf

101 102 103 104 105 106 107 108 109 110 111

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2

Trp. 1 *solo* *st. mute* *sneakily* *mf* *open* *mp*

Trp. 2

Trb. *mp* *f* *mp*

Timp.

Perc.

Cym.

TT *p* *f* *let ring*

Sn. & Bs. Drms

Glock.

Mari.

Vb. *

Pno.

Vln. 1 *pizz.* *p* *pizz.* *p*

1 Vlns, 1&2 *pizz.* *p* *pizz.* *p*

2 Vlns, 1&2 *pizz.* *p* *pizz.* *p*

Vla. *pizz.* *mp*

Celli *sinister arco* *sinister arco* *mp*

CB *pizz.* *mf*

112 113 114 115 116 117 118 119 120 121 122 123 124

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

mf
mf
mp *f*
mp *mf* *dolce*
mp *p* *arco*
solo *mf*

92

125 126 127 128 129 130 131 132

Flt. 1 *playfully mf* *f*

Flt. 2 *f*

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

Cl. 1 *f* *playfully*

Cl. 2 *f* *playfully*

Bsn. *f*

Hn. 1 *mp*

Hn. 2 *mp*

Trp. 1 *sfz*

Trp. 2 *sfz*

Trb. *playfully mf* *sfz*

Timp. *sfz mp*

Perc. *pu'ili sticks mf*

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. ** leggiero mf*

Vln. 1 *pizz. mp* *arco f* *fp*

1 Vlns, 1&2 *pizz. mp* *arco f* *fp*

2 Vlns, 1&2 *mp* *arco f* *fp*

Vla. *mp* *arco f*

Celli *tutti pizz. mp* *ff*

CB *pizz. ff*

139 140 141 142 143 144 145

Flt. 1 *giacoso soli* *f* *mf*

Flt. 2 *mf*

Ob. *giacoso* *mf*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. *f*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc. *castanets* *f*

Cym. *tambourine* *f*

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *mf* *smr*

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

1 Vlns, 1&2 *p* *mf* *f*

2 Vlns, 1&2 *p* *mf* *f*

Vla. *mf* *f*

Celli *pizz.* *mf* *arco* *f*

CB *mf* *f*

146 147 148 149 150 151 152 153 154 155 156

Flt. 1 *f* *3*

Flt. 2 *f* *3*

Ob. *f*

Cl. 1

Cl. 2

Bsn. *f*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1 *solo* *mf* *tutti* *dolce* *mp* *mf* *pizz.* *mf*

1 Vlns, 1&2 *mp* *mf* *pizz.* *mf*

2 Vlns, 1&2 *mp* *mf* *pizz.* *mf*

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

Celli *mf* *mf* *pizz.* *mf*

CB

Detailed description: This page of a musical score covers measures 146 to 156. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) plays a melodic line starting in 4/4 time, moving to 2/4 at measure 147, and returning to 4/4 at measure 148. The woodwinds are marked with a forte (*f*) dynamic. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone) and timpani are silent throughout. The percussion section includes a snare drum and cymbals, with the snare playing a rhythmic pattern in 4/4. The string section (Violins 1 & 2, Viola, Cello, and Double Bass) provides harmonic support. The Violin 1 part features a solo in measure 148, marked *mf*, and then joins the tutti section in measure 149, marked *mp*. The strings are marked with *mf* and *pizz.* (pizzicato) dynamics. The piano part is mostly silent, with some chords in the left hand.

157 158 159 *playfully* 160 161 162 163 164 165

Flt. 1 *mf*

Flt. 2

Ob. *mf*

Cl. 1 *playfully* *mf*

Cl. 2 *mf*

Bsn. *playfully* *mf*

Hn. 1

Hn. 2

Trp. 1 *mf*

Trp. 2 *mf*

Trb. *playfully* *mf*

Timp.

Perc. *pu'li sticks* *mf*

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *leggiro* *mf*

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB *pizz.*

166 167 168 169 170 171 172 173 174 175 176

Flt. 1 *f*

Flt. 2 *f*

Ob. *f*

Cl. 1 *f* *misterioso solo mp*

Cl. 2 *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Trp. 1 *f*

Trp. 2 *f*

Trb. *f*

Timp. *ff* *mf*

Perc. *f* tambourine

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari. *f*

Vb. (Marimba) *f*

Pno. *f* *mp* *f*

Vln. 1 *f*

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli *f* arco *f* col legno

CB *f*

♩=184

177 178 179 180 181 182 183 184 185 186 187 188

The musical score is arranged in systems for various instruments. The top system includes Flute 1 and 2, Oboe, Clarinet 1 and 2, and Bassoon. The middle system includes Horn 1 and 2, Trumpet 1 and 2, and Trombone. The percussion section includes Timpani, Percussion (with a ratchet), and Cymbal. The lower systems include Snare and Bass Drums, Glockenspiel, Maracas, Violin, Viola, Cello, and Double Bass. The score features dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano), along with articulation like accents and slurs. The key signature is D major, and the time signature is 3/4.

189 190 191 192 193 194 195 196 197 198

Flt. 1 *ff*

Flt. 2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *mf* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trp. 1 *ff*

Trp. 2 *ff*

Trb. *ff*

Timp.

Perc.

Cym. *ff* crash

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *ff* *mf*

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB

This page of a musical score covers measures 199 to 210. The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet 1 and 2, Bassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone, Timpani, Percussion, Cymbal, Tom-tom, Snare and Bass Drums, Glockenspiel, Maracas, Vibraphone, Piano, Violin 1, Violins 1&2, Violins 2&1, Viola, Cello, and Double Bass. The score is written in 3/4 time and features a key signature of three flats. Measure 199 begins with a dynamic of *f* in the bassoon and piano. Measure 201 includes a *solo mp* marking for the clarinet. Measure 207 has a *p* dynamic for the cymbal and a *sus.* marking. Measure 208 features a *f* dynamic for the clarinet and bassoon, and a *mf* dynamic for the trombone. Measure 209 has a *f* dynamic for the flute and clarinet, and a *f* dynamic for the snare and bass drums. Measure 210 continues with a *f* dynamic for the flute and clarinet. The piano part has a *ff* dynamic in measure 199. The violin 1 part has *pp* dynamics in measures 208 and 209, with *arco* markings.

211 212 213 214 215 216 217 218 219 220

Flt. 1 *ff* *mf*

Flt. 2 *ff*

Ob. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb. *playfully* *f*

Timp.

Perc. *ratchet* *f* *pu'li sticks* *mf*

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *leggiro* *mp*

Vln. 1 *92* *pizz.* *mf*

1 Vlns, 1&2 *mf*

2 Vlns, 1&2

Vla.

Celli *pizz.* *mf*

CB *pizz.* *mf*

221 222 $\text{♩} = 184$ 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc. *f*
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno. *mf*
Vln. 1 $\text{♩} = 184$
1 Vlms, 1&2
2 Vlms, 1&2 *arco* *p*
Vla. *flautando*
Celli *arco* *p*
CB

240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273

Flt. 1

Flt. 2

Ob. *dolce solo*
mf *dim.*

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms *brushes stir*
mf

Glock. *mf*

Mari.

Vb.

Pno. *leggiero*
mf

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB *pizz.*
mf

♩=92

274 275 276 277 278 279 280 281 282 283

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

284 285 286 287 288 289 290 291

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

solo passionately
mf

espress.
mf

tutti
mf

mf

mf

292 293 294 295 296 297

Flt. 1 *f*

Flt. 2 *passionately f*

Ob. *grave f*

Cl. 1 *grave f*

Cl. 2 *grave f*

Bsn. *grave f*

Hn. 1 *grave mf*

Hn. 2 *grave mf*

Trp. 1 *grave mf*

Trp. 2 *grave mf*

Trb. *grave mf*

Timp. *grave p f*

Perc.

Cym.

TT

Sn. & Bs. Drms *mp*

Glock.

Mari.

Vb.

Pno. *grave f*

Vln. 1 *grave f*

1 Vlms, 1&2 *f*

2 Vlms, 1&2 *f*

Vla. *grave mf*

Celli *grave mf f*

CB *mf*

298 299 300 301 302 303 304 305 306 307 308

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

rit. =47 =92

mf *no dim.* *gently* *mf* *gently* *mf*

f *mf* *no dim.* *f* *mf*

mf *mf* *leggiero* *dolce* *mf*

mf *mf* *mf* *f* *mf*

rit. =47 =92

309 310 311 312 313 314 315 316 317 318

Flt. 1 *gently soli* **mp**

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn. *gently soli* **mf**

Hn. 1 *gently* **mp**

Hn. 2

Trp. 1

Trp. 2

Trb. *gently* **mp**

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. **mf**

Vln. 1 *gently* **mp**

1 Vlms, 1&2 *gently* **mp**

2 Vlms, 1&2 *gently* **mp**

Vla. *gently* **mp**

Celli **mp**

CB

This page of a musical score covers measures 319 to 325. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes Flutes 1 and 2, Oboe, Clarinets 1 and 2, Bassoon, Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Percussion, Cymbals, Tom-toms, Snare and Bass Drums, Glockenspiel, Maracas, Vibraphone, and Piano. The second system includes Violin 1, Violins 1 and 2, Violas, Celli, and Double Bass. Performance markings include *mf* (mezzo-forte) and *dolce* (dolce). The score features various musical notations such as slurs, ties, and dynamic markings. The piano part has a repeating rhythmic pattern in the right hand and rests in the left hand. The string parts have sustained notes with some movement in the lower strings.

326 327 328 329 330 331 332 333

Flt. 1 *mp*

Flt. 2 *mp*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1 *solo gently*
mf

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *warmly*
mf

Vln. 1 *mf*

1 Vlns, 1&2 *mf*

2 Vlns, 1&2 *mf*

Vla. *mf*

Celli *pizz.* *mf*

CB *f*

334 335 336 337 338 339 340 341 346

Flt. 1 *soli* *mf* *f* 342-345

Flt. 2 *soli* *mf* *f*

Ob. *soli* *mf* *f*

Cl. 1 *soli* *mf* *f*

Cl. 2 *soli* *mf* *f*

Bsn. *soli* *mf* *f*

Hn. 1 *soli* *mf* *f*

Hn. 2 *soli* *mf* *f*

Trp. 1 *soli* *mf* *f*

Trp. 2 *soli* *mf* *f*

Trb. *soli* *mf* *f*

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms *brushes stir* *mf*

Glock.

Mari.

Vb.

Pno. *sm* *f* *playful* *mf*

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB *playful* *f*

347 348 349 350 351 352 353 354 355

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

356 357 358 359 360 361 362 $\text{♩} = 184$ 363 364 365 366 367 368 369

Flt. 1 *mp* *gently*

Flt. 2

Ob.

Cl. 1 *semplice* *mp*

Cl. 2 *semplice* *mp*

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock. *mf*

Mari.

Vb. *mp*

Pno.

Vln. 1 $\text{♩} = 184$ *arco* *pp*

1 Vlins, 1&2 *arco* *pp*

2 Vlins, 1&2 *arco* *pp*

Vla. *p* *arco*

Celli *p* *arco*

CB *p*

370 371 372 373 374 375 376 377 378 379 380 381 382 383

Flt. 1 *gently*

Flt. 2 *mp*

Ob. *solo*
mf

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb. *

Pno.

Vln. 1 *mf*

1 Vlms, 1&2 *mf*

2 Vlms, 1&2 *mf*

Vla. *mf*

Celli *mf*

CB *mf*

384 385 386 387 388 389 390 391 392 rit. 393 394 ♩=172 395 396 397

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

soli
mf

soli
mf

sus.
p *mf*

f

rit. . .

♩=172
gently
mp
gently
mp
gently
mp
gently
mp

398 399 400 401 402 403 404 405 406 407 408 *sweetly* 409 410 411 412

Flt. 1 *mf*

Flt. 2

Ob. *mf*

Cl. 1 *sweetly solo*
mf

Cl. 2

Bsn. *mf*

Hn. 1 *gently*
mp
mf

Hn. 2 *gently*
mp

Trp. 1 *gently*
mp

Trp. 2 *gently*
mp

Trb. *gently*
mp

Timp.

Perc. *mark tree*
mp

Cym.

TT

Sn. & Bs. Drms

Glock. *mp*

Mari.

Vb. *

Pno.

Vln. 1 *pp*

1 Vlns, 1&2 *pp*

2 Vlns, 1&2 *pp*

Vla.

Celli

CB

Musical score for orchestra and strings, measures 413-425. The score is written for a full orchestra and includes the following parts: Flute 1, Flute 2, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, Timpani, Percussion (mark tree), Cymbals, Tom-toms, Snare and Bass Drums, Glockenspiel, Maracas, Violin, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features various dynamics such as *mf*, *mp*, and *p*, along with performance instructions like *no dim.* and *mark tree*. The key signature is one flat (B-flat major or D minor). The score is divided into measures 413 through 425, with a double bar line and repeat sign at the end of measure 425.

426 427 428 429 430 431 432 433 434 435 436 437 438 439 440

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn. *misterioso*
mf

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb. *misterioso*
mp

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb. *misterioso*
mp

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

441 442 443 444 445 446 447 448 449 450 451 452 $\text{♩} = 104$ 453 454 455 456

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

st. mute solo misterioso *mf*

st. mute solo misterioso *mp*

mf

mf pizz.

mf pizz.

mf

p

p

p

p pizz.

mf pizz.

mf

457 458 459 460 461 462 463 464 465 466 467 468

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.

Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms

Glock.

Mari.

Vb.
Pno.

Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

469 470 471 472 473 474 475 476 477

Flt. 1 *mp*

Flt. 2 *mp*

Ob. *mf* *tr-W*

Cl. 1 *mf*

Cl. 2

Bsn. *tr-W*

Hn. 1 *pp* *ff*

Hn. 2 *pp* *ff*

Trp. 1 (open) *mp* (open) *fp* *ff*

Trp. 2 (open) *mp* (open) *fp* *ff*

Trb. *mp*

Timp. *p* *f* *p* *f*

Perc.

Cym.

TT

Sn. & Bs. Drms *f*

Glock. *mf*

Mari.

Vb. *f*

Pno. *mp*

Vln. 1 *p* *ff*

1 Vlns, 1&2 *p* *ff*

2 Vlns, 1&2 *p* *ff*

Vla. *p* *ff*

Celli *arco* *ff*

CB *ff*

Musical score for orchestra, measures 478-485. The score includes parts for Flute 1 & 2, Oboe, Clarinet 1 & 2, Bassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Percussion (tambourine), Glockenspiel, Maracas, Violoncello, Piano, Violin 1 & 2, Viola, Cello, and Double Bass. The score features various dynamics such as *f*, *mf*, and *f*, and includes performance instructions like *arco* and *arco*. The key signature changes from one flat to two flats between measures 480 and 481. The time signature is 3/4.

478 479 480 481 482 483 484 485

Flt. 1 *f* *mf*

Flt. 2 *mf*

Ob. *mf*

Cl. 1

Cl. 2 *mf*

Bsn. *f*

Hn. 1 *mf*

Hn. 2

Trp. 1 *mf*

Trp. 2

Trb. *f*

Timp. *f*

Perc. tambourine *f*

Cym.

TT

Sn. & Bs. Drms

Glock. *f*

Mari.

Vb.

Pno. *f*

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli *arco* *f* *arco*

CB *f*

486 487 488 489 490 491 492 493

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

mf

mf

mf

playful

mf

arco

play with two hands *

494 495 496 497 498 499 500

Flt. 1 *f*

Flt. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Trp. 1 *f*

Trp. 2 *f*

Trb. *f*

Timp. *mf*

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari. *f*

Vb. (Marimba) *f*

Pno. *f* *loco*

Vln. 1 *f* *mf*

1 Vlns, 1&2 *f* *mf*

2 Vlns, 1&2 *f* *mf*

Vla. *f* *mf*

Celli *f*

CB *f* *col legno*

501 502 503 504 505 506 507 508

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.

Timp.

Perc. tambourine
Cym.
TT
Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

ffz
ffz
ffz
p
mf
f
mp
sim.
f
f
f
pizz.
mp
pizz.
mp

509 510 511 512 513 514 515

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

f

ff

ff

ff

ff

castanets

play like a trill, out of time

♩=92

516 *leggiere* 517 518 519 520 *soli* 521 522 523

Flt. 1 *mf*

Flt. 2 *leggiere*
mf

Ob. *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. *mf*

Hn. 1 *soli*
mf

Hn. 2 *soli*
mf

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli *pizz.*
mf

CB *pizz.*
mf

arco

arco

mf

524 525 526 527 528 529 530 531 532 533

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. *playfully*
mf *f*
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms *f*
Glock.
Mari.
Vb.
Pno. *playfully*
mf *f*
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2 *arco*
p
Vla. *pizz.*
p
Celli *arco*
p
CB

534 535 536 537 538 539 540 $\text{♩} = 184$ 541 542 543

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. *urgently*
mf

Timp. *mf* *f*

Perc.
Cym.
TT *mf*

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1 $\text{♩} = 184$
1 Vlins, 1&2 *arco*
mf
2 Vlins, 1&2 *mf*

Vla.

Celli *arco*
mf

CB *mf*

553 554 555 556 557 558 559 560 *detached*

Flt. 1 *mf*

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn. *mf*

Hn. 1

Hn. 2

Trp. 1 *rip*

Trp. 2

Trb. *f.t.*

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms *mf mf*

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

561 562 563 564 565 566 567 568

Flt. 1

Flt. 2 *detached*
mf

Ob.
mf

Cl. 1
mf

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584

Flt. 1 *mp*

Flt. 2 *f* *mp*

Ob. *mp* *semplice*

Cl. 1 *mp* *semplice*

Cl. 2 *mp* *semplice*

Bsn. *mp* *semplice*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb. *mf* *mp*

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlins, 1&2

2 Vlins, 1&2 *p* *sul tasto* *arco*

Vla. *p* *sul tasto* *arco*

Celli

CB

600 601 602 603 604 605 606 607

Flt. 1 *mf*

Flt. 2 *mf*

Ob.

Cl. 1 *mf*

Cl. 2 *mf*

Bsn.

Hn. 1 *regal mp*

Hn. 2 *regal mp*

Trp. 1

Trp. 2 *solo regal mf*

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *leggero mp* *mf*

Vln. 1 *solo mf* *f*

1 Vlns, 1&2 *mf*

2 Vlns, 1&2 *mf*

Vla. *mf arco*

Celli *mf arco*

CB *pizz. mf* *mf*

608 609 610 611 612

Flt. 1 *grandioso*
soli
f

Flt. 2 *grandioso*
soli
f

Ob.

Cl. 1 *grandioso*
soli
f

Cl. 2 *grandioso*
soli
f

Bsn. *grandioso*
f

Hn. 1 *grandioso*
f

Hn. 2

Trp. 1 *solo*
grandioso
f

Trp. 2

Trb. *grandioso*
f

Timp.

Perc.

Cym. *sus.*
p *f*

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb. *f*

Pno. *ff*

Vln. 1 *f*

1 Vlns, 1&2 *f*

2 Vlns, 1&2 *f*

Vla. *f*

Celli *f*

CB *f*

Musical score for orchestra and strings, measures 613-622. The score is written for a full orchestra and includes the following instruments:

- Flt. 1: *mf* (measures 613-614)
- Flt. 2: (measures 613-614)
- Ob.: (measures 613-614)
- Cl. 1: (measures 613-614)
- Cl. 2: (measures 613-614)
- Bsn.: (measures 613-614)
- Hn. 1: *mp* (measures 615-617)
- Hn. 2: *mp* (measures 615-617)
- Trp. 1: (measures 615-617)
- Trp. 2: (measures 615-617)
- Trb.: *mp* (measures 615-617)
- Timp.: (measures 615-617)
- Perc.: (measures 615-617)
- Cym.: (measures 615-617)
- TT: (measures 615-617)
- Sn. & Bs. Drms: (measures 615-617)
- Glock.: *mf* (measures 613-614, 619-622)
- Mari.: (measures 613-614)
- Vb.: (measures 613-614)
- Pno.: *mp* *leggiero* (measures 615-622)
- Vln. 1: *mp* (measures 615-617)
- 1 Vlns, 1&2: *mp* (measures 615-617)
- 2 Vlns, 1&2: *mp* (measures 619-622), *mf* (measures 621-622)
- Vla.: *mp* (measures 619-622), *mf* (measures 621-622)
- Celli: *mp* (measures 619-622), *mf* (measures 621-622)
- CB: *mp* (measures 619-622), *mf* (measures 621-622)

Musical score for orchestra and strings, measures 623-635. The score includes parts for Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombone, Timpani, Percussion, Cymbals, Tom-toms, Snare and Bass Drums, Glockenspiel, Maracas, Vibraphone, Piano, Violins 1 & 2, Viola, Cello, and Double Bass. The score features various musical notations including dynamics (mp, p, mf), articulation (semplice, gently), and performance instructions (pizz.). A tempo change to quarter note = 92 is indicated at measure 629. The woodwinds and strings have specific melodic lines, while the percussion and keyboard instruments are mostly silent.

650 651 652 653 654 655 656 657 658 659 660 661 662

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

mf

sus.
p

mf

mf

663 *espress.* 664 665 666 667 668 669 670 671 672 673 674 675 676 677

Flt. 1 *mp espress.*

Flt. 2 *mp soli espress.*

Ob. *mf espress.*

Cl. 1 *mp espress.*

Cl. 2 *mp espress. soli*

Bsn. *mf*

Hn. 1 *warmly mf*

Hn. 2 *warmly mf*

Trp. 1 *warmly mf*

Trp. 2 *warmly mf*

Trb. *warmly mf*

Timp.

Perc.

Cym. *f*

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *mp*

Vln. 1 *mf*

1 Vlms, 1&2 *mf*

2 Vlms, 1&2 *mf*

Vla. *mf*

Celli *mf arco*

CB *mf*

678 679 solo 680 681 682 683 684 685 686 687 688 689 690 691 692 693

Flt. 1 *mp* *mp* *p*

Flt. 2 *mp* *p*

Ob. *mp* *p*

Cl. 1 solo *mf* *p*

Cl. 2 *mp* *p*

Bsn. *mp* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Trp. 1

Trp. 2 solo *mf*

Trb. *mp*

Timp.

Perc. mark tree *mp* mark tree *mf*

Cym.

TT

Sn. & Bs. Drms

Glock. *p*

Mari.

Vb. *mp*

Pno. *mp* *p*

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

1 Vlms, 1&2 *pp* *mf* *p*

2 Vlms, 1&2 *pp* *mf* *p*

Vla. *mf* *p*

Celli *mf*

CB *mf*

* * *

694 695 696 697 698 699 700 $\text{♩} = 184$ 701 702 703 704 705 706 707 708 709

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

solo
mf
mf
p
sul tasto
p

710 711 712 713 714 715 716 717 718 719 720 721 722 723

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

724 725 726 727 728 729 730 731 732 733 734 735 736 737

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f
f
mf
tambourine
mf
brushes
stir
mf
mf
pizz.
mf

738 739 740 741 742 743 744 745 746 747 748

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

749 750 751 752 753 754 755 756 757 758 759 760

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

mf

mp

gr

gr

761 762 763 764 765 766 767 768 769 770 771 772

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

773 774 775 776 777 778 779 780 781 782 783 784 785 786 787

Flt. 1: *mp* (measures 778-779, 784-785)

Flt. 2: *mp* (measures 784-785)

Ob.: *mp* (measures 778-779, 784-785)

Cl. 1: *reverently mp* (measures 776-787)

Cl. 2: *reverently mp* (measures 776-787)

Bsn.: *mp* (measures 776-787)

Hn. 1: (measures 776-787)

Hn. 2: (measures 776-787)

Trp. 1: (measures 776-787)

Trp. 2: (measures 776-787)

Trb.: (measures 776-787)

Timp.: (measures 776-787)

Perc.: (measures 776-787)

Cym.: (measures 776-787)

TT: (measures 776-787)

Sn. & Bs. Drms: (measures 776-787)

Glock.: *mp* (measures 780-787)

Mari.: (measures 776-787)

Vb.: *mp* (measures 780-787)

Pno.: *mp* (measures 780-787)

Vln. 1: *arco reverently p* (measures 776-787)

1 Vlins, 1&2: *arco reverently p* (measures 776-787)

2 Vlins, 1&2: *arco reverently p* (measures 776-787)

Vla.: *arco reverently p* (measures 776-787)

Celli: *arco reverently p* (measures 776-787)

CB: *arco reverently p* (measures 776-787)

788 789 790 791 792 793 794 795 796 797 798 799 800 801 802

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn. *legato mp* *solo mf*
Hn. 1 *gently mp*
Hn. 2 *gently mp*
Trp. 1 *gently mp*
Trp. 2 *gently mp*
Trb. *gently mp*
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb. * *mf*
Pno.
Vln. 1 *mp*
1 Vlms, 1&2 *mp*
2 Vlms, 1&2 *mp*
Vla.
Celli
CB

803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

misterioso
mp
mf
mp
mf
mf
f
p
f
f
menacing
f
menacing
f

838 839 840 841 842 843 844 845 846 847 848 849 850 851

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f
f
f
f
f
f
p *sus.* *f*
ominous
mf

852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

ff
f.t.
ff
ff
ff
f
mf
mf
f
f
f
f
f

Detailed description: This page of a musical score covers measures 852 to 868. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) has rests until measure 858, where they enter with a forte (*ff*) dynamic and a first ending (*f.t.*) marking. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone) also has rests until measure 856, then enters with a very forte (*ff*) dynamic. The Trombone part includes a dynamic change to *f* at measure 861. The percussion section (Snare and Bass Drums) plays a rhythmic pattern from measure 852 to 857. The Timpani part has rests until measure 867, where it enters with a mezzo-forte (*mf*) dynamic. The Piano part has rests until measure 862, then enters with a mezzo-forte (*mf*) dynamic. The string section (Violins 1 & 2, Viola, Cello, and Double Bass) has rests until measure 867, where they enter with a forte (*f*) dynamic. The score is written in a key signature of two flats and a 4/4 time signature.

869 870 871 872 873 874 875 876 877 878 879 880

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp. *stately*
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

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

sus. *p*

881 882 883 884 885 886 887 888 889 890 891 892 893 894

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.

Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

regal
f
regal
f
regal
f
regal
f
regal
f
crash
f
sus.
p
crash
f
crash
f
sus.
p
crash
f
f
mf
menacingly
f
menacingly
f

895 896 897 898 899 900 901 902 903 904 905 906 907 908

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

mf
f
f
f
f

p.

Detailed description: This page of a musical score covers measures 895 to 908. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) has a significant entry at measure 902, marked with a forte (*f*) dynamic. The Bassoon and Clarinet 2 parts have a *mf* dynamic at measure 896. The Bassoon and Clarinet 2 parts have a *f* dynamic at measure 904. The Timpani part has a *f* dynamic at measure 896. The Snare and Bass Drum part has a *p.* dynamic at measure 895. The string section (Violins 1 & 2, Viola, Celli, and Double Bass) has a *p.* dynamic at measure 895. The rest of the score is mostly silent for these instruments.

909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926

Flt. 1 *f*

Flt. 2

Ob. *mf*

Cl. 1

Cl. 2

Bsn. *mf*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp. *mf*

Perc. woodblocks *mf*

Cym.

TT

Sn. & Bs. Drms *mf*

Glock.

Mari.

Vb.

Pno. *mf*

Vln. 1 *mf*

1 Vlns, 1&2 *mf*

2 Vlns, 1&2

Vla. *mf*

Celli *mf*

CB *p*

927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f
mp
f
mf
mp

943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

mf

f

mf

mp

p

mf

mf

959 960 961 962 963 964 965 966 967 968 969 970 971 972

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

ff
f
mf
f
f
mf
f
ff
sfz
ff
f

973 974 975 976 977 978 979 980 981 982 983

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2

Trp. 1
Trp. 2
Trb.

Timp.

Perc.
Cym.
TT
Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

984 985 986 987 988 989 990 991 992 993 994

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2

Trp. 1
Trp. 2
Trb.

Timp.

Perc.
Cym.
TT
Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

This musical score page covers measures 984 to 994. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1 and 2, Bassoon, Horns 1 and 2, Trumpets 1 and 2, and Trombone. The brass section includes Trumpets 1 and 2, Trombone, Snare and Bass Drums, and Gong. The percussion section includes Snare and Bass Drums, Gong, and Tom-tom. The string section includes Violin 1, Violins 1 and 2, Violins 2 and 1, Viola, Cello, and Double Bass. The piano part features a rhythmic accompaniment. The score includes various musical notations such as dynamics (f, f.t., v), articulation (rip), and performance instructions.

995 996 997 998 999 1000 $\text{♩} = 77$ 1001 1002 1003 1004 1005

Flt. 1 *mf*

Flt. 2 *mf*

Ob. *mf*

Cl. 1 *mf* solo *mf*

Cl. 2

Bsn. *mf*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb. *f.t.*

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms *mf*

Glock.

Mari.

Vb.

Pno. *mp*

Vln. 1 $\text{♩} = 77$

1 Vlins, 1&2 *pp*

2 Vlins, 1&2 *pp*

Vla.

Celli

CB

1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

soli

mf

mf

mf

p — *ff*

f

mf

f

f

solo

mf

sul tasto

mp

mf

* * * * *

1019 1020 1021 1022 1023 1024 1025 1026 1027 1028

Flt. 1 *mf* *f* *sfz*

Flt. 2 *mf* *f* *sfz*

Ob. *mf* *sfz*

Cl. 1 *mf* *sfz*

Cl. 2 *mf* *sfz*

Bsn. *mf* *sfz*

Hn. 1 *sfz*

Hn. 2 *sfz*

Trp. 1 *mf* *sfz*

Trp. 2 *mf* *sfz*

Trb. *f* *mf* *sfz*

Timp. *p < f*

Perc. *mf* *sfz*
pu'li sticks

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *mf* *leggiere*

Vln. 1 *tutti* *mf* *pizz.*

1 Vlms, 1&2 *mf* *pizz.*

2 Vlms, 1&2 *mf* *pizz.*

Vla.

Celli *mf* *pizz.*

CB *mf*

92

1029 1030 1031 1032 1033 1034 1035 1036 1037 1038

Flt. 1 *mf* *f* *ffz*

Flt. 2 *mf* *f* *ffz*

Ob. *mf* *ffz*

Cl. 1 *mf* *ffz* *mf*

Cl. 2 *mf* *ffz* *mf*

Bsn. *mf* *ffz*

Hn. 1 *ffz*

Hn. 2 *ffz*

Trp. 1 *ffz*

Trp. 2 *mf* *ffz*

Trb. *mf* *ffz*

Timp.

Perc. *ffz*

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1 *ff*

1 Vlns, 1&2 *ff*

2 Vlns, 1&2 *ff*

Vla. *ff*

Celli *ff*

CB *ff*

1039 1040 1041 1042 1043 $\text{♩} = 184$ 1044 1045 1046 1047 1048 1049 1050 1051 1052

Flt. 1
Flt. 2
Ob. *dolce*
mp *mf*
dizzily
f
dizzily
f
dizzily
f
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1 *pp* *p*
arco
1 Vlms, 1&2 *pp* *p*
arco
2 Vlms, 1&2 *pp* *p*
arco
Vla.
Celli
CB

1053 1054 1055 1056 1057 1058 1059 1060 1061 1062 1063 1064 1065 1066 ^{♩=92} 1067 1068

Flt. 1

Flt. 2

Ob.

Cl. 1 *dolce*
mp

Cl. 2 *dolce*
mp

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *mf*

Vln. 1 ^{♩=92}

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

1069 1070 1071 1072 1073 1074 1075 1076 1077

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB

mf

stir brushes

pizz.

mf

1078 1079 1080 1081 1082 1083 1084 1085 1086

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

mf

giacoso
mf

stir
brushes
mf

1087 1088 1089 1090 1091 1092 1093 1094 1095

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

1096 1097 1098 1099 1100 1101 1102 1103 1104 1105 1106 1107

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f

f

mp

warmly
mf

arco solo passionately
mf

*

1108 1109 1110 1111 1112 1113 1114 1115 1116 1117

Flt. 1

Flt. 2

Ob.

Cl. 1
espress. solo
mf

Cl. 2

Bsn.
dolce solo
mf

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.
* *mf*

Vln. 1
f

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli
sul tasto arco
mp

CB

1118 1119 1120 1121 1122 1123 1124 1125 1126 1127

Flt. 1

Flt. 2

Ob. *dolce solo*
mf *mp* *mf* *mp*

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *

Vln. 1

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB

1128 1129 1130 1131 1132 1133 1134 1135 1136 1137 2

Flt. 1 1138-1139 2

Flt. 2 2

Ob. 2

Cl. 1 2

Cl. 2 2

Bsn. 2

Hn. 1 2

Hn. 2 2

Trp. 1 2

Trp. 2 2

Trb. 2

Timp. 2

Perc. 2

Cym. 2

TT 2

Sn. & Bs. Drms

Glock. 2

Mari. 2

Vb. 2

Pno. *semplice* *mf* 2

Vln. 1 *mf* *mp* *p* 2

1 Vlms, 1&2 2

2 Vlms, 1&2 2

Vla. 2

Celli *p* *pp* *arco* *mf* 2

CB *mp* *mf* 2

♩=184 1143 1144 1145 1146 1147 1148 1149 1150 1151 1152 1153 1154 1155 1156

Flt. 1 3 1140-1142 mp

Flt. 2 3 mp

Ob. 3

Cl. 1 3 *semplice* mp

Cl. 2 3 *semplice* mp

Bsn. 3

Hn. 1 3

Hn. 2 3

Trp. 1 3

Trp. 2 3

Trb. 3

Timp. 3

Perc. 3

Cym. 3

TT 3

Sn. & Bs. Drms

Glock. 3 mp

Mari. 3

Vb. 3 mp

Pno. 3

*
Vln. 1 3 *gently* mp

1 Vlms, 1&2 3 *gently* mp

2 Vlms, 1&2 3 *gently* mp

Vla. 3 *gently* mp

Celli 3 *gently* mf

CB 3 *gently* mf

1157 1158 1159 1160 1161 1162 1163 1164 1165 1166 1167 1168 1169 1170 1171

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

darkly
mf
darkly
mf
darkly
f

heavily
mf

darkly
mf
darkly
mf
darkly
mf
darkly
mf
darkly
mf

1172 1173 1174 1175 *darkly* 1176 1177 1178 1179 1180 1181 1182 1183 1184 1185

Flt. 1 *mf*
darkly

Flt. 2 *mf*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb. *mf*

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla. *mf*

Celli *mf*

CB

1186 1187 1188 1189 1190 1191 1192 1193 1194 1195 1196 1197 1198 1199 1200 1201

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

mf
mf
menacingly
mf
menacingly
mf
mp
f
f

Detailed description: This page of a musical score covers measures 1186 to 1201. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) features melodic lines with slurs and accents, starting in measure 1186 and continuing through 1191. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone) enters in measure 1192 with a 'menacingly' dynamic and 'mf' marking, playing a rhythmic pattern of eighth notes. The Trombone part has a 'mf' marking in measure 1192. The Snare and Bass Drum part has an 'mp' marking in measure 1193. The string section (Violins 1 & 2, Viola, Celli, Double Bass) has a 'f' marking in measure 1192. The Viola part has a 'f' marking in measure 1192. The score is written in a key signature of two flats and a 4/4 time signature.

1202 1203 1204 1205 1206 1207 1208 1209 1210 1211 1212 1213 1214

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f
f darkly
f darkly
f darkly
f
mp
mp
mp
mp
mp
p
mf
f
mf
mf
mp

pv
pv
pv
pv
pv
p

Detailed description: This page of a musical score covers measures 1202 to 1214. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) is the primary focus, with dynamic markings ranging from *f* to *mp*. The Oboe and Clarinets are marked *f darkly*. The Bassoon and Flutes 1 & 2 are marked *mp*. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone) is mostly silent, with a *p* marking at the end of the section. The percussion section (Snare and Bass Drums) has *mf* and *f* markings. The string section (Violins 1 & 2, Viola, Cello, Double Bass) is mostly silent, with *mf* markings for the Violins and *mp* for the Double Bass. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 1215-1224. The score includes parts for Flute 1 & 2, Oboe, Clarinet 1 & 2, Bassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Percussion, Cymbals, Tom-tom, Snare & Bass Drums, Glockenspiel, Maracas, Vibraphone, Piano, Violin 1, Violins 1 & 2, Violins 2 & 1, Viola, Cello, and Double Bass. The key signature is three flats (B-flat major or D-flat minor). The score features various dynamics including *ff*, *f*, *mp*, and *p*. The woodwinds and brass are mostly silent, with some activity in the latter half of the page. The percussion section is active, with snare and bass drums playing a rhythmic pattern. The strings play a rhythmic accompaniment, with the cello and double bass parts showing some melodic movement.

1225 1226 1227 1228 1229 1230 1231 1232 1233 1234 1235 1236 1237

Flt. 1 *ff*

Flt. 2 *ff*

Ob.

Cl. 1

Cl. 2

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Trp. 1 *ff*

Trp. 2 *ff*

Trb. *ff*

Timp. *ff*

Perc. woodblocks *mf*

Cym.

TT

Sn. & Bs. Drms *ff* *mp*

Glock.

Mari.

Vb.

Pno. *mp*

Vln. 1 *ff*

1 Vlns, 1&2 *ff*

2 Vlns, 1&2 *ff*

Vla. *ff*

Celli *subito mp*

CB

Musical score for page 127, measures 1238-1248. The score includes parts for Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombone, Timpani, Percussion, Cymbals, Tom-tom, Snare and Bass Drums, Glockenspiel, Maracas, Violin, Viola, Violoncello, and Contrabass. Dynamics include mp, mf, f, and p.

Measures: 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

mp

mf

f

p

1249 1250 1251 1252 1253 1254 1255 1256 1257 1258 1259 1260

Flt. 1 *f* *f* *mp*

Flt. 2 *f* *f* *mp*

Ob.

Cl. 1 *f* *f* *mp*

Cl. 2 *f* *f* *mp*

Bsn. *f* *f* *mp*

Hn. 1 *f* *ff*

Hn. 2 *ff*

Trp. 1 *sfz*

Trp. 2 *sfz*

Trb. *f* *ff*

Timp. *ff*

Perc.

Cym.

TT *fff*

Sn. & Bs. Drms *ff*

Glock. *f*

Mari.

Vb.

Pno. *ff*

Vln. 1 solo passionately *f*

1 Vlms, 1&2 *f* *subito mp*

2 Vlms, 1&2 *f* *subito mp*

Vla. *f* *subito mp*

Celli *f*

CB *f*

1261 1262 1263 1264 1265 1266 1267 1268 1269 1270 1271 1272 1273 1274 1275 1276

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f
mf
sus.
p
f crash
p
solo
fiercely
ff

1299 1300 1301 1302 1303 1304 1305 1306 1307 1308 1309

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

1310 1311 1312 1313 1314 1315 1316 1317 1318 1319 1320 1321

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

1322 1323 1324 1325 1326 1327 1328 1329 1330 1331 1332

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms.
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

playfully
mf

ffz

ff

ff

con fuoco
ff
con fuoco
ff

1333 1334 1335 1336 1337 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

1360 1361 1362 1363 1364 1365 1366 1367 1368 1369 1370 1371 1372 1373 1374

Flt. 1 *mf* *dolce* *no dim.*

Flt. 2 *mf* *dolce* *no dim.*

Ob. *solo* *mf* *dolce* *no dim.*

Cl. 1 *warmly* *mf* *no dim.*

Cl. 2 *warmly* *mf* *no dim.*

Bsn. *warmly* *mf* *no dim.*

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1 *solo* *mournfully* *mf*

1 Vlns, 1&2

2 Vlns, 1&2

Vla.

Celli

CB

1375 1376 1377 1378 1379 1380 1381 1382 1383 1384 1385 1386 1387 1388 1389

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

1390 1393 1394 1395 1396 1397 1398 1399 1400 1401 1402 1403 1404 1405 1406 1407 1408 1409

Flt. 1 2 1391-1392

Flt. 2 2

Ob. 2

Cl. 1 2 *semplice* *mf*

Cl. 2 2 *semplice* *mf*

Bsn. 2 *giacoso* *mf*

Hn. 1 2

Hn. 2 2

Trp. 1 2

Trp. 2 2

Trb. 2

Timp. 2

Perc. 2

Cym. 2

TT 2

Sn. & Bs. Drms

Glock. 2

Mari. 2

Vb. 2

Pno. 2

* 2

Vln. 1 2

1 Vlms, 1&2 2

2 Vlms, 1&2 2

Vla. 2

Celli 2 *solo* *sweetly* *mf*

CB 2

1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423 1424 1425

Flt. 1

Flt. 2

Ob. *giacoso*
mf

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437

Flt. 1

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc. *tambourine*
mf

Cym.

TT

Sn. & Bs. Drms *brushes stir*
mf

Glock. *mf*

Mari.

Vb.

Pno. *mf*

Vln. 1

1 Vlins, 1&2

2 Vlins, 1&2

Vla.

Celli

CB *pizz.*
mf

solo playfully mp

1438 1439 1440 1441 1442 1443 1444 1445 1446 1447 1448 1449

Flt. 1 *mf*

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *8va*

Vln. 1

1 Vlins, 1&2

2 Vlins, 1&2

Vla.

Celli

CB

1450 1451 1452 1453 1454 1455 1456 1457 1458 1459 1460 1461 1462

Flt. 1

Flt. 2

Ob. *giacoso*
mf

Cl. 1

Cl. 2

Bsn. *giacoso*
mf

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc. *tambourine*
mf

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *g^{mf}*

Vln. 1

1 Vlins, 1&2

2 Vlins, 1&2

Vla.

Celli

CB

1463 1464 1465 1466 1467 1468 1469 1470 1471 1472 1473 1474 1475 1476 1477

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

sneakily
mp
sneakily
mp

mp
mp

1478 1479 1480 1481 1482 1483 1484 1485 1486 1487 1488 1489 1490 1491

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlns, 1&2
2 Vlns, 1&2
Vla.
Celli
CB

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Detailed description: This page of a musical score covers measures 1478 to 1491. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) features a melodic line with triplets and dynamic markings of *mf* and *f*. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone) is mostly silent. The percussion section (Tympani, Percussion, Cymbals, Tom-toms, Snare and Bass Drums, Glockenspiel) is also silent. The string section (Violins 1 & 2, Viola, Cello, Double Bass) provides harmonic support, with the first violins and second violins playing a sustained chordal texture marked *mf*. The double bass part has a more active line with eighth notes.

1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502 1503 1504 1505 1506

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

mf

mf

Detailed description: This page of a musical score covers measures 1492 to 1506. The woodwind section includes Flute 1 and 2, Oboe, Clarinet 1 and 2, and Bassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombone. The percussion section includes Timpani, Percussion, Cymbals, Tom-toms, Snare and Bass Drums, and Glockenspiel. The string section includes Violin 1, Violins 1&2, Violins 2&1, Viola, Cello, and Double Bass. The woodwinds and strings have some activity, with dynamic markings of *mf* (mezzo-forte) appearing in measures 1496 and 1505. The rest of the instruments are mostly silent.

1507 1508 1509 1510 1511 1512 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533 1534 1535 1536 1537 1538

Flt. 1

Flt. 2

Ob. *misterioso*
mf

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno.

Vln. 1

1 Vlms, 1&2

2 Vlms, 1&2

Vla.

Celli

CB

1539 1540 1541 1542 1543 1544 1545 1546 1547 1548 1549 1550 1551 1552 1553 1554 1555 1556

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

1557 1558 1559 1560 1561 1562 1563 1564 1565 1566 1567 1568 1569 1570 1571 1572 1573

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

The musical score for page 150, measures 1557-1573, is presented in a standard orchestral layout. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) and brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone) are currently silent. The percussion section (Timpani, Percussion, Cymbals, Tom-toms, Snare and Bass Drums, Glockenspiel) also has no activity. The strings section (Violins 1 & 2, Viola, Celli, Contrabass) and Piano are active. The Piano part features a melodic line with a solo section starting at measure 1561, marked with a forte (*f*) dynamic. The strings provide a harmonic accompaniment, with the Viola, Celli, and Contrabass parts marked mezzo-forte (*mf*). A small asterisk and a circled number '32' are present in the piano part at measure 1562.

1588 1589 1590 1591 1592 1593 1594 1595 1596 1597

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

f
f
f
f
mf
mf
mf
ff
ff
f

1609 1610 1611 1612 1613 1614 1615 1616 1617 1618 $\text{♩} = 184$ 1619 1620 1621 1622 1623 1624

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

ff
crash
f
f
mp
solo mournfully
f
f

1625 1626 1627 1628 1629 1630 1631 1632 1633 1634 1635 1636 1637 1638 1639 1640 1641 $\text{♩} = 80$

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

1642 1643 1644 1645 1646 1647 1648 1649 1650 1651 1652 1653

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

dolce
mp
mf
mp
solo
sul tasto
passionately

1654 1655 1656 1657 1658 1659 1660 1661 1662 1663 1664 1665

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlins, 1&2
2 Vlins, 1&2
Vla.
Celli
CB

heavily
mf

mf

1683 1684 1685 1686 1687 1688 1689 1690 1691 1692 1693 1694 1695 1696 1697 1698 1699 1700

Flt. 1
Flt. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb.
Timp.
Perc.
Cym.
TT
Sn. & Bs. Drms
Glock.
Mari.
Vb.
Pno.
Vln. 1
1 Vlms, 1&2
2 Vlms, 1&2
Vla.
Celli
CB

Piano part details:
Cm(add4) G G(add2) Piece 3 - DREAMY C(add2) G G(add2) C(add2) G G(add2) Piece 4 - EVIL C7 B Em

1701 1705 1706 1707 1708 1709 1710 1711 1712 41 77 2 1756 1757 1758 1759

Flt. 1 1702-1704 1713-1753 1754-1755

Flt. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Timp.

Perc.

Cym.

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. Piece 5 - BITTERSWEET
Em Bm Cm G G
End on G chord before Cello solo

Vln. 1

1 Vlins, 1&2

2 Vlins, 1&2

Vla.

Celli warmly Solo mf

CB

1767 1768 1769 1770 1771 1772

rit. . A tempo

Flt. 1 *mf* *f* *soli*

Flt. 2 *mf* *f* *soli*

Ob. *f* *soli*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Trp. 1 *mf*

Trp. 2 *mf*

Trb. *mp*

Timp.

Perc.

Cym. *p* *f* *sus.*

TT

Sn. & Bs. Drms

Glock.

Mari.

Vb.

Pno. *f*

Vln. 1 *mf* *f* *soli* *rit. . A tempo*

1 Vlms, 1&2 *mf* *f* *soli*

2 Vlms, 1&2 *mf* *f* *soli*

Vla. *mf* *f*

Celli *mf* *f*

CB *f* *arco* *pizz.* *arco*

