

ROBERT CASTEELS
SYMPHONY NO 6

FULL SCORE



Cover entitled *When Nations Meet* designed by Jerry Tan <jerrytan.art>

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Robert Casteels

Symphony nr 6

Four temperaments
for large wind orchestra opus 138

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Premiered by The Philharmonic Winds Orchestra conducted by R Casteels on 24-III-2024, Esplanade Concert Hall

This symphony is structured in four cyclic movements, in that all melodies and chords appear in some form and shape in all four movements. The first movement (Tristitia) expresses loneliness and despair. At times, the sound dissolves into nocturnal and mysterious noises with a scream.

The contrasting and extrovert second movement (Gaudium or joy) overflows with indomitable energy and optimism.

The climax in D flat Major recedes terrace-wise to lead into the third movement, a peaceful chorale (Serenitatis).

The final short movement (Ironia) quotes the ancient hymn (Es ist ein Ros Entsprungen) and concludes with an humouristic twist.

Thus the 6th symphony covers a broad emotional spectrum of the four temperaments of sadness, joy, equilibrium and humour.

Duration 50 minutes

Instrumentation

One piccolo flute 1 doubling where possible on flute 1 [part #1]
One piccolo flute 2 doubling where possible on flute 2 [part #2]

Flute 1 [part #3]

Flute 2 and one alto flute in G [part #4]

(same) Alto flute [part #5]

Oboe 1 [part #6]

Oboe 2 [part #7]

English horn in F [part #8]

Piccolo clarinet in Eb [part #9]

Clarinet 1 in Bb (at least 5) [part #10]

Clarinet 2 in Bb (at least 5) [part #11]

Clarinet 3 in Bb (at least 5) [part #12]

Alto clarinet in Eb [part #13]

Bass clarinet in Bb [part #14]

Contrabass clarinet in Bb [part #15]

Bassoon 1 [part #16]

Bassoon 2 [part #17]

Contrabassoon [part #18]

Soprano saxophone in Bb [part #19]

Alto saxophone 1 in Eb [part #20]

Alto saxophone 2 in Eb [part #21]

Tenor saxophone in Bb [part #22]

Baritone saxophone in Eb [part #23]

Bass saxophone in Bb [part #24]

Piccolo trumpet in Bb and trumpet 1 in Bb with straight and cup mutes [part #25]

Trumpet 2 in Bb with straight and cup mutes [part #26]

Trumpet 3 in Bb with straight, harmon and cup mutes [part #27]

Trumpet 4 in Bb with straight, plunger and cup mutes [part #28]

Trumpet 5 in Bb with straight, whisper and cup mutes [part #29]

Horn 1 in F with straight and stopped mutes [part #30]

Horn 2 in F with straight and stopped mutes [part #31]

Horn 3 in F with straight and stopped mutes [part #32]

Horn 4 in F with straight and stopped mutes [part #33]

Horn 5 in F with straight and stopped mutes [part #34]

Tenor trombone 1 with straight and cup mutes [part #35]

Tenor trombone 2 with straight and harmon mutes [part #36]

Tenor trombone 3 with straight and plunger mutes [part #37]

Tenor trombone 4 with straight mute [part #38]

Bass trombone with straight mute [part #39]

Euphonium 1 with straight mute, written in C and bass clef in the full score

[written in C and bass clef in part 40, in Bb and treble clef in part #41]

Euphonium 2 with straight mute, written in C and bass clef in the full score

[written in C and bass clef in part 42, in Bb and treble clef in part #43]

Euphonium 3 with straight mute, written in C and bass clef in the full score

[written in C and bass clef in part 44, in Bb and treble clef in part #45]

Bass tuba 1 (in Eb or F) written in C in the full score and in the parts [part #46]

Contrabass tuba 2 (in BBb or CC) [part #47]

Contrabass tuba 2 (in BBb or CC) [part #48]

Additional players may join the horns, tenor trombones, trumpets and tubas as per the indication in the brass parts.

Five timpani, one upside-down suspended cymbal, 3 roto-toms (8', 10' and 12'), crotales, five wooden temple blocks, 3 thimbles and flexatone [part #49]

(Percussion #1) Glockenspiel, tam with normal mallet and superbball friction mallet (centrally positioned in a visually striking manner), tenor drum (or field drum without snares) [part #50]

(Percussion #2) Xylophone, chimes, bass drum (positioned in such a manner that timpanist, percussionists #1, #2 and #4 are able to play on the same bass drum at the end of the symphony), snare drum and piccolo triangle, superbball friction mallet [part #51]

(Percussion #3) Vibraphone (with motor with variable speeds, with bass bow), crystal glass in eb (or filled with water to tune to eb), a pair of crash cymbals and one suspended cymbal [part #52]

(Percussion #4) Marimba, tambourine, triangle (of a different size than the triangle of player #2), metal bowl with 5 balls and slapstick [part #53]

(Percussion #5) A pair of crash cymbals, one suspended cymbal, one pair of egg shakers (or maracas), snare drum and floor tom, superbball friction mallet [part #54]

Combined score of all percussion [part #55]

Piano [part #56]

Keyboard 88-key with sounds: harpsichord, celesta, grand piano, normal voices, voices with delay, screaming and wind (discreetly amplified) [part #57]

Three-manual organ with pedal and pistons. The registration is generic [part #58]

Harp (part contains pedaling) [part #59]

12-metal-string acoustic guitar with glass slide, electric, echo and vibrato sounds (discreetly amplified, positioned with the harp and the keyboard) [part #60]

One violin [part #61]

One viola [part #62]

One violoncello [part #63]

Three contrabasses [part #64]

Violin, viola and cello may need to be discreetly amplified, not to the unwanted point of mimicking a string orchestra

SYMPHONY NR 6

FOR LARGE WIND ORCHESTRA
FOUR TEMPERAMENTS OPUS 138

Robert Casteels

1. TRISTITIA [THRENE] GRAVE ♩ = 70

2 3 4 5 6

Alto Flute
forlorn

Contrabass Clarinet in B♭
p

Temple blocks
f secco

Tam (player #1)
ppp

Snare drum
Bass drum (player #2)
ppp

Vibraphone (player #3)
dead stroke
f secco

Triangle (player #4)
p muted

Marimba (player #4)
dead stroke
f secco

Snare drum
Floor drum (player #5)
f secco

Pedals
Cello or Principal 8'
p

Keyboard
f secco
p

Piano
f secco

Harp
xylo sound
f secco
p

Guitar
Electric sound
p

1. TRISTITIA [THRENE] GRAVE ♩ = 70

1 Violin
pizz.
f secco

1 Viola
pizz.
f secco

1 Violoncello
pizz.
p

3 Contrabasses
pizz.
p

Tutti *pp*
Roto-toms are indicated by square note heads versus normal note heads for the timpani

Tutti *mp*

8

Tutti *mf*

9

Tutti *f*

10

Picc. 1

Flutes 1 and 2

A. Fl.

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All. Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Hrns.

3 Ephs.

5 Timp.
5 Rt-tms.

(#2)
S.D.
B.D.

Spnd. cym. (#3)

Tri. (#4)

Spnd. cym. (#5)
S.D.
F.L.T. (#5)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

5 Hrns. *f*

Ephn. 1 *f*

Roto-toms

Timpani

Voices sound

Acoustic sound

pp *mp* *mf* *f* *ff*

arco

ff *ff* *ff* *ff*

ff l.v.

f l.v.

16 17 18 19 20 21

Picc.1 *mp desolate*

Picc.2 *mp desolate*

Fl.1 *mp desolate*

Fl.2 *mp desolate*

Oboes 1 and 2

E♭ Cl. *pp*

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

Alto Cl. *pp*

B. Cl. *pp*

Cb. Cl. *pp*

Tpts. *pp*

Hrn.1 *p*

Hrn.2 *p*

Hrn.3 *p*

Hrn.4 *p*

Tbn.1 *p*

Tbn.2 *p*

Tbn.3 *p*

Tbn.4 *p*

Crt. *p*

T.D. (#1) *mp desolate*

(#2) *mf*

S.D. B.D. *mf*

S.D./FLT. (#5) *mf*

Org. (man.) *p subito*

Org. (ped.) Pd 16', 8'. Sw to Pd

Kybrd. *p*

Pno. *p armonioso*

Hrp. *mp*

Gtr. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

♩ = 80

22 23 24 25 26 27 5

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Hrn. 5
Euph. 1
Euph. 2
Euph. 3
T.D. (#1)
S.D.
B.D.
S.D./Flt. (#5)
Org. (man.)
Org. (ped.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.
Db.

p
with straight mute
mf
dim.
mf
mf
mf
Harpischord sound
mp

Detailed description: This is a page of a musical score for a large orchestra. It contains 27 measures of music, with measure numbers 22, 23, 24, 25, 26, and 27 indicated at the top. The score is divided into several systems of staves. The first system includes Picc. 1 and 2, Fl. 1 and 2, Cl. 1, 2, and 3, Alto Cl., B. Cl., and Cb. Cl. The second system includes Hrn. 1 through 5, Euph. 1 through 3, and three T.D. (Timpani Drum) parts (#1, #2, #3). The third system includes Org. (man.), Org. (ped.), and Kybrd. (Keyboard). The fourth system includes Pno. (Piano). The fifth system includes Hr. (Harp), Gtr. (Guitar), and the string section (Vln., Vla., Vc., Db.). The score features various musical notations such as triplets, dynamics (p, mf, dim., mp), and performance instructions like 'with straight mute' and 'Harpischord sound'. The page number '5' is located at the top right.

Meno mosso ♩ = 50

... a sonic quivering...
All trills and tremolos are unmeasured. The clarinet parts contains fingerings.
Clarinet 1 solo or piccolo clarinet lead the solo.

A 28 29 30 31 32

Fl.1 *p*

E♭ Cl. *Solo with one cl. 1*
molto espress.
(timbral trill C# and 1/4 tone)

Cl.1 *pp (unmeasured)*

Cl.1,1 (timbral trill A and 1/4 tone)
Solo cl. 1 molto espress.

Cl.2 *pp (unmeasured)*
(timbral trill F# and 1/4 tone)

Cl.3 *pp (unmeasured)*
(timbral trill)

Alto Cl. *pp*
(timbral trill)

B. Cl. *pp*
(timbral trill)

Cb. Cl. *pp*
with straight mute

Tpt.1 *ppp*
with straight mute

Tpt.2 *ppp*
with straight mute

Hrn.1 *ppp*

Hrn.2 *ppp*

Hrn.3 *ppp*

Hrn.4 *ppp*

Hrn.5 *ppp*

Tbns. *ppp*
with straight mute

Euph. 1 *ppp*

Euph. 2 *ppp*

Euph. 3 *ppp*

5 T.B. *ppp*

Vib. (#3) *ppp*

Mar. (#4) *ppp*

Flute 4', 2' *ppp*

Org. (man.) *ppp*

Kybrd. *ppp*

Pno. *ppp*

Hrp. *pp*
bisbigliando

Gtr. *pp*
bisbigliando

Meno mosso ♩ = 50

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

A tempo ♩ = 70

33

34

35

36

37

Woodwind section staves:

- E♭ Cl. (p)
- Cl.1
- Cl.1.1 (b♭)
- Cl.2 (b♭)
- Cl.3
- Alto Cl.
- B. Cl. (#F)
- Cb. Cl.

Saxophone section staves:

- Sop. Sax. (p)
- Alto Sax. 1 and 2 (p)
- Ten. Sax. (p)
- Bari. Sax. (p)
- Bass Sax. (p)

Brass section staves:

- Tpt.2
- Tbn.1 (without mute)
- Tbn.2 (without mute)
- Tbn.3 (without mute)
- Tbn.4 (without mute)

Org. (man.) (Foundation 8', p)

Kybrd. (p sempre l.v.)

Hrp. (p sempre l.v.)

Gtr. (mf)

A tempo ♩ = 70

String section staves:

- Vln. (mf unmeasured trem.)
- Vla. (mf unmeasured trem.)
- Vc.
- Db.

Eng. Hn. *espress.* *f*

Bari. Sax. *f*

Bass Sax. *f*

Picc. Tpt. (without mute) *f* *silvery*

Tpt.1 with straight mute *f*

Tpt.2 with straight mute *f*

Tpt.3 with straight mute *f*

Tpt.4 with straight mute *f*

Tpt.5 with straight mute *f*

Tbn.1 *p*

Tbn.2 *p*

Tbn.3 *p*

Tbn.4 *p*

B. Tbn. *p* *dim.*

(#2) S.D. B.D. *f* *p dim.*

Org. (man.)

Kybrd.

Hrp.

Gtr.

Vla. *mf unmeasured trem.*

Vc. *mf unmeasured trem.*

Db. *mf unmeasured trem.*

42 All trills and tremolos are unmeasured 43

44

45

46

Picc.1

Picc.2

E♭ Cl. (timbral trill B♭ and 1/4 tone) *pp* (unmeasured)

Cl.1 (timbral trill F and 1/4 tone) *pp* (unmeasured)

Cl.2 (timbral trill D♭ and 1/4 tone) *pp* (unmeasured)

Cl.3 (timbral trill B♭ and 1/4 tone) *pp* (unmeasured)

Picc. Tpt.

Hrn.1 *ppp*

Hrn.2 *ppp*

Hrn.3 *ppp*

Hrn.4 *ppp*

Hrn.5 *ppp*

Tbn.1 *ppp*

Tbn.2 *ppp*

Tbn.3 *ppp*

Tbn.4 *ppp*

5 T.B. *ppp*

(#2) S.D. *ppppp* (with fingers)

B.D. *ppppp* (with fingers)

Vib. (#3) *ppp* *ced.*

Mar. (#4) *ppp*

Org. (man.) *ppp* [Flute 4' 2']

Kybrd. *ppp* *ced.*

Pno. *ppp* *ced.*

Hrp. *pp* bisbigliando

Gtr. *p* bisbigliando

Meno mosso ♩ = 60

Vln. *molto espress.* *cresc.*

Vla. *molto espress.* *cresc.*

Vc. *ppp*

Db. *ppp*

47 48 49 50 51 52 53 54 55

A tempo ♩ = 70

Unison between contrabass, cello, guitar, harp and horns

Picc. 1 and 2

Oboes 1 and 2

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Tpts. without mute Trpt 1 + Trpt 3 + Trpt 5

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Hrn. 5

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

3 Ephs. without mute Ephnm. 1 + Ephnm. 2 + Ephnm. 3

5 Timp. S.D. B.D. (with normal sticks) p Motor ON middle speed

Vib. (#3) f poignant cresc. pp cresc.

Mar. (#4) pp cresc.

Org. (man.) Foundation 8' p

Kybrd. p

Pno. pp cresc.

Hrp. p

Gtr. Echo sound p f poignant cresc.

Vln. cresc. f_v cresc. f poignant

Vla. f poignant v cresc. cresc.

Vc. f poignant cresc.

Db. Harm. on the E string f

A tempo ♩ = 70

Fine balance within and between each family of instruments, and with the moving lines

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Bsns

Cbsn.

E♭ Cl.

Cl. 1 All Cl. 2 3

Alto Cl.

B. Cl.

Cb. Cl.

All sax.

Sop. Sax.

5 Trpts. Tpts.

Hrns. Hrn 1, 2, 3 4, 5

Tbns.

3 Ephs.

3 Tbas.

5 Timp. 5 Rt-tms.

T.D. (#1) mp

(#2) S.D. B.D. mp

Vib. (#3) f

Mar. (#4) f

S.D./Fl.T. (#5) mp

Org. (man.) Fl 8', 4', Ob mf

Kybrd.

Pno. mf

Hrp. f

Gtr. f with the harp

Vln. f

Vla. f

Vc. f

Db. f

♩ = 80

This page contains the musical score for measures 61 through 65. The instruments listed on the left are: Cbsn., Eb Cl., All Cl., Alto Cl., B. Cl., Cb. Cl., Hrns., Bass tba.1, Cb. tba.2, Cb. tba.3, 5 T.B., T.D. (#1), (#2) S.D. B.D., S.D./Fl.T. (#5), Org. (man.), Kybrd., Pno., Hrp., Gtr., Vln., Vla., Vc., and Db. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and keyboard parts. Dynamic markings such as *dim.*, *mf*, *p*, and *mp* are used throughout. The key signature has one sharp (F#) and the time signature is 5/4. The page number '12' is in the top left, and measure numbers '61' through '65' are centered above their respective staves.

B

Sign #1, ten seconds

66

Players may encroach on bar 67 to complete their 5 repeats

Sign #2, ten seconds

67

13

All flts.
effects

Key slaps on low C. Repeat this rhythmic phrase 5 times in accel. and mental crescendo.

All oboes
effects

Clicking keys. Free fingering. Unsynchronised. Repeat this rhythmic phrase 5 times in accel. and mental crescendo.

All bassoons
effects

Clicking keys. Free fingering. Unsynchronised. Repeat this rhythmic phrase 5 times in accel. and mental crescendo.

All cl.
effects

Clicking keys. Free fingering. Unsynchronised. Repeat this rhythmic phrase 5 times in accel. and mental crescendo.

All sax.
effects

Slapping keys. Free fingering. Unsynchronised. Repeat this rhythmic phrase 5 times in accel. and mental crescendo.

All brass: to produce a metallic clatter, tap the side of the bell or the body of the instrument or use keys on metallic stands;
Repeat this rhythmic phrase 5 times in accel. and crescendo.

All trpt
effects

All hrn
effects

All trbn
effects

All ephn
effects

All tba
effects

5 Timp.
5 Rt-tms.

Repeat this rhythm five times, unsynchronised with short breaks between the repeats.

Upside-down suspended cymbal roll. Gliss up and down around pitch e flat

Glock.
(#1)

Play the whole bar five times in free tempo with caesuras in between each repeat

Tam
(#1)

Play the whole bar five times in free tempo with caesuras in between each repeat.

Xyl.
(#2)

mf

Vib.
(#3)

(Cord mallet)

Play the whole bar five times in free tempo with caesuras in between each repeat.

Mar.
(#4)

(Hard mallets)

Play the whole bar five times in free tempo with caesuras in between each repeat.

E.S.
(#5)

Egg shakers or maracas

f

Org.
(man.)

Sw Fl 8', Nazard

Play this bar five times in free tempo with caesuras in between each repeat.

Kybrd.

Play this bar five times in free tempo with caesuras in between each repeat.

Pno.

Play this bar five times in free tempo with caesuras in between each repeat.

Hrp.

Play this bar five times in free tempo with caesuras in between each repeat.

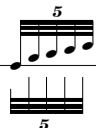
Gtr.

Play this bar five times in free tempo with caesuras in between each repeat.

Sign #1, ten seconds

All strings repeat this rhythm five times, unsynchronised with short breaks between the repeats.

All strings



LH: *ff* *martellato* (= quick hammer with fingers to produce pizz like effect) free pitch fingering
RH: tap on the body, once thumb, then 4 times the other fingers

Sign #2, ten seconds

Tutti: aggressive *sf*
Harp, guitar and strings: symbol refers to a Bartok pizz.

14

Sign #3, two sec.

Sign #4, one sec.

Sign #5, five sec.

Start *p*, repeat for 3 bars in *cresc.* and with caesuras in between each repeat 70

68 69

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E \flat Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

5 Hrns.

Hrns.

4 Trbns.

Bss.

Tbns.

3 Ephs.

3 Tbas.

5 Timp.

5 Rt-tms.

Glock. (#1)

Chim. (#2)

Xyl. (#2)

Vib. (#3)

Tri. (#4)

Mar. (#4)

S.D./FL.T. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

sf

ff *L.v.*

ff *L.v.*

ff *L.v.*

ff *L.v.*

ff *L.v.*

f *subito*

Gt Plein jeu

f *secco* 3

f *L.v.*

pizz. inside the piano

ff *L.v.*

ff *L.v.*

ff *L.v.*

ff *L.v.*

ff *L.v.*

gliss. gliss. Upside-down suspended cymbal roll. Gliss up and down around pitch e. Start *p*, repeat in *cresc.* and with ' in between until bar 72

Snares ON

Kimshot

arco sul pont.

arco sul pont.

arco sul pont.

(harmonic sounds unison with the guitar, violin, viola and cello)

All clarinets from bar 74 to 80 included: raise the bell

Presto furioso ♩ = 150

The musical score consists of 17 staves, each representing a different clarinet part. The parts are labeled on the left as Eb Cl., Cl. 1.1, Cl. 1.2, Cl. 1.3, Cl. 1.4, Cl. 1.5, Cl. 2.1, Cl. 2.2, Cl. 2.3, Cl. 2.4, Cl. 2.5, Cl. 3.1, Cl. 3.2, Cl. 3.3, Cl. 3.4, Cl. 3.5, Alto Cl., B. Cl., and Cb. Cl. The tempo is marked 'Presto furioso' with a metronome marking of 150. The dynamic is 'ff intense'. The score shows a dense texture of sixteenth-note passages, with various articulations and fingerings indicated. Bar numbers 74, 75, 76, 77, and 78 are marked at the top of the score. The Eb Clarinet part has a key signature of one flat. The other clarinet parts have a key signature of one sharp. The Alto Clarinet, Bass Clarinet, and Contrabass Clarinet parts are in the bass clef.

[FUGATO a 2]

molto rall.

Tpo ♩ = 70

79

80

81

82

83

84

85



A. Fl.

E♭ Cl.

Cl. 1.1

Cl. 1.2

Cl. 1.3

Cl. 1.4

Cl. 1.5

Cl. 2.1

Cl. 2.2

Cl. 2.3

Cl. 2.4

Cl. 2.5

Cl. 3.1

Cl. 3.2

Cl. 3.3

Cl. 3.4

Cl. 3.5

Alto Cl.

B. Cl.

Cb. Cl.

5 Timp.
5 Rt-tms.

All clarinets lower the bell

lonely

normal mallets

ff

dim. molto

pp

f

pp

86

87

88

89

90

A. Fl.

Eng. Hn.

lonely

91

92

93

94

A. Fl.

Eng. Hn.

95 96 97 98 99 100

Picc. 1 *mp desolate*

Picc. 2 *mp desolate*

Fl. 1 *mp desolate*

Fl. 2 *mp desolate*

A. Fl. *mp desolate*

Eng. Hn. *p*
pp

Bsn. 1 *p*

Bsn. 2 *p*

E♭ Cl. *mp desolate*

All. Cl. *mp desolate*

Sop. Sax. *p*

Alto Sax. 1 and 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hrn. 1 *p*

Hrn. 2 *p*

Hrn. 3 *p*

Hrn. 4 *p*

Hrn. 5 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

B. Tbn. *p*

Euph. 1 *p*

Euph. 2 *p*

Euph. 3 *p*

Bass tba. 1 *p*

T.D. (#1) *mp*

(#2) S.D. B.D. *mp*

S.D./FLT. (#5) *f somber* *p* *mp*

Org. (man.) *p* *Celesta sound* *p armonioso*

Kybrd. *p armonioso*

Hrp. *p*

Gtr. *p*

Vln. *arco* *mp desolate*

Vla. *arco nat.* *mp desolate*

Vc. *arco nat.* *mp desolate*

Fine balance

Tempo ♩ = 80

101 102 103 104 19

Picc.1
Picc.2
Fl.1
Fl.2
Bsn. 1
Bsn. 2
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Hrn.5
Euph. 1
Euph. 2
Euph. 3
Glock. (#1)
S.D./Flt. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.

(softer rubber mallets)
dolce
p armonioso

This page of a musical score covers measures 105, 106, and 107. The instruments and their parts are as follows:

- Picc. 1 & 2:** Piccolo parts with triplets and a *dim.* (diminuendo) marking at the end of measure 107.
- Fl. 1 & 2:** Flute parts with triplets and a *dim.* marking at the end of measure 107.
- Tbn. 1-4 & B. Tbn.:** Trumpet and Baritone parts, mostly playing sustained notes with a *p* (piano) dynamic.
- Glock. (#1):** Glockenspiel part with rhythmic patterns and accents.
- S.D./FLT. (#5):** Snare Drum/Field Drum part with rhythmic patterns.
- Org. (man.):** Organ part with sustained chords.
- Kybrd.:** Keyboard part with complex rhythmic patterns and accents.
- Pno.:** Piano part with complex rhythmic patterns and accents.
- Hrp.:** Harp part with sustained chords.
- Gtr.:** Guitar part with a *p* dynamic.
- Vln., Vla., Vc.:** Violin, Viola, and Violoncello parts with triplets and accents.

Fine balance

130 131 132 133 134

Bsns. *p*

Cbsn. *p*

B. Cl. *p*

Cb. Cl. *p*

Sop. Sax. *p*

Alto Sax. 1 and 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

B. Tbn. *p*

3 Ephys. *p*

Bass tba. 1 *p*

Cb. tba. 2 *p*

Cb. tba. 3 *p*

5 Timp. 5 Rt-tms. *p*

Glock. (#1) *pp*

Xyl. (#2) *pp*

Vib. (#3) *pp*

Mar. (#4) *pp*

S.D./Fl.T. (#5) *mp*

Org. (ped.) *p*

Pno. *p* armonioso

Hrp. *f* armonioso

Gr. *f* armonioso

Vla. *p* armonioso

Vc. *p* armonioso

Db. *p* armonioso

A tempo ♩ = 70

Eph. 1, 2, 3

135 136 137 138 139

Picc. 1 and 2 *p* *p senza cresc.*

Bsns.

Cbsn.

E♭ Cl. *p* *p senza cresc.*

All Cl. *p senza cresc.*

Alto Cl. *p senza cresc.*

B. Cl. *p senza cresc.*

Ch. Cl.

Sop. Sax. *p senza cresc.*

Alto Sax. 1 and 2 *p senza cresc.*

Ten. Sax. *p senza cresc.*

Bari. Sax. *p senza cresc.*

Tbn. 1 *p senza cresc.*

Tbn. 2 *p senza cresc.*

Tbn. 3 *p senza cresc.*

Tbn. 4 *p senza cresc.*

B. Tbn. *p senza cresc.*

3 Ephis.

3 Tbas.

Glock. (#1) *mp*

Xyl. (#2)

Vib. (#3)

Mar. (#4)

S.D./Fl.T. (#5)

Org. (ped.) *mp*

Kybrd. *Harpischord sound* *f armonioso*

Pno. *f armonioso*

Hrp.

Gtr.

Vln. *p armonioso.*

Vla. *p armonioso.* *dim.*

Vc. *dim.*

Db. *dim.*

Flutes 1 and 2

A. Fl.

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Hrns.

Tbns.

B. Tbn.

3 Ephys.

3 Tbas.

Glock. (#1)

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gr.

Vln.

Vla.

Vc.

Db.

1

2

Hobo 2

Hobo 1

1

2

A Sx 2

+ A Sx 1

only A Sx 1

All with straight mute

5

4, 5

3, 4, 5

2, 3, 4

2, 3

1, 2

1

1, 2, 4

1, 3, 5

3, 4

2

1, 2

1

1, 2

1, 3

Sw reeds

Pd Fl 16', 8', Cello 16'

Sw to Pd

Voices sound

Celesta sound

p

p

p

cum

cum

V

V

V

V

Cbsn. *p*

Cb. Cl. *p*

Crt. *p*

Glock. (#1)

(#2) S.D. B.D. *pp*

S.D./ Fl.T. (#5) *pp*

Org. (man.)
Sw Fl 8' Gr Fl 8' Sw to Gt

Org. (ped.) *p*
Pd Fl 32', 16', 8' Gr to Pd Sw to Pd

Kybrd. *p*
Celesta sound
Voices sound

Pno. *p*

Hrp. *p*

Vln. on E string = G#

Vla. on A string = C#

Detailed description of the musical score: The score is for measures 159 through 163. It features a variety of instruments. The Cbsn. and Cb. Cl. parts are simple, with long notes and a dynamic marking of *p*. The Crt. and Glock. parts have more complex rhythmic patterns with triplets and a dynamic marking of *p*. The S.D. parts (#2 and #5) play chords with a dynamic marking of *pp*. The Org. parts (manual and pedal) have complex textures with many notes and a dynamic marking of *p*. The Kybrd. part has a *p* dynamic and includes 'Celesta sound' and 'Voices sound' markings. The Pno. part has a *p* dynamic. The Hrp. part has a *p* dynamic. The Vln. and Vla. parts play sustained chords with specific string assignments: Vln. on E string = G# and Vla. on A string = C#.

Tutti p
All glissandi are unsynchronised, legato, gentle, slow, and in a slightly louder dynamic than the fifth interval

five seconds 164 five seconds 165 five seconds 166 five seconds 167 five seconds 168

End of the first movement
Pause 169

Flutes 1 and 2
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 Alto Cl.
 B. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Tpt. 1
 Tpt. 2, 3 4, 5
 Tpt. 2
 Hrn. 1
 Hrn. 3, 5 2, 4
 Hrn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 3 Ephas.
 5 T.B.
 Tam (#1)
 T.D. (#1)
 Xyl. (#2)
 Vib. (#3)
 Mar. (#4)
 S.D./ Fl.T. (#5)
 Kybrd.
 Pno.
 Hrp.
 Gtr.
 Vln.
 Vla.
 Vc.

(the part contains the alternate fingering for long tube)
 (the part contains the alternate fingering for short tube)
 with straight mute
 with cup mutes
 with cup mute
 with cup mute
 with straight mute
 with straight mute
 a 3 a 2 a 1
 Motor ON fastest speed middle speed slowest speed
 Slow vibrato effect
 (with joy stick or wheel)
 Slow unsynchronised glissandi with glass slide
 pizz.
 f like a premonitory echo with trombone 2
 f like a premonitory echo with trombone 1
 Harpsichord sound
 xylo sound

p, *pp*, *f*, *mf*, *f secco*, *p lv.*, dead stroke, *f secco*

179 180 181 182 183 184

Flutes: Fl. 1 and 2. Fl. 2 has a *f* dynamic marking.

Oboes: Ob. 1 and 2. Both have a *f* dynamic marking.

Eng. Hn. English Horn with a *f* dynamic marking.

Clarinets: Eb Cl., Cl. 1, 2, 3, and Alto Cl. Cl. 1, 2, and 3 have a *f* dynamic marking.

B. Cl. Bass Clarinet.

Saxophones: Sop. Sax., Alto Sax. 1, and Alto Sax. 2. All have a *f* dynamic marking.

Trumpets: Tpt. 1, 2, 3, 4, and 5.

Vib. Vibraphone (#3).

S.D./Fl.T. Snare Drum/Flute Trill (#5).

Org. (man.) Organ (manual).

Kybrd. Keyboard.

Pno. Piano.

Hrp. Harp.

Gtr. Guitar.

Vln. Violin.

Vla. Viola.

Vc. Violoncello with *V* (Vibrato) markings.

185 186 187 188 189

FL.1
FL.2
Ob.1
Ob.2
Eng. Hn.
E♭ Cl.
Cl.1
Cl.2
Cl.3
Alto Cl.
B. Cl.
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Tpt.1
Tpt.2
Tpt.3
Tpt.4
Tpt.5
Vib. (#3)
S.D./Fl.T. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.

Detailed description: This page of a musical score covers measures 185 through 189. The woodwind section includes two flutes (FL.1, FL.2), two oboes (Ob.1, Ob.2), an English horn (Eng. Hn.), three clarinets (E♭ Cl., Cl.1, Cl.2, Cl.3), an Alto Clarinet (Alto Cl.), and a Bass Clarinet (B. Cl.). The saxophone section consists of a Soprano Saxophone (Sop. Sax.), two Alto Saxophones (Alto Sax. 1, 2), and five Trumpets (Tpt.1-5). The string section includes a Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Keyboard instruments include a Vibraphone (#3), a Solo Drum/Flute Trill (#5), an Organ (man.), and a Keyboard (Kybrd.). The Piano (Pno.) and Harp (Hrp.) parts are also present. The score features various musical notations such as triplets, slurs, and dynamic markings like 'V' (Vibrato) for the strings.

Fl.1

Fl.2

Ob.1

Ob.2

Eng. Hn.

Bsns

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Picc.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tpt.5

Hrn.1

Hrn.2

Hrn.3

Hrn.4

Hrn.5

Vib. (#3)

S.D./FLT. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln. arco pizz. arco

Vla. arco pizz. arco

Vc. arco

[Sw. Principal 8', 4', 2', Mixture]

This page of a musical score, numbered 35, covers measures 194 through 198. It features a variety of instruments and their parts:

- Piccolo:** Part 1, starting with a *cresc.* dynamic.
- Flutes 1 and 2:** Part 1, starting with a *cresc.* dynamic.
- Oboes 1 and 2:** Part 1, starting with a *cresc.* dynamic.
- Eng. Hn.:** Part 1, starting with a *cresc.* dynamic.
- Bsns.:** Part 1, starting with a *f heroic* dynamic and a *a 2* instruction. Includes triplets and a *3* marking.
- E♭ Cl.:** Part 1, starting with a *cresc.* dynamic.
- All Cl.:** Part 1, starting with a *cresc.* dynamic. Includes a box labeled "C11" with "2, 3" below it.
- Alto Cl.:** Part 1, starting with a *cresc.* dynamic.
- B. Cl.:** Part 1, starting with a *cresc.* dynamic.
- Sop. Sax.:** Part 1, starting with a *cresc.* dynamic.
- Alto Sax. 1 and 2:** Part 1, starting with a *cresc.* dynamic. Includes a *mf* dynamic marking.
- Ten. Sax.:** Part 1, starting with a *cresc.* dynamic. Includes a *mf* dynamic marking.
- Bari. Sax.:** Part 1, starting with a *cresc.* dynamic.
- Bass Sax.:** Part 1, starting with a *cresc.* dynamic.
- Tpts.:** Part 1, starting with a *cresc.* dynamic.
- Picc. Tpt.:** Part 1, starting with a *cresc.* dynamic.
- Hrns.:** Part 1, starting with a *sub. cresc. molto* dynamic. Includes a box labeled "5 horns" and a *f heroic* dynamic marking.
- 5 Timp. 5 Rt-tms.:** Part 1, starting with a *f* dynamic. Includes a *Roto-toms* instruction.
- T.D. (#1):** Part 1, starting with a *f* dynamic.
- Picc. tri. (#2):** Part 1, starting with a *f* dynamic.
- Vib. (#3):** Part 1, starting with a *cresc.* dynamic.
- Mar. (#4):** Part 1, starting with a *cresc.* dynamic.
- S.D./Fl.T. (#5):** Part 1, starting with a *cresc.* dynamic.
- Org. (man.):** Part 1, starting with a *f heroic* dynamic. Includes a box labeled "Reed chorus 8', 4'".
- Kybrd.:** Part 1, starting with a *cresc.* dynamic.
- Pno.:** Part 1, starting with a *cresc.* dynamic. Includes a *ff* dynamic marking.
- Hrp.:** Part 1, starting with a *cresc.* dynamic.
- Gr.:** Part 1, starting with a *cresc.* dynamic.
- Vln.:** Part 1, starting with a *cresc.* dynamic. Includes a *normal pizz.* instruction.
- Vla.:** Part 1, starting with a *cresc.* dynamic. Includes a *normal pizz.* instruction.
- Vc.:** Part 1, starting with a *cresc.* dynamic. Includes a *Bartok pizz.* instruction.
- Db.:** Part 1, starting with a *cresc.* dynamic.

Bsns

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Hrn. 5

Euph. 1

Euph. 2

Euph. 3

T.D. (#1)

Mar. (#4)

Org. (man.)

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

f

arco

Detailed description of the musical score: This page contains the musical notation for measures 199 through 203. The score is arranged in a standard orchestral layout. The woodwind section includes Bsns, Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., and Bass Sax. The brass section includes five Horns (Hrn. 1-5) and three Euphoniums (Euph. 1-3). The percussion section includes T.D. (#1), Mar. (#4), and Gtr. The keyboard section includes Org. (man.), Pno., and Hrp. The string section includes Vln., Vla., and Vc. The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) and *arco* (arco) are present. The key signature has one flat, and the time signature is 4/4. The measures are numbered 199, 200, 201, 202, and 203 at the top of the page.

This musical score page contains measures 204, 205, and 206. The instruments and their parts are as follows:

- Bsns:** Bassoon part with triplet figures in measures 204 and 205, and a melodic line in measure 206.
- Sop. Sax.:** Soprano Saxophone, rests in 204 and 205, then plays a melodic line in 206 marked *mf*.
- Alto Sax. 1 & 2:** Alto Saxophones, playing sustained notes throughout.
- Ten. Sax.:** Tenor Saxophone, playing sustained notes throughout.
- Bari. Sax.:** Baritone Saxophone, playing sustained notes throughout.
- Bass Sax.:** Bass Saxophone, rests in 204 and 205, then plays a melodic line in 206.
- Hrn. 1-5:** Horns 1 through 5, playing a rhythmic triplet pattern in 204 and 205, then a melodic line in 206. Horns 2, 3, 4, and 5 include trills in measure 206.
- Euph. 1-3:** Euphoniums 1, 2, and 3, playing a rhythmic triplet pattern in 204 and 205, then a melodic line in 206.
- T.D. (#1):** Timpani, playing a rhythmic triplet pattern in 204 and 205, then a melodic line in 206.
- Mar. (#4):** Mallets, rests in 204 and 205, then plays a rhythmic pattern in 206.
- Org. (man.):** Organ (manual), playing a rhythmic triplet pattern in 204 and 205, then a melodic line in 206.
- Pno.:** Piano, playing sustained notes throughout.
- Hrp.:** Harp, playing sustained notes throughout.
- Gtr.:** Guitar, playing sustained notes throughout.
- Vln.:** Violin, playing sustained notes throughout, marked with *V* (Vibrato).
- Vla.:** Viola, playing sustained notes throughout, marked *pizz.* (Pizzicato).
- Vc.:** Violoncello, playing sustained notes throughout, marked *pizz.* (Pizzicato).

Picc. 1 and 2 *f cresc.*

Flutes 1 and 2 *f cresc.*

Oboes 1 and 2 *f cresc.*

Eng. Hn.

Bsns *f cresc.*

Cbsn. *f* 3

E♭ Cl. *f cresc.* Cl. 1 2, 3 3

All Cl. *f cresc.* 3

Alto Cl. *f cresc.* 3

B. Cl. *f* 3 *cresc.*

Cb. Cl. *f* 3 *cresc.*

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Hrn.1 *gliss.*

Hrn.2 *gliss.*

Hrn.3

Hrn.4

Hrn.5 *without mute*

Tbn.1 *without mute*

Tbn.2 *without mute* *ppp*

Tbn.3 *without mute* *ppp*

Tbn.4 *without mute* *ppp*

Euph. 1 *f cresc.* 3

Euph. 2 *f cresc.* 3

Euph. 3 *f cresc.* 3

T.D. (#1) *subito p cresc.* 3

Mar. (#4)

S.D./FL.T. (#5) *subito p cresc.*

Org. (man.)

Pno.

Hrp.

Gr.

Vln. *V*

Vla.

Vc.

Tenuto pitches: *ff sostenuto*
The "heraldic" character implies extrovert and clear communication

209 210 211 212 213

Tutti winds (except trbns.): *ff*

Oboes 1 and 2
Eng. Hn.
Bsns
Cbsn.
E♭ Cl.
All Cl.
Alto Cl.
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax. 1 and 2
Ten. Sax.
Bari. Sax.
Hrns. 1, 2, 3, 4, 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
B. Tbn.
Euph. 1
Euph. 2
Euph. 3
Bass tba. 1
Cb. tba. 2
Cb. tba. 3
5 Timp.
5 Rt-tms.
T.D. (#1)
S.D.
B.D.
Vib. (#3)
Spnd. cym. (#3)
Tri. (#4)
Mar. (#4)
S.D./Fl.T. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.
Db.

gliss.
gliss.
gliss.
sub. cresc. molto
ff
f heraldic
f heraldic
f heraldic
f heraldic
without mute
f heraldic
f heraldic
f heraldic
f heraldic
f heraldic
f heraldic
f heraldic
f heraldic
on dome
f heraldic
f heraldic
cresc.
cresc.
cresc.
cresc.
arco cresc.
arco cresc.
cresc.
3
pizz.
normal pizz.
Bartok pizz.

CL 3

[Sw Principal 8', 4', 2', Mixture]

214

215

216

217

218

Oboes 1 and 2
Eng. Hn.
Cbsn.
Cl.3
Alto Cl.
B. Cl.
Cb. Cl.
Tbn.1
Tbn.2
Tbn.3
Tbn.4
B. Tbn.
Euph. 1
Euph. 2
Euph. 3
Bass tba.1
Cb. tba.2
Cb. tba.3
(#2) S.D.
B.D.
Vib. (#3)
S.D./Fl.T. (#5)
Org. (ped.)
Kybrd.
Vln.
Vla.
Vc.

Pd 16'
Gr to Pd

The duration of all *Generale Pause* silent bars corresponds to the exact duration of their time signatures 219

G Letter G = bar 220
220 221 222 223 224 225 226 227 228 41

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Hrns.

Trbn 1
2
3

Tbns.

B. Tbn.

3 Ephs.

Bass tba.1

Cb. tba.2

Cb. tba.3

5 T.B.

Cr.

Glock. (#1)

Chim. (#2)

S.D.
B.D.

Vib. (#3)

Tri. (#4)

Spnd. cym. (#5)

Org. (man.)

Org. (ped.)

Kybrd.

Pno. and Hp.

Gtr.

Vln.

Vla.

Vc.

Db.

GP

pp

cresc.

f

arco

pizz.

secco

If necessary, play with the help of the registration assistant

Gt + Ch + Sw 8', 4', 2' Mixtures

(One sustained pedal until bar 245)

(artificial harmonic sounding in unison with the flutes)

Flutes 1 and 2

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Hrns.

Tbns.

Cb. tba.3

Chim. (#2)

Vib. (#3)

Org. (man.)

Pno. and Hp.

Gtr.

Vln.

Vla.

Vc.

Db.

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Picc. Tpt.

Hrns.

Tbns.

B. Tbn.

Euph. 1

Euph. 2

Euph. 3

Bass tba.1

Cb. tba.2

Cb. tba.3

Chim. (#2)

Vib. (#3)

Org. (man.)

Pno. and Hp.

Gtr.

Vln.

Vla.

Vc.

Db.

Cl. 1, 2

Cl. 3

Tript. 2, 3, 4, 5

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Picc. Tpt.

Hrns.

Tbns.

B. Tbn.

Euph. 1

Euph. 2

Euph. 3

Bass tba.1

Cb. tba.2

Cb. tba.3

Chim. (#2)

Vib. (#3)

Org. (man.)

Org. (ped.)

Pno. and Hp.

Gtr.

Vln.

Vla.

Vc.

Db.

GP

H Tutti *ff*
Pedal notes: terraced dynamics (that is, no continuous *diminuendo*)
Timpani has independent dynamics

247 248 249 250 251

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tbns.

3 Tbas.

5 Timp. 5 Rt-tms.

Glock. (#1)

Chim. (#2)

Vib. (#3)

Mar. (#4)

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

f *mf* *mf*

[Harp. sound]

Ped.

Tutti f *Tutti mf*

Tutti *mp*

Tutti *p*

This page contains a musical score for measures 252 through 256. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the following parts:

- Picc. 1 and 2:** Piccolo flutes, mostly silent with some notes in measure 256.
- Flutes 1 and 2:** Flute parts with some melodic lines and rests.
- Oboes 1 and 2:** Oboe parts with melodic lines and rests.
- Eng. Hn.:** English horn part with a long note in measure 255.
- Bsns. / Cbsn.:** Bassoon and Contrabassoon parts, mostly playing sustained notes.
- E♭ Cl.:** Eb Clarinet part with melodic lines.
- All Cl.:** Alto Clarinet part with melodic lines.
- Alto Cl.:** Alto Clarinet part with melodic lines.
- B. Cl.:** Bass Clarinet part with melodic lines.
- Cb. Cl.:** Contrabass Clarinet part with melodic lines.
- Sop. Sax.:** Soprano Saxophone part with melodic lines.
- Alto Sax. 1 and 2:** Alto Saxophone parts with melodic lines.
- Ten. Sax.:** Tenor Saxophone part with melodic lines.
- Bari. Sax.:** Baritone Saxophone part with melodic lines.
- Bass Sax.:** Bass Saxophone part with melodic lines.
- Tpts.:** Trumpet parts (Tpt. 4, Tpt. 5) with melodic lines.
- Hrns.:** Horns part with sustained notes.
- Tbns.:** Trombone part with sustained notes.
- 3 Ephs.:** Euphonium part with sustained notes.
- 3 Tbas.:** Tuba part with sustained notes.
- 5 Timp. / 5 Rt-tms.:** Timpani and Snare Drum parts with rhythmic patterns.
- Vib. (#3):** Vibraphone part with rhythmic patterns.
- Mar. (#4):** Maracas part with rhythmic patterns.
- Org. (man. / ped.):** Organ parts (manual and pedal) with sustained notes.
- Kybrd.:** Keyboard part with sustained notes.
- Pno.:** Piano part with rhythmic patterns.
- Gtr.:** Guitar part with rhythmic patterns.
- Vln.:** Violin part with sustained notes.
- Vla.:** Viola part with sustained notes.
- Vc.:** Violoncello part with sustained notes.
- Db.:** Double Bass part with sustained notes.

Dynamic markings include *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The score is written in a clear, professional notation style.

Tutti: *p*

257

258

259

260

261

262

47

This page contains the musical score for measures 257 through 262. The score is written for a large ensemble, including woodwinds, brass, strings, and keyboard instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a *Tutti: p* marking. The woodwind section (Flutes, Oboes, Eng. Hn., Bassoons, Clarinets, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) play a complex rhythmic pattern. The brass section (Trumpets, Trombones, Tuba) plays a more melodic line. The keyboard instruments (Organ, Keyboard) provide harmonic support. The score includes various performance instructions such as *mf*, *f*, *espress.*, *legato*, *arco*, and *pizz.*. The page number 47 is located in the top right corner.

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

Cb. Cl.

Bari. Sax.

Tbn.1

Euph. 1

Euph. 2

Euph. 3

Bass tba.1

5 Timp.

5 Rt-tms.

(#2) S.D. B.D.

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gr.

Vln.

Vc.

Db.

f

mf

p cresc.

Unison between organ and glockenspiel
From bar 268 until 806, the timbre and articulation of the incipit of the "cute" theme (pitches F and A) should sound differently and shorter than the rest of the theme.

268 269 270 271 272 273 274 275 276 277 278 279 280 281 282

Crt. *mf*

Glock. (#1) *mp cute* *mf*

Xyl. (#2) *mf solo*

S.D. B.D. Motor OFF *p*

Vib. (#3) *mp cute*

Mar. (#4) *mp cute non staccato*

E.S. (#5) *f*

Org. (man.) Chimes 2' or Fl 2' + mutations *mp cute* *mf solo*

Kybrd. *p secco no pedal*

Pno. *p*

Hrp. *mp cute xylo sound* normal *mp (with mrb)*

Gr. *p*

Vln. *mp cute* pizz. pont. pizz. norm. *mf solo* (pizz.)

Vla. *mf solo* (pizz.)

Vc. *mp subito* *mf solo* (pizz.)

Db. *mf solo*

283 284 285 286 287

Flutes 1 and 2 *mf*

Oboes 1 and 2 *mf*

Eng. Hn. *mf*

Hrns. Hm 1, 2, 3 4, 5 *p*

5 Timp. 5 Rt-tms. *p*

Xyl. (#2) *mf*

Mar. (#4) *mf*

S.D./ Fl.T. (#5) E.S. (#5) *p cresc.*

Org. (man.) *mf*

Kybrd. *mf*

Pno. *mf*

Hrp. *mf*

Gr. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Flutes 1 and 2 *mf legato*

Bsn. 1 *p espress.*

Bsn. 2 *p*

Cl. 1 *mf legato*

Cl. 2 *mf legato*

Cl. 3 *mf legato*

B. Cl. *p espress.*

Cb. Cl. *p*

Ten. Sax. *p espress.*

Hrn. 1 *p espress.*

Trbns 1
2
3 *p espress.*

Tbns. *p*

Euph. 1 *p espress.*

Bass tba. 1 *p*

Vib. (#3) *p* *Reeds 8'*

Org. (man.) *mp*

Org. (ped.) *p* *Pd Fl 16', 8'*

Kybrd. *mp*

Pno. *mp*

Gtr. *p*

Vln. *arco* *p*

Vla. *arco* *p espress.*

Vc. *arco* *p*

Db. *arco* *p*

Crt.

Glock. (#1)

(#2)

S.D.

B.D.

Vib. (#3)

Mar. (#4)

E.S. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

312 313 314 315 316 317 318 319

Unison between organ and xylophone

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

E♭ Cl.

All Cl.

Cl.3

Alto Cl.

Hrns.

Tbns.

Crt.

Glock. (#1)

Xyl. (#2)

Vib. (#3)

Mar. (#4)

S.D./Fl.T. (#5)

E.S. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

Picc.1 *p*

Eng. Hn. *f singing legato*

E♭ Cl. *mf legato*

Cl.1 *mf legato*

Cl.2 *mf legato*

Cl.3 *mf legato*

Alto Cl.

B. Cl.

Alto Sax. 1 *f espress legato*

Tpt.1 *with cup mute*
f espress legato

Vib. (#3) *f espress legato*
Ped.

Mar. (#4) *p*

Org. (man.) *Reeds 8'*
mp

Kybrd. *mp*

Pno. *mp*

Hrp. *mp*

Gtr. *p*

Vln. *f espress legato*

Vla. *f espress legato*

Vc. (pizz.) *p*

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

- Picc. 1 & 2:** Piccolo parts, with dynamics *p* and *cresc.*
- Fl. 1 & 2:** Flute parts, with *cresc.* markings.
- Ob. 1 & 2:** Oboe parts, with *f* dynamics.
- Eng. Hn.:** English Horn part, with *f* dynamics.
- E♭ Cl., Cl. 1, 2, 3, Alto Cl., B. Cl.:** Clarinet parts, with *f espress.* and *cresc.* markings.
- Sop. Sax.:** Soprano Saxophone part, with *f espress.*, *p*, and *cresc.* markings.
- Picc. Tpt.:** Piccolo Trumpet part, with *p espress.*, *p*, and *cresc.* markings.
- Tbn. 1, 2, 3:** Trombone parts, with *f* dynamics.
- (#2) S.D. B.D.:** Snare Drum and Bass Drum parts, with *p cresc.* markings.
- Vib. (#3):** Vibraphone part, with *f espress.* marking.
- Mar. (#4):** Maracas part.
- Org. (man.):** Organ part.
- Kybrd.:** Keyboard part.
- Pno.:** Piano part.
- Hrp.:** Harp part.
- Gtr.:** Guitar part.
- Vln. & Vla.:** Violin and Viola parts, with *f* dynamics and *arco* markings.
- Vc. & Db.:** Violoncello and Double Bass parts, with *arco* and *f* markings.

Opposite dynamics between woodwinds and strings

330 331 332 333 334 335 336

Picc.1 *f crisp*

Picc.2 *f crisp*

Fl.1 *f dim.* *p cresc.* *f*

Fl.2 *f dim.* *p cresc.* *f*

Ob.1 *f dim.* *p cresc.* *f*

Ob.2 *f dim.* *p cresc.* *f*

Eng. Hn. *f dim.* *p cresc.* *f*

E♭ Cl. *f dim.* *p cresc.* *f*

Cl.1 *f dim.* *p cresc.* *f*

Cl.2 *f dim.* *p cresc.* *f*

Cl.3 *f dim.* *p cresc.* *f*

Alto Cl. *mf cresc.* *p cresc.*

(#2) S.D. B.D. *mf*

S.D./FLT. (#5) *f (solo with piccolo flutes)* *mf*

Kybrd. *p cresc.* *f dim.* *p*

Pno. *mf crisp*

Hrp. *mf crisp*

Gtr. *p cresc.* *f dim.* *p*

Vln. *p cresc.* *f dim.* *p*

Vla. *p cresc.* *f dim.* *p*

Vc. *p cresc.* *f dim.* *p*

337

338

339

340

Picc.1

Picc.2

(#2) S.D. B.D. *mf*

S.D./FLT. (#5) *f (solo with piccolo flutes)* *mf*

Pno.

Hrp.



Musical score for various instruments including Picc. 1 & 2, Flutes 1 and 2, Oboes 1 and 2, Eng. Hn., Bsns., Cbsn., Eb Cl., Cl. 1-3, Alto Cl., B. Cl., Cb. Cl., Sop. Sax., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Bass Sax., Cb. tba. 3, (#2) S.D. B.D. S.D./F.L.T. (#5), Org. (man.), Kybrd., Pno., Hrp., Gtr., Vln., Vla., Vc., and Db. The score includes dynamic markings such as *f*, *rough*, and *arco*, and performance instructions like *Reeds 8'* and *arco al talone*. The tempo is marked **Più Mosso** with a metronome marking of ♩ = 150.

The hooks (┐ and ⇨) indicate the five-bar structure of phrases

Unconducted

344 345 346 347 348

Tam (#1) **3+3+2** *with 2 triangle beaters*

Picc. tri. (#2) **3+3+2** *ff*

Spnd. cym. (#3) **3+3+2** *ff*

Tri. (#4) **3+3+2** *muted ff*

Spnd. cym. (#5) **3+3+2** *f with drumsticks*

S.D./FLT. (#5) **3+3+2** *f*

Kybrd. **3+3+2**

Hrp. **3+3+2**

349 350 351 352 353

Tam (#1)

Picc. tri. (#2)

Spnd. cym. (#3)

Tri. (#4)

Spnd. cym. (#5)

354 355 356 357 358

Tam (#1)

Picc. tri. (#2)

Spnd. cym. (#3)

Tri. (#4)

Spnd. cym. (#5)

359 360 361 362 363

Tam (#1)

Picc. tri. (#2)

Spnd. cym. (#3)

Tri. (#4)

Spnd. cym. (#5)

cresc.

364

Tam (#1)

Picc. tri. (#2)

Spnd. cym. (#3) *l.v.*

Mar. (#4) *Vivo ♩ = 150 ff solo*

Spnd. cym. (#5) *l.v.*

365 366

Xyl. (#2) *f*

Mar. (#4) *repeat if necessary*

Tutti: *f rough*

$\text{♩} = 150$ conducted

367

368

369

Unconducted 370

Bsns
 Cbsn.
 B. Cl.
 Cb. Cl.
 Bari. Sax.
 Bass Sax.
 B. Tbn.
 Euph. 3
 Cb. tba.2
 Cb. tba.3
 (#2) S.D. B.D.
 S.D./FLT. (#5)
 Org. (man.)
 Kybrd.
 Pno.
 Hrp.
 Gtr. *Electric*

Notation:

- Normal near centre RH
- Normal near centre LH
- Near edge

Snares ON

ff solo

Cross sticks

$\text{♩} = 150$ conducted

arco al talone

Unconducted

Vc.
 Db.

(#2) S.D. B.D.
 S.D./FLT. (#5)

371 372 373 374 375

ff

f non cresc.

(#2) S.D. B.D.
 S.D./FLT. (#5)

376 377 378 379 380

(#2) S.D. B.D.
 S.D./FLT. (#5)

381 382 383 384 385

p *ff*

(#2) S.D. B.D.
 S.D./FLT. (#5)

386 387 388 389 390

(#2) S.D. B.D.
 S.D./FLT. (#5)

391 392 393 394 395 396 397

ff

Tutti: *f rough* 398 **399** **400** **401** **402** **403** **404**

♩ = 150 conducted **Unconducted**

Bsns. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Cbsn. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Cl.3 *v.* *v.* *v.* *v.* *v.* *v.* *v.*

B. Cl. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Cb. Cl. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Ten. Sax. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Bari. Sax. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Bass Sax. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Trpt 4, 5 *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Tpts. without mute

Hrn.5 *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Tbn. 4 *v.* *v.* *v.* *v.* *v.* *v.* *v.*

B. Tbn. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

3 Ephs. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

3 Tbas. *v.* *v.* *v.* *v.* *v.* *v.* *v.*

5 T.B. *f* *Rim (on the beat)*

T.D. (#1) *ff* *Rim (on the beat)*

(#2) S.D. B.D. *ff* *Rim (on the beat)*

S.D./Fl.T. (#5) *ff* *Rimshot (on the beat)*

Org. (man.) *sf*

Kybrd. *sf*

Pno. *sf*

Hrp. *sf*

Gtr. *sf*

♩ = 150 conducted **Unconducted**

Vla. *arco al talone*

Vc. *sf*

Db. *sf*

205 206 207 208 209

5 T.B. *p*

(#2) S.D. B.D. *p* *Cross sticks*

Vib. (#3) *f* *sf* *sf* *sf* *sf*

(#2) S.D. B.D.

Vib. (#3)

E.S. (#5)

p *f*

[NOCTURNE I] Sign #1. Downbeats only. 5 seconds per bar

Slap tongue: suck and release violently the tongue to produce an exaggerated staccato sound like a percussive pizz.
 Hand pop: remove the mouthpiece and smack it with fingers or with the palm of the hand.
 Air notes: blow air through the instrument whilst avoiding making any sound.
 Jet whistle: remove the reed or mouthpiece and blow forcefully through the pipe.
 Jet whistle (flutes): place the embouchure hole between the lips. Press the lips against the embouchure plate so that no air escapes. Exhale forcibly.
 Key clicks: produce noise by the action of the fingers themselves on the mechanism of the instrument without the aid of breath and without producing sound.
 Wind tone (strings): pitchless, rapid and perpendicular sweep of the bow.

J 415 416 417 418 419

All flts. effects
+ picc on flutes
+ alto flute

All oboes effects
+ cor anglais

All bassoons effects
+ contrabassoon

All cl. effects
+ alto cl.
bass cl.
contrabass cl.

All sax. effects

All trpt effects

All hrn effects

All trbn effects

All ephn effects

All tba effects

5 Timp.
5 Rt-tms.

Crt.

T.D. (#1)
superball friction mallet or cloth

(#2)
superball friction mallet

S.D./ B.D.
Motor ON, slowest speed, bass bow with viola rosin

Vib. (#3)
mallet l.v. arco 1 time arco 5 times arco 10 times

Bwl (#4)
Roll 5 metal balls inside the metal bowl

S.D./ FL.T. (#5)
superball friction mallet

Org. (man.)
Wind sound

Kybrd.
Wind sound

Pno.
1 fingernail pizz. inside the piano
5 fingernail pizz. inside the piano
10 fingernail pizz. inside the piano
Multiple finger gliss. inside the piano

Hrp. effects
+ Guitar

All strings
Wind tone *p* spazzolato tremolo
Multiple repeats of rapid and irregular bowing behind the bridge
LH presses down all strings. Multiple irregular repeats of pitchless fingernail pizz.
LH presses down all the strings and of the palm of the RH slaps 5 times *ff*

415: soft jet whistle *p*

416: Low C key slaps in an unsynchronised tempo on this rhythmic phrase played five times with ' between each repeat

417: Wind tone on low e flat

418: One *ff* violent shriek jet whistle

419: Key clicks in an unsynchronised tempo on this rhythmic phrase played once

415: 1 air note *sf f dim.*

416: 1 Jet whistle *p* (alternatively, use your voice)

417: Five *p cresc.* air notes with a short break in between each air note (alternatively, use your voice)

418: Five *ff* jet whistles with a short break in between each repeat (alternatively, use your voice)

419: Key clicks in an unsynchronised tempo on this rhythmic phrase played once

415: 1 air note *sf f dim.*

416: 1 Jet whistle *p* (alternatively, use your voice)

417: Five *p cresc.* air notes with a short break in between each air note

418: Five *ff* jet whistles with a short break in between each repeat

419: Key clicks in an unsynchronised tempo on this rhythmic phrase played once

415: 1 air note *sf f dim.*

416: One air note followed by one series of low keys clicks *p* unsynchronised

417: Five *p cresc.* air notes with a short break in between each air note

418: Key clicks in an unsynchronised tempo on this rhythmic phrase played *f* five times followed by one air note

419: Key clicks in an unsynchronised tempo on this rhythmic phrase played once

415: 1 air note *sf f dim.*

416: One air note followed by one series of low keys clicks *p* unsynchronised

417: 5 unsynchronised slap tongues

418: One airnote followed by key clicks in an unsynchronised tempo on this rhythmic phraseon this rhythmic phrase played *f* five times

419: Key clicks in an unsynchronised tempo on this rhythmic phrase played once

415: 1 air note *sf f dim.*

416: 1 air note *p crescendo*

417: 5 unsynchronised slap tongues

418: 5 unsynchronised hand pops

419: Once unsynchronised slap tongues on this rhythmic phrase

415: 1 air note *sf f dim.*

416: 1 air note *p crescendo*

417: 5 unsynchronised hand pops

418: 5 unsynchronised slap tongues

419: Once unsynchronised hand pops on this rhythmic phrase

415: 1 air note *sf f dim.*

416: 1 air note *p crescendo*

417: 5 unsynchronised hand pops

418: 5 unsynchronised slap tongues

419: Once unsynchronised hand pops on this rhythmic phrase

415: 1 air note with half valves *sf f dim.*

416: 1 air note *p crescendo*

417: 5 unsynchronised hand pops

418: 5 unsynchronised slap tongues

419: Once unsynchronised hand pops on this rhythmic phrase

415: Play once with thimbles on the bowl

416: Play five times with thimbles on the bowl

417: 1 time *p l.v.*

418: 5 times *poco cresc.* always l.v.

419: 10 times *cresc.* always l.v.

415: *p*

416: *mf*

417: *f*

418: *ff*

419: *fff*

415: *p*

416: *mf*

417: *f*

418: *ff*

419: *fff*

415: *p cresc.*

416: *mf*

417: *f*

418: *ff*

419: *fff*

415: *p cresc.*

416: *mf*

417: *f*

418: *ff*

419: *fff*

415: 1 fingernail pizz. inside the piano

416: 5 fingernail pizz. inside the piano

417: 10 fingernail pizz. inside the piano

418: Multiple finger gliss. inside the piano

419: Multiple finger gliss. inside the piano

415: 5 gentle irregular repeats LH fingertip

416: LH fingertip

417: Hit strings with palm 5 times

418: LH knocks

419: Very fast irregular repeats of fingertips, knocks and hits by both hands

415: Wind tone *p* spazzolato tremolo

416: Multiple repeats of rapid and irregular bowing behind the bridge

417: LH presses down all strings. Multiple irregular repeats of pitchless fingernail pizz.

418: LH presses down all the strings and of the palm of the RH slaps 5 times *ff*

419: Five *fff* downbows with exaggerated bow pressure

Crt.

Glock. (#1) *p sempre l.v.*

Picc. tri. (#2) *p*

Spnd. cym. (#3) *ppp secco (hardly audible)* normal playing

Pno. *p sempre l.v. and in one sustained pedal*

Hrp.

Gr.

Cbsn. *p rich*

Cb. Cl. *p rich*

Bass Sax. *p rich*

3 Tbas. *as p as possible*

Crt.

Glock. (#1)

Picc. tri. (#2)

Spnd. cym. (#3) *[Pd Fl 32', 16, 8']*

Org. (ped.) *pp* *[Voices sound (with in-built slow attack and crescendo)]*

Kybrd. *p rich*

Pno.

Hrp.

Gr.

Db. *p sostenuto*

Cbsn.

Cb. Cl.

Bass Sax.

3 Tbas. *[Tba 1] [Tba 2] [Tba 3]*

Crt.

Glock. (#1)

Picc. tri. (#2)

Spnd. cym. (#3)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gr.

Db.

Sign #3 unconduted cloud twenty''

Without octaviating, breathing calmly when necessary and using choir breathing, piccolo flutes, oboes, cor anglais, contrabassoon, piccolo clarinet, all saxes, all trumpets, all trombones, timpani, percussion #1, 4 and 5, guitar, piano, organ, female horn, female euphonium and female tuba players hum pitch e flat until they hear the suspended cymbal

450

Voices

Flutes 1 and 2
gliss. Unsynchronised slow sliding with fingers off the open hole. Repeat until you hear the suspended cymbal.

Bsns
Colour fingering by microtonal pitch adjustment: use lip bend and additional alternative fingerings. Breathe calmly. Repeat until you hear the suspended cymbal.

Cl.1
Start ad libitum. Repeat maximum five times. The parts contains fingerings. Other multiphonics whose main component belong to the chord with concert pitches *gb, bb, db, f, ab, c, eb* and *gb* are welcome. Hold and repeat calmly until you hear the suspended cymbal.

Cl.2
The remaining players choose one pair of sound. Start ad libitum. Play softly using lip-bend without changing fingerings. Breathe calmly. Repeat five times until you hear the suspended cymbal.

Cl.3
The remaining players choose one pair of sound. Start ad libitum. Play softly using lip-bend without changing fingerings. Breathe calmly. Repeat five times until you hear the suspended cymbal.

Alto Cl.
Start ad libitum. Play softly using lip-bend without changing fingerings. Breathe calmly. Repeat until you hear the suspended cymbal.

B. Cl.
The part contains colour fingering by microtonal pitch adjustment. Use lip bend and additional alternative fingerings. Breathe calmly. Repeat until you hear the suspended cymbal.

Cb. Cl.
Colour fingering by microtonal pitch adjustment: use lip bend and additional alternative fingerings. Breathe calmly. Repeat until you hear the suspended cymbal.

Hrn.1
Female horn players join the general humming. Hum pitch e flat, a minor third above middle C until you hear the suspended cymbal. Thank you for not octaviating. Breathe calmly when necessary. For male horn players: start ad libitum. Play the lower pitch softly. Sing the same concert pitch using vowel o as in "joy". Singingwise, gliss gently to the diamond-shaped upper pitch. Hold. Breathe calmly. Repeat until you hear the suspended cymbal.

Hrn.2
Starting ad libitum, the male hornist plays the lower pitch softly and at first sings the same concert pitch as the pitch first played, using vowel o as in "joy". Singingwise, the diamond-shaped upper pitch is reached with a gentle glissando. Hold. Breathe calmly. Repeat until you hear the suspended cymbal is sounded.

Hrn.3

Hrn.4

Hrn.5

Euph. 1
Female euphonium players join the general humming. Hum pitch e flat, a minor third above middle C until you hear the suspended cymbal. Thank you for not octaviating. Breathe calmly when necessary. For male players: start ad libitum. Play the lower pitch softly. Sing the same concert pitch using vowel o as in "joy". Singingwise, gliss gently to the diamond-shaped upper pitch. Hold. Breathe calmly. Repeat until you hear the suspended cymbal.

Euph. 2
Starting ad libitum, the male euphonist plays the lower pitch softly and at first sings the same concert pitch as the pitch first played, using vowel o as in "joy". Singingwise, the diamond-shaped upper pitch is reached with a gentle glissando. Hold. Breathe calmly. Repeat until you hear the suspended cymbal is sounded.

Euph. 3

Bass tba.1
Female tuba players join the general humming. Hum pitch e flat, a minor third above middle C until you hear the suspended cymbal. Thank you for not octaviating. Breathe calmly when necessary. For male players: start ad libitum. Play the lower pitch softly. Sing the same concert pitch using vowel o as in "joy". Singingwise, gliss gently to the diamond-shaped upper pitch. Hold. Breathe calmly. Repeat until you hear the suspended cymbal.

Cb. tba.2
Starting ad libitum, the male tubist plays the lower pitch softly and at first sings the same concert pitch as the pitch first played, using vowel o as in "joy". Singingwise, the diamond-shaped upper pitch is reached with a gentle glissando. Hold. Breathe calmly. Repeat until you hear the suspended cymbal is sounded.

Cb. tba.3

Chim. (#2)
Play five times pitch e flat in a free rhythm

Glss. (#3)
Bisbigliando. With a wet finger, rub the rim of a crystal glass filled with water so as to tune to pitch e flat

Spnd. cym. (#3)
Using the wheel or joystick, very slow and continuous sliding around E flat until you hear the suspended cymbal.

Kybrd.
(loco)

Hrp.
Bisbigliando until you hear the suspended cymbal.

Gtr.
sul pont. and vary the colour

Sign #3 unconduted cloud twenty''

Vln.
sul pont.

Vla.
sul pont.

Vc.
sul pont.

Db.
sul pont.

harmonic sounding in unisono with the violin, viola and cello

Conducted ♩ = 140

451 452 453 454 455 456

Crt. *p sempre l.v.*

Glock. (#1) *p*

Picc. tri. (#2)

Spnd. cym. (#3) *ppp*

Pno. *p sempre l.v. and in one sustained pedal*

Hrp.

Gtr. *p sempre l.v.*



457 458 459 460 461 462 463 464 465 **GP**

Cbsn. *tacet if low a is not possible*

Cb. Cl.

Bass Sax.

3 Tbas. (Tba 1, Tba 2, Tba 3)

Crt. *l.v.*

Glock. (#1) *l.v.*

Picc. tri. (#2)

Spnd. cym. (#3) *l.v.*

Org. (ped.)

Kybrd.

Pno. *l.v.*

Hrp.

Gtr.

Db. *p sostenuto* **GP**

[NOCTURNE II] Sign #4. Downbeats only. 5" per bar
bar 466 = bar 419

Bar 467 = bar 418
4" 467

Bar 468 = bar 417
4" 468

Bar 469 = bar 416
4" 469

Bar 470 = bar 415
4" 470

All flts. effects
+ picc flutes
+ alto flute

All oboes effects
+ Eng. Hn.

All bassoons effects
+ Cntrbass.

All cl. effects
+ Alto cl.
Bass cl.
Cbss cl.

All sax. effects

All trpt effects

All hrn effects

All trbn effects

All ephn effects

All tba effects

5 Timp.
5 Rt-tms.

Crt.

T.D. (#1)
superball friction mallet

(#2)
S.D.
B.D.
superball friction mallet

Vib. (#3)
Motor ON, slowest speed, bass bow with viola rosin

Bwl (#4)
Roll 5 metal balls inside the metal bowl

S.D./
Fl.T. (#5)
superball friction mallet

Kybrd.
Wind sound

Pno.
Multiple finger glissandi inside the piano

Hrp. effects
+ Guitar

All strings

Key clicks in an unsynchronised tempo on this rhythmic phrase played once

One **ff** violent shriek jet whistle

Wind tone on low e flat

Low C key slaps in an unsynchronised tempo on this rhythmic phrase played five times with ' between each repeat

Key clicks in an unsynchronised tempo on this rhythmic phrase played once

Five **ff** jet whistles with , in between (alternatively, use your voice)

Five **p cresc.** air notes with , in between (alternatively, use your voice)

1 Jet whistle **p** (alternatively, use your voice)

1 air note **sf f dim.**

Key clicks in an unsynchronised tempo on this rhythmic phrase played once

Five **ff** jet whistles with , in between

Five **p cresc.** air notes with , in between

1 Jet whistle **p**

1 air note **sf f dim.**

Key clicks in an unsynchronised tempo on this rhythmic phrase played once

Repeat 5 times interspersed with 1 air note

Five **p cresc.** air notes with , in between

One air note followed by one series of low keys clicks **p** unsynchronised

1 air note **sf f dim.**

Key clicks in an unsynchronised tempo on this rhythmic phrase played once

5 x unsynchronised **f**

5 unsynchronised slap/tongues

One air note followed by one series of low keys clicks **p** unsynchronised

1 air note **sf f dim.**

Hand pops in an unsynchronised tempo on this rhythmic phrase played once

5 unsynchronised hand pops

5 unsynchronised slap/tongues

1 air note **p crescendo**

1 air note **sf f dim.**

Slap tongues in an unsynchronised tempo on this rhythmic phrase played once

5 unsynchronised slap/tongues

5 unsynchronised hand pops

1 air note **p crescendo**

1 air note **sf f dim.**

Hand pops in an unsynchronised tempo on this rhythmic phrase played once

5 unsynchronised slap/tongues

5 unsynchronised hand pops

1 air note **p crescendo**

1 air note **sf f dim.**

Slap tongues in an unsynchronised tempo on this rhythmic phrase played once

5 unsynchronised slap/tongues

5 unsynchronised hand pops

1 air note **p crescendo**

1 air note **sf f dim.**

Slap tongues in an unsynchronised tempo on this rhythmic phrase played once

5 unsynchronised slap/tongues

5 unsynchronised hand pops

1 air note **p crescendo**

1 air note with half valves **sf f dim.**

10 times **cresc.** always l.v.

5 times **poco cresc.** always l.v.

1 time **p** l.v.

Play 5 times with thimbles on the bowl

Simile once

ff superball friction mallet

p

ff superball friction mallet

mf

p

10 times arco **cresc.** always l.v.

5 times arco

1 time arco

mallet l.v.

ff Roll 5 metal balls inside the metal bowl

f

mf

p

ff superball friction mallet

mf

p

Wind sound

fff dim.

ff

f

mf

p

Multiple finger glissandi inside the piano

10 fingernail pizz. inside the piano

5 fingernail pizz. inside the piano

1 fingernail pizz. inside the piano

5 faster irregular repeats

RH knocks

Hit

Hit strings with palm 5 times

RH fingertip

LH knocks

Hit

LH fingertip

Very fast irregular repeats of fingertips, knocks and hits by both hands

LH presses down all the strings and the palm of the RH slaps 5 times **ff**

Multiple repeats of rapid irregular bowing behind the bridge, sautille upbow **mf**

Five **fff** downbows with exaggerated bow pressure

LH presses down all strings. Multiple irregular repeats of pitchless fingernail pizz. **f**

Wind tone **p**

spazzolato tremolo

Sign #5 ♩ = 145 unconduted
471 472 473 474 475

(#2) S.D. B.D. 3+3+2/8

Vib. (#3) nat. p f

E.S. (#5) 3+3+2/8 pp p mp

476 477 478 479 480

(#2) S.D. B.D. Rim p

Vib. (#3) f

E.S. (#5) mf f

481 482 483 484 485

5 Timp. 5 Rt-tms. pp p mp mf f

T.D. (#1) ff cresc. fff

(#2) S.D. B.D. ff cresc. fff

Vib. (#3) p mf f ff fff

S.D./FLT. (#5) Rim ff cresc. fff

Tutti: *frough*
♩ = 145 conducted

Tutti: *cresc.*

488

489
Unconducted

490

491

492

Ob. 2

Bsns.

Cbsn.

All Cl.
Cl. 2
Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Trpt 3, 4, 5
without mute

Hrn 4, 5
Hrns.

Trbn 3, 4
Tbns.

B. Tbn.

Eph 1, 2
3
3 Ephis.

3 Tbas.
a 3

T.D. (#1)
Normal edge RH
Notation: Rimsbot
Normal edge LH
Rim

(#2)
S.D.
B.D.
S.D./
FL.T.
(#5)

Org. (man.)
Harpichord sound

Kybrd.

Pno.

Hrp.

Gr. Electric

♩ = 150
ff solo
3
Cross sticks
ff
f

♩ = 145 conducted
arco al talone

Unconducted

Vln.

Vla.

Vc.

Db.

T.D. (#1)
(#2)
S.D.
B.D.

493 494 495 496 497 498 499

T.D. (#1)
(#2)
S.D.
B.D.

500 501 502 503 504 505 506

p cresc. *ff* *p-3*

T.D. (#1)
(#2)
S.D.
B.D.

507 508 509 510 511 512 513

514

515

516

Tutti: *frough*

517

518

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.
CL 1, 2
CL 3

Alto Cl.

B. Cl.

Cb. Cl.

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts. Trpt. 2, 3, 4, 5 without mute

Hrns. Hrn 3, 4, 5

Tbns. Trbn 2, 3, 4

B. Tbn.

3 Ephs. a 3

3 Tbas. a 3

T.D. (#1)

(#2)

S.D.

B.D.

Vib. (#3) OFF

Mar. (#4)

S.D./Fl.T. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln. ♩ = 145 conducted

Vla.

Vc.

Db.

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpt.4

Tpt.5

Hrns.

Tbns.

B. Tbn.

3 Ephs.

3 Tbas.

Xyl. (#2) *ff solo*

Vib. (#3) *l.v.*

Org. (man.)

Kybrd.

Pno.

Hrp.

Unconducted

Vln.

Vla.

Vc.

Db.

Xyl. (#2)

Mar. (#4) *(hard mallets)* *ff*

5 Timp.
5 Rt-tms.

T.D. (#1)

(#2)
S.D.
B.D.

Tmb. (#4)

S.D./
FLT. (#5)

ff

f

ff

ff

5 Timp.
5 Rt-tms.

T.D. (#1)

(#2)
S.D.
B.D.

Tmb. (#4)

S.D./
FLT. (#5)

3

5:4

3:2

5 Timp.
5 Rt-tms.

T.D. (#1)

(#2)
S.D.
B.D.

Tmb. (#4)

S.D./
FLT. (#5)

3

5:4

3

5:4

5 Timp.
5 Rt-tms.

T.D. (#1)

(#2)
S.D.
B.D.

Tmb. (#4)

S.D./
FLT. (#5)

cresc.

3

5:4

3:2

cresc.

3:2

cresc.

Conducted ♩ = 145

542

Tutti: *f* *leggiero* 543

544

Picc. 1

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Hrns.

Tbns.

3 Epps.

Glock. (#1)

Xyl. (#2)

Vib. (#3)

Kybrd.

Pno.

Hrp.

Gtr. Acoustic

Vln.

Vla.

Vc.

Db.

without mute

a 5 -4 and 5 -3 -2

a 5 -4 and 5 -3 -2

a 4 -4 -3 -2

a 3 -3 -2

OFF

f no Ped. staccato

Conducted ♩ = 145

pizz.

arco

pizz.

pizz.

pizz.

f

Flutes 1 and 2

Oboes 1 and 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Cbsn.

E♭ Cl.

All. Cl.

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

5 Timp.
5 Rt-tms.
mf solo

Glock. (#1)
mf

Xyl. (#2)

Vib. (#3)

S.D./
Fl.T. (#5)

E.S. (#5)
f

Kybrd.

Pno.

Hrp.

Gr. *f*

Vln. *mf solo*

Vla.

Vc.

Db. *mf solo*

Ob.1 *f*

Ob.2 *f*

Eng. Hn. *f*

Cbsn. *mf solo staccatissimo*

E♭ Cl. *p subito*

Cl.1 *p subito*

Cl.2 *p subito*

Cl.3 *p subito*

Alto Cl. *p subito*

Cb. Cl. *mf solo staccatissimo*

Sop. Sax. *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Tpt.1 *p*

Tpt.2 *p*

Tpt.3 *p*

Hrns. *mf* Hm 1, 2
3, 4, 5

Crt. *mf*

(#2) S.D. B.D. *p cresc.*

Mar. (#4) *mp cute*

E.S. (#5)

Kybrd. *p*

Pno. *mf without pedal*

Hrp. *mf*

Gtr.

Vln. *arco* *p*

Vla. *(pizz.)*

Vc. *mf*

Db. *mf*

Picc.1 *mf*

Flutes 1 and 2 *f espress.*

Cbsn. *mp cute*

E♭ Cl. *f mischievous*

Cb. Cl. *mp cute*

Ten. Sax. *mf solo (with glock.)*

Bass Sax.

Hrn.1 *mf leggiero*

Hrn.2 *mf leggiero*

Hrn.3 *mf leggiero*

Hrn.4 *mf leggiero*

Hrn.5 *mf leggiero*

Crt.

Glock. (#1) *mf solo (with ten. sax)*

Vib. (#3) *f espress. legato*

Mar. (#4) *mf secco*

Org. (man.) [Sw. Foundation 8'] *mp*

Kybrd. *mf secco*

Pno. *f mischievous*

Hrp. *mp cute*

Gtr. *mf incisive*

Vln. *arco f espress.*

Vla. *mf incisive*

Vc. *arco mf incisive*

Db. *pizz. mp cute*

Picc.1

Picc.2

Flutes 1 and 2

Oboes 1 and 2

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Hrn.1

Hrn.2

Hrn.3

Hrn.4

Hrn.5

Crt.

Glock. (#1)

Xyl. (#2)

Vib. (#3)

Mar. (#4)

S.D./Fl.T. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

mf

legato

mf solo (with Xyl.)

mf solo (with bar. sax)

legato

f mischievous

mf solo (with Xyl.)

f

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f

p cresc.

with straight mute

Trpt 1

Ob 1

2

Cor anglais

arco

Tutti *ff* / Pedal notes: terraced dynamics / Timpani has independent dynamics

573 574 575 576 577

Tutti *f* Tutti *mf*

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Bsns.

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Trpt 4 5

Hrns.

Tbns.

3 Ephs.

3 Tbas.

5 Timp. 5 Rt-tms.

Glock. (#1)

Chim. (#2)

Vib. (#3)

Mar. (#4)

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

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

ff *f* *mf* *mf*

The staccato ascending line is *subito f*
(idem for the staccato descending line at bar 808)

593 594 595 596 597 598 599

Fl. 1 *p dolce legato espress.*

Fl. 2 *mp* 3 3 3 *mf* 3 3 3

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

All. Cl. *p dolce legato espress.* *mp* 3 3 3 3 3 *mf* 3 3 3 3 3

Alto Cl.

B. Cl.

Cb. Cl.

Ten. Sax.

Bari. Sax.

Bass Sax.

Picc. Tpt. with mute *p dolce legato espress.* *f*

Picc. tri. (#2)

Vib. (#3) Motor OFF no Ped. *f*

Mar. (#4) *f*

Spnd. cym. (#5) *f* no crescendo

Org. (man.)

Org. (ped.)

Kybrd.

Pno. *f* *f*

Hrp. *gliss.* *mf* *f*

Gtr. *gliss.* *mf* *f* (normal)

Vln. *f dolce legato espress.* *p* 3 3 3 *f solo brillante* arco OFF 3

Vla. *mp* 3 3 3 3 3 *mf* 3 3 3 3 3 OFF *f solo brillante* arco OFF 3

Vc. *f solo brillante* 3 3

Db. *f* 3

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Crt.

Glock. (#1)

Chim. (#2)

Vib. (#3)

Mar. (#4)

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Gtr.

Vln.

Vla.

Vc.

f

mf l.v.

ff

Gr. 8' Flûte traversière

(loco)

Suspended cymbal is gently prominent
Legato lines are *p* (idem at bar 814)

FL.1 *f dolce legato espress.*

Ob.1

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpt.1 *with straight mute*
p dolce legato espress.

Picc. tri. (#2) *with thin 1/8 inch or 3/16 inch beater*

Vib. (#3)

Mar. (#4) *f solo, clearly articulated*

Spnd. cym. (#5) *On the dome with the finest beater or with snare stick*
f solo, clearly articulated

Org. (man.)

Kybrd.

Pno.

Hrp. *f* *gliss.* *mf* *gliss.* *mp* *gliss.*

Gtr. *with glass slide* *mf* *gliss.* *mp* *gliss.*

Vln. *p* *f dolce legato espress.*

Vla.

Vc.

Db. *f* *p*

Picc. 1 *p dolce legato espress.*

Fl. 1

E♭ Cl.

All. Cl. *Cl. 1, 2, 3*

Alto Cl.

B. Cl.

Cb. Cl.

Picc. Tpt. *p dolce legato espress.*

Picc. tri. (#2)

Mar. (#4)

Spnd. cym. (#5)

Org. (man.)

Hrp. *gliss.*

Gtr. *gliss.*

Vln.

Vla.

Vc.

Bsn. 1 *mf eco dolce legato espress.*

E♭ Cl.

All. Cl.

Alto Cl.

Hrn. 1 *with stopped mute*

Picc. tri. (#2) *p eco*

Spnd. cym. (#5)

Org. (man.)

Hrp. *pp gliss.*

Gtr. *pp gliss.*

Vln.

Vla.

Vc.

In 1 (← ♩ = ♩ →)

624 625 626 627 **Meno mosso** 628 629 630 631

Bsn. 1
B. Cl.
Cb. Cl.
5 Timp. / 5 Rt.-tms.
Mar. (#4)
Pno.
Hrp.
Gtr.
Vln. pizz.
Vla. mf pizz.
Vc. p
Db. p

In 1 (← ♩ = ♩ →)
Meno mosso

M Andante comodo ♩. = 70

632 633 634 635 636 637 638 639

Fl. 1
Bsn. 1
Bsn. 2
B. Cl.
Cb. Cl.
(#2) S.D. / B.D.
Kybrd.
Pno.
Hrp.
Gtr.
Vla. arco
Vc. p
Db. mf

Andante comodo ♩. = 70

640 641 642 643 644 645 646 647

Fl.1

Ob.1

Bsn. 1

Bsn. 2

B. Cl.

Cb. Cl.

Picc. tri. (#2)

Kybrd.

Pno.

Hrp.

Gtr.

Vla.

Vc.

Db.

espress. (+ vlc)

dolcissimo con vibrato

pizz.

arco

espress. (+ oboe)

p



648 649 650 651 652 653 654 655

Fl.1

Ob.1

Bsn. 1

Bsn. 2

B. Cl.

Cb. Cl.

Picc. tri. (#2)

Kybrd.

Pno.

Hrp.

Gtr.

Vla.

Vc.

Db.

simile

arco

pizz.

Musical score for measures 656-663. The score includes parts for Fl.1, Ob.1, Eng. Hn., Bsn. 1, Bsn. 2, Eb Cl., Cl.1, B. Cl., Cb. Cl., Kybrd., Pno., Hrp., Gtr., Vln., Vla., Vc., and Db. The time signature is 3/4. Performance markings include *f espress.*, *f espress. legato*, and *leg^{do}*. The Vln. part includes *arco* and *pizz.* markings.



Musical score for measures 664-671. The score includes parts for Fl.1, Ob.1, Eng. Hn., Bsns (with a **Bassoon 2** box), Cbsn., Eb Cl., Cl.1, B. Cl., Cb. Cl., Picc. tri. (#2), Kybrd., Pno., Hrp., Gtr., Vln., Vla., Vc., and Db. The time signature is 3/4. Performance markings include *f espress.* and *arco*. The Vln. part includes *arco* and *pizz.* markings.

Eng. Hn. *p*

Bsns *p* *Contrbass.*

Sop. Sax. *molto espress.* *p*

Alto Sax. 1 and 2 *p leggiero*

Ten. Sax. *molto espress.* *p*

Bar. Bass

Bari. Sax. *molto espress.* *p* *espress.*

Glock. (#1)

Vib. (#3) *ped.*

Mar. (#4) *ped.*

Kybrd.

Hrp. *Harp Guitar*

Vln. *arco* *molto espress.*

Vc. *Vla arco*

Db.

Picc. 1 *molto espress.*

Eng. Hn.

Bsns

E♭ Cl. *molto espress.*

Sop. Sax. *molto espress.*

Alto Sax. 1 and 2 *p*

Ten. Sax.

Bar. Bass

Bari. Sax. *p*

Glock. (#1)

Vib. (#3) *ped.*

Mar. (#4) *ped.*

Org. (ped.)

Kybrd.

Hrp. *Harp Guitar* *molto espress.*

Vln. *molto espress.*

Vla. *molto espress.*

Vc. *molto espress.*

Db. *p*

This page contains the musical score for measures 724 through 729. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The time signature is 3/4, with a 3+2/4 measure extension in measures 725, 726, 728, and 729. The woodwind section includes Piccolo 1, Flutes 1 and 2 (marked *molto espress.*), Oboe 1, English Horn, Bassoon 1 and 2, Contrabassoon, E-flat Clarinet, Soprano Saxophone, Alto Saxophones 1 and 2 (marked *legato*), Tenor Saxophone, Baritone Saxophone, and Bass Saxophone. The brass section includes Trumpets 1 and 2, Trombones 1, 2, and 3, and Euphonium/Tuba. The string section includes Violins, Viola, Violoncello, and Double Bass. The percussion section includes five timpani, five snare drums, Glockenspiel (#1), Vibraphone (#3), Maracas (#4), and S.D./FL.T. (#5). The keyboard section includes Piano and Harpsichord. The guitar part is also present. Dynamics such as *mf* and *f* are indicated throughout the score.

This page of a musical score, numbered 730 to 736 and ending at measure 89, is for a large orchestra. The tempo and mood are marked as *Tutti ff pesante*. The score is divided into systems for different instrument groups:

- Woodwinds:** Piccolo 1 and 2, Flutes 1 and 2, Oboes 1 and 2 (with English Horn), Bassoons, Contrabassoon, All Clarinets (with Piccolo clarinet = Clarinet 1), Alto Clarinet, Bass Clarinet, and Contrabass Clarinet. Dynamics include *ff pesante* and *ff*.
- Reeds:** Soprano Saxophone, Alto 1 and 2/Tenor, Baritone Saxophone, and Bass Saxophone. Dynamics include *ff pesante*.
- Brass:** Trumpets (5, all without mutes), Horns (4, with 3 Bass Trumpets), Trombones (4), 3 Euphoniums (with *ff subito* and *a 3* marking), and 3 Tubas (with *ff pesante*, *fff*, and *a 3* markings). Specific tuba parts are labeled "Tuba 3 only" and "Tuba 1 and 2 only".
- Percussion:** 5 Timpani and 5 Right Tom-toms (with *ff pesante*), Vibraphone (#3), Maracas (#4), and Snare Drum/Field Drum (#5) (with *ff pesante*). The Organ (manual) is also present, with *Gr Reeds 16', 8'* marking.
- Keyboard:** Keyboard, Piano, and Harp. Dynamics include *f* and *ff*.
- Strings:** Violins, Viola, Violoncello, and Double Bass. Dynamics include *f*.

Tutti: *ff legato sostenuto pesante*

737 738 739 740 741 742 743 744 745 746

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Trpt 2, 3, 4, 5

Tpts.

Tpt. 1

Hrns.

ff

Trbn 1, 2, 3, 4

Tbns.

B. Tbn.

3 Ephs.

ff

3 Tbas.

5 Timp. 5 Rt-tms.

Glock. (#1)

f

Chim. (#2)

f pesante

Vib. (#3) and Mar. (#4)

ff

Spnd. cym. (#5)

f

S.D./FLT. (#5)

Org. (man.)

f

Reeds 16', 8', 4'

Org. (ped.)

Pd 16', 8' Sw to Pd

Kybrd.

Harp

Piano

Pno. and Hp.

Harp

Piano

Vln. + Viola

Db. + Vlc.

O

The multiplicity of mutes aims at creating a hybrid timbre of colours. Players should adjust the dynamics so that all pitch can be heard without any pitch standing out.

[HAZE II] ♩ = 55 754 755 756 accel. 757

Flutes 1 and 2 *mf* *p* *f* *p* *f dim.*

A. Fl. *p* *f* *p* *f dim.*

Bsns.

E♭ Cl. *mf* *p* *f* *p* *f dim.*

Cl.1 *p* *f* *p* *f dim.*

Cl.2 *mf* *p* *f* *p* *f dim.*

Cl.3 *mf* *p* *f* *p* *f dim.*

Alto Cl. *f* *p* *f* *p* *f dim.*

B. Cl. *f* *p* *f* *p* *f dim.*

Tpt.1 straight mute *sempre p* *non cresc.*

Tpt.2 cup mute *sempre p* *non cresc.*

Tpt.3 harmon mute *sempre p* *non cresc.*

Tpt.4 plunger mute *sempre p* *non cresc.*

Tpt.5 whisper mute *sempre p* *non cresc.*

Hrn.2 Hm. 4 5 3 *pp* *non cresc.*

Tbn.1 cup mute *pp* *non cresc.*

Tbn.2 harmon mute *pp* *non cresc.*

Tbn.3 plunger mute *pp* *non cresc.*

Tbn.4 straight mute *pp* *non cresc.*

Euph. 1 straight mute *pp* *cresc.*

Euph. 2 straight mute *pp* *cresc.*

Euph. 3 straight mute *pp* *cresc.*

Glock. (#1) *pp* *cresc.*

Vib. (#3) *p* *Hand damp of all pitches except b flat, e flat and g flat*

Mar. (#4) *p*

E.S. (#5) *f*

Org. (man.) *ppp* *legato*

Kybrd. *Voices sound* (start on the beat) (whilst holding all other pitches) release G release F release E release D release B release A

Pno. *p legato*

Vln. [HAZE II] ♩ = 55 arco sul pont. *p* *f* *p* *f dim.* *accel.*

Vla. arco sul pont. *p* *f* *p* *f dim.*

Vc. arco sul pont. *p* *f* *p* *f dim.*

Two signs

Horns and euphoniums arrive on a *f* dynamic

Flutes 1 and 2 *p*

A. Fl. *p*

E♭ Cl. *p*

All Cl. *p*

Alto Cl. *p*

B. Cl. *p*

Trpt 1, 5
2, 4
3

Tpts. *p*

Sign#3

Picc. Tpt. *Lke a calm reminiscence*
(Play in the stand or hang a cloth over the bell)

Hrn. 1 *Echo of the piccolo trumpet*

Hrn. 4
5
3

Hrn. 2

Trbn 1, 4
2, 3

Tbns.

Euph. 1

Euph. 2

Euph. 3

Sign#4

Crt. *Solo, like a calm reminiscence*

Vib. (#3) *irregular murmur*

Mar. (#4) *irregular murmur*

Org. (man.)

Harps. sound

Kybrd. *irregular murmur*

Pno. *irregular murmur*

Hrp. *bisbigliando*

Gtr. *bisbigliando*

Two signs

Vln. *p legato normale*

Vla. *p legato normale*

Vc. *p legato normale*

Db. *arco Harmonic on the 1st string*

Flutes 1 and 2

A. Fl.

Bsns.

Cbsn.

E♭ Cl.

Cl.1

Cl.2

Alto Cl.

Cb. Cl.

Tpt.1

Tpt.2

Tpt.3

Tpt.4

Tpt.5

Hrn.1

Hrn.2

Hrn.3

Hrn.4

Hrn.5

Tbns.

Euph. 1

Euph. 2

Euph. 3

5 Timp.

5 Rt-tms.

5 T.B.

Vib. (#3)

Mar. (#4)

Org. (man.)

Kybrd.

Pno.

Hrp.

Vln.

Vla.

Vc.

Db.

tr

mf

p

f

mp

pp

ppp

straight mute

cup mute

harmon mute

plunger mute

whisper mute

with stopped mute

with stopped mute

with stopped mute

with stopped mute

with stopped mute

sempre p

Trbn. 3 plunger mute + 2 harmon mute + 1 cup mute + 4 straight mute on pitch E

irregular murmur

(motor on @ slowest speed)

Voices sound (start on the beat)

no Gb no F no Eb

pizz. f

arco sul pont.

pizz. f

arco sul pont.

pizz. f

arco sul pont.

pizz. f

arco sul pont.

f

mf

mp

p

rit.

[HAZE II] ♩ = 60

accel.

A tpo $\text{♩} = 70$

rit.

764

765

All tremolos are unmeasured
Trpts and trbns arrive on *f*

766

767

768

Flutes 1 and 2

A. Fl.

Bsns.

Cbsn.

E♭ Cl.

Cl.1

Cl.2

Alto Cl.

Cb. Cl.

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpts.

Hrn.1

Hrn.2

Hrn.3

Hrn.4

Hrn.5

Tbns.

3 Ephs.

5 Timp.
5 Rt-tms.

Glock. (#1)

Vib. (#3)

Mar. (#4)

E.S. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

tr

p

f dim.

ppp

mf

mp

p

cresc.

non cresc.

p

f

irregular murmur

Hand damp except b, e and g

irregular murmur

f

mf

p

no D

no A

Harps. sound

5:4

bisbigliando

mf

mp

p

ped.

5:4

bisbigliando

mf

mp

p

bisbigliando

mf

mp

p

bisbigliando

mf

mp

p

accel.

f dim.

p legato normale

A tpo $\text{♩} = 70$

rit.

pizz.

mf

mp

p

pizz.

mf

mp

p

pizz.

mf

mp

p

Harmonic on the 1st string

pizz.

mf

mp

p

769 772 773

Flutes 1 and 2 *mf* *p* *f* *p* *f dim.* *p* Sign#5

A. Fl. *p* *f* *p* *f dim.* *p* Sign#5

Ob. 1

Eng. Hn. Solo like a calm reminiscence Sign#5

Bsns.

E♭ Cl. *mf* *p* *f* *p* *f dim.* *p*

Cl. 1 *p* *f* *p* *f dim.* *p*

Cl. 2

Alto Cl. (Alto and bass clarinets) *f* *p* *f*

Tpts. with the same 5 different mutes Trpt. 1, 2, 3, 4, 5 *pp* *cresc.* *f* without mute

Hrns. Hrn 1 *pp* *cresc.* *f* without mute

Tbns. with the same 4 different mutes Trbn 1, 2, 3, 4 *pp* *cresc.* *f* without mute

Euph. 1 *pp* *cresc.* *f*

Euph. 2 *pp* *cresc.* *f*

Euph. 3 *pp* *cresc.* *f*

Crt. *p*

Vib. (#3) (motor on @ slowest speed) *p* irregular murmur

Mar. (#4) *p* Hand damp except f, d and a irregular murmur

E.S. (#5) *f*

Org. (man.) *p legato* *ppp*

Kybrd. Voices sound no G no G♭ no E no E♭ Harpsichord sound *p* irregular murmur

Pno. *p legato* *p* irregular murmur

Hrp.

Gtr.

Vln. [HAZE III] $\text{♩} = 65$ arco sul pont. *p* *f* *p* accel. One sign *f dim.* *p legato normale*

Vla. arco sul pont. *p* *f* *p* *f dim.* *p legato normale*

Vc. arco sul pont. *p* *f* *p* *p cresc.* *f dim.* *p legato normale*

Db. arco Harmonic on the 1st string

Andante comodo $\text{♩} = 75$

The tempo is comfortably moderate, but faster than the tempo at bar 700

P

774

775

776

777

778

B. Cl. $3+3+2/4$

Cb. Cl. $3+3+2/4$ *mp*

Sop. Sax. $3+3+2/4$ *espressivo* *p leggiero* Solo *espress.*

Alto Sax. 1 $3+3+2/4$ *p leggiero* *espressivo* *p leggiero*

Alto Sax. 2 $3+3+2/4$ *p leggiero*

Ten. Sax. $3+3+2/4$ *p leggiero* *espressivo*

Bari. Sax. $3+3+2/4$ *p leggiero*

Bass Sax. $3+3+2/4$

Picc. tri. (#2) $3+3+2/4$ *p*

Vib. (#3) $3+3+2/4$ ON normal speed *p leggiero*

Mar. (#4) $3+3+2/4$ *mp*

Kybrd. $3+3+2/4$ *mp*

Pno. $3+3+2/4$ *p*

Hrp. $3+3+2/4$ *p*

Gtr. $3+3+2/4$ *mp ben vibrato*

Vla. $3+3+2/4$ *espressivo*

Vc. $3+3+2/4$ pizz. *mp ben vibrato*

Db. $3+3+2/4$ pizz. *mp ben vibrato*

Picc. I

Fl. 1

Fl. 2

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Picc. tri. (#2)

Vib. (#3)

Mar. (#4)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

espress.

espress.

espress.

espressivo

p leggiero

p

pizz.

espressivo

784 785 786 787 788

Flutes 1 and 2

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Picc. tri. (#2)

Vib. (#3)

Mar. (#4)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla. arco

Vc.

Db.

The image shows a page of a musical score for measures 784 through 788. The page number '100' is in the top left. The score is for a large ensemble, including woodwinds, brass, percussion, keyboard, and strings. The instruments listed on the left are: Flutes 1 and 2, Bsn. 1, E♭ Cl., Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., Cb. Cl., Picc. tri. (#2), Vib. (#3), Mar. (#4), Kybrd., Pno., Hrp., Gtr., Vln., Vla. (arco), Vc., and Db. The time signature is 2/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'arco' (arco). The measures are numbered 784, 785, 786, 787, and 788 at the top. The Flute 1 and 2 part has a long melodic line with slurs. The Bsn. 1 part has a rhythmic pattern of eighth notes. The Cl. 1, 2, and 3 parts have similar rhythmic patterns. The Alto Cl. part has a melodic line. The B. Cl. part has a few notes. The Cb. Cl. part has a few notes. The Picc. tri. (#2) part has a few notes. The Vib. (#3) part has a rhythmic pattern of eighth notes. The Mar. (#4) part has a rhythmic pattern of eighth notes. The Kybrd., Pno., Hrp., and Gtr. parts have various accompaniment patterns. The Vln. part has a melodic line. The Vla. part is marked 'arco' and has a melodic line. The Vc. and Db. parts have a rhythmic pattern of eighth notes.



Flutes 1 and 2

Ob.1

Ob.2

Eng. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpts.

Hrns.

Tbns.

5 Timp.
5 Rt-tms.

Picc. tri. (#2)

Xyl. (#2)

Vib. (#3)

Mar. (#4)

E.S. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

f, *mf*, *p*, *p sempre*, *arco OFF*, *arco*, *pizz. norm.*

cup mute, stopped mute

with thin 1/8 inch or 3/16 inch beater

Gr Harmonic Flute 8'

[SAIL II] *Leggierissimo* ♩ = 145

812 813 814 815 816 817 818

Fl.1 *p dolce legato espress.*

Bsn. 2

Cbsn. *f* 3

E♭ Cl. *p dolce legato espress.*

Alto Cl. *mp* 3

B. Cl. *mf* 3

Cb. Cl. *mf* 3

Bari. Sax.

Bass Sax. *f* 3

Picc. Tpt. *p* with mute

Tpt.1 *p* without mute

Crt. *p dolce legato espress.*

Glock. (#1) *f*

Picc. tri. (#2)

Chim. (#2) *mf*

Mar. (#4) *f solo, clearly articulated* 3

Spnd. cym. (#5) *p solo, clearly articulated* 3

Org. (man.)

Kybrd. *ff* *Red.*

Pno. *ff*

Hrp. *f* (multiple glissandi ad libitum) *gliss.* *mf* *gliss.* *mp* *gliss.*

Gtr. *ff* *mf* (with glass slide, multiple glissandi ad libitum) *gliss.* *mp* *gliss.*

Vln. *mf* 3 *f dolce legato espress.*

Vla. *mf* 3 *mp* 3

Vc. *mf* 3 *mp* 3

Db. *f* 3 *mf* 3

819 820 821 822 823

Fl.1

E♭ Cl.

All. Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Picc. Tpt.

Picc. tri. (#2)

Mar. (#4)

Spnd. cym. (#5)

Org. (man.)

Hrp.

Gtr.

Vln.

Vla.

Vc.

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

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

p *pp*

824 825 826 827 828 829

Flutes 1 and 2

E♭ Cl.

All. Cl.

Alto Cl.

Picc. tri. (#2)

Spnd. cym. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

pp *pp* *pp* *pp* *pp* *pp*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

f *f* *f* *f* *f* *f*

ff matching the dynamic of the piano

830 831 832 833 834 835 836

Musical score for measures 830-836. The score includes parts for Picc.1, Picc.2, Flutes 1 and 2, Cbsn., Cb. Cl., Crn., Glock. (#1) (With timpani sticks), S.D. B.D., Spnd. cym. (#3), Org. (man.), Kybrd., Pno. (8va bassa!), Hrp., Gtr., Vln., and Db. Performance markings include *p staccato* for Cbsn. and Cb. Cl., *pp* for Picc., Flutes, Crn., Glock. (#1), Kybrd., and Vln. The Spnd. cym. part is marked *ppp secco (hardly audible)*. The Pno. part includes the instruction *(8va bassa!) p staccato without pedal*. The Org. part includes the instruction *Voices sound (with in-built slow attack and crescendo)*. The Hrp. part includes the instruction *Echo sound*. The Vln. part includes the instruction *pizz.*



837 838 839 840 841 842 843

Musical score for measures 837-843. The score continues with Picc.1, Picc.2, Flutes 1 and 2, Cbsn., Cb. Cl., Crn., Glock. (#1), S.D. B.D., Spnd. cym. (#3), Org. (man.), Kybrd., Pno., Hrp., Gtr., Vln., and Db. Performance markings include *pp* for Picc., Flutes, Crn., Glock. (#1), Kybrd., and Vln. The Pno. part includes triplets in measures 839-841.

844 845 846 847 848 849 850 851

Picc.1
Picc.2
Flutes
1 and 2
Cbsn.
Cb. Cl.
Crt.
Glock.
(#1)
Picc. tri.
(#2)
S.D.
B.D.
Spnd.
cym.
(#3)
Org.
(man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Db.

R 852 853 854 855 856 857 858

Bsn. 1
Bsn. 2
Eb Cl.
All Cl.
Crt.
Glock.
(#1)
Picc. tri.
(#2)
Chim.
(#2)
Mar.
(#4)
Spnd.
cym.
(#5)
Org.
(man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.

mf 3 3
mf 3 3
pp 3
pp
f
f solo, clearly articulated
mf marcato 3 3
ppp
Harpichord sound
Gr Harmonic Flute 8'
p sempre
pp
pp
ppp (multiple glissandi ad libitum)
pp
pp
mf
pp
pp
mf
mf
mf
mf

Slow roll using soft marimba mallets
Harpichord sound
Gr Harmonic Flute 8'
p sempre

859 860 861 862 863 864 865 866 867 868

Picc. 1 *p leg. espress.*

Fl. 1 *p leg. espress.*

Fl. 2 *mp* *mf*

Bsn. 1 *mp*

Bsn. 2 *mf*

Cbsn. *mf* *f*

E♭ Cl. *mp* *p leg. espress.*

All. Cl. *mp* *mf*

Alto Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

Bass Sax. *f*

Picc. Tpt. *p leg. espress.*

Tpt. 1 *p dolce legato espress.*

5 Timp. 5 Rt-tms.

Picc. tri. (#2)

Mar. (#4)

Spnd. cym. (#5) *no crescendo*

Org. (man.)

Org. (ped.) *Pd Cello 16' Gr to Pd*

Kybrd.

Pno. *f*

Hrp. *p* *mp* *mf* *f* *gliss.*

Gtr.

Vln. *mp* *f dolce legato espress.*

Vla. *mp* *mf* *arco* *arco OFF*

Vc. *(pizz.)*

Db. *mf* *f*

Picc. 1 and 2
 Flutes 1 and 2
 Oboes 1 and 2
 Eng. Hn.
 Bsns.
 Cbsn.
 Eb Cl.
 All Cl.
 Alto Cl.
 B. Cl.
 Cb. Cl.
 Sop. Sax.
 Alto Sax. 1 and 2
 Ten. Sax.
 Bari. Sax.
 Bass Sax.
 Hrns.
 Tbns.
 B. Tbn.
 3 Ephs.
 3 Tbas.
 Picc. tri. (#2)
 Vib. (#3)
 Mar. (#4)
 Spnd. cym. (#5)
 Org. (man.)
 Kybrd.
 Pno.
 Hrp.
 Gtr.
 Vln.
 Vla.
 Vc.
 Db.

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Tpts.

Hrns.

Tbns.

3 Ephs.

Bass tba.1

Picc. tri. (#2)

Chim. (#2)

Mar. (#4)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

f resolute

f resolute

f solo

ff

Celesta sound

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Hrns.

Tbn. 1

Tbn. 2

Euph. 1

Euph. 2

Euph. 3

Bass tba. 1

Cb. tba. 2

Picc. tri. (#2)

Vib. (#3)

Spnd. cym. (#3)

Mar. (#4)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

fheroic

fheraldic

with drumsticks

fheraldic

Motor ON

Cl 1
2, 3

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl. *f heraldic*

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4 *f heraldic*

B. Tbn. *f heraldic*

Euph. 1

Euph. 2

Euph. 3

Bass tba. 1

Cb. tba. 2

Cb. tba. 3 *f heraldic*

Picc. tri. (#2)

Vib. (#3)

Mar. (#4)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Hrns. 1, 2 and 3 *p* (without mute)

Tbns.

B. Tbn.

3 Ephas.

Euph. 3

Bass tba.1

Cb. tba.2

Cb. tba.3

5 Timp. 5 Rt-tms.

Picc. tri. (#2)

Vib. (#3)

Mar. (#4)

E.S. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

f always clearly articulated

p

legato

Trpts 1, 2, 3 *p* with straight mute

All trbns *p* with straight mute

(arco)

Oboes 1 and 2

Eng. Hn.

Bsns

Cl.1
f always clearly articulated

Cl.2

Cl.3

Alto Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.
f always clearly articulated 3

Tpts.

Hrns.
mp

Tbns.
mp

3 Ephs.
legato

5 Timp.
5 Rt-tms.

Picc. tri. (#2)

Vib. (#3)

Mar. (#4)

Org. (man.)
legato

Pno.
mp

Hrp.
mp

Gtr.

Vln.

Vla.

Vc.

906

907

908

909

910

Fl.1
Fl.2
Ob.1
Ob.2
Eng. Hn.
Bsns
E♭ Cl.
Cl.1
Cl.2
Cl.3
Alto Cl.
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpts.
Hrns.
Tbns.
3 Ephs.
5 Timp.
5 Rt-tms.
Picc. tri. (#2)
Vib. (#3)
Mar. (#4)
E.S. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.

f marcato

legato

Ch

3

911 912 913 914 915

Fl.1
Fl.2
Ob.1
Ob.2
Eng. Hn.
Bsns
Eb Cl.
Cl.1
Cl.2
Cl.3
Alto Cl.
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax. 1 and 2
Ten. Sax.
Bari. Sax.
Tpts.
Hrns. (Hrns 1, 2, 3, 4)
Tbns. (Trbn 1, 3, 4)
5 Timp.
5 Rt-tms.
Picc. tri. (#2)
Vib. (#3)
Mar. (#4)
E.S. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.

Trpts 1, 2, 3, 4, 5
all *p* with straight mutes

Ch

f

3

916

917

918

919

920

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

E♭ Cl.

Cl. 1

Cl. 1.1

Cl. 1.2

Alto Cl.

B. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Tpts.

Hrns. 1, 2, 3, 4 *mf*

Tbns. 1, 2, 3 *mf*

5 Timp. 5 Rt-tms.

Picc. tri. (#2)

Xyl. (#2)

Vib. (#3)

Tri. (#4)

E.S. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Trpts 1, 2, 3, 4, 5 all *mf* with straight mutes

legato

One clar. 1

f marcato

f marcato

Harpichord sound

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

- Woodwinds:** Picc. 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Eng. Hn., Bsns., Cbsn., Eb Cl., Cl.1, Cl.1.1, Cl.1.2, Cl.2, Alto Cl., Cb. Cl., Sop. Sax., Alto Sax. 1 and 2, Ten. Sax., Bari. Sax., Bass Sax.
- Brass:** Tpts. (with instruction: *Trpts 1, 2, 3 all without mutes*), Hrns. (with instruction: *Hrns 1, 2, 3, 4*), Tbns., 3 Ephs., 3 Tbas.
- Percussion:** 5 Timp., 5 Rt-tms., Picc. tri. (#2), Xyl. (#2), Vib. (#3), Mar. (#4), E.S. (#5), Org. (man.), Org. (ped.), Kybrd.
- Other Instruments:** Pno., Hrp., Gtr., Vln., Vla., Vc., Db.
- Performance Instructions:** *cresc.*, *f*, *mf*, *p*, *a 3*, *Pd Principal 16', 8' + reeds 16'*, *Celesta sound*.

Picc.1

Picc.2

Flutes 1 and 2

Ob.1

Ob.2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

Cb. Cl.

Ten. Sax.

Bari. Sax.

Tpts. Trpts 3, 4, 5 Trpts 2 to 5

Tbns.

Chim. (#2)

(#2) S.D. B.D.

Vib. (#3)

Mar. (#4)

S.D./FLT. (#5)

Kybrd. Harpichord sound

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

931 932 933 934 935 936

Picc. 1

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

E♭ Cl.

All. Cl.

Alto Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpt. 1

Tpt. 2

Trpts 3, 4, 5

Tpt. 3

Hrns.

Trbns 1, 2, 3

Tbn. 4

B. Tbn.

3 Ephs.

Bass tba. 1

Cb. tba. 2

5 Timp.

5 Rt-tms.

(#2) S.D. B.D.

Vib. (#3)

Mar. (#4) S.D./FL.T. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gr.

Vln.

Vla.

Vc.

Picc.1

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpt.1

Tpt.2

Tpt.3

Hrns.

Tbns.

B. Tbn.

3 Ephs.

3 Tbas.

5 Timp. 5 Rt-tms.

Vib. (#3)

Mar. (#4)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Trpts 3, 4, 5

Hrns 1, 2, 3, 4

Trbn 2, 3, 4

Trbn 1, 2, 3, 4

5 Hrns *f*

ff resolute

Foundation 8', 4'

mf

f

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All. Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax. *f cuivré*

Bass Sax. *f cuivré*

Tpt. 1 *f cuivré*

Tpt. 3

Hrns.

Tbns.

B. Tbn.

3 Ephs.

3 Tbas.

5 Timp.

5 Rt-tms.

Glock. (#1)

T.D. (#1)

Xyl. (#2)

S.D.

B.D.

Spnd. cym. (#3)

Mar. (#4)

Spnd. cym. (#5)

FLT. (#5)

Org. (man.)

Org. (ped.) Pd 16, 8' Gr to Pd

Kybrd.

Pno.

Hrp.

Gtr. (unmeasured)

Vln.

Vla.

Vc.

Db.

[CODA] Faster $\text{♩} = 150$

947 948 949 950 951

5 Timp.
5 Rt-tms. *ff* resolutely 3

T.D. (#1) *ff* resolutely 3

(#2)
S.D.
B.D. *ff* resolutely 3

Spnd.
cym. (#3) with drumsticks *ff* resolutely 3

S.D./
FLT. (#5) *ff* resolutely 3

952 953 954 955 956

5 Timp.
5 Rt-tms. *ff* resolutely 3

T.D. (#1) 5:4 3

(#2)
S.D.
B.D. 5:4 3

Spnd.
cym. (#3) 3 5:4

Tri. (#4) *ff* resolutely 3 5:4

S.D./
FLT. (#5) 3 5:4

957 958 959 960 961

Crt. *ff* resolutely 3

Glock. (#1) *ff* resolutely 3

T.D. (#1) 3

Picc. tri. (#2) *ff* resolutely 3

(#2)
S.D.
B.D. 3

Spnd.
cym. (#3) 5:4 3

Tri. (#4) 5:4 3

S.D./
FLT. (#5) 3

Kybrd. Grand piano sound *f*

Pno. *f*

962 963 964 965 966

Crt. 5:4 3

Glock. (#1) 3 5:4

Picc. tri. (#2) 5:4 3

Spnd.
cym. (#5) *ff* resolutely 3 5:4

Kybrd. *f*

Pno. *f*

This musical score page contains measures 967 through 971. The instruments and parts are as follows:

- Flutes (FL.1, FL.2):** Measures 970-971 feature a triplet of eighth notes with the instruction *ff like a premonition*.
- Oboes (Ob.1, Ob.2):** Measures 970-971 feature a triplet of eighth notes with the instruction *ff like a premonition*.
- E♭ Clarinet (Eb Cl.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f*.
- Clarinets (Cl.1, Cl.2, Cl.3):** Measures 969-971 feature a triplet of eighth notes with the instruction *f*.
- Alto Clarinet (Alto Cl.):** Measures 970-971 feature a triplet of eighth notes with the instruction *f*.
- Saxophones (Sop. Sax., Alto Sax. 1 & 2, Ten. Sax.):** Measures 970-971 feature a triplet of eighth notes with the instruction *f*.
- Trombones (Tbn.1, Tbn.2):** Measures 970-971 feature a triplet of eighth notes with the instruction *f like a premonition*.
- Euphoniums (Euph. 1, Euph. 2):** Measures 970-971 feature a triplet of eighth notes with the instruction *f like a premonition*.
- Cornet (Crt.):** Measures 969-971 feature a triplet of eighth notes with the instruction *p l.v.*
- Glockenspiel (Glock. #1):** Measures 969-971 feature a triplet of eighth notes with the instruction *p l.v.*
- Picc. tri. (#2):** Features a 5:4 triplet in measures 969-971.
- Vibraphone (Vib. #3):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.
- Spnd. cym. (#5):** Features a 5:4 triplet in measures 969-971.
- Keyboard (Kybrd.):** Features a 5:4 triplet in measures 969-971.
- Piano (Pno.):** Features a 5:4 triplet in measures 969-971.
- Harp (Hrp.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.
- Guitar (Gtr.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.
- Violin (Vln.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.
- Viola (Vla.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.
- Violoncello (Vc.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.
- Double Bass (Db.):** Measures 969-971 feature a triplet of eighth notes with the instruction *f secco*.

Bsns.
 Cbsn. *f ardent*
 Eb Cl.
 Cl.1
 Cl.2
 Cl.3
 Alto Cl.
 B. Cl.
 Cb. Cl. *f ardent*
 Sop. Sax.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Bass Sax. *f ardent*
 Hrns. *f ardent* [5 Hrns]
 Tbns. *f ardent* [5 Trbns]
 3 Ephs. *f ardent*
 3 Tbas. *f ardent*
 5 T.B. *mf cresc.*
 (#2) S.D. B.D.
 Vib. (#3) *f*
 Mar. (#4) *fp cresc.*
 Org. (man.) *fp cresc.*
 Org. (ped.) *f ardent*
 Kybrd. *mf cresc.*
 Pno. *f cresc.*
 Hrp. *mf cresc.*
 Gtr. *mf cresc.*
 Vln. *f ardent*
 Vla. *f ardent*
 Vc. *fp cresc.*
 Db. *f ardent* *fp cresc.*

Sw Oboe 8'
 Gr Principal 8'
 Pd Principal 32, 16, 8', 4'
 Sw to Gr
 Pd coupled to manuals

Eng. Hn.

Bsns

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hrns.

Tbns.

3 Ephs.

3 Tbas.

5 T.B.

(#2) S.D.

B.D.

Vib. (#3)

Mar. (#4)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vla.

Vc.

mf cresc.

mf cresc.

mf cresc.

fp cresc.

fp cresc.

f cresc.

f cresc.

f cresc.

mf cresc.

mf cresc.

mf cresc.

fp cresc.

fp cresc.

fp cresc.

982 983 984

Picc. 1 and 2
Flutes 1 and 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hrns. 1-5
Tbns.
3 Tbas.
5 Timp. / 5 Rt-tms.
Vib. (#3)
Mar. (#4)
Kybrd. (Celesta sound)
Pno.
Hrp.
Gtr.
Vln.
Vla.

f *f* *f* *f*

Celesta sound

Detailed description: This page of a musical score covers measures 982, 983, and 984. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Piccolo and Flutes 1 and 2 parts feature a melodic line with triplets and quintuplets, starting in measure 983. The Clarinet and Saxophone sections provide harmonic support with sustained notes and some rhythmic patterns. The Horns and Trombone sections play chords, with the Trombones and Timpani parts marked with a forte (*f*) dynamic. The string section, including Violins and Violas, plays a rhythmic accompaniment with quintuplets. A Celesta part is indicated in measure 984. The score includes various musical notations such as slurs, ties, and dynamic markings.

Picc. 1 and 2
 Flutes 1 and 2
 Oboes 1 and 2
 Eng. Hn.
 Bsns.
 Cbsn.
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 Alto Cl.
 Sop. Sax.
 Alto Sax. 1
 Alto Sax. 2
 Tpts. [5 Trpts]
 Hrns.
 Tbns.
 3 Ephms. [3 Ephms]
 3 Tbas.
 5 Timp. / 5 Rt-tms. *f* 3 *hard mallets*
 Glock. (#1) *f* 3
 (#2) S.D. / B.D. *ff*
 Vib. (#3)
 Mar. (#4)
 Kybrd. *f* 3
 Pno. *f* 3
 Vln.
 Vla.

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

All Cl. Cl 1 2, 3 Cl 2, 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts. Trpt. 1, 2 3, 4, 5

Hrns.

Tbns. Bass trbn.

3 Ephs.

3 Tbas. Tuba 3

5 Timp. 5 Rt-tms.

(#2) S.D. B.D.

Vib. (#3)

Mar. (#4)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gr.

Vln.

Vla. pizz.

Vc. ff pizz.

Db. ff

991 992 993 994

Oboes 1 and 2
Eng. Hn.
Bsns.
Cbsn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax. 1 and 2
Ten. Sax.
Bari. Sax.
Bass Sax.
Hrns.
Tbns.
3 Ephs.
3 Tbas.
5 Timp.
5 Rt-tms.
Chim. (#2)
Vib. (#3)
Mar. (#4)
S.D./Fl.T. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.
Db.

normal mallets

Tuba 1 and 2

f

Grand piano

mf cresc. *ff*

mf f

cresc.

cresc.

arco

arco

arco

arco

Eng. Hn.

Bsns

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

5 Trpts

Hrns.

Tbns.

3 Ephs.

5 Timp.

5 Rt-tms.

Vib. (#3)

Mar. (#4)

S.D./Fl.T. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

f ardent

mf cresc. ff

mf f

mf ff

cresc.

n

V

3

1001 1002 1003 1004

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Tpts.

Hrns.

Tbns.
 Trbn 1
 2
 3
 4
 Bass trbn

5 Timp.
 5 Rt-tms.

Glock. (#1)

Vib. (#3)

Mar. (#4)

S.D./
 Fl.T. (#5)

Org. (man.)

Kybrd.
 (unmeasured)

Pno.
 (unmeasured)

Hrp.
 (unmeasured)

Gtr.
 (unmeasured)

Vln.

Vla.

Vc.

Celesta sound

1005 1006 1007 1008 1009

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Bsns.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Hrns.

Tbns.

3 Tbas.

Crt.

Glock. (#1)

Vib. (#3)

Mar. (#4)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla. (arco)

Vc. (arco)

Db.

Trbn 1
2, 3
4
Bass trbn

Tuba 1 and 2

1010 1011 1012

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Tpts. 5 Trpts

Hrns.

Tbns.

3 Ephs.

3 Tbas.

5 Timp. 5 Rt-tms.

Crt.

Glock. (#1)

(#2)

S.D.

B.D.

Vib. (#3)

Mar. (#4)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

p cresc.

ff

hard mallets

with hard xylo mallets

Woodwinds: *crescendo on each ascending line*

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

Sop. Sax.

Alto Sax. 1 and 2

Trpts. *[Trpts 2 to 4] [2 to 5] [5 Trpts]*
pp p mp mf f ff

Hrns.

Tbns.

B. Tbn.

3 Ephs.

3 Tbas.

5 Timp.
5 Rt-tms. *normal mallets*

Xyl. (#2)

(#2)
S.D.
B.D.

Vib. (#3)

Mar. (#4)

Spnd.
cym. (#5)

Org. (man.) *Plein Jeu*

Kybrd. *Harpichord sound*

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

This page contains a musical score for measures 1016 and 1017. The score is written for a large ensemble, including woodwinds, brass, percussion, keyboard, and strings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, E-flat Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Soprano Saxophone, and two Alto Saxophones. The brass section includes Trumpets and Horns. The percussion section includes five Tom-toms, five Snare Drums, Glockenspiel (#1), Xylophone (#2), Vibraphone (#3), and Maracas (#4). The keyboard section includes Organ (manual), Keyboard, Piano, and Harp. The string section includes Guitar, Violin, Viola, and Violoncello. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with many notes beamed together. Dynamic markings such as *mf* and *f* are present throughout. The page is numbered 136 at the top left, with measure numbers 1016 and 1017 centered above the first and second systems respectively.

1018 1019

Flutes 1 and 2
Ob.1
Ob.2
Eng. Hn.
Eb Cl.
Cl.1
Cl.2
Cl.3
Alto Cl.
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Tpts.
Hrns.
5 Timp.
5 Rt-tms.
Glock. (#1)
Xyl. (#2)
Vib. (#3)
Mar. (#4)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.

Detailed description: This page of a musical score covers measures 1018 and 1019. The score is written for a large ensemble. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, E-flat Clarinet, three Clarinets (1, 2, 3), and Alto Clarinet. The saxophone section consists of Soprano, Alto 1, and Alto 2. The brass section includes Trumpets and Horns. The percussion section features five timpani, five snare drums, Glockenspiel (#1), Xylophone (#2), Vibraphone (#3), and Maracas (#4). The keyboard section includes Organ (manual) and Keyboard. The string section includes Guitar, Violin, Viola, and Violoncello. The score shows complex melodic lines for the woodwinds and saxophones, with many notes beamed together. The brass and percussion parts provide harmonic support and rhythmic patterns. The string section features a steady accompaniment with some melodic movement in the upper strings.

Picc. 1 and 2
 Flutes 1 and 2
 Oboes 1 and 2
 Eng. Hn.
 Bsns.
 Cbsn.
 Eb Cl.
 All Cl.
 Alto Cl.
 B. Cl.
 Cb. Cl.
 Ten. Sax.
 Bari. Sax.
 Bass Sax.
 5 Trpts.
 Hrns.
 Tbn.
 B. Tbn.
 3 Ephs.
 3 Tbas.
 5 Timp.
 5 Rt-tms.
 Glock. (#1)
 Xyl. (#2)
 Vib. (#3)
 Mar. (#4)
 S.D./Fl.T. (#5)
 Org. (man.)
 Pd 32', 16', 8' Gr. to Pd
 Org. (ped.)
 Kybrd.
 Pno.
 Hrp.
 Gtr.
 Vln.
 Vla.
 Vc.
 Db.

Tutti: *ff* staccatissimo

1026 1027 1028 1029 1030 1031 1032 139

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts. 5 Trpts

Hrns. 5 Hrns.

Tbns. 1 2 3 4

B. Tbn.

3 Ephis.

3 Tbas.

5 T.B.

Crt.

Glock. (#1)

T.D. (#1)

Xyl. (#2)

Glss. (#3) (perc. #3 starts earlier, so that the glass rings during the silence)

Mar. (#4)

Slpstk (#4)

Flt. (#5)

Kybrd.

Pno.

Hrp.

Gtr.

Vln. pizz. arco

Vla. pizz. arco

Vc. pizz. arco

Db. pizz. arco

All moving lines are legato

1033

1034

1035

Picc. 1 and 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cbsn.

E♭ Cl. (stand) *fff*

Cl. 1 *ff* intense pavillon en l'air, standing

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Alto Sax. 1 and 2 *legato*

Bari. Sax. *fff*

Bass Sax. *fff*

Picc. Tpt. (stand) *fff* intense pavillon en l'air, standing

3 Tbas. *fff*

5 Timp. 5 Rt-tms. *ff*

(#2) S.D. B.D. *p cresc.* *f dim to. p*

S.D./FL.T. (#5) *p cresc.*

Org. (ped.) *ff*

Kybrd. One sustained pedal until letter U *loco*

Pno. *loco*

Hrp. *fff*

Vc. *fff*

Db. *fff*

Picc. 1 and 2 **1036** **1037** **1038** 141

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.

Bsns.
Cbsn.
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.

Sop. Sax. *ff pavillon en l'air, standing*
Alto Sax. 1 and 2
Ten. Sax.
Bari. Sax.
Bass Sax.

Picc. Tpt.
Hrns. **5 Hrns.**
3 Ephs.
3 Tbas.
5 Timp.
5 Rt-tms.
T.D. (#1)
Xyl. (#2) *f*
S.D./Fl.T. (#5) *f dim to p*
Org. (man.)
Org. (ped.)
Kybrd.
Pno. *ff martellato con 8va alta e bassa*
Hrp.
Gtr. **Electric** *ff intense*
Vln. *ff intense*
Vla.
Vc.
Db.

Picc. 1 and 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Picc. Tpt. (if possible, otherwise tacet)

Hrns. Hm 1, 2, 3 4, 5

3 Trbns 4 and bss trbn.

3 Ephs.

3 Tbas.

5 Timp. 5 Rt-tms.

Xyl. (#2) S.D. Fl.T. (#5) *p cresc.* *f dim to p*

Org. (man.)

Org. (ped.)

Kybrd. loco

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

Picc. 1 and 2

Flutes 1 and 2

Oboes 1 and 2

Eng. Hn.

Bsns.

Cbsn.

E♭ Cl. (sit)

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Trpts picc 1, 2, 3, 4, 5

Tpts.

Hrns.

Trbn 1 2, 3

Tbns.

B. Tbn.

Trbn 4 bass

3 Ephs.

3 Tbas.

5 Timp.

5 Rt-tms.

Tam (#1)

Picc. tri. (#2)

Spnd. cym. (#3)

Mar. (#4)

Crsh. cym. (#5)

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

poco cresc. to f

molto cresc. to ff

fff

loco

Trompette en chamade 8' + 16' 4' horizontals and Grand Cornet

Sw Foundation 8'

Tutti *ff-f*
The tempo decreases stepwise at bars 1049, 1054, 1059 and 1064

1046 1047 1048 1049

Meno mosso ♩ = 130

Picc. trpt. leaves the stage and proceeds to the upper gallery

Hrn 1, 3
5
2, 4

Eph 1
2
3

ff

Sw reeds 8', 4'

Gr Foundation 8'

Meno mosso ♩ = 130

1050 1051 1052 1053

All. Cl.
Alto Cl.
B. Cl.
Cb. Cl.
Hrns.
3 Ephs.
Org. (man.)
Kybrd.

Tutti *f - mf*
1054 **Meno mosso** ♩ = 120 1055 1056 1057 1058

Oboes 1 and 2
Eng. Hn.
Bsns.
All. Cl.
Alto Cl.
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax. 1 and 2
Tpts. with cup mute
Hrns.
3 Ephs.
5 Timp.
5 Rt-tms.
T.D. (#1)
Xyl. (#2)
Vib. (#3)
Mar. (#4)
Spnd. cym. (#5)
Org. (man.)
Kybrd.
Pno.
Hrp.
Gtr.
Vln. **Meno mosso** ♩ = 120
Vla.
Vc.
Db.

1059 Meno mosso ♩ = 110

1060

1061

1062

1063

Fl.1

Fl.2

Oboes 1 and 2

Eng. Hn.

Bsns

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

Sop. Sax.

Alto Sax. 1 and 2

Tpts.

Hrn.1
with stopped mute
mf

Hrn.2
with stopped mute
mf

Hrn.3
with stopped mute
mf

5 Timp.
5 Rt-tms.
p

T.D. (#1)
p

Xyl. (#2)
p

Spnd. cym. (#3)
p

Mar. (#4)
mp

S.D./ Fl.T. (#5)
p

Org. (man.)
mf

Kybrd.
p
Voice sound with delay

Pno.
p

Hrp.
p

Gtr.
p

Vln.
p

Vla.
p

Vc.
p

Db.
p

Meno mosso ♩ = 110



[FUGATO a 4] Tempo ♩ = 80

1070 1071 1072 1073 1074 1075 1076 1077

A. Fl. *serene*

Eng. Hn. *serene* [Vox humana]

Org. (man.) *serene*

Gtr. *serene*

Vln. *serene* pizz.

Vla. *serene*

[FUGATO a 4] Tempo ♩ = 80

3. SERENITATIS [CHORALE]

♩ = 70 Solemn, sustained throughout



1078 1079 1080 1081 1082 1083 1084 1085

A. Fl. *rall.*

Eng. Hn.

Bsn. 1 *p legato*

Cbsn. *p espress. legato*

B. Cl. *p espress. legato*

Cb. Cl. *p espress. legato*

Bari. Sax.

Bass Sax.

Tam (#1)

(#2) S.D. B.D.

S.D./Fl.T. (#5)

Org. (man.)

Org. (ped.) *p legato* Manual Foundation 8' Pd 16' 8' Coupled

Kybrd. *p legato* [Voices sound (without delay)]

Pno. *p espress. legatissimo*

Hrp.

Gtr. *non arpegg.*

Vln. *rall.*

Vla.

Vc. *p espress. legato*

Db. *p espress. legato* *p legato*

3. SERENITATIS [CHORALE] ♩ = 70 Solemn, sustained throughout

A. Fl.

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Ten. Sax.

Bari. Sax.

Bass Sax.

3 Ephs.

Bass tba. 1

5 Timp.

5 Rt-tms.

Glock. (#1)

Chim. (#2)

Vib. (#3)

Mar. (#4)

Org. (man.)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

mf espress.

mf espress.

mf espress.

mf espress.

mf espress.

mf espress.

mf espress.

mf espress.

mf espress.

mf espress.

Voices sound (without delay)

arco

pizz.

arco

1102

1103

1104

1105

1106

1107

A. Fl. *f dim.* *mp* *f dim.* *mp*

Bsn. 1

Cbsn.

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

Cl.2 *f dim.*

Cl.3 *f dim.* *mp* *f dim.* *mp*

Alto Cl. *f dim.* *mp* *f dim.* *mp*

B. Cl. *f dim.* *mp* *f dim.* *mp*

Cb. Cl. *f dim.* *f dim.*

Alto Sax. 1 *f dim.* *f dim.*

Alto Sax. 2 *f dim.* *mp* *f dim.* *mp*

Ten. Sax. *f dim.* *mp* *f dim.* *mp*

Bari. Sax. *f dim.* *mp* *f dim.* *mp*

Bass Sax. *f dim.* *f dim.*

Hrns. *mp* *mf*

Trbn. 1 *mp* *mf*

Glock. (#1) *mf*

Vib. (#3) *mp* *mf*

Mar. (#4) *mp* *mf*

Org. (man.)

Org. (ped.)

Kybrd.

Pno. *mp* *mf*

Hrp.

Gtr.

Vln. *pizz.* *arco*

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

Vc. *arco* *pizz.* *arco* *mf*

Db. *pizz.* *arco* *mf*

A. Fl. *pp legato* *p* *mp* *mf* *cresc.* [Ob. 1] [Ob. 1 and 2]

Oboes 1 and 2 *pp legato* *p* *mp* *mf* *f*

Eng. Hn. *pp legato* *p* *mf* *f*

Bsns. *pp legato* *p* *mp* *mf* *f*

Cbsn. *p* *mp* *mf* *f*

E♭ Cl. *pp legato* *p* *mp* *mf* *f*

All Cl. *pp legato* *p* *mp* *mf* *cresc.*

Alto Cl. *pp legato* *p* *mp* *mf* *cresc.* *f*

B. Cl. *pp legato* *p* *mp* *mf* *cresc.*

Cb. Cl. *pp legato* *p* *mp* *mf* *cresc.*

Sop. Sax. *pp legato* *p* *mp* *mf* *f*

Alto Sax. 1 and 2 *pp legato* *p* *mp* *mf* *f*

Ten. Sax. *pp legato* *p* *mp* *mf* *f*

Bari. Sax. *pp legato* *p* *mp* *mf* *f*

Bass Sax. *pp legato* *p* *mp* *mf* *f*

Tpts. with straight mute *mp cresc.*

Hrns. *pp legato* *p* *mp* *mf* *f*

Hrn. 4 *f*

Hrn. 5 *f*

Tbns. *mp cresc.*

B. Tbn. [Trbn. 4 Bass trombone] *f*

Euph. 1 *p legato* *mp* *mf* *f*

Euph. 2 *p legato* *mp* *mf* *f*

Euph. 3 *p legato* *mp* *mf* *f*

Bass tba. 1 *pp legato* *p* *mp* *mf* *f*

Cb. tba. 2 *pp legato* *p* *mp* *mf* *f*

Cb. tba. 3 *pp legato* *p* *mp* *mf* *f*

5 Timp. 5 Rt-tms. *pp* *p* *mp* *mf* *f*

Vib. (#3)

Mar. (#4)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln. *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Tutti: *mf legato* 1114 1115 1116 1117 1118

Fl. 1
Fl. 2
A. Fl.

Ob. 1
Ob. 2
Eng. Hn.

Bsn. 1
Bsn. 2
Cbsn.

E♭ Cl.
Cl. 1 (div.)
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.

Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Bass Sax.

Tpts. (Trpt 3, 4, 5 All with cup mute)
Tpt. 1
Tpt. 2

Tbn. 1 (Trbn 1, 2)
3 Ephas.
3 Tbas.

5 Timp.
5 Rt-tms.

Kybrd. (Voices sound (with delay))
Gtr.
Vln.
Vla.
Vc.
Db.

Tutti p subito e crescendo

This page contains a musical score for measures 1119 through 1123. The score is for a symphony orchestra and woodwind ensemble. The instruments listed on the left are: Flutes 1 and 2, A. Fl., Oboes 1 and 2, Bsns., Cbsn., Eb Cl., All Cl., Alto Cl., B. Cl., Cb. Cl., Sop. Sax., Alto Sax. 1 and 2, Ten. Sax., Bari. Sax., Bass Sax., Hrns. (Hm 1, 2; 3, 4, 5), Tbn. (Trbn 1, 2; 3, 4), Bass tba. 1, Cb. tba. 2, Cb. tba. 3, T.D. (#1), Vib. (#3), Mar. (#4), S.D./FLT. (#5), Kybrd., Pno., Hrp., Gtr., Vln., Vla., Vc., and Db. The score includes various musical notations such as dynamics (f dim., mp, f, f sostenuto), articulation (accents), and performance instructions (Tutti p subito e crescendo, Tutti f). There are also specific performance cues like 'Cl. 1 unisono and 2' and 'String sound'.

Andante ♩ = 80

1124 1125 1126 1127 1128 1129 1130 3 1131

Picc. 1 and 2 *ff*

Flutes 1 and 2 *f sostenuto* *ff*

Oboes 1 and 2 *f sostenuto*

Bsn. 1 *ff*

Cbsn. *ff*

E♭ Cl. *f sostenuto*

All Cl. CL 1 2 3 unis. *ff*

Alto Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Tpts. All without mute *f sostenuto*

Hrns. *f sostenuto*

Tbns. *f sostenuto* *ff*

B. Tbn. *f sostenuto*

Bass tba.1 *ff*

Cb. tba.2 *ff*

Cb. tba.3 *ff*

5 Timp. 5 Rt-tms. grace notes before the beat *ff*

Org. (ped.) Manual Foundation 8' Pd 32' 16' 8' Coupled *ff*

Pno. *ff*

Vln. Andante ♩ = 80 *f sostenuto* *ff*

Vla. *f sostenuto*

Vc. *f sostenuto*

Db. *f sostenuto*

Er is een roos *ff sostenuto*

All small notes before the beat

Tutti: *fff*

1134

1135

1136

1137

Picc. 1 and 2

Flutes 1 and 2

A. Fl.

Oboes 1 and 2

Eng. Hn.

Bsns

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts.

Tbns.

B. Tbn.

3 Ephs.

3 Tbas.

5 Timp.

5 Rt-tms.

T.D. (#1)

(#2)

S.D.

B.D.

Vib. (#3)

Mar. (#4)

S.D./Fl.T. (#5)

Org. (ped.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

Voices sound (with delay)

Pd 32' 16' 8' Bombarde

unis.

CL 1 2 3



[FUGATO a 5] Tempo ♩ = 90

1138 **Tutti: f** 1139 1140 **Tutti: diminuendo to p** 1141 1142 1143 1144

Flutes 1 and 2
A. Fl.
Oboes 1 and 2
Eng. Hn.
Bsns
Cbsn.
E♭ Cl.
All Cl.
Alto Cl.
B. Cl.
Cb. Cl.
Sop. Sax.
Alto Sax. 1 and 2
Ten. Sax.
Bari. Sax.
Bass Sax.
Hrn 1, 2
3 Hrns. 4, 5
Tbns.
3 Ephs.
Bass tba.1
Cb. tba.2
Cb. tba.3
Tam (#1)
Vib. (#3)
Spnd. cym. (#5)
Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.
Vc.
Db.

pp with timpani mallet - 3 *p* with normal gong mallet

f like a premonition with harp and guitar
f like a premonition with keyboard and guitar
f like a premonition with keyboard and harp

serene

Gently rub a superball friction mallet over the tam, making five circles to create beautiful soft tones

[FUGATO a 5] Tempo ♩ = 90

1145 1146 1147 1148 1149 1150 1151 1152

A. Fl.

Eng. Hn.

Cbsn. *serene*

Cb. Cl.

Tam (#1)

Org. (man.) *Vox humana*

Gr. *serene*

Vln. *serene*

Vla. *serene* *pizz.*

Vc. *serene*

Db. *serene*

Play once on the outer ring or on the rim to bring out the highest frequencies

Unconducted
Stairway
to
Heaven

1153 1154 1155 1156 1157 1158

Flutes 1 and 2

A. Fl.

Eng. Hn. *pp subito* *dim.*

Cbsn.

Cb. Cl.

Picc. Tpt.

Tam (#1)

Org. (man.) *serene* *dim.*

Gr.

Vln. *dim.*

Vla. *dim.*

Vc. *arco* *dim.*

Db. *legato* *pizz.* *dim.*

Unconducted
Stairway
to
Heaven

4. IRONIA

[SAIL III] Prestissimo (conducted) ♩ = 170

1159 1160 1161 1162 1163

Musical score for orchestral instruments. The score includes parts for Picc. 1, Flutes 1 and 2, A. Fl., Oboes 1 and 2, Eng. Hn., Cbsn., Eb Cl., Cl. 1, 2, 3, Alto Cl., B. Cl., Cb. Cl., Sop. Sax., Alto Sax. 1 and 2, Bass Sax., Tpts., Picc. Tpt., Hrns., Tbn., Tam (#1), Picc. tri. (#2), Xyl. (#2), Tri. (#4), E.S. (#5), Org. (man.), Kybrd., Pno., Hrp., and Gtr. The score is in 4/4 time and includes dynamic markings such as *p*, *pp*, *f*, and *sempre p*. Measure numbers 1159, 1160, 1161, 1162, and 1163 are indicated at the top.

4. IRONIA

[SAIL III] Prestissimo (conducted) ♩ = 170

Musical score for string instruments. The score includes parts for Vln., Vla., Vc., and Db. The score is in 4/4 time and includes dynamic markings such as *p* and *arco*. The Vln. part includes the instruction "arco OFF".

1164 1165 1166 Tutti: sempre p senza crescendo until bar 1177

Picc. 1 *sempre p*

Flutes 1 and 2

A. Fl.

Bsn. 1 *sempre p*

Bsn. 2 *sempre p*

Cbsn. *sempre p*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Bass Sax.

Picc. Tpt.

Hrns.

5 T.B. *mf* *sempre p*

Xyl. (#2) *sempre p*

Bwl (#4) *following ascending curves with crescendi and descending ones with diminuendi*

S.D./Fl.T. (#5)

E.S. (#5) *sempre p*

Org. (man.)

Kybrd. *sempre p*

Pno. *sempre p*

Hrp. *sempre p* *gliss.* *p multiple gliss. ad lib.*

Grtr. *sempre p*

Vln. *sempre p*

Vla. *sempre p*

Vc. *sempre p*

Db. *sempre p*

Tutti sempre p

Picc. 1

Oboes 1 and 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

All. Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Picc. Tpt.

5 T.B.

Xyl. (#2)

Bwl (#4)

S.D./Flt. (#5)

Org. (man.)

Kybrd.

Pno.

Hrp.

Gtr.

Vln.

Vla.

Vc.

Db.

sempre p

gliss.

This page of a musical score covers measures 1170, 1171, and 1172. The instrumentation includes:

- Picc. 1 & 2
- Fl. 1 & 2
- Oboes 1 and 2
- Eng. Hn.
- Bsn. 1 & 2
- Cbsn.
- E♭ Cl.
- All. Cl.
- Cl. 2 & 3
- Alto Cl.
- B. Cl.
- Cb. Cl.
- Sop. Sax.
- Alto Sax. 1 and 2
- Ten. Sax.
- Bari. Sax.
- Bass Sax.
- Tbns. (Trbn 4, Trbn 3)
- 3 Ephs. (Ephm 3, Ephm 2)
- 3 Tbas. (Tuba 3, Tuba 2)
- 5 T.B.
- Xyl. (#2)
- Bwl (#4)
- S.D.
- FLT. (#5)
- Org. (ped.) (Pd 8')
- Kybrd.
- Pno.
- Hrp.
- Gtr.
- Vln.
- Vla.
- Vc.
- Db.

Key musical features include:

- Dynamic markings: *sempre p* (piano) and *gliss.* (glissando).
- Rhythmic patterns: Frequent use of a '5' marking, likely indicating a quintuplet.
- Instrumental techniques: *gliss.* on Harp and various articulations on other instruments.

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

- Woodwinds:** Picc. 1 & 2, Fl. 1 & 2, Oboes 1 and 2, Eng. Hn., Bsn. 1 & 2, Cbsn., Eb Cl., Cl. 1, 2, & 3, Alto Cl., B. Cl., Cb. Cl., Sop. Sax., Alto Sax. 1 and 2, Ten. Sax., Bari. Sax., Bass Sax.
- Brass:** Hrns. (Hrn 2 and 4), Tbn. (Trbn 2), 3 Ephs. (Ephm 1), 3 Tbas. (Tuba 1), 5 T.B.
- Strings:** Xyl. (#2), Bwl. (#4), S.D., Fl.T. (#5), Org. (ped.), Kybrd., Pno., Hrp., Gtr., Vln., Vla., Vc., Db.

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *sempre p*. The page is divided into three measures corresponding to the page numbers 1173, 1174, and 1175.

Tutti f

Tutti ff

Tutti ff

1189 1190 1191 1192 1193 1194 1195 1196 *molto rit.*

Picc. 1 and 2 *mf*

Flutes 1 and 2

A. Fl.

Oboes 1 and 2

Eng. Hn.

Bsns. *mf*

Cbsn.

E♭ Cl.

All Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1 and 2

Ten. Sax.

Bari. Sax.

Bass Sax.

Tpts. *1 rpt piece, 1, 2*
3, 4, 5

Hrns. *Hrn 1, 2*
3, 4, 5

Tbns. *Trbn 1, 2*
3, 4

B. Tbn.

3 Ephs. *Ephm 1*

3 Tbas. *Tuba 1*
2, 3

5 Timp.
5 Rt-tms.

5 T.B.

Xyl. (#2)

Spnd. cym. (#3)

Spnd. cym. (#5)

Kybrd.

Pno.

Hrp.

Gtr.

Vln. *molto rit.*

Vla.

Vc.

Db.

Unmeasured trills *f*
Brass *dim* 1197

Trills *f*
Brass tenuto only *f* 1198

1199 1200

A tempo

Fl.1
Fl.2
A. Fl.

Ob.1
Ob.2
Eng. Hn.

Bsn. 1
Bsn. 2

E♭ Cl.
Cl.1
Cl.2
Cl.3
Alto Cl.

Tpts.
Hrns.
Tbns.
B. Tbn.

Euph. 1
Euph. 2
Euph. 3
3 Tbas.

Tmp. on BD
#1 on BD
#2 on BD
#4 on BD

Kybrd.
Pno.
Hrp.
Gtr.
Vln.
Vla.

dim.
dim.
dim.
dim.

dim. [Hm 5]

Timpanist with hard timpani mallets
f

Player #1 on bass drum with hard timpani sticks
Player #2 with snare drum sticks play on rim
Player #4 with hard timpani mallets

f (one sustained pedal)
f (one sustained pedal)

f

f

f

f

f

Fl 1
Fl 2
alto
Ob 1
Ob 2
Cor angl.

This page contains the musical score for measures 1201, 1202, and 1203. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various dynamics such as *f* (forte) and *f cresc.* (forte crescendo). The woodwind section includes Flutes 1 and 2 (with an alto flute), Oboes 1 and 2, Cor Anglais, Bsns, Eb Cl., Cl. 1, Cl. 2, Cl. 3, and Alto Cl. The saxophone section includes Sop. Sax., Alto Sax. 1 and 2, Ten. Sax., Bari. Sax., and Bass Sax. The brass section includes Picc. Tpt., Tpt. 1-5, Hrn. 1-5, Tbn. 1-4, and B. Tbn. The percussion section includes 3 Ephs., 3 Tbas., Tmp. on BD #1, #2, and #4, and Kybrd. The string section includes Pno., Hrp., Gtr., Vln., Vla., Vc., and Db. The score shows a complex texture with many instruments playing simultaneously, particularly in measure 1203 where the texture is dense.

Long fermata
Unmeasured tremolos

Tutti crescendo

Allegretto like a wink

Tutti p

The score is divided into measures 1207, 1208, 1209, and 1210. It includes a variety of instruments with specific performance instructions. The woodwinds and strings play complex rhythmic patterns, often with unmeasured tremolos. The percussion section includes snare drums (played in the center, on the body, on the rim, and normal), cymbals, and tom-toms. The keyboard instruments (organ, harpsichord, piano, and guitar) provide harmonic support. The brass section (trumpets, horns, trombones, and tubas) plays sustained chords and melodic lines. The string section (violins, violas, violas, and double basses) plays pizzicato patterns. The score concludes with a tempo change to 'Allegretto like a wink' and a dynamic marking of 'p'.