

Christopher Stark

...AND START WEST

*for chamber orchestra*

(2011)

*Commissioned by American Composers Orchestra  
with the generous support of Paul Underwood*



# INSTRUMENTATION

Flute

Oboe

B $\flat$  Clarinet

Bassoon

F Horn *with straight mute*

C Trumpet *with straight, cup & bucket mutes*

Tenor Trombone *with straight & bucket mutes*

Timpani

2 Percussion

- I. Vibraphone, Large Wood Block,  
Large Suspended Cymbal, Snare Drum  
Kick Drum, Bongos, Güiro, Tam-tam,  
Crotales
- II. Cabasa, Large Wood Block, Tam-tam  
Brake Drum, Hi-hat, Large Suspended Cymbal  
Large & Small Temple Blocks  
Bass Drum, Marimba, Glockenspiel

Piano

Harp

Strings (*recommended minimum 6.5.4.3.2*)

## DURATION

*ca. 15'00"*

## SCORE IN C

*with usual octave transpositions*

## PREMIERE PERFORMANCE

*14 October 2011*

American Composers Orchestra

George Manahan, conductor

Zankel Hall @ Carnegie Hall

New York, New York

*dedicated to my mother,  
who started west in 1974*

SCORE IN C

# ...AND START WEST

Christopher Stark

Technicolor  $\text{♩} = 88\text{ca.}$

The score is divided into two systems. The first system includes:

- Flute:** *ff*, *ffp*, *ff*, *p*, *ff*
- Oboe:** *p*, *ff*, *ff*, *p*
- Clarinet:** *ff*, *ffp*, *ff*
- Bassoon:** *p*, *ff*, *(stopped)*
- Horn:** *ffp*, *ff*, *ffp*, *ff*
- Trumpet:** (rest)
- Trombone:** *con sord. (straight)*, *f*
- Timpani:** 32", 25", 23"
- Percussion I:** *Vibraphone*, *medium yarn mallets*, *f*, *♯*, *♯*, *♯*
- Percussion II:** *Cabasa*, *♯*, *♯*, *♯*
- Piano:** *ff*, *♯*, *♯*, *♯*
- Harp:** *ff*, *♯*, *♯*, *♯*, *♯*, *♯*

The second system includes:

- Violin I:** *p*, *ff*, *ffp*, *ff*, *p*, *ff*, *mf*
- Violin II:** *p*, *ff*, *p*, *ff*, *ffp*, *ff*, *mf*
- Viola:** *p*, *ff*, *ffp*, *ff*, *mf*
- Violoncello:** *ffp*, *ff*, *ffp*, *ff*, *ffp*
- Double Bass:** *f*

Fl. *mf* *ff* *ff* *ffp*

Ob. *mf* *ff* *ff* *ffp* *ff*

Cl. *mf* *ff* *ff* *p sub.* *ff*

Bsn. *ffp* *ff*

Hn. *open* *mf* *ff*

Tpt. *con sord. (straight)* *mf* *ff* *p*

Tbn. *ff* *f*

Timp. *soft felt mallets* *mf*

Perc. I *Large Wood Block* *hard plastic mallet* *ff* *p* *ff* *Vibes* *med. yarn mallets* *f*

Perc. II *Cabasa* *f strike on palm to achieve staccato effect* *ff*

Pno. *ff* *p* *ff*

Harp. *D<sup>b</sup> A<sup>b</sup>* *ff sans étouffés* *p* *ff* *G<sup>#</sup>* *F<sup>#</sup>*

Vln. I *port.* *ff* *p* *ffp* *ff* *ffp* *ff*

Vln. II *ff* *p* *ffp* *ff* *ffp* *ffp*

Vla. *f* *ff sempre* *p* *ff*

Vc. *f* *pizz.* *arco* *ff sempre* *ffp* *ff*

Db. *ff sempre* *f*

Fl. *ff* *ffp* *ff*

Ob. *ff* *ffp* *ffp* *ff*

Cl. *ff* *ffp* *ff*

Bsn. *ff* *ffp* *ff*

Hn. *ffp* *ff* *ffp* *ff*

Tpt. *f*

Tbn. *f*

Perc. I *f* *mf*

Pno. *mf*

Hp. *Ab* *G#*

Vln. I *ffp* *ff*

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

Vla. *pizz.* *arco* *p* *ff* *ffp*

Vc. *sffz* *ff*

Db. *f*

Fl. *ff poss.*

Ob. *ffp* *ff* *p* *ff*

Cl. *ffp* *ff* *p* *ff*

Bsn. *f*

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *f*

Timp.

Perc. I *Vibes* *Lrg. Wd. Bk. (hard plastic mallet)* *ff* *p* *ff*

Perc. II *Cabasa* *f simile*

Pno. *ff* *p* *ff*

Hp. *ff* *sons étouffés* *p* *ff*

Vln. I *ff poss.* *p* *ff*

Vln. II *ff poss.* *p* *ff*

Vla. *ffp* *ff* *f*

Vc. *f*

Db. *f* *pizz.* *arco*



Fl. *ffp* — *ff* *p*

Ob. *ffp* — *ff* *sub. p*

Cl. *ffp* — *ff* *sub. p*

Bsn. *ffp* — *ff* *ffp* — *ff* *p*

Hn. *p* — *ff*

Tpt. *ffp* — *f*

Tbn. *ffp* — *f* *p* — *ff*

Timp. *mf* *p* *pp*

Perc. I *Vibes* hard yarn mallet *pp*

Perc. II *Cabasa* *Tam-tam* tam-tam mallet *mp*

Pno. *ff* *mp*

Hp. *mp* sans étouffes

Vln. I *mf* < *ff* *ffp* — *ff*

Vln. II *mf* < *ff* *ffp* — *ff* *mf*

Vla. *ff sempre* *ffp* — *ff* *mf*

Vc. *ff sempre* *ffp* — *ff* *pizz.* *p* *arco* *mf*

Db. *ff sempre* *ffp* — *ff* *pizz.* *p* *arco* *mf*

Fl.

Ob.

Cl.

Hn. *(stop note abruptly, do not rearticulate)* *pp* *f* *simile* *pp* *f*

Perc. I **Vibes**

Pno.

Hp.

Vln. I *(abruptly stop nose, do not rearticulate)* *pp* *f* *simile* *pp* *f*

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Hn.

Perc. I Vibes

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* — *f*

*pp* — *f*

*pp* — *f*

*pp* — *f*

Fl. *ff* *mf* *mf*  
 Ob. *ff* *mf* *mf*  
 Cl. *ff* *mf* *mf*  
 Bsn. *mf* *f* *mf*  
 Hn. *p* *f* *p*  
 Tpt. (*con sord.*) *p* *f* *p*  
 Tbn. (*con sord.*) *p* *f* *p*  
 Timp. *hard felt mallets* *p*  
 Perc. I [Vibes] *f* *sub. mf*  
 Perc. II [Lrg. Wd. Blk.] *hard plastic mallet* *p* *f* *p*  
 Pno. *f* *sub. mf*  
 Hp. *f* *sub. mf*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Fl. *f* *sub. mf*

Ob. *f* *sub. mf*

Cl. *f* *sub. mf*

Bsn. *f* *mf* *f*

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *f*

Tbn. *ff* *p* *ff*

Timp. *mp*

Perc. I *Vibes* *ff* *sub. mf* *ff* *sub. mf*

Perc. II *Lrg. Wd. Blk.* *ff* *mf* *ff*

Pno. *ff* *sub. mf* *ff* *sub. mf*

Hp. *ff* *sub. mf* *ff* *sub. mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *mf* *ff*

Hn. *p* *ff* *p* *senza sord.*

Tpt. *p* *ff* *p*

Tbn. *p* *ff*

Timp. *mf*

Perc. I Vibes *ff*

Perc. II Lrg. Wd. Bk. *p* *ff* *p*

Pno. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

Db. *f* *ff*

← ♩ = ♩ → *sempre*

**54** (2+3)

**(3+3+3+3)**

53

55

56 **11**

Fl. *ff poss.* *sffz simile*

Ob. *ff poss.* *sffz simile*

Cl. *ff poss.* *sffz simile*

Bsn. *ff poss.*

Hn. *sffz simile*

Tpt. *ff* *sffz simile*

Tbn. *f* *ff* *mf* *sffz simile*

Timp. *f* *pp* *ff* *dampen immediately*

Perc. I *ff poss.* *pp* *ff* *(choke cymbal very abruptly)*

Perc. II *ff poss.* *sffz simile* *mf* *sffz simile*

Pno. *ff poss.* *ff*

Harp. *ff poss.* *mf* *ff* *gliss.*

Vln. I *ff poss.* *ff*

Vln. II *ff poss.* *ff*

Vla. *ff poss.* *pizz.* *sffz simile*

Vc. *ff poss.* *pizz.* *sffz simile*

Db. *ff poss.* *sffz simile*

(3+3+3+3)

57

(2+2+2)

58

59

(3+3)

60

61

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Snare Drum wooden sticks, rim shot (cross stick when poss.)

HH (closed)

Brake Dr.

mf

sffz

simile

mf

sffz

simile

B $\flat$



62 63 64 65 66

Fl. *sfz simile* *f* *sfz simile*

Ob. *sfz simile* *f* *sfz simile*

Cl. *sfz simile* *f* *sfz simile*

Bsn. *sfz simile*

Hn. *sfz simile*

Tpt. *sfz simile*

Tbn. *sfz simile*

Timp. *wooden sticks sfz simile*

Perc. I *Kick Drum* *Bongos*

Perc. II *Brake Dr.* *HH* *Brake Dr.* *sfz simile*

Pno. *sfz simile* *g♭*

Hp. *sfz simile*

Vln. I *non div.* *sfz simile*

Vln. II *non div.* *sfz simile*

Vla. *arco sfz simile*

Vc. *arco sfz simile*

Db. *sfz simile*

67

69

70

71

Fl. *f* *sfz simile*

Ob. *f* *sfz simile*

Cl. *f* *sfz simile*

Bsn. *f*

Hn.

Tpt.

Tbn. *f*

Timp.

Perc. I *Kick Dr.* *SD* *Bongos* *SD* *Bongos*

Perc. II *Brake Dr.* *HH* *Brake Dr.* *mf* *sfz simile*

Pno. *loco* *ff* *sfz simile* *8<sup>th</sup>*

Hp.

Vln. I *ff* *non div.* *sfz simile*

Vln. II *ff* *non div.* *sfz simile*

Vla. *pizz.* *sfz arco simile*

Vc. *pizz.* *sfz arco simile*

Db. *sfz simile*

The musical score is arranged in a standard orchestral layout. It includes the following parts and markings:

- Flute (Fl.):** Measures 72-73 feature sixteenth-note passages with sixteenth rests. Measures 74-75 have *ff* dynamics and sixteenth-note runs. Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Oboe (Ob.):** Similar to the flute, with sixteenth-note passages in measures 72-73 and *ff* dynamics in 74-75, followed by *sfz simile* in 76-77.
- Clarinet (Cl.):** Features sixteenth-note passages in measures 72-73 and *ff* dynamics in 74-75, followed by *sfz simile* in 76-77.
- Bassoon (Bsn.):** Starts in measure 73 with a *f* dynamic. Measures 74-75 have *ff* dynamics and sixteenth-note passages. Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Horn (Hn.):** Remains silent until measure 75, where it enters with eighth-note patterns and *sfz simile* dynamics.
- Trumpet (Tpt.):** Remains silent until measure 75, where it enters with eighth-note patterns and *sfz simile* dynamics.
- Tuba (Tbn.):** Remains silent until measure 75, where it enters with eighth-note patterns and *sfz simile* dynamics.
- Timpani (Timp.):** Remains silent until measure 75, where it plays eighth notes with *sfz simile* dynamics.
- Percussion I (Perc. I):** Enters in measure 75 with *f* dynamics, playing Kick Dr., Bongos, and Brake Dr. (marked with a circled '4').
- Percussion II (Perc. II):** Plays HH (Hand Drums) in measures 72-73 (*mf*), then switches to open and close hi-hat in measure 74 (*f*), and Brake Dr. in measure 75 (*sfz simile*).
- Piano (Pno.):** Features *loco* passages in measures 72-73 and *ff* dynamics. Measures 74-75 have *sfz simile* dynamics and sixteenth-note runs. Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Harpsichord (Hp.):** Remains silent until measure 75, where it enters with eighth-note patterns and *ff* dynamics.
- Violin I (Vln. I):** Features *ff* dynamics in measures 72-73 and *ff* dynamics in 74-75. Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Violin II (Vln. II):** Features *ff* dynamics in measures 72-73 and *ff* dynamics in 74-75. Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Viola (Vla.):** Features *pizz.* (pizzicato) in measures 72-73 (*ff*), then *arco* (arco) in measure 74 (*ff*). Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Violoncello (Vc.):** Features *pizz.* in measures 72-73 (*ff*), then *arco* in measure 74 (*ff*). Measures 76-77 have *sfz simile* dynamics and eighth-note patterns.
- Double Bass (Db.):** Features *ff* dynamics in measures 74-75 and *ff* dynamics in 76-77.

77 78 79 81

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I  
Kick Dr. Bongos Kick Dr. SD  
Brake Dr.

Perc. II  
HH (closed) *mf*

Pno. *loco ff*

Hp. *ff simile*

Vln. I *ff*

Vln. II *ff*

Vla. *pizz.*

Vc. *pizz.*

Db.

Fl. *ff* *sfz simile*

Ob. *ff* *sfz simile*

Cl. *ff* *sfz simile*

Bsn. *f* *ff*

Hn.

Tpt.

Tbn. *ff*

Timp.

Perc. I  
Kick Dr. Bongos Kick Dr.

Perc. II  
HH Brake Dr. HH Brake Dr. HH

*sfz simile* *f* *sfz simile* *f*

Pno. *ff* *sfz simile*

Hp. *Bb* *A#* *ff* *C#* *ff*

Vln. I *ff poss.*

Vln. II *ff poss.*

Vla. *arco* *ff* *ff poss.*

Vc. *arco* *ff* *ff poss.*

Db. *ff* *ff poss.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*sfz*

*simile*

*f*

*loco*

*p*

*gliss.*

Bongos

Kick Dr.

Lrg. Sus. Cym. (wooden stick)

Kick Dr.

Brake Drum

HH

Brake Dr.

HH

Brake Dr.

HH

8<sup>va</sup>

6

5

Detailed description of the musical score: This page contains measures 87 through 91 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play melodic lines with various articulations and dynamics. The percussion section includes Bongos, Kick Drum, Brake Drum, and Hand Drums (HH). The piano part features a 'loco' section in measure 88. The harp part has a 'gliss.' in measure 91. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides harmonic support. The score includes numerous dynamic markings such as *ff*, *sfz*, *simile*, and *f*, as well as performance instructions like 'Bongos', 'Kick Dr.', and 'Lrg. Sus. Cym. (wooden stick)'. Measure numbers 87, 88, 89, 90, and 91 are clearly marked at the top of the page.

Fl.

Ob. *p* *ff* *p* *ff* *pp*

Cl. *pp* *ff* *pp* *ff*

Bsn. *ff poss. sempre*

Tpt. *pp* *ff* *pp* *ff*

Tbn. *pp*

Timp. *ff*  
Lrg. Sus. Cym. (choke)

Perc. I  
Kick Dr.  
HH (closed)  
Güiro (wooden stick)  
*f*

Perc. II  
Large & Small Temple Blocks (wooden sticks)  
*mf* *f* *pp* *mf* *f*

Pno. *ff poss. sempre*  
8va

Hp. *loco* *sffz* *simile*

Vln. I *p* *ff* *p* *ff*

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

Vla. *p* *ff* *p* *ff*  
*pizz.*

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

Db. *ff poss. sempre*

(stop note abruptly, do not reararticulate)

(stop note abruptly, do not reararticulate)

(stop note abruptly, do not rearticulate)

Fl. *pp*  $\leftarrow$  *ff*

Ob. *ff* *pp*  $\leftarrow$  *ff* *p*

Cl. *p* *ff* *pp*  $\leftarrow$  *ff*

Bsn. *ff* *pp*  $\leftarrow$  *ff*

Hn. *pp*  $\leftarrow$  *ff*

Tpt. *pp*  $\leftarrow$  *ff*

Tbn. *ff* *pp*  $\leftarrow$  *ff*

Perc. I **Güiro**

Perc. II **Temple Blks.** *mf*  $\leftarrow$  *f*  $\leftarrow$  *pp* *mf*  $\leftarrow$

Pno. *8vb*

Hp. *E<sub>b</sub>*

Vln. I *p* *ff* *p*

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

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Db. *ff* *p* *ff*



Fl. *p* *ff* *pp < ff*

Ob. *ff* *pp < ff* *p*

Cl. *pp < ff* *pp < ff*

Bsn. *p* *mf < f* *pp*

Hn. *pp < ff*

Tpt. *pp < ff* *pp < ff*

Tbn. *pp < ff*

Perc. I **Güiro**

Perc. II **Temple Bks.** *f* *mf < f* *pp*

Pno. *p* *mf < f* *pp*

Hp. *p* *mf < f* *pp*

Vln. I *ff* *p* *ff* *p*

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

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

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

Db. *p* *mf < f* *pp*

Fl. *pp*  $\leftarrow$  *ff* *ff* *pp*  
 Ob. *ff* *pp*  $\leftarrow$  *ff* *p* *ff*  
 Cl. *pp*  $\leftarrow$  *ff* *fp*  $\leftarrow$  *ff* *pp*  $\leftarrow$  *ff*  
 Bsn. *pp*  $\leftarrow$  *ff*  
 Hn. *pp*  $\leftarrow$  *ff* *pp*  $\leftarrow$  *ff*  
 Tpt. *pp*  $\leftarrow$  *ff* *pp*  $\leftarrow$   
 Tbn. *pp*  $\leftarrow$  *ff*  
 Perc. I Güiro  
 Perc. II Temple Blks. *f* *ff* *f*  
 Pno. *sfz*  
 Hp. D $\flat$  F $\sharp$  G $\flat$  A $\flat$  G $\sharp$  G $\sharp$  D $\sharp$   
 Vln. I *ff* *p* *ff* *pizz.* *sfz*  
 Vln. II *ff* *p* *ff*  
 Vla. *ff* *p* *ff* *pizz.* *sfz*  
 Vc. *sfz* *p* *ff*  
 Db. *sfz* *p* *ff*

Fl. *ff* *p < ff* *mf* *ff*

Ob. *p* *< ff*

Cl. *fp* *< ff*

Bsn. *mf* *ff*

Hn. *f* *p < ff*

Tpt. *ff* *p < ff*

Tbn. *p < ff*

Timp. *mfz*

Perc. I *Güiro* *Kick Dr.*

Perc. II *Temple Bkls.* *Brake Drum* *Hi-Hat*  
*pp* *sfz* *p* *f*

Pno. *geb.*

Hp. *D#* *G#* *C#* *A#* *D#*

Vln. I *arco* *p* *ff*

Vln. II *p* *ff* *pizz.*

Vla. *arco* *p* *ff* *sfz* *arco* *simile*

Vc. *p* *ff* *ff*

Db. *ff*

Fl. *mf* *ff*

Ob. *p* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *p* *ff*

Tpt. *fp* *ff*

Tbn. *p* *ff*

Timp.

Perc. I  
Güiro  
Kick Dr.

Perc. II  
Hi-Hat  
*p* *f*

Pno. *8vb*

Hp. *Ah* *Q* *Eb*

Vln. I

Vln. II

Vla. *arco* *pizz.* *non div.* *(stop note abruptly, do not rearticulate)* *p* *ff*

Vc. *p* *ff*

Db.

Fl. *pp* *ff* *pp* *ff* *pp*

Ob. *pp* *ff* *pp* *ff* *pp*

Cl. *pp* *ff* *pp* *ff* *pp*

Bsn. *pp* *ff* *pp* *ff* *pp*

Hn. *p* *ff* *pp* *ff* *pp*

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

Tbn. *p* *ff* *pp* *ff* *pp*

Timp. Güiro - Kick Dr. Snare Dr.

Perc. I Hi-Hat Brake Dr.

Perc. II *p* *f* *p* *f* *p* *f*

Pno. *8vb*

Hp. *G♭* *G♯* *E♭*

Vln. I *pp* *ff* *pp* *ff* *pp* *non div.*

Vln. II *pp* *ff* *pp* *ff* *pp* *non div. (stop notes abruptly, do not rearticulate)*

Vla. *p* *ff* *pp* *ff* *pp* *non div.*

Vc. *pp* *ff* *pp* *ff* *pp*

Db. *pp* *ff* *pp* *ff* *pp*

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

- Fl. (Flute):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Ob. (Oboe):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Cl. (Clarinet):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Bsn. (Bassoon):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Hn. (Horn):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Tpt. (Trumpet):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Tbn. (Trombone):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Timp. (Timpani):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Perc. I (Percussion I):** Part 1, measures 117-119. Includes instruction: "Kick Dr. - Snare Dr." Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Perc. II (Percussion II):** Part 1, measures 117-119. Includes instruction: "Kick Dr. - Snare Dr." Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Pno. (Piano):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Hp. (Harp):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Vln. I (Violin I):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Vln. II (Violin II):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Vla. (Viola):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Vc. (Violoncello):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Db. (Double Bass):** Part 1, measures 117-119. Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*.

121 122 123

Fl. *sfz simile* *ff poss.*

Ob. *sfz simile* *ff poss.* 6 6 6

Cl. *sfz simile* *ff poss.*

Bsn. *sfz simile* *ff poss.* 6 6 6

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff* *pp*

Timp.

Perc. I Lrg. Sus. Cym. - Kick Dr. (choke immediately) Bongos

Perc. II Brake Dr. [HH] *p* *f*

Pno. *sfz simile* 8<sup>th</sup>

Hp. D#

Vln. I *sfz simile* *ff poss.* 6 6 6

Vln. II *sfz simile* *ff poss.* 6 6 6

Vla. *sfz simile* *ff poss.*

Vc. *sfz simile* *ff poss.* 6

Db. *sfz simile* *ff poss.*

Fl. *sfz simile*

Ob. *sfz simile*

Cl. *sfz simile*

Bsn. *sfz simile*

Hn. *sfz simile*

Tpt. *sfz simile*

Tbn. *sfz simile*

Timp.

Perc. I  
Lrg. Sus. Cym. - Kick Dr.  
Bongos  
SD

Perc. II  
Brake Dr.

Pno. *sfz simile*

Vln. I *sfz simile*

Vln. II *sfz simile*

Vla. *sfz simile*

Vc. *sfz simile*

Db. *sfz simile*



The score is divided into four systems of measures: 129, 130, 131, and 132. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Oboe (Ob.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Clarinet (Cl.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Bassoon (Bsn.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Horn (Hn.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Trumpet (Tpt.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Trombone (Tbn.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Timpani (Timp.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Percussion I (Perc. I):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Percussion II (Perc. II):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Piano (Pno.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Harpsichord (Hp.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Violin I (Vln. I):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Violin II (Vln. II):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Viola (Vla.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Violoncello (Vc.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).
- Double Bass (Db.):** Part 1 (measures 129-132) and Part 2 (measures 131-132).

Key performance markings include dynamics such as *ff poss.*, *pp*, *ff*, *sffz*, and *simile*. The score also features various articulations like accents and slurs, and specific percussion instructions such as "Kick Dr. - Bongos" and "Brake Dr.".

Fl. *ff poss.* 6

Ob. *ff poss.* 6

Cl. *ff poss.* 6

Bsn. *ff poss.* 6

Hn. *pp* < *ff*

Tpt. *pp* < *ff*

Tbn. *pp* < *ff*

Timp.

Perc. I [Kick Dr. - Bongos]

Perc. II [HH] [Brake Dr.]

Pno.

Hp.

Vln. I *ff poss.* 6

Vln. II *ff poss.* 6

Vla. *ff poss.* 6

Vc. *ff poss.* 6

Db. *ff poss.*

[Lrg. Sus. Cym.]

8<sup>th</sup>

Detailed description: This page of a musical score covers measures 133 through 137. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones) plays complex melodic lines with various articulations and dynamics, including 'ff poss.' and 'pp < ff'. The brass section (Horns, Trumpets, Trombones) provides harmonic support with similar dynamics. The percussion section includes Kick Drums/Bongos, Hi-Hats, and Brake Drums. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays rhythmic patterns, with the Double Bass part marked 'ff poss.'. The piano part (Pno.) has a sparse accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Meditative ♩ = 52ca.

138 139 140 141 142 143

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *ff poss.*

Bsn. *ff poss.*

Hn. *ff poss.*

Tpt. *ff poss.*

Tbn. *p* *ff poss.*

Timp. *p* *gliss.* *ff* (lowest pitch poss.)

Perc. I *p* *ff* *L.v...*

Perc. II *p* *ff* *pp sempre*

Pno. *p* (white keys) *ff poss.* (black keys) *create as much resonance as poss., and let ring as long as poss.* *molto legato sempre* *pp sempre*

Hp. *p* *ff poss.* *molto legato sempre*

Meditative ♩ = 52ca.

Vln. I *sul G* *ff poss.*

Vln. II *sul G* *ff poss.*

Vla. *sul C* *ff poss.*

Vc. *sul C* *ff poss.*

Db. *sul E* *ff poss.* *div., free bowing, arco*

*p* *mp*

Timp. *pp sempre*

Perc. I *Tam-tam tam-tam mallet*  
*p*

Perc. II *B.D.*

Pno. *8<sup>va</sup>*  
*3* *6* *6* *6* *6* *6*  
*8<sup>va</sup>*  
*pp*

Hp. *pp* *p* *pp* *D<sup>b</sup>*  
*(8)* *8<sup>va</sup>* *(2)* *8<sup>va</sup>*

Vla. *senza vib.* *pp*

Vc. *senza vib.* *pp* *p* *pp* *pp* *mp*

Db. *p* *mp*

*senza vib.*

*con sord. (bucket)*

Tam-tam

B.D.

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

*pp* *pp* *mf* *pp*

*p* *mp*

*D: C<sub>2</sub> B<sub>1</sub> E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>*

Detailed description of the musical score: The score is for measures 147, 148, and 149. It features a variety of instruments: Bsn., Tbn., Timp., Perc. I (Tam-tam), Perc. II (B.D.), Pno., Hp., Vla., Vc., and Db. The Bsn. part has a melodic line starting in measure 148 with dynamics *pp* and *mp*, marked *senza vib.*. The Tbn. part has a sustained note in measure 148 with dynamics *pp* and *con sord. (bucket)*. The Pno. part has complex rhythmic patterns with triplets and sextuplets, dynamics *p* and *pp*, and a *senza vib.* instruction. The Hp. part has a rhythmic accompaniment in measure 147 and a melodic line in measure 148 with dynamics *p* and *pp*. The Vc. part has a melodic line with dynamics *pp*, *mf*, and *pp*. The Db. part has a sustained note with dynamics *p* and *mp*. A key signature change is indicated for the Hp. part in measure 148: *D: C<sub>2</sub> B<sub>1</sub> E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>*.

This page contains the musical score for measures 150, 151, and 152. The instruments and parts are as follows:

- Cl. (Clarinet):** Rests in measures 150 and 151; plays a *pp* note in measure 152.
- Bsn. (Bassoon):** Plays a *pp* note in measure 150, followed by a *mf* phrase in measure 151, and a *pp* note in measure 152.
- Hn. (Horn):** Rests in measures 150 and 151; plays a *pp* note in measure 152.
- Tbn. (Trumpet):** Plays a *mf* phrase in measure 150, followed by a *pp* note in measure 151, and a *pp* note in measure 152.
- Timp. (Timpani):** Plays a *mf* phrase in measure 150, followed by a *pp* note in measure 151, and a *pp* note in measure 152.
- Perc. I (Percussion I):** Labeled "Tam-tam", rests in all three measures.
- Perc. II (Percussion II):** Labeled "B.D.", rests in all three measures.
- Pno. (Piano):** Features complex rhythmic patterns with triplets and sextuplets. Dynamics range from *p* to *pp*. Includes markings for *loco* and *8<sup>va</sup>*.
- Hp. (Harp):** Plays chords in measure 150, then a *p* phrase in measure 151, and a *pp* phrase in measure 152. Includes markings for *loco* and *8<sup>va</sup>*.
- Vla. (Viola):** Plays a *mf* note in measure 150, rests in measure 151, and plays a *f* note in measure 152.
- Vc. (Violin):** Plays a *pp* note in measure 150, a *f* note in measure 151, and a *pp* note in measure 152. Ends with a *ff sempre* marking.
- Db. (Double Bass):** Plays a *p* note in measure 150, rests in measure 151, and plays a *mp* note in measure 152.

Fl. *pp* *mf* 3

Ob. *pp* *mf* 6 *pp* *pp* < *ff* *pp* <

Cl. *ff* 3 *pp* *pp*

Bsn. *ff* *pp* *ff* *pp*

Hn. *ff* *con sord. (cup)* *pp* *f*

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

Tbn. *ff* *pp* *ff* *pp*

Timp. *Crotales* brass mallet, l.v. sempre

Perc. I (a) *ff* poss. (both staves)

Perc. I (b) *Vibes* hard yarn mallet *mf* *pp* *pp* *mf* *pp* *ff*

Perc. II *B.D.* *mfpp*

Pno. *ff* poss. *mf* *ff* sempre

Harp *ff* poss. *mf* *arco*

Vln. I *ff* 5 *pp* *ff* *pp* *arco*

Vln. II *pp* *arco* *ff* *pp* *I - open* *II - harm. (touch third on open string)* *non div.*

Vla. *ff* *pp* *ff* *pp*

Vc. *molto sul pont.* *ord.* *molto sul pont.*

Db. *p*

\*grace notes without slashes should be played on the beat (with slashes should be played before the beat)

This musical score is divided into three systems corresponding to pages 156, 157, and 158. The instruments and their parts are as follows:

- Flute (Fl.):** Features a *flz.* (flautando) section with triplets and dynamic markings of *pp*, *mf*, and *pp*.
- Oboe (Ob.):** Starts with a forte (*f*) dynamic, then moves to *pp*, *mf*, *pp*, and *mp*.
- Clarinet (Cl.):** Plays a rhythmic pattern with a *mf* dynamic, transitioning to *pp* later.
- Bassoon (Bsn.):** Features a *pp* dynamic with a *mf* section in the final measure.
- Horn (Hn.):** Includes an *open* instruction and dynamic markings of *pp*, *p*, and *pp*.
- Trumpet (Tpt.):** Starts with a forte (*f*) dynamic and a quintuplet, then moves to *pp*.
- Trombone (Tbn.):** Features a *mf* dynamic section.
- Timpani (Timp.):** Shows a *pp* dynamic.
- Percussion I (Perc. I):** Includes Vibes and a *pp* dynamic.
- Percussion II (Perc. II):** Includes B.D. (Bass Drum) and a *p* dynamic section.
- Piano (Pno.):** Features complex rhythmic patterns with triplets and sextuplets, and dynamic markings of *pp*, *p*, and *pp*.
- Harpsichord (Hp.):** Starts with a fortissimo (*ff*) dynamic and includes a section with *pp*, *p*, and *pp* dynamics.
- Violin I (Vln. I):** Features a fortissimo (*ff*) dynamic, then *pp*, *f*, and *pp*.
- Violin II (Vln. II):** Features a *pp* dynamic.
- Viola (Vla.):** Starts with a fortissimo (*ff*) dynamic and includes a section with *pp* and *mp* dynamics, marked *(senza vib.)*.
- Violoncello (Vc.):** Includes an *ord.* (ordine) instruction and dynamic markings of *mf*, *ff*, and *pp*, with the instruction *molto sul pont.*
- Double Bass (Db.):** Features a fortissimo (*ff*) dynamic and a *pp* dynamic.



Fl. *pp* *ff* *pp* *ord.* *mf*

Ob. *pp* *mf* *pp*

Cl. *pp* *ffp* *pp*

Bsn. *pp* *mf* *pp*

Tpt.

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

Timp. *mp*

Perc. I (a) *ff* poss. (both staves)

Perc. I (b) *sed sempre*

Perc. II *B.D.*

Pno. *p* *pp*

Hp. *loco* *Rh* *ff* poss. *pp* *p* *pp*

Vln. I *ff* *pp*

Vln. II *pp* *ff*

Vla. *pp*

Vc. *pp* *ord.* *pp* *mf*

Db. *p* *pp*

*overblow*

*ord.*

*mp*

*ff* poss. (both staves)

*sed sempre*

*loco*

*Rh*

*ff* poss.

*pp* *p* *pp*

*ff* *pp*

*pp*

*ord.*

*pp* *mf*

*p* *pp*

flz  
**ff**  $\rightarrow$  **pp**

**pp**  $\rightarrow$  **mp**  $\rightarrow$  **pp**

**ff**

**pp**  $\rightarrow$  **mp**  $\rightarrow$  **pp**

**pp**  $\rightarrow$  **mf**  $\rightarrow$  **pp**

**mf**  $\rightarrow$  **pp**

**pp**  $\rightarrow$  **mp**  $\rightarrow$  **pp**

Vibes  
**ff**

B.D.

**p**  $\rightarrow$  **pp**

**pp**  $\rightarrow$  **p**  $\rightarrow$  **pp**

*loco*  
**ff pass.**  $\rightarrow$  **pp**  $\rightarrow$  **p**  $\rightarrow$  **pp**

$D^{\#}C^{\#}B^{\#}E^{\#}F^{\#}G^{\#}A^{\#}$

$D^{\#} C^{\#}$

**pp**  $\leftarrow$  **p sempre**

**pp**  $\leftarrow$  **mf**  $\rightarrow$  **pp**

*pizz.*  
**f**

*arco*  
**pp**

*molto sul pont.*  $\rightarrow$  *ord.*  
**pp**

**pp**

Bsn. *pp* *mp* *pp*

Tbn. *pp* *mp*

Perc. II **Marimba** *blends-with-the-piano mallets, molto legato sempre*  
*n* *pp*

Pno. *molto legato sempre*  
*pp*  
*n* *pp*  
*una corda*

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

Vln. I *pp*

Vla.

Vc. *mp* *pp*

Db. *mp* *pp*

Detailed description of the musical score: The score is for measures 165, 166, and 167. The Bsn. and Tbn. parts have long notes with dynamics *pp*, *mp*, and *pp*. The Perc. II part features a Marimba with a note marked *n* and dynamics *pp*, with the instruction "blends-with-the-piano mallets, molto legato sempre". The Pno. part has a complex texture with a right-hand line marked *pp* and *n*, and a left-hand line with a *una corda* instruction. The Hp. part has a right-hand line with dynamics *p* and *pp*, and a left-hand line with a *Bb* and *mp* dynamic. The Vln. I part has a long note with *pp* dynamics. The Vla., Vc., and Db. parts have long notes with *mp* and *pp* dynamics.

Fl. *senza vib.*  
*p*

Cl.  
*p*

Tbn.  
*pp*

Perc. I (a)  
**Crotales**  
*arco, l.v. sempre*  
*pp < mp*

Perc. I (b)  
**Vibes**  
*arco, l.v. sempre*  
*pp < mp*  
*sed sempre*  
*pp < mp*

Perc. II  
**Marimba**

Pno.  
*sed...*

Hp.  
*p*  
 Eb C1 F1

Vln. I  
*1st desk only, senza vib.*  
*p sempre*

Vln. II  
*1st desk only, senza vib.*  
*p sempre*  
*1st & 2nd desk only divisi, senza vib.*

Vla.  
*1st player only, arco, pochissimo vib.*  
*p*

Vc.  
*n*  
*p sempre*

Db.  
*1st player only*  
*mp*  
*pp poss.*  
*p sempre*

Fl.

Ob.

Cl.

Perc. I (a) *Crotales*  
*pp < mp*

Perc. I (b) *Vibes*  
*pp < mp*

Perc. II *Marimba*

Pno.

Hp.

Vln. I *tutti, div. a3*

Vln. II *tutti, div. a3*

Vla.

Vc. (a)

Vc. (b)

Db.

*ped...*

*F#*

*5*

**DIVISI**

This musical score page covers measures 176, 177, and 178. The instruments and parts are as follows:

- Fl.** (Flute): Sustained notes, *ff* at the end of measure 178.
- Ob.** (Oboe): Sustained notes, *ff* at the end of measure 178.
- Cl.** (Clarinet): Sustained notes, *ff* at the end of measure 178.
- Perc. I** (Crotales): *pp* to *mf* in measure 176, *pp* to *f* in measure 177.
- Perc. II** (Marimba): *f* throughout measures 176-178.
- Pno.** (Piano): *fp* in measure 178.
- Hp.** (Harp): *ff* in measure 178.
- Vln. I & II** (Violins): Sustained notes, *ff* at the end of measure 178.
- Vla.** (Viola): Sustained notes, *ff* at the end of measure 178.
- Vc. (a) & (b)** (Violas): *ff poss.* throughout measures 176-178, *ffpp* at the end of measure 178.
- Db.** (Double Bass): Sustained notes, *ff* at the end of measure 178.

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn. *p*

Pno. *mp* *pp* *mp* *molto legato sempre*  
*una corda*

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

Vln. I (a) *p*

DIVISI

Vln. I (b) *p*

Vln. II (a) *p*

DIVISI

Vln. II (b) *p*

Vla. *divisi a3* *p*

Vc. *unis.* *p* *divisi a3* *p*

Db. *tutti* *p*

Detailed description: This page contains the musical score for measures 180, 181, and 182. The score is for a full orchestra and piano. The woodwinds (Flute, Clarinet, Horn) and strings (Violins I and II, Viola, Violoncello, Double Bass) play sustained notes with various dynamics. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings from *pp* to *mp*. The harp part has a melodic line starting in measure 181. The strings are marked *divisi* (divided) for the first and second violins and violas. The piano part includes the instruction *molto legato sempre* and *una corda* (one string). The double bass part is marked *tutti* and *p*. The score is written in 3/4, 4/4, and 2/4 time signatures.

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn. *p*

Pno. *pp* *mp*  
una corda

Hp.

Vln. I (a) *p*

DIVISI

Vln. I (b) *p*

Vln. II (a) *p*

DIVISI

Vln. II (b) *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 183 through 186. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two systems. The first system contains the Flute, Clarinet, Horn, Piano, and Harp parts. The second system contains the Violin I, Violin II, Viola, Violoncello, and Double Bass parts. The Flute and Clarinet parts feature rapid sixteenth-note passages with dynamic markings of *pp* and *mp*. The Piano part includes a section marked 'una corda' with a *pp* dynamic. The Violin I and II parts play sustained notes with a *p* dynamic, while the Viola and Violoncello parts play sustained notes with a *p* dynamic. The Double Bass part plays a sustained note with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.



Fl. *pp* *mp*

Cl. *pp* *mp*

Hn.

Pno. *pp* *pp* *mp*  
una corda

Hp.

Vln. I (a) *p*

DIVISI

Vln. I (b) *p*

Vln. II (a) *p*

DIVISI

Vln. II (b) *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page contains the musical score for measures 187-190. The Flute and Clarinet parts feature rapid sixteenth-note passages, with dynamics ranging from *pp* to *mp*. The Piano part includes ten-measure arpeggiated figures in both hands, with a *una corda* instruction. The Horn part has a melodic line. The Harp part provides harmonic support. The Violin I and II parts are divided into two sections (a) and (b), playing sustained notes with a *p* dynamic. The Viola, Violoncello, and Double Bass parts also play sustained notes, with the Double Bass part including a triplet. The score is written in 4/4 time and includes various dynamic markings and performance instructions.

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn.

Pno. *pp* *pp* *mp sempre*  
*Red... una corda*

Hp. *mf*

Vln. I (a) *p*

DIVISI

Vln. I (b) *p*

Vln. II (a) *p*

DIVISI

Vln. II (b) *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page contains the musical score for measures 191-194. The Flute and Clarinet parts feature rapid sixteenth-note passages with dynamics *pp* and *mp*. The Piano part includes ten-note chords and a section marked *una corda*. The Harp part has a melodic line with a *mf* dynamic. The Violin I and II parts are divided into two sections (a) and (b), playing sustained notes with a *p* dynamic. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and triplets, also marked *p*.

Fl. *pp* *pp* *mf* *pp* *ff* *mp* *pp* *ff* *pp*

Ob. *pp* *ff* *ff* *pp*

Cl. *pp* *ffpp* *mf* *pp*

Bsn. *pp* *pp* *ff* *pp*

Hn. *pp* *f* *pp*

Tpt. *pp* *mp simile* *pp*

Tbn. *pp*

Timp. *mp*

Perc. I (a) *ff poss. (both staves)*

Perc. I (b) *Vibes*

Perc. II *Marimba* *pp* *mf* *pp*

Pno. *una corda* *ff* *pp* *mp* *pp*

Hp. *f* *ff poss.*

Vln. I *unis. (p)* *ff* *pp* *ff* *molto sul pont.*

Vln. II *pp* *ff* *pp* *f*

Vla. *unis. arco* *ff* *pp* *ff*

Vc. *unis.* *molto sul pont.*

Db. *ff* *pp*

*overblow*

*flz.*

*(con sord.)*

*crotales*

*tre corde*

*sul D*

Fl. *pp* *mp* *pp*

Ob. *pp* *< mf* *simile*

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

Bsn. *mf* *pp*

Hn. *open* *pp* *p* *pp*

Tpt. *pp* *mp* *pp*

Tbn. *mf > pp* *mp* *pp* *mp* *pp*

Perc. I Vibes *sed...*

Perc. II Marimba *molto legato* *n* *pp sempre*

Pno. *ff* *sed...*

Hp. *molto legato* *n* *pp sempre*

Vln. I *pp* *ord.* *ffp* *mf* *pp*

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

Vla. *pp* *pp* *molto sul pont.* *ord.*

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

Db. *mp* *pp*

Bsn. *p*

Tpt. *pp* <

Perc. I (a) **Crotales** *arco, l.u. sempre*  
*pp* < *mp* *pp* < *mp* *pp* < *mp*

Perc. I (b) **Vibes** *arco, l.u. sempre*  
*pp* < *mp* *pp* < *mp*  
*sed sempre*

Perc. II

Pno. *p*  
*sed...*

Hp.

Vln. I *1st desk only, senza vib.* *pp sempre*  
*1st & 2nd desk only divisi, senza vib.* *tutti, div. a3*

Vln. II *1st desk only, senza vib.* *pp sempre*  
*1st & 2nd desk only divisi, senza vib.*

Vla. *pp sempre*

Solo Vc. *pochissimo vib.* *p*

(gli altri) Vc. *pp sempre*

Db. *molto sul pont.* *ord.* *molto sul pont.* *ord.* *molto sul pont.*

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

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

Bsn. *ff poss.*

Tpt. *ff*

Perc. I *Crotales brass mallets, L.v. sempre ff poss.*

Pno. *f sempre*

Hp. *f sempre, L.v. sempre*

poco meno mosso (♩ = 46ca.)

Vln. I *unis., senza vib. pp mp pp mp pp mp pp mp*

Vln. II *tutti, unis., senza vib. pp mp pp mp pp mp pp mp*

Vla. *mf sempre*

Vc. *tutti, senza vib. pp mp pp mp pp mp pp mp*

Db. *ord., senza vib. pp mp pp mp pp mp pp mp*

Musical score for measures 210-211. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts feature rapid sixteenth-note passages with dynamic markings of *pp*, *mp*, and *pp*. The Piano part has sparse accompaniment. The Harp part has a few notes. The Violin I and II parts have long notes with dynamic markings. The Viola part has a continuous sixteenth-note pattern. The Violoncello and Double Bass parts have long notes with dynamic markings.



Musical score for measures 212-213. The score continues with the same instruments as the previous page. The Flute and Clarinet parts continue with their rapid sixteenth-note passages. The Piano part has sparse accompaniment. The Harp part has a few notes. The Violin I and II parts have long notes with dynamic markings. The Viola part has a continuous sixteenth-note pattern. The Violoncello and Double Bass parts have long notes with dynamic markings. The score ends with a double bar line and repeat sign.

Fl. *flz.*

*pp < mp > pp*   *pp < mp > pp*   *pp < mp > pp*   *pp < p > pp*   *pp < p > pp*   *pp < p > pp*

Cl.

*pp < mp > pp*   *pp < mp > pp*   *pp < mp > pp*   *pp < p > pp*   *pp < p > pp*   *pp < p > pp*

Tbn. *senza sord., blow air through horn*

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

Pno.

*mf*   *mp*   *p*   *pp*

*ped...*

Hp. *let ring as much as poss.*

*mf*   *mp*   *p*   *pp*

Vln. I

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

Vln. II

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



Fl. *senza vib., molto legato sempre*  
*p*

Cl. *molto legato sempre*  
*p*

Bsn. *senza vib.*  
*pp* < *mf*

Tbn. *pp* < *mf*

Perc. I *Vibraphone* *medium yarn mallets, L.v. sempre*  
*p* *pp* *mp* *p*

Perc. II *Glockenspiel* *brass mallets, L.v. sempre*  
*p* *mp*

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

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

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

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

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

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

Db. *pp* < *mf*

Fl. *mp* *senza vib., molto legato sempre* *mf* *f* *ff*

Ob. *mp* *ff*

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

Bsn. *mp* *ff*

Hn. *con sord.* *mp* *ff*

Tpt. *con sord. (straight)* *pp < mf* *p* *f*

Tbn. *pp < mf* *pp* *ff*

Perc. I *Vibes* *mf* *mp* *mf* *ff*

Perc. II *Glock.* *mf*

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

Hp. *F#* *mf* *mp* *mf* *ff*

Vln. I *mf* *pp* *ff*

Vln. II *mf* *n* *ff*

Vla. *senza vib.* *mp* *ff*

Vc. *f* *p* *f* *1st player only, espressivo*

Db. *mp* *ff*

Detailed description of the musical score: This page contains the musical notation for measures 230 through 234. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings from *mp* to *ff* and performance instructions like *senza vib., molto legato sempre*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with dynamics ranging from *pp* to *ff*, including the instruction *con sord.* for muffled playing. Percussion includes Vibraphone and Glockenspiel parts. The piano part has a complex texture with dynamics from *mf* to *ff*. The harp part features a specific chord marked *F#*. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a rhythmic and harmonic foundation, with the first violin part marked *1st player only, espressivo*. The score uses various musical notations including slurs, accents, and dynamic hairpins.

Fl. *pp sub.*

Ob. *pp sub.*

Cl. *pp sub.*

Bsn. *pp sub.*

Hn.

Tpt. *molto legato sempre*  
*pp sub.*

Tbn. *espressivo*  
*p* *mf*

Perc. I Vibes  
*p* *pp*

Perc. II Glock.  
*p*

Pno. *p* *pp*

Hp. *F#* *p* *pp*

Vln. I *p sub.* *n*

Vln. II *p sub.* *n*

Vla. *1st player only, espressivo*  
*p* *mf*

Vc. *tutti, ord.*  
*pp sub.*

Db. *1st player only*  
*p* *mf*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *molto legato sempre*

Tbn. *mp* *p* *mf*

Perc. I *Vibes* *mf* *mp*

Perc. II *Glock.* *mf*

Pno. *mf* *mp*

Hp. *D# E#F#* *mp*

Vln. I *mf* *n*

Vln. II *mf* *n* *tutti, senza vib.*

Vla. *mp*

Vc. *mf* *1st player only, espressivo* *mp* *f*

Db. *mp*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. I *Vibes* *f* *mf*

Perc. II *Glock.* *f*

Pno. *f* *mf*

Hp. *mf*  
D#C#Bb  
EbF#Ab

Vln. I *f*

Vln. II *f* *n*

Vla. *mf* *non div.*

Vc. *mf* *tutti, senza vib.*

Db. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff* *f*

Tpt. *f*

Tbn. *pp* *f*

Perc. I *Vibes* *ff*

Perc. II *Glock.* *ff*

Pno. *ff*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Solo Vc. *espressivo* *f* *ff*

(gli altri) Vc. *non div.* *f*  
*non div. I - touch 4th II - touch 3rd*

Db. *f*

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *ff* *ff poss.*

Bsn. *ff poss.*

Hn. *ff poss.*

Tpt. *ff poss.*

Tbn. *ff poss.*

Perc. I Vibes *f* *ff* *ff poss.*

Pno. *f* *ff* *ff poss.*

Hp. *f* *ff* *ff poss.*

Vln. I *pp* *ff poss.*

Vln. II *n* *ff poss.*

Vla. *ff poss.*

Solo Vc. *f* *ff* *ff poss.*

(gli altri) Vc. *ff poss.*

Db. *ff poss.*

Fl. *pp* < *p* > *pp*     < *p* > *pp*     < *mp* > *pp*     < *mp* > *pp*     < *mf* > *pp*

Ob. *pp* < *p* > *pp*     < *p* > *pp*     < *mp* > *pp*     < *mp* > *pp*     < *mf* > *pp*

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

Bsn. *pp*     < *mp*     *pp*

Hn. *pp*     < *mp*     *pp* *senza sord.*

Tbn. *pp*     < *mp*     *pp*

Perc. I Vibes

Perc. II Glock. *p*

Pno. *p*     *mp*     *pp* *like an echo*

Hp. *p*     *mp*     *mf*

Vln. I *1st player only* *pp* < *p* > *pp*     < *p* > *pp*     < *mp* > *pp*     < *mp* > *pp*     *tutti* < *mf* > *pp*

Vln. II *1st player only* *pp* < *p* > *pp*     < *p* > *pp*     < *mp* > *pp*     < *mp* > *pp*     *tutti* < *mf* > *pp*

Vla. *1st player only* *pp* < *p* > *pp*     < *p* > *pp*     < *mp* > *pp*     < *mp* > *pp*     *tutti* < *mf* > *pp*

Vc. *1st player only* *p sub.*     *mp*     *mf*



This musical score page contains measures 256 through 259. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with trills and dynamic markings of *f* > *pp*, *ff* > *pp*, and *ff* > *pp*.
- Oboe (Ob.):** Features a melodic line with dynamic markings of *f* > *pp*, *ff* > *pp*, and *ff* > *pp*.
- Clarinet (Cl.):** Features a melodic line with trills and dynamic markings of *f* > *pp*, *ff* > *pp*, and *ff* > *pp*.
- Bassoon (Bsn.):** Features a melodic line with dynamic markings of *mf*, *pp*, *f*, and *pp*.
- Horn (Hn.):** Features a melodic line with dynamic markings of *mf*, *pp*, *f*, and *pp*.
- Trumpet (Tpt.):** Features a melodic line with dynamic marking of *pp*.
- Trombone (Tbn.):** Features a melodic line with dynamic markings of *mf*, *pp*, *f*, and *pp*.
- Piano (Pno.):** Features a rhythmic accompaniment with triplets and dynamic markings of *mf*, *pp*, *f*, and *pp*.
- Harp (Hp.):** Features a melodic line with dynamic markings of *f* and *ff*.
- Violin I (Vln. I):** Features a melodic line with trills and dynamic markings of *f* > *pp*, *ff* > *pp*, *ff* > *pp*, and *ff* > *pp*.
- Violin II (Vln. II):** Features a melodic line with trills and dynamic markings of *f* > *pp*, *ff* > *pp*, *ff* > *pp*, and *ff* > *pp*.
- Viola (Vla.):** Features a melodic line with trills and dynamic markings of *f* > *pp*, *ff* > *pp*, *ff* > *pp*, and *ff* > *pp*.
- Violoncello (Vc.):** Features a melodic line with dynamic markings of *f* and *ff*.

260 261 262 263

Fl. *tr* *ff* *pp* *ff* *pp*

Ob. *ff* *pp* *ff* *pp*

Cl. *tr* *ff* *pp* *ff* *pp*

Bsn. *ff* *pp* *ff*

Hn. *ff* *pp* *ff* *pp*

Tpt. *ff* *pp* *ff* *pp*

Tbn. *ff* *pp* *ff* *pp*

Perc. II *Lrg. Sus. Cym.*  
*soft yarn mallets*  
*pp*

Pno. *ff* *pp* *ff*

Hp.

Vln. I *tr* *ff* *pp* *ff*

Vln. II *tr* *ff* *pp* *ff*

Vla. *tr* *ff* *pp* *ff*

Vc. *pp* *ff*

Fl. *ff* *fp*

Ob. *ff* *fp*

Cl. *ff* *fp*

Bsn. *ff* *fp*

Hn. *ff* *fp*

Tpt. *ff* *fp*

Tbn. *ff* *fp*

Perc. I *sfz*  
Crotales metal mallets, l.u. sempre

Perc. II *ff* *pp*  
Lrg. Sus. Cym.

Pno. *sfz sempre*

Hp. *sfz sempre*

Vln. I (a) *ff*

DIVISI Vln. I (b) *ff*

Vln. II (a) *ff*

DIVISI Vln. II (b) *ff*

Vla. *ff non div.* *pizz.* *sfz*

Vc. *ff non div.* *pizz.* *sfz*

Db. *ff*

This page contains the musical score for measures 267 and 268. The score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Oboe (Ob.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Clarinet (Cl.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Bassoon (Bsn.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Horn (Hn.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Trumpet (Tpt.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Trombone (Tbn.):** *ff* in measure 267; *fp* with a triplet in measure 268.
- Percussion I (Perc. I):** *sfz* with *Crotales* and *Lrg. Sus. Cym.* markings.
- Percussion II (Perc. II):** *ff* in measure 267; *pp* in measure 268.
- Piano (Pno.):** *ff* in measure 267; *pp* in measure 268.
- Harpsichord (Hp.):** *ff* in measure 267; *pp* in measure 268.
- Violins I (Vln. I (a) & (b)):** *ff* in measure 267; *tr* (trills) in measure 268.
- Violins II (Vln. II (a) & (b)):** *ff* in measure 267; *tr* (trills) in measure 268.
- Viola (Vla.):** *arco* and *ff* in measure 267; *pizz.* and *sfz* in measure 268.
- Violoncello (Vc.):** *arco* and *ff* in measure 267; *pizz.* and *sfz* in measure 268.
- Double Bass (Db.):** *ff* in measure 267; *sfz* in measure 268.

Fl. *ff* *fp*

Ob. *ff* *fp*

Cl. *ff* *fp*

Bsn. *ff* *fp*

Hn. *ff* *fp*

Tpt. *ff* *fp*

Tbn. *ff* *fp*

Perc. I *sffz* [Crotales]

Perc. II *ff* [Lrg. Sus. Cym.] *pp*

Pno.

Hp.

Vln. I (a) *ff*

DIVISI Vln. I (b) *ff*

Vln. II (a) *ff*

DIVISI Vln. II (b) *ff*

Vla. *arco* *ff* *pizz.* *sffz*

Vc. *arco* *ff* *pizz.* *sffz*

Db. *ff*

Detailed description of the musical score: The score is for measures 269, 270, and 271. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) plays a melodic line starting in measure 269 with a fortissimo (ff) dynamic, which softens to fortissimo piano (fp) in measure 271. The percussion section includes Crotales and Large Suspended Cymbal, with the latter playing a rhythmic pattern of sixteenth notes. The piano and harp provide harmonic support with arpeggiated figures. The string section consists of Violins I and II (divided into (a) and (b)), Viola, Violoncello, and Double Bass, all playing a rhythmic pattern of sixteenth notes with a fortissimo (ff) dynamic. The score includes various performance markings such as accents, slurs, and dynamic changes.

Fl. *ff* *fp*  
 Ob. *ff* *fp*  
 Cl. *ff* *fp*  
 Bsn. *ff* *fp*  
 Hn. *ff* *fp*  
 Tpt. *ff*  
 Tbn. *ff* *fp*  
 Perc. I *sfz* *pp*  
 Perc. II *ff*  
 Pno.  
 Hp.  
 Vln. I (a) *tr*  
 DIVISI Vln. I (b) *tr*  
 Vln. II (a) *tr*  
 DIVISI Vln. II (b) *tr*  
 Vla. *arco* *ff* *pizz.* *sfz*  
 Vc. *arco* *ff* *pizz.* *sfz*  
 Db. *ff*

Fl. *ff* *fp*  
 Ob. *ff* *fp*  
 Cl. *ff* *fp*  
 Bsn. *ff* *fp*  
 Hn. *ff* *fp*  
 Tpt. *ff* *fp*  
 Tbn. *ff* *fp*  
 Perc. I *ffz* *Crotales*  
 Perc. II *ff* *Lrg. Sus. Cym.*  
 Pno. *ppp*  
 Hp.  
 Vln. I (a) *tr*  
 DIVISI Vln. I (b) *tr*  
 Vln. II (a) *tr*  
 DIVISI Vln. II (b) *tr*  
 Vla. *arco* *ff* *arco* *pizz.* *ffz*  
 Vc. *ff* *arco* *pizz.* *ffz*  
 Db. *ff* *ffz*

Fl. *ff* *fp*

Ob. *ff* *fp*

Cl. *ff* *fp*

Bsn. *ff* *fp*

Hn. *ff* *fp*

Tpt. *ff* *fp*

Tbn. *ff* *fp*

Perc. I *sfz* [Crotales]

Perc. II *ff* [Lrg. Sus. Cym.]

Pno.

Hp.

Vln. I (a)

DIVISI Vln. I (b)

Vln. II (a)

DIVISI Vln. II (b)

Vla. *arco* *ff* *pizz.* *sfz*

Vc. *arco* *ff* *pizz.* *sfz*

Db. *ff* *sfz*

Detailed description of the musical score: The score is for measures 278 and 279. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) playing a melodic line with accents and dynamics from *ff* to *fp*. The brass section (Horn, Trumpet, Trombone) provides harmonic support. Percussion includes Crotales and Large Suspended Cymbal. The piano and harp play a rhythmic accompaniment with triplets and accents. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a complex rhythmic pattern with triplets and accents, including *tr* (trills) and *pizz.* (pizzicato) markings. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo).



Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. I *sffz*  
Crotales  
Lrg. Sus. Cym.

Perc. II *ff*

Pno.

Hp.

Vln. I (a)  
DIVISI

Vln. I (b)

Vln. II (a)  
DIVISI

Vln. II (b)

Vla. *arco*  
*ff*  
*arco*

Vc. *ff*

Db. *ff*

This page contains the musical score for measures 282 and 283 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Rests in measure 282; enters in measure 283 with a *ff* dynamic.
- Ob.** (Oboe): Rests in measure 282; enters in measure 283 with a *ff* dynamic.
- Cl.** (Clarinet): Rests in measure 282; enters in measure 283 with a *ff* dynamic.
- Bsn.** (Bassoon): Rests in measure 282; enters in measure 283 with a *ff* dynamic.
- Hn.** (Horn): Rests in measure 282; enters in measure 283 with a *pp* dynamic, *senza sord.*
- Tpt.** (Trumpet): Rests in measure 282; enters in measure 283 with a *pp* dynamic, *senza sord.*
- Tbn.** (Tuba): Rests in measure 282; enters in measure 283 with a *pp* dynamic.
- Perc. I** (Percussion I): Rests in both measures.
- Perc. II** (Percussion II): Rests in measure 282; enters in measure 283 with a *pp* dynamic, playing a cymbal roll. A box labeled "Lrg. Sus. Cym." is positioned above the staff with a dashed line indicating the duration of the roll.
- Pno.** (Piano): Rests in both measures.
- Hp.** (Harp): Rests in both measures.
- Vln. I (a) & (b)** (Violin I): Play a rhythmic pattern of eighth notes with slurs and accents throughout both measures.
- Vln. II (a) & (b)** (Violin II): Play a rhythmic pattern of eighth notes with slurs and accents throughout both measures.
- Vla.** (Viola): Rests in measure 282; enters in measure 283 with a *pp* dynamic.
- Vc.** (Violoncello): Rests in measure 282; enters in measure 283 with a *pp* dynamic.
- Db.** (Double Bass): Rests in measure 282; enters in measure 283 with a *pp* dynamic.

The score includes various musical notations such as dynamics (*ff*, *pp*), articulation (accents, slurs), and performance instructions (*senza sord.*). The time signature is 4/4.

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Perc. I

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Crotales

*ffz*

*p*

*unis., pizz., non div.*

*a5*

*a4*

*a3*

*p* < *mp*

*pizz., non div.*

*a4*

*a3*

*p* < *mp*

*pizz., non div.*

*a3*

*p* < *mp*

*pizz., non div.*

*1st desk only (a2)*

*p* < *mp*

*p* < *mp*

*p* < *mp*

*p* < *mp*

*p*

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

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

Hp.

Vln. I *1st desk only (a2)* *1st player only* *p* *p < mp* *p* *p < mp* *p* *p < mp* *n*

Vln. II *1st desk only (a2)* *1st player only* *p < mp* *p < mp* *p < mp*

Vla. *1st desk only (a2)* *1st player only* *p < mp* *p < mp* *p < mp*

Vc. *1st player only* *p < mp* *p < mp* *p < mp*

Db. *1st player only*