

# Tackling Lombard

For Mark Gibson

for Full Orchestra

Commissioned by the Alabama Symphony Orchestra

8-10"

6"

The score is divided into two main sections. The first section, marked "8-10\"", includes measures 1 through 11. It features woodwind parts for Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Bb Clarinet 1, 2 (2nd doubles Eb), Bb Bass Clarinet, Bassoon 1, 2, and Contrabassoon. The woodwinds play a melodic line with dynamic markings of *pp* and *ppp*. The second section, marked "6\"", includes measures 12 through 17. It features woodwind parts for Flute 1, Oboe 1, and Bb Clarinet 2. The woodwinds play a melodic line with dynamic markings of *ppp* and *pp*. The string section, including Violin 1, Violin 2, Viola, Cello, and Contrabass, is marked "Solo strings hold until m. 12 when they join in with other strings" and "8-10\"". The strings play a rhythmic pattern with dynamic markings of *niente*, *mf*, and *pp*. The percussion section includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The harp and piano parts are also present but have no notation in this section.

2+3 ♩=76

4 5" *Vary spacing between bursts of notes, repeat figure, longer pauses*

Picc. *Fl. 1 still playing*

Fl. 1, 2 *Fl. 2 continues, ad lib*

Ob. 1, 2 *Ob. 1 still playing*

Ob. 2 *Ob. 2 continues, ad lib*

E. Hn. *Cl. 2 continues, ad lib*

Cl. 1, 2 *Cl. 1 still playing*

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3 Normal mute

Hn. 2, 4 Normal mute

Tpt. 1 Harmon-stem in

Tpt. 2, 3 2. Straight Mute  
3. Cup mute

Tbn. 1, 2 1. Straight Mute  
2. Cup mute

B. Tbn. Straight Mute

Tba. Normal mute

Timp.

Perc. 1 Hi-hat w/ wooden stick  
half open, choke

Perc. 2 Croc. w/ bow

Perc. 3 Xylo. w/ hard plastic mallets

Harp

Pno.

4 5" *con sord. all other players*

2+3 ♩=76

Vln. 1 *con sord. all other players*

Vln. 2 *con sord. all other players*

Vla. *con sord. all other players*

Vcl. *con sord. all other players*

Cb.

7

Picc. *pp* *f*

Fl. 1, 2 *p* *mp* *n*  
 Fl. 1 continues, *ad lib*  
 Fl. 2 continues, *ad lib*

Ob. 1, 2 *p* *mp* *n*  
 Ob. 1 continues, *ad lib*  
 Ob. 2 continues, *ad lib*

E. Hn. *p* *mp* *n*

Cl. 1, 2 *p* *mp* *n*  
 Cl. 1, 2 play figures from m. 2/3  
 This time the pauses between groupings should be shorter.  
 Cl. 2 continues, *ad lib*

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3 *f* *pp* *f* *ad lib*  
 1. Stagger entrance of figure  
 Alternate between rapid tonguing of 2-5 notes and short sustained pitches  
 Fast, unmetred

Hn. 2, 4 *f* *pp* *f* *ad lib*  
 2.

Tpt. 1 *f* *sfz* *n* *pp* *f* *ad lib*

Tpt. 2, 3 *f* *pp* *f* *ad lib*

Tbn. 1, 2 *f* *pp* *f* *ad lib*

B. Tbn. *f* *pp* *f* *ad lib*

Tba. *f* *pp* *f* *ad lib*

Timp. *half open, choke*

Perc. 1 *f*

Perc. 2 *mp* *L. Cym. w/ Bow* *mp*

Perc. 3 *pp* *f*

Harp *f* *p* *pp*

Pno. *mf* *p*

Vln. 1 *ppp* *mp* *n*  
 Cutoff halfway through measure  
 Except for soli

Vln. 2 *ppp* *mp* *n*  
 Cutoff halfway through measure  
 Except for soli

Vla. *ppp* *mp* *n*  
 Cutoff halfway through measure  
 Except for solo

Vcl. *ppp* *mp* *n*  
 Cutoff halfway through measure  
 Except for solo

Cb.

8"

11  $\text{f}$   $\text{p}$   $\text{3+2}$   $\text{♩} = 60$

Picc.  $\text{f}$   $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$

Fl. 1, 2  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Ob. 1, 2  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

E. Hn.  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Cl. 1, 2  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

B. Cl.  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Bn. 1, 2  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

C. Bn.  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Hn. 1, 3  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Hn. 2, 4  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Tpt. 1  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Tpt. 2, 3  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Tbn. 1, 2  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

B. Tbn.  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Tba.  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Timp.  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Perc. 1 **Solo**  $\text{2 bong, 2 timb}$   $\text{w/ wooden sticks}$   $\text{Violent}$   $\text{5}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$

Perc. 2  $\text{(bowed crot.)}$   $\text{fff}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Perc. 3  $\text{(Xylo.)}$   $\text{f}$   $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Harp  $\text{p}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Pno.  $\text{p}$   $\text{mp}$   $\text{f}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Vln. 1  $\text{sul pont.}$   $\text{pp}$   $\text{f}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Vln. 2  $\text{sul pont.}$   $\text{pp}$   $\text{f}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Vla.  $\text{sul pont.}$   $\text{pp}$   $\text{f}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Vcl.  $\text{sul pont.}$   $\text{pp}$   $\text{f}$   $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

Cb.  $\text{3}$   $\text{4}$   $\text{6}$   $\text{4}$   $\text{5}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$

15 *Accel.* -----  $\text{♩} = 105$  *Molto rit.* ----- 18  $\text{♩} = 100$

Picc.  $\text{♩} = 105$   $\text{♩} = 100$

Fl. 1, 2  $\text{♩} = 105$   $\text{♩} = 100$

Ob. 1, 2  $\text{♩} = 105$   $\text{♩} = 100$

E. Hn.  $\text{♩} = 105$   $\text{♩} = 100$

Cl. 1, 2  $\text{♩} = 105$   $\text{♩} = 100$

B. Cl.  $\text{♩} = 105$   $\text{♩} = 100$

Bn. 1, 2  $\text{♩} = 105$   $\text{♩} = 100$

C. Bn.  $\text{♩} = 105$   $\text{♩} = 100$

Hn. 1, 3  $\text{♩} = 105$   $\text{♩} = 100$

Hn. 2, 4  $\text{♩} = 105$   $\text{♩} = 100$

Tpt. 1  $\text{♩} = 105$   $\text{♩} = 100$

Tpt. 2, 3  $\text{♩} = 105$   $\text{♩} = 100$

Tbn. 1, 2  $\text{♩} = 105$   $\text{♩} = 100$

B. Tbn.  $\text{♩} = 105$   $\text{♩} = 100$

Tba.  $\text{♩} = 105$   $\text{♩} = 100$

Timp.  $\text{♩} = 105$   $\text{♩} = 100$

Perc. 1  $\text{♩} = 105$   $\text{♩} = 100$

Perc. 2  $\text{♩} = 105$   $\text{♩} = 100$

Perc. 3  $\text{♩} = 105$   $\text{♩} = 100$

Harp  $\text{♩} = 105$   $\text{♩} = 100$

Pno.  $\text{♩} = 105$   $\text{♩} = 100$

1. **Solo**  $\text{♩} = 105$   $\text{♩} = 100$

*Straight Mute* *To harmon--stem in*

*Straight Mute* *3. To open*

*Straight Mute* *To open*

*Straight Mute* *To open*

*(Normal mute)* *To open*

*mf* *f* *pp*

*1. tr* *p* *f* *p*

15 *Accel.* -----  $\text{♩} = 105$  *Molto rit.* ----- 18  $\text{♩} = 100$

Vln. 1  $\text{♩} = 105$   $\text{♩} = 100$

Vln. 2  $\text{♩} = 105$   $\text{♩} = 100$

Vla.  $\text{♩} = 105$   $\text{♩} = 100$

Vcl.  $\text{♩} = 105$   $\text{♩} = 100$

Cb.  $\text{♩} = 105$   $\text{♩} = 100$

*Pizz.* *Molto rit.*

*ciò.* *f* *o*

*mp* *Pizz.* *mp* *Pizz.* *mp*



27

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf* *mp*

E. Hn. *mf* *mp*

Cl. 1, 2 *mp*

B. Cl. *mf* *mp*

Bn. 1, 2 *mp* *mf* *mp* *mf*

C. Bn. *mp* *mf*

Hn. 1, 3 *mp* *mf* *mp* *mf*

Hn. 2, 4 *mp* *mf* *mp* *mf*

Tpt. 1 *p* *f* *pp* *mf* *To open Straight Mute*

Tpt. 2, 3 *mf* *mf*

Tbn. 1, 2 *Straight Mute*

B. Tbn. *p*

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp *mp* *mf*

Pno.

27

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

Vln. 2 *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

Cb. *mp* *mf*

33 34

Picc. *f*

Fl. 1, 2 *f* 1. *f* 2. *mf* *f* *mf*

Ob. 1, 2

E. Hn. *mf* *mp*

Cl. 1, 2

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

Bn. 1, 2 *mf* *f* *mp* *mp* *mf* *mp*

C. Bn. *mp* *mp*

Hn. 1, 3 1. *mp*

Hn. 2, 4 2. *mp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 1. *mp*

B. Tbn.

Tba. *mp*

Timp.

Perc. 1

Perc. 2 *Gisp.*  
*w/ soft rubber mallets*  
*mf*

Perc. 3

Harp

Pno.

33 34

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

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

Vla. *(Pizz.)*  
*mf* *f*

Vcl. *(Pizz.)*  
*mf* *f*

Cb. *(Pizz.)*  
*f*



40

43

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

Detailed description of the woodwind and brass section score for measures 40-43. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, and Tuba. Dynamics range from *mf* to *ff*. Performance markings include *1.*, *3.*, *α2*, *open*, and *To normal mute*. The woodwinds play melodic lines with various articulations and dynamics, while the brass section provides harmonic support and rhythmic patterns.

40

43

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Detailed description of the string section score for measures 40-43. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics range from *f* to *ff*. Performance markings include *Pizz.* (pizzicato) and *3.* (triplets). The strings play a rhythmic accompaniment with some melodic movement, particularly in the first and second violins.



53

Picc. 3/4

Fl. 1, 2 3/4

Ob. 1, 2 3/4

E. Hn. 3/4

Cl. 1, 2 3/4

B. Cl. 3/4

Bn. 1, 2 3/4

C. Bn. 3/4

Hn. 1, 3 3/4

Hn. 2, 4 3/4

Tpt. 1 3/4

Tpt. 2, 3 3/4

Tbn. 1, 2 3/4

B. Tbn. 3/4

Tba. 3/4

Timp. 3/4

Perc. 1 3/4

Perc. 2 3/4

Perc. 3 3/4

Harp 3/4

Pno. 3/4

To Straight mute

Fing. Cym.

p

53

Vln. 1 3/4

Vln. 2 3/4

Vla. 3/4

Vcl. 3/4

Cb. 3/4

p

Arco

Pizz.

+

Arco

Pizz.

+

Arco

Pizz.

+

Arco

Pizz.

+

57 58

Picc. *f* *cresc.* *ff*

Fl. 1, 2 *f* *cresc.* *ff*

Ob. 1, 2 *f* *cresc.* *ff*

E. Hn. *f* *cresc.* *ff*

Cl. 1, 2 *f* *cresc.* *ff*

B. Cl. *f* *cresc.* *ff*

Bn. 1, 2 *f* *cresc.* *ff*

C. Bn. *f* *cresc.* *ff*

Hn. 1, 3 *f* *Stopped* *sfp* *f*

Hn. 2, 4 *f* *Stopped* *sfp* *f*

Tpt. 1 *f* (Straight mute) *sfp* *f* To open

Tpt. 2, 3 *f* (Straight mute) *sfp* *f* 3. To open

Tbn. 1, 2 *f* (Straight Mute) *sfp* *f* To open

B. Tbn. *f* (Straight Mute) *sfp* *f* To open

Tba. *f* (Normal mute) *sfp* *f* To open

Timp. *f* *sfp* *f*

Perc. 1 *f* S.D. w/ wooden sticks *sfp* (S.D.) *f*

Perc. 2 (Fing. Cym.) *ppp*

Perc. 3 *f* Mar. w/ hard mallets *f*

Harp

Pno. *f* *ff*

57 58

Vln. 1 *Arco* *ppp* *ff* *sfp*

Vln. 2 *ppp* *ff* *sfp*

Vla. *ppp* *ff* *sfp*

Vcl. *ppp* *ff* *sfp*

Cb. *ppp*

62 64

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *ff*

E. Hn. *f* *a2*

Cl. 1, 2 *f* *a2* *ff*

B. Cl. *f* *a2* *ff*

Bn. 1, 2 *f* *ff*

C. Bn. *f* *ff*

Hn. 1, 3 *open* *ff*

Hn. 2, 4 *open* *ff*

Tpt. 1 *open* *ff* *To Straight mute* *Straight Mute* *To open*

Tpt. 2, 3 *3. open* *ff* *2. Straight Mute* *f* *To open* *ff*

Tbn. 1, 2 *1. ff* *2.* *f* *ff*

B. Tbn. *ff* *f* *sfp* *ff*

Tba. *f* *sfp* *ff*

Timp. *mf* *f*

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

Perc. 2 *B.D.* *w/ B. D. beater* *mf* *f*

Perc. 3

Harp *f*

Pno. *f* *ff* *f*

Vln. 1 *ff* *f* *unis.*

Vln. 2 *ff* *f*

Vla. *ff*

Vcl. *v* *Arco* *ff*

Cb. *ff*

67 >=>

2+3

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1  
(S.D.)  
x=On rim  
f

Perc. 2

Perc. 3

Harp

Pno.

Vln. 1  
ff div.

Vln. 2  
ff div.

Vla.  
ff div.

Vcl.  
ff div.

Cb.

71 74

Picc. *f* *mf* *mp*

Fl. 1, 2 *f* *mf* *mp*

Ob. 1, 2 *f* *mf* *mp*

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

Cl. 1, 2 *f* *mf* *mp*  
2. To Eb Cl.

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

Bn. 1, 2 *f* *mf* *mp*

C. Bn. *f* *mf* *mp*

Hn. 1, 3 *mf* *mp* *a2* *mf* *mp*

Hn. 2, 4 *mf* *mp* *a2* *mf* *mp*

Tpt. 1 *f* *mf* *mp*  
2. Harmon-stem in To open

Tpt. 2, 3 *f* *mf* *mp*

Tbn. 1, 2 *f* *mf* *mp*

B. Tbn. *f* *mf* *mp*  
Straight Mute

Tba. *f* *mf* *mp*

Timp. *f* *mp*

Perc. 1 2 Timb. w/ wooden sticks *mf* *mp*

Perc. 2 (B.D.) *mf* *p*  
C.B. all w/ hard rubber mallets

Perc. 3 Tri. w/ small tri. beater *mf* *p*  
W. Bl. all w/ hard rubber mallets

Harp *f* *mf* *mp*

Pno. *f* *mf* *mp*

71 74

Vln. 1 *f* *mf* *mp*  
Pizz. unis.

Vln. 2 *f* *mf* *mp*  
Pizz. unis.

Vla. *f* *mf* *mp*  
Pizz. unis.

Vcl. *f* *mf* *mp*  
Pizz. unis.

Cb. *f* *mp*  
Pizz.

75

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

Secco

pp

Detailed description: This block contains the musical notation for measures 75 through 78 for the woodwind and percussion sections. The Piccolo, Flutes 1 & 2, Oboes 1 & 2, and Clarinets 1 & 2 have parts starting in measure 75. The Flutes and Oboes play a rhythmic pattern of eighth notes. The Clarinets play a similar pattern with a first ending marked '1.' and a dynamic of 'mp'. The Percussion section includes Timpani (Timp.) with a pattern of eighth notes and triplets, and three different Percussion parts (Perc. 1, 2, 3) with various instruments like S.D. w/ brushes, Sizz. Cym., Tamb., Chin. Cym., and Brake Dr. Dynamics range from 'p' to 'mp'. The Piano (Pno.) part starts in measure 75 with a 'Secco' marking and a dynamic of 'pp', playing a chordal accompaniment.

75

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

div. (Pizz.)

pp

(Pizz.) div.

pp

(Pizz.) div.

p

Detailed description: This block contains the musical notation for measures 75 through 78 for the string section. The Violins 1 and 2, Viola, Violoncello (Vcl.), and Contrabass (Cb.) have parts starting in measure 75. The Violins play a rhythmic pattern of eighth notes with a dynamic of 'pp'. The Viola, Violoncello, and Contrabass play a similar pattern with a dynamic of 'p'. The Viola part includes a first ending marked '1.' and a dynamic of 'mp'. The Violoncello and Contrabass parts include a dynamic of 'pp' and a marking '(Pizz.) div.'. The Viola part includes a dynamic of 'p' and a marking '(Pizz.) div.'. The Violin 1 part includes a dynamic of 'pp' and a marking 'div. (Pizz.)'. The Violin 2 part includes a dynamic of 'pp' and a marking '(Pizz.) div.'. The Viola part includes a dynamic of 'p' and a marking '(Pizz.) div.'. The Violoncello part includes a dynamic of 'pp' and a marking '(Pizz.) div.'. The Contrabass part includes a dynamic of 'pp' and a marking '(Pizz.) div.'.



79

Picc. *mf* *f* *mp*  
 Fl. 1, 2 *f* *mp*  
 Ob. 1, 2 *f* *mp*  
 E. Hn. *f* *mp*  
 Cl. 1, 2 *f* *mp*  
 B. Cl. *mp* *f* *mp*  
 Bn. 1, 2 *mp* *f* *mp*  
 C. Bn. *mf* *f* *mp*  
 Hn. 1, 3 *a2* *mp*  
 Hn. 2, 4 *a2* *p*  
 Tpt. 1 *mp*  
 Tpt. 2, 3 *open* *p*  
 Tbn. 1, 2 *open* *p*  
 B. Tbn. *open* *p*  
 Tba. *p*  
 Timp. *p*  
 Perc. 1 *p*  
 Perc. 2 (C.B.) (Tamb.) (Sizz. Cym.) *p*  
 Perc. 3 (W. Bl.) (Brake Dr.) (Chin. Cym.) *p*  
 Harp  
 Pno. *mf* *p*  
 Vln. 1 *mf* *mp*  
 Vln. 2 *mf* *p*  
 Vla. *mf* *p* *mp*  
 Vcl. *(Pizz.) div.* *p* *mp*  
 Cb. *(Pizz.)* *mp* *mf*

83

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 E. Hn.   
 Cl. 1, 2   
 B. Cl.   
 Bn. 1, 2   
 C. Bn.   
 Hn. 1, 3   
 Hn. 2, 4   
 Tpt. 1   
 Tpt 2, 3   
 Tbn. 1, 2   
 B. Tbn.   
 Tba.   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Harp   
 Pno.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vcl.   
 Cb.

Musical score for page 83, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Trumpets, Trombones, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *f*, *p*, and *cresc.*, as well as performance instructions like *(Pizz.)*, *(S.D. w/ brushes)*, *Tamb. Sizz. Cym.*, *Tamb. (Shake)*, *W. Bl.*, *Chin. Cym.*, *Brake Dr.*, and *2. To Harmon--Stem half out*. The score is written in a key signature of two flats and a 4/4 time signature.

88 90 *fi=130*

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bn. 1, 2 *ff*

C. Bn. *ff*

Hn. 1, 3 *f* *ff* *a2 Gliss Brassy*

Hn. 2, 4 *mf* *ff* *a2*

Tpt. 1 *mf* *ff*

Tpt. 2, 3 *mf* *ff* **Solo** *Harmon--stem half out*

Tbn. 1, 2 *ff* *To Cup Mute* *mf* *f*

B. Tbn. *ff* *To Straight mute*

Tba. *f* *ff*

Timp. *mp* *f*

Perc. 1 *mf* *ff* *S.D. w/ wooden sticks*

Perc. 2 *mp* *f* *B.D.*

Perc. 3 *mp* *f* *L. Cym w/ yarn mallets* *Choke*

Harp *ff*

Pno. *ff*

88 90 *fi=130*

Vln. 1 *mf* *col legno battuto*

Vln. 2 *mf* *col legno battuto* *unis.*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

92 non-vib. 2+3

Picc. mp mf

Fl. 1, 2

Ob. 1, 2 1. mf f

E. Hn. mf f

Cl. 1, 2

B. Cl.

Bn. 1, 2 1. mf

C. Bn. mp

Hn. 1, 3

Hn. 2, 4 2. mp Cup mute

Tpt. 1 2. To Straight mute 3. Cup mute mf

Tpt 2, 3 mp

Tbn. 1, 2 1. Straight Mute mp 1. To open

B. Tbn.

Tba.

Timp.

Perc. 1 Boo Bams w/ fingers mp

Perc. 2

Perc. 3 Vibes mf

Harp mp

Pno. mp mf

92 2+3

Vln. 1

Vln. 2 (col legno) mf unis. col legno battuto

Vla. mf

Vcl.

Cb.

96 2+3 98

Picc. *mf* *f*

Fl. 1, 2 *f* *mp*

Ob. 1, 2 *mf*

E. Hn.

Cl. 1, 2 *mp*

B. Cl. *f*

Bn. 1, 2 *f*

C. Bn. *mf* Stopped

Hn. 1, 3 *mf* *f*

Hn. 2, 4 *mf*

Tpt. 1 *f* To Cup Mute

Tpt. 2, 3 *mp* Straight Mute

Tbn. 1, 2 *mp* Cup mute 2. 2. To open

B. Tbn. Straight Mute

Tba. *mp*

Timp. *mf*

Perc. 1

Perc. 2 5 T. Bl. w/ yarn mallets *mp*

Perc. 3 *f*

Harp

Pno. *mf*

Vln. 1 *mf* *mf* Solo Arco

Vln. 2 *f*

Vla. *f*

Vcl. *mf* unis. Pizz. *mp*

Cb. *mf* Pizz. *mp*





107 109 2+3

Picc. 5/4 6/4 4/4

Fl. 1, 2 5/4 6/4 4/4

Ob. 1, 2 5/4 6/4 4/4

E. Hn. 5/4 6/4 4/4

Cl. 1, 2 5/4 6/4 4/4

B. Cl. 5/4 6/4 4/4

Bn. 1, 2 5/4 6/4 4/4

C. Bn. 5/4 6/4 4/4

Hn. 1, 3 5/4 6/4 4/4

Hn. 2, 4 5/4 6/4 4/4

Tpt. 1 5/4 6/4 4/4

Tpt. 2, 3 5/4 6/4 4/4

Tbn. 1, 2 5/4 6/4 4/4

B. Tbn. 5/4 6/4 4/4

Tba. 5/4 6/4 4/4

Timp. 5/4 6/4 4/4

Perc. 1 5/4 6/4 4/4

Perc. 2 5/4 6/4 4/4

Perc. 3 5/4 6/4 4/4

Harp 5/4 6/4 4/4

Pno. 5/4 6/4 4/4

Vln. 1 107 109 *Rhythmically precise as possible* *Arco* *div.* *f* 2+3 *unis.* 3 3 6/4 4/4

Vln. 2 5/4 6/4 4/4

Vla. 5/4 6/4 4/4

Vcl. 5/4 6/4 4/4

Cb. 5/4 6/4 4/4

Harmon--stem in *mp* *f*

2. Harmon--stem in *mp* *f*

Straight Mute *mp* 3 3

Straight Mute *mp* 3 3 To open

*mf* *a2* *mp*

*mf* *a2* *mp*





114

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. Cl. 1, 2 B. Cl. Bn. 1, 2 C. Bn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Harp Pno. Vln. 1 Vln. 2 Vla. Vcl. Cb.

Musical score for measures 114-116. The score is divided into three measures. Measure 114 starts with a 4/4 time signature. Measure 115 is also 4/4. Measure 116 changes to a 3/4 time signature. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2 (B-flat), Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *cresc.*, *f*, *fp*, *mp*, and *ff*. Performance instructions include *tr.* (trill) and *(Harmon-stem in)*.



122

2+3

Picc. 5/4 4/4

Fl. 1, 2 5/4 4/4

Ob. 1, 2 5/4 4/4

E. Hn. 5/4 4/4

Cl. 1, 2 5/4 4/4

B. Cl. 5/4 4/4

Bn. 1, 2 5/4 4/4

C. Bn. 5/4 4/4

Hn. 1, 3 5/4 4/4

Hn. 2, 4 5/4 4/4

Tpt. 1 5/4 4/4

Tpt. 2, 3 5/4 4/4

Tbn. 1, 2 5/4 4/4

B. Tbn. 5/4 4/4

Tba. 5/4 4/4

Timp. 5/4 4/4

Perc. 1 5/4 4/4

Perc. 2 5/4 4/4

Perc. 3 (Mar.) 5/4 4/4

Harp 5/4 4/4

Pno. 5/4 4/4

122

2+3

Vln. 1 5/4 4/4

Vln. 2 5/4 4/4

Vla. 5/4 4/4

Vcl. 5/4 4/4

Cb. 5/4 4/4

Pizz. f

Arco mp f mf

125

128

Picc. 3/4

Fl. 1, 2 3/4

Ob. 1, 2 3/4

E. Hn. 3/4

Cl. 1, 2 3/4

B. Cl. 3/4

Bn. 1, 2 3/4

C. Bn. 3/4

Hn. 1, 3 3/4

Hn. 2, 4 3/4

Tpt. 1 3/4

Tpt. 2, 3 3/4

Tbn. 1, 2 3/4

B. Tbn. 3/4

Tba. 3/4

Timp. 3/4

Perc. 1 3/4

Perc. 2 3/4

Perc. 3 3/4

Harp 3/4

Pno. 3/4

mp, mf, f, Cup mute, Normal mute, S.D. w/ brushes, Tam T., W. Bl. w/ hard rubber mallet

125

128

Vln. 1 3/4

Vln. 2 3/4

Vla. 3/4

Vcl. 3/4

Cb. 3/4

ff, Arco, non div., Pizz., f



135

>=>

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

Choke

Mar. w/ soft mallets

Harmon-stem in

2. Harmon-stem in

3.

*p*, *mp*, *mf*

135

>=>

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Pizz.

unis.

*p*, *mp*

139

Picc. *p*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *p* *mp* *mf*

E. Hn.

Cl. 1, 2 *mf* *tr* *mf*

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1 (Harmon--stem in) *mp* *mf* To open

Tpt. 2, 3 (Harmon--stem in) 2. *mp* *mf* To open

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *S. Cym.* w/ yarn mallets *p*

Perc. 3 (Mar.) *mp* *mf* *mf*

Harp *mp* *mf* *mf*

Pno. *p*

139

Vln. 1 (Pizz.) *p* *mf* *div.*

Vln. 2 *p* *mf*

Vla. (Pizz.) *mp*

Vcl. (Pizz.) *mp*

Cb. (Pizz.) *mp*





147

Picc. 2/4 3/4 4/4 3/4 4/4

Fl. 1, 2 *f* *mf* 2/4 3/4 4/4 3/4 4/4

Ob. 1, 2 2/4 3/4 4/4 3/4 4/4

E. Hn. 2/4 3/4 4/4 3/4 4/4

Cl. 1, 2 *f* 2/4 3/4 4/4 3/4 4/4

B. Cl. 2/4 3/4 4/4 3/4 4/4

Bn. 1, 2 2/4 3/4 4/4 3/4 4/4 *ff*

C. Bn. 2/4 3/4 4/4 3/4 4/4 *ff*

Hn. 1, 3 *a2* *f* 2/4 3/4 4/4 3/4 4/4 *f* *ff*

Hn. 2, 4 *f* 2/4 3/4 4/4 3/4 4/4 *f* *ff*

Tpt. 1 *open* *f* 2/4 3/4 4/4 3/4 4/4 *mf* *ff*

Tpt. 2, 3 *f* 2/4 3/4 4/4 3/4 4/4 *mf* *ff*

Tbn. 1, 2 *f* 2/4 3/4 4/4 3/4 4/4 *f* *ff*

B. Tbn. 2/4 3/4 4/4 3/4 4/4

Tba. 2/4 3/4 4/4 3/4 4/4

Timp. 2/4 3/4 4/4 3/4 4/4

Perc. 1 *S.D. w/ wooden sticks* 2/4 3/4 4/4 3/4 4/4 *mf* *f*

Perc. 2 *Tam. T. w/ tam t. beater* 2/4 3/4 4/4 3/4 4/4 *f*

Perc. 3 2/4 3/4 4/4 3/4 4/4

Harp 2/4 3/4 4/4 3/4 4/4

Pno. 2/4 3/4 4/4 3/4 4/4 *ff*

147

Vln. 1 *f* 2/4 3/4 4/4 3/4 4/4

Vln. 2 *Pizz.* *f* 2/4 3/4 4/4 3/4 4/4 *Arco* *f*

Vla. *Pizz.* 2/4 3/4 4/4 3/4 4/4 *ff*

Vcl. *Pizz.* 2/4 3/4 4/4 3/4 4/4 *ff*

Cb. *Pizz.* 2/4 3/4 4/4 3/4 4/4 *ff*

151 156

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

mf

p

mf

f

sfp

open

ff

fff

To Straight mute

2. To Straight mute

1. To Straight mute

Big, but under piano

f

all w/ wooden sticks

S.D.

x=On rim

3

4 T.T. & B.D.

w/ timp. mallets

Mar.

w/ hard mallets

mp

Solo

fff

151 156

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp

mf

Pizz.

Arco

mp

mf

mp

mp

157 3+2

Picc.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Fl. 1, 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Ob. 1, 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

E. Hn.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Cl. 1, 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

B. Cl.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Bn. 1, 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

C. Bn.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Hn. 1, 3  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Hn. 2, 4  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Tpt. 1  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Tpt. 2, 3  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Tbn. 1, 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

B. Tbn.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Tba.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Timp.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Perc. 1  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Perc. 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Perc. 3  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Harp  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Pno.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

157 3+2

Vln. 1  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Vln. 2  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Vla.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Vcl.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Cb.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$

Annotations: Straight Mute, To open, f, ff, mp, mf, fff, W. Bl., S. Cym., (S.D.), (4 T.T. and B.D.), (Mar.), Arco.

160

2+3

Picc. 5/4 4/4 5/4 4/4

Fl. 1, 2 5/4 4/4 5/4 4/4

Ob. 1, 2 5/4 4/4 5/4 4/4

E. Hn. 5/4 4/4 5/4 4/4

Cl. 1, 2 5/4 4/4 5/4 4/4

B. Cl. 5/4 4/4 5/4 4/4

Bn. 1, 2 5/4 4/4 5/4 4/4

C. Bn. 5/4 4/4 5/4 4/4

Hn. 1, 3 5/4 4/4 5/4 4/4

Hn. 2, 4 5/4 4/4 5/4 4/4

Tpt. 1 5/4 4/4 5/4 4/4

Tpt. 2, 3 5/4 4/4 5/4 4/4

Tbn. 1, 2 5/4 4/4 5/4 4/4

B. Tbn. 5/4 4/4 5/4 4/4

Tba. 5/4 4/4 5/4 4/4

Timp. 5/4 4/4 5/4 4/4

Perc. 1 5/4 4/4 5/4 4/4  
f *s. Cym.* *S.D.*

Perc. 2 5/4 4/4 5/4 4/4  
f *6*

Perc. 3 5/4 4/4 5/4 4/4  
f

Harp 5/4 4/4 5/4 4/4  
*mp*

Pno. 5/4 4/4 5/4 4/4  
*fff*

160

2+3

Vln. 1 5/4 4/4 5/4 4/4  
*mp*

Vln. 2 5/4 4/4 5/4 4/4  
*mp*

Vla. 5/4 4/4 5/4 4/4  
*Arco mp*

Vcl. 5/4 4/4 5/4 4/4  
*mp*

Cb. 5/4 4/4 5/4 4/4

164

2+3

Picc. 5/4 4/4 7/8

Fl. 1, 2 5/4 4/4 7/8

Ob. 1, 2 5/4 4/4 7/8

E. Hn. 5/4 4/4 7/8

Cl. 1, 2 5/4 4/4 7/8

B. Cl. 5/4 4/4 7/8

Bn. 1, 2 5/4 4/4 7/8

C. Bn. 5/4 4/4 7/8

Hn. 1, 3 5/4 4/4 7/8

Hn. 2, 4 5/4 4/4 7/8

Tpt. 1 5/4 4/4 7/8

Tpt. 2, 3 5/4 4/4 7/8

Tbn. 1, 2 5/4 4/4 7/8

B. Tbn. 5/4 4/4 7/8

Tba. 5/4 4/4 7/8

Timp. 5/4 4/4 7/8  
pp *cresc.*

Perc. 1 5/4 4/4 7/8  
2 C.B. w/ wooden sticks  
pp *cresc.*

Perc. 2 5/4 4/4 7/8  
(4 T.T. and B.D.)  
pp *cresc.*

Perc. 3 5/4 4/4 7/8  
(Mar.)  
p *cresc.*

Harp 5/4 4/4 7/8

Pno. 5/4 4/4 7/8  
p *cresc.*

Vln. 1 5/4 4/4 7/8  
2+3  
f

Vln. 2 5/4 4/4 7/8  
f

Vla. 5/4 4/4 7/8  
f

Vcl. 5/4 4/4 7/8  
f

Cb. 5/4 4/4 7/8

164  
2+3  
8<sup>th</sup>

169

4+3, =>

Picc.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. 1, 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Ob. 1, 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

E. Hn.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cl. 1, 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

B. Cl.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Bn. 1, 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

C. Bn.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Hn. 1, 3  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Hn. 2, 4  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tpt. 1  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tpt. 2, 3  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tbn. 1, 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

B. Tbn.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tba.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Timp.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Perc. 1  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Perc. 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Perc. 3  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Harp  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pno.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

169 (8<sup>th</sup>)

4+3, =>

Vln. 1  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. 2  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vla.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vcl.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cb.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

172 173 **fi=85**  
2+3

Picc. *ff* 3 4 5 4 4 4

Fl. 1, 2 *ff* 3 4 5 4 4 4

Ob. 1, 2 *ff* 3 4 5 4 4 4

E. Hn. 3 4 5 4 4 4

Cl. 1, 2 1. **Solo** *p* *mf* *Freely* *pp* *mp* 3 4 5 4 4 4

B. Cl. 3 4 5 4 4 4

Bn. 1, 2 3 4 5 4 4 4

C. Bn. 3 4 5 4 4 4

Hn. 1, 3 3 4 5 4 4 4

Hn. 2, 4 3 4 5 4 4 4

Tpt. 1 *f* 3 4 5 4 4 4

Tpt. 2, 3 *f* 3 4 5 4 4 4

Tbn. 1, 2 1. *To Cup Mute* 3 4 5 4 4 4

B. Tbn. *To Cup Mute* 3 4 5 4 4 4

Tba. 3 4 5 4 4 4

Timp. 3 4 5 4 4 4

Perc. 1 (S.D.) *mf* 3 4 5 4 4 4

Perc. 2 L. Cym. *ff* 3 4 5 4 4 4

Perc. 3 (Mar.) *ff* 3 4 5 4 4 4

Harp *f* 3 4 5 4 4 4

Pno. *ff* 3 4 5 4 4 4

Vln. 1 172 173 **fi=85** *Solo* *mp* 3 4 5 4 4 4

Vln. 2 *Solo* *mp* 3 4 5 4 4 4

Vla. *Pizz.* *ff* *Arco* *Solo* *mp* 3 4 5 4 4 4

Vcl. *Pizz.* *ff* *Arco* *Solo* *mp* 3 4 5 4 4 4

Cb. *Pizz.* *ff* 3 4 5 4 4 4



176

Molto rit. -----

Picc. 6/4 4/4

Fl. 1, 2 6/4 4/4

Ob. 1, 2 *p* 6/4 4/4 *ppp*

E. Hn. *p* 6/4 4/4 *ppp*

Cl. 1, 2 *p* 6/4 4/4 *sfp* *ppp*

B. Cl. 6/4 4/4

Bn. 1, 2 *p* 6/4 4/4 *ppp*

C. Bn. 6/4 4/4

Hn. 1, 3 6/4 4/4

Hn. 2, 4 6/4 4/4

Tpt. 1 6/4 4/4

Tpt. 2, 3 6/4 4/4

Tbn. 1, 2 6/4 4/4

B. Tbn. 6/4 4/4

Tba. 6/4 4/4

Timp. 6/4 4/4

Perc. 1 6/4 4/4

Perc. 2 6/4 4/4

Perc. 3 6/4 4/4

Harp **Solo** *Expressive* *mf* 6/4 4/4

Pno. 6/4 4/4

176

Molto rit. -----

Vln. 1 *Tutti* *sfp* 6/4 4/4 *ppp*

Vln. 2 *Tutti* *pizz.* *mf* 6/4 4/4

Vla. 6/4 4/4

Vcl. 6/4 4/4

Cb. 6/4 4/4



187 2+3

Picc. 5/4 6/4 4/4 4/4 2/4 4/4

Fl. 1, 2 5/4 6/4 4/4 4/4 2/4 4/4

Ob. 1, 2 5/4 6/4 4/4 4/4 2/4 4/4

E. Hn. 5/4 6/4 4/4 4/4 2/4 4/4

Cl. 1, 2 5/4 6/4 4/4 4/4 2/4 4/4

B. Cl. 5/4 6/4 4/4 4/4 2/4 4/4  
mp mf p

Bn. 1, 2 5/4 6/4 4/4 4/4 2/4 4/4  
pp p

C. Bn. 5/4 6/4 4/4 4/4 2/4 4/4  
p mp mf

Hn. 1, 3 5/4 6/4 4/4 4/4 2/4 4/4

Hn. 2, 4 5/4 6/4 4/4 4/4 2/4 4/4

Tpt. 1 5/4 6/4 4/4 4/4 2/4 4/4

Tpt. 2, 3 5/4 6/4 4/4 4/4 2/4 4/4

Tbn. 1, 2 5/4 6/4 4/4 4/4 2/4 4/4  
1. Cup mute pp p To open

B. Tbn. 5/4 6/4 4/4 4/4 2/4 4/4  
Cup mute pp p To open

Tba. 5/4 6/4 4/4 4/4 2/4 4/4  
pp p

Timp. 5/4 6/4 4/4 4/4 2/4 4/4

Perc. 1 5/4 6/4 4/4 4/4 2/4 4/4

Perc. 2 5/4 6/4 4/4 4/4 2/4 4/4  
Crot. pp

Perc. 3 5/4 6/4 4/4 4/4 2/4 4/4  
pp

Harp 5/4 6/4 4/4 4/4 2/4 4/4

Pno. 5/4 6/4 4/4 4/4 2/4 4/4

187 3

Vln. 1 5/4 6/4 4/4 4/4 2/4 4/4

Vln. 2 5/4 6/4 4/4 4/4 2/4 4/4

Vla. 5/4 6/4 4/4 4/4 2/4 4/4

Vcl. 5/4 6/4 4/4 4/4 2/4 4/4  
Tutti pp

Cb. 5/4 6/4 4/4 4/4 2/4 4/4

195 199

Picc. pp p

Fl. 1, 2 pp p

Ob. 1, 2 pp p mp p

E. Hn.

Cl. 1, 2 1. pp p Solo ppp mf mp

B. Cl.

Bn. 1, 2 n

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Large Cymbal turned upside down on low timp.  
w/ soft yarn mallets  
(Adjust tuning of timp. while rolling on cym.)

Timp. pp

Perc. 1

Perc. 2 (Crot.) ppp pp

Perc. 3 Vib. pp

Harp

Pno.

195 199

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



207

3+2 2+3

Picc.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
pp

Fl. 1, 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob. 1, 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

E. Hn.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
p n

Cl. 1, 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
p n

B. Cl.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Bn. 1, 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

C. Bn.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hn. 1, 3  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
mp f > mp

Hn. 2, 4  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
f > mp

Tpt. 1  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tpt. 2, 3  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tbn. 1, 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
mp f > mp

B. Tbn.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
mp f > mp

Tba.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
mp f > mp

Timp.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Perc. 1  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Perc. 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Crot. p

Perc. 3  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Harp  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
p mp

Pno.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
p con sord. senza sord. p

Vln. 2  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Arco con sord. p mf p senza sord. p

Vla.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Tutti con sord. p mf p

Vcl.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
con sord. p div. mf p

Cb.  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
con sord. p mp p

215 *rit.* 218 *fi=112*

Picc. *pp mp pp*

Fl. 1, 2 *pp mp pp*

Ob. 1, 2 *pp mp pp*

E. Hn. *pp p pp*

Cl. 1, 2 *1. pp mp pp*

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *pp p*

Perc. 3

Harp *mp mf*

Pno.

215 *(Sord.) rit.* 218 *fi=112*

Vln. 1 *pp Solo Always controlled, never rushing mf*

Vln. 2 *pp*

Vla.

Vcl. *senza sord. Solo Always controlled, never rushing p mp*

Cb.

220

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

220

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



224

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

Detailed description: This block contains the musical score for measures 224 through 227 for the woodwind section. The instruments listed are Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The score shows various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulation marks like *n* (normal) and *p* (piano). The Flute and Oboe parts have a melodic line starting in measure 224, while the Clarinet and Bassoon parts have more complex rhythmic patterns. The Horns and Trombones are mostly silent in this section.

224

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Tutti

Solo

Arco

Detailed description: This block contains the musical score for measures 224 through 227 for the string section. The instruments listed are Violin 1, Violin 2, Viola, Violoncello (Vcl.), and Contrabasso (Cb.). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). It also features performance instructions like *Tutti*, *Solo*, and *Arco* (arco). The Violin 1 part starts with a *p* dynamic and a *Tutti* instruction. The Viola part has a *Solo* instruction. The Violoncello part has an *Arco* instruction. The Contrabasso part is mostly silent.

228

Picc. *mp* *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

E. Hn.

Cl. 1, 2 *mf* *f* *mp*

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno. *mf* *mp*

228

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

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

Vla. *mp*

Vcl. *mp* *mf* *fp* *mf* *mp*

Cb. *mf*

*Tutti*

*div.*

*Arco*

231

Picc. *ff*

Fl. 1, 2 *f* *mf* *a2*

Ob. 1, 2 *f* *mf* *1.*

E. Hn. *f* *tr* *sfp* *f* *mf*

Cl. 1, 2 *f* *ff* *2.* *f* *mf*

B. Cl.

Bn. 1, 2 *f* *a2* *f*

C. Bn.

Hn. 1, 3 *Solo* *f* *mf* *mp*

Hn. 2, 4 *Solo* *2.* *f* *mp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno. *f*

231

Vln. 1 *ff* *mp* *v*

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

Vla. *f* *mf*

Vcl. *f* *?*

Cb. *mf* *f*

235

Picc. *mp* *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mp* *mf*

E. Hn. *mp* *mf* ?

Cl. 1, 2 *mp* *mf*

B. Cl. *mp* *mf*

Bn. 1, 2 *f* *mf*

C. Bn. *f* *mf*

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

Tpt. 1 *p*

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 *S. Cym.*  
w/ yarn mallets

Perc. 2 *P.B.D.*  
w/ B. D. beater

Perc. 3 *p*

Harp *mp* *mf*

Pno. *mp* *mf*

235

Vln. 1 *mp* *Suv. div.*  
5

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *mp* *mf*

Cb. *mp* *mf*

238

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Pno.

238

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

241

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bn. 1, 2

C. Bn.

Hn. 1, 3  
a2  
sfp

Hn. 2, 4  
a2  
sfp

Tpt. 1  
fp

Tpt. 2, 3  
fp

Tbn. 1, 2  
f

B. Tbn.  
mp  
mf  
sfp  
f

Tba.  
mp  
mf  
f  
sfp

Timp.

Perc. 1

Perc. 2

Perc. 3  
Mar. <sup>gw</sup>/ hard mallets  
sfp

Harp

Pno.  
mp  
mf  
f

241

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



248

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *mp*

E. Hn. *mp*

Cl. 1, 2 *mp*

B. Cl.

Bn. 1, 2 *p* *tr* *mp*

C. Bn.

Hn. 1, 3 *mp*

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp* *mf*

B. Tbn.

Tba.

Timp. *p* *pp*

Perc. 1 *pp* *Tri. w/ small tri. beater*

Perc. 2 *p* *(Glsp.)*

Perc. 3

Harp *p.* *mp*

Pno.

248

Vln. 1

Vln. 2 *Pizz.* *p*

Vla. *Pizz.* *p*

Vcl. *(Pizz.)* *mp*

Cb. *(Pizz.)* *mp*



251 252

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E. Hn. *f*

Cl. 1, 2 *f*

B. Cl.

Bn. 1, 2 *f*

C. Bn.

Hn. 1, 3 *f*

Hn. 2, 4 *f*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3 *f*  
Mar.  
w/ hard mallets

Harp *cresc.* *f*

Pno. *f* *mf*

251 252

Vln. 1 *f* *mf*

Vln. 2 *mf*

Vla.

Vcl. *mf*

Cb. *mf*



257

Picc. *mf* *f*

Fl. 1, 2 *f* *mf* *f*

Ob. 1, 2 *f* *mf*

E. Hn. *f*

Cl. 1, 2 **Solo** *mf* *f* *mf* *f*

B. Cl. *f*

Bn. 1, 2 *f* *mf* *mf* *f*

C. Bn. *f*

Hn. 1, 3 *mf*

Hn. 2, 4

Tpt. 1 Harmon-stem in To open *fp* *ff*

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 Hi-hat w/ slick *mf* Choke

Perc. 2 Glsp. w/ medium rubber mallets

Perc. 3 Xylo. w/ 3 hard plastic mallets *f* *mf*

Harp *f* *mf*

Pno.

Vln. 1 *mf* *f*

Vln. 2 *f*

Vla. *f* *mf* *f*

Vcl. *mf* *f*

Cb. *f*

257

261 2+3

Picc. 5/4 3/4 5/4

Fl. 1, 2 5/4 3/4 5/4

Ob. 1, 2 5/4 3/4 5/4

E. Hn. 5/4 3/4 5/4

Cl. 1, 2 5/4 3/4 5/4

B. Cl. 5/4 3/4 5/4

Bn. 1, 2 5/4 3/4 5/4

C. Bn. 5/4 3/4 5/4

Hn. 1, 3 5/4 3/4 5/4

Hn. 2, 4 5/4 3/4 5/4

Tpt. 1 p f mp

Tpt. 2, 3 p f mp

Tbn. 1, 2 p f mp

B. Tbn. p f mp

Tba. p f mp

Timp. p mp

Perc. 1 2 bong., 2 timb. w/ wooden sticks mp

Perc. 2 all w/ hard rubber mallets C.B. Tamb. Sizz. Cym. mp

Perc. 3 W. Bl. all w/ hard rubber mallets Brake Dr. mp

Harp

Pno.

261 2+3

Vln. 1 Tutti mp

Vln. 2 Arco div. Tutti mp

Vla. Tutti mp

Vcl. Tutti Arco mp

Cb. Tutti Arco mp





270

Picc. *ff* *mp* *ff*  $\frac{2}{4}$   
 Fl. 1, 2 *ff* *mp* *ff*  $\frac{2}{4}$   
 Ob. 1, 2 *ff* *mp* *ff*  $\frac{2}{4}$   
 E. Hn. *ff* *mp* *ff*  $\frac{2}{4}$   
 Cl. 1, 2 *ff* *mp* *ff*  $\frac{2}{4}$   
 B. Cl. *ff* *mp* *ff*  $\frac{2}{4}$   
 Bn. 1, 2 *ff* *mp* *ff*  $\frac{2}{4}$   
 C. Bn. *ff* *mp* *ff*  $\frac{2}{4}$   
 Hn. 1, 3 *ff* *mp* *ff*  $\frac{2}{4}$   
 Hn. 2, 4 *ff* *mp* *ff*  $\frac{2}{4}$   
 Tpt. 1 *ff* *mp* *ff*  $\frac{2}{4}$   
 Tpt. 2, 3 *ff* *mp* *ff*  $\frac{2}{4}$   
 Tbn. 1, 2 *ff* *mp* *ff*  $\frac{2}{4}$   
 B. Tbn. *ff* *mp* *ff*  $\frac{2}{4}$   
 Tba. *ff* *mp* *ff*  $\frac{2}{4}$   
 Timp. *ff* *mp* *ff*  $\frac{2}{4}$   
 Perc. 1 *f* L. Cym.  $\frac{2}{4}$   
 Perc. 2 Slapstick *ff*  $\frac{2}{4}$   
 Perc. 3 *f*  $\frac{2}{4}$   
 Harp  $\frac{2}{4}$   
 Pno. *ff*  $\frac{2}{4}$   
 Vln. 1 *ff*  $\frac{2}{4}$   
 Vln. 2 *ff*  $\frac{2}{4}$   
 Vla. *ff*  $\frac{2}{4}$   
 Vcl. *ff*  $\frac{2}{4}$   
 Cb. *ff*  $\frac{2}{4}$

274

Woodwinds: Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., Cl. 1, 2, B. Cl., Bn. 1, 2, C. Bn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, 2, B. Tbn., Tba.

Brass: Bn. 1, 2, C. Bn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, 2, B. Tbn., Tba.

Percussion: Timp., Perc. 1 (S.D.), Perc. 2 (Loudest sound imaginable), Perc. 3 (W. Bl., L. Cym.).

Other: Harp, Pno.

Measures 274-283. Dynamics include mf, ff, fff, mp, p, sfz, and B.D. (Loudest sound imaginable). Performance markings include accents, slurs, and breath marks.

274

Strings: Vln. 1, Vln. 2, Vla., Vcl., Cb.

Measures 274-283. Dynamics include p, ff, pp, and sfz. Performance markings include accents, slurs, and breath marks.



278

281

Picc. 3/4 4/4 3/4 4/4  
 Fl. 1, 2 3/4 4/4 3/4 4/4  
 Ob. 1, 2 3/4 4/4 3/4 4/4  
 E. Hn. 3/4 4/4 3/4 4/4  
 Cl. 1, 2 3/4 4/4 3/4 4/4  
 B. Cl. 3/4 4/4 3/4 4/4  
 Bn. 1, 2 3/4 4/4 3/4 4/4  
 C. Bn. 3/4 4/4 3/4 4/4  
 Hn. 1, 3 3/4 4/4 3/4 4/4  
 Hn. 2, 4 3/4 4/4 3/4 4/4  
 Tpt. 1 3/4 4/4 3/4 4/4  
 Tpt. 2, 3 3/4 4/4 3/4 4/4  
 Tbn. 1, 2 3/4 4/4 3/4 4/4  
 B. Tbn. 3/4 4/4 3/4 4/4  
 Tba. 3/4 4/4 3/4 4/4  
 Timp. 3/4 4/4 3/4 4/4  
 Perc. 1 3/4 4/4 3/4 4/4  
 Perc. 2 3/4 4/4 3/4 4/4  
 Perc. 3 3/4 4/4 3/4 4/4  
 Harp 3/4 4/4 3/4 4/4  
 Pno. 3/4 4/4 3/4 4/4  
 Vln. 1 3/4 4/4 3/4 4/4  
 Vln. 2 3/4 4/4 3/4 4/4  
 Vla. 3/4 4/4 3/4 4/4  
 Vcl. 3/4 4/4 3/4 4/4  
 Cb. 3/4 4/4 3/4 4/4

**278**  
 Picc. 4/4  
 Fl. 1, 2 4/4  
 Ob. 1, 2 4/4  
 E. Hn. 4/4  
 Cl. 1, 2 4/4  
 B. Cl. 4/4  
 Bn. 1, 2 4/4  
 C. Bn. 4/4  
 Hn. 1, 3 *sfp* 4/4 *fff* 4/4  
 Hn. 2, 4 *sfp* 4/4 *fff* 4/4  
 Tpt. 1 *f* 4/4 *fff* 4/4  
 Tpt. 2, 3 *f* 4/4 *fff* 4/4  
 Tbn. 1, 2 *sfp* 4/4 *fff* 4/4  
 B. Tbn. *fff* 4/4  
 Tba. *sfp* 4/4 *fff* 4/4  
 Timp. *f* 4/4 *sfz* 4/4  
 Perc. 1 *mf* 4/4 *ff* 4/4  
 Perc. 2 *sfz* 4/4  
 Perc. 3 *sfz* 4/4  
 Harp 4/4  
 Pno. 4/4  
**281**  
 Picc. 4/4  
 Fl. 1, 2 4/4 *f*  
 Ob. 1, 2 4/4  
 E. Hn. 4/4  
 Cl. 1, 2 4/4 *f*  
 B. Cl. 4/4  
 Bn. 1, 2 4/4  
 C. Bn. 4/4  
 Hn. 1, 3 4/4  
 Hn. 2, 4 4/4  
 Tpt. 1 *f* 4/4  
 Tpt. 2, 3 *f* 4/4  
 Tbn. 1, 2 4/4  
 B. Tbn. *f* 4/4  
 Tba. *f* 4/4  
 Timp. 4/4  
 Perc. 1 *f* 4/4  
 Perc. 2 *f* 4/4  
 Perc. 3 *f* 4/4  
 Harp 4/4  
 Pno. *f* 4/4  
 Vln. 1 4/4 *n*  
 Vln. 2 4/4 *n*  
 Vla. 4/4 *n*  
 Vcl. 4/4 *n*  
 Cb. 4/4

Perc. 1: *Hi-hat & S.D. Rim shots*  
 Perc. 2: *B.D. Muffle Like a kick drum Let ring*  
 Perc. 3: *2 Bong. w/ hands*

282

Picc. 6/4  
 Fl. 1, 2 6/4  
 Ob. 1, 2 6/4  
 E. Hn. 6/4  
 Cl. 1, 2 6/4  
 B. Cl. 6/4  
 Bn. 1, 2 6/4  
 C. Bn. 6/4  
 Hn. 1, 3 6/4  
 Hn. 2, 4 6/4  
 Tpt. 1 6/4  
 Tpt. 2, 3 6/4  
 Tbn. 1, 2 6/4  
 B. Tbn. 6/4  
 Tba. 6/4  
 Timp. 6/4  
 Perc. 1 6/4  
 Perc. 2 6/4  
 Perc. 3 6/4  
 Harp 6/4  
 Pno. 6/4  
 Vln. 1 6/4  
 Vln. 2 6/4  
 Vla. 6/4  
 Vcl. 6/4  
 Cb. 6/4

Musical score for measures 282-284. The score includes dynamics such as *f*, *sfp*, *mp*, and *f*. Performance instructions include *Gliss*, *To Straight mute*, *To harmon-stem in*, and *To Cup Mute*. Percussion parts specify *(H.H. & S.D.)*, *(B.D.) Muffle*, and *(2 Bong.)*. The string section includes *Tutti* markings.

282

285

fi=130

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

Fl. 1, 2 (8va for Fl. 1 only) *p* *mf*

Ob. 1, 2 *p* *mf*

E. Hn. *p* *mf*

Cl. 1, 2 *f* *mp* *mf*

B. Cl. *p*

Bn. 1, 2 *p*

C. Bn.

Hn. 1, 3 *p*

Hn. 2, 4 Straight Mute

Tpt. 1 *p*

Tpt. 2, 3 *p* 3. Cup mute 2. Harmon-stem in

Tbn. 1, 2 Cup mute 2. *p* To open Straight Mute Gliss *p*

B. Tbn.

Tba.

Timp.

Perc. 1 S. Cym. *mp*

Perc. 2 2 T. Bl. w/ hard yarn mallets *mp*

Perc. 3 Boo Bams w/ fingers *p*

Harp

Pno.

285

fi=130

Vln. 1 *p* *col legno battuto* 3+2 *Pizz.* *p*

Vln. 2 (Ord.) *p*

Vla. *p* *col legno battuto*

Vcl.

Cb.



294 2+3 297

Picc. ff sfp ff fff

Fl. 1, 2 ff sfp ff fff

Ob. 1, 2 ff sfp ff fff

E. Hn. sfp ff fff

Cl. 1, 2 f sfp f ff sfp ff fff

B. Cl. ff sfp ff fff

Bn. 1, 2 ff sfp ff fff

C. Bn. ff sfp ff fff

Hn. 1, 3 f ff fff *Rip Bells up* *Each rip played faster than previous one*

Hn. 2, 4 mf f sfp f ff sfp ff fff *Bells up*

Tpt. 1 f ff fff

Tpt. 2, 3 f ff fff

Tbn. 1, 2 mf f sfp f ff sfp ff fff

B. Tbn. mf f sfp f ff sfp ff fff

Tba. mf f sfp f ff sfp ff fff

Timp. mf f sfp f ff sfp ff fff

Perc. 1 fff *Muffle Crash Cym.*

Perc. 2 fff *B.D. w/ B. D. beater*

Perc. 3 f ff fff *Brake Dr.*

Harp f ff fff

Pno. ff fff

Vln. 1 *non div. Arco* f ff fff *Simile*

Vln. 2 *non div. Arco* f ff fff *Simile*

Vla. *Arco* f sfp f ff sfp ff fff

Vcl. f sfp f ff sfp ff fff

Cb. f sfp f ff sfp ff fff

