

SUMMERS

OUR NEW DECOR

TIMOTHY A. KRAMER

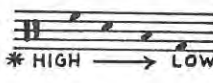
1985

3 FLUTES 3RD DOUBLING ON PICCOLO
 3 OBOES 3RD DOUBLING ON ENGLISH HORN
 3 CLARINETS IN B^b 3RD DOUBLING ON BASS CLARINET
 3 BASSOONS 3RD DOUBLING ON CONTRA BASSOON

4 HORNS IN F
 3 TRUMPETS IN C (1ST PART OPTIONAL ON D-TRUMPET)*
 3 TROMBONES
 TUBA

PERCUSSION: 4 PERCUSSIONISTS ARE REQUIRED

1. | TIMPANI (4 : FULL RANGE)
 | WOOD BLOCK
 | LARGE TRIANGLE
 | SUSPENDED CYMBAL (LG.)

2. | TOM-TOMS (4)* 
 | VIBRAPHONE
 | WOOD BLOCK
 | SUS. CYM. (2: SM., LG.)

3. | BASS DRUM
 | GLOCKENSPIEL
 | BONGOS (4)* 
 | TAM-TAM (LG.)
 | CROTALES (6) → 
 | SUS. CYM. (LG.)

4. | TUBULAR BELLS
 | XYLOPHONE
 | CONGAS (4)*
 | SNARE DRUM
 | WHIP
 | SUS. CYM. (LG.)

HARP
 CELESTA
 STRINGS

TOTAL DURATION: 10 MINUTES

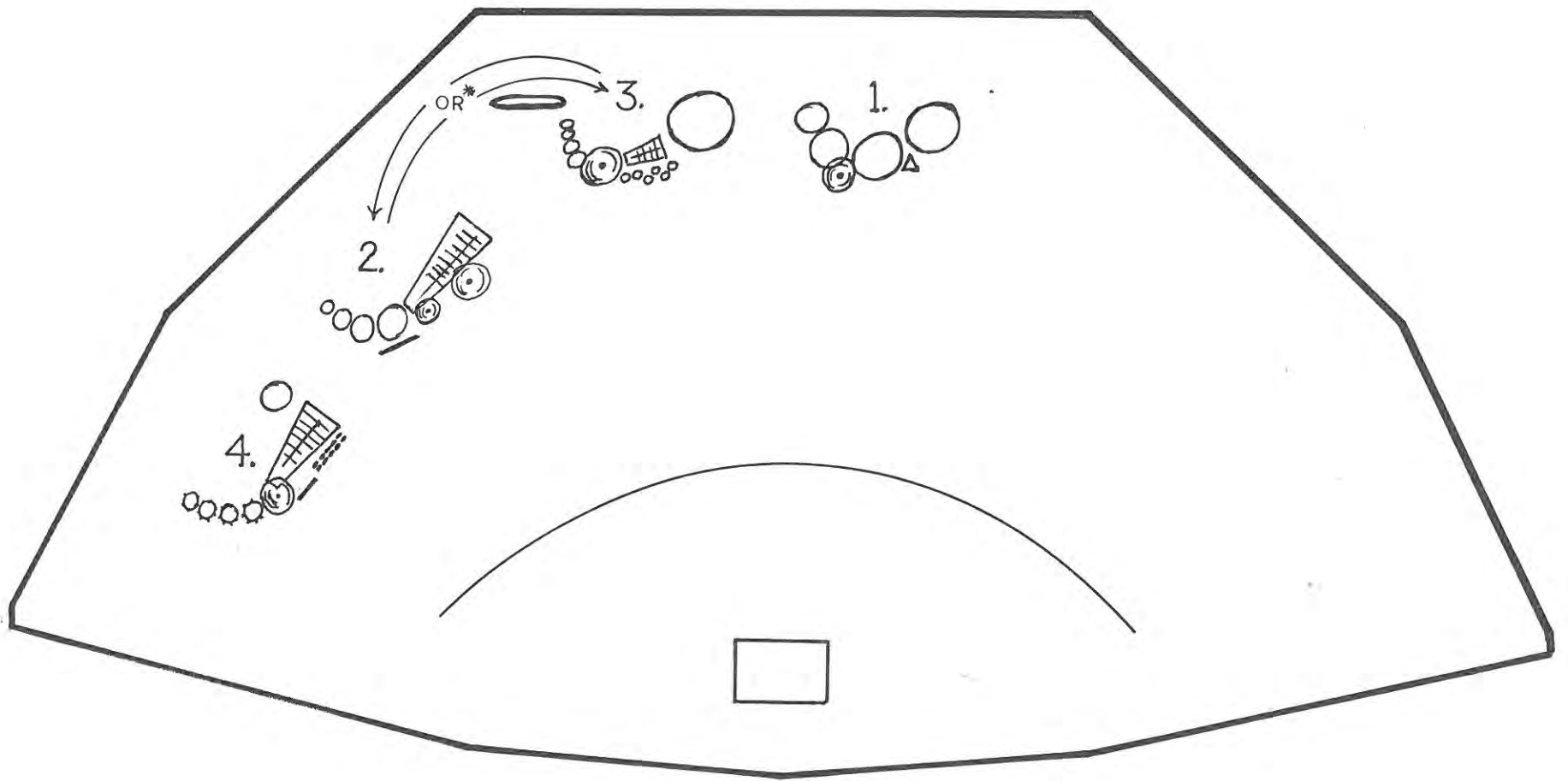
* *This only applies to the First Movement ~*

Because of the high register in the 1st Part, the performer may wish to use a Trumpet in D. Hence, an "ossia" line is included on the performer's part. (TRP. 1.) Except for transposition, both parts contain the same information.

1) *accidentals carry through the measure ; some may be repeated for easier reading*

2) *the score is transposed*

PERCUSSION SET-UP:



* these positions may be switched. $\left(\begin{matrix} 2 & 1 \\ 4 & 3 \end{matrix} \right)$

SENTINELS OF THE DANCE

I

Sharp and Sudden; With Caustic Angularity. (♩=ca.126)

5

1. 2. 3. 4. 5.

FLUTES 1. 2. 3.

OBOES 1. 2. 3.

CLARINETS in B^b 1. 2. 3.

BASSOONS 1. 2. 3.

HORNS in F 1. 2. 3. 4.

TRUMPETS in C 1. 2. 3.

TROMBONES 1. 2. 3.

TUBA

TIMPANI 1. 2. 3. 4.

PERCUSSION TOM-TOMS (med. felt) fff 3 VIBES sff 2x GLOCK (plastic) sff 2x TUBULAR BELLS sff

HARP DCB/EFGA^b

VIOLINS I ppp cresc. II pp cresc.

VIOLAS ppp cresc.

CELLOS ppp

BASSES

* a big articulate sound; not thunderous

** optional part for Trumpet in D (see instrumentation page)

6 7 8

FL. 1. *mp* *cresc.* *mf* *tr. b* *f*

FL. 2. *cresc.* *mf* *mf* *tr. b* *f*

OB. 1. *tr. b* *mf cresc.* *f cresc.*

OB. 2. *mp cresc.* *mf* *f cresc.*

CL. in B \flat 1. *mf* *f*

CL. in B \flat 2. *cresc.* *mf* *f*

CL. in B \flat 3. *mp cresc.* *mf* *f*

BSN. 1. *mf cresc.* *f*

BSN. 2. *mf cresc.* *f*

CBSN.

TRB. 1. 2. 3.

TUBA

TIMP. 1.

PERC. 2. *To TOMS* *(secco)*

PERC. 3.

PERC. 4. *To XYLO*

VLN. I *(mp)* *gliss.* *f*

VLN. II *(mp)* *gliss.* *f*

VLA. *(mp)* *gliss.* *f*

VC. *(mp)* *gliss.* *f*

DB. *mp cresc.* *f*

5/4 4/4 5/4 4/4

9 10 11 12

1. FL. 2. 3. 1. OB. 2. 3. 1. CL. in Bb 2. 3. 1. BSN. 2. CBSN. 1. TRB. 2. 3. TUBA. 4. TIMP. 1. 2. PERC. 3. 4. I. VLN. II. VLA. VC. D.B. *ff* *ppp* *secco* *intenso* *pizz.* *divisi* *XYLO. (hard rubber)* *To B.D.*

Detailed description of the musical score: This page contains the musical notation for measures 9 through 12 of an orchestral piece. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 4/4. Measure 9 is marked with a box around the number 10. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a melodic line starting in measure 9 and continuing through measure 12, with dynamics ranging from *ff* to *ppp*. The brass section (Trombones and Tuba) plays a rhythmic accompaniment with triplets in measure 9 and then continues with a steady pattern. The percussion section includes Timpani (TOMS), Snare Drum (PERC.), and Xylophone (XYLO. (hard rubber)). The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides harmonic support, with dynamics ranging from *ff* to *pp*. The score includes various performance instructions such as *secco*, *intenso*, *pizz.*, and *divisi*. A box labeled 'To B.D.' is present in the percussion section in measure 12.

13 *ppp cresc.* 14 15 16 *ff*

FL 1. 2. 3.

OB 1. 2. 3.

CL 1. 2. 3.

BSN. 1. 2.

CBSN.

TRB. 1. 2. 3.

TUBA

TIMR. 1.

PERC. 2. 3.

4. SUS. CYM. (yarn)

HARP *ppp mf* *f* *f* *ff*

I VLN. *fpp* *fpp cresc.* *ff*

II VLN. *fpp* *fpp cresc.* *ff*

VLA *fpp* *fpp cresc.* *ff*

VC *fpp* *fpp cresc.* *ff*

D.B.

5/8 4/4

5/8 4/4

5/8 4/4

17 18 19

FL. 1. 2. 3. (3.) to Piccolo

OB. 1. 2. 3. (3.) to English Horn

CL. in Bb 1. 2. 3. to Bass Clarinet

TIMP. 1. 2. 3. 4. *secco* *WHIP* *fff* *fff* *fff*

PERC. TOMS BD. To SUS. CYM.

TUNE: Eb, Ab, C, (D) (b+ b+ .)

I *ff* *fff* *divisi in 5* II *fff*

VLN. *ff* *fff* *divisi in 4* II *fff*

VLA. *ff* *fff* *divisi in 4* II *fff*

VC. *fff* *fff* *divisi in 3* II *fff*

DB. *fff pizz.* *fff pizz.* *fff pizz.*

20 21 22

PERC. 2. *solo* *fff*

I *gliss. ord.* *sul pont.* *ord.*

VLN. *gliss. ord.* *sul pont.* *ord.*

II *ord.* *sul pont.* *ord.*

VLA. *gliss. ord.* *sul pont.* *ord.*

VC. *gliss. ord.* *sul pont.* *ord.*

25

23 24 26

FL. 1. 2. *mp* *cresc.*

OB. 1. 2. *mp* *cresc.*

E.H. (3) *tr. b. am* *p*

CL in B 1. 2. *mp* *tr. b.*

BCL. (3) *mp*

BSN. 1. 2. *mp* *(mf)* *(mf)*

cresc.

HRNS. 1. 2. 3. 4. *pp*

TRP. in C 1. 2. 3. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *mf*

TRB. 1. 2. *ff* *pp* *ff* *pp* *ff* *pp*

PERC. 1. 2. 3. 4. *(hard yarn)* *SUS. CYM.* *To SNARE* *(ready snare sticks)* *pp*

HARP *G^b/A^b* *mp* *tr.* *mp* *mf* *A^b* *f*

VLN. I *unis.* *sub. pp* *p* *cresc.* *III b^b gliss*

VLN. II *sub. pp* *p* *cresc.*

VLA. *unis.* *sub. pp* *cresc.*

VC. *unis.* *sub. pp* *cresc.* *f*

PICCOLO

FL. 1. 2.

OB. 1. 2.

E.H.

CL in Bb 1. 2.

B.C.L.

BSN. 1. 2.

CBSN.

HRN. in F 1. 2. 3. 4.

TRP in C 1. 2. 3.

TRB. 1. 2. 3.

PERC. 1. 2. 3. 4.

HARP

VLN. I II

VLA.

VC.

D.B.

cresc.

f

pp

ff

mp

f

sfz

ff

fff

secco

mf

ff

gliss.

arco (unis.)

fff

5/4

4/4

(hard rubber) WOOD BLOCK

(hard card) WOOD BLOCK

(med. felt) TOMS

BONGOS (reverse sticks)

S.D.

33 34 35 36

PICC.

FL. 1. 2.

OB. 1. 2.

E.H.

CL. in B^b 1. 2.

BCL.

BSN. 1. 2.

CBSN.

HRN. in F 1. 2. 3. 4.

TRR. in C 1. 2. 3.

TRB. 1. 2. 3.

TUBA 1. 2.

PERC. 3. 4.

HARP.

VLN. I. II.

VLA.

VC.

D.B.

2/4 4/4

ff *sfz* *fff* *secco* *arco* *pizz.* *div. in 2* *unis.*

GLOCK. To B.D. (beater) B.D.

(stick) *secco*

F#/A^b

37 38 39 40

a tempo

PICC.

FL. 1. 2.

OB. 1. 2.

E.H.

CL. 1. in B^b 2.

BCL.

BSN. 1. 2.

CBSN.

HRN. 1. 2. 3. 4. in F

TRR. 1. 2. 3. in C

TRB. 1. 2. 3.

TUBA

mp p sffz ff f

39

40

a tempo

PERC.

1. LG. SUS. CYM. (hard cord)

2. TAM-TAM pp

3. SUS. CYM. (yarn) pp

4. COM

1. Toms solo

2. B.D. fff sempre (secco)

3. XYLO. (rubber) ff

4. To SUS. CYM.

ff sffz

a tempo

VLN. I II

VLA.

VC.

D.B.

pizz. mp p arco sffz ff

div. ff

45

Musical score for measures 46, 47, and 48. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Glockenspiel, Bells, Tom-toms, Xylophone), harp, and strings (Violins I & II, Viola, Violoncello, Double Bass). The score features various dynamics (ff, sfz, f, mf, p), articulations (secco, con sord.), and performance instructions (divisi arco, unis.). Time signatures change from 4/4 to 3/4 and back to 4/4. A 'TUNE: #' instruction is present in the Tuba part.

49 50 51 52 53

PICC. *fff* *fff* *fff*

FL. 1. *fff* *fff* *fff*

FL. 2. *fff* *fff* *fff*

OB. 1. *fff* *fff* *fff*

OB. 2. *fff* *fff* *fff*

E.H. *fff* *fff* *fff*

CL. 1. *fff* *fff* *fff*

CL. 2. in B^b *fff* *fff* *fff*

BCL. *fff* *fff* *fff*

BSN. 1. *fff* *fff* *fff*

BSN. 2. *fff* *fff* *fff*

CBSN. *fff* *fff* *fff*

HRN. 1. *fffz* *fffz* *fffz*

HRN. 2. in F *fffz* *fffz* *fffz*

HRN. 3. *fffz* *fffz* *fffz*

HRN. 4. *fffz* *fffz* *fffz*

TRP. 1. *fffz* *fffz* *fffz*

TRP. 2. in C *fffz* *fffz* *fffz*

TRP. 3. *fffz* *fffz* *fffz*

TRB. 1. *fffz* *fffz* *fffz*

TRB. 2. *fffz* *fffz* *fffz*

TRB. 3. *fffz* *fffz* *fffz*

TUBA *fffz* *fffz* *fffz*

PERC. 1. SM, SUS, CYM. *fff* (stick) *fff* *fff*

PERC. 2. To Perc. 4's Snare *fff* *fff*

PERC. 3. *fff* *fff*

PERC. 4. WHIP *fff* *fff*

HARP *fff* *fff* *fff* C#

con sord.

VLN. I 1. *f* *f* *f* *ppp*

VLN. I 2. *f* *f* *f* *ppp*

VLN. I 3. *f* *f* *f* *ppp*

gli altri *pizz.* *ff* *(non div.) arco ffff* *(non div.) ffff*

VLN. II 1. *f* *f* *f* *ppp*

VLN. II 2. *con sord.* *f* *f* *f* *ppp*

gli altri *pizz.* *ff* *(non div.) arco ffff* *(non div.) ffff*

VLA. 1. *f* *f* *f* *ppp*

VLA. 2. *f* *f* *f* *ppp*

lealtre *pizz.* *ff* *(non div.) arco ffff* *(non div.) ffff*

VC. *fff* *fff* *fff* *fff*

DB. *fff* *fff* *fff* *fff*

-II-

Calm; Serene; Hypnotic. (♩ = ca. 66)

54 55 56 57 58

FL. 1. *pp* *pp* *pp*

OB. 1. *pp* *pp dim.* *pp*

CL. in B^b 1. *pp espress.* *pp* *pp*

HRN in F 1. *pp* *pp*

PERC. 2. **VIBES** (med. yarn) *ppp* *Red. sempre* *pp sempre*

PERC. 3. **CROTALES** (hard rubber) *pp sempre*

PERC. 4. **T.B.** *ppp* *ppp* *pp sempre*

HARP *pp sempre*

CELESTA *pp sempre*

3
4

VLN. I *ppp* *pp* *pp* *pp*

VLN. II *ppp* *pp* *pp* *pp*

VLA. *ppp* *pp* *pp* *pp*

(1st) 59 60 61 62 63

FL. 1. *pp* *pp* *pp* *pp* *pp*

FL. 2. *pp* *pp* *pp* *pp* *pp*

OB. 1. *pp* *pp* *pp* *pp* *pp*

CL. in B^b 1. *pp* *pp* *pp* *pp* *pp*

CL. in B^b 2. *pp* *pp* *pp* *pp* *pp*

BSN. 1. *pp* *pp* *pp* *pp* *pp*

HRN in F 1. *pp* *pp* *pp* *pp* *pp*

PERC. 1. **TRIANGLE** *pp* *pp* *pp* *pp* *pp*

PERC. 2. *pp* *pp* *pp* *pp* *pp*

PERC. 3. *pp* *pp* *pp* *pp* *pp*

PERC. 4. *pp* *pp* *pp* *pp* *pp*

HARP *pp* *pp* *pp* *pp* *pp*

CELESTA *pp* *pp* *pp* *pp* *pp*

VLN. I *pp* *pp* *pp* *pp* *pp*

VLN. II *pp* *pp* *pp* *pp* *pp*

VLA. *pp* *pp* *pp* *pp* *pp*

This page of a musical score covers measures 64 through 68. The instruments and their parts are as follows:

- FLUTE (FL.):** Three staves (1, 2, 3). Measure 65 is boxed. Dynamics include *pp* and *ppp*.
- OBEOE (OB.):** Two staves (1, 2). Dynamics include *pp*.
- EUPHONIUM (E. H.):** One staff. Dynamics include *pp*.
- CLARINET (CL. in B^b):** Three staves (1, 2, 3). Dynamics include *pp*.
- BASSON (BSN.):** Two staves (1, 2). Dynamics include *pp*.
- HORN (HRN. in F):** Three staves (1, 2, 3). Dynamics include *pp*.
- TRUMPET (TRP. in C):** Two staves (1, 2). Includes the instruction *straight mute*.
- PERCUSSION (PERC.):** Four staves (1, 2, 3, 4). Includes *GLOCK. (Red) (hard rubber)*, *CROTALES*, and *GLOCK.* dynamics include *pp*.
- HARP:** One staff. Dynamics include *pp*.
- CELESTA:** One staff. Dynamics include *pp*.
- VIOLIN (VLN.):** Two staves (I, II). Dynamics include *pp* and *smorz.*
- VIOLA (VLA.):** One staff. Dynamics include *pp* and *smorz.*

74 **3** **4** **75** **3** 76 **5** 77 **3** 78

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

Tempo Primo (♩ = 66) **80** 81 82 83

FL. 1. *pp* *pp* *pp* *pp*

FL. 2. *pp* *pp* *pp* *pp*

FL. 3. *pp* *pp* *pp* *pp*

OB. 1. *pp* *pp* *pp* *pp*

OB. 2. *pp* *pp* *pp* *pp*

E. H. *pp* *pp* *pp* *pp*

CL. in B 1. *pp* *pp* *pp* *pp*

CL. in B 2. *pp* *pp* *pp* *pp*

CL. in B 3. *pp* *pp* *pp* *pp*

BSN. 1. *pp* *pp* *pp* *pp*

BSN. 2. *pp* *pp* *pp* *pp*

HRN. in F 1. *pp* *pp* *pp* *pp*

HRN. in F 2. *pp* *pp* *pp* *pp*

HRN. in F 3. *pp* *pp* *pp* *pp*

TRP. in C 1. *pp* *pp* *pp* *pp*

TRP. in C 2. *pp* *pp* *pp* *pp*

(straight mute) *pp* *pp* *pp* *pp*

Tempo Primo (♩ = 66)

PERC. 1. *pp* *pp* *pp* *pp*

PERC. 2. *Red. sempre* **GLOCK** *pp* *pp*

PERC. 3. *pp* *pp* *pp* *pp*

PERC. 4. *pp* *pp* *pp* *pp*

HARP *pp* *pp* *pp* *pp*

CELESTA *pp* *pp* *pp* *pp*

Red. ** Red.* ** Red.*

Tempo Primo (♩ = 66)

VLN. I *tutti* *pizz.* *ppp*

VLN. II *tutti* *pizz.* *ppp*

VLA. *pizz.* *ppp*

VC. *ppp*

84 85 86 87 88

1.
FL. 2.
3.
OB. 1.
2.
E. H.
1.
2.
3.
CL. In B \flat
1.
2.
BSN. 1.
2.
HRN. in F 1.
2.
3.
4.
TRP. in C 1.
2.
PERC. 1.
2.
3.
4.
HARP
CELESTA
VLN. I
II
VLA.
VC.

89 90 91 92 *poco rit.* - - - - -

FL. 1. 2. 3. *pp* *pp* *pp* *pp*

OB. 1. 2. *pp* *pp*

E. H. *ppp* *To OBOE*

CL. 1. 2. 3. *pp* *pp* *pp*

BSN. 1. 2. *pp* *pp* *pp* *pp*

HRN. 1. 2. 3. 4. *pp* *pp* *pp* *pp* *add mute* *add mute*

TRP. 1. 2. *add straight mutes*

TRB. 1. 2. 3. *poco rit.*

PERC. 1. 2. 3. 4. *(pp) (Lod.)* *(pp)*

HARP *(pp)* *b♭*

CELESTA *(pp)*

VLN. I II *(pizz.)* *pp* *poco rit.*

VLA. *(pizz.)* *pp*

VC. *pp*

4/4 4/4 4/4 4/4

Agitato ♩ = 132

93 94 95 96

FL. 1. *pp*

FL. 2. *pp*

FL. 3. *pp* *p* *pp* *pp*

OB. 1. *pp*

OB. 2. *pp* *p* *pp*

CL. 1. *pp* *p* *pp*

CL. in B^b 2. *pp*

BSN. 3. *pp* *p* *pp* *p* *pp*

BSN. 1. *p* *pp*

BSN. 2. *p* *pp*

HRN. 1. *(mute)* *mf* *sfp* *f* *sfp* *f*

HRN. in F 2. *(mute)* *mf* *sfp* *f* *mf* *sfp* *f*

HRN. 3. *(pp)* *pp* *p* *pp* *(mute)* *mf* *sfp* *f*

TRP. 1. *(mute)* *mf* *(mute)* *f*

TRP. in C 2. *(mute)* *mf* *(mute)* *f*

TRP. 3. *(mute)* *mf* *(mute)* *f*

TRB. 1. *(mute)* *mf* *sfp* *f* *sfp* *f*

TRB. 2. *(mute)* *mf* *sfp* *f* *sfp* *f*

TRB. 3. *(mute)* *mf* *sfp* *f* *sfp* *f*

SUS. CYM.

PERC. 1. *Agitato* ♩ = 132 *ppp*

PERC. 2. *(pp)(Led.)* *b*

PERC. 3. *(pp)* *To BONGOS*

PERC. 4. *(pp)* *To CONGAS (hard yarn)*

HARP *(pp)*

CELESTA *pp* *Led.* *Agitato* ♩ = 132

VLN. I *arco* *ppp* *p* *pp* *pizz.* *pp* *arco divisi* *ppp*

VLN. II *(pizz)* *pp* *(pizz)* *pp* *pizz.* *pp* *arco divisi* *ppp*

VLA. *arco* *pp* *(pizz)* *pp* *pizz.* *pp* *arco divisi* *ppp*

VC. *arco* *ppp* *p* *p* *pp* *ppp*

105

106

107

108

FL. 1, 2, 3

OB. 1, 2, 3

CL. in B^b 1, 2, 3

HRN. in F 1, 2, 3, 4

TRP. in C 1, 2

TRB. 1, 2, 3

TUBA

PERC. 1, 2, 3, 4

CELESTA

VLN. I, II

VLA.

VC.

D.B.

ff, *mf*, *f*, *sfz*, *fz*, *secco*, *To T. B.*, *To GLOCK*, *BASS DRUM*, *TIMP.*, *pizz.*, *pizz. ff*, *ff pizz.*, *ff pizz.*, *pizz. o*, *ff*

add straight mute

3/4, 4/4, 3/4, 5/4

109 110 111 112

1. *sub. pp* *p* *pp* *p* *sff* *ff*

2. *sub. pp* *p* *pp* *p* *sff* *ff*

3. *sub. pp* *pp* *p* *pp* *sff* *ff*

1. *sub. pp* *p* *pp* *sff* *ff*

2. *sub. pp* *p* *pp* *sff* *ff*

3. *sub. pp* *p* *pp* *sff* *ff*

1. *sub. pp* *p* *pp* *sff* *ff*

2. *sub. pp* *p* *pp* *sff* *ff*

3. *sub. pp* *p* *pp* *sff* *ff*

1. *pp* *p* *pp* *mf < ff*

2. *pp* *p* *pp* *mf < ff*

1. *sff* *sfz*

2. *sff* *sfz*

1. (mute) *sfz* *sff* *mute out*

2. (mute) *sfz* *sff* *mute out*

3. (mute) *sfz* *sff* *mute out*

1. *sfz* *sff*

2. *sfz* *sff*

3. *sfz* *sff*

1. *sfz* *sff*

2. *sfz* *sff*

3. *sfz* *sff*

1. *pp* *Red.* *To SUS. CYM.* *To TOMS (hard cord)*

2. *pp* *Red.* *To BONGOS* *

3. *pp* *Red.* *To XYLO.* *XYLO.* *sff* *ff*

4. *pp* *Red.* *To XYLO.* *XYLO.* *sff* *ff*

CELESTA *pp* *Red.* *3* *sff* *

I *pp* *divisi arco* *pp* *p* *divisi arco* *pp* *unis.* *f*

II *pp* *divisi arco* *pp* *p* *divisi arco* *pp* *f*

VLA. *pp* *arco* *pp* *p* *pp* *f*

VC. *pp* *arco* *pp* *p* *pp* *f*

D.B. *pp* *(pizz)* *pp* *p* *f*

sff

Musical score for measures 113-116. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet in Bb (CL. in Bb), Horn in F (HRN. in F), Trumpet in C (TRP. in C), Trombone (TRB.), Percussion (PERC.), Celesta (CELESTA), Violin (VLN.), Viola (VLA.), Violoncello (VC.), and Double Bass (D. B.).

Measures 113 and 115 are in 4/4 time, while measure 114 is in 2/4 time. The score features various dynamics such as *sfz*, *ff*, *pp*, and *ppp*. Performance instructions include *pizz.*, *arco*, *unis.*, *divisi*, *sul pont.*, *tr.*, and *ped.*. Percussion parts include Toms, Bongos, Congas (hard yarn), and Vibes. The Celesta part includes a section labeled 'SUS. CYM.'. The string parts include a section labeled 'To B, D.' and 'To XYLO.'.

The musical score is divided into three measures: 124, 125, and 126. The instruments and their parts are as follows:

- PICCO:** Piccolo part, starting in measure 124.
- FL.:** Flutes 1 and 2. Flute 1 has a melodic line with dynamics *mp* and *p*. Flute 2 has a *pp* part.
- OB.:** Oboes 1, 2, and 3. Oboe 1 has a melodic line with dynamics *mp*, *mf*, and *mp*. Oboe 2 has a *pp* part. Oboe 3 has a *pp* part.
- CL. in B^b:** Clarinets 1 and 2. Clarinet 1 has a melodic line with dynamics *mp* and *p*. Clarinet 2 has a *pp* part.
- BSN.:** Bassoons 1 and 2. Bassoon 1 has a *pp* part. Bassoon 2 has a *p* part.
- HRN. in F.:** Horns 1st, 2nd, 3rd, and 4th. Horns 1st and 2nd have *sf* parts. Horns 3rd and 4th have *sf* parts.
- TRP. in C.:** Trumpets 1, 2, and 3. Trumpets 1 and 2 have *sf* parts. Trumpet 3 has a *sf* part.
- TRB.:** Trombones 1, 2, and 3. Trombone 1 has a *sf* part. Trombone 2 has a *sf* part. Trombone 3 has a *sf* part.
- TUBA:** Tuba part, *sf*.
- PERC.:** Percussion. Vibes (marked *VIBES*) with *Red. p* dynamics. Wood stick part with a triplet of eighth notes marked *p*. Two other parts marked *2.v.* with *p* and *mp* dynamics.
- CELESTA:** Celesta part with *p* dynamics.
- VLN.:** Violins I and II. Violin I has a *p* part. Violin II has a *p* part.
- VLA.:** Viola part with *pp cresc.* dynamics.
- VC.:** Violoncello part with *mp dim.* dynamics.
- D.B.:** Double Bass part.

* always with an articulate sound

Musical score for measures 127, 128, and 129. The score includes parts for Piccolo (PICC.), Flute (FL. 1, 2), Oboe (OB. 1, 2, 3), Clarinet in Bb (CL. in Bb 1, 2), Bass Clarinet (BCL.), Bassoon (BSN. 1, 2), Contrabassoon (CBSN.), Horns in F (HRN. in F 1, 2, 3, 4), Trumpets in C (TRP. in C 1, 2, 3), Trombones (TRB. 1, 2, 3), Tuba (TUBA), Percussion (PERC. 1, 2, 3, 4), Celesta (CELESTA), Violins I and II (VLN. I, II), Viola (VLA.), Violoncello (VC.), and Double Bass (D.B.).

Measure 127: Piccolo and Flute 1 play a melodic line starting with a *p* dynamic. Flute 2 and Oboe 1 play a similar line. Oboe 2 and 3 play a lower line. Clarinet 1 and 2 play a melodic line. Bass Clarinet, Bassoon 1 and 2, and Contrabassoon play a lower line. Horns 1-4 play a melodic line. Trumpets 1-3 and Trombones 1-3 play a melodic line. Tuba plays a lower line. Percussion 1-4 play a rhythmic pattern. Celesta plays a melodic line. Violins I and II play a melodic line. Viola plays a melodic line. Violoncello and Double Bass play a melodic line.

Measure 128: Piccolo and Flute 1 play a melodic line starting with a *f* dynamic. Flute 2 and Oboe 1 play a similar line. Oboe 2 and 3 play a lower line. Clarinet 1 and 2 play a melodic line. Bass Clarinet, Bassoon 1 and 2, and Contrabassoon play a lower line. Horns 1-4 play a melodic line. Trumpets 1-3 and Trombones 1-3 play a melodic line. Tuba plays a lower line. Percussion 1-4 play a rhythmic pattern. Celesta plays a melodic line. Violins I and II play a melodic line. Viola plays a melodic line. Violoncello and Double Bass play a melodic line.

Measure 129: Piccolo and Flute 1 play a melodic line starting with a *sff* dynamic. Flute 2 and Oboe 1 play a similar line. Oboe 2 and 3 play a lower line. Clarinet 1 and 2 play a melodic line. Bass Clarinet, Bassoon 1 and 2, and Contrabassoon play a lower line. Horns 1-4 play a melodic line. Trumpets 1-3 and Trombones 1-3 play a melodic line. Tuba plays a lower line. Percussion 1-4 play a rhythmic pattern. Celesta plays a melodic line. Violins I and II play a melodic line. Viola plays a melodic line. Violoncello and Double Bass play a melodic line.

Annotations: *mp*, *p*, *pp*, *f*, *sff*, *mf*, *sf*, *ff*, *pp*, *cresc.*, *dim.*, *pizz.*, *XYLO.*, *Sva.*, *Led*, *To T.B.*

130

131

132

133

PICC. 1. *sf*

FL. 1. *sf*

FL. 2. *p* *pp* *mp* *mp*

OB. 1. *p* *mp* *pp* *mf* *f*

OB. 2. *mp* *sf* *mp* *mf* *sf*

OB. 3. *p* *mp* *pp* *mf* *mp*

CL. in B \flat 1. *sf* *mp* *f*

CL. in B \flat 2. *mp* *sf* *mf* *sf*

BCL. *mp* *mp* *mp*

BSN. 1. *f* *f* *sf* *sf*

BSN. 2. *p* *p* *mf* *mp*

CBSN. *mf* *sf* *sfz*

HRN. in F 1. *mf* *sfz*

HRN. in F 2. *mf* *sfz*

HRN. in F 3. *mf* *sfz*

HRN. in F 4. *mf* *sfz*

TRP. in C 1. *mp* *p* *sf* *sfz*

TRP. in C 2. *mp* *p* *sf* *sfz*

TRP. in C 3. *mp* *p* *sf* *sfz*

TRB. 1. *mf* *p* *sf* *sfz*

TRB. 2. *mf* *p* *sf* *sfz*

TRB. 3. *mf* *p* *sf* *sfz*

TUBA *mf* *sf* *sfz*

PERC. 1. *(p)* *sf* *p* *mf* *f*

PERC. 2. *motor off*

PERC. 3. *mf* *f* *Red*

PERC. 4. *mf* *pp* *pp* *f* *f*

CELESTA *(p)* *mf*

VLN. I *p* *cresc.* *mf* *p*

VLN. II *pp* *mf* *p*

VLA. *p* *cresc.* *mf* *p*

VC. *mf* *p*

D.B. *sf* *(pizz.) sf*

134 135 136

PICC. *ff*

FL. 1. *ff* *cresc.* *ff*

FL. 2. *mf* *f*

OB. 1. *sff* *f* *ff* *ff*

OB. 2. *mp* *mf* *ff* *f*

OB. 3. *mf* *cresc.* *f* *f*

CL. in Bb 1. *sff* *f* *ff* *f*

CL. in Bb 2. *sff* *sub. mp* *mf* *ff*

BCL. *mf* *f*

BSN. 1. *mf* *mf* *f*

BSN. 2. *mf* *mf* *f*

CBSN. *sf* *sf* *sff*

HRN. 1. *sf* *sf* *sf*

HRN. 2. *sf* *sf* *sf*

HRN. in F 3. *sf* *sf* *sf*

HRN. in F 4. *sf* *sf* *sf*

TRP. in C 1. *sf* *sf* *f* *sf*

TRP. in C 2. *sf* *sf* *f* *sf*

TRP. in C 3. *sf* *sf* *f* *sf*

TRB. 1. *sf* *sf* *sf*

TRB. 2. *sf* *sf* *sf*

TRB. 3. *sf* *sf* *sf*

TUBA *sf* *sf* *sf*

PERC. 1. *mf* *cresc.* *ff*

PERC. 2. *f* *f* *ff* *fff*

PERC. 3. *f* *f* *ff* *fff*

PERC. 4. *mf* *mf* *f* *f*

CELESTA *f* *ff* *fff sempre*

VLN. I *mp cresc.* *f* *f cresc.*

VLN. II *mp cresc.* *f* *f cresc.*

VLA. *f* *f*

VC. *f* *f cresc.*

D.B. *ff* *ff*

141 142 143

HRN. in F 1. 2. 3. 4.

TUBA

PERC. 3.

Detailed description: This block contains the musical notation for three instruments: Horns in F (four parts), Tuba, and Percussion 3. Measures 141 and 142 show rests for all instruments. In measure 143, the Horns in F parts play a descending eighth-note scale starting on B-flat, with dynamics *f* and *pp*. The Tuba part has a whole note chord in measure 143. Percussion 3 has a rhythmic pattern of eighth notes.

I

VLN. I

II

VLA.

VC.

D.B.

pizz. *ff*

ova

Detailed description: This block contains the musical notation for Violins I and II, Violas, Cellos, and Double Basses. All string parts are marked *pizz.* (pizzicato) and *ff* (fortissimo). The Violin I part has an *ova* (overbowed) marking in measure 143. The Violin II part has an *ova* marking in measure 143. The Viola, Cello, and Double Bass parts have various rhythmic patterns and accidentals.

144 145 146

HRN. in F 1. 2. 3. 4.

TRB. 1. 2. 3.

TUBA

PERC. 3.

sf

p sfz

(mutes) *sfz*

To GLOCK

Detailed description: This block contains the musical notation for Horns in F, Trumpets, Tuba, and Percussion 3. Measures 144 and 145 show complex rhythmic patterns for the Horns and Trumpets, with dynamics *sf* and *p sfz*. In measure 145, the Trumpets are marked (mutes) and *sfz*. The Tuba part has a whole note chord in measure 146. Percussion 3 has a rhythmic pattern of eighth notes. A box labeled "To GLOCK" is present in measure 146.

I

VLN. I

II

VLA.

VC.

D.B.

ova

arco *mp*

Detailed description: This block contains the musical notation for Violins I and II, Violas, Cellos, and Double Basses. The Violin I part has an *ova* marking in measure 145. The Violin II part has an *arco* marking in measure 146. The Viola, Cello, and Double Bass parts have various rhythmic patterns and accidentals.

Musical score for measures 147, 148, and 149. The score is divided into three systems. The first system includes woodwinds: Flute 1 (FL. 1), Oboe 1 (OB. 1), Clarinet in B-flat 1 (CL. in B^b 1), Bass Clarinet (BCL.), Bassoon 1 (BSN 1), and Contrabassoon (CBSN.). The second system includes brass: Horns in F (HRN. in F, parts 1, 2, 3, 4), Trumpets in C (TRP. in C, parts 1, 2, 3), and Trombones (TRB. 2, parts 1, 2, 3). The third system includes strings: Violins I (VLN. I), Violins II (VLN. II), Viola (VLA.), Violoncello (VC.), and Double Bass (D. B.).

Measures 147 and 148 show woodwinds and brass playing sustained notes with dynamic markings *f* and *sfz*. The strings play a rhythmic accompaniment. Measure 149 features a prominent woodwind melody starting with a *ff* dynamic, while the brass and strings continue their accompaniment.

The musical score is divided into three measures: 150, 151, and 152. Measure 150 is in 5/4 time. Measure 151 is in 5/4 time. Measure 152 is in 4/4 time, marked '(Lento)'. The score includes parts for Flute 1, Oboe 1, Bassoon 1, Horns 1-4 in F, Trumpets 1-2 in C, Trombones 1-2, Violins I and II (with 'soli' parts), Violas (with 'sole' part), Violoncello, and Double Bass. Dynamics range from *mf* to *ff*. Performance instructions include 'con sord.', 'pizz.', and 'mute out'.

* 2 players from each group—Vln I, Vln II, Vla.— will stop playing (with the section) on beat 3 of this measure. The 'soli' parts begin with the rests on beat 3; this will allow sufficient time for the soloists to put their mutes on and be ready to play at m.152.

♩ = 46

159 160 161 162

1* **2** **3**

soli I
VLN.
soli II
VLA. *sole*

out (♩ = 46)
senza sord.

VC. *solos arco cantabile pp*
mf *p* *espress.* *mp* *p* *espress.* *3*

163 164 165 166

4 **5**

PERC. 2. 3.
CELESTA

VIBES (med. yarn) *ppp Rod. sempre*

GLOCK (hard rubber) *ppp i.v. sempre*

in (♩ = 124) *ppp sempre*

out (♩ = 46) *senza sord.* *in* (♩ = 132) *ppp*

senza sord. *ppp*

arco *pp espress. p*

VC. *mf* *p* *mf* *p* *mf* *p* *pp* *espress.* *3*

* numbered cues are for instruments with tempi separated from the metered tempo

PERC. 2 3

CELESTA

sol^o I 1 2

VLN. 1 2

sol^o II 1 2

VLA. sol^o 1 2

I

VLN. 1 2

II

VLA.

VC.

D.B.

167 168 169 170 171

poco *a* *poco* *accel.*

repeat until m. 175

poco *a* *poco* *accel.*

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

(pizz.) *pp* *pizz.* *pp* *(pizz.)* *pp* *3*

2/4 3/4 4/4

PERC. 2. 172 173 174 $\text{♩} = 72$ ($\text{♩} = 40$)
 3. (secca) 3

CELESTA

soli I
 VLN. 1. 2.

soli II
 1. 2.

solo VLA.
 1. 2.

I
 VLN. 1. 2.

II
 1. 2.

VLA.
 1. 2.

VC.
 1. 2.

D.B.
 1. 2.

$\text{♩} = 72$ ($\text{♩} = 40$)

175

Misterioso ($\text{♩} = 40$)

176

PERC. 4. CONGAS (with hands)
 solo mp p mf p mp mf mp pp *rubato* *attacca*

dry and delicate
 Misterioso ($\text{♩} = 40$)

I
 VLN. 1. 2. *dim.* *ppp*

II
 1. 2. *dim.* *ppp*

attacca

181 182 183

FL. 1, 2, 3. *ff* *mf* *f*

OB. 1, 2, 3. *p* *mf* *f*

CL. in B \flat 1, 2, 3. *ff* *mf* *f*

BSN. 1, 2, 3. *ff* *mf* *f*

HRN. in F 1, 2, 3. *mp* *cresc.*

TRP. in C 1, 2, 3. *ff* *mp* *mp cresc.*

PERC. 1. SUS. CYM. (stick) *sf* *secco* To TIMP TUNE: E, F, B, (D)

PERC. 2. GLOCK *sf* *secco*

PERC. 3. *sf* *secco*

PERC. 4. *sf* *secco*

HARP *f* F#G# *f* D#G# *f*

VLN. I (mp) *arco* *divisi* *pizz.* *ff* *univ. arco* *p*

VLN. II (mp) *arco* *divisi* *pizz.* *ff* *univ. arco* *p*

VLA. (mp) *pizz.* *ff* *univ. arco* *p*

VC. *sf* *pizz.* *p* *arco* *p*

D.B. *sf* *pizz.* *p*

5/4 4/4 5/4

Maestoso (♩ = 72) (← ♩ = ♩ →)

184 185 186

FL. 1. 2. 3.

OB. 1. 2. 3.

CL. 1. in B^b 2. 3.

BSN. 1. 2. 3.

HRN. in F 1. 2. 3. 4.

TRP. in C 1. 2. 3.

TRB. 1. 2. 3.

PERC. 1. 2. 3. 4.

HARP

divisi I VLN. II

VLA. VC. D.B.

To Contabassoon

To TOMS

To B.D.

To WHIP

secco

arco

Maestoso (♩ = 72) (← ♩ = ♩ →)

This page of a musical score covers measures 191, 192, and 193. The instrumentation includes Flute (FL), Oboe (OB), Clarinet in B-flat (CL.), Horns (HRN. in F), Trumpets (TRP. in C), Trombones (TRB.), Violins (VLN. I and II), Viola (VLA.), Violoncello (VC.), and Double Bass (D.B.).

Measure 191: The woodwinds and strings begin with dynamic markings of *ff* (fortissimo) and *f* (forte). A box labeled "To Piccolo" is present in the Flute 2 part. The brass section (HRN., TRP., TRB.) plays a rhythmic pattern with dynamics ranging from *p* (piano) to *ff*.

Measure 192: Dynamics continue to vary, with woodwinds showing *ff*, *f*, and *mf* (mezzo-forte). The brass section maintains its rhythmic accompaniment with dynamics like *mp* (mezzo-piano) and *ff*.

Measure 193: The woodwinds feature *mf* and *ff* dynamics, with some parts marked *fp* (fortissimo-piano) and *cresc.* (crescendo). The brass section concludes with *mp* and *ff* dynamics.

The string section (VLN., VLA., VC., D.B.) provides a melodic and harmonic foundation, with dynamics such as *pp* (pianissimo), *cresc.*, *mf* (mezzo-forte), and *dim.* (diminuendo).

This musical score page covers measures 198 to 201. It is divided into several sections:

- Brass Section:** Includes BSN. (1st and 2nd), CBSN., TRB. 2., and TUBA. Measures 199-200 feature a *trb* (trumpet) line with *ff* dynamics. Measure 201 features a *trb* line with *trb* dynamics.
- Percussion Section:** Includes TIMP., B.D., and WHIP. Measure 199 features a *(fff)* dynamic for B.D. and a *f (tutti)* dynamic for TIMP. Measures 199-200 feature a *ff* dynamic for WHIP.
- String Section:** Includes *divisi* I, VLN., *divisi* II, *divisi* VLA., *divisi* VC., and *divisi* D.B. Measures 199-200 feature a *pizz.* (pizzicato) dynamic for D.B. and a *ff* dynamic for the lower strings. Measure 201 features a *PPP* dynamic for all string parts.

Measure numbers 198, 199, 200, and 201 are clearly marked. The score includes various musical notations such as rests, notes, and dynamic markings.

Tranquillo (♩ = ca. 64)

202 203 204 (♩ = ♩)

FL. 1. 2. 1. 2. 3.

OB. 1. 2. 3.

CL. in B^b 1. 2.

BSN. 1. 2.

TUNE: (F)A, C(D)

PERC. 1. 2. 3. 4.

To LG, SUS. CYM. (yarn)

To TAM-TAM

To SUS. CYM.

cresc. (yarn) (mf)

HARP

p *lv. all strings*

CELESTA

p 3

Tranquillo (♩ = ca. 64)

3 2 5 4

I. VLN. 1. 2.

II. VLN. 1. 2.

VLA. 1. 2.

VC. 1. 2.

211 212 213

PICC. *ff*

FL. 1. *ff*

FL. 2. *ff*

OB. 1. *ff*

OB. 2. *ff*

OB. 3. *ff*

CL. in \flat 1. *ff*

CL. in \flat 2. *ff*

CL. in \flat 3. *ff*

BSN. 1. *ff*

BSN. 2. *ff*

CBSN. *ff*

HRN. in F 1. *ff*

HRN. in F 2. *ff*

HRN. in F 3. *ff*

HRN. in F 4. *ff*

TRP. in C 1. *ff*

TRP. in C 2. *ff*

TRP. in C 3. *ff*

TRB. 1. *ff*

TRB. 2. *ff*

TRB. 3. *ff*

TUBA *ff*

PERC. 1. *mf*

PERC. 2. *f*

PERC. 3. *p*

PERC. 4. *ff*

HARP *ff*

VLN. I *cresc.*

VLN. II *cresc.*

VLA. *cresc.*

VC. *cresc.*

D.B. *cresc.*

TOMS (cord) *ff*

To BASS DRUM (wood stick) *ff*

(keep felt available)

XYLO. *ff*

To SUS CYM. *ff*

3/4

3/4

3/4

218 219 220

PICC. *sfff* *sempre*

FL. 1. *sfff* *sempre*

FL. 2. *sfff* *sempre*

OB. 1. *sfff* *sempre*

OB. 2. *sfff* *sempre*

OB. 3. *sfff* *sempre*

CL. 1. *sfff* *sempre*

CL. in B. 2. *sfff* *sempre*

CL. 3. *sfff* *sempre*

BSN. 1. *sfff* *sempre*

BSN. 2. *sfff* *sempre*

CBSN. *sfff* *sempre*

HRN. 1. *sff* *sempre*

HRN. in F. 2. *sff* *sempre*

HRN. 3. *sff* *sempre*

HRN. 4. *sff* *sempre*

TRR. 1. *sff* *sempre*

TRR. in C. 2. *sff* *sempre*

TRR. 3. *sff* *sempre*

TRB. 1. *sff* *sempre*

TRB. 2. *sff* *sempre*

TRB. 3. *sff* *sempre*

TUBA *sff* *sempre*

PERC. 1. *sff* *sempre*

PERC. 2. *sff* *sempre*

PERC. 3. *sub p sff p sff p sff p sff p*

PERC. 4. *sff* *sempre*

HARP *sfff* *sempre*

CELESTA *sfff* *sempre*

I VLN. *sfff* *sempre*

II VLN. *sfff* *sempre*

VLA. *sfff* *sempre*

VC. *sfff* *sempre*

D.B. *sfff* *sempre*

