

Percy Aldridge
GRAINGER

THE WARRIORS
Music to an Imaginary Ballet
(1916)

Study Score
Partitur

SERENISSIMA MUSIC, INC.

For Frederick Delius, in admiration and affection

THE WARRIORS

Music to an imaginary ballet

by

PERCY ALDRIDGE GRAINGER

PROGRAM-NOTE:

"The Warriors", which is dedicated to Frederick Delius, was begun in London in December 1913 and ended in San Francisco in December 1916, the bulk of it being composed in London and New-York City.

No definite program or plot underlies the music, though certain mid-pictures set it going. Often the scenes of a ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and places are spirited together for an orgy of war-like dances, processions and merry-makings set broken, or accompanied, by amorous interludes; their frolics tinged with just that faint suspicion of wistfulness all holiday gladness wears. I see the action of the ballet shot thru, again and again, with the surging onslaughts of good-humoredly mischievous revellers who carry all before them in the pursuit of voluptuous pleasures. At times the lovers close at hand hear from afar the proud passage of harnessed fighting-men, and for the final picture I like to think of them all lining up together in brotherly fellowship and wholesale animal glee; all bitter and vengeful memories vanished, all hardships forgot; a sort of Valhalla gathering of childishly overbearing and arrogant savage men and women of all the ages; — the old Greek heroes with fluttering horse-haired helms; shining black Zulus, their perfect limbs lit with fire-red blossoms; flax-haired Vikings clad in scarlet and sky-blue; like bright Amazons in windswept garments side by side with squat Greenland women in ornately patterned furs; Red Indians resplendent in bead-heavy dresses and negroite Fijians terrible with sharks' teeth ornaments, their woolly hair dyed pale ochre with lime; graceful cannibal Polynesians of both sexes, their golden skins wreathed with flowers and winding tendrils; — these and all the rest arm in arm in a united show of gay and innocent pride and animal spirits, fierce and exultant.

Percy Aldridge Grainger

ANALYSIS:

Fifteen distinct themes and motifs (none of them of a traditional or popular origin, and none of them used as "leit-motiv" or with any "program-music" significance of any kind) occur during the eighteen minutes duration of the work, in which, though cast in one continuous movement, the following divisions of mood and tempo are clearly marked and easily traced:

1. Fast, Martial or dance-like in character.
2. Slow and languorous.
3. Fast. Begins in the dance spirit but gradually becomes broader and more "flowing" in style. In this section most of the thematic material of the entire work is subjected to various kinds of treatment and development.
4. Slow pastoral melody on the bass oboe, accompanied by tremolo of muted strings and by a staccato organ-palut consisting of harp harmonics and piano strings struck by marimba mallets.
5. Slow languorous music (similar to section 2) on the platform. At the same time snatches of quick martial music are faintly heard from behind the platform.
6. Dance orgy, beginning very gently but working up to a high pitch of commotion and excitement. During this section (as also in section 5) there is considerable "double-chording" — different instrumental groups simultaneously playing different chord passages that pass thru, above and below each other and are harmonically independent of each other.
7. Climax. The chief theme of the composition is given forth slowly and majestically by the full orchestra.
8. The dance orgy is resumed with vigor, but is broken off suddenly while at its height, whereupon the work ends with an abrupt anticlimax.

Percy Aldridge Grainger.

Für Frederick Delius in liebevoller Bewunderung

DIE KRIEGER

Musik zu einem imaginären Ballett

von

PERCY ALDRIDGE GRAINGER

FÜR PROGRAMME:

„Die Krieger“ wurden im Dezember 1913 in London begonnen und im Dezember 1916 in San Francisco beendet. Der größte Teil des Werkes wurde in London und New-York geschaffen. Es ist Frederick Delius gewidmet.

Der Musik liegt keine bestimmte programmatische Handlung zu Grunde, wenn mir auch gewisse Vorstellungen als Anregung vorschwebten. Oft spielten sich vor meinem geistigen Auge Szenen einer Pantomime ab, in der die Geister kriegerischer Männer- und Frauengestalten aller Zeitalter und Länder sich zu Orgien, Kriegstänzen, Prozessionen und Belustigungen vereinigen, die von erotischen Zwischenspielen begleitet oder unterbrochen werden und deren fröhliches Treiben von jenem leisen Schimmer der Wehmut durchzogen ist, die jeder Vergnügungssucht innewohnt. Ich denke mir, dass die Handlung des Balletts immer und immer wieder von den ungestümen Angriffen neckisch gutmütiger, schwelgender Scharen durchbrochen wird, die alles vor sich herreiben auf der Jagd nach wohlthätigen Freuden. Manchmal erschallt den Liebespaaren im Vordergrund das Lärmen in der Ferne vorbeiziehender geharnischter Krieger, und für das Schlussbild stelle ich mir vor, wie sich diese kühnlich stolzen und wild trotzigen männlichen und weiblichen Kriegertypen aller Zeitalter in brüderlicher Kameradschaft und naturentspringender Fröhlichkeit zu einer Valhalla-ähnlichen Gemeinschaft zusammenscharen, aus welcher jegliche rachsüchtige Gedanken verbannt sind, in welcher alle Erinnerungen an Mühsale vergessen werden. Die Helden des alten Griechenlandes mit flatternden Rosenschweifeln auf den Helmen; schwarzglänzende Zulus, ihre vollendet schönen Glieder mit feuerroten Blüten geschmückt; flachhaarige Wikinger in Scharlach und Asurblau; schnelle geschmeidige Amazonen in flatternden Gewändern in bunter Reihe mit in reich gemusterte Pelze gekleideten untersesten Grönlandsfrauen; Indianer in perlenschwerer Lederbekleidung; Fidischl-Insulaner mit Schrecken erweckendem Schmuck aus Halskathmen am Halse, ihr wolliges Haar gelblichweiss mit Kalk gefärbt; anmutige polynesishe Kannibalen beiderlei Geschlechts usw. Diese alle Arm in Arm bieten vereint ein Bild freudig-harmlosen Stolzes und trotzig-frohen Uebermuts.

Percy Aldridge Grainger.

ANALYSE:

In dem 18 Minuten dauernden Werk erscheinen 15 unterschiedliche Themen und Motive, von denen keines volkstümlichen Ursprungs ist oder als „Leitmotiv“ oder im Sinne von „Programmmusik“ verwendet wird.

Obgleich die Komposition aus einem einzigen Satz besteht, machen sich doch die folgenden Teile nach Stimmung und Tempo klar bemerkbar:

1. Schnell. Kriegerischer oder tanzartiger Charakter.
2. Langsam und schmachtdend.
3. Schnell. Anfänglich tanzartig, aber allmählich in einen fließenden Satz übergehend. In diesem Teil kommt fast das gesamte thematische Material des Werkes zu mannigfaltiger Entwicklung und Verwertung.
4. Langsame ländliche Melodie der Bass-Oboe, die von tremolierenden gedämpften Streichern begleitet wird, sowie von einem aus Harfenflageoleten bestehenden und auf den Klaviersaiten mit Marimbahägelchen geschlagenen Staccato-Organpunkt.
5. Langsame, schmachtdende Musik (ähnlich wie bei 2), auf dem Podium. Zugleich Bruchstücke von Klängen einer schnellen kriegerischen Musik, leise hinter dem Podium.
6. Tanzorgie, anfänglich sehr zart, aber anwachsend bis zu ausserer Erregung. In diesem Teil werden von in verschiedenen Höhen und Tiefen liegenden Instrumentengruppen von einander vollständig unabhängige Akkordpassagen gleichzeitig zu Gehör gebracht.
7. Höhepunkt. Das Hauptthema des Werkes erklingt langsam und majestätisch vom vollen Orchester.
8. Die Tanzorgie setzt mit Macht wieder ein, bricht aber im vollen Zuge plötzlich ab, worauf das Werk mit einer unvermittelten Anticlimax schließt.

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To Conductors.

Any or all of the instruments marked "ad lib." can be left out.

The 2nd and 3rd conductors can be dispensed with, if desired, along the lines indicated on pages 78, 82, 89 of the score.

The music for 6 brass instruments behind the platform can be left out entirely, if for any reason, it should prove impracticable or ineffective (see page 82 of the score).

The 3 pianos, celesta, xylophone, wooden marimba, glockenspiel, bar piano (or steel marimba), bell piano (or staff bells), tubular bells and harps are intended to form a large percussion and plucked-string group able to hold its own, in tonal strength, with any one of the other orchestral groups (woodwind group, brass group, string group). Should, however, it prove impossible to obtain or adequately perform upon the more unusual of the percussion instruments any or all of them can be left out, since the 3rd piano part embodies practically all the music allotted to these instruments.

The compass of the "steel marimba" is supposed to be and 3 players are needed on this part. It would be preferable (because of the far greater clarity thus obtainable) to play this part (with 1 player) on a "bar-piano", by which is meant a rather larger and more strongly-toned "steel marimba" (metal bars of glockenspiel or steel marimba shape with, if possible, a compass of stop on modern organs, and softer set of hammers operated from a key-board and with a damper and damper pedal actions (like a celesta or piano).



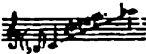
A good substitute for the bar-piano is the "Dulcitone" (made by Thomas Machell & Sons, Glasgow, Scotland), which consists of tuning forks operated by a keyboard action, has a compass of and a damper pedal attachment, is light, compact and portable. This "dulcitone" can be used with effect where the bar-piano is not available.



The compass of the "staff bells" (similar to those "Swiss bells" used by hand-bell ringers and not unlike locomotive or fire-engine bells in shape), is supposed to be and 3 players are needed on this part. It would be preferable (because of the far greater clarity thus obtainable) to play this part (with 1 player) on a "bell-piano", by which is meant a similar range of these same staff bells equipped with a harder and softer set of hammers operated from a key-board and with damper and damper pedal actions.



All passages in the score marked "steel marimba" can be played on the "bar-piano" or "dulcitone", all passages marked "staff bells" can be played on the "bell-piano"; but passages marked "bar-piano" should not be played on the "steel-marimba", and passages marked "bell-piano" should not be played on the "staff-bells". The tubular bells are supposed to have a compass of and should, if possible, be equipped with harder and softer hammers operated from a key-board, and with damper and damper pedal actions.



The instructions in the score and parts as to the mallets to be used for the percussion instruments should be strictly followed. "Hard" means hard mallets of wood, hard rubber, etc. "Medium" or "Med." means medium hard mallets (wooden mallets thinly covered with wool, leather, etc.) such as Deagan's No. 2016 or the leather tip of Deagan's No. 2017. "Soft" means soft mallets (wooden mallets thickly covered with wool or other soft material) such as Deagan's No. 2019.

There must be markedly noticeable contrasts between the tonequalities produced by the various kinds of mallets and it is of particular importance that "hard" mallets should never be used where "medium" or "soft" are prescribed, nor "medium" used where "soft" are called for.

The 3 piano parts are intended for exceptionally strong, vigorous players. If pianists of sufficient strength cannot be procured do not hesitate to double or even treble on each piano part (using 6 pianists on 6 pianos, or 9 pianists on 9 pianos, instead of 3 pianists on 3 pianos), especially in the louder passages.

Percy Aldridge Grainger.

Für den Dirigenten.

Beliebige oder alle mit "ad lib." bezeichnete Instrumente dürfen weggelassen werden.

Auf Dirigenten II und III kann verzichtet werden in der auf den Seiten 78, 82 und 89 angedeuteten Weise.

Sollte die von 6 Blechbläsern auszuführende Musik hinter dem Podium aus irgend welchen Gründen unausführbar oder nicht wirkungsvoll sein, so kann sie ganz ausgelassen werden. (Siehe Seite 82 der Partitur.)

Die 3 Klaviere, Celesta, Xylophon, Bass-Xylophon, Glockenspiel, Bass-Glockenspiel, Glockenklavier oder becherförmige Glocken, Röhrenglocken und Harfen bilden zusammen eine Schlagzeuggruppe, die stark genug sein sollte, um als klingliches Gegengewicht zu einer der anderen Orchestergruppen (Holzbläsergruppe, Blechgruppe, Streichergruppe) dienen zu können.

Sollte es aber eine Unmöglichkeit sein, die ungewöhnlicheren Schlagwerkinstrumente zu beschaffen und zu bespielen, so können beliebige oder sämtliche dieser Instrumente weggelassen werden, um so eher, als die Stimme des 3. Klaviers, das ganze musikalische Material enthält, das den ungewöhnlicheren Schlagwerkinstrumenten anvertraut ist.

Der Umfang des Bass-Glockenspiels ohne Klaviatur ("Steel Marimba") ist dieses Instrument erfordert 3 Spieler.

Weit bessere Resultate, besonders in Bezug auf harmonische Klarheit, können aber mit nur einem Spieler auf einem grösseren, umfangreicheren Bass-Glockenspiel ("Bar-piano") erzielt werden, wenn dieses Instrument mit Klaviatur (auf 2 Reihen von Hämmern einwirkend, von denen die einen härter, die anderen weicher sind), Dämpfer und Dämpferpedal (wie bei Celesta oder Klavier) versehen ist. Dieses "Bar Piano" hat folgenden Umfang:



Als guter Ersatz für das Bar-Piano ist der von Thomas Machell & Sons in Glasgow (Schottland) hergestellte "Dulcitone" zu empfehlen. Dieses Instrument besteht aus Stimmgabeln mit Klaviatur, hat einen Umfang von und ein Dämpferpedal; ferner ist es klein, leicht und tragbar. Dieser "Dulcitone" kann mit guter Wirkung verwendet werden, wo ein Bass-Glockenspiel nicht aufzutreiben ist.



Der Umfang der becherförmigen "Staff bells" (die mit Handglocken eng verwandt sind) ohne Klaviatur ist: Dieses Instrument erfordert 3 Spieler.

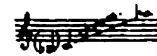
Weit bessere Resultate, besonders in Bezug auf harmonische Klarheit, sind aber bei nur einem Spieler zu erzielen, wenn diese selben Glocken, in gleichem Umfang, mit einer Klaviatur (auf 2 Reihen von Hämmern einwirkend, die einen härter, die anderen weicher), Dämpfer und Dämpferpedal versehen sind; dieses Instrument wird "Bell-Piano" genannt.



Alle in der Partitur mit "Steel Marimba" bezeichneten Stellen sind auf dem "Bar-piano" zu spielen, falls letzteres vorhanden ist und das "Steel Marimba" vertritt. Dagegen dürfen die mit "Bar-piano" bezeichneten Stellen auf dem "Steel Marimba" nicht ausgeführt werden.

Alle in der Partitur mit "Staff Bells" bezeichneten Stellen sind auf dem "Bell-piano" (oder "Dulcitone") zu spielen, falls letzteres vorhanden ist und die "Staff Bells" vertritt. Dagegen dürfen die mit "Bell-piano" bezeichneten Stellen auf den "Staff Bells" nicht ausgeführt werden.

Die Röhrenglocken sollen einen Umfang von haben und wenn möglich, mit Klaviatur (auf 2 Reihen von Hämmern einwirkend, die einen härter, die anderen weicher), Dämpfer und Dämpferpedal versehen sein.



Die in der Partitur sowie in den Stimmen befindlichen Anweisungen in Bezug auf die Schlägel für die Schlagwerk-Instrumente sind genau zu beachten. "Hard" bedeutet harte Schlägel aus Holz usw.; "Medium" oder "Med." bedeutet mittelharte Mirambaschlägel. (hölzerne Schlägel, mit Wolle oder Leder ziemlich dünn übersogen); "Soft" bedeutet weiche Marimbaschlägel (hölzerne Schlägel mit Wolle oder anderem weichen Material dick übersogen).

Diese verschiedenen Schlägel, richtig gewählt und verwendet, erzeugen grosse klingliche Kontraste.

Ganz besonders muss darauf geachtet werden, dass nie harte ("hard") Schlägel benützt werden, wo "medium" oder "soft" vorgeschrieben ist, ferner dass nie mittelharte ("medium") Schlägel benützt werden, wo weiche ("soft") vorgeschrieben sind.

Die 3 Klavierstimmen sind für besonders starke, energische Spieler gedacht. Sollte es unmöglich sein, drei ungewöhnlich kräftige Pianisten für das Werk zu finden, schaue sich der Dirigent nicht, jede Klavierstimme zwei- oder dreifach zu besetzen — also mit 6 Pianisten auf 6 Klavieren oder mit 9 Pianisten auf 9 Klavieren — anstatt der ursprünglich vorgeschriebenen 3 Pianisten auf 3 Klavieren. Besonders bei Fortstellen wäre dies notwendig.

Wo das Wort "added" ("hinzugefügt") in der Partitur erscheint, bezieht es sich auf eines oder mehrere Instrumente, die sich in die-m Moment zu einem oder mehreren schon vorhandenen und noch fortspielenden Instrumenten gesellen.

Percy Aldridge Grainger.

ORCHESTRATION

1 Piccolo
2 Flutes
2 Oboes
1 English horn
1 Bass-oboe or heckelphone (ad lib.)
2 Clarionets
1 Bass-clarionet
2 Bassoons
1 Double-bassoon
6 Horns
4 Trumpets
3 Trombones
1 Bass Tuba
4 Kettle drums (1 player)
Percussion (3 players) } Side-drum, tambourine,
 } cymbals, bass drum,
 } gong, castagnettes,
 } wood-block
Xylophone
Wooden Marimba (2 players) (ad lib.)
Glodenspiel
Steel Marimba, or bar-piano, or dulcitone
 (ad lib.)
Staff bells, or bell-piano (ad lib.)
Tubular bells (ad lib.)
Celesta
3 Pianos
2 Harps
Strings (1st & 2nd violins, violas, cellos,
 basses)

1 Kleine Flöte
2 Flöten
2 Oboen
1 Altoboe
1 Bassoboe oder Heckelphon (ad lib.)
2 Klarinetten
1 Bass-Klarinette
2 Fagotte
1 Kontrafagott
6 Hörner
4 Trompeten
3 Posaunen
1 Bass-Tuba
4 Pauken (1 Spieler)
Schlagwerk (3 Spieler) } Kleine Trommel, Tambourin,
 } Becken, Grosse Trommel,
 } Tamtam, Castagnettes, Kleine
 } Holztrommel
Xylophon
Bass-Xylophon (2 Spieler) (ad lib.)
Glodenspiel
Bass-Glodenspiel (mit oder ohne Klaviatur)
 oder Dulcitone (ad lib.)
Runde becherförmige Glodken oder Glodken-
 klavier (ad lib.)
Röhrengloden (ad lib.)
Celesta
3 Klaviere
2 Harfen
Streicher (1. und 2 Violinen, Bratschen, Celli,
 Kontrabässe)

Duration: ca. 18 minutes

First performance: December 26 and 27, 1919

Chicago, Illinois

Chicago Symphony Orchestra

Frederick Stock, conductor

Percy Grainger, piano

This study score is an unabridged reproduction of the "compressed full score" first issued in early 1926 by B. Schott & Söhne, Mainz, plate 31023.

The German translation of instrument designations and performance directions present in the 1926 score have been omitted for this publication.

For Frederick Delius, in admiration and affection

GRAINGER "THE WARRIORS"

Music to an imaginary ballet.
For orchestra and 3 pianos.

Composed 1913-1916

WOOD-WIND

- 1 Piccolo, 2 Flutes,
- 2 Oboes, 1 English Horn,
- (1 Bass-Oboe [Heckelphone], ad lib.)
- 2 Clarinets (A), 1 Bass-Clarinet (Bb),
- 2 Bassoons (Fagotti),
- 1 Double-Bassoon (Contrafagotto)

6 HORNS (in F)

BRASS

- 4 Trumpets (Bb)
- 3 Trombones
- 1 Bass Tuba

PERCUSSION

4 KETTLE-DRUMS (1 player)

Side-drum, wood-block, tambourine, cymbals, gong, bass-drum, castagnettes

XYLOPHONE *

WOODEN MARIMBA (ad lib.) (2 players)

GLOCKENSPIEL **

Tubular bells (ad lib.)
Staff bells, or bell piano (ad lib.)
Bar-piano, or Dulcitone, or Steel Mariamba (ad lib.)

CELESTA *

3 PIANOS

2 HARPS

STRINGS

- Violins I
- Violins II
- Violas
- Cellos
- Basses (Contrabass)

* Instruments marked * stand one octave below actual pitch; those marked ** 2 octaves below actual pitch. All the other instruments are written at actual pitch, non-transposing.

7

WOOD-WIND
ff (Oboes added)
 Bass Cl, Bbass D-B'n

HORNS
ff
 I, III, II, IV *f marc.*

BRASS
p

K-DRUMS

PERC.
CYMB.
ff let it vibrate
 soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.
 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

PIANOS
 I, III *ff*
 II *f* *ff*

HARPS
gliss.

STRINGS
ff
 Va, pizz.
 Viols. }
 Vas } pizz.
 Cellos }
ff
 Cellos, Basses pizz.
 Basses, pizz.

7

Picc. 8
Fl. a 2 *ff marc.*

WOOD-WIND

HORNS
III *mp* (senza sord.)
IV
V
VI *con sord.*

BRASS
TRPTS. I *mf* (senza sord.) *marc.*
II *f marc.*
III *con sord.*
IV *ff*

PERC.
SIDE-DRUM (al ordin.)

XYLO. *hard*

WOOD MAR. *ad lib.* *ff* medium

GLOCK.
STAFF BELLS *hard*
STEEL *med.*

CEL. 2 MAR. 3 4

PIANO I *ff marc.*

PIANO II *mf*

PIANO III *ff* upper octave also

VIOLINS

VIOLAS
V. I (sempre pizz.) *ff*
V. II arco
Vas

STRINGS

WOOD-WIND

OBS. CLARS. *mf marc.*

HORNS I, II *a 2* *mp*

BRASS TRPTS. I, II *a 2* *mf*

K-DRUMS

PERC.

XYLO. *mod. p*

WOOD. MAR. *soft* *mp*

GLOCK

ad lib.

CEL.

PIANOS PIANO I PIANO II *mf*

HARPS

STRINGS V. I *pizz.* *mp* C'LLOS *pizz.* *mp* Vs. I, II *arco* *mp* BASSES *pizz.*

4/4 3/4 4/4

8

17

FLS, OBS, CLARS.

WOOD-WIND

Fls, Obs, Clar. *a. 6*

mf *cresc.*

HORNS

I HORNS *mf*

II *mf*

III *mf*

IV *mf*

III HORNS *ben tenuto*

IV *mf*

BRASS

Trombs I, II

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

3
4

PIANOS

I, III *ff*

II *ff*

HARPS

a. 2 ff

div.

STRINGS

V. I *mf*

V. II *a. 2*

Va. *a. 2*

Cellos, pizz. *mf*

Basses, pizz. *mf*

VIOLS. I, II *arco*

Cellos *pizz.*

Basses *pizz. mf cresc.*

WOOD-WIND

(Picc, Fls, Obs, Eng-horn, Bass-Ob, Clars)

upper octave also (such obere Oktave)

WOOD-WIND musical staff with notes and dynamics.

HORNS a 6

ff marc. aliss.

HORNS musical staff with notes and dynamics.

TRPTS. III, IV

mf marc.

TROMBS.

III

TRPTS. III, IV and TROMBS. musical staff with notes and dynamics.

TUBA mf marc.

K-DRUMS and PERC. musical staff with rhythmic notation.

XYLO.

hard Solo

XYLO. musical staff with notes and dynamics.

WOOD. MAR.

med Solo

WOOD. MAR. musical staff with notes and dynamics.

GLOCK. ff soft

GLOCK. musical staff with notes and dynamics.

ff upper med.

STAFF BELLS

STEEL MAR. ff soft

CEL. musical staff with time signature changes from 3/4 to 4/4.

ff pesante div. 3

PIANOS musical staff with notes and dynamics.

PIANO III ff

Lower octave also

HARPS musical staff with notes and dynamics.

HARPS a 2 ff

Violin Solo

Vs I, II ff marc.

STRINGS musical staff with notes and dynamics.

WOOD-WIND

HORNS *a. 6*

TRPTS. *a. 2* *ff*

BRASS

TRBS I, II *ff*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.) *ff*

GLOCK.

ad lib. *octave also*

CEL.

PIANOS *I, II a. 2 div.* *lower octave also*

HARPS

STRINGS *Vla I, II arco*

3/4 4/4

WOOD-WIND

Obs. Eng. Horn

WOOD-WIND

pp *molto* *f*

Bass-Ob. Bass-Clar. Bassoons, D-b's'n

I, II, III, IV

HORNS

p *molto*

V, VI *p cresc.*

BRASS

f marc.

III, IV *mf*

HORNS

TRPTS. I, II

BRASS

f marc.

BRASS

mf

K-DRUMS

K-DRUM

PERC.

SIDE-DR.

CYMB.

pp *molto cresc.*

pp *molto cresc.*

soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS a 3

PIANOS

feroce, to the fore

PIANOS a 3

gliss. white keys

HARPS

HARPS

gliss.

gliss.

STRINGS

STRINGS

Vis. I, II *pizz.*

pp *molto cresc.*

Violas, Cellos, Basses

WOOD-WIND
WOOD-WIND *cresc.* *ff* *Eng. H.* *(Picc. added)*
lower octave also
Bass-Ob. *ff*

HORNS

BRASS
to the fore

K-DRUMS *ff*

PERC. *ff* *ff* *(alord.)* *ff*

XYLO. *XYLO.* *hard*

WOOD. MAR. *WOOD. MAR.* *med.*

GLOCK. *GLOCK.* *hard*

ad lib. *BAR-PIANO &* *med.*
BELL-PIANO *ff*

CEL. *CELESTA* *gliss. white keys* *ff*
Conductor beats: $\frac{2}{4}$ $\frac{2\frac{1}{2}}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2\frac{1}{2}}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

PIANOS *ff* *a 3 div.*

HARPS

STRINGS

43

WOOD WIND
upper octave also
p cresc. subito

HORNS
p cresc. subito **fff**

BRASS
p cresc. subito **fff**

K-DRUMS

PERC.
SIDE-DR. (kl. Tr.) *molto fff*
CYMB. *soft* *molto fff*
soft drumstick

XYLO. *med.*

WOOD. MAR. (ad lib.) *soft* *dim.*

GLOCK. *soft* *dim.*

ad lib.

STEEL MAR. *dim.*

CEL. *dim.*

PIANOS
PIANO I *dim.*
PIANO II *dim.*
PIANO III *dim.*

HARPS
HARP I *dim.*
HARP II *dim.*

STRINGS
Viol. I *p cresc. subito* **fff**
Viol. II *p cresc. subito* **fff**

43

OBOE I

Solo

f giocoso e marc., non legato

Musical staff for OBOE I, featuring a solo line with a dynamic marking of *f* and performance instructions: *giocoso e marc., non legato*.

HORNS I, III

II, IV

Musical staff for HORNS I, III, with sub-staff for II, IV. The music consists of chords with dynamic markings of *sf* and *p*.

Musical staff for BRASS instruments, currently empty.

Musical staff for K-DRUMS, currently empty.

Musical staff for PERCussion, currently empty.

Musical staff for XYLOphone, featuring a rhythmic pattern with dynamic markings of *pp*.

Musical staff for WOODWIND MARSHALS (ad lib), featuring a rhythmic pattern with dynamic markings of *pp*.

Musical staff for GLOCKenspiel, marked *hard*.

Musical staff for STAFF BELLS, marked *hard*.

Musical staff for ad libitum instruments, featuring a rhythmic pattern with dynamic markings of *mp* and *pp*.

Musical staff for CELLO and BASS, featuring a rhythmic pattern with dynamic markings of *pp*.

Musical staff for PIANOS, featuring a rhythmic pattern with dynamic markings of *pp*.

Musical staff for HARP, featuring a rhythmic pattern with dynamic markings of *mp*.

Musical staff for STRINGS, featuring a rhythmic pattern with dynamic markings of *pp*.

CELLOS, BASSES *pp* pizz.

WOOD WIND

CLARS *mp non legato, giocoso*

HORNS *sf p sf p sf p sf p sf p sf p*

BRASS

TRPT. I *Solo mp poco marc.*

K-DRUMS

PERC.

XYLO.

WOOD MAR. (ad lib)

GLOCK. *mod.*

STEEL MAR. STAFF BELLS *mod.*

ad lib.

CEL.

PIANOS

PIANO II *mf non legato, giocoso*

PIANO III *f marc. mp non legato*

HARPS

VIOLS. I, II *pizz. f marc.*

STRINGS

WOOD-WIND

poco a poco molto cresc.

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

poco a poco molto cresc.

HARPS

STRINGS

Detailed description: This is a page of a musical score, page 17. It features multiple staves for different instruments. The top staff is for Woodwind, with a treble clef and a key signature of one flat. It contains a complex, fast-moving melodic line with many sixteenth notes, marked with a crescendo. Below it are staves for Horns, Brass, K-Drums, Percussion, Xylophone, Wood/Maracas (ad lib.), Glockenspiel, ad lib., Cello, and Pianos. The Pianos staff has a treble clef and contains a similar fast-moving melodic line with a crescendo. The bottom staves are for Harps and Strings, which are currently empty.

WOOD-WIND

mf giocoso
Obs., E. Horn

poco a poco molto cresc.

HORNS

BRASS

TRPTS. *mp stacc.*

IV *mp stacc.* (II) (III)

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

f molto cresc. 8

PIANO II

mf staccatiss.

molto cresc.

PIANO III also

very roughly and

f cresc. possibile

HARPS

VIOLS. II

mp pizz.

molto cresc.

Vna. pizz. mf

VIOLS. I

pizz.

f

cresc. possibile

STRINGS

Cellos, pizz.

Picc, Fls, Clars.

66

(Picc. added)
8 *cresc. possibile*

WOOD-WIND

Bass-
Oboe
added

2 lower octaves also

molto cresc.

Obs. E. Horn

Bass-Ob.
Bass-Cl.

B's'ns

D-B's'n

f *molto cresc.*
Bassoons

HORNS

poco a poco molto cresc.

BRASS

mp stacc. *poco a poco molto cresc.*

II *mf stacc.*

III *f stacc.*

ff
K-DRUMS

Solo

K-DRUMS

PERC.

BIG DRUM

ff

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

8

harshly

cresc. possibile

fff

HARPS

STRINGS

arco
Bassoon

66

WOOD-WIND
Bass-Ob, Bass-Cl, B'sns, D-B's'n

HORNS

TRPTS. I, II
Flatterzunge

TROMBS. I, II

K-DRUMS

PERC.
TAMB. CYMB. CAST. SIDE-DRUM W-BLOCK (or on rim of Side-Drum)

XYLO.
WOOD. MAR. (ad lib.)

GLOCK.
ad lib.

CEL.

PIANOS
I II III (staccatiss.)

HARPS

STRINGS
Viola I, II pizz. Vns. pizz.

73

WOOD-WIND

CLAR. II
BASS-OB
B'S'N. I *mp espr.*

BASS-CL.
B'S'N. II *mp espr.*

HORNS

BRASS

K-DRUMS

PERC. CAST.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I Solo *mf* *sf*

PIANOS

HARPS

STRINGS

Viols. I, II *mp*

Vas. Cellos

Viols. I, II Vas. *p*

STRINGS (arco) *f*

al ord., col lungo

Cellos, Basses

73

E. HORN,
BASS-OB.
CLAR. I

FLS.

WOOD-WIND

Clar. II
B's'n I

Bass-Cl
B's'n II

cresc.

mf cresc.

CLARS.

HORNS

2/2

pp

BRASS

TRPTS. I

oca. cord.

II

pp

K-DRUMS

PERC.

CYMB.

pp

soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. ad lib.

CEL.

PIANOS

I 8...

pp

II

pp

HARPS

STRINGS

Viola I

Viola I (alordin.)

mp molto cresc.

Cello Solo (alordin.)

fappass. molto cresc.

Viola II, Vas.

81

cresc.

WOOD-WIND

PICC. *ff*

Bass-Ob. Bass-Cl.
B'ns, D-B'n

HORNS

I, II *f*

BRASS

TRPTS. III, IV *f*

TRMB. I *mp*

K-DRUMS *ff*

PERC.

XYLO. *mf*

WOOD. MAR. *hard ff*

GLOCK. *hard ff*

ad lib. STAFF BELLS *hard ff*

STEEL MAR. *med. ff*

CEL. *ff*

PIANOS

PIANO III *ff*

HARPS

gliss.

Viola II *pizz.*

Violas *mf*

Viola I, II

STRINGS

Cellos, *pizz.*

arco

Violas

Cellos, Bases

81

mp molto cresc.

Picc. Fl. (a 2)

Clas. (a 2) *mp molto cresc.*

WOOD-WIND

OBS.

HORNS

TRPTS. I, II
con sord.

BRASS

K-DRUMS

PERC.

CYMB. *pp*
soft drumstick

XYLO. *hard*

WOOD. MAR. *ppp*
soft

GLOCK. *ppp*
hard

ad lib. STAFF BELLS *ppp molto cresc.*
hard med. lib.

STELL MAR. *ppp molto cresc.*
soft

CEL. *pp*
con Ped.

lower octave also

PIANOS I

PIANOS II *ff*

PIANOS III

HARPS

STRINGS

VIOLS. I, II

VIOLAS, CELLOS

f *cresc.*

WOOD-WIND

BASSOONS, D; BASSOON

HORNS I, III

HORNS II, IV

TRPTS. II

TRBS. III, IV

K-DRUMS

TAMB.

BASS DR.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib. TUB. BELLS (hard) STEEL MAR. (soft)

CEL.

PIANOS I, II a 2

HARPS HPS a 2

STRINGS

Viola. I, II pizz.

Basses pizz.

VIOLS. II, CELLOS

ff *mf* *mp* *espr.* *senza sord.* *triquillo* *l'ritocco tempo*

OBS, E. HORN, CLARS.

WOOD-WIND

poco a poco cresc.

HORNS

mp *cresc. poco a poco* *mf*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

PIANOS

div. *poco a poco cresc.*

Top notes much to the fore

Bass slightly to the fore

HARPS

VIOLS. I, VIOLAS

mf espr. *cresc.*

Viol. II, only

f cresc.

WOOD-WIND

Fls, Ob. I

Clars, E. Horn,
Bass-Clar.

WOOD-WIND musical notation with dynamic markings *f* and *mf*.

HORNS

HORNS musical notation.

TRPTS. I, II

senza sord.
ff marc.

TRPTS. I, II musical notation.

TRBS. TUBA

TRBS. TUBA musical notation.

K-DRUMS

K-DRUMS musical notation.

PERC.

S-DRUM

mp cresc.

PERC. and S-DRUM musical notation.

XYLO.

XYLO. musical notation.

WOOD. MAR. (ad lib)

WOOD. MAR. (ad lib) musical notation.

GLOCK

GLOCK musical notation.

ad lib.

ad lib. musical notation.

CEL.

CEL. musical notation.

PIANOS

sf sf

I only f pesante cresc.

PIANOS musical notation.

HARPS

HARPS a 2

HARPS musical notation.

STRINGS

Viol. I

Violas pizz.

Viols. II

Cellos, pizz.

Basses, pizz.

VIOLS. I, II (arco)

Violas, div.

arco

arco

STRINGS musical notation with various dynamic markings and performance instructions.

WOOD-WIND
(Fls, Obs, E. Horn, Clars.)

WOOD-WIND

HORNS

TRPTS. III, IV

K-DRUM

PERC.

CYMB. *f* (al ord.)

XYLO. *ff* *hard*

WOOD. MAR. *ff* *med.*

GLOCK. *ad lib.*

CEL.

PIANO I

PIANO II

PIANO III *ff*

HARPS

STRINGS

very skittishly and rhythmically

very skittishly and rhythmically

marc.

uniso.

4

4

101

WOOD-WIND
Picc. added

LOW WOOD-WIND
Fls, Obs, Clars.
(E. Horn, Bass-Ob, Bass-Clar, B's'ns) *ff tenuto*

HORNS
ff tenuto

TRPTS. III, IV
(con sord.)

TRBS. I, II
con sord. *ff marc.* *poco a poco molto cresc.*

K-DRUMS

PERC.
S-DRUM
CYMB. & GONG
both with soft drumst. *ppp poco a poco molto cresc.*

XYLO.
hard

WOOD. MAR. (ad lib.)
med. *poco a poco molto cresc.*

GLOCK.
BELL PIANO, STEEL MAR. *med.* *poco a poco molto cresc.*

Conductor beats: $\frac{4}{4}$ 1 2 3

CEL.
CEL. *ff*

PIANOS
cresc. poco a poco

HARPS

STRINGS

Picc. added
Upper octave also

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

molto cresc.

cresc. possibile

hard

Upper octave also

TRPTS. I, II (senza sord.)

TRBS. (senza sord.)

sf

molto cresc. sf

sf

Upper octave also

molto cresc. sf

molto cresc.

111

SOSTENUTO $\text{♩} = 66$

molto ritard.

WOOD-WIND

D-BASSOON *ff espr.*

HORNS *fff*

TRPTS. I, II *Soli*

BRASS *ff* *ff heroically*

TRBS, TUBA *ff*

K-DRUMS

PERC. *off*

XYLO.

WOOD. MAR. (ad lib)

GLOCK. *off*

ad lib

CEL. $\frac{3}{4}$

PIANOS *fff*

HARPS

STRINGS

SOSTENUTO $\text{♩} = 66$

molto ritard.

111

115

LENTO (more than double as slow as 1st speed; gracefully, waywardly)
(Tempo II^{do}) ♩ = 50

FLS. *f espr.*

WOOD-WIND

CLARS. *p* accompanyingly

B'S'NS *p* accompanyingly

OBS. *espr. p*

Clar. II *p*

B's'ns *p*

HORN I *p dolce*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. ad lib.

CEL.

PIANOS

HARPS

HARP I

STRINGS

VIOLS. I, II

con sord. *pp*

VIOLAS, CELLOS *pp*

pliss.

Cellos, Basses

FLS. *f espr.*

(BS-OB. or E. Horn) *f* to the fore

115

WOOD-WIND

CLARS *mf espr.* *ppp*

Ob. II *pp*

Ob. I *mf* *p* *ppp*

poco *ppp*

HORNS

BRASS

TRPTS. I, II *delicatiss.* *pp* *ppp*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *med.*

ad lib. *soft*

CEL. *4* *4* **CELESTA** *to*

PIANOS **PIANO III** *p sup*

HARPS

STRINGS

6 SOLI (senza sord.)

Solo Viol. I *mf espr.*

Solo Viol. II *mf espr.*

Solo Viola II *p*

Solo Cello II *mf espr.* *p*

Tiny pauses only

122

122

WOOD-WIND

LOW WOOD-WIND Clar. *p molto cresc.* **OBS.** *f ff*

Bass-Ob. *p molto cresc.*
Bass-Cl.
Bassoons

HORNS

BRASS

TRPT. I *mf molto cresc.* *ff*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

the fore

PIANOS

PIANO I *f cresc.*

portingly

HARPS

STRINGS

p molto cresc.

mp molto cresc.

mp molto cresc.

Solo Viola I

Solo Cello I

p molto cresc.

VIOLS. II (Tutti) con sord.

con sord.

Viols. I *mf*

(Viol. II) *mf cresc.* *sf ff*

Tutti *mp*

Cellos *mp*

Violas *mp*

BASSES *mp ff*

128

WOOD-WIND
FLS. *f molto espr.* *molto* *mf* *molto*
CLAR. I *mf* *molto* *meno*
Ritard.

HORNS
 I *pp* *mp* *pp* *mf*
 II
 III
 IV

BRASS
TRPTS.
 I *mp* *molto* *meno*
 II
 III
 IV *con cord.*

K-DRUMS
PERC.
XYLO.
WOOD. MAR. (ad lib.)
GLOCK. *med.*
STEEL MAR. (ad lib.) *mf soft*
CEL. *mf*

PIANOS
 Piano II *press down silently*
 Piano III *S.P. (sustaining pedal)* *press down silently*
PIANO I *p* *pp*
PIANO III *p*

HARPS

STRINGS
VIOL. SOLO *senza sord.* *mf molto espr.* *f* *pp*
Ritard.

128

Meno rit. molto ritard.

WOOD-WIND
OB. I
p *espr. & sfz.* *f* *pp*

HORNS
6 HORNS
con sord.
p *mf* *ppp*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)
WOOD. MAR. soft
pp *trem.* *mp* *pp*

GLOCK.
TUB BELLS (med.)
STAFF BELLS (soft)

ad lib.
STEEL MAR. (soft)
p *mf* *mp* *f* *lunga*

CEL.

PIANO I
press down slightly
S.P.
 Strike piano strings with soft marimba mallets
mp *f* *lunga*

PIANO II
 Strike piano strings with medium soft marimba mallets
mf

Strike piano strings with soft marimba mallets
mp *f* *mp* *lunga*

HARPS
a.2 *mf* *lunga*

Meno rit. molto ritard.
II & VIOLE SOLI
con sord.
mp *f* *mp* *p*

STRINGS
III, IV & CELLI SOLI
con sord.
mp *f* *mp* *p*

Tempo II^{do} (♩ = 46) molto rit. Tempo I^{mo} (Vivace ♩ = 138)

WOOD-WIND
CLARS. *mf dolce* *mf cresc.* *f cresc.*
FLS, OBS. *mf cresc.* *f cresc.*
Obs, Clars. *f cresc.*
B'sns *f cresc.*

HORNS
p molto cresc. *f cresc.*

BRASS
TRPTS. I, II *mf cresc.*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS
PIANO I *mf (al ordinare)*

HARPS

STRINGS
Tempo II^{do} (♩ = 46) molto rit. Tempo I^{mo} (Vivace ♩ = 138)
VIOLS. I, II (senza sord.) *mf pizz.* *f cresc.* (Viols I, II)
VIOLAS (senza sord.) *mf pizz.*
p & CELLI SOLI *p* *pp* *pp*
consord. *pp*
BASS SOLO *p* *pp*

Picc. *ff* 7 4

WOOD-WIND

FLS. *ff*

Tutti

Oba. Clar. *ff*

HORNS

6 HORNS stopped

BRASS

BRASS *ff*

TRPTS. 2 *ff*

TRBS. I, II con sord. *ff*

K-DRUMS

K-DRUMS *ff*

PERC.

CYMB. *ff*

XYLO.

XYLO. *ff*

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

4/4 2/4 4/4

PIANOS

I *f*

II *mf*

III (alordin.) *ff*

HARPS

STRINGS

VIOL. I *mp* pizz.

VIOL. II *mp* pizz.

VLAS. *mp* pizz.

CELLOS *mp* pizz.

BASSES *mp* pizz.

Viols. II, arco *ff*

Vlas. arco *ff*

Cellos arco senza sord.

Basses arco senza sord.

149

WOODWIND

HORNS

5 HORNS *p poco marcato*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

STEEL MAR. (ad lib.)

CEL.

4 CEL.

PIANOS

PIANO III

HARPS

STRINGS

Viols. I, II
Vlas.

pizz. *ff*

Cellos *ff*

149

WOOD-WIND

OBS. *a 2*
mf poco marc.

CLARS.
mp

B'S'NS *mp*

Obs., E. Horn
 Bass-Ob., Clar. II

Clar. II, Bass-Cl,
 Bassoons

HORNS

espr.

Horns I, III
mp

Horns II, IV

BRASS

TRPTS. I, II, III
mp
 con sord.

TRPT. IV
mp
 senza sord.

TRB. I, con sord.

K-DRUMS

PERC.

XYLO. *hard*

WOOD. MAR. (ad lib.)
cresc.

GLOCK.
ad lib.
cresc. poco a poco

CEL.
poco a poco cresc. possibile

PIANOS

PIANO I
cresc. poco a poco

HARPS
poco a poco cresc. possibile
poco a poco cresc. possibile

STRINGS

CELLOS, BASSES *arco*
pp

VIOLAS, *plizz.*
mf cresc.

CELLOS, *plizz.*
mf cresc.

WOOD-WIND

(Fls, Obs, Clars,
E. Horn, Bass-Ob.)

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO. *poco a poco cresc. molto*

WOOD. MAR. (ad lib.) *med. soft*

GLOCK. *cresc. molto* GLOCK. *hard*

ad lib. BELL PIANO *med.*

STEEL MAR. *soft*

CEL. *poco a poco molto cresc.*

PIANOS

III *mf* *poco a poco molto cresc.*

PIANO II

HARPS

VIOLS. I & II *f*

STRINGS *arco mf*

WOOD-WIND

D-BASSON *mf*

cresc.

poco a poco molto cresc.

HORNS

6 HORNS

mf

dim

mf

dim

BRASS

TRPTS. I, II *mf*

poco a poco molto cresc.

TRBS. TUBA *mf*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

poco a poco molto cresc.

ad lib.

upper octave also

TUB. BELLS, hard *cresc.*

CEL.

PIANOS

mf

ff

Pianos I, III, div.

lower octave also

HARPS

STRINGS

cresc.

Violas

Cellos

BASSES *mf*

poco a poco molto cresc.

WOOD-WIND

Fls, Obs, Clars.

E. Horn, Bass-Ob, Bass-Cl, Bassoon

(D-B♭)

Picc.

HORNS

6 HORNS *fff*

BRASS

K-DRUMS

PERC.

CYMB.

pp soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

lower octave also

upper octave also

HARPS

STRINGS

Viol. I *div. in 3*

ff cresc.

Viol. II *ff cresc.*

sempre cresc.

div. in 3

170

WOOD-WIND

HORNS I, II, III, IV *ff*

BRASS Trpts. I, II con sord. *p*

Trpts. III, IV con sord. *pp*

TRBS. I, II

K-DRUMS

WOOD-BLOCK (or on rim of pldo-drum)

PERC. *cresc.*

XYLO. Solo *mf* *molto cresc.*

WOOD. MAR. (ad lib.) *Solo med.* *mf* *molto cresc.*

GLOCK. *off*

ad lib. *off*

CEL. $\frac{2}{4}$ $\frac{4}{4}$

PIANO I *molto cresc.*

PIANO II *molto cresc.*

PIANO III *ff feroce*

HARPS

STRINGS VIOLS. I, II *pizz.* *molto cresc.* (a 2)

VIOLAS, *pizz.* *molto cresc.*

Cellos, *pizz.*

170

PICC. PICC. FLS. 3 175

Musical score with staves for WOOD-WIND, HORNS, BRASS, K-DRUMS, PERC., XYLO., GLOCK., STAFF BELLS, STEEL MAR., TUB. BELLS, CEL., PIANOS, HARPS, and STRINGS. Includes dynamic markings like mf, p, and f.

WOOD-WIND
pp
pp
pp
OBS. E. HORN
mf

HORNS

BRASS
pp

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)
WOOD. MAR. soft
mf

GLOCK.

ad lib.

CEL.
pp

PIANOS
pp
pp

PIANO III
mp

HARPS

STRINGS

2/2

180

FLS. 2 2

$\text{♩} = \text{♩}$ (L'istesso tempo)

OBS. 2 2 *mf*

WOOD-WIND

pp Clar.

mf Bassoons

HORNS

pp

p

BRASS

K. DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

pp

GLOCK.

ad lib.

CEL.

PIANOS

(Piano III) *pp*

PIANO I *mf*

HARPS

$\text{♩} = \text{♩}$ (L'istesso tempo)

VIOL. I, arco *mf*

VIOL. II pizz. *mf*

VAS. pizz. *mf*

C'LOS. pizz. *mf*

BASSES pizz. *mf*

180

STRINGS

WOOD-WIND

HORNS

BRASS

4 TRPTS. *p*

TRBS. I, II *p*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib

CEL.

PIANOS

PIANOS II, III *a 2* to the fore

HARPS

STRINGS

(Viol. I, div.) *mp*

Cellos, arco *mp*

Basses arco *mp*

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 48 in the top left corner. The score is arranged in a standard orchestral layout with staves for Woodwind, Horns, Brass, Percussion, Piano, Harps, and Strings. The Woodwind section includes parts for Woodwind, Horns, and Brass. The Brass section includes parts for 4 Trumpets and 2 Trombones. The Percussion section includes parts for K-Drums, Percussion, Xylophone, Wood Maracas (ad lib.), Glockenspiel, and Ad lib. The Piano section includes parts for Pianos I, II, and III. The Harps section includes parts for Harps. The Strings section includes parts for Violins I (divided), Cellos, and Basses. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *mp* (mezzo-piano). The score features various musical notations, including notes, rests, dynamics, and articulation marks. There are some annotations in the score, such as "a 2" in a circle and "to the fore" written above a note in the Piano II, III part. The page is otherwise blank.

WOOD-WIND

Picc. 6
Fla.
Clara. *f non legato, giocoso*
Obs. Upper added 7#

Musical notation for Piccolo, Flute, Clarinet, and Oboe. Includes dynamic marking *f non legato, giocoso*.

6 HORNS
marc.
f to the fore

Musical notation for 6 Horns. Includes dynamic marking *f to the fore*.

BRASS
poco cresc.
Tromb. III
p poco cresc.

Musical notation for Brass section (Trombone III). Includes dynamic marking *p poco cresc.*

K-DRUMS

Musical notation for K-Drums.

PERC.

Musical notation for Percussion.

XYLO.

Musical notation for Xylophone.

WOOD. MAR. (ad lib.)

Musical notation for Woodblock Maracas (ad lib.).

GLOCK. *hard*
STAFF BELLS & STEEL MAR. *pp* (crack & soft)
mp

Musical notation for Glockenspiel and Staff Bells & Steel Maracas. Includes dynamic markings *pp* and *mp*.

CEL. *p*

Musical notation for Cello. Includes dynamic marking *p*.

PIANO I *mf*
Piano II *p*
Piano III *pp*
Piano II *cresc.*
fff *fff* *fff*

Musical notation for Pianos (I, II, III). Includes dynamic markings *mf*, *p*, *pp*, *cresc.*, and *fff*.

HARPS

Musical notation for Harps.

STRINGS
cresc.
Violas, arco *mf*
Viols. I, II *pizz. a 2*
Cellos, pizz. *p*

Musical notation for Strings (Violas, Violins I & II, Cellos). Includes dynamic markings *cresc.*, *mf*, *pizz. a 2*, and *p*.

octave also

WOOD-WIND

E. Horn, Bass-Ob. a2

Bass-Cl.

HORNS

I, II

5 HORNS

III, IV, V

BRASS

4 TRPTS.

p dol.

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

f marc.
to the fore

PIANOS

HARPS a2

pp cresc.

VIOL. I

arco *espr.*
mp cresc.

VIOLAS *espr.*
arco *mp*

Viol. II *mp*

Violas *pizz.* *p*

Cellos, Basses, arco *p*

192

Detailed description of the musical score: This is a page of a musical score for page 192. The score is arranged in a standard orchestral layout with multiple staves. At the top, the page number '192' is enclosed in a box. The staves are labeled on the left as follows: WOOD-WIND, HORNS, BRASS, K-DRUMS, PERC., XYLO., WOOD. MAR. (ad lib.), GLOCK., ad lib., CEL., PIANOS, HARPS, and STRINGS. The WOOD-WIND staff includes parts for E. Horn, Bass-Ob. a2, and Bass-Cl. The HORNS staff is for 5 HORNS, with sub-staffs for I, II and III, IV, V. The BRASS staff is for 4 TRPTS. The PIANOS staff includes Piano I, with a dynamic marking of *f marc.* and the instruction 'to the fore'. The HARPS staff is for 2 harps, with dynamics *pp* and *cresc.*. The STRINGS section includes Viol. I (arco *espr.*, *mp cresc.*), Viol. II (*mp*), Violas (*pizz.*, *p*), and Cellos/Basses (arco *p*). The bottom of the page features the page number '192' in a box. The score contains various musical notations including notes, rests, dynamics, and articulation marks.

WOOD-WIND

Fls., Clar. I, a 3

Obs., Clar. II, a 3

Picc.
Fls.

Clars.

Fls. added

WOOD-WIND

HORNS

TRPTS. I
II
III

p dolce ma espr.

BRASS

K-DRUMS

PERC.

XYLO.

XYLO med.

WOOD. MAR. (ad lib.)

WOOD. MAR. soft

molto cresc.

GLOCK.

p molto cresc.

STAFF BELLS

ad lib.

STEEL MAR. soft

CEL.

PIANOS

PIANO II

cresc.

mp espr.

mp espr.

poco cresc.

poco cresc.

PIANO III

p

HARPS

pp

STRINGS

200

WOOD-WIND

2 Fls, Ob.L.
Cl.I.

Ob. II, Cl. II, Bass-Ob.

E. Horn

B'sns

Bass-Cl.

6 HORNS

p dolce

poco a poco molto cresc.

pp

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOLS. I, II

p ma sonore

cresc. poco a poco

VIOLAS

pp
(Cellos) *cresc. poco a poco*

CELLOS

BASSES

200

WOOD-WIND

HORNS

BRASS
TRPTS. I, II *mf marc.*

K-DRUMS

PERC.

XYLO. *XYLO hard*

WOOD. MAR. (ad lib) *WOOD. MAR. med.*

GLOCK.

ad lib.

CEL.

PIANOS
PIANO II *pp* *molto cresc.* *mf cresc.* *mf*

PIANO I

HARPS

STRINGS
(Viola I, div.)
(Viola II)
mp cresc.
Violas, pizz. *mf*
Cellos, pizz. *mf*

Detailed description of the musical score: This page contains a full orchestral score for 11 instruments. The woodwinds (Wood-Wind) and brass (Horns and Trumpets I & II) parts are active throughout. The percussion section includes K-Drums, Percussion, Xylophone (marked 'hard'), and Wood Maracas (marked 'med.'). The string section includes Cello, Piano I and II, Harp, and Strings (Violins I & II, Viola I & II, and Cellos). The piano parts feature dynamic markings such as *pp*, *molto cresc.*, *mf cresc.*, and *mf*. The strings play a melodic line with *mp cresc.* dynamics, while the violas and cellos play a pizzicato accompaniment. The woodwinds and brass play rhythmic patterns, with the trumpets marked *mf marc.* and the wood maracas and xylophone marked *p poco a poco molto cresc.*

upper octave also

211

WOOD-WIND

(Picc, Fls, Obs, E Horn, Bass-Ob, Clar.)

WOOD-WIND

HORNS

Horns III, IV, V, VI

TRPTS. I, II

BRASS

TRBS. I, II

TRB. III, TUBA
K. DRUMS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

GLOCK. hard

ad lib.

BAR-PIANO med.

CEL.

PIANO I

giocoso sf

PIANOS

PIANO III

HARPS

Viols. I, II mf

VIOLS. I, II, VLAS.

(arco)

STRINGS

(Cellos, pizz.)

(D-ba. pizz.) ff

211

WOOD-WIND

Fls, Obs, Clars.

WOOD-WIND

f marc.

HORNS I, II

HORNS

ff

molto cresc.

4 TRPTS.

BRASS

cresc.

ff

ben tenuto

ben tenuto

Promb. I

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

GLOCK.

hard

STAFF BELLS

ad lib.

ff

STAFF BELLS

CEL.

PIANOS

ff PIANOS I, III

f PIANO II

HARPS

Viols. I, II

VIOLS. I, II

VLAS. CELLOS

arco ff molto espr.

Violas

STRINGS

cresc.

WOOD-WIND

219

Fl.
Obs.
Clars.
K. Horn
Bass-Ob.

WOOD-WIND

6 HORNS

ff appass.

cresc.

fff

fff

K-DRUM

fff

PERC.

CYMB.

XYLO.

WOOD. MAR.

GLOCK.

ad lib.

STAFF BELLS (upper octave also)

STEEL MAR. (hard & med.)

TUB. BELLS

CEL.

PIANOS

Piano I

f cresc.

fff

(Piano II)

cresc.

fff

HARPS

STRINGS

Viols.

Violas

marc.

219

223

WOOD-WIND
 Picc. Fls.
 Fls. a 2
 Obs. a 2
 Clar. a 2
 Bass
 Clar. a 2
 B's'sn, D-B's'n.

HORNS I, II (a 2) quasi soli
 III, IV
 V, VI

BRASS

K-DRUMS

PERC.
 Cymb.
 XYLO.
 WOOD. MAR.
 GLOCK.
 ad lib.
 STEEL MAR.
 CEL. 2

PIANOS
 I, III div.
 lower oct. also.

HARPS

STRINGS
 Cellos,
 Basses

dim.
mp
ff
pp
med.
soft
med.
soft
pp
mf
dim.

molto espr.
molto espr.

223

WOOD-WIND
 Fl. I, 2 Obs.
 Clar. I
 E-Horn
 Clar. II
 Bass-Ob.
 B'n I
 B'n II
 Bass-Cl.

HORNS

BRASS

K-DRUMS

PERC.

XYLO.
dim. poco a poco
dim. poco a poco

WOOD MAR. (ad lib.)
 soft
mf

GLOCK.
dim.

ad lib.
dim. poco a poco

CEL.
 2
dim.

PIANOS
 I
 II
 III
mf
p
mf

HARPS
 HARP I

STRINGS
 Viol. I
 Viol. II
 Violas
 Cellos
 Basses, pizz.

WOOD-WIND
p **CLARS, Soli** *b* *mf*

pp Clar. II, B's'n 1
p (B's'n II only)

HORNS *pp* *p* *ff*

BRASS
 TRPT. I, con sord. *mp* *molto* *ff*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

pp ad lib.

CEL.

PIANOS
p **PIANO I** *mf* *ff*

HARPS
pp

STRINGS
VIOL. I *p espr.* *cresc.* *p* *molto ff*
VIOL. II *p espr.* *cresc.* *p* *molto ff*
 Violas *p espr.* *cresc.* *p* *molto ff*
 Cellos *p* *cresc.* *p* *molto ff*

RASSESS

OBS. E. HORN **233**

FLUTES

dolce
 WOOD-WIND
 BASS-CL, Solo
 D-B'S'N Solo
 HORN I
 HORN II (only)
 HORN III
 HORN IV
 TRPTS. I, II *senza sord*
 TRPT. III
mf espr. *mf* *p* *mp* *poco a poco cresc.*

HORNS
 HORN I
 HORN II (only)
 HORN III
 HORN IV
p *mf* *p cresc.* *mf*

BRASS
 TRPTS. I, II *senza sord*
 TRPT. III
p *mf*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.
 CEL.
ff

PIANO I
mp

HARP I
 HARP II
mf *f to the fore*

2 VIOL. Soli
 VIOLA *espr.* *mf*
 CELLO Solo
mf cresc. *f cresc.*

233

CLARS.

PICC.
FLS.

WOOD WIND

OBS. *pp*

E. HORN

BASS-OB. *pp*

Bassoons, a 2, added

Bassoons, D-Bassoon only

CLARS, BASS-CL. *pp*

HORNS

BRASS

TPT. I, II, III *p*

TPT. IV *mf*

cresc.

ppp

PERC.

GONG & CYMB. *pp* (soft drumsticks)

XYLO. *hard*

WOOD. MAR. (ad lib.) *soft*

GLOCK. *hard*

STAFF BELLS *med.* upper oct. also

STEEL MAR. *soft*

TUB. BELLS *hard*

PIANOS

PIANO I *mp*

PIANO II

PIANO III *upper octave also*

HARPS

STRINGS

VIOL. SOLO *legato*

Cello Solo

VIOLAS, pizz. *mp*

CELLOS, pizz. *mp*

BASSES, pizz. *mp*

WOOD-WIND
(Picc, Fla, Obs, Clar.)

WOOD-WIND musical staff with notes and dynamics including *p* and *(p)*.

HORNS I, II
a 2

HORNS musical staff with notes and dynamics including *non cresc.*, *mp poco marc.*, and *p*.

BRASS musical staff with notes and dynamics including *p*.

K-DRUMS musical staff with notes and dynamics including *pp*.

PERC. musical staff with notes and dynamics including *pp*.

XYLO. musical staff with notes and dynamics including *pp*.

WOOD. MAR. (ad lib.) musical staff with notes and dynamics including *pp*.

GLOCK. musical staff with notes and dynamics including *pp*.

ad lib musical staff with notes and dynamics including *pp*.

CEL. musical staff with notes and dynamics including *pp*.

PIANOS musical staff with notes and dynamics including *p*.

PIANOS II, III
a 2

PIANOS II, III musical staff with notes and dynamics including *marc.*, *f*, and *cresc.*.

HARPS musical staff with notes and dynamics including *mf*.

STRINGS musical staff with notes and dynamics including *mf*, *dim.*, and *mp*.

VIOLS I, II (arco)

VIOLS I, II musical staff with notes and dynamics including *p molto cresc.*, *mp*, *arco*, and *molto cresc.*.

WOOD-WIND

HORNS I, III

BRASS TRPT. III

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS I, III, div.

PIANOS

HARP I

HARPS HARP II

VIOLS I, II

VIOLAS

STRINGS

9

f

cresc.

p dolce

ff

cresc.

f molto cresc. well to the fore

molto cresc.

molto cresc. Piano II only

mf

cresc.

mf molto cresc.

mf molto cresc.

marc. f cresc.

marc. f cresc.

p

p

p

p

p

Viol. I, div. a 3

Viol. II, div. a 3

Violas, div. a 3

Cellos, div. a 3

WOOD-WIND

Fl. I, Ob. I,
Clar. I

Fl. II, Ob. II,
Clar. II, E. Horn

254

WOOD-WIND

f *appass.* *molto* *molto*

6 HORNS

HORNS

Brass I, II *p dolce*

f *molto espr.*
(quasi Solo)

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANOS
I, II, III, div.

mp (*mf*)

HARPS

f *cresc.*

f *cresc.*

STRINGS

254

WOOD-WIND

HORNS

BRASS

TRPTS. I, II (senza sord.) *marc.*

TRPT. IV, con sord. *f appass.*

Trpt. III con sord. *ff*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

molto cresc.

HARPS

VIOLS I, II *mf espr.*

VIOLAS

CELLOS

Detailed description: This page of a musical score contains staves for various instruments. The Woodwind section has a staff with a melodic line. The Horns section has a staff with a melodic line and a *cresc.* marking. The Brass section includes parts for Trumpets I and II (*senza sord.*, *marc.*), Trumpet IV (*con sord.*, *f appass.*), and Trumpet III (*con sord.*, *ff*). The Percussion section includes K-Drums, Percussion, Xylophone, Wood Maracas (ad lib.), Glockenspiel, and Cymbals (ad lib.). The Piano section features a complex texture with *molto cresc.* and *sf* markings. The Harp section is empty. The String section includes Violins I and II (*mf espr.*), Violas, and Cellos.

WOOD-WIND

Picc.
Fls.
Obs.
Clar. I
Clar. II, E. Horn

HORNS

BRASS

Trpts I, II
mp
Trombs I, II
mp

K-DRUMS

PERC.

SIDE-DRUM
mp

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. hard
f
upper oct. also

BAR-PIANO med.
f

CEL. f

PIANO I
f *giocoso*

PIANOS

Piano II only
mp
upper oct. also
Piano III
mf

HARPS

STRINGS

mp Viols I, II, pizz.
mp Violas, pizz.
mp Basses, Cellos, pizz.

Detailed description of the musical score: This page contains the musical score for page 66. It is organized into several systems. The top system is for Woodwinds, including Piccolo, Flutes, Oboes, Clarinets I and II (with E. Horn), and Horns. The second system is for Brass, including Trumpets I and II and Trombones I and II. The third system is for Percussion, featuring a Side Drum. The fourth system is for Keyboard instruments, including Glockenspiel, Bar Piano, and Cello. The fifth system is for Pianos, including Piano I, Piano II, and Piano III. The sixth system is for Harps. The final system is for Strings, including Violins I and II, Violas, Basses, and Cellos. The score includes various musical notations such as notes, rests, dynamics (mp, f, mf), articulation (pizz.), and performance instructions like 'upper oct. also' and 'f giocoso'.

WOOD-WIND

266

Fls. b
Obs. b

Clara. b

HORNS III
V (a2)
IV
VI

4 TRPTS.
very piercingly

TRPTS I, II

ff cresc.

fff

molto

3 TROMBS *ff cresc.*

K-DRUMS

mf cresc.

PIANOS I, II a 2

ff

VIOLS I, II

VLAS CLOS

cresc.
ff pesante

espr.

espr.

266

WOOD-WIND
 Fl. (Fl.)
 Obs. (Obs.)
 R. Horn (R. Horn)
 Bass-Ob. (Bass-Ob.)
 Clars, Bass-Cl. (Clars, Bass-Cl.)
 D-b's (D-b's)
 Obs. Clars. (Obs. Clars.)
 Fls. (Fls.)
 Bass-Ob. (Bass-Ob.)
f non legato

HORNS
 6 HORNS
fff seroce

BRASS
 4 TRPTS. (4 TRPTS.)
 Tromba (Tromba)
 Tromba F. (Tromba F.)
 H. III. (H. III.)
 Tuba (Tuba)
fff seroce
 BRASS
fff seroce

K-DRUMS

PERC.
 CYMB. (CYMB.)
p (soft drumstick)
fff let it vibrate

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. ad lib.

CEL.

PIANOS
 PIANO III upper octave also
fff pesante possibile

HARPS

STRINGS
 Viol. I (Viol. I)
 Violas (Violas)
molto cresc.
 Viol. II (Viol. II)
 Violas (Violas)
ff seroce sul IV
 Cello (Cello)
 Basses (Basses) (arco)
fff seroce ff

274

Picc. added

WOOD-WIND
 Bass Ob. *cresc.*
 Bass Cl. *cresc.*
 D-B's'n *cresc.*
 6 Horns *cresc.*
 III & IV Trompetts go behind platform.
 I & II Trombones go behind platform.

HORNS

BRASS

K-DRUMS *fff cresc.*

PERC.
 BIG DR. *ff*
 CYMB. (al ord.) *ff*

XYLO. *med.*

WOOD. MAR. *soft*

GLOCK. *med.*

ad lib.
 STAFF BELLS & STEEL MAR. *med. & soft* upper octave also
 TUB. BELLS *hard*

CEL. *con Rio*

PIANOS
 PIANO I *con Rio*
 PIANO II *con Rio*
 PIANO III *con Rio*

HARPS
 HARP I *con Rio*
 HARP II *con Rio*

STRINGS
 Viol. I *fff*
 Viol. II *fff cresc.*
 Cellos, Basses *fff*

274

WOOD-WIND

WOOD-WIND *mp a 2*

WOOD-WIND

Ob. I *mf espr.*

Fl. 1 *mp a 2*

Fl. 2 *mp a 2*

Obs. a 2 *mp*

Clara. *mf espr.*

B's'ns *mf espr.*

Bass-Cl. *mf espr.*

HORNS

mf espr.

HORN I (solo) *mp espr.*

TRPTS I, II *mf espr.*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. (ad lib.)

GLOCK.

ad lib.

upper oct. also

CEL.

PIANOS

HARPS

STRINGS

VIOLS. *espr.* I, II *mf*

VLAS. *mf espr.*

CELLOS. *mp molto espr.*

BASSES *mp*

286 WOOD-WIND

WOOD-WIND

dim.

dim.

Oba, Clars, E. Horn, Bass-Ob.

Bass-Cl. B'sns.

D-B's'n

HORNS

dim.

HORNS I, III
con sord.

HORNS II, IV, senza sord.

BRASS

TRPTS. I, II, con sord.

TROMBS. III, BASS-TUBA

K-DRUMS

supportingly

K-DRUMS

PERC.

GONG hard let it vibrate

(Tam-tam) **XYLO.** soft trem.

XYLO.

WOOD MAR. (ad lib.) soft

GLOCK. soft

WOOD MAR. (ad lib.)

GLOCK.

ad lib. *dim.*

STAFF BELLS soft

STAFF BELLS

STEEL MAR. soft

TUB. BELLS med trem.

CEL.

CEL. con *rit.*

PIANOS

*con *rit.** very much to the fore

Piano II

PIANOS

Piano III

*con *rit.**

HARPS

Harp I

Harp II

STRINGS

Viols. I, II

pizz. (Vlas.)

WOOD-WIND
poco a poco dim.

HORNS
p

BRASS
poco a poco dim.
pp

K-DRUMS

PERC.

XYLO.
trem.

WOOD MAR. (ad lib.)

GLOCK.

ad lib.
trem.

CEL.
3
4

PIANOS
marc.
poco a poco dim.

HARPS

STRINGS

Detailed description: This page of a musical score, numbered 72, features a variety of instruments. The top section includes Wood-Wind, Horns, and Brass, all marked with a gradual decrescendo (*poco a poco dim.*). The Horns part starts at a piano (*p*) dynamic, while the Brass parts end at a pianissimo (*pp*) dynamic. The percussion section includes K-Drums, Percussion, Xylophone (marked *trem.*), Wood Maracas (ad lib.), Glockenspiel, and Cello (marked *3* and *4*). The piano part features a melodic line with a *marc.* (marcato) marking and a *poco a poco dim.* instruction. The Harp and Strings parts provide accompaniment at the bottom of the score.

*) The instruments of this group (those "ignoring conductor's beat") do not have to rhythmically coincide with each other, nor do they collectively have to tally rhythmically in any way with the "instruments following the 1st conductor." The rhythmic correspondences here shown in the score is, therefore, only approximate.

292

L'istesso Tempo (♩=138)

Staff bells Repeat these 4 notes again & again at same speed.

INSTRUMENTS IGNORING CONDUCTOR'S BEAT. *)

Musical score for Staff bells, Steel marimba, Celesta, and Harp I. Includes performance markings like *dim.* and *poco dim.*

292

POCHISSIMO MENO MOSSO

(Beat 1 = Schlagton)

WOOD-WIND

Musical score for Wood-Wind instruments: Fl. Horn, Cl. (E♭, B♭), Bass Cl. Bass, Ob. (E♭, D, B♭).

HORNS

Musical score for Horns I, II, III, IV (sensa cord.). Includes marking *f espr.*

Musical score for Brass instruments.

K:DRUMS

PERC.

CYMB. soft drumst.

XYLO.

WOOD. (ad lib.)

GLOCK.

ad lib.

Musical score for Percussion instruments: Cymb., Xylophone, Woodwinds (ad lib.), Glockenspiel, and ad lib. Includes markings like *trem.* and *pp*.

Musical score for Pianos and Harp II. Includes markings like *pp* and *dim. poco a poco*.

HARP II

Musical score for Harp II. Includes marking *dim.*

Musical score for Strings: VL. II, VL. I, CLOS. Includes marking *espr.*

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

292

* The 2nd conductor can be dispensed with if harp II, from bar 297 to bar 298 inclusive, will take its own speed (J. 50) and hold it independent of the 1st conductor and the instruments that follow the 1st conductor. In this case harp II must give the speed to harp I, piano II and III, steel marimba and wooden marimba as they follow or gradually join harp II in this passage (bars 297-298 inclusive.)

LENTO (independent of 1st conductor's speed)

(J. circa 50)

INSTRUMENTS FOLLOWING 2nd CONDUCTOR*

Steel marimba Repeat these 4 notes again & again, at same speed.

soft Piano II Repeat these 4 notes again & again, at same speed.

Harp II *Strike piano strings with medium soft marimba mallets.* Repeat these 4 notes again & again, at same speed.

INSTRUMENTS IGNORING BOTH CONDUCTORS' BEATS.

Wooden marimba Repeat these 4 notes again & again, at same speed. *pp stops*

Staff bells Repeat these 4 notes again & again, at same speed.

Celesta

Harp I *L'istesso tempo* Repeat these 4 notes again & again, at same speed.

Piano III Repeat these 4 notes again & again, at same speed. *dim. poco a poco*

298

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

WOOD-WIND *lunga* **PIU MENO** *Ritard. poco a poco*

HORNS *lunga* *ppp*

BRASS **TROMB. III** *lunga* *pp* *mf* *ppp*

TUBA *lunga* *pp* *mf* *ppp*

K-DRUMS

PERC. **GONG** *lunga* *mf* *ppp*

soft drumstick

(Cymb.) mf *ppp*

XYLO.

GLOCK.

ad lib. *trem. poco dim.* *trem.* *trem.* *trem.* *trem.*

PIANO I *Ignore conductor during Cadenza.* *(J. 92)* *L. N. Fildard.* *ritard.* *pp*

lunga *ppp* **PIU MENO** *Ritard. poco a poco*

STRINGS *lunga* *ppp*

CADENZA** (B.N. non ritard.) Repeat these 6 notes again and again.

** Conductor Hold the pause until piano I is thru with its Cadenza.

298

INSTRUMENTS FOLLOWING 1st CONDUCTOR

Steel marimba
 Piano II
 Harp II

Wooden Marimba (using soft mallets) joins about here.

Harp I joins about here.

INSTRUMENTS IGNORING BOTH CONDUCTOR'S BEATS.

Wooden marimba
 Staff bells
 Celesta
 Piano III

304

POCO PIU MOSSO
(♩ = circa 84)

LENTO
(♩ = circa 56)

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

WOOD-WIND
 DOUBLE-BASSOON

HORNS
 3 HORNS I con sord.

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.
 (Tub. bells) trem.
 trem.
 trem.

PIANO I
 Tempo rubato 3/2
 f much to the fore
 Tempo rubato 4/4

HARP I

STRINGS
 5 SOLI con sord.
 3 Cellos
 2 Basses

VIOL. I
 con sord. sul ponticello
 Deak I trem. ppp

VIOL. II
 Deak I trem. ppp

VIOLAS
 Deak I trem. ppp

LENTO (♩ = circa 56)

POCO PIU MOSSO (♩ = circa 84)

304

INSTRUMENTS FOLLOWING 3^d CONDUCTOR.

Wooden marimba
Steel marimba

Pianos II, III

Piano III joins about here, striking the piano strings with medium soft marimba mallet.

Harps I, II

* Oboe I plays the small notes if no Bass-Oboe is available.

Languishingly, rubato, nasal, snarling, much to the fore.

WOOD-WIND

Oboe I* *Languishingly, rubato, nasal, snarling, much to the fore.*

BASS-OBOE (Solo) *pp* *f* *p* *mf* *molto* *mp poco* *mp dolce* *poco*

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

3/4

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

PIANO I

PIANO I

trem

Viol. I

STRINGS

Viol. I *mf* *ff* *pp*

Viol. II

Vlas

Viol. II *mf* *ff* *pp*

Vlas *mf* *ff* *pp*

Decks II, III

Deck II

INSTRUMENTS FOLLOWING 3rd CONDUCTOR

Wooden m. rimba
Steel marimba

Pianos II, III

Harp I, II

POCO SOSTENUTO

WOOD-WIND

a poco molto cresc.

appass.

dim. poco a poco

a poco molto cresc.

appass. ff

dim. poco a poco

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

INSTRUMENTS FOLLOW IN THE 1st CONDUCTOR.

PIANO I

cresc.

mf

f

p

fff

pp

mf

ff

pp

POCO SOSTENUTO

STRINGS

Viol. I

Viol. II

Desk I

Desk II

cresc.

cresc.

cresc.

Desk III

mf

mf

mf

ff

ff

ff

Desk III

p

p

CELLOS
con sord.
sul ponticello.

Desk II

Desk III

*) The effect of a 2nd conductor can be dispensed with if one of the 6 brass players playing behind the platform will undertake to lead this group. The instruments behind the platform and the orchestra on the platform do not have to tally rhythmically in accordance with the score, which provides merely a very rough indication of the intended actual rhythmic correspondence between the 2 groups which will, of course, vary with each performance. However, the 1st conductor should begin bar 323 (in its relation to the music behind the platform) as here shown, and the music behind the platform should end somewhere around bar 346 — not later than bar 360. The musicians playing behind the platform should be placed far enough away from the audience (or in a sufficiently closed place) to make their music sound faint and distant to the ears of the audience, and as no moment should it be so distinctly or loudly heard (in the concert-hall) as to interfere seriously with the clarity and utter tonal preponderance of the music of the orchestra on the platform. Should a concert-hall lack facilities for leading the impression of distance to the music behind the platform, or should the 1st conductor, for any reasons whatsoever, dislike the effect produced, the entire music behind the platform may be left out.

BRASS BEHIND PLATFORM*)
(under 2nd conductor)

A VIVACE (♩=132-144)

HORNS V&VI
TRUMPETS III&IV
TROMBONES III

Ritard.

Wooden marimba
Steel marimba

Pianos II, III

Harps I, II

INSTRUMENTS FOLLOWING 2nd CONDUCTOR

323

A TEMPO, POCHISSIMO MENO (♩ = circa 69)

WOOD-WIND
BASSOONS *pp* *appass. x* *f* *fp* *fp*

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

PIANO I
lunga *pp* *lunga*

Viol. I *lunga* *pp* *pppp* **VIOL. I A TEMPO, POCHISSIMO MENO (♩ = circa 69)**
con sord. al ord. *molto espr.*

Viol. II *lunga* *pp* *pppp* **VIOLAS**
con sord. al ord. *molto espr.*

StrINGS
Vlas *lunga* *pp* *pppp* **CELLOS**
senza sord. al ord. *appass.* *f*

C'los *lunga* *pp* *pppp* **BASSES**
con sord. *mf*

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

323

BRASS BEHIND PLATFORM

Horns V, VI

Trompets III, IV

Trombs I, II

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

HARPS

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Musical notation for Horns V, VI, Trompets III, IV, and Trombs I, II. Includes dynamic markings like *f marc.* and rehearsal marks B and C.

Musical notation for Wood-Wind section, including Bass-Cl and D-B'SN. Includes dynamic marking *molto cresc.*

Musical notation for Horns and Brass sections.

Musical notation for K-Drums and Percussion sections.

Musical notation for Xylophone, Woodwind (ad lib.), Glockenspiel, and ad lib. sections.

Musical notation for Cello section, including time signature changes from 2/4 to 4/4.

Musical notation for Piano I section.

Musical notation for Harps section.

Musical notation for Strings section, including Violin I, Violin II, Viola, Cellos, and Basses. Includes dynamic markings like *p cresc.*, *meno*, and *dim.*

BRASS BEHIND PLATFORM

Horns V, VI *to the fore*

Trpts. III, IV *sempre marcato*

Trombs I, II *quasiacompagnante*

POCO SOST.

WOOD-WIND

Ob. I, Bass-Ob. *pp*

Ob. II, Cl. *pp*

E. Horn, Cl. D. *pp*

Ritard. *pp*

dim.

HORNS

son cord. *p*

poco

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

WOOD. MAR. *soft* *trem.* *pp*

GLOCK.

ad lib.

STEEL MAR. *soft* *trem.* *pp*

CEL.

PIANOS

3 PIANOS

tremolo on piano strings with soft mallets.

I *trem.*

II *trem.*

III *trem.*

HARPS

HARP I *p*

HARP II *p* *bispi gl.*

bispi gl.

Ritard.

POCO SOST.

STRINGS

ff

mf

pp

mp

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

BRASS BEHIND PLATFORM

Horns V, VI

Trpta. III, IV

Trombs. I, II

337

LENTO (Tempo II^{do}) (♩ = circa 50)

WOOD-WIND

Evns

HORNS

HORNS I, II (senza sord.) a 2 (quasi solo)

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

Viola. I, II
Vlas.

VIOLS. I, II

STRINGS
Cellos
Basses

VIOLAS

CELLOS

LENTO (Tempo II^{do}) (♩ = circa 50)

* They pause only.

337

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

BRASS BEHIND PLATFORM

Horns V, VI

Trpts. III, IV

Trombs. I, II

f *mf* *fpp* *mf ben tenuto* *ff non legato*

WOOD-WIND

WOOD-WIND

2 Fls. Cl. I

2 Obs. Cl. II

mf *mp*

HORNS

ff *mf*

BRASS

TRMPT. I (Solo)

pp *f molto espr.*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO I

ff *a 2 gliss.* 10

HARPS

HARPS

ff

STRINGS

mf *p* *f* *div.*

BASSES senza sord.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

BRASS BEHIND PLATFORM

Horns V, VI *molto espr.* *non legato, marcato.*

Trpts. III, IV *molto* *non troppo legato*

Trombs. I, II *molto espr.* *molto* *f non troppo legato*

345

WOOD-WIND

FLUTES *espr.*

BASSOONS *espr.*

HORNS

4 HORNS (I, I, I, IV) *con sord.*

BRASS

TRPT. II *con sord. Solo*

molto

meno p

mp espr.

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

mp subito *ff* *p* *f* *p*

mp subito *ff* *p* *f* *p*

mp subito *ff* *p* *f* *p*

mp subito *ff* *p* *f* *p*

VIOL. SOLO *mf*

345

BRASS BEHIND PLATFORM

Horns V, VI
Trpts. III, IV
Tromba. I, II

WOOD-WIND

OBS. E. HORN
BASSOONS

HORNS

HORNS I, II, III, IV

BRASS

TROMB. III con sord.
TUBA

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

STAFF BELLS a 2 soft

2 STEEL MAR. 4/4
4 CELESTA

PIANO I

PIANO II

PIANO III

HARPS

STRINGS

2 VIOLA SOLOS con sord.
8 CELLO SOLOS

353

f marcato
ff marcatissimo
molto
meno
p
mf
f
mp cresc.
mf
dim.
ppp
ppp
ppp
ppp
ppp
p cresc.
ppp
p
mf
p
f
ppp

Poco ritard. poco a poco

Strike piano strings with soft mallets.

Strike piano strings with medium soft marimba mallets.

353

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

** The dampers acting upon these strings should be held up by the sustaining pedal, or the keys wedged down, as at bar 128.

Strike piano strings with medium soft marimba mallets.

1
Horns V, VI

BRASS BEHIND
PLATFORM
(under 2nd conductor)

pp *molto*

Tromba III, IV *pp* *molto*

Tromba I, II *pp* *molto*

Back to u-
usual place
as quickly
as possible.

* The office of a 2nd conductor can be dispensed with if piano II, from bar 354 to bar 373 inclusive, will hold the speed established in bar 353, ignoring 1st conductor's beat, and giving the speed to the steel marimba, if there is one.

(L'istesso tempo, Lento assai, rubato)

(sempre l'istesso tempo)

FOLLOWING
3rd CONDUCTOR

STEEL MARIMBA (soft mallets)

PIANO II (soft marimba mallets on piano strings)

Repeat this octave again & again, at same speed.

TEMPO I^{mo} (Vivace)
(Begin about $\text{♩} = 132$)

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
WAP.
(as lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

lunga pp

pp

lunga pp

pp

PIANO I

pp sempre con rit.

TEMPO I^{mo} (Vivace)
(Begin about $\text{♩} = 132$)

Steel Marimba (*ad lib.*)

FOLLOWING
3rd CONDUCTOR

Piano II

360 OBOE I, Solo

WOOD WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(*ad lib.*)

GLOCK.

ad lib.

CEL.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

PIANOS

pochiss. cresc. poco a poco

HARPS

STRINGS

VIOLAS 2 Soli, con sord.

ppp

ppp gli altri, div., con sord.

360

Steel Marimba (*ad lib.*)

FOLLOWING
3rd CONDUCTOR

Piano II

OB. I
CLAR. I

365

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(*ad lib.*)

WOOD. MAR.

soft

GLOCK.

ad lib.

CEL.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

PIANOS

PIANO III

mp

HARPS

HARPS *a. 2*

mp

VIOL. II, *pizz.*

STRINGS

CELLOS, *pizz.* *p* (*Tutti*)
senza sord.

365

Steel Marimba (*ad lib.*)

FOLLOWING
3rd CONDUCTOR

Piano II

WOOD-WIND

5
giocoso

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(*ad lib.*)

WOOD. MAR.

soft

GLOCK.

ad lib.

CEL.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

PIANOS

PIANO III

p

HARPS

HARPS

a 2

VIOL. II *plizz.*

STRINGS

CELLOS, *plizz.*

BASSES, *plizz.*

The musical score for page 88 is arranged in a standard orchestral format. At the top, the Steel Marimba and Piano II parts are indicated as starting at the 3rd conductor. The Wood-Wind section begins with a melodic line marked '5' and 'giocoso'. The Wood Marimba (ad lib.) part enters with a melodic line marked 'WOOD. MAR.', 'soft', and dynamic markings 'mf' and 'f'. The Piano III part features a rhythmic accompaniment of eighth notes, marked 'PIANO III' and 'p'. The Harps part has a melodic line marked 'HARPS', 'a 2', and 'p'. The Violin II part is marked 'VIOL. II plizz.' and 'p'. The Cello and Bass parts are marked 'CELLOS, plizz.' and 'BASSES, plizz.', both marked 'p'. The score includes various dynamic markings such as *mf*, *f*, *p*, and *mp*, as well as performance instructions like *giocoso*, *soft*, and *plizz.* (pizzicato).

FOLLOWING
1st CONDUCTOR

Piano II
rit. (f)

372

OBOES, a 2

mf *nasal*

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK. med.

ad lib.

STEEL MAR. med. *p*

(soft) *mp*

CEL.

PIANOS

PIANO III

pp dolce

HARPS

VIOL. II, pizz.

mp

STRINGS

CELLOS, pizz.

mp

372

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

FLUTES,
OBOES

WOOD-WIND

Musical notation for the woodwind section, featuring a melodic line with grace notes and slurs.

HORNS

Musical notation for the horn section, showing a rhythmic accompaniment.

BRASS

Musical notation for the brass section, including parts for trumpets and trombones.

K-DRUMS

Musical notation for the kettledrums section.

PERC.

Musical notation for the percussion section.

XYLO.

Musical notation for the xylophone section.

WOOD. MAR. (ad lib.)

Musical notation for the woodblock maracas section, marked *ad lib.*

GLOCK. med.

Musical notation for the glockenspiel section, marked *med.*

ad lib. STEEL MAR. med. soft

Musical notation for the steel maracas section, marked *ad lib.*, *med.*, and *soft*. Includes a 5/4 time signature.

CEL. *mp* *pp*

Musical notation for the cymbals section, marked *mp* and *pp*. Includes a 4/4 time signature.

PIANOS PIANO III *pp*

Musical notation for the piano section, marked *pp*. Includes a 5/4 time signature.

HARPS

Musical notation for the harp section.

STRINGS *mp* *cresc. poco a poco* *pp* *(sempre piza)*

Musical notation for the string section, marked *mp*, *cresc. poco a poco*, *pp*, and *(sempre piza)*.

379

CLAR. I
added

WOOD-WIND

Musical notation for the Wood-Wind section, featuring a melodic line with dynamics *mf* and *cresc.*

HORNS I, II (senza sord.) a. 2

Musical notation for Horns I, II section, marked *mp poco marc.*

BRASS

Musical notation for the Brass section, showing rests and dynamic markings.

K-DRUMS

Musical notation for the K-Drums section, showing rests.

PERC.

Musical notation for the Percussion section, showing rests.

XYLO.

Musical notation for the Xylophone section, showing rests.

WOOD. MAR. (ad lib.)

Musical notation for the Wood. Mar. section, marked *ad lib.*

GLOCK.

Musical notation for the Glockenspiel section, showing rests.

ad lib.

Musical notation for the *ad lib.* section, showing rests.

CEL.

Musical notation for the Cello section, showing rests and a $\frac{4}{4}$ time signature.

PIANOS

Musical notation for the Pianos section, featuring a rhythmic accompaniment with *poco cresc.* marking.

HARPS, a. 2

Musical notation for the Harps section, marked *ff*.

STRINGS

Musical notation for the Strings section, featuring a rhythmic accompaniment with *mf* marking.

379

mf

2 Fls, 2 Obs.
Clar. I

Clar. II

mf più marc.

PIANO II

p dolce

poco cresc.

poco cresc.

This page of a musical score includes the following parts and markings:

- WOOD-WIND:** Flutes, Oboes, and Clarinets I and II. A large slur covers the first two measures.
- HORNS:** *mf più marc.*
- BRASS:** Empty staves.
- K-DRUMS:** Empty staff.
- PERC.:** Empty staff.
- XYLO.:** Empty staff.
- WOOD. MAR. (ad lib.):** Empty staff.
- GLOCK.:** Empty staff.
- ad lib.:** Empty staff.
- CEL.:** Empty staff.
- PIANOS:** Piano I and Piano II. Piano II has a *p dolce* marking.
- HARPS:** Empty staff.
- STRINGS:** *poco cresc.* markings at the top and bottom of the section.

388

POCHISSIMO PIÙ MOSSO (♩ = circa 138)

WOOD-WIND

HORNS I, II ^{a 2} *mf* (senza sord.)

HORNS III, IV ^{a 2} *mf* (senza sord.) *cresc.*

TRPTS. I, II *mf* *cresc.*

TROMB. III (senza sord.) *cresc.*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO II *f pesante*

HARPS ^{a 2} *ff* *gliss.*

POCHISSIMO PIÙ MOSSO (♩ = circa 138)

VIOL. I arco (Viol. I)

(2 Soli)

(Violas) *sempre cresc.*

(gli altri)

CELLOS, pizz. *div.* *mf*

WOOD WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOL. II, arco

(Viol. I)

cresc.

f

cresc.

f

cresc.

f

cresc.

f cresc.

PIANOS II

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 94 in the top left corner. The score is arranged in a standard orchestral layout with staves for various instruments. At the top, there are staves for Woodwind and Horns. Below these are the Brass section, consisting of two staves. Further down are staves for K-Drums, Percussion, Xylophone, Woodwinds (ad lib.), Glockenspiel, and Cello. The Pianos section is shown with two staves, and the Harps section with two staves. At the bottom of the page, the String section is represented by four staves, including Violin I and Violin II. The music is written in a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *cresc.* (crescendo), *f* (forte), and *f cresc.* (forte crescendo). The Pianos section has a marking *PIANOS II* and the Violin II part has a marking *VIOL. II, arco*. The Violin I part is marked *(Viol. I)*. The score is written in a clear, professional font with standard musical notation.

396

OBS. *mf non legato, cresc. poco a poco*

Cl II added

WOOD-WIND

LOW W-W

E. Horn
Bass-Ob.
Bass Clar.
B^bns
D-B^bn

HORNS

BRASS

TRPS I, II a 2

mp marc. ma ben tenuto

K-DRUMS

mp hot to the fore

PERC.

GONG (Tam-tam)

soft dramatick

p *mf*

XYLO.

WOOD. MAR. (ad lib.)

WOOD. MAR. med. soft.

GLOCK. hard

GLOCK.

STAFF BELLS, upper oct. also

STEEL MAR. a 2 med. & soft

TUB. BELLS (Solo) hard

CEL.

CEL. lower oct. also

PIANO III

fff marc. atiss. (louder than Pianos I, II)

PIANOS

Piano I very thumpingly (but less loud than Piano III)

Piano II very thumpingly (but less loud than Piano III)

trém. lower oct. also

HARPS

STRINGS

(Viol. I) roughly

VIOL. II, pizz. *mf*

(Violas)

BASSES, arco

(Basses)

mf *sf*

396

CL1 added

WOOD-WIND

HORNS

BRASS

(Trpts. I, II)

TRMB. III (senza sord.)

mp marc. ma ben tenuto

K-DRUMS

mp

PERC.

p

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

GLOCK. hard *p*

ad lib.

CEL.

PIANOS

HARPS

HARPS

STRINGS

Viol. II, div. a 2 *cresc. poco a poco*

mf

VLAS. tutti, pizz. senza sord.

WOOD-WIND

HORNS
Horns III, IV

BRASS
HORN V, VI
Trpt. III
TUBA

K-DRUMS

PERC.
CYMB. *sen dramatisch* *p poco a poco mollo cresc.*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

TUB. BELLS *hard*

CEL.

PIANOS
cresc.
mf cresc. poco a poco
Piano III, div.
PIANO II added.

HARPS
HARP I *mf*
HARP II *mf*
cresc. possibile

VIOL. I *arco, div.*

VIOL. II *arco, div.*

STRINGS

415

WOOD-WIND

LOW W.-W. Bass-Ob. *ff*

Bass-Cl. *ff*

6 HORNS & 6 Bells up *ff*

BRASS

K-DRUMS

PERC. *ff* *lotis vibrato*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

(Vlas, pizz.) *cresc.*

(Cellos, Basses, pizz.) *cresc.*

428

LENTO: MOLTO MAESTOSO (♩ = circa 63)

WOOD-WIND
Fls, Obs, Piccolo oct. up
Clara. *ff*

HORN
E. Horn *ben tenuto*
Bass-Ob. *ff*

BASS-CL.
B's'n's.
D-B's'n. *ben tenuto*

HORNS
Horns I, II

BRASS
senza sord.
ff ben tenuto

K-DRUMS
ff ben tenuto

SIDE-DR
CYMB. (at end.)

XYLO.
ff trem.

WOOD. MAR. (ad lib.)
ff trem. (Med.)

GLOCK.
ff trem.

ad lib.

CEL.
4/4

PIANOS
Piano III *trem.*

Pianos I, II a.2 *ff pesante possibile*

HARPS
con molto

LENTO: MOLTO MAESTOSO (♩ = circa 63)

VIOL. I
div. *trem.*

VIOL. II
div. *trem.*

VIOL. III
div. *trem.*

VIOL. IV
div. *trem.*

CELLOS, arco *ben tenuto*

BASSES, arco *ben tenuto*

Viol. I
Viol. II
Vcllo
Vcllo

428

435

POCO A POCO PIÙ LENTO

Picc. oct. up

WOOD-WIND

Picc. *f* *espr.*

Obs. Clar. *f* *espr.*

HORNS, a 6 *ff* *appass.*, quasi solo *molto cresc.*

BRASS

mf *espr.*

supportingly *f* *molto espr.*

molto cresc.

K-DRUMS *ff*

PERC. SIDE-DR. *f*

CYMB. soft dramatick *pp*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. ad lib

CEL.

PIANOS

HARPS

STRINGS

molto espr.

Viola I, II

Violoncellos

molto espr.

Basses *f* *espr.*

cresc.

435

450

WOOD-WIND

LOW W-W. Bass-Ob. Bass-Cl. B-bar. B-Bb.

HORNS

BRASS

TUBA

K-DRUMS

PERC. GONG (Tam-tam) hard *irritate*

XYLO. *well*

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

Piano III only

PIANO II *ff* *molto pesante* *trém.* *con red.*

HARPS

STRINGS

Viol. II arco *ff*

STRINGS *ff* *change bows quickly* *div. in 3*

Cellos, Basses } arco *ff* *change bows quickly*

Keep on with the same sort of thing (any notes)

cresc. *ben tenuto* *ff* *ff cresc. poco a poco* *gliss. up and down.*

450

WOOD-WIND
 LOW W.W. Bass-C1, Bb2, D-3, Eb3
 Piccolo octave up
 marc.

HORNS

BRASS
 TUBA
 K-DRUMS
 GONG (Tam-tam) hard let it vibrate
 mollo cresc. poco a poco

XYLO.

WOOD. MAR. (ad lib.)
 WOOD. MAR. 4 hard
 Any notes will do equally well.
 Keep on with the same sort of thing (any notes)

GLOCK.
 ad lib.

CEL.

PIANOS
 Piano I
 Piano II
 Piano III
 Pianos II, III, div.
 lower octave also

HARPS

STRINGS
 STRINGS
 change bows quickly

455

WOOD-WIND

HORNS

BRASS

TRBS. *mp* *molto cresc. poco a poco* *ff* *cresc. possibile*

K-DRUMS

GONG (Tam-tam) *soft dramatisch*

PERC. CYMB. *soft dramatisch* *pp* *poco a poco cresc. possibile*

XYLO.

WOOD. MAR. (ad lib.)

CLOCK.

ad lib.

CEL.

PIANOS

Piano I *cresc. possibile*

Pianos II, III, div. *cresc. possibile*

HARPS

STRINGS

Cellos, div. *cresc. possibile*

Basses *cresc. possibile*

ACCELERANDO

465

WOOD-WIND

WOOD-WIND

Fla. Cor. *molto*

Clara. B-Horn Bass-Ob. Bass-Cl. *molto cresc.*

Saxophone D-Saxophone

HORNS

6 HORNS a 6 *fff gliss. (any notes) furioso*

BRASS

TRPTS. con sord. *fff*

TROMBS. *fff*

TUBA a 3 *molto cresc. gliss. fff*

K-DRUMS

K-DRUMS (solo) *fff*

PERC.

SIDE-DRUM *ppp*

CYMB. *ppp* soft dramatic

B-DRUM (Gr. Tr.) *fff*

XYLO.

XYLO. *hard gliss.*

WOOD. MAR. (ad lib.)

WOOD. MAR. *hard gliss.*

CLOCK

ad lib.

CEL.

PIANOS

Piano I *fff*

Piano II *fff*

Piano III *fff*

gliss. white keys

HARPS

HARPS a 2 *fff*

ACCELERANDO

STRINGS

Viols. I, II *fff*

STRINGS *ff cresc.*

Violas *fff*

Cellos, Basses *fff*

465