

Tamás Beischer-Matyó

Five-Color Journey

a capriccio for orchestra with solo violin

full score

Instrumentation

2 flutes [Fl. 1, 2]

2nd doubling Piccolo [Picc.]

2 oboes [Ob. 1, 2]

2 B \flat clarinets [Cl. 1, 2]

1st doubling E \flat alto saxophone [A. sx.]

2nd doubling E \flat baritone saxophone [Bar. sx.]

2 bassoons [Bsn. 1, 2]

2nd doubling Double bassoon [D. bsn.]

2 F horns [Hn. 1, 2]

2 C trumpets [Tpt. 1, 2] (mutes: bucket and straight)

both doubling B \flat flugelhorn [Flghn. 1, 2]

2 trombones [Trb. 1, 2] (mutes: straight) (2nd with *F* valve)

both doubling B \flat tenor horns [T. hn. 1, 2] (also known as *baritone horn* in UK and US)

Bass trombone [B. tbn.] (mutes: bucket and straight)

Percussion (3 players)

5 tom-tom drums [T.t. dr.] (rack toms: 10"/12"/13", floor toms: 16"/18")

Bass drum [B. dr.]

2 conga drums [C. dr.]

Crotales [Crt.] (low octave, C6-C7)

Tubular bells [T. b.]

Xylophone [Xyl.] (with three and a half octaves: F4-C8)

Marimba [Mrb.] (with four octaves: C3-C7)

Solo violin [S. vln.]

6 violins I [Vln. I]

6 violins II [Vln. II]

6 violins III [Vln. III]

6 violas [Vla.]

5 cellos [Vc.]

3 double basses [D. b.] (2nd and 3rd with C-string)

The score is written in C.

Piccolo and *Xylophone* sound one octave,

Crotales two octaves higher than notated.

Double bassoon and *Double basses* sound an octave lower than notated.

Duration: 24'30"

Five-Color Journey

a capriccio for orchestra with solo violin

I. Verdure

Tamás Beischer-Matyó

Allegro ♩ = 112

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Crt. *pp*

S. vln. *ff* ritmico ed energico



Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *p*

Cl. 2 *p*

S. vln. *p*

Vla. *div. a2* *con sord.* *mp*

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Official page: http://beischermatyó.hu/five_color_journey

2018 by Tamás Beischer-Matyó

12

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1

S. vln.

Vla. *con sord.* *mp*

18

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mf*

S. vln.

Vla.

23

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Cl. 1 *f*

S. vln.

Vla.

28

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

wooden sticks

ten.

ten.

ten.

ten.

ten.

pp

p

p

p

p

mf

f

33

Fl. 1 *f* *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *p* *ff*

Cl. 2 *ff*

Bsn. 1 *ten.* *f* *ff*

D. bsn. *ten.* *f* *ff*

Hn. 1 *2.* *mf* *1.* *f* *ff*

Tpt. 1 *1.* *mf* *2.* *mf* *ff*

Tpt. 2 *ff*

Trb. 1 *ff*

B. Tbn. *ten.* *ff*

T.t. dr. *ff* wooden sticks

Crt. *ff*

S. vln. *A*

Vln. I (unis.) *f* *ff*

Vln. II (unis.) *f* *ff*

Vln. III (unis.) *f* *ff*

Vla. (unis.) *f* *ff*

Vc. *ten.* *f* *ff*

D. b. *ten.* *f* *ff*

A

38

Fl.

Ob.

Cl.

Bsn.

D. bsn.

Hn.

Tpt.

Trb.

B. Tbn.

T.t. dr.

Crt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

poco rit. - - - - - 7

B

Five-Color Journey © BMT

[illegible]

57 $\text{♩} = 112$ $\text{♩} = 88$

Bsn. 1 $p < f$ $p < f$

D. bsn. $p < f$ $p < f$

Hn. 1 $p < f$ $p < f$

Trb. $\frac{1}{2}$ f f f

B. Tbn. f f f

T.t. dr. $p < f$ $p < f$

S. vln. (sul A e D) (sul E ed A) ff appassionato

Vln. I $\text{♩} = 112$ $\text{♩} = 88$ $ff <$ $ff <$ $ff <$ $p < f$ $p < f$ p

Vln. II $ff <$ $ff <$ $ff <$ $p < f$ $p < f$ p

Vln. III $ff <$ $ff <$ $ff <$ $p < f$ $p < f$ p

Vla. $ff <$ $ff <$ $ff <$ $p < f$ $p < f$ p

Vc. $ff <$ $ff <$ $ff <$ $p < f$ $p < f$ p

D. b. $ff <$ $ff <$ $ff <$ $p < f$ $p < f$ p

[illegible]

70

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Hn. 1/2

Tpt. 1/2

Trb. 1/2

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

mf

mf

mf

ff

mp

79

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf* *ff* *mf*

Cl. 1 *f* *ff* *f*

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1 *ff*

Tpt. 1 *ff*

Trb. 1 *ff*

B. Tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

S. vln. *mp*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *mp*

Vc. *ff*

D. b. *ff*

83

Fl. 1 *ff* *f* *ff* *f*

Fl. 2 *ff* *f* *ff* *f*

Ob. 1 *ff* *f* *ff* *f*

Ob. 2 *ff* *f* *ff* *f*

Cl. 1 *ff* *f* *ff* *f*

Cl. 2 *ff* *f* *ff* *f*

Bsn. 1 *ff* *f* *ff* *f*

D. bsn. *ff* *f* *ff* *f*

Hn. 1 *ff* *f* *ff* *f*

Hn. 2 *ff* *f* *ff* *f*

Tpt. 1 *ff* *f* *ff* *f*

Tpt. 2 *ff* *f* *ff* *f*

Trb. 1 *ff* *f* *ff* *f*

Trb. 2 *ff* *f* *ff* *f*

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

T.t. dr. *ff* *f* *ff* *f*

Crt. *ff* *f* *ff* *f*

S. vln. *ff* *f* *ff* *f*

Vln. I *ff* *f* *ff* *f*

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

Vln. III *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *ff* *f*

D. b. *ff* *f* *ff* *f*

poco rit. **Allegro vivace** ♩ = 144

88 **D**

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* ten.

D. bsn. *ff* ten.

Hn. 1 *ff*

Hn. 2 *ff* a2

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

B. Tbn. *ff* ten.

T.t. dr. *ff*

B. dr. *ff*

Crt. *ff*

S. vln. *ff*

D

poco rit. **Allegro vivace** ♩ = 144

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vln. III *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* ten.

D. b. *ff* ten.

[illegible]

103 a2

Fl. 1 2

Ob. 1

Cl. 1 2

Bsn. 1

D. bsn.

Hn. 1 2

S. vln.

p dolce



113

Fl. 1 2

Ob. 1

Cl. 1 2

Bsn. 1

S. vln.

E 125 ^{a2}

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1/2 ^{a2} *ff*

Tpt. 1/2 *ff*

Trb. 1 *ff*

2 *ff*

B. Tbn. *ff*

B. dr. *ff*

T. b. *ff*

E (pizz.) *ff*

Vln. I *ff*

Vln. II (pizz.) *ff*

Vln. III (pizz.) *ff*

Vla. (pizz.) *ff*

Vc. *ff*

D. b. *ff*

[illegible]

Fl. 1 2 143

Ob. 1

Cl. 1 2

Bsn. 1

S. vln.

rall.

F Allegro ♩ = 112

153

Fl. 1 *ff* *f* *f*

Fl. 2 *ff* *f* *f*

Ob. 1 *ff* *f* *ff* *f*

Ob. 2 *ff* *f* *ff* *f*

Cl. 1 *ff* *ff* *ff*

Cl. 2 *ff* *ff* *ff*

Bsn. 1 *ff* *mf* *ff* *mf*

D. bsn. *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Trb. 1 *ff* *ff*

Trb. 2 *ff* *ff*

B. Tbn. *ff* *ff*

T.t. dr. *ff* *ff*

Crt. *ff* *ff*

S. vln. *ff*

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

Vln. II *arco* *ff* *ff*

Vln. III *arco* *ff* *ff*

Vla. *arco* *ff* *mp*

Vc. *ten.* *ff* *ff*

D. b. *ff* *ff*

wooden sticks

wooden sticks

159

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *mf*

D. bsn. *ff*

Hn. 1 *ff* *a2*

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1 *ff* *1*

B. Tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

S. vln. *ff* *Δ*

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vln. III *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff*

D. b. *ff*

166

Fl. 1 *f* *ff* *f* *ff*

Fl. 2 *f* *ff* *f* *ff*

Ob. 1 *f* *f* *ff* *f* *ff*

Ob. 2 *f* *f* *ff* *f* *ff*

Cl. 1 *f* *ff* *f* *ff*

Cl. 2 *f* *ff* *f* *ff*

Bsn. 1 *f* *ff* *mf* *ff*

D. bsn. *f* *ff* *ff*

Hn. 1 *f* *ff* *ff* *a2*

Hn. 2 *f* *ff* *ff* *ff*

Tpt. 1 *ff* *ff* *ff* *ff*

Tpt. 2 *ff* *ff* *ff* *ff*

Trb. 1 *ff* *ff* *ff* *ff*

Trb. 2 *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff*

T.t. dr. *ff* *ff* *ff* *ff*

B. dr. *mf* *mf* *ff* *ff*

Crt. *ff* *ff* *ff* *ff*

S. vln. *ff* *ff* *ff* *ff*

Vln. I *f* *ff* *ff* *pizz.* *ff*

Vln. II *f* *ff* *ff* *pizz.* *ff*

Vln. III *f* *ff* *ff* *pizz.* *ff*

Vla. *mp* *f* *mp* *ff*

Vc. *f* *ff* *ff* *ff*

D. b. *f* *ff* *ff* *ff*

G

173

Fl. 1 *f* *ff* *f* *ff* *f*

Fl. 2 *f* *ff* *f* *ff* *f*

Ob. 1 *f* *ff* *f* *ff* *f*

Ob. 2 *f* *ff* *f* *ff* *f*

Cl. 1 *f* *ff* *f* *ff* *f*

Cl. 2 *f* *ff* *f* *ff* *f*

Bsn. 1 *mf* *f* *mf* *f*

D. bsn. *f* *f*

Hn. 1 *f* *ff* *f* *ff*

Hn. 2 *f* *ff* *f* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Trb. 1 *ff* *ff*

T.t. dr. *mf* *mf*

S. vln. *mp* *f* *mp* *f* *mp* *f*

Vln. I *arco* *f* *pizz.* *ff* *arco* *f* *pizz.* *ff*

Vln. II *arco* *f* *pizz.* *ff* *arco* *f* *pizz.* *ff*

Vln. III *arco* *f* *pizz.* *ff* *arco* *f* *pizz.* *ff*

Vla. *mp* *f* *mp* *f* *mp* *f*

Vc. *f* *f*

D. b. *f* *f*

182 2.

Fl. 1/2 *ff* *a2*

Ob. 1/2 *ff* 1.

Cl. 1/2 *f* *ff* 2.

Bsn. 1 *f* *ff*

D. bsn. *f* *ff*

Hn. 1/2 *f* *ff* *p* 1.

Tpt. 1/2 *ff* *p*

Trb. 1/2 *ff* *p*

B. Tbn. *ff* *p*

T.t. dr. *ff* *mf* *mf* *mf*

Crt. *ff*

Vln. I *arco* *f* *ff*

Vln. II *arco* *f* *ff*

Vln. III *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D. b. *f* *ff*

The musical score for page 25, measures 182-187, is written for a large orchestra. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Double Bassoon (D. bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Tuba (B. Tbn.), Timpani (T.t. dr.), Cymbals (Crt.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The music features various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). There are also articulations like *arco* (arco) and *a2* (second octave). The score is divided into measures 182, 183, 184, 185, 186, and 187. The first two measures (182 and 183) are marked with a '2.' indicating a second ending or a specific performance instruction. The music is characterized by complex rhythmic patterns and a variety of dynamic markings.

188

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1

D. bsn.

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

ff

f

mf

ten.

A

H

198

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1

D. bsn.

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

f

trb

ff

ten.

Δ

202

Fl.

Ob.

Cl.

Bsn.

D. bsn.

Hn.

Tpt.

Trb.

B. Tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

(ca. 4'35")

(ca. 4'35")

II. Amber

Con moto ♩ = 168

Picc. *p*

Fl. 1 *p*

T. hn. 1 *p espr.*

C. dr. *pp* hands

Crt. *ppp*

Mrb. *pp* soft mallets

S. vln. *mf > pp*

Con moto ♩ = 168

Vln. I *pp* con sord.

Vln. II *pp* con sord.

Vln. III *pp* con sord.

Vla. *pp* con sord.

8

Picc. 1

Fl. 1

T. hn. 1

C. dr.

Crt.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

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

13 **I**

Fl. 1

Ob. 1/2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

C. dr.

Mrb.

I pizz.

Vln. I

Vln. II

Vln. III

Vla.

pp *dolce* *1.* *dolce* *pp* *dolce* *pp* *dolce* *pp* *dolce* *pizz.*

18

Picc. *pp*

A. sx. *pp*

Xyl. *pp* soft mallets

Mrb. *pp*

S. vln. *p espr.*

Vln. I *arco* *div. a2*

Vln. II *arco* *div. a2*

Vln. III *arco* *div. a2*

Vla. *arco* *div. a2*

22

Picc.

A. sx.

Xyl.

Mrb.

S. vln. *mf* *mp*

Vln. I

Vln. II

Vln. III

Vla.

25

J

Picc. *pp*

Fl. 1 *pp*

Ob. $\frac{1}{2}$ *pp* 1.

A. sx. *pp*

Bar. Sx. *pp*

Bsn. 1 *pp*

D. bsn. *pp*

Hn. $\frac{1}{2}$ *pp*

C. dr.

Xyl.

Mrb.

S. vln.

J

Vln. I *pizz.*

Vln. II *pizz.*

Vln. III *pizz.*

Vla. *pizz.*

accel. - - - - -

29

Picc.

Fl. 1

Ob. 1/2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. 1/2

Flghn. 1/2

B. Tbn.

T. hn. 1/2

C. dr.

Xyl.

Mrb.

Vln. I

Vln. II

Vln. III

Vla.

unis. *senza sord.* *arco* *accel.* - - - - -

Più mosso ♩ = 132

33

Picc. *ff* *p* *ff*

Fl. 1 *ff* *p* *ff*

Ob. 1/2 *ff* *p* *ff*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1 *ff*

Hn. 1 *ff*

2 *ff*

C. dr. *ff*

Xyl. *ff* hard mallets

S. vln. *ff*

Più mosso ♩ = 132

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

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

Vln. III *ff*

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

35

Picc. 

Fl. 1 

Ob. 1/2 

A. sx. 

Bar. Sx. 

Bsn. 1 

D. bsn. 

Hn. 1/2 

Flghn. 1/2 

T. hn. 1/2 

Crt. 

Vln. I 

Vln. II 

Vln. III 

Con moto ♩ = 168

K

37

Picc. *ff* *mp dolce*

Fl. 1 *ff* *mp dolce*

Ob. 1 *ff* *mp dolce*

Ob. 2 *ff* *mp dolce*

A. sx. *mp dolce*

Bar. Sx. *mp dolce*

Bsn. 1 *mp dolce*

Flghn. 1 *mp dolce*

Flghn. 2 *mp dolce*

Crt. *mp*

Mrb. soft mallets *mp dolce*

S. vln. *mf espr. molto*

Vln. I *div. a2 con sord.* *pp*

Vln. II *div. a2 con sord.* *pp*

Vln. III *mp*

Vla. *mp*

41

Picc.

Fl. 1

Ob. 1

Ob. 2

A. sx.

Bar. Sx.

Bsn. 1

Flghn. 1

Flghn. 2

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

ff

8va-

44 L

Picc. 1 *f*

Fl. 1 *f*

Ob. 1 *f*

Ob. 2 *f*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1 *f*

Hn. 1 *f*

Hn. 2 *f*

Flghn. 1 *f*

Flghn. 2 *f*

T. hn. 1 *f*

C. dr. soft timpani mallets *f*

Xyl. hard mallets *f*

Mrb. hard mallets *f*

S. vln. *f*

Vln. I unis. senza sord. L *f*

Vln. II unis. senza sord. *f*

Vln. III *f*

Vla. *f*

48 *accel.* -----

Picc. *ff* *ff* *p* 6

Fl. 1 *f* *ff* *ff* *p* 6

Ob. 1/2 *ff* *ff* *p* 6

A. sx. *ff*

Bar. Sx. *f* *ff*

Bsn. 1 *f* *ff* *p*

D. bsn. *f*

Hn. 1 *ff* *ff* *p*

2 *ff*

Flghn. 1/2 1. *ff* *ff* *p*

straight mute

B. Tbn. *f*

T. hn. 1/2 *ff*

T.t. dr. *soft timpani mallets* *p*

C. dr. *p*

Xyl. *p*

Mrb. *p*

Vln. I *ff* *ff* *p* *accel.* -----

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

Vln. III *f* *p*

Vla. *f* *p*

Più mosso ♩ = 132

52

Picc. *ff* *p* *ff*

Fl. 1 *ff* *p* *ff*

Ob. 1/2 *ff* *p* *ff*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1 *ff*

Hn. 1 *ff*

2 *ff*

T.t. dr. *ff*

Xyl. *ff*

Mrb. *ff*

S. vln. *ff*

Più mosso ♩ = 132

Vln. I *ff* *p*

Vln. II *ff* *p*

Vln. III *ff*

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


54

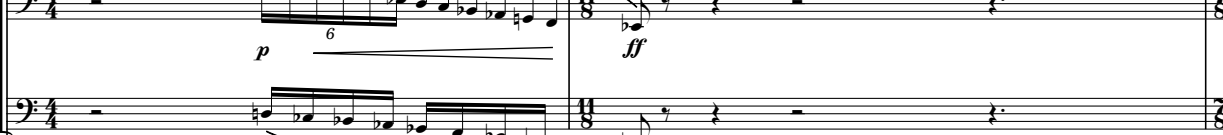
Picc. 

Fl. 1 

Ob. 1 

Ob. 2 

A. sx. 


Bar. Sx. 

Bsn. 1 

D. bsn. 


Hn. 1/2 

Flghn. 1/2 

T. hn. 1/2 

Crt. 

Vln. I 

Vln. II 

Vln. III

Con moto ♩ = 168 **Vivace** ♩ = 168

M

56

Picc. *ff* *mp* *f* *f*

Fl. 1 *ff* *mf* *f*

Ob. 1 *ff* *mf* *f*

Ob. 2 *ff* *mp* *f*

A. sx. *p* *mf* *f*

Bar. Sx. *mp* *f* *f*

Bsn. 1 *p* *mf* *f*

D. bsn. *f*

Hn. 1. *p* *mf* *f*

Flghn. 1. *mf* *f*

B. Tbn. *f* *f*

T. hn. 1. *p* *mf* *f*

T. hn. 2. *p* *mf* *f*

T.t. dr. *p* *f* *f*

Crt. *f* *f*

Mrb. *p* *f* *f*

Con moto ♩ = 168 **Vivace** ♩ = 168

Vln. I *f* *f*

Vln. II *f* *f*

Vln. III *f* *f*

Vla. *f* *f*

M

soft timpani mallets

hard mallets

f

59

Picc. *mf*

A. sx. *p*

Bar. Sx. *p* *molto ritmico e preciso*

Bsn. 1 *p* *molto ritmico e preciso*

D. bsn. *p*

Hn. 1/2 *p*

Flghn. 1/2 *p*

B. Tbn. *p*

T. hn. 1/2 *p*

B. dr. *mf*

Xyl. *mf*

S. vln. *ff* con molto slancio *tr* *vibrato molto*

Vln. I *p* molto ritmico e preciso

Vln. II *p* molto ritmico e preciso

Vln. III *p* molto ritmico e preciso

Vla. *p* molto ritmico e preciso

63

Picc.

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

T. hn. 1

C. dr.

Xyl.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

f

p molto ritmico e preciso

p molto ritmico e preciso

p molto ritmico e preciso

soft timpani mallets

p

mp vibr.

68 N

Picc. *mf* *ff* *vibr.*

Fl. 1 *mf* *ff* *vibr.*

Ob. $\frac{1}{2}$ *mp* *ff* *a2* *vibr.*

A. sx. *ff* *tr*

Bar. Sx. *ff* *tr*

Bsn. 1 *ff*

D. bsn. *ff*

Flghn. $\frac{1}{2}$ *mp* *ff* *vibr.*

B. Tbn. *mp* *ff*

T. hn. 1 *ff*

2 *mp* *ff*

C. dr. *f*

Xyl. *mp* *ff*

S. vln. *ff* *brillante, quasi gliss.*

Vln. I N *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

73 *vibr.*

Picc.

Fl. 1 *vibr.*

Ob. 1 2 *a2 vibr.*

A. sx. *tr.*

Bar. Sx. *tr.*

Bsn. 1

D. bsn.

Flghn. 1 2 *vibr.*

B. Tbn.

T. hn. 1 2

Xyl.

S. vln. *tr# tr tr# tr*

Vln. I

Vln. II

Vln. III

Vla.

Detailed description of the musical score: The score is for a full orchestra. Measures 73-75 are shown. Measure 73 starts with Piccolo, Flute 1, and Oboe 1 & 2 playing a melodic line with vibrato. The English Horn and Bassoon 1 also have parts. Measure 74 continues the melodic lines. Measure 75 features a complex texture with triplets in the Piccolo, Flute 1, Oboe 1 & 2, English Horn, and Bassoon 1. The Trumpet 1 & 2 and Viola parts have accents in measure 75.

76

Picc. *ff* vibrato molto

Fl. 1 *ff* vibrato molto

Ob. 1/2 *ff*

A. sx. *f* molto ritmico e preciso

Bar. Sx. *f* molto ritmico e preciso

Bsn. 1 *f* molto ritmico e preciso

D. bsn. *f* molto ritmico e preciso

Hn. 1/2 *ff* 3 *f* molto ritmico e preciso

Flghn. 1/2 *f* molto ritmico e preciso

B. Tbn. *f* molto ritmico e preciso

T. hn. 1/2 *f* molto ritmico e preciso

T.t. dr. medium hard timpani mallets *f* 3 *ff*

C. dr. medium hard timpani mallets *f* 3 *ff*

Xyl. *f*

S. vln. *f*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

80

Picc.

Fl. 1

Ob. 1 2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

f molto ritmico e preciso

Hn. 1 2

Flghn. 1 2

B. Tbn.

T. hn. 1 2

f molto ritmico e preciso

T.t. dr.

f

Vln. I

Vln. II

p

f

f

84 O

Picc. O

Fl. 1

Ob. $\frac{1}{2}$

A. sx. *sub. p*

Bar. Sx. *sub. p*

Bsn. 1 *sub. p*

D. bsn. *sub. p*

Hn. $\frac{1}{2}$ *sub. p*

Flghn. $\frac{1}{2}$ *a2*

B. Tbn.

T. hn. $\frac{1}{2}$ *sub. p*

T.t. dr.

S. vln. *f*

O

Vln. I

Vln. II

Vln. III *p*

Vla. *p*

89

Picc. *mp*

Fl. 1 *mp*

Ob. $\frac{1}{2}$ *mp* a2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. $\frac{1}{2}$

B. Tbn. *p*

T. hn. $\frac{1}{2}$

C. dr. hands *pp*

S. vln.

Vln. I *p* div. a2

Vln. II *p* div. a2

Vln. III

Vla.

93

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2 ^{a2} *ff*

D. bsn. *p* *ff*

Hn. 1/2 *p* *ff*

B. Tbn. *p* *ff*

C. dr.

S. vln. *fff*

Vln. I *fff*

Vln. II *fff*

Vln. III *fff*

Vla. *fff*

$\text{♩} = 168$ *accel.* ----- **Più mosso** $\text{♩} = 132$

96

Picc. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Fl. 1 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Ob. 1/2 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

A. sx. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Bar. Sx. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Bsn. 1 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

D. bsn. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Hn. 1/2 $\text{♩} = 168$ *1. mf* $\text{♩} = 132$ *ff*

Flghn. 1/2 $\text{♩} = 168$ *mf* $\text{♩} = 132$ *ff*

B. Tbn. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

T. hn. 1/2 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

C. dr. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Crt. $\text{♩} = 168$ *mf* $\text{♩} = 132$ *ff*

$\text{♩} = 168$ *accel.* ----- **Più mosso** $\text{♩} = 132$

Vln. I $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

Vln. II $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

Vln. III $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

Vla. $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

soft timpani mallets

98 $\text{♩} = 168$ *rall.* *al* $\text{♩} = 116$ **P** *a tempo, ma poco meno moto* $\text{♩} = 160$

Picc. *pp*

Fl. 1 *pp*

Ob. 1/2 *pp*

A. sx. *ppp*

Bar. Sx. *ppp*

Bsn. 1 *ppp*

D. bsn. *ppp*

Flghn. 1/2 *ppp*

B. Tbn. *ppp*

T. hn. 1/2 *ppp*

Mrb. *pp dolce* *soft mallets* *p*

S. vln. *p espr.*

Vla. $\text{♩} = 168$ *rall.* *al* $\text{♩} = 116$ **P** *a tempo, ma poco meno moto* $\text{♩} = 160$ *pizz.* *p*

104

Ob. $\frac{1}{2}$

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Flghn. $\frac{1}{2}$

B. Tbn.

T. hn. $\frac{1}{2}$

Mrb.

S. vln.

Vln. III

Vla.

f

pizz.

p

110

Picc.

Ob. $\frac{1}{2}$

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. $\frac{1}{2}$

Flghn. $\frac{1}{2}$

B. Tbn.

T. hn. 1

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

con sord. pizz. *p*

div. a2 arco

da niente div. a2 arco con sord.

da niente div. a2 arco con sord.

da niente div. a3 arco con sord.

da niente

115

Q

Picc. *p dolce*

Ob. 1/2 *al niente* *p dolce*

A. sx. *al niente* *p dolce*

Bar. Sx. *al niente* *p*

Bsn. 1 *al niente* *p*

D. bsn. *al niente* *p*

Hn. 1/2 *a2* *p*

Flghn. 1/2 *al niente* *p dolce*

B. Tbn. *al niente* *p*

T. hn. 1/2 *al niente*

Mrb. *mf*

S. vln.

Q

Vln. I *ppp*

Vln. II *ppp*

Vln. III *ppp*

Vla. *ppp*

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25 **S**

T.t. dr.

B. dr.

C. dr.

S. vln.

sul A

ff molto appassionato e parlando



29

T.t. dr.

B. dr.

C. dr.

(sul A)

S. vln.

p

33 **T**

Fl. 1/2 *a2* *p* *f* *pp* *accel.* *a tempo*

Ob. 1/2 *a2* *p* *f* *pp*

Cl. 1/2 *a2* *p* *f* *pp*

Hn. 1/2 *p* *ff* *pp*

Tpt. 1/2 *straight mute* *p* *ff*

Trb. 1/2 *2.* *p* *pp*

B. Tbn. *p* *pp*

T.t. dr. *p* *ppp*

B. dr. *pp* *ppp* *pp*

C. dr. *3* *p* *pp* *ppp*

S. vln. *(sul A)* *ppp*

T *poco accel.* *a tempo*

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

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

Vln. III *pizz.* *p* *ff*

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

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

D. b. *pizz.* *p* *ff*

38 *a2* *accel.* -----

Fl. 1 2 *f* *pp*

Ob. 1 *f* *pp*

2 *f* *pp*

Cl. 1 *f* *pp*

2 *f* *pp*

Bsn. 1 *f* *pp*

Hn. 1 2 *p* *ff*

Tpt. 1 2 *p*

Trb. 1 2 *p*

B. Tbn. *p*

B. dr.

Vln. I *p* *accel.* -----

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc. *p*

D. b. *p*

a tempo *accel.* *a tempo* *accel.* -----

42

Fl. 1 *f* *pp* *f*

Fl. 2 *f* *pp* *f* *pp* *f*

Ob. 1 *f* *pp* *f*

Ob. 2 *f* *pp* *f* *pp* *f*

Cl. 1 *f* *pp* *f*

Cl. 2 *f* *pp* *f* *pp* *f*

Bsn. 1 *f* *pp* *f*

Bsn. 2 *f* *pp* *f*

Hn. 1/2 *pp* *p* *f* *p*

Tpt. 1/2 *ff* *p* *f* *p*

Trb. 1/2 *pp* *p* *f* *p*

B. Tbn. *pp* *p* *p*

B. dr. *ff*

a tempo *poco accel.* *a tempo* *accel.* -----

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

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

Vln. III *ff* *p* *f* *p*

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

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

D. b. *ff* *p* *f* *p*

(accel.) - - - - Più moto ♩ = 96

47

Fl. 1 *pp* *ff* *p* *ff* *p*

Fl. 2 *pp* *ff* *p* *ff* *p*

Ob. 1 *pp* *f* *pp* *ff* *p* *ff*

Ob. 2 *pp* *ff* *p* *ff* *p*

Cl. 1 *pp* *ff* *p* *ff*

Cl. 2 *pp* *ff* *p* *ff*

Bsn. 1 *pp* *f* *pp* *ff* *p* *ff*

Bsn. 2 *pp* *ff* *p* *ff*

Hn. 1/2 *ff* *pp* *al niente* change to B♭ flugelhorn 1 (open)

Tpt. 1/2 *ff* *al niente* *da niente*

Trb. 1/2 *pp* *al niente*

B. Tbn. *pp* *al niente*

B. dr. *pp*

(accel.) - - - - Più moto ♩ = 96

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff* *div. a2*

rall. *a tempo, ma più tranquillo* ♩ = 63

52 **U**

Fl. 2 *ppp*

Ob. 1 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Flghn. 1 *ppp*

T.t. dr. *ppp*

B. dr. *ppp*

C. dr. *ppp*

S. vln. *mp cantabile* *f*

p dolce mp

sul E al fine

58

Flghn. 1 *mp* *mf* *p*

T.t. dr.

B. dr.

C. dr.

S. vln. *ff* *mf* *p*

64

Flghn. 1 *ppp* *morendo*

B. dr.

S. vln. *pp* *ppp* *morendo*

(ca. 4'5")

IV. Crimson

Vivace molto $\text{♩} = 104$

wooden sticks

T.t. dr.

ff

wooden sticks

ff

Vc.

Vivace molto $\text{♩} = 104$

unis.

ff marcatisissimo

unis.

D. b.

ff marcatisissimo

6

T.t. dr.

Vc.

D. b.

11

T.t. dr.

Vc.

D. b.

15

V

T.t. dr.

C. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

ff

p

soft timpani mallets

f energico e ritmico

pp

p risoluto

p risoluto



20

C. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

ff

26

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*

C. dr. *f*

S. vln. *f*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vc. *f*

D. b. *f*



32

T.t. dr. *ff*

C. dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vc. *ff*

D. b. *ff*

37

T.t. dr.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

42

Cl.

T.t. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

W

W

47

Cl.

Bsn.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.



56

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

Measures 56-60 of the musical score. The woodwind section (Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2) plays a melodic line consisting of triplets of eighth notes, starting in measure 56 and continuing through measure 60. The string section (Violin I, Violin II, Violin III, Viola, Violoncello, Double Bass) provides harmonic support with a similar triplet pattern. The Timpani part features a roll in measure 60. Dynamics include piano (*p*) and forte (*f*), with accents (*^*) marking specific notes. The Piccolo part is silent throughout.

60

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff*

Trb. 1/2 *ff*

B. Tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

66 X

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

Crt.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

a2 open

ff

70

Picc. *tr*

Fl. 1 *tr*

Ob. 1/2 *tr*

Cl. 1/2 *tr*

Bsn. 1/2 *tr*

Hn. 1/2

Tpt. 1/2 *a2*

Trb. 1/2

B. Tbn.

T.t. dr.

Xyl. *ff*

Vln. I (unis.) *A*

Vln. II (unis.) *A*

Vln. III (unis.) *A*

Vla. (unis.) *A*

Vc. (unis.) *A*

D. b. *A*

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74

Picc. *tr*

Fl. 1 *tr*

Ob. 1 *tr*

Ob. 2 *tr*

Cl. 1 *tr*

Cl. 2 *tr*

Bsn. 1 *tr*

Bsn. 2 *tr*

Hn. 1/2

Tpt. 1/2 *a2*

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Xyl.

Vln. I *Λ*

Vln. II *Λ*

Vln. III *Λ*

Vla. *Λ*

Vc. *Λ*

D. b. *Λ*

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accel.

Agitato ♩ = 144

81

Picc.

Fl. 1

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Trb. 1 2

B. Tbn.

B. dr.

T. b.

Xyl.

ff

ff

pp

mf

mf

fff

flutt.

ruvido

a2 flutt.

ruvido

a2 flutt.

ruvido

a2 flutt.

ruvido

flutt.

ruvido

p

accel.

Agitato ♩ = 144

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

ruvido

ruvido

ruvido

ruvido

p

84

Picc.

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Tpt. 1/2

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

mf

pp

p

hard mallets

p

mf energico ed agitato

pizz.

pizz. *p*

pizz. *p*

pizz. *p*

p

88

Picc. *p*

Fl. 1 *p*

Ob. 1/2 *p*

Cl. 1/2 *p*

Bsn. 1 *mp*

2 *p*

Hn. 1 *p*

2 *pp*

Tpt. 1/2 bucket mute *p*

B. dr.

T. b.

Mrb.

S. vln.

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc.

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94

Picc.

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1
2

Hn. 1
2

Tpt. 1/2

Trb. 1/2

B. Tbn.

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

97

Picc. *mf* *ff* *ff* **Z**

Fl. 1 *mf* *ff* *ff*

Ob. 1/2 *mf* *ff* *ff*

Cl. 1/2 *mf* *ff* *ff*

Bsn. 1/2 *mf* *ff* *ff*

Hn. 1/2 *mf* *ff*

Tpt. 1/2 *mf* *ff*

B. dr. *ff* *ppp*

T. b. *mf* *ff*

Mrb. *ff*

S. vln. *fff* *pp* **Z**

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

100

Picc.

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

B. dr.

T. b.

Mrb.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

105

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

mp

f

mp *ff* *f* *p*

arco

p arco *ff*

p arco *ff*

p arco *ff*

p arco *ff*

p arco *ff*

p arco *ff*

pizz.

ff pizz.

ff pizz.

ff pizz.

ff pizz.

ff

p

mf

mp

f *p* *f* *p*

mf energico ed agitato

pizz.

pp

pp

pp

pp

pp

p

p

p

p

p

p

110

Picc. *p*

Fl. 1 *p*

Ob. 1/2 *p*

Cl. 1/2 *p*

Bsn. 1 *mp*

2 *p*

Hn. 1 *p*

2 *pp*

Tpt. 1/2 (bucket mute) *p*

B. dr.

T. b.

Mrb.

S. vln.

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc.

Detailed description of the musical score: The score is for measures 110, 111, and 112. Measure 110 features Piccolo, Flute 1, Oboe 1/2, Clarinet 1/2, and Bassoon 1/2 playing a melodic line with accents and a dynamic of *p*. Bassoon 2 plays a sustained note with a dynamic of *p*. Horn 1 plays a sustained note with a dynamic of *p*. Horn 2 plays a sustained note with a dynamic of *pp*. Trumpet 1/2 plays a sustained note with a dynamic of *p* and a bucket mute. Baritone Drum, Trombone, and Mridangam are present but have no notation in this measure. Solo Violin plays a triplet of eighth notes. Violin I, Violin II, Violin III, Viola, and Violoncello play a sustained note with a dynamic of *f*. Measure 111 continues the melodic line for the woodwinds and bassoon, with the same dynamics. The strings continue their *f* sustained notes. Measure 112 shows the woodwinds and bassoon concluding their melodic line, with dynamics *p* and *mp*. The strings continue their *f* sustained notes.

[illegible]

[illegible]

119

Picc. *mf* *ff* *ff* **AA**

Fl. 1 *mf* *ff* *ff*

Ob. 1/2 *mf* *ff* *ff*

Cl. 1/2 *mf* *ff* *ff*

Bsn. 1/2 *mf* *ff* *ff*

Hn. 1/2 *mf* *ff*

Tpt. 1/2 *mf* *ff*

B. dr. *ff* *ppp*

T. b. *mf* *ff*

Mrb. *ff*

S. vln. *fff* *pp* **AA**

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

122

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2

Cl. 1/2

Bsn. 1/2

T. b.

Mrb. *mp* *ff*

Vln. I arco *p* *ff*

Vln. II arco *p* *ff*

Vln. III arco *p* *ff*

Vla. arco *p* *ff*

Vc. arco *p* *ff*

D. b. arco *p* *ff*

126 **Liberamente** ♩ = 84 *accel.* *al* **Vivace molto** ♩ = 104

Hn. 1/2 *pp* open *ff* a2

Tpt. 1/2 *pp* open *ff*

Trb. 1/2 *pp* open *ff*

B. Tbn. *pp* *ff*

T.t. dr. *ff* wooden sticks 3 3 3 3

T. b. *ff*

S. vln. *ff* *marcatissimo* 3 3 3 3

Vc. *ff* *marcatissimo* unis. *ff* *marcatissimo* unis.

D. b. *ff* *marcatissimo*

132

Hn. 1/2 *a2*

Tpt. 1/2

Trb. 1/2

B. Tbn.

T.t. dr. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *ff* *marcatissimo* unis.

D. b. *ff* *marcatissimo* unis.

137

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Vc.

D. b.



142

CC

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

C. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

soft timpani mallets
p

ff

f energico e ritmico

CC

pp

pp

pp

p risoluto

p risoluto

[illegible]

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160

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

166

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

T. b.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

170 **DD**

Cl. 1 *p*

Cl. 2 *p*

S. vln. *f*

Vln. I **DD** *pp*

Vln. II *pp*

Vln. III *pp*

Vc. pizz. *p*

D. b. pizz. *p*



176

Bsn. 1 *p*

Bsn. 2 *p*

S. vln. *ff*

Vln. I

Vln. II

Vln. III

Vc.

D. b.

[illegible]

184

Picc. *p* *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

T.t. dr. *ff*

Xyl. *ff*

S. vln.

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

187

Picc. *ff*

Fl. 1 *ff*

Ob. $\frac{1}{2}$ *ff*

Cl. $\frac{1}{2}$ *ff*

Bsn. $\frac{1}{2}$ *ff*

Hn. $\frac{1}{2}$ *ff*

Trb. $\frac{1}{2}$ *ff*

B. Tbn. *ff*

T.t. dr.

Crt. *ff*

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for measures 187-191 features a dense orchestral arrangement. Measures 187-191 are characterized by frequent triplets across most instruments, creating a rhythmic drive. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violins I, II, III, Viola, Violoncello, Double Bass) all play triplets, often with a forte or fortissimo dynamic. The percussion section, including Timpani, Cymbal, and Xylophone, also contributes to the rhythmic intensity. The score is written for a full symphony orchestra, with parts for each instrument clearly delineated on their respective staves.

192 **EE**

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

Crt.

Xyl.

EE

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

196

Picc. *tr*

Fl. 1 *tr*

Ob. 1/2 *tr*

Cl. 1/2 *tr*

Bsn. 1/2 *tr*

Hn. 1/2

Tpt. 1/2 *a2*

Trb. 1/2

B. Tbn.

T.t. dr. *ff*

Xyl.

Vln. I (unis.) *A*

Vln. II (unis.) *A*

Vln. III (unis.) *A*

Vla. (unis.) *A*

Vc. (unis.) *A*

D. b. *A*

[illegible]

205

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

B. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

209

T.t. dr.

B. dr.

Vc.

D. b.

(ca. 5')

V. Purple

Adagio ♩ = 56

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

div. a3
(*al fine*)

pp *legato e quasi gliss.*

ppp *trem. con sord.*

ppp *trem. con sord.*

pp *legato e quasi gliss.*

ppp *legato e quasi gliss.*

10

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

10

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

16 **FF**

A. sx. *pp*

Bar. Sx. *pp*

D. bsn. *pp* *dim. al niente*

Flghn. $\frac{1}{2}$ *pp* *dim. al niente*

T. hn. $\frac{1}{2}$ *pp* *dim. al niente*

T.t. dr. medium hard timpani mallets *pp*

C. dr. hands (al fine) *pp*

S. vln. *pp* *espr.* *mp*

FF

Vln. I *pp* *dim. al niente* *pp*

Vln. II *pp* *dim. al niente* *pp*

Vln. III *pp* *dim. al niente* *pp*

Vla. *pp* *dim. al niente* *pp*

Vc. *pp* *dim. al niente* *pp*

D. b. *pp* *dim. al niente* *pp*

23

A. sx.

Bar. Sx.

D. bsn.

pp

dim. al niente

pp

Flghn.

1 2

pp

dim. al niente

pp

T. hn.

1 2

pp

dim. al niente

pp

T.t. dr.

pp

C. dr.

pp

S. vln.

mp

f

mp

Vln. I

dim. al niente

pp

Vln. II

dim. al niente

pp

Vln. III

dim. al niente

pp

Vla.

dim. al niente

pp

Vc.

dim. al niente

pp

D. b.

GG

28 *tratt. a tempo* *tratt.* *a tempo*

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1 *f*

D. bsn. *f* *mp*

Hn. 1/2 *p* *f* *mp*

Flghn. 1/2 *f*

B. Tbn. *f* *mp*

T. hn. 1/2 *f* *mp*

T.t. dr. *f* wooden sticks 6 3 6 3 6 3 3 6 3 3

Xyl. *f*

Mrb. *f*

S. vln. *f*

Vln. I *tratt. a tempo* *tratt.* *a tempo* senza sord. pizz. *f*

Vln. II senza sord. pizz. *f*

Vln. III senza sord. pizz. *f*

Vla. senza sord. *p* *f* *mp*

Vc. unis. senza sord. *p* *f* *mp* ten. *f*

D. b. *f* senza sord. *f*

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34

Picc. *quasi gliss.* *mf*

Fl. 1 *quasi gliss.* *mf*

Ob. 1/2 *ff*

A. sx. *ff* *mf*

Bar. Sx. *f* *ff* *mf*

Bsn. 1 *ff*

D. bsn. *f* *ff*

Hn. 1/2 *f* *ff*

Flghn. 1/2 *f* *ff*

B. Tbn. *f* *ff*

T. hn. 1/2 *f* *ff*

T.t. dr. *6*

Xyl. *f* *6*

Mrb. *f* *6*

Vln. I *arco* *mf* *6*

Vln. II *arco* *mf* *6*

Vln. III *arco* *mf* *6*

Vla. *f* *ff* *mf*

Vc. *ten.* *f* *ff* *mf*

D. b. *f*

p

37

Picc. *ff* *mf* *ff* *mf* *ff* *mf*

Fl. 1 *ff* *mf* *ff* *mf* *ff* *mf*

Ob. 1/2 *f* *p* *f* *p* *f* *p*

A. sx. *ff* *mf* *ff* *mf* *ff* *mf*

Bar. Sx. *ff* *mf* *ff* *mf* *ff* *mf*

Bsn. 1 *f* *p* *f* *p* *f* *p*

D. bsn. *f* *p* *f* *p* *f* *p*

Flghn. 1/2 *f* *p* *f* *p* *f* *p*

T. hn. 1/2 *f* *p* *f* *p* *f* *p*

Crt.

Xyl.

Mrb.

Vln. I unis. *ff* *mf* *ff* *mf* *ff* *mf*

Vln. II unis. *ff* *mf* *ff* *mf* *ff* *mf*

Vln. III unis. *ff* *mf* *ff* *mf* *ff* *mf*

Vla. unis. *ff* *mf* *ff* *mf* *ff* *mf*

Vc. unis. *ff* *mf* *ff* *mf* *ff* *mf*

D. b. *p* *ff*

39 **HH** change to Flute 2 *tratt.*

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2 *f* *ppp*

A. sx. *ff*

Bar. Sx. *ff*

Bsn. 1 *f* *ppp* change to Bassoon 2

D. bsn. *f* *ppp*

Flghn. 1/2 *f* *ppp* change to C trumpets 1 and 2

T. hn. 1/2 *f* *ppp* change to Trombones 1 and 2

Crt.

S. vln. *p* *mf* *p* *f* *ff* *tratt.*

HH

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *pp* *pp* *ff* *pp*

46 *a tempo*

Fl. 1/2 *p* *mf* *p* *mf* *p*

Ob. 1/2 *p* *p*

Bar. Sx. *p* *mf* *p* *mf* *p*

Bsn. 1 *p* *mf* *p* *mf* *p*

Hn. 1/2 *p* *p*

T. b. *mf*

Xyl. *p* *mf*

Mrb. *p*

S. vln. *3* *8va*

a tempo

Vln. I *quasi gliss.* *mp* *f* *mp* *f* *mp*

Vln. II *quasi gliss.* *mp* *f* *mp* *f* *mp*

Vln. III *quasi gliss.* *mp* *f* *mp* *f* *mp*

Vla. *div. a2* *quasi gliss.* *mp* *f* *mp* *f* *mp*

Vc. *p* *p*

D. b.

II

48

Fl. 1/2 *mf* *p* *mf*

Ob. 1/2 *p* *p* *ppp*

Bar. Sx. *mf* *p* *mf*

Bsn. 1 *mf* *p* *mf*

Hn. 1/2 *p* *p* *ppp*

C. dr. *p*

T. b. 6

Xyl. 6

Mrb.

S. vln. (8^{va}) *pp* *pp* *mf*

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vln. III *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *p* *p* *ppp*

D. b.

54 *a2*

Fl. 1 2 *f* *a2* *a2* *a2* *a2*

Ob. 1 2 *f*

A. sx. *f*

Bar. Sx.

Bsn. 1 2 *f* *a2* *a2* *a2* *a2* *ff* *a2* *ff*

Hn. 1 2 *ff*

Tpt. 1 2 *ff*

Trb. 1 2 *ff*

B. Tbn. *ff*

T.t. dr. *mp* *wooden sticks* *f* *6*

C. dr. *f*

Xyl. *f*

S. vln. *ff*

Vln. I *pizz.* *f* *trem. arco* *ff*

Vln. II *pizz.* *f* *trem. arco unis.* *ff*

Vln. III *pizz.* *f* *trem. arco* *ff*

Vla. *ten.* *f* *ten.* *f* *trem.* *ff*

Vc. *trem.* *ff*

D. b. *ff*

This page contains measures 58 through 60 of a musical score. The instruments are arranged as follows:

- A. sx.**: Alto Saxophone
- Bar. Sx.**: Baritone Saxophone
- Bsn.**: Bassoon (1 and 2)
- Hn.**: Horn (1 and 2)
- Tpt.**: Trumpet (1 and 2)
- Trb.**: Trombone (1 and 2)
- B. Tbn.**: Baritone Trombone
- T.t. dr.**: Timpani Drum
- Vln. I, II, III**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- D. b.**: Double Bass

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*pp*, *mf*, *fff*). There are also performance instructions like "change to B \flat flugelhorn 1 and 2" and "con sord." (con sordina).

62 **JJ**

Fl. 1 *pp* *dim. al niente* *p*

Fl. 2 *pp* *dim. al niente* *p*

Ob. 1 *p*

Ob. 2 *p*

A. sx. *p*

Bar. Sx. *p*

Bsn. 1 *dim. al niente* *p*

Bsn. 2 *dim. al niente* *p*

B. Tbn. *pp* *dim. al niente*

T.t. dr. medium hard timpani mallets *pp* 3

C. dr. *pp*

S. vln. *mp* *mf* *mf* *f*

Vla. **JJ** *pp* *dim. al niente* *pp* *p*

Vc. *pp* *dim. al niente* *pp* *p*

D. b.

div. a2
con sord.

div. a2
con sord.

68

Fl. 1 *f* *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *f* *mp* *pp*

Ob. 2 *mp* *pp* *al niente*

A. sx. *f* *mp* *pp*

Bar. Sx. *mp* *pp*

Bsn. 1 *mp* *pp* *al niente*

Bsn. 2 *f* *mp* *pp*

B. Tbn. *pp*

Tt. dr. *pp*

C. dr. *pp*

S. vln. *f* *ff* *mf meno espr.*

Vln. I div. a2 *f* *con sord.* *mf* *p* *pp*

Vln. I *f* *con sord.* *mp* *p* *ppp*

Vln. II div. a2 *mf* *con sord.* *mp* *p* *ppp*

Vln. II *mf* *con sord.* *mp* *p* *ppp*

Vln. III div. a2 *mf* *con sord.* *p* *pp* *ppp*

Vln. III *mf* *con sord.* *mp* *pp* *ppp* *al niente*

Vla. *pp*

Vc. *pp*

D. b. *pp*

74 *tratt. a tempo* **KK**

Fl. 1 *al niente* *pp* *p* *pp*

Fl. 2 *al niente* *pp* *p* *pp*

Ob. 1 *al niente* *p* *pp*

Ob. 2 *al niente* *p* *pp*

A. sx. *al niente* *pp*

Bar. Sx. *al niente*

Bsn. 2 *al niente*

Hn. 1 2 *pp* *p* *pp* *p* *pp*

B. Tbn. *al niente*

T. hn. 1 *pp*

C. dr.

Crt.

Xyl. *p* *p* *p*

Mrb. *p* *p* *p*

S. vln. *ppp*

tratt. a tempo **KK**

Vln. I *unis. senza sord.* *pp* *p* *pp* *p* *pp*

Vln. II *unis. senza sord.* *pp* *p* *pp* *p* *pp*

Vln. III *unis. senza sord.* *pp* *p* *pp* *p* *pp*

Vla. *al niente* *pp* *unis. senza sord. 6*

Vc. *senza sord.* *p*

D. b. *senza sord.* *p*

p

77

Fl. 1 *p* *pp* *p* *mp* *p* *mp* *p*

Fl. 2 *p* *pp* *p* *mp* *p* *mp* *p*

Ob. 1 *p* *p* *mp* *mp*

Ob. 2 *p* *p* *mp* *mp*

A. sx. *p* *pp* *p* *mp* *p* *mp* *p*

Bsn. 1 *pp* *p* *mp* *p* *mp* *p*

Bsn. 2 *pp* *mp* *pp* *mp* *p*

Hn. 1/2 *p* *pp* *p* *p* *mp* *p* *mp* *p*

Flghn. 1 *p* *p* *mp* *mp*

Flghn. 2 *p* *mp* *mp*

T. hn. 1/2 *p* *pp* *p* *p* *mp* *p* *mp* *p*

Crt. *mp*

Xyl. *p* *p* *mp* *mp*

Mrb. *p* *p* *mp* *mp*

Vln. I *p* *pp* *p* *mp* *p* *mp* *p*

Vln. II *p* *pp* *p* *mp* *p* *mp* *p*

Vln. III *p* *pp* *p* *mp* *p* *mp* *p*

Vla. *p* *pp* *p* *mp* *p* *mp* *p*

Vc. *al niente* *pp* *p* *mp* *p* *mp* *p*

D. b. *mp*

senza sord.

senza sord.

79

Fl. 1 *mp* *p* *mp* *mf* *mp* *mf* *mp* *8va*

Fl. 2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Ob. 1 *mp* *mp* *mf* *mf*

Ob. 2 *mp* *mp* *mf* *mf*

A. sx. *mp* *p* *mp* *mf* *mp* *mf* *mp*

Bsn. 1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Bsn. 2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Hn. 1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Hn. 2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Flghn. 1 *mp* *mp* *mf* *mf*

Flghn. 2 *mp* *mp* *mf* *mf*

T. hn. 1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

T. hn. 2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Crt. *mf*

Xyl. *mp* *6* *mp* *6* *mf* *mf* *6* *mf* *6*

Mrb. *mp* *6* *mp* *6* *mf* *6* *mf* *6*

Vln. I *mp* *p* *mp* *mf* *mp* *mf* *mp* *8va*

Vln. II *mp* *p* *mp* *mf* *mp* *mf* *mp*

Vln. III *mp* *p* *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *p* *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *p* *mp* *mf* *mp* *mf* *mp*

D. b. *mf*

81

Fl.

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

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

Ob.

1 *mf* *mf* *f* *f*

2 *mf* *mf* *f* *f*

A. sx.

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

Bsn.

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

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

Hn.

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

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

Flghn.

1 *mf* *mf* *f* *f*

2 *mf* *mf* *f* *f*

T. hn.

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

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

Crt.

f

Xyl.

mf *mf* *f* *f*

Mrb.

mf *mf* *f* *f*

Vln. I

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

Vln. II

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

Vln. III

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

Vla.

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

Vc.

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

D. b.

f

f

83

Fl.

1 *ff* *f* *ff* *f* *ff* *f* *ff*

2 *ff* *f* *ff* *f* *ff* *f* *ff*

Ob.

1 *ff* *ppp*

2 *ff* *ppp*

A. sx.

1 *ff* *f* *ff* *f* *ff* *f* *ff*

2 *ff* *f* *ff* *f* *ff* *f* *ff*

Bsn.

1 *ff* *f* *ff* *f* *ff* *f* *ff*

2 *ff* *f* *ff* *f* *ff* *f* *ff*

Hn.

1 *ff* *f* *ff* *f* *ff* *f* *pp*

2 *ff* *f* *ff* *f* *ff* *f* *pp*

Flghn.

1 *ff* *ppp*

2 *ff* *ppp*

T. hn.

1 *ff* *f* *ff* *f* *ff* *f* *pp*

2 *ff* *f* *ff* *f* *ff* *f* *pp*

Crt.

ff

Xyl.

ff

Mrb.

ff 6 6 6

Vln. I

ff *f* *ff* *f* *ff* *f* *ff*

Vln. II

ff *f* *ff* *f* *ff* *f* *ff*

Vln. III

ff *f* *ff* *f* *ff* *f* *ff*

Vla.

ff *f* *ff* *f* *ff* *f* *ff*

Vc.

ff *f* *ff* *f* *ff* *f* *ff*

D. b.

ff

al niente

al niente

al niente (ca. 6'30")