

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 flugelhorns [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*

S. vln. *ff*

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

This work is licensed under the **Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License**. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/> or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042, USA.

Official page: http://beischermatyo.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.

[illegible]

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

The image shows a page of a musical score, measures 38 through 41. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature has one sharp (F#), and the time signature is 3/4. The tempo marking 'poco rit.' is present at the top right. The rehearsal mark '38' is at the beginning of the first staff. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), D. bsn. (Double Bassoon), Hn. (Horn), Tpt. (Trumpet), Trb. (Trombone), B. Tbn. (Baritone Trombone), T.t. dr. (Timpani/Drum), Crt. (Cymbal), Vln. I, Vln. II, Vln. III (Violins), Vla. (Viola), Vc. (Violoncello), and D. b. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'ten.' (tutti). The page number '7' is at the top right.

B

Five-Color Journey © BMT

[illegible]

Five-Color Journey © BMT

[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

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

D. bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

79

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

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

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

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1/2 *ff*

Tpt. 1/2 *ff*

Trb. 1/2 *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*

Five-Color Journey © BMT

[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.)

Vln. I *ff*

Vln. II (pizz.) *ff*

Vln. III (pizz.) *ff*

Vla. (pizz.) *ff*

Vc. *ff*

D. b. *ff*

132 a2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1

Hn. 1 2

Tpt. 1 2

Trb. 1

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

pp senza espressivo

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*

Hn. 2 *ff* *a2*

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

B. Tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

S. vln. *ff*

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* *ff*

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

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

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

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

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

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

T.t. dr. *ff*

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

Crt. *ff*

S. vln. *ff*

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

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

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

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

Vc. *f* *ff* *ff*

D. b. *f* *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*

Bsn. 1 *f* *ff*

D. bsn. *f* *ff*

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

Tpt. 1 2 *ff* *p*

Trb. 1 2 *ff* *p*

B. Tbn. *ff* *p*

T.t. dr. *ff*

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 ending). The score is divided into measures 182, 183, 184, 185, 186, and 187. The first ending (1.) is marked in measures 185 and 186, and the second ending (2.) is marked in measures 182 and 183.

188

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

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

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

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

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

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

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

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

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

Hn. 2 *ff* *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*

Tt. dr. *ff* *ff* *ff* *ff*

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

S. vln. *ff*

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

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

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

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

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

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

193

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

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

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

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

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

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

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

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

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

Hn. 2 *ff* *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. *ten.* *ff* *ten.* *ff*

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

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

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

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

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

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

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

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

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

198

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.

[illegible]

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* *pp* *dolce*

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.

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.  *p*

Fl. 1  *p*

Ob. 1/2  *p*

A. sx.  *p* *ff*

Bar. Sx.  *p* *ff*

Bsn. 1  *p* *ff*

D. bsn.  *p* *ff*

Hn. 1/2  *ff*

Flghn. 1/2  *ff*

T. hn. 1/2  *ff*

Crt.  *f*

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

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

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

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*

Con moto ♩ = 168

div. a2 con sord. **K**

Vln. I *pp*

Vln. II *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

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*

accel. -----

Vln. I *ff* *p*

Vln. II *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

43

Picc.

Fl.

Ob.

A. sx.

Bar. Sx.

Bsn.

D. bsn.

Hn.

Flghn.

B. Tbn.

T. hn.

T.t. dr.

Crt.

Mrb.

Vln. I

Vln. II

Vln. III

Vla.

M

M

soft timpani mallets

hard mallets

M

M

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. 1/2 *mp* *ff* *a2* *vibr.*

A. sx. *ff* *tr*

Bar. Sx. *ff* *tr*

Bsn. 1 *ff*

D. bsn. *ff*

Flghn. 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.*

N

Vln. I *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.* 1.

B. Tbn.

T. hn. 1 2

Xyl.

S. vln. *tr# tr tr# tr* *Δ*

Vln. I *Δ*

Vln. II *Δ*

Vln. III *Δ*

Vla. *Δ*

Detailed description of the musical score: The score is for a full orchestra. Measures 73-75 are shown. Measure 73 starts with a key signature of two flats (B-flat and E-flat) and a common time signature. Piccolo, Flute 1, and Oboe 1 & 2 have a melodic line with vibrato. English Horn and Bassoon 1 have a trill. Bass Trombone, Trumpet 1 & 2, and Viola have a rhythmic pattern. Violin 1, Violin 2, and Violin 3 have a melodic line. Xylophone has a single note. Measure 74 continues the melodic lines for Piccolo, Flute 1, and Oboe 1 & 2. English Horn and Bassoon 1 have a trill. Bass Trombone, Trumpet 1 & 2, and Viola have a rhythmic pattern. Violin 1, Violin 2, and Violin 3 have a melodic line. Xylophone has a single note. Measure 75 continues the melodic lines for Piccolo, Flute 1, and Oboe 1 & 2. English Horn and Bassoon 1 have a trill. Bass Trombone, Trumpet 1 & 2, and Viola have a rhythmic pattern. Violin 1, Violin 2, and Violin 3 have a melodic line. Xylophone has a single note.

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. 

Fl. 1 

Ob. 1/2 

A. sx. 
sub. p

Bar. Sx. 
sub. p

Bsn. 1 
sub. p

D. bsn. 
sub. p

Hn. 1/2 
sub. p

Flghn. 1/2 
a2

B. Tbn. 

T. hn. 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. *pp* hands

S. vln.

Vln. I *p* div. a2

Vln. II *p* div. a2

Vln. III

Vla.

The musical score for page 51, measures 89-92, is written for a large orchestra. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes parts for Piccolo, Flute 1, Oboe 1/2, Alto Saxophone, Baritone Saxophone, Bassoon 1, Double Bassoon, Horn 1/2, Baritone Trombone, Tenor Horn 1/2, Conga Drums, Second Violin, Violin I, Violin II, Violin III, and Viola. The music is characterized by a mix of melodic lines and rhythmic patterns. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The Conga Drums part is marked with 'hands' and 'pp'. The Violin I and II parts have 'div. a2' markings. The Viola part is marked with 'p'. The Alto Saxophone, Baritone Saxophone, Bassoon 1, and Double Bassoon parts have rests in measures 90 and 91. The Flute 1 part has a melodic line in measure 89 and a rhythmic pattern in measure 90. The Piccolo part has a melodic line in measure 89 and a rhythmic pattern in measure 90. The Oboe 1/2 part has a melodic line in measure 89 and a rhythmic pattern in measure 90. The Baritone Trombone part has a melodic line in measure 89 and a rhythmic pattern in measure 90. The Tenor Horn 1/2 part has a melodic line in measure 89 and a rhythmic pattern in measure 90. The Second Violin part has a melodic line in measure 89 and a rhythmic pattern in measure 90. The Violin I, II, and III parts have melodic lines in measure 89 and a rhythmic pattern in measure 90. The Viola part has a melodic line in measure 89 and a rhythmic pattern in measure 90.

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. p ff

Fl. 1 p ff

Ob. 1/2 p ff

A. sx. p ff

Bar. Sx. p ff

Bsn. 1 p ff

D. bsn. ff

Hn. 1/2 $1. mf$ $2. f$ ff

Flghn. 1/2 mf p ff

B. Tbn. ff

T. hn. 1/2 p ff

C. dr. p ff

Crt. mf

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

Vln. I ff

Vln. II ff

Vln. III ff

Vla. ff

soft timpani mallets

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

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** $\text{♩} = 116$ **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*

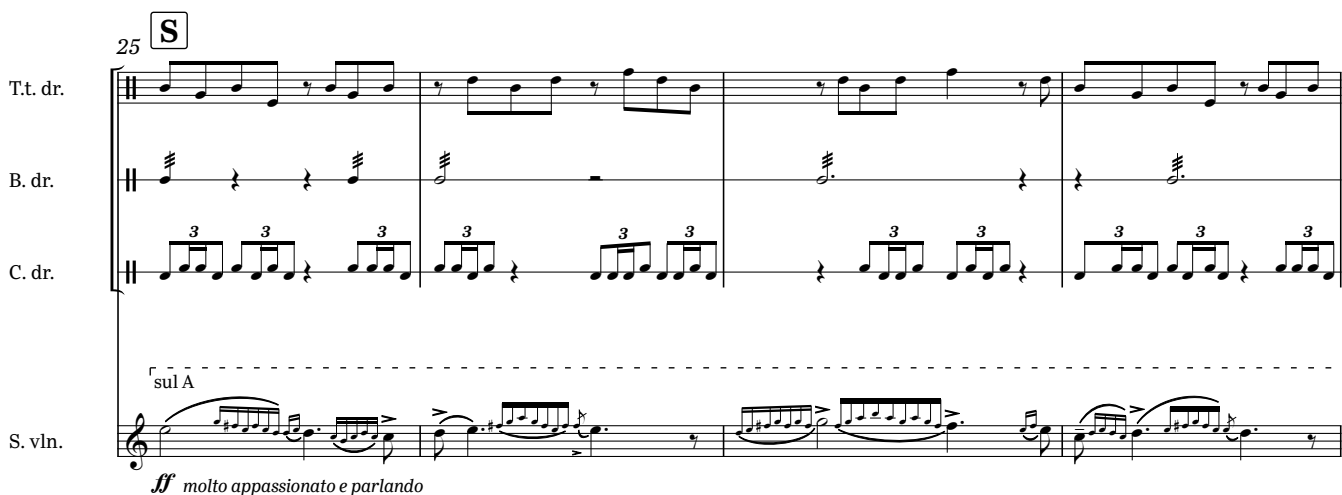
Vln. III *ppp*

Vla. *ppp*

al niente
(ca. 4'15")



Five-Color Journey © BMT



33 **T** *accel.* *a tempo*

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

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. *p* *pp* *ppp*

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

T *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.* *pp*

Fl. 1 2 *f* *pp*

Ob. 1 2 *f* *pp*

Cl. 1 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. *pp*

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* *al niente*

(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*

2 *ppp*

Bsn. 1 *ppp*

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.

soft timpani mallets

p

ff

f energico e ritmico

V

pp

pp

pp

p risoluto

p risoluto

[illegible]

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.



52

Bsn.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

risoluto

arco

p

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 eighth-note triplets, starting in measure 56 and continuing through measure 60. The string section (Violin 1, 2, 3, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment of eighth notes, also featuring triplets in measures 56-59. The timpani part has a roll in measure 60. Dynamics include piano (*p*), forte (*f*), and accents (^).

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*

The musical score for page 72, measures 60-64, features a dense orchestral texture. Measures 60-61 are dominated by triplets in the woodwinds and strings, marked *ff*. Measures 62-64 continue this pattern with various woodwinds and strings playing triplets, while the brass section provides harmonic support. The score is written for a full symphony orchestra, including Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Baritone/Euphonium, Timpani, Cymbal, Xylophone, Violin I, Violin II, Violin III, Viola, Violoncello, and Double Bass.

66 X

Picc. 3

Fl. 1 3

Ob. $\frac{1}{2}$ 3

Cl. $\frac{1}{2}$ 3

Bsn. $\frac{1}{2}$ 3

Hn. $\frac{1}{2}$ 3

Tpt. $\frac{1}{2}$ 3

Trb. $\frac{1}{2}$ 3

B. Tbn.

Crt.

Xyl.

Vln. I 3

Vln. II 3

Vln. III 3

Vla. 3

Vc. 3

D. b. 3

a2 open

ff

X

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. *ff*

Xyl.

Vln. I (unis.) *A*

Vln. II (unis.) *A*

Vln. III (unis.) *A*

Vla. (unis.) *A*

Vc. (unis.) *A*

D. b. *A*

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 *a2*

Tpt. 1/2 *a2*

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Xyl.

Vln. I *Δ*

Vln. II *Δ*

Vln. III *Δ*

Vla. *Δ*

Vc. *Δ*

D. b. *Δ*

Five-Color Journey © BMT

accel.

Agitato ♩ = 144

81

Picc. *flutt.* *ruvido*

Fl. 1 *flutt.* *ruvido*

Ob. 1 2 *a2 flutt.* *ruvido*

Cl. 1 2 *a2 flutt.* *ruvido*

Bsn. 1 2 *p*

Hn. 1 2 *a2 flutt.* *ruvido*

Trb. 1 *flutt.* *ruvido*

2 *ff*

B. Tbn. *ff*

B. dr. *pp*

T. b. *mf*

Xyl. *mf* *fff*

accel.

Agitato ♩ = 144

Vln. I *ruvido*

Vln. II *ruvido*

Vln. III *ruvido*

Vla. *ruvido*

Vc. *p*

D. b.

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

mf energico ed agitato

pizz.

p

p

p

p

88

Picc. 1

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.

p

p

mp

pp

bucket mute

f

f

f

f

Five-Color Journey © BMT

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. 1

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.

mp

f

mp *ff* *f* *p*

arco

p *ff*

pizz.

ff pizz.

ff pizz.

ff pizz.

ff pizz.

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

105

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

mf *mp* *p*

f *p* *f* *p*

mf *energico ed agitato*

pp *pizz.* *p*

pp *pizz.* *p*

pp *pizz.* *p*

pp *pizz.* *p*

pp *p*

p

110

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.

p

p

mp

pp

(bucket mute)

f

f

f

f

[illegible]

116

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. (8)

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

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* wooden sticks

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

T. b. *ff*

S. vln. *ff* marcatissimo

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

Vc. *ff* marcatissimo unis.

D. b. *ff* marcatissimo unis.

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.

D. b.

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]

155

Cl.

Bsn.

Hn.

Tpt.

Trb.

B. Tbn.

T.t. dr.

C. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

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.

181

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

p

f

fff

arco

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 page 97, measures 187-191, features a variety of instruments. The woodwinds (Piccolo, Flute 1, Oboe, Clarinet, Bassoon, Horn, Trumpet, Bass Trombone) and strings (Violin I, Violin II, Violin III, Viola, Violoncello, Double Bass) are playing triplets in measures 187-191. The percussion (Timpani, Cymbals, Xylophone) also has parts. The dynamics are marked ff (fortissimo) for the woodwinds and strings. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

192

EE

Picc.

Fl. 1

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.) *Δ*

Vln. II (unis.) *Δ*

Vln. III (unis.) *Δ*

Vla. (unis.) *Δ*

Vc. (unis.) *Δ*

D. b. *Δ*

200

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 2

B. Tbn. *va*

T.t. dr. *ff* 3 3 3 3

B. dr. *ff*

Xyl. *ff*

Vln. I *Δ* 3 3 3 3

Vln. II *Δ* 3 3 3 3

Vln. III *Δ* 3 3 3 3

Vla. *Δ* 3 3 3 3

Vc. *Δ* 3 3 3 3

D. b. *Δ* 3 3 3 3

marcatissimo

marcatissimo

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.

div. a2

trem. con sord.

D. b.

div. a3 (al fine)

ppp legato e quasi gliss.

ppp trem. con sord. legato e quasi gliss.

ppp legato e quasi gliss.

10

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for measures 10-14 of 'L'Espresso' by Luciano Berio is presented for a string quartet. The score is written for A. sx. (Alto Saxophone), Bar. Sx. (Baritone Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vln. III (Violin III), Vla. (Viola), Vc. (Violoncello), and D. b. (Double Bass). The music is in 4/4 time and features a mix of melodic lines and harmonic textures. Dynamics range from f (forte) to p (piano). The score is divided into measures 10, 11, 12, 13, and 14. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

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*

[illegible]

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 3

Xyl. *f*

Mrb. *f*

S. vln. *f*

GG

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

Vln. I 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*

Five-Color Journey © BMT

34

Picc. *quasi gliss.* *mf*

Fl. 1 *quasi gliss.* *mf*

Ob. 1/2 *ff*

A. sx. *ff* *mf*

Bar. Sx. *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. *6* *f*

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. *ff* *pp* *pp* *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. *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* 6 *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.

(8) -

S. vln. *pp* *pp* *mf*

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

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

Vln. III *f* *mp* *f* 3

Vla. *f* *mp* *f* 3

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* *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*

58

A. sx.

Bar. Sx.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

change to B \flat flugelhorns 1 and 2

change to B \flat tenor horns 1 and 2

12

6

ff

pp

mf

con sord.

ppp

ppp

ppp

ppp

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** div. a2 con sord. *pp* *dim. al niente* *pp* *p*

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

D. b.

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. II div. a2 *f* *con sord.* *mp* *p* *ppp*

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

Vla. *mp* *pp* *ppp* *al niente*

Vc. *pp*

D. b.

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* *3* *p* *mp* *p* *mp* *p* *3*

Fl. 2 *p* *pp* *3* *p* *mp* *p* *mp* *p* *3*

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

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

A. sx. *p* *pp* *3* *p* *mp* *p* *mp* *p*

Bsn. 1 *pp* *3* *p* *mp* *p* *mp* *p* *3*

Bsn. 2 *pp* *3* *p* *mp* *pp* *mp* *p* *3*

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

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

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

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

T. hn. 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* *6* *p* *mp* *p* *mp* *p* *6*

Vln. II *p* *pp* *6* *p* *mp* *p* *mp* *p* *6*

Vln. III *p* *pp* *6* *p* *mp* *p* *mp* *p* *6*

Vla. *p* *pp* *6* *p* *mp* *p* *mp* *p* *6*

Vc. *al niente* *pp* *unis. senza sord.* *p* *mp* *p* *mp* *p* *6*

D. b. *senza sord.* *mp*

79

Fl. 1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

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* *mp* *mf* *mf*

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

Vln. I *mp* *p* *mp* *mf* *mp* *mf* *mp*

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*

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* *mf* *f*

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

Flghn.

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

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

T. hn.

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

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

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

Ob. 1 *ff* *ppp*

Ob. 2 *ff* *ppp*

A. sx. *ff* *f* *ff* *f* *ff* *f* *ff*

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

Bsn. 2 *ff* *f* *ff* *f* *ff* *f* *ff*

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

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

Flghn. 1 *ff* *ppp*

Flghn. 2 *ff* *ppp*

T. hn. 1 *ff* *f* *ff* *f* *ff* *f* *pp*

T. hn. 2 *ff* *f* *ff* *f* *ff* *f* *pp*

Crt. *ff*

Xyl. *ff*

Mrb. *ff* 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 (ca. 6'30")