

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

Detailed description: This block contains the first six measures of the musical score. The Flute 1 part starts with a melody in 2/4 time, marked *mp*. Flute 2 enters in measure 4 with a similar melody. Clarinet 1 and 2 have a rhythmic accompaniment of eighth notes, also marked *mp*. The Cello part plays a sustained low note, marked *pp*. The Solo Violin part plays a fast, rhythmic pattern of eighth notes, marked *ff* and described as 'ritmico ed energico'. The time signature changes from 2/4 to 3/4 in measure 5 and back to 2/4 in measure 6.

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *p*

S. vln.

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

Detailed description: This block contains measures 7-10. Flute 1 continues its melody, marked *mp*. Flute 2 has a more complex melodic line, also marked *mp*. Clarinet 1 plays a rhythmic pattern, marked *p*. The Solo Violin continues its fast, rhythmic pattern. The Viola part enters in measure 7 with a sustained note, marked *div. a2* and *con sord.* (con sordina), and is marked *mp*. The time signature changes from 2/4 to 3/4 in measure 7 and back to 2/4 in measure 9.

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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 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 is written for measures 38, 39, 40, and 41. Measure 38 starts with a key signature of one sharp (F#) and a time signature of 3/4. Measure 39 changes to a key signature of two sharps (F# and C#) and a time signature of 3/4. Measure 40 changes to a key signature of one sharp (F#) and a time signature of 3/4. Measure 41 changes to a key signature of one flat (Bb) and a time signature of 3/4. The tempo marking 'poco rit.' is present at the top right of the page. The score includes various musical notations such as notes, rests, and dynamic markings like 'ten.' (tutti). The page number '38' is at the top left.

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* *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*

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. *ff* *ff* *ff* *ff*

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

poco rit. - - - - - **Allegro vivace** ♩ = 144

88

D

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.

B. dr.

Crt.

S. vln.

poco rit.

D

Allegro vivace ♩ = 144

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

Fl.

1
2

Ob.

1
2

Cl.

1
2

Bsn.

1

D. bsn.

Hn.

1
2

Tpt.

1
2

Trb.

1
2

B. Tbn.

B. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

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*

143

Fl. 1 2

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*

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. *A*

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vln. III *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff*

D. b. *ff*

[illegible]

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), as well as articulations like *arco* (arco) and *a2* (second ending). The score is divided into measures 182, 183, 184, 185, 186, and 187, with a repeat sign at the end of measure 187.

188

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.

ff

f

mf

ten.

H

A

193

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

198

Fl. 1 *f* *trb* *f*

Fl. 2 *f* *trb* *f*

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

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

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

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

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

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

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

Hn. 2 *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* *ff* *ff*

Crt. *ff* *ff* *ff*

S. vln. *Δ* *Δ*

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

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

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

Vla. *ff* *ff* *ff*

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

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

[illegible]

(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. pizz. pizz. pizz.

pp *dolce* *dolce* *dolce* *pp* *dolce* *dolce* *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.

1. *pp* 2. *pp* bucket mute

1. *pp* 2. *pp*

soft timpani mallets

unis. senza sord. arco

unis. senza sord. arco

unis. senza sord. arco

unis. senza sord. arco

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*

[illegible]

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. *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

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*

Crt. *f*

Mrb. *p* *f*

Con moto ♩ = 168 **Vivace** ♩ = 168

M

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

soft timpani mallets

hard mallets

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*

[illegible]

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. ff

S. vln. ff

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 **0**

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

T.t. dr.

S. vln.

0

Vln. I

Vln. II

Vln. III

Vla.

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.

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 ppp

A. sx. ppp

Bar. Sx. ppp

Bsn. 1 ppp

D. bsn. ppp

Flghn. 1/2 ppp ppp

B. Tbn. ppp

T. hn. 1/2 ppp

Mrb. pp dolce soft mallets p

S. vln. p espr.

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

Vla. 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*

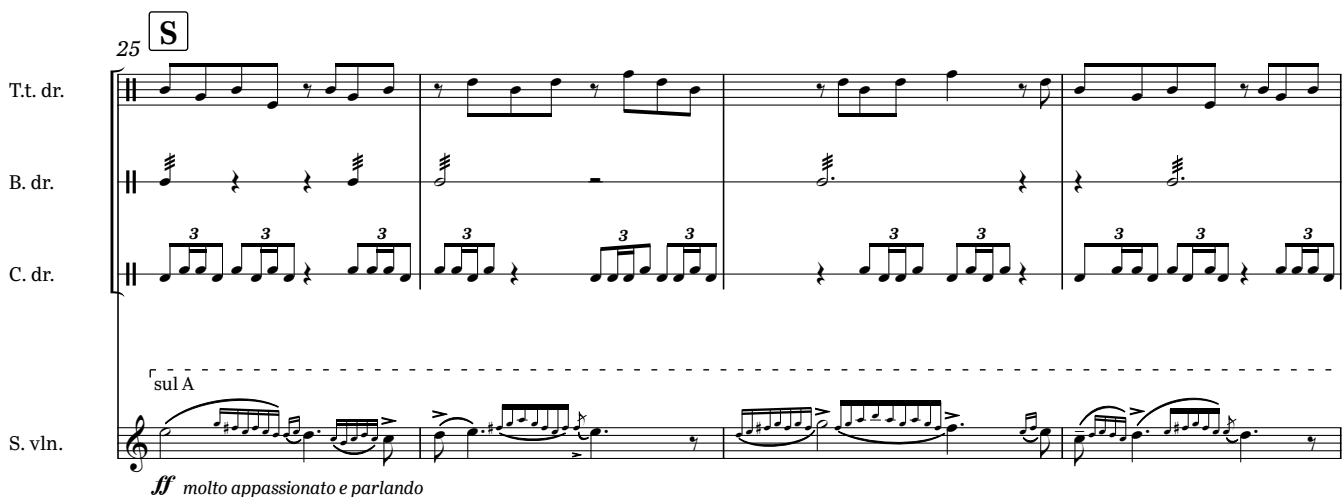
Vla. *ppp*

al niente
(ca. 4'15")

soft mallets



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T 33 *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.* -----

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* *f* *p*

B. dr. *pp* *p* *f* *p*

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

U

Fl. 2 *ppp*

Ob. 1 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Flghn. 1 *ppp* *p dolce mp*

T.t. dr. *ppp*

B. dr. *ppp*

C. dr. *ppp*

S. vln. *mp cantabile* *f*

sul E al fine

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

T.t. dr.

B. dr.

C. dr.

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

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.

p

ff



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. 

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. 3

Fl. 1 3

Ob. 1/2 3

Cl. 1/2 3

Bsn. 1/2 3

Hn. 1/2 3

Tpt. 1/2 3

Trb. 1/2 3

B. Tbn. 3

Crt. 3

Xyl. 3

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

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*

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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 *ff* *a2 flutt.* *ruvido*

Trb. 1 *ff* *flutt.* *ruvido*

2

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

Bsn. 2

Hn. 1

Hn. 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.

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*

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. 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

113

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.

mp

p

f

(straight mute)

n

pesante

[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* wooden sticks

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

T. b. *ff*

S. vln. *ff* marcatissimo

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. *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]

155

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Tpt. 1/2

Trb. 1/2

B. Tbn.

Tt. 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.

[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 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, Cymbal, 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.)

Vln. II (unis.)

Vln. III (unis.)

Vla. (unis.)

Vc. (unis.)

D. b. (unis.)

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

Trb. 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 *vo* *marcatissimo* *Δ* *Δ* *Δ*

D. b. *Δ* 3 3 3 3 *vo* *marcatissimo* *Δ* *Δ* *Δ*

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

p

mp

mf

con sord.

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. The score is for a full orchestra and includes parts for A. sx., Bar. Sx., Vln. I, Vln. II, Vln. III, Vla., Vc., and D. b. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics range from piano (p) to fortissimo (f). The key signature has one flat (B-flat).

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.* \triangleleft *mp* \triangleright

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]

28 **tratt. a tempo** **tratt.** **GG** **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 6 3

Xyl. *f*

Mrb. *f*

S. vln. *f*

Vln. I *tratt. a tempo* *tratt.* **GG** *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*

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. *6* *f*

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*

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

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

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

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

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

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

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

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

Crt.

Xyl.

Mrb.

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

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

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

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

Vc. unis. *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*

[illegible]

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. JJ *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.* *p* *pp* *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.

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* *pp* *mp* *p*

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. 1/2 *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.

mp

79

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

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* *mp* *mf* *mp* *mf* *mp*

T. hn. 2 *mp* *p* *mp* *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* 8-

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* *f* *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")