

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*

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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*

Trb. 2 *ten.* *ff*

B. Tbn. *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 the key signature to one flat (Bb) and the time signature to 3/4. Measure 40 changes the key signature to two flats (Bb, Eb) and the time signature to 3/4. Measure 41 changes the key signature to two flats (Bb, Eb) and the time signature to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'ten.' (tension) appears below the Bsn., D. bsn., Trb., B. Tbn., Vc., and D. b. staves in measures 38, 39, and 40. The word 'poco rit.' (poco ritardando) appears above the Vln. I staff in measure 40. The number '7' is written at the end of the page, indicating the end of the section.

B

Five-Color Journey © BMT

[illegible]

Five-Color Journey © BMT

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 *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*

Bsn. 2 *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*

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.

[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*

143

Fl.

Ob.

Cl.

Bsn.

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. *ten.* *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*

[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*

Bsn. 1 *f* *ff*

D. bsn. *f* *ff*

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

Vln. III *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D. b. *f* *ff*

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* *sf*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Bsn. 1 *ff* *ff*

D. bsn. *ff* *ff*

Hn. 1 *ff* *ff*

Tpt. 1 *ff* *ff*

Trb. 1 *ff* *ff*

B. Tbn. *ff* *ff*

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

Crt. *ff* *ff*

S. vln. *ff* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vln. III *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

D. b. *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*

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. *Δ* *Δ*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vln. III *ff* *ff*

Vla. *ff* *ff*

Vc. *ten.* *ten.*

D. b. *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.*

Vln. I

Vln. II

Vln. III

Vla.

pp *dolce* *1.* *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.*

The musical score for page 33, measures 25-28, is presented in a standard orchestral layout. The key signature is one sharp (F#), and the time signature is 3/8. Measure 25 begins with a Piccolo entry (marked *pp*) and a Flute 1 entry (marked *pp*). The Oboe enters in measure 26 with a melodic line (marked *pp*). The Alto Saxophone, Baritone Saxophone, Bassoon 1, and Double Bassoon all enter in measure 26 with a rhythmic pattern (marked *pp*). The Horn 1/2 enters in measure 27 with a melodic line (marked *pp*). The Clarinet in D, xylophone, and maracas enter in measure 28 with a rhythmic pattern. The strings enter in measure 28 with a melodic line (marked *pizz.*). The woodwinds (Vln. I, Vln. II, Vln. III, and Vla.) enter in measure 28 with a melodic line (marked *pizz.*). The score is marked with a 'J' in a box at the beginning of measure 25 and the end of measure 28.

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. 

2. 

pp 

pp 

bucket mute 

pp 

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*

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*

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

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 *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*

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 **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. 1/2 *mp* a2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. 1/2

B. Tbn. *p*

T. hn. 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

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*

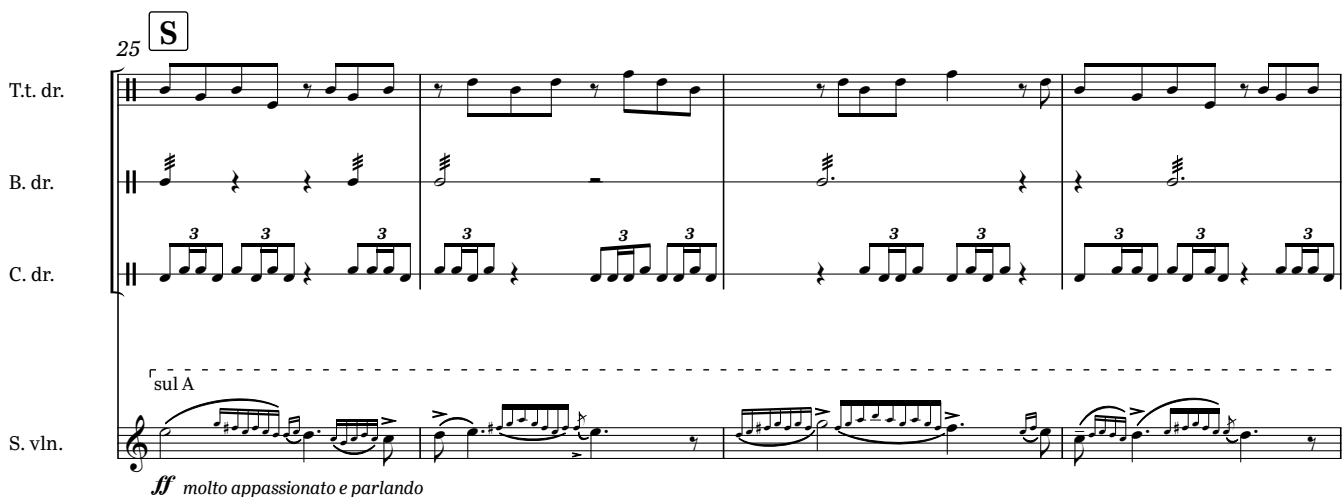
Vln. III *ppp*

Vla. *ppp*

al niente
(ca. 4'15")



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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. *3* *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*

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

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

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

Cl. 2 *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* *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

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

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



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.

The musical score for page 71, measures 56-60, features a dense orchestral arrangement. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I, II, III, Viola, Violoncello, Double Bass) are heavily involved in triplet patterns. The Piccolo and Flute 1 parts begin in measure 56 with a triplet of eighth notes. The Oboe 1 and 2 parts follow with similar triplet figures. The Clarinet 1 and 2 parts also feature triplet patterns. The Bassoon 1 and 2 parts have a more rhythmic, dotted-note pattern. The Timpani/Drum part has a simple, steady pattern. The String Violin part has a triplet of eighth notes. The Violin I and II parts have a triplet of eighth notes. The Violin III part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes. The Double Bass part has a triplet of eighth notes. The score is marked with dynamics such as *p* (piano) and *f* (forte).

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*

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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 a2 open

Trb. 1/2 ff

B. Tbn.

Crt.

Xyl.

X

Vln. I 3

Vln. II 3

Vln. III 3

Vla. 3

Vc. 3

D. b. 3

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*

rall. ----- ♩ = 116

Y

78

Picc. 1

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Tpt. 1

Trb. 1

B. Tbn. 1

B. dr. *mf*

T. b. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

Y

rall. ----- ♩ = 116

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.

mf

ff

pp

mf

fff

flutt.

ruvido

a2 flutt.

ruvido

flutt.

ruvido

flutt.

ruvido

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

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

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[illegible]

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*

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* marcatisimo

Vc. *ff* marcatisimo unis.

D. b. *ff* marcatisimo 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* marcatisimo unis.

D. b. *ff* marcatisimo 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]

[illegible]

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. 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.

Crt. *ff*

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for page 97, measures 187-191, features a dense orchestral arrangement. Measures 187-191 are characterized by frequent triplets and a consistent fortissimo (*ff*) dynamic across most sections. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Baritone, and Tuba) play sustained notes with triplet markings. The strings (Violins I, II, and III, Viola, Violoncello, and Double Bass) provide a rhythmic foundation with triplet patterns. The percussion section, including Timpani, Cymbal, and Xylophone, also contributes to the overall texture with specific rhythmic figures. The score is written for a full symphony orchestra, with parts for each instrument clearly delineated.

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. 1

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

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')

Five-Color Journey © BMT

A. SX.

10

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for measures 10-14 of 'The Swan' by Maurice Ravel. The score is written 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 3/4 time and features a variety of dynamics including f (forte) and p (piano). The score is written in a single system with measures 10-14. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score includes a variety of musical notation including notes, rests, and dynamic markings.

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*

D. b.

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* *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. *3* *8*

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* *f* *6* *wooden sticks*

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. 1/2

Tpt. 1/2

Trb. 1/2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

12

6

ff

change to B \flat flugelhorns 1 and 2

change to B \flat tenor horns 1 and 2

con sord.

mf

con sord.

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

Vc. JJ *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. 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 *mp* *con sord.* *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*

2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Ob.

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

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

A. sx.

mp *p* *mp* *mf* *mp* *mf* *mp*

Bsn.

1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Hn.

1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

2 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Flghn.

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

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

T. hn.

1 *mp* *p* *mp* *mf* *mp* *mf* *mp*

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* *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")