

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 'I. Verdure' movement. The score is for a woodwind section (Flutes 1 and 2, Clarinets 1 and 2, Cor Anglais) and a solo violin. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 at measure 4. The solo violin part is marked 'ff' and 'ritmico ed energico', playing a rhythmic pattern of eighth and sixteenth notes. The woodwinds have various melodic and harmonic parts, with dynamics ranging from 'pp' to 'mp'.



7

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *p*

Cl. 2 *p*

S. vln.

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

Detailed description: This block contains measures 7 through 11 of the 'I. Verdure' movement. The solo violin continues its rhythmic pattern. The woodwinds have more complex melodic lines. The Viola part enters in measure 10, marked 'div. a2' and 'con sord.' (con sordina), playing a sustained note. The dynamics are mostly 'mp' and 'p'.

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

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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*

Hn. 2 *1. mf* *2. mf* *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

poco rit. ----- 7

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Bsn. 1

D. bsn.

Hn. 1/2

Tpt. 1/2

Trb. 1/2

B. Tbn.

T.t. dr.

Crt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

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 *f* *ff* *f*

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1 *ff*

Tpt. 1 *ff*

Trb. 1 *ff*

B. Tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

S. vln. *mp*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *mp*

Vc. *ff*

D. b. *ff*

83

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

88 **D**

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* ten.

D. bsn. *ff* ten.

Hn. 1 *ff*

Hn. 2 *ff* a2

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

B. Tbn. *ff* ten.

T.t. dr. *ff*

B. dr. *ff*

Crt. *ff*

S. vln. *ff*

D

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

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vln. III *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* ten.

D. b. *ff* ten.

[illegible]

103 a2

Fl. 1 2

Ob. 1

Cl. 1 2

Bsn. 1

D. bsn.

Hn. 1 2

S. vln.

p dolce



113

Fl. 1 2

Ob. 1

Cl. 1 2

Bsn. 1

S. vln.

E 125 a2

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1/2 a2 *ff*

Tpt. 1/2 *ff*

Trb. 1 *ff*

2 *ff*

B. Tbn. *ff*

B. dr. *ff*

T. b. *ff*

E (pizz.)

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 ten. *ff* *mf* *ff* *mf*

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

wooden sticks

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

wooden sticks

Crt. *ff* *ff*

S. vln. *ff*

F Allegro ♩ = 112

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*

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*

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

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

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

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

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

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

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

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

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

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

Vln. I *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* *ff*

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

G

173

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

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

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

Ob. 2 *a2* *f* *ff* *f* *a2* *2.f* *ff*

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

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

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

D. bsn. *f* *f*

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

Hn. 2 *1.* *f* *a2* *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 *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 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.

[illegible]

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.* *ff*

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

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

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

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. *ff* *ff* *ff*

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

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

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

Vla. *ff* *ff* *ff*

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

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

202

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1

D. bsn.

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

(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*

mf *mp*

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.*

[illegible]

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

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.

The musical score is written for a symphony orchestra. It consists of 11 staves, each representing a different instrument. The key signature has one flat (B-flat), and the time signature is 3/8. The score is divided into three measures. The Piccolo (Picc.) and Flute 1 (Fl. 1) parts feature rapid sixteenth-note passages. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) parts also have similar rapid passages. The Alto Saxophone (A. sx.) and Baritone Saxophone (Bar. Sx.) parts have more sustained notes. The Bassoon (Bsn. 1) part has a similar rapid passage. The Flageolet (Flghn.) parts have sustained notes. The Violin (Vln.) parts have sustained notes, with the Violin I (Vln. I) part marked with a forte (ff) dynamic. The Viola (Vla.) part has a similar rapid passage. The Violin III (Vln. III) part has a similar rapid passage. The Violin II (Vln. II) part has a similar rapid passage. The Violin I (Vln. I) part has a similar rapid passage. The Violin I (Vln. I) part has a similar rapid passage.

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*

accel. -----

Picc. 48 *ff* *ff* *p* 6

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

Ob. 1 2 *ff* *p* 6

A. sx. *ff*

Bar. Sx. *f* *ff*

Bsn. 1 *f* *p*

D. bsn. *f*

Hn. 1 *ff* *p*

2 *ff*

Flghn. 1 2 *ff* *p*

1. 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*

Hn. 2 *p* *mf* *f*

Flghn. 1 *mf* *f*

Flghn. 2 *mf* *f*

B. Tbn. *open* *f*

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

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

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

Crt. *hard mallets* *f*

Mrb. *p* *f*

M

Con moto ♩ = 168 **Vivace** ♩ = 168

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

59

Picc. *mf*

A. sx. *p*

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

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

D. bsn. *p*

Hn. 1/2 *p*

Flghn. 1/2 *p*

B. Tbn. *p*

T. hn. 1/2 *p*

B. dr. *mf*

Xyl. *mf*

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

Vln. I *p* *molto ritmico e preciso*

Vln. II *p* *molto ritmico e preciso*

Vln. III *p* *molto ritmico e preciso*

Vla. *p* *molto ritmico e preciso*

63

Picc.

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

T. hn. 1

C. dr.

Xyl.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

f

p molto ritmico e preciso

p molto ritmico e preciso

p molto ritmico e preciso

soft timpani mallets

p

mp vibr.

68

N

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

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

Ob. 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*

Vln. I

Vln. II

Vln. III

Vla.

Detailed description of the musical score: The score is for a full orchestra. Measures 73-75 are shown. Measure 73 starts with a key signature of two flats (B-flat and E-flat) and a common time signature. Piccolo, Flute 1, and Oboe 1 & 2 play a melodic line with vibrato. English Horn and Bassoon 1 play a similar line. Contrabassoon, Flute/Ghost Horn 1 & 2, Baritone Trombone, and Trumpet Horn 1 & 2 play a rhythmic pattern. Xylophone plays a single note. Violin, Viola, and Violoncello play a rhythmic pattern. Measure 74 continues the melodic lines for Piccolo, Flute 1, Oboe 1 & 2, English Horn, and Bassoon 1. The rhythmic pattern for the other instruments continues. Measure 75 shows the continuation of the melodic lines for Piccolo, Flute 1, Oboe 1 & 2, English Horn, and Bassoon 1. The rhythmic pattern for the other instruments continues. The score includes various musical notations such as vibrato, trills, and triplets.

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

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

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

B. Tbn. *p*

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

C. dr. *hands pp*

S. vln.

Vln. I *div. a2 p*

Vln. II *div. a2 p*

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*

♩ = 168 **accel.** ----- **Più mosso** ♩ = 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. *soft timpani mallets* *p* *ff*

Crt. *mf*

Vln. I *unis.* *ff*

Vln. II *unis.* *ff*

Vln. III *ff*

Vla. *ff*

♩ = 168 **accel.** ----- **Più mosso** ♩ = 132

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

Picc. *pp*

Fl. 1 *pp*

Ob. 1/2 *pp* *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.*

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

104

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

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

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

B. Tbn.

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

Mrb.

S. vln.

Vln. III

Vla.

f

pizz.

p

110

Picc.

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

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

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

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

B. Tbn.

T. hn. 1

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

con sord. pizz. *p*

div. a2 arco

da niente div. a2 arco con sord.

da niente div. a2 arco con sord.

da niente div. a3 arco con sord.

da niente

[illegible]

122

Picc.

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

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. $\frac{1}{2}$ a2

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

B. Tbn.

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

Crt.

S. vln. *p dolce*

Vln. I

Vln. II

Vln. III

Vla.

al niente

al niente

al niente

al niente

al niente

(ca. 4'15")

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25 **S**

T.t. dr.

B. dr.

C. dr.

S. vln.

sul A

ff molto appassionato e parlando



29

T.t. dr.

B. dr.

C. dr.

(sul A)

S. vln.

p

33 **T**

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

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

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

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

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

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

B. Tbn. *p* *pp*

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

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

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

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

T *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. *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* *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*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Flghn. 1 *ppp*

T.t. dr. *ppp*

B. dr. *ppp*

C. dr. *ppp*

S. vln. *mp cantabile* *f*

p dolce mp

sul E al fine

58

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

T.t. dr.

B. dr.

C. dr.

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

64

Flghn. 1 *ppp* *morendo*

B. dr.

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

(ca. 4'5")

IV. Crimson

Vivace molto $\text{♩} = 104$

wooden sticks

T.t. dr.

ff

wooden sticks

ff

Vc.

Vivace molto $\text{♩} = 104$

unis.

ff marcatisissimo

unis.

D. b.

ff marcatisissimo

6

T.t. dr.

Vc.

D. b.

11

T.t. dr.

Vc.

D. b.

15

V

T.t. dr.

C. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

ff

p

soft timpani mallets

f energico e ritmico

pp

pp

pp

p risoluto

p risoluto



20

C. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

ff

26

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*

C. dr. *f*

S. vln. *f*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vc. *f*

D. b. *f*



32

T.t. dr. *ff*

C. dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vc. *ff*

D. b. *ff*

37

T.t. dr.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

42

Cl.

T.t. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

W

W

47

Cl.

Bsn.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.



56

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for page 71, measures 56-60, features a dense orchestral arrangement. The woodwinds (Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2) and strings (Violins I, II, and III, Viola, Violoncello, and Double Bass) are heavily involved in triplet patterns. The Piccolo and Flute 1 parts begin in measure 58 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, with the Clarinet 2 part starting in measure 57. The Bassoon 1 and 2 parts provide a steady accompaniment with eighth notes. The Timpani part has a single note in measure 60. The String Violins part has a triplet of eighth notes in measure 57. The Violin I and II parts have a triplet of eighth notes in measure 57, marked with an accent (^) and a forte (f) dynamic. The Violin III part has a triplet of eighth notes in measure 57, marked with a piano (p) dynamic. The Viola part has a triplet of eighth notes in measure 57, marked with a piano (p) dynamic. The Violoncello and Double Bass parts have a triplet of eighth notes in measure 57, marked with a piano (p) dynamic. The score is written in 4/4 time and includes various dynamic markings and articulations.

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 arrangement. Measures 60-61 are dominated by triplets in the woodwinds and strings, marked *ff*. Measures 62-64 continue this texture with sustained chords and moving lines in the brass and woodwinds. The string section (Violins I, II, III, Viola, Violoncello, and Double Bass) plays a rhythmic pattern of eighth notes with triplets, also marked *ff*. The woodwinds (Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, and Baritone/Euphonium) play various melodic and harmonic lines, often in triplet patterns. The percussion section (Timpani, Cymbal, and Xylophone) provides a rhythmic foundation, with the Xylophone playing a triplet pattern in measure 60.

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.

Vln. I 3

Vln. II 3

Vln. III 3

Vla. 3

Vc. 3

D. b. 3

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*

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accel.

Agitato ♩ = 144

81

Picc.

Fl. 1

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Trb. 1 2

B. Tbn.

B. dr.

T. b.

Xyl.

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

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]

[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.

BB

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. unis.

D. b. 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

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 *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.

Detailed description of the musical score: The score is for measures 187 through 191. It features a large orchestra. 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 complex patterns with many triplets. The percussion (Timpani, Cymbal, Xylophone) also has parts. The dynamics are predominantly fortissimo (ff). The key signature has one sharp (F#). The time signature is 4/4.

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.

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Tpt. 1

Trb. 1

B. Tbn. 1

T. T. dr.

B. dr.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

marcatissimo

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')

V. Purple

Adagio ♩ = 56

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.
div. a3
(al fine)

ppp legato e quasi gliss.

trem. con sord.

ppp trem. con sord.

ppp legato e quasi gliss.

10

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

16 **FF**

A. sx. *pp*

Bar. Sx. *pp*

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

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

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

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

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

S. vln. *pp espr.* \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]

GG

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

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1 *f*

D. bsn. *f* *mp*

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

Flghn. 1/2 *f*

B. Tbn. *f* *mp*

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

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

Xyl. *f*

Mrb. *f*

S. vln. *f*

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*

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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. *f* *6*

Mrb. *f* *6*

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

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

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

Vla. *f* *ff* *mf*

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

D. b. *f*

p

37

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

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* 6 *mf* *p* 6 *mf* *p* 6

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* 6

Xyl. *p* 6

Mrb. *p*

S. vln. 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.* 3 *mp* *f* *mp* *f* *mp*

Vla. div. a2 *quasi gliss.* 3 *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.

Detailed description of the musical score: The score is for a full orchestra. It begins with a rehearsal mark 'II' at measure 48. The key signature has one sharp (F#). The time signature is 2/2. The woodwinds (Flute, Oboe, Baritone Saxophone, Bassoon, Horn) play a melodic line with dynamics ranging from *mf* to *ppp*. The strings (Violins I, II, III, Viola, Violoncello, Double Bass) provide harmonic support with various articulations and dynamics. The percussion (Clarinet, Trombone, Xylophone, Mallets) has specific rhythmic patterns. The string quartet (Violins I, II, III, Viola) has a section marked (8) -.

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[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. *pp* medium hard timpani mallets

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. *pp*

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

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

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

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

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

A. sx. *al niente* *pp*

Bar. Sx. *al niente*

Bsn. 2 *al niente*

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

B. Tbn. *al niente*

T. hn. 1 *pp*

C. dr.

Crt.

Xyl. *p* *p* *p*

Mrb. *p* *p* *p*

S. vln. *ppp*

tratt. a tempo **KK**

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

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

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

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

Vc. *senza sord.* *p*

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

p

77

Fl.

1 *p* *pp* *3* *p* *mp* *p* *mp* *p* *3*

2 *p* *pp* *3* *p* *mp* *p* *mp* *p* *3*

Ob.

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

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*

2 *pp* *3* *p* *mp* *pp* *mp* *p*

Hn.

1 *p* *pp* *p* *p* *mp* *p* *mp* *p*

2 *p* *pp* *p* *p* *mp* *p* *mp* *p*

Flghn.

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

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

T. hn.

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

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* *p* *mp* *p* *mp* *p* *6*

unis. senza sord.

D. b.

senza sord. *mp* *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*

8-

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")