

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](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.

28

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

T.t. dr. wooden sticks

S. vln.

Vln. I

Vln. II

Vln. III

Vla. unis. senza sord.

Vc. ten.

D. b. ten.

*pp*

*p*

*mf*

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**

*poco rit.* ----- 7

38

1

Fl.

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.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

**B**

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50 <sup>a2</sup>

Ob. 1 2

Bsn. 1

D. bsn.

Hn. 1

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

*f*

*f*

*p* < *f*

*p* < *f*

*p* < *f*

*p*

*f* *espr. e vibr. molto*

sul A e D

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*

Five-Color Journey © BMT



[illegible]

103 a2

Fl. 1/2

Ob. 1

Cl. 1/2

Bsn. 1

D. bsn.

Hn. 1/2

S. vln.

*p dolce*



113

Fl. 1/2

Ob. 1

Cl. 1/2

Bsn. 1

S. vln.

**E** 125 a2

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. 1 2 *ff*

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1 2 a2 *ff*

Tpt. 1 2 *ff*

Trb. 1 2 *ff*

B. Tbn. *ff*

B. dr. *ff*

T. b. *ff*

**E** (pizz.) *ff*

Vln. I *ff*

Vln. II (pizz.) *ff*

Vln. III (pizz.) *ff*

Vla. (pizz.) *ff*

Vc. *ff*

D. b. *ff*

[illegible]

143

Fl. 1/2

Ob. 1

Cl. 1/2

Bsn. 1

S. vln.

*rall.*

(8)

**F** Allegro ♩ = 112

153

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

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

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

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

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

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

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

D. bsn. *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Trb. 1 *ff* *ff*

Trb. 2 *ff* *ff*

B. Tbn. *ff* *ff*

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

Crt. *ff* *ff*

S. vln. *ff*

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

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

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

Vla. *arco* *ff* *mp*

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

D. b. *ff* *ff*

wooden sticks

wooden sticks

159

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *mf*

D. bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff* *a2*

Tpt. 1 *ff*

Tpt. 2 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

B. Tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

S. vln. *ff*

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vln. III *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff*

D. b. *ff*

166

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

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

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

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

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

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

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

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

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

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*

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

Crt. *ff*

S. vln. *ff*

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

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

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

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

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

188

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1

D. bsn.

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

**H**

*ff*

*f*

*mf*

*ten.*

*trb*

*Δ*

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*

[illegible]

[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.*

*accel.* - - - - -

29

Picc.  *p* 6

Fl. 1  *p* 6

Ob. 1/2  *p* 6

A. sx. 

Bar. Sx. 

Bsn. 1 

D. bsn. 

Hn. 1/2 

Flghn. 1/2  1. *pp* 2. *pp*

B. Tbn.  bucket mute *pp*

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

C. dr.  soft timpani mallets

Xyl. 

Mrb. 

Vln. I  unis. senza sord. *accel.* arco

Vln. II  unis. senza sord. arco

Vln. III  unis. senza sord. arco

Vla.  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**

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*

*accel.* -----

48

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. *p* *3* *9*

Fl. 1 *p* *3* *9*

Ob. 1 *p* *3* *9*

Ob. 2 *p* *3* *9*

A. sx. *p* *6* *6* *ff*

Bar. Sx. *p* *ff*

Bsn. 1 *p* *6* *6* *ff*

D. bsn. *p* *ff*

Hn. 1/2 *a2* *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*



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.

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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). 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 Flute 1 & 2, Baritone Trombone, Tenor Horn 1 & 2, and Xylophone play a rhythmic pattern. Violin 1, Violin 2, Violin 3, and Viola play a melodic line. Measure 74 continues the melodic lines with vibrato and trills. Measure 75 features triplets in the Piccolo, Flute 1, Oboe 1 & 2, English Horn, Bassoon 1, Contrabassoon, Flute/Ghost Flute 1 & 2, Baritone Trombone, Tenor Horn 1 & 2, and Xylophone parts. The Violin 1, Violin 2, Violin 3, and Viola parts also feature 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.

*f* molto ritmico e preciso

T. hn. 1 2

T.t. dr.

*f*

Vln. I

Vln. II

*p*

*f*

*f*

84 0

Picc. 3/4

Fl. 1 3/4

Ob. 1/2 3/4

A. sx. 3/4  
*sub. p*

Bar. Sx. 3/4  
*sub. p*

Bsn. 1 3/4  
*sub. p*

D. bsn. 3/4  
*sub. p*

Hn. 1/2 3/4  
*sub. p*

Flghn. 1/2 3/4  
*a2*

B. Tbn. 3/4

T. hn. 1/2 3/4  
*sub. p*

T.t. dr. 3/4

S. vln. 3/4  
*f*

0

Vln. I 3/4

Vln. II 3/4

Vln. III 3/4  
*p*

Vla. 3/4  
*p*

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.

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

93

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2 <sup>a2</sup> *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*  $\text{♩} = 116$  **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



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*

122

Picc.

Ob. 1/2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. 1/2 a2

Flghn. 1/2

B. Tbn.

T. hn. 1/2

Crt.

S. vln. p dolce al niente

Vln. I al niente

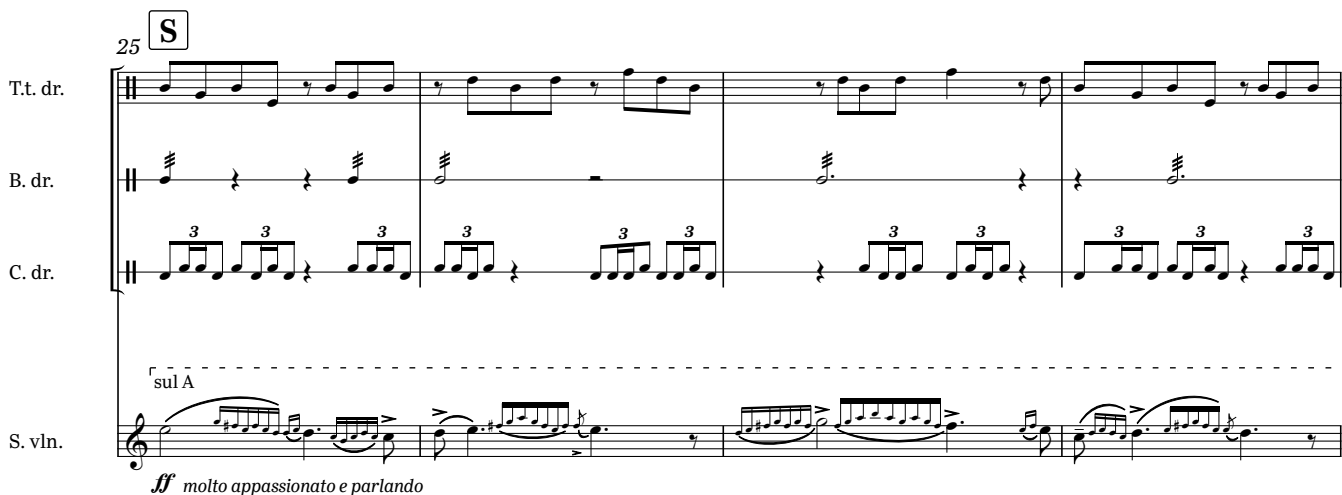
Vln. II al niente

Vln. III al niente

Vla. 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.* -----

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 *ff* *pp* *al niente* *change to B♭ flugelhorn 1* *(open)*

Hn. 2 *ff* *pp* *al niente* *da niente*

Tpt. 1 *ff* *pp* *al niente* *change to B♭ flugelhorn 1* *(open)*

Tpt. 2 *ff* *pp* *al niente* *da niente*

Trb. 1 *pp* *al niente*

Trb. 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* *p dolce mp*

T.t. dr. *ppp*

B. dr. *ppp*

C. dr. *ppp*

S. vln. *mp cantabile* *f*

*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.

*p*

*ff*



52

Bsn.

1

2

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

*risoluto*

*arco*

*p*

*p*

The image shows the first system of a musical score, numbered 52. It includes staves for Bsn. (Bassoon), S. vln. (Solo Violin), Vln. I, Vln. II, Vln. III, Vc. (Violoncello), and D. b. (Double Bass). The Bsn. part has two staves, numbered 1 and 2. The S. vln. part features a melodic line with triplets and a 'risoluto' marking. The Vln. I and II parts play triplets. Vln. III is silent. Vc. and D. b. play triplets and have 'arco' and 'p' markings. The time signature changes from 3/4 to 4/4.

56

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

Measures 56-60 of the musical score. The woodwind section (Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2) plays a melodic line consisting of triplets of eighth notes, starting in measure 56 and continuing through measure 60. The string section (Violin I, Violin II, Violin III, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment of eighth notes. The timpani part has a roll in measure 60. Dynamics include piano (p) and forte (f). Accents are marked on certain notes in measures 56-59.

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, is written for a large orchestra. The key signature has one sharp (F#), and the time signature is 4/4. The score begins at measure 60. The woodwind section (Piccolo, Flute 1, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Trumpet 1/2, Baritone/Euphonium) plays a rhythmic pattern of eighth notes, often in triplets, with a dynamic of fortissimo (ff). The strings (Violin I, Violin II, Violin III, Viola, Violoncello, Double Bass) play a similar rhythmic pattern, also in triplets, with a dynamic of fortissimo (ff). The percussion section (Timpani, Cymbal, Xylophone) provides a strong, rhythmic accompaniment. The score is written in a standard musical notation with various dynamics and articulations.



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 *a2*

Tpt. 1/2 *a2*

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Xyl.

Vln. I *Δ*

Vln. II *Δ*

Vln. III *Δ*

Vla. *Δ*

Vc. *Δ*

D. b. *Δ*

Five-Color Journey © BMT

accel.

Agitato ♩ = 144

81

Picc. *flutt.* *ruvido*

Fl. 1 *flutt.* *ruvido*

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

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

Bsn. 1 2 *p*

Hn. 1 2 *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. 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*

pizz.

*pp* pizz. *p*

*pp* pizz. *p*

*pp* pizz. *p*

*pp* pizz. *p*

*pp* *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*

*mp*

*pp*

(bucket mute)

*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)

*f*

*pesante*

*n*

[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. Δ

D. b. *ff* marcatissimo unis. Δ

**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. Δ

D. b. Δ

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]

155

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Tpt. 1/2

Trb. 1/2

B. Tbn.

T.t. dr.

C. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

160

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

166

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

T. b.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

170 **DD**

Cl. 1 *p*

Cl. 2 *p*

S. vln. *f*

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vc. pizz. *p*

D. b. pizz. *p*



176

Bsn. 1 *p*

Bsn. 2 *p*

S. vln. *ff*

Vln. I

Vln. II

Vln. III

Vc.

D. b.

181

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

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 includes Timpani, Cymbal, and Xylophone, with the Cymbal and Xylophone also marked *ff*. The score is written for a full orchestra, with parts for each instrument clearly delineated by staves and clefs.

192

**EE**

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

Crt.

Xyl.

**EE**

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

196

Picc. *tr*

Fl. 1 *tr*

Ob. 1/2 *tr*

Cl. 1/2 *tr*

Bsn. 1/2 *tr*

Hn. 1/2

Tpt. 1/2 *a2*

Trb. 1/2

B. Tbn.

T.t. dr. *ff*

Xyl.

Vln. I (unis.) *Δ*

Vln. II (unis.) *Δ*

Vln. III (unis.) *Δ*

Vla. (unis.) *Δ*

Vc. (unis.) *Δ*

D. b. *Δ*

200

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

B. Tbn.

T.t. dr.

B. dr.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*a2*

*ff*

*ff*

*ff*

*marcatissimo*

*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)

*pp* *con sord.* *p* *mp* *mf*

*pp* *con sord.* *p* *mp* *mf*

*pp* *con sord.* *p* *mp* *mf*

*pp* *con sord.* *p* *mp* *mf*

*ppp* *trem. con sord.* *legato e quasi gliss.* *ppp* *trem. con sord.* *legato e quasi gliss.*

*ppp* *legato e quasi gliss.*

10

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

*f* *p* *f* *p* *f* *p*

16 **FF**

A. sx. *pp*

Bar. Sx. *pp*

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

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

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

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

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

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

**FF**

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

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

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

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

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

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

23

A. sx.

Bar. Sx.

D. bsn.

Flghn.

T. hn.

T.t. dr.

C. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for measures 23-27 is written for a large orchestra. The instruments are arranged in a standard orchestral layout. The score includes dynamic markings such as *pp* (pianissimo), *dim. al niente* (diminuendo to nothing), *mp* (mezzo-piano), and *f* (forte). There are also articulation marks like accents and slurs. The percussion section includes a snare drum (A. sx.), baritone drum (Bar. Sx.), and tom-tom (T.t. dr.). The woodwind section includes double bassoon (D. bsn.), flute (Flghn.), and horn (T. hn.). The string section includes solo violin (S. vln.), first violin (Vln. I), second violin (Vln. II), third violin (Vln. III), viola (Vla.), violoncello (Vc.), and double bass (D. b.). The score shows a variety of musical textures, from sustained chords to moving lines and rhythmic patterns.



**GG**

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

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1 *f*

D. bsn. *f* *mp*

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

Flghn. 1/2 *f*

B. Tbn. *f* *mp*

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

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

Xyl. *f*

Mrb. *f*

S. vln. *f*

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

Vln. II senza sord. pizz. *f*

Vln. III senza sord. pizz. *f*

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

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

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

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. *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* *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* *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. 6

S. vln. (8) *pp* *pp* *mf*

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

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

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

Vla. *f* *mp* *f*

Vc. *p* *p* *ppp*

D. b. *f* *mp* *f*

II

54 a2 a2 a2 a2

Fl. 1/2 *f*

Ob. 1/2 *f*

A. sx. *f*

Bar. Sx. *f*

Bsn. 1/2 *f*

Hn. 1/2 *ff*

Tpt. 1/2 *ff*

Trb. 1/2 *ff*

B. Tbn. *ff*

T.t. dr. *mp* *f*

C. dr. *f*

Xyl. *f*

S. vln. *ff*

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

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

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

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

Vc. *ff*

D. b. *ff*



58

A. sx.

Bar. Sx.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

change to B $\flat$  flugelhorns 1 and 2

change to B $\flat$  tenor horns 1 and 2

12

6

*ff*

*pp*

*mf*

con sord.

*ppp*

*ppp*

*ppp*

*ppp*

62 JJ

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

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

Ob. 1 *p*

Ob. 2 *p*

A. sx. *p*

Bar. Sx. *p*

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

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

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

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

C. dr. *pp*

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

Vla. JJ *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* *mf* *p* *pp*

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

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

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

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

Vln. III 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* *3* *p* *mp* *p* *mp* *p* *3*

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

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

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

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

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

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

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

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

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

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

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

Crt. *mp*

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

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

Vln. I *p* *pp* *6* *p* *mp* *p* *mp* *p* *6*

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

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

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

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

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

79

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

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

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

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

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

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

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

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

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

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

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

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

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

Crt. *mf*

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

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

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

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

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

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

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

D. b. *mf*

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*

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")