

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 clarinets in B♭ [Cl. 1, 2]
 1st doubling alto saxophone in E♭ [A. sx.]
 2nd doubling baritone saxophone in E♭ [Bar. sx.]
2 bassoons [Bsn. 1, 2]
 2nd doubling double bassoon [D. bsn.]

2 horns in F [Hn. 1, 2]
2 trumpets in C [Tpt. 1, 2] (mutes: bucket and straight)
 both doubling flugelhorns in B♭ [Flghn. 1, 2]
2 trombones [Trb. 1, 2] (mutes: straight) (2nd with *F* valve)
 both doubling tenor horns in B♭ [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

Crt. *pp*

S. vln. *ff* ritmico ed energico

Detailed description: This block contains the first system of the musical score, measures 1 through 6. The music is in 2/4 time. The Flute 1 part starts with a melody in measures 1-2, then rests. Flute 2 enters in measure 4 with a similar melody. Clarinet 1 plays a rhythmic accompaniment of eighth notes. Clarinet 2 is silent. Cello plays a long, low note in measure 1, then rests. Solo Violin plays a fast, rhythmic pattern of eighth notes throughout the system. The tempo is marked Allegro at 112 beats per minute.



Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *p*

Cl. 2

S. vln.

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

Detailed description: This block contains the second system of the musical score, measures 7 through 11. The music continues in 2/4 time. Flute 1 has a melody in measure 7, then rests. Flute 2 has a melody in measure 8, then rests. Clarinet 1 plays a rhythmic accompaniment. Clarinet 2 is silent. Solo Violin continues with the fast rhythmic pattern. Viola enters in measure 10 with a long, low note, marked 'div. a2' and 'con sord.' (con sordina). The system ends with a double bar line.

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

2018 by Tamás Beischer-Matyó

12

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1

S. vln.

Vla. *con sord.* *mp*

18

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1 *mf*

S. vln.

Vla.

23

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Cl. 1 *f*

S. vln.

Vla.

[illegible]

33

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

Fl. 2 *f* *ff*

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

Ob. 2 *f* *ff*

Cl. 1 *p* *ff*

Cl. 2 *ff*

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

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

Hn. 1 *2.* *mf* *1.* *f* *ff*

Tpt. 1 *1.* *mf* *2.* *mf* *ff*

Tpt. 2 *ff*

Trb. 1 *ff*

B. Tbn. *ten.* *ff*

T.t. dr. *ff* wooden sticks

Crt. *ff*

S. vln. *A*

Vln. I (unis.) *f* *ff*

Vln. II (unis.) *f* *ff*

Vln. III (unis.) *f* *ff*

Vla. (unis.) *f* *ff*

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

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

A

38 *poco rit.* ----- 7

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[illegible]

50 ^{a2}

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 *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 *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*

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 *f* *ff* *f* *ff* *f*

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

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

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

D. bsn. *f* *f*

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

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

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Trb. 1 *ff* *ff*

T.t. dr. *mf* *mf*

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

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

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

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

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

Vc. *f* *f*

D. b. *f* *f*

182 2.

Fl. 1/2 *ff* *a2*

Ob. 1/2 *ff* 1.

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

Bsn. 1 *f* *ff*

D. bsn. *f* *ff*

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

Tpt. 1/2 *ff* *p*

Trb. 1/2 *ff* *p*

B. Tbn. *ff* *p*

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

Crt. *ff*

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

Vln. II *f* *arco* *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 major or D minor), and the time signature is 2/4. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Double Bassoon (D. bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Tuba (B. Tbn.), Timpani (T.t. dr.), Cymbals (Crt.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. b.). The music features various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte), as well as articulations like *arco* (arco) and *a2* (second ending). The score is divided into measures 182, 183, 184, 185, 186, and 187, with a repeat sign at the end of measure 187.

[illegible]

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. *acc.* *acc.* *acc.* *acc.* *acc.*

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

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

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

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

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

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

198

Fl. 1

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.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

199

200

201

202

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212

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611

202

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.

(ca. 4'35")

(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.

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.

pizz.

pizz.

pizz.

pizz.

pp *dolce* *1.* *dolce* *pp* *dolce* *pp* *dolce* *pp* *dolce* *pp* *dolce*

18

22

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. arco *accel.*

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*

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

This page of a musical score is divided into two main sections. The first section, starting at measure 56, is marked "Con moto" with a tempo of 168. It includes staves for Piccolo, Flute 1, Oboe 1 and 2, English Horn, Bassoon 1, Double Bassoon, Horn 1 and 2, Flageolet Horn 1 and 2, Trombone, Trumpet 1 and 2, Timpani (drum), Cymbal, and Maracas. The second section, starting at measure 168, is marked "Vivace" with a tempo of 168. It includes staves for Violin I, Violin II, Violin III, and Viola. The score features various dynamic markings such as *ff*, *mp*, *f*, *mf*, *p*, and *f*, as well as articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The page number 43 is visible in the top right corner.

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

A. sx. *ff* *tr*

Bar. Sx. *ff* *tr*

Bsn. 1 *ff*

D. bsn. *ff*

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

Vln. I N *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 features Piccolo, Flute 1, Oboe 1 & 2, and English Horn playing a melodic line with vibrato. Bassoon 1 and Contrabassoon play a rhythmic pattern. Measure 74 continues the melodic lines for Piccolo, Flute 1, Oboe 1 & 2, and English Horn, while the woodwinds and strings provide harmonic support. Measure 75 shows the continuation of the melodic lines and the entry of the strings.

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. 0

Fl. 1

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

A. sx. *sub. p*

Bar. Sx. *sub. p*

Bsn. 1 *sub. p*

D. bsn. *sub. p*

Hn. $\frac{1}{2}$ *sub. p*

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

B. Tbn.

T. hn. $\frac{1}{2}$ *sub. p*

T.t. dr.

S. vln. *f*

0

Vln. I

Vln. II

Vln. III *p*

Vla. *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.

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. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Fl. 1 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Ob. 1/2 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

A. sx. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Bar. Sx. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Bsn. 1 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

D. bsn. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Hn. 1/2 $\text{♩} = 168$ *1. mf* $\text{♩} = 132$ *ff*

Flghn. 1/2 $\text{♩} = 168$ *mf* $\text{♩} = 132$ *ff*

B. Tbn. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

T. hn. 1/2 $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

C. dr. $\text{♩} = 168$ *p* $\text{♩} = 132$ *ff*

Crt. $\text{♩} = 168$ *mf* $\text{♩} = 132$ *ff*

soft timpani mallets

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

Vln. I $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

Vln. II $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

Vln. III $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

Vla. $\text{♩} = 168$ *ff* $\text{♩} = 132$ *ff*

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. *al niente* *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 *al niente* *p* *a2*

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. $\frac{1}{2}$

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

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. *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*

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*

(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

ff

f

pp

pp

pp

pizz.

p

pizz.

p

47

Cl.

Bsn.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.



52

Bsn.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

risoluto

arco

p

56

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

Measures 56-60 of the musical score. The woodwind section (Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2) plays a melodic line consisting of eighth-note triplets, starting in measure 56 and continuing through measure 60. The string section (Violin 1, 2, 3, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment of eighth notes, also featuring triplets in measures 56-59. The timpani part has a roll in measure 60. Dynamics include piano (*p*), forte (*f*), and accents (^).

60

Picc.

Fl. 1

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Crt.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

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*

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accel.

Agitato ♩ = 144

81

Picc. *flutt.* *ruvido*

Fl. 1 *flutt.* *ruvido*

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

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

Bsn. 1/2 *p*

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

Trb. 1 *flutt.* *ruvido*

2 *ff*

B. Tbn. *ff*

B. dr. *pp*

T. b. *mf*

Xyl. *mf* *fff*

accel.

Agitato ♩ = 144

Vln. I *ruvido*

Vln. II *ruvido*

Vln. III *ruvido*

Vla. *ruvido*

Vc. *p*

D. b.

84

Picc.

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Tpt. 1/2

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

mf

pp

p

hard mallets

mf energico ed agitato

pizz.

p

p

p

p

88

Picc. 1

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Tpt. 1/2

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

p

p

mp

pp

bucket mute

f

f

f

f

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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. 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

mp

pp

(bucket mute)

f

Detailed description of the musical score: The score is for measures 110, 111, and 112. Measure 110 features Piccolo, Flute 1, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, and Trumpet 1/2 playing a melodic line with accents. Flute 1 and Clarinet 1/2 are marked *p*. Bassoon 1/2 is marked *mp*. Horn 1/2 and Trumpet 1/2 are marked *pp*. The Baritone Drum, Trombone, and Mallets are silent. The String Quartet and String Quintet are playing a rhythmic pattern of eighth notes. Measure 111 is similar, with the same instruments and dynamics. Measure 112 shows the Piccolo, Flute 1, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, and Trumpet 1/2 playing a melodic line with accents. Flute 1 and Clarinet 1/2 are marked *p*. Bassoon 1/2 is marked *mp*. Horn 1/2 and Trumpet 1/2 are marked *pp*. The Baritone Drum, Trombone, and Mallets are silent. The String Quartet and String Quintet are playing a rhythmic pattern of eighth notes.

[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.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

119

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

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

Ob. 1/2 *mf* *ff* *ff*

Cl. 1/2 *mf* *ff* *ff*

Bsn. 1/2 *mf* *ff* *ff*

Hn. 1/2 *mf* *ff*

Tpt. 1/2 *mf* *ff*

B. dr. *ff* *ppp*

T. b. *mf* *ff*

Mrb. *ff*

S. vln. *fff* *pp* **AA**

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

122

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2

Cl. 1/2

Bsn. 1/2

T. b.

Mrb. *mp* *ff*

Vln. I arco *p* *ff*

Vln. II arco *p* *ff*

Vln. III arco *p* *ff*

Vla. arco *p* *ff*

Vc. arco *p* *ff*

D. b. arco *p* *ff*

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

Hn. 1/2 *pp* open *ff* a2

Tpt. 1/2 *pp* open *ff*

Trb. 1/2 *pp* open *ff*

B. Tbn. *pp* *ff* wooden sticks

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

T. b. *ff*

S. vln. *ff* marcatissimo

Vc. *ff* marcatissimo unis.

D. b. *ff* marcatissimo unis.

132

Hn. 1/2 *a2*

Tpt. 1/2

Trb. 1/2

B. Tbn.

T.t. dr. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *ff* marcatissimo unis.

D. b. *ff* marcatissimo unis.

137

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Vc.

D. b.



142

CC

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

C. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

soft timpani mallets
p

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.

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.

182

183

p

f

fff

arco

184

Picc. *p* *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

T.t. dr. *ff*

Xyl. *ff*

S. vln.

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

187

Picc. *ff*

Fl. 1 *ff*

Ob. 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.

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

2

Cl.

1

2

Bsn.

1

2

Hn.

1

2

Tpt.

1

2

Trb.

1

2

B. Tbn.

T.t. dr.

B. dr.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

marcatissimo

marcatissimo

205

Picc. 1

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

B. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

209

T.t. dr.

B. dr.

Vc.

D. b.

(ca. 5')

V. Purple

Adagio ♩ = 56

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

div. a3
(al fine)

ppp legato e quasi gliss.

ppp legato e quasi gliss.

[illegible]

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 presented for a full orchestra. The instruments are arranged vertically: A. sx. (Alto Saxophone), Bar. Sx. (Baritone Saxophone), D. bsn. (Double Bassoon), Flghn. (Flute), T. hn. (Trumpet), T.t. dr. (Timpani), C. dr. (Cymbal), S. vln. (Violoncello), Vln. I, II, III (Violins), Vla. (Viola), Vc. (Violoncello), and D. b. (Double Bass). The score includes dynamic markings such as *pp* (pianissimo), *dim. al niente* (diminuendo to nothing), *mp* (mezzo-piano), and *f* (forte). It also features articulation marks like accents and slurs, and performance instructions like *3* (triplets). The notation is in standard musical notation with various clefs and time signatures.

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*

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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* *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*

Fl. 1 2 *f* *a2* *a2* *a2* *a2*

Ob. 1 2 *f*

A. sx. *f*

Bar. Sx.

Bsn. 1 2 *f* *a2* *ff* *a2* *ff*

Hn. 1 2 *ff*

Tpt. 1 2 *ff*

Trb. 1 2 *ff*

B. Tbn. *ff*

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

C. dr. *f*

Xyl. *f*

S. vln. *ff*

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

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

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

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

Vc. *trem.* *ff*

D. b. *ff*

58

A. sx.

Bar. Sx.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

change to B \flat flugelhorns 1 and 2

change to B \flat tenor horns 1 and 2

12

6

ff

pp

mf

con sord.

ppp

ppp

ppp

ppp

62 JJ

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

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

Ob. 1 *p*

Ob. 2 *p*

A. sx. *p*

Bar. Sx. *p*

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

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

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

T.t. dr. *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* *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. 1/2 *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 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
(ca. 6'30")