

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 \flat [Cl. 1, 2]

1st doubling alto saxophone in E \flat [A. sx.]

2nd doubling baritone saxophone in E \flat [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 \flat [Flghn. 1, 2]

2 trombones [Trb. 1, 2] (mutes: straight) (2nd with *F* valve)

both doubling tenor horns in B \flat [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

7

Fl. 1 *mp*

Fl. 2 *mp*

Cl. 1 *p*

Cl. 2 *p*

S. vln. *p*

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

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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.

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. *p*

D. b. ten. *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

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 2

Ob. 1 2

Cl. 1

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.

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* **A**

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*

Fl. 143

Ob. 1

Cl. 1 2

Bsn. 1

S. vln. (8)

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. *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. *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 *arco* *f* *ff*

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

Vln. III *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D. b. *f* *ff*

Detailed description of the musical score: The score is for a full orchestra. Measures 182-187 are shown. The key signature has one flat (B-flat). The time signature is 2/4. The score includes parts for Flute (1/2), Oboe (1/2), Clarinet (1/2), Bassoon (1), Double Bassoon, Horn (1/2), Trumpet (1/2), Trombone (1/2), Tuba/Euphonium, 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 including *f* (forte), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). There are also articulations like *arco* (arco) and *a2* (second ending). The score is written in a standard musical notation with staves for each instrument.

188

Fl. 1 *ff* *H* *f* *trb* *ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tt. dr. *ff* *ff* *ff* *ff*

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

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

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

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

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

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

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

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

193

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.

[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.

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

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* 3 9

Fl. 1  *p* 3 9

Ob. 1/2  *p* 3 9

A. sx.  *p* 6 *ff*

Bar. Sx.  *p* 6 *ff*

Bsn. 1  *p* 6 *ff*

D. bsn.  *p* 6 *ff*

Hn. 1/2  *ff* a2

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.

ff

[illegible]

accel. -----

48

Picc. *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*

Flghn. 1. *mf* *f*

B. Tbn. *f* *f*

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

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

T.t. dr. *p* *f*

Crt. *f*

Mrb. *p* *f*

Con moto ♩ = 168 **Vivace** ♩ = 168

M

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

soft timpani mallets

hard mallets

59

Picc. *mf*

A. sx. *p*

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

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

D. bsn. *p*

Hn. 1/2 *p*

Flghn. 1/2 *p*

B. Tbn. *p*

T. hn. 1/2 *p*

B. dr. *mf*

Xyl. *mf*

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

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

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

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

Vla. *p* *molto ritmico e preciso*

63

Picc.

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

T. hn. 1

C. dr.

Xyl.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

f

p molto ritmico e preciso

p molto ritmico e preciso

p molto ritmico e preciso

soft timpani mallets

p

mp vibr.

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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. Measure 73 starts with Piccolo, Flute 1, and Oboe 1 & 2 playing a melodic line with vibrato. The English Horn and Bassoon 1 have trills. The Flute/Glengarry 1 & 2 play a triplet. The Bass Trombone, Trumpet 1 & 2, and Viola have rests. Measure 74 continues the melodic lines for Piccolo, Flute 1, and Oboe 1 & 2. The English Horn and Bassoon 1 have trills. The Flute/Glengarry 1 & 2 play a triplet. The Bass Trombone, Trumpet 1 & 2, and Viola have rests. Measure 75 continues the melodic lines for Piccolo, Flute 1, and Oboe 1 & 2. The English Horn and Bassoon 1 have trills. The Flute/Glengarry 1 & 2 play a triplet. The Bass Trombone, Trumpet 1 & 2, and Viola have rests.

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. 1

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.

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*

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

Vln. I *unis.* *ff*

Vln. II *unis.* *ff*

Vln. III *ff*

Vla. *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. 1/2

A. sx.

Bar. Sx.

Bsn. 1

D. bsn.

Hn. 1/2

Flghn. 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*

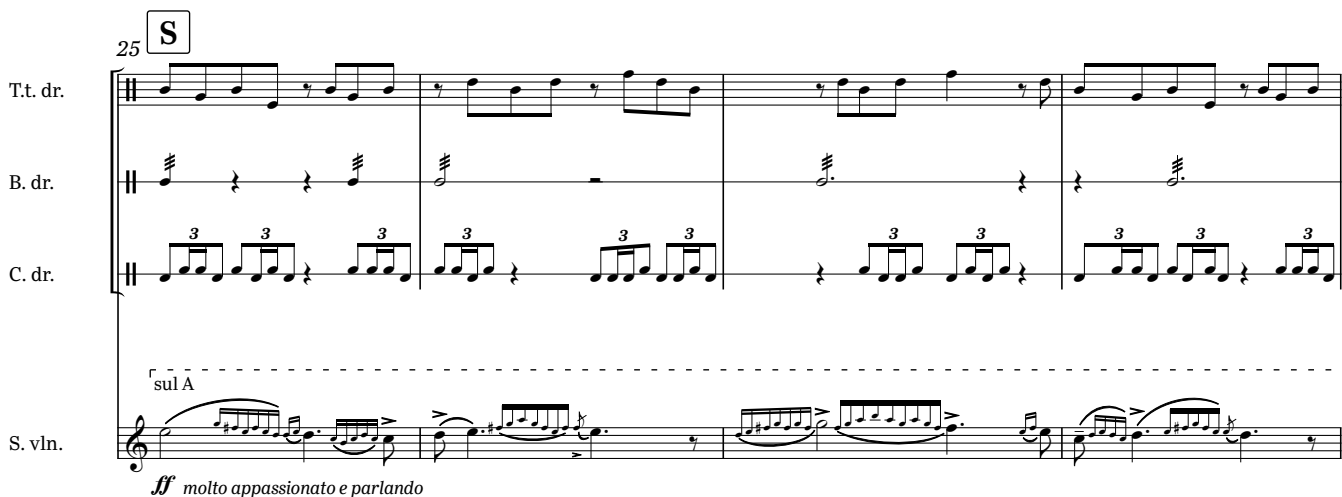
Vln. III *ppp*

Vla. *ppp*

[illegible]



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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. *pizz.* *p* *ff*

38 *a2* *accel.* -----

Fl. 1 2 *f* *pp*

Ob. 1 2 *f* *pp*

Cl. 1 2 *f* *pp*

Bsn. 1 *f* *pp*

Hn. 1 2 *p* *ff*

Tpt. 1 2 *p*

Trb. 1 2 *p*

B. Tbn. *p*

B. dr.

Vln. I *p* *accel.* -----

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc. *p*

D. b. *p*

a tempo *accel.* *a tempo* *accel.* -----

42

Fl. 1 *f* *pp* *f*

Fl. 2 *f* *pp* *f* *pp* *f*

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

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

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

Cl. 2 *f* *pp* *f* *pp* *f*

Bsn. 1 *f* *pp* *f*

Bsn. 2 *f* *pp* *f*

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

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

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

B. Tbn. *pp* *p* *p*

B. dr. *pp* *p* *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 \flat 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

ff

f

pp

pp

pp

pizz.

p

pizz.

p

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 56-59, features a dense orchestral arrangement. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I, II, III, Viola, Violoncello, Double Bass) are heavily involved in triplet patterns. The Piccolo and Flute 1 parts begin in measure 56 with a triplet of eighth notes. The Oboe 1 and 2 parts follow with similar triplet figures. The Clarinet 1 and 2 parts also play triplets, with the Clarinet 2 part starting in measure 57. The Bassoon 1 and 2 parts play a steady eighth-note pattern. The Timpani/Drum part has a single note in measure 59. The String Violin part plays a triplet of eighth notes in measure 56. The Violin I and II parts play a triplet of eighth notes in measure 56, marked with a forte (f) dynamic. The Violin III, Viola, Violoncello, and Double Bass parts play a triplet of eighth notes in measure 56, marked with a piano (p) dynamic. The score continues with various triplet patterns and dynamic markings throughout measures 57-59.

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*

66 X

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.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

a2 open

ff

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 *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

p

pp

bucket mute

f

f

f

f

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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. (8)

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. (8) *fff* *pp* **Z**

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

100

Picc.

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

B. dr.

T. b.

Mrb.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

mp

f

mp *ff* *f* *p*

arco

p *ff*

pizz.

ff pizz.

ff pizz.

ff pizz.

ff pizz.

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

105

B. dr.

T. b.

Mrb.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

mf *mp* *p*

f *p* *f* *p*

mf *energico ed agitato*

pizz.

pp pizz. *p*

pp pizz. *p*

pp pizz. *p*

pp pizz. *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

[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. (8) *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. 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

ff

f energico e ritmico

CC

pp

pp

pp

p risoluto

p risoluto

[illegible]

[illegible]

160

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

166

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. Tbn.

T.t. dr.

T. b.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

170 **DD**

Cl. 1 *p*

Cl. 2 *p*

S. vln. *f*

Vln. I *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*

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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. The woodwinds (Piccolo, Flute 1, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violins I, II, III, Viola, Violoncello, Double Bass) are playing complex patterns, primarily consisting of triplets. The woodwinds and strings are marked with fortissimo (*ff*) dynamics. The percussion section includes Timpani (T.t. dr.), Cymbal (Crt.), and Xylophone (Xyl.). The Xylophone part in measure 187 features a rapid triplet pattern. The Cymbal part in measure 187 features a triplet pattern. The Timpani part in measure 187 features a triplet pattern. The Violins I, II, and III parts in measure 187 feature triplet patterns. The Viola part in measure 187 features a triplet pattern. The Violoncello part in measure 187 features a triplet pattern. The Double Bass part in measure 187 features a triplet pattern. The score continues with similar complex patterns and dynamics through measures 188-191.

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.

marcatissimo

marcatissimo

205

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

B. dr.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

209

T.t. dr.

B. dr.

Vc.

D. b.

(ca. 5')

V. Purple

Adagio ♩ = 56

A. sx.

Bar. Sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

div. a3
(al fine)

ppp legato e quasi gliss.

ppp trem. con sord.

ppp trem. con sord.

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.* \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*

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 the following order from top to bottom: 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. (Violin), Vln. I (Violin I), Vln. II (Violin II), Vln. III (Violin III), Vla. (Viola), Vc. (Violoncello), and D. b. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics for measures 23-27 are: *pp* (pianissimo) for measures 23-24, *dim. al niente* (diminuendo to nothing) for measures 25-26, and *pp* for measure 27. The S. vln. part has a dynamic marking of *mp* (mezzo-piano) for measures 23-24, *f* (forte) for measure 25, and *mp* for measures 26-27. The Vln. I, Vln. II, Vln. III, Vla., Vc., and D. b. parts all have a dynamic marking of *pp* for measures 23-24, *dim. al niente* for measures 25-26, and *pp* for measure 27. The T.t. dr. and C. dr. parts have a dynamic marking of *pp* for measures 23-24, *pp* for measure 25, and *pp* for measures 26-27. The Flghn. and T. hn. parts have a dynamic marking of *pp* for measures 23-24, *dim. al niente* for measures 25-26, and *pp* for measure 27. The A. sx. and Bar. Sx. parts have a dynamic marking of *pp* for measures 23-24, *dim. al niente* for measures 25-26, and *pp* for measure 27. The D. bsn. part has a dynamic marking of *pp* for measures 23-24, *dim. al niente* for measures 25-26, and *pp* for measure 27.

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. *pp* *pp* *ff* *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. 6

(8) *pp* *pp* *mf*

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

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

Vln. III *f* *mp* *f* 3

Vla. *f* *mp* *f* 3

Vc. *p* *p* *ppp*

D. b.

54 *a2*

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

Ob. 1 2 *f*

A. sx. *f*

Bar. Sx.

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

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

Ob.

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

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

A. sx.

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

Bsn.

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

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

Hn.

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

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

Flghn.

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

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

T. hn.

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

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

Crt.

mf

Xyl.

mp *mp* *mf* *mf*

Mrb.

mp *mp* *mf* *mf*

Vln. I

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

Vln. II

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

Vln. III

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

Vla.

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

Vc.

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

D. b.

mf

mf

81 (8)

Fl. 1 *mf* *mp* *mf* *f* *mf* *f*

Fl. 2 *mf* *mp* *mf* *f* *mf* *f*

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

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

A. sx. *mf* *mp* *mf* *f* *mf* *f*

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

Bsn. 2 *mf* *mp* *mf* *f* *mf* *f*

Hn. 1 *mf* *mp* *mf* *f* *mf* *f*

Hn. 2 *mf* *mp* *mf* *f* *mf* *f*

Flghn. 1 *mf* *mf* *f* *f*

Flghn. 2 *mf* *mf* *f* *f*

T. hn. 1 *mf* *mp* *mf* *f* *mf* *f*

T. hn. 2 *mf* *mp* *mf* *f* *mf* *f*

Crt. *f*

Xyl. *mf* *mf* *f* *f*

Mrb. *mf* *mf* *f* *f*

Vln. I (8) *mf* *mp* *mf* *f* *mf* *f*

Vln. II 8 *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

83 (8)

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

Fl. 2 (8) *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. (8) *ff*

Mrb. (8) *ff*

Vln. I (8) *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. II (8) *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")