

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 one 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. *mp*

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.

[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*

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

wooden sticks

38

Fl.

Ob.

Cl.

Bsn.

D. bsn.

Hn.

Tpt.

Trb.

B. tbn.

T.t. dr.

Crt.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

poco rit. - - - - - 7

B

Five-Color Journey © BMT

[illegible]

Five-Color Journey © BMT

70

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Hn. 1/2

Tpt. 1/2

Trb. 1/2

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

mf

mf

mf

ff

mp

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

D. bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. tbn.

T.t. dr.

Crt.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

79

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf* *ff* *mf*

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

Bsn. 1 *ff*

D. bsn. *ff*

Hn. 1 *ff*

Tpt. 1 *ff*

Trb. 1 *ff*

B. tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

S. vln. *mp*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *mp*

Vc. *ff*

D. b. *ff*

83

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

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

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

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

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

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

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

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*

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* *ff* *ff* *ff*

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

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

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

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

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

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

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

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

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

G

173

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

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

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

Ob. 2 *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 1. *f* *ff* *p*

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 *f* *ff*

Vln. III *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D. b. *f* *ff*

188

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B. tbn. *ff* *ff* *f* *ff*

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

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

S. vln. *ff*

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

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

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

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

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

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

ten. *ten.* *ten.* *ten.*

mf

trb

H

A

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*

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*

Picc.

Picc.

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. 

Fl. 1 

Ob. 1/2 

A. sx. 

Bar. sx. 

Bsn. 1 

D. bsn. 

Hn. 1/2 

Flghn. 1/2 

B. tbn. 

T. hn. 1/2 

C. dr. 

Xyl. 

Mrb. 

Vln. I 

Vln. II 

Vln. III

Vla.

1. *pp* 2. *pp* bucket mute *pp*

1. *pp* 2. *pp*

soft timpani mallets

unis. senza sord. arco *accel.*

unis. senza sord. arco

unis. senza sord. arco

unis. senza sord. arco

[illegible]

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 (8) 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*

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.

Bar. sx. *f* *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. *p* *mf* *f*

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

D. bsn. *p* *mf* *f*

Hn. 1 *p* *mf* *f*

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

Flghn. 1 *mf* *f*

Flghn. 2 *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

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

M

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. *f*

A. sx.

Bar. sx.

Bsn. 1 *p* molto ritmico e preciso

D. bsn. *p* molto ritmico e preciso

T. hn. 1 *p* molto ritmico e preciso

C. dr. soft timpani mallets *p*

Xyl.

S. vln. *mp* vibr.

Vln. I

Vln. II

Vln. III

Vla.

Five-Color Journey © BMT

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.*

B. tbn.

T. hn. 1 2

Xyl.

S. vln. *tr# tr tr# tr*

Vln. I

Vln. II

Vln. III

Vla.

Detailed description of the musical score: The score is for a full orchestra. Measures 73-75 are shown. Measure 73 starts with a key signature of two flats (B-flat and E-flat) and a common time signature. Piccolo, Flute 1, and Oboe 1 & 2 play a melodic line with vibrato. English Horn and Contrabassoon play a trill. Bassoon 1 and Contrabassoon play a rhythmic pattern. Flute/Ghost Flute 1 & 2 play a melodic line with vibrato. Baritone Trombone, Trumpet 1 & 2, and Viola play a rhythmic pattern. Violin 1, Violin 2, and Violin 3 play a rhythmic pattern. Measure 74 continues the melodic lines with vibrato and the rhythmic patterns. Measure 75 shows the continuation of the melodic lines and the rhythmic patterns, with some instruments playing 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.

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*

$\text{♩} = 168$ *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*

$\text{♩} = 168$ *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*

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

Flghn. $\frac{1}{2}$ *al niente* *p dolce*

B. tbn. *al niente* *p*

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

Mrb. *mf*

S. vln.

Q

Vln. I *ppp*

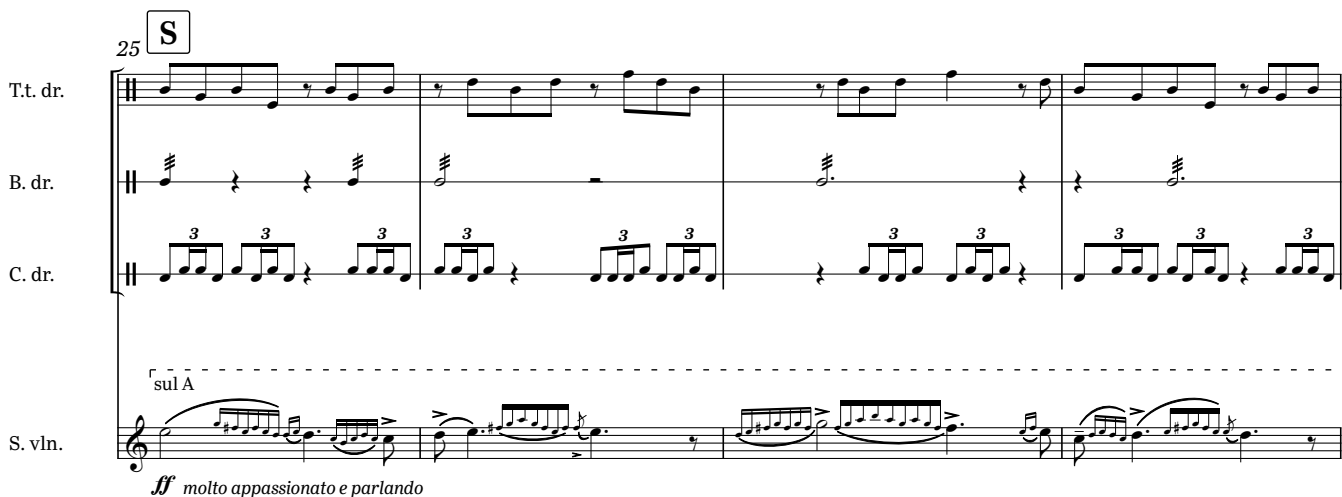
Vln. II *ppp*

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



52

Bsn.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

risoluto

arco

arco

p

p

56

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.t. dr.

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

The musical score for page 71, measures 56-60, features a dense orchestral arrangement. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I, II, III, Viola, Violoncello, Double Bass) are heavily involved in triplet patterns. The Piccolo and Flute 1 parts begin in measure 56 with a triplet of eighth notes. The Oboe 1 and 2 parts follow with similar triplet figures. The Clarinet 1 and 2 parts also 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 part has a single note in measure 60. The String Violins play 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 57-60.

60

Picc. *ff*

Fl. 1 *ff*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff*

Trb. 1/2 *ff*

B. tbn. *ff*

T.t. dr. *ff*

Crt. *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

The musical score for page 72, measures 60-64, features a dense orchestral texture. Measures 60-61 are dominated by triplets in the woodwinds and strings, with a fortissimo (ff) dynamic. Measures 62-64 continue this pattern, with the woodwinds and strings playing sustained notes and triplets, while the brass instruments (Horn, Trumpet, Baritone Trombone) enter with sustained notes. The percussion section (Timpani, Cymbal, Xylophone) also contributes to the overall texture. The string section (Violin I, Violin II, Violin III, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes and triplets, maintaining the fortissimo dynamic throughout the measures.

66 X

Picc. 3

Fl. 1 3

Ob. $\frac{1}{2}$ 3

Cl. $\frac{1}{2}$ 3

Bsn. $\frac{1}{2}$ 3

Hn. $\frac{1}{2}$ 3

Tpt. $\frac{1}{2}$ 3

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

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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.

(8)

S. vln.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

97 Z

Picc. *mf* *ff* *ff*

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

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

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. (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*

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

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

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

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

B. tbn. *pp* *ff* wooden sticks

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

T. b. *ff*

S. vln. *ff* marcatissimo

Vc. *ff* marcatissimo unis.

D. b. *ff* marcatissimo unis.

BB

132

Hn. 1/2 a2

Tpt. 1/2

Trb. 1/2

B. tbn.

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

Vc. unis.

D. b. unis.

137

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. tbn.

T.t. dr.

Vc.

D. b.



142

CC

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. tbn.

T.t. dr.

C. dr.

T. b.

S. vln.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

soft timpani mallets
p

f

f energico e ritmico

CC

pp

pp

pp

p risoluto

p risoluto

Musical score for measures 149-154. The score includes parts for Cl., Bsn., Hn., Tpt., Flghn., B. tbn., T.t. dr., C. dr., S. vln., Vln. I, Vln. II, Vln. III, Vc., and D. b.

- Cl.:** Measures 149-150 are whole rests. Measure 151 has a half note G₄. Measure 152 has a quarter rest. Measure 153 has a half note F₄ (marked *f*). Measure 154 has a whole rest.
- Bsn.:** Measures 149-150 are whole rests. Measure 151 has a half note G₃. Measure 152 has a quarter rest. Measure 153 has a half note F₃ (marked *f*). Measure 154 has a whole rest.
- Hn.:** Whole rests throughout.
- Tpt.:** Whole rests throughout.
- Flghn.:** Whole rests throughout.
- B. tbn.:** Whole rests throughout.
- T.t. dr.:** Two staves, both with whole rests throughout.
- C. dr.:** Measures 149-150 have eighth notes G₄, A₄, B₄. Measure 151 has eighth notes C₅, B₄, A₄. Measure 152 has eighth notes G₄, F₄, E₄. Measure 153 has eighth notes D₄, C₄, B₃. Measure 154 has eighth notes A₃, G₃, F₃.
- S. vln.:** Measures 149-150 have a half note G₄ (marked *ff*) and a half note F₄. Measure 151 has a half note E₄ and a half note D₄. Measure 152 has a half note C₄ and a half note B₃. Measure 153 has a half note A₃ and a half note G₃. Measure 154 has a half note F₃ and a half note E₃.
- Vln. I:** Measures 149-150 have a triplet of eighth notes G₄, A₄, B₄. Measure 151 has a triplet of eighth notes C₅, B₄, A₄. Measure 152 has a triplet of eighth notes G₄, F₄, E₄. Measure 153 has a triplet of eighth notes D₄, C₄, B₃. Measure 154 has a triplet of eighth notes A₃, G₃, F₃.
- Vln. II:** Measures 149-150 have a triplet of eighth notes G₄, A₄, B₄. Measure 151 has a triplet of eighth notes C₅, B₄, A₄. Measure 152 has a triplet of eighth notes G₄, F₄, E₄. Measure 153 has a triplet of eighth notes D₄, C₄, B₃. Measure 154 has a triplet of eighth notes A₃, G₃, F₃.
- Vln. III:** Measures 149-150 have a triplet of eighth notes G₄, A₄, B₄. Measure 151 has a triplet of eighth notes C₅, B₄, A₄. Measure 152 has a triplet of eighth notes G₄, F₄, E₄. Measure 153 has a triplet of eighth notes D₄, C₄, B₃. Measure 154 has a triplet of eighth notes A₃, G₃, F₃.
- Vc.:** Measures 149-150 have eighth notes G₄, A₄, B₄. Measure 151 has eighth notes C₅, B₄, A₄. Measure 152 has eighth notes G₄, F₄, E₄. Measure 153 has eighth notes D₄, C₄, B₃. Measure 154 has eighth notes A₃, G₃, F₃.
- D. b.:** Measures 149-150 have eighth notes G₄, A₄, B₄. Measure 151 has eighth notes C₅, B₄, A₄. Measure 152 has eighth notes G₄, F₄, E₄. Measure 153 has eighth notes D₄, C₄, B₃. Measure 154 has eighth notes A₃, G₃, F₃.

[illegible]

160

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. tbn.

T.t. dr.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

166

Hn. 1 2

Tpt. 1 2

Trb. 1 2

B. tbn.

T.t. dr.

T. b.

Vln. I

Vln. II

Vln. III

Vc.

D. b.

170 **DD**

Cl. 1 *p*

Cl. 2 *p*

S. vln. *f*

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vc. pizz. *p*

D. b. pizz. *p*



176

Bsn. 1 *p*

Bsn. 2 *p*

S. vln. *ff*

Vln. I

Vln. II

Vln. III

Vc.

D. b.

[illegible]

184

Picc. *p* *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

T.t. dr. *ff*

Xyl. *ff*

S. vln.

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

187

Picc. *ff*

Fl. 1 *ff*

Ob. 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

Cl. 1

Bsn. 1

Hn. 1

Tpt. 1

Trb. 1

B. tbn.

T.t. dr.

B. dr.

Xyl.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

ff

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.

div. a2

trem. con sord.

D. b.

div. a3 (al fine)

ppp legato e quasi gliss.

trem. con sord.

ppp legato e quasi gliss.

10

A. sx.

Bar. sx.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

D. b.

16 **FF**

A. sx. *pp*

Bar. sx. *pp*

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

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

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

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

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

S. vln. *pp* *espr.* *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). The woodwinds (A. sx., Bar. sx., D. bsn., Flghn., T. hn.) and strings (Vln. I, Vln. II, Vln. III, Vla., Vc., D. b.) are prominent, with the woodwinds playing melodic lines and the strings providing harmonic support. The percussion (T.t. dr., C. dr.) is also present, with the T.t. dr. playing a rhythmic pattern. The score is written in a single system, with measures 23-27. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written in a standard musical notation, with notes, rests, and dynamic markings clearly visible.

GG

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

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*

A. sx. *f*

Bar. sx. *f*

Bsn. 1 *f*

D. bsn. *f* *mp*

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

Flghn. 1/2 *f*

B. tbn. *f* *mp*

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

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

Xyl. *f*

Mrb. *f*

S. vln. *f*

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. *6* *f*

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* *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*

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

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

Vla. *f* *mp* *f*

Vc. *p* *p* *ppp*

D. b.

Five-Color Journey © BMT

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. 1/2 *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*

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")