

HPS 983

STEVE REICH
THE DESERT MUSIC

HENDON MUSIC

BOOSEY & HAWKES

HPS 983

/\$2.50

STEVE REICH

THE DESERT MUSIC

1984

For Chorus and Orchestra

Text from poems of
WILLIAM CARLOS WILLIAMS

HENDON MUSIC

BOOSEY & HAWKES

Commissioned jointly by the West German Radio (WDR), Cologne, and the Brooklyn Academy of Music.

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First Performances:

17 March 1984. Cologne Broadcast House. Cologne Radio Chorus and
Cologne Radio Symphony Orchestra conducted by Peter Eötvös.

25 October 1984. Brooklyn Academy of Music, Opera House. Next Wave Festival 1984.
Steve Reich and Musicians with chorus and members of the Brooklyn Philharmonic Orchestra
conducted by Michael Tilson Thomas.

Duration: 48 minutes

Recording: Nonesuch 79101. Steve Reich and Musicians with chorus and members of the Brooklyn
Philharmonic Orchestra conducted by Michael Tilson Thomas.

CHORUS (amplified)

27 voices (3 each of Soprano 1, Soprano 1A, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2).

With the exception of the canons beginning at **160**, Sopranos 1 and 1A should not sing simultaneously, but should work out in rehearsal procedures to alternate in order to avoid vocal fatigue in either group. Altos 1 and 2 divide into three equal groups of two altos each for the canons at **160**. (See diagram for microphone placement.)

ORCHESTRA

- 4 Flutes (2nd, 3rd, and 4th doubling Piccolo)
- 4 Oboes (2nd, 3rd, and 4th doubling English Horn)
- 4 Clarinets in B \flat (2nd, 3rd, and 4th doubling Bass Clarinet in B \flat)
- 4 Bassoons (4th doubling Contrabassoon)
(See diagram for woodwind amplification)
- 4 Horns in F
- 4 Trumpets in C (1st may substitute Piccolo Trumpet in movements II and IV)
- 2 Trombones
- Bass Trombone
- Tuba

*2 Timpani (both doubling Roto-Toms)

**Percussion (7)

- 2 Marimbas
- 2 Vibraphones
- 2 Xylophones
- 2 Glockenspiels
- Maracas
- Sticks (Rattan or plastic mallet handles)
- 2 Bass Drums (both 32-inch, placed horizontally on stands)
- Medium Tam-Tam

***2 Pianos (4 players; 1st, 3rd, and 4th doubling Synthesizer — see diagram.)

****Strings (12-12-9-9-6; seated in three equal groups — see diagram.)

NOTE: Transposing instruments written in C in the score.

*Each timpanist requires a set of 4 drums (always muted); two roto-toms (10-inch and 12-inch) are required for player 1, three (one 10-inch and two 12-inch) for player 2.

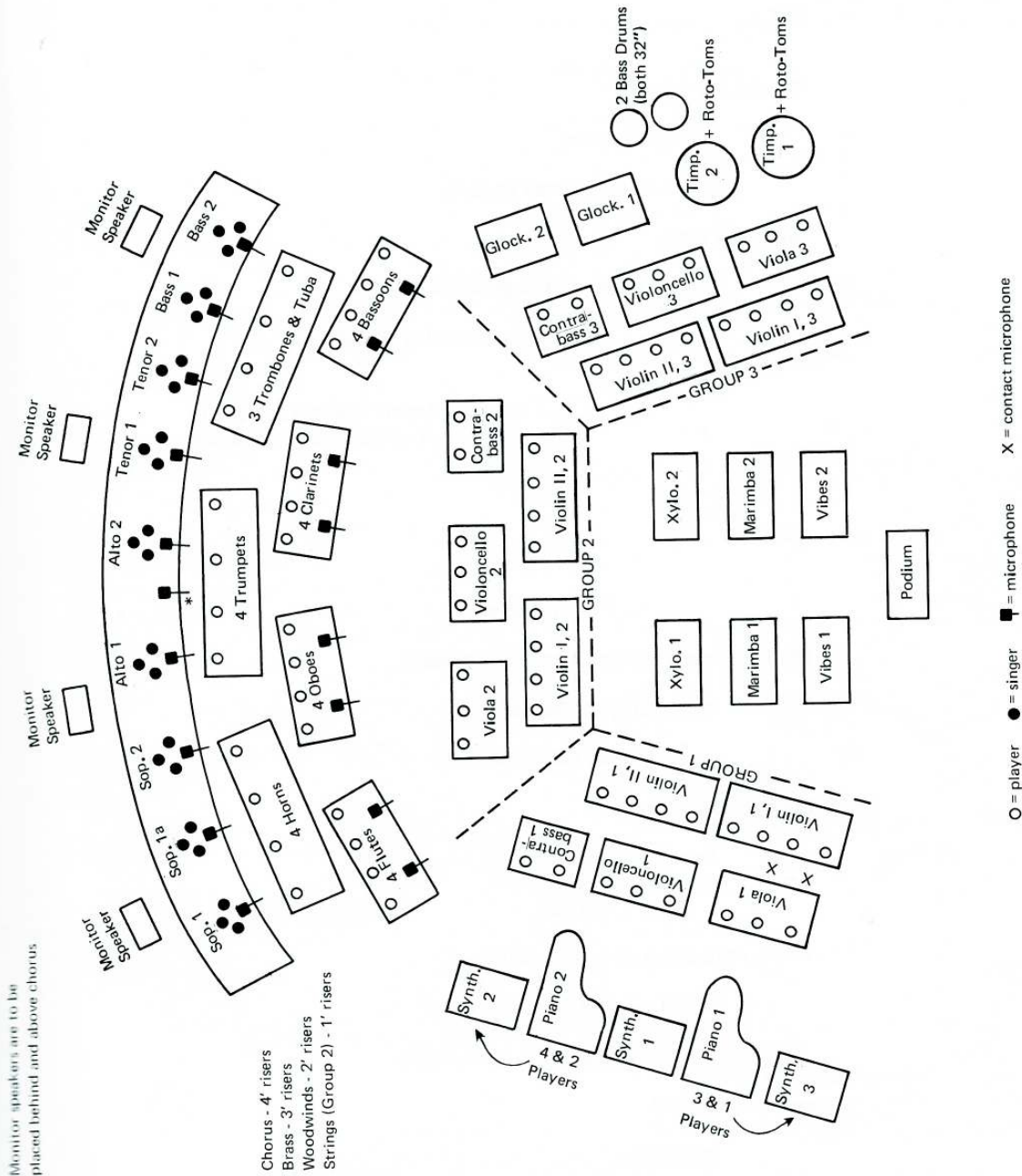
**The marimbas, vibraphones and xylophones are to be played by the four principal percussionists; the balance of the percussion is to be played by the three remaining percussionists with assistance of the timpanists, or, if the timpanists do not assist, with an additional one or two percussionists.

***Synthesizers should have a five-octave keyboard (three octaves below middle C and two octaves above) and should have basic "electric organ" and "brass" stops.

****The first two violists in group 1 require contact microphones for a passage beginning at **228**.

Important note: Full performance instructions for amplification, speaker placement, and sound mixing are available on request and should be consulted before mounting a performance. These notes are also found in all full scores which are supplied with performance materials.

PERFORMANCE PLACEMENT DIAGRAM



*Extra microphone for Altos in three groups in canons beginning at 160.

THE DESERT MUSIC

text

I — *fast*

"Begin, my friend
for you cannot,
you may be sure,
take your song,
which drives all things out of mind,
with you to the other world."

from: *Theocritus: Idyl I -
A version from the Greek*

II — *moderate*

"Well, shall we
think or listen? Is there a sound addressed
not wholly to the ear?
We half close
our eyes. We do not
hear it through our eyes.
It is not
a flute note either, it is the relation
of a flute note
to a drum. I am wide
awake. The mind
is listening."

from: *The Orchestra*

IIIA — *slow*

"Say to them:

Man has survived hitherto because he was too ignorant
to know how to realize his wishes. Now that he can realize
them, he must either change them or perish."

from: *The Orchestra*

IIIB — *moderate*

"it is a principle of music
to repeat the theme. Repeat
and repeat again,
as the pace mounts. The
theme is difficult
but no more difficult
than the facts to be
resolved."

from: *The Orchestra*

IIIC — *slow*

"Say to them:

Man has survived hitherto because he was too ignorant
to know how to realize his wishes. Now that he can realize
them, he must either change them or perish."

from: *The Orchestra*

IV — moderate

“Well, shall we
think or listen? Is there a sound addressed
not wholly to the ear?
We half close
our eyes. We do not
hear it through our eyes.
It is not
a flute note either, it is the relation
of a flute note
to a drum. I am wide
awake. The mind
is listening.”

from: *The Orchestra*

V — fast

“Inseparable from the fire
its light
takes precedence over it,
who most shall advance the light—
call it what you may!”

from: *Asphodel,
That Greeny Flower*

Excerpts from:
Theocritus: Idyl I, The Orchestra, and Asphodel, That Greeny Flower
from *Pictures from Breughel and Other Poems* by William Carlos Williams.
(Copyright © 1954, 1955, 1962 by William Carlos Williams); used by
permission of New Directions Publishing Corp.

NOTE BY THE COMPOSER

The Desert Music was begun in September, 1982 and completed in December, 1983. Work on the orchestration continued through February, 1984. It was commissioned by The West German Radio, Cologne, which gave its world premiere, and the Brooklyn Academy of Music in New York, where the Brooklyn Philharmonic, Michael Tilson Thomas conducting, presented its first American performance. It is a setting of parts of poems by the American poet William Carlos Williams. The duration is about 48 minutes.

The title is taken from Dr. Williams' book of collected poems, *The Desert Music*. From this collection I chose parts of *The Orchestra* and *Theocritus: Idyl I - A version from the Greek*. From another collection I chose a small part of *Asphodel, That Greeny Flower*. There are no complete poems used and the arrangement of parts is my own. This arrangement was my first compositional activity and the form of the piece into a large arch follows the text.

As indicated in the text, there are five movements forming a large arch, A-B-C-B-A. The first and fifth movements are fast and use the same harmonic cycle. The second and fourth are at a moderate tempo, share the identical text ("Well, shall we/think or listen? . . .") and also share a common harmonic cycle which is different from the one used in the first and fifth movements. The third - middle - movement is the longest (18 minutes) and is itself an arch form A-B-A where the A sections are slow and the B section moves up to the moderate tempo of the second and fourth movements. The third movement has its own harmonic cycle. There are no pauses between movements and the piece is played *attacca* from beginning to end. The changes of tempo between movements are made suddenly by metric modulation, always using the 3:2 relationship to either get slower (dotted quarter equals quarter), or faster (eighth note triplet equals eighth note).

Following the arrangement of the text, three cycles of harmonies were composed to serve as the basis for the individual movements. I chose to present these cycles as a series of pulsing chords, similar in rhythm to the pulses in my earlier *Music for 18 Musicians*, but more chromatic and 'darker' in harmony than the earlier piece, to suit the text of *The Desert Music*. The harmonic cycle of the first and fifth movements cadences, though with some ambiguity, on a D dorian minor center. This ambiguity resides in the fact that a prominent A altered dominant chord follows the D, but an F altered dominant precedes it. The cycle of the second and fourth movements does not clearly cadence on any center, though it too contains a prominent altered A dominant chord. The cycle for the large third movement is the most ambiguous of all, since all the chords are altered dominants with their roots moving in major and minor thirds making a cadence impossible. Thus, the overall harmonic movement of *The Desert Music* is from the possibility of a D dorian minor center to more and more ambiguity, until in the third movement, where the text would seem to suggest it, there is no clear harmonic center at all. This ambiguity more or less remains until well into the fifth movement when, just before the chorus enters, there is a large orchestral cadence — albeit coming from the F altered dominant — to D dorian minor. The only chord present in all movements is the A altered dominant. This chord is then used to move from one movement to the other at each change of tempo. The piece ends with the women's voices, violins and mallet instruments pulsing the notes (reading up) G, C, F, A, which are the common tones to the A altered dominant, the D dorian minor and the possible F major. The piece therefore ends with a certain harmonic ambiguity, partially, but not fully, resolved.

In the orchestration of *The Desert Music* I wanted to use all the orchestral instruments to play the repeating interlocking melodic patterns found in much of my earlier music. The strings begin this kind of polyrhythmic interlocking shortly after the opening pulses of the first movement, just before the chorus enters singing "Begin, my friend. . . ." To give the strings the extra 'snap' needed in this kind of rhythmic interplay, they are doubled by the synthesizers. The chorus, throughout the piece, is doubled for support either by the woodwinds or by the muted brass. This, of course, is an old technique, but one that here helps create that mixture of vocal and instrumental sound I have been working with since my composition *Drumming* in 1971. To further enhance this mix of vocal-instrumental sound, both the chorus and the woodwinds are amplified and mixed together. The percussion is omni-present, usually playing mallet instruments to supply the on-going pulse. Here and there one will also hear maracas, clicking sticks, bass drums, timpani and tam-tam.

The pulse which begins and ends *The Desert Music* and recurs throughout it is significant both musically and as a kind of wordless response to and commentary on the text itself. Musically, it presents the harmonic cycles of the movements as a kind of pulsing chorale. The pulse is also developed in the second and fourth movements from a simple eighth note pulsing in all voices and instruments to interlocking groups of two and three beats, each forming overall polyrhythmic pulses. This grows out of the two and three beat groupings found in my *Tehillim* (1981). In terms of the text, the vocalise syllables are a kind of wordless response to, "Well, shall we/think or listen? . . ." in the second and fourth movements. That constant flickering of attention between what words mean and how they sound when set to music is one main focus of *The Desert Music*.

While composing the last part of the slow movement during the summer of 1983 in a small town in Vermont, the local fire siren went off. I thought to myself, "That's it," and resolved to put a siren in the last part of the slow movement. After some reflection I decided that instead of a mechanical or electrical siren, the violas, who were not playing at that time, could play glissandos which, with contact microphones attached, would rise and fall over the entire orchestra and chorus.

As to the meaning of the text and music, I hope that it speaks for itself. I have loved Dr. Williams' poetry since I was 16 years old and picked up a copy of his long poem, *Paterson*, just because I was fascinated by the symmetry of his name — William Carlos Williams. I have continued reading his work to the present. I find Dr. Williams' finest work to be his late poetry, written between 1954 and his death in 1963 at age 80. It is from this period in the poet's work that I have selected the texts

for *The Desert Music* — a period after the bombs were dropped on Hiroshima and Nagasaki. Dr. Williams was acutely aware of the bomb, and his words about it, in a poem about music entitled *The Orchestra*, struck me as to the point: "Say to them:/ Man has survived hitherto because he was too ignorant/to know how to realize his wishes. Now that he can realize them, he must either change them or perish." When I began work on *The Desert Music* I thought those words were too grave to be set and thought I would use a tape of Dr. Williams reading them instead. When the time came to compose the third movement in the summer of 1983, the character of the movement's harmony seemed to generate just the right setting. I am very glad now I did not resort to using a tape.

In the center of the piece is the text, also from *The Orchestra*, which says "it is a principle of music/ to repeat the theme. Repeat/ and repeat again,/ as the pace mounts. The/ theme is difficult/ but no more difficult/ than the facts to be resolved." Those at all familiar with my music will know how apt those words are for me, and particularly for this piece, which, among other things, addresses that basic ambiguity between what the text says, and its pure sensuous sound.

— Steve Reich

ANMERKUNG DES KOMPONISTEN (AUSSCHNITTE)

„The Desert Music“ wurde im September 1982 in Angriff genommen und im Dezember 1983 vollendet. Die Arbeit an der Instrumentierung wurde durch Februar 1984 fortgesetzt. Die Titelwahl verweist auf Dr. Williams' Band gesammelter Gedichte „The Desert Music“. Dieser Sammlung entnahm ich Abschnitte aus den Gedichten „The Orchestra“ und „Theokrit: Idyl I“. Einem anderen Sammelband entnahm ich einen kleinen Abschnitt aus „Asphodel, That Greeny Flower“. Es werden keine vollständigen Gedichte verwendet, und die Anordnung der Abschnitte stammt von mir. Diese Anordnung war meine erste kompositorische Tätigkeit. (. . .)

„The Desert Music“ besteht aus fünf Sätzen, die einen grossen Bogen A-B-C-B-A beschreiben. Der erste und der fünfte Satz sind schnell und verwenden denselben harmonischen Zyklus. Der zweite und vierte Satz haben ein mässiges Tempo, benutzen den gleichen Text ("Well, shall we think or listen? . . .", „Nun, wollen wir/denken oder zuhören? . . .“) und folgen auch einem gemeinsamen Harmonieablauf, der sich von dem im ersten und fünften Satz verwendeten unterscheidet. Der dritte und mittlere Satz ist zugleich der längste (18 Minuten) und beschreibt selber einen Bogen A-B-A, wobei die A-Teile langsam sind und der B-Teil sich dem mässigen Tempo der Sätze zwei und drei nähert. Der dritte Satz besitzt seinen eigenen harmonischen Zyklus. Zwischen den Sätzen gibt es keine Pausen, das Stück wird von Anfang bis zum Ende attacca gespielt. (. . .)

Der Zusammenstellung des Textes folgend, wurden drei harmonische Zyklen als Basis für die einzelnen Sätze komponiert. Ich entschloss mich, diese Zyklen als eine Reihe pulsierender Akkorde darzustellen, im Rhythmus ähnlich wie in meiner früheren „Music for 18 Musicians“, aber mehr chromatisch und „dunkler“ in der Harmonie als in dem früheren Stück, um sie dem Text der „Desert Music“ anzupassen. (. . .) Bei der Instrumentation von „The Desert Music“ wollte ich alle Orchesterinstrumente für die wiederholten, ineinandergreifenden melodischen Modelle einsetzen, die in meinen früheren Arbeiten oft zu finden sind. (. . .) Der Pulsschlag, mit dem „The Desert Music“ beginnt und endet, und der im Verlauf des Stücks immer wieder vorkommt, ist von Bedeutung sowohl im Sinne der Musik als auch als eine Art wortlose Erwiderung und ein Kommentar zum Text. Musikalisch gesehen bietet er die Harmonieabläufe der Sätze als eine Art pulsierenden Choral an. Im zweiten und vierten Satz wird dieser Puls auch entwickelt, und zwar aus einer einfachen Achtelnote, die in allen Stimmen und Instrumenten in ineinandergreifenden Gruppen von jeweils zwei und drei Taktschlägen pulsiert und dadurch übergreifende polyrhythmische Impulsreihen bildet. Diese Art der rhythmischen Gliederung ist aus den Zwei- und Drei-takt-Gruppierungen hervorgegangen, die in meinem „Tehillim“ von 1981 zu finden sind. Im Zusammenhang des Textes bedeuten die vokalisierten Silben eine Art wortlose Antwort auf „Well, shall we think or listen? . . .“ im zweiten und im vierten Satz. Jenes ständige Flackern der Aufmerksamkeit zwischen dem, was die Worte bedeuten, und wie sie in der Vertonung klingen, ist einer der Schwerpunkte der „Desert Music“.

Was die Bedeutung des Textes und der Musik angeht, so hoffe ich, dass sie für sich selber sprechen. Die Dichtung Dr. Williams' habe ich seit dem 16. Lebensjahr geliebt, seitdem ich ein Exemplar seines langen Gedichts „Paterson“ aufschnappte, nur weil ich von der Symmetrie seines Namens — William Carlos Williams — fasziniert war. Bis heute habe ich nicht aufgehört, seine Werke zu lesen. Dr. Williams' schönstes Werk, finde ich, ist seine späte Dichtung, die er zwischen 1954 und seinem Tode im Jahr 1963, im Alter von 80 Jahren, geschrieben hat. Aus dieser Epoche seines dichterischen Wirkens habe ich auch die Texte für „The Desert Music“ ausgesucht — eine Epoche, die nach den Bomben auf Hiroshima und Nagasaki kam. Dr. Williams war sich in höchstem Grade der Bombe bewusst, seine Worte darüber in einem Gedicht über die Musik mit dem Titel „The Orchestra“ kamen mir treffend vor: „Say to them: Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish.“ („Sage ihnen: Bisher hat der Mensch überlebt weil er zu unwissend war, um zu wissen, wie seine Wünsche zu verwirklichen wären. Nun, da er sie verwirklichen kann, muss er sie entweder ändern, oder zugrunde gehen.“) Als ich an „The Desert Music“ zu arbeiten begann, dachte ich, diese Worte wären zu schwerwiegend, um sie zu vertonen, und stellte mir vor, statt dessen eine Tonbandaufnahme von Dr. Williams, wie er sie selber vorliest, zu verwenden. Als im Sommer 1983 die Zeit gekommen war, den dritten Satz zu komponieren, schienen die Eigenschaften der Harmonien im dritten Satz dafür genau den richtigen Rahmen herzustellen. Vom heutigen Standpunkt bin ich heilfroh darüber, dass ich nicht auf das Tonband zurückgegriffen habe.

Im Mittelpunkt des Stücks steht der Text — ebenso aus „The Orchestra” — der lautet: „it is a principle of music to repeat the theme. Repeat and repeat again, as the pace mounts. The theme is difficult but no more difficult than the facts to be resolved.” („es ist ein Prinzip in der Musik, das Thema zu wiederholen. Wiederholen und abermals wiederholen, in gesteigertem Tempo. Das Thema ist schwer — aber nicht schwerer als die Tatsachen, die es aufzulösen gilt”). Diejenigen, denen meine Musik überhaupt bekannt ist, werden wissen, wie sehr diese Worte für mich zutreffen, und das gerade bei diesem Stück, das jene fundamentale Zweideutigkeit anspricht zwischen dem, was der Text aussagt, und seinem rein sinnlichen Klang.

COMMENTAIRE DU COMPOSITEUR (EXTRAITS)

The Desert Music fut commencé en septembre 1982 et terminé en décembre 1983, et le travail de l'orchestration a continué jusqu'en février 1984. Le titre est tiré d'une anthologie de poèmes, *The Desert Music*, de William Carlos Williams. De cette anthologie j'ai choisi des parties des deux poèmes, *The Orchestra* et *Theocritus: Idyl I - A version from the Greek*. D'une autre anthologie j'ai choisi une partie brève du poème *Asphodel, That Greeny Flower*. Aucun poème n'est utilisé dans sa forme entière, et l'arrangement des parties m'est propre. Cet arrangement était ainsi ma première tâche en ce qui concerne cette composition. (. . .)

Il y a cinq mouvements qui forment dans l'ensemble un grand arc, A-B-C-B-A. Le 1er et le 5ème sont rapides et utilisent tous les deux le même cycle harmonique. Le 2ème et le 4ème sont d'un tempo modéré et ils partagent un autre cycle harmonique; ils partagent aussi le même texte ("Well, shall we/think or listen? . . ."). Le 3ème mouvement (au milieu) est le plus long (18 minutes) et il comprend en soi encore une forme d'arc, A-B-A, où les sections A sont lentes et la section B monte au tempo modéré des 2ème et 4ème mouvements. Le 3ème mouvement a son propre cycle harmonique. Il n'y a pas de pauses entre mouvements, et la pièce est jouée *attaca* du début jusqu'à la fin. (. . .)

Suivant l'arrangement du texte, trois cycles d'harmonies furent composés pour servir de base aux mouvements individuels. J'ai choisi de présenter ces cycles comme une série d'accords palpitants, semblables rythmiquement aux pulsations dans ma pièce *Music for Eighteen Musicians*, mais plus chromatiques et plus "sombres" harmoniquement, pour convenir au texte. (. . .) Dans l'instrumentation de *The Desert Music*, j'ai voulu engager tous les instruments de l'orchestre à jouer les motifs mélodiques répétitifs et entrelacés qu'on trouve dans beaucoup de mon ancienne musique. (. . .) La pulsation qui commence et termine *The Desert Music* et qui réparaît à travers la pièce est significative musicalement et aussi comme une sorte de réponse muette au texte et commentaire ci-dessus. Musicalement, elle présente les cycles harmoniques des mouvements comme une espèce de choral palpitant. De plus, la pulsation est développée dans les 2ème et 4ème mouvements à partir d'un simple rythme de croches, joué à toutes les voix et par tous les instruments, évoluant en groupes emboîtants de deux et trois temps formant chacun des pulsations polyrythmiques générales. Ceci provient des groupements de deux et trois temps qu'on trouve dans ma pièce *Tehillim* (1981). A l'égard du texte, les syllabes vocalisées sont une sorte de réponse muette aux paroles "Well, shall we/think or listen? . . ." dans les 2ème et 4ème mouvements. Cette constante vacillation d'attention entre le sens des paroles et leur son, lorsqu'elles sont mises en musique, est un des points focaux de *The Desert Music*.

Quant à la signification du texte et de la musique, j'espère que ça passe bien. J'aime la poésie du Dr. Williams depuis l'âge de 16 ans, quand je pris une copie de son long poème *Paterson* tout simplement parce que j'étais fasciné par la symétrie de son nom — William Carlos Williams. Je continue à lire ses écrits jusqu'à présent. Je trouve que sa meilleure oeuvre est sa dernière poésie écrite entre 1954 et sa mort en 1963 à l'âge 80. C'est de cette période-là dans l'oeuvre du poète que j'ai sélectionné les textes pour *The Desert Music* — une période qui a suivi les bombes qui sont tombées sur Hiroshima et Nagasaki. Le Dr. Williams était profondément conscient de la bombe et ses paroles à ce sujet, dans un poème sur la musique intitulé *The Orchestra*, m'ont frappé dans leur justesse: "Say to them:/Man has survived hitherto because he was too ignorant/to know how to realize his wishes. Now that he can realize/them, he must either change them or perish."*** Quand j'ai commencé à travailler sur *The Desert Music* j'imaginai que ces paroles étaient trop sombres à mettre en musique et je pensais plutôt à les utiliser dans un enregistrement, récitées par le Dr. Williams. Mais quand j'ai dû composer le 3ème mouvement durant l'été '83, le caractère des harmonies semblait créer exactement le cadre qu'il fallait. Maintenant je suis très content, rétrospectivement, de n'avoir pas recouru à la bande enregistrée.

Le texte est au centre de la pièce; tiré aussi de *The Orchestra*, il dit: "it is a principle of music/to repeat the theme. Repeat/and repeat again,/as the pace mounts. The/theme is difficult/but no more difficult/than the facts to be/resolved."**** Ceux qui connaissent un peu ma musique sauront à quel point ces paroles me conviennent, surtout pour cette pièce-ci qui, entre autres choses, s'adresse à cette ambiguïté fondamentale entre ce que dit le texte, et le son pur et sensuel.

* "Devrons-nous donc penser ou écouter?"

** "Dites-leur: l'Homme a survécu jusqu'à présent parce qu'il était trop ignorant de savoir comment réaliser ses désirs. Maintenant puisqu'il peut les réaliser, il doit les changer ou périr."

*** "C'est un principe de la musique de répéter le thème. Répéter, et répéter encore, pendant que le pas monte. Le thème est difficile mais pas plus difficile que les faits à résoudre."

THE DESERT MUSIC

1

STEVE REICH

$\text{♩} = \text{ca. } 192$

Fl. 1 2

Fl. 3 4

Ob. 1 2

*E. H. 2 3

*Cl. 1 2

*B. Cl. 2 3

Bsn. 1 2

Bsn. 3

*C. Bsn.

*Hn. 1 2

*Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. 1 2

Player 1

Piano 1

Player 3

Player 2

Piano 2

Player 4

*S. 1 2

*A. 1 2

*T. 1 2

*B. 1 2

Vln. II

Vla.

Vlc.

*Cb.

*Sound where written.
 †Sound one octave lower.
 ‡The chorus must sing without vibrato at all times.

8va

Fl. 1 2 *f* fade in out

Fl. 3 4 *f* fade in out

Ob. 1 2 *mp* fade in out

E.H. 2 3 *f* fade in out

Cl. 1 2 *f* fade in out

B. Cl. 2 3 *f* fade in out

Bsn. 1 2 *mf* fade in out

Bsn. 3 *f* fade in out

C. Bsn. *f* fade in out

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. 1 2

Player 1 *mp* *f* *p*

Piano 1 *mp* *f* *p*

Player 3 *mp* *f* *p*

Player 2 *mp* *f* *p*

Piano 2 *mp* *f* *p*

Player 4 *mp* *f* *p*

S. 1 2 *f* fade in out

A. 1 2 *f* fade in out

T. 1 2 *f* fade in out

B. 1 2 *f* fade in out

Vln. I (div. a 3) *p* *f* *p*

Vln. II (div. a 3) *p* *f* *p*

Vla. *p* *f* *p*

Vcl. *p* *f* *p*

Cb. *p* *f* *p*

"De De" is pronounced like the English "be", as in "be be be be be be".

1

Fl. 1 2 *flauto* *fade in* *f* *fade* *out*

Fl. 3 4 *flauto* *fade in* *f* *fade* *out*

Ob. 1 2 *oboe* *fade in* *mp* *fade* *out*

E.H. 2 3 *Euphonium* *fade in* *mp* *fade* *out*

Cl. 1 2 *clarinet* *fade in* *f* *fade* *out*

B. Cl. 2 3 *Bass Clarinet* *fade in* *f* *fade* *out*

Bsn. 1 2 *Bassoon* *fade in* *mf* *fade* *out*

Bsn. 3 C. Bsn. *fade in* *f* *fade* *out*

Hn. 1 2 *Horn* *fade in* *f* *fade* *out*

Hn. 3 4 *Horn* *fade in* *f* *fade* *out*

Tpt. 1 2 *Trumpet* *fade in* *f* *fade* *out*

Tpt. 3 4 *Trumpet* *fade in* *f* *fade* *out*

Tbn. 1 2 *Trombone* *fade in* *f* *fade* *out*

B. Tbn. Tuba *fade in* *f* *fade* *out*

Mar. 1 2 *Maracas* *fade in* *f* *fade* *out*

Player 1 *fade in* *f* *fade* *out*

Piano 1 *fade in* *f* *fade* *out*

Player 3 *fade in* *f* *fade* *out*

Player 2 *fade in* *f* *fade* *out*

Piano 2 *fade in* *f* *fade* *out*

Player 4 *fade in* *f* *fade* *out*

S. 1 2 *Soprano* *fade in* *f* *fade* *out*

A. 1 2 *Alto* *fade in* *f* *fade* *out*

T. 1 2 *Tenor* *fade in* *f* *fade* *out*

B. 1 2 *Bass* *fade in* *f* *fade* *out*

Vln. I *fade in* *f* *fade* *out*

Vln. II *fade in* *f* *fade* *out*

Vla. *fade in* *f* *fade* *out*

Vlc. *fade in* *f* *fade* *out*

Cb. *fade in* *f* *fade* *out*

2

Fl. 1 2 *8va* *fade in* *f* *fade* *out*

Fl. 3 4 *fade in* *f* *fade* *out*

Ob. 1 2 *sempre* *fade in* *mp* *fade* *out*

E.H. 2 3 *sempre* *fade in* *f* *fade* *out*

Cl. 1 2 *fade in* *f* *fade* *out*

B. Cl. 2 3 *fade in* *f* *fade* *out*

Bsn. 1 2 *fade in* *mf* *fade* *out*

Bsn. 3 *fade in* *f* *fade* *out*

C. Bsn. *fade in* *f* *fade* *out*

Hn. 1 2 - - - -

Hn. 3 4 - - - -

Tpt. 1 2 - - - -

Tpt. 3 4 - - - -

Tbn. 1 2 - - - -

B. Tbn. Tuba - - - -

Mar. 1 2 *p* *f*

Player 1 *p* *f*

Piano 1 *p* *f*

Player 3 *p* *f*

Player 2 *p* *f*

Piano 2 *p* *f*

Player 4 *p* *f*

S. 1 2 *fade in* *De De De De (sempre)* *f* *fade* *out*

A. 1 2 *fade in* *De De De De (sempre)* *f* *fade* *out*

T. 1 2 *fade in* *De De De De (sempre)* *f* *fade* *out*

B. 1 2 *fade in* *De De De De (sempre)* *f* *fade* *out*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

3

Fl. 1 2 *8va* *fade in* *f* *fade out*

Fl. 3 4 *fade in* *f* *fade out*

Ob. 1 2 *sempre* *fade in* *mp* *fade out*

E.H. 2 3 *sempre* *fade in* *mp* *fade out*

Cl. 1 2 *fade in* *f* *fade out*

B. Cl. 2 3 *fade in* *f* *fade out*

Bsn. 1 2 *fade in* *mf* *fade out*

Bsn. 3 *fade in* *f* *fade out*

C. Bsn. *fade in* *f* *fade out*

Hn. 1 2 - - - - -

Hn. 3 4 - - - - -

Tpt. 1 2 - - - - -

Tpt. 3 4 - - - - -

Tbn. 1 2 - - - - -

B. Tbn. - - - - -

Tuba - - - - -

Mar. 1 *3* *fade in* *f* *fade out*

Mar. 2 *fade in* *f* *fade out*

Player 1 *p* *f*

Piano 1 *p* *f*

Player 3 *p* *f*

Player 2 *p* *f*

Piano 2 *p* *f*

Player 4 *p* *f*

S. 1 2 *fade in* *f* *fade out*

A. 1 2 *fade in* *f* *fade out*

T. 1 2 *fade in* *f* *fade out*

B. 1 2 *fade in* *f* *fade out*

Vln. I *3* *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

De De De De (sempre)

De De De De (sempre)

De De De De (sempre)

De De De De (sempre)

De De De De (sempre)

* 6. 2 Sing lower octave, if possible.

Fl. 1 2

Fl. 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

B. Cl. 2 3

Bsn. 1 2

Bsn. 3 C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. 1 2

Player 1 Piano 1 Player 3

Player 2 Piano 2 Player 4

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

6 8va

Fl. 1 2 { fade in } *f* fade out

Fl. 3 4 { fade in } *f* fade out

Ob. 1 2 *sempre* { fade in } *mp* fade out

E.H. 2 3 *sempre* { fade in } *f* fade out

Cl. 1 2 { fade in } *f* fade out

B. Cl. 2 3 { fade in } *f* fade out

Bsn. 1 2 fade in *mf* fade out

Bsn. 3 C. Bsn. fade in *f* fade out

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. 1 2

Player 1

Piano 1

Player 3 *p* *f*

Player 2

Piano 2

Player 4 *p* *f*

S. 1 2 fade in *f* fade out
De De De De (sempre)

A. 1 2 fade in *f* fade out
De De De De (sempre)

T. 1 2 fade in *f* fade out
De De De De (sempre)

B. 1 2 fade in *f* fade out
De De De De (sempre)

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

7

Fl. 1 2 *8va.* *f* *fade* *out*

Fl. 3 4 *f* *fade* *out*

Ob. 1 2 *mp* *fade* *out*

E.H. 2 3 *sempre* *f* *fade* *out*

Cl. 1 2 *f* *fade* *out*

B. Cl. 2 3 *f* *fade* *out*

Bsn. 1 2 *fade in* *mf* *fade* *out*

Bsn. 3 *fade in* *f* *fade* *out*

C. Bsn. *fade in* *f* *fade* *out*

Hn. 1 2 - - - -

Hn. 3 4 - - - -

Tpt. 1 2 - - - -

Tpt. 3 4 - - - -

Tbn. 1 2 - - - -

B. Tbn. Tuba - - - -

Mar. 1 2 *p* *f*

Player 1 *p* *f*

Piano 1 *p* *f*

Player 3 *p* *f*

Player 2 *p* *f*

Piano 2 *p* *f*

Player 4 *p* *f*

S. 1 2 *fade in* *f* *fade* *out*

A. 1 2 *fade in* *f* *fade* *out*

T. 1 2 *fade in* *f* *fade* *out*

B. 1 2 *fade in* *f* *fade* *out*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. *p* *f*

Cb. *p* *f*

8

Fl. 1 2 *fla.* *fade in* *f* *fade out*

Fl. 3 4 *fade in* *f* *fade out*

Ob. 1 2 *sempre* *fade in* *sempre* *mf* *fade out*

E.H. 2 3 *fade in* *f* *fade out*

Cl. 1 2 *fade in* *f* *fade out*

B. Cl. 2 3 *fade in* *f* *fade out*

Bsn. 1 2 *fade in* *mf* *fade out*

Bsn. 3 C. Bsn. *fade in* *f* *fade out*

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. 1 2

Player 1 Piano 1 Player 3 *p* *f*

Player 2 Piano 2 Player 4 *p* *f*

S. 1 2 *fade in* *De De De De (sempre)* *f* *fade out*

A. 1 2 *fade in* *De De De De (sempre)* *f* *fade out*

T. 1 2 *fade in* *De De De De (sempre)* *f* *fade out*

B. 1 2 *fade in* *De De De De (sempre)* *f* *fade out*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vic. *p* *f*

Cb. *p* *f*

[illegible]

13

Fl. 1 2 *Sia* *fade in* *f* *fade* *out*

Fl. 3 4 *out* *fade in* *f* *fade* *out*

Ob. 1 2 *out* *fade in* *(sempre)* *mp* *fade* *out*

E. H. 2 3 *out* *fade in* *(sempre)* *mp* *fade* *out*

Cl. 1 2 *out* *fade in* *f* *fade* *out*

B. Cl. 2 3 *out* *fade in* *f* *fade* *out*

Bsn. 1 2 *out* *fade in* *mf* *fade* *out*

Bsn. 3 *out* *fade in* *f* *fade* *out*

C. Bsn. *out* *fade in* *f* *fade* *out*

Hrn. 1 2 *fade in* *f* *fade* *out*

Hrn. 3 4 *fade in* *f* *fade* *out*

Tpt. 1 2 *fade in* *f* *fade* *out*

Tpt. 3 4 *fade in* *f* *fade* *out*

Tbn. 1 *fade in* *f* *fade* *out*

B. Tbn. *fade in* *f* *fade* *out*

Tbn. 2 *fade in* *f* *fade* *out*

Mar. 1 2 *fade in* *f* *fade* *out*

Piano 1 Player 1 *fade in* *f* *fade* *out*

Piano 2 Player 2 *fade in* *f* *fade* *out*

Synth. 1 Player 3 *fade in* *f* *fade* *out*

Synth. 2 Player 4 *fade in* *f* *fade* *out*

S. 1 2 *out* *fade in* *f* *fade* *out*

A. 1 2 *out* *fade in* *f* *fade* *out*

T. 1 2 *out* *fade in* *f* *fade* *out*

B. 1 2 *out* *fade in* *f* *fade* *out*

Vln. I 13 *p* *f* *fade* *out*

Vln. II *p* *f* *fade* *out*

Vla. *p* *f* *fade* *out*

Vlc. *p* *f* *fade* *out*

Cb. 1 *p* *f* *fade* *out*

Cb. 2 *p* *f* *fade* *out*

De De De De *De De De De (sempre)* *De De De De (sempre)* *De De De De (sempre)*

[illegible]

[illegible]

[illegible]

[illegible]

20

Fl.

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
B. Tbn.

Tbn. 2
Tuba

out

out

out

20

Mar. 1
2

Piano 1
Player 1

Piano 2
Player 2

Synth. 1
Player 3

Synth. 2
Player 4

S. 1
2

A. 1
2

T. 1
2

B. 1
2

20

Vln. I

Vln. II

Vla.

Vlc.

Cb.

fade out

fade out

out

21

22

Mus. 1 (mf) ORGAN STOP

Mus. 2 (mf) fade in

Str. 1 Player 3

Str. 2 Player 4

Wm. I 1 spiccato - al talone fade in

Wm. I 2 mf

Wm. I 3

Wm. II 1 spiccato - al talone fade in

Wm. II 2 mf

Wm. II 3

Va.

Vc.

Cb.

ff

ORGAN STOP

spiccato - al talone

ff

spiccato - al talone

ff

23

Mus. 1

Mus. 2

Str. 1 Player 3

Str. 2 Player 4

Str. 3 Player 1

Wm. I 1

Wm. I 2

Wm. I 3

Wm. II 1

Wm. II 2

Wm. II 3

Va.

Vc.

Cb.

24

Mar. 1 2

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Vln. I 1 2 3

Vln. II 1 2 3

Vla.

Vlc.

Cb.

mf ORGAN STOP *f*

mf spiccato- *f* al talone

mf spiccato- *f* al talone

25

Mar. 1 2

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Vln. I 1 2 3

Vln. II 1 2 3

Vla.

Vlc.

Cb.

mf

mf

mf

Fl.

Ob.

Cl.

Bsn.

Hr.

Trp.

Tbn.

B. Tbn.

Truba.

1

2

Synth. Player 1

Synth. Player 2

Synth. Player 3

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Fl. 1 2
Fl. 2 3
E. H. 1 2
E. H. 3
B. Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2 3
Tpt. 1 2 3 4
Tbn. 1 2
B. Tbn. Tuba
Mar.
Synth. Player 1 3
Synth. Player 2 4
Synth. Player 3 1
S. 1 2
A. 1 2
T. 1 2
B. 1 2
Vln. I 1 2 3
Vln. II 1 2 3
Vla. 1 2 3
Vlc.
Ch.

[illegible]

[illegible]

34

Fl. 1 2 *p* *f* fade out

Fl. 3 4 *p* *f* fade out

Ob. 1 *p* *mf* fade out E.H. 1 to Ob. 2

E. H. 1 *p* *mf* fade out

E. H. 2 3 *p* *mf* fade out E.H. 2 to Ob. 3

Cl. 1 2 *p* *f* fade out

B. Cl. 2 3 *p* *f* fade out

Bsn. 1 2 *p* *mf* fade out

Bsn. 3 *p* *f* fade out

C. Bsn. *p* *f* fade out

Hn. 1 2 open *mf* never brassy - sempre fade out

Hn. 3 4 open *mf* never brassy - sempre fade out

Tpt. 1 2 open *mf* never brassy - sempre fade out

Tpt. 3 4 open *mf* never brassy - sempre fade out

Tbn. 1 2 open *mf* never brassy - sempre fade out

B. Tbn. *mf* open *mf* never brassy - sempre fade out

Tuba *mf* open *mf* never brassy - sempre fade out

Mar. 1 2

Synth. 1 Player 3 fade out

Synth. 2 Player 4 { fade out

Synth. 3 Player 1 fade out

S. 1 2 friend fade out

A. 1 2 friend fade out

T. 1 2 friend fade out

B. 1 2 friend fade out

Vln. I 1 2 3

Vln. II 1 2 3

Vla. *p* *f* fade out

Vlc. *p* *f* fade out

Cb. *f* fade out

[illegible]

[illegible]

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing instrumental parts. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, 43 and 44.

System 43:

- Staff 1 (Soprano):** mind, out of mind, with to
- Staff 2 (Alto):** mind, out of mind, you the
- Staff 3 (Tenor):** mind, out of mind, with to
- Staff 4 (Bass):** mind, out of mind, you the
- Staff 5 (Cello/Double Bass):** mind, mind,

System 44:

- Staff 1 (Soprano):** mind,
- Staff 2 (Alto):** mind,
- Staff 3 (Tenor):** mind,
- Staff 4 (Bass):** mind,
- Staff 5 (Cello/Double Bass):** mind,

The instrumental parts (staves 6-10) consist of a melody line and a bass line, both featuring a repeating rhythmic pattern of eighth and sixteenth notes.

[illegible]

48

Fl. 1

Fl. 2

Fl. 3

E.H. 1

E.H. 2

E.H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

48

Mdr. 1

Mdr. 2

Synth. Player 1

Synth. Player 2

Synth. Player 3

48

Wm. I 1

Wm. I 2

Wm. I 3

Wm. II 1

Wm. II 2

Wm. II 3

Wm. III 1

Wm. III 2

Wm. III 3

Wm. 1

Wm. 2

Wm. 3

Cb.

49

Fl. 1

Fl. 2

Fl. 3

E.H. 1

E.H. 2

E.H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

49

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1000

[illegible]

52 *Bva.*

Fl. 1 2 *f* *fade in* *fade* *out*

Fl. 3 4 *f* *fade in* *fade* *out*

Ob. 1 *sempre* *fade in* *mf* *fade* *out*

E. H. 1 2 3 *sempre* *fade in* *mf* *fade* *out*

Cl. 1 2 *f* *fade in* *fade* *out*

B. Cl. 2 3 *f* *fade in* *fade* *out*

Bsn. 1 2 *mf* *fade in* *fade* *out*

Bsn. 3 *mf* *fade in* *fade* *out*

C. Bsn. *mf* *fade in* *fade* *out*

Hn. 1 2 *fade in* *f* *fade* *(p)*

Hn. 3 4 *out* *fade* *(p)*

Tpt. 1 2 *fade in* *f* *fade* *(p)*

Tpt. 3 4 *out* *fade* *(p)*

Tbn. 1 *fade in* *f* *fade* *(p)*

B. Tbn. *fade in* *f* *fade* *(p)*

Tbn. 2 *out* *fade* *(p)*

Tuba *out* *fade* *(p)*

Mar. 1 2 *fade in* *f* *fade* *(p)*

Synth. 1 *fade in* *f* *fade* *(p)*

Player 3 *fade in* *f* *fade* *(p)*

Synth. 2 *out* *fade* *(p)*

Player 4 *out* *fade* *(p)*

S. 1 2 *fade in* *f* *fade* *out*

A. 1 2 *De De De De (sempre)* *fade in* *f* *fade* *out*

T. 1 2 *De De De De (sempre)* *fade in* *f* *fade* *out*

B. 1 2 *De De De De (sempre)* *fade in* *f* *fade* *out*

Vln. I 1 2 *fade in* *f* *fade* *out*

Vln. II 1 2 *fade in* *f* *fade* *out*

Vla. *p* *f* *fade* *out*

Vlc. *p* *f* *fade* *out*

Cb. *p* *f* *fade* *out*

53 (loco)

Fl. 1 2 { fade in *f* fade out

Fl. 3 4 { fade in *f* fade out

Ob. 1 1 *sempre* *mp* fade out

E. H. 1 1 { fade in *sempre* *mp* fade out

E. H. 2 3 { fade in *sempre* *mp* fade out

Cl. 1 2 { fade in *f* fade out

B. Cl. 2 3 { fade in *f* fade out

Bsn. 1 2 { fade in *mf* fade out

Bsn. 3 C. Bsn. { fade in *mf* fade out

Hn. 1 2 *p* out

Hn. 3 4 *p* fade in *f* fade out

Tpt. 1 2 *p* out

Tpt. 3 4 *p* fade in *f* fade out

Tbn. 1 B. Tbn. *p* out

Tbn. 2 *p* fade in *f* fade out

Tuba (loco) *p* fade in *f* fade out

Mdr. 1 2

Synth. 1 Player 3 *p* out

Synth. 2 Player 4 *p* fade in *f* fade out

S. 1 2 *f* fade in *f* fade out

A. 1 2 *f* fade in *f* fade out

T. 1 2 *f* fade in *f* fade out

B. 1 2 *f* fade in *f* fade out

53 De De De De (sempre)

Wm. I 1 2

Wm. I 3 4

Wm. II 1 2

Wm. II 3 4

Vla. *p* *f* *p*

Vcl. *p* *f* *p*

Cb. *p* *f* *p*

[illegible]

55

sua

musical score for measures 55-60. The score includes dynamic markings (*f*, *mp*, *mf*) and performance instructions (*fade in*, *out*). The notation shows rhythmic patterns across six staves.

musical score for measures 61-66. The score includes dynamic markings (*f*, *p*) and performance instructions (*out*, *fade*). The notation shows sustained notes across six staves.

musical score for measures 67-72. The score includes dynamic markings (*f*, *p*) and performance instructions (*out*, *fade*). The notation shows sustained notes across six staves.

musical score for measures 73-78. The score includes dynamic markings (*f*) and performance instructions (*fade in*, *out*). The notation shows rhythmic patterns across six staves.

musical score for measures 79-84. The score includes dynamic markings (*f*) and performance instructions (*fade in*, *out*). The notation shows rhythmic patterns across six staves.

56 8va

Fl. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Fl. 3 4 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Ob. 1 1 { fade in mp $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

E. H. 1 1 { fade in mp $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

E. H. 2 3 { fade in mp $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Cl. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

B. Cl. 2 3 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Bsn. 1 2 { fade in mf $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Bsn. 3 C. Bsn. { fade in mf $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Hn. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Hn. 3 4 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Tpt. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Tpt. 3 4 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Tbn. 1 1. fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

B. Tbn. 3 p out

Tbn. 2 p out

Tuba p out

Mar. 1 56 8va f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Mar. 2 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Synth. 1 Player 3 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Synth. 2 Player 4 p out

S. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

A. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

T. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

B. 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

56 De De De De (sempre)

Vln. I 1 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Vln. I 3 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Vln. I 1 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Vln. II 2 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Vln. II 3 { fade in f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Vla. p f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Vlc. p f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

Cb. p f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ out

18

Fl. 1 2 *Bva* *16* *Bva* *fade in* *f* *fade* *out*

Fl. 3 4 *out* *fade in* *f* *fade* *out*

Ob. 1 2 *out* *fade in* *(sempre)* *mf* *fade* *out*

E.H. 2 3 *out* *fade in* *(sempre)* *f* *fade* *out*

Cl. 1 2 *out* *fade in* *f* *fade* *out*

B. Cl. 2 3 *out* *fade in* *f* *fade* *out*

Bsn. 1 2 *out* *fade in* *mf* *fade* *out*

Bsn. 3 C. Bsn. *out* *fade in* *f* *fade* *out*

Hn. 1 2 *fade* *out*

Hp. 3 4 *fade in* *f* *fade* *out*

Tpt. 1 2 *fade* *out*

Tpt. 3 4 *fade in* *f* *fade* *out*

Tbn. 1 B. Tbn. *fade in* *f* *fade* *out*

Tbn. 2 Tuba *fade in* *f* *fade* *out*

Mar. 1 2 *fade* *out*

Piano 1 Player 1 *fade* *out*

Piano 2 Player 2 *fade* *out*

Synth. 1 Player 3 *fade* *out*

Synth. 2 Player 4 *fade in* *f* *fade* *out*

S. 1 2 *out* *fade in* *f* *fade* *out*

A. 1 2 *out* *fade in* *f* *fade* *out*

T. 1 2 *out* *fade in* *f* *fade* *out*

B. 1 2 *out* *fade in* *f* *fade* *out*

Vln. I *16* *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. 1 *p* *f*

Cb. 2 *p* *f*

Fl. 1
Fl. 2
Fl. 3
E. H. 1
E. H. 2
E. H. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3 & 4
Tbn. 1 & 2
B. Tbn.
Tuba

Mar.
Synth. Player 1
Synth. Player 2
Synth. Player 3
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2

Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Ctb.

II

[illegible]

* Use only one maraca

1. S. 2. A. 3. T. 4. B.

mf non vibrato, sempre

mf non vibrato, sempre

shall we

Well

59 60

Vln. I

Vln. II

Vla.

Vlc.

Cb.

△ | △ | △ | △ | △ |

Fl. 1-2
Fl. 3-4
Ob. 1-2
Ob. 3-4
E.H.
Cl. 1-2
B. Cl. 3-4
Bsn. 1-2
Bsn. 3-4
C. Bsn.
Hr. 1-4
Tpt. 1-4
Tbn. 1-2
B. Tbn. Tuba

△ | △ | △ | △ | △ |

Timp. 1
Timp. 2
Piano 1
Piano 2
Mar. 1
Mar. 2
Vibes 1
Vibes 2
Maracas
Shells

△ | △ | △ | △ | △ |

S.
A.
T.
B.
think -
or -
list - - - en

△ | △ | △ | △ | △ |

Wn. I
Wn. II
Wa.
Wb.
Cb.

Detailed description: This is a page of a musical score, page 49, featuring a large ensemble of instruments and vocal parts. The score is organized into systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Saxophones) and brass (Horns, Trumpets, Trombones, Tuba). The second system includes percussion (Timpani, Piano, Maracas, Shells) and vibraphone. The third system includes vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "think - or - list - - - en". The fourth system includes strings (Violins I and II, Viola, Violoncello, Double Bass). The score is written in 2/4 time and features various musical notations including rests, notes, and dynamic markings. Above the first system, there are five measures with a triangle symbol and a vertical bar line, indicating a specific musical structure or cue.

61 Δ | Δ |

Fl. 1 2

Fl. 3 4

Ob. 1 2

Ob. E.H. 3 3

Cl. 1 2

B. Cl. 2 3

Bsn. 1 2

Bsn. C. Bsn. 3

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. 1

Mar. 2

Vibes 1

Vibes 2

Maracas

Sticks

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

poco più f *(mf)* *I (s)* *bar*

Is there a sound ad- dressed not whol- ly to the ear

61 Δ | Δ |

* Tenors should not pronounce "s" here.

△ | 62 △ | | △ | 63

Fl. 1 2 3 4 5 6 7 8 9 10 11 12

Ob. 1 2 3 4 5 6 7 8 9 10 11 12

Cl. 1 2 3 4 5 6 7 8 9 10 11 12

B. Cl. 1 2 3 4 5 6 7 8 9 10 11 12

Bsn. 1 2 3 4 5 6 7 8 9 10 11 12

Bsn. C. Bsn. 1 2 3 4 5 6 7 8 9 10 11 12

Hr. 1 2 3 4 5 6 7 8 9 10 11 12

Tpt. 1 2 3 4 5 6 7 8 9 10 11 12

Tbn. 1 2 3 4 5 6 7 8 9 10 11 12

B. Tbn. 1 2 3 4 5 6 7 8 9 10 11 12

Temp. 1 2 3 4 5 6 7 8 9 10 11 12

Temp. 2 1 2 3 4 5 6 7 8 9 10 11 12

Piano 1 2 3 4 5 6 7 8 9 10 11 12

Piano 2 1 2 3 4 5 6 7 8 9 10 11 12

Mar. Vibes 1 2 3 4 5 6 7 8 9 10 11 12

Mar. Vibes 2 1 2 3 4 5 6 7 8 9 10 11 12

Maracas 1 2 3 4 5 6 7 8 9 10 11 12

Sticks 1 2 3 4 5 6 7 8 9 10 11 12

S. 1 2 3 4 5 6 7 8 9 10 11 12

A. 1 2 3 4 5 6 7 8 9 10 11 12

T. 1 2 3 4 5 6 7 8 9 10 11 12

B. 1 2 3 4 5 6 7 8 9 10 11 12

Vln. I 1 2 3 4 5 6 7 8 9 10 11 12

Vln. II 1 2 3 4 5 6 7 8 9 10 11 12

Vla. 1 2 3 4 5 6 7 8 9 10 11 12

Vcl. 1 2 3 4 5 6 7 8 9 10 11 12

Cb. 1 2 3 4 5 6 7 8 9 10 11 12

mf non vibrato, sempre

Div. we half

to the ear ear

sfz-mf

sfz-mf

sfz-mf

sfz-mf

pizz.

mf

Ob. 1
Vln. I
Vln. II
Vla.
Vcllo
Cb.

dim. - sfz

64

S.
A.
T.
B.

div. non vibrato, sempre
not
do
We

close our eyes

64

Sticks
Maracas
Vibes 2
Mar. 2
Vibes 1
Piano 2
Piano 1
Timp. 2
Timp. 1

64

Tuba
B. Tbn.
Tbn. 2
Tbn. 1
Tpc. 1-4
Hn. 1-4
C. Bsn.
Bsn. 3
Bsn. 2
Bsn. 1
B. Cl.
Cl.
E.H.
Ob. 3
Ob. 2
Fl. 4
Fl. 3
Fl. 2
Fl. 1

dim
mf

Fl. 2 to Picc. 1
Fl. 4 to Picc. 3

64

Handwritten musical score for a large ensemble, featuring multiple staves for various instruments and voices. The score is written in 2/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *mf* (always muted).

Instrumentation (Right Margin):

- Fl. (Flute) 1, 2, 3
- Ob. (Oboe) 1, 2, 3
- E.H. (English Horn) 1, 2, 3
- Cl. (Clarinet) 1, 2, 3
- B. Cl. (Bass Clarinet) 1, 2, 3
- Bsn. (Bassoon) 1, 2, 3
- C. Bsn. (Contrabassoon) 1, 2, 3
- Hr. (Horn) 1-4
- Tpt. (Trumpet) 1-4
- Tbn. (Trombone) 1, 2, 3
- Tuba
- Drums (Drum) 1, 2
- Cymbals (Cym.) 1, 2
- Sticks (Sticks) 1, 2
- Maracas (Maracas) 1, 2
- Shells (Shells) 1, 2
- Whistles (Whistles) 1, 2
- Voices (Voices) 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Lyrics (Center):

hear it through our eyes

Rehearsal Marks:

- 65 (always muted)
- 66
- 67
- 68
- 69
- 70
- 71
- 72
- 73
- 74
- 75
- 76
- 77
- 78
- 79
- 80
- 81
- 82
- 83
- 84
- 85
- 86
- 87
- 88
- 89
- 90
- 91
- 92
- 93
- 94
- 95
- 96
- 97
- 98
- 99
- 100

Handwritten Notes:

- Player 4
- Player 3
- Player 2
- Player 1
- Player 0

△ 1

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

Ob. 3
E. H. 3

Cl. 1
2

B. Cl. 2
3

Bsn. 1
2

Bsn. 3
C. Bsn. 3

Hn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

66

mf

mf

mp

mp

1. *mp*

3. *mp*

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. 1
Vibes 1

Mar. 2
Vibes 2

Maracas

Sticks

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Sop. 2 *mf*

Alto 3 *mf*

it is not a flute.

it is not a flute note.

66

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
E.H. 3
Cl. 1
2
3
B. Cl. 3
Bsn. 1
2
3
C. Bsn.
Hr. 1-4
Tpt. 1-4
Tbn. 1
2
B. Tbn.
Tuba

Temp. 1
Temp. 2
Piano 1
Piano 2
Mar. Vibes 1-4
Mar. Vibes 5-8
Maracas
Shells

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
E.H. 3
Cl. 1
2
3
B. Cl. 3
Bsn. 1
2
3
C. Bsn.
Hr. 1-4
Tpt. 1-4
Tbn. 1
2
B. Tbn.
Tuba

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
E.H. 3
Cl. 1
2
3
B. Cl. 3
Bsn. 1
2
3
C. Bsn.
Hr. 1-4
Tpt. 1-4
Tbn. 1
2
B. Tbn.
Tuba

70

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

Ob. 3
E. H. 3

Cl. 1
2

Cl. 3

Bsn. 1
2

Bsn. 3
C. Bsn.

Hrn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. Vibes 1

Mar. Vibes 2

Maracas

Sticks

S. 1
2
3
4

la- tion of a flute note to a drum

la- tion of a flute note to a drum

la- tion of a flute note to a drum

la- tion of a flute note to a drum

Wn. I

Wn. II

Wn.

Wc.

Ch.

71

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
Ob. 3 Change to E.H. 2
Cl. 1
B. Cl. 2
Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
B. Tbn. Tuba
Timp. 1
Timp. 2
Piano 1
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas
Sticks
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vic.
Cb.

Handwritten musical score for a large ensemble, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *f*, *mf*, and *pp*. The score is organized into systems, with measures numbered 21, 22, and 23 visible. The notation includes various musical symbols such as clefs, key signatures, and time signatures. The score is written in a cursive, handwritten style.

73

Fl. 1

Picc. 1

Fl. 3

Picc. 3

Ob. 1
2

E. H. 2
3

Cl. 1
2

B. Cl. 2
3

Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. Vibes 1

Mar. Vibes 2

Maracas

Sticks

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

The mind is list- en - - ing

The mind is list- en - - ing

non div.

Div. 4

Div.

[illegible]

75

Fl. 1 2 *p* *f* fade out

Fl. 3 4 *p* *f* fade out

Ob. 1 2 *p* *mf* fade out

E.H. 2 3 *p* *mf* fade out

Cl. 1 2 *p* *f* fade out

B. Cl. 2 3 *p* *f* fade out

Bsn. 1 2 *p* *f* fade out

Bsn. 3 C. Bsn. *p* *f* fade out

Hn. 1 2 *p* *f* fade out

Hn. 3 4 *p* *f* fade out

Tpt. 1 2 *p* *f* fade out

Tpt. 3 4 *p* *f* fade out

Tbn. 1 2 *p* *f* fade out

B. Tbn. Tuba *p* *f* fade out

Piano 1 2 *p* *f* fade out

Mar. 1 2 *p* *f* poco dim.

Vibes 1 2 *p* *f* poco dim.

Maracas Sticks

S. 1 2 *mp* *f* fade out

A. 1 2 *mp* *f* fade out

T. 1 2 *mp* *f* fade out

B. 1 2 *mp* *f* fade out

Vln. I (div. a 3) *mp* *f* *p*

Vln. II (div. a 3) *mp* *f* *p*

Vla. (div. a 3) *mp* *f* *p*

Vlc. (div.) *mp* *f* *p*

Cb. *mp* *f* *p*

FL. 1 2 (sva) sfz

FL. 3 4 sfz

Ob. 1 2 sfz

E.H. 2 3 sfz

Cl. 1 2 sfz

B. Cl. 2 3 sfz

Bsn. 1 2 sfz

Bsn. 3 sfz

C. Bsn. sfz

Hn. 1 2 fade out

Hn. 3 4 sfz

Tpt. 1 2 fade out

Tpt. 3 4 sfz

Tbn. 1 2 fade out

B. Tbn. sfz

Tuba sfz

Mar. Vibes 1 sfz

Mar. Vibes 2 sfz

S. 1 2 sfz

A. 1 2 sfz

T. 1 2 sfz

B. 1 2 sfz

Vln. I sfz

Vln. II sfz

Vla. sfz

Vlc. sfz

Cb. 1 sfz

Cb. 2 sfz

Fl. 1 2

Fl. 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

B. Cl. 2 3

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Mar. Vibes 1 1

Mar. Vibes 2 2

S. 1 2

A. 1 2

T. 1 2

C. 1 2

Wn. I (div. a 3)

Wn. II (div. a 3)

Vla. (div. a 3)

Vcl. (div. a 3)

Db. (div. a 3)

66

FL. 1 2 (8va) out

FL. 3 4 out

Ob. 1 2 out

E.H. 2 3 out

Cl. 1 2 out

B. Cl. 2 3 out

Bsn. 1 2 out

Bsn. 3 out

C. Bsn. out

Hn. 1 2 sfz

Hn. 3 4 sfz

Tpt. 1 2 sfz

Tpt. 3 4 sfz

Tbn. 1 2 sfz

B. Tbn. sfz

Tuba sfz

Mar. Vibes 1 1 sfz

Mar. Vibes 2 2 sfz

S. 1 2 out De De De De De De

A. 1 2 out De De De De De De

T. 1 2 out De De De De De De

B. 1 2 out De De De De De De

Vln. I 78 sfz

Vln. II sfz

Vla. (div. a2) sfz

Vlc. sfz

Cb. 1 sfz

Cb. 2 sfz

79 Δ (no accents) Δ |

Fl. 1 2 Δ (no accents) sub. *p* Δ |

Fl. 3 4 Δ (no accents) sub. *p* (no accents) Δ |

Ob. 1 2 Δ (no accents) sub. *p* (no accents) Δ |

E.H. 2 3 Δ (no accents) sub. *p* (no accents) Δ |

Cl. 1 2 Δ (no accents) sub. *p* (no accents) Δ |

B. Cl. 2 3 Δ (no accents) sub. *p* (no accents) Δ |

Bsn. 1 2 Δ (no accents) sub. *p* (no accents) Δ |

Bsn. 3 Δ (no accents) sub. *p* (no accents) Δ |

C. Bsn. Δ (no accents) sub. *p* (no accents) Δ |

Hn. 1 2 out Δ |

Hn. 3 4 out Δ |

Tpt. 1 2 out Δ |

Tpt. 3 4 out Δ |

Tbn. 1 2 out Δ |

B. Tbn. out Δ |

Tuba out Δ |

Mar. 1 Δ |

Vibes 1 Δ |

Mar. 2 Δ |

Vibes 2 Δ |

S. 1 2 Δ (no accents) sub. *p* Δ |

A. 1 2 Δ (no accents) sub. *p* Δ |

T. 1 2 Δ (no accents) sub. *p* Δ |

B. 1 2 Δ (no accents) sub. *p* Δ |

Vln. I Δ |

Vln. II Δ |

Vla. Δ |

Vlc. Δ |

Cb. 1 Δ |

Cb. 2 Δ |

De De (sempre) Δ |

De De De (sempre) Δ |

De De De (sempre) Δ |

De De De (sempre) Δ |

out Δ |

p Δ |

f Δ |

Fl. 1 2
Fl. 3 4
Ob. 1 2
E.H. 2 3
Cl. 1 2
B. Cl. 2 3
Bsn. 1 2
Bsn. 3
C. Bsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tpt. 3 4
Tbn. 1 2
B. Tbn.
Tuba
Mar. Vibes 1
Mar. Vibes 2
S. 1 2
A. 1 2
T. 1 2
C. 1 2
B. 1 2
V. I 1
V. II 1
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V. I 499
V. II 499
V. I 500
V. II 500
V. I 501
V. II 501
V. I 502
V. II 502
V. I 503
V. II 503
V. I 504
V. II 504
V. I 505
V. II 505
V. I 506
V. II 506
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V. I 580
V. II 580
V. I 581
V. II 581
V. I 582
V. II 582
V. I 583
V. II 583
V. I 584
V. II 584
V. I 585
V. II 585
V. I 586
V. II 586
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V. II 587
V. I 588
V. II 588
V. I 589
V. II 589
V. I 590
V. II 590
V. I 591
V. II 591
V. I 592
V. II 592
V. I 593
V. II 593
V. I 594
V. II 594
V. I 595
V. II 595
V. I 596
V. II 596
V. I 597
V. II 597
V. I 598
V. II 598
V. I 599
V. II 599
V. I 600
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V. II 623
V. I 624
V. II 624
V. I 625
V. II 625
V. I 626
V. II 626
V. I 627
V. II 627
V. I 628
V. II 628
V. I 629
V. II 629
V. I 630
V. II 630
V. I 631
V. II 631
V. I 632
V. II 632
V. I 633
V. II 633
V. I 634
V. II 634
V. I 635
V. II 635
V. I 636
V. II 636
V. I 637
V. II 637
V. I 638
V. II 638
V. I 639
V. II 639
V. I 640
V. II 640
V. I 641
V. II 641
V. I 642
V. II 642
V. I 643
V. II 643
V. I 644
V. II 644
V. I 645
V. II 645
V. I 646
V. II 646
V. I 647
V. II 647
V. I 648
V. II 648
V. I 649
V. II 649
V. I 650
V. II 650
V. I 651
V. II 651
V. I 652
V. II 652
V. I 653
V. II 653
V. I 654
V. II 654
V. I 655
V. II 655
V. I 656
V. II 656
V. I 657
V. II 657
V. I 658
V. II 658
V. I 659
V. II 659
V. I 660
V. II 660
V. I 661
V. II 661
V. I 662
V. II 662
V. I 663
V. II 663
V. I 664
V. II 664
V. I 665
V. II 665
V. I 666
V. II 666
V. I 667
V. II 667
V. I 668
V. II 668
V. I 669
V. II 669
V. I 670
V. II 670
V. I 671
V. II 671
V. I 672
V. II 672

80

Fl. 1 2

Fl. 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

B. Cl. 2 3

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Piano 1 2

Mar. 1 2

Vibes 1

Vibes 2

Maracas

Sticks

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

CB.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.
 S.
 A.
 T.
 B.
 Maracas
 Sticks
 Vibes 1
 Vibes 2
 Mar.
 Piano 1
 Piano 2
 Hn. 1-4
 Tpt. 1-4
 Tbn.
 B. Tbn.
 Tuba
 Bsn. 1
 Bsn. 2
 Bsn. 3
 Cl. 1
 Cl. 2
 B. Cl.
 E. H.
 Ob.
 Fl. 1
 Fl. 2
 Fl. 3

71

Fl. 1 2 Δ | | Δ | | 83 Δ | | Δ | |

Fl. 3 4

Ob. 1 2

E.H. 2 3 (2.) *mf non vibr., sempre* *mf non vibr., sempre*

Cl. 1 2 *if necessary*

B. Cl. 2 3

Bsn. 1 2 *if necessary* *mf non vibr., sempre*

Bsn. 3

C. Bsn. *mf*

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Mar. Vibes 1 Δ | | Δ | | 83 Δ | | Δ | |

Mar. Vibes 2

Maracas Sticks

S. 1 Δ | | Δ | | Δ | | Δ | |

S. 2

A. 1

A. 2

T. 1 *mf non vibr. sempre think*

T. 2 *mf non vibr. sempre we*

B. 1 *shall*

B. 2 *if nec.*

Vln. I Δ | | Δ | | 83 Δ | | Δ | |

Vln. II

Vla.

Vlc.

Cb. *arco* *mf*

84 85

Fl. 1 2

Fl. 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

B. Cl. 2 3

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Mar. Vibes 1

Mar. Vibes 2

Maracas Sticks

S. 1

S. 2

A. 1

A. 2

T. 1 well.

T. 2 think

B. 1 think

B. 2 we shall

Vln. I

Vln. II

Vla.

Vlc.

Cb.

[illegible]

Fl. 1 2 △ | | △ | | △ | | 88 △ | | △ | |
 Fl. 3 4
 Ob. 1 2
 E.H. 2 3
 Cl. 1 2
 Cl. 3
 B. Cl. 3
 Bsn. 1 2
 Bsn. 3
 C. Bsn.
 Hn. 1-4
 Tpt. 1-4
 Tbn. 1 2
 B. Tbn. Tuba
 Mar. 1
 Vibes 1
 Mar. 2
 Vibes 2
 Maracas Sticks
 S. 1
 S. 2
 A. 1
 A. 2
 T. 1
 T. 2
 B. 1
 B. 2
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cb.

Musical score for page 76, measures 88-92. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), brass (Maracas, Vibes), strings (Violin, Viola, Violoncello, Contrabass), and vocal soloists (Soprano, Alto, Tenor, Bass). The key signature is D major (two sharps). The time signature is 7/8. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mf* (mezzo-forte) and *sub. f* (subito forte). There are also performance instructions like "1. 7", "2. 12", "there", and "list - - - en".

Fl. 1 2 | 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

Cl. 3

B. Cl. 3 Bass Cl. 3 change to B^b Clav. 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Mar. 1 Vibes 1

Mar. 2 Vibes 2

Maracas Sticks

S. 1 Is — Is there a sound —

S. 2 there a Is there a ad —

A. 1 dressad

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

89

mf

Fl. 1 2

Fl. 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Mar. Vibes 1

Mar. Vibes 2

Maracas Sticks

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I

Vln. II

Vla.

Vcl.

Co.

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

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110

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564

565

566

567

568

569

570</

92

Fl. 1 2 Fl. 2 change to Picc. 1

Fl. 3 4 Fl. 4 change to Picc. 3

Ob. 1 2

E.H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn.

Tuba

Mar. Vibes 1

Mar. Vibes 2

Maracas Sticks

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

we half close our eyes

we half close our eyes

we half close our eyes

we half close our eyes

sfz-mf

sfz-mf

sfz-mf

sfz-mf

div. pizz.

f

93

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

E.H. 2
3

Cl. 1
2

Cl. 3
4

Bsn. 1
2

Bsn. 3
C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

93

Mar. 1
Vibes 1

Mar. 2
Vibes 2

Maracas
Sticks

93

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

we do not hear it through our eyes.

93

Vln. I

Vln. II

Vla.

Vlc.

Cb. (div.)

unis.

94

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

E.H. 2
3

Cl. 1
2

Cl. 3
4

Bsn. 1
2

Bsn. 3
C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

94 Hard felt sticks

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. 1
Vibes 1

Mar. 2
Vibes 2

Maracas
Sticks

S. 1

S. 2

A. 1

A. 2

T. 1

94

Vln. I

Vln. II

Vla.

Vlc.

Cb. (pizz)

Fl. Picc. 1 1

Fl. Picc. 3 3

Ob. 1 2

E.H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3 C. Bsn.

Hr. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn. Tuba

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. Vibes 1 1

Mar. Vibes 2 2

Maracas Sticks

S. 1

S. 2

A. 1

A. 2

T. 1

Vln. I

Vln. II

Vla.

Vcl.

Cb.

95

mf

1.

sub. poco meno

sub. poco meno

sub. poco meno

sub. poco meno

mf

It is not a

mf

It is not a

95

Fl. Picc. 1 *poco vib. sempre*
Fl. Picc. 3
Ob. 1 *1. non vib. sempre*
Ob. 2 *2. mf*
E.H. 2 *mf*
Cl. 1 *mf*
Cl. 2 *mf non vib. sempre*
Cl. 3 *mf*
Cl. 4 *mf non vib. sempre*
Bsn. 1 *1. p.*
Bsn. 2 *mf non vib. sempre*
Bsn. 3
C. Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Piano 1
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas Sticks
S. 1 *it is not a*
S. 2 *flute*
A. 1 *mf*
A. 2 *note*
T. 1 *flute*
Vln. I
Vln. II
Vla.
Vlc.
Cb.

△ | | △ | | 97 △ | | △ | | △ | | △ | |

Fl. Picc. 1 1
Fl. Picc. 3 3
Ob. 1 2
E.H. 2 3
Cl. 1 2
B. Cl. 2 3
Bsn. 1 2
Bsn. 3 3
Hr. 1-4
Tpt. 1-4
Tbn. 1 2
B. Tbn. Tuba

△ | | △ | | 97 △ | | △ | | △ | | △ | |

Temp. 1
Temp. 2
Piano 1
Piano 2

Mar. Vibes 1 1
Mar. Vibes 2 2

Miracas Sncks

△ | | △ | | △ | | △ | | △ | | △ | |

Flute 1
Flute 2
Flute 3
Flute 4
Flute 5

97

arco

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
E.H. 3
Cl. 1
Cl. 2
B. Cl. 2
B. Cl. 3
Bsn. C. Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
Tbn. 2
B. Tbn. Tuba
Timp. 1
Timp. 2
Piano 1
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas Sacks
S. 1
S. 2
A. 1
A. 2
T. 1
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
E.H. 2
Cl. B. Cl.
Bsn. C. Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
Tbn. 2
B. Tbn. Tuba
Timp. 1
Timp. 2
Piano 1
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas Sticks
S. 1
S. 2
A. 1
A. 2
Vln. I
Vln. II
Vla.
Vlc.
Cb.

Measures 98-104 are shown. Measure 101 is highlighted by a box and a triangle above it.

This musical score page, numbered 89, contains staves for various instruments. The woodwind section includes Flutes (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (B. Tbn.). The percussion section includes Timpani (Timp.), Piano (Piano), Maracas (Mar.), Vibes (Vibes), and Maracas Sticks. The string section includes Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is written in 2/4 time and features a key signature of one flat (B-flat). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The score is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page.

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
E.H. 2
Cl. B. Cl.
Bsn. C. Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
B. Tbn. Tuba
Timp. 1
Timp. 2
Piano 1
Piano 2
Mar. 1
Vibes 1
Mar. 2
Vibes 2
Maracas Sticks
S. 1
S. 2
A. 1
A. 2
Vn. I
Vn. II
Vla.
Vcl.
Cb.

[illegible]

103

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

E.H. 2
3

Cl. 1
2

B. Cl. 2
3

Bsn. 1
2

Bsn. C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

Picc. 1 change to Flute 2

Picc. 3 change to Flute 4

103

Timp. 1

Timp. 2

Piano 1

Piano 2

Mar. Vibes 1

Mar. Vibes 2

Maracas

S. 1

S. 2

A. 1

A. 2

the mind is list- en - ing

the mind is list- en - ing

the mind is list- en - ing

the mind is list- en - ing

the mind is list- en - ing

103

Wn. I

Wn. II

Wn.

Wn.

(dr.)

[illegible]

Fl. 1 2 3 4
Fl. 1 2 3 4
Ob. 1 2
E.H. 1 2 3
Cl. 1 2
B. Cl. 1 2
Bsn. 1 2
Bsn. 3
C. Bsn. 4
Hn. 1 2 3 4
Hn. 1 2 3 4
Tpt. 1 2 3 4
Tpt. 1 2 3 4
Tbn. 1 2
B. Tbn. 1 2
Tuba
Mar. Vibes 1 2
Mar. Vibes 1 2
S. 1 2
A. 1 2
T. 1 2
B. 1 2
Wn. I (div. a 3)
Wn. II (div. a 3)
Wn. III (div. a 3)
Wn. IV
C. 1 2

△ | 107 △ | △ |

Fl. 1 2 *f*

Fl. 3 4

Ob. 1 2 *mf* {fade

E.H. 2 3

Cl. 1 *f* {fade

Cl. 2

B. Cl. 2 *f* {fade

B. Cl. 3

Bsn. 1 2 {fade

Bsn. 3 C. Bsn.

Hn. 1 2 *sfz*

Hn. 3 4 *sfz*

Tpt. 1 2 *sfz*

Tpt. 3 4 *sfz*

Tbn. 1 2 *sfz*

B. Tbn. *sfz*

Tuba *sfz*

Mar. 1 107 △

Vibes 1 *sfz*

Mar. 2 2 *sfz*

Vibes 2 *sfz*

S. 1 2 {fade *f* De De De (sempre)

A. 1 2 {fade *f* De De De (sempre)

T. 1 2 {fade *f* De De De (sempre)

B. 1 2 {fade *f* De De De (sempre)

Vln. I 107 △

Vln. II *sfz*

Vla. *sfz*

Vlc. *sfz*

Cb. *uniso. pizz.* *sfz*

108

Fl. 1 2 out sub. *sfz*

Fl. 3 4 out sub. *sfz*

Ob. 1 2 out sub. *f* *sfz*

E.H. 2 3 out sub. *f* *sfz*

Cl. 1 out sub. *f* *sfz*

Cl. 2 out sub. *f* *sfz*

B. Cl. 2 out sub. *f* *sfz*

B. Cl. 3 out sub. *f* *sfz*

Bsn. 1 2 out sub. *f* *sfz*

Bsn. C. Bsn. out sub. *f* *sfz*

Hn. 1 2 *sfz* { sub. *p* never brassy *f*

Hn. 3 4 *sfz* { sub. *p* never brassy *f*

Tpt. 1 2 *sfz* { sub. *p* never brassy *f*

Tpt. 3 4 *sfz* { sub. *p* never brassy *f*

Tbn. 1 2 *sfz* { sub. *p* never brassy *f*

B. Tbn. *sfz* { sub. *p* never brassy *f*

Tuba *sfz* { sub. *p* never brassy *f*

Mar. Vibes 1 108 *sfz*

Mar. Vibes 2 2 *sfz*

S. 1 2 out *f* De De De (sempre) out sub. *f* De De De (sempre) *sfz*

A. 1 2 out sub. *f* De De De (sempre) *sfz*

T. 1 2 out sub. *f* De De De (sempre) *sfz*

B. 1 2 out sub. *f* De De De (sempre) *sfz*
(sing low octave if possible)

Vln. I 108 *sfz*

Vln. II *sfz*

Vla. *sfz*

Vlc. *sfz*

Cb. 1 *sfz*

Cb. 2 *sfz* arco sub. *p* *f*

109

Fl. 1 2

Fl. 3 4

Ob. 1 2

E. H. 2 3

Cl. 1 2

B. Cl. 2 3

B. Cl. 3

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

Tbn. 3 4

Tuba

Mar. Vibes 1 1

Mar. Vibes 2 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

104

Vln. I

Vln. II

Vla.

Vlc.

Cb. 1 (pizz.)

Cb. 2

109

[illegible]

[illegible]

Fl. 1
Fl. 3
Ob. 1
E. H. 2
Cl. 1
Cl. 2
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tuba
Mar. Vibes 1
Mar. Vibes 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vlc.
Cb. 1
Cb. 2

114 115

Fl. 1 2 *sub. p* *f* *fade* *out*

Fl. 3 4 *sub. p* *f* *fade* *out*

Ob. 1 2 *sub. p* *mf* *fade* *out*

E.H. 2 3 *sub. p* *mf* *fade* *out*

Cl. 1 2 *sub. p* *f* *fade* *out*

Cl. 2 3 *sub. p* *f* *fade* *out*

B. Cl. 2 3 *sub. p* *f* *fade* *out*

B. Cl. 3 4 *sub. p* *f* *fade* *out*

Bsn. 1 2 *sub. p* *f* *fade* *out*

Bsn. 3 4 *sub. p* *f* *fade* *out*

C. Bsn. *sub. p* *f* *fade* *out*

Hn. 1 2 *p* *never brassy* *f* *fade* *out*

Hn. 3 4 *p* *never brassy* *f* *fade* *out*

Tpt. 1 2 *p* *never brassy* *f* *fade* *out*

Tpt. 3 4 *p* *never brassy* *f* *fade* *out*

Tbn. 1 2 *p* *never brassy* *f* *fade* *out*

B. Tbn. *p* *never brassy* *f* *fade* *out*

Tuba *p* *never brassy* *f* *fade* *out*

Mar. 1 2 *a 2* *fade* *out*

Vibes 1 2 *a 2* *fade* *out*

S. 1 2 *sub. p* *f* *fade* *out*

A. 1 2 *sub. p* *(sempre)* *f* *fade* *out*

T. 1 2 *sub. p* *(sempre)* *f* *fade* *out*

B. 1 2 *sub. p* *(sempre)* *f* *fade* *out*

(ring low octave if possible)

Vln. I 114 115 *sub. p* *f* *fade* *out*

Vln. II *sub. p* *f* *fade* *out*

Vla. *sub. p* *f* *fade* *out*

Vcl. *sub. p* *f* *fade* *out*

Cb. 1 *sub. p* *f* *fade* *out*

Cb. 2 *sub. p* *f* *fade* *out*

sub. p *f* *fade* *out*

III

III

← $\text{♩} = \text{♩} = \text{ca. } 85$

116

Fl. 1 2

Fl. 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Pianos 1&2

Players 1+2

Players 3+4

← $\text{♩} = \text{♩} = \text{ca. } 85$

hard rubber mallets

Xylo. 1

Glock. 1

Glock. 2

Vibes 1

Vibes 2

Tam-tam

mp

damp

116

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I (div. a 3)

Vln. II (div. a 3)

Vla. (div. a 3)

Vic.

Cb.

* Xylophone sounds one octave higher

117 118

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E.H. 2
E.H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vibes 1
Vibes 2
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
Win. I 1
Win. I 2
Win. I 3
Win. II 1
Win. II 2
Win. II 3
Vla.
Vlc.
Cb.

This musical score page contains measures 117 and 118 for a large orchestra and voices. The instruments listed on the left are: Flutes (1-3), Oboes (1-2), English Horns (2-3), Clarinets (1-3), Bassoons (1-2), Contrabassoon, Horns (1-4), Trumpets (1-4), Trombones (1-2), Baritone Trombone/Tuba, Vibraphones (1-2), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins I (1-3), Violins II (1-3), Viola, Violoncello, and Double Bass. Measures 117 and 118 are marked at the top of the page. The score shows various musical notations including rests, notes, and dynamic markings such as *mf* and *f*. The woodwinds and strings have significant activity in measure 117, while measures 118 and 119 show more rests and sustained notes.

119

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E.H. 2
E.H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
C. Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vibes 1
Vibes 2

119

S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla.
Vlc.
Cb.

120

Fl. 1 *mf*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1 *(p)*

Cl. 2 *(p)*

Cl. 3 *(mp)*

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

120

Wm. I 1 *mf*

Wm. I 2

Wm. I 3

Wm. II 1 *(mf)*

Wm. II 2 *(mf)*

Wm. II 3 *(f)*

Wm. *mf*

Wm.

Co.

121

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Vibes 1

Vibes 2

121

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla.

Vlc.

Cb.

Fl. 1 (mf) 2 (f) 3 (f) Ob. 1 2 E.H. 2 3 Cl. 1 (p) 2 (p) 3 (p) Bsn. 1 2 3 C. Bsn. Hn. 1 2 3 4 Tpt. 1 2 3 4 Tbn. 1 2 E. Tbn. Tuba Vibes 1 2 S. 1 2 A. 1 2 T. 1 2 B. 1 2 Wln. I 1 (mf) 2 (f) 3 (f) Wln. II 1 (mf) 2 (mf) 3 (mf) Wln. III 1 2 3

[illegible]

125

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

125

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Wm. I 1

Wm. I 2

Wm. I 3

Wm. II 1

Wm. II 2

Wm. II 3

Wm. 1

Wm. 2

Wm. 3

Wm. 4

Wm. 5

Wm. 6

Wm. 7

Wm. 8

Wm. 9

Wm. 10

Wm. 11

Wm. 12

Wm. 13

Wm. 14

Wm. 15

Wm. 16

Wm. 17

Wm. 18

Wm. 19

Wm. 20

Wm. 21

Wm. 22

Wm. 23

Wm. 24

Wm. 25

Wm. 26

Wm. 27

Wm. 28

Wm. 29

Wm. 30

Wm. 31

Wm. 32

Wm. 33

Wm. 34

Wm. 35

Wm. 36

Wm. 37

Wm. 38

Wm. 39

Wm. 40

Wm. 41

Wm. 42

Wm. 43

Wm. 44

Wm. 45

Wm. 46

Wm. 47

Wm. 48

Wm. 49

Wm. 50

Wm. 51

Wm. 52

Wm. 53

Wm. 54

Wm. 55

Wm. 56

Wm. 57

Wm. 58

Wm. 59

Wm. 60

Wm. 61

Wm. 62

Wm. 63

Wm. 64

Wm. 65

Wm. 66

Wm. 67

Wm. 68

Wm. 69

Wm. 70

Wm. 71

Wm. 72

Wm. 73

Wm. 74

Wm. 75

Wm. 76

Wm. 77

Wm. 78

Wm. 79

Wm. 80

Wm. 81

Wm. 82

Wm. 83

Wm. 84

Wm. 85

Wm. 86

Wm. 87

Wm. 88

Wm. 89

Wm. 90

Wm. 91

Wm. 92

Wm. 93

Wm. 94

Wm. 95

Wm. 96

Wm. 97

Wm. 98

Wm. 99

Wm. 100

Wm. 101

Wm. 102

Wm. 103

Wm. 104

Wm. 105

Wm. 106

Wm. 107

Wm. 108

Wm. 109

Wm. 110

Wm. 111

Wm. 112

Wm. 113

Wm. 114

Wm. 115

Wm. 116

Wm. 117

Wm. 118

Wm. 119

Wm. 120

Wm. 121

Wm. 122

Wm. 123

Wm. 124

Wm. 125

Wm. 126

Wm. 127

Wm. 128

Wm. 129

Wm. 130

Wm. 131

Wm. 132

Wm. 133

Wm. 134

Wm. 135

Wm. 136

Wm. 137

Wm. 138

Wm. 139

Wm. 140

Wm. 141

Wm. 142

Wm. 143

Wm. 144

Wm. 145

Wm. 146

Wm. 147

Wm. 148

Wm. 149

Wm. 150

Wm. 151

Wm. 152

Wm. 153

Wm. 154

Wm. 155

Wm. 156

Wm. 157

Wm. 158

Wm. 159

Wm. 160

Wm. 161

Wm. 162

Wm. 163

Wm. 164

Wm. 165

Wm. 166

Wm. 167

Wm. 168

Wm. 169

Wm. 170

Wm. 171

Wm. 172

Wm. 173

Wm. 174

Wm. 175

Wm. 176

Wm. 177

Wm. 178

Wm. 179

Wm. 180

Wm. 181

Wm. 182

Wm. 183

Wm. 184

Wm. 185

Wm. 186

Wm. 187

Wm. 188

Wm. 189

Wm. 190

Wm. 191

Wm. 192

Wm. 193

Wm. 194

Wm. 195

Wm. 196

Wm. 197

Wm. 198

Wm. 199

Wm. 200

Wm. 201

Wm. 202

Wm. 203

Wm. 204

Wm. 205

Wm. 206

Wm. 207

Wm. 208

Wm. 209

Wm. 210

Wm. 211

Wm. 212

Wm. 213

Wm. 214

Wm. 215

Wm. 216

Wm. 217

Wm. 218

Wm. 219

Wm. 220

Wm. 221

Wm. 222

Wm. 223

Wm. 224

Wm. 225

Wm. 226

Wm. 227

Wm. 228

Wm. 229

Wm. 230

Wm. 231

Wm. 232

Wm. 233

Wm. 234

Wm. 235

Wm. 236

Wm. 237

Wm. 238

Wm. 239

Wm. 240

Wm. 241

Wm. 242

Wm. 243

Wm. 244

Wm. 245

Wm. 246

Wm. 247

Wm. 248

Wm. 249

Wm. 250

Wm. 251

Wm. 252

Wm. 253

Wm. 254

Wm. 255

Wm. 256

Wm. 257

Wm. 258

Wm. 259

Wm. 260

Wm. 261

Wm. 262

Wm. 263

Wm. 264

Wm. 265

Wm. 266

Wm. 267

Wm. 268

Wm. 269

Wm. 270

Wm. 271

Wm. 272

Wm. 273

Wm. 274

Wm. 275

Wm. 276

Wm. 277

Wm. 278

Wm. 279

Wm. 280

Wm. 281

Wm. 282

Wm. 283

Wm. 284

Wm. 285

Wm. 286

Wm. 287

Wm. 288

Wm. 289

Wm. 290

Wm. 291

Wm. 292

Wm. 293

Wm. 294

Wm. 295

Wm. 296

Wm. 297

Wm. 298

Wm. 299

Wm. 300

Wm. 301

Wm. 302

Wm. 303

Wm. 304

Wm. 305

Wm. 306

Wm. 307

Wm. 308

Wm. 309

Wm. 310

Wm. 311

Wm. 312

Wm. 313

Wm. 314

Wm. 315

Wm. 316

Wm. 317

Wm. 318

This page contains the musical score for measures 126 and 127 of a symphony. The score is arranged in systems for various instruments and vocal soloists. Measures 126 and 127 are indicated by box numbers above the first staff of each system.

Instrumentation and Parts:

- Flutes (Fl.):** 1, 2, 3. Flute 1 has a melodic line in measure 126, while Flutes 2 and 3 play a rhythmic pattern.
- Oboes (Ob.):** 1, 2. Both are silent in these measures.
- Euphonium (E.H.):** 1, 2, 3. All are silent.
- Clarinets (Cl.):** 1, 2, 3. Clarinet 1 has a melodic line in measure 126, while Clarinets 2 and 3 play a rhythmic pattern.
- Bassoons (Bsn.):** 1, 2, 3. All are silent.
- Horns (Hn.):** 1, 2, 3, 4. All are silent.
- Trumpets (Tpt.):** 1, 2, 3, 4. All are silent.
- Trombones (Tbn.):** 1, 2. Both are silent.
- Bass Trombone/Tuba (B. Tbn. Tuba):** Silent.
- Vibes:** 1, 2. Both play a rhythmic pattern.
- Soloists (S., A., T., B.):** All are silent.
- Violins (Vln.):** I (1, 2, 3) and II (1, 2, 3). Violins I and II have melodic lines in measure 126, while Violins I and II play a rhythmic pattern.
- Viola (Vla.):** Silent.
- Violoncello (Vlc.):** Silent.
- Double Bass (Cb.):** Silent.

Measure 126: The first staff of each system shows the beginning of measure 126. The Flute 1 and Clarinet 1 parts have a melodic line starting with a forte (*f*) dynamic. The Violin I and II parts also have a melodic line starting with a forte (*f*) dynamic. The Vibes and Flute 2/Clarinet 2/Clarinet 3 parts have a rhythmic pattern starting with a forte (*f*) dynamic.

Measure 127: The second staff of each system shows the beginning of measure 127. The Flute 1 and Clarinet 1 parts have a melodic line starting with a mezzo-forte (*mf*) dynamic. The Violin I and II parts also have a melodic line starting with a mezzo-forte (*mf*) dynamic. The Vibes and Flute 2/Clarinet 2/Clarinet 3 parts have a rhythmic pattern starting with a mezzo-forte (*mf*) dynamic.

128

Fl. 1 *mf*

Fl. 2 *f* *mf*

Fl. 3 *f* *mf*

Ob. 1

Ob. 2 *p* *mf* *fade* *out*

E.H. 3 *p* *mf* *fade* *out*

Cl. 1 *mf*

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

Bsn. 1

Bsn. 2

Bsn. 3 *p* *mf* *fade* *out*

C. Bsn. *p* *mf* *fade* *out*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Vibes 1

Vibes 2

128

S. 1 *p* *f* *fade* *out*

S. 2 *p* *f* *fade* *out*

A. 1 *p* *f* *fade* *out*

A. 2 *p* *f* *fade* *out*

T. 1 *p* *f* *fade* *out*

T. 2 *p* *f* *fade* *out*

B. 1 *p* *f* *fade* *out*

B. 2 *p* *f* *fade* *out*

Wn. I 1 *mf*

Wn. I 2 *f* *mf*

Wn. I 3 *f* *mf*

Wn. II 1 *mf*

Wn. II 2 *f* *mf*

Wn. II 3 *f* *mf*

Vla.

Vlc.

Cb.

129

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

129

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla.

Vlc.

Cb.

130 (h) *sub. f* 131 *mf* *f*

Fl. 1 *sub. f* *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

E.H. 1 *mf* *f*

E.H. 2 *mf* *f*

E.H. 3 *mf* *f*

Cl. 1 *sub. f* *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Bsn. 3 *mf* *f*

C. Bsn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Vibes 1 *poco meno* *mf* *f*

Vibes 2 *poco meno* *mf* *f*

S. 130 131

A. 1 *mf* *f*

A. 2 *mf* *f*

T. 1 *mf* *f*

T. 2 *mf* *f*

B. 1 *mf* *f*

B. 2 *mf* *f*

Vln. I 1 *sub. f* *mf* *f*

Vln. I 2 *mf* *f*

Vln. I 3 *mf* *f*

Vln. II 1 *sub. f* *mf* *f*

Vln. II 2 *mf* *f*

Vln. II 3 *mf* *f*

Vla. *mf* *f*

Vic. *mf* *f*

Cb. *mf* *f*

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes three Flutes (Fl.), two Oboes (Ob.), three Clarinets (Cl.), three Bassoons (Bsn.), and a Contrabassoon (C. Bsn.). Below these are four Horns (Hn.), four Trumpets (Tpt.), two Trombones (Tbn.), and a Tuba. The middle section contains two Vibraphones (Vibes.). The bottom section includes a String section with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, and a Violin section with Violin I (Vln. I) and Violin II (Vln. II). The score is written in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It includes musical notation with notes, rests, and articulation marks. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte) are indicated. A rehearsal mark [132] is present. The bottom of the page shows the beginning of the Violin I and II parts, with the Violin I part starting with a *mf* dynamic.

134

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Fl. 3 *f* *mf*

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

134

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1 *f* *mf*

Vln. I 2 *f* *mf*

Vln. I 3 *f* *mf*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vln. II 3 *f*

Vla.

Vlc.

Cb.

Fl. 1 135

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

135

Win. I 1

Win. I 2

Win. I 3

Win. II 1

Win. II 2

Win. II 3

Vla.

Vcl.

Co.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E.H. 2
E.H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
C. Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vibes 1
Vibes 2
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla.
Vlc.
Cb.

[illegible]

[illegible]

* Glockenspiels sounds 2 octaves higher.

142 143

Fl. 1 2

Fl. 3 4

Ob. 1 2

Ob. 3 4

E.H. 3 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1

Glock. 2

Vibes 1

Vibes 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp non vibrato - tenuto sempre

mp

div.

div. mp

div. mp

mp

mp

mp

Man has sur- vived hi-ther-to be- cause he was too ig- nor- ant

(half) *mp* Man has sur- vived hi-ther-to be- cause he was too ig- nor- ant

Man has sur- vived hi-ther-to be- cause he was too ig- nor- ant

144 145

Fl. 1 2 3 4

Ob. 1 2 3 4

Ob. E.H. 3

Cl. 1 2 3 4

Bsn. 1 2 3

C. Bsn.

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

E. Tbn. Tuba

Glock. 1 2

Vibes 1 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Wn. I

Wn. II

Wb.

Wc.

Cb.

to know how to re-al-ize his wish-es.

to know how to re-al-ize his wish-es.

to know how to re-al-ize his wish-es.

to know how to re-al-ize his wish-es.

1. *mp non vibrato - tenuto*

146

Fl. 1 2 3 4

Ob. 1 2 3 4

Ob. E.H. 3

Cl. 1 2 3 4

Bsn. 1 2 3

C. Bsn. 3

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1 2

Vibes 1 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp non vibrato - tenuto

Now that he can re-al-ize them, he must

Now that he can re-al-ize them, he must

Now that he can re-al-ize them, he must

147 148

Fl. 1 2

Fl. 3 4

Ob. 1 2

Ob. 3 4

E.H.

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1

Glock. 2

Vibes 1

Vibes 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I non div. (div.)

Vln. II (div.)

Vla. (div.)

Vcl.

Cb.

ei- ther change them or per- ish,

ei- ther change them or per- ish,

ei- ther change them or per- ish,

ei- ther change them or per- ish,

non div. (non div.)

149 150

Fl. 1 2

Fl. 3 4

Ob. 1 2

Ob. 3 4

E.H. 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1

Glock. 2

Vibes 1

Vibes 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf non vibrato - sempre

mf non vibrato - sempre

mf non vibrato - sempre

mp non vibrato - sempre

149 150

or per- ish."

or per- ish."

or per- ish."

or per- ish."

TUTTI

Say

Say

Say

Say

(non div.)

(div.)

non div.

div. (a) (a)

non div.

div.

div.

div.

Fl. 1 2 3 4

Ob. 1 2 3 4

Cl. 1 2 3 4

Bsn. 1 2 3

C. Bsn.

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn.

Tuba

Glock. 1 2

Vibes 1 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

151

mp non vibrato

fade out

them:

div.

p

f

fade out

152 $\text{♩} = \text{♩}$ (♩ = ca. 128)

Flute 2 change to Picc. 1

Flutes 3+4 change to Picc. 2+3

tenuto sempre

mp

mf

153

Xylo. Mar. 1

X = mallet damping

mf

Xylo. Mar. 2

mf

152

S. 1

It is a prin-ci-ple of mu-sic to re-peat the theme. Re-peat and re-peat a-

S. 2

It is a prin-ci-ple of mu-sic to re-peat the theme. Re-peat and re-peat a-

A. 1

prin-ci-ple mu-sic -peat theme. -peat -peat

A. 2

prin-ci-ple mu-sic -peat theme. -peat -peat

153

Vln. I

Vln. II

Vla.

Vlc.

Cb.

* Xylophones sound one octave higher.

Fl. Picc. 1 1

Picc. 2 3

Ob. 1 2

Ob. E.H. 3 3

Cl. 1 2

Cl. 3 3

Bsn. 1 2

Bsn. C. Bsn. 3 3

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. 2

Tuba 2

Xylo. Mar. 1 1

Xylo. Mar. 2 2

S. 1

S. 2

A. 1

A. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

154

gain, as the pace mounts. The theme is

gain, as the pace mounts. The theme is

gain, as the pace mounts. The theme is

gain, as the pace mounts. The theme is

154

155

Fl. Picc. 1 1

Picc. 2 3

Ob. 1 2

Ob. E.H. 3 3

Cl. 1 2

Cl. 3 3

Bsn. 1 2

Bsn. C. Bsn. 3 3

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. 3 4

Tuba 3 4

156

Xylo. Mar. 1 1

Xylo. Mar. 2 2

S. 1

S. 2

A. 1

A. 2

155

Vln. I 3 4

Vln. II 3 4

Vla. 3 4

Vcl. 3 4

Cb. 3 4

Fl. 1 1 157 158

Picc. 2 3

Ob. 1 2

Ob. 3 3

E.H. 3

Cl. 1 2

Cl. 3 3

Bsn. 1 2

Bsn. 3 3

C. Bsn. 3

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. 2

Tuba 2

Xylo. 1 1 157 158

Mar. 1 1

Xylo. 2 2

Mar. 2 2

S. 1 157 158

S. 2

A. 1

A. 2

Vln. I 157 158

Vln. II

Vla. 2

Vlc. 2



Cb. 2

than the facts to be re - solved,

than the facts to be - solved,

facts be - solved,

facts be re - - solved,

Fl. 1 1  | |  | 159  |  |

Picc. 2 3 | | | |

Ob. 1 2 | | | |

Ob. 3 3 | | | |

Cl. 1 2 | | | |

Cl. 3 3 | | | |

Bsn. 1 2 | | | |

Bsn. 3 3 | | | |

C. Bsn. | | | |

Hn. 1 2 | | | |

Hn. 3 4 | | | |

Tpt. 1 2 | | | |

Tpt. 3 4 | | | |

Tbn. 1 2 | | | |

B. Tbn. | | | |

Tuba | | | |

Xylo. 1 1 | | | | 159 | | | |

Mar. 1 1 | | | |

Xylo. 2 2 | | | |

Mar. 2 2 | | | |

S. 1 | | to be re- solved. | |

S. 2 | | to be re- solved. | |

A. 1 | | be - solved. | |

A. 2 | | be - solved. | |

Vln. I | | 159 | |

Vln. II | | | |

Vla. | | | |

Vlc. | | | |

Cb. | | | |

△ | 160 △ | △ | | △ △ | △ | |

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Tpt. 1-4

Tbn. 1

Tbn. 2

B. Tbn.
Tuba

Xylo.
Mar. 1

Xylo.
Mar. 2

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

160

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II

Vla.

Vlc.

Cb.

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin- ci- ple of mu- sic to re- peat the theme, —

It is a prin- ci- ple of mu- sic to re- peat the theme, —

It is a prin- ci- ple of mu- sic to re- peat the theme, —

△ | | 161 △ △ | | △ △

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Tpt. 1-4
Tbn. 1
2
B. Tbn.
Tuba
Xylo. 1
Mar. 1
Xylo. 2
Mar. 2

S. 1
S. 2
S. 3
A. 1
A. 2
A. 3

1
Vln. I 2
3
Vln. II
Vla.
Vlc.
Cb.

ple. It is a prin- ci- ple of mu- sic to re- peat the
a prin-ci- ple. It is a prin- ci- ple of mu- sic to re-
it is a prin-ci-ple. It is a prin- ci- ple of mu- sic to
It is a prin- ci- ple of mu- sic to re- peat the
It is a prin- ci- ple of mu- sic to re-
It is a prin- ci- ple of mu- sic to

161

135

This page contains the musical score for measures 161 and 162 of 'The Prince of the Desert'. The score is written for a large orchestra and a vocal ensemble. The orchestration includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone/Tuba (B. Tbn. Tuba), Xylophone/Maracas (Xylo. Mar.), Soprano (S.), Alto (A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vlc.), and Double Bass (Cb.). The vocal ensemble consists of Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2, and Alto 3. The score is in 2/4 time and features a key signature of one flat (B-flat). The music is marked with a tempo of 'Allegretto' and a dynamic of 'f' (forte). The vocal parts have lyrics in English. The instrumental parts include woodwinds, brass, and percussion. The score is divided into measures 161 and 162, with a repeat sign at the end of measure 162.

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Tpt. 1-4
Tbn. 1/2
B. Tbn. Tuba
Xylo. Mar. 1
Xylo. Mar. 2
S. 1
S. 2
S. 3
A. 1
A. 2
A. 3
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II
Via.
Vlc.
Cb.

162

theme, — it is a prin-ci- ple. It is a prin- ci- ple of
peat the theme, — it is a prin-ci- ple. It is a prin- ci-
re-peat the theme, — it is a prin-ci- ple. It is a prin-
theme, — it is a prin-ci- ple. It is a prin- ci- ple of
peat the theme, — it is a prin-ci- ple. It is a prin- ci-
re-peat the theme, — it is a prin-ci- ple. It is a prin-

162

leggero
f
leggero
mf
leggero
mf

136

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Tpt. 1-4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Xylo. Mar. 1

Xylo. Mar. 2

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II

Vla.

Vlc.

Cb.

mu - sic to re - peat the theme, — it is a prin - ci - ple. It is a

ple of mu - sic to re - peat the theme, — it is a prin - ci - ple.

ci - ple of mu - sic to re - peat the theme, — it is a prin - ci - ple.

mu - sic to re - peat the theme, — it is a prin - ci - ple. It is a

ple of mu - sic to re - peat the theme, — it is a prin - ci - ple.

ci - ple of mu - sic to re - peat the theme, — it is a prin - ci - ple.

163

Viol. 1
Viol. 2
Viola
Cello
Piano

163

Viol. 1
Viol. 2
Viola
Cello
Piano

1
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967
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978
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994
995
996
997
998
999
1000

163

Viol. 1
Viol. 2
Viola
Cello
Piano

164

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2

B. Tbn. Tuba

Xylo. Mar. 1

Xylo. Mar. 2

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II

Vla.

Vlc.

Cb.

prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple. It is a

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple.

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple.

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple. It is a

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple.

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple.

It is a prin- ci- ple of mu- sic to re- peat the theme, — it is a prin-ci- ple.

164

div.

div.

div.

div.

166

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn. Tuba

166

Xylo. Mar. 1
Xylo. Mar. 2

166

S. 1
S. 2
S. 3
A. 1
A. 2
A. 3

166

Vln. I 1
Vln. I 2
Vln. II
Vla.
Vlc.
Cb.

Handwritten musical score for "The Rose Tree" featuring Piccolo, Oboe, and Bassoon parts. The score includes measures 167 and 168, with various musical notations such as notes, rests, and dynamics (f, mf). The Piccolo part is in the top system, Oboe in the middle, and Bassoon in the bottom. The score is written in 2/4 time and includes a key signature of one flat (B-flat).

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes a key signature change from G major to E minor (three flats) and back to G major. The piece is marked with a '167' in a box at the beginning and end of the first system, and a '168' in a box at the beginning of the second system. The score is written in a clear, legible hand.

[illegible]

Handwritten musical score for a 10-part ensemble, numbered 167 and 168. The score is written on ten staves, each with a treble or bass clef and a key signature of two flats. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The score is divided into two systems, with the first system ending at measure 167 and the second system starting at measure 168. The word 'leggiero' (light) is written above the first staff in the second system. The score is handwritten and appears to be a working draft.

169

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Xylo. Mar. 1

Xylo. Mar. 2

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II

Vla.

Vcl.

Cb.

Handwritten musical score for "The Rose Tree" by J. S. G. The score is written on ten staves. The first nine staves are for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tenth staff is for the tuba. The music is in 2/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "fp" (fortissimo piano). The title "The Rose Tree" is written at the bottom of the page.

169 A

Handwritten musical score for two staves. The music is in 2/4 time and consists of a series of eighth-note chords. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at the end of the piece. The score is divided into two measures, labeled 1. and 2.

[illegible]

109 A

2/4

1.

2.

Handwritten musical score for a piece titled "109 A". The score is written on ten staves, with the first six staves representing the piano accompaniment and the last four staves representing the vocal line. The time signature is 2/4. The key signature has one sharp (F#). The score is divided into two systems, each with eight measures. The piano part includes a bass line and a treble line with sustained chords. The vocal line is written in a single staff with a treble clef. The score is marked with "1." and "2." at the beginning of the systems.

Fl. Picc. 1 170 171

Picc. 2+3 to Fl. 3+4

Ob. 1 2 mf non vibr. sempre

Ob. E.H. 3 3 mf non vibr. sempre

Cl. 1 2 mf non vibr. sempre

Cl. 3 4 mp non vibr. sempre

Bsn. 1 2 mp non vibr. sempre

Bsn. 3 mf

C. Bsn. mf

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Xylo. Mar. 1 170 171 sub. f

Xylo. Mar. 2 2 sub. f

S. 1 2 sub. f pace mounts, pace mounts, as the pace mounts,

A. 1 2 sub. f pace mounts, pace mounts, as the pace mounts,

T. 1 2 pace mounts, pace mounts, as the pace mounts,

B. 1 2 pace mounts, pace mounts,

Vln. I 170 171 div. mf

Vln. II mf

Vla. mf

Vlc. mf

Cb. mf

△ 172 △ | △ △ | | | 173 △ |

Fl. 1 1
Picc. 1
Fl. 3 3
4 4
Ob. 1 1
2 2
Ob. 3 3
E.H. 3 3
Cl. 1 1
2 2
Cl. 3 3
4 4
Bsn. 1 1
2 2
Bsn. 3 3
C. Bsn.
Hn. 1 1
2 2
Hn. 3 3
4 4
Tpt. 1 1
2 2
Tpt. 3 3
4 4
Tbn. 1 1
2 2
B. Tbn.
Tuba

Xylo. 1 1
Mar. 1 1
Xylo. 2 2
Mar. 2 2

S. 1 1
2 2
A. 1 1
2 2
T. 1 1
2 2
B. 1 1
2 2

Vln. I 172 173
Vln. II
Vla.
Vlc.
Cb.

pace mounts, pace mounts, as the pace
pace mounts, pace mounts, as the pace
pace

mp

△ | | △ △ | | 174 △ | | △

Fl. 1
Picc. 1

Fl. 3
4

Ob. 1
2

Ob. 3
E.H. 3

Cl. 1
2

Cl. 3
4

Bsn. 1
2

Bsn. 3

C. Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.
Tuba

Xylo. 1
Mar. 1

Xylo. 2
Mar. 2

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf

mf

mounts,

pace

mounts,

mounts,

mounts,

174

174

Fl. Picc. 1 1
Fl. 3 4
Ob. 1 2
Ob. E.H. 3 3
Cl. 1 2
Cl. 3 4
Bsn. 1 2
Bsn. 3
C. Bsn.
Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tpt. 3 4
Tbn. 1 2
B. Tbn. Tuba
Xylo. Mar. 1 1
Xylo. Mar. 2 2
S. 1 2
A. 1 2
T. 1 2
B. 1 2
Vln. I
Vln. II
Vla.
Vlc.
Cb.

175

as the pace

as the pace

175

176

Fl. 1
Picc. 1

Fl. 3
4

Ob. 1
2

Ob. 3
E.H. 3

Cl. 1
2

Cl. 3
4

Bsn. 1
2

Bsn. 3

C. Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.
Tuba

Xylo. 1
Mar. 1

Xylo. 2
Mar. 2

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mounts,
pace
mounts, as the
pace
mounts,
pace
mounts, as the
pace
pace
pace

176

176

176

177

Fl. Picc. 1 1

Fl. 3 4

Ob. 1 2

Ob. E.H. 3 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn. (b) 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Xylo. Mar. 1 1

Xylo. Mar. 2 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I 177

Vln. II

Vla.

Vlc. (b) 1 2

Cb. (b) 1 2

mounts,

mounts,

mounts,

mounts,

177A

Fl. Picc. 1 1

Fl. 3 4

Ob. 1 2

Ob. E.H. 3 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Xylo. Mar. 1 1

Xylo. Mar. 2 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

as the pace mounts,

as the pace mounts,

pace mounts,

pace mounts,

177A

178 179

Fl. 1 1
Picc. 1 1

Fl. 3 3
4 4

Ob. 1 1
2 2

Ob. 3 3
E.H. 3 3

Cl. 1 1
2 2

Cl. 3 3
4 4

Bsn. 1 1
2 2

Bsn. 3 3

C. Bsn. 1 1

Hn. 1 1
2 2

Hn. 3 3
4 4

Tpt. 1 1
2 2

Tpt. 3 3
4 4

Tbn. 1 1
2 2

B. Tbn. 1 1
Tuba 2 2

Xylo. 1 1
Mar. 1 1

Xylo. 2 2
Mar. 2 2

S. 1 1
2 2

A. 1 1
2 2

T. 1 1
2 2

B. 1 1
2 2

Vln. I 1 1

Vln. II 1 1

Vla. 1 1

Vlc. 1 1

Cb. 1 1

pace mounts, pace mounts. The theme

pace mounts, pace mounts.

178 179

[illegible]

181 182

Picc. 1 *to Picc. 2*

Fl. 3 *to Picc. 3*

Fl. 4

Ob. 1 *f*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Hn. 1-4

Tpt. 1-4

Tbn. 1-2

B. Tbn. Tuba

Xylo. 1 *sub. mp*

Mar. 1 *sub. mp*

Xylo. 2 *sub. mp*

Mar. 2 *sub. mp*

S. 1 *f* dif - fi - cult, dif-fi-cult, dif - *mf*

S. 2 *mf* dif - *mf*

S. 3 *mf* dif -

A. 1 *f* dif - fi - cult, dif-fi-cult, dif - *mf*

A. 2 *mf* dif - *mf*

A. 3 *mf* dif -

181 182

Vln. I 2

Vln. I 3

Vln. II

Vla.

Vic.

Cb.

155

183

Picc. 1 *f*

Picc. 2 *mf*

Picc. 3 *mf*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2

B. Tbn. Tuba

183

Xylo. Mar. 1 *sub. f*

Xylo. Mar. 2 *sub. f*

S. 1 dif - fi - cult, dif - fi - cult, dif - fi - cult,

S. 2 dif - fi - cult, dif - fi - cult, dif - fi - cult,

S. 3 cult, dif - fi - cult, dif - fi - cult,

A. 1 dif - fi - cult, dif - fi - cult, dif - fi - cult,

A. 2 dif - fi - cult, dif - fi - cult, dif - fi - cult,

A. 3 cult, dif - fi - cult, dif - fi - cult,

183

Vln. I 1 *f* sostenuto e marcato

Vln. I 2 *mf* sostenuto e marcato

Vln. I 3 *mf* sostenuto e marcato

Vln. II

Vla.

Vlc.

Cb.

184

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

184

Xylo. Mar. 1

Xylo. Mar. 2

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

184

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II

Via.

Vlc.

Cb.

185

Picc. 1 *f*

Picc. 2 *mf*

Picc. 3 *mf*

Ob. 1 *f*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Hn. 1 2

Hn. 3 4

Tpt. 1 2 *mf p*

Tpt. 3 4 *mf p*

Tbn. 1 2 *mf p*

E. Tbn. Tuba *mf p*

185

Xvlo. 1

Mar. 1

Xvlo. 2

Mar. 2

S. 1 *mf* dif- fi- cult, dif- fi- cult, dif-fi-cult,

S. 2 *mf* dif-fi-cult, dif- fi- cult, dif- fi- cult,

S. 3 *mf* cult, dif-fi-cult, dif- fi- cult, dif- fi-

A. 1 *mf* dif- fi- cult, dif- fi- cult, dif-fi-cult,

A. 2 *mf* dif-fi-cult, dif- fi- cult, dif- fi- cult,

A. 3 *mf* cult, dif-fi-cult, dif- fi- cult, dif- fi-

185

Vln. I 1 *f*

Vln. I 2 *mf*

Vln. I 3 *mf*

Vln. II *div.*

Vln. *div.*

Vln. *f*

Vln. *f*

Vln. *f*

186

Picc. 1 *mf*

Picc. 2 *mf*

Picc. 3 *mp*

Ob. 1 *f*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3/4 *mf*

Tbn. 1/2 *mf*

B. Tbn. Tuba *mf*

Xylo. Mar. 1 *mf*

Xylo. Mar. 2 *mf*

S. 1 *f* dif- fi- cult, dif- fi- cult, dif- fi- cult,

S. 2 *mf* dif-fi-cult, dif- fi- cult, dif- fi- cult,

S. 3 *mf* cult, dif-fi-cult, dif- fi- cult, dif- fi- cult,

A. 1 *f* dif- fi- cult, dif- fi- cult, dif- fi- cult,

A. 2 *mf* dif-fi-cult, dif- fi- cult, dif- fi- cult,

A. 3 *mf* cult, dif-fi-cult, dif- fi- cult, dif- fi- cult,

186

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. I 3 *mf*

Vln. II *div a 2*

Vla. *div*

Vlc. *div f*

Cb. *f*

157

Picc. 1 *mf*

Picc. 2 *mp*

Picc. 3 *mp*

Ob. 1 *f*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Hn. 1 2

Hn. 3 4 *mf p*

Tpt. 1 2 *mf p*

Tpt. 3 4 *mf p*

Tbn. 1 2 *mf p*

B. Tbn. Tuba *mf p*

187

Xylo. Mar. 1

Xylo. Mar. 2

S. 1 *mf* dif - fi - cult, dif - fi - cult, dif - fi - cult,

S. 2 *mf* dif - fi - cult, dif - fi - cult, dif - fi - cult,

S. 3 *mf* dif - fi - cult, dif - fi - cult, dif - fi - cult,

A. 1 *mf* dif - fi - cult, dif - fi - cult, dif - fi - cult,

A. 2 *mf* dif - fi - cult, dif - fi - cult, dif - fi - cult,

A. 3 *mf* dif - fi - cult, dif - fi - cult, dif - fi - cult,

187

Vln. I 1 2 *mf*

Vln. I 3 *mf*

Vln. II *div a 2*

Vla. *div*

Vlc. *div f*

Cb. *f*

Tuba > sua basia, if possible *fp*

188 189

Fl. 1
Picc. 1

Picc. 2
3

Ob. 1
Ob. 1. (Ob. 2 to E.H. 1.)
E.H. 3. (Ob. 3 to E.H. 2.)
mf

E. H. 3
mf

Cl. 1
2
mf

Cl. 3
4
mp

Bsn. 1
2

Bsn. 3
4
4.
mp

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tuba

Xylo. 1
Mar. 1
sub. mf

Xylo. 2
Mar. 2
sub. mf

S. 1
2
but no more dif- fi- cult than the facts to be,

A. 1
2
facts be,

T. 1
2
facts be,

B. 1
2

Vln. I
Vln. II
Vla.
Vlc.
Cb.
mf
div.
mf
div.
mf
unis.
mf
mf

190

Fl. 1
Picc. 1

Picc. 2
3

Ob. 1

E. H. 3

Cl. 1
2

Cl. 3
4

Bsn. 1
2

Bsn. 3
4

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tuba

Bsn. 4 to Contra Bsn.

190

Xylo. 1
Mar. 1

Xylo. 2
Mar. 2

S. 1
2

A. 1
2

T. 1
2

B. 1
2

re - solved, than the

190

Vln. I

Vln. II

Vla.

Vlc.

Cb.

191

Picc. 1

Picc. 2

Picc. 3

E. H. 1

E. H. 2

E. H. 3

Cl. 1

Cl. 2

Cl. 3

Hn. 1-4

Tpt. 1-4

Tbn. 1

2

B. Tbn.
Tuba

Xylo.
Mar. 1

2

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

1

Vln. I 2

3

Vln. II

Vla.

Vlc.

Cb.

mf

f

facts to be, facts to be re- solved,

191

The image shows a page from a musical score, likely for a symphony orchestra and vocal soloists. The score is written in standard musical notation with staves for various instruments and voices.

Instruments and Voices:

- Picc. 1, 2, 3
- E. H. 1, 2, 3
- Cl. 1, 2, 3
- Hn. 1-4
- Tpt. 1-4
- Tbn. 1, 2
- B. Tbn. Tuba
- Xylo. Mar. 1, 2
- S. 1, 2, 3
- A. 1, 2, 3
- Vln. I 1, 2, 3
- Vln. II
- Vla.
- Vlc.
- Cb.

Musical Notation and Dynamics:

- The score uses treble and bass clefs, key signatures of one flat (F major/D minor), and a 4/4 time signature.
- Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *sf* (sforzando).
- There are several measures with rests, indicated by a horizontal line with a flag.
- Some measures contain melodic lines with notes and rests.
- There are also some measures with complex rhythmic patterns, possibly for percussion or maracas.

Lyrics:

The lyrics for the vocal soloists (Soprano, Alto, and Tenor) are:

facts to be, facts to be re-solved, facts to be re-solved, facts to be re-solved.

Picc. 1 *f*

Picc. 2 *mf*

Picc. 3 *mf*

E. H. 1 *mf*

E. H. 2 *mp*

E. H. 3 *mp*

Cl. 1 *mf*

Cl. 2 *mp*

Cl. 3 *mp*

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Xylo. Mar. 1

Xylo. Mar. 2

S. 1 *f* facts to be, facts to be re- solved,

S. 2 *mf* facts to be, facts to be re- solved,

S. 3 *mf* facts to be, facts to be re- solved,

A. 1 *mf* facts to be, facts to be re- solved,

A. 2 *mf* facts to be, facts to be re- solved,

A. 3 *mf* facts to be, facts to be re- solved,

Vln. I 1 *f marcato e sostenuto*

Vln. I 2 *mf marcato e sostenuto*

Vln. I 3 *mf marcato e sostenuto*

Vln. II

Vla.

Vlc.

Cb.

[illegible]

196

Picc. 1
Picc. 2
Picc. 3
E. H. 1
E. H. 2
E. H. 3
Cl. 1
Cl. 2
Cl. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Xylo. Mar. 1
Xylo. Mar. 2
S. 1
S. 2
S. 3
A. 1
A. 2
A. 3
Vin. I 1
Vin. I 2
Vin. I 3
Vin. II
Vla.
Vlc.
Cb.

facts to be, facts to be re - solved,
facts to be, facts to be re - solved,
solved, facts to be, facts to be re -
facts to be, facts to be re - solved,
solved, facts to be, facts to be re -

[illegible]

[illegible]

[illegible]

208

Fl. 1 2

Fl. 3 4

Ob. 1 1

E. H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Xylo. 1 1

Mar. 1 1

Xylo. 2 2

Mar. 2 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

solved,

solved,

solved,

solved,

208

209

Fl. 1 2

Fl. 3 4

Ob. 1

E. H. 1

E. H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

209

Xylo. 1

Mar. 1

Xylo. 2

Mar. 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

re -

re -

re -

re -

209

Vln. I div. mf

Vln. II div. mf

Vla. div. mf

Vlc. mf

Cb. f

210

Fl. 1 2 *mp* *f* fade out

Fl. 3 4 *f* fade out

Ob. 1 1 *f* fade out

E. H. 2 3 *f* fade out

Cl. 1 2 *mp* *f* fade out

Cl. 3 4 *mp* *f* fade out

Bsn. 1 2 *a 2* *f* fade out

Bsn. 3 *a 2* *f* fade out

C. Bsn. *a 2* *f* fade out

Hn. 1 2 *p* *f* fade out

Hn. 3 4 *p* *f* fade out

Tpt. 1 2 *p* *f* fade out

Tpt. 3 4 *p* *f* fade out

Tbn. 1 2 *p* *f* fade out

B. Tbn. *p* *f* fade out

Tuba *p* *f* fade out

210

Xylo. 1 1 *(no accents)* fade out

Mar. 1 1 *(no accents)* fade out

Xylo. 2 2 *(no accents)* fade out

Mar. 2 2 *(no accents)* fade out

S. 1 2 *solved.* fade out

A. 1 2 *solved.* fade out

T. 1 2 *solved.* fade out

B. 1 2 *solved.* fade out

210

Vln. I *div.* *mp* *f* fade out

Vln. II *div.* *mp* *f* fade out

Vla. *div.* *mp* *f* fade out

Vlc. *div.* *mp* *f* fade out

Cb. *mp* *f* fade out

211 ← $\text{♩} = \text{♩} \rightarrow$ ($\text{♩} = \text{ca. } 85$)

Fl. 1 2

Fl. 3 4

Ob. 1
E. H. 1

E. H. 2 3

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3
C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.
Tuba

Piano 1
Piano 2

Players 1+2
(a 2) f

Players 3+4

← $\text{♩} = \text{♩} \rightarrow$ ($\text{♩} = \text{ca. } 85$)

hard rubber mallets

Xylo. 1

sub mf

Vibes 1

sub f
Ped.

Vibes 2

sub f
Ped.

Tam-tam

mp damp

B. Drum 1 2

mp damp

211

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Wn. I
(div. a 3)

Wn. II
(div. a 3)

Vla. *

Vcl. *

Cb.

* First 2 violas prepare contact microphones. (See note in introduction.)

212 213

Fl. 1 *mf*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1 *mf*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

212 213

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1 *mf*

Vln. I 2

Vln. I 3

Vln. II 1 *mf*

Vln. II 2

Vln. II 3

Vla.

Vlc.

Cb.

Detailed description: This is a page from a musical score, page 178, covering measures 212 to 215. The score is for a large orchestra and includes vocal parts. The woodwind section (Flutes, Oboes, English Horns, Clarinets, Bassoons, and Cor Anglais) has active parts in measures 212 and 213, with dynamics like *mf* and *f*. The brass section (Horns, Trumpets, Trombones, and Tuba) is mostly silent. The percussion section (Vibraphones) has a rhythmic pattern in measure 212. The vocal section (Soprano, Alto, Tenor, Bass) is silent. The string section (Violins I and II, Viola, Violoncello, and Double Bass) has active parts in measures 212 and 213, with dynamics like *mf*. The score is written in a key with one sharp (F#) and a 4/4 time signature. The page number 178 is in the top left corner. The measure numbers 212 and 213 are in boxes above the first and second systems of staves respectively.

214

Fl. 1 *(mf)*

Fl. 2 *(f)*

Fl. 3 *(f)* *mf*

Ob. 1

Ob. 2

E.H. 1

E.H. 2

E.H. 3

Cl. 1 *(mf)*

Cl. 2 *(f)* *mf*

Cl. 3 *(f)* *mf*

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

214

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1 *(mf)*

Vln. I 2 *(f)* *mf*

Vln. I 3 *(f)* *mf*

Vln. II 1 *(mf)*

Vln. II 2 *(f)* *mf*

Vln. II 3 *(f)* *mf*

Vla.

Vlc.

Cb.

217

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Vibes 1

Vibes 2

217

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla.

Vcl.

Cb.

mf

f

fade

out

218 219

Fl. 1 *f* *mf*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1

Ob. 2

E.H. 2

Cl. 1 *mf*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vibes 1

Vibes 2

S. 1 218 219

A. 1 2

T. 1 2

B. 1 2

Vln. I 1 *f* *mf*

Vln. I 2 *f*

Vln. I 3 *f*

Vln. II 1 *mf*

Vln. II 2 *f*

Vln. II 3 *f*

Vla.

Vlc.

Cb.

FL. 1
FL. 2
FL. 3
Ob.
E.H.
Cl.
Cl.
Cl.
Bsn.
Bsn.
C. Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tuba
Vibes
Vibes
S.
A.
T.
B.
Wln. I
Wln. II
Via.
Vk.
Cb.

220

(mf)

(f)

(f)

{P}

f

mf

mf

mf

{P}

f

#v

p

p

221

222

220

P

f

EE

F

EE

f

EE

f

EE

221

222

(mf)

(f)

(f)

(mf)

(f)

(f)

mf

mf

mf

mf

#v

p

f

This page of a musical score is for a large orchestra. It features staves for the following instruments:

- Flutes (Fl.) 1, 2, 3
- Oboes (Ob.) 1, 2
- Euphonium/Horn (E.H.) 2, 3
- Clarinets (Cl.) 1, 2, 3
- Bassoons (Bsn.) 1, 2, 3
- Contrabassoon (C. Bsn.)
- Horns (Hn.) 1, 2, 3, 4
- Trumpets (Tpt.) 1, 2, 3, 4
- Trombones (Tbn.) 1, 2
- Bass Trombone (B. Tbn.)
- Tuba
- Vibraphones (Vibes) 1, 2
- Strings (S., A., T., B.) 1, 2
- Violins (Vln.) I 1, 2, 3
- Violins (Vln.) II 1, 2, 3
- Viola (Vla.)
- Violoncello (Vlc.)
- Double Bass (Cb.)

The score includes various musical notations such as notes, rests, and dynamic markings like "fade" and "out". A rehearsal mark [223] is present at the top of the page.

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Flutes (Fl.) 1, 2, 3
- Oboes (Ob.) 1, 2
- English Horns (E.H.) 2, 3
- Clarinets (Cl.) 1, 2, 3
- Bassoons (Bsn.) 1, 2, 3
- Horns (Hn.) 1, 2, 3, 4
- Trumpets (Tpt.) 1, 2, 3, 4
- Trombones (Tbn.) 1, 2
- Tuba (Tuba)
- Vibraphones (Vibes) 1, 2
- Woodwinds (Wn.) I 1, 2, 3 and Wn. II 1, 2, 3

The score shows measures 224 and 225. Measure 224 begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *fade out*. Measure 225 continues the musical themes. The bottom of the page shows the beginning of measure 224 for the woodwind section, also marked with *f* and *fade out*.

226

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H. 2

E.H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. Tuba

Vibes 1

Vibes 2

226

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla.

Vlc.

Cb.

[illegible]

* All violas play as written. First 2 use contact microphones as explained in introduction. Microphones are turned up so as to be heard over entire chorus and orchestra.

Fl. 1 230 231

Fl. 2

Fl. 3

Ob. 1 2

E.H. 2 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 2

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Vibes 1

Vibes 2

230 231

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I 1 2 3

Vln. II 1 2 3

Vla. gliss. (ff) (ff) fade

Vlc. (ff) fade

Cb. P f fade

232 233

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E.H. 2
E.H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
C. Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vibes 1
Vibes 2
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
Wn. I 1
Wn. I 2
Wn. I 3
Wn. II 1
Wn. II 2
Wn. II 3
Vla.
Vlc.
Cb.

Fl. 1 2 3

Ob. 1 2

E.H. 2 3

Cl. 1 2 3

Bsn. 1 2 3

Bsn. C. Bsn.

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn. Tuba

Vibes 1 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I 1 2 3

Vln. II 1 2 3

Vla.

Vlc.

Cb.

Handwritten musical score for orchestra and voices. The score includes parts for Flutes (Fl.), Oboes (Ob.), English Horns (E.H.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Baritone/Tuba (B. Tbn. Tuba), Vibraphones (Vibes), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins I & II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score features various musical notations such as notes, rests, dynamics (*p*, *f*, *mf*, *ff*), articulation marks (accents, glissandos), and performance instructions like "fade" and "out". Measure numbers 235 and 236 are indicated at the top.

* See note on p. 169

237 238

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E.H. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
C. Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vibes 1
Vibes 2
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
gliss.
fade out
p
f
fade out

[illegible]

* Glock's, sound 2 octaves higher. ** Viola contact ^{fade} microphones turned completely off at 239

241

Fl. 1 2 *mf non vib.* fade out

Fl. 3 4 *mf non vib.* fade out

Ob. 1 2 *mf non vib.* fade out

E.H. 2 3 *mf non vib.* fade out

Cl. 1 2 *mf non vib.* fade out

Cl. 3 4 *mf non vib.* fade out

Bsn. 1 2 *mp non vib.* fade out

Bsn. 3 *mp non vib.* fade out

C. Bsn. *mp non vib.* fade out

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1

Glock. 2

Vibes 1

Vibes 2

241 *f*

S. 1 2 Say to them: fade out

A. 1 2 Say to them: fade out

T. 1 2 Say to them: fade out

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb. *anis.* *p*

Fl. 1 2

Fl. 3 4

Ob. 1 2
mp tenuto sempre

E.H. 2 3
mp tenuto sempre

Cl. 1 2
mp tenuto sempre

Cl. 3 4
mp tenuto sempre

Bsn. 1 2
mp tenuto sempre

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.
Tuba

Glock. 1

Glock. 2

Vibes 1

Vibes 2

S. 1 2
mf
"Man has sur- vived hi-ther-to be- cause he was too ig-nor-ant to

A. 1 2
mf
"Man has sur- vived hi-ther-to be- cause he was too ig-nor-ant to

T. 1 2
mf
"Man has sur- vived hi-ther-to be- cause he was too ig-nor-ant to

B. 1 2

Vln. I
mf

Vln. II
mf

Vla.
mf unis.

Vlc.
mf

Cb.
mf

244 245

Fl. 1 2 3 4

Ob. 1 2

E.H. 2 3

Cl. 1 2 3 4

Bsn. 1 2 3

C. Bsn.

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1 2

Vibes 1 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

know how to re-a-lize his wish-es. Now that he

know how to re-a-lize his wish-es. Now that he

know how to re-a-lize his wish-es. Now that he

know how to re-a-lize his wish-es. Now that he

245A 246

Fl. 1 2 3 4

Ob. 1 2

E.H. 1 2 3

Cl. 1 2 3 4

Bsn. 1 2 3

C. Bsn.

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1 2

Vibes 1 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc. div.

Cb.

can re-a-lize them, he must ei-ther change

can re-a-lize them, he must ei-ther change

can re-a-lize them, he must ei-ther change

unis.

bd.

249

Fl. 1 2 *mf*

Fl. 3 4 *mf*

Ob. 1 2 *mf*

E.H. 2 3 *mf*

Cl. 1 2 *mf*

Cl. 3 4 *mf*

Bsn. 1 2 *mf*

Bsn. 3 *f*

C. Bsn. *f*

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Glock. 1

Glock. 2

Vibes 1

Vibes 2

S. 1 2 *f* Say to

A. 1 2 *f* Say to

T. 1 2 *f* Say to

B. 1 2 *f* Say to

Vln. I

Vln. II

Vla.

Vlc.

Cb. *f*

250

ATTACCA II

Fl. 1 2 { fade out

Fl. 3 4 { fade out

Ob. 1 2 { fade out

E.H. 2 3 { fade out

Cl. 1 2 { fade out

Cl. 3 4 { fade out

Bsn. 1 2 { fade out

Bsn. 3 { fade out

C. Bsn. { fade out

Hn. 1 2 { p f fade out

Hn. 3 4 { p f fade out

Tpt. 1 2 { p f fade out

Tpt. 3 4 { p f fade out

Tbn. 1 2 { p f fade out

B. Tbn. a 2 (Tuba 8va bassa) { p f fade out

Glock. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

S. 1 2 { fade out

A. 1 2 { fade out

T. 1 2 { fade out

B. 1 2 { fade out

Vln. I mp f fade out

Vln. II mp f fade out

Vla. mp f fade out

Vlc. mp f fade out

Cb. mp f fade out

[illegible]

252 Δ | Δ | | Δ | Δ | |

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

Ob. 3
4

Cl. 1

Cl. 2

Cl. 3
4

Bsn. 1
2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1
2

B. Tbn.
Tuba

Piano 1
2

Mar. Vibes 1
2

Mar. Vibes 2
2

Maracas
Sticks

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

252 *8va* *(loco)* *8va* *(loco)* *8va* *(loco)*

Fl. Picc. 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

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[illegible]

Fl. Picc. 1
Fl. Picc. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Piano 1
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas
Sticks
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

258 Δ | Δ | 259

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

Ob. 3
4

Cl. 1
2

Cl. 3
(h)

Cl. 4

Bsn. 1
2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1-2
B. Tbn.
Tuba

Piano 1
(8va) 258 259
sub. f (loco) meno f

Piano 2
(loco) 258 259
sub. f meno f

Mar. Vibes 1
1: 258 259
sub. f meno f

Mar. Vibes 2
2: 258 259
sub. f meno f

Maracas
Sticks

S. 1
2 258 259
to the car? We half

A. 1
2 258 259
ear? We half

T. 1
2 258 259
ear? We half

B. 1
2 258 259
ear? We half

Vln. I
div. \hat{a} \hat{a} \hat{a}

Vln. II
div. \hat{a} \hat{a} \hat{a}

Vla.
div. \hat{a} \hat{a} \hat{a}

Vlc.
div. \hat{a} \hat{a} \hat{a}

Cb.
div. pizz. \hat{a} \hat{a} \hat{a}

△ | △ | 260 △ |

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

Ob. 3
4

Cl. 1
2

Cl. 3

Cl. 4

Bsn. 1
2

Bsn. 3

C. Bsn.

Hn. 1-4

Tpt. 1-4

Tbn. 1-2
B. Tbn.
Tuba

Piano 1

Piano 2

Mar. Vibes 1
1

Mar. Vibes 2
2

Maracas
Sticks

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

close our eyes.

We do not hear it through our

(div.)

unis.

(div.)

div.

unis.

(div.)

Fl. Picc. 1 1
Fl. Picc. 3 3
Ob. 1 2
Ob. E.H. 3 3
Cl. 1 1
Cl. 2 2
Cl. 3 4
Bsn. 1 2
Bsn. 3 3
C. Bsn. 1 1

Clarinet 3+4 change to Bass Clarinet 2+3

Timp. 1 1
Timp. 2 2
Player 1 {
Piano 1 (loco)
Player 3 {
Player 2 {
Piano 2 (loco)
Player 4 {
Mar. Vibes 1 1
Mar. Vibes 2 2
Maracas Sticks

S. 1 2
A. 1 2
T. 1 2
B. 1 2

Vln. I
Vln. II
Vla.
Vlc.
Cb. (pizz.)

262

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1
2

Ob. 3
E.H. 3

Cl. 1

Cl. 2

B. Cl. 2
3

Bsn. 1
2

Bsn. 3

C. Bsn.

Timp. 1

Timp. 2

Player 1
(8va) (b)
(loco)

Piano 1

Player 3

Player 2
(8va) (b)
(loco)

Piano 2

Player 4

Mar. 1
Vibes 1

Mar. 2
Vibes 2

Maracas
Sticks

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description: This is a page from a musical score, page 211. It contains staves for various instruments. The woodwind section includes Flute 1 and Piccolo 1, Flute 3 and Piccolo 3, Oboe 1 and 2, Oboe 3 and English Horn 3, Clarinet 1, Clarinet 2, Bass Clarinet 2 and 3, Bassoon 1 and 2, Bassoon 3, and Contrabassoon. The brass section includes Trumpet 1 and 2, Trumpet 3 and 4, Trombone 1 and 2, Trombone 3, and Contrabass. The percussion section includes Timpani 1 and 2, four players for a large drum kit (labeled Player 1, 2, 3, 4 with octave and loco markings), Maracas and Vibraphone 1 and 2, and Maracas and Sticks. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

264 265

Fl. 1
Picc. 1

Fl. 3
Picc. 3

Ob. 1

Ob. 2

Ob. 3
E.H. 3

Cl. 1

Cl. 2

B. Cl. 2
3

Bsn. 1
2

Bsn. 3
C. Bsn.

Timp. 1

Timp. 2

Player 1
(8va)
(loco)

Piano 1

Player 3

Player 2
(8va)
(loco)

Piano 2

Player 4

Mar. Vibes 1
1

Mar. Vibes 2
2

Maracas
Sticks

S. 1
2

A. 1
2

T. 1
2

B. 1
2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

flute

note

ei-

flute

note

ei-

flute

note

ei-

pizz.

arco

mf

Fl. Picc. 1 1
Fl. Picc. 3 3
Ob. 1 1
Ob. 2 2
E. H. 2 3
Cl. 1 1
Cl. 2 2
B. Cl. 2 3
Bsn. 1 2
Bsn. 3 3
C. Bsn. 3 3
Timp. 1 1
Timp. 2 2
Player 1 (Sva) (loc)
Piano 1 (loc)
Player 3 (Sva) (loc)
Player 2 (Sva) (loc)
Piano 2 (loc)
Player 4 (Sva) (loc)
Mar. Vibes 1 1
Mar. Vibes 2 2
Maracas Sticks
S. 1 2
A. 1 2
T. 1 2
B. 1 2
Vln. I
Vln. II
Vla.
Vlc.
Cb.

267 268 269

Fl. 1 1 *Fl. - f ten.*

Picc. 1 1 *Picc. - mp tenuto*

Fl. 3 3 *Fl. - mf ten.*

Picc. 3 3 *Picc. - p tenuto*

Ob. 1 1 *f. tenuto*

Ob. 2 2 *mf - tenuto*

Ob. 3 3

E.H. 3 3

Cl. 1 1

Cl. 2 2

B. Cl. 2 3

Bsn. 1 2 *mp non vibr.*

Bsn. 3 3

C. Bsn. 3 3

Timp. 1 1 *mf*

Timp. 2 2 *mf*

Player 1 *(ivo)* *(loco)* *mf*

Piano 1 *(ivo)* *(loco)* *mf*

Player 3 *(ivo)* *(loco)* *mf*

Player 2 *(ivo)* *(loco)* *mf*

Piano 2 *(ivo)* *(loco)* *mf*

Player 4 *(ivo)* *(loco)* *mf*

Mar. Vibes 1 1 *mf*

Mar. Vibes 2 2 *mf*

Maracas Sticks

S. 1 1 *flute note to a drum.*

A. 1 1 *flute note to a drum.*

T. 1 1 *TUTTI mf drum.*

B. 1 1 *TUTTI mf drum.*

Vln. I *div.*

Vln. II *div.*

Vla. *unis.*

Vlc. *unis.*

Cb. *unis.*

Fl. Picc. 1 1
Fl. Picc. 3 3
Ob. 1 1
Ob. 2 2
Ob. E.H. 3 3
Cl. 1 2
B. Cl. 2 3
Bsn. 1 2
Bsn. 3 3
C. Bsn. 1 2

271 272

Timp. 1 1
Timp. 2 2
Player 1 (Sua) (loco)
Piano 1
Player 3
Player 2 (Sua) (loco)
Piano 2
Player 4
Mar. Vibes 1 1
Mar. Vibes 2 2
Maracas Sticks

271 272

S. 1 2
A. 1 2
T. 1 2
B. 1 2

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. Picc. 1
Fl. Picc. 3
Ob. 1
Ob. 2
Ob. 3
E.H. 3
Cl. 1
B. Cl. 2
Bsn. 1
Bsn. 2
C. Bsn.
Timp. 1
Timp. 2
Player 1
Piano 1
Player 3
Player 2
Piano 2
Player 4
Mar. Vibes 1
Mar. Vibes 2
Maracas Sticks
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

274 275 276

Fl. 1
Picc. 1
Fl. 3
Picc. 3
Ob. 1
Ob. 2
Ob. E.H. 3
Cl. 1
Cl. 2
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
C. Bsn.
Hn. 1-4
Tpt. 1-4
Tbn. 1
B. Tbn. 2
Tuba

Player 1
Piano 1
Player 3
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas
Sticks

S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2

Vln. I
Vln. II
Vla.
Vlc.
Cb.

The mind is lis- - - ten - - - ing.
The mind is lis- - - ten - - - ing.
The mind is lis- - - ten - - - ing.
The mind is lis- - - ten - - - ing.

div.
univ.
div.

220

Fl. 1 Picc. 1
Fl. 2 Picc. 2
Ob. 1
E.H. 2
Cl. 1
Cl. 2
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 3
C. Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
B. Tbn.
Tuba

Picc. 1 Change to Fl. 2
Picc. 2 Change to Fl. 1
Fl. 1
Fl. 2
Ob. 1
E.H. 2
Cl. 1
Cl. 2
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 3
C. Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
B. Tbn.
Tuba

Player 1
Piano 1
Player 3
Player 2
Piano 2
Mar. Vibes 1
Mar. Vibes 2
Maracas
Sticks

S. 1
A. 2
T. 1
B. 2

Vln. I
Vln. II
Vla.
Vlc.
Cb. 1
Cb. 2

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[illegible]

281

FL. 1 2 out sub. *f*

FL. 3 4 out sub. *f*

Ob. 1 2 out sub. *mf*

Ob. E.H. 3 out sub. *mf*

Cl. 1 out sub. *mf*

Cl. 2 out sub. *mf*

B. Cl. 2 out sub. *mf*

B. Cl. 3 out sub. *mf*

Bsn. 1 out sub. *mf*

Bsn. C. Bsn. 3 out sub. *mf*

Hn. 1 2 *f*

Hn. 3 4 *f*

Tpt. 1 2 *f*

Tpt. 3 4 *f*

Tbn. 1 2 *f*

B. Tbn. *f*

Tuba *f*

Piano 1 *f*

Piano 2 *f*

Mar. Vibes 1 *f*

Mar. Vibes 2 *f*

S. 1 2 out sub. *f*

A. 1 2 out sub. *f*

T. 1 2 out sub. *f*

B. 1 2 out sub. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. 1 *f*

Cb. 2 *f*

p

[illegible]

[illegible]

[illegible]

ATTACCA V

285 (5va)

Fl. 1 2

Fl. 3 4

Ob. 1 2

Ob. 3 4

Cl. 1 2

B. Cl. 2 3

Bsn. 1 2

Bsn. 3 4

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

(a 2) Tuba 5va basso

288

Piano 1

Piano 2

Vibes 1

Vibes 2

Mar. 1

Mar. 2

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb. 1

Cb. 2

f

fade

out

ATTACCA V

V

231

289 $\text{♩} = \text{ca. } 192$ 290

Fl. 3

Fl. 4 *Fl. 4 change to Picc. 3*

Ob. 1

Ob. 2

Ob. 3 *E.H. 3 change to Oboe 4*

E. H. 3

Cl. 1

Cl. 2

B. Cl. 2 *B. Cl. 2+3 change to B^b Cl. 3+4*

B. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

C. Bsn.

Hrn. 1-4

Tpt. 1-4

Tbn. 1

B. Tbn. 2

Tuba

Synth. 1 *289 ORGAN STOP* *290*

Player 3 *mf*

Synth. 2 *289* *290 ORGAN STOP* *ff*

Player 4

Synth. 3

Player 1

Vibes 1 *mp*

Vibes 2 *mp*

Mar. 1 *mp*

Mar. 2 *mp*

Tam-tam *mp* *damp*

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I 1 *289* *spiccato - al talone* *mf* *290* *spiccato - al talone.* *ff*

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1 *spiccato - al talone* *mf* *290* *spiccato - al talone* *ff*

Vla. 2

Vla. 3

Vlc. 1

Vlc. 2

Cb. 1

Cb. 2

291 292

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

291 292

Synth. 1
Player 3
(mf)

Synth. 2
Player 4
(ff)

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

291 292

Vln. I 1 2
(mf) (ff)

Vln. II 1 2 3 4

Vla. 1 2 3
(mf) (ff)

Vlc.

Cb.

293

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

293

Synth. 1 Player 3
(mf)

Synth. 2 Player 4
(ff)

Synth. 3 Player 1
(ff)

ORGAN STOP

Vibes 1

Vibes 2

Mar. 1

Mar. 2

293

Vln. I 1
(mf)

Vln. I 2
(ff)

Vln. I 3

Vln. II 1 2

Vln. II 3 4

Vla. 1
(mf)

Vla. 2
(ff)

Vla. 3

Vlc.

Cb.

spiccato - a bone

spiccato - al talone

mf

ff

234

294 295

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

294 295

Synth. 1
Player 3
(mf)

Synth. 2
Player 4
(mf)

Synth. 3
Player 1
(ff)

Vibes 1

Vibes 2

Mar. 1

Mar. 2

mf

294 295

Vln. I 1
(mf)

Vln. I 2
(mf)

Vln. I 3
(ff)

Vln. II 1 2

Vln. II 3 4

Vla. 1
(mf)

Vla. 2
(mf)

Vla. 3
(ff)

Vlc.

Cb.

mf

[illegible]

[illegible]

302 303

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2 (muted - sempre) *mf*

Hn. 3 4 (muted - sempre) *mf*

Tpt. 1 2 (muted - sempre) *mf*

Tpt. 3 4 (muted - sempre) *mf*

Tbn. 1 2 (muted - sempre) *mf*

B. Tbn.

Tuba (muted - sempre) *mf*

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla. 1 2 3

Vlc.

Cb.

302 303

ff

mf

mf

304 305 306

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1 2

Vln. II 1 2 3 4

Vla. 1 2 3

Vic.

Cb.

304 305 306

(8va) *f*

(8va) *f*

(8va) *f*

loco *f*

8va *f*

8va *f*

loco *f*

mf

mf

307

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

307

307

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla. 1 2 3

Vlc.

Cb.

241

308

309

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Synth. 1

Player 3

Synth. 2

Player 4

Synth. 3

Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

308

309

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vlc.

Cb.

mf

mf

311 312

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1 311 Player 3 312 *mf*

Synth. 2 Player 4

Synth. 3 Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

1 311 312

Vln. I 2

3

1

2

Vln. II 3

4

1

2

Vla. 3

Vlc.

Cb.

ff

mf

mf

313

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

313

Vln. I 1 2 3

(8va)

Vln. II 1 2 3 4

(8va)

Vla. 1 2 3

Vlc.

Cb.

This page of a musical score is for a symphony orchestra. It features staves for various instruments, including Piccolo, Oboes, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Synthesizers, Vibraphone, Maracas, Violins I and II, Viola, Violoncello, and Double Bass. The score includes musical notation, dynamics, and a rehearsal mark [315].

The instruments listed on the left are:

- Picc. 3
- Ob. 1 2
- Ob. 3 4
- Cl. 1
- Bsn. 3
- C. Bsn.
- Hn. 1 2
- Hn. 3 4
- Tpt. 1 2
- Tpt. 3 4
- Tbn. 1 2
- B. Tbn.
- Tuba
- Synth. 1 Player 3
- Synth. 2 Player 4
- Synth. 3 Player 1
- Vibes 1
- Vibes 2
- Mar. 1
- Mar. 2
- Vln. I 1 2 3
- Vln. II 1 2 3 4
- Vla. 1 2 3
- Vlc.
- Ch.

The score includes musical notation, dynamics, and a rehearsal mark [315].

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla. 1 2 3

Vlc.

Cb.

Score for measures 1-4, featuring a variety of instruments including woodwinds, brass, strings, and percussion.

Woodwinds:

- Picc. 3: Piccolo, measures 1-4.
- Ob. 1, 2: Oboe, measures 1-4.
- Ob. 3, 4: Oboe, measures 1-4.
- Cl. 1: Clarinet, measures 1-4.
- Bsn. 3: Bassoon, measures 1-4.
- C. Bsn.: Contrabassoon, measures 1-4.

Brass:

- Hn. 1, 2: Horn, measures 1-4.
- Hn. 3, 4: Horn, measures 1-4.
- Tpt. 1, 2: Trumpet, measures 1-4.
- Tpt. 3, 4: Trumpet, measures 1-4.
- Tbn. 1, 2: Trombone, measures 1-4.
- B. Tbn.: Baritone Trombone, measures 1-4.
- Tuba: Tuba, measures 1-4.

Strings:

- Synth. 1, 2, 3: Synthesizer, measures 1-4.
- Vib. 1, 2: Vibraphone, measures 1-4.
- Mar. 1, 2: Maracas, measures 1-4.
- Vln. I 1, 2, 3: Violin I, measures 1-4.
- Vln. II 1, 2, 3, 4: Violin II, measures 1-4.
- Vla. 1, 2, 3: Viola, measures 1-4.
- Vlc.: Violoncello, measures 1-4.
- Cb.: Contrabass, measures 1-4.

Percussion:

- Synth. Player 3, 4, 1: Synthesizer, measures 1-4.
- Vib. 1, 2: Vibraphone, measures 1-4.
- Mar. 1, 2: Maracas, measures 1-4.

Other:

- Loco: Loco, measures 1-4.

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla. 1 2 3

Vlc.

Cb.

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

mf

318

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

318

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla. 1 2 3

Vlc.

Cb.

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla.

Vlc.

Cb.

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1 2 3

Vln. II 1 2 3 4

Viola 1 2 3

Vlc.

Cb.

321

Picc. 3

Ob. 1 2

Ob. 3 4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tuba

321

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

321

Vln. I 1 2 3

Vln. II 1 2 3 4

Vla. 1 2 3

Vlc.

Cb.

Picc. 3

Ob. 1
2

Ob. 3
4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1
2
3

Vln. II 1
2
3
4

Vla. 1
2
3

Vlc.

Cb.

f

f

loco

ff

Picc. 3

Ob. 1
2

Ob. 3
4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

Vln. I 1
2
3

Vln. II 1
2
3
4

Vla. 1
2
3

Vlc.

Cb.

The musical score is arranged in systems. The woodwind section (Piccolo, Oboes, Clarinet, Bassoons, Horns, Trumpets, Trombones, Tuba) and brass section (Bassoons, Horns, Trumpets, Trombones, Tuba) are in the upper half, with many measures containing whole rests. The string section (Violins I and II, Violas, Violoncello, Double Bass) and percussion section (Synthesizers, Vibraphone, Maracas) are in the lower half. The percussion section features active rhythmic patterns, while the strings play melodic and harmonic lines. The score is written for a large ensemble, with multiple parts for each instrument.

323

Picc. 3

Ob. 1
2

Ob. 3
4

Cl. 1

Bsn. 3

C. Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tuba

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Vibes 1

Vibes 2

Mar. 1

Mar. 2

323

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vlc.

Cb.

Ob. 2 Change to E.H.

Ob. 3+4 Change to E.H.

C. Bsn. Change to Bsn. 4

f *ivo* *loco* *ff*

324 325

Fl. 1 2 *mf*

Fl. 3 *mf*

Picc. 3 *Picc. 3 change to Flute 4*

Ob. E. H. 1 *mf - non vibr. - sempre*

E. H. 2 3

Cl. 1 2 *mf - non vibr. - sempre*

Cl. 3 4

Bsn. 1 2 *mf - non vibr. - sempre*

Bsn. 3 4

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. Vibes 1 *ff*

Mar. Vibes 2 *ff*

324 325

S. *f non vibr. - sempre*

A. *f non vibr. - sempre*

T. *f non vibr. - sempre*

B.

Vln. I *div. a 2*

Vln. II *div. a 2*

Vla. *div. a 2*

Vlc.

Cb.

326

Fl. 1 2

Fl. 3

Fl. 4

Ob. 1

E. H. 1

E. H. 2

Cl. 1 2

Cl. 3 4

Bsn. 1 2

Bsn. 3 4

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn. Tuba

Mar. Vibes 1

Mar. Vibes 2

326

S. 1 2

A. 1 2

T. 1 2

B. 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

from the fire, In - sep - er - a -

from the fire, fire, fire, fire,

Fl. 4 *8va*

Ob. 1

E. H. 1

E. H. 2

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Hn. 1 *muted*

Hn. 2 *muted mp-non vibr.*

Hn. 3

Hn. 4

Tpt. 1 *muted*

Tpt. 2 *muted mp-non vibr.*

Tpt. 3

Tpt. 4

Tbn. 1 *muted*

B. Tbn. 2 *muted mp-non vibr.*

Tuba

Mar. Vibes 1

Mar. Vibes 2

S. 1 *327*

S. 2 *-ble,*

A. 1 *-ble,*

A. 2 *-ble,*

T. 1 *-ble,*

T. 2 *-ble,*

B. 1 *-ble,*

B. 2 *-ble,*

Vln. I 1 *327 spiccato sub ff*

Vln. I 2 *spiccato sub f*

Vln. I 3 *spiccato sub f*

Vln. II 1 *spiccato sub ff*

Vln. II 2 *spiccato sub f*

Vln. II 3 *spiccato sub f*

Vla. *div.*

Vlc. *div.*

Cb.

FL. 4 (8va) *Ob. 1.*

Oo. 1 *E.H. 1*

E. H. 1 *E.H. 2*

E.H. 2 *E.H. 3*

Cl. 4

Bsn. 1 2

Bsn. 3 4

Hn. 1-4

Tpt. 1-4

Tbn. 1 2

B. Tbn.

Tuba

Mar. Vibes 1 1

Mar. Vibes 2 2

[328] *sep-*

S. 1 2 *-per-*

A. 1 2 *-a-*

T. 1 2 *-ble*

B. 1 2 *from the*

[328]

Vln. I 1 2 3

Vln. II 1 2 3

Vla.

Vlc.

Cb.

Fl. 4 (Sv) (b) e.

Ob. 1 1

E. H. 1 1

E. H. 2 2

3 3

Cl. 4 4

Bsn. 1 1

2 2

Bsn. 3 3

4 4

Hn. 1-4 1-4

Tpt. 1-4 1-4

Tbn. 1 1

2 2

B. Tbn. 1 1

2 2

Tuba 1 1

2 2

Mar. Vibes 1 1

2 2

Mar. Vibes 1 1

2 2

329 (b) e.

S. 1 1

2 2

fire its

A. 1 1

2 2

fire its

T. 1 1

2 2

fire its

B. 1 1

2 2

fire its

Vln. I 1 1

2 2

3 3

Vln. II 1 1

2 2

3 3

Vla. 1 1

Vlc. 1 1

Cb. 1 1

330

Fl. 4 (pva)

Ob. 1

E. H. 1

E. H. 2

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Hn. 1 (330 muted)

Hn. 2 {mp (muted)}

Hn. 3

Hn. 4

Tpt. 1 {mp (muted)}

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

B. Tbn. 2 {mp (muted)}

Tuba

Mar. Vibes 1

Mar. Vibes 2

330

S. 1 light, its light takes pre- ce- dence

A. 1 light, its light takes pre- ce- dence

T. 1 light,

B. 1 light,

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla.

Vlc.

Cb.

322

Fl. 1 *f*

Fl. 2

Fl. 3 *f*

E. H. 1

E. H. 2

E. H. 3

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bsn. 1 *mp-tenuto*

Bsn. 2 *mp-tenuto*

Bsn. 3 *mp-tenuto*

Bsn. 4 *mp-tenuto*
Bsn. 4 Change to Contra Bsn.

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Mar. Vibes 1

Mar. Vibes 2

322

Vln. I 1 *sub ff*

Vln. I 2

Vln. I 3

Vln. II 1 *sub ff*

Vln. II 2 *sub f*

Vln. II 3 *sub f*

Vla. 1 *spiccato*
sub ff

Vla. 2 *spiccato*
sub f

Vla. 3 *spiccato*
sub f

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

Fl. 1
Fl. 2
Fl. 3
E. H. 1
E. H. 2
E. H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

mp
mp
mp
mp
mp
mf - marcato
mf - marcato
mf - marcato

Synth. 1
Player 3
Synth. 2
Player 4
Synth. 3
Player 1
Mar. Vibes 1
Mar. Vibes 2

Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla. 1
Vla. 2
Vla. 3
Vlc. 1
Vlc. 2
Vlc. 3
Cb.

spiccato
spiccato
spiccato
mf

334 335

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

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

Fl. 3 *f* *mp* *mf*

E. H. 1 *mp*

E. H. 2 *mp*

E. H. 3 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Synth. 1 Player 3

Synth. 2 Player 4

Synth. 3 Player 1

Mar. Vibes 1

Mar. Vibes 2

334 335

Vln. I 1 2 3

Vln. II 1 2 3

Vla. 1 2 3

Vic. 1 2 3

Cb.

336

Fl. 1

Fl. 2

Fl. 3

E. H. 1

E. H. 2

E. H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Mar. Vibes 1

Mar. Vibes 2

336

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

337 338

Fl. 1
Fl. 2
Fl. 3
E. H. 1
E. H. 2
E. H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Synth. 1
Player 3
Synth. 2
Player 4
Synth. 3
Player 1
Mar. Vibes 1
Mar. Vibes 2
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla. 1
Vla. 2
Vla. 3
Vlc. 1
Vlc. 2
Vlc. 3
Cb.

Fl. 1
Fl. 2
Fl. 3
E. H. 1
E. H. 2
E. H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Synth. 1
Player 3
Synth. 2
Player 4
Synth. 3
Player 1
Mar. Vibes 1
Mar. Vibes 2

Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla. 1
Vla. 2
Vla. 3
Vlc. 1
Vlc. 2
Vlc. 3
Cb.

339 340 341 342 343 344

340 341

Fl. 1
Fl. 2
Fl. 3
E. H. 1
E. H. 2
E. H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Synth. 1
Player 3
Synth. 2
Player 4
Synth. 3
Player 1
Mar. Vibes 1
Mar. Vibes 2

This block contains the musical score for woodwinds, synth, and maracas. It spans measures 340 to 341. The woodwinds (Flutes 1-3, Euphoniums 1-3, Clarinets 1-3, and Bassoons 1-3) play a rhythmic melody. The synth players (1-4) provide harmonic support. The maracas (1-2) play a steady, rhythmic pattern.

340 341

Vln. I
Vln. II
Vla.
Vlc.
Cb.

This block contains the musical score for the string section. It spans measures 340 to 341. The Violins I and II, Viola, Violoncello, and Contrabass play a rhythmic melody. The Violins I and II have dynamic markings of *f* and *mf*. The Viola, Violoncello, and Contrabass have dynamic markings of *mf*.

Fl. 1
Fl. 2
Fl. 3
E. H. 1
E. H. 2
E. H. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Synth. 1
Player 3
Synth. 2
Player 4
Synth. 3
Player 1
Mar. Vibes 1
Mar. Vibes 2

342

Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla. 1
Vla. 2
Vla. 3
Vic. 1
Vic. 2
Vic. 3
Cb.

343

Fl. 1

Fl. 2

Fl. 3

E. H. 1

E. H. 2

E. H. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Synth. 1
Player 3

Synth. 2
Player 4

Synth. 3
Player 1

Mar.
Vibes 1

Mar.
Vibes 2

343

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

344

Fl. 4 *mf non vibr. - tenuto*

Ob. 1 *mf non vibr. - tenuto*

E. H. 1 *mf non vibr. - tenuto*

E. H. 2 *mf non vibr. - tenuto*

Cl. 4 *mf non vibr. - tenuto*

Bsn. 1 *mf non vibr. - tenuto*

Bsn. 2 *mf non vibr. - tenuto*

C. Bsn. *mf*

Hn. 1 *(muted) mp non vibr. - tenuto*

Hn. 2 *(muted) mp non vibr. - tenuto*

Hn. 3 *(muted) mp non vibr. - tenuto*

Hn. 4 *(muted) mp non vibr. - tenuto*

Tpt. 1 *(muted) mp non vibr. - tenuto*

Tpt. 2 *(muted) mp non vibr. - tenuto*

Tpt. 3 *(muted) mp non vibr. - tenuto*

Tpt. 4 *(muted) mp non vibr. - tenuto*

Tbn. 1 *mp non vibr. - tenuto*

B. Tbn. *mp non vibr. - tenuto*

Tuba *mp*

Vibes 1 *mp*

Vibes 2 *mp*

Mar. 1 *mp*

Mar. 2 *mp*

344 *f tenuto marcato*

S. 1 *f tenuto marcato*

S. 2 *f tenuto marcato*

A. 1 *f tenuto marcato*

A. 2 *f tenuto marcato*

T. 1 *f tenuto marcato*

T. 2 *f tenuto marcato*

B. 1 *TUTTI f tenuto marcato*

B. 2 *TUTTI f tenuto marcato*

Who most shall ad- vance the

Who most shall ad- vance the

Who most shall ad- vance the

Who most shall ad- vance the

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. I 3 *mf*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vln. II 3 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

[345]

Fl. 4 *(vva)*

Ob. 1
E. H. 1

E. H. 2
3

Cl. 4

Bsn. 1
2
3

C. Bsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2
B. Tbn.

Tuba

Vibes 1

Vibes 2

Mar. 1

Mar. 2

[345]

S. 1
2

A. 1
2

T. 1
2

B. 1
2

light, Who most shall ad- vance the

light, Who most shall ad- vance the

light, Who most shall ad- vance the

light, Who most shall ad- vance the

Vln. I 1
2
3

Vln. II 1
2
3

Vla.

Vlc.

Cb.

Sua bassa, if possible

Fl. 4 (8va) (b) 4

Ob. 1 1 (b) 1

E. H. 1 1

E. H. 2 2

Cl. 4 4

Bsn. 1 1

C. Bsn. 3 3

Hn. 1 1

Hn. 2 2

Hn. 3 3

Tpt. 1 1

Tpt. 2 2

Tpt. 3 3

Tpt. 4 4

Tbn. 1 1

B. Tbn. 2 2

Tuba

Vibes 1 346 347 (b) 1

Vibes 2 2

Mar. 1 1

Mar. 2 2

S. 1 346 347 (b) 1

S. 2 2

A. 1 1

A. 2 2

T. 1 1

T. 2 2

B. 1 1

B. 2 2

Vln. I 1 1

Vln. I 2 2

Vln. I 3 3

Vln. II 1 1

Vln. II 2 2

Vln. II 3 3

Vla. (div.) mf

Vlc. (div.) mf

Cb. mf

light, Who most shall ad-

light, Who most shall ad-

light, Who most shall ad-

light, Who most shall ad-

f

mf

mf

f

mf

mf

mf

mf

mf

f

349 350 277

Fl. 1 2 3
Fl. 4
Ob. 1 1
E. H. 1 1
E. H. 2 3
Cl. 1 2 3
Cl. 4
Bsn. 1 2
Bsn. 3
C. Bsn.

non vibr. - marcato tenuto

349 350

Hn. 1-4
Tpt. 1-4
Tbn. 1 2
B. Tbn.
Tuba

Vibes 1
Vibes 2
Mar. 1
Mar. 2

349 350

S. 1 2
A. 1 2
T. 1 2
B. 1 2

non vibr. marcato tenuto

the light, the light, the light, the light,

div. a 2
mf non vibr.

Vln. I
Vln. II
Vla.
Vlc.
Cb.

351

Fl. 1 2 3
Fl. 4
Ob. 1
E. H. 1
E.H. 2 3
Cl. 1 2 3
Cl. 4
Bsn. 1 2
Bsn. 3
C. Bsn.

351

Hn. 1-4
Tpt. 1-4
Tbn. 1 2
B. Tbn.
Tuba

Vibes 1
Vibes 2
Mar. 1
Mar. 2

351

S. 1 2
A. 1 2
T. 1 2
B. 1 2

the light-
the light-
the light-
the light-

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Fl. 4 (B4) *più f*

Ob. 1 *più f*

E. H. 1 *più f*

E. H. 2 *più f*

Cl. 4 *più f*

Bsn. 1 *più f*

Bsn. 2 *più f*

C. Bsn. *mf*

Hn. 1 *mp non vibr. tenuto marcato*

Hn. 2 *mp non vibr. tenuto marcato*

Hn. 3 *mp non vibr. tenuto marcato*

Hn. 4 *mp non vibr. tenuto marcato*

Tpt. 1 *mp non vibr. tenuto marcato*

Tpt. 2 *mp non vibr. tenuto marcato*

Tpt. 3 *mp non vibr. tenuto marcato*

Tpt. 4 *mp non vibr. tenuto marcato*

Tbn. 1 *mp non vibr. tenuto marcato*

Tbn. 2 *mp non vibr. tenuto marcato*

Tuba *mp non vibr. tenuto marcato*

Vibes 1 *mf*

Vibes 2 *mf*

Mar. 1 *mf*

Mar. 2 *mf*

S. 1 *più f*

S. 2 *più f* Call it what you may!

A. 1 *più f* Call it what you may!

A. 2 *più f* Call it what you may!

T. 1 *più f* Call it what you may!

T. 2 *più f* Call it what you may!

B. 1 *più f* Call it what you may!

B. 2 *più f* Call it what you may!

Vln. I 1 *f*

Vln. I 2 *mf*

Vln. I 3 *mf*

Vln. II 1 *f*

Vln. II 2 *mf*

Vln. II 3 *mf*

Vla. *mf*

Vlc. *div. mf*

Cb. *f*

take out mutes

take out mutes

take out mutes

take out mutes

take out mutes

take out mutes

353

Fl. 1 2 *Sva* *p* *f* *fade* *out*

Fl. 3 4 *Sva* *mf* *f* *fade* *out*

Ob. 1 *p* *mf* *fade* *out*

E.H. 1 *p* *mf* *fade* *out*

E.H. 2 3 *p* *mf* *fade* *out*

Cl. 1 2 3 *p* *f* *fade* *out*

B. Cl. 3 *p* *f* *fade* *out*

Bsn. 1 2 *p* *f* *fade* *out*

Bsn. 3 *p* *f* *fade* *out*

C. Bsn. *p* *f* *fade* *out*

Player 1 *p* *mf*

Piano 1 *p* *mf*

Player 3 *R.H.* *p* *f* *p*

Player 2 *L.H.* *p* *mf*

Piano 2 *p* *mf*

Player 4 *R.H.* *p* *f* *p*

Vibes 1 *sub. mf*

Vibes 2 *sub. mf*

Mar. 1 *sub. mf*

Mar. 2 *sub. mf*

353

S. 1 2 *p* *f* *fade* *out*

A. 1 2 *p* *f* *fade* *out*

T. 1 2 *p* *f* *fade* *out*

B. 1 2 *p* *f* *fade* *out*

Vln. I (div. a 3) *p* *f* *p*

Vln. II 2 Soli *Sva* *mp*

Vln. II (div. a 3) *p* *f* *p*

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

Cb. *p* *f* *p*

Cl. 4 Change to Bass Cl.

De De De De (sempre)

De De De De (sempre)

De De De De (sempre)

De De De De (sempre)

354 8va

Fl. 1 2 (8va) - {fade in} f {fade} out

Fl. 3 4 (mf) {fade} out

Ob. 1 E. H. 1 {fade in} mf {fade} out

E. H. 2 3 {fade in} f {fade} out

Cl. 1 2 3 {fade in} f {fade} out

B. Cl. 3 {fade in} f {fade} out

Bsn. 1 2 {fade in} f {fade} out

Bsn. 3 C. Bsn. {fade in} f {fade} out

Player 1 (mf) f P

Piano 1 p f P

Player 3 p f P

Player 2 (mf) f P

Piano 2 p f P

Player 4 p f P

Vibes 1 f P

Vibes 2 f P

Mar. 1 f P

Mar. 2 f P

S. 1 2 354 fade in f {fade} out

A. 1 2 fade in De De (sempre) f {fade} out

T. 1 2 fade in De De (sempre) f {fade} out

B. 1 2 fade in De De (sempre) f {fade} out

Vln. I (div. a 3) p f P

Vln. II 2 Soli 8va (mp) f P

Vln. II (div. a 3) p f P

Vla. p f P

Vlc. div. a 2 p f P

Cb. p f P

* Bass 2 - Sing low octave, if possible.

355 8va (b)

Fl. 1 2 *fade in* *mf* *fade out*

Fl. 3 4 *fade in* *mf* *fade out*

Ob. 1 *fade in* *mf* *fade out*

E.H. 1 *fade in* *mf* *fade out*

E.H. 2 *fade in* *mf* *fade out*

Cl. 1 2 3 *fade in* *mf* *fade out*

B. Cl. 3 *fade in* *mf* *fade out*

Bsn. 1 2 *fade in* *mf* *fade out*

Bsn. 3 *fade in* *mf* *fade out*

C. Bsn. *fade in* *mf* *fade out*

Player 1 *p* *f* *p*

Piano 1 *p* *f* *p*

Player 3 *p* *f* *p*

Player 2 *p* *f* *p*

Piano 2 *p* *f* *p*

Player 4 *p* *f* *p*

Vibes 1 *p* *f* *p*

Vibes 2 *p* *f* *p*

Mar. 1 *p* *f* *p*

Mar. 2 *p* *f* *p*

S. 1 2 *fade in* *f* *fade out*
De De (sempre)

A. 1 2 *fade in* *f* *fade out*
De De (sempre)

T. 1 2 *fade in* *f* *fade out*
De De (sempre)

B. 1 2 *fade in* *f* *fade out*
De De (sempre)

Vln. I (div. a 3) *p* *f* *p*

Vln. II 2 Soli *p* *f* *p*

Vln. II (div. a 3) *p* *f* *p*

Vla. *p* *f* *p*

Vcl. *p* *f* *p*

Cb. *p* *f* *p*

356

Fl. 1 2 *fade in* *f* *fade out*

Fl. 3 4 *fade in* *f* *fade out*

Ob. 1 *fade in* *mf* *fade out*

E.H. 2 3 *fade in* *f* *fade out*

Cl. 1 2 3 *fade in* *f* *fade out*

B. Cl. 3 *fade in* *f* *fade out*

Bsn. 1 2 *fade in* *f* *fade out*

Bsn. 3 *fade in* *f* *fade out*

C. Bsn. *fade in* *f* *fade out*

Player 1 *p* *f* *fade out*

Piano 1 *p* *f* *fade out*

Player 3 *p* *f* *fade out*

Player 2 *p* *f* *fade out*

Piano 2 *p* *f* *fade out*

Player 4 *p* *f* *fade out*

Vibes 1 *p* *f* *fade out*

Vibes 2 *p* *f* *fade out*

Mar. 1 *p* *f* *fade out*

Mar. 2 *p* *f* *fade out*

S. 1 2 *fade in* *f* *fade out*
De De (sempre)

A. 1 2 *fade in* *f* *fade out*
De De (sempre)

T. 1 2 *fade in* *f* *fade out*
De De (sempre)

B. 1 2 *fade in* *f* *fade out*
De De (sempre)

Vln. I (div. a 3) *p* *f* *fade out*

Vln. II 2 Soli *p* *f* *fade out*

Vln. II (div. a 3) *p* *f* *fade out*

Vla. *p* *f* *fade out*

Vlc. *p* *f* *fade out*

Cb. *p* *f* *fade out*

359

Fl. 1 2
Fl. 3 4
Ob. E. H. 1
E. H. 2 3
Cl. 1 3
B. Cl. 3
Bsn. 1 2
Bsn. G. Bsn. 3
Hn. 1 2
Hn. 3 4
Tpt. 1 2
Tpt. 3 4
Tbn. 1
B. Tbn.
Tbn. Tuba 2

359

Piano 1
Player 1
Piano 2
Player 2
Synth. 1
Player 3
Synth. 2
Player 4
Vibes 1
Vibes 2
Mar. 1
Mar. 2

359

S. 1 2
A. 1 2
T. 1 2
B. 1 2

Vln. I (div. a 3)
Vln. II (div. a 3)
Vla.
Vic.
Cb. 1
Cb. 2

[illegible]

361

Fl. 1 2 *Bva-* *f* *fade in* *fade out*

Fl. 3 4 *f* *fade in* *fade out*

Ob. 1 *sim* *f* *fade in* *fade out*

E. H. 1 *f* *fade in* *fade out*

E. H. 2 3 *sim.* *f* *fade in* *fade out*

Cl. 1 2 3 *f* *fade in* *fade out*

B. Cl. 3 *f* *fade in* *fade out*

Bsn. 1 2 *f* *fade in* *fade out*

Bsn. 3 C. Bsn. *f* *fade in* *fade out*

Hn. 1 2 *(mf)* *out*

Hn. 3 4 *(mf)* *fade in* *fade out*

Tpt. 1 2 *(mf)* *out*

Tpt. 3 4 *(mf)* *fade in* *fade out*

Tbn. 1 *(mf)* *out*

Tbn. 2 *(mf)* *fade in* *fade out*

Tuba *(mf)* *out*

Piano 1 *f* *fade in* *fade out*

Player 1 *f* *fade in* *fade out*

Piano 2 *f* *fade in* *fade out*

Player 2 *f* *fade in* *fade out*

Synth. 1 *(mf)* *out*

Player 3 *(mf)* *fade in* *fade out*

Synth. 2 *(mf)* *fade in* *fade out*

Player 4 *(mf)* *fade in* *fade out*

Vibes 1 *(b)* *f* *fade in* *fade out*

Vibes 2 *(b)* *f* *fade in* *fade out*

Mar. 1 *(b)* *f* *fade in* *fade out*

Mar. 2 *(b)* *f* *fade in* *fade out*

S. 1 2 *De De (sempre)* *f* *fade in* *fade out*

A. 1 2 *De De (sempre)* *f* *fade in* *fade out*

T. 1 2 *De De (sempre)* *f* *fade in* *fade out*

B. 1 2 *De De (sempre)* *f* *fade in* *fade out*

Vln. I (div. a 3) *p* *f* *p*

Vln. II (div. a 3) *p* *f* *p*

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

Cb. 1 *p* *f* *p*

Cb. 2 *p* *f* *p*

[illegible]

363 8va

Fl. 1 2 { fade in } f fade out

Fl. 3 4 { fade in } mf fade out

Ob. 1 { fade in } mf fade out

E. H. 1 { fade in } mf fade out

E. H. 2 { fade in } mf fade out

Cl. 1 2 3 { fade in } mf fade out

B. Cl. 3 { fade in } mf fade out

Bsn. 1 2 { fade in } mf fade out

Bsn. 3 { fade in } mf fade out

C. Bsn. { fade in } mf fade out

Player 1 { fade in } mf fade out

Piano 1 { fade in } mf fade out

Player 3 { fade in } mf fade out

Player 2 { fade in } mf fade out

Piano 2 { fade in } mf fade out

Player 4 { fade in } mf fade out

Vibes 1 { fade in } mf fade out

Vibes 2 { fade in } mf fade out

Mar. 1 { fade in } mf fade out

Mar. 2 { fade in } mf fade out

S. 1 2 { fade in } f fade out

A. 1 2 { fade in } f fade out

T. 1 2 { fade in } f fade out

B. 1 2 { fade in } f fade out

Vln. I (div. a 3) p f p

Vln. II (div. a 3) p f p

Vla. p f p

Vlc. p f p

Cb. p f p

364

Fl. 1 2 *8va* *f* *fade* *out*

Fl. 3 4 *f* *fade* *out*

Ob. 1 *sim.* *f* *fade* *out*

E. H. 1 *f* *fade* *out*

E. H. 2 3 *sim.* *f* *fade* *out*

Cl. 1 2 *f* *fade* *out*

Cl. 3 *f* *fade* *out*

B. Cl. *Bass Cl. change to B♭ Clar.*

Bsn. 1 2 *f* *fade* *out*

Bsn. 3 *f* *fade* *out*

C. Bsn. *f* *fade* *out*

364

Player 1 *f* *fade* *out*

Piano 1 *f* *fade* *out*

Player 3 *p* *mf* *fade* *out*

Player 2 *f* *fade* *out*

Piano 2 *f* *fade* *out*

Player 4 *p* *mf* *fade* *out*

Vibes 1 *f* *fade* *out*

Vibes 2 *f* *fade* *out*

Mar. 1 *f* *fade* *out*

Mar. 2 *f* *fade* *out*

364

S. *fade in* *f* *fade* *out*

A. *fade in* *f* *fade* *out*

T. *fade in* *f* *fade* *out*

B. *De De (sempre)*

Vln. I (div. a 3) *p* *f* *fade* *out*

Vln. II (div. a 3) *p* *f* *fade* *out*

Vla. *p* *f* *fade* *out*

Vlc. *p* *f* *fade* *out*

Cb. *p* *f* *fade* *out*

365 Bva.

Fl. 1 2 (b) fade in (b) f fade out

Fl. 3 4 (b) fade in (b) f fade out

Ob. E. H. 1 1 (b) fade in (b) mf fade out

E. H. 2 3 (b) fade in (b) mf fade out

Cl. 1 2 (b) fade in (b) mf fade out

Cl. 3 4 (b) fade in (b) mf fade out

Bsn. 1 2 - - - -

Bsn. C. Bsn. 3 - - - -

Player 1 - - - -

Piano 1 - - - -

Player 3 - - - -

Player 2 - - - -

Piano 2 - - - -

Player 4 - - - -

Vibes 1 (b) - - - -

Vibes 2 (b) - - - -

Mar. 1 (b) - - - -

Mar. 2 (b) - - - -

S. 1 2 (b) fade in (b) f fade out

A. 1 2 (b) fade in (b) f fade out

T. 1 2 - - - -

B. 1 2 - - - -

Vln. I (div. a 3) p f p

Vln. II (div. a 3) p f p

Vla. p f p

Vlc. - - - -

Cb. - - - -

366 *8va*

Fl. 1 2 *fade in* *f* *fade out*

Fl. 3 4 *fade in* *f* *fade out*

Ob. 1 *sim.* *mf* *fade out*

E. H. 1 *fade in* *mf* *fade out*

E. H. 2 3 *sim.* *mf* *fade out*

Cl. 1 2 *fade in* *mf* *fade out*

Cl. 3 4 *fade in* *mf* *fade out*

Bsn. 1 2 - - - - -

Bsn. 3 - - - - -

C. Bsn. - - - - -

Player 1 - - - - -

Piano 1 - - - - -

Player 3 - - - - -

Player 2 - - - - -

Piano 2 - - - - -

Player 4 - - - - -

Vibes 1 *mf* *mf* *mf* *mf* *mf*

Vibes 2 *mf* *mf* *mf* *mf* *mf*

Mar. 1 *mf* *mf* *mf* *mf* *mf*

Mar. 2 *mf* *mf* *mf* *mf* *mf*

S. 1 2 *366 fade in* *f* *fade out*

A. 1 2 *fade in* *De De (sempre)* *f* *fade out*

T. 1 2 - - - - -

B. 1 2 - - - - -

Vln. I (div. a 3) *p* *f* *p*

Vln. II (div. a 3) *p* *f* *p*

Vla. - - - - -

Vlc. - - - - -

Cb. - - - - -

367 *gva*

Fl. 1 2 *fade out* *f* *fade out*

Fl. 3 4 *fade out* *f* *fade out*

Ob. 1 *fade out* *mf* *fade out*

E. H. 1 *fade out* *mf* *fade out*

E. H. 2 3 *fade out* *mf* *fade out*

Cl. 1 2 *fade out* *mf* *fade out*

Cl. 3 4 *fade out* *mf* *fade out*

Bsn. 1 2

Bsn. 3

C. Bsn.

Player 1

Piano 1

Player 3

Player 2

Piano 2

Player 4

Vibes 1 *fade in* *f* *fade out*

Vibes 2 *fade in* *f* *fade out*

Mar. 1 *fade in* *f* *fade out*

Mar. 2 *fade in* *f* *fade out*

S. 1 2 *fade in* *De De (sempre)* *f* *fade out*

A. 1 2 *fade in* *De De (sempre)* *f* *fade out*

T. 1 2

B. 1 2

Vln. I (div. a 3) *p* *f* *p*

Vln. II (div. a 3) *p* *f* *p*

Vla.

Vlc.

Cb.

[illegible]

369 8va

Fl. 1 2 *f* *fade in* *fade out*

Fl. 3 4 *f* *fade in* *fade out*

Ob. 1 *sim.* *f* *fade in* *fade out*

E. H. 1 *mf* *fade in* *fade out*

E. H. 2 3 *mf* *fade in* *fade out*

Cl. 1 2 *mf* *fade in* *fade out*

Cl. 3 4 *mf* *fade in* *fade out*

Bsn. 1 2

Bsn. 3

C. Bsn.

Player 1

Piano 1

Player 3

Player 2

Piano 2

Player 4

Vibes 1 *mp*

Vibes 2 *mp*

Mar. 1 *mp*

Mar. 2 *mp*

S. 1 2 *f* *fade in* *fade out*

A. 1 2 *f* *fade in* *fade out*

T. 1 2

B. 1 2

Vln. I (div. a 3) *p* *f* *p*

Vln. II (div. a 3) *p* *f* *p*

Vla.

Vlc.

Cb.

De De (sempre)

De De (sempre)

370

Sva.

fade in

mp

fade

out

sim.

fade in

mp

fade

out

fade in

mp

fade

out

Ban.

Ban.

C. Ban.

Player 1

Piano 1

Player 3

Player 2

Piano 2

Player 4

Vibes 1

Vibes 2

Mar. 1

Mar. 2

fade

out

fade

out

fade

out

fade

out

370

fade in

mp

fade

out

De De (sempre)

fade in

mp

fade

out

De De (sempre)

Vln. I (div. a 3)

Vln. II (div. a 3)

Vla.

Vlc.

Cb.

1934 - 55244

FINE