

*The
Seventh
Voyage
of
Sindbad*

a tone poem for orchestra

Karim Al-Zand
(2003)

INSTRUMENTATION:

Piccolo
2 Flutes
2 Oboes
2 B \flat Clarinets
B \flat Soprano Saxophone
2 Bassoons
Contrabassoon
4 F Horns
2 C Trumpets
2 Tenor Trombones
Bass Trombone
Tuba
Harp
Timpani
Percussion (3 Players)
Strings

Percussion requirements:

3 Suspended Cymbals: small, medium, large
Sizzle Cymbal
Splash Cymbal
Chinese Cymbal
2 Crash Cymbals: large set and small/thin set
Tam-Tam
Wind Gong
Snare Drum
Bass Drum
3 Tom-Tom Drums: small, medium, large (larger sizes overall)
Large String Drum (Lion's Roar)
Tambourine
Triangle
Bell Tree
Glockenspiel
Crotales (one octave)
Xylophone

PROGRAM NOTE:

The *Thousand and One Nights* [Alf laylah wa-laylah] or the *Arabian Nights*, as the book is more popularly known, is often thought of as a collection of fairy tales. In fact, it is much more than this. The text of the *Nights*, which in some translations runs to over 4000 pages, contains all manner of stories, parables, heroic epics, philosophical tracts, religious and aesthetic essays, morality fables, jokes, mild erotica and hundreds of verses of poetry. The diverse literary material of the *Nights* makes it impossible to speak of a single author for the work. Its character owes much to the oral tradition of storytelling and its content is an assembly of various anonymous texts accumulated in the course of its long history. The earliest extant copy of the *Night* dates from the mid-ninth century, though many of the stories within it are certainly far older. Its 'frame' story—Sheherazade regales the Sultan with fantastical tales and he postpones her execution—is an ancient conceit and, as with many of the narratives in the collection, it has analogues in Indian, Greek, and Latin tales. The *Nights* as a whole is altogether unique however, as a vast, all-encompassing compendium of folklore, literature, cultural observation, social commentary and of course, lively entertainment. There was a superstition in the nineteenth century Middle East, which said that one could not read the complete, immense text of the *Thousand and One Nights* without dying.

The Sindbad (or Sindibad) stories were only incorporated into the *Nights* collection relatively recently (in the early eighteenth century), though the stories themselves probably date from the first hundred years of the Abbasid period (750-1258). Under the Abbasid Caliph al-Mansur, the city of Baghdad was founded in 762 on the west bank of the Tigris river. The city rapidly became one of the most populous, prosperous and cosmopolitan in the world. Both Baghdad and Basra (Baghdad's port city on the Gulf) feature prominently in the Sindbad stories as the seaman's home and port of call.

The stories of Sindbad the Sailor chronicle the extraordinary exploits of a restless mariner. Each new adventure is more strange and incredible than the last, yet Sindbad always manages to return home unscathed. Sindbad's seventh voyage is his last, his longest and perhaps his most remarkable journey. The orchestral work on tonight's program is a tone poem that evokes a few episodes from this final adventure in a fantasy-like sequence.

High Seas

... the launch from Basra... a violent and terrifying storm... the ship's horn-call sounds through the gale... the legendary and monstrous Hût [whale] buffets the ship... the vessel is rent in two... the crew is thrown into the sea...

Shipwrecked

... washed up on the shore... Sindbad laments that he is marooned and daydreams... awoken by the procession of a village band... a familiar melody but with a foreboding, bellicose ring... he remembers his home, Baghdad, and hopes it is well...

Winged Men

... the villagers transform themselves into giant nocturnal birds... the sailor rides with them through the heavens... a harrowing fall from the sky... the horn-call sounds... Sindbad once more returns home to tell the tale

Those interested in more information on the *Thousand and One Nights* might consult several sources. The most well known translation of the *Nights* is by Sir Richard Burton (1884), though its language is archaic and somewhat stilted (and it runs to 16 volumes!). An excellent modern translation by Hussain Haddawy is based on the earliest extant Arabic language sources (*The Arabian Nights*, 2 vols.; Knopf: New York, 1995). A good reference for background and historical information is Robert Irwin's *The Arabian Nights: A Companion* (Penguin: London, 1994).

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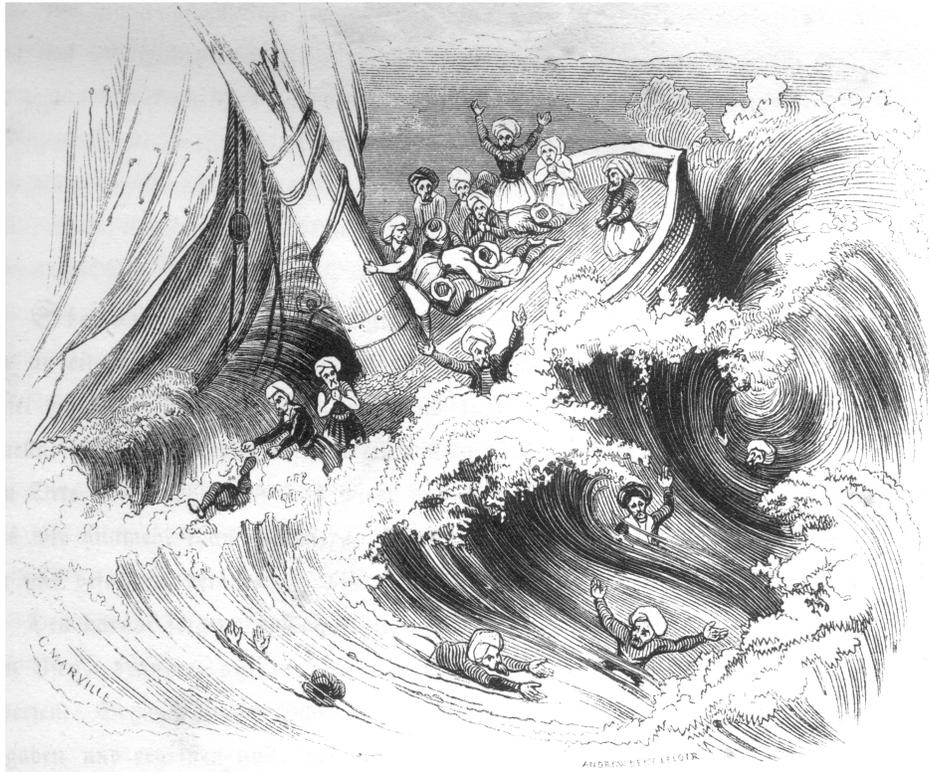
Premiere performance: *The Seventh Voyage of Sindbad* was commissioned and premiered by Orchestra X. The first performance took place on Sunday March 30, 2003 in Zilkha Hall, Houston, under the direction of John Axelrod. This work was funded in part by the *Jory Copying Assistance Program* of the American Music Center.

PERFORMANCE NOTES:

Measures 130-140: The passage is not metered and the soprano saxophone should be recitative-like (i.e., with considerable freedom in execution). The orchestra has accompanimental chords. The strings, which have gradually added mutes from mm. 124-129, stagger their bowing *ad lib*. The conductor cues the move from measure to measure, following the soloist, though there should not be undue emphasis on the downbeat. (Measures 134 and 140 however, are conducted in time.) In mm. 135-139 the harp plays its brushed chords steadily, at a moderate tempo, without pauses between measures (and without regard to the tempo of the soloist). The horn chords and the clarinets' triplet should be played in the tempo of the conducted (upbeat) cue.

DURATION:

15'



The Seventh Voyage of Sindbad

a tone poem for orchestra

Karim Al-Zand (2003)

Very Swiftly; volatile ♩ = 144

The score is divided into two systems. The first system includes the following instruments and parts:

- Piccolo
- Flute I, II
- Oboe I, II
- B♭ Clarinet I, II
- B♭ Soprano Saxophone
- Bassoon I, II
- Contrabassoon
- F Horn I, II
- F Horn III, IV
- C Trumpet I, II
- Trombone I, II
- Bass Trombone III
- Tuba
- Harp
- Timpani
- Percussion I
- Percussion II (Small SUS CYM, BELL TREE, CHINA CYM)
- Percussion III (Medium SUS CYM)

The second system includes:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Key performance instructions include dynamics such as *f*, *ff*, *mp*, and *p*; articulation like *gliss.*, *div. arco*, and *unis. pizz.*; and specific techniques like *b[♭] (lip trills)* and *weighty*. The score is written in 4/4 time with a tempo of 144 beats per minute.

4

timbral trill

Picc. *f*

Fl. I, II *mf* *decesc.* *mp* *p*

Ob. I, II *mf* *decesc.* *mp* *p*

Cl. I *ff* *decesc.* *f* *p*

Cl. II *ff* *decesc.* *f* *p*

S. Sx. *ff* *decesc.* *f* *p*

Bsn. I, II *ff* *decesc.* *f* *mf* *pp*

C. Bsn.

Hn. I, II *ff* *decesc.* *f* *mf*

Hn. III, IV *ff* *decesc.* *f* *mf*

Tpt. I, II *ff* *decesc.* *mf*

Trbn. I, II *mf* *decesc.* *mf*

B. Trbn. III

Tba. *mf* *decesc.* *mf*

Hp. *f* *decesc.*

Timp.

Perc. I CRASH CYM.

Perc. II SIZZ CYM. *ff* very high, shimmering no cresc.

Perc. III (Med. SUS. CYM.) *ff*

4

Vln. I *ff* *div.* *unis.* *f* *mf*

Vln. II *ff* *div.* *unis.* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *mf*

Cb. *decesc.* *f*

8

Picc. —

Fl. I, II —

Ob. I, II —

Cl. I
decresc. *pp* *ppp*

Cl. II
decresc. *pp* *ppp*

S. Sx.
decresc. *pp* *ppp*

Bsn. I, II

C. Bsn. —

Hn. I, II
2. *pp*

Hn. III, IV
4. *pp*

Tpt. I, II —

Trbn. I, II
pp

B. Trbn. III —

Tba. —

Hp.
pp *f* *p*

Timp. —

Perc. I (SIZZ CYM)

Perc. II

Perc. III
sempre p Small SUS CYM. *splasy* *p* *mp*

8

Vln. I
sord. *smoothly, mumuring* *ppp*

Vln. II
sord. *mp* *smoothly, mumuring* *ppp*

Vla.
sord. *p* *smoothly, mumuring* *ppp* *mf*

Vc.
sord. *pp* *smoothly, mumuring* *ppp* *gliss.* *mf*

Cb.
mf *pp* *mf* *pp*

12

Picc. *strident*
 Fl. I *strident*
 Fl. II *strident*
 Ob. I, II *ppp* *mf* *ppp*
 Cl. I, II *ppp* *mf* *ppp*
 S. Sx.
 Bsn. I, II *p*
 C. Bsn.
 Hn. I, II *mf* *f*
 Hn. III, IV *mf* *f*
 Tpt. I, II
 Trbn. I, II *p*
 B. Trbn. III *pulsating* *f* *pf* *pf* *p*
 Tba. *pulsating* *f* *pf* *pf* *p*
 Hp. *f* *p*
 Timp.
 Perc. I *piercing* GLOCK. *f*
 Perc. II (SIZZ CYM.)
 Perc. III (Small SUS CYM.) *mp* *mf*

12

Vln. I *ppp*
 Vln. II *ppp*
 Vla. *ppp*
 Vc. *ppp*
 Cb. *f* *pp*

16

Picc. Fl. I Fl. II Ob. I, II Cl. I, II S. Sx. Bsn. I, II C. Bsn. Hn. I, II Hn. III, IV Tpt. I, II Trbn. I, II B. Trbn. III Tba. Hp. Timp. Perc. I Perc. II Perc. III

Musical score for measures 16-18, woodwind and percussion section. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Saxophone, Bassoons I and II, Contrabassoon, Horns I, II, III, and IV, Trumpets I and II, Trombones I and II, Baritone Trombone III, Tuba, Harp, Timpani, and three Percussion parts. The woodwinds play complex rhythmic patterns with dynamic markings of *pp*, *f*, and *p*. The brass section features sustained notes with dynamics ranging from *f* to *p*. The harp has a glissando effect. Percussion includes Glockenspiel, Sizz CYM., and Small SUS CYM. with dynamic markings of *mp* and *mf*.

16

Vln. I Vln. II Vla. Vc. Cb.

Musical score for measures 16-18, string section. The score includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The strings play a dense, rhythmic texture with dynamic markings of *pp*, *f*, and *p*. The Viola and Violoncello parts feature a prominent tremolo effect. The Contrabass part has a dynamic marking of *pp*.

Picc.

Fl. I

Fl. II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Picc. *ff*

Fl. I *ff*

Fl. II *ff* *f* *ff*

Ob. I, II *mp* *ff* *mp* *mp* *ff*

Cl. I, II *mp* *ff* *mp* *mp* *ff*

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II *f* *ff+*

Hn. III, IV *f* *ff+*

Tpt. I, II

Trbn. I, II *f*

B. Trbn. III *p* *ff* *ppf* *ppf* *p*

Tba. *p* *ff* *ppf* *ppf* *ppf* *p*

Hp. *ff* *mp* *ff* *mp*

Timp.

Perc. I (GLOCK.) *ff*

Perc. II (SIZZ CYM.)

Perc. III (Small SUS CYM.) *mf* *f* *mf* *f*

24

Vln. I *b[♭]*

Vln. II *b[♭]*

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

Vc. *mp* *ff* *mp* *ff* *mp*

Cb. *ff* *pp* *ff* *pp*

28

Picc. *f* *ff* *mf*

Fl. I *mf* *ff* *mf* *clarinet solo 2.* *mf*

Fl. II *f* *ff* *f* *ff* *mf*

Ob. I *mf* *ff* *f* *ff* *mf*

Ob. II *mf* *ff* *f* *ff* *mf*

Cl. I *mf* *ff* *f* *ff* *mf*

Cl. II *mf* *ff* *f* *ff* *mf*

S. Sx. *ff*

Bsn. I, II *f* *ff*

C. Bsn. *f* *ff*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I, II *f* *ff*

Trbn. I, II *f* *ff*

B. Trbn. III *f* *ff*

Tba. *f* *ff*

Hp. *ff* *gliss.* *mf*

Timp. *mf* *ff*

Perc. I (SIZZ CYM.) *ff*

Perc. II (Small SUS CYM.) *ff*

Perc. III *mf* *f* *ff*

28

Vln. I *1/2 section* *decresc.*

Vln. II *1/2 section* *decresc.*

Vla. *1/2 section* *decresc.*

Vc. *1/2 section* *decresc.*

Cb. *1/2 section* *decresc.*

32

mf solo *clarion*

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Hp.

solo *fanfare-like*

mp

1. *pp*

solo *clarion*

mf

pp

32

senza sord.

mp

Vln. I

senza sord.

mp

Vln. II

senza sord.

p

Vla.

senza sord. pizz.

pp

Vc. (div.)

1

senza sord.

pp

2

pp

Cb.

ppp

pp

(tutti)

p

(tutti)

p

(tutti)

p

(tutti)

pizz. (tutti)



36

solo *fanfare-like*

Ob. I, II

mf

mp

mf

Cl. I, II

1. *pp*

Bsn. I, II

pp

36

Vln. I

Vln. II

Vla.

Vc. (div.)

1

2

Cb.

mp

44

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Medium SUS CYM.

mp

cresc.

mf

(enharmonic)

poco f

mf

44

Vln. I

Vln. II

Vla.

1

Vc. (div.)

2

Cb.

(enharmonic)

poco f

full bow

sweeping

div.

unis.

arco

full bow

sweeping

poco f

48

Picc.

Fl. I, II

Ob. I, II
mp

Cl. I, II
mp

S. Sx.

Bsn. I, II
1. *mp*

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II
mf
insistent

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

48

Vln. I
f
lush, espres.
div.

Vln. II
f
lush, espres.
div.

Vla.
f
lush, espres.
div.

Vc.
f
lush, espres.

Cb.
f

52

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

52

Detailed description: This page of a musical score covers measures 52 through 55. The woodwind section (Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Saxophone, Bassoons I & II, and Contrabassoon) plays a rhythmic pattern of eighth notes with accents. The brass section (Horns I & II, Horns III & IV, Trumpets I & II, Trombones I & II, Baritone Trombone III, and Tuba) provides harmonic support, with Horns I & II and Horns III & IV marked *mf*. The Trumpets I & II play a melodic line with slurs. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays sustained chords and moving lines. The percussion section (Timpani, Percussion I, II, and III) is mostly silent. A second circled measure number '52' is located at the beginning of the string section.

60

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

f

mf

f

mf

f

f

SNARE

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Picc. -
Fl. I, II *mp*
Ob. I, II *mp*
Cl. I, II *mp*
S. Sx. -
Bsn. I, II *mf* (a2)
C. Bsn. -
Hn. I, II *f*
Hn. III, IV *mf*
Tpt. I, II *f*
Trbn. I, II *f*
B. Trbn. III *mf*
Tba. -
Hp. *f*
Timp. *f*
Perc. I (SNARE) *f*
Perc. II -
Perc. III -
Vln. I *p* *f* unis.
Vln. II *p* *f* unis.
Vla. *p* *f*
Vc. *p* *f*
Cb. *f* *p* *f*

68

Picc. *mp* *f*

Fl. I, II *mf* (1.) a2

Ob. I, II *mf* (2.) *b^b* *b^b*

Cl. I, II *b^b* *b^b*

S. Sx.

Bsn. I, II a2

C. Bsn.

Hn. I, II *f* *mf*

Hn. III, IV *f* *mf*

Tpt. I, II *f* *mf*

Trbn. I, II *mf*

B. Trbn. III

Tba.

Hp. *S^{no}* *S^{no}*

Timp.

Perc. I (SNARE)

Perc. II Small SUS CYM.

Perc. III Med. TOM *pp* *f* *pp* *f*

68

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

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

72

Picc. *mf*

Fl. I, II *mf* legato a2 *cresc.* a2

Ob. I, II *mf* 1. *cresc.* a2 legato *cresc.* a2

Cl. I, II *mf* legato *cresc.* a2

S. Sx. *mf* legato *cresc.* *t¹*

Bsn. I, II *f* a2

C. Bsn.

Hn. I, II *f*

Hn. III, IV *f*

Tpt. I, II *f*

Trbn. I, II *f*

B. Trbn. III *f*

Tba. *f*

Hp.

Timp. *forcefully* *f*

Perc. I (SNARE)

Perc. II Medium SUS. CYM. *mf* *f* Large SUS. CYM.

Perc. III *f* TAMTAM *f*

72

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

76

Picc. *mf* *tr³* *f*

Fl. I, II *tr³* *f*

Ob. I, II *tr³* *f*

Cl. I, II *tr³* *f*

S. Sx. *f*

Bsn. I, II *f* *a2*

C. Bsn. *f* *ff*

Hn. I, II *ff*

Hn. III, IV *ff*

Tpt. I, II *a2* *ff*

Trbn. I, II *ff*

B. Trbn. III *ff*

Tba. *ff*

Hp. *gliss.* *gliss.* *gliss.*

Timp. *ff*

Perc. I

Perc. II (Large SUS. CYM.) *ff*

Perc. III (TAM) *ff*

76

Vln. I

Vln. II

Vla.

Vc. *f*

Cb.

80

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III

Hn. IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

(Large SUS. CYM.)

f

ff

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (TOMS)

Perc. II (LION'S ROAR)

Perc. III (BASS DR.)

Vln. I (div.)

Vln. II

Vla.

Vc.

Cb. (div.)

92

Picc. -

Fl. I, II -

Ob. I, II -

Cl. I, II -

S. Sx. -

Bsn. I, II - *a2 thudding*
f thudding

C. Bsn. - *f*

Hn. I, II - *mf*

Hn. III, IV - *mf*

Tpt. I, II -

Trbn. I, II -

B. Trbn. III -

Tba. -

Hp. - *dry*
f
E₂
8^{va}

Timp. -

Perc. I - (TOMS) *f*

Perc. II - *ff*

Perc. III - (BASS DR.) *f* stick (end); deadstroke *f*

Vln. I (div.) 1 - *arco* *mf*

Vln. I (div.) 2 - *arco* *mf*

Vln. II - *arco* *mf* div.

Vla. - *arco* *mf* div.

Vc. - *arco* *mf* div.

Cb. (div.) 1 - *mf*

Cb. (div.) 2 - *mf*

100

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

(3rd)

Timp.

plunger
a2

rude

f

(fl.) rude

f

gliss.

f

Perc. I

(TOMS)

f

LION'S ROAR

Perc. II

(BASS DR.)

fff

fff

fff

fff

fff

Perc. III

100

Vln. I

(div.)

unis.

sub p

Vln. II

(div.)

unis.

sub p

Vla.

f

ff

sub p

Vc.

(div.)

unis.

f

ff

sub p

Cb.

mf

f

ff

sub p

Picc. *mp* gradual *cresc.*

Fl. I, II *mp* gradual *cresc.*

Ob. I, II *mp* gradual *cresc.*

Cl. I, II *mp* gradual *cresc.*

S. Sx. *mp* gradual *cresc.*

Bsn. I, II *mp* gradual *cresc.*

C. Bsn. *mp* gradual *cresc.*

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (TOMS) *3* *3* (SPLASH) *XV*

Perc. II

Perc. III

Vln. I *pizz. div.* *arco* *v* *pizz.* *arco* *v*

Vln. II *pizz. div.* *arco* *v* *pizz.* *arco* *v*

Vla. *at the tip* *anxious* *div.* *gradual cresc.*

Vc. *gradual cresc.*

Cb. *gradual cresc.*

116 (accel.) ————— (♩ = 152)

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (TOMS) (SPLASH)

Perc. II (LION'S ROAR)

Perc. III (BASS DR.)

116 (accel.) ————— (♩ = 152)

Vln. I (div.)

Vln. II (div.)

Vla.

Vc.

Cb. (div.)

Massive

$\text{♩} = \text{♩} \quad (\text{♩} = 114)$

Suddenly Calm

$\text{♩} = \text{♩} \quad (\text{♩} = \text{ca. } 56)$

120

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

S. Sx. *ff*

Bsn. I, II *ff*

C. Bsn. *ff*

Hn. I, II

Hn. III, IV *ff*

Tpt. I, II *ff* open

Trbn. I, II *ff*

B. Trbn. III *ff*

Tba. *ff*

Hp.

Timp.

Perc. I (SPLASH) (TOMS) *ff*

Perc. II WIND GONG

Perc. III Medium SUS CYM. *ff* bowed

Massive

$\text{♩} = \text{♩} \quad (\text{♩} = 114)$

Suddenly Calm

$\text{♩} = \text{♩} \quad (\text{♩} = \text{ca. } 56)$

120

Vln. I (div.) 1 *ff*

Vln. I (div.) 2 *ff*

Vln. II (div.) 1 *ff*

Vln. II (div.) 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

sub p

127

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

sur la table

p freely

Large SUS. CYM.

Small SUS. CYM.

(Med. SUS. CYM.)

bowed

mf

mp

p

scrape with triangle beater

p

127

add mutes gradually, staggered

(*pp*)

Vln. I (div.)

1

2

Vln. II (div.)

1

2

Vla.

Vc.

Cb.

133 Flexibly*; still

Picc.
 Fl. I, II
 Ob. I, II
 Cl. I, II
 S. Sx.
 Bsn. I, II
 C. Bsn.
 Hn. I, II
 Hn. III, IV
 Tpt. I, II
 Trbn. I, II
 B. Trbn. III
 Tba.
 Hp.
 Timp.
 Perc. I
 Perc. II
 Perc. III (Med. SUS. CYM.)

133 Flexibly*; still

4 S. Vlns.
 Vln. I
 Vln. II
 Vla. (div.)
 Vc. (div.)
 Cb.

* See performance notes

139



Picc. 6/4

Fl. I, II 6/4

Ob. I, II 6/4

Cl. I, II 6/4

S. Sx. 6/4

Bsn. I, II 6/4

C. Bsn. 6/4

Hn. I, II 6/4

Hn. III, IV 6/4

Tpt. I, II 6/4

Trbn. I, II 6/4

B. Trbn. III 6/4

Tba. 6/4

Hp. 6/4

Timp. 6/4

Perc. I (Large SUS. CYM.) 6/4

Perc. II (Med. SUS. CYM.) 6/4

Perc. III 6/4

Detailed description: This block contains the first system of a musical score for measures 139-142. It includes staves for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Saxophones (Soprano and Alto), Bassoons I & II, Contrabassoon, Horns I & II, Horns III & IV, Trumpets I & II, Trombones I & II, Baritone Trombone III, Tuba, Harp, Timpani, and three types of Percussion (Large Suspended Cymbal, Medium Suspended Cymbal, and a third unspecified). The woodwinds and strings play sustained notes, while the saxophones and bassoons have more active parts with dynamic markings like *f*, *p*, *mp*, *mf*, *f*, *mp*, *ff*, *poco f*, *sempre f*, *cresc.*, and *ff*. The harp and percussion provide rhythmic accompaniment.

139



4 S. Vlns. 6/4

Vln. I 6/4

Vln. II 6/4

Vla. (div.) 6/4

Vc. (div.) 6/4

Cb. 6/4

Detailed description: This block contains the second system of a musical score for measures 139-142, focusing on the string section. It includes staves for four Violins (Violins I and II), two Violas (divided), two Cellos (divided), and a Contrabass. The strings play sustained notes with dynamic markings like *poco*. The Violins I and II have some specific articulation marks.

in time [♩ = 76]

Moderately; playful ♩ = 76

143

FL. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I, II

Hp.

Perc. I (Large SUS. CYM.)

Perc. II CROTALES

Perc. III

in time [♩ = 76]

Moderately; playful ♩ = 76

143

4 S. Vlns.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

146

Picc. *mf* *poco f* *mf*

Fl. I, II *fp* *fp*

Ob. I, II *mf* *poco f* *mf* *n2*

Cl. I, II

S. Sx. *mf* *poco f* *mf*

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp. *mf* *mp* *mf*

Tim. *mf* *mp* *mf*

Perc. I

Perc. II

Perc. III

146

Vln. I (div.) *mf* *mp* *mf* *gliss.*

Vln. II (div.) *mf* *mp* *mf*

Vla. (div.) *mf* *mp* *mf* *gliss.*

Vc. (div.) *mf* *mp* *mf* *gliss.*

Cb. *mf* *mp* *mf* *pizz. unis.*

149

animated

as before

Picc. *espres. a2* *f* *molto* *mp* *mf*

Fl. I, II *f* *molto* *mp* *mf*

Ob. I, II *poco f*

Cl. I, II *1. tr^b* *p* *mf*

S. Sx. *mp*

Bsn. I, II *fp* *p* *mf*

C. Bsn. *fp* *p* *mf*

Hn. I, II *mutes off* *fp* *p* *mf*

Hn. III, IV *fp* *mf*

Tpt. I *mf*

Trbn. I, II *fp* *mf*

B. Trbn. III *fp*

Tba. *fp*

Hp. *mf* *f* *gliss.*

Timp. *ff* *F₁-F₂*

Perc. I

Perc. II

Perc. III

149

animated

as before

Vln. I (div.) *ord. espres.* *f* *molto* *pp* *mp* *gliss.* *sul tasto*

Vln. II (div.) *ord. espres.* *f* *molto* *pp* *mp* *gliss.* *sul tasto*

Vla. (div.) *ord. espres.* *f* *molto* *pizz.* *p* *mp* *arco* *sul tasto*

Vc. (div.) *ord. espres.* *f* *molto* *pizz.* *p* *mp* *arco* *sul tasto*

Cb. *div. arco* *fp* *pizz.* *p* *unis.* *mp*

153

Picc. *fp* *poco f* *fp*

Fl. I, II *fp* *poco f* *fp*

Ob. I, II *mf* *poco f*

Cl. I, II *mf* *poco f*

S. Sx. *mf* *poco f*

Bsn. I, II *mf* *poco f*

C. Bsn. *mf*

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II *gliss.*

B. Trbn. III

Tba.

Hp. *F⁺-F^b*

Timp.

Perc. I brushes, swishing (not struck)

Perc. II SNARE

Perc. III

153

Vln. I (div.) *mf* *mp* *mf*

Vln. II (div.) *mf* *mp* *mf*

Vla. (div.) *mf* *mp* *mf*

Vc. (div.) *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

156

animated

Picc. *mp* *cresc.*

Fl. I, II *espres. f* *molto* *mp* *cresc.*

Ob. I, II

Cl. I, II *p* *tr^b*

S. Sx.

Bsn. I, II *fp* *mp tr^b* *cresc.* *tr^b*

C. Bsn.

Hn. I, II *fp* *p* *cresc.* *mf*

Hn. III, IV *fp* *p* *cresc.* *mf*

Trbn. I, II *fp*

B. Trbn. III *fp*

Tba. *fp*

Hp. *mf* *f* *gliss.*

Timp.

Perc. I

Perc. II

Perc. III

156

animated

Vln. I (div.) *ord. espres. f* *molto* *pp*

Vln. II (div.) *ord. espres. f* *molto* *pp*

Vla. (div.) *ord. espres. f* *molto* *pp* *pizz.*

Vc. (div.) *ord. espres. f* *molto* *pp* *pizz.*

Cb. *ord. espres. f* *molto* *pp* *pizz.* *unis.* *arco*

160

gradually more grandiose

Picc. *mf*

Fl. I *mf*

Fl. II *mf*

Ob. I, II *mf*

Cl. I, II *mf*

S. Sx. *mf*

Bsn. I, II *mf*

Hn. I, II *mf*

Hn. III, IV *mf*

Tpt. I, II *mf* 1. open

Trbn. I, II *mf*

B. Trbn. III *mf*

Tba. *mf*

Hp.

Timp.

Perc. I *mf* GLOCK.

Perc. II

Perc. III

gradually more grandiose

160

Vln. I *mf* senza sord.

Vln. II *mf* senza sord.

Vla. *mf* arco senza sord.

Vc. *mf* arco senza sord.

Cb. *mf*

Picc.

Fl. I

Fl. II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Detailed description: This block contains the musical score for measures 164 through 167 for the woodwind and percussion sections. The instruments listed are Piccolo, Flute I and II, Oboe I and II, Clarinet I and II, Saxophone Soprano, Bassoon I and II, Contrabassoon, Horn I and II, Horn III and IV, Trumpet I and II, Trombone I and II, Baritone Trombone III, Tuba, Harp, Timpani, and Percussion I, II, and III. The score is written in 4/4 time with a key signature of one sharp (F#). Measures 164 and 165 show the woodwinds playing a melodic line with various articulations and dynamics. Measure 166 features a prominent bassoon part with a forte dynamic and a second octave marking. Measure 167 includes a Glockenspiel part for Percussion I. The page number 164 is circled at the top left.

Vln. I

Vln. II

Vla.

Vc. (div.)

Cb.

Detailed description: This block contains the musical score for measures 164 through 167 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (divided), and Contrabass. The score is written in 4/4 time with a key signature of one sharp (F#). Measures 164 and 165 show the strings playing a melodic line with various articulations and dynamics. Measure 166 features a prominent Viola part with a forte dynamic and a second octave marking. Measure 167 includes a Glockenspiel part for Percussion I. The page number 164 is circled at the top left.

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

172 allargando - - - - - Moderately; alla marcia ♩. = 88

Musical score for woodwinds and percussion. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Saxophones, Bassoons I & II, Contrabassoon, Horns I & II, Horns III & IV, Trumpets I & II, Trombones I & II, Trombone III, Tuba, Harp, Timpani, and Percussion I, II, and III. The percussion parts include Bass Drum, Crash Cymbal, and Medium Suspended Cymbal. The score features dynamic markings such as *cresc.*, *ff*, *mf*, and *pp*, and includes a double bar line with repeat dots in the Timpani part.

allargando - - - - - Moderately; alla marcia ♩. = 88

Musical score for strings, starting at measure 172. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *cresc.*, *ff*, and *sub p*.

178

Picc.

Cl. I, II

Bsn. I, II

C. Bsn.

Hn. I, II

(BASS DR.)

Perc. I

Perc. II

Perc. III

Vln. I

pp

pp

pp

pp

small accents

(CRASH CYM.)

TRIANGLE

pp

pp

178



186

Picc.

Ob. I, II

Cl. I, II

Bsn. I, II

C. Bsn.

Hn. I, II

Tpt. I, II

Perc. I

Perc. II

Perc. III

pp

pp

2. full sound

pp

(BASS DR.)

(CRASH CYM.)

(TRGL.)

194

Picc. *less detached*
sempre pp

Ob. I, II *less detached*
sempre pp

Cl. I, II *less detached*
sempre pp

Bsn. I, II *sempre pp*

C. Bsn. *sempre pp*

Hn. I, II *less detached*
sempre pp

Tpt. I, II

Perc. I (BASS DR.) *sempre pp*

Perc. II (CRASH CYM.) *sempre pp*

Perc. III (TRGL.) *sempre pp*

194

Vln. I *pizz.*

Vln. II *pizz. f*

Vla. *f* *pizz.* *div.*

Vc. *f*

202

Picc. *poco cresc.* *(enharmonic)* *p*

Ob. I, II *poco cresc.* *(enharmonic)* *p*

Cl. I, II *poco cresc.* *(enharmonic)* *p*

Bsn. I, II *poco cresc.* *p*

C. Bsn. *poco cresc.* *p*

Hn. I, II *poco cresc.* *p*

Tpt. I, II *p*

Perc. I (BASS DR.)

Perc. II (CRASH CYM.)

Perc. III (TRGL.)

210

Picc. *in the background*

Fl. I, II

Ob. I, II *in the background*

Cl. I, II *in the background*

S. Sx.

Bsn. I, II *in the background*

C. Bsn. *in the background*

Hn. I, II *in the background*

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (BASS DR.)

Perc. II (CRASH CYM.)

Perc. III (TRGL.)

210

Vln. I *rhapsodic arco*

Vln. II *rhapsodic arco*

Vla. (div.) 1 *arco sul tasto*

Vla. (div.) 2 *arco sul tasto*

Vc. (div.) 1 *arco sul tasto*

Vc. (div.) 2 *arco sul tasto*

Cb. *pizz. |*

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (BASS DR.)

Perc. II (CRASH CYM.)

Perc. III (TRGL.)

Detailed description: This block contains the musical score for measures 218 through 225. It includes parts for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Saxophone, Bassoons I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone Trombone III, Tuba, Harp, and Timpani. Percussion includes Bass Drum, Crash Cymbal, and Triangle. Dynamics range from *pp* to *più f*. The woodwinds and strings play complex rhythmic patterns, while the brass provides harmonic support.

Vln. I

Vln. II

Vla. (div.)

Vc. (div.)

Cb.

Detailed description: This block contains the musical score for measures 218 through 225 for the string section. It includes Violins I and II, Violas (divided), Violas (divided), Cellos, and Double Basses. Dynamics range from *f* to *più f*. The strings play a complex rhythmic pattern with some divisi passages. The Violins I and II parts have specific markings for *div.* and *unis.*

226

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (BASS DR.)

Perc. II (CRASH CYM.)

Perc. III (TRGL.)

226

Vln. I

Vln. II

Vla. (div.) 1

Vla. (div.) 2

Vc. (div.) 1

Vc. (div.) 2

Cb.

234

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (BASS DR.)

Perc. II (CRASH CYM.)

Perc. III (TRGL.)

Detailed description: This block contains the musical score for measures 234 through 237 for the woodwind and percussion sections. The instruments listed are Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Saxophone Soprano, Bassoons I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone Trombone III, Tuba, Harp, and various Percussion instruments (Bass Drum, Crash Cymbal, Triangle). The score includes dynamic markings such as *p* and *f*, and performance instructions like *div.* and *unis.*. A circled measure number '234' is at the top left. The notation includes various rhythmic values, accidentals, and articulation marks.

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 234 through 237 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes performance instructions such as *div.* (divisi) and *unis.* (unison). A circled measure number '234' is at the top left. The notation includes various rhythmic values, accidentals, and articulation marks.

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (BASS DR.)

Perc. II (CRASH CYM.)

Perc. III (TRGL.)

Detailed description: This block contains the musical score for measures 241 through 245. The instruments listed are Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Saxophone Soprano, Bassoons I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone Trombone III, Tuba, Harp, Timpani, and three types of Percussion (Bass Drum, Crash Cymbal, and Triangle). The score includes various musical notations such as notes, rests, dynamics (pp, p, f), and articulation marks.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

Detailed description: This block contains the musical score for measures 241 through 245 for the string section, including Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Violoncello part includes the instruction 'unis.' (unison). The score shows the melodic and harmonic lines for these instruments, with various dynamics and phrasing.

248

rit. — — — — — $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ Calm, ethereal $\text{♩} = 72$

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

248

rit. — — — — — $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ Calm, ethereal $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

256

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

pp

mf

straight mutes

pp

mp

soft mallet
Small SUS. CYM. *p*

soft mallets
Medium SUS. CYM. *p*

Large SUS. CYM. *p*

256

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

p

mp

p

p

div.

p

pizz. *p*

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

S. Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

freely, unhurried

unis.

269

Picc. *freely, unhurried* *mf*

Fl. I, II *mp*

Ob. I, II *mp*

Cl. I *mp*

Cl. II *mp*

S. Sx. *mp*

Bsn. I, II *mp*

C. Bsn. *mp*

Hn. I, II *poco f*

Hn. III, IV *poco f*

Tpt. I, II *mp*

Trbn. I, II *mf*

B. Trbn. III *mf*

Tba. *mf*

Hp. *mf*

Timp.

Perc. I (Small SUS. CYM.) *mp*

Perc. II (Med. SUS. CYM.) *f*

Perc. III (Large SUS. CYM.) *mp*

269

S. Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

pizz. *mf* *arco*

Picc.

Fl. I, II

Ob. I, II

Cl. I

Cl. II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III

harmon. stem in (cover with hand)

a2

f

open

mp

cresc.

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

277

♩ = ♩ Very Swiftly; volatile (♩ = 144)

Picc. *ff*

Fl. I, II *sub p* *f* *ff*

Ob. I, II *sub p* *f* *ff*

Cl. I *sub p* *f* *ff*

Cl. II *sub p* *f* *ff*

S. Sx. *f* *ff*

Bsn. I, II *f* *ff*

C. Bsn. *f* *ff*

Hn. I, II *f* *wild* *b^b* (ord.) *ff*

Hn. III, IV *f* *wild* *b^b* (ord.) *ff*

Tpt. I, II *ff*

Trbn. I, II *weighty* *ff* *a²*

B. Trbn. III *weighty* *ff*

Tba. *ff*

Hp. *f* *gliss.* *ff*

Timp. *weighty* *ff*

Perc. I

Perc. II *BELL TREE* *f* *ff* *CHINA CYM.* *ff*

Perc. III *Small SUS CYM.* *p* *ff* *Medium SUS CYM.* *p* *ff*

277

♩ = ♩ Very Swiftly; volatile (♩ = 144)

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

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

Vla. *unis.* *fp* *(III) gliss.* *ff*

Vc. *unis.* *fp* *(III) gliss.* *ff*

Cb. *ff*

281

accel.



Very Quickly ♩. = 168

Picc. *ff*

Fl. I, II *f*

Ob. I, II *mf*

Cl. I *ff* *decesc.* *mp*

Cl. II *ff* *decesc.* *mf* *mp*

S. Sx. *ff* *decesc.* *mf*

Bsn. I, II *ff* *decesc.* *p*

C. Bsn. *ff* *decesc.* *p*

Hn. I, II *ff* *decesc.* *mf*

Hn. III, IV *ff* *decesc.* *mf*

Tpt. I, II *ff* *decesc.* *mf* *mf*

Trbn. I, II *ff* *decesc.* *mp*

B. Trbn. III *ff* *decesc.* *mf*

Tba. *ff* *decesc.* *mf*

Hp. *f* *decesc.* *mp*

Timp.

Perc. I CRASH CYM. *ff*

Perc. II (Med. SUS. CYM.) *ff*

Perc. III *ff*

281

accel.



Very Quickly ♩. = 168

3 S. Vln. I *pp*

Vln. I *div.* *ff* *unis.* *mf* *decesc.* *pizz.* *ppp*

Vln. II *div.* *ff* *unis.* *mf* *decesc.* *ppp*

Vla. *ff* *tris.* *mf* *decesc.* *ppp* *IV III (sim.)*

Vc. *ff* *decesc.* *p*

Cb. *ff* *decesc.* *p*

305

Fl. I, II *mf* *p* *pp*

Ob. I, II *p* *pp*

Cl. I, II *p* *pp*

S. Sx. *mf* *p* *pp*

Bsn. I, II *p* *pp*

Hn. IV *mp*

Hp. *mp*

Perc. II *mp* with fingertips TAMBOURINE

305

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* *f* prominently

311

Fl. I, II *pp*

Ob. I, II *pp*

Cl. I, II *pp*

S. Sx. *pp*

Bsn. I, II *pp*

Hp. *pp* *G#A* *D: P*

311

S. Vln. I *mf* *f* *p*

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

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p*

Cb. *p*

317

Fl. I, II *p* *f* *p*

Ob. I, II *p* *f* *p*

Cl. I, II *p* *f* *mf*

Bsn. I, II *p*

C. Bsn. *p*

Hp. *G₃*

Perc. I Small SUS CYM. *f*

Perc. II TAMBOURINE *mf* *p*

Vln. I *f* *pizz.* *sul pont. arco* *div.* *p* *f*

Vln. II *f* *sul pont.* *p* *f*

Vla. *pizz. b.* *mf* *sul pont. arco* *p* *f*

Vc. *f* *pizz.* *sul pont. arco* *p* *f*

Cb. *pizz.* *f* *p* *f*

322

Picc.

Fl. I, II *mf* *f*

Ob. I, II *mf*

Cl. I, II *mf*

Bsn. I, II *mf* *f*

C. Bsn. *mf* *f*

Tpt. I, II *mf* *f* 1. straight mute

Perc. I Large SUS. CYM. *mf* Medium SUS. CYM. *f*

Perc. III *mf* *f* butt of stick on bell

322

Vln. I *p* *f* *ord.* *f* *ord.* *mf*

Vln. II *p* *f* *ord.* *f* *ord.* *mf*

Vla. *p* *f* *ord.* *f* *ord.* *mf*

Vc. *p* *f* *ord.* *f* *ord.* *mf*

Cb. *pizz.* *f* *arco* *mf* *IV III (sim.)*

327

Picc. *f*

Fl. I, II *f* 1. *a2*

Ob. I, II *f* 1.

Cl. I, II *f*

S. Sx.

Bsn. I, II *f* 1.

Hn. I, II *f* *a2*

Hp. *f* *gliss.* *p*

Perc. II TRIANGLE *mf*

Perc. III (Large SUS. CYM.) *pp* *f* *pp*

327

3 S. Vln. I *p*

Vln. I *f* *pizz.*

Vln. II *f* *pizz. div.*

Vla. *f* *gliss.*

Vc. *f* *pp* *f* *p*

Cb. *fp* *f* *p*

333

Fl. I, II *f*

Ob. I, II *p* 1. *b^b*

Cl. I, II *p*

S. Sx. *p*

Bsn. I, II *p* 1.

Hn. I, II *p*

Hp. *mf*

333

Vln. I *p* *arco*

Vln. II *p*

Vla. *div.* *gliss.* *f* *p*

Vc. *div.* *gliss.* *f* *p*

Cb. *pizz.*

338

FL. I, II
 Ob. I, II
 Cl. I
 Cl. II
 Bsn. I, II
 Perc. II

THIN CRASH CYM.
p

338

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

343

FL. I, II
 Ob. I, II
 Cl. I
 Cl. II
 S. Sx.
 Bsn. I, II
 Hn. I, II
 Hn. III, IV
 Perc. I
 Perc. II
 Perc. III

Small SUS CYM.
 TAMBOURINE

(THIN CRASH)
 Medium SUS CYM.

343

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

cresc.
sub p
f
pizz.
arco
p
cresc.
f

357

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

Cl. I, II *ff*

S. Sx. *ff*

Bsn. I, II *ff*

C. Bsn. *ff*

Hn. I, II *p*

Hn. III, IV *p*

Tpt. I, II *f*

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp. *crisp*

Perc. I (Med. SUS. CYM.) *f*

Perc. II TAMBOURINE with mallets *f*

Perc. III XYLOPHONE *ppp* *sub. ff*

357

Vln. I *ff* *pizz.* *arco unis.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vln. II *ff* *pizz.* *arco unis.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vla. *ff* *pizz.* *arco unis.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vc. *ff* *unis.* *pizz.* *arco unis.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Cb. *ff* *pizz.* *arco* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

362

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (Med. SUS. CYM.)

Perc. II

Perc. III (XYLO.)

f

362

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp < ff

pp < ff

pp < ff

pp < ff

unis.

II I

367

Picc. *f* *f* *cresc.* *fff*

Fl. I *f* *f* *cresc.* *fff*

Fl. II *f* *f* *cresc.* *fff*

Ob. I *f* *f* *cresc.* *fff*

Ob. II *f* *f* *cresc.* *fff*

Cl. I *f* *f* *cresc.* *fff*

Cl. II *f* *f* *cresc.* *fff*

S. Sx. *f* *ff* *fff*

Bsn. I, II *f* *cresc.* *fff*

C. Bsn. *f* *cresc.* *fff*

Hn. I, II *f* *cresc.* *fff*

Hn. III, IV *f* *cresc.* *fff*

Tpt. I, II *f* *cresc.* *fff*

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (Med. SUS. CYM.) *f* *cresc.* *fff*

Perc. II (XYLO.) *ff* CRASH CYM. *fff*

Perc. III *ff* TAMBOURINE (shake) *fff*

367

Vln. I *cresc.* *tr³* *fff* *ff*

Vln. II *cresc.* *tr³* *fff* *ff*

Vla. *cresc.* *tr³* *fff* *ff*

Vc. *cresc.* *fff* *ff*

Cb. *cresc.* *fff* *ff*

372

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II

Perc. III (TAMB.)

372

3 S. Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

377

Picc. *f*

Fl. I, II *f*

Ob. I, II *f*

Cl. I, II *f*

S. Sx. *f*

Bsn. I, II *ff*

C. Bsn. *ff*

Hn. I, II *ff*

Hn. III, IV *ff*

Tpt. I, II *ff*

Trbn. I, II *ff*

B. Trbn. III *ff*

Tba. *ff*

Hp.

Timp.

Perc. I SNARE *p* *sempre p*

Perc. II Large SUS. CYM. *f* *ff*

Perc. III CHIMES *ff*

377

3 S. Vln. I *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *ff*

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I (SNARE)

Perc. II (Large SUS. CYM.)

Perc. III (CHIMES)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

387

Musical score for measures 387-391, woodwind and percussion section. The score includes parts for Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Clarinet I and II (Cl. I, II), Saxophone (S. Sx.), Bassoon I and II (Bsn. I, II), Contrabassoon (C. Bsn.), Horn I and II (Hn. I, II), Horn III and IV (Hn. III, IV), Trumpet I and II (Tpt. I, II), Trombone I and II (Trbn. I, II), Baritone Trombone III (B. Trbn. III), Tuba (Tba.), Harp (Hp.), and Timpani (Timp.). Percussion includes Snare (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The woodwinds play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The percussion section features a steady snare drum pattern.

387

Musical score for measures 387-391, string section. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a complex rhythmic and melodic pattern, often with slurs and accents. The Violin I part has a melodic line with many slurs and accents. The Violin II part has a similar melodic line. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Contrabasso part has a rhythmic pattern.

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

S. Sx.

Bsn. I, II

C. Bsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Trbn. I, II

B. Trbn. III

Tba.

Hp.

Timp.

Perc. I

Perc. II (Large SUS. CYM.)

Perc. III

f *cresc.* (CHIMES) *ff*

Detailed description: This block contains the musical score for measures 392 through 395 for the woodwind and percussion sections. The instruments listed are Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Saxophone Soprano, Bassoons I and II, Contrabassoon, Horns I and II, Horns III and IV, Trumpets I and II, Trombones I and II, Baritone Trombone III, Tuba, Harp, and Timpani. Percussion includes three parts: Percussion I, Percussion II (Large Suspended Cymbal), and Percussion III (Chimes). The score shows complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f*, *cresc.*, and *ff*. There are also performance markings like *a2* for some woodwinds.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 392 through 395 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score features intricate rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The strings play a complex, rhythmic accompaniment throughout the measures.

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Clarinet I and II (Cl. I, II), Saxophone (S. Sax.), Bassoon I and II (Bsn. I, II), Contrabassoon (C. Bsn.), Horn I and II (Hn. I, II), Horn III and IV (Hn. III, IV), Trumpet I and II (Tpt. I, II), Trombone I and II (Trbn. I, II), Baritone Trombone III (B. Trbn. III), and Tuba (Tba.). The second system includes Harp (Hp.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The percussion parts are specifically labeled with (SNARE), (TAM), and (CRASH CYM.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fp* and *ff*. The time signature changes from 12/8 to 9/8.

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into two systems. The first system shows the Violin I and II parts with complex melodic lines and rhythmic patterns. The Viola part features a dense texture of sixteenth notes. The Violoncello and Contrabasso parts provide a rhythmic foundation with eighth and sixteenth notes. The time signature changes from 12/8 to 9/8.

big crescendo

Picc. *f* *ff*

Fl. I, II *mf* *cresc.* *ff*

Ob. I, II *mp* *cresc.* *ff*

Cl. I, II *sub p* *cresc.* *ff*

S. Sx. *mp* *cresc.* *ff*

Bsn. I, II *f* *cresc.* *ff*

C. Bsn. *f* *cresc.* *ff*

Hn. I, II *sub p* *cresc.* *ff*

Hn. III, IV *sub p* *cresc.* *ff*

Tpt. I, II *1. solo* *ff*

Trbn. I, II *sub p* *cresc.* *ff*

B. Trbn. III *sub p* *cresc.* *ff*

Tba. *sub p* *cresc.* *ff*

Hp.

Timp. *mf* *f* *cresc.* *ff*

Perc. I *Large TOM* *f* *cresc.* *ff*

Perc. II *BASS DRUM* *sub p* *cresc.* *ff*

Perc. III *sub p* *cresc.* *ff*

big crescendo

Vln. I *sub p* *cresc.* *f* *ff*

Vln. II *sub p* *cresc.* *f* *ff*

Vla. *sub p* *cresc.* *f* *ff*

Vc. *sub p* *cresc.* *f* *ff*

Cb. *sub p* *cresc.* *f* *ff*

Picc. *ff* *fff*

Fl. I, II *ff* *fff*

Ob. I, II *ff* *fff*

Cl. I, II *ff* *fff*

S. Sx. *ff* *fff*

Bsn. I, II *f* *cresc.* *fff*

C. Bsn. *f* *cresc.* *fff*

Hn. I, II *f* *cresc.* *fff*

Hn. III, IV *f* *cresc.* *fff*

Tpt. I, II *fp* *fff*

Trbn. I, II *ff* *fff*

B. Trbn. III *ff* *fff*

Tba. *ff* *fff*

Hp. *f* *gliss.* *fff*

Timp. *ff* *fff*

Perc. I (Large TOM) *ff* *fff*

Perc. II (BASS DR.) *ff* *fff*

Perc. III (Large SUS. CYM.) *f* *cresc.* *fff*

Vln. I *f* *cresc.* *gliss.* *fff*

Vln. II *f* *cresc.* *gliss.* *fff*

Vla. *f* *cresc.* *gliss.* *fff*

Vc. *f* *cresc.* *fff*

Cb. *f* *cresc.* *fff*



