

Liam Ramsey-White

Moon Halo

for Orchestra

(2016, rev. 2017)

Duration: ca. 12 minutes

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Program Note:

In late November of 2015, a group of students pulled the Read resident hall fire alarm three or four times every night between the hours of 12am to 7am. This repeated until they were apprehended ten days later with no announcement of motive, only speculation that it was for fraternity pledges. Moon Halo follows the emotional response of my fellow dorm mates and me during this incident. When the alarms first started, there was much anger. In fact, there was an angry mob on the men's side of the dorm.

Around the 5th night, most of us were growing delirious from lack of sleep. It was then that I noticed the moon halo that night. Looking at the moon halo was a way to cope with my dreadful situation, that at least I get to see something so beautiful when I'm outside at 3am.

People then started to go a little crazy. They were still mad, yet it seemed that the culprits would never get caught as they had been evading police and student patrols. They still had hope that it would end soon, but that hope lessened with every evacuation.

Near the end, everyone had stopped being angry and had just given up. It was silent in comparison to the first few nights. After being subjected to multiple evacuations every night, people would silently walk out side with dead expressions on their faces. Perhaps the main idea of this peace is to show how people handle situations that are out of their control. You get angry at your lack of control, you try to cope, you maybe go crazy because you don't want to believe you don't have any control, and your anger finally turns to despair. However, there can still be beauty in such ugliness. You may have just never noticed it. If you ever do find that inner peace in the end, you will appreciate what you have. For me, that's a nightly eight hours of sleep!

- Liam Ramsey-White

Original version for flute, clarinet, bassoon, horn, percussion, 2 violins, viola, cello, bass.

Original version premiered on April 19th 2016 at the Jacobs School of Music Student Composition recital - Yohan Kwon conductor

Recordings

Recording of original version premier on YouTube: https://www.youtube.com/watch?v=FnN_H0caJhw

INSTRUMENTATION:

Piccolo

2 Flutes (2nd doubling Piccolo)

3 Oboes (3rd doubling English Horn)

2 Clarinet in B♭ (2nd doubling Eb Clarinet)

Bass Clarinet in B♭

2 Bassoons

Contra Bassoon

4 Horns in F (straight, stopped)

3 Trumpets in C (straight, harmon)

2 Trombone (straight, harmon)

Bass Trombone (straight)

Tuba

Timpani

3 Percussion

1 : 3 Toms, Low (floor) Tom, Snare Drum, Vibraphone (shared with perc 3), Suspended Cymbal
Marimba (4 octave) (shared with Perc 3), Whip (shared with Perc 2)

2 : Suspended Cymbal, Bass Drum, 5 Temple Blocks, Triangle or finger cymbal,
Whip (shared with Perc 1), Siren (recommended hand-held siren)

3 : Headless tambourine, Tam-Tam, Suspended Cymbal, Mark Tree (metal)
Kick Drum, 3 Cowbells, Marimba (4 octave)(shared with perc. 1),
Vibraphone (shared with Perc 1), Ratchet, Electronic device w/speaker

Harp

Strings

[C score]

Note: Accidentals carry through the measure and apply only to octave in which they appear. Courtesy accidentals added for clarity.

Harp harmonics sound where they are written.

In measure 244, Percussion 3 fades in a recording of cicadas and fades out the recording in measure 313. The recording should be of cicadas, crickets, and other night noises in rural south Indiana. The electronic device connected to a speaker or speaker system should have volume control. At performance volume, the recording should be audible but not overwhelming. It is as if the orchestra is transported outside into a southern Indiana woods where cicadas are humming.

[C Score]

Moon Halo

(2016, rev. 2017)

Liam Ramsey-White
(b.1996)**Vivace ♩=180**

3 4 5 6 7

This section of the score contains seven staves for woodwind and brass instruments. The instruments include Piccolo, Flute 1,2, Oboe 1,2, Oboe 3/English Horn, Clarinet 1,2, Bass Clarinet, Bassoon 1,2, Contrabassoon, Horn 1,2, Horn 3,4, Trumpet 1, Trumpet 2,3, Trombone 1,2, Bass Trombone, and Tuba. The instrumentation is primarily woodwind and brass, with some brass instruments appearing later in the section.

Vivace ♩=180

This section includes staves for Timpani, Percussion 1 (Tom-toms w/sticks), Percussion 2 (Suspended Cymbal w/stick), Percussion 3 (Mark tree, Kick Drum), and Harp. The percussion section features dynamic markings like *f*, *ff*, *mf*, and *pp*. The harp staff shows sustained notes.

Vivace ♩=180

This section features staves for Violin I, Violin II, Viola div., Violoncello div., and Contrabass. The strings play eighth-note patterns and sustained notes. Dynamic markings include *ff*, *pizz.*, and *fp*.

8

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ffz*

Ob. 3 *ffz*

Cl. 1,2 *ffz*

B. Cl. *ff*

Bsn. 1,2 *ff*

Cbsn. *ff*

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

10

11

12

13

14

15

p subito

a2

p subito

p subito

a2

p subito

mf

mf

mf

Timp.

Tom-Toms
w/ sticks

Perc. 1 *f*

Perc. 2 S. Cymbal
w/stick *f*

Perc. 3 Kick Drum *f*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

non div.

ff

p

div.

p

half section

p

tutti

mf

mf

mf

mf

mf

mf

mf

16 17 18 19 20 21 22 23 24

Picc. -

Fl. 1,2 - 1. flz. ff

Ob. 1,2 - 1. ff

Ob. 3 -

Cl. 1,2 - pp pp ff a2 p ff a2 ff f

B. Cl. - pp mp ff p ff f

Bsn. 1,2 - pp mp ff a2 a2 p ff ff f

Cbsn. - pp ff p ff p ff f

Hn. 1,2 - 2. ff ff

Hn. 3,4 - 4. ff ff

Tpt. 1 -

Tpt. 2,3 -

Tbn. 1,2 -

B. Tbn. - ff ff

Tba. - ff ff

Timp. - f

Perc. 1 - Tom-Toms w/ sticks f

Perc. 2 - Bass Drum f

Perc. 3 - f

Hp. -

Vln. I - pp f mf ff ff

Vln. II - pp f ff non div.

Vla. - pp ff p ff p f

Vc. - half pp p mf ff f half tutti ff p f tutti half ff f half

Cb. - ff

Musical score for orchestra and piano, page 10, measures 25-32. The score includes parts for Picc., Fl. 1,2, Ob. 1,2, Ob. 3, Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2,3, Tbn. 1,2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II (div.), Vla., Vcl., Cbsn., and Cb. The score features dynamic markings such as *p*, *mf*, *pp*, *f*, and *tutti*. Measure 28 shows a melodic line for ob. 1 with grace notes and dynamic changes. Measures 29-30 show a transition with sustained notes and dynamic shifts. Measure 32 concludes with a forte dynamic.

33

Picc. *f*

Fl. 1,2 *ff*

Ob. 1,2 *f*

Ob. 3 *f*

Cl. 1,2 *ff*

B. Cl.

Bsn. 1,2 *f*

Cbsn. *f*

Hn. 1,2 *fp*

Hn. 3,4 *fp*

Tpt. 1 straight mute *f*

Tpt. 2,3 straight mute *f*

Tbn. 1,2 straight mute *fp*

B. Tbn. straight mute *fp*

Tba.

Timpani

Perc. 1 Tom-Toms w/ sticks *f*

Perc. 2 Temple Blocks w/ hard mallets *f*

Tamb. Headless Tambourine w/hard rubber mallets *f*

3 Cowbells w/hard rubber mallets *f*

Hp. DCBE>F#GA *mf*

Vln. I tutti non div. *f*

Vln. II tutti non div. *f*

Vla. *ff*

Vc. *ff*

Cb.

38

Picc.

Fl. 1,2

Ob. 1,2

Ob. 3

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Tamb.

Hp.

Vln. I

Vln. II

Vla. div.

Vc.

Cb.

This page contains measures 44 through 51 of a musical score. The instrumentation includes Picc., Fl. 1,2, Ob. 1,2, Ob. 3, Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2,3, Tbn. 1,2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score features a variety of dynamic markings such as **ff**, **f**, **mf**, and **p**. Performance instructions include "To Eng. Hn.", "open", "let ring", and "arco". Measure 47 shows a melodic line for the Clarinets (Cl. 1,2) with grace notes and slurs. Measures 48-51 feature sustained notes and chords across multiple staves, with dynamics like **ff**, **f**, and **p** used to create a sense of tension and release.

A

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Ob. 3 English Horn solo *fp* *mf* *mp* *fp* *f* *v*

Cl. 1,2 *ff*

B. Cl. *ff*

Bsn. 1,2 *ff*

Cbsn. *ff*

Hn. 1,2 *ff* *mp*

Hn. 3,4 *ff*

Tpt. 1 *ff*

Tpt. 2,3 *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tba. *ff*

A

Timp. *ff*

Perc. 1 *ff* Bass Drum

Perc. 2 *ff* suspended cymbal

Perc. 3 *ff*

Hp. *fff*

Vln. I *ff* solo *mp* *f* *mp* *p* *f* *v*

Vln. II *ff* *p* div.

Vla. *ff* *ff* *p* sempre *p*

Vc. tutti *ff* *p*

Cb. *ff*

66 67 68 69 70 71

Picc. -

Fl. 1,2 -

Ob. 1,2 -

Eng. Hn. -

Cl. 1,2 -

B. Cl. -

Bsn. 1,2 -

Cbsn. -

Hn. 1,2 -

Hn. 3,4 -

Tpt. 1 -

Tpt. 2,3 -

Tbn. 1,2 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Hp. -

Vln. -

Vln. II -

Vla. -

Vc. -

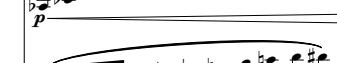
Cb. -

66 67 68 69 70 71

a2  p

a2  p

a2  p

Bassoon 1,2: a2  flt. ff

p cresc. molto

mf pp cresc. molto f

pp cresc. molto f

1. mp pp (pp) cresc. molto f

(pp) cresc. molto f

p cresc. molto f

pp cresc. molto f

Timpani: -

Bass Drum: -

ppp Tam-tam: -

dampen f

CD>E#F#G#A#B# mp

tutti pp cresc. molto ff

gradually start to overpressure cresc. molto f

overpressure ff

cresc. mf

mf mp

mf mp

72 73 74 75 76 77 78 79 80 81

Picc. -

Fl. 1,2 *ff* *mf* *f*³
Ob. 1,2 *f*

Eng. Hn. -

Cl. 1,2 *f* *mf* *mp* *f*³
B. Cl. *f*

Bsn. 1,2 *mf* *f*³
Cbsn. -

Hn. 1,2 -

Hn. 3,4 -

Tpt. 1 -

Tpt. 2,3 -

Tbn. 1,2 -

B. Tbn. -

Tba. -

Timpani *p* *secco* *mp*

Perc. 1 -

Perc. 2 *mf*
(dampen)

Perc. 3 -

Hp. *f*

Vln. I *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *f*
Vln. II *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Vla. *mf* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Vc. *mf* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
Cb. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *pizz.*
div. *pizz.*

93 94 95 96 97 98 99 100

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D \flat CB \flat E \flat FGA \flat

f $\frac{3}{8}$

p

arco $\frac{3}{8}$

fp

101 102 103 104 105 106 107 108 109

Picc. -

Fl. 1,2 *a2* *fp* *f* *mp* *ff*³

Ob. 1,2 *a2* *fp* *f* *mp* *ff*³

Eng. Hn. *fp* *f* *mp* *ff*

Cl. 1,2 *fp* *f* *mp* *ff*

B. Cl. *f* *fp* *f*

Bsn. 1,2 *a2* *fp* *f* *mp* *ff*³

Cbsn. *f* *fp* *f*

Hn. 1,2 -

Hn. 3,4 -

Tpt. 1 *fp* *mf* *p* *f*³ *fp* *f*³

Tpt. 2,3 *ff*³ *f* *f*³ *f*³

Tbn. 1,2 *f*

B. Tbn. -

Tba. *b2* *f*

Timpani -

Perc. 1 -

Perc. 2 *f* *p* *f*

Perc. 3 -

Snare Drum *ff*

S. Cymbal w/stick *ff*

S. Cymbal w/yarn mallets *p* *ff*

D: *ff*³ D: *ff*³ D: *ff*³ D: *ff*³ D: *ff*³

Vln. I *ff*³ *f* *ff*³ *ff*

Vln. II *ff*³ *ff*³ *ff*³ *ff*³

Vla. *ff*³ *ff*³ *ff*³ *ff*³

Vc. *ff*³ *ff*³ *ff*³ *ff*³

Cb. *f* *fp* *f*

119 120 121 122 123 124

Picc. -

Fl. 1,2 *pp* - *f*

Ob. 1,2 -

Eng. Hn. -

Cl. 1,2 *pp* - *f*

B. Cl. *f* -

Bsn. 1,2 *f* - *a*²

Cbsn. -

Hn. 1,2 - *pp* - *mf*

Hn. 3,4 -

Tpt. 1 -

Tpt. 2,3 -

Tbn. 1,2 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 (Vib) *mp* - *f*

Perc. 2 -

Perc. 3 *p* *Marimba w/hard yarn mallets somewhat resonant* - *S. Cymbal w/yarn mallets* *p*

Hp. *p* *bisb* -

Vln. I -

Vln. II -

Vla. -

Vc. *fp* - *f* - *mf* - *f*

Cb. *p* -

125 126 127 128 129 130 131 132 133 134 135 136 137

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timpani

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

138 139 140 141 142 143 144 145

Picc. - - - - - - -

Fl. 1,2 - - - - - - -

Ob. 1,2 - - - - - - -

Eng. Hn. - - - - - - -

Cl. 1,2 *p* - - - - - - -

B. Cl. *p* - - - - - - -

Bsn. 1,2 *p* - - - - - - -

Cbsn. *p* - - - - - - - *pp*

Hn. 1,2 - - - - - - -

Hn. 3,4 - - - - - - -

Tpt. 1 - - - - - - -

Tpt. 2,3 - - - - - - -

Tbn. 1,2 - - - - - - -

B. Tbn. - - - - - - -

Tba. - - - - - - -

Timp. - - - - - - -

Perc. 1 - - - - - - -

Perc. 2 $\frac{3}{4}$ *mp* - - - - - - -

Perc. 3 - - - - - - -

Hp. - - - - - - -

Vln. I div. *p* - - - - - - -

Vln. II *p* - - - - - - -

Vla. div. *p* - - - - - - -

Vc. *p* - - - - - - -

Cb. *p* - - - - - - -

C

Marimba (on same instrument as perc 3) w/soft mallets

Marimba (on same instrument as perc 1) w/soft mallets

C

div. *p* - - - - - - -

p - - - - - - -

mp *pp* - - - - - - -

mp *pp* - - - - - - -

n - - - - - - -

n - - - - - - -

146 147 148 149 150 151 152 153

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

154 155 156 157 158 159 160 161 162 163 164

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2. mute
fp

4. mute
fp

2. straight mute
p mf p pp f

straight mute
1. p mf p 3 pp f

Rub both plams in slow circular motion on low strings - attempt to make continous sound. Effect should be a slow white-noise whistling sound.

pp

165 166 167 168 169 170 171 172 173 174 175

D

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *p*

1. *p*

p

a2 *mf* *ff* *mf* *ff*

f a2 *f*

sempre f

1. open *p* *mf* *p* *mf*

open *mp* *f* *p* *mp* *f*

straight mute *mf*

open *poco f*

poco f

D

f

f *ff* *mf* *ff*

non. div.

div.

div.

f

div.

sempre f

176 177 178 179 180 181 182 183 184 185

Picc. *f* *ff*

Fl. 1,2 *f* *ff*

Ob. 1,2 *a2* *f* *ff*

Eng. Hn. *ff*

Cl. 1,2 *ff*

B. Cl.

Bsn. 1,2

Cbsn. *b2* *ff*

Hn. 1,2 *b2* *ff*

Hn. 3,4 *b2* *ff*

Tpt. 1 *b2* *ff*

Tpt. 2,3 *mf* *ff* *a2* *ff*

Tbn. 1,2 *open b2* *b2* *tbn.1* *ff*

B. Tbn.

Tba. *b2* *ff*

Timp.

Perc. 1

Perc. 2

Perc. 3

Tom-toms w/sticks

S. Cymbal w/stick

f *ff*

Hp. *ff* *ff* *ff*

Vln. I *ff*

Vln. II *poco a poco cresc.* *ff*

Vla. *poco a poco cresc.* *ff*

Vc. *ff*

Cb. *b2* *ff*

CDE \flat F \sharp G \sharp B \sharp

non. div.

ff

186 187 188 189 190 191 192 193 194

Picc. -

Fl. 1,2 -

Ob. 1,2 -

Eng. Hn. -

Cl. 1,2 -

B. Cl. -

Bsn. 1,2 -

Cbsn. -

Hn. 1,2 -

3.

Hn. 3,4 -

Tpt. 1 -

Tpt. 2,3 -

Tbn. 1,2 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Hp. -

Vln. I -

Vln. II -

Vla. div.

Vc. -

Cb. -

208 209 210 211 212 213 214 215 216 217 218 **E** 219 220 221 222 223 224

Picc. - *sffz*
Fl. 1,2 - *sffz*
Ob. 1,2 - *sffz*
Eng. Hn. - *sffz*
Cl. 1,2 - *sffz* 1.
B. Cl. - *sffz*
Bsn. 1,2 - *sffz* 1.
Cbsn. - *sffz*

Hn. 1,2 - *ff* *f* *pp*
Hn. 3,4 - *ff* *f* *pp*
Tpt. 1 - *sffz*
Tpt. 2,3 - *sffz*
Tbn. 1,2 - *sffz*
B. Tbn. - *sffz*
Tba. - *sffz*

Timp. - *>*

Perc. 1 - (toms) *pp* *p*
Perc. 2 - *(b.d.)* *pp* *mp* *f* *p*
Perc. 3 - *(s.cym.)* *pp* *Cowbell w/stick tip* *pp* *mp* *f p*
Hp. - *f* *Fast scrape on lowest wire string w/fingernail*

Vln. I - *sffz* *p*
Vln. II - *sffz*
Vla. - *pizz.* *p* *mf*
Vc. - *sffz* *pizz.* *p* *mf*
Cb. - *sffz*

225 226 227 228 229 230 231 232 233

Picc. - - - - - - - -

Fl. 1,2 - - - - - - - -

Ob. 1,2 a2 *mf* - - - - - - - -

Eng. Hn. - - - - - - - -

Cl. 1,2 a2 *mf* - - - - - - - -

B. Cl. - - - - - - - -

Bsn. 1,2 a2 *mf* - - - - - - - -

Cbsn. - - - - - - - -

Hn. 1,2 - - - - - - - -

Hn. 3,4 4. *pp* - - - - - - - -

f - - - - - - - -

Tpt. 1 - - - - - - - -

Tpt. 2,3 - - - - - - - -

Tbn. 1,2 1. *pp* - - - - - - - -

f - - - - - - - -

B. Tbn. - - - - - - - -

Tba. - - - - - - - -

Timp. - - - - - - - -

Perc. 1 *pp* - - - - - - - -

Perc. 2 *mf* - - - - - - - -

f - - - - - - - -

Perc. 3 *p* - - - - - - - -

mp - - - - - - - -

Slow audible scrape up and down on lowest wire strings (strings set to $\frac{5}{4}$)
w/fingernails or plectrum

Hp. - - - - - - - -

Vln. I - - - - - - - -

Vln. II pizz. *f* - - - - - - - -

(pizz.) Vla. *f* - - - - - - - -

(pizz.) Vc. *f* - - - - - - - -

Cb. - - - - - - - -

F Mysterious $\text{♩}=70$

234 rit. 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Mysterious $\text{♩}=70$
F

rit. Timp.

Perc. 1

Perc. 2

Vibraphone

To Vib.

Perc. 3

begin cicada recording *Recording should be audible but not overbearing

n mp

Hp.

Mysterious $\text{♩}=70$
F

rit.
solo
ad lib.
arco

Vln. I

f

ff

mp

3

3

Vln. II

p

arco

solo arco

Vla.

pp

p

mf

p

Vc.

p

mf

p

Cb.

252 253 254 255 256 257 258 259 260 261 262 263 264 265

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln.

Vln.

Vla.

Vc.

Cb.

1. solo

p

mf

1. solo

p

f p

mf

mf

p

p

pp

1. solo

p

pp

p

S. Cymbal w/yarn mallets

pp mp

Marimba

mp g p

mp g p

tutti non div.

tutti

tutti

tutti

arco

p

A Tempo ♩=70

266
Picc.
Fl. 1,2
Ob. 1,2
Eng. Hn.
Cl. 1,2
B. Cl.
Bsn. 1,2
Cbsn.

267
268
269 accel.
270 rit.
271 accel.
272 rit.
273
274

Musical score for orchestra and choir, measures 1-10. The score includes parts for Hn. 1,2; Hn. 3,4; Tpt.1; Tpt.2,3; Tbn. 1,2; B. Tbn.; and Tba. The vocal parts (Mezzo-Soprano, Alto, Tenor, Bass) are grouped under the heading "Vcl. 1". The score consists of ten staves, each with a key signature of one sharp (F# major) and a common time signature. Measures 1-10 are shown, with measure 10 ending on a half note.

A Tempo ♩=70

Musical score for Timpani. The score consists of a single staff with a bass clef. It features several measures of rests followed by a measure with a vertical bar line. The time signature then changes to $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{5}{4}$. Above the staff, the word "rit." appears twice, indicating a ritardando. The word "accel." appears twice, indicating an acceleration. The dynamic marking "ff" (fortissimo) is placed above the final measure.

Musical score for three percussionists. The score consists of three staves: Perc. 1 (treble clef), Perc. 2 (two-line staff), and Perc. 3 (bass clef). The time signature changes throughout the piece. Perc. 2 has dynamic markings *mp* and a performance instruction "Triangle or finger cymbal".

Perc. 1

Perc. 2

Perc. 3

A Tempo ♩=70

accel. rit. accel. rit.

G Piu Mosso $\text{♩}=90$

275 276 277 278 279 280 281 282

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

G Piu Mosso $\text{♩}=90$

tbn. 1
harmon mute
stem removed

open

p

a2

mf

Timpani

p

Perc. 1

Suspended Cymbals w/yarn mallets

Vibraphone

Perc. 2

mark tree let ring

mark tree quick swipe

Marimba

Perc. 3

mf

Hp.

D \flat C \flat B \flat E \flat F \flat G \flat A \flat

f

G Piu Mosso $\text{♩}=90$

Vln. I

non div.

mp

fp

fp

p < mf > p

mp

div.

Vln. II

mp

fp

fp

p < mf > p

mp

div.

Vla.

mp

fp

fp

p < mf > p

mp

Vc.

mp

fp

fp

p < mf > p

mp

Cb.

3

Deliberate Faster

♩=60

♩=100

molto rall. 283 284 285 286 287 288 289 290 291 292

Picc. Fl. 1,2 Ob. 1,2 Eng. Hn. Cl. 1,2 B. Cl. Bsn. 1,2 Cbsn. Hn. 1,2 Hn. 3,4 Tpt. 1 Tpt. 2,3 Tbn. 1,2 B. Tbn. Tba.

poco rit.

Deliberate Faster

♩=60

♩=100

molto rall.

Timp. Perc. 1 Perc. 2 Perc. 3 Hp.

poco rit.

S. Cymbal w/yarn mallets
Suspended Cymbals w/yarn mallets
mark tree
billowing gliss.

Deliberate Faster

♩=60

♩=100

molto rall.

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

poco rit.

div.

H=90

32

293 294 295 296 297 298 299 300 301 302 303 304 305 306 **accel.** 307 308 309 310

Picc. -

Fl. 1,2 1. solo *p* *mp* *pp* *p*

Ob. 1,2 -

Eng. Hn. -

Cl. 1,2 -

B. Cl. -

Bsn. 1,2 -

Cbsn. -



Hn. 1,2 -

Hn. 3,4 -

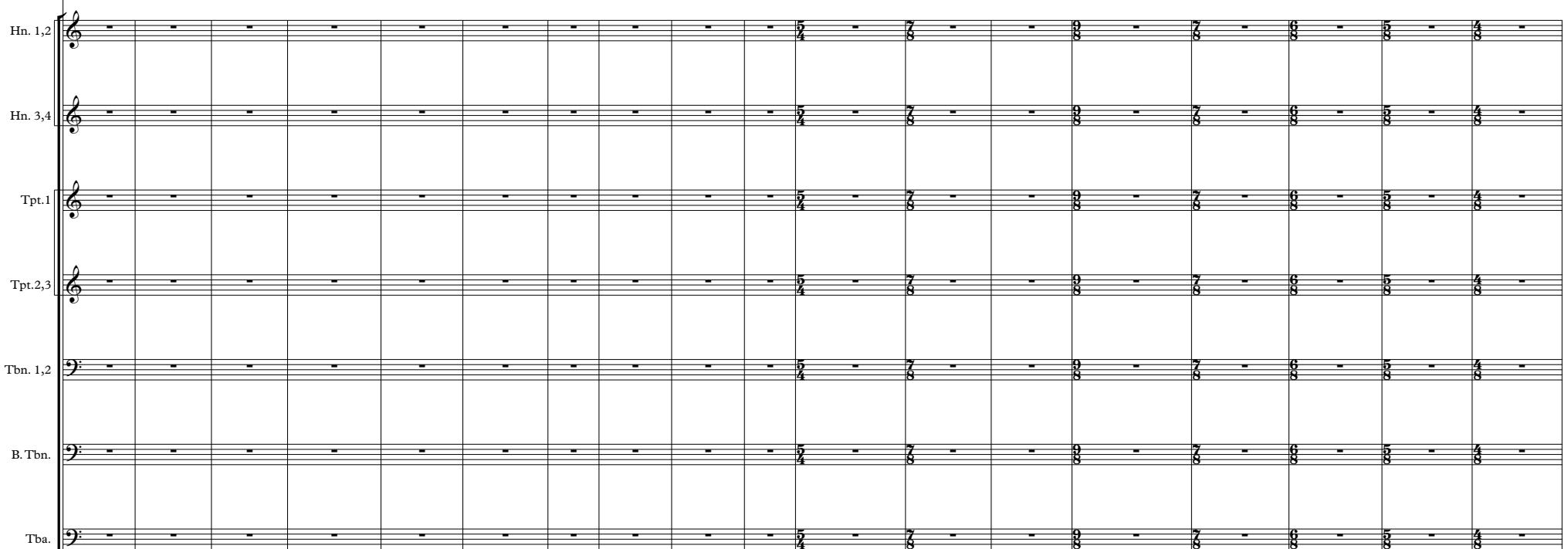
Tpt. 1 -

Tpt. 2,3 -

Tbn. 1,2 -

B. Tbn. -

Tba. -


H=90**accel.**

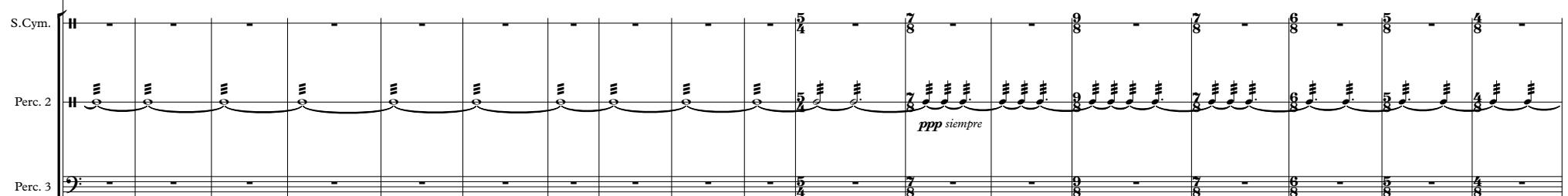
Tim. -



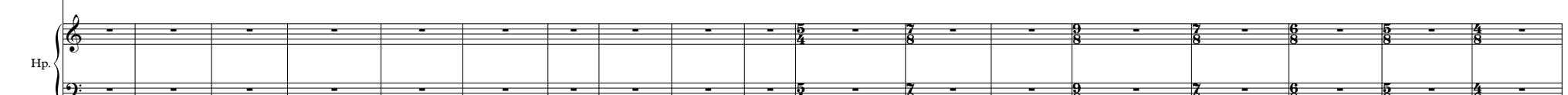
S. Cym. -

Perc. 2 *ppp sempre*

Perc. 3 -



Hp. -


H=90

Vln. I non vib. *pp* norm. solo *pp* **accel.**

Vln. II non vib. *pp* non vib. *pp*

Vla. non vib. *pp*

Vc. -

Cb. -



Deliberately March-like

$\text{♩}=180$

[] ♩=120

311 312 313 314 315 316 317 318 319 320 321 322

Picc. - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Fl. 1,2 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Ob. 1,2 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Eng. Hn. - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Cl. 1,2 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

B. Cl. - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Bsn. 1,2 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Cbsn. - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Hn. 1,2 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Hn. 3,4 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Tpt. 1 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Tpt. 2,3 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Tbn. 1,2 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

B. Tbn. - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

Tba. - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8 - 8

1. solo
f mf

1.
mf

f mf

1. mute
p p mp p pp

harmon mute
stem extended
sfz sfz

3. open
mp

1. pizz.
p

mp

p

mf

3. 3. 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.

pp

mf

mf

mf

mf

Deliberately *f* **March-like**
♩ = 180 **— = 120**

$\text{♩}=180$

$\angle s = 120$

rute on kettle
tune the two lowest drums to lowest pitches possible

Musical score for orchestra and percussion. The score includes parts for Timpani, Snare Cymbal, Percussion 2, Percussion 3, and Horn. The score spans 12 measures across three systems. Measure 1: Timpani (f), Snare Cymbal (5/8). Measure 2: Timpani (f), Snare Cymbal (5/8), Percussion 2 (pizzicato), Percussion 3 (pizzicato). Measure 3: Timpani (mp), Snare Cymbal (To T. Bl.), Percussion 2 (mf), Percussion 3 (mf). Measure 4: Timpani (mf), Snare Cymbal (Temple Blocks w/hard plastic), Percussion 2 (p), Percussion 3 (p). Measure 5: Timpani (p), Snare Cymbal (Cowbell w/stick tip), Percussion 2 (p), Percussion 3 (p). Measure 6: Timpani (mp), Snare Cymbal (6/8), Percussion 2 (pp), Percussion 3 (p). Measure 7: Timpani (mf), Snare Cymbal (6/8), Percussion 2 (mf), Percussion 3 (mf). Measure 8: Timpani (mf), Snare Cymbal (6/8), Percussion 2 (mf), Percussion 3 (mf). Measure 9: Timpani (mf), Snare Cymbal (6/8), Percussion 2 (mf), Percussion 3 (mf). Measure 10: Timpani (mf), Snare Cymbal (6/8), Percussion 2 (mf), Percussion 3 (mf). Measure 11: Timpani (mf), Snare Cymbal (6/8), Percussion 2 (mf), Percussion 3 (mf). Measure 12: Timpani (mf), Snare Cymbal (6/8), Percussion 2 (mf), Percussion 3 (mf).

Deliberately March-like

$\angle = 180$

\angle = 120

mute w/wood block
Press a hollow woodblock against strings, hold tight against strings enough that pitch is audible.

Musical score for orchestra, page 120. The score includes parts for Vln., Vln. II, Vla., Vc., and Cb. The key signature changes from B-flat major to A major at measure 5. Dynamics include *mf*, *f*, *fp*, and *p*. Performance instructions include "tutti" and "(arco)". Measure 5 starts with a dynamic *mf* for Vln. I. Measures 6-7 show a transition with dynamics *f* and *fp*. Measures 8-10 show a continuation with dynamics *f* and *(arco)*. Measures 11-12 show a continuation with dynamics *f* and *(arco)*. Measures 13-14 show a continuation with dynamics *f* and *(arco)*. Measures 15-16 show a continuation with dynamics *f* and *(arco)*. Measures 17-18 show a continuation with dynamics *f* and *(arco)*. Measures 19-20 show a continuation with dynamics *f* and *(arco)*. Measures 21-22 show a continuation with dynamics *f* and *(arco)*. Measures 23-24 show a continuation with dynamics *f* and *(arco)*. Measures 25-26 show a continuation with dynamics *f* and *(arco)*. Measures 27-28 show a continuation with dynamics *f* and *(arco)*. Measures 29-30 show a continuation with dynamics *f* and *(arco)*. Measures 31-32 show a continuation with dynamics *f* and *(arco)*. Measures 33-34 show a continuation with dynamics *f* and *(arco)*. Measures 35-36 show a continuation with dynamics *f* and *(arco)*. Measures 37-38 show a continuation with dynamics *f* and *(arco)*. Measures 39-40 show a continuation with dynamics *f* and *(arco)*. Measures 41-42 show a continuation with dynamics *f* and *(arco)*. Measures 43-44 show a continuation with dynamics *f* and *(arco)*. Measures 45-46 show a continuation with dynamics *f* and *(arco)*. Measures 47-48 show a continuation with dynamics *f* and *(arco)*. Measures 49-50 show a continuation with dynamics *f* and *(arco)*. Measures 51-52 show a continuation with dynamics *f* and *(arco)*. Measures 53-54 show a continuation with dynamics *f* and *(arco)*. Measures 55-56 show a continuation with dynamics *f* and *(arco)*. Measures 57-58 show a continuation with dynamics *f* and *(arco)*. Measures 59-60 show a continuation with dynamics *f* and *(arco)*. Measures 61-62 show a continuation with dynamics *f* and *(arco)*. Measures 63-64 show a continuation with dynamics *f* and *(arco)*. Measures 65-66 show a continuation with dynamics *f* and *(arco)*. Measures 67-68 show a continuation with dynamics *f* and *(arco)*. Measures 69-70 show a continuation with dynamics *f* and *(arco)*. Measures 71-72 show a continuation with dynamics *f* and *(arco)*. Measures 73-74 show a continuation with dynamics *f* and *(arco)*. Measures 75-76 show a continuation with dynamics *f* and *(arco)*. Measures 77-78 show a continuation with dynamics *f* and *(arco)*. Measures 79-80 show a continuation with dynamics *f* and *(arco)*. Measures 81-82 show a continuation with dynamics *f* and *(arco)*. Measures 83-84 show a continuation with dynamics *f* and *(arco)*. Measures 85-86 show a continuation with dynamics *f* and *(arco)*. Measures 87-88 show a continuation with dynamics *f* and *(arco)*. Measures 89-90 show a continuation with dynamics *f* and *(arco)*. Measures 91-92 show a continuation with dynamics *f* and *(arco)*. Measures 93-94 show a continuation with dynamics *f* and *(arco)*. Measures 95-96 show a continuation with dynamics *f* and *(arco)*. Measures 97-98 show a continuation with dynamics *f* and *(arco)*. Measures 99-100 show a continuation with dynamics *f* and *(arco)*.

(♩ = 140)
poco a poco accelerando

323 324 325 326 accel. 327 328 329 330 331 34

Picc. norm.
Fl. 1,2 f Eng. Hn. (play if no E.H.)
Ob. 1,2 f
Eng. Hn. 1.
Cl. 1,2 pp mp f p
B. Cl. mf
Bsn. 1,2 f pp mp f p
Cbsn. f
Hn. 1,2 open p
Hn. 3,4 f
Tpt. 1 harmon mute stem removed p
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba. f
Tim. accel.

Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba. f
Tim. accel.
poco a poco accelerando (♩ = 140)

Perc. 1 S. Cymbal w/stick tip p mp
T. Bl. pp mf
Cow. pp mp
Hp. DCBEFGAB norm. B♭

(♩ = 140)

accel. col legno battuto solo arco tutti arco
Vln. I mf p mp f mf pizz. arco
Vln. II mf p mp f pizz. arco
Vla. mf col legno battuto pizz. mf arco
Vc. f pp p mp mf f pizz. arco
Cb. col legno battuto p mp f mp

poco a poco accelerando

arco col legno battuto solo arco tutti arco
Vln. I mf p mp f mf pizz. arco
Vln. II mf p mp f pizz. arco
Vla. mf col legno battuto pizz. mf arco
Vc. f pp p mp mf f pizz. arco
Cb. col legno battuto p mp f mp

($\bullet = 160$)

332 333 334 335 336 337 338

Picc. - - - - - -

Fl. 1,2 *f* *f* *ff* *ff* *ff* *f*

Ob. 1,2 *a2* *f* *f* *ff* *ff* *ff*

Eng. Hn. - - - - - -

Cl. 1,2 *f* *f* *ff* *ff* *ff* *a2*

B. Cl. *f* - - - - -

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

Cbsn. - - - - - - *ff*

Hn. 1,2 *f* *f* *fp* *fp*

Hn. 3,4 *a2* *f* *f* *fp* *fp*

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

Tpt. 2,3 - - - - - - *ff* *a2*

Tbn. 1,2 - - - - - - *sfz* *sfz* *fp* *fp*

B. Tbn. - - - - - - *sfz* *sfz* *fp* *fp*

Tba. - - - - - - *f* *f*

(♩ = 160)

(♩ = 160)

Tim.

Perc. 2

T. Bl.

Cow.

Hp.

(♩ = 160)

Bass Drum
secco, sounding like the kick drum

S. Cymbal w/yarn mallets

Whip

ff

f

mf

mp

DCB**B**FG**A****B**

ff

gloss

gloss

(♩ = 160)

A musical score for orchestra, page 107. The score includes five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in common time. The score shows various musical phrases with dynamic markings such as *ff*, *f*, and *mf*. The strings play intricate patterns of eighth and sixteenth notes, often with grace notes and slurs.

Vivace ♩ = 180

339 J
 Picc. ff
 Fl. 1,2 ff
 Ob. 1,2 ff
 Eng. Hn.
 Cl. 1,2 a2
 B. Cl. 3
 Bsn. 1,2 a2
 Cbsn. 3
 Hn. 1,2 ff
 Hn. 3,4 ff
 Tpt. 1 ff
 Tpt. 2,3 ff
 Tbn. 1,2 bbn. 1 f
 B. Tbn. ff
 Tba. ff

Vivace ♩ = 180

Vivace ♩ = 180

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla. div., Vc., and Cb. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (ff) for Vln. I, followed by eighth-note patterns for Vln. II and Vla. div. Measure 12 begins with a dynamic of ff, followed by eighth-note patterns for Vln. II and Vla. div. The bassoon (Cb.) has sustained notes throughout both measures.

351

352

353

354

355

356

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Vc.

Cb.

363 364 365 366 367 368 369 370 371 372 373 374 375 376

Picc. -

Fl. 1,2 1. *p* *pp* *mf* *f* a2

Ob. 1,2 *p* *mf* *f* a2

Eng. Hn. -

Cl. 1,2 a2 *f*

B. Cl. *p* *pp* *mf* *f*

Bsn. 1,2 *p* *mf* *f*

Cbsn. -

Hn. 1,2 *p* 1. *p* *sffz*

Hn. 3,4 *p* 3. *p* *sffz*

Tpt. 1 *fp* *fp* *fp* *fp* 2. *p* *mp*

Tpt. 2,3 *p* *p* *mp*

Tbn. 1,2 *p* *mp*

B. Tbn. *p* *mp*

Tba. *fp* -

Timp. *mf*

Perc. 1 *fp* *pp* *fp*

Perc. 2 *mf*

Vibraphone To S.Cym.

Perc. 3 *f* *p*

Hp. -

Vln. I div. *fp* div. a2 *p*

Vln. II *fp* non div. *p* *mf*

Vla. *fp* *fp* *p* *mf*

Vc. *mf* *pizz.*

Cb. *arco* *fp* *f*

K

377 378 379 380 381 382 383 384 385

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

386 387 388 389 390 391 392 393 394 395

Picc. -

Fl. 1,2 - *p* *mf* *ff* *To Picc.*

Ob. 1,2 - *p* *mf* *ff* *bz.*

Eng. Hn. -

Cl. 1,2 - *pp* *p* *mf* *ff* *bz.*

B. Cl. - *mf* *mf* *ff* *bz.*

Bsn. 1,2 - *mf* *mf* *ff* *bz.*

Cbsn. - *mf* *ff*

Hn. 1,2 + *fp* *fp* open *bz.* *p* *open* *f*

Hn. 3,4 + *fp* *p* *f*

Tpt. 1 *sfz* *sfz*

Tpt. 2,3 *sfz*

Tbn. 1,2 2. straight mute *p* *mp* *f*

B. Tbn. straight mute *p* *mp* *f*

Tba. -

Timp. -

Perc. 1 Vibraphone *pp* *pp* *mp* *ff*

Perc. 2 *pp* *pp* *mp* *mf*

Perc. 3 *pp* *pp* *mp* *ff*

Hp. p.d.l.t. *mf* *G²* *D²* *mp* *D²* *E²* *C²* *f* *div.*

Vln. I *mp* *f* *pp* *mp* *mf* *f* *ff*

Vln. II *mf* *p* *f* *pp* *mp* *mf* *f* *ff* non div.

Vla. *p* *f* *pp* *mp* *mf* *bz.* *ff*

Vc. *pp* *mp* *mf* *ff* *bz.*

Cb. *pp* *mp* *mf* *ff*

43

Picc. 396
Fl. 1,2 397
Ob. 1,2 398
Eng. Hn.
Cl. 1,2 399
B. Cl. 400
Bsn. 1,2 401
Cbsn. 402
Hn. 1,2 403
Hn. 3,4 404
Tpt. 1 405
Tpt. 2,3 406
Tbn. 1,2 407
B. Tbn.
Tba.

L

Timp. 408
Perc. 1
Perc. 2
Perc. 3

Hp.

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

408 409 410 411 412 413 414 415 416 417 418 419 420 421 422

Picc. Fl. 1,2 Ob. 1,2 Eng. Hn. Cl. 1,2 B. Cl. Bsn. 1,2 Cbsn.

Hn. 1,2 Hn. 3,4 Tpt. 1 Tpt. 2,3 Tbn. 1,2 B. Tbn. Tba.

Timpani

Perc. 1 Perc. 2 Perc. 3

Hp.

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

f

423 424 425 426 427 428 429 430 431 432 433 434

Picc. ff fp ff mp a2 ff
 Fl. 1,2 ff fp ff mp a2 ff
 Ob. 1,2 ff fp ff mp a2 ff
 Eng. Hn. ff fp ff mp a2 ff
 Cl. 1,2 ff fp ff mp a2 ff
 B. Cl. ff fp ff mp a2 ff
 Bsn. 1,2 ff fp ff mp a2 ff
 Cbsn. sfz ff ff

Hn. 1,2 ff p ff
 Hn. 3,4 ff p ff
 Tpt. 1 f fp f ff mf ff
 Tpt. 2,3 f fp f ff mf ff
 Tbn. 1,2 f p ff
 B. Tbn. f fp ff
 Tba. sfz ff

Tim. f f p ff

Perc. 1 mf fp f ff
 Perc. 2
 Perc. 3

Hp.

Vln. I ff
 Vln. II ff
 Vla. ff
 Vc. ff
 Cb. sfz ff

M

To Ob.

4.

M

Tom-toms w/sticks

S. Cymbal w/stick let ring

Mark Tree

Kick Drum

Siren oscillate like an air raid siren sim. ad lib

435 436 437 438 439 440 441 442 443 444 445 446

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Mark Tree

let ring

Mark Tree

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

half section

f

447 448 449 450 451 452 453 454

Picc.

Fl. Picc. 2
ff [Piccolo]

Ob. 1,2
ff [Oboe]

Eng. Hn.
ff

Cl. 1,2
ff [Clarinet in E \flat]

B. Cl.
really loud multiphonic

Bsn. 1,2
ff really loud multiphonic

Cbsn.

2.

Hn. 1,2
f

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2
like a fog horn straight mute

B. Tbn.

Tba.
f

Timp.
mf

Perc. 1
Tom-toms w/sticks
f

Perc. 2

Perc. 3
let ring

Hp.

Vln. I

Vln. II

Vla.
div. f

Vc.
f

Cb.
div.
arc

f

Picc. 455 ff 456 ff 457 ff 458 ff 459 ff 460 ff 461 ff 462 ff

Fl. 2 ff ff ff ff ff ff ff ff

Ob. 1,2 ff ff ff ff ff ff ff ff

Ob. 3 ff ff ff ff ff ff ff ff

Cl. 1 ff ff ff ff ff ff ff ff

B. Cl. ff ff ff ff ff ff ff ff

Bsn. 1,2 ff ff ff ff ff ff ff ff

Cbsn. ff ff ff ff ff ff ff ff

Hn. 1,2 ff ff ff ff ff ff ff ff

Hn. 3,4 ff ff ff ff ff ff ff ff

Tpt. 1 f ff ff ff ff ff ff ff

Tpt. 2,3 f ff ff ff ff ff ff ff

Tbn. 1,2 like a fog horn 2. brassy open ff ff ff ff ff ff ff ff

B. Tbn. like a fog horn brassy ff ff ff ff ff ff ff ff

Tba. ff ff ff ff ff ff ff ff

Tim. f ff ff ff ff ff ff ff

Perc. 1 (t.toms) ff ff ff ff ff ff ff ff

Perc. 2 ff ff ff ff ff ff ff ff

Perc. 3 ff ff ff ff ff ff ff ff

Hp. ff ff ff ff ff ff ff ff

Vln. I ff ff ff ff ff ff ff ff

Vln. II ff ff ff ff ff ff ff ff

div.

Vla. non div. ff ff ff ff ff ff ff ff

Vc. non div. ff ff ff ff ff ff ff ff

Cb. tutti ff ff ff ff ff ff ff ff

49

N

Picc. 463 - 464 - 465 - 466 - 467 - 468 - 469

Fl. 2
Ob. 1,2
Ob. 3
Cl. 1 Eb Cl
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.

Tim. **N**
Perc. 1
Perc. 2
Perc. 3
Hp.

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

O

Picc. 476 ff 477 ff 478 ff 479 ff 480 ff 481 ff

Fl. Picc. 2 To Fl. Ob. 1,2 Ob. 3 Cl. 1 Eb Cl. B. Cl. Bsn. 1,2 Cbsn. Hn. 1,2 Hn. 3,4 Tpt. 1 Tpt. 2,3 Tbn. 1,2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Hp.

S. Cymbal w/stick Tom-toms and S.Cymbal w/sticks Snare Drum Tom-toms and SC Tam-tam T-t. A♭E♭ gliss. gliss. gliss. ff repeat, ad lib, l'istesso tempo, do not coordinate events tutti ff repeat, ad lib, l'istesso tempo, do not coordinate events ff repeat, ad lib, l'istesso tempo, do not coordinate events ff repeat, ad lib, l'istesso tempo, do not coordinate events ff div. ff repeat, ad lib, l'istesso tempo, do not coordinate events ff

Vln. I Vln. II Vla. Vcl. Cb.

482 Picc. *ff*
 483 Fl. Picc. 2 To Picc.
 484 Ob. 1,2
 485 Ob. 3
 486 Cl. 1 Eb Cl. *mp*
 B. Cl. *mp* *cresc.*
 Bsn. 1,2 Cbsn. *mp*
 Hn. 1,2
 Hn. 3,4
 Tpt. 1 *ff* 3. *fp*
 Tpt. 2,3 *ff* 2. *fp* *p*
 Tbn. 1,2 *fp*
 B. Tbn.
 Tba.
 Timp. *f* *p*
 Perc. 1 Snare Drum
 Perc. 2
 Perc. 3 *f* *sfz*
 S. Cymbal w/stick
choke
 Hp. *gloss.*
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

stop spinning whenever to ensure silence in bar 492

Sleepily

P = 60

Sleepily

P = 60

f ~~fff~~

Tempo Primo

Tempo 1

P = 60

f = 180

Timpani (Tim.)

Perc. 1

Perc. 2

Perc. 3

Horn (H.)

Tom-toms w/ sticks

Siren

mute for silence

Mark tree
rustle high bars only

pp

choke

S. Cymbal w/stick

Kick Drum

f

fff

pp

Sleepily

P = 60

Tempo Primo

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Cb.) across five staves. The score includes dynamic markings such as *ppp*, *div.*, *tutti*, *fff*, and *f*. It also features tempo changes: **P = 60** (non div.), **= 180**, and **= 120**. Measure numbers 1 through 10 are indicated above the staves. Measures 1-3 show eighth-note patterns with grace notes. Measures 4-5 show sixteenth-note patterns with grace notes. Measures 6-7 show eighth-note patterns with grace notes. Measures 8-9 show sixteenth-note patterns with grace notes. Measure 10 concludes with a forte dynamic *fff*.