

Ivan Moseley

CAMMINO

Concerto for large orchestra

time for performance 21 minutes

score in C

Instrumentation

Piccolo (doubling alto flute)

Flutes I, II

Oboes I, II (II doubling cor anglais)

Clarinets in B flat I, II

Bass clarinet in B flat

Bassoons I, II

Contrabassoon

Horns in F I-IV

Trumpets in B flat I-III

Trombones I, II

Bass trombone

Tuba

Timpani (4)

Percussion (three players; only one of each instrument required):

I: Snare drum, Triangle, Bass drum, Suspended cymbal, Tam-tam, Whip, Tom-toms (4), Glockenspiel, Xylophone, Marimba (five-octave), Vibraphone

II: Snare drum, Bass drum, Cymbals, Tam-tam, Tom-toms (4), Tubular bells (E, F), Glockenspiel, Xylophone, Marimba

III: Snare drum, Triangle, Bass drum, Suspended cymbal, Tam-tam, Whip, Tom-toms (4), Glockenspiel, Xylophone, Marimba, Vibraphone

Harp

Violins I (divisi in 2)

Violins II (divisi in 2)

Violas (divisi in 2)

Cellos

Contrabasses

CAMINO

Concerto for large orchestra

Ivan Moseley (June 2011)

Flowing $\text{♩} = 80$

Piccolo

Flutes I, II

Oboe I

Cor Anglais solo

Clarinets in B \flat I, II

Bass Clarinet in B \flat

Bassoons I, II a 2 (soli)

Contrabassoon *f*

Horns in F I, II 1

Horns in F III, IV

Trumpets in B \flat I, II

Trumpet in B \flat III

Trombone I, II con sord. *p*

Bass Trombone con sord. *p*

Tuba con sord. *p*

Timpani *pp* *pp*

Percussion I Xylophone

Percussion II Marimba

Percussion III Vibraphone

Harp *mf* *f* *8 \sharp*

liberamente, quasi improvvisando

Violins I *f*

Violins II *f*

Violas *f*

Violoncellos *f*

Contrabasses *f*

Flowing $\text{♩} = 80$

A Mysterious ♩ = 128

8

Cl. I, II

B. Cl.

Bsn. I, II

Cbsn.

Tbn. I, II

B. Tbn.

Tba.

mf

pp subito

p

3

5

A Mysterious ♩ = 128

Timp.

Hp.

mf

muta G in A

p

3

A Mysterious ♩ = 128

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

p senza vibrato

con sord.

p senza vibrato

f

pizz.

arco

pizz.

arco

3

15 **As at first** ♩ = 80

Ob. I, II *f* *I solo*

Cl. I, II *f*

B. Cl. *f*

Tpt. I, II *mf* *I con sord. (cup)*

As at first ♩ = 80

Perc. II *mf* *Marimba*

Perc. III *f* *Vibraphone* *mp*

Hp. *mf*

As at first ♩ = 80

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp* *pizz.* *arco*

Cb. *f* *mp* *pizz.* *arco*

22 **Mysterious** ♩ = 128

Ob. I, II

B. Cl.

Hn. I, II

Tpt. I, II

Tbn. I, II

B. Tbn.

Tba.

I con sord.

senza sord.

I senza sord.

senza sord.

senza sord.

senza sord.

Perc. II

Perc. III

Marimba

To S. D.

To Glock.

mf

p

Hp.

Mysterious ♩ = 128

Vln. I

Vln. II

Vla.

Vc.

senza sord.

senza sord.

con sord.

mp

mf

As at first ♩ = 80

B

I solo

Fl. I, II *f legato*

B. Cl. *ff* *p* *f*

Bsn. I, II *f*

Hn. I, II *con sord. (II)* *f* *p*

Hn. III, IV *con sord.* *f* *p*

Tpt. I, II

Tbn. I, II

B. Tbn.

Tba.

As at first ♩ = 80

B

Timp. *f*

Perc. I Xylophone *f*

Vln. I *As at first ♩ = 80* *pizz.* *f* *arco* *3* *3* *pizz.*

Vln. II *pizz.* *f* *arco* *3* *3* *pizz.*

Vla. *pizz.* *senza sord.* *f* *arco* *3* *3* *pizz.*

Vc. *pizz.* *f* *3* *3* *ff*

Cb.

33
Fl. I, II
B. Cl.
Bsn. I, II
Hn. I, II
Hn. III, IV
Tbn. I, II
B. Tbn.
Tba.
Timp.
Perc. I
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
f
f
ff

senza sord.
senza sord.
Il senza sord.
To Tri.

3
3
3
3
3
3
3
3
3
3
6
6
6
6
6
6
6
6
6
6

37

Picc. *ff*

Fl. I, II *ff* a²

Ob. I, II *ff* a²

Cl. I, II *ff* a²

B. Cl. *ff*

Bsn. I, II *ff* a²

Hn. I, II *f* a²

Hn. III, IV *f* a²

Tpt. I, II *ff* a² *ffp* < *ff*

Tpt. III *ff* a² *ffp* < *ff*

Tbn. I, II *ff* a²

B. Tbn. *ff*

Perc. II Glockenspiel *ff*

Perc. III Snare Drum *ff sempre*

Vc. *ff* arco *pizz.*

Cb. *ff* arco *pizz.*

42 Picc. *Take alto flute* **Strongly** $\text{♩} = 128$ **C**

Fl. I, II (6)

Ob. I, II *ff* *a 2* *ff* *3*

Cl. I, II

B. Cl.

Bsn. I, II *3*

Hn. I, II *a 2* *ff* *3*

Hn. III, IV *a 2* *ff* *3*

Tpt. I *ffp* *3* *ff* *5* *3* *3*

Tpt. II *ffp* *3* *ff* *3* *5* *3*

Tpt. III *ffp* *3* *ff* *3*

Perc. II *Glockenspiel* *3* *To Mar.* **Strongly** $\text{♩} = 128$ **C**

Perc. III *To Vib.*

Vc. *arco* **Strongly** $\text{♩} = 128$ **C**

Cb. *arco*

49 II take cor anglais

Ob. I, II

Cl. I, II *ff* *pp subito*

Hn. I, II

Hn. III, IV

Tpt. I, II *ff* *pp subito*

Tpt. III *ff*

Tbn. I, II *ff* *pp subito*

Vln. I con sord.

Vln. II con sord.

Vla. con sord.



53 At the same speed, but softly

Fl. I, II *p dolce* I solo

A. Fl. *p dolce* I solo

Cl. I, II *p dolce* I solo

Tpt. I, II

Tbn. I, II

Perc. III *pp dolce*

Vln. I *arco ppp* *pp*

Vln. II *arco ppp* *pp*

Vla. *arco ppp* *pp*

58

Fl. I, II

A. Fl.

Ob. I, II

C. A.

Perc. III

Vln. I

Vln. II

Vla.

I solo
p dolce

pp

mp dolce

pp

p

pp

p

pp

p

62

A. Fl.

C. A.

Cl. I, II

Hn. I, II

Hn. III, IV

Perc. I

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

Take oboe

I solo
p dolce

con sord.
ppp

con sord. IV
ppp

Triangle
p

To sus. Cym.

pp

pp

pp

pp

pizz.
p

pizz.
p

Gathering force

67

Fl. I, II *I solo* *mp* *mp* *mp legato* *I solo*

A. Fl. *mp* *solo* *3* *3* *3* *3* *Take piccolo*

Perc. I *Gathering force* *Cymbal* *mp* *To Glock.*

Perc. II *Marimba* *mf*

Perc. III *Vibraphone* *p* *ped.*

Hp. *p* *B₃*

Vln. I *senza sord.* *pp*

Vln. II *senza sord.*

Vla. *solo* *mp espress.* *5* *3* *3*

Vc.

Cb.

Gathering force

73

Fl. I, II *mp* *5* *mp* *3* *3* *3*

Cl. I, II *mp* *1* *3*

Perc. I *Glockenspiel* *To Cym.* *Cymbal* *mp* *To Glock.*

Perc. II *Marimba* *mf*

Perc. III *Vibraphone* *3* *(firm mallets)* *pp*

Hp. *D₇* *Gr* *A₆* *F₃*

Vln. I *pp*

Vla.

D Strongly

Picc. *ff* 3

Fl. I, II *ff* 3

Ob. I, II *ff*

Cl. I *ff* 3

Cl. II

Bsn. I, II *ff*

Hn. I, II *ff* 3 senza sord.

Hn. III, IV *ff* 3 senza sord.

Tpt. I *ff* 3 I solo

Tpt. II *fff* 3

Tbn. I, II *ff* 1

B. Tbn. *fff* 3

D Strongly

Timp. *ff*

Perc. I Glockenspiel *ff*

Perc. II Marimba *ff*

Perc. III Vibraphone *ff*

Hp. *ff* 3 *8va* *1* *A:Bk* *Gz*

Vln. I *ff* 3 *nat.* *8va*

Vln. II *ff* 3

Vla. *ff* 3 *le altre, senza sord.* *senza sord. tutti*

Vc. *ff* *pizz.* *arco* 3

Cb. *ff* *arco* 3

91

Fl. I, II *ff*

Ob. I, II *ff* *a 2*

Cl. I, II *ff*

Bsn. I, II *ff* *a 2 b*

Hn. I, II *ff*

Tpt. I, II *ff*

Tbn. I, II *ff*

Timp. *muto A in B \flat*

Perc. I Glockenspiel *ff* To Tom-t. *f* Tom-toms *f*

Perc. II Marimba *fff* *f*

Perc. III Vibraphone *fff* To S. D. Snare Drum *f*

Hp. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *pizz.* *f*

Vc. *fff* *f*

Cb. *fff* *pizz.* *f*

96

Ob. I, II *ff* II

Cl. I, II *ff* 5

Hr. I, II *ff* 3 I *fff*

Hr. III, IV *ff* III 5 *fff*

Tpt. I, II *ff* 3 *ff* 3 *fp* *ff* 5 *fff*

Tpt. III *ff* 3 II *ff* 3 *fff*

Tbn. I, II *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *ff* 5 *muta D₃ in C, E in F, E₃ in E₃, B₃ in G*

Perc. I Tom-toms To Glock. Glockenspiel *ff*

Perc. II Marimba *ff* 5

Perc. III Snare Drum *fff* *pp* *ff* *p* To Xyl. *fff*

Vln. I *ff* pizz. arco con sord.

Vln. II *ff* pizz. arco con sord.

Vla. *fff* 3 con sord.

Vc. *fff* 3

Cb. *fff* 3

E Lively but light $\text{♩} = 72$

103

Fl. I, II *p sempre*

B. Cl. *pp*

Perc. I Glockenspiel *mf*

Perc. II Marimba *To T.-t.*

Perc. III Xylophone *pp*

Vln. I *p leggiero e scherzando*

Vln. II *p leggiero e scherzando*

Vla. arco *p leggiero e scherzando con sord.*

Vc. *p leggiero e scherzando* pizz. 3

Cb. *p leggiero e scherzando* pizz. 3

110

Fl. I, II

B. Cl. *p*

Timp. *p*

Perc. I Glockenspiel *To T.-t.*

Perc. II Tam-tam *pp* To Marimba *p sempre*

Perc. III Xylophone

Vln. I *p* *più f*

Vln. II *p* *più f*

Vla. *p*

Vc. arco *p*

Cb. *p*

117

Fl. I, II *mp sempre*

Cl. I, II *ff*

B. Cl.

Hn. I, II *f* *ff*

Hn. III, IV *f* *ff*

Tpt. I, II *f* *ff*

Tpt. III *f* *ff*

Tbn. I, II *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *muta F in G, E in F#, C in D, G in C*

Perc. I Tam-tam *mf* *f* To Vib.

Perc. II Marimba *mp*

Vln. I *senza sord.* *mp*

Vln. II *senza sord.* *mp*

Vla. *mf* *tr* *6* *tr*

Vla. *mf* *tr* *6* *tr*

Vc. *arco* *p* *pizz.* *arco*

Cb. *p* *pizz.*

128

Fl. I, II

Perc. II Marimba *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *tr* *6*

Vla. *tr* *6*

Vc. *pizz.* *mp* *arco* *6*

Cb. *mp*

più f

p

134

Fl. I, II *mf sempre* **F**

B. Cl. *mp* *5*

Tpt. I con sord. (harmon) *pp* *cresc. sempre*

Tpt. II con sord. (harmon) *pp* *cresc. sempre*

Perc. I **F** Vibraphone *mf*

Perc. III Xylophone *mf sempre*

Vln. I *mf* **F**

Vln. II *mf*

Vla. *tr* *6* senza sord. *pizz.* *3* *arco*

Vla. senza sord. *pizz.* *3* *arco*

Vc. senza sord. *pizz.* *3*

Cb.

142

Picc.

Fl. I, II

Tpt. I

Tpt. II

Vibraphone

Perc. I

Perc. III

Xylophone

Vln. I

Vln. II

147

Cl. I, II

Hn. I, II

Hn. III, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. III

To T.-t.

Tam-tam

senza sord.

II (senza sord.)

a 2

ff

f

5

muta D in Eb

153

Fl. I, II: *mf* *pp subito*

Cl. I, II: *p* *pp subito*

Timp.: *muta C in D₂*

Perc. I: *Vibraphone* *pp*

Perc. II: *Marimba* *mf*

Perc. III: *To B. D.*

Vln. I: *p*

Vla.: *pizz.* *f*

Vc.: *pizz.* *f*

Cb.: *(pizz.) ff*



161

Fl. I, II: *ff* *pp* *ff*

Cl. I, II: *ff*

B. Cl.: *mf*

Bsn. I, II: *f*

Tbn. I, II: *I con sord.* *mp*

Perc. I: *Vibraphone* *f*

Vln. I: *f* *con sord.* *pp*

Vln. II: *f*

171 **G**

Fl. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Tbn. I, II

B. Tbn.

Timp.

Perc. I

Vibraphone

con sord. (II)

con sord.

muta D₃ in B₃

ff pp subito

f

f

f

mp

mp

mp

f

p

5.6 5.6 5.6



181

Fl. I, II

Cl. I, II

B. Cl.

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vibraphone

nat.

pizz.

(pizz.)

(pizz.)

f

mf

sfz

sfz

sfz

pp

mf

mf

mf

5

190

Fl. I, II *mp*

Cl. I, II *mp*

Hn. I, II *f*

Hn. III, IV *f*

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

Tpt. III *f* *cresc.*

Tbn. I, II *f* *ff* senza sord.

B. Tbn. *f* *ff* senza sord.

Tba. *f* *ff*

Perc. I *p* *ped.* Vibraphone

Perc. II *mf* *ff* Xylophone To Mar.

Perc. III *mf* Bass Drum To T.-l.

Hp. *mp* *leggero* *sempre* B \flat G \flat

Vln. I *mf* *senza sord.* (8) (7)

Vln. II *mp* (pizz.)

Vla. *pp* arco

H

200

Fl. I, II

Cl. I, II

Perc. I

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

pp

p

pp

arco

p

Ed

Tam-tam

pp

B♭ C♯

A♭ D♯ G♯

D♯ E♭

pizz.

3

4

5

arco

p

209

Tam-tam (L.v.)

Perc. III *pp*

Hp. *mp dim.*

Vln. I con sord. *pp*

Vln. II con sord. (arco) *pp*

Vln. II arco

Vla. arco *ppp*

Vc. arco *ppp*

Cb. arco *ppp*

216

Fl. I, II *mf*

B. Cl. *p*

Cbsn. solo *mp* *cresc.*

Perc. II Marimba *p*

Perc. III To Xyl.

Hp. *mp* *mf*

Vln. I (s) senza sord. *pp cresc.* loco

Vln. II unis. senza sord. *pp cresc.*

Vla. *pp cresc.*

Vc. *pp cresc.*

Cb. *pp cresc.*

223

B. Cl.

Cbsn.

Perc. I
Vibraphone *mf*

Perc. II
Marimba *mp*

Hp.
l.v. *f* [B♭D₃ F₂] *mf* [A₂C₃]

Vln. I
f dim. sempre

Vln. II
f dim. sempre

Vla.
f dim. sempre

Vc.
f dim. sempre

Cb.
f dim. sempre



231

Picc.
mf

Fl. I, II
a 2
mf

B. Cl.
mf

Cbsn.
mp solo *cresc.*

Hp.
mp [E₃] *gr^o* [A₂B₂C₃ G₂]

Vln. I
p cresc. *f*

Vln. II
p cresc. *f*

Vla.
p cresc. *f* *pp subito*

Vc.
p cresc. *f*

Cb.
p cresc. *f*

238

Fl. I, II *f* a 2 3

Ob. I, II *f* a 2 3 Il take cor anglais

Cl. I, II *f* a 2 3

Bsn. I, II *f* a 2 3

Cbsn. *f* a 2 3

Perc. I Vibraphone *mp* *ped.*

Hp. *pp* 5:6 5:6

Vln. I *mf* *f* *pp*

Vln. II *mf* *pp*

Vla. *mf*

Vc. *pp* *pizz.* *mf*

247

B. Cl. *mf* 5 3

Bsn. I, II *mf* *Il solo* *cresc.*

Hr. I, II *con sord.* *pp*

Hp. 5:6 5:6 [FG]

Vln. I *f*

Vln. II *f* *pizz.*

Cb. *mf* *cresc.* *arco*

253

Cl. I, II *f* *pp* *mp* *J*

B. Cl. *f*

Bsn. I, II *mf* *cresc.* I solo

Hn. I, II *p* I senza sord.

Hn. III, IV *p* III (senza sord.)

Tpt. I, II *p* con sord. (straight)

Perc. I *mf* *J* Vibraphone

Perc. II *p* *f* Marimba

Perc. III *p* *f* Xylophone To Tri. Triangle

Hp. *mf* *cresc.* *B♭C♯* *A♭B* *D♯E*

Vln. I *pp* *mf* *divisi* *8va* *5-6* *5-6* *unis.*

Vln. I *pp* *5-6* *5-6*

Vln. II *pp* *8va* *5-6* *5-6* *mf*

Vla. *mf*

Vc. *p* *mf* *arco* *3* *3*

Cb. *mf*

265

Picc. *f*

Fl. I, II *f* a 2 *f*

C. A. *f* *cresc.*

Cl. I, II *f*

B. Cl. *mf* *mf*

Bsn. I, II

Tpt. I, II *mp* *f* I solo

Perc. I Vibraphone *mf* *f* *ad lib.*

Perc. II Marimba *f* *cresc.*

Perc. III Triangle To Cym. Cymbal *mp* To T.-t.

Hp. *mf*

Vln. I *dim.* *pp* *f*

Vln. II *dim.* *pp* *f*

Vla. *dim.* *pp* *pizz.* *mp* *f*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

276 *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Picc.

C. A.

Cl. I, II *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

B. Cl. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Tpt. I, II *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Perc. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. II *dim.*

Perc. III Tam-tam *mf* To Cym.

Hp. *f* *cresc.*

Vln. I *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Vln. II *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

Vla. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

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

(6)

285

Picc. *ff*

C. A. *ff* Take oboe

Cl. I, II

B. Cl.

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

Perc. I Cymbal *p* *mp* *mf* To Glock. To Xyl.

Hp. C₃ E₃F₃G₃

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

K

292

Ob. I, II II

B. Cl.

K

Vln. I *p cresc.* unis.

Vln. I *p cresc.* unis.

Vln. II *p cresc.* unis.

Vln. II *p cresc.* unis.

Vla. *p cresc.* unis.

Vc. *p cresc.* unis.

Cb. *p cresc.*

298

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *cresc.* *sfz*

Cl. I, II *a 2* *ff*

B. Cl. *ff*

Hn. I, II *ff*

Perc. I Glockenspiel *f* To Vib.

Perc. II Marimba *ff*

Perc. III Xylophone *ff*

Hp. *ff* (D₇) (A₇) (E₇) (B₇)

Vln. I *f sostenuto* *8va*

Vla. *f* *sfz*

305

Picc.

Fl. I, II

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

Cl. I, II

B. Cl.

Hn. I, II *cresc.* *sfz* *sfz*

Perc. I
Vibraphone *f* *Ped*

Perc. II
Marimba

Perc. III
Xylophone

Hp.
B \flat
D \sharp

Vln. I (8) *ff* *cresc.* *sfz* *sfz*

Vln. II *ff* *cresc.* *sfz* *sfz*

Vla. *ff* *cresc.* *sfz* *sfz*

Strongly, as before ♩ = 128

L

Fl. I, II

Ob. I, II

Cl. I, II

B. Cl.

Hn. I, II

Hn. III, IV

Tpt. I, II

Strongly, as before ♩ = 128

L

Perc.

Perc. II

Perc. III

Strongly, as before ♩ = 128

L

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

This musical score page, numbered 34, covers measures 318 through 322. The orchestration includes Piccolo, Flute I and II, Oboe I and II, Clarinet I and II, Horn I and II, Horn III and IV, Trumpet I and II, Trumpet III, Trombone I and II, Bass Trombone, Tuba, Percussion I (Tom-toms), Percussion II (Snare Drum), Percussion III (Glockenspiel), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one flat and a 3/4 time signature. It features a variety of musical notations, including triplets, quintuplets, and dynamic markings such as *ff* (fortissimo) and *unis.* (unison). The percussion parts are clearly delineated with specific instrument labels and dynamic markings.

This page of a musical score contains measures 324 through 328. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, strings, and percussion. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section includes Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), Clarinets I and II (Cl. I, II), Bassoons I and II (Bsn. I, II), Horns I, II, III, and IV (Hn. I, II, III, IV), Trumpets I, II, and III (Tpt. I, II, III), and Trombones I and II (Tbn. I, II). The brass section includes Tubas (Tba.). The string section includes Violins I and II (Vln. I, II), Violas (Vla.), and Cellos (Vc.). The percussion section includes Tom-toms, Snare Drum, Glockenspiel, and Marimba. The score features various musical notations such as triplets, quintuplets, and dynamic markings like *ff* (fortissimo) and *f* (forte). There are also performance instructions such as *arco* (arco) and *pizz.* (pizzicato). Measure numbers 324, 325, 326, 327, and 328 are clearly marked at the beginning of their respective staves.

This page of a musical score covers measures 330 to 334. The instruments and their parts are as follows:

- Fl. I, II:** Starts at measure 330 with a forte (*ff*) dynamic, marked *a2*. It has a rest in measure 331 and re-enters in measure 334.
- Ob. I, II:** Starts at measure 330 with a mezzo-forte (*mf*) dynamic, marked *1*. It has a rest in measure 331 and re-enters in measure 334.
- Cl. I, II:** Starts at measure 330 with a forte (*ff*) dynamic, marked *1*. It has a rest in measure 331 and re-enters in measure 334.
- B. Cl.:** Starts at measure 330 with a forte (*ff*) dynamic. It has a rest in measure 331 and re-enters in measure 334.
- Bsn. I, II:** Starts at measure 330 with a forte (*ff*) dynamic, marked *a2*. It has a rest in measure 331 and re-enters in measure 334.
- Cbsn.:** Starts at measure 330 with a forte (*ff*) dynamic. It has a rest in measure 331 and re-enters in measure 334.
- Tpt. I, II:** Starts at measure 330 with a mezzo-forte (*mf*) dynamic, marked *1*. It has a rest in measure 331 and re-enters in measure 334.
- Tbn. I, II:** Starts at measure 330 with a mezzo-forte (*mf*) dynamic, marked *3*. It has a rest in measure 331 and re-enters in measure 334.
- Perc. I:** Starts at measure 330 with a forte (*ff*) dynamic, marked *To Vib.*. It has a rest in measure 331 and re-enters in measure 334.
- Perc. II:** Starts at measure 330 with a forte (*f*) dynamic, marked *Marimba*. It has a rest in measure 331 and re-enters in measure 334, marked *To T.-t.*
- Hp.:** Starts at measure 330 with a forte (*ff*) dynamic, marked *ff sempre*. It has a rest in measure 331 and re-enters in measure 334.
- Vln. I:** Starts at measure 330 with a forte (*ff*) dynamic, marked *div.*. It has a rest in measure 331 and re-enters in measure 334.
- Vln. II:** Starts at measure 330 with a forte (*ff*) dynamic. It has a rest in measure 331 and re-enters in measure 334.
- Vla. (Violin II):** Starts at measure 330 with a forte (*f*) dynamic. It has a rest in measure 331 and re-enters in measure 334.
- Vla. (Viola):** Starts at measure 330 with a forte (*ff*) dynamic, marked *arco*. It has a rest in measure 331 and re-enters in measure 334.
- Vc.:** Starts at measure 330 with a forte (*ff*) dynamic. It has a rest in measure 331 and re-enters in measure 334.
- Cb.:** Starts at measure 330 with a forte (*ff*) dynamic. It has a rest in measure 331 and re-enters in measure 334.

Musical score for page 37, measures 336-341. The score is in 3/4 time and features a variety of instruments including Piccolo, Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Contrabassoon, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with *ff* (fortissimo) and includes a dynamic marking *M* in a box. The key signature is one flat. The score is divided into two systems. The first system contains measures 336-340, and the second system contains measures 341-345. The Piccolo part is silent in measures 336-340 and enters in measure 341. The woodwinds and strings play a complex rhythmic pattern with triplets and slurs. The strings play a steady accompaniment pattern. The woodwinds play a melodic line with triplets and slurs. The strings play a steady accompaniment pattern. The woodwinds play a melodic line with triplets and slurs. The strings play a steady accompaniment pattern. The woodwinds play a melodic line with triplets and slurs. The strings play a steady accompaniment pattern.

340

Picc.
Fl. I, II
Ob. I, II
Cl. I, II
B. Cl.
Bsn. I, II
Cbsn.
Tpt. I, II
Tpt. III
Tbn. I, II
B. Tbn.
Hp.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.

343 Take alto flute Mysterious $\text{♩} = 80$

Picc. pp subito

Fl. I, II

Ob. I, II II take cor anglais

Cl. I, II

B. Cl.

Bsn. I, II

Cbsn.

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Timp. mf muta E♭ in A♭, B in F Mysterious $\text{♩} = 80$

Perc. III Glockenspiel pp

Hp. C♯ E♭F♯

Vln. I Mysterious $\text{♩} = 80$ con sord. p dolce, senza vibrato

Vln. I

Vln. II con sord. p dolce, senza vibrato

Vln. II

Vla. con sord.

Vla. con sord. unis. pp

Vc. pizz. f pizz. 3 arco pp subito

Cb. pizz. 3 arco pp subito

347

A. Fl.

C. A.

B. Cl.

Glockenspiel

Perc. III

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

N

solo

p

mf *espress.*

pp *senza vibrato*

pp

pp

pp *dolce, senza vibrato*

pp *dolce, senza vibrato*

p

pp

p

pp

353

A. Fl.

C. A.

B. Cl.

Glockenspiel

Perc. III

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

p

pp *senza vibrato*

pp

358

A. Fl. *p* *tr*

C. A. *3* *5* Take oboe

B. Cl. *pp senza vibrato* *pp*

Hn. I, II

Hn. III, IV *f* *III*

Perc. III Glockenspiel *ppp* To Mar.

Vln. I

Vln. I

Vln. II *3*

Vln. II

Vla. *5* *3*

Vla.

Vc. *5* *3*

364 **Excitedly** ♩ = 128
1 solo
ff

Cl. I, II

Hn. I, II

Hn. III, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Excitedly ♩ = 128
Tam-tam
f *mf* To Tub. B.

Excitedly ♩ = 128

Vln. I

Vln. II

Vla.

Vc.

368 **Mysterious, as before** ♩ = 80

Fl. I, II *p*

Ob. I, II *p*

Cl. I, II *pp*

Hn. I, II *mp espress.* I solo

Mysterious, as before ♩ = 80

Vibraphone (soft mallets) *pp*

Perc. I *pp*

Perc. II (soft mallets) Tubular Bells *pp*

Harp *p dolce e legato*

Mysterious, as before ♩ = 80

Vln. I *p dolce, senza vibrato*

Vln. I *pp dolce, senza vibrato*

Vln. II *p dolce, senza vibrato*

Vln. II *pp dolce, senza vibrato*

Vla. *pp*

Vla. *pp*

Vc. *pizz.* *p*

376

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

Perc. I
Vibraphone

Perc. II
Tubular Bells

Hp.

Vln. I

Vln. II

Vla.

Vcl.

p

pp

mp espress.

pp

pp

III solo con sord.

mp espress.

II

p

8^{va}

Measures 376 to 400 are shown. The score includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), percussion (Vibraphone, Tubular Bells), harp, and strings (Violins, Violas, Cello). Dynamics include piano (*p*), pianissimo (*pp*), and mezzo-piano (*mp espress.*). Articulation includes accents and slurs. A rehearsal mark 'II' is present at the end of the page.

382 **Excitedly** ♩ = 128

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Excitedly ♩ = 128

Perc. I

Perc. II

Perc. III

Hp.

To Xyl.

To T.-t.

Tam-tam

Marimba

A4Bb
E4F#G4

Excitedly ♩ = 128

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Cb.

senza sord.

pizz.

unis.

f

This page of a musical score covers measures 386 to 408. It features the following parts and markings:

- Fl. I, II:** Measures 386-387. Measure 388 is a whole rest.
- Ob. I, II:** Measure 388 has a triplet of eighth notes marked *ff*. Measures 389-390 have eighth notes marked *ff*.
- Cl. I, II:** Measures 386-387 are whole rests. Measure 388 is a whole rest. Measure 389 has a triplet of eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.
- Cl. I, II:** Measures 386-387 have eighth notes. Measure 388 is a whole rest. Measure 389 has a triplet of eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.
- B. Cl.:** Measures 386-387 are whole rests. Measure 388 is a whole rest. Measure 389 has a triplet of eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.
- Bsn. I, II:** Measure 386 has eighth notes marked *ff*. Measure 387 is a whole rest. Measures 388-390 are whole rests.
- Perc. I (Xylophone):** Measure 388 is a whole rest. Measure 389 has a triplet of eighth notes marked *f*. Measure 390 has eighth notes marked *f*.
- Perc. II (To Glock.):** Measure 386 is a whole rest. Measure 387 has a quarter note marked *f*. Measure 388 is a whole rest. Measure 389 has a quarter note. Measure 390 is a whole rest.
- Perc. III (To Vib.):** Measure 386 has a triplet of eighth notes marked *f*. Measures 387-388 have eighth notes marked *f*. Measure 389 has eighth notes marked *f*. Measure 390 is a whole rest.
- Vln. I, II:** Measure 386 has eighth notes marked *più f*. Measure 387 has eighth notes marked *ff*. Measure 388 has eighth notes marked *ff*. Measure 389 has eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.
- Vla.:** Measure 386 has eighth notes marked *più f*. Measure 387 has eighth notes marked *ff*. Measure 388 has eighth notes marked *ff*. Measure 389 has eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.
- Vc.:** Measure 386 has eighth notes marked *più f*. Measure 387 has eighth notes marked *ff*. Measure 388 has eighth notes marked *ff*. Measure 389 has eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.
- Cb.:** Measure 386 has eighth notes marked *più f*. Measure 387 has eighth notes marked *ff*. Measure 388 has eighth notes marked *ff*. Measure 389 has eighth notes marked *ff*. Measure 390 has eighth notes marked *ff*.

390 **P** Mysterious, as before $\text{♩} = 80$

Fl. I, II *pp* senza vibrato

A. Fl. *p* sempre, misterioso, senza vibrato

Cl. I *pp* misterioso senza vibrato

Cl. II *pp* misterioso senza vibrato

B. Cl. *ppp* misterioso senza vibrato

Bsn. I, II *ff*

Perc. I *f* Vibraphone (firm mallets)

Perc. III *f*

Hp. *mp* *pp* dolce e legato

Vln. I *pp* legato

Vln. II *pp* legato

Vla. *pp*

Vc. *p* subito

Cb. *p* subito

P Mysterious, as before $\text{♩} = 80$

396

Fl. I, II *pp* senza vibrato *pp* come sopra

A. Fl. *pp* senza vibrato

Cl. I *pp*

Cl. II *pp*

B. Cl. *pp*

Tpt. I, II *mp* I con sord. II senza sord.

Vibraphone *p* (soft mallets)

Perc. III *pp*

Vln. I *mp*

Vln. II *mp*

402

Fl. I, II *pp come sopra*

A. Fl. *mp*

Cl. I *mp*

Cl. II *mp*

B. Cl. *p mp*

Tpt. I, II

Perc. III *mp* *Vibraphone*

Hp. *pp ff*

Vla. *mp p solo*

Vc. *mp*

409 **Brilliant** ♩ = 100
a 2

Fl. I, II *ff*

A. Fl. *ff*

Ob. I, II *ff*

Cl. I, II *ff*

Tpt. I, II *f* 1 senza sord. 3

Tbn. I, II *mf*

Timp. *p* **Brilliant** ♩ = 100

Perc. I Xylophone *f* To B. D.

Perc. II Glockenspiel *f* To Tom-t.

Hp.

Vln. I *ff* **Brilliant** ♩ = 100

Vln. II *ff*

418

Fl. I, II *f*

A. Fl. *f*

Ob. I, II *f*

Cl. I, II *f*

Perc. I Bass Drum *pp*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *broad* *ff* **tutti**

Vc. *f* *broad* *ff*

Cb. *f* *broad* *ff*

421

Fl. I, II

A. Fl.

Ob. I, II

Cl. I, II

Tpt. I, II

Tbn. I, II

B. Tbn.

Timp.

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Q

ff

f

f

Q

muta F# in G

Bass Drum

pp

pp

Q

ff

f

arco

f

f

div.

div.

430

Fl. I, II *ff* *a2*

A. Fl. *ff* *a2*

Ob. I, II *ff* *ff* *a2* Il take cor anglais

Cl. I, II *ff* *a2*

Tpt. I, II *f* *a2*

Tpt. III *f* *a2*

Tbn. I, II *f*

Tba. *f*

Timp. *mp* muta A \flat in A, F \sharp in E

Perc. I Bass Drum *pp* *pp*

Vln. I *ff*

Vln. I *ff*

Vln. II *ff*

Vln. II *ff*

Vla. *div.*

Vc.

439 **More relaxed** ♩ - 128 ♩ = 80 [$\frac{5}{4}$]

Picc.

Cl. I, II *I solo*
mf sempre dolce e molto espress.

Perc. I *To sus. Cym.* *Suspended Cymbal* *pp* *To Tri.*

Hp. *mf*

Vln. I *arco* *mf*

Vln. I *arco* *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *pizz.* *p*

449 **R** $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

$\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Picc. $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Cl. I, II *mf* *I solo* 5

Hn. I, II *con sord.* *mp* 5 5

Tbn. I, II *con sord.* *mp* 5 5

Perc. II Tom-toms *pp* $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

$\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Hp. *mf* 3 3

Vln. I *pp* *mf* 5

Vln. I *pp* *mf* 5

Vln. II *pp* *mf*

Vln. II *pp* *mf*

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

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

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

Cb. *(pizz. sempre)* *p* *p* *p* *p* *p*

458 $\text{♩} = 128 [\text{♩} = \text{♩}]$

Picc. mf

Cl. I, II *I solo* mf

Hn. I, II mp

Tbn. I, II mp

Perc. II Tom-toms pp

Hp. mf

Vln. I p

Vln. I p

Vln. II p

Vln. II p

Vla. p

Vla. p

Vc. p

Cb. p

467 $\text{♩} = 80$ [♩-♩] **S** $\text{♩} = 128$ [♩-♩] *mf* *l. solo*

Hn. III, IV *mp* 5 5

Tpt. I, II *mp* 5 5

Timp. $\text{♩} = 80$ [♩-♩] *mf* *muta A in Ab* **S** $\text{♩} = 128$ [♩-♩]

Perc. II Tom-toms *pp* 5 5

Hp. 3 3

Vln. I $\text{♩} = 80$ [♩-♩] **S** $\text{♩} = 128$ [♩-♩] *ff* *mp* *dim.* *pp*

Vln. I *ff* *mp* *dim.* *pp*

Vln. II *ff* *mp* *dim.* *pp*

Vln. II *ff* *mp* *dim.* *pp*

Vla. *mp* *dim.* *p* *p* *p* *p*

Vla. *mp* *dim.* *p* *p* *p* *p*

Vc. *dim.* *p* *p* *p* *p*

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

Musical score for measures 475-500. The score includes parts for Cl. I, II; Hn. I, II; Tbn. I, II; Perc. I (Triangle); Perc. II (Tom-toms); Hp.; Vln. I (two staves); Vln. II (two staves); Vla. (two staves); Vc.; and Cb. The music is in 2/4 time with a tempo marking of $\text{♩} = 80$. The score features various dynamics such as *f*, *mp*, *pp*, and *fp*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the percussion provides rhythmic support. The harp part includes triplets.

484 $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Fl. I, II $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

A. Fl. p

Cl. I, II *I solo* mf sfz

B. Cl. mf

Hn. I, II

Tbn. I, II

Perc. I $\text{♩} = 128$ [$\text{♩} = \text{♩}$] Triangle f To Mar.

Perc. II

Perc. III Vibraphone mf

Hp. mp $A\#C_2$ G_2

Vln. I $\text{♩} = 128$ [$\text{♩} = \text{♩}$] $\text{♩} = 80$ [$\text{♩} = \text{♩}$] arco mf

Vln. I arco mf

Vln. II mf

Vln. II mf

Vla. p

Vla. p

Vc. p

Cb. p

492 $\text{♩} = 128 (\text{♩} = \text{♩})$

Fl. I, II mf

A. Fl. mf

Ob. I, II mf 5

C. A. solo mp

Cl. I, II

B. Cl. mf

Hr. III, IV mp 5 5

Tpt. I, II mp 5 5

Perc. II Tom-toms pp $\text{♩} = 128 (\text{♩} = \text{♩})$ 5

Perc. III To Glock. 5

$\text{♩} = 128 (\text{♩} = \text{♩})$

Vln. I f mf 8^{va} 5

Vln. I f mf 8^{va} loco

Vln. II f mf 5

Vln. II f mf 5

Vla. mf p mf p p p 5

Vla. mf p mf p p 5

Vc. p p p p

Cb. p p p p

501 **T**

Ob. I, II $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

C. A.

Hn. I, II (II) senza sord. *mf* I senza sord. *mf*

Tpt. I, II (II) *f*

Perc. I Marimba *mp* $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Perc. III Glockenspiel *f*

Vln. I $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

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

Vln. II *mf* *f*

Vla. *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p*

507

Cl. I, II *mp* *I solo* $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Hn. I, II *con sord.* *mp*

Tpt. I, II *f*

Tbn. I, II *mp*

Perc. II Tom-toms *pp* $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Perc. III To Vib. *f* Vibraphone

Vln. I *pp* $\text{♩} = 128$ [$\text{♩} = \text{♩}$] unis.

Vln. I *pp* unis.

Vln. II *pp* unis.

Vln. II *pp* unis.

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

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

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

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

513

Fl. I, II *mf*

C. A.

Cl. I, II *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *p*

Vla. *p*

Vc. *p*

Cb. *p*

$\text{♩} = 80 [\text{♩} = \text{♩}]$

ff



518

Fl. I, II *ff*

C. A.

Cl. I, II

Perc. III *mf* *ff*

Marimba *mf* *ff*

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

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

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

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

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

div.

523 **U**

Bsn. I, II *mf*

Hn. I, II *mp*

Tbn. I, II *mp*

Perc. II Tom-toms *pp*

Vln. I *pp subito* unis.

Vln. I *pp subito* unis.

Vln. II *pp subito* unis.

Vln. II *pp subito* unis.

Vla. *pp subito* *p* *p* *p*

Vla. *pp subito* *p* *p* *p*

Vc. *pp subito* *p* *p* *p*

Cb. *pp subito* *p* *p* *p*

♩ = 128 [♩=♩]

527

Ob. I, II *mf*

C. A. *mf*

Bsn. I, II *mf*

Hp. *mf*

Vla. *p*

Vla. *p*

Vc. *p*

Cb. *p*

531 $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Ob. I, II

C. A.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

mf

f cresc.

mp cresc.

f cresc.

mp cresc.

f cresc.

mp cresc.

f cresc.

535

Hn. I, II

Tbn. I, II

Timp.

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

Tom-toms

pp

ff

ff dim.

ff dim.

ff dim.

ff dim.

muta F in Eb, A \flat in Ab, E in B, G in D

8 va

A \sharp B \flat C \sharp
G \sharp

542 $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Fl. I, II

C. A. solo f Take oboe

Cl. I, II f I solo

Hn. I, II

Tbn. I, II

Perc. I Marimba $\text{♩} = 128$ [$\text{♩} = \text{♩}$] ff 3

Perc. II

Perc. III Vibraphone

Vln. I mf dim. pp f 6 sfp $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Vln. I mf dim. pp f 6 sfp

Vln. II mf dim. pp f 3 6 sfp

Vln. II mf dim. pp f 3 6 sfp

Vla. p p p p p f 6 sfp

Vla. p p p p p f 6 sfp

Vc. p p p p p f 7 sfp

Cb. p p p p p ff

Detailed description: This page of a musical score covers measures 542 to 547. It features a full orchestral ensemble including woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system (measures 542-544) has a tempo of 128 bpm. The second system (measures 545-547) has a tempo of 80 bpm. The woodwinds (Flute, Clarinet, Oboe, Horn) and strings (Violin, Viola, Violoncello, Contrabasso) play melodic and harmonic lines. The percussion section includes Marimba and Vibraphone. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'solo' for the Oboe and 'I solo' for the Clarinet. The score includes various musical notations such as slurs, ties, and fingerings.

550

Cl. I, II

Tbn. I, II

B. Tbn.

Tba.

Perc. I

Perc. III

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Cb.

To Xyl.

Xylophone

Vibraphone

To S. D.

senza sord.

ff

f

arco

Detailed description of the musical score for page 65, measures 550-554. The score is for a symphony orchestra and includes parts for woodwinds, brass, percussion, and strings. The music is in 4/4 time. The woodwind section (Cl. I, II) has a melodic line with triplets and quintuplets. The brass section (Tbn. I, II, B. Tbn., Tba.) plays a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *f*. The percussion section (Perc. I, Perc. III) includes Xylophone and Vibraphone parts. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a melodic line with dynamics ranging from *ff* to *f*. The Cb. part is marked 'arco'. The score includes various articulations and dynamics markings.

558

Cl. I, II *mf* *I solo* $\text{♩} = 128$ [5]

Hn. III, IV *mp* 5 5

Tpt. I, II *mp* 5 5

Tbn. I, II 5-6

B. Tbn. 5-6

Tba. 5-6

Perc. I *To Glock.* $\text{♩} = 128$ [5]

Perc. II *Tom-toms* *pp* 5 5

Hp. *f* A♭B♭D♯ F♯G♯

Vln. I $\text{♩} = 128$ [5] unis.

Vln. I 5-6

Vln. II unis.

Vln. II 5-6

Vla. *p* 5-6

Vla. *p* 5-6

Vc. *p* 5-6

Cb. *ff* *pizz.* *p* *p* *p* *p*

565 **V** $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Ob. I, II *f* *sf*

Cl. I, II *f* *sf*

B. Cl. *f* *sf*

Hn. I, II *f* *sf* I senza sord.

Perc. I **V** $\text{♩} = 80$ [$\text{♩} = \text{♩}$]
Glockenspiel *f*

Perc. III Snare Drum *mp* *mp*
f *f sempre*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *p* *ff* *ff*

Vla. *p* *ff* *ff*

Vc. *p* *ff* *ff*

Cb. *p* *ff*

575 **I**

Hn. I, II *f*

Perc. I Glockenspiel *f*

Perc. II Tom-toms *f*

Perc. III Marimba *pp* *f*
mp *mp* *mp*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f* arco *pizz.*

583 $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Picc. $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Cl. I, II *f*

B. Cl. *f*

Perc. I $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Perc. II To B. D. $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Perc. III To Whip

Vln. I $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Vln. II *mf* $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Vla. *p subito* *p* *p* *p* *p* *mf*

Vla. *p subito* *p* *p* *p* *p* *mf*

Vc. *p subito* *p* *p* *p* *p* *mf*

Cb. *p subito* *p* *p* *p* *p* *mf*

591

Fl. I, II *ff*

Cl. I, II *ff*

Tpt. I, II *mf*

Tbn. I, II *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *pp*

Perc. I Glockenspiel *pp* *3* To Cym. *ppp*

Perc. II Bass Drum *mf*

Perc. III Whip *ff* To Mar. *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vla. *ff*

Vc. *ff*

598

Picc. **W**

Cl. I, II *ff*

Hn. I, II *Il senza sord.*

Tbn. I, II *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. **W** *muta A in As, B in D, D in F#*

Perc. I Cymbal *pp*

Perc. III Bass Drum *mf* *p*

Perc. III *f*

Vln. I *pp*

Vln. II *pp*

Vla. *f* *pp* *mf soli*

Vla. *f* *pp* *mf soli*

Vc. *f* *pp*

607

Ob. I, II *f*

Cl. I, II *I solo* *p*

Perc. III *To Tri.* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vla. *p*

Vc. *p*

Cb. *(pizz.) p*

614 $\text{♩} = 80$ [$\text{♩} = \text{♩}$]

Picc. $\text{♩} = 128$ [$\text{♩} = \text{♩}$]

Ob. I, II

Cl. I, II

Bsn. I, II *ff*

Hn. I, II *con sord.* *pp*

Hn. III, IV *con sord.* *pp*

Perc. I $\text{♩} = 80$ [$\text{♩} = \text{♩}$] Cymbal *pp* *p* $\text{♩} = 128$ [$\text{♩} = \text{♩}$] To Glock.

Perc. II

Perc. III Triangle

Vln. I $\text{♩} = 80$ [$\text{♩} = \text{♩}$] $\text{♩} = 128$ [$\text{♩} = \text{♩}$] *pp cresc. sempre*

Vln. II *pp cresc. sempre*

Vla. *pp cresc. sempre*

Vla. *pp cresc. sempre*

Vc. *pizz.* *pp cresc. sempre*

Cb. *pp cresc. sempre*

619

Picc. *mf cresc. sempre* 3

Fl. I, II *mp cresc. sempre* a 2 3

Ob. I, II *mp cresc. sempre* a 2 3

Cl. I, II *mp cresc. sempre* a 2 3

Perc. I Glockenspiel *mp cresc. sempre* 3

Perc. III Triangle

Harp *mp cresc. sempre* D: EbF: B: Ab G: A: G:

Vln. I

Vln. II

Vla.

Vc.

Cb.

625

Picc. Fl. I, II Ob. I, II Cl. I, II B. Cl. Tbn. I, II B. Tbn. Perc. I Perc. II Perc. III Hp. Vln. I Vln. II Vla. Vc. Cb.

To B. D.

Tom-toms

Triangle

To T.-t.

f cresc. sempre

f cresc.

ppp cresc. sempre

12

6

12

3

3

3

arco

arco

D₂

6

12

6

5

Detailed description: This page of a musical score covers measures 625 to 637. It features a full orchestral ensemble including Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Trumpets I & II, Trombones, Percussion I-III, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f cresc. sempre* and *ppp cresc. sempre*. Percussion parts include Tom-toms and Triangle. The Harp part features a D₂ chord and complex sixteenth-note patterns. The string parts include triplets and arco markings. Measure numbers 625, 12, 6, and 12 are indicated at the beginning of their respective staves.

629

Picc. *sfp*

Fl. I, II *sfp* II take alto flute

Ob. I, II *sfp*

Cl. I, II *sfp*

B. Cl. *sfp*

Tpt. I *ff* 1

Tbn. I, II *ff*

B. Tbn. *ff*

Perc. II To S. D.

Perc. III Tam-tam To Tri. Triangle To T.-t. *ff*

Hp. *ff* 12 12

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

632 **At the same speed, but strongly**

Tpt. I *ff*

Tpt. II *ff*

Tpt. III *ff*

Tbn. I, II *ff*

Tba. *ff*

At the same speed, but strongly

Perc. I Bass Drum (firm beater) *mf*

Perc. II Snare Drum *f*

Perc. III Tam-tam *f*

Hp. *mf*



636 **Lively but lightly, as before** ♩ = 72

Picc. *pp*

A. Fl. *p*

Ob. I, II *p*

Cl. I, II *p*

B. Cl. *p*

Lively but lightly, as before ♩ = 72

Perc. I *p* To Xyl.

Perc. II *p* To Mar. Marimba To Tri. Xylophone To Vib. *mf*

Lively but lightly, as before ♩ = 72

Vln. I *pp* con sord.

Vln. II *pp* con sord.

Take flute

646

Fl. I, II *pp*

A. Fl. *pp* Take piccolo

Ob. I, II *p* *mf*

B. Cl. *mp*

Bsn. I, II *mf*

Perc. I Triangle *pp* *p*

Perc. III *mp*

Vln. I *p*

Vln. II *p*

Vla. *pp* con sord.

Vc. *pp* *mp* pizz. *5:3*

Cb. *mp* *mp*

656

Fl. I, II *mp* *mf*

Ob. I, II *mp* *mf*

Cl. I, II *p* *mf*

B. Cl. *p* *mf*

Bsn. I, II *mp*

Hn. I, II *mf* I senza sord.

Tpt. I, II *mf*

Tbn. I, II *mf*

Perc. I Vibraphone *mf* To Tom-t.

Perc. III Triangle *f* *mf* To T.-t.

Vln. I *mp*

Vln. II *mp*

Vc. *p* *mf* pizz. *3*

666
Fl. I, II
Cl. I, II
B. Cl.
Hn. I, II
Tpt. I, II
Tbn. I, II
Tba.
Perc. III
Vln. I
Vln. II
Vc.

Tam-tam
To Glock.
mf
mf
f
mf
f
mf
mf
mf
mf
mf
mf
mf
mf

II con sord. (straight)
I (senza sord.)

mf
f
mf
f

673
Fl. I, II
Cl. I, II
B. Cl.
Hn. I, II
Tba.
Perc. I
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

Xylophone
Tom-toms
Glockenspiel
f
mf
f
f
f
ff
ff
ff
ff
ff

f
mf
ff
ff
ff
ff

arco
pizz.
ff

681

Fl. I, II *ff* ^{a2}

Ob. I, II *f*

Hn. II, III (II senza sord.) *mf*

Hn. III, IV (III senza sord.) *mf*

Tpt. I *mf*

Tpt. II *mf* senza sord.

Perc. I Xylophone *ff*

Perc. II To Vib.

Perc. III Glockenspiel *f*

Hp. *ff* B:C:D2

Vln. I *mf*

Vla. *f* pizz.

Vc. *f* pizz.

689

Fl. I, II *ff* *a2*

Ob. I, II *f*

Hn. I, II *f* *I*

Hn. III, IV *f* *III*

Tpt. I *f*

Tpt. II *f*

Perc. I Xylophone *f* To Mar. *f*

Vln. I

698 *I*

Cl. I, II *f*

B. Cl. *f*

Perc. I Marimba *f* *ff*

Perc. II *f* *ff* *Vibraphone (firm mallets)* *f* *Ped.*

Perc. III *f* *Glockenspiel* *f*

Vln. I *f*

Vln. II *f*

Vla. *(pizz.)* *mf*

Vc. *arco* *f*

704

B. Cl.

Tpt. I

Tpt. II

Tbn. I, II

B. Tbn.

Perc. I

Perc. II

Perc. III

Vla.

Vc.

Marimba

Vibraphone

Glockenspiel

arco

f

ff

8va

ped



710

Tpt. I

Tpt. II

Tpt. III

Perc. I

Perc. II

Perc. III

Vla.

Vc.

Marimba

Vibraphone

Glockenspiel

To T-t.

To Tom-t.

ff

8va

AA

714 *ff* Take alto flute

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *f*

Cl. I, II *ff* a 2

Bsn. I, II *f*

Tbn. I, II con sord. *mf*

B. Tbn. con sord. *mf*

AA

Perc. I Tam-tam *mf*

Perc. II Tom-toms *f*

Perc. III To Vib.

AA

Vln. I *ff*

Vln. II *ff*

Musical score for measures 723-730. The score includes parts for Cl. I, II; Tpt. I, II; Tpt. III; Tbn. I, II; B. Tbn.; Perc. I; Hp.; Vln. I, II; and Vla. The percussion part includes 'Tam-tam' and 'To Mar.'. Dynamics include *mf*, *mp*, *f*, *senza sord.*, and *pizz.*. The strings play a rhythmic pattern with triplets and accents.



Musical score for measures 730-737. The score includes parts for Cl. I, II; Hp.; Vln. I, II; and Vla. The piano part includes chords Bb and Gb. Dynamics include *mf*, *f*, and *arco*. The strings play a rhythmic pattern with triplets and accents.

738

A. Fl.

B. Cl.

Perc. I

Perc. III

Hp.

Vln. I

Vln. II

mp

p

mf

f

Marimba

Vibraphone

744

Ob. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Perc. I

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

BB

f

mf

To Xyl.

Vibraphone

To Glock.

f

mf

f

senza sord.

750

Fl. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Cbsn.

Tba.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vla.

Vc.

mf *cresc. molto* *ff* *f*

ff *mf* *cresc. molto* *ff*

mf *cresc. molto* *ff*

mf *cresc. molto* *ff*

Xylophone *mp*

Tom-toms *mf* 3 To B. D.

Glockenspiel *f*

mf *mf* *mf* *mf*

mf *cresc. molto* *ff* *mf* *arco*

mf *cresc. molto* *mf*

mf *cresc. molto* *mf*

Detailed description: This page of a musical score covers measures 750 to 759. It features a full orchestral ensemble. The woodwind section includes Flutes I and II, Clarinets I and II, Bass Clarinet, Bassoon I and II, and Contrabassoon. The string section includes Trombones, Percussion I (Xylophone), Percussion II (Tom-toms), Percussion III (Glockenspiel), Harp, Violin I, Viola, and Violoncello. The score is in 3/4 time and begins with a key signature of one sharp (F#). Dynamics range from mezzo-forte (mf) to fortissimo (ff). Performance markings include accents, triplets, and articulation like pizzicato and arco. The percussion parts are clearly labeled with their respective instruments.

761

Fl. I, II *f*

Ob. I, II *mf*

Cl. I, II

Bsn. I, II *mf*

Tpt. I, II *mf* I senza sord.

Tpt. III *mf* senza sord.

Perc. I Xylophone *f*

Hp. *mf* *f* 8va

Vln. I *mf*

Vln. II arco *f* *ff*

Vla. *mf* (pizz.) *f* arco *ff*

Vc. arco *f*

782 Take piccolo

A. Fl. *mf*

B. Cl. *mf*

Hn. I, II *mf*

Tpt. I, II

Tbn. I, II *mf* a 2 senza sord.

B. Tbn. *mf* senza sord.

Tba. *mf*

Perc. I Xylophone *mf* To S. D.

Perc. II Bass Drum *mp*

Hp. *f*

Vln. I *p*

Vln. II *p*

Vla. *mp* arco *mf* *tr* *6*

Vla. *mf* *tr* *6*

789 III con sord.

Hn. III, IV

Perc. II Bass Drum

Hp. *f* B₁ F₂ G₂

Vln. I *f*

Vln. II *f*

Vla. *tr* *tr* *6* *tr* *6* *tr* *6*

Vla. *tr* *tr* *6* *tr* *6* *tr* *6*

794

Ob. I, II *mf* *f*

Hr. III, IV

Tpt. I, II *f*

Tbn. I, II *f*

Perc. I Snare Drum *mf* *ff* To Vib.

Perc. II Bass Drum

Perc. III Glockenspiel *p* *f*

Hp. *f* AiB: E-F#G#

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vcllo *mf*

799

Picc. *ff* 3

Fl. I, II *ff* 3

Ob. I, II *mf* *f*

B. Cl. *mf* *f*

Bsn. I, II *mf* *mf*

Tpt. I, II *f* II con sord. (straight)

Tbn. I, II

Perc. III Glockenspiel *f*

Vln. I *f*

Vln. II *f*

Vcllo *mf*

Musical score for measures 808-815. The score includes parts for Cl. I, Cl. II, B. Cl., Bsn. I, II, Tpt. I, II, Perc. I-III, Vln. I, and Vln. II. A 'DD' (Dotted Quarter) marking is present above measures 808-810 and 811-813. The Tpt. I, II part includes markings for 'I (senza sord.)' and 'II (con sord.)'. Percussion parts include 'Vibraphone', 'Bass Drum', and 'Glockenspiel'. A section titled 'To Mar.' begins at measure 814. Dynamics include *f*, *mf*, and *mp*. Measure numbers 808, 811, and 814 are indicated at the start of their respective staves.



Musical score for measures 816-823. The score includes parts for Picc., Fl. I, II, Cl. I, Cl. II, Bsn. I, II, Tpt. I, II, Perc. I-III, Vln. I, Vln. II, and Vla. A 'DD' (Dotted Quarter) marking is present above measures 816-818. The Tpt. I, II part includes markings for 'II (con sord.)' and 'I (senza sord.)'. Percussion parts include 'Bass Drum', 'Glockenspiel', and 'Marimba'. Dynamics include *f*, *mp*, and *mf*. Measure numbers 816, 819, and 822 are indicated at the start of their respective staves.

Musical score for measures 825-835. The score includes parts for Fl. I, II; Ob. I, II; Bsn. I, II; Tbn. I, II; Perc. I (Marimba); Perc. II (Vibraphone, To Xyl.); Perc. III (Glockenspiel); Vln. I, II; Vc.; and Cb. Dynamics include *mp*, *mf*, *p*, *f*, *ff*, and *arco*. A first ending bracket is marked with '1' above it.



Musical score for measures 836-845. The score includes parts for Picc.; Fl. I, II; Hn. I, II; Hn. III, IV; B. Tbn.; Perc. I (Marimba); Perc. II (Xylophone, To Vib.); Vln. I, II; and Vla. Dynamics include *f*, *ff*, and *pizz.*. Performance instructions include 'III senza sord.', 'III, IV a 2 (senza sord.)', and 'To Tri.'. A sixteenth-note triplet is marked with '6' above it.

EE

846

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

C. A.

Cl. I, II *ff*

B. Cl. *ff*

Bsn. I, II *ff*

Hn. I, II

Hn. III, IV

Tbn. I, II *ff*

B. Tbn. *f*

Tba. *f*

EE

Timp. *f*

Perc. I Triangle To Mar. *ff*

Perc. II Vibraphone *ff*

Perc. III Glockenspiel To Xyl. *ff*

Hp. *fff*

EE

Vln. I *f* *ff* trem.

Vln. II *f* *ff* trem.

Vla. arco *f* *ff* trem.

Vc. arco *f* *ff* trem.

Cb. *f* *ff* trem.

857

Fl. I, II
Ob. I, II
Cl. I, II
B. Cl.
Bsn. I, II
Hn. I, II
Hn. III, IV
Tpt. I, II
Tpt. III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Vln. II
Vla.
Vc.

p
p
p
mf
p
ff
ff
ff
ff
ff
ff
mp
f
p
mf
mf
p
mf

Il senza sord.
muta A \flat in B \flat , F \sharp in E
Marimba
Vibraphone (soft mallets)
pizz.
pizz.
pizz.

I
II

867 **FF** Brilliant, as before $\text{♩} = 100$

Woodwinds: Picc., Fl. I, II, Ob. I, II, Cl. I, II, B. Cl., Cbsn., Hn. I, II, Hn. III, IV, Tpt. I, II, Tpt. III, Tbn. I, II, B. Tbn., Tba.

Brass: Tbn. I, II, B. Tbn., Tba.

Strings: Vln. I, Vln. II, Vla., Vcl., Cb.

Percussion: Perc. I (Marimba), Perc. II (Vibraphone, To T.-t., Tam-tam, To Glock., Glockenspiel), Perc. III (Xylophone).

Performance Instructions: **FF** (Fortissimo), *ff* (for piano), *ff sempre*, *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *ff* pizz. (pizzicato), *arco* (arco), *arco* *ff* (arco fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo).

Tempo/Character: Brilliant, as before, $\text{♩} = 100$.

Measure Numbers: 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.

874

This page contains the musical score for measures 874 to 876. The score is arranged in a system with 25 staves. The instruments and parts include:

- Picc. (Piccolo)
- Fl. I, II
- Ob. I, II
- Cl. I, II
- B. Cl. (Bass Clarinet)
- Cbsn. (Contrabassoon)
- Hn. I, II
- Hn. III, IV
- Tpt. I, II
- Tpt. III
- Tbn. I, II
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. I (Marimba and Glockenspiel)
- Perc. II (Glockenspiel)
- Perc. III (Xylophone)
- Vln. I (Violins I)
- Vln. II (Violins II)
- Vla. (Violas)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Key musical details include:

- Measures 874-876 are in 3/4 time.
- Measures 874-875 are in the key of D major.
- Measure 876 changes to the key of B minor.
- There are several dynamic markings, including *ff* (fortissimo) and *ff sempre*.
- There are various articulations and performance instructions such as *arco* (arco), *pizz.* (pizzicato), and *Whip*.
- There are fingerings and slurs indicated throughout the score.

HH Serious ♩ = 48

897

Picc. *mf cresc.*

Fl. I, II *mf cresc.*

Ob. I, II *mp cresc.*

C. A. *mp cresc.*

Cl. I, II *p cresc.*

B. Cl. *p cresc.*

Bsn. I, II *pp cresc. pp cresc.*

Tpt. I, II *ff*

Tpt. III *ff*

HH Serious ♩ = 48

Timp. *muta E♭ in F, B in B♭*

Perc. II *Vibraphone To Cym.*

Perc. III *Xylophone*

Hp. *(pedal gliss.) (simile sempre.)*

HH Serious ♩ = 48

Vln. I *f cresc.*

Vln. I *f cresc.*

Vln. II *f cresc.*

Vln. II *f cresc.*

Vla. *mf cresc.*

Vla. *mf cresc.*

Vc. *arco mf cresc.*

Cb. *arco mf cresc.*

Picc. *fff*

Fl. I, II *fff*

A. Fl. *dim.*

Ob. I, II *ff dim.*

C. A. *ff dim.*

Cl. I, II *dim.*

B. Cl. *fff dim.*

Bsn. I, II *fff dim.*

Cbsn. *ff*

Hrn. I, II *f cresc.* *dim.*

Hrn. III, IV *f cresc.* *dim.*

Tpt. I, II *ff*

Tpt. III *ff*

Tbn. I, II *f cresc.* *fff dim. molto*

B. Tbn. *f cresc.* *fff dim. molto*

Tba. *f cresc.* *fff dim. molto*

Timp. *ff* *fff* *dim. molto* *mp* *p* *pp* *ppp*

Perc. I *fff* Glockenspiel

Perc. II Cymbals *fff* To T.-t. Tam-tam *mp*

Perc. III Xylophone *ff* *f*

Hp. *fff* *f*

Vln. I *fff dim.*

Vln. I *fff dim.*

Vln. II *fff dim.*

Vln. II *fff dim.*

Vla. *fff dim.*

Vla. *fff dim.*

Vc. *fff dim.* pizz. *pp*

Cb. *fff dim.* pizz. *pp*

879

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I, II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I
To Mar. Marimba 6
ff sempre
Glockenspiel

Perc. II
ff sempre

Perc. III
Xylophone
ff sempre

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Cb.

ff

885 **GG**

Picc. *ff*

Fl. I, II *a 2^a*

Ob. I, II *ff*

Cl. I, II *ff sempre*

B. Cl. *ff sempre*

Bsn. I, II *ff sempre*

Cbsn. *ff sempre*

Hn. I, II *fp*

Hn. III, IV *fp*

Tpt. I, II

Tpt. III

Tbn. I, II *f*

B. Tbn.

Tba.

GG

Timp. *ff*

Perc. I *ff sempre* (Marimba)

Perc. II (Glockenspiel)

Xyl. *ff sempre* (Xylophone)

Hp. *ff*

GG

Vln. I *arco*

Vln. I *arco*

Vln. II *arco*

Vln. II *arco*

Vla. *arco*

Vla. *arco*

Vc. *arco*

Cb. *arco*

891

Picc. (8)

Fl. I, II

Ob. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Cbsn.

Perc. I: Marimba

Perc. II: Glockenspiel

Perc. III: Xylophone

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Cb.

ff sempre

Il take cor anglais

To Glock.

To Vib.

pizz.

arco

pizz.

arco

Measures 891-900. The score includes staves for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoons I & II, Contrabassoon, Percussion I (Marimba), Percussion II (Glockenspiel), Percussion III (Xylophone), Violins I, Violins II, Violas, and Cellos/Double Basses. Performance instructions include dynamics like *ff sempre*, *pizz.*, and *arco*, as well as specific techniques like *Il take cor anglais*, *To Glock.*, and *To Vib.*. The score features various musical notations including slurs, ties, and articulation marks.