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December 19 89

*I hereby recommend that the thesis prepared under my
supervision by* Stephen Morrill Jones
entitled "Penumbral Tapestries"

*be accepted as fulfilling this part of the requirements for the
degree of* Doctor of Musical Arts

Approved by:

Jonathan D. Kramer
Paul Hopper
Eugene Corporon

Penumbral Tapestries

A Dissertation submitted to the
Division of Graduate Studies and Research
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts
College-Conservatory of Music

December, 1989

by

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PENUMBRAL TAPESTRIES



for Wind Ensemble

by

Stephen Jones

*For Jack Delaney and the
Emory University Wind Ensemble*

Commissioned by the Barlow Endowment for Music Composition at
Brigham Young University. Additional funding provided by Emory University
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Penumbral Tapestries was commissioned for the Emory University Wind Ensemble in Atlanta, Georgia through a generous grant from the Barlow Endowment for Music Composition at Brigham Young University. Additional funding was provided by Emory University. Jack Delaney conducted the premiere performance (first two movements) on November 17, 1989 at Emory University. I owe special thanks to Jack Delaney for his untiring faith in this project, and to the Barlow Endowment for Music Composition, Jonathan Kramer, Eugene Corporon and my wife Wendy, all of whom gave help and encouragement along the way.

*To my mother -
whose skillful weaving through dark shadows into lux aeterna
left a tapestry of bright hope whose fabric
binds us forever to her heart.*

Performance Notes

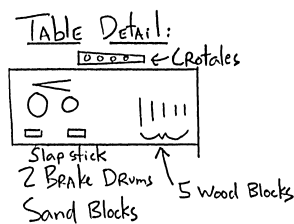
The score is in C. Piccolo and Xylophone sound one octave higher than written. Glockenspiel and crotales sound two octaves higher than written.

Instrumentation: (one to a part)

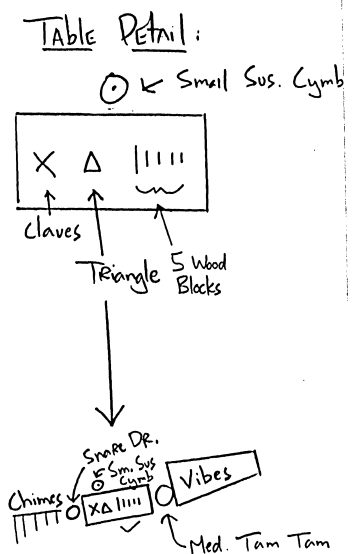
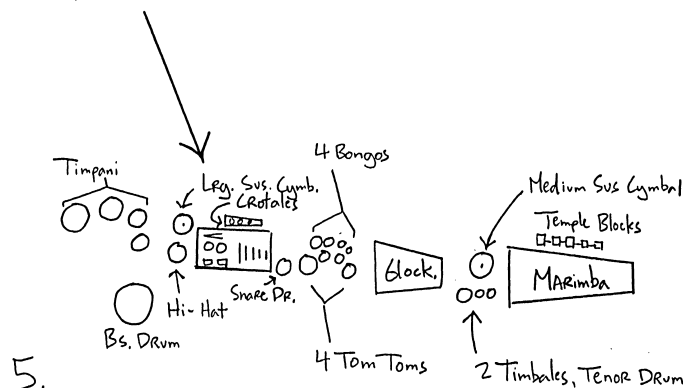
Piccolo
3 Flutes
2 Oboes
2 Bassoons
3 Bb Clarinets
1 Bb Bass Clarinet
2 Eb Alto Saxophones
1 Bb Tenor Saxophone
1 Eb Baritone Saxophone
4 Bb Trumpets
4 Horns in F
4 Trombones
1 Euphonium
1 Tuba
5 Percussionists

A catalog of instruments and suggested setup for the percussion section is given below. Performances are licensed through BMI. The composer may always be reached through the American Music Center in New York.

Penumbral Tapestries Percussion Setup



Ensemble



PENUMBRAL TAPESTRIES

LIBRARY MATERIAL
returned bearing personal
markings will be charged
to the borrower as having
been defaced!!

$\text{♩} = 52$ Dark, Mysterious $\text{♩} = 68$ Suddenly Brilliant

Picc. pp mf

Fl. 1 pp mf

Fl. 2 pp mf cresc.

Fl. 3 mf cresc.

Cl. 1 pp mf p

Cl. 2 pp mf p

Cl. 3 mf p

Bs. Cl. ppp p mf mp p

Alto 1 *non vib., freely* mp mf mp mf p

Alto 2 *non vib., freely* mp mf mp mf p

Tenor *non vib., freely* mp mf mp mf p

Bar. mp mf mp mf p

$\text{♩} = 52$ Dark, Mysterious $\text{♩} = 68$ Suddenly Brilliant

Tpt. 1, 2 ppp

Hrn. 1, 2 pp p mf

Hrn. 3, 4 pp p mf *sensu sord.*

Tbn. 1, 2 *con sord.* pp p mf *sensu sord.*

Tbn. 3, 4 *con sord.* pp p ppp *sensu sord.*

Euph. ppp p mf mp p

Piano *legato* pp mf cresc. mp p

Perc. 1 *Vibes soft yarn, motor on slow* pp mf mp p

Perc. 4 *Med. Sus Cymb. soft yarn* ppp mf cresc. mp p

Perc. 5 *Glockenspiel* ppp mf mp p

Lrg. Sus. Cymb. soft yarn ppp mf mp p

Commissioned by the Emory Wind Ensemble with a grant from the
Barlow Endowment for Music Composition at Brigham Young University.
Additional funding provided by Emory University.
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4 Tempo Primo Tempo Secundo

Picc. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Fl. 3 *f* *p*

Ob. 1 Solo: *mf* *pp*

Cl. 1 *f* *p* *mf* *sf*

Alto 1 Solo: *mf* *ppp* *non vib.* *mp* *f*

Alto 2 *non vib.* *ppp* *non vib.* *f*

Tenor *non vib.* *mp* *f*

Bar.

4 Tempo Primo Tempo Secundo

Tpt. 1,2 *mf* *decresc.* *mp* *p* *mf*

Tpt. 3,4 *p* *mp* *p* *mf*

Hrn. 1,2 *p* *p* *mf*

Hrn. 3,4 *p* *mf*

Tbn. 1,2 *mf* *decresc.* *mp*

Tbn. 3,4 *mf* *decresc.* *mp*

Euph. *p* *mp* *p* *mf*

Tuba *p* *mf*

Piano *ff* *sfz* *l.v.*

Perc. 1 *sfz* *p* *pp*

Perc. 2 Xylophone *hard sticks* *sfz*

Perc. 3 Marimba *hard sticks* *sfz*

Perc. 4 *l.v.* *f*

Perc. 5

8 **Tempo Primo**

Picc. *Solo:* *mp* 5.4 *sfz p* 7.4

Fl. 1 *mf* *f* *mp* 5.4 *mf* 7.4

Fl. 2 *mp* *mf*

Fl. 3 *mp* *mf*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

Bs. Cl.

Alto 1 *mp* *mf*

Alto 2 *mp* *mf*

Tenor *mp* *mf*

8 **Tempo Primo**

Tpt. 1,2 *sfz p* *cresc.* *mf* *a2*

Tpt. 3,4 *sfz p* *cresc.* *mf* *a2*

Tbn. 1,2 *sfz p* *cresc.* *mf*

Tbn. 3,4 *sfz p* *cresc.* *mf*

Piano *sfz* *sfz* *Δ l.v.*

Perc. 1

Perc. 2 *f* *sfz*

Perc. 3 *f* *sfz*

Perc. 4

Perc. 5 **Wood Blocks** *f* *sfz*

This page of a musical score is for a symphony orchestra. It contains the following parts and staves:

- Ploce:** The first staff, featuring a melodic line with a *piu cresc.* marking and a *ff* dynamic.
- Fl. 1, Fl. 2, Fl. 3:** Flute parts, with Fl. 1 and Fl. 2 having *piu cresc.* markings and Fl. 3 having a *ff* dynamic.
- Ob. 1, Cl. 1, Cl. 2, Cl. 3, Bs. Cl.:** Woodwind parts, including Oboe 1, Clarinet 1, Clarinet 2, Clarinet 3, and Bass Clarinet.
- Alto 1:** An Alto saxophone part.
- Tpt. 1, 2, Tpt. 3, 4:** Trumpet parts, with Tpt. 1, 2 and Tpt. 3, 4 having *ff* dynamics.
- Hrn. 1, 2, Hrn. 3, 4:** Horn parts, with Hrn. 1, 2 and Hrn. 3, 4 having *ff* dynamics.
- Tbn. 1, 2, Tbn. 3, 4:** Trombone parts, with Tbn. 1, 2 and Tbn. 3, 4 having *ff* dynamics.
- Piano:** The piano part, featuring a *mp* dynamic and a *ff* dynamic.
- Perc. 2, Perc. 3, Perc. 4, Perc. 5:** Percussion parts, including Percussion 2, Percussion 3, Percussion 4, and Large Suspended Cymbal.

The score includes various musical notations such as notes, rests, dynamics (*p*, *mp*, *f*, *ff*, *cresc.*, *decresc.*), and articulation marks. The page is numbered 12 in the top left corner.

16

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

p

mf

mp

[illegible]

All Winds: f

20

Pica.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Ba. Cl.

Alto 1

Alto 2

Tenor

Bar.

Broaden
 mp mf f

Lively, $\text{♩} = 130$

ff

All Brass: f

20

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Broaden
 mp mf f

Lively, $\text{♩} = 130$

ff

Para. 1

Para. 2

Para. 3

Para. 4

Para. 5

10/2 10/2 10/2

marcato

cresc.

marcato

cresc.

mp f mp

ff mp sub.

ff mp sub.

24.

Fl. 1 *mp* *mf*

Bsn. 1 *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

Alto 1 *mp* *mf*

Alto 2 *mf*

Tenor *mf*

24.

Hrn. 1,2 *mp* a1

Perc. 1 Chimes *mp* *sf* *mf*

Perc. 2 *sf* *mp* *sf* *mf*

Perc. 3 *sf* *p sub.* *mp* *mf* *mp* *mp* *cresc.* *mf*

Perc. 4 *sf*

Perc. 5 *sf*

Picc. *mf*
 Fl. 1 *mp* *mf* *mp* *mf*
 Ob. 1 *mp*
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Cl. 1 *mf* *mp*
 Cl. 2 *mp*
 Bs. Cl. *p*
 Alto 1 *mf*
 Tpt. 1, 2 *p* *mf* *p* *mf*
 Tbn. 3, 4 *mp*
 Perc. 1 Claves *mp* *cresc.*
 Perc. 2 *mp* *cresc.*
 Perc. 3 *mf* *mp* *cresc.*
 Perc. 4 Wood Blocks *p* *mp* *mf* Tom-toms *mp*
 Perc. 5 Snare Dr. *mp*

2 Solo:
 con sord. (cup)
 4.
 Small Sus. Cymb
 wooden sticks
 Tom-toms
 Snare Dr.

45

Picc. *p* *cresc.* *mf* *poco a poco cresc.* *mf* *cresc.*

Fl. 1 *p* *cresc.* *mf* *poco a poco cresc.* *mf* *cresc.*

Ob. 1 *mf* *cresc.*

Ban. 1 *p* *poco a poco cresc.* *mf*

Cl. 1 *p* *poco a poco cresc.* *mf*

Bs. Cl. *mf* *cresc.*

45

Tpt. 1,2 *p* *poco a poco cresc.* *mf* *poco a poco cresc.* *mf* *cresc.*

Hrn. 1,2 *mf* *cresc.*

Tbn. 1,2 *p* *poco a poco cresc.* *mf*

Tbn. 3,4 *p*

Perc. 2 *mf* *cresc.*

Perc. 3 *mf* *cresc.*

Perc. 4 *p* *poco a poco cresc.* *mp* *mf*

50

Picc. *f*

Fl. 1 *p* *mf* *p* *cresc.* *f*

Fl. 2 *p* *mf* *p* *cresc.* *f*

Ob. 1 *f* *p* *mf* *p* *cresc.* *f*

Ban. 1 *p* *mf* *p* *cresc.* *f*

Cl. 1 *f*

Cl. 2 *p* *mf* *p* *cresc.* *f*

Cl. 3 *p* *mf* *p* *cresc.* *f*

Bs. Cl. *f* *p* *mf* *p* *cresc.* *f*

Alto 1 *p* *mf* *p* *cresc.* *f*

50

Tpt. 1,2 *f*

Hrn. 1,2 *f*

Perc. 1 Triangle *lv.*

Perc. 2 *f*

Perc. 3 *f*

55

Picc. *mp* *sf* *cresc.*

Fl. 1 *mp* *sf* *cresc.*

Ob. 1 *mp* *sf* *cresc.*

Bsn. 1 *mp* *sf* *cresc.*

Bsn. 2 *mp* *sf* *cresc.*

Cl. 1 *mp* *sf* *cresc.*

Cl. 2 *mp* *sf* *cresc.*

Cl. 3 *mp* *sf* *cresc.*

Bs. Cl. *mp* *sf* *cresc.*

Alto 1 *mp* *sf* *cresc.*

Tenor *mp* *sf* *cresc.*

Bar. *mp* *sf* *cresc.*

55 *con sord. (str.)* *p* *sf* *cresc.*

Tpt. 1, 2 *p* *sf* *cresc.*

Tpt. 3, 4 *p* *sf* *cresc.*

Perc. 2 *mp* *sf* *cresc.*

Perc. 3 *mp* *sf* *cresc.*

60

Picc. *mp* *mf* *f*

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

Ob. 1 *mp* *mf* *f*

Bsn. 1 *mp* *mf* *p* *poco a poco cresc.* *mp* *molto* *f*

Bsn. 2 *mp* *mf* *f*

Cl. 1 *p* *poco a poco cresc.* *mp* *molto* *f*

Bs. Cl. *mp* *mf* *f*

Alto 1 *mp*

Tenor *mp* *mf* *f*

Bar. *mp* *mf* *f*

60

Tpt. 1,2 *mp* *mf* *f*

Tpt. 3,4 *mp* *mf* *f*

Hrn. 1,2 *mf* *f*

Hrn. 3,4 *mf* *f*

Tbn. 1,2 *mp* *cresc.* *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Perc. 2 *f*

66

Picc. *mf* *sfz*

Fl. 1 *mf* *sfz* *mf* *sfz* *mf*

Fl. 2 *mf* *sfz* *mp cresc.* *mf*

Fl. 3 *mf* *sfz* *mp cresc.* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Cl. 1 *mf* *mp cresc. molto*

Cl. 2 *mf*

Cl. 3 *f* *mf*

Bs. Cl. *f* *mf*

Alto 1 *mf* *sfz*

Alto 2

Tenor

Bar. *mf*

Piano *mf* *sfz cresc.* *sfz*

Perc. 1 Chimes: *mf* *lv.* *lv.*

Perc. 2 *mf* *cresc.* *sfz* *Med. Sus. Cymb.* *mf* *lv.* *lv.*

Perc. 3 *mf* *lv.* *lv.*

Perc. 4 *mp* *Snare:* *ppp* *molto*

Perc. 5 Sand Blocks *mf* *f*

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 Bs. Cl.
 Piano
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Claves:
 Xylophone:
 Temple Blocks:
 4 Tom Toms:
 Hi-Hat:

Musical score for page 70, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings (mp, mf, cresc., sfz) and articulation (accents, slurs). The percussion section includes Claves, Xylophone, Temple Blocks, 4 Tom Toms, and Hi-Hat.

This image shows a page of a musical score, numbered 74 at the top left. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (Bs. Cl.), Alto 1, Alto 2, Tenor, and Baritone (Bar.). The score is written in 4/4 time. The key signature has one flat (B-flat). The music is in Italian. The tempo/mood marking 'staccatissimo' is written above the Piccolo part in measure 75. The dynamics 'p' (piano) and 'f' (forte) are indicated throughout the score. The score is divided into measures 74, 75, and 76. The Piccolo part has a melodic line in measure 75, while the other instruments have various accompanimental figures. The vocal parts (Alto 1, Alto 2, Tenor, Bar.) have a melodic line in measure 75, while the other instruments have various accompanimental figures.

74

Tpl. 1,2

l. con sord.

molto marcato

sfz

cresc.

Perc. 1

senza ped.

Snares

mf

cresc.

Perc. 2

f cresc.

Perc. 3

f

mf cresc.

Bonaparts:

Perc. 4

mf cresc.

Perc. 5

f cresc.

mp cresc.

78

Picc.
 Fl. 3
 Ob. 1
 Bsn. 1
 Cl. 3
 Bs. Cl.
 Alto 2
 Bar.

mp *cresc.* *(mf)*
mp *pp*
mp *cresc.* *(mf)*
mp *pp*
mp *pp*
mf
mf *cresc.*

78

Tpt. 1,2
 Hrn. 1,2
 Hrn. 3,4
 Tbn. 1,2
 Euph.
 Piano
 Perc. 1
 Perc. 3
 Perc. 4
 Perc. 5

1,2 con sord.
h. *mp*
pp *mp*
1,2 con sord.
h. *p* *mf* *mp*
pp *p* *p* *mf* *mp*
mp *liv.*
Rad.
Vibes, motor off
Marimba
p *mp* *cresc.*
Snrce:
Lrg. Sus. Cymb.
p *mf*

83

Flac. *sfz/p* *mf* *mp cresc.* *Flut. cr.*

Fl. 1 *mf* *mp cresc.*

Fl. 2 *mf* *mp cresc.* *tr.*

Fl. 3 *mf* *mp cresc.* *tr.*

Ob. 1 *sfz/p* *mp cresc.*

Ob. 2 *mp cresc.*

Bsn. 1 *mf* *mp cresc.*

Bsn. 2 *mp cresc.*

Cl. 1 *mf* *mp cresc.* *tr.*

Cl. 2 *mp cresc.* *tr.*

Cl. 3 *mp cresc.*

Bs. Cl. *sfz/p* *mp cresc.*

Alto 1 *tr.* *p cresc.*

Alto 2 *tr.* *p cresc.*

Tenor *sfz/p* *p cresc.*

Bar. *sfz* *p cresc.*

83

Tpt. 1,2 *senza sord.* *sfz/p cresc.*

Tpt. 3,4 *senza sord.* *sfz/p cresc.*

Hrn. 1,2 *open unis.* *mp cresc.* *sfz/p cresc.*

Hrn. 3,4 *open unis.* *mp cresc.* *sfz/p cresc.*

Tbn. 1,2 *senza sord.* *sfz/p cresc.*

Tbn. 3,4 *senza sord.* *sfz/p cresc.*

Euph. *sfz/p cresc.*

Tuba *sfz/p cresc.*

Piano *Staccatissimo e marcato:* *mf cresc.* *sfz* *mp cresc.*

Perc. 1 *sfz* *mf cresc.* *sfz*

Perc. 2 *mf cresc.* *sfz*

Perc. 3 *sfz/p* *mf cresc.* *sfz*

Perc. 4 *sfz/p* *mf cresc.* *sfz*

Perc. 5 *sfz/p* *Slapstick:* *mf Timpani aliss.* *pp cresc.*

sfz *sfz/p cresc.*

87 *fff*

Picc. *mp* *cresc.*

Fl. 1 *mp* *cresc.*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1 *mp* *cresc.* *mf*

Bsn. 2 *mp* *cresc.* *mf*

Cl. 1 *mp* *mf* *cresc.*

Cl. 2 *mp*

Cl. 3 *mp*

Ba. Cl. *mp* *cresc.* *mf*

Alto 1 *mp* *cresc.* *mf*

Alto 2 *mp*

Tenor *mp*

Bar. *mp*

87 *fff*

Tpt. 1, 2 *mp*

Tpt. 3, 4 *mp*

Hrn. 1, 2 *mp*

Hrn. 3, 4 *mp*

Tbn. 1, 2 *mp*

Tbn. 3, 4 *mp*

Euph. *mp*

Tuba *mp*

brake
brn

Med. Tam Tam *mf*

Perc. 1 *mf*

Perc. 2 *mp* *cresc.*

Perc. 3 *mp*

Perc. 4 *Bongos: mp*

Perc. 5 *mp*

Picc.
 Fl. 1
 Fl. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Tenor
 Bar.

Tpt. 1, 2
 Tpt. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Piano
 Perc. 2
 Perc. 3

97

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

97

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Snare Dr.

2 Timbales, Tenor Dr.

Tom Toms & Bongos

Bass Dr.

102

mf

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ban. 1

Ban. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Tenor

Bar.

102

Tpt. 1, 2

cresc. - - - *mf*

mf *cresc.* - - - - - *f*

Tpt. 3, 4

Hrn. 1, 2

cresc. - - - *mf*

mf *cresc.* - - - - - *f*

Hrn. 3, 4

Tbn. 1, 2

cresc. - - - *mf*

mf *cresc.* - - - - - *f*

Tbn. 3, 4

Euph.

Tuba

Piano

mf

Perc. 1

mf

Perc. 2

mf

Perc. 3

mp *mf*

Perc. 4

mp *mf* *mp* *mf* *cresc.*

Perc. 5

mp *mf* *mp* *mf* *cresc.*

106 *Qua* -

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

106

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3, 4

Euph.

Tuba

Piano

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf *sfz* *mf* *cresc.*

110

Winds: $\frac{f}{cresc.}$
(Slurring applies to all instruments in the group)

Flac.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Ba. Cl.

Alto 1

Alto 2

Tenor

Bar.

110

brass: $\frac{f}{cresc.}$

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Vib.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Timpani

114 **ff** $\text{♩} = 156 \quad \text{♩} = 52$

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ben. 1

Ben. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

Handwritten dynamics: sfz, mf, mp, p

114 **ff** $\text{♩} = 156 \quad \text{♩} = 52$

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

low brass: BRASSY

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Handwritten dynamics: sfz, mf, mp, p, pp

Sm. Sus. Cymb.

Bs. Drum.

Handwritten musical score for a symphony orchestra, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *p*, *cresc.*, *mp*, and *sfz*, and articulation marks like accents and slurs. The page number 133 is visible at the bottom left.

139

Picc. *f* *cresc.* *sfz* *p* *cresc.*

Fl. 1 *f* *cresc.* *sfz* *p* *cresc.*

Fl. 2 *f* *cresc.* *sfz* *p* *cresc.*

Fl. 3 *f* *cresc.* *sfz* *p* *cresc.*

Ob. 1 *f* *cresc.* *sfz* *p* *cresc.*

Ob. 2 *f* *cresc.* *sfz* *p* *cresc.*

Bsn. 1 *f* *cresc.* *sfz* *p* *cresc.*

Bsn. 2 *f* *cresc.* *sfz* *p* *cresc.*

Cl. 1 *f* *cresc.* *sfz* *p* *cresc.*

Cl. 2 *f* *cresc.* *sfz* *p* *cresc.*

Cl. 3 *f* *cresc.* *sfz* *p* *cresc.*

Bs. Cl. *f* *cresc.* *sfz* *p* *cresc.*

Alto 1 *p*

Alto 2 *p*

Tenor *p*

Bar. *p*

139

Tpt. 1, 2 *sfz* *mp* *cresc.* *uniss.* *sfz*

Tpt. 3, 4 *sfz* *mp* *cresc.* *uniss.* *sfz*

Hrn. 1, 2 *sfz* *mp* *cresc.* *uniss.* *sfz*

Hrn. 3, 4 *sfz* *mp* *cresc.* *uniss.* *sfz*

Tbn. 1, 2 *sfz* *mp* *cresc.* *uniss.* *sfz*

Tbn. 3, 4 *sfz* *mp* *cresc.* *uniss.* *sfz*

Euph. *sfz* *mp* *cresc.* *uniss.* *sfz*

Tuba *sfz* *mp* *cresc.* *uniss.* *sfz*

Wd Bks *sfz* *mf* *sfz*

Perc. 1 *sfz* *mf* *sfz*

Perc. 2 *sfz* *mf* *sfz*

Perc. 3 *sfz* *mf* *sfz*

Perc. 4 *sfz* *mf* *sfz*

Perc. 5 *sfz* *mf* *sfz*

Marimba *quasi alliss.*

Lea. *pp* *cresc.*

Sus. Cymb. *pp* *cresc.*

143 *mf* *ff*

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

Solo:

All: mf *ff*

143

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf *cresc.*

mf *cresc.*

mf *cresc.*

ff *P* *ff*

All: poco a poco cresc.

149

149

Bsn. 1 *mp*

Bsn. 2 *mp*

Cl. 1 *mp*

Cl. 2

Cl. 3

Bs. Cl. *mp*

SAXES: "Wail" *mp*

Alto 1 *mf* cresc.

Alto 2 *mf* cresc.

Tenor *mf* cresc.

Bar. *mp*

149

Hrn. 1,2 { 5 1 2 } *mf*

Hrn. 3,4

(divide between hands)
as desired *mp*

Perc. 1

Perc. 2

Perc. 3 MARIMBA *mp*

Perc. 4 BONGOS & TOMS *p*

Perc. 5 *mf* *mp* *mf*

154

All: poco a poco cresc. - - - - -

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

Bs. Cl. *mf*

Alto 1 *mf*

Alto 2

Tenor *mf*

Bar. *mf*

154

Tpt. 1, 2 *mp* *mf*

Tpt. 3, 4 *mp* *mf*

Tbn. 1, 2 *mp* *mf* mutes out

Tbn. 3, 4 *mp* *mf* mutes out

Perc. 1

Perc. 2 *mp* *f*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

159

Ob. 1: *P* *cresc.* *mp* *mf*

Ob. 2: *P* *cresc.* *mp* *mf*

Bsn. 1: *P* *cresc.* *mp* *mf*

Bsn. 2: *P* *mp* *mf*

Cl. 1: *P* *mp* *mf*

Cl. 2: *P* *mp* *mf*

Cl. 3: *P* *cresc.* *mp* *mf*

Bs. Cl.: *P* *mp* *mf*

Alto 1: *P* *mp* *mf*

Alto 2: *P* *cresc.* *mp* *mf*

Tenor: *P* *mp* *mf*

Bar.: *P* *mp* *mf*

159

Tpt. 1, 2: *mutes out*

Tpt. 3, 4: *mutes out*

Hrn. 1, 2: *mf*

Hrn. 3, 4: *mf*

Perc. 1: *mf*

Perc. 2: *mf*

Perc. 3: *2 Timbales, Tenor Dr.* *(on Rim)* *P* *cresc.* *mf*

Perc. 4: *P* *cresc.* *mf*

Perc. 5: *P* *cresc.* *mf*

164

Picc. *mf* *cresc.* *f* *mf* *cresc.* *sfz*

Fl. 1 *mf* *cresc.* *f* *mf* *cresc.* *sfz*

Fl. 2 *mf* *cresc.* *f* *mf* *cresc.* *sfz*

Fl. 3 *mf* *cresc.* *f* *mf* *cresc.* *sfz*

Ob. 1 *Sim.* *f* *mf* *sfz*

Ob. 2 *Sim.* *f* *mf* *sfz*

Bsn. 1 *Sim.* *f* *mf* *sfz*

Bsn. 2 *Sim.* *f* *mf* *sfz*

Cl. 1 *Sim.* *f* *mf* *sfz*

Cl. 2 *Sim.* *f* *mf* *sfz*

Cl. 3

Bs. Cl. *mf* *cresc.* *f* *mf* *cresc.* *sfz*

Alto 1

Alto 2

Tenor

Bar. *mf* *f* *mf* *sfz*

164.

Hrn. 1,2 *Sim.* *mf* *sfz*

Hrn. 3,4

Tbn. 1,2 *open* *f*

Tbn. 3,4 *open* *f*

mf *cresc.* *f* *mf* *sfz*

Wd. Bkls. *mf* *sfz* *Sus Cymb.* *Wd. Bkls.* *mf* *sfz*

Xyl. *mf* *sfz* *mf* *sfz*

Perc. 1 *mf* *sfz* *mf* *sfz*

Perc. 2 *mf* *sfz* *mf* *sfz*

Perc. 3 *sfz* *sfz*

Perc. 4 *sfz* *sfz*

Perc. 5

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Ban. 1
 Ban. 2
 Cl. 1
 Cl. 2
 Cl. 3
 Ba. Cl.
 Ato 1
 Ato 2
 Tenor
 Bar.
 169 *open*
 Tpt. 1, 2
 Tpt. 3, 4
 Hrn. 1, 2
 Hrn. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Euph.
 Tuba
 Vibes
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5 *Timpani*

All: f cresc. - - - - -

174

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Ba. Cl.

Alto 1

Alto 2

Tenor

Bar.

174

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

Perc. 1

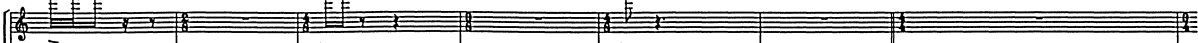
Perc. 2

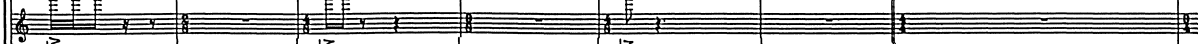
Perc. 3

Perc. 4

Perc. 5

179 5 Ritard $\text{♩} = 46-50$

Picc. 

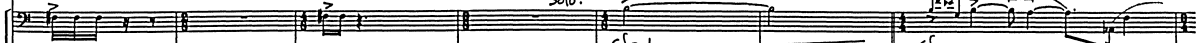
Fl. 1 

Fl. 2 

Fl. 3 

Ob. 1 

Ob. 2 

Bsn. 1 

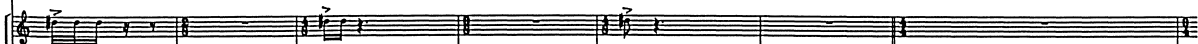
Bsn. 2 

Cl. 1 

Cl. 2 

Cl. 3 

Bs. Cl. 

Alto 1 

Alto 2 

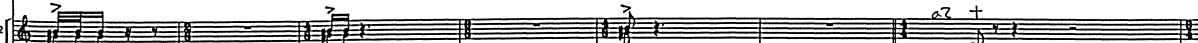
Tenor 

Bar. 

179 5 Ritard $\text{♩} = 46-50$

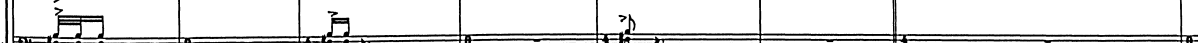
Tpt. 1,2 

Tpt. 3,4 

Hrn. 1,2 

Hrn. 3,4 

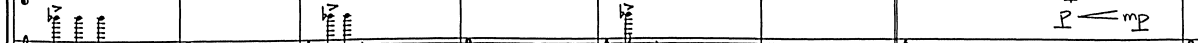
Tbn. 1,2 

Tbn. 3,4 

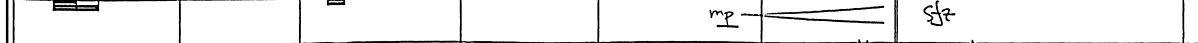
Euph. 

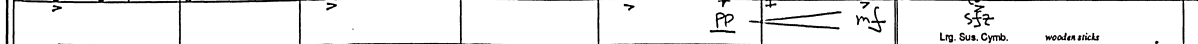
Tuba 

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Perc. 5 

mp

192

Handwritten musical score for page 192, measures 191-193. The score includes parts for Piccolo, Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets 1-3, Bass Clarinet, Alto 1-2, Tenor, and Baritone. Measures 191 and 192 show complex woodwind passages with dynamics like *mp*, *mf*, and *cresc.* Measure 193 features a "Silent atlock!" instruction for the woodwinds and a dynamic change from *ppp* to *pp* for the strings.

192

Handwritten musical score for page 192, featuring various percussion instruments and dynamic markings. The score is written on multiple staves, with some staves containing multiple systems of notation. The instruments listed on the left are Tpt. 1, Tpt. 2, Tpt. 3, 4, Hrn. 1, 2, Hrn. 3, 4, Tbn. 1, 2, Tbn. 3, 4, Euph., Tube, Perc. 3, Perc. 4, and Perc. 5. The score includes dynamic markings such as *mp*, *pp*, *mf*, *f*, and *P*, as well as crescendo and decrescendo hairpins. There are also handwritten notes like "Solo", "con snail (c.)", "hard sticks", "Tom Tom's", and "Timpani". The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is written in a clear, legible hand, with some corrections and annotations visible.

[illegible]

200 Solo:

Fl. 1 *mf* *f* *mf* *f* *piv. cresc.* *sfz/imp* *sfz*

Fl. 2

Fl. 3

Ob. 1 *mf* *p*

Ob. 2

Cl. 1 *mp* *p* *mp cresc.* *sfz/imp* *sfz* *mp*

Cl. 2 *mp* *p* *mp cresc.* *sfz*

Cl. 3 *mp* *p* *mp cresc.* *sfz*

Bs. Cl. *mp* *p* *mp cresc.* *sfz*

Alto 1 *Solo:* *mp* *mf* *mp* *cresc.* *sfz*

Alto 2 *mp* *p* *mp cresc.* *sfz*

Tenor *mp* *p* *mp cresc.* *sfz*

Bar. *mp* *p* *mp cresc.* *sfz*

200

Tpt. 1,2 *mp* *p*

Tpt. 3,4 *mp* *p*

Hrn. 1,2 *Solo:* *mp* *mf* *cresc.* *sfz*

Hrn. 3,4 *mp* *mf* *cresc.* *sfz*

Tbn. 1,2 *mp* *p*

Tbn. 3,4 *mp* *p*

Euph. *mp* *cresc.* *sfz*

Tube *mp* *cresc.* *sfz*

Perc. 1 *lv.* *Sm Sus Cymb* *p* *mp* *<mp* *<mf* *Wood Blocks*

Perc. 2 *lv.* *Med Sus Cymb* *lv.* *mp* *mp <mf* *McRimba* *mp*

Perc. 3 *mp* *p* *mp* *mp <mf* *sfz* *mp*

Perc. 5 *mp* *mf*

204 $\text{♩} = \text{♩}$ ($\text{♩} = 92-100$)

1. Solo

Tpt. 1,2 *P*

Tpt. 2 *P*

Tpt. 3,4 *P*

Hrn. 1,2 *1. Solo* *P* *mp* *f*

208

Accel. *mp* *cresc.*

Meno Mosso, $\text{♩} = 42$ *mp*

Ritard *P*

Tpt. 1,2 *mp* *cresc.*

Tpt. 2 *mp* *cresc.*

Tpt. 3,4 *mp* *cresc.*

Hrn. 1,2 *mp* *cresc.*

Hrn. 3,4 *mp* *cresc.*

Euph. *mf* *cresc.*

Tuba *P*

212 *a tempo* ($\text{♩} = 92-100$)

espr.

Fl. 1 *P*

Fl. 2 *espr.* *P*

Ben. 1 *espr.* *P*

Ben. 2 *espr.* *P*

Cl. 1 *espr.* *P*

Be. Cl. *P*

Bar. *P*

Hrn. 1,2 *P*

Hrn. 3,4 *P*

Euph. *Bva*

Tuba *Bva*

Perc. 4 *Glockenspiel* *1.v.* *mp*

219

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Cl. 1

p *cresc.* *mf* *sfz* *p*

p *cresc.* *mf* *sfz* *mp*

p *mp* *mf* *f* *mp sub.*

224

poco a poco accel.

Fl. 1

Bsn. 1

Cl. 1

mf cresc. *sfz* *mf cresc.* *sfz* *p*

mf cresc. *sfz* *f cresc.* *sfz*

mf cresc. *sfz* *mf cresc.* *sfz*

228

Hard, aggressive, ♩ = c. 80

Fl. 1

Bsn. 1

Cl. 1

piov cresc. *sfz* *f* *sfz*

piov cresc. *sfz* *f* *sfz*

piov cresc. *sfz* *f* *sfz*

231

Precise, smooth

Fl. 1

Cl. 1

sfz *mp* *f* *mp*

sfz *mp* *f* *mp*

235 Ritard

Fl. 1

Cl. 1

Bs. Cl.

Meno mosso, ♩ = 60

240

Fl. 1

Cl. 1

Bs. Cl.

More freely, ♩ = 82-86

245

Fl. 1

Cl. 1

Cl. 2

Bs. Cl.

250

Fl. 1

Ob. 1

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Bs. Cl.

254

Picc. *mf* *cresc.* *f* *ff*

Fl. 1 *mp*

Fl. 2

Fl. 3

Ob. 1 *mp*

Ob. 2

Ban. 1 *mp* *mf* *cresc.* *f* *ff*

Ban. 2 *mp* *mf* *cresc.* *f* *ff*

Cl. 1 *mp* *mf* *cresc.* *f* *ff*

Cl. 2 *mp*

Cl. 3

Bs. Cl. *mp* *mf* *cresc.* *f* *ff*

Alto 1 *mf* *cresc.* *f* *ff*

Alto 2

Tenor *mf* *cresc.* *f* *ff*

Bar. *mf* *cresc.* *f* *ff*

254

Tpt. 1, 2 *mf* *cresc.* *f* *ff* *Ritard*

Tpt. 3, 4 *mp* *mf* *cresc.* *f* *ff*

Hrn. 1, 2 *mp* *mf* *cresc.* *f* *ff*

Hrn. 3, 4 *mp* *mf* *cresc.* *f* *ff*

Tbn. 1, 2 *mp* *mf* *cresc.* *f* *ff*

Tbn. 3, 4 *mp* *mf* *cresc.* *f* *ff*

Euph. *mf* *cresc.* *f* *ff*

Tuba *mf* *cresc.* *f* *ff*

Bs. Drum

Perc. 5 *pp* *f* *ff*

$\text{♩} = c. 46$ Rich, warm

258

Picc. Solo: mf mp mf p

Fl. 1 mp mf mf

Fl. 2

Fl. 3

Ob. 1 mp mf mp

Ob. 2

Ben. 1 mp mf mp

Ben. 2

Cl. 1 Solo: mp mf

Cl. 2

Cl. 3

Bs. Cl.

Alto 1 mp $cresc.$

Alto 2 mp $cresc.$

Tenor mp $cresc.$

Bar. mp

$\text{♩} = 46$ Rich, warm
brass: warm sound, *no* brassy

258 mp mf mp

Tpt. 1, 2 $a2$

Tpt. 3, 4 $a2$

Hrn. 1, 2 $a2$

Hrn. 3, 4 $a2$

Tbn. 1, 2 $a2$

Tbn. 3, 4 $a2$

Euph.

Tuba

Perc. 1 Ped. Vib. mf Ped. mf Ped. mf Ped.

Perc. 2 Chimes mp Ped. mf Ped. mp $cresc.$ mf Ped.

Perc. 3 Glock mf Ped. mf Ped. mf Ped.

Perc. 4

Perc. 5

262

Picc. *f* *mf* *mp* Solo *sfz* *mf*

Fl. 1 *mp* *mf*

Fl. 2

Fl. 3

Ob. 1 *f* *mp* Solo: *mf*

Ob. 2

Ben. 1 *f* *mp* *mf*

Ben. 2

Cl. 1 Solo *f* *mp*

Cl. 2

Cl. 3

Bs. Cl.

Alto 1 *f* *mf*

Alto 2 *f* *mp* *mf* *mp*

Tenor *f* *mp*

Bar. *f* *mp*

262 *f* *mp* *mf*

Tpt. 1,2 *f* *mp* *mf*

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

Perc. 1 Ped. *f* *mf* *mp* *sfz* *f*

Perc. 2 *f* *mp* *sfz* *f*

Perc. 3 Ped. *mf* *mp* *sfz* *f*

Perc. 4 Marimba *mf* *head sticks* *sfz*

Perc. 5 *sfz* *P* *Long Sust. Cymb. (sust. organ)*

pp

266

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bb. Cl.

Alto 1

Alto 2

Tenor

Bar.

266

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

Tbn. 1,2

Tbn. 3,4

Euph.

Tube

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

46

Ritard - - - - - a tempo

This image shows a page of a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or voice part. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Fl. 3, Obo. 1, Obo. 2, Ben. 1, Ben. 2, Cl. 1, Cl. 2, Cl. 3, Be. Cl., Alto 1, Alto 2, Tenor, and Bar. The score is divided into measures by vertical bar lines. Handwritten annotations are present throughout the score, including "Solo: freely" above the Fl. 1 staff, and dynamic markings such as "p", "mf", "mp", and "ppp" with slurs indicating crescendos or decrescendos. The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score for Percussion 1-5, Tuba, Euphonium, Trombone 1-2, Horn 1-2, and Trumpet 1-2. The score is written on a grand staff with five systems. The tempo is marked "a tempo". The score includes various musical notations such as notes, rests, and dynamic markings (mp, p). The percussion parts are marked with "Ped." and "Release pedal after sound dies". The tuba part is marked with "8va" and "mp". The euphonium part is marked with "p". The horn part is marked with "p". The trumpet part is marked with "p". The score is written in a handwritten style with some corrections and annotations.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple staves, each representing a different instrument or voice part. The staves are labeled on the left side: Picc., Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ban. 1, Ban. 2, Cl. 1, Cl. 2, Cl. 3, Ba. Cl., Alto 1, Alto 2, Tenor, and Bar. The music is written in a standard musical notation with notes, rests, and dynamic markings. The dynamics include *mp* (mezzo-piano), *p* (piano), *poco* (poco), and *pp* (pianissimo). There are also crescendo and decrescendo hairpins indicating changes in volume. The score is organized into measures, with some measures containing multiple notes and rests. The overall layout is clean and professional, typical of a printed musical score.

[illegible]

Flac.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bar. 1

Bar. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bass

Handwritten musical notation for woodwinds and strings, including dynamics like $\{pp$, mp , pp , and p .

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Handwritten musical notation for brass and percussion, including dynamics like $\{pp$, mp , pp , p , mf , and f . Includes notes like "con sord. (st.)", "Horns: pp + p > pp ", "Sus. Cymb. med. tom", "Wd. Bkls.", "Bongs (muted)", and "arco (use bass bow; one downward stroke)".

Ritard - - - - Precise, marked ($\text{♩} = 280$)

50

Flac.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

Detailed description: This block contains the musical notation for measures 291 through 294 for the Flute section. Flute 1 (Fl. 1) has a melodic line starting with a grace note and a 'P' (piano) dynamic marking. Flutes 2 and 3 (Fl. 2, Fl. 3) are mostly silent. The woodwinds (Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, Cl. 3, Bs. Cl.) and strings (Alto 1, Alto 2, Tenor, Bar.) are also mostly silent, with some woodwinds having occasional notes or rests.

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Detailed description: This block contains the musical notation for measures 291 through 294 for the Percussion section. The percussionists are playing various instruments, including snare drums, cymbals, and tom-toms. There are handwritten annotations: 'Wd Bk' (Wood Block) above Perc. 2, 'Bongos (not muted)' above Perc. 4, and 'P' (piano) dynamic markings below Perc. 2 and Perc. 4. The brass section (Tpt. 1, 2, Tpt. 3, 4, Hrn. 1, 2, Hrn. 3, 4, Tbn. 1, 2, Tbn. 3, 4, Euph., Tuba) is mostly silent.

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 Ba. Cl.
 Alto 1
 Alto 2
 Tenor
 Bar.

297
 Tpt. 1,2
 Tpt. 3,4
 Hrn. 1,2
 Hrn. 3,4
 Tbn. 1,2
 Tbn. 3,4
 Euph.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bass

303

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

WALK

mp

mf

R < mp

309

(Pizz.)

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

309

Handwritten musical score for measures 309-312. The score includes staves for Tpt. 1,2; Tpt. 3,4; Hrn. 1,2; Hrn. 3,4; Tbn. 1,2; Tbn. 3,4; Euph.; Tuba; Perc. 1; Perc. 2; Perc. 3; Perc. 4; and Perc. 5. The music is in 4/4 time and features various dynamics (mf, f, sf) and articulations (accents, slurs). Handwritten notes include "a2" above the first staff, "mf" and "f" markings, and "Wd Bk." and "Lrg Svs Cymb. in Dr stick" with a circled "x" for Perc. 5.

[illegible]

315

Handwritten musical score for Percussion 1 through Percussion 5. The score includes various musical notations, dynamics, and performance instructions.

Perc. 1: Wa BIK to Xylophone

Perc. 2: (Empty staff)

Perc. 3: (Empty staff)

Perc. 4: (Empty staff)

Perc. 5: (Empty staff)

Handwritten Dynamics and Instructions:

- Perc. 1:** $P \rightarrow mp$
- Perc. 2:** P (under first measure), mp (under second measure)
- Perc. 3:** P (under first measure), mp (under second measure)
- Perc. 4:** P (under first measure), mp (under second measure)
- Perc. 5:** P (under first measure), mp (under second measure)

Other Handwritten Notes:

- Perc. 1:** (Sn Dr stick)
- Perc. 2:** (Sn Dr stick)
- Perc. 3:** (Sn Dr stick)
- Perc. 4:** (Sn Dr stick)
- Perc. 5:** (Sn Dr stick)

327

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

327

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mp sfz

mp sfz

mp sfz

mp sfz

mp sfz

mp sfz

The image shows a page of a musical score, likely for a large orchestra and choir. The score is divided into two systems. The first system includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpets 1, 2, 3, and 4, Horns 1, 2, 3, and 4, Trombones 1, 2, 3, and 4, Euphonium, Tuba, Percussion 1 through 5, and a Bass line. The score features various musical notations including notes, rests, dynamics (mp, f), and articulation marks. There are also some handwritten annotations and a large 'P' mark in the Percussion 5 staff.

All: *mf* *cresc. poco a poco* *Molto accel.* (♩ = c. 180)

340

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Cor. 3

Be. Cor.

Alto 1

Alto 2

Tenor

Bass

mf *cresc. poco a poco* *Molto accel.* (♩ = c. 180)

340 *al*

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

pedal glissando

346 $\text{♩} = 60-64$, Brightly

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Bas. 1
 Bas. 2
 Cl. 1
 Cl. 2
 Cl. 3
 Bb. Cl.
 Alto 1
 Alto 2
 Tenor
 Bar.

346 $\text{♩} = 60-64$, Brightly

Tpt. 1, 2
 Tpt. 3, 4
 Hrn. 1, 2
 Hrn. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Euph.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Ped. → Sim.

All: poco a poco cresc. - - - - -

ff

Flac.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Ba. Cl.

Alto 1

Alto 2

Tenor

Bar.

All: poco a poco cresc. - - - - -

ff

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

358

Flc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Ba. Cl.

Alto 1

Alto 2

Tenor

Bar.

358

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vibes

Xyl.

Mar.

Glock

Crotales

liv.

Sim.

a2, Solo

f

p

364

Flac.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Ba. Cl.
Alto 1
Alto 2
Tenor
Bar.

Detailed description: This system contains measures 364 through 369. The woodwind section (Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets 1-3, Bass Clarinet) plays a complex melodic line with many slurs and ties. The brass section (Alto Saxophones 1-2, Tenors, Baritone) provides harmonic support with sustained notes and some rhythmic patterns. The vocal soloists (Alto 1, Alto 2, Tenor, Baritone) have a melodic line with various ornaments and slurs. The string section (Violins 1-3, Viola, Cello, Double Bass) is not explicitly shown in this system but would typically provide a steady accompaniment.

364

Tpt. 1, 2
Tpt. 3, 4
Hrn. 1, 2
Hrn. 3, 4
Tbn. 1, 2
Tbn. 3, 4
Euph.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Detailed description: This system continues measures 364 through 369. The brass section (Trumpets 1-4, Horns 1-4, Trombones 1-4, Euphonium, Tuba) plays a melodic line with various dynamics (mf, f) and slurs. The percussion section (Percussion 1-5) provides a rhythmic accompaniment with various patterns. The string section (Violins 1-3, Viola, Cello, Double Bass) is not explicitly shown in this system but would typically provide a steady accompaniment.

[illegible]

Handwritten musical score for Percussion 1-5 and Tpt 1,2; Tpt 3,4; Hrn 1,2; Hrn 3,4; Tbn 1,2; Tbn 3,4; Euph; Tuba; Piano; and Perc 1-5. The score is written on a grand staff with five systems. The first system includes Tpt 1,2; Tpt 3,4; Hrn 1,2; Hrn 3,4; Tbn 1,2; Tbn 3,4; Euph; Tuba; Piano; and Perc 1-5. The second system includes Perc 1-5. The third system includes Perc 1-5. The fourth system includes Perc 1-5. The fifth system includes Perc 1-5. The score features various musical notations including notes, rests, and dynamic markings such as *p*, *mp*, and *mf*. There are also handwritten annotations like *mf* and *mp* with slurs and accents.

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Ban. 1
 Ban. 2
 Cl. 1
 Cl. 2
 Cl. 3
 Ba. Cl.
 Alto 1
 Alto 2
 Tenor
 Bar.

Musical score for measures 376-380. Dynamics include *mf*, *cresc.*, *mp*, *sim.*, and *mp cresc.*.

Tpt. 1, 2
 Tpt. 3, 4
 Hrn. 1, 2
 Hrn. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Euph.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Musical score for measures 376-380. Dynamics include *mp*, *cresc.*, *mp cresc.*, *mf*, *mf cresc.*, *mp*, *mf*, and *mf cresc.*.

[illegible]

Flac.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

mf

mp

mf

mf

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mp

Ped. Sim.

Marimba

SSB/p CRSL.

Sim.

mf pp

395

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ben. 1

Ben. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

395

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

401

Flac.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ben. 1

Ben. 2

Cl. 1

Cl. 2

Cl. 3

Ba. Cl.

Alto 1

Alto 2

Tenor

Bar.

401

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Leg. Sus. Cymb. soft open

P

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 Ben. 1
 Ben. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B♭, Cl.
 Alto 1
 Alto 2
 Tenor
 Bar.
 407
 Tpt. 1, 2
 Tpt. 3, 4
 Hrn. 1, 2
 Hrn. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Euph.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Musical score page 407, featuring staves for various instruments and voices. The score includes woodwinds (Piccolo, Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets 1-3, Bass Clarinet), strings (Alto 1-2, Tenor, Baritone), brass (Trumpets 1-2, 3-4, Horns 1-2, 3-4, Trombones 1-2, 3-4, Euphonium, Tuba), and percussion (Percussion 1-5). The score includes various musical notations such as notes, rests, dynamics (mf, mp, f), and articulation marks. There are also some handwritten annotations, including 'sfz' and 'p'.

71

420

Flc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

420

Tpt. 1, 2

Tpt. 3, 4

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Euph.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Glock.

426

Picc. *mf* *mp* *mf* *mp* *mf*

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

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

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

Ob. 1 *mf* *mp* *mf* *mp* *mf*

Ob. 2 *mf* *mp* *mf* *mp* *mf*

Bsn. 1 *mp* *mf* *mp* *mf*

Bsn. 2 *mp* *mf* *mp* *mf*

Cl. 1 *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mp* *mf*

Cl. 3 *mp* *pp* *mf* *mp* *mf*

Bs. Cl. *mp* *mf* *mp* *mf*

Alto 1 *mp* *mf* *mp* *mf*

Alto 2 *mp* *mf* *mp* *mf*

Tenor *mp* *mf* *mp* *mf*

Bar. *mp* *mf* *mp* *mf*

426

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2 *mp* *pp*

Hrn. 3,4 *mp* *pp*

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

bell-like: *mp* *mf* *mp* *mf*

Perc. 1 *mf* *hard sticks:*

Perc. 2 *mf* *hard sticks:*

Perc. 3 *mf* *hard sticks:*

Perc. 4 *mp* *mf* *mp* *mf*

Perc. 5 *mp* *mf* *mp* *mf*

439

Picc.

Fl. 1

Fl. 2

Fl. 3

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto 1

Alto 2

Tenor

Bass

439 a2

Trumpet 1, 2

Trumpet 3, 4

Horn 1, 2

Horn 3, 4

Trombone 1, 2

Trombone 3, 4

Euphonium

Tuba

8va al Fine

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

446

Pic.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

446

Tpt. 1,2
Tpt. 3,4
Hrn. 1,2
Hrn. 3,4
Tbn. 1,2
Tbn. 3,4
Euph.
Tube.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Solo
Timpani:

452 (f) tutti cresc. - - - - -

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Alto 1

Alto 2

Tenor

Bar.

452 (f) tutti cresc. - - - - -

3. (4 tacet - take st. vlnute)

Tpt. 1,2

Tpt. 3,4

Hrn. 1,2

Hrn. 3,4

Tbn. 1,2

Tbn. 3,4

Euph.

Tuba

(al fine)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

sfz imp poco a poco cresc. - - - - -

458

Picc. *mf* *cresc.*

Fl. 1 *mf* *cresc.*

Fl. 2 *mf* *cresc.*

Fl. 3 *mf* *cresc.*

Ob. 1 *mf* *cresc.*

Ob. 2 *mf* *cresc.*

Bsn. 1 *mf* *cresc.*

Bsn. 2 *mf* *cresc.*

Cl. 1 *mf* *cresc.*

Cl. 2 *mf* *cresc.*

Cl. 3 *mf* *cresc.*

Bs. Cl. *mp* *cresc.*

Alto 1 *f* *cresc.*

Alto 2 *f* *cresc.*

Tenor *f* *cresc.*

Bar. *f* *cresc.*

458

Tpt. 1,2 *mf* *cresc.*

Tpt. 3,4 *mf* *cresc.*

Hrn. 1,2 *f* *cresc.*

Hrn. 3,4 *f* *cresc.*

Tbn. 1,2 *f* *cresc.*

Tbn. 3,4 *f* *cresc.*

Euph. *f* *cresc.*

Tuba *f* *cresc.*

Ba. *mf* *cresc.*

Perc. 1 *f* *cresc.*

Perc. 2 *f* *cresc.*

Perc. 3 *mf* *cresc.*

Perc. 4 *mf* *cresc.*

Perc. 5 *mf* *cresc.*

4. con sord.

3. con sord (cup)

4. (open)

Tuba: *p* *cresc.*

mp *cresc.*

Sim.

f *Ped.*

mp *cresc.*

464

Picc. *ff* *cresc.*

Fl. 1 *ff* *cresc.*

Fl. 2 *ff* *cresc.*

Fl. 3 *ff* *cresc.*

Ob. 1 *ff* *cresc.*

Ob. 2 *ff* *cresc.*

Bsn. 1 *ff* *cresc.*

Bsn. 2 *ff* *cresc.*

Cl. 1 *ff* *cresc.*

Cl. 2 *ff* *cresc.*

Cl. 3 *ff* *cresc.*

Bs. Cl. *ff* *cresc.*

Alto 1 *ff* *cresc.*

Alto 2 *ff* *cresc.*

Tenor *ff* *cresc.*

Bar. *ff* *cresc.*

464

Tpt. 1,2 *ff* *mf* *cresc.* ---

Tpt. 3,4 *ff* *mf* *cresc.* ---

Hrn. 1,2 *ff* *mf* *cresc.* --- *gliss.*

Hrn. 3,4 *ff* *mf* *cresc.* --- *(f)*

Tbn. 1,2 *ff* *mf* *cresc.* --- *(f)*

Tbn. 3,4 *ff* *mf* *cresc.* --- *(f)*

Euph. *ff* *cresc.* ---

Tuba *ff* *cresc.* --- *(at fine)*

Perc. 1 *ff* *cresc.*

Perc. 2 *ff* *cresc.*

Perc. 3 *ff* *cresc.*

Perc. 4 *ff* *cresc.*

Perc. 5 *ff* *cresc.*

SJ. Aug. 10, 1987 - Jan. 16, 1990 Cincinnati, OH