

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Night Train

**Permalink**

<https://escholarship.org/uc/item/0dk212bv>

**Author**

Hendrix, Aaron

**Publication Date**

2020

Aaron Hendrix

# **Night Train**

for orchestra

2017 (rev. 2018)



## Program Note

According to my mom, the love and fascination I have for trains began before I could speak. Whether this is a slight “motherly exaggeration”, or simply a reflection on how long it took me to start talking, I am uncertain. Regardless, the context provided by this adorable anecdote is helpful here.

A railroad line runs parallel to the neighborhood I grew up in, and this proximity put it within earshot of three different crossings. My house sat directly in line with the second of these.

Though trains run this route at all hours, I rarely noticed them during the day, their sounds swallowed by the ambient noise of a world awake. At night, however, with most sonic rivals at rest, a passing train could announce its presence unhindered.

Dreamlike and hazy at first, the horn seemed to float directionless as the train passed the first crossing, distance and darkness imbuing it with an almost haunting profundity. However, the call grew steadily louder and more distinct- haze replaced by inevitability- as the powerful machine approached the second crossing. A moment or two of silence followed, then a final heralding for the third crossing, distant once again, and fading.

Some of my fondest childhood memories involve waking in the middle of the night to this familiarity. Each time a train approached the nearest crossing felt like an increasingly urgent summons to climb aboard and dream.

This is where the piece begins: with the dreamlike image of a distant but rapidly approaching train. When it reaches us, we are swept along with it, experiencing both excitement and trepidation as the train speeds off into the dark unknown. Suddenly, the train begins to accelerate, hurtling almost out of control. At the last second, we are transported safely back to our original dream-state, and the train continues off into the night.

This piece is about my many childhood trips aboard the Night Train. Whether real, imagined, or dreamed, I am not completely sure, and the music never really decides.

I like to think maybe a little of all three.

## Instrumentation

Piccolo

2 Flutes (Flute 2 doubles Alto Flute)

2 Oboes

English Horn

2 B ♭ Clarinets

B ♭ Bass Clarinet

2 Bassoons

Contrabassoon

4 F Horns

3 C Trumpets

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (3 players)

1. Snare drum, Egg Shaker, Maraca, 2 Wood Blocks, 2 Toms (medium, small)  
Tambourine (mounted, may be shared with Player 3)
2. Chimes, Vibes (bowed), 2 Bongos, Xylophone, Suspended Cymbal,  
Large Tam-Tam, Mark Tree
3. Crotales, Glockenspiel, Bass Drum, Hi-hat, Tambourine (may be shared with Player 1)

Piano/Celesta

Harp

Strings

Score is in C

Duration: 9:00

# Night Train

Aaron Hendrix

♩ = 126

♩ = 63

Piccolo

Flute 1,2

Alto Flute (Fl. 2)

Oboe 1,2

English Horn

Bb Clarinet 1,2

Bb Bass Clarinet

Bassoon 1,2

Contrabassoon

F Horn 1,3

F Horn 2,4

C Trumpet 1,2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Piano/Celesta

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

*Crotales* *l.v.* *mf*

*Glockenspiel* *l.v.* *p*

*Piano* *p*

*Bowed Vibraphone* solo *pp*

*solo* *mf* *with fingers, gradual accel through gliss.*

*div. a 2V* *ppp* *change bow as needed*

*div. a 2V* *ppp* *change bow as needed*

*div. a 2* *ppp* *change bow as needed*

*div. a 2* *ppp* *change bow as needed*

*div. a 2* *ppp* *change bow as needed*

2 3 4 5

A

Picc.

Fl. 1,2

A. Fl. (Fl. 2) *Alto Flute solo, freely*

Ob. 1,2

E.H.

Cl. 1,2 *mp n*

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3

Cel. *Celesta solo mf*

Hp. *solo mf*

A

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

A. Fl. (Fl. 2)

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

12 13 14 15 16



Picc. *n*

Fl. 1,2 *n*

A. Fl. (Fl. 2) *n* *pp*

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3 *p* *pp*

Hn. 2,4 *p* *pp*

Tpt. 1,2,3 *p* *pp*

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel. *deliberately* *mf*

Hp. *n*

Vn. I *n*

Vn. II *n* *unis.* *ppp*

Va. *p* *(div. a 2)* *ppp*

Vc. *p* *(div. a 2)* *ppp*

Cb. *V* *(7)* *ppp*

B

Picc.

Fl. 1,2

A. Fl. (Fl. 2) *To Flute*

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*deliberately*  
*mf*

Cel.

Hp.

*deliberately*  
*mf*

B

Vn. I

Vn. II

Va.

Vc.

Cb.

*pp*  
*un.*  
*div.*

*pp*  
*un.*  
*pp*

*pp*  
*un.*  
*pizz.*

*pp*  
*un.*  
*pizz.*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

C

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp. damp

Perc. 1

Perc. 2 damp

Perc. 3 Crotales l.v. Bass Drum

Cel. solo mf

Hp. solo mf

Vn. I unis. div. (v) p sub. mp

Vn. II unis. div. (v) p mp

Va. unis. div. p mp

Vc. p mp

Cb. change bow as needed mp

Snare Drum solo pp

Bass Drum ppp

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

soli - ominous, singing

*mf*

soli - ominous, singing

*mf*

Tam-Tam

*p*

*pp*

soli - with bassoons

*mf*

*pp*

*n*

*pp*

*n*

*pp*

*pp*

*pp*

*pp*

*n*

39 40 41 42 43

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

*pp*

*p*

*f*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*mf*

*p*

*p*

*f*

D

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

49 50 51 52 53

Picc. *mf* 3 3 3 3 *f* *p*

Fl. 1,2 *mf* 3 3 3 3 *f* *p*

Ob. 1,2 *mf* 3 3 3 3 *f* *p*

E.H.

Cl. 1,2 *f* *p*

B. Cl. *f* *p*

Bn. 1,2 *f* *p*

Cbn. *f* *p*

Hn. 1,3 *p* *mf*

Hn. 2,4 *p* *mf*

Tpt. 1,2,3 1.2. *p* *mf*

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 *mp*

Perc. 2

Perc. 3

Cel. *mf* 3 3 3 3 *f*

Hp.

Vn. I *f* *p*

Vn. II *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb.



Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

58 59 60 61 62

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

63 64 65 66

*mf* *f* *3* *1.*

*mf* *f* *3* *1.*

*mf* *f* *3*

*mf* *f* *3*

*mp* *2.* *mf* *f* *1.*

*mf* *f* *3*

*mf* *f* *3*

*mf* *f* *a2*

*f* *a2*

*f* *1.2.* *f*

*f*

*mp* *3*

*5*

*mp*

*with pick* *ff* *gliss.*

*mf* *f* *3*

*mp* *mf*

*mf* *non div.* *mp*

*mp*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

E.H. *ff*

Cl. 1,2 *ff*

B. Cl. *ff*

Bn. 1,2 *ff*

Cbn. *ff*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *ff*

Perc. 3 *f*

Cel. *ff*

Hp.

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

The musical score is divided into three measures: 73, 74, and 75. The woodwind section (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) plays a complex rhythmic pattern with slurs and accents. The brass section (Horns, Trumpets, Trombones, Tuba) has rests in measure 73 and enters in measure 74 with a triplet of notes, marked *mp*. The percussion section (Percussion 1, 2, 3) provides a steady rhythmic accompaniment. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a melodic line with slurs and accents, marked *f* at the beginning of measure 73 and *fff* at the end of measure 75. The harp (Hp.) has rests throughout.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

The musical score for page 17 is divided into three systems. The first system (measures 76-77) includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, & 3, Horns 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1, 2, & 3, Cello, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The second system (measures 77-78) continues the woodwind and brass parts, with Horns 1, 2, & 3 and Trombones 1 & 2. The third system (measures 78-79) features the Cello and Harp. Dynamics include *fff*, *mf*, *ff*, *f*, and *sf ff*. Performance markings include accents, slurs, and breath marks.

Picc. *mf* *f*

Fl. 1,2 *mf* *f*

Ob. 1,2 *mf* *f*

E.H. *mf*

Cl. 1,2 *mf* *f*

B. Cl. *mf* *f*

Bn. 1,2 *mf* *f*

Cbn. *f*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

Tpt. 1,2,3 *mp*

Tbn. 1,2 *mp*

B. Tbn.

Tuba

Timp. *p* *n*

Perc. 1 *f* 6 6 6

Perc. 2 *f* *mp*

Perc. 3

Cel. *ff*

Hp. *f* *gliss.*

Vn. I *f* 3

Vn. II *f* 3

Va. *f* 3

Vc. *f* 3

Cb. *f* *pizz.*

G = 132

Picc. *mf*

Fl. 1,2 *mf* *mf*

Ob. 1,2 *mf* *mf*

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2 *mp* a2

Cbn.

Hn. 1,3 *mp* a2

Hn. 2,4 *mp* a2

Tpt. 1,2,3 *p* *mp*

Tbn. 1,2 *p* *mp*

B. Tbn. *p* *mp*

Tuba *mp*

Timp.

Perc. 1 *p* *f*

Perc. 2

Perc. 3 *pp* [Glockenspiel] solo *mf* solo

Cel. *f* *mf*

Hp. *f*

Vn. I *p* *div.*

Vn. II *p* *non div.* *div.*

Va. *p* *div.*

Vc. *p* *div.*

Cb. *mf*



Picc. Fl. 1,2 Ob. 1,2 E.H. Cl. 1,2 B. Cl. Bn. 1,2 Cbn. Hn. 1,3 Hn. 2,4 Tpt. 1,2,3 Tbn. 1,2 B. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Cel. Hp. Vn. I Vn. II Va. Vc. Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

1. soli

*f*

soli

*f*

*sfz*

*sfz*

1,2

*sfz*

a2

*mf*

*mf*

3

*mp*

*p* 3

*mf*

(fast gliss)

change bow as needed

*pp*

change bow as needed

*pp*

div.

unis.

unis.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

*p* *mf*

*mf*

*mp*

*mp*

*f*

div. *mf* *mf* *pizz.*

*mf* *p* *mf* *pizz.*

*mf* *p* *mf* *div.*

div. *mf* *div.*

*mf*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

*p*

*f*

*pp*

*mf*

*mp*

*ff*

*sol*

*1. soli*

*gliss.*

*unis. arco*

Susp. Cym. yarn mallets

Crotales

damp

Mark Tree touch lightly (non gliss.)

l.v.

98

99

100

101

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*f*

*mf*

*mf*

*mp*

Glockenspiel

*mp*

*mf*

*mf*

*mp*

*mp*

*mp*

1.

pizz.

V

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

Fl. 1,2 *f* *mf* *f* *mf*

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

E.H. *f* *mf*

Cl. 1,2 *f* *mf*

B. Cl. *f* *mf*

Bn. 1,2 *f* *mf*

Cbn. *f* *mf*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

Tpt. 1,2,3 *f* *mf*

Tbn. 1,2 *mf*

B. Tbn. *mp*

Tuba *f* *mf*

Timp. *f* *mf*

Perc. 1 *p*

Perc. 2 *Xylophone* *f* *mf*

Perc. 3 *mf* *f* *mf*

Pno. *p* *f* *mf*

Hp. *f* *gliss.*

Vn. I *mf*

Vn. II *f* *mf*

Va. *f* *mf*

Vc. *f* *arco* *mf*

Cb. *f* *mf*

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

E.H. *f*

Cl. 1,2 *f*

B. Cl. *f*

Bn. 1,2 *f*

Cbn. *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3 *f* (2.3.) *mf* *1. non dim.* *solo*

Tbn. 1,2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

Pno. *f*

Hp. *f*

**J** = 132

Vn. I *f*

Vn. II *f* *mf sempre*

Va. *f* *mf sempre*

Vc. *f* *mf sempre*

Cb. *f* *mf*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

115 116 117 118 119



K

Picc. *mf* *f*

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

Ob. 1,2 *mf* *f*

E.H. *mf* *f*

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

B. Cl.

Bn. 1,2 *f*

Cbn. *f*

Hn. 1,3 *p* *f*

Hn. 2,4 *p* *f*

Tpt. 1,2,3 *mf* *f* *p* *f* 1. 2. 1. 2. 3.

Tbn. 1,2 *f*

B. Tbn. *f*

Tuba *f* 1.v.

Timp. *3*

Perc. 1

Perc. 2

Perc. 3

Cel. *f* Celesta solo

Hp. solo

Vn. I

Vn. II

Va.

Vc.

Cb. *mp*

K

L

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.



Picc. *mf*

Fl. 1,2 *mf*

A. Fl. (Fl. 2) *mf*

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I *p* *f* (1. non dim.) *f*

Vn. II *p*

Va. *p*

Vc. *p*

Cb. *pizz.*

*mp*

Picc.

Fl. 1,2

A. Fl. (Fl. 2)

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I (solo)

Vn. II

Va.

Vc.

Cb.

pizz.  
mp

3

3

O

Picc.

Fl. 1,2

A. Fl. (Fl. 2)

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I (solo)

Vn. II

Va.

Vc.

Cb.





♩ = 126

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2 *mf*

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp. damp

Perc. 1 *p*

Perc. 2 *p* Mark Tree touch lightly (non gliss.) l.v. Bongos *mf*

Perc. 3 Crotales Tambourine *p*

Cel. Celesta *p* 3 l.v.

Hp.

♩ = 126

Vn. I *tutti mp*

Vn. II

Va. *mf*

Vc. *pizz.* arco

Cb.

Picc.  
Fl. 1,2  
Ob. 1,2  
E.H.  
Cl. 1,2  
B. Cl.  
Bn. 1,2  
Cbn.  
Hn. 1,3  
Hn. 2,4  
Tpt. 1,2,3  
Tbn. 1,2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Cel.  
Hp.  
Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

The musical score spans measures 168 to 171. It is written in 2/4 time and features a variety of instruments. Key elements include:

- Picc.:** Starts in measure 170 with a triplet of eighth notes (mf) and a dynamic shift to forte (f) in measure 171.
- Fl. 1,2:** Enters in measure 171 with a rapid sixteenth-note passage (mf).
- Hn. 1,3:** Plays a melodic line in measure 168 (p) and re-enters in measure 171 (mp).
- Hn. 2,4:** Re-enters in measure 171 with a second melodic line (mp).
- Tpt. 1,2,3:** Re-enters in measure 171 with a chordal accompaniment (mp).
- Tuba:** Re-enters in measure 171 with a rhythmic pattern (mf).
- Perc. 1:** Provides a steady eighth-note accompaniment throughout.
- Perc. 2:** Features triplet eighth-note patterns in measures 168 and 170.
- Perc. 3:** Features a melodic line in measure 168 and a triplet eighth-note pattern in measure 170.
- Vn. I & II:** Re-enter in measure 171 with rapid sixteenth-note passages (mp).
- Va.:** Plays a melodic line in measure 168, marked 'arco'.
- Vc. & Cb.:** Re-enter in measure 171 with a melodic line, marked 'pizz.'.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

S

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Egg Shaker

Chimes solo

solo, with pick

mp

f

mf

non-div.

div.

arco

3

gliss.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Glockenspiel

Celesta solo

*mf*

*ff*

*l.v.*

T

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

T

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc. *mp* *a2* 3 3

Fl. 1,2 *mp* 3 3

Ob. 1,2

E.H.

Cl. 1,2 *mp* *a2* 3 3

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.



U

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

E.H.

Cl. 1,2 *f*

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* Glockenspiel solo, with flutes

Cel.

Hp.

U

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

Cb.

Picc.

Fl. 1,2 Fl. 2 to Alto Flute

Ob. 1,2 *p*

E.H.

Cl. 1,2 *p*

B. Cl.

Bn. 1,2 *mf* soli

Cbn. *mf* soli

Hn. 1,3 *f* *p*

Hn. 2,4 *f* *p*

Tpt. 1,2,3 *f* *p*

Tbn. 1,2 *f* *p*

B. Tbn.

Tuba *f* *p*

Timp.

Perc. 1 Snare Drum ("sneak in") *ppp*

Perc. 2

Perc. 3

Cel.

Hp. *ff* with pick *gliss.*

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

Cb. *p*

Picc.

Fl. 1,2

A. Fl. (Fl. 2) solo

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

The score shows a variety of musical textures. The Alto Flute (Fl. 2) has a solo section with a dynamic range from *p* to *f*. The Percussion 1 part features a rhythmic pattern of eighth notes. The strings play sustained chords with dynamic markings of *pp*, *mf*, and *pp*. The woodwinds and brass are mostly silent or have sustained notes.



accel.

♩ = 138

Picc. *p*

Fl. 1,2 *p*

Ob. 1,2 *p*

E.H. *p*

Cl. 1,2 *p*

B. Cl.

Bn. 1,2 *f*

Cbn. *f*

Hn. 1,3 *fp*

Hn. 2,4 *fp*

Tpt. 1,2,3 *fp*

Tbn. 1,2 *fp*

B. Tbn. *fp*

Tuba *fp*

Timp.

Perc. 1 *f*

Perc. 2 *f* Bongos with hands

Perc. 3 *f*

Cel.

Hp. *ff* with pick *gliss.*

accel.

♩ = 138

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb. *f*

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

E.H. *f*

Cl. 1,2 *f*

B. Cl. *mf*

Bn. 1,2 *mf*

Cbn.

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3 *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f* Toms

Perc. 2 *f*

Perc. 3 *f* Hi-hat

Cel. *mf*

Hp. *mf*

Vn. I *X*

Vn. II *p*

Va. *p*

Vc. *mf* pizz.

Cb. *mf* pizz.

Picc. *p* *mf* *p*

Fl. 1,2 *p* *mf* *p*

Ob. 1,2

E.H.

Cl. 1,2 *mf*

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I *p* *mf* *p*

Vn. II *mf* *p*

Va. *mf* *p*

Vc.

Cb.

2.

Picc. *mf* *p*

Fl. 1,2 *mf* *p* 2.

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I *mf* *p*

Vn. II *mf* *p*

Va. *mf* *p*

Vc.

Cb.



Y

Picc. *f*  
 Fl. 1,2 *f*  
 Ob. 1,2  
 E.H.  
 Cl. 1,2  
 B. Cl.  
 Bn. 1,2 *f*  
 Cbn.  
 Hn. 1,3  
 Hn. 2,4  
 Tpt. 1,2,3  
 Tbn. 1,2  
 B. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Cel.  
 Hp.  
 Vn. I *f*  
 Vn. II *f*  
 Va. *f*  
 Vc. *f*  
 Cb. *f*

Picc. *p* 3 3 *f* 3 3 *p*

Fl. 1,2 *p* 3 3 *f* 3 3 *p*

Ob. 1,2 *p* 3 3 *f* 3 3 *p*

E.H. *p* 3 3 *f* 3 3 *p*

Cl. 1,2 *p* 3 3 *f* 3 3 *p*

B. Cl. *p*

Bn. 1,2 *p*

Cbn. *p*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *p*

Hp. *ff* with pick *aliss.*

Vn. I *p*

Vn. II *p*

Va. *p* arco

Vc. *p* arco

Cb. *p*

Z

Picc. *f*

Fl. 1,2

Ob. 1,2 *mf*

E.H.

Cl. 1,2 *mf*

B. Cl. *f*

Bn. 1,2 *f*

Cbn. *f*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3 *mf*

Tbn. 1,2

B. Tbn.

Tuba *f*

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Pno.

Hp.

Vn. I *f* *div.*

Vn. II *f*

Va. *f*

Vc. *f* *pizz.*

Cb. *f*

Picc. *ff* *f* *ff* *f* *ff*

Fl. 1,2 *mp* *f*

Ob. 1,2 *mp* *f*

E.H.

Cl. 1,2 *mp* *f*

B. Cl.

Bn. 1,2 *mp* *f*

Cbn.

Hn. 1,3 *p* *f*

Hn. 2,4 *p* *f*

Tpt. 1,2,3 *f*

Tbn. 1,2 *p* *f*

B. Tbn. *p* *f*

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *mp* *f*

Hp. *f* *gliss.*

Vn. I

Vn. II *ff*

Va. *ff*

Vc. *mp* *f* *arco*

Cb. *mp* *f* *arco*



Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *mf* 1.

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2 *mf*

Cbn. *mf*

Hn. 1,3 *f* 1. soli

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *f* Xylophone

Perc. 3 *f* Glockenspiel

Pno.

Hp. *f*

Vn. I *p* *mf*

Vn. II *mf*

Va. *f*

Vc. *f*

Cb.

Picc. Fl. 1,2 Ob. 1,2 E.H. Cl. 1,2 B. Cl. Bn. 1,2 Cbn. Hn. 1,3 Hn. 2,4 Tpt. 1,2,3 Tbn. 1,2 B. Tbn. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Pf. Hp. Vn. I Vn. II Va. Vc. Cb.

242 243 244 245

Detailed description of the musical score: This page contains the musical score for measures 242 through 245. The score is for a large orchestra and percussion ensemble. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1,2), Oboes 1 and 2 (Ob. 1,2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bn. 1,2), Contrabassoon (Cbn.), Horns 1, 2, and 3 (Hn. 1,3), Horns 2, 3, and 4 (Hn. 2,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombones 1 and 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pf.), Harp (Hp.), Violins I (Vn. I), Violins II (Vn. II), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score is written in 4/4 time. Measures 242 and 243 show a complex texture with many instruments playing. Measure 244 features a change in dynamics and some instruments playing triplets. Measure 245 continues the texture with various dynamics and articulations. The percussion section includes Bongos in measure 244. The piano part features triplets in both hands in measure 244. The harp part has a forte dynamic in measure 243. The string parts have various dynamics and articulations throughout the measures.

Picc. *ff* *f*

Fl. 1,2 *ff* *f*

Ob. 1,2 *ff* *f*

E.H. *ff* *f*

Cl. 1,2 *ff* *f*

B. Cl. *ff* *f*

Bn. 1,2 *mf* *f*

Cbn. *mf* *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

Tpt. 1,2,3 *f* *ff*

Tbn. 1,2 *mf* *f*

B. Tbn. *mf* *f* *ff* *p*

Tuba *mf* *f* *ff* *p*

Timp. *mf* *f* *ff* *p*

Perc. 1 *ff* *mf*

Perc. 2 *mf*

Perc. 3 *f* *Hi-Hat*

Pf. *f* *ff* *ff*

Hp. *ff* *with pick* *gliss.*

Vn. I *ff* *mf* *ff*

Vn. II *ff* *mf* *ff*

Va. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *mf* *f* *ff*

BB

BB



Picc. *f* 3 3 3 3

Fl. 1,2 *f* 3 3 3 3

Ob. 1,2 *f* 3 3 3 3

E.H. *f* 3 3 3 3

Cl. 1,2 *f* *p sub.*

B. Cl. *f* *p sub.*

Bn. 1,2 *f* *p sub.*

Cbn. *f* *p sub.*

Hn. 1,3 *p sub.* a2 *fp*

Hn. 2,4 *fp*

Tpt. 1,2,3 *fp* 1. 2. 3. *fp* 1.

Tbn. 1,2 *p* *fp* 3 *fp*

B. Tbn. *f* *ff* *p*

Tuba *f* *ff* *p*

Timp.

Perc. 1 *f* *p sub.*

Perc. 2 *p sub.*

Perc. 3 *p sub.*

Pf. *mf* solo *mf*

Hp. *f*

Vn. I *ff* *mf* unis.

Vn. II *ff* *mf* unis. div.

Va. *ff* *mf*

Vc. *ff* *p sub.*

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

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

DD

63

Picc. *f*

Fl. 1,2 *f* a2

Ob. 1,2 *f*

E.H. *f*

Cl. 1,2 *f* a2

B. Cl. *f*

Bn. 1,2 *f*

Cbn. *f*

Hn. 1,3 *ff*

Hn. 2,4 *ff*

Tpt. 1,2,3 *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *f*

Perc. 1 *f* Tambourine *p*

Perc. 2 *f*

Perc. 3 *sfz*

Pf.

Hp.

DD

Vn. I *f* non-div. *p*

Vn. II *f* *p*

Va. *f* non-div. *p*

Vc. *f* non-div. *p*

Cb. *f* non-div. *p*

Picc. *ff* *f* *ff*  
 Fl. 1,2 *ff* *f* *ff*  
 Ob. 1,2 *ff* *f* *ff*  
 E.H. *ff* *f* *ff*  
 Cl. 1,2 *ff* *f* *ff*  
 B. Cl. *ff* *f* *ff*  
 Bn. 1,2 *ff* *f* *ff*  
 Cbn. *ff* *f* *ff*  
 Hn. 1,3 *f* *p* *ff*  
 Hn. 2,4 *f* *p* *ff*  
 Tpt. 1,2,3 *f* *p* *ff*  
 Tbn. 1,2 *f* *p* *ff*  
 B. Tbn. *f* *p* *ff*  
 Tuba *f* *p* *ff*  
 Timp. *f* *p* *ff*  
 Perc. 1 *f* *p* *f* *mp*  
 Perc. 2 *f* *p* *f* *mp*  
 Perc. 3 *sfz*  
 Pf. *-*  
 Hp. *-*  
 Vn. I *ff* *p* *ff*  
 Vn. II *ff* *p* *ff*  
 Va. *ff* *p* *ff*  
 Vc. *ff* *p* *ff*  
 Cb. *-*

Picc. *ff* *ff* *f*

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

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

E.H. *ff* *ff* *f*

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

B. Cl. *ff*

Bn. 1,2 *ff*

Cbn. *ff*

Hn. 1,3 *f* *p* *ff*

Hn. 2,4 *f* *p* *ff*

Tpt. 1,2,3 *f* *p* *ff*

Tbn. 1,2 *f* *p* *ff*

B. Tbn. *f* *p* *ff*

Tuba *f* *p* *ff*

Timp. *p* *f*

Perc. 1 *f* *p* *f*

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

Perc. 3 *sfz*

Pf.

Hp.

Vn. I *p* *f*

Vn. II *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc. *f* *ff* *f* *ff*

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

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

E.H. *f* *ff* *f* *ff*

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

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

Bn. 1,2 *f* *ff* *f* *ff*

Cbn. *f* *ff* *f* *ff*

Hn. 1,3 *ff*

Hn. 2,4 *ff*

Tpt. 1,2,3 *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1.

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.





Picc. *mp* *3* *3* *3* *f*

Fl. 1,2 *mp* *3* *3* *3* *f*

Ob. 1,2 *mp* *3* *3* *3* *f*

E.H.

Cl. 1,2 *mp* *3* *3* *3* *f*

B. Cl.

Bn. 1,2 *f*

Cbn. *f*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3 *f*

Tbn. 1,2 *f* *ff* *f*

B. Tbn.

Tuba *f*

Timp. *f*

Perc. 1.

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I *mp* *3* *3* *3* *f* *div.*

Vn. II *mp* *3* *3* *3* *f* *div.*

Va.

Vc.

Cb. *f*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1.

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Snare Drum

*mp* *f* *div.*

*mp* *f* *div.*

*f*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pf.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

GG

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

E.H. *ff*

Cl. 1,2 *ff*

B. Cl. *ff*

Bn. 1,2 *ff*

Cbn. *ff*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2 *ffp*

B. Tbn.

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3

Cel. *ff*

Hp. *gliss.*

Vn. I *ff*

Vn. II *ff*

Va. *ff* unis. div.

Vc. *ff* unis.

Cb. *ff* (V)



Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon) and brass section (Horns, Trumpets, Trombones, Tuba) play melodic and harmonic lines. The percussion section includes Timpani, three types of Percussion 1 (with sixteenth-note patterns), Percussion 2 (Suspension Cymbal with yarn mallets), and Percussion 3 (Glockenspiel solo with brass mallets). The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides a rhythmic and harmonic foundation. Dynamics range from piano (p) to fortissimo (fff). The score is divided into three measures: 298, 299, and 300.

Picc. **HH**

Fl. 1,2 Fl. 2 to Alto Flute

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 **Egg Shaker** (shaker emerges as orchestral sound clears)

Perc. 2 **Mark Tree** touch lightly (non gliss.) 1.v.

Perc. 3

Cel.

Hp. *with fingers, gradual accel. through gliss.*

Vn. I **HH** (div. a2)

Vn. II

Va. (div. a2)

Vc.

Cb.

*sfz* *pp* *mf* *f* *pp* *mf* *gliss.*

Picc.

Fl. 1,2

A. Fl. (Fl. 2)

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Alto Flute solo

*p*

Crotales

*mf*

l.v.

Vibes (bowed) solo

*pp*

gliss.

II

Picc.

Fl. 1,2

A. Fl. (Fl. 2)

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2

B. Cl.

Bn. 1,2

Cbn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

(loop final bar and fade to *n* at the discretion of the conductor, non-rit)