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Title

Open the Eastern Windows

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Author

Cryne, Michael

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INSTRUMENTATION

2 Flutes (2nd doubling piccolo)

2 Oboes (2nd doubling cor anglais)

2 Clarinets in B flat (2nd doubling bass clarinet)

2 bassoons (2nd doubling contrabassoon)

4 horns in F

2 trumpets in B flat

3 trombones

Tuba

Timpani

Percussion (2 players)

1. Crotales (string bow required), Vibraphone, Suspended Cymbal, Bongos, Tam-tam (superball and triangle beater required).
2. Glockenspiel, Bass Drum, Tom-toms, Vibraphone, Marimba.

Harp

Strings (12. 10. 8. 6. 4.)

The score is in C

Open the Eastern Windows

Score in C

Michael Cryne

Score in C

Tempo: $\text{♩} = 50$, $\text{♩} = 60$ accel., $\text{♩} = 70$

Woodwinds:

- Flute 1: pp possibile, mp
- Flute 2: Piccolo, pp possibile, mp
- Oboe 1: pp , mp
- Oboe 2: -
- Clarinet 1 in B \flat : pp possibile, mp
- Bass Clarinet in B \flat : -
- Bassoon 1: -
- Bassoon 2: -

Brass:

- 4 Horns in F: -
- 2 Trumpets in B \flat : -
- 3 Trombones: -
- Tuba: -

Percussion:

- Percussion 1: Crotales (bowed), p , mp , p , mp
- Percussion 2: -

Harp: -

Strings:

- Violin I: ppp , mp , ppp , mp
- Violin II: ppp , mp , ppp , mp (IV)
- Viola: ppp , mp , pp , mp
- Violoncello: -
- Double Bass: -

A

Fl. 1 *pp* *p* *p* *p*

Picc. *pp* *p* *p*

Ob. 1 *pp* *p* *ppp*

Ob. 2 *mp* very level, minimal vibrato, with Horn 1

Cl. 1 *pp* *p* *p*

B. Cl. *p*

Bsn 1

Bsn 2

Hn *mp* with cor anglais

Tpt

Tbn.

Tba

Perc. 1 (bowed Crot.) *mp* *mf*

Perc. 2 Glockenspiel *pp* possible

Hp *pp*

A

Vln I *pp* *pp* *mp* *pp* *pp*

Vln II *ppp* *ppp* *p* *ppp* *mp*

Vla *pp* *pp* *p* *pp*

Vc.

Db.

Fl. 1: Measures 14-17. 5/4 time signature. Measures 14, 15, and 16 contain 6-measure and 7-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamic: *p*.

Picc.: Measures 14-17. Measures 14, 15, and 16 contain 7-measure, 9-measure, and 7-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamic: *p*.

Ob. 1: Measures 14-17. Rest.

C. A.: Measures 14-17. Measure 14 starts with *mp sim.* and a three-measure rest. Measure 17 has a three-measure rest. Dynamic: *mp sim.*

Cl. 1: Measures 14-17. Measures 14, 15, and 16 contain 5-measure, 6-measure, and 5-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamic: *p*.

B. Cl.: Measures 14-17. Measures 14, 15, and 16 contain 5-measure, 5-measure, and 5-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamic: *p*.

Bsn 1: Measures 14-17. Rest.

Bsn 2: Measures 14-17. Rest.

Hn (1.): Measures 14-17. Measure 14 starts with *mp sim.* and a three-measure rest. Measure 17 has a three-measure rest. Dynamic: *mp sim.*

Tpt: Measures 14-17. Rest.

Tbn.: Measures 14-17. Rest.

Tba: Measures 14-17. Rest.

Perc. 1: Measures 14-17. Rest.

Perc. 2 (Glock.): Measures 14-17. Measure 14 starts with a five-measure rest. Measure 17 begins with a sixteenth-note pattern. Dynamic: *pp possible*.

Hp: Measures 14-17. Measure 14 starts with a three-measure rest. Measure 17 has a five-measure rest. Dynamic: *p*.

Vln I: Measures 14-17. Measures 14, 15, and 16 contain 5-measure, 3-measure, and 3-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamics: *mp*, *pp*, *mp*, *pp*, *p*, *mp*, *p*, *p*, *mp*.

Vln II: Measures 14-17. Measures 14, 15, and 16 contain 5-measure, 3-measure, and 3-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamics: *pp*, *pp*, *mp*, *pp*, *p*, *mp*, *p*.

Vla: Measures 14-17. Measures 14, 15, and 16 contain 5-measure, 3-measure, and 3-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamics: *mp*, *pp*, *pp*, *mp*, *pp*, *p*, *mp*.

Vcllo: Measures 14-17. Measures 14, 15, and 16 contain 5-measure, 3-measure, and 3-measure rests. Measure 17 begins with a sixteenth-note pattern. Dynamics: *mp*, *pp*, *pp*, *mp*, *pp*, *p*, *mp*.

Vc. div.: Measures 14-17. Rest. Measure 17 has a five-measure rest. Dynamic: *p*.

Db.: Measures 14-17. Rest.

B

18 $\frac{4}{4}$

Fl. 1 *p* *ppp* *mp*

Picc. *p* *ppp* *p* *ppp* *p* *mp*

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

C. A. *mp* *p* *mf*

Cl. 1 *p* *ppp* *mp* *p*

B. Cl. *p* *ppp* *p* *pp* *mp*

Bsn 1

Bsn 2

$\frac{4}{4}$

Hn *mp with oboe*

Tpt

Tbn

Tba

Perc. 1

Perc. 2 (Glock.) *p* *pp*

Hp *pp possible* *mp*

B

$\frac{4}{4}$

Vln I *p* *pp* *pp* *mp* *pp* *pp* *mf* *molto sul pont.*

Vln II *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla *p* *pp* *pp* *pp* *pp* *pp* *mf* *molto sul pont.* (ord.)

Vc. (ord.) *pp with cor anglais* *pp* *pp* *mp*

Db.

22

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn 1

Bsn 2

1
2
Hn

Tpt

Tbn.

Tba

Perc. 1

Perc. 2

Hp

Vln I

Vln II

Vla

Vc.

Db.

mp *p* *p* *pp* *mf* *p* *p* *mf*

p *pp* *mf* *p* *mf* *p* *p* *mf*

p *mf no dim.* *mf* *p*

mp *p* *mf* *p* *mf* *p* *mf*

pp *p* *pp*

p *pp*

mp *mf non dim.* *mf* *p* *p* *mf*

Vibraphone (motor off) *mf* *p*

(Glock.) *p* *pp* *p* 11:8

mf *mf* *mf* *p*

pp *pp* *mf* *pp* *mf* *mp*

pp *p* *pp* *mf*

mf *pp* *mf* *mf* *p*

pp *p* *pp* *mf* *pp* *mf*

pp *p* *pp* *mf* *pp* *mf*

pp *p* *pp* *mf* *pp* *mf*

pp *p* *pp* *mf* *pp*

pp *p* *mp non dim.* *mp* *pp*

p

molto sul tasto *ord.* *molto sul tasto* *ord.* *molto sul tasto*

molto sul tasto *ord.* *molto sul tasto* *ord.*

molto sul tasto *poco sul pont.* *ord.* *III*

molto sul tasto *poco sul pont.* *ord.* *III*

molto sul pont. *poco sul pont.* *sul tasto*

29 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

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

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

C. A. *f* *mf* *p* *mf* *p* *p* *f* *p*

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

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

Bsn 1

Bsn 2

Hn *f* *mf*

Tpt

Tbn

Tba

Perc. 1 (Vibr.) *mf* *p* *mf* *p* *mf* *p*

Perc. 2 (Glock.) *p* *mf* *p* *mf* *p* *mf* *p*

Hp *mf* *p* *mf* *p* *f*

Vln I *pp* *mp* *mp* *p* *p*

Vln II *mf* *p* *mp* *p* *p*

Vla *mp* *p* *mp* *pp* *ord.* *p* *mp*

Vc. *mp* *p* *ord. II* *mp*

Db. *p*

accel. ----- C ♩ = c.80

Fl. 1
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn 1
Bsn 2

4/4

Hn
Tpt 1
Tbn. 3
Tba
Timp.
Perc. 1 (Vibr.)
Perc. 2
Hp

harmon mute (stem half out)

4/4 accel. ----- C ♩ = c.80

Vln I
Vln II
Vla
Vc.
Db. div.

ord.

38 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1 *f* *p*

Picc. *f* *p* take flute

Ob. 1 *mp* *f*

C. A. *f* *p* *mp* *f*

Cl. 1 *f* *p* *mp* *f*

B. Cl. *p* *mf* *p* *mf* *p* *mf* *p*

Bsn 1 *p* *mf* *p* *mf* *f* *p*

Bsn 2 *p* *mf*

Hn *f* *p*

Tpt.

Tbn.

Tba *p* *f* *p* *f* *p* *mf*

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

Perc. 1

Perc. 2

Hp *f* *f* *p*

Vln I *f* *p*

Vln II *mp* *f*

Vla *mp* *f*

Vc. *p* *mf* *mp* *mf* *p* *mf* *p* *mf* *p* *mf* *mf* *p* *mf* *f* *p* *mf* *mf*

Db. *p* *f* *p* *f* *p* *mf*

46 $\text{♩} = 90$

Fl. 1 *ff* *f* *ff* *f* *ff* *mf*

Fl. 2 *mf* *ff* *f* *ff* *ff* *f*

Ob. 1 *f* *ff* *f* *ff* *f*

Ob. 2

Cl. 1 *ff* *f* *ff* *ff* *f*

Cl. 2 *ff* *f* *ff* *f* *ff* *mf*

Bsn 1

Cbsn

Hn

Tpt *pp* *f* *p* *ff*

Tbn 1 *pp* *f* *p* *ff*

Tbn 2 *mf* *ff* *ff* *f* *ff* *f*

Tbn 3 *mf* *ff* *ff* *f* *ff* *f*

Tba *mf* *ff* *ff* *f* *ff* *f*

Timp. *pp* *ff* *mp*

Perc. 1

Perc. 2

Hp

Vln I *fp* *f* *ff* *mf* *ff* *mf* *f* *mf*

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

Vla *pp* *f* *p* *ff*

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

Db. *mf* *ff* *ff* *f* *ff* *f*

3/4 4/4 3/4 4/4

arco

unis.

E Brightly, with vigour ♩ = c.100

50 $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Fl. 2 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Ob. 1 *f* *ff* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp*

Ob. 2 *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp*

Cl. 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cl. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Bsn 1 *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp*

Cbsn *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp*

$\frac{4}{4}$ $\frac{3}{4}$

Hn 1. *mf* *ff* *p* *f* *pp* *gliss.* *mf* *ff* *p* *f* *pp*

Hn 3. *mf* *ff* *p* *f* *pp* *gliss.* *mf* *ff* *p* *f* *pp*

Tpt 1 *f* *ffp* *f* *ff* *mp* *ff* *mp* *ff*

Tpt 2 *mp* *f* *ffp* *f* *ff* *mp* *ff* *mp* *ff*

Tbn. *mp* *f* *ff* *p* *f* *pp* *con sord. (harmon. stem fully in)* *p* *f* *pp*

Tba *ff* *f* *ff* *p* *f* *pp* *con sord. (harmon. stem fully in)* *p* *f* *pp*

Timp. *f* *f* *p* *f* *pp* *f* *pp* *f* *pp*

Perc. 1 Suspended cymbal (medium sticks) *p* *f* *p* *f* *pp* Bongos *p* *f* *p* *mf*

Perc. 2 Tom-toms *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

Hp *f* *f* *p* *f* *pp* *f* *pp* *f* *pp*

E Brightly, with vigour ♩ = c.100

$\frac{4}{4}$ $\frac{3}{4}$

Vln I *f* *ff* *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

Vln II *f* *ff* *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

Vla *mp* *ff* *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

Vc. *mp* *ff* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

Db. *ff* *f* *ff* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Cbsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc. 1 (Bongos)
Perc. 2 (T-toms)
Hp
Vln I
Vln II
Vla
Vc.
Db.

54
3/4
4/4
3/4

take piccolo

Contrabassoon

arco

arco

(pizz.)

(pizz.)

(pizz.)

p, *f*, *ff*, *mf*, *fp*, *p < f*, *mf < f > p < f*

Fl. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

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

Ob. 1

Ob. 2

Cl. 1 *f* *ff* *f* *ff* *f* *ff* *f*

Cl. 2 *f* *ff* *f* *ff* *f* *ff* *f*

Bsn 1 *f* *p* *fp* *ff* *pp*

Cbsn *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hn *f* *p* *fp* *ff* *p* *p*

Tpt *f* *ff* *ff* *p* *ff* *p*

Tbn. *p* *fp* *ff* *pp*

Tba *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Timp. *f* *ff*

Perc. 1 (Bongos) *f* *f* *f* *ff* *f*

Perc. 2 (T-toms) *mp* *f* *p* *f* *f* *p*

Hp *ff* *ff* *ff*

Vln I *ff* *ff* *ff* *ff*

Vln II *ff* *ff* *ff* *ff*

Vla *ff* *ff* *ff* *ff*

Vc. *f* *p* *fp* *ff* *f* *ff*

Db. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

67

Fl. 1 *fff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ **G** *ff* *fff* *ff* *ff* $\frac{2}{4}$ $\frac{3}{4}$

Picc. *fff* *ff* *fff* *ff* *ff* *fff*

Ob. 1 *p with Horn 1*

Ob. 2

Cl. 1 *fff* *ff* *fff* *ff* *ff* *fff*

Cl. 2 *fff* *ff* *fff* *ff* *ff* *fff*

Bsn 1 *ff*

Cbsn *fff*

Hn 1 *ord. +* *p with oboe 1* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *cuivré* *fff* $\frac{2}{4}$ $\frac{3}{4}$

Hn 2 *fff* (cuivré)

Hn 3 *fff* (cuivré)

Hn 4 *fff* (cuivré)

Tpt 1 *fff*

Tpt 2 *fff*

Tbn. *fff*

Tba *ff*

Timp. *p*

Perc. 1 (T-tam with superball) *p*

Perc. 2 (B. dr.) *ff* *f* *fp*

Hp *mp*

repeat pitches in any order, in very free time;
feel free to speed up and slow down.

Vln I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ **G** *ff* *fff* *ff* *ff* $\frac{2}{4}$ $\frac{3}{4}$

Vln II *ff* *fff* *ff* *ff* *fff*

Vla. *p sub.* *fff*

Vc. *fff*

Db. *fff*

84

Fl. 1

Picc. take flute

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Cbsn

Hn

Tpt

Tbn.

Tba

Timp.

Perc. 1 (T-tam with superball)

Perc. 2 (B. dr.)

Hp

Vln I

Vln II

Vla 1. solo

Vc.

Db.

p *mf* *ff* *mp*

con sord. (harmon, stem half out)

4/4 3/4 4/4 3/4 4/4 3/4

4/4 3/4 4/4 3/4 4/4 3/4

I More slowly, but with a sense of movement
♩ = c.70

Fl. 1 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp*

Cl. 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp*

Bsn 1

breathe as necessary, shorten notes as required

breathe as necessary, shorten notes as required

Hn *mf*

Tpt

Tbn

Perc. 1 (T-tam with superball)

Perc. 2 *ppp* *mp* *ppp* *mp* *pp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Hp *pp* *f* *pp* *ppp* *bisbigliando* *ppp* *bisbigliando*

I More slowly, but with a sense of movement
♩ = c.70

Vln I *mp sempre molto legato* *pp* *mf*

Vln II *pp* *mp* *mf* *p* *mf*

Vla *p* *f* *pp* *mf*

Vc.

Db.

div.

div.

(1. solo)

2nd half

1st half

bow changes as smooth as possible

bow changes as smooth as possible

bow changes as smooth as possible

bow changes as smooth as possible

accel. ♩ = 100 rit. ♩ = c.70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
breathe as necessary, shorten notes as required

Cl. 2
breathe as necessary, shorten notes as required

Bsn 1

Detailed description: This section contains the staves for woodwind instruments. Flute 1 and Flute 2 have complex melodic lines with dynamic markings ranging from *mf* to *pp*. Clarinet 1 and Clarinet 2 have similar melodic lines with dynamic markings from *mf* to *pp*. The Bassoon 1 part is mostly rests. Time signatures change from 4/4 to 3/4, 2/4, 3/4, 4/4, and 3/4.

Hn

Tpt

Tbn

Detailed description: The brass section consists of Horns, Trumpets, and Trombones. All parts are currently silent, indicated by horizontal lines on the staves. The time signatures are consistent with the woodwind section above.

Perc. 1

Perc. 2
(Vibr.)

Harp

Detailed description: Percussion 1 is silent. Percussion 2 plays a rhythmic pattern with dynamic markings from *mp* to *ppp*. The Harp part features chords with dynamic markings from *f* to *ppp* and includes the instruction *(bisbigliando)*. Time signatures are 4/4, 3/4, 2/4, 3/4, 4/4, and 3/4.

accel. ♩ = 100 rit. ♩ = c.70

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This section contains the staves for string instruments. Violin I and Violin II have melodic lines with dynamic markings from *pp* to *f*. Viola and Violoncello parts are mostly rests with some chordal accompaniment. The Double Bass part is silent. Time signatures are 4/4, 3/4, 2/4, 3/4, 4/4, and 3/4.

102 *accel.* $\text{♩} = 100$ *rit.* $\text{♩} = 70$ **J** *accel.* breathe as necessary, shorten notes as required

Fl. 1 *mf* *p* *mf* *pp* *f* *pp* *mf* *p* *f* *pp* *mf* *p*

Fl. 2 *pp* *mf* *p* *mf* *pp* *f* *pp* *mf* *p* *f* *pp* *mf* *pp*

Ob. 1

Ob. 2

Cl. 1 *mf* *pp* *mf* *pp* *f* *pp* *mf* *p* *f* *pp* *mf*

Cl. 2 *pp* *mf* *pp* *mf* *pp* *f* *pp* *mf* *p* *f* *pp*

Bsn 1

Cbsn

Hn $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tpt

Tbn

Perc. 2 (Vibr.) *ppp* *mf* *ppp* *mf* *ppp* *mf* *p* *mf*

Hp (bisbigliando) *ppp* *f* *ppp* *p* *ff*

accel. $\text{♩} = 100$ *rit.* $\text{♩} = 70$ **J** *accel.*

Vln I *pp* *f* *p* *f* *p* *mf*

Vln II *pp* *f* *p* *f* *p* *p*

Vla *pp* *f* *p* *f* *ppp* *mp*

Vc. *pp* *f* *p* *f* *ppp* *mp*

Db.

con sord. *sempre molto legato* *bow changes as smooth as possible*

Fl. 1 $\text{♩} = 100$ *f* *ff* *f* *p* *mf* *p* *f* *rit.* $\text{♩} = 70$ *pp* **K** $\frac{3}{4}$ $\frac{4}{4}$
 Fl. 2 *f* *ff* *f* *p* *mf* *p* *f*
 Ob. 1 *pp*
 Ob. 2
 Cl. 1 *> p* *f* *ff* *f* *p* *mf* *p*
 Cl. 2 *p* *f* *ff* *p* *mf* *p* *f* *pp*
 Bsn 1 *p* *f*
 Cbsn
 Hn $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Tpt
 Tbn (senza sord.)
 Tba (senza sord.)
 Timp.
 Perc. 1
 Perc. 2 (Vibr.) *p* *f* *ff* *mp* to Marimba
 Hp
 Vln I $\text{♩} = 100$ *f* *mp* *pp* **K** $\frac{3}{4}$ $\frac{4}{4}$
 Vln II *f* *mp* *pp*
 Vla *f* *pp*
 Vcl *f* *pp*
 Db. *f* *pp* *p* *f*

119 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fl. 1 *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Fl. 2 *pp* *mf* *pp* *pp* *mf* *pp*

Ob. 1 *mf* *pp* *pp* *mf* *pp*

Ob. 2 *pp* *mf* *pp* *pp* *mf* *pp*

Cl. 1

Cl. 2

Bsn 1 *f* *ff* *f* *ff* *f* *ff*

Cbsn *f*

$\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Hn *f* *p* *p* *f* *p*

Tpt *p* *f* *p*

Tbn *f* *p* *mp* *f*

Tba *p* *f*

con sord. (harmon) stem half out

Timp. *f* *p*

Perc. 1 (T-tam) triangle beaters *mf* (match the loudest point of the brass cresc.) *f* *p* *f*

Perc. 2 Marimba *p* *f*

Hp *f*

$\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vln I *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vln II *pp* *mf* *pp* *pp* *mf* *pp*

Vla *p* *f*

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

Db. *f* *ff*

unis.

unis. senza sord.

123 $\frac{4}{4}$

Fl. 1 *p* *f* *mp* *f* *p* *p*

Fl. 2 *p* *f* *mp* *f* *p* *p*

Ob. 1 *p* *f* *mp* *f* *p* *p*

Ob. 2 *p* *f* *mp* *f* *p* *p*

Cl. 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cl. 2 *f* *ff* *f* *ff* *f* *ff* *ff* *f* *ff*

Bsn 1 *mf* *f* *ff* *f* *ff* *ff* *f* *ff*

Cbsn *f* *f* *f* *ff* *f*

Hn *a 2* *p* *f*

Hn *a 2* *p* *f*

Tpt *a 2* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. 2 *f*

Tbn. 3 *f* *ff* *f*

Tba *f* *ff* *f*

Perc. 1 (T-tam) scrape with triangle beater *mf* *f*

Perc. 2 (Mar.) *fp* *f*

Vln I *pizz.* *ffz*

Vln II *pizz.* *ffz*

Vla *f* *ff* *f*

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

Db. *f* *ff* *f*

127 *accel.*

Fl. 1 *mf* *f* *ff* *mf* *f* *ff*

Fl. 2 *mf* *f* *ff* *mf* *f* *ff*

Ob. 1 *mf* *f* *ff* *mf* *f* *ff*

Ob. 2 *mf* *f* *ff* *mf* *f* *ff*

Cl. 1 *ff* *f* *ff* *f* *ff* *ff*

Cl. 2 *ff* *ff* *f* *ff* *f* *ff*

Bsn 1 *ff* *f* *f* *ff*

Cbsn *ff* *f* *f* *ff*

Hn (a 2) *ff* *p* *p* *f* *ffp* *ff* *f*

Tpt 1 *f* *ff* *f* *ff* *f* *ff*

Tpt 2 *f* *ff* *f* *ff* *f* *ff*

Tbn. 2 *ff* *f* *ff* *f* *ff*

Tbn. 3 *ff* *f* *ff* *f* *ff*

Tba *ff* *f* *ff* *f* *ff*

Perc. 1

Perc. 2

arco

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

Vln II

Vla *ff* *f* *ff* *ff* *f* *ff* *ff* *ff*

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

Db. *ff* *f* *ff* *f* *ff* *f* *ff*

This page of a musical score, numbered 30, contains three systems of music for a symphony orchestra. Each system begins with a 4/4 time signature and a *ff* dynamic marking, and then changes to a 3/4 time signature. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with dynamics *ff*, *mp*, *ff*, *f*, and *ff*. Fl. 2 has dynamics *mp*, *ff*, *f*, and *ff*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has dynamics *ff*, *mp*, *ff*, *f*, and *ff*. Ob. 2 has dynamics *mp*, *ff*, *f*, and *ff*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has dynamics *f*, *mp*, *ff*, *f*, *ff*, and *f*. Cl. 2 has dynamics *f*, *ff*, and *f*.
- Bassoon (Bsn. 1):** Dynamics *f*, *ff*, and *fff*.
- Cornets (Cbsn.):** Dynamics *ff* and *pp*.
- Horns (Hn. 1-4):** Hn. 1 has dynamics *mf* and *mf*. Hn. 2, 3, and 4 have dynamics *f* and *ff*.
- Trumpets (Tpt. 1, 2):** Dynamics *mf* and *mf*.
- Trombones (Tbn. 1, 2):** Dynamics *mf* and *mf*.
- Tuba (Tba.):** Dynamics *ff* and *pp*.
- Percussion (Perc. 2):** No dynamics are indicated.
- Violins (Vln. I, II):** Vln. I has dynamics *ff*, *f*, *ff*, and *f*. Vln. II has dynamics *ff*, *f*, *ff*, and *f*.
- Viola (Vla.):** Dynamics *f*, *ff*, *ff*, and *fff*.
- Violoncello (Vc. div.):** Dynamics *f*, *ff*, *ff*, and *fff*.
- Double Bass (Db.):** Dynamics *ff* and *pp*.

146 4/4

Fl. 1 *ff* *fff* *ff* *mp* *ff* *mp* *ff* *f* *ff* *mf*

Fl. 2 *ff* *fff* *ff* *mp* *ff* *mp* *ff* *f* *ff* *mf*

Ob. 1 *ff* *fff* *ff* *mp* *ff* *mp* *ff* *f* *ff* *mf* *f*

Ob. 2 *ff* *fff* *ff* *mp* *ff* *mp* *ff* *f* *ff* *mf* *f*

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

Cl. 2 *ff* *fff* *ff* *mp* *ff* *mp* *ff* *f* *ff* *mf* *f*

Bsn 1

Cbsn

Hn 1 *ff* *p* *ff* *pp*

Hn 2 *ff* *p* *ff* *pp*

Hn 3 *ff* *p* *ff* *pp*

Hn 4 *ff* *p* *ff* *pp*

Tpt 1 *ff* *p* *ff* *pp*

Tpt 2 *ff* *p* *ff* *pp*

Tbn. 1 *ff* *p* *ff* *pp*

Tbn. 2 *ff*

Tbn. 3 *p* *ff* *pp*

Tba *p* *ff* *pp*

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

Marimba

Vln I *ff* *fff* *ff* *mf*

Vln II *ff* *fff* *ff* *mf* *f*

Vla *p* *mf* *mf* *f* *ff* *f* *ff* *mf* *f*

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

Db. *p* *ff* *pp*

4/4

161

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Vln I

Vln II

Vla

Vc.

Db.

4/4

3/4

f *ff* *p* *mp* *sfz*

(Susp. cym.)

Bass dr.