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-scape

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Wil Pertz

-scape
for Orchestra

-scape

a combining form extracted from **landscape**, denoting "an extensive view, scenery," or "a picture or representation" of such a view, as specified by the initial element:

cityscape;
moonscape;
seascape;
townscape;
snowscape;
mindscape;
hardscape;
xeriscape;

...soundscape.



Photo courtesy Wil Pertz photo archives.
Taken on January 17, 2019 exiting Seoul Station, Seoul Korea.



Wil is an American composer currently residing and performing in Daejeon, South Korea. His music seeks to push the limits of expectation by mixing elements of tradition in classical music with current forms of technology. Much of his music falls into the category of 'moment form' and tends to blur the line between departure and arrival that is so common in musics of the past.

In this way, the music may be considered to be a journey in time and space, where each moment of the journey is undifferentiated from the previous or next moment.

Much of his work draws upon his love of intricate mathematical systems coupled with a contrasting fascination for Improvisation, theater and elements of chaos.

His music has been awarded performances in Europe, throughout the United States and Asia, including recent performances with the DJAC; Deajeon, Korea - Singapore Saxophone Symposium; Nanyang Academy of Fine Arts, Singapore - and Echofluxx International Film Festival Prague, Czechia.

His music is available on Centaur Records.

Wil received his Phd in Music Composition from the University of Michigan in 2011. Before that he studied both Bass Performance and Music Composition at the University of South Florida where he received a double Masters degree.

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Bb Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani (5 Drums)

Percussion: 2 Players.

1. Vibraphone, Xylophone, Bass Drum, 3 Tom-toms, Concert Bass Drum
2. Glockenspiel, Marimba, Crash Cymbal (18" deep), Sizzle Cymbal, 3 Woodblocks

Strings

Duration: 12 minutes

Score in C

-scape

Wil Pertz
(2019)

♩=96

Piccolo

Flute 1,2

Oboe 1,2

English Horn
solo
p *mf*

Clarinet in B \flat 1,2

Bass Clarinet in B \flat

Bassoon 1,2

Contrabassoon

Horn in F 1,3

Horn in F 2,4

Trumpet in B \flat 1,2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Percussion 1
VIBRAPHONE
mf hold pedal until letter A

Percussion 2
GLOCKENSPIEL
p *sempre l.v*

♩=96

Violin I

Violin II

Viola

Violoncello

Contrabass

6

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in 3/4 time and includes various dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). The Flute 1 and Bassoon 1 parts feature melodic lines with slurs and dynamic markings. The Percussion 1 part includes a complex rhythmic pattern with triplets. The string parts (Violins I and II, Viola, Violoncello, and Contrabasso) are mostly silent, indicated by rests. The woodwind and brass sections (Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba) also have rests throughout the passage.

8

A ♩=96

Picc. *mf* *mf* *p* *mf*

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

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

Eng. Hn. *mp*

Cl. 1,2 *mp* *p* *mf* *p* *mf* *p* *mf*

B. Cl. *mp*

Bsn. 1,2 *mp* *mp*

Cbsn. *p* *mf* *p* *mf* *p* *mf*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 *mf* **XYLOPHONE** *mf*

Perc. 1 **MARIMBA** *mf* **To W.B.**

A ♩=96 *pizz.* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

B ♩=96

Picc.

Fl. 1,2
1st
mp

Ob. 1,2
1st
mp

Eng. Hn.

Cl. 1,2
1st
mp

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1
mf

Perc. 2
mf
WOOD BLOCKS, low, med high
MAR.
W.B.

Vln. I
arco
mp

Vln. II
arco
mp

Vla.
arco
mp

Vc.

Cb.

The score is arranged in a standard orchestral layout with the following instruments from top to bottom:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Eng. Hn.
- Cl. 1,2
- B. Cl.
- Bsn. 1,2
- Cbsn.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Flutes and Oboes:** Both parts feature a melodic line starting in measure 41, moving to a sustained note in measure 44. Dynamics change from *subito p* to *mf* in measure 44. Flute parts include markings for +2nd and 1st. Oboe parts include markings for +2nd and 1st.
- English Horn and Clarinet:** English Horn has a sustained note in measure 44, with dynamics *p* to *mf*. Clarinet has a melodic line in measure 41, moving to a sustained note in measure 44, with dynamics *subito p* to *mf*. It includes markings for +2nd.
- Percussion:** Perc. 1 and Perc. 2 play a rhythmic pattern of eighth notes. Perc. 2 includes markings for MAR. and W.B.
- Violins and Viola:** Violin I and II have melodic lines starting in measure 41, moving to sustained notes in measure 44. Dynamics change from *subito p* to *mf* in measure 44. Viola has a melodic line in measure 41, moving to a sustained note in measure 44, with dynamics *subito p* to *mf*.
- Tempo/Key Changes:** The score shows a change from 3/8 to 2/4 in measure 42, and a key signature change from one sharp to one flat in measure 42.

C ♩=144

Picc. *mf*

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

Ob. 1,2 *mf* *subito p* *mf*

Eng. Hn.

Cl. 1,2 *1st*

B. Cl. *mf*

Bsn. 1,2

Cbsn.

Hn. 1,3 *p* *mf*

Hn. 2,4 *p* *mf*

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

C ♩=144

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. *p* *mf*
 Fl. 1,2 *p* *mf*
 Ob. 1,2 *subito p* *mf*
 Eng. Hn. *p* *mf*
 Cl. 1,2 *subito p* *mf* *p* *mf*
 B. Cl. *p* *mf*
 Bsn. 1,2 *subito p* *mf*
 Cbsn. *p* *mf*
 Hn. 1,3 *p* *mf*
 Hn. 2,4 *p* *mf*
 Tpt. 1,2,3
 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp. *mf* *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Vln. I *mf* *subito p*
 Vln. II *mf* *subito p*
 Vla. *mf* *subito p*
 Vc. *pizz.* *mf* *arco* *p* *f*
 Cb. *pizz.* *mf* *arco* *p* *f*

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1st +2nd

1st

To Crash

pizz.

arco

p

mf

f

62

63

64

65

66

Picc. *p* *f*
 Fl. 1,2 *p* *mf*
 Ob. 1,2 *p* *mf*
 Eng. Hn. *mf*
 Cl. 1,2 *p* *mf*
 B. Cl. *p* *mf*
 Bsn. 1,2 *mf*
 Cbsn.
 Hn. 1,3 *p* *mf*
 Hn. 2,4 *p* *mf*
 Tpt. 1,2,3
 Tbn. *f*
 B. Tbn. *f*
 Tba. *f*
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This page contains the musical score for measures 75 through 80. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 3/8 time. Measures 75-78 are marked with a common time signature of 3/8. Measures 79 and 80 are marked with a 3+3+3 time signature. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *1st* (first). There are also performance markings like *+2nd* and *mf* with hairpins. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) has a melodic line starting in measure 75 and continuing through measure 80. The woodwind section (Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba.) has various parts, some with rests and some with notes. The percussion section (Timp., Perc. 1, Perc. 2) has rests throughout the measures.

The image shows a page of a musical score for an orchestra, divided into three systems labeled 81, 82, and 83 at the bottom. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a 3/4 time signature. The first system (81) shows the Picc. and Fl. 1,2 parts with a *p* dynamic. The second system (82) shows the Fl. 1,2, Ob. 1,2, Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., and Vc. parts with a *f* dynamic. The third system (83) shows the Hn. 1,3, Hn. 2,4, Tbn., B. Tbn., Tba., Timp., Vln. I, Vln. II, Vla., and Cb. parts with a *f* dynamic. There are also some *f* markings in the first system for the Fl. 1,2 and Ob. 1,2 parts. The score includes various musical notations such as notes, rests, and dynamic markings.

18 **D** ♩=144

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1,2 *mf*

Eng. Hn. *f*

Cl. 1,2 *mf* a2

B. Cl.

Bsn. 1,2

Cbsn. *mf*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 *mf* hold pedal until mm. 110

Perc. 2

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

Picc. Fl. 1,2 Ob. 1,2 Eng. Hn. Cl. 1,2 B. Cl. Bsn. 1,2 Cbsn. Hn. 1,3 Hn. 2,4 Tpt. 1,2,3 Tbn. B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Vln. I Vln. II Vla. Vc. Cb.

93 94 95 96

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

a2

97 98 99 100 101

Musical score for page 22, featuring various instruments including Piccolo, Flutes, Oboe, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, and Strings. The score is divided into measures 102, 103, 104, 105, and 106. The Piccolo part includes a *mf* dynamic marking. The Clarinet part includes an *a2* marking. The score is written in 3/8 and 2/4 time signatures.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

f

To Toms

arco

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoon (1, 2), and Contrabassoon. The brass section includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones, Tubas, and Timpani. The percussion section has two parts. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex phrasing with many notes tied across measures, and dynamic markings such as *f*, *p*, and *f* are used throughout.

The image displays a page of a musical score for an orchestra, covering measures 118 through 123. 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 (Eng. Hn.), Clarinets 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horns 1, 3 and 2, 4 (Hn. 1,3 and Hn. 2,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 3/4 time and features various dynamics such as *p* (piano) and *f* (forte). The bottom of the page is marked with measure numbers 118, 119, 120, 121, 122, and 123.

Picc. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$

Fl. 1,2 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f* *p* *f*

Ob. 1,2 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f* *p* *f*

Eng. Hn. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f*

Cl. 1,2 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f*

B. Cl. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f*

Bsn. 1,2 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f*

Cbsn. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f*

Hn. 1,3 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f* *f*

Hn. 2,4 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f* *f*

Tpt. 1,2,3 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f* *f*

Tbn. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f*

B. Tbn. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f*

Tba. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f* *f*

Timp. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f*

Perc. 1 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ TOM-TOMS *f* *f*

Perc. 2 $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ CRASH, Deep 18", Mallets *f* *sempre l.v.*

E ♩=144

Vln. I $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f*

Vln. II $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f*

Vla. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *f*

Vc. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f* *p* *f*

Cb. $\frac{3+2+2}{8}$ $\frac{3}{4}$ $\frac{3+3+2}{8}$ *p* *f* *p* *f*

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Fl. 1,2 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Ob. 1,2 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Eng. Hn. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Cl. 1,2 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

B. Cl. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Bsn. 1,2 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Cbsn. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Hn. 1,3 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Hn. 2,4 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Tpt. 1,2,3 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Tbn. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

B. Tbn. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Tba. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Timp. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Perc. 1 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Perc. 2 $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Vln. I $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Vln. II $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Vla. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Vc. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

Cb. $3+2+2$ $\frac{3}{8}$ $\frac{3}{4}$ $3+3+2$ $\frac{3}{8}$

This page contains the musical score for measures 137 through 141. The score is arranged in a system with 20 staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1,2**: Flutes 1 and 2, playing a melodic line with dynamics *f* and *p*.
- Ob. 1,2**: Oboes 1 and 2, playing a melodic line with dynamics *f* and *p*.
- Eng. Hn.**: English Horn, playing a melodic line.
- Cl. 1,2**: Clarinets 1 and 2, playing a melodic line.
- B. Cl.**: Bass Clarinet, playing a melodic line.
- Bsn. 1,2**: Bassoons 1 and 2, playing a melodic line.
- Cbsn.**: Contrabassoon, playing a melodic line.
- Hn. 1,3**: Horns 1, 2, and 3, playing a melodic line.
- Hn. 2,4**: Horns 2, 3, and 4, playing a melodic line.
- Tpt. 1,2,3**: Trumpets 1, 2, and 3, playing a melodic line.
- Tbn.**: Trombone, playing a melodic line.
- B. Tbn.**: Baritone Trombone, playing a melodic line.
- Tba.**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a melodic line.
- Perc. 1**: Percussion 1, playing a melodic line.
- Perc. 2**: Percussion 2, playing a melodic line.
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, playing a melodic line.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabasso, playing a melodic line.

The score includes various musical notations such as notes, rests, dynamics (*f*, *p*), and articulation marks. The measures are numbered 137, 138, 139, 140, and 141 at the bottom of the page.

30 **F** ♩=144

Picc. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Fl. 1,2 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Ob. 1,2 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
subito mp

Eng. Hn. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

Cl. 1,2 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

B. Cl. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf*

Bsn. 1,2 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf*

Cbsn. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf*

Hn. 1,3 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

Hn. 2,4 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

Tpt. 1,2,3 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Tbn. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

B. Tbn. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Tba. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Timp. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

Perc. 1 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$
p \rightarrow *mf* \rightarrow *p* \rightarrow *mf*

Perc. 2 $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

F ♩=144

Vln. I $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Vln. II $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Vla. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Vc. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

Cb. $\frac{2}{4}$ $\frac{2+2+3}{8}$ $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3+3+2}{8}$ $\frac{2+3}{8}$

The image shows a page of a musical score for an orchestra, labeled 'scape' at the top. The page number '31' is in the top right corner. The score is arranged in a system of staves, each representing a different instrument. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score spans measures 148 to 153. Each staff has a key signature of one sharp (F#) and a time signature of 2/8. The music is written in a single melodic line for each instrument, often with long notes and slurs. Dynamic markings 'p' (piano) and 'mf' (mezzo-forte) are used throughout. The score is divided into measures by vertical bar lines, with measure numbers 148, 149, 150, 151, 152, and 153 printed at the bottom of the page.

Picc. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Fl. 1,2 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Ob. 1,2 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Eng. Hn. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$
p *mf*

Cl. 1,2 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$
p *mf*

B. Cl. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Bsn. 1,2 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Cbsn. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Hn. 1,3 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Hn. 2,4 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Tpt. 1,2,3 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Tbn. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

B. Tbn. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Tba. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Timp. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$
p *mf*

Perc. 1 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Perc. 2 $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Vln. I $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Vln. II $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$
mf *div.*

Vla. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Vc. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Cb. $\frac{3+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3+3}{8}$

Picc. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Fl. 1,2 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Ob. 1,2 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Eng. Hn. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Cl. 1,2 $2+3+3$ $2+2+3$ 2 $3+3+3$
 B. Cl. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Bsn. 1,2 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Cbsn. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Hn. 1,3 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Hn. 2,4 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Tpt. 1,2,3 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Tbn. $2+3+3$ $2+2+3$ 2 $3+3+3$
 B. Tbn. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Tba. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Timp. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Perc. 1 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Perc. 2 $2+3+3$ $2+2+3$ 2 $3+3+3$
 Vln. I $2+3+3$ $2+2+3$ 2 $3+3+3$
 Vln. II $2+3+3$ $2+2+3$ 2 $3+3+3$
 Vla. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Vc. $2+3+3$ $2+2+3$ 2 $3+3+3$
 Cb. $2+3+3$ $2+2+3$ 2 $3+3+3$

Picc. $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Fl. 1,2 $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ p f $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Ob. 1,2 $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Eng. Hn. $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Cl. 1,2 $\frac{2}{4}$ - $\frac{2+3}{8}$ p f $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 B. Cl. $\frac{2}{4}$ - $\frac{2+3}{8}$ p f $\frac{2}{4}$ - f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Bsn. 1,2 $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Cbsn. $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Hn. 1,3 $\frac{2}{4}$ f $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Hn. 2,4 $\frac{2}{4}$ f $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Tpt. 1,2,3 $\frac{2}{4}$ f $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - f $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Tbn. $\frac{2}{4}$ $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ p f $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 B. Tbn. $\frac{2}{4}$ $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ p f $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Tba. $\frac{2}{4}$ $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ p f $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Timp. $\frac{2}{4}$ $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ p f $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Perc. 1 $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Perc. 2 $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Vln. I $\frac{2}{4}$ f $\frac{2+3}{8}$ $\frac{2+2+3}{8}$ $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Vln. II $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Vla. $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ unis. $\frac{2+3}{8}$ $\frac{3+3}{8}$
 Vc. $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ p f $\frac{2+3}{8}$ - $\frac{3+3}{8}$
 Cb. $\frac{2}{4}$ - $\frac{2+3}{8}$ - $\frac{2+2+3}{8}$ - $\frac{2}{4}$ p f $\frac{2+3}{8}$ - $\frac{3+3}{8}$

Picc. *f* *p*

Fl. 1,2 *f* *p*

Ob. 1,2

Eng. Hn. *f*

Cl. 1,2 *f*

B. Cl. *p*

Bsn. 1,2 *p*

Cbsn. *p*

Hn. 1,3 *p* *f*

Hn. 2,4 *p* *f*

Tpt. 1,2,3 *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2

Vln. I

Vln. II

Vla. *f*

Vc. *p* *f*

Cb. *p* *f*

Picc. *f*

Fl. 1,2 *f*

Ob. 1,2 *f*

Eng. Hn. *f*

Cl. 1,2

B. Cl. *p*

Bsn. 1,2 *p*

Cbsn. *p*

Hn. 1,3 *p* *f*

Hn. 2,4 *p* *f*

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

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

182 183 184 185 186

Picc. *p* *f*

Fl. 1,2 *p* *f*

Ob. 1,2

Eng. Hn.

Cl. 1,2 *mf* *f*

B. Cl.

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

Cbsn. *f* *p* *f*

Hn. 1,3 *f* *p*

Hn. 2,4 *f* *p*

Tpt. 1,2,3

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

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

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

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

Vln. I *f* unis.

Vln. II *f*

Vla. *f*

Vc. *p* *f* *f*

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

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This page contains the musical score for measures 197 through 200. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3 and Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1 and Perc. 2, Vln. I and Vln. II, Vla., Vc., and Cb. The score features complex rhythmic patterns with frequent changes in time signature (e.g., 2+3+3, 3+2, 3+3, 2+2+3) and dynamic markings such as *p* (piano) and *f* (forte). Many notes are beamed together and have long stems, indicating a fast or complex rhythmic texture. The page number '40' is located at the top left, and the measure numbers '197', '198', '199', and '200' are printed at the bottom of the page.

Picc. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Fl. 1,2 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Ob. 1,2 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Eng. Hn. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Cl. 1,2 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 B. Cl. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Bsn. 1,2 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Cbsn. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Hn. 1,3 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Hn. 2,4 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Tpt. 1,2,3 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Tbn. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 B. Tbn. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Tba. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Timp. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Perc. 1 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Perc. 2 $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Vln. I $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Vln. II $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Vla. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Vc. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$
 Cb. $2+2+3$ $3+2+2$ $3+2+3$ $\frac{2}{4}$

Picc. *n*

Fl. 1,2 *n*

Ob. 1,2 *n*

Eng. Hn. *n*

Cl. 1,2 *n*

B. Cl. *f*

Bsn. 1,2 *f*

Cbsn. *f*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. *f*

B. Tbn. *f*

Tba.

Timp.

Perc. 1 To Xyl. (hard) *n*

Perc. 2 MARIMBA *p*

Vln. I *n*

Vln. II *n* *unis.* *n < pp >* *n < pp >* *n*

Vla. *n* *unis.* *n < pp >* *n < pp >*

Vc.

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

Picc. *mp*

Fl. 1,2 *mp* 1st

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 XYLOPHONE

Perc. 2

Vln. I *pp*

Vln. II *pp*

Vla. *n* *pp*

Vc. *n* *pp*

Cb. *n* *pp*

214 215 216 217 218 219 220 221 222

This page of a musical score, numbered 44, covers measures 223 to 231. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horn 1, 2, and 3 (Hn. 1,3), Horn 2, 4 (Hn. 2,4), Trumpet 1, 2, and 3 (Tpt. 1,2,3), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section consists of two parts (Perc. 1 and Perc. 2) and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Woodwinds:** Piccolo and Flute 1/2 have active parts with various articulations and dynamics. Flute 1/2 plays a melodic line with slurs and accents.
- Brass:** Most brass instruments are silent in this section.
- Percussion:** Percussion 1 features a triplet of eighth notes in measures 228 and 229, marked with dynamics *mp* and *f*. Percussion 2 has a rhythmic pattern of eighth notes.
- Strings:** Violin I and II play sustained notes with *pp* dynamics and *n* (no bow) markings. Viola and Cello also have sustained notes with *pp* dynamics. Contrabass has a melodic line with *pp* dynamics and *n* markings.

The score concludes with a *arco* marking for the Contrabass in measure 231.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Glock.

To Vibe.

pp

n

p

241 242 243 244 245 246 247 248 249

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

VIBRAPHONE

P hold pedal until mm. 310

GLOCKENSPIEL

p

n < *pp*

48 **I** ♩=96

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1st

pp

mp

The image shows a page of a musical score for an orchestra, specifically measures 269 through 278. The instruments listed on the left are Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet) and Percussion 1 have melodic lines with various articulations and dynamics. The strings (Violins, Viola, Violoncello, Contrabass) provide harmonic support, with the Contrabass having a prominent line in the lower register. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano), and a hairpin crescendo symbol. The measures are numbered at the bottom: 269, 270, 271, 272, 273, 274, 275, 276, 277, and 278.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pizz.

p

8va

n

This page of a musical score, titled "-scape", contains measures 289 through 298. The score is arranged in a standard orchestral format with multiple staves for each instrument family. 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 (Eng. Hn.), Clarinets 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horns 1, 2, and 3 (Hn. 1,2,3), Horns 2, 3, and 4 (Hn. 2,3,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex melodic lines for the woodwinds and strings, with various articulations and dynamics. The percussion parts include rhythmic patterns and melodic fragments. The string parts are marked with a piano (*p*) dynamic and include a pizzicato (*pizz.*) instruction for the contrabass. The measures are numbered at the bottom of the page: 289, 290, 291, 292, 293, 294, 295, 296, 297, and 298.

This page contains a musical score for measures 299 through 308. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1, 2, 3
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Measure 299:** Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 have melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n* (normal).
- Measure 300:** The key signature changes to one flat (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 301:** The key signature changes to two flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 302:** The key signature changes to three flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 303:** The key signature changes to four flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 304:** The key signature changes to five flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 305:** The key signature changes to six flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 306:** The key signature changes to seven flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 307:** The key signature changes to eight flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.
- Measure 308:** The key signature changes to nine flats (B-flat major / D minor). Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 continue their melodic lines. Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, and Percussion 2 are marked with a dynamic of *n*.

Other parts of the score (Piccolo, English Horn, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Violins, Viola, Violoncello, and Contrabass) are mostly silent or have simple harmonic accompaniment. The Percussion 1 part has a melodic line in measures 299-302. The Percussion 2 part has a melodic line in measure 299 and is marked "To Crash" in measure 300.

J ♩=96

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

J ♩=96

This page of a musical score, numbered 54, covers measures 314 through 319. The score is for a full orchestra and string ensemble. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The time signature is 2/4. The key signature has one sharp (F#). The score features several dynamic markings: *n* (pianissimo) and *p* (piano). In measures 314-315, the Flute 1 and 2, Oboe 1 and 2, and English Horn parts have *n* markings, while the Violin I and II parts have *n* markings. In measure 316, the Flute 1 and 2, Oboe 1 and 2, and English Horn parts have *p* markings. In measure 317, the Flute 1 and 2, Oboe 1 and 2, and English Horn parts have *n* markings, while the Violin I and II parts have *p* markings. In measure 318, the Flute 1 and 2, Oboe 1 and 2, and English Horn parts have *p* markings, while the Violin I and II parts have *n* markings. In measure 319, the Flute 1 and 2, Oboe 1 and 2, and English Horn parts have *n* markings, while the Violin I and II parts have *p* markings. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked *div.* (divisi) in measures 314-315 and *unis. arco* (unison arco) in measures 316-319. The woodwind parts (Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2) are mostly silent in this section, with some notes in measures 314-315 and 319.

K ♩=120

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

K ♩=120

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *2+3* *3* *3+2+3* *2* *3+2+2*

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

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

Eng. Hn. *2+3* *3* *3+2+3* *2* *3+2+2*
p *mf* *p*

Cl. 1,2 *2+3* *3* *3+2+3* *2* *3+2+2*
p *mf* *p* *mf* *p* *mf*

B. Cl. *2+3* *3* *3+2+3* *2* *3+2+2*

Bsn. 1,2 *2+3* *3* *3+2+3* *2* *3+2+2*
f *mf*

Cbsn. *2+3* *3* *3+2+3* *2* *3+2+2*
f *p* *mf*

Hn. 1,3 *2+3* *3* *3+2+3* *2* *3+2+2*
f *1st* *p* *mf* *+2nd*

Hn. 2,4 *2+3* *3* *3+2+3* *2* *3+2+2*
f *p* *mf*

Tpt. 1,2,3 *2+3* *3* *3+2+3* *2* *3+2+2*

Tbn. *2+3* *3* *3+2+3* *2* *3+2+2*
f

B. Tbn. *2+3* *3* *3+2+3* *2* *3+2+2*
f

Tba. *2+3* *3* *3+2+3* *2* *3+2+2*
f

Timp. *2+3* *3* *3+2+3* *2* *3+2+2*

Perc. 1 *2+3* *3* *3+2+3* *2* *3+2+2*
 BASS DRUM *f*

Perc. 2 *2+3* *3* *3+2+3* *2* *3+2+2*
 CRASH (Deep 18", Mallets) *f* *sempre l.v.*

Vln. I *2+3* *3* *3+2+3* *2* *3+2+2*

Vln. II *2+3* *3* *3+2+3* *2* *3+2+2*

Vla. *2+3* *3* *3+2+3* *2* *3+2+2*

Vc. *2+3* *3* *3+2+3* *2* *3+2+2*
f

Cb. *2+3* *3* *3+2+3* *2* *3+2+2*
f

The musical score for page 57 is organized into four systems, labeled 331 through 334 at the bottom. Each system contains staves for various instruments, with time signatures changing from 3/8 to 3/4 and back to 3/8. The instruments include Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2), Violins (I, II), Viola, Violoncello, and Contrabass. The score features a variety of dynamic markings such as *p*, *mf*, *f*, and *ff*, along with articulation symbols like accents and slurs. The Piccolo part is mostly silent, while the Flutes and Oboes play sustained notes with dynamic changes. The English Horn, Clarinets, and Bass Clarinet have melodic lines with dynamic markings. The Bassoons and Contrabassoon play rhythmic patterns. The Horns, Trumpets, Trombones, and Tuba play rhythmic patterns with dynamic markings. The Timpani part is mostly silent. The Percussion parts play rhythmic patterns. The Violins, Viola, Violoncello, and Contrabass play rhythmic patterns with dynamic markings. The Violins and Viola parts have a *div.* marking. The Violoncello and Contrabass parts have an *arco* marking.

The musical score for page 58 is arranged in a standard orchestral format. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombone, Tuba, Timpani, Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into five measures, with measure numbers 335, 336, 337, 338, and 339 indicated at the bottom. The time signature changes from 2+2+3/8 to 2/4, then to 3/4, then to 3+3/8, and finally back to 2/4. Dynamics such as *ff*, *p*, and *f* are used throughout. Performance instructions like *unis.* and *tr.* are present. The Piccolo, Flutes, Oboes, and English Horn parts feature a melodic line starting in measure 335. The Clarinets, Bass Clarinet, Bassoons, and Contrabassoon parts have a similar melodic line. The Horns and Trumpets parts have a more rhythmic line. The Trombone, Tuba, and Percussion parts have a more rhythmic line. The Violin I and II parts have a more rhythmic line. The Viola, Violoncello, and Contrabass parts have a more rhythmic line.

Musical score for orchestra, measures 340-345. The score is arranged in a standard orchestral format with parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Violins, Viola, Violoncello, and Contrabass. The music features a variety of dynamics including *ff*, *f*, *p*, and *mf*, and includes a solo section for the English Horn. The score is divided into measures 340 through 345, with a rehearsal mark at the beginning of measure 345.

340

341

342

343

344

345

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Fl. 1,2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

Ob. 1,2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

Eng. Hn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Cl. 1,2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Bsn. 1,2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Cbsn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Hn. 1,3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ 1st

Hn. 2,4 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Tpt. 1,2,3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *f*

Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

B. Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Tba. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Timp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

Perc. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

Perc. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

Vln. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Vln. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+3}{8}$ $\frac{2}{4}$ *p* *f*

This page contains a musical score for an orchestra and percussion ensemble, covering measures 351 to 355. The score is written for the following instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 3 (+2nd)
- Hn. 2, 4
- Tpt. 1, 2, 3
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various musical notations including dynamics (p, f), articulation (accents), and phrasing slurs. Measure 355 includes a section labeled "To Xyl." for Percussion 1. The time signature changes from 3/8 to 3/4 in measure 355. The page number 61 is located in the top right corner.

Picc. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Fl. 1,2 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Ob. 1,2 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Eng. Hn. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Cl. 1,2 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

B. Cl. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Bsn. 1,2 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Cbsn. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Hn. 1,3 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Hn. 2,4 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Tpt. 1,2,3 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Tbn. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

B. Tbn. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Tba. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Timp. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Perc. 1 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Perc. 2 $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Vln. I $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Vln. II $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Vla. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Vc. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Cb. $3+2/8$ $2+2+3/8$ $2/4$ $3+3/8$ $3+2+2/8$

Picc. $3+2+2$ $2+3$ 3

Fl. 1,2 $3+2+2$ $2+3$ 3

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

Eng. Hn. $3+2+2$ $2+3$ 3

Cl. 1,2 $3+2+2$ $2+3$ 3

B. Cl. $3+2+2$ $2+3$ 3

Bsn. 1,2 $3+2+2$ $2+3$ 3
+2nd

Cbsn. $3+2+2$ $2+3$ 3

Hn. 1,3 $3+2+2$ $2+3$ 3
+2nd

Hn. 2,4 $3+2+2$ $2+3$ 3

Tpt. 1,2,3 $3+2+2$ $2+3$ 3

Tbn. $3+2+2$ $2+3$ 3
(b) #

B. Tbn. $3+2+2$ $2+3$ 3

Tba. $3+2+2$ $2+3$ 3

Timp. $3+2+2$ $2+3$ 3

Perc. 1 $3+2+2$ $2+3$ 3
mf

Perc. 2 $3+2+2$ $2+3$ 3
p *f*

Vln. I $3+2+2$ $2+3$ 3

Vln. II $3+2+2$ $2+3$ 3

Vla. $3+2+2$ $2+3$ 3

Vc. $3+2+2$ $2+3$ 3
f

Cb. $3+2+2$ $2+3$ 3

64 **L** ♩=120

Picc. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. 1,2 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
p $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *f*

Ob. 1,2 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
p $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *f*

Eng. Hn. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f

Cl. 1,2 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f

B. Cl. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f

Bsn. 1,2 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff* *f*

Cbsn. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff* *f*

Hn. 1,3 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Hn. 2,4 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Tpt. 1,2,3 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff* $\frac{3}{4}$ *f*
1st +2nd,3rd +1st

Tbn. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

B. Tbn. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Tba. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Timp. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Perc. 1 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff* $\frac{3}{4}$ *f*

Perc. 2 $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

L ♩=120

Vln. I $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Vln. II $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Vla. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Vc. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
f $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff*

Cb. $\frac{3+2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
ff

Picc. *f*
 Fl. 1,2
 Ob. 1,2 *p* *f* 1st
 Eng. Hn.
 Cl. 1,2 *f* 1st
 B. Cl.
 Bsn. 1,2 *ff*
 Cbsn. *ff*
 Hn. 1,3 *ff*
 Hn. 2,4 *ff*
 Tpt. 1,2,3 *ff* +2nd,3rd 1st
 Tbn. *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Timp. *ff*
 Perc. 1 To B. D. BASS DRUM
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3
+2nd, 3rd

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1
To Xyl.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Fl. 1,2 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ f $\frac{2}{4}$ - $\frac{2+3+3}{8}$ f $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Ob. 1,2 $\frac{2+3}{8}$ f $\frac{3+3}{8}$ f $\frac{2}{4}$ $\frac{2+3+3}{8}$ f $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Eng. Hn. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ f $\frac{2}{4}$ $\frac{2+3+3}{8}$ f $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Cl. 1,2 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ f $\frac{2}{4}$ $\frac{2+3+3}{8}$ f $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

B. Cl. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Bsn. 1,2 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Cbsn. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Hn. 1,3 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Hn. 2,4 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Tpt. 1,2,3 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Tbn. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

B. Tbn. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Tba. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ f $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Timp. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Perc. 1 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Perc. 2 $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Vln. I $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Vln. II $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Vla. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ - $\frac{3+2+3}{8}$

Vc. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Cb. $\frac{2+3}{8}$ - $\frac{3+3}{8}$ - $\frac{2}{4}$ - $\frac{2+3+3}{8}$ - $\frac{3+3+2}{8}$ f $\frac{3+2+3}{8}$

Picc. *3+2+3* *8* *8* *8* *8* *8*

Fl. 1,2 *3+2+3* *8* *8* *8* *8* *8*

Ob. 1,2 *3+2+3* *8* *8* *8* *8* *8*

Eng. Hn. *3+2+3* *8* *8* *8* *8* *8*

Cl. 1,2 *3+2+3* *8* *8* *8* *8* *8*

B. Cl. *3+2+3* *8* *8* *8* *8* *8*

Bsn. 1,2 *3+2+3* *8* *8* *8* *8* *8*

Cbsn. *3+2+3* *8* *8* *8* *8* *8*

Hn. 1,3 *3+2+3* *8* *8* *8* *8* *8*

Hn. 2,4 *3+2+3* *8* *8* *8* *8* *8*

Tpt. 1,2,3 *3+2+3* *8* *8* *8* *8* *8*

Tbn. *3+2+3* *8* *8* *8* *8* *8*

B. Tbn. *3+2+3* *8* *8* *8* *8* *8*

Tba. *3+2+3* *8* *8* *8* *8* *8*

Timp. *3+2+3* *8* *8* *8* *8* *8*

Perc. 1 *3+2+3* *8* *8* *8* *8* *8*

Perc. 2 *3+2+3* *8* *8* *8* *8* *8*

Vln. I *3+2+3* *8* *8* *8* *8* *8*

Vln. II *3+2+3* *8* *8* *8* *8* *8*

Vla. *3+2+3* *8* *8* *8* *8* *8*

Vc. *3+2+3* *8* *8* *8* *8* *8*

Cb. *3+2+3* *8* *8* *8* *8* *8*

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f*

390 391 392 393

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

394 395 396 397 398

Picc. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Fl. 1,2 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Ob. 1,2 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Eng. Hn. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Cl. 1,2 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

B. Cl. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Bsn. 1,2 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Cbsn. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Hn. 1,3 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Hn. 2,4 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Tpt. 1,2,3 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Tbn. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

B. Tbn. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Tba. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Timp. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Perc. 1 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Perc. 2 $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Vln. I $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Vln. II $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Vla. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Vc. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

Cb. $3+2$ $3+3+2$ $3+2+2$ $3+3$ 3 $3+2$

N $\text{♩} = 120$

Picc. 3+2 8 8 ff

Fl. 1,2 3+2 8 8 ff p f

Ob. 1,2 3+2 8 8 ff p f

Eng. Hn. 3+2 8 8 ff

Cl. 1,2 3+2 8 8 f 1st

B. Cl. 3+2 8 8 f

Bsn. 1,2 3+2 8 8 ff

Cbsn. 3+2 8 8

Hn. 1,3 3+2 8 8 ff

Hn. 2,4 3+2 8 8 ff

Tpt. 1,2,3 3+2 8 8 ff

Tbn. 3+2 8 8 ff

B. Tbn. 3+2 8 8 ff

Tba. 3+2 8 8 ff

Timp. 3+2 8 8 ff

Perc. 1 3+2 8 8 ff To B. D.

Perc. 2 3+2 8 8 ff To Cym.

N $\text{♩} = 120$

Vln. I 3+2 8 8 ff

Vln. II 3+2 8 8 ff

Vla. 3+2 8 8 ff div.

Vc. 3+2 8 8 ff

Cb. 3+2 8 8 ff

Picc.

Fl. 1,2
f

Ob. 1,2
f

Eng. Hn.
f

Cl. 1,2
f

B. Cl.
f

Bsn. 1,2
f

Cbsn.

Hn. 1,3
f

Hn. 2,4
f

Tpt. 1,2,3

Tbn.
f

B. Tbn.

Tba.
f

Timp.
f

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.
f

Cb.
f

408 409 410 411

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

BASS DRUM
 To Xyl.
 Crash, (Deep 18", Mallets)

412 413 414 415

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves. The score is divided into four measures, each corresponding to a page number at the bottom: 416, 417, 418, and 419. The time signature is 3+2/8. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte), *p* (piano), and *un.* (unison). There are also markings for *v* (vibrato) and *tr* (trill). The Piccolo (Picc.) part is mostly silent. The Flute (Fl. 1,2) and Oboe (Ob. 1,2) parts have long notes with dynamic markings. The English Horn (Eng. Hn.) and Clarinet (Cl. 1,2) parts have melodic lines. The Bass Clarinet (B. Cl.), Bassoon (Bsn. 1,2), and Contrabassoon (Cbsn.) parts have harmonic support. The Horns (Hn. 1,3 and Hn. 2,4), Trumpets (Tpt. 1,2,3), Trombones (Tbn., B. Tbn., Tba.), and Timpani (Timp.) parts are mostly silent. The Percussion (Perc. 1, 2) parts are also silent. The Violins (Vln. I, II) and Viola (Vla.) parts have melodic lines. The Violoncello (Vc.) and Contrabass (Cb.) parts have harmonic support.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2
SIZZLE CYMBAL

Vln. I

Vln. II

Vla.

Vc.

Cb.

420

421

422

423

424

This page contains the musical score for measures 425 through 428. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horn 1, 3 (Hn. 1,3), Horn 2, 4 (Hn. 2,4), Trumpets 1, 2, 3 (Tpt. 1,2,3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including a 3+2+2 eighth-note signature in measures 425-426, and various dynamic markings such as *f* (forte) and *p* (piano). The key signature changes from one flat to two flats between measures 426 and 427. The time signature changes from 3/8 to 2/4 in measure 426, and then to 2+3/8 in measure 427. The score concludes in measure 428 with a final 3/8 time signature.

Picc. $\frac{3+3}{8}$
 Fl. 1,2 $\frac{3+3}{8}$
 Ob. 1,2 $\frac{3+3}{8}$
 Eng. Hn. $\frac{3+3}{8}$
 Cl. 1,2 $\frac{3+3}{8}$
 B. Cl. $\frac{3+3}{8}$
 Bsn. 1,2 $\frac{3+3}{8}$
 Cbsn. $\frac{3+3}{8}$
 Hn. 1,3 $\frac{3+3}{8}$
 Hn. 2,4 $\frac{3+3}{8}$
 Tpt. 1,2,3 $\frac{3+3}{8}$
 Tbn. $\frac{3+3}{8}$
 B. Tbn. $\frac{3+3}{8}$
 Tba. $\frac{3+3}{8}$
 Timp. $\frac{3+3}{8}$
 Perc. 1 $\frac{3+3}{8}$
 Perc. 2 $\frac{3+3}{8}$
 Vln. I $\frac{3+3}{8}$
 Vln. II $\frac{3+3}{8}$
 Vla. $\frac{3+3}{8}$
 Vc. $\frac{3+3}{8}$
 Cb. $\frac{3+3}{8}$

Dynamics: *f*, *p*, *f*
 Performance instructions: *To Mar. (V.S.)*

Time signatures: $\frac{3+3}{8}$, $\frac{3+2+2}{8}$, $\frac{3+2+3}{8}$

Picc. *p* *f* *p*

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

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

Eng. Hn. *f*

Cl. 1,2 *f*

B. Cl. *mf*

Bsn. 1,2 *mf*

Cbsn. *mf*

Hn. 1,3 *f* a2

Hn. 2,4

Tpt. 1,2,3 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1 XYLOPHONE *f*

Perc. 2 MARIMBA *f*

O ♩=120

Vln. I *f* unis.

Vln. II *f* unis.

Vla. *f* unis.

Vc. *f*

Cb. *f*

This page of a musical score, page 81, contains measures 436 through 439. The score is for a full orchestra and includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 2 & 3, Horn 2 & 4, Trumpet 1, 2 & 3, Trombone, Baritone Trombone, Tuba, Timpani, Percussion 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The score is divided into four measures, with measure numbers 436, 437, 438, and 439 printed at the bottom of each respective column.

Musical score for orchestra, measures 440-445. The score is arranged in a system with 20 staves. The instruments and their parts are:

- Picc. (Piccolo): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Fl. 1,2 (Flute 1, 2): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Ob. 1,2 (Oboe 1, 2): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Eng. Hn. (English Horn): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Cl. 1,2 (Clarinet 1, 2): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- B. Cl. (Bass Clarinet): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Bsn. 1,2 (Bassoon 1, 2): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Cbsn. (Coborn): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Hn. 1,3 (Horn 1, 3): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Hn. 2,4 (Horn 2, 4): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Tpt. 1,2,3 (Trumpet 1, 2, 3): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Tbn. (Trombone): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- B. Tbn. (Baritone Trombone): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Tba. (Tuba): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Timp. (Timpani): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Perc. 1 (Percussion 1): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Perc. 2 (Percussion 2): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Vln. I (Violin I): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Vln. II (Violin II): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Vla. (Viola): Treble clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Vc. (Violoncello): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.
- Cb. (Cello): Bass clef, 3/8 time signature. Starts with a forte (*f*) dynamic, then switches to piano (*p*) and forte (*f*) in the second system.

This page contains the musical score for measures 446 through 450. The score is written for a full orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1, 2, 3
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various dynamics such as *p* (piano) and *f* (forte), and includes complex rhythmic patterns and articulation marks. The measures are numbered 446, 447, 448, 449, and 450 at the bottom of the page.

P ♩=120

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1,2
- Ob. 1,2
- Eng. Hn.
- Cl. 1,2
- B. Cl.
- Bsn. 1,2
- Cbsn.
- Hn. 1,3
- Hn. 2,4
- Tpt. 1,2,3
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into four measures: 451, 452, 453, and 454. Measure 451 begins with a **P** dynamic marking and a tempo of ♩=120. The key signature is one flat (B-flat major/D minor). The time signature is 3/8. The score includes various dynamic markings such as *f*, *ff*, *p*, and *ff*, as well as articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the brass section provides harmonic support with sustained notes and rhythmic figures.

Picc. *scape*

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

455 456 457 458

Musical score for page 86, featuring various instruments including Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Violins, Viola, Violoncello, and Contrabass. The score is divided into measures 459, 460, 461, 462, and 463. The time signature is 3/8, and the key signature is one sharp (F#). The score includes dynamic markings such as *mf* and *p*, and performance instructions like *unis.* for the Viola. The Piccolo, Flutes, Clarinet in C, Bass Clarinet, Bassoon, Contrabassoon, Trumpets, Trombones, Tuba, Percussion 1, Percussion 2, Violin I, Violoncello, and Contrabass parts are mostly silent in this section. The Oboe, English Horn, Clarinet in Bb, Bassoon, Horns, and Viola parts have active musical notation.

Q ♩=120

This page contains the musical score for measures 464 through 467. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1, 2, 3
- Tbn.
- B. Tbn.
- Tba.
- Timp.
- Perc. 1 (XYLOPHONE)
- Perc. 2 (MARIMBA)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features complex rhythmic patterns, including 3+3 and 3+2+2 groupings. Dynamics range from *f* (forte) to *p* (piano). Performance instructions include accents (*v*), breath marks (*b*), and articulation marks (*div.*, *unis.*). The tempo is marked **Q** (Quadrante) at 120 beats per minute. The key signature has one sharp (F#).

This page contains the musical score for measures 468 through 471. The score is arranged in a system with 18 staves. The instruments and parts are: Piccolo (Picc.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horn 1, 2, and 3 (Hn. 1,2,3), Horn 2, 4 (Hn. 2,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including rests, notes, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The time signature changes from 3/8 to 2/8 and then to 3/4. The key signature is one flat (B-flat major or D minor). The strings play a steady eighth-note accompaniment, while the woodwinds and brass have more complex melodic and harmonic parts.

Picc. $p < mf$
 Fl. 1, 2 $p < mf$
 Ob. 1, 2 $p < mf$
 Eng. Hn. $p < mf$
 Cl. 1, 2 $p < mf$
 B. Cl. mf
 Bsn. 1, 2 mf
 Cbsn. mf
 Hn. 1, 3 mf
 Hn. 2, 4 mf
 Tpt. 1, 2, 3
 Tbn. mf
 B. Tbn. mf
 Tba. mf
 Timp.
 Perc. 1
 Perc. 2
 Vln. I *pizz. unis.*
 Vln. II *pizz. unis.*
 Vla. *unis. pizz.*
 Vc.
 Cb.

This page contains the musical score for measures 476 through 479. The score is for a full orchestra and includes the following parts: Piccolo (Picc.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horn 1, 2, and 3 (Hn. 1,2,3), Horn 2, 3, and 4 (Hn. 2,3,4), Trumpet 1, 2, and 3 (Tpt. 1,2,3), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features a key signature of one sharp (F#). The dynamics range from piano (p) to fortissimo (f). The woodwinds and strings play sustained notes, while the brass instruments play rhythmic patterns. The percussion parts are mostly rests.

Picc. *f* *p* *f*
 Fl. 1,2 *f* *p* *f* *p* *f*
 Ob. 1,2 *f* *p* *f* *p* *f*
 Eng. Hn. *f* *p* *f* *p* *f*
 Cl. 1,2 *f* *p* *f*
 B. Cl. *f*
 Bsn. 1,2 *f*
 Obsn. *f*
 Hn. 1,3 *f* *ff*
 Hn. 2,4 *f* *ff*
 Tpt. 1,2,3 *ff*
 Tbn. *f* *ff*
 B. Tbn. *f* *ff*
 Tba. *ff*
 Timp.
 Perc. 1
 Perc. 2
 Vln. I *arco* *ff* *div.*
 Vln. II *arco* *ff* *div.*
 Vla. *ff* *div.*
 Vc. *arco* *ff*
 Cb. *arco* *ff*

The musical score is for an orchestra and is written in 3/8 time. It consists of 18 staves, each representing a different instrument or section. The instruments are: Piccolo (Picc.), Flute 1 and 2 (Fl. 1,2), Oboe 1 and 2 (Ob. 1,2), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horns 1, 2, 3 and 4 (Hn. 1,2,3,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 and 2 (Perc. 1,2), Violin I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 484, 485, and 486. The first measure (484) features woodwinds (Picc., Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn.) playing a melodic line starting on a half rest, marked *p* and *f*. The brass section (Hn., Tpt., Tbn., B. Tbn., Tba., Timp.) and strings (Vln., Vla., Vc., Cb.) are silent. The second measure (485) features the woodwinds playing a half rest, marked *f*. The brass section and strings enter with a rhythmic pattern of eighth notes, marked *ff*. The third measure (486) features the woodwinds playing a half rest, marked *f*. The brass section and strings continue with the rhythmic pattern. The fourth measure (487) features the woodwinds playing a half rest, marked *f*. The brass section and strings continue with the rhythmic pattern.

The score is divided into two systems. The first system (measures 487-490) includes instruments from Piccolo to Tuba. The second system (measures 487-490) includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with frequent changes in time signature (3+3+2, 3+3, 2/4, 3/4, 3+2+2) and dynamic markings such as *f*, *ff*, *p*, and *ff*. A rehearsal mark **R** is present at the beginning of the second system.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

ff *f*

ff *f*

Picc.
 Fl. 1,2
 Ob. 1,2
 Eng. Hn.
 Cl. 1,2
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1,3
 Hn. 2,4
 Tpt. 1,2,3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

495
 496
 497

This page contains the musical score for measures 498 through 501. The score is written for a full orchestra and includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 3, Horn 2, 4, Trumpet 1, 2, 3, Trombone, Baritone Trombone, Tuba, Timpani, Percussion 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *ff* (fortissimo). The key signature changes from one flat to two flats between measures 499 and 500. Measure numbers 498, 499, 500, and 501 are printed at the bottom of the page.

Picc.

Fl. 1,2

Ob. 1,2

Eng. Hn.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

502

503

504

505

Musical score for page 98, featuring various instruments including Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Violins, Viola, Violoncello, and Contrabass. The score is divided into measures 506, 507, and 508. Dynamics include *mf*, *pp*, and *ff*. The time signature is 2/8.

This page of a musical score, numbered 99, contains measures 509, 510, and 511. The score is for a full orchestra and includes the following parts: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1,2), Oboes 1 and 2 (Ob. 1,2), English Horn (Eng. Hn.), Clarinets 1 and 2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horns 1, 2, and 3 (Hn. 1,2,3), Horns 2, 4 (Hn. 2,4), Trumpets 1, 2, and 3 (Tpt. 1,2,3), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2+3/8 time, which changes to 3+2+2/8 in measure 511. The key signature is one flat (B-flat major or D minor). The Flute 1 part features a melodic line with a dynamic marking of *f* and a breath mark. The Horns 1 and 2 parts have sustained notes with a dynamic marking of *f*. The Trombone, Bass Trombone, and Tuba parts have notes with dynamic markings of *p* and *f*. The Percussion parts play a rhythmic pattern of eighth notes with various articulations. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) play sustained notes with a dynamic marking of *f*.

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, Eng. Hn., Cl. 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. 1,3, Hn. 2,4, Tpt. 1,2,3, Tbn., B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into three measures. The first measure shows dynamics of *p* and *f*. The second measure shows *ff*. The third measure shows *ff* and includes the instruction "To B. D." for Percussion 1. Each staff ends with a "G.P." (Grand Finale) marking.

S ♩=96

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2), and Contrabassoon. The brass section includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones, Tuba, and Timpani. The string section includes Violins (I, II), Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mp*, and *mf*, along with articulation marks like slurs and accents. The tempo is marked as ♩=96. The score is divided into measures 515 through 524.

S ♩=96

This page contains the musical score for measures 525 through 529. 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 (Eng. Hn.), Clarinet 1,2 (Cl. 1,2), Bass Clarinet (B. Cl.), Bassoon 1,2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horns 1,3 (Hn. 1,3) and 2,4 (Hn. 2,4), Trumpets 1,2,3 (Tpt. 1,2,3), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1) and 2 (Perc. 2), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 3/4 time. Measures 525 and 526 are marked with a *mp* dynamic. Measures 527 and 528 are marked with a *p* dynamic, and measure 529 is marked with a *p* dynamic. The dynamic markings *p* and *f* are used throughout the score to indicate volume changes. The Percussion 1 part includes a section labeled "BASS DRUM" in measures 527 and 528. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) include markings for "div." (divisi) and "unis. pizz." (unison pizzicato) in measures 527 and 529.