



C. MORIARTY

Magic City

// *Orchestra*

Forward

Magic City, the capital of *Delirium*; the imagined dreamworld in which all my music exists.

The city sits at the centre of the vast *Wilds* which surround this place: marshlands and jungle full of strange creatures and ancient *Mysts*, imbuing the air and earth of *Delirium* with restless music.

From the *Wilds* we move toward *Magic City* with its *Great Golden Gates of Iridescent Marble* reaching skyward above us.

As the *Mysts* part, these great gates are flung open and the mystmusic roars the ancient future memory of this place.

In *Magic City*, time travels in no direction but all pasts and futures are at once present.

Along the deserted, bejeweled streets of marble and precious stone, music is ever present - seeping into the air from the impossible architecture, weaving stories of tragedy and triumph in our ears. At one time not yet past, the city's inhabitants once danced the *Dance of Coronal Ecstasy*; caught up in the brilliance of their own creation they fueled this cacophony toward their own delirious destruction.

In the central square stands *The Glass Tower*. Impossibly tall, the tower rises far above the city. Great *Tangled Rainbows* scatter from its summit far out beyond the city walls and down into the streets of this place, illuminating day and night with its whitehot mystmusic.

These *Blinding Lights of Magic City* are our final catharsis; that self-same delirious destruction, an endless pulsating of marble and glass, those greedy, grinning, upturned faces with arms outstretched and voices raised toward that ceaseless music.

Instrumentation:

Woodwind : 3.3.3.3

Fl.2(Alto/Pic)/Fl.3(Pic)/Ob.3(Cor)/Clar.2(Eb)/Clar.3(Bass)

Brass : 4.3.3.1

Percussion : 4 Players

Harp

Piano

Strings : 13.11.9.7.5

Percussion:

Thundersheet

Fleaxatone (Large)

Suspended Cymbal 1 (+Sizzler,61cm)

Suspended Cymbal 2 (+Sizzler,50cm)

Wind Machine

Air Siren

Xylophone

Vibraphone

Bass Drum

Wood Blocks (5)

Tam-Tam (Large)

Score untransposed

Duration: 13'35"

Composed: March '19 – June '19

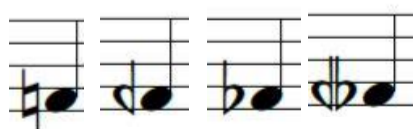
Performances:

1) 31st August, SinfoNua, Cork School of Music, Cork, Ireland.

2) 1st September, SinfoNua, National Concert Hall of Ireland, Dublin, Ireland.

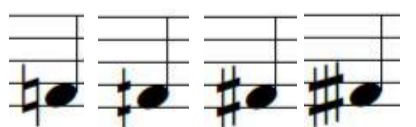
3) 11th October, The Royal College of Music Symphony Orchestra, KMH, Stockholm, Sweden.

Notes on Notation and Performance:

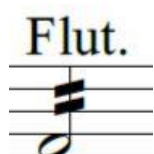


Quarter Tones:

From left to right : natural, quarter flat, flat, three-quarters flat.



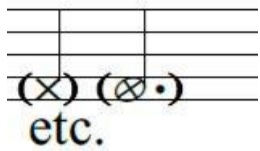
From left to right : natural, quarter sharp, sharp, three-quarters sharp.



Flut:

Fluttertongue in pitch and rhythm notated.

Air Only

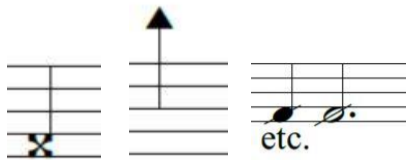


Air Noise:

In woodwind and brass, air blown into instrument without pitch sounding.
Rhythm and fingering notated to be strictly adhered to.



Air Noise: Change in volume of air in instrument. Cresc./dim. effect but without pitch.



Noteheads: Cross notehead; undefined pitch. Arrow notehead; undefined highest possible pitch. Slashed notehead; pitch notated performed but with overpressured bow.



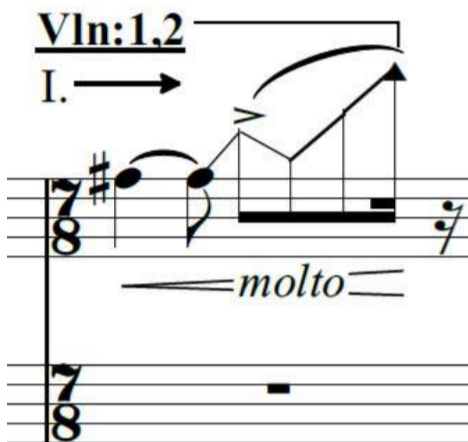
Graphics: Triangle: molto cresc. Moving to overpressure in pitch/rhythm notated.
Black bar: continuous overpressure in pitch/rhythm notated.

MSP



Heelstop: Stop abruptly on the heel of the bow in the rhythm noted at the cross notehead. *NOT* a sforzando.

MSP: Molto Sul Pont



Example: Violin 1 & 2 in the section begin on F# on the first string(I). Then in rhythm notated, glissando ad lib on the same string, reaching the highest possible pitch at notated arrowhead. Ad lib gliss to follow the line notated. Accents achieved through change of bow.

Piano B284: Whole manual is to be sounded at once. This can be performed with a wooden board or similar on the keys of the piano. Keys held depressed with pedal until end. As loud as physically possible.

Air Siren: As far as possible, the Air siren should be kept out of rehearsals. It needs to be a complete surprise to both audience and musicians. It must evoke true fear in all present; must be heard clearly over the entire orchestra. Where possible, the Air Siren should be cut off abruptly when the orchestra reach the final barline. Letting the siren's sound die away naturally after the orchestra has finished will only diminish the overall performance of the piece.

Strings B3-26: Strings entries are staggered here in deliberate order. Players should emphasis these backward entry to the audience In the case of B15 etc, **+Vln:11,10** is be read that violins 11 and 10 of the Violin I section will entry as notated, joining the musicians already holding this chord.

Magic City

for Orchestra

C.Moriarty

The Wilds $\text{♩} = c.40-42$

This page contains the musical score for the section 'The Wilds' (measures 40-42) from the orchestral work 'Magic City' by C. Moriarty. The score is written in 4/4 time and features a variety of instruments and dynamic markings.

Instrumentation and Dynamics:

- Flute 1:** *ppp*, *f*, *p*, *pp*, *mf*, *pp*, *mp*, *pp*
- Flute (Alto/Pic.) 2:** *mp*, *f*, *mf*, *molto*, *mf*
- Flute (Pic.) 3:** *ppp*, *mp*, *f*, *mf*, *pp*, *mf*, *pp*
- Oboe 1:** *mp*, *p*, *mf*, *f*, *mp*, *p*, *molto*, *mf*
- Oboe 2:** *pp*, *ppp*, *p*, *mf*, *p*
- Oboe (Cor Anglais) 3:** *p*, *mf*, *mf*, *pp*
- Clarinet in B \flat 1:** *ppp*, *mf*, *pp*, *f*, *molto*, *pp*, *pp*
- Clarinet in E \flat (Eb Clar.) 2:** *ppp*, *mf*, *pp*, *mf*, *mp*, *pp*
- Clarinet in B \flat (Bass Clar.) 3:** *mp*, *p*, *mf*, *pp*, *p*, *mp*, *pp*
- Bassoon 1:** *mf*, *p*, *mp*, *p*, *mf*, *molto*, *pp*
- Bassoon 2:** *p*, *pp*, *mf*, *mf*, *p*, *p*, *mp*, *p*, *pp*
- Bassoon 3:** *p*, *f*, *p*, *p*, *mf*, *p*, *poco*, *pp*
- Thundersheet:** *pp*
- Wind Machine:** *p*
- Bass Drum:** *pp*
- Susp. Cymbal I(+Sizzler):** *pp*
- Harp:** *f sempre*
- Viola:** *mp*, *MSP*, *mp*

The score includes numerous triplets and dynamic markings such as *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *molto*, and *poco*. It also features performance instructions like *Flut.* and *MSP* (Mouthpiece Sustained Pedal).

6

Fl. *pp* < *f subito* *molto pp* Flut. *sfz* *p* < *f* *pp*

A. Fl. *mf* *f* *pp* Flute *mp* < *f* *pp* *pp*

Fl. *pp* < *f subito* *molto pp* Flut. *sfz* *mp* - poco: *pp* *pp*

Ob. *p* *mf* *molto* *molto pp* *mp* *f* *pp* *pp* < *mf* *f* < >

Ob. *pp* *f subito* *molto pp* *sfz* > *p* < *f* *pp* *pp*

C. A. *f subito* *molto pp* *sfz* *p* < *f* *mp* > *pp* *pp*

Cl. *f subito* *molto pp* *mp* *ff* *p*

E♭ Cl. *p* *f* *molto pp* *mp* *f* *ff* *p*

Cl. *f subito* *molto pp* *mp* *f* *ff* *p*

Bsn. *mf* *pp* *f* *molto pp* *f* *pp* *pp*

Bsn. *mp* *pp* *f* *molto pp* *mp* *pp* *pp*

Bsn. *f* *molto pp* *mp* *pp* *pp*

T.S. (tr)

W.M. (tr)

B. D. (tr)

Cym. (tr) L.V. *pp* L.V.

W.B. *mf* *sfz*

Hp.

Vla.

Vc. Vc:7 MSP *mp* Vc:6 MSP *mp*

10

Flut.

Fl.

Ob.

C. A.

Cl.

E♭ Cl.

Cl.

Bsn.

Bsn.

Bsn.

B. Tbn.

T.S.

W.M.

B. D.

Cym.

W.B.

Flex.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

ff *p* *mp* *pp* *p* *pp* *poco* *f* *pp subito*

ff *p* *mp* *pp* *mp* *pp* *pp* *ff* *pp subito*

ff *p* *mp* *pp* *pp* *mp* *p* *f* *pp subito*

ff *f* *ff* *mf* *f* *pp subito*

ff *mp* *pp* *p* *mp* *pp* *ff* *pp subito*

ff *mp* *pp* *mf* *p* *pp* *ff* *pp subito*

ff *pp* *mp* *pp* *ff* *pp subito*

ff *pp* *mp* *pp* *ff* *pp subito*

ff *mp* *pp* *mf* *mf* *mf* *molto* *f* *pp subito*

ff *p* *pp* *mf* *mf* *mf* *molto* *f* *pp subito*

ff *p* *pp* *mf* *mf* *mf* *molto* *f* *pp subito*

mp *gliss.*

pp *molto!* *L.V* *pp* *molto!* *L.V*

sfz *mf* *sfz*

pp *ff*

sfz *molto* *gliss.* *gliss.*

sfz

MSP Vln:11

MSP Vln:10

MSP Vln:13,12

mp *mp* *p*

DB:5 MSP

p

The Great Golden Gates of Iridescent Marble $\text{♩} = 112$

4

15

Fl. *ff* *pp* *mp* *rfz* *rfz* *p*

Fl. *ff* *pp* *mp* *rfz* *rfz* *p*

Fl. *ff* *pp* *mp* *rfz* *rfz* *p*

Ob. *ff* *pp*

Ob. *ff* *pp*

C. A. *ff* *pp* To Ob. Oboe

Cl. *ff* *pp*

E♭ Cl. *ff* *pp* To Cl. Clarinet in B♭

Cl. *ff* *pp*

Bsn. *ff* *pp* *mp* *rfz* *rfz* *p*

Bsn. *ff* *pp* *mp* *rfz* *rfz* *p*

Bsn. *ff* *pp*

Hn. *pp*

Hn. *pp*

Hn. *pp*

C Tpt. *pp* *p* *mp* *p* *pp* *ppp*

C Tpt. *p* *mp* *p* *pp*

C Tpt. *mp* *pp*

B. Tbn. *p*

W.M. *molto!* L.V

T.-t. *sffz*

Vln. I *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *mp* *mf*

Vln. II *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *mp* *mf*

Vla. *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *mp* *mf*

Vc. *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *mp* *mf*

Cb. *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *molto* *pp* *mp* *mf*

Div. Ord. Vln: 13,12 +Vln: 11,10 +Vln: 9,8 +Vln: 7,6 +Vln: 5,4 +Vln: 3,2 Tutti +Vln: 1

Div. Ord. Vln: 11,10 +Vln: 9,8 +Vln: 7,6 +Vln: 5,4 +Vln: 3,2 Tutti +Vln: 1

Div. Ord. Vla: 9,8 +Vla: 7,6 +Vla: 5,4 +Vla: 3,2 Tutti +Vla: 1

Div. Ord. Vc: 7,6 +Vc: 5,4 +Vc: 3,2 Tutti +Vc: 1

DB: 5 Ord. DB: 4 DB: 3 DB: 1 +DB: 2 +DB: 3 Tutti Div. +DB: 4,5

31 5

Fl. *sfz* *sfz* *f*

Fl. *sfz* *mf* *mf* To A. Fl.

Fl. *sfz* *mf* *mf*

Ob. *sfz* *p* *sfz* *sfz* *sfz*

Ob. *sfz* *p* *sfz* *sfz* *sfz*

Ob. *sfz* *p* *sfz* *sfz* *sfz*

Cl. *sfz* *mp* *sfz* *sfz* *sfz*

Cl. *sfz* *mp* *sfz* *sfz* *sfz*

Cl. *sfz* *sfz*

Bsn. *f* *sfz* *sfz*

Bsn. *f* *sfz* *sfz*

Bsn. *f* *sfz* *sfz*

Hn. *p*

Hn. *p*

C Tpt. *pp*

C Tpt. *pp*

Xyl. *f* *p* *f* *p*

Vib. Resonator: On *f* *p* *f* *p* *pp* *Reso*

Hp. *f sempre*

Pno. *f* *p* *f* *p* *Reso*

Vln. I *f* *mf* *f* *mp* *p* *f* *p* *mf*

Vln. II *f* *mf* *f* *mp* *p* *f* *p* *mf*

Vla. *f* *mf* *f* *mp* *p* *f* *p* *mf*

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

Cb. *f* *mf* *f* *mp* *p* *f* *p* *mf*

65

Fl. *rfz*

Fl. *rfz*

Fl. *rfz*

Bsn. *rfz*

Bsn. *rfz*

Hn. *mf*

Hn. *mf*

Hn. *pp*

Hn. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

f *molto*

69

Fl. *mp* *molto!* *molto!* *sim.*

Fl. *mp* *molto!* *molto!* *sim.*

Ob. *mp* *molto!* *molto!* *sim.*

Ob. *mp* *molto!* *molto!* *sim.*

Cl. *mp* *molto!* *molto!* *sim.*

Bsn. *mp* *molto!* *molto!* *sim.*

Bsn. *mp* *molto!* *molto!* *sim.*

Bsn. *mp* *molto!* *molto!* *sim.*

Hn. *mf*

C Tpt. *mf*

Tbn. *pp*

Tbn. *mp*

B. Tbn. *pp*

Tba. *pp*

Vln. I *molto* *p subito* *mp* *mf*

Vln. II *molto* *p subito* *mp* *mf*

Vla. *molto* *p subito* *mp* *mf*

Vc. *molto* *p subito* *mp* *mf*

Cb. *molto* *ff* *f* *mf*

73 9

Fl. *f subito*

Fl. *f subito* To Picc.

Ob. *f subito*

Ob. *f subito*

Cl. *f subito*

Bsn. *f subito*

Bsn. *f subito*

Bsn. *f subito*

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Vln. I *mp* *mf* *pp* *ppp*

Vln. II *mp* *mf* *pp* *ppp*

Vla. *mp* *mf* *pp* *ppp*

Vc. *mp* *mf* *pp* *ppp*

Cb. *mp* *mf* *pp* *ppp*

79

Ob. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Ob. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Cl. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Cl. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Bsn. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Bsn. *mf* *rfz* *rfz* *mp* *rfz* *rfz*

Hn. *pp*

C Tpt. *pp-p* *mp* *p* *pp*

C Tpt. *mp*

Vln. I *p* *mf* *mp* *p* *molto*

Vln. II *mp* *p* *mf* *p* *molto*

Vla. *p* *mf* *mp* *p* *molto*

Vc. *mp* *p* *mf* *p* *molto*

Cb. *pp* *p* *mp*

84

Fl. *sfz sfz* *molto* *f*

Fl. *f* *mf* *Flut.*

Picc. *sfz sfz* *molto* *f*

Ob. *f* *mf*

Ob. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Ob. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Cl. *f* *mf*

Cl. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Cl. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Bsn. *f*

Bsn. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Bsn. *mf* *rfz* *mp* *molto* *mp* *sfz* *p*

Hn. *p* *f*

Hn. *f*

Hn. *p* *f*

Hn. *f*

Tba. *f*

Xyl. *mf* *mf*

Vib. *f* *mf* *f*

Hp. *mf* *sfz*

Pno. *f* *f*

Vln. I *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Vln. II *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Vla. *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Vc. *molto* *mf* *ff* *ffmp* *molto* *ppp* *f*

Cb. *mf* *ff* *ffmp* *molto* *ppp* *f*

89

Hn. *p*

Hn. *p*

Vln. I *mf* *molto* *f* *mp* *molto* *f* *molto*

Vln. II *mf* *molto* *f* *mp* *molto* *f* *molto*

Vla. *mf* *molto* *f* *mp* *molto* *f* *molto*

Vc. *mf* *molto* *f* *mp* *molto* *f* *molto*

Cb. *mf* *molto* *f* *mp* *molto* *f* *molto*

93 11

Fl. *sf* *mp* *f* *ff*

Picc. *sf* *mp*

Ob. *sf* *mp*

Ob. *sf* *mp* *f*

Cl. *sf* *mp*

Cl. *sf* *mp*

Cl. *sf* *mp*

Bsn. *sf* *mp*

Bsn. *sf* *mp*

Bsn. *sf* *sfz*

Hn. *f*

Hn. *f*

Tbn. *mf* *f*

Tbn. *p*

B. Tbn. *p*

Tba. *f*

W.B. *f sfz*

Xyl. *f*

Vib. *f* *Reo* *f* *Reo*

Hp. *f* *f*

Pno. *f* *f* *Reo* *Reo*

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

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

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

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff* *Tutti*

accel.

12 103

Fl. *sfz* *mf*

Fl. *mp* *sfz*

Picc. *sfz*

Ob. *sfz*

Ob. *sfz*

Ob. *sfz*

Cl. *sfz*

Cl. *sfz*

Cl. *sfz*

Bsn. *sfz*

Bsn. *sfz*

Bsn. *sfz*

Tbn. *mp* *mf*

W.B. *f* *sfz*

Xyl. *f*

Vib. *f* *Ped*

Hp. *f*

Pno. *f* *Ped*

accel.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* *Tutti*

Vc. *mp* *mf* *Tutti*

Cb. *mp* *mf* *Tutti*

110

Fl. *mp* *molto* *f*

Picc. *sfz* *mp* *molto* *f* *sfz* *f*

Ob. *sfz* *mp* *molto* *f* *sfz*

Ob. *sfz* *mp* *molto* *sfz*

Ob. *sfz* *mp* *molto* *sfz*

Cl. *sfz* *mp* *molto* *f* *sfz* *f*

Cl. *sfz* *mp* *molto* *f*

Cl. *sfz* *mp* *molto* *sfz*

Bsn. *sfz* *mp* *molto* *sfz*

Bsn. *sfz* *mp* *molto* *sfz*

Bsn. *sfz* *mp* *molto* *sfz*

C Tpt. *f* *p*

C Tpt. *f* *f*

Tbn. *f* *gliss.* *f* *p*

Tbn. *f* *f*

B. Tbn. *f*

B. D. *sfz* *Sec.* *f* *Sim.* *sfz*

Cym. *sfz* *Sec.* *sfz* *Sim.* *sfz*

W.B. *sfz* *sfz* *sfz*

Xyl.

Vib.

Hp.

Pno. *f*

Vln. I *f* *Tutti* *ff*

Vln. II *f* *Tutti* *ff*

Vla. *f* *Div.* *Tutti* *ff*

Vc. *f* *Tutti* *ff*

Cb. *f* *Tutti* *ff*

13

Dance of Coronal Ecstasy $\text{♩} = 100$

This musical score is for the piece "Dance of Coronal Ecstasy" in 3/8 time, with a tempo of 100 beats per minute. The score is divided into measures 123 through 166. The instrumentation includes:

- Flutes (Fl.):** Two staves, starting with dynamics *f* and *sfz*, transitioning to *mf* and *p* later.
- Piccoboy (Picc.):** One staff, playing *f* and *p*.
- Oboes (Ob.):** Three staves, playing *f* and *sfz*.
- Clarinets (Cl.):** Three staves, playing *sfz*.
- Bassoons (Bsn.):** Three staves, playing *ff* and *f*.
- Horns (Hn.):** Four staves, playing *sfz* and *mf*.
- Cornets (C Tpt.):** One staff, playing *p*.
- Trumpets (Tbn.):** Two staves, playing *sfz*.
- Bass Trombone (B. Tbn.):** One staff, playing *sfz*.
- Tuba (Tba.):** One staff, playing *sfz*.
- Drum (B. D.):** One staff, playing *sfz* with a "L.V." (Left V) marking.
- Tom-tom (T.-t.):** One staff, playing *sfz* with a "L.V." marking.
- Violins (Vln. I, II):** Two staves, playing *ff* and *molto*, with *gliss.* markings.
- Viola (Vla.):** One staff, playing *ff* and *molto*.
- Violoncello (Vc.):** One staff, playing *ff* and *molto*.
- Double Bass (Cb.):** One staff, playing *ff* and *molto*.

The score features various dynamic markings such as *f*, *sfz*, *mf*, *p*, *ff*, and *molto*. It also includes performance instructions like "To Fl." and "Flute". The piece concludes with a *molto* marking.

Fl. *f* *sfz*

Fl. *f* *sfz*

Fl. *sfz*

Ob. *sfz*

Ob. *sfz*

Ob. *sfz*

Cl. *sfz*

Cl. *sfz*

Cl. *sfz*

Bsn. *sfz*

Bsn. *sfz*

Bsn. *sfz*

Hn. *mp*

Hn. *mp*

Hn. *mp*

Hn. *mp*

C Tpt. *sfz*

Tbn. *sfz*

Tbn. *sfz*

Tba. *sfz*

Xyl. *sfz*

Vib. *sfz* Resonator: ON

Hp. *sfz*

Pno. *sfz*

Vln. I *ff* 1: Legato 2: Detaché *molto* *ff subito* *molto!* Div. Vln:1,2

Vln. II *ff* 1: Legato 2: Detaché *molto* *ff subito* *molto!* Div. Vln:1,2 II, III

Vla. *ff* 1: Legato 2: Detaché *molto* *ff subito* *ff subito* *molto!* Div. Vla:1,2 I *gliss.*

Vc. *ff* 1: Legato 2: Detaché *molto* *ff subito* *ff subito* *molto!* Div. Vc:1,2

Cb. *ff* *sfz* *sfz* *ff subito* *molto!* Div. VDB:1,2

Fl. Fl. Fl. Ob. Ob. Ob. Cl. Cl. Cl. Bsn. Bsn. Bsn. Hn. Hn. Hn. Hn. C Tpt. C Tpt. C Tpt. B. Tbn. Tba. B. D. W.B. Xyl. Vib. Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

149

3/8

sfz *ff* *mf* *f* *arco* *gliss.* *fp* *Sec.* *Sim.* *Resonator ON* *Div. Vln: 1,2,3,4* *Tutti* *Div. Vln: 1,2,3,4* *Div. Vla: 1,2,3,4* *Div. Vc: 1,2,3,4* *Tutti arco*

Fl. *mp* *molto* *sfz*

Fl. *f* *molto* *p* *mf* *sfz*

Fl. *mp* *molto* *sfz* To Picc.

Ob. *mp* *molto* *sfz*

Ob. *f* *molto* *p* *mf* *sfz*

Ob. *f* *molto* *p*

Cl. *mp* *sfz*

Cl. *mf* *sfz* To Eb Cl.

Cl. *mf* *sfz* To B. Cl.

Bsn. *f* *sfz*

Bsn. *f* *sfz*

Bsn. *f* *sfz*

C Tpt. *pp* *molto* *sfz*

C Tpt. *pp* *molto* *sfz*

C Tpt. *pp* *molto* *sfz*

Tbn. *mf* *sfz*

B. Tbn. *sfz* *f* *sfz* *sfz* *mf* *sfz*

Tba. *sfz*

B. D. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cym. *Sec.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Xyl. *mf*

Flex. *mf* *L.V.* *ff*

Vln. I *ff* *molto* *ff subito* *molto!* *Tutti* *f*

Vln. II *ff* *molto* *ff subito* *molto!* *Tutti* *f*

Vla. *Tutti* *ff* *molto* *ff subito* *Tutti* *f*

Ve. *Tutti* *ff* *molto* *ff* *Div.* *f*

Cb. *ff* *molto* *pizz.* *sfz* *sfz* *sfz* *sfz*

Fl. *sfz* *f*

Ob. *sfz* *f*

Cl. *sfz* *f*

Bsn. *sfz* *f*

B. Tbn. *sfz*

Tba. *ff* *molto!* *ff*

Cym.

W.B. *sfz* *sfz* *sfz* *sfz*

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

Vib. *mf* *sfz* *sfz* *sfz* *sfz* *ff*

Hp. *f* *mf* *ff*

Pno. *f* *mf*

Vln. I *fff subito sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II *fff subito sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *fff subito sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *fff* *sfz* *sfz* *sfz* *sfz* *sfz*

Cb. *f* *molto!* *fff* *sfz* *sfz* *sfz* *sfz* *sfz*

Fl. *mf* *f* *ff*

Piccolo *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Clarinet in Eb *mf* *f* *ff*

Bass Clarinet in Bb *ff*

Bsn. *ff*

Hn. *mf* *f*

Tbn. *fp*

B. Tbn. *f* *fp*

Tba. *f*

Vln. I *ff* *sfz* *sfz* *sfz* *molto!* *ff* senza vib

Vln. II *ff* *sfz* *sfz* *sfz* *molto!* *ff* senza vib

Vla. *pp subito* *molto!* *ff* senza vib (Non Div.)

Vc. *ff* *molto!* *ff* senza vib (Non Div.)

Cb. *ff* *molto!* *ff* senza vib

Fl. *f sempre sostenuto*

Picc. *f sempre sostenuto*

Ob. *f sempre sostenuto*

Cl. *f sempre sostenuto*

E♭ Cl. *f sempre sostenuto*

B. Cl. *f sempre sostenuto*

Bsn. *ff sfz*

Hn. *mp subito mf*

C Tpt. *mp mf*

Tbn. *mp subito mf*

B. Tbn. *mp subito mf*

Tba. *mp subito mf*

B. D. *fff L.V sfz*

T.-t. *fff L.V sfz*

Vln. I *fff sempre sostenuto detaché sim.*

Vln. II *fff sempre sostenuto detaché sim.*

Vla. *fff sempre sostenuto detaché sim.*

Vcl. *fff sempre sostenuto detaché sim.*

Cb. *fff sempre sostenuto detaché sim.*

This page of the musical score contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), E♭ Clarinet (E♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cb.).
- Brass:** Trumpet (C Tpt.), Trombone (B. Tbn.), and Tuba (Tba.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Three Bass Drum (Bsn.) staves.
- Performance Markings:**
 - Dynamics:** *ff* (fortissimo), *sf* (sforzando), *f* (forte), *mf* (mezzo-forte).
 - Tempo/Articulation:** *Non Div.* (Non Diviso), *Div.* (Diviso), *Tutti*.
- Other Notations:** Rehearsal marks (circled numbers), slurs, and various rhythmic values.

Picc. *pp* *ff > p* *poco*

Cor Anglais *mp* *ff > p*

Cl. *p* *ff > p*

Hn. con sord. *ff > p*

Hn. con sord.

Hn. con sord.

Hn. con sord.

W.M.

Hp. *pp* L.V.

Pno. *pp*

Vln. Solo *p* *f con espress.*

Div. Vln:3,2 con sord. *pp*

Div. Vln:5,4 con sord. *pp*

Div. Vln:7,6 con sord. *pp*

Div. Vln:9,8 con sord. *pp*

Vln:10 con sord. *pp*

Div. Vln:12,11 con sord. *pp*

Vln:1 con sord. *pp*

Vln:2 con sord. *pp*

Div. Vln:4,3 con sord. *pp*

Vln:5 con sord. *pp*

Vla. *pp*

Div. Vla:2,1 con sord. *pp*

Div. Vla:4,3 con sord. *pp*

Div. Vla:6,5 con sord. *pp*

Vla:7 con sord. *pp*

Vc. *pp*

VC:1 con sord. *pp*

VC:2 con sord. *pp*

Div. VC:4,3 con sord. *pp*

Div. VC:6,5 con sord. *pp*

Cb. *pp*

28 209

Fl. *p sempre* *poco* *rfz*

Picc. *p sempre*

Ob. *p sempre*

C. A. *p sempre* *poco* *rfz*

Cl. *p sempre*

Cl. *p sempre* *poco* *rfz*

Bsn. *mp*

Hn. *p sempre* *poco*

Hn. *p*

Tba. *ppp sempre sotto voce*

W.M.

Vln. Solo

Vln. I
Vln:2 *ppp*
Div. Vln:3,4 *ppp*
Vln:5 *ppp*
Vln:6,7 *ppp*
Vln:8 *ppp*
Div. Vln:9,10 *ppp*
Div. Vln:1,2 *ppp*

Vln. II
Div. Vln:3,4 *ppp*
Div. Vln:5,6 *ppp*
Div. Vln:7,8 *ppp*
Div. Vln:1,2 *ppp*

Vla.
Div. Vla:3,4 *pp*
Div. Vla:5,6 *pp*
Div. Vla:7,8 *pp*

Vc.

Cb. (II) *gliss.* *pp*

Fl. *p*
Piccolo

Picc. *p sempre*

Picc. *p sempre*

Ob. *poco* *ffz* *p sempre*

Ob. *poco* *ffz* *p*

C. A. *p*

Cl. *poco* *ffz* *pp*

Cl. *p* *p*

Bsn. *p*

Bsn. *p* *mp*

Hn. *poco* *ffz* *pp*

Hn. *p sempre* *pp*

C Tpt. *pp* *pp*

C Tpt. *pp* *pp*

C Tpt. *pp* *pp*

Tbn. *pp* *pp*

Tbn. *pp* *pp*

B. Tbn. *pp* *pp*

Tba. *pp* *pp*

W.M. *pp* *pp*

Vln. Solo *f*

Vln. I *pp*
Div. Vln: 5,4 *pp*
Div. Vln: 7,6 *pp*
Div. Vln: 9,8 *pp*
Div. Vln: 11,10 *pp*
Vln: 12 *pp*
Vln: 1 *pp*

Vln. II *pp*
Vln: 2 *pp*
Div. Vln: 4,3 *pp*
Div. Vln: 6,5 *pp*

Vla. *pp*
Div. Vla: 2,1 *pp*
Vla: 5 *pp*
Div. Vla: 4,3 *pp*
Div. Vla: 7,6 *pp*

Vc. *p*
Div. Vc: 1,2 *p*
Div. Vc: 3,4 *p*
Div. Vc: 5,6 *p*
Non Div. Vc: 7 *p*
Div. Vc: 5,4 *pp*
Div. Vc: 7,6 *pp*

DB: 1 *pp*

Cb. *mp* *gliss.* *pp*

This page of a musical score, numbered 30 and 222, contains the following parts and markings:

- Picc.**: Piccolo, measures 222-224, dynamics *p* and *p sempre*, articulation *acc*, and performance instruction *molto legato*.
- Ob.**: Oboe, measures 222-224.
- C. A.**: Clarinet in A, measures 222-224, dynamics *p sempre*.
- Cl.**: Clarinet, measures 222-224, dynamics *p sempre*.
- Bsn.**: Bassoon, measures 222-224.
- Hn.**: Horn, measures 222-224, dynamics *pp* and *poco*.
- C Tpt.**: Cornet Trumpet, measures 222-224, dynamics *pp* and *poco*.
- Xyl.**: Xylophone, measures 222-224, dynamics *f*.
- Vib.**: Vibraphone, measures 222-224, dynamics *f*.
- Hp.**: Harp, measures 222-224, dynamics *ff*.
- Pno.**: Piano, measures 222-224, dynamics *f*.
- Vln. Solo**: Solo Violin, measures 222-224, dynamics *pp* and *ff*, performance instruction *Div. Vln: 3,2*.
- Vln. I**: Violin I, measures 222-224.
- Vln. II**: Violin II, measures 222-224.
- Vla.**: Viola, measures 222-224.
- Vc.**: Violoncello, measures 222-224.
- Cb.**: Contrabass, measures 222-224.

225

Picc.

Picc.

Ob.

C. A.

Cl.

Cl.

Hn.

Hn.

Xyl.

Vib.

Hp.

Pno.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sempre molto legato

230

Detailed description: This page of an orchestral score, numbered 31, covers measures 225 to 230. The score is arranged in a standard orchestral layout with staves for woodwinds, percussion, strings, and piano. The woodwind section includes Piccolo (two staves), Oboe, Clarinet in A, Clarinet in C, and Horns (two staves). The percussion section includes Xylophone, Vibraphone, Harp, and Piano. The string section includes Violin Solo, Violin I (four staves), Violin II (four staves), Viola, Violoncello (two staves), and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. A dynamic marking of *p sempre molto legato* is present in the Xylophone part. The page number 31 is located in the top right corner, and measure numbers 225 and 230 are indicated at the beginning and end of the page respectively.

32 227

Picc.
Picc.
Ob.
C. A.
Cl.
Cl.
Hn.
Hn.
Tba.
Vln. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco
mf
mf
mf
mf

This page of a musical score, numbered 32 and 227, features a variety of instruments. The woodwind section includes two Piccolo parts, Oboe, Clarinet in A, two Clarinets, two Horns, and Trombone. The string section consists of a Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into three measures by vertical bar lines. The first measure shows the initial notes for each instrument. The second measure includes dynamic markings such as *poco* and *mf*. The third measure continues the musical development. The Piccolo parts feature long, sustained notes with slurs. The Oboe and Clarinet parts also have long notes with slurs. The Horn and Trombone parts have long notes with slurs. The Violin Solo part has a long note with a slur. The Violin I and II parts have long notes with slurs. The Viola part has long notes with slurs. The Violoncello part has long notes with slurs. The Contrabass part has long notes with slurs.

229

Fl.

Picc.

Picc.

Ob.

Ob.

C. A.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Hn.

Hn.

Tba.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sempre

pp sempre

pp sempre

Clarinet in B \flat

pp sempre

p

mp

Fl.

Picc.

Picc.

Ob.

Cl.

Bsn.

C Tpt.

C Tpt.

C Tpt.

Tba.

Xyl.

Hp.

Pno.

Vln.Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto

molto

molto

molto

pp

poco

sffz

L.V

sffz

sffz

mf espress.

Vln:2

mf espress.

Div. Vln:7,6

pp

Div. Vln:9,8

pp

Div. Vln:11,10

pp

Vln:1

mf espress.

Vln:2

mf espress.

Div. Vla:3,2

pp

Div. Vla:5,4

pp

Fl.

Picc.

Picc. To Fl.

Ob.

Cl.

Bsn.

C Tpt.

C Tpt.

C Tpt.

Tba.

Pno.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *molto*

Hn. *ppp sempre sotto voce*

Hn. *ppp sempre sotto voce*

Hn. *ppp sempre sotto voce*

Hn. *ppp sempre sotto voce*

C Tpt. *molto sf*

C Tpt. *molto sf*

C Tpt. *molto sf*

Tba. *molto senza sord.*

Pno.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

38 244

Hn.

Hn.

Hn.

Hn.

C Tpt. senza sord. *pp*

C Tpt. senza sord. *pp*

C Tpt. senza sord. *pp*

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hn. *molto*
 Hn. *molto*
 Hn. *molto*
 Hn. *molto*
 Tbn. *senza sord.*
 Tbn. *senza sord.*
 B. Tbn. *senza sord.*
 Vln. Solo *senza sord.* *pp*
 Vln. I *senza sord.* *pp*
 Vln. II *senza sord.* *pp*
 Vla.
 Vc.
 Cb.

The Blinding Lights of Magic City $\text{♩} = 80$

40

Fl. *ppp* *pp*

Flute *ppp* *pp*

Ob. *pp*

Cl. *pp* *ppp*

Cl. *pp* *ppp*

Cl. *pp* *pp*

Bsn. *pp* *pp*

Bsn. *pp* *pp*

Bsn. *pp* *pp*

C Tpt. *pp*

C Tpt. *pp*

C Tpt. *pp*

Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Vln. Solo

Vln. I

Vln. II

Vla. *senza sord.*

Vc. *senza sord.*

Cb. *Tutti senza sord.*

254 41

Fl. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. *pp*

Cl. *pp*

Bsn. *pp*

Bsn. *pp*

C Tpt.

C Tpt.

C Tpt.

Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Vln. Solo

Vln. I *senza sord.*

Vln. I *senza sord.*

Vln. I *senza sord.*

Vln. I *senza sord.*

Vln. II

42 259

Fl. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Cl. *p*

Cl. *pp*

Bsn. *pp*

Bsn. *pp*

Hn. senza sord. *mf dolce*

Hn. senza sord. *mf dolce*

Hn. senza sord. *mf dolce*

Hn. senza sord. *mf dolce*

C Tpt. *mp*

C Tpt. *mp*

C Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Vln. Solo *mf* Vln: 1 senza sord

Vln. I *mf* Vln: 2 senza sord

Vln. II *mf* Vln: 1 senza sord

Vln. II *mf* Vln: 2 senza sord

Tutti
Div.
+Vln: 3,5,7,9,11,13
(senza sord.)

Tutti
Div.
+Vln: 4,6,8,10
(senza sord.)

Tutti
Div.
+Vln: 3,5,7,9,11
(senza sord.)

Tutti
Div.
+Vln: 4,6,8,10
(senza sord.)

To Cl.

Cl. Clarinet in Bb

f

mf

f

Hn.

f

f

f

f

C Tpt.

mf

mf

mf

Tbn.

mf

mf

B. Tbn.

mf

Tba.

mf



molto rall.

Cl.

f

Cl.

f

Cl.

Bsn.

f

Bsn.

f

Hn.

f

Hn.

f

Hn.

f

Hn.

f

C Tpt.

f

C Tpt.

f

C Tpt.

f

Tbn.

f

Tbn.

f

B. Tbn.

f

Tba.

f

molto rall.

Vln. I

Non Div. *pp*
Vln: 1,3,5
7,9,11,13

Vln. II

Non Div. *pp*
Vln: 2,4,6,8
10,12

Non Div. *pp*
Vln: 1,3,5
7,9,11

283

♩ = 60

Fl. *ppp*

Picc. *ppp*

Ob. *ppp*

Ob. *ppp*

Ob. *ppp*

Cl. *ppp*

Cl. *ppp*

Cl. *ppp*

Bsn. *ppp*

Bsn. *ppp*

Bsn. *ppp*

Hn. *molto!!*

Hn. *molto!!*

Hn. *molto!!*

Hn. *molto!!*

C Tpt. *molto!!*

C Tpt. *molto!!*

C Tpt. *molto!!*

Tbn. *molto!!*

Tbn. *molto!!*

B. Tbn. *molto!!*

Tba. *molto!!*

B. D.

T.S.

T.-t.

Hp. *ff sempre*

Pno. **Full Manual sounding. Performed using wooden board or similar.**
Hold until end.

Vln. I *fp*

Vln. II *pp*
Non Div.
Vln: 2,4,6
8,10

Vla. *pp*
Non Div.
Vla: 2,4,6,8

Vc. *pp*
Non Div.
Vc: 1,3,5,7

Cb. *pp*
Non Div.
DB: 1,2

DB: 3,4,5

♩ = 60

This page of a musical score, numbered 285 at the top left and 45 at the top right, contains the following parts and markings:

- Flutes (Fl.):** Two staves, both marked *fff*.
- Piccolo (Picc.):** One staff, marked *fff*.
- Oboes (Ob.):** Three staves, all marked *fff*.
- Clarinets (Cl.):** Three staves, all marked *fff*.
- Bassoons (Bsn.):** Three staves, all marked *fff*.
- Horns (Hn.):** Four staves, all marked *fff*.
- Trumpets (C Tpt.):** Three staves, all marked *fff*.
- Trombones (Tbn.):** Three staves, all marked *fff*.
- Tuba (Tba.):** One staff, marked *fff*.
- Percussion:**
 - B.D. (Bass Drum):** Markings *f*, *mp*, *ff*.
 - T.S. (Tom Tom):** Markings *f*, *p*.
 - T.-t. (Triangle):** Markings *ppp*, *f*, *p*.
- Harp (Hp.):** Two staves with detailed fingerings and articulation marks.
- Violins (Vln. I, Vln. II):** Two staves each, all marked *fff*.
- Viola (Vla.):** One staff, marked *fff*.
- Violoncello (Vc.):** One staff, marked *fff*.
- Contrabass (Cb.):** One staff, marked *fff*.

289

Fl.
Fl.
Picc.
Ob.
Ob.
Ob.
Cl.
Cl.
Cl.
Bsn.
Bsn.
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
B. D.
T.S.
T.-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
ff
f
mf

This page of a musical score, numbered 293 and 47, contains the following instruments and parts:

- Flutes (Fl.):** Two staves, each with a melodic line.
- Piccobello (Picc.):** One staff, playing a melodic line.
- Oboes (Ob.):** Three staves, each with a melodic line.
- Clarinets (Cl.):** Three staves, each with a melodic line.
- Bassoons (Bsn.):** Three staves, each with a melodic line.
- Horns (Hn.):** Four staves, each with a melodic line.
- Cornets (C Tpt.):** Three staves, each with a melodic line.
- Trombones (Tbn.):** Three staves, each with a melodic line.
- Tuba (Tba.):** One staff, playing a melodic line.
- Air Siren:** One staff, playing a melodic line with dynamic markings *p* and *fff*.
- Bass Drum (B. D.):** One staff, playing a melodic line with dynamic marking *fff*.
- Tam-tam (T.S.):** One staff, playing a melodic line with dynamic marking *fff*.
- T-tom (T.-t.):** One staff, playing a melodic line with dynamic marking *fff*.
- Harps (Hp.):** Two staves, each with a melodic line.
- Violins (Vln. I, Vln. II):** Two staves, each with a melodic line.
- Viola (Vla.):** One staff, playing a melodic line.
- Violoncello (Vc.):** One staff, playing a melodic line.
- Double Bass (Cb.):** One staff, playing a melodic line.

The score is written in a standard musical notation with various dynamic markings and articulations. The woodwinds and brass sections are playing melodic lines, while the strings and percussion are providing accompaniment.

297

Fl.
Fl.
Picc.
Ob.
Ob.
Ob.
Cl.
Cl.
Cl.
Bsn.
Bsn.
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Air Siren
B. D.
T.S.
T.-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.