

96. 37. same tempo ($\text{d} = 184$) 38.

39.

40

41.

Picc. { 8va — sim.

Fl. 1.2 { 8va — sim.

Ob. 1.2 { 8va — sim.

Ebcl. { 8va — sim.

Cl. 1.2 { a2 sim.

3 { sim.

Bcl. { sim.

Cbd. { sim.

Bn. 1.2 { sim.

C { sim.

SSX { sim.

ASX 1.2 { sim.

Tsx { sim.

BSX { sim.

1.2 { sim.

Hn. 3.4 { sim.

Tpt. 1.2 { sim.

3 { sim.

Thm. 1.2 { sim.

B { sim.

En. { sim.

Tha. { sim.

DB { sim.

Pno. { Sim.

Tim. { 8vb Firm damp

ff (xylo) 8va — sim.

1 { L3-3 sim.

2 { sim.

P. { a2 sim.

3,4 { sim.

5 { u firm damp

6 { ff

42. (8va) 43. 44. 45. 46. 47.

Picc. (8va) Fl. 1.2 Ob. 1.2 Ebcl. 1.2 Cl. 3 Bcl. Cbc. 1.2 Bsn. C. SSX ASX 1.2 TSX BSX

Hn. 1.2 3,4 Tmt. 1.2 3 Tbn. B. Eu Tha DB Pno. (8vb) Timp. (8va) 1.2 2 P. 3,4 5 6

(P:22)

ff

98. 47. (sva) —
 Picc.
 Fl. 1.2
 ob. 1.2
 Ebcl.
 1.2
 Cl.
 3
 Bcl.
 C
 SSX
 ASX 1.2
 TSX
 BSX
 1.2
 Hn.
 3.9
 P.
 Tpt. 1.2
 3
 Thr.
 B
 En
 Thc
 DB
 Pno.
 Timp.
 2
 P.
 3.4
 5
 6

48. (sva) —
 49. (sva) —
 50. (sva) —
 51. (sva) —

52. 53. 54. 55. 56. 59.

Picc. {
 Fl. 1.2 {
 Ob. 1.2 {
 Sch. {
 Cl. 1.2 {
 3 {
 BCL {
 CBC (8vb) - - - - -
 Bn. 1.2 {
 C {
 SSX {
 ASX 1.2 {
 TSX {
 BSX {
 1.2 {
 Hn. {
 3.4 {
 1.2 {
 TPT 3 {
 1.2 {
 Thm. {
 B {
 En. {
 Tha. {
 DB {
 Pno. {
 (8vb) - - - - -
 Tim. {
 1 {
 2 {
 P. 3.4 {
 5 {
 6 {

100.

57. Picc. Fl. 1/2 Ob. 1/2 Sh. Cl. 1/2 3 Bcl. Cbs. Bn. C Ssx. ASX 1/2 TSX BSX

58. 59. 60. 61. *sva*

sva

a2

Hn. 1/2 *a2 ff*
3/4 *a2 ff*

1/2 Trpt. 3 *a2 ff*

1/2 Tbn. *ff*

B *a2 ff*

Sn. *a2 ff*

Thba. *a2 ff*

DB. *a2 ff*

Pav. *a2 ff*
(orb.)

Trump. 1, 2, 3, 4, 5, 6 *a2 ff* *sva*

62. 63. 64. 65. 66. 67. 101.

Picc. (8va) -
 Fl. 1.2 (8va) -
 Ob. 1.2
 Sh. 1.2
 Cl. 3
 Bcl. C Bcl.
 Bsn. 1.2
 C
 SSX
 AX 1.2
 TSX Bsx
 1.2 Hn. 3.4
 1.2 Tr. 3
 1.2 Thn. 13
 Eu Tha
 DB
 P.Mu.
 Timp. (8va) -
 1
 2
 P. 3.4 (8va) -
 5
 6

102.

68. (8va) 69. 70. 71. 72. 73.

Picc. (8va)

Fl. 1.2

Oboe 1.2 (8va)

Eb Cl. 1.2

C. 3

B.C. 1.2 C.B.C. 1.2

Bsn. 1.2

C. 1.2

SSX 1.2 ASX 1.2

TSX 1.2 BSX 1.2

Hn. 3.4

Tpt. 1.2 3

Thn. 1.2

B.

En. Tba

DB

Pno.

Tim. 1 (8va) 2 (8va) 3.4 5 6

Music score for orchestra and piano, page 102. The score consists of 12 staves of handwritten musical notation. The staves are grouped by instrument families: woodwinds (Piccolo, Flute 1.2, Oboe 1.2, Eb Clarinet 1.2, Bassoon 1.2, Cello 1.2, SSX 1.2, ASX 1.2), brass (Trumpet 1.2, Trombone 1.2, Bass 1., Horn 3.4, Trombone 3., Trombone 1.2, Bassoon 1.2, Double Bass), and strings (Piano). Measure numbers 68 through 73 are indicated above the staves. Measure 68 starts with a dynamic of (8va). Measures 69-73 show various rhythmic patterns and dynamics, including eighth-note chords and sixteenth-note patterns. The piano part (Pno.) has six staves labeled 1 through 6, with measure 73 starting at 8va.

74. *p*

75. *p*

76. *p*

77. *p* solo

78. *p*

79. *p*

Picc. {

Ft. 1.2 {

Ob. 1.2 {

Sopr. {

1.2 {

C. 3 {

B.C. 13cl. C.B.C. {

1.2 {

Bsn. {

C. {

SSX {

ASX 1.2 {

TSX 13SX {

1.2 {

Hn. {

3.4 {

1.2 {

Tpt. 3 {

1.2 {

Thm. 3 {

Em. Tha. {

OB {

Pno. {

Timp. {

1. solo Picc. Tpt.

vibe intron

singing

ff ped.

chime

Lg. Trgl.

crotalos

ff

104. 80. 81. 82. 83. 84. 85.

Picc. {
 F. 1.2
 ob. 1.2
 EbCl 1.2
 Cl. 3
 BCL CBL
 Bn. 1.2
 C
 SSX
 ASX 1.2
 TSX BSX

1.2
 Hn.
 3.4
 1.2
 TPT 3
 1.2
 Thm. 3
 B
 En.
 Tba
 DB
 Pv. 1
 Timp

crot.
 Ped.
 chimes
 Trgl.
 ff

86. 87. 88. 89. 90. 91. 105.

Picc. (Measures 86-91)

Fl. 1.2 (Measures 86-91)

ob. 1.2 (Measures 86-91)

Eb cl. 1.2 (Measures 86-91)

Cl. 3 (Measures 86-91)

Bcl. Cbcl. (Measures 86-91)

Bn. 1.2 (Measures 86-91)

C (Measures 86-91)

SSX 1.2 (Measures 86-91)

ASX 1.2 (Measures 86-91)

TSX BSX (Measures 86-91)

Hn. 1.2 (Measures 86-91)

Hn. 3.4 (Measures 86-91)

Tpt. 1.2 (Measures 86-91)

Tpt. 3 (Measures 86-91)

Tbn. 1.2 (Measures 86-91)

Tbn. 3 (Measures 86-91)

Eu (Measures 86-91)

Tba (Measures 86-91)

DB (Measures 86-91)

Ph. 1 (Measures 86-91)

Ph. 2 (Measures 86-91)

Tim. 1 (Measures 86-91)

Tim. 2 (Measures 86-91)

Tim. 3.4 (Measures 86-91)

Tim. 5 (Measures 86-91)

Tim. 6 (Measures 86-91)

Ped. (Measures 86-91)

Lg. Sus. Cym. (Measures 86-91)

P (Measures 91-105)

mf (Measures 91-105)

108. 106. 107. 108. 109. [110] 111. 112. 113.

Picc { G
 Fl. 1/2 { B
 Ob. 1/2 { F
 Sch. { D
 1.2 { C
 Cl. { B
 3 { A
 Bcl. { G
 CBcl { F
 1.2 { E
 Bn. { D
 C { C
 SSX { B
 ASX { A
 1.2 { G
 TSX { F
 BSX { E

1.2 { D
 Hn. { C
 3.4 { B
 Tpt. { A
 1.2 { G
 Tb. { F
 B { E
 Eup. { D
 Tba { C
 DB { B
 Pno. { A
 Pno. { G
 Trmp. { F
 1 { E
 2 { D
 P. 3, 4 { C
 P. 3, 4 { B
 P. 5 { A
 P. 6 { G

Dynamics and markings:

- Measure 108: Picc G
- Measure 109: Bcl. G, CBcl F, Bn. D, C C
- Measure 110: Bcl. F, CBcl F, Bn. D, C C, Pno. G, Trmp. F
- Measure 111: Pno. G, Trmp. F
- Measure 112: P. 3, 4 C, P. 5 A, P. 6 G

Specific markings:

- B.C. (Bassoon C) in measure 109
- PP (pianissimo) in measure 110
- Ped. sempre (pedal always) in measure 110
- PP (pianissimo) in measure 112

114. 115. 116. 117. 118. 119. 120 121. 122. 109.

Pno. {

 (Ped. sempre)

P. 3,4 {

// *slowing gradually* //

123. 124. 125. 126. 127. 128. 129. 130 131.

Pno. {

 (Ped. sempre)

P. 3,4 {

// *slowing gradually* //

132. 133. 134. 135. 136. 137. 138. 139.

Pno. {

 (ff)

ff 92

140. 141. 142. 143. 144. 145. 146. 147. 148.

Fl. 1 {

Tr. 1 {

DB {

Hp. {

Pno. {

P. {

Vibe intr. off

2 {

3 {

P. {

T. tam.

6 {

110. 149. [150] 151. 152. 153. 154. 155. 156. 157.

Fl. 1 d. d. d. #d. f. f. f. f. f. f. f. f.

Tpt. 1 d. d. d. f. f. f. f. f. f. f. f.

DB

Hp. { 2: #1 10 11 12 #d. 2 3 4 5 6
3: #1 10 11 12 #d. - #1 2 3 4 5 6

Pno. { 2: #1 8vb 10. -
3: #1 10 11 12 #d. - #1 2 3 4 5 6

P. { 2: 11
3: 11
5:
6: T.Tam f.

158. 159. [160] 161. 162. 163. 164. 165. 166.

Fl. 1 f. (pp) #d. d. #d. #d. d. d. d.

Tpt. 1 f. (pp) #d. d. #d. #d. d. d. d.

DB

Hp. { 2: #1 7 #f. 8 #d. 2 3 4 5 6 7
3: #1 7 #f. 8 #d. 2 3 4 5 6 7

Pno. { 2: #1 #d. -
3: #1 #d. -

P. { 2: 7 #p. #p. 8 #d. 2 3 4 5 6 7
3: 7 #p. #p. 8 #d. 2 3 4 5 6 7

5:
6: (T.Tam) f.

167. 168. 169. [170] 171. 172. 173. 174. 175. 176. 111.

Fl. 1
 Tpt. 1
 DB
 Hp {
 Pno {
 2
 3
 P.
 5
 6

no breath
 no breath

(1) cresc. just a bit
 (1) cresc. just a bit

8 2 3 4 5 6

8vib 2 3 4 5 6

pp — p

Ped. 8vib ped.

Lg. Sus. Cym.

pp

177. 178. 179. (180) 181. 182. 183. 184. 185. 186.
*note back
just a bit* *in tempo*
 Fl. 1
 Tpt. 1
 DB
 Hp
 Pno.
 2
 3
 P.
 5
 6

197. 198. 199. (200) 201. 202. 203. 204. 205. 206.

Fl. 1 (2nd) | #d. | p. | p. | p. | p. | #d. | d. | d. |

Tpt. 1 (2nd) | #d. | #d. | p. | p. | p. | #d. | d. | d. |

DB | 2' | pp | 2' | 2' | 2' | 2' | 2' | 2' |

Hp. { 2' | #f# | f. | f. | #f# | f. | f. | #f# | f. | f. |

Pno. { 2' | | | | | | | | |

2' | | | | | | | | |

3' | #f# | f. | f. | - | #f# | f. | f. | #f# | f. |

P. { 5' | | | | | | | | |

6' | | | | | | | | |

207. 208. 209. [210] 211. 212. 213. 214. 215. 216.

Fl. I

Tpt. I

DB

Hp.

Phv. {

P. {

5

6

Titan

PP

217. 218. 219. [220] 221. 222. 223. 224. 225. 226.

Fl. I

Tpt. I

DB

Hp. {

Phv. {

P. {

5

6

PP

114. 227. 228. 229. (230) 231. 232. 233. 234. 235. 236.

Fl. 1

Tpt. 1

DB

Hp {

Pno. {

2

3

4

5

6

svb #d. —
(8v6) ped. —

ped #d. —
ped #d. —

Lg. Sus. Cym.

PP

237. 238. 239. (240) 241. 242. 243. 244. 245. 246.

Fl. 1

Tpt. 1

DB

Hp {

Pno. {

2

3

4

5

6

dim.

dim.

PP

PP fade..

ped. #d. —
(8v6) ---

ped. #d. —
ped. #d. —

p only

247. 248. 249. [250] 251. 252. 253. 254. 255. 256. 115.

slowing ... in tempo

Fl. 1

TPT. 1

DB

Hp.

Pno.

P.

1

2

3 (mba)

4

5

6

257. 258. 259. [260] 261. 262. 263. 264. 265. 266.

Fl. 1

TPT. 1

DB

Hp.

Pno.

P.

1

2

3

4

5

6

116. 267. 268. 269. (270) 271. 272. 273. 274. 275. 276. $\downarrow = 72$
bowed back in tempo, slowing gradually Slower

Fl. 1

Tpt. 1

DB

Hp.

Pno.

2

3

Pi.

5

6

277. 278. 279. **280** 281. 282. 283. 284. 285.

slowing gradually

Fl. 1

Tpt. 1

DB

Hp.

Pho.

2

3

P.

5

6

118.

313.

314.

315.

Picc. { 3
Fl. 1,2 { 2
Ob. 1,2 { 6
Scl { 7
Cl. 1,2 { (1. solo) 7
3 { 9
BCL CBL { 9
Br. 1,2 { 9
SSX { 6
ASX 1,2 { 7
TSX BSX { 9

Hn. 1,2 { 3
3,4 { 9
Tpt 1-3 { 7
Thm. 1,2 { 9
B { 9
Eh Tba { 9
DR { 9
Hpf. { 3
2 { 2
Pno. { 3
Ped. Ped.
Ped. Ped.
Ped. Ped.
Timp { 9
1 { 6
2 { 6
P. 3,4 { 9
5 { 9
6 { 9

316.

317.

318.

119.

Picc { 3
Fl. 1,2 { 4
Ob. 1,2 { 6
Ebc { 7
1,2 { 1. solo ()
Cl. 3
Bcl
Cbc
Bni 1,2 { 4
SSX { 6
ASX 1,2 { 7
TSX BSX { 2

1,2 { 1. 3
1m. { 1
3,4 { 2
Trt. 1-3 { 3
1,2 { 2
Tbn. { 3
B { 4
Eub
Tba
DB { 5
Hpt. { 3
4
Pno. { 6
7
Ped
Ped
Ped
Ped
Ped
Ped
Temp { 6
1 { 6
2 { 6
P. 3,4 { 7
5 { 8
6 { 9

120. 319. *slowing* ... [320] 321. accel. - 322. - - - - $\delta=80$ $\zeta=\frac{3}{8}$
 Picc { 6
 Fl. 1.2 { 2
 Ob. 1.2 { 8
 EbCl { 6
 (1. solo)
 Cl. 1-3 { 6
 #
 Bcl
 CbcL
 1.2 { 2
 Bsn { 2
 C { 2
 SSX { 2
 ASX 1.2 { 2
 TSX / BSX { 2
 1.2 { 2
 Hn. { 2
 3.4 { 2
 Tpt 1-3 { 2
 1.2 { 2
 Tbn. { 2
 B { 2
 Eue
 Tba { 2
 DB { 2
 Hp { 2
 #
 Pnv. { 2
 #
 Tim { 2
 Ped.
 Ped.
 ped ad lib.
 P. 3.4 { 2
 5 { 2
 6 { 2

d=cas2

323.

Picc. { *f* 1. solo

Ft. 1.2 { *f*

ob. 1.2 { *p*

Cl. 1-3 { *p*

B.C. B.C. Cl. { *mf* solo 3 3 3 3 3 3 3 3 3 3 sim.

C.B.C. C.B.C. Cl. { *p* n.p. 3 3 3 3 3 3 3 3 3 3 sim.

1.2 { *p*

Bn. { *p*

C { *p*

SSX { *p*

ASX 1.2 { *p*

TSX BSX { *p*

324.

1.2
1tn.
3.4

TPT.
1-3

1.2
Thm.
B

Eu
Tba

Pizz.
DB
grad.

Hp.
#0

Pno.
(PP)

Tim.
(rot.)
ped.

1
(ribia)
(PP)

2
(PP)

P.
3.4

5

6

This is a handwritten musical score page for orchestra and piano. The score is organized into ten staves, each with a unique label on the left side. The labels include: 1.2 (1tn., 3.4), TPT. (1-3), 1.2 (Thm., B), Eu (Tba), Pizz. (DB), grad., Hp. (#0), Pno. (PP), Tim. (rot.), ped., and 1 (ribia) (PP), 2 (PP), P. (3.4), 5, and 6. The music consists of two systems separated by a vertical bar line. The first system begins with a dynamic of pp and includes grace notes. The second system begins with a dynamic of f . Various performance instructions like 'grad.', 'rot.', and 'ped.' are written in the score. Measures are numbered above the staff, such as 'Pizz. 22' and 'Pno. 3'. Measures are divided into groups by brackets labeled with '3'.

122.

325.

Picc. {

Fl. 1 {

ob. {

Cl. 1-3 {

Bcl Cbcl { 1. solo \sharp P

Bn. {

SSx {

ASx {

TSx BSx {

Hn {

Tpt {

Thm {

En Tba {

DB { sim f \sharp pp

Hp { \sharp pp.

Pno. {

Timp {

1

2

P. 3,4

5

6

326.

327.

328.

Picc. 3
Fl. 4

ob.

C. 3 f.t. solo 3

Bcl. C Bcl.

1.2 Bn. 3
C.

SSX

ASX 1.2

TSX BSX

1.2 1.2 3.4 3.4

Th. Th.

1.2 1.2 3.4 3.4

En Tha

OB

Hp. 3 4

Pho. 3 4

Tim. 1 2 3.4 5 6

124.

329.

330

331.

Pier. { 3
Fl. 1 { 4
ob. 1,2 { 5
Cl. 1,3 { 6
Bcl. 7
CBl. 8
1,2 { 9
Bn. 10
C 11
SSX 12
ASX 1,2 { 13
TSX 14
13SX 15

Hn. { 16 3
3,4 { 17 4
Tpt. 18
Tbn { 19 2
20
Eup.
Tba
DB { 21 1
Hn { 22 3
23 4
Pno. { 24 5
25 6
Tim. { 26 7
1 { 27 6
2 { 28 7
P. { 29 3,4
3,4 { 30 5
5
6

125.

332.

333. slowing. . . . 334. in tempo

334.

P.cc. {
 FP.1 {
 db {
 Cl.1 {
 B.CP. {
 CBCI {
 CBD {
 mf {
 Bn {
 SSX {
 ASX {
 TSX {
 BSX {
 1,2 {
 Hn {
 3,4 {
 Tpt {
 Thm {
 En. {
 Tha {
 OB {
 Hp. {
 Phv. {
 Timp {
 1 {
 2 {
 P. {
 3,4 {
 5 {
 6 {

126.

335.

336.

Slowly

337.

go right on

Perc

Fl. 1

Ob

Cl. 1

B.C.P.
C.B.C.P.

Bn

SSX

ASX

TSX
BSX

1,2
Hn.

3,4

Tpt.

Thng

En

Tha

DB

4p

Pho

(Peda.)

Timp

1

2

3,4

5

6

127.

$\omega = 184$ - very fast

338.

339.

340

341.

342.

343 ^

Picc

Fl. 1,2

Ob. 1,2

Eva cl.

Cfl. 1,2

Cfl. 3

BCL

CBCL

Bsn 1,2

Bsn C

SSX

ASX 1,2

TSX

Bsx

Htr. 1,2

Htr. 3,4

TNT 1,2

TNT 3

Thm 1,2

B

En Tha

DB

Pno

Tim.

1

2

P 3,4

5

6

Anvil on Table
metal hammer

350. 351. 352. 353. 354. 355. 129.

Picc. 4
 Fl. 1.2 4
 ob. 1.2 4
 Eb cl. 4
 1.2 4
 cl. 3 4
 B.C.P.
 C.B.C.L.
 1.2 4
 Bn. 4
 C 4
 SSX 4
 ASX 1.2 4
 T.S.X.
 B.S.X.
 1.2 4
 Hn. 3.4 4
 T.D.T. 4
 3 4
 1.2 4
 Tbn. 3 4
 B 4
 En. 4
 Thba. 4
 DB 4
 Pno. 4 4 4 4 4 4 4
 Timp. 4
 1 4
 2 4
 P. 3.4 4
 5 4
 6 4

130. 356. 357. 358. 359. [360] 361.

Picc. { 1 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

F. 1.2 { 1 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

ob. 1.2 { 1 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

scl. 1.2 { 1 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

Cl. 3 { 1 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

Bcl. 2. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

OBCL. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

Bn. 1.2 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

C 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

SSX. { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

ASX 1.2 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

TSX 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

BSX 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

sim.

Htr. 1.2 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

3.4 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

sim.

Tpt. 1.2 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

3 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

sim.

Tbn. 1.2 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

B 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

Eu Tba 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

DB 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

Prv. { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

Temp. { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

P. 1 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

3.4 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

sn. DR. f

5 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

6 { 2 f. 2 f. 2 f. 2 f. 2 f. 2 f. 2 f.

362. 363. 364. 365. 366. 367. 368.

Picc. {

Fl. 1/2 {

ob. 1/2 {

Eb cl. 1/2 {

Cl. 3 {

BCL CBL {

Bn C {

SSX {

ASX 1/2 {

TSX BSX {

Hn. 3/4 {

TPT 3 {

Thm. B {

En Tba {

OB {

Pno {

Timpani {

1 2 3 4 5 6 {

rim shot

slap stick

eff.

stroke

close.

132. 368. 369. 370. 371. 372. 373.

Picc. { *f* #0 2 1 2 4 2
Fl. 1.2 { 2 1 f #0 4 1 2 4
ob. 1.2 { 2 #0 f #0 4 1 2 4
S. cl. { 2 #0 f #0 4 1 2 4
Cl. 1.2 { 2 #0 f #0 4 1 2 4
3 2 #0 f #0 4 1 2 4

B.C. 2: *f* #0 2 1 2 4 2
C.B.C. 2: *f* #0 2 1 2 4 2
1.2 Bn. { 2: *f* #0 2 1 2 4 2
C: 2: *f* #0 2 1 2 4 2
SSX { 2: #0 2 1 2 4 2
ASX 1.2 { 2: #0 2 1 2 4 2
TSX { 2: #0 2 1 2 4 2
BSX { 2: #0 2 1 2 4 2

1.2 Hn. { 2: #0 2 1 2 4 2
3.4 Hn. { 2: #0 2 1 2 4 2
1.2 Tpt. { 2: sim. 2 1 2 4 2
3 2: sim. 2 1 2 4 2
1.2 Tbn. { 2: sim. 2 1 2 4 2
B: 2: sim. 2 1 2 4 2
En. Tba { 2: #0 - ff.
DB { 2: sim. 2 1 2 4 2

Pno { *f* 2 1 2 4 2
Timp { 2: 2 1 2 4 2
P. 1 2 3.4 5 6 { 2: (Xylo.) ff. Anvil table
2 2 3 4 5 6 { 2: ff. sffz
nat. (ff.)

374.

375.

376.

377.

378.

379.

133.

Picc

F. 1.2

ob. 1.2

Eb cl

1.2

Cl. 3

Bcl CbcP 1.2

Bn

C

Sx

ASX 1.2

TSX BSX

Hn. 3.4

Tpt. 3

Thm. B

En Tba

DB

Pno. 2

Timps

1

2

3, 4

5

6

134. 380. 381. 382. 383. 384. 385.

Picc. (8va) - 2 1 (8va) - 2 1

F. 1.2 - 1 2 1 2

ob. 1.2 6

SLCP 1.2

Cl. 3

B.C. C.B.C.P.

Rn. 1.2

C

SSX

ASX 1.2

TSX B.SX

Hn. 1.2 3.4

TPT. 1.2 3

Thm. B. 1.2

Eup. Tba

DB

Pno. 1 2 1 2

Timp. 1 2 1 2

2 (8va) - 1 2 1 2

3.4 1 2 1 2

5 1 2 1 2

6 1 2 1 2

Lg. Sus. Cym. hand m. ck. ck. ck. ck. sfz sfz sfz

TDR.

386. 387. 388. 389. 390. 391. 135.
 Picc. {
 Fl. 1.2 {
 Ob. 1.2 {
 Ebcl {
 Cl. 1.2 {
 3 {
 Bcl Cbc {
 Bn 1.2 {
 C {
 SSX {
 ASX 1.2 {
 TSX Bsx {
 Hn. 1.2 {
 3,4 {
 Tpt. 1.2 {
 3 {
 Tbn. 1.2 {
 B {
 Sn Tha {
 DB {
 Pnv. {
 Timp {
 1 {
 2 {
 P. 3,4 {
 5 {
 6 {
 Sim.

136. 392. 393. 394. 395. 396.

Picc
 Fl. 1.2
 Ob. 1.2
 EbCl
 Cl. 3
 BCl/CBCl
 Bsn
 C
 SSX
 ASX 1.2
 TSX/BSSX
 Hn 3.4
 Tpt 3
 Tbn 3
 En Tha
 DB
 Pno.
 Timpani
 Snare Dr.

397. 398. sim. 399. 400. 401. 402. 137.

Picc. 1.2 F.P. 1.2 ob. 1.2 EbCl 1.2 cl. 3 BCl. CBr. 1.2 Bn. C 1.2 SSX 1.2 ASX 1.2 TSX BSX 1.2 Hn. 3.4 1.2 Tpt. 3 1.2 Tbn. B En Tba DB Phv. Timp. 1 2 3.4 5 6

138. 403.

Perc.

Fl. 1.2

Ob. 1.2

EbCl 1.2

Cl. 3

Bcl Cbcl 1.2

Bsn C

Ssx

ASX 1.2

Tsx Bsx

Hn. 1.2

3.4

Tpt 1.2

3

Thm. 1.2

B

En Tha

DB

Pho

Timp

P. 1

2

3.4

5

6

404.

405.

406.

407.

408. 409. 410. 411. slowing 412. in tempo 413. 139.

Picr. {
 Fl. 1.2 {
 Ob. 1.2 {
 Eb. cl. {
 cl. 1.2 {
 cl. 3 {
 Bcl {
 obcl {
 1.2 {
 Bn. {
 C {
 SSX {
 ASX 1.2 {
 TSX / BSX {
 1.2 {
 Hrn. {
 3.4 {
 1.2 {
 TPT {
 3 {
 1.2 {
 Thm {
 B {
 En Tha {
 DB {
 Pho. {
 Timp. {
 1 {
 2 {
 P. 3.4 {
 5 {
 6 {
 Sm. Tom ff
 Lg. Sus. Cym. ff
 Sn. Dr. ff
 Tr. ff

(same tempo)

140.

414.

415.

416.

417.

418.

419.

(420)

421.

Picc.

8va

7

Fl.

1.2

ob.

1.2

S. cl.

5

Cl.

1.2

Bd.

91

C.Bd.

>

B. cl.

1.2

B. cl.

>

C.

>

SSX

6

ASX

6

TSX

7

Bsx

>

1.2

Hn

3.4

91

1.2

Tpt.

3

#>

1.2

Tbn

1.2

Tbn

B.

>

Sn

91

Tba

>

DB

91

Fnd

fff

P

Timb

SVB

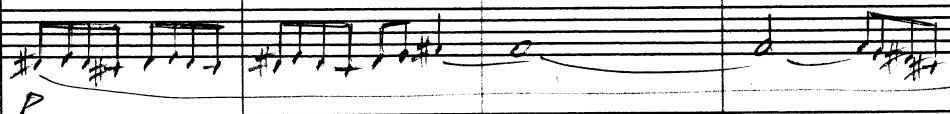
Ped...

#P #P #P #P

P P P P

92

Tutti'



d d d d

d d d d

d d d d

d d d d

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d d d d

d d d d

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141.

422 .

423.

424.

425.

426 .

427.

428.

429.

42. [430] 431. 432. 433. 434. 435. 436. 437.

Picc. {
 Fl. 1.2 {
 ob. 1.2 {
 Ebcl {
 cl. 1.2 {
 3 {
 Bcl Cbc {
 1.2 {
 Bn {
 C {
 Sx {
 Asx 1.2 {
 Tsx Bsx {
 1.2 {
 Hn. 3.4 {
 1.2 {
 Tpt 3 {
 1.2 {
 Tbn. {
 B {
 En Tha {
 DB {
 Pno. {
 Timp {
 1 {
 2 {
 3,4 {
 5 {
 6 {

Measures 430-437 show a complex arrangement. The Picc. and Fl. 1.2 play eighth-note patterns. The ob. 1.2 has a sustained note. The Ebcl and cl. 1.2 play eighth-note patterns. The 3rd part has a sustained note. The Bcl/Cbc and Bn parts have sustained notes. The C part has eighth-note patterns. The Sx and Asx/Bsx parts are silent. The Hn. 3.4 and Tpt 3 parts are silent. The Tbn. and B parts are silent. The En Tha part is silent. The DB part has a sustained note. The Pno. part has eighth-note patterns. The Timp part has a sustained note. The 5th and 6th parts have sustained notes.

Measure 438: Picc. {
 Fl. 1.2 {
 ob. 1.2 {
 Ebcl {
 cl. 1.2 {
 3 {
 Bcl Cbc {
 1.2 {
 Bn {
 C {
 Sx {
 Asx 1.2 {
 Tsx Bsx {
 1.2 {
 Hn. 3.4 {
 1.2 {
 Tpt 3 {
 1.2 {
 Tbn. {
 B {
 En Tha {
 DB {
 Pno. {
 Timp {
 1 {
 2 {
 3,4 {
 5 {
 6 {

Measure 439: Picc. {
 Fl. 1.2 {
 ob. 1.2 {
 Ebcl {
 cl. 1.2 {
 3 {
 Bcl Cbc {
 1.2 {
 Bn {
 C {
 Sx {
 Asx 1.2 {
 Tsx Bsx {
 1.2 {
 Hn. 3.4 {
 1.2 {
 Tpt 3 {
 1.2 {
 Tbn. {
 B {
 En Tha {
 DB {
 Pno. {
 Timp {
 1 {
 2 {
 3,4 {
 5 {
 6 {

Measures 440-447: The Picc. and Fl. 1.2 play eighth-note patterns. The ob. 1.2 has a sustained note. The Ebcl and cl. 1.2 play eighth-note patterns. The 3rd part has a sustained note. The Bcl/Cbc and Bn parts have sustained notes. The C part has eighth-note patterns. The Sx and Asx/Bsx parts are silent. The Hn. 3.4 and Tpt 3 parts are silent. The Tbn. and B parts are silent. The En Tha part is silent. The DB part has a sustained note. The Pno. part has eighth-note patterns. The Timp part has a sustained note. The 5th and 6th parts have sustained notes.

438.

439.

440

441.

442 .

443

444,

445.

143.

Picc. { *f*
 Fl. 1.2 { ♯p p ♫♯p p ♫p p ♫p p ♫p p
 crescabit
 ob. 1.2 { ♫p p ♫p p ♫p p ♫p p ♫p p crescabit
 Sh cl.
 Cl. 1.2 { ♫(p) o o ♫+ ♫+ ♫+ ♫+ ♫+ ♫+
 3 { p p
 Bcl CBL { ♫ PP o o ♫ PP o o ♫ PP o o
 Bsn. 1.2 { ♫+ x ♫+ x - ♫+ x ♫+ x ♫+ x ♫+ x -
 c { ♫+ x ♫+ x - ♫+ x ♫+ x ♫+ x ♫+ x -
 SSX.
 ASX 1.2 { ♫
 TSC BSX { ♫ PP cresc. a bit

1.2
 Hn.
 3.4

1.2
 Tpt.
 3

1.2
 Tbn.
 B

Sn
 Tba

DB

Pno.

Timp

cresc. a 6.7

Ped

Ped

144. 446

447.

448.

449.

450

451.

452,

453.

Picc. {

Fl. 1,2 {

Ob. 1,2 {

Sbd {

Cl. 1,2 {

3 {

Bcl {

CBCl {

Bn. 1,2 {

C {

SSX {

ASX 1,2 {

TSX BSX {

Detailed description: This is a page from a handwritten musical score. It features ten staves, each with a different instrument name and dynamic marking. The instruments are grouped by brace: Picc. (Piccolo), Fl. 1,2 (Flute 1,2), Ob. 1,2 (Oboe 1,2), Sbd (Bassoon), Cl. 1,2 (Clarinet 1,2), 3 (a single bassoon staff), Bcl (Bassoon), CBCl (Cello/Bassoon), Bn. 1,2 (Bassoon 1,2), C (Cello), SSX (Snare Drum/Xylophone), ASX 1,2 (Alto Saxophone 1,2), and TSX BSX (Tenor/Soprano Saxophone/Bassoon). The score includes various dynamics such as fortissimo (ff), forte (f), mezzo-forte (mf), crescendo (cresc.), and decrescendo (decresc.). Specific note heads and rests are also present.

1.2
 Hn.
 3.4

1.2
 Tpt.
 3

1.2
 Tbn.
 B

Eup.
 Tba

DR

Pho.

454. 455. 456. 457. 458. 459. [460] 461. 145.

Picc.
 Fl. 1.2
 Ob. 1.2
 Sh. 1.2
 Cl. 3
 B.C.
 C.B.D.
 Bn. C
 SSX
 ASX 1.2
 TSX
 BSX

Hn. 3.4
 Tpt. 1.2
 Tbn. 3
 Sn.
 Tha.
 DB
 Pnv.
 Tim.

Crotale

146. 462. 463. 464. 465. 466. 467. 468.

147.

469. 470 471. 472. 473. 474.

148. 475. 476. 477. 478. 479. 480 481. 482. 483.

Picc. {
 Fl. 1,2 {
 Ob. 1,2 {
 Ehcl 1,2 {
 Cl. 3 {
 Bcl {
 Cbl {
 Pm {
 C {
 SSX {
 ASX 1,2 {
 TSX {
 BSX {
 Hn. {
 3,4 {
 Tpt. {
 3 {
 Thm. {
 B {
 SnTba {
 DB {
 Pvnt. {
 Timp {
 1 {
 2 {
 3,4 {
 5 {
 6 {

Picc. {
 Fl. 1,2 {
 Ob. 1,2 {
 Ehcl 1,2 {
 Cl. 3 {
 Bcl {
 Cbl {
 Pm {
 C {
 SSX {
 ASX 1,2 {
 TSX {
 BSX {
 Hn. {
 3,4 {
 Tpt. {
 3 {
 Thm. {
 B {
 SnTba {
 DB {
 Pvnt. {
 Timp {
 1 {
 2 {
 3,4 {
 5 {
 6 {

484.

485.

486 ·

487.

488.

489.

490

holding
491. back,

149.

#² ab. slower,
grander

502. 503. 504. 505. 506. 507. 508. 509. [510] 511 151.

Picc {

Ft. 1.2

ob. 1.2

Ebu 1.2

Cl. 3

BCL cBCL

A.2 Bn C

SSX ASX 1.2 TSX BSX

3 soli

2 soli

p

Hn. 1.2 3.4

TPT 1.2 3

Tbn. 1.2 B

Eu Tba

DB

p

Pno. 1

Timp 2

P. 3,4

5

6

f

p

152.

512. 1. solo 513. 514. 515. 516. 517. 518. 519. [520] 521.

Fl. 1

Pno. { P Ped. Ped. Ped. Ped. Ped.

522. 523. 524. 525. 526. 527. 528. 529. [530] 531.

(r.h. p)

Pno. { P Ped. Ped. Ped.

(l.g. pp)

532. 533. 534. 535. 536. 537. 538. 539. (540) 541.

1. solo

Fl. 1

Pno. { P Ped. Ped.

542. 543. 544. 545. 546. 547. 548. 549. (550)

Fl. 1 held back a bit in tempo slowing...

Pno. { * no ped. Ped. * no ped.

Timp. { mp pp fade

P. 5

6

Lg. Sus. Cym. Timp. mallets inside Piano on lowest strings

551.

552.

553.

554.

555.

153.

Picc. { 6
Fl. 1,2 { 6
Ob. 1,2 { 6
Sax. { 6
1,2 { 6
Cl. { 6
3 { 6
Bcl { 6
Cbc { 6
1,2 { 6
Bn. { 6
c { 6
SSX { 6
ASX 1,2 { 6
TSX { 6
BSX { 6

1,2 { 6
Hn. { 6
3,4 { 6
5 { 6
Tpt
Tbn
Ea
Tba { 6
DB { 6

Tpt
Tbn
Ea
Tba { 6
DB { 6

Hp { 6
5 { 6
4 { 6

"watch the Night with me"
(Sounds 8va)
=ca 64
PP
Tped.) una corda no ped.
Ped.
5 { 6

1 { 6
patiently come to rest
Vibe mtr. #f' f' f' f' f' f'
PP Ped.
2 { 6
3,4 { 6
5 { 6
6 { 6
l.v. PPP l.v. PPP

154. 556. 557. 558. 559. 560

561. 562. 563. 564. 565. 566.

567. 568. 569. 570 571. 572.

573. 574. 575. 576. 577. 578. hold back... 155.
 Pno. {

 Vib. {

 579. (580) 581. 582. 583. 584. 585. 586.
 abit faster $\text{♩} = 72$
 Hp. {

 Pno. {

 arco DB {

 587. 588. 589. (590) 591. 592. 593. 594.
 slowing...
 Hp. {

 Pno. {

 DB {

 595. 596. abit faster
 1. solo $\text{♩} = \text{ca } 80$
 Cl. {

 Hp. {

 Pno. {

 DB {

 P.6 {

156.

600. 601. 602. 603. 604.

Cl. 1 solo
H.P.
Pno.
P. 2
Vibe

Vibe m7r.on
pp Ped.

Loco
Ped.

605. 606. 607. 608. 609.

Cl. 1 solo
H.P.
Pno.
P. 2
Vibe
DB

Pizz. PP ped.

(610) 611. 612. 613. 614. 615. 616.

Cl. 1 solo
H.P.
Pno.
P. 2
Vibe
DB

617. 618. 619. [620] 621. 622. 623. 157.

Cl. 1 solo
 Fl. 1.2
 Hp.
 Pno.
 P.2
 V.ble
 DB

3 soli no vib.
 nat.
 pp
 Ped.
 1/2 Ped

624. 625. 626. 627. 628. 629. (630)

Fl. 1.2
 1 solo
 Cl. 1-3
 Hp.
 Pno.
 P.2
 V.ble
 DB

3 soli:
 pp
 nat.
 Ped ad lib
 Ped.
 Ped.
 Ped.
 *

158.

631.

632.

633.

634.

635.

636.

Picc. { 8
5

Fl. 1.2 { 24
6

Ob. 1.2 { 8
9

Ecl. { 6
7

Cl. 1 { 6
2,3 { 6
7

B.C. { 9
C.B.C. { 9

Bn. 1,2 { 9
C { 9

SSX { 6
PSSX { 7

Hn. 1,2 { 8
3,4 { 5
4

TPT 1,2 { 6
3 { 7
6

Tbn. 1,2 { 9
B { 9

Sn. Tba. { 7
Tba. { 7

DB { 9

Hn. { 8
1 { 1
2 { 2
3 { 3
4 { 4
5 { 5
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637.

accel. - 638.

638.

$$1 = 92$$

639.

159.

Picc. { 6
 Fl. 1/2 { 6
 cresc. grad.
 ob. 1/2 { 6
 TbcL { 6
 1. Cl. { 6
 cresc. grad.
 2,3 { 6
 BCL { 6
 CBCL { 6
 1,2 { 6
 Bn { 6
 C { 6
 SSX { 6
 cresc. grad.
 ASX 1/2 { 6
 TSX { 6
 BSX { 6
 1,2 { 6
 Hn. 3,4 { 6
 1,2 { 6
 TPT 3 { 6
 1,2 { 6
 Thm. B { 6
 Eu { 6
 Tha { 6
 DB { 6
 Hp { 6
 Pho. { 6
 cresc. grad.
 Ped.
 Trimp. { 6
 P. { 6

160. 641. 642. 643. 644. 645. hold back in tempo 646. hold back in tempo 647.

Picc. 1.2 Ob. 1.2 Ebcl. Cl. 2.3 Bcl. Bcl. C. 1.2 Bn. C. SSX. ASX 1.2 TSX. BSX. 1.2 Hn. 3.4 Tpt. 1.2 Tbn. 1.2 B. Eutha. DB. Hp. Pno. Timp. P.

AZTEC® S - 28

648. 649. (650) 651. 652. 653. 654. 161.

Picc. {
 Fl. 1,2 {
 Ob. 1,2 {
 Eb.
 1. cl. {
 2,3
 B.Cf.
 CBCf {
 1,2
 Bsn {
 C {
 SSX {
 ASX 1,2 {
 TSX BSX {
 1,2
 Hn. 3,4 {
 Tpt. 1,2 {
 3 {
 Tbn 1,2 {
 B {
 Eu
 Tba {
 DB {
 Pno. {
 Timp {
 1
 2
 P. 3,4
 5
 6

This image shows a page from a handwritten musical score, likely for orchestra and solo instruments. The score is organized into measures, with specific dynamics and performance instructions written above or below the staves.

Measures 655-658: Solo Cl. plays eighth-note patterns. Pno. has sustained notes. 8vb provides harmonic support. Measure 657 includes a dynamic instruction "hold back...". Measure 658 is marked "in tempo".

Measures 659-663: Solo Cl. has a melodic line with grace notes and a dynamic "fade". Pno. provides harmonic support with sustained notes and eighth-note patterns. Measure 660 is marked "slowing... a lot". Measure 663 ends with a dynamic "fade".

Measures 664-672: Solo Fl. and Solo Tpt. play eighth-note patterns. Dynamics include "1. solo", "1. solo f", "cup mute", and "p".

Measures 673-680: Fl., ASX solo, Tpt., Hp., and Pno. play eighth-note patterns. Dynamics include "1. solo", "fade", "pp", "mp", and "ped. add 6b". Measures 674-676 are marked "a bit faster" and "d=ca 58". Measure 680 is marked "(680)".

681. 682. 683. 684. 685. 686. 687. 688. 163.

ASX.
solo

Pno.

PATIENTLY

Ped. sim.

689. (690) 691. 692. 693. 694. 695. 696. 697.

ASX.
solo

Pno.

698. 699. (700) 701. 702. 703. 704. 705. 706.

slowing... in tempo

ASX.
solo

Pno.

707. 708. 709. (710) 711. 712. 713. 714. 715.

take time Fl. solo

take time

Fl.
solo

ASX
solo

Tpt.
solo

Hb.

Pno.

cup solo

Tpt. mute solo

PP

PP

Ped.

Ped.

Ped.

* Ped.

164.

716. 717. 718. 719. 720. 721. 722. 723. 724.

Reader: (entire title and subtitle to be read)

Whale Story (O sacred Head Now wounded)

Why should God have incarnated only in human form? (A brief story about whales)

In the sixty million years or so the great whales have had, both on land and in the oceans, there have been numerous, and in fact, innumerable great beings

among them. In fact, it turns out now that all the great whales are either highly developed bodhisattvas or Buddhas. And in fact, it turns out that

the Earth's oceans are a Buddha Pure Land, and when you pass from this existence it is to be hoped for rebirth as a god or a great whale. In fact, it turns out

that the Pure Land oceans of the Earth are a training ground for Buddhas across all space and time. We are loved by the great whales, and they, serenely

riding the waves of birth and death, will die for us so that we may come to our enlightenment.

The end.

725. 726. 727. 728. 729. (730) 731.

*d: ca 68, inward, reticent
a2 tutti*

165.

732. 733. *in tempo* 734. 735. 736. *h.b., in tempo* 737. 738.

1,2 Cl. *pp*
 3
 B.Cl.
 Hp.
 Pno.
 P.
 2
 3

739. (740) 741. 742. 743. 744. 745.

1,2 Cl. *pp*
 3
 B.Cl.
 Hp.
 Pno.
 P.
 2
 3

hold back...

746. 747. 748. 749. (750) 751. 752. 753. 754.

faster $\text{♩} = \text{ca. 84}$

Hp. *pp*
 Pno. *(pp)*
(sust.)
(ped...)

Vibe *mirr.*
 P. 2,3
 Mba. *pp* *ped. sempre*

166. 755. 756. 757. 758. 759. [760] A.SX. 761. 762. 763.

A.SX solo: Measure 755: 2/4, 3/4. Measure 756: 3/4. Measure 757: 3/4. Measure 758: 3/4. Measure 759: 3/4. Measure 760: 3/4, #D, pp. Measure 761: 3/4. Measure 762: 3/4. Measure 763: 3/4.

HP. Measures 755-763: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Pno. Measures 755-763: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Vibe P.2,3 Measures 755-763: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Mba Measures 755-763: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Measures 764. 765. 766. 767. 768. 769. [770] 771. 772.

A.SX solo: Measures 764-772: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

HP. Measures 764-772: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Pno. Measures 764-772: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Vibe P.2,3 Measures 764-772: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Mar. Measures 764-772: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Measures 773. 774. 775. 776. 777. 778. 779. [780] 781.

A.SX solo: Measures 773-781: h.b. in tempo slowing , in tempo, pp, dim. grad.

HP. Measures 773-781: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Pno. Measures 773-781: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Vibe P.2,3 Measures 773-781: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

Mba Measures 773-781: Various rhythmic patterns with accents and dynamic markings like sforzando and piano.

782. 783. 784. 785. 786. 787. 788. 789. 790. 167.
slowing - - - - *in tempo (d = ca 84)*
fade ... *legato*
 ASX solo

Hp. {
 Pno. {
 Vib.
 P.2,3
 Mba

791. 792. 793. 794. 795. 796. 797. 798. 799. [800]

ASX solo
cresc. very slowly

Pno. {
 8vb

801. 802. 803. 804. 805. 806. 807. 808. 809. [810]

ASX solo
hold back... in tempo
ff *fff*

Pno. {
 8vb

811. 812. 813. 814. 815. 816. 817. 818. 819. [820]

ASX solo
(fff) dim. very gradually

Pno. {
 8vb

168.

821. 822. 823. 824. 825. 826. 827. 828. 829. [830]

ASX solo

Pno.

(8vb)

831.

832.

833.

834.

835.

836.

837.

Cl. 1 solo

long

Cl. 1

ASX solo

[84]

Pno.

PP

una corda Ped. ad lib.

838.

839.

[840]

841.

842.

843.

844.

Cl. solo

Pno.

Ped.

845.

846.

847.

848.

849.

[850]

851.

852.

853.

Cl. solo

slowing

Pno.

*

long

very long*

*

8vb

Ped.

* hold until the E disappears.

Missoula, Montana 9-30-11