

Symphony No.9

David Maslanka

My thanks and appreciation to those listed below for their support of Symphony No.9, and a special thank you to Steve Steele who formed and led the consortium...

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Martin Lenard and Luis DeLaCruz	
Larry and Karen Gookin, Gary and Peggy Green, Steve and Andrea Steele	Randy Wood
Music Shoppe of Normal	

Symphony No.9 is a very large collection of instrumental songs. There are many influences and underlying elements, but most of them cannot be explained in words. Rather than try, I will simply list some of the things at work:

Time - memory, passing of time, "we flew through the years hearing them rush under us" - Merwin
Water - cleansing and life-giving power, *Shall We Gather at the River, Whale Story*
Nature - our ground, river, ocean, chickadees
Grace - compassion, forgiveness, rest

The Symphony begins with a reading of the poem *Secrets* by W.S. Merwin

Time unseen time our continuing fiction
however we tell it eludes our dear hope and our reason

that is a pure condition of the story
and wherever our parents came from is another century

an age which they themselves could barely remember
but carried with them as their own year after year

hidden away hardly looked at until the secret
without their noticing had faded all the details white

for my mother it came to be the lace veil covering
the front of the baby carriage where she was being

wheeled through the Garden of the Gods when her parents were
still alive as she told about it later

and for my father it was the glare bleaching the surface
of the river as he sat under the white blaze

of summer in the rowboat tied above the waterline
where he was allowed to hold the oars and imagine

leaving did he see any farther when he was
dying in summer after midnight and before the solstice

coughing saying he was not afraid and was the veil still there
when my mother turned from her own garden one evening that same year

telling a friend on the telephone that she was going
to get a little rest now and her glasses were lying

apart from her on the floor not more than an hour
later when a neighbor pushed the door open and found her

Each movement embodies one or more Chorale* melodies, or other songs. In the fourth movement there is a reading of my own *Whale Story (O Sacred Head Now Wounded)*.

I. *Shall We Gather at the River*

*I Thank You God for All Your Good Works**

II. *Now All Lies Under Thee**

III. *Fantasia on I Thank You God...*

IV. *Fantasia on O Sacred Head Now Wounded**

Shall We Gather at the River

Watch the Night With Me (flute, trumpet, harp, piano)

*Soul, How Have You Become So Unhappy** (flute, trumpet, saxophone, harp, piano)

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.

*O Sacred Head Now Wounded** (clarinet, saxophone, harp, piano, percussion)

"Secrets" from *The Shadow of Sirius* by W.S.Merwin, published by Copper Canyon Press. Copyright 2008 by W.S.Merwin, used with permission of The Wylie Agency LLC

* The old chorale melodies are taken from the *371 Four-part Chorales* by J.S. Bach

Symphony No. 9

David Maslanka

Picc. 1.

Fbt. 2

Ab. 1.2

Ebd.

Ct. 1.2, 3

B. Cl.

CBD.

Bsn. 1.2

Contra Bsn.

S. Sx.

A. Sx. 1.2

T. Sx.

B. Sx.

Hn. 1-4

Tpt. 1.2, 3

Tbn 1.2

B. Tbn.

Ec.

Tba

DB

HP.

Pno.

Timp

1

2

3

Perc.

4

5

6

Reader:

Recite the poem "Secrets" by W.S. Merwin
as prelude to the Symphony

SECRETS

Time unseen Time our continuing fiction
however we tell it eludes our dear hope and our reason

that is a pure condition of the story
and wherever our parents came from is another century

an age which they themselves could barely remember
but carried with them as their own year after year

hidden away hardly looked at until the secret
without their noticing had faded all the details white

for my mother it came to be the lace veil covering
the front of the baby carriage where she was being

wheeled through the garden of the Gods when her parents were
still alive as she told about it later

and for my father it was the glare bleaching the surface
of the river as he sat under the white blaze

of summer in the rowboat tied above the waterline
where he was allowed to hold the oars and imagine

leaving did he see any farther when he was
dying in summer after midnight and before the solstice

coughing saying he was not afraid and was the veil still there
when my mother turned from her own garden one evening that same year

telling a friend on the telephone that she was going
to get some rest now and her glasses were lying

apart from her on the floor not more than an hour
later when a neighbor pushed the door open and found her

2.

 $\text{I}=92$

1. 2. 3. 4. *solo* 5. 6. 7. 8. 9.

Picc. {
 Fl. 1.2 {
 Ob. 1.2 {
 Sh cl. {
 Cl. 1-3 {
 B.cl. {
 CB.cl. {
 Bn. 1.2 {
 C Bsn {
 SSX {
 ASX. 1.2 {
 T.SX. {
 BSX. {

1.2 {
 Hn. {
 3.4 {
 Tpt. 1-3 {
 1.2 {
 Thm. {
 B {
 Eu. Tha {
 DB {
 Hp. {
 Pnu. {
 Timp. {
 1 {
 2 {
 3 {
 Perc. {
 4 {
 5 {
 6 {

1. solo no vib. *PP*

C1. 1. 1. solo *p#*

*1. solo - Harmon mute - stem in
no vib.*

pizz.

mf

mf

mf

8vb.

Mba 1 4-mai 11. 2011

Mba pp 2 4-mai 11. 2011

p

10. 11. 12. 13. 14.

Picc. {

Fl. 1.2 {

ob. 1.2 {

S. cl. {

1.2 Cl. {

3 {

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

Bn. 1.2 CBr. {

S. sx. {

ASX 1.2 {

TSX BSX {

1.2 Hn. {

3.4 {

1.2 Tpt. {

3 {

1.2 Tbn. {

B {

Sn. Tba {

DB {

Pno. {

Timp. {

Perc. {

1

2

3

4

5

6

4. 15.

Picc. {

F. 1.2 {

Ob. 1.2

Eh cl.

1.2 Cl. {

3

B cl.

C cl.

BH. 1.2

CBn

SSX. {

ASX 1.2

TSX

BSX

1.2 Htr. {

3.4

TNT {

3

1.2 Thn. {

B

Sn.

Tba

DB

Pho. {

Timp. {

1

2

3

4

Perc. {

5

6

18.

19.

20

5.

Picc.

Fl. 1,2

Ob. 1,2

Ehcl

Cfl. 1,3

Bcl
Cbcl

1,2
Bsn

Cbsn

SSX

ASX

TSX
BSX

1,2
Hn

3,4

1,2
Tpt

3

1,2
Thm.

B

Eu

Tba

DB

Pno.

Timp

1

2

3

Perc.

4

5

6

6.

21. 22. 23. 24. 25.

Picc. 8va - > - >

Fl. 1.2 8va - - - - >

ob. 1.2 - - - - >

Sch. -

Cl. 1-3 > - > - >

Bcl. Cbcl. > - > - >

1.2 Bn. Crm. > - > - >

SSX > - > - >

ASX 1,2 > - > - >

TSX BSX > - > - >

1.2 Hn. > - > - >

3.4 > - > - >

1.2 Tpt 3 > - > - >

1.2 Thm. > - > - >

B > - > - >

Sn Thg. > - > - >

DB > - > - >

Pno. > - > - >

Timp. 1 8va - > - >

2 sim. 8va - > - >

3 8va - > - >

Perc. 4 8va - > - >

5

6

26. 27. 28. 29. 7.

Picc. *bra*
 Fl. 1.2
 Ob. 1.2
 Ehcl.
 Cl. 1.3
 Bcl.
 Cbcl
 1.2
 Bn
 Cbns
 SSX.
 Asx 1.2
 TSX
 BSX
 1.2
 Hn.
 3.4
 1.2
 Tr. 7.
 3
 Thm.
 B
 En
 Tba
 DB
 Pno.
 Timp.
 Perc.
 5
 6

8. [30]

Picc.

Flo. 1,2

Ob. 1,2

Ebd.

Cl. 1-3

Bcl.

CBr

Bsn.

CPn

SSX

ASX 1,2

TSX

BSX

Hn.

3,4

Tpt.

3

Thru.

B

En.

Tba

DB

Pno.

Timp

Perc

31.

32.

10. 36. 37. 38.

Picc.
Fl. 1, 2
Ob. 1, 2
Eb Cl.
Cl. 1-3
B Cl.
CB Cl.
1, 2 Bn.
C
SSX
ASX 1, 2
TSX
BSX
1, 2 Hn.
3, 4
Tpt.
3
1, 2 Thn.
B
Eu.
Tba.
DB
Pno.
Timp.
P.

12. 43. *in tempo*

44.

45.

46.

Picc. Fl. 1.2 Ob. 1.2 Eb cl. Cl. 1-3 Bcl. Cbcl. 1-2 Bsn. C SSX ASX 1.2 TSX BSX 1.2 Hn. 3.4 Tpt. 3 Tbn. B Eup. Tba DB Pno. Timps. P. 1 2 3 4 5 6

47.

48.

13.

Detailed description: This is a handwritten musical score for orchestra and timpani. It consists of three staves of music, each with six systems. The instruments listed in the parts section are: Picc., Fl. 1.2, Ob. 1.2, Eb cl., Cl. 1-3, Bcl., Cbcl., 1-2, Bsn., C, SSX, ASX 1.2, TSX, BSX, 1.2, Hn., 3.4, Tpt., 3, Tbn., B, Eup., Tba, DB, Pno., and Timps. The first two staves begin with dynamic markings like ff, f, and ff. The third staff begins with a dynamic ff. Various performance techniques are indicated throughout the score, such as slurs, grace notes, and dynamic changes. Measures 47 and 48 show a transition where the bassoon and double bass parts play sustained notes while other instruments provide harmonic support.

14.

49.

50

51.

Picc.

F. 1.2

Ob. 1.2

S. cl.

Cf. 1-3

B cl.

CB cl.

I. 2

Bn

C

SSX

ASX 1.2

TSX

BSX

I. 2

Hn 3.4

I. 2

Tht 3

I. 2

Thm B

En Tha

DB

Mv.

Timp

1

2

3

4

5

6

b7 ped.

sw.

b7 ped.

52.

Picc. $\frac{2}{2}$

Fl. 1.2. $\frac{2}{2}$

Ob. 1.2. $\frac{2}{2}$

Shcl. $\frac{2}{2}$

C. 1.3. $\frac{2}{2}$

BCP. $\frac{2}{2}$

CBCL. $\frac{2}{2}$

1.2. $\frac{2}{2}$

Bm. $\frac{2}{2}$

C. $\frac{2}{2}$

SSX. $\frac{2}{2}$

ASX 1.2. $\frac{2}{2}$

TSX BSX. $\frac{2}{2}$

1.2. $\frac{2}{2}$

Hn. $\frac{2}{2}$

3.4. $\frac{2}{2}$

1.2. $\frac{2}{2}$

THT. $\frac{2}{2}$

1.2. $\frac{2}{2}$

Thm. $\frac{2}{2}$

B. $\frac{2}{2}$

Eu. $\frac{2}{2}$

Tha. $\frac{2}{2}$

DIB. $\frac{2}{2}$

Pho. $\frac{2}{2}$

Timp. $\frac{2}{2}$

1. $\frac{2}{2}$

2. $\frac{2}{2}$

3. $\frac{2}{2}$

4. $\frac{2}{2}$

5. $\frac{2}{2}$

6. $\frac{2}{2}$

53.

54.

15.

16. 55.

56.

57.

Pic.

Fl. 1,2

Ob. 1,2

Ehcl

Cl. 1-3

BCL

CBCl

1,2

Bn

C

SSx

ASX 1,2

TSX

BSX

1,2

Hn.

3,4

1,2

Tr. 7,3

1,2

Thm.

B

Sn

Tba

DB

Pno

Tim

1

2 ped.

3

4

5

6

58. 17.
 Picc
 Fl. 1.2
 ob. 1.2
 Ebcl
 Cl. 1-3
 B.Ccl
 CB.Ccl
 1.2
 Bn.
 C
 SSx.
 ASX 1.2
 TSX
 BSX
 1.2
 Hn.
 3.4
 TbT
 3
 1.2
 Thm.
 B
 En.
 Tba
 DB
 Pno.
 Timp.
 1
 2
 3
 4
 5
 6

59. 60
 (Bra)
 (Bra)
 (Bra)

18.

61.

62.

holding back

63.

Picc { B6 f p
 Fl. 1.2 { B6 f p
 Ob. 1.2 { B6 f p
 Ebcl { (bra) B6 f p
 Cl 1.3 { B6 f p
 BCL CBL { B6 f p
 Bsn { B6 f p
 C { B6 f p
 SSX { B6 f p
 ASX 1.2 { B6 f p
 TSX { B6 f p
 BSX { B6 f p
 1.2 { 1st. 3.4 { B6 f p
 TPT 3 { B6 f p
 1.2 { Thm B { B6 f p
 Sn { B6 f p
 Tba { B6 f p
 DB { B6 f p
 Pno { B6 f p
 Timp { B6 f p
 1 { B6 f p
 2 { B6 f p
 3 { B6 f p
 4 { B6 f p
 5 { B6 f p
 6 { B6 f p

64. *in tempo*

65.

66

19.

20.

67. 68. 69.

22.

75.

76.

27

28.

79.

Picc

F_{1.2}

ob_{1.2}
mf pp

Ebcl

Cl_{1.3}
pp mf

tutti
3.
Bcl. P

Bns.

SSX

ASX_{1.2}

TSX
BSX

Hn._{1.2}
3.4
mf pp

THT_{1.2}
3

Thns

Eu
Tha

P:22

DB
PP

Hp.
f 3:2 (f) #P

Phv.

Temp.
PP

1

2

3
PP

4
PP

5

6
1.v. + PP

24.

87. slower
 $i = catz$

88.

89.

90

91

92.

26.

98.

99.

100

101.

102.

103.

Picc. {

Ft. 1.2

Ob. 1.2

Ecl

C. 1.2

C. 3

B.Cf

C.Bcf

Bns

SSX

ASX 1.2

TSX BSX

Hn. 1.2

3.4

Tpt. 1.2

3

Thns.

Su.

Tba

pizz

DB

Hp. 4.6

P.W. 1.2

(8vb)

Temp

1

2

3

4

5.6

104. accel. abit. = ca 80

105.

106.

107.

108.

Picc. { 2
Fl. 1.2 { 2
Ch. 1.2 { 2
Ehcl { 2
1.2 { 2
Cl. 3 { 2
BCL { 2
CB { 2
1.2 { 2
Bn { 2
C { 2
SSX { 2
ASX 1.2 { 2
TSX { 2
BSX { 2

Hns. { 2
1.2 { 2
THT { 2
3 { 2
Tbns. { 2
Sn. Tba { 2
DB { 2
Hp. { 2
Pno. { 2
Temp { 2
1 { 2
2 { 2
P. 3 { 2
4 { 2
5,6 { 2

28.

109. 110. 111. 112. 113. 114.

Picc. { B

Fp. { B

Ob. { B

Scl. { B

Cl. { B

Bcl. { B

Bcl. { B

Bn. { B

C { B

SSX { B

ASX { B

Tsx { B

Bsx { B

Mtr. { B

Tpt. { B

3 { B

Thns. { B

En Tba. { B

DB { B

Hp. { B

Pno. { B

Tim. { B

1 { B

2 { B

P. 3 { B

4 { B

5,6 { B

(1 solo) f ff # pp mf

(1.) p mf

pp mf

mf

115.

116.

117. Slowing, . . . 118.

118

119. ⁱⁿ Tempo accel. . . -

120

29.

Picc. {

Fl. {

ob. {

EbCl {

1.2 Cl. {

3 {

BCl {

CB {

1.2 Bn {

C {

SSX {

ASX 1.2 {

TSX {

Bsx {

1. 150(b)
 1.2
 Tpt.
 3
 Thm
 Eu
 Tba
 DB
 Hp.
 Pno.
 Timp

Slowing... \cap tempo accel.
 dim. \cap
 P cresc. \cap big

A handwritten musical score for six staves (1-6). The staves are labeled vertically on the left. The score includes dynamic markings such as *p.*, *f*, and *pp*, and performance instructions like *S.T DR.* and *big*. The score is on a grid background.

30. $\text{d} = \text{ca} 108$

121.

122.

123.

124.

125.

Picc. {

F. 1.2 {

ob. 1.2 {

Ebcl {

Cfl. 1-3 {

BCL CBL {

Bn 1.2 {

C {

SSX {

ASX 1.2 {

TSX BSX {

Hn. 1.2 {

3.4 {

Tpt 1-3 {

Thm 1.2 {

B {

Ea {

Tba {

DB {

Hb. {

Pno. {

Tim. {

Xylo. 1 {

Vib. ff {

Mar. 1ff {

Xylo. 3 {

Mar. 2ff {

Xylo. 4 {

Vib. ff {

Xylo. 5.6 {

32. 132. 133. 134. 135. 136. 137.

Picc. { *p* *f* *p* *f* *p* *f* *p*

Fl. 1.2 { *p* *f* *p* *f* *p* *f* *p*

Ob. 1.2 { *p* *f* *p* *f* *p* *f* *p*

Schl. { *p* *f* *p* *f* *p* *f* *p*

Cl. 1-3 { *p* *f* *p* *f* *p* *f* *p*

BCL { *p* *f* *p* *f* *p* *f* *p*

CB { *p* *f* *p* *f* *p* *f* *p*

Br. 1.2 { *p* *f* *p* *f* *p* *f* *p*

C { *p* *f* *p* *f* *p* *f* *p*

SSX { *p* *f* *p* *f* *p* *f* *p*

ASX 1.2 { *p* *f* *p* *f* *p* *f* *p*

Tsx { *p* *f* *p* *f* *p* *f* *p*

BSX { *p* *f* *p* *f* *p* *f* *p*

Hn. 1.2 { *p* *f* *p* *f* *p* *f* *p*

3.4 { *p* *f* *p* *f* *p* *f* *p*

Tpt. 1-3 { *p* *f* *p* *f* *p* *f* *p*

Thm 1.2 { *p* *f* *p* *f* *p* *f* *p*

B { *p* *f* *p* *f* *p* *f* *p*

Eu { *p* *f* *p* *f* *p* *f* *p*

Tba { *p* *f* *p* *f* *p* *f* *p*

DB { *p* *f* *p* *f* *p* *f* *p*

Hp. { *p* *f* *p* *f* *p* *f* *p*

Phv. { *p* *f* *p* *f* *p* *f* *p*

(BVA) { *p* *f* *p* *f* *p* *f* *p*

Tim. { *p* *f* *p* *f* *p* *f* *p*

1 { *p* *f* *p* *f* *p* *f* *p*

2 { *p* *f* *p* *f* *p* *f* *p*

P. 3 { *p* *f* *p* *f* *p* *f* *p*

4 { *p* *f* *p* *f* *p* *f* *p*

5,6 { *p* *f* *p* *f* *p* *f* *p*

f *mf* *dim.* *p* *pp*

1st *3rd* *dim. grad.* *1 solo* *2 solo* *p* *B. cl.* *p*

pizz *arco* *Ped ad lib.*

138

139.

140

141,

142.

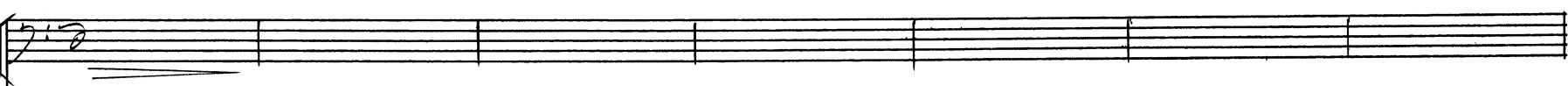
143.

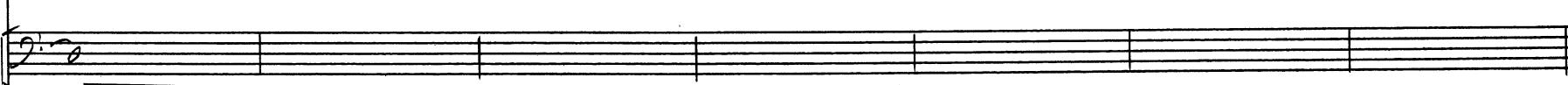
33.

A handwritten musical score page featuring 17 staves. The staves are grouped by instrument families with brackets on the left side. The instruments listed from top to bottom are: Picc. (Piccolo), Fl. 1,2 (Flutes 1 & 2), ob. (Oboe), Eb cl. (E♭ Clarinet), cl. (Clarinet), Bcl. (Bassoon), T. (Tuba), Bn. (Bassoon), SSX (String Bass), ASX (Alto Saxophone), TSX (Tenor Saxophone), BSX (Baritone Saxophone), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Cu. (Copper), Tba. (Tuba/Bassoon), DB. (Double Bass), Hp. (Harp), Pno. (Piano), and Timpani (Timpani). The score includes various musical markings such as dynamics (e.g., piano, forte), articulations (e.g., accents, slurs), and performance instructions (e.g., dynamic changes, tempo markings). The piano staff at the bottom shows a complex harmonic progression with many sharps and flats.

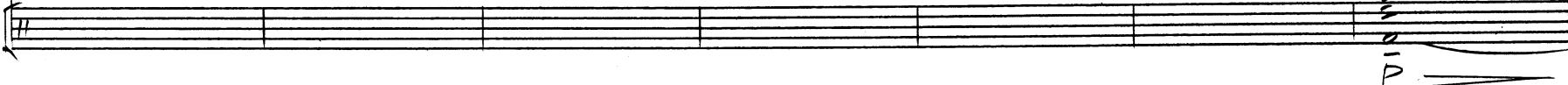
34.

144. 145. 146. 147. 148. 149. **150**

Bcl. 

DB 

Pno. 

Perc. 6 

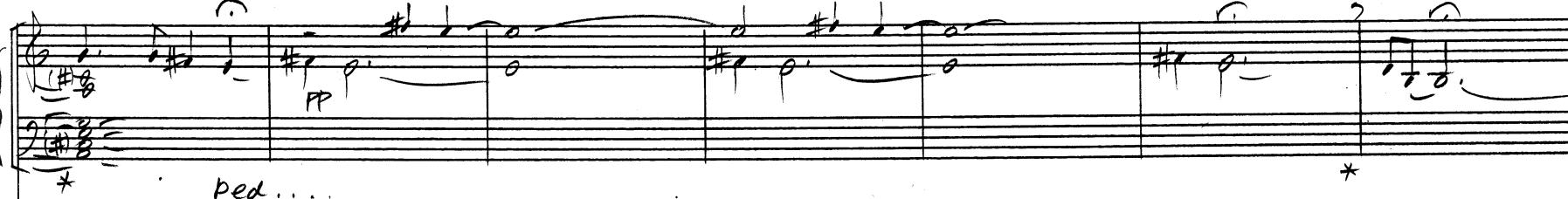
gradually slowing

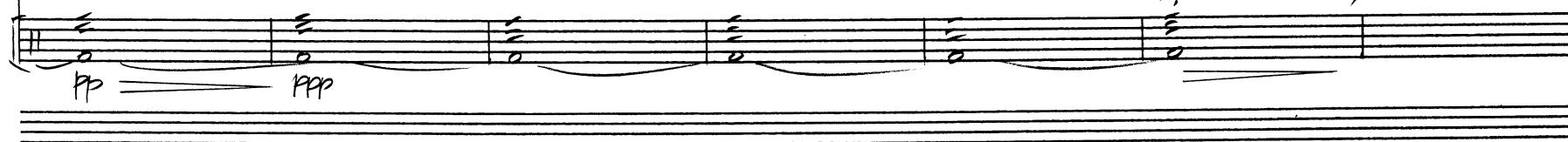
B. Dr. temp. mali.

(slowing) . . . in tempo

slower

151. 152. 153. 154. 155. 156. 157.

Pno. 

P. G 

35.

158.

159. $d = ca 80$

160

161.

36

162,

163.

164.

165.

Handwritten musical score for orchestra, page 1.

Instrumentation: Picc, Fl. 1.2, Ob. 1.2, Eb Cl., Cl. 1-3, B.C. 1.2, Bsn, C, SSX, ASX 1.2, TSX, BSX, Hn. 1.2, 3.4, Tpt. 1-3, Trm., B, Eu Tba, DB, Hp., Pno., Tim., P., P. 5.6

Measure 1:

- Picc: 1, 2
- Fl. 1.2: 1, 2
- Ob. 1.2: 1
- Eb Cl.: 1
- Cl. 1-3: 1, 2
- B.C. 1.2: 1, 2
- Bsn: 1
- C: 1
- SSX: 1
- ASX 1.2: 1
- TSX: 1
- BSX: 1
- Hn. 1.2: 1, 2
- 3.4: 1
- Tpt. 1-3: 1
- Trm.: 1
- B: 1
- Eu Tba: 1
- DB: 1
- Hp.: 1, 2
- Pno.: 1
- Tim.: 1
- P.: 1
- P. 5.6: 1

Measure 2:

- Picc: 3
- Fl. 1.2: 1
- Ob. 1.2: 1
- Eb Cl.: 1
- Cl. 1-3: 1
- B.C. 1.2: 1
- Bsn: 1
- C: 1
- SSX: 1
- ASX 1.2: 1
- TSX: 1
- BSX: 1
- Hn. 1.2: 3
- 3.4: 1
- Tpt. 1-3: 1
- Trm.: 1
- B: 1
- Eu Tba: 1
- DB: 1
- Hp.: 3
- Pno.: 1
- Tim.: 1
- P.: 1
- P. 5.6: 1

Measure 3:

- Picc: 6
- Fl. 1.2: 1
- Ob. 1.2: 1
- Eb Cl.: 1
- Cl. 1-3: 1
- B.C. 1.2: 1
- Bsn: 1
- C: 1
- SSX: 1
- ASX 1.2: 1
- TSX: 1
- BSX: 1
- Hn. 1.2: 6
- 3.4: 1
- Tpt. 1-3: 1
- Trm.: 1
- B: 1
- Eu Tba: 1
- DB: 1
- Hp.: 6
- Pno.: 1
- Tim.: 1
- P.: 1
- P. 5.6: 1

Measure 4:

- Picc: 1
- Fl. 1.2: 1
- Ob. 1.2: 1
- Eb Cl.: 1
- Cl. 1-3: 1
- B.C. 1.2: 1
- Bsn: 1
- C: 1
- SSX: 1
- ASX 1.2: 1
- TSX: 1
- BSX: 1
- Hn. 1.2: 1
- 3.4: 1
- Tpt. 1-3: 1
- Trm.: 1
- B: 1
- Eu Tba: 1
- DB: 1
- Hp.: 1
- Pno.: 1
- Tim.: 1
- P.: 1
- P. 5.6: 1

166.

167-

168.

169.

170

37.

6

Picc 6

Fl. 1.2 2 4

ob. 1.2 4

2bcl 4

Cl 1.3 6

BCL #8

CB 1.2 2 4

Bsn 1.2 2 4

C 2 4

SSX 6

ASx 1.2 6

TSX 2 4

BSX 2 4

1.2 Hn. 3.4 2 4

TPT 1.3 6

1.2 Thn. B 2 4

En Tba 2 4

DR 2 4

Hn. 6 2 4

Pho. 6 2 4

Timb. 2 4

1 2 3 4 5,6

38.

171.

172.

173.

174.

Picc { 6
6
Fl. 1.2 { 4
4
ob. 1.2 { 5
5
Sb cl { 7
7
Cl. 1-3 { 1
1
B cl { 7
7
CB { 7
7
1.2 { 7
7
Bn { 7
7
C { 7
7
SSX { 7
7
ASx 1.2 { 7
7
TSX / BSX { 7
7

1.2 { 6
Hn { 6
3.4 { 4
Tpt. 1-3 { 7
1.2 { 7
Thn { 7
B { 7
En { 7
Tba { 7
DB { 7

Hp { 6
Pno { 8
Tim { 7
1 { 8
2 { 8
P. { 3
4 { 8
5,6 { 11

175. 176. 177. 178. 39.

Picc. 175. 176. 177. 178. 39.

Fl. 1,2 175. 176. 177. 178. 39.

Ob. 1,2 175. 176. 177. 178. 39.

EbCl 175. 176. 177. 178. 39.

Cl. 1-3 175. 176. 177. 178. 39.

Bcl 175. 176. 177. 178. 39.

Cbcl 175. 176. 177. 178. 39.

Bn 175. 176. 177. 178. 39.

C 175. 176. 177. 178. 39.

SSX 175. 176. 177. 178. 39.

ASX 1,2 175. 176. 177. 178. 39.

TSX 175. 176. 177. 178. 39.

BSX 175. 176. 177. 178. 39.

Hn 1,2 175. 176. 177. 178. 39.

3,4 175. 176. 177. 178. 39.

Tpt 1,3 175. 176. 177. 178. 39.

Tbn 1,2 175. 176. 177. 178. 39.

B 175. 176. 177. 178. 39.

En Tha 175. 176. 177. 178. 39.

breathe ad lib - very quietly

DB 175. 176. 177. 178. 39.

Hn 1,2 175. 176. 177. 178. 39.

Pno. 175. 176. 177. 178. 39.

Timpani 175. 176. 177. 178. 39.

1 175. 176. 177. 178. 39.

2 175. 176. 177. 178. 39.

3 175. 176. 177. 178. 39.

4 175. 176. 177. 178. 39.

5,6 175. 176. 177. 178. 39.

40.

179.

(180)

181.

182

Picc. 65

Fl. 1.2 1

Ob. 1.2 1

Sch. 6

Cl. 1-3 1

B.CP. 2

CB pp #d.

Bn 1.2 2

C 2

SSX 1

ASX 1.2 1

TSX BSX 1

Hn. 1.2 1

3.4 1

Tpt 1-3 1

Thm. 1.2 1

B 1

Sn Tba 1

OB 1

Hp 1

Pno. 1

Timpani 1

1 1

2 1

3 1

4 1

5,6 1

183.

184.

185.

186.

41

Picc.

Fl. 1,2

Ob. 1,2

Eb Cl

1-2

Cl. 3

B.Cf

CB

Bn 1,2

Cbsn

SSX

ASX 1,2

TSX

BSX

1.2

Hn. 3,4

TPT 1,2 3

Tbn. 1,2

B 3

En Tba

DB

Pno. 1

Timpani

P. 1

2

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885

<p

193.

194.

195.

43.

Picc. { *b6* *b2*
Fl. 1.2 { *b2* *b2*
Ob. 1.2 { *b2* *b2*
Ecl. { *b2* *b2*
Cl. 1.2 { *b2* *b2*
3 { *b2* *b2*
Bcl. *b2* *b2*
Cbl. *b2* *b2*
1.2 { *b2* *b2*
Bsn. *b2* *b2*
C { *b2* *b2*
SSX { *b2* *b2*
ASX 1.2 { *b2* *b2*
TSX { *b2* *b2*
BSX { *b2* *b2*
1.2 { *b2* *b2*
Hn. { *b2* *b2*
3.4 { *b2* *b2*
Bb Tpt. 1. P. { *b2* *b2*
1.2 { *b2* *b2*
Tpt. { *b2* *b2*
3 { *b2* *b2*
1.2 { *b2* *b2*
Tbn. { *b2* *b2*
B { *b2* *b2*
En. { *b2* *b2*
Tba { *b2* *b2*
DB { *b2* *b2*
cresc.
Pno. { *b6* *b2*
Tim. { *b2* *b2*
1 { *b2* *b2*
2 { *b2* *b2*
3 { *b2* *b2*
4 { *b2* *b2*
(sus. cym.)
5 { *b2* *b2*
6 { *b2* *b2*

199.

Picc. (sva) 200

F. 1.2 (b) 8

ob. 1.2 (sva)

Eb Cl. 1.2

C. 3

Bcl Cbcl 1.2

Bn C 1.2

SSX ASX 1.2

Tsx BSX 1.2

Hn. 3.4 (b) cresc.

Trpt. 3 (b) cresc.

Trm. B (b) cresc.

En Tba (b) cresc.

DB (b) cresc.

Pno. (b) b8

Timpani (b) b8

P. 1 2 3 4 5 6

45.

46. 202.

203.

204.

Picc. {

Fl. 1.2 {

Ob. 1.2 {

Ebd. {

Cl. 1.2 {

3 {

BCL CBL {

Bn. 1.2 {

C {

SSX {

ASX 1.2 {

TSX BSX {

Hn. 1.2 {

3.4 {

HP cresc.

HP cresc.

TPT 1.2 {

3 {

HP cresc.

HP cresc.

Thm. 1.2 {

B {

En Tha {

OB {

Pho. {

Tim. {

1 {

2 {

3 {

4 {

5 {

6 {

48. 209. 210. 211. 212.

Prc. (8va) sim.
Fl. 1.2 (8va) sim.
Ob. 1.2 (8va) sim.
Ehcl 1.2 (8va) sim.
Cl. 3 (8va) sim.
Bcf Bcl 8va sim. 8vb
Brn 1.2 sim.
C (8va) sim.
SSX (8va) sim.
ASX 1.2 (8va) sim.
TSX BSX (8va) sim.
Hn. 1.2 3.4 (8va) sim.
TPT 1.2 3 (8va) sim.
Thn. 1.2 (8va) sim.
B (8va) sim.
Eh Tba (8va) sim.
Dr. (8va) sim.
Pno. (8va) sim.
Tim. 1 (8va) sim.
2 (8va) sim.
3 (8va) sim.
4 (8va) sim.
5 (8va) no dim.
6 (8va) no dim.

213.

214.

215.

216.

49.

Picc. { 64

Fl. 1,2 { 5

ob. 1,2 { 2

Ebcl. { 5

Cl. { 4

3 { 5

Bcl. { 5

cBcl. { 5

1,2 { 5

Bn. { 5

C { 5

SSX { 5

ASX 1,2 { 5

TSX BSX { 5

1,2 { 5

Hn. { 5

3,4 { 5

1,2 { 5

Tpt. { 5

3 { 5

1,2 { 5

Tbn. { 5

B { 5

Em Tba { 5

DB { 5

Pnv. { 5

Tim. { 5

1 { 5

2 { 5

(8va) { 5

3 { 5

(8va) { 5

4 { 5

5 { 5

50. 218. *era* ff
 219. ff f f
 220 ff
 221 ff f f f
 222. ff f f f f
 223. ff f f f f

Picc. ff
 Fl. 1.2 ff
 ob. 1.2 ff
 Sbu. ff
 1.2 ff
 Cl. ff
 3 ff
 Bd. ff
 CBr. ff
 1.2 ff
 Bn. ff
 C ff
 SSX ff
 ASX 1.2 ff
 TSX/Bsx a2
 1.2 ff
 Hn. 3.4 ff
 Tpt. 1.2 ff
 3 ff
 1.2 ff
 Thn. ff
 B ff
 Eu Tba ff
 DIB ff
 Pno. ff
 Sub ff
 Timp. xyl. era ff sff ff ff
 1. R. ff ff ff ff
 2. R. ff ff ff ff
 Mba era ff ff ff ff
 3. R. ff ff ff ff
 Mba loco ff ff ff ff
 4. R. ff ff ff ff
 5. R. ff ff ff ff
 6. R. ff ff ff ff

Lg. Sus. Cym.
B.Dr. Timp. mai.
mf < ff mf < ff mf < ff mf < ff mf

52.

230 (Eva) 231. 232. slowing . . . 233. 234. in tempo 235. 236.

Picc. { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Ft. 1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

ob. 1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

sbcl { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Cl. 3 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Bd. 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

CBCl 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Bn. 1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

c 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

SSX 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

ASX 1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Tsx 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Bsx 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Hn. 1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

3.4 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

THP. 1.2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

3 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Thm. B 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Eu 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Tha 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

DB 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Pno-d { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

Timp { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

1 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

2 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

3 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

4 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

5 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

6 { 230 (Eva) 231. 232. 233. 234. in tempo 235. 236.

237.

238.

239.

240

53.

1,2
Cl.
3

pp
pp
pp

una corda - sempre

mf
f
p

same tempo - fermatas ad lib; rhythms in tempo

3
4
Perc.
5
6

pp fade
pp fade

mf = p = mp
pp = p =

ht.
tr.
pp = p = pp

1,2
Cl.
3

fade

Pno.
Pno.

pp

Perc.
5
6

tr.
p

8-7-11

ca 14'30"

54.

II. $b = \text{ca}56$ be very patient

1. 2. 3. 4. 5. 6. 7. 8.

Picc. { 6/4

Flo. 1.2 { 6/4

Ob. 1.2 { 6/4

Scl { 6/4

Cl. 1.3 { 6/4

BCL CBL { 9/4

Bn 1-3 { 9/4

SSX { 6/4

ASX 1.2 { 6/4

TSX BSX { 9/4

1.2 { 6/4

Hn. 3.4 { 9/4

TNT 1-3 { 6/4

1.2 { 9/4

Tbn. 3 { 9/4

Eu Tha { 9/4

DB { 9/4

Hp. { 6/4

Pno { 6/4

Pno { 6/4

Pno { 6/4

Pno { 6/4

Timp { 9/4

Vibe min off { 8/4

Vibe Ped { 8/4

Vibe { 8/4

Vibe { 8/4

Vibe { 8/4

P. 1 { 8/4

P. 2 { 8/4

P. 3 { 8/4

P. 4 { 8/4

P. 5 { 8/4

P. 6 { 8/4

Small Egg shaker { 8/4

strike into palm of hand { 8/4

mf Claves { 8/4

Cabasa { 8/4

strike into palm { 8/4

mf

Pno. {

9. 10. 11. 12. 13. 14. 15. 16.

Perc. {

1. 2. 3. 4. 5. 6.

Sm. Temple BIK. rubber mallet

Hi HAT Cym. tap w/ finger

T. BIK.

Sm. Bongo Tap w/ finger

slowing...

17. 18. 19. 20. 21. 22. 23.

Pno. {

1. 2. 3. 4. 5. 6.

cabasa

sm. Egg shaker

Claves

sm. Bongo

Picc. {

Fl. 1.2 {

ob. 1.2 {

EbCl {

1.2 {

Cl. {

3 {

BCL {

CBCl {

Bn. 1-3 {

SSX. {

ASX 1.2 {

TSX
BSX {

1.2 {

Hn. 3.4 {

3 {

Tpt. 1-3 {

1.2 {

Tbn. {

B {

En
Tba {

DB {

Hp. {

ad lib - fast

pno. {

ff

ped sempre

Temp {

1 {

2 {

P. {

3 {

4 {

5.6 {

58. $\text{I} = \text{ca } 84$

31.

32.

33.

slowing... $\text{I} = 84$

36.

Picc. {

F. 1.2 {

Ob. 1.2 {

S. cl. {

C. cl. {

Bn 1-3 {

SSX {

ASX 1.2 {

TSX {

BSX {

Hns 1.2 {

3.4 {

Tpt 1-3 {

Thn 1.2 {

B {

Eu.

Tha arco

DB p

mf

H. p {

Pno. ff {

8th. -

Tim. ped.

1 {

2 {

3 {

P. mf {

4 {

5, 6 {

60. 40. Picc
 Fl. 1.2
 Ob. 1.2
 EbCl
 1.2
 Cl' 3
 BCL
 CBCL
 Bn 1-3
 SSX.
 ASX 1.2
 TSX
 BSX
 1.2
 Hn. 3.4
 TPT 1-3
 1.2
 Tbn
 B
 Eu.
 Tha
 DB
 ff
 Hp
 Pho. 8
 (Ped.)
 Ped.
 Ped ad lib
 Temp.
 1
 2
 3
 P.
 4
 5, 6

41. 42. 43. slowing 44. 45.

46.

47.

48.

hold back ... in tempo 49. [50]

51.

52

53.

61.

Picc.

Fl. 1,2

Ob. 1,2

EbCl

1,2

Cl. long

3

BCL

CBCl

Bn. 1,3

SSX

ASX 1,2

TSX

BSX

long wait (solo) hold back intemps

1,2 Hn. 3,4

TPT. 1-3

1,2 Tbn

B

Eu Tha

long

Eu.

DB

cresc. grad.

cresc. f

Hp.

Pno.

Timpani

1

2

3

4

5,6

slowing.... a lot...

62. 54. 55. 56. 57. 58. 59. 60

Picc. {

Fp. 1/2 {

Ob. 1/2 {

Scl {

1.2 Cl. {

3 {

Bcl {

cBcl {

1.2 Bn. {

C {

SSX {

ASX 1.2 {

TSX {

BSX {

B.SX.

1.2 Hn. {

3,4 {

1.2 Tr. {

3 {

1.2 Thn. {

B {

Sn. Tba. {

DB {

Pno. {

Timp. {

1 {

2 {

3 {

4 {

5,6 {

5. Lg. Sust Cym.

6. T. Tom

big

ped. *ped.* *big*

in tempo

61. 62. 63. 64. 65. 66. 67. 68.

Picc. { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Bra { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Fl. 1.2 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Ob. 1.2 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Sax 1.2 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

C. 3 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Bcl { 61. 62. 63. 64. sim. 65. 66. 67. 68.

CBCl { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Bn C { 61. 62. 63. 64. sim. 65. 66. 67. 68.

SSX { 61. 62. 63. 64. sim. 65. 66. 67. 68.

ASX 1.2 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

TSX BSX { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Hn. 3.4 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Tpt 1.2 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Tpt 3 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Tbn 1.2 { 61. 62. 63. 64. sim. 65. 66. 67. 68.

B. { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Sn Tba { 61. 62. 63. 64. sim. 65. 66. 67. 68.

DB { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Pno. { 61. 62. 63. 64. sim. 65. 66. 67. 68.

Timb. { 61. ff > > ff p sim. 65. 66. 67. ff p sim. 68.

1 { 61. 62. 63. 64. 65. 66. 67. 68.

2 { 61. 62. 63. 64. 65. 66. 67. 68.

3 { 61. 62. 63. 64. 65. 66. 67. 68.

4 { 61. 62. 63. 64. 65. 66. 67. 68.

5, 6 { 61. ff > > ff p med. t. tam. 65. 66. 67. ff > > ff p sim. 68.

64. 68. 69. 70. 71. 72. 73. slowing...

Picc. (8va) F
Fl. 1.2 (8va) F
Ob. 1.2 (8va) F
EbcL 1.2 F
Cl. 1.2 F
3 F
Bcl Cbcl F
Bsn C F
SSX ASX F
TSX/Bsx F
Hn. 1.2 F
3.4 F
Tpt. 1.2 F
3 F
1.2 Tbn. B
B F
Evc Tba F
DB F
Pno. 5 4 F
Trmp. 1 F
2 F
3 F
4 F
5.6 ff 1.r. ff f cresc. grad. ff cresc. grad. ff cresc. grad. ff mf f cresc.

(slowing) - - -

intempo

74. (8va) - - -

75.

76.

77.

78.

79.

80.

slowing...

65.

Picc

Fl. 1,2

Ob. 1,2

Ebd

Cl. 1,2

Cl. 3

Bcl

Cbscl

Bn 1,2

Bn C

SSx

ASX 1,2

TSX BSX

Hn. 1,2

Hn. 3,4

Tht 1,2

Tht 3

Thm B

Ecu

Tba

DB

Pno.

Timp

1

Sn. DDr.

T.DDr.

2

Mba

3

4

5, 6

77.

78.

79.

80.

slowing...

65.

intempo

76.

77.

78.

79.

80.

slowing...

65.

intempo

76.

77.

78.

79.

80.

slowing...

65.

76.

77.

78.

1

2

P.

3

4

5,6

mba.

wait

Lg. sus. PP

Cym. I.v

B.Dr. fu

Timp. mal. P fade

89. 90. 91. *slowing...* 92. 93. *in tempo* 94. 95.

Picc. 1
 Fl. 1/2 4
 Ob. 1/2
 Shcl.
 Cl. 1/2 3
 Bcl.
 CBcl.
 Bn. 1/2
 SSX
 ASX 1/2
 TSX
 BSX

1.2 Hn. 1
 3.4 (1)
 Tpt. 1-3
 1.2 Thn.
 B
 En Tha
 DB
 Hp.
 Pno.
 Timb
 1
 2
 3
 4
 5.6

68. 96.

96.

97.

98.

ten.

89

faster, urgent

101.

102.

103.

104.

105.

106.

107.

108.

109.

69.

Picc. { B3

Fl. 1.2 { D2

Ob. 1.2 { G

Ebd. { B

Cl. 1.2 { F

Cl. 3 { B

Bcl. { D

CBCl. { A

Bn. 1.2 { G

CBn. { D

SSX { B

ASX 1.2 { F

TSX BSX { D

Hn. 1.2 { B3

Hn. 3.4 { B2

Tpt. 1.2 { F

Tpt. 3 { B

Tbn. 1.2 { D

BTbn. { B1

Eur. { B

Tba. { D

DB { B

Hp. { B3

Hp. { B2

Pno. { B

Timp. { B

1 { B

2 { B

3 { B

P. { B

4 { B

5,6 { B

70. [10] 111. 113. 113. 114. 115. 116. slowing

slowing

116.

117.

118.

$$119. \quad b = ca72 \quad \boxed{120}$$

121

122

123.

71.

Picc

Fl. 1,2

Ob. 1,2

Skl

1,2 Cl.

3

BCL CBL

Bn CBn

SSX

ASX 1,2

TSX BSX

1,2 Hrn.

3,4

1,2 Tpt.

3

Thm. BThm

En Tba

DB

Hp.

Pno.

Trmp.

1

2

3

4

5,6

dim.

PP

vibe mtr. off 1.v.

p Red sempre

72. 124. 125. 126. 127. 128. 129. 130. 131.

This image shows a single page of handwritten musical notation on a standard five-line staff. The notation is organized into several sections, each with its own unique set of markings. At the top, there are sections for Picc., Fl. 1.2, ob. 1.2, Eb cl., Cl., Bcl., C Bcl., Bn., SSX, ASX 1.2, TSX, BSX, Hn. 1.2, Hn. 3.4, TPT. 1.2, TPT. 3, Thm., En Tba, DB, Hp., Pno., and Temp. The notation includes various musical symbols such as clefs, rests, and dynamic markings like 'pp' and 'f'. The page is filled with dense musical information, likely a score or part of a larger musical work.

74.

140

141

142

accel. abit... $\delta = 76$

144.

145.

146

147 -

Picc.

Ft. 1,2

Ob. 1,2

Eb Cl.

Cl. 1,2

3

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

Bn. 1,2

C

SSX

ASX 1,2

TSX B.SX

Hn. 3,4

Tpt. 1,2,3

Thm. 1,2

B

Eu Tba

DB

Pho.

Timp. 1

2

P. 3,4

5

6

slowing... 75.

148. 149. 150. 151. 152. 153. 154. 155. 156. 75.

Picc. { G
F_{1.2} { G
Ob_{1.2} { G
Sbcl { G
1.2 { G
Cl. 3 { G
BCL/CBC { G
1.2 { G
Bn { G
C { G
SSX { G
ASX 1.2 { G
TSX/BSX { G
1.2 { G
Hn { G
3.4 { G
1. TPT { G
2.3 { G
1.2 { G
Thm B { G
Euph. { G
Tba { G
DB { G
Pno. { G
Tim. { G
1. G
2. G
3.4 P.
5. G
6. G

2. Sn. Dr.
Pcresc.
ffp

ffp

This is a handwritten musical score for orchestra and percussion. The score is organized into two systems of six staves each. The top system includes Picc., F_{1.2}, Ob_{1.2}, Sbcl, 1.2, Cl. 3, BCL/CBC, 1.2, Bn, C, SSX, ASX 1.2, TSX/BSX, Hn, 3.4, 1. TPT, 2.3, 1.2, Thm B, Euph., Tba, DB, Pno., Tim., and 1., 2., 3.4 P. The bottom system includes 5. and 6. The score features various musical markings such as dynamics (e.g., f, ff, crescendo, decrescendo), articulations (e.g., accents, slurs), and performance instructions (e.g., 'slowing...', 'ffp'). The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings for woodwind and brass instruments. The score is dated '148.' through '156.' and ends with a tempo marking of '75.'

in tempo

76. 157. 158. 159. 160. 161. 162.

Picc. { *bra* *modim.* *modim.* *modim.* *modim.* *modim.* *modim.*

Fl. 1.2 { *modim.* *modim.* *modim.* *modim.* *modim.* *modim.* *modim.*

Ob. 1.2 { *modim.* *modim.* *modim.* *modim.* *modim.* *modim.* *modim.*

Eb Cl. 1.2 { *modim.* *modim.* *modim.* *modim.* *modim.* *modim.* *modim.*

Cl. 3 { *modim.* *modim.* *modim.* *modim.* *modim.* *modim.* *modim.*

B cl. { *a2* *a2* *a2* *a2* *a2* *a2* *a2*

C B cl. { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Bn. 1.2 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

C { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

S Sx { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

ASX 1.2 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

TSX BSX { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Hn. 1.2 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

3.4 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Tpt. 1 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Tpt. 2.3 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Tbn. 1.2 { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

B { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

En. { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Tba { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

OB. { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Pno. { *b2* *b2* *b2* *b2* *b2* *b2* *b2*

Timp. { *ff* *ff* *ff* *ff* *ff* *ff* *ff*

1 { *ff* *ff* *ff* *ff* *ff* *ff* *ff*

2 { *ff* *ff* *ff* *ff* *ff* *ff* *ff*

3.4 { *ff* *ff* *ff* *ff* *ff* *ff* *ff*

5 { *ff* *ff* *ff* *ff* *ff* *ff* *ff*

6 { *ff* *ff* *ff* *ff* *ff* *ff* *ff*

163. 164. 165. 166. 167. 168. 169. 77.

Picc. 2(2va) 4 2 4 4

Fl. 1.2 2 4 2 4 2 4 2 4

Ob. 1.2 (2va) 2 4 2 4 2 4 2 4

Sb Cl. 2 4 2 4 2 4 2 4

Cl. 1.2 2 4 2 4 2 4 2 4

3 2 4 2 4 2 4 2 4

B.C. 2 4 2 4 2 4 2 4

C.B.C. 2 4 2 4 2 4 2 4

Bn. 1.2 (1b) 2 2 2 2 2 2 2 2

C.Bn. 2 2 2 2 2 2 2 2

SSX 2 2 2 2 2 2 2 2

ASX 1.2 2 2 2 2 2 2 2 2

T.SX 2 2 2 2 2 2 2 2

1.2 2 2 2 2 2 2 2 2

Hn. 3.4 2 2 2 2 2 2 2 2

1.2 2 2 2 2 2 2 2 2

Th. 1 2 2 2 2 2 2 2

2.3 2 2 2 2 2 2 2 2

1.2 2 2 2 2 2 2 2 2

Thm. 3 2 2 2 2 2 2 2 2

DB 2 2 2 2 2 2 2 2

Eu. 2 2 2 2 2 2 2 2

Tha 2 2 2 2 2 2 2 2

(Cemb) 2 2 2 2 2 2 2 2

DB 2 2 2 2 2 2 2 2

Puv. 2 4 2 4 2 4 2 4

Timpani 2 2 2 2 2 2 2 2

1 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

P. 3.4 2 2 2 2 2 2 2 2

5 2 2 2 2 2 2 2 2

6 2 2 2 2 2 2 2 2

xyl. f

vib. f

Lg. Sus. Cym.

Sn. Dr. f

stf

78. (170) 171. 172. 173. 174. 175. 176. slowing...ten.

Slower ad lib.
177. 178.

178.

179.

180 slowing slowly breath
a lot... ten, 181: slowing, 182.
ten, quite slowin

even slower
34. 185.

79.

Handwritten musical score page 22. The score consists of eight staves, each with a unique set of clef and key signature. The instruments listed on the left are: Hn. (two staves), Tpt. (two staves), Tm. (two staves), En Tha (one staff), DB (one staff), Pno. (one staff), and Timb (one staff). The Pno. staff includes dynamics such as p , f , ff , and pp . The Timb staff includes dynamics such as ff , ff , and ff .

	186.	187.	188.	189.	190	ten... in tempo 191.
Picc.						
F ₁ .2						
ob. 1.2						
Eb cl.						
C _{1.2}						
C ₃						
Bcl						
CBCl						
B _{1.2}						
C						
SSx						
ASx 1.2						
TSX						
BSx						

1.2 { *1. Solo*

Hn. PP $\frac{1}{2}$

3.4 { $\frac{5}{4}$ $\frac{1}{2}$, $\frac{1}{2}$

T.M. { $\frac{4}{4}$ θ

2.3 { $\frac{4}{4}$ θ

1.2 { $\frac{9}{8}$

Thm. { $\frac{9}{8}$

B { $\frac{9}{8}$

Ec { $\frac{9}{8}$

Tba { $\frac{9}{8}$

DB { $\frac{9}{8}$

, ten... in tempo

Pno. {

5

4

mp 6

F

Ped. sempre

Tempo

1

2

3,4

5

6

192. 193. 194. 195. 196. 197. 198.

Oboe 1 (1.2)
Oboe 3
Bassoon
Bassoon/C. Bassoon
Horn 1
Pno. (Ped.)
Mbas

Horn 1
Pno. (Ped.)

Horn 1
Pno. (Ped.)

Horn 1
Pno. (Ped.)

199. [200] 201. 202. 203. 204.

Horn 1
Pno. (Ped.)

82.

III.

$\text{J} = 92$

1. 2. 3. 4. 5.

S. SX. $\frac{4}{4}$

Pno. $\frac{4}{4}$

(Ped. and bib.)

ff Ped. Sub. Ped.

6. 7. 8. 9. 10. S. SX. P cresc. grad.

ff $\# \pm 5$ cresc. grad.

11. 12. 13. 14. 15. 16. f dim. P

$\# \pm 5$ f $\# \pm 5$ dim. P

Ped. Ped.

17. 18. 19. 20. 21. $\frac{2}{4}$ $\frac{2}{4}$

f Ped. Ped. Ped. Ped. ped.

cresc. Ped. Ped. Ped. Ped.

22. 23. 24. 25. $\frac{2}{4}$ $\frac{2}{4}$

cresc. f Ped. Ped.

26. 27. 28. 29. $\frac{2}{4}$ ff ff ff ff

($\#$) p. $\frac{4}{4} \# 0$ $\frac{2}{4} \# 0$ $\frac{2}{4} \# 0$ Ped.

30.

31. $\#$

32. $\frac{3}{4}$

33. $\frac{4}{4}$

34. $\frac{5}{4}$

35. $\frac{6}{4}$

36. $\frac{3}{4} ff$

37. $\frac{5}{4}$

38. $\frac{7}{4}$

39. $\frac{6}{4}$

40. $\frac{3}{4}$

41. $\frac{5}{4}$

42. $\frac{7}{4}$

43. $\frac{8}{4}$

44. $\frac{9}{4}$

45. $\frac{6}{4}$

46. $\frac{6}{4}$

47. $\frac{6}{4}$

48. $\frac{4}{4}$

49. $\frac{4}{4}$

(50)

51.

52.

53.

54.

55.

56.

57.

58.

59.

(60)

IV.

"we flew through the gears hearing them rush under us" - W.S. Merwin

85

86.

5. 6. 7.

2 2

Picc.
Fl. 1.2
ob. 1.2
Ebcl.
Cl. 3
BCL
CBC
Bn.
C
SSX
ASX 1.2
TSX
BSX
Hn. 1.2
3.4
Tpt. 1.2
3
Thm. 1.2
B
Ecu
Tba
DB
Pno.
Timps 1
2
3.4
P.

8.

9.

(10)

87.

Picc. { 6 2 | 3 | 4 |

Fl. 1,2 { 2 | 2 | 2 |

Ob. 1,2 { 2 | 2 | 2 |

Ebcl { 6 | 6 | 6 |

Cl. 1,2 { 2 | 2 | 2 |

Cd. 3 | 3 | 3 |

Bcl. 9 | 9 | 9 |

CBcl { 9 | 9 | 9 |

Br. 1,2 { 9 | 9 | 9 |

C 9 | 9 | 9 |

SSX { 2 | 2 | 2 |

ASX 1,2 { 2 | 2 | 2 |

TSX BSX { 9 | 9 | 9 |

Hn. 1,2 { 2 | 3 2 | 4 | stagger breathing

3,4 { 2 | 2 | 2 | cresc. grad.

Tpt 1,2 { 2 | 2 | 2 | cresc. grad.

3 { 2 | 2 | 2 |

Thn. 1,2 { 2 | 2 | 2 | cresc. grad.

B 2 | 2 | 2 |

Sax 9 | 9 | 9 |

Tbn. 2 | 2 | 2 |

DB 2 | 2 | 2 |

Pno. { 2 | 3 | 4 |

2 | 2 | 2 |

Tim. 2 | 2 | 2 |

1 2 | 2 | 2 |

2 2 | 2 | 2 |

P. 3,4 { 9 | 9 | 9 |

5 2 | 2 | 2 |

6 H | 2 | 2 |

88. 11.

12.

13.

Picc. {  

Fl. 1,2 {  

Ob. 1,2  

Sax {  

Cl. {  

Bn {  

C {  

SSX {  

ASX {  

TSX {  

Hn. {  

3,4 {  

TPT {  

1,2 {  

Thm {  

Sn {  

Tba {  

DB {  

Pho. {  

Timp { 

1 {

2 {

3,4 {

5 {

6 {

14. 15. 16. 17.

Picc.

Fl. 1.2

Ob. 1.2

Sh.Cp. 1.2

Cl. 3

B.CL/CCL 1.2

B.M. C

SSX

ASX 1.2

TSX/BSX

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Thm. 1.2

Thm. 3

En

Tba

DB

Pno.

Tim.

P. 1

P. 2

P. 3,4

P. 5

P. 6

90. 18.

19.

[20]

Picc. { 6

F. 1.2 { 6

Ob. 1.2 { 6

EbCl { 6

C. 1.2 { 3

BCL { 6

cBCL { 1.2

Bn { C

SSX { 6

ASX. 1.2 { 6

TSX { 6

BSX { 6

Hn. 3.4 { 6

Tpt. 1.2 { 6

Th. 3 { 6

Thm. B { 6

En. Tba { 6

DB { 6

Pno. { 6

Tim. { 6

P. 1 { 6

2 { 6

3.4 { 6

5 { 6

6 { 6

21.

22.

23.

91.

Picc. { 2 4 *ora* - - - - -

F. 1.2 { 2 $\#$ - - - - -

Ob. 1.2 { $\#$ - - - - -

S. 1.2 { $\#$ *ora* - - - - -

C. 1.2 { $\#$ $\#$ - - - - -

3 { 2 - - - - -

B.C.P. { 2 - - - - -

C.B.C.U. { $\#$ cresc. - - - - -

B. 1.2 { $\#$ - - - - -

C. { 2 - - - - -

SSX { $\#$ $\#$ - - - - -

A.SX 1.2 { $\#$ - - - - -

T.SX { $\#$ - - - - -

B.SX { $\#$ - - - - -

1.2 { 2 $\#$ $\#$, HP - - - - -

Hn. 3.4 { 2 $\#$ $\#$ - - - - -

1.2 { $\#$ $\#$ - - - - -

Tpt. 3 { $\#$ *open* - - - - -

1.2 { 2 - - - - -

Thn. B { 2 - - - - -

Em { 2 - - - - -

Tba { $\#$ cresc. - - - - -

DB { $\#$ cresc. - - - - -

Pho. { 2 4 - - - - -

Tim. { 2 4 - - - - -

1 { 2 - - - - -

2 { 2 - - - - -

P. 3.4 { $\#$ - - - - -

5 { 2 - - - - -

6 { 2 - - - - -

92. 24. 25. 26. 27.

Picc.
Fl. 1.2
Ob. 1.2
Eb Cl.
1.2
Cl.
3
B.C.
BCt.
1.2
Bn. C
SSX
ASX
1.2
TSX
BSX
1.2
Hn.
3.4
1.2
Tpt.
3
1.2
Thm.
B
Euph.
Tba
DB
Pno.
Timp.
1
2
3.4
5
6

28.

29.

93.

Pcc. 8va
 Fl. 1.2 2.
 Ob. 1.2 2.
 Svc
 1.2 2.
 Cl. 3
 BCL CBL
 1.2 2.
 Bn C
 SSX
 ASX 1.2
 TSX BSX
 1.2 Hn. 3.4
 TPT 3
 Thm. B
 En Tha
 DB HP
 Pno.
 Timp. 1
 2
 P. 3.4
 5
 6

The score consists of six systems of music, each with six staves. The instruments are grouped by system as follows:

- System 1:** Pcc., Fl. 1.2, Ob. 1.2, Svc, Cl. 3, BCL CBL.
- System 2:** Bn C, SSX, ASX 1.2, TSX BSX.
- System 3:** Hn. 3.4, TPT 3, Thm. B.
- System 4:** En Tha, DB HP, Pno.
- System 5:** Timp. 1, 2, P. 3.4.
- System 6:** P. 5, 6.

 Each staff includes dynamic markings such as p , f , ff , fff , and #f . Specific performance instructions like "nodim." and "only - nodim." are also present. Measures are numbered 1 through 4 above the staves.

Lg. Sus. Cym
 inf
 f only - nodim

94. 31. (B1a) 32. 33.

Picc. { $\#D'$
C (B1a) -
Fl. 1.2 { $\#D'$
C
ob. 1.2 { $\#D'$
C (B1a) $\#D'$
Eb Cl. { $\#D'$
C
Cl. 1.2 { $\#D'$
C
3 { $\#D'$
C
BCL CBL { $\#F'$
C
Bn. 1.2 { $\#D'$
C
C { $\#D'$
C
SSX. { $\#D'$
C
ASX 1.2 { $\#D'$
C
TSX BSX { $\#D'$
C
1.2 { $\#D'$
Hn. 3.4 { $\#D'$
C
1.2 { $\#D'$
THT 3 { $\#D'$
C
1.2 { $\#D'$
Thm. B { $\#D'$
C
Eun Tha { $\#D'$
C
DB { $\#D'$
C
Pno. { $\#D'$
C
Tim. { $\#D'$
C
1 { $\#D'$
C
2 { $\#D'$
C
3,4 { $\#D'$
C
5 { $\#D'$
C
6 { $\#D'$
C

34. (8va) 35. 36. 95.
 Picc. Fl. 1.2 Ob. 1.2
 Ebcl. 1.2 Cl. 3 BCL CBL
 Bn. C SSX ASX 1.2 TSX BSX
 Hn. 3.4 TnT 1.2 Thm. B ECU Tba DB
 Pno. Timp. 1 2 P. 3.4 5 6

Measures 34-36 show a complex musical score for a large orchestra. The score includes parts for Picc., Fl. 1.2, Ob. 1.2, Ebcl. 1.2, Cl. 3, BCL, CBL, Bn., C, SSX, ASX 1.2, TSX, BSX, Hn. 3.4, TnT, Thm. B, ECU, Tba, DB, Pno., and Timp. 1-6. Measure 34 features sustained notes with dynamic markings like (8va), ff, and ff. Measure 35 shows a transition with various dynamics including ff, f, and p. Measure 36 concludes with a final dynamic ff. The score is divided into four systems by vertical lines, with measure numbers 34, 35, 36, and 95 indicated at the top right. The page number 41 is also present in the top right corner.