

Percy Aldridge
GRAINGER

THE WARRIORS

Music to an Imaginary Ballet
(1916)

Study Score
Partitur

SERENISSIMA MUSIC, INC.

For Frederick Delius, in admiration and affection

THE WARRIORS

Music to an imaginary ballet

by

PERCY ALDRIDGE GRAINGER

PROGRAM-NOTE:

"The Warriors", which is dedicated to Frederick Delius, was begun in London in December 1913 and ended in San Francisco in December 1916, the bulk of it being composed in London and New-York City.

No definite program or plot underlies the music, though certain mind-pictures set it going. Often the scenes of a ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and places are spirited together for an orgy of war-like dances, processions and merry-makings set broken, or accompanied, by amorous interludes; their frolics tinged with just that faint suspicion of wistfulness all holiday gladness wears. I see the action of the ballet shot thru, again and again, with the surging onslaughts of good-humoredly mischievous revellers who carry all before them in the pursuit of voluptuous pleasures. At times the lovers close at hand bear from afar the proud passage of harnessed fighting-men, and for the final picture I like to think of them all lining up together in brotherly fellowship and wholesale animal glee; all bitter and vengeful memories vanished, all hardships forgot; a sort of Valhalla gathering of childishly overbearing and arrogant savage men and women of all the ages; — the old Greek heroes with fluttering horse-haired helms; shining black Zulus, their perfect limbs lit with fire-red blossoms; flax-haired Vikings clad in scarlet and sky-blue; lithe bright Amazons in windswept garments side by side with squat Greenland women in ornately patterned furs; Red Indians resplendent in bead-heavy dresses and negrito Fijians terrible with sharks' teeth ornaments, their woolly hair dyed pale ochre with lime; graceful cannibal Polynesians of both sexes, their golden skins wreathed with flowers and winding tendrils; — these and all the rest arm in arm in a united show of gay and innocent pride and animal spirits, fierce and exultant.

Percy Aldridge Grainger

ANALYSIS:

Fifteen distinct themes and motifs (none of them of a traditional or popular origin, and none of them used as "leit-motifs" or with any "program-music" significance of any kind) occur during the eighteen minutes duration of the work, in which, though cast in one continuous movement, the following divisions of mood and tempo are clearly marked and easily traced:

1. Fast. Martial or dance-like in character.
2. Slow and languorous.
3. Fast. Begins in the dance spirit but gradually becomes broader and more "flowing" in style. In this section most of the thematic material of the entire work is subjected to various kinds of treatment and development.
4. Slow pastoral melody on the bass oboe, accompanied by tremolo of muted strings and by a staccato organ-palut consisting of harp harmonics and piano strings struck by marimba mallets.
5. Slow languorous music (similar to section 2) on the platform. At the same time snatches of quick martial music are faintly heard from behind the platform.
6. Dance orgy, beginning very gently but working up to a high pitch of commotion and excitement. During this section (as also in section 8) there is considerable "double-chording" — different instrumental groups simultaneously playing different chord passages that pass thru, above and below each other and are harmonically independent of each other.
7. Climax. The chief theme of the composition is given forth slowly and majestically by the full orchestra.
8. The dance orgy is resumed with vigor, but is broken off suddenly while at its height, whereupon the work ends with an abrupt anticlimax.

Percy Aldridge Grainger.

Für Frederick Delius in liebevoller Bewunderung

DIE KRIEGER

Musik zu einem imaginären Ballett

von

PERCY ALDRIDGE GRAINGER

FÜR PROGRAMME:

„Die Krieger“ wurden im Dezember 1913 in London begonnen und im Dezember 1916 in San Francisco beendet. Der grösste Teil des Werkes wurde in London und New-York geschaffen. Es ist Frederick Delius gewidmet.

Der Musik liegt keine bestimmte programmathe Handlung zu Grunde, wenn mir auch gewisse Vorstellungen als Anregung vorschwebten. Oft spielten sich vor meinem geistigen Auge Szenen einer Pantomime ab, in der die Geister kriegerischer Männer- und Frauengestalten aller Zeitalter und Länder sich zu Orgien, Kriegstänzen, Prozessionen und Belustigungen vereinigten, die von erotischen Zwischenspielen begleitet oder unterbrochen werden und deren fröhliches Treiben von jenem leisen Schimmer der Wehmut durchzogen ist, die jeder Vergnügungssucht innewohnt. Ich denke mir, dass die Handlung des Balletts immer und immer wieder von den ungestümen Angriffen neckisch gutmütiger, schwellender Scharen durchbrochen wird, die alles vor sich herreiben auf der Jagd nach wohlthätigen Freuden. Manchmal erschallt den Liebespaaren im Vordergrund das Lärmen in der Ferne vorbeiziehender geharnischter Krieger, und für das Schlussbild stelle ich mir vor, wie sich diese kindlich stolzen und wild trotzig männlichen und weiblichen Kriegertypen aller Zeitalter in brüderlicher Kameradschaft und naturentspringender Fröhlichkeit zu einer Walhalla-ähnlichen Gemeinschaft zusammenscharen, aus welcher jegliche rachsüchtige Gedanken verbannt sind, in welcher alle Erinnerungen an Mühsale vergessen werden. Die Helden des alten Griechenlandes mit flatternden Rosschweiften auf den Helmen; schwarzglänzende Zulus, ihre vollendet schönen Glieder mit feuerroten Blüten geschmückt; flachshauartige Wikinger in Scharlach und Aszurlau; schnelle geschmeidige Amazonen in flatternden Gewändern in bunter Reihe mit in reich gemusterte Pelze gekleideten untersesten Grönländfrauen; Indianer in perlenschwerer Lederbekleidung; Fidschi-Insulaner mit Schrecken erweckendem Schmuck aus Haifischzähnen am Halse, ihr wolliges Haar gelblichweiss mit Kalk gefärbt; anmutige polynesishe Kannibalen beiderlei Geschlechts usw. Diese alle Arm in Arm bieten vereint ein Bild freudig-harmlosen Stolzes und trotzig-frohen Uebermuts.

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ANALYSE:

In dem 18 Minuten dauernden Werk erscheinen 15 unterschiedliche Themen und Motive, von denen keines volkstümlichen Ursprungs ist oder als „Leitmotiv“ oder im Sinne von „Programmmusik“ verwendet wird.

Obgleich die Komposition aus einem einzigen Satz besteht, machen sich doch die folgenden Teile nach Stimmung und Tempo klar bemerkbar:

1. Schnell, Kriegerischer oder tanzartiger Charakter.
2. Langsam und schmachkend.
3. Schnell. Anfänglich tanzartig, aber allmählich in einen fließenden Satz übergehend. In diesem Teil kommt fast das gesamte thematische Material des Werkes zu mannigfaltiger Entwicklung und Verwertung.
4. Langsame ländliche Melodie der Bass-Oboe, die von tremolierenden gedämpften Streichern begleitet wird, sowie von einem aus Harfenflageolets bestehenden und auf den Klaviersaiten mit Marimbasmählgeln geschlagenen Staccato-Organpunkt.
5. Langsame, schmachkende Musik (ähnlich wie bei 2), auf dem Podium, zugleich Bruchstücke von Klängen einer schnellen kriegerischen Musik, leise hinter dem Podium.
6. Tanzorgie, anfänglich sehr zart, aber anwachsend bis zu heftiger Erregung. In diesem Teil werden von in verschiedenen Höhen und Tiefen liegenden Instrumentengruppen von einander vollständig unabhängige Akkordpassagen gleichzeitig zu Gehör gebracht.
7. Höhepunkt. Das Hauptthema des Werkes erklingt langsam und majestätisch vom vollen Orchester.
8. Die Tanzorgie setzt mit Macht wieder ein, bricht aber im vollen Zuge plötzlich ab, worauf das Werk mit einer unvermittelten Anticlimax schliesst.

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To Conductors.

Any or all of the instruments marked "ad lib." can be left out.

The 2nd and 3rd conductors can be dispensed with, if desired, along the lines indicated on pages 78, 82, 89 of the score.

The music for 6 brass instruments behind the platform can be left out entirely, if, for any reason, it should prove impracticable or ineffective (see page 82 of the score).

The 3 pianos, celesta, xylophone, wooden marimba, glockenspiel, bar piano (or steel marimba), bell piano (or staff bells), tubular bells and harps are intended to form a large percussion and plucked-string group able to hold its own, in tonal strength, with any one of the other orchestral groups (woodwind group, brass group, string group). Should, however, it prove impossible to obtain or adequately perform upon the more unusual of the percussion instruments any or all of them can be left out, since the 3rd piano part embodies practically all the music allotted to these instruments.

The compass of the "steel marimba" is supposed to be and 3 players are needed on this part. It would be preferable (because of the far greater clarity thus obtainable) to play this part (with 1 player) on a "bar-piano", by which is meant a rather larger and more strongly-toned "steel marimba" (metal bars of glockenspiel or steel marimba shape with, if possible, a compass of stop on modern organs, and softer set of actions (like a celesta or piano).

A good substitute for the bar-piano is the "Dulcitone" (made by Thomas Machell & Sons, Glasgow, Scotland), which consists of tuning forks operated by a keyboard action, has a compass of and a damper pedal attachment, is light, compact and portable. This "dulcitone" can be used with effect where the bar-piano is not available.

The compass of the "staff bells" (similar to those "Swiss bells" used by hand-bell ringers and not unlike locomotive or fire-engine bells in shape,) is supposed to be and 3 players are needed on this part. It would be preferable (because of the far greater clarity thus obtainable) to play this part (with 1 player) on a "bell-piano", by which is meant a similar range of these same staff bells equipped with a harder and softer set of hammers operated from a key-board and with damper and damper pedal actions.

All passages in the score marked "steel marimba" can be played on the "bar-piano" or "dulcitone", all passages marked "staff bells" can be played on the "bell-piano"; but passages marked "bar-piano" should not be played on the "steel-marimba", and passages marked "bell-piano" should not be played on the "staff-bells". The tubular bells are supposed to have a compass of and should, if possible, be equipped with harder and softer hammers operated from a key-board, and with damper and damper pedal actions.

The instructions in the score and parts anent the mallets to be used for the percussion instruments should be strictly followed. "Hard" means hard mallets of wood, hard rubber, etc. "Medium" or "Med." means medium hard mallets (wooden mallets thinly covered with wool, leather, etc.) such as Deagan's No. 2016 or the leathern tip of Deagan's No. 2017. "Soft" means soft mallets (wooden mallets thickly covered with wool or other soft material) such as Deagan's No. 2019.

There must be markedly noticeable contrasts between the tonequalities produced by the various kinds of mallets and it is of particular importance that "hard" mallets should never be used where "medium" or "soft" are prescribed, nor "medium" used where "soft" are called for.

The 3 piano parts are intended for exceptionally strong, vigorous players. If pianists of sufficient strength cannot be procured do not hesitate to double or even treble on each piano part (using 6 pianists on 6 pianos, or 9 pianists on 9 pianos, instead of 3 pianists on 3 pianos), especially in the louder passages.

Percy Aldridge Grainger.

Für den Dirigenten.

Beliebige oder alle mit „ad lib.“ bezeichnete Instrumente dürfen weggelassen werden.

Auf Dirigenten II und III kann verzichtet werden in der auf den Seiten 78, 82 und 89 angedeuteten Weise.

Sollte die von 6 Blechbläsern auszuführende Musik hinter dem Podium aus irgend welchen Gründen unausführbar oder nicht wirkungsvoll sein, so kann sie ganz ausgelassen werden. (Siehe Seite 82 der Partitur.)

Die 3 Klaviere, Celesta, Xylophon, Bass-Xylophon, Glockenspiel, Bass-Glockenspiel, Glockenklavier oder becherförmige Glocken, Röhrenglocken und Harfen bilden zusammen eine Schlagzeuggruppe, die stark genug sein sollte, um als klangliches Gegengewicht zu einer der anderen Orchestergruppen (Holzbläsergruppe, Blechgruppe, Streichergruppe) dienen zu können.

Sollte es aber eine Unmöglichkeit sein, die ungewöhnlicheren Schlagwerkinstrumente zu beschaffen und zu bemeistern, so können beliebige oder sämtliche dieser Instrumente weggelassen werden, um so eher, als die Stimme des 3. Klaviers, das ganze musikalische Material enthält, das den ungewöhnlicheren Schlagwerkinstrumenten anvertraut ist.

Der Umfang des Bass-Glockenspiels ohne Klaviatur („Steel Marimba“) ist Dieses Instrument erfordert 3 Spieler.

Weit bessere Resultate, besonders in Bezug auf harmonische Klarheit, können aber mit nur einem Spieler auf einem grösseren, umfangreicheren Bass-Glockenspiel („Bar-piano“) erzielt werden, wenn dieses Instrument mit Klaviatur (auf 2 Reihen von Hämmern einwirkend, von denen die einen härter, die anderen weicher sind), Dämpfer und Dämpferpedal (wie bei Celesta oder Klavier) versehen ist. Dieses „Bar Piano“ hat folgenden Umfang:

Als guter Ersatz für das Bar-Piano ist der von Thomas Machell & Sons in Glasgow (Schottland) hergestellte „Dulcitone“ zu empfehlen. Dieses Instrument besteht aus Stimmgabeln mit Klaviatur, hat einen Umfang von pedal; ferner ist es klein, leicht und tragbar. Dieser „Dulcitone“ kann mit guter Wirkung verwendet werden, wo ein Bass-Glockenspiel nicht aufzutreiben ist.

Der Umfang der becherförmigen „Staff bells“ (die mit Handglocken eng verwandt sind) ohne Klaviatur ist: Dieses Instrument erfordert 3 Spieler.

Weit bessere Resultate, besonders in Bezug auf harmonische Klarheit, sind aber bei nur einem Spieler zu erzielen, wenn diese selben Glocken, in gleichem Umfang, mit einer Klaviatur (auf 2 Reihen von Hämmern einwirkend, die einen härter, die anderen weicher), Dämpfer und Dämpferpedal versehen sind; dieses Instrument wird „Bell-Piano“ genannt.

Alle in der Partitur mit „Steel Marimba“ bezeichneten Stellen sind auf dem „Bar-piano“ zu spielen, falls letzteres vorhanden ist und das „Steel Marimba“ vertritt. Dagegen dürfen die mit „Bar-piano“ bezeichneten Stellen auf dem „Steel Marimba“ nicht ausgeführt werden.

Alle in der Partitur mit „Staff Bells“ bezeichneten Stellen sind auf dem „Bell-piano“ (oder „Dulcitone“) zu spielen, falls letzteres vorhanden ist und die „Staff Bells“ vertritt. Dagegen dürfen die mit „Bell-piano“ bezeichneten Stellen auf den „Staff Bells“ nicht ausgeführt werden.

Die Röhrenglocken sollen einen Umfang von haben und wenn möglich, mit Klaviatur (auf 2 Reihen von Hämmern einwirkend, die einen härter, die anderen weicher), Dämpfer und Dämpferpedal versehen sein.

Die in der Partitur sowie in den Stimmen befindlichen Anweisungen in Bezug auf die Schlägel für die Schlagwerk-Instrumente sind genau zu beachten. „Hard“ bedeutet harte Schlägel aus Holz usw.; „Medium“ oder „Med.“ bedeutet mittelharte Mirambaschlägel. (hölzerne Schlägel, mit Wolle oder Leder ziemlich dünn überzogen); „Soft“ bedeutet weiche Mirambaschlägel (hölzerne Schlägel mit Wolle oder anderem weichen Material dick überzogen).

Diese verschiedenen Schlägel, richtig gewählt und verwendet, erzeugen grosse klangliche Kontraste.

Ganz besonders muss darauf geachtet werden, dass nie harte („hard“) Schlägel benutzt werden, wo „medium“ oder „soft“ vorgeschrieben ist, ferner dass nie mittelharte („medium“) Schlägel benutzt werden, wo weiche („soft“) vorgeschrieben sind.

Die 3 Klavierstimmen sind für besonders starke, energische Spieler gedacht. Sollte es unmöglich sein, drei ungewöhnlich kräftige Pianisten für das Werk zu finden, scheue sich der Dirigent nicht, jede Klavierstimme zwei- oder dreifach zu besetzen — also mit 6 Pianisten auf 6 Klavieren oder mit 9 Pianisten auf 9 Klavieren — anstatt der ursprünglich vorgeschriebenen 3 Pianisten auf 3 Klavieren. Besonders bei Fortestellen wäre dies notwendig.

Wo das Wort „added“ („hinzugefügt“) in der Partitur erscheint, bezieht es sich auf eines oder mehrere Instrumente, die sich in die-m Moment zu einem oder mehreren schon vorhandenen und noch fortspielenden Instrumenten gesellen.

Percy Aldridge Grainger.

ORCHESTRATION

1 Piccolo
 2 Flutes
 2 Oboes
 1 English horn
 1 Bass-oboe or heckelphone (ad lib.)
 2 Clarionets
 1 Bass-clarinet
 2 Bassoons
 1 Double-bassoon
 6 Horns
 4 Trumpets
 3 Trombones
 1 Bass Tuba
 4 Kettledrums (1 player)
 Percussion { Side-drum, tambourine,
 (3 players) cymbals, bass drum,
 gong, castagnettes,
 wood-block
 Xylophone
 Wooden Marimba (2 players) (ad lib.)
 Glockenspiel
 Steel Marimba, or bar-piano, or dulcitone
 (ad lib.)
 Staff bells, or bell-piano (ad lib.)
 Tubular bells (ad lib.)
 Celesta
 3 Pianos
 2 Harps
 Strings (1st & 2nd violins, violas, cellos,
 basses)

1 Kleine Flöte
 2 Flöten
 2 Oboen
 1 Altoboe
 1 Bassoboe oder Heckelphon (ad lib.)
 2 Klarinetten
 1 Bass-Klarinette
 2 Fagotte
 1 Kontrafagott
 6 Hörner
 4 Trompeten
 3 Posaunen
 1 Bass-Tuba
 4 Pauken (1 Spieler)
 Schlagwerk { Kleine Trommel, Tambourin,
 (3 Spieler) Becken, Grosse Trommel,
 Tamtam, Castagnettes, Kleine
 Holztrommel
 Xylophon
 Bass-Xylophon (2 Spieler) (ad lib.)
 Glockenspiel
 Bass-Glockenspiel (mit oder ohne Klaviatur)
 oder Dulcitone (ad lib.)
 Runde becherförmige Glocken oder Glocken-
 klavier (ad lib.)
 Röhrenglocken (ad lib.)
 Celesta
 3 Klaviere
 2 Harfen
 Streicher (1. und 2 Violinen, Bratschen, Celli,
 Kontrabässe)

Duration: ca. 18 minutes

First performance: December 26 and 27, 1919

Chicago, Illinois

Chicago Symphony Orchestra

Frederick Stock, conductor

Percy Grainger, piano

This study score is an unabridged reproduction of the "compressed full score" first issued in early 1926 by B. Schott & Söhne, Mainz, plate 31023.

The German translation of instrument designations and performance directions present in the 1926 score have been omitted for this publication.

For Frederick Delius, in admiration and affection

GRAINGER "THE WARRIORS"

Music to an imaginary ballet.
For orchestra and 3 pianos.

Composed 1913-1916

WOOD-WIND

1 Piccolo, 2 Flutes,
2 Oboes, 1 English Horn,
(1 Bass-Oboe [Heckelphone], ad lib.)
2 Clarinets (A), 1 Bass-Clarinet (Bb),
2 Bassoons (Fagotti),
1 Double-Bassoon (Contrafagotto)

6 HORNS (in F)

BRASS

4 Trompets (Bb)

3 Trombones
1 Bass Tuba

PERCUSSION

4 KETTLE-DRUMS
(1 player)

Side-drum, wood-block, tambourine, cymbals,
gong, bass-drum, castagnettes

XYLOPHONE *

WOODEN MARIMBA (ad lib.)
(2 players)

GLOCKENSPIEL **

Tubular bells (ad lib.)
Staff bells, or bell piano (ad lib.)
Bar-piano, or Dulcitone, or Steel Mariamba (ad lib.)

CELESTA *

3 PIANOS

2 HARPS

STRINGS

Violins I
Violins II
Violas
Cellos
Basses
(Contrabassi)

VIVACE (Tempo 1^{mo}) ♩ = 138

FLS. a 2 **CLARS.**

TRT. I

K-DRUM

TAMB. **WOOD-BLOCK (or rim of Side-Drum)**

3 PIANOS a 3 **ff**

HARPS a 2 **ff**

VIOL. I **VIOL. II**

VIVACE (Tempo 1^{mo}) ♩ = 138

AB. Instruments marked * stand one octave below actual pitch; those marked ** 2 octaves below actual pitch. All the other instruments are written at actual pitch, non-transposing.

SERENISSIMA MUSIC, INC.

WOOD-WIND

ff (Oboes added)

Bass Cl, Bb Sn, D-B's'n

HORNS

ff

HORNS

I, III, II, IV *f marc.*

BRASS

f

K-DRUMS

PERC.

CYMB.

f

soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

3/4 2/4 4/4

PIANOS

a 2

I, III *ff*

II *f*

HARPS

gliss.

STRINGS

ff

Va, pizz.

STRINGS

Viols. } *pizz.*
Vas }
Cellos }

Cellos, Bases pizz.

f Bases, pizz.

7

WOOD-WIND

Picc. 8: *ff marc.*

HORNS

III *mp* (senza sord.)

IV *mp* (senza sord.)

V *ff*

VI *ff* con sord.

BRASS

TRPTS. I *mf* (senza sord.) *marc.*

II *f marc.*

III *ff* con sord.

IV *ff*

DRUMS

PERC.

SIDE-DRUM (al ordin.)

XYLO. *hard*

WOOD. MAR. *ff medium*

GLOCK.

ad lib.

STAFF BELLS *hard*

STEEL *med.*

2 MAR. *f*

3

4

CEL.

PIANO I *ff marc.*

PIANO II *mf*

PIANO III *ff*

upper octave also

PIANOS

VI (sempre pizz.) *ff*

VI arco

STRINGS

Vas

WOOD-WIND

OBS. CLARS. 17

mf marc.

HORNS I, II *a 2* *mp*

BRASS TRPTS. I *a 2* *mf*

K-DRUMS

PERC.

XYLO. *med.* *mp*

WOOD. MAR. *soft* *mp*

GLOCK.

ad lib.

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

PIANOS

PIANO I

PIANO II *mf*

HARPS

STRINGS

V.I. *pizz.* *mf*

C'LOS *pizz.* *mf*

BASSES *mf* *pizz.*

Vs. I, II *arco* *mp*

17

FLS, OBS, CLAR. *a. 6*

WOOD-WIND

FLS, OBS, CLARS. *a. 3* *mf* *cresc.*

I HORNS *III* *II* *IV* *mf*

I HORNS *II* *ben tenuto* *IV* *mf*

BRASS

Trombs I, II

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

I, III *a. 2* *ff*

II *ff*

HARPS

a. 2 *ff* *div.*

STRINGS

V. I *f* *pizz.*

V. II *a. 2* *f* *pizz.*

Cellos, pizz.

Basses, pizz.

VIOLS. I, II *arco* *f*

Cellos *pizz.* *mf cresc.*

Basses *pizz.* *mf cresc.*

WOOD-WIND

(Picc, Fls, Obs, Eng-horn, Bass-Ob, Clars)

upper octave also (auch obere Oktave)

WOOD-WIND

HORNS *a 6*
ff marc.

TRPTS. III, IV
a 2
mf marc.

TROMBS.
f

TUBA *mf marc.*

K-DRUMS

PERC.

XYLO.
hard Solo

WOOD. MAR.
(ad lib.)
med. Solo

GLOCK.
ff

ad lib.

STAFF BELLS
ff

STEEL MAR.
soft

CEL.

PIANOS
ff pesante
a 3 div.

HARPS *a 2 ff*

Violin Solo
ff
I, II pizz.

STRINGS
arco
arco
pizz.
Vas, Cellos

PIANO III *ff*
Lower octave also

3/4 4/4

27

WOOD-WIND

HORNS *a 6*

TRPTS. *a 2* *ff*

BRASS

TRBS. I, II *ff*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.) *fff*

GLOCK.

ad lib. *octave also*

CEL.

PIANOS *I, II a 2 div.* *fff* *lower octave also*

HARPS

STRINGS *Vls I, II arco*

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

36

WOOD-WIND

Obs.
Eng. Horn

Fls

Bass-Ob, Bass-Clar,
Bassoons, D-b's'n
I, II, III, IV

HORNS
a 4

V, VI *p cresc.*

BRASS

K-DRUM

SIDE-DR.

CYMB.

pp *molto cresc.*
pp *molto cresc.*
soft drumstick

WOOD-WIND

HORNS

TRPTS. I, II

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

a 3

feroce, to the fore

PIANOS

a 3

gliss. white keys

gliss. white keys

PIANOS

HARPS

STRINGS

Vls. I, II
pizz.

ff STRINGS

Vas

pp

molto cresc.

gliss.

gliss.

gliss.

[illegible]

43

WOOD-WIND

upper octave also

p cresc. subito

HORNS

p cresc. subito *fff*

BRASS

p cresc. subito *fff*

K-DRUMS

SIDE-DR. (kl. Tr.)

PERC.

CYMB. *molto* *fff*

soft drumstick

XYLO. med.

WOOD. MAR. *soft* *fff* *dim.*

GLOCK. *soft* *fff* *dim.*

ad lib.

STEEL MAR. *soft* *fff* *dim.*

CEL. *fff* *dim.*

PIANO I *fff* *dim.*

PIANO II *fff* *dim.*

PIANO III *fff* *dim.*

HARP I *fff* *dim.*

HARP II *fff* *dim.*

Viol. I *p cresc. subito* *fff*

Viol. II *p cresc. subito* *fff*

STRINGS

43

WOOD-WIND

OBOE I Solo
f giocoso e marc., non legato

HORNS I, II, III, IV
sf p sf p sf p sf p sf p sf p

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *hard*

STAFF BELLS *hard*

ad lib.

CEL.

PIANOS

HARPS

STRINGS

CELLOS, BASSES *pp* pizz.

The musical score is arranged in a standard orchestral format. The Oboe I part begins with a solo, marked 'f' and 'giocoso e marc., non legato'. The Horns I, II, III, and IV parts play a rhythmic pattern of eighth notes, marked 'sf p'. The Brass section is silent. The K-Drums and Percussion sections are also silent. The Xylophone, Wood Maracas (ad lib.), Glockenspiel (hard), Staff Bells (hard), Ad lib., Cello, Pianos, Harps, and Strings sections all play a rhythmic pattern of eighth notes, marked 'pp'.

WOODWIND

CLARS. *mp non legato, giocoso*

HORNS

BRASS

TRPT. I Solo *mp poco marc.*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. med.

STEEL MAR. STAFF BELLS med. *mf*

ad lib.

CEL.

PIANOS

PIANO II *mf non legato, giocoso*

PIANO III *f marc.*

mp non legato

HARPS

VIOLS. I, II *pizz.*

f marc.

STRINGS

WOOD-WIND

poco a poco molto cresc.

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

poco a poco molto cresc.

HARPS

STRINGS

Detailed description: This is a page of a musical score, page 17. It features multiple staves for different instruments. The Wood-Wind section has a staff with a treble clef and a key signature of two flats, containing a complex, fast-moving melodic line with many beamed sixteenth notes. The Horns section has a staff with a bass clef, which is currently empty. The Brass section has a staff with a treble clef and a key signature of two flats, containing a melodic line with some rests. The K-Drums, Percussion, Xylophone, Wood/Maracas (ad lib.), Glockenspiel, ad lib., and Cello sections all have empty staves. The Pianos section has a grand staff (treble and bass clefs) with a key signature of two flats, containing a complex, fast-moving melodic line with many beamed sixteenth notes. The Harps and Strings sections have empty staves. The instruction 'poco a poco molto cresc.' is written below the Wood-Wind and Pianos staves.

WOOD-WIND

mf giocoso
Obs., E. Horn

poco a poco molto cresc.

HORNS

BRASS

TRPTS. I *mp stacc.*

IV *mp stacc.* (II) (III)

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

f molto cresc. 8...

PIANO II

mf staccatiss.

molto cresc.

PIANO III also

very roughly and

f cresc. possibile

HARPS

VIOLS. II

mp pizz.

molto cresc.

Vas. pizz. *mf*

VIOLS. I

f pizz.

cresc. possibile

STINGS

Cellos, pizz.

Picc, Fls, Clars.
8

(Picc. added)
8 *cresc. possibile*

WOOD-WIND
Bass-Ob. added
2 lower octaves also
f molto cresc.
Bassoons
molto cresc.
Obs. E. Horn
Bass-Ob.
Bass-Cl.
B's'ns
D-B's'n

HORNS

BRASS
poco a poco molto cresc.
mp stacc.
poco a poco molto cresc.
II *mf stacc.*
III *f stacc.*
ff

K-DRUMS
ff
Solo

PERC.
BIG DRUM
ff

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS
harshly
cresc. possibile
fff

HARPS

STRINGS
f
arco
Basses

66

WOOD-WIND

Bass-Ob, Bass-Cl,
B's'sns, D-B's'n

ff

HORNS

TRPTS. I, II

Flatterzunge

TROMBS. I, II

p *f*

K-DRUMS

TAMB.

CYMB.

f *soft drumstick* *ff*

CAST.

SIDE-DRUM

W-BLOCK (or on rim of Side-Drum)

p *f* *mf*

XYLO.

hard

WOOD. MAR.

med. *ff*

GLOCK.

ad lib.

CEL.

PIANOS

I

f *fff*

II

f *fff*

III

f *fff*

(staccatiss.)

HARPS

STREINGS

Viols. I, II

Vas.

pizz.

ff

pizz.

pizz.

73

WOOD-WIND

CLAR. II
BASS-OB
B'S'N. I *mp espr.*

BASS-CL.
B'S'N. II *mp espr.*

HORNS

BRASS

K-DRUMS

PERC. CAST. *f*

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I Solo *mf* *sf*

PIANOS

HARPS

STRINGS

Viols. I, II *mp*

Vas, Cellos

STRINGS (arco) *ff*
 $\frac{1}{2}$ al ord., $\frac{1}{2}$ col lengo

Viols I, II
Vas. *p*

Cellos, Basses *p*

73

The image displays a page from a musical score, likely for a symphony orchestra. The score is organized into several systems, each corresponding to a different section of the orchestra. The sections and their respective staves are as follows:

- WOOD-WIND:** Includes staves for E. Horn, Bass-Oboe, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. Dynamics include *mp*, *cresc.*, and *mf*.
- HORNS:** Includes staves for Horns I and II. Dynamics include *pp*.
- BRASS:** Includes staves for Trumpets I and II. Dynamics include *con sord.* and *pp*.
- K-DRUMS:** Includes a staff for K-Drums.
- PERC.** Includes a staff for Percussion. Dynamics include *pp* and *soft drumstick*.
- XYLO.** Includes a staff for Xylophone.
- WOOD. MAR. (ad lib.)** Includes a staff for Wood/Maracas (ad libitum).
- GLOCK.** Includes a staff for Glockenspiel.
- CEL.** Includes a staff for Cello.
- PIANOS:** Includes staves for Piano I and Piano II. Dynamics include *pp* and *led.*
- HARPS:** Includes a staff for Harp.
- STRINGS:** Includes staves for Violins I, Violins II, Violas, and Cellos/Double Basses. Dynamics include *mp molto cresc.*, *fappass. molto cresc.*, and *mp*.

The score features various musical notations, including notes, rests, and dynamic markings. The overall layout is clean and professional, typical of a printed musical score.

WOOD-WIND *cresc.* **PICC.** *ff* **8**

HORNS *f* **I, II** *f* **III, IV, V, IV**

BRASS *f* **TRPTS. III, IV** *mp* **TRMB. I** *f*

K-DRUMS *ff*

PERC. *mf*

XYLO. *hard* *ff*

WOOD. MAR. (ad lib.) *hard* *ff*

GLOCK. *hard* *ff*

ad lib. **STAFF BELLS** *hard* *ff*

STEEL MAR. *med.* *ff*

CEL. *ff*

PIANOS *ff* **PIANO III** *ff*

HARPS *gliss.* *a 2* *gliss.*

STRINGS *mf* **Viols. II** *pizz.* *mf* **Viols. I, II** *f* **STRINGS** *arco* *f* **Cellos, pizz.** *mf* **Cellos, Bases**

81

mp molto cresc.

Picc. Fl. (a 2)

Cls. (a 2) *mp molto cresc.*

WOOD-WIND

OBS. *ff*

HORNS *a 6*

TRPTS. I, II *con sord.*

K-DRUMS

PERC. *CYMB. soft drumstick pp*

XYLO. *hard*

WOOD. MAR. *ppp soft*

GLOCK. *hard ppp*

ad lib. *STAFF BELLS hard med. ppp molto cresc.*

STELL MAR. *soft pp molto cresc.*

CEL. *pp con Ped.*

lower octave also

PIANOS

I *ff*

II *ff*

III *ff*

PIANOS

HARPS

VIOLS. I, II *mf*

VIOLAS, CELLOS *f cresc.*

8

WOOD-WIND

BASSOONS, D. BASSOON

a 3 *mp*

HORNS

ff

I, III *espr.* *mp*

II, IV *p*

BRASS

TRPTS. *senza sord.* *II* *ff*

III, IV *ff*

TRBS. *ff*

K-DRUMS

ff

TAMB. *fff*

PERC. *fff*

BASS DR. *fff*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

TUB. BELLS (hard)

STEEL MAR. (soft)

CEL.

ff

PIANOS

PIANOS I, II a 2 *mp espr., tranquillo (Vistesso tempo)*

HARPS

gliss. *a 2* *gliss.*

STRINGS

Viols. I, II pizz. *fff*

Basses pizz. *fff*

VIOLS. II, CELLOS *mf (mp)*

87

OBS, E. HORN, CLARS.

WOOD-WIND

poco a poco cresc.

f

HORNS

mp *cresc. poco a poco* *mf*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

div. *poco a poco cresc.*

Top notes much to the fore

Bass slightly to the fore

HARPS

VIOLS. I, VIOLAS

mf espr. *cresc.*

Viol. II, only *f cresc.*

WOOD-WIND

Fls, Ob. I

Clars, E. Horn
Bass-Clar.

WOOD-WIND

HORNS

BRASS

TRPTS. I, II
senza sord.
ff marc.

TRBS. TUBA
f

K-DRUMS

PERC. S-DRUM
mp cresc.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.
ad lib.

CEL.

PIANOS

HARPS

Viol. I
sf sf
I only
f pesante
cresc.

Violas
pizz.
ff

Viol. II
ff

Cellos, pizz.
ff

Basses, pizz.
ff

VIOLS.
I, II
(arco)
fff

Violas, div.
ff
arco

(div.)
ff
arco

WOOD-WIND
(Fls, Obs, E. Horn, Clars.)

WOOD-WIND

HORNS

TRPTS. III, IV

BRASS

K-DRUMS

PERC.

CYMB.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK

ad lib.

CEL.

PIANO I

PIANO II

PIANO III

HARPS

STRINGS

very skittishly and rhythmically

unis.

101

WOOD-WIND *Picc. added* *8*

LOW WOOD-WIND *Fls, Obs, Clars.*

HORNS *(E. Horn, Bass-Ob, Bass-Clar, B's'sns)* *ff tenuto*

TRPTS. III, IV *(con sord.)* *ff tenuto*

TRBS. I, II *con sord.* *a 2* *ff marc.* *poco a poco molto cresc.*

K-DRUMS

PERC. **S-DRUM** *ppp poco a poco molto cresc.*

CYMB. & GONG *a 2* *ppp poco a poco molto cresc.*

both with soft drumst.

XYLO. *ff* *med.* *hard* *mf*

WOOD. MAR. (ad lib.) *ff* *poco a poco molto cresc.*

GLOCK.

BELL PIANO, STEEL MAR. med. *poco a poco molto cresc.*

ad lib.

Conductor beats: $\frac{4}{4}$ 1 2 3 4 1 2 3 4

CEL. *CEL. ff*

PIANOS *8* *cresc. poco a poco*

HARPS

STRINGS

30

Picc. added
Upper octave also

WOOD-WIND

HORNS

BRASS

TRPTS. I, II (senza sord.)

TRBS. (senza sord.)

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

molto cresc.

cresc. possibile

hard

Upper octave also

ff

sf

molto cresc. sf

sf

Upper octave also

molto cresc.

111

WOOD-WIND

SOSTENUTO $\text{♩} = 66$ molto ritard.

D-BASSOON

ff espr.

HORNS

fff

TRPTS. I, II

Soli

ff heroically

BRASS

ff

TRBS, TUBA

K-DRUMS

PERC.

fff off

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib

CEL.

PIANOS

fff

HARPS

STRINGS

SOSTENUTO $\text{♩} = 66$ molto ritard.

3/4

111

115

LENTO (more than double as slow as 1st speed; *gracefully, waywardly*)
(Tempo II^{do}) ♩ = 50

FLS.
f espr.

WOOD-WIND

FLS. *mf espr.*

OBS. *espr. p*

CLARS. *p* accompanyingly

B'S'NS *p* accompanyingly

Clar. II *p*

B's'ns *p*

BS-OB. *f* to the fore
or E. Horn

HORN I *p dolce*

II *p*

BRASS

K:DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

HARP I

STRINGS

LENTO (more than double as slow as 1st speed; *gracefully, waywardly*)
(Tempo II^{do}) ♩ = 50

VIOLS. I, II *pp*

con sord.

VIOLAS, CELLOS

pizz.

Cellos, Bases

115

WOOD-WIND

Ob. II *pp*

Ob. I *pp*

CLARS. *espr.* *ppp*

poco *ppp*

122

HORNS

BRASS

TRPTS. I, II *delicatiss.* *pp* *ppp*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *med.*

ad lib. *STEEL MAR. soft* *f*

CEL. *CELESTA* *f* to

PIANOS

PIANO III *p sup.*

HARPS

STRINGS

6 SOLI (senza sord.)

Solo Viol. I *mf espr.*

Solo Viol. II *mf espr.*

Solo Viola II *mf espr.*

Solo Cello II *mf espr.*

** Tiny pauses only*

122

WOOD-WIND

LOW WOOD-WIND Clars. *p molto cresc.* *f* *ff*

Bass-Ob.
Bass-Cl.
Bassoons *p molto cresc.* *ff*

HORNS

BRASS

TRPT. I *mf molto cresc.* *ff*

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

the fore

PIANOS

8... *f* *cresc.*

portingly

HARPS

STRINGS

p molto cresc. *f*

mp molto cresc. *f*

Solo Viola I

Solo Cello I *p molto cresc.* *f*

p molto cresc. *f*

VIOLS. II
(Tutti) con sord.

con sord.

Viols. I *mf* *cresc.* *sf* *ff*

(Viol. II) *mf* *cresc.* *sf* *ff*

Cellos *mp* *ff*

Violas *mp* *ff*

Tutti *mp* *ff*

BASSES *mp* *ff*

128

FLS. *f molto espr.* *molto* CLAR. I *mf* *molto* Ritard.

WOOD-WIND

HORNS I *pp* *mp* *pp* *mf* TRPTS. *con cord.* *mp* *molto* *meno*

HORNS III IV

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *med.* *mf* *soft*

GLOCK. *mf*

ad lib. STEEL MAR.

CEL. *f*

PIANO I *p* *pp*

Piano II *press down silently*

Piano III *S.P. (sustaining pedal)* *press down silently* *S.P.*

PIANO III *p*

HARPS

VIOL. SOLO *senza sord.* *mf molto espr.* *f* *pp* Ritard.

STRINGS

128

Meno rit. molto ritard.

WOOD-WIND
OB. I *espr.* *p* *f* *pp*

6 HORNS
con sord. *p* *mf* *ppp*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.) *WOOD. MAR. soft* *trem.* *pp* *mp* *pp*

GLOCK.

TUB BELLS (med.)
STAFF BELLS (soft)

ad lib. *STEEL MAR. (soft)* *p* *mf* *mp* *f* *lunga*

CEL.

PIANO I *Strike piano strings with soft marimba mallets* *lunga*

PIANO II *Strike piano strings with medium soft marimba mallets*

PIANOS *Strike piano strings with soft marimba mallets* *lunga*

HARPS *lunga*

Meno rit. molto ritard.

II. 4 VIOLE SOLI
(con sord.) *mp* *f* *mp* *mf* *p*

III, IV. 4 CELLI SOLI
(con sord.) *mp* *f* *mp* *mf* *p*

STRINGS

141

Tempo II^{do} (♩=46) molto rit. - - - Tempo I^{mo} (Vivace ♩=138)

CLARS. *mf dolce* *mf cresc.* *sf* *f cresc.* *sf*

FLS, OBS. *mf cresc.* *sf* *f cresc.* *sf*

Obs, Clars. *sf* *f cresc.* *sf*

B's'ns. *f cresc.* *sf*

HORNS *a 2* *p molto cresc.* *sf* *f cresc.* *sf*

TRPTS. I, II *mf* *cresc.* *sf*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I *mf* *(al ordinare)* *f*

PIANOS

HARPS

Tempo II^{do} (♩=46) molto rit. - - - Tempo I^{mo} (Vivace ♩=138)

VIOLS. I, II (senza sord.) *a 2* *mf pizz.* *cresc.* *ff*

VIOLAS (senza sord.) pizz.

CELLI SOLI *p* *consord.* *pp*

BASS SOLO *p* *pp*

141

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

FLS.

Tutti

Obs. Clars.

E. Horn, Bass-Ob, Bass-Cl, B's'ns.

6 HORNS

stopped

TRPTS.

TRBS. I, II

con sord.

XYLO. hardb.

I

I, II div.

II

(alordin.)

III

(alordin.)

(pizz.)

VIOL. I

mp

VIOL. II

mp

VLAS.

mp

CELLOS

BASSES

senza sord.

Basses

149

WOODWIND

HORNS 5 HORNS *p poco marcato*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR.

WOOD. MAR. (ad lib.)

GLOCK.

STEEL MAR.

ad lib.

CEL.

PIANO III

PIANOS

HARPS

Viol. I, II

Viol.

STRINGS

pizz.

Cellos

149

WOOD-WIND

OBS. a 2 *mf poco marc.*

CLARS. *mp*

B'S'NS *mp*

Horns I, III *mp*

Horns II, IV *mp*

TRPTS. I, II, III *mp con sord.*

TRPT. IV *mp senza sord.*

TRB. I, con sord.

K-DRUMS

PERC.

XYLO. *hard*

WOOD. MAR. (ad lib.) *cresc.*

GLOCK. *cresc. poco a poco*

CEL. *poco a poco cresc. possibile*

PIANOS

PIANO I *mf*

HARPS. *poco a poco cresc. possibile*

STRINGS

CELLOS, BASSES *pp*

VIOLAS, pizz. *mf cresc.*

CELLOS, pizz. *mf cresc.*

158

WOOD-WIND

(Fls, Obs, Clars,
E. Horn, Bass-Ob.)

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO. *poco a poco cresc. molto*

WOOD. MAR. (ad lib.) *med. f* *soft*

GLOCK. *cresc. molto* **GLOCK. hard**

ad lib. **BELL** *mf med.* **PIANO** *soft* **STEEL MAR.** *mf soft* *poco a poco molto cresc.*

CEL.

PIANOS *cresc.* *mf* *poco a poco molto cresc.*

PIANO II

HARPS

VIOLS. I, II *espr.* *mf* *arco* *mf* *arco* *mf*

STRINGS

The musical score is arranged in a standard orchestral format. The woodwind section (Wood-Wind) is at the top, followed by horns and brass. Below these are the percussion section (K-Drums, Percussion) and the xylophone. The wood marimba (Wood. Mar.) is marked as ad libitum. The glockenspiel (Glock.) has a section marked 'hard'. The steel marimba (Steel Mar.) and piano are also marked as ad libitum. The celeste (Cel.) is present. The piano section (Pianos) includes Piano II. The harp is also present. The violin and viola sections (Viols. I, II) are marked with 'espr.' and 'arco'. The string section (Strings) is at the bottom, marked with 'arco' and 'mf'.

WOOD-WIND

D-Basson *mf* *cresc.* *poco a poco molto cresc.*

HORNS

6 HORNS *mp* *f* *mp* *f* *mp* *f*

BRASS

TRPTS. I, II *mf* *poco a poco molto cresc.*

TRBS. TUBA *mf*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *poco a poco molto cresc.*

ad lib. *upper octave also* *TUB. BELLS, hard* *cresc.*

CEL.

PIANOS

ff *Pianos I, III, div.* *ff* *lower octave also* *ff*

HARPS

STRINGS

Violas *cresc.*

Cellos *cresc.*

BASSES *mf* *poco a poco molto cresc.*

WOOD-WIND

Fls, Obs., Clars. *mf*

E. Horn, Bass-Ob., Bass-Cl., Bassoons *mf*

(D-B's'n)

Picc.

HORNS

6 HORNS *fff*

BRASS

K-DRUMS

PERC. { CYMB. *pp* soft drumstick

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

lower octave also

upper octave also

HARPS

STRINGS

Viol. I *ff* cresc. *div. in 3*

Viol. II *ff* cresc. *div. in 3*

sempre cresc.

170

WOOD-WIND

HORNS I, II, III, IV *ff* V, VI *ff*

BRASS Trpts. I, II con sord. *p* Trpts. III, IV con sord. *pp* TRBS. I, II *f*

K-DRUMS

PERC. WOOD-BLOCK (or on rim of side-drum) *ff* *cresc.* *off*

XYLO. Solo *mf* *molto cresc.*

WOOD. MAR. (ad lib.) *mf* *molto cresc.*

GLOCK. *off*

ad lib. *off*

CEL. *off*

PIANOS PIANO I *ff* *molto cresc.* PIANO II *ff* *molto cresc.* PIANO III *ff* *feroce*

HARPS

STRINGS VIOLS. I, II pizz. *molto cresc.* (a 2) VIOLAS, pizz. *molto cresc.* Cellos, pizz. *ff*

170

PICC.

PICC.
FLS. a 3

175

OBS.

Obs. Cl. I a 3

E.H.
CLS.

Cl. II

B's'n I

B's'n II

D-B's'n

WOOD-WIND

HORNS

HORNS

a 4

TRPT. I

senza sord.

TRPTS. II, III, IV con sord.

BRASS

K-DRUMS

K-DRUM

PERC.

GONG

hard beater

let it vibrate

XYLO.

WOOD
MAR.
(ad lib.)

GLOCK. hard

GLOCK.

STAFF BELLS (hard & med.)
STEEL MAR. (med.)

ad lib.

TUB. BELLS hard

CEL.

CEL.

CEL.

Solo

to the fore

PIANOS

PIANO I

PIANO II

HARPS

STRINGS

(Cellos)

Basses
pizz.

Basses

175

WOOD-WIND

OBS.
E. HORN

BASS-OB.
BASSOONS

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO III

HARPS

STRINGS

pp

mf

pp

mf

pp

soft

mf

pp

pp

mp

2
2

180

WOOD-WIND

FLS. a 2 *mf*

OBS. a 2 *mf*

Clars. *pp*

Bassoons *mf*

HORNS

pp

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

pp

GLOCK.

ad lib.

CEL.

PIANOS

PIANO I *mf*

(Piano III) *pp*

HARPS

STRINGS

VIOL. I, arco *mf*

VIOL. II pizz. *mf*

VAS. pizz. *mf*

C'LOS. pizz. *mf*

BASSES

pizz. *mf*

180

(L'istesso tempo)

WOOD-WIND

HORNS

4 TRPTS. *p*

BRASS

TRBS. I, II *p*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib

CEL.

PIANOS

PIANOS II, III *a 2* to the fore

HARPS

STRINGS

(Viol. I, div.) *mp*

Cellos, arco *mp*

Basses arco *mp*

Detailed description: This is a page of a musical score, page 48. It features multiple staves for different instruments. The woodwinds (WOOD-WIND) and brass (BRASS) sections are at the top, with woodwinds having a complex melodic line and brass providing harmonic support. The percussion section (PERC.) includes K-DRUMS, XYLO., WOOD. MAR. (ad lib.), GLOCK., and ad lib. The piano section (PIANOS) is prominent, with PIANOS II, III playing a rhythmic pattern. The harp (HARPS) and strings (STRINGS) are at the bottom, with strings playing a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). There are also performance instructions like "to the fore" and "arco" (arco for cellos and basses).

WOOD-WIND

Picc. 8
Fls.
Clars. *f non legato, giocoso*
Obs. upper added 7#

6 HORNS
marc.
f to the fore

BRASS
poco cresc.
Tromb. III *p poco cresc.*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *GLOCK. hard*

ad lib. **STAFF BELLS & STEEL MAR.** *(med. & soft)*
mp

CEL. *CEL.*
p

PIANOS
Piano I *mf*
Piano II *cresc.*
Piano III *pp*
ff ff ff

HARPS

STRINGS
cresc.
Violas, *arco* *mf*
Viols. I, II *pizz. a 2*
p
Cellos, *pizz.*

octave also

WOOD-WIND

E. Horn, Bass-Ob. a 2

Bass-Cl. I, II

HORNS

5 HORNS

4 TRPTS.

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

f marc. to the fore

PIANOS

HARPS a 2

mp cresc.

VIOL. I arco *espr. mp cresc.*

Viol. II *espr. mp mf*

VIOLAS arco *espr. mp*

STRINGS

Violas, pizz. *p*

Cellos, Bases, arco *p*

192

WOOD-WIND

Fls, Clar. I, & 3

Obs, Clar. II, & 3

Picc.
Fls.
Clars.Obs.
added

HORNS

BRASS

TRPTS. I

II

III

p dolce ma espr.

K-DRUMS

PERC.

XYLO.

XYLO med.

WOOD.

MAR.

(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO II

PIANO III

HARPS

STRINGS

pp

200

WOOD-WIND

2 Fls., Ob. I, Cl. I.

Ob. II, Cl. II, Bass-Ob.

E. Horn

B's'sns

Bass-Cl.

6 HORNS

p dolce

poco a poco molto cresc.

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOLS. I, II

a 2

p ma sonore

cresc. poco a poco

VIOLAS

m

(Cellos) cresc. poco a poco

CELLOS

BASSES

p

200

WOOD-WIND

HORNS

TRPTS. I, II *a 2*
mf marc.

BRASS

K-DRUMS

PERC.

XYLO. *hard*

WOOD. MAR. (ad lib.) *med.*

GLOCK.

ad lib.

CEL.

PIANOS

PIANO II *pp* *molto cresc.* *mf cresc.*

PIANO I *8*

HARPS

STRINGS

(Viols. I, div.)

(Viols. II)

mp cresc.

Violas, pizz. *mf*

Cellos, pizz. *mf*

sf

p poco a poco molto cresc.

p poco a poco molto cresc.

sf

WOOD-WIND (Picc, Fls, Obs., E. Horn, Bass-Ob., Clars.) upper octave also 211

HORNS Horns III, IV, V, VI

BRASS TRPTS. I, II

TRBS. I, II

TRB. III, TUBA *mf*

K. DRUMS *mf* *cresc.*

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK. *hard*

BAR-PIANO *med.*

CEL.

PIANOS *giocoso sf*

PIANO I

PIANO III

HARPS

STRINGS Viols. I, II *mf*

VIOLS. I, II, VLAS. (arco)

(Cellos, pizz.) *ff*

D-ba. pizz. *ff* 211

WOOD-WIND

Fls, Obs, Clars.

f marc.

HORNS I, II

ff

molto cresc.

4 TRPTS.

cresc.

ff

ben tenuto ben tenuto

ff

Promb. I

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

GLOCK.

hard

ad lib.

STAFF BELLS

*hard**ff*

CEL.

PIANOS

ff PIANOS I, III

f PIANO II

HARPS

STRINGS

Viols. I, II

Violas

cresc.

VIOLS. I, II

VLAS.
CELLOS

arco
ff molto espr.

WOOD-WIND

219

WOOD-WIND

Fls. Obs. *ff*

Clars. *ff*

E. Horn. *ff*

Bass-Ob. *ff*

6 HORNS *ff* *appass.* *a 6* *a 4* *a 2* *ff*

BRASS *cresc.* *cresc.* *ff* *I, II*

K-DRUM *ff*

PERC. CYMB. *f*

XYLO. *hard* *8*

WOOD. MAR. *med.* *ff*

GLOCK. *hard* *ff*

STAFF BELLS (upper octave also) *ff*

STEEL MAR. (hard & med.) *ff*

TUB. BELLS *hard* *ff*

CEL.

PIANOS *Piano I* *f* *cresc.* *3* *ff* *8*

(Piano II) *cresc.* *3* *ff* *a 3* *ff*

HARPS

STRINGS *Viols.* *marc.* *Violas*

219

8 Picc. Fls. *dim.* *molto espr.* **223**

Clars, Obs, E. Horn *dim.* Fls, a 2 (Picc.) *molto espr.*

Bass Obs, a 2 *molto espr.*

B's'ns, D-B's'n.

HORNS I, II (a 2) *quasi soli* *mp* *espr.* *f*

III, IV (a 2) *quasi soli* *mp* *f*

V, VI *mp* *f*

BRASS

K-DRUMS

PERC. CYMBS *mf* *pp* *med.*

XYLO. *ff* *soft*

WOOD. MAR. *ff* *soft*

GLOCK. *ff* *med.*

ad lib. *soft*

CEL. *ff* *3* *2* *ff* *Ra.*

PIANOS *I, III div.* *lower oct. also...* *I* *III* *ff* *dim.* *mf* *3* *3*

HARPS *dim.*

STRINGS *Cellos, Basses* **223**

[illegible]

WOOD-WIND

CLARS, Soli *pp* *p* *mf* *ff*

Clar. II, B's'n I *pp* *p*

HORNS *pp* *p* *ff*

BRASS

TRPT. I, con sord. *mp* *molto* *ff*

K-DRUMS

PERC.

XYLO. *pp*

WOOD. MAR. (ad lib.) *pp*

GLOCK. *pp*

ad lib. *pp*

CEL. *pp*

PIANOS

PIANO I *mf* *ff*

HARPS

II *pp*

VIOL. I *p espr.* *cresc.* *p* *molto* *ff*

VIOL. II *p espr.* *cresc.* *p* *molto* *ff*

STRINGS

Violas *p espr.* *cresc.* *p* *molto* *ff*

Cellos *p* *cresc.* *p* *molto* *ff*

BASSES *p* *molto* *ff*

Sul IV.....

OBS.
E. HORN

233

FLUTES

dolce

mf *p* *mf* *p* *mf* *p*

mf espr. *f* *mp* *poco a poco cresc.*

WOOD-WIND

BASS-CL, Solo

D-B'S'N Solo

HORNS

I II III IV

II (only)

p *mf* *cresc.* *mf*

TRPTS. I, II senza sord.

p *mf* (Trpt. III)

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

ff

PIANO I

mp

HARP I

mf

HARP II

f to the fore

2 VIOL. Soli

mf

Violas *espr.* *mf*

mf cresc.

Cello Solo *f cresc.*

233

246

WOOD-WIND
(Picc, Fls, Obs, Clars.)

WOOD-WIND *p*

HORNS I, II *non cresc.* *mp poco marc.* *p*

BRASS

K-DRUMS

PERC. *pp*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib

CEL.

PIANOS *p*

PIANOS II, III *a 2* *marc.* *cresc.*

HARPS

STRINGS *mf* *dim.* *mp*

VIOLS I, II (arco) *p molto cresc.*

Vlas. arco *mp molto cresc.*

arco *mp molto cresc.*

arco *p molto cresc.*

dim. *dim.* *dim.*

246

8

WOOD-WIND

HORNS

I
II
III
IV

f *cresc.*

TRPT. III

p dolce

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

ff *cresc.*

PIANOS

I, III, div.

f molto cresc.
well to the fore

molto cresc.

molto cresc.
Piano II only

mf *cresc.*

HARP I

mf *molto cresc.*

HARP II

mf *molto cresc.*

VIOLS I, II

marc. *f cresc.*

VIOLAS

marc. *f cresc.*

STRINGS

Viol. I, div. a 3

p

Viol. II, div. a 3

Violas, div. a 3

p

Cellos, div. a 3

p

WOOD-WIND

Fl. I, Ob. I,
Clar. I

Fl. II, Ob. II,
Clar. II, E. Horn

254

WOOD-WIND

6 HORNS

a. 6

f *appass.* *molto*

p dolce

f *molto espr.*
(quasi Solo)

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

I, II, III, div.

mp (mf)

ff

HARPS

f *cresc.*

STRINGS

254

WOOD-WIND

HORNS

BRASS

TRPTS. I, II (senza sord.) *f marc.*

TRPT. IV, con sord. *f appass.*

Trpt. III con sord. *ff*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

molto cresc.

HARPS

VIOLS I, II *mf espr.*

STRINGS

VLAS *mf*

CELLOS *mf*

Detailed description: This is a page of a musical score, page 65. It features a variety of orchestral instruments. At the top, the Wood-Wind section has a staff with a melodic line. Below it, the Horns section has a staff with a similar melodic line. The Brass section includes Trumpets I and II, Trumpet IV, and Trumpet III, each with specific dynamics and articulations. The Percussion section includes K-Drums, Percussion, Xylophone, Wood Maracas (ad lib.), Glockenspiel, and Ad lib. The Piano section is prominent, featuring a complex, dense texture with many notes and a 'molto cresc.' marking. The Harp section is also present. The Strings section includes Violins I and II, and Cellos/Violas, with specific dynamics and articulations. The score is written in a standard musical notation with various dynamics and articulations.

WOOD-WIND

Picc.
Obs.
Clar. I
Clar. II, E. Horn

HORNS

BRASS

Trpts I, II
mp

Trombs I, II
mp

K-DRUMS

PERC.

SIDE-DRUM
mp

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

GLOCK.

ad lib.

BAR-PIANO
hard
f
upper oct. also
med. *f*

CEL.
f

PIANO I
f giocoso

PIANOS

Piano II only
mp

upper oct. also
mf

Piano III

HARPS

HARPS a 2
f

STRINGS

mp Viols I, II, pizz.

mp Violas, pizz.

mp Basses, pizz.

mp Cellos, pizz.

Detailed description: This is a page of a musical score, page 66. It contains staves for various instruments. The woodwind section includes Piccolo, Oboe, Clarinet I, and Clarinet II/Euphonium. The brass section includes Trumpets I and II, and Trombones I and II. The percussion section includes Side Drum. The keyboard section includes Glockenspiel, Bar-Piano (with hard and medium settings), and Cello. The piano section includes Piano I, Piano II (upper octave only), and Piano III. The harp section includes Harp a 2. The string section includes Violins I and II, Violas, Basses, and Cellos. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music is in a minor key, indicated by the key signature and the use of flats. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The tempo is marked as *giocoso* (playful) for Piano I. The score is for a full orchestra.

WOOD-WIND

266

Fls. *f* *a2*
Obs. *f* *a2*
Clars. *f*

HORNS III *f* *a2*
IV
VI

TRPTS I, II *ff cresc.* *fff* *molto*
4 TRPTS. very piercingly

3 TROMBS *ff cresc.*

K-DRUMS *mf cresc.*

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS I, II *a2* *ff*

HARPS

VIOLS I, II *cresc.* *ff pesante* *espr.*
VLAS CLOS

266

[illegible]

274

Pice.
added

WOOD-WIND

Bass-Ob. *cresc.*

Bass-Cl. *cresc.*

D-B's'n *fff*

6 Horns *fff* *cresc.*

Horns V & VI go behind platform.

BRASS

a 2 *fff* *cresc.*

III & IV Trompets go behind platform.

I & II Trombones go behind platform.

K-DRUMS *fff* *cresc.*

PERC.

BIG DR. *fff*

CYMB. *fff* (al ord.)

XYLO. *med.* *8*

WOOD. MAR. *soft*

GLOCK. *med.* *fff*

STAFF BELLS & STEEL MAR. *med. & soft* upper octave also

TUB. BELLS *hard* *fff*

CEL. *fff*

PIANOS

fff PIANOS I, II, III, *a 3*

Piano I *con Rec.* *8*

Piano II *f* *con Rec.*

PIANO III *fff* *con Rec.* *8*

HARPS

HARP I *fff* *8*

HARP II *fff* *8*

STRINGS

Viol. I *fff*

Viol. II *fff* *cresc.*

Cellos, Basses *fff*

274

WOOD-WIND

Ob. I *mf espr.*

Ob. II *mf espr.*

E. Horn *mf espr.*

Clars. *mf espr.*

B's'ns *mf espr.*

Bass-Cl. *mf espr.*

WOOD-WIND *mp*

Fls. 7 *a 2*

Obs. a 2 *mp*

Clars. *mp*

HORNS *mf espr.*

Horn I (solo) *mp espr.*

TRPTS I, II *mf espr.*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOLS. espr.

I, II *mf*

VLAS. CLOS. *mf espr.*

VLAS.

CELLOS *mp molto espr.*

BASSES

286

WOOD-WIND

WOOD-WIND

Obs. Clars, E. Horn, Bass-Ob.

Bass-Cl. B's'ns.

D-B's'n

HORNS I, II, III
con sord.

HORNS II, IV, senza sord.

TRPTS. I, II, con sord.

TROMBS. III, BASS-TUBA

K-DRUMS

supportingly

PERC.

GONG hard let it vibrate

(Tam-tam)

XYLO. soft trem.

WOOD. MAR. soft

GLOCK.

ad lib.

STAFF BELLS soft

STEEL MAR. soft

TUB. BELLS med. trem.

CEL.

con Rda.

PIANOS

Piano II

Piano III

HARPS

Harp I

Harp II

STRINGS

Viols. I, II

pizz.

Vlas.

286

Cellos, Basses

WOOD-WIND

poco a poco dim.

HORNS

p

BRASS

poco a poco dim.

pp

K-DRUMS

PERC.

XYLO.

trem.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

3

PIANOS

marc.

poco a poco dim.

6

HARPS

STRINGS

* The instruments of this group (those "ignoring conductor's beat") do not have to rhythmically coincide with each other, nor do they collectively have to tally rhythmically in any way with the "instruments following the 1st conductor." The rhythmic correspondence here shown in the score is, therefore, only approximate.

292

L'istesso Tempo (♩=138)

Staff bells

Repeat these 4 notes again & again at same speed.

Steelmarimba

Celesta

Harp I

292

POCHISSIMO MENO MOSSO

(Beat schlagen) WOOD-WIND

(E.Horn, Cl.)

(Cl II, B's'n)

(Bass Cl Bass Ob)

(B's'n II, D-B's'n)

HORNS I, II, III, IV

(senza sord.)

HORNS

BRASS

K-DRUMS

PERC.

CYMB.

soft drumst.

XYLO.

WOOD.

MAR.

(ad lib.)

GLOCK.

ad lib.

PIANOS

HARP II

VL II POCHISSIMO MENO MOSSO

VLAS.

arco

STRINGS

CLOS.

292

INSTRUMENTS IGNORING
CONDUCTOR'S BEAT.*INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

* The 3rd conductor can be dispensed with if harp II, from bar 297 to bar 322 inclusive, will take its own speed (♩ = 50) and hold it independent of the 1st conductor and the instruments that follow the 1st conductor. In this case harp II must give the speed to harp I, pianos II and III, steel marimba and wooden marimba as they follow or gradually join harp II in this passage (bars 297-322 inclusive.)

LENTO (independant of 1st conductor's speed)
(♩ = circa 50)

INSTRUMENTS FOLLOWING 3rd CONDUCTOR:

- Steel marimba** Repeat these 4 notes again & again, at same speed.
- Piano II** Repeat these 4 notes again & again, at same speed.
- Harp II** *Strike piano strings with medium soft marimba mallets.* Repeat these 4 notes again & again, at same speed.
- Wooden marimba** Repeat these 4 notes again & again, at same speed. *pp stops*
- Staff bells** Repeat these 4 notes again & again, at same speed.
- Celesta**
- Harp I** *L'istesso tempo* (♩ = 50) Repeat these 4 notes again & again, at same speed.
- Piano III** Repeat these 4 notes again & again, at same speed. *dim. poco a poco*

INSTRUMENTS IGNORING BOTH CONDUCTORS' BEATS:

WOOD-WIND

- WOOD-WIND** *lunga* *ppp* *molto espr.* *Ritard. poco a poco*
- HORNS** *lunga* *ppp*
- BRASS** *lunga* *pp* *mf* *ppp*
- TROMB. III**
- TUBA**
- K-DRUMS** *lunga* *mf* *ppp*
- PERC.** *lunga* *ppp*
- XYLO.** *lunga* *pp*
- GLOCK.** *lunga* *ppp*
- ad lib.** *trem. poco dim.* *trem.* *trem.* *trem.*

PIÙ MENO

CADENZA** *L'istesso tempo* *(R.H. non ritard.)* *pp* *ritard.* *3/4* *4/4* *5/4* *3/2*

PIANO I *Ignore conductor during Cadenza.* *(♩ = 92)* *L.H. ritard.*

STRINGS *lunga* *ppp* *ppp*

PIÙ MENO *Ritard. poco a poco*

298

**Conductor: Hold the pause until piano I is thru with its Cadenza.

298

INSTRUMENTS
FOLLOWING
3rd CONDUCTORINSTRUMENTS
IGNORING BOTH
CONDUCTORS BEATS.INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Steel marimba

Wooden Marimba (using soft mallets) joins about here.

Piano II

Harp II

Harp I joins about here.

Wooden marimba

Staff bells

Celesta

Piano III

LENTO

(♩ = circa 56)

304

POCO PIÙ
MOSSO

(♩ = circa 84)

WOOD-WIND

DOUBLE-BASSOON

HORNS

3 HORNS
con sord.I
II
III

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

dim. poco a poco

Tempo rubato 8

Tempo rubato

PIANO I

HARP I

HARP I

POCO PIÙ
MOSSO

(♩ = circa 84)

VIOL. I

con sord.
sul
ponticello

VIOL. II

VIOLAS

LENTO

(♩ = circa 56)

5 SOLI
con sord.

3 Cellos

2 Basses

304

INSTRUMENTS
FOLLOWING
3rd CONDUCTOR.

Wooden marimba
Steel marimba

Pianos II, III

Piano III joins about here, striking the piano strings with medium soft marimba mallet.

Harps I, II

* Oboe I plays the small notes if no Bass-Oboe is available.

Languishingly, rubato, nasal, snarling, much to the fore.

WOOD-WIND

Oboe I *

BASS-
OBOE *pp*
(Solo)

Languishingly, rubato, nasal, snarling, much to the fore.

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CRL.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

PIANO I

PIANO I

Viol. I

Viol. II

Vlas

STRINGS

Desks II, III

Desk II

INSTRUMENTS
FOLLOWING
3rd CONDUCTOR.Wooden m. rimba
Steel marimba

Pianos II, III

Harps I, II

POCO SOSTENUTO

WOOD-WIND

*a poco molto cresc.**appass.**dim. poco a poco**a poco molto cresc.**appass. ff**dim. poco a poco*

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

INSTRUMENTS FOLLOW THE 1st CONDUCTOR.

PIANO I

*cresc.**mp**f**p-fff**pp**mp**ff**pp**mf**Red.**Red.**Red.*

POCO SOSTENUTO

STRINGS

Viol. I

cresc.

Viol. II

Desk I

Desk II

Desk III

*cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.**cresc.*CELLOS
con sord.
sul ponticello.

Desk III

Desk I

Desk II

Desk III

* The offices of a 2nd conductor can be dispensed with if one of the 6 brass players playing behind the platform will undertake to lead this group. The instruments behind the platform and the orchestra on the platform do not have to tally rhythmically in accordance with the score, which provides merely a very rough indication of the intended actual rhythmic correspondence between the 2 groups which will, of course, vary with each performance. However, the 1st conductor should begin bar 323 (in its relation to the music behind the platform) as here shown, and the music behind the platform should end somewhere around bar 356 — not later than bar 360. The musicians playing behind the platform should be placed far enough away from the audience (or in a sufficiently closed place) to make their music sound faint and distant to the ears of the audience, and at no moment should it be so distinctly or loudly heard (in the concert-hall) as to interfere seriously with the clarity and utter tonal preponderance of the music of the orchestra on the platform. Should a concert-hall lack facilities for lending the impression of distance to the music behind the platform, or should the 1st conductor, for any reasons whatsoever, dislike the effect produced, the entire music behind the platform may be left out.

BRASS BEHIND
PLATFORM (*)
(under 2nd conductor)

A VIVACE (♩=132-144)

HORNS VII
TRPTS III, IV
TROMBS I, II

Ritard.
Wooden marimba
Steel marimba

Pianos II, III

Harps I, II

INSTRUMENTS
FOLLOWING
3rd CONDUCTOR.

323

A TEMPO, POCHISSIMO MENO (♩=circa 69)

BASSOONS

appass.

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

GLOCK.

ad lib.

CEL.

PIANO I

lunga

mp

lunga

mf

lunga

Viol. I

VIOL. I

con sord. al ord.

A TEMPO, POCHISSIMO MENO (♩=circa 69)

molto espr.

pppp

lunga

Viol. II

VIOLAS

con sord. al ord.

molto espr.

pppp

lunga

Vlas

CELLOS

senza sord. al ord.

appass.

pppp

lunga

C'los

f

molto espr.

pppp

lunga

BASSES

con sord.

323

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

BRASS BEHIND PLATFORM

Horns V, VI
Trompets III, IV
Trombs I, II

WOOD WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

HARPS

Viol. I

Viol. II
con sord. al ord.

Vlas

Cellos

Basses

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

musical notation and dynamics:

- Brass:** *f marc.*, *f marc.*, *f marc.*
- Wood Wind:** *molto cresc.*, *mf*, *molto cresc.*
- BASS-CL. & D-B'S'N:** *molto cresc.*
- Viol. II:** *f*, *molto espr. to the fore*, *p cresc.*
- Vlas:** *sf*, *f*, *meno*, *p cresc.*
- Cellos:** *sf*, *f*, *meno*, *poco*, *mp cresc.*
- Basses:** *f*, *meno*, *p cresc.*, *dim.*, *p cresc.*

BRASS BEHIND
PLATFORM

Horns V, VI

Trpts. III, IV

Trombs I, II

D₄ 2 to the fore

scupre marcaliss.

mf quasi accompagnamento

mf quasi accompagnamento

espr.

6th C. Org.

mf

mf

mf

POCO SOST.

Ob. I, Bass-Ob.

Ob. II, Cl. I

E. Horn, Cl. II

WOOD-WIND

mp

ff

Ritard.

pp

WOOD-WIND

HORNS

BRASS

HORNS

con sord.

I 4/4

II 4/4

III 4/4

IV 4/4

p

poco

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

WOOD. MAR. soft

trem.

pp

STEEL MAR. soft

trem.

pp

3 PIANOS

tremolo on piano strings
with soft marimba mallets.

I trem.

p

II trem.

p

III trem.

p

II trem.

p

HARP I

p

HARP II

p

bispigl.

p

bispigl.

p

POCO SOST.

Ritard.

STRINGS

ff

ff

ff

ff

ff

ff

ff

ff

BRASS BEHIND PLATFORM

Horns V, VI
Trpts. III, IV
Trombs. I, II

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

Viols. I, II
Vlas.
Cellos
Basses

337

LENTO (Tempo II^{do}) (♩ = circa 50)

HORNS I, II (senza sord.) a 2 (quasi solo)

LENTO (Tempo II^{do}) (♩ = circa 50)

VIOLS. I, II

VIOLAS

CELLOS

337

* Tiny pause only.

BRASS BEHIND PLATFORM

Horns V, VI
Trpts. III, IV
Trombs. I, II

WOOD-WIND
2 Fls. CL I
2 Obs. CL II

HORNS

BRASS

K-DRUMS
PERC.
XYLO.
WOOD.
MAR. (ad lib.)
GLOCK.
ad lib.
CEL.

PIANOS

HARPS

STRINGS

BASSES senza sord.

marc. ma ben tenuto
f espr.
ff non legato
mp
mf ben tenuto
mp
ff
mf
TRMPT. I (Solo)
pp much to the fore
f molto espr.
PIANO I ff
a 2 gliss.
HARPS ff
p
f
ff
p
f div.
mp
p div.
f

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.BRASS BEHIND
PLATFORM

Horns V, VI

Trpts. III, IV

Trombs. I, II

molto espr.

non legato, marcatis.

345

FLUTES *espr.**mp*BASSOONS *espr.*4 HORNS (I, I I, II, IV) *con sord.**mp*TRPT. II
*con sord. Solo**molto**meno**p**mp espr.*

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

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

VIOL. SOLO

*mf**mp subito**ff**p**f**p**mp subito**ff**p**f**p**mp subito**ff**p**f**p*

345

BRASS BEHIND PLATFORM

Horns V, VI
Trpts. III, IV
Trombs. I, II

ff marcatis.

WOOD-WIND

OBS. E. HORN *Poco ritard. poco a poco* **E. HORN**

BASSOONS

HORNS *con sord.* I *p* II *mf* III *mp* IV *f*

BRASS

TROMB. III *con sord.* *p* **TUBA** *mf*

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

STAFF BELLS *a 2 soft*

STEEL MAR. *mp cresc.* *mf* *dim.* **CELESTA** *mp cresc.* *trem.* *ppp* *mf* *ppp*

PIANO I

PIANO II *Strike piano strings with soft mallets.* *p cresc.*

PIANO III *Strike piano strings with medium soft marimba mallets.*

HARPS

STRINGS

Poco ritard. poco a poco *ppp*

2 VIOLA SOLOS *con sord.* *p* *mf* *p*

3 CELLO SOLOS

353

353

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

**** The dampers acting upon these strings should be held up by the sustaining pedal, or the keys wedged down, as at bar 128.**

I

Horns V, VI

Brass Behind Platform (under 2nd conductor)

Trpts. III, IV *appass.*

Trombs. I, II *appass.*

ff *<molto>*

Back to usual places on platform as quickly as possible.

* The offices of a 3rd conductor can be dispensed with if piano II, from bar 354 to bar 372 inclusive, will hold the speed established in bar 353, ignoring 1st conductor's beat, and giving the speed to the steel marimba, if there is one.

(L'istesso tempo, Lento assai, rubato)

(sempre l'istesso tempo)

Repeat this octave again & again, at same speed.

STEEL MARIMBA (soft mallets)

PIANO II (soft marimba mallets on piano strings)

Repeat this octave again & again, at same speed.

TEMPO I^{mo} (Vivace)

(Begin about ♩ = 132)

WOOD WIND

lunga pp

HORNS

pp

BRASS

*lunga**pp*

K-DRUMS

PERC.

XYLO.

WOOD.

MAR.

(ad lib.)

GLOCK.

ad lib.

CEL.

PIANO I

PIANOS

pp sempre con rit.

HARPS

TEMPO I^{mo} (Vivace)

(Begin about ♩ = 132)

STRINGS

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Steel Marimba (*ad lib.*)

Piano II

FOLLOWING
3rd CONDUCTOR

360 OBOE I, Solo

WOOD WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(*ad lib.*)

GLOCK.

ad lib.

CEL.

PIANOS

pochiss. cresc. poco a poco

HARPS

STRINGS

VIOLAS 2 Soli, con sord.

*ppp**ppp*

gli altri, div., con sord.

360

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

Steel Marimba (*ad lib.*)

Piano II

FOLLOWING
3rd CONDUCTOROB. I
CLAR. I

365

a 2

mf

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

WOOD. MAR.

soft

mf

GLOCK.

ad lib.

CEL.

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

PIANOS

PIANO III

p

mp

HARPS

HARPS

a 2

p

mp

VIOL. II, pizz.

STRINGS

CELLOS, pizz.
senza sord. p (Tutti)

365

FOLLOWING 3rd CONDUCTOR

Steel Marimba (*ad lib.*)

Piano II

WOOD-WIND

giocoso

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO III

HARPS

VIOL. II pizz.

STRINGS

CELLOS, pizz.

BASSES, pizz.

soft

mf

f

p

mf

p

a 2

p

mp

p

p

FOLLOWING
2nd CONDUCTORPiano II
rit. (f)

372

OBOES, a 2

*mf**nasal*

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

GLOCK. med.

STEEL

MAR. med. b

ad lib.

(soft) *mf*

CEL.

PIANOS

PIANO III

pp dolce

HARPS

VIOL. II, pizz.

mp

CELLOS, pizz.

mp

372

INSTRUMENTS FOLLOWING THE 1st CONDUCTOR.

FLUTES,
OBOES

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

GLOCK. med. *p*

STEEL MAR. med. *p* soft *mp*

PIANO III *pp*

mp cresc. poco a poco

cresc. poco a poco

f (sempre pizz.) *mp*

379

CLAR. I
added

WOOD WIND

HORNS I, II (senza sord.) *a 2*
mf poco marc.

BRASS

K. DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

mf *cresc.*

poco cresc.

ff

mf

379

2 Fls, 2 Obs,
Clar. I

Clar. II

WOOD-WIND

HORNS

mf più marc.

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

PIANO II

p dolce

poco cresc.

STRINGS

poco cresc.

This musical score page, numbered 92, contains staves for various instruments. The woodwind section includes staves for 2 Flutes, 2 Oboes, Clarinet I, and Clarinet II. The brass section includes staves for Horns and a combined Brass staff. The percussion section includes staves for K-Drums, Percussion, Xylophone, Wood Maracas (ad lib.), Glockenspiel, and Cymbals (ad lib.). The piano section includes staves for Piano I and Piano II. The harp section includes a staff for Harps. The string section includes staves for Strings. The score features various musical notations, including notes, rests, and dynamic markings such as *mf più marc.*, *p dolce*, and *poco cresc.*. There are also articulation marks like accents and slurs.

388

POCHISSIMO PIÙ MOSSO (♩ = circa 138)

WOODWIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

TRPTS. I, II

TROMB. III (senza sord.)

PIANO II *f pesante*

HARPS *a 2 ff gliss.*

VIOL. I arco *ff*

(Viol. I)

(2 Soli)

(Violas)

(gli altri)

sempre cresc.

CELLOS, *pizz.*

div. mf

388

WOOD-WIND

HORNS

BRASS

K-DRUMS

PERC.

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

VIOL. II, arco

(Viol. I)

STRINGS

cresc.

f cresc.

cresc.

f

cresc.

f

cresc.

PIANOS II
a 2

Detailed description: This is a page of a musical score, page 94. It features multiple staves for different instruments. At the top, there are staves for WOOD-WIND, HORNS, and BRASS. Below these are staves for K-DRUMS, PERC., XYLO., WOOD. MAR. (ad lib.), GLOCK., ad lib., and CEL. Further down are staves for PIANOS and HARPS. At the bottom, there are staves for VIOL. II, arco, (Viol. I), and STRINGS. The score includes various musical notations, including notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is written in a standard musical notation style with a variety of clefs and accidentals. The bottom of the page shows a crescendo in the strings, marked with 'f cresc.' and 'cresc.'.

396

OBS. *mf non legato, cresc. poco a poco*

Cl. II added

LOW W-W.

E. Horn
Bass-Ob.
Bass-Cl.
B's's
D-B's

TRPS I, II a 2

mp marc. ma ben tenuto

K-DRUMS

mp not to the fore

GONG (Tam-tam)

soft drumstick

*p**mf*WOOD. MAR. *med. ff*

soft.

*ff*GLOCK. *hard ff*STAFF BELLS, upper oct. also
STEEL MAR. a 2TUB. BELLS (Solo) *hard ff*CEL. *8**ff* lower oct. also

PIANO III

fff marc. (louder than Pianos I, II)

PIANOS

Piano I *very thumpingly (but less loud than Piano III)*Piano II *very thumpingly (but less loud than Piano III)*

HARPS

(Viol. I)

roughly

VIOL. II, pizz.
mf div. a 4

(Violas)

BASSES, arco

396

(Basses)

sf

WOOD-WIND

HORNS

BRASS

TRMB. III (senza sord.)

K-DRUMS

PERC.

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

Cl.I added

(Trpts. I, II)

mp marc. ma ben tenuto

p

GLOCK. hard

8

mf

sf

sf

sf

sf

sf

cresc.

mf

sf

cresc. poco a poco

Viol. II, div. a 2

VLAS. tutti, pizz. senza sord.

406 *sempre cresc. poco a poco*

WOOD-WIND
 2 Fls. added
 E-Horn
 Bass-Ob.
 Bass-Cl.
 B's's
 D-B's'n
LOW W-W.
f cresc.
Picc. added

HORNS
 Horns I, II

BRASS
mf
cresc. poco a poco
TUBA
senza sord.
mf cresc. poco a poco

K-DRUMS

PERC.
 (Tam-tam)
soft drumstick
mf
p

XYLO.
med.
ff
hard

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.
8.
ff
lower oct. also

PIANOS
fff
lower oct. also
(auch untere Okt.)
Piano I
ff
(Piano I only)

HARPS

VIOL. I, pizz.
mf cresc. poco a poco

STRINGS
CELLOS, pizz.
cresc. poco a poco
BASSES, pizz.
p cresc. poco a poco

406

415

WOOD-WIND

HORNS
Horns III, IV
Horns V, VI

BRASS
Trpt. III
TUBA

K-DRUMS

PERC.
CYMB.
soft drumstick
p poco a poco molto cresc.

XYLO.
WOOD. MAR. (ad lib.)
GLOCK.
ad lib.
TUB. BELLS hard

CEL.

PIANOS
cresc.
mf cresc. poco a poco
PIANO II added.
Piano II, div.

HARPS
HARP I
HARP II
cresc. possibile

STRINGS
VIOL. I arco, div.
VIOL. II arco, div.
cresc. possibile
ff

415

WOOD-WIND

LOW W-W. Bass-Ob. *ff*
Bass-Cl.
Ba'ss
D.B's'n

6 HORNS a 6 *fff* Bells up

BRASS

K-DRUMS

PERC. *fff* let it vibrate

XYLO.

WOOD.
MAR.
(ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

HARPS

STRINGS

(Vlas, pizz.)
(Cellos, Bases, pizz.)

cresc.

WOOD-WIND

W.-W. Fls. Cl. I Obs. Cl. II *ff* Piccolo oct. above (Tempo giusto, non rit.)

HORNS

BRASS

4 TRPTS. con sord. *ff* TRBS. I, II a 2 *ff*

K-DRUMS

PERC. SIDE DRUM *f* molto cresc.

XYLO. XYLO. hard. *ff*

WOOD. MAR. (ad lib.) WOOD. MAR. med. *ff*

GLOCK.

ad lib.

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

PIANOS

fff very hard and sharp PIANOS I, III, a 2 Piano I Piano III *ff* molto pesante PIANO II *fff*

HARPS

STRINGS

VIOLS. I, II, arco, a 2 (Tempo giusto, non rit.)

VLAS, C'LOS, pizz. *ff*

BASSES, pizz. *ff*

428

LENTO: MOLTO MAESTOSO (♩ = circa 63)

WOOD-WIND
Fls, Obs, Piccolo oct. up
Clars. *ff*
E. Horn. *ben tenuto*
Bass-Ob. *ff*
Bass-Cl. *ff*
B's'n. *ben tenuto*
D-B's'n. *ff*
Horns I, II *ff*
Bass-Ob. *(tenuto)*

HORNS
ben tenuto

BRASS
senza sord.
ff ben tenuto
ff ben tenuto

K-DRUMS
ben tenuto

PERC.
CYMB. *ff*
(al ord.)

XYLO.
ff trem.

WOOD.
MAR. (ad lib.) *ff trem. (med.)*

GLOCK.
ff trem.

ad lib.

CEL.
trem.

PIANOS
Piano III *ff*
trem.
Pianos I, II a. 2 *ff pesante possibile*

HARPS
con molto

LENTO: MOLTO MAESTOSO (♩ = circa 63)

STRINGS
Viol. I *trem.*
Viol. II *trem.*
Vlas. *arco, div.*
Cellos, arco *ben tenuto*
Basses, arco *ben tenuto*

428

435

POCO A POCO PIÙ LENTO

Picc. oct. up

WOOD-WIND

Picc. *f espr.*

Fls. *f espr.*

Obs. Clars.

HORNS, a 6 *ff* *appass., quasi solo* *molto cresc.*

BRASS

a 2 *molto* *mf espr.* *f* *molto cresc.*

K-DRUMS *ff*

PERC.

SIDE-DR. *p* *f*

CYMB. *soft drumstick* *pp*

XYLO.

WOOD. MAR. (ad lib.)

GLOCK.

ad lib

CEL.

PIANOS

HARPS

STRINGS

Viols. I, II *molto espr.*

Violas Cellos *molto espr.*

Basses *espr.* *cresc.*

435

[illegible]

443

WOOD-WIND

Horns II, III, IV, V

TRPTS. I, II *a 2*

TRMBS. I, II *a 2*

TRPTS. III, IV *non legato*

K-DRUMS

PERC.

XYLO. *4 hard*

WOOD. MAR. *med.*

GLOCK. *hard*

STAFF BELLS, STEEL MAR. *hard & med.*

TUB. BELLS *hard*

CEL.

PIANOS II, III, div. *ff*

HPS. div. *ff*

Viol. II *ff*

Vlas. pizz. *ff*

Cellos, Bases *pizz.*

The actual notes do not matter; anything of this sort will do equally

The lower notes ad lib.

upper octave also

upper octave also

ff clangingly

(arco) ff

pizz.

pizz.

443

450

WOOD-WIND

LOW W-W.

Base-Ob.
Base-Cl.
Bsns.
D-Bsn.

HORNS

BRASS

TUBA

K-DRUMS

PERC.

GONG
(Tam-tam) hard let it vibrate

XYLO.

well

WOOD. MAR. (ad lib.)

GLOCK.

ad lib.

CEL.

PIANOS

Piano III only

PIANO II

ff molto pesante

ff cresc. poco a poco con *tr.*

HARPS

gliss. up and down.

div. in 3

STRINGS

Viol. II arco

ff change bows quickly

STRINGS

Vlas. arco

Cellos, Basses } arco

ff change bows quickly

450

Keep on with the same sort of thing.
(any notes)

455

WOOD-WIND

HORNS

BRASS

TRBS. *mp* *molto cresc. poco a poco* *cresc. possibile*

K-DRUMS

GONG (Tam-tam) *pp* *poco a poco cresc. possibile*

PERC. CYMB. *pp* *soft drumstick* *poco a poco cresc. possibile*

XYLO.

WOOD. MAR. (ad lib.)

CLOCK.

ad lib.

CEL.

PIANOS

Piano I *cresc. possibile*

Pianos II, III, div. *cresc. possibile*

HARPS

STRINGS

Cellos, div. *cresc. possibile*

Basses *cresc. possibile*

ACCELERANDO

465

WOOD-WIND

WOOD-WIND

Fla. Obs. *p*

Clara E-Horn *p*

Bass-Ob. *p*

Bass-Cl. *p*

Bassoons *p*

D-Bassoons *p*

6 HORNS *a 6*

fff gliss. (any notes) *furioso*

TRPTS. con sord. *fff*

TROMBS. *fff*

TUBA *fff*

K-DRUMS (Solo) *fff*

SIDE-DRUM *ppp*

CYMB. *ppp*

B-DRUM (Gr. Tr.) *fff*

XYLO. *fff*

WOOD. MAR. (ad lib.) *fff*

CLOCK *fff*

ad lib. *fff*

CEL. *fff*

PIANOS

Piano I *fff*

Piano II *fff*

Piano III *fff*

HARPS *fff*

STRINGS

Viols. I, II *fff*

Violas *fff*

Cellos, Basses *fff*

ACCELERANDO

465