

JOHN ADAMS
EL DORADO
FOR ORCHESTRA

Commissioned by Herbert Blomstedt and the San Francisco Symphony
through the generosity of Mrs. Ralph I. Dorfman

First performed on November 13, 1991 at Davies Symphony Hall in San Francisco
by the San Francisco Symphony conducted by John Adams

First recorded by the Hallé Orchestra conducted by Kent Nagano
on Nonesuch 79359

Instrumentation

3 Flutes (2nd and 3rd doubling Piccolo)
3 Oboes (3rd doubling English Horn)
3 Clarinets in B^b and A (2nd doubling E^b Clarinet, 3rd doubling Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)
4 Horns
3 Trumpets (1st and 2nd doubling Flugelhorn)
3 Trombones
Tuba
Timpani*
Percussion** (4 players)
Harp
2 Keyboard samplers †
Strings

*Timpani also plays Sandpaper, Tambourine and Claves

** **Percussion 1:** Marimba, Claves, Cowbell, Xylophone, Snare Drum

Percussion 2: Cabasa, High and Low Tom-toms, Pedal Bass Drum, Xylophone, Bowed Vibraphone, Claves, Bongos, 3 Temple Blocks, Bowed Crotales

Percussion 3: Hi-hat Cymbals, Snare Drum, Pedal Bass Drum, 4 Timbales, Metal Pipe (2 pieces), Tenor Drum, Log Drum, 5 Tom-toms

Percussion 4: Claves, Guiro, Maracas, Tambourine, Sandpaper, High Woodblock, Bass Drum

† Keyboard Sampler with single-manual keyboard controller

Sampler software provided by publisher is designed for specific models, and is not interchangeable with other models or brands. Software included with rental materials is subject to change according to availability of sampler models. Consult publisher for current status.

Keyboard samplers should be amplified using two stereo keyboard combination amplifiers (speaker and amplifier together as one unit) — one per keyboard player and separated from each other. The samplers are not to be amplified through a house sound reinforcement system and should seem "acoustic" within the context of the orchestra.

Duration: ca. 30 minutes

Performance materials and sampler software
available from the Boosey & Hawkes Rental Library

for Peter Pastreich
EL DORADO

Part I. The Machine in the Garden

JOHN ADAMS

Flutes
1 *flutter*
ppp
2 *flutter*
ppp
3 *flutter*
ppp

Piccolos
1 *ppp*
2 *ppp*

Oboes
1
2

English Horn

Clarinet in E♭

Clarinet in B♭ and A
1 *tremolos as fast as possible*
pp
2 *tremolos as fast as possible*
pp
3

Bass Clarinet in B♭

Bassoons
1
2
3

Contrabassoon

Horns in F
1
2
3
4

Trumpets in C
1
2
3

Trombones
1
2
3

Tuba

Timpani
Sandpaper (two sheets of sandpaper brushed together; short staccato strokes; do not use sandpaper blocks.)

Marimba
mp

Cabasa
mp

Percussion
1
2
3
4

Keyboard Sampler 1
1 *

Keyboard Sampler 2
1 * NB: Between bars 1 and 44 Marimba and Sampler 2 should be in the foreground.

Violin I

Violin II
p dolce

Viola

Violoncello

Contrabass
div.
p

21 22 23 24

etc. tremolo as fast as possible

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. 1 2 3

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp. (Tamb.)

(Marimba)

(Cabasa)

Perc. (High-hat)

Claves (High Clave)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

25 26 27 28

1 Fls. 2 3

1 Piccs. 2

1 Obs. 2

Eng. Hn.

Cl. in Eb

1 Cls. 2 3

Bs. Cl. in Bb

1 Bsns. 2 3

Cbsn.

1 Hns. in F 2 3 4

1 Tpts. 2 3

1 Tbns. 2 3

Tuba

(Tamb.)

Timp.

(Marimba)

(Cabasa)

Perc. (High-hat) (Claves)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

32 33 34 35

Fls. 1 *pp* *mp* *p* *p*

Fls. 2 *pp* *mp* *p*

Piccs. 1

Piccs. 2

Obs. 1

Obs. 2

Eng. Hn.

Cl. in E♭

Cls. 1 (B♭) *p*

Cls. 2 (A) *p*

Cls. 3 (B♭) *p*

Bs. Cl. in B♭

Bsns. 1

Bsns. 2

Bsns. 3

Cbsn.

Hns. in F 1

Hns. in F 2

Hns. in F 3

Hns. in F 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

(Sandpaper)

Timp. *mf* *p* *mp* *p*

(Marimba)

(Cabasa)

Perc. (High-hat) *f* *mp* *f > p*

(Claves)

(Low Clave)

Kybd. Sampler 1

Kybd. Sampler 2 *f* *mp* *f > p*

Vln. I *mp*

Vln. II *mp*

Vla.

Vcl.

Cbs.

36 37 38 39

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

(B \flat)

(A)

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

(Sandpaper)

Timp.

(Marimba)

(Cabasa) *f* *p*

Perc. (High-hat)

(Claves)

Kybd. Sampler 1

Kybd. Sampler 2 *f* *p*

Vln. I *p espressivo* *mp*

Vln. II *mp* *p espr.*

Vla. *espressivo*

Vcl. *p*

Cbs.

40 41 42 43

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

(B \flat)

(A)

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

(Sandpaper)

(still short staccato strokes)

Timp.

(Marimba)

(Cabasa)

Perc. 1 2 3 4

(High-hat)

(Claves)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pp

mp

pp

ppp

to E \flat Clar.

to Bass Clar.

f

mp

pp

f

mp

p

p

p

44 Solo 45 46 47

Fl. 1

(Sandpaper)

Timp.

(Marimba)

1

Tom-toms + Ped. Bass Dr.

2

High Low Pedal Bass Drum

Perc.

3

Sn. Dr.

4

(Claves)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

pp

p (mutes)

div.

mutes on

48 49 50 51

Fl. 1

(Sandpaper)

Timp.

(Marimba)

1

(Tom-toms + Ped. Bass Dr.)

2

(Sn. Dr.)

Perc.

3

(Claves)

4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

▼ Cue for Bases and Synthesizers

52 53 54 55

Fl. I

(Sandpaper)

Timp.

(Tom-toms + Ped. Bass Dr.)

2

Perc.

(Sn. Dr.)

3

Kybd.
Sampler I

▼ Cue for Bases and Synthesizers

Vln. I

mutes

pp espressivo

Vln. II

8

Vla.

mutes

pp espressivo

Vcl.

mutes

mp espressivo

Cbs.

div.

mp espressivo

56 57 58 59

Fl. I

gradually more intense

(Sandpaper)

Timp.

(Tom-toms + Ped. Bass Dr.)

2

Perc.

(Sn. Dr.)

3

Kybd.
Sampler I

p

Vln. I

8

pp sempre

Vln. II

Vla.

pp sempre

Vcl.

poco più f espressivo

poco più f espressivo

Cbs.

\equiv

64 65 66

Fl. I

Hn. I in F

(Sandpaper)

Timp.

p (staccato)

(Tom-toms + Ped. Bass Dr.)

2

Perc.

(Sn. Dr.)

3

Vln. I

p espressivo

Vln. II

p espressivo

Vla.

Vcl.

Cbs.

[illegible]

70 71 72 73

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsn. 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Temp. (Sandpaper)

Perc. 1 2 3 4 (Sn. Dr.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf *mp* *sim.* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

[illegible]

Fl. 1 *ff*

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. 1 2 3

Bs. Cl. in B♭

Bsn. 2

Cbsn.

Hns. in F 1 2 3 4

Flghn. 1 in B♭

Tbns. 1 2 3

Tuba

(Sandpaper)

Timp.

(Marimba)

Perc. 1 2 3 4

(Sn. Dr.)

Guiro

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I senza sord. (non div.) pizz. *f*

Vln. II senza sord. pizz. *f*

Vla. *mf* *f* *f* *mf* *f*

Vcl.

Cbs.

Solo *mf*

[illegible]

86 87 88 89

Fl. 1

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cl. 1 2 3

Bs. Cl. in Bb

Bsn. 2

Cbsn.

Hns. in F 1 2 3 4

Flghn. 1 in Bb

Tbns. 1 2 3

Tuba

(Sandpaper)

Timp.

(Marimba)

Perc. 1 2 3 4

(Sn. Dr.)

(Guiro)

Kybd. Sampler 1 *sim.*

Kybd. Sampler 2

Vln. I (senza sord.) *arco* *full bows* *f to the fore*

Vln. II

Vla.

Vcl.

Cbs.

90 91 92 93

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsn. 2

Cbsn.

Hns. in F 1 2 3 4

Flghn. 1 in B \flat

Tbns. 1 2 3

Tuba

(Sandpaper)

Timp.

(Marimba)

Xylo. *f più*

Perc. (Sn. Dr.) *f p*

(Guiro)

Kybd. Sampler 1

Kybd. Sampler 2 *f p*

Vln. I

Vln. II

Vla. *f*

Vcl.

Cbs.

98 99 100 101

1 Fls. 2 3

1 Piccs. 2

1 Obs. 2

Eng. Hn.

Cl. in E♭

1 Cl. in B♭ 3

1 Bsns. 2 3

Cbsn.

1 Hns. in F 2 3 4

1 Tpts. 2 3

1 Tbns. 2

Tuba

Timp.

(Marimba)

1 (Xylo.)

2 Perc. *f p*

3 (Sn. Dr.)

4

Kybd. Sampler 1

Kybd. Sampler 2 *f p*

Vln. I *f molto sost. arco*

Vln. II *f molto sost. arco*

Vla. *f molto sost. div.*

Vcl.

Cbs.

102 103 104 105

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. in B♭ 1 3

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

Tuba

Timp.

Perc. 1 2 3 4

(Xylo.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II (div.)

Vla.

Vcl.

Cbs.

f *p* *sf* *sf* *sf* *sf* *sf* *sim.*

unis. pizz. *f*

unis. pizz. *f*

106 107 108

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. in B♭ 1 3

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I unis. ff

Vln. II unis. ff

Vla. ff

Vcl.

Cbs.

109 110 111

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cl. in B \flat 1 3

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

Tuba

Timp.

Perc. 1 (Xylo.) 2 3 4 Maracas (bright sound)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

115 116

Fl. 1

Picc. 1

Obs.
1
2

Eng. Hn.

Cl. in E♭
1
3

Cl. in B♭
1
3

Bsns.
1
2

Cbsn.

Hns. in F
1
2
3
4

Tpts.
1
2
3

Tbns.
1
2
3

Tuba

Timp.

(Claves & Cowbell)

(Xylo.)

Perc.
3
4

(Maracas)

Kybd.
Sampler 1

Kybd.
Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

117

118

29

Fls.

Picc. 1

Obs.

Eng. Hn.

Cl. in E♭

Cls. in B♭

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Timp.

(Claves & Cowbell)

(Xylo.)

(Sn. Dr.)

(Maracas)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

ff

f staccato!

snare on

sim.

ff

Ped. B.D.

div. pizz.

ff

122 123 124 125

Fls. 1 2 *legato (no accents)*

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. in B♭ 1 3 *legato (no accents)*

Bsns. 1 2 *legato (no accents)*

Cbsn.

Hns. in F 2 4

Tpts. 1 2 3 *ff f*

Tbns. 1 2 *ff*

Tbn. 3 & Tuba *ff*

Timp.

(Claves & Cowbell)

Perc. (Sn. Dr. & Ped. Bass Dr.) (Maracas)

Kybd. Sampler 1 *ff*

Kybd. Sampler 2

Vln. I *legato (no accents)*

Vln. II *ff* *arco*

Vla. *ff*

Vcl. *ff*

Cbs. *ff*

126 127 128 129

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. in Bb 1 3

Bsns. 1 2

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 2

Tbn. 3 & Tuba

Timp.

(Claves & Cowbell)

Perc. 1 2

(Sn. Dr. & Ped. Bass Dr.)

Tamb. 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs. (unis.)

ff

ff

sim.

130 131 132 133

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. in B♭ 1 3

Bsns. 1 2

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 2

Tbn. 3 & Tuba

Timp.

(Claves & Cowbell) to Xylophone

Perc. 1 Low Tom-toms 2 *sf sf sf sim.* 3 (Ped. Bass Dr.) 4 (Tamb.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

134 135 136 137

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. in Bb 1 3

Bsns. 1 2

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 2

Tbn. 3 & Tuba

Timp.

Perc. 1 2 3 4

(Low Tom-toms)

(Ped. Bass Dr.)

(Tamb.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

138 139 140 141

Fl. I *dim.* *p*

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cl. in B \flat 1 *dim.* *p*
3 *dim.*

Bsns. 1 2

Cbsn.

Hns. in F 1 3
2 4

Tpts. 1 *mutes out*
2 *ff*
3

Tbns. 1 2

Tbn. 3 & Tuba

Timp.

Perc. 1 (Low Tom-toms)
2 *ff sempre* (Ped. Bass Dr.)
3 (Maracas)
4

Kybd. Sampler 1 *8*

Kybd. Sampler 2 *8*

Vln. I *8*

Vln. II

Vla. *f*

Vcl. *arco* *f*

Cbs. *f*

142 143 144 145

Fls. 1 2 *ff*

Picc. 1 *ff*

Obs. 1 2

Eng. Hn.

Cl. in E♭ *ff*

Cls. in B♭ 1 3 *ff*

Bsns. 1 2 *dim.*

Cbsn. *dim.*

Hns. in F 1 3 *f* *dim.*

2 4

Tpts. 1 2 3 *ff*

1 2 3

Tbns. 1 2 3

Tuba

Timp.

Xylo. *ff*

(Low Tom-toms)

Perc. (Ped. Bass Dr.)

(Tamb.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl. *ff*

Cbs. *ff*

146 147 148 149 150

Fls. 1 2

Picc. 1

Cl. in E♭

Cls. in B♭ 1 3

Hns. in F 1 3

Tpts. 1 2 3 *tutta forza*

Timp.

(Xylo.) *ff*

Perc. 1 (Low Tom-toms)

2 (Ped. Bass Dr.)

3 (Tamb.)

4

Kybd. Sampler 2 *ff*

Vln. I

Vla.

Cbs. *ff*

≡

151 152 153

Fls. 1 2

Picc. 1

Cl. in E♭

Cls. in B♭ 1 3

Hns. in F 1 3

Tpts. 1 2 3 *f* *dim.*

Timp. *gliss.* *gliss.* *dim.*

(Xylo.) *gliss.* *gliss.* *dim.*

Perc. 1

Kybd. Sampler 2 *dim.*

Vln. I *ff*

Vla. *ff*

Cbs. *dim.*

154 155

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in B \flat 1 3

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

(Xylo.)

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

ff

ff

ff

ff

ff

p

p

ppp

grad. diminuendo

mf

sim.

mf

156 157

Fl. I

Obs.

Cl. in Eb

Cl. I in Bb

(Xylo.)

Perc. I

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Cbs.

158 159

Fl. I

Obs.

Cl. in Eb

Cl. I in Bb

(Xylo.)

Perc. Sandpaper short strokes very short strokes

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl. pizz. ff

Cbs. pizz. ff

160 161

Fl. I

Obs.

Cl. in E♭

Cl. I in B♭

(Xylo.)

1

Perc.

3 Sn. Dr.

4 (Sandpaper)

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

ff

pizz.

arco

162 163 164

Fl. I

Ob. I

Cl. in E♭

Cl. I in B♭

(Xylo.)

1

Perc.

3 (Sn. Dr.)

4 (Sandpaper)

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pp

sim.

sim.

pizz.

pizz.

165 166

Fl. I

Picc. 1 2

Ob. I

Eng. Hn.

Cl. in Eb

Cl. I in Bb

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 3

Tuba

Timp.

Perc. 1 2 3 4

(Sn. Dr.)

(Sandpaper)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Detailed description: This page of a musical score covers measures 165 and 166. The woodwind section (Flute I, Piccolo, Oboe I, English Horn, Clarinet in Eb, Clarinet I in Bb) plays a complex, fast-moving melodic line with many accidentals. The brass section (Horn in F, Trumpets, Trombones, Tuba) enters in measure 166 with a powerful, sustained note marked *ff* (fortissimo). The percussion section includes Snare Drum and Sandpaper, both playing rhythmic patterns. The keyboard samplers and string section (Violins I and II, Viola, Violoncello, Contrabass) provide a harmonic and rhythmic foundation. The score is written for a large orchestra with multiple parts for several instruments.

167 168

Fl. I

Picc. 1 2

Ob. I

Eng. Hn.

Cl. in E♭

Cl. I in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 3

Tuba

Timp.

Perc. 1 2 3 4
(Sn. Dr.)
(Sandpaper)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Detailed description: This page of a musical score covers measures 167 and 168. The instrumentation includes woodwinds (Flute I, Piccolo 1 and 2, Oboe I, English Horn, Clarinet in E-flat, Clarinet I in B-flat), brass (Bassoons 1, 2, and 3, Contrabassoon, Horns in F 1, 3, 2, and 4, Trumpets 1, 2, and 3, Trombones 1 and 3, Tuba, and Timpani), percussion (Snare Drum and Sandpaper), keyboard (two samplers), and strings (Violins I and II, Viola, Violoncello, and Contrabass). Measures 167 and 168 are marked at the top. The woodwinds and strings play complex, fast-moving passages. The brass section provides a strong harmonic foundation with various dynamics like *f* (forte) and *ff* (fortissimo). The percussion section features a steady snare drum pattern and sandpaper. The keyboard samplers provide a rhythmic accompaniment. The score is written for a full orchestra and keyboard.

Begin gradual accelerando

171 172 173

Fls. 1 2

Picc. I 1

Obs. 1 2

Eng. Hn. 1

Cl. in Eb 1

Cbs. 1 3

Bsns. 1 2

Cbsn. 1 2

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba 1

Claves

Timp. 1

Xylo. *f*

(Tom-toms & Ped. Bass Dr.)

Perc. (Sn. Dr.)

(High Woodblock)

Kybd. Sampler 1

Kybd. Sampler 2

Begin gradual accelerando

Vln. I *f*

Vln. II

Vla.

Vcl.

Cbs.

174 175 176

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. 1 3

Bsns. 1 2

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 2 3

Tuba

(Claves)

Timp.

(Xylo.)

(Tom-toms & Ped. Bass Dr.)

Perc. (Sn. Dr.)

Timbales

(High Woodblock)

Kybd. 4

Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

dim.

mp

mf

ff

177 178 179

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. 1 in B♭

Bsns. 1 2

Cbsn.

Hns. in F 1 3 2 4

Tpt. 1

Tbns. 1 2 3

Tuba

(Claves)

Timp.

(Xylo.)

(Tom-toms & Ped. Bass Dr.)

Perc. (Timbales)

(High Woodblock)

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

ff *mp* *dim.* *ff*

* From this point until Bar 186 the sampler should continue the line begun with the French horns and should match their volume level, so that when the horns drop out (in Bar 179) the prominence of the line is still sustained. The conductor will have to judge the correct level from the podium.

180 181 182

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cl. 1 in B \flat

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

(Claves)

Timp.

(Xylo.)

(Tom-toms & Ped. Bass Dr.)

Perc. 2 Claves *f* 3

(Timbales)

(High Woodblock)

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

183 184 185

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in B \flat 1 3

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

(Claves)

Timp.

(Xylo.)

(Claves)

Perc. (Timbales)

(Claves)

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

fff

Measures 183, 184, and 185 of a musical score. The score is for a full orchestra and percussion. The woodwinds (Flutes, Piccolo, Oboes, English Horn, Clarinet in E-flat, Clarinets in B-flat) and strings (Violins I and II, Viola, Violoncello, Contrabass) are active. The percussion section includes Claves, Timpani, Xylophone, and various other percussion instruments. The score is written in 4/4 time. The key signature has one flat (B-flat). The tempo is marked with a quarter note followed by a fermata. The score is for measures 183, 184, and 185. The first measure (183) starts with a forte (fff) dynamic. The second measure (184) has a forte (f) dynamic. The third measure (185) has a forte (f) dynamic. The score is for a full orchestra and percussion.

186 187 188 189 190 191

Fls.

Picc. I

Obs.

Eng. Hn.

Cl. in Eb

Cls. in Bb

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbn. 1

Tuba

to Timpani

Timp.

(Xylo.)

(Claves)

Perc.

(Timbales)

piu f

(High Woodblock)

piu f

Kybd. Sampler 1

♩ = 166 (double tempo)

fff

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

arco

ff

[illegible]

196 197 198 199

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cl. I in B \flat

Bs. Cl. in B \flat

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

(Xylo.) *ff*

Perc. 1 (Bongos)

2 (Timbales)

3 (High Woodblock)

4

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl. *sim.*

Cbs. *sim.*

200 201 202 203

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cl. I in Bb

Bs. Cl. in Bb

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

(Bongos)

(High Woodblock)

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 200 through 203. The instruments are arranged in the following order from top to bottom: Flutes (3 staves), Piccolo (2 staves), Oboes (2 staves), English Horn (1 staff), Clarinet in Eb (1 staff), Clarinet I in Bb (1 staff), Bass Clarinet in Bb (1 staff), Bassoons (2 staves), Contrabassoon (1 staff), Horns in F (4 staves), Trumpets (3 staves), Trombones (3 staves), Tuba (1 staff), Timpani (1 staff), Percussion (4 staves, including Bongos and High Woodblock), Keyboard/Sampler 1 (1 staff), Violin I (1 staff), Violin II (1 staff), Viola (1 staff), Violoncello (1 staff), and Contrabass (1 staff). The score includes various musical notations such as notes, rests, beams, and slurs, indicating a complex orchestral arrangement.

204 205 206 207

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. I in B♭

Bs. Cl. in B♭

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 (Bongos) 2 3 (High Woodblock) 4

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

208 209 210 211

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cl. I in Bb

Bs. Cl. in Bb

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpt. I 1 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

(Bongos)

(High Woodblock)

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

HPS

212 213 214 215

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. 1 in B♭

Bs. Cl. in B♭

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpt. 2

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

ff

dim.

ff

ff

sim.

f

mf

p

gliss.

dim.

(Bongos)

dim.

sim.

ff

6

Fl. I

Piccs.

Obs.

Eng. Hn.

Cl. in Eb

Cl. I in Bb

Bs. Cl. in Bb

Bsns.

Cbsn.

Hns. in F

Tpt. 2

Tbns.

Tuba

Temp.

(Bongos)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

220 221 222 223

Fl. I

Picc.

Obs.

Eng. Hn.

Cl. in E \flat

Cl. I in B \flat

Bs. Cl. in B \flat

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Timp.

(Bongos)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

dim.

pizz.

f

224 225 226 227

Fl. I

Picc.

Obs.

Eng. Hn.

Cl. in E♭

Cl. I in B♭

Bs. Cl. in B♭

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Timp.

(Bongos)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 224 through 227. The instruments are arranged in the following order from top to bottom: Fl. I, Picc., Obs. (1 and 2), Eng. Hn., Cl. in E♭, Cl. I in B♭, Bs. Cl. in B♭, Bsns. (1 and 2), Cbsn., Hns. in F (3 and 4), Tpts. (1, 2, 3), Tbns. (1, 2, 3), Tuba, Timp., Perc. 2 (Bongos), Kybd. Sampler 1, Kybd. Sampler 2, Vln. I, Vln. II, Vla., Vcl., and Cbs. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo).

228 229 230 231

Fl. I

Picc.

Obs.

Eng. Hn.

Cl. in E \flat

Cl. I in B \flat

Bs. Cl. in B \flat

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Claves

Timp.

Sn. Dr.

(Bongos)

Perc.

Bass Dr.

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

sim.

sf

to Temple Blocks

wood sticks

f *ff*

pizz.

f

f

f

f

f

f

232 233 234 235

Fl. I

1

Piccs.

2

Obs.

1

2

Eng. Hn.

Cl. in Eb

Cl. I in Bb

Bs. Cl. in Bb

Bsns.

1

2

Cbsn.

Hns. in F

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

(Claves)

Timp.

(Sn. Dr.)

1

Temple Blocks

2

3

Perc.

(Bass Dr.)

4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 232 through 235. The instrumentation includes Flute I, Piccolo, Oboe, English Horn, Clarinet in Eb, Clarinet I in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon, Horns in F (4 parts), Trumpets (3 parts), Trombones (3 parts), Tuba, Timpani, Claves, Snare Drum, Temple Blocks, Bass Drum, Keyboard Sampler 1, Keyboard Sampler 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time with a key signature of one flat (Bb). Measures 232 and 233 show complex woodwind and string passages with dynamic markings of *ff* and *f*. Measure 234 features a prominent bassoon and contrabassoon line with triplets and a *f* dynamic. Measure 235 continues the woodwind and string textures, with a *f* dynamic marking. The percussion section includes a steady snare drum pattern and a bass drum line with triplets. The string section provides a harmonic foundation with various articulations and dynamics.

241 242 243 244 245

Fl. I

Picc.

Obs.

Eng. Hn.

Cl. in E \flat

Cl. I in B \flat

Bs. Cl. in B \flat

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

(Claves)

Timp.

(Sn. Dr.)

(Temple Blocks) *off*

Perc.

(Bass Dr.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

246 247 248 249

Fl. I

Piccs.

Obs.

Eng. Hn.

Cl. in Eb

Cl. I in Bb

Bs. Cl. in Bb

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

(Claves)

Timp.

Perc.

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 246 through 249. The instrumentation includes Flute I, Piccolo, Oboe, English Horn, Clarinet in E-flat, Clarinet I in B-flat, Bass Clarinet in B-flat, Bassoons, Contrabassoon, Horns in F, Trumpets, Trombones, Tuba, Claves, Timpani, Percussion (Temple Blocks), Keyboard Sampler 1, Keyboard Sampler 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written for a full orchestra with various woodwinds, brass, strings, and percussion. Measures 246 and 247 show the woodwinds and strings entering with a melodic line. Measure 248 features a prominent bassoon and contrabassoon part with triplets. Measure 249 continues the melodic development. The percussion section includes a steady rhythm of claves and timpani, with temple blocks providing a rhythmic pattern. The keyboard samplers provide harmonic support. The string section provides a steady accompaniment. The woodwinds and brass play melodic lines with various articulations and dynamics. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

in two (♩ = 83)

250 251 252 253 254 255

Fl. I

1

Picc.

2

Obs.

1

2

Eng. Hn.

Cl. in E♭

Cl. I in B♭

Bs. Cl. in B♭

to Clarinet 3 (in B♭)

Bsns.

1

2

Cbsn.

1

3

Hns. in F

2

4

1

2

Tpts.

3

1

2

Tbns.

3

Tuba

(Claves)

Timp.

Marimba

1

Ped. Bass Dr.

2

Perc.

Tenor Dr.

3

Tamb.

4

Kybd. Sampler 1

6

Kybd. Sampler 2

in two (♩ = 83)

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

274 $\text{♩} = 83$ 275 276

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn. 1 2 3

Cl. in E \flat 1 2 3

Cl. in B \flat 1 2 3

Bsns. 1 2

Cbsn. 1 2 3

Hns. in F 1 2 3 4

Tpt. I 1 2

Tbns. 1 2 3

Tuba 1 2 3

Timp. 1 2 3 4

Perc. 1 2 3 4

Kybd. Sampler 1 1 2 3

Kybd. Sampler 2 1 2 3

Vln. I 1 2 3

Vln. II 1 2 3

Vla. 1 2 3

Vcl. 1 2 3

Cbs. 1 2 3

Tom-toms p f mp

(Bass Dr.) soft beaters mf ff ff

$\text{♩} = 83$

(non div.) fff ff

280 281 282

Fls. 1 2

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. in Bb 1 3

Bsns. 1 2

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbn. 1

Tuba

Timp. (Sn. Dr.)

Perc. (Tom-toms) 1 2 3 4 (Bass Dr.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

283 284 285

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. in Bb 1 3

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

(Sn. Dr.)

(Tom-toms)

Perc. Metal Pipes

(Bass Dr.)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

[illegible]

[illegible]

$\text{♩} = 72$

2 3 4 5

Piccolo 1

Bowed Vib.

Percussion 2

mp

motor off; pedal always down

Keyboard Sampler 1

mp

Keyboard Sampler 2

Harp

mp

Violoncello

$\text{♩} = 72$

pp

Contrabasses

pp

6 7 8

Picc. 1

(Bowed Vib.)

Perc. 2

Kybd. Sampler 1

9

Kybd. Sampler 2

niente *mp*

Harp

Vcl.

Cbs.

9 10 11

Fl. 1

Picc. 1

(Bowed Vib.)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vcl.

Cbs.

12 13 14

Fl. 1

Picc. 1

(Bowed Vib.)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vcl.

Cbs.

pizz.

mf

pp

mp

15 16 17

Fl. 1

Picc. 1 2
(Bowed Vib.)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vcl.

Cbs.

mp
div.

p *mp*

18 19 20 21

Fl. 1

Picc. 1 2
(Bowed Vib.)

Perc. 2

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vcl.

Cbs.

sim. *pp*

22 23 24

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

(Bowed Vib.)

Perc. 2

Tom-toms

3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Solo

mf

pp

pp

mp

* A lower Tenor Drum may be substituted for one of the Tom-Toms.

25 26 27

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. 1 2 3

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Marimba

(Bowed Vib.) *mp*

Perc. 2

(Tom-toms) 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page covers measures 25, 26, and 27. The orchestration includes a full woodwind section (Flute I, Piccolo, Oboe, English Horn, Clarinet in E-flat, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon), a brass section (Horn in F, Trumpets, Trombones, and Tuba), and a large percussion section (Timpani, Marimba, Bowed Vibraphone, and four Tom-toms). Keyboard parts include two samplers and a harp. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The score shows various musical notations including eighth notes, quarter notes, and half notes, with some measures featuring sustained notes or rests. A dynamic marking of *mp* (mezzo-piano) is present for the Bowed Vibraphone in measure 26.

28 29 30

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

(Bowed Vib.)

Perc. 2

(Tom-toms)

(4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

a 2

(continues Horn 1 line)

Solo

mf

p

pp

pp

pizz.

31 32 33

Fl. 1

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. 1 2 3

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 3 2 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I (unis.) pizz.

Vln. II

Vla.

Vcl.

Cbs.

mf

a 2 (continue Horn 3 line)

mf

pizz.

34 35 36 37

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cls. 1 2 3

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F (a 2)

Flghn. I in B♭ Solo *mf*

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

Perc. (Tom-toms) (4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2 *p* *mf*

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p NB: This can also be played on Trumpet

38 39 40

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. in B♭ 1 2

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3

Flghn. I in B♭

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

(Tom-toms)

(4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Solo

f

always very staccato

p

mp

mf

p

unis.

41 42 43

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in B \flat 1 2

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 4

Flghn. I in B \flat

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

Perc. (Tom-toms) (4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2 *mf*

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

The musical score for measures 41-43 is arranged in a multi-staff format. The instruments listed on the left are: Fl. I, Piccs. (Piccolo) 1 and 2, Obs. (Oboe) 1 and 2, Eng. Hn. (English Horn), Cl. in E \flat (Clarinet in E-flat), Cls. in B \flat (Clarinets in B-flat) 1 and 2, Bs. Cl. in B \flat (Bass Clarinet in B-flat), Bsns. (Bassoons) 1, 2, and 3, Cbsn. (Coborn), Hns. in F (Horns in F) 1, 3, and 4, Flghn. I in B \flat (Flute in B-flat), Tbns. (Trombones) 1, 2, and 3, Tuba, Timp. (Timpani), (Marimba), Perc. (Percussion) including (Tom-toms) and (4 Timb.), Kybd. Sampler 1, Kybd. Sampler 2 (marked *mf*), Harp, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cbs. (Cello). The score shows various musical notations, including rests, notes, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte).

44 45 46

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cl. in B \flat 1 2

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 4

Flghn. I in B \flat

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

Perc. (Tom-toms) (4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2 *p* *mf*

Harp

Vln. I div.

Vln. II div.

Vla.

Vcl.

Cbs.

mp

(omit if C \sharp is unavailable)

47 48 49

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in B \flat 1 2

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Flghn. I in B \flat

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

(Tom-toms)

(4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 47, 48, and 49. The instruments listed on the left are: Fl. I, Picc. (Piccolo) 1 and 2, Obs. (Oboe) 1 and 2, Eng. Hn. (English Horn), Cl. in E \flat (Clarinet in E-flat), Cls. in B \flat (Clarinets in B-flat) 1 and 2, Bs. Cl. in B \flat (Bass Clarinet in B-flat), Bsns. (Bassoons) 1, 2, and 3, Cbsn. (Contrabassoon), Hns. in F (Horns in F) 1, 2, 3, and 4, Flghn. I in B \flat (Flute in B-flat), Tbns. (Trombones) 1, 2, and 3, Tuba, Timp. (Timpani), (Marimba), (Tom-toms), (4 Timb.) (4 Tom-toms), Kybd. Sampler 1, Kybd. Sampler 2, Harp, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cbs. (Cello). The score shows various musical notations including notes, rests, and dynamic markings such as *p* (piano) for Kybd. Sampler 2 in measure 49.

50 51 52

Fl. 1

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in B \flat 1 2

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Flghn. 1 in B \flat

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

Perc. 1 2 3 4

(Tom-toms)

(4 Timb.)

(very subtle accents)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 50, 51, and 52. The instruments listed on the left are: Fl. 1, Piccs. 1 & 2, Obs. 1 & 2, Eng. Hn., Cl. in E \flat , Cls. in B \flat 1 & 2, Bs. Cl. in B \flat , Bsns. 1 & 2, Cbsn., Hns. in F 1 & 2, 3 & 4, Flghn. 1 in B \flat , Tbns. 1 & 2, Tuba, Timp., (Marimba), Perc. 1 & 2, (Tom-toms), (4 Timb.), Kybd. Sampler 1, Kybd. Sampler 2, Harp, Vln. I, Vln. II, Vla., Vcl., and Cbs. The score shows complex rhythmic patterns for the woodwinds and strings, with the keyboard samplers providing a steady accompaniment. The percussion section includes marimba and tom-toms. The woodwinds and brass sections have various melodic and harmonic parts. The strings play a continuous pattern. The keyboard samplers have a steady accompaniment. The percussion section includes marimba and tom-toms. The woodwinds and brass sections have various melodic and harmonic parts. The strings play a continuous pattern. The keyboard samplers have a steady accompaniment. The percussion section includes marimba and tom-toms.

53 Solo 54 55

Fl. I

Picc. 1

2

Obs. 1

2

Eng. Hn.

Cl. in E \flat

1

2

Cls. in B \flat

Bs. Cl. in B \flat

Bsns. 1

2

3

Cbsn.

Hns. in F 1

2

3

4

Flghn. I in B \flat

Tbns. 1

2

3

Tuba

Timp.

Perc. 1

2

(Tom-toms)

3

(4 Timb.)

4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

mp

niente

mf

unis. arco

56 57 58

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in B \flat 1 2

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Flghn. I in B \flat

Tbns. 1 2 3

Tuba

Timp.

Perc. (Tom-toms) (4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

1. *mf*

to Clair. 3

mf

div.

59 60 61

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. in B♭ 1 2 3

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

(Tom-toms)

(4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

mp

arco

sim.

62 63 64

Fl. I

Picc. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cl. in B \flat 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. (Tom-toms) 1 2 3 4 (4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

65 66 67

Fl. I

Piccs. 1 2

Obs. 1 2

Cls. in B \flat 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. (Tom-toms) 1 2 3 4 (4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2 *mp*

Harp *mp*

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

68 69 70

Fl. I

Picc. I

Obs. 1 2

1 2 3

Cl. in B \flat

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

(Tom-toms)

(4 Timb.)

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

dim.

dim.

p

sim.

sim.

mf

Solo

mp

div.

71 72 73

Fl. I

Picc. 1 2

Obs. 1 2

Cl. in B \flat 1 2 3

Bs. Cl. in B \flat 1 2 3

Cbsn.

Hns. in F 1 3

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mp

mf

p

pp

sempre staccato

Solo

mf

p

(Tom-toms)

(4 Timb.)

//

77 78 79

Fl. I

Cl. 3 in Bb

1

Bsns. 2

3

1

Hns. in F

3

(4 Timb.)

Perc. 4.

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vcl.

Cbs.

80 81 82 **Poco più mosso** (♩. = 76)

Cl. 3 in B♭

1

Bsns. 2

3

Hns. in F

1

3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vcl.

Cbs.

(sempre staccato)

f

pizz.

Poco più mosso (♩. = 76)

f

pizz.

f

83 84 85 86

Cl. 3 in B♭

1

Bsns. 2

3

Hns. in F

1

3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vcl.

Cbs.

Solo

mf

87 Solo 88 89

Fl. I

1

Bsns. 2

3

Hns. in F

2

3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vcl.

Cbs.

mf

mp *mf*

90 91 92

Fl. I

1

Bsns. 2

3

Hns. in F

2

3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vcl.

Cbs.

dim.

Fl. I

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E♭

Cl. in A 1 3

Bs. Cl. in B♭

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I (non div.)

Vln. II (non div.)

Vla.

Vcl.

Cbs.

pp

niente

f

96 97 98

Fl. 1

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cl. in A 1 3

Bs. Cl. in Bb 1

Bsns. 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Fls. 1 2

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. in A 1 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

f

p

dim.

fz

102 103 104

Fls. 1 2

Picc. 1 2

Obs. 1 2

Cl. in Eb

Cls. in A 1 3

Bsns. 1 2 3

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

(Tom-toms)

Kybd. Sampler 1

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

sim.

to Picc. 2

f

sim.

dim.

dim.

dim.

pp

pp

pp

mp

f

mp

f (Lv.)

mp

f

pizz. (div. a 3)

f

pizz. mf

pizz. mf

sempre poco a poco più mosso

105 106 107

Fls.

Piccs.

Obs.

Cl. in Eb

Cls. in A

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Timp.

Perc.

Kybd. Sampler 1

Harp

mp *f* *mp* *f* *mp* *f* *mp*

sempre poco a poco più mosso

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

con sordini *p* *sim.*

con sordini *p* *sim.*

pizz. *mf* *mf*

108 109 110

Fl. 1

Picc. 1

Picc. 2

Hns. in F 1

Hns. in F 2

Perc. 3 (Tom-toms)

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

sim.

111 112 113

Fl. 1

Picc. 1

Picc. 2

Hns. in F 1

Hns. in F 2

Hns. in F 3

Hns. in F 4

Perc. 3 (Tom-toms)

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

sempre stacc.

mf

mf

114 115 116

Fl. I

Picc.

Hns. in F

Flghns. in B \flat

(Tom-toms)

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

mf

p

p

p

p

117 118 119

Poco più mosso

Fl. I

Picc.

Flghns. in B \flat

(Tom-toms)

Perc. 3

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pp

mf

p

f

Poco più mosso

120 121 122

Pics.

Ob. 1

Flghns. in B \flat

Perc. 3. (Tom-toms) *pp*

Harp

Vln. I

Vln. II *unis. arco* *f*

Vla.

Vcl.

Cbs.

f very short

123 124 125

Obs.

Bsn. 1 *f*

Flghns. in B \flat

Harp *(L.v.)*

Vln. I *(mutes off)* *f*

Vln. II *pizz.* *f*

Vla. *mutes off* *pizz.* *f*

Vcl.

Cbs.

mf very short

132 *sim.* 133 134

Fls. 1 *sim.*

Fls. 2 *sim.*

Obs. 1 *sim.*

Obs. 2 *sim.*

1 *(sempre stacc.)*

Bsns. 2 *(sempre stacc.)*

3

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

135 136 137 $\text{♩} = 80$

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bs. Cl. in B \flat

1 *mf*

Bsns. 2

3

Kybd. Sampler 1 *f animated*

Vln. I $\text{♩} = 80$

Vln. II *div.* *f animated*

Vla.

Vcl.

Cbs.

138 139 140

Fl. I

Ob. I

Bs. Cl. in B \flat

1

Bsns. 2

3

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

sim.

141 142 143

Fl. I

Ob. I

Bs. Cl. in B \flat

1

Bsns. 2

3

Kybd. Sampler 1

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

f

div.

f very short

144 145 146

Fl. I

Ob. I

Bs. Cl.
in B \flat

1

Bsns. 2

3

Kybd.
Sampler 1

Kybd.
Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

II

f

unis.

(8ths as short as 16ths)

sim.

sim.

147 148 149

Fl. I

Picc. I

Ob. I

Bs. Cl.
in B \flat

1

Bsns. 2

3

Tpts. 1

2

Kybd.
Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

f

mutes in

sim.

Fl. I

1

Picc.

2

Ob. I

Eng. Hn.

Cl. in E \flat

Cl.

1

2

3

Bs. Cl. in B \flat

Bsns.

1

2

3

Cbsn.

Hns. in F

1

2

3

4

Tpts.

1

2

1

2

3

Tbns.

1

2

3

Tuba

Timp.

Perc.

1

2

3

4

Tamb.

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

sim.

f

sempre staccato

very short

mutes in

f *very short*

mf

più mosso

sim.

The image displays a page from a musical score, likely for an orchestral or chamber ensemble. The score is written for multiple instruments, each represented by a staff. The instruments listed on the left include:

- Fl. I
- Piccs.
- Ob. I
- Eng. Hn.
- Cl. in Eb
- Cls. (1, 2, 3)
- Bs. Cl. in Bb
- Bsns. (1, 2, 3)
- Cbsn.
- Hns. in F (1, 2, 3, 4)
- Tpts. (1, 2, 3)
- Tbns. (1, 2, 3)
- Tuba
- Timp.
- Perc. (1, 2, 3, 4) - (Tamb.)
- Kybd. Sampler 2
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Cbs.

The tempo is indicated at the top right as $\text{♩} = 82$. The score contains various musical notations, including notes, rests, and dynamic markings such as *f* very short and *sim.* (similante). The notation is dense, particularly in the woodwind and string sections, suggesting a complex and rhythmically demanding piece.

157 158 159

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn. 1 2 3

Cl. in E♭ 1 2 3

Bs. Cl. in B♭ 1 2 3

Bsns. 1 2 3

Cbsn. 1 2 3

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba 1 2 3

Timp. 1 2 3

Perc. 1 2 3 4 (Tamb.)

Kybd. Sampler 2

Vln. I 1 2 3

Vln. II 1 2 3

Vla. 1 2 3

Vcl. 1 2 3

Cbs. 1 2 3

sempre staccato

f very short

mf

extremely short

dim.

p

160 161 162

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 3

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

(Tom-toms)

(Tamb.)

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

sim.

sim.

f very short *sim.*

sim. eighths are as short as sixteenths

f

f very short

f very short

mf *mp* *mf* *mp*

f *sim.*

f very short *sim.*

Fl. I

1

Picc.

2

Obs.

1

2

Eng. Hn.

Cl. in E \flat

Cl.

1

2

3

Bs. Cl. in B \flat

Bsns.

1

2

3

Cbsn.

Hns. in F

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

Timp.

Xylo.

Perc.

(Tom-toms)

1

2

3

4

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

mf very short

mf very short

mf very short

mf

mf

very short

166 167 168

Fl. I

Picc.

Obs.

Eng. Hn.

Cl. in E♭

Cls.

Bs. Cl. in B♭

Bsns.

Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Timp.

Marimba

(Xylo.)

Perc. (Tom-toms)

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

sempre staccato

dim.

mf

mp

This musical score page covers measures 166, 167, and 168. The instruments are arranged in two systems. The first system includes Fl. I, Piccolo, Oboes, English Horn, Clarinet in E-flat, Clarinets, Bass Clarinet in B-flat, Bassoons, and Contrabassoon. The second system includes Horns in F, Trumpets, Trombones, Tuba, Timpani, Marimba, Xylophone, Percussion (Tom-toms), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes in the woodwinds and strings. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), and *sempre staccato*. The percussion section includes a marimba and xylophone playing sixteenth-note patterns, and tom-toms with specific dynamic markings.

[illegible]

179 180

Fl. I

1

Picc.

2

(Marimba)

1

Perc.

(Xylo.)

2

Kybd.
Sampler 1

8

Vln. I

Vln. II

Vla.

181 182

Fl. I

1

Picc.

2

(Marimba)

1

Perc.

(Xylo.)

2

Kybd.
Sampler 1

8

Vln. I

dim.

8

loco

p

Vln. II

dim.

p

Vla.

p

183 184

Fl. I

1

Picc.

2

(Marimba)

1

Perc.

2

p

(Xylo.)

p

8

Kybd. Sampler 1

Kybd. Sampler 2

12

mp very short

Vln. I

Vln. II

185 186 187

Picc.

1

2

sim.

mp

(Marimba)

1

Perc.

2

pp

(Xylo.)

pp

8

Kybd. Sampler 1

Kybd. Sampler 2

(eighths as short as sixteenths)

Vln. I

Vln. II

f

sim.

f

sim.

Vla.

to the fore

f

188 189 190 *sim.*

Piccs.

Kybd.
Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p *f* (eighths as short as sixteenths) *sim.*

p

top ½
f (eighths as short as sixteenths) *sim.*

≡

191 192

Piccs.

Kybd.
Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

(top ½)
(off the string)

(off the string)

(off the string)

(top ½)
(off the string)

pizz.
f

193 194

Piccs.

Kybd.
Sampler 2

Vln. I (top ½)

Vln. II

Vla.

Vcl. (top ½)

Cbs.

=

195 196

Piccs.

Kybd.
Sampler 2

Vln. I (top ½)

Vln. II

Vla.

Vcl. (top ½)

Cbs.

dim.

197 198

Picc. I

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

f (very short)

sim.

pizz.

f

199 200 201

Bsns. 1 2

Cbsn.

Tuba

Timp.

(Marimba)

Perc. 1 (Xylo.) 2

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

ff

ff

f

pure tone; senza vibrato

f

mp

f

ff

g

f lv.

cresc.

ff

ff

ff

ff

pizz.

ff

ff

arco

ff

* Timpani should shadow the bass line, never being as loud as the other instruments.

202 203 204

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

(Xylo.)

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl. arco *ff* arco

Cbs.

Measure 202: Flutes 1, 2, and 3 have rests. Piccolo 1 and 2 have rests. Oboes 1 and 2 have rests. English Horn has a rest. Clarinet in E-flat has a rest. Clarinets 1, 2, and 3 have rests. Bass Clarinet in B-flat has a rest. Bassoons 1 and 2 have rests. Contrabassoon has a rest. Horns in F 1, 2, 3, and 4 have rests. Trumpets 1, 2, and 3 have rests. Trombones 1, 2, and 3 have rests. Tuba has a rest. Timpani has a rest. Marimba has a rest. Xylophone has a rest. Percussion 1, 2, 3, and 4 have rests. Keyboard Sampler 1 has a rest. Keyboard Sampler 2 has a rest. Harp has a rest. Violins I and II have rests. Viola has a rest. Violoncello has a rest. Contrabass has a rest.

Measure 203: Flutes 1, 2, and 3 have rests. Piccolo 1 and 2 have rests. Oboes 1 and 2 have rests. English Horn has a rest. Clarinet in E-flat has a rest. Clarinets 1, 2, and 3 have rests. Bass Clarinet in B-flat has a rest. Bassoons 1 and 2 have rests. Contrabassoon has a rest. Horns in F 1, 2, 3, and 4 have rests. Trumpets 1, 2, and 3 have rests. Trombones 1, 2, and 3 have rests. Tuba has a rest. Timpani has a rest. Marimba has a rest. Xylophone has a rest. Percussion 1, 2, 3, and 4 have rests. Keyboard Sampler 1 has a rest. Keyboard Sampler 2 has a rest. Harp has a rest. Violins I and II have rests. Viola has a rest. Violoncello has a rest. Contrabass has a rest.

Measure 204: Flutes 1, 2, and 3 have rests. Piccolo 1 and 2 have rests. Oboes 1 and 2 have rests. English Horn has a rest. Clarinet in E-flat has a rest. Clarinets 1, 2, and 3 have rests. Bass Clarinet in B-flat has a rest. Bassoons 1 and 2 have rests. Contrabassoon has a rest. Horns in F 1, 2, 3, and 4 have rests. Trumpets 1, 2, and 3 have rests. Trombones 1, 2, and 3 have rests. Tuba has a rest. Timpani has a rest. Marimba has a rest. Xylophone has a rest. Percussion 1, 2, 3, and 4 have rests. Keyboard Sampler 1 has a rest. Keyboard Sampler 2 has a rest. Harp has a rest. Violins I and II have rests. Viola has a rest. Violoncello has a rest. Contrabass has a rest.

205 206 207

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. 1 2 3

Bs. Cl. in Bb

Bsns. 1 2

Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp. (Marimba)

(Xylo.)

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

208 209 210

Fls. 1 2 3

Picc. 1 2

Obs. 1 2

Cl. in E♭

Cls. 1 2 3

Bs. Cl. in B♭

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp. (Marimba)

Perc. (Xylo.) 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II *sim.*

Vla.

Vcl.

Cbs.

This musical score page contains measures 208, 209, and 210. The instrumentation includes a full symphony orchestra (Flutes, Piccolo, Oboes, Clarinet in E-flat, Clarinets, Bass Clarinet in B-flat, Bassoons, Contrabassoon, Horns in F, Trumpets, Trombones, Tuba, Timpani, Marimba, Xylophone, Percussion, Keyboard Sampler 1, Keyboard Sampler 2, Harp, Violins I and II, Viola, Violoncello, and Contrabass) and two keyboard samplers. The score is written for three systems. Measures 208 and 209 are marked with a 'g' (grace note) above the first measure. Measure 210 is marked with a 'g' (grace note) above the first measure. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The keyboard instruments play a prominent role in the texture, with Sampler 1 and Sampler 2 providing harmonic support and Sampler 2 playing a melodic line in measure 210.

211 212 213

Fls. 1 2 3

Picc. 1 2

Obs. 1 2

Cl. 1 2 3

Bsn. 1

Bsn. 2 & Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2

Tbns. 1 2 3

Tuba

Timp.

(Marimba)

(Xylo.)

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

This musical score page contains measures 211, 212, and 213. The instrumentation includes Flutes (1, 2, 3), Piccolo (1, 2), Oboes (1, 2), Clarinets (1, 2, 3), Bassoons (1, 2 & Contrabassoon), Horns in F (1, 3, 2, 4), Trumpets (1, 2), Trombones (1, 2, 3), Tuba, Timpani, Marimba, Xylophone, Percussion (1, 2, 3, 4), Keyboard Sampler 1, Keyboard Sampler 2, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is written for measures 211, 212, and 213. The key signature is one sharp (F#). The tempo and meter are not explicitly stated on this page. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f' (forte) and 'g' (grace notes). The percussion section includes a complex rhythmic pattern in measure 211, which continues through measures 212 and 213. The string section provides a steady accompaniment, with the violins playing a continuous eighth-note pattern and the cellos and double basses playing a similar pattern. The woodwinds and brass sections have more complex parts, including trills, slurs, and dynamic markings. The keyboard and harp parts provide a harmonic foundation, with the harp playing a continuous eighth-note pattern and the keyboard samplers providing a steady accompaniment.

214 215 216

Fl. 1

Picc.

Obs.

Cls.

Bsn. 1

Bsn. 2 & Cbsn.

Hns. in F

Tpts.

Tbns.

Tuba

Timp.

(Marimba)

(Xylo.)

Perc.

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl. div.

Cbs. div.

This musical score page contains measures 214, 215, and 216. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe, Clarinets, Bassoons, Horns in F, Trumpets, Trombones, Tuba, Timpani), strings (Violins I and II, Viola, Violoncello, Contrabass), and a keyboard/percussion ensemble (Keyboard Samplers 1 and 2, Harp, Marimba, Xylophone, and four Percussion parts). The score is written in a key with one sharp (F#) and a 4/4 time signature. Measure 214 shows the beginning of a complex rhythmic pattern in the woodwinds and strings, with the keyboard and harp providing a steady accompaniment. Measure 215 continues this pattern, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte) appearing. Measure 216 concludes the section with a final chordal structure. The percussion parts include various rhythmic patterns, some marked with *g* (grace notes) and *mf*.

217 218 219

Fl. 1

Picc. 1 2

Obs. 1 2

Cls. 1 2 3

Bsn. 1

Bsn. 2 & Cbsn.

Hns. in F 1 3 2 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

g loco

This page of a musical score contains measures 217, 218, and 219. The instruments listed on the left are: Fl. 1, Picc. 1 and 2, Obs. 1 and 2, Cls. 1, 2, and 3, Bsn. 1, Bsn. 2 & Cbsn., Hns. in F 1, 3, 2, and 4, Tpts. 1, 2, and 3, Tbns. 1, 2, and 3, Tuba, Timp., Perc. 1, 2, 3, and 4, Kybd. Sampler 1, Kybd. Sampler 2, Harp, Vln. I, Vln. II, Vla., Vcl., and Cbs. The score is written in a single system with multiple staves. Measures 217 and 218 are marked with a 'g' (grace note) above the first staff. Measure 219 is marked with a 'loco' (loco) above the first staff. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The keyboard and harp parts are written in a simplified style, using block chords and single notes.

220 221 222

Fl. 1

1

Picc.

2

Obs.

1

2

Eng. Hn.

Cl. in E \flat

1

2

3

Cls.

Bs. Cl. in B \flat

Bsn. 1

Bsn. 2 & Cbsn.

Hns. in F

1

3

2

4

Tpts.

1

2

Tbns.

1

2

3

Tuba

Timp.

Perc.

1

2

3

4

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

f

223 224 225

Fl. 1 *grad. dim.*

Piccs. 1 *grad. dim.*

Piccs. 2 *grad. dim.* Change to Fl. 2

Obs. 1

Obs. 2

Eng. Hn.

Cl. in E♭

Cls. 1

Cls. 2

Cls. 3

Bs. Cl. in B♭

Bsn. 1 *grad. dim.*

Bsn. 2 & Cbsn. *grad. dim.*

Hns. in F 1 *mf*

Hns. in F 2 *dim.*

Hns. in F 3 *dim.*

Hns. in F 4

Tpts. 1 *dim.*

Tpts. 2

Tbns. 1

Tbns. 2

Tbns. 3

Tuba *dim.*

Timp. *dim.* *p* *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Kybd. Sampler 1

Kybd. Sampler 2 *grad. dim.*

Harp

Vln. I *ff*

Vln. II

Vla. *ff*

Vcl. *grad. dim.*

Cbs. *grad. dim.*

226 227 228

Fls. 1 2

Picc. 1

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. 1 2 3

Bs. Cl. in Bb

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mp

mf

f

ff

f

div.

cresc.

229 230 231

Fls. 1 2

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. 1 2 3

Tbns. 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

mf

p

mf sostenuto

(mute off)

mf sostenuto

f *ff* *mf* *f*

ff *mf* *f*

ff *mf* *f*

to Bsn. 3

232 233 234

Fl. 2

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in Eb

Cls. 1 2 3

Bs. Cl. in Bb

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

(Tpt 1: optional Piccolo Tpt.)

Tpts. 1 2 3

Tbn. 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla. *f*

Vcl. *f*

Cbs. *unis.*

dim.

pp

mf

f

235 236 237

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Eng. Hn.

Cl. in E \flat

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 2 div. *mf*

Cbsn.

Hns. in F 1 2

Tpts. 1 2 3

Tbns. 2 3

Tuba

Timp. *mp* *Sba* *Sba*

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I *f* *sostenuto*

Vln. II *f* *sostenuto*

Vla. *f* *sostenuto*

Vcl.

Cbs.

* Play low C only if possible—otherwise leave out. (Do not transpose up 8va.)

247 248 249

Fls. 1 2 3

Piccs. 1 2

Obs. 1 2

Cls. 1 2 3

Bs. Cl. in B \flat

Bsns. 1 3

Cbsn.

Hns. in F 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 2 3 4

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

dim.

mp

sostenuto

f sim.

250 251 $\text{♩} = \text{♩}$ 252

Bs. Cl. in B \flat

1 2

Bsns.

3

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mp

p

flautando, very light bowing

mf

mf

mf

253 254 255

Bs. Cl. in B \flat

1 2

Bsns.

3

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mp

lv.

begin gradual diminuendo

begin gradual diminuendo

mf

\equiv

259 260 261

Hns. in F

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

pp

dim.

sempre flautando

p

262 263 264

1

Hns. in F

2

3

(Tom-toms)

Perc. 3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

ppp

p

pp

ppp

dim.

niente



265 266 267 268

2

Hns. in F

3

(Tom-toms)

Perc. 3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

p

dim.

269 270 Solo 271

Hns. in F

Perc. 3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

dim. *pp* *p* *pp* *div.* *div.*



272 273 274

Hn. 1 in F

(Tom-toms)

Perc. 3

Kybd. Sampler 1

Kybd. Sampler 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

pppp *unis.* *unis.*

275 276 277

Fls. 1 *mp*

Fls. 2 *mp*

Horn 3 in F *p* Solo

Perc. 3 (Tom-toms)

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla. *p flautando* div. 3

Vcl. div.

Cbs. div.



278 279 280

Fls. 1

Fls. 2

Hns. in F 1 *Solo mp*

Hns. in F 3

Perc. 3 (Tom-toms) *pp*

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I *pp flautando*

Vln. II *pp lontano*

Vla. *p*

Vcl. unis.

Cbs. unis.

281 282 283

1 Fls.

2 Fls.

Horn 1 in F

(Tom-toms)

Perc. 3

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

284 285 286

1 Fls.

2 Fls.

3 Fls.

Hn. 1 in F

(Tom-toms)

Perc. 3

Kybd. Sampler 1

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mp

pp sempre

pp

p

p flautando

287 288 289

Fls. 1 2 3

Hn. 2 in F *mp* Solo (Tom-toms)

Perc. 3 *ppp*

Kybd. Sampler 1 *p*

Kybd. Sampler 2

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

290 291 292 293 294 295 296

Fls. 1 2 3 (solo)

Hns. in F 2 4 *p* *pp*

Kybd. Sampler 1 *ppp*

Kybd. Sampler 2 *pp* *pp*

Vln. I *pp* *morendo*

Vla.

Vcl. *pp* *pp*

Cbs. *pp* *pp*

297 298 299 300 301 302 303 304 305 306

Kybd. Sampler 2 *ppp* *morendo*

Vcl. *p* *pppp*

Cbs. *morendo*