

Concerto for Violin and Orchestra

For Steven Moeckel

by
Glenn Stallcop

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Approximately Thirty-five Minutes

Instrumentation

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

Contrabassoon

4 French Horns in F

3 Trumpets in Bb

2 Trombones

Bass Trombone

Timpani

Percussion (3 players)

Wood Block

Tenor Drum

2 Bongos

Tambourine

Triangle

Bass Drum

Suspended Cymbal

Tam-tam

Glockenspiel

Chimes

Celeste

Harp

Solo Violin

Strings

Concerto for Violin and Orchestra

PROGRAM NOTES

The last decade of my career as double bassist with the Phoenix Symphony, I had the pleasure of working with the then concertmaster, Steven Moeckel, whose playing was among the most beautiful I had ever heard. Every year, he would perform a different concerto and every year I would tell myself that when I had the time, I should write him a concerto. As it turned out, that opportunity did not occur until after I had retired from the orchestra. Steven has turned out to be a gifted and insightful collaborator as well as an incredible violinist and musician, and we have continued to collaborate on other projects, including the unaccompanied *The Unreal Dwelling* (2020) for his album, *Sei Solo*.

Like almost all of my work of the last twenty years, this concerto is derived, initially, from piano improvisations. The first movement is derived from an improvisation on my recording *Hold That Thought*, and the second and third movements are derived from the first two tracks of *Just Add Water*. All of these tracks were recorded within a week of each other and are not only stylistically consistent, but share some musical material as well. The titles of the movements have been retained from the recordings. The original improvisations have been transformed into completely different pieces with a different purposes that bear only a passing resemblance to the original.

The first movement, **Emergence**, refers to a melodic idea that, though it can be heard in the early portions of the piece, doesn't become prominent until about halfway through the piece. At that point, it is repeated and sequenced in a manner reminiscent of Richard Strauss. Hence, it is as though the musical idea was discovered in the middle of the piece. The feeling is somewhat like a mild attraction, barely noticed at first, which grows fonder and fonder until it becomes real affection. The emotional content is overtly romantic at times.

Lighthouse, the second movement, derives its name from a repeated B-Bb passage in the center of the piece that seems to be a guiding light throughout the stormy surrounding music. The movement also describes the loneliness of isolation and the beautiful serenity of a peaceful sea. For me, the idea is a metaphor for the creative muse, which can bring beauty and serenity as well as providing a beacon through troubled times.

The title to the third movement, **Floating Spheres**, refers to the hollow balls of glass used by fisherman to float their nets. The glass balls from Japanese fishing nets used to occasionally wash up on the shore when I was growing up in the Pacific Northwest. When I am improvising, I often visualize myself as floating in a glass ball on a sea of emotion, so these balls have extra metaphorical meaning for me. The floating balls of glass are represented by small repeated passages that appear throughout the movement, even in the cadenza. There are bits of music which tie the movement together as well, but the swirling repeats, especially when they appear as cross-rhythms, are the real glue.

As I was considering how to end the piece, I was thinking about the floating balls and had a vision in which my mind pulled back to take in the ocean as far as I could see full of glass balls. At that point, I realized the fishing floats had been transformed into the jewels of Indra's Net, a Buddhist metaphor for interdependence. Each nexus in the net contains a jewel that is so highly polished, it reflects every other jewel in the net (and each jewel's reflection). This vision gave me an inspiration for how to end the piece as the small repetitions multiply until they are indistinguishable from one another. This makes for an appropriate ending that is more glowing than rousing, and fits with the rest of the concerto.

1. Emergence

Glenn Stallcop
2019

$\text{♩} = 72$

Oboe 1

English Horn

Clarinet in B \flat 2

Bass Clarinet

Triangle

Harp

Solo Violin

Violin I

Violin II

Violoncello

Double Bass

8

Eng. Hn

Cl. in B♭ 2

B. Cl.

F. Hn in F 1

F. Hn in F 2

Tbn 1

Tbn 2

B. Tbn

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

mp

p

mf

f

3

7

4

2

5

4

3

7

4

2

5

4

1. Emergence

14 19 accel.

Ob. 1
f *mf* *p*

Cl. in Bb 1
f *p* *mf* *p*

Cl. in Bb 2
f *p*

Bsn 1
mf *p*

F. Hn in F 1
mp *p*

Tbn 2
f

Tri.
p

Solo Vln
pp *mf*

Vln I
p *mf*

Vln II

Vla

$\text{♩} = 80$

20

Ob. 1

Eng. Hn

Cl. in B \flat 1

F. Hn in F 1

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

pizz. *arco*

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

pizz. *arco*

mf *p*

pizz. *arco*

mf *p*

pizz.

mf

24

25

Ob. 2

Eng. Hn

Cl. in B \flat 1

Hp

Solo Vln

mf *p* *mf*

mf *f* *p* *mf*

29 30

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. *mf*

Bsn 1 *mf* *p* *mf*

Bsn 2 *mf* *p* *mf*

F. Hn in F 1 *mf*

F. Hn in F 2 *mf*

Hp

Solo Vln *f* *mf* *f*

Vln I *mp*

Vln II *mp*

Vla *mp* *mf*

Vc. *mp* *arco*

D. B. *pizz.* *f*

35

Ob. 1

Ob. 2

B. Cl.

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Solo Vln

Vln I

Vln II

Vla

Vc.

p

mp

mf

f

ff

arco

5

3

7

3

39 42

Instrumentation and Parts:
Bsn 2, Cbsn, F. Hn in F 1, F. Hn in F 2, F. Hn in F 3, F. Hn in F 4, Tbn 1, B. Tbn, Timp., Solo Vln, Vln I, Vln II, Vla, Vc., D. B.

Key Musical Elements:
- **Measures 39-42:** Large numbers 3, 5, 4 are placed vertically across the horn and string staves, likely indicating a 3/8, 5/4, and 4/4 time signature sequence.
- **Dynamic Markings:** *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte).
- **Tempo/Style:** *détaché* (detached) for the Solo Vln part.
- **Performance Indications:** *pizz.* (pizzicato) for the D. B. part.

46

44

Bsn 2

Cbsn

F. Hn in F 1

Tbn 1

B. Tbn

Timp.

Solo Vln

Vla

Vc.

D. B.

mf

mf

mf

mf

f

mf

mp

mf

mf

f

mf

mp

p

p

mf

mf

arco

mf

48 51

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Bsn 1 *mf*

Bsn 2 *p* *mf*

Cbsn *p*

B. Tbn *mf*

Solo Vln

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B.

3/4

52

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn 1

Tbn 2

B. Tbn

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

mf

mf

ff

f

f

f

6

56

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B \flat 1
Cl. in B \flat 2
B. Cl.
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in B \flat 1
Tpt in B \flat 2
Tbn 1
Tbn 2
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

60

Cbsn *ff* *p*

F. Hn in F 1 *ff*

F. Hn in F 2 *ff*

F. Hn in F 3 *ff*

F. Hn in F 4 *ff*

Tpt in Bb 1 *ff* *p*

Tpt in Bb 2 *ff* *p*

Tbn 1 *ff* *p*

Tbn 2 *ff* *p*

B. Tbn *ff* *p*

Timp. *ff*

B. Dr. *ff*

Chim. *ff* *p*

Solo Vln

Vla. *ff*

Vc. *ff*

D. B. *ff* *p*

67 68

The musical score for '1. Emergence' on page 17 includes the following parts and markings:

- Ob. 1:** *mf* (measures 67-68), *p* (measure 69).
- Eng. Hn:** *mf* (measures 67-68), *mp* (measure 69), *mf* (measure 70).
- Cl. in Bb 1:** *mf* (measures 67-68), *mp* (measure 69), *mf* (measure 70), *p* (measure 71).
- Cl. in Bb 2:** *mf* (measures 67-68), *mp* (measure 69), *mf* (measure 70), *p* (measure 71).
- B. Cl.:** *mf* (measures 67-68), *p* (measure 69).
- Bsn 1:** *mf* (measures 67-68), *p* (measure 69).
- Bsn 2:** *mf* (measures 67-68), *p* (measure 69).
- F. Hn in F 1-4:** *p* (measures 67-68).
- Tpt in Bb 1-2:** *p* (measures 67-68).
- Tbn 1-2:** *p* (measures 67-68).
- B. Tbn:** *p* (measures 67-68).
- S. Cym.:** *felt st.* (measure 67), *p* (measure 68).
- Hp:** *mf* (measures 67-68).
- Solo Vln:** *mf* (measures 67-68), includes markings for 3, 6, and 7.
- Vln I:** *pizz.*, *mf* (measures 67-68).
- Vln II:** *pizz.*, *mf* (measures 67-68).

72 73

Ob. 1
Eng. Hrn
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
F. Hn in F 2
Hp
Solo Vln
Vc.

mf *p* *mf* *p* *mf* *mp* *mp* *mf* *pizz.* *mf*

5 4 5 4

3 3

This block contains the musical score for measures 72 and 73. The score is for a woodwind and string ensemble. Measure 72 is marked with a box containing the number 73. The woodwinds (Ob. 1, Eng. Hrn, Cl. in B♭ 1, Cl. in B♭ 2, Bsn 1, Bsn 2) and strings (Solo Vln, Vc.) are active. The Solo Violin part features a complex rhythmic pattern with triplets and quintuplets. The woodwinds have various dynamics and articulations, including accents and slurs. The strings provide a steady accompaniment with accents and slurs.

75 77

Ob. 1
Cl. in B♭ 1
Bsn 1
Bsn 2
F. Hn in F 1
Tbn 1
Tbn 2
Solo Vln
Vla
Vc.

mf *p* *f* *p* *mf* *p* *mf* *pizz.* *mf* *mf* *mf* *p*

5 4 5 4

5 4

This block contains the musical score for measures 75, 76, and 77. The score is for a woodwind and string ensemble. Measure 75 is marked with a box containing the number 77. The woodwinds (Ob. 1, Cl. in B♭ 1, Bsn 1, Bsn 2) and strings (Solo Vln, Vla, Vc.) are active. The Solo Violin part continues with a complex rhythmic pattern. The woodwinds have various dynamics and articulations, including accents and slurs. The strings provide a steady accompaniment with accents and slurs.

79 81

Ob. 1

Eng. Hrn

Tbn 1

Tbn 2

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

f

mf

p

mf

f

mf

mp

arco

mf

mf

pizz.

mf

83 85

Tri.

Solo Vln

Vln I

Vln II

Vla

Vc.

p

f

mp

f

p

p

p

mp

mp

mp

arco

mp

86

Eng. Hn

Solo Vln

Vln I

Vln II

Vla

Vc.

♩ = 120

90 rit. poco a poco..... ♩ = 88

Eng. Hn

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Solo Vln

Vln I

Vc.

95

F. Hn in F 1

F. Hn in F 2

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Solo Vln

Vc.

100 101

F. Hn in F 1
F. Hn in F 2
F. Hn in F 4
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

104 107

Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

112

109

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in B \flat 1

Tbn 2

B. Tbn

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

115

118

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn 1

Tbn 2

W. Bl.
T. Dr.

S. Cym.

Solo Vln

Vln I

Vln II

Vla

Vc.

f

mf

ff

open

mf

ff

mf

ff

119 125

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B \flat 1
Cl. in B \flat 2
B. Cl.
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tbn 1
Tbn 2
Timp.
W. Bl.
T. Dr.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

mf *f* *ff* *p* *f* *ff* *arco* *pizz.*

126

Musical score for '1. Emergence', page 25, starting at measure 126. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns in F 1-4, Trumpets in Bb 1 & 2, Trombones 1 & 2, Timpani, Woodwinds (W. Bl., T. Dr.), Solo Violin, Violins I & II, Viola, Violoncello, and Double Bass. Dynamics include *ff*, *f*, *ffpp*, and *p*. A large '4' is written vertically on the right side of the score.

$\text{♩} = 116$ 134 rit. $\text{♩} = 104$

The score is for a symphony orchestra and solo violin. It features a 4/4 time signature with a tempo of 116 beats per minute. At measure 134, there is a ritardando (rit.) and a change to 104 beats per minute. A large '3' is placed above measures 134 and 135, indicating a triplet. The woodwind section includes Flutes 1 and 2, Oboe 1, English Horn, Clarinets in Bb 1 and 2, and Bassoon. The brass section includes French Horns in F 1 and 2, Trumpets in Bb 1 and 2, and Trombones 1 and 2. Percussion includes Snare Drum, Glockenspiel, and Harp. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The Solo Violin part features a complex melodic line with triplets and various dynamics. Dynamics include *p*, *mf*, and *pp*. The score is written for measures 132 through 136.

138 139 rit. ♩ = 92

Ob. 1
Eng. Hn
Solo Vln
Vln I
Vln II
Vla
Vc.

145 147 rit. ♩ = 80

Cl. in Bb 2
B. Cl.
Hp
Solo Vln
Vln I
Vln II
Vla

151 152

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Hp

Solo Vln

Vc.

D. B.

158

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

164

The musical score for '1. Emergence' starting at measure 164 is arranged for the following instruments:

- Eng. Hn:** English Horn, starting with a *mf* dynamic.
- Bsn 1:** Bassoon 1, starting with a *p* dynamic.
- Hp:** Harp, starting with a *mp* dynamic.
- Solo Vln:** Solo Violin, starting with a *mf* dynamic and featuring a *f* dynamic later.
- Vln I:** Violin I, starting with a *mf* dynamic.
- Vln II:** Violin II, starting with a *mf* dynamic.
- Vla:** Viola, starting with a *mf* dynamic.
- Vc.:** Violoncello, starting with a *f* dynamic.
- D. B.:** Double Bass, starting with a *mf* dynamic.

Large measure numbers (5, 4, 3, 4) are placed vertically between the staves, indicating a change in the music's structure. The score includes various dynamic markings (*mf*, *p*, *f*) and articulation marks.

170 171

Ob. 1
Ob. 2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
B. Tbn
S. Cym.
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

mf *p* *p*
f *p*
mf *p*
mf *p*
mf
mf *f* *mf*
mf *f* *mf*
mf *f* *mf*
mf *f* *mf*
p *f*
p *f*
p *f*
mp *mf*
mf
pp *f*
pp *f*
p
f
f

176 177

Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Tbn 1
Tbn 2
B. Tbn
S. Cym.
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

f *p*
f *p*
p *f* *p*
p *f* *p*
f *p*
p *f* *p*
f *p*
mf *f* *p*
mf *mf* *mf* *mf*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
mf *mf*
f *mf* *f*
p *mf* *f*
p *mf* *f*
ff *p*
ff *p*
ff *p*

3
2
3
2
3
2
5
4
5
4

180

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Hp *mf*

Solo Vln

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

184

Eng. Hn *mf*

B. Cl. *mf*

Bsn 1 *mf*

Hp *mf*

Solo Vln *mf* *f* *mf* *f* *mf*

Vln I *mf* *p*

Vln II *p* *mf* *p*

Vla *p* *mf* *p*

Vc. *p*

189 194

Eng. Hn

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn 1

F. Hn in F 1

F. Hn in F 2

Tpt in B♭ 1

Tbn 2

B. Tbn

S. Cym.

Hp

Solo Vln

197 199

Fl. 1 *f* *f*

Fl. 2 *f* *f*

Ob. 1 *mf* *f* *f*

Eng. Hn *mf* *f*

Cl. in B \flat 2 *mf* *mp*

Bsn 1 *f* *mf*

F. Hn in F 1 *mp*

F. Hn in F 2 *mp*

Tpt in B \flat 1 *p*

Tbn 1 *mp* *mf* *p*

Tbn 2

B. Tbn *mp*

Solo Vln

accel. ♩ = 96

203 204 208

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Eng. Hn *p*

Bsn 1 *p*

Tri. *p*

Solo Vln *mp* *mf* *mp*

Vln I *mp* *mf* *mp*

Vln II *p* *mp* *mf*

Vla *p* *mp* *mf*

Vc. *pizz.* *mp* *mf*

54

54

212

209

Fl. 2

Ob. 1

Eng. Hn

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Solo Vln

Vln I

Vln II

Vla

Vc.

f

mf

ff

pizz.

5

4

5

4

5

4

5

4

213

Fl. 1 *f*

Ob. 1

Eng. Hn

Cl. in B \flat 1

Cl. in B \flat 2

Bsn 1 *mf*

Bsn 2 *mf*

F. Hn in F 1 *f*

F. Hn in F 2 *f*

Tpt in B \flat 1 *mf*

Tpt in B \flat 2 *mf*

B. Tbn *mf*

Solo Vln *f p f p f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f* arco

D. B. *f* pizz.

216

217

Ob. 1

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in B♭ 1

Tpt in B♭ 2

Tbn 1

Hp

Solo Vln

Vln I

Vln II

Vc.

D. B.

f

mf

p

mp

f

pizz.

6

5

3

6

5

6

5

6

219

Ob. 1

Cl. in Eb 1

F. Hn in F 3

Tbn 1

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

p

f

pizz.

f

3

5

1. Emergence

222

Cl. in B♭ 1
Bsn 1
F. Hn in F 3
Hp
Solo Vln
Vla
Vc.
D. B.

f
mp
mf
p
f

Measures 222-225. The score features a complex rhythmic structure with 3/4 and 4/4 time signatures. The Clarinet in B♭ 1 and Bassoon 1 parts have melodic lines with triplets. The Solo Violin part has dynamics *mp*, *mf*, and *p*. The Viola and Violoncello parts are marked *arco*. The Double Bass part is marked *f*.

226

Cl. in B♭ 1
Cl. in B♭ 2
B. Cl.
Bsn 1
Bsn 2
Tbn 1
Tbn 2
Solo Vln
Vln II
Vla
Vc.
D. B.

p
mp
p
p
G Stg. p
mf
pizz. mf
mf

Measures 226-230. This section is characterized by large, bold time signature changes: 3/4, 3/8, 3/4, 2/4, 5/4, and 4/4. The Clarinet in B♭ 1 and Bassoon 1 parts are mostly silent. The Solo Violin part has dynamics *mf* and *5*. The Viola part is marked *pizz. mf*. The Double Bass part is marked *mf*.

231 232

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Tbn 1

W. Bl.
T. Dr.

Hp

Solo Vln

Vln I

Vln II

Vc.

p

mf

f

arco

3

5

6

3

6

6

3

3

3

3

3

3

mf

f

235 236 $\text{♩} = \text{♩}$

Ob. 1

Eng. Hn

Cl. in Bb 1

B. Cl.

Bsn 2

W. Bl.
T. Dr.

Hp

Solo Vln

Vln II

Vla

Vc.

mf *mp* *f* *p* *ff* *mf* *mp* *p* *f* *ff* *pizz.* *f* *mf*

3
4

2
4

6
8

5
8

3
4

2
4

6
8

5
8

6

6

6

6

240 242 ♩ = ♩

Eng. Hn

Cl. in B \flat 1

B. Cl.

Bsn 2

F. Hn in F 2

W. Bl.
T. Dr.

Solo Vln

Vln I

Vln II

Vla

Vc.

mf

p

f

mp

mf

p

mf

p

mf

p

245

Cl. in Bb 1

f *mp* *mp* *f* *mp* *mf* *f*

Cl. in Bb 2

mp *f* *mp* *mf* *f* *mf* *f*

F. Hn in F 1

mp

F. Hn in F 2

mp

Tbn 1

mp

Tbn 2

mp

Solo Vln

5 5 4

div.

Vln I

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

Vln II

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

Vla

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

Vc.

7 7 7 7

247

250 252

Cl. in B♭ 1 *mf* *f*

F. Hrn in F 1

Tbn 1 *mp*

Tbn 2 *mp*

Solo Vln

Vln I *p* *p* *mf*

Vln II *p* *p* *mf*

Vla *p* *p* *mf*

Vc. *mp* *p*

D. B. *mf*

arco

254 *rit.*.....

Chim. *mf*

Solo Vln

Vln I *p*

Vln II *p*

Vla *p*

Vc. *mf* *p*

♩ = 60

258

259

poco rit. ♩ = 52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1

Bsn 2

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tpt in B♭ 3

Tbn 1

Tbn 2

B. Tbn

B. Dr.

S. Cym.

Chim.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

264 ♩ = 104

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. in B♭ 1 *pp* *mf*

Cl. in B♭ 2 *pp*

Bsn 2 *p*

Cbsn *p*

F. Hn in F 1 *p*

Tbn 2 *p*

B. Tbn *p*

Solo Vln *f*

Vln I *p* *mp*

Vln II *p* *mp*

Vla *mf* *mp*

269

268

Cl. in Bb 1

Bsn 1

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mp

mp

mf

mp pizz.

mf

4

5

4

273

272

Fl. 1

Eng. Hn

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Solo Vln

Vln I

Vla

Vc.

D. B.

mp

mf

mf

mf

f

p

mf

p

p

p

mf

p

pizz.

5

4

4

4

5

4

rit.

279 ♩ = 80

276

Fl. 1

Fl. 2

Eng. Hn

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Tbn 1

Tbn 2

B. Tbn

S. Cym.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

p *mp* *mf* *f*

p *mf* *f*

p *mp* *mf* *f*

p *mf*

mf

mf

pp *mf*

p *mf*

mf *f*

mf *f*

mf *f*

mf *f*

mf

3

2

3

2

mf

accel.

280

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

Tbn 1

Tbn 2

B. Tbn

S. Cym.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

1. Emergence

283 ♩ = 92

This page of the musical score, titled "1. Emergence" and numbered 51, covers measures 283 to 285. The tempo is marked as ♩ = 92. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 plays a melodic line with slurs and accents. Fl. 2 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *mf*.
- Clarinets (Cl. in B♭ 1, Cl. in B♭ 2):** Cl. in B♭ 1 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *mf*. Cl. in B♭ 2 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *mf*.
- Bassoon (B. Cl.):** Plays a triplet of eighth notes in measure 283, then has rests in measures 284 and 285.
- Saxophones (Bsn 1, Bsn 2):** Bsn 1 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *f*. Bsn 2 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *f*.
- Horn (F. Hn in F 1, F. Hn in F 2):** Both horns play a triplet of eighth notes in measure 283, then have rests in measures 284 and 285.
- Tuba (Tbn 1, Tbn 2):** Tbn 1 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *p*. Tbn 2 has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *p*.
- Snare Drum (S. Cym.):** Has rests in measures 283, 284, and 285.
- Piano (Hp):** Plays a complex rhythmic pattern with triplets in measures 283, 284, and 285, marked *f*.
- Solo Violin (Solo Vln):** Plays a melodic line with slurs and accents in measures 283, 284, and 285.
- Violins (Vln I, Vln II):** Play a melodic line with slurs and accents in measures 283, 284, and 285.
- Viola (Vla):** Plays a melodic line with slurs and accents in measures 283, 284, and 285.
- Violoncello (Vc.):** Plays a melodic line with slurs and accents in measures 283, 284, and 285.
- Double Bass (D. B.):** Has rests in measures 283 and 284, then enters in measure 285 with a melodic line marked *f*.

286 287 ♩ = 80 rit.....

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp* *f* *p*

Cl. in B♭ 1 *mp*

Cl. in B♭ 2 *mp*

B. Cl. *mp* *f* *p*

Bsn 1 *mp* *f* *p*

Bsn 2 *p*

F. Hn in F 1 *mf* *p*

F. Hn in F 2 *mf* *p*

Tpt in B♭ 1 *p* *f* *p* senza sord.

Tpt in B♭ 2 *mf* *p* senza sord.

Tbn 1 *p*

Tbn 2 *mp*

B. Tbn *p*

Chim. *f*

Solo Vln *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

294

♩ = 80

292

F. Hn in F 1
F. Hn in F 2
Tpt in Bb 1
Tpt in Bb 2
Tbn 1
Tbn 2
B. Tbn
Tam.
Solo Vln
Vln I
Vln II

297

Tam.
Hp
Solo Vln
Vla
Vc.
D. B.

303

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Glock.

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

2. Lighthouse

$\text{♩} = 72$

Bongo 1
Bongo 2

Triangle

Solo Violin

Violin I

Violin II

Viola

Violoncello

mf

pp

ppp

mp

p

mf

pizz.

p

p

p

p

Cl. in B \flat 2

F. Hn in F 1

Bon. 1
Bon. 2

Tri.

Cel.

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

5

8

p

p

pp

mp

p

pp

pp

pp

pp

mf

Musical score for "2. Lighthouse". The score includes parts for Flute 1 and 2, Clarinet in Bb 1 and 2, French Horn in F 1, Trumpet in Bb 1 and 2, Bone 1 and 2, Cello, Solo Violin, Violin I and II, Viola, and Violoncello. The score is divided into measures 9, 10, 11, and 12. Large numbers (3, 5, 4, 3, 4) are placed above the staves, likely indicating fingerings or breath marks. Dynamic markings include *mp*, *p*, *mf*, *f*, *mf-p*, and *pizz.*. The Solo Violin part features complex rhythmic patterns with slurs and accents. The woodwind and brass parts have various articulations and dynamics. The string parts are mostly silent, with some pizzicato markings in the Violin I, II, and Viola parts.

13 15

F. Hn in F 1
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.

mf *p* *mf* *mf* *f* *mf* *mp* *mf* *mp* *p* *p* *mf*

16

Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

f *mf* *mf* *p* *mf* *p* *mf* *mp* *pizz.* *mf*

19 $\text{♩} = 80$ string. poco a poco.....

Solo Vln *détaché* *f* 5

Vln I *mf* *pizz.* *mf*

Vln II *mf* *pizz.* *mf*

Vla *mf* *pizz.* *f*

Vc. *mf* *pizz.* *f*

D. B. *mf*

23 $\text{♩} = 132$ 25

Bsn 2 *f*

Tbn 1 *ff*

Tbn 2 *ff*

Solo Vln *f* *ff*

Vln I *f* *f*

Vln II *f* *f*

Vla *f* *ff*

Vc. *mf* *f* *arco* *ff*

D. B. *f* *pizz.* *f*

26

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

Tpt in Bb 1

Tpt in Bb 2

Tbn 1

Tbn 2

Bon. 1
Bon. 2

Solo Vln

Vla

Vc.

D. B.

f

ff

pizz.

4/4 3/4 2/4

This musical score is for the second movement, 'Lighthouse', and spans measures 29 to 33. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Trumpets in Bb 1 and 2, Horns 1 and 2, Snare Drum, Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and features a key signature of one sharp (F#). Large, stylized numbers (2, 4, 6, 3, 4, 6) are placed vertically across the woodwind and string staves, likely indicating fingerings or specific performance techniques. The woodwinds and strings play complex rhythmic patterns, often in groups of three or five. The brass instruments provide harmonic support with sustained notes and dynamic markings such as *mf* and *p*. The percussion includes a snare drum part with dynamic markings *pp* and *f*, and a solo violin part with a *mf* dynamic. The score concludes with a *pp* dynamic marking for the strings and a *f* dynamic for the snare drum.

34

Fl. 1
Fl. 2
Cl. in Bb 1
Cl. in Bb 2
Cel.
Hp
Solo Vln
Vln I
Vln II
Vla

p
p
p
p
mp
f
f
mf
mf
pp
pp
pp

37

rit. ♩ = 60

Bon. 1
Bon. 2
S. Cym.
Cel.
Hp
Solo Vln

pp
f
pp
pp
f
mf
mf
mf
ppp

41 44

Fl. 1 *p*

Fl. 2 *p*

Ob. 2 *p* *mf*

Cl. in B \flat 1 *p*

Cl. in B \flat 2 *p*

Tri. *mf*

S. Cym. *p*

Cel. *mf*

Solo Vln *p* *ppp* *p* *mp*

45

Ob. 2 *p*

Eng. Hn *p*

Cl. in B \flat 1

Cl. in B \flat 2

Bsn 1 *mf* *p*

Cel. *p*

Hp *p*

Solo Vln *mf* *p* *mf* *p* *D&A Stgs.*

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p*

Detailed description: This is a page of a musical score for '2. Lighthouse', page 62. The score is divided into two systems, starting at measure 41 and ending at measure 45. The first system includes parts for Flute 1 and 2, Oboe 2, Clarinet in B-flat 1 and 2, Triangle, Snare Drum, Cello, and Solo Violin. The second system includes parts for Oboe 2, English Horn, Clarinet in B-flat 1 and 2, Bassoon 1, Cello, Harp, Solo Violin, Violin I and II, and Viola. Large, bold numbers (3, 4, 5, 8) are placed vertically between the staves, likely indicating rehearsal marks. Dynamic markings such as *p*, *ppp*, *mf*, and *mp* are used throughout. Performance instructions like 'D&A Stgs.' and '3' (triplets) are also present. A double bar line is shown at the beginning of the second system.

49

Eng. Hn

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl.

Bsn 1

F. Hn in F 1

F. Hn in F 2

Cel.

Hp

Solo Vln

mf

p

pp

mf

p

pp

mf

mf

G Stg.

mf

poco marcato

3

3

3

52 53

Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Cel.
Solo Vln
Vln I
Vln II
Vla
Vc.

57 59

Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Hp
Solo Vln

61 $\text{♩} = 80$ 66 $\text{♩} = \text{♩}$

The score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Eng. Hn:** English Horn, mostly rests.
- Cl. in B♭ 1 & 2:** Clarinets in B-flat, playing melodic lines with dynamics *mp* and *f*.
- B. Cl.:** Bass Clarinet, playing a melodic line with dynamics *mp* and *f*.
- Bsn 1 & 2:** Bassoons, playing melodic lines with dynamics *p* and *ff*.
- F. Hn in F 1 & 2:** French Horns in F, playing melodic lines with dynamics *p* and *ff*.
- Tbn 1 & 2:** Tenor Trombones, playing melodic lines with dynamics *mf*.
- B. Tbn:** Baritone Trombone, playing a melodic line with dynamics *mf*.
- Timp.:** Timpani, playing a rhythmic pattern with dynamics *mf*.
- S. Cym.:** Snare Drum, playing a rhythmic pattern with dynamics *pp* and *f*.
- Cel.:** Cymbals, playing a rhythmic pattern with dynamics *mf* and *f*.
- Hp:** Harp, playing a rhythmic pattern.
- Solo Vln:** Solo Violin, playing a melodic line with dynamics *ff*, *p*, and *ff*.
- Vln I & II:** Violins I and II, playing melodic lines with dynamics *pizz. p* and *ff*.
- Vla:** Viola, playing a melodic line with dynamics *pizz. p* and *ff*.
- Vc.:** Violoncello, playing a melodic line with dynamics *p* and *ff*.

Large time signature changes are indicated by vertical lines and numbers: 5/8, 2/4, 6/8, 9/8, 6/8, and 3/4.

68 72

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tbn 1

Tbn 2

B. Tbn

Timp.

Bon. 1
Bon. 2

B. Dr.

S. Cym.

Tam.

Solo Vln

Vla

Vc.

D. B.

f *mf* *p* *mf* *f* *pizz.* *f* *f* *f*

2 3 4 3 4 4 3 4

arco *f* *f* *pizz.* *f* *f*

f *f* *pizz.* *f*

76

73

76

F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tbn 1
Tbn 2
B. Tbn
Bon. 1
Bon. 2
B. Dr.
Tam.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

f *p* *f* *p* *f* *p* *f* *p* *f* *p*
mf *mf* *mf* *mf*
arco *arco* *arco*
pizz. *pizz.*

Detailed description: This block contains the musical score for measures 73 through 76. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. Measures 73-75 feature a complex texture with woodwinds and brass playing melodic lines, while strings play a rhythmic accompaniment. Measure 76 shows a change in dynamics and texture, with some instruments playing *arco* and others *pizz.* The score includes various musical notations such as slurs, dynamics, and articulation marks.

82

79

82

Solo Vln
Vln I
Vln II
Vla
Vc.

mf *mf* *mf* *mf*
arco *arco* *arco*
pizz. *pizz.*

Detailed description: This block contains the musical score for measures 79 through 82. The score is primarily for strings, with a Solo Violin and Violins I and II. Measures 79-81 feature a complex texture with strings playing melodic lines, while the Viola and Violoncello play a rhythmic accompaniment. Measure 82 shows a change in dynamics and texture, with some instruments playing *arco* and others *pizz.* The score includes various musical notations such as slurs, dynamics, and articulation marks.

85 87

Solo Vln

Vln I *ff*

Vln II *ff*

Vla *ff* arco *f*

Vc. *ff*

88 93

rit. ♩ = 80 *string.*.....

Cbsn *p* *mf*

F. Hn in F 1 *f* *p*

F. Hn in F 2 *f* *p*

B. Dr. *ff*

Solo Vln *mf* vib.

Vla

Vc. *f* *p*

D. B. *f* *p* *mf*

2. Lighthouse

rit.

98 ♩ = 60

This musical score page includes the following parts and markings:

- Fl. 1:** Starts at measure 95. Dynamics include *pp* and *p*.
- Fl. 2:** Features large dynamic markings **3**, **4**, **6**, and **3**. Dynamics include *pp* and *p*.
- Cl. in B♭ 1:** Features large dynamic markings **2**, **4**, **8**, and **4**. Dynamics include *pp* and *p*.
- Cl. in B♭ 2:** Dynamics include *pp* and *p*.
- Cbsn:** Dynamics include *p* and *pp*.
- F. Hn in F 1:** Includes a *mute* marking. Dynamics include *pp* and *p*.
- Tri.:** Dynamics include *mf*.
- Tam.:** Features large dynamic markings **3**, **4**, **6**, and **3**. Dynamics include *mp*.
- Cel.:** Dynamics include *mf*.
- Solo Vln:** Dynamics include *p*, *mf*, and *p*. Includes triplets and a vibrato (*vib.*) marking.
- D. B.:** Dynamics include *p* and *pp*.

102 103

Fl. 1 *pp*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Eng. Hn *mf*

Cl. in B \flat 1 *pp*

F. Hn in F 1 *pp* *p* *mf* open

Tpt in B \flat 1 *mf* solo

Tbn 1 *mf* mute

Tbn 2 *mf* mute

Cel.

Solo Vln *mp* *mf* *f* *p* vib.

106 107

Ob. 1

Ob. 2

Eng. Hrn

Cl. in Bb 1

B. Cl.

Bsn 1

Bsn 2

Tpt in Bb 1

Tbn 1

Tbn 2

Bon. 1
Bon. 2

Solo Vln

mf *p* *mf* *f* *p* *mf* *p* *mf* *f* *vib.* *mf* *f*

3 2 5 4 4 3 4

open

3 3 3 3 6 3

110 111 rit.

Ob. 1 *p* *mf* 3

Ob. 2 *mf* 3 3

Eng. Hn *p*

Cl. in Bb 1 *p* *mf* 3 4

Cl. in Bb 2 *p* *mf* 3 4

B. Cl. *p*

Bsn 1 *mf* 3 3 3

Bsn 2 *mf* 3

Bon. 1 *mf* *mp* *p* 3

Bon. 2

Solo Vln 3 3

116

115 ♩ = 60

Ob. 1 *p*

Ob. 2 *p*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

Bsn 1 *p*

Bsn 2 *p*

Cel. *p*

Hp *p*

Solo Vln *p* *mp* *mf* *p*

Vln I *arco* *pp*

Vln II *arco* *pp*

Vla *pp* *mf* *pp*

Vc. *pp* *p* *pp*

D. B. *pp* *p* *pp*

120 125 rit.

Cel. *p* *And.*

Hp *p*

Solo Vln *mf* *p* 3 4 3

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

D. B. *ppp*

4 5 7 5 2 7

4 5 7 5 2 7

4 5 7 5 2 7

4 5 7 5 2 7

131

127 $\text{♩} = 48$ rit. $\text{♩} = 72$

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tbn 1

Tbn 2

Cel.

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

♩ = 52

rit.

133

The musical score is arranged in systems for various instruments. At the top, the tempo is marked as a quarter note equal to 52 beats per minute, and the performance instruction is 'rit.' with a dotted line extending to the right. The score begins at measure 133. The instruments listed on the left are: Eng. Hn, Bsn 1, Bsn 2, F. Hn in F 1, F. Hn in F 2, F. Hn in F 3, Tbn 1, Tbn 2, Bon. 1, Bon. 2, Tri., Cel., Hp, Solo Vln, Vln I, Vln II, Vla, and Vc. Large, stylized numbers '3' and '4' are placed vertically between the woodwind and brass staves. The woodwind parts (Eng. Hn, Bsn 1, Bsn 2, F. Hn in F 1, F. Hn in F 2, F. Hn in F 3) feature dynamics of *p* and *pp*. The brass parts (Tbn 1, Tbn 2) feature a dynamic of *p*. The percussion parts (Bon. 1, Bon. 2, Tri., Cel., Hp) include dynamics of *p* and *pp*, with a triplet figure in Bon. 1 and Bon. 2. The string parts (Solo Vln, Vln I, Vln II, Vla, Vc) feature dynamics of *mp*, *p*, and *pp*. The score concludes with a double bar line at the end of the page.

3. Floating Spheres

$\text{♩} = 80$

Instrumentation and Dynamics:

- Bassoon 1 & 2:** *f* (first measure), *mf* (later measures)
- French Horn in F 1-4:** *f* (first measure), *ff* (middle measures), *mf* (later measures)
- Trombone 1 & 2:** *f* (first measure), *mf* (later measures)
- Timpani:** *f* (first measure)
- Wood Block / Tenor Drum:** *f* (first measure)
- Bass Drum:** *f* (first measure)
- Suspended Cymbal:** *f* (first measure)
- Violoncello:** *pizz.* (first measure), *ff* (middle measures)
- Double Bass:** *f* (first measure)

Section Markers:

- 4/4:** Large vertical markers at the beginning of the score.
- 3/4:** Large vertical markers at the end of the second and fourth measures.
- 2/4:** Large vertical markers at the end of the fifth and seventh measures.

3. Floating Spheres

6 8

Brass Section:
Bsn 1: Bass clef, starts with a 6-measure rest, then plays a melodic line with accents and dynamics *f*.
Bsn 2: Bass clef, starts with a 3-measure rest, then plays a melodic line with accents and dynamics *f*.
Cbsn: Bass clef, starts with a 6-measure rest, then plays a melodic line with accents and dynamics *f*.
Tbn 1: Bass clef, starts with a 6-measure rest, then plays a melodic line with accents and dynamics *f*.
Tbn 2: Bass clef, starts with a 2-measure rest, then plays a melodic line with accents and dynamics *f* and *mf*.
B. Tbn: Bass clef, starts with a 6-measure rest, then plays a melodic line with accents and dynamics *f* and *p*.

Woodwind Section:
F. Hn in F 1-4: Treble clef, play a rhythmic pattern with dynamics *ff*, *mf*, and *ff*.
W. Bl. / T. Dr.: Treble clef, starts with a 4-measure rest, then plays a triplet with dynamics *f* and *ff*.
B. Dr.: Treble clef, starts with a 2-measure rest, then plays a melodic line with dynamics *f*.
S. Cym.: Treble clef, starts with a 3-measure rest, then plays a melodic line with dynamics *ff* and *f*.

Other Instruments:
Solo Vln: Treble clef, starts with a 6-measure rest.
Vc.: Bass clef, starts with a 6-measure rest, then plays a melodic line with accents and dynamics *f*.
D. B.: Bass clef, starts with a 6-measure rest, then plays a melodic line with accents and dynamics *f*.

Rehearsal Markers:
A large '3' is placed over the first two measures of the woodwind section.
A large '4' is placed over the first two measures of the brass section.

10

Bsn 2

Cbsn

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in B♭ 1

Tpt in B♭ 2

Tpt in B♭ 3

Tbn 1

Tbn 2

B. Tbn

Timp.

W. Bl.
T. Dr.

B. Dr.

S. Cym.

Solo Vln

Vc.

D. B.

ff

f

3

4

8

9

3

4

3

4

3. Floating Spheres

14 ♩ = 120

Ob. 1
Eng. Hn
Bsn 1
F. Hn in F 1
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn 1
Tbn 2
B. Tbn
W. Bl.
T. Dr.
B. Dr.
Solo Vln
Vln I
Vc.
D. B.

mf 3
mf *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f
ff
mf *pizz.*
f *pizz.*
f
ff

3/4 5/4 3/4 4/4

18 20

Eng. Hn

F. Hn in F 1

Solo Vln

Vln I

Vln II

Vc.

mf

f p

mf

f p ff

mf

pizz.

f p ff

21

Ob. 1

Eng. Hn

Cl. in Bb 1

Solo Vln

Vc.

D. B.

mf

mp

f

ff

24

Fl. 1 *mf-p* *mp*

Fl. 2 *mf-p* *mp*

Eng. Hn *mf*

Cl. in Bb 1 *mf-p* *mp* *mf*

Cl. in Bb 2 *mf-p* *mp* *mf*

W. Bl. T. Dr. *mf*

Cel. *mf*

Hp *f*

Solo Vln *ff*

Vln I *mf* *mp* *mf* *arco*

Vln II *mf* *mp* *mf* *arco*

Vla *mf* *mp* *mf* *arco*

Vc. *mf* *mf*

30

29

Eng. Hn

B. Cl.

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tbn 1

B. Tbn

Timp.

W. Bl.
T. Dr.

Solo Vln

D. B.

mf

f

ff

mf

f

mf

f

G Stg.

The musical score is written for a symphony orchestra. It features a complex rhythmic structure with multiple time signatures (3/4 and 4/4) changing throughout the piece. The instrumentation includes English Horn, Basset Clarinet, four Flutes (F Horns), Trombone 1, Bass Trombone, Timpani, Woodwinds (W. Bl. and T. Dr.), Solo Violin, and Double Bass. The score is marked with dynamic levels such as mezzo-forte (mf), forte (f), and fortissimo (ff). Performance directions include triplets, slurs, and accents. A 'G Stg.' (Grave) marking is present for the Solo Violin part. The piece starts at measure 29.

3. Floating Spheres

33

Ob. 2: *mf* *p*

Bsn 1: 5/4 3/4 4/4 5/4 4/4 *mf* *p*

Bsn 2: *mf* *p*

F. Hn in F 1: *p*

F. Hn in F 2: *p*

F. Hn in F 3: 5/4 3/4 4/4 5/4 4/4 *p*

F. Hn in F 4:

B. Tbn: *p*

W. Bl. T. Dr.: 5/4 3/4 4/4 5/4 4/4 *f*

Solo Vln: *mf* *f*

Detailed description: This page of a musical score, numbered 84, is for the piece '3. Floating Spheres'. It features a variety of instruments including Oboe 2, Bassoons 1 and 2, four Flutes in F, Baritone Trombone, Wood Block/Tam-tam, and Solo Violin. The score is divided into five measures. The Oboe 2 part begins with a melodic line in the first measure, marked *mf*, which continues across the measures, ending with a *p* dynamic. Bassoon 1 and Bassoon 2 have rests in the first three measures, with Bassoon 1 entering in the fourth measure and Bassoon 2 in the fifth. The four Flutes in F parts have complex rhythmic patterns, with Flutes 2 and 3 having large time signature changes (5/4, 3/4, 4/4, 5/4, 4/4) indicated by large numbers. The Solo Violin part features a melodic line with a triplet in the second measure and dynamic markings of *mf* and *f*. The Wood Block/Tam-tam part has a rhythmic pattern in the first measure, marked *f*.

37

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn 1

Tbn 2

B. Tbn

Timp.

W. Bl.
T. Dr.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

ff

mp

p

3

2

41

Bsn 1
Bsn 2
Cbsn
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tbn 1
Tbn 2
B. Tbn
Timp.
B. Dr.
Cel.
Solo Vln
D. B.

f, *mf*, *p*, *ff*, *pizz.*, *détaché*

2, 3, 4

45

46

Cbsn

F. Hn in F 1

Tbn 1

Tbn 2

B. Tbn

Cel.

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

p

mf

p

mf

p

mf

p

arco

p

4

4

5

4

5

4

4

5

4

51 53

F. Hn in F 1
f mp ff

F. Hn in F 2
f mp ff

F. Hn in F 3
f mp ff

F. Hn in F 4
f mp ff

W. Bl.
T. Dr.
sfz mf ff mf ff

Solo Vln
f

Vln I
f ff

Vln II
f ff

Vla
f

Vc.
f

D. B.
pizz.
ff

55 58

Instrumentation: Tpt in Bb 1, Tpt in Bb 2, Tbn 1, Tbn 2, B. Tbn, Timp., Solo Vln, Vln I, Vln II, Vla, Vc., D. B.

Measure 55: Tpt in Bb 1 and Tpt in Bb 2 play a sustained note, dynamics *pp*. Tbn 1, Tbn 2, and B. Tbn are silent.

Measure 56: Tpt in Bb 1 and Tpt in Bb 2 play a sustained note, dynamics *f*. Tbn 1, Tbn 2, and B. Tbn are silent.

Measure 57: Solo Vln plays a rapid sixteenth-note passage, dynamics *ff*. Tbn 1, Tbn 2, and B. Tbn are silent.

Measure 58: Tbn 1, Tbn 2, and B. Tbn play a triplet of eighth notes, dynamics *f*. Timp. plays a triplet of eighth notes, dynamics *f*. Vln I and Vln II play a triplet of eighth notes, dynamics *ff*. Vla plays a triplet of eighth notes, dynamics *ff*, marked *arco*. Vc. and D. B. play a triplet of eighth notes, dynamics *ff*, marked *pizz.*

59

Fl. 1
Fl. 2
Cl. in B \flat 1
Cl. in B \flat 2
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in B \flat 1
Tpt in B \flat 2
Tpt in B \flat 3
Tbn 1
Tbn 2
B. Tbn
W. Bl.
T. Dr.
S. Cym.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

mp *mf* *f* *ff*

2/4 3/4 2/4 4/4

64 ♩ = 80

Fl. 1 *mf* *ff* *pp*

Fl. 2 *mf* *ff*

Cl. in B♭ 1 *mf* *ff* *pp*

Cl. in B♭ 2 *mf* *ff* *pp*

Bsn 1 *pp* *p*

F. Hn in F 1 *p* *ff*

F. Hn in F 2 *p* *ff*

F. Hn in F 3 *p* *ff*

F. Hn in F 4 *p* *ff*

Tpt in B♭ 1 *ff* *f* *p*

Tpt in B♭ 2 *ff* *f* *p*

Tpt in B♭ 3 *ff* *f* *mf* *p*

Tbn 1 *ff* *f* *p*

Tbn 2 *ff* *mf*

B. Tbn *ff* *mf*

W. Bl. T. Dr. *mp* *ff* *p*

S. Cym. *ff*

Solo Vln *détaché* *p*

69

Musical score for measures 69-72. The score includes parts for Fl. 1, Cl. in Bb 1, Cl. in Bb 2, Bsn 1, W. Bl. T. Dr., Cel., and Solo Vln. The key signature has one flat (Bb). The time signature is 5/4. Measure 69 features a large '5' above the Fl. 1 staff and a large '4' below the Cl. in Bb 2 staff. Measure 70 features a large '3' above the Cl. in Bb 1 staff and a large '4' below the Bsn 1 staff. Dynamics include *mp*, *p*, and *mf*. The Solo Vln part includes triplets and vibrato markings.

73

Musical score for measures 73-76. The score includes parts for Fl. 1, Cl. in Bb 1, Cl. in Bb 2, Bsn 1, W. Bl. T. Dr., Cel., Solo Vln, Vln I, and Vln II. The key signature has one flat (Bb). The time signature is 5/4. Measure 73 features a large '4' above the Cl. in Bb 1 staff and a large '4' below the Cl. in Bb 2 staff. Measure 74 features a large '5' above the Cl. in Bb 1 staff and a large '4' below the Bsn 1 staff. Dynamics include *p*, *mf*, and *f*. The Solo Vln part includes triplets and vibrato markings.

77 81

Fl. 1

Cl. in Bb 1

Cl. in Bb 2

W. Bl.
T. Dr.

Cel.

Solo Vln

Vln I

Vln II

Vla

82 rit.....

W. Bl.
T. Dr.

Solo Vln

Vln I

Vln II

Vla

Vc.

90

♩ = 120

89

W. Bl.
T. Dr.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

f

p

ff

pizz.

f

pp

f

ff

mf

f

pp

f

ff

mf

f

ff

94

96

W. Bl.
T. Dr.

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

f

f

f

f

f

f

f

f

f

f

97 100

Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

101 104

W. Bl.
T. Dr.
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

106

109

Ob. 1

Ob. 2

Eng. Hn

Cl. in Bb 1

Cl. in Bb 2

Cel.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

p *f* *mf* *f*

4

5

109

111 112

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn *p* *mf* *f* *mp*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

Bsn 1 *mf* *f* *mf*

Bsn 2 *mp*

W. Bl. T. Dr. *mf* *f*

Cel. *mf*

Solo Vln

Vln II *arco* *mf* <

Vla *arco* *mf* <

Vc. *arco* *mp* < *mf*

115 116

F. Hn in F 1

F. Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn 2

Solo Vln

Vln II

Vla

Vc.

119 120

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tbn 1

Tbn 2

B. Tbn

S. Cym.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

ff

f *ff*

f *mf* *ff*

ff *f* *mf* *ff*

ff *f* *mf* *ff*

ff *f*

mf

mf

mf

mf

pizz. *f*

arco *mf*

mf

mf

mf

f

123

This musical score page features the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing melodic lines with dynamics *mf*, *f*, and *ff*.
- Clarinets:** Cl. in Bb 1 and Cl. in Bb 2, mirroring the flute parts.
- Brass:** Bsn 1, Bsn 2, and Cbsn (Contrabassoon) with dynamic markings *ff* and *f*.
- French Horns:** F. Hn in F 1, 2, 3, and 4, playing triplets with dynamics *f* and *ff*.
- Trumpets:** Tpt in Bb 1 and Tpt in Bb 2, playing sustained notes with dynamics *mf*.
- Trombones:** Tbn 1, Tbn 2, and B. Tbn (Baritone Trombone) with dynamics *mf*, *ff*, and *f*.
- Percussion:** Timp. (Timpani), B. Dr. (Bass Drum), and Solo Vln (Solo Violin).
- Violins:** Vln I and Vln II, playing fast-moving melodic lines with dynamics *f* and *ff*.
- Viola:** Vla, playing a supporting melodic line with dynamics *f* and *ff*.
- Violoncello:** Vc. (Cello), playing a supporting melodic line with dynamics *f* and *ff*.
- Double Bass:** D. B. (Double Bass), playing a rhythmic accompaniment with dynamics *f* and *ff*, including *arco* and *pizz.* markings.

The score includes dynamic markings such as *mf*, *f*, *ff*, and *pizz.* (pizzicato). A large '4' is printed vertically on the right side of the page, and a large '3' is printed vertically on the far right side of the page.

127

Fl. 1
f

Fl. 2
f

Cl. in Bb 1
f

Cl. in Bb 2
f

Bsn 1
ff

Bsn 2
ff

Cbsn
ff

F. Hn in F 1
ff

F. Hn in F 2
ff

F. Hn in F 3
ff

F. Hn in F 4
ff

Tbn 1
ff

Tbn 2
ff

B. Tbn
ff

Timp.
f

Solo Vln

Vln I
ff

Vln II
ff

Vla
ff

Vc.
ff

D. B.
ff

133

131

Cl. in B \flat 1

Cl. in B \flat 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in B \flat 1

Tpt in B \flat 2

Tpt in B \flat 3

Tbn 1

Tbn 2

B. Tbn

Timp.

W. Bl.
T. Dr.

S. Cym.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

f

ff

mf

pp

3

4

poco rit.

136

Fl. 1
Fl. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn 1
Tbn 2
B. Tbn
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

p, *mp*, *mf*, *f*, *ff*, *arco*

3, 4, 5

3. Floating Spheres

139 ♩ = 96 rit. ♩ = 80

Fl. 1
Fl. 2
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tpt in Bb 3
Tbn 1
Tbn 2
B. Tbn
Timp.
W. Bl.
T. Dr.
B. Dr.
S. Cym.
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

This musical score page, numbered 105, is titled "3. Floating Spheres". It covers measures 143 to 148. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2.
- Brass:** French Horn in F 1, 2, 3, & 4, Trombone 1, Bass Trombone.
- Other:** Tam-tam, Solo Violin, Violin I & II, Viola, Violoncello (arco), and Double Bass.

Key musical features include:

- Measures 143-144:** A large bracket spans across measures 143 and 144, with a large number "3" written vertically between measures 144 and 145.
- Measures 145-146:** A large bracket spans across measures 145 and 146, with a large number "4" written vertically between measures 146 and 147.
- Dynamic Markings:** The score uses a wide range of dynamics, including *mf* (mezzo-forte), *pp* (pianissimo), *ff* (fortissimo), and *p* (piano). There are also markings for *pizz.* (pizzicato) and *vib.* (vibrato).
- Performance Indications:** The strings are marked *arco* (arco) and the Solo Violin has *pizz.* markings.

152

Tam.

Solo Vln

161 $\text{♩} = 60$ string.

165 rit. a tempo $\text{♩} = 104$

168

Tam.

Solo Vln

D. B.

170 $\text{♩} = 92$

175

179

184

189 rit. $\text{♩} = 80$

Fl. 1

Fl. 2

Cel.

Solo Vln

194

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

Cel.

Solo Vln

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

4/4 3/4 4/4 2/4

202

205 ♩ = 96

Fl. 1

Fl. 2

Cl. in Bb 1

Cl. in Bb 2

B. Dr.

Cel.

Solo Vln

pp *pp* *p* *p*

2/4 4/4 3/4 4/4 3/4

non vib.

3. Floating Spheres

210

209

Fl. 1

B. Dr.

Hp

Solo Vln

217

220 ♩ = 120

Fl. 1

Timp.

W. Bl. T. Dr.

Tamb.

B. Dr.

Hp

Solo Vln

223

224

Timp.

W. Bl. T. Dr.

Tamb.

B. Dr.

Solo Vln

227

Musical score for measures 227-232. The score includes staves for Timp., W. Bl. T. Dr., Tamb., B. Dr., and Solo Vln. Large time signature changes are indicated by vertical lines: 5/4, 4/4, 3/4, 5/4, 4/4, 3/4, and 4/4. Dynamic markings include *pp*, *mf*, *p*, and *mp*.

233 237

Musical score for measures 233-237. The score includes staves for Timp., W. Bl. T. Dr., Tamb., B. Dr., and Solo Vln. Large time signature changes are indicated by vertical lines: 4/4, 3/4, and 4/4. Dynamic markings include *mf*, *p*, and *f*.

238

Musical score for measures 238-242. The score includes staves for Timp., W. Bl. T. Dr., Tamb., B. Dr., and Solo Vln. Large time signature changes are indicated by vertical lines: 3/4 and 4/4. Dynamic markings include *p*, *f*, *ff*, and *mf*.

241

Score for measures 241-245. The score includes parts for Timp., W. Bl. T. Dr., Tamb., B. Dr., and Solo Vln. The Timp. part features dynamics of *ff*, *ff*, and *f*. The W. Bl. T. Dr. part features dynamics of *mf*, *ff*, and *f*. The Tamb. part features a dynamic of *ff*. The B. Dr. part features a dynamic of *f*. The Solo Vln. part features a dynamic of *f*. A large number '3' is written above the W. Bl. T. Dr. staff in measure 243, and a large number '4' is written below the Tamb. staff in measure 243.

246

Score for measures 246-250. The score includes parts for Timp., W. Bl. T. Dr., Tamb., B. Dr., S. Cym., and Solo Vln. The Timp. part features dynamics of *p* and *f*. The W. Bl. T. Dr. part features a dynamic of *ff*. The Tamb. part features a dynamic of *ff*. The B. Dr. part features a dynamic of *ff*. The S. Cym. part features dynamics of *f* and *ppp*. The Solo Vln. part features dynamics of *f* and *fp*. A large number '4' is written above the W. Bl. T. Dr. staff in measure 248, and a large number '4' is written below the Tamb. staff in measure 248.

252

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Dr.
S. Cym.
Cel.
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

ff, *f*, *mf*, *p*, *mp*, *f*

arco, pizz., vib.

3, 6

257 259

F. Hn in F 1

F. Hn in F 3

W. Bl.
T. Dr.

Hp

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

265

262

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Tbn 1

Tbn 2

B. Tbn

Timp.

W. Bl.
T. Dr.

B. Dr.

S. Cym.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

f

ff

fp

p

mf

f

ff

arco

pizz.

3

4

267

Ob. 1

Ob. 2

Eng. Hn

Bsn 1

Cbsn

Tam.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

p, *mf*, *f*, *ff*, *pizz.*

54

271

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn *ff*

Cl. in B \flat 1 *mf*

Cl. in B \flat 2 *mf*

Bsn 1 *ff*

F. Hn in F 1 *p*

F. Hn in F 2 *p*

F. Hn in F 3 *p*

F. Hn in F 4 *p*

Tbn 1 *p*

S. Cym. *pp*

Solo Vln

Vln I *ff*

Vln II *ff*

274 277

The score is divided into four measures. Measure 274 shows woodwinds and strings starting with various dynamics. Measure 275 features a 3/4 time signature change. Measure 276 features a 4/4 time signature change. Measure 277 continues with woodwinds and strings, including a '8va' marking for the Solo Violin and 'arco' markings for the Violins and Viola.

Fl. 1: *f*, *ff*, *f*, *mp*

Ob. 1: *f*, *ff*, *f*, *mp*

Eng. Hn: *f*, *mp*

Cl. in B♭ 1: *ff*, *f*, *f*, *mp*

Cl. in B♭ 2: *ff*, *f*

F. Hn in F 1: *f*, *pp*

F. Hn in F 2: *f*

F. Hn in F 3: *f*, *pp*

F. Hn in F 4: *f*

Tpt in B♭ 1: *mf*, *p*, *f*, *pp*

Tpt in B♭ 2: *mf*, *f*, *pp*

Tpt in B♭ 3: *mp*, *f*, *pp*

Tbn 1: *f*

Tbn 2: *p*, *f*

B. Tbn: *mp*, *f*, *pp*

S. Cym.: *f*, *pp*

Tam.: *mf*

Solo Vln: *f*

Vln I: *f*

Vln II: *f*

Vla: *f*

278

F. Hn in F 2

F. Hn in F 4

Tbn 1

Tbn 2

W. Bl.
T. Dr.

Tam.

Cel.

Hp

Solo Vln

Vln I

Vln II

Vla

pp

pp

pp

pp

p

mf

mp

p

mf

mp

p

mp

p

mp

p

3
4

3
4

3
4

284 rit. ♩ = 88 poco rall.

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn *p*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

B. Cl. *p*

W. Bl. / T. Dr.

Cel. *p*

Harp *pp*, *p*

Solo Vln *mp*

Vln I *pp* → *pp*

Vln II *pp* → *ppp*

Vla *pp* → *ppp*

3. Floating Spheres

290 $\text{♩} = 80$

Musical score for "3. Floating Spheres" starting at measure 290. The tempo is marked as $\text{♩} = 80$. The score includes parts for woodwinds (Ob. 1, Ob. 2, Eng. Hn., Cl. in B♭ 1, Cl. in B♭ 2, B. Cl., Bsn 1, Bsn 2, Cbsn.), brass (F. Hn in F 1, F. Hn in F 2, F. Hn in F 3, Tpt in B♭ 1, Tpt in B♭ 2, Tpt in B♭ 3), strings (Solo Vln, Vln I, Vln II, Vla), and piano (Cel., Hp.). The music is primarily in 4/4 time. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Solo Violin part features triplet figures. The woodwind and brass parts have various rests and melodic lines. The piano accompaniment includes chords and textures in both hands.

297 301

Ob. 1 *p* *mp* *mf*

Ob. 2 *p* *mp*

Cl. in B♭ 1 *p* *mp*

Cl. in B♭ 2 *p* *mp*

F. Hn in F 1 *mp*

F. Hn in F 2 *mp*

F. Hn in F 3 *mp*

Tpt in B♭ 1 *mp*

Tpt in B♭ 2 *mp*

Tpt in B♭ 3 *mp*

Tbn 1 *p*

Tbn 2 *p*

B. Tbn *p*

Hp *mf*

Solo Vln *f* *p*

Vln I *mf*

Vln II *mf*

Vla *mf*

305

303

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B \flat 1

Cl. in B \flat 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in B \flat 1

Tpt in B \flat 2

Tpt in B \flat 3

Tbn 1

Tbn 2

B. Tbn

Cel.

Hp

Solo Vln

Vln I

Vln II

Vla

f

mf

mp

f

307

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in B♭ 1

Tpt in B♭ 2

Tpt in B♭ 3

Tbn 1

Tbn 2

B. Tbn

Cel.

Hp

Solo Vln

Vln I

Vln II

mp

p

mf

p

mp

309 311 rit.

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn *p*

Cl. in B \flat 1 *p*

Cl. in B \flat 2 *p*

B. Cl. *p*

Bsn 1 *p*

Bsn 2 *p*

F. Hn in F 1 *mp* *p*

F. Hn in F 2 *mp* *p*

F. Hn in F 3 *mp* *p*

Tpt in B \flat 1 *p*

Tpt in B \flat 2 *p*

Tpt in B \flat 3 *p*

Tbn 1 *p*

Tbn 2 *p*

B. Tbn *p*

Tri. *p*

Cel. *mf* *p*

Hp *p* *mf* *p*

Solo Vln *p* *mf*

Vln I *pizz.* *mp* *pizz.*

Vln II *mp*

Vla *pizz.* *mp* *pizz.*

Vc. *mp*

314 *a tempo*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Cl. in B \flat 1
Cl. in B \flat 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
F. Hn in F 1
F. Hn in F 2
F. Hn in F 3
F. Hn in F 4
Tpt in B \flat 1
Tpt in B \flat 2
Tpt in B \flat 3
Tbn 1
Tbn 2
B. Tbn
S. Cym.
Tam.
Cel.
Hp
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

p *mp* *mf* *f* *pp* *arco* *8va*