

Saad Haddad

K A M A N

F A N T A S Y

—for orchestra—

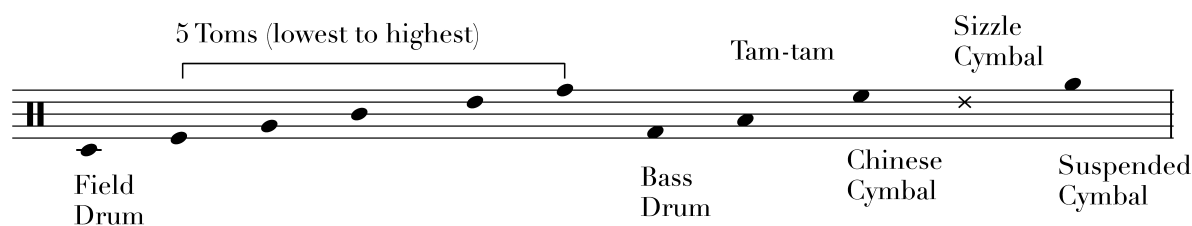
Full Score

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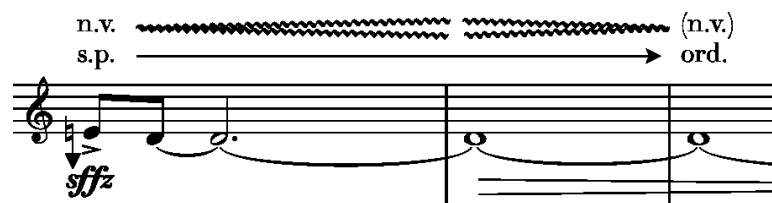
INSTRUMENTATION

2 Flutes (2 Piccolos)
 2 Oboes
 2 Clarinets in B \flat
 2 Bassoons
 4 Horns in F
 2 Trumpets in C
 2 Trombones
 Tuba
 Timpani
 Percussion 1
 Bass Drum, Field Drum, Suspended Cymbal, Glockenspiel, Vibraphone
 Percussion 2
 Bass Drum, Suspended Cymbal, Sizzle Cymbal, Chinese Cymbal, Tam-tam, 5 Toms, Field Drum
 Harp
 Celesta
 Strings
 Score is in C
 Duration: *ca.* 12 minutes



PERFORMANCE NOTES*

‘Wild’ Vibrato: (see below) Wavy Crescendo above the staff: start at no vibrato, then gradually speed up and widen the vibrato to the end of the marking; Wavy Diminuendo above the staff: start at a fast and wide vibrato that gradually gets slower and narrower, ending with no vibrato. [This technique appears in the trumpets and strings]



Microtones: (see above) This pitch sounds approximately halfway between E flat and E natural. This system applies to all microtones in the work.

Abbreviations: (see above) n.v. [no vibrato]; s.p. [sul ponticello]; ord. [cancels out sul ponticello]. An arrow signifies a gradual change from one technique to the next indicated technique.

Accidentals: Accidentals carry through each measure; they do not carry through different octaves in any given bar unless otherwise notated.

Beaming: (see below) The first group of beamed notes instructs the performer to begin the figure slowly, then speed up over its rhythmic span; conversely, the second group of beamed notes should start fast and get slower as the gesture progresses. Gestures doubled throughout the orchestra are not meant to line up perfectly and should produce a smearing, almost kaleidoscopic, effect.



Grace notes: (see above) All grace notes should be played as fast as possible and connect to their respective note.

*Additional performance instructions appear throughout the full score.

PROGRAM NOTE

Kaman Fantasy takes its name from ‘kamanjah,’ the Arabic word for ‘violin.’ The piece is an exploration of the Arabic ‘maqamat’ (sets of scales) and rhythms in a Western classical context. The music embraces both traditions, often swaying back and forth between Arabic and Western idioms. As a first-generation Arab-American, I have often found myself shifting between both cultures in the way that I think and act, sometimes voluntarily, most times not. *Kaman Fantasy* is a reflection on those experiences.

notes by the composer

For more information, visit:
www.saadnhaddad.com

Score in C

KAMAN FANTASY

for orchestra

Saad Haddad

With conviction $\text{♩} = 56$

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and harp. The score is marked with a tempo of 56 beats per minute and the instruction 'With conviction'. A large watermark 'PREPARED FOR USE ONLY' is overlaid diagonally across the page.

Woodwinds: Flute 1/2, Oboe 1/2, B♭ Clarinet 1/2, Bassoon 1/2.

Brass: F Horn 1/3, F Horn 2/4, C Trumpet 1/2, Trombone 1/2, Tuba.

Percussion: Percussion 1 (Field Drum, snares off *sempre*, rim shot, Glockenspiel), Percussion 2 (Sizzle Cymbal).

Other: Harp* (pedal buzz), Celesta (D₂/D_♯).

Strings: Violin 1, Violin 2, Viola, Violoncello, Contrabass.

Dynamic markings include *sfz*, *pp*, *p*, *ord.*, *n.v.*, and *pizz.*

*de-tune E4 and B3 strings to E♭ and B♭, respectively:



Musical score for measures 8-12. The score includes parts for Flute 1 & 2, B♭ Clarinet 1 & 2, Percussion 1 & 2, Horn, Cello, Violin 1 & 2, Viola, and Cello/Double Bass. Measure 8 starts with a key signature change to two flats and a time signature change to 3/4. Dynamics include *p*, *mf*, *pp*, *sfz*, and *ppp*. Performance instructions include 'Field Drum rim shot', 'Glockenspiel', 'p.d.l.t.', and 'vib. norm.'. Measure 10 features a 10-measure rest for the Flute and Clarinet parts.

Musical score for measures 13-16. The score includes parts for B♭ Clarinet 1 & 2, Percussion 1, Horn, Cello, and Viola. Measure 13 starts with a key signature change to one flat and a time signature change to 3/4. Dynamics include *p* and *pp*. Performance instructions include 'pizz.' and '8va'. Measure 14 features a 10-measure rest for the B♭ Clarinet part.

18

Fl. 1, 2 1. ord. *p* *mf* flz. ord.

B♭ Cl. 1, 2 *p* *mf*

Timp. *pp*

Perc. 1 Field Drum rim shot *sfz* ϕ

Perc. 2 *pp* *p* *pp*

Hp. *sfz* p.d.l.t. (E♭ sounds D♯) *p* *mf* *p*

18

Vln. 1 n.v. s.p. *sfz* (n.v.) ord. ord., vib. norm. *p*

Vln. 2 s.p. *p* ord.

Vla. *sfz* s.p. ord.

Vc. *sfz* n.v. s.p. (n.v.) ord. ord.

Cb. *sfz* pizz. *sfz*

23

B♭ Cl. 1, 2 *p* *mf*

Timp.

Perc. 2 *pp* *p*

Hp. p.d.l.t. *p* *mf*

Cel.

Vln. 1 *p* *mf*

Vln. 2 *pp* *p*

Vla. ord., vib. norm. *p* *mf* s.p., vib. norm. *p* *mf*

28

Timp.

Hp. *p* *mf* *p* (B₁ sounds B_♭)

Cel. *p* *mf* *p*

Vln. 1 *mf* s.p. ord. IV

Vln. 2 *mf* IV

Vc. vib. norm. ord. *mf*

33

Timp. *sfzp* *cresc. poco a poco*

Perc. 1 Field Drum rim shot *sfz* ϕ

Hp. *sfz* s.p. ord.

Vln. 1 *sfz* *mf* s.p. ord. 3 *sfp*

Vln. 2 *sfz* *mf* (ord.) 3 *sfp*

Vln. 3 s.p. ord. half ord., half s.p. *p cresc. poco a poco*

Vla. *sfz* ord. *sfp*

Vc. *sfz* s.p. ord.

Cb. *sfz* pizz.

38

Timp. *f*

Vln. 1 *f* 3

Vln. 2 *f* 3 all s.p.

Vla. *mf*

♩ = ♩ Quasi-improvisatory

43

F Hn. 1 *pp* *mute*

F Hn. 2 *pp* *mute*

F Hn. 3 *pp* *mute*

F Hn. 4 *pp* *mute*

Perc. 1 *pp* **Vibraphone**

Hp. *p* *f* *solo* *ord. (B♭ sounds A♯)*

♩ = ♩ Quasi-improvisatory

Vln. 1 *sfz* *ord. n.v.* *(n.v.)*

Vln. 2 *sfz* *ord. n.v.* *(n.v.)*

Vla. *sfz*

Vc. *p* *half ord., half s.p.*

==

48

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

F Hn. 1 *pp* *pp*

F Hn. 2

F Hn. 3 *pp* *pp*

F Hn. 4

F Hn. 2/4 *mute out*

Perc. 1

Hp. *3* *3*

Vln. 1 *pp* *p* *n.v.* *III*

Vc.

53

Ob. 1 *mf* 5 *mf*

Ob. 2 *p* *mf* 3

Bb Cl. 1 *p* *mf* 3 5 3

Bb Cl. 2 *p* *mf* 3

F Hn. 1 *pp* *mf* mute out

F Hn. 3 *pp* *mf* mute out

Perc. 1 Suspended Cymbal *pp*

Vln. 1 *p* *mf* (n.v.) *p* *mf* (gradual gliss.) *f*

Vln. 2 *p* half ord., half s.p. vib. norm.

58

Fl. 1 *mf* 3 7 3

Fl. 2 *p* *mf*

Ob. 1 *mf* *p* *mf* 3

Ob. 2 3 *mf*

Bb Cl. 1

Perc. 1

Vln. 1 *p sub.* *p* *mf* III n.v. sub. *mf* half ord. half s.p.

Vln. 2 *mf* *p*

66

63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 2

CTpt. 1

CTpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Reed

mf

f

pp

p

f sub.

fp

f

open

mute

10

1. 3

2. 3

3

5

1. v.

1. v.

10

10

Reed

66

66

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

n.v.

mf

p

vib. norm.

f

all ord.

p

IV

n.v.

IV

n.v.

10

8

10

3

This page of a musical score contains the following parts and markings:

- Fl. 1:** Starts at measure 68 with a *f* dynamic and a triplet of eighth notes.
- Fl. 2:** Starts at measure 68 with a *mf* dynamic, followed by a 7-measure rest, and ends with a *f* dynamic.
- Ob. 1 & 2:** Remains silent until measure 72, then plays a *mf* dynamic.
- Bb Cl. 1 & 2:** Remains silent until measure 72, then plays a *f* dynamic.
- Bsn. 1 & 2:** Plays a *f* dynamic until measure 70, then a *fp* dynamic, and ends with a *f* dynamic.
- F Hn. 1 & 2:** Plays a *f* dynamic until measure 70, then a *fp* dynamic, and ends with a *f* dynamic.
- C Tpt. 1 & 2:** Starts with a *mf* dynamic and a triplet, marked "(mute)" until measure 70. From measure 72, they play "open" with a *mf* dynamic.
- Tbn. 1 & 2:** Remains silent throughout.
- Tba:** Remains silent throughout.
- Timp., Perc. 1, Perc. 2, Hp., Cel.:** Remains silent throughout.
- Vln. 1 & 2:** Starts with a *f* dynamic and a 5-measure rest. From measure 72, they play a *f* dynamic with a 5-measure rest, marked "div." and "n.v.". From measure 74, they play a *f* dynamic with a 5-measure rest, marked "div., vib. norm." and "n.v.". From measure 76, they play a *f* dynamic with a 5-measure rest, marked "n.v.".
- Vla. & Vc.:** Remains silent throughout.
- Cb.:** Remains silent throughout.

72

Fl. 1, 2 *f*

Ob. 1, 2 *f*

B♭ Cl. 1, 2 *f p f*

Bsn. 1, 2 *f* 10

F Hn. 1, 2, 3 *p f p f p*

F Hn. 4 *f* open

CTpt. 1, 2 *f p f*

Tbn. 1, 2 *p f mf*

Tba. *fp f mf*

Timp. *fp f mf* pedal gliss. 3

Perc. 1 *f*

Perc. 2

Harp. *f* 10 (B₂ sounds B₂)

Cel. *f* 5

Vln. 1 *ff sub.* unis., vib. norm. 6 8 3 IV

Vln. 2 *ff* unis. 6 8 3 IV

Vla. *f* 3

Vc. *f* all ord. 3

Cb. *f* arco 3

76

molto accel.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

CTpt. 1, 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

75

f *mf* *mf sub.*

f *mf* *mfp* *mf* *mf*

f *mf* *mfp* *mf* *mf*

mf *mfp* *mf*

p *f*

p touch pedal as needed *f*

f

f

a 2

a 2 4:3

a 2 4:3

a 2 4:3

a 2 4:3

(Vib.)

Suspended Cymbal

12

12

76

molto accel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *pp*

ff *pp*

p *mf* *pp*

mf *mf*

div. unis. div. unis.

mf *mf* *mf*

3

89

Fl. 1/2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1/2

F Hn. 1/3

F Hn. 2/4

CTpt. 1/2

Tbn. 1/2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

ff

p

sfz

pedal gliss.

(B.D.)

Fl. 1, 2 *sfz p sub.*

Ob. 1 *sfz p* *f*

Ob. 2 *sfz p* *f*

CTpt. 1 *p* *f* *p* *f*

CTpt. 2 *p* *f* *p*

Timp. *ff* *p* *ff* *p* *ff* *p*

Perc. 1 *f sempre* (Suspended Cymbal, hard felt stick) *lv. sempre*

Perc. 2 (Bass Drum) *p* *ff* *p* *ff* *p*

Vln. 1 *sfz p sub.*

Vln. 2 *sfz p sub.*

Vla. *sfz p*

98 Fl. 1, 2 *sfz p* *sfz p* *sfz p* *ff* *p sub.* *f*

Ob. 1 *p* *sfz p* *sfz p* *sfz*

Ob. 2 *f* *sfz p* *sfz p* *sfz*

CTpt. 1 *p* *sfz p* *sfz p* *sfz*

CTpt. 2 *f* *sfz p* *sfz p* *sfz*

Timp. *ff* *p* *ff* *p* *pedal gliss.* *ad lib. highest pitch on drum*

Perc. 1 *ff* *p* *ff* *p*

Perc. 2 *ff* *p* *ff* *p*

Hp. *gliss.* *ff*

Cel. *ff*

Vln. 1 *sfz p* *sfz p* *sfz p* *ff* *p sub.* *ff*

Vln. 2 *sfz p* *sfz p* *sfz p* *ff* *p sub.* *ff*

Vla. *sfz p* *sfz p* *sfz p* *ff*

div. 3 *sim.*

E♭ F G♯ A♭
D♭ C B♭

103

Musical score for measures 103-106. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, French Horn 1 & 3, Percussion 2, Cello, Violin 1, and Violin 2. The Flute 1 & 2 part features a rhythmic pattern of eighth notes. The Oboe 1 & 2 parts have melodic lines starting in measure 104. The Bass Clarinet 1 & 2 parts also have melodic lines starting in measure 104. The Bassoon 1 & 2 parts have melodic lines starting in measure 104. The French Horn 1 & 3 part has a melodic line starting in measure 104. The Percussion 2 part has a rhythmic pattern of eighth notes starting in measure 104. The Cello part has a rhythmic pattern of eighth notes. The Violin 1 part has a melodic line starting in measure 104. The Violin 2 part has a rhythmic pattern of eighth notes. Dynamics include *p*, *mf*, and *f*. There are also markings for *sfz* and *a 2*.

107

Musical score for measures 107-110. The score includes parts for Flute 1 & 2, Oboe 1, Bassoon 1 & 2, French Horn 1 & 3, Percussion 2, Cello, Violin 1, and Violin 2. The Flute 1 & 2 part continues with the rhythmic pattern. The Oboe 1 part has a melodic line starting in measure 107. The Bassoon 1 & 2 parts have melodic lines starting in measure 107. The French Horn 1 & 3 part has a melodic line starting in measure 107. The Percussion 2 part has a rhythmic pattern of eighth notes starting in measure 107. The Cello part has a rhythmic pattern of eighth notes. The Violin 1 part has a melodic line starting in measure 107. The Violin 2 part has a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*. There are also markings for *rim*.

111

Fl. 1, 2 *p*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *f*

Bsn. 1, 2 *f*

F Hn. 1, 3 *sfz* *p*

F Hn. 2, 4

CTpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2 (E.D.) *p* *f* head

Hp.

Cel. *p*

Vln. 1 *mf* (div.) II V

Vln. 2 *p* (div.) unis. V

Vla. *p*

Vc. *p*

Cb.

115

Musical score for woodwinds and percussion, measures 115-118. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, French Horn 1 & 2, Cor Anglais, Trombone 1 & 2, Tuba, Timpani, Percussion 1 & 2, Harp, and Cello. The key signature is one flat (B-flat) and the time signature is 3/4. The score features various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as performance instructions like *mute*, *a 2, open*, and *mf*. The woodwinds and strings play melodic lines, while the percussion provides a steady rhythmic accompaniment.

115

Musical score for strings, measures 115-118. The score includes parts for Violin 1 & 2, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one flat (B-flat) and the time signature is 3/4. The score features various dynamics such as *f* (forte) and performance instructions like *div.* (divisi), *half arco*, and *half pizz., 1.v. sempre*. The strings play a rhythmic accompaniment, with the violins and violas playing a melodic line.

119

Fl. 1, 2
f

Ob. 1, 2
f *p*

B♭ Cl. 1, 2
f

Bsn. 1, 2
f

F Hn. 1, 3
p

F Hn. 2, 4
p

CTpt. 1
f *p*

CTpt. 2
f *p*

Tbn. 1
p *f* (mute) *p* *mf*

Tbn. 2
f *p* *mf*

Tba.
f

Timp.
mf

Perc. 1
f

Perc. 2
f

Harp
f

Cel.
f

Vln. 1
f (div.)

Vln. 2
f (div.)

Vla.
f

Vc.
f (half arco half pizz.)

Cb.
f

123

The image shows a page of a musical score, page 19, starting at measure 123. The score is arranged in a standard orchestral layout. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, and Bassoons 1 and 2. The brass section includes French Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Percussion 1, Percussion 2 (Chinese Cymbal), and Timpani. The string section includes Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ff*, *p*, *mf*, *f*, *fp*, and *s.p.* (sotto piano). There are also performance instructions like "mute", "muffle", and "muffle out". The music includes complex rhythmic patterns, particularly in the woodwinds and strings, with some passages marked with accents and slurs.

Musical score for orchestra and strings, measures 126-130. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, French Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1 & 2, Harp, Cello, Violin 1 & 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *f*, *fp*, *p*, *mf*, and *sfz*, along with performance instructions like *(mute)*, *(div., s.p.)*, *(gliss.)*, and *III div.*. The key signature has one flat and the time signature is 3/4. A large watermark 'FOR PERSAL USE ONLY' is visible across the page.

129

B♭ Cl. 1 *sffz*
 B♭ Cl. 2 *sffz p*
 Bsn. 1, 2 *sffz*
 Timp. *p*
 Hp. *sffz p*
 snap pizz.

129

Vln. 1 *sffz*
 Vln. 2 *sffz*
 div.
 (h)
 pizz.
 Vla. *sffz*
 pizz.
 Vc. *sffz*
 Cb. *sffz*
 div., all arco
p

||

133

B♭ Cl. 1 *p*
 B♭ Cl. 2 *p*
 Timp. *p*
 Hp. *p*
 Vln. 2 *p*
 (div.)
 (h)
 Cb. *p*
 (div.)

FOR PEARLUSAT USE ONLY

137

Fl. 1, 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

CTpt. 1

CTpt. 2

Tbn. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

139

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

141

Fl. 1, 2

Ob. 1

Ob. 2

B♭ Cl. 1, 2

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

CTpt. 1

CTpt. 2

Tbn. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *no dim.* *f* *f* *a 2* *sfz* *a 2* *sfz*

p *mf* *p* *mf*

(mute) *f* *no dim.* *f* *f*

(mute) *f* *no dim.* *f* *f*

sfz *sfz*

Bass Drum *sfz* *sfz*

Sizzle Cymbal *pp* *mf* *pp*

p.d.l.t. *sfz* *ord.* *mf cresc.* *ff* *p.d.l.t.* *ord.* *ff*

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

sfz *arco* *p* *mf* *sfz* *arco* *f*

146

Fl. 1/2

Ob. 1
f *no dim.* *f*

Ob. 2
f *no dim.* *f*

B♭ Cl. 1/2

Bsn. 1/2
sfz *a 2* *f*

F Hn. 1/3
f *p*

F Hn. 2/4
f *p*

CTpt. 1
f *no dim.* *f*

CTpt. 2
f *no dim.* *f*

Tbn. 1/2

Tba.
sfz

Timp.

Perc. 1
sfz *φ*

Perc. 2
mf *pp* *φ*

Hp.
dim. *mf* *sfz* *φ* *p.d.l.t.*

Cel.
ff *dim.* *mf* *φ*

Vln. 1

Vln. 2
f *p*

Vla.
f *p*

Vc.
f *p*

Cb.
f *p* *sfz*

150

Flute 2 to Piccolo 2

Fl. 1, 2

Ob. 1

Ob. 2

B♭ Cl. 1, 2

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

CTpt. 1 (mute)

CTpt. 2 (mute)

Tbn. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp. ord. *mf cresc.* *ff* *sffz* *mf cresc.* *ord.*

Cel. *mf cresc.* *ff*

Vln. 1 *mf* *8va*

Vln. 2 *mf*

Vla. *mf*

Vc. *p*

Cb. *sffz* *arco* *p*

mf *f* *p* *mf sub.* *f* *f* *no dim.* *no dim.* *sffz* *mf cresc.* *ff* *mf* *p*

a 2

ord. *l.v.* *ord.*

8va

arco

p

sffz

155

Fl. 1/2

Ob. 1

Ob. 2

B♭ Cl. 1/2

Bsn. 1/2

F Hn. 1/3

F Hn. 2/4

CTpt. 1

CTpt. 2

Tbn. 1/2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

no dim.

f

pp

mf

pp

ff

f

f

mf

mf

mf

mf

mf

mf

(Sizzle Cym.)

l.v. sempre

Red.

159

Fl. 1
Picc. 2
Ob. 1
Ob. 2
B \flat Cl. 1/2
Bsn. 1/2
F Hn. 1/3
F Hn. 2/4
CTpt. 1
CTpt. 2
Tbn. 1/2
Tba.
Timp.
Perc. 1
Perc. 2 (Sizzle Cym.)
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f, *mf*, *p*, *pp*

no vibrato

3

3/4

163

Fl. 1
Picc. 2
Ob. 1/2
Bb Cl. 1
Bb Cl. 2
Bsn. 1/2
F Hn. 1/3
F Hn. 2/4
CTpt. 1
CTpt. 2
Tbn. 1/2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.

Detailed description of the score for measures 163-167: This section includes staves for Flute 1, Piccolo 2, Oboe 1/2, Bb Clarinet 1, Bb Clarinet 2, Bassoon 1/2, French Horn 1/3, French Horn 2/4, Cor Tenor 1, Cor Tenor 2, Trombone 1/2, Trombone, Timpani, Percussion 1 (Glockenspiel), Percussion 2, Harp, and Cello. The woodwinds and brass parts feature dynamic markings such as *fp*, *f*, and *ff*, with some notes marked with accents and slurs. The percussion parts include a *sfz* (sforzando) marking for the cello and a *mf* (mezzo-forte) marking for the Glockenspiel. The harp part has a *p.d.l.t.* (pedal down left) marking. The cello part has a *ff* (fortissimo) marking. The score is written in 3/4 time and includes various dynamic and articulation markings throughout.

163

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description of the score for measures 163-167: This section includes staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The Violin 1 and Violin 2 parts feature dynamic markings such as *f* and *sfz*, with notes marked with accents and slurs. The Viola, Violoncello, and Contrabasso parts are mostly silent, with a *pizz.* (pizzicato) marking for the Contrabasso. The score is written in 3/4 time and includes various dynamic and articulation markings throughout.

168

Fl. 1
Picc. 2
Ob. 1
2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
2
F Hn. 1
3
F Hn. 2
4
CTpt. 1
2
Tbn. 1
2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fp *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *f* *fp* *f*

ff *ff* *ff* *ff* *ff*

mf

p *mf*

173

Fl. 1 *fp fp fp f fp fp fp f fp fp*

Picc. 2 *fp fp fp f fp fp fp f fp fp*

Ob. 1, 2 *fp ff⁵ fp ff⁴*

B♭ Cl. 1 *fp fp fp f fp fp fp f fp fp*

B♭ Cl. 2 *fp fp fp f fp fp fp f fp fp*

Bsn. 1, 2 *sfz*

F Hn. 1, 3 *fp f*

F Hn. 2, 4 *fp f*

CTpt. 1, 2

Tbn. 1, 2

Tba.

Timp. *sfz*

Perc. 1 (Glock.) *mf*

Perc. 2 (Tom, rim) *sfz*

Hp. *p.d.l.t. sfz*

Cel. *ff*

Vln. 1 *f sim.*

Vln. 2 *p*

Vla. *f*

Vc.

Cb. *pizz. sfz*

178

Fl. 1 *fp* *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *f*

Picc. 2 *fp* *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *f*

Ob. 1, 2 *fp* *ff* *fp* *ff*

B♭ Cl. 1 *fp* *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *f*

B♭ Cl. 2 *fp* *f* *fp* *fp* *fp* *f* *fp* *fp* *fp* *f*

Bsn. 1, 2 *sfz*

F Hn. 1, 3 *fp*

F Hn. 2, 4 *fp* *f*

CTpt. 1, 2

Tbn. 1, 2

Tba. *sfz*

Timp. *sfz*

Perc. 1 *mf*

Perc. 2 *sfz*

Hp. *p.d.l.t.* *sfz*

Cel. *ff*

Vln. 1 *f*

Vln. 2 *mf* *mf*

Vla. *f*

Vc.

Cb. *pizz.* *sfz*

183

Fl. 1 *fp fp fp f fp fp fp f*

Picc. 2 *fp fp fp f fp fp fp f*

Ob. 1/2 *a 2 4 5 fp ff 5*

B♭ Cl. 1 *fp fp fp f fp fp fp f*

B♭ Cl. 2 *fp fp fp f fp fp fp f*

Bsn. 1/2 *a 2 sfz*

F Hn. 1/3 *f*

F Hn. 4 *fp*

CTpt. 1/2

Tbn. 1/2

Tba. *sfz*

Timp. *sfz*

Perc. 1 (Glock.)

Perc. 2 (Tom, rim) *sfz*

Hp. *p.d.l.t. sfz*

Cel. *ff*

Vln. 1 *f*

Vln. 2 *p mf fsub.*

Vla. *f*

Vc. *pizz.*

Cb. *sfz*

(3+2+2)

187

Fl. 1 *fp* *fp* *fp* *f* *fp* *fp* *f*

Picc. 2 *fp* *fp* *fp* *f* *fp* *fp* *f*

Ob. 1 ^{a 2} *fp* *ff* ^{a 2} *fp* *fp* *f*

B♭ Cl. 1 *fp* *fp* *fp* *f* *fp* *fp* *f*

B♭ Cl. 2 *fp* *fp* *fp* *f* *fp* *fp* *f*

Bsn. 1 2

F Hn. 1 3 *fp* *f*

F Hn. 2 4 *f* *p*

CTpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc. 1 *mf* *p*

Perc. 2 *p*

Harp *ord.* *mf*

Cel. *ff* *mf cresc.* *ced.*

(3+2+2)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

191

Picc. 2

Ob. 1
2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1
2

F Hn. 1
3

F Hn. 2
4

CTpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Toms, rim) Field Drum head

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p, *f*, *fp*, *mf*, *ff*, *mf cresc.*, *sfzp*

*Glissando ad lib. up and down within a quarter tone of this pitch at varying, uncoordinated speeds within the section until mm. 163; move bow freely between ord. and molto sul pont. until mm. 198

Lively ♩ = 126

203 (Vib.)

Perc. 1 *p*

Cel. *p*

Lively ♩ = 126

ord.

Vln. 1 *f brusco*

Vln. 2 *f brusco*

Vla. *f brusco*

208 (Vib.)

Perc. 1 *p* *sfz p*

Perc. 2 Chinese Cymbal *p* *pedal gliss. l.v.*

Hp. *sfz*

Cel. *p* *sfz p*

Vln. 1 *ff* *f*

Vln. 2 *mf* *ff* *f*

Vla. *mf* *ff* *f*

Vc. *sfz* slam finger on 'x' note

Cb. *sfz* slam finger on 'x' note

213

Perc. 1 *sfz p*

Perc. 2

Hp. *sim. sfz* Lv.

Cel. *sfz p*

Vln. 1

Vln. 2

Vla.

Vc. *sim. sfz*

Cb. *sim. sfz*

218

Perc. 1 *sfz p* *p* *sfz p* (Chinese Cym.)

Perc. 2 *p*

Hp. *sfz p* Lv. *sfz p* Lv. *sfz p* Lv.

Cel. *sfz p* *sfz p* *p* *sfz p*

Vln. 1 *sfp* *f*

Vln. 2 *sfp* *f*

Vla. *sfp* *f*

Vc. *sfz*

Cb. *sfz*

molto rall.

233

The score consists of the following sections and parts:

- Woodwinds:** Fl. 1 & 2 (Flutes), Ob. 1 & 2 (Oboes), B♭ Cl. 1 & 2 (Bass Clarinets), Bsn. 1 & 2 (Bassoons). All woodwinds play a melodic line starting from measure 233, marked with a piano (*p*) dynamic.
- Brass:** F Horn 1 & 2 (French Horns), CTpt. 1 & 2 (Trumpets), Tba. (Tuba). The French Horns and Trumpets play sustained notes with a piano (*p*) dynamic, while the tuba has a rest.
- Percussion:** Timp. (Timpani) has a rest. Perc. 1 (snare drum) plays a rhythmic pattern of eighth notes, marked *sfz p*. Perc. 2 (cymbal) has a rest.
- Piano and Celesta:** Hp. (Piano) and Cel. (Celesta) play a sustained harmonic accompaniment, marked with *sfz p*.
- Strings:** Vln. 1 & 2 (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). Violins, Viola, and Violoncello play a melodic line with vibrato (*vib. norm.*), marked *p*. The Contrabass plays a harmonic accompaniment, marked *sfz*.

238

Picc. 1 *f* *ff*

Picc. 2 *f* *ff*

Ob. 1 *f*

Ob. 2 *f*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

Bsn. 1
2

F Hn. 1
3 *ff* a 2

F Hn. 2
4 *ff* a 2

CTpt. 1 *f* mute out

CTpt. 2 *f* mute out

Tbn. 1
2

Tba.

Timp. *mf* *f* *ff* Lv.

Perc. 1 (Vib.) *f* Red. Lv.

Perc. 2 (Chinese Cym.) *f* Lv.

Hp. *f* *ff* Lv.

Cel. *f* *ff*

Vln. 1 *ff* frenetic! ord. III n.v. s.p. wide, fast vibrato* (s.p.)

Vln. 2 *ff* frenetic! ord. III n.v. s.p. wide, fast vibrato* (s.p.)

Vla. *ff* frenetic! ord. n.v. s.p. wide, fast vibrato* (s.p.)

Vc. half arco, half snap pizz. *f* all arco *ffp*

Cb. half arco, half snap pizz. *f* all arco *ffp*

*wide, fast vibrato should be extremely exaggerated

Intense ♩ = 132

244

Musical score for Percussion and Woodwinds, measures 244-248. The score includes parts for Piccolo 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Flute 1 & 2, Cor Anglais 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion 1 & 2, Harp, and Celesta. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *fff*, *sfz*, *ff*, and *pp*.

Intense ♩ = 132

Musical score for Strings, measures 244-248. The score includes parts for Violin 1 & 2, Viola, Cello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *fff*, *pp*, and *sfz*. Some parts include instructions like "ord.", "vib. norm.", and "div. a 3".

250

Picc. 1 *fff*

Picc. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Bs. Cl. 1 *fff*

Bs. Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

F Hn. 1 *ff* *sfz-p* *ff*

F Hn. 2 *ff* *sfz-p* *ff*

CTpt. 1 *ff* *sfz-p* *ff*

CTpt. 2 *ff* *sfz-p* *ff*

Tbn. 1 *ff* *sfz-p* *ff*

Tbn. 2 *ff* *sfz-p* *ff*

Tba. *ff* *sfz-p* *ff*

Timp. *ff* *sfz-p* *ff*

Perc. 1 (Vib.) *fff*

Perc. 2 (Toms/F.D.) *ff* *p* *ff*

Hp. *fff*

Cel. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. (div. a 3) *fff*

Cb. (div. a 3) *fff*

poco rall.

256

Picc. 1 *fff*

Picc. 2 *fff*

Ob. 1/2 *fff*

B♭ Cl. 1/2 *fff*

Bsn. 1/2 *fff*

F Hn. 1/3 *sfz-p* *ff*

F Hn. 2/4 *sfz-p* *ff* 1.2. take mute

CTpt. 1/2 *sfz-p* *ff* 1. take mute

Tbn. 1/2 *sfz-p* *ff*

Tba. *sfz-p* *ff*

Timp. *sfz-p* *ff*

Perc. 1 *fff* *Reo.*

Perc. 2 *p* *ff*

Hp.

Cel. *fff* *Reo.*

Vln. 1 *f* *poco rall.*

Vln. 2 *f* *III*

Vla. *fff*

Vc. *fff*

Cb. *fff*

a tempo

262

Ob. 1
Ob. 2
F Hn. 1
F Hn. 2
CTpt. 1
CTpt. 2
Perc. 2
Hp.

sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
p
mf

Chinese Cymbal, on dome

sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *sfzp*
p
mf

a tempo

Vln. 1
Vln. 2
Vla.
Vc.

f
s.p.
fp

==

267

Ob. 1
Ob. 2
F Hn. 1
F Hn. 2
CTpt. 1
CTpt. 2
Perc. 2
Vc.

sfzp *sfzp* *sfzp* *p* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *p* *sfzp* *sfzp* *sfzp*
p *sfzp* *sfzp* *p*
sfzp *sfzp* *sfzp* *p* *sfzp*
sfzp *sfzp* *sfzp* *sfzp* *p* *sfzp* *sfzp* *sfzp*
p (bottom stem not part of triplet)
p

273

271

Fl. 1, 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 3

F Hn. 2, 4

CTpt. 1

CTpt. 2

Tbn. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Suspended Cymbal

Sizzle Cymbal

edge l.v.

f

mf

fp

p legato

p

mf

f

mf

mf

f

mf

f

f

mf

pp

p

(mute)

(mute)

(mute)

(mute)

273

Vln. 2

Vla.

Vc.

Cb.

p sempre, legato

p sempre, legato

fp

*Settle on G# for about 1 beat, then glissando ad lib. up and down within a quarter tone of the notated pitch at varying, uncoordinated speeds within the section until the next notated pitch (i.e. F# in mm. 275). Repeat this process for every new notated pitch (i.e. start this process again at mm. 275, but this time ad lib. up, and down within a quarter tone of F#; and then again at mm. 277 around G#, etc.). Continue this process until the marking, "ord." Play indicated open strings normally (no gliss.).

276

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2

Bsn. 1, 2

F Hn. 1, 3, 4

CTpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Perc. 1 (Sus. Cym.), 2 (Sizzle Cym.)

Hp.

Cel.

Vln. 1, 2

Vla.

Vc.

Cb.

mf, *p*, *f*, *pp*, *mfp*, *pizz.*, *arco*, *1. mute*, *mute out*, *open*, *5:6*, *3*

281

Fl. 1, 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

open

p

f

(1. mute)

mf

f

f

half arco [as written]

half pizz. [do not play grace notes]

f

286

Picc. 1
Picc. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
F Hn. 1
F Hn. 2
CTpt. 1
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1 (Sus. Cym.)
Perc. 2
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Cb. (half arco, half pizz.)

f, *ff*, *p*, *sfz*, *pp*, *ord.*, *gradual gliss.*

291

Picc. 1 *tr* *3* *to Flute 1*

Picc. 2 *tr* *3*

Ob. 1/2

Bb Cl. 1/2

Bsn. 1/2 *3* *a 2* *7* *10*
sfz p cresc.

F Hn. 1/3

F Hn. 2/4

CTpt. 1/2 *3* *7* *10* *ff*

Tbn. 1/2 *open* *f* *10*

Tba. *3* *7* *10*
sfz p cresc.

Timp. *cresc.* *pedal gliss.*

Perc. 1 *Bass Drum* *p* *ff* *p* *ff* *p* *ff* *1.v.*

Perc. 2 *Tam-tam* *p* *ff* *p* *ff* *p* *ff* *1.v.*

Hp. *ord.* *ff* *ad lib. wild two-hands descending gliss. to lowest possible note* *gliss. ends here* *1.v.*

Cel. *8va* *ff* *(loco)*

Vln. 1 *3* *gradual gliss.* *sim.* *I - III*

Vln. 2 *3* *gradual gliss.* *sim.* *II*

Vla. *gradual gliss.* *sim.* *3* *7* *10*
sfz p cresc.

Vc. *gradual gliss.* *sim.* *3* *7* *10*
sfz p cresc.

Cb. *all arco, gradual gliss.* *sim.* *3* *7* *10*
sfz p cresc.

With conviction once again $\text{♩} = 56$

296

Fl. 1, 2 *pp cresc. poco a poco*

Ob. 1, 2

B♭ Cl. 1, 2 *pp cresc. poco a poco*

Bsn. 1, 2 *sfz*

F Hn. 1, 2 *sfz dim. poco a poco*

CTpt. 1, 2

Tbn. 1, 2 *sfz*

Tba. *sfz*

Timp. *sfzpp*

Perc. 1

Perc. 2 *pp* Sizzle Cymbal

Harp. *p cresc. poco a poco* p.d.l.t. *sempre* (E♭ sounds D♭)

Cel. *sfz*

With conviction once again $\text{♩} = 56$

Vln. 1 *sfz* *dim. poco a poco*

Vln. 2 *sfz* *dim. poco a poco*

Vla. *sfz* *dim. poco a poco*

Vc. *sfz* *dim. poco a poco*

Cb. *sfz*

n.v. s.p. ord. (n.v.)

302

Fl. 1/2 *ffz* *flz.* *ord.*

B♭ Cl. 1/2 *ffz*

F Hn. 1/3

F Hn. 2/4

Timp.

Perc. 1 (FD) rim shot *sfz*

Perc. 2 *p*

Hp. *ffz*

Vln. 1 *ffz dim. poco a poco* *n.v. s.p. ord.*

Vln. 2 *ffz dim. poco a poco* *n.v. s.p. ord.*

Vla. *ffz dim. poco a poco* *n.v. s.p. ord.*

Vc. *ffz dim. poco a poco* *n.v. s.p. ord.*

Cb. *ffz pizz.* *ffz*

307

Perc. 1 Glockenspiel *p no cresc.*

Perc. 2 (Sizzle Cym.) *pp* *p* *pp*

Hp. (p.d.l.t.) (E♭ sounds D) *p* *f* *p* *ord. s^{vo}* *p no cresc.*

Cel. *p no cresc.*

Vln. 1

Vln. 2 *p* *dim. poco a poco* *vib. norm. p no cresc.*

Vla. *vib. norm. p no cresc.*

Vc. *vib. norm. p no cresc.*

313

(Glock.)

Perc. 1 *sfz*

Hp. *sfz* *non arpeg. sempre* *mf*

Cel. *sfz*

313

Vln. 1 *p* *vib. norm.* *f dim. poco a poco* *s.p.* *ord.*

Vln. 2 *p* *vib. norm.* *f dim. poco a poco* *s.p.* *ord.*

Vla. *sfz* *p cresc. poco a poco*

Vc. *sfz* *p cresc. poco a poco* *n.v.* *f* *mf dim.*

318

Picc. 2 *p cresc. poco a poco* *f* *tr*

Perc. 1 *mf*

Perc. 2 *pp* *Suspended Cymbal* *lv.* *p*

Hp. *f* *tr*

Cel. *f* *ped.* *p* *f* *tr*

Vln. 1 *p cresc. poco a poco* *f* *tr*

Vln. 2 *div. a 3* *p cresc. poco a poco* *f* *tr*

Vla. *mf*

Vc. *mf* *div. a 3* *p sempre*

326

Picc. 2

Timp.

Hp.

Cel.

sfzp
pedal buzz

sfz D₃/D₄#

326

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

sfz

IV

unis. IV

unis. IV

unis., vib. norm.

sfz

s.p.

ord.

n.v.

s.p.

pizz.

||

328

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

ord.

vib. norm.

sfzp

half ord., half s.p.

p

sfzp

cresc. poco a poco

336

333

Timp. *cresc. poco a poco* **f**

Perc. 2 Sizzle Cymbal **p**

Hp. **sfz**

Vln. 1 **f** *s.p.* **sfz** ord. n.v.

Vln. 2 **f** **sfz** (s.p.), n.v. sempre

Vla. *mf* **f** **ff** **sfz** n.v.

Vc. *mf* **f** **ff** **sfz** unis., ord. n.v.

Cb. **ff** **sfz** arco **pp**



338 ^{gli altri} (n.v.)

Vln. 1 *dim. poco a poco* solo, last stand, outside vib. norm.

Vln. 2 *dim. poco a poco* **p espress.** *cresc. poco a poco*

Vla. *dim. poco a poco* (n.v.)

Vc. *dim. poco a poco* (n.v.)

Cb. *dim. poco a poco*



344

Vln. 1 **f**

Vln. 2 solo, 3rd stand, outside ord., vib. norm. **p espress.** **f**

Cb.

Tentatively $\text{♩} = 69$

349

Perc. 2 Field Drum, on rim

Hp. *mf*

Vln. 1 *p espress.* *f* solo, principal vib. norm. *mf* gli altri* *mf* all* *mf* *

Vln. 2 *mf*

Vla. *mf*

Cb.

*outside player taps *only* — inside player holds both instruments;
 tap legs with the rhythm as indicated;
 bottom space: left hand taps left leg — top space: right hand taps right leg

Vibraphone

354

Perc. 1 *mf* *Red.*

Perc. 2

Hp.

Cel. *mf* *Red.*

Vln. 1

Vln. 2

Vla.

359

Perc. 1 *Red.*

Perc. 2

Hp. *mf*

Cel. *Red.*

Vln. 1

Vln. 2

Vla.

364

Fl. 1

Picc. 2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

F Hn. 1
3

F Hn. 2
4

C Tpt. 1
2

Tbn. 1
2

Tba.

Timp. rim on 23" drum
mf

Perc. 1 *mf* Ped.

Perc. 2 *p*

Hp. *mf*

Cel. *mf* Ped.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.

Cb.

371

369

Fl. 1

Picc. 2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

F Hn. 1
3

F Hn. 2
4

C Tpt. 1
2

Tbn. 1
2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

371

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

* Tap legs with the rhythm as indicated;
 bottom space: left hand taps left leg top space: right hand taps right leg

374

Fl. 1
mf

Picc. 2
mf

Ob. 1
2
mf

B♭ Cl. 1
2
mf

Bsn. 1
2
mf

F Hn. 1
3
mf

F Hn. 2
4
mf

CTpt. 1
2
mf

Tbn. 1
2
mf

Tba.

Timp.
mf

Perc. 1
mf

Perc. 2

Hp.
mf

Cel.
mf

Vln. 1
pp

Vln. 2
pp

Vla.
pp

Vc.
pp

Cb.

Detailed description: This page of a musical score covers measures 374 through 377. It features a large woodwind section with parts for Flute 1, Piccolo 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, French Horn 1 (3 players), French Horn 2 (4 players), Cor Anglais 1 and 2, Tenor Trombone 1 and 2, and Trombone. The brass section includes Timpans, Percussion 1, Percussion 2, Harp, and Cello. The string section consists of Violin 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings are marked *mf* and *pp* respectively. The percussion parts have specific rhythmic patterns. The harp part has a few chords. The string parts are mostly sustained notes with some movement in the upper strings.

379

This page contains the musical score for measures 379 through 382. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Picc. 2
- Ob. 1, 2
- Bb Cl. 1, 2
- Bsn. 1, 2
- F Hn. 1, 2, 3, 4
- C Tpt. 1, 2
- Tbn. 1, 2
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Hp.
- Cel.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Key musical details include:

- Dynamic markings: *p* (piano) and *sfz* (sforzando) are used in the woodwind and percussion parts.
- Performance instructions: "(no cresc.)" is written for Perc. 1 and Cel., and "Field Drum, rim shot" is indicated for Perc. 2.
- String dynamics: *pp* (pianissimo) is marked for the Violin and Viola parts.
- Rehearsal marks: Circled numbers 1, 2, and 3 are placed at the beginning of the Flute, Oboe, and Violin 1 staves, respectively.